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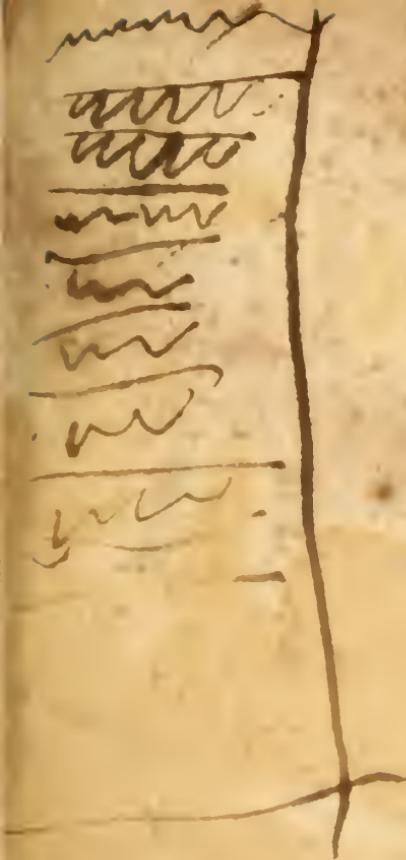
PRINCETON THEOLOGICAL SEMINARY

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SC B

Section

2784







ECCLESIAE HARMONIA.

(6) L. C. Selection of SACRED MUSIC:

(by)
Charles Woodward.)

The second Edition improved & enlarged by the addition of upwards of 10 times including Anthems & pieces.
Philad^a Sold by W.W.Woodward corner of Chestnut & Second streets and by the Editor N^o 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.”

D. CALDWELL, *Clerk of the
District of Pennsylvania*

PREFACE TO THE FIRST EDITION.

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 of 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.

Solfaing 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 behoved 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 saered music, considerably enlarged, without any addition of priece ; 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 musie,) 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 teahers 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 particuler 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 incorreect in the former edition, this is also altered.

Sueh 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 subjeet matter of the hymn or psalm will admit of them, of such are Ashley, Faleon Street, Kedron &c.

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

Maxfield time 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 seeond 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..

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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.

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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 55555555
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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	8,3,3,6,
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INTRODUCTION.

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 thereunto. 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 time, 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.
B, 2 sharps on F & C	Mi in C.
C, 3 flats on B, E & A	Mi in D.
D, 1 flat on B,	Mi in E.
E, 1 sharp on F,	Mi in F.
F, 3 sharps on F,C,& G	Mi in G.
or 4 flats on B,E,A,&D	Mi in G.
G, 2 flats on B & E,	Mi in A.

SHARP KEYS.

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

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, faw, sol, law, 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 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

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

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

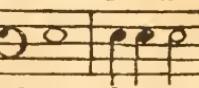
$\frac{2}{4}$, has a minim for its measure, sung in the time of one second, two beats in a bar, one down and one up.

1234 1234



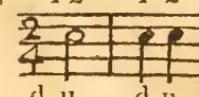
dduu dduu

1 2 1 2



d u d u

1 2 1 2



d u d u

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.

1 2 3 123 123



2 1



d d u ddu ddu

Second mode is expressed by the figures

$\frac{3}{2}$, 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.

1 2 3 123 123



2 1



d d u ddu ddu

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.

15

Treble Counter & Tenor,

Fifth space G.

Fifth line F.

Fourth space E.

Fourth line D.

Third space C.

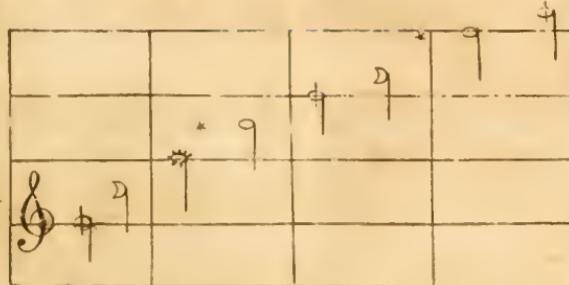
Third line B.

Second space A.

Second line G.

First space F.

First line E.



(u)

Sol.

Faw.

Law.

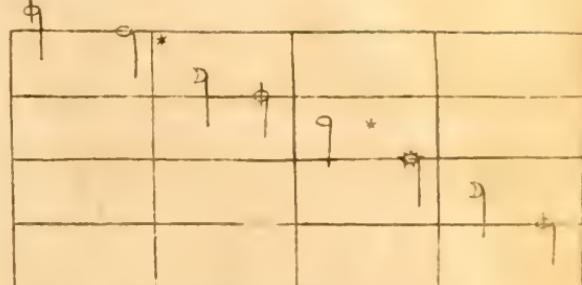
Sol.

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 half-moon Law.

Bass,

Fifth space B.

Fifth line A.

Fourth space G.

Fourth line F.

Third space E.

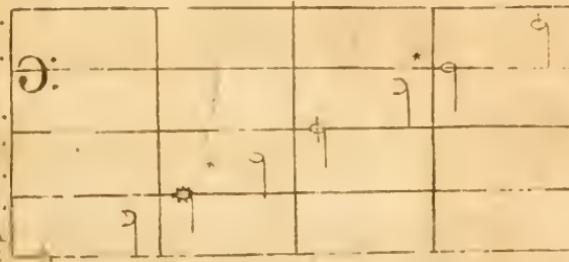
Third line D.

Second space C.

Second line B.

First space A.

First line G.



Sol.

Faw.

Law.

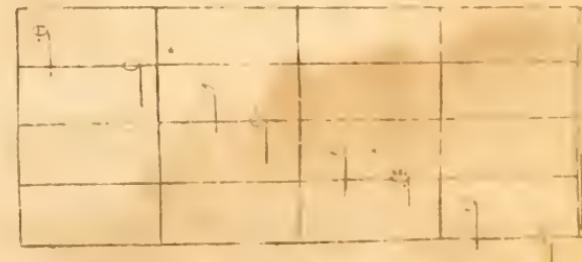
Sol.

Faw.

Mi.

Law.

Sol.



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

Proportion of the Notes and their Rests.

One Semibreve equal	M. F. S. 1. Rests	Or Four Crotchets	M. F. S. 1. Rests	Or 16 Semiquavers	M. F. S. 1. Rests
To two Minims		Or Eight Quavers.		Or 32 Demisemiquavers	The Semibreve rest fills a bar In all kinds of time.

Major or Sharp key.

Common

Lesson. 3.

Common

Minor or Flat key.

Common

Lesson. 4.

Common

Every measure contains two or four beats in a bar. The Figures show the degrees of distance from the key-note. The 1st & 8th sounds being an Octave are considered as One.

CAMBRIDGE . C.M.

Dr. Randall. 15

Sing to the lord ye distant lands. Ye tribes of evry tongue. His new discovered grace demands. A nobler. An e &c. A nobler song.

MILES. LANE. C.M.

Shrubsole.

All hail the power of jeans' name let angels prostrate fall. Brings forth the royal diadem And crown him. crown him. crown him. Lord of All.

Musical score for the hymn tune AYLES BURY. The score consists of three staves of music. The first two staves are in common time (indicated by 'C') and the third staff is in 2/4 time (indicated by '2'). The key signature is one sharp (F#). The vocal line is in soprano range. The lyrics are:

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

S^T. MARTINS. C M

Tarsour:

Musical score for the hymn tune S^T. MARTINS. The score consists of three staves of music. The first two staves are in common time (indicated by 'C') and the third staff is in 2/4 time (indicated by '2'). The key signature is one sharp (F#). The vocal line is in soprano range. The 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.

GERMANY. S.M.

17

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

GEORGIA. 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.

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 honors sounding loud. Address the lord on high. Over the heavins he spreads^{his} cloud And waters veil the sky. And &c.

RUSSIA. L.M.

Read.

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.

NEW COURT. P.M.*

A handwritten musical score for four voices. The top two staves are soprano (C-clef), the bottom two are alto (F-clef). The key signature is common time (indicated by a 'C'). The music consists of eight measures. The lyrics are:

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

A handwritten musical score for four voices. The top two staves are soprano (C-clef), the bottom two are alto (F-clef). The key signature is common time (indicated by a 'C'). The music consists of eight measures. The lyrics are:

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. L.

Now in the heat of youthful blood, Remember it is next to God, Behold the months come hastening by! When you shall say where we gave

NEAR. C.M.

Sing to the last, To distant lands, Ye tribes of every clime, We now demand your demands, A new and better song,

WALSAL. CM.

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

COLESHILL. CM.

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

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 every fear. And wipe my weeping eyes

IRISH CM.

Conder.

Up of the heart where grace doth rise. There her wings as the breast, Love is the brightest of the sun, And strengthens all the rest.

ROCHESTER CM.

William.

Blest are the souls that know not war, The gospel's joyful sound, Peace shall attend the path they go, And light their steps surround.

LITTLE MARLBORO. S.M.

Williams 25

Musical score for "Little Marlboro, S.M." featuring two staves of music. 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. The music consists of various note heads and stems, with some notes having vertical stems and others having horizontal stems pointing to the right.

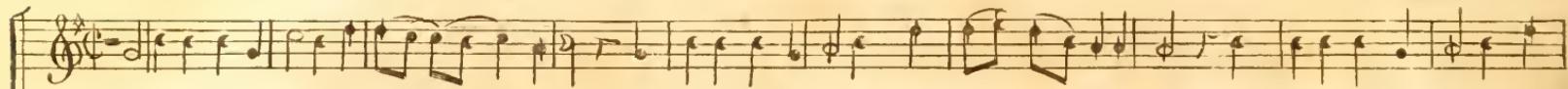
Lord what a feeble piece. Is this our mortal frame. Our life how poor & trifling 'tis. That scarce deserves the name

ST. THOMAS. S.M.

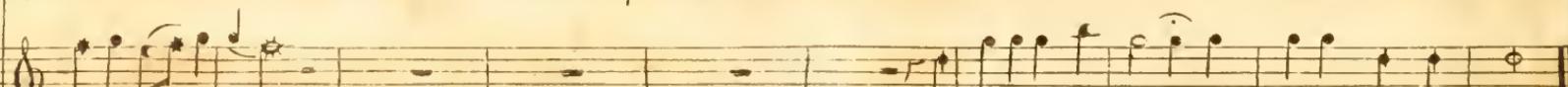
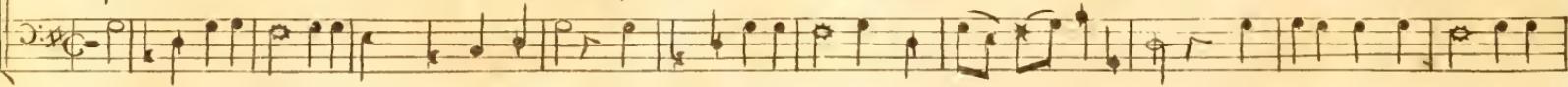
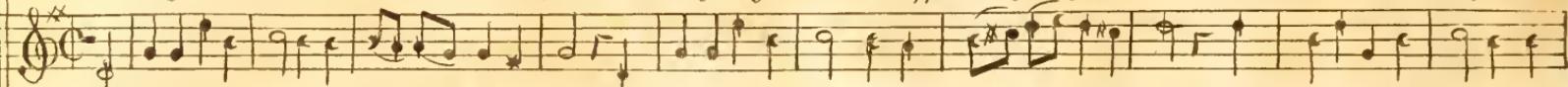
Williams

Musical score for "St. Thomas, S.M." featuring three staves of music. 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. The third staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music consists of various note heads and stems, with some notes having vertical stems and others having horizontal stems pointing to the right.

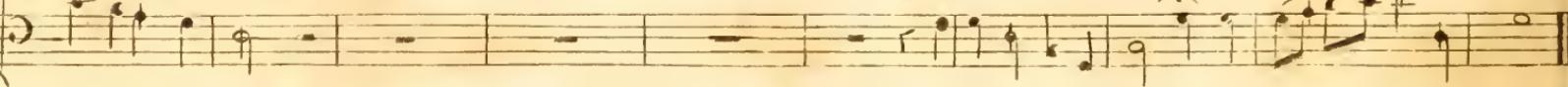
Raise your triumphant song To an immortal tune. Let the whole earth resound the chords Celestial grace hath given



O Lord how great'st the favour That we such sinners poor. Can through thy blood & 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.

Dr. 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. L.M.

H. Phillips.

21

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

NEWTON. C.M.

Bannister

Air.

There is a Fountain filled with Drawn from immanuel's veins, And sinners plung'd beneath that flood lose all their guilty stains. And sinners &c

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

MILLBOURN PORT. C.M.
Soft

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 51

be the same. My work & joy shall be the same. My work and joy shall be the same In the bright world ab-

SALEM. C.M.

