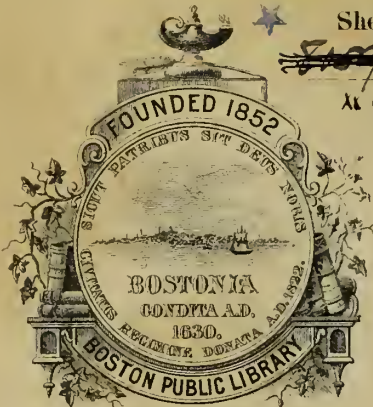


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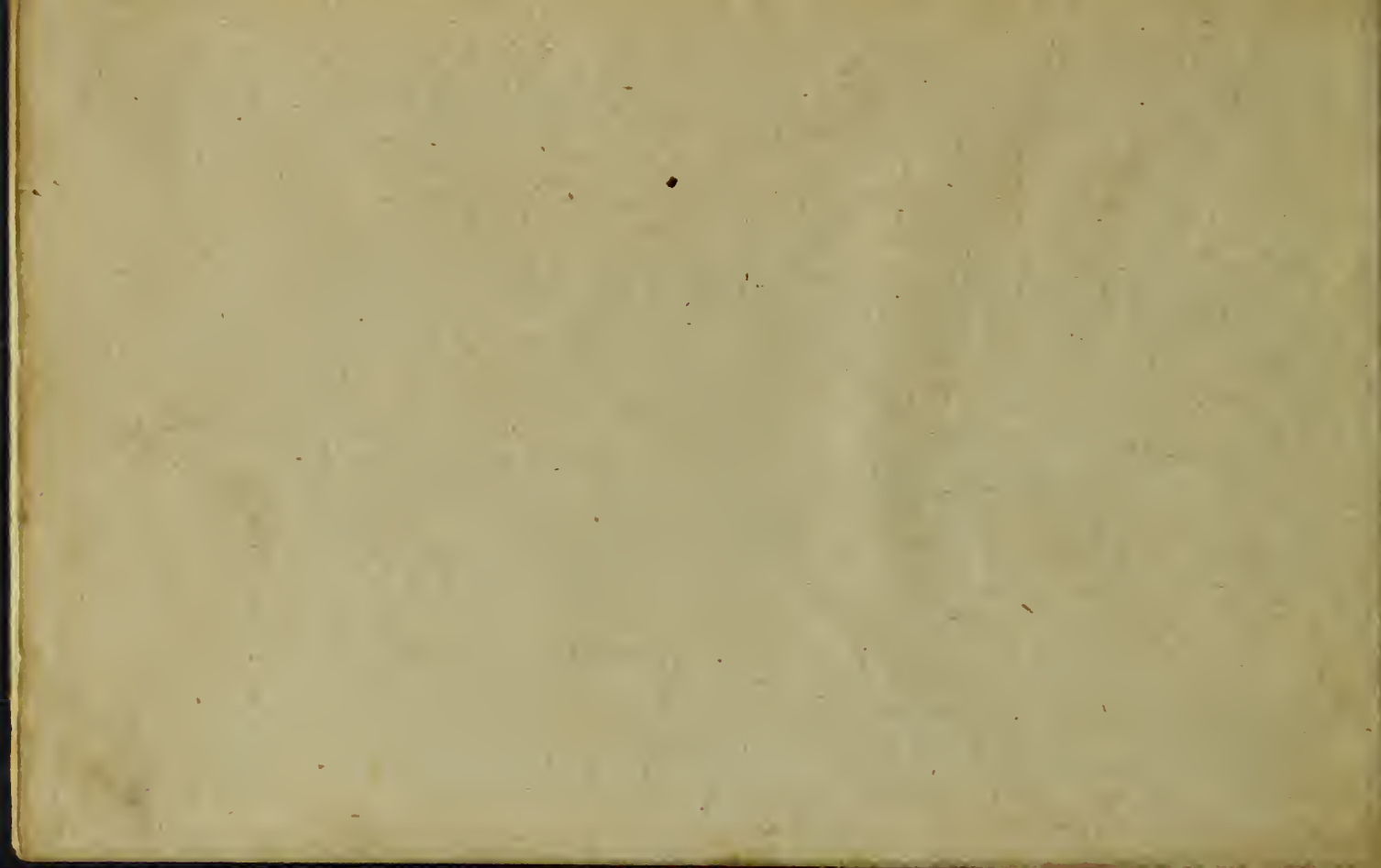








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I N T H R E E P A R T S :

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.

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P A R T II.

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OF THE  
**UNITED STATES.**

PART II.

PRINTED BY WASHINGTON: GPO: 1871

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

OR THE  
SECOND PART OF THE ART OF SINGING :

Comprising a Select Variety of PSALM and HYMN TUNES ;

TOGETHER

WITH A NUMBER OF AIRS AND ANTHEMS :

Calculated for SCHOOLS and CHURCHES.



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



*IN TWO VOLUMES.*



V O L. I.


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# ADVERTISEMENT.



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



## DESCRIPTION OF THE WHOLE WORK.

**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, preference 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 a select companies of singers will be able to find suitable pieces for all ordinary occasions of public solemnity, such as thanksgivings, and fasts, ordinations and elections, commencements, days of public rejoicings and the like.

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

---

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

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

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

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

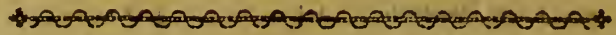
*Chapel* may be sung as a *common metre*, by repeating the first line of the verse in the second line of the tune; and the third line of the verse in the fifth line of the tune.



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

Meter	Line			Feet in each Line.	Tones.	Page.												
Long.	4.	3, 2, 2, 2,	Sharp Key.	Dunton,	19	Short.	4.	5, 6, 8, 6,	Sharp Key.	bethlem,	53							
				Old Hundred,	16					Mansfield,	53							
				Pfalms,	24					Saybrook,	10							
				Wells,	16					Gothen,	12							
				All Saints,	64					Haddam,	15							
			Flat Key.	Groton,	14				Flat Key.	Little Marlborough,	11							
				Putney,	13					Pfalm 63d,	36							
				Berkley,	22					Africa,	9							
				Burton,	18					Granby,	49							
				Carolina,	56					Pfalm 19th,	17							
Double Long.	8.	3, 2, 2, 2, 2, 2, 2, 2,	Sharp Key.	Lorrain,	40	Double Short.	8.	5, 6, 8, 6, 6, 6, 8, 6,	Sharp Key.	Berkley,	22							
				Wethersfield,	38					Carolina,	56							
				Flat Key.	Cheshire,					25	Flat Key.	Farmington,	29					
					Three verses.					Hartford,		58	Southbury,	23				
										Alexandria,		60	Pfalm 84th,	33				
			Common.	4.	8, 6, 8, 6,				Sharp Key.	Effex,	10	Particular.	6.	3, 8, 8, 8, 8, 8,	Sharp Key.	Newbern,	27	
										Mear,	14					Flat Key.	Babylon,	63
										Milford,	32						Pfalm 133d,	31
										Suffolk,	55						Sharon,	30
										St. Martin's,	11						Amsterdam,	42
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	Elenborough,	30													Falmouth,	44		
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Double Com.	8.	3, 8, 6, 8, 6, 8, 6, 8, 6,	Sharp Key.	Archdale,	20	Double Particular.	3.	8, 7, 8, 7, 8, 7, 8, 7,	Flat Key.	Stamford,	48							
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				Hatfield,	57						Flat Key.	Bristol,	46					
				Middlesex,	54													
				Troy,	37													
			Flat Key.	Woodbury,	52													
				Amenia,	28													
				Orange,	62													
				Rockbridge,	51													

# 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 Goffen  
 60 Granby  
 64 Groton  
  
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 42 Haddam  
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 Hatfield  
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 26 Mear  
 25 Mansfield  
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 Milford  
  
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 30 Newbern  
 34 Newton  
 10  
  
 44 Old 100  
 29 Orange  
  
 21 Palmis  
 Plymouth

12 Putney 13  
 49 Pfalm 17  
 14 50 35  
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 15 84 33  
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 57 Rockbridge 51  
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 Saybrook 10  
 11 Sharon 30  
 43 Southbury 23  
 40 Stamford 48  
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 14 Suffolk 55  
 53  
 54 Torrington 55  
 32 Trinity 51  
 Troy 37  
  
 27  
 50 Union 12  
  
 16 Wells 16  
 62 Wethersfield 38  
 Winchester 45  
 24 Woodbury 52  
 13

Cheerful. *Air.*

# Africa.

9

Let every creature join Ye heavenly hosts the song begin  
To praise th' eternal God And found his name a-

Thou sun with golden beams, Ye starry lights ye twinkling flames,  
broad. And moon with paler rays, Shine to your Makers praise.

