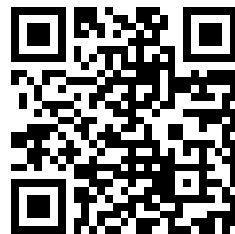

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[Third Impression.]

1856.

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P R E F A C E.

OF the Metrical Hymns of the Christian Church, very many are expansions or illustrations of short scripture passages or texts. The present work seeks to introduce to our worship some of these brief but weighty sentences themselves.

Such passages have been long used in the church; but they have been almost uniformly combined with music too elaborate for the general body of worshippers, and have been very early and very universally transferred from them to trained and arranged singers. So much so, that not only are almost all existing compositions of the kind choral in form and character, but even the very word by which we distinguish the class, *anthem*,—*ανθιμνος*, *opposed or part-song*,—indicates, both etymologically and practically, music requiring divided and arranged performers.

If they are to be restored to the people, a very different adaptation must be made. In assemblies, where not even the presence, much less the right proportion and balance of persons capable of singing the parts, can be secured, music must depend for its effect chiefly on melody. Harmony cannot be like the buttress or column supporting the fabric,—but only as the tracery on the wall, or the foliage of the capital,—adding to its gracefulness and beauty, but not essential to its strength or symmetry.

But further, as the congregation meets for other and higher

purposes than musical delight or exercise, even the melody ought not, either by too complex a structure, or by too seductive a sweetness, to abstract the mind from the solemn duty of the hour, or the religious aspect of the song.

Congregational music, then, admits neither of direct fugue, nor of those inversions or distributions of the melody, in which choirs so much delight. It must be wholly monodic,* and its melody simple and easy of apprehension. It has more alliance with the *tune* than with the *anthem*, strictly so called.

Though limited by these considerations, we had hoped to obtain, especially from our older and more solid composers, much that would have suited our object. Very soon, however, we found that though beautiful and appropriate passages were scattered throughout them, there was little that could be used without unwarrantable mutilation; and we believe that if these sentences are to be sung, heartily and devotionally, by our congregations, it must be chiefly by the aid of music specially prepared.

During much friendly intercourse with Mr. Mason, we found his convictions very similar to our own, both as to the nature of the music required, and the difficulty of obtaining it from existing stores, and were thus naturally led to seek his aid. It is hardly for us to estimate the value of his contributions to our pages, but we believe that the care bestowed upon

* One slight exception will be found, in an anthem inserted at the suggestion of friends on whose judgment we place great reliance.

them has been prompted solely by an earnest desire to promote, in that department in which he has so long been called to labour, "the praise and glory of God." May they be accepted of Him!

It will be observed that the pieces are generally short, being designed rather as additions to our forms of worship, than as substitutes for our hymns, not one of which we would willingly displace. It will also be noticed that marks of expression are omitted; we have not room to explain the reasons for this, but we believe there are few cases where the combination of words and melody will not naturally, and almost inevitably, suggest the right treatment.

The anthem, "The Lord bless thee," No. 24, requires special notice. Along with the ordinary Hebrew vowel points there are certain marks or "accents," which are generally held by Hebraists to indicate the inflexions to be used in reciting. A learned German, M. Leopold Haupt, of Görlitz, believes that these represent *definite musical sounds*, and that he has discovered the key to their interpretation and reduction to modern scales,—and thus to the *restoration of the melodies used in the Temple worship*. This anthem is an adaptation to the English version, with careful adherence to the spirit of the original, of the melody which M. Haupt believes to have been that of the "Blessing of Aaron," Numbers vi. 24—26.*

The CHRISTMAS HYMN, composed by HIS ROYAL HIGHNESS PRINCE ALBERT, and inserted in our first part by his gracious permission, having proved exceedingly acceptable and useful, it is repeated, with its proper words; and we would renew our thanks to His Royal Highness for his kindness in allowing its use.

To Mr. Mason our very warmest thanks are due for a

kind and hearty co-operation, without which we could hardly have attempted our task, and for a most willing attention to all our doubts, fears and suggestions. Other friends, whose names appear on our music pages as having allowed the use of their compositions, arrangements, or copyright; or who have aided us by suggestions, or by the examination of music (among whom we cannot omit the name of the Rev. Francis Tucker, B.A., of Manchester, by whose unwearied care the book has been largely benefited), will kindly accept this short expression of our grateful feeling.

