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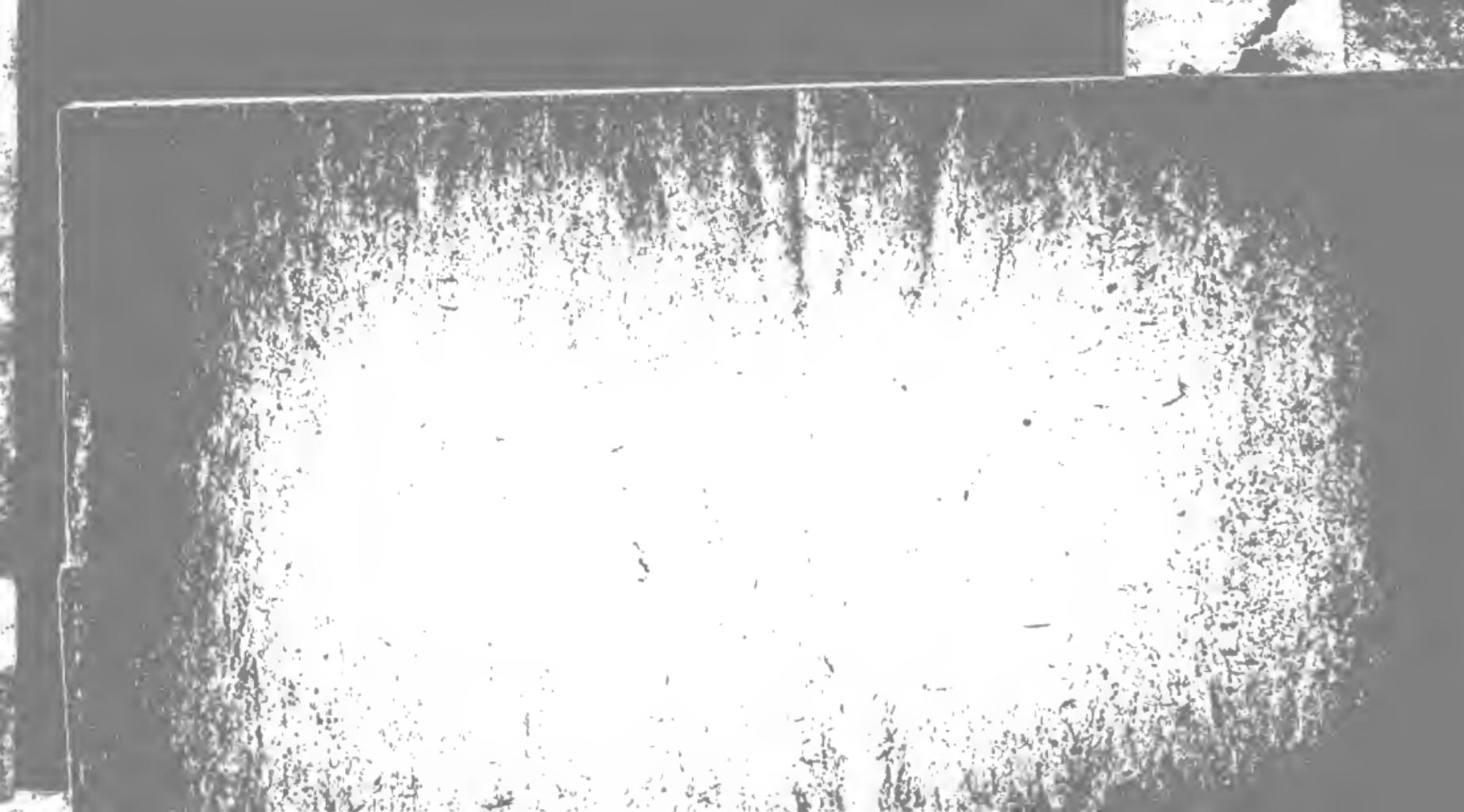
**PRINCETON THEOLOGICAL SEMINARY**

**SCA  
1725**

**Division**

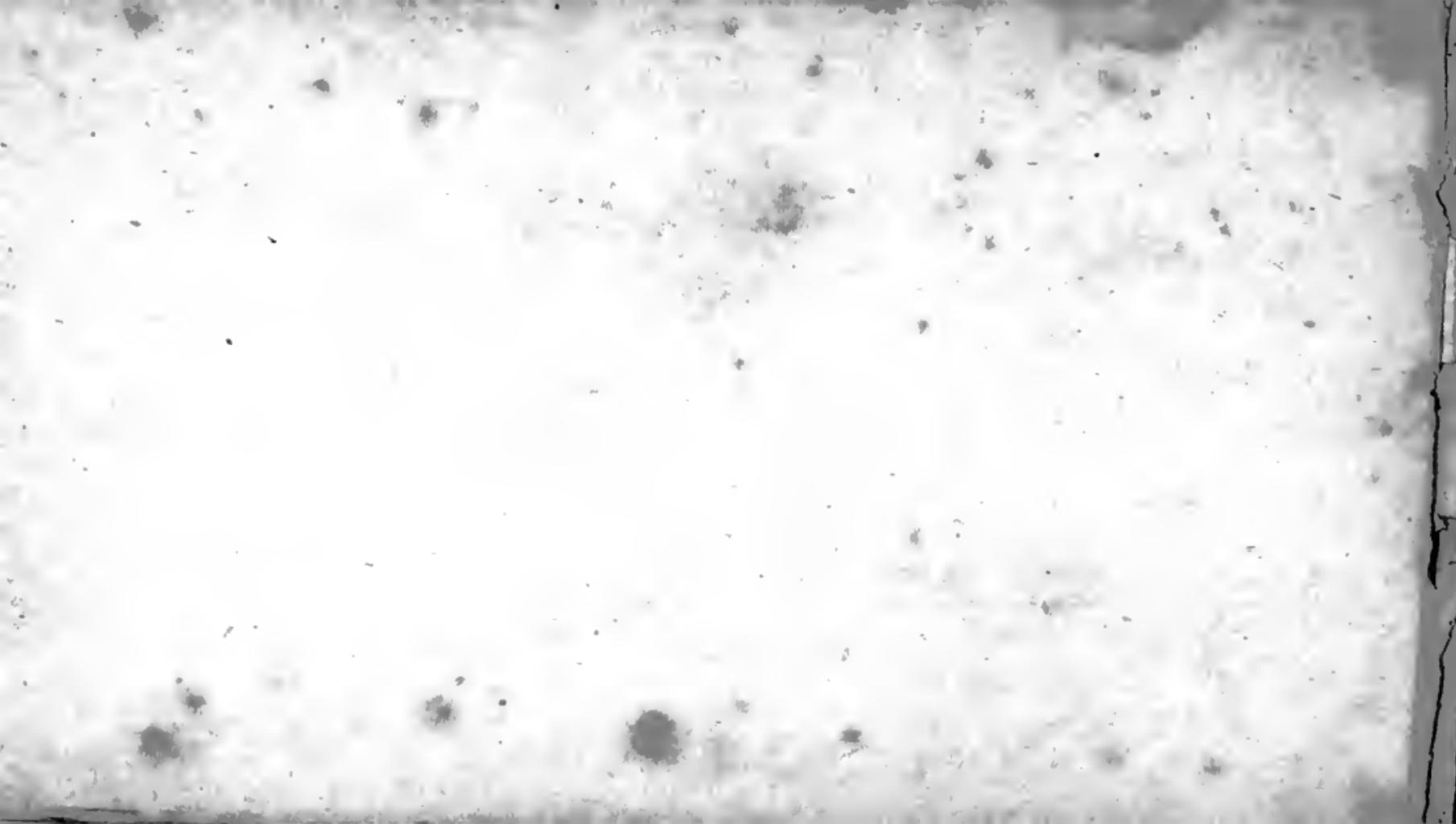
**Section**

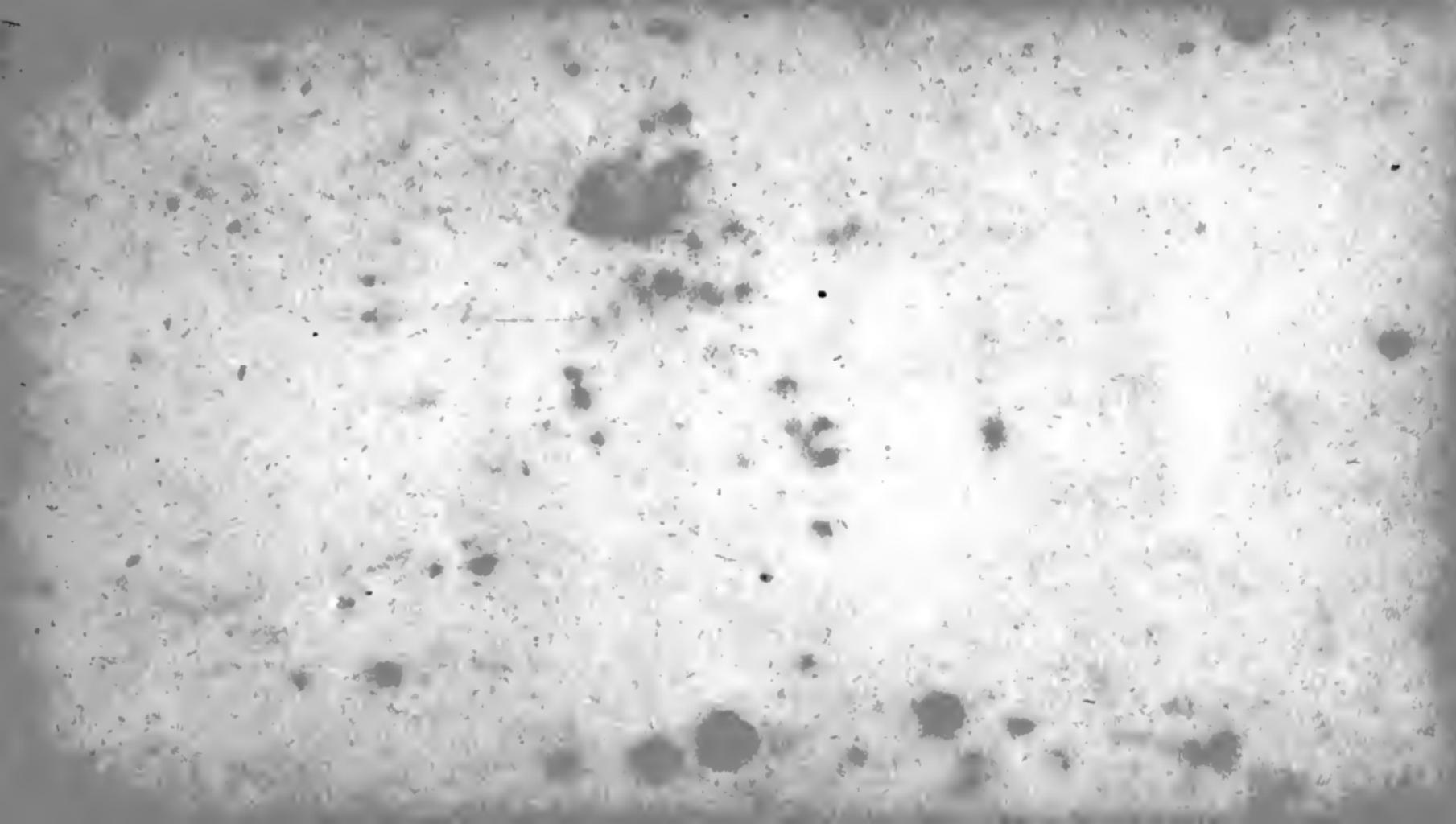


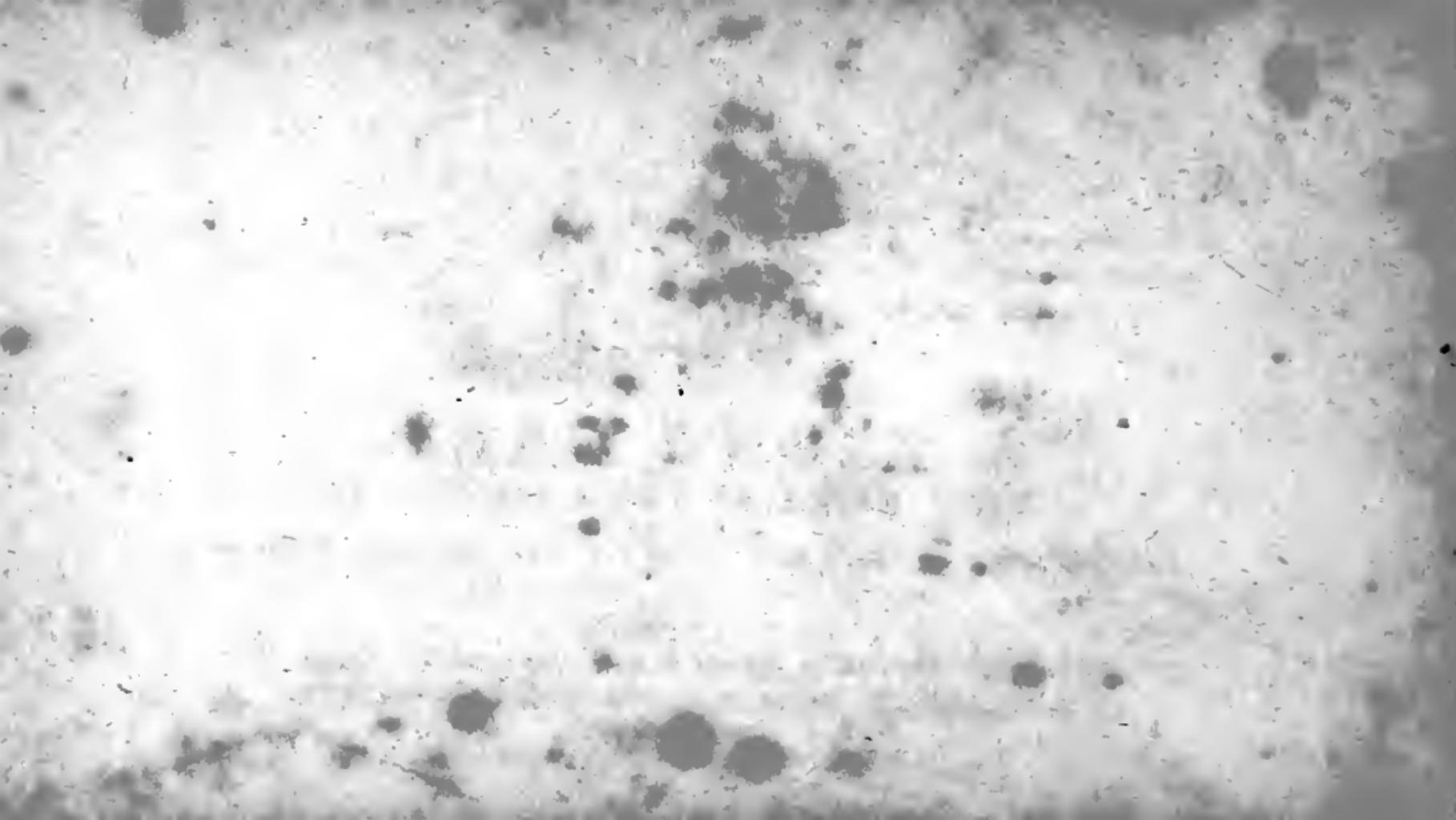


— Zion's Harp, or a New  
Collection of Music, etc., by Rev.  
Asahel Nettleton. Oblong 16mo, bds.  
Engraved title (N. and L. S. Jocelyn.)  
N. H. 1824. 2.00

