A SELECTION OF PSALM AND HYMN TUNES,
FROM THE BEST AUTHORS, IN THREE AND FOUR PARTS;
ADAPTED PRINCIPALLY TO
DR. WATTS'S HYMNS AND PSALMS,
AND TO
MR. RIPPON'S SELECTION OF HYMNS,
CONTAINING
(IN A GREATER VARIETY THAN ANY OTHER VOLUME EXISTANT,)
THE MOST APPROVED COMPOSITIONS WHICH ARE USED IN LONDON, AND IN THE DIFFERENT CONGREGATIONS,
THROUGHOUT ENGLAND.

ALSO,
MANY ORIGINAL TUNES NEVER BEFORE PRINTED;
The whole forming a publication of above
TWO HUNDRED HYMN TUNES, BESIDES OTHER PIECES.

BY JOHN RIPPON, A.M.

SOLD BY MR. RIPPON, AND MAY BE HAD AT THE VESTRY OF HIS MEETING-HOUSE, IN CARTER-LANE, TOOLEY-STREET.
PRICE FIVE SHILLINGS.—BOUND IN SHEEP.
THOSE WHO PURCHASE SIX COPIES, MAY HAVE A SEVENTH GRATIS,
HAVING had the honour of publishing a Selection of Hymns, as an Appendix to Dr. Watts's Hymns and Psalms, which has met a favourable reception among good men of different denominations, at home and abroad, so that more than Ten Thousand copies have been sold within five years; repeated enquiries have been made for Tunes suited to many of the Hymns, especially those which are in peculiar metres. These enquiries have been partly answered sometimes by mentioning one author, and then another, but the purchasing and using of several books, being found inconvenient, it was thought One Volume might be Published, which should remedy this evil, contain a greater variety than any other book extant—and be calculated to unite London and the Country in singing.

With this in view it appeared advisable, not only to adopt those which are allowedly the best Tunes sung in the Dissenting Meeting-Houses, and other societies in the Metropolis, but also to obtain such as are used in the principal congregations throughout England, paying, at the same time, a due regard to others which are highly esteemed in the foreign churches.

The familiar Introduction which follows this Preface, makes it quite unnecessary for me to treat of Music as a Science, were I ever so able to do it; but it cannot I think, be improper to suggest a hint or two concerning the devotional performance of Psalmody.

It is generally allowed, that of all the Services in which good men on earth can be engaged, none is more sublime and elevating than singing the praises of God. In hearing the word of God, we place ourselves at his feet as the children of ignorance, hoping to be made wise unto salvation. Performing the work of Prayer, we are only Beggars of a superior class; but when the high praise of God, in our mouths, are inspired with gratitude to him who sitteth upon the throne, and to the Lamb, then we rise above the lower forms of christianity, wear a character more illustrious than the wrestling Jacob, the petitionary Samuel, or even the almost omnipotent Moses, being assimilated to Saints and Angels, all happy and triumphant before the throne of God, made blessed of him and wishing him blessed.

But sacred and transporting as this work is, when devoutly performed, it must be for a lamentation, that of all the parts of public worship this is, in general, performed with the least seriousness, and is very often most shamefully prostituted. In some congregations, even where there is more than a little of the life and power of religion, formality distinguishes this service, or else a want of decency. Seriousness in prayer, and soundness in preaching, have been the All in All of public worship, while propriety, seriousness, and devotion, in singing, have been almost entirely out of the question. Hence, of the many who have religion enough to complain, when they do not enjoy God under the word, and in public prayer; how few are there who are ever heard, in a becoming manner, to mourn their want of gratitude and joy, while the praises of God were sung. It looks as though they did not at all expect, or even desire a divine blessing in this part of worship, for if they did, and were disappointed, would it not
be a matter of sorrow to them. Of these things many valuable ministers and others have long complained, not without some efforts to remedy the evil—but it appears that these have been feeble, temporary, and not always proportioned to the magnitude of the object. Must we therefore now say that it is a gone case, and that the beauty of this part of holy worship is everlastingly irrecoverable? Rather let our zeal for reformation be worthy of the cause we espouse—and the God we blest.

It would probably be a more easy than welcome task, to suggest hints of reformation, to congregations at large—to singers of different characters—to clerks, such who are fit for their office, and others who are incompetent—to ministers, who are properly attentive to this part of public worship, and those who behave as though they had nothing at all to do with it. A few pages, on these subjects I have ventured to draw up, and in connection with them have gathered from the scriptures, the accounts we have of standing while the praises of God are sung. I have also made quotations from Ainsworth, Bishop Lowth, Dr. Gill, and many other very learned and evangelical writers in favour of psalmody, of which practice there are numerous examples in the word of God. These articles when finished, shall be procurable at an easy price.

At present, I tender my sincere acknowledgments to those gentlemen from various parts, who have favoured the selection with hints—advice—scarce musical books, and original compositions. On perusing the volume they will find that some of their favours have not been inflected; but when they recollect that as every one had a hymn or a psalm in apostolic days, so almost every one now has his tune or tunes made by himself, or his favourite composer; it is hoped that approbation will prevent censure—especially when assurance is here given, that no piece has been adopted or rejected from an unjust partiality; but that the selection has been made with an uniform endeavour to render it complete and generally useful, though it is principally adapted to Dr. Watts’s hymns and psalms, and to my selection of hymns. Competent judges who know the good standard tunes belonging to the old school, and can justly appreciate the more lively airs of psalmody, will find, in their own wisdom, the reason why some less valuable old tunes and others of the same description among the new, were omitted. To their candour the volume is submitted.