We are quite prepared to find our "anthems" looked upon with something like disdain, by those who may compare them with the splendid compositions of our Cathedrals. It is hardly fair that music designed only for congregations should be so compared. Let it be judged rather by its fitness to unite *all the people* in warm, cheerful, hearty praise. The love of what is difficult, scientific, or refined will be carried too far, if it destroy, in our sanctuaries, the power or the desire of singing together, "lustily and with a good courage unto the Lord."

Without undervaluing the many beautiful hymns which have been written on the passages, we would hope that the DIVINE WORDS THEMSELVES, unbiassed and undilute, may be found, when brought out into substance and life by the wondrous influence of music, to have a power akin to that of a new revelation; conveying to each, "when every one shall know his own sore and his own grief," just what each needeth; to the mourner, comfort—to the tempted, succour—to the careless, warning—and to every humble but earnest worshipper, hope and peace and joy.

THE COMPILERS

* "Sechs Alttestamentliche Psalmen," &c. Von Leopold Haupt, Leipzig, 1854.

I SANCTUS. [No. 1.]

Dr. CAMIDGE, York.
Inferred by permission.

I

TREBLE.
ALTO.
TENOR.
BASS.

Ho - ly, Ho - ly, Ho - ly, Lord God of Hofts, Heaven and earth are

Ho - ly, Ho - ly, Ho - ly, Lord God of Hofts, Heaven and earth are

full of thy glo - ry, Glo - ry be . . to Thee, O Lord most High.

full of thy glo - ry, Glo - ry be . . to Thee, O Lord most High.

2 ANTHEM, "I WILL ARISE."

REV. R. CECIL, 1748—1810.
Arranged by L. MASON.

2

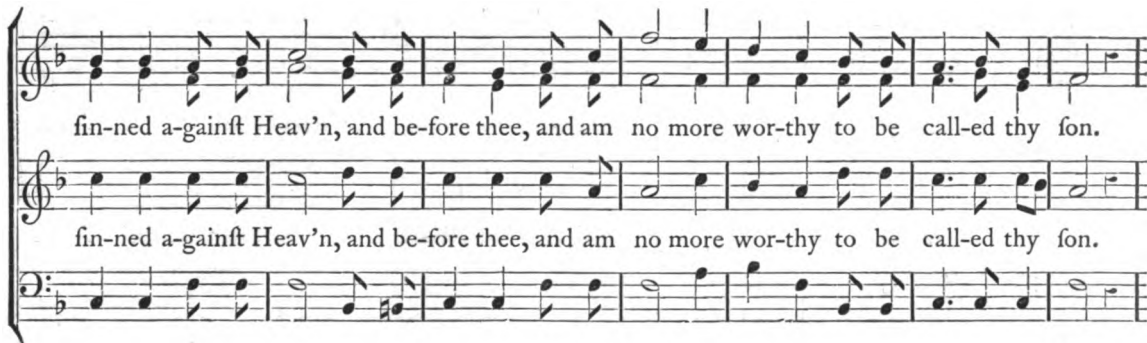
TREBLE.
ALTO.
TENOR.
BASS.

I will a - rise, I will a - rise, and go to my Fa - ther, and will

I will a - rise, I will a - rise, and go to my Fa - ther, and will

fay un - to Him, Fa - ther, Fa - ther, I have fin - ned, have fin - ned, I have

fay un - to Him, Fa - ther, Fa - ther, I have fin - ned, have fin - ned, I have



fin-ned a-gainst Heav'n, and be-fore thee, and am no more wor-thy to be call-ed thy son.

fin-ned a-gainst Heav'n, and be-fore thee, and am no more wor-thy to be call-ed thy son.



I will a - rise, I will a - rise, and go to my Fa - ther, my Fa - ther.

I will a - rise, I will a - rise, and go to my Fa - ther, my Fa - ther.

3 SANCTUS. [No. 2.]

ORLANDO GIBBONS, 1583—1625.

3

TREBLE.
ALTO.

Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts, Heav'n and earth are full of the

TENOR.

Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts, Heav'n and earth are full of the

BASS.



The first system of the musical score consists of four staves. The top staff is labeled 'TREBLE.' and the second 'ALTO.'. The third staff is labeled 'TENOR.' and the fourth 'BASS.'. The music is in a 2/2 time signature with a key signature of one sharp (F#). The lyrics 'Ho - ly, Ho - ly, Ho - ly, Lord God of Hosts, Heav'n and earth are full of the' are written below the vocal staves.

ma - jef - ty of thy glo - ry, Glo - ry be to Thee, O Lord most High!

ma - jef - ty of thy glo - ry, Glo - ry be to Thee, O Lord most High!