B

## Saybrook.

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

The musical score for 'Saybrook' consists of four staves. The first three staves are vocal lines, each beginning with a 'g♯' and a 'C' time signature. The fourth staff is a basso continuo line, starting with a 'D: \*' time signature. 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 three staves are vocal lines, each beginning with a 'g♯' and a 'C' time signature. The fourth staff is a basso continuo line, starting with a 'D: \*' time signature. The lyrics are printed below the vocal staves.

Cheerful.

# Little Marlborough.

11

Musical score for 'Little Marlborough' in G major, 3/2 time. The score consists of four staves: three vocal staves and one bass line. The lyrics are: "Lord, what a feeble piece Our life how poor a trifle 'tis, Is this our mortal frame! That scarce deserves the name!"

Cheerful.

# St. Martin's.

Musical score for 'St. Martin's' in G major, 3/2 time. The score consists of four staves: three vocal staves and one bass line. The lyrics are: "Joy to the world; the Lord is come; Let every heart prepare him room, Let earth receive her King: And heaven and nature sing."

## 12 Cheerful.

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

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

Detailed description: This is a musical score for a hymn. It consists of four staves. The first three staves are vocal parts, and the fourth is a basso continuo line. The music is in a major key with a common time signature. The lyrics are written below the vocal staves. The tempo is marked 'g's' (allegretto) and the mood is 'Cheerful'.

## Cheerful.

## Union.

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

Detailed description: This is a musical score for a hymn. It consists of four staves. The first three staves are vocal parts, and the fourth is a basso continuo line. The music is in a major key with a 3/2 time signature. The tempo is marked 'g's' (allegretto) and the mood is 'Cheerful'. The lyrics are written below the vocal staves.

Cheerful.

# Plymouth.

13

Musical score for 'Plymouth' in 3/2 time. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "With reverence let the saints appear, His high commands with reverence hear, And bow before the Lord; And tremble at his word."

Moderate.

# Putney.

Musical score for 'Putney' in 3/2 time. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "Man has a soul of vast desires, Tost to and fro his passions fly He burns within with restless fires; From vanity to vanity."

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.

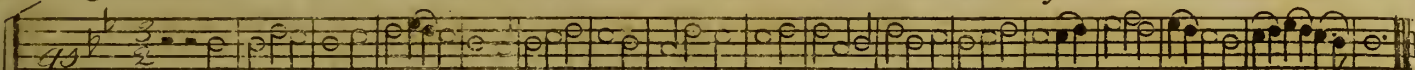
The musical score for 'Mear' consists of four staves. The first three staves are treble clefs with a 3/2 time signature. The fourth staff is a bass clef with a 3/2 time signature. The lyrics are written below the second and third staves.



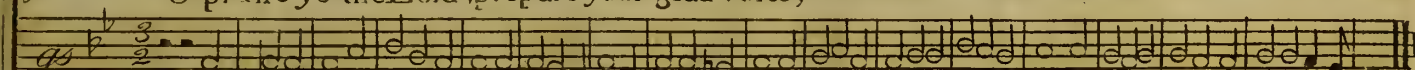
Cheerful.

# Hanover.

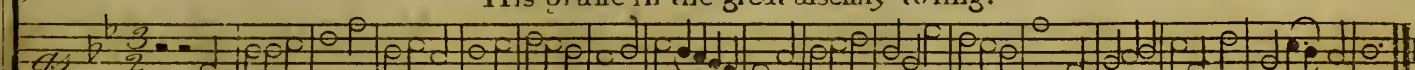
By Mr. Handell. 15



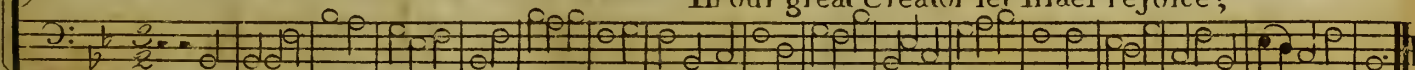
O praise ye the Lord, prepare your glad voice,



His praise in the great assembly to sing.



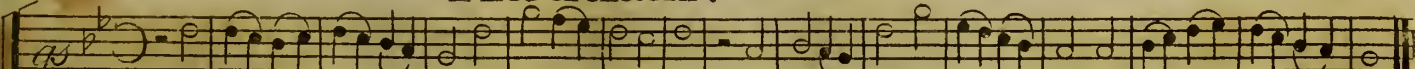
In our great Creator let Israel rejoice;



And children of Zion be glad in their King.

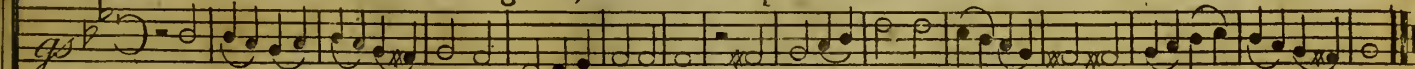
Slow. *Air.*

# Haddam.





When overwhelm'd with grief,

Helpless and far from all relief



My heart within me dies:

To heaven I lift mine eyes.



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 block contains the first system of a musical score. It consists of four staves. The first three staves are vocal parts, each beginning with a treble clef, a common time signature (C), and a 'qs' (quasi) marking. The lyrics are written below the notes. The fourth staff is a basso continuo part, starting with a bass clef and a common time signature. The tempo marking 'Slow.' is placed below the first staff, and 'Old 100.' is placed below the second staff.

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 block contains the second system of a musical score. It consists of four staves. The first three staves are vocal parts, each beginning with a treble clef, a common time signature (C), and a 'qs' (quasi) marking. The lyrics are written below the notes. The fourth staff is a basso continuo part, starting with a bass clef and a common time signature. The tempo marking 'Slow.' is placed below the first staff, and 'Old 100.' is placed below the second staff.

Moderate.

10<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 every

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.

*gs* The King of saints, how fair his face, He comes with blessings from above,  
*gs* Adorn'd with majesty and grace! And wins the nations

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

Cheerful. Air. Dunstan.

gs#

Jesus shall reign where-e'er the sun

gs#

Does his successive journies run: His kingdom

gs#

gs#

Detailed description: This system contains the first four staves of music. The first staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics 'Jesus shall reign where-e'er the sun' are written below the first staff. The second staff continues the vocal line with the lyrics 'Does his successive journies run: His kingdom'. The third and fourth staves are accompaniment parts, both starting with a treble clef and a key signature of one sharp. The music is written in a simple, clear style typical of 18th-century sheet music.

loud.

Till moons shall wax and wane no more,

stretch from shore to shore,

Till moons

Detailed description: This system contains the next four staves of music. The first staff is the vocal line, starting with a treble clef and a common time signature. The lyrics 'Till moons shall wax and wane no more,' are written below the first staff. The second staff continues the vocal line with the lyrics 'stretch from shore to shore,'. The third and fourth staves are accompaniment parts, both starting with a treble clef and a common time signature. The music is written in a simple, clear style typical of 18th-century sheet music.

## Archdale.

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

Cheerful.

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

And sung surprising grace,

out in unknown strains

my tongue

Moderate. *Air*: Georgia.

Return, O God of love, return;

How long shall we thy children mourn

Earth is a tiresome place:

Our absence from thy face.

22 Cheerful. Air. Berkly.

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,

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



Cheerful. Air.

# Southbury.

23

g♯ x

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

g♯ x

Rejoice, the Lord is King! Mortals, give thanks, and sing, x

g♯ x

♩ x

Detailed description: This block contains the first system of the musical score. It consists of four staves. The first three staves are for the vocal line, each beginning with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff has a 'g♯ x' marking. The lyrics are: 'Your Lord and King adore; And triumph ev-er-'. The second staff has a 'g♯ x' marking and the lyrics: 'Rejoice, the Lord is King! Mortals, give thanks, and sing, x'. The third staff has a 'g♯ x' marking. The fourth staff is a basso continuo line, starting with a bass clef, a key signature of one sharp, and a common time signature.

more. Rejoice, again I say rejoice,

Lift up your hearts, lift up your voice, rejoice, again I say rejoice!

Detailed description: This block contains the second system of the musical score, consisting of four staves. The first staff has a treble clef, a common time signature, and the lyrics: 'more. Rejoice, again I say rejoice,'. The second staff has a treble clef, a common time signature, and the lyrics: 'Lift up your hearts, lift up your voice, rejoice, again I say rejoice!'. The third and fourth staves are basso continuo lines, both starting with a bass clef and a common time signature. The system concludes with a double bar line.

