

W.Pickering's Book.

March 30

1799.

111

THE
ART OF SINGING;
IN THREE PARTS: VIZ.

- 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.

PART II.

CHESHIRE; CONNECTICUT:
PRINTED AND SOLD BY WILLIAM LAW, M,DCC,XCIV.

10 v. 10 Feb 116 to Brown Coll.
F. W. L. & Sons' Litho.
1875 Sept. 24, 1875. M447.58

Published according to the Laws

of the
UNITED STATES.

UNITED STATES.

THE
CHRISTIAN HARMONY;

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.



BY ANDREW LAW, A. M.



IN TWO VOLUMES.



VOL. I.

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

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.

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

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

The rules will be mostly contained in the first part of the Art of Singing, or the Musical Primer ; and indeed the prime object of the Primer will be, to furnish and assist singing schools and all learners during the first stages of their improvement. Hence the tunes that are introduced into the Primer, are principally of a kind, the most simple, plain and easy : calculated, not to entertain the skilful performer, who is delighted with nothing short of refined and delicate airs, but to take the bewildered learner and conduct him forward along a smooth and gradual ascent towards the summit of improvement. As soon however as learners have paid sufficient attention to the rules and tunes in the Primer, and are in want of other music, they may find a supply in the 1 vol. of the Christian Harmony. Indeed it is a part of the original plan, that such volume should be expressly calculated for use next after the Musical Primer : for it is the Christian Harmony in 2 vols. that is to compose the second part of the Art of Singing.

The first volume is already complete. The music, which it contains, forms a considerable variety, not of long pieces, but of short tunes : not of nice and complicated performance, but in general, rather plain, and in very few instances, difficult to be learnt. To a large proportion of music of this description, 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'l, 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, commenements, 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, *Burkley*, may be sung as a long metre, by repeating the tune in the two last lines of every second verse.

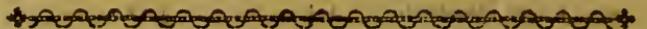
Carolina may also be sung as a long metre by repeating the three last lines of the tune in the two last lines of every second verse.

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

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Cheerful. Air.

Africa.

9

Let every creature join

Ye heavenly hosts the song begin

To praise th' eternal God

And found his name a-

Thou sun with golden beams,

Ye starry lights ye twinkling flames,

broad.

And moon with paler rays,

S hine to your Makers praise.

B

10 Moderate. *Air.*

Saybrook.

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

Moderate. *Air.*

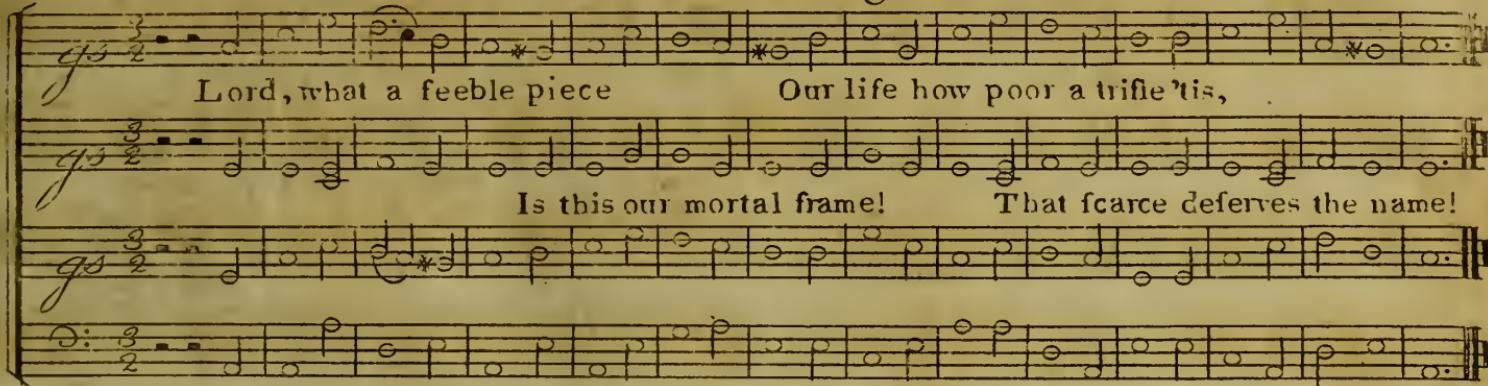
Essex.

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

Cheerful.

Little Marlborough.

