

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.

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BY ANDREW LAW, A. M.

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

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PART II.

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T H E  
C H R I S T I A N H A R M O N Y ;

O R T H E  
S E C O N D P A R T O F T H E A R T O F S I N G I N G :

Comprising a Select Variety of PSALM and HYMN TUNES :

T O G E T H E R

W I T H A N U M B E R O F A I R S A N D A N T H E M S :

Calculated for SCHOOLS and CHURCHES.



B Y A N D R E W L A W, A. M.



*I N T W O V O L U M E S.*



V O L. I.


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

Y W O M A H M A I T S H S  
A D V E R T I S E M E N T.



*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 worshipping 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.

**T**O 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 short 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.

## MISCELLANEOUS REMARKS.

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.

	Times.	Notes on each time.	Tunes.	Page.	Notes.	Times.	Notes on each time.	Tunes.	Page.
<i>Long.</i>	4.	3, 2, 2, 2,	<i>Sharp Key.</i>	Dunston,	19	<i>Short.</i>	4.	6, 6, 8, 6,	<i>Sharp Key.</i>
				Old Hundred,	16				
			<i>Flat Key.</i>	Psalms,	24				<i>Flat Key.</i>
				Wells,	16				
<i>Double Long.</i>	8.	3, 2, 2, 2, 2, 2, 2, 2,	<i>Sharp Key.</i>	All Saints,	64	<i>Double Short.</i>	8.	5, 6, 8, 6, 6, 6, 8, 6,	<i>Sharp Key.</i>
				Groton,	14				
			<i>Flat Key.</i>	Putney,	13				<i>Flat Key.</i>
				Berkley,	22				
<i>Common.</i>	4.	3, 6, 8, 6,	<i>Sharp Key.</i>	Burton,	18	<i>Double Particular.</i>	6.	3, 2, 2, 2, 2, 2,	<i>Sharp Key.</i>
				Carolina,	56				
			<i>Flat Key.</i>	Lorrain,	40				<i>Flat Key.</i>
				Wethersfield,	38				
<i>Double Corn.</i>	2.	3, 6, 8, 6, 3, 6, 8, 6,	<i>Sharp Key.</i>	Chester,	25	<i>Double Particular.</i>	3.	5, 6, 6, 6, 8, 8,	<i>Sharp Key.</i>
				Hartford,	58				
			<i>Flat Key.</i>	Alexandria,	60				<i>Flat Key.</i>
				Essex,	10				
<i>Common.</i>	4.	3, 6, 8, 6,	<i>Sharp Key.</i>	Mear,	14	<i>Double Particular.</i>	4.	10, 10, 10, 10, 10, 10,	<i>Sharp Key.</i>
				Milford,	32				
			<i>Flat Key.</i>	Suffolk,	55				<i>Flat Key.</i>
				St. Martin's,	11				
<i>Double Corn.</i>	2.	3, 6, 8, 6, 3, 6, 8, 6,	<i>Sharp Key.</i>	Union,	12	<i>Double Particular.</i>	5.	10, 10, 10, 10, 11, 11,	<i>Sharp Key.</i>
				Capel,	26				
			<i>Flat Key.</i>	Elenborough,	30				<i>Flat Key.</i>
				Georgia,	21				
<i>Common.</i>	4.	3, 6, 8, 6,	<i>Sharp Key.</i>	Plymouth,	13	<i>Double Particular.</i>	8.	7, 7, 7, 7, 7, 7, 7,	<i>Sharp Key.</i>
				Torrington,	55				