24 Cheerful. *Air.*

# Palmis.

gs# 3/2

gs# 3/2

gs# 3/2

D: 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

And Zion was and Zion was  
 When we, our weary'd limbs to rest, We wept, with doleful thoughts opprest,  
 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 hang  
 Were wont their tuneful parts to bare,

## Chapel.

Handwritten musical score for the first system. It consists of four staves. The top staff is the vocal line, starting with a 'ps' marking. The lyrics are: "O love divine, how sweet thou art, All taken up with thee. When shall I find my longing heart I". The second and third staves are for a piano accompaniment, with the third staff starting with a 'ps' marking. The bottom staff is a bass line.

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

Handwritten musical score for the second system. It consists of four staves. The top staff is the vocal line. The lyrics are: "The greatness of redeeming love, thirst, I faint, and die to prove The love of Christ to me, The love of Christ to me." The second and third staves are for a piano accompaniment. The bottom staff is a bass line.

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

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a basso continuo line. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderate' and the style is 'Air'. The lyrics for this system are: 'From east to west, The Lord, the fovereign sends his summons forth, from east to west the founding Calls the fourth nations, and awakes the north;'. The word 'fovereign' is misspelled in the original image.

From east to west,  
The Lord, the fovereign sends his summons forth, from east to west the founding  
Calls the fourth nations, and awakes the north;

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a basso continuo line. The lyrics for this system are: '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;'. The lyrics are split across the staves.

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

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

Moderate.

# Farmington.

By Mr. Gillet. 29

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

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

30 Slow.

# Sharon.

Thy promises are true, Thy 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' consists of four staves. The first three staves are for the vocal line, and the fourth is 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' consists of four staves. The first three staves are for the vocal line, and the fourth is 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

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

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  
To see my God.

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, and two lower staves for a keyboard instrument. The music is in G major and 3/4 time. The lyrics are printed below the vocal line.

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 with four staves. The lyrics are printed below the vocal line. 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

The first system of the musical score consists of four staves. The top staff is the vocal line, with lyrics underneath. The second staff is a treble clef accompaniment. The third staff is a bass clef accompaniment. The fourth staff is a basso continuo line with figured bass notation. The key signature is one sharp (F#) and the time signature is common time (C).

Say to the nations Jesus reigns His power the sinking world sustains,  
song. God's own almighty son: And grace surrounds his throne.

The second system of the musical score consists of four staves. The top staff is the vocal line, with lyrics underneath. The second staff is a treble clef accompaniment. The third staff is a bass clef accompaniment. The fourth staff is a basso continuo line with figured bass notation. The key signature is one sharp (F#) and the time signature is common time (C).

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

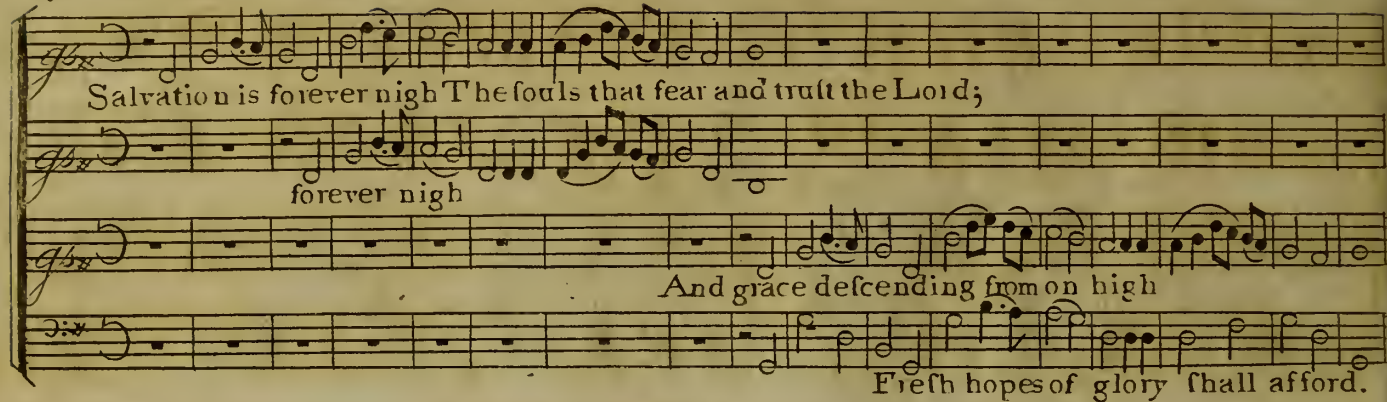
shall endure

when lords

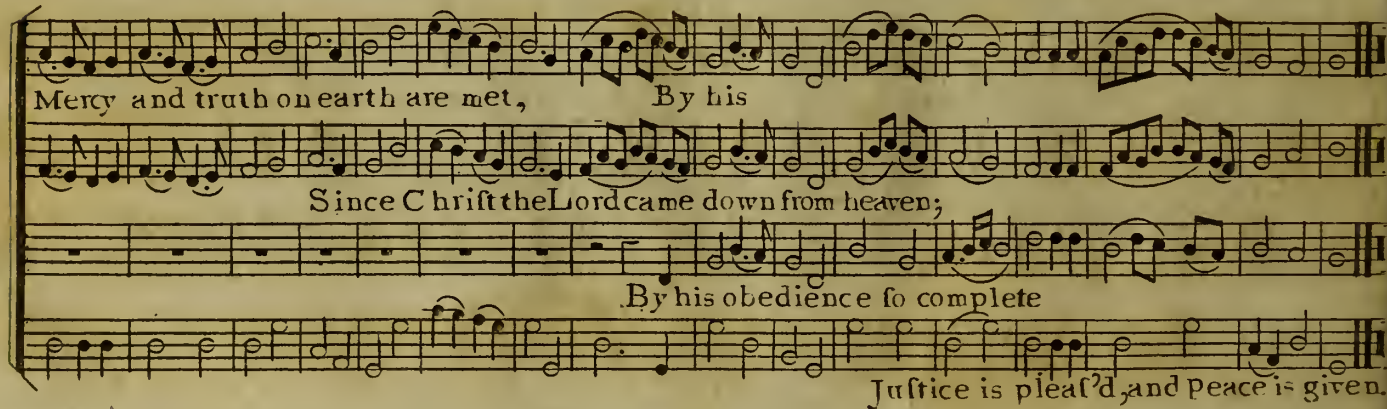
when lords and kings are known no more.

When lords and kings are known no more,

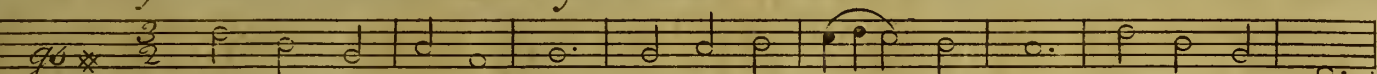
when lords



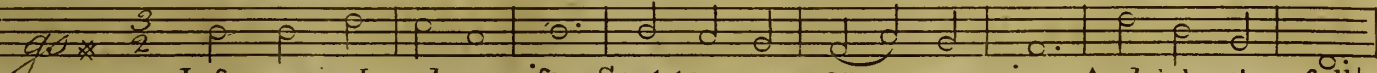
Salvation is forever nigh The souls that fear and trust the Lord;  
 forever nigh  
 And grace descending from on high  
 Fresh hopes of glory shall afford.



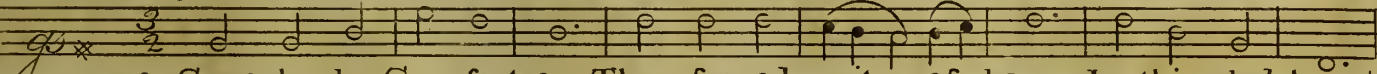
Mercy and truth on earth are met, By his  
 Since Christ the Lord came down from heaven;  
 By his obedience so complete  
 Justice is pleas'd, and peace is given.

*g♯*  $\frac{3}{2}$  

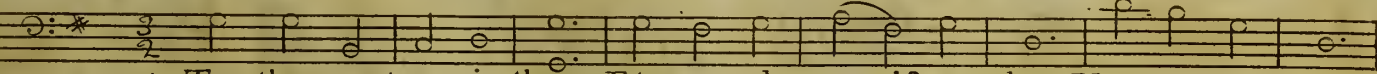
1. Come, thou, Almighty King, Help us thy name to sing, Help us to praise!

*g♯*  $\frac{3}{2}$  

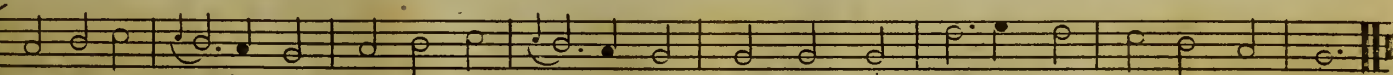
2. Jesus our Lord, a-rise, Scat-ter our en-----e-mies, And make them fall!