11



gs 3/2

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

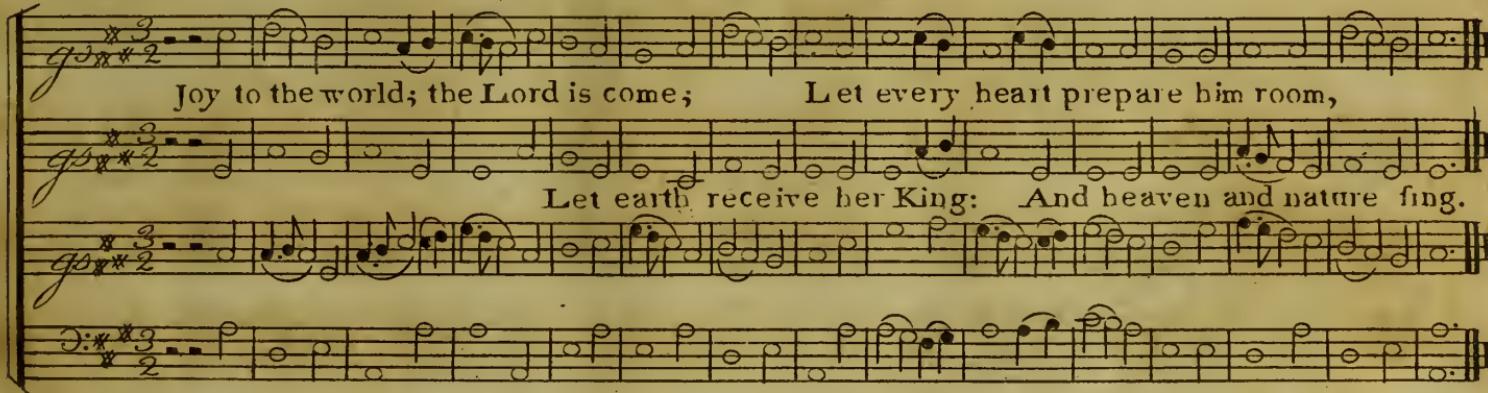
gs 3/2

gs 3/2

C: 3/2

Cheerful.

St. Martin's.



gs * 3/2

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

gs * 3/2

gs * 3/2

C: * 3/2

12 Cheerful.

Goshen. Oct 25th

Handwritten musical score for "Goshen" in common time. The score consists of three staves, each with a key signature of one sharp (F#). The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. The lyrics are as follows:

I lift my soul to God,
Let not my foes that seek my blood
My trust is in his name;
Still triumph in my shame.
Still triumph

Cheerful.

Union.

Handwritten musical score for "Union" in common time. The score consists of three staves, each with a key signature of one sharp (F#). The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. The lyrics are as follows:

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

Cheerful.

Plymouth.

13

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

Moderate.

Putney.

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

14 Slow.

Groton.

Musical score for "Groton" hymn. The score consists of three staves of music. The first two staves are in common time (indicated by a 'C') and the third staff is in 2/4 time (indicated by a '2'). The vocal parts are written in soprano and alto clefs. The lyrics are:

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

Cheerful.

Mear.

Musical score for "Mear" hymn. The score consists of three staves of music. The first two staves are in common time (indicated by a 'C') and the third staff is in 2/4 time (indicated by a '2'). The vocal parts are written in soprano and alto clefs. The lyrics are:

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.

Cheerful.

Hanover.

By Mr. Handell. 15

Three staves of musical notation in common time (indicated by 'C') and G major (indicated by 'G'). The lyrics are:

O praise ye the Lord, prepare your glad voice,
His praise in the great assembly to sing.

Three staves of musical notation in common time (indicated by 'C') and G major (indicated by 'G'). The lyrics are:

In our great Creator let Israel rejoice;
And children of Zion be glad in their King.

Slow. Air.

Haddam.

Three staves of musical notation in common time (indicated by 'C') and G major (indicated by 'G'). The lyrics are:

When overwhelm'd with grief, Helpless and far from all relief
My heart within me dies: To heaven I lift mine eyes.

16 Cheerful.

Wells.

When Israel, freed from Pharaoh's hand,
Lest the proud tyrant and his land,
The tribes with cheerful homage own
Old 100. Their king, and Judah was his throne:
Slow.
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.

Moderate.

19th

By Mr Lyon.

17

My Saviour and my King, Thy lips with blessings overflow,

Thy beauties are divine; And every grace is thine;

and ev-ery

Now make thy glory known, gird on And rise in majesty to spread the con

Gird on thy dreadful sword, The conquest of thy word,

C

Burton.

The King of saints, how fair his face,
He comes with blessings from above,
Adornd with majesty and grace!
And wins the nations

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

Cheerful. Air.

Dunstan.

soft.

