

T H E  
A R T O F S I N G I N G ;  
IN THREE PARTS:

VIZ.

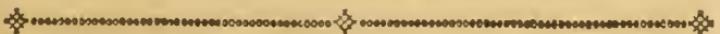
- I. THE MUSICAL PRIMER,
  - II. THE CHRISTIAN HARMONY,
  - III. THE MUSICAL MAGAZINE.
- 

BY ANDREW LAW, A. M.

Author of the SELECT HARMONY, RUDIMENTS OF MUSIC, &c.



P A R T II.



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O F T H E  
*UNITED STATES.*

THE  
CHRISTIAN HARMONY;  
OR THE  
SECOND PART OF THE ART OF SINGING:

Comprising a Select Variety of PSALM and HYMN TUNES;

TOGETHER

WITH A NUMBER OF AIRS AND ANTHEMS:

Calculated for SCHOOLS and CHURCHES.

\*\*\*\*\*  
BY ANDREW LAW, A. M.

\*\*\*\*\*  
*IN TWO VOLUMES.*

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VOL. I.

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Price, 66 Cents single;—52 Cents by the Dozen.

## *ADVERTISEMENT.*



THE second Part of the Art of Singing is composed of the Christian Harmony in two volumes. The first volume is here completed. It presents to worshiping assemblies a variety of tunes adapted to solemn and social praise. To Singing Schools, it presents an assortment of music proper for practice, as soon as they have attended to the rules and lessons comprised in the Musical Primer. In the meantime, purchasers may procure this volume and the Primer separately; or they may have them both bound together;—or lastly, those who are already acquainted with Music, may if they choose, take this volume to the exclusion of the Primer, and avoid the expense of repurchasing the rules, the A B C of their art.



## DESCRIPTION OF THE WHOLE WORK.

To publish the Art of Singing and bring it to a final close, will require considerable time. In the meanwhile the friends of music will be inquisitive to know what they are to expect from the whole work, in its final completion. And in order to convey the most satisfactory information relative to this inquiry, I have ventured to anticipate the appearance of those divisions of the work which are not yet published : and, in the course of the following description, have drawn the whole production and its several parts into actual view.

The Art of Singing will consist of three leading parts, the Musical Primer, the Christian Harmony, and the Musical Magazine. The second part, or the Christian Harmony will be further divided into two vols. and the third part, or Magazine, into a course of numbers. At their first appearance, all the different divisions of the work will be published separately ; but in preparing them for the press, the unity of the main work will be steadily pursued ; so that in the end, the several parts and divisions may all be collected into a single book, and form one consistent whole. The work, thus completed, is designed to furnish an assortment of music large enough for the generality of singers to possess. It is in short, to comprise the elements, or rules of the science, together with a regular gradation of the best sacred music, from the plainest tunes up to the nicest airs and anthems.

The rules will be mostly contained in the first part of the Art of Singing, or the Musical Primer ; and indeed the prime object of the Primer will be, to furnish and assist singing schools and all learners during the first stages of their improvement. Hence the tunes that are introduced into the Primer, are principally of a kind, the most simple, plain and easy : calculated, not to entertain the skilful performer, who is delighted with nothing more of refined and delicate airs, but to take the bewildered learner and conduct him forward along a smooth and gradual ascent towards the summit of improvement. As soon however as learners have paid sufficient attention to the rules and tunes in the Primer, and are in want of other music, they may find a supply in the 1 vol. of the Christian Harmony. Indeed it is a part of the original plan, that such volume should be expressly calculated for use next after the Musical Primer : for it is the Christian Harmony in 2 vols. that is to compose the second part of the Art of Singing.

The first volume is already complete. The music, which it contains, forms a considerable variety, not of long pieces, but of short tunes : not of nice and complicated performance, but in general, rather plain, and in very few instances, difficult to be learnt. To a large proportion of music of this description, reference has been given, and the tunes themselves have been suited to an uncommonly great variety of metres, on purpose that the book might the better be calculated for answering two very important objects. Firstly, that it might be suitable for singing-schools and all learners immediately after having used the Musical Primer, and secondly, that it might be rendered extensively serviceable to all christian Churches in the solemn exercises of humble and devotional praise.

As soon as time and circumstances will permit, the plan of the Art of Singing will be yet further advanced by the completion of the second volume of the Christian Harmony : And that Book, when published, will not be confined to psalm and hymn tunes, but will comprise a considerable number of set pieces and anthems. Hence it will be suitable for all those singers whose skill in performance rises above the level of plain tune singing.

The third part of the Art of Singing will furnish a still further variety of favorite pieces. This part is to be formed by the Musical Magazine in numbers : and these numbers are designed to comprise some of the most elegant and refined compositions, European and American. Of course, the Magazine will accommodate the curious, who wish for a variety of music : Nor, in the meanwhile, will it fail to accommodate the generality of singers ; for any particular number of the Magazine may be purchased separately, and amongst them all, select companies of singers will be able to find suitable pieces for all ordinary occasions of public solemnity, such as thanksgivings, and fasts, ordinations and elections, commencements, days of public rejoicings and the like.

Such then is the anticipated view of the work entitled the Art of Singing. As a whole, it may be all collected together, when it will form a regular and a considerable assortment of music. Contemplated in its several divisions, it may serve to accommodate every possible description of purchasers. For, firstly, they may have some parts of the work without the rest ; or secondly, they may have all the divisions separately : or thirdly, as soon as the publication is closed, they may, if they desire it, have the whole work bound in one large and elegant volume.

## M I S C E L L A N E O U S R E M A R K S.

WHENEVER tunes are performed only in two parts, they should be sung in the bass and the air, or song part ; and in such cases, the air may be sung either in tenor or treble voices, or in both of them united.

The tune called, Berkley, may be sung as a long metre, by repeating the tune in the two last lines of every second verse.

Carolina may also be sung as a long metre by repeating the three last lines of the tune in the two last lines of every second verse.

Chapel may be sung as a common metre, by repeating the first line of the verse in the second line of the tune ; and the third line of the verse in the fifth line of the tune.

I N D E X  
O F M E T R E S.

