

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

V I Z.

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

BY ANDREW LAW, A. M.

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

P A R T II.

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T H E
C H R I S T I A N H A R M O N Y ;
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I N T W O V O L U M E S.



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



*T*HE 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.

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

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

The rules will be mostly contained in the first part of the *Art of Singing*, or the *Musical Primer*; and indeed the prime object of the *Primer* will be, to furnish and assist singing schools and all learners during the first stages of their improvement. Hence the tunes that are introduced into the *Primer*, are principally of a kind, the most simple, plain and easy: calculated, not to entertain the skilful performer, who is delighted with nothing 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.

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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 Maker's 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 two staves are for the vocal line, and the last two are for the lute accompaniment. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked 'Moderate' and the style is 'Air'. The lyrics are printed below the vocal staves.

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 two staves are for the vocal line, and the last two are for the lute accompaniment. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked 'Moderate' and the style is 'Air'. The lyrics are printed below the vocal staves.

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' consists of four staves. The first staff is the vocal line, starting with a treble clef 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 the bass line, starting with a bass clef and a 3/2 time signature. The lyrics are written below the vocal 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' consists of four staves. The first staff is the vocal line, starting with a treble clef 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 the bass line, starting with a bass clef and a 3/2 time signature. The lyrics are written below the vocal staff.

12 Cheerful.

Gothen. Or 25.th

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.

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.

The musical score for 'Plymouth' consists of four staves. The first staff is the vocal line, marked 'qs' and '3/2'. The second and third staves are the vocal line with lyrics. The fourth staff is the bass line, marked '3/2'.

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.

The musical score for 'Putney' consists of four staves. The first staff is the vocal line, marked 'qs' and '3/2'. The second and third staves are the vocal line with lyrics. The fourth staff is the bass line, marked '3/2'.

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' consists of four staves. The first staff is a treble clef with a common time signature. The second and third staves are also treble clefs with common time signatures. The fourth staff is a bass clef with a common time signature. The lyrics are written below the second and third staves.

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' consists of four staves. The first three staves are treble clefs with a 3/2 time signature. The fourth staff is a bass clef with a 3/2 time signature. The lyrics are written below the second and third staves.

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 tyrant and his land,
The tribes with cheerful homage own
Their king, and Judah was his throne.

Slow. Old 100.

Detailed description: This is the first system of a musical score. It consists of four staves. The top staff is the vocal line, starting with a treble clef and a common time signature. The second and third staves are for a piano accompaniment, with the second staff using a bass clef and the third a tenor clef. The lyrics are written below the staves. The tempo is marked 'Slow.' and the piece is identified as 'Old 100.'.

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.

Detailed description: This is the second system of the musical score, continuing from the first. It also consists of four staves with the same instrumental arrangement. The lyrics continue below the staves. The tempo remains 'Slow.'.

Moderate.

19th

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

Burton.

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.*

Dunstan.

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

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 four staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a time signature of 3/2. The second and third staves are the piano accompaniment, with the second staff having a treble clef and the third staff having a bass clef. The lyrics are written below the vocal line.

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. It consists of four staves. The top staff is the vocal line, continuing from the first system. The second and third staves are the piano accompaniment. The lyrics are written below the vocal line.

And sung surprizing grace,

and sung surprizing grace.

out in unknown strains,

my tongue broke out in unknown strains,

Moderate. *And.* Georgia.

Return, O God of love, return;

How long shall we thy children mourn

Earth is a tiresome place:

Our absence from thy face.

22 Cheerful. *Air.* Berkley.

Set by Mr. Gillet.

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

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by three accompaniment staves. The lyrics are written below the vocal line. The music is in a major key with a common time signature.

guard me with a watchful eye: And all my midnight hours defend.
 My noon-day walks he shall attend,

The second system of the musical score consists of four staves. The lyrics are written below the vocal line. The music continues from the first system. There are first and second endings indicated by the numbers 1 and 2 at the end of the staves.

Cheerful. *Air.*

Southbury.

23

Handwritten musical notation for the first system, consisting of four staves. The top staff is the vocal line, with lyrics written below it. The second staff is a treble clef accompaniment. The third and fourth staves are a bass clef accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

Your Lord and King adore, And triumph ev-er-

Handwritten musical notation for the second system, consisting of four staves. The top staff is the vocal line, with lyrics written below it. The second staff is a treble clef accompaniment. The third and fourth staves are a bass clef accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

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. *rit.* Palmis.

g♯ $\frac{3}{2}$ Eter-nal, power! whose high abode Becomes the grandeur of a God In-

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,
Sat down by proud Euphrates' stream, And Zion was
And Zion was and Zion was and

Our harps, that when with joy we sung, On willow-trees, that wither'd there.
our mournful theme. With silent strings neglected hung
Were wont their tuneful parts to bare,

D

Chapel.