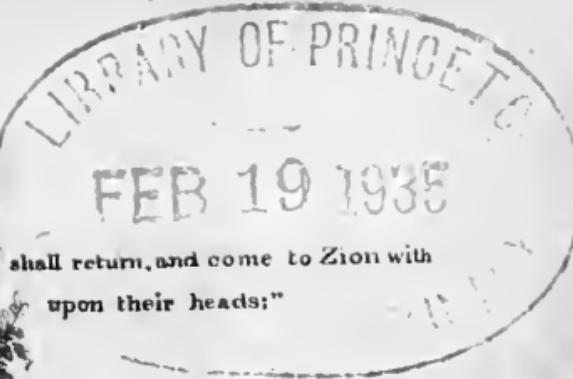
Engraved title; Copyright 11; preface 11;  
Engr. Music 33 ll. (leaves 31 and 32 loose and  
33 defective); metrical index 11. Scarce.







"And the ransomed of the Lord  
songs and everlasting joy





*DISTRICT OF CONNECTICUT, ss.*

L. S.

\*\*\*\*\*  
BE IT REMEMBERED. That on the fourth day of October in the forty-ninth year  
of the Independence of the United States of America N. & S. S. JOCELYN of the  
said District, have deposited in this Office the title of a Book, the right whereof they  
claim as Proprietors in the words following ---to wit:

“Zions Harp, or a new collection of music, intended as a companion to Village Hymns for so-  
cial worship. By the Rev. Asahel Nettleton. Also adapted to other Hymn Books, and to be used  
in conference meetings and revivals of religion.”

In conformity to the Act of the Congress of the United States, entitled “An Act for the encour-  
agement of learning, by securing the copies of Maps, Charts, and Books, to the Authors and Propri-  
etors of such copies, during the times therein mentioned, and also to the act, entitled “An act  
supplementary to an act, entitled an act for the encouragement of learning by securing the copies  
of maps, charts and books to the authors and proprietors of such copies during the times therein  
mentioned, and extending the benefits thereof to the arts of designing, engraving and etching his-  
torical and other prints.”

CHAS. A. INGERSOLL,  
*Clerk of the District of Connecticut.*

A true Copy of Record examined and sealed by me,

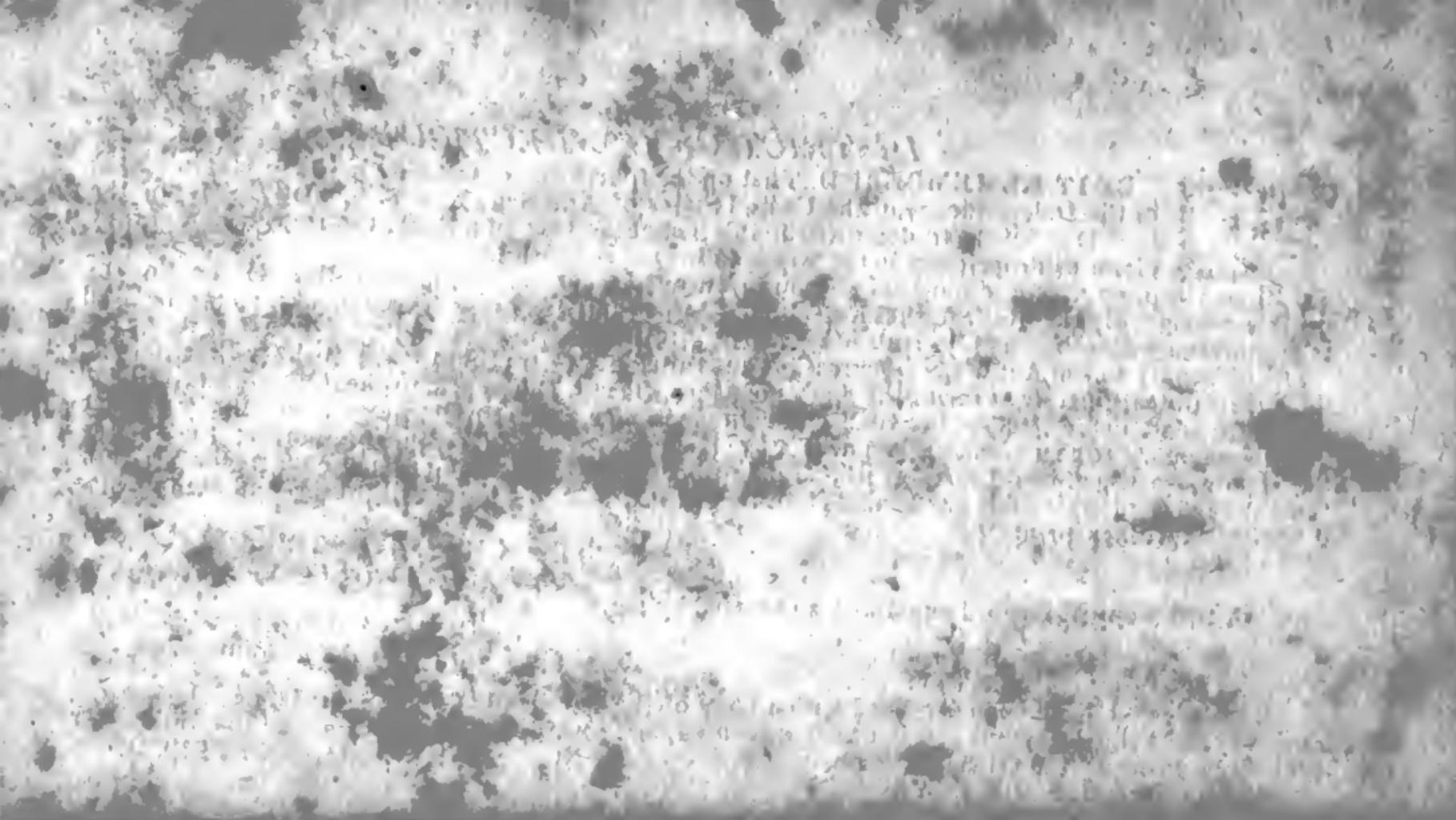
CHAS. A. INGERSOLL,  
*Clerk of the District of Connecticut.*

Gentlemen—I have been favoured with a copy of the small collection of Music, designed to ac-  
company the Village Hymns It is neatly executed, and exactly meets my own, and the wishes ex-  
pressed by many of the friends of Zion.

ASAHEL NETTLETON.

Messrs. N & S. S. JOCELYN.

Bethlehem Oct. 9th. 1824



## PREFACE.

THE publishers of this collection of Sacred Music, would observe that it has been in contemplation more than two years, during which time, several persons, knowing its design, and feeling a desire to promote it, have occasionally aided in the selection.

The object and peculiar character of the work, are such, together with its portable size, as will, it is thought, introduce it to the notice of the christian public.

It will be seen that the tunes excepting two, are of Peculiar Metres. The reason why others are omitted is, that there are an abundance of Long, Short, and Common Metre tunes in other books, which are in the hands of most persons. It cannot therefore take the place of other collections, but will be a useful addition to them.

A few of the tunes, it is supposed, have never before been printed, although most of them have been sung with happy effect in social meetings, and in revivals of religion. These are often obtained with great difficulty.

Although this work is intended particularly as a companion to Mr. Nettleton's Hymn Book, and is published with his approbation; it is well adapted to other collections of Hymns used by various denominations of christians.

NEW-HAVEN, Oct. 7th, 1824.



## 1. FAIRFAX.

7s. b

1

Musical score for 'FAIRFAX.' in 7s. b time signature. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses an alto clef. The music features various note heads (circles, dots, crosses) and rests. The lyrics 'Sinner art thou still secure' are written below the bottom staff.

## HYMN to TRINITY. 6&amp;1. #

Musical score for 'HYMN to TRINITY.' in 6&1. # time signature. The score consists of three staves. The top staff uses a treble clef, the middle staff uses an alto clef, and the bottom staff uses a bass clef. The music features various note heads (circles, dots, crosses) and rests. The lyrics 'Come thou Almighty King' are written below the middle staff.



2 EAGLE-STREET. H. M. #

2

Handwritten musical score for 'Eagle-Street' in 2/2 time. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music features various note heads (circles and dots) and stems, with some notes connected by horizontal lines. The score is numbered '2' at the top left and has a small '2' at the top right.

*Sovereign of worlds above*

PLEYELS. 7s. #

Handwritten musical score for 'Pleyels' in 2/2 time. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music features various note heads (circles and dots) and stems, with some notes connected by horizontal lines. The score is numbered '2' at the top left and has a small '2' at the top right.

*'Tis a point I long to know*



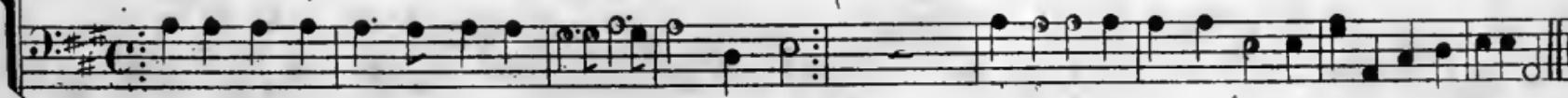
## SICILIAN-HYMN.

7s. or 8&amp;7. #

*While the heralds of salvation*

## HELMSEY.

8.7.84. #

*Hark the voice of love and mercy*



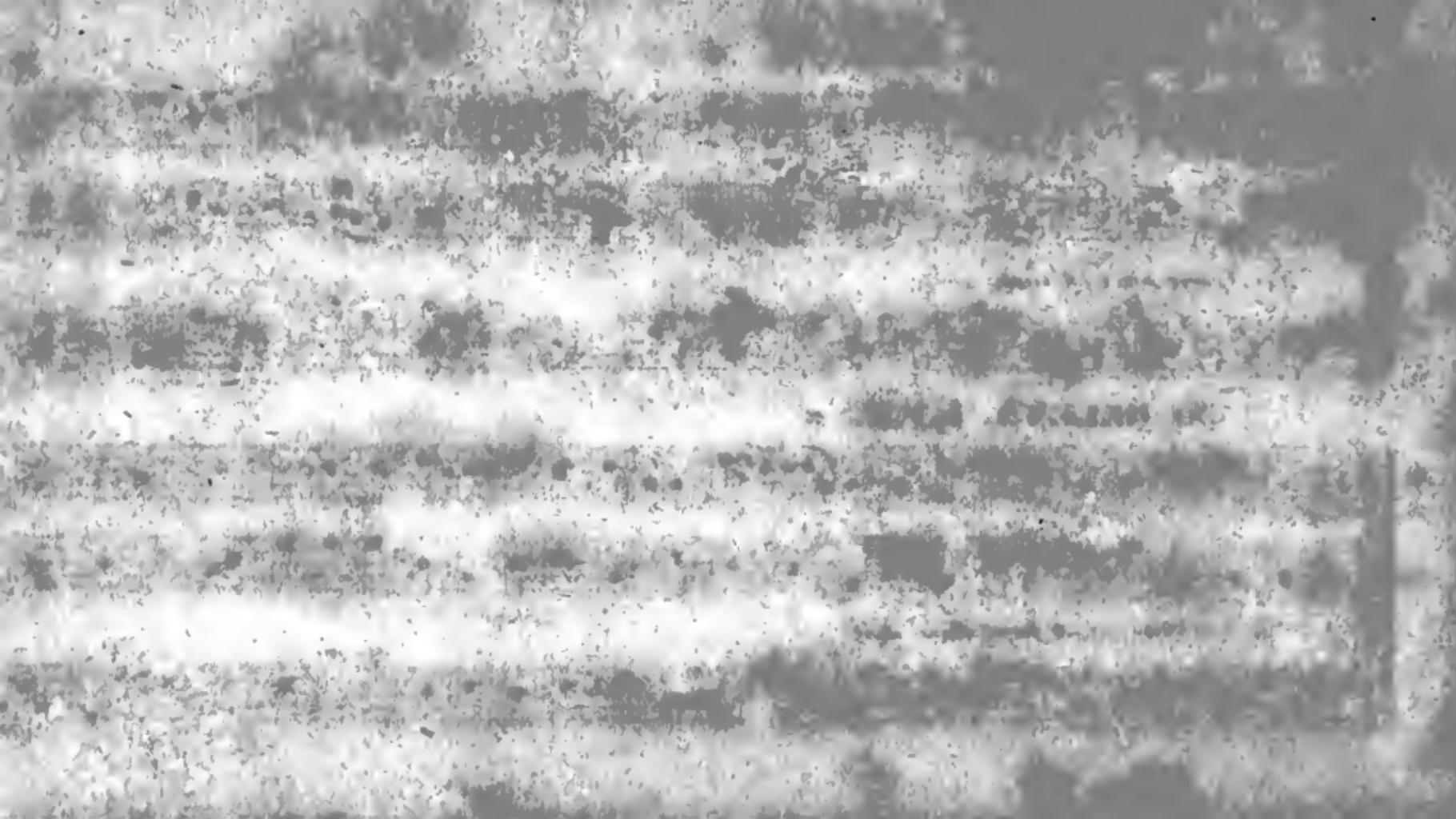
## 4 BERMONDSEY.