Measure.	Line.	Feet.	verses.	P.	Line.	Feet.	each Line.	Times.	Page.	
Long.	4.	3,8,3,8,	Sharp Key.	{ Dunton, Old Hundred, Psalms, Wells, All Saints, Groton, Putney, Berkley, Burton, Carolina, Lorrain, Wethersfield,	{ 19 1 24 1 64 14 1 22 18 56 40 38	Short.	4. 5,6,8,6,	Sharp Key.	bethlem, Mansfield, Saybrook, Goffen, Haddam, Little Marlborough, Psalm 63d, Africa, Granby, Psalm 19th, Berkley, Carolina, Farmington, Southbury, Psalm 84th, Newbern, Psalm 56th, Babylon, Psalm 133d, Sharon, Amsterdam, Chapel, Winchester, Falmouth, Hotham, Hanover, Littleton, Stamford, Trinity, Bristol,	53 53 10 12 15 11 36 9 49 17 22 56 29 23 33 27 35 63 31 30 42 26 45 44 47 35 43 48 41 45
Double Long.	8.	8,8,8,8,8,8,8,	Sharp Key.	{ Cheshire, Hartford, Alexandria, Essex, Mear, Milford, Suffolk, St. Martin's, Union, Capel,	{ 25 58 60 10 14 32 55 11 12 26	Double Short.	8. 5,6,8,6,6,8,6,	Flat Key.		
Common.	4.	8,6,8,6,	Sharp Key.	{ Elenborough, Georgia, Plymouth, Torrington, Archdale, Enfield, Hatfield, Middlesex, Troy, Woodbury, Amenia, Orange, Rockbridge,	{ 30 21 13 55 20 34 57 54 37 52 28 62 51	Particular.	4. 3. 4. 5. 4. 3. 8. 8. 8. 8. 7. 5.	Three verses.		
Double Com.	8.	8,6,8,6,8,6,	Sharp Key.			Double Particular.	8. 7,6,7,6,7,7,7,5, 8. 8,8,6,8,8,6, 7,7,7,7, 7,7,7,7,7,7,7,7, 8. 8,5,5,5,6,5,6,5, 7,7,8,7,4,7, 8,7,8,7,8,7,8,7, 6,6,4,6,6,6,4, 8,6,5,5,8,	Flat Key.		

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Archdale

Babylon

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Bethlem

Bristol

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Carolina

Chapel

Cheshire

Dunston

Elenboroug<sup>h</sup>

Enfield

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45

52

Cheerful. Air.

# Africa.

9

Let every creature join

Ye heavenly hosts the song begin

To praise th' eternal God

And sound his name a-

Thou sun with golden beams,

Ye starry lights ye twinkling flames,

broad.

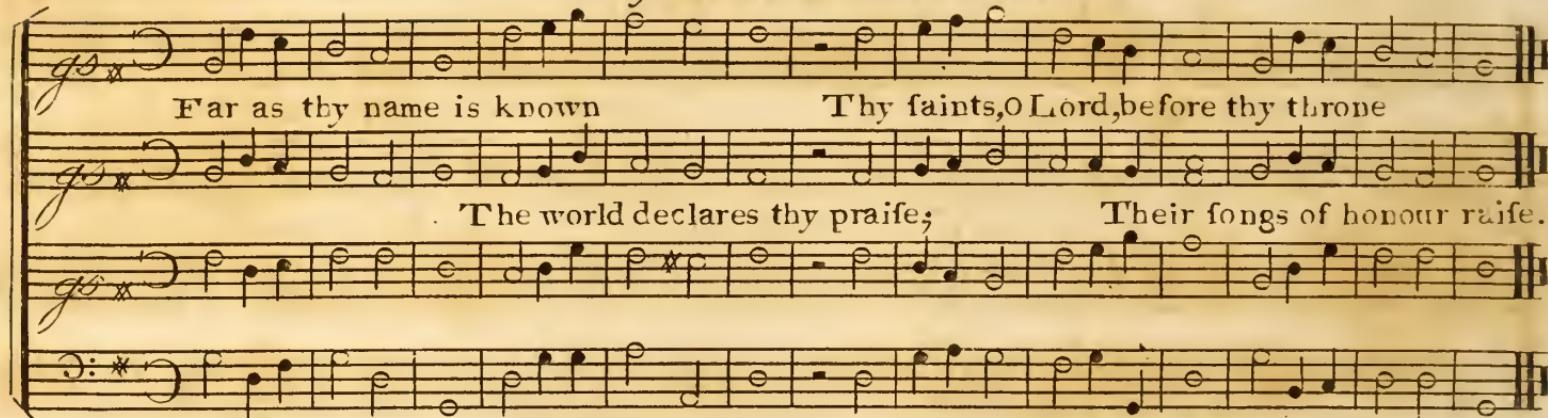
And moon with paler rays,

Shine to your Makers praise.

B

10 Moderate. *Air.*

## Saybrook.

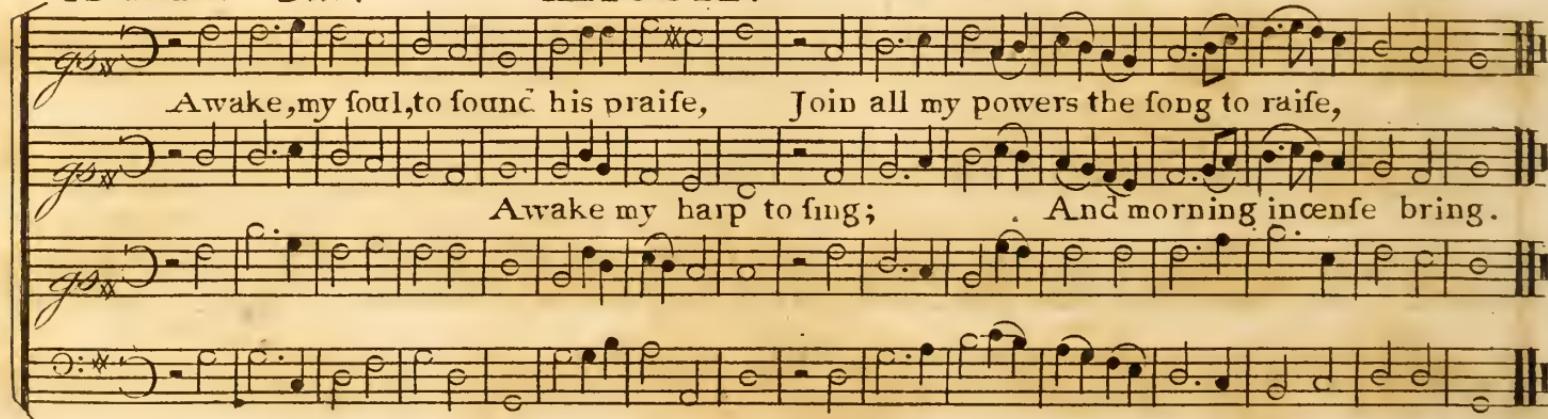


Musical score for the hymn "Saybrook" in moderate tempo. The score consists of four staves of music. The first two staves begin with a treble clef, the third with an alto clef, and the fourth with a bass clef. The music features various note values including eighth and sixteenth notes, with some rests and dynamic markings like 'p' (piano). The lyrics are as follows:

Far as thy name is known      Thy saints, O Lord, before thy throne  
The world declares thy praise;      Their songs of honour raise.