If this publication should be the humble instrument of lessening the forors, aiding the aspirations and elevating the joys of good men; so that glorying in the Lamb which was slain, and advancing toward the heavenly city in all the variety of song, they at length join in full concert, the celestial and everlastingly enraptured quire of the redeemed—no higher satisfaction than this, separate from a prospect of everlasting personal felicity, can possibly be enjoyed in the regions of fallen humanity; and were my own head frequently bound round with weeping-wilows, while the harp lies neglected on the ground, I would Nevertheless make a single effort to glorify God, and if it were but one, it should be this—to encourage all the thousands of Israel to sing in the ways of the Lord. I subscribe myself, with all good wishes, the readers affectionate friend, and willing servant,

JOHN RIPPON.
A BRIEF INTRODUCTION TO PSALMODY.

The practice of Sacred Music being so agreeable and noble it is no wonder that numerous persons are inclined to study the art; but as words cannot of themselves express sounds, few are able to attain any proficiency in this pleasing science, without the help of a master.—To assist the ideas of the pupil, and ease the labour of the tutor, the following brief observations are thrown together.

CHARACTERS USED IN PSALMODY.

The first thing a learner ought to attain, is a proper knowledge of the characters by which music is expressed.

The Stave, or Staff, consists of five lines; its intermediate spaces, thus explained:

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1 2 3 4 5
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are distinguished from each other by seven letters, every eighth being a repetition of the same. The situation of these letters on the Staff is governed by certain characters called Cliffs. The first is the G Cliff which is placed upon any of the five lines, and that line on which it is placed, is called G; this Cliff properly belongs to the Treble part, or the principal air of the piece. The second is called the C Cliff which is placed upon any of the five lines, and that line on which it is placed, is called C; this Cliff is chiefly used for the inner parts (viz.) Alto or Contra Tenor, and Tenor; in the former it is placed on the middle line, but in the latter on the fourth. The third is called the F Cliff and is now always placed on the fourth line, which is called F:
this last Cliff is used for the Bass. These Cliffs not only serve to distinguish the different parts, but they are also useful to prevent the too frequent use of ledger lines, which would always be introduced, if the letters were in the same situation on the Staff in all the parts. A Ledger Line, is a short stroke drawn across such notes as exceed the compass of the Staff, either above or below. The following example, may help further to explain the situation of the letters on the Staff, as governed by the various Cliffs, with the use of the ledger lines, &c. The union that there is in one part with another, will appear, by observing that upper G in the Bass, is one and the same note as lower G in the Tenor and Alto, and also that upper G in the Tenor and Alto, is exactly of the same found with lower G in the Treble.

The notes having ledger lines in the Treble above, are called in Alt., and such notes as have ledger lines in the Bass below, are called double.
But as the letters cannot describe the length of sounds, notes have been invented for that purpose, (viz.) the Breve \( \text{ breve } \) or \( \text{ breve } \) which is now seldom used, except at the close of anthems, &c. The Semibreve \( \text{ Semibreve } \) the Minim \( \text{ Minim } \) the Crotchet \( \text{ Crotchet } \) the Quaver \( \text{ Quaver } \) the Semiquaver \( \text{ Semiquaver } \) and the Demisemiquaver \( \text{ Demisemiquaver } \) which increase in quickness, as two to one; thus one Semibreve \( \text{ Semibreve } \) is held while you may sing two Minims \( \text{ Minim } \) four Cotchetts \( \text{ Crotchet } \) eight Quavers \( \text{ Quaver } \) sixteen Semiquavers \( \text{ Semiquaver } \) or thirty-two Demisemiquavers \( \text{ Demisemiquaver } \) The marks under the notes are called Rests, silence being kept, whenever they occur, while the respective notes to which they belong, might be sung. The Semibreve Rest is always used for the resting a whole bar.

A Bar is a stroke drawn across the Staff thus, \( \text{ Bar } \) In order to separate the notes, agreeable to the rules of time. A Double Bar \( \text{ Double Bar } \) is used at the end of the line, or the strain, and at the close of the piece, where shorter strokes and dots are generally added, that the conclusion of the piece may be the better known. The double Bar doth not always divide the time as the single, yet when it falls where the single Bar would come in course, the double bar answers the purpose. A Hold or Pause \( \text{ Hold or Pause } \), when placed over a note, shews that it is to be held longer than its usual time; it is also often used (in hymn tunes) at the end of a line, instead of the double bar.

A Slur or Bow \( \text{ Slur or Bow } \) placed over any number of notes, signifies that they are to be sung to one syllable; and when the
( 4 )

figure \( \frac{1}{3} \) is placed over three Crotchets, or Quavers, &c. they are to be sung in the time of two of the same denomination.

A Dot, placed after a note, adds to its length half its own value; thus a pointed Minim \( \frac{3}{2} \) is equal to three Crotchets, a pointed Crotchet \( \frac{1}{2} \) is equal to three Quavers, &c. A Sharp set before a note, raises it half a tone higher than its proper sound; on the contrary, a Flat set before a note, sinks it half a tone below its proper sound. Sharps or Flats placed at the beginning of the Staff, affect the letters on which they are set, by raising or sinking the notes, which are on them throughout the piece, unless contradicted by the Natural \( \ast \) which replaces them in their original state, for that Bar only in which it may occur.

A Repeat \( :S: \) denotes that the music, over which it is placed, should be repeated from the double Bar next before it.

Dots between the lines \( \frac{3}{2} \) are also used for the same purpose. Braces \( \{ \) or \( \} \) unite the several parts of the same tune together. Grace notes, are little extra notes, by which we arrive at the real note with more taste.

