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 EXTANT,)

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.

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MVSEVM
BRITAN
NICVM

THE PREFACE.

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 liſts of 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 praiſes of God*, in our mouths, are inſpirited 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 ſerioufneſs, 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 bleſs.

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 *reſponſive* ſinging, 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 acknowledgements 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 inſerted; 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 one 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 ſorrows, 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-willows, 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.

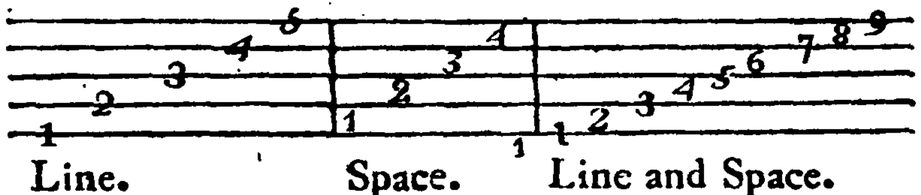
A BRIEF INTRODUCTION TO PSALMODY.

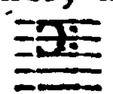
THE practice of Sacred Muſic being ſo agreeable and noble it is no wonder that numerous perſons are inclined to ſtudy the art; but as words cannot of themſelves expreſs ſounds, few are able to attain any proficiency in this pleaſing ſcience, without the help of a maſter.—To aſſiſt the ideas of the pupil,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

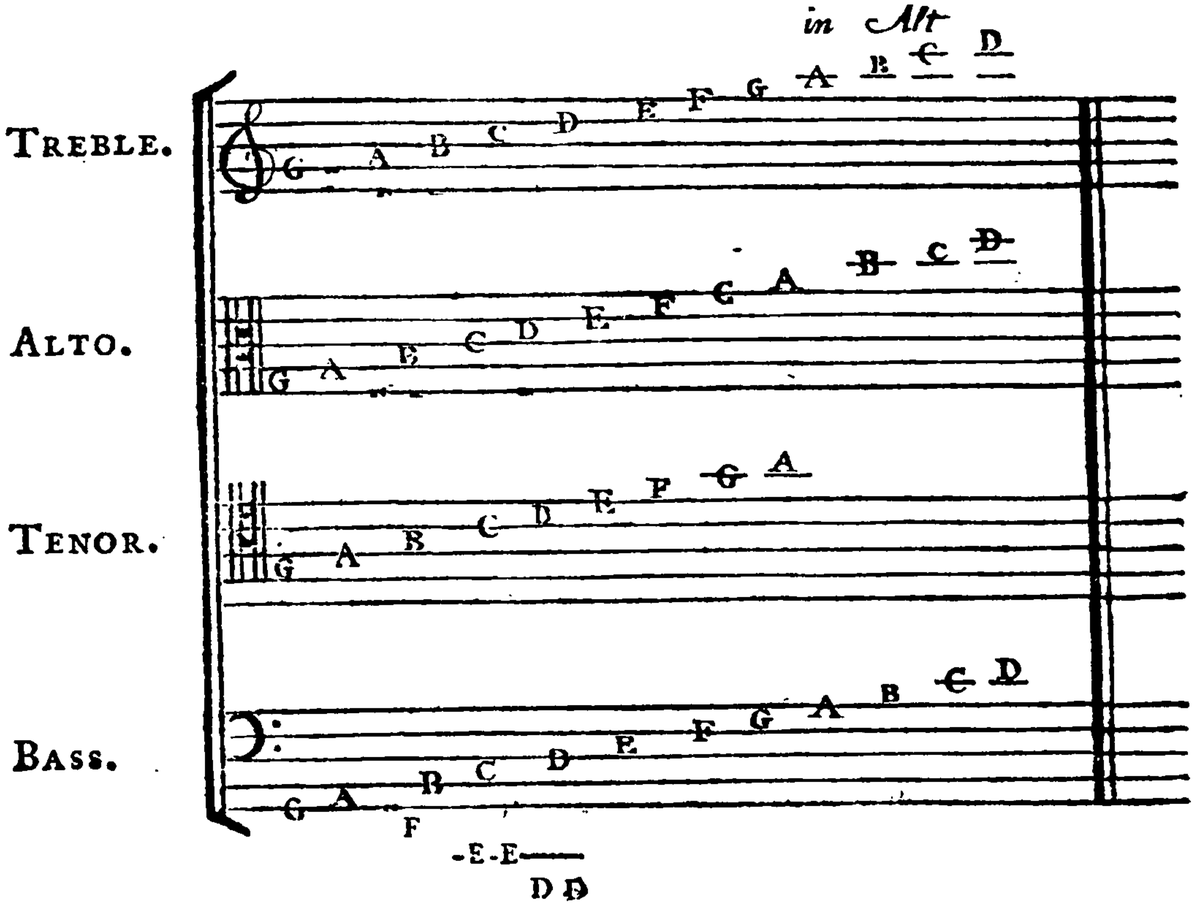
The STAVE, or STAFF, conſiſts of five lines; its intermediate ſpaces, thus explained



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 the belly of which is placed on the ſecond line, and that line is called G; this Cliff properly belongs to the Treble part, or the principle 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 ſound 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 or which is now ſeldom uſed, except at the cloſe of anthems, &c. The SEMIBREVE the MINIM the CROTCHET the QUAVER the SEMIQUAVER and the DEMISIMIQUAVER which increaſe in quickneſs, as two to one; thus one Semibreve is held while you may ſing two Minims four Crothets eight Quavers ſixteen Semiquavers or thirty-two Demiſemiquavers 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.

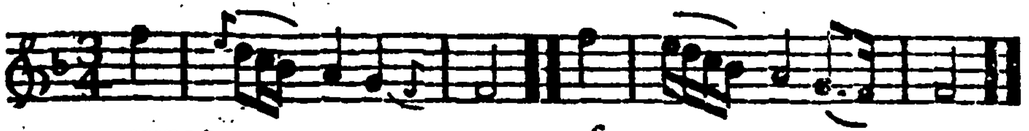
A BAR is a ſtroke drawn acroſs the Staff thus, In order to ſeparate the notes, agreeable to the rules of time. A DOUBLE BAR is uſed at the end of the line, or the ſtrain, and at the cloſe of the piece, where ſhorter ſtrokes and dots are generally added, that the concluſion of the piece may be the better 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 , 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 placed over any number of notes, ſignifies that they are to be ſung to one ſyllable; and when the

figure 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 is equal to three Crotchets, a pointed Crotchet 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 ♮ 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 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



Other characters — 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 ſound of the firſt, or little bell, being much nearer to the ſecond, and alſo the ſound 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 accomodated. And here before we proceed, it ſhould be obſerved, that though in deſcribing the irregularity of ſounds by a peal of bells, we reckoned 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 Chearful 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 beſt 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 ♭ key hath a cloſe affinity to the ♮ key, for as A the natural ♭ key is the third letter below C the natural ♮ 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.

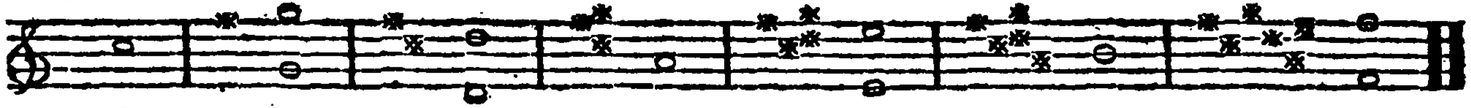
We will remove the *loweſt* of theſe *firſt*, which is done by two ſharps, one placed on F, and another on G; theſe remove the ſemitone from between E and F, to between G and A: To remove the *latter*, two others are placed on C and D, theſe remove it from between B and C, to between D and E; thus E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

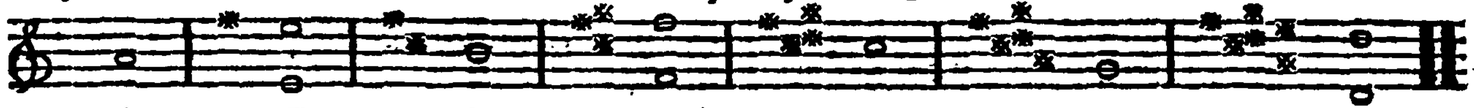
I am aware that many young beginners are not readily brought to ſee the neceſſity of thus tranſpoſing the ſemitones, in the manner deſcribed; becauſe, they cannot perceive more difficulty in ſinging a tune in E, with four ſharps, than in C without any. It is true, to the human voice, the ſharp key and 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

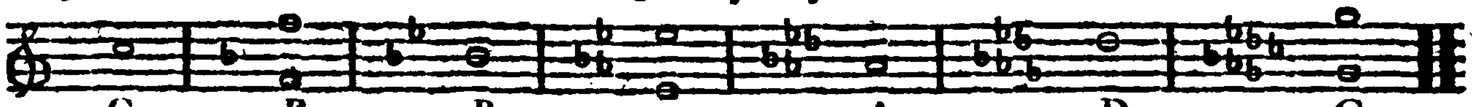
Key Note. Sharp Keys by Sharps.



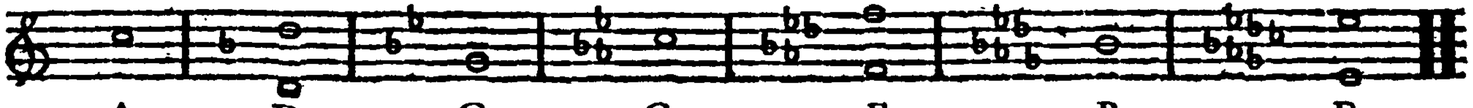
Key Note. Flat Keys by Sharps.



Key Note. Sharp Keys by Flats.



Key Note. Flat Keys by Flats.



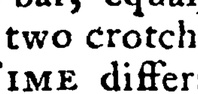
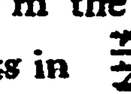
Note, that by ſix ſharps or flats, all the tones are divided into ſemitones, ſo that it is impoſſible to make uſe of another ſharp or flat, unleſs they were divided into quarter tones, which is ſometimes done by the curious, on the violin, &c. but never in pſalmody; nor can it be done on the organ, or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

TIME.

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, 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.

TYIPLE TIME differs from common time in having but three minims, crotchets, &c. in the bar. The moods in triple time are  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  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 diſguſted, 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 bawl 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 *breing*, *theing*, &c. but there are a few words which *ſhould* vary a little from common pronunciation; ſuch as end in i and y; 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 majeſtee, mightee, loftee, &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 ſanctifoy, juſtifoy, glorifoy, &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, Mee 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 eaſy 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

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 aukward 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 ſingers 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 chearful, 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 chearfulneſs, 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.
Creſcendo, 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 For. Very loud.
Fugue.	When the parts follow each other.
Grave.	A ſlow movement.
Gratioſo.	Graceful.
Largo.	Rather ſlow.
Larghetto.	Moderately quick, rather quicker than Largo.
Maeſtoſo.	With ſtrength, firmneſs and grandeur.
Mezza *Piano*.	Not quite ſo ſoft as Piano.
Piano, or Pia.	Soft and ſweet.
Pianiſſimo, or Pianº,	Softer than Pia, Very ſoft.
Preſto.	Quick.
Preſtiſſimo or Preſtiſº.	Quicker than Preſto, Very quick.
Spirito.	With ſpirit, or vigour.
Staccato.	Short; every note cut ſhort.
Tacet.	Silent.
Trio.	Three parts.
Tutti.	Full, or altogether.
Verſe.	One perſon ſinging to each part.
Vigoroſo.	Vigorous, firm and bold.
Vivace.	With life and ſpirit, lively quick and bold.
Volti.	Turn over.
Volti Subito.	Turn over quick.

EXPLANATION

OF THE

METRES IN THIS VOLUME.

L. M. — —				8	8	8	8	Old Hundred, &c.
C. M. — —				8	6	8	6	Crowle, &c.
S. M. — —				6	6	8	6	Aynboe, &c.
50th — —			10	10	10	10	11	11	Cherriton, &c.
104th. — —					10	10	11	11	The Old 104th, &c.
112th. — —			8	8	8	8	8	8	Carey's, &c.
113th. — —			8	8	8	8	8	8	Jennings, &c.
122d. — —			6	6	8	6	6	8	John's, &c.
148th. — —			6	6	6	6	8	8	Portſmouth, &c.
5-6 — —			5	6	11	5	6	11	Haughton, &c.
6s — —			6	6	6	6	6	6	Verulam, &c.
6-4 — —		6	6	4	6	6	6	4	Bermondſey, &c.
6-8-4 — —	6	6	8	4	6	6	8	4	Leoni. &c.
6-9 — —			6	6	9	6	6	9	Weſt-Street, &c.
7s — —					7	7	7	7	Cookham, &c.
7—Six Lines			7	7	7	7	7	7	Firths, &c.
7—Double	7	7	7	7	7	7	7	7	Hotham, &c.
7-6 — —	7	6	7	6	7	7	7	6	Dartford, &c.
7-6—Peculiar	7	6	7	6	7	6	7	6	Culmſtock. &c.
7-6-8 —	7	6	7	6	7	8	7	6	Clarkes, &c.
8s — —					8	8	8	8	Limefield, &c.
8—Double	8	8	8	8	8	8	8	8	New Jeruſalem, &c.
8-3 — —					8	3	3	6	Havant, &c.
8-6-5 — —				8	6	5	5	8	Briſtol, &c.
8-6-8 — —			8	6	8	6	8	8	Ervell, &c.
8-7 — —	8	7	8	7	8	7	8	7	Jewin-Street, &c.
8-7—Peculiar					8	7	8	7	Prieſtly, &c.
8-7-4 —			8	7	8	7	4	7	Helmſley, &c.
8-7-7 —			8	7	8	7	7	7	Nuneaton, &c.
8-8-6 —			8	8	6	8	8	6	Chatham, &c.
8-8-7 —			8	8	7	8	8	7	Birkſtead, &c.
10 —Four Lines					10	10	10	10	Warſaw, &c.
10—Six Lines			10	10	10	10	10	10	New 50th, &c.
10-5 —						10	5	10	Bilney, &c.
11s — —					11	11	11	11	Broughton, &c.
11-8 —					11	8	11	8	Calne, &c.

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 every where called the* AIR.

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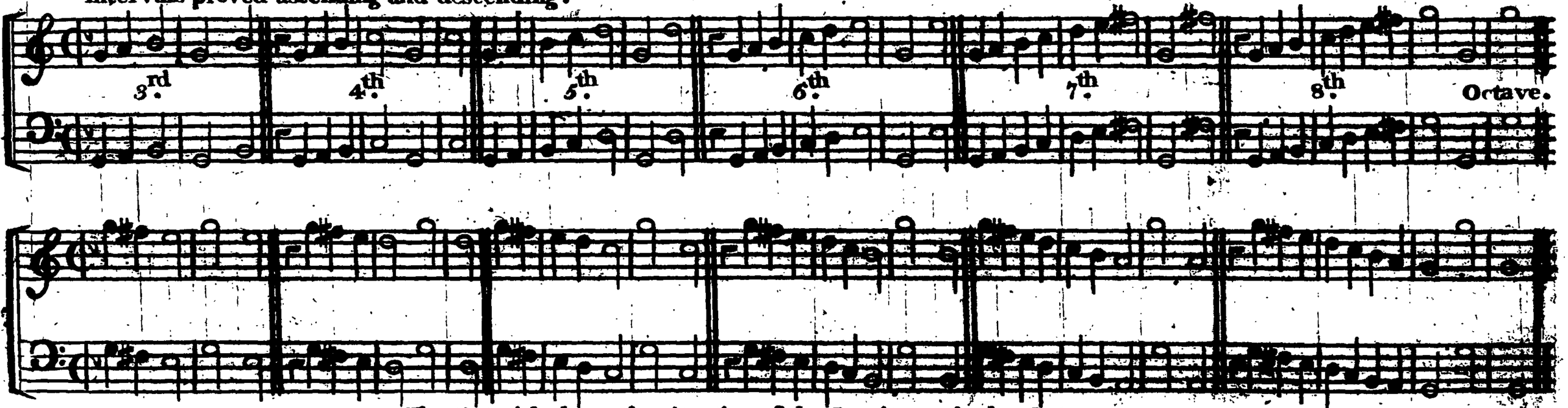
Simons - - S. M. 250
Silver Street, ſee Falcon Street - - - 209
Southampton D. L. M. 227
Southwark, New C. M. 238
Sprague - - C. M. 166
Spring - - L. M. 176
Stamford - D. C. M. 9
Stillman - - C. M. 66
Stockport - - S. M. 47
Stockwell - (104th.) 140
Stoel - - (S. 7s.) 164
Stoke - - - S. M. 207
Streatham - - C. M. 218
Stroud, ſee Newbury - 132
Suſſex - - (104th.) 70
Sutton - - - S. M. 149
Swithins - - (148th.) 44
Sydenham - C. M. 43
Tabernacle - (8. 7.) 239
Tiverton - - C. M. 109
Tottenham Court (7. 6. 8.) 111
Trebles - - L. M. 145
Trevecca - (8. 7. 4.) 37
Trowbridge (8. 7.) 21
Truro - - L. M. 105
Tunbridge - - C. M. 103
Turin - - (7s. 6 l.) 244
Uffculm - - 112th.) 93
Ulverſton - - L. M. 179
Uſtick - - - S. M. 71
Uxbridge - - (8s.) 161
Vermont - - D. S. M. 134
Verulam - - (6s.) 129
Virginia - - L. M. 234
Walſal - - C. M. 237
Wantage - - C. M. 204
Wareham - - L. M. 117
Warſaw - - (10s.) 211
Waybridge - - C. M. 92
Waymouth, ſee Greenwich, New - - 62
Wells - - - L. M. 102
—— Row - L. M. 98
Welſh - - - (8 7.) 210
Weſtbury - (8. 7. 4.) 51
Weſton Favel - C. M. 27
Weſt Street - (6. 9.) 153
Whitefield - S. M. 168
Wiltſhire - - C. M. 110
Wincheſter - - L. M. 137
Windſor - - C. M. 247
Winwick - - (5. 6.) 75
Wirkſworth - S. M. 158
Witton's, ſee New York 33
Worksop - - C. M. 31
Yarmouth - - L. M. 128
Yeoville, ſee Stockwell 140

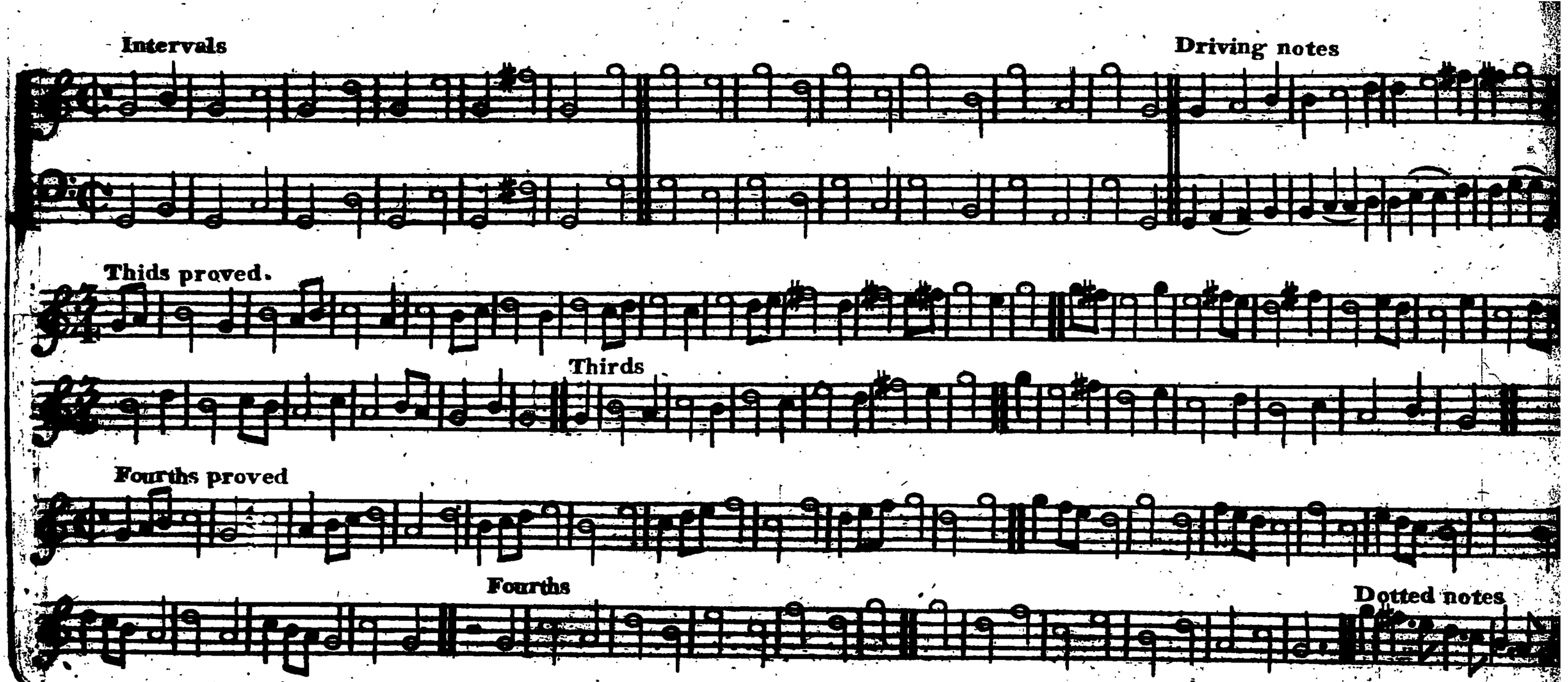
Eight notes in the Sharp Key.

The same in the Flat Key.

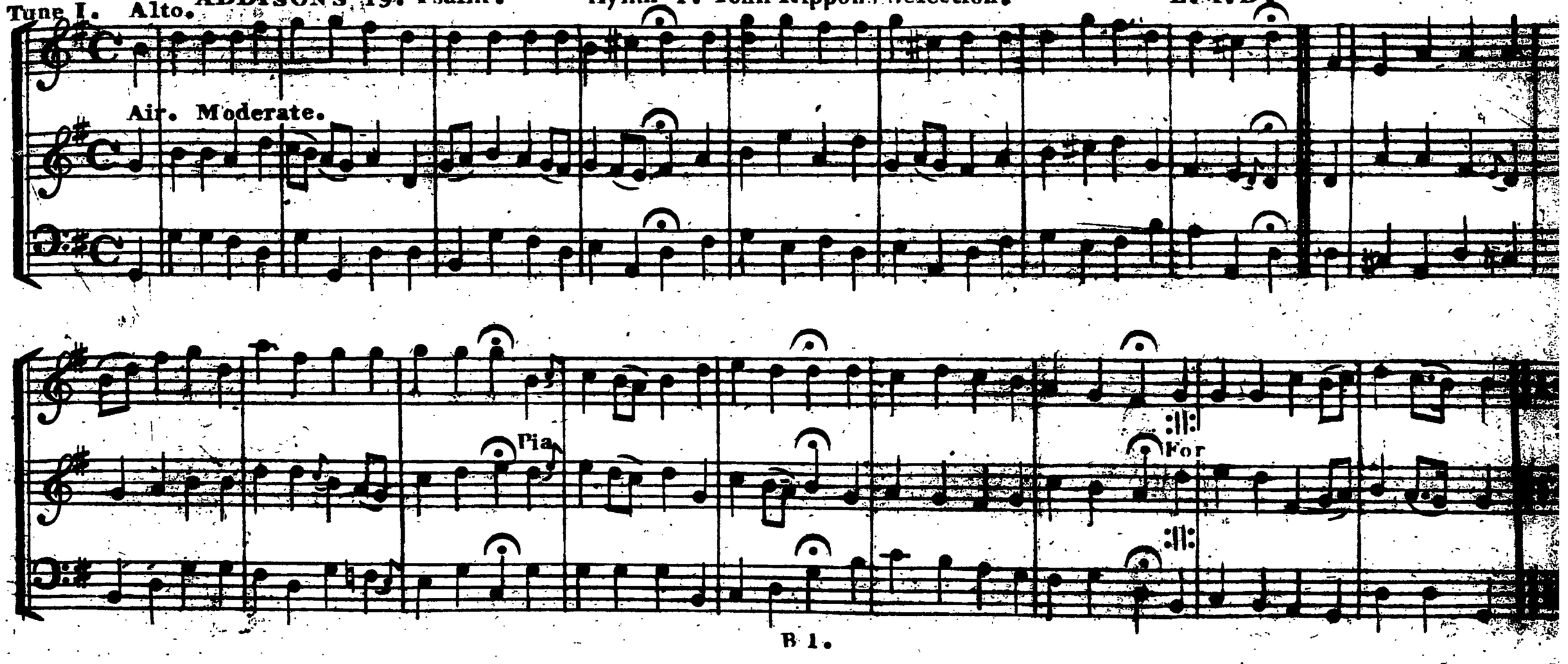
Intervals proved ascending and descending.



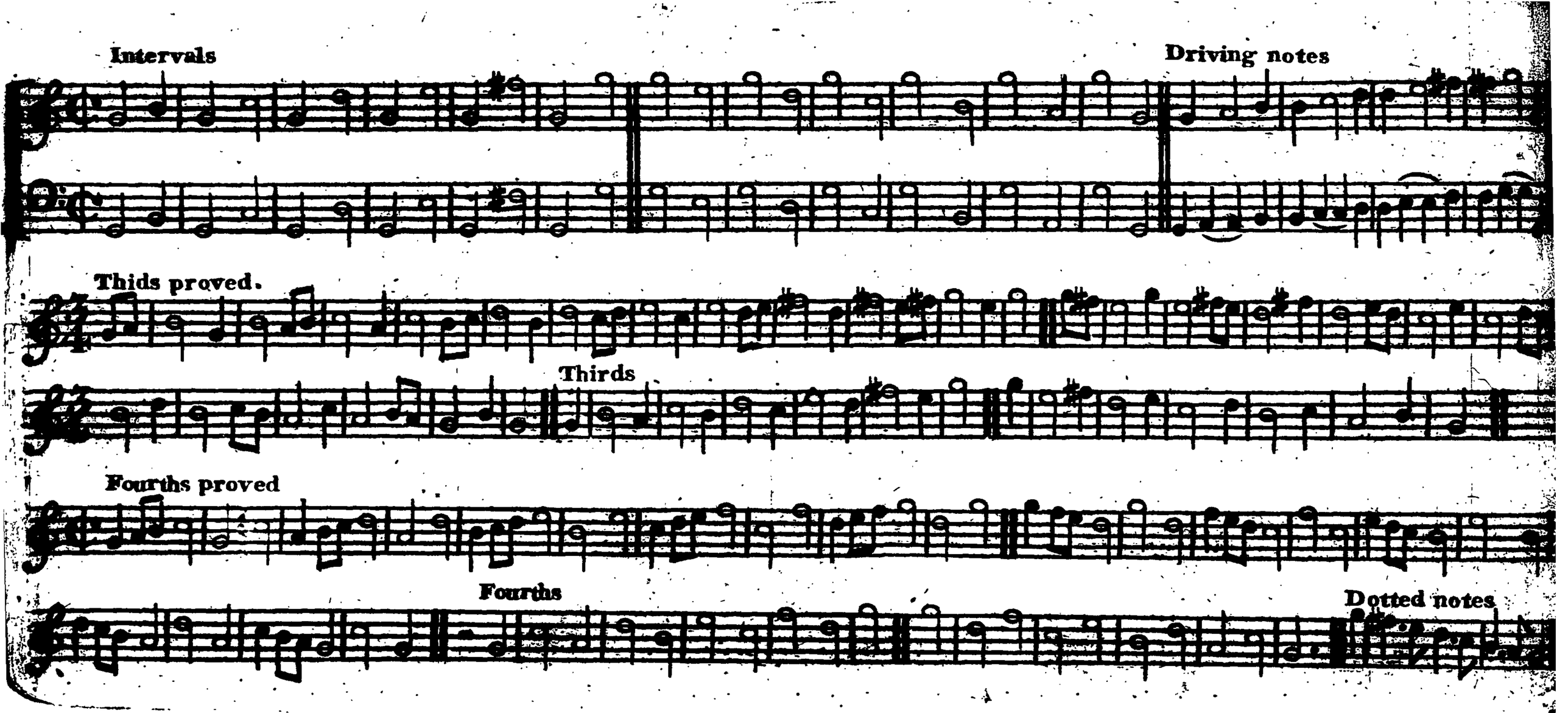
The Asterisk shows the situation of the Semitones in the Octave.


Intervals
Driving notes
Thids proved.
Thirds
Fourths proved
Fourths
Dotted notes

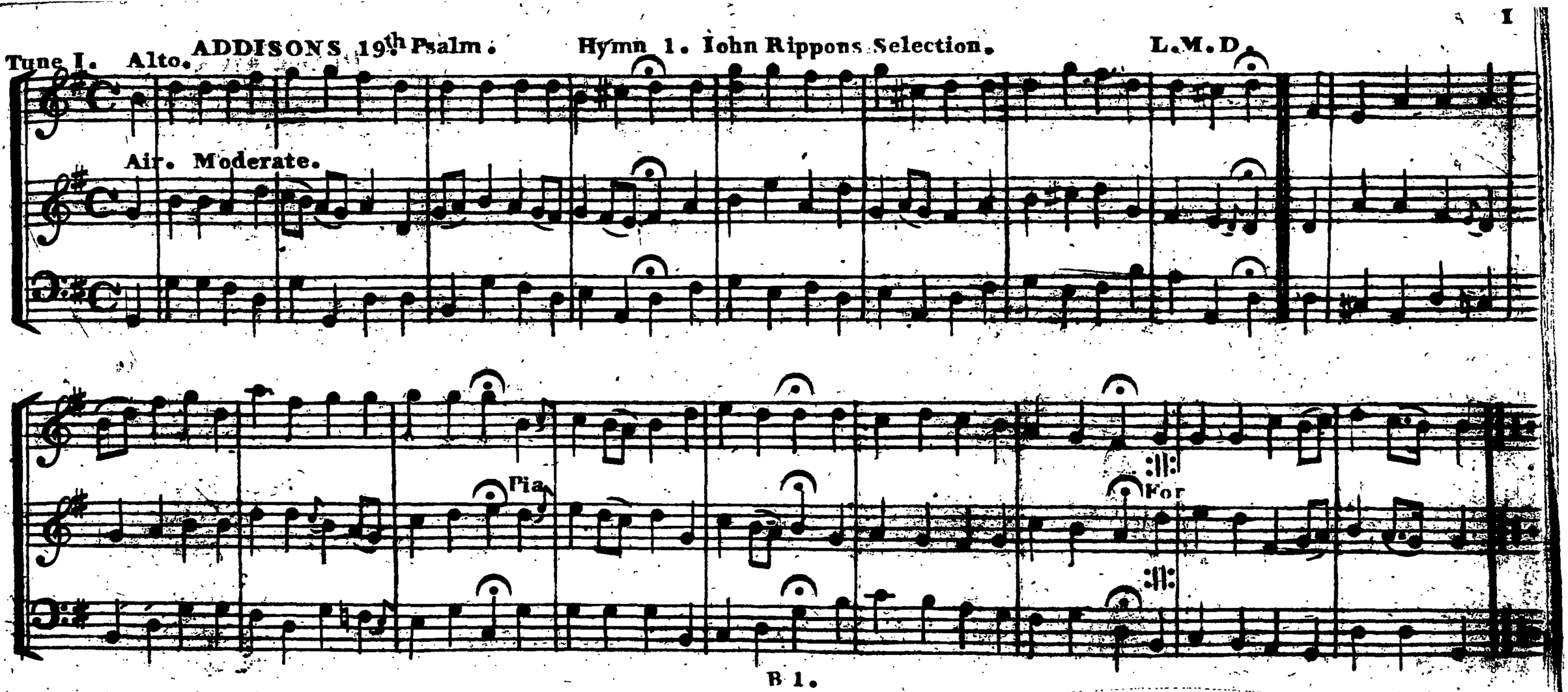
Tune I. Alto. ADDISONS 19th Psalm. Hymn 1. John Rippons Selection. L.M.D.



B 1.


Intervals
Driving notes
Thids proved.
Thirds
Fourths proved
Fourths
Dotted notes

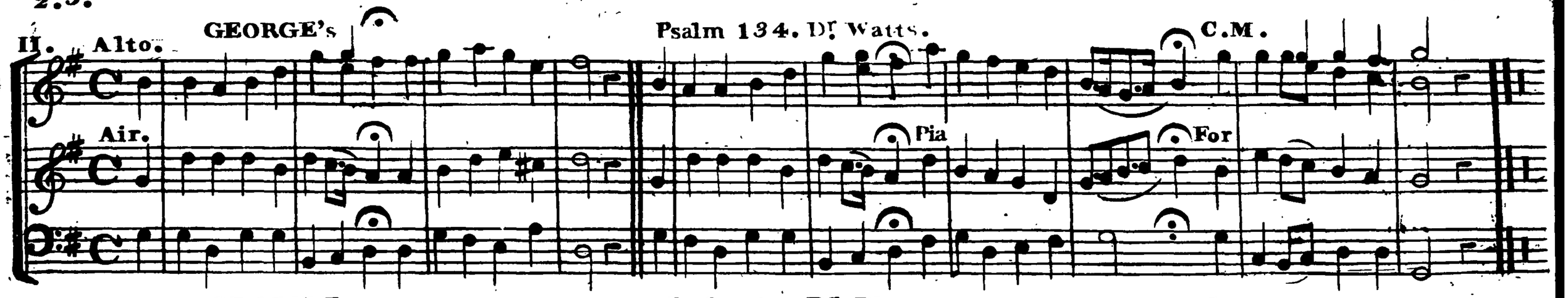
Tune I. Alto. ADDISONS 19th Psalm. Hymn 1. John Rippons Selection. L.M.D.



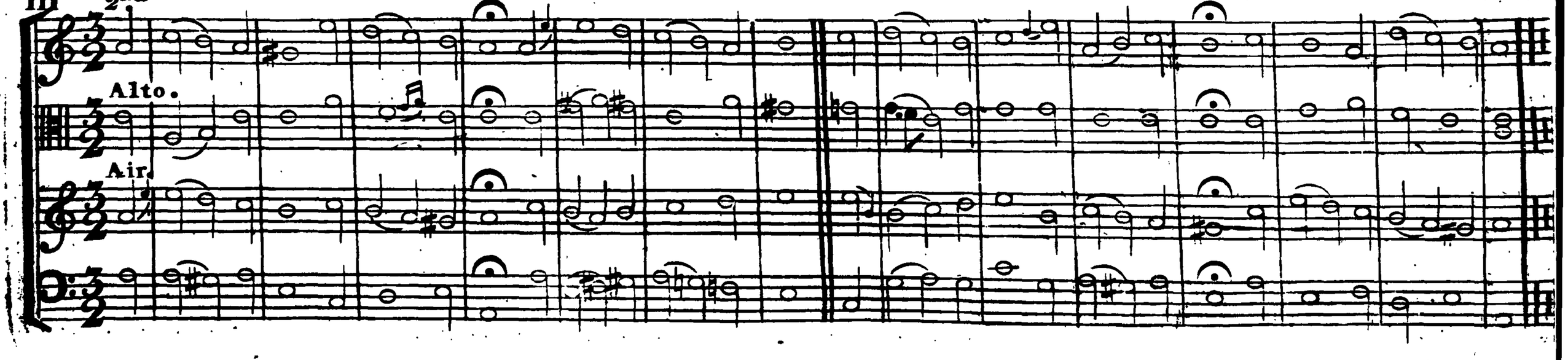
B 1.

2.3.

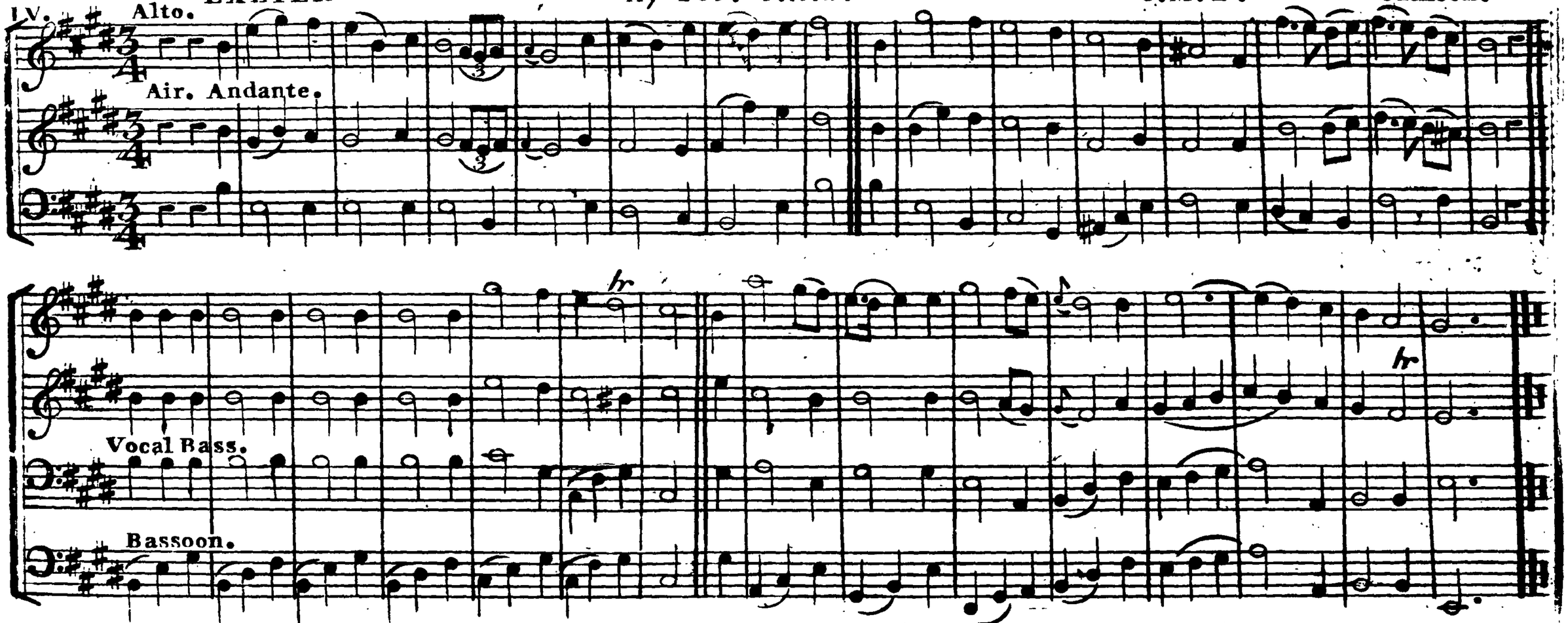
II. Alto. GEORGE's Psalm 134. Dr. Watts. C.M.



III 2nd CROWLE. Psalm 1. Dr. W. C.M. Green.

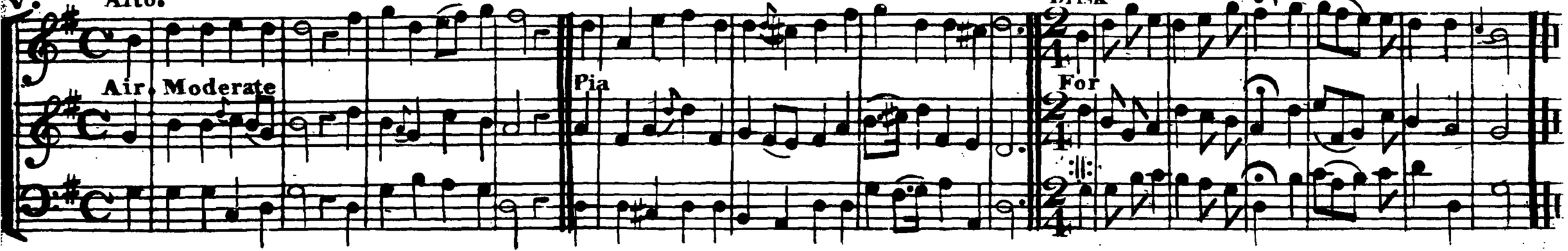


EXETER Hy 285. I.R.S. C.M.D. Jackson.

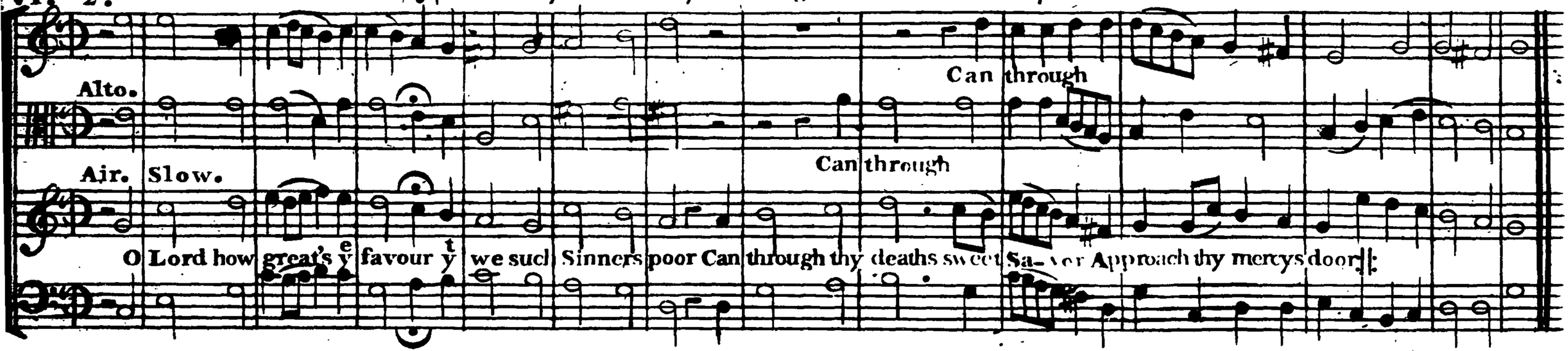


B 2.

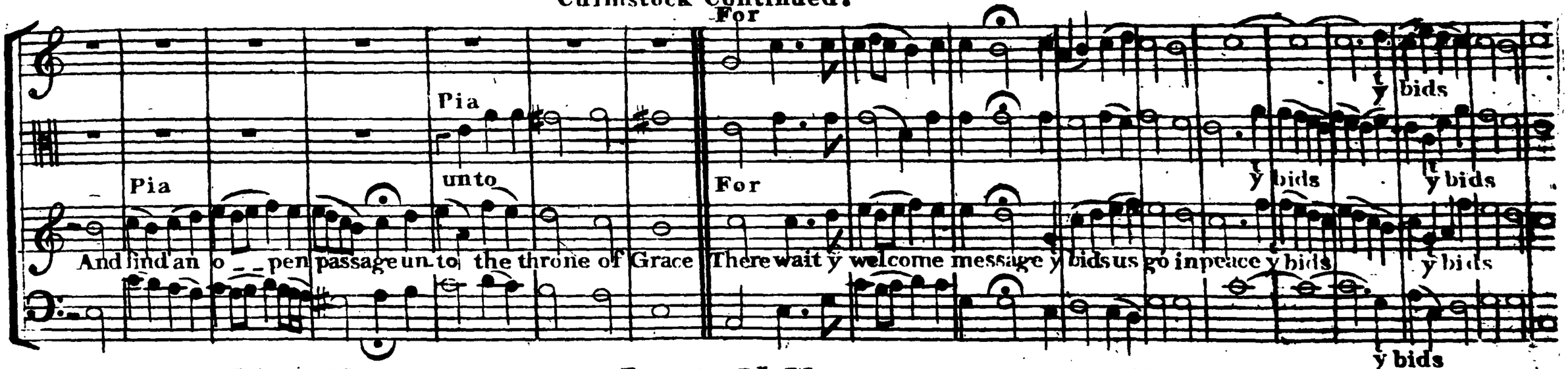
V. Alto. **ENFIELD.** Ps 103. Dr W. Brisk S.M. Is. Smith.



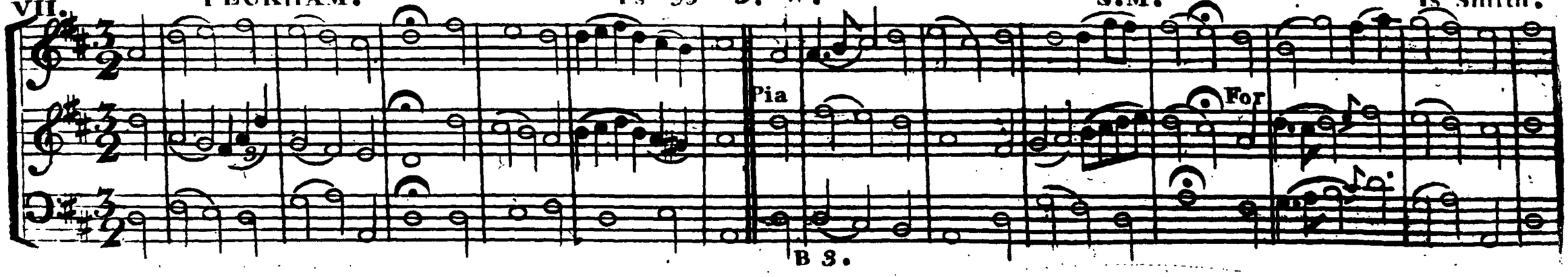
VI. 2nd **CULMSTOCK.** Hy 66 Lady Huntingdon. 7.6. Peculiar. T. Walker.



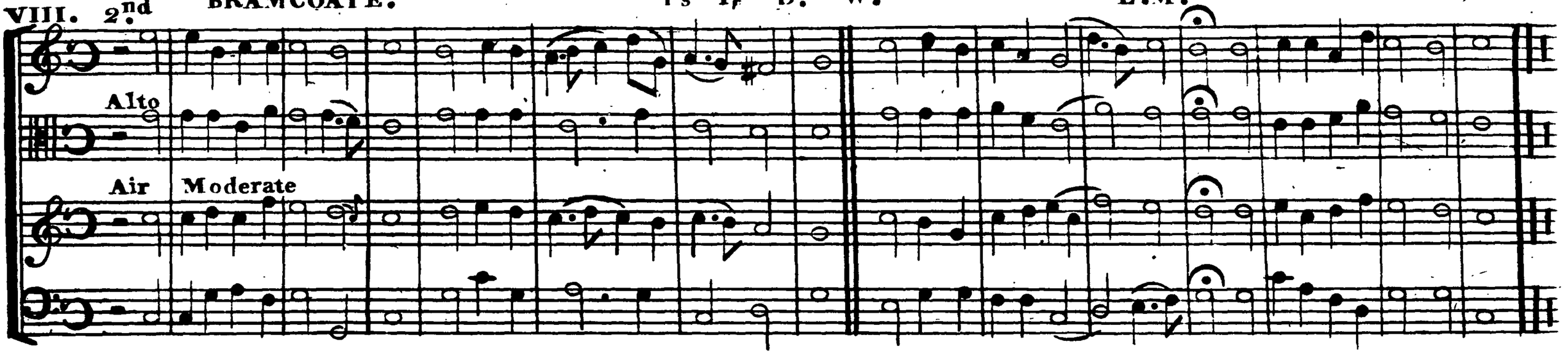
Culmstock Continued.



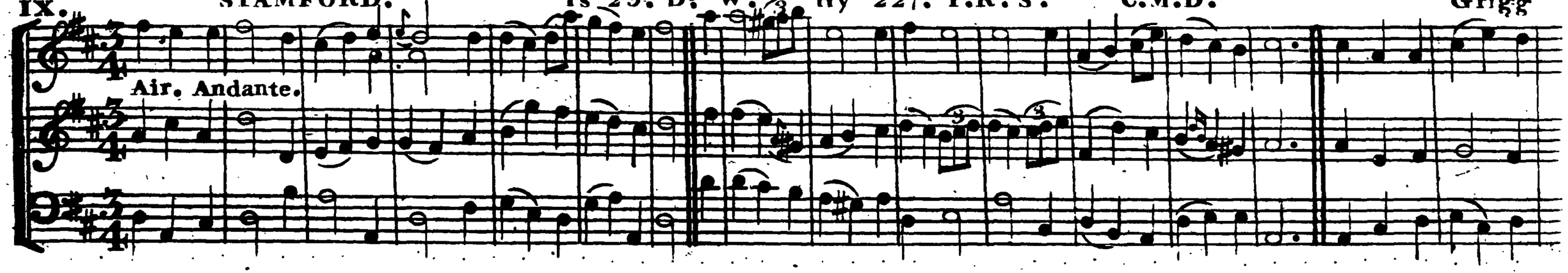
VII. PECKHAM. Ps 95 Dr. W. S.M. Is Smith.



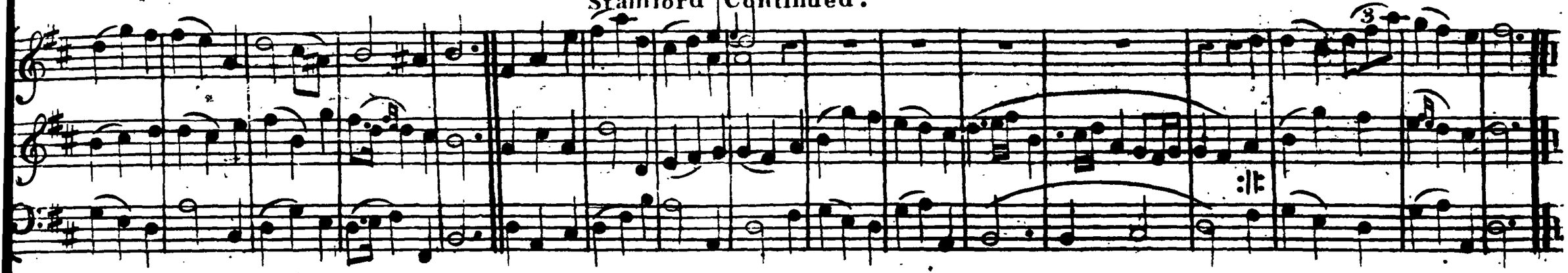
VIII. 2nd BRAMCOATE. Ps 17 Dr W. L.M.



IX. STAMFORD. Ps 23. Dr W. Hy 227. I.R.S. C.M.D. Grigg



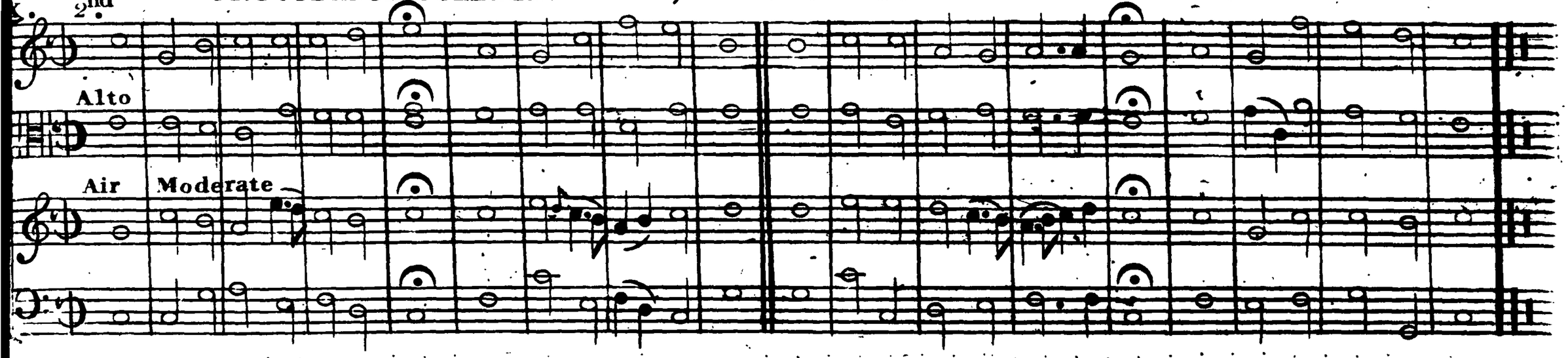
Stamford Continued.



2nd PROVIDENCE COLLEGE. Hy 259. I.R.S. C.M.

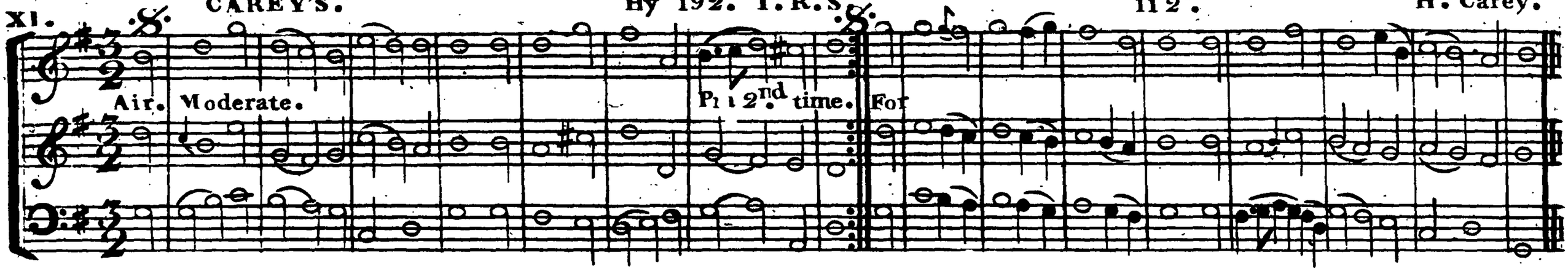
Alto

Air Moderate

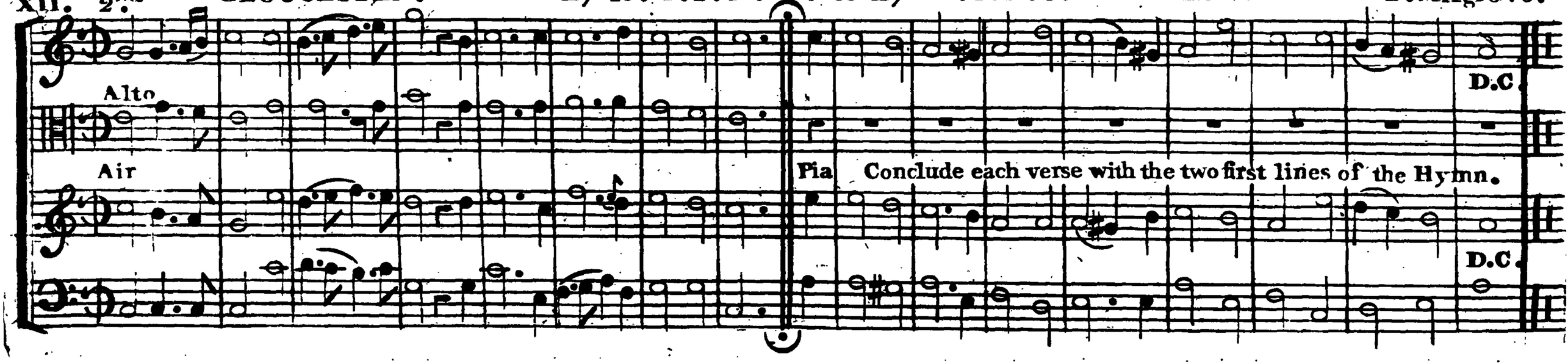


11.12.

XI. CAREY'S. Hy 192. I.R.S. 11 2th H. Carey.

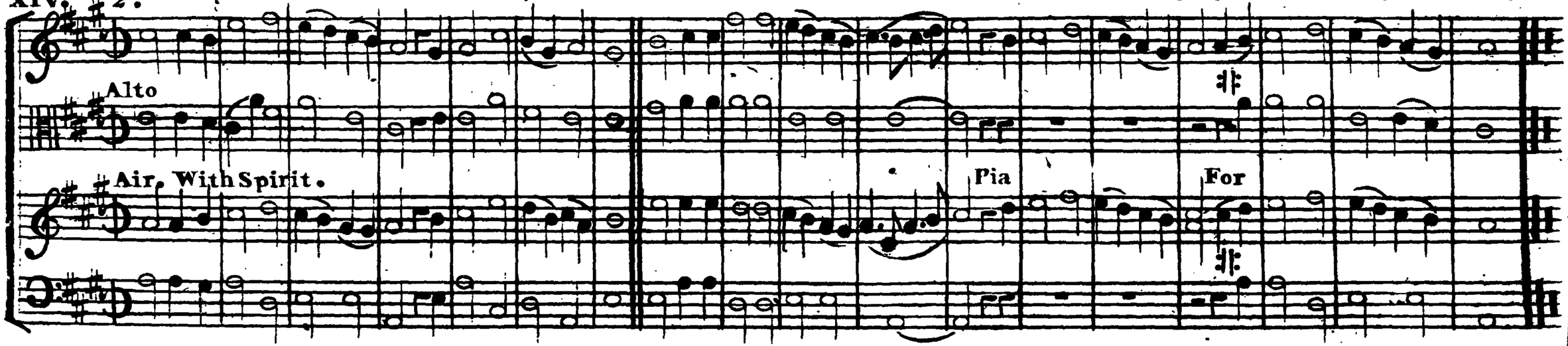


XII. 2nd GLOUCESTER. Hy 15. B.2. Dr W. & Hy 58. I.R.S. L.M. B. Milgrove.



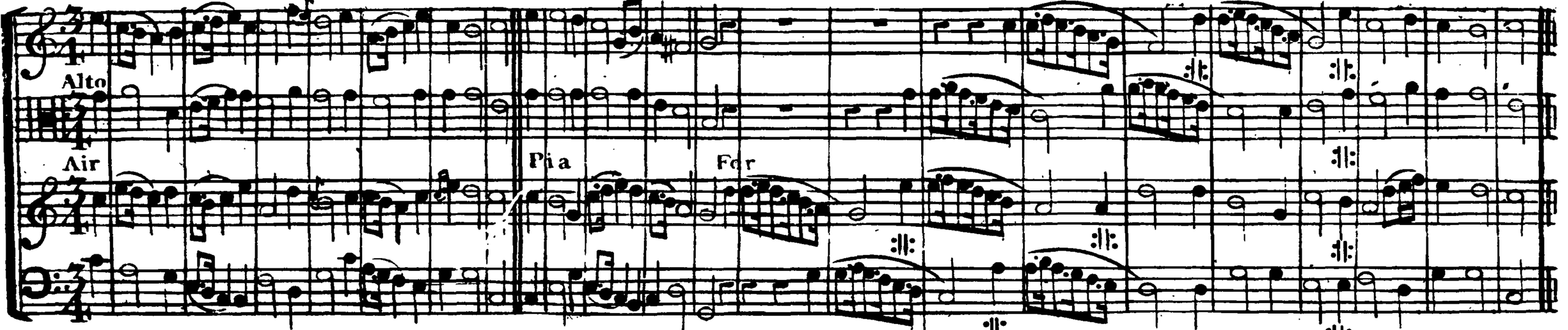
XIII. Alto CAROLINA. Hy 63. B. 2. Dr W. & 518 I.R.S. C.M. Coombs.

XIV. 2nd DEVIZES. Hy 49. B. 1 Dr W. & 447. I.R.S. C.M. Js. Tucker.

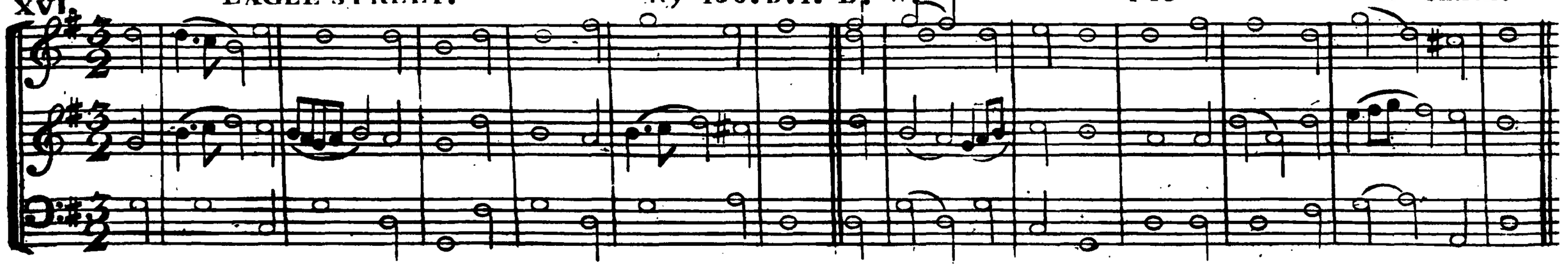


15.16.

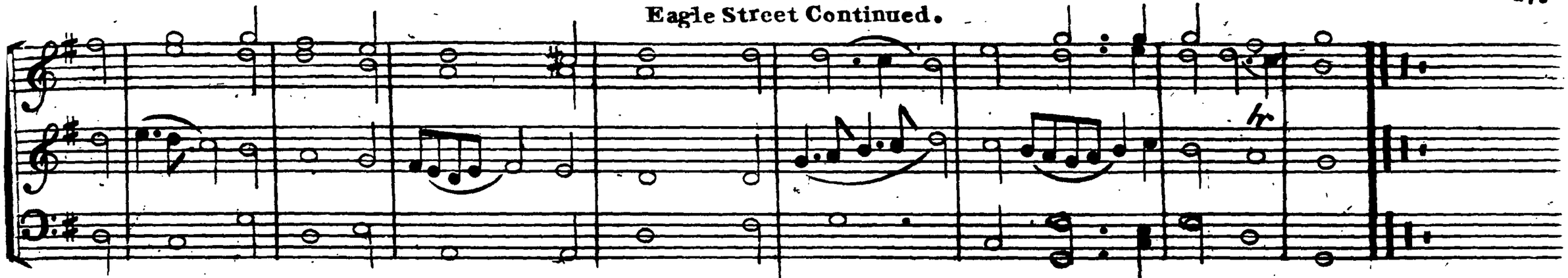
XV. 2nd JERSEY. Ps 45. Dr W. C.M. R Boxwell.



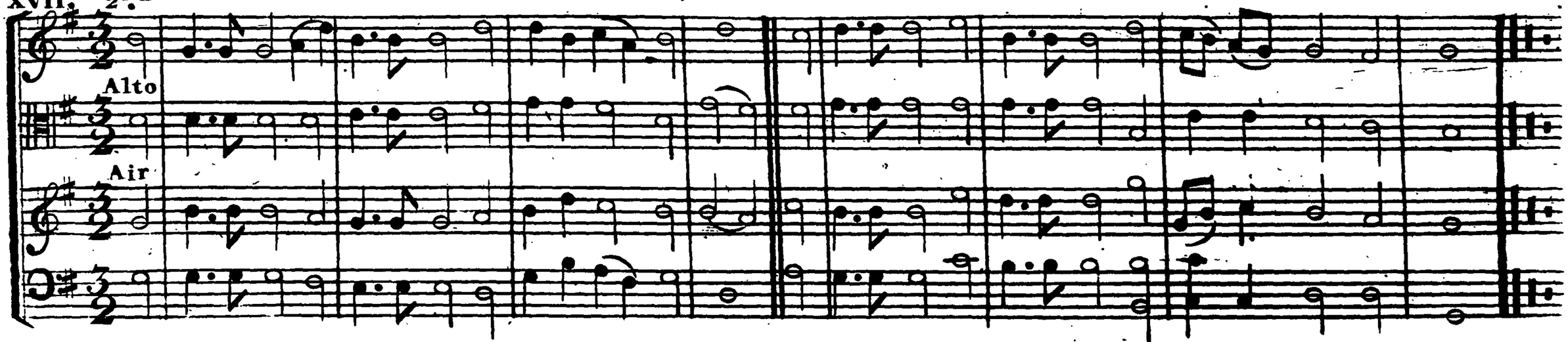
XVI. EAGLE STREET. Hy 150.B.1. Dr W. 148 Is Smith.



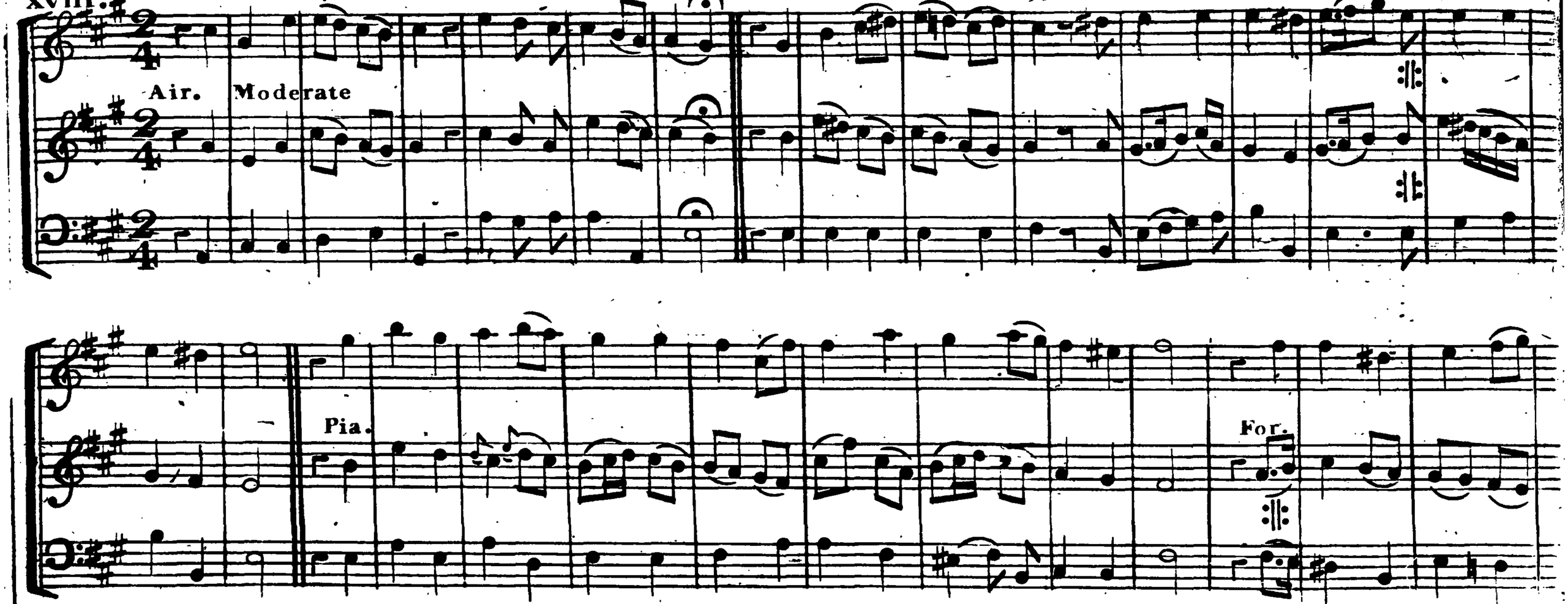
Eagle Street Continued.



XVII. 2nd ARLINGTON. Hy 29. B 2. Dr W. C.M. Dr Arne.



XVIII. CLAPHAM. Hy 338. I. R. S. 145. C. Lockhart.



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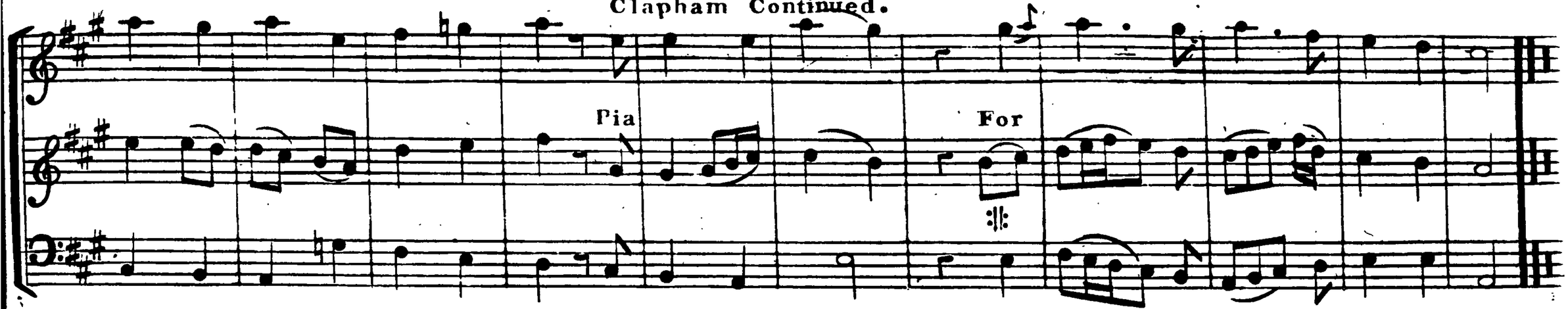
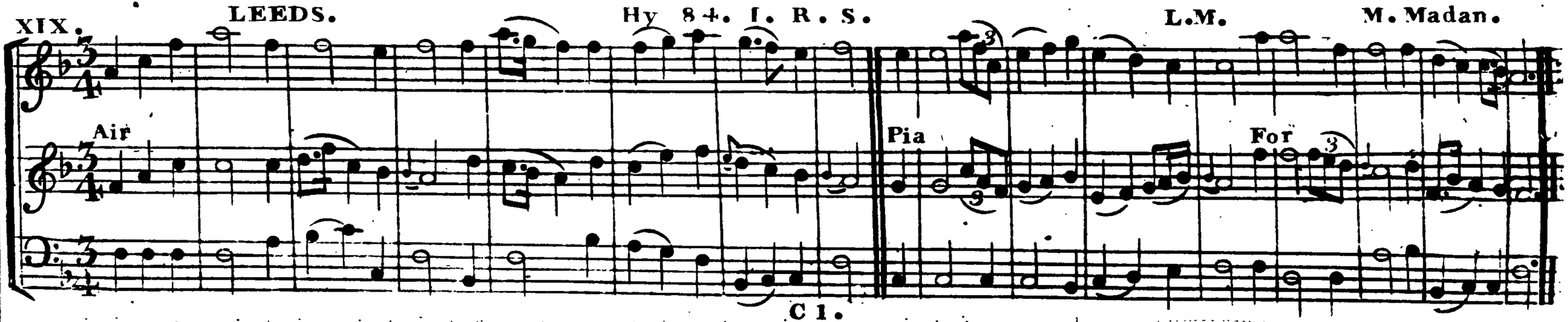


XIX. LEEDS. Hy 84. I. R. S. L.M. M. Madan.



20.21.

XX. NEWCASTLE. Ps 17 D! W. S.M.

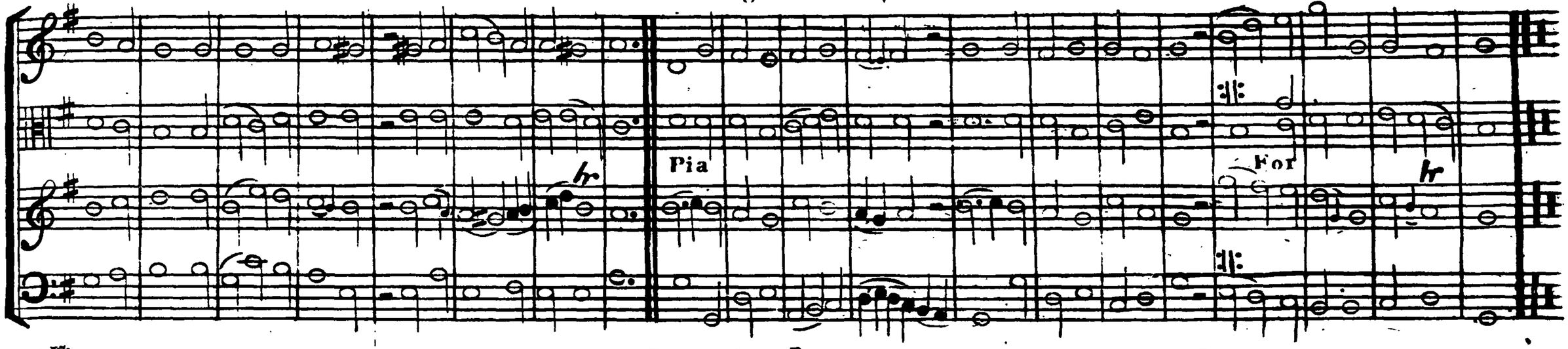
Air

XXI. 2nd TROWBRIDGE. Hy 295 I.R.S. 8.7.Double. G.F.Handel.

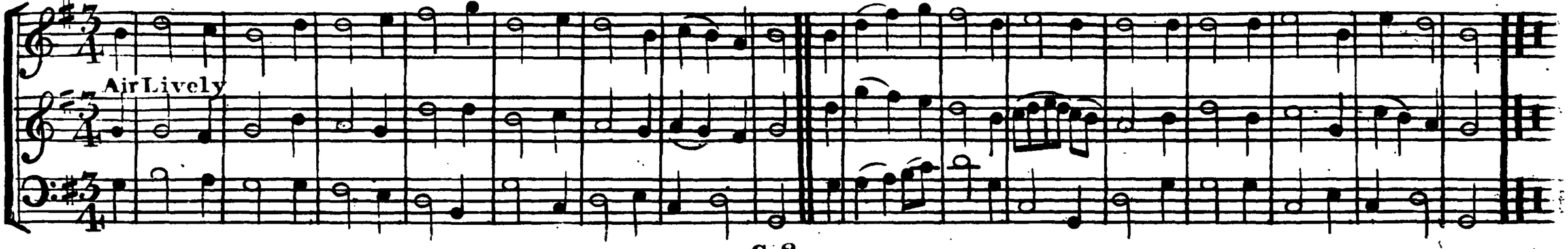
Alto

Air. Solemn.