19

Jesus shall reign where-e'er the sun
Does his successive journeys run: His kingdom
Till moons shall wax and wane no more,

loud.

stretch from shore to shore, Till moons

20 Cheerful. Air.

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

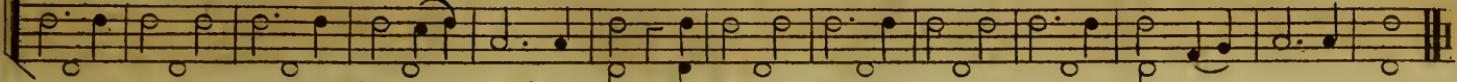


And sung surprising grace,

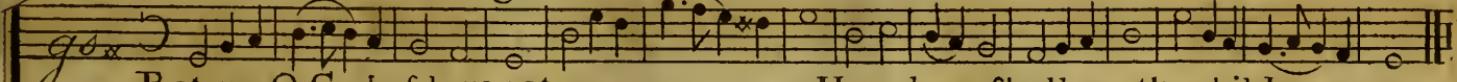
out in unknown strains my tongue



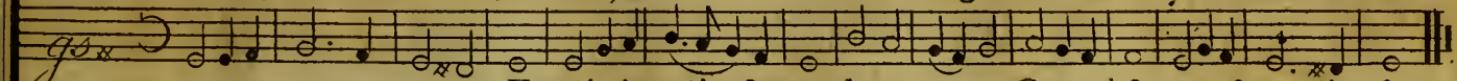
Moderate. *Air: Georgia.*



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,

:S:
guard me with a watchful eye;
And all my midnight hours de-fend.
My noon-day walks he shall attend,
:S:
- 1 2 -

Cheerful. Air.

Southbury.

23

Your Lord and King adore; And triumph ev-er-
Rejoice, the Lord is King! Mortals, give thanks, and sing,
more. Rejoice, again I say rejoice,
List up your hearts, lift up your voice, rejoice, again I say rejoice!

more. Rejoice, again I say rejoice,
List up your hearts, lift up your voice, rejoice, again I say rejoice!

24 Cheerful. Air.

Palmis.

Soprano (S): *gs* 2

Alto (A): *ge* 2

Bass (B): *go* 2

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

Soprano (S): *D* 2

Alto (A): *g* 2

Bass (B): *c* 2

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

finite lengths beyond the bounds

Cheerful.

Chefshire.

25

A handwritten musical score for 'Chefshire' featuring four staves of music with corresponding lyrics in English. The music is in common time and includes various note heads, stems, and rests. The lyrics describe a scene of悲哀 (sadness) in ancient times, mentioning Zion, the Euphrates river, harps, willow trees, and silent strings.

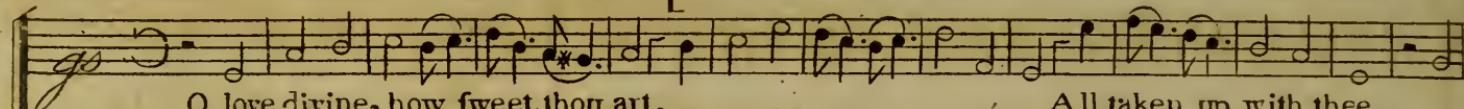
And Zion was and Zion was
When we our weary'd limbs to rest, We wept, with doleful thoughts oppress,
And Zion was
Sat down by proud Euphrates stream, And Zion
And Zion was and Zion was and
Our harps, that when with joy we sung, On willow-trees, that wither'd there.
our mournful theme. With silent strings neglected hang
Were wont their tuneful parts to bare,

D

26 Moderate.

Air.

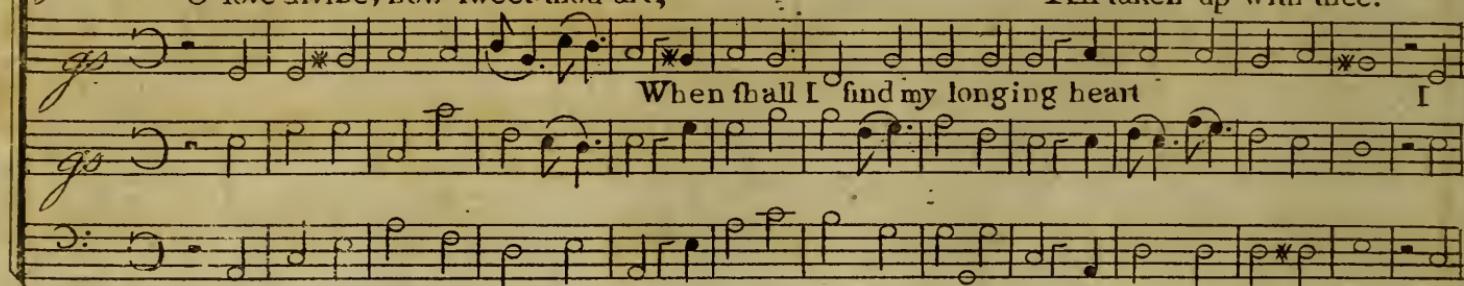
Chapel.



O love divine, how sweet thou art,

All taken up with thee.

When shall I find my longing heart



The greatness of redeeming love,

thirst, I faint, and die to prove

The love of Christ to me,

The love of Christ to me.



Moderate. *Air.*

Newbern.

27

Musical score for 'Newbern' Air, first system. The music consists of four staves of handwritten musical notation. The lyrics are as follows:

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

Musical score for 'Newbern' Air, second system. The music consists of four staves of handwritten musical notation. The lyrics are as follows:

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.