Example

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\( \text{wrote} \)
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\( \text{fung} \)
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Other characters \( \underline{\underline{\ast \ast \ast \ast \ast}} \) will be explained under the article of Time.

The learner, having made himself well acquainted with the various characters, may proceed to sounds:
Of SOUND.

As it is impossible to explain Sound merely by words, we must have recourse to example. The first attempt that is generally made, in order to tune the voice, is by ascending and descending eight notes, or sounds; which sounds, consisting of unequal distances, require a particular explanation, as from this inequality proceeds the difficulty and great variety which are found in music. A peal of eight well tuned bells, will help to explain a few particulars relative to the aforementioned sounds. Whoever, with an ear for music, attends to the regular ringing of eight bells, may observe, that the distance of sound from bell to bell is not equal; the found of the first, or little bell; being much nearer to the second, and also the found of the fifth to the sixth, than between any other two bells. The greater distances are called Tones, and the lesser distances are called Half, or Semi-Tones; there being nearly the same difference between them, as in the inch, and half-inch, in measurement. The Tones are also divided into Semi-tones, by the help of Sharps and Flats, whose use is before explained. Although the little bell, or treble, and the great bell, or tenor, are eight notes apart, they may be said to produce one and the same sound, the shrill tone of the treble, and the more sonorous tone of the tenor, being the only real difference between them: this is called the Octave, which the learner will do well to make himself acquainted with; as thinking on his octave, or eighth note, will enable him the more readily to strike a distant sound. The eight notes also are intended by the octave. It is necessary to observe, that in the space of the 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.

Having attempted an explanation of the nature of sounds, we proceed to shew the nature and use of

KEYS.

The Key, or key note, is a certain fundamental sound or tone, to which the rest are accommodated. And here before we proceed, it should be observed, that though in describing the irregularity of sounds by a peal of bells, we reckon from the Top, i.e. the highest bell, yet when speaking of music, without that allusion, we always reckon from the Bottom.
There are two keys, and but two, which are called the Sharp, and the Flat key, i.e. the Cheerful and the Plaintive. These differ from each other, with respect to the situation of the semitones; the Sharp key having them between the third and fourth, the seventh and eighth; whereas, in the Flat key, they are between the second and third, the fifth and sixth; hence the third, sixth, and seventh of these keys, differ; the sharp key having one semitone more in each than the flat key.

The only natural sharp key is founded on C, and the only natural flat key on A; all the rest are imperfect, in either of the forementioned characters, until made perfect by flats or sharps, the semitones being out of due order. Note, the flat key is also esteemed imperfect, it being found requisite to sharp the seventh at times, and always before a close. Now as there are but two letters, out of the seven, compleat, it remains to shew how the others are made compleat.

TRANSPOSITION OF KEYS.

The transposition of keys is the removal of the eight notes, and tune, &c. into the various letters, that the tune may be higher or lower, as befit suits the compass of the voice. It has been observed, both that the whole tones may be, and are, divided into semitones, and that the situation of the two semitones is fixed: when therefore a tune is too high, or too low, for one letter, it is placed on some other more adapted to it; for instance, Irish Tune being in the sharp key, would be too high, if placed on C, the only natural sharp key; the G key is much more adapted to it; but the semitones being fixed for C, as the only natural sharp key, G is consequently imperfect, until the semitone, placed between E and F, be removed between F and G, and fixed there, though before it was situated between E and F: thus G is made the sharp key. Observe, the b key hath a close affinity to the a key, for as A the natural b key is the third letter below C the natural a key, so E is rendered a flat key, by being the third letter below G, when G is made sharp. The semitones are so much out of their regular order, with respect to some of the letters, that it requires several flats or sharps to place them right; this is perplexing to young beginners; but, if they make themselves well acquainted with their true situation, they will soon perceive how many are needful: for instance, E is rendered a flat key, by one sharp on F only, but to constitute E
the sharp key, four are requisite, which will clearly appear if the irregular situation of the semitones is observed. It hath been noticed that they ought to be between the third and fourth, the seventh and eighth; but they are naturally from E between the first and second, the fifth and sixth.

We will remove the lowe $f$ of these $f$ first, which is done by two sharps, one placed on F, and another on G; these remove the semitone from between E and F, to between G and A: To remove the latter, two others are placed on C and D, these remove it from between B and C, to between D and E; thus E is made a sharp key.

The last note in the Bass is always the key of the tune, and the most ready way to know whether it is in the ♯ or the ♭ key, is by examining its third; if it consists of two whole tones, it is a major third and consequently a ♯ key; but if it contains only one tone and one semitone, it is a minor third, and of course a ♭ key.

I am aware that many young beginners are not readily brought to see the necessity of thus transposing the semitones, in the manner described; because, they cannot perceive more difficulty in singing a tune in E, with four sharps, than in C without any. It is true, to the human voice, the sharp key and the flat key is the same in all the letters; but those who play on the most simple instruments, know that they cannot play the same air on every letter, unless they divide their tones; in order to remove the semitones, as we have described, which they find attended with difficulty: and although a person may be able to sing a plain piece, without a knowledge of transposition, yet he will find himself much at a loss, when attempting to sing a piece that runs into a variety of keys. In order to render an acquaintance with transposition still more familiar, the following example will discover at one view, all the usual keys both by sharps and flats. Here observe, that as C and A are called the two natural keys, all the rest are denominated artificial keys.

**Key**
Key Note. Sharp Keys by Sharps.

Key Note. Flat Keys by Sharp.