Moderate. *Air.*

## Essex.



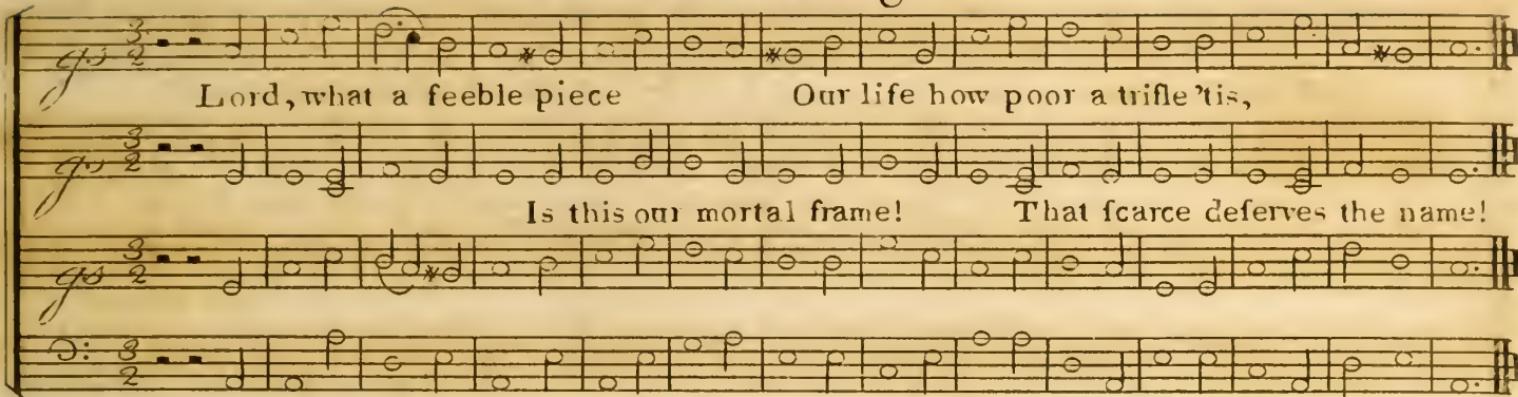
Musical score for the hymn "Essex" in moderate tempo. The score consists of four staves of music. The first two staves begin with a treble clef, the third with an alto clef, and the fourth with a bass clef. The music features eighth and sixteenth notes, with some rests and dynamic markings like 'p' (piano). The lyrics are as follows:

Awake, my soul, to sound his praise,      Join all my powers the song to raise,  
Awake my harp to sing;      And morning incense bring.

Cheerful.

# Little Marlborough.

11



Musical score for "Little Marlborough" in common time (indicated by 'C'). The score consists of four staves of music with lyrics underneath. The first staff starts with a treble clef, the second with an alto clef, the third with a bass clef, and the fourth with a bass clef. The lyrics are:

Lord, what a feeble piece Our life how poor a trifle 'tis,  
Is this our mortal frame! That scarce deserves the name!

Cheerful.

# St. Martin's.



Musical score for "St. Martin's" in common time (indicated by 'C'). The score consists of four staves of music with lyrics underneath. The first staff starts with a treble clef, the second with an alto clef, the third with a bass clef, and the fourth with a bass clef. The lyrics are:

Joy to the world; the Lord is come; Let every heart prepare him room,  
Let earth receive her King: And heaven and nature sing.

12 Cheerful.

Goshen. or 25<sup>th</sup>

gs 2

I lift my soul to God, Let not my foes that seek my blood  
 My trust is in his name; Still triumph in my shame.  
 Still triumph

The musical score consists of four staves of music. The first three staves are in common time (indicated by '2' over 'C') and the fourth staff is in 3/2 time (indicated by '3' over '2'). The music is written in soprano clef. The lyrics are placed below the corresponding staves. The first three staves have a tempo marking of 'gs' (likely 'good speed'). The fourth staff has a tempo marking of '3:2'.

Cheerful.

## Union:

gs 2

Lo, what an entertaining sight Whose cheerful hearts in bands unite  
 Those friendly brethren prove, Of harmony and love.

The musical score consists of four staves of music. The first three staves are in common time (indicated by '2' over 'C') and the fourth staff is in 3/2 time (indicated by '3' over '2'). The music is written in soprano clef. The lyrics are placed below the corresponding staves. The first three staves have a tempo marking of 'gs' (likely 'good speed'). The fourth staff has a tempo marking of '3:2'.

Cheerful.

# Plymouth .

13

Handwritten musical score for 'Plymouth' in 3/2 time. The score consists of four staves of music. The first three staves begin with a 'gs' clef, while the fourth staff begins with a 'c' clef. The music features various note heads, including circles, crosses, and dots, with stems and beams. The lyrics are written below the staves:

With reverence let the saints appear,  
His high commands with reverence hear,  
And bow before the Lord;  
And tremble at his word.

Moderate.

# Putney.

Handwritten musical score for 'Putney' in 3/2 time. The score consists of four staves of music. The first three staves begin with a 'gs' clef, while the fourth staff begins with a 'c' clef. The music features various note heads, including circles, crosses, and dots, with stems and beams. The lyrics are written below the staves:

Man has a soul of vast desires,  
Toss to and fro his passions fly  
He burns within with restless fires;  
From vanity to vanity.

14 Slow.

## Groton.

Three staves of musical notation in common time (indicated by 'C'). The first staff uses a soprano C-clef, the second staff an alto F-clef, and the third staff a bass G-clef. The music consists of eighth and sixteenth note patterns.

Deep in our hearts let us record      Behold the rising billows roll  
 The deeper sorrows of our Lord;      To overwhelm his holy soul.

Cheerful.

## Mear.

Three staves of musical notation in common time (indicated by 'C'). The first staff uses a soprano C-clef, the second staff an alto F-clef, and the third staff a bass G-clef. The music consists of eighth and sixteenth note patterns.

In God's own house pronounce his praise,      To heaven your joy and wonder raise,  
 His grace he there reveals;      For there his glory dwells.

Cheerful.

# Hanover.

By Mr. Handell. 15

Music score for the first section of the hymn "Hanover". The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). The bottom staff is also in common time and has a key signature of one sharp (F#). The lyrics are: "O praise ye the Lord, prepare your glad voice, His praise in the great assembly to sing." The music features various note patterns, including eighth and sixteenth notes, and rests.

In our great Creator let Israel rejoice;

And children of Zion be glad in their King.

Slow. Air.

# Haddam.

Music score for the second section of the hymn "Haddam". The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). The bottom staff is also in common time and has a key signature of one sharp (F#). The lyrics are: "When overwhelm'd with grief, Helpless and far from all relief My heart within me dies: To heaven I lift mine eyes." The music features eighth and sixteenth notes, and rests.

When Israel, freed from Pharaoh's hard,  
Lest the proud tyrant and his land,  
The tribes with cheerful homage own  
Slow. Old. 100. Their king, and Judah was his throne.

Ye nations round the earth, rejoice  
Before the Lord, your sovereign King:  
Serve him with cheerful heart and voice.  
With all your tongues his glory sing.

Moderate.

19<sup>th</sup>

By Mr Lyon.

17

My Saviour and my King,

Thy lips with blessings overflow,

Thy beauties are divine; And every grace is thine,

and ev-ery

Now make thy glory known, girdon And rise in majesty to spread the con

Gird on thy dreadful sword, The conquest of thy word,

C

## Burton.

The King of saints, how fair his face,  
He comes with blessings from above,  
Adornd with majesty and grace!  
And wins the nations

At his right hand our eyes behold  
The world admires her heavenly dress;  
to his love.  
The queen array'd in purest gold;  
Her robes of joy and righteousness.

Cheerful. Air.

# Dunstan.

soft.

10

Jesus shall reign where-e'er the sun

Does his successive journeys run: His kingdom

loud.