The second system of the musical score consists of three staves. The top staff is Treble, the middle is Alto, and the bottom is Bass. The lyrics 'ma - jef - ty of thy glo - ry, Glo - ry be to Thee, O Lord most High!' are written below the vocal staves.

TREBLE.

ALTO.

TENOR.

BAS.

Un-to us a Child is born, un-to us a Son is giv-en: and the

Un-to us a Child is born, un-to us a Son is giv-en: and the

go-vern-ment shall be up-on His shoul-der: and His Name shall be call-ed Won-der-ful,

go-vern-ment shall be up-on His shoul-der: and His Name shall be call-ed Won-der-ful,

* From his "Introits for the Christian Year." Inserted by the kind permission of the proprietor, Mr. MASTERS, of 78, New Bond Street.

6 ANTHEM, "O LOVE THE LORD."

6

TREBLE.
ALTO.
TENOR.
BASS.

O love the Lord, O love the Lord, O love the Lord, all ye his faints; for the Lord pre-

- serv-eth, pre-serv-eth the faith-ful, and plen-ti-ful-ly re-ward-eth the proud do-er.

- serv-eth, pre-serv-eth the faith-ful, and plen-ti-ful-ly re-ward-eth the proud do-er.

Be of good cou-rage, Be of good cou-rage, and he shall strengthen, shall strengthen your heart, all ye that

Be of good cou-rage, Be of good cou-rage, and he shall strengthen, shall strengthen your heart, all ye that

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) and 3/4 time, with lyrics underneath. The middle staff is a vocal line in the same key and time, also with lyrics underneath. The bottom staff is a bass line in the same key and time. The lyrics for both vocal parts are: "Be of good cou-rage, Be of good cou-rage, and he shall strengthen, shall strengthen your heart, all ye that".

hope, that hope in the Lord ; all ye that hope, that hope in the Lord ; all ye that hope, that hope in the Lord.

hope, that hope in the Lord ; all ye that hope, that hope in the Lord ; all ye that hope, that hope in the Lord.

The second system of the musical score also consists of three staves. The top staff is a vocal line in G major and 3/4 time, with lyrics underneath. The middle staff is a vocal line in the same key and time, also with lyrics underneath. The bottom staff is a bass line in the same key and time. The lyrics for both vocal parts are: "hope, that hope in the Lord ; all ye that hope, that hope in the Lord ; all ye that hope, that hope in the Lord." The word "slower." is written above the final measure of each vocal line.

7 SENTENCE, "HOLINESS BECOMETH THINE HOUSE."

L. MASON.

7

TREBLE.

ALTO.

TENOR.

BASS.

Ho-li-nefs becometh thine houfe, Holi-nefs becometh thine houfe, O Lord, for ev - er ;

Ho-li-nefs becometh thine houfe, Holi-nefs becometh thine houfe, O Lord, for ev - er ;

Ho - li-nefs becometh thine houfe, Holinefs becometh thine houfe, thine houfe, O Lord, for ev - er. *slower.*

Ho - li-nefs becometh thine houfe, Holinefs becometh thine houfe, thine houfe, O Lord, for ev - er. *slower.*

8 METRICAL DOXOLOGY. 8.8.7

L. MASON. 8

TREBLE.

ALTO.

TENOR.

BASS.

Ver. 1. Glo-ry be to God who gave us, Free-ly gave his Son to save us, Glo-ry to the Son who came.

Ver. 2. Speak ye all his pow'r ex-cel-ling, An-gels who fur-round his dwelling, His unbounded love proclaim.

Hon-our, bleff-ing, a - do - ra-tion, Ev - er from the whole cre - a - tion, Be to God and to the Lamb.

Hon-our, bleff-ing, a - do - ra-tion, Ev - er from the whole cre - a - tion, Be to God and to the Lamb.

9 ANTHEM, "O HOW AMIABLE."

VAUGHAN RICHARDSON.
Organist of Winchester Cathedral, 1706.

9

TREBLE.

ALTO.

TENOR.

BASS.

O how ami-a-ble are thy dwellings, thou Lord of Hosts, My soul hath a de -

fire and long-ing to en-ter, to en-ter in - to the house of the Lord ; My heart and my

fire and long-ing to en-ter, to en-ter in - to the house of the Lord ; My heart and my

- joice, re - - joice,
 flesh re - joice, re - joice, in the liv - ing God; Bleff-ed are
 flesh re - joice, re - - joice, re - joice in the liv - ing God; Bleff-ed are
 - joice, re - joice, re - joice.

they that dwell in thy house, They will always be praif-ing thee, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-
 they that dwell in thy house, They will always be praif-ing thee, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-

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

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

The musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the first two staves.