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

The first system of the musical score for 'Chapel' consists of four staves. The top staff is the vocal line, starting with a treble clef and a common time signature. The lyrics are written below the notes. The second staff is a piano accompaniment, starting with a treble clef and a common time signature. The third and fourth staves are a piano accompaniment, starting with a bass clef and a common time signature.

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

The second system of the musical score for 'Chapel' consists of four staves. The top staff is the vocal line, starting with a treble clef and a common time signature. The lyrics are written below the notes. The second, third, and fourth staves are a piano accompaniment, starting with a treble clef, a bass clef, and a bass clef respectively, all in common time.

Moderate.

Air.

Newbern.

27

From east to west,
The Lord, the sovereign sends his summons forth, from east to west the sounding
Calls the south nations, and awakes the north;

Thro' distant worlds and regions of the dead; His vengeance sleeps no more; behold the day.
orders spread No more shall atheists mock his long delay;

Amenia.

By Mr. Chandler.

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 consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains the lyrics: "Teach me the measure of my days, I would survey life's narrow space, Thou maker of my frame; And learn how frail I am". The second and third staves are accompaniment staves, and the fourth staff is a bass line. The music is in a moderate tempo.

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 continues the piece. It consists of four staves. The lyrics are: "I would I would", "I would and", "I would and learn how frail I am.", and "I would survey I would". The musical notation continues with various rhythmic patterns and rests, maintaining the same key signature and time signature as the first system.

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 faints 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 in G major (one sharp) and 3/4 time. It consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. 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 in G major (one sharp) and 3/4 time. It consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The tempo is marked 'Moderate'.

Moderate.

133.^d

By Mr. Olmsted. 31

How pleasant 'tis to see Each in his proper station move, And
Kindred and friends agree, each in

each fulfill his part and each with In all the cares,
and each and each in all the cares of life and love.
With sympathizing heart,

Milford.

If angels If angels sung a
 If angels sung a Saviours Saviours birth, on that auspicious
 If angels sung a 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.

84th

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
H To thee 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 consists of four staves. The top staff is the vocal line, followed by a lute accompaniment staff with a treble clef and a key signature of one sharp (F#). The bottom two staves are a bass line, with the second staff starting with a bass clef and a key signature of one sharp. The music is in a lively tempo and features a mix of eighth and sixteenth notes.

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 also consists of four staves. The top staff is the vocal line, followed by a lute accompaniment staff with a treble clef and a key signature of one sharp. The bottom two staves are a bass line, with the second staff starting with a bass clef and a key signature of one sharp. The music continues with similar rhythmic patterns and melodic lines.

Moderate.

50.th

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. Wetherfield. Pl. 136 Dr.W. Set by T. Dinfied.

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

give to His mercies ever shall endure, his mercies
 The King of kings with glory crown; his his
 His mercies shall endure

when lords when lords and kings are known no more.
 When lords and kings are known no more,
 when lords

40 Moderate. *Air* Lorrain.

Salvation is forever nigh The souls that fear and trust the Lord;
forever nigh
And grace descending from on high
Flesh hopes of glory shall afford.
Mercy and truth on earth are met, By his
Since Christ the Lord came down from heaven;
By his obedience to complete
Justice is pleas'd and peace is given.

Lively. *Air.*

Trinity.

41

g♯ $\frac{3}{2}$ 1. Come, thou, Almighty King, Help us thy name to sing, Help us to praise!

g♯ $\frac{3}{2}$ 2. Jesus our Lord, a-rise, Scat-ter our en-----e-mies, And make them fall!

g♯ $\frac{3}{2}$ 3. Come, ho-ly Com-fort-er, Thy sacred wit-ness bear, In this glad hour!

g♯ $\frac{3}{2}$ 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 over us, Antient of days!

Let thine Almighty aid Our sure defence be made, Our soul 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!

Amsterdam.

gsw *gsw* *gsw*

Rise, my soul, and stretch thy wings, Rise from transitory things,

Thy better portion trace; Tow'rd's heaven thy native

This system consists of four staves. The first three staves contain vocal lines with lyrics. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The lyrics are: "Rise, my soul, and stretch thy wings, Rise from transitory things, Thy better portion trace; Tow'rd's heaven thy native". The fourth staff is a basso continuo line with a bass clef and a common time signature.

Sun, and moon, and stars, decay, Rise, my soul, and haste away

place: Time shall soon this earth remove; To seats prepar'd above.

This system consists of four staves. The first three staves contain vocal lines with lyrics. 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." The fourth staff is a basso continuo line.