Trowbridge Continued.



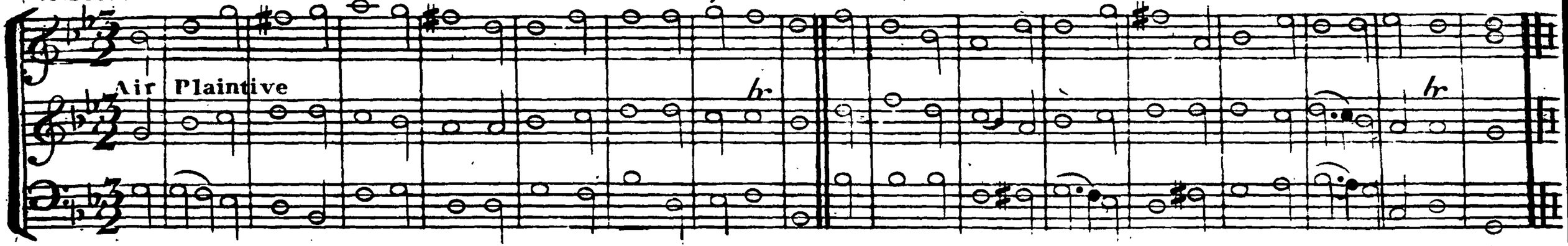
XXII. ROCHFORD. Ps 145 D[r] W. L.M.



C 2.

XXIII. **BABYLON STREAMS.** Hy 321 I.R.S. L.M.

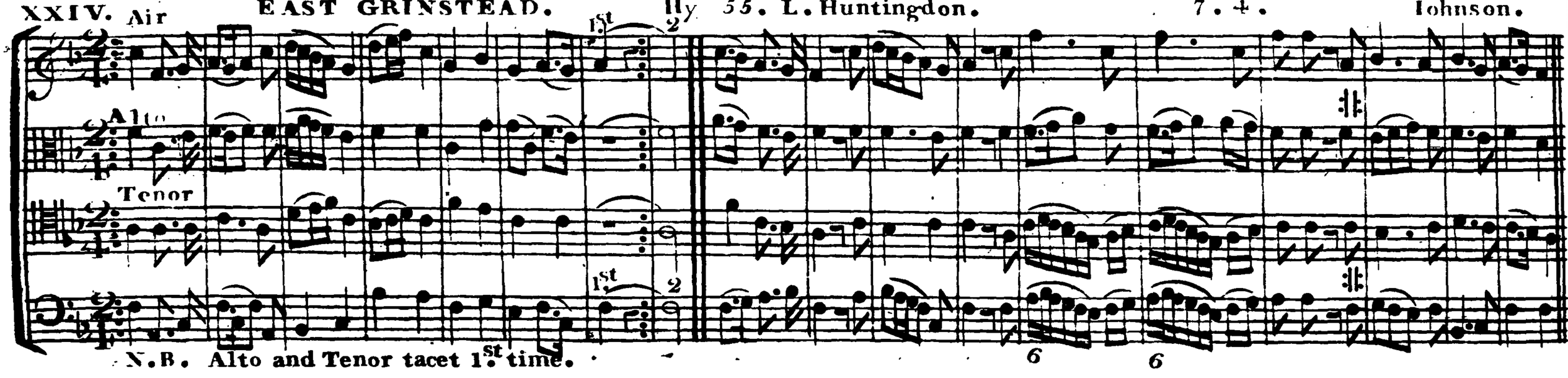
Air Plaintive



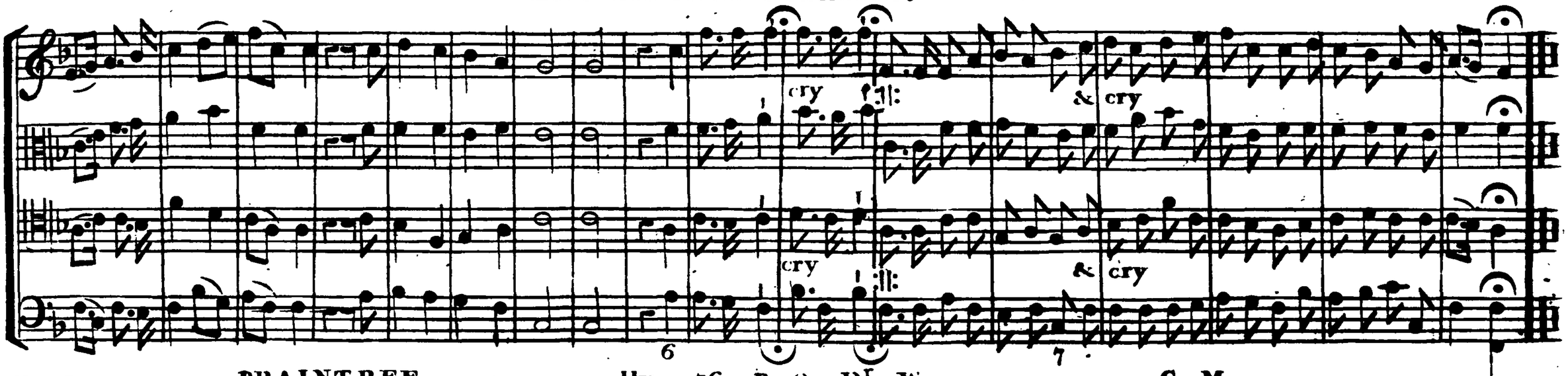
XXIV. Air **EAST GRINSTEAD.** Hy 55. L. Huntingdon. 7.4. Johnson.

Alto

Tenor

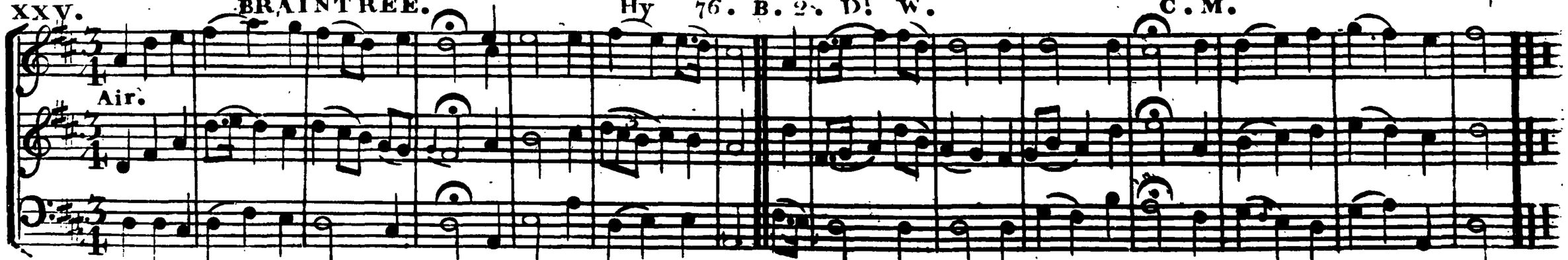


N.B. Alto and Tenor tacet 1st time.



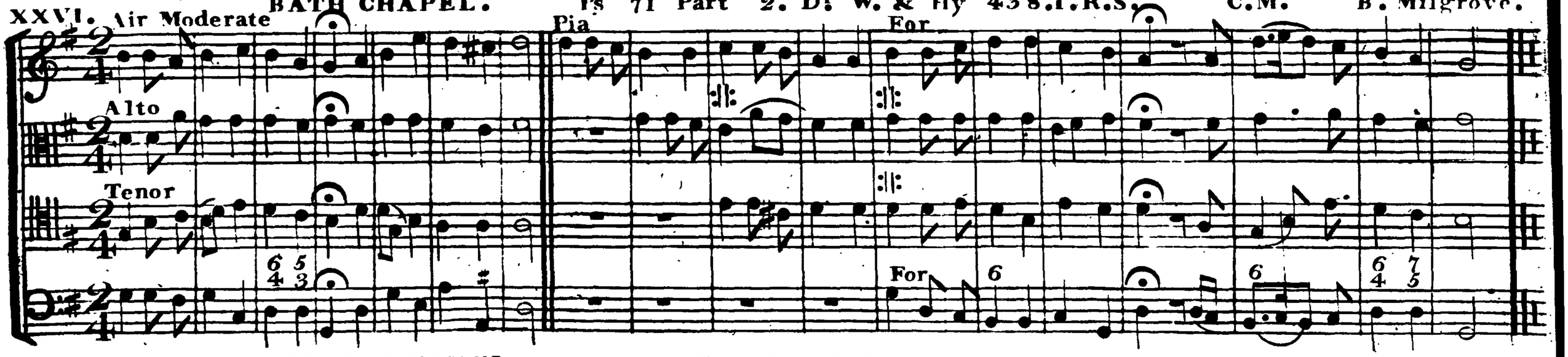
XXV. BRAINTREE. Hy 76. B. 2s. Dr. W. C. M.

Air.

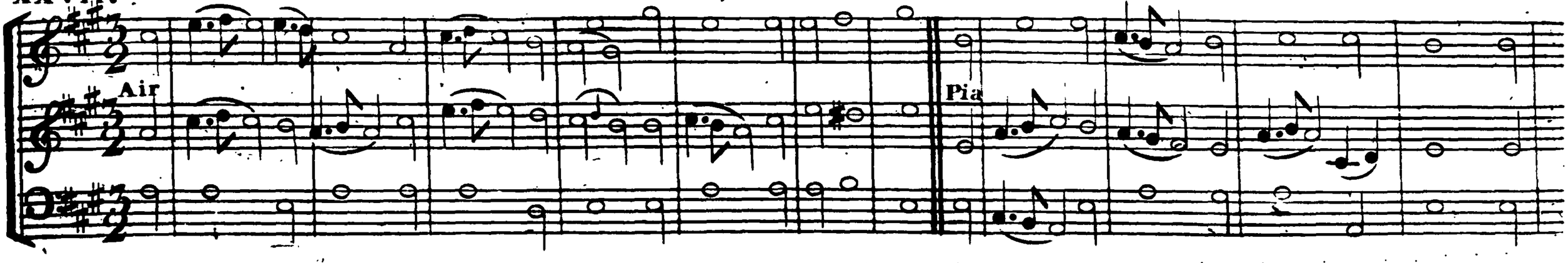


C 3.

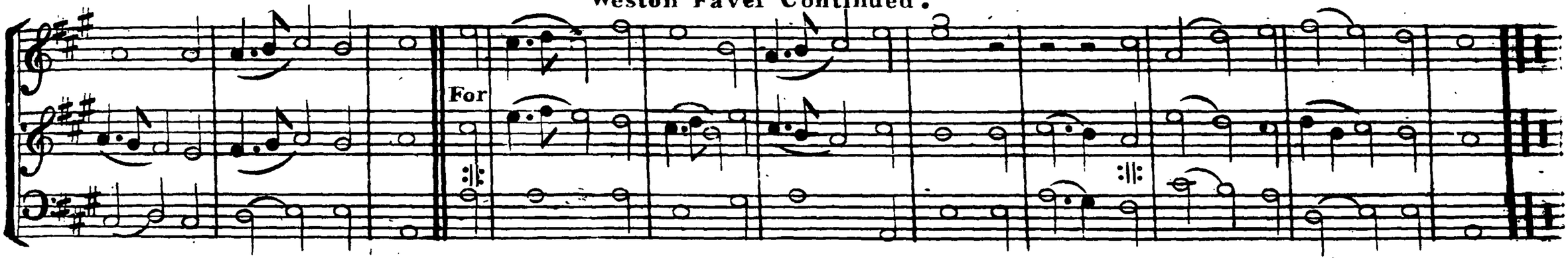
XXVI. Air Moderate **BATH CHAPEL.** Ps 71 Part 2. Dr W. & Hy 438. I.R.S. C.M. B. Milgrove.



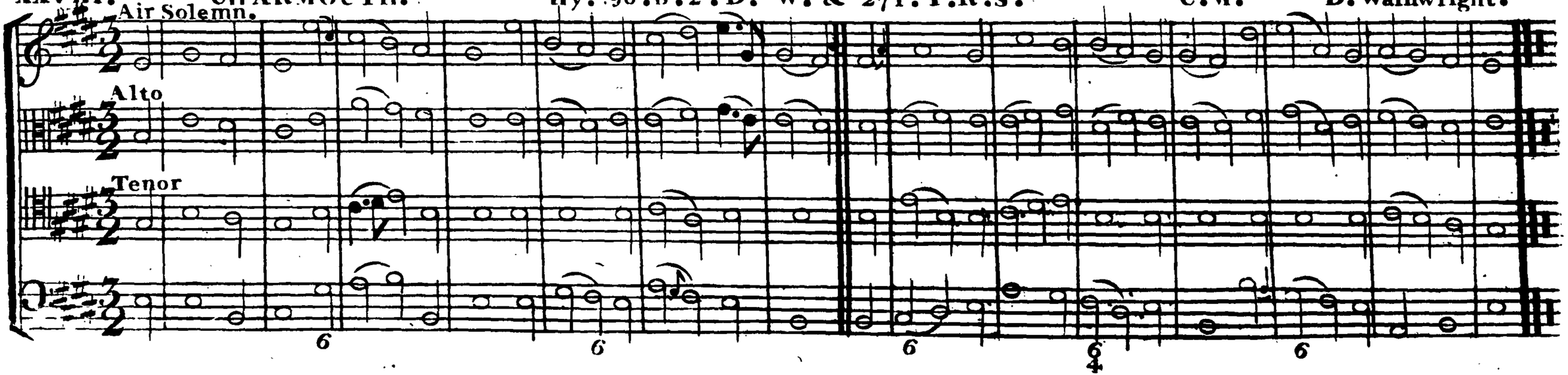
XXVII. **WESTON FAVEL.** Hy 204 I.R.S. C.M.



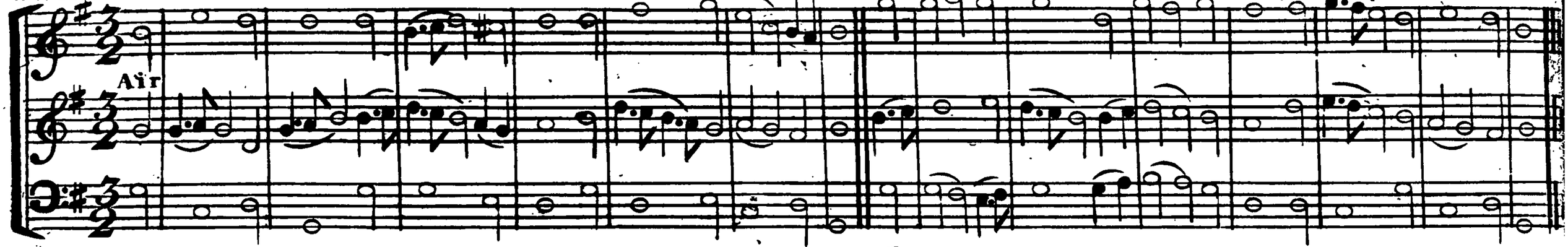
Weston Favel Continued.



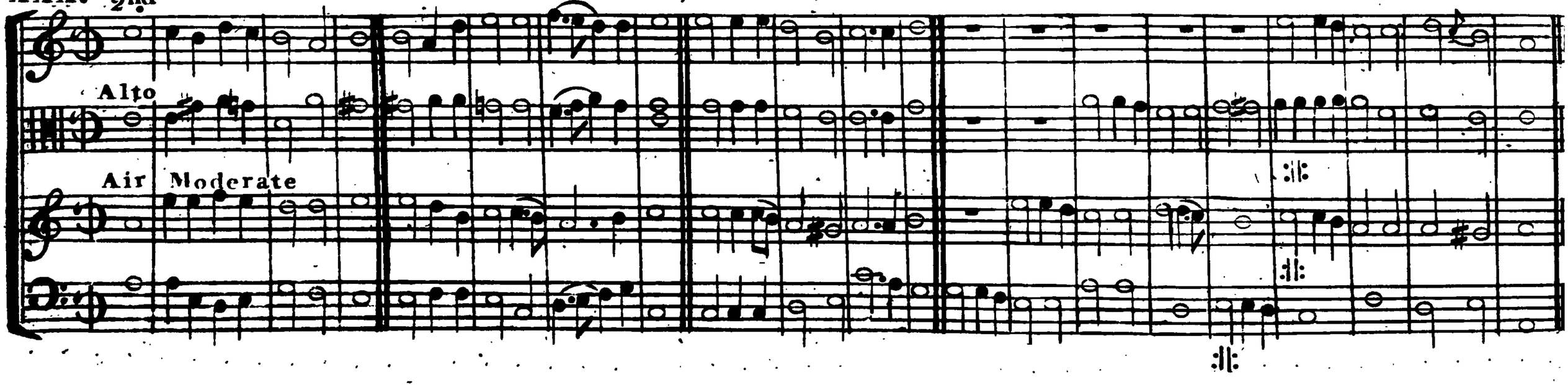
XXVIII. CHARMOUTH. Hy. 90. B. 2. Dr. W. & 271. I. R. S. C.M. Dr. Wainwright.



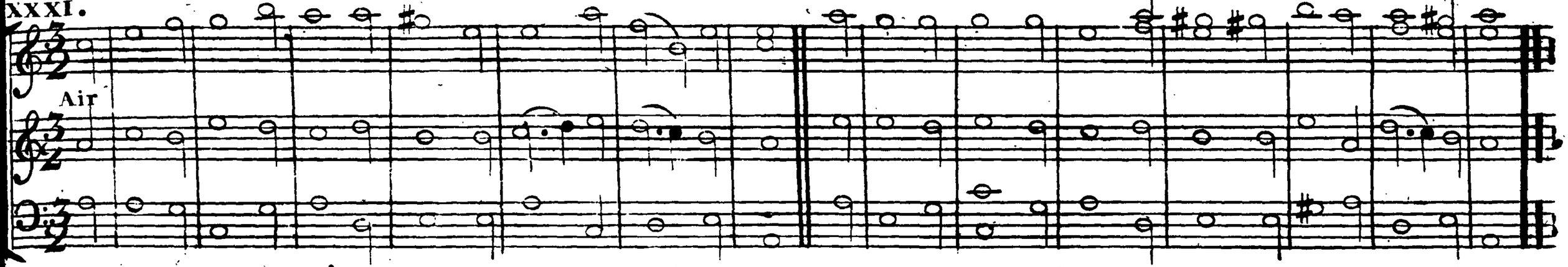
XXIX. GAINSBOROUGH. Hy 138 B. 1. Dr. W. C. M.



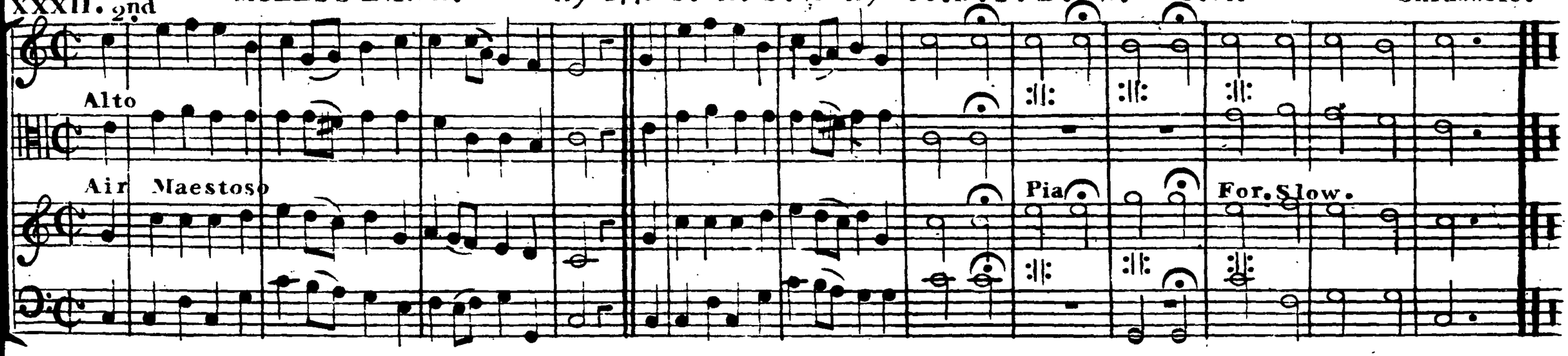
XXX. 2nd LEWTON. Hy 15 B. 1. Dr. W. L. M.



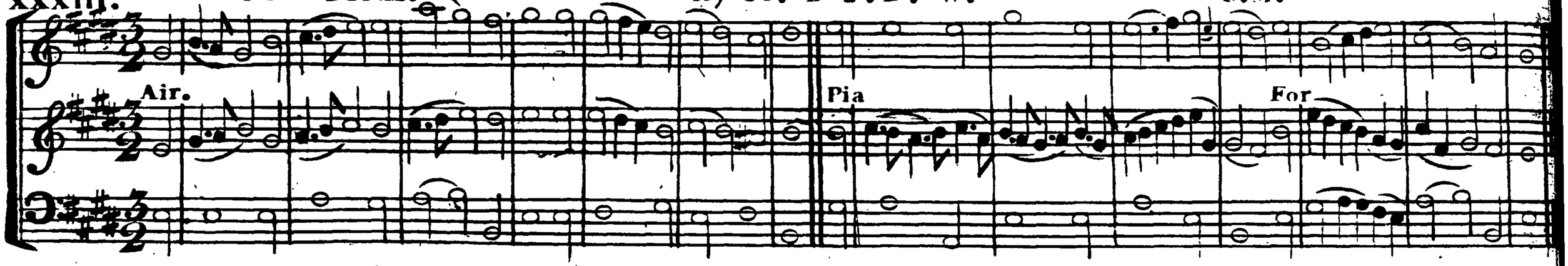
XXXI. WORKSOP. Ps 119. Part 4. Dr. W. C.M.



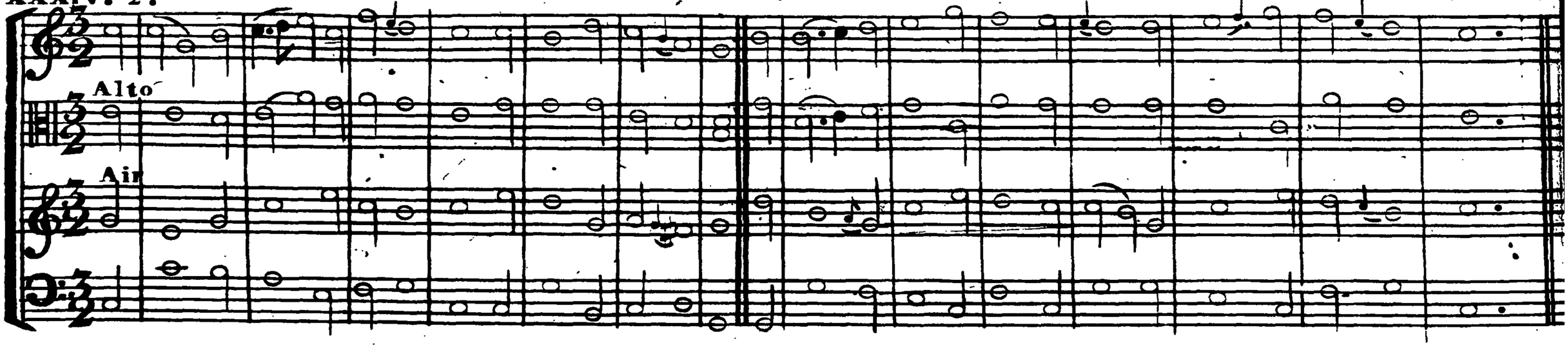
XXXII. 2nd MILES'S LANE. Hy 177. I. R. S. & Hy 40. B. 2. Dr. W. C.M. Shrubsole.



XXXIII. NEW YORK. Hy 38. B 2. Dr. W. C.M.



XXXIV. 2nd MATTHEWS. Ps 147. Dr. W. C.M.D. Dr. Croft.



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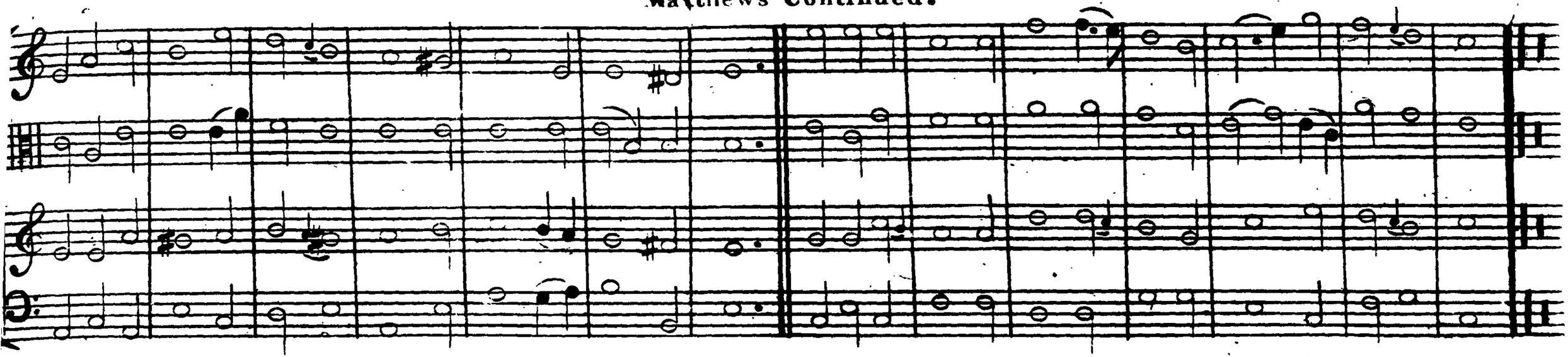
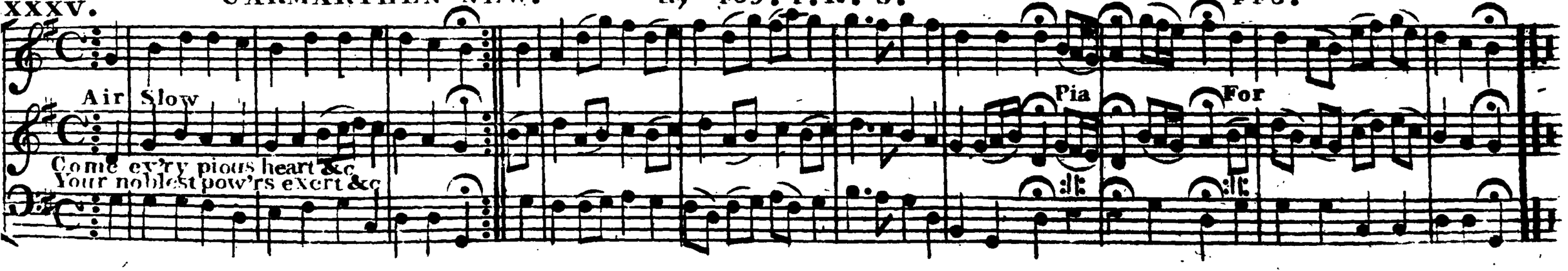
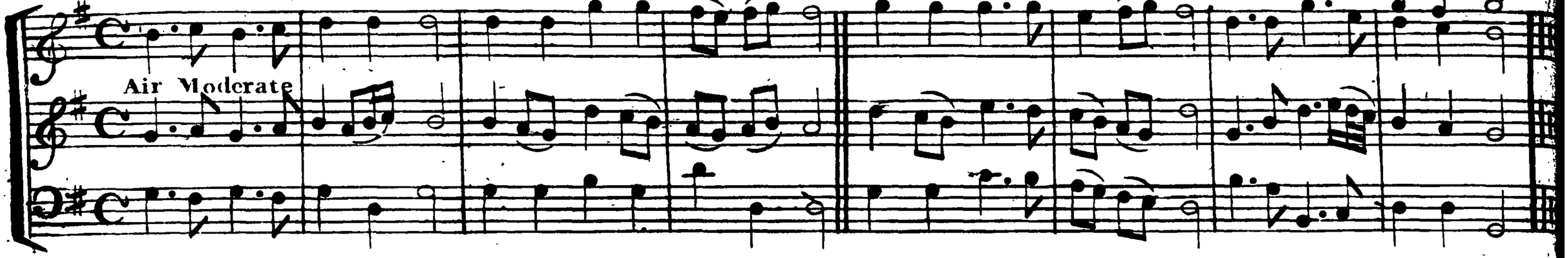


XXXV. CARMARTHEN NEW. Hy 489. I.R.S. 148.th

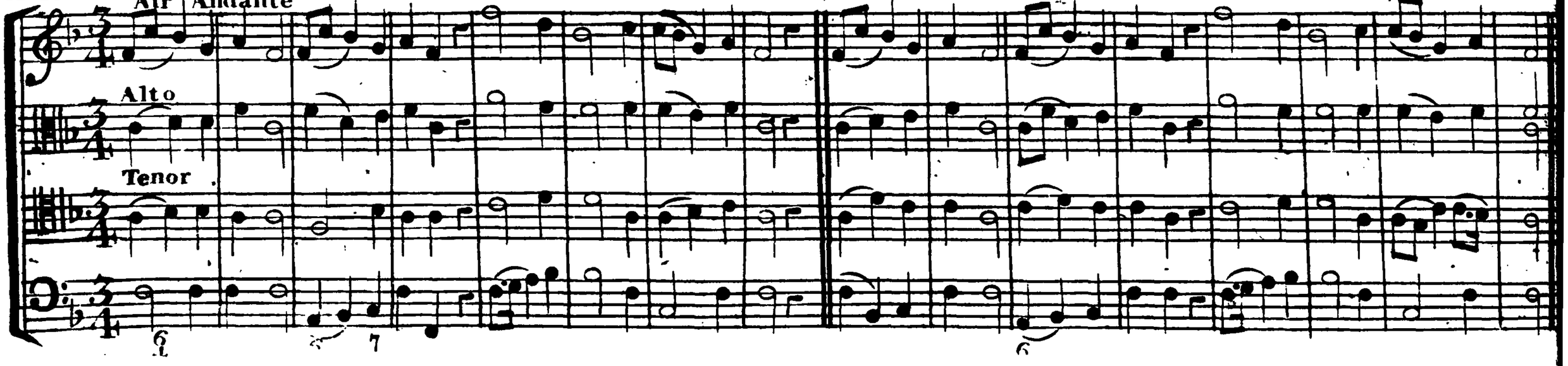


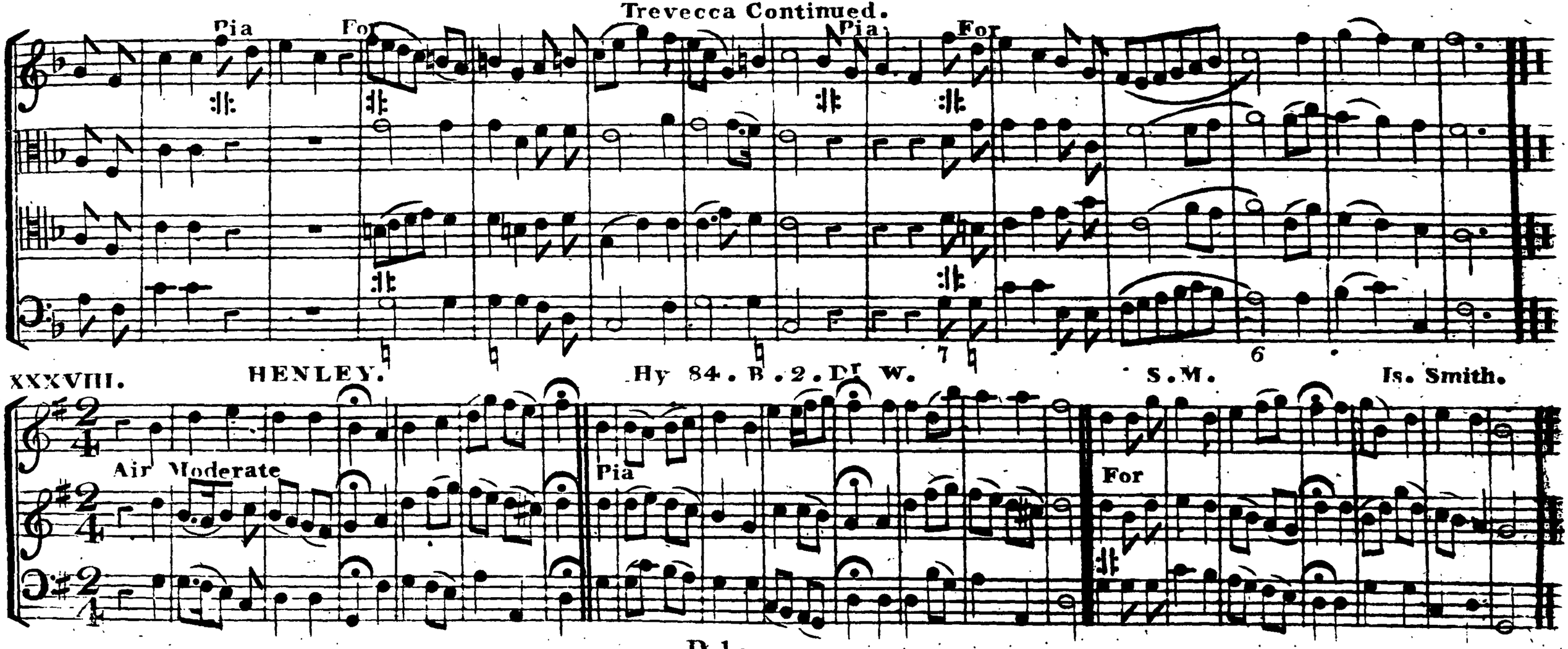
35. 37.

XXXVI. COOKHAM. Hy 270. I. R. S. 7s



XXXVII. TREVECCA. Hy 318. I. R. S. 8. 7. 4. B. Milgrove.




Trevecca Continued.
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XXXVIII.
HENLEY.
Hy 84. B. 2. D. W.
S.M.
Is. Smith.
Air Moderate
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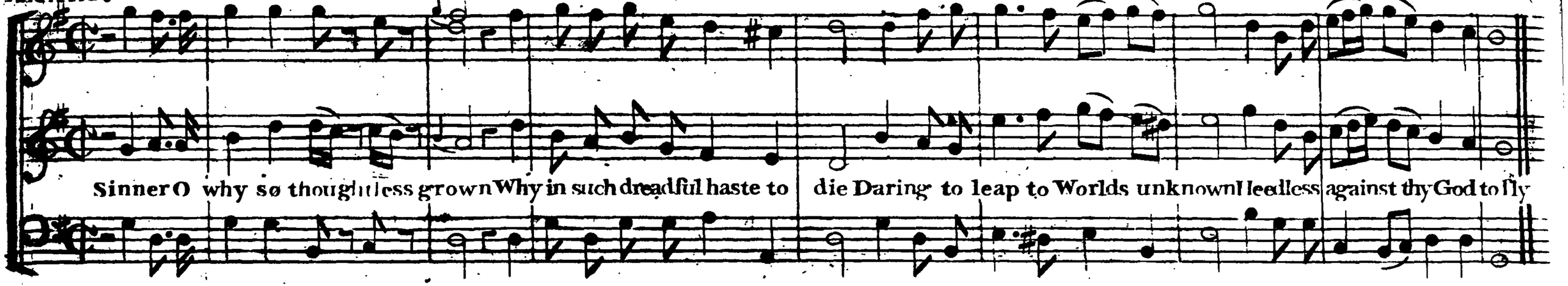
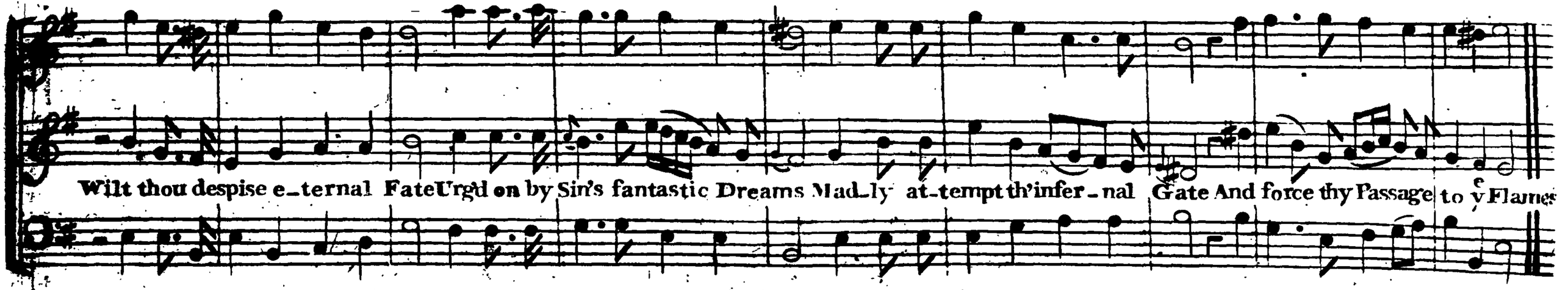
D 1.

XXXIX. SHEFFIELD. Hy 581 I.R.S. L.M. G.Breillat.





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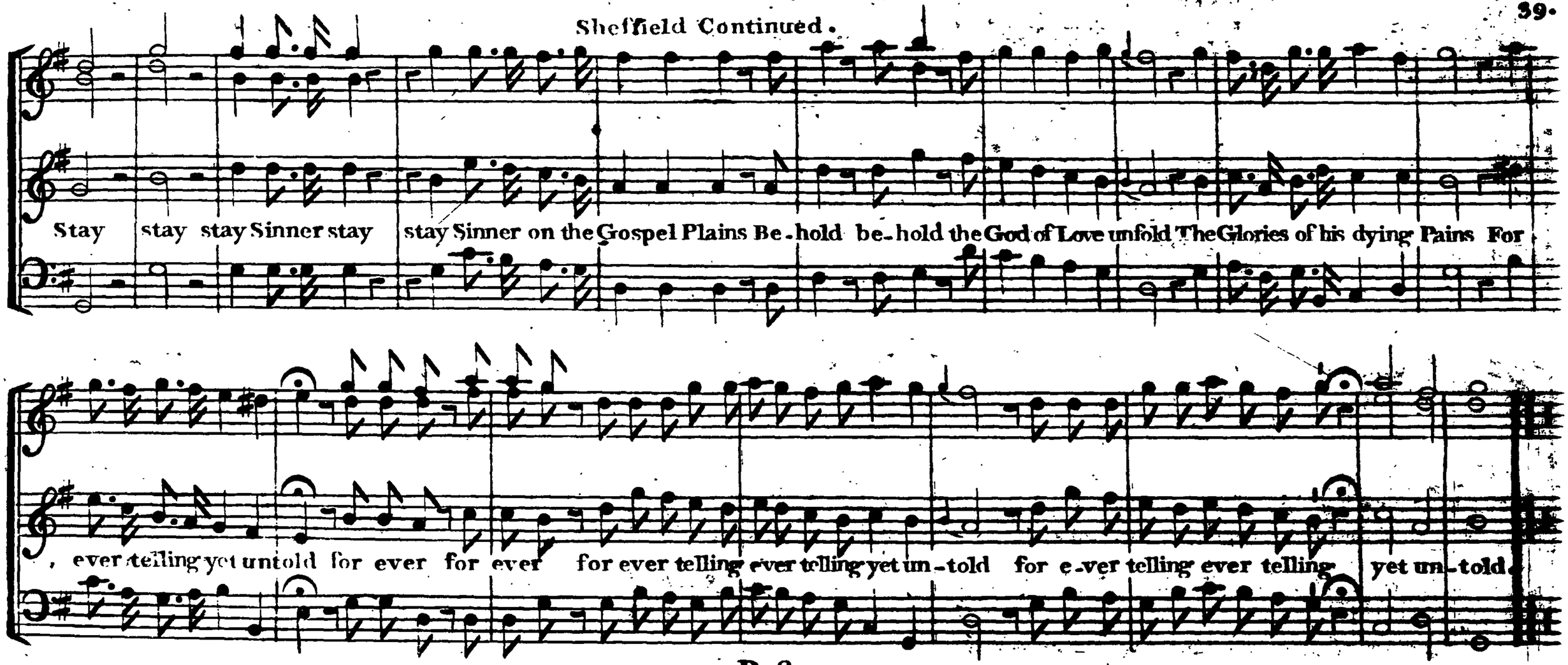
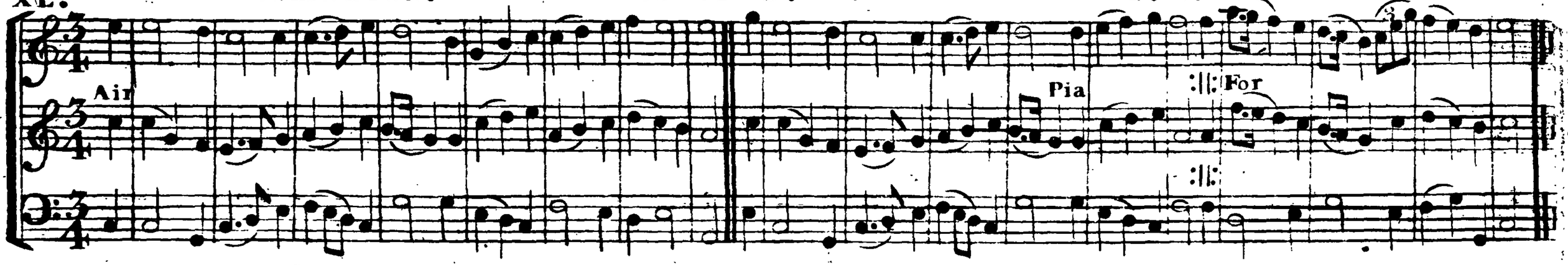
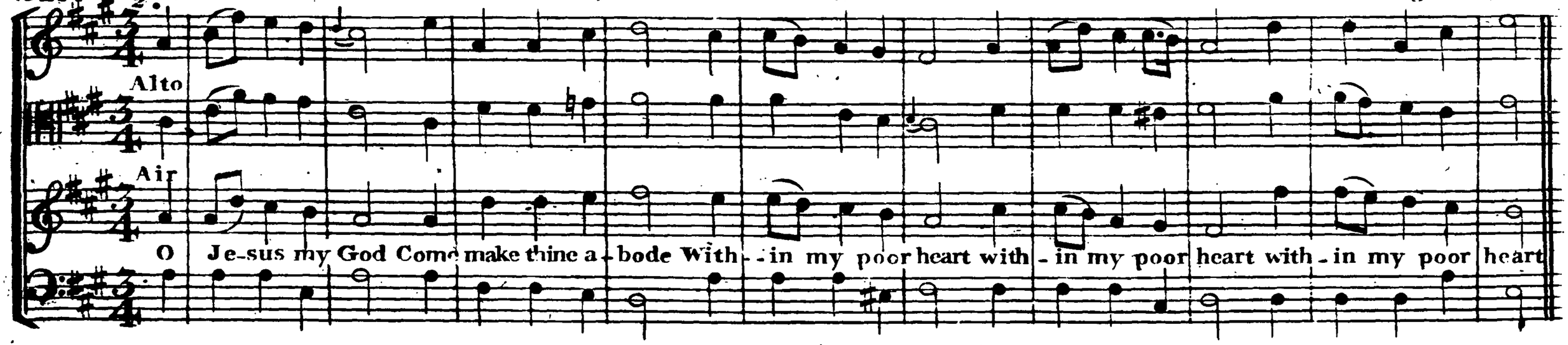


XL. ISLINGTON. Ps 42 Dr. W. L. M.



XLI. 2nd BILNEY. Hy 65. L. Huntingdon. 10. 5. B. Milgrove.



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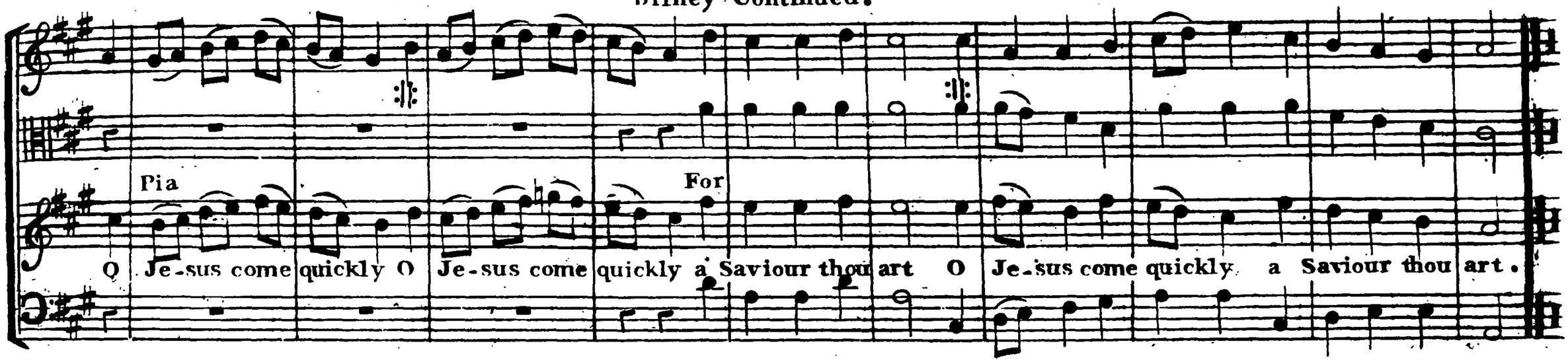
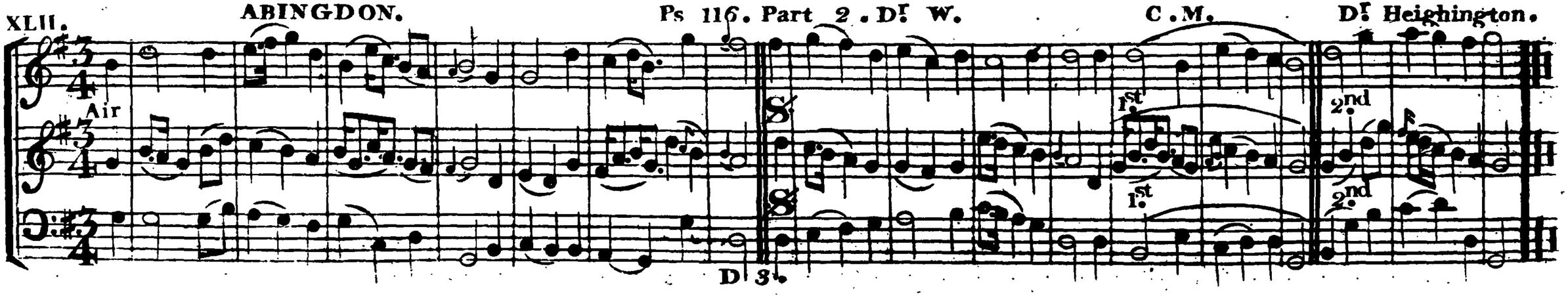
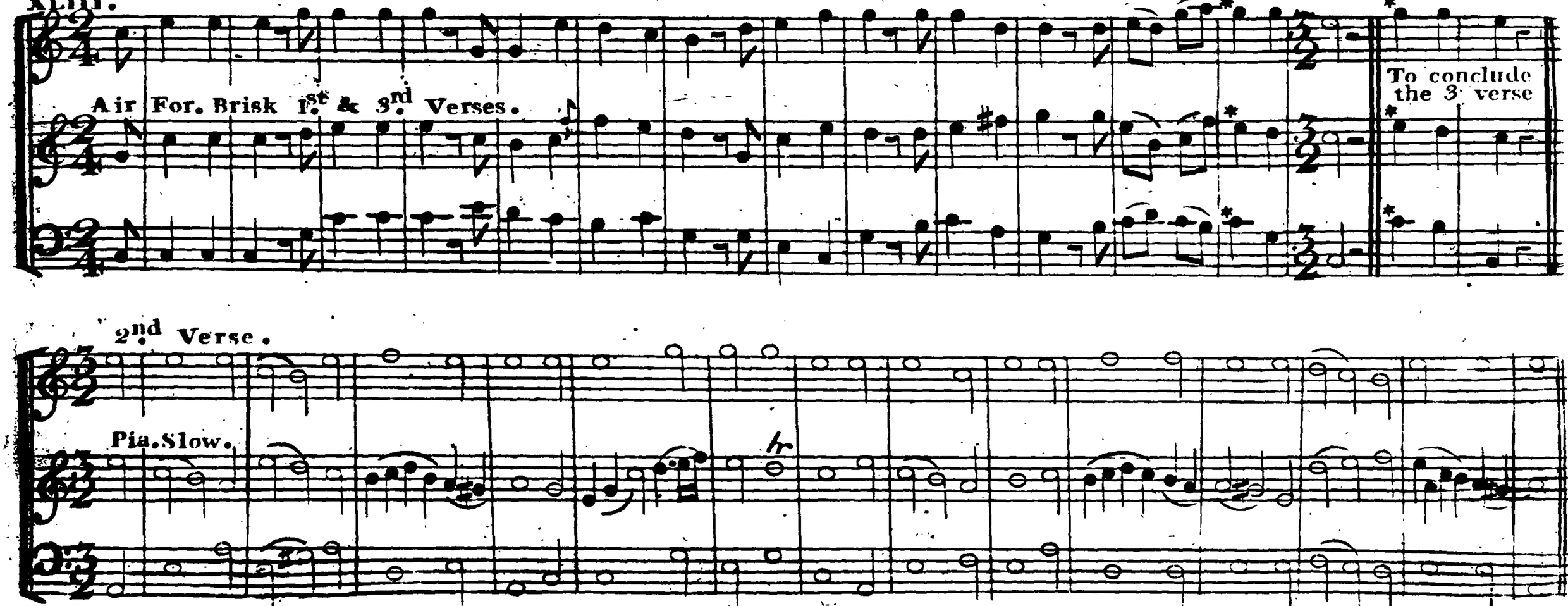
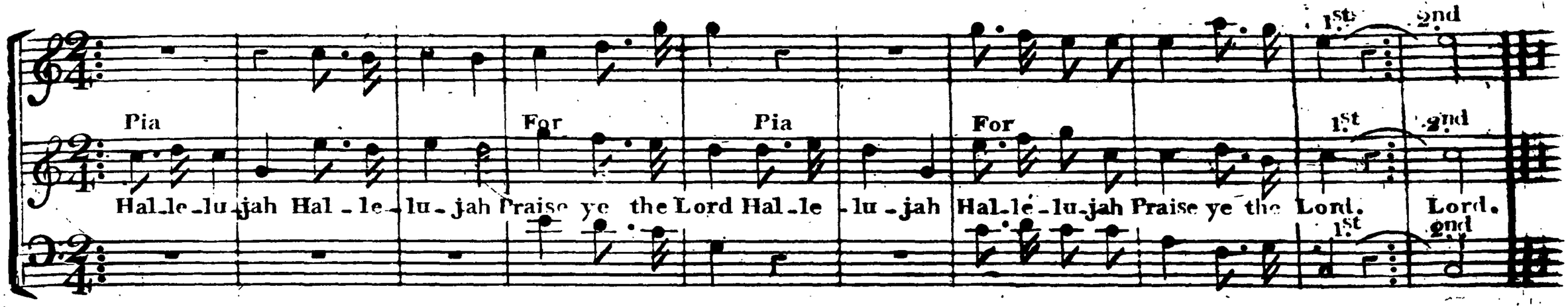


XLII. ABINGDON. Ps 116. Part 2. D! W. C.M. D! Heighington.

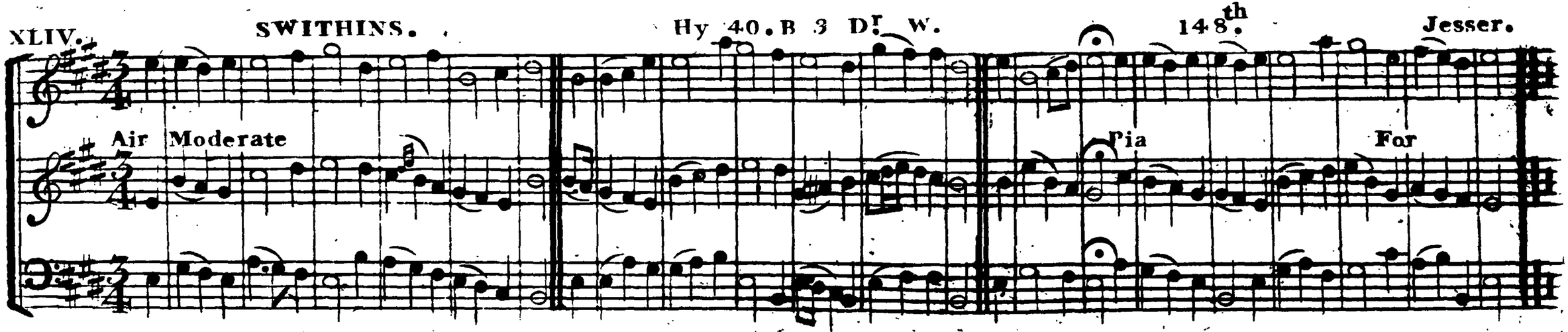


XLIII. SYDENHAM. Ps 150. Dr. W. C.M. Is. Smith.



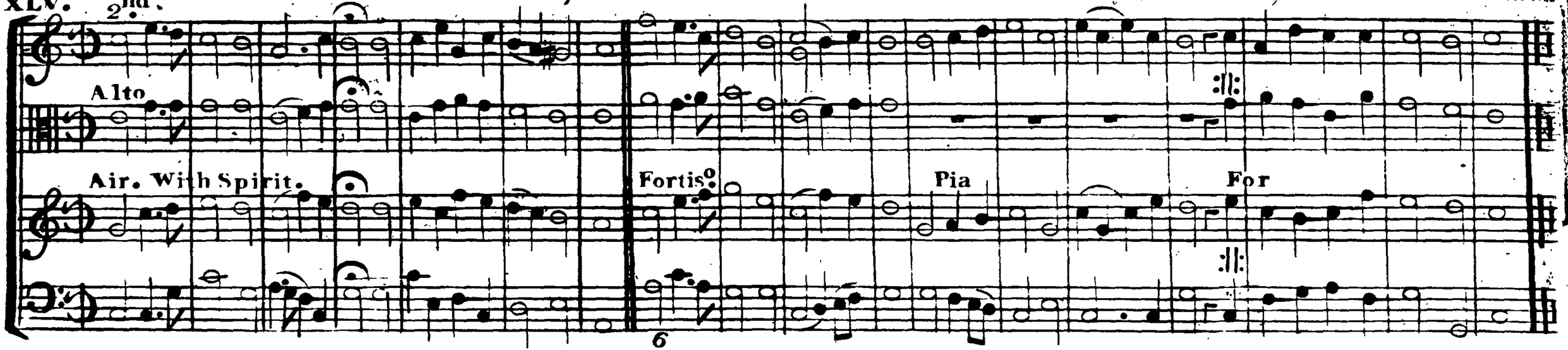


XLIV. SWITHINS. Hy 40. B 3 Dr. W. 148th Jesser.

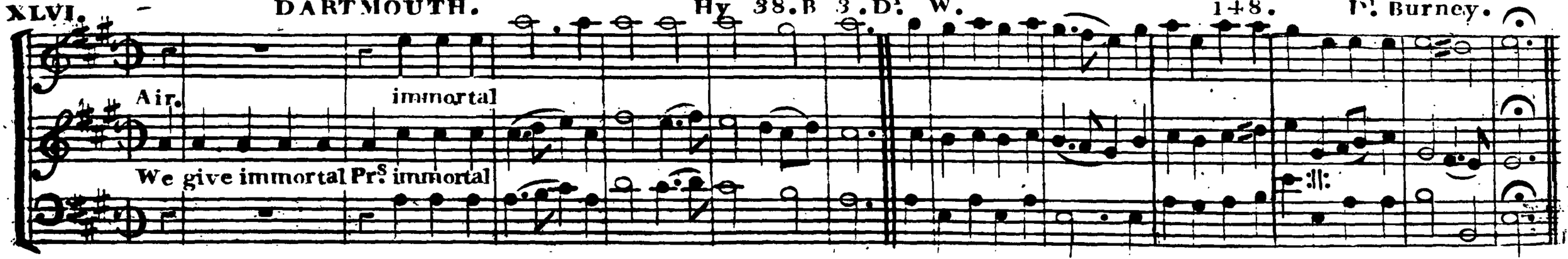


45.46.

XLV. 2nd. COOMBS's Hy 77.B.2.Dr W. & 303.I.R.S. L.M. Coombs.



XLVI. DARTMOUTH. Hy 38.B 3.Dr W. 148. Dr Burney.



Dartmouth Continued.

Pia For

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Almighty God to thee to thee

XLVII. Air STOCKPORT. Ps 103. Part 1st Dr. W. S.M.

Alto

Tenor

6 6 7 6 4

Ps. 49.

XLVIII. Air

RYLAND.

Ps. 32 Dr. W. & Hy 81 I.R.S.

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S. M.

Alto

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XLIX.

LOCK. 6

Hy 385 I R S

8s.

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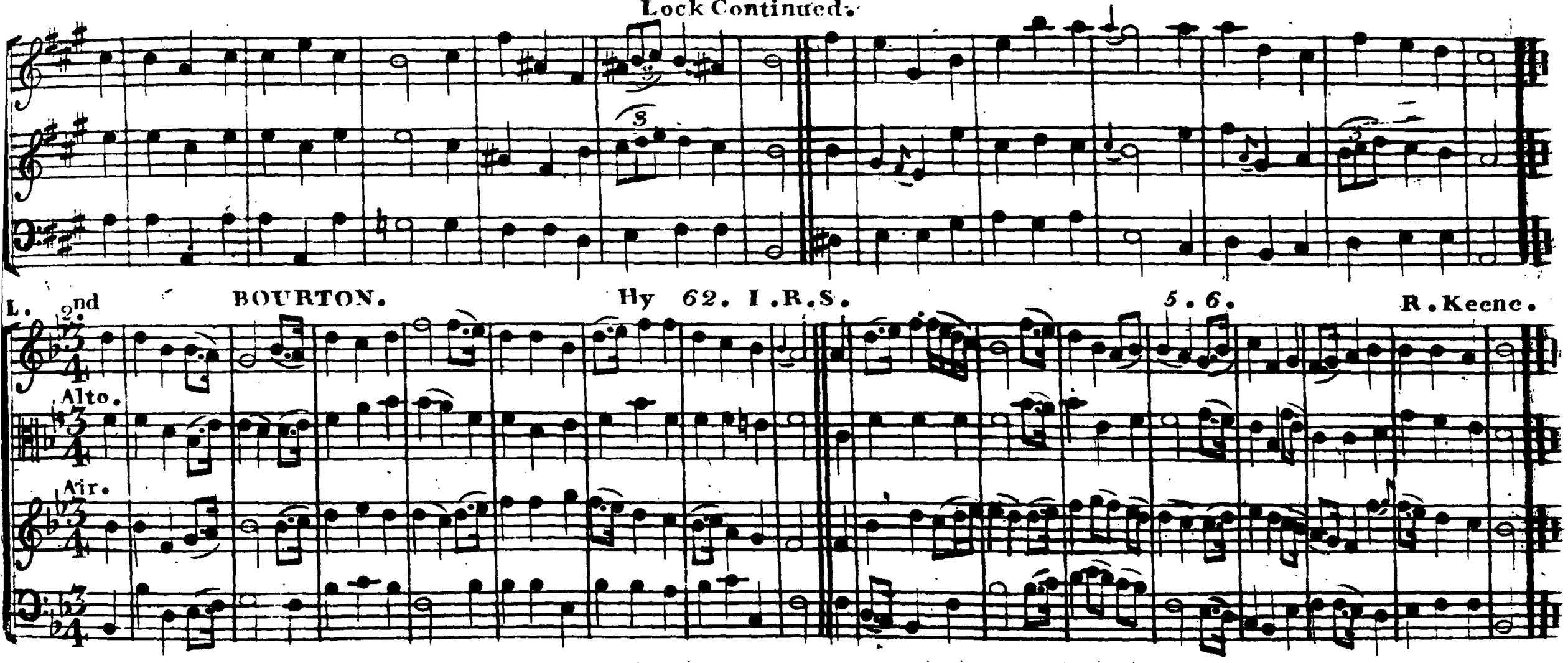
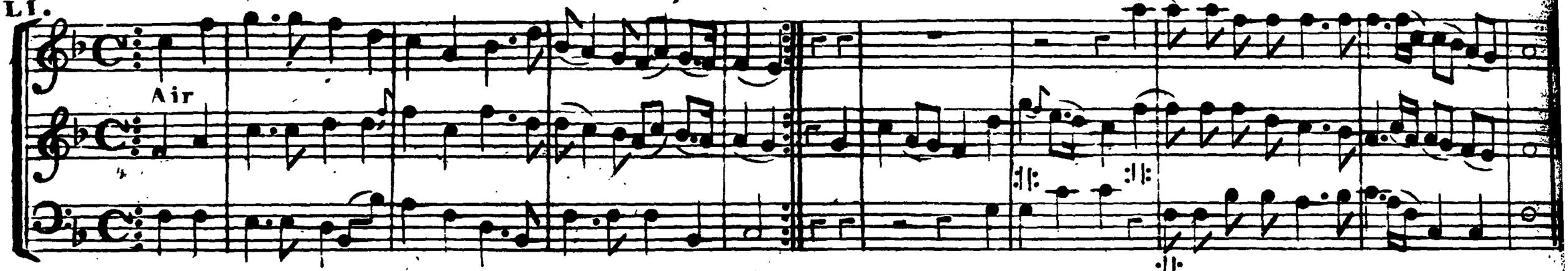
Lock Continued.

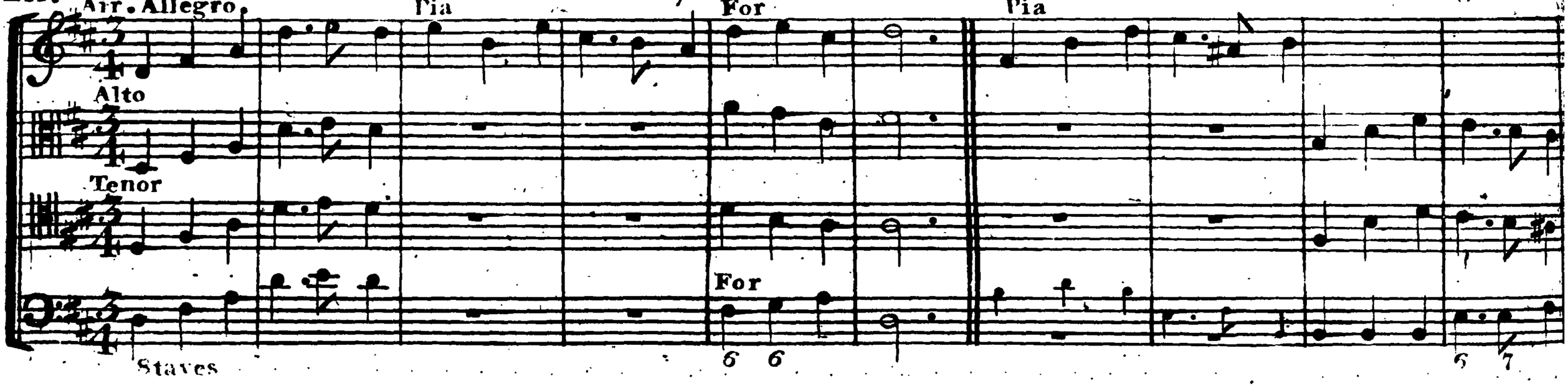


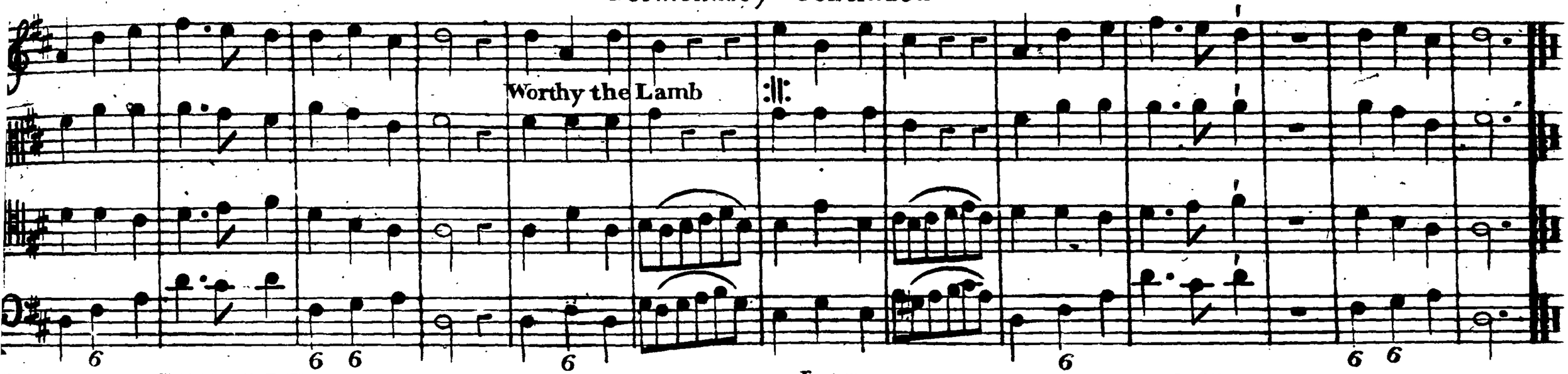
51.52.

