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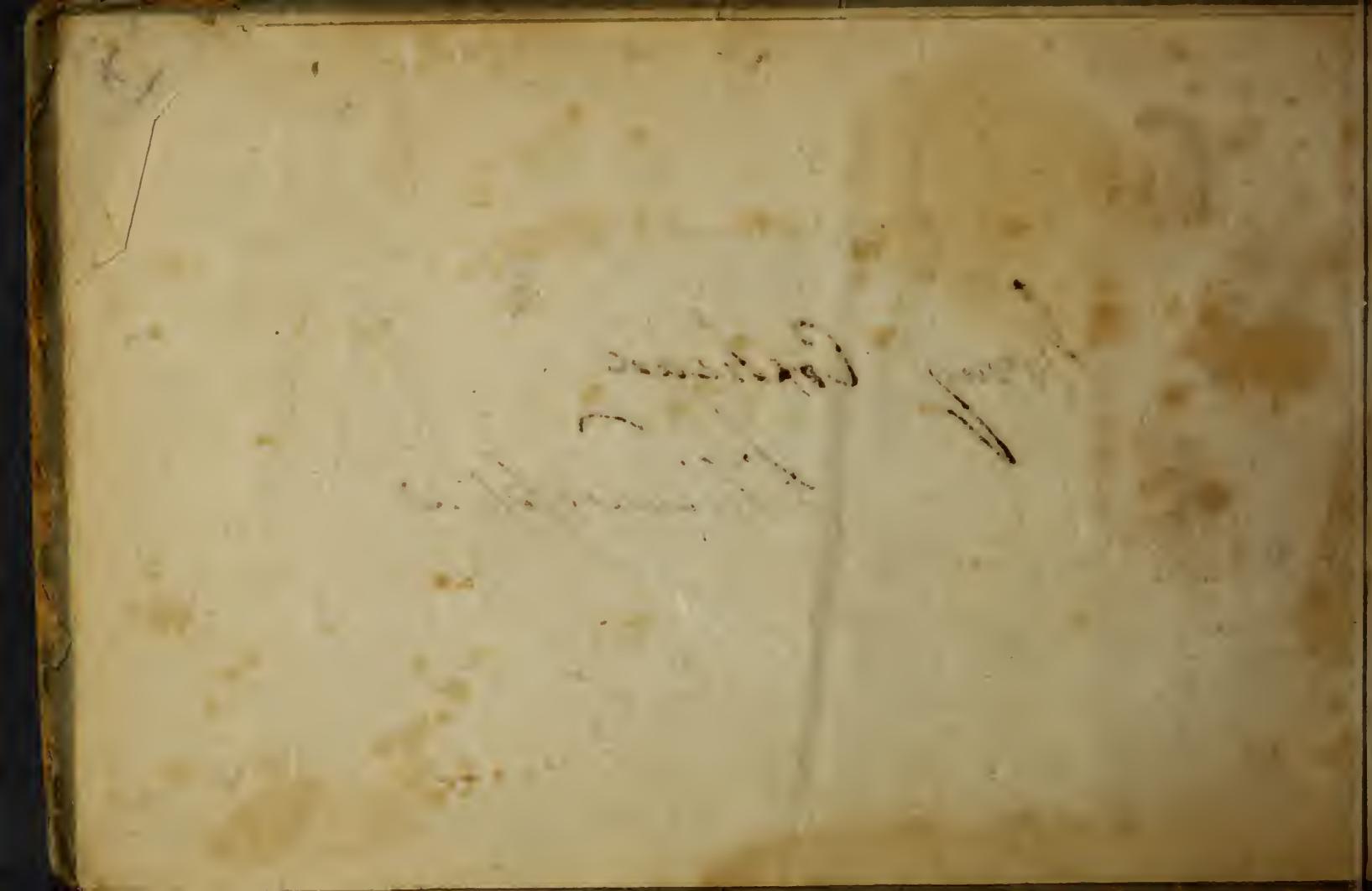
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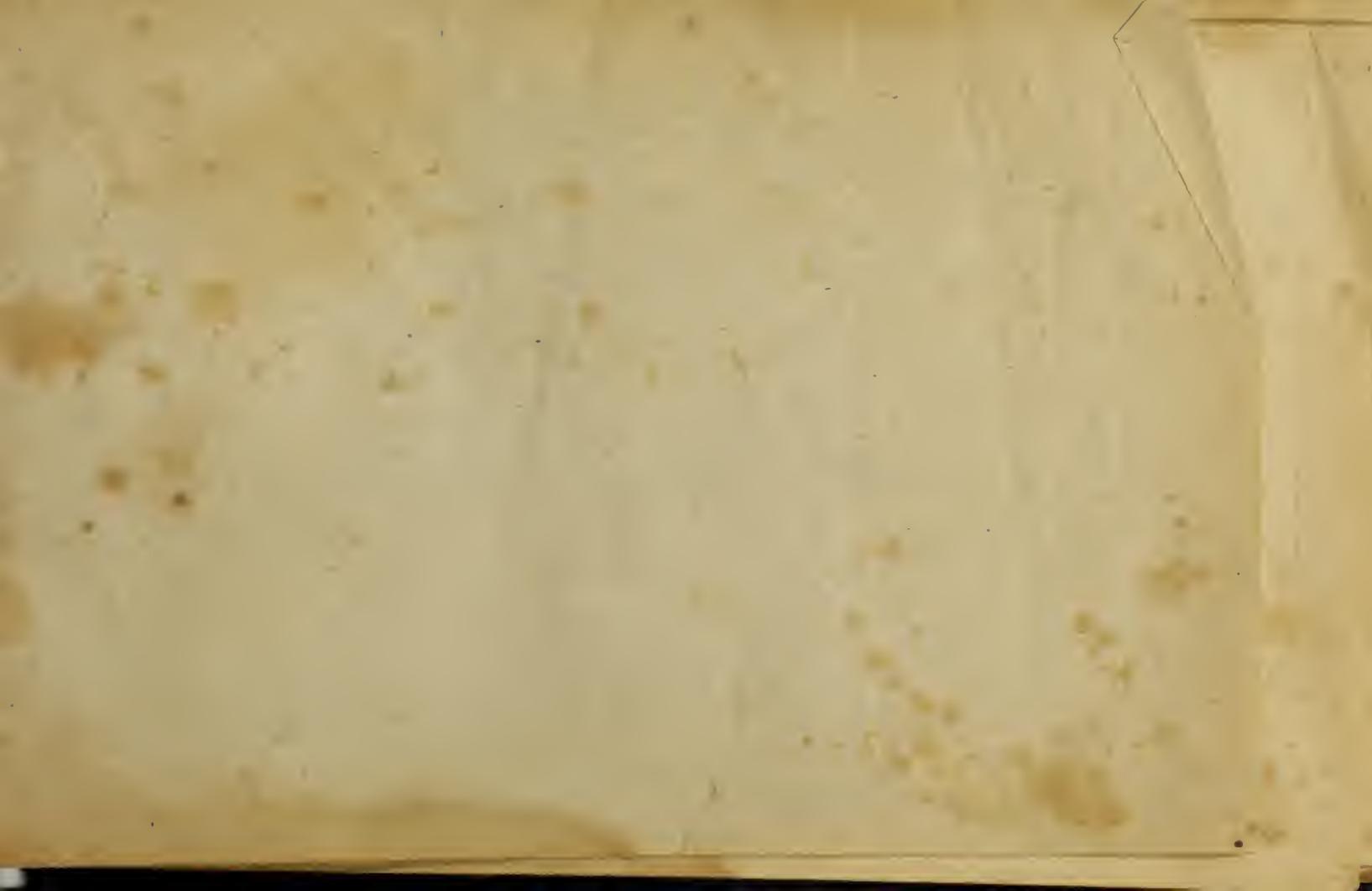


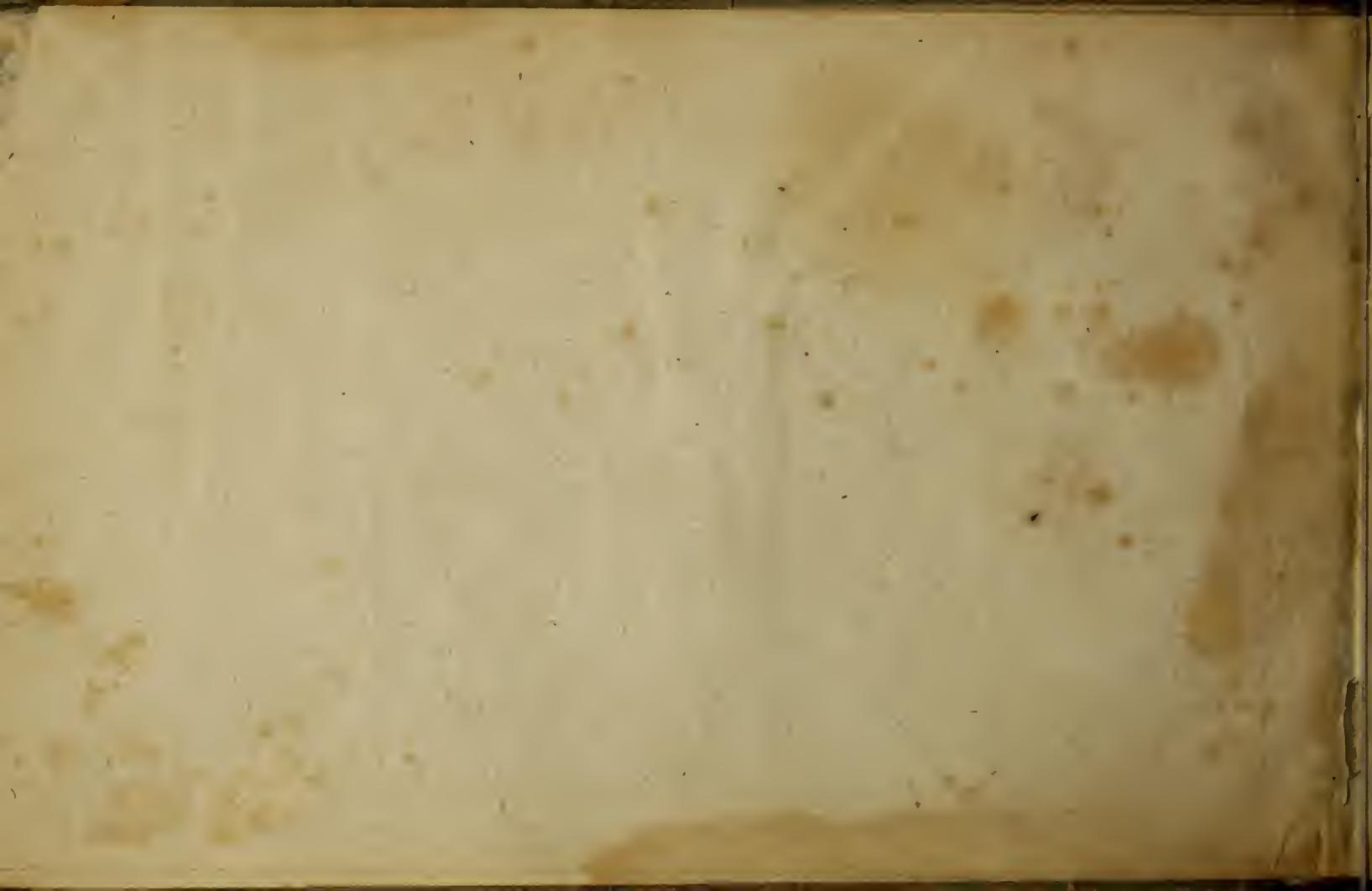
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Henry Coplestone
Dr
Philadelphia









ECCLESIAE HARMONIA.

Selection of

SACRED MUSIC;

(by)
Charles Woodward
OF THE

The second Edition improved & enlarged by the addition of upwards of 100 tunes including Anthems & pieces.
Philadelphia Sold by W.W. Woodward corner of Chestnut & Second streets and by the Editor No 162 North 5th Street.

DISTRICT OF PENNSYLVANIA, TO WIT:



BE IT REMEMBERED, That on the twenty-eighth Day of September, in the thirty-fourth Year of the Independence of the United States of America, A. D. 1809. CHARLES WOODWARD, of the said District, hath deposited in this Office, the Title of a Book, the Right whereof he claims as Proprietor, in the Words following, *to wit*:

"Ecclesiæ Harmonia. A Selection of sacred Music; by Charles Woodward. The second Edition improved and enlarged by the Addition of upwards of 40 Tunes, including Anthems and Pieces."

In Conformity to the Act of the Congress of the United States, intituled, "An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies during the Times therein mentioned." And also to the Act, entitled "An Act supplementary to an Act, entitled, "An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies during the Time therein mentioned," and extending the Benefits thereof to the Arts of designing, engraving, and etching historical and other Prints."

(B)

THOMAS CALDWELL, Clerk of the
District of Pennsylvania

Schaeffer
1809
NOT IN CIRCULATION

PREFACE TO THE FIRST EDITION.

5

TO celebrate the praises of God, is a duty which it becomes every reasonable creature frequently, and with fervency of heart to discharge.

In every age of the church, praise has employed a great portion of the devotions of holy persons. Moses and Miriam, David and Asaph, Christ and his apostles, have successively engaged in the delightful employment. While the economy of Jewish ceremonies was in existence, psalms and spiritual songs were more pleasing to God than the offering of an ox or a bullock; and when those rituals were abolished, the praises of Jehovah, became a part of moral worship and were still sung by the thousands who believed in the Redeemer's name. A charge against the Christians, stated by Pliny in a letter to the emperor Trajan, was, that "they used to meet together before it was light, and sing a hymn among themselves to Christ as God." Happy for the church, if occasion for such a charge existed to a greater degree.

So obvious, indeed, is the duty we speak of, that Heathens, guided only by the light of nature, have been influenced to perform it. "If," says Arianus, a stoic philosopher, "we are intelligent creatures, what else should we do, in public and private, than sing a hymn to the deity? Were I a nightingale, I would act as a nightingale; or if a swan, as a swan; but since I am a rational creature, I ought to praise God, and I exhort you to the self-same song." Plutarch asserts, and his assertions ought to awaken blushes on the cheeks o' many who are termed Christians, that among the ancient Greeks, the whole science of music was employed in the worship of their gods. Alas! with thousands in

Christendom the whole science is devoted to carnal and destructive amusement.

Praise will be the everlasting employment of the redeemed in glory. Its utility to the good man as he travels thither need not be demonstrated. Many a Christian has found his experience correspond with that of the excellent Austin, who says, "How much have I wept at thy hymns and songs, being exceedingly moved at the voices of thy church sweetly sounding. These voices entered my ears, thy truth melted into my heart; from thence pious affections were raised....the tears ran, and it was well with me."

From such considerations it is evident, that an acquaintance with music is worthy the exertions of all. To facilitate the efforts of the lovers of psalmody, they are here presented with what is believed to be a selection of sacred music, of real merit, suited to the solemn worship of God. Some tunes are inserted, because they have gained admission into worshipping assemblies, and that such as are averse to new ones, may improve upon the old.

This selection will be found to contain most of the best tunes in use in different churches, as well as some that are original.

Solfraig has been long in high repute as a mode well calculated to progress the pupil, and principles are introduced into the work which divest the system of its obscurities. The advantages will, on a fair trial, immediately appear.

The compiler has only to add, that should he enjoy the patronage he has behaved to deserve, he will spare no future exertions to enlarge and enrich the selection, as genius or piety may introduce new tunes to his observation.