			<i>Flat Key.</i>	Archdale,	20				<i>Flat Key.</i>
				Enfield,	34				
<i>Double Corn.</i>	2.	3, 6, 8, 6, 3, 6, 8, 6,	<i>Sharp Key.</i>	Hatfield,	57	<i>Double Particular.</i>	7.	6, 6, 4, 6, 6, 4,	<i>Sharp Key.</i>
				Middlesex,	54				
			<i>Flat Key.</i>	Troy,	37				<i>Flat Key.</i>
				Woodbury,	52				
<i>Common.</i>	4.	3, 6, 8, 6,	<i>Sharp Key.</i>	Amenia,	28	<i>Double Particular.</i>	5.	8, 6, 5, 5, 8,	<i>Sharp Key.</i>
				Orange,	62				
			<i>Flat Key.</i>	Rockbridge,	51				<i>Flat Key.</i>
<i>Long.</i>	4.	3, 2, 2, 2,	<i>Sharp Key.</i>	Bethlem,	53	<i>Short.</i>	4.	6, 6, 8, 6,	<i>Sharp Key.</i>
				Mansfield,	53				
			<i>Flat Key.</i>	Saybrook,	10				<i>Flat Key.</i>
				Goshen,	12				
<i>Double Long.</i>	8.	3, 2, 2, 2, 2, 2, 2, 2,	<i>Sharp Key.</i>	Haddam,	15	<i>Double Short.</i>	8.	5, 6, 8, 6, 6, 6, 8, 6,	<i>Sharp Key.</i>
				Little Marlborough,	11				
			<i>Flat Key.</i>	Pfalm 63d,	36				<i>Flat Key.</i>
				Africa,	9				
<i>Common.</i>	4.	3, 6, 8, 6,	<i>Sharp Key.</i>	Granby,	49	<i>Double Short.</i>	8.	5, 6, 8, 6, 6, 6, 8, 6,	<i>Sharp Key.</i>
				Pfalm 19th,	17				
			<i>Flat Key.</i>	Berkley,	22				<i>Flat Key.</i>
				Carolina,	56				
<i>Double Corn.</i>	2.	3, 6, 8, 6, 3, 6, 8, 6,	<i>Sharp Key.</i>	Farmington,	29	<i>Double Short.</i>	8.	5, 6, 8, 6, 6, 6, 8, 6,	<i>Sharp Key.</i>
				Southbury,	23				
			<i>Flat Key.</i>	Pfalm 84th,	33				<i>Flat Key.</i>
				Newbern,	27				
<i>Common.</i>	4.	3, 6, 8, 6,	<i>Sharp Key.</i>	Pfalm 50th,	35	<i>Double Short.</i>	8.	5, 6, 8, 6, 6, 6, 8, 6,	<i>Sharp Key.</i>
				Babylon,	63				
			<i>Flat Key.</i>	Pfalm 133d,	31				<i>Flat Key.</i>
				Sharon,	30				
<i>Double Corn.</i>	2.	3, 6, 8, 6, 3, 6, 8, 6,	<i>Sharp Key.</i>	Amsterdam,	42	<i>Double Short.</i>	8.	5, 6, 8, 6, 6, 6, 8, 6,	<i>Sharp Key.</i>
				Chapel,	26				
			<i>Flat Key.</i>	Winchester,	45				<i>Flat Key.</i>
				Palmouth,	44				
<i>Common.</i>	4.	3, 6, 8, 6,	<i>Sharp Key.</i>	Hotham,	47	<i>Double Short.</i>	8.	5, 6, 8, 6, 6, 6, 8, 6,	<i>Sharp Key.</i>
				Hanover,	15				
			<i>Flat Key.</i>	Littleton,	43				<i>Flat Key.</i>
				Stamford,	48				
<i>Double Corn.</i>	2.	3, 6, 8, 6, 3, 6, 8, 6,	<i>Sharp Key.</i>	Trinity,	41	<i>Double Short.</i>	8.	5, 6, 8, 6, 6, 6, 8, 6,	<i>Sharp Key.</i>
				Bristol,	46				
			<i>Flat Key.</i>						<i>Flat Key.</i>

# I N D E X O F T U N E S.



**A**FRICA  
 Alexandria  
 All-Saints  
 Amenia  
 Amsterdam  
 Archdale

Babylon  
 Berkley  
 Bethlem  
 Bristol  
 Burton

Carolina  
 Chapel  
 Cheshire

Dunston

Elenborough  
 Enfield  
 Essex

Falmouth  
 Farmington

Georgia

9 Goshen  
 60 Granby  
 64 Groton  
 28  
 42 Haddam  
 20 Manover  
 Hartford  
 63 Hatfield  
 22 Hotham  
 53  
 46 Little Marlborough  
 18 Littleton  
 Lorrain