Dearest of all the names above. My Jesus and my God. Who can resist thy heavenly love. Come with me into the night

DUNSTAN. L.M.

Dr. M. D. 1.

32

Sof.

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

Continued. Loud

AMHERST. P.M.

P. Billings.

wax and wane no more. Till moonsee. Ye boundless realms of joy. Exalt your makers fame.

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

BRIDGEWATER. L.M.

Let &c. Thro' &c.

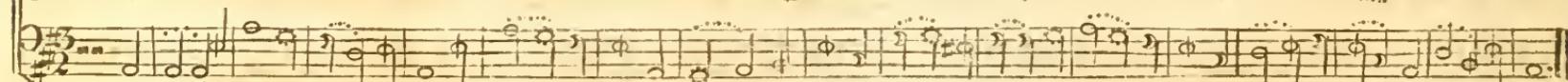
From all that dwell below the skies Let the creatures praise arise Thro' evry &c.

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

Let &c.



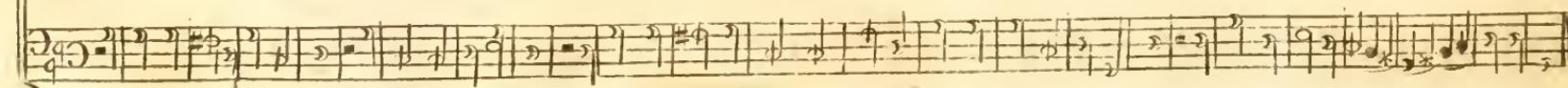
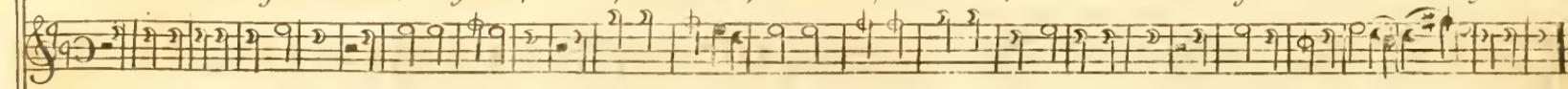
O praise ye the Lord prepare a new song And let all his saints in full concert join. With voices united the anthem prolong. And shewforth his honors in music divine.



ELENBOROUGH. CM.



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.

lin

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

BRISTOL. P.M.*

Madan.*Ave.**Soft**Loud**Lo Jesus the son of is born.**Lift up your heads in joyful hope &c. into the happy morn. Salute &c.**Each heavenly power proclaims the glad hour.**Lo Jesus &c.*

DERBY. L.M.

*Blessings for ever on the Lamb Who bore the curse for wretched men Let angels sound his sacred**^{name.} And every creature say Amen And every &c.*

A DESTE FIDELES. PM. with a few clars. L.M.

37

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

Words to LM. Not to condemn the sons of men Did Christ the son of God appear No weapon in his

born a prince & Saviour O come and let us worship O come & let us worship O come & let us worship at his feet

No flaming sword nor thunder there

hands are seen. (These two parts silent when the tune is sung to Mthusfar) No flaming sword nor thunder there.

58

Air.

JOHNS. as the 322. Ps.

How pleasant it is 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.

Knapp.

God in his earthly temple lays Foundation for his heavenly praise, He liked 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.

No: MISSIONARY. C.M.

39

What I can read my title clear dimensions in the skies.
I bid farewell to evry fear. I bid farewell to evry fear; And wipe my weeping eyes.
I bid farewell to evry fear.

air PENNSYLVANIA. C.M.

Come let us join our cheerful songs With angels round the throne Ten thousand thousand are their tongues But all their joys are one.

air JEWIN STREET. 8.7.

Come thou fount of every blessing, Turn my heart with thy grace Teach me to measure out mete surging flaming tongues ^{and} Hie the morn! O fir me on it. Meot of gods unchanging law.
2nd time
Streams of mercy never ceasing Call for songs of loudest rare. Hie the morn.

There is a land of' pale delight, Where saints immortal reign, Infinite day exclude the night. *Hepzibah. &c.*

And

MARTINS LANE.

F.Jees.

pleasure banish pain & pleasures banish pain & pleas.

& 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 HOPE. 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

Air LILY. I.M.

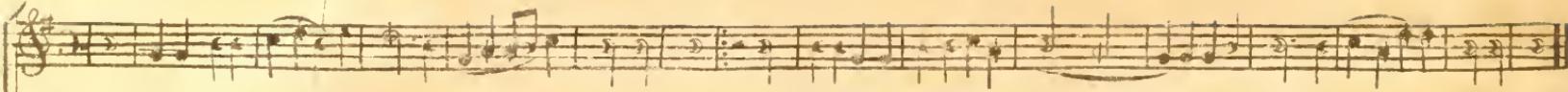
Bathmister

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

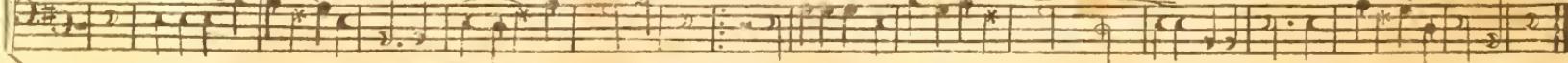
Behold the rose of Sharon here. The lily which the

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

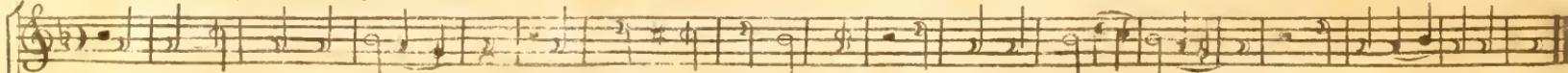
42 VIRGINIA. C.M.



Thy word the raging winds controul, And rule the boisterous deep, Thou makest the sleeping billows roll The rolling billows sleep, The &c.



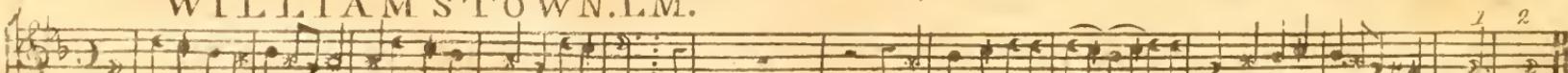
BANGOR. C.M.



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 &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.



Shall the vile race of flesh and blood contend with their crew a tor god. Shall we talvors prem. be bly wise or just than he.

CROWLE. C.M.

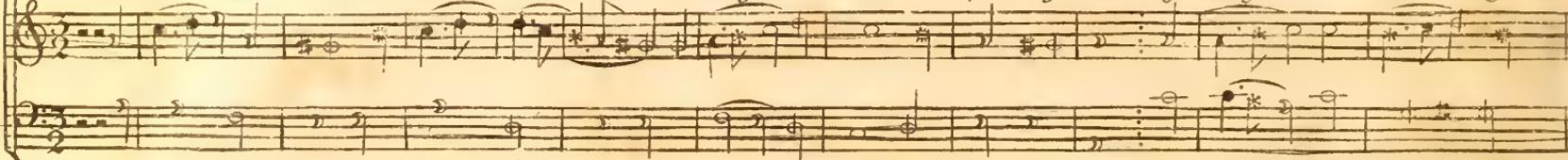
Why did the nations join to slay. The Lord's anointed son Why did they cast his law away. And tread his gospel down.

SUFFIELD.

Teach me the measure of my days. Then maker of my frame. I would survey lifes narrow space and learn how frail I am.

air. KING S BRIDGE. LM.

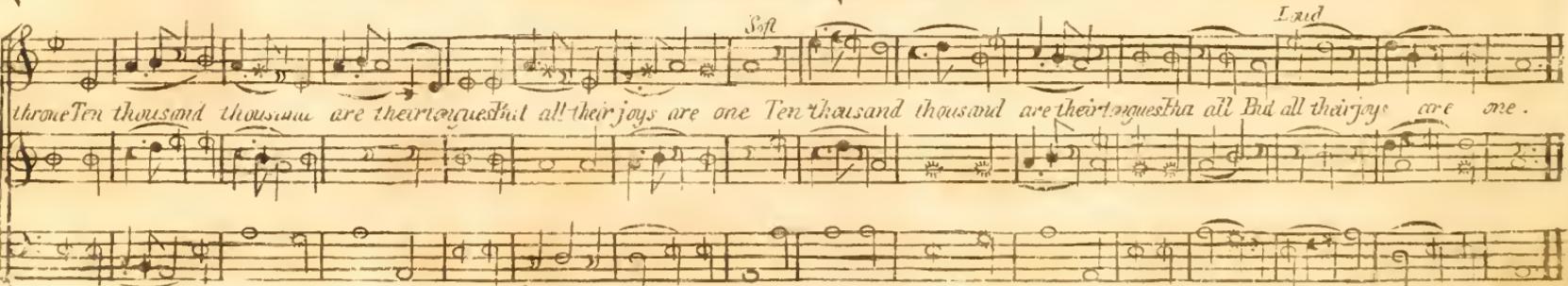
Lord thou hast searchid and seen me thro'. Thine eye commands with piercing view. My rising and my



ar.WESTON. FAVEL. CM.

resting hours. My heart and flesh with all their powers.

Come let us join our cheerful songs With angels round the



through ten thousand thousand are their tongues but all their joys are one Ten thousand thousand are their tongues but all Bid all their joys are one.

Solo

Laud

LENNOX as 148th

Edson 45

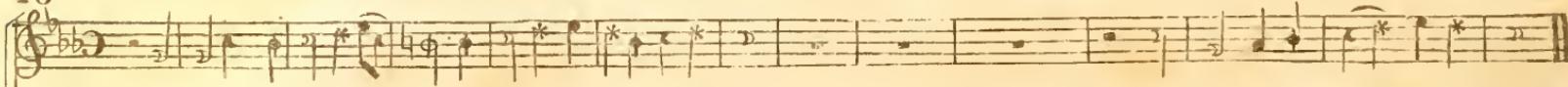
The year ke
 Blow ye the trumpet blow. The gladly solemn sound Let all the nations know. To earth's remotest bounds. The year of jubilee is come the

GREEN FIELD as 313th

Edson.

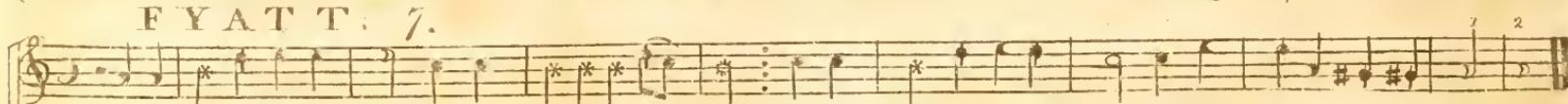
The year ke
 year of jubilee is come let us now ye raisond sinners home. God is our refuge in distress. A present help when dangers press. In him undaunted

we'll confide. The earth we're in the ^{lest} contest & mortal strife in the ocean torn piecemeal by the roaring tide &c.
 The earth, &c.



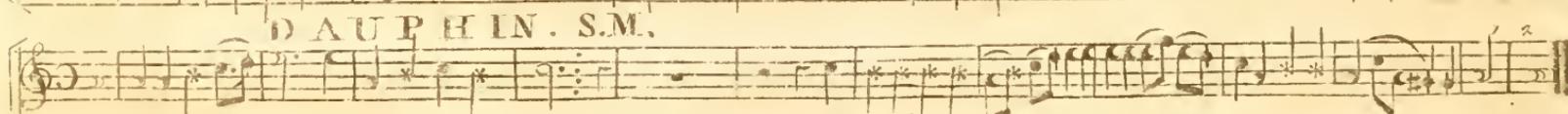
Ah lovely appearance of death. No sight upon earth is so fair. Not all the gay *agents* that breathe, can with a dead body compare.

EYATT. 7.



Mourning souls ^{dry} your tears. Banish all *yea*g^ru^yl^y tears See your guilt and *罪*ce remove. conce^{ll}d by redeeming love.

DAUPHIN. S.M.



Welcome &c.

Welcome over day of rest That saw the world arise. Welcome to this reviving breast. Welcome to his reviving breast and these rejoicing eyes,



Welcome &c.

Welcome.

SUTTON. C.M.

Goff. 47
2

I sink

Sav me O God the swelling floods break in upon my soul. I sink and sorrow o'er my head like mighty waters roll. Like &c.

I sink &c.

ANGELS HYMN. LM.

O come let us sing. Lord thanks to our o' mighty king. For we our voices high should raise. When evr salvation's rock we praise.

CHRISTMAS 7.

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

Air.

Salvation O the joyful sound 'tis pleasure to our ears A sov'reign balm for ev'ry wound. A Cordial
 for our fears. Glory honor praise & power Be unto the Lamb forever Jesus Christ is our redeemer. Hallelujah. Praise the Lord.

