

SELECT HARMONY:

THE

FOURTH PART

OF

**CHRISTIAN PSALMODY,**

CONSISTING OF A VARIETY OF TUNES

OF

*APPROVED EXCELLENCE,*

SUITED TO THE

VARIOUS SUBJECTS AND METRES

OF THE

**PSALMS AND HYMNS,**

CONTAINED IN THE

FIRST THREE PARTS.

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# RUDIMENTS.

**T**HE Gamut is a scale of musick, comprising seven primary notes. It is divided into three parts, Bass, Tenor or Treble, and Counter, which are distinguished by three different Cliffs; and to the notes are applied the seven letters, A, B, C, D, E, F, G, and the four names, mî, fâ, sôl, lâ.—Every eighth note is considered the same in nature as the first; and is always on the same letter repeated, and of the same name.

## THE GAMUT.

*F Cliff.* BASS. *G Cliff.* TENOR or TREBLE. *C Cliff.* COUNTER.

|   |  |  |
|---|--|--|
| <p style="text-align: center;">B</p> <p style="text-align: center;">A</p> <p style="text-align: center;">G O Sol</p> <p style="text-align: center;">F O Fa</p> <p style="text-align: center;">E O La</p> <p style="text-align: center;">D O Sol</p> <p style="text-align: center;">C O Fa</p> <p style="text-align: center;">B O Mi</p> <p style="text-align: center;">A O La</p> <p style="text-align: center;">G O Sol</p> <p style="text-align: center;">F</p> | <p style="text-align: center;">G O Sol</p> <p style="text-align: center;">F O Fa</p> <p style="text-align: center;">E O La</p> <p style="text-align: center;">D O Sol</p> <p style="text-align: center;">C O Fa</p> <p style="text-align: center;">B O Mi</p> <p style="text-align: center;">A O La</p> <p style="text-align: center;">G O Sol</p> <p style="text-align: center;">F</p> <p style="text-align: center;">E</p> <p style="text-align: center;">D</p> <p style="text-align: center;">3 Sol</p> | <p style="text-align: center;">G O Sol</p> <p style="text-align: center;">F O Fa</p> <p style="text-align: center;">E O La</p> <p style="text-align: center;">D O Sol</p> <p style="text-align: center;">C O Fa</p> <p style="text-align: center;">B O Mi</p> <p style="text-align: center;">A O La</p> <p style="text-align: center;">G O Sol</p> <p style="text-align: center;">F</p> <p style="text-align: center;">E</p> |
|---|--|--|

Of the seven primary notes five are whole tones, and two are semitones. In the natural scale, the semitones are between B and C, and E and F; but their places may be altered by flats and sharps.—Mî is the governing note. Ascending in order, above mî the notes are fâ, sôl, lâ, fâ, sôl, lâ; descending below mî they are lâ, sôl, fâ, lâ, sôl, fâ; then mi returns.

The natural place for mi is on B. But

|                                      |                                       |
|--------------------------------------|---------------------------------------|
| If B be flat, mi is on - - - E       | If F be sharp, mi is on - - F         |
| If B and E be flat, mi is on - A     | If F and C be sharp, mi is on C       |
| If B, E and A be flat, mi is on D    | If F, C and G be sharp, mi is on G    |
| If B, E, A and D be flat, mi is on G | If F, C, G and D be sharp, mi is on D |

## MUSICAL NOTES AND RESTS.

1 Semibreve, 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, 32 demisemiquavers.

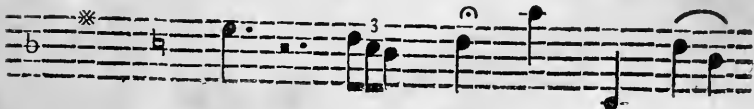


The first character in each bar is the note; the other is the rest; the figures, prefixed to their names, shew their proportions to each other.

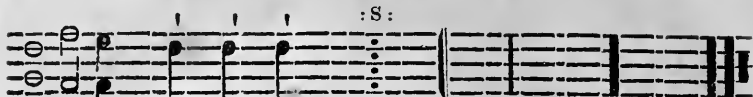
NOTE. The semibreve rest always fills a bar.

## OTHER MUSICAL CHARACTERS.

Flat. Sharp. Natural. Dot. Figure 3. Hold. Ledger line. Slur.



Choosing Notes. Marks of Distinction. Repeat. Brace. Bar. Double Bar. Close.



The five lines, on which the notes of musick are placed, are called a Staff.

A *Flat* at the beginning of a tune changes the place of  $m\hat{i}$ ; and set before a note, sinks it half a tone.

A *Sharp* at the beginning of a tune changes the place of  $m\hat{i}$ ; and set before a note, raises it half a tone.

A *Natural* restores a note from flat or sharp to its natural sound.

A *Dot* or Point of Addition, affixed to a note or rest, adds one half to its original length.

The *Figure 3* or Mark of Diminution, reduces three notes to the time of two.

A *Hold* prolongs a note indefinitely.

*Ledger Lines* are added when notes ascend or descend, beyond the compass of the staff.

A *Slur* connects any number of notes which are to be sung to one syllable.

*Choosing Notes* give liberty, for singing either, or both of them, at pleasure.

*Marks of Distinction*, direct that the notes be sung with emphatical distinctness.

A *Repeat* is placed at the beginning and end of a strain, or passage, which is to be sung twice.

A *Brace* shews how many parts move together.

A *Bar* divides the notes according to the time.





A *Double Bar* denotes the end of a strain of the musick, or of a line of the poetry.

A *Close* shews the end of a tune.

### TIME.

Time is of three kinds, Common, Triple, and Compound.

Of Common Time there are four Modes, which are distinguished as follows:

First,  Second,  Third,  Fourth, 

The first three modes have a semibreve or its equivalent in each bar; the last has a minim.

The first mode has *four* beats to a bar, two down and two up, each in a second.

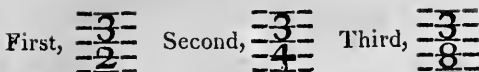
The second mode is like the first, only one fourth faster.

The third mode has *two* beats to a bar, each in a second, one down and one up.

The fourth mode has also two beats to a bar, one fourth quicker than the third.

In all the modes of Common Time, the *accented parts* of the bar are the first and third.

Of Triple Time there are three Modes.



The first mode has three minims or their equivalent in a bar; the second, three crotchets; the third, three quavers.

All the modes of Triple Time have *three* beats to a bar, two down, and one up.

The first mode allows one second to a beat; the second is one fourth faster than the first; and the third, one fourth faster than the second.

In Triple Time, the *principal accent* is on the first part of the bar: a smaller accent on the third.

Of Compound, there are two Modes:



The first mode has six crotchets in a bar; and *two* beats, each in a second.

The second mode has six quavers in a bar; and two beats, one fourth faster than the first.

The *accented parts* of the bar in Compound Time, are the first and third.

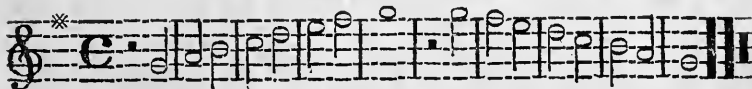
These rules respecting time may be of use to the learner; yet the movement in the same mode, and in the same tune, is variable, and should be slower or quicker, according to the subject of the song.

KEYS.

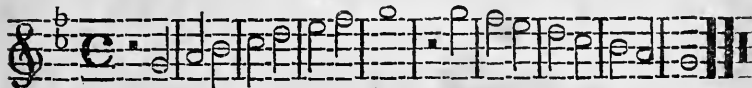
There are two natural keys in musick; viz. A minor and C major. The key note is the last note in the Bass. This note is always either *lâ* or *fâ*, the next below, or the next above *mî*: if *lâ*, it is the minor, or flat key; if *fâ*, it is the major or sharp key. The minor key has the minor third, sixth, and seventh—the major key, the major third, sixth, and seventh—above the key note.

LESSONS FOR TUNING THE VOICE.

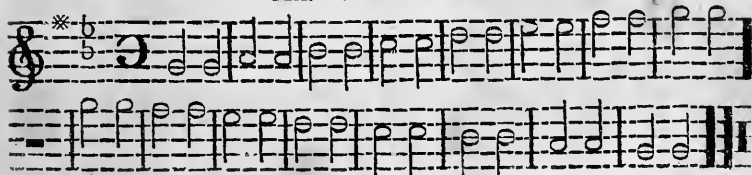
MAJOR KEY.



MINOR KEY.



MAJOR OR MINOR.



# CHRISTIAN PSALMODY.

OLD HUNDRED. L. M.

*M. Luther.*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music begins with a treble clef and a common time signature. The melody is written in the treble staff, and the bass line is in the bass staff. There are three asterisks on the left side of each staff, indicating a specific edition or version of the music.

AIR. Before Jehovah's awful throne,

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music continues from the first system. There are three asterisks on the left side of each staff.

Ye nations, bow with sacred joy:

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music continues from the second system. There are three asterisks on the left side of each staff.

Know that the Lord is God alone,

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music continues from the third system. There are three asterisks on the left side of each staff.