10 ANTHEM, "BLESSED IS THE PEOPLE."

L. MASON.

10

TREBLE.

ALTO.

TENOR.

BASS.

Bless-ed is the peo-ple that know the joy-ful found, Bless-ed is the peo - ple that

Bless-ed is the peo-ple that know the joy-ful found, Bless-ed is the peo - ple that

The musical score is for a four-part choir. It features four staves labeled TREBLE., ALTO., TENOR., and BASS. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal staves.

know the joy - ful found. They shall walk, O Lord, in the light of thy coun-te-nance, shall

know the joy - ful found. They shall walk, O Lord, in the light of thy coun-te-nance, shall

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is an alto clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The lyrics are printed below the staves, with the first line of lyrics under the top staff and the second line under the middle staff. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a double bar line in the middle of the first line.

walk, O Lord, in the light of thy coun - te-nance. In thy name shall they re -

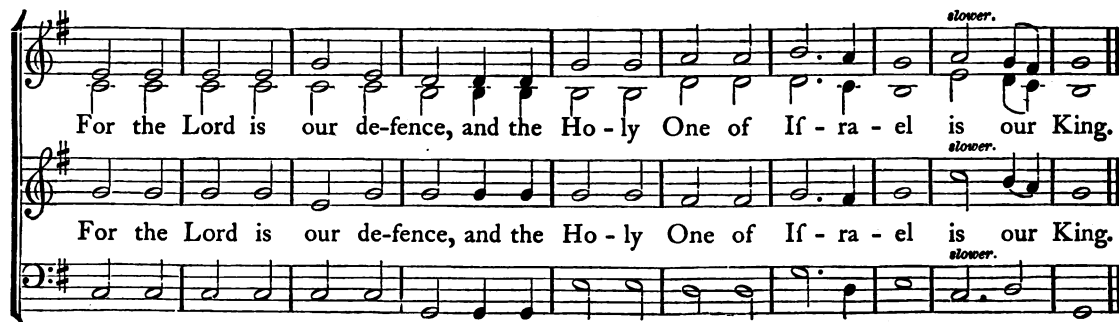
walk, O Lord, in the light of thy coun - te-nance. In thy name shall they re -

The second system of the musical score also consists of three staves with the same clefs and key signature as the first system. The lyrics continue from the first system, with the first line of lyrics under the top staff and the second line under the middle staff. The music continues with similar rhythmic patterns and includes a double bar line at the end of the first line.



- joice all the day, and in thy right-eouf-ness fhall they be ex - alt - ed.

- joice all the day, and in thy right-eouf-ness fhall they be ex - alt - ed.



slower.
For the Lord is our de-fence, and the Ho - ly One of If - ra - el is our King.

slower.
For the Lord is our de-fence, and the Ho - ly One of If - ra - el is our King.

slower.

I I SENTENCE, "THE LORD IS IN HIS HOLY TEMPLE."*

I I

TREBLE.

ALTO.

TENOR.

BASS.

The Lord is in his ho - ly tem-ple, the Lord is in his ho - ly tem-ple : Let

The Lord is in his ho - ly tem-ple, the Lord is in his ho - ly tem-ple : Let

all the earth keep silence before him : Let all the earth keep silence before him, keep fi-lence be-fore him.

all the earth keep silence before him : Let all the earth keep silence before him, keep fi-lence be-fore him.

* The first part from an older anthem.

I 2 ANTHEM, "MY SONG SHALL BE."

From "THE HALLELUJAH," by
L. MASON, New York, 1854. I 2

TREBLE.
ALTO.
TENOR.
BASS.

My song shall be of mer-cy and judg-ment, un-to thee, O Lord, un-to

thee will I sing, un-to thee, O Lord, un-to thee will I sing. O let me have
thee will I sing, un-to thee, O Lord, un-to thee will I sing. O let me have

* Suggested by an Anthem of JEREMIAH CLARKE.

un - der-stand-ing in the way, the way of god - li - nefs. When wilt thou come

un - der-stand-ing in the way, the way of god - li - nefs. When wilt thou come

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melody with lyrics underneath. The middle staff is also a treble clef with a common time signature, containing a second melody line with lyrics underneath. The bottom staff is a bass clef with a common time signature, containing a bass line. The lyrics for both the top and middle staves are: "un - der-stand-ing in the way, the way of god - li - nefs. When wilt thou come".

un - to me? When wilt thou come un - to me? I will walk in my

un - to me? When wilt thou come un - to me? I will walk in my

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melody with lyrics underneath. The middle staff is also a treble clef with a common time signature, containing a second melody line with lyrics underneath. The bottom staff is a bass clef with a common time signature, containing a bass line. The lyrics for both the top and middle staves are: "un - to me? When wilt thou come un - to me? I will walk in my".

house with a per - fe $\text{\c}{c}$ t heart, will walk in my house with a per - fe $\text{\c}{c}$ t heart.

house with a per - fe $\text{\c}{c}$ t heart, will walk in my house with a - per - fe $\text{\c}{c}$ t heart.