Key Note. Sharp Keys by Flats.

Key Note. Flat Keys by Flats.
Note, that by six sharps or flats, all the tones are divided into semitones, so that it is impossible to make use of another sharp or flat, unless they were divided into quarter tones, which is sometimes done by the curious, on the violin, &c. but never in psalmody; nor can it be done on the organ, or other keyed instruments.

T I M E.

Where this essential branch of musical excellence is neglected, order and true harmony are exchanged for confusion and discord; a particular explanation therefore of the various moods, will not be thought unnecessary.

There are two sorts of time used in psalmody, and these are divided into several parts.

Common Time is expressed by four moods, \( \text{ barring } \). The first is the slowest mood, and used chiefly in grave and solemn pieces; this mood contains four crotchets in the bar, which are held while you may leisurely count four. The second mood contains four crotchets also, but it is more lively, and sung something quicker than the first. The third contains two minims in the bar, equal in time with two crotchets in the first mood. The last contains two crotchets in the bar, which are equal in time with two crotchets in the second mood.

Triple Time differs from common time in having but three minims, crotchets, &c. in the bar. The moods in triple time are \( \text{ barring } \). The first contains three minims in the bar, which are equal in time with three crotchets in the first mood of common time. The second mood contains three crotchets in the bar, equal in time with three crotchets in the second mood of common time. The last contains three quavers in the bar, which are sung rather quicker than the crotchets in \( \text{ barring } \). But words, placed at the beginning of a tune, will cause any of the moods to be quicker, or slower, agreeable to the subject of the piece.
Accent is as necessary in music, as it is in poetry. The accent in the two first moods of Common Time, falls on the first and third crotchet in the bar; but the two last hath the accent on both notes, yet principally on the first. In Triple Time, the chief accent falls on the first minim, crotchet, &c. in the bar.

In beating or keeping the time all violent motion should be avoided, or the performer will expose himself to ridicule. The least motion of the hand or foot, is far better and more graceful, than the convulsive agitations, which often attend beating of time among junior performers; and by which the eye is offended, the ear disfigured, and the pleasure of the music lessened.

Practitioners should beat the first, and sometimes the second mood in Common Time, twice down, and twice up, always remembering to have the hand or foot down at the beginning, and up at the end of the bar. But they should beat the two last, and sometimes the second mood once down, and once up in the bar: the reason why the second mood is beat differently, arises from the variety of subjects: Some tunes having this mood, are calculated to express bold and strong ideas, while others, still governed by the same mood, are more proper for soft, smooth, and flowing subjects: in the former case, it is requisite to beat twice down, and twice up, that each note may be expressive; but in the latter, once down and once up is better adapted to produce a smooth and gliding tone, although there may be no real difference in the time.

Of Graceful Singing.

A person may be well acquainted with all the various characters in psalmody, he may also be able to sing his part in true time, and yet his performance be far from pleasing, if it be devoid of necessary embellishments: his manner and bad expression may conspire to render it disagreeable. A few plain hints may tend to correct those errors in practice.

It is by no means necessary to constitute a good singer, that he sing very loud; yet the conduct of some would lead us to think that this was the principal criterion, as they sing, or rather howl so exceedingly loud, that their faces are quite distorted with the violence done to harmony, while not only the tone of the voice, but the true sound of the notes is destroyed by such undue exer-
tions. The mouth should be opened freely, but not too wide, this would entirely destroy a good tone, and prevent just expression. In singing, imitate the elegant expression of the orator, rather than the drawl of the clown. Some persons pronounce their words tolerably well in soft singing, but exceedingly bad when they sing louder, which is owing to the false idea that they cannot make too much noise in the forte parts; if any do so, let them remember that expression is one of the greatest beauties in music, and that to spoil the expression of a word, in order to sing the louder, is truly absurd. Indeed there are some words not so agreeable to express in singing as others, such as bring, thing, &c. which are too often sung bring, thing, &c. but there are a few words which should vary a little from common pronunciation; such as end in y and it; and these should vary two ways. The following method has been generally recommended. In singing, it is right to pronounce majesty, mighty, lofty, &c. something like majesty, might, loft, &c. but the sense of some other words, would be destroyed by this mode of expressing them; such as sanctify, justify, glorify, &c. these should partake of the vowel O rather than ee, and be sounded somewhat like san, just, glor, &c. It would be somewhat difficult to describe this exactly, however, the extreme should be avoided on both sides. It may not be amiss to add, that my should partake of both the forementioned variations, according to the connection in which it stands. In all quick passing notes, it should partake of the ee, but of the o in longer sounds, and especially at the beginning of a line. For supposing the line to be “My soul praise the Lord, &c.” how absurd it would be to sing, My soul praise the Lord, &c. Another fault, which should be guarded against, is the beginning a line with a consonant, with which the last foregoing line ended. This is owing to the retaining the sound of the last note in the line, until the first note of the next line begins. There is no failing more easily to correct than this; for a short cessation of sound between the lines, which ought to be observed, would prevent such a disagreeable practice.

Grace NoYES, when used with judgment, add greatly to the beauty of singing; but it is better to omit them altogether, than to introduce them injudiciously. George’s Tune, as it is commonly sung, is really spoiled by improper grace notes. The manner in which they should be used, is better learned from observation, than by description; let it suffice to say, that they are not, in general, to be sung as strong as the real notes of the tune, but gently touched; being only designed to introduce the next note with more taste.
The trill or shake, is the last grace generally attained, on account of its being the most difficult. Few in comparison are able to use it with credit to themselves. The trill should be adopted with great caution, and the only place where it can be always introduced with propriety, is at the close of a tune. It is expressed by alternately sounding two notes in the throat pretty quick.