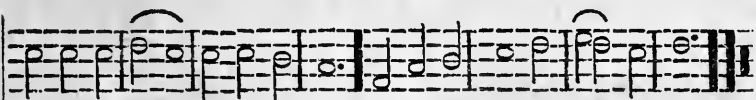
He can create, and he destroy.



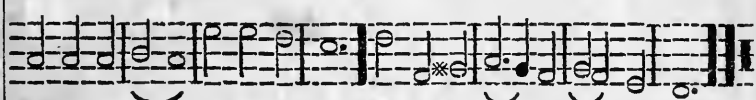
AIR. Lord, when thou didst ascend on high,



Ten thousand angels fill'd the sky;



Those heav'nly guards around thee wait,

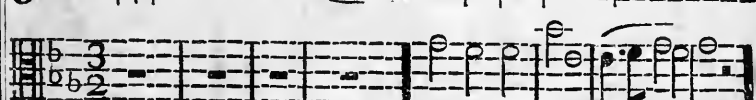
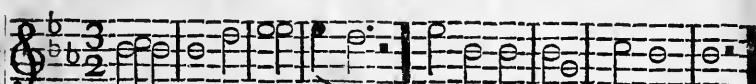


Like chariots that attend thy state.

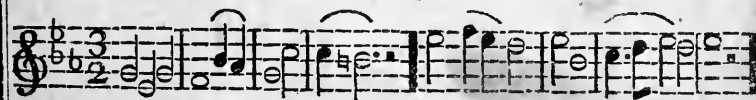


PSALM 97th. L. M.

*Tuckey.*

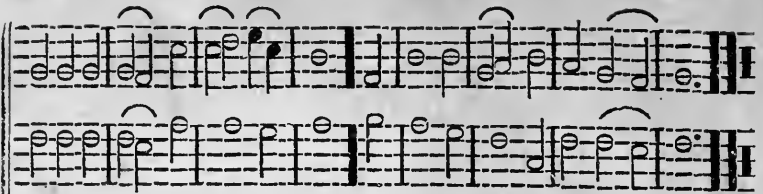


AIR. He reigns, the Lord the Saviour reigns,

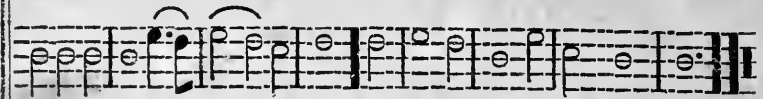


Praise him in evan - gelic strains;

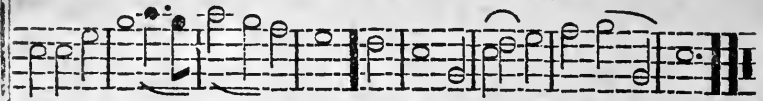




Let the whole earth in songs rejoice.



And distant islands join their voice.

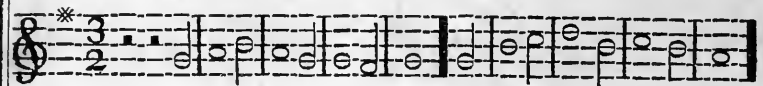


BATH. L. M.

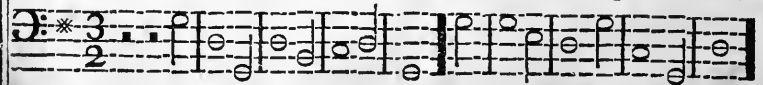
*A. Williams' Coll.*



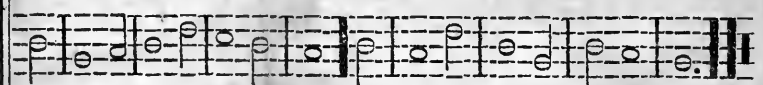
AIR. Life is the time to serve the Lord,



The time 't insure the great reward;



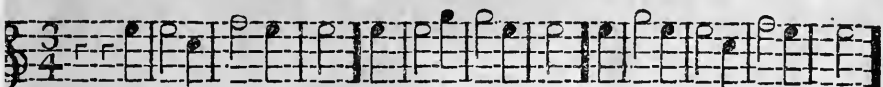
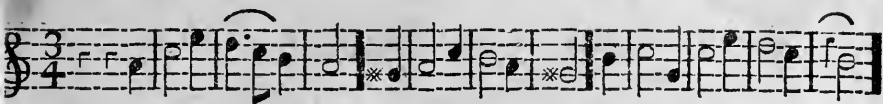
And while the lamp holds out to burn,



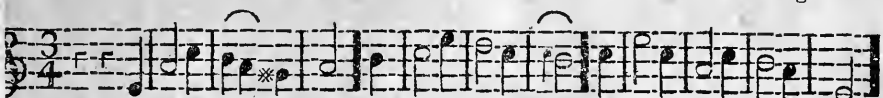
The vilest sinner may return.



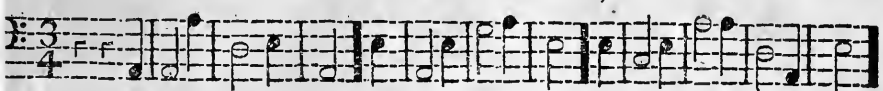




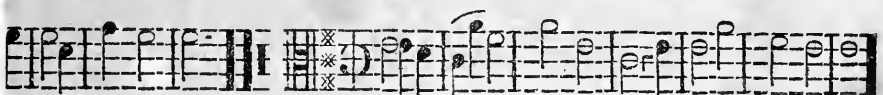
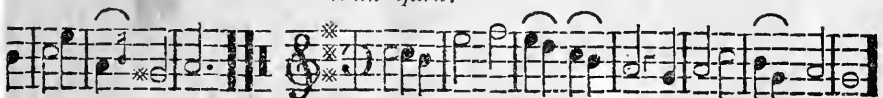
Air. Welcome sweet day of rest, Welcome to this reviving breast



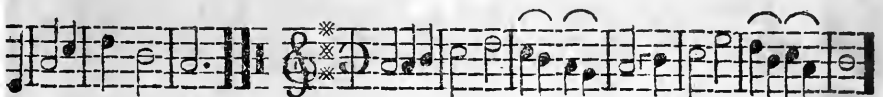
That saw the Lord arise ;



DEVIZES. C. M. *Cozzens.*  
*With Spirit.*

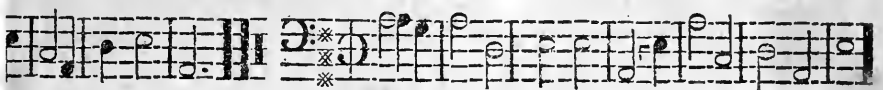


Air. Behold the glories of the Lamb,



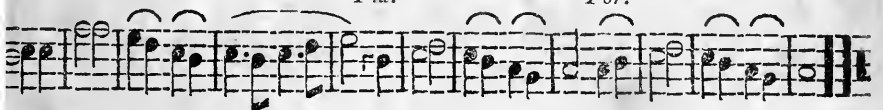
And these rejoicing eyes.

Amidst his Father's throne:



*Pia.*

*For.*

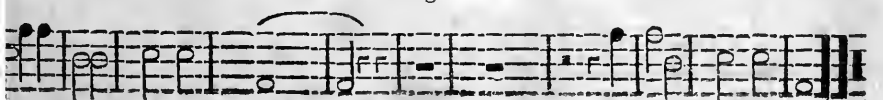


Prepare new honours for his name,

And songs before unknown.



And songs before unknown.



ARR. O 'Twas a joyful sound to hear Up, Israel, to the temple haste

Our tribes devoutly say,

## MORETON. C. M.

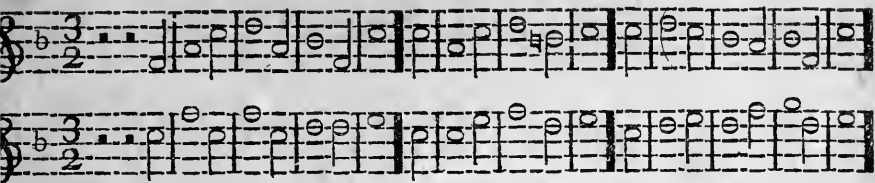
J. Arnold.

ARR. O may thy church, thy turtle dove,

And keep your festal day. Mournful, yet chaste thy

To birds of prey expose her not;

pity move: Tho' poor, too dear, tho' poor, too dear to be forgot.