ADVERTISEMENT.

A former edition of this work having met with a favourable reception, a second is now offered to the lovers of sacred music, considerably enlarged, without any addition of price ; some few of the tunes in the former edition have the counter-parts omitted in the present one, (and it is believed without injury to the music,) to give room for a greater number of tunes, a part of which by desire of a number of friends, have been carefully selected to suit the various metres in Dr. Rippon's, and the Methodist hymn books. This arrangement it is hoped will render the work generally useful and meet the approbation of teachers also, as it considerably adds to the variety of the music ; an improved index is also added for the convenience of those who are desirous of finding tunes to particular metres, and of these an assortment will be found exceeding 40 in number. Some few alterations of the parts were also desired, but as these are but few, it is hoped they will not be taken amiss ; in some instances choosing notes only have been added, so that those who prefer the former parts can use them ; it is requested that where the new passages are used in one part, they may also be used in the others of the same

tunes, as the harmony will not in all instances, be good without them.

The tune called Milbourn Port, in one bar, was said to be incorrect in the former edition, this is also altered.

Such tunes as have choruses at the close of them, when sung in public worship, the chorus may be omitted or sung at the close of the last verse only, if the subject matter of the hymn or psalm will admit of them, of such are Ashley, Falcon Street, Kedron &c.

The peculiar metre of four lines, 10, 12, may be well supplied by Harwich tune, by dividing the minim into two crotchets in each place where the word "Come" occurs. Also by Hanover tune, by using two crotchets instead of the minim in the 5th, 7th and 13th bars, and by slurring the first and second minims in the 10th bar.

Maxfield tune may also be sung to the same metre, by using two quavers, instead of the crotchet in the 5th, 13th and 15th bars, and by slurring the first and second notes in the 7th and 11th bars. The metre of 6 lines 7's, may be supplied by any of the four line tunes of 7's, if the music is repeated, to the 3rd and 4th lines of the words in each stanza.

INDEX.

7

C. M. denotes Common Metre, L. M. Long Metre, S. M. Short Metre, P. M. Peculiar Metre. The figures show the number of syllables contained in each line, and the number of figures show the number of lines in each verse. Those Tunes with the brace inclosing more than one Metre, denote they are adapted to each of such Metres inclosed.

The Air of the tunes will be found next to the Bass, except where the word "Air" shows to the contrary.

Arlington - - - 28	C. M.	Brewer - - - - 77	L. M.	Haymer - - - - 48	S. M.
Adeste fideles, - - 37	{ L. M. 11,11,11,10,	Cambridge New - 15	C. M.	Hanover - - - - 34	{ L. M. 10,10,11,11
Angels Hymn - - 47	L. M.	Christmas - - - 47	7,7,7,7.	Helmsley - - - - 79	8,7,8,7,4,7,
Aylesbury - - - 16	S. M.	Crowle - - - - 43	C. M.	Hope - - - - 41	5,5,5,5,6,5,6,5,
Abridge - - - 23	C. M.	Coleshill - - - - 22	C. M.	Hepzibah - - - - 40	C. M.
Amherst - - - 32	{ As the 148th. 6666.88	Canticles - - - - 60	11,11,11,11	Hotham - - - - 55	7,7,7,7,7,7,7,
Ashley - - - 48	C. M.	Careys - - - - 83	{ L. M. 8888,88	Harwich - - - - 87	{ 10,11,10,11 55555565
Amsterdam - - - 87	7,6,7,6,7,7,7,6	Chatham - - - - 89	886,886	Horsley - - - - 93	L. M.
Agnes - - - 87	66668686	Calvary - - - - 90	8,7,8,7,4,7	Hosanna - - - - 99	C. M. Double.
Brooks - - - 28	C. M.	Clarkes - - - - 92	7,6,7,6,7,8,7,6	Harts - - - - 63	7,7,7,7,
Bedford - - - 27	C. M.	Dauphin - - - - 46	S. M.	Havant - - - - 100	8,8,8,6,
Bangor - - - 42	C. M.	Dunstan - - - - 32	L. M.	Irish - - - - 24	C. M.
Brookfield - - - 43	L. M.	Derby - - - - 36	L. M.	Islington - - - - 35	L. M.
Bramcoate - - - 78	L. M.	Elenborough - - - 34	C. M.	Irene - - - - 92	6,6,7,7,7,7
Bath Chaple - - - 38	C. M.	Everton - - - - 82	6,6,4,6,6,6,4,	Italy - - - - 94	8,8,8,3,7,7
Bristol - - - 36	{ C. M. 86558	Elim - - - - 99	C. M.	Jewin Street - - - 39	8,7,8,7,8,7,8,7
Bridgewater - - - 33	L. M.	Falcon Street - - - 49	S. M.	Johns - - - - 38	{ As Psalm 122. 6,6,8,6,6,8,
Broomsgrove - - - 76	{ L. M. 8888,88	Feversham - - - - 59	{ 7,7,7, 777,777	Jordan - - - - 79	8,7,8,7,4,7
Bermondsey - - - 81	6,6,4,6,6,4	Fyatt - - - - 46	7,7,7,	Kingsbridge - - - 44	L. M.
Bampton - - - 94	L. M.	Firths - - - - 91	7777,77	Knaresboro - - - 98	C. M.
Bunker Hill - - - 97	Sapphic Ode.	Greenfield - - - - 45	{ As the 113th. 888,888	Little Marlbro - - - 25	S. M.
Blockley - - - 101	5,6,5,5,	Germany - - - - 17	S. M.	Lennox - - - - 45	{ As the 148th. 6666,88
		Georgia - - - - 17	C. M.		

INDEX.

Lilly - - - 41 L. M.
 Ludlow - - - 49 C. M.
 Love Divine - - 70 8,7,8,7,8,7,8,7,
 Lock - - - 81 8,8,8,8,8,8,8,8,
 Lambeth - - - 83 8,8,8,8,8,8,8,
 Leoni - - - 86 { 6,6,8,6,6,8
 { 6,6,8,4,6,6,8,4
 Mear - - - 21 C. M.
 Mulberry Street - 19 C. M.
 Missionary - - 39 C. M.
 Mansfield - - 52 S. M.
 Milbourn Port - 30 C. M.
 Martin's Lane - 40 { L. M.
 { 888,888,
 Maxfield - - - 78 5,5,5,5,6,5,6,5,
 Mile's Lane - - 15 C. M.
 Mariners - - - 79 8,7,8,7,
 Madrid - - - 107 11,8,11,8
 Maidstone - - - 91 7,7,7,7,7,7,7,7
 Newton - - - 29 C. M.
 New York - - - 23 C. M.
 New Sabbath - - 29 L. M.
 New Court - - - 20 { L. M.
 { 888,888,
 Nottingham - - - 57 8,8,6,8,8,6,
 Old 100th - - - 27 L. M.
 Oxford - - - 35 C. M.
 Portugal - - - 18 L. M.
 Portugal - - - 77 S. M.
 Pennsylvania - - 39 C. M.

Peckham - - -	18	S. M.	Wells - - - - -	21	I. M.
Pelham - - -	80	S. M. Double.	Wareham - - - -	38	L. M.
		{ L. M.	Williamstown - -	42	L. M.
Pine Grove - -	82	{ 10,10,10,10, <td>Weston Favel - -</td> <td>44</td> <td>C. M.</td>	Weston Favel - -	44	C. M.
		10 10 10 10 10 10	Walsal - - - -	22	C. M.
		10 10 10 10 11 11	Willow Grove - -	86	{ As 148th. 6,6,6,6,4,4,4,
Prosperity - -	88	8,8,8,8,4, { As 148th.	West Street - -	95	6,6,9,6,6,9, Psalm 50th.
Portsmouth - -	101	{ 6,6,6,6,4,4,4	Walworth - - -	100	{ 10 10 10 10 10 10
Rochester - -	24	C. M.	Warsaw - - -	98	10,10,10,10
Russia - - -	19	L. M.	Zion - - - -	75	S. M.
Romain - - -	26	7,6,7,6,7,6,7,6,	ANTHEMS & PIECES.		
Roachdale - -	80	8,8,6,8,8,6,	Anthem from 24th		
St. Martins - -	16	C. M.	Psalm - - -	104	
St. Thomas - -	25	S. M.	Anthem from Rev.		
Suffield - - -	43	C. M.	14th Chapter - -	96	
Sutton - - -	47	C. M.	Avon - - - -	58	
Salem - - -	31	C. M.	Arabia - - - -	84	
Savannah - -	46	8,8,8, 90 6,6,8,6,8,	Denmark - - -	53	
Southwark - -	66	7,6,7,6,7,8,7,6	Dying Christian -	50	
Stepney - - -	85	S. M. Double.	Denbigh - - -	108	L. M. Double.
Supplication - -	89	8,8,6,8,8,6,	Exaltation - - -	67	
Snowfields - -	93	S. M.	Easter - - -	105	
Spaldwick - -	93	S. M.	Easter Ode - - -	102	
Surry or Derby -	100	5,5,5,11	Harmonia - - -	61	
Springfield - -	95	7,6,7,6,7,7,6	Kedron - - -	56	11,11,11,11,
Transport - - -	30	{ L. M. 888,888	Preparation - - -	71	
Virginia - - -	42	C. M.	Sheffield - - -	64	
Vienna - - -	97	S. M.			

INTRODUCTION.

9

OF MUSICAL SOUNDS.

There are in music seven different sounds or tones; five of which are whole tones, and two are semi or half tones, the eighth completing what is termed an octave, in the space of which octave or eight notes, the whole compass of music is explained, for whatever number of notes it may be possible to make use of, the whole is but a repetition of the first eight. These sounds are communicated unto us by the medium of five lines and their spaces, on which music is written, and are called by the seven first letters in the alphabet, viz. ABCDEFG, a more particular division of which are thus used Cc,* sharp, Dd sharp, E,† F, f sharp, G, g sharp, A, a sharp B,‡ these additional sharps are affixed to the whole tones, the two first mentioned half tones, continuing the same,§ nor can eight sounds be correctly made without the use of those two semitones. The natural place of the semitones from G the first note of the scale or gamut are between B, C, and E, F as demonstrated by an octave of the keys of a Piano Forte

In order to obtain good music it is necessary to attend to TUNING THE VOICE this consists in good tones in proper tune, to produce which, the teeth must be moderately extended or kept apart, the throat open, and the sounds should proceed from the same, with freedom, ease, and softness; care should be observed (particularly by those who have strong voices) not to sing too loud, it is frequently the case in worshipping assemblies that the clerk or leader (if he would keep the voices of the congregation together) is necessitated to exert his voice to overpower some dissonant singer, or one who will sing too slow, too fast, or too loud; we should perhaps be safe in laying this down as a rule for such, that they be careful never to sing so loud, but that they can distinctly hear their leader. The tones ought also with a few exceptions to commence soft, swell towards the middle, and then gradually de-

crease. Sounds singly, without the addition of chords being united therewith, is what is called melody, and next to this we remark; that HARMONY consists in a variety of sounds, being properly combined by perfect and imperfect chords, for which purpose, those several parts contained in the brace at the commencement of music, show they are to be sung together, care ought here also to be taken that such parts as rise above the air of the music (which is always the principal part) are not sung so loud as to destroy the air, for example, when the air is running on the low sounds, the bass frequently rises a third, a fifth, or an octave above the air, in such passages the bass ought to be performed very soft, hence the propriety naturally arises of giving the air of music to treble voices, because they are acute and distinguishable, and render the music intelligible, even to those unacquainted with the nature of harmony, this arrangement has been partially noticed in this second edition, with those tunes which were not contained in the first, yet every teacher has certainly a right to make choice of his own method, it is nevertheless unknown to the editor, if there is one tune where the air is placed upon the top stave, for the treble voices, but was intended to be so by its author. It is however wished to be understood, that treble voices may also be put upon those parts, which are immediately under the air in many instances,|| yet ought they to be so proportioned, as not to overpower the air. THE ACCENT in music we would next notice, and this consists in a greater stress of the voice upon a certain part or parts of a bar. In performing the first and second modes of common time, the first and third parts of the bar ought to be accented, as such contain four crotchets, or their quantity, in a bar or measure, the first and third ought to be accented, the second and fourth unaccented, but it must be remembered the second accent is less in its degree than the first. The third and fourth modes of common time are accented only at the beginning of each

* C sharp is the same with D flat and D sharp the same with E flat, and so also with the other letters. † From E to F is only half a tone, therefore to sharp this letter will make it F. ‡ B and C stand in the same relation as E and F. § The natural key of C is here spoken of. || Such parts that accompany the air, and rise high are generally intended to be sung by tenor voices.

INTRODUCTION.

bar. The first and second modes of compound time are accented on the first and fourth parts of the bar. The modes of triple time are accented with the first beat in each bar; the accent ought to be performed in its degree with reference to the importance or unimportance of the word so occurring, this will increase the beauty of the music, and tends also to keep the various parts better together. **SOFT AND LOUD** when properly noticed, add considerably also to the beauty and variety of music: of this little more can be said as a rule for its performance, than that where such words are affixed over certain passages, care should be taken to moderate, or increase the power of the voice agreeably thereto. **THE KEYS** are also of the greatest importance to be well understood, of these there are but two in music, the sharp or major, and the flat or minor, and are always determined by the last note in the bass, which, if a sharp key, will be known by the plain oval note, if a flat key, by the half moon, the latter of which is suited to subjects of petition, confession, and sorrow; the former to subjects of praise and thanksgiving. These keys are called natural when there is neither flat nor sharp at the beginning of a tune, and will then be either in A or C, if in A, the tune will be in the flat key; if in C it will be in the sharp key.

TRANSPOSITION simply consists in the removal or alteration of any key, to one taken upon another letter, either higher or lower; for example, suppose a tune to be in the sharp key of C, and some of the sounds should ascend above the reach of common voices, and it should be thought proper to lower the key note to the letter A, it will then be necessary to add 3 sharps* which will remove the tones and semitones to the same order as they are found in the natural key of C,† to be more particular from A (the supposed transposed key note) to C, (the former) there are only three semitones‡ contained, it is consequently a flat third, instead of a sharp third which belongs to the sharp key; we must

* The same may also be done by 4 flats. † See pages 13 and 14. ‡ By this it will be seen the sharp key, contains one semitone more in the 3d, 6th and 7th degrees, than the flat key. § Flats are added by 4ths, sharps by 5ths, when flats or sharps are found at the beginning of a tune, they influence every note upon the same letter through the tune, or to a double bar. Accidental sharps and flats are such as are found after the beginning, and only affect the notes in the bar where they stand.

therefore raise the natural note C half a tone by placing a sharp on that letter and then we have a sharp third. The next governing tone is the 6th degree, which from A will be F, this also being a minor 4th to the sharp key of C, will be a minor 6th to the key of A, we must therefore place a sharp upon F, and so make the 6th degree of the key sharp; we have next to make the 7th degree of the key sharp, by placing a sharp upon G, and then we have the proper order of the tones, and semitones, transposed into the sharp key of A which before was in the sharp key C, namely a sharp 3d, 6th and 7th degrees to the key, the 4th, 5th and 8th degrees, of the key, being in both flat and sharp keys the same, this plainly shews the use of FLATS § AND SHARPS.

The following table will shew all the flat or sharp keys now in use, with the place of the Mi, or master note.

FLAT KEYS.