ANTHEM, "UNTO HIM THAT LOVED US."

TREBLE. Un - to Him that lov-ed us and washed us from our sins in his own blood, And hath

ALTO. Un - to Him that lov-ed us and washed us from our sins in his own blood, And hath

TENOR. Un - to Him that lov-ed us and washed us from our sins in his own blood, And hath

BASS. Un - to Him that lov-ed us and washed us from our sins in his own blood, And hath

made us kings and priests un-to God and his Fa-ther; To Him be glo-ry, and do-

made us kings and priests un-to God and his Fa-ther; To Him be glo-ry, and do-

- min-ion, to Him be glo-ry and do-min-ion, for ev-er and ev-er. A-men.

- min-ion, to Him be glo-ry and do-min-ion, for ev-er and ev-er. A-men.

I 4 DOXOLOGY, "BLESSING AND GLORY."

From F. MULLER.*

I 4

TREBLE.
ALTO.
TENOR.
BASS.

Hal - le - lu - jah, Hal - le - lu - jah. Bless-ing, and glo - ry, and wis-dom, and thankf-

- giv-ing, and hon-our, and pow'r, and might, Be un - to our God for ev - er, Be

- giv-ing, and hon-our, and pow'r, and might, Be un - to our God for ev - er, Be

* Adapted for this work.

un - to our God for ev - er, Be un - to our God for ev - er and ev - er. A - men.

un - to our God for ev - er, Be un - to our God for ev - er, and ev - er. A - men.

The musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below each staff, with the first two staves having identical lyrics and the third staff having slightly different lyrics.

ANTHEM, "O PRAISE THE LORD."

JOHN WELDON. Died 1736.

TREBLE. O praise the Lord, for it is a good thing to sing praises, to sing prais-es un - to our God :

ALTO. O praise the Lord, for it is a good thing to sing praises, to sing prais-es un - to our God :

TENOR. O praise the Lord, for it is a good thing to sing praises, to sing prais-es un - to our God :

BASS. O praise the Lord, for it is a good thing to sing praises, to sing prais-es un - to our God :

The musical score is for a four-part setting of the anthem. It features four staves: Treble, Alto, Tenor, and Bass. The key signature is two flats (Bb and Eb) and the time signature is 3/2. The lyrics are written below each staff, with the Treble, Alto, and Tenor parts having identical lyrics and the Bass part having slightly different lyrics.

Yea, a joy-ful and plea-fant thing it is to be thankful. Great is the Lord, and great is His

Yea, a joy-ful and plea-fant thing it is to be thankful. Great is the Lord, and great is His

pow'r: Yea, and His wisdom is in - fi - nite ; Yea, and His wisdom, His wisdom is in - fi - nite. *repeat forte, ad lib.*

pow'r: Yea, and His wisdom is in - fi - nite ; Yea, and His wisdom, His wisdom is in - fi - nite. *repeat forte, ad lib.*

16 SANCTUS. [No. 3.]

DR. W. HAYES. Died 1777.
Arranged by C. H. PURDAY.*

16

TREBLE. ALTO. TENOR. BASS.

Ho-ly, Ho-ly, Ho-ly Lord God of Hofts : Ho-ly Lord God of Hofts : Heav'nand

Ho-ly, Ho-ly, Ho-ly Lord God of Hofts : Ho-ly Lord God of Hofts : Heav'nand

earth are full of thy glo - ry. Glo - ry be to Thee, O Lord Most High. A-men. A - men.

earth are full of thy glo - ry. Glo - ry be to Thee, O Lord Most High. A-men. A - men.

* From his "Nineteen Short Anthems, &c.," by permission.

TREBLE.
ALTO.

O Lord my God, O Lord my God, Hear thou the pray'r thy ferv-ant prayeth, Have thou re-

TENOR.