LI. **WESTBURY.** Hy 575. I.R.S. 8.7.4. J. Tucker.

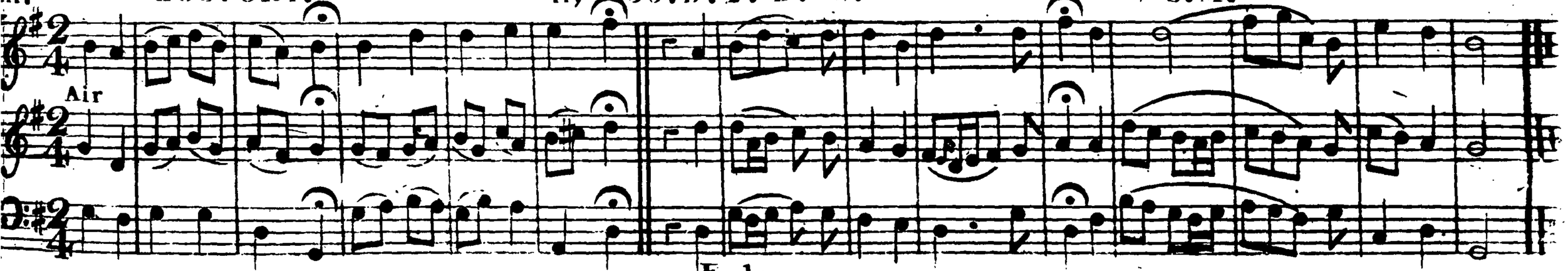


LII. **BERMONDSEY.** Hy 387. I. R.S. 6.4. B. Milgrove.

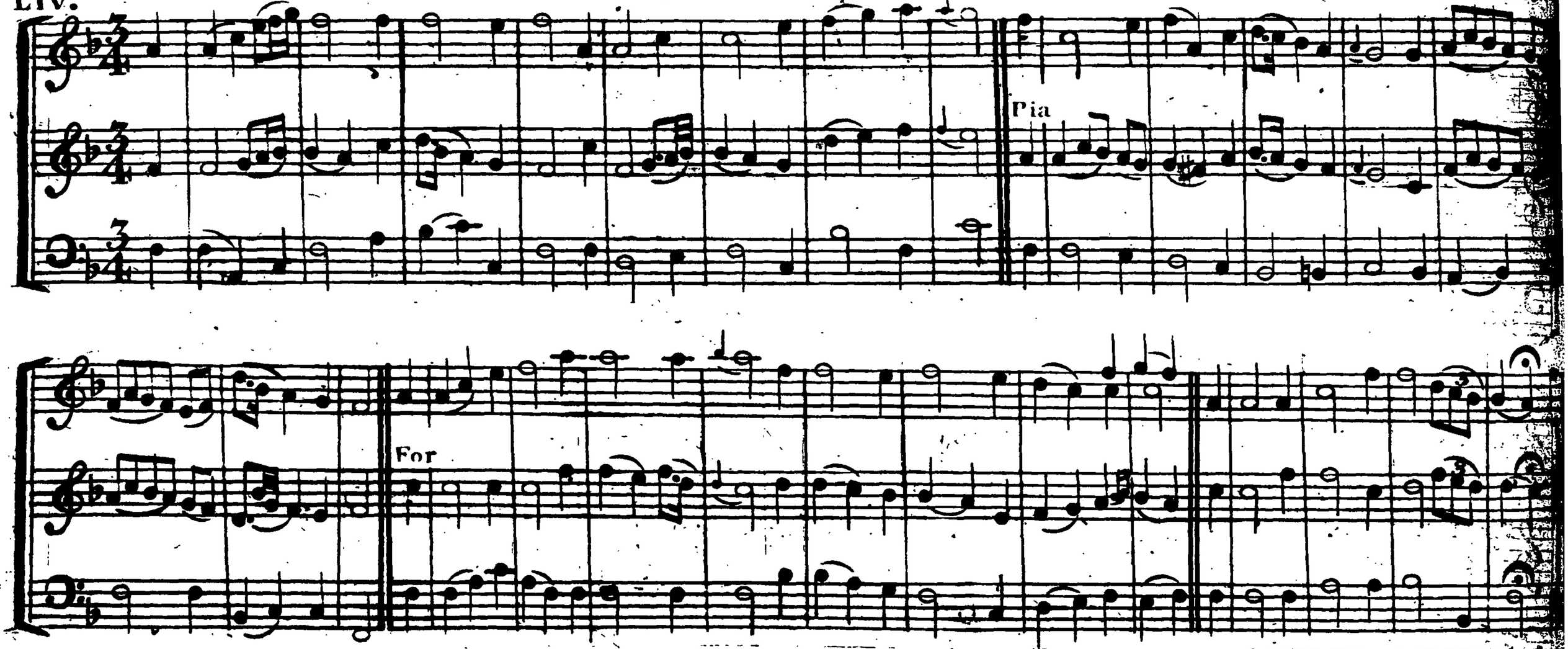


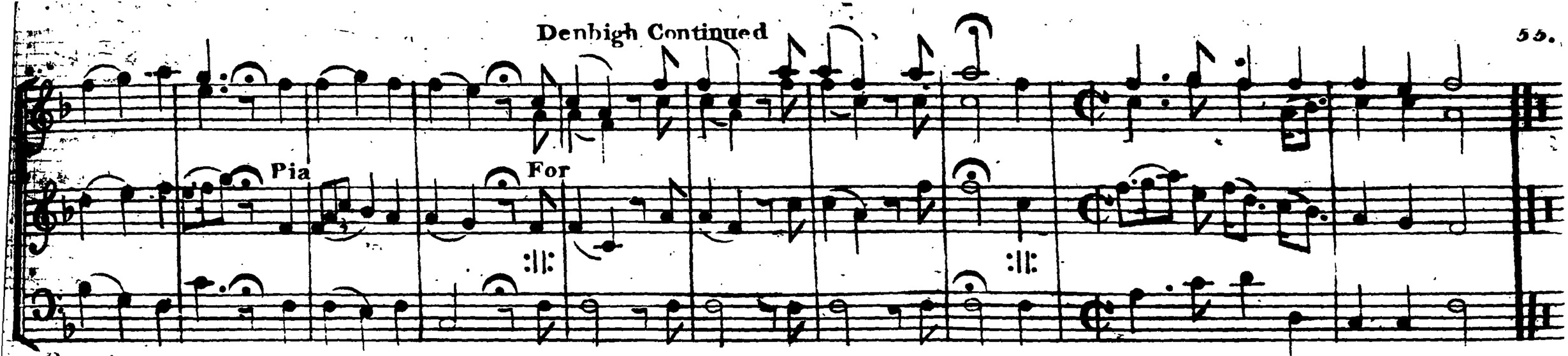


III. GOSPORT. Hy 36.B.2. Dr W. S.M.

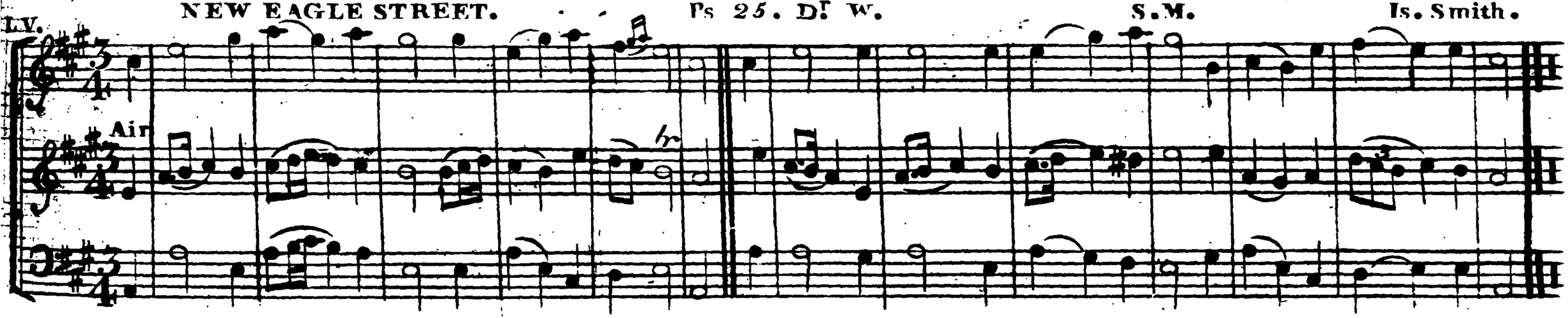


LIV. **DENBIGH.** Ps 117. Dr W. & Hy 212. I. R. S. L. M. D. M. Madan.

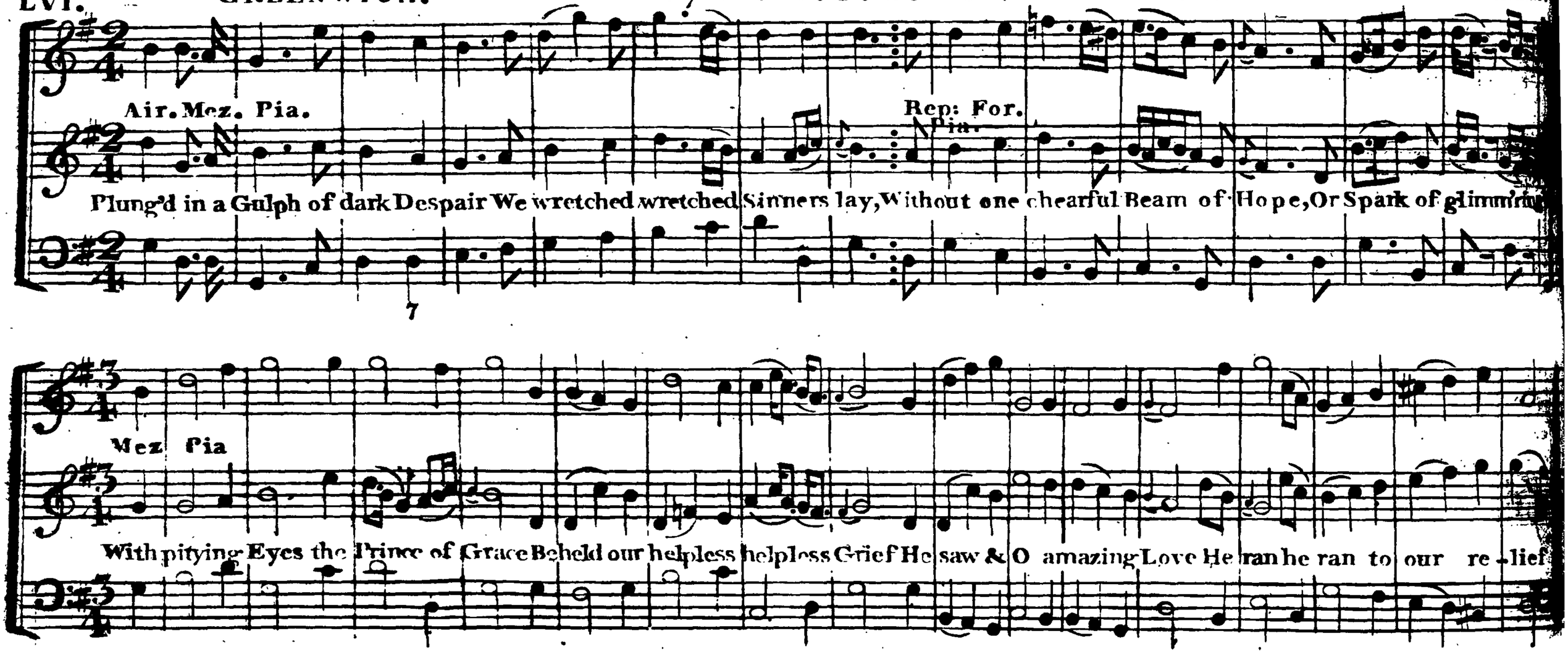




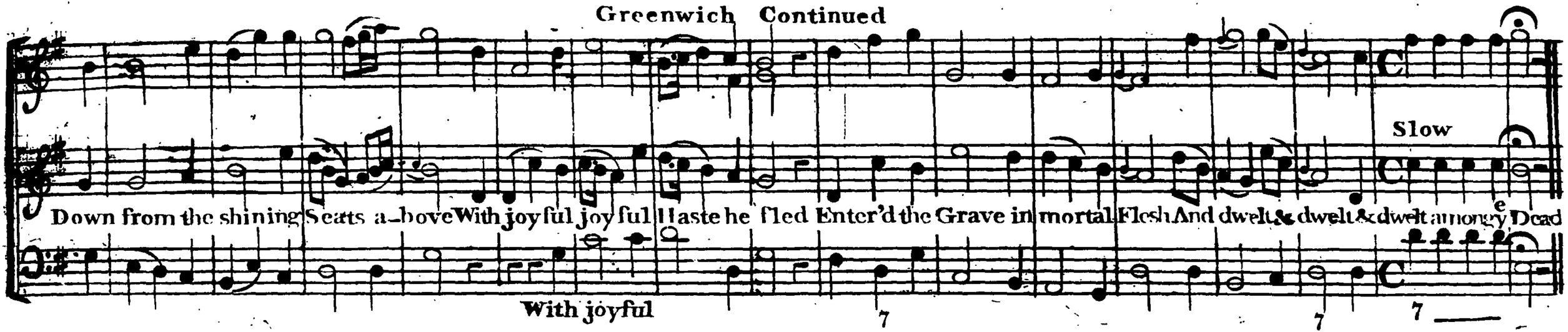
NEW EAGLE STREET. Ps 25. D! W. S.M. Is. Smith.

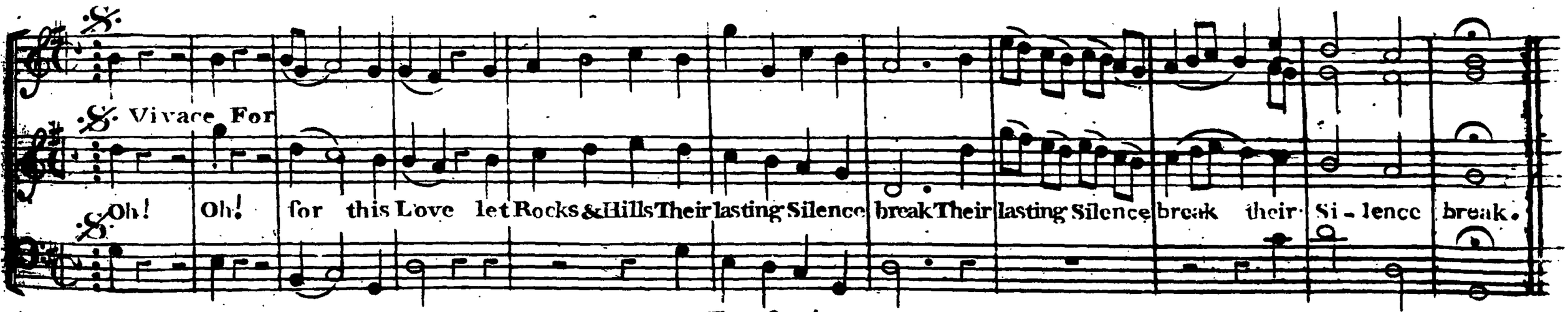


LVI. **GREENWICH.** Hy 79. B. 2. D. W. C.M. M. Madan.

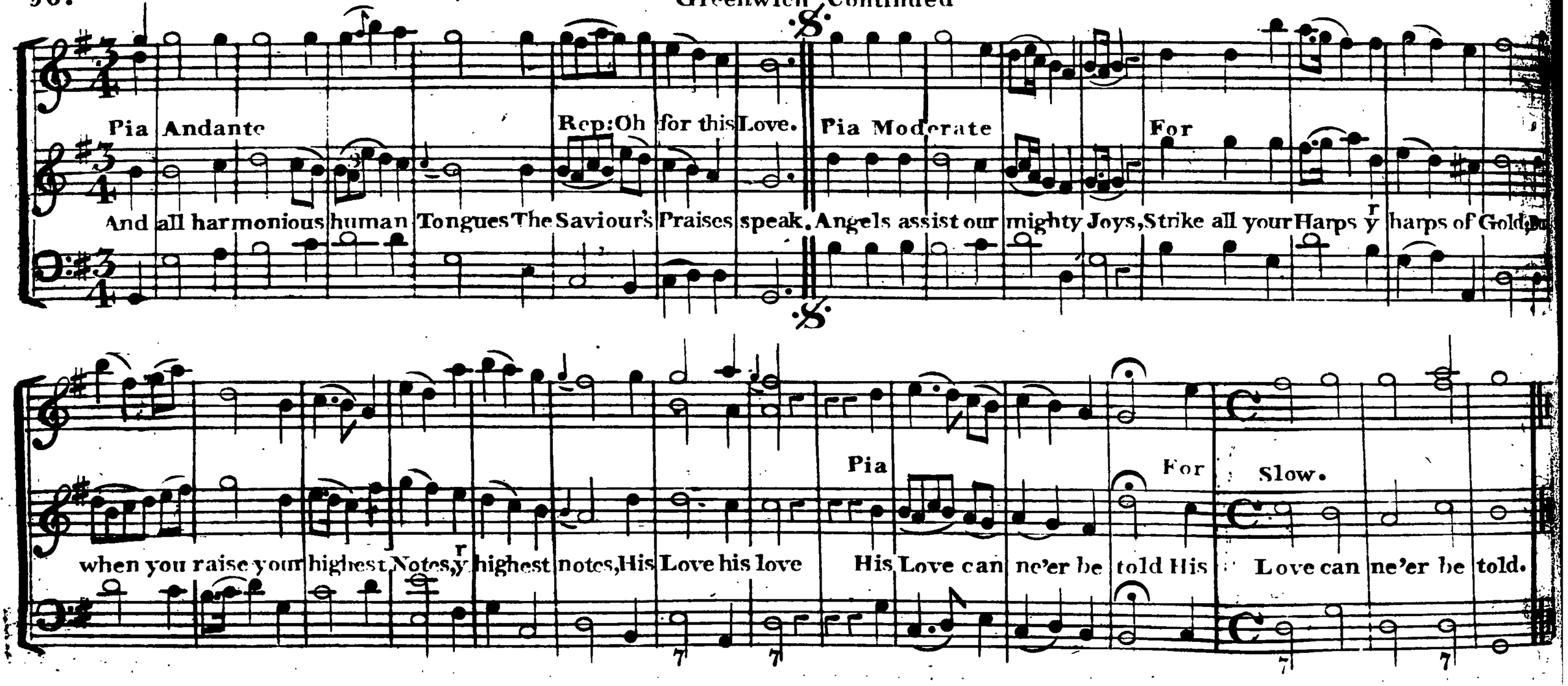


Greenwich Continued

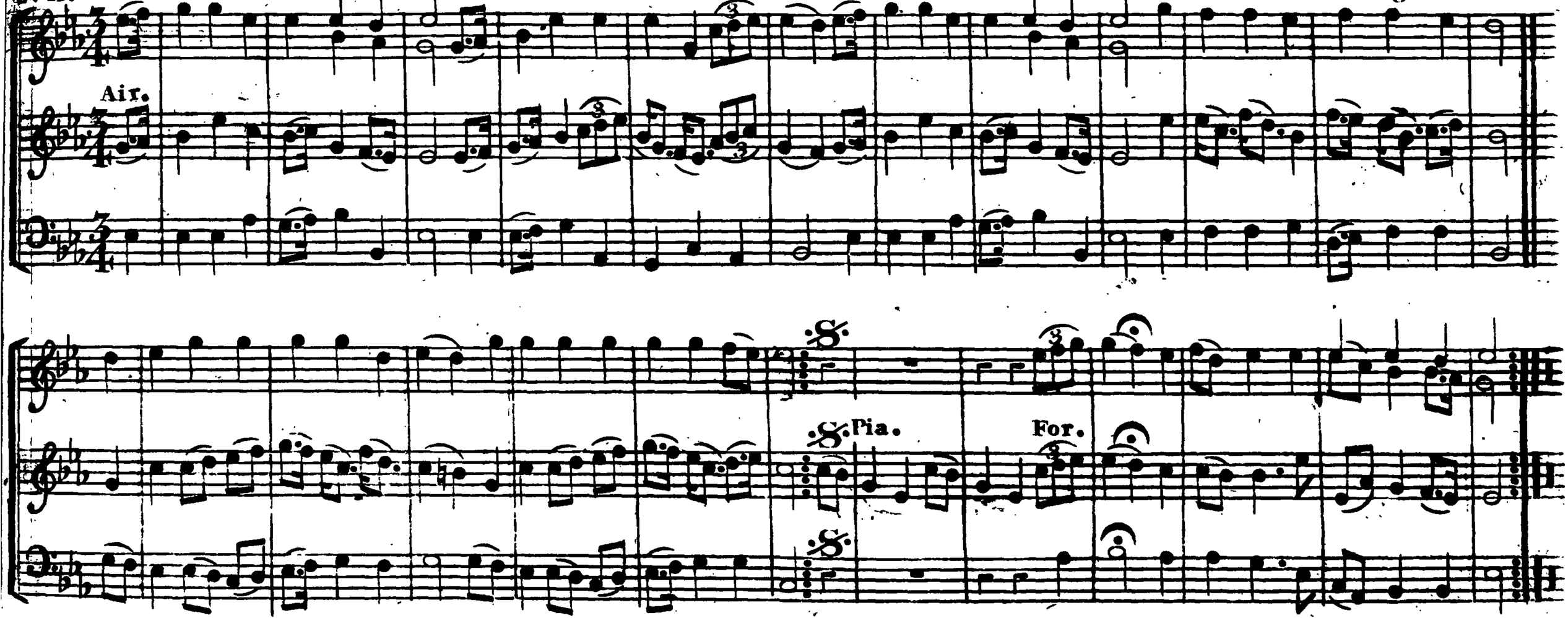




Greenwich Continued

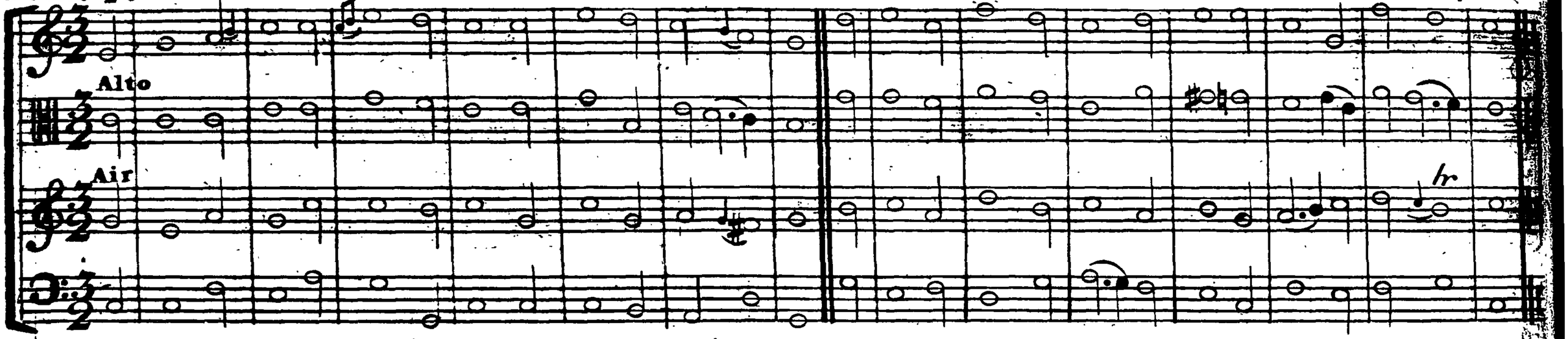


LVII. LAMBETH. Hy 220. I.R.S. 8s B.Milgrove.

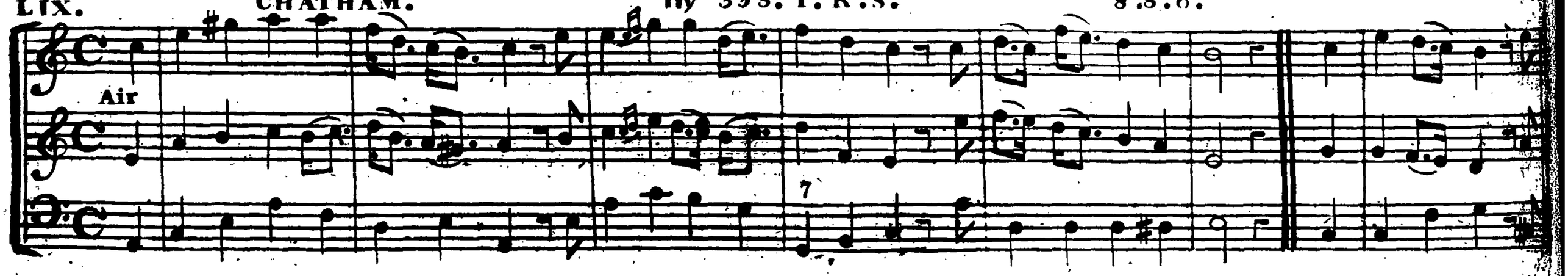


58.59.

LVIII. 2nd ANNS. Hy 67. B.2.Dr. W. C.M. Dr. Croft.



LIX. CHATHAM. Hy 358. I.R.S. 8.8.6.



Chatham Continued.

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For

LX. 2nd ANGELS HYMN. Ps 57 Dr W. & Hy 570. I. R. S. L.M.

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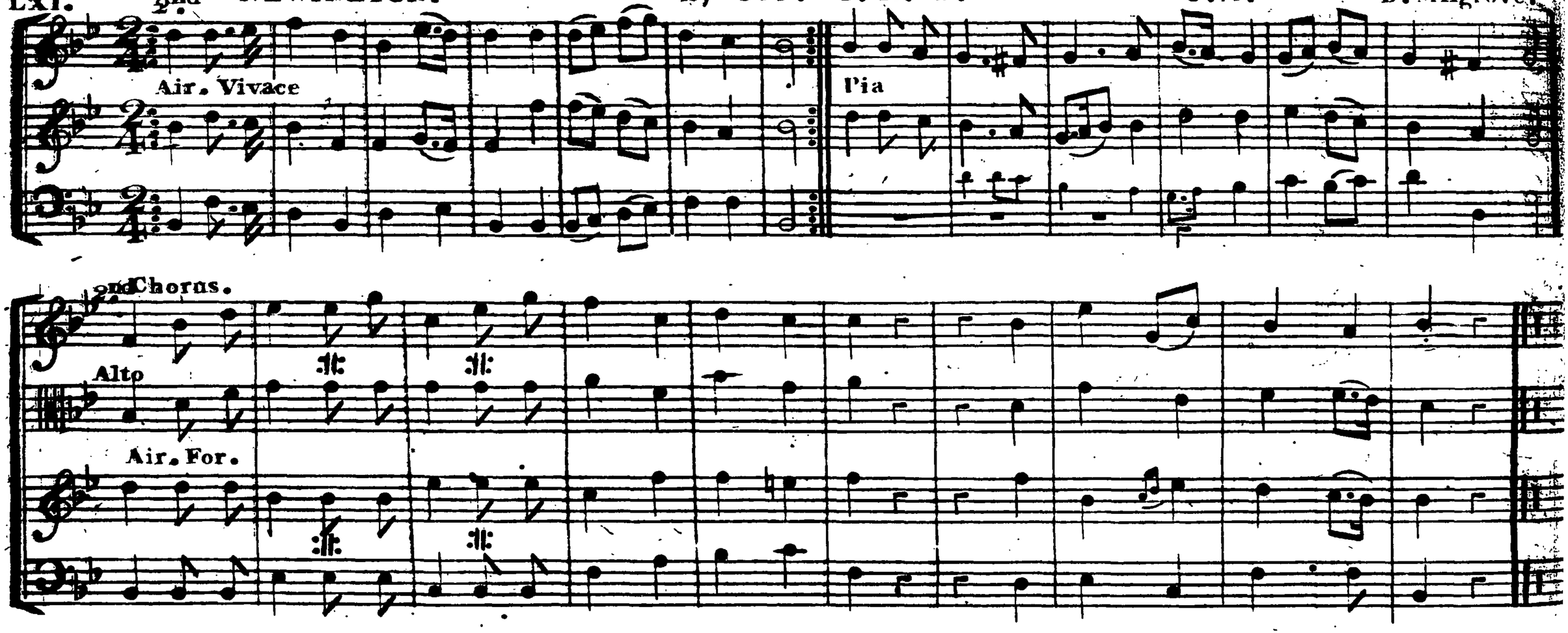
LXI. 2nd NEWINGTON. Hy 386. I. R. S. C.M. B. Milgrove.



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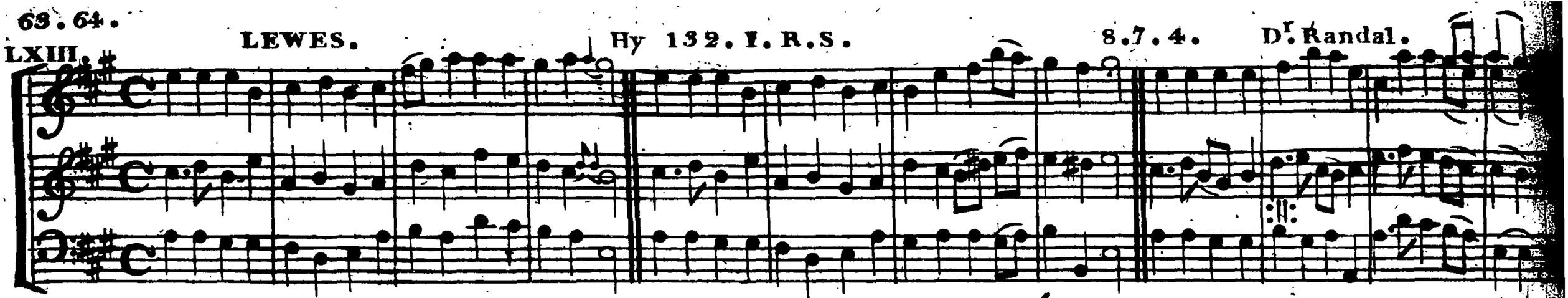
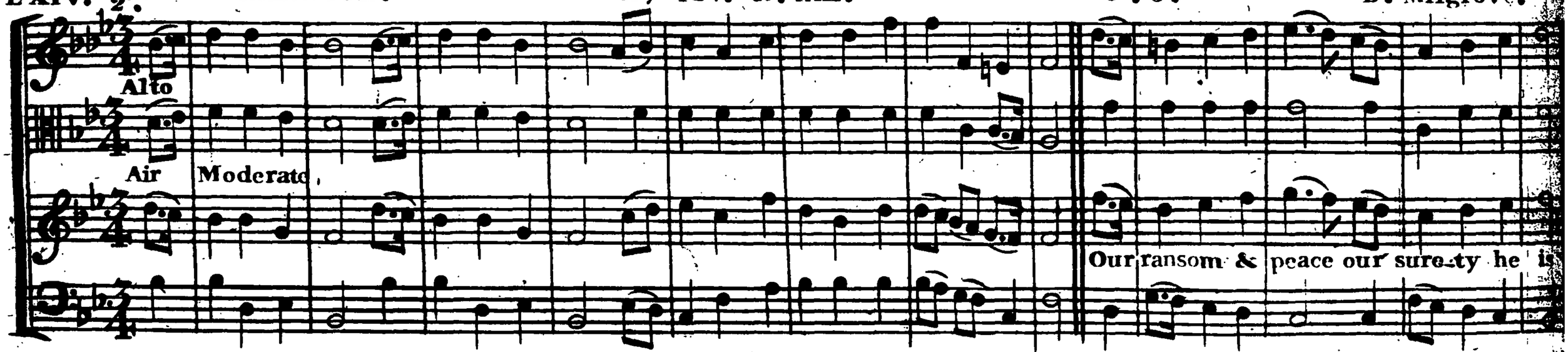
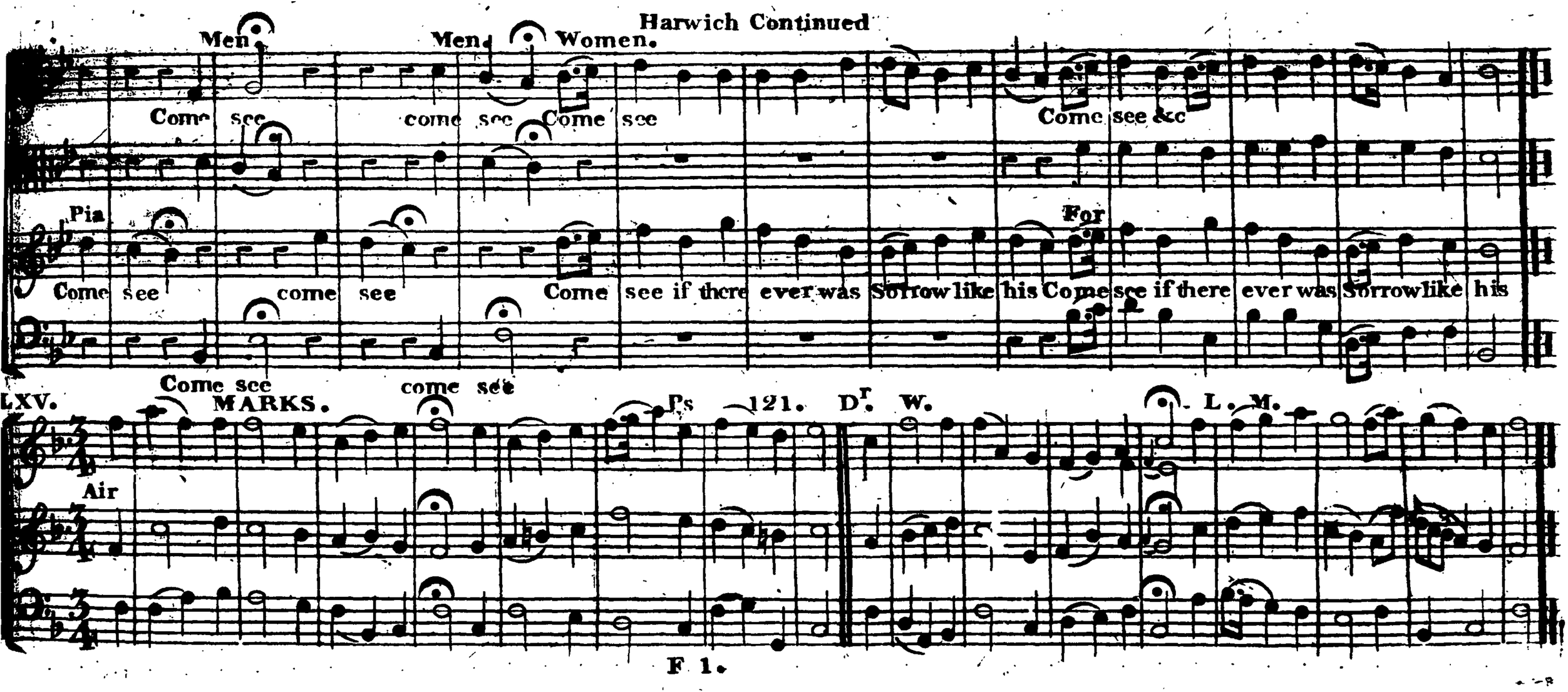
63. 64.

LXIII. LEWES. Hy 132. I. R. S. 8.7.4. Dr. Randal.



LXIV. 2nd HARWICH. Hy 127. R. Hill. 5.6. B. Milgrove.

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Women.
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Come see if there ever was Sorrow like his
Come see if there ever was Sorrow like his
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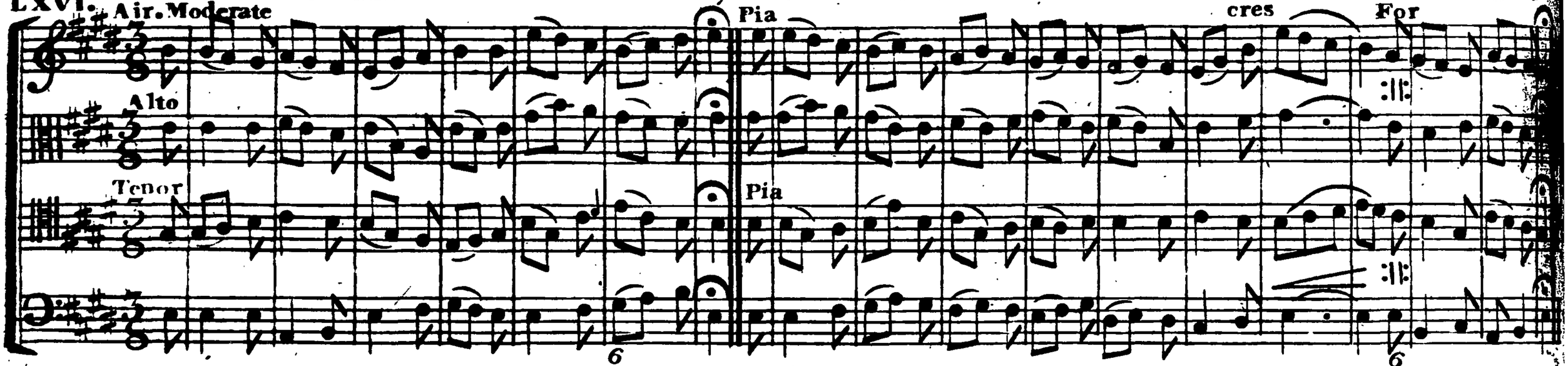
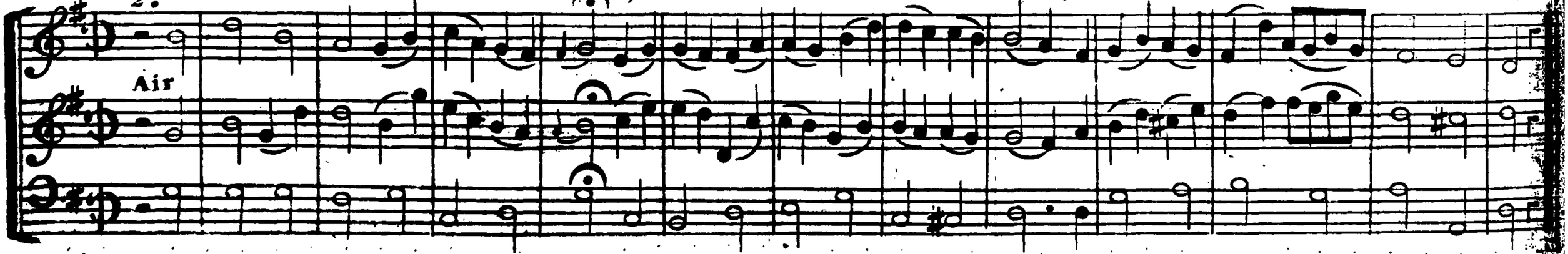
LXV.
MARKS.
Ps 121.
Dr. W.
L. M.
Air

LXVI. Air. Moderate STILLMAN. Hy 187. I. R. S. C. M. W. Billings.

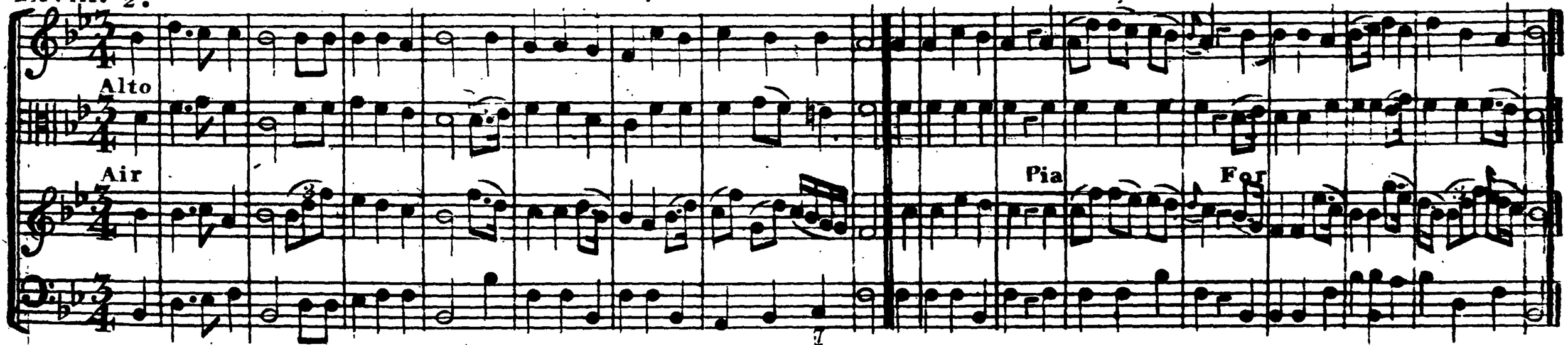


LXVII. 2nd MARTINS LANE. Hy 68. B. 1. Dr. W. L. M. & Ps 19. as the 113. Metre.



Martins Lane Continued

LXVIII. 2nd HAUGHTON. By 62. I.R.S. 5.6. B. Milgrove.



F 2.

LXIX. CALNE. Hy 110. I.R.S. 118. T. Walker.

Alto

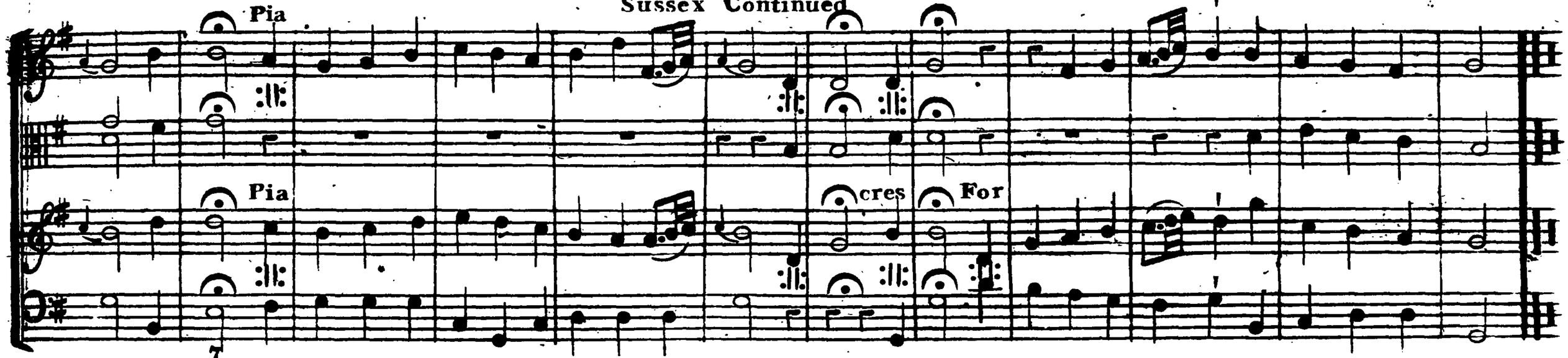
Air Vivace

LXX. 2nd SUSSEX. Hy 383 & 290. I.R.S. 104th M.Madan.

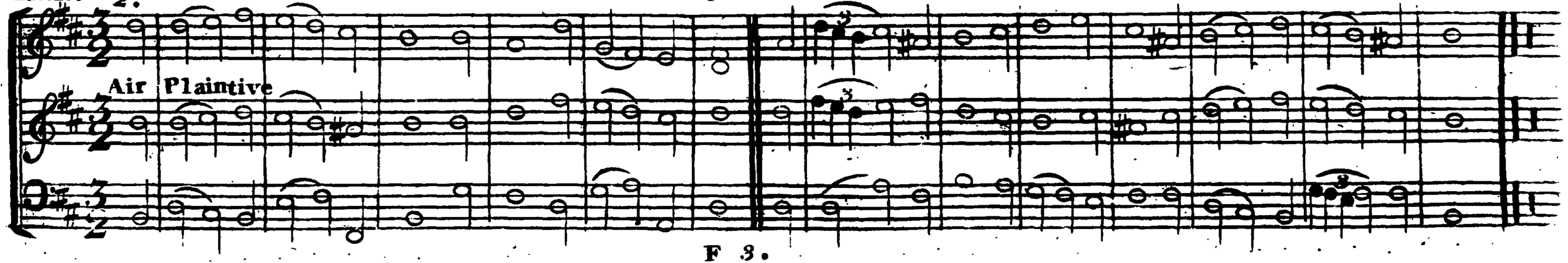
Alto

Air Andante Vivace

Sussex Continued

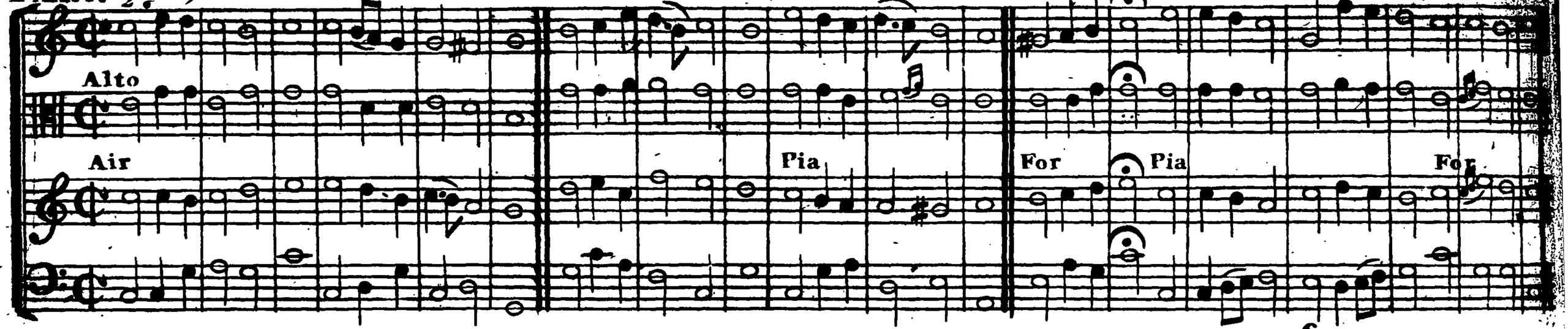


LXXI. 2nd USTICK. Ps 90. Dr W. S.M. W. Cole.



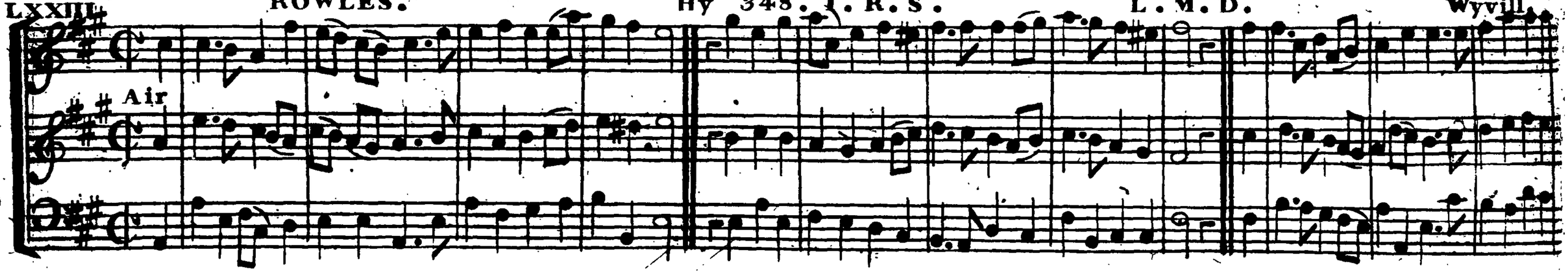
72.73.

LXXII. 2nd RESURRECTION. Hy 140. I.R.S. 148th D. Green.



6

LXXIII. ROWLES. Hy 348. I.R.S. L.M.D. Wyvill.



Rowles Continued.

Pia

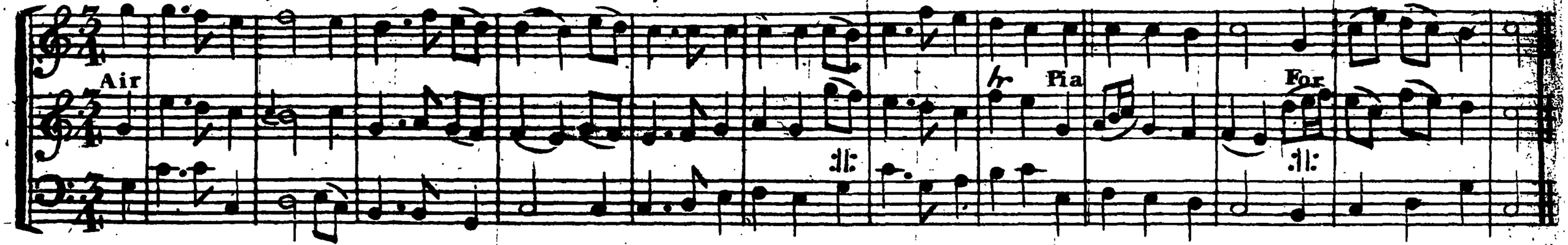
For

LXXIV. 2nd CAMBRIDGE NEW. Hy 65. B.2. Dr W. C.M. Dr Randal.

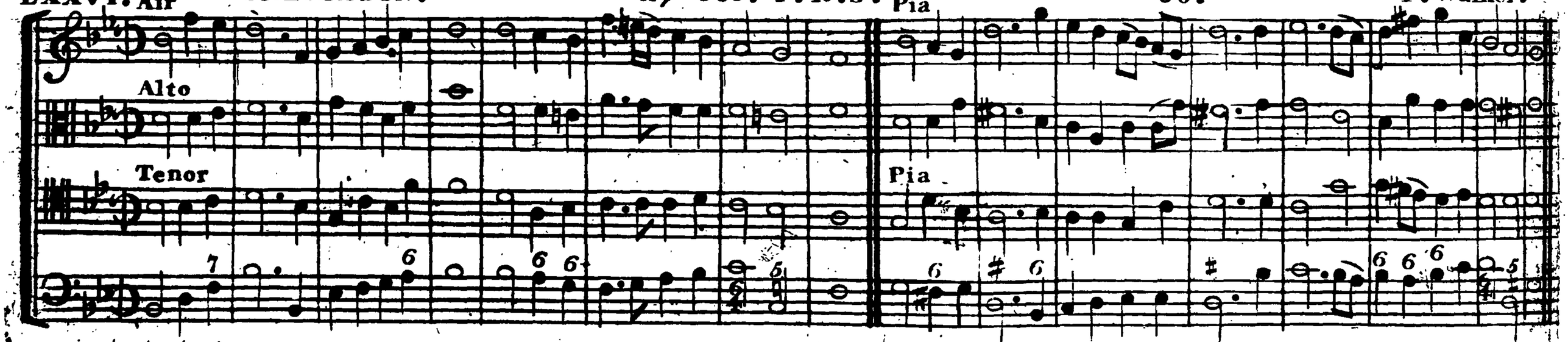
Alto

Air

LXXV. WINWICK. Hy 61. G.W 5. 6. M. Madan.



LXXVI. Air CHERRITON. Hy 585. I.R.S. Pia 50th T. Walker.



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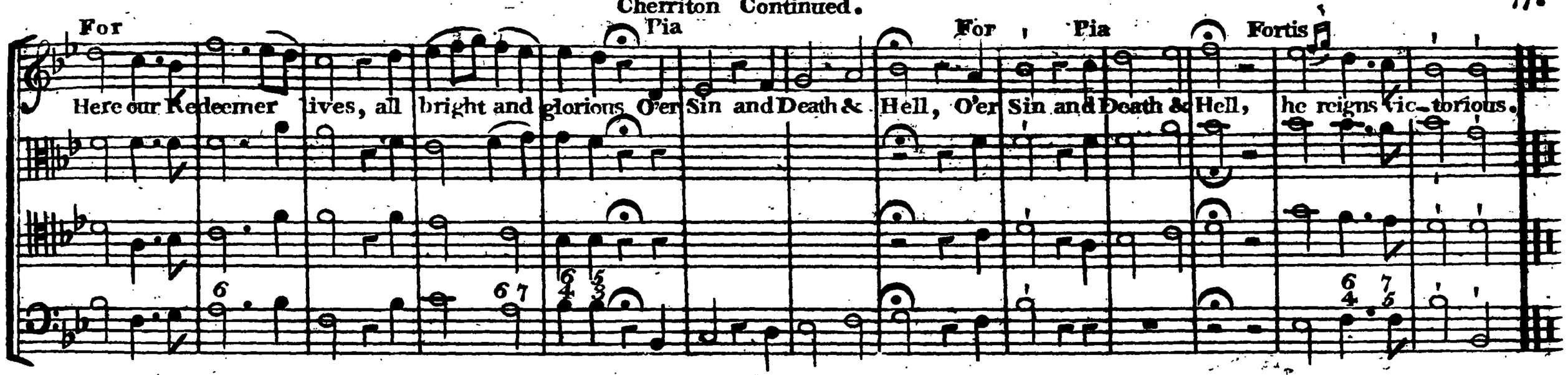
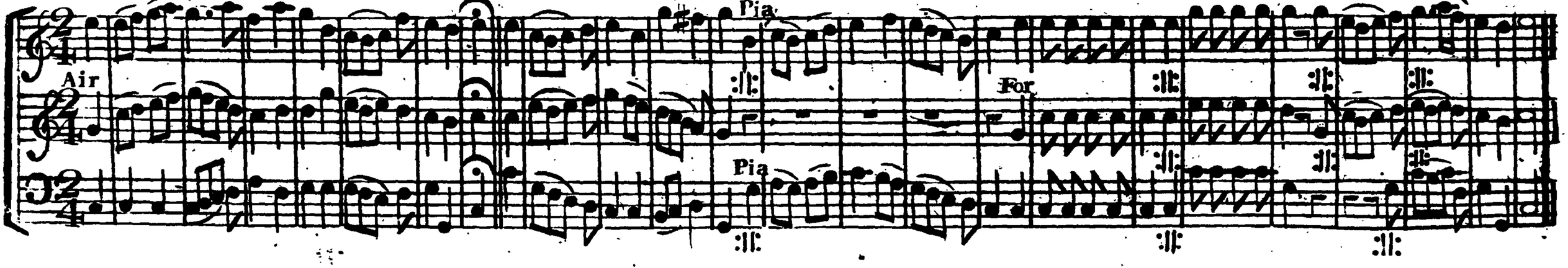
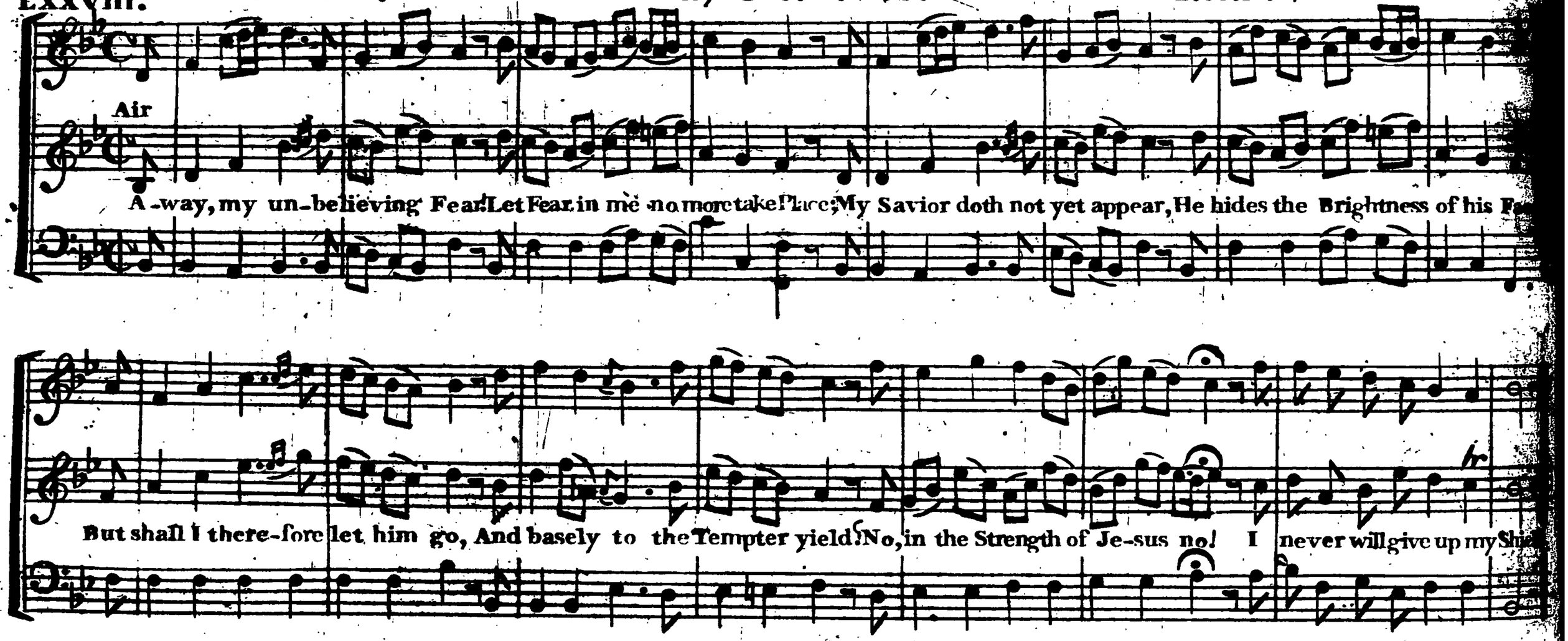
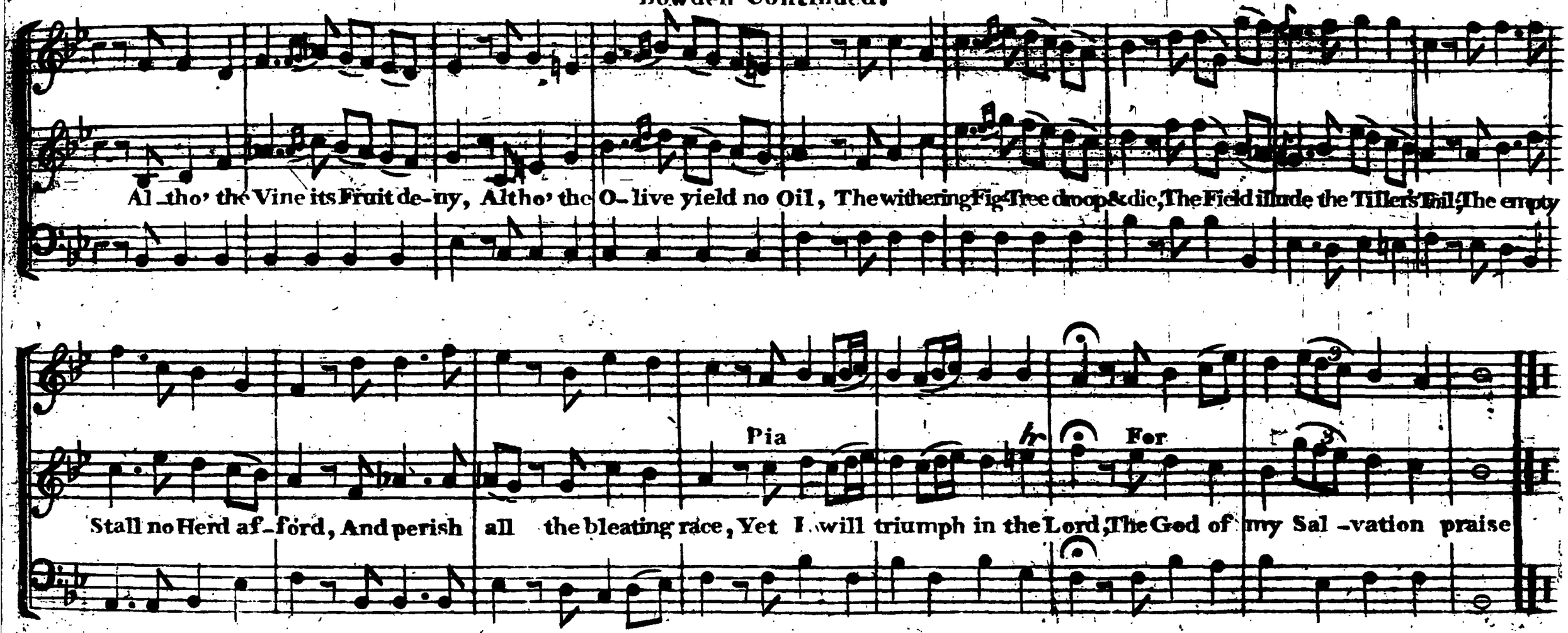


LXXVII. HEPHZIBAH. Hy 66. B. 2. D.r W. C.M. Husband.



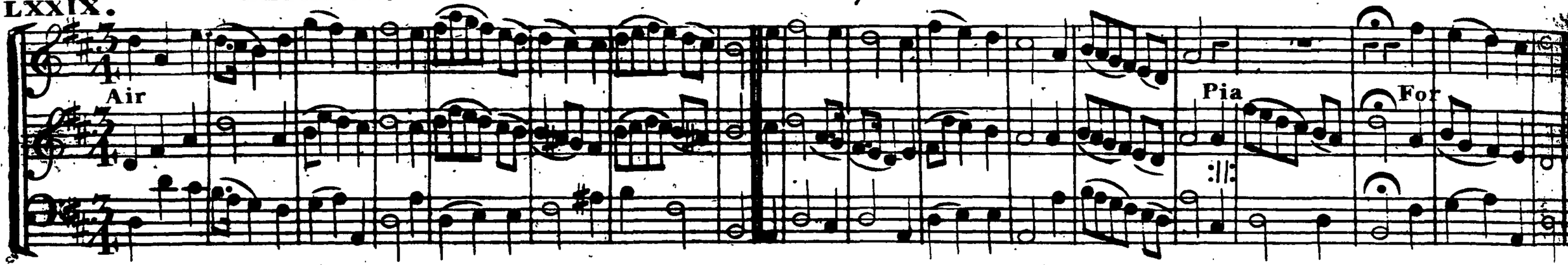
LXXVIII. BOWDEN. Hy 286. I. R. S. L.M.D.



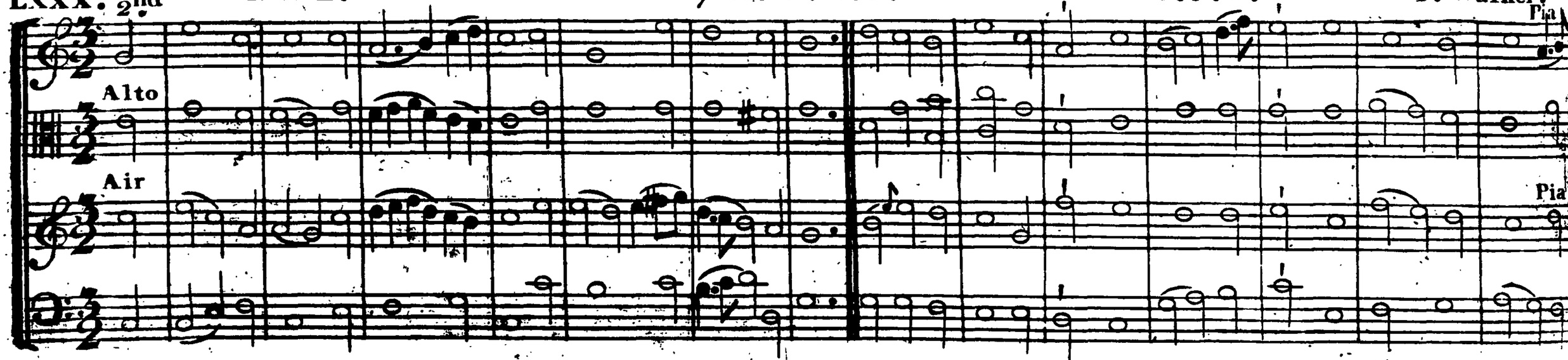

Al_tho' the Vine its Fruit de-ny, Altho' the O-live yield no Oil, The withering Fig-Tree droop & die, The Field illude the Tillers Toil; The empty
Pia
For
Stall no Herd af-ford, And perish all the bleating race, Yet I will triumph in the Lord, The God of my Sal-vation praise

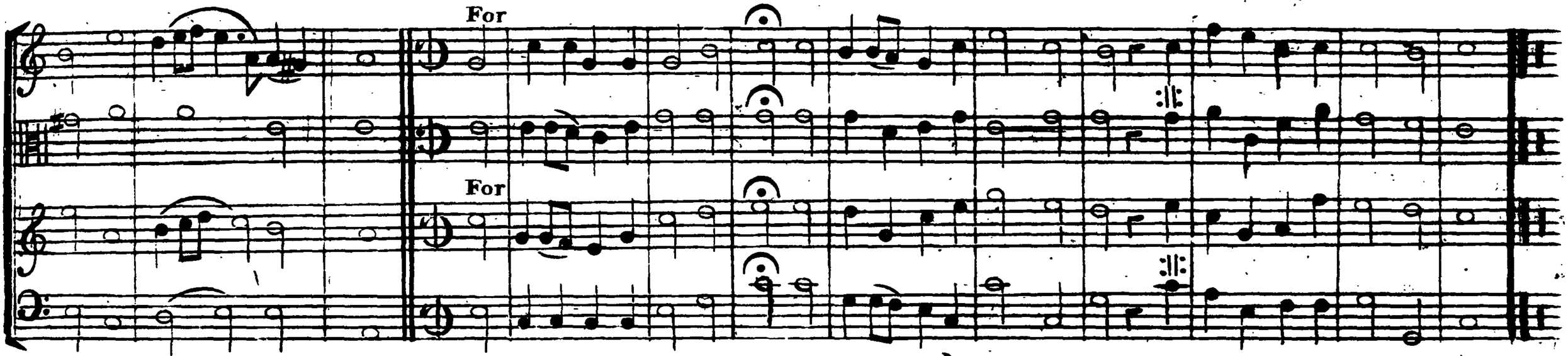
79.80.

LXXIX. LEBANON. Ps 62.Dr. W. & Hy 123.I.R.S. L.M.

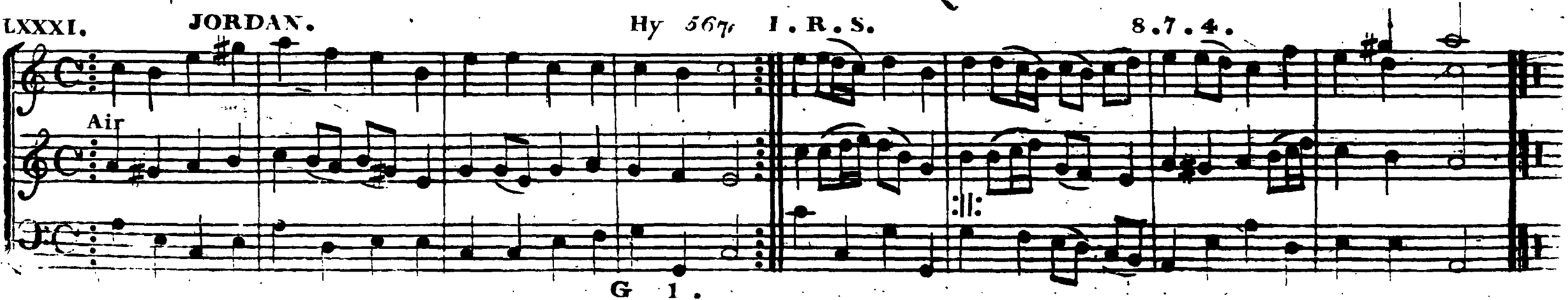


LXXX. 2nd EWEL. Hy 91. I.R.S. 8.6.8. T. Walker.

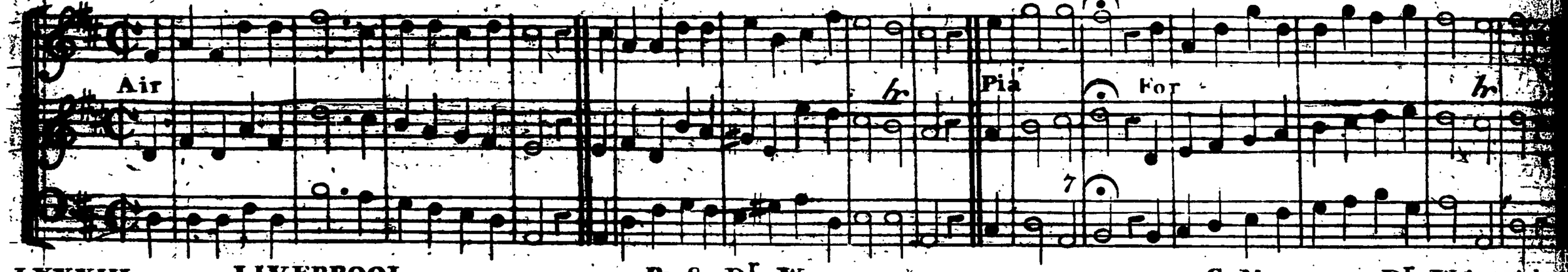




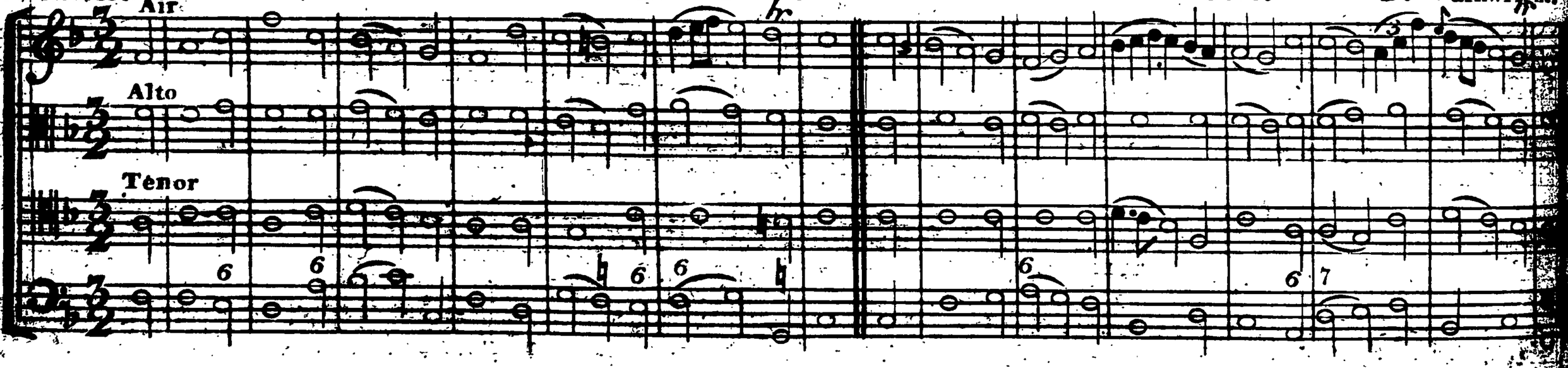
LXXXI. JORDAN. Hy 567 I. R. S. 8.7.4.



LXXXII. DARWELLS. Hy 146. I. R. S. 148th J. Darwell.



LXXXIII. LIVERPOOL Ps 8. Dr W. C.M. Dr Wainwright.



XXXIV. LUDLOW. Ps. 144. Part 2 Dr. W. & Hy 98. I.R.S. C.M.

Air

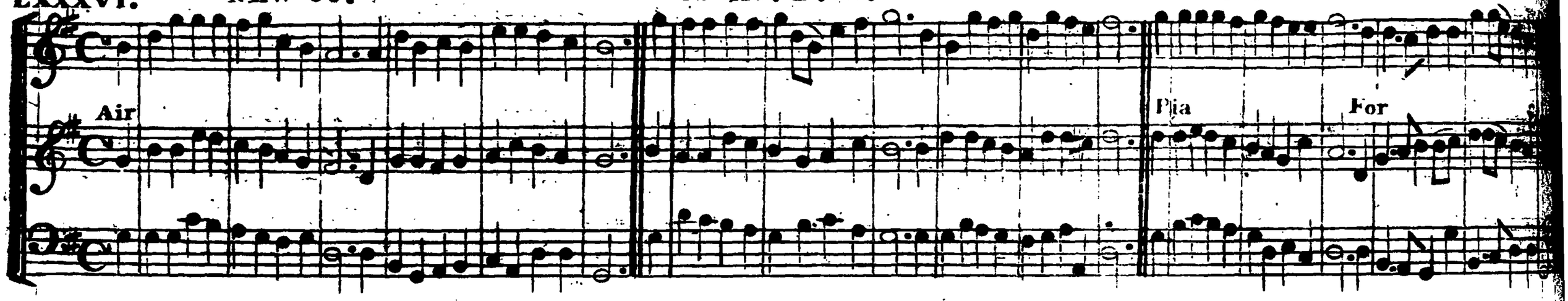
XXXV. 2nd DALSTON. Ps 133. Dr. W. 122nd A. Williams.

Alto

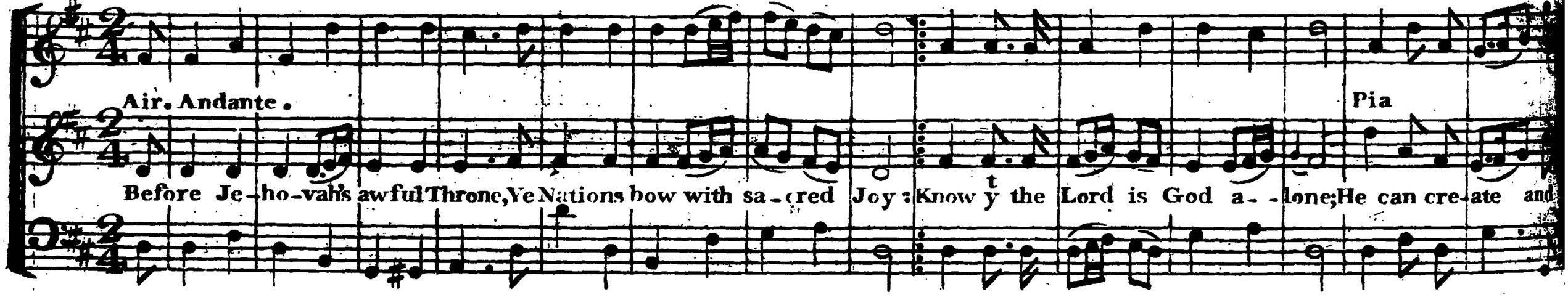
Air

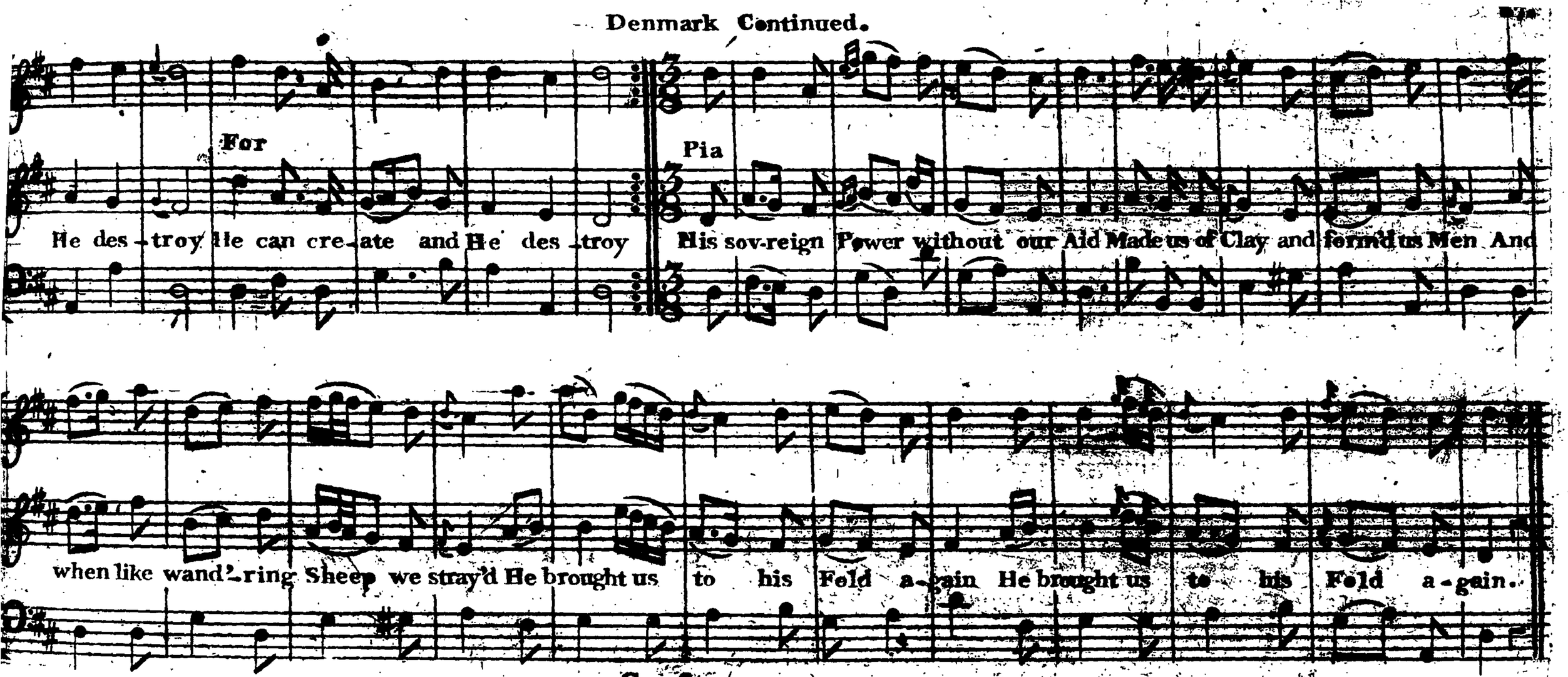
86. 87.