A, the natural flat key,	Mi in B.	C, the natural sharp key,	Mi in B.
B, 2 sharps on F & C	Mi in C.	D, 2 sharps on F and C	Mi in C.
C, 3 flats on B, E & A	Mi in D.	E, 4 sharps on F,C,G & D	Mi in D.
D, 1 flat on B,	Mi in E.	or 3 flats on B, E & A	Mi in D.
E, 1 sharp on F,	Mi in F.	F, 1 flat on B,	Mi in E.
F, 2 sharps on F,C,& G	Mi in G.	G, 1 sharp on F,	Mi in F.
or 4 flats on B,E,A, & D	Mi in G.	A, 3 sharps on F, C & G,	Mi in G.
G, 2 flats on B & E,	Mi in A.	B, 2 flats on B & E,	Mi in A.

SHARP KEYS.

OF NAMING THE NOTES.

The old mode of sol-fa-ing, we consider superior to any other yet discovered, this consists in the simple syllables of Mi, Faw, Sol, Law, the last three being repeated to complete the octave. Others have seven names, but

we are obliged to object to them, if we can produce no other reason for it, than the unpleasant sounds of some of their names, and the more so, when used in several parts at the same time. But we contend, that the old mode is not only the best in itself, but is also the easiest; If we were to ask any candid person, whether seven or four names were the easiest to bear in the memory, the latter is obvious, but others contend that by the application of a name to every letter or sound, it is best calculated to produce the desired sound; but we answer, the name is by no means sufficient for this end, for nothing is plainer than that any person who reads these remarks may repeat the syllables mi, fa, sol, la, and a thousand others, and continue through the whole with one and the same tone of voice, but we assert, that the degree

or distance of sound from the key, is that to which the tone must be directed, and then the strength of the argument for the other mode is removed. But furthermore, the advantages of the old mode, as it respects passages from the sharp key into the flat, and from the flat key into the sharp, is more than all the supposed advantage of the other mode, called by some a new one, but this could soon be proved to the contrary, if it were disputed. After what we have said, we do not expect to persuade such who have made but little progress in vocal music, and have received their instruction through this disputed mode, to renounce it and adopt the old; yet whilst others would lead the uninformed astray, we wish it to be seen, that we have arguments in our favour, more in number, and far more important than they.

EXPLANATION OF VARIOUS CHARACTERS USED IN MUSIC.

A Flat  sinks a note half a tone.

A Sharp  raises a note half a tone.

A Natural  restores a note to its primitive sound.

A Repeat S. or  Shows the tune is to be sung again, from that part to a double bar or close.

A repeat of words :: shows the last words sung are to be repeated.

A stave is five lines with their spaces, on which music is written.

A slur  shows how many notes are to be sung to one syllable.

A hold  shows the note over which it is placed to be held beyond its usual time.

A ledger line — is added, when a note ascends or descends a line beyond the stave.

A dot . at the right hand of a note makes it one half longer.

Figure 3 over or under any three notes shows they are to be sung

in the time of two of the same kind.

Figures 1, 2 show that the note under 1 is to be sung the first time, that under 2, the second; if slurred, both are to be sung the second time.

A brace  shows how many parts are sung together.

Preparative, or grace notes are small notes intermixed with others, and when they are found at the beginning of a bar, or in an accented part of a bar, are generally intended to borrow one half of the time from the note which follows them, if they precede a dotted note, are intended to borrow two thirds of its time, in other places they are used to ease the passage from one note to another.

Staccato ' shows a note is to be sung distinct and emphatical.

A single bar | divides the time according to the measure note.

INTRODUCTION.

Double Bar



shows the end of a strain and the end of a tune.

Cliff G



is used in the treble, counter, and tenor.

Cliff F



is used only in the bass.

Driving Notes



are those driven through the bar, upon the same line or space, and are only once named in singing by note.

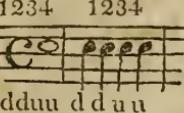
Choosing Notes



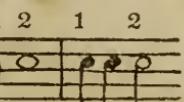
either may be sung.

MODES OF COMMON TIME.

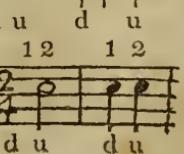
First mode is expressed by a plain C, has a 1234 1234 semibreve, or its quantity in a measure, sung in the time of four seconds, or while you may leisurely count 1, 2, 3, 4; four beats in a bar, two down and two up.



Second mode is expressed by a C with a perpendicular line through it, has the same measure sung in the time of three seconds, four beats in a bar, two down and two up.*



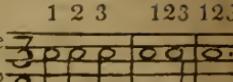
Third mode is expressed by a C inverted, has the same measure sung in the time of two seconds, two beats in a bar, one down and one up.



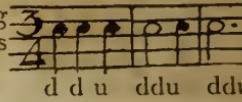
Fourth mode is expressed by the figures $\frac{2}{3}$, has a minim for its measure, sung in the time of one second, two beats in a bar, one down and one up.

MODES OF TRIPLE TIME.

First mode is expressed by the figures $\frac{3}{2}$, has three minims for its measure, sung in the time of three seconds, three beats in a bar, two down and one up.



Second mode is expressed by the figures $\frac{3}{4}$, has three crotchets for its measure, sung in half the time of the first mode, three beats in a bar, two down and one up.



N. B. The figures over the notes, as above, show the place of the beats; the letters d u, under them, show the beats down or up.

MODES OF COMPOUND TIME.

First mode is expressed by the figures $\frac{6}{4}$, has six crotchets for its measure, sung in the time of two seconds, two beats in a bar, one down and one up.

Second mode is expressed by the figures $\frac{6}{8}$, has six quavers for its measure, sung in the time of one second, two beats in a bar, one down and one up.

N. B. Notwithstanding the preceding statements of time, the words slow, cheerful, lively, &c. must always be noticed, as also that some subjects to the same tunes will require the music sung something faster or slower than others.

MODE OF BEATING TIME.

The methods of beating time are various, but may be performed by those who choose in the following manner.

First and second modes of common time.—1st beat. Let the ends of the fingers fall upon the thing beat upon.—2d. Let the heel of the hand fall, and the hand become flat.—3d. Shut the hand and raise it a little towards the breast.—4th. Bring the hand back to its first position, ready to commence another bar.

Third and fourth modes of common time.—1st. Let the hand fall with the fingers flat on the thing beat upon.—2d. Let the hand be raised to its first position.

First and second modes of triple time.—Let the two first beats be performed as the first and second in the first mode of common time.—3d. Bring the hand back to its first position.

The hand falls at the beginning of every bar in all kinds of time.
N. B. All noise ought to be avoided in beating while singing.

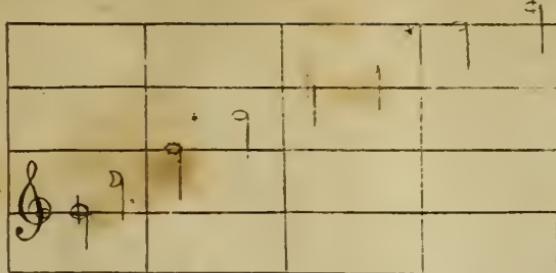
* This mode by some is sung to two beats in a bar, one down and one up.

EIGHT NOTES.

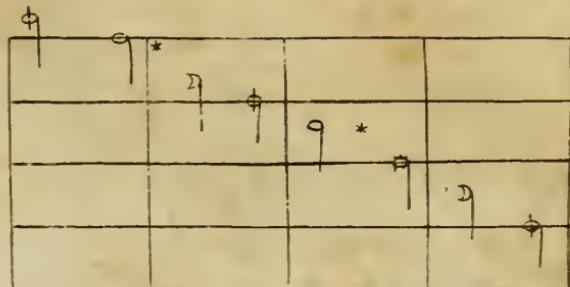
13

Treble Counter & Tenor,

Fifth space G.
Fifth line F.
Fourth space E.
Fourth line D.
Third space C.
Third line B.
Second space A.
Second line G.
First space F.
First line E.



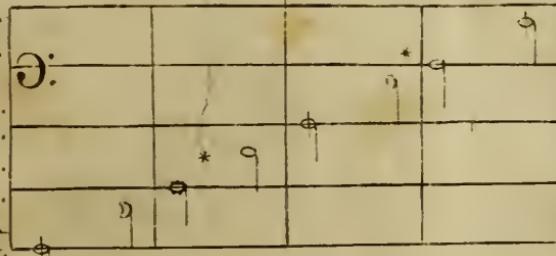
(1) Sol.
Faw.
Law.
Sol.
Faw.
Mi.
Law.
Sol.



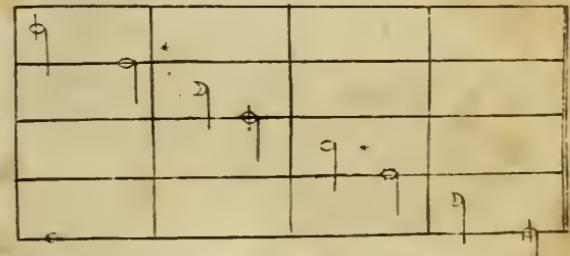
Four characters are here used to wit the star is Mi. The Oval note Faw. The Oval note with the perpendicular line through it Sol. — and the halfmoon Law.

Bass,

Fifth space B.
Fifth line A.
Fourth space G.
Fourth line F.
Third space E.
Third line D.
Second space C.
Second line B.
First space A.
First line G.

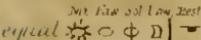
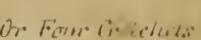
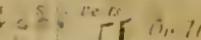
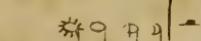
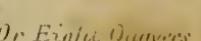


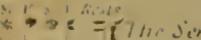
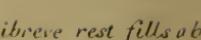
Sol.
Faw.
Law.
Sol.
Faw.
Mi.
Law.
Sol.



The Stars shew the place of the Semitones, which are always between Law & Faw. & Mi. and Faw.

14 Proportion of the Notes and their Rests.

One Semibreve equal  one breve and one long rest
Or Four Crotchetts 
Or 16 Quavers 
To two Minims 
Or Eight Quavers 
Or 32 Demisemiquavers 

Or 16 Demisemiquavers 
The Semibreve rest fills about 
In all kinds of time. 

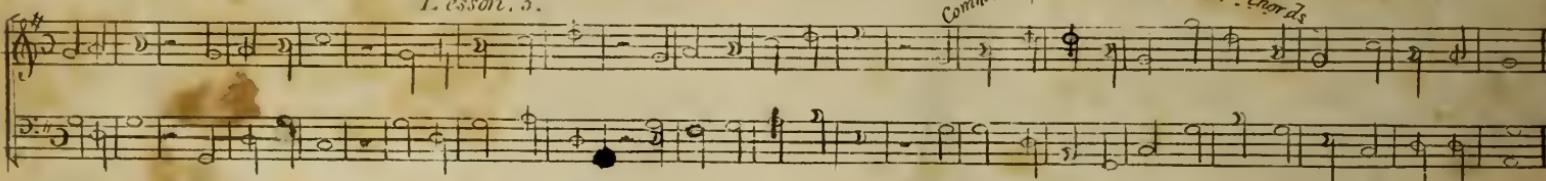
Major or Sharp key.



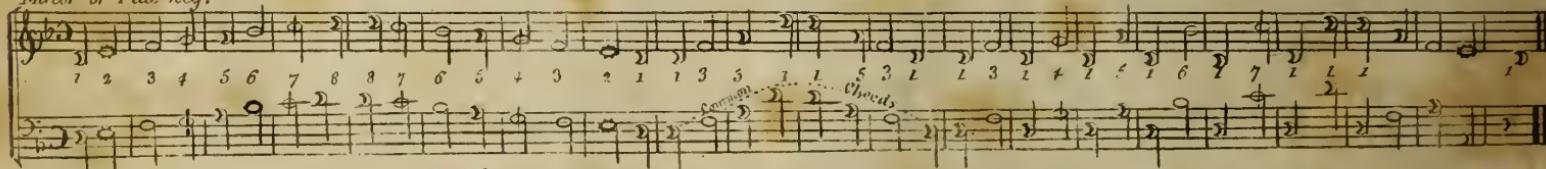
Lesson. 3.

Common.

Chords

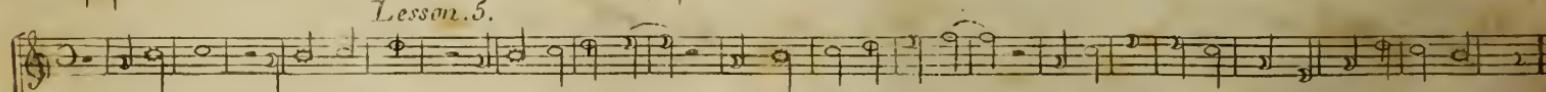


Minor or Flat key.

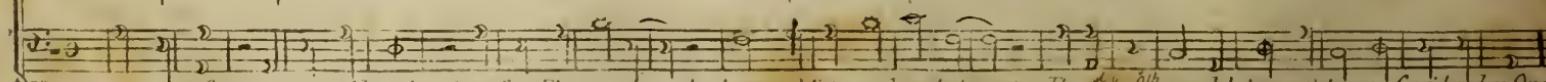


Lesson. 4.

Common.
Chords



Lesson. 5.



The upper lesson may be sung gloing or flatting in a fair. The Figures show the degrees of distance from the keynotes. The 1st & 8th sound being an octave are considered as One.

CAMBRIDGE. C.M.

Dr. Randall. 15

Sing to the Lord ye distant lands, Ye tribes of every tongue, His new discovered grace conveys, a nobler strain &c. A new and nobler song.

MILES. LANE. C.M.

Song.

Shrubsole.

All hail the power of Jesus' name, let angels prostrate fall, Bring forth the royal diadem And crown him, crown him, crown him, crown him, Lo! all of All.

Musical score for the Aylesbury tune, S.M., featuring four staves of music. The first three staves are in common time (indicated by 'C') and the fourth staff is in 2/4 time. The music consists of various note heads and stems, with some notes having vertical lines through them. The vocal line lyrics are:

*And must this body die. This mortal frame decay.
And must these active limbs of mine, Lie mouldering in the clay*

ST. MARTINS. C.M.

Tansur.

Musical score for the St. Martins tune, C.M., featuring four staves of music. The first two staves are in common time (indicated by 'C') and the last two staves are in 2/2 time (indicated by 'A'). The music consists of various note heads and stems, with some notes having vertical lines through them. The vocal line lyrics are:

Joy to the world the Lord is come. Let earth receive her king. Let ev'ry heart prepare him room. And heaven and nature sing.

All hail redeeming Lord. Sweet day spring from on high. All hail thou sun of righteousness With all thy vital joy.

G E O R G I A . C.M.

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

PECKHAM. SM.

Smith.

Behold the lofty sky Declares its maker God. And all the starry works on high Proclaims his power abroad.

PORTUGAL. L.M.

Thorley.

To God the great the ever bless'd. Let songs of honor be address'd. His mercy firm forever stands. Give him the thanks his love demands.

MULBERRY STREET. C.M.

19

With songs and honor's sounding loud. Address the lord on high. Over the heav'n he spreads his cloud And waters o'er the sky. And &c.

RUSSIA. L.M.

Reed.

False are the men of high degree
The baser sort are vanity.

Laid in the balance both appear light as a puff of empty air.

Laid &c.

Light &c.

Ye that delight to serre the Lord. The honors of his name record. His sacred name for ever bless.

Where'er the circling sun displays. His rising beams or setting rays. Let lands and seas his power confess.

* This tune may be sung to L.M. by repeating the second and fourth lines. of the words.

WELLS. LM.