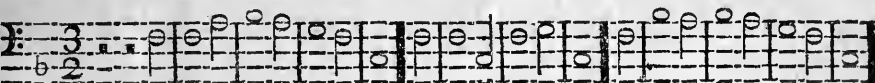


AIR. Sing to the Lord Jehovah's name,

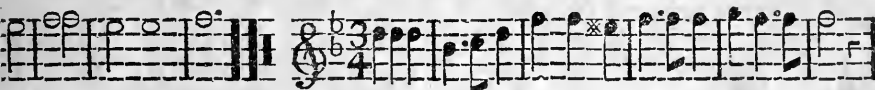
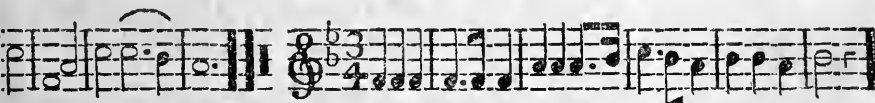
When his salvation is our theme,



And in his strength rejoice ;

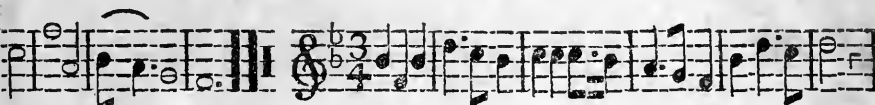


St. CLEMENT'S. 6 & 4. *A. Williams.*



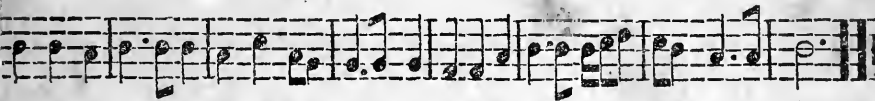
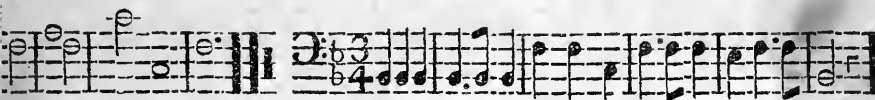
AIR. Come, thou Almighty King,

Help us to praise ;



Exalted be our voice.

Help us thy name to sing,



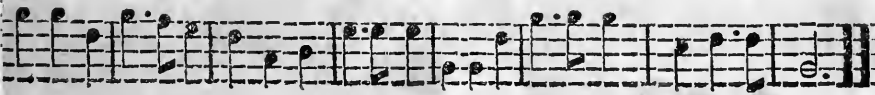
O'er all victorions,

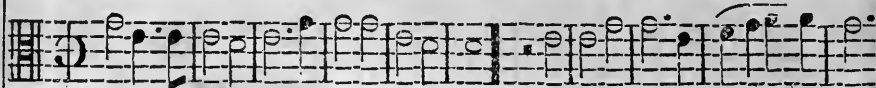
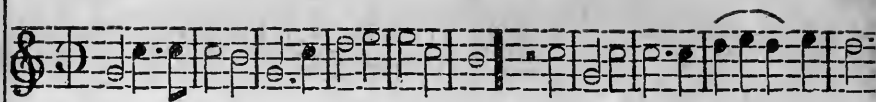
Ancient of Days.



Father all glorious,

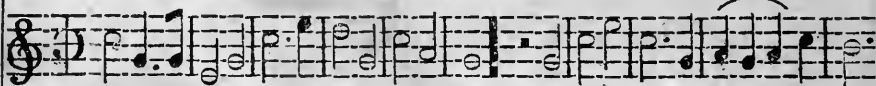
Come and reign over us,



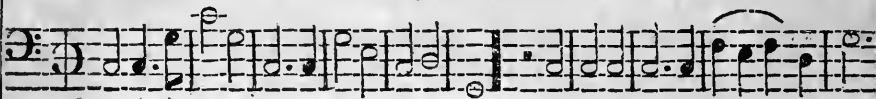


Come, we that love the Lord,

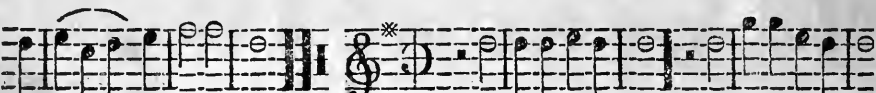
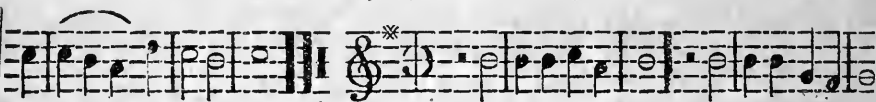
Join in a song with sweet accord,



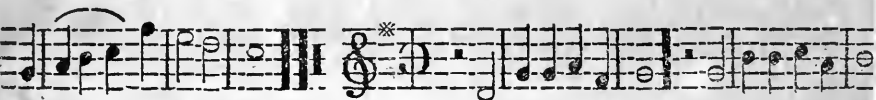
And let our joys be known ;



DALSTON. S. P. M. *A. Williams.*

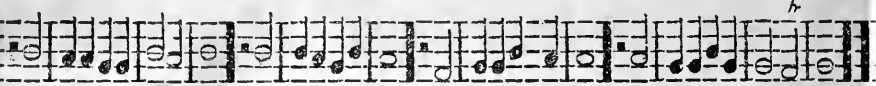
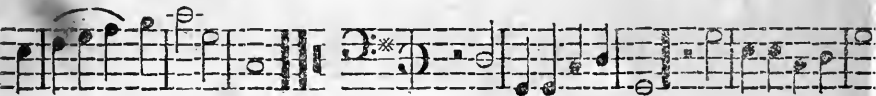


ARR. How pleas'd and blest was I,



And thus surround the throne,

To hear the people cry



"Come, let us seek our God to day ;"

And there our vows and honours pay



Yes, with a cheerful zeal, We haste to Zion's hill,



Air. Behold, the lofty sky  
And all his starry works on high  
Declares its Maker God,

This musical score is for the hymn 'Behold, the lofty sky'. It consists of four staves of music. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The music features a simple, hymn-like melody with a steady accompaniment.

St. MARTIN'S. C. M. *W. Tansur.*

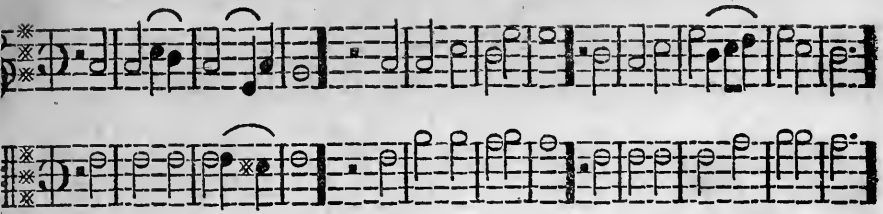
Air. To our al- - mighty Maker, God,  
Proclaim his pow'r abroad.  
His great sal - va - tion shines abroad,  
New honours be address'd ;  
And makes the nations blest.

This musical score is for the hymn 'To our almighty Maker, God'. It consists of six staves of music. The first two staves are for the vocal line, and the last four are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The music features a simple, hymn-like melody with a steady accompaniment.

Why do we mourn departing friends? 'Tis but the voice that Jesus send  
Or shake at death's alarms?

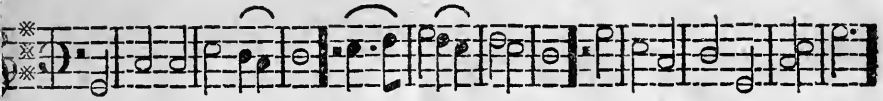
WALSAL. C. M. *A. Williams' Coll.*

Lord, in the morning thou shalt hear  
To call them to his arms. My voice ascending high  
To thee will I di- - rect my prayer,  
To thee lift up mine eyes.

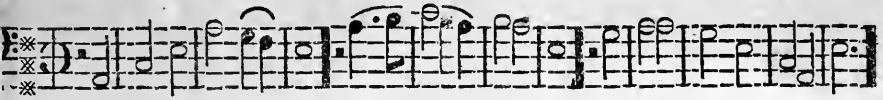


AIR. High as the heav'ns are rais'd

So far the riches of his grace,

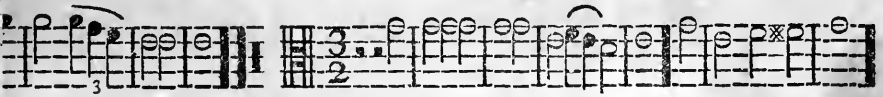


Above the ground we tread,

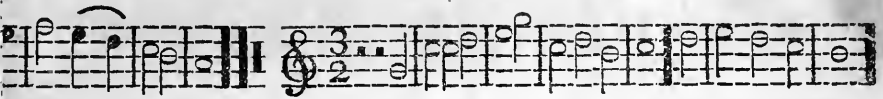


St. MICHAEL'S. 5 & 6.

G.F. Handel.

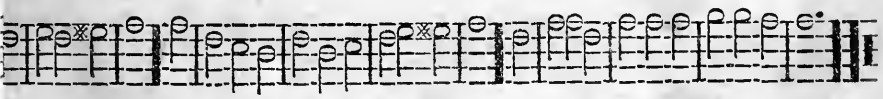
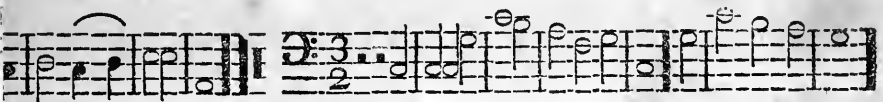


AIR. O praise ye the Lord, Prepare your glad voice,



ur highest thoughts exceed.

His praise in the great



In their great Creator, Let all men rejoice,



Assembly to sing:

And heirs of salvation Be glad in your King.





AIR. That awful day will surely come, When I must stand before my Judge

Th' appointed hour makes haste,

PLEYEL'S. L. M. J. Pleyel.

Sevens, omitting the first note of each line.