LXXXVI. NEW 50th Ps 115. Dr. W. 10s

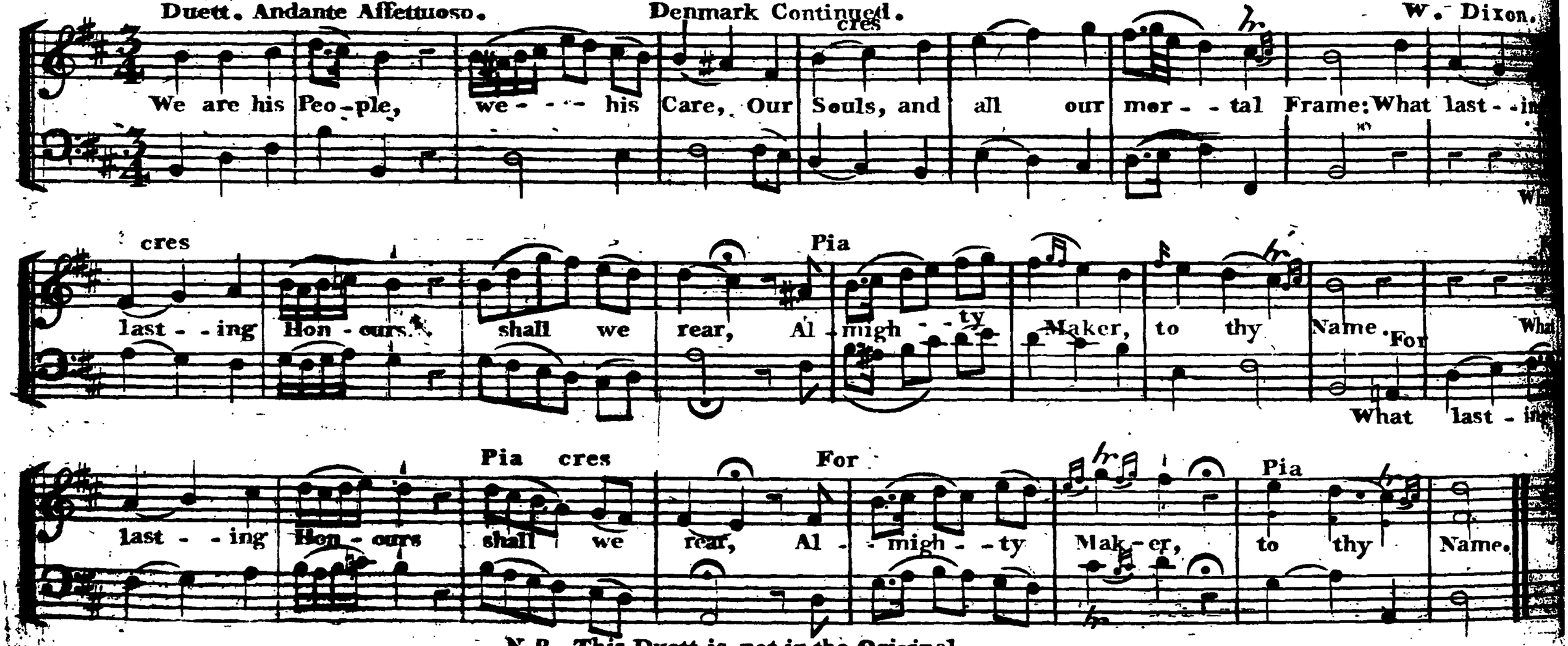


LXXXVII. DENMARK. Ps 100. Dr. W. Altered. M. Madan.

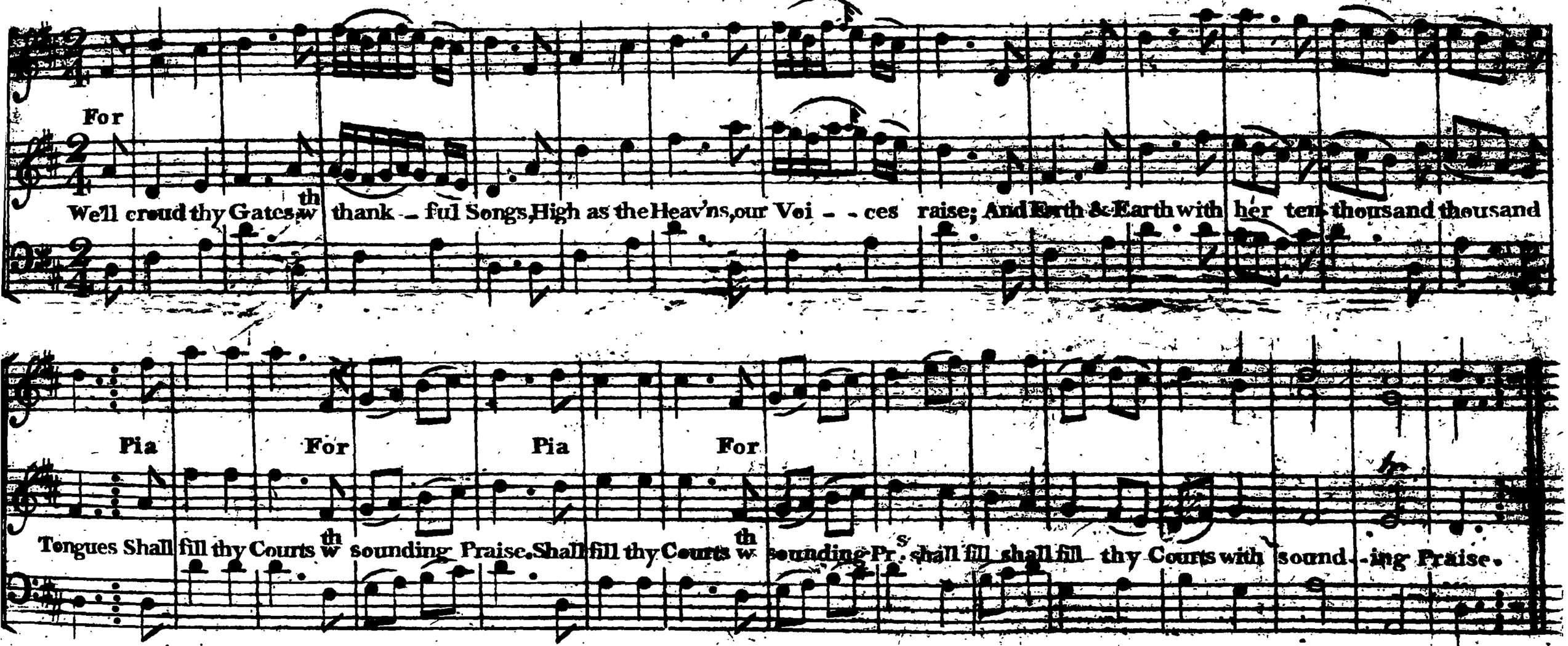



For
He des-troy He can cre-ate and He des-troy
Pia
His sov-reign Power without our Aid Made us of Clay and formd us Men And
when like wand'-ring Sheep we stray'd He brought us to his Fold a-gain He brought us to his Fold a-gain.

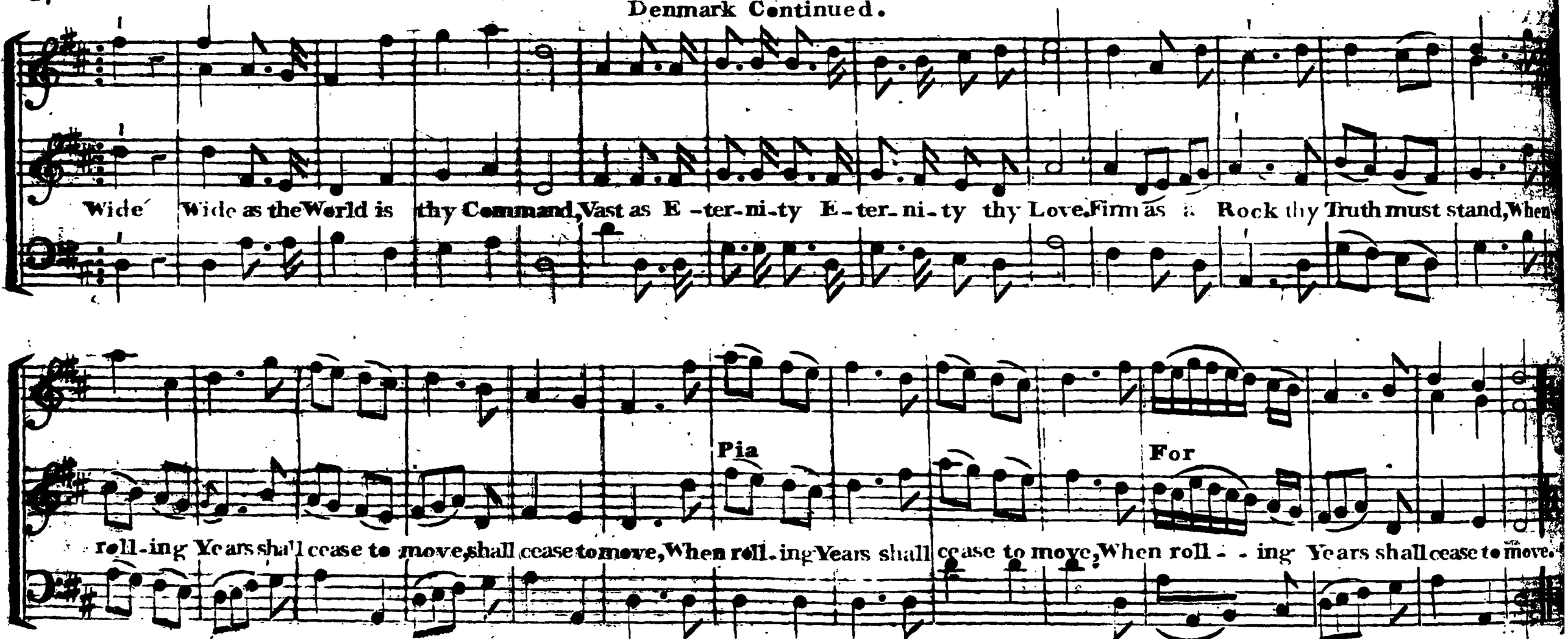
Duett. Andante Affettuoso. Denmark Continued. W. Dixon.



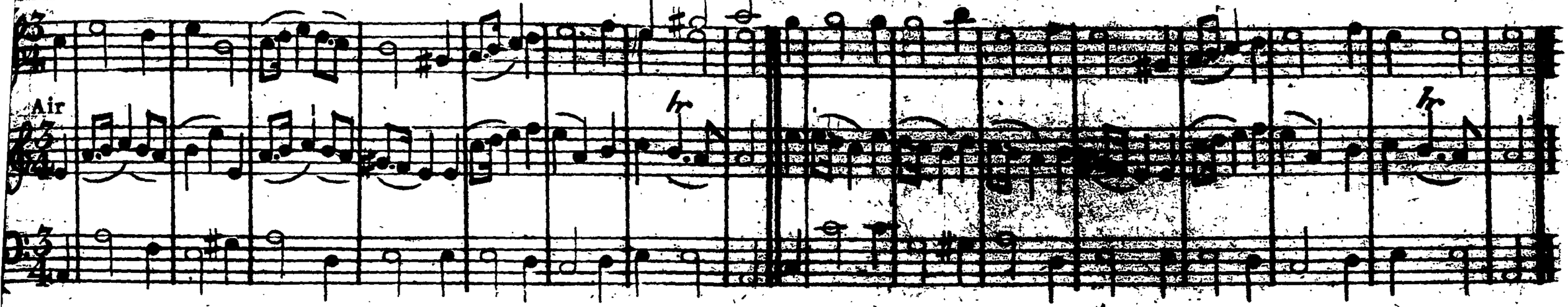
N.B. This Duett is not in the Original.


For
We'll croud thy Gates, w th thank - ful Songs, High as the Heav'ns, our Voi - - ces raise; And Earth & Earth with her ten thousand thousand
Pia For Pia For
Tongues Shall fill thy Courts w th sounding Praise. Shall fill thy Courts w th sounding Pr s. shall fill shall fill thy Courts with sound - ing Praise.

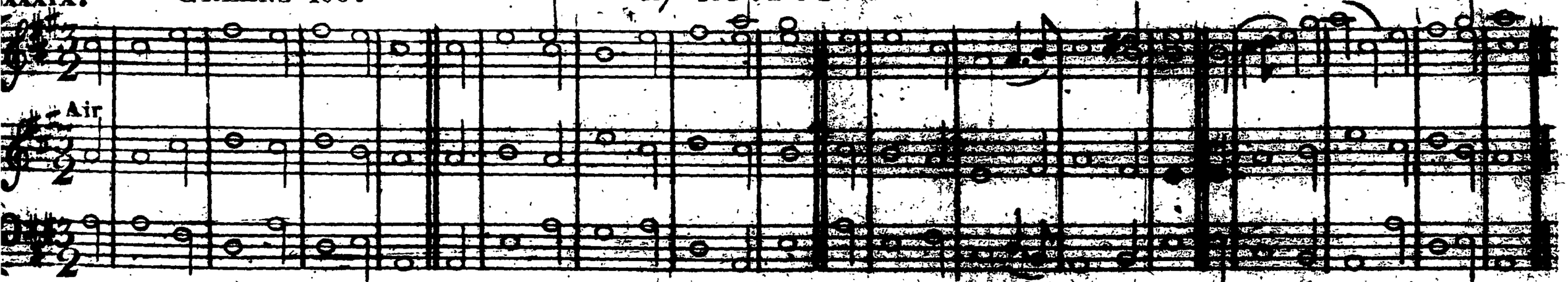
Denmark Continued.



XXVIII. KINGSBRIDGE. Hy 97. B. 1. D.r W. L.M. 88:89.

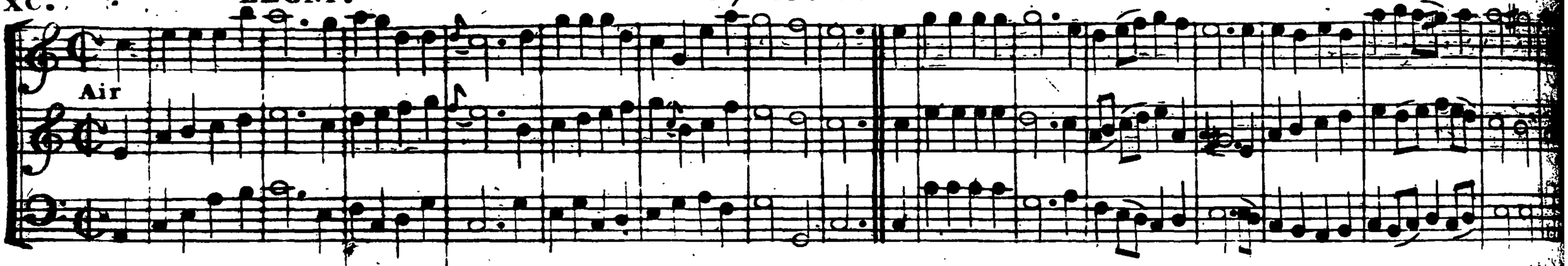


XXIX. GREENS 100. Hy 139. B. 2. D.r W. L.M. Green.

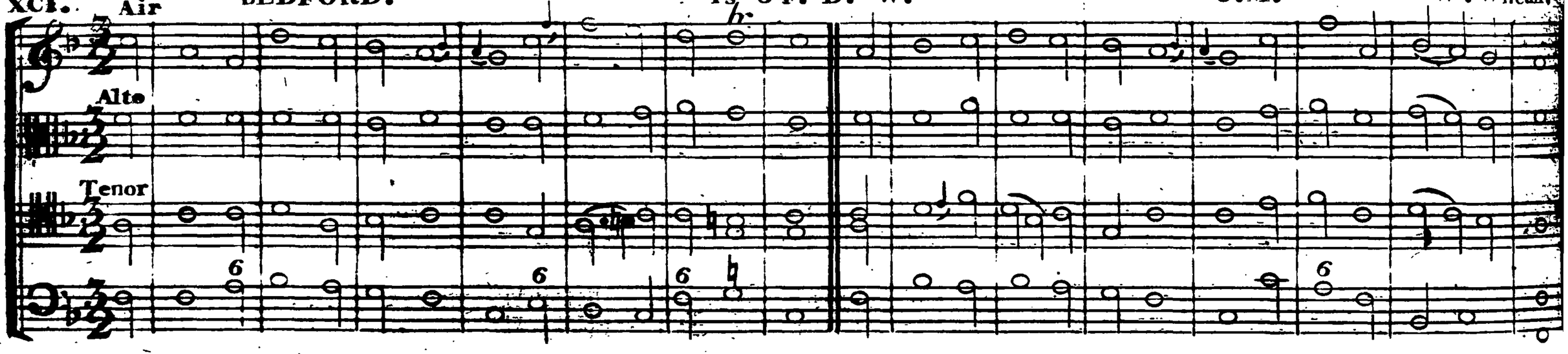


90. 91.

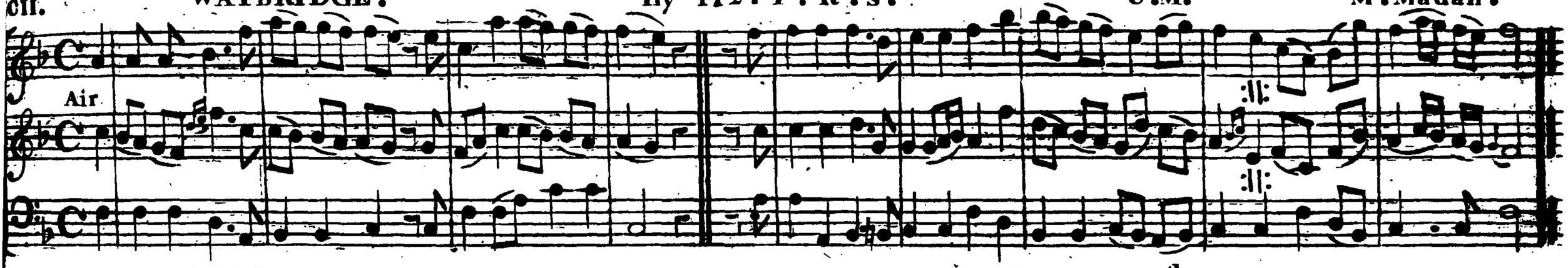
XC. LEONI. Hy 66. I. R. S. 6.8.4. Jewish Air.



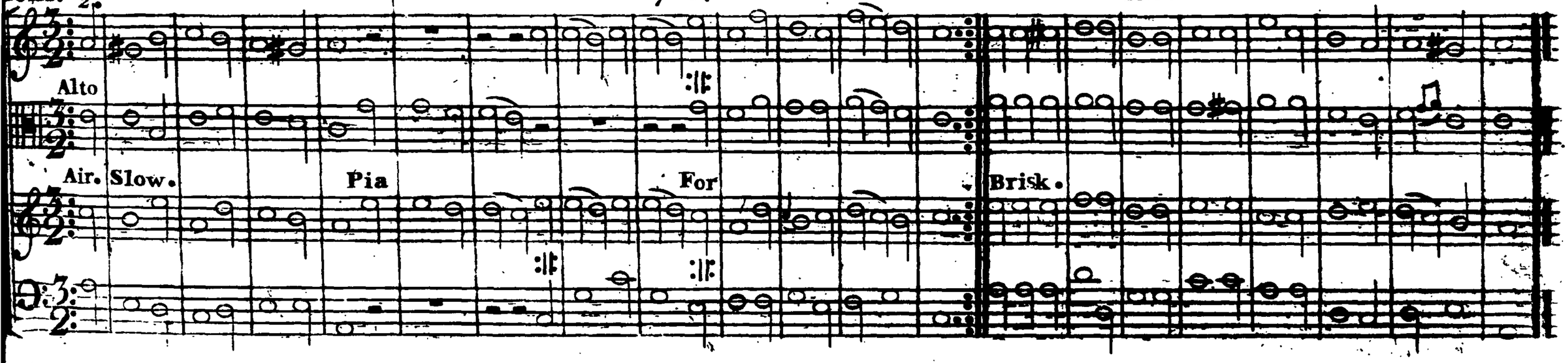
XCI. Air BEDFORD. Ps 84. Dr. W. C.M. W. Wheall.



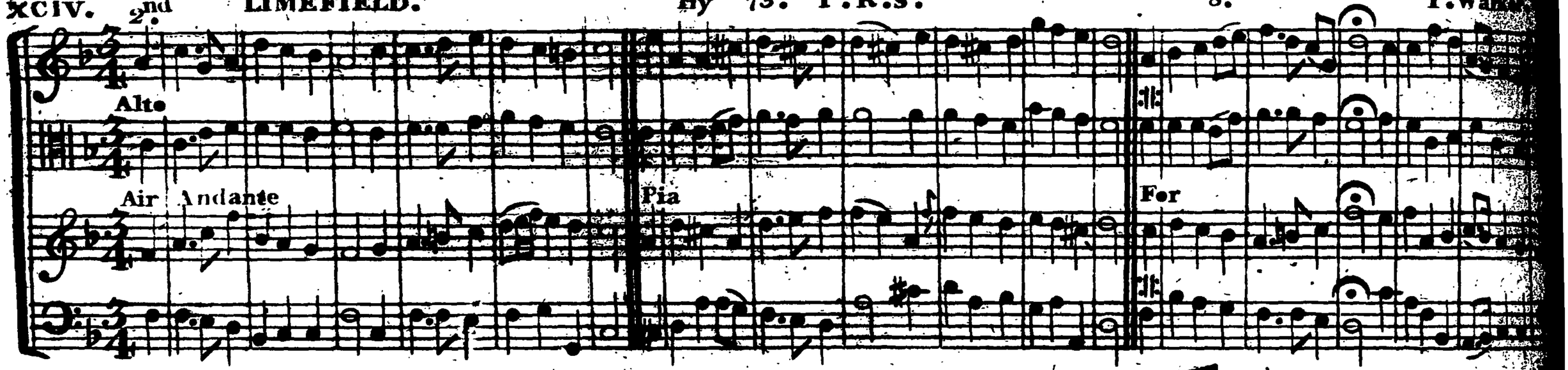
CII. WAYBRIDGE. Hy 112. I. R. S. C.M. M.Madan.



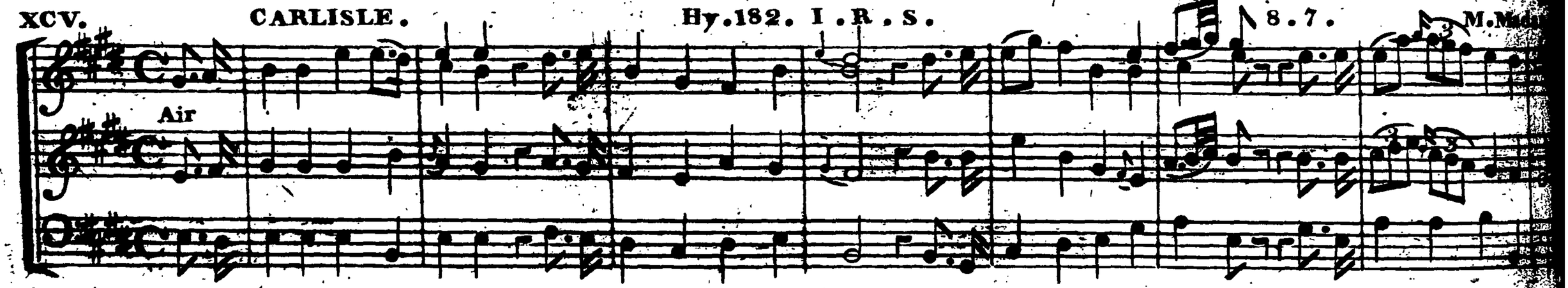
XCIII. 2nd UFFCULM. Hy 178 I R S 112th



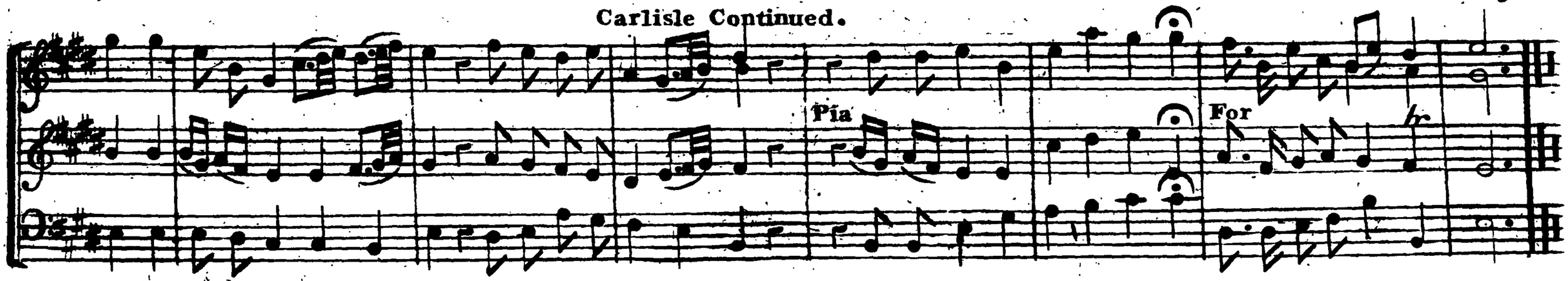
XCIV. 2nd LIMEFIELD. Hy 73. I.R.S. 8s T.Wal



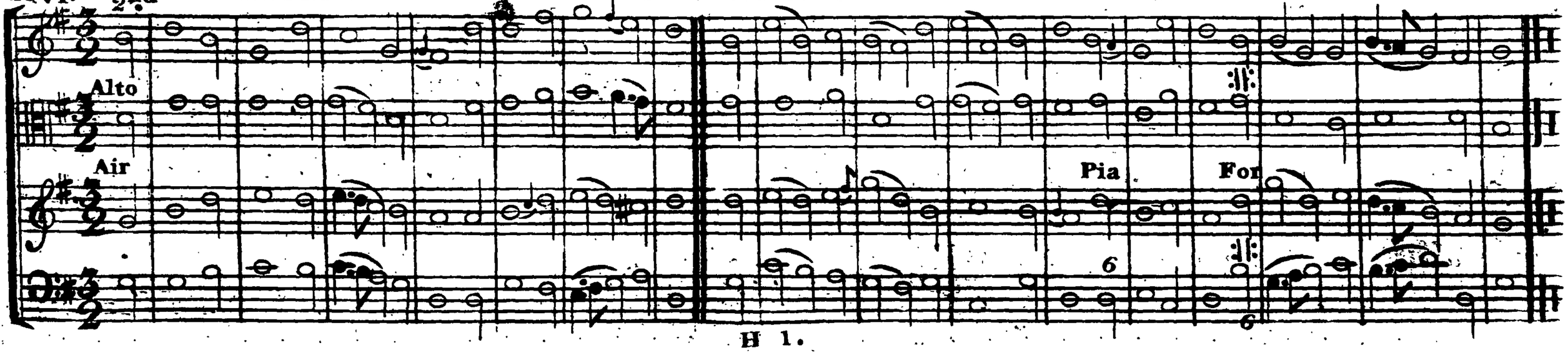
XCV. CARLISLE. Hy.182. I.R.S. 8.7. M.Mad



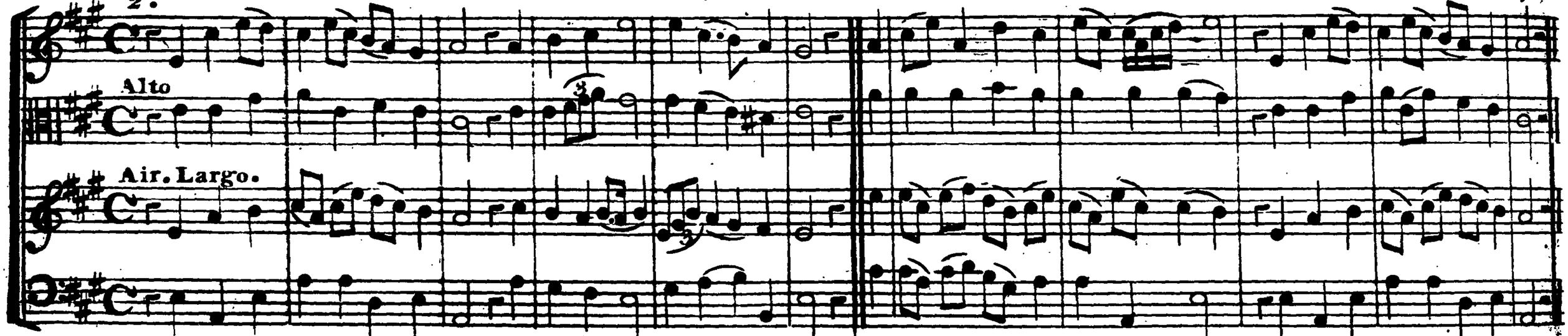
Carlisle Continued.



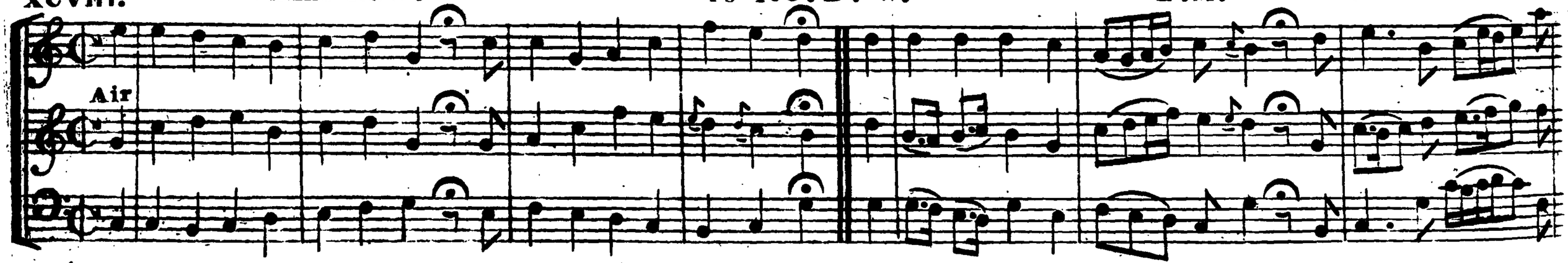
XCVI. 2nd FOSTER. Ps 144. Part 1. D.r W. C.M. Wilkins



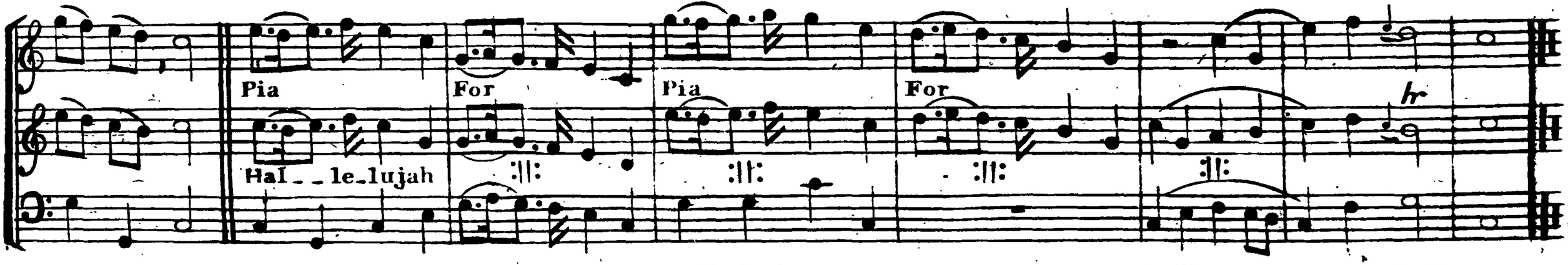
XCVII. 2nd PORTUGAL. Hy 122. B. 2. D.r W. L.M. T. Thorley.



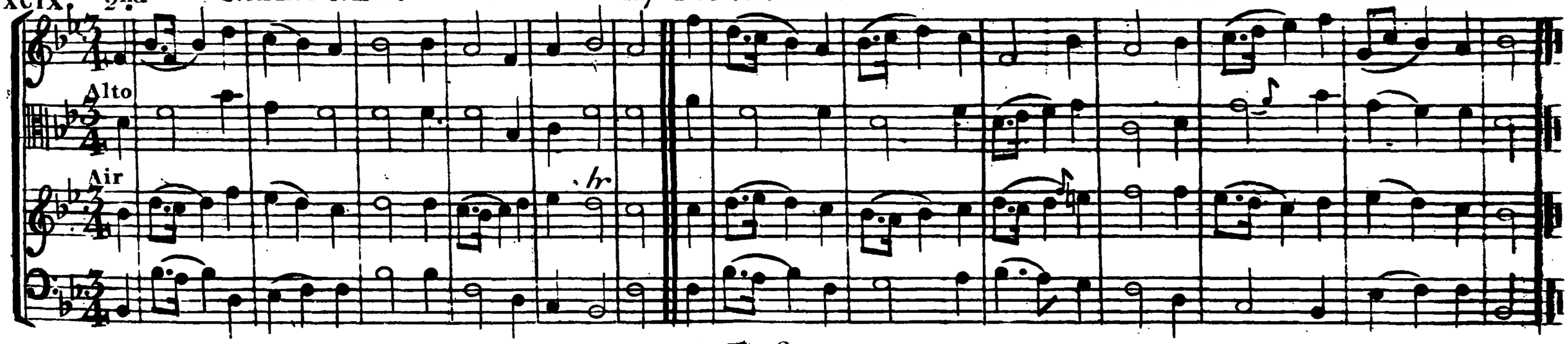
XCVIII. WELLS ROW. Ps 103. D.r W. L.M.



Wells Row Continued.

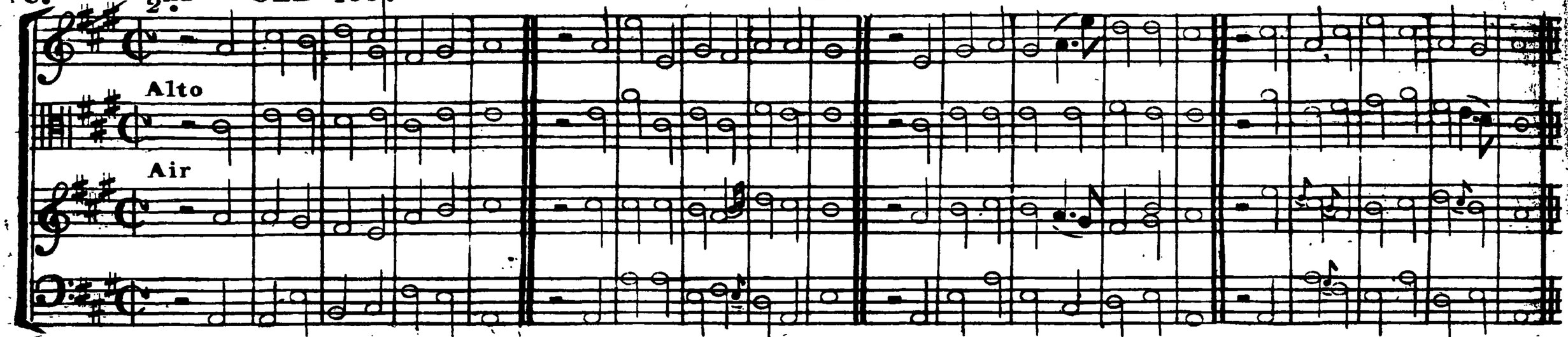


XCIX. 2nd SALEM NEW. Hy 239. I. R. S. S. M. R. Keene.

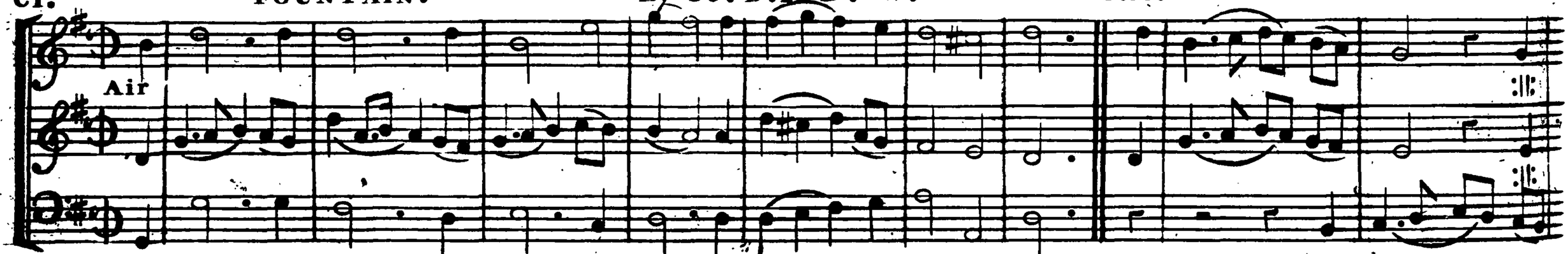


100.101.

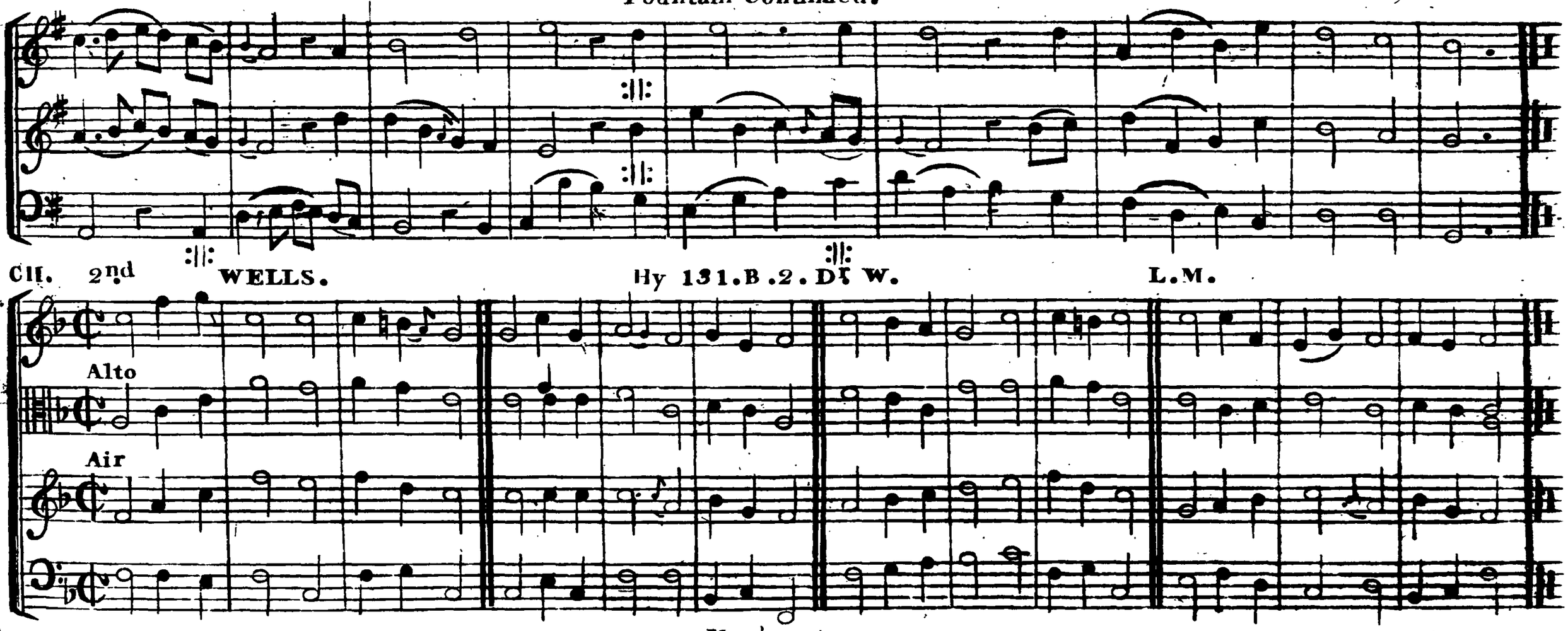
C. 2nd OLD 100. Ps 100. Dr. W. L.M. Ascribed to M. Luther.



CI. FOUNTAIN. Hy 35. B. 2. Dr. W. C.M.

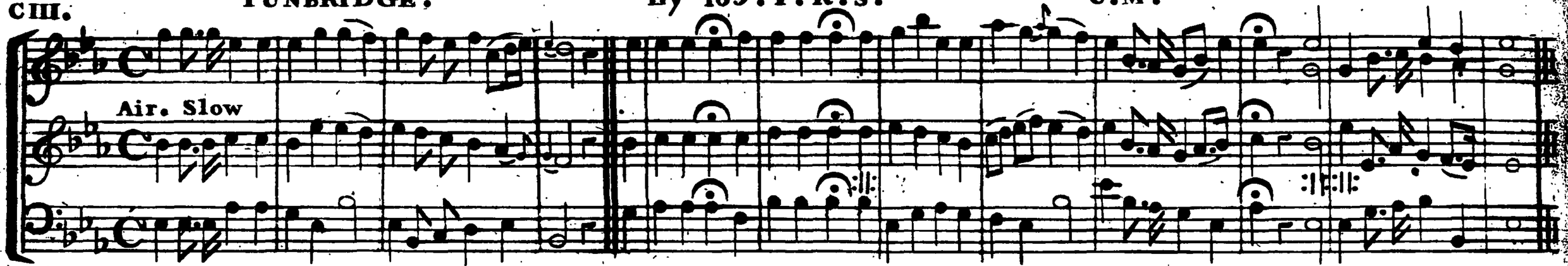


Fountain Continued.

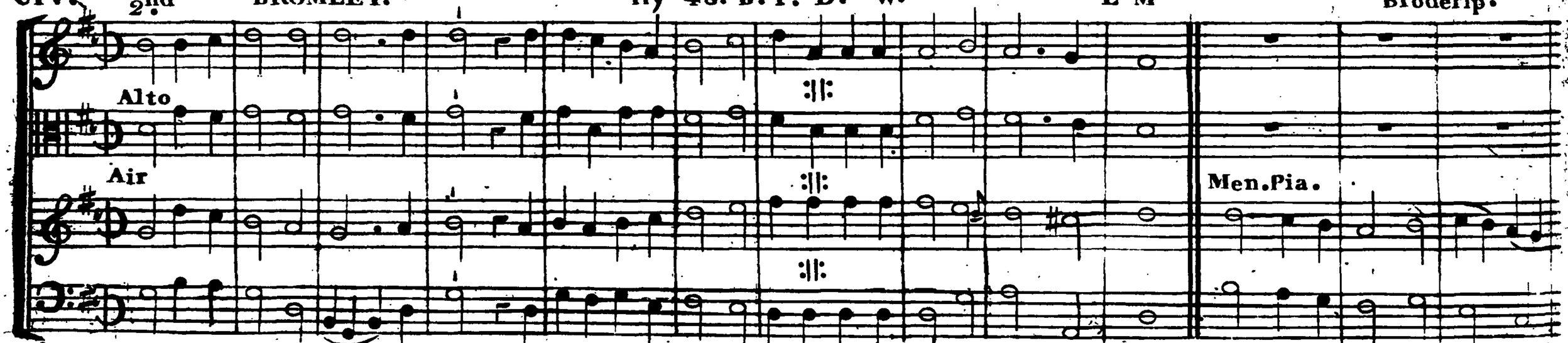


103.104.

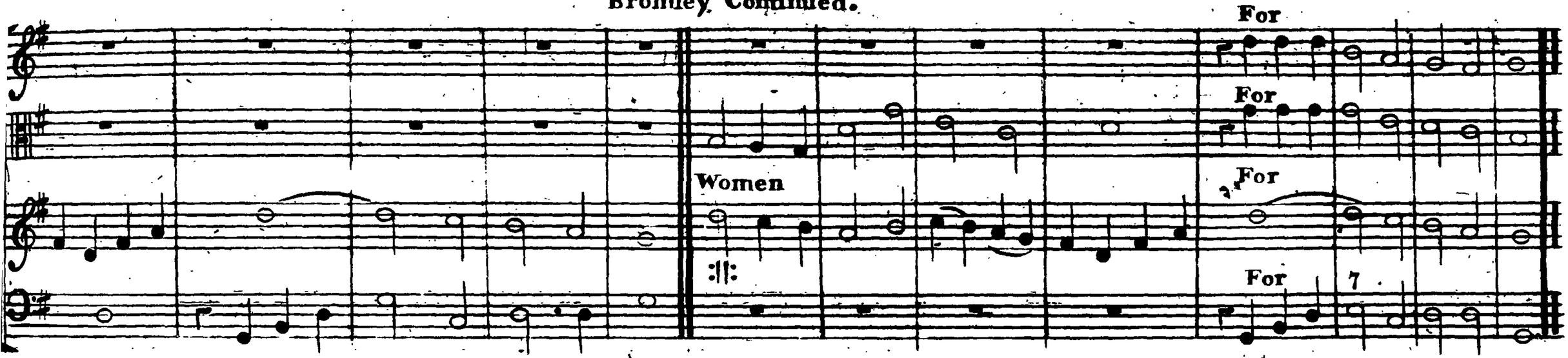
CIII. TUNBRIDGE. Hy 169. I. R. S. C.M.



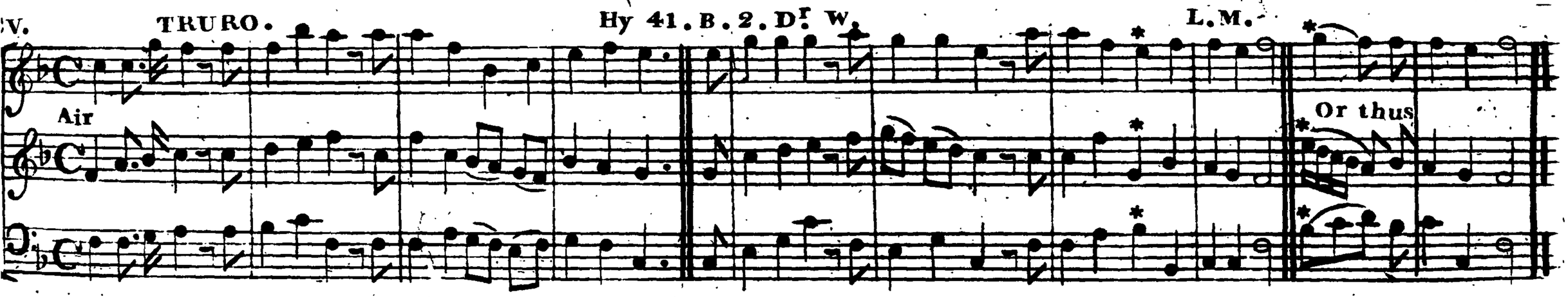
CIV. 2nd BROMLEY. Hy 48. B. 1. Dr W. L M Broderip.



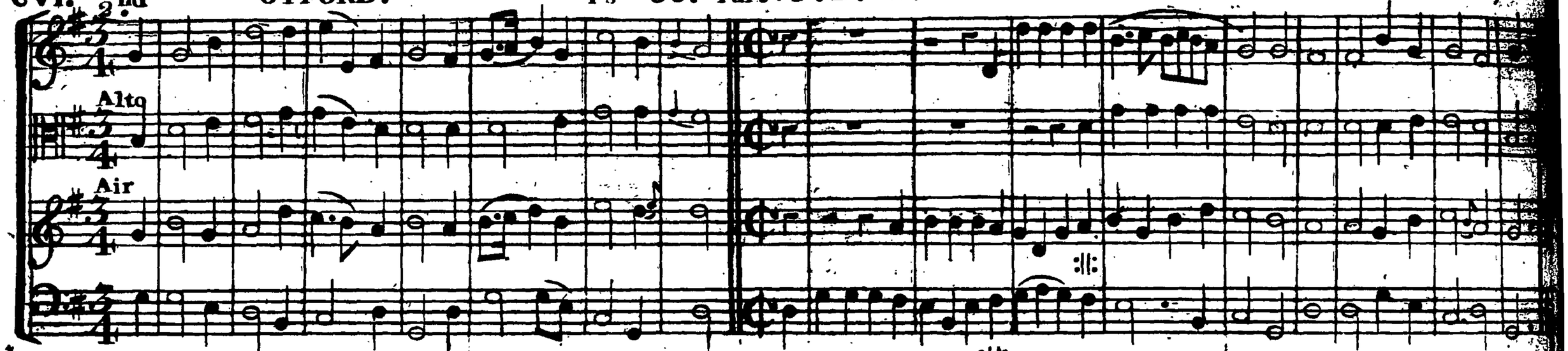
Bromley Continued.



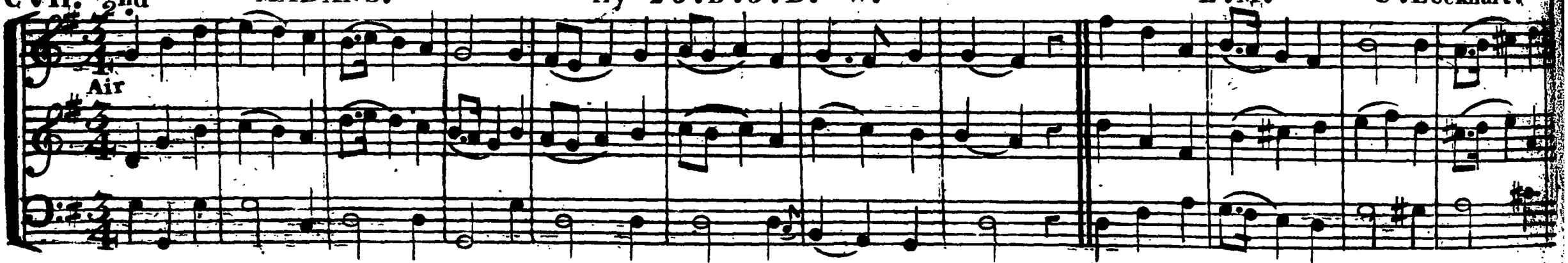
V. TRURO. Hy 41. B. 2. Dr W. L.M.

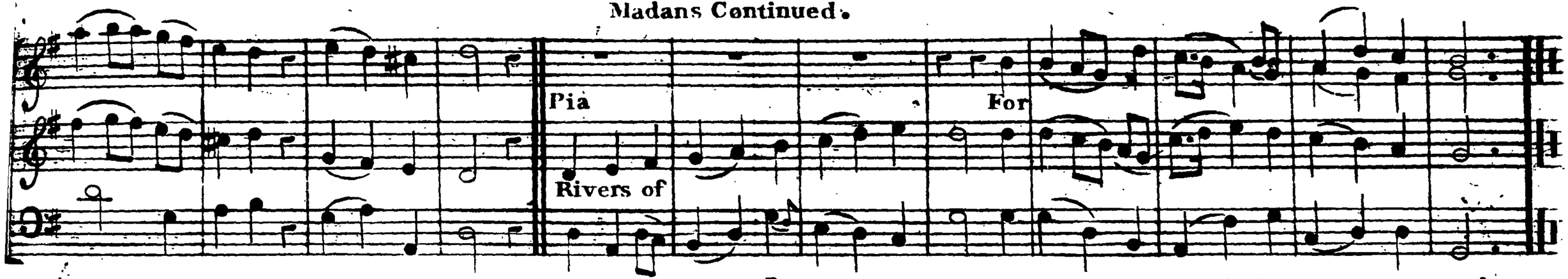


CVI. 2nd OTFORD. Ps 98. Part. 2. Dr. W. C. M. Dr. Hayes.

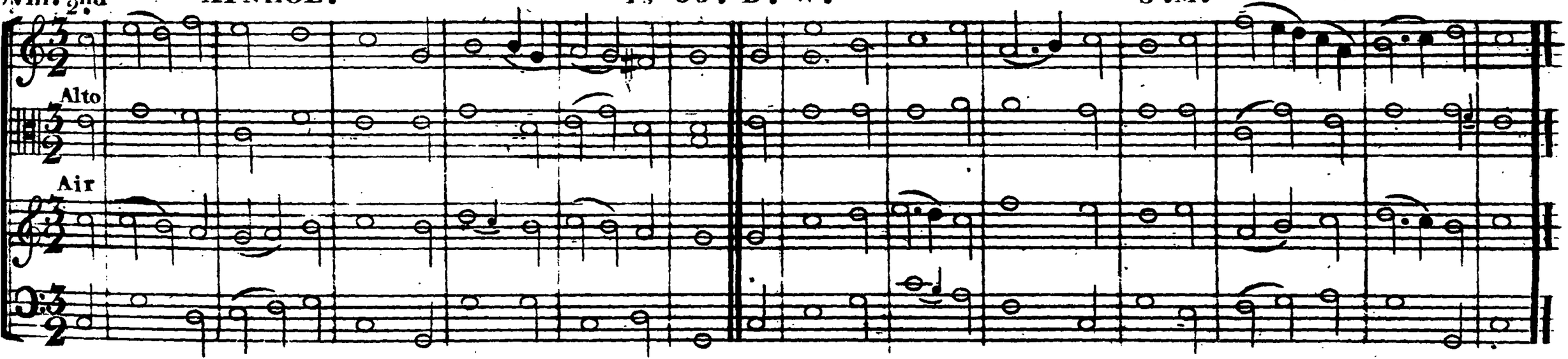


CVII. 2nd MADANS. Hy 26. B. 3. Dr. W. L. M. C. Lockhart.

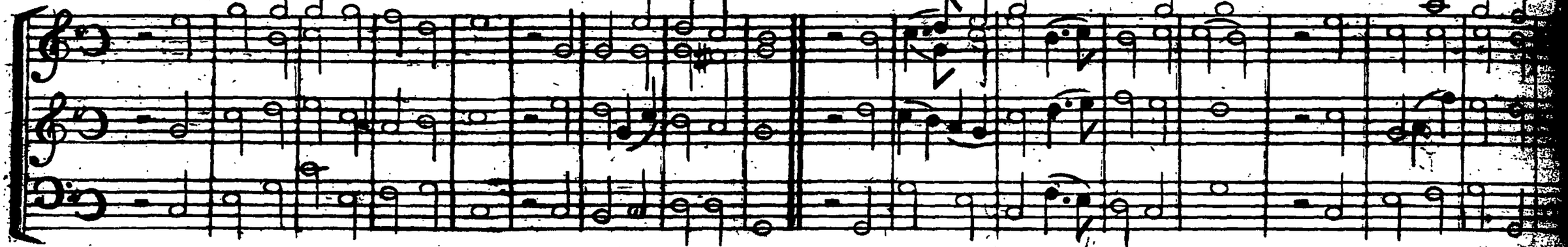




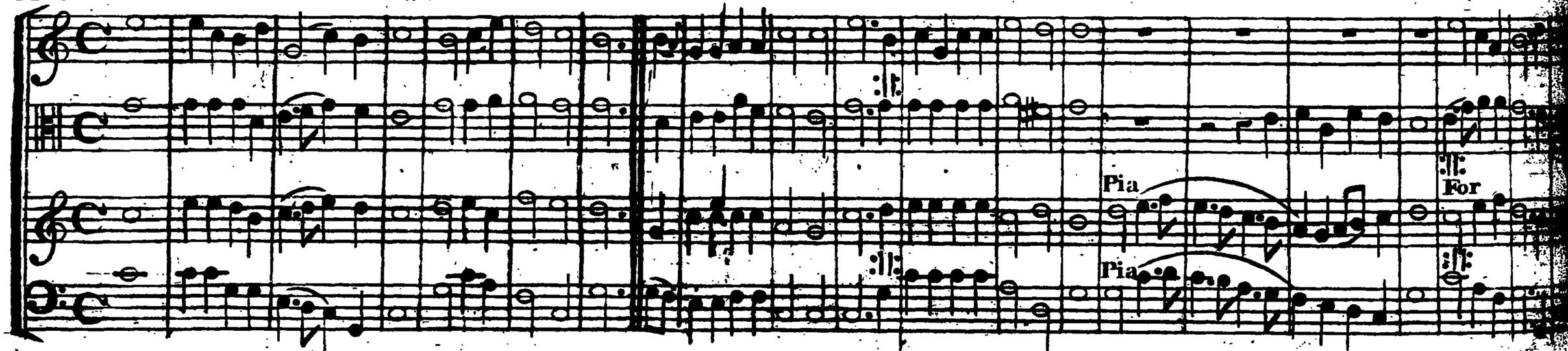
VIII. 2nd AYNHOE. Ps 99. D.r W. S.M.



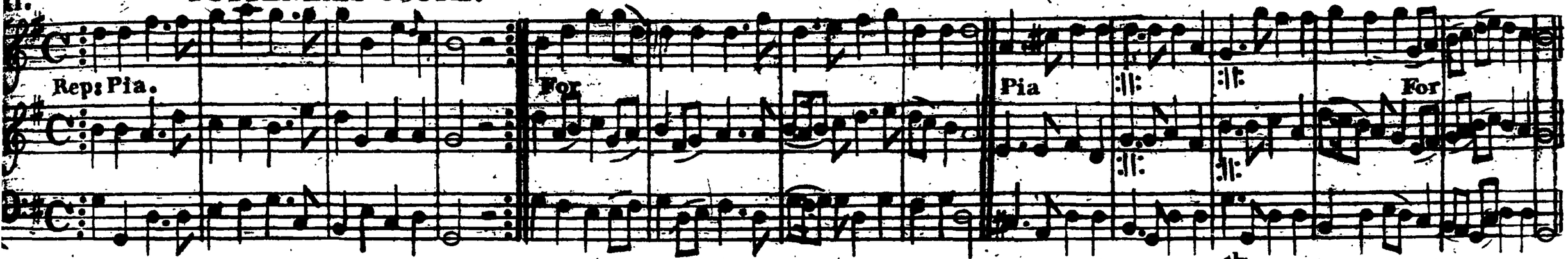
CIX. TIVERTON. Hy 134. I.R.S. C.M.



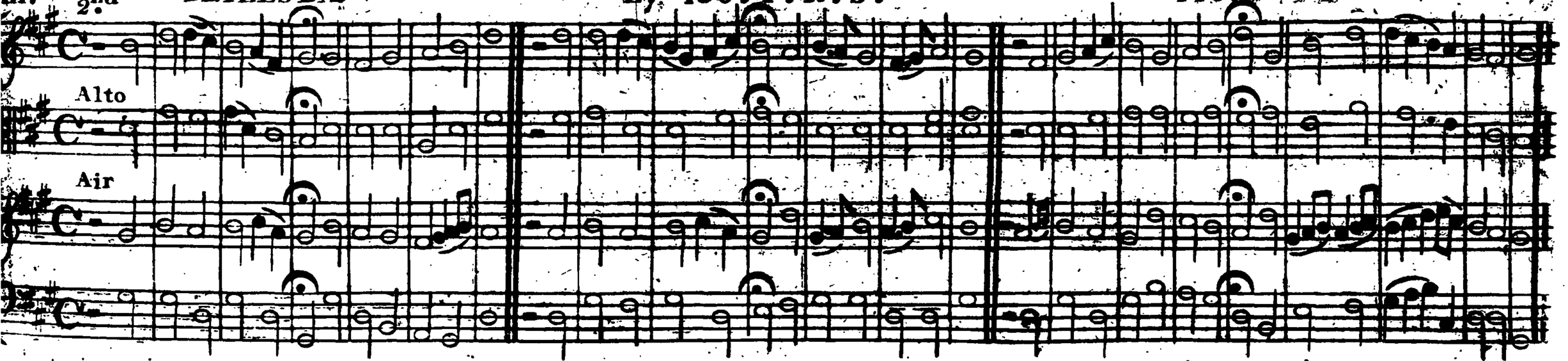
CX. WILTSHIRE. Ps 118. Part 4. D.r W. C.M. Altered from Steven



XI. TOTTENHAM COURT. 7. 6. 8.



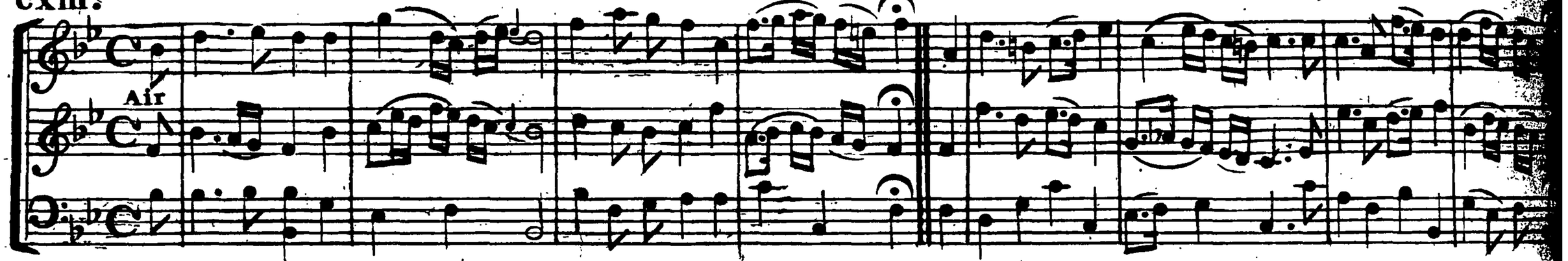
XII. 2nd BETHESDA. Hy. 190. I. R. S. 148th



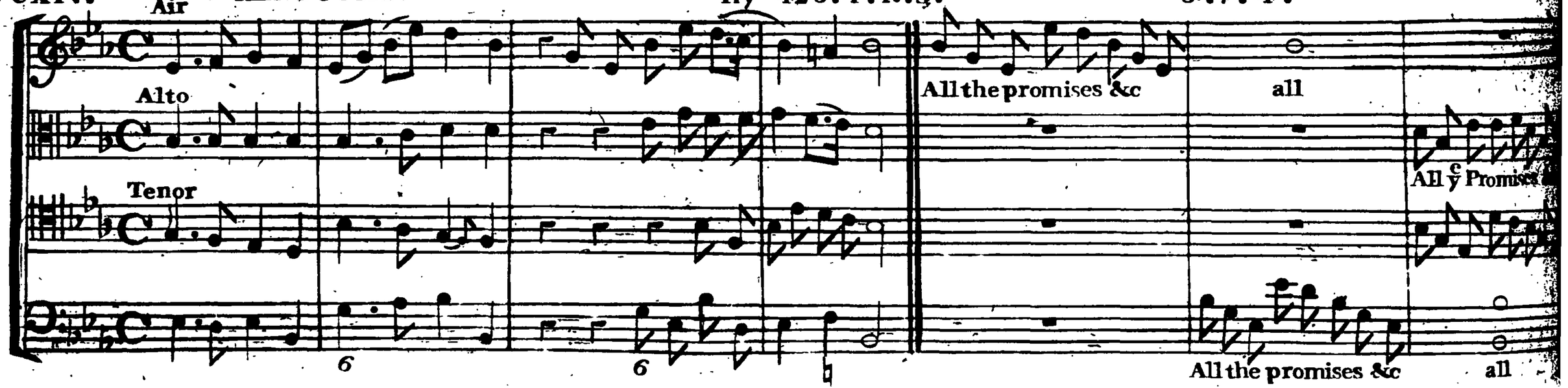
113.114.

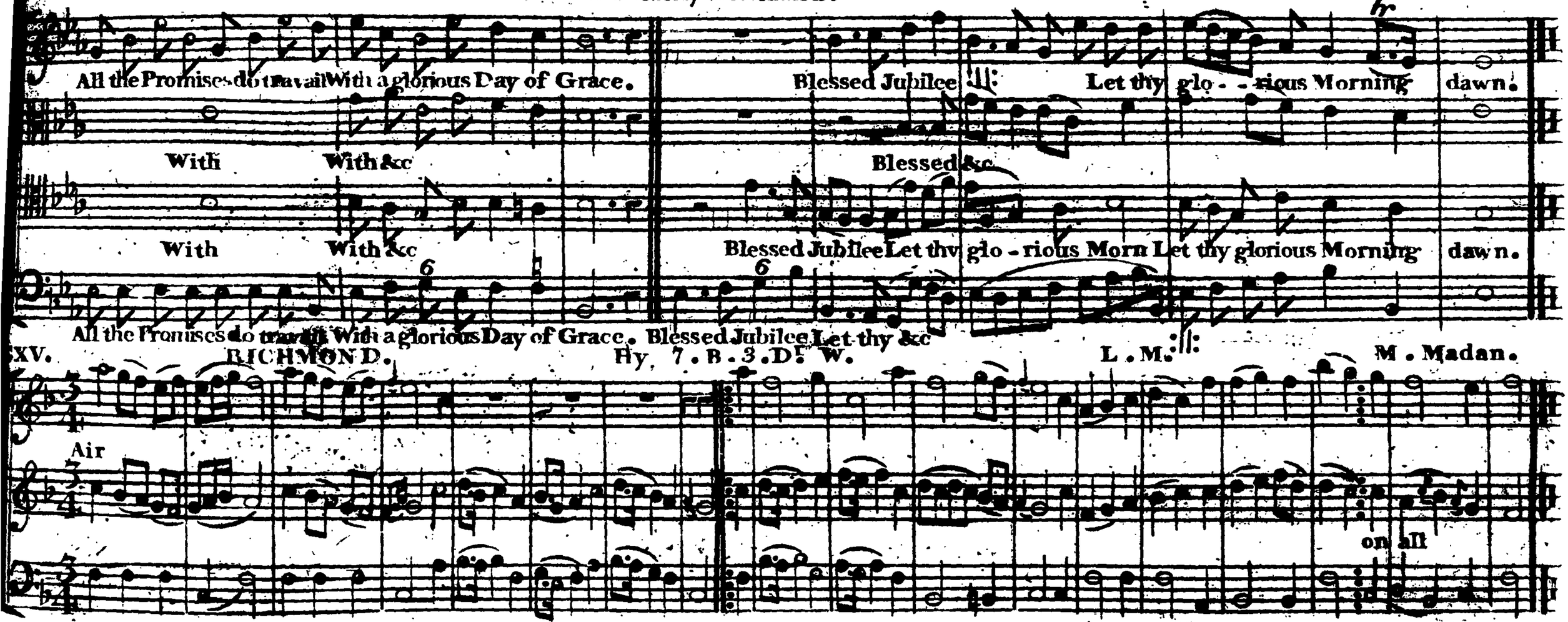
CXIII.

MILBANK. Ps 85 . Part 2 . Dr. W. L.M. Dr.

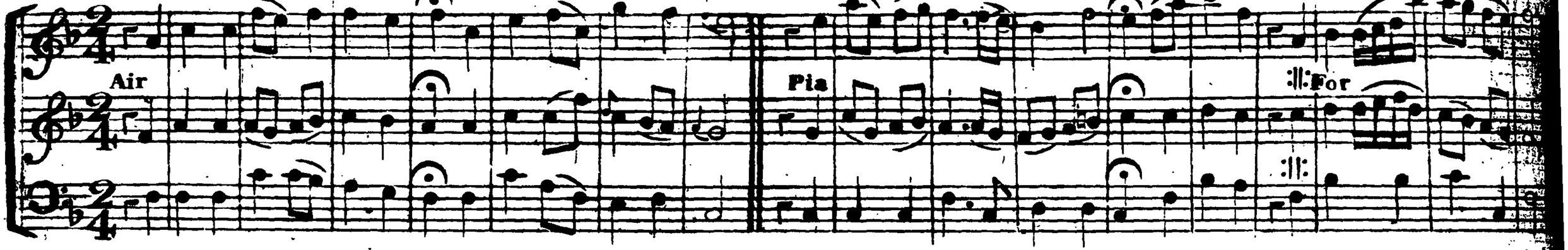


CXIV. KENTUCKY. Hy 428. I.R.S. 8.7.4.

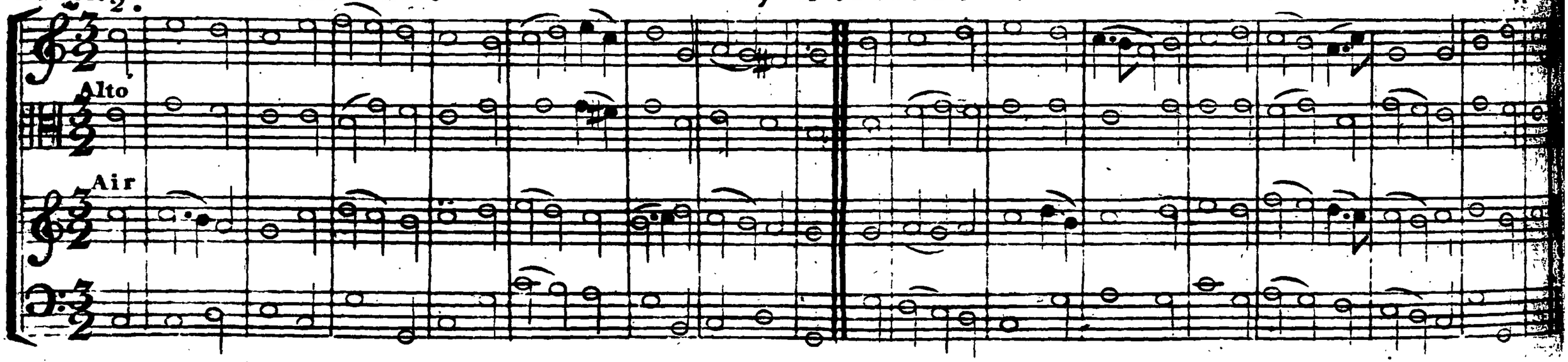



All the Promises do travail With a glorious Day of Grace.
Blessed Jubilee Let thy glo - - rious Morning dawn.
With With &c
Blessed &c.
With With &c
Blessed Jubilee Let thy glo - rious Morn Let thy glorious Morning dawn.
All the Promises do travail With a glorious Day of Grace. Blessed Jubilee Let thy &c
XV.
RICHMOND.
Hy. 7. B. 3. D. W.
L. M.
M. Madan.
Air
on all

CXVI. CONDESCENTION. Hy 4. B. 3. Dr. W. C.M. Js. Tucker.



CXVII. 2nd WAREHAM. Hy 19. B. 3. Dr. W. L.M. Knapp.



CXVIII. RUTLAND. Hy 30. B. 2. Dr. W. S.M.

Air

Pia For

CXIX. 2nd MICHAELS. Ps 27. Part 1st. Dr. W. C.M.

Alto

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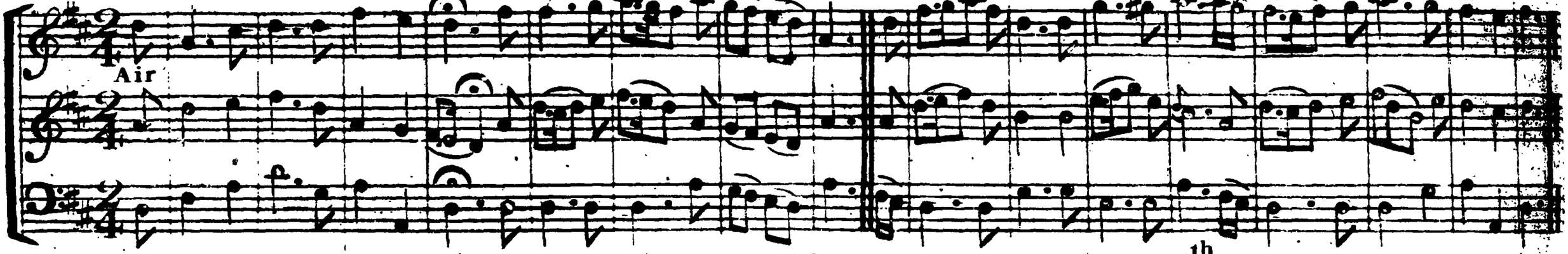
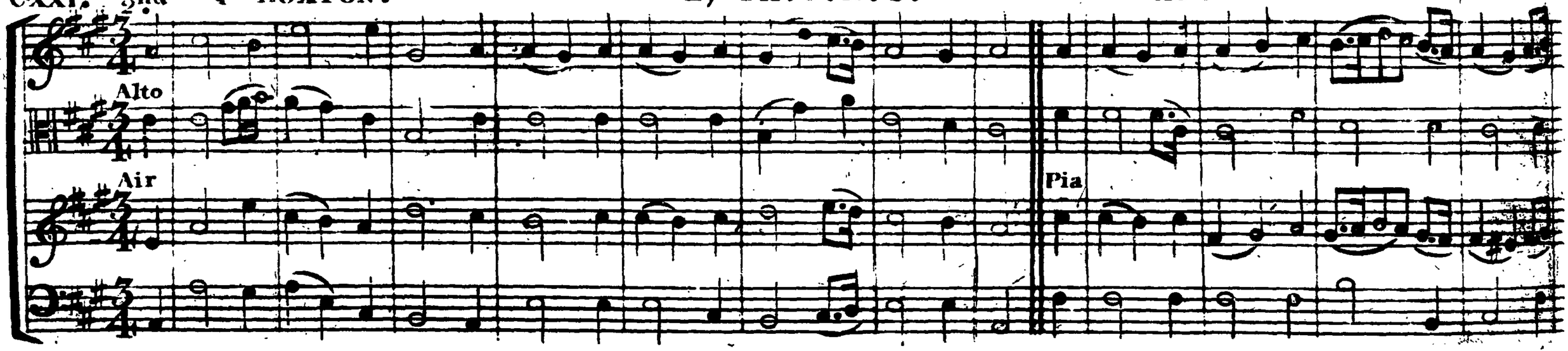
CXX. ANTIGUA. Ps 110. Dr. W. L. M.