Williams 21

Now in the heat of youthful blood. Remember your creator God. Behold the months come hastening ^{on}. When you shall say my joys are gone.

MEAR. CM.

Sing to the Lord. Ye distant lands. Ye tribes of ev'ry tongue, His new discov'ld grace demands, A new and nobler song.

WALSAL. CM.

Alas and did my saviour bleed. And did my sovereign die. Would he devote that sacred head. For such a worm as I.

COLESHILL. CM.

Lord what is man poor feeble man. Born of the earth at first, His life a shadow light and vain, Still hastening to the dust.

ABRIDGE. C.M.

23

How sad our state by nature is. Oursin how deep it stains. And satan binds our captive minds. East in his slavish chains.

NEW-YORK. C.M.

When I can read my title clear to mansions in the skies. I bid farewell to ev'ry fear. And wipe my weeping eyes.

IRISH. CM.

Conder.

Happy the heart where graces reign Where love inspires the breast. Love is the brightest of the train, And strengthens all the rest.

ROCHESTER.CM.

Williams,

Blest are the souls that hear and know. The gospels joyful sound, Peace shall attend the path they go, And light their steps surround.

LITTLE MARLBORO. SM.

Williams 25

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

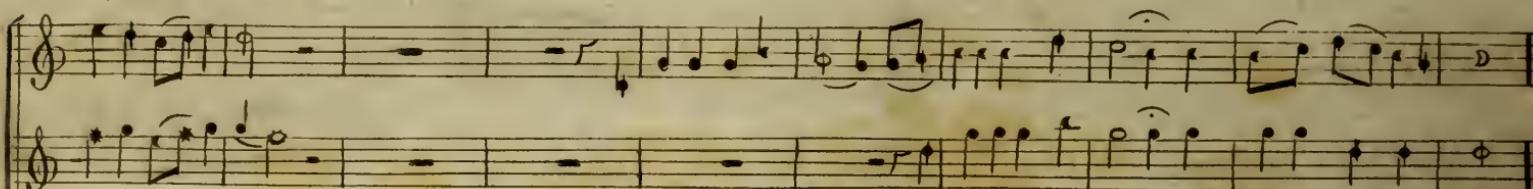
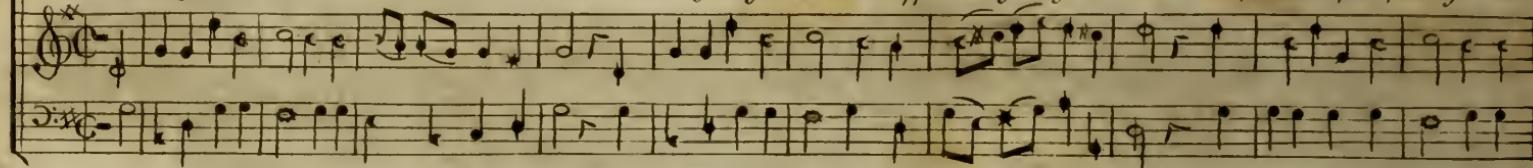
S^t. THOMAS. SM.

Williams

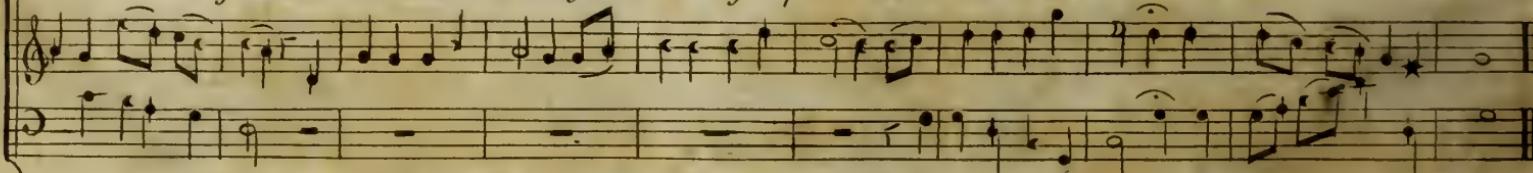
Raise your triumphant songs To an immortal tune. Let the whole earth resound the deeds Celestial grace hath done;



O Lord how great's the favour That we such sinners poor. Can through thy blood our saviour Approach thy mercy's Door. And find an open passage un-



-to the throne of grace. There wait the welcome message That bids us go in peace. There wait. &c.



OLD. 100. LM.

Martin Luther.

27

So let our lips & lives express, The holy gospel we profess; So let our works and virtues shine, To prove the doctrine all divine;

BEDFORD. C.M.

Weal.

Praise ye the Lord with hymns of joy: and celebrate his fame. For pleasant good & comely 'tis To praise his holy name

BROOKS. CM.

In all my vast concerns with thee,
In vain my soul would try,
To shun thy presence Lord or flee,
The notice of thine eye.

ARLINGTON. CM.

D'Arne.

O that the Lord would guide ^{my ways,}
To keep his statutes still,
O that my God would give me grace,
To know and do his will,

NEW SABBATH.LM.

29

Sing to the Lord, that built the skies. The Lord that regardeth this stately frame. Let all the nations sound his praise And lands unknown repeat his name.

NEWTON.C.M.

Bannister

dir.

There is a fountain filled with Drawn from Immanuel's veins. And sinners plain'd beneath that flood lose all their guilty stains. And sinners &c.

Handwritten musical score for two hymns. The top section, 'TRANSPORT. L.M.', consists of three staves of music in common time, featuring various note heads and rests. The lyrics are:

Sweet is the work my God my king To praise thy name give thanks & sing; To shew thy love by morning light. And talk of

The middle section, 'MILLBOURN PORT. C.M.', also has three staves of music in common time. The lyrics are:

all thy truth at night And talk of all thy truth at night Long as I live I'll bless thy name My king my God of love. My work and joy shall

Continued.

¹ ² 31

be the same. My work & joy shall be the same. My work and joy shall be the same For the bright world above.

SALEM. C.M.

Dearest of all the names above. My Jesus and my God. Who can resist thy heavenly love. Or trifle with Or trifle with thy blood.

DUNSTAN. L.M.

*De Modan.**Soft*

Jesus shall reign where'er the sun. Does his suc cessive journeys run. His kingdom stretch from shore to shore, Till moons shall

Continued. Loud

AMHERST. P.M.

Willings.

wax and wane no more. Till moons &c.

Ye boundless realms of joy. Exalt your makers fame.

Continued.

53

His praise your songs employ. Above the starry frame Your voices raise ye cherubim And seraphim To sing his praise.

BRIDGEWATER. L.M.

Let &c. Thro' &c.

From all that dwell below the skies Let the creators praise arise Thro' evry. &c.

Let the redeemer's name be sung thro' evry land by every tongue.

Let &c.

O praise ye the Lord prepare a new song And let all his saints in full concert join. With voices united the anthem prolong. And shew forth his honors in music divine.

ELENBOROUGH. C.M.

How vain are all things here below How false & yet how fair. Each pleasure hath its poison too Each pleasure has its poison too. And ev'ry sweet a snare. And ev'ry &c.

ISLINGTON. L.M.

35

This life's a dream an empty show But the bright world to which I go Hath joys substantial & sincere. When shall I wake When shall I wake and find me there.

OTFORD. C.M.

Let ev'ry heart prepare him room.

Joy to the world the Lord is come Let earth receive her king. Let ev'ry heart Let ev'ry heart prepare him room. And heav'n & nature sing.

Let ev'ry heart Let ev'ry heart prepare him room.

Let ev'ry heart &c Let ev'ry heart prepare him room. And &c.

BRISTOL. P.M.*

Madan.*Air.**Soft**Loud*

Lo Jesus the saviour is born.

Lift up your head in joyful hope salute the happy morn. Salute &c.

Each heavenly power proclaims the glad hour.

Lo Jesus see.

DERBY. L.M.

Blessings for ever on the Lamb Who bore the curse for wretched men Let angels sound his sacred

And every creature say men And every &c.

* With the dotted slurs. C.M.

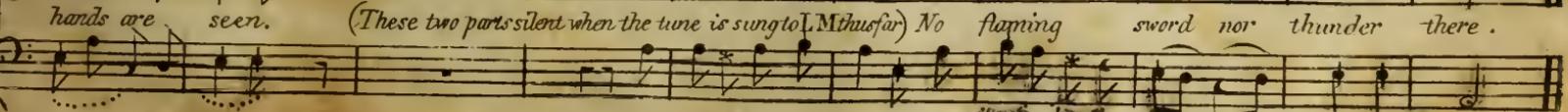
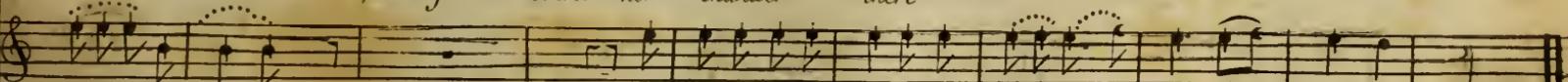
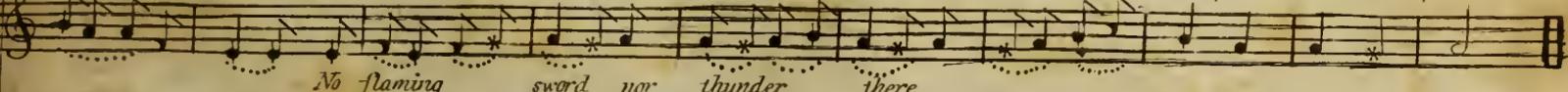
And every creature say men.

air

ADESTE FIDELES. PM. with dotted slurs. L.M.

37

Hither ye faithful hast with songs of triumph To Bethlehem: Go the Lord of life to meet. To you this day is



How pleasant tis to see. Kindred and friends agree. Each in his proper station move & each fulfil his part. With In all the cares of life and love sympathizing heart.

AIR. WAREHAM. L.M.

Kings.

God in his earthly temple lays Foundation for his heavenly praise. He likid the tents of Jacob well. But still in Zion loves to dwell.

AIR. BATH. CHAPEL. C.M.

How did my heart rejoice to hear My friends devoutly say. In Zion let us In Zion let us all appear and keep the solemn day.

In Zion let us.

Air: MISSIONARY. C.M.

39

Musical notation for the Missionary hymn, Air: MISSIONARY. C.M. The music consists of two staves of four-line staff paper. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics are: "When I can read my title clear to mansions in the skies." The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics are: "I bid farewell to ev'ry fear."

Continuation of the musical notation for the Missionary hymn. The lyrics continue: "I bid farewell to ev'ry fear. And wipe my weeping eyes." The music consists of two staves of four-line staff paper. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp.

I bid farewell to ev'ry fear.

Air: PENNSYLVANIA. C.M.

Musical notation for the Pennsylvania hymn, Air: PENNSYLVANIA. C.M. The music consists of two staves of four-line staff paper. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics are: "Come let us join our cheerful songs With angels round the throne. Ten thousand thousand are their tongues But all their joys are one." The second staff begins with a bass clef, a common time signature, and a key signature of one sharp.

Air: JEWIN STREET. 8.7.

Musical notation for the Jewin Street hymn, Air: JEWIN STREET. 8.7. The music consists of two staves of four-line staff paper. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics are: "Come thousands of ev'ry blessing To my heart to sing Teach me some melody so sweet sung by flaming tongues above." The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics are: "P^re the mount O sir me on it. Mount of God's unchanging love." A bracket labeled "2nd time" is placed over the beginning of the second staff.

Strains oferty never ceasing Call for songs of loudest praise.

Frai^tthe mount.

There is a land of pure delight, Where saints immortal reign. Infinite day exclude the night. Infinite, &c. And

MARTIN S. LANE.

F. J. Gees.

pleasure banish pain & pleasures banish pain & pleas. &c pleasures banish pain. Now be my heart inspired to sing The glories of my saviour

king. The glories, &c. Jesus the Lord how heavenly fair His form how bright his beauties are His form. &c.

Air

H O P E . P.M.

Madan. 41

How happy the man Whose heart is set free The people that can be joyful in thee Their joy is to walk in the light of thy face & still & still they are talking of

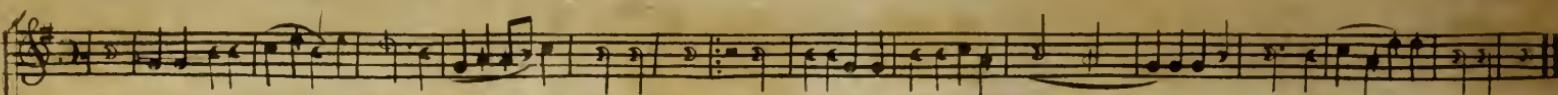
L I L Y . L.M.

Bannister

Jesus' grace & still & still & still they are talking of Jesus' grace.

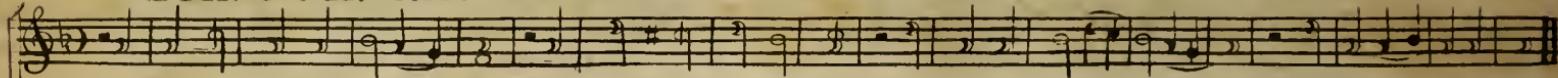
Behold the rose of Sharon here. The lily which the

vallies bear. Behold the tree of life that gives Refreshing fruit and healing leaves Refreshing, &c.



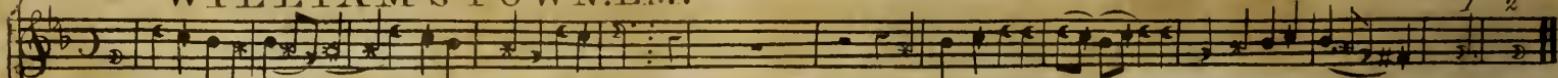
Thyward the raging winds controll, And rule the boisterous deep, Thou makest the sleeping billows roll The rolling billows sleep, The &c.

BANGOR. C.M.



What shall I render to my God. For all his kindness shown. My feet shall visit thine above. My songs address thy throne.

WILLIAMSTOWN.L.M.



Are not thy. l.c.?

Show pity Lord O Lord forgive. Let a repenting rebel live,

Are not thy mercies large & free. May not a sinner trust in thee.

Are not thy.

BROOKFIELD. L.M.

43

Shall the vile race of flesh and blood contend with their crea tor god. Shall mortal worms presume to be more holy wise or just than he.

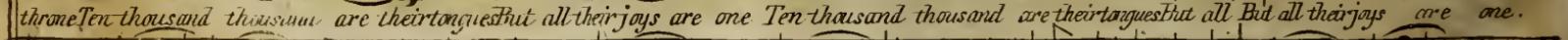
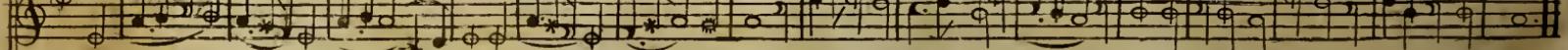
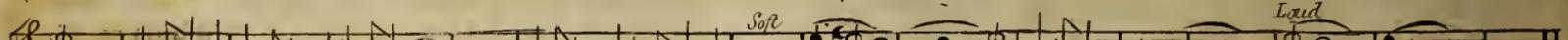
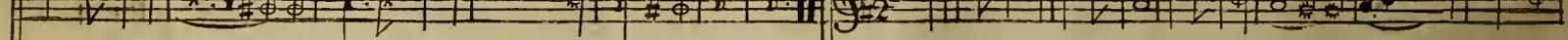
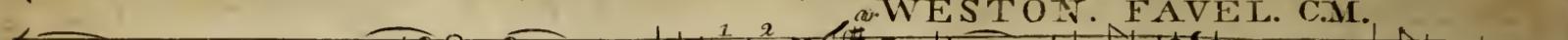
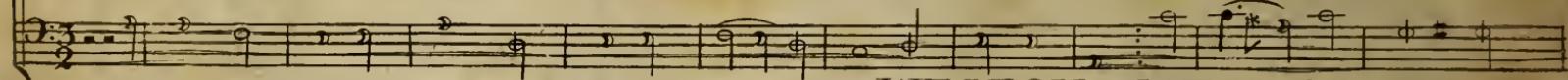
CROWLE. C.M.