ILAYNER. S.M.

Adagio.

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

FALCON STREET. S.M.

A. V.

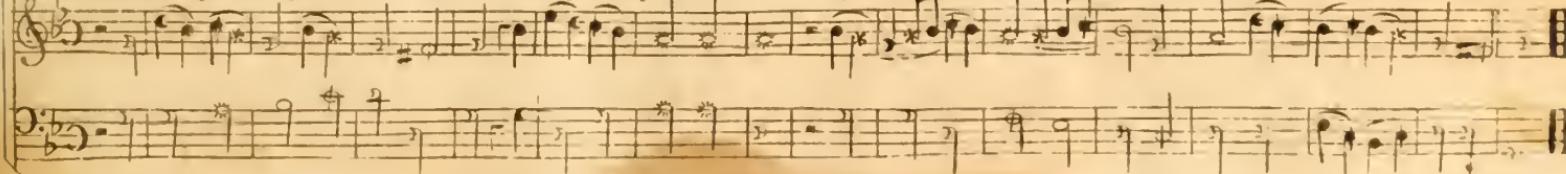
Smith 49

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



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 fear



DYING CHRISTIAN.

Vital spark of heavenly flame. Quit & quit this mortal frame Trembling hoping writhering flying. Oh the pain the bliss of dying. Cease fond nature

Soft.

cease thy strife and let me longish into life Hark they whisper angels say they whisper angels say
 Hark Hark they whisper

Loud. *Sof.*

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 musical notation. The first two staves begin in common time with a key signature of one flat. The third staff begins in common time with a key signature of one sharp. The music features various note heads, stems, and rests, with some notes having vertical dashes through them. The lyrics are written below the notes, corresponding to the musical phrases. The first two staves have a soprano vocal line, while the third staff has an alto or bass vocal line. The score is written on five-line staves with a treble clef on the first two staves and a bass clef on the third staff.

*Loud.**Soft.*

his absorbing me quite steals my senses stains my sight. down my spirit, it leaves my breath, tell me my soul evn this be death.

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

tell me my soul can this be death. The world recollects It dis... appears Heav'n opens & my eyes my ears with seruants seru... plac ring.

Fervent.

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

MANSFIELD. SM.

alma.
 Thy name almighty Lord. Shall sound throu distant lands. Great is thy grace and surely word Thy truth for ever stands Great is &c.

DENMARK.

Dr Madan 53

Air

Before Jehovah's awful throne ye nations bow with sacred joy Know 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 form'd 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

54

soft

Loud

thank ful songs High as the heavis our voi ces raise And earth& earth with her ten thousand thousand tongues shall

soft *Loud*

Loud

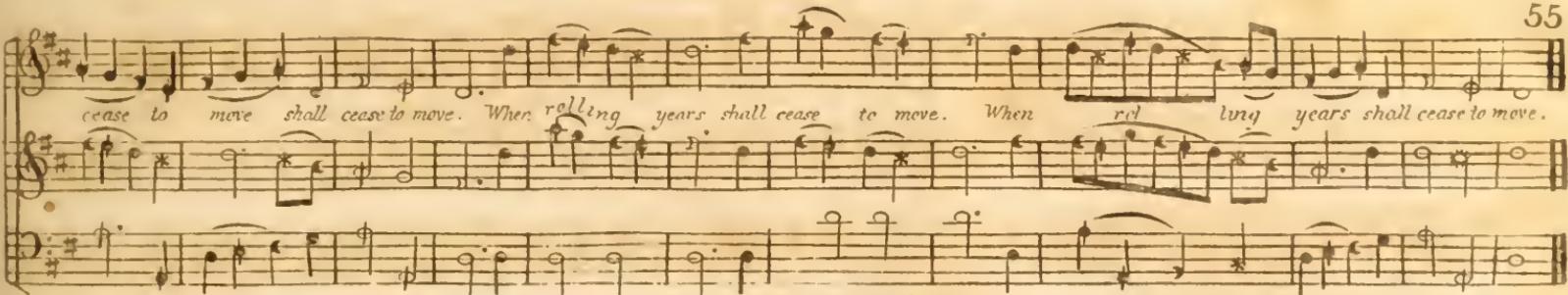
308

Loud

fill thy courts with sounding praise Shall fill thy courts with sounding praise Shall fill thy courts with sounding praise

Wide Wide as the

world is thy command last as eternity. *c*-*e*-*t**er**ni**ty* *thy* *l**o**v**e* *F**ir**m* *as* *a* *r**o**c**k* *thy* *t**ru**th* *mu**s**t* *s**t**a**n**d* *W**h**e**n* *r**o**l**l**i**ng* *ye**a**r**s* *sh**all*

HOTHAM. 7.^s

Dr. Madan

Nr.

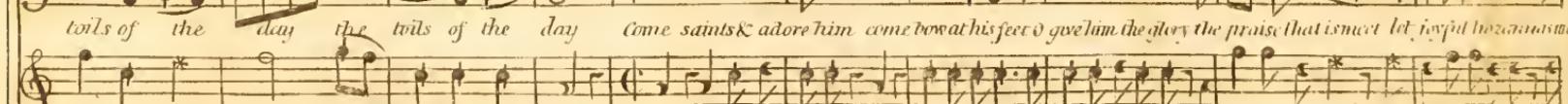
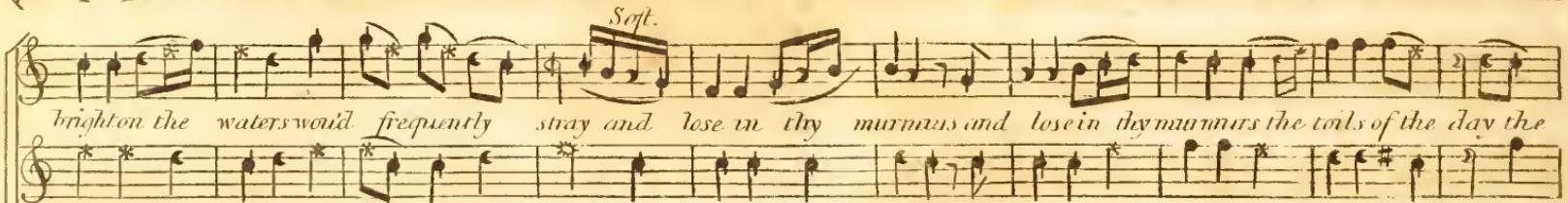
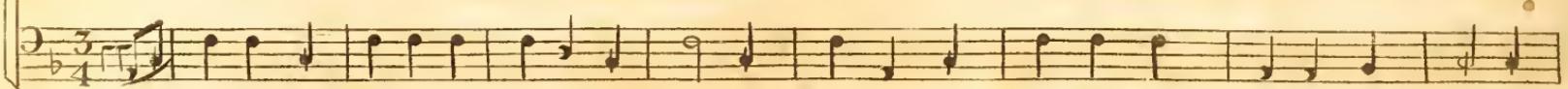
Jesu' lover of my soul let me to thy bosom fly. When the nearer waters roll. While the tempest still is nigh. Hide me O my

Loud

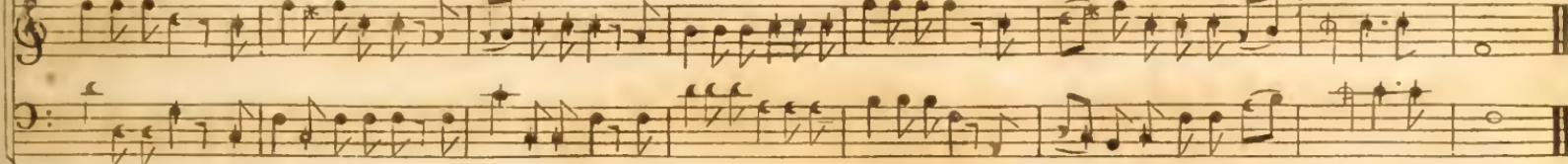
Saviour hide 'till the storm of life is past Safe into the haven guide. O receive O receive. O receive my soul at last.

KEDRON. 11^s

W.E.Miller.

56. *Air.*

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

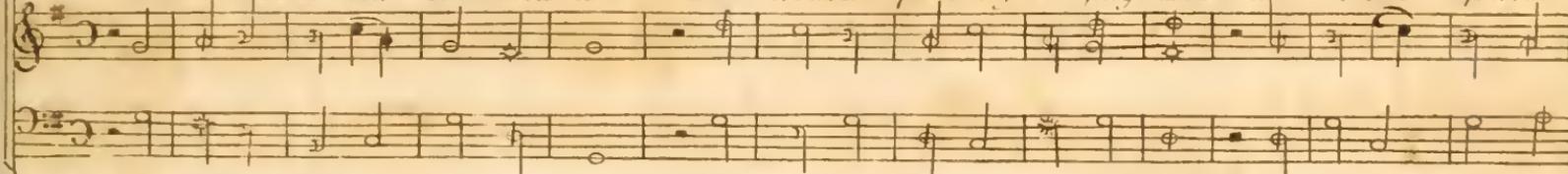


NOTTINGHAM. 8.8.6.

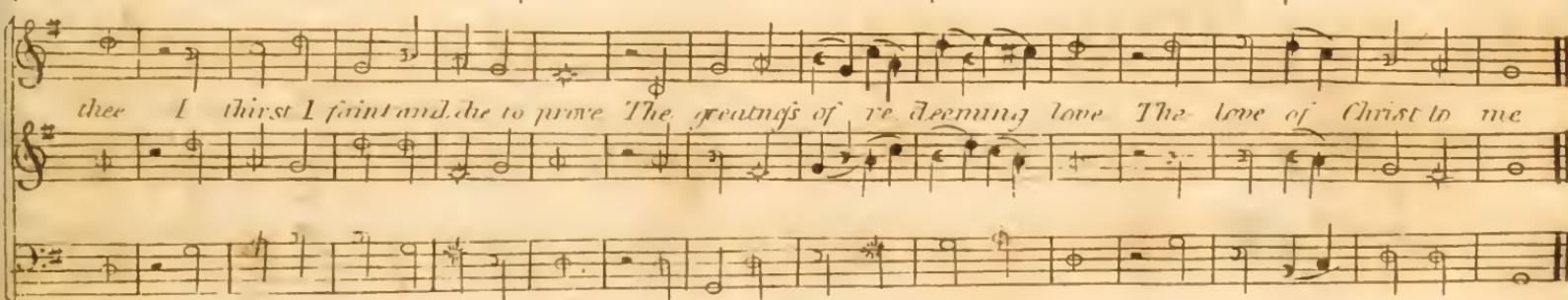
C. Woodward.

Air.

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

Air

AVON.

C.W. Bannister.

At anchor laid remote from home. Toiling I cry sweet Spirit come. Toiling I cry sweet Spirit come. Celestial
breezes 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 he-



Soprano

Alto

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

air.

FEVERSHAM. *7s*

Now begin the heavenly theme.

Sing aloud &c.

Ye who Jesus kind espouse Triumph in never ending. Triumph &c.

Sing aloud in Jesus name.

CANTICLES. II^s

60

Air.

Soft C.W.Bannister.

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' darkness I fearless could walk by his light his rays were my comfort His shield was my

Soft.

Loud.

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

Air.

HARMONY

Jackson.

61

What equal honor shall we claim the Lord earld the truth When all the notes that angels sing Are far inferior to thy name When

Chorus.

Duet slow.

With us a intermission was claim The prince of peace that giveth us all That giveth us all

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



Worthy to rise and live and reign at his Allmighty fathers side blessings &c. blessings forever on the lamb blessings for



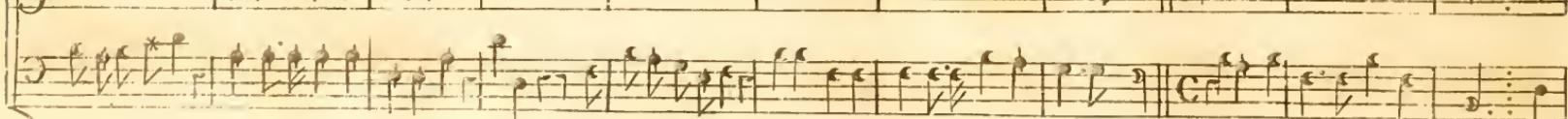
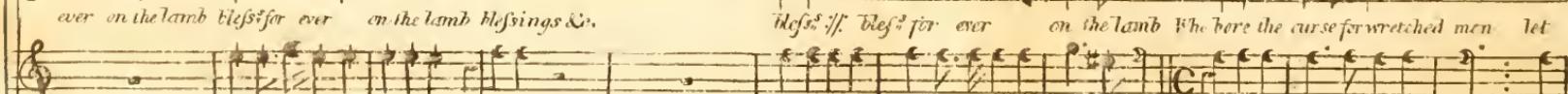
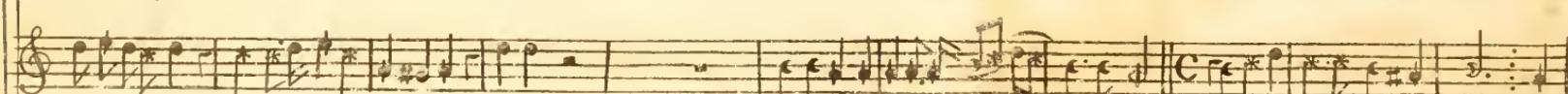
Slow.