Till moons shall wax and wane no more,

stretch from shore to shore,

Till moors

20 Cheerful. Air.

## Archdale.

When God reveal'd his gracious name,  
My rapture seem'd a pleasing dream, The  
And chang'd my mournful state,

Cheerful.

And did thy hand confess;  
grace appear'd so great. The world beheld the glorious change,  
My tongue broke

And sung surprising grace,  
and sung surprising grace.  
out in unknown strains,  
my tongue broke out in unknown strains,

Moderate *Air.* Georgia.

Return, O God of love, return;  
How long shall we thy children mourn  
Earth is a tiresome place: Our absence from thy face.

22 Cheerful. Air.

## Berkley.

Set by Mr. Gillet.

A handwritten musical score for a two-part setting. The top part consists of three staves of music, with lyrics in a cursive hand placed below the notes. The lyrics are:

And feed me with a Shepherd's care:  
The Lord my pasture shall prepare,  
guard me with a watchful eye:

The bottom part consists of three staves of music, also with lyrics in a cursive hand placed below the notes. The lyrics are:

And His presence shall my wants supply,  
And all my midnight hours de-fend.  
My noon-day walks he shall attend,

The music is written in common time, with various note heads and stems. Measure numbers 1 and 2 are indicated above the final staff.

Cheerful. Air.

# Southbury.

23

Your Lord and King adore; And triumph ev-er-  
Rejoice, the Lord is King! Mortals, give thanks, and sing,  
more.

Rejoice, again I say rejoice,  
List up your hearts, list up your voice, rejoice, again I say rejoice!

24 Cheerful. Air.

## Palmis.

Handwritten musical score for "Palmis" in G major, 3/2 time. The score consists of four staves of music. The lyrics are written below the third staff:

Eter-nal power! whose high abode Becomes the grandeur of a God In-

Handwritten musical score for "Palmis" in G major, 3/2 time. The score consists of four staves of music. The lyrics are written below the second staff:

Where stars ----- revolve their lit-tle rounds.  
finite lengths beyond the bounds

Cheerful.

# Cheshire.

25

And Zion was and Zion was

When we, our weary'd limbs to rest, We wept, with doleful thoughts opprest, And Zion was

Sat down by proud Euphrates' stream, And Zion

And Zion was and Zion was and

Our harps, that when with joy we sung, On willow-trees, that wither'd there.

our mournful theme.

With silent strings neglected hung

Were wont their tuneful parts to bare,

D

## Chapel.

O love divine, how sweet thou art,  
All taken up with thee.  
When shall I find my longing heart

The greatness of redeeming love,  
thirst, I faint, and die to prove  
The love of Christ to me,  
The love of Christ to me.

Moderate. *Air.*

# Newbern.

27

From east to west,

The Lord, the sovereign sends his summons forth,

From east to west the sounding

Calls the south nations, and awakes the north;

Thro'distant worlds and regions of the dead;

His vengeance sleeps no more; behold the day.

orders spread

No more shall atheists mock his long delay;

## Amenia.

By Mr. Chandler.

The musical score consists of three staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The middle staff begins with a bass clef and a common time signature. The bottom staff begins with a bass clef and a common time signature. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is:

Teach me the measure of my days, I would survey life's narrow space,  
Thou maker of my frame; And learn how frail I am

The second section of lyrics is:

I would I would  
I would and  
I would and learn how frail I am.  
I would survey I would

Moderate.

# Farmington.

By Mr. Gillet. 29

Short from the cradle to the grave: Who  
Think mighty God on feeble man; Who can  
How few his hours! how short his span! Who can  
Who can secure his vital breath

can who can Against the bold demands of death  
who can with skill  
who can With skill to fly, or power to save?  
who can

30 Slow.

# Sharon.

Thy promises are true,  
Thy saints with holy fear  
Thy grace is ever new,  
Shall in thy courts appear,  
There fix'd thy church shall ne'er remove; And sing thine everlasting love.

Moderate.

# Elenborough.

How vain are all things here below! Each pleasure hath its poison too, And every sweet a snare,  
How false, and yet how fair! each pleasure and every

Moderate.

133.<sup>d</sup>

By Mr. Olmsted.

31

How pleasant 'tis to see

Each in his proper station move,

And

Kindred and friends agree,

each in

each fulfill his part

and each with

In all the cares,

and each and each

in all the cares of life and love.

With sympathizing heart,

## Milford.

If angels If angels sung a  
 If angels sung a Saviours, Saviours birth, on that auspicious)  
 If angels sung a Saviour's birth, if angels sung (morn,  
 If angels sung a Saviours birth, If angels sung a We

We well now he now he now he now he  
 We well may imitate their mirth Now he again is born. now he again, now he again is born.  
 We well we well now he now he  
 well may imitate their mirth, we well now he now he

The musical score consists of two staves of handwritten musical notation. The top staff uses a treble clef and a common time signature. The bottom staff uses a bass clef and a common time signature. The lyrics are written below the notes, corresponding to the musical phrases. The notation includes various note values such as eighth and sixteenth notes, and rests. The score is divided into sections by vertical bar lines and measures.

Cheerful.

84.<sup>th</sup>

By T. Olmsted.

33

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, with a key signature of one sharp. The vocal parts are written on three staves, and the piano part is on a separate staff at the bottom. The lyrics are as follows:

Lord of the worlds above,  
How pleasant and how fair  
The dwellings of thy love  
Thine earthly temples are;  
To thine abode,  
My heart aspires  
With warm desires  
To see my God.

The score includes dynamic markings such as  $p$  (piano),  $f$  (forte), and  $\text{pp}$  (pianissimo). The vocal parts are primarily composed of eighth and sixteenth note patterns, while the piano part features sustained notes and chords.

34 Lively. Air.

# Enfield.

By S. Chandler.

Before the rosy dawn of day                      Awake my soft and tuneful Lyre  
To thee my God I'll sing                      Awake each charming string.

Awake and let thy flowing strains                      While high amidst her silent Orb  
Glide thru the midnight air                      The silver Moon rolls clear.

Moderate.

50.<sup>th</sup>

By T. Olmsted.

35

The musical score consists of four staves of music in common time, treble clef, and G major. The vocal parts are in soprano and alto voices. The piano accompaniment is in the bass and middle octaves. The lyrics are as follows:

The God of glory sends his summons forth,  
Calls the south nations and awakes the north:  
From east to west the sovereign

The musical score continues with four staves of music. The vocal parts are in soprano and alto voices. The piano accompaniment is in the bass and middle octaves. The lyrics are as follows:

Thro' distant worlds and regions of the dead,  
Thro' distant world's thro' distant The trumpet sounds  
orders spread,

36

trumpet sounds; hell trembles; heaven rejoices;

Lift up your heads, lift up your heads, ye, saints,

with cheerful voices.

Moderate.

63.

By T. Olmsted.

My God, permit my tongue And let my early cries prevail; To taste thy love divine,

This joy, to call thee mine;

And let my

Moderate. Air.

Troy.