Why did the nations joyn to slay. The Lord's anointed son. Why did they cast his laws away. And tread his gospel down.

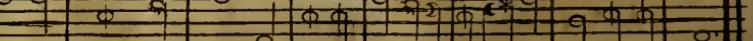
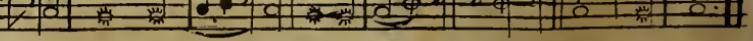
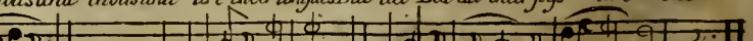
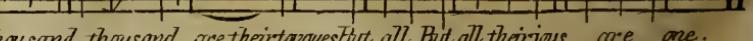
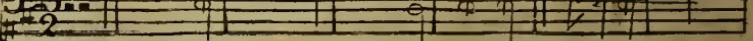
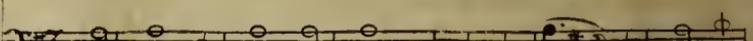
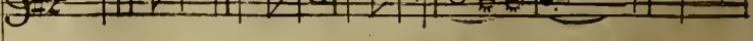
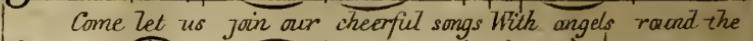
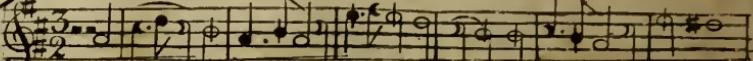
SUFFIELD.

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

Air. KINGS BRIDGE. L.M.

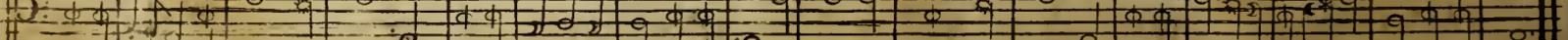
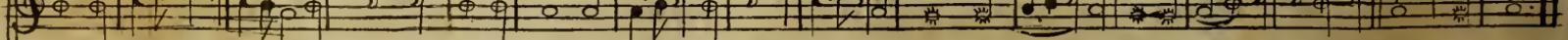
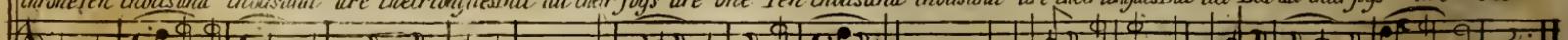
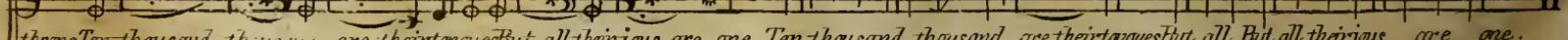


a. WESTON. FAVEL. C.M.



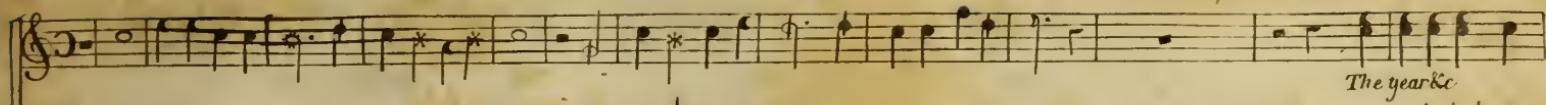
Soft

Loud



LENNOX. as 148th

Edson 45



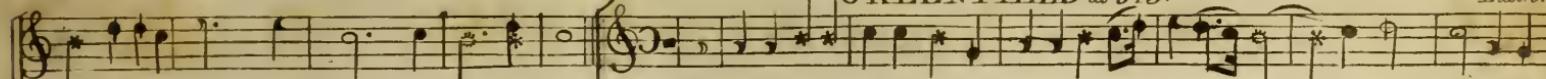
Blow ye the trumpet blow. The gladly solemn sound Let all the nations know. To earth's remotest bounds.

The year of jubilee is come the

The year &c. 513th

Edson.

GREENFIELD as 513th



year of jubilee is come return ye ransom'd sinners home.

God is our refuge in distress. A present help when dangers press. In him undaunted



we'll confide.

Tho' earth were from her center lost & maintain'd in the ocean ^{lost} torn piecemeal by the roaring tide I'm &c.

Tho' earth &c.

Ah lovely appearance of death. No sight upon earth is so fair. Not all the gay pageants that breathe Can with a dead body compare.

FYATT.

Mourning souls dry your tears. Banish all your guilty fears. See your guilt and curse remove. Cancell'd by redeeming love.

DAUPHIN. S.M.

Welcome. *dec.*

Welcome sweet day of rest That saw the Lord arise. Welcome to this reviving breast. Welcome to this reviving breast and these rejoicing eyes,

Welcome. dec. *Welcome.*

SUTTON. C.M.

Goff. 47
2

I sink

Sure me God the swelling floods break in upon my soul. I sink and sorrows o'er my head like mighty water roll. Like &c.

I sink. &c.

ANGELS HYMN. LM.

I come loud sinners let us sing. Loud thanks to our brighty king. For we our voices high should raise. When our sorrows rock we praise.

CHRISTMAS. 7.

Hark the herald angels sing. Glory to the new born king. Peace on earth and mercy mild. God and sinners reconciled.

48

air.

ASHLEY. C.M.

Salvation O the joyful sound tis pleasure to our ears A sov'reign balm for evry wound. A Cordial

for our fears. Glory honor praise&power. Be unto the lamb forever. Jesus Christ is our redeemer. Halleluia. ||: ||: Praise the lord.

HAYNER. S.M.

Behold what wondrous grace. The father has bestowed. On sinners of a mortal race. To call them sons of God.

FALCON STREET. S.M.

Air.

Smith. 49

Come sound his praise abroad. And hymns of glory sing. Je...ho...vah is the sov'reign God. The uni...versal

Soft. Loud. Soft. Loud.

king Praise ye the Lord Halleluiah praise ye the Lord. Halleluiah // // // Praise ye the Lord.

air. LUDLOW. C.M.

Lord if thine eyes survey our faults. And justice grows severe. Thy dreadful wrath exceeds our thoughts. And burns beyond our fears.

DYING CHRISTIAN.

50 Air.

vital spark of heavenly flame. Quit o quit this mortal frame Trembling hoping lingering flying. - Oh the pain the bliss of dying. Cease fond natur
 cease thy strife and let me languish into life. Hark they whisper angels say they whisper angels say
 Hark Hark they whisper angels say Sister spirit come away. Sister spirit come away. What is
 angels say.

The musical score consists of three staves of handwritten notation on a single page. The top staff uses a bass clef, the middle staff a soprano clef, and the bottom staff an alto clef. The key signature varies between F major (one sharp) and B-flat major (two flats). The time signature changes frequently, including measures in common time, 2/4, and 3/4. The vocal line is accompanied by a piano-like instrument indicated by a treble clef and a bass clef. The lyrics are integrated into the musical lines, with specific dynamics like 'Soft' and 'Loud' and performance instructions like 'Hark' placed above certain notes. The handwriting is cursive and expressive, typical of early printed music notation.

*Loud.**Soft.*

this absorbs me quite. steals my senses, stuns my sight. drowns my spirit, draws my breath, tell me my soul can this be death.

*Loud**Slow**Soft**Increase*

tell me my soul can this be death. The world recedes It dis... appears. Heav'n opers on my eyes my ears with sounds sera...phic ring.

Lively.

Lend lend your wings I'm out Ifly O grave where is thy victory O grave where is thy victory. O death where is thy sting. Oh grave where is thy victory O death where is thy sting.

Lend lend your wings I mount I fly. O grave where is thy victory thy victory. O grave where is thy victory thy victory. O death where is thy sting. O death where is thy sting lend lend your wings I mount I fly. O grave where is thy Victory thy victory. O death. O death. where is thy sting.

Air.

MANSFIELD. SM.

Thy name abrightly Lord. Shall sound thro distant ^{lands.} Great is thy grace and sure thy word. Thy truth for ever stands. Great is &c.

DENMARK.

Air.

D' Madan. 53

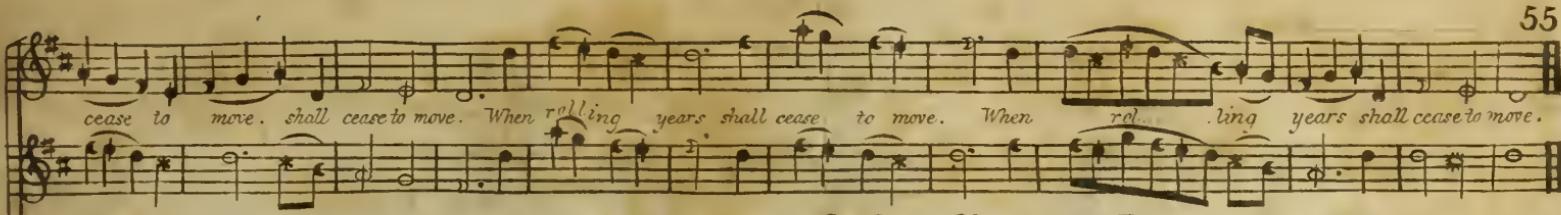
Before Jehovah's awful throne ye nations bow with sacred joy Knew that the Lord is God alone He can cre-

- ate and he destroy He can create and he destroy His sovereign power without our aid made us of clay and smit us

men & when like wandering sheep we strayed he brought us to his fold again he brought us to his fold again Well crowd thy gates with

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano, page 54. The music is in common time, with a key signature of one sharp. The vocal parts are written in soprano, alto, and bass clef. The piano part is at the bottom, featuring bass and treble staves. The score includes dynamic markings "Soft" and "Loud". The lyrics are as follows:

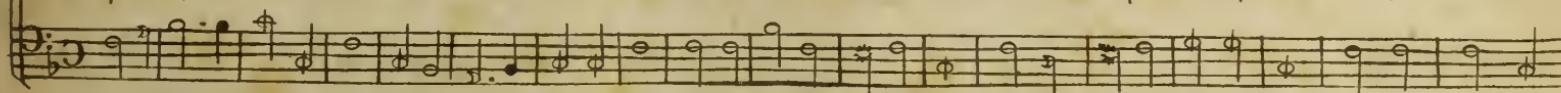
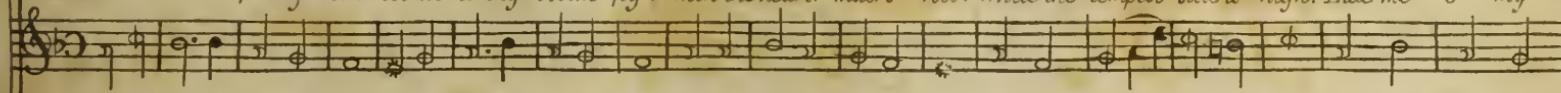
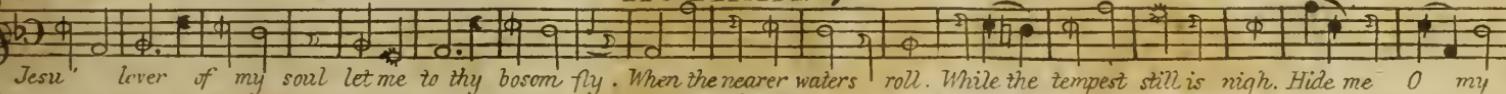
thank ful songs High as the heavins our voi ces raise And earth& earth with her ten thousand thousand tongues shall
fill thy courts with sounding praise Shall fill thy courts with sounding praise Shall fill Shall fill thy courts with sounding praise. Wide Wide as the
world is thy command Vast as eternity. e-ternity thy love Firm as a rock thy truth must stand When rolling years shall



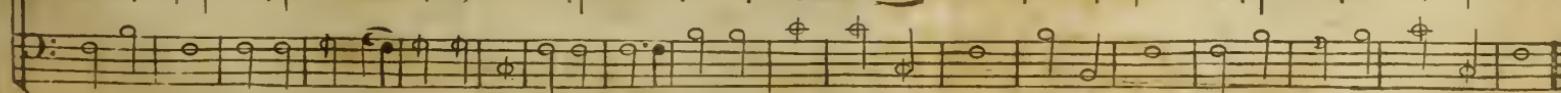
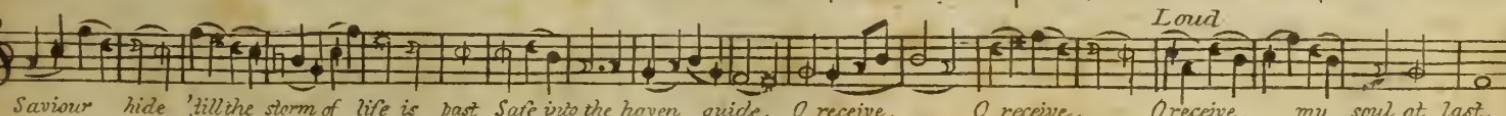
Air

HOTHAM. 7.^s

Dr. Madan



Loud



56

Air.

KEDRON. ALL

W.E.Miller

Thou sweet gliding Kedron by thy silver stream our Saviour at midnight when Cynthia's pale beam shone

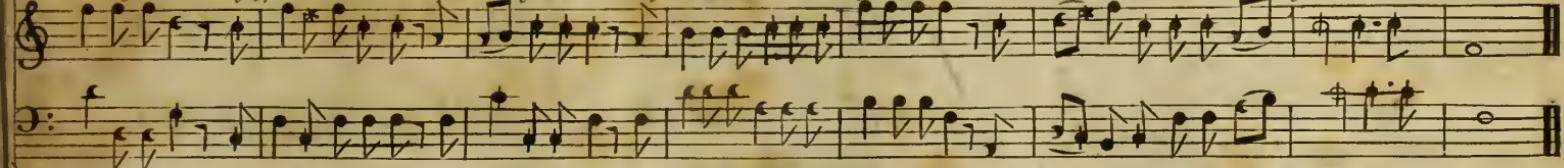
Solo.

brighten the waters would frequently stray and lose in thy murmur and lose in thy murmur the toils of the day the

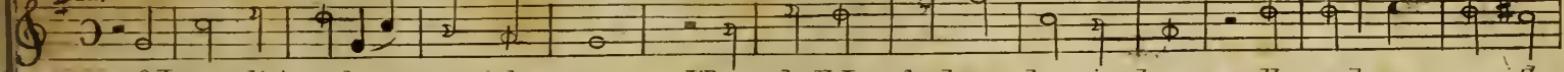
Chorus lively.

toils of the day the toils of the day come saints & adore him come bow at his feet o give him the glory the praise that is meet let joyful harum manas

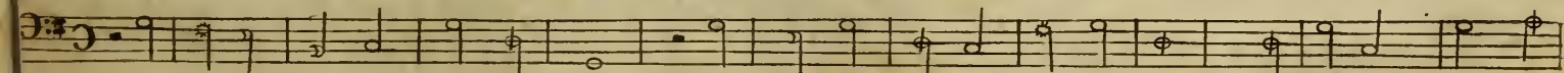
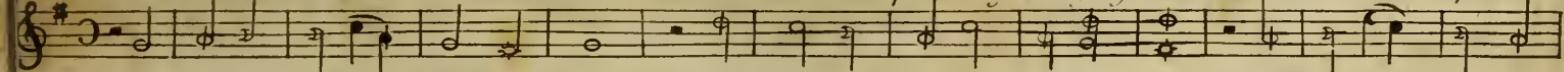
-ceasing arise let joyful hosannas unceasing arise and join the full chorus that gladdens the skies and join the full chorus that gladdens the skies



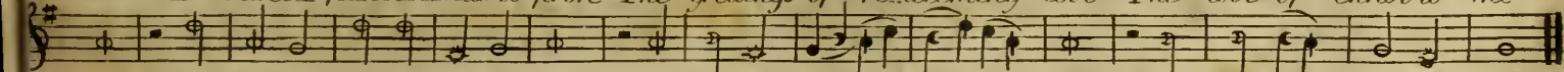
Air. NOTTINGHAM. 8.86.