*g♯*  $\frac{3}{2}$  

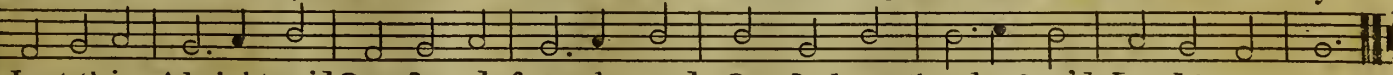
3. Come, ho-ly Com-fort-er, Thy sacred wit--ness bear, In this glad hour!

*g♯*  $\frac{3}{2}$  

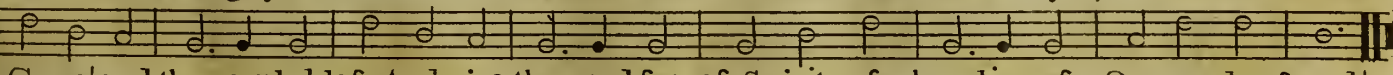
4. To the great one in three Eter--nal praises be Hence---evermore!



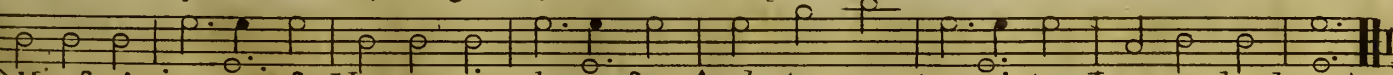
Father all glorious, O'er all vic-to-ri-ous! Come and reign o ver us, Antient of days!



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



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



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

## Amsterdam.

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

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef and a common time signature. It contains the lyrics "Rise, my soul, and stretch thy wings, Rise from transitory things,". The second staff continues the vocal line with the lyrics "Thy better portion trace; Tow'rd's heaven thy native". The third and fourth staves are accompaniment staves, likely for a lute or guitar, as indicated by the "g.s.x" marking. The music is in a lively tempo and features a mix of eighth and sixteenth notes.

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 second system of the musical score also consists of four staves. The top staff continues the vocal line with the lyrics "Sun, and moon, and stars decay, Rise, my soul, and haste away". The second staff continues with the lyrics "place: Time shall soon this earth remove; To seats prepar'd above.". The third and fourth staves are accompaniment staves. The music continues with similar rhythmic patterns and includes some rests in the vocal line.

1 Lo! he cometh! countless trumpets, Blow before the bloody sign, Midst ten thousand saints and angels

2 Now his merit, by the harpers, Through the eternal deep resounds: Now resplendent shine his nail prints,

3 Saints who love him, view his glory, Shining in his bruised face; His dear person on the rainbow,

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

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

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 disdain,

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 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 Thee a God sincere and kind;

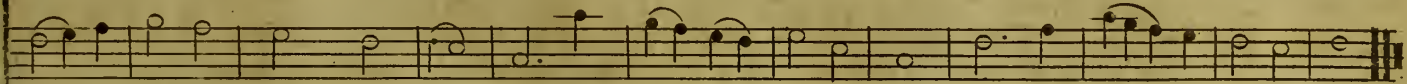
loud.

so ft.

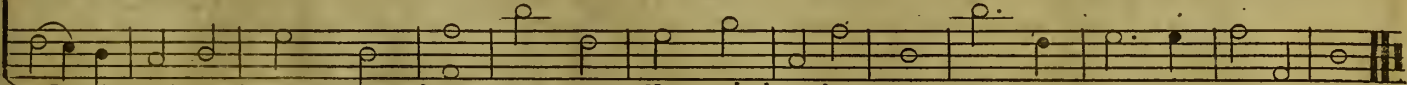
loud.



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

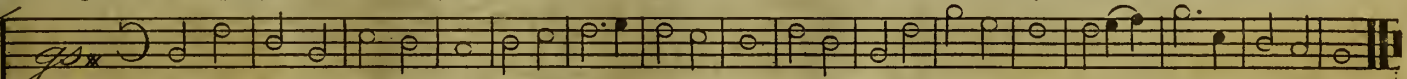


Let thy spirit now im-part Full salva--tion to each heart, Full sal-va-tion to each heart.

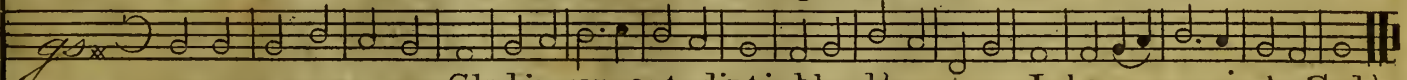


Heal the sick, the captive free, Let us all rejoice in thee, Let us all rejoice in thee..

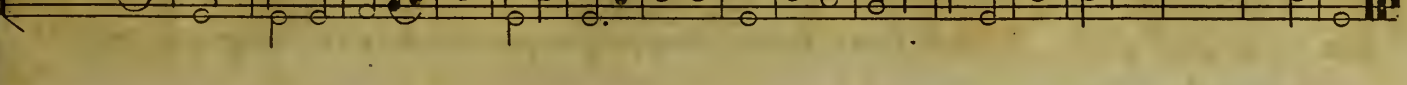
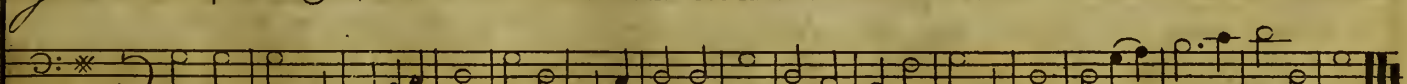
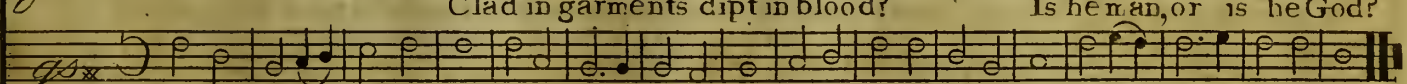
Cheerful. *Air.* Winchester.



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



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



## Bristol.

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

The first system of the musical score consists of four staves. The top staff is the vocal line, with lyrics underneath. The second and third staves are for the right hand of a piano accompaniment, and the fourth staff is for the left hand. The music is in a minor key and a moderate tempo.

hide,                      Safe into the haven guide, O receive, O receive, O receive my soul at last!  
Till the storm of life is past:

The second system of the musical score consists of four staves. The top staff is the vocal line, with lyrics underneath. The second and third staves are for the right hand of a piano accompaniment, and the fourth staff is for the left hand. The music continues from the first system.

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; Left, for want of thine assistance,

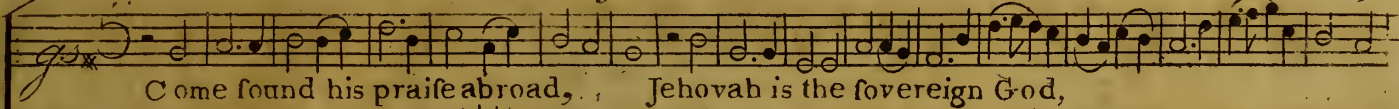
Cheerful.

*Air.*

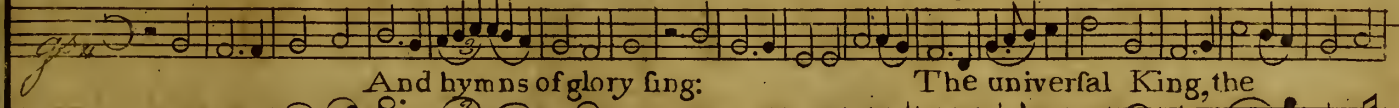
# Granby.

By Mr. Gillet.