CXXI. 2nd HOXTON. Hy 211. I. R. S. 112th.



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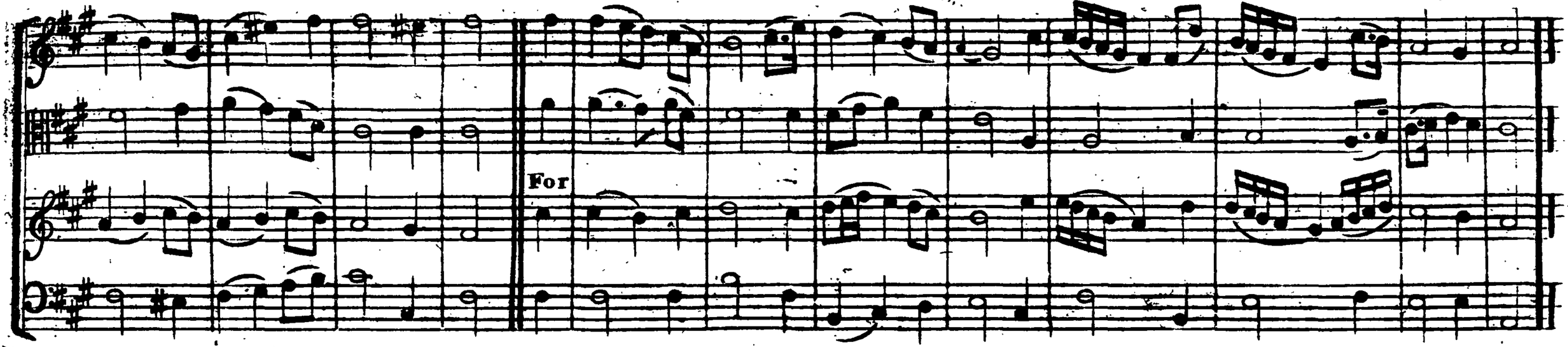
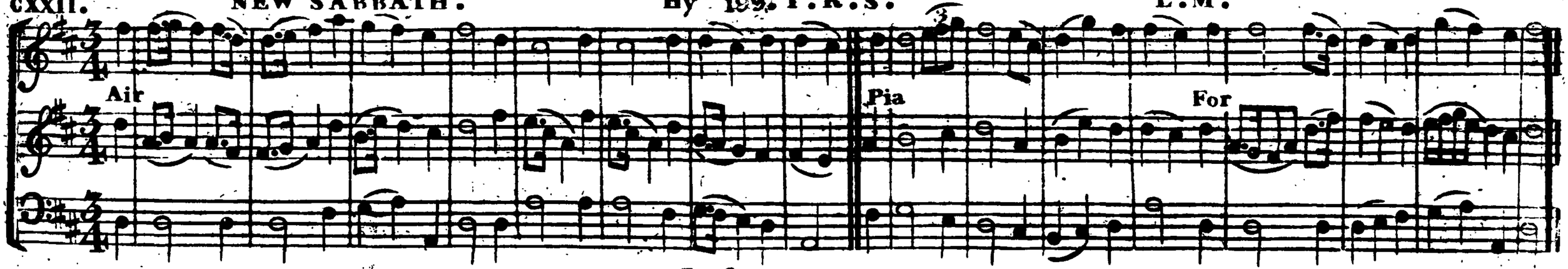
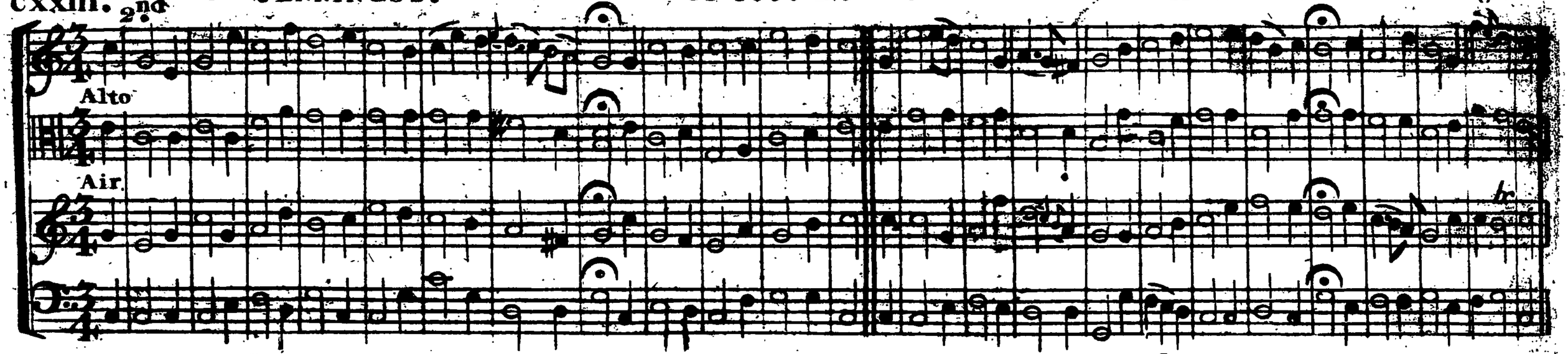


CXXII. NEW SABBATH. Hy 109. I.R.S. L.M.

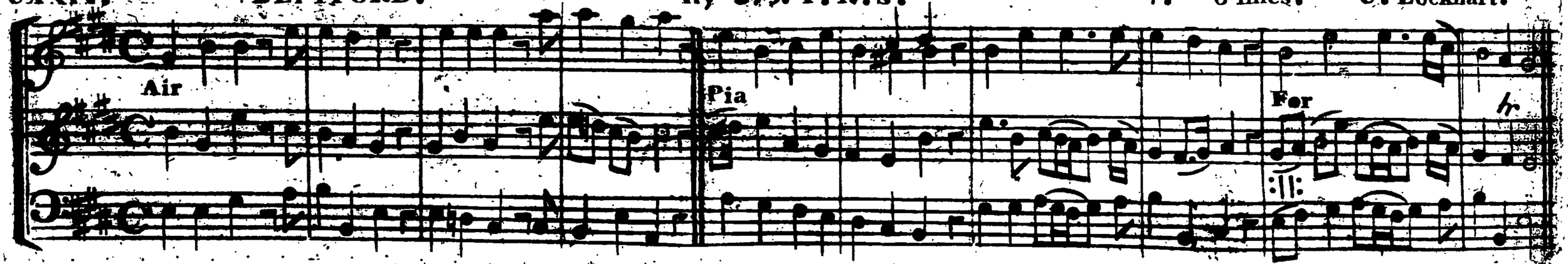


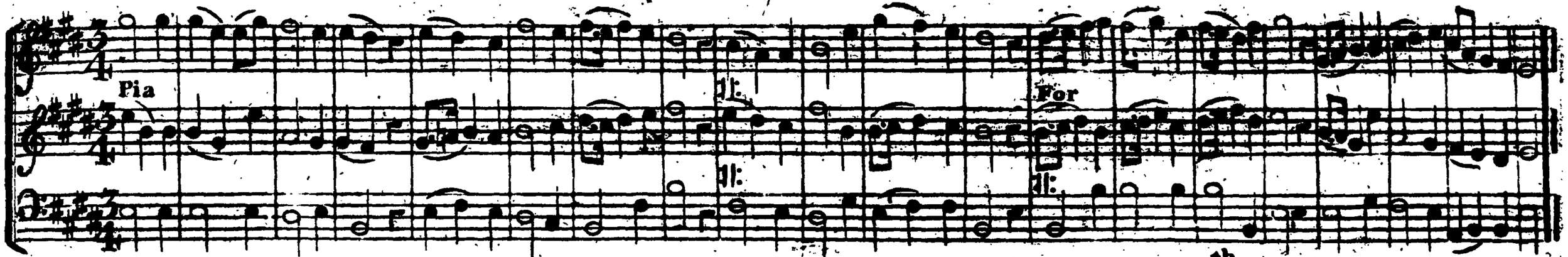
123.124.

CXXIII. 2nd JENNINGS'S. Ps 146. D.r W. 113.th Jennings.

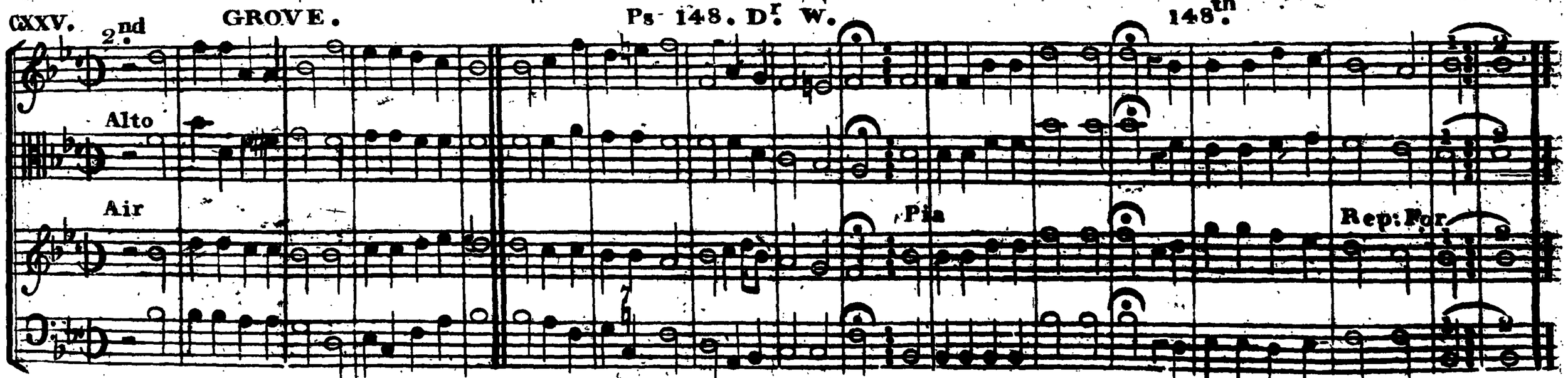


CXXIV. DEPTFORD. Hy 279. I.R.S. 7.s 6 lines. C. Lockhart.

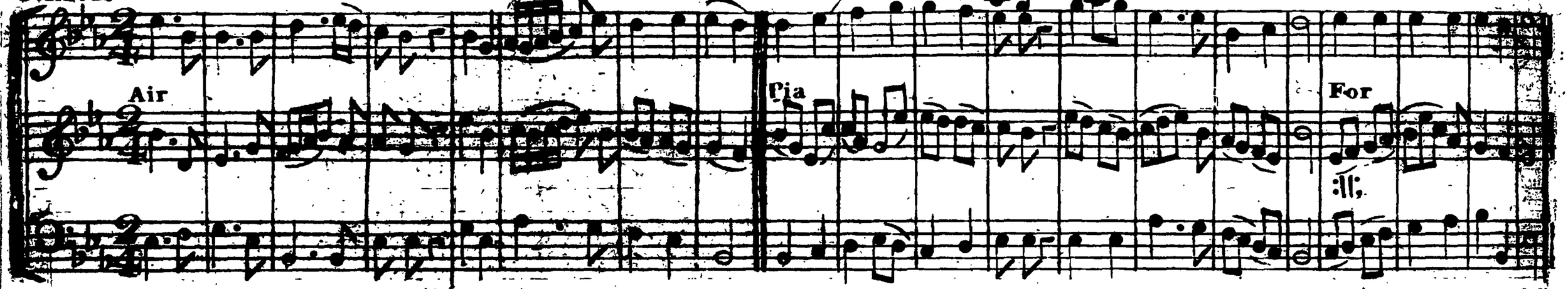




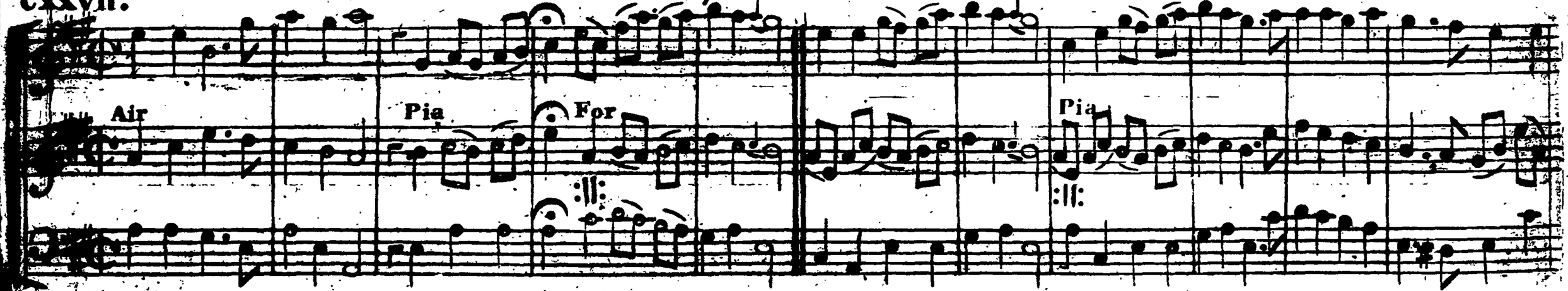
CXXV. 2nd GROVE. Ps 148. Dr W. 148th

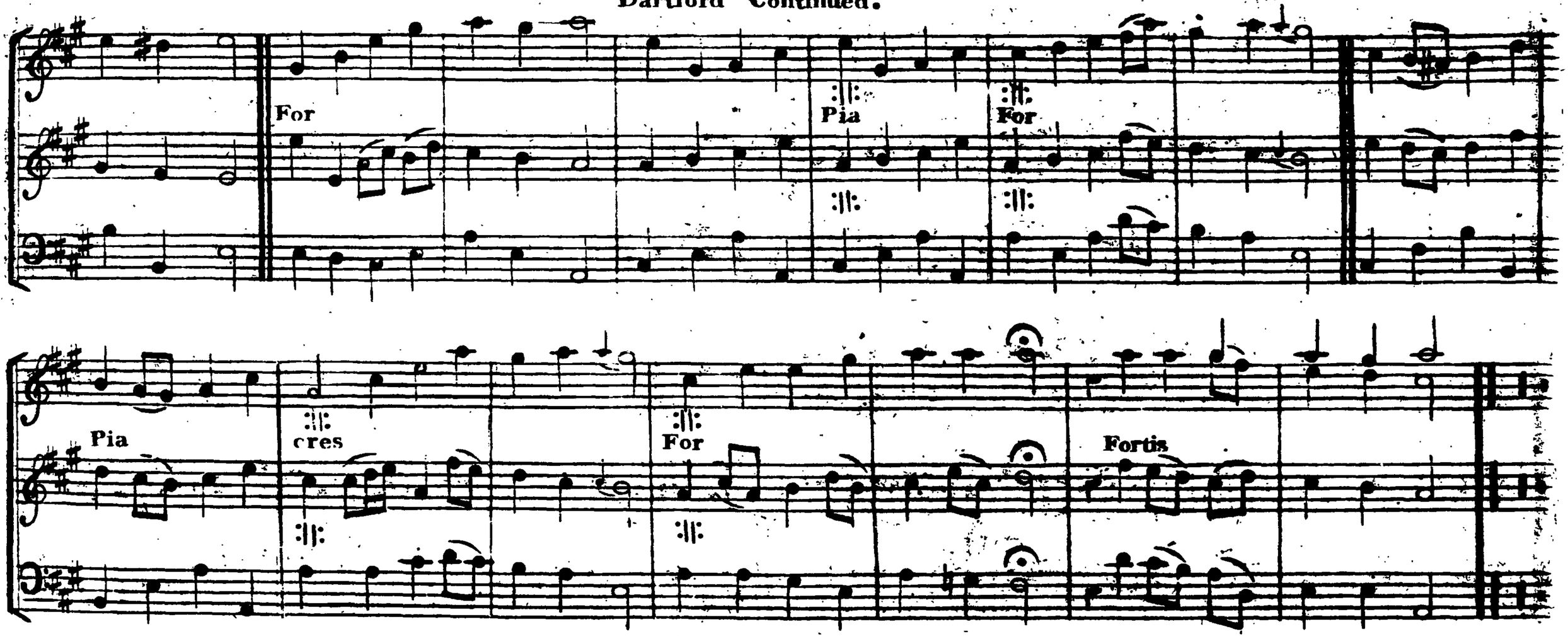


CXXVI. NORTHAMPTON CHAPEL. Hy 449. I, R. S. 8. 7. A. Williams.



CXXVII. DARTFORD. Hy 301. I. R. S. 7. 6.

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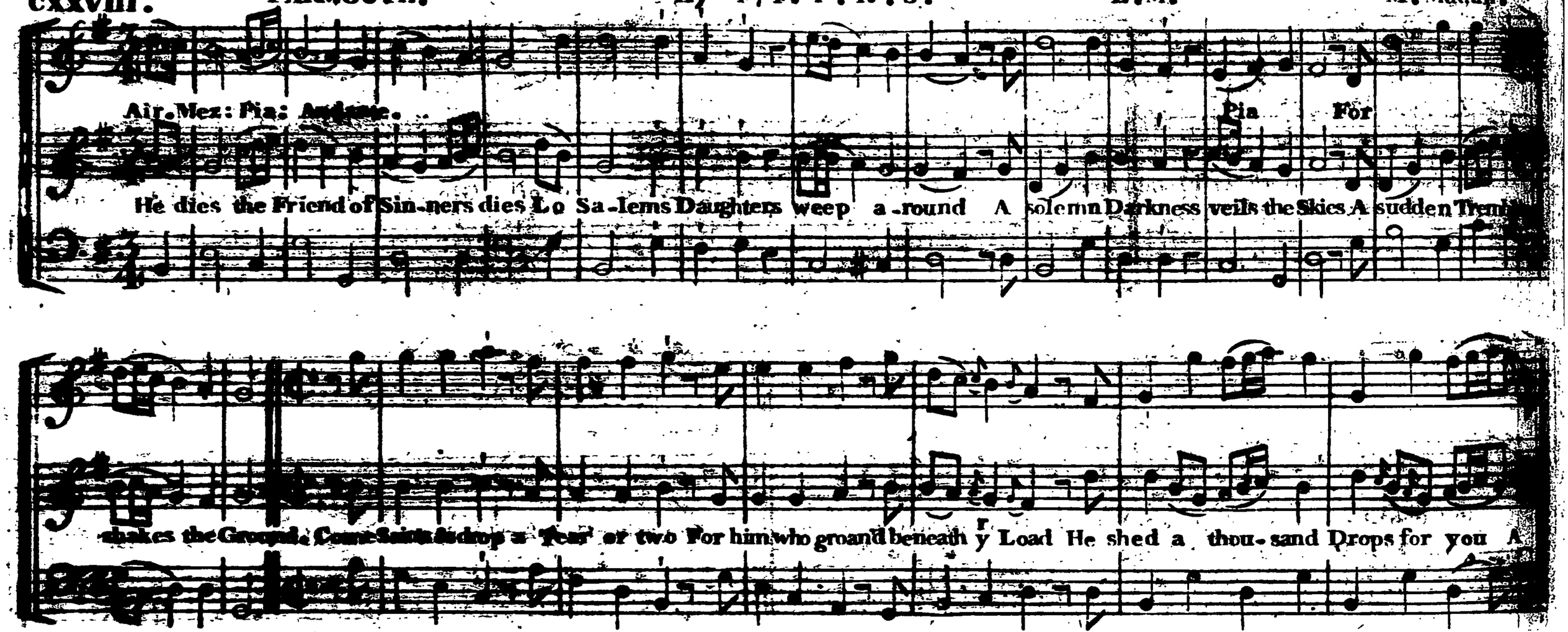
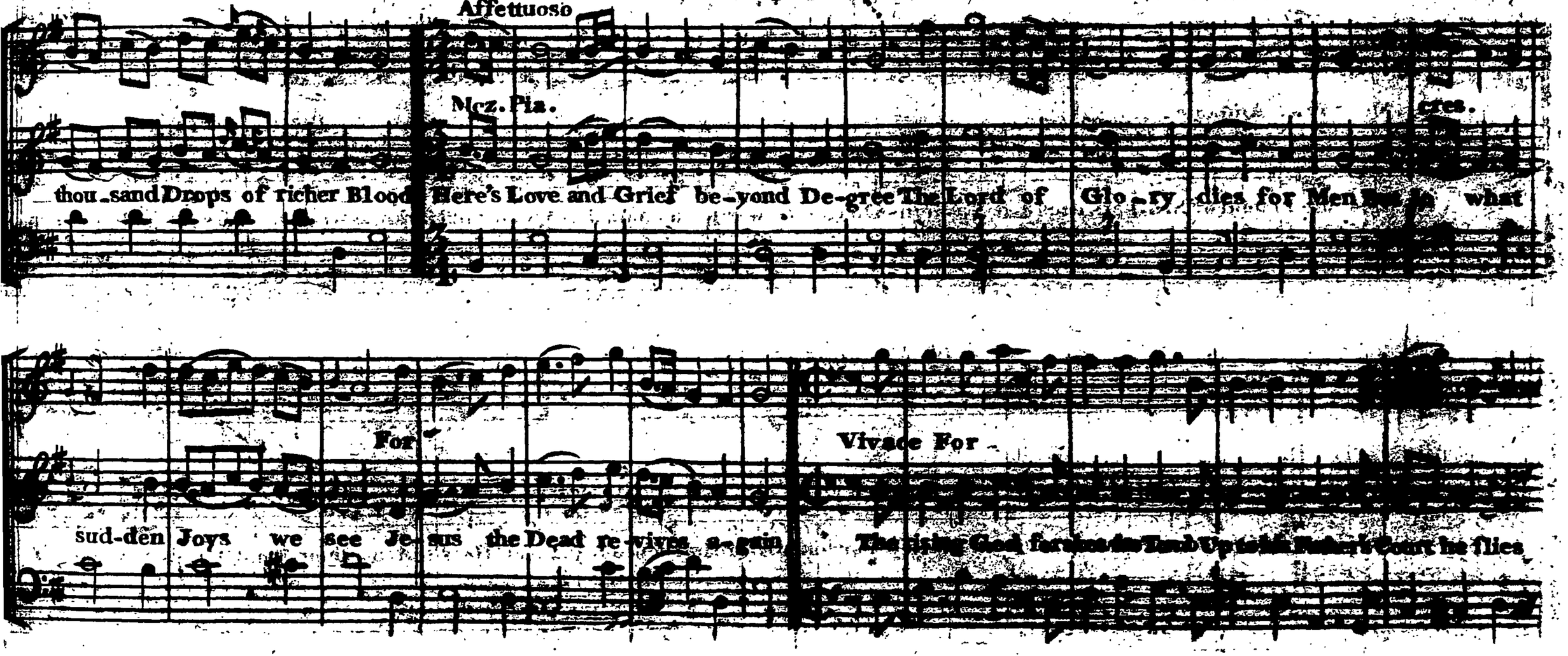
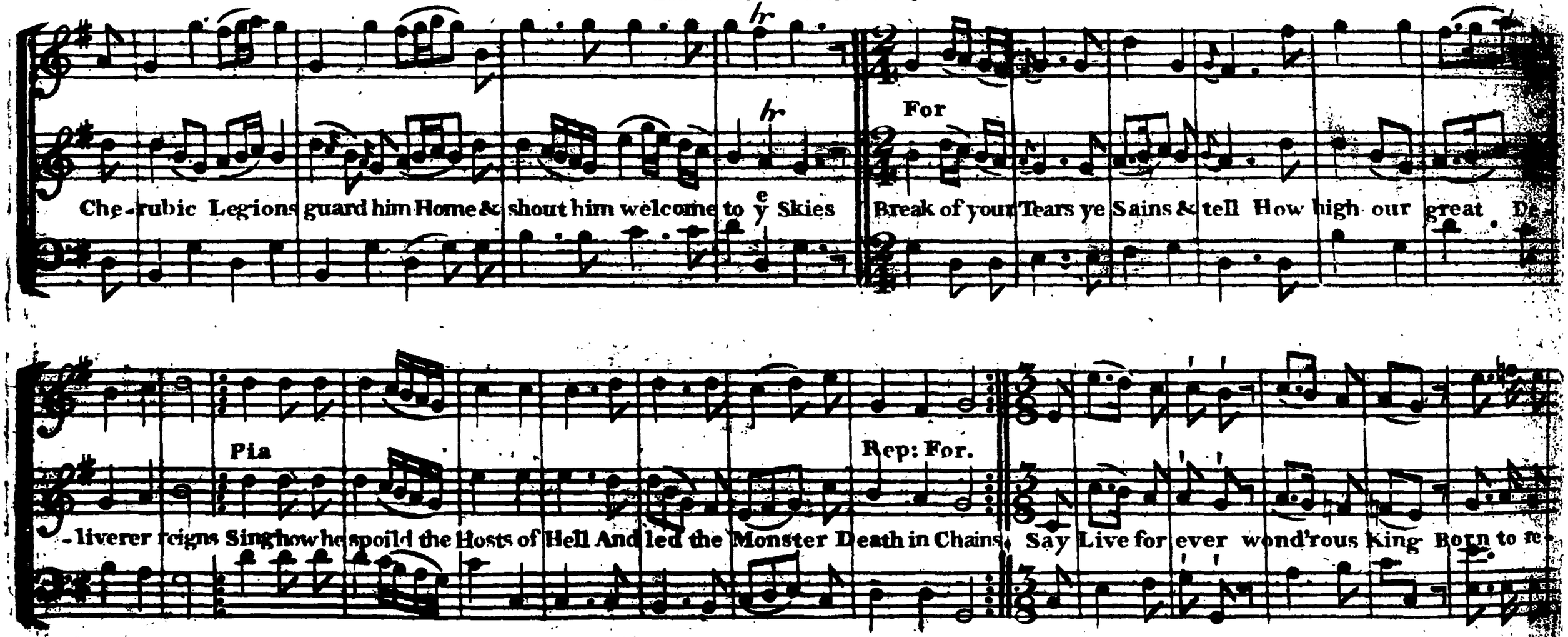
CXXVIII. YARMOUTH. Hy 474. I. R. S. L.M. M. Madan.

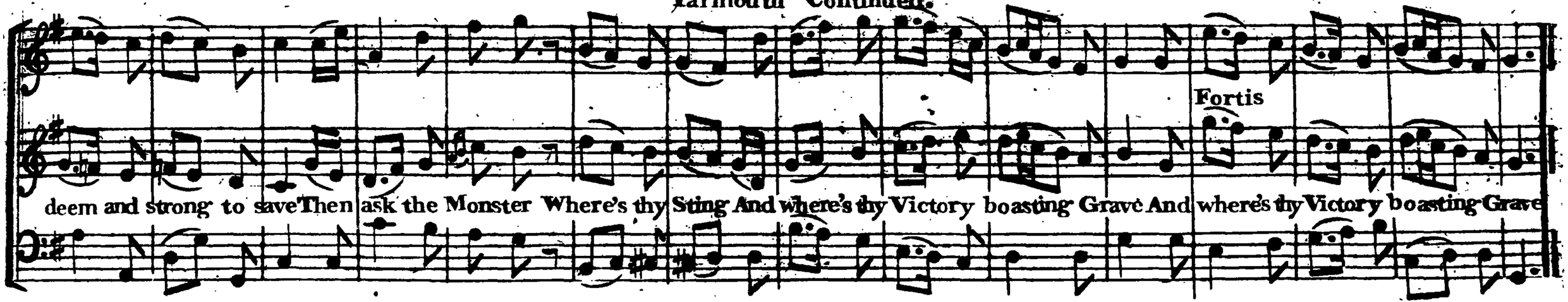



Affettuoso
Mez. Pia.
cres.
thou-sand Drops of richer Blood Here's Love and Grief be-yond De-gree The Lord of Glo-ry dies for Men
what
For
Vivace For
sud-den Joys we see Je-sus the Dead re-vives a-gain
The rising God forsakes the Tomb Up to his Father's Court he flies

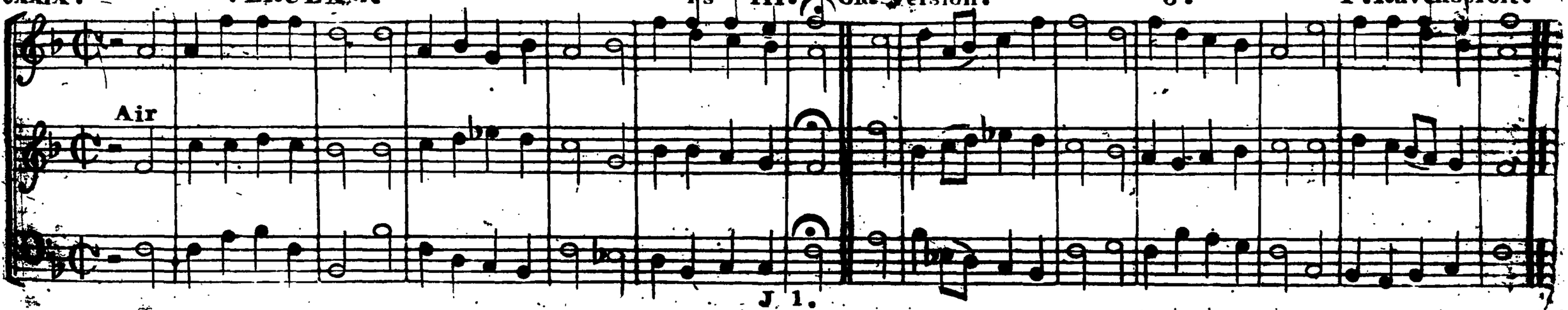
Yarmouth Continued.



Yarmouth Continued.

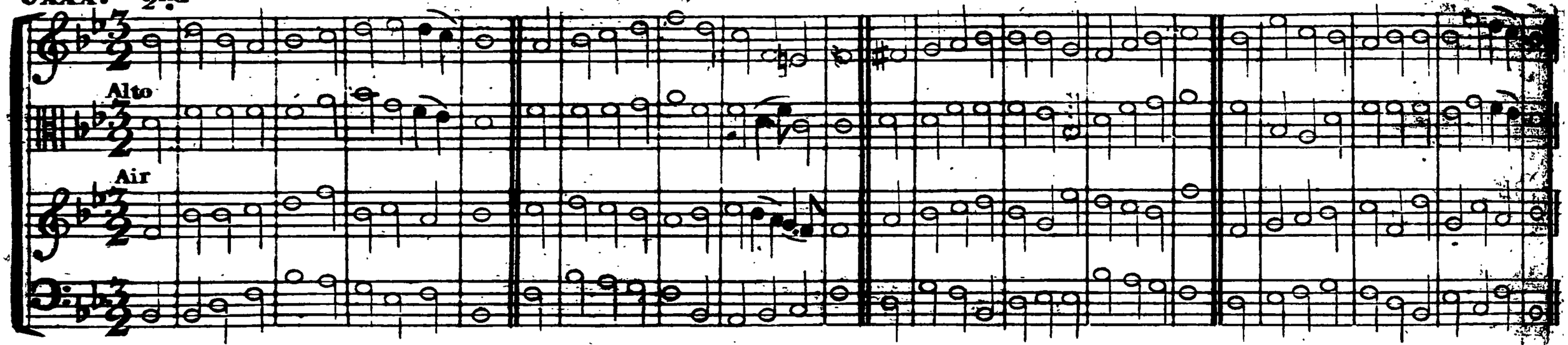


CXXIX. VERULAM. Ps 111. Old Version. 6s. T. Ravenscroft.

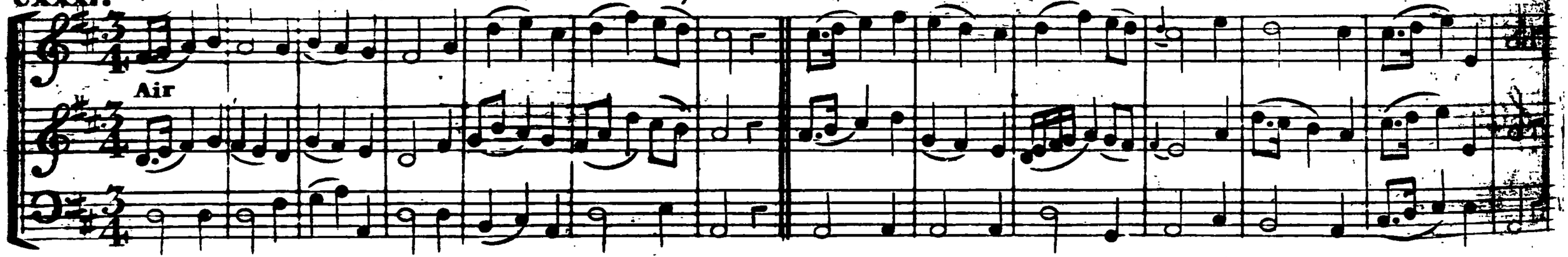


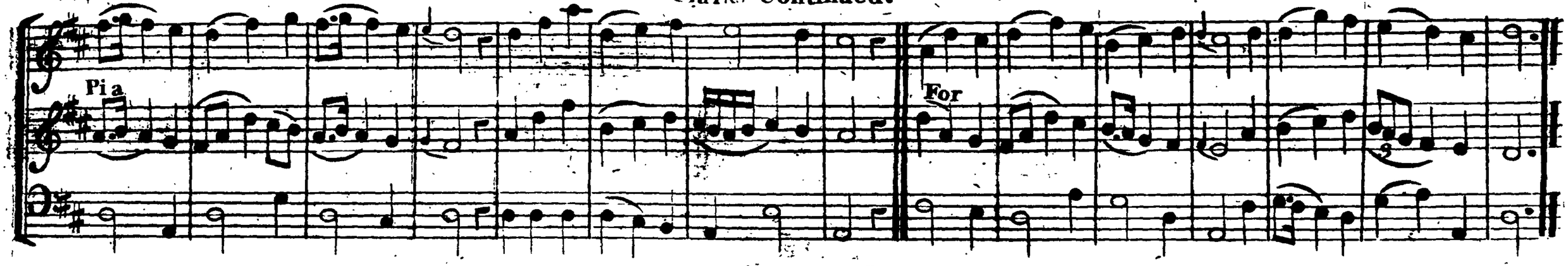
J 1.

CXXX. 2nd HANOVER. Hy 150. I. R. S. 104th G. F. Handel.

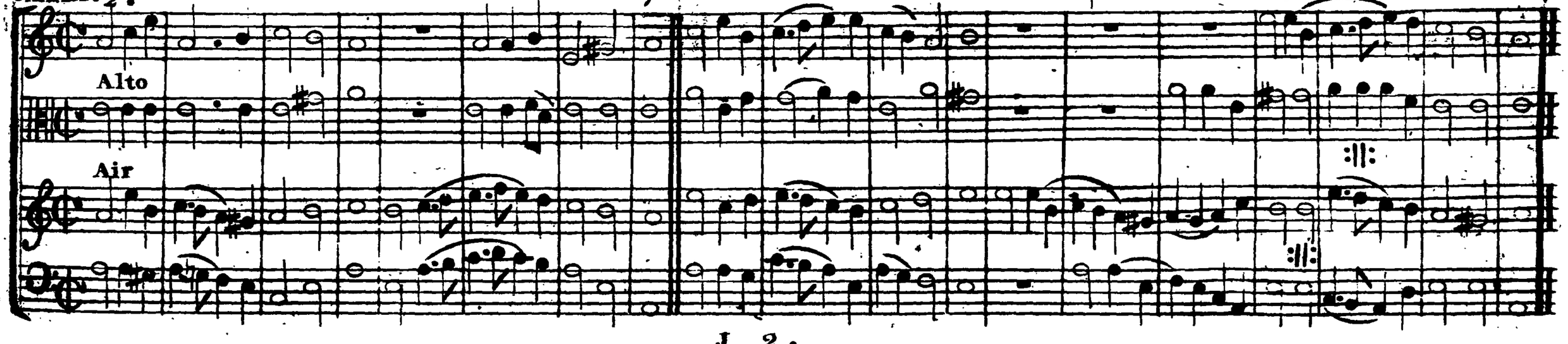


CXXXI. CLARK'S. Hy 313. I. R. S. 7.6.8.

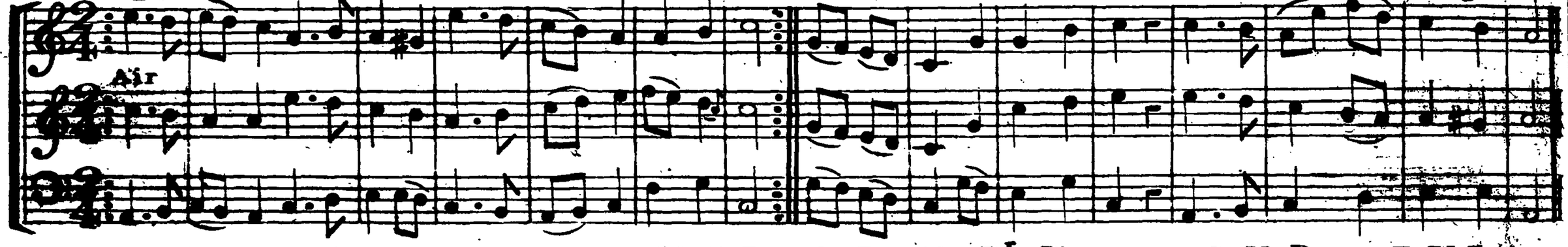




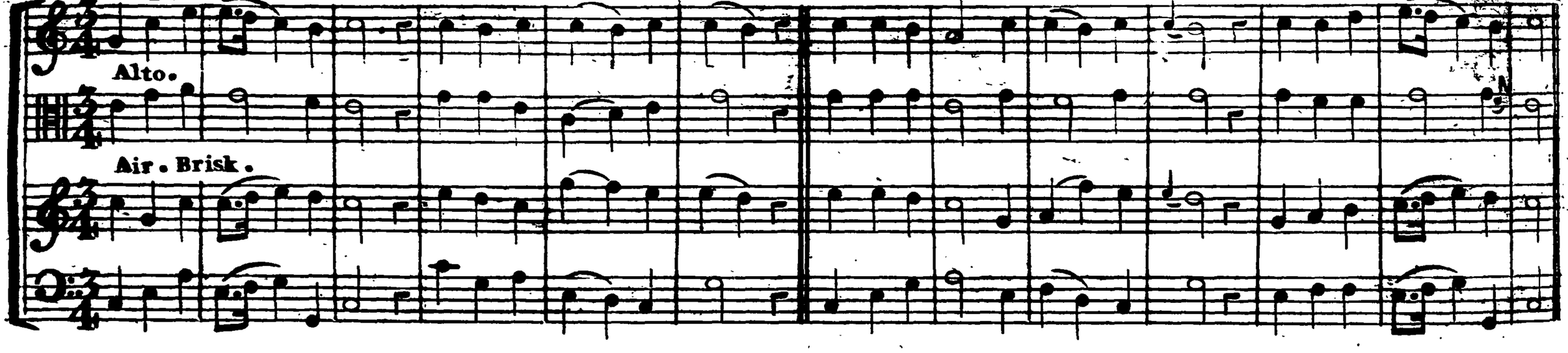
CXXXII. 2nd NEWBURY. Hy 125. B. 1. Dr. W. C.M.



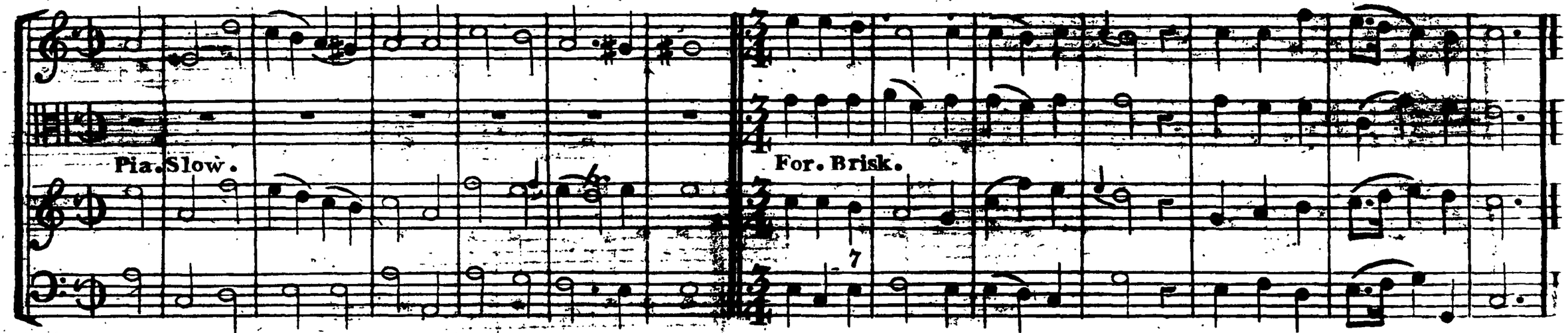
CXXXIII. 2nd NUNEATON. Hy 224. L.Y Huntingdon. 8.7.7. B. Milgrove.



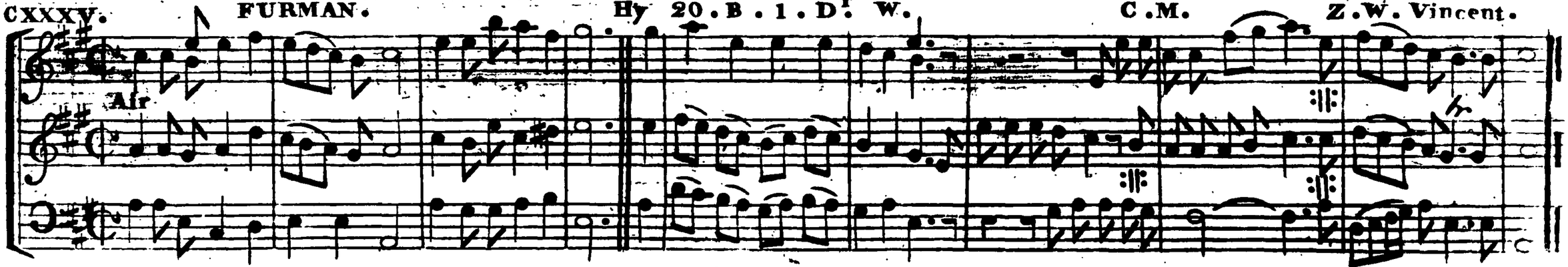
CXXXIV. 2nd VERMONT. Hy 254. I.R.S. & Ps 63. D.r W. S.M.D. T. Walker.



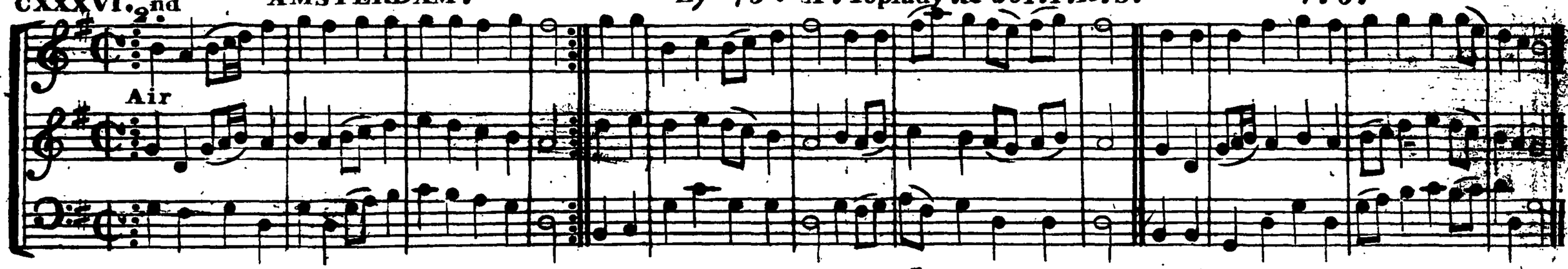
Vermont Continued.



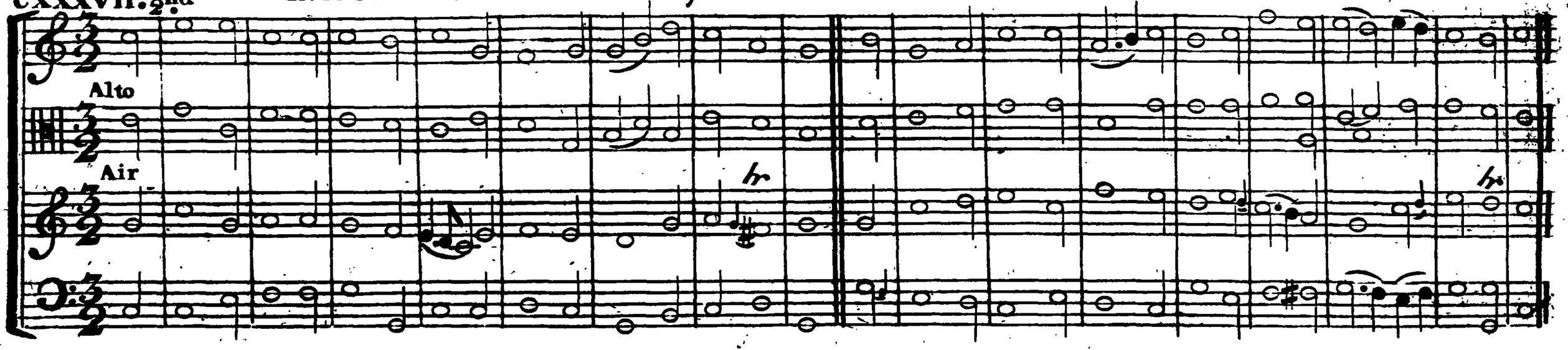
CXXXV. FURMAN. Hy 20.B.1.D.r W. C.M. Z.W. Vincent.



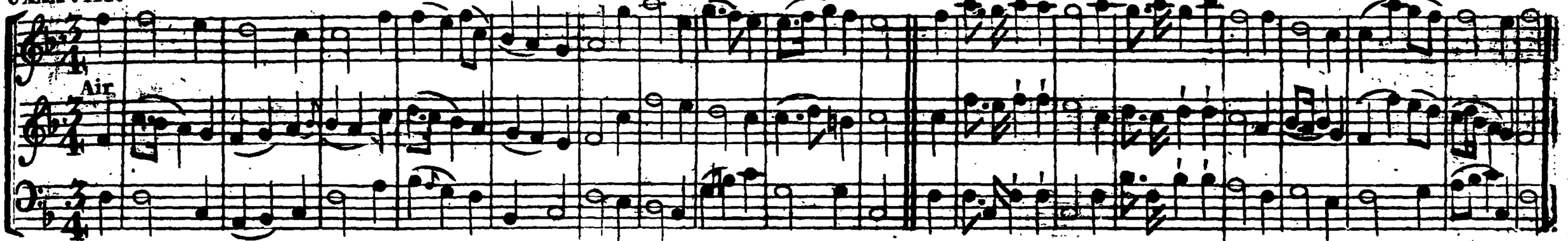
CXXXVI. 2nd AMSTERDAM. Hy 73 . A . Toplady . & 301 . I . R . S. 7 . 6 .



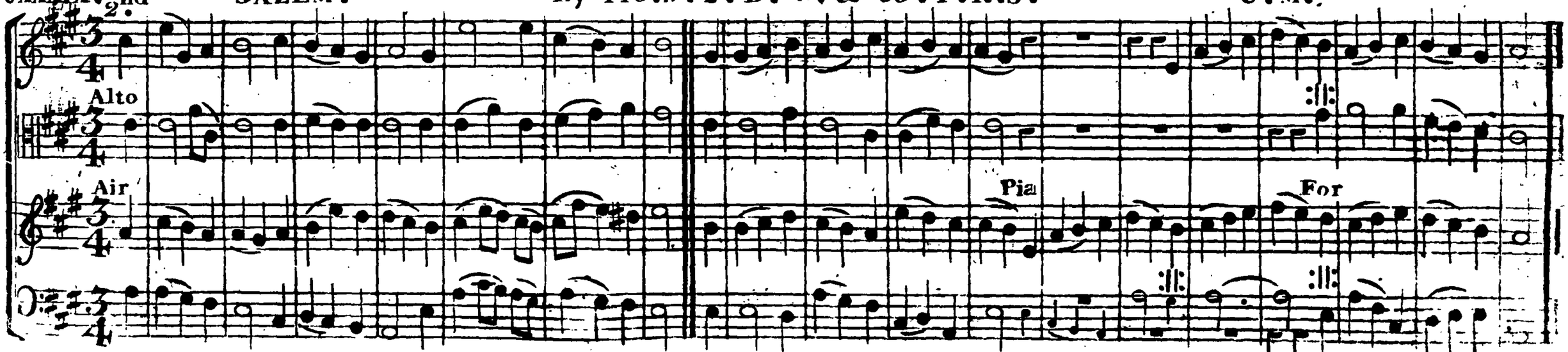
CXXXVII. 2nd WINCHESTER. Hy 124 . B . 1 . Dr. W. L . M .



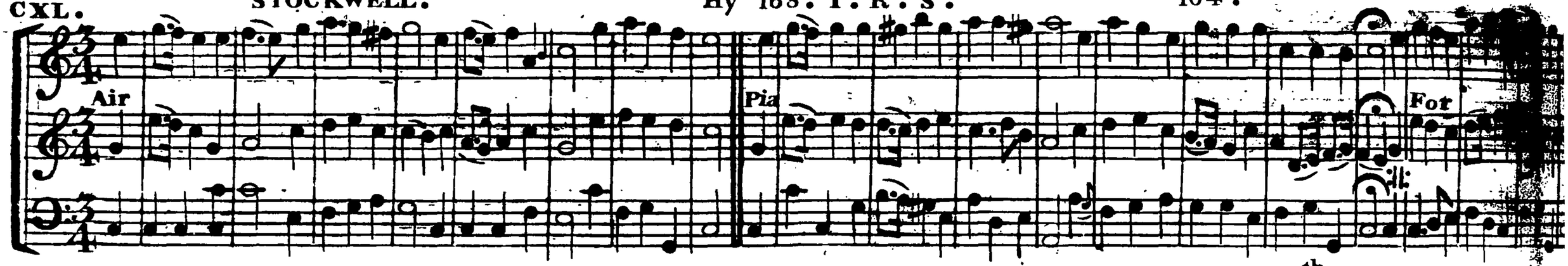
CXXXVIII. JOHNS. Ps 93. Dr. W. 122nd



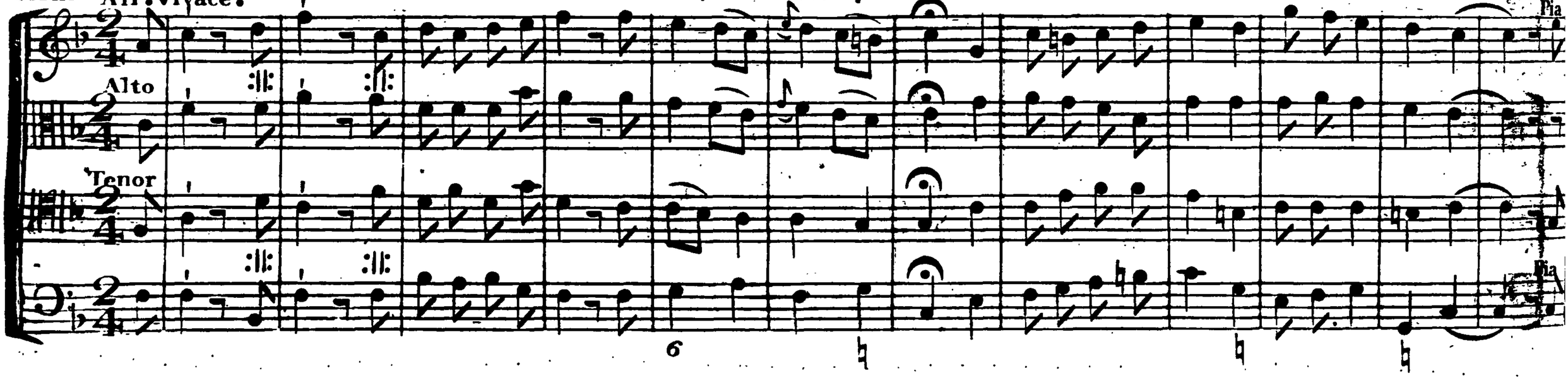
CXXXIX. 2nd SALEM. Hy 148. B. 2. Dr. W. & 89. I. R. S. C. M.



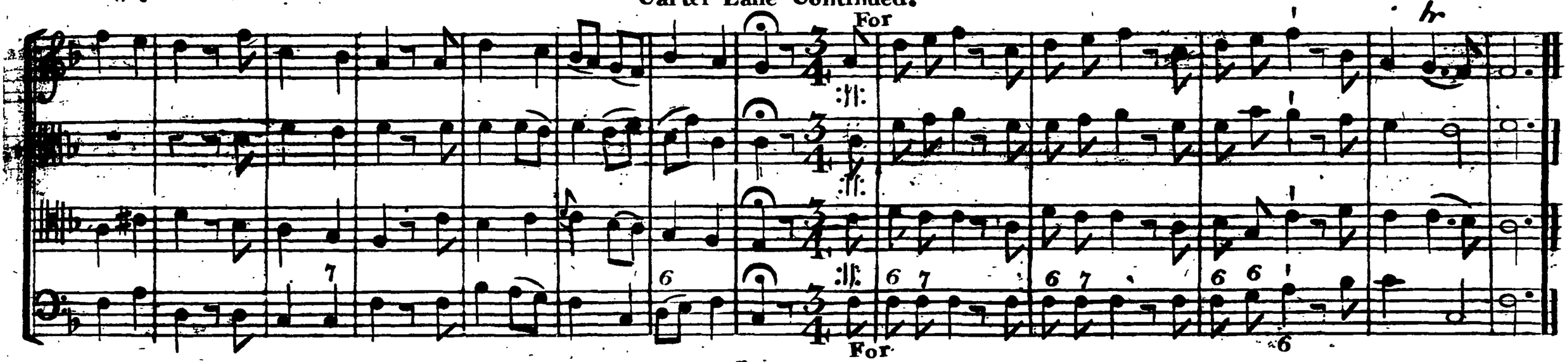
CXL. STOCKWELL. Hy 168. I. R. S. 104th.



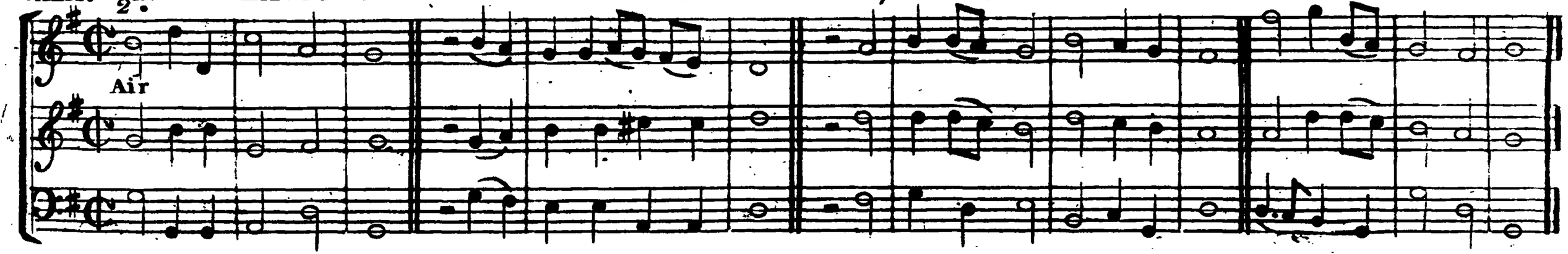
CXLI Air. Vivace. CARTER LANE. Hy 349; & 430. I. R. S 148th. R. Keene.



Carter Lane Continued.

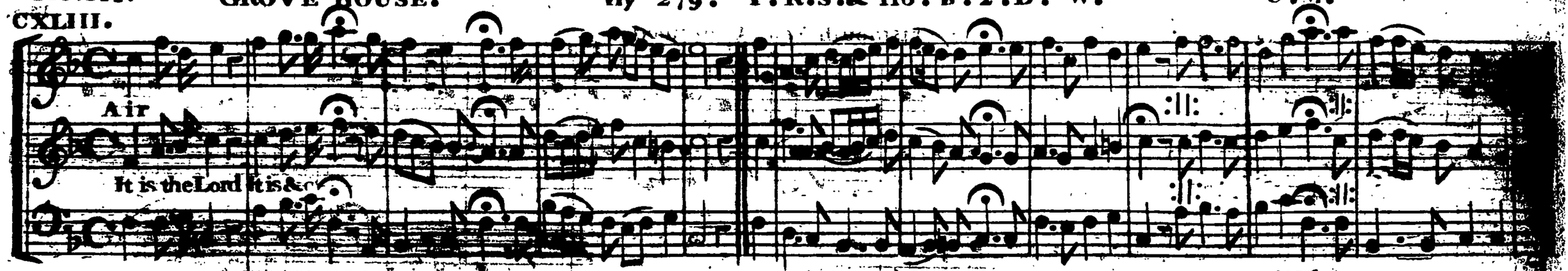


CXLII. 2nd HARBRO. Ps 32. Dr. W. & Hy 96. I. R. S. S. M.

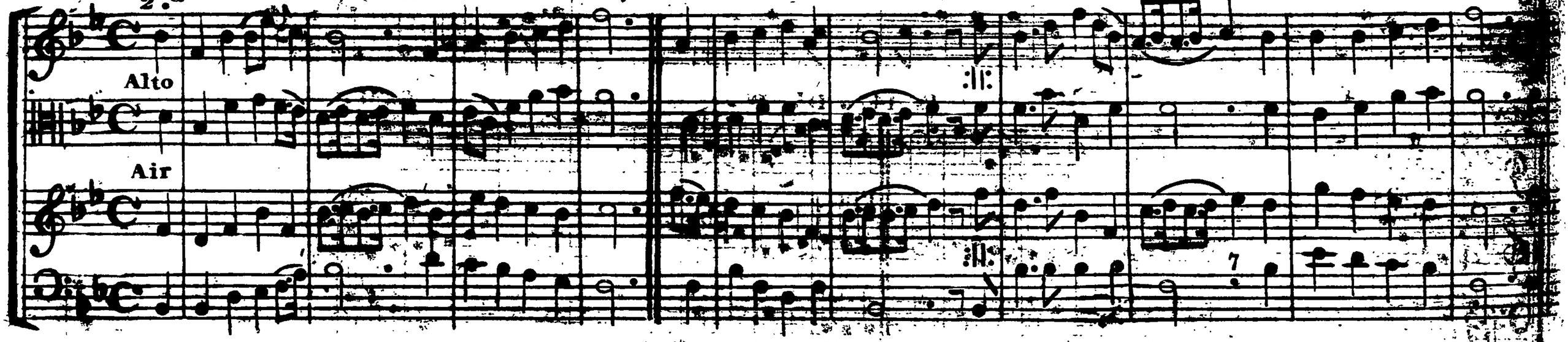


143.144. GROVE HOUSE. Hy 279. I.R.S.& 116. B.2.Dr. W. C.M.

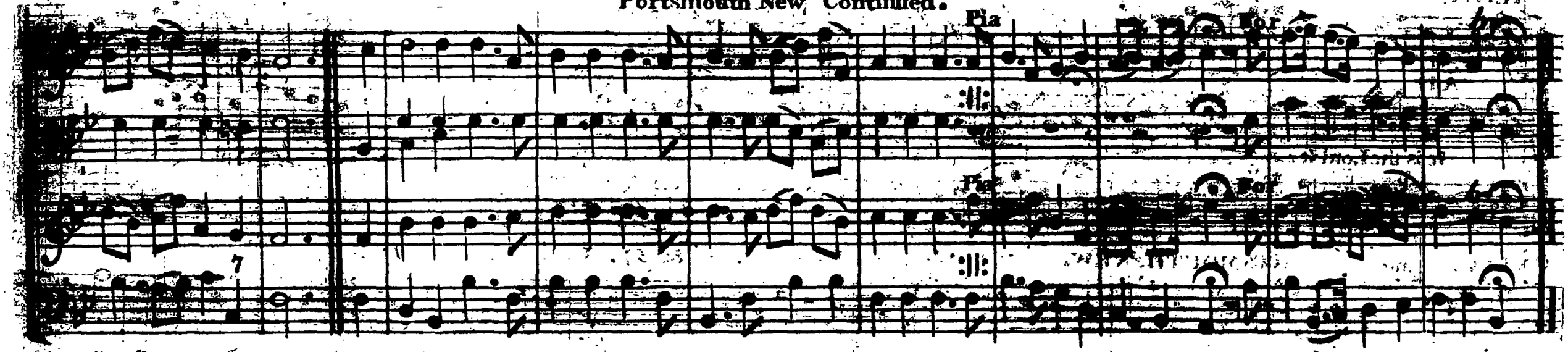
CXLIII.



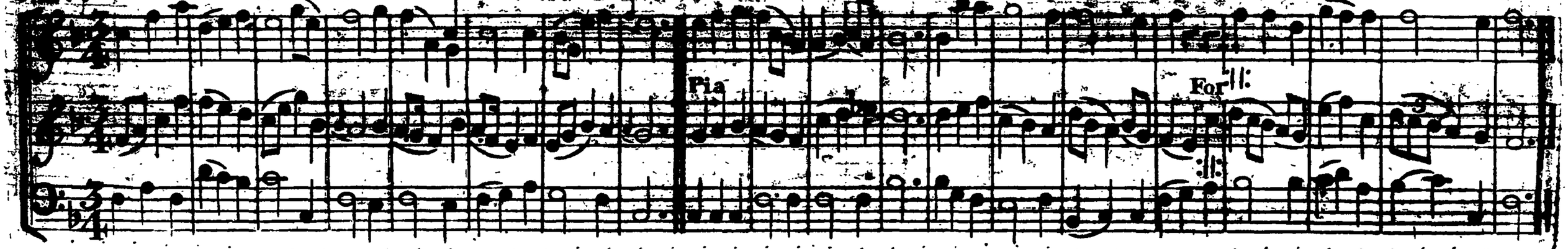
CXLIV. 2nd PORTSMOUTH NEW. Hy 169. B.2.Dr. W. & 57. I.R.S. 148th.



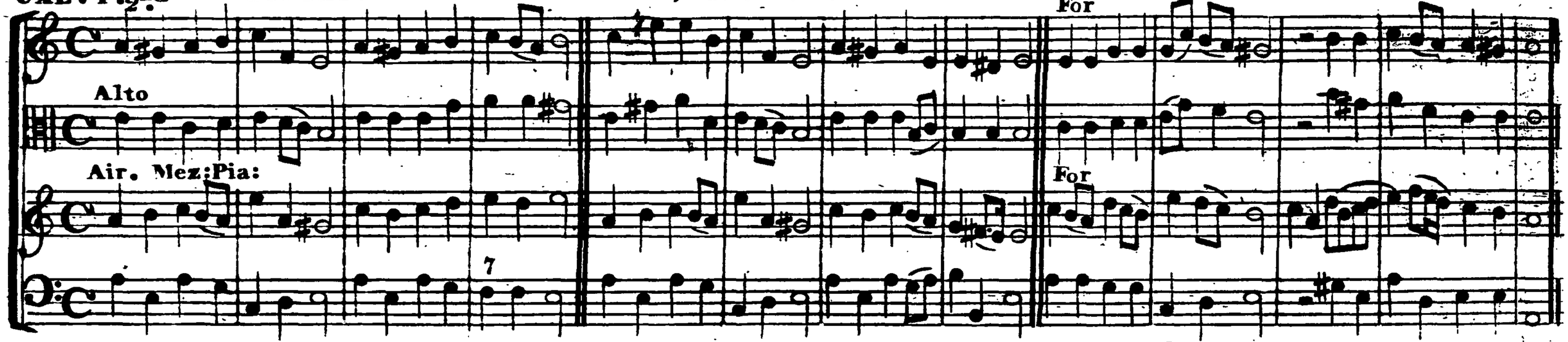
Portsmouth New Continued.



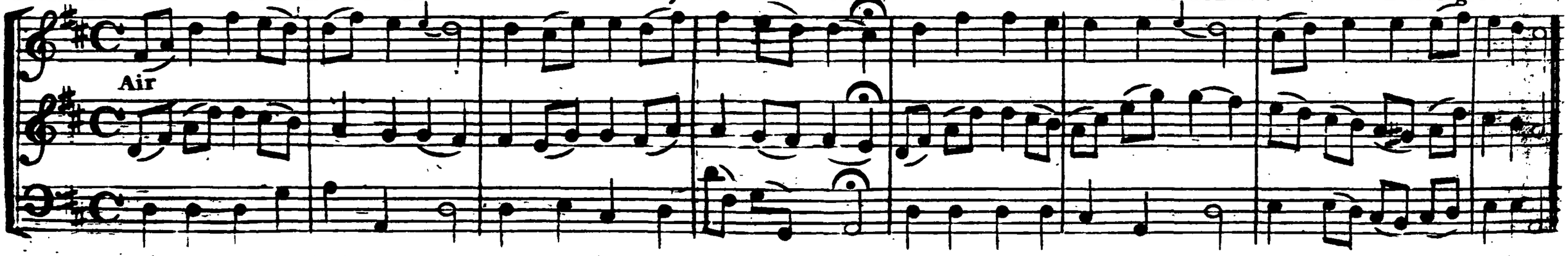
CXLV. TREBLES. Ps 147. Dr. W. L.M.