O Love divine how sweet thou art When shall I find my longing heart all taken up with



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



58 (ii)

AVON.

C.W. Bannister.

At anchor laid remote from home. Toiling I cry sweet Spirit come. Toiling I cry sweet Spirit come. Celestial
breezes no longer stay. But swell my Sails, And speed my way. But swell my sails and Speed my way. Fair would I
mount Fair would I glow. Fair would I mount Fair would I glow And loose my cable And loose my cable from be-

love. But I can only spread my sail. Thou thou must breathe th' auspicious gale. But I can only

spread my sail Thou thou must breathe th' auspicious gale. Thou thou must breathe. Thou thou must breathe th' auspicious gale.

Soft

Loud

FEVERSHAM. 7's

air.

Now begin the heavenly theme. Sing aloud &c. Ye who Jesus's kindness prove Triumph in redeeming love. Triumph &c.

Sing aloud in Jesus's name.

My time O ye daughters of Zion did run most sweetly and softly when Christ was my sun most sweetly and

Loud.

softly when Christ was my sun Thro' darknes I fearles could walk by his light his rays more my comfort His shield was my

Soft.

Loud.

might Thro' darkness I fearles could walk by his light his rays more my comfort His shield was my might

Air.

HARMONY

Jackson.

61

What equal honors shall we bring to thee O Lord God the Lamb When all the notes that angels sing are far inferior to thy name When

The musical score consists of four staves of music. The top staff is in G major, 2/4 time, with an 'Air.' key signature. The second staff is in G major, 2/4 time. The third staff is in G major, 2/4 time. The bottom staff is in G major, 2/4 time. The music features various note heads, stems, and rests, with some notes having ties or slurs.

Chorus.

Duet slow.

Worthy is he that once was slain The prince of peace that groan'd & dy'd That groan'd & dy'd

all the notes that angels sing are far inferior to thy name

The musical score consists of four staves of music. The top staff is in G major, 2/4 time. The second staff is in G major, 2/4 time. The third staff is in G major, 2/4 time. The bottom staff is in G major, 2/4 time. The music features various note heads, stems, and rests, with some notes having ties or slurs.

Worthy to rise and live and reign at his Almighty fathers side blessings &c. blessings forever on the lamb blessings for ever on the lamb bles: for ever on the lamb blessings &c.

Slow. Lively.

bless: &c. bles: for ever on the lamb Who bore the curse for wretched man let

angels sound his sacred name & evry creature say amen let angels sound his sacred name and evry creature evry creature say amen amen amen amen amen let angels sound his sacred

Air. HARTS. 7^s.

name & evry creature say amen amen
children of the heavenly king as we journey sweetly sing sing our Saviors worthy praise glorious in his works & nays

64

Air.

SHEFFIELD

Breillat.

Sinner o why so thoughtless grown why in such dreadful haste to die Daring to leap to worlds unknown heedless against thy God to fly

Will thou despise eternal fate Urged on by Sins fan tas tic dreams Madly attempt thy infernal gate and force thy passage to the

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, with a key signature of one sharp. The vocal parts are written on treble, alto, and bass staves respectively. The piano part is at the bottom, indicated by a double bass clef. The score consists of six systems of music. The lyrics are written below the vocal parts. The first system ends with a double bar line. The second system begins with a repeat sign. The third system ends with a double bar line. The fourth system begins with a repeat sign. The fifth system ends with a double bar line. The sixth system begins with a repeat sign. The score is written in black ink on aged paper.

flames stay stay stay sinner stay stay sinners on the gospel plains behold behold the God of love manifold the glories of his dying

Slow.

pains for ever telling yet untold for ever for ever telling ever willing yet untold for ever telling ever telling yet un... told

66 Air . SUPPLICATION.

7.6.7.6.7.8.7.6.

Breitkopf.

Lamb of God whose blest ing' love we thus recall to mind send the answer from above And let us mercy find think on us who look to the and

And bid us go in peace

ev'y strugling soul release O remember Calvary O remember Calvary And bid us go in peace

EXALTATION.

Breillat.

67

Exaltèd high at Gods right hand nearer the throne than cherubs stand with Glory crownd in white array

Wond... ring... Soul says who are they who are they my wond... ring Soul says who are they

68 Duet Soft.

These are the saints behov'd of God Wash'd are their robes in Jesu's blood more spotless than the purest

white more spotless than the purest white they shine in un...cre...a...led light They shine in un...cre...a...led light

Chorus lively.

A .. men A .. men. A .. men I men A men

give him glory and again repeat his praise repeat his praise and say amen

A men A men Amen

men

A men A men A men

They give him glory they give him glory and again repeat his praise repeat his praise and say a men

A handwritten musical score for a hymn titled "LOVE' DIVINE. 8.7.". The score consists of two staves of music with lyrics underneath. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The second staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The lyrics are written in a cursive hand below the notes. The first section of lyrics reads: "Love divine all love excelling joy of Heavn to earth came down fix in us thy humble dwelling all thy faithful mercies are". The second section of lyrics reads: "Jesus thou art all compassion pure unbounded love thou art visit us with thy salvation enter every trembling". The music features various note values including eighth and sixteenth notes, and rests. The handwriting is somewhat faded and appears to be from an old manuscript.

PREPARATION.

Breiffat.

71

Prepare prepare to meet thy God Nor trifle with a Saviours blood nor trifle with a Saviours blood Attend the voice immortal souls tis
Soft.
 tis Death tis judgment calls tis time tis Death tis judgment calls Jesus our spirits waiting stand whear thy great au-

-gust command assist us Lord to watch and pray and realize that solemn day and realize that solemn day

Brisk.

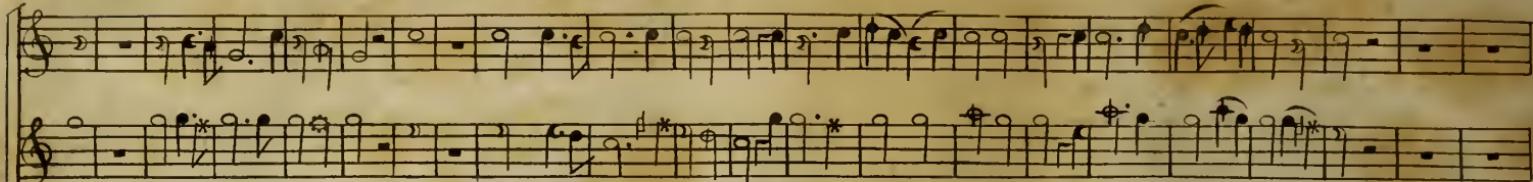
Give us a faith that works by love to bear our souls to thee a... love thy heavenly graces all impart to

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of six staves of music. The vocal parts are in common time, while the piano part is in 2/4 time. The vocal parts are written in soprano, alto, and bass clef. The piano part is written in bass clef. The music includes various note heads, stems, and rests. The lyrics are written below the vocal parts. The first two staves begin with a forte dynamic. The third staff begins with a piano dynamic. The fourth staff begins with a forte dynamic. The fifth staff begins with a piano dynamic. The sixth staff begins with a forte dynamic.

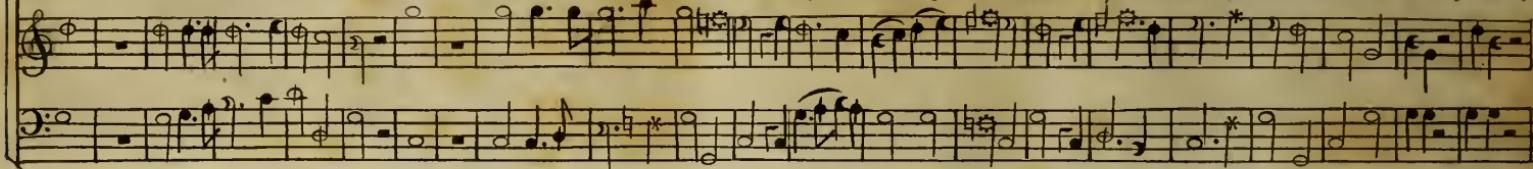
Loud.

cleanse and purify the heart. Adorn us with thy spotless robe and bring us to thy blest abode where all thy

Saints in glory shine cloathed in a righteous ness divine where all thy saints in glory shine cloath'd in a righteousness divine



There shall we see our Saviour God There shall we see our Saviour God And spread redeeming love abroad and spread redeeming love abroad while listening listening



listening angels while listening listening listening angels round the throne while listening angels round the throne shall join to make thy won... ders known shall join to make thy

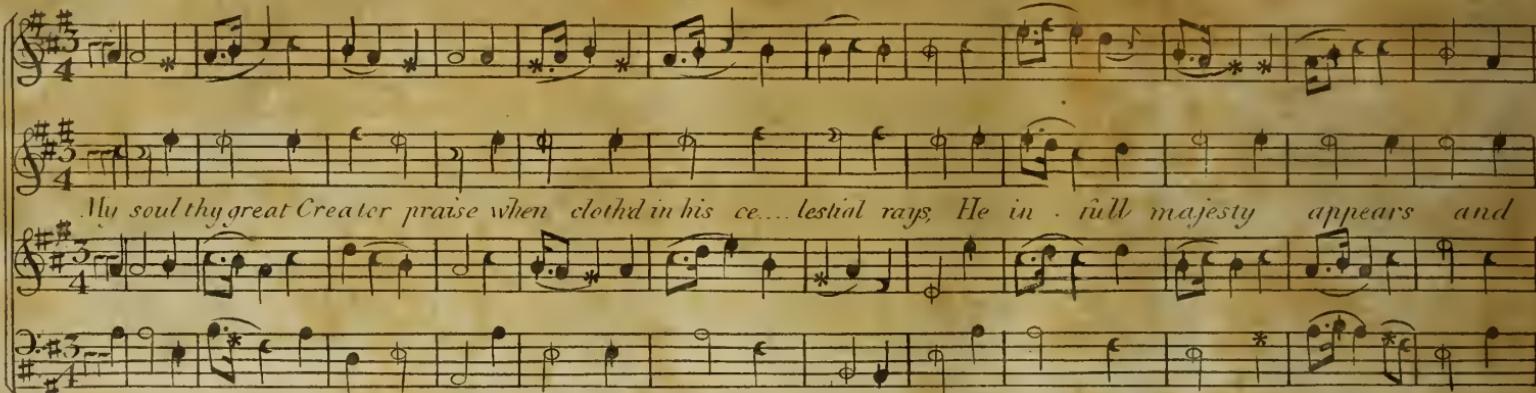


Won ders won ders thy Wonders thy wonders shall join to make thy won ders known

Won ders thy won ders thy won ders thy won ders ZION. S. M.

Far as thy name is known the world declares thy praise thy saints O Lord before thy throne their songs of honor raise

BROOMS GROVE. Ps. 104 or L.M without the Chorus.



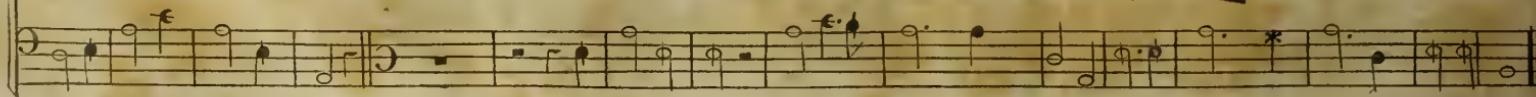
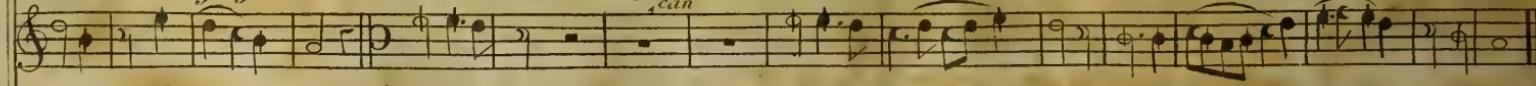
My soul thy great Creator praise when clothed in his celestial rays He in full majesty appears and



Chorus.



like a robe his glory wears Great is the Lord what tongue ^{can} frame Great is the Lord what tongue can frame an equal honour to his name



Air

BREWER. L.M.

77

Handwritten musical score for 'BREWER. L.M.' featuring three staves of music. The lyrics are written below the first staff:

Next to the power of tried supreme be our lasting honors gain his sons from hell we bid his name he calls our wondrous object to hear'n

PORTUGAL. S.M.

Air

Handwritten musical score for 'PORTUGAL. S.M.' featuring three staves of music. The lyrics are written below the first staff:

My God permit my tongue this day to call thee name & let my earthly woes prevail to taste their loss

Air.

Our shepherd alone The Lord let us bless who reigns on thine the prince of our peace who evermore saves us by shedding his blood. All
 hail holy Jesus // Our Lord and our God Halle-luja // //

Air.

Lord tis a pleasant thing to stand in gardens planted by thine hand let me within thy courts be seen like a young cedar fresh and green

Av.

HELMESLEY. 8.7.4.

79

Lord dismiss us with thy blessing Fill our hearts with joy and peace O refresh us //: Travelling through this wilderness
 2nd time Let us each thy lone professing Triumph in redeeming grace.

Air

JORDAN. 8.7.4.

Sust.

Loud.

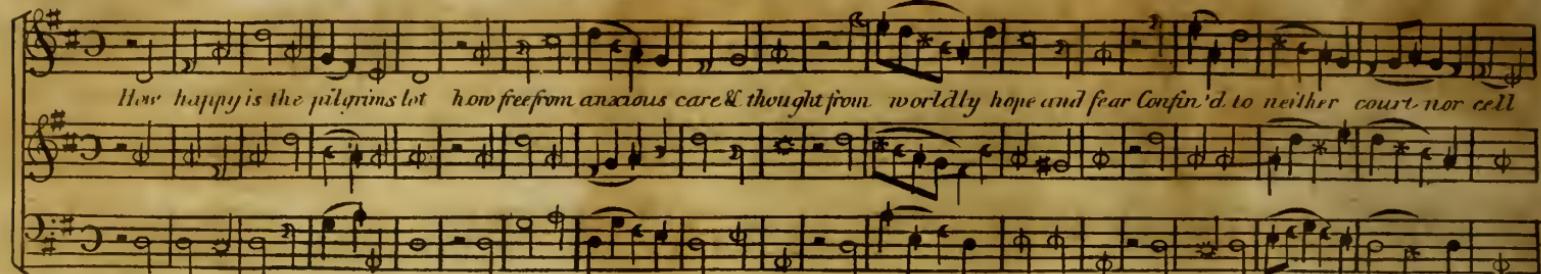
Day of judgment day of wonders Mark the trumpet awful sound How the summons //: Will the sinners heart confound

2nd Louder than a thousand thunders shakes the vast creation round

Air

MARINERS. 8.7.