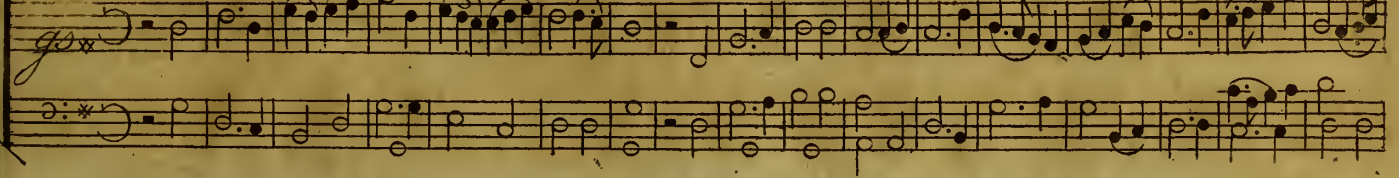
49

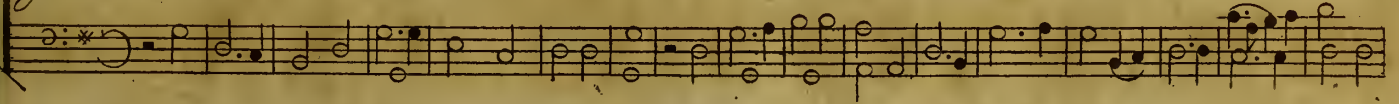
*g♯* 

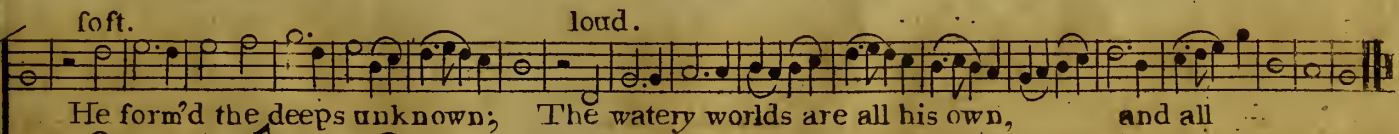
Come sound his praise abroad, Jehovah is the sovereign God,

*g♯* 

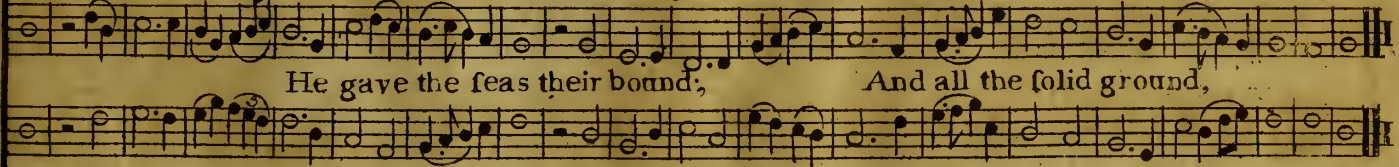
And hymns of glory sing: The universal King, the

*g♯* 

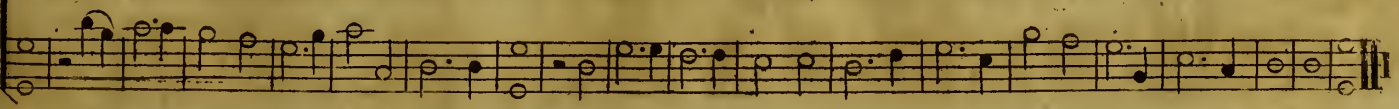


*soft.* 

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 sown:      And the bright harvest bless 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

Moderate & soft. Cheerful & loud.  
 Bury'd in sorrow, and in sin, But we arise, by grace divine  
 for our fears. At hell's dark door we lay; To see a heavenly day.

Cheerful. *Air.*

# Bethlem.

53

Behold the lofty sky

And all the starry works on high

Declares its maker God,

Proclaim his power abroad.

Cheerful.

# 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

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 sorrows with a weeping eye

Must helpers be withdrawn

Counts up our comforts gone.

## 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

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.

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

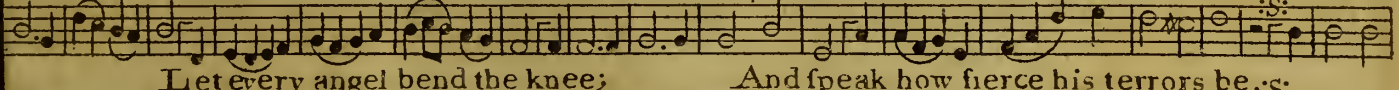
The first system of the musical score consists of four staves. The top three staves are for vocal parts, each beginning with a treble clef, a 3/2 time signature, and a 'ps' (piano) marking. The bottom staff is for the basso continuo, starting with a bass clef, a 3/2 time signature, and a 'b' (basso) marking. The lyrics are placed between the vocal staves.

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

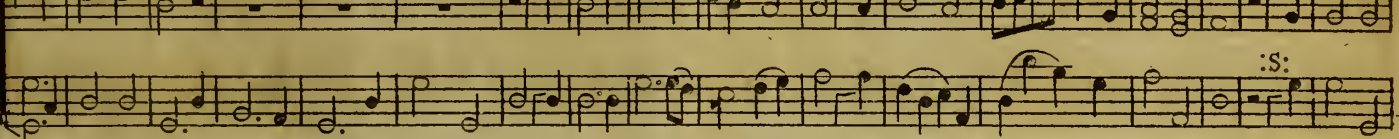
The second system of the musical score consists of four staves. The top staff continues the vocal melody with the word 'Lively.' above it. The lyrics 'let heaven begin' and 'The Lord, how' are placed between the staves. The bottom staff continues the basso continuo line. The piece concludes with a double bar line.



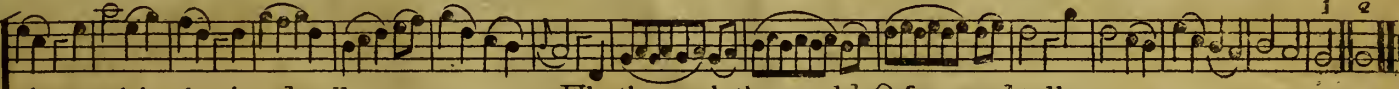
absolute he reigns, Sing of his love in heavenly strains, High on a



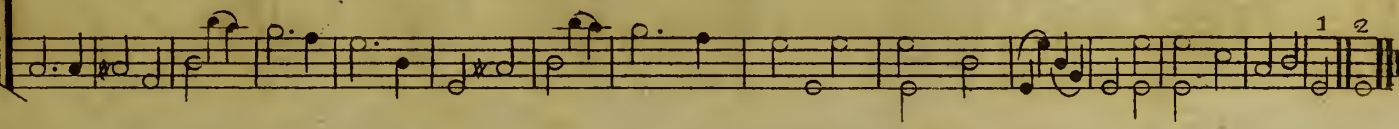
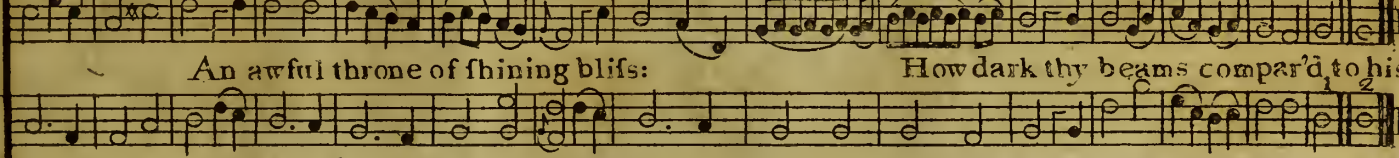
Let every angel bend the knee; And speak how fierce his terrors be. :s



throne his glories dwell, Fly through the world, O fun, 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 staff is the vocal line, followed by a piano accompaniment staff, and two lower staves for the bass line. The music is in a moderate tempo and features various rhythmic patterns and ornaments.

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 composition. It features similar notation to the first system, with a vocal line and piano accompaniment. The lyrics are spread across the staves, with some words appearing below the notes.

water spouts down 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,

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

## 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-

The first system of the musical score 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 music is in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The lyrics are written below the vocal staff.

membrance rose, Her friends  
Her friends, her children mingled with the dead,

The second system of the musical score continues the piece. It also consists of four staves. The lyrics are written below the vocal staff. The music concludes with a double bar line.