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics for this section are:

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

The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The lyrics for this section are:

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

The musical score consists of four staves of music in common time, treble clef, and G major. The lyrics are written in a cursive script below the notes. The first staff begins with a melodic line: "Short from the cradle to the grave: Who". The second staff continues with "Think mighty God on feeble man; Who can". The third staff begins with "How few his hours! how short his span! Who can". The fourth staff concludes with "Who can secure his vital breath". The fifth staff begins with "can who can Against the bold demands of death". The sixth staff continues with "who can with skill". The seventh staff begins with "who can With skill to fly, or power to save?". The eighth staff concludes with "who can".

Short from the cradle to the grave: Who

Think mighty God on feeble man; Who can

How few his hours! how short his span! Who can

Who can secure his vital breath

can who can Against the bold demands of death

who can with skill

who can With skill to fly, or power to save?

who can

30 Slow.

Sharon.

Thy promises are true,
Thy saints with holy fear
Thy grace is ever new,
Shall in thy courts appear,
There fix'd thy church shall ne'er remove; And sing thine everlasting love

Moderate.

Elenborough.

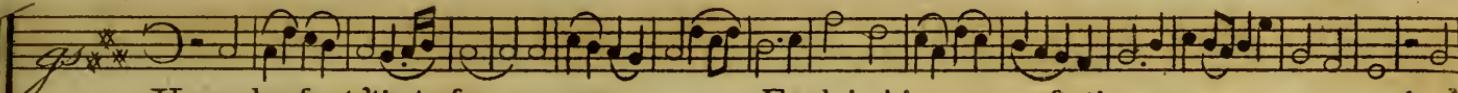
How vain are all things here below! Each pleasure hath its poison too, And every sweet a snare,
How false, and yet how fair! each pleasure and every

Moderate.

133.^d

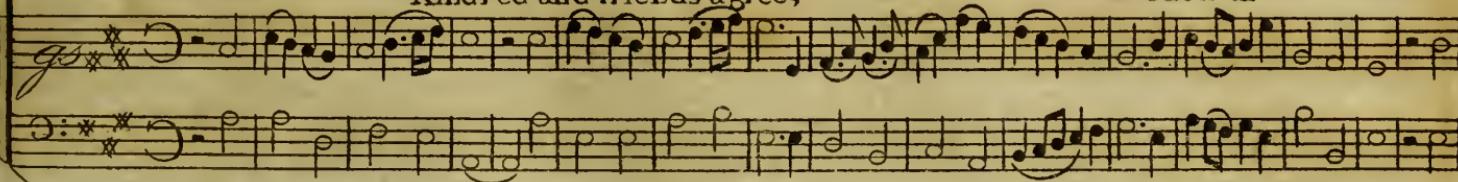
By Mr. Olmsted.

31



How pleasant 'tis to see Each in his proper station move, And

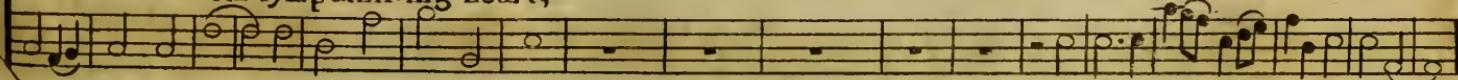
Kindred and friends agree, each in



each fulfill his part and each with In all the cares,

and each and each in all the cares of life and love.

With sympathis-ing heart,



32 Cheerful.

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

The musical score consists of two staves of music. The top staff uses a soprano C-clef, common time, and a key signature of one sharp. The bottom staff uses a bass F-clef, common time, and a key signature of one sharp. The music features various note values including eighth and sixteenth notes, with several grace notes indicated by 'g' and a sharp sign. The lyrics are integrated into the musical lines, with some words appearing above the staff and others below. The vocal parts are separated by vertical bar lines.

Cheerful.

84th

By T. Olmsted.

33

Lord of the worlds above,

The dwellings

How pleasant and how fair

The dwellings of thy love

Thine earthly temples are;

To thine abode,

My heart aspires

To thine abode,

With warm desires

To see my God.

E

34 Lively. Air.

Enfield.

By S. Chandler.

Before the rosy dawn of day Awake my soft and tuneful Lyre

To thee my God I'll sing Awake each charming string.

Awake and let thy flowing strains While high amidst her silent Orb

Glide thro' the midnight air The silver Moon rolls clear.

Moderate.

50.th

By T. Olmsted.

35

The God of glory sends his summons forth,
Calls the south nations and awakes the north:
From east to west the sovereign

Thro' distant worlds and regions of the dead, the
Thro' distant world's thro' distant The trumpet sounds
orders spread,

trumpet sounds; hell trembles; heaven rejoices;

List up your heads, list up your heads, ye, saints,
with cheerful voices.

Moderate.

63.

By T. Olmsted.