*Very Slow.*

So fades the lovely blooming flow'r,

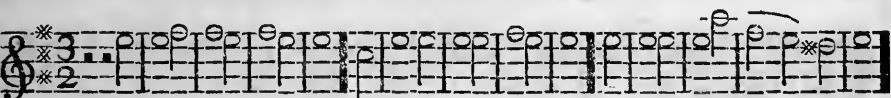
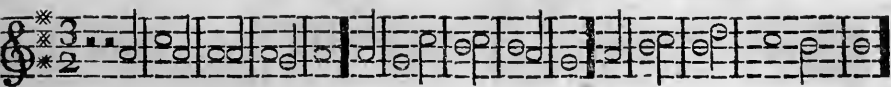
And pass the solemn test.

Frail, smiling solace of an hour

So soon our transient comforts fly,

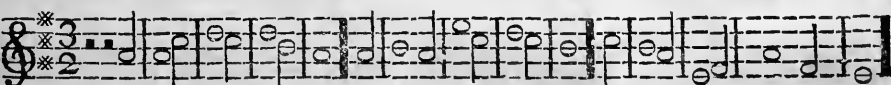
And pleasure only blooms to die.



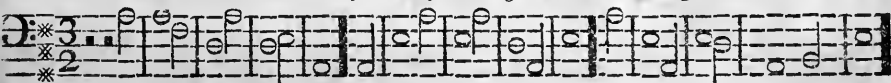


AIR. Sweet is the work, my God, my King,

To shew thy love by morning light,

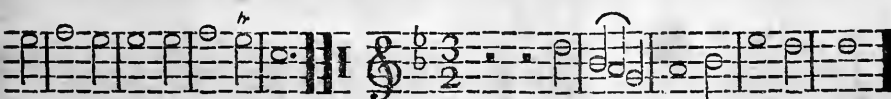
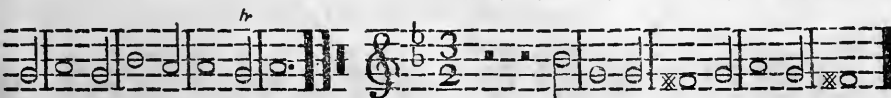


To praise thy name, give thanks and sing,



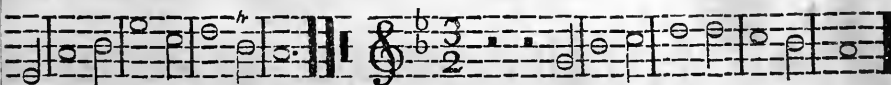
BABYLON. L. M.

*W. Tansur.*

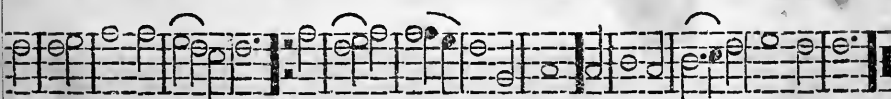
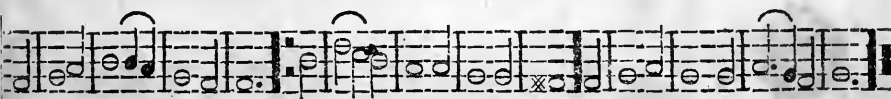
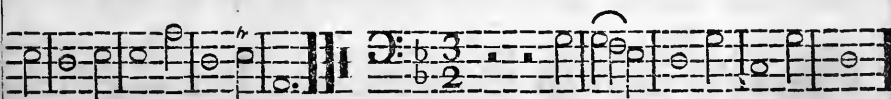


AIR.

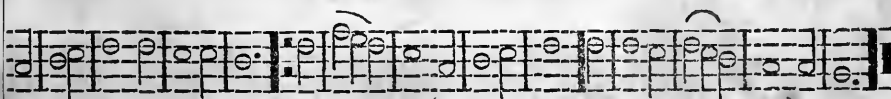
Man has a soul of vast desires,



And talk of all thy truth at night.

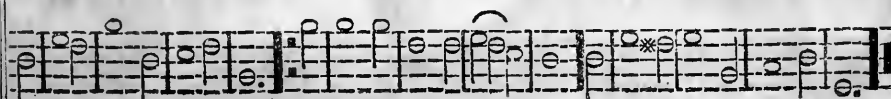


Tost to and fro, his passions fly,



He Burns within with restless fires;

From vanity to vanity.



Air. All glory be to God on high,                      God will henceforth, from heav'n to men,

And to the earth be peace ;

BANGOR. C. M.                      W. Tansur.

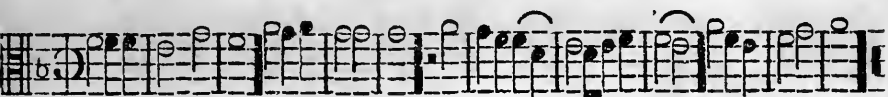
Air.                      Stoop down, my tho'ts, that use to rise,

Begin, and never cease.

Think how a gasping mortal lies,

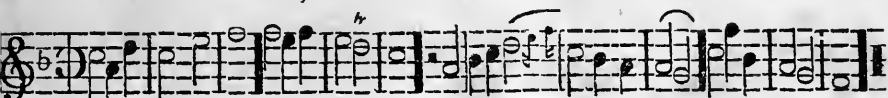
Converse awhile with death :

And pants away his breath.



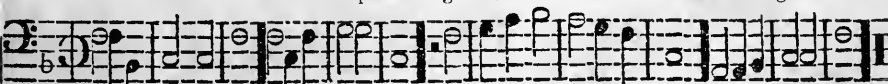
ARR. Great is the Lord our God,

He makes the churches his abode.



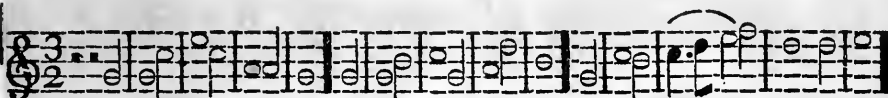
And let his praise be great ;

His most delightful seat.



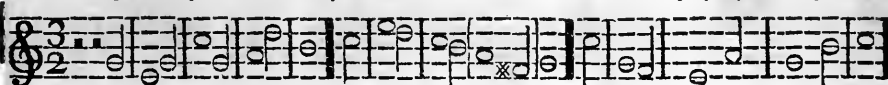
St. HELLEN'S. L. P. M.

Jennings.

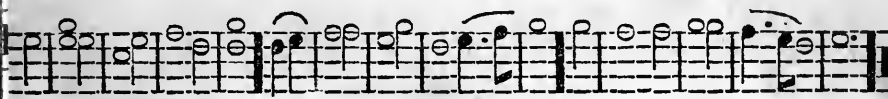
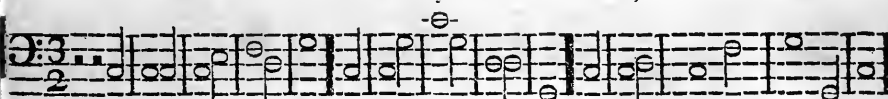


ARR. I'll praise my Maker with my breath ;

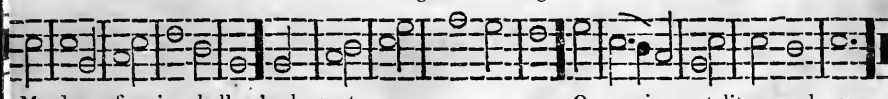
Praise shall employ my nobler pow'rs ;



And when my voice is lost in death,

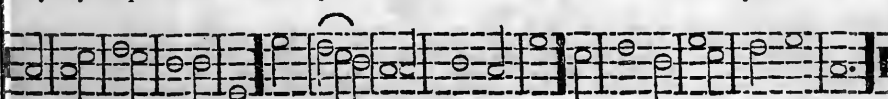


While life, and thought, and being last :



My days of praise shall ne'er be past,

Or immortality endures.



Musical notation for the first system of the hymn, consisting of two staves in C major and common time. The melody is on the upper staff and the accompaniment is on the lower staff.

AIR. The Lord my shepherd is,                      Since he is mine, and I am his,

Musical notation for the second system of the hymn, continuing the melody and accompaniment from the first system.

I shall be well supply'd :                      What can I want beside ?

Musical notation for the third system of the hymn, concluding the piece.

HARLINGTON. L. P. M.

Musical notation for the first system of the hymn, consisting of two staves in 3/2 time. The melody is on the upper staff and the accompaniment is on the lower staff.

AIR. Think, mighty God, on feeble man,                      Short from the cradle to the grave,

Musical notation for the second system of the hymn, continuing the melody and accompaniment.

How few his hours, how short his span ;

Musical notation for the third system of the hymn, continuing the melody and accompaniment.

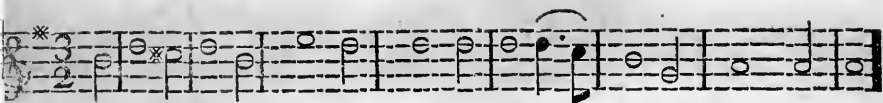
Musical notation for the fourth system of the hymn, continuing the melody and accompaniment.