56  
 26 Mear  
 25 Mansfield  
 Middlesex  
 19 Milford

30 Newbern  
 34 Newton

10  
 44 Old 100  
 29 Orange

Palmis  
 21 Plymouth

12 Putney  
 49 Pfalm 19  
 14 50  
 63  
 15 84  
 15 133

58  
 57 Rockbridge  
 47  
 Saybrook  
 Sharon  
 43 Southbury  
 40 Stamford  
 St. Martin's  
 Suffolk

14  
 53  
 54 Torrington  
 32 Trinity  
 Troy

27  
 50 Union

16 Wells  
 62 Wethersfield  
 Winchester  
 24 Woodbury  
 13

13  
 17  
 35  
 36  
 33  
 37  
 51  
 10  
 30  
 23  
 48  
 11  
 55  
 55  
 51  
 37  
 12  
 16  
 38  
 45  
 54



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.

10 Moderate. *Air.*

## Saybrook.

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

The musical score for 'Saybrook' consists of four staves. The first three staves are for the vocal parts, each beginning with a 'ps' and a key signature of one sharp (F#). The fourth staff is the basso continuo line, marked with a 'C' and a key signature of one sharp. The music is in a moderate tempo and features a mix of half, quarter, and eighth notes.

Moderate. *Air.*

## Essex.

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

The musical score for 'Essex' consists of four staves. The first three staves are for the vocal parts, each beginning with a 'ps' and a key signature of one sharp (F#). The fourth staff is the basso continuo line, marked with a 'C' and a key signature of one sharp. The music is in a moderate tempo and features a mix of half, quarter, and eighth notes.

Cheerful.

## Little Marlborough.

11

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

The musical score for 'Little Marlborough' is written on four staves. The first staff is for the vocal melody, starting with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The second and third staves are for the piano accompaniment, with the second staff starting with a grand staff (treble and bass clefs) and a 3/2 time signature. The fourth staff is for the bass line, starting with a bass clef and a 3/2 time signature. The lyrics are written below the staves, with the first line of lyrics under the first staff and the second line under the second staff.

Cheerful.

## St. Martin's.

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

The musical score for 'St. Martin's' is written on four staves. The first staff is for the vocal melody, starting with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The second and third staves are for the piano accompaniment, with the second staff starting with a grand staff (treble and bass clefs) and a 3/2 time signature. The fourth staff is for the bass line, starting with a bass clef and a 3/2 time signature. The lyrics are written below the staves, with the first line of lyrics under the first staff and the second line under the second staff.

12 Cheerful.

# Gothen. or 25.<sup>th</sup>

A musical score for a song titled 'Gothen. or 25.' It consists of four staves. The first staff is a vocal line with lyrics 'I lift my soul to God, Let not my foes that seek my blood'. The second staff is a vocal line with lyrics 'My trust is in his name; Still triumph in my shame.' The third staff is a vocal line with lyrics 'Still triumph'. The fourth staff is a basso continuo line. The music is in G major and 3/4 time, marked 'gs' (Guten Stimm).

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

Cheerful.

# Union.

A musical score for a song titled 'Union.' It consists of four staves. The first staff is a vocal line with lyrics 'Lo, what an entertaining sight Whose cheerful hearts in bands unite'. The second staff is a vocal line with lyrics 'Those friendly brethren prove, Of harmony and love.' The third staff is a vocal line. The fourth staff is a basso continuo line. The music is in G major and 3/4 time, marked 'gs' (Guten Stimm).

Lo, what an entertaining sight Whose cheerful hearts in bands unite

Those friendly brethren prove, Of harmony and love.

Cheerful.