By S. Chandler. 37

Sing to the Lord, ye distant lands,

His new discover'd grace demands

Ye tribes of every tongue;

A new and nobler

Say to the nations Jesus reigns

His power the sinking world sustains,

Song.

God's own almighty son: And grace surrounds his throne.

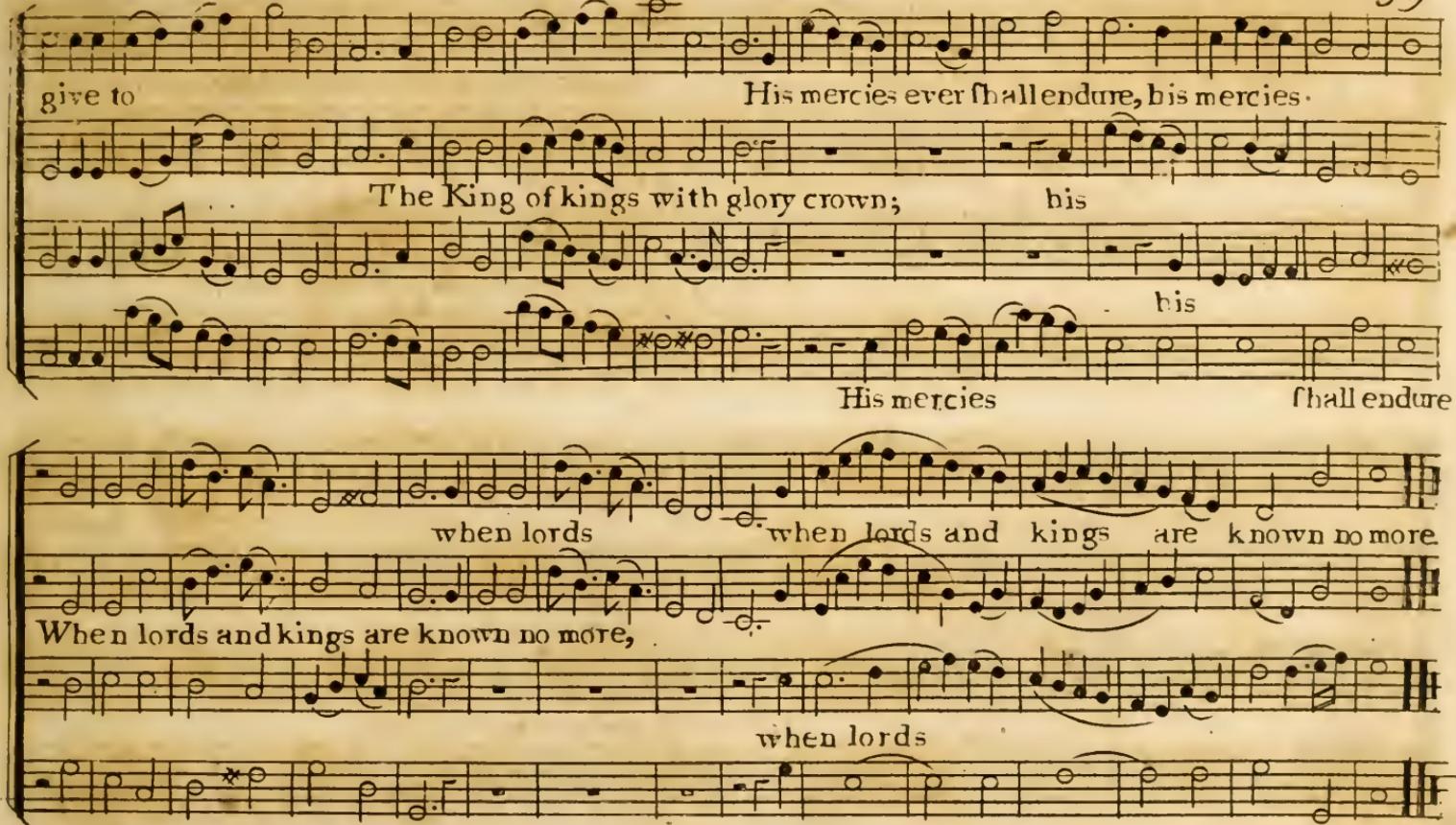
38 Moderate. *dir.* Wethersfield. Pf. 136 Dr.W. Set by T. Olmsted.

Give to our God immortal praise; Wonders of grace to God belong Repeat his  
Mercy and truth are all his ways; Wonders of grace

The musical score consists of four staves. The top two staves are for voices, indicated by 'soprano' and 'alto' in the first measure. The bottom two staves are for piano, indicated by 'piano' in the first measure. The music is in common time. The vocal parts are mostly in soprano range, with some alto entries. The piano part provides harmonic support with sustained notes and chords.

mercies in your song. Give to the Lord of lords renown,  
wonders of grace

The continuation of the musical score follows the same structure as the first page, with two voices and piano. The vocal parts continue their melody, and the piano part provides harmonic support. The lyrics 'mercies in your song.' and 'Give to the Lord of lords renown,' are written above the vocal staves, while 'wonders of grace' is written below the piano staff.



give to

His mercies ever shall endure, his mercies.

The King of kings with glory crown; his

his

His mercies shall endure

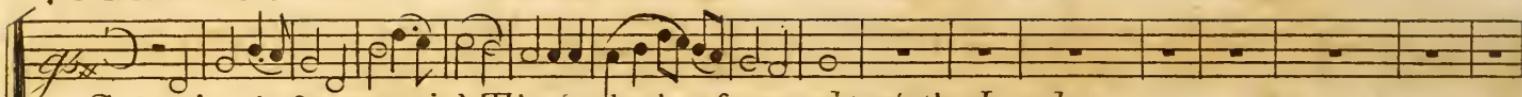
when lords when lords and kings are known no more

When lords and kings are known no more,

when lords

40 Moderate. *Air*

## Lorrain.

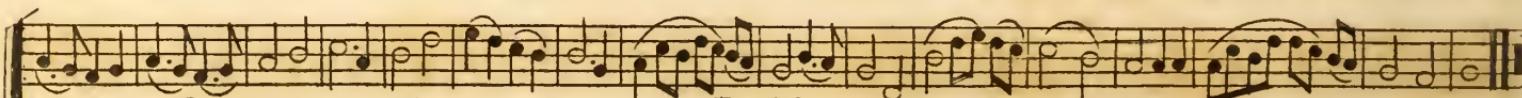


Salvation is forever nigh The souls that fear and trust the Lord;

forever nigh

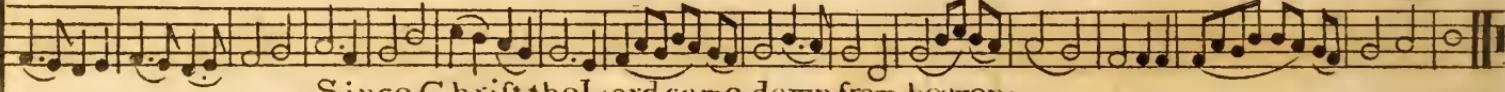
And grace descending from on high

Flesh hopes of glory shall afford.