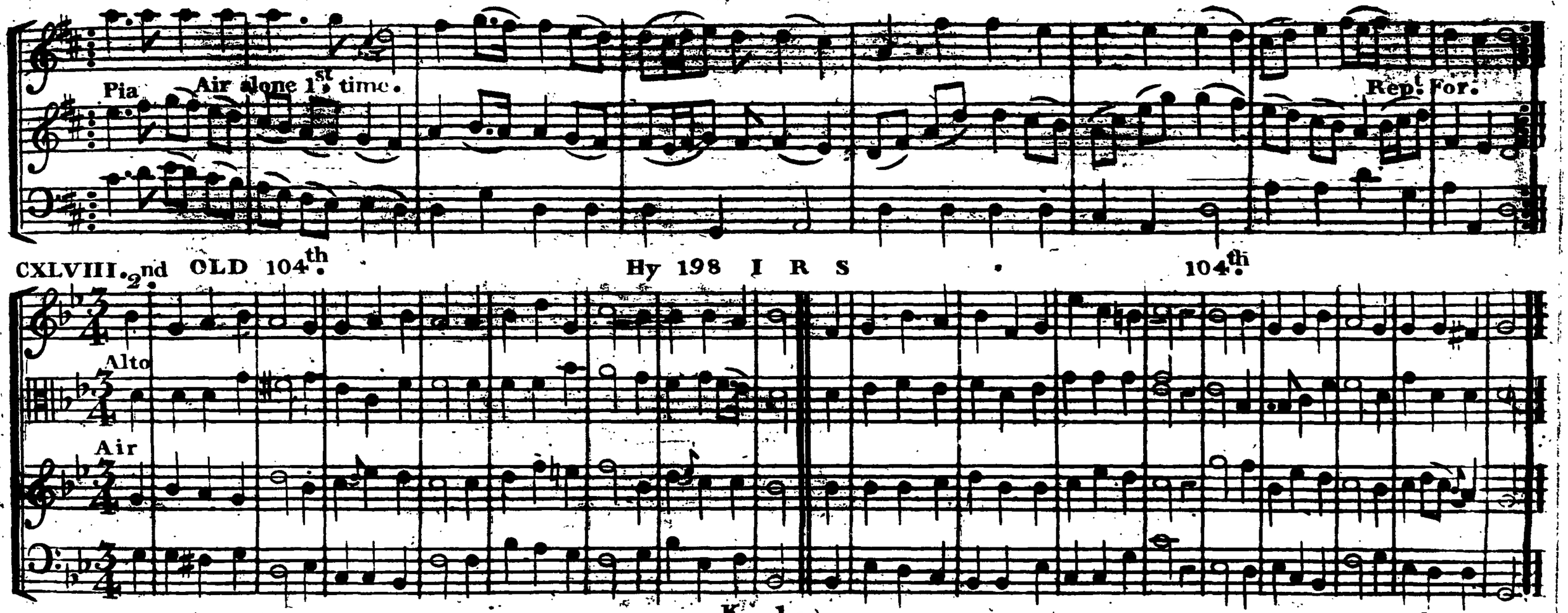


CXLVI. 2nd FIRTHS. Hy 16. I.R.S. For 7s. 6 lines. T. Firth.

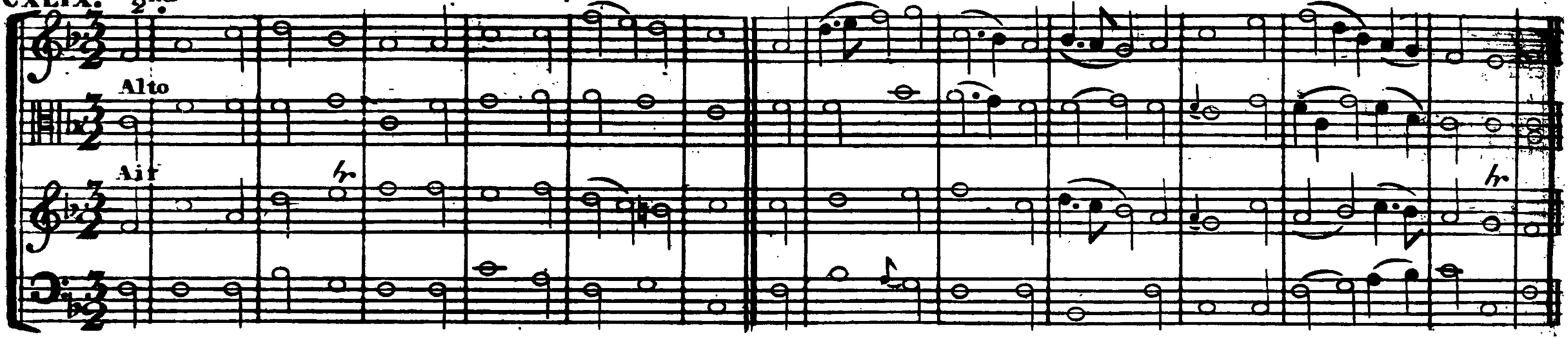


CXLVII. BATH ABBEY. Hy 69. I.R.S. 7s. double. B. Milgrove.

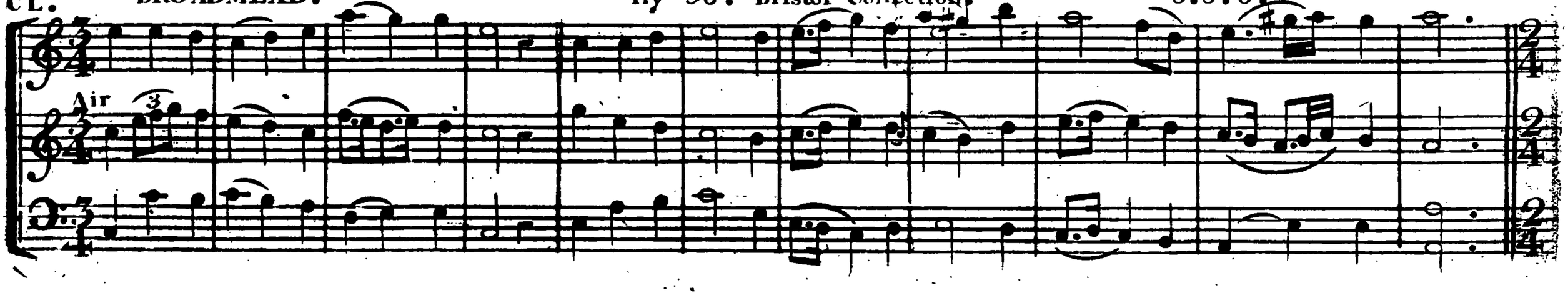



Pia
Air alone 1st time.
Rep! For.
CXLVIII. 2nd OLD 104th.
Hy 198 I R S
104th
Alto
Air

CXLIX. 2nd SUTTON. Ps 48. Dr. W. S. M.



CL. BROADMEAD. Hy 96. Bristol Collection. 8.8.6.



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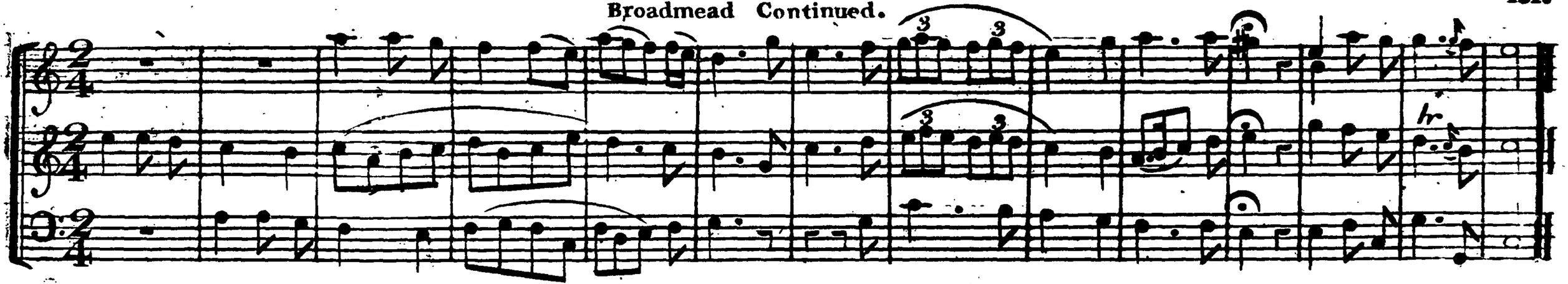
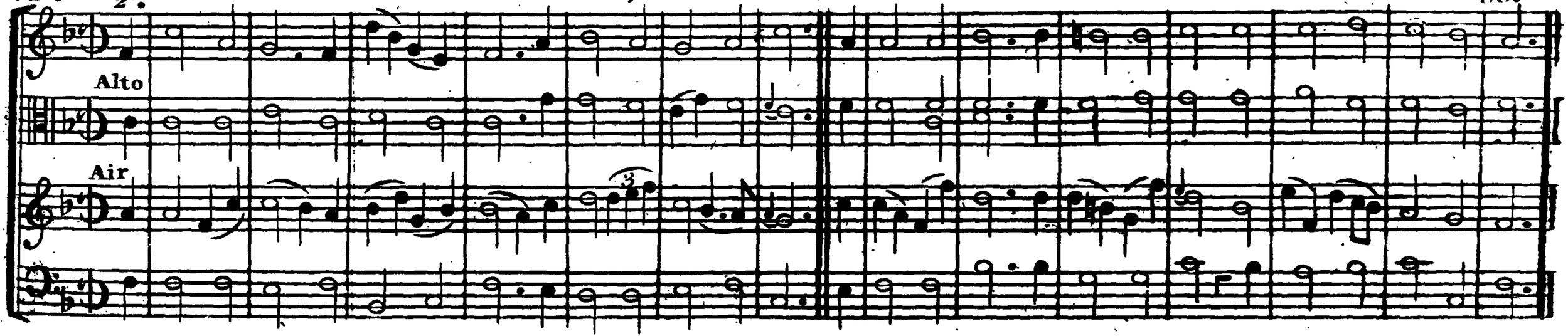
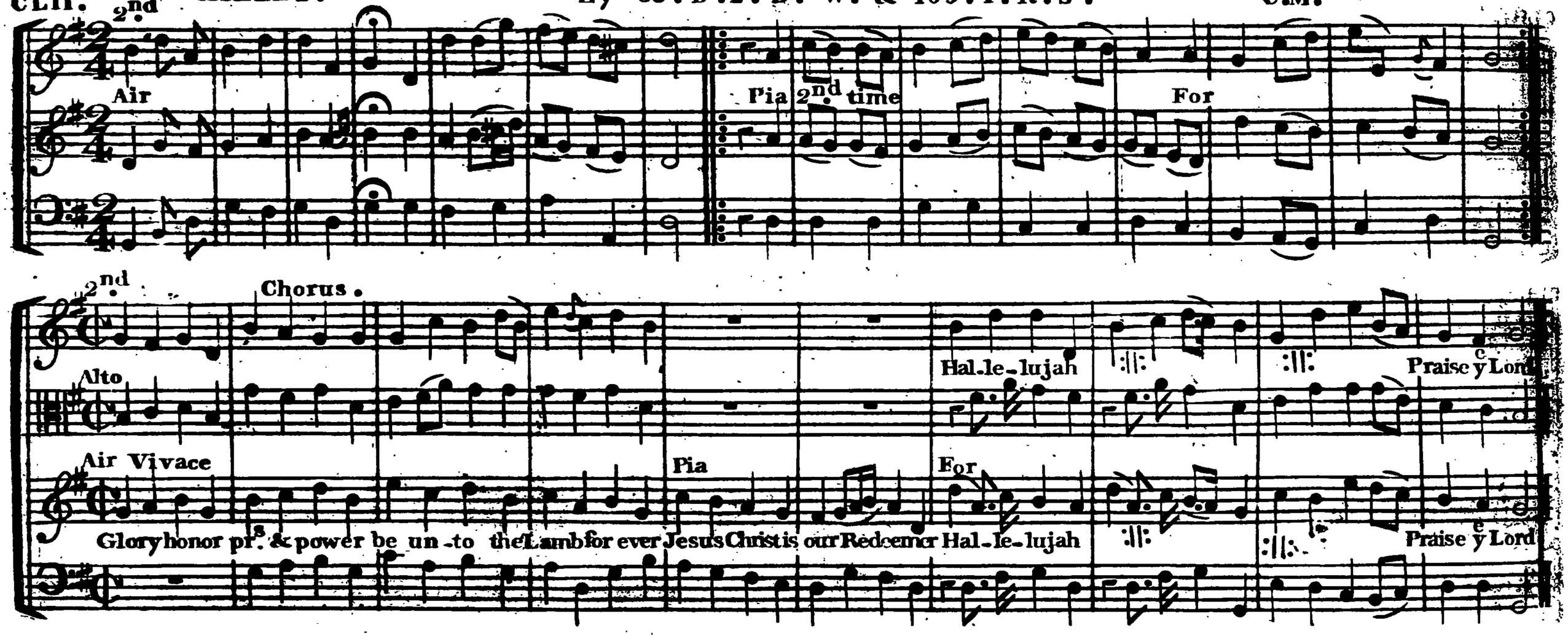


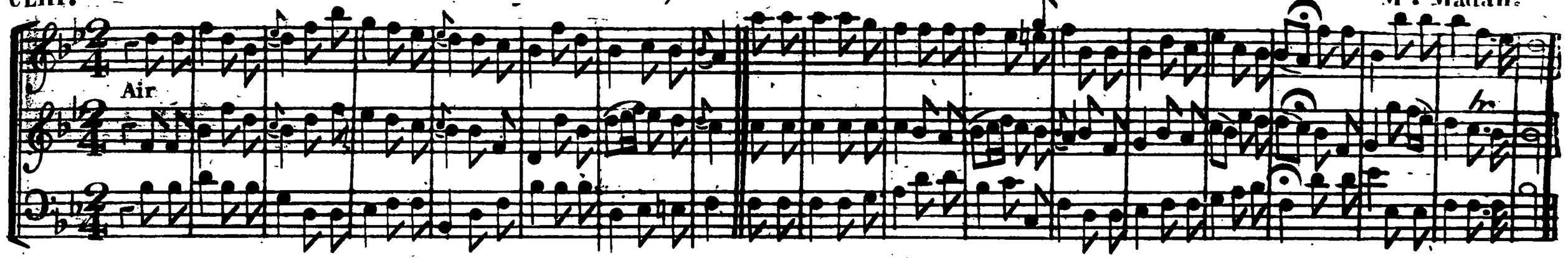
CLI. 2nd ELIM. Hy 588. I.R.S.& 238.LY H. Grigg.



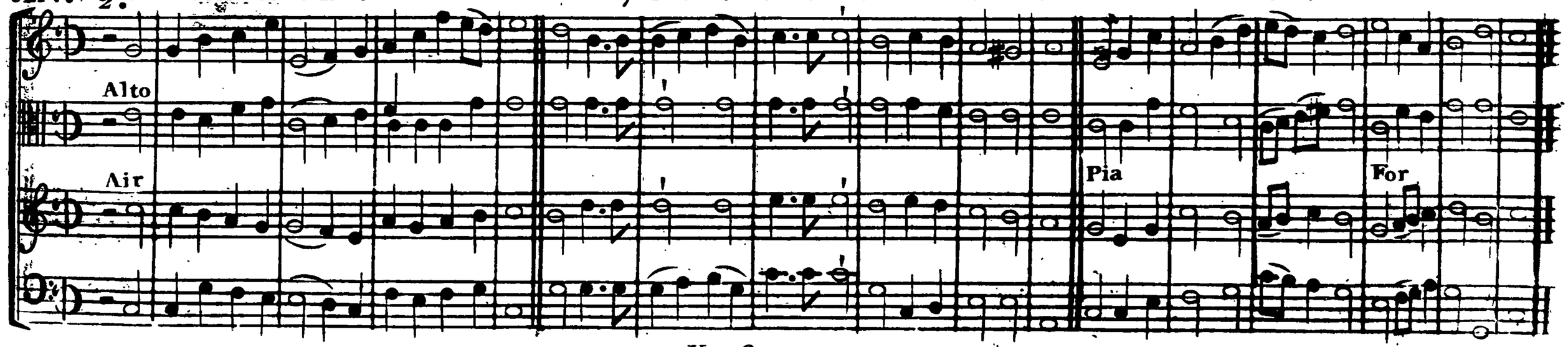
CLII. 2nd ASHLEY. Hy 88.B.2.Dr. W. & 109.I.R.S. C.M.



CLIII. WEST STREET. Hy 137. R.H. 6.9. M. Madan.

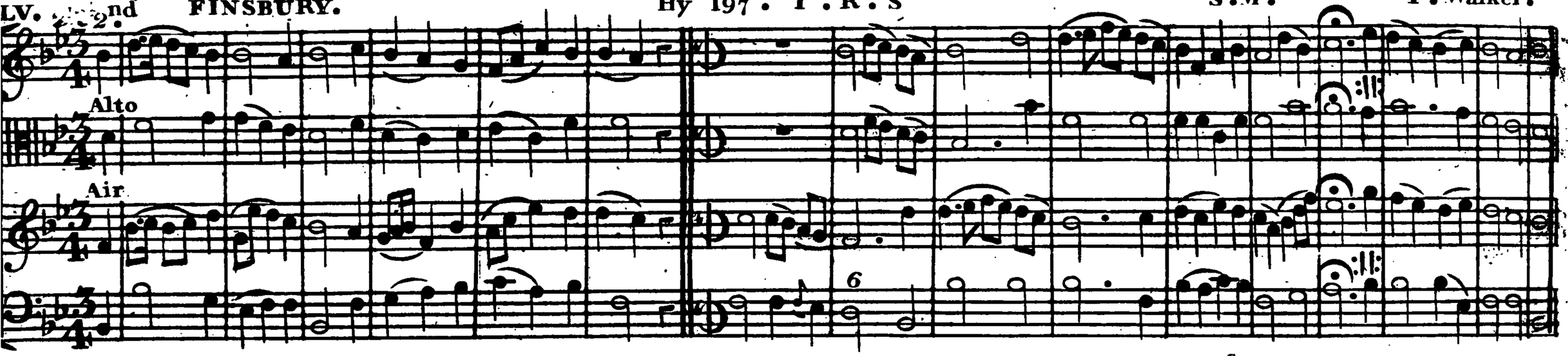


CLIV. 2nd MANSFIELD. Hy 14. B. 2. Dr. W. & 260. I. R.S. S.M.

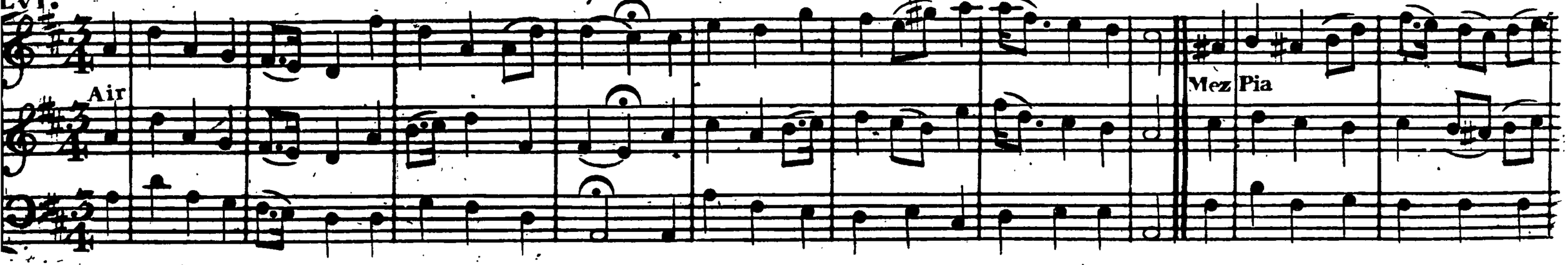


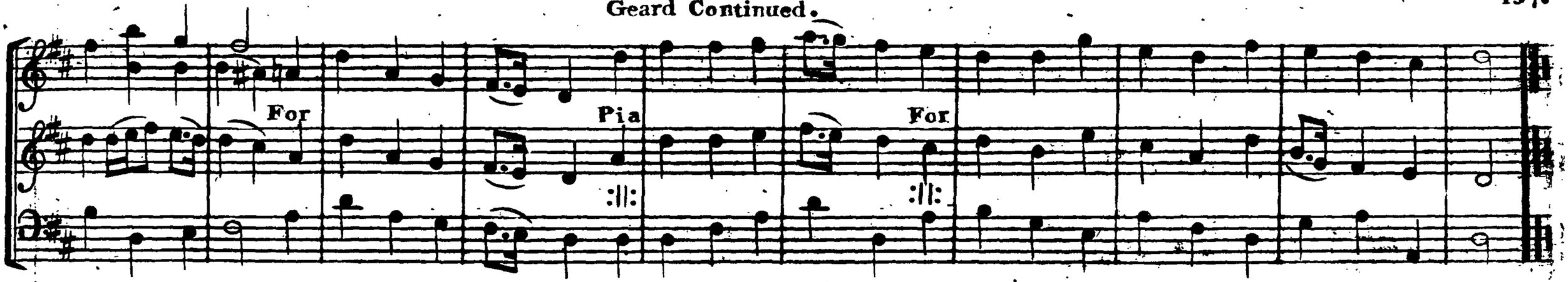
155.156.

LV. 2nd **FINSBURY.** Hy 197. I. R. S. S.M. T. Walker.

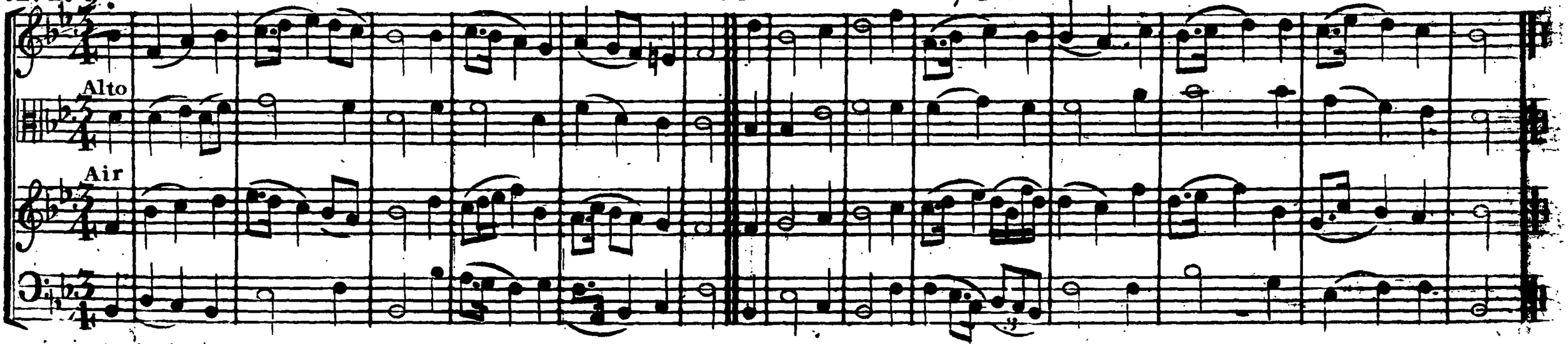


LVI. **GEARD.** Hy 11. & 128. I. R. S. 11.s R. Keene.

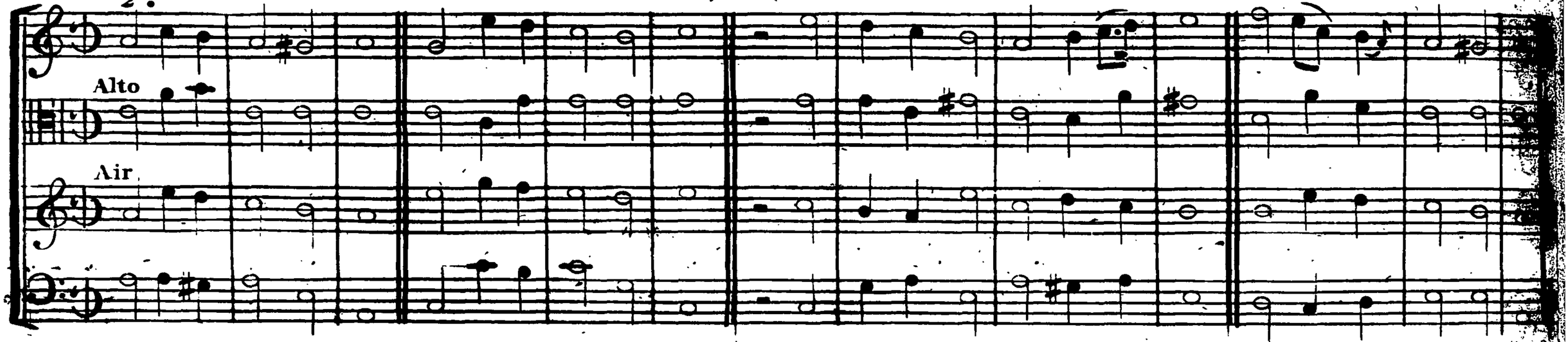




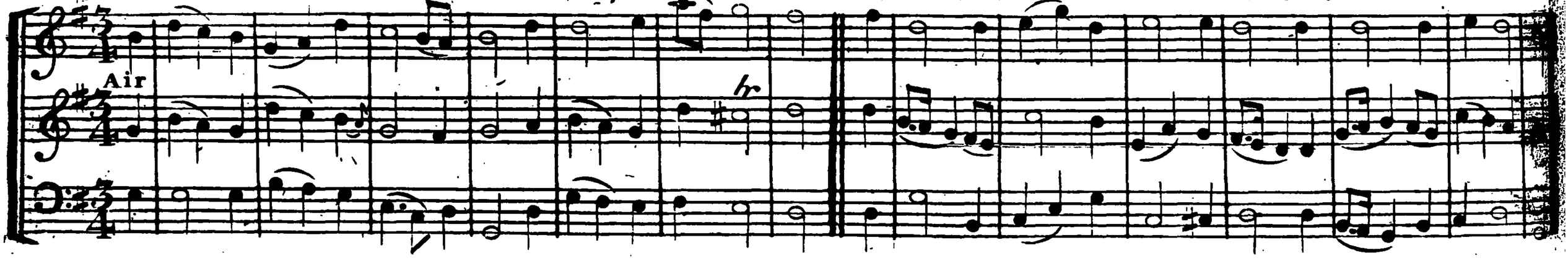
CLVII. 2nd HOPKINS. Ps 61. Dr. W. & Hy 103. I. R. S. S.M.



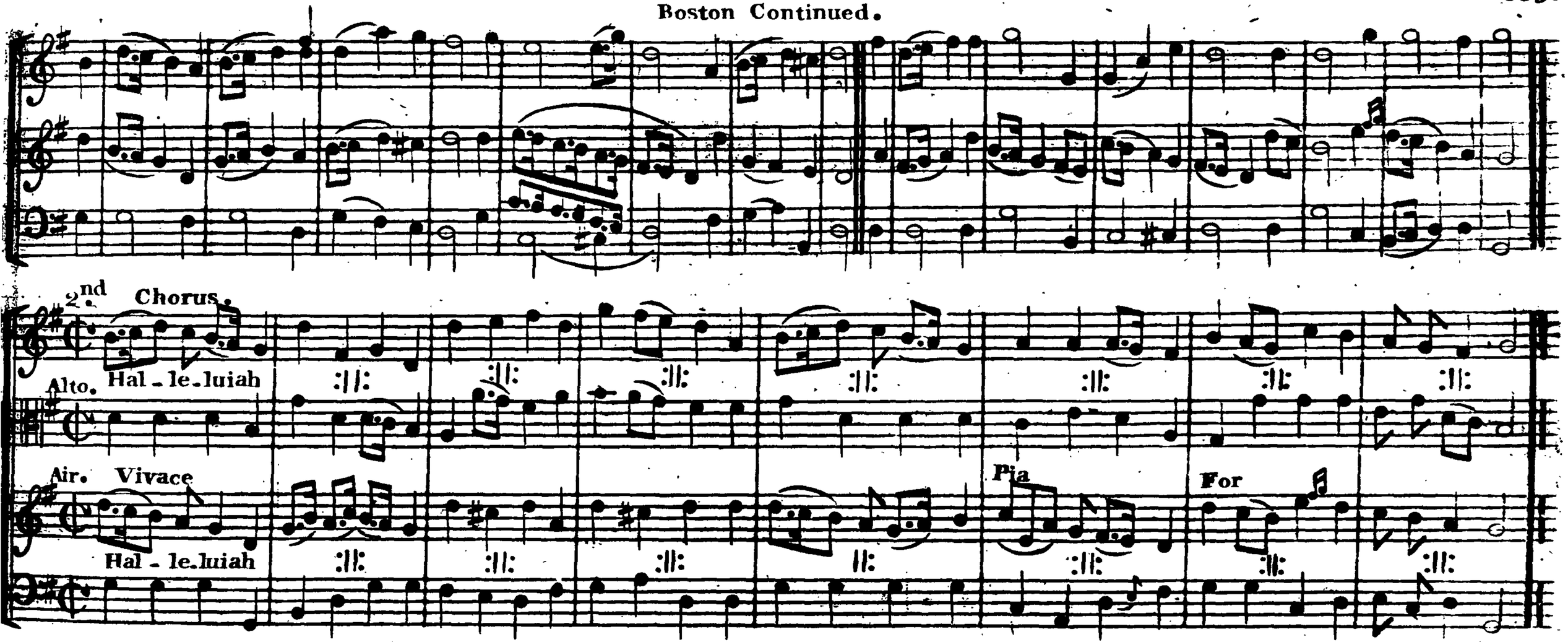
CLVIII. 2nd WIRKSWORTH. Hy 142. B. 2. Dr. W. S. M.



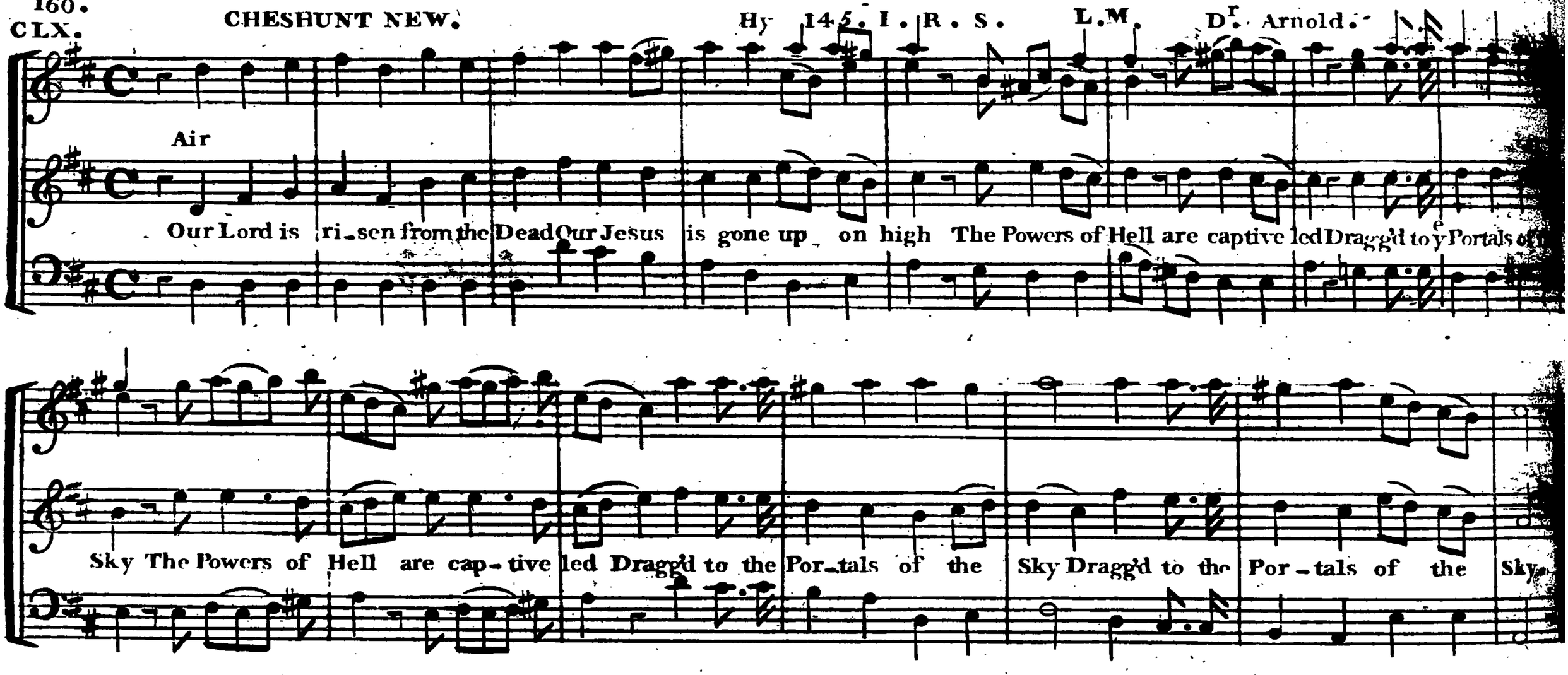
CLIX. BOSTON. Hy 384. I. R. S. & Ps 117. Dr. W. C. M. D.



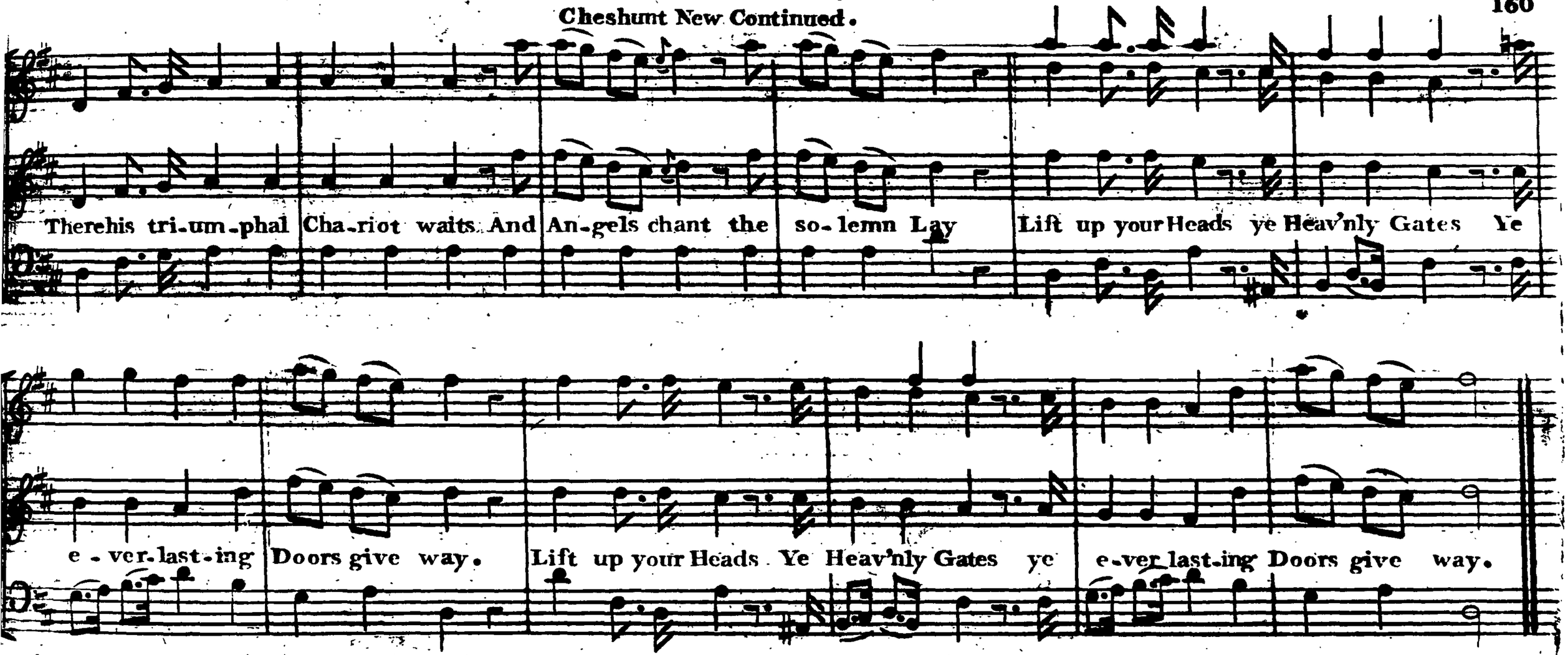
Boston Continued.



160.
CLX. CHESHUNT NEW. Hy 145. I. R. S. L.M. Dr. Arnold.

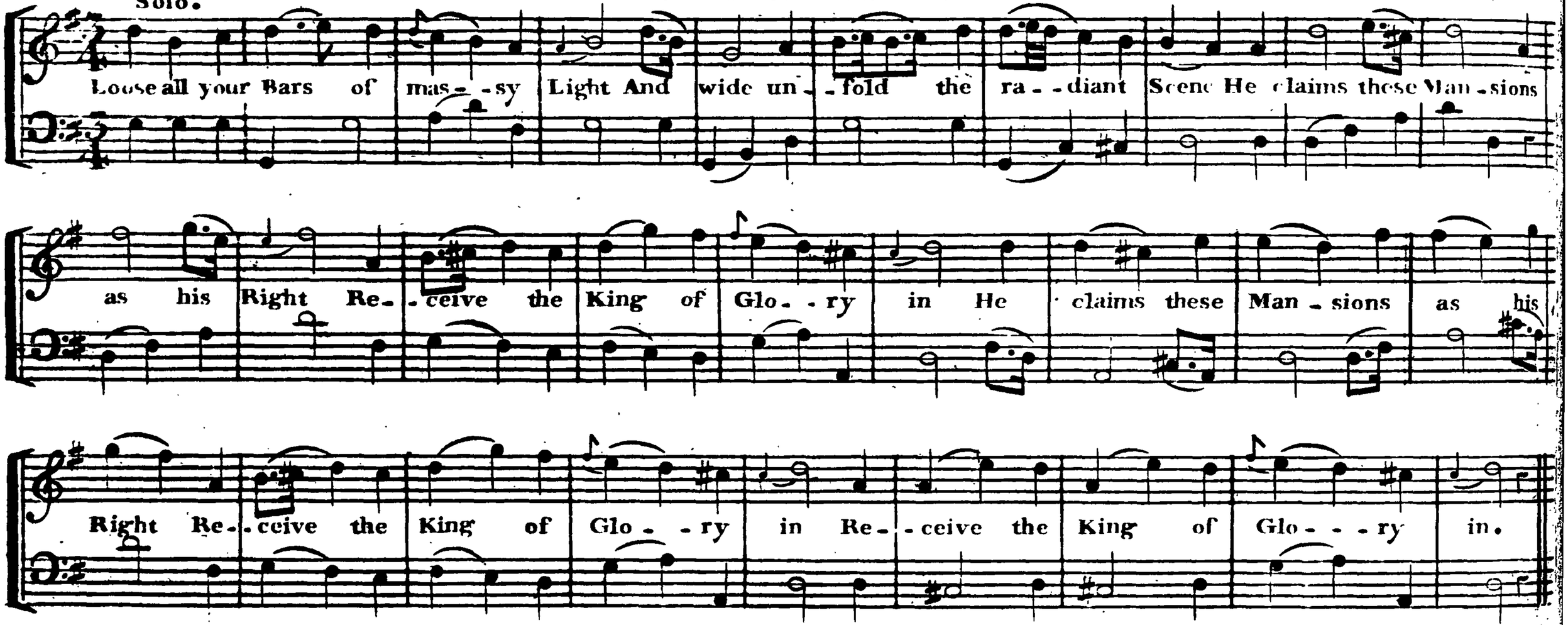


Cheshunt New Continued.



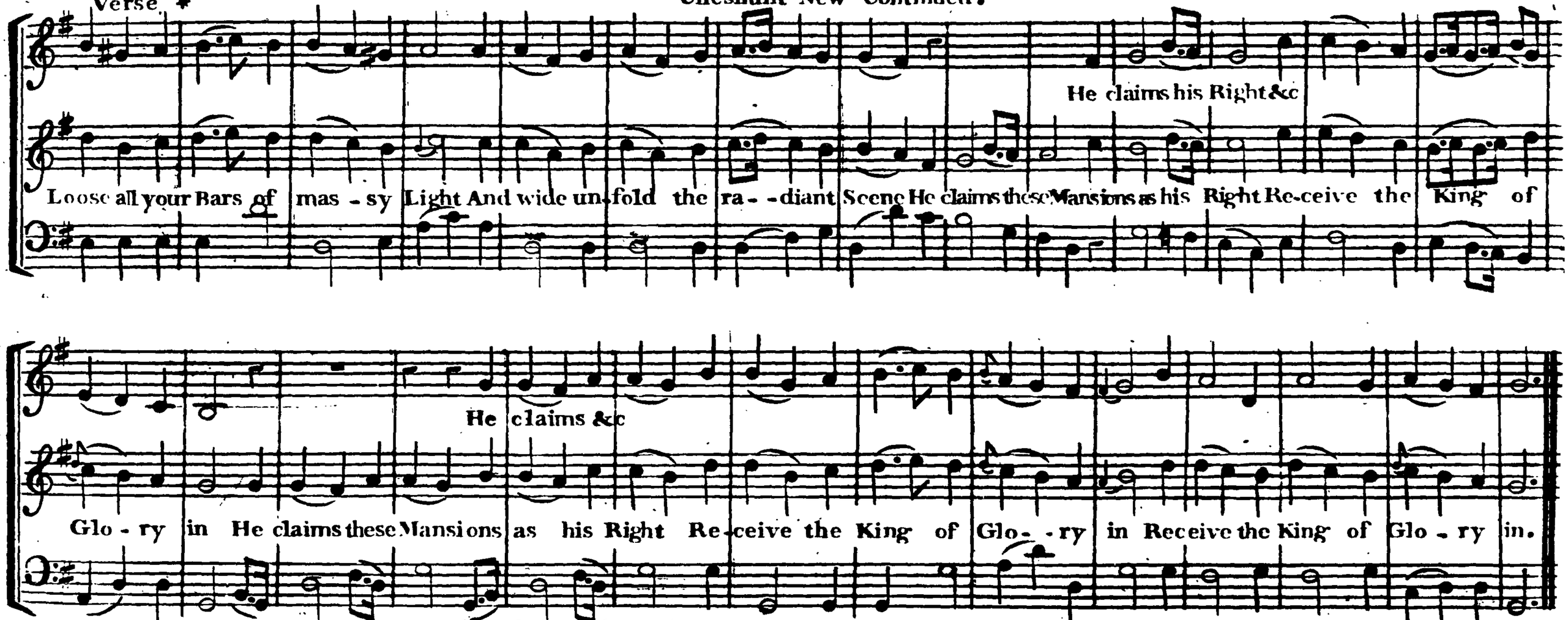
Cheshunt New Continued.

Solo.



Cheshunt New Continued.

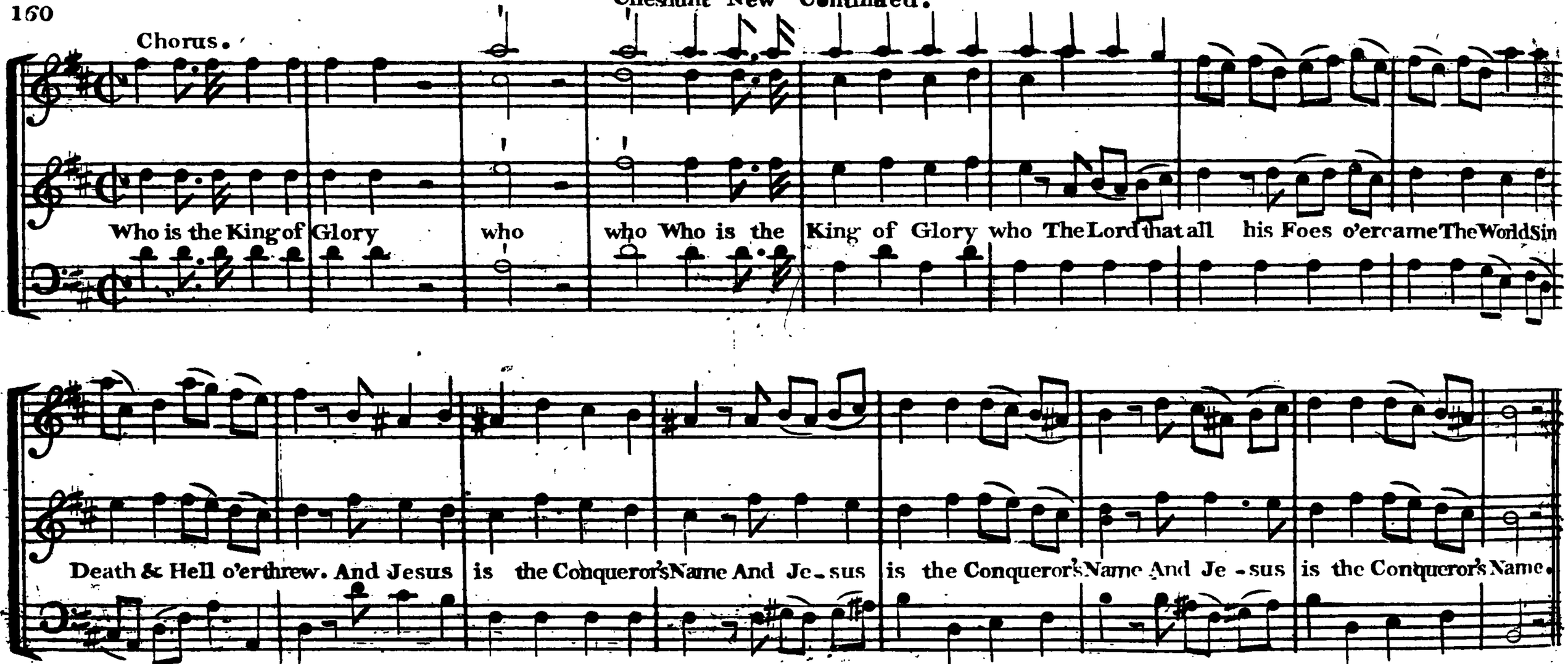
Verse *

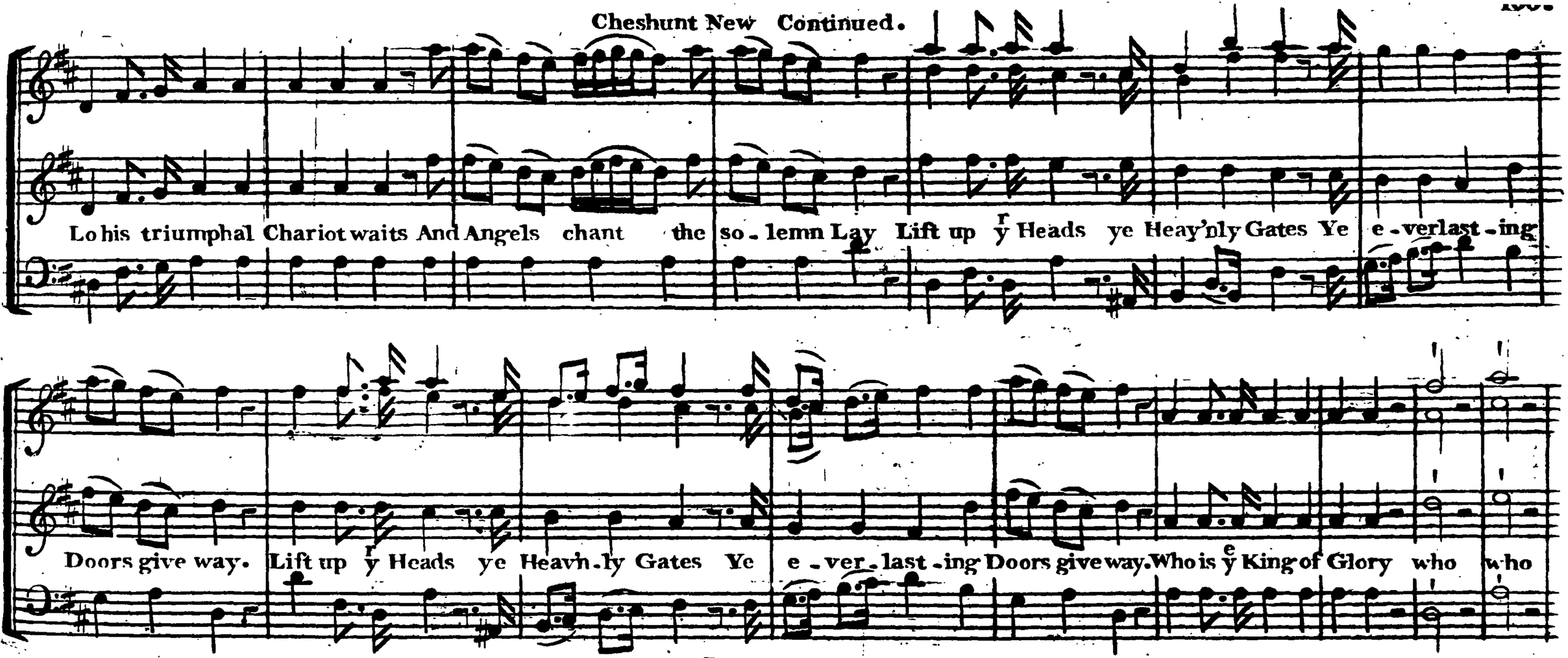


N.B. The whole of this Movement was originally a Solo.

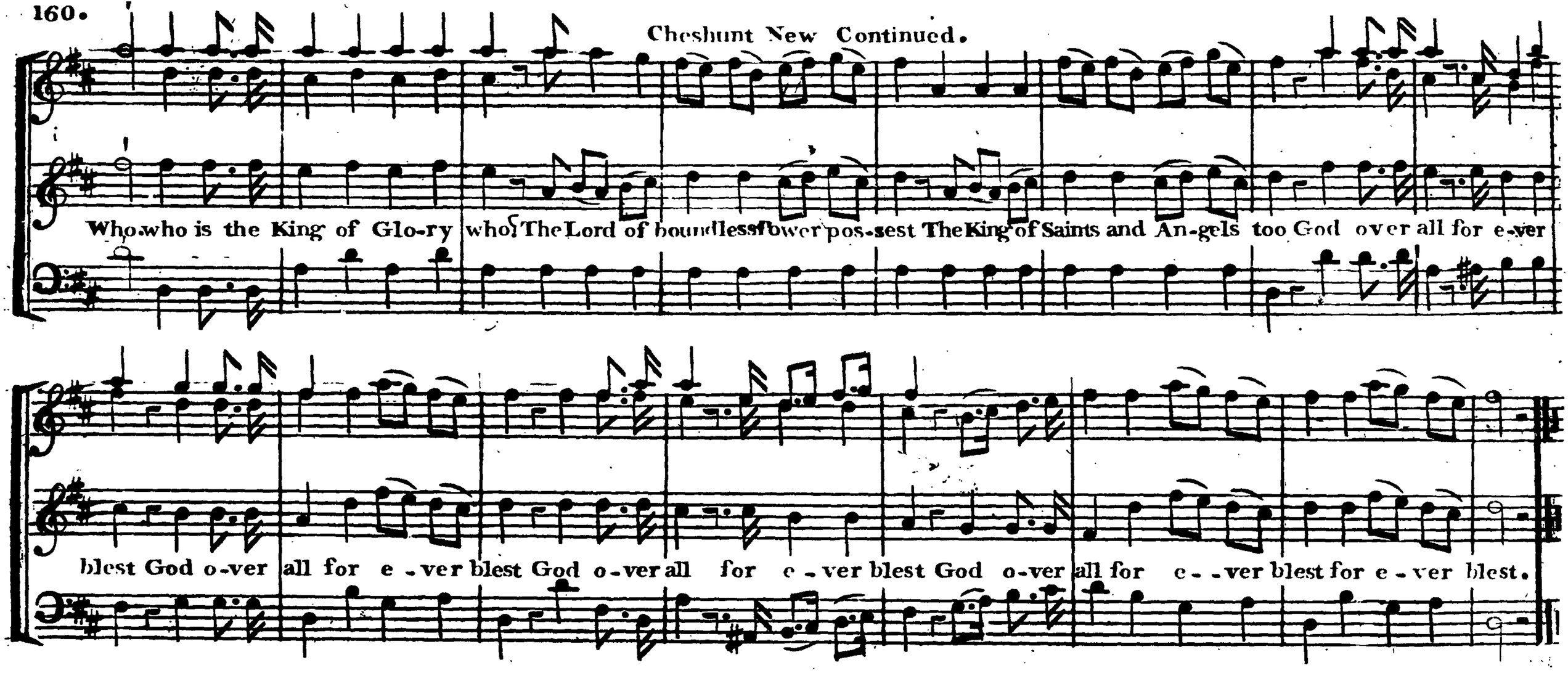
Cheshunt New Continued.

Chorus.

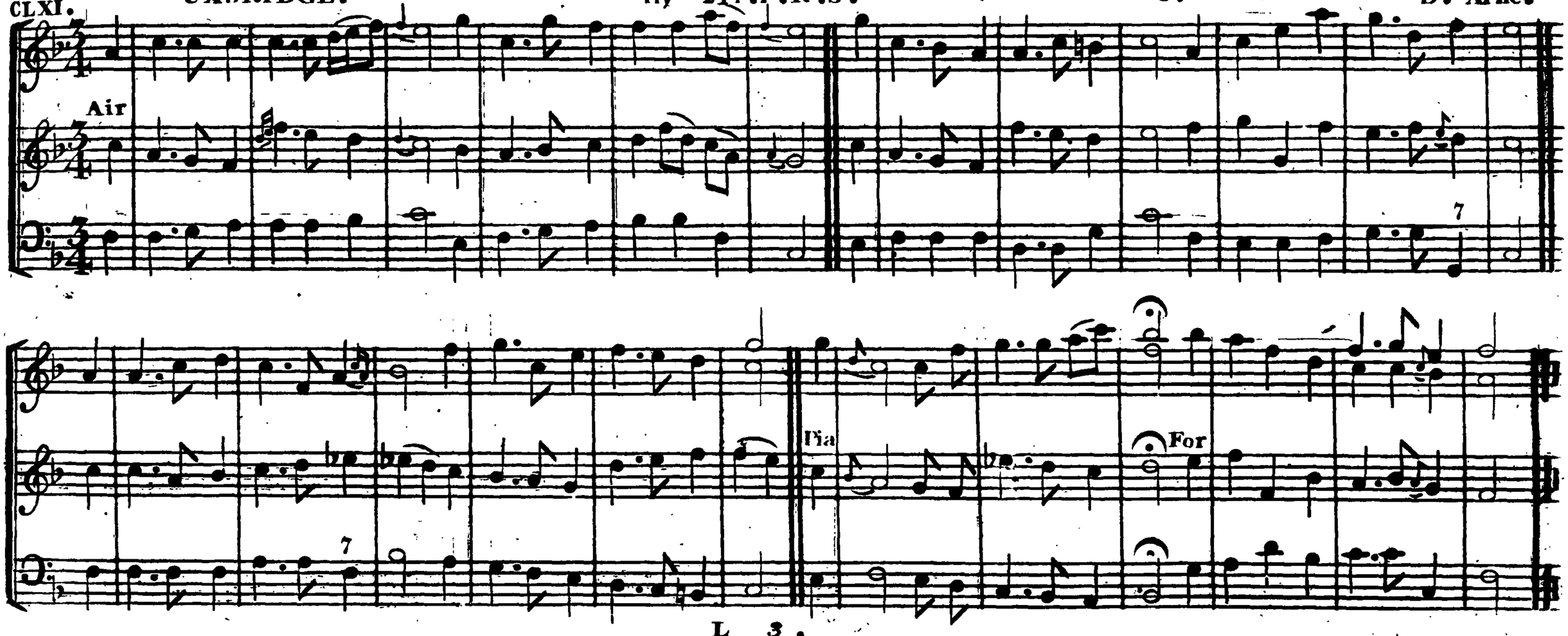



Lo his triumphal Chariot waits And Angels chant the so-lemn Lay Lift up ye Heads ye Heay'nly Gates Ye e-verlast-ing
Doors give way. Lift up ye Heads ye Heavn-ly Gates Ye e-ver-last-ing Doors give way. Who is ye King of Glory who who

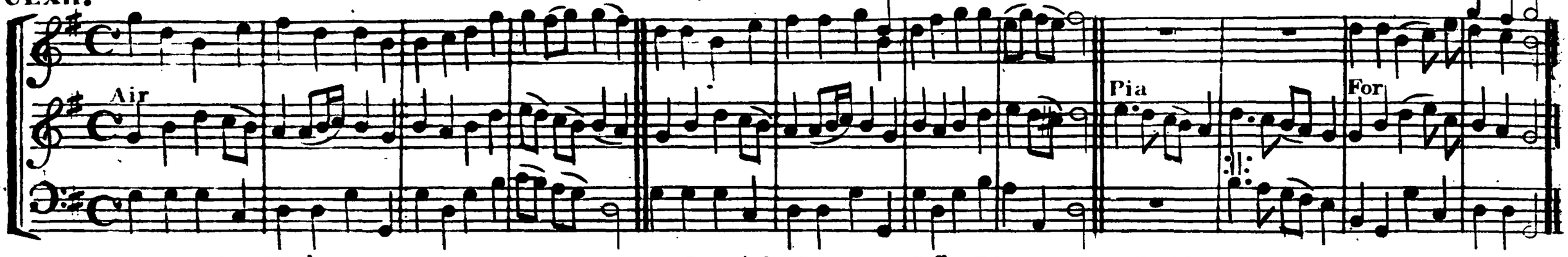
Cheshunt New Continued.



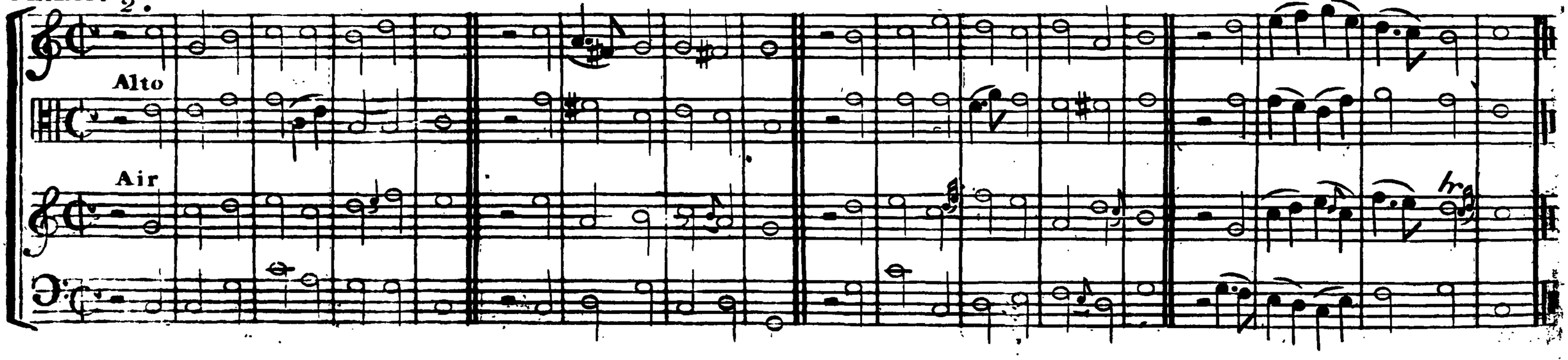
CLXI. UXBRIDGE. Hy 214. I. R. S. 8s. Dr. Arne.



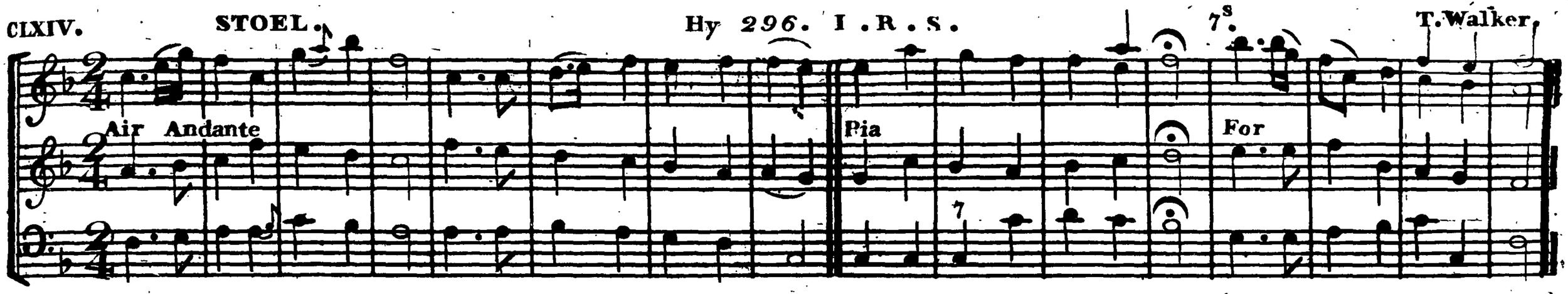
CLXII. PAINSWICK. Hy 577. I. R. S. 8. 7. 4. R. Keene.



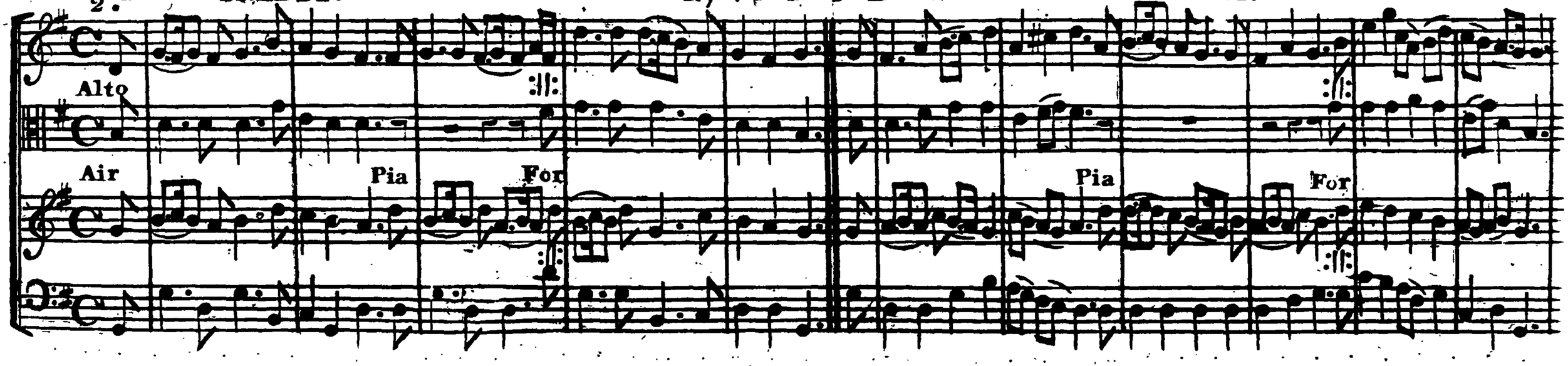
CLXIII. 2nd JAMES'S. Ps 73. Part 2. Dr. W. C. M. Courtiville.



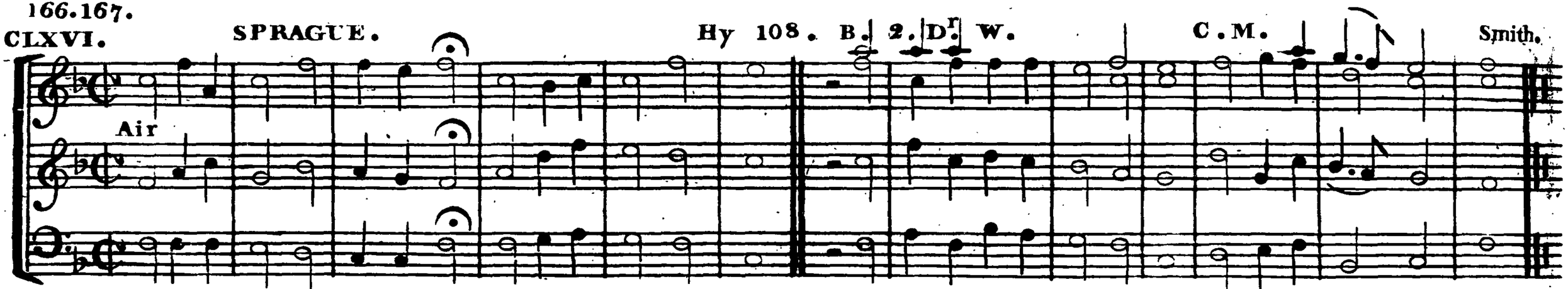
CLXIV. STOEL. Hy 296. I . R . S. 7s T. Walker.



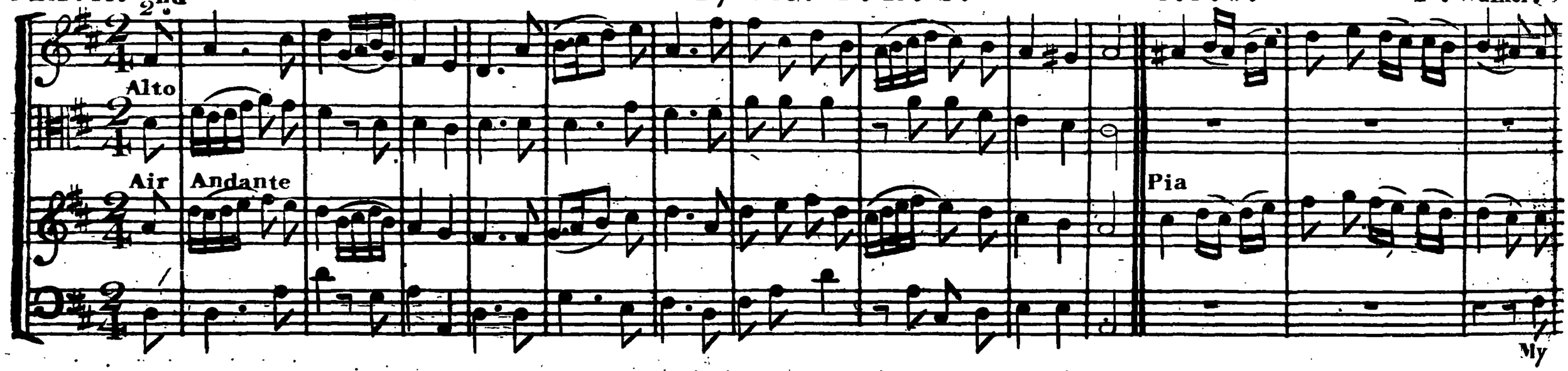
CLXV. 2nd BREDBY. Hy 73 B 1 Dr W L.M.



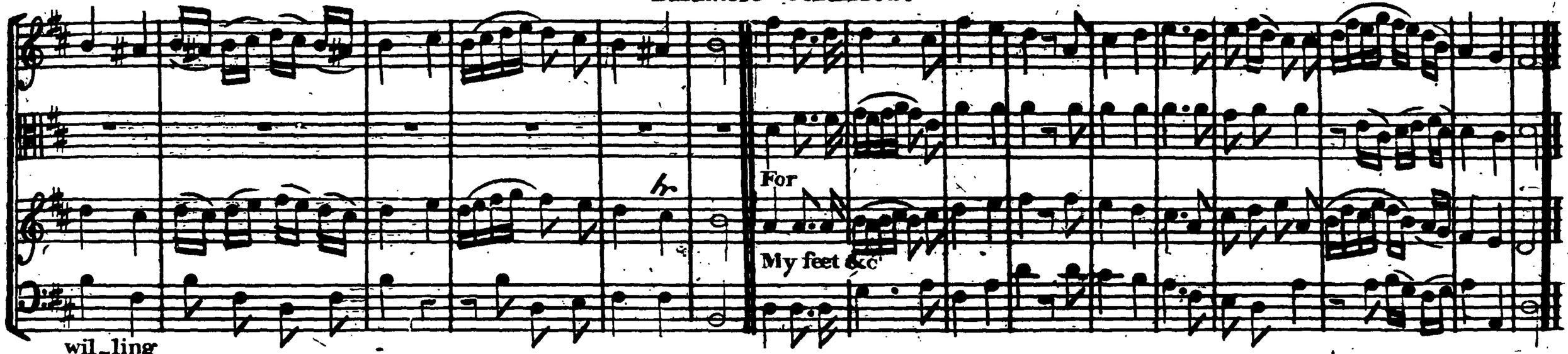
CLXVI. SPRAGUE. Hy 108. B. 2. Dr. W. C.M. Smith.



CLXVII. 2nd BALTIMORE. Hy 346. I. R. S. 8.8.6. T. Walker.

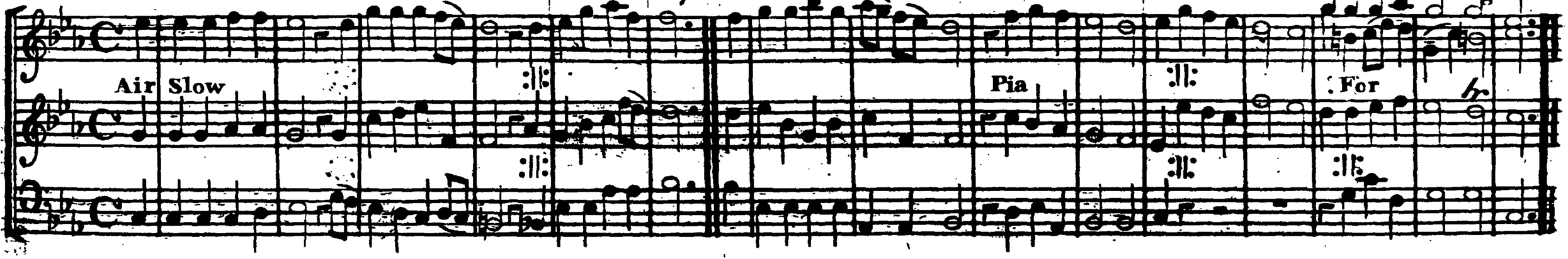


Baltimore Continued.

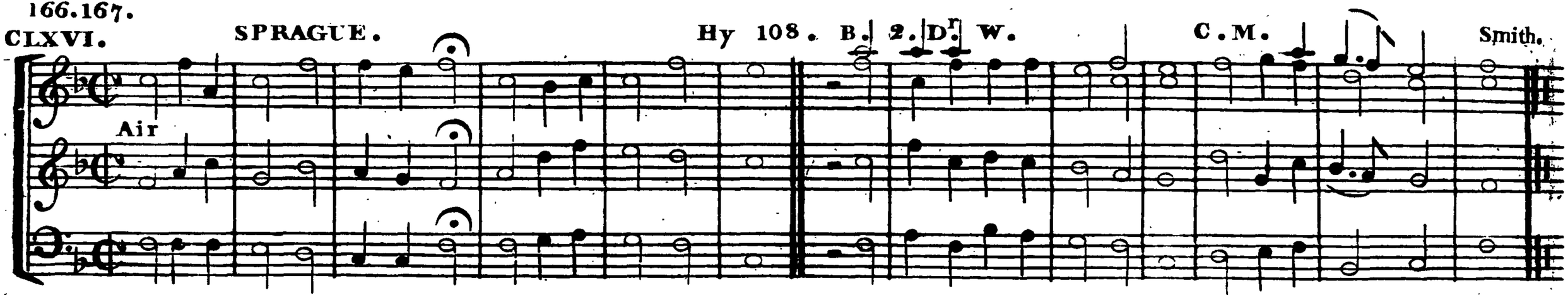


wil_ling

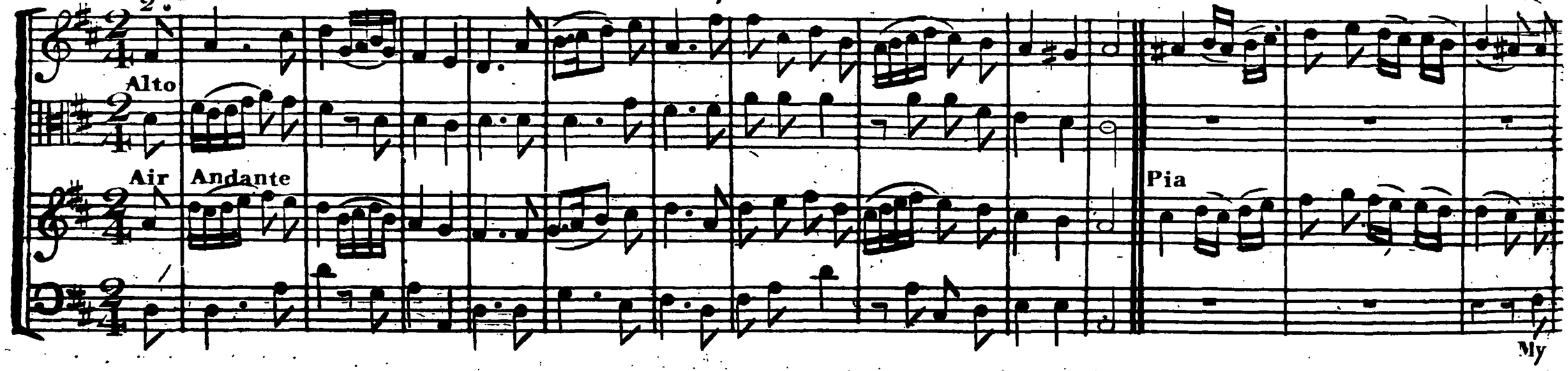
CLXVIII. WHITEFIELD. Hy 572. I. R. S. S.M. B.Milgrove.



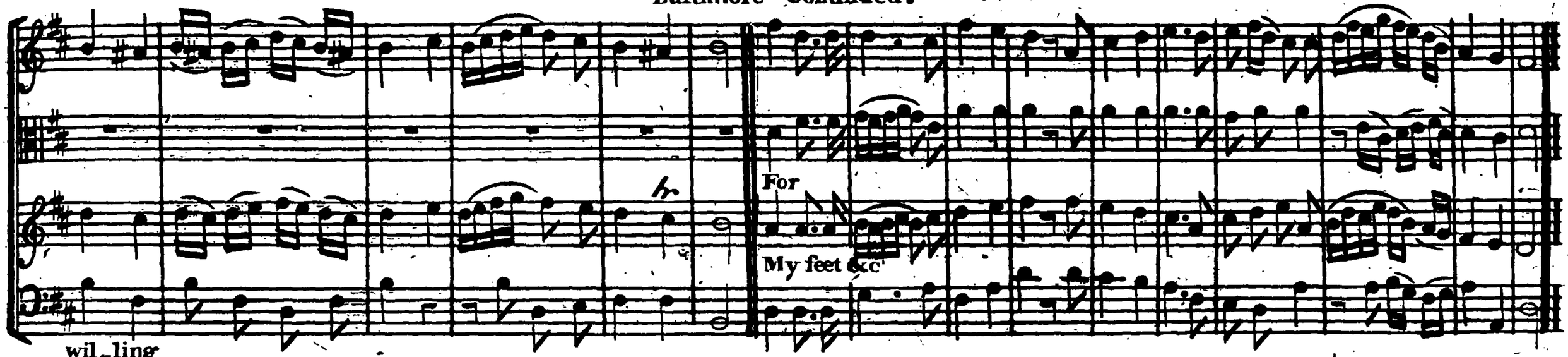
CLXVI. SPRAGUE. Hy 108. B. 2. Dr. W. C.M. Smith.



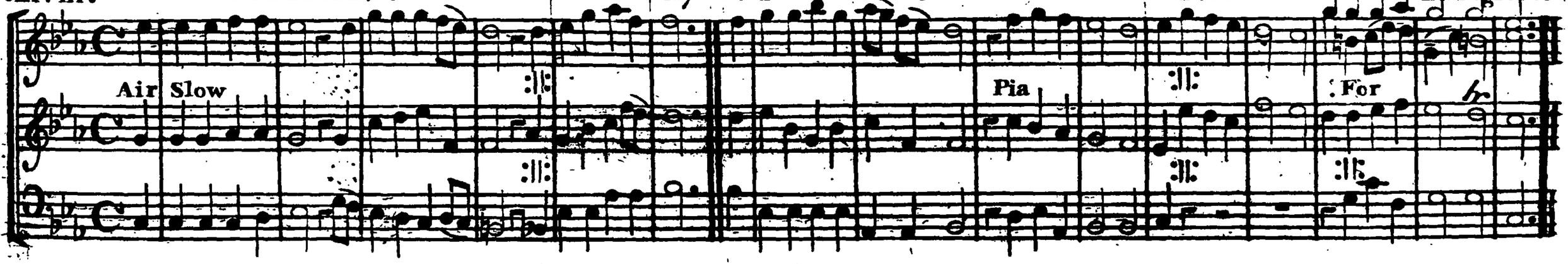
CLXVII. 2nd BALTIMORE. Hy 346. I. R. S. 8.8.6. T. Walker.