Lively.



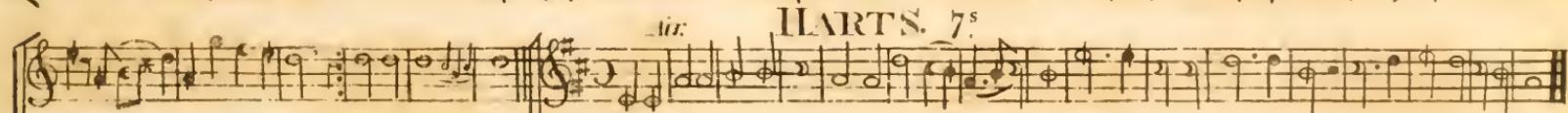
ever on the lamb bles: for ever on the lamb blessings &c.

bless: iff bles: for ever on the lamb Who bore the curse for wretched men let

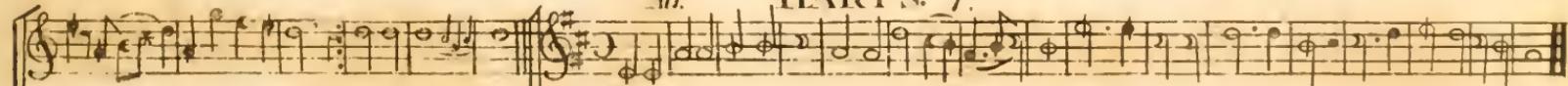




angels sound his sacred name & evry creature say amen let angels sound his sacred name and evry creature evry creature say amen amen amen amen amen let angels sound his sacred

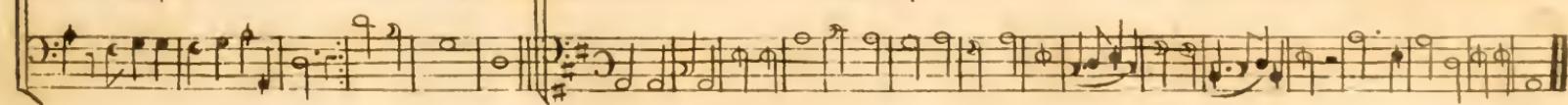
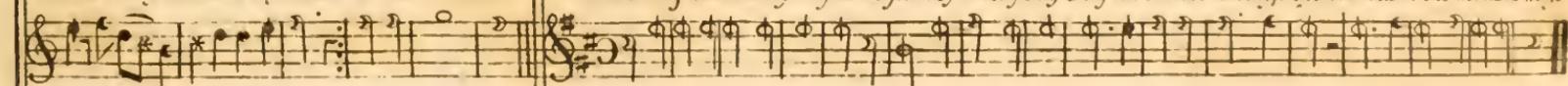


AIR. HARTS. 7^s



name & evry creature say amen amen amen

Children of the heavenly king as we journey sweetly sing sing our Saviors worthy praise glorious in his works & ways



SHEFFIELD *

Brillat.

64 Air.

A handwritten musical score for an air titled "SHEFFIELD". The score consists of six staves of music, each with a different key signature and time signature. The first staff starts in G major, 2/4 time. The second staff starts in F# major, 2/4 time. The third staff starts in E major, 2/4 time. The fourth staff starts in D major, 2/4 time. The fifth staff starts in C major, 2/4 time. The sixth staff starts in B major, 2/4 time. The music is written in a cursive hand, with various note heads and stems. The lyrics are written below the music, corresponding to the different staves.

Sinner o why so thoughtless grown why must dreadfull haste to die Daring to leap to worlds unknown hellish against thy God to fly

Will thou despise eternal fate Trygden by Sins fair has the dreams Madly attempt the infernal gate and force thy passage to the

* This Tune may be sung to the 117th Hy 2nd Book.

flames stay stay stay sinner stay stay sinner on the gospel plains behold behold the God of love unfold the stories of his dawning

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

Slow

Slow

Slow

66 Air SUPPLICATION.

7.6.7.6.7.8.7.6.

Breillet.

A handwritten musical score for a three-part setting (Treble, Alto, Bass) in common time. The music consists of six staves of music with various note heads and rests. The lyrics are integrated into the music, appearing below the staves. The first two staves begin with a treble clef, the third staff begins with an alto clef, and the remaining three staves begin with a bass clef. The lyrics include:

Lamb of God whose bleeding love we thus recall to mind send the answer from above And let us mercy find thank on us who look to thee and

And bid us go in peace.

ev'ry struggling soul release O remember Calvary O remember Calvary And bid us go in peace

EXALTATION.

Breillat.

67

Exalted high at Gods right hand nearer the throne than cherubs stand with glory crownid in white array

Wend wing Soul says who are they who are they my wend wing Soul says who are they

P d. P o. b. d.

68 Duet Soft

These are the saints belov'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 . ere. a . led light They shine in un. ere . a . led light

Chorus lively.

Amen amen Amen Amen they cry to him alone who dares to fill his fathers throne they give him glory they

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and organ. The music is written on six staves. The voices sing in three parts (Soprano, Alto, Tenor/Bass) with occasional entries for Bass. The organ part is on the bottom staff. The score includes lyrics in both English and Latin. The page number 69 is in the top right corner.

Give him glory and again repeat his praise repeat his praise and say amen
They give him glory they give him glory and again repeat his praise repeat his praise and say amen

LOVE DIVINE. 8.7.

70

A handwritten musical score for a hymn titled "LOVE DIVINE. 8.7.". The score consists of eight staves of music, each with a unique key signature and time signature. The first staff starts in G major, 3/4 time. The second staff starts in F major, 3/2 time. The third staff starts in C major, 3/2 time. The fourth staff starts in D major, 3/2 time. The fifth staff starts in E major, 3/2 time. The sixth staff starts in A major, 3/2 time. The seventh staff starts in E major, 3/2 time. The eighth staff starts in C major, 3/2 time. The lyrics are written below the staves:

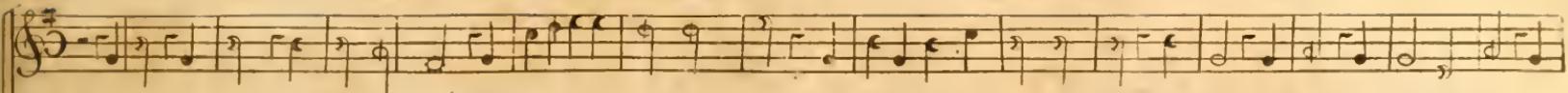
Love divine all love excelling joy of Heav'n to earth came down six in us thy humble dwelling all thy faithful mercies crown

Jesus thou art all compassion pure unbounded love dear ari visit us with thy salvation enter ev ry tremblin heart

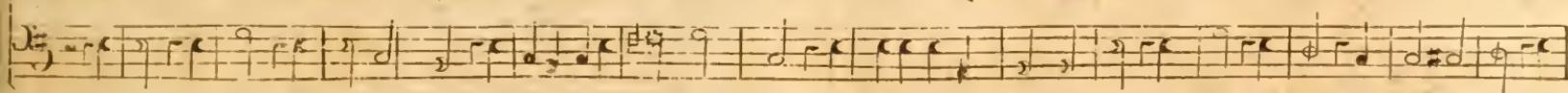
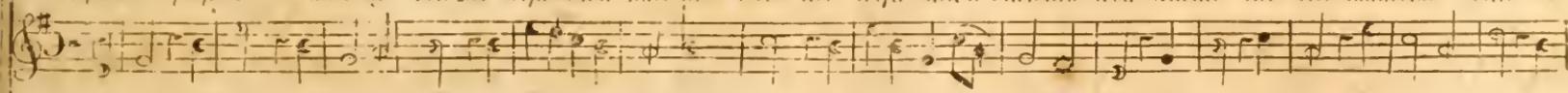
PREPARATION.

Bretwell.

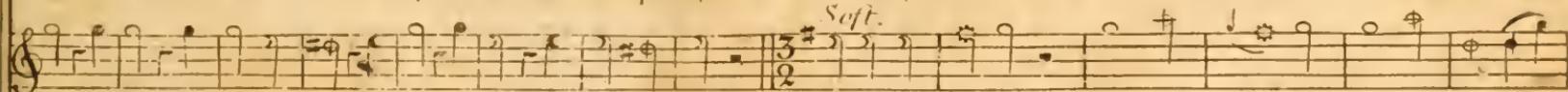
71



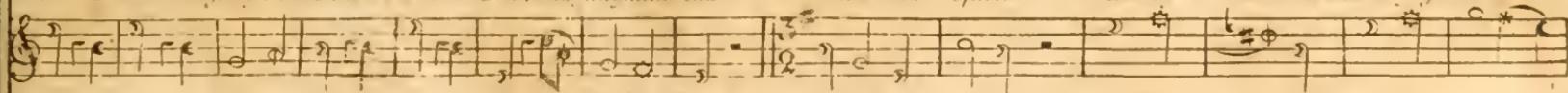
Prepar prepare to meet thy God Nor wish with a Saviour bleed nor trifle with a Saviour's blood Attend the voice immortal souls



Soft.



Time tis Death his judgment calls & time tis judgment calls traits our spirits waiting stand to hear thy great



just 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 above thy heavenly graces all impart to

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of six staves of music. The vocal parts are in common time, while the piano part is in 6/8 time. The vocal parts are written in soprano, alto, and bass clef. The piano part includes a bass staff and a treble staff. The music is written in a cursive style with various note heads and stems. The lyrics are written below the vocal parts. The first two staves contain lyrics: "clear us and purify the heart Adorn us with thy spotless robe and bring us to thy blest abode where all thy". The third staff contains lyrics: "Saints in glory shine cloath'd in a righteous". The fourth staff contains lyrics: "near thine where all thy saints in glory shine cloath'd in a righteousness". The fifth staff contains lyrics: "digne". The sixth staff contains lyrics: "digne". The score is numbered 75 in the top right corner.

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

Saints in glory shine cloath'd in a righteous

near thine where all thy saints in glory shine cloath'd in a righteousness

digne

There shall we see our Saviour and that
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 of angels round the throne while listening listening is round the throne shall join to make thy wonders known shall join to make thy

Won ders ders Wonders thy Wonders thy wonders shall jointo make thy won
ders known
Wonders wunders wunders thy wunders ZION. S. M.

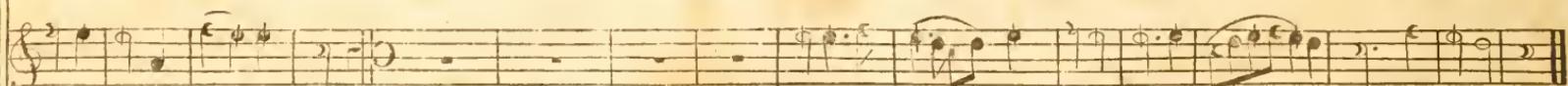
For as thy name is known the world declarest thy praise thy saints O Lord before thy throne that songs of honor raise



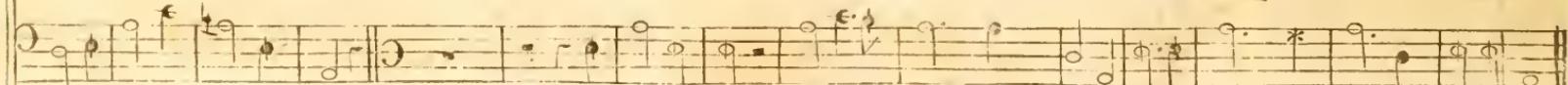
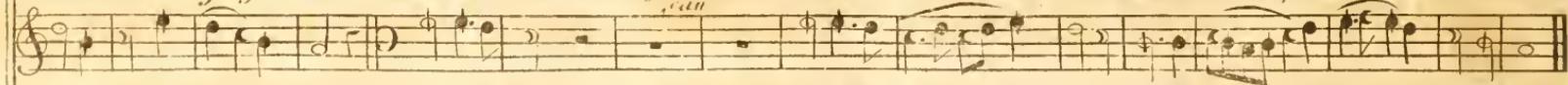
My soul thy great Creator praise where cloth'd in his celestial rays He in full majesty appears and



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. I.M.