64 Moderate. *Air.* All-Saints.

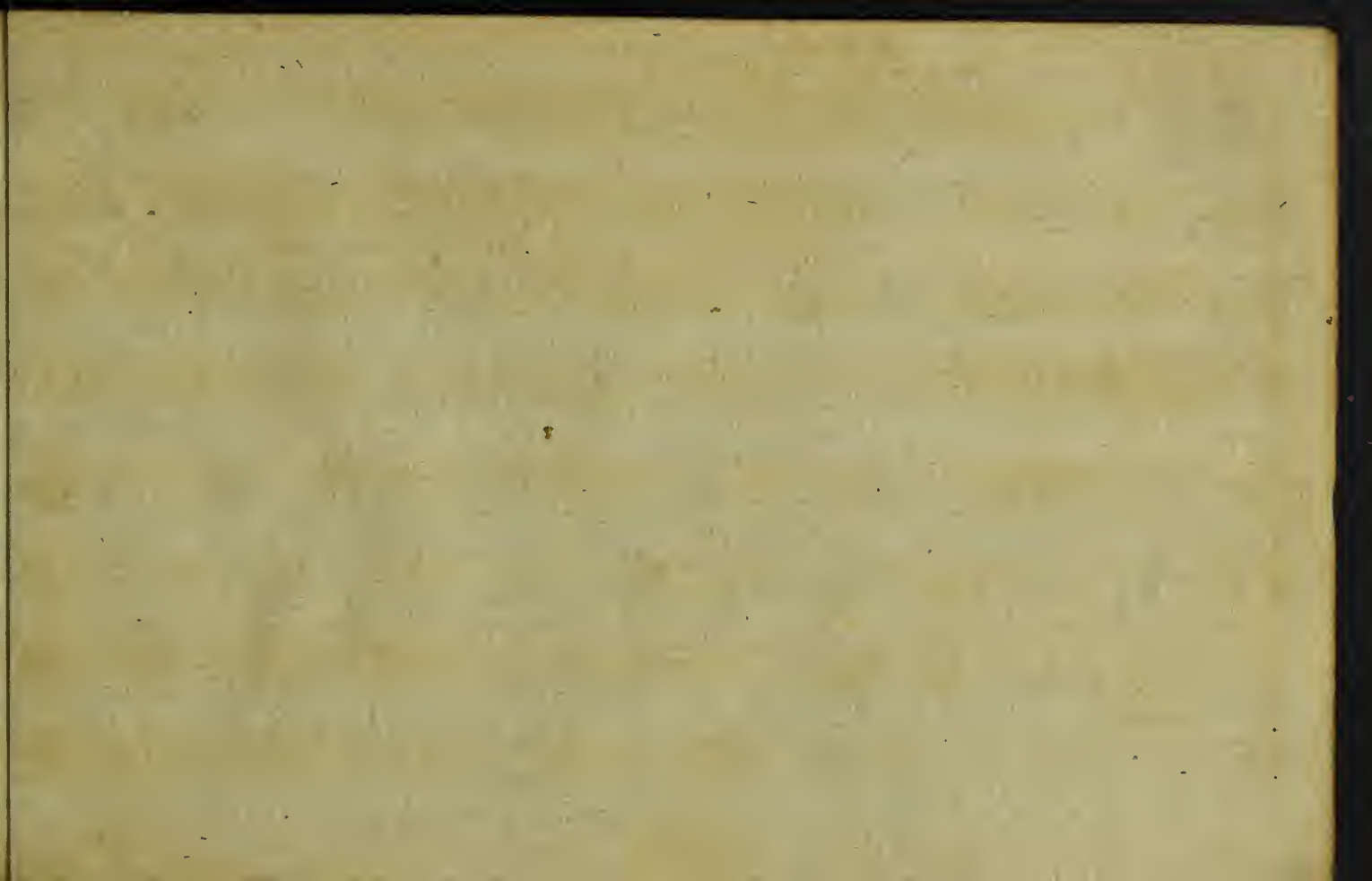
By Mr. Gillet.

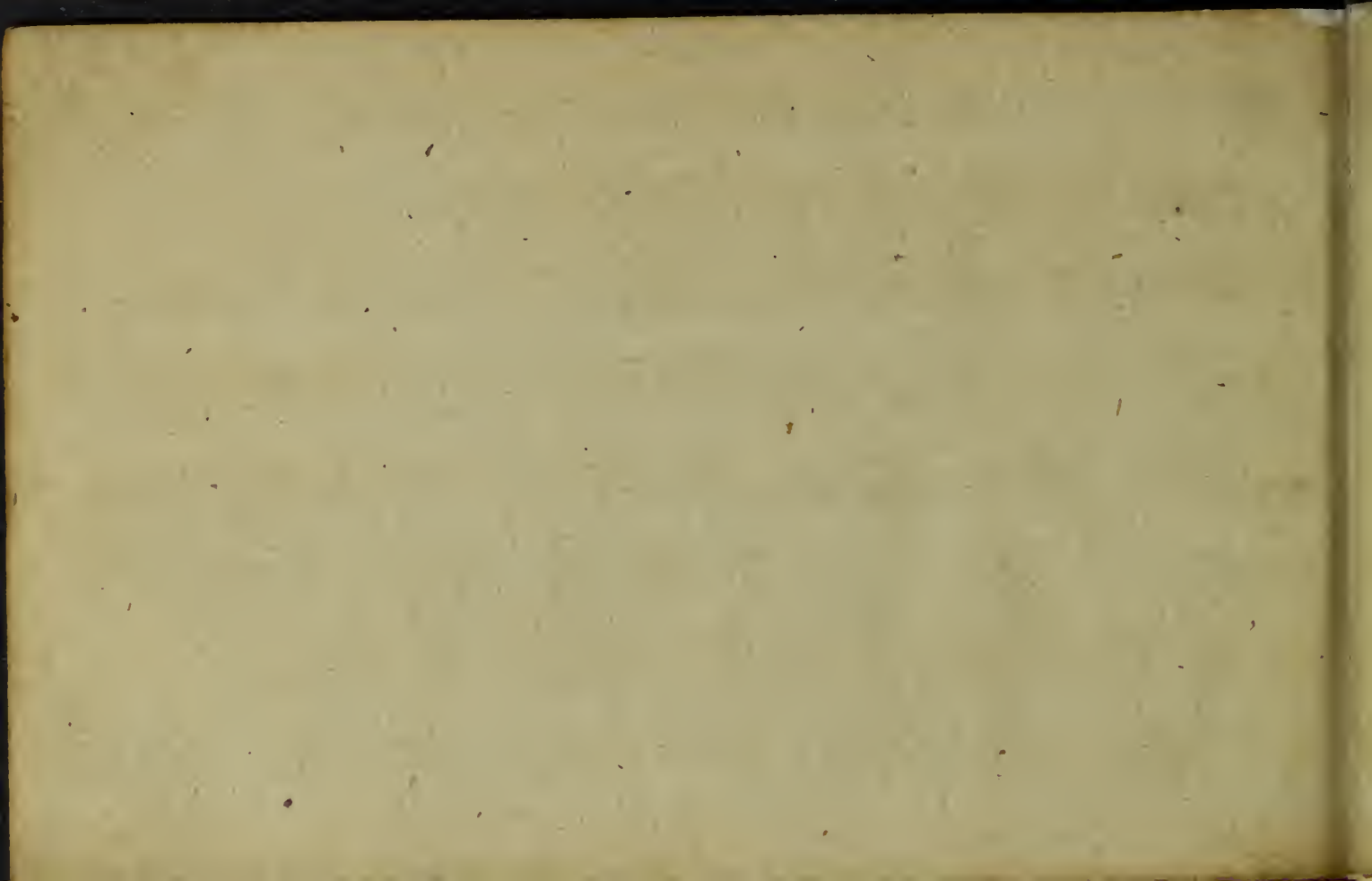
The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/2 time signature. The music begins with a whole rest, followed by a series of quarter and eighth notes. The second staff is a piano accompaniment, starting with a grand staff (treble and bass clefs) and a 3/2 time signature. The lyrics are written below the second staff.

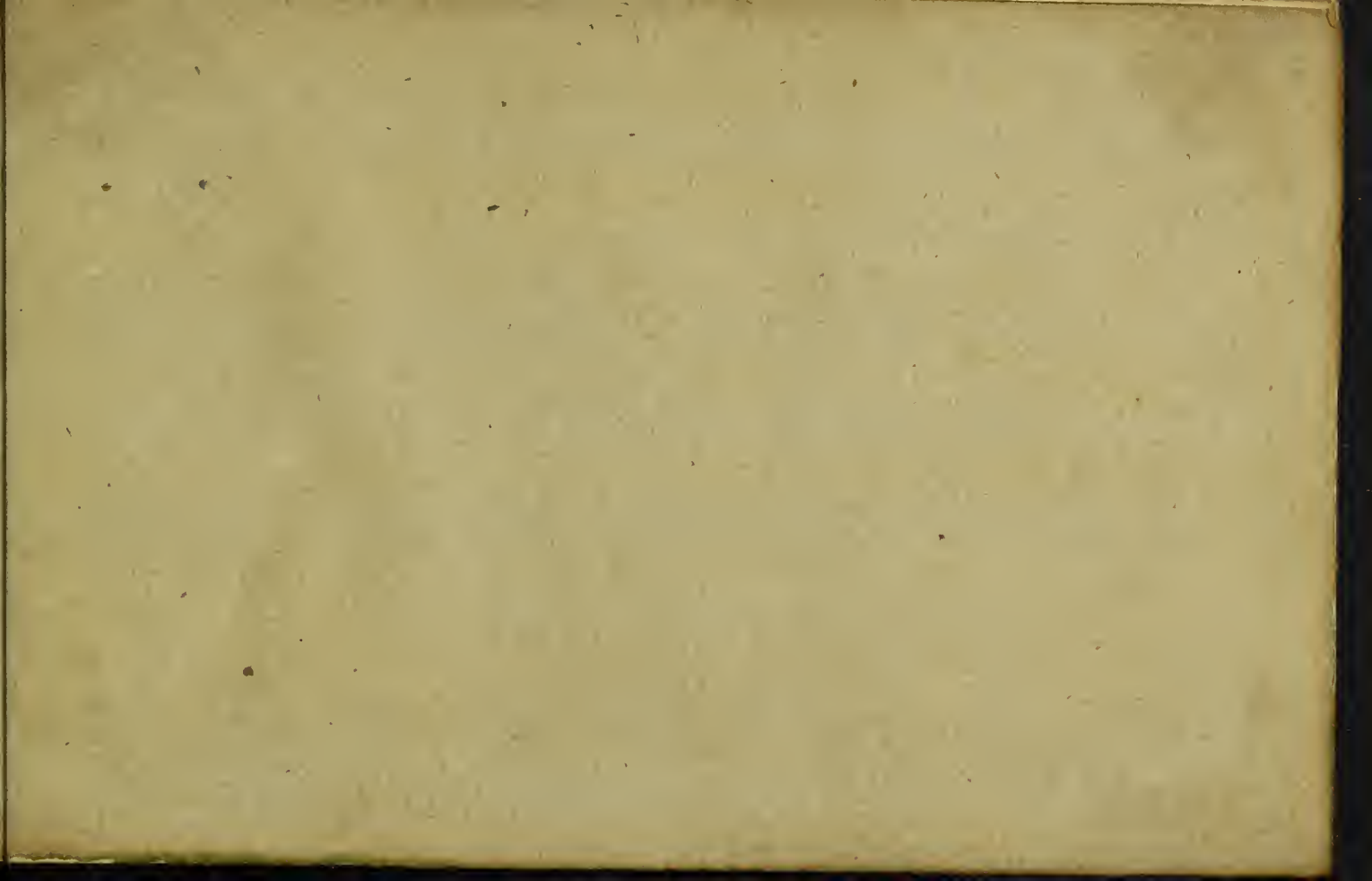
*g* This life's a dream, an empty show; But the bright world, to which I go,