6.6.4. #

4

Musical score for three staves in common time with a key signature of one sharp. The top two staves are soprano voices, and the bottom staff is a basso continuo part. The music consists of six measures. The lyrics "Glory to God on high" are written below the first measure of the soprano parts. Measure 1: Soprano 1 has eighth-note pairs, Soprano 2 has eighth-note pairs, Bass has eighth-note pairs. Measure 2: Soprano 1 has eighth-note pairs, Soprano 2 has eighth-note pairs, Bass has eighth-note pairs. Measure 3: Soprano 1 has eighth-note pairs, Soprano 2 has eighth-note pairs, Bass has eighth-note pairs. Measure 4: Soprano 1 has eighth-note pairs, Soprano 2 has eighth-note pairs, Bass has eighth-note pairs. Measure 5: Soprano 1 has eighth-note pairs, Soprano 2 has eighth-note pairs, Bass has eighth-note pairs. Measure 6: Soprano 1 has eighth-note pairs, Soprano 2 has eighth-note pairs, Bass has eighth-note pairs.

Continuation of the musical score for three staves in common time with a key signature of one sharp. The score consists of three measures. Measure 1: Soprano 1 has eighth-note pairs, Soprano 2 has eighth-note pairs, Bass has eighth-note pairs. Measure 2: Soprano 1 has eighth-note pairs, Soprano 2 has eighth-note pairs, Bass has eighth-note pairs. Measure 3: Soprano 1 has eighth-note pairs, Soprano 2 has eighth-note pairs, Bass has eighth-note pairs.



## BETHESDA. H. M. #

Handwritten musical score for "Bethesda. H. M. #". The score consists of three staves of music. The first two staves are in common time (C) and the third staff is in common time (C). The key signature is one sharp (#). The music features various note heads (circles, dots, and stems) and rests. The lyrics "Ye dying sons of men" are written below the first two staves.

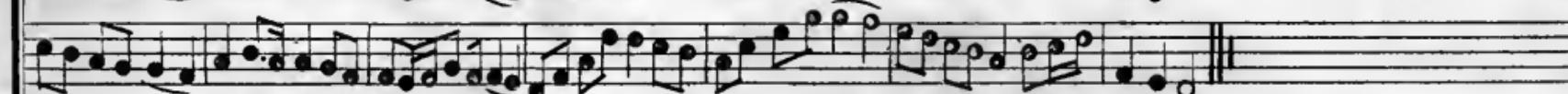
## St. HELEN'S. L.P.M. #

Handwritten musical score for "St. HELEN'S. L.P.M. #". The score consists of three staves of music. The first two staves are in common time (C) and the third staff is in common time (C). The key signature is one sharp (#). The music features various note heads (circles, dots, and stems) and rests. The lyrics "O love divine what hast thou done" are written below the first two staves.





*Come ye weary sinners come*





## 7 FEVER SHAM.

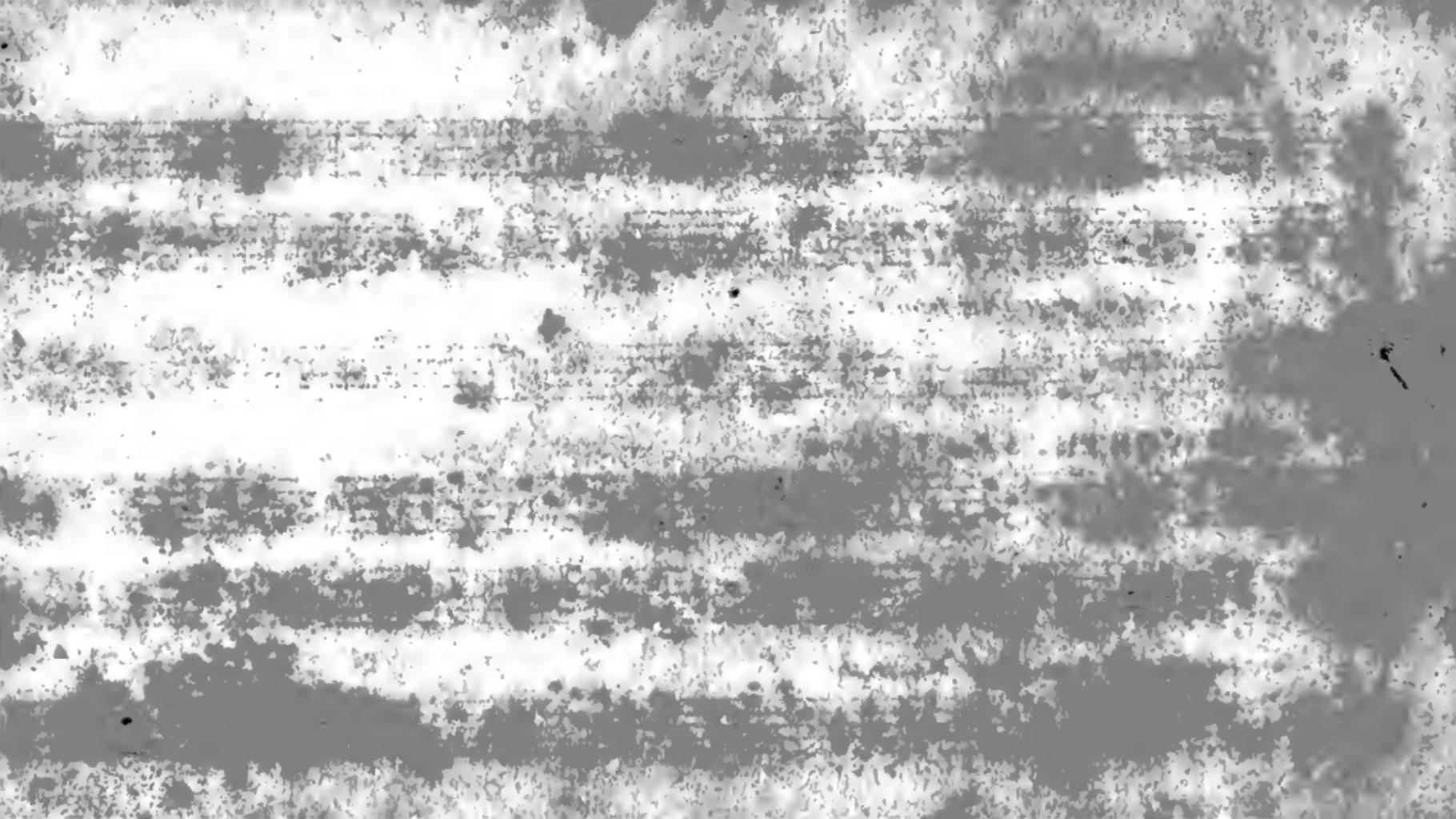
5.6.9. #

*How happy are they*

## LOCKE.

5.6. b

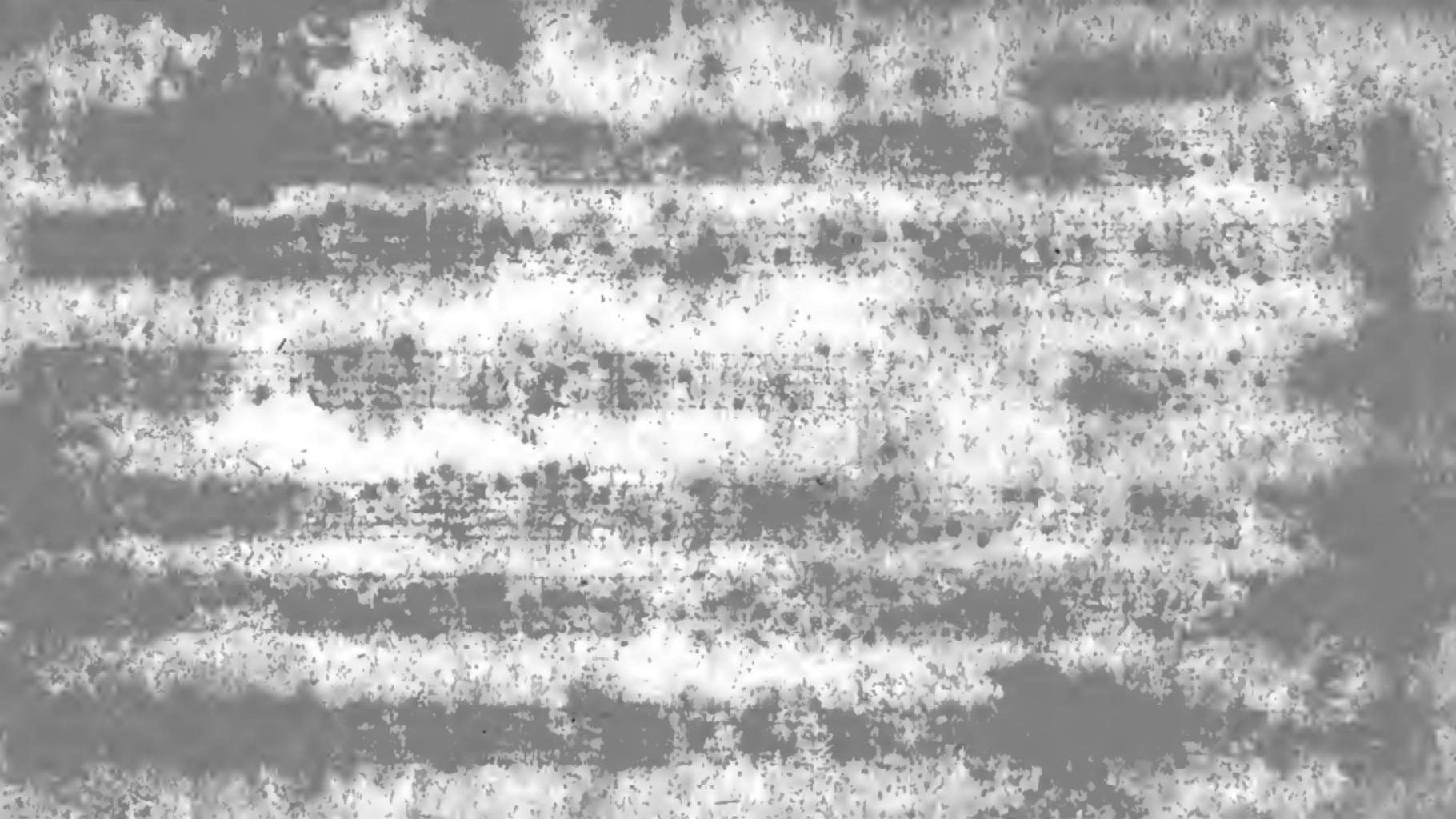
*Come sinners attend*



Musical score for the Epiphany hymn, 7s. b, page 8. The score consists of three staves. The top two staves are in common time (indicated by a 'C') and have a key signature of one sharp (F#). The third staff is in common time and has a key signature of one sharp (F#). The music features various note values including eighth and sixteenth notes, with some notes connected by beams. The lyrics "Hail the day that saw him rise" are written below the first two staves.

## TAMWORTH. 8.7. or 8.7.L. #

Musical score for the Tamworth hymn, 8.7. or 8.7.L., page 8. The score consists of three staves. The top two staves are in common time (indicated by a 'C') and have a key signature of one sharp (F#). The third staff is in common time and has a key signature of one sharp (F#). The music features eighth and sixteenth note patterns. The lyrics "Guide me O thou great Jehovah" are written below the first two staves.



## 9 SOMERSET. 7s. #

9

A musical score for three voices or instruments. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The key signature is two sharps (#), and the time signature is common time (indicated by '2'). The vocal line includes lyrics: 'Children of the heav'nly King'. The score consists of six measures per staff.

Children of the heav'nly King



## 10 LOVE DIVINE.

8.7. #

10

A handwritten musical score for four voices. The music is in common time and G major. The vocal parts are arranged as follows: Treble clef (top), Alto clef (second from top), Bass clef (third from top), and Tenor clef (bottom). The lyrics "Love divine all love excelling" are written in cursive script across the middle of the page, centered under the vocal parts. The score consists of five staves of music, with the first two staves being the most prominent. The notation includes various note heads (circles, ovals, dots) and stems, with some stems having diagonal dashes through them. Measures are separated by vertical bar lines, and there are several rests indicated by small circles or dots on the staff lines.