77

New to the power of tied supreme be our lasting honor & in his saves from hell we blest his name he calls our wands in a fit to hear

PORTUGAL. S.M.

My kind permit my tongue this joy to call thee mine let my early ares prevail To taste thy love divine

Air.

Our shepherd alone The Lord let us bless who reigns on th' throne the prince of our peace who evermore saves us by shedding his blood All
 hal holy Jesus // Our Lord and our God Halle-luia // // //

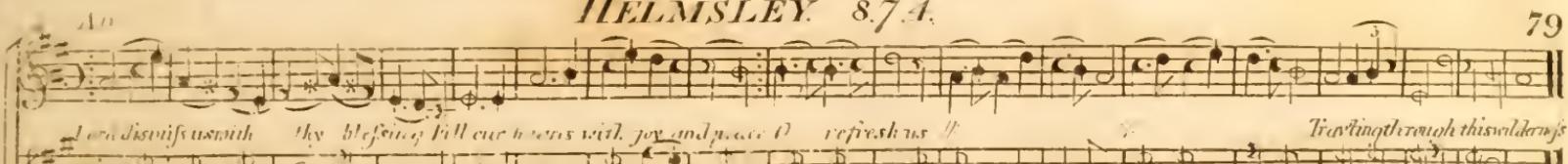
Air

BRAMCOTE. L.M.

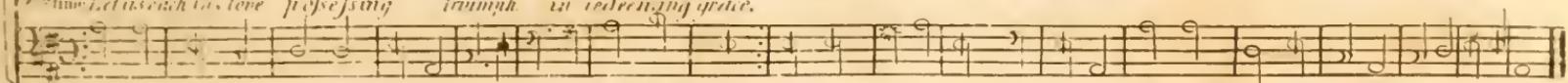
Lord it is a pleasant thing to stand in gardens planted by thine hand let me within thy courts be seen like a young cedar fresh and green

HELMESLEY. 8.7.4.

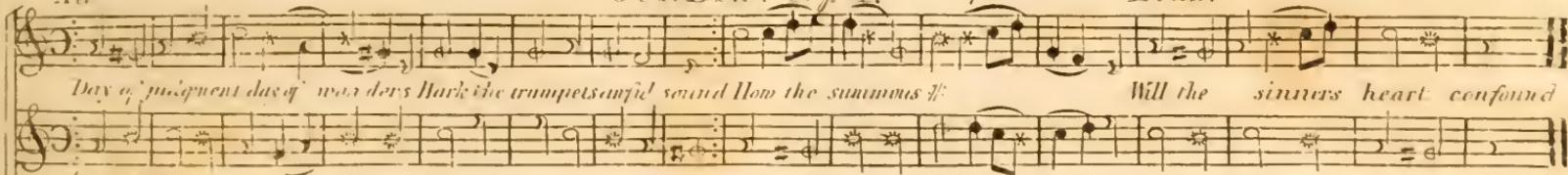
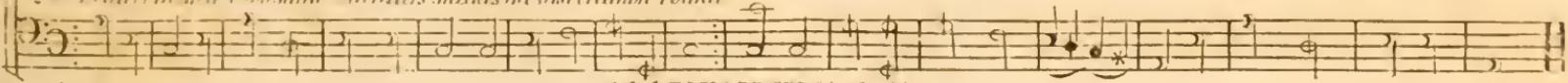
79



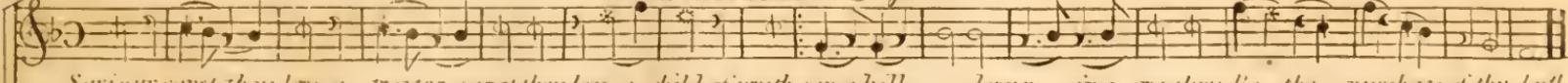
Travelling through this wilderness



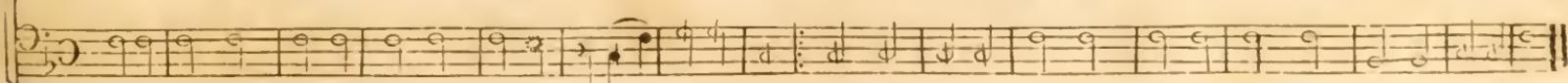
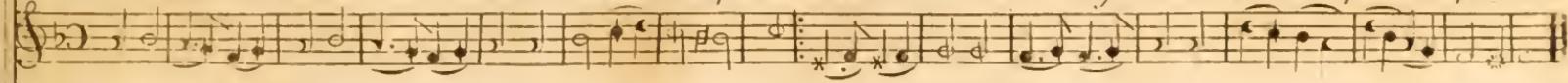
JORDAN. 8.7.4. Soft. Loud.

2nd Leader and thousand charmers shakes the vast creation round*Air*

MARINERS. 8.7.

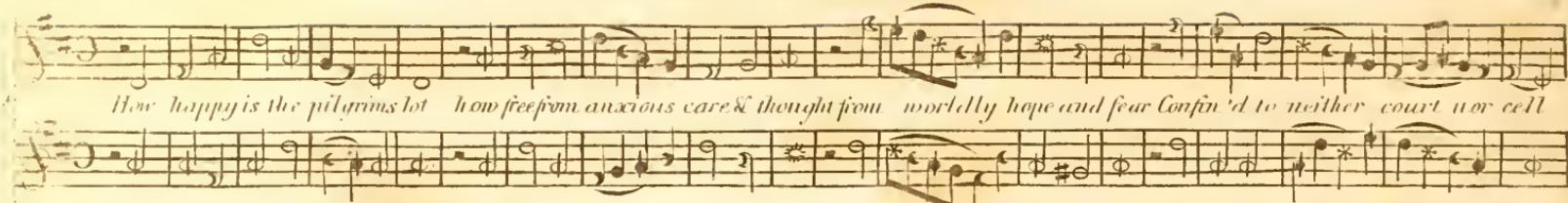


Saviour canst thou love a traitor canst thou love a child of wrath can a hell deserving creature Be the purchase of thy death

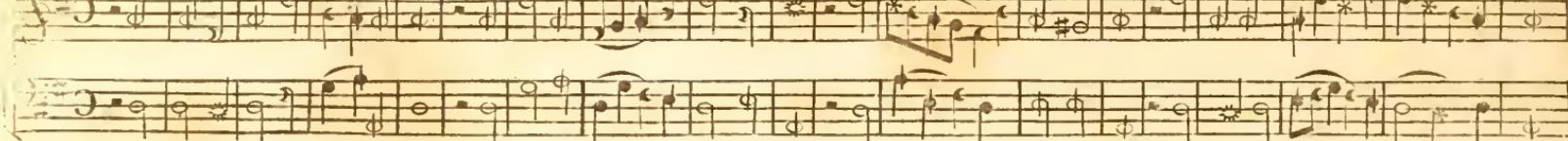


ROACHDALE. 8.8.6.

Leach.



How happy is the pilgrim's lot how free from anxious care & thought from worldly hope and fear Confin'd to neither court nor cell



Sgt.
Loud.

Air PELHAM, S.M. Double

Giardina.

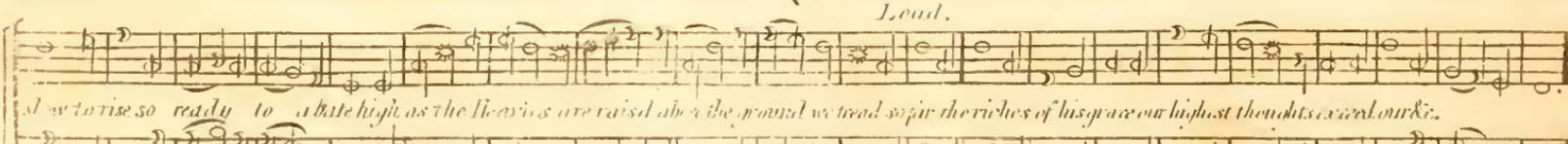


His soul disdaineth on earth to dwell he only sojourns here

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



Loud.



Soul to rise so ready to abut high as the heavens are raised above the ground we tread on high the riches of his grace our highest thoughts exalt our spirits



Air cheerful soft loud BERMONDSEY. No. 1.

Milgrone. 81

Glory to God on high let earth & skies reply Praise his name histore & grant ador we all run servestoe any deud eurmin worthy the Lamb Worthy the Lamb

Worthy the Lamb Sing aloud & exulte Worthy the Lamb

Sir J. O'C. K. 82.

this God is the God we adore our faithful unchangeable friend whose love is ay

ye at this nowis neither burthenas me one and by his is the first and the last whose spirit shall quick us safe however it passe him for all that is past & trust him for all that is to come

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

The God of Glory sends his summons forth calls the sons of nations & awakes the earth from east to west his sovereign orders spread through distant lands & regions

of the dead The trumpet sound shall tremble & Heaven rejects Lift up your heads ye saints with cheerful voices

EVERTON. 6. 7.

Come thou almighty king help us thy name to sing help us to praise father all glorious over 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.

Millgrave. 85

Aa

Thou shepherd of Isr'el divine The joy of the contrite in heart for closer communion they pine still still to re-

Soft.

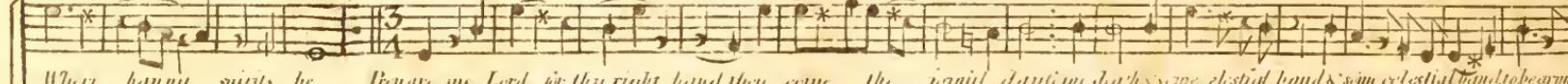
Loud.

side where thou art the pasture oh when shall we find where all who their shepherd obey are safe at thy bosom reclin'd are shew'd from the heats of the day

CAREYS 8^s six lines.

1st Dear friend of friendless sinners hear and magnify thy grace divine A worm bysself and sin opprest that pants to reach the premis'd rest

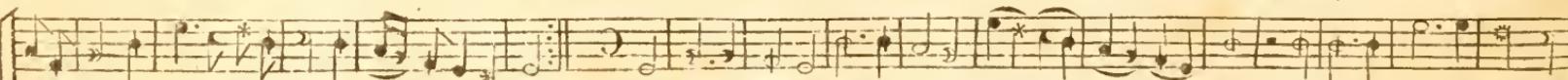
2nd Borden a worm that would draw near that would his heart to thee resign



Whar happy spirits be Prepare me Lord for thy right hand then come the joyful day in death Come celestial hand & in celestial band to bearing

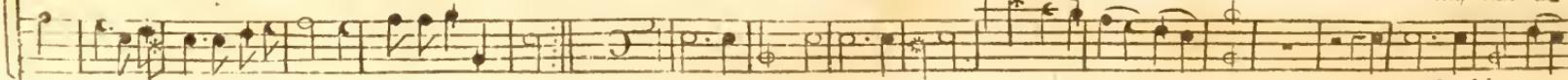
Come death come death &

Come death &



Soul away to bearing soul away to bear my soul away Then my beloved taking soul up to thy blest abode up to thy blest thy blest a-

my. thy blest a-



To bearing soul away my. up to thy blest a-

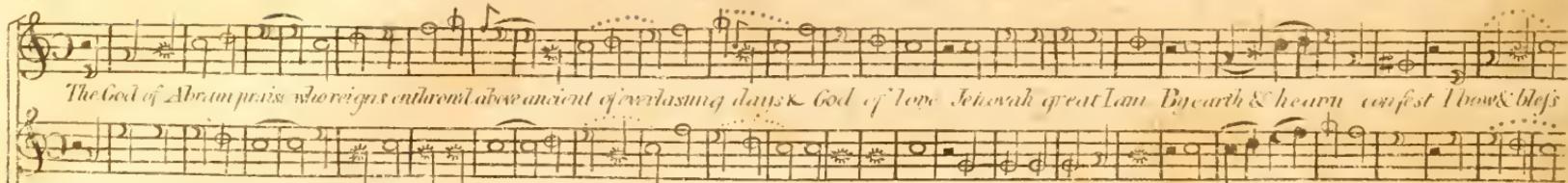


Ait. Cheerful.

STEPHEN. S.M.



LXXXI C. S. I with dotted shirs C. C. S. as P. 93

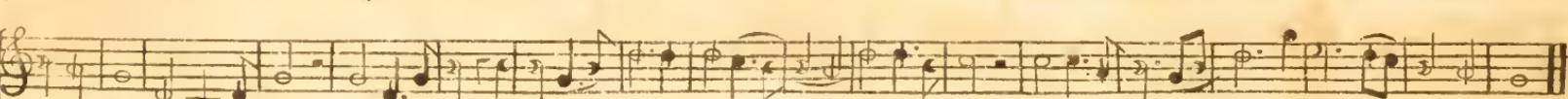


The God of Abraham who reigns eternally above all ancient & everlasting days. God of love Jehovah great I am By earth & heaven confess I bow & bless

Air. WILLIAM GROVE as 1st 8th

Sop.