# Plymouth.

13

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

This musical score is for the hymn 'Plymouth'. It consists of four staves. The first staff is the melody, marked 'gs' (G-clef) and '3/2' time. The second and third staves are for a two-part harmony, also marked 'gs' and '3/2'. The fourth staff is the bass line, marked with a bass clef and '3/2' time. The lyrics are written below the staves, with the first two lines on the second and third staves, and the last two lines on the fourth staff.

Moderate.

# Putney.

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

This musical score is for the hymn 'Putney'. It consists of four staves. The first staff is the melody, marked 'gs' (G-clef) and '3/2' time. The second and third staves are for a two-part harmony, also marked 'gs' and '3/2'. The fourth staff is the bass line, marked with a bass clef and '3/2' time. The lyrics are written below the staves, with the first two lines on the second and third staves, and the last two lines on the fourth staff.

14 Slow.

## Groton.

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

The musical score for 'Groton' is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is in a slow tempo. The lyrics are written below the staves, with the first two lines of music corresponding to the first two lines of lyrics, and the next two lines of music corresponding to the next two lines of lyrics. The music is written in a simple, clear style, with notes and rests clearly visible.

Cheerful.

## Mear.

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.

The musical score for 'Mear' is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is in a cheerful tempo. The lyrics are written below the staves, with the first two lines of music corresponding to the first two lines of lyrics, and the next two lines of music corresponding to the next two lines of lyrics. The music is written in a simple, clear style, with notes and rests clearly visible.

Cheerful.

# Hanover.

By Mr. Handell. 15

O praise ye the Lord, prepare your glad voice,

His praise in the great assembly to sing.

In our great Creator let Israel rejoice,

And children of Zion be glad in their King.

Slow. Air.

# Haddam.

When overwhelm'd with grief,

Helpless and far from all relief

My heart within me dies:

To heaven I lift mine eyes.



16 Cheerful.

Wells.

When Israel, freed from Pharaoh's hand,  
Left the proud giant and his land,  
The tribes with cheerful homage own  
Their king, and Judah was his throne.

Slow. Old 100.

This block contains the first system of the musical score. It consists of four staves of music. The first three staves are for the vocal parts, and the fourth is for the basso continuo. The lyrics are written below the staves. The tempo is marked 'Slow.' and the number '100.' is written below the staves.

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.

This block contains the second system of the musical score. It consists of four staves of music. The first three staves are for the vocal parts, and the fourth is for the basso continuo. The lyrics are written below the staves.



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,

gird on

And rise in majesty to spread the con

Gird on thy dreadful sword,

The conquest of thy word,

C

The King of saints, how fair his face, He comes with blessings from above,  
Adorn'd 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.*

# Duntan.

soft.

19

Jesus shall reign where-e'er the sun

Does his successive journies run: His kingdom

loud.

Till moons shall wax and wane no more,

stretch from shore to shore,

Till moors

20. Cheerful. *And.*

# Archdale.

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

The first system of the musical score for 'Archdale'. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 3/2. The middle staff is a treble clef with a key signature of one flat and a time signature of 3/2. The bottom staff is a bass clef with a key signature of one flat and a time signature of 3/2. The lyrics are written below the middle staff.

Cheerful.

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

The second system of the musical score for 'Archdale'. It consists of three staves. The top staff is a treble clef with a key signature of one flat and a time signature of 3/2. The middle staff is a treble clef with a key signature of one flat and a time signature of 3/2. The bottom staff is a bass clef with a key signature of one flat and a time signature of 3/2. The lyrics are written below the middle staff.

And sung surprising grace,

and sung surprising grace.

out in unknown strains,

my tongue broke out in unknown strains,

Moderate. *Adi*: Georgia.

*g♯m* Return, O God of love, return;

How long shall we thy children mourn

*g♯m* Earth is a tiresome place:

Our absence from thy face.

22 Cheerful. *Air.* Berkley.

Set by Mr. Gallet.

And feed me with a shepherd's care: And

The Lord my pasture shall prepare, His presence shall my wants supply,

guard me with a watchful eye: And all my midnight hours defend.

My noon-day walks he shall attend,

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,

Lift up your hearts, lift up your voice,

rejoice, again I say rejoice!