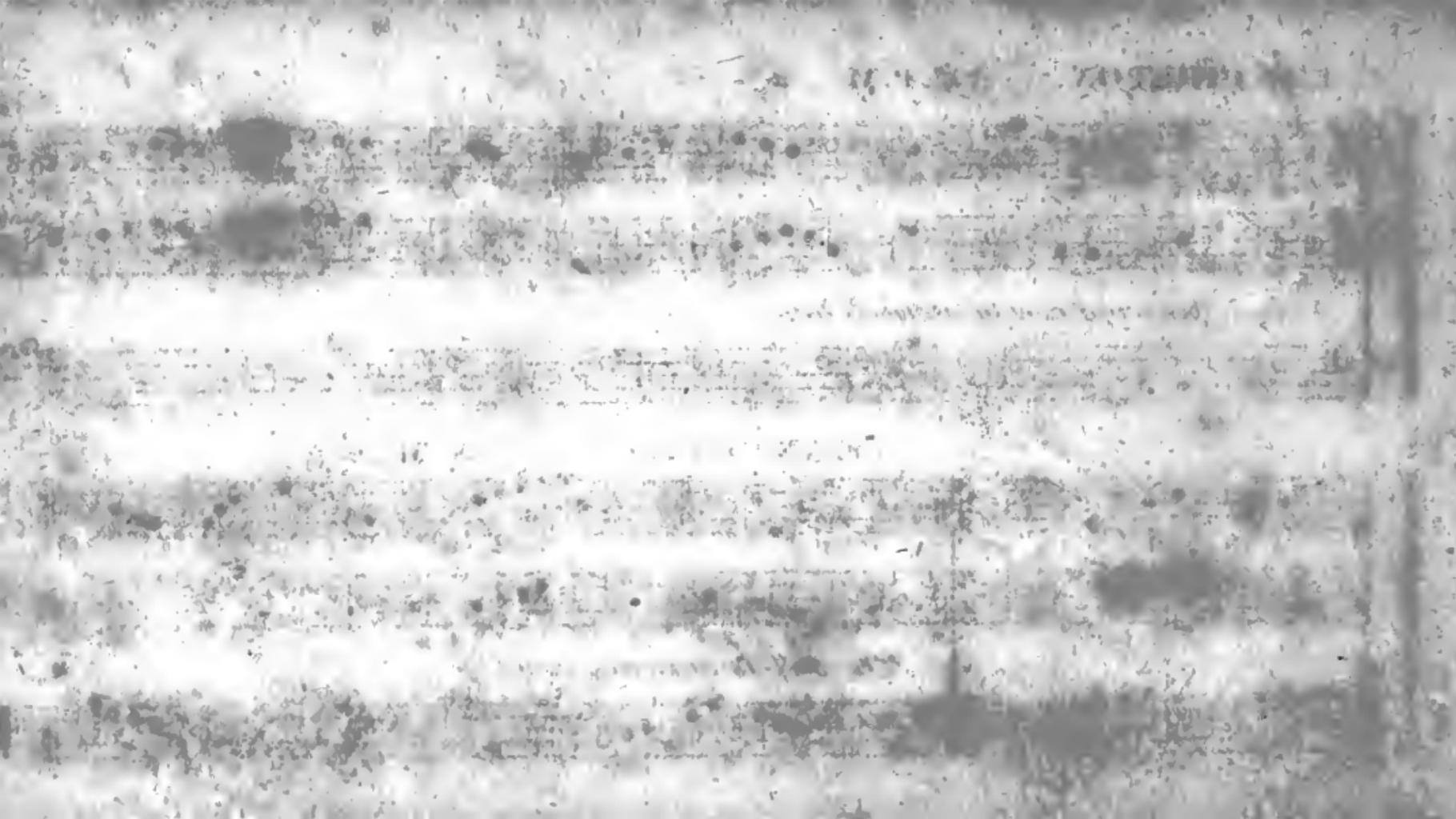


## 11. CARLISLE

8.7. #

11

A musical score for four voices (SATB) and piano. The score consists of eight staves. The top two staves are soprano (S), the middle two are alto (A), and the bottom two are bass (B). The piano part is at the bottom. The music is in common time, with a key signature of one sharp. The vocal parts sing eighth and sixteenth notes, while the piano provides harmonic support with sustained notes and chords. The lyrics "Light of those whose dreary dwelling" are written in cursive script below the vocal parts.



12 CHILTON.

C.P.M. #

12

Musical score for CHILTON, C.P.M. #. The score consists of three staves. The top staff is in common time, treble clef, and key signature of one flat. The middle staff is in common time, bass clef, and key signature of one flat. The bottom staff is in common time, bass clef, and key signature of one flat. The music features various note heads (solid black, open circles, solid dots) and rests, with some notes connected by horizontal stems. The lyrics "Rejoicing now in glorious hope" are written below the middle staff.

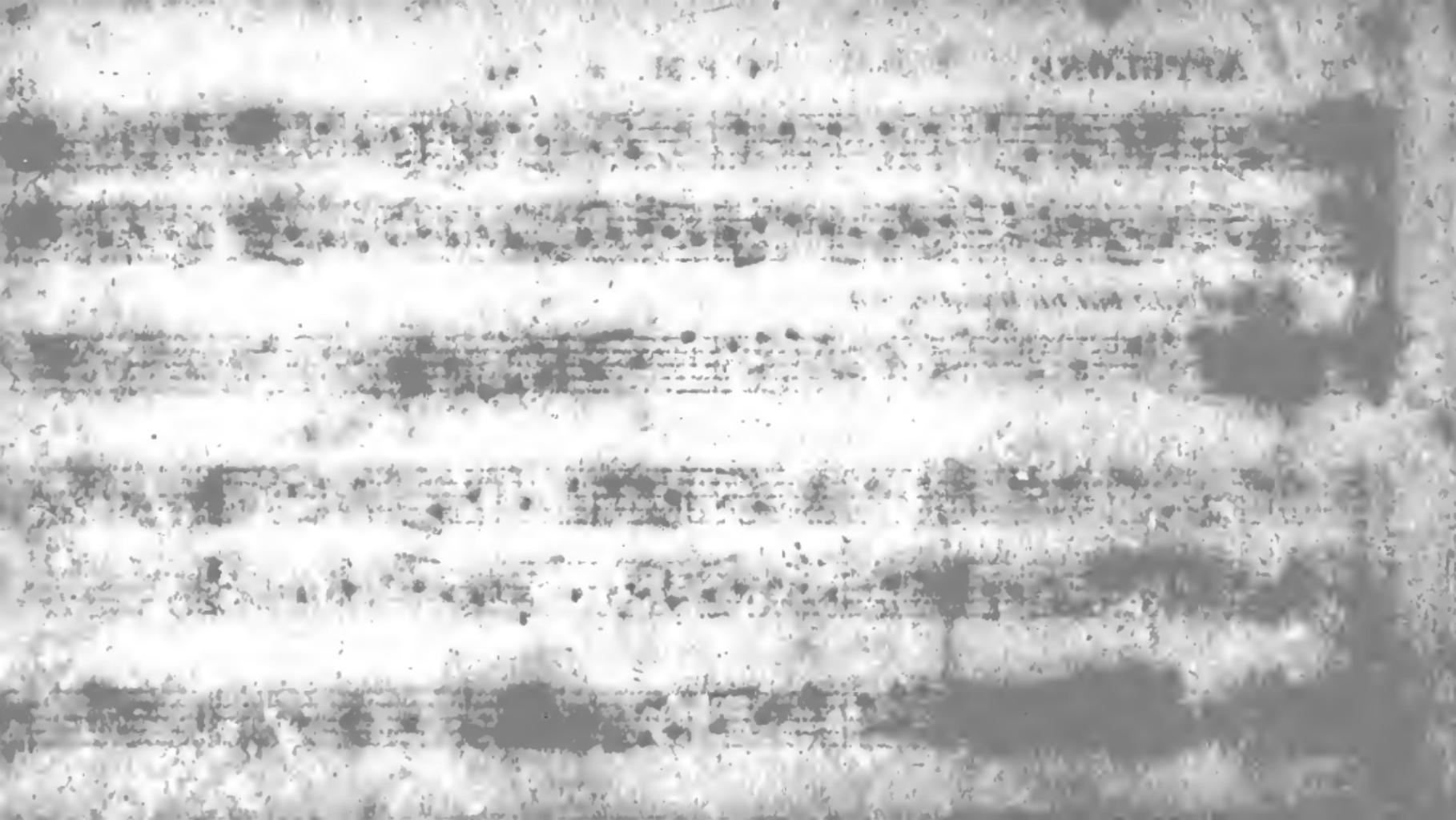
*Rejoicing now in glorious hope*

EASTBURN.

S.M. #

Musical score for EASTBURN, S.M. #. The score consists of three staves. The top staff is in common time, treble clef, and key signature of one flat. The middle staff is in common time, bass clef, and key signature of one flat. The bottom staff is in common time, bass clef, and key signature of one flat. The music features various note heads (solid black, open circles, solid dots) and rests, with some notes connected by horizontal stems. The lyrics "The day is drawing nigh" are written below the middle staff.

*The day is drawing nigh*



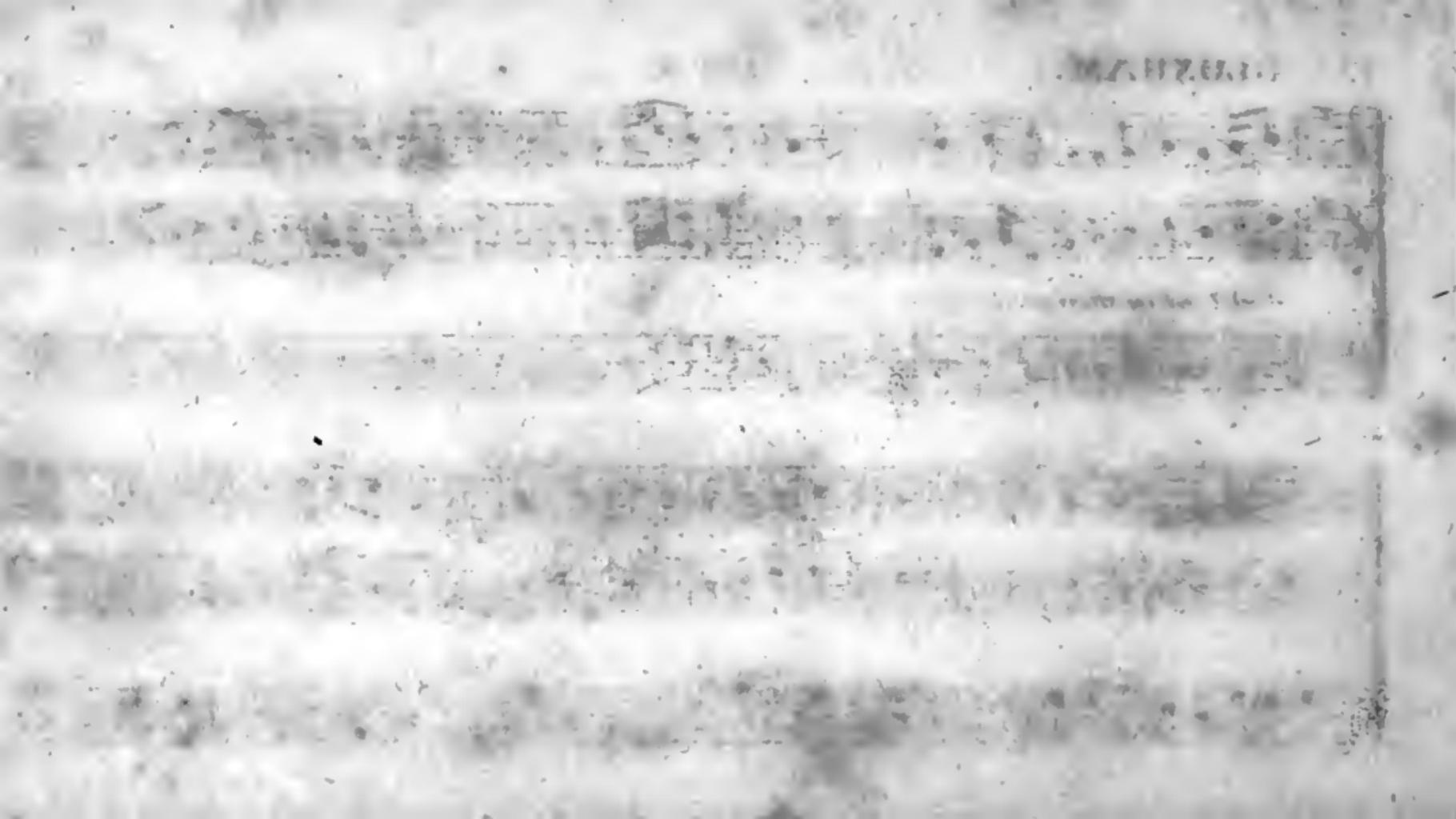
## 13 AITHLONE .

C.P.M. #

13

Musical score for "AITHLONE" in C.P.M. style, featuring three staves of music. The first staff uses a treble clef, the second staff uses a treble clef, and the third staff uses a bass clef. The key signature is one sharp (F#). The time signature is common time (indicated by '2'). The music consists of six measures. The lyrics "If God had bid his thunders roll" are written below the first staff.

Continuation of the musical score for "AITHLONE" in C.P.M. style, featuring three staves of music. The first staff uses a treble clef, the second staff uses a treble clef, and the third staff uses a bass clef. The key signature is one sharp (F#). The music consists of six measures, continuing from the previous page.





*World adieu thou real cheat*





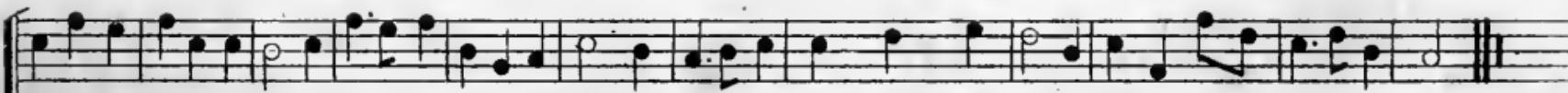
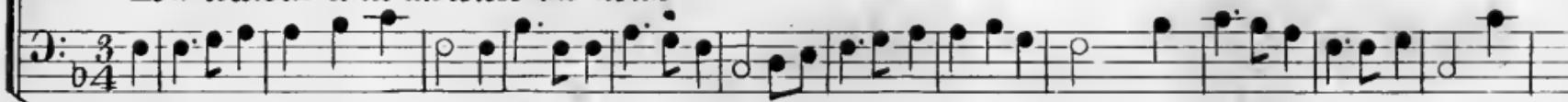
## 15 NEW JERUSALEM.