Example [music notation]

The best position for singing, is undoubtedly that of standing, as it gives the greatest liberty and ease to the voice. There should be a kind of ease, and seeming negligence in the performer, but without bordering on levity or affectation.

In keeping the time, beware of contracting any awkward method, as it will stamp formality on every note. The least motion of the finger is quite enough; more would be superfluous. Where a company of fingers are together, it is usual for one to govern the time; he alone should use any visible motion; all the rest should follow him, or their conduct will tend only to breed confusion. Some persons can keep good time without beating it; the pleasure and ease attending this perfection, amply repay the trouble of acquiring it. Driving Notes, as it is called, is much better done by such, than by those who labour at time-beating.

In pitching the Tune, care should be taken to set it in such a key, as will enable the congregation to join in the highest notes with tolerable ease; and those who take the bass to sing the lowest, without a grumbling tone. All the tunes in this Selection are placed in such keys, as appeared likely to answer these purposes.

There is a propriety in adapting the tunes to suitable hymns; if the hymn be cheerful, let it be set to a lively tune, but if the subject of it be confession or sorrow, a plaintive air is undoubtedly to be preferred.

No tune that has a repeat, in the middle of a line, should be sung to such hymns whose words would be divided by it, nor is it sufficient, that it goes well to a verse or two, if it does not suit the whole hymn, it ought to be rejected.

In fine, to root out wrong habits and to attain such as are excellent, requires much assiduity, and whether it be done by observation or reading, the first attempts should be made in private.
In the course of this introduction, I have purposely omitted several particulars, the insertion of which would have defeated the original design, yet I flatter myself that nothing essential to good congregational singing is left out; but should it appear that any necessary article is omitted or that any mistake has been made in the work at large (and in such a work as this, it is almost unavoidable) a kind hint from any musical friend or gentleman, will be thankfully received.

The respect I have for Mr. Rippon induced me, with cheerfulness, to assist him in the execution of this work, and the recollection of that friendship which subsisted between him and my late father, greatly increased my pleasure. But it is not the least part of my satisfaction to reflect that I may be useful in assisting the pious pleasure of many good men, who will hereafter unite (perhaps accompanied with Gabriel's harp) in singing that best of songs, the song of Moses and the Lamb, through a long eternity.

T. WALKER.
AN EXPLANATION
OF THE
MUSICAL TERMS WHICH OCCUR IN THIS VOLUME.

ADAGIO. The slowest movement.
Affettuoso. Tenderly and affectionately. —Performed in moderate Time.

Allegro. A quick lively movement.
Andante. Every Note distinctly.—Sung rather slow when no other Word is used with it.

Chorus. All the Voices together.
Cre[ṇ]cendo, or Cres. To increase the sound.
Diminuendo, or Dim. To decrease the sound.
Duetto. Two parts only.
Da Capo. To conclude with the first strain.
Forte, or For. Full, loud, or strong.
Fortissimo, or Fortis. Louder than Fort. Very loud.
Fugue. When the parts follow each other.
Grave. A slow movement.
Gratio'o. Graceful.
Largo. Rather slow.

Larghetto.
Mae[ν]tofo.
Mezza Piano.
Piano, or Pia.
Pianiffimo, or Pianº.
Presto.
Preinfßimo or Pretisν.
Spirito.
Staccato.
Tacet.
Trio.
Tutti.
Verfe.
Vigorofo.
Vivace.
Volti.
Vo ti: Subito.

Moderately quick, rather quicker than Largo
With strength, firmness and grandeur.
Not quite so soft as Piano.
Soft and sweet.
Softer than Pia, Very soft.
Quick.
Quicker than Presto, Very quick.
With spirit, or vigour.
Short; every note cut short.
Silent.
Three parts.
Full, or altogether.
One perforning to each part.
Vigorous, firm and bold.
With life, and spirit, lively quick and bold.

Turn over.
Turn over quick.
**Explanations of Metres in This Volume.**

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ADVERTISEMENT.

WHEN this Work was first made known to the Public, it was found to be the wish of some Persons both in Town and Country, to have the Tunes set in Four Parts, while others thought that Three Parts were sufficient; but the Selection being intended for general use, it appeared eligible to adopt a plan which might suit both, without increasing the Price or Size of the Book. Many of the Pieces in this Volume were originally composed in Three Parts, and consequently must have undergone considerable alteration, had a Fourth Part been added to them with any propriety. Others, made in Four Parts, would have lost much of their beauty (when sung by a Choir) had One of the Parts been omitted.

In all the Four-Part Tunes which would admit of an agreeable Second Treble, it has been preferred, as in the general it may be sung by Men where Treble voices are deficient; but in a few Tunes that called for the Tenor, rather than a Second, the Tenor is put in its proper Cliff: namely, the C Cliff, and so is the Alto in all the Four-Part Tunes, that Ledger Lines might be avoided as much as possible; but in all the Tunes of Three Parts, the G Cliff is made use of, the upper part of such being, in general, a compound of all the inner Parts. The Air is placed next the Bass in all the Three-Part Tunes, and such with Four Parts as have a Second, in order to comply with custom; yet in such Tunes as have a Tenor, the Air is placed at the Top (agreeable to the original method) that a uniformity of Parts might be preserved.

N. B. That part of the Tune which is to be Sung by the Congregation at large, is everywhere called the Air.
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Eight notes in the Sharp Key.

The same in the Flat Key.

G A B C D E F G. G F E D C B A G.

Intervals proved ascending and descending.