My God, permit my tongue And let my early cries prevail; To taste thy love divine,

This joy, to call thee mine;

And let my

Moderate. Air.

Troy.

By S. Chandler. 37

Sing to the Lord, ye distant lands,

His new discover'd grace demands

Ye tribes of every tongue;

A new and nobler

Say to the nations Jesus reigns

His power the sinking world sustains,

song.

God's own almighty son: And grace surrounds his throne.

38 Moderate. *Air.* Wetherfield. Pf. 136 Dr.W. Set by T. Olmsted.

Give to our God immortal praise;
Wonders of grace to God belong Repeat his
Mercy and truth are all his ways;
Wonders of grace

mercies in your song.
Give to the Lord of lords renown,
wonders of grace

give to His mercies ever shall endure, his mercies

The King of kings with glory crown; his

his

His mercies shall endure

when lords when lords and kings are known no more.

When lords and kings are known no more,

when lords

40 Moderate. *Air.*

Lorrain.

Salvation is forever nigh The souls that fear and trust the Lord;
forever nigh
And grace descending from on high
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.

Lively. Air.

Trinity.

41

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

2. Jesus our Lord, a-rise, Scatter our enemies, And make them fall!

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

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

Father all glorious, O'er all vic-to-ri-ous! Come and reign o 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!

F

Amsterdam.

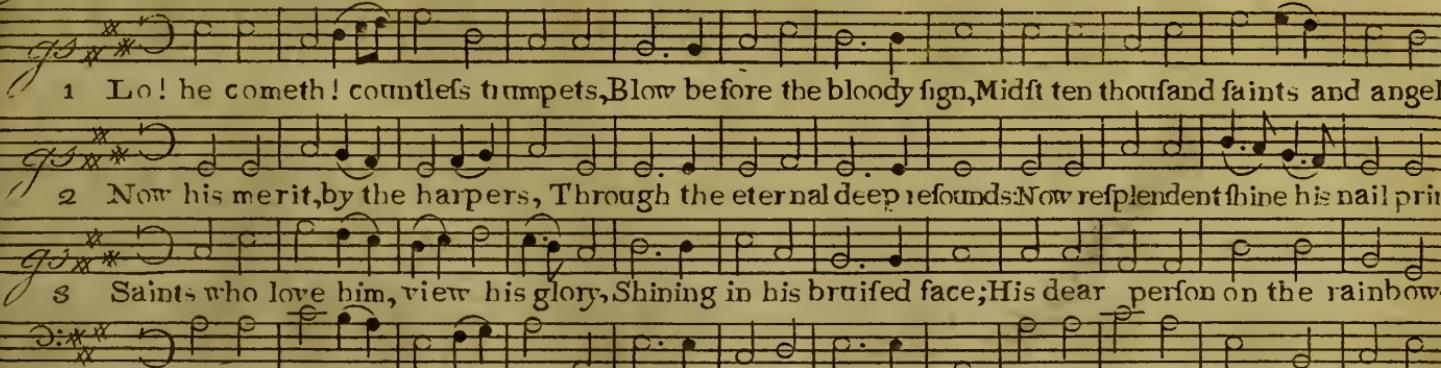
Rise, my soul, and stretch thy wings,
Rise from transitory things,
Thy better portion trace;
Tow'rs heaven thy nativ

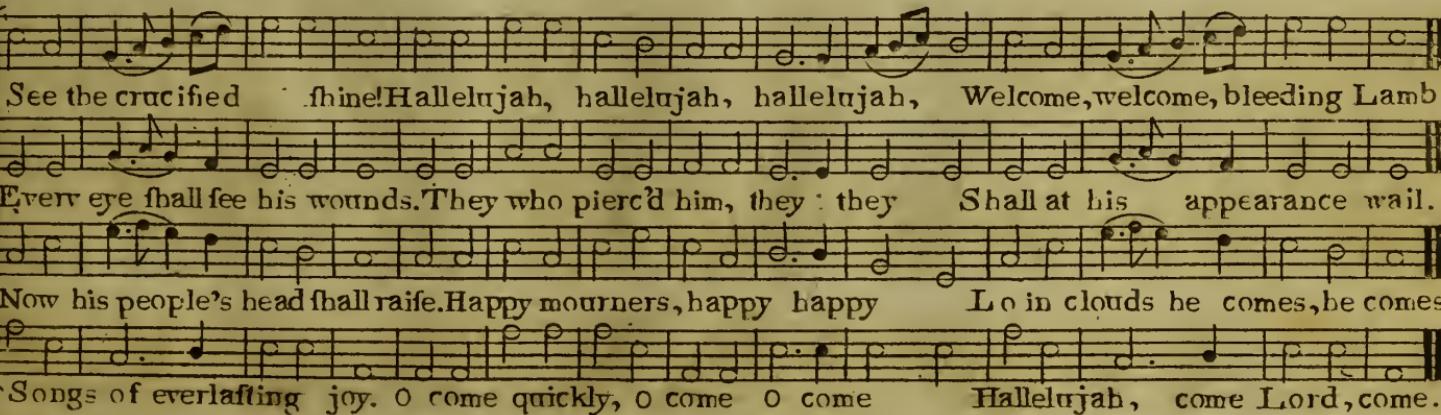
Sun, and moon, and stars decay,
Rise, my soul, and haste away
place: Time shall soon this earth remove; To seats prepar'd above.