The second system of the musical score consists of four staves. The top staff is the vocal line, continuing from the first system. The lyrics are written below the second staff.

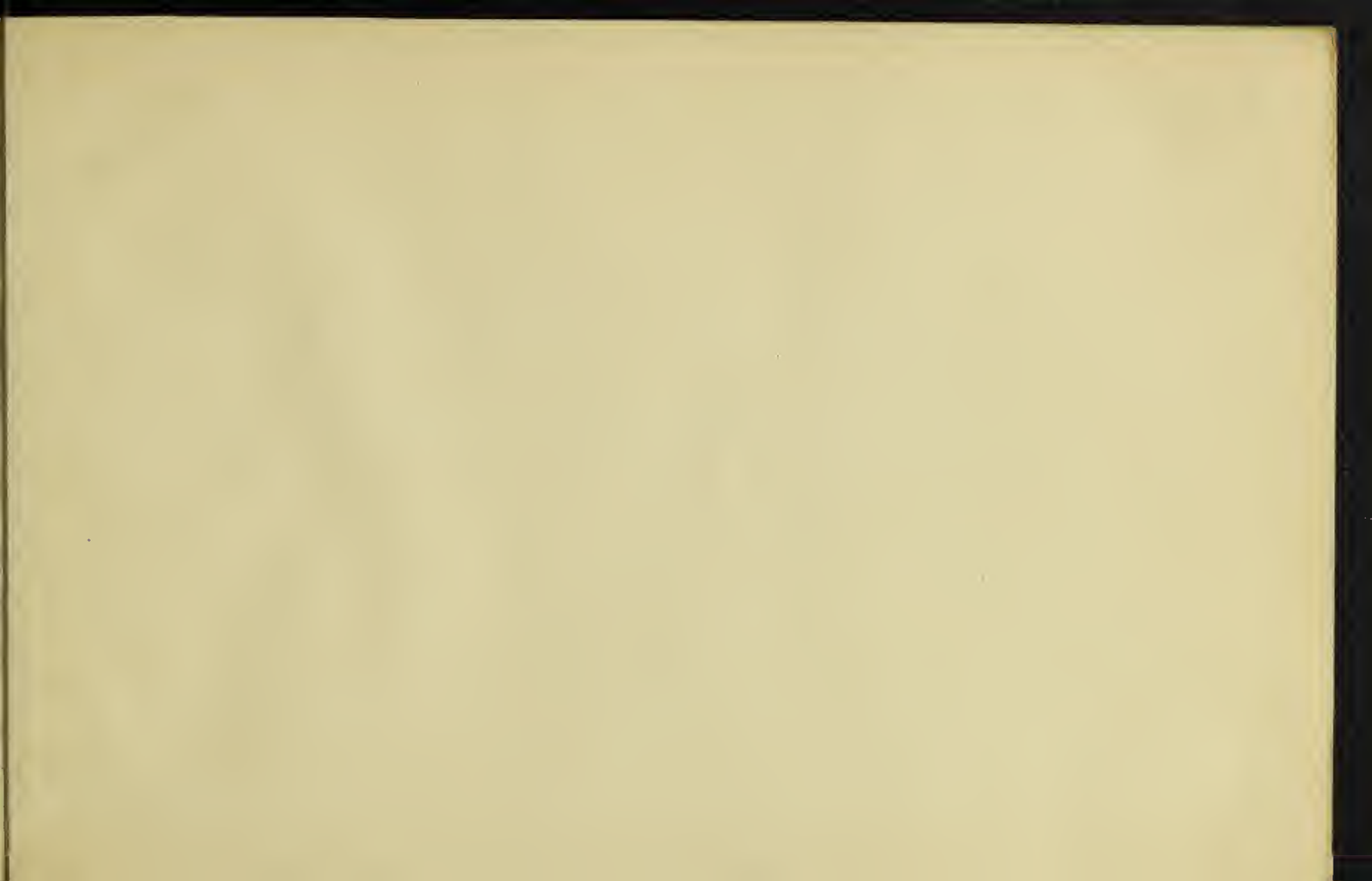
When shall I wake,  
 Hath joys substantial and sincere;      When shall I wake and find me there?