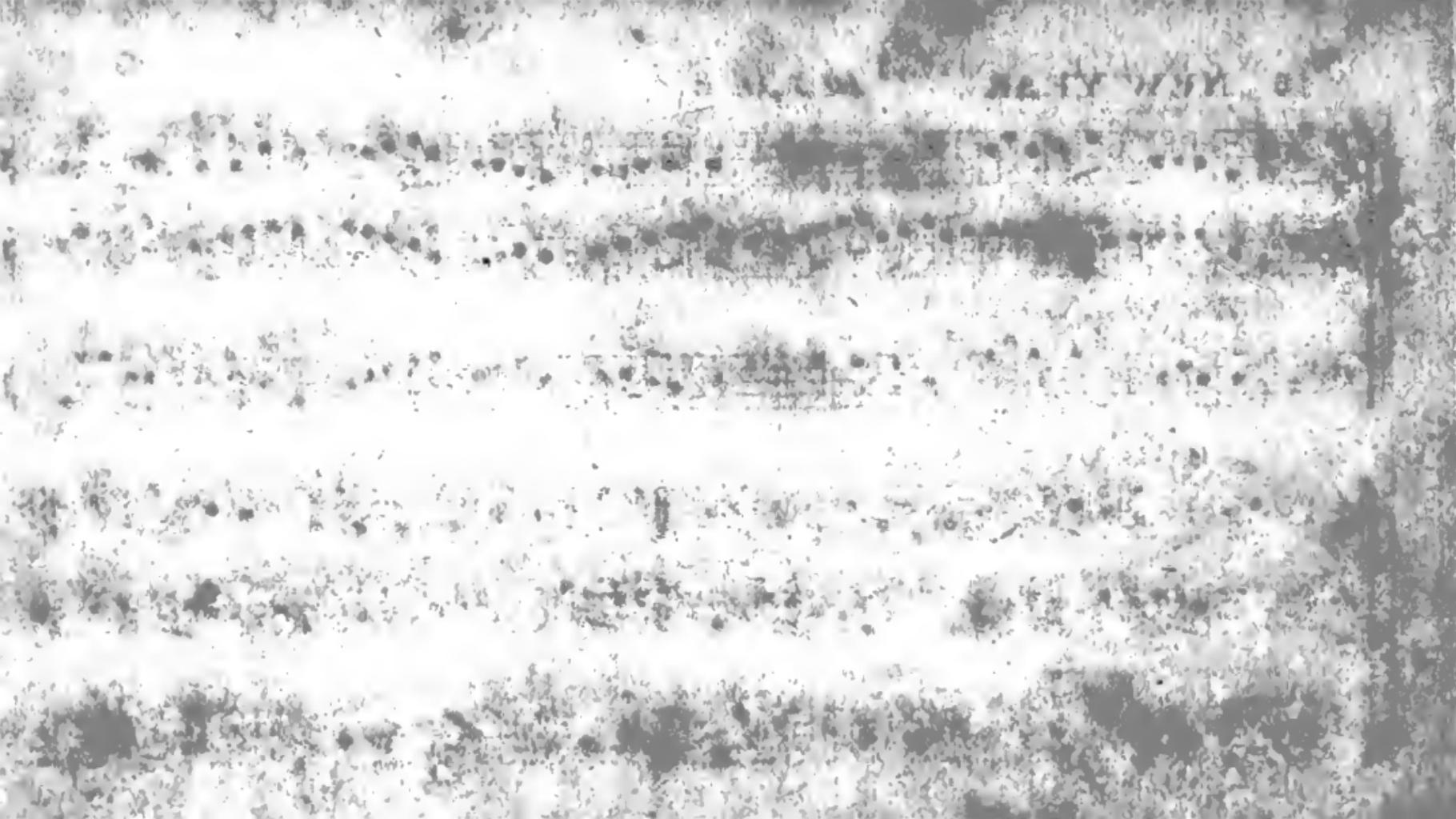
8s. #

15



*How tedious and tasteless the hours*

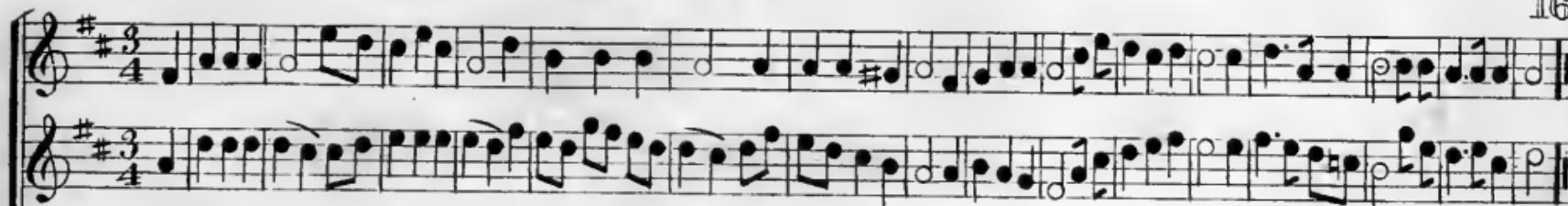




## 16 NEW YEAR.

10.5.11. #

16

*Come let us anew*

JORDAN. 8.7.4. b

*Welcome welcome dear Redeemer*



## 17. MARGATE.

7 &amp; 6. #

17

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of six staves. The first three staves begin in common time (C), common key (no key signature), and feature eighth-note patterns. The fourth staff begins in common time with a key signature of one sharp. The fifth staff begins in common time with a key signature of one flat. The sixth staff begins in common time with a key signature of one sharp. The vocal parts are written in soprano, alto, and tenor clefs. The piano part is indicated by a treble clef and a bass clef, with a dynamic marking of "p" (piano). A lyrical text, "How lost was my condition", is written in cursive script across the middle of the page, corresponding to the vocal parts.



## 18 LAMBETH.

8s. #

18

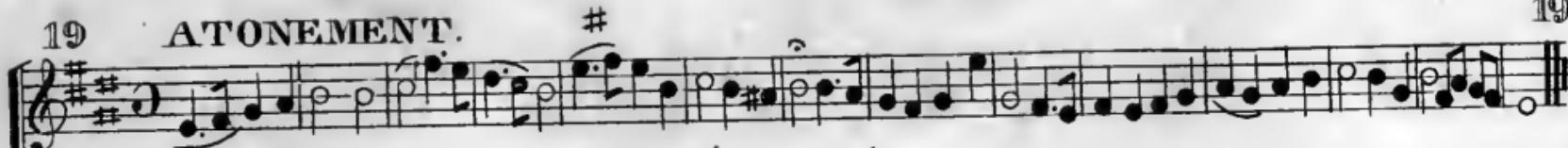
A musical score for three voices or instruments. The top two staves are in common time (indicated by '3') and the bottom staff is in common time (indicated by 'C'). The key signature is one flat throughout. The music consists of six measures of vocal line, followed by a lyrical interlude in common time with a key signature of one sharp, featuring a melodic line and harmonic support. The lyrics "Encompass'd with clouds of distress" are written below the first staff.



19

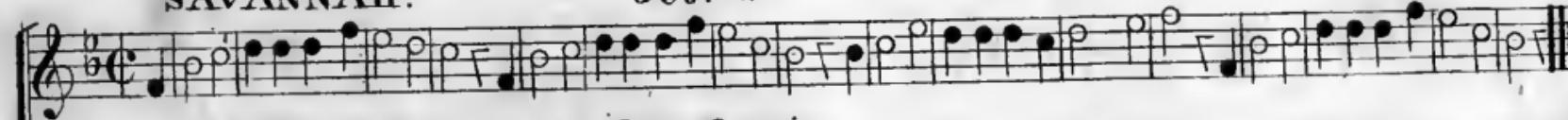
## ATONEMENT.

19

*Saw ye my Saviour*

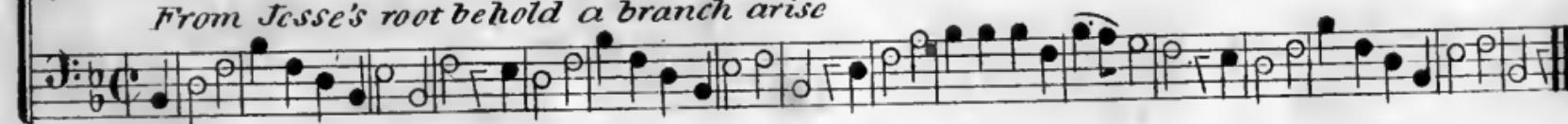
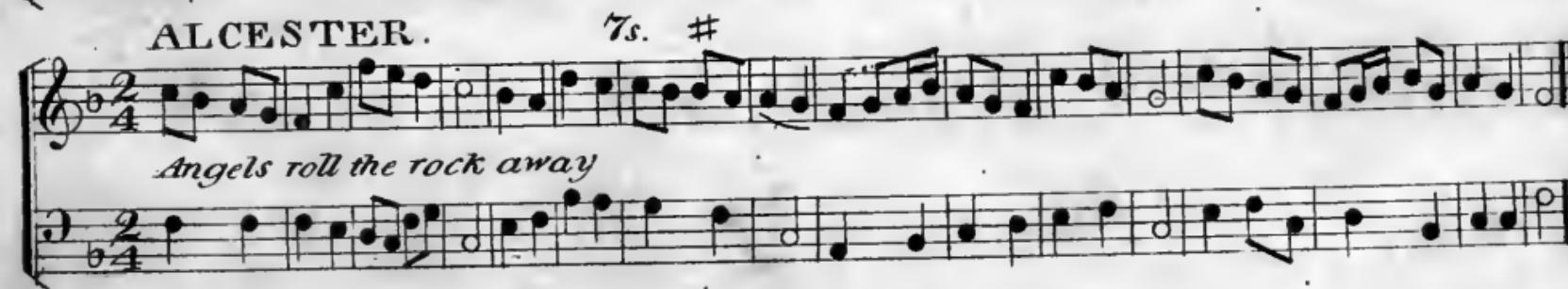
## SAVANNAH.

10s. #

*From Jesse's root behold a branch arise*

## ALCESTER.

7s. #

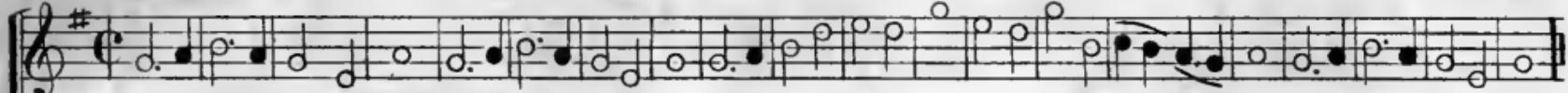
*Angels roll the rock away*



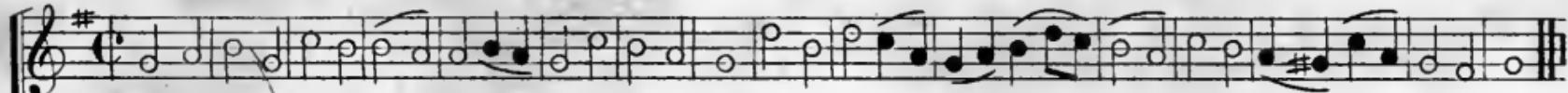
20 MILTON.

7s. #

20

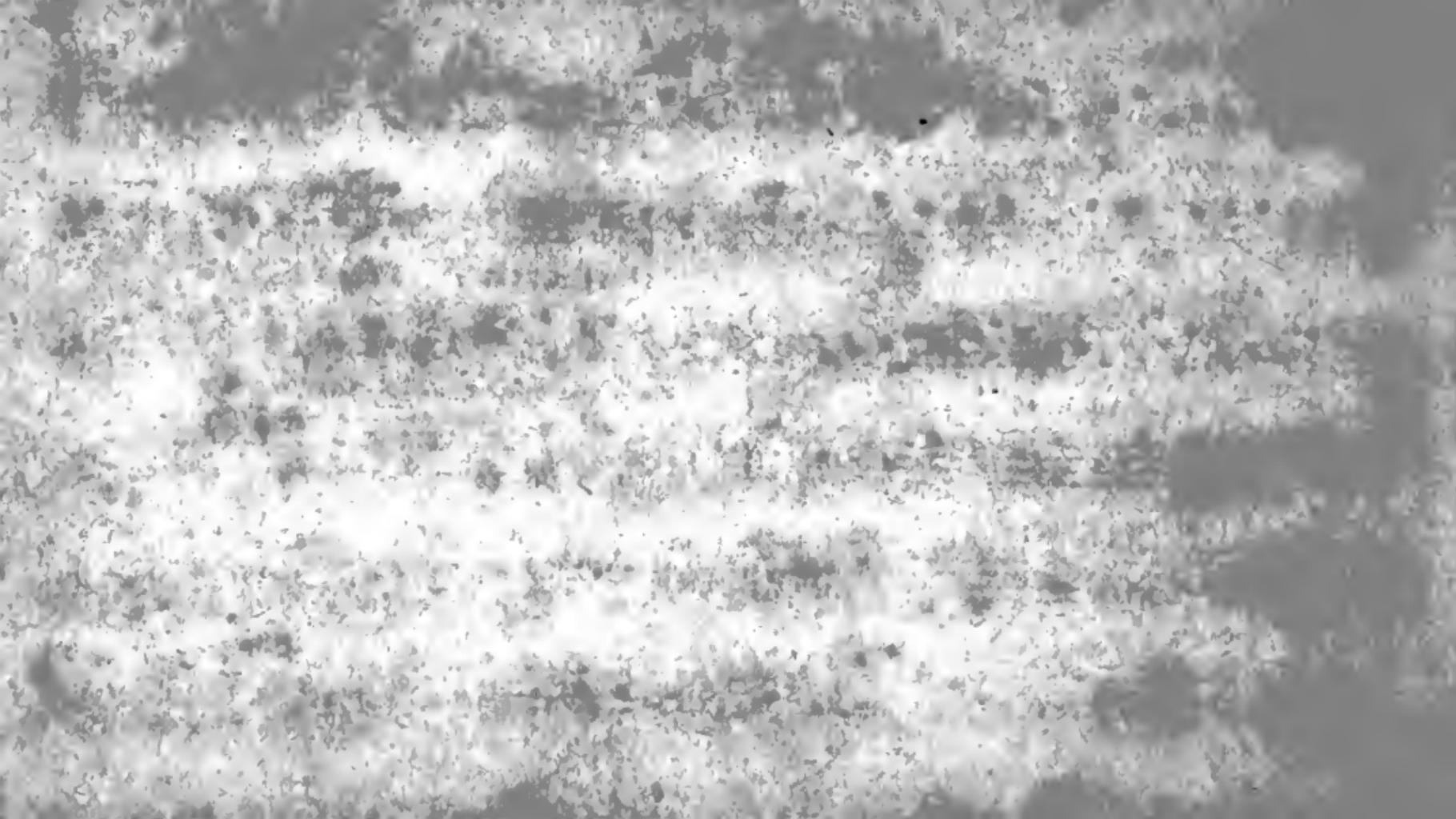
*Sovereign grace hath power alone*

ALSEN. 7s. #

*Now the shades of night are gone*

EASTABROOK. 87. b

*Hail my ever blessed Jesus*



21

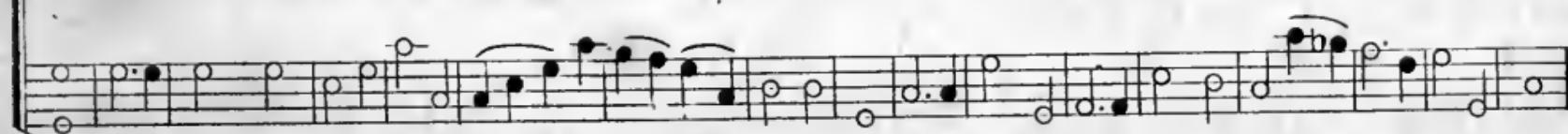
## WILNA.