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,

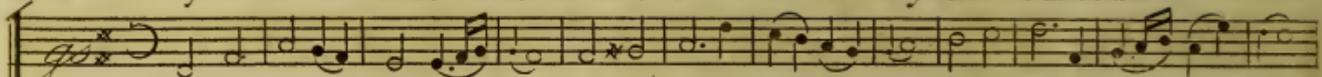
4 View him smiling, now determin'd Every evil to destroy; All the nations now shall sing him,

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

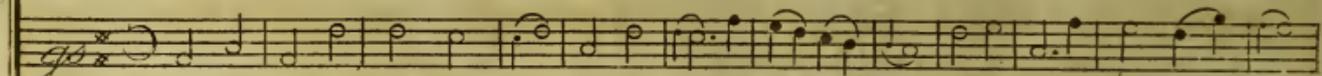
Every eye shall see his wounds. They who pierc'd him, they they Shall at his appearance wail.

Now his people's head shall raise. Happy mourners, happy happy Lo in clouds he comes, he comes.

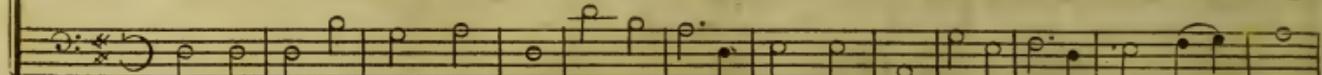
Songs of everlasting joy. O come quickly, O come O come Hallelujah, come Lord, come.



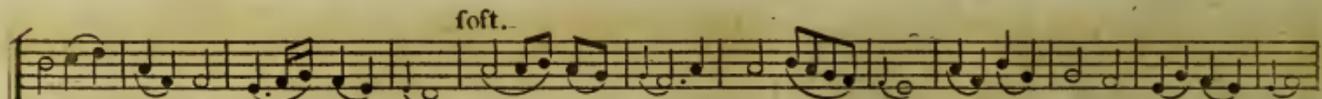
1. Lord we come before thee now, At thy feet we humbly bow: Oh! do not our suit dis-dain,



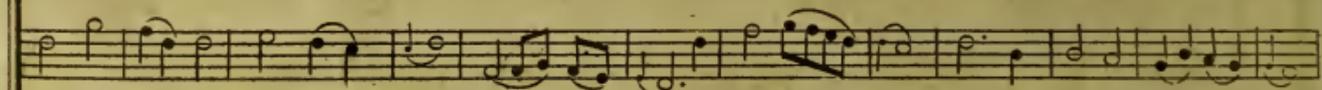
2. In thine own appointed way, Now we seek thee, here we stay, Lord, we know not how to go,



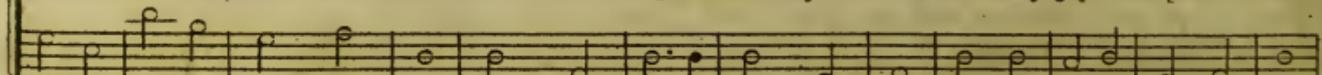
3. Comfort those who weep and mourn, Let the time of joy return; Those who are cast down lift up,



Shall we seek thee Lord, in vain. Lord, on thee our souls depend, In compassion now descend.



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



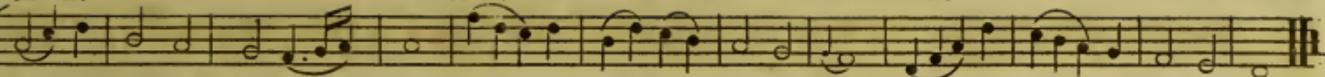
Make them strong in faith and hope. Grant that all may seek and find T'bee a God sincere and kind;

loud.

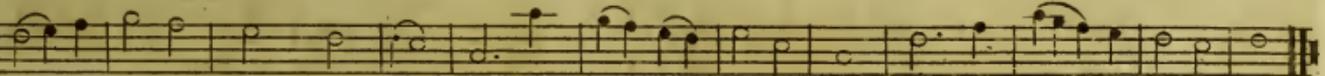
soft.

loud.

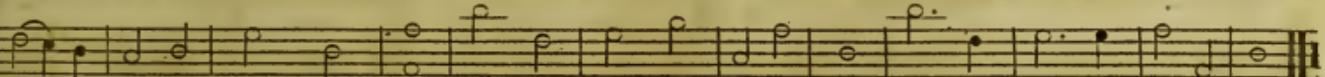
45



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

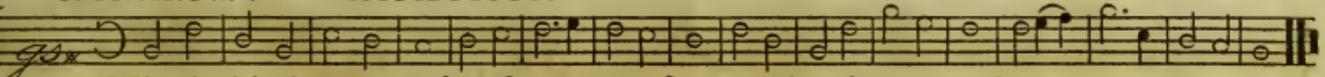


Let thy spirit now impart Full salva--tion to each heart, Full sal-va-tion to each heart.