O Lord my God, O Lord my God, Hear thou the pray'r thy ferv-ant prayeth, Have thou re-

BASS.

speçt un - to his pray'r, have thou re-speçt un - to his pray'r, Hear thou in heav'n thy dwelling

speçt un - to his pray'r, have thou re-speçt un - to his pray'r, Hear thou in heav'n thy dwelling

place, and when thou hear - est, Lord, for - give ; Hear thou in heav'n thy dwell - ing place, and

place, and when thou hear - est, Lord, for - give ; Hear thou in heav'n thy dwell - ing place, and

The first system consists of three staves. The top staff is a treble clef with a melody of eighth and quarter notes. The middle staff is a treble clef with a melody of quarter and eighth notes. The bottom staff is a bass clef with a melody of quarter and eighth notes. The lyrics are printed below the staves.

when thou hear - est, Lord, for - give : O Lord, for - give ; O Lord, for - give.

when thou hear - est, Lord, for - give : O Lord, for - give ; O Lord, for - give.

The second system also consists of three staves. The top staff has a double bar line in the middle. The middle and bottom staves also have double bar lines in the middle. The lyrics are printed below the staves.

Composed by His Royal Highness PRINCE ALBERT, and inserted by his special permission.

TREBLE.

ALTO.

TENOR.

BASS.

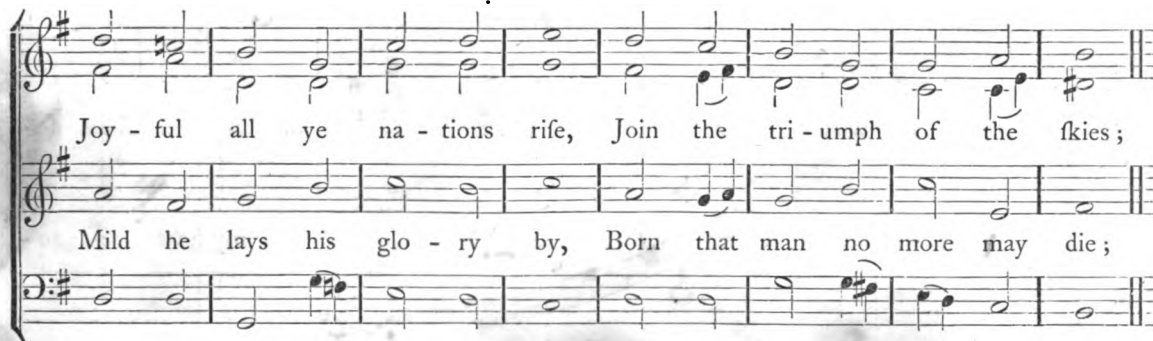
Ver. 1. Hark! the he - rald an - gels sing, GLO - RY TO THE NEW-BORN KING,

Ver. 2. Hail, the heav'n-born Prince of Peace! Hail the Sun of Right-eous - nefs!

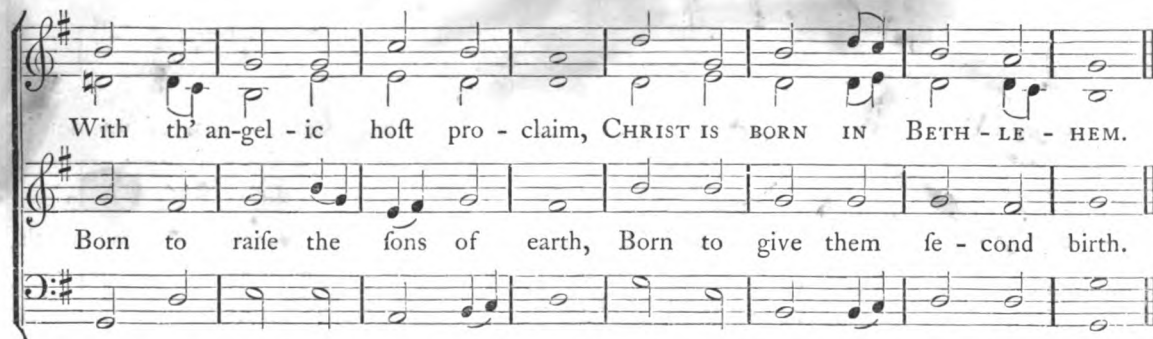
PEACE ON EARTH, AND MER - CY MILD, GOD AND SIN - NERS RE - CON - CILED.

Light and life to all he brings, Rif'n with heal - ing in his wings:

* This is inserted in Part I. of "CONGREGATIONAL CHURCH MUSIC" as a Tune. We shall be forgiven repeating it with its proper words.