24 Cheerful. *tr.* Palmis.

The first system of the musical score consists of four staves. The top three staves are marked with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. They contain a vocal melody with various note values including eighth, quarter, and half notes, some with slurs. The bottom staff is marked with a bass clef and a 3/2 time signature, providing a harmonic accompaniment with mostly quarter and half notes.

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

The second system of the musical score continues the composition with four staves. The top three staves continue the vocal melody, featuring a long phrase with many beamed eighth notes. The bottom staff continues the harmonic accompaniment. The system concludes with a double bar line.

Where stars ----- revolve their lit-tle rounds.

finite lengths beyond the bounds



Cheerful.

# Chethire.

25

And Zion was and Zion was

When we, our weary'd limbs to rest, We wept, with doleful thoughts oppress'd, 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 hang

Were wont their tuneful parts to bare,

26 Moderate.

*Air.*

# Chapel.

O love divine, how sweet thou art, All taken up with thee

When shall I find my longing heart I

The greatness of redeeming love,

thirst, I faint, and lie 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;

28 Moderate.

# Amenia.

By Mr. Chandler.

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 first system of the musical score for 'Amenia'. It consists of four staves. The top three staves are for the vocal parts, each beginning with a treble clef and a key signature of one flat (B-flat). The bottom staff is for the basso continuo, starting with a bass clef and a key signature of one flat. The lyrics are written below the vocal staves.

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

The second system of the musical score. It continues the four-staff structure. The lyrics are distributed across the staves, with some words appearing on multiple staves. The music concludes with a double bar line.

Moderate.

# Farmington

By M. 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.

The musical score for 'Sharon' is written on four staves. The first two staves are for the vocal melody, and the last two are for the basso continuo. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Slow'.

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

The musical score for 'Elenborough' is written on four staves. The first two staves are for the vocal melody, and the last two are for the basso continuo. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Moderate'.

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

The first system of the musical score consists of four staves. The top staff is a vocal melody in G major (one sharp) and 4/4 time, marked 'Moderate'. It begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staff. The second staff is a piano accompaniment in G major, 4/4 time, starting with a treble clef. The third staff is a piano accompaniment in G major, 4/4 time, starting with a bass clef. The fourth staff is a piano accompaniment in G major, 4/4 time, starting with a bass clef.

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,

The second system of the musical score consists of four staves. The top staff continues the vocal melody from the first system. The second staff continues the piano accompaniment from the first system. The third staff continues the piano accompaniment from the first system. The fourth staff continues the piano accompaniment from the first system.



3 2 Cheerful.

# Milford.

The musical score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are written below the staff, with German text above the English text. The second staff continues the melody and includes the English phrase 'on that auspicious'. The third staff includes the English phrase '(morn,'. The fourth staff includes the English phrase 'We'. The fifth staff includes the English phrase 'We well now he now he now he'. The sixth staff includes the English phrase 'We well may imitate their mirth Now he again is born. now he again, now he again is born.'. The seventh staff includes the English phrase 'We well we well now he now he'. The eighth staff includes the English phrase 'well may imitate their mirth, we well now he now he'.

If angels If angels sung a  
If angels sung a Saviours Saviours birth, on that auspicious  
If angels sung a Saviours birth, if angels sung (morn,  
If angels sung a Saviours birth, If angels sung a We  
We well 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



Cheerful.

84<sup>th</sup>

By T. Olmsted.

33

Lord of the worlds above,

The dwellings

How pleasant and how fair

The dwellings of thy love

Thine earthly temples are;

To thine abode,

My heart aspires

To thine abode,

With warm desires

El

To see my God.

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.

The first system of the musical score for 'Enfield' consists of four staves. The first three staves are for the vocal line, and the fourth is for the keyboard accompaniment. The music is in 3/4 time, with a key signature of one sharp (F#). The lyrics are written below the vocal staves.

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

The second system of the musical score continues the piece. It also consists of four staves, with the same vocal and keyboard parts. The lyrics continue below the vocal staves. The piece concludes with a double bar line at the end of the fourth staff.

Moderate.