The Asterisk shows the situation of the Semitones in the Octave.
Intervals

Driving notes

Thirds proved.

Thirds

Fourths proved

Fourths

Dotted notes
O Lord, how great's thy favour, we such sinners poor Can through thy death sweet saviour Approach thy mercies door.
And bind an open passage unto the throne of Grace.

Therewith welcome message bids us go in peace.
Air, Moderate.

P. 2nd time.  For

Air

Conclude each verse with the two first lines of the Hymn.
XXIII. BABYLON STREAMS.

Air Plaintive

XXIV. Air

EAST GRINSTEAD.
Matthews Continued.

XXXV.
CARMARTHEN NEW.

Air Slow

Come every pious heart &c.
Your noblest pow'rs exert &c.
XXXVI. COOKHAM.

Air Moderate

XXXVII. TREVECCA.

Air Andante
Sinner O why so thoughtless grown Why in such dreadful haste to die Daring to leap to Worlds unknown Headless against thy God to fly

Wilt thou despise eternal Fate Urged on by Sin's fantastic Dreams Madly attempt the infernal Gate And force thy Passage to y'Flames
Sheffield Continued.

Stay stay Sinner stay stay Sinner on the Gospel Plains Behold behold the God of Love unfold the Glories of his dying Pains For

ever telling yet untold for ever for ever for ever telling ever telling yet untold for e.ver telling ever telling yet untold.

D 2.
O Jesus my God Come make thine abode With in my poor heart with in my poor heart
Bilney. Continued.

O Jesus come quickly, O Jesus come quickly a Saviour thou art, O Jesus come quickly, a Saviour thou art.
Air For. Brisk 1st & 2nd Verses.
Hallelujah Hallelujah Praise ye the Lord Hallelujah Hallelujah Praise ye the Lord

XLIV. SWITHINS. Hy 40. B 3 D'W. 148th Jesser.

Air Moderate
Dartmouth Continued.

Verse 4th

Almighty God to thee to thee

XLVII. Air

STOCKPORT.

Ps. 103. Part 1st. 

S. M.
Plung'd in a Gulph of dark Despair, We wretched, wretched Sinners lay, Without one cheerfal Beam of Hope, Or Spark of glimm'ring Light.

With pitty'g Eyes the Prince of Grace Beheld our helpless, helpless Grief He saw & O amazing Love He ran he ran to our relief.
And all harmonious human Tongues The Saviour's Praises speak, Angels assist our mighty Joys, Strike all your Harps y Harps of Gold.

when you raise your highest Notes, highest notes, His Love his love His Love can never be told His Love can never be told.
LEWES

Hy 132. R. S.

8. 7. 4. D. Randal.

HARWICH

Hy 127. R. Hill.

5. 6. B. Milgrove.

Our ransom & peace our surety he is
Here our Redeemer lives, all bright and glorious
O'er Sin and Death & Hell, O'er Sin and Death & Hell, he reigns victorious.
LXXVIII. BOWDEN.

Hy 286. I. R. S.

L.M.D.

Air

Away, my unbelieving Fear! Let Fear in me no more take place; My Savior doth not yet appear, He hides the brightness of his face.

But shall I therefore let him go, And basely to the Tempter yield? No, in the Strength of Jesus ne! I never will give up my shield.
Bowden Continued.

Altho' the Vine its Fruit deny, Altho' the Olive yield no Oil, The withering Fig Tree droop & die, The Field illume the Tillers fail, The empty Stall no Herd afford, And perish all the bleating race, Yet I will triumph in the Lord, The God of my Salvation praise.
He destroy he can create and He destroy His sovereign Power without our Aid Made us of Clay and formed us Men And

when like wand'ring Sheep we stray'd He brought us to his Fold again He brought us to his Fold again.
We are his People, we---his Care, Our Souls, and all our mortal Frame: What lasting Honours shall we rear, Almighty Maker, to thy Name. For What lasting Honours shall we rear, Almighty Maker, to thy Name.

N.B. This Duett is not in the Original.
Denmark Continued.

For

Well crewd thy Gates, with thank-ful Songs, High as the Heav'ns, our Ve-ices raise; And Earth & Earth with her ten-thousand thousand

Pia

For

Pia

For

Denmark Continued.

Wide as the World is thy Command, Vast as Eternity thy Love, Firm as a Rock thy Truth must stand, When rolling Years shall cease to move, When rolling Years shall cease to move.

For

Pia
PORTUGAL

Air, Largo.

WELLS ROW

Air.
Kentucky Continued.

All the Promises do avail With a glorious Day of Grace.

Blessed Jubilee Let thy glorious Morning dawn.

With With &c

Blessed &c.

With With &c

Blessed Jubilee Let thy glorious Morn Let thy glorious Morning dawn.

XV. RICHMOND.

Hy. 7. P. 3. D'W.

L. M.:

M. Madan.

Air

on all
YARMOUTH

He dies the Friend of Sinners, dies
To Salem's Daughters weep around
A solemn Darkness veils the Skies
A sudden Tremble

eoes the Grasp, Conspicuous drops a Tear or two
For him who groaned beneath your Load
He shed a thousand Drops for you
A
thousand Drops of richer Blood, Here's Love and Grief beyond Decay, The Lord of Glory dies for Men, In what

Sudden Joys we see Jesus the Dead rise again, The King is Good for wonder Hand uplifted, Round about he flies,

Vivace For -
Yarmouth Continued.