Joy - ful all ye na - tions rise, Join the tri - umph of the skies;
Mild he lays his glo - ry by, Born that man no more may die;



With th' an - gel - ic host pro - claim, CHRIST IS BORN IN BETH - LE - HEM.
Born to raise the sons of earth, Born to give them se - cond birth.

TREBLE.

ALTO.

TENOR.

BASS.

Let the words of my mouth, and the me - di - ta - tion of my heart, be ac -

- cept - a - ble in thy fight, be ac - cept - a - ble in thy fight. Let the words of my mouth,

- cept - a - ble in thy fight, be ac - cept - a - ble in thy fight. Let the words of my mouth,

* Composed for, and presented to this work.

and the me - di - ta - tion of my heart, be ac - cept - a - ble in thy fight, O

and the me - di - ta - tion of my heart, be ac - cept - a - ble in thy fight, O

LORD, my Strength, my Strength and my Re-deem-er. A - men. *ad lib.* A - men. A - men.

LORD, my Strength, my Strength and my Re-deem-er. A - men. *ad lib.* A - men. A - men.

TREBLE.
ALTO.
TENOR.
BASS.

May the grace of Christ our Saviour,
And the Father's boundless love,
With the Holy Spirit's favour,
Rest upon us from above :

Thus may we abide in union,
With each other and the Lord,
And possess, in sweet communion,
Joys which earth cannot afford.

NEWTON.

TREBLE.

ALTO.

TENOR.

BASS.

Ver. 1. Lord dis-mis us with thy blef-sing, Fill our hearts with joy and peace, Let us each, thy love pos-sess-ing,

Ver. 2. Thanks we give, and ad-o - ra-tion, For the gos-pel's joyful sound; May the fruits of thy fal-va-tion

Ver. 3. So, when-e'er the sig-nal's giv-en, Us from earth to call away, Borne on an-gels' wings to hea-ven,

Tri-umph in re-deem-ing grace: O re - fresh us, O re - fresh us, Trav'ling through this wilder-ness.

In our hearts and lives a-bound. May thy pre-sence, May thy pre-sence With us ev - er - more be found,
Glad the fum-mons to o - bey, May we ev - er, May we ev - er Reign with Christ in end - less day.

TREBLE.

ALTO.

TENOR.

BASS.

Search me, O God, and know my heart; try me, and know my thoughts: And see if there be a - ny wick-ed way

Search me, O God, and know my heart; try me, and know my thoughts: And see if there be a - ny wick-ed way

in me, And lead me in the way, in the way ev - er - laft-ing, and lead me in the way, in the way ev - er - laft-ing. A - men.

in me, And lead me in the way, in the way ev - er - laft-ing, and lead me in the way, in the way ev - er - laft-ing. A - men.

TREBLE.

ALTO.

TENOR.

BASS.

Ho - ly, Ho - ly, Ho - ly Lord God of 'Hofts, Heav'n and earth are

Ho - ly, Ho - ly, Ho - ly Lord God of Hofts, Heav'n and earth are

full of thy glo - ry. Glo - ry be to Thee, O Lord most High. A - men.

full of thy glo - ry. Glo - ry be to Thee, O Lord most High. A - men.

TREBLE.

ALTO.

TENOR.

BASS.

The LORD blefs thee, and keep thee. The LORD make his face to fhine up - on thee,

and be gracious un - to thee. The LORD lift up his countenance upon thee, and give thee peace.

and be gracious un - to thee. The LORD lift up his countenance upon thee, and give thee peace.

* See notice of this Anthem in the preface.—The plural form—"you" or "us"—may be used if preferred.

CHANTS.

No. 1.

T. TALLIS. Died 1585.

No. 2.

DR. WOODWARD. 1760.

No. 3.

DR. BLOW. Died 1708.

No. 4.

PELHAM HUMPHREYS. Died 1674.

No. 5.

No. 6.

R. FARRANT. Died 1580.

CHANTS.

No. 7.

J. BATTISHILL. Died 1801.

Musical score for No. 7, J. Battishill. The score is written for two staves, Treble and Bass clefs. The key signature has one sharp (F#). The melody is primarily in the Treble clef, with accompaniment in the Bass clef. The piece consists of two measures, each ending with a double bar line.

No. 8.

DR. DUPUIS. Died 1796.

Musical score for No. 8, Dr. Dupuis. The score is written for two staves, Treble and Bass clefs. The key signature has two sharps (F# and C#). The melody is primarily in the Treble clef, with accompaniment in the Bass clef. The piece consists of two measures, each ending with a double bar line.