Cheerful.

Littleton.

43

- 
- 1 Lo! he cometh! countless trumpets, Blow before the bloody sign, Midst ten thousand saints and angels
- 2 Now his merit, by the harpers, Through the eternal deep resounds Now resplendent 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 Evey evil to destroy; All the nations now shall sing him,



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

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

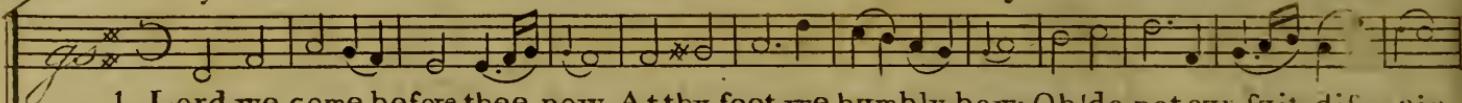
Now his people's head shall raise. Happy mourners, happy happy Lo in clouds he comes, he comes.

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

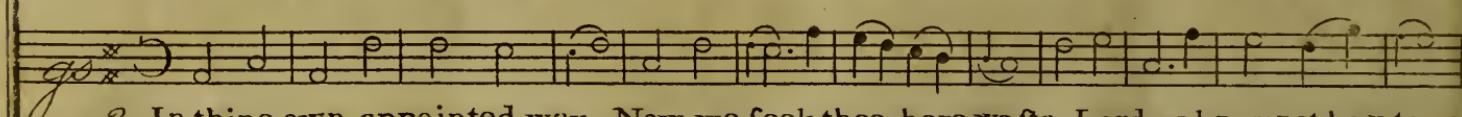
44 Lively. Air.

Falmouth.

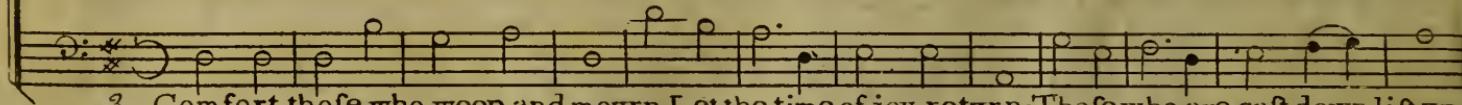
By Mr. Madan.



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

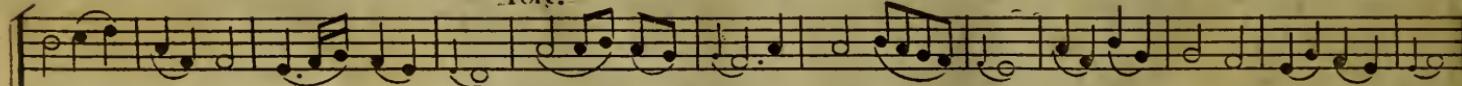


2. In thine own appointed way, Now we seek thee, here we stay, Lord, we know not how to go,

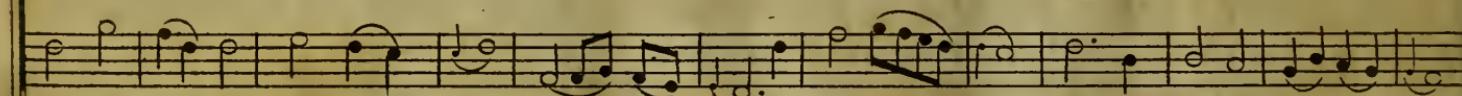


3. Comfort those who weep and mourn, Let the time of joy return; Those who are cast down lift up,

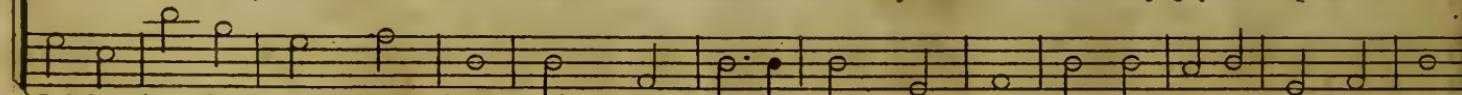
soft.



Shall we seek thee Lord, in vain. Lord, on thee our souls de-pend, In compassion now descend:



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



Make them strong in faith and hope. Grant that all may seek and find Thee a God sincere and kind;

loud.

soft.

loud.