Against the bold demands of death,

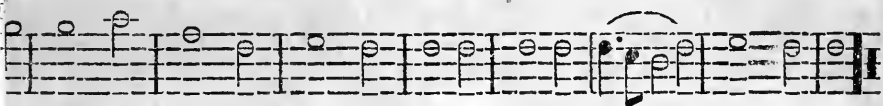
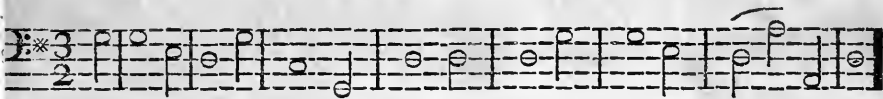
Musical notation for the fifth system of the hymn, continuing the melody and accompaniment.

Who can secure his vital breath,                      With skill to fly or pow'r to save.

Musical notation for the sixth system of the hymn, concluding the piece.



The Lord my pasture shall prepare, And feed me with a shepherd's care; }  
His presence shall my wants supply, And guard me with a watchful eye: }



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



## WALWORTH. 10's.

*J. Wainwright.*

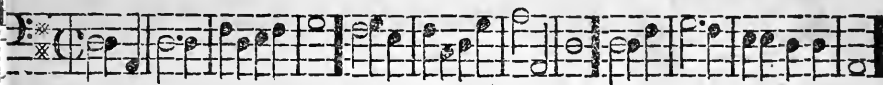
AIR.



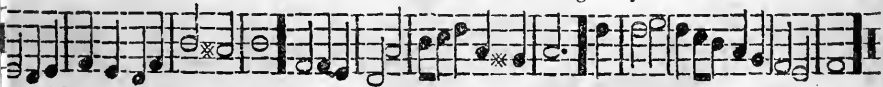
The Lord, the sov'reign, sends his summons forth, From east to west his sounding orders spread,



Calls the south nations, and awakes the north;



No more shall atheists mock his long delay;



Thro' distant world's, and regions of the dead: His vengeance sleeps no more: behold the day.



The first system consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. Both staves feature a melody with eighth and sixteenth notes, often beamed together, and some notes are marked with a forte (f) dynamic.

AIR. Praise ye the Lord; 'tis good to raise His nature and his

The second system continues the melody from the first system. It includes a vocal line in treble clef and a bass line in bass clef. The lyrics "Our hearts and voices in his praise;" are placed below the vocal line.

Our hearts and voices in his praise ;

The third system continues the melody. It features a vocal line in treble clef and a bass line in bass clef. The lyrics "works invite To make this duty our delight." are placed below the vocal line.

works invite

To make this duty our delight.

The fourth system continues the melody. It features a vocal line in treble clef and a bass line in bass clef. The lyrics "To make this duty our delight," are placed below the vocal line.

To make this duty our delight,

COLCHESTER. C. M.

*A. Williams.*

The first system of 'Colchester' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is primarily composed of quarter and half notes.

AIR. Long as I live I'll bless thy name, My work and joy shall be the same

The second system continues the melody from the first system. It includes a vocal line in treble clef and a bass line in bass clef. The lyrics "My King, my God of love ;" are placed below the vocal line.

My King, my God of love ;

How pleasant 'tis to see

AIR.

in the bright world above.

Each in a proper station move,

Kindred and friends agree ;

And each fulfil their part,

In all the cares of life and love.

With sym- pathis- - ing heart,



AIR. Lord of the worlds above, The dwellings of thy love,  
How pleasant and how fair Thy earthly temples are

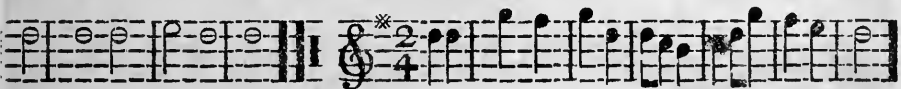
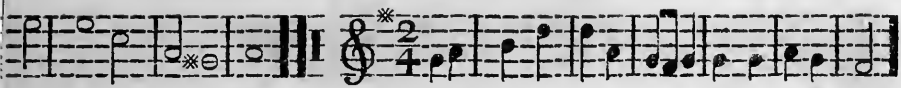
To thine abode With warm desires,  
My heart aspires, To see my God.

## GUILDFORD. S. M.

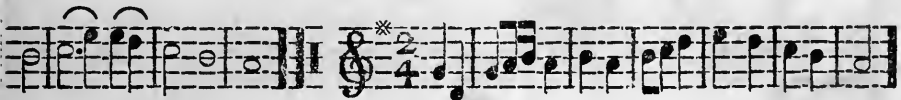
J. Arnold.

ARR. How glorious was the grace His life and blood the shepherd pays  
When Christ sustain'd the stroke!



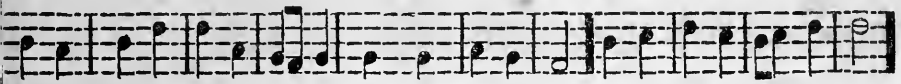
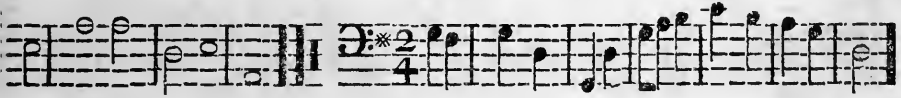


Air. Rise, my soul, and stretch thy wings,



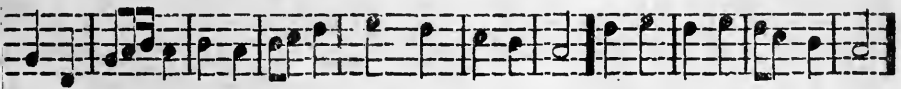
A ransom for the flock.

Thy better portion trace ;

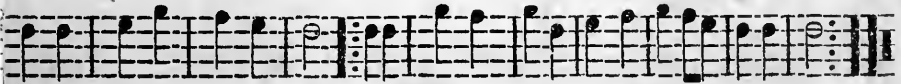


Rise from transitory things,

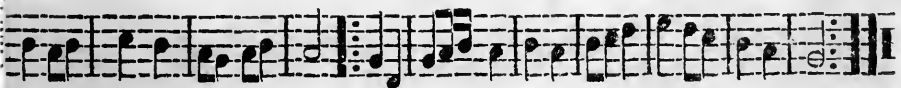
Sun, and moon, and stars decay,



Tow'rd's heav'n, thy native place.



Rise, my soul, and haste away



Time shall soon this earth remove ;

To seats prepar'd above.



AIR. Long have I sat beneath the sound, But still how weak my faith is found,  
Of thy salvation, Lord;

LEEDS. L. M.

M. Madan.

AIR. Jesus, thy blood and righteousness,  
And knowledge of thy word. My glory are, my glorious dress;  
'Midst flaming worlds, in these array'd,  
With joy shall I lift up my head.

KIBWORTH. S. M.

Addington's Coll.

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

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

TRURO. L. M.

*T. Williams's Coll.*

*Andante.*

AIR. Now to the Lord a noble song,  
Hosanna to th' Eternal Name,  
Awake, my soul, awake, my tongue;

PECKHAM. S. M.

*I. Smith.*

AIR. The Lord declares his will,  
And all his boundless love proclaim.  
Amidst the smoke on Sinai's hill,  
And keeps the world in awe;  
Breaks out his fiery law.

I waited patient for the Lord; He saw me resting on  
He bow'd to hear my cry;

This musical score is for the hymn 'I waited patient for the Lord'. It consists of three staves. The first two staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. The third staff is in bass clef with the same key signature and time signature. The lyrics are: 'I waited patient for the Lord; He saw me resting on He bow'd to hear my cry;'.

SUNDAY. C. M. *H. Sacra, Min.*

his word, AIR. The Lord of Sabbath let us praise,  
And brought salvation nigh.  
Who joyful in harmonious lays,  
In concert with the blest. Employ an endless rest.

This musical score is for the hymn 'The Lord of Sabbath let us praise'. It consists of six staves. The first two staves are in treble clef with a key signature of one flat (F) and a 3/4 time signature. The third and fourth staves are in bass clef with the same key signature and time signature. The fifth and sixth staves are in treble clef with the same key signature and time signature. The lyrics are: 'his word, AIR. The Lord of Sabbath let us praise, And brought salvation nigh. Who joyful in harmonious lays, In concert with the blest. Employ an endless rest.'.

## PORTUGAL. L. M.

*T. Thorley.*

AIR. Would you behold the works of God,  
His wonders in the world abroad,

This musical score is for the hymn 'Would you behold the works of God'. It consists of three staves. The first two staves are in treble clef with a key signature of one flat (F) and a 2/4 time signature. The third staff is in bass clef with the same key signature and time signature. The lyrics are: 'AIR. Would you behold the works of God, His wonders in the world abroad,'.

Go with the mariners and trace,  
The unknown regions of the seas.

ISLE OF WIGHT. C. M.

AIR. Why do we mourn departing friends? 'Tis but the voice that Jesus sends  
Or shake at death's alarms?

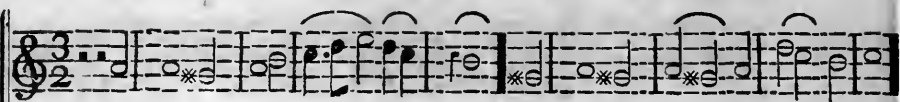
SICILIAN'S. L. M.