Saviour canst thou love a traitor canst thou love a child of wrath can a hell deserving creature Be the purchase of thy dear



Soft. *Loud.*

His soul disdaineth on earth to dwell he only sojourns here.

Air. PELHAM. S.M. Double. Giordina.

My soul repeat his praise whose mercies are so great whose anger is so

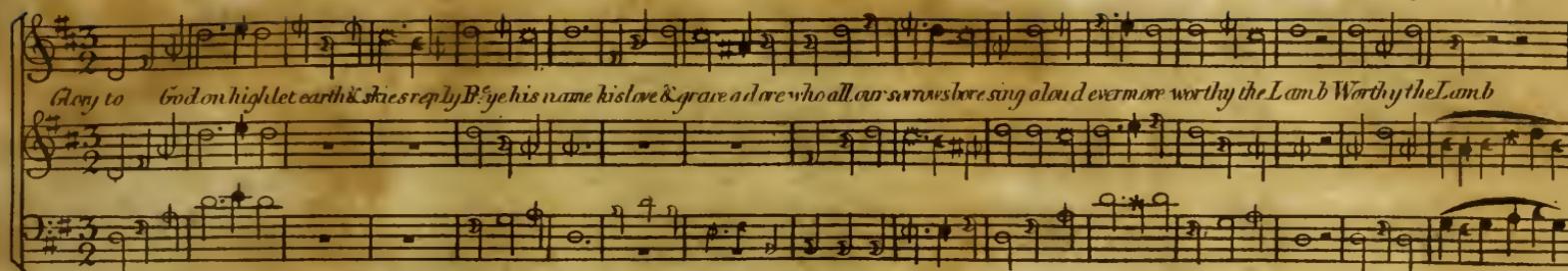
Loud.

slow to rise so ready to abate high as the Heavens are rais'd above the ground we tread so far the riches of his grace our highest thoughts exceed our k's.

Air. Cheerful. soft.

loud. BERMONDSEY. 6.4.

Milgrove. 81



Air LOCK. 8.

Music score for Air LOCK. 8. The score consists of two staves of music. The top staff is in common time (indicated by 'C') and the bottom staff is in 2/4 time (indicated by '2'). The music is written in G major (indicated by a 'G' with a sharp). The lyrics are: "Worthy the Lamb Sing aloud evermore Worthy the Lamb". The music features various note values including eighth and sixteenth notes, and rests. The lyrics continue from the previous air.

Music score for Air LOCK. 8. The score consists of two staves of music. The top staff is in common time (indicated by 'C') and the bottom staff is in 2/4 time (indicated by '2'). The music is written in G major (indicated by a 'G' with a sharp). The lyrics are: "This God is the God we adore our faithful unchangeable friend whose love is as great as his power neither knows measure nor end Tis Jesus the first and the last whose spirit shall guide us safe home well prepared for all that is past & trust him for all that is to come". The music features various note values including eighth and sixteenth notes, and rests.

PINE GROVE. Ps. 50th or LM. with the dotted slurs to the first double bar: C.Woodward.

The God of Glory sends his summons forth callsthe south nations & causesthe north from east to west his sovereign orders spread through distant lands & regions

g

of the dead. The trumpet sound shall tremble; / Hearer rejoices / Lift up your heads ye sinners with cheerful voices

EVERTON. 6. 4.

Air.

Come thou almighty king help us thy name to sing help us to praise father all glorious or all victorious come and reign over us ancient of days

Repeat this strain to new 50th or 6 lines 10^s or 4 lines 10^s without repeating.

LAMBETH.

8^s. Double.

Mall grone. 83

Air

Thou shepherd of Isr'el divine The joy of the contrite in heart for closer communion they pine still still to re-side where thou art the pasture oh when shall we find where all who their shepherd obey are safe in thy bosom reclined are screen'd from the heat of the day.

Soft.

Loud..

CAREYS . 8^s six lines.

Air

1st Dear friend of friendless sinners hear and magnify thy grace divine A worm by thyself and sin oppress that pants to reach the promis'd rest
2nd Pardon a worm that would draw near that would his heart to thee resign

ARABIA.

Bannister.

Soft and distinct.

*book up to thy blest abode
That face to face I may behold my Saviour & my God. That face to face &c.*

My saviour & my God

Air. Cheesipil.

STEPNEY. SM.

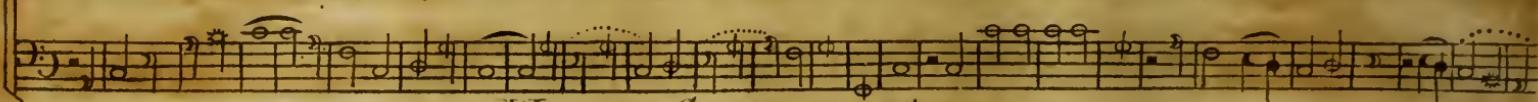
Hark! hark! how the watchmen cry attend the trumpets sound stand to your arms the foe is nigh the powers of hell surround

the day of battle is at hand or forth to glorious war or forth to glorious war

The day of battlers at hand of bATTLE is at hand go forth go

The day of battle is at hand the day of battle is at hand go forth go forth iustious war go

LEONI. G. 8.4 with dotted slurs 6.6.8. as Ps. 95.

Air. WILLOW GROVE. as 14. 8.th Sept. Loud.

the sacred name for ever blessed.

Join all the glorious names of wisdom love & power That ever mortals knew That angels



ever here all are too mean to speak his worth too mean to set my Saviour forth all are too mean to speak his worth to mean &c.



AMSTERDAM. J. 6.

87

Aur.

Rise my soul & stretch thy wings thy better portion to see. Else from transitory things low red heaven thy native place sun & moon & stars decay Time shall soon this earth re move

dir. MARWICH. 5. 6.

Milgrove

Rise my soul haste away to seats prepar'd above All ye that pass by to Jesus draw nigh To you is it nothing that Jesus should die O ransom &

Soft.

Loud.

peculiar surely he is come see Come see if there ever was sorrow like his Come see we

Come see Come see

PROSPERITY. 8. 4.

Air.

Hark! how the gospel trumpet sounds th' world the echo bounds and Jesus by redeeming blood is bringing sinners back to God & guides them safely

Air.

AGNES. 6^d

by his sword to endless day
Ye simple souls that stray Far from the path of peace that unrequited way To life and happiness How

long will ye your folly love and through the downward trail chafe the wisdom from above and mock the sons of God and mock &c.

CHATHAM. 8.8.6.

Air.

89

O love divine how sweet thou art when shall I find my longing heart all taken up with thee I thirst I faint and die to prove the greatness of re-

Air SNOWFIELDS. 8.8.6.

deeming love The love of Christ come The love &c.

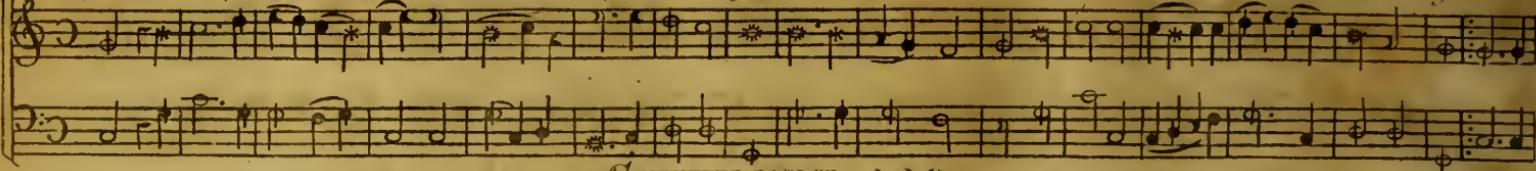
Thee Jesu thee the sinners friend I follow on to apprehend Renew the

glorious strife Divinely Confident and bold with faith's strong arm on thee lay hold Thee my thee my eternal life

CALVARY. 8.7.4

Slow & soft.

Hark the voice of Love and mercy sounds aloud from Calvary see it rends the rocks asunder shakes the earth & veils the sky It is



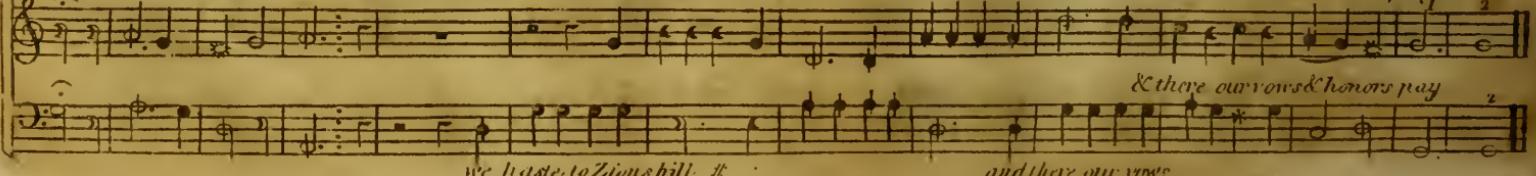
Repetition air SOUTHWARK. 6.6.8.

finished it is finished Hear the dying Saviour sing



How pleasant & blest

Sing yes with a cheerful zeal we hasten to Zion's hill we hasten to Zion's hill we hasten to Zion's hill and there our voices & honors pay



& there our voices & honors pay

we hasten to Zion's hill

and there our voices

FIFTHS. J.^s 6 times.

Air.

91

Rock of ages shelter me let me hide myself in thee Let the water and the blood From thy wounded side which floweth of sin the double ure cleanse me

Air. MAUDSTONE. J.^s Double.

Milgrave

from its guilt and power

Now begin the heavenly theme Sing aloud in Jesus's name ye who Jesus's kindness prove Triumph in Re-

Soft.

Repeat loud

deeming love ye slaves too long have been willing slaves of death and sin Now from bliss no longer rose step and taste redeeming love

92 Air.

CLARKES. J. 6.8.

Musical score for 'Jesus let thy pitying eye' in G major, 2/4 time. The score consists of three staves of music with lyrics underneath. The first two staves begin with a treble clef, and the third staff begins with a bass clef. The lyrics are:

Jesus let thy pitying eye call back a wandering sheep False to thee like Peter I would fain like Peter weep
 Let me be by grace restord On me be all its freeness shewn Turn and look upon me Lord and break my heart of stone

Air.

IRENE. 67.

Musical score for 'Thou Jesu art our king' in G major, common time. The score consists of three staves of music with lyrics underneath. The first two staves begin with a treble clef, and the third staff begins with a bass clef. The lyrics are:

Thou Jesu art our king thy causeless praise we sing praise shall our glad tongues employ praise overflow our grateful souls While we vital breath enjoy While eternal ages roll

HORSLEY L.M.

Soft.

Tucker 93

The heavins declare thy glory Lord In every star thy goodness shines but when eareyes behold thy word We read thy name in fairer

day

Loud

SPALDWICK. S.M.

We read thy name in fairer

lines We read thy name in fairer lines

Defend me Lord from shame defend me Lord from shame for still I trust in thee as just and

We

Defend me Lord from shame for still I trust in thee I

Defend me Lord from shame for still I

righteous is thy name

from dangers set me free from dangers set me free from danger danger set me free

from dangers set me free from

from

From dangers set me free

free

BAMPTON. L.M.

Descend from heath immortal dove stoop down take us on thy wings And mount & bear us far above The reach of these inferior things

The reach &c.

Air ITALY. 8.7. The reach of these inferior things

things the &c. The voice of my beloved sounds while o'er the mountain top he bounds he flies exulting o'er the

The hills And all my soul with transport fills Gaily doth he chide my stay Rise my soul and come a way rise &c.

WEST STREET. 6. C. 9.

Air

95

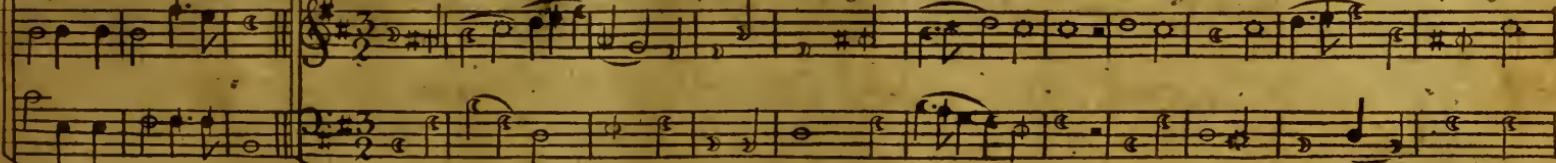
Come away to the skies my beloved arise & rejoice in the day thou wast born on this festival day come exulting away & with singing to Sion return & with



Air. SPRINGFIELD. 7. 6.

singing &c.

Jesus drinks the bitter cup the winepress treads alone tears the graves and mountains rise by.



his expiring groan Lo the powers of death he shakes Nature in convulsion lies Earths profoundest centre quakes the great Redeemer dies



ANTHEM. From Revelations Chap. 11th

I heard a great voice from heaven Write from henceforth #: Blessed are the dead who die in the Lord Yea saith the spirit for they rest for they
saying unto me #: #:

rest for they rest for they rest from their labours from their labours from their labours of their walk which do follow follow follow which do follow follow follow them which do follow them

A.R.

*Sure there's a righteous God who rewards & punishes in vain
Thought men of pride may boast aloud, And men of grace complain,
And men And men of grace complain*

BUNKER-HILL.

*Why should immortals tremble at the sight of death & destruction in the field of battle.
Where blood & carnage
sounding in death groans
So did the grand incision.*

KNARESBORO. CM.

Sop.

great is the Lord his works of might Demand our noblest songs Demand our noblest songs Let his assembled saints u

Loud.

Let

. nite

Their harmony of tongues Let his assembled saints unite Their &c.

1 2

his assembled saints unite

VARSAW. 10^s

Darkness dispel the humble mourner cheer

Cause every soul to choose the better part

In boundless mercy gracious Lord appear

Vain thoughts remove melt down this flinty heart.

*Air.**HOSANNA CM*

Bannister

99

*Hosanna to our conq'ring king The prince of darkness sties hist'ry is rush headlong down to hell Like lightning from the**Duet trebles soft.**sides there bound in chains the lions roar And fight the rescu'd sheep But heavy bars confine their power and malice to the degi**Air.**ELIM CM*

Grigg.

Begin my tongue some heavenly theme and speak some boundless thing the mighty works or mightier name of our eternal king

100

Air.

SURREY. 10. 5. 11.

of heavenly birth tho' wandering on earth This is not our place This is not our place but strangu're pilgrims but strangu're pilgrims ourselves we confess

*Air.*WALWORTH. 10.²

Wainwright.

The Lord the sovereign sends his summons forth

From east to west the sovereign orders spread

Nowhere dull

Calls the south nations & awakes the north.

Thro' distant worlds & regions of the dead

HAVING. 8. 6. 6.