Loud.



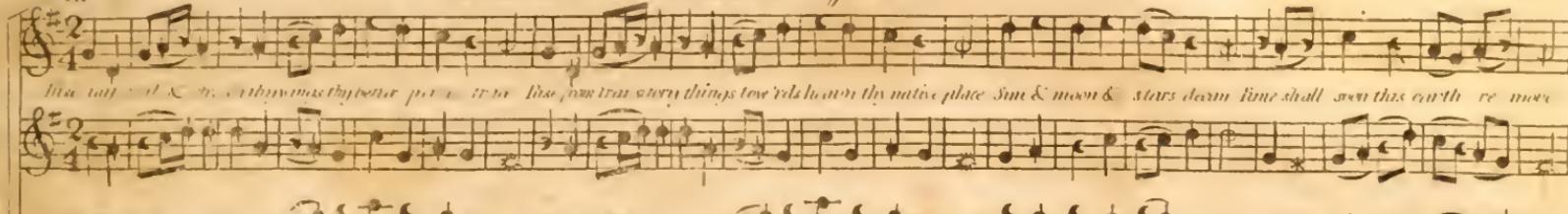
ever here all are too mean to speak his worth too mean to set my Saviour forth all are too mean to speak his worth to mean &c.



An

AMSTERDAM. 7. 6

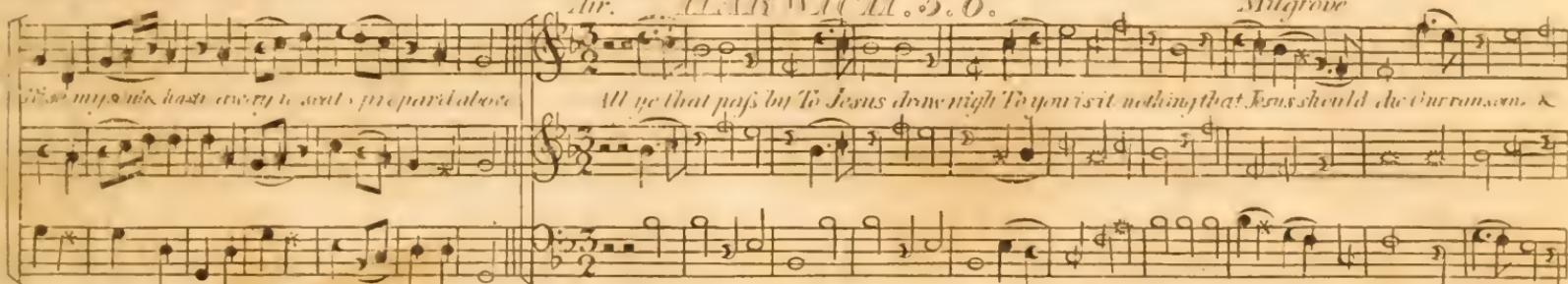
87



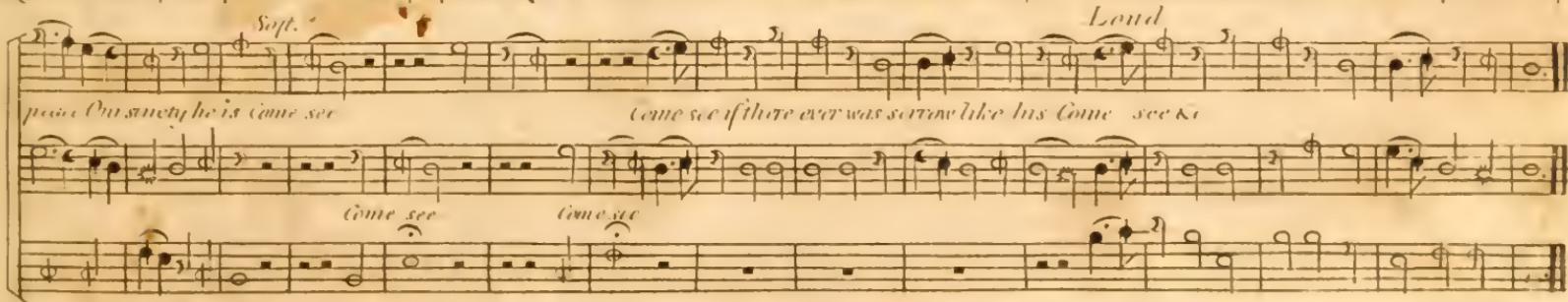
Sing out & let me whisper thy bairn for a while These poor traitor things low'red leave thy native place Sun & moon & stars alarm time shall soon this earth re-mov

Sir. CLARWICH. 5. 6.

Milgrove



All ye that pass by to Jesus done high To you is it nothing that Jesus should die O'er ransom &



peace Our sinster he is come see

Come see if there ever was sorrow like his Come see &

Come see

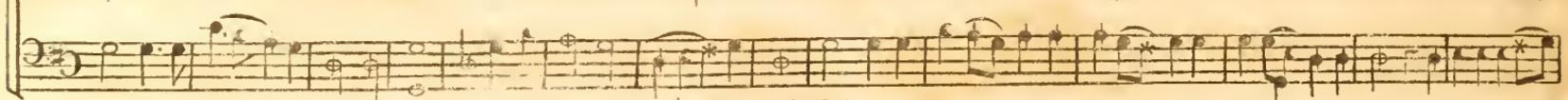
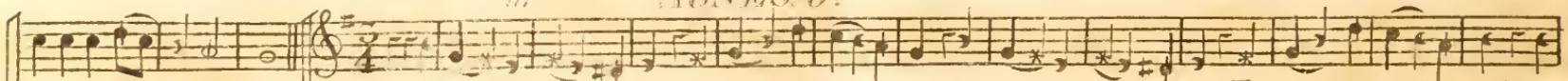
Come see

88 PROSPERITY. 8. 4

Air.

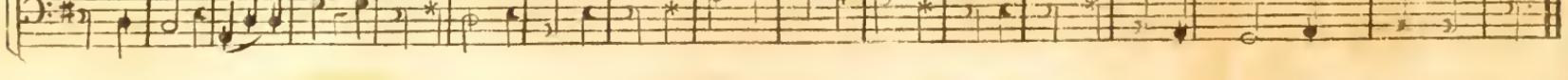
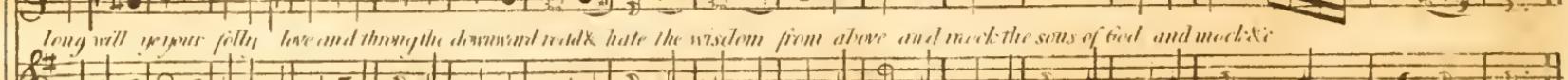
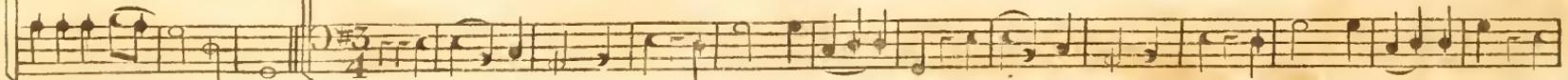


Hark how the gospel trumpet soundeth through all the world the echo bounds and Jesus by redeeming blood is bringing sinners back to God & guides them safely

AGNUS. 6²

by his word to endless day

to simple souls that stray far from the path of peace that unfequented way To life and happiness now



long will ye your folly love and through the downward road & hate the wisdom from above and mock the sons of God and mock &c

Air.

CHAPLAIN. 8.8.6.

89

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

Snowfields. 8.8.6.

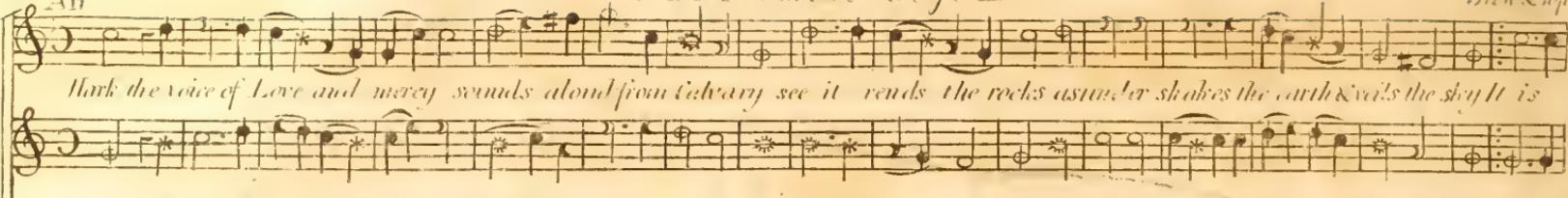
dearning love The love of Christ to me The love &c.

Thee Jesus thee the sinners friend I follow on to appearland Renow the

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

CALVARY. 8. T. 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

Reprintant DIE SOUTHWARK 668

finished it is finished Hear the dying Saviour say

How pleas'd & blast was it to hear the people cry come let us see our God to

was I

How pleas'd & blast

danger with a cheerful zeal we hast to Zion's hill

we hast to Zion's hill we hast to Zion's hill and there curvous honors pay

1 2

& there curvous & honors pay

we hast to Zion's hill

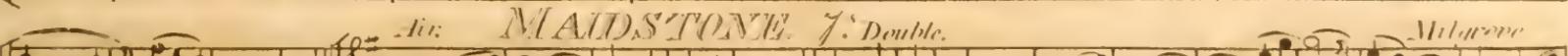
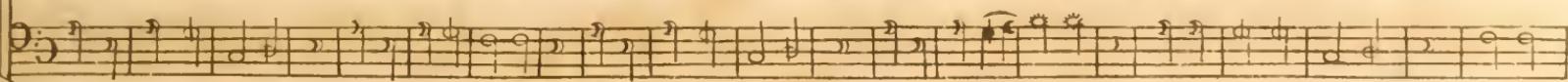
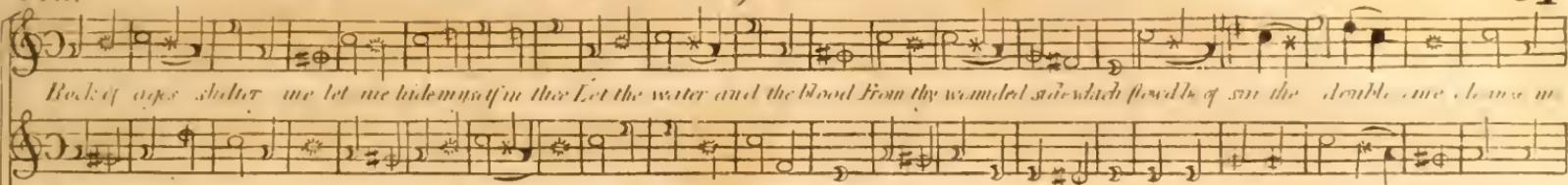
and they our vies

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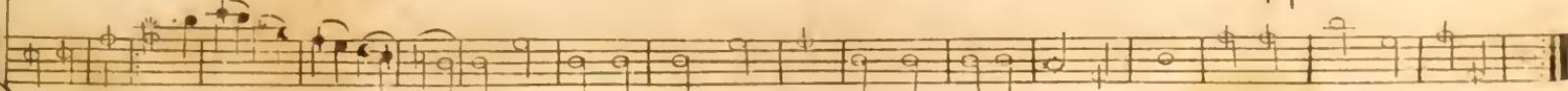
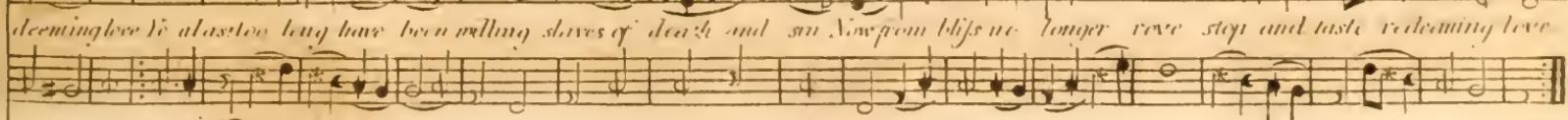
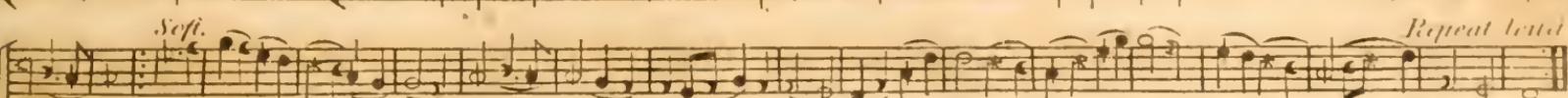
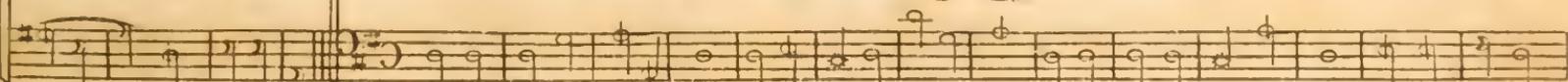
HURTLIES. T. 6 times.