Cherubic Legions guard him Home & shout him welcome to ye Skies

Break of your Tears ye Sains & tell How high our great

Delivered reigning Sinewed he spoil’d the Hosts of Hell And led the Monster Death in Chains

Say Live forever wondrous King Born to re-
Vermont Continued.
Air

It is the Lord

2nd PORTSMOUTH NEW

Bath Abbey Continued
Air

Our Lord is risen from the Dead
Our Jesus is gone up on high
The Powers of Hell are captive led
Dragged to the Pfortals of the Sky
Dragged to the Pfortals of the Sky

Our Lord is risen from the Dead
Our Jesus is gone up on high
The Powers of Hell are captive led
Dragged to the Pfortals of the Sky
Dragged to the Pfortals of the Sky
Cheshunt New Continued.

There his triumphal Chariot waits. And Angels chant the solemn Lay. Lift up your Heads ye Heavenly Gates. Ye everlasting Doors give way. Lift up your Heads. Ye Heavenly Gates ye everlasting Doors give way.
Solo.

Cheshunt New Continued.

Loose all your bars of masy Light And wide unfold the radiant Scene He claims these Mansions

as his Right Receive the King of Glory in He claims these Mansions as his

Right Receive the King of Glory in Receive the King of Glory in.
Verse.

Cheshunt New Continued.

He claims his Right &c

Loose all your Bars of mas-sy Light And wide unfold the ra-di-ant Scene He claims these Mansions as his Right Receive the King of

He claims &c

Glo-ry in He claims these Mansions as his Right Receive the King of Glo-ry in Receive the King of Glo-ry in

N.B. The whole of this Movement was originally a Solo.
Chesbunt New Continued.

Chorus.

Who is the King of Glory who The Lord that all his Foes o'ercame The World Sin

Death & Hell o'erthrew. And Jesus is the Conqueror's Name And Jesus is the Conqueror's Name
Lohis triumphal Chariot waits And Angels chant the solemn Lay Lift up thy Heads ye Heav'nly Gates Ye everlasting
Doors give way. Lift up thy Heads ye Heav'nly Gates Ye everlasting Doors give way. Who is thy King of Glory who who

L 2.
Who is the King of Glory who the Lord of boundless power possesseth The King of Saints and Angels too God over all for ever, blest God over all for ever blest God over all for ever blest for ever blest.
Spring Continued

back the common Lay And as they Praise unbounded Love To join in Bounty's Holiday To join in Bounty's Holiday To

Vivace

join in Bounty's Holiday. To God the Universal King Be sacred every grateful Choir Be sacred every grateful Choir In
Spring Continued.

Pia Rep For

end less Hymns all Praises sing That endless Bounty can inspire In endless Hymns all Praises sing That endless Bounty can inspire

CLXXVII. OXFORD. Ps 95. D. W. C.M. Coombs.
THE DYING CHRISTIAN.

A Celebrated Ode by Pope.

2nd Largo

Vital spark of heavenly flame. Quit! O quit this mortal frame. Trembling, hoping, lingering, flying. Oh the pain, the bliss of dying. Cease, forelorn!

Affettuoso

Hark. Pia Hark. they Hark. they

cease thy strife & let me languish into life. Hark. they whisper. Angels say. they whisper. Angels say.
whisper Angels say Hark they whisper &c
whisper Angels say Hark they whisper Angels say Sister Spirit come away Sister Spirit come away

What is this absorbs me quite Steals my senses shuts my sight Drowns my spirit draws my breath Tell me my
Pope's Ode Continued.

Soul can this be Death Tell me my Soul can this be Death. The World recedes it disappears Heaven opens on my eyes my ears with sounds sapheic rings.

Lend me my wings I mount fly O Grave where is thy victory O Grave where is thy victory.
Pope's Ode Continued.

Death where is thy Sting  O Grave where is thy vic-to-ry  O Death where is thy Sting  Lend lend your wings  I mount  I fly  O

Grave where is thy vic-to-ry  thy vic-to-ry  O Grave where is thy vic-to-ry  thy vic-to-ry  O Death where is thy Sting  O
Come let us join our cheerful Songs With Angels round the Throne; Ten thousand thousand are their Tongues, but all their Joys are one. But all their Joys are one.
Slow For Worthy the Lamb Worthy the Lamb that dy'd, they cry, To be exalted thus: Worthy the Lamb, our Lips reply, For he was slain was

Faster Andante Jesus is worthy to receive Honor and Power, pow'r Divine And Blessing
Blessings more &c
more than we can give Be Lord for ever for ever thine for ever thine for ever thine

The whole Creation join in one To bless the sacred Name To bless the sacred Name Of him that sits upon the Throne & to adore the
Epsom Continued.

Lamb adore the Lamb And to adore the Lamb. The whole Creation join in one. The whole Creation join in one. To bless thy sacred

Name Of him that sits upon the Throne, And to adore the Lamb. Of him that sits upon the Throne. And to adore the Lamb.
SCOTLAND.

Air

King of Salem bless my soul Make a wounded sinner whole King of Righteousness and Peace Let not thy sweet visits cease

Come refresh this soul of mine With thy sacred bread and wine All thy love to me unfold Half of which cannot be told

Hy 183. I. R. S.
Hail Melchizedek divine
Thou great High Priest shalt be mine
All my powers before thee fall
Take not Tithes but take them all
Harts Continued.

Hal-le-lujah Praise the Lord

Hal-le-lujah Praise the Lord

JEWIN STREET.

Hy 509. I. R. S.

Comethou &c
Stream of &c
Old 50th Continued.

XXIV. VIRGINIA.

Hy 146, B. I. Dr. W., L.M., P. 1.
MILGROVES

JUDEs
New Haven Continued.