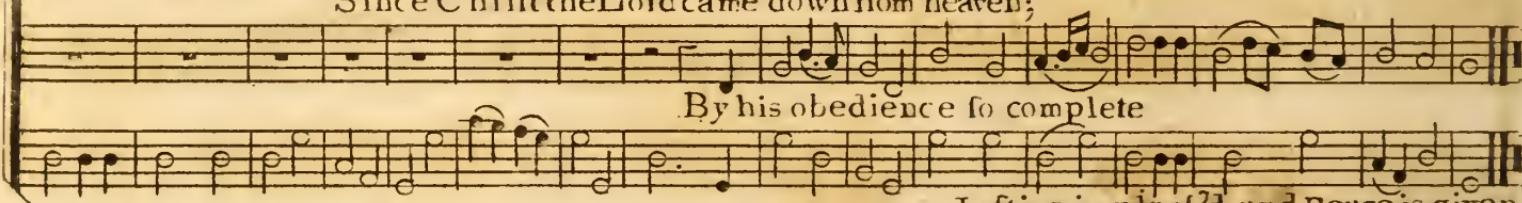
Mercy and truth on earth are met,

By his



Since Christ the Lord came down from heaven;

By his obedience so complete



Justice is plead'd, and peace is given.

Lively. Air.

# Trinity.

41

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

2. Jesus our Lord, a-rise, Scatter our en---e---mies, And make them fall!

3. Come, ho-ly Com-fort-er, Thy sacred wit--ness bear, In this glad hour!

4. To the great one in three Eter---nal praises be Hence---evermore!

Father all glorious, O'er all vic-to-ri - ous! Come and reign o ver us, Antient of days!

Let thine Almighty aid Our sure defence be made, Our souls on thee be stay'd; Lord hear our call!

Come! and thy people bless, And give thy word success, Spirit of ho - li - ness On us de - stend!

His sov'reign majesty May we in glory see, And to e---ter-ni - ty Love and adore!

42 Lively.

## Amsterdam.

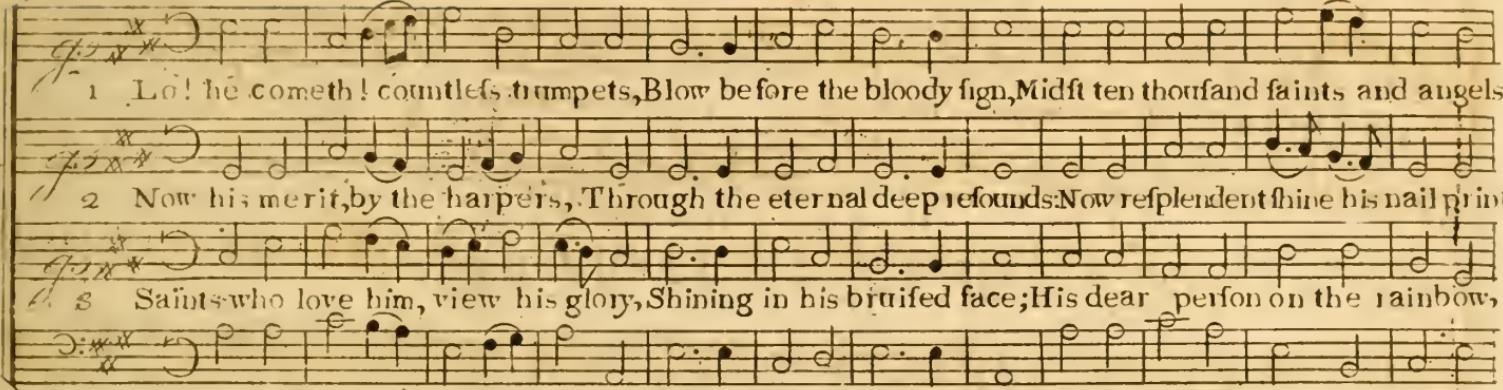
A handwritten musical score for "Amsterdam" featuring two staves of music and lyrics. The music is in common time, with a key signature of one sharp (F#). The first staff begins with a treble clef and a bass clef, followed by a soprano vocal line and a basso continuo line. The second staff begins with a bass clef and continues the basso continuo line. The lyrics are written below the music, corresponding to the notes. The score consists of four systems of music, each ending with a double bar line and repeat dots.

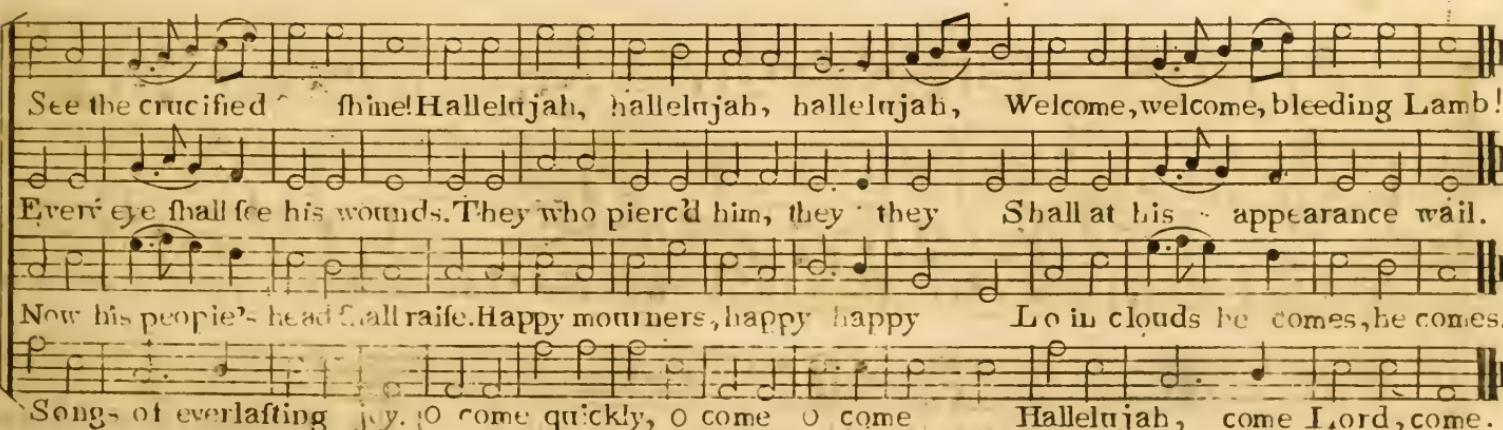
Rise, my soul, and stretch thy wings,      Rise from transitory things,  
Thy better portion trace;      Tow'rd's heaven thy nature  
Sun, and moon, and stars decay,      Rise, my soul, and taste away  
place:      Time shall soon this earth remove;      To seats prepar'd above

Cheerful.