45

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

Let thy spirit now 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 pow'rs, 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;

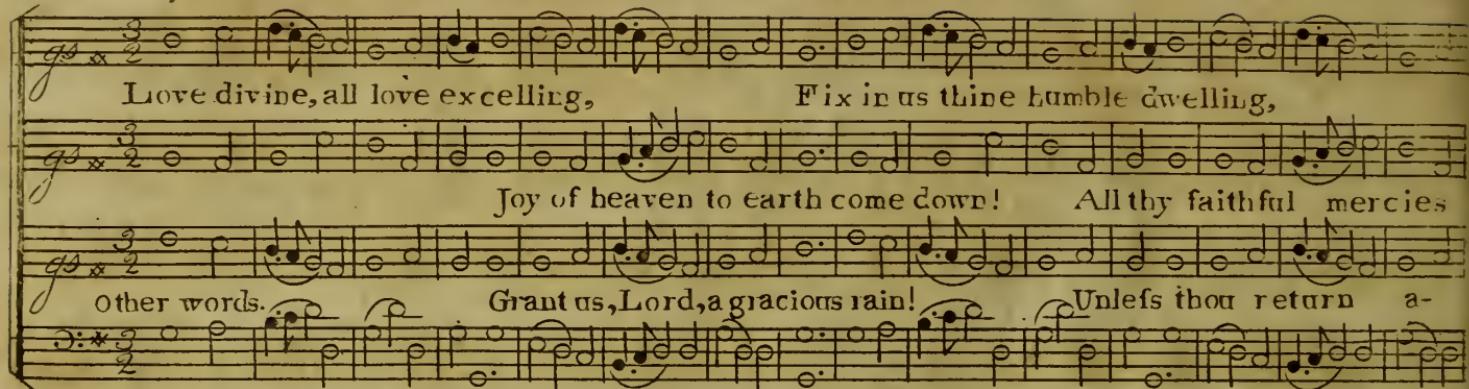
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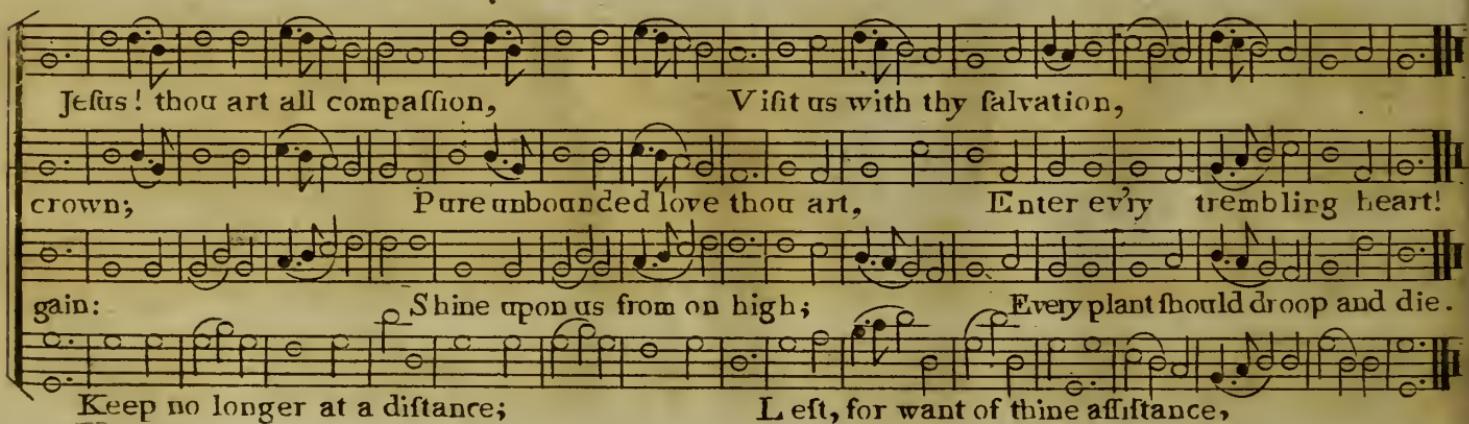
Safe into the haven glide, O receive, O receive, O receive my soul at last!

Till the storm of life is past:

48 Lively. Air.

Stamford.


 Love divine, all love excelling,
 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

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

And hymns of glory sing:

The universal King, the

soft.

loud.

He form'd the deeps unknown; The watery worlds are all his own, and all

He gave the seas their bound; And all the solid ground,

G

Newton.

Immortal light, and joys unknown,
Those glorious seeds shall spring and rise,
Are for the saint in darkness sown: And the bright harvest blefs our

Cheerful.

Rejoice, ye righteous, and record
None but the foul that feels his grace
Can triumph in his holiness.
eyes. The sacred bonous 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.

52 Cheerful. *Air.*

Woodbury.

The musical score consists of three staves of handwritten notation on five-line staff paper. The notation uses various note heads (circles, squares, triangles) and stems, with some notes having vertical dashes through them. The first two staves begin with a dynamic marking 'gs.' followed by a breve rest. The first staff contains lyrics in common time, while the second staff begins with a measure in 6/8 time. The third staff continues the common time. The music is divided into sections by tempo changes indicated above the staves: 'Moderate & soft.' and 'Cheerful & loud.' The lyrics describe salvation, pleasure, and divine grace.