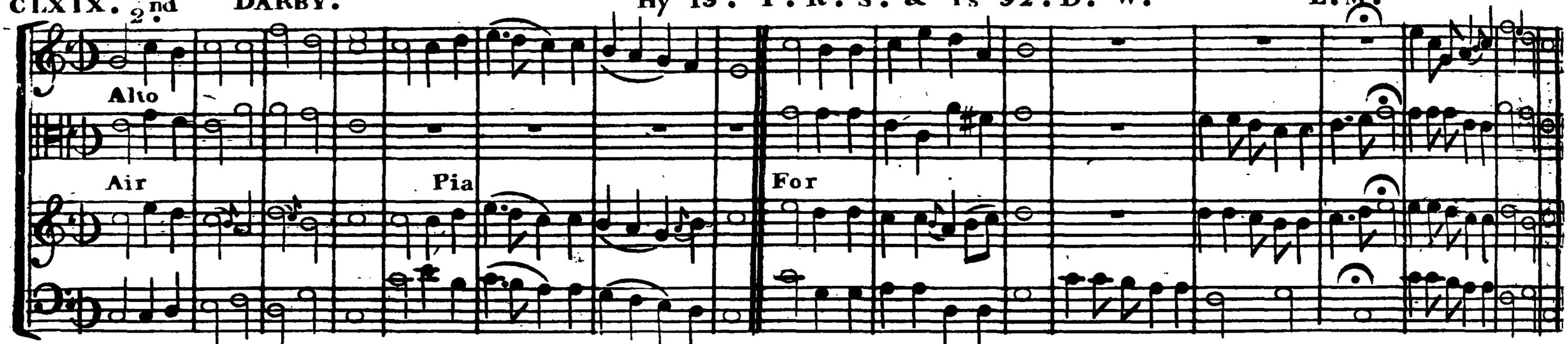
Baltimore Continued.



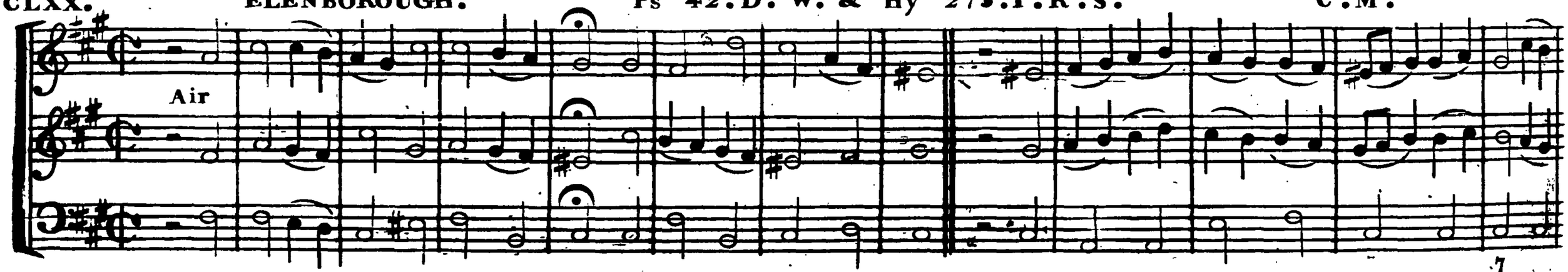
CLXVIII. WHITEFIELD. Hy 572. J. R. S. S.M. B. Milgrove.



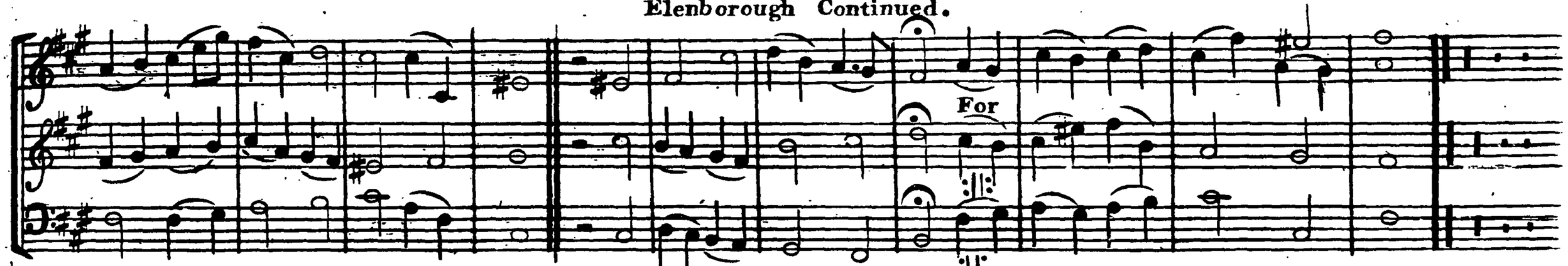
CLXIX. 2nd DARBY. Hy 13. I.R.S. & Ps 92. Dr. W. L.M.



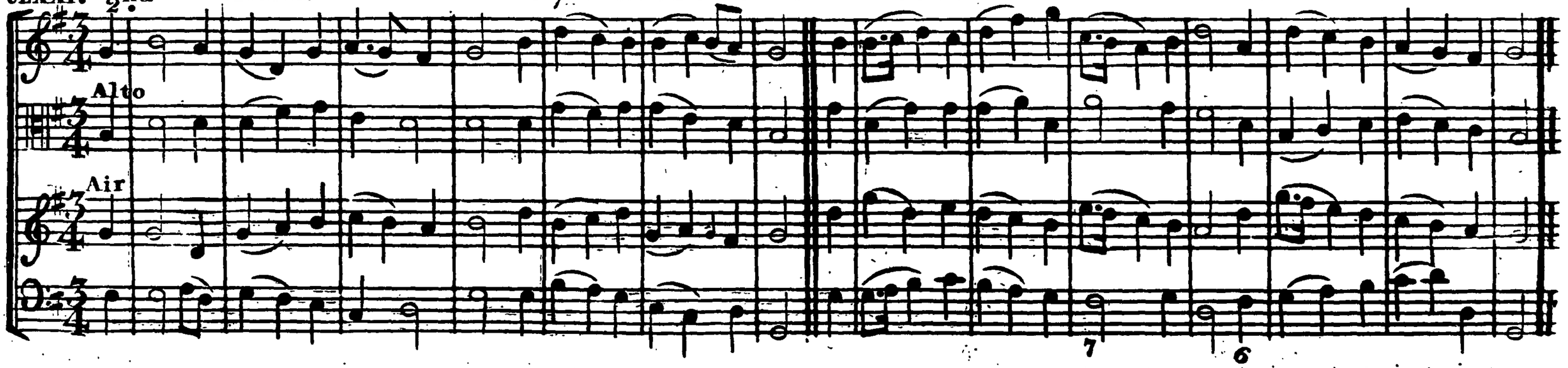
CLXX. ELENBOROUGH. Ps 42. Dr. W. & Hy 275. I.R.S. C.M.



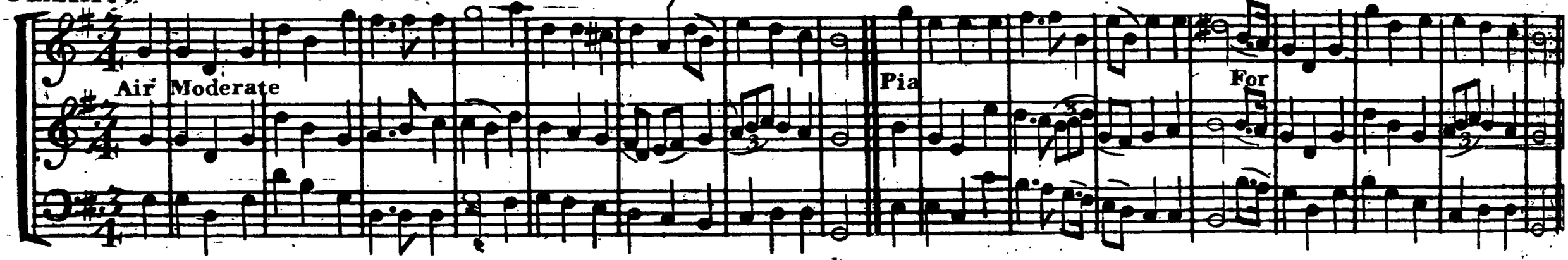
Elenborough Continued.



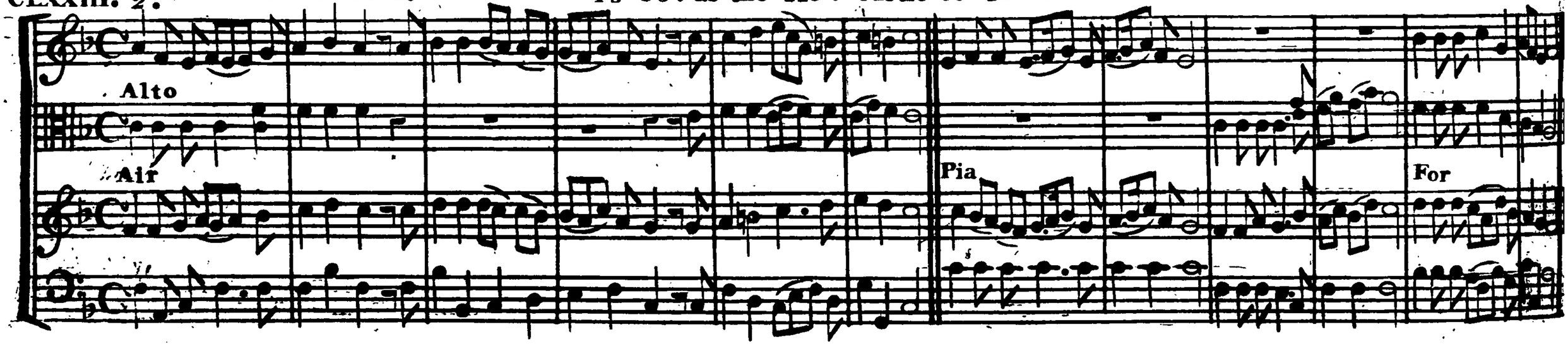
CLXXI. 2nd IRISH. Hy 33.B.2.Dr. W. & 486.I.R.S. C.M.



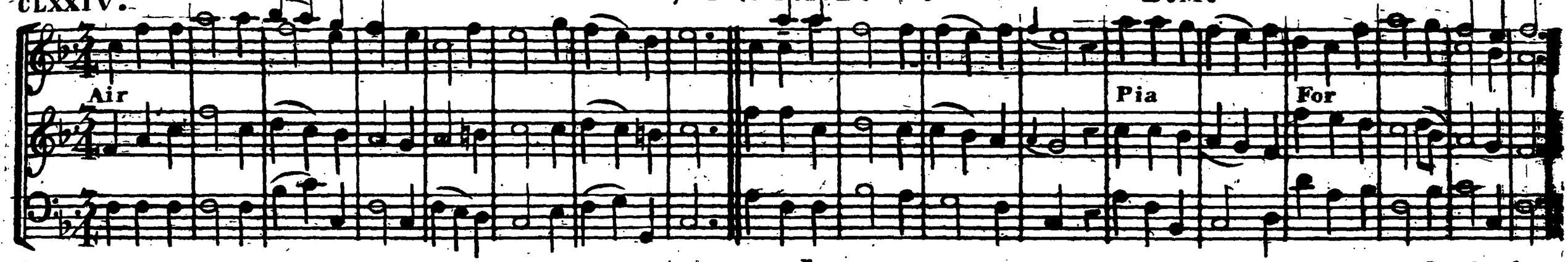
CLXXII. 2. BROUGHTON. Hy 128. I. R. S. 11s T. Walker.



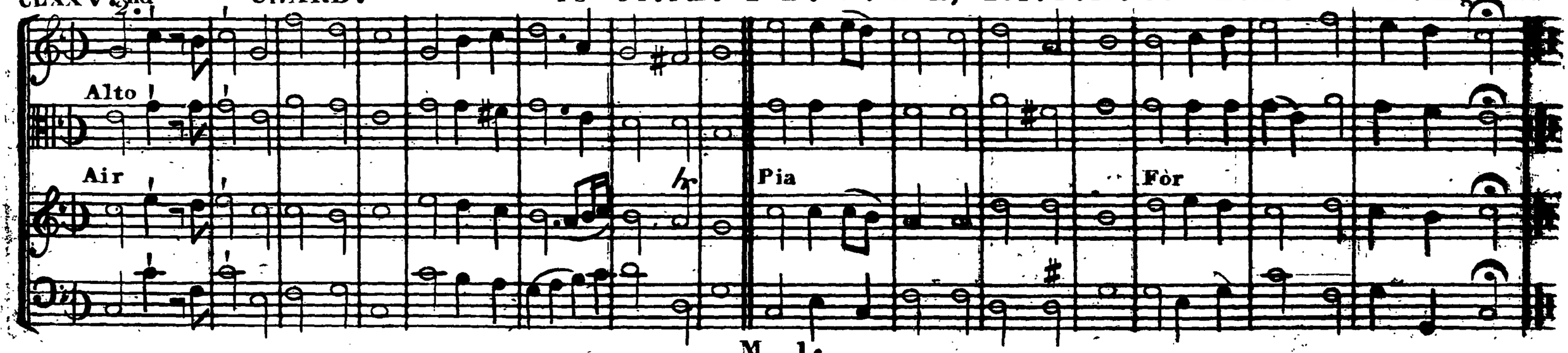
CLXXIII. 2nd NEWCOURT. Ps 96. as the 113th Metre & 135. L. M.



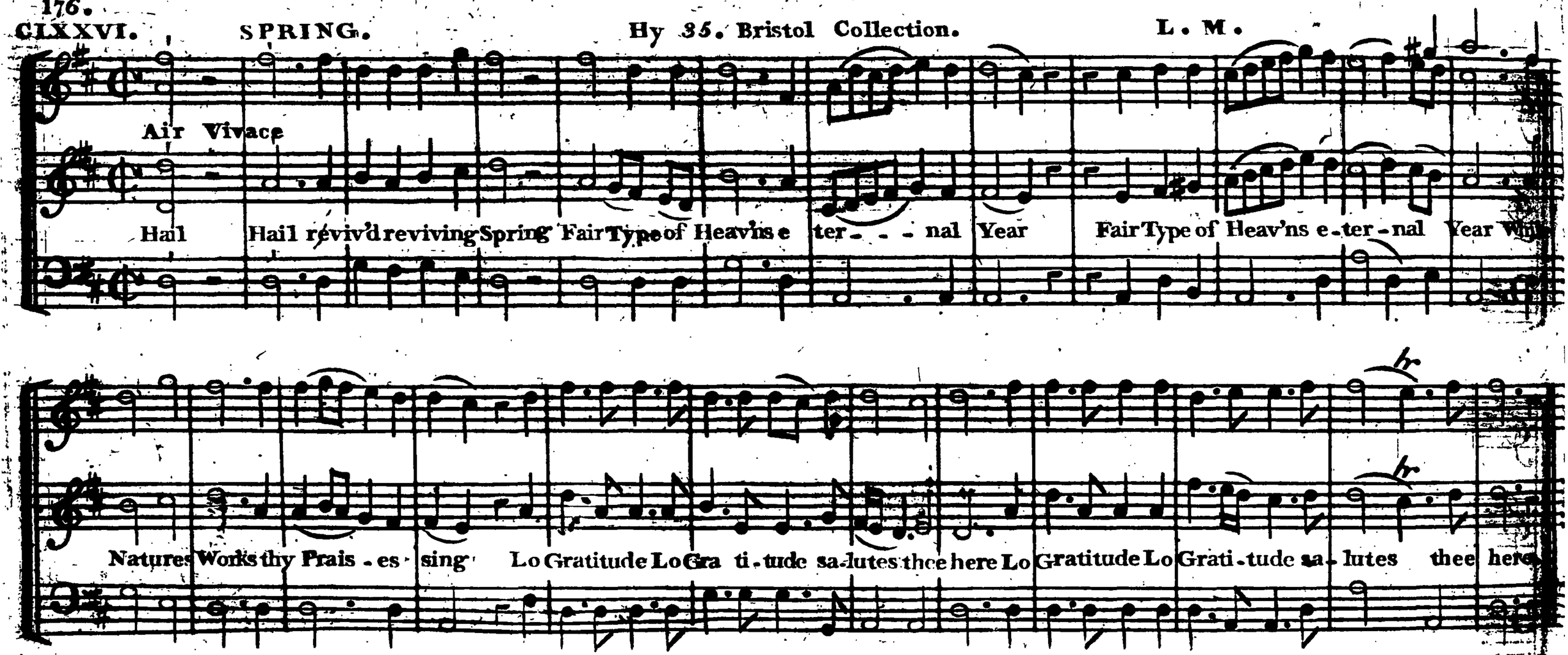
CLXXIV. ROTHWELL. Hy 137. B. 1. Dr. W. L.M.

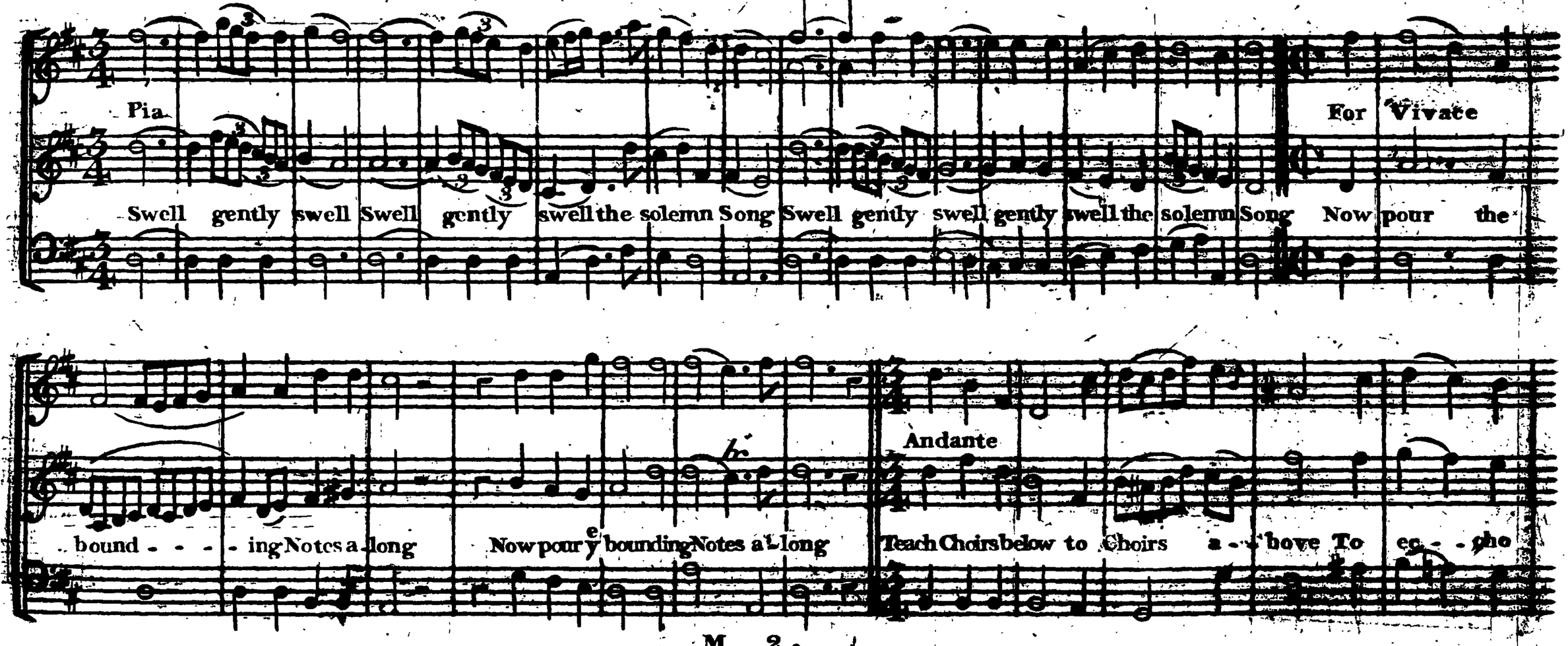


CLXXV. 2nd CHARD. Ps 84. Part 2 Dr. W. & Hy 231. I. R. S. L.M. F. England.

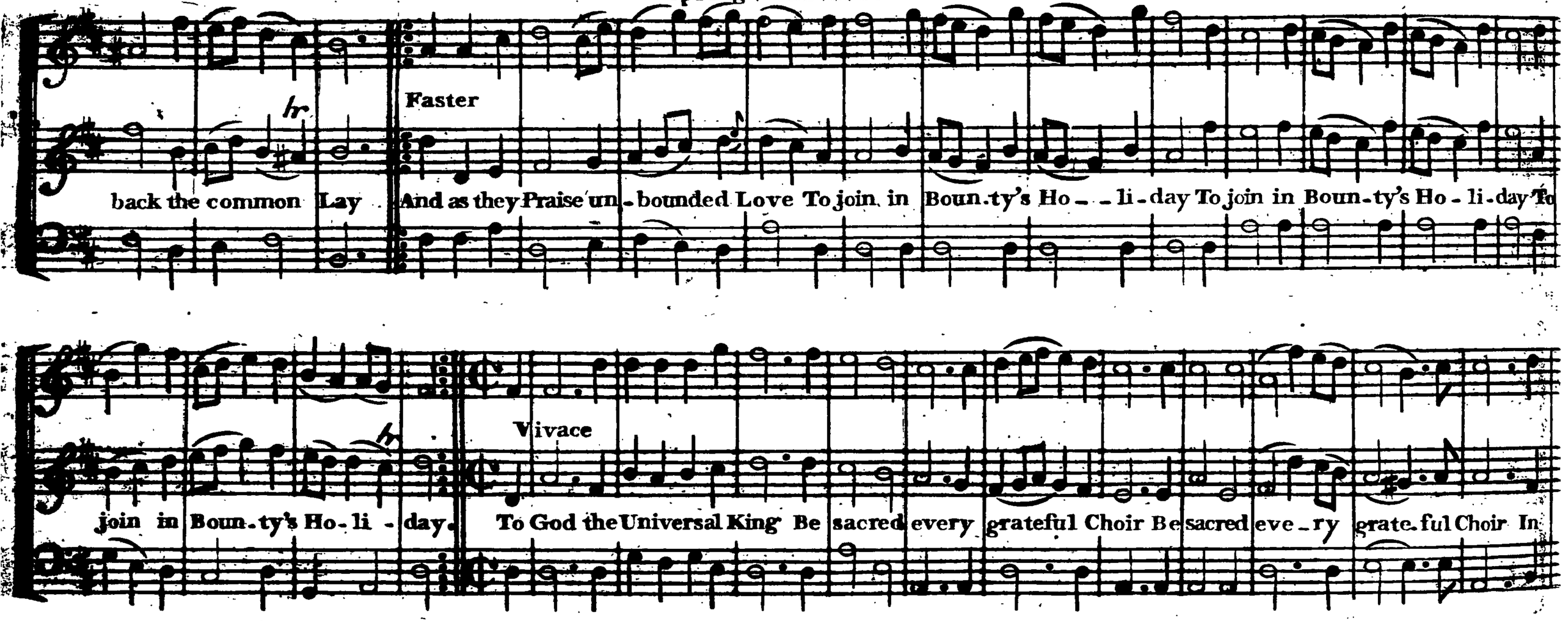


CLXXVI. SPRING. Hy 35. Bristol Collection. L. M.




Pia.
For Vivace
Swell gently swell Swell gently swell the solemn Song Swell gently swell gently swell the solemn Song Now pour the
bound - - - - ing Notes a - long
Now pour e bounding Notes a - long
Andante
Teach Choirs below to Choirs a - bove To ec - - cho

Spring Continued.



Spring Continued.

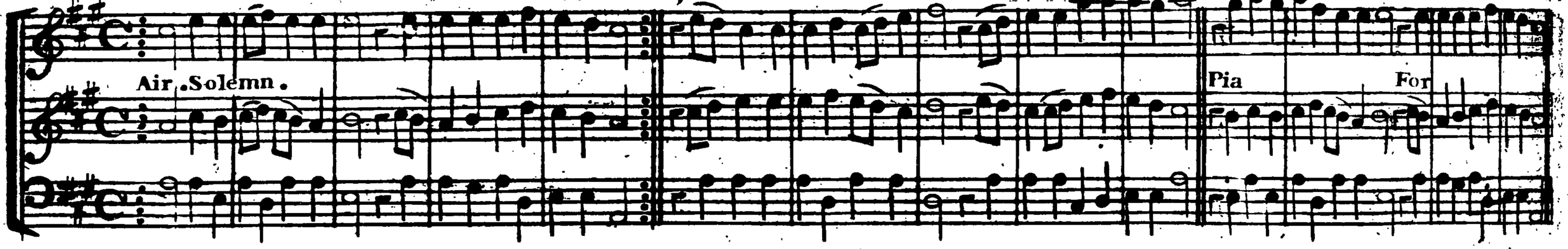
Pia Rep For

end - less Hymns all Praises sing That endless Bounty can inspire In endless Hymns all Praises sing That endless Boun-ty can in - spire.

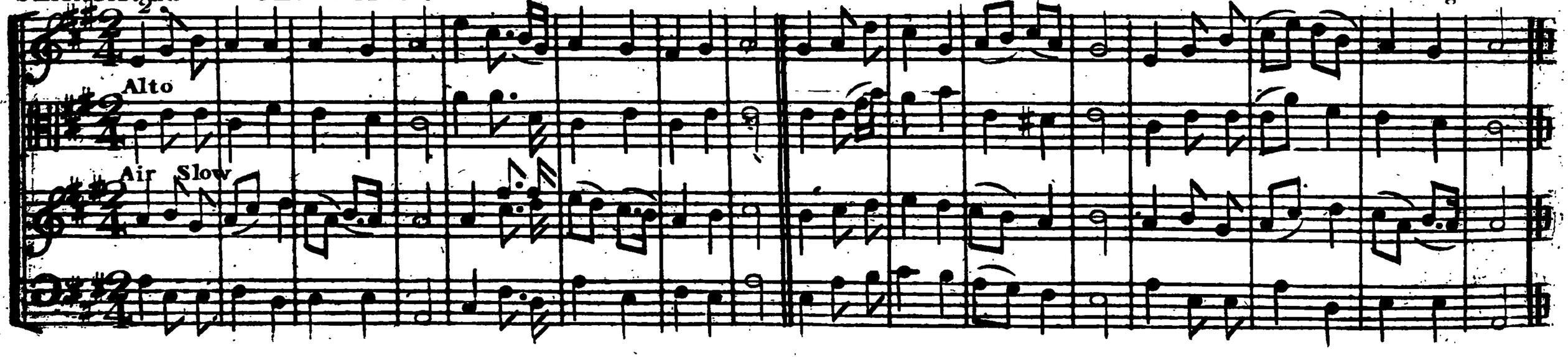
CLXXVII. OXFORD. Ps 95. D.r W. C.M. Coombs.

Air

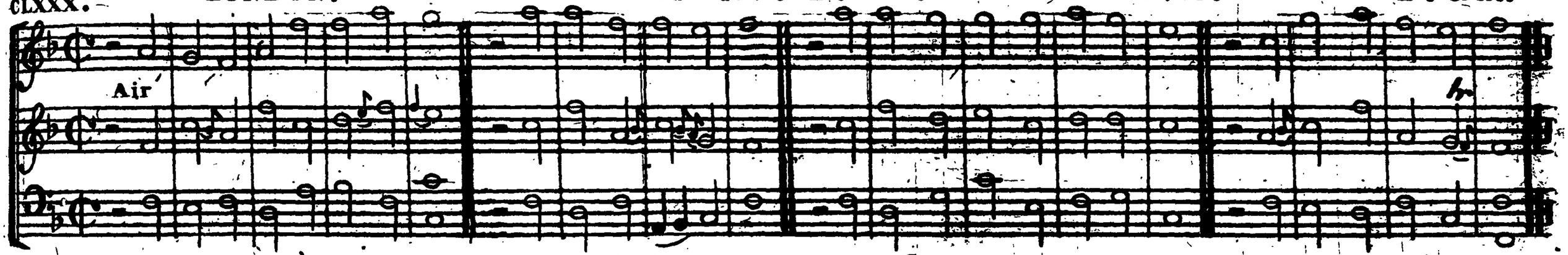
CLXXVIII. DRESDEN. Hy 137. I.R.S. L.M.D.



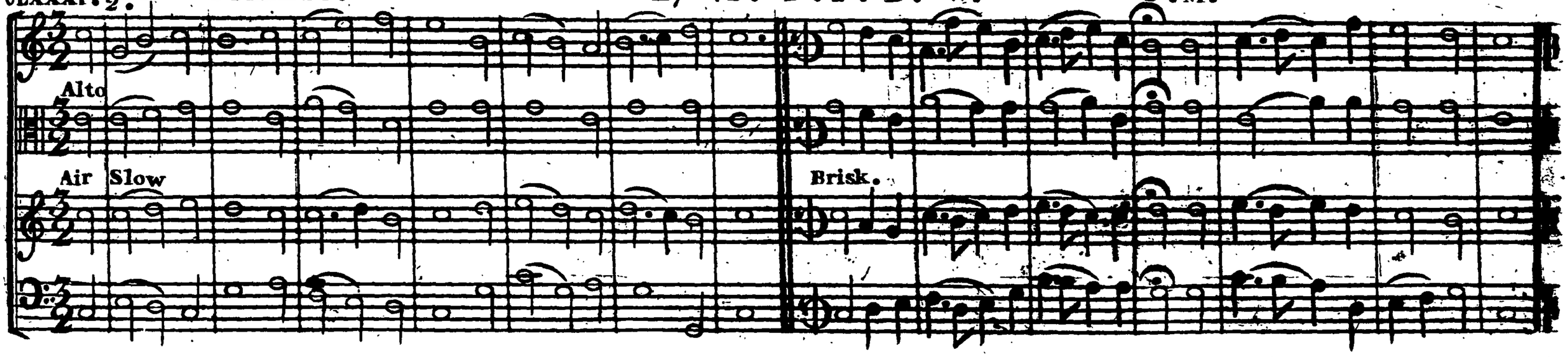
CLXXIX. 2nd ULVERSTON. Ps 51. Dr. W. L.M. B. Milgrove.



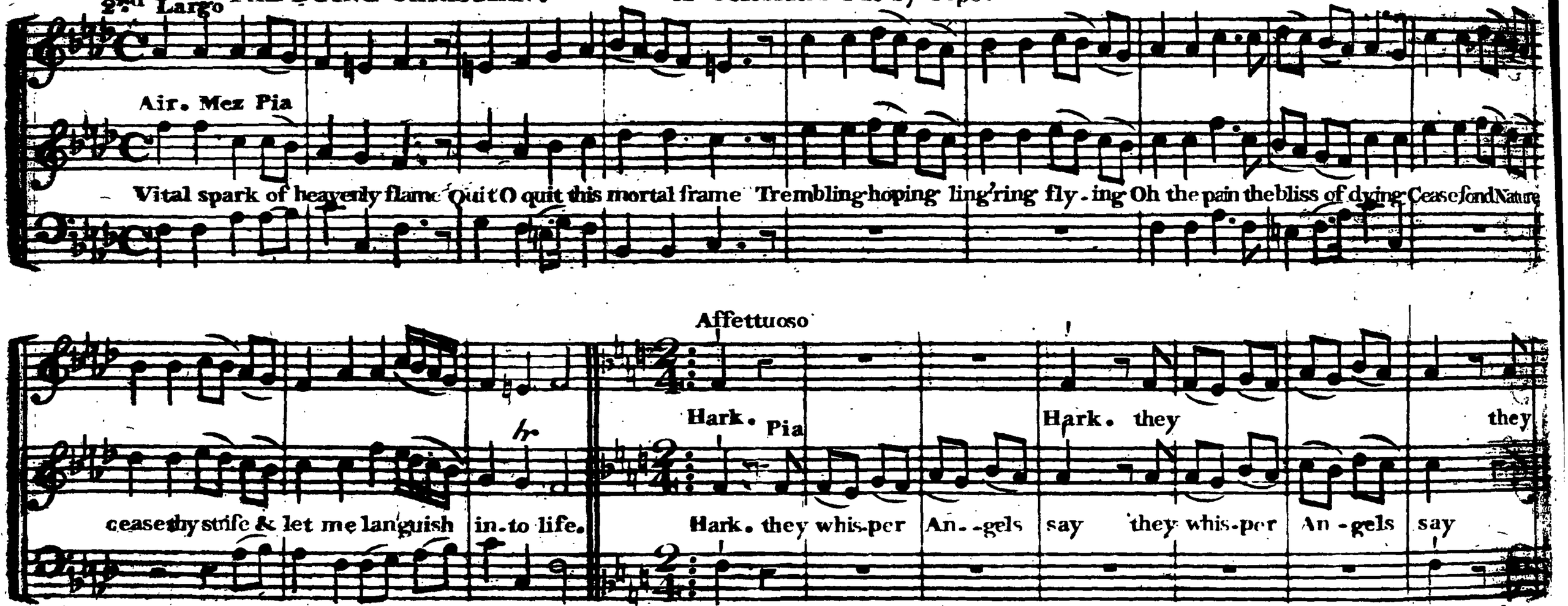
CLXXX. LONDON. Ps 139. Dr. W. C. M. Dr. Croft.

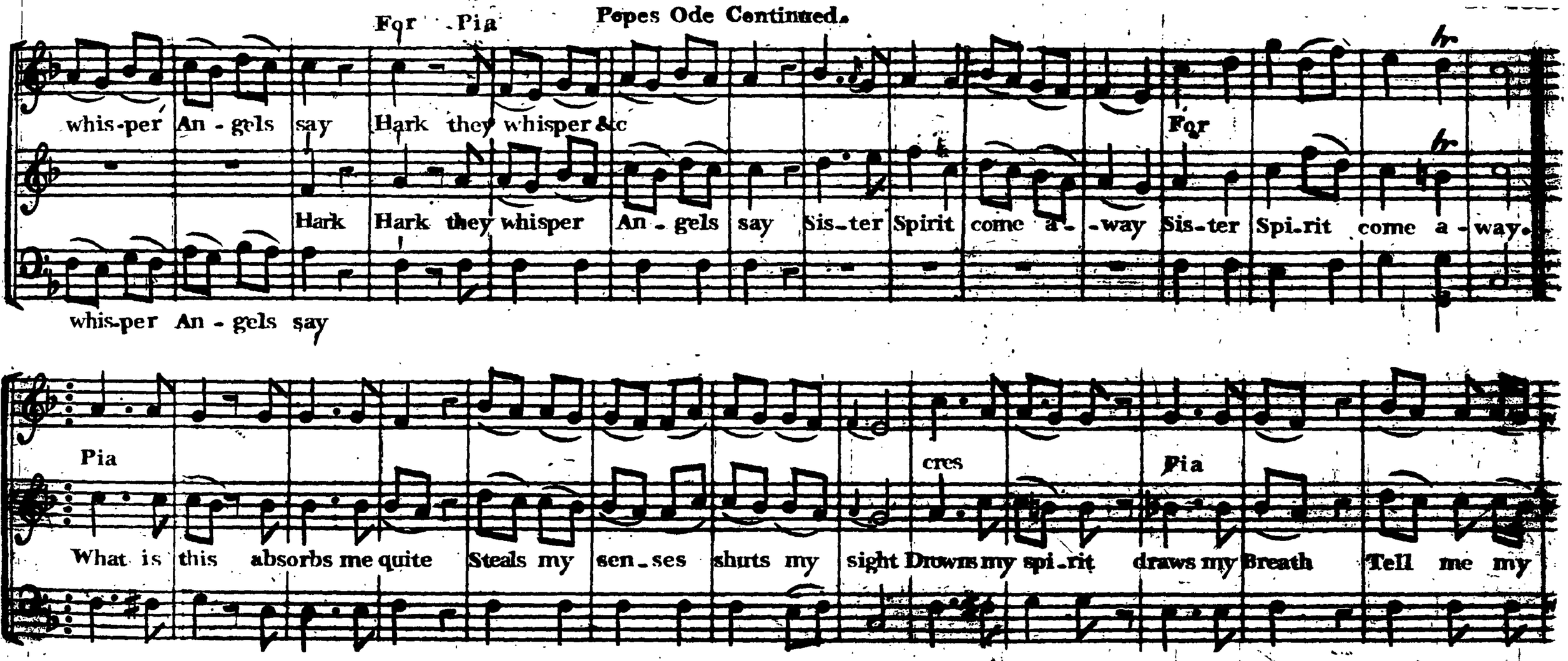


CLXXXI. 2nd FOLLETT. Hy 72. B. 2. Dr. W. C. M.

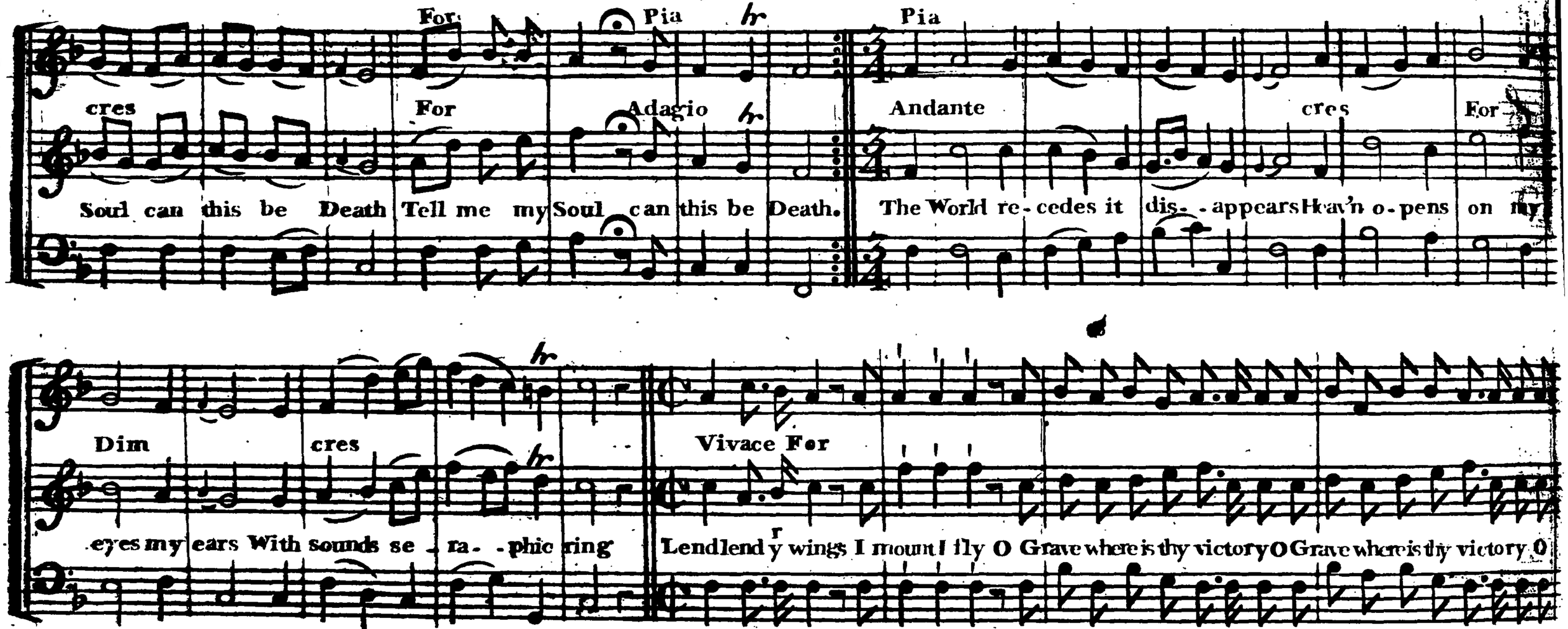


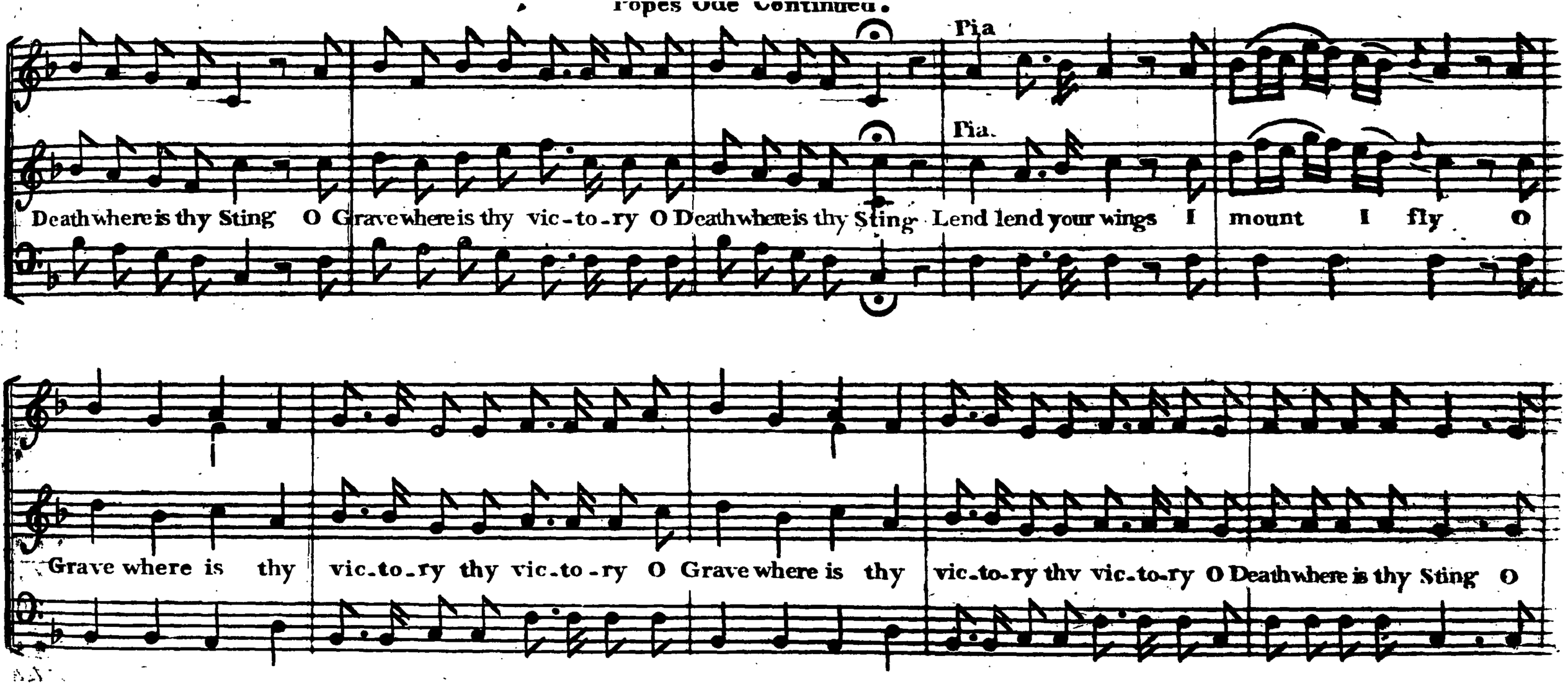
2nd Largo **THE DYING CHRISTIAN.** A Celebrated Ode by Pope.



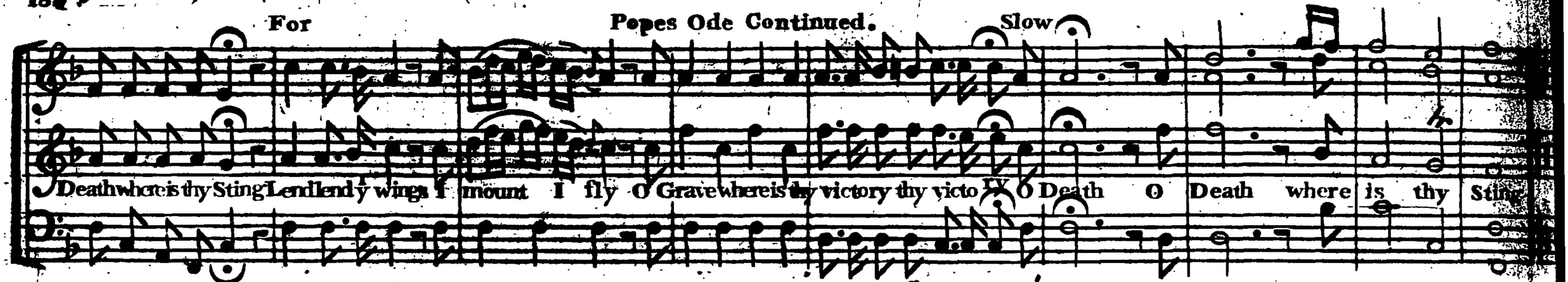

For Pia
Popes Ode Continued.
whis-per An - gels say Hark they whisper &c
For
Hark Hark they whisper An - gels say Sis-ter Spirit come a - way Sis-ter Spi-rit come a - way.
whis-per An - gels say
Pia
cres
Pia
What is this absorbs me quite Steals my sen-ses shuts my sight Drowns my spi-rit draws my Breath Tell me my

Popes Ode Continued.

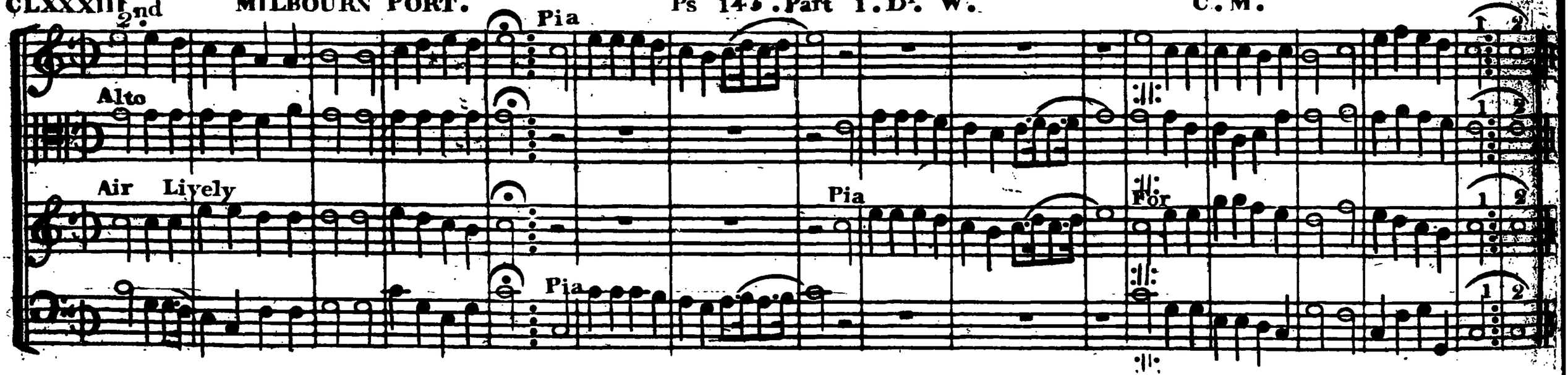



Pia
Pia.
Death where is thy Sting O Grave where is thy vic-to-ry O Death where is thy Sting Lend lend your wings I mount I fly O
Grave where is thy vic-to-ry thy vic-to-ry O Grave where is thy vic-to-ry thy vic-to-ry O Death where is thy Sting O

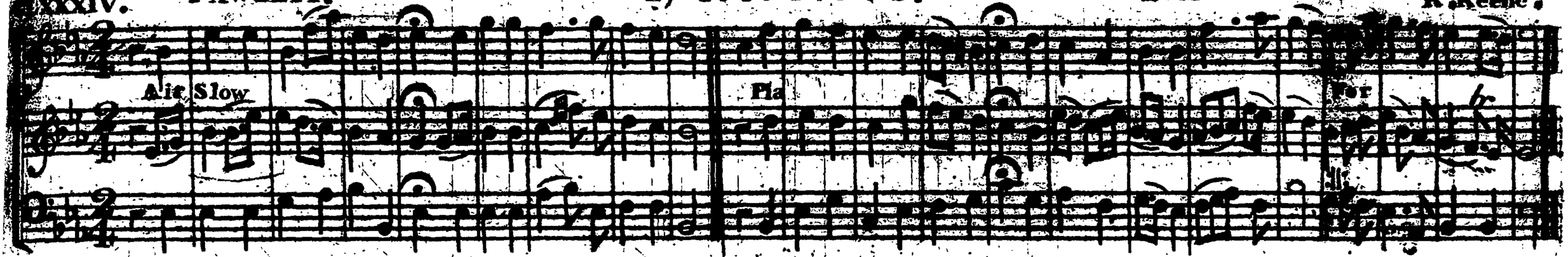
For Popes Ode Continued. Slow



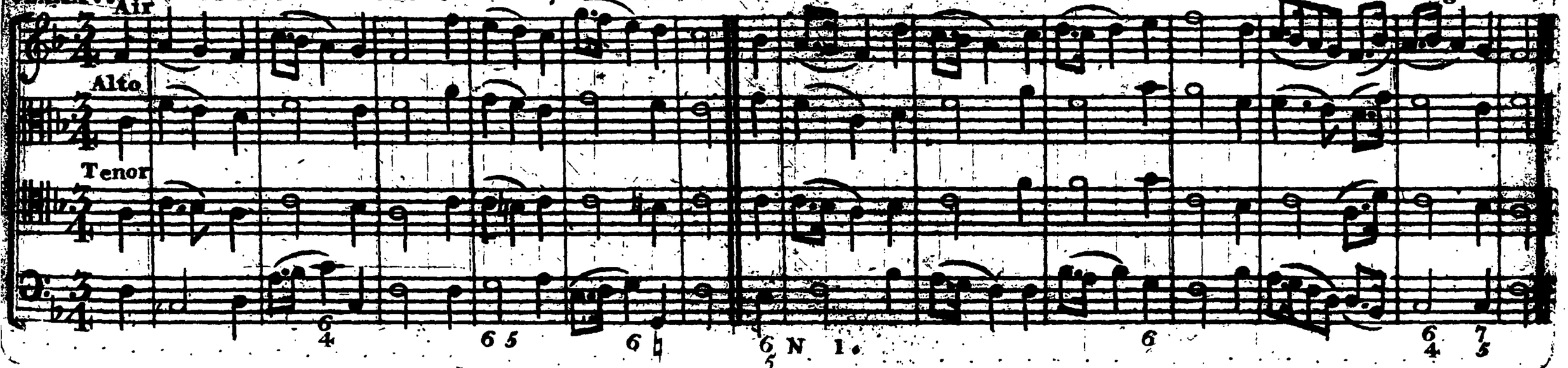
CLXXXIII 2nd MILBOURN PORT. Ps 145. Part 1. Dr. W. C. M.



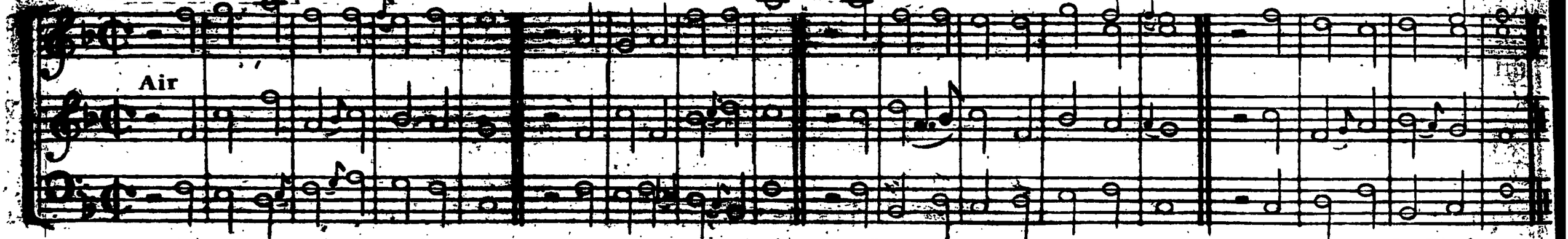
LXXXIV. FAWCETT. Hy 294. I. R. S. L.M. R. Keene.



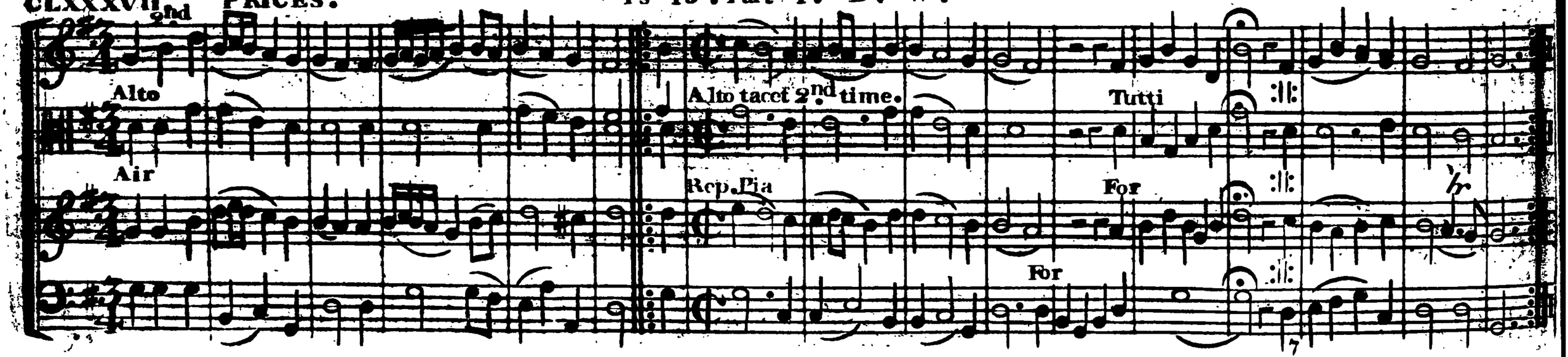
CLXXXV. Air MOUNT EPHRAIM. Hy 104. B. 2. Dr. W. & 111. I. R. S. S.M. B. Milgrove.



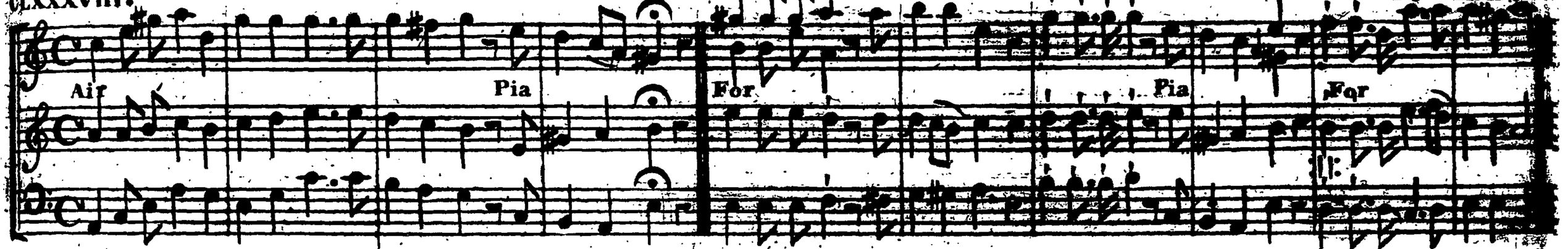
CLXXXVI. DAVID'S. Ps 40. Part 1. Dr. W. C.M. Ravenscroft.



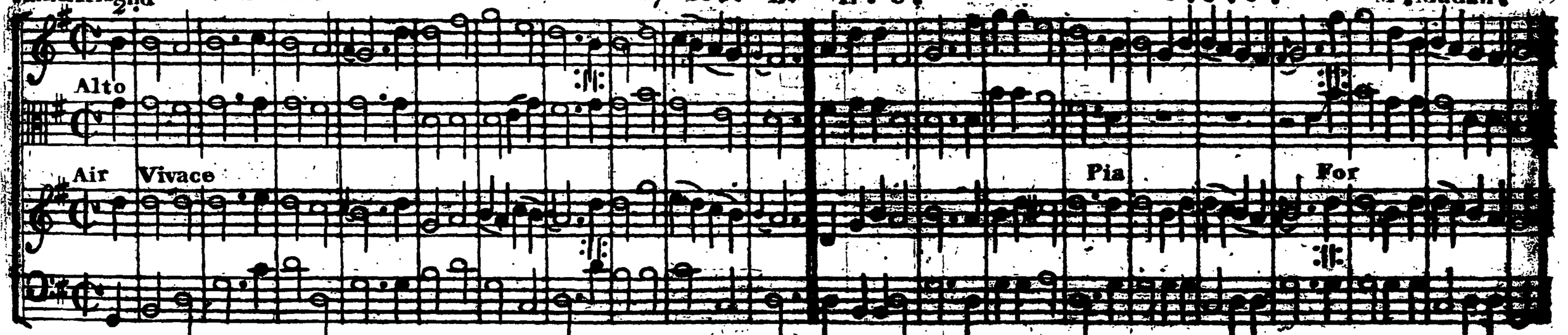
CLXXXVII. 2nd PRICES. Ps 19. Part 1. Dr. W. S.M. T. Firth.



CLXXXVIII. RIPPONS. Hy 451. I.R.S L.M. T. Walker.



CLXXXIX 2nd BRISTOL. Hy 161. LY H.C. 8.6.5. M.Madan.



190.191.

CXC. Air EVANS'S. Hy 8.B.1.Dr. W. & 328.I.R.S. C.M.

Pia For

Alto

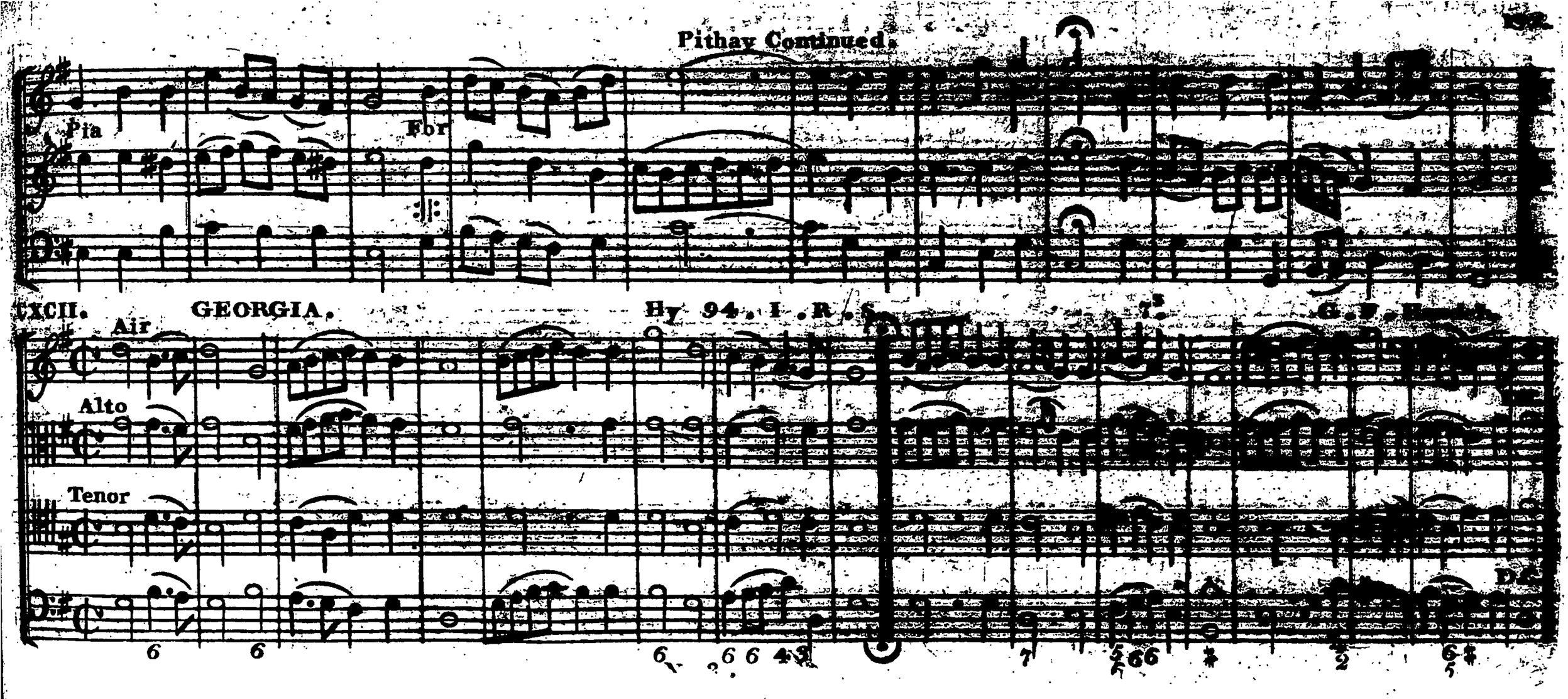
2nd

Alto

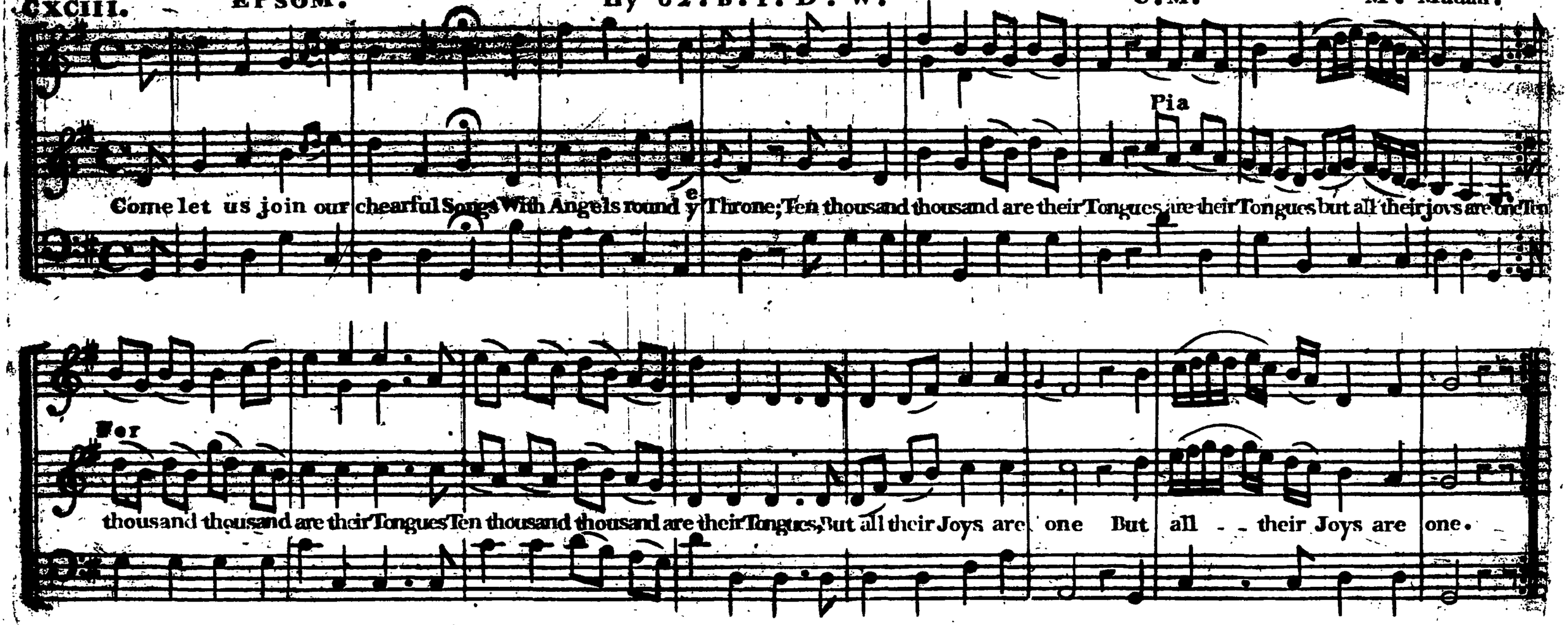
Tenor

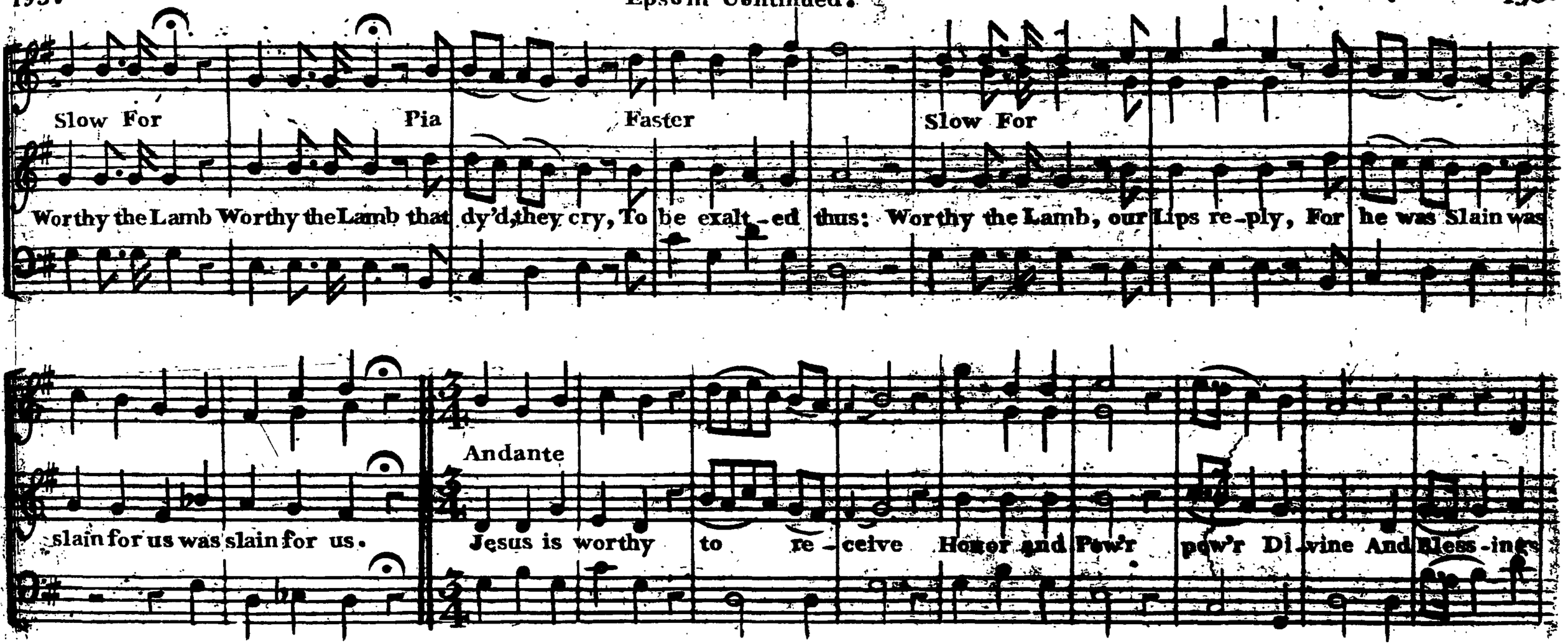
6 4

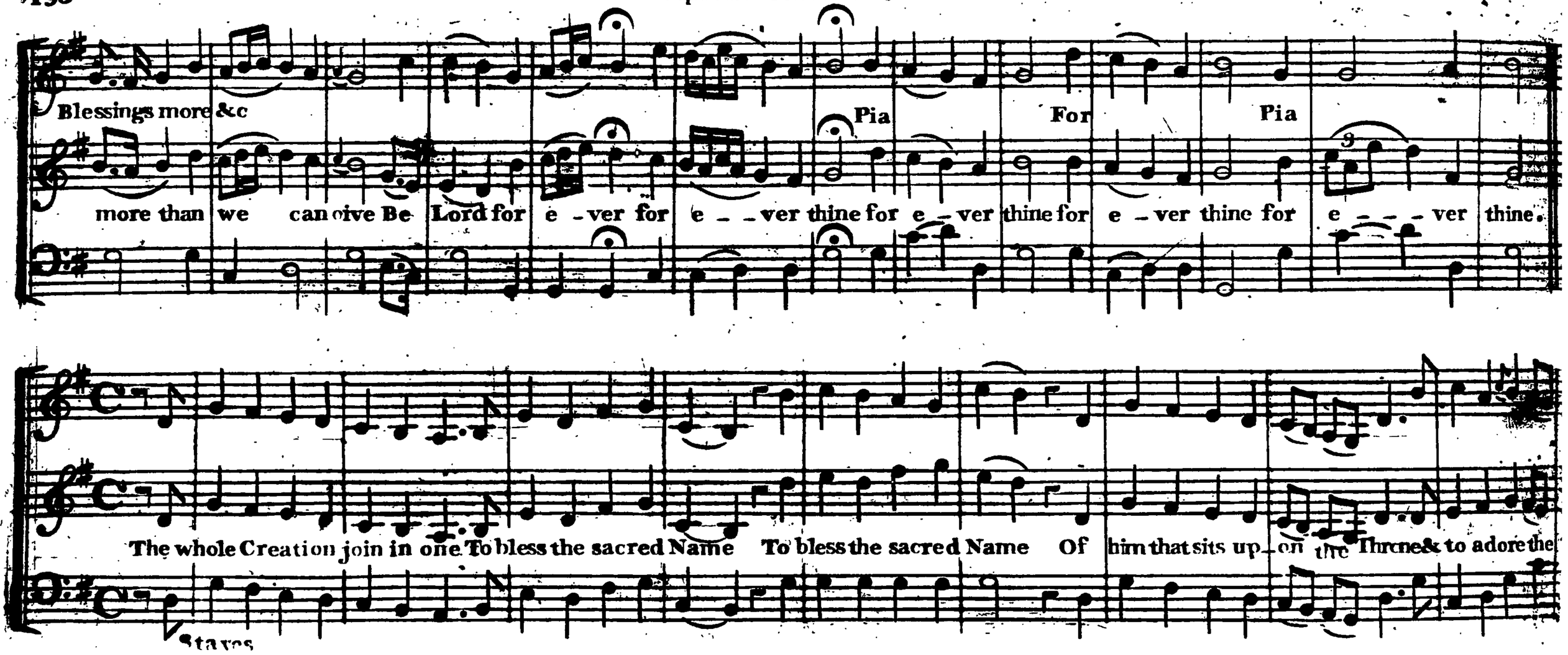
CXCI. PITHAY. Hy 110.I.R.S. 11.8. Z.W. Vincent.