8.7. or 8.7.4. #

21

*See th'Eternal Judge descending*

## CALVARY. 8.7. or 8.7.4. #

*Hark the voice of love and mercy*

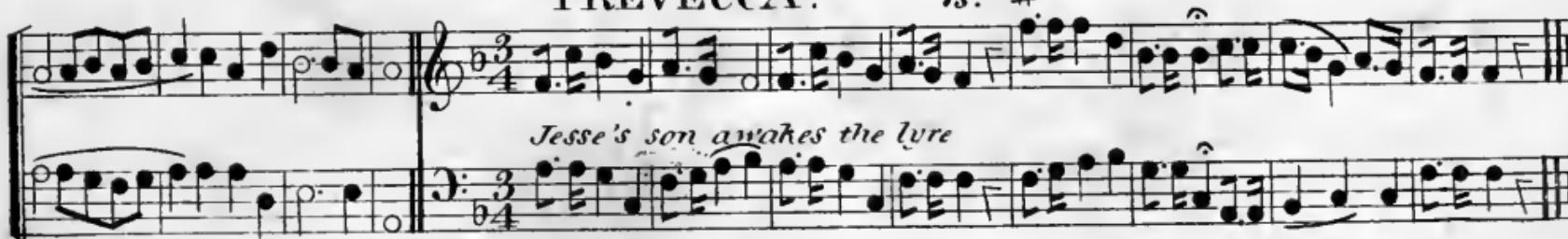


## 22 JUBILEE. HM. #

22

*Blow ye the trumpet blow*

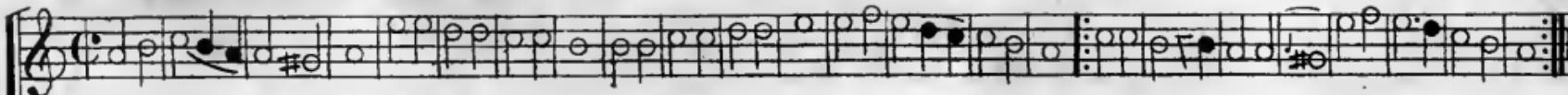
## TREVECCA. 7s. #

*Jesse's son awakes the lyre*

## LISBON. S.M. #

*Blest be the tie that binds*





*Hearts of stone relent relent*



COOKHAM. 7s. #



*Hark the herald angels sing*



FINEDON. 7s. #



*Once I thought my mountain strong*

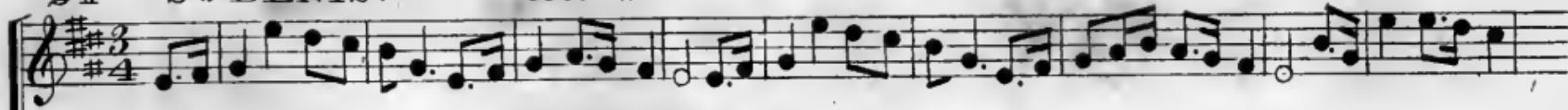




24 ST DENIS.

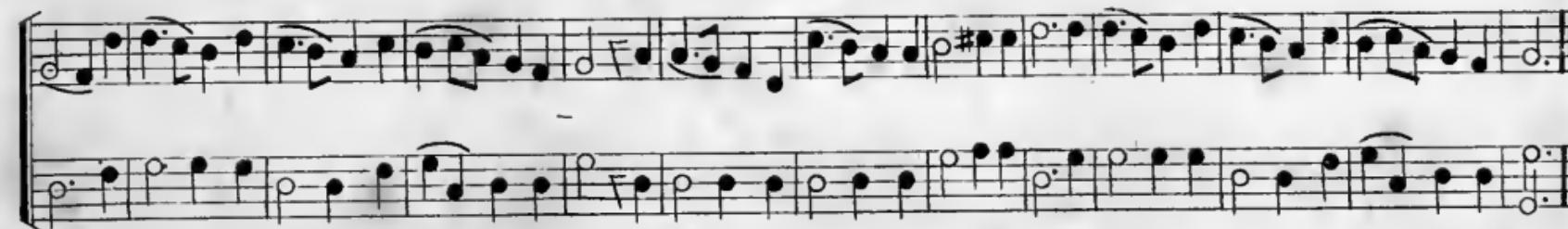
J.S. #

24

*Come saints and adore him come bow at his feet*

HINTON.

J.S. #

*How firm a foundation ye saints of the Lord*



25 ST JOHNS.

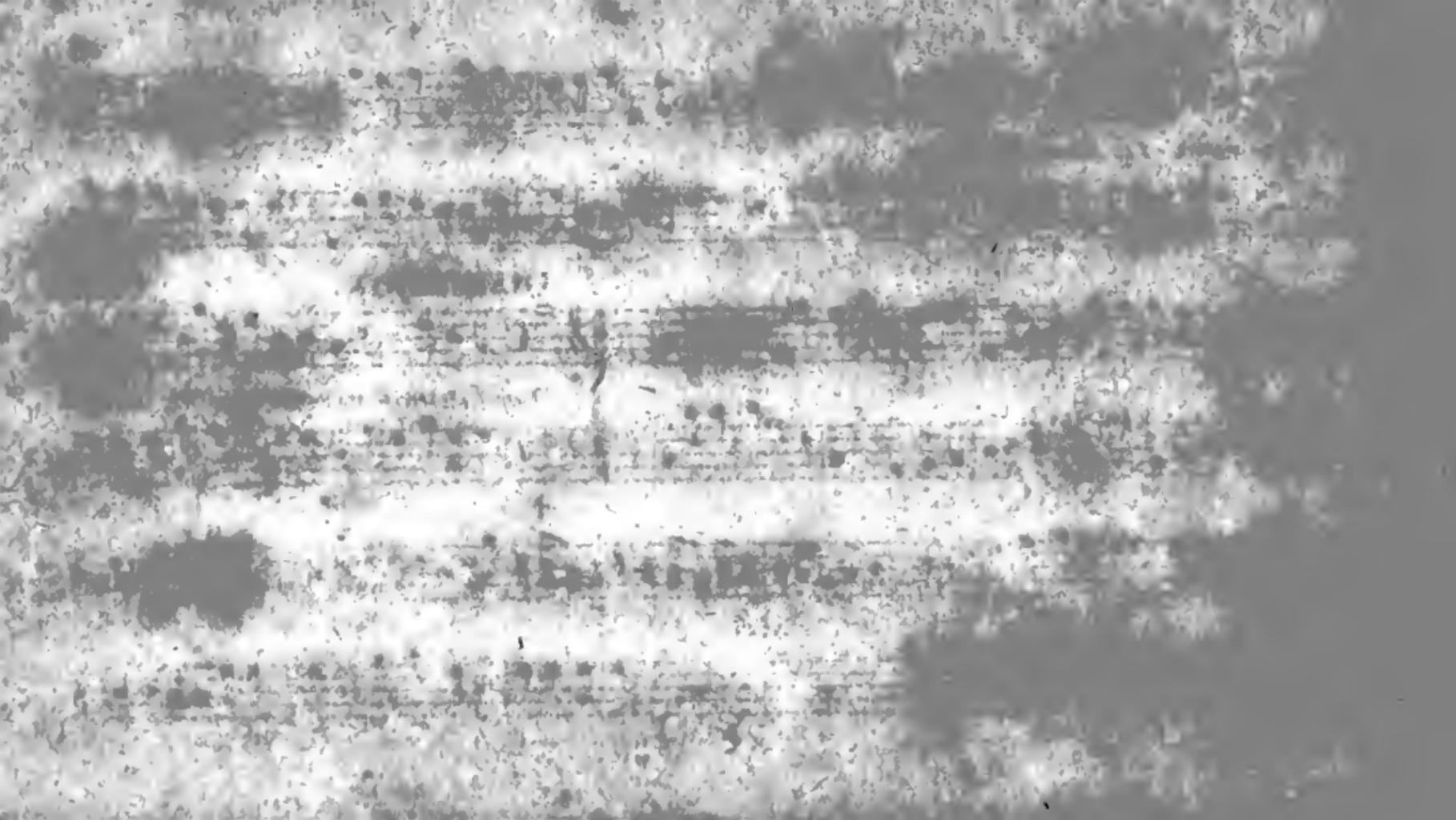
8.8.6. #

25

*When with my mind devoutly press'd*

ANNA'S LUTE. 7s. #

*Now begin the hear'ny theme*





*The moment a sinner believes*

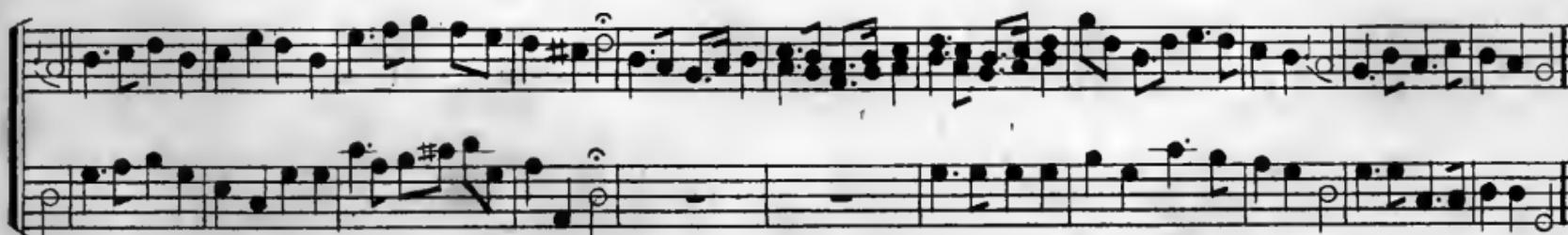


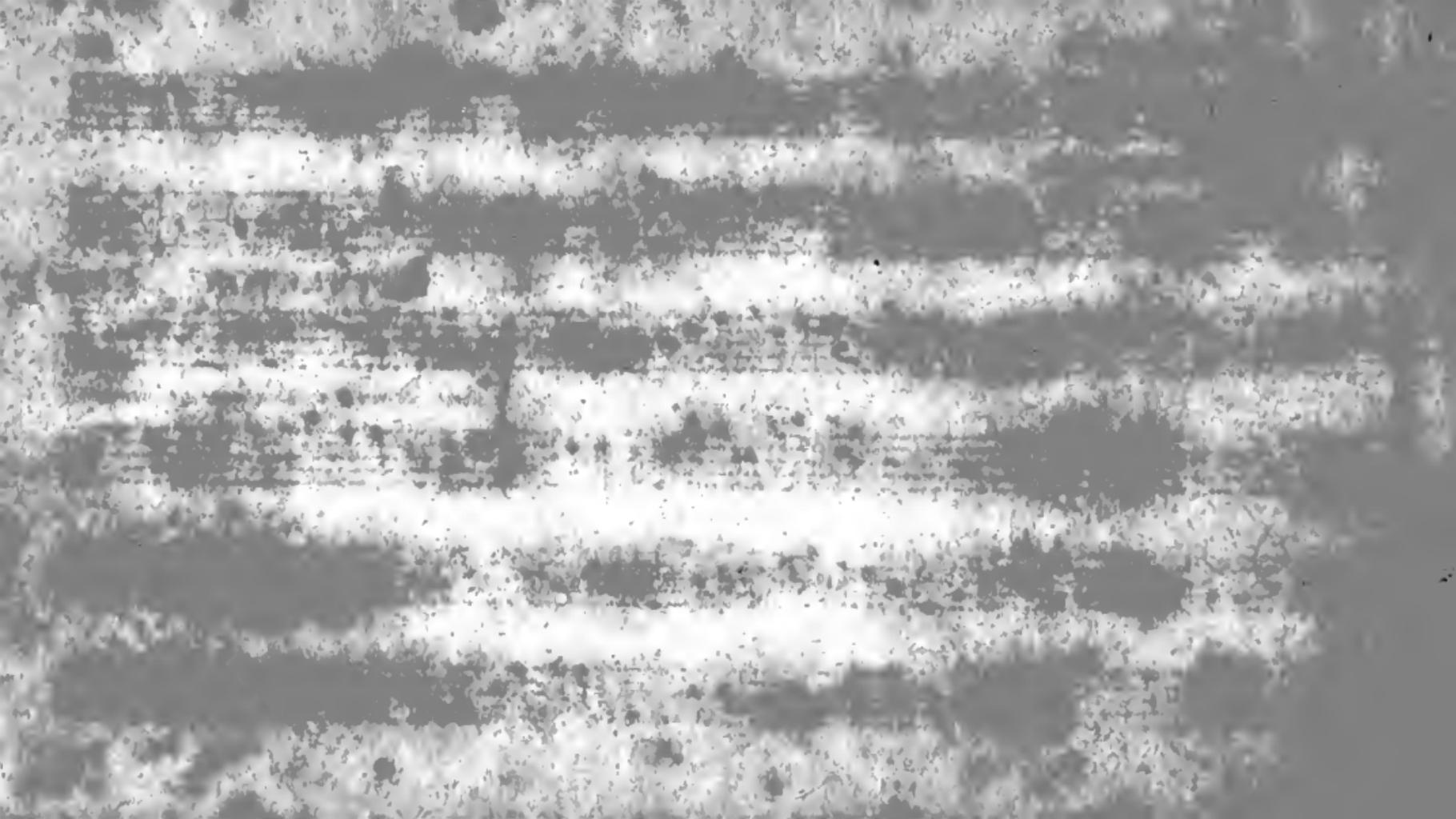
### DISMISSION.