For

Who is a pardoning God like thee Or who has Grace so rich and free.
EASTER ODE

From heav'n the loud, the angelic song began, It shook the skies, and reached astonish'd man; By man re-echo'd, it shall mount again, whilst

Vocal Bass

N.B. When there is no Instrument, sing the vocal Bass.

Whilst

Vivace

fragrant odours whilst fragrant odours whilst fragrant odours fill fill the blissful plain.

Worthy the Lamb of
Easter Ode Continued.

boundless sway In earth or heav'n the Lord of all Ye princes, rulers, powers, obey, And bow before his foot-stool fall.

Slow

The Deed was done; the Lamb was slain; The groaning earth the burden bore. He rose, He lives; He lives to reign, Ne
Easter Ode Continued.

Time shall shake his endless power. He rose, He lives; He lives to reign, Nor Time shall shake his endless power.

Ver 4. Riches and all that deck the great, From worlds unnumber’d hither bring; The tribute pour before his seat, And

Ver 5. Wisdom & strength are his alone, He raised the top stone, shouting grace; Honor has built his lofty throne, And

Ver 6. From heaven from earth loud bursts of praise The mighty blessings shall proclaim; Blessings that earth to glory raise; The
Easter Ode Continued.

Ver 6 first line

Hail the triumphs of our King.

Ver 5 & 6 third line

Honor has built
glory shines upon his face.

From heav’n from earth
Blessings that earth Higher, still higher, swell the strain, Cre

purchase of the wounded Lamb.

actions voice the note prolong

The Lamb shall ever reign Let Hallelujah crown the song.
GRAND CHORUS.

Hallelujah.

G. F. Handel
Hallelujah.

crown the song Hallelujah Hallelujah Amen Amen Hallelujah Amen Hallelujah

Hallelujah Hallelujah Hallelujah Hallelujah Amen Amen Hallelujah Amen Hallelujah


Hallelujah

A Collection
of Modern Church Music consisting of
Walses &c.
Composed by the following Masters:
Webbe, Pazlen, Ricci, and Dr. Arne.
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S. Martyns Church Yard, Mr. Coghill, Duke St.,
 Grosvenor Square, & all the Music Shops.

1791.
MAESToso

Kyrie eleison

Christe eleison
Glorificamus te Gratias agimus tibi propter magnam
Gloriam tuam Domine Deus Rex coelestis Deus pater omnium potestatis
Soli
-tens Domine Filii unigenite Jesu Christe
-tens Domine Filii unigenite Jesu Christe
Domine Deus agnus Dei Filii Iesu patris
tutti

Domine Deus agnus Dei Filii Iesu patris
Soli
tutti

Qui tollis peccata Mundi Missere nobis qui
tutti

Qui tollis peccata Mundi Missere nobis qui
tutti

tollis peccata Mundi suscipe Deprecationem nostram
tutti

tollis peccata Mundi suscipe Deprecationem nostram
Credo. Con Spirito

Patrem omnipotentem factorem Coeli et Terrae
Fac to rem Coeli et Terrae visibilium
Fac to rem Coeli et Terrae visibilium
Soli

Omnium et Invisibilium Et in unum Dominum
Omnium et Invisibilium Et in unum Dominum

Je sum Christum Filium Dei unigenitum
Je sum Christum Filium Dei unigenitum
Et ex Patre nata tum ante omnia secula

Et ex Patre nata tum ante omnia secula

Soli

De um de De o Lumen de Lumin e De um verum de

De um de De o Lumen de Lumin e De um verum de

tutti

De o vero Genitum non factum Con sub-

De o vero Genitum non factum Con sub-
-stanti-a-lem pa-triperquem omni-a fac-ta sunt
-stanti-a-lem pa-triperquem omni-a fac-ta sunt
qui propter nos homin-nes et propter nostram sa-
qui propter nos homin-nes et propter nostram sa-

- lu-tem de-scen -dit de ca-lis
- lu-tem de-scen -dit de ca-lis
Et incarnatus est de spiritu sancto

ex Maria Virgine et homo factus est

et homo factus est & homo factus est
Et resurrexit tertio die secundum scripturas et ascendit in Caelum sedet ad dextram patris
Et iterum venitus est cum Gloria

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Et in spiritum sanctum Dominum & vi-vi-fi-can tem qui ex patre fili-o que fili-o que procedit Qui cum

Et in spiritum sanctum Dominum & vi-vi-fi-can tem qui ex patre fili-o que fili-o que procedit Qui cum
orrum et vitam venturi seculi

vitam venturi seculi Amen

Amen Amen

Amen Amen
cellis in excellentis

Soli Larghetto

Agnus dei qui tollis peccata

Agnus dei qui tollis peccata

mundi Miserere nobis

mundi Miserere nobis
Soli poco Allegro

Domine salvum fac regem nostram Regem

Domine salvum fac regem nostram Regem
tutti

nostrum GEORGIIUM Et ex audi nos in
tutti

nostrum GEORGIIUM Et ex audi nos in

Soli
die qua in voca verimus te Gloria
die qua in voca verimus te Gloria.
Vir-tus quoque sit et be-ne-dic-ti

Pro-ce den-ti a-bu-tro-que

cum-par sit lau-da-ti-o Webbe.

cum-par sit lau-da-ti-o
Larghetto Softernuto

KYRIE

Kyrie Kyrie Kyrie

Kyrie Kyrie Kyrie Kyrie

Kyerie lieison Volun. Christe Christe

Kyerie lieison Christe lieison Christe

Kyerie lieison Christe lieison Christe