His vengeance sleeps no more b'till the day

Praise be to the Father given Christ he gave us to save Now the heirs of heaven

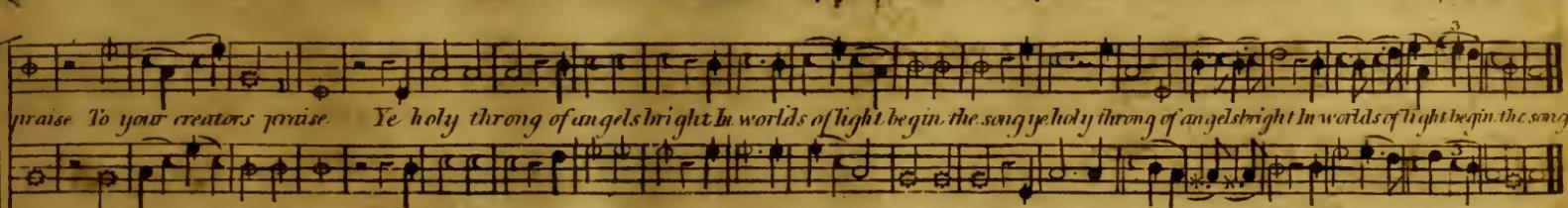
Atheists mock his long delay

PORTSMOUTH as 148th

Handel. 101

lin:

Ye tribes of Adam join with heart & earth & seas and offer notes divine and offer notes divine to your creators



Air

BLOCKLEY. 5.5.11.

Madam'

O tell me no more of this worlds vain ston: The time for such trifles The time for such trifles with me now is o'er with me now is o'er



EASTER ODE.

Soft.

From heaven the loud the angelic song began It shoothe skies and rearckastamish'd man. By manrechold, it shall mount again Whilst fragrant

Loud

odorz Whilst fragrant odorz fill fill the blissful plain Worthy the Lamb of boundles sway in earth or heauin the Lord of all ye prives rules power O

Whilst fragrant odorz.

Whilst slow.

They klow before his foot stood fill The deed was done the lamb was slain the groaning earth the burthen bore He rose he lives he lives to regn no time shall shake his endless pow'r He

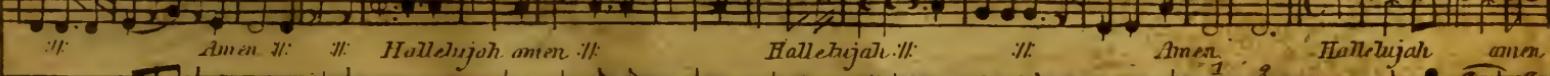
rose he lives he lives to reign no time shall shake his endless pow'r higher still higher swell the strain creation's voice then to prolong the lamb shall ever ever reign let Hallelujahs



rown the song Hallelujah Amen Amen Hallelujah Amen Hallelujah *ff* *ff* *ff*



Halle lujah amen amen Hallelujah amen Slow



Amen *ff* *ff* Hallelujah amen *ff* Hallelujah *ff* *ff* Amen Hallelujah amen



unison

Cheerful.

ANTHEM. Psalm 2^{1st}

Williams.

Lift up your heads O ye gates ye gates and be ye lift up ye everlasting doors and the king of Glory of

Lift up your heads O ye gates & be ye lift up ye and the king of

Lift up your heads O ye gates and be ye lift up ye And the king of glory and the king of

Glory shall come in & the king of Glory shall come in shall come in & the king of glory shall come in

and the king of glory shall come in &

the king of Glory shall come in & Who is the king of glory

it is the Lord strong & mighty mighty in battle & trial

it is the Lord strong & mighty mighty in battle & trial of the sword. Solo Moderate.

it is the Lord strong & mighty & trial of the sword. The earth is the Lord's & all that therein

For he hath founded it upon the seas and purpos-

The compass of the world and all that dwell therin

ed it upon the floods Halleluia // A-men // A-men Amen

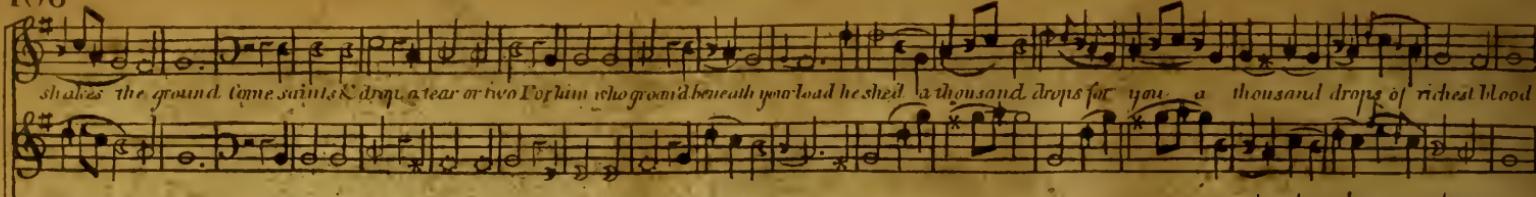
Halleluia // // // // men Amen

Air:

E. ISTER.

Madan.

He dies the friend of sinners dies Lo Salem's daughters weep around A solemn darkness veils the skies A sudden trembling

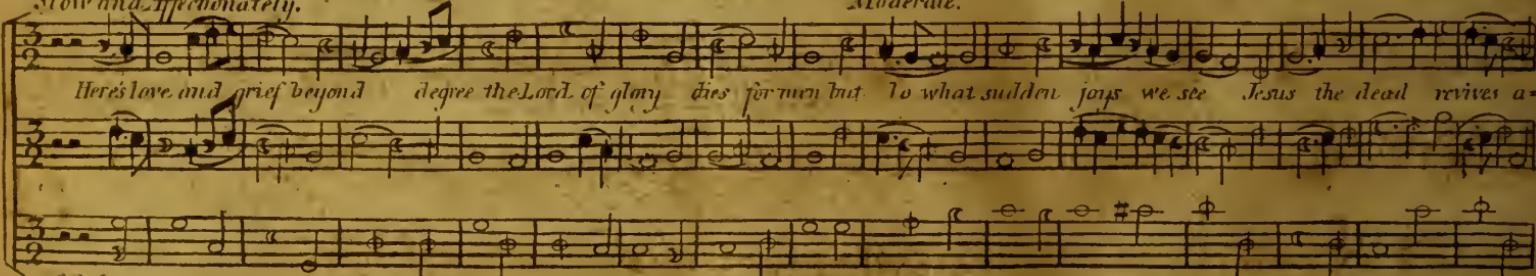


shakes the ground. Come saints & drop a tear or two For him who groan'd beneath your load he shed a thousand drops for you a thousand drops of richest blood



Slow and affectionately.

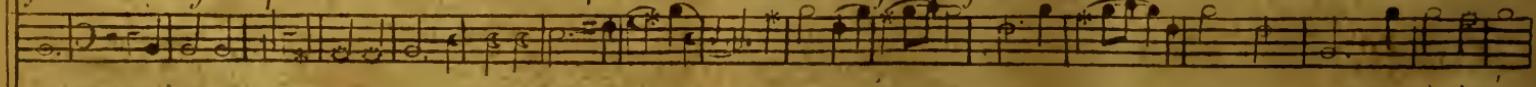
Moderate.



Lively.



gain The rising God forsakes the tomb In vain the tomb forbids his rise cherubic legions guard him home & shout him welcome to the skies



Sopr.

Repeat loud.

107

Break off your braes ye saints and tell how high our great deliverer reigns Sing how he spoild the hosts of Hell and led the monster death in chains Sing

live for ever wondrous king born to rule and strong to save them ask the monster wheres thy song & where's thy victory boaring grave & where's thy victory boaring grave

MADRID. II. 8.

In songs of sublime adoration and praise ye pilgrims for Sion who press break forth & extol the great ancient of days his rich & distinguishing grace

DENBIGH. LM Double.

Soft.

Madan

From all that dwell below the skies let the tre... ators praise arise Let the Redemers name be sung thro'

full

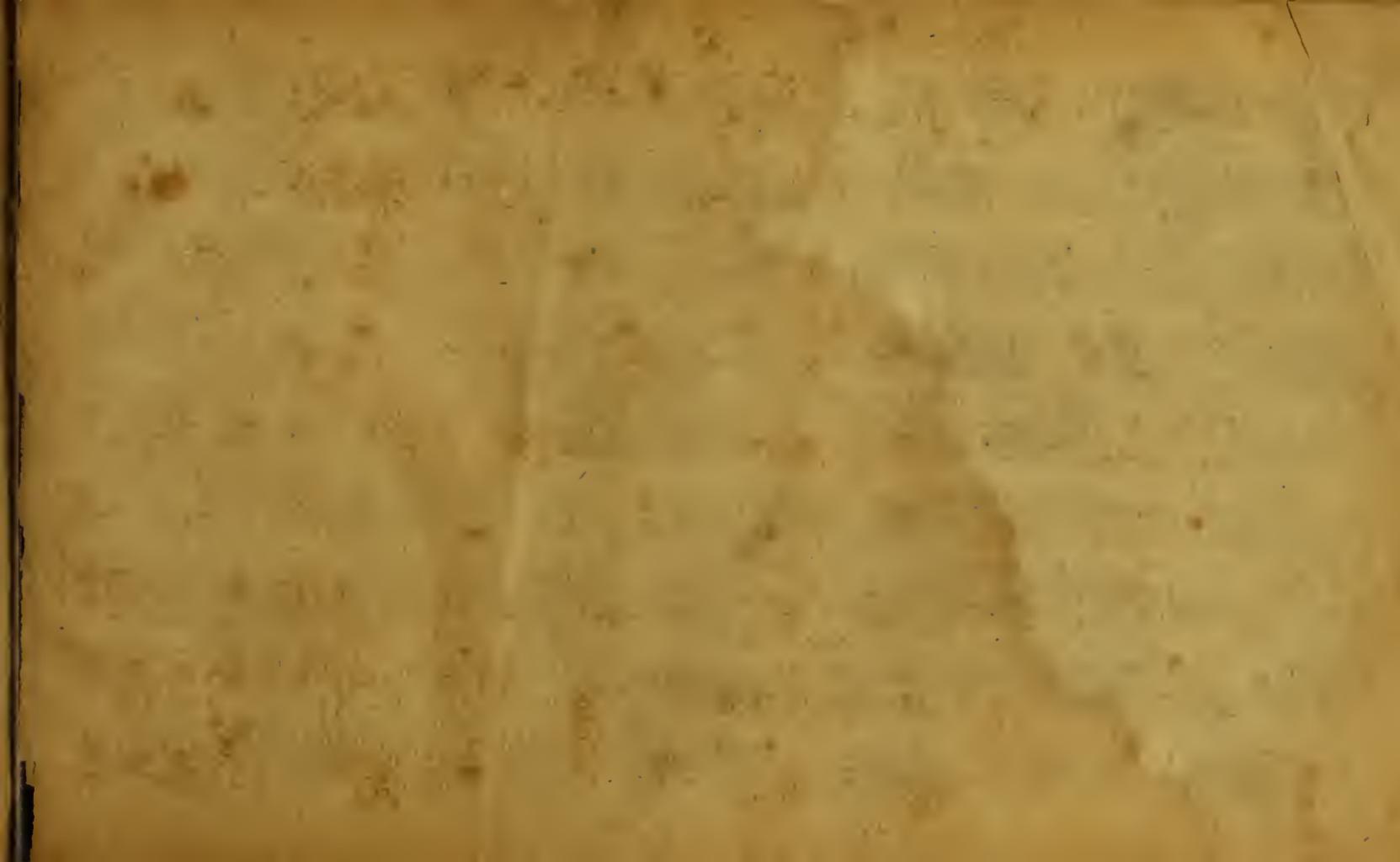
ev'ry land by ev'ry tongue Eternal are thy mercies Lord Eternal truth attends thy word thy praise shall sound from

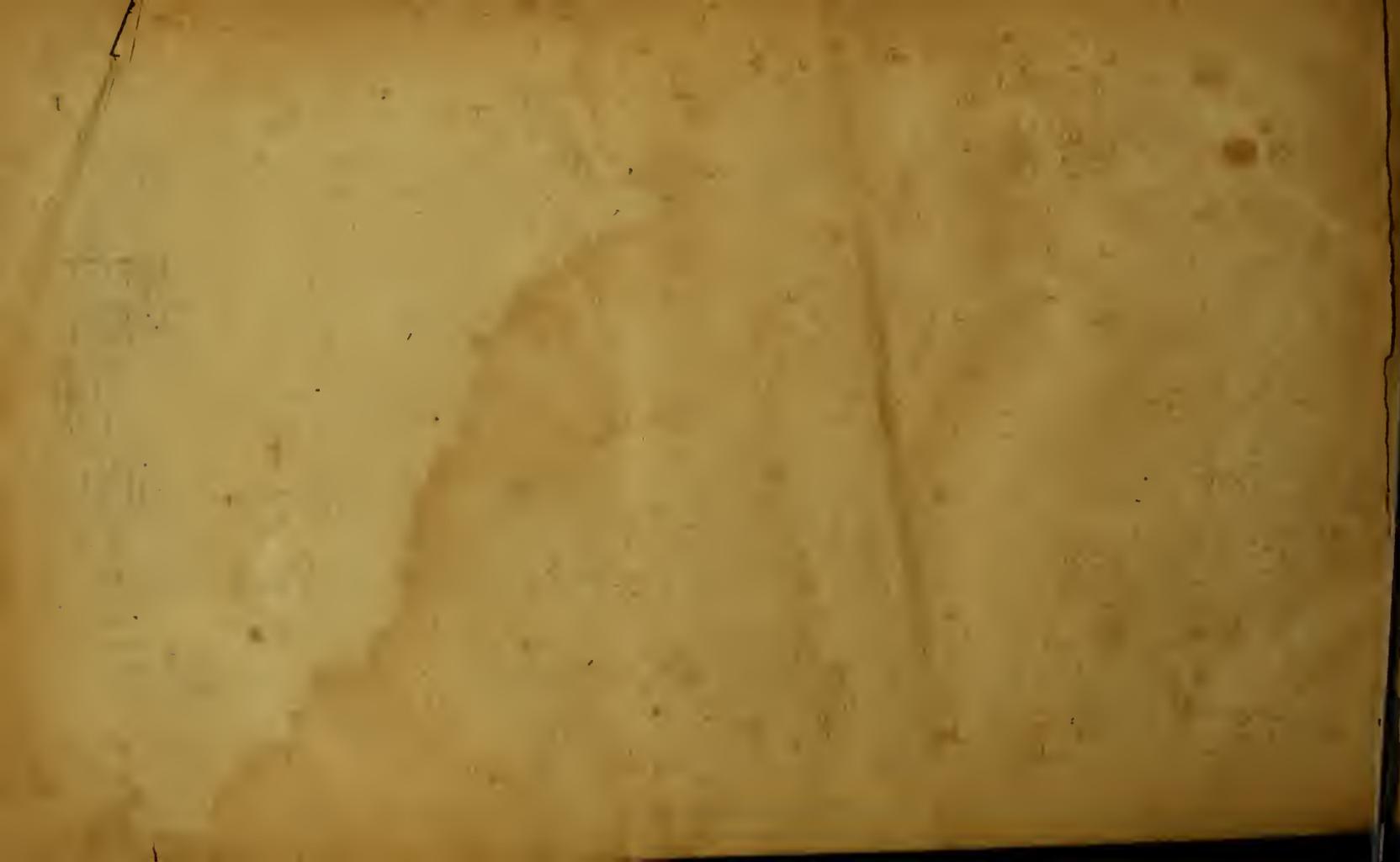
Soft

every

by very soft loud soft loud cheerful

shore to shore till suns shall rise and set no more till suns &c till suns &c





the ship only

¶ 1.