8.7.4.#



*Lord dismiss us with thy blessing*



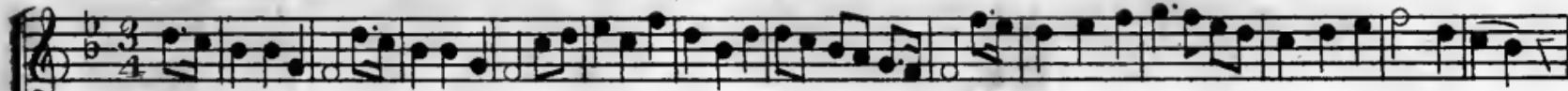


27

## HARWICH.

5.6. #

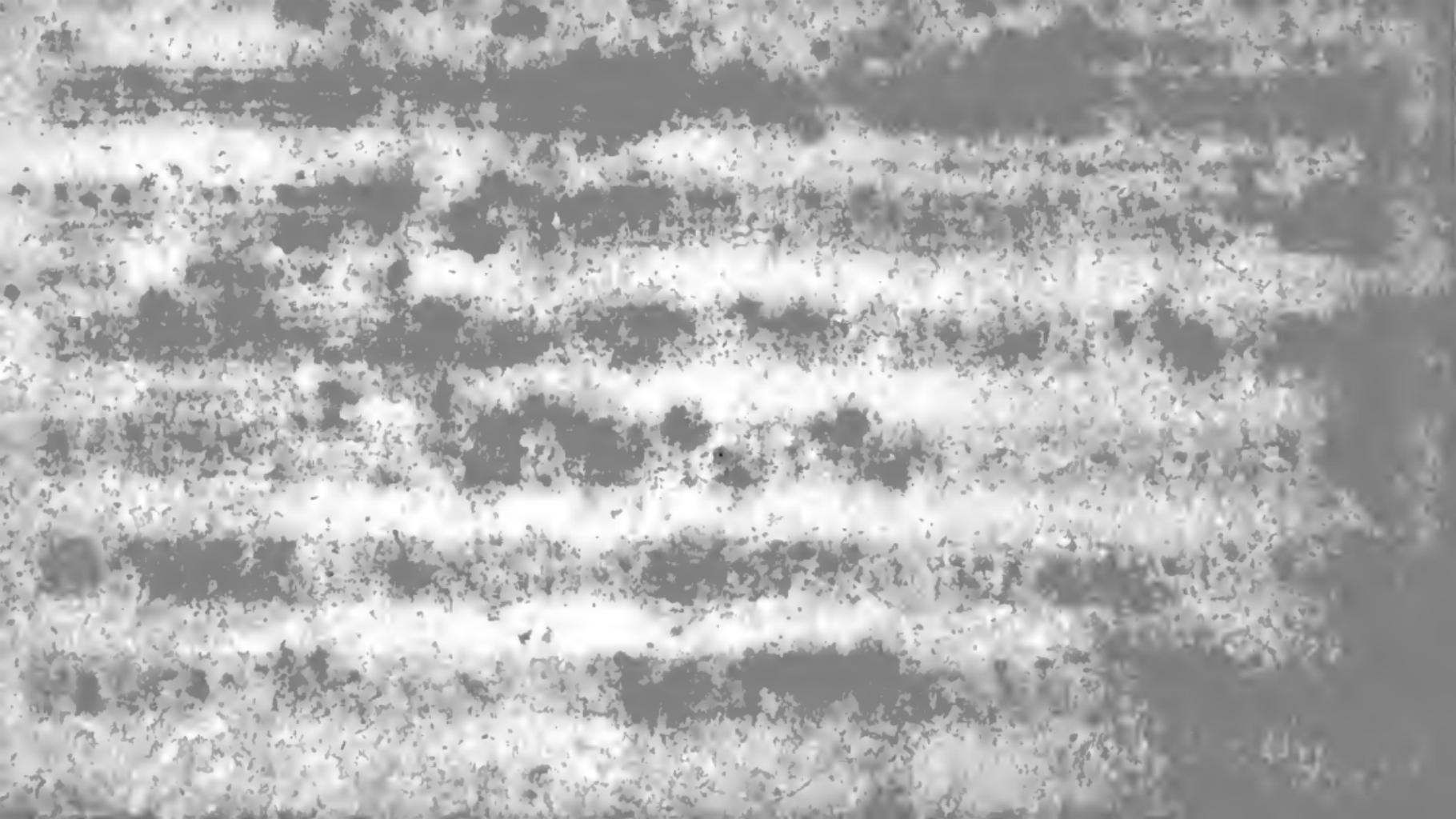
28

*All ye that pass by*

## LITTLETON.

8.7.4. #

*Sinners will you scorn the message*



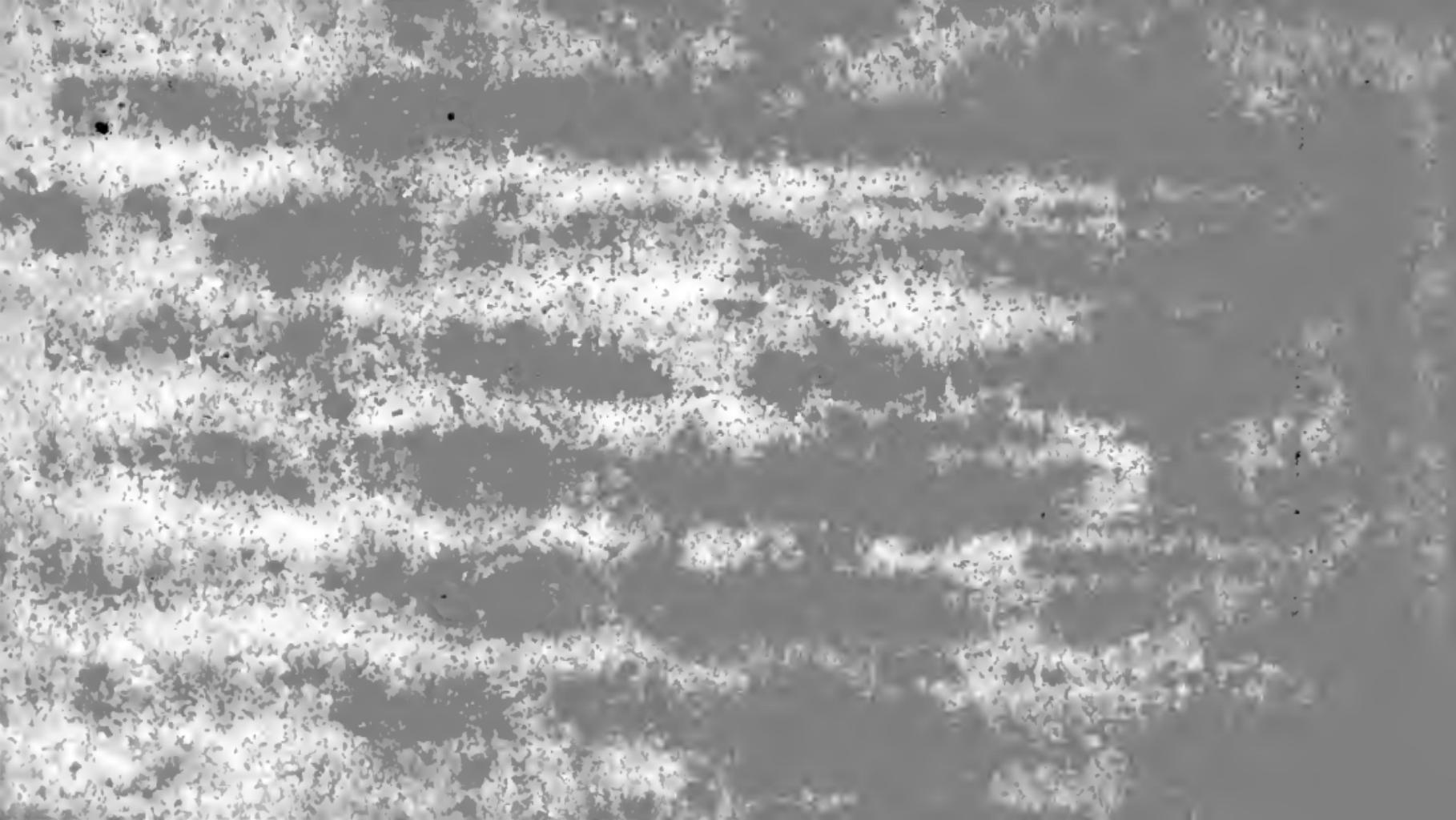


*From Greenland's icy mountain*



*O tell me no more*



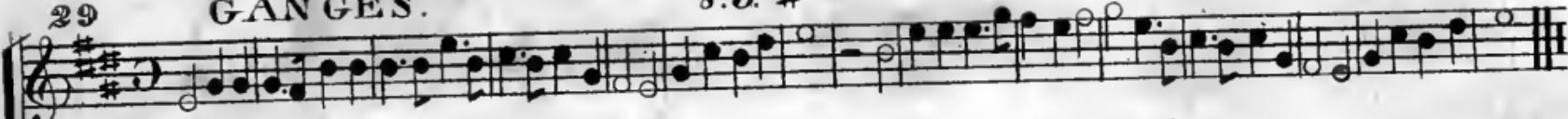


29

## GAN GES.

8.6. #

29

*Awak'd by Sinai's awful sound*

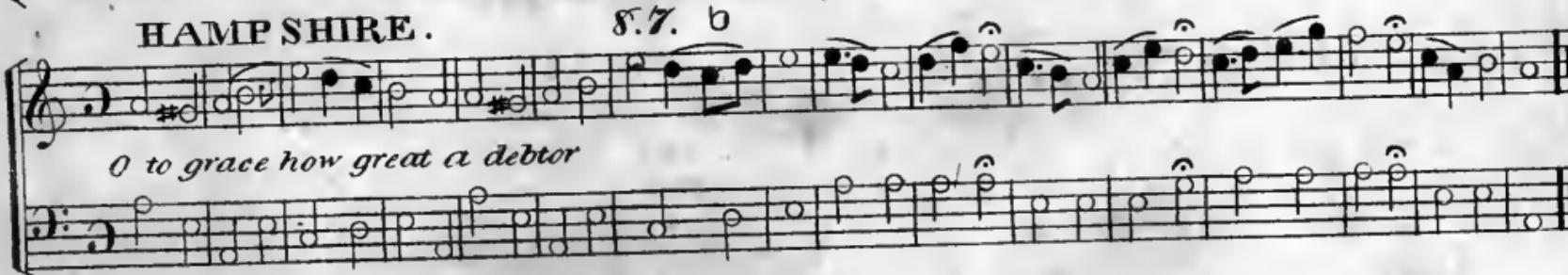
## KER SHAW.