50.<sup>th</sup>

By T. Olmsted.

35

The God of glory sends his summons forth,

Calls the south nations and awakes the north:

From east to west the sovereign

Thro' distant worlds and regions of the dead,

the

Thro' distant worlds thro' distant

The trumpet sounds

orders spread,

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. *Air.* Wethersfield. Pf. 136 DrW. 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  
mercies in your song. Give to the Lord of lords renown,  
wonders of grace

Handwritten musical score on aged paper. The score consists of eight staves of music, each with a single line of lyrics underneath. The lyrics are written in a cursive, handwritten style. The music is written in a single system across the staves. The lyrics are: "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". The music is written in a single system across the staves. The lyrics are written in a cursive, handwritten style. The music is written in a single system across the staves. The lyrics are: "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".

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  
 Earth 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 to complete  
 Justice is pleas'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, Scat-ter 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'er 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-scend!

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

42 Lively.

# Amsterdam.

First system of the musical score. It consists of four staves. The first three staves are for the vocal parts, each beginning with a 'gsm' (Gloria) marking. The fourth staff is for the basso continuo, marked with a 'C' and a star. The lyrics are: 'Rise, my soul, and stretch thy wings, Rise from transitory things, Thy better portion trace; Tow'rd's heaven thy native'.

*gsm* Rise, my soul, and stretch thy wings, Rise from transitory things,  
*gsm* Thy better portion trace; Tow'rd's heaven thy native

Second system of the musical score. It consists of four staves. The first three staves are for the vocal parts. The fourth staff is for the basso continuo. The lyrics are: 'Sun, and moon, and stars, decay, Rise, my soul, and haste away place: Time shall soon this earth remove; To seats prepar'd above.'

Sun, and moon, and stars, decay, Rise, my soul, and haste 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 thine 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!

Every 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.

Songs 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.

so ft.

loud.

45

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 im-part Full salva--tion to each heart, Full sal-va-tion to each heart.

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

Cheerful. *dir.* 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, salute 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 born, Lo Jesus 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 powers, For their Lord is ours, Our prophet, our priest, and our king, our prophet



Moderate.

*Air.*

# Hotham.

47

Jesus, 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 excell'g, 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 ev'ry 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.

*Allegro.*

# 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,

## 50 Cheerful.

## Newton.

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

## Cheerful.

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.

*Air.*

# 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.

## Woodbury.

Salvation! Oh, the joyful sound! A sovereign balm for every wound,  
'Tis pleasure to our ears; A cordial

The first system of the musical score for 'Woodbury' consists of four staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor) and the bottom staff is for the piano accompaniment. The music is in G major (one sharp) and 4/4 time. The tempo/mood is 'Cheerful. And.'.

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.

The second system of the musical score continues the piece. It also consists of four staves. The tempo/mood changes to 'Moderate & soft.' for the first half and 'Cheerful & loud.' for the second half. The music concludes with a double bar line.

Cheerful. *Air.*

## Bethlem.

53

Behold the lofty sky

And all the starry works on high

Declares its maker God,

Proclaim his power abroad.

Cheerful.

## Manfield.

Still keep their course the same;

Divinely teach his name.

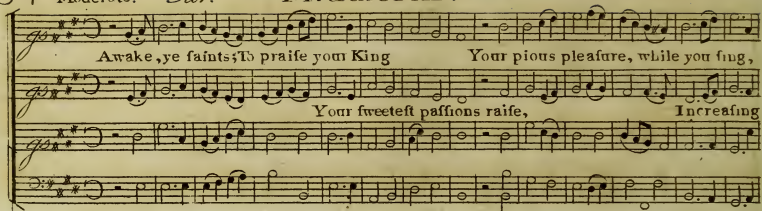
The darkness and the light,

While night to day and day to night

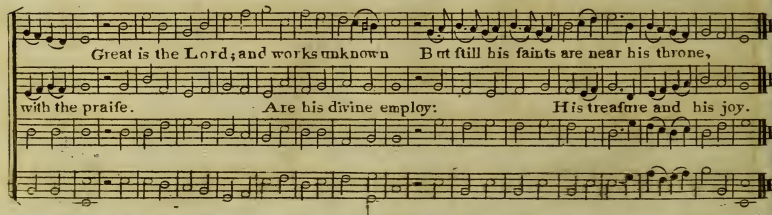


54 Moderate. *Air.*

# Middlefex.



Awake, ye faints; 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 faints 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.