A.W.

91



from its guilt and power



Jesus let thy pitying eye call back a wandering sheep False to thee like Peter I would pain like Peter weep

Let me be by grace restored On me be all its freeness shown Turn and look upon me Lord and break my heart of stone

In:

IRENÆ. 6.7.

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

HORSLER Y LADY.

Suf.

Tucker 93

Ave

The heavens declare thy glory Lord in evry star thy goodness shineth when our eyes behold thy way We read thy name in faur
thy

S P A L D W I N K A S M.

We read thy name in fairer

Loud

Defend me Lord from shame defend me Lord from shame for still I trust in thee as just and
lions We read thy name in fairer times

Defend me Lord from shame for still I trust in thee

Defend me Lord from shame for still I

righteous is thy name from dangers set me free from dangers set me free from dangers set me free
from dangers set me free from dangers set me free from dangers set me free

BAMPTON. L.M.

Descend from heav'n 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. J.

things the &c.

The reach of these inferior things

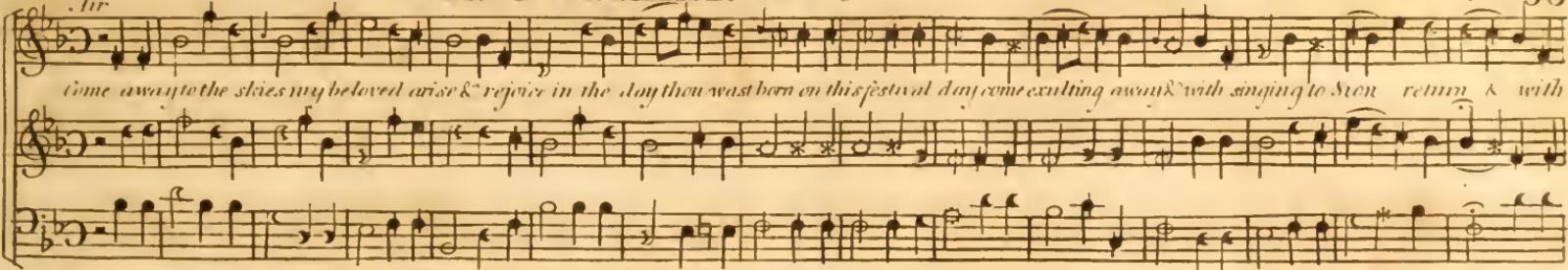
The voice of my beloved sounds while o'er the mountain top he bounds he flies exulting over the

The

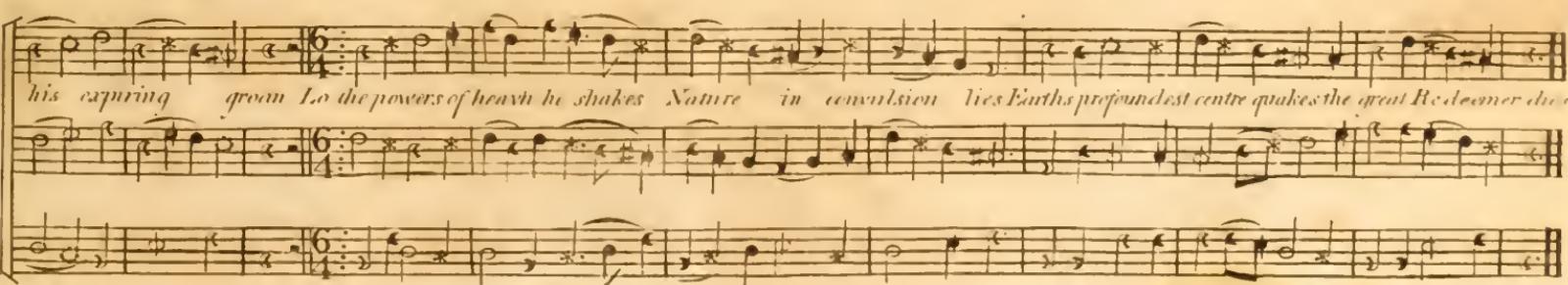
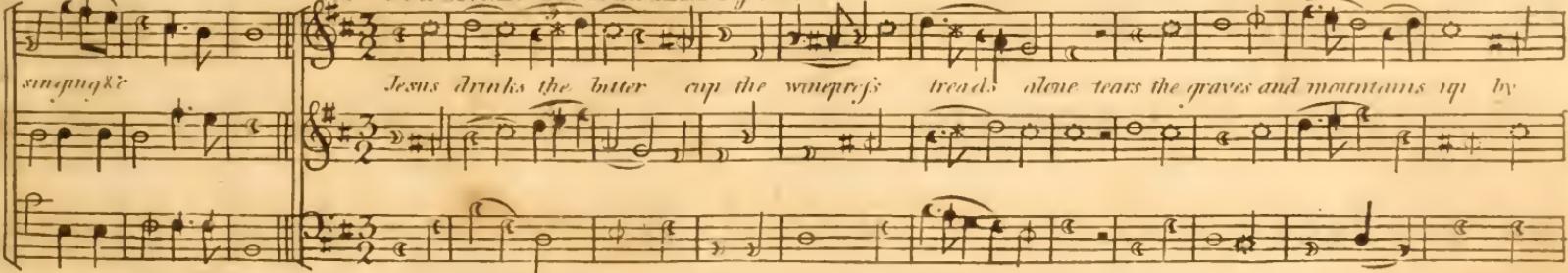
hills bid all my soul with transport fills Gently doth he chide my stay Rise my soul and come a way rise &c.

WEST STREET. G. G. D.

95



in SPRINGFIELD. J. G.



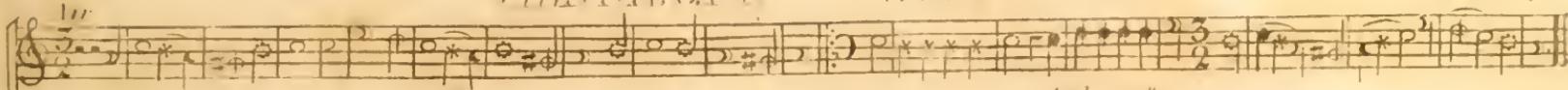
THE MILLENIUM from Revelations Chap. 14th

Heard a great voice from heaven
Write from henceforth
Blessed are the dead who die in the Lord
Ya saith the spirit for they rest for they
singing unto me

FOLYMER'S VI

Moderate.

97



And mœrke

Sure there is a righte our God nev'ret wrongeth us
Thought men of us may boast about, And men of grace complain
And men of grace complain

BUNKER HILL

Where blood & carnage

Why should iron metals trouble at the sight of death & destruction in the field of battle
Wher blood & carnage
soundin in death greans

Deathil the ground morrow

KYMRESBORO' C.M.

Soft.

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

Loud

Let

unite

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

his assembled saints unite

VARSAW 10^s

Darkness dispel the humble mourner deer

Cause every soul to choose the better part

in lowly importunate Lord appear

Vain thoughts remove melt down this guilty heart

Air

HOSANNY I CM

Bannister

99

Hosanna to our conq'ring king The prince of darkness flies his troops rush headlong down to hell Like lightning from the

Duet trebles soft.

sides there bound in chains the lions roar And fright the rescu'd sheep But heavy bars confine their power and malice to the deep

Air

ELLSWY CM

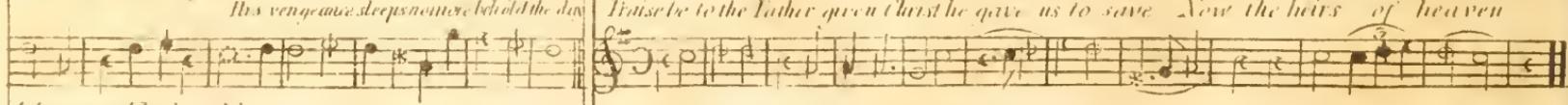
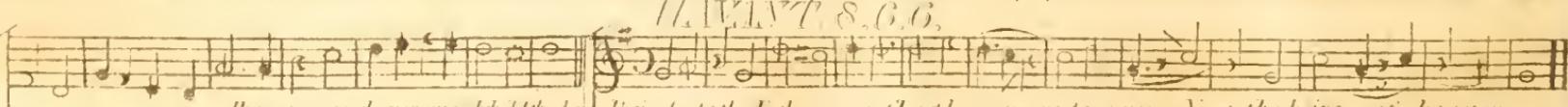
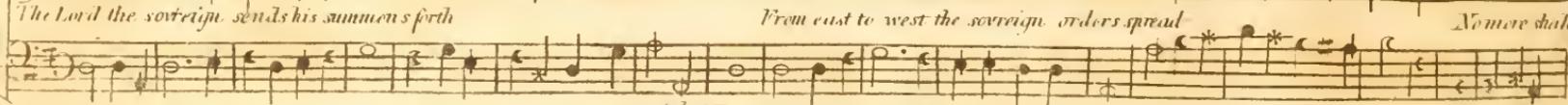
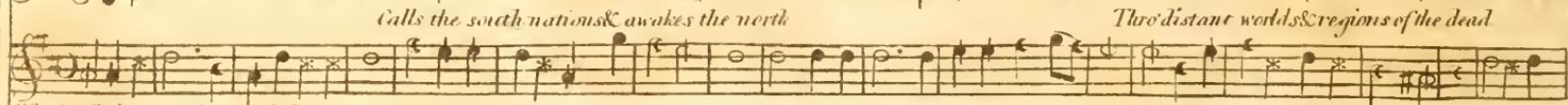
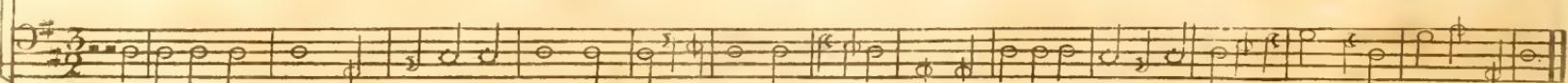
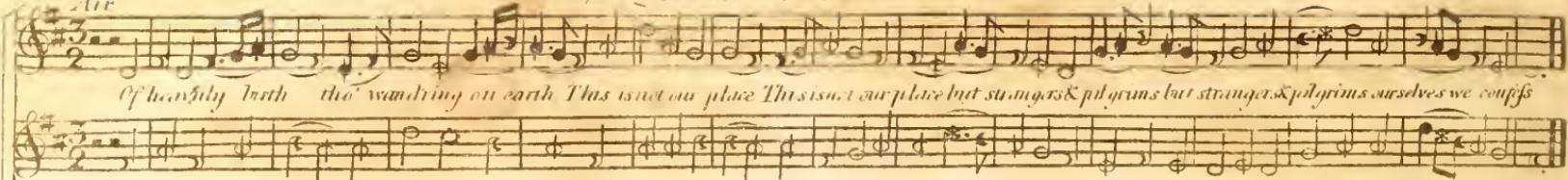
Gregg

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

100

Air.

STURRY. No. 5, II.