Continuation of the musical score for No. 8, Dr. Dupuis. The score is written for two staves, Treble and Bass clefs. The key signature has two sharps (F# and C#). The melody is primarily in the Treble clef, with accompaniment in the Bass clef. The piece consists of two measures, each ending with a double bar line.

No. 9.

Harmonised by C. C. SPENCER.

Musical score for No. 9, harmonised by C. C. Spencer. The score is written for two staves, Treble and Bass clefs. The key signature has two flats (Bb and Eb). The melody is primarily in the Treble clef, with accompaniment in the Bass clef. The piece consists of two measures, each ending with a double bar line.

No. 10.

JOHN ROBINSON. Died 1764.

Musical score for No. 10, John Robinson. The score is written for two staves, Treble and Bass clefs. The key signature has two flats (Bb and Eb). The melody is primarily in the Treble clef, with accompaniment in the Bass clef. The piece consists of two measures, each ending with a double bar line.

Continuation of the musical score for No. 10, John Robinson. The score is written for two staves, Treble and Bass clefs. The key signature has two flats (Bb and Eb). The melody is primarily in the Treble clef, with accompaniment in the Bass clef. The piece consists of two measures, each ending with a double bar line.

CHANTS.

No. 11.

T. PURCELL. Died 1682.

No. 12.

No. 13.

DR. W. TURNER. Died 1740.

No. 14. GREGORIAN, 8th Tone. Arranged by L. MASON

No. 15.

JOHN WELDON. Died 1736.

No. 16.

CHANTS.

No. 17.

Musical score for No. 17, featuring a treble and bass staff in G major. The treble staff contains a melody of quarter notes, and the bass staff provides a harmonic accompaniment of quarter notes. The piece concludes with a double bar line.

No. 18.

From REV. R. GOODENOUGH.

Musical score for No. 18, featuring a treble and bass staff in G major. The treble staff contains a melody of quarter notes, and the bass staff provides a harmonic accompaniment of quarter notes. The piece concludes with a double bar line.

No. 19.

Musical score for No. 19, featuring a treble and bass staff in G major. The treble staff contains a melody of quarter notes, and the bass staff provides a harmonic accompaniment of quarter notes. The piece concludes with a double bar line.

No. 20. GREGORIAN, 3rd Tone. Harmonized by C. C. SPENCER.

Musical score for No. 20, featuring a treble and bass staff in G major. The treble staff contains a melody of quarter notes, and the bass staff provides a harmonic accompaniment of quarter notes. The piece concludes with a double bar line.

No. 21. GREGORIAN, 6th Tone. Harmonized by C. C. SPENCER.

Musical score for No. 21, featuring a treble and bass staff in B-flat major. The treble staff contains a melody of quarter notes, and the bass staff provides a harmonic accompaniment of quarter notes. The piece concludes with a double bar line.

No. 22. GREGORIAN, 7th Tone. Harmonized by C. C. SPENCER.

Musical score for No. 22, featuring a treble and bass staff in B-flat major. The treble staff contains a melody of quarter notes, and the bass staff provides a harmonic accompaniment of quarter notes. The piece concludes with a double bar line.

Specimen of Single Voice Editions.

[See prices on first page.]

34 MELCOMBE. L.M. BASS.—XII. 34



35 BECKENHAM. C.M. 35



36 NORTHAMPTON. C.M. 36



NOTICE.

The object of the Compilers has been to produce a **MANUAL OF CHURCH MUSIC**, which, while sufficiently copious for present use, may, without becoming inconveniently large or costly, admit of such additions as the advance of musical skill and taste, and the introduction of new Hymn-books may render desirable. These additions will be made in one or two small and carefully selected supplements, appearing at long intervals, and designed to meet special wants. The separate numbering of the "Tunes," "Anthems" and "Chants," will facilitate the incorporation of new matter into each of these departments, without disturbing the general arrangement and unity of the book. The first supplement will probably consist of tunes only, adapting the book to some new Selections of Hymns, either recently published or understood to be preparing; and any suggestions or materials forwarded through the Publishers will be thankfully received.

The small selection of **HYMNS**, metrically arranged (see page 2, No. 4), will facilitate the practice of the tunes in Psalmody classes. To promote the use of the **ANTHEMS** in Congregations, the words are printed separately, so as to bind up with Hymn-books. The **CHANTS** are also published alone. Details of these works will be found on previous pages.

*** The Publishers find it needful to repeat the intimation that most of the Arrangements, and many of the Tunes and Anthems in this work, are Copyright.*