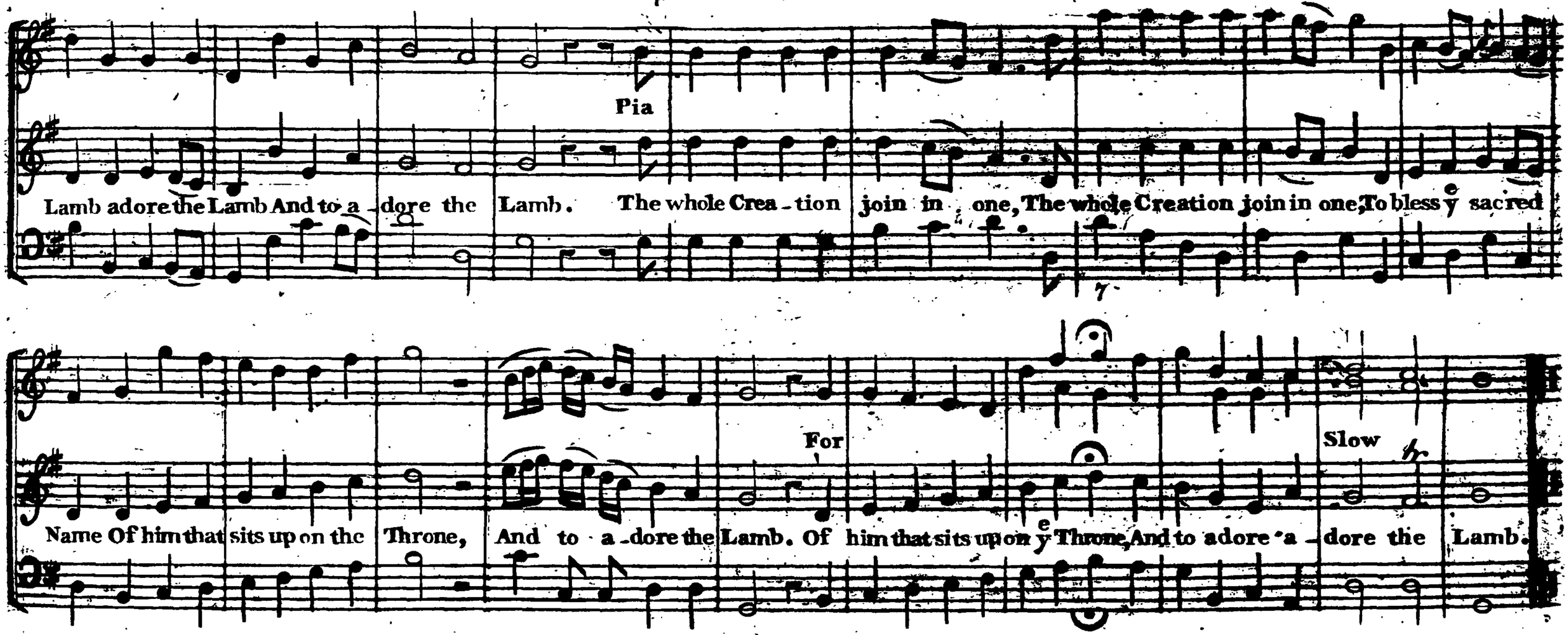

Pia
For
XCII.
GEORGIA.
Air
Alto
Tenor

CXCIII. EPSOM. Hy 62. B. 1. Dr. W. C.M. M. Madan.




Slow For
Pia
Faster
Slow For
Worthy the Lamb Worthy the Lamb that dy'd, they cry, To be exalt-ed thus: Worthy the Lamb, our Lips re-ply, For he was Slain was
slain for us was slain for us.
Andante
Jesus is worthy to re-ceive Honor and Pow'r pow'r Di-vine And Bless-ings


Blessings more &c
Pia
For
Pia
more than we can give Be Lord for e - ver for e - - ver thine for e - ver thine for e - ver thine for e - - - ver thine.
The whole Creation join in one To bless the sacred Name To bless the sacred Name Of him that sits up - on the Throne & to adore the
Staves


Pia
Lamb adore the Lamb And to a - dore the Lamb. The whole Crea - tion join in one, The whole Creation join in one, To bless ye sacred
For
Slow
Name Of him that sits upon the Throne, And to a - dore the Lamb. Of him that sits upon ye Throne, And to adore a - dore the Lamb.

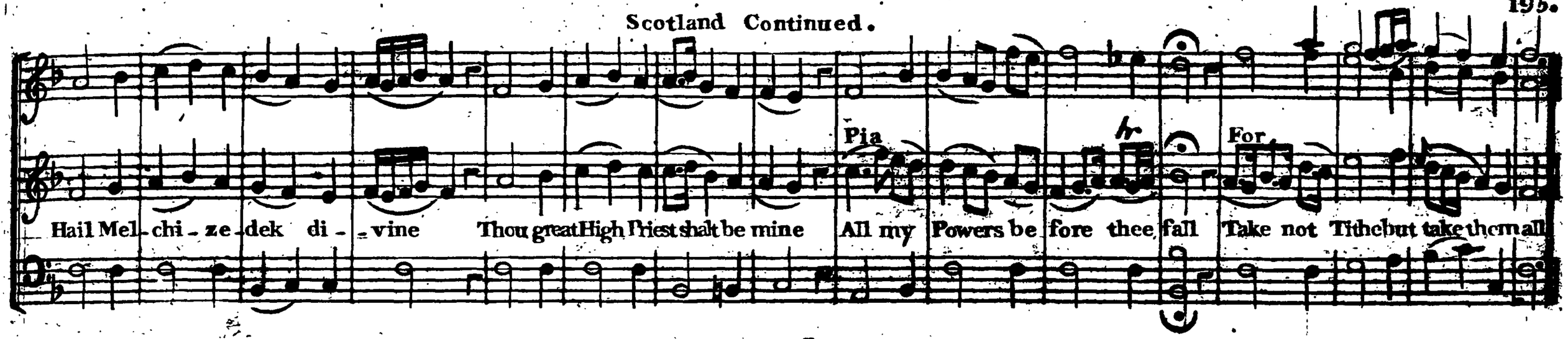
CXCIV. 2nd SCOTLAND. Hy 183. I. R. S. 7s D. Arne.

Air

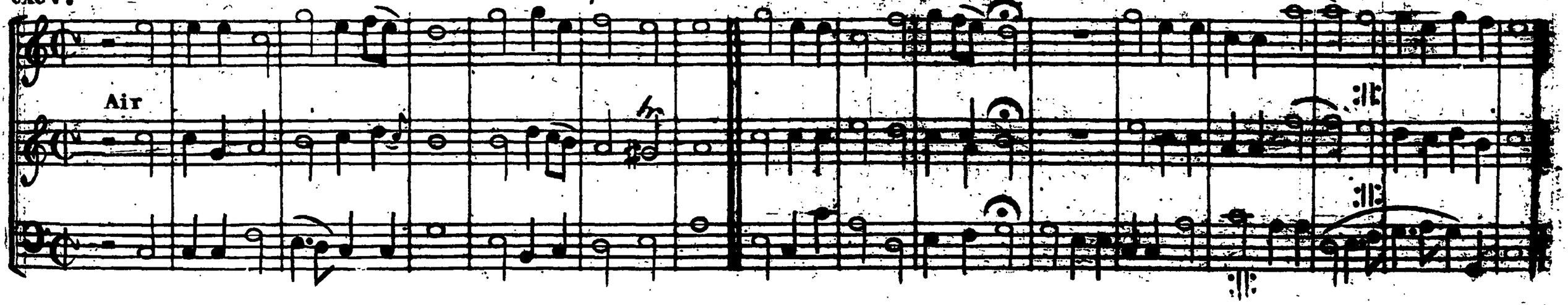
King of Sa_lem bless my Soul Make a wounded Sin_ner whole King of Righteousness and Peace__ Let not thy sweet visits cease

Come refresh this Soul of mine With thy sa_cred Bread and Wine All thy Love to me un_fold Half of which can not be told

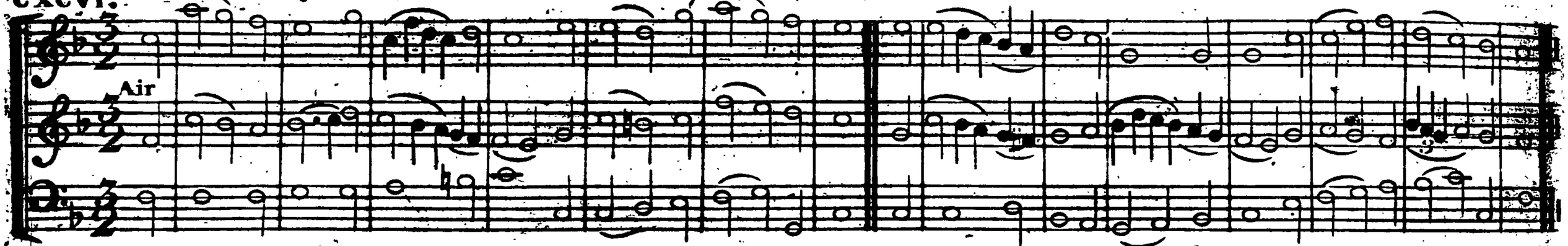
Scotland Continued.



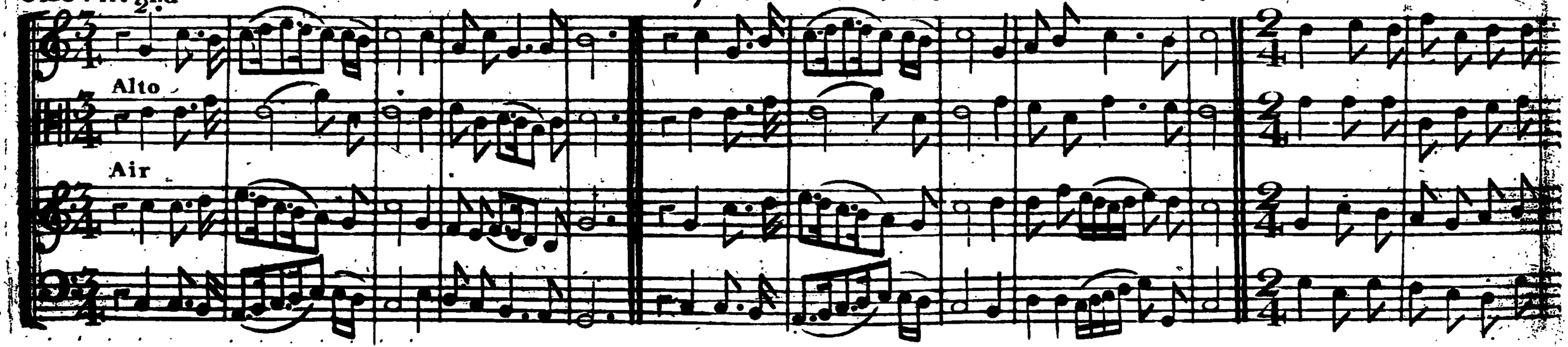
CXCV. CHARLSTOWN. Hy 103. B.2.Dr. W.& 175.I.R.S. C.M.



CXCVI. MAIDSTONE. Hy 125. I. R. S. C. M. J. Scott.



CXCVII. 2nd JUBILEE NEW. Hy 57. I. R. S. 148th.



re-turn

Pia For Pia For

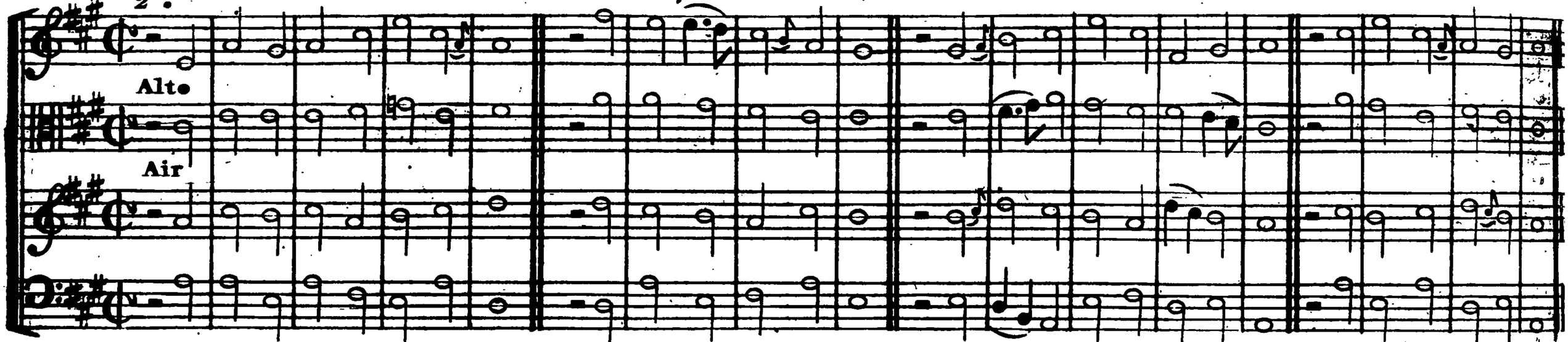
re-turn

CXCVIII. BURFORD. Hy 39. B 2. DI W. C.M.

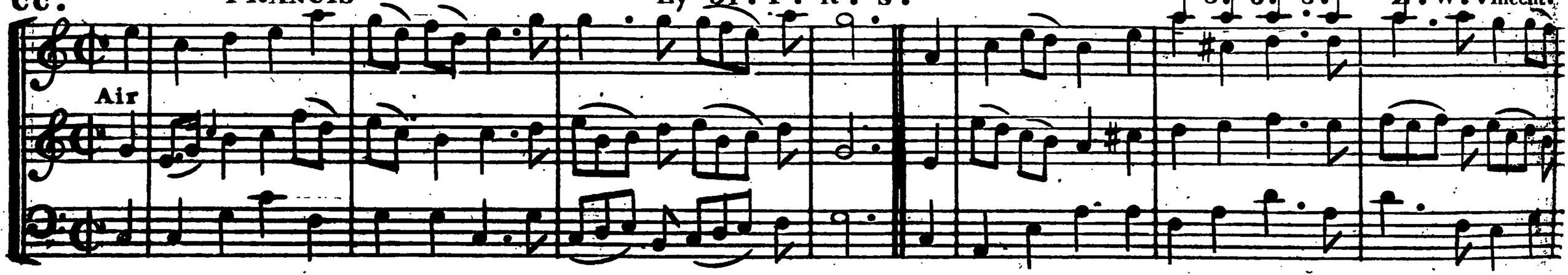
Air

199.200.

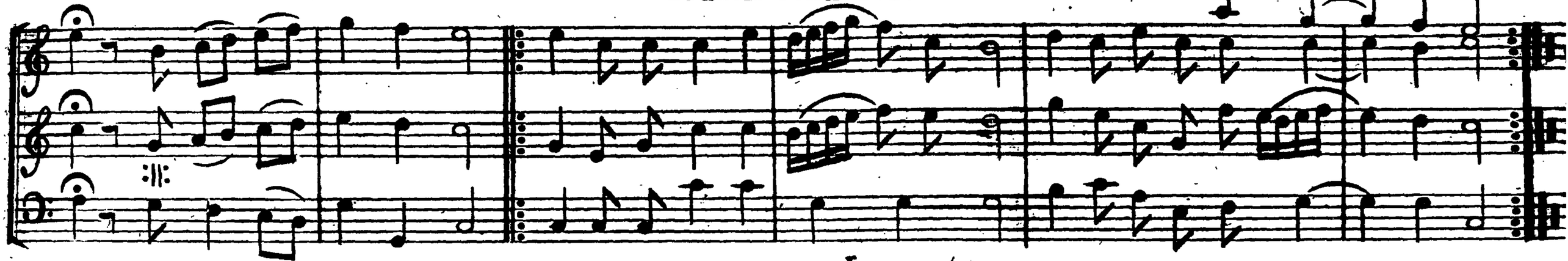
CXCIX. 2nd CANTERBURY. Hy 3 . B . 2 . Dr. W. C . M . E . Blanks.



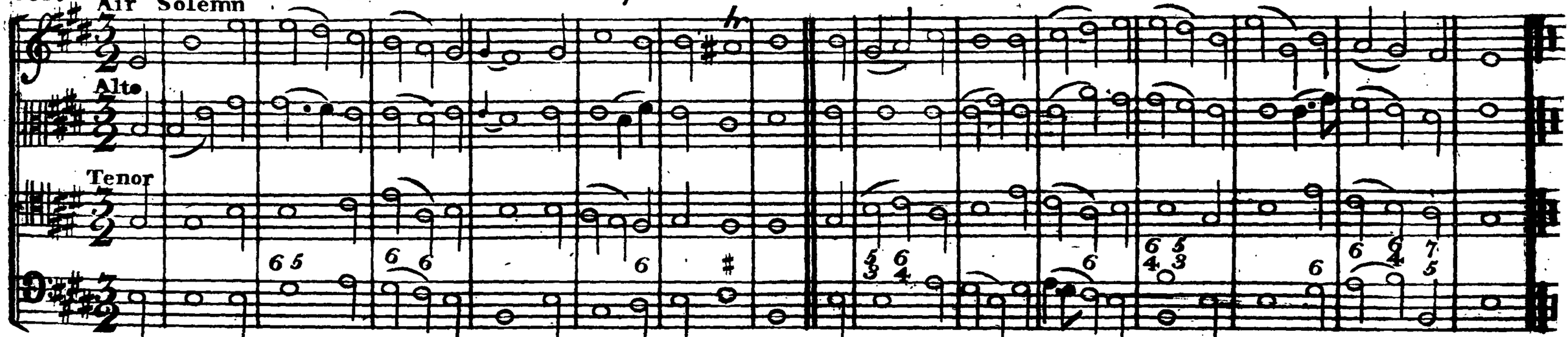
CC. FRANCIS Hy 21 . I . R . S . 8. 6. 8. Z . W . Vincent.



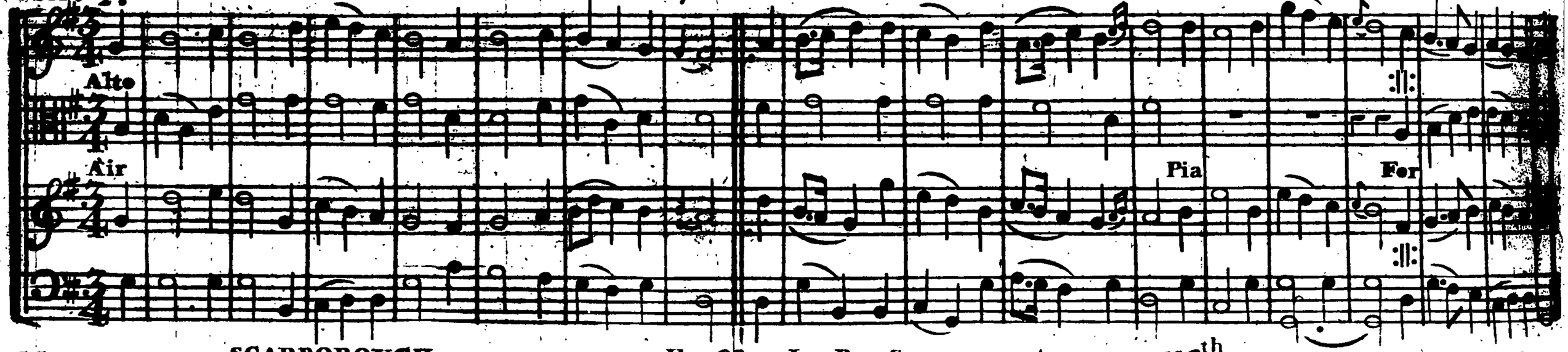
Francis Continued.



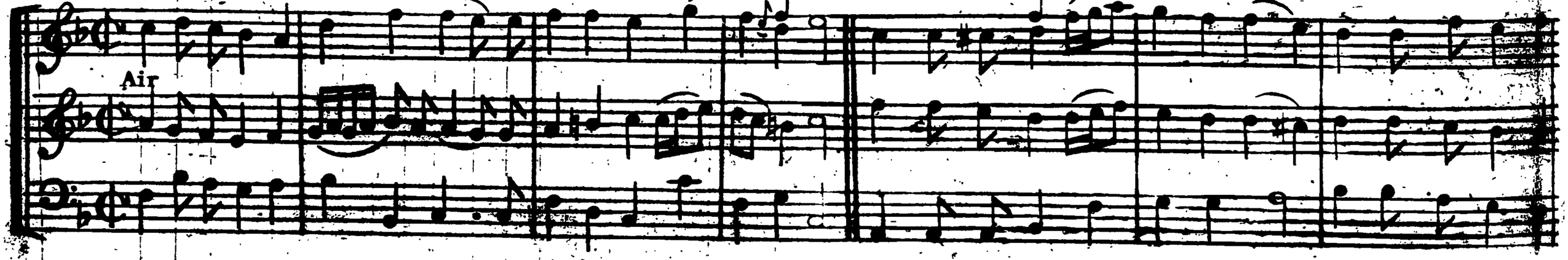
CCI. ABRIDGE. Hy 13. B. 3. Dr. W. C. M. Is. Smith.

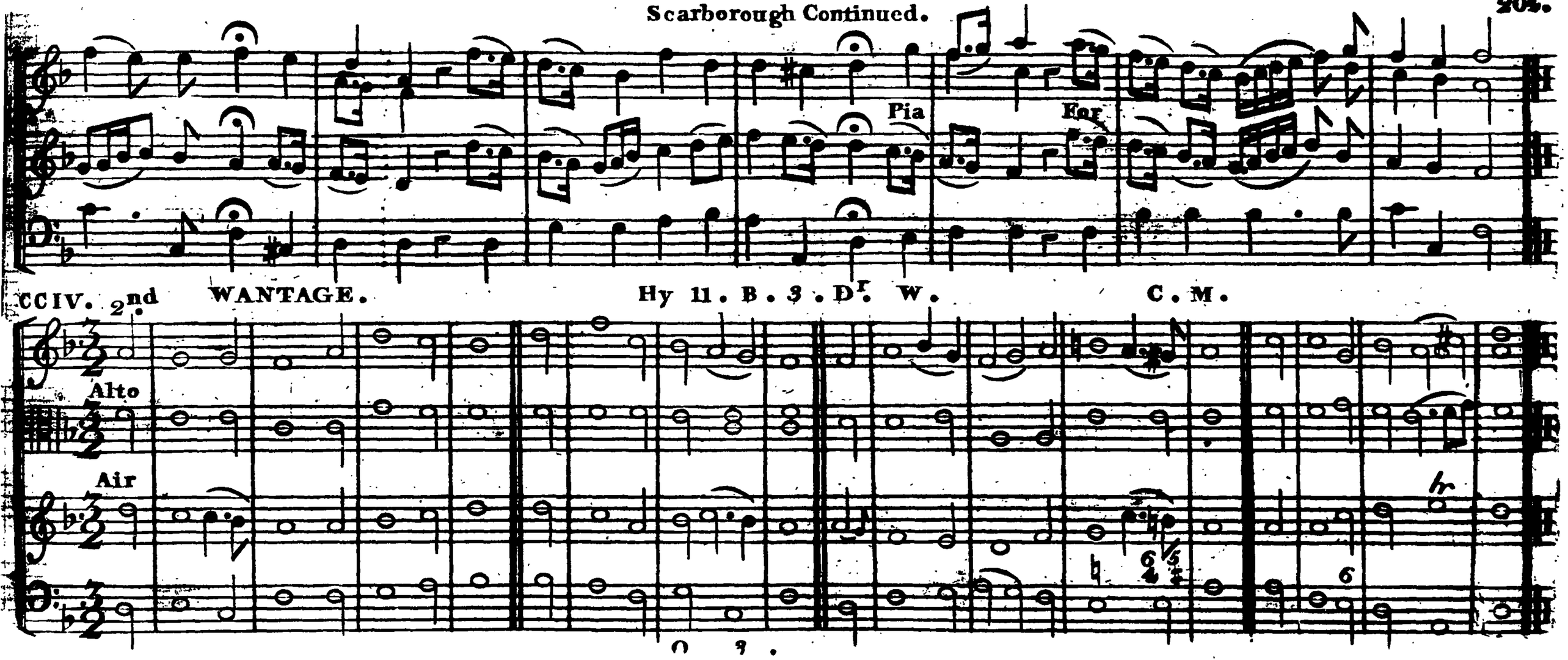


CCII. 2nd HUDDERSFIELD. Hy 120. I. R. S. C.M. M.Madan.

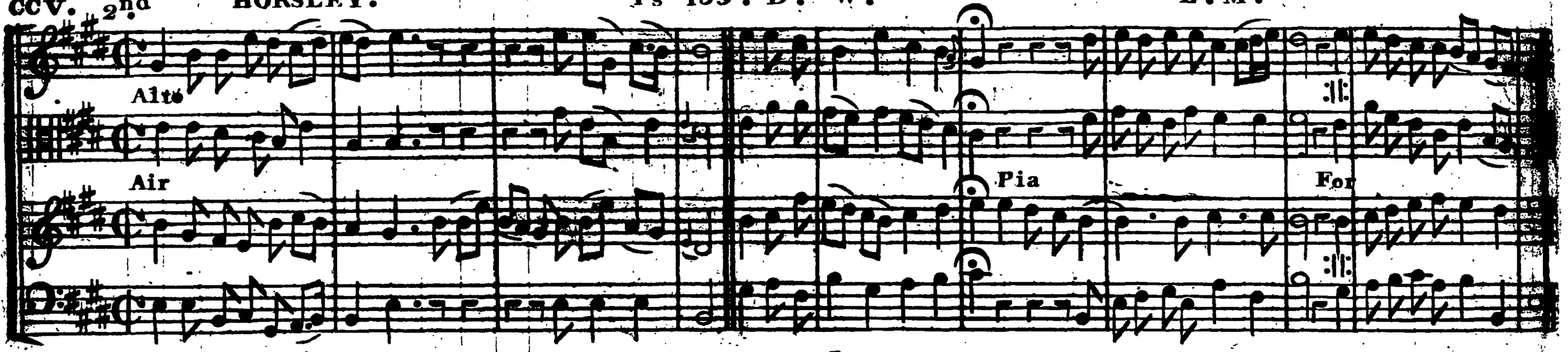


CCIII. SCARBOROUGH. Hy 68. I. R. S. 112th.

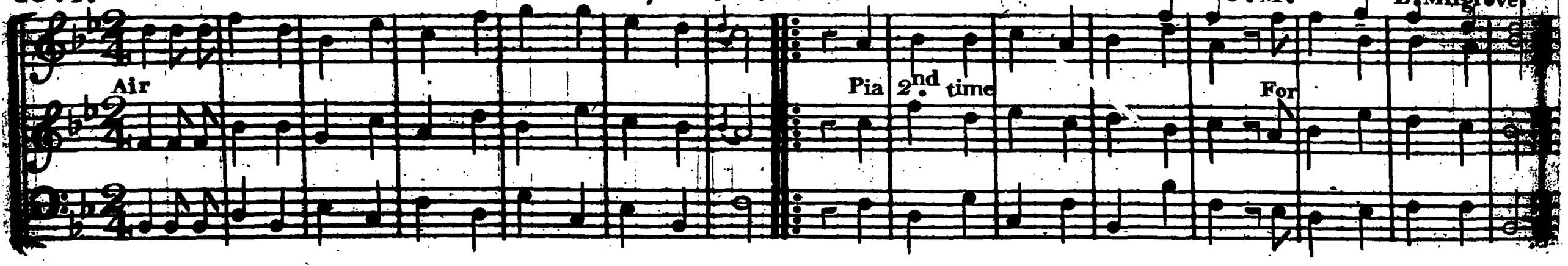


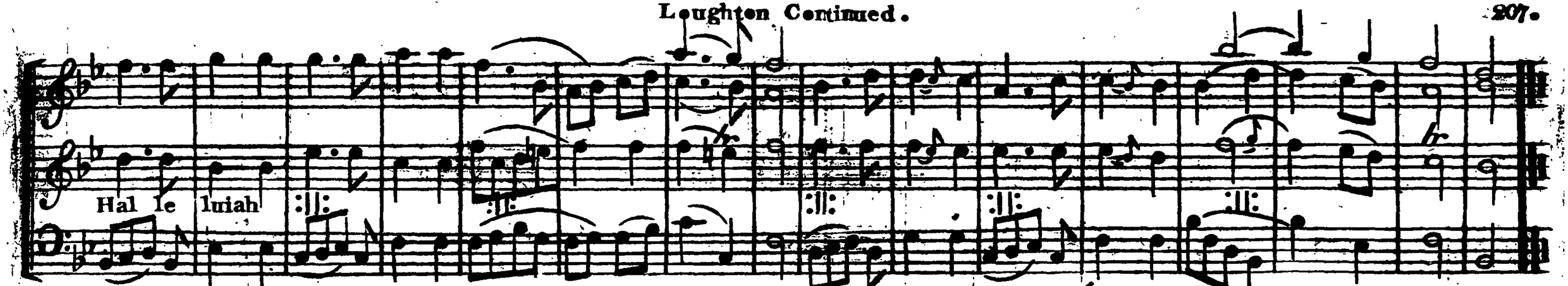

Pia
For
CCIV. 2nd WANTAGE.
Hy 11. B. 3. Dr. W.
C. M.
Alto
Air

CCV. 2nd HORSLEY. Ps 139. Dr. W. L. M.

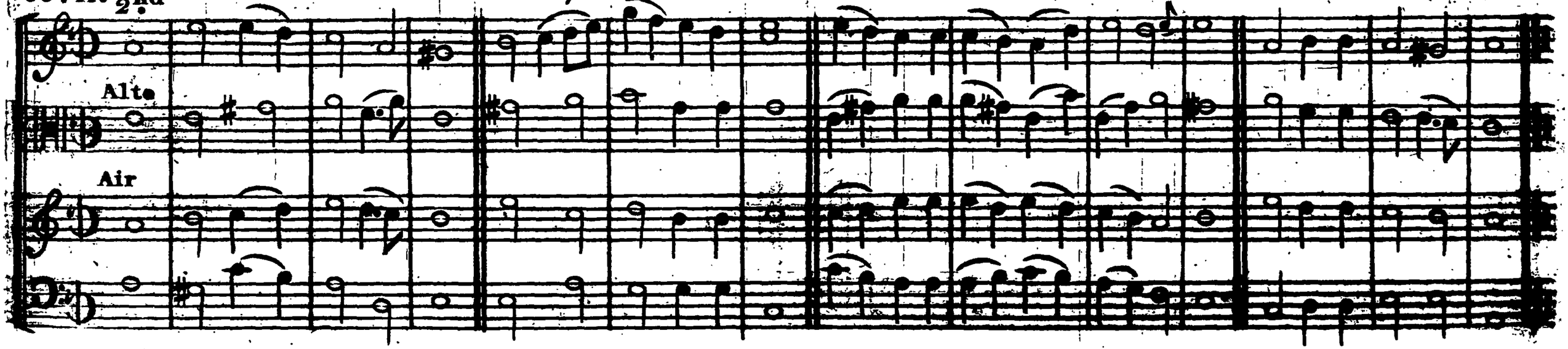


CCVI. LOUGHTON. Hy 62. B. 1. Dr. W. C. M. B. Milgrove.

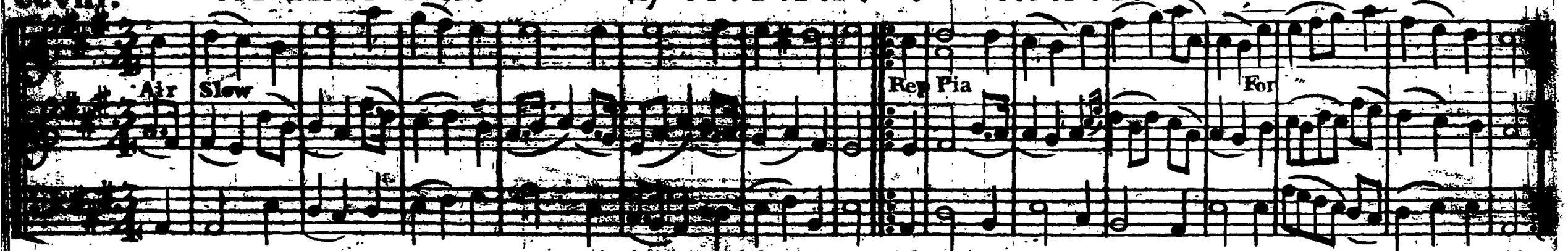




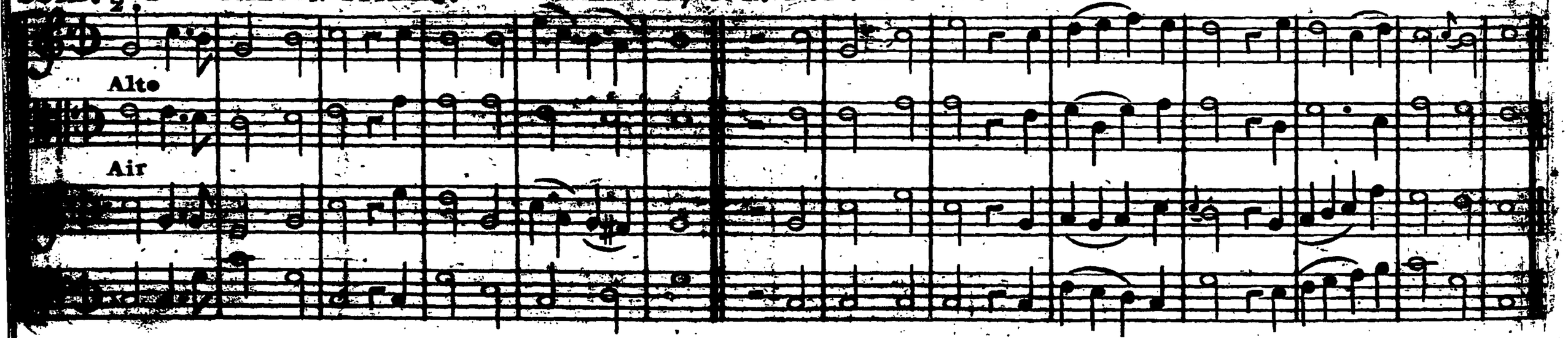
CCVII. 2nd STOKE. Hy 74. B. 2. Dr. W. & 283. I. R. S. S. M.



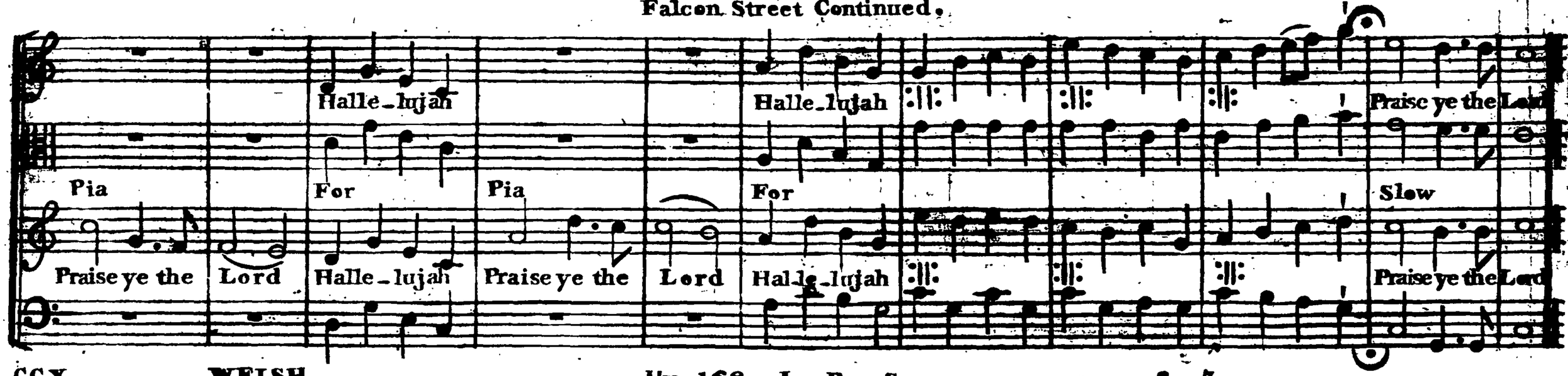
CCVIII. BRIGHTHELMSTON. Hy 34. B. 2. D.r W. & 86. I. R. S. C.M.



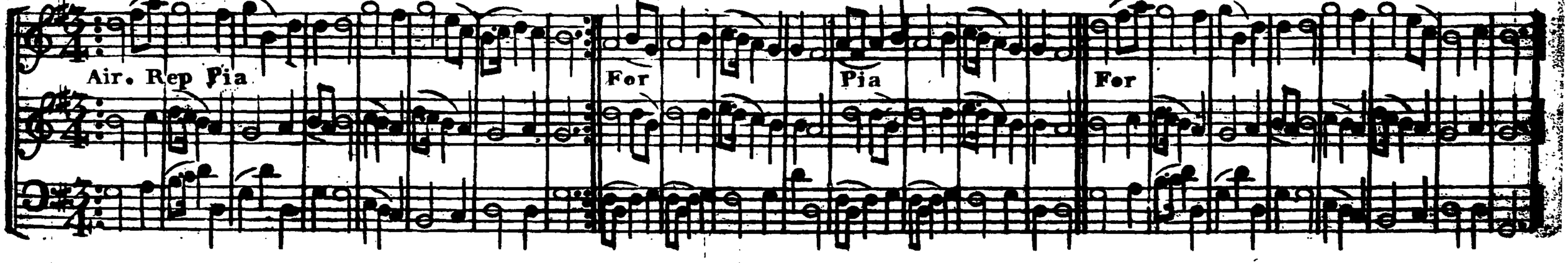
CCIX. 2nd FALCON STREET. Hy 104. B. 2. D.r W. S.M. Is. Smith.



Falcon Street Continued.



CCX. WELSH. Hy 162. I. R. S. 8. 7.



CCXI. WARSAW. Hy 236. L. H. C. 10s.

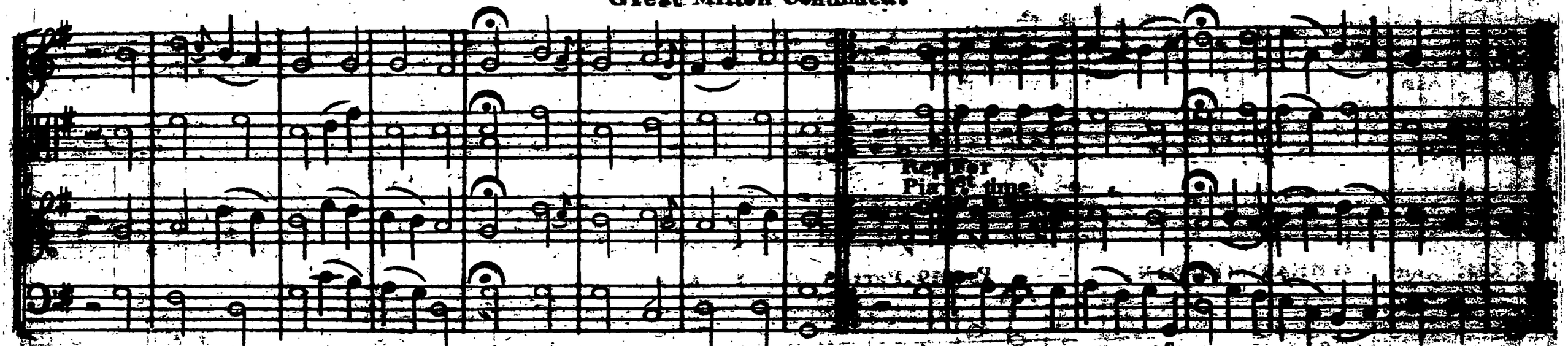
Air

CCXII. 2nd GREAT MILTON. Ps 119. Part 8. Dr. W. & Hy 159. I. R. S. C. M. D.

Alto

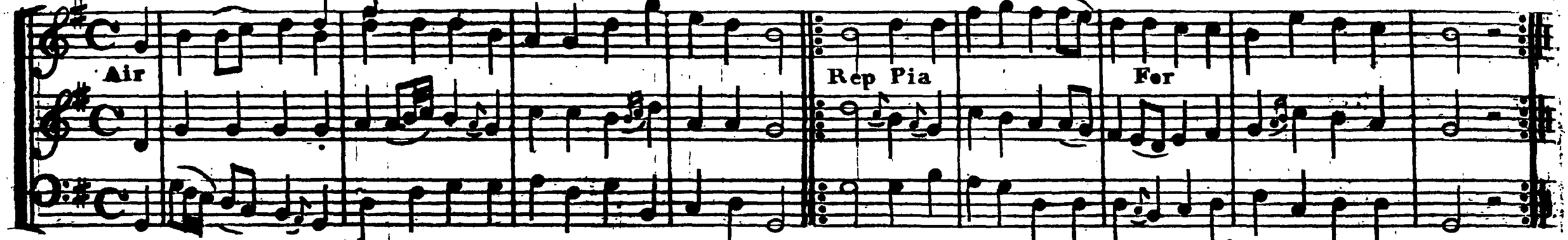
Air

Great Milton Continued.

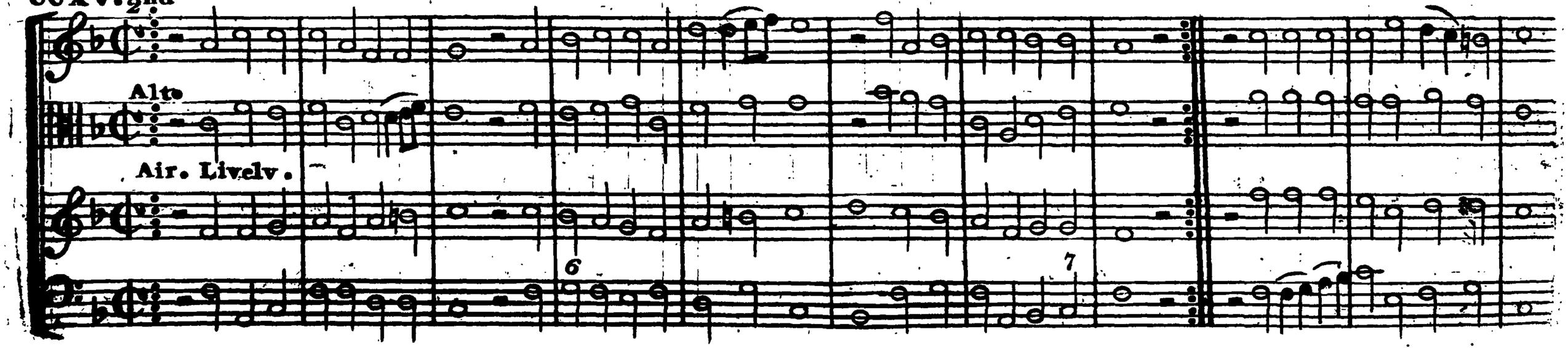


XIII. ALCESTER. By 347. I. R. S. 7s.

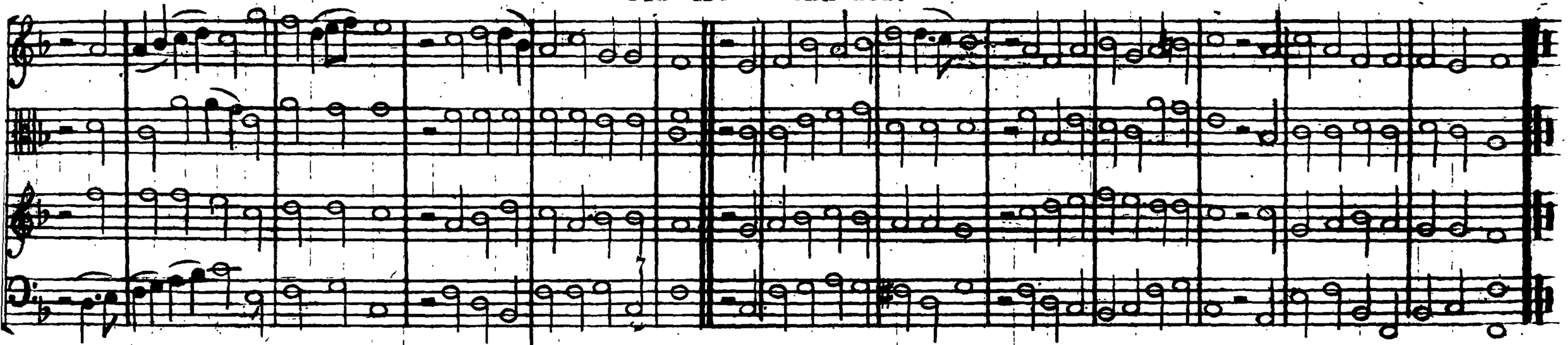
CCXIV. MAGDALEN. Hy 496. I. R. S. & 80. B. 1. Dr. W. L. M. Altered from Tallis.



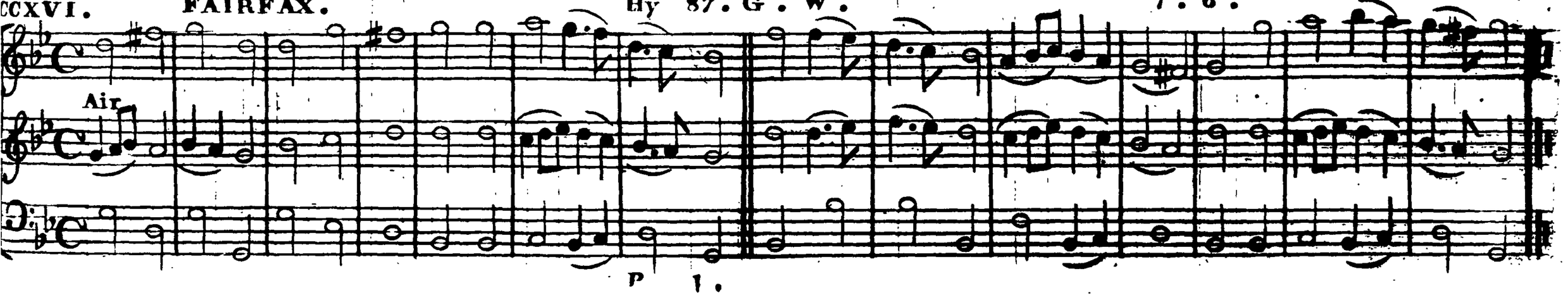
CCXV. 2nd OLD 113th. Ps 113. Dr. W. 113th.



Old 113th Continued.

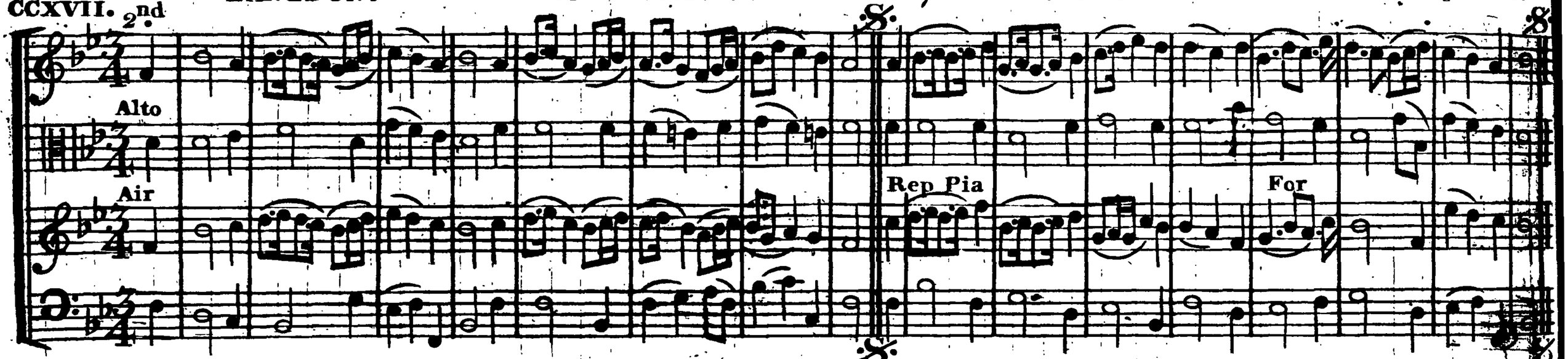


CCXVI. FAIRFAX. Hy 87. G. W. 7. 6.

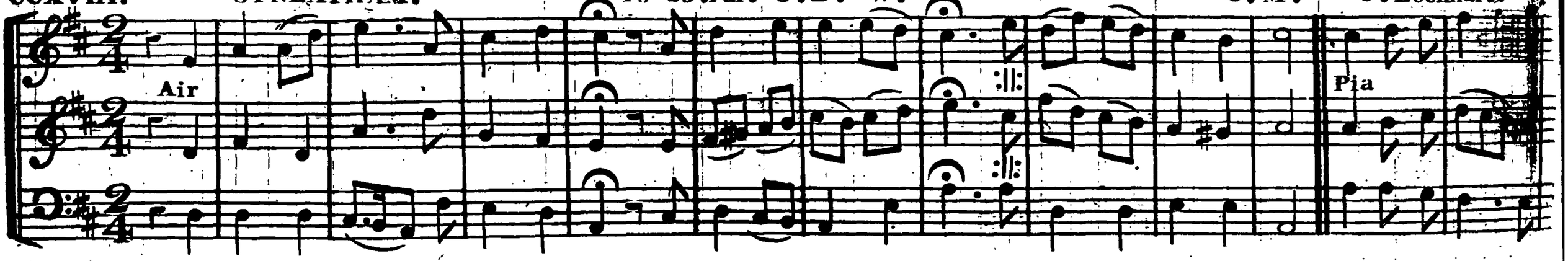


P 1.

CCXVII. 2nd **LANGDON.** Ps 84. Part 1. Dr. W. & Hy 343. I. R. S. L. M. T. Firth.



CCXVIII. **STREATHAM.** Ps 89. Part 3. Dr. W. C. M. C. Lockhart.



Streatham Continued.

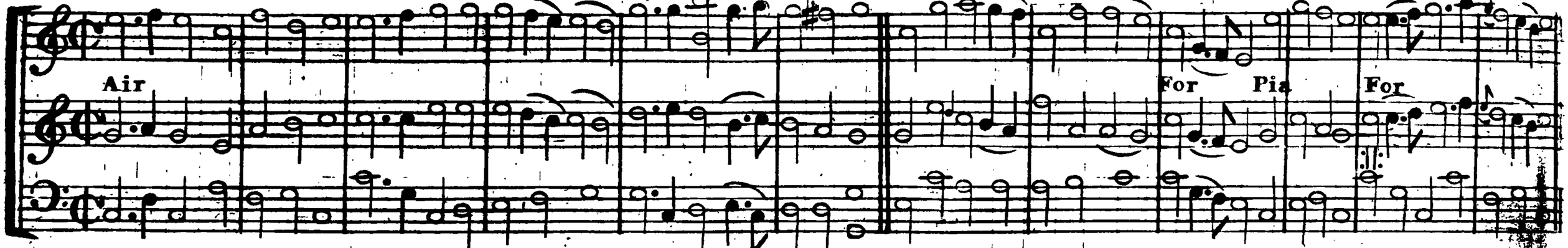
For Pia For

CCXIX 2nd HORSINGTON. Hy 107. I. R. S. 5. 6. T. Walker.

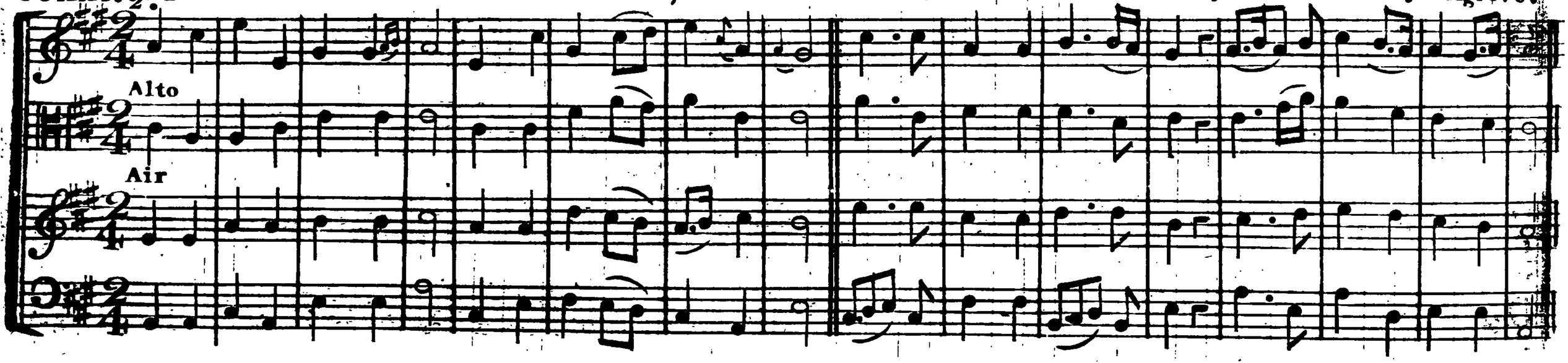
Alto

Air Andante

CCXX. FEVERSHAM. Hy 342. & 69. I. R. S 7s.



CCXXI. 2nd HARTS. Hy 142. I. R. S. 7s B. Milgrove.



Harts Continued.

Hal - le - lujah Praise the Lord

Hal - le - lujah Praise the Lord Hal le lu jah Praise the Lord Praise Hal - le - lujah Praise the Lord

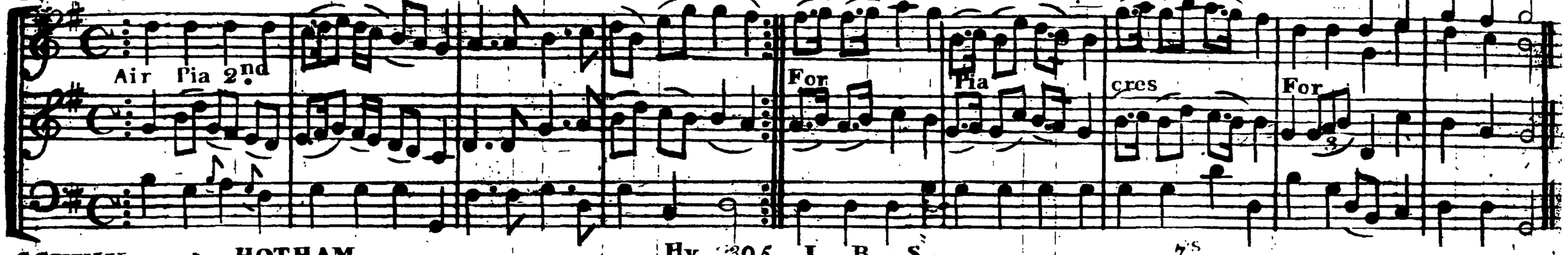
CCXXII. JEWIN STREET. Hy 509. I. R. S. 8. 7.

Air

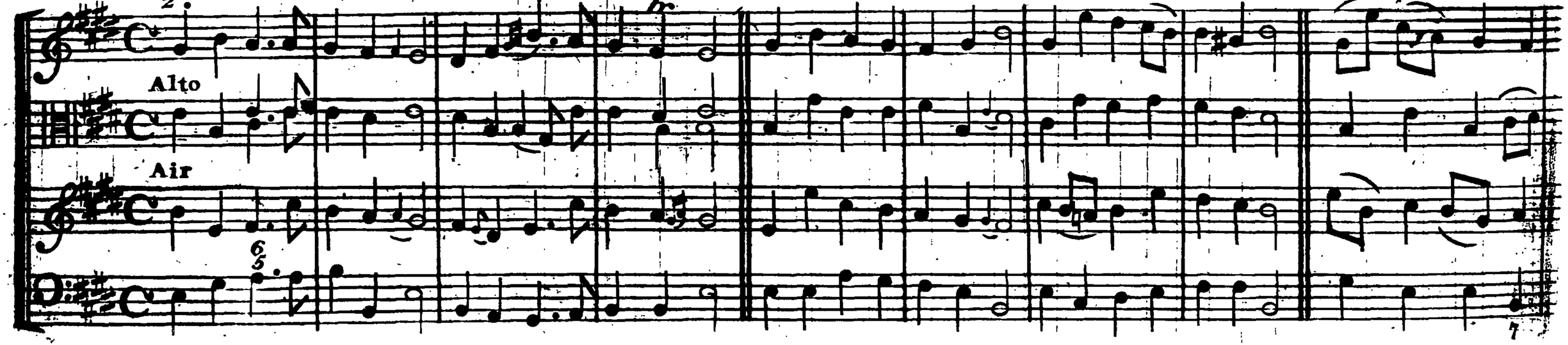
Come thou &c
Stream of &c

Pia For

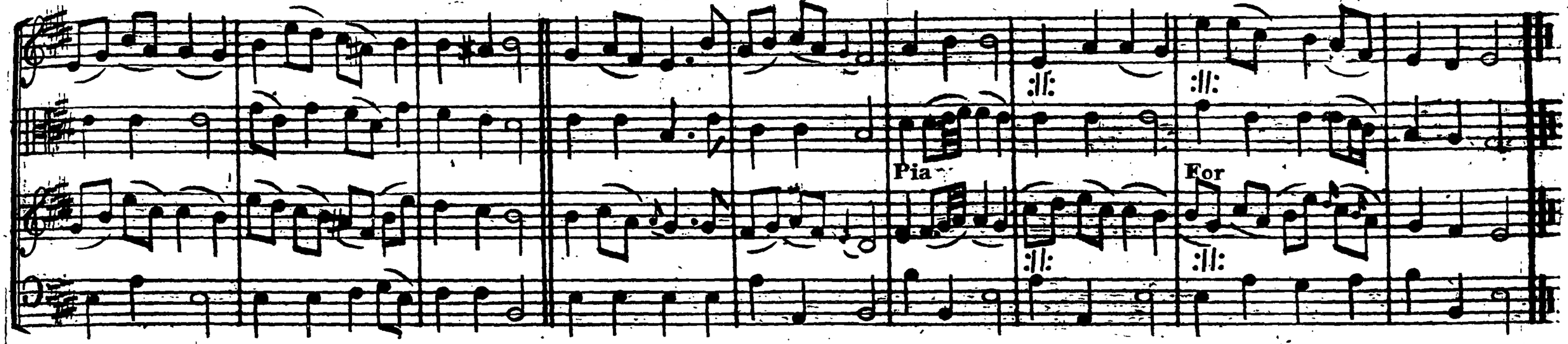
CCXXIII. HELMSLEY. Hy 576. I.R.S. 8.7.4. Oliver.



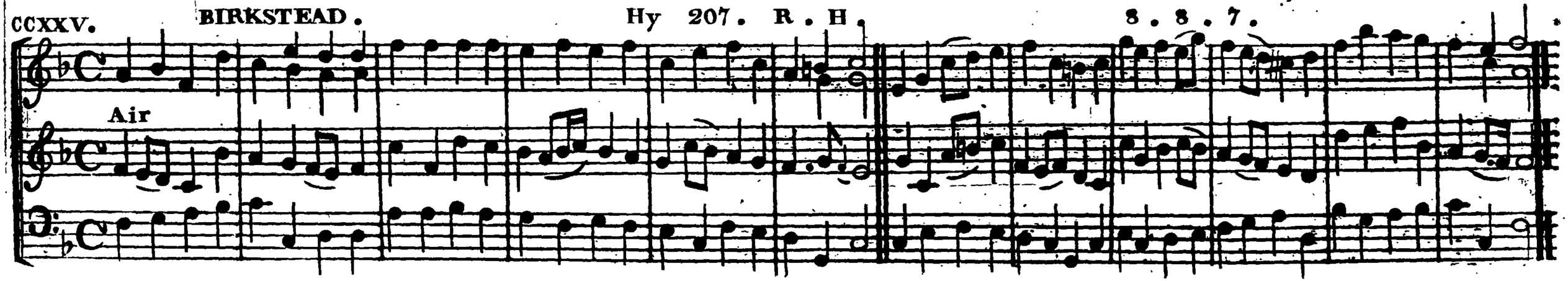
CCXXIV. 2nd HOTHAM. Hy 305. I.R.S. 7.



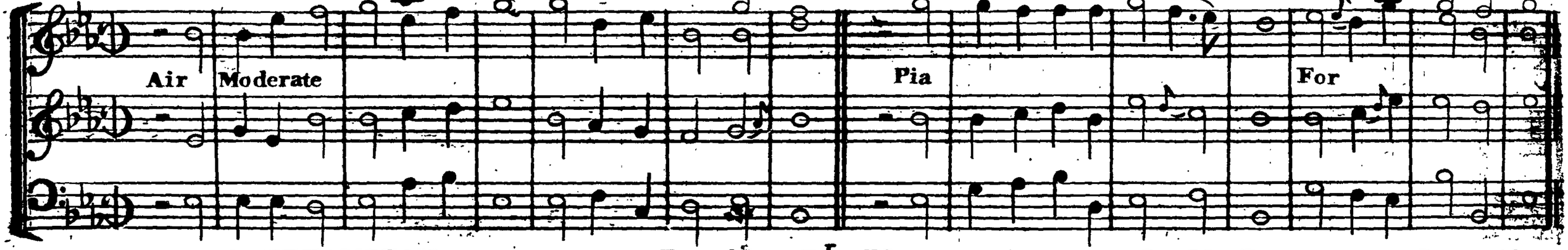
Hotham Continued.



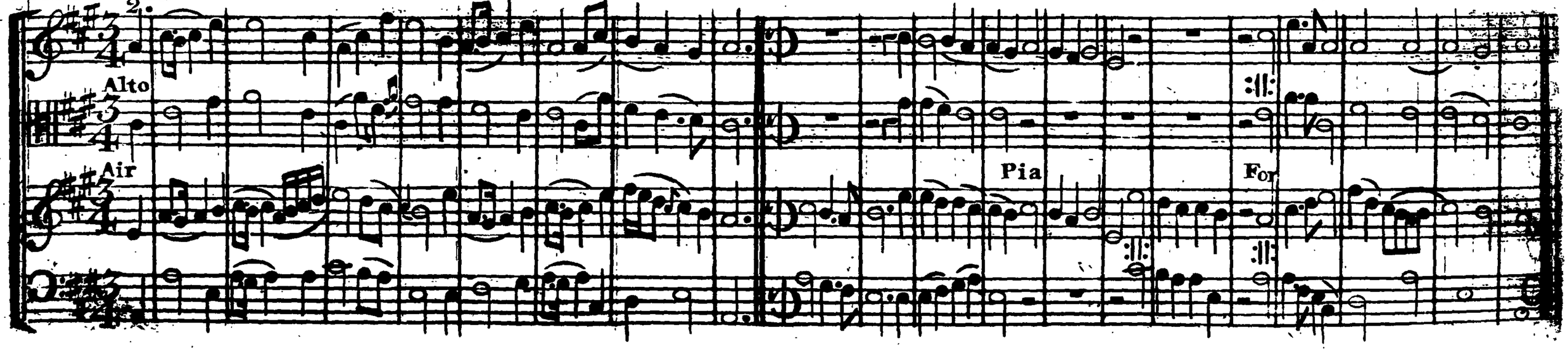
CCXXV. BIRKSTEAD. Hy 207. R. H. 8. 8. 7.



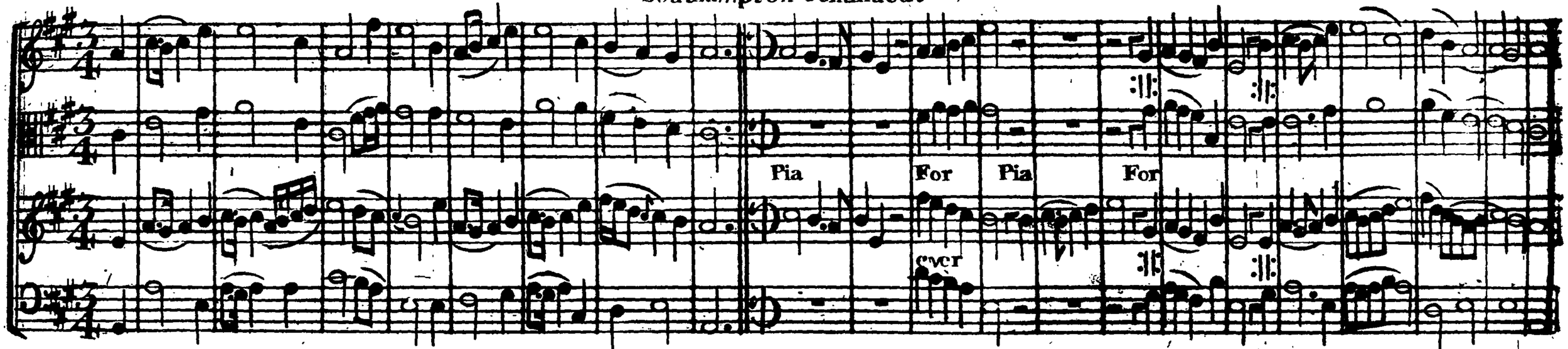
CCXXVI. HAMMOND. Ps 116. Part 2. Dr. W. C. M. I. Smith.



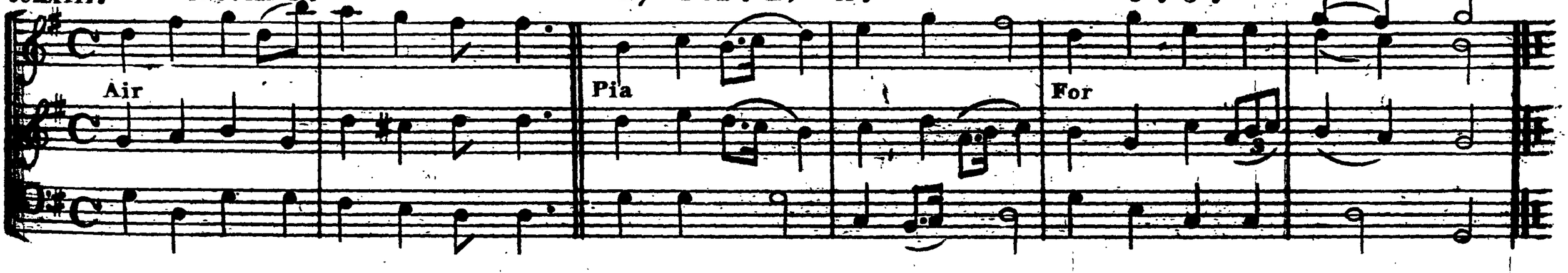
CCXXVII 2nd SOUTHAMPTON. Ps 136. Dr. W. L. M. D. Is. Smith.



Southampton Continued.

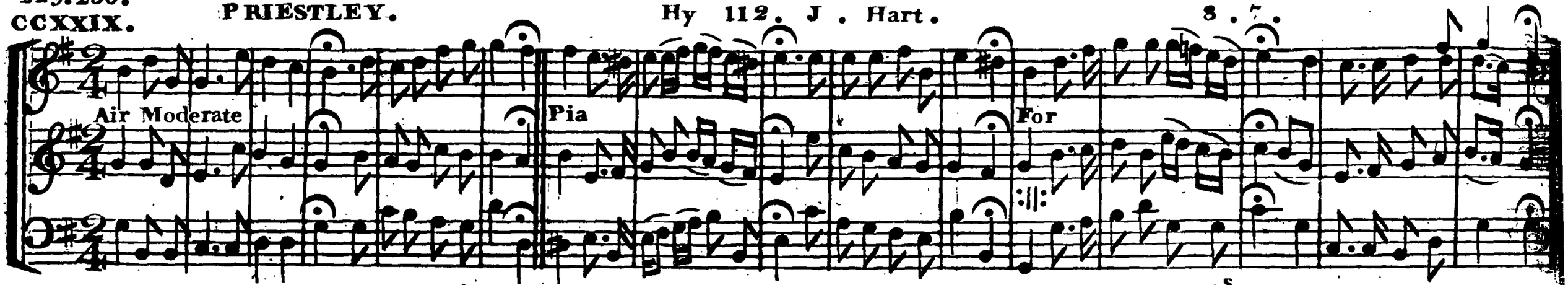


CCXXIII. HAVANT. Hy 242. LY H. 8.3.

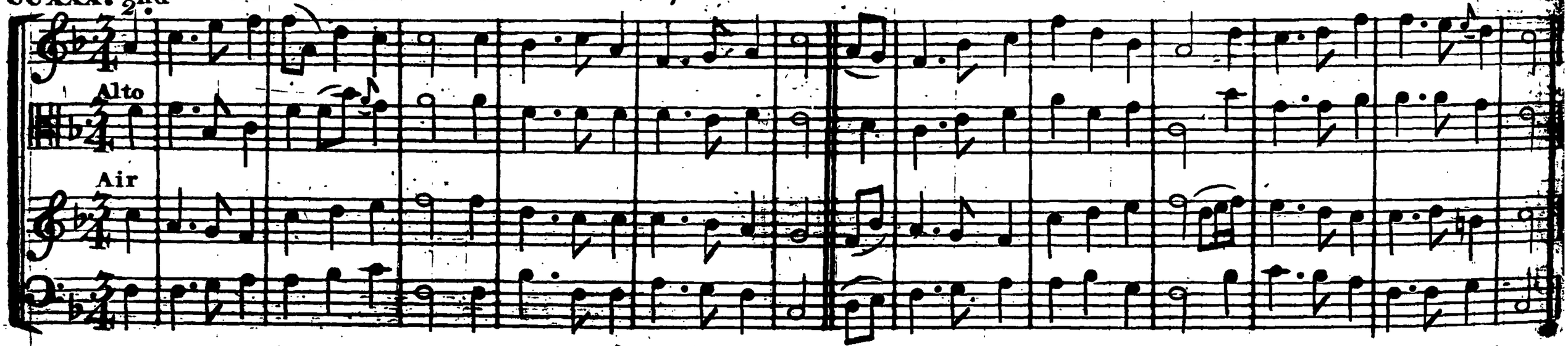


229.230.

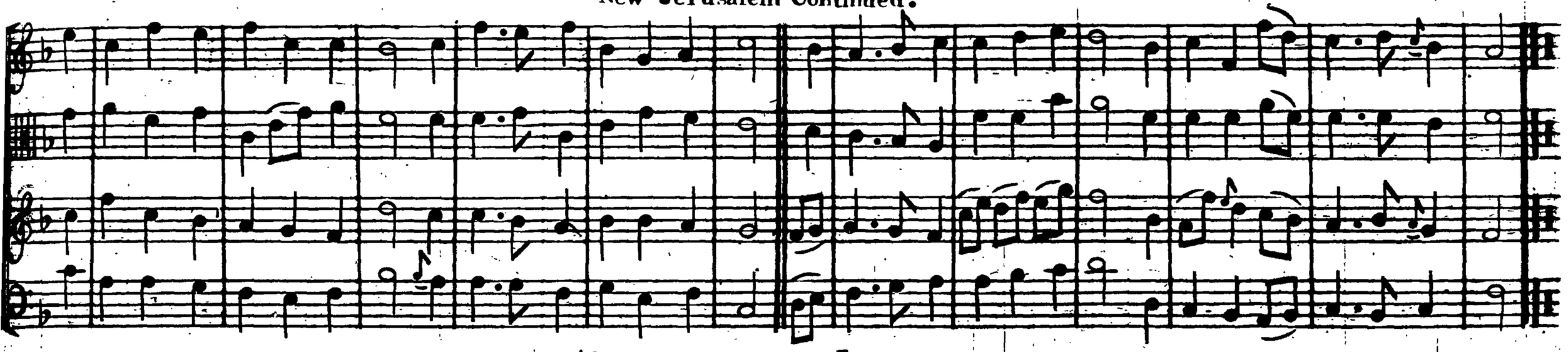
CCXXIX. PRIESTLEY. Hy 112. J. Hart. 8.7.



CCXXX. 2nd NEW JERUSALEM. Hy 223. I. R. S. 8s

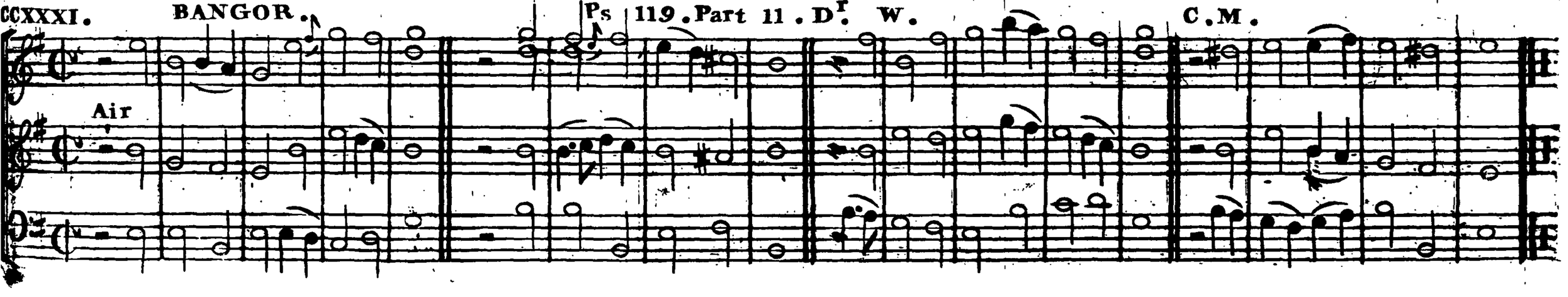


New Jerusalem Continued.