Salvation! Oh, the joyful sound!
A sovereign balm for every wound,

Tis pleasure to our ears;
A cordial

Moderate & soft.
Bury'd in sorrow, and in sin,
for our fears.

Cheerful & loud.
But we arise by grace divine
At hell's dark door we lay;

To see a heavenly day.

Cheerful. *Air.*

Bethlem.

53

Sheet music for 'Bethlem, Air.' featuring two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are: 'Behold the lofty sky' (measures 1-2), 'And all the starry works on high' (measures 3-4), 'Declares its maker God,' (measures 5-6), and 'Proclaim his power abroad.' (measures 7-8). The second staff continues the musical line.

Cheerful.

Mansfield.

Sheet music for 'Mansfield' featuring two staves of music. The first staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The lyrics are: 'Still keep their course the same;' (measures 1-2), 'Divinely teach his name.' (measures 3-4), 'The darkness and the light' (measures 5-6), and 'While night to day and day to night' (measures 7-8). The second staff continues the musical line.

54 Moderate. *Air.*

Middlesex.

Awake, ye saints, to praise your King
Your pious pleasure, while you sing,
Your sweetest passions raise,
Increasing

The musical score consists of four staves of music in common time. The first three staves are in G major, indicated by a 'G' with a sharp sign, and the fourth staff is in C major, indicated by a 'C'. The music features various note values including eighth and sixteenth notes, with some grace notes and rests. The lyrics are placed below each staff.

Great is the Lord; and works unknown
But still his saints are near his throne,
with the praise.
Are his divine employ:
His treasure and his joy

The musical score continues with four staves of music in common time. The first three staves are in G major, and the fourth staff is in C major. The music consists of eighth and sixteenth notes, with some grace notes and rests. The lyrics are placed below each staff.

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 distress !
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.

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

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

The musical score consists of three staves of handwritten notation. The first two staves are in common time (indicated by 'C') and the third staff is in 2/2 time (indicated by '2'). The notation uses various note heads (circles, diamonds, crosses) and stems. The lyrics are written below the notes, corresponding to the musical phrases. The score is written on aged, yellowed paper.

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.

throne his glories dwell,

Fly through the world, O sun, and tell

An awful throne of shining bliss:

How dark thy beams compar'd to his.

60 Moderate. Air. Alexandria.

By Mr. Gillet.

A handwritten musical score for a three-part setting (likely SATB) in common time. The music consists of six staves of five-line staff paper. The first two staves begin with a treble clef, the third with an alto clef, and the fourth with a bass clef. The key signature is A major (no sharps or flats). The tempo is marked as 'Moderate'. The title 'Air. Alexandria.' is written above the first staff, and the composer's name 'By Mr. Gillet.' is to the right of the title. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics includes:

But I will call thy name to mind,
When I have found
My spirit sinks within me, Lord,
And times of past distress record,

The second section continues:

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

The final section concludes with:

(spread;

water spouts drown all my joys,

And rising waves roll o'er my head.

When

And rising waves roll o'er my head,

Yet will the Lord command

(his love,

:S:

I address his throne by day,

The night shall hear me sing and pray.

1 2

1 2

Nor in the night his grace remove;

The night shall hear

1 2

:S:

Orange.

Musical score for 'Orange' Air, first system. The music consists of two staves. The top staff uses a soprano C-clef, common time, and a key signature of one sharp. The bottom staff uses a bass F-clef, common time, and a key signature of one sharp. The lyrics are as follows:

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

Musical score for 'Orange' Air, second system. The music consists of two staves. The top staff uses a soprano C-clef, common time, and a key signature of one sharp. The bottom staff uses a bass F-clef, common time, and a key signature of one sharp. The lyrics are as follows:

-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 infac re-

membrance rose,

her friends

Her friends, her children mingled with the dead,

64 Moderate. Air All-Saints.

By Mr. Gillet.

A handwritten musical score for 'All-Saints'. The score consists of six staves of music, each with a different key signature and time signature. The first two staves begin with a key signature of two flats and a time signature of common time. The third staff begins with a key signature of three flats and a time signature of common time. The fourth staff begins with a key signature of two flats and a time signature of common time. The fifth staff begins with a key signature of one flat and a time signature of common time. The sixth staff begins with a key signature of one flat and a time signature of common time. The lyrics are written below the music, corresponding to the different staves. The lyrics are: 'This life's a dream, an empty show; But the bright world, to which I go,' (under the first two staves); 'When shall I wake,' (under the third staff); 'Hath joys substantial and sincere; When shall I wake and find me there?' (under the fourth staff). The music features various note heads, stems, and rests, with some notes having vertical lines extending above or below them.