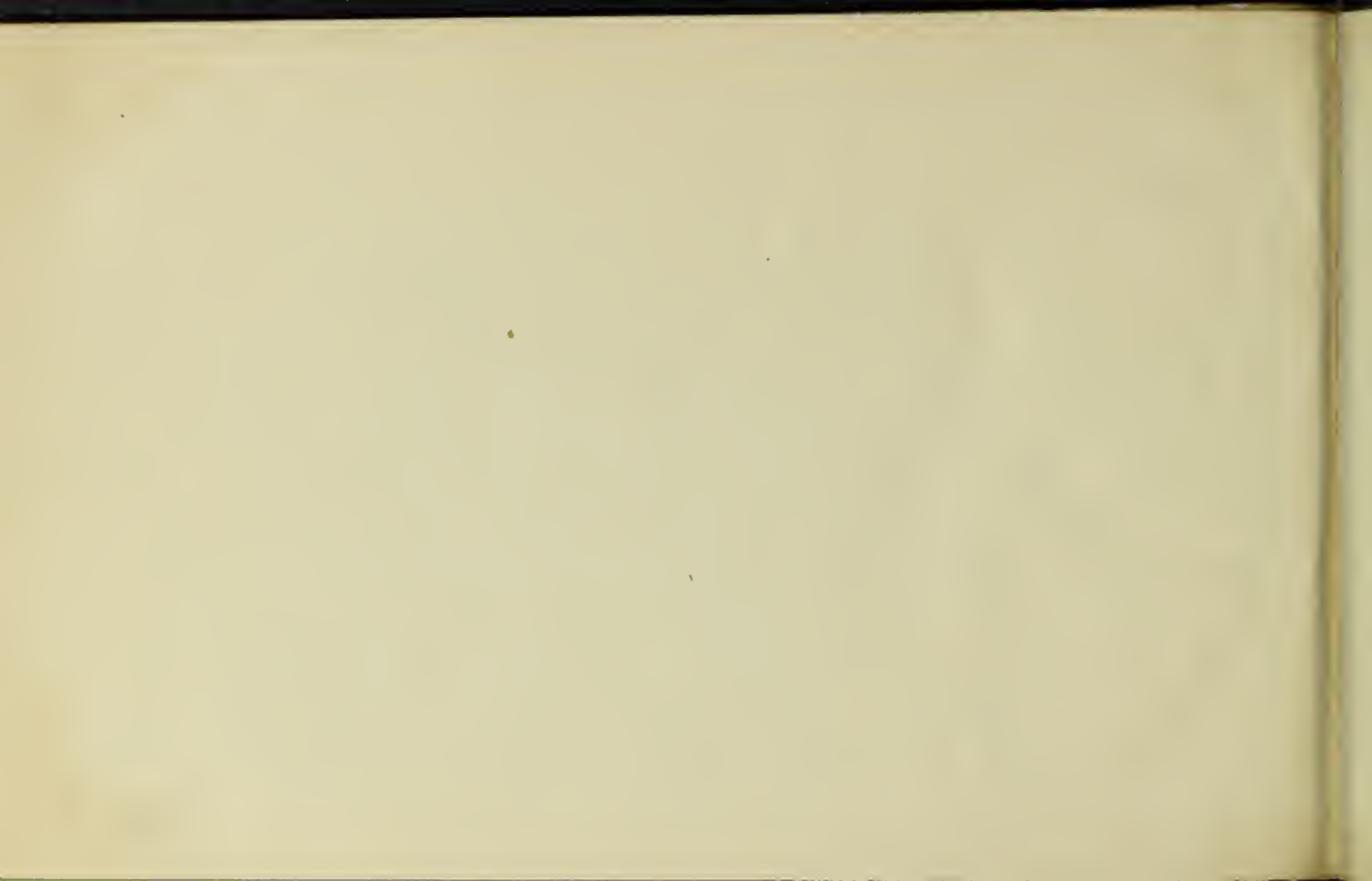




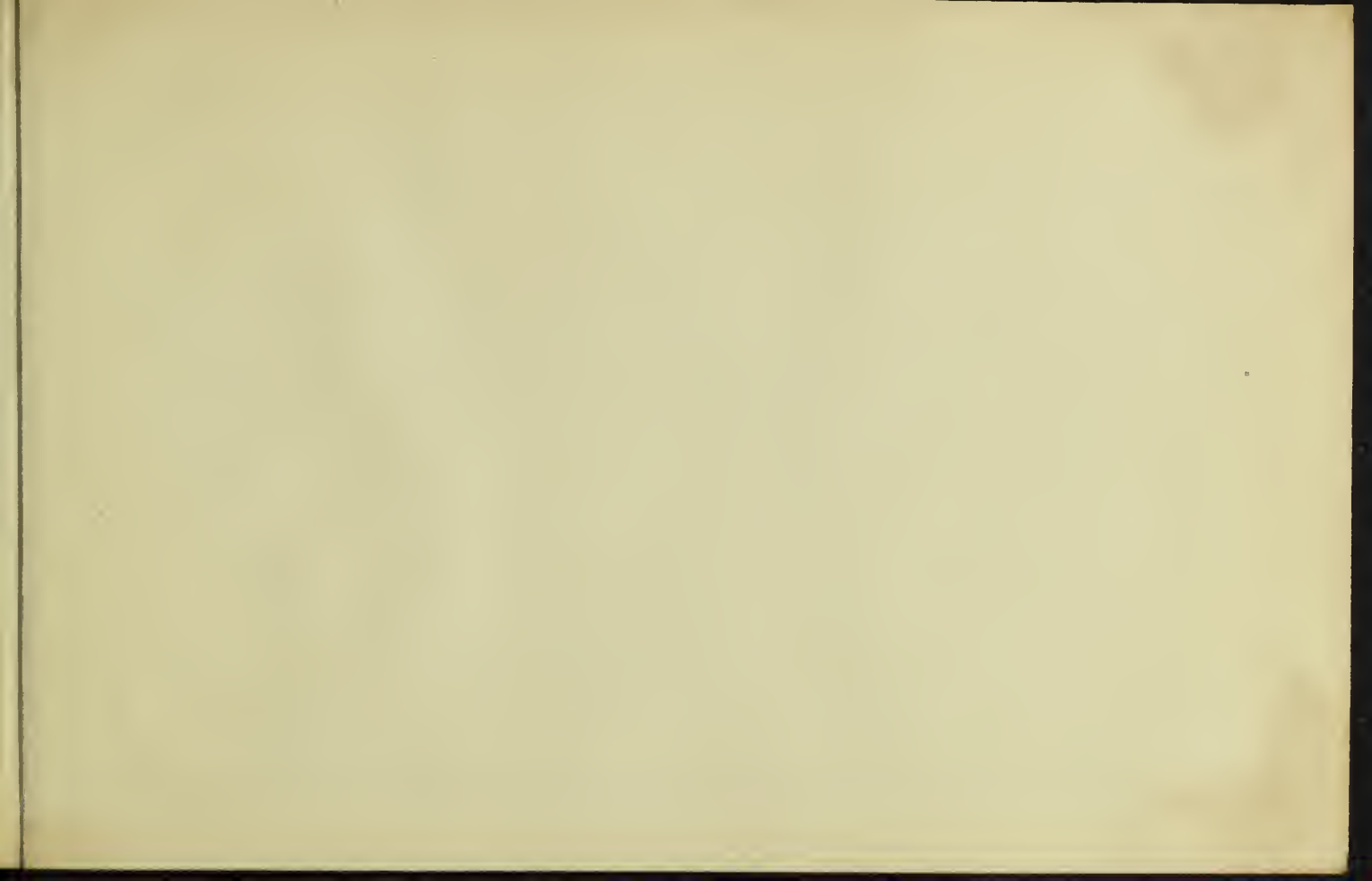


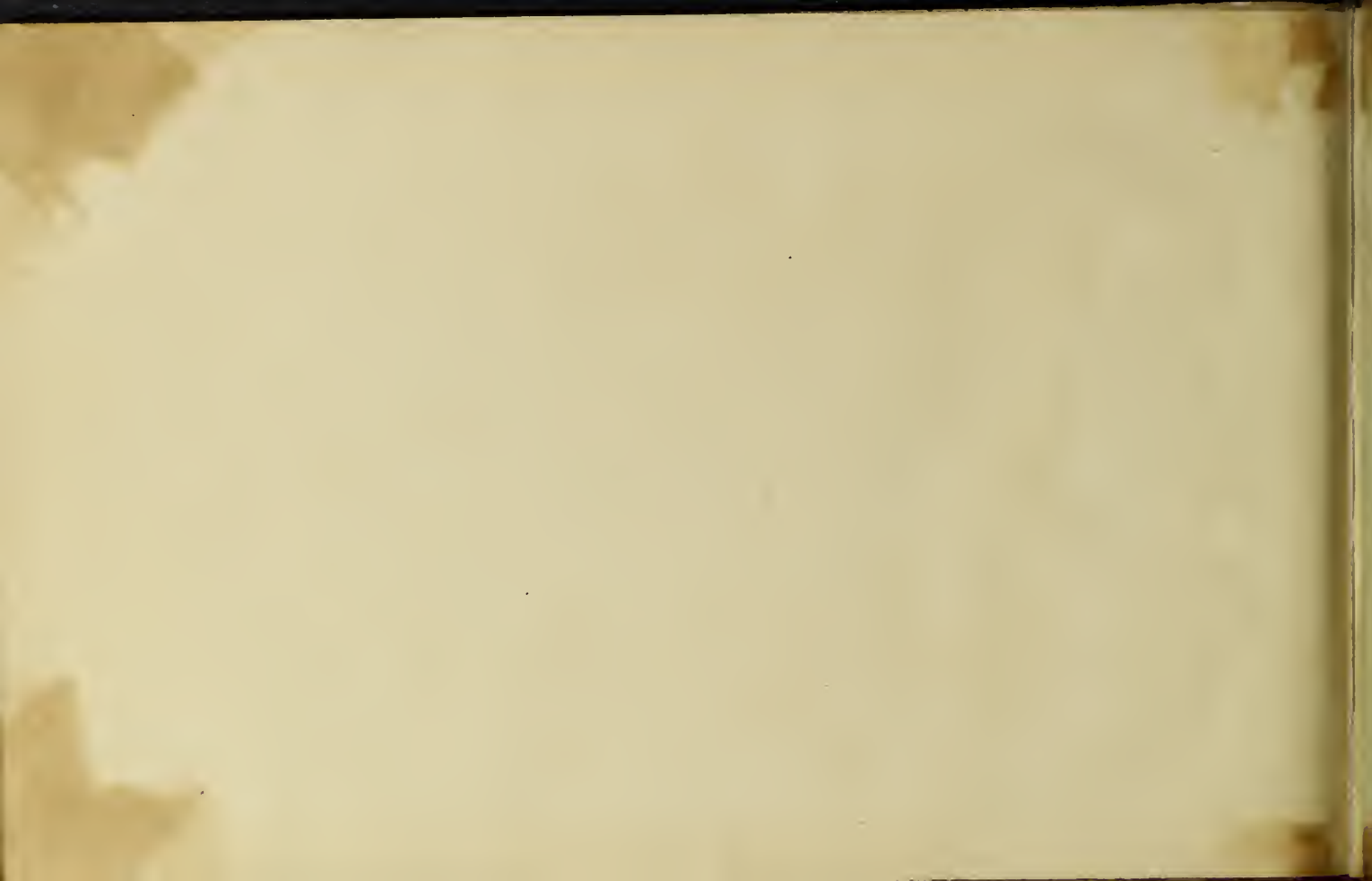












JUL 16 1968