# Littleton.

43

- 
- 1 Lo! he cometh! countless trumpets, Blow before the bloody sign, Midst ten thousand saints and angels  
2 Now his merit, by the harpers, Through the eternal deep resounds: Now resplendent shine his nail prints,  
3 Saints who love him, view his glory, Shining in his bruised face; His dear person on the rainbow,  
4 View him smiling, now determin'd Every evil to destroy; All the nations now shall sing him,

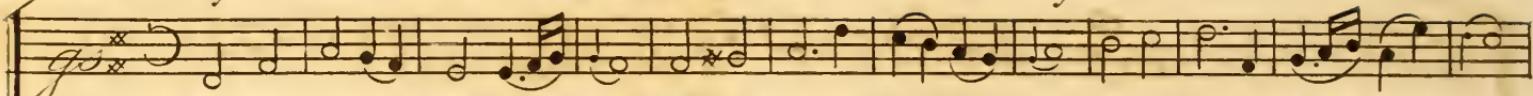


See the crucified ^ shine! Hallelujah, hallelujah, hallelujah, Welcome, welcome, bleeding Lamb!  
Even eye shall see his wounds. They who pierc'd him, they ^ they Shall at his appearance wail.  
Now his people's head shall raise. Happy mourners, happy happy Lo in clouds he comes, he comes.  
Song of everlasting joy. O come quickly, o come o come, Hallelujah, come Lord, come.

44 Lively. Air.

## Falmouth.

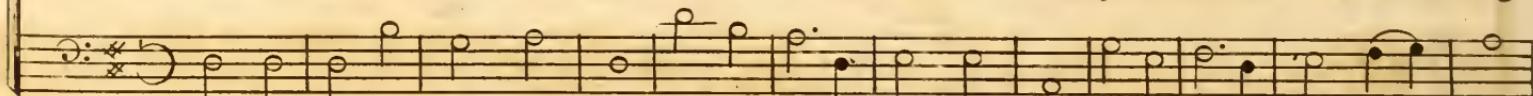
By Mr. Madan.



1. Lord we come before thee now, At thy feet we humbly bow: Oh! do not our suit dis-dain,



2. In thine own appointed way, Now we seek thee, here we stay, Lord, we know not how to go,



3. Comfort those who weep and mourn, Let the time of joy return; Those who are cast down lift up,

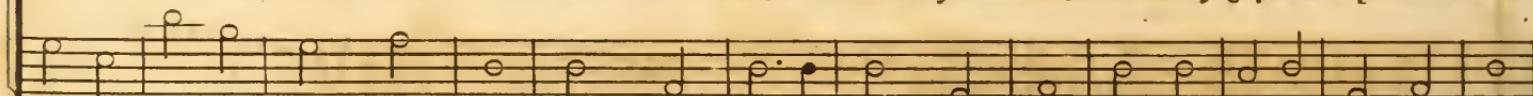
soft.



Shall we seek thee Lord, in vain. Lord, on thee our souls de-pend, In compassion now descend:



Till a blessing thou bestow. Send some message from thy word, That may joy and peace afford;

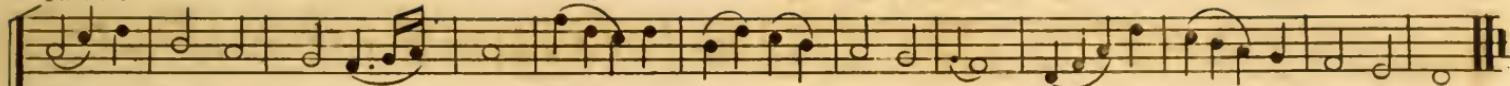


Make them strong in faith and hope. Grant that all may seek and find Thee a God sincere and kind;

loud.

soft.

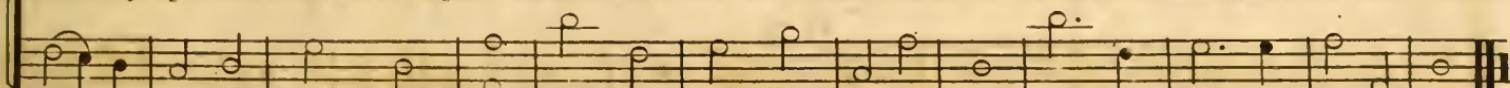
loud.



Fill our hearts with thy rich grace, Tune our lips to sing thy praise, Tune our lips to sing thy praise.

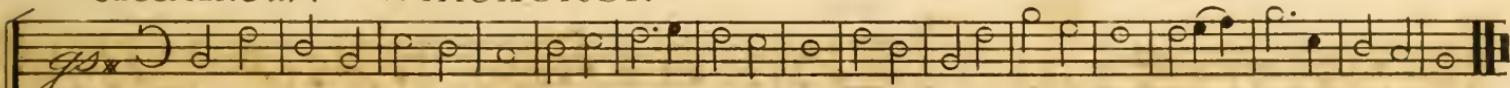


Let thy spirit now impart Full salvation to each heart, Full salvation to each heart.

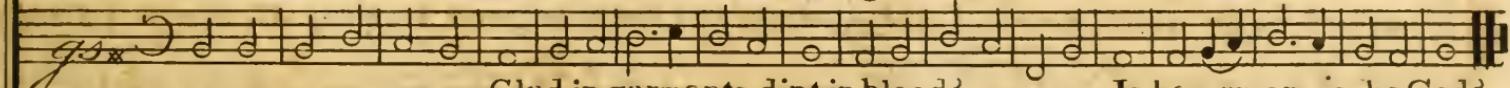


Heal the sick, the captive free, Let us all rejoice in thee, Let us all rejoice in thee.

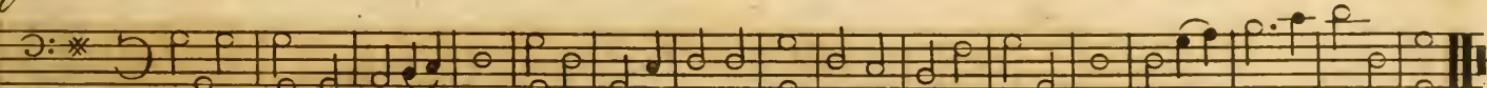
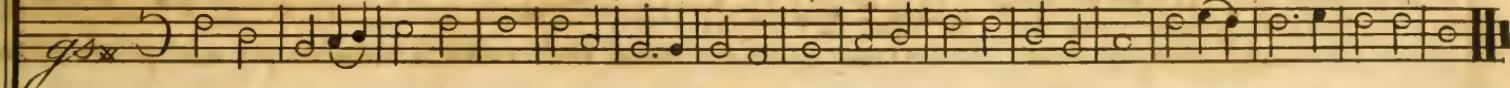
Cheerful. *air.* Winchester.



Who is this that comes from far, Strong triumphant traveller,



Clad in garments dipt in blood? Is he man, or is he God?



## Bristol.

1 Lift up your heads in joyful hope, Salute the happy morn, sa-lute the

2 All glory be to God on high, To him all praise is due, to him

3 Let joy around like rivers flow, Flow on, and still increase, flow on

4 Then let us join the heavens above, Where hymning seraphs sing, where  
soft. loud.

Each heavenly power Proclaims the glad hour, Lo Jesu the Saviour is born, lo Jesus the Saviour is born.

The promise is seal'd, The Saviour's reveal'd And proves that the record is true, and proves

Messiah is come To ransom his own, And heaven and earth are at peace, and heaven

Join all the glad pow'rs, For their Lord is ours, Our prophet, our priest, and our king, our prophet

Moderate.