*Italian.*

*Moderato.*

AIR. O turn, great Ruler of the skies!  
To call them to his arms. Turn from my sins thy  
My mind from ev'ry fear release,  
searching eyes! And sooth my troubled thoughts to peace.

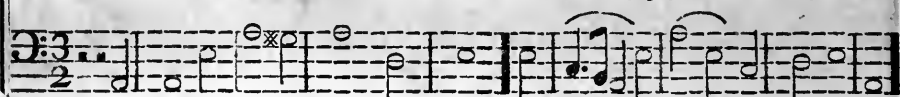
N. B. Omitting the first note of the first and third lines, this tune is 8's and 7's.



AIR. Thou, whom my soul admires above



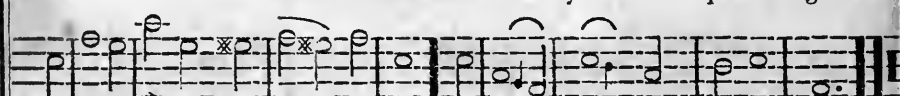
All earthly joy, and earthly love,



Tell me, dear Shepherd, let me know



Where do thy sweetest pastures grow ?



ISLINGTON. L. M.

*Har. Sacra.*



AIR. This life's a dream, an empty show ;



But the bright world to which I go



Hath joys substantial and sincere ;



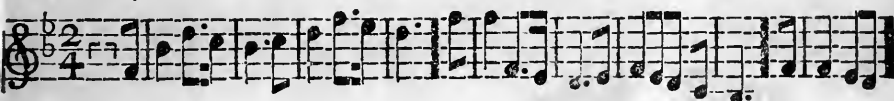
When shall I wake, When shall I wake and find me there ?





AIR. My God, how endless is thy love !

And morning

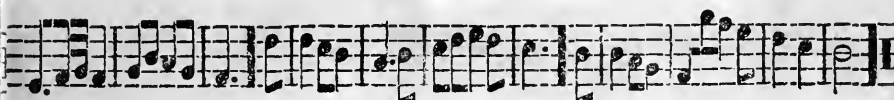


Thy gifts are ev'ry ev'ning new,

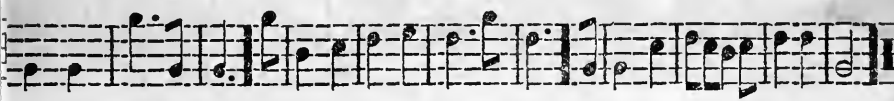


mercies from above,

Gently distil like early dew.



Gently distil like early dew,



OPORTO. L. M.

Portuguese Air.

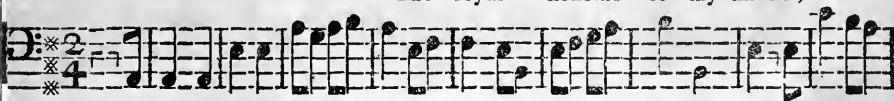


AIR. Exalted Prince of life, we own

'Tis fix'd by



The royal honours of thy throne ;

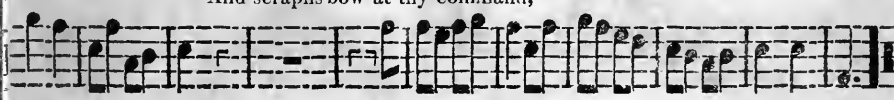


God's almighty hand,

And seraphs bow at thy command,



And seraphs bow at thy command,





*Pia.* *For.*

AIR. Lift up your heads in joyful hope, Salute the happy morn ;  
Salute the happy morn,

*Pia.* *For.*

Proclaims the glad hour ; Lo, Jesus the Saviour is born !  
Each heavenly pow'r Lo, Jesus the Saviour is born !

DOXOLOGY. C. M.

*T. Williams's Coll.*

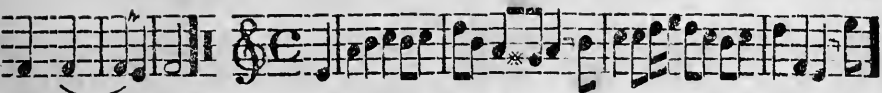
*Repeat Pio* 1 2 *For.*

AIR. To Father, Son, and Holy Ghost, Be glory  
One God, whom we adore— Be glory as it  
Be glory as it

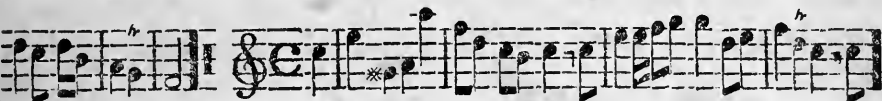
*Pia.* *For.*

ev- - - er more Be glo- - - ry now,  
was, is now, And shall be evermore, Be glory as it was, is now, Be glory as it was, is now,  
Be glory as it was, is now,

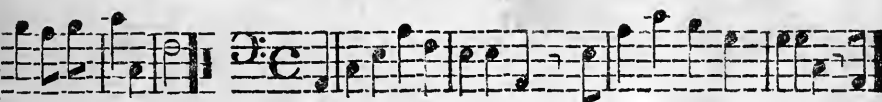




And evermore. Almighty King of heav'n above, And



And shall be evermore. Eternaal source of truth and love,



And shall be evermore.



Lord of all below, Permit thy suppliants to draw near,

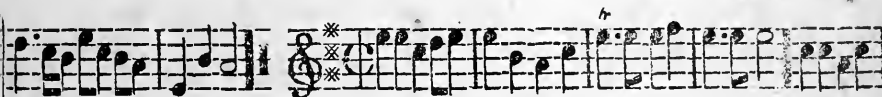


With rev'rence and religious fear, And at thy feet to



LITTLETON. 8 & 7.

A. Williams.



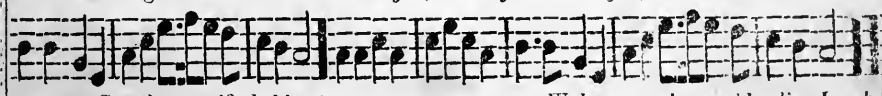
And at thy feet to bow. AIR. Lo, he cometh ! countless trumpets Miast ten thousand



bow, Blow before the bloody sign ;

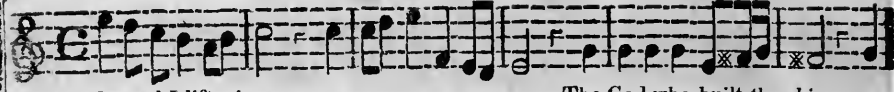


saints and angels Hallelujah, Hallelujah. Hallelujah,

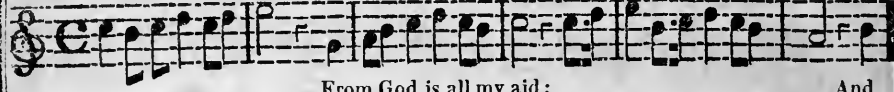


See the crucified shine ! Welcome, welcome, bleeding Lamb !

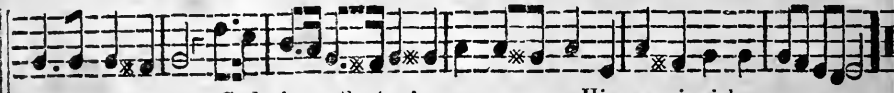




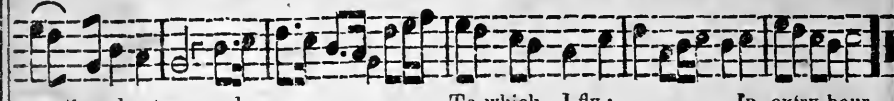
AIR. Upward I lift mine eyes, The God who built the skies



From God is all my aid; And



God is the tow'r His grace is high,

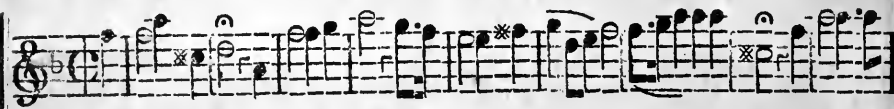


earth and nature made; To which I fly; In ev'ry hour.

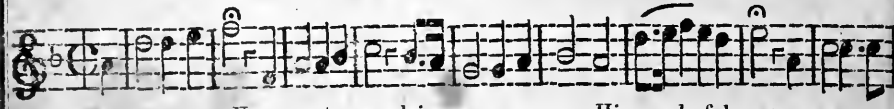


WESLEY or WALSAL. 5 & 6.

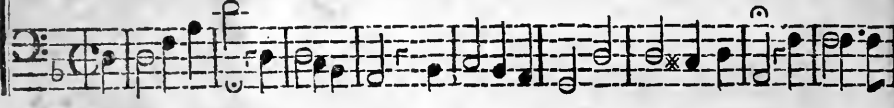
Har. Sacra.