The first system of the musical score consists of four staves. The top three staves are for the vocal parts, each beginning with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bottom staff is for the basso continuo, starting with a bass clef and a key signature of one sharp. The lyrics are written below the vocal staves.

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

What light and joy those leaves afford Thy precepts guide my

The second system of the musical score consists of four staves. The top three staves are for the vocal parts, and the bottom staff is for the basso continuo. The lyrics continue from the first system.

Thy fear forbids my feet to stray, Thy fear forbids my feet to stray

doubtful way, Thy promise leads my heart to rest.

Cheerful. *Air.*

# 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.

First system of the musical score. It consists of three staves. The top two staves are for treble clef instruments (likely flutes or violins) and the bottom staff is for the bass clef (likely cello or bass). The time signature is 3/2. The key signature has one sharp (F#). The lyrics are: "Lord hallelujahs to the Lord" (under the first staff), "let heaven begin the solemn word," (under the second staff), "From distant worlds where creatures dwell:" (under the third staff), and "And" (under the fourth staff).

Lord hallelujahs to the Lord

let heaven begin the solemn word,

From distant worlds where creatures dwell:

And

Second system of the musical score. It consists of three staves. The top two staves are for treble clef instruments and the bottom staff is for the bass clef. The time signature is 3/2. The key signature has one sharp (F#). The lyrics are: "let heaven begin" (under the first staff), "The Lord, how" (under the second staff), "loud it dreadful down to hell," (under the third staff), and "Lively." (under the fourth staff).

let heaven begin

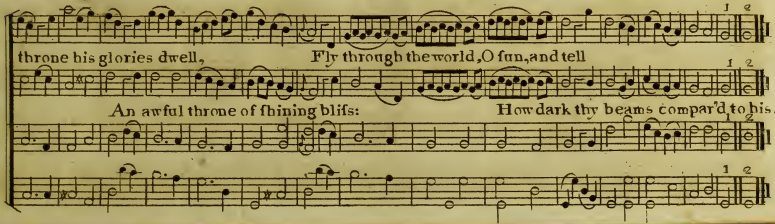
The Lord, how

loud it dreadful down to hell,

Lively.



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. :s:



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. *Air:* 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

The first system of the musical score for 'Alexandria' consists of four staves. The top three staves are for the vocal line, and the bottom staff is for the basso continuo. The music is in G major and 3/4 time. The lyrics are written below the vocal staves.

God was kind, Huge troubles with tumultuous noise Thy  
When I have found my God was kind. Swell like a sea, and round me  
(spread;

The second system of the musical score continues the piece. It also consists of four staves (three vocal, one basso continuo). The lyrics continue below the vocal staves. The music features more complex rhythmic patterns and dynamics, including a crescendo leading to the final phrase.



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

## Orange.

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

-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. *Air.* All-Saints.

By Mr. Gillet.

The first system of the musical score consists of four staves. The top staff is for the vocal melody, written in G major (one sharp) and 3/2 time. It begins with a treble clef and a 'G' time signature. The second staff is a piano accompaniment, also in G major and 3/2 time, with a treble clef and a 'G' time signature. The third and fourth staves are for the piano accompaniment in bass clef, with a 'G' time signature. The lyrics 'This life's a dream, an empty show; But the bright world, to which I go.' are written below the second staff.

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

The second system of the musical score consists of four staves. The top staff continues the vocal melody. The second staff continues the piano accompaniment. The third and fourth staves continue the piano accompaniment in bass clef. The lyrics 'When shall I wake, Hath joys substantial and sincere; When shall I wake and find me there?' are written below the second staff.

When shall I wake,  
Hath joys substantial and sincere; When shall I wake and find me there?