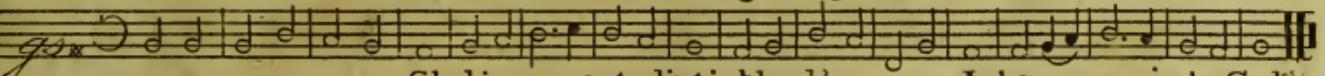


Heal the sick, the captive free, Let us all rejoice in thee, Let us all rejoice in thee.

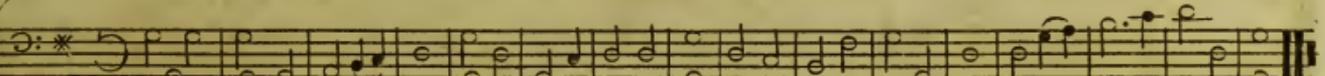
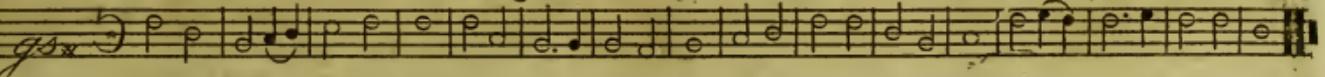
Cheerful. *dir.* Winchester.



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 hour, 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:

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 defolation,
 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.

Alir.

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. He form'd the deeps unknown; *loud.* The watery worlds are all his own, and all
He gave the seas their bound; And all the solid ground,

Immortal light, and joys unknown, Those glorious feeds shall spring and rise,
 Are for the faint in darkness down: And the bright harvest blefs 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. *And.*

Rockbridge.

51

Now let our lips with holy fear The sufferings of our great High-Priest;
And mournful pleasure sing The sorrows

The first system of musical notation consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, and two lower staves for the bass line. The lyrics are placed below the vocal staff.

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.

The second system of musical notation also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are placed below the vocal staff.

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 consists of four staves. The top staff is the vocal line, marked with a treble clef and a dynamic marking of *ff*. The second and third staves are for the piano accompaniment, with the second staff marked *ff* and the third staff marked *ff*. The bottom staff is the bass line, marked with a bass clef and a dynamic marking of *ff*. The music is in common time and features a mix of eighth and sixteenth notes.

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 consists of four staves. The top staff is the vocal line, marked with a treble clef and a dynamic marking of *ff*. The second and third staves are for the piano accompaniment, with the second staff marked *ff* and the third staff marked *ff*. The bottom staff is the bass line, marked with a bass clef and a dynamic marking of *ff*. The music is in common time and features a mix of eighth and sixteenth notes.

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

Middlesex.

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

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the notes. The second and third staves are accompaniment staves, and the fourth staff is a bass line. The music is in a moderate tempo and features a mix of eighth and sixteenth notes.

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.

The second system of the musical score also consists of four staves. The top staff continues the vocal line with the same clef and key signature. The lyrics are written below the notes. The second and third staves are accompaniment staves, and the fourth staff is a bass line. The music continues with similar rhythmic patterns and melodic lines.

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.

The musical score for 'Suffolk' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Slow. Air.'.

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.

The musical score for 'Torrington' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is two flats (Bb, Eb) and the time signature is 3/2. The tempo is marked 'Slow.'.

Carolina.

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

What light and joy those leaves afford Thy precepts guide my

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

doubtful way, Thy promise leads my heart to rest.

Cheerful. *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

The first system of musical notation for the song 'Hatfield'. It consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the vocal line. The second and third staves are accompaniment for the right hand, and the fourth staff is accompaniment for the left hand. The music is in a cheerful, light style.

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.

The second system of musical notation, continuing from the first. It also consists of four staves with the same instrumental parts. The lyrics continue across the vocal line. The music concludes with a double bar line.

Hartford.

Lord hallelujahs to the Lord

Let heaven begin the solemn word,
From distant worlds where creatures dwell: And

let heaven begin

The Lord, how *Lively.*
found it dreadful down to hell,

absolute he reigns, Sing of his love in heavenly strains, High on a
 Let every angel bend the knee; And speak how fierce his terrors be. :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 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 a 3/4 time signature with a key signature of one sharp (F#). 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 also consists of four staves. The top three staves are for the vocal line, and the bottom staff is for the basso continuo. The lyrics continue from the first system. The music features various ornaments and dynamic markings.

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 ferrors 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.

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

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