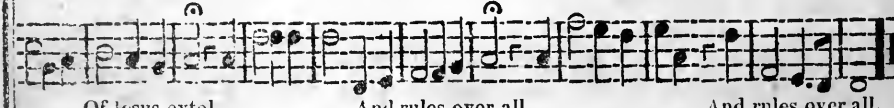
AIR. Ye servants of God, And publish abroad The name all vic-



Your master proclaim, His wonderful name;



torious His kingdom is glorious, His kingdom is glorious,



Of Jesus extol, And rules over all, And rules over all.



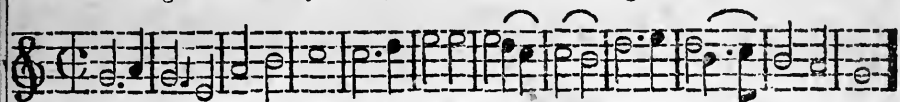
*For.*

*Pia.*

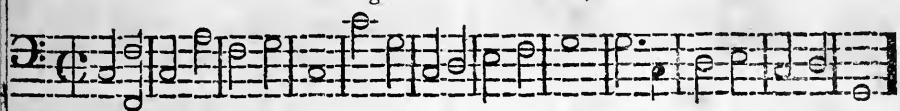
*For.*



AIR. Now begin the heav'nly theme, Sing aloud in Jesus' name ;

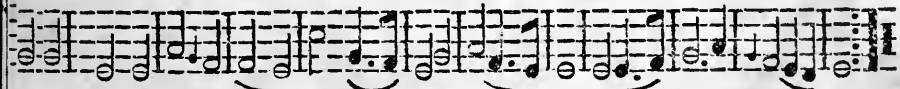


Sing aloud in Jesus' name,

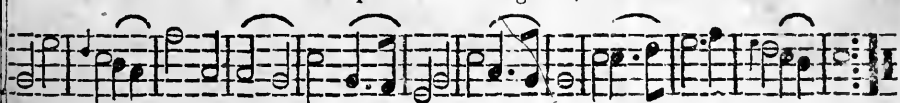


*Pia.*

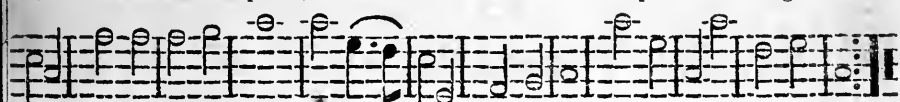
*For.*



Triumph in redeeming love,

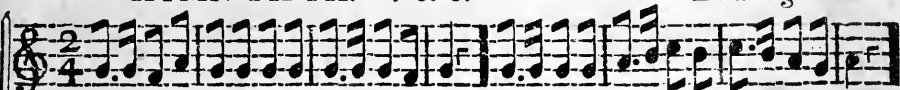


Ye, who Jesus' kindness prove, Triumph in redeeming love.



HYMN FIFTH. 7 & 6.

B. Milgrove.



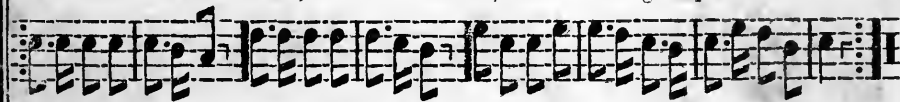
AIR. Praise the Lord who reigns above, Praise the holy God of love,



And keeps his courts below ; And all his greatness show ;



Praise him for his noble deeds, Him, from whom all good proceeds,



Praise him for his matchless pow'r ; Let heav'n and earth adore.



AIR. With rev'ence let the saints appear, His high commands with rev'ence hear  
 And bow before the Lord ;

## LOVE DIVINE. 8 &amp; 7.

Love divine, all love excelling !  
 And tremble at his word. Joy of heaven, to earth come down !

Fix in us thy humble dwelling ; Jesus, thou art all compassion !  
 All thy faithful mercies crown,

Pure, unbounded love thou art ! Enter ev'ry trembling heart.  
 Visit us with thy salvation,

AIR, Happy the heart where graces reign, Love is the brightest of the train,  
Where love inspires th. breast ;

HYMN SECOND. C. M.

J. Pleyel.

Tenor.

AIR. While thee I seek, protecting Pow'r  
And strenghtens all the rest. Be my vain wishes still'd ;

*Pia.*

And may this consecrated hour, Thy love the pow'r of tho't bestow'd,  
With better hopes be fill'd.

*For.*

Thy mercy o'er my life has flow'd,  
To thee my tho'ts would soar, That mercy I adore.

AIR. Long as I live I'll bless thy name, My work and joy shall be the same  
My King, my God of love ;

This musical score is for the hymn 'Long as I live I'll bless thy name'. It is written in treble and bass clefs with a 3/2 time signature. The melody is simple and hymn-like, with lyrics: 'Long as I live I'll bless thy name, My work and joy shall be the same My King, my God of love ;'.

## UXBRIDGE. 8s.

Dr. Arne.

AIR. How sweetly, along the mead,  
the bright world above. The daisies and cowslips are seen

This musical score is for the hymn 'How sweetly, along the mead'. It is written in treble and bass clefs with a 3/4 time signature and a key signature of one flat. The melody is more melodic and includes a triplet. The lyrics are: 'How sweetly, along the mead, the bright world above. The daisies and cowslips are seen'.

The flocks, as they carelessly feed, The vines that encircle the bowers,  
Rejoice in the beautiful green.

This musical score continues the hymn 'How sweetly, along the mead'. It is written in treble and bass clefs with a 3/4 time signature and a key signature of one flat. The lyrics are: 'The flocks, as they carelessly feed, The vines that encircle the bowers, Rejoice in the beautiful green.'

Trees, plants, cooling fruits, and sweet flowers,  
The herbage that springs from the sod, All rise to the praise of my God.

This musical score concludes the hymn 'How sweetly, along the mead'. It is written in treble and bass clefs with a 3/4 time signature and a key signature of one flat. The lyrics are: 'Trees, plants, cooling fruits, and sweet flowers, The herbage that springs from the sod, All rise to the praise of my God.'

AIR. With all my pow'rs of heart and tongue, Angels shall hear the notes I raise,  
I'll praise my Maker in my song ;

HOTHAM. 7's.

*Dr. Madan.*

AIR. Jesus, lover of my soul,  
Approve the song, and join the praise. Let me to thy bosom fly,

While the nearer waters roll, Hide me, O my Saviour, hide,  
While the tempest still is high, Till the storm of life be past ;

Safe into thy haven guide, O receive my soul at last.  
O receive, O receive,

O receive, O receive,



AIR.

Lord, where shall guilty souls retire, In hell they meet thy dreadful ire,  
Forgotten and unknown ?

## DORSET. C. M.

*Dr. Burney.*

AIR. Return, O God of love, return ;  
In heav'n thy glorious throne. Earth is a tiresome place !  
How long shall we, thy children mourn, Let heav'n succeed our painful year,  
Our absence from thy face.  
Let sin and sorrow cease ; So make our joys increase.  
And in proportion to our tears,



AIR.

When I survey the wond'rous cross

My richest gain I count but loss,

On which the Prince of Glory dy'd,

PENITENT. C. P. M. *W. Burney.**Slow.*

AIR. When, with my mind devout - ly press'd,

And pour contempt on all my pride.

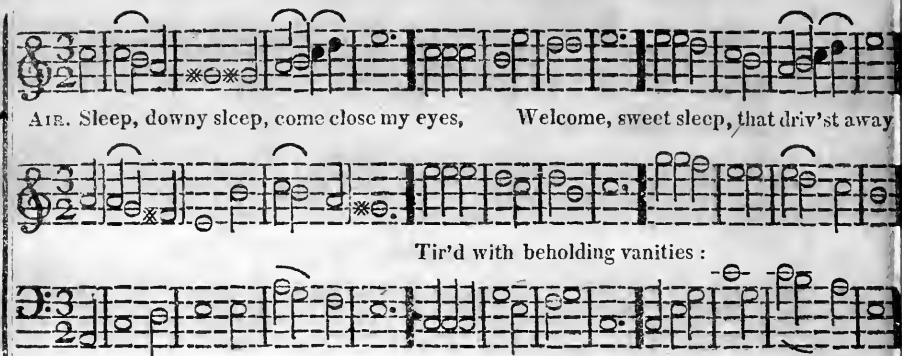
Would past offences trace;

Dear Saviour my revolving breast,

Trembling, I make the dark review;

Yet pleas'd, behold, admiring too,

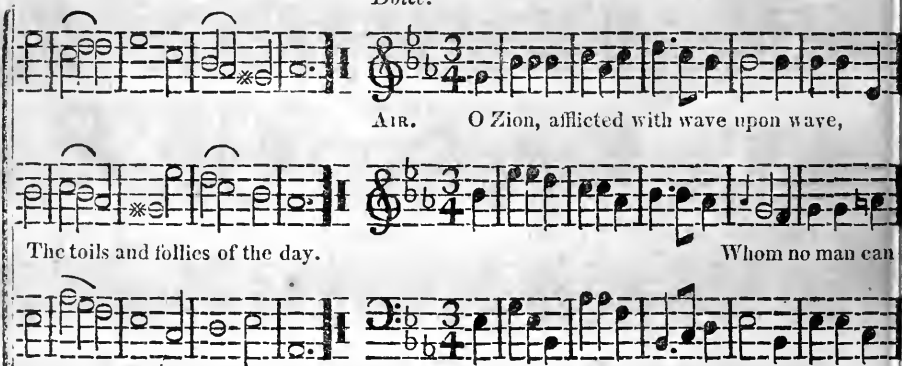
The power, the power, the power of changing grace.