POBTS.MOITII as 148th

Handel. 101

lin:

Ye tribes of adam join with heaven & earth & seas and offer notes divine and offer notes divine to your creators

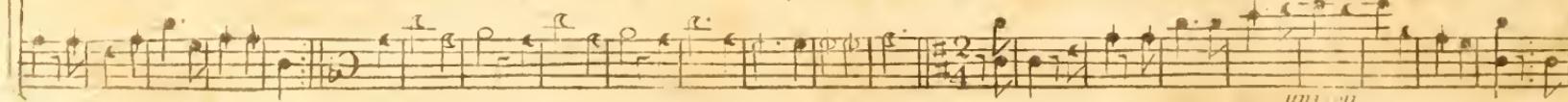
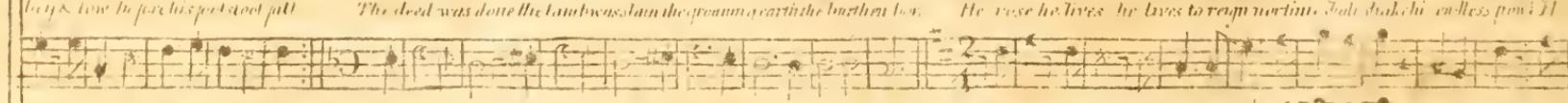
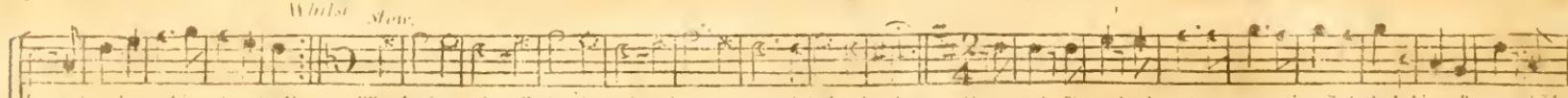
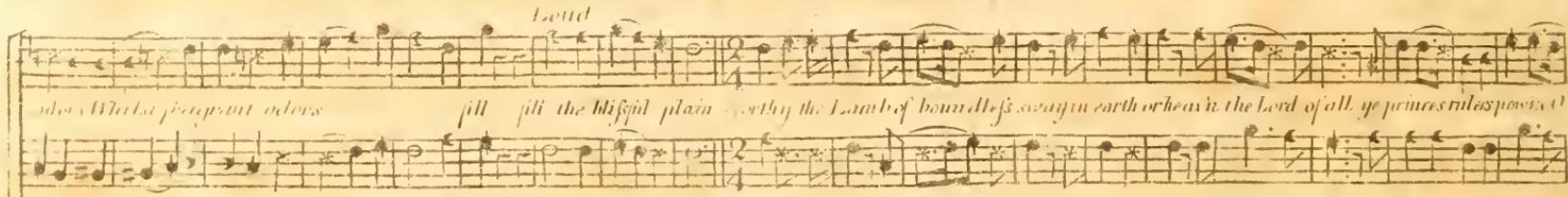
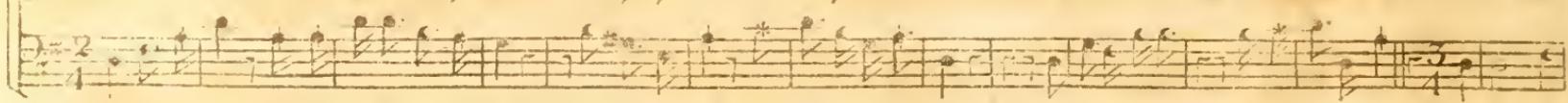
praise To your creators praise Ye holy throng of angels bright In worlds of light begin the song Ye holy throng of angels bright In worlds of light begin the song

hr

BL. O'C KL. B.Y. 5.5.11

Madan'

O tell me no more of this world's vain store The time for such trifles The time for such trifles with me now is o'er with me now is o'er



now he lives she lives to reign no time shall shake his end less power higher still higher swell the strain creation voice then notes prolong the lamb shall ever reign let Hallelujah

reach the song Hallelujah amen amen Hallelujah Amen Hallelujah III II I

unison

Hallelujah amen amen Hallelujah amen

Slow

Amen II Hallelujah amen II Hallelujah II III Amen Hallelujah amen

unison

cheerful.

ANTHEM. Psalm 21st

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 & tri ... al of the sword Solo Moderate.

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

For he hath founded it upon the seas and prepar

The compass of the world and all that dwell therein

edit upon the flood Hallelujah. // // A men. // // A men. A men. A men.

Hallelujah. // // // // A men. A men. A men. A men. A men. A men.

lin.

E. ISTER.

Madam.

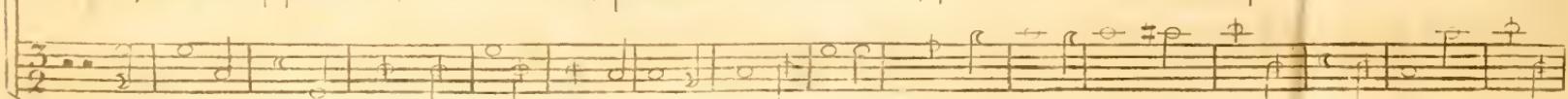
He dies the friend of sinners dies. Lo Sulms daughters wept around. A solemn darkness veils the skies. A sudden trembling

2

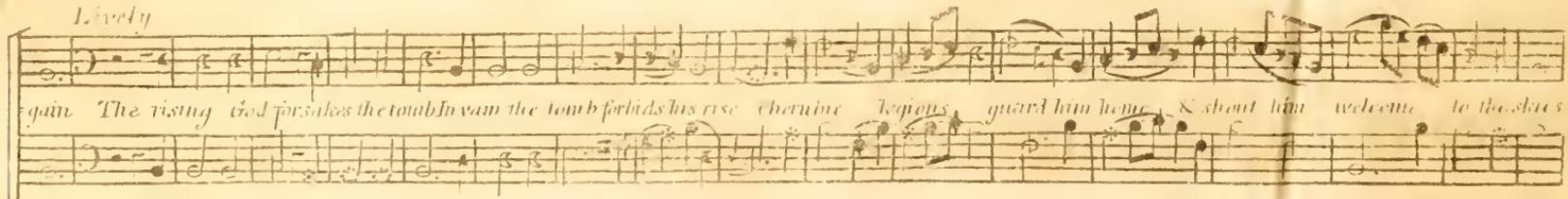


Slow and affectionately.

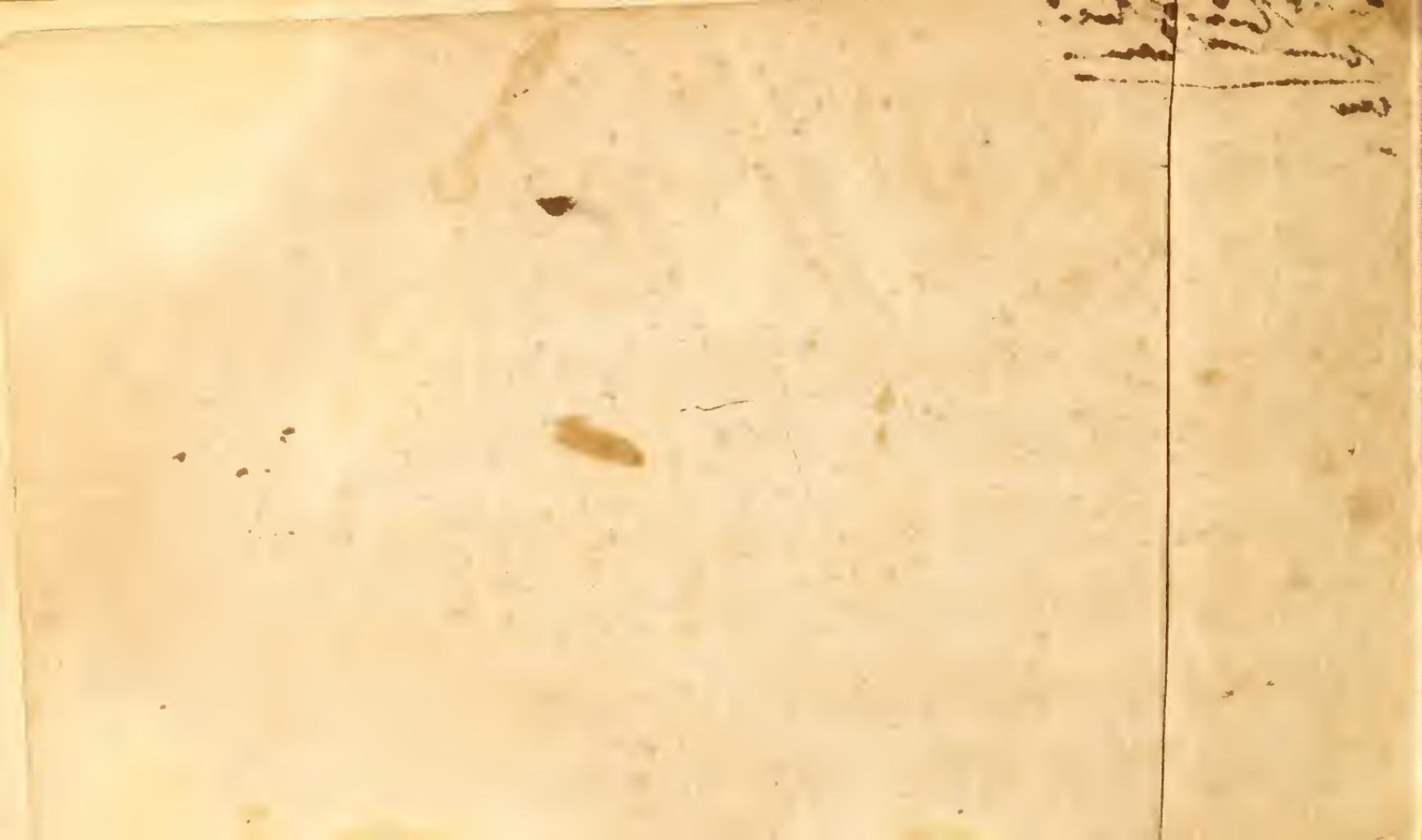
Moderate.

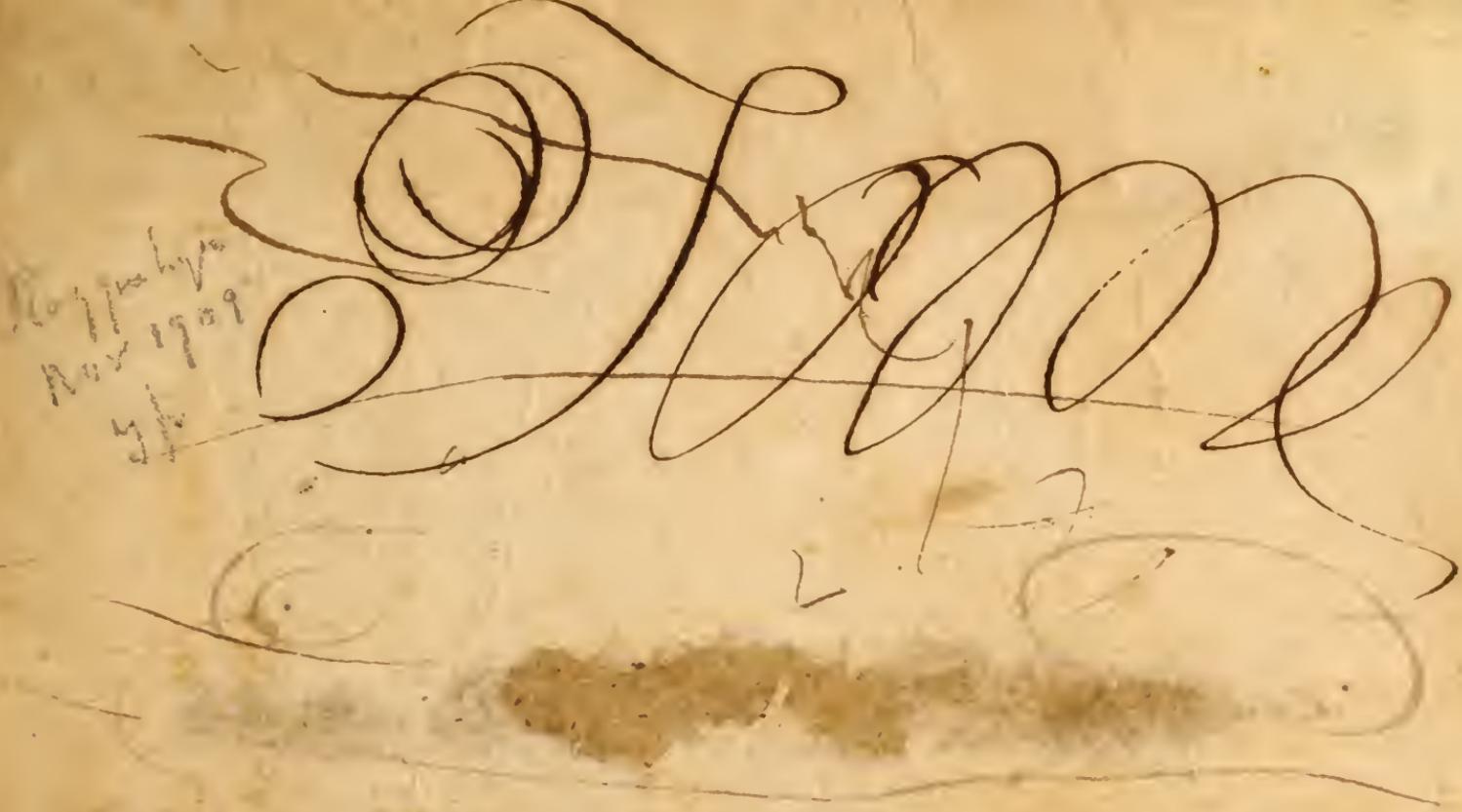


Lively



W
W





2-2