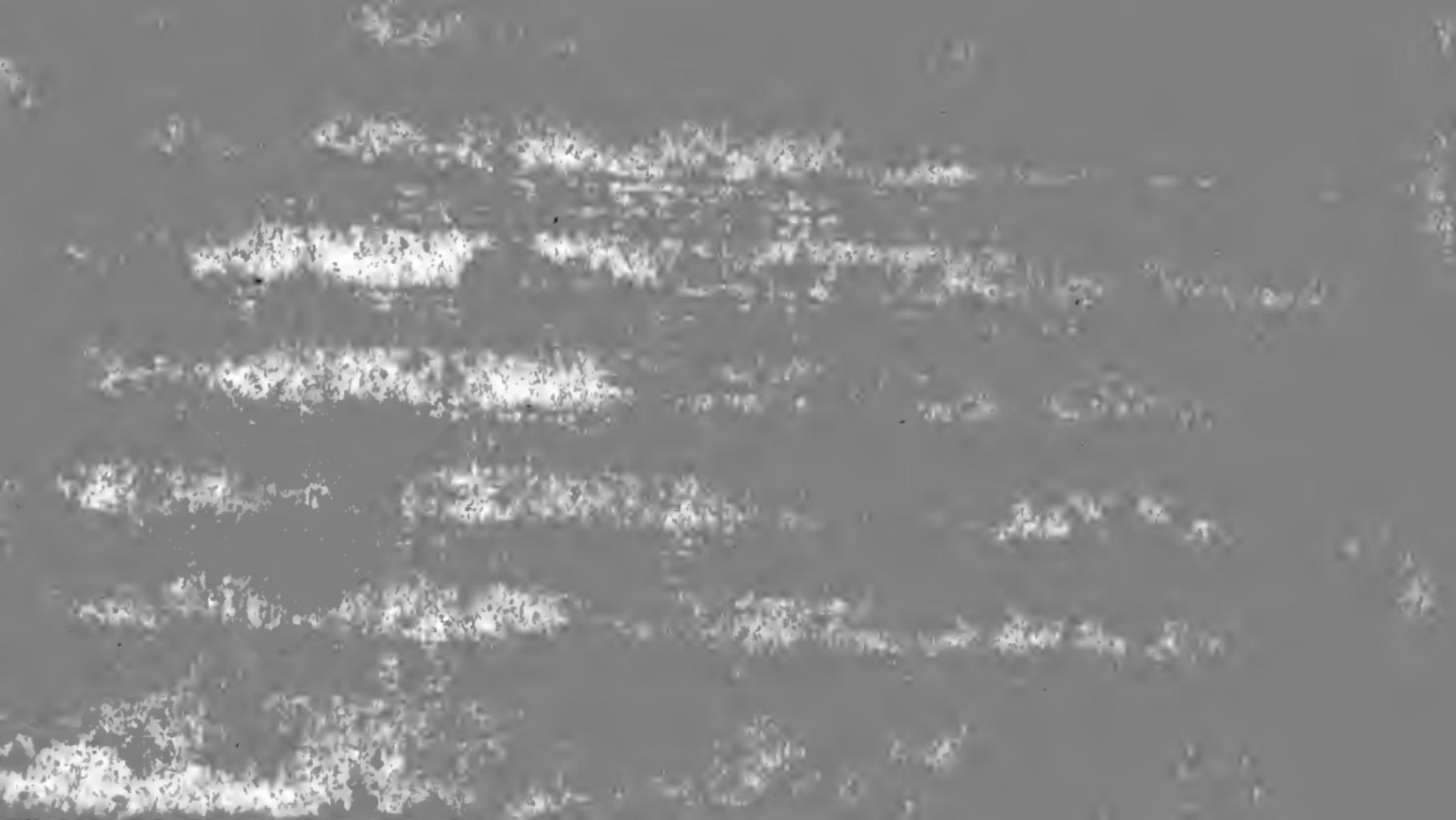
8.7. b

*Yes we trust the day is breaking*

## HAMP SHIRE.

8.7. b

*O to grace how great a debtor*



30 WILLOWBY.

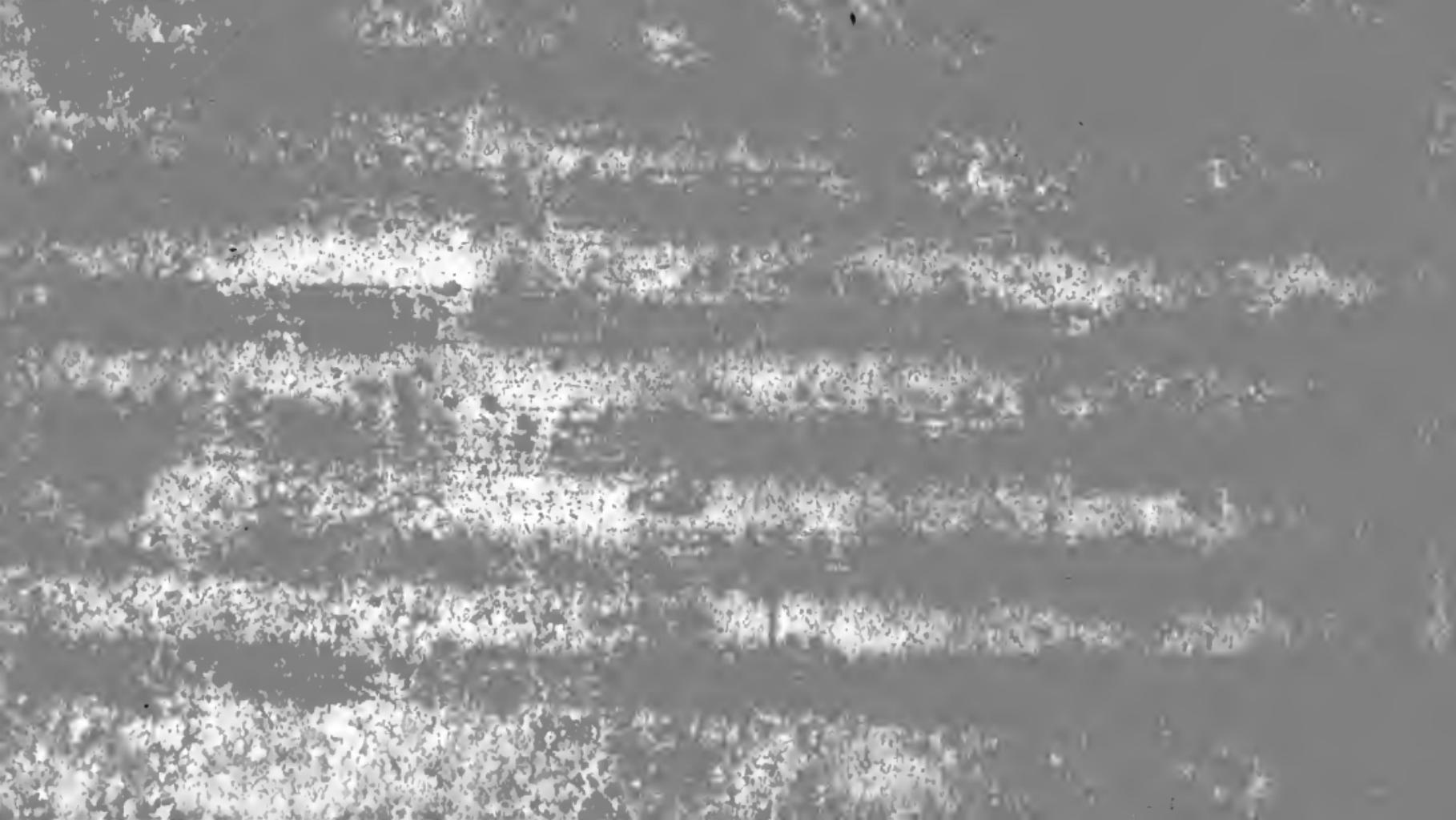
8.6. #

30

*Lo on a narrow neck of land*

## KINGSWOOD. 7.6. #

### *Wretched helpless and forlorn*



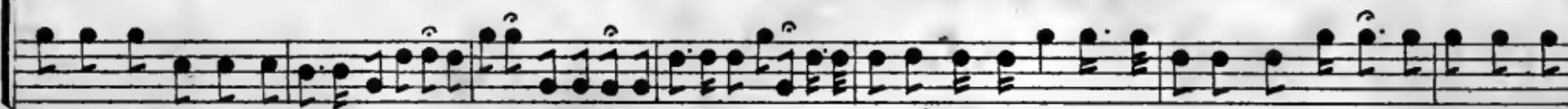
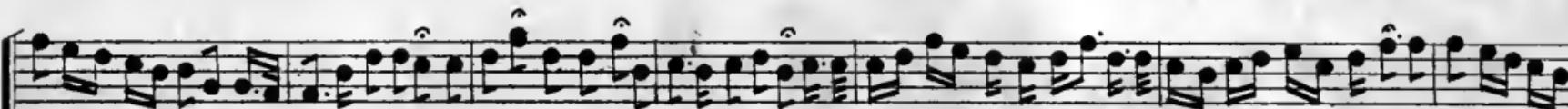
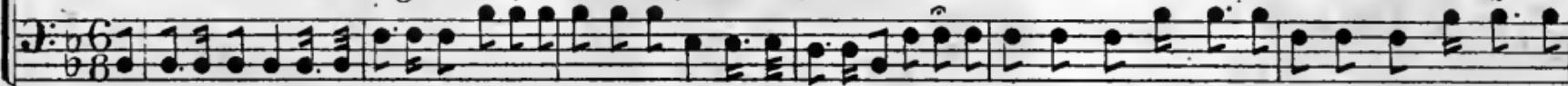
## 31 SCOTLAND.

32s. #

31

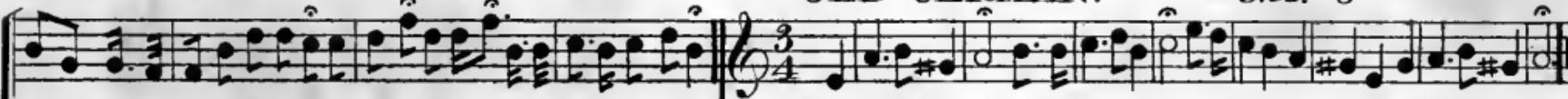


*The voice of free grace cries escape to the mountain*



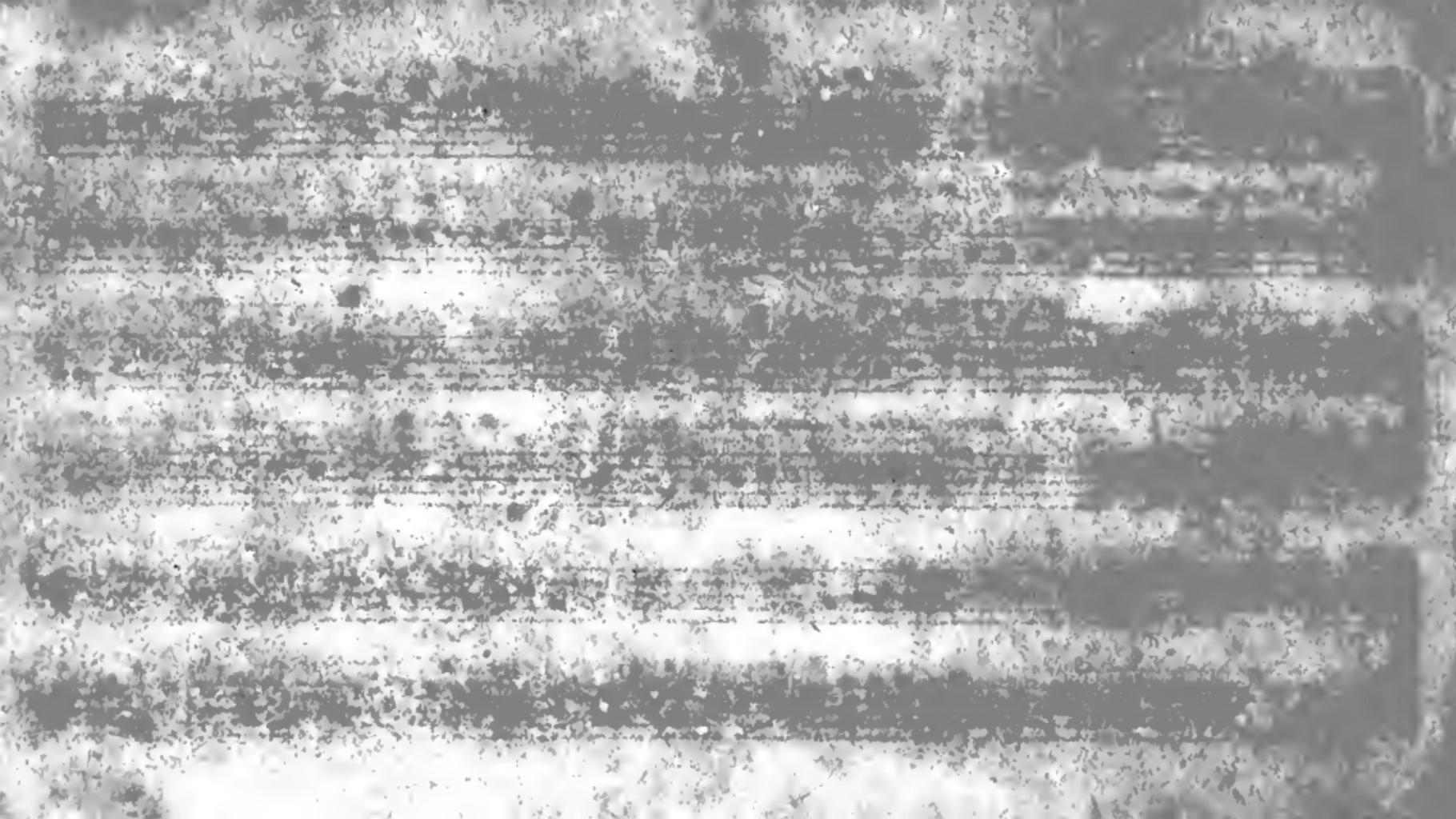
## OLD GERMAN.

5.11. b



*All glory and praise*

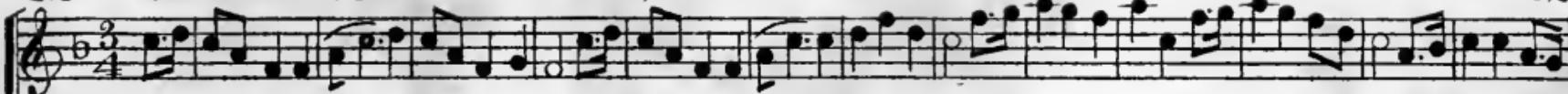
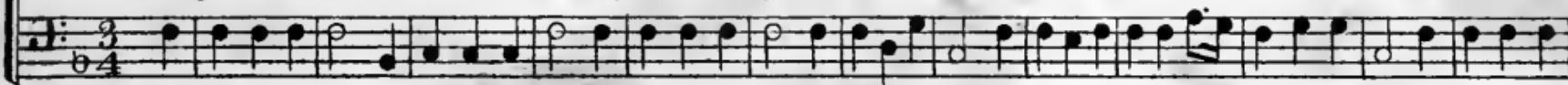




## 32 CONFIDENCE.

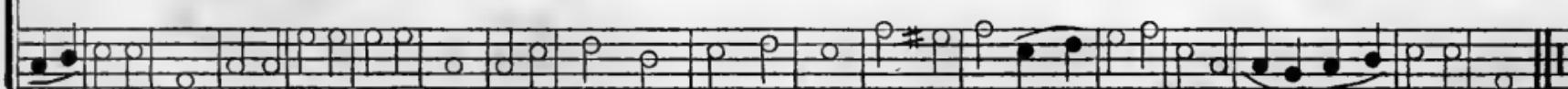
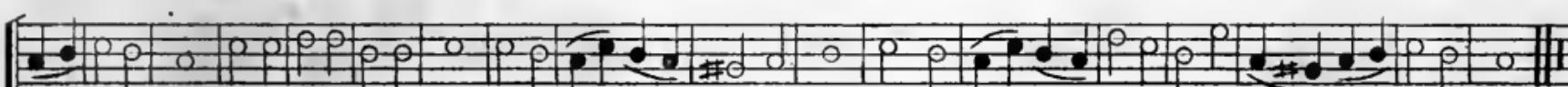
SO &amp; SS. #

32

*Though troubles assail and dangers affright*

## ENTREATY.

7.6. b

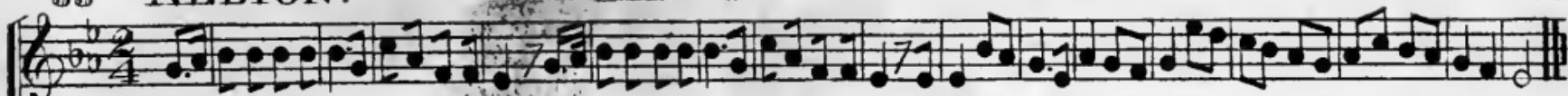
*Stop poor sinner stop and think*



## 33 ALBION.

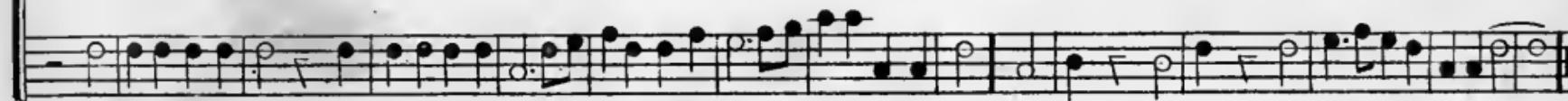
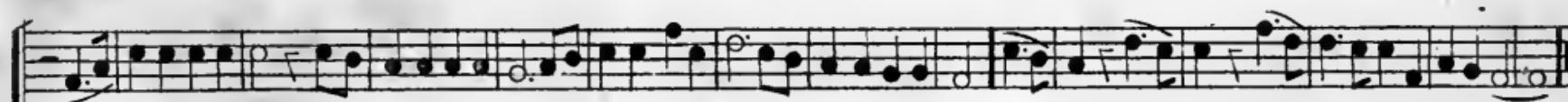
H.M. #

33

*O Zion tune thy voice*

## PILGRIMS FAREWELL.

#

*Farewell my friends I must begone*



# METRICAL INDEX.

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