Air.

# Hotham.

47

Jesu, lover of my soul,

While the nearer waters roll,

Hide me, O my Saviour,

Let me to thy bosom fly,

While the tempest still is high;

hide,

Safe into the haven guide, O receive, O receive, O receive my soul at last!

Till the storm of life is past:

48 Lively. Air.

## Stamford.

Love divine, all love excelling,  
Fix in us thine humble dwelling,  
Joy of heaven to earth come down!  
All thy faithful mercies  
Other words.  
Grant us, Lord, a gracious rain!  
Unless thou return a-  
Saviour, visit thy plantation,  
All will come to desolation,  
Jesus! thou art all compassion,  
Visit us with thy salvation,  
crown;  
Pure unbounded love thou art,  
Enter evry trembling heart!  
gain:  
Shine upon us from on high;  
Every plant should droop and die.  
Keep no longer at a distance;  
Lest, for want of thine assistance,

Cheerful. *Air.*

# Granby.

By Mr. Gillet.

49

Come sound his praise abroad, Jehovah is the sovereign God,

And hymns of glory sing: The universal King, the

soft.

loud.

He form'd the deeps unknown; The watery worlds are all his own, and all

He gave the seas their bound; And all the solid ground,

## Newton.

Musical score for 'Newton' hymn, first section. The music consists of four staves of music with a key signature of one sharp (F#) and a time signature of common time (indicated by a '2'). The vocal parts are labeled 'g' (soprano), 'g' (alto), 'g' (tenor), and 'b' (bass). The lyrics are:

Immortal light, and joys unknown,  
Those glorious seeds shall spring and rise,  
Are for the faint in darkness sown:  
And the bright harvest blest our

Cheerful.

Musical score for 'Newton' hymn, second section. The music consists of four staves of music with a key signature of one sharp (F#) and a time signature of common time (indicated by a '2'). The vocal parts are labeled 'c' (soprano), 'c' (alto), 'c' (tenor), and 'c' (bass). The lyrics are:

Rejoice, ye righteous, and record  
None but the soul that feels his grace  
Can triumph in his holiness.  
eyes. The sacred honours of the Lord;

Slow.

Adagio.

# Rockbridge.

51

Now let our lips with holy fear

The sufferings of our great High-Priest,

And mournful pleasure sing

The sorrows

He sinks in floods of deep distress;

While to his heavenly Father's ear

of our King.

How high the waters rise!

He sends perpetual cries.

## Salvation! Oh, the joyful sound!

## A sovereign balm for every wound,

'Tis pleasure to our ears;

## A cordial

Moderate & soft.

Cheerful & loud,

Bury'd in sorrow, and in sin,

But we arise, by grace divine,

for our fears.

At hell's dark door we lay;

To see a heavenly day.

Cheerful. Air.

# Bethlem.

53

Behold the lofty sky

And all the starry works on high

Declares its maker God,

Proclaim his power abroad.

Cheerful.

# Mansfield.

S till keep their course the same;

D ivinely teach his name.

The darkness and the light,

While night today and day to night

## Middlesex.

A musical score for three voices (Soprano, Alto, Tenor) in common time. The music consists of four staves of handwritten musical notation on five-line staves. The lyrics are as follows:

Awake, ye saints; To praise your King  
Your pious pleasure, while you sing,  
Your sweetest passions raise,  
Increasing

Great is the Lord; and works unknown  
But still his saints are near his throne,

with the praise.

Are his divine employ:

His treasure and his joy.

Slow. Air.

# Suffolk.

55

Awake, my soul, to sound his praise,

Join all my powers the song to raise,

Awake my harp to sing;

And morning incense bring.

Slow.

# Torrington.

By Mr. Gillet.

Must friends and kindred droop and die? While sorrow with a weeping eye,

Must helpers be withdrawn?

Counts up our comforts gone.

## Carolina.

A handwritten musical score for "Carolina" featuring three staves of music and lyrics. The music is in common time, with a key signature of one sharp. The first two staves begin with a treble clef, while the third staff begins with a bass clef. The lyrics are integrated with the music, appearing below the notes. The score consists of three staves of music and lyrics.

I love the volumes of thy word; To souls benighted and distress!

What light and joy those leaves afford Thy precepts guide my

Thy fear forbids my feet to stray, Thy fear forbids my feet to stray  
doubtful way, Thy promise leads my heart to rest.

Cheerful. *tr.*

# Hatfield.

By Mr. Gillet.

57

He calls the hours his own; And praise surround the throne.

This is the day the Lord hath made, Let heaven rejoice, let earth be glad, To

And Satan's empire fell;

And all his wonders tell,

day he rose and left the dead; Today the saints his triumph spread, And all his wonders tell.

## Hartford.

Loud hallelujahs to the Lord  
Let heaven begin the solemn wood,  
From distant worlds where creatures dwell: And

3: \*3 2

Lively.  
let heaven begin The Lord, how  
sound it dreadful down to hell,

absolute he reigns,

Sing of his love in heavenly strains,

High on a

Let every angel bend the knee;

And speak how fierce his terrors be.

throne his glories dwell,

Fly through the world, O sun, and tell

An awful throne of shining bliss:

How dark thy beams compar'd to his.

60 Moderate. *Nr.* Alexandria.

By Mr. Gillet.

But I will call thy name to mind,  
When I have found  
My spirit sinks within me, Lord,  
And times of past distress record, (my  
God was kind,  
Huge troubles with tumultuous noise  
When I have found my God was kind.  
Thy  
Swell like a sea, and round me)  
(spread;

water spouts drown all my joys, And rising waves roll o'er my head. When  
 And rising waves roll o'er my head, Yet will the Lord command  
 (his love,

:S:

I address his throne by day, The night shall hear me sing and pray. 1 2  
 Nor in the night his grace remove; The night shall hear 1 2  
 :S:

## Orange.

Handwritten musical score for 'Orange' Air, first system. The music is in common time, treble clef, and consists of three staves. The lyrics are:

Lord, thou hast scourg'd our guilty land,  
Shall vengeance ever guide thy hand? Be-  
Behold thy people mourn;  
And mercy ne'er return?

Handwritten musical score for 'Orange' Air, second system. The music continues in common time, treble clef, and consists of three staves. The lyrics are:

-neath the terrors of thine eye,  
Thy frowning mantle spreads the sky,  
Earth's haughty towers decay;  
And mortals melt away, and mortals

Moderate.

# Babylon.

By Mr. Gillet.

63

Our captive bands in deep despondence stray'd

Along the banks where Babel's current flows,

While Zion's fall in sad re-

membrance rose,

her friends

Her friends, her children mingled with the dead,

64 Moderate. *All-Saints.*

By Mr. Gillet.

A handwritten musical score for a four-part setting. The music is in common time, with a key signature of two flats. The vocal parts are arranged as follows: Bass (top), Tenor (second from top), Alto (third from top), and Soprano (bottom). The score includes lyrics in the middle section. The handwriting is in cursive ink on aged paper.

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

When shall I wake,  
Hath joys substantial and sincere;

When shall I wake and find me there?