AIR. Sleep, downy sleep, come close my eyes, Welcome, sweet sleep, that driv'st away  
Tir'd with beholding vanities :

## IDUMEA. 11's.

R. Taylor.

*Dolce.*


AIR. O Zion, afflicted with wave upon wave,  
The toils and follies of the day. Whom no man can

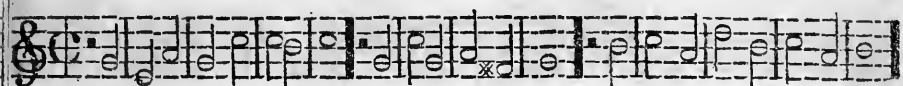


Whom no man can comfort, whom no man can save ;  
com, whom no can com, With darkness surrounded, with  
In toiling and roving, in toiling and roving,  
terrors dismay'd, In toiling and roving thy strength is decay'd.

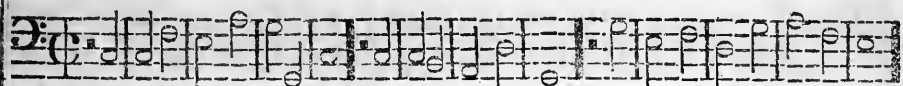


AIR. My God, my portion, and my love,

I've none but thee in heav'n above,

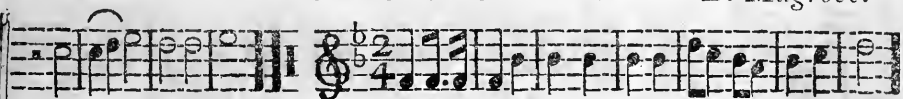


My everlasting All!



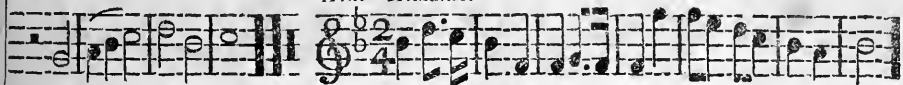
## St. ASAPH's. C. M.

B. Milgrove.



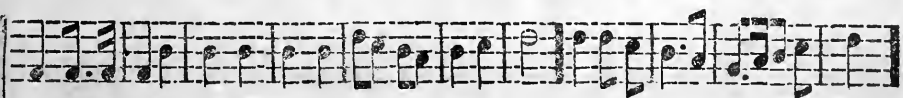
Jesus, our Lord, ascend thy throne,

AIR. *Andante.*



Or on this earthly ball.

And near thy Father sit;

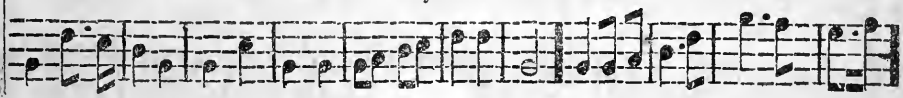


In Zion shall thy pow'r be known,

What wonders shall thy gospel do!



And make thy foes submit.



The num'rous drops, the num'rous drops of morning dew,



Thy converts shall surpass

And own thy sov'reign grace.



AIR. Lo, he comes with clouds descending.      Thousand thousand saints at-

Once for favour'd sinners slain!

tending,      Hallelujah,      Halle- - lujah,

Swell the triumph of his train.      Halle- - lujah,

## TRINITY. 6 &amp; 4.

*F. Giardini.*

AIR. Come, thou Almighty King,      Help us to praise!

Halle- - lujah, Amen.      Help us thy name to sing,

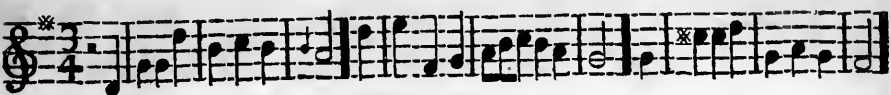
O'er all victorious,      Ancient of days.

Father all glorious,      Come, and reign over us,

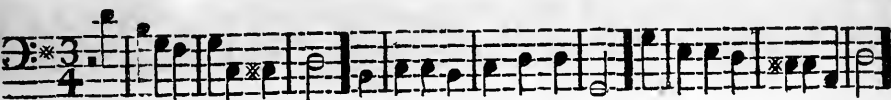


AIR. This God is the God we adore,

Whose love is as great as his pow'r,



Our faithful, unchangeable friend,



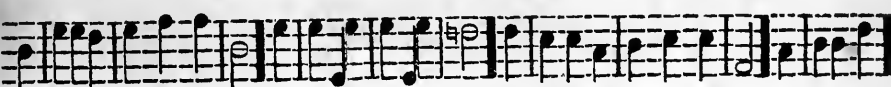
'Tis Jesus, the First and the Last,

We'll praise him for



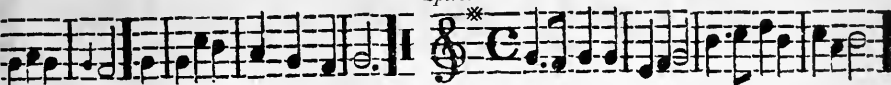
And neither knows measure nor end,

Whose Spirit shall guide us safe home :



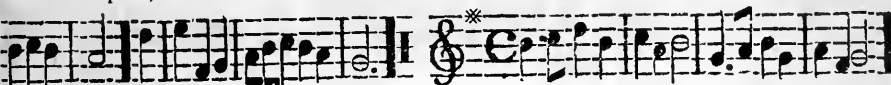
FINEDON. 7's. Lockhart.

*Spirito.*



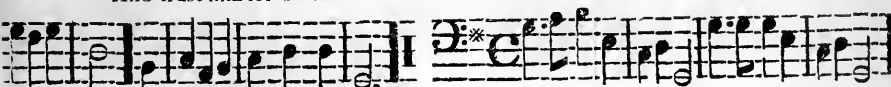
all that is past,

AIR. One there is above all others,



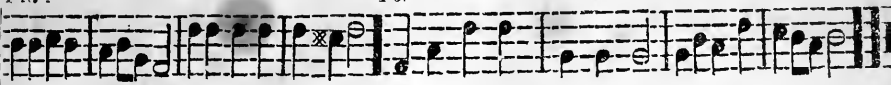
And trust him for all that is to come.

Well deserves the name of friend ;



*Pia.*

*For.*



His is love beyond a brother's

They who once his kindness prove,



Costly, free, and knows no end :

Find it everlasting love.



AIR. Some seraph lend your heav'nly tongue, That I may raise a lofty song,  
Or harp of golden string, To our

Thy names how infinite they be, Boundless thy might and majesty,  
eternal King. Great Everlasting One!

MUNICH. L. M.

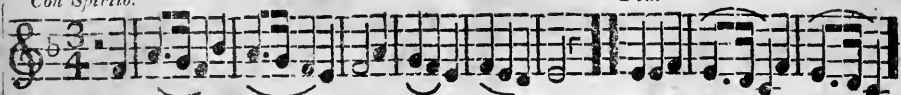
German.

'Tis finish'd! 'tis finish'd! so the Saviour cry'd,  
AIR. Pia. For.  
And unconfin'd thy throne.

'Tis finish'd! yes, the race is run,  
And meckly bow'd his head and dy'd: The battle's fought, the vict'ry's won.

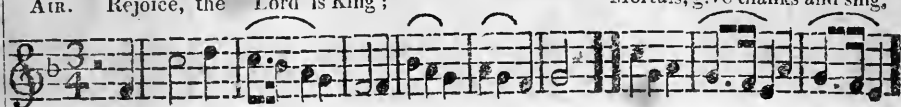
*Con Spirito.*

*Pia.*



Air. Rejoice, the Lord is King;

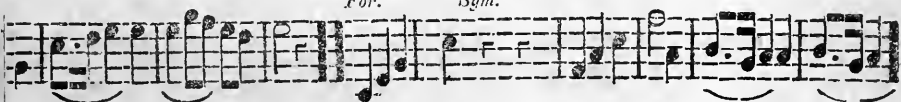
Mortals, give thanks and sing,



Your Lord and King adore:



*For. Sym.*



Lift up your hearts,

Rejoice, a - gain



And triumph ever more.

Lift up your voice;



TAMWORTH. 8, 7 & 4.

Lockhart.

*Pomposo.*

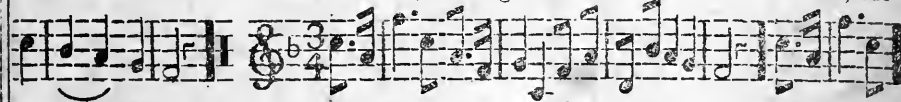
*Pia.*

*For.*



Air. Guide me, O thou great Jehovah,

I am weak, but



I say, rejoice.

Pilgrim through this barren land;



*Pia.*

*For.*



thou art mighty;

Bread of heav'n, Bread of heav'n,



Hold me with thy powerful hand;

Feed me, till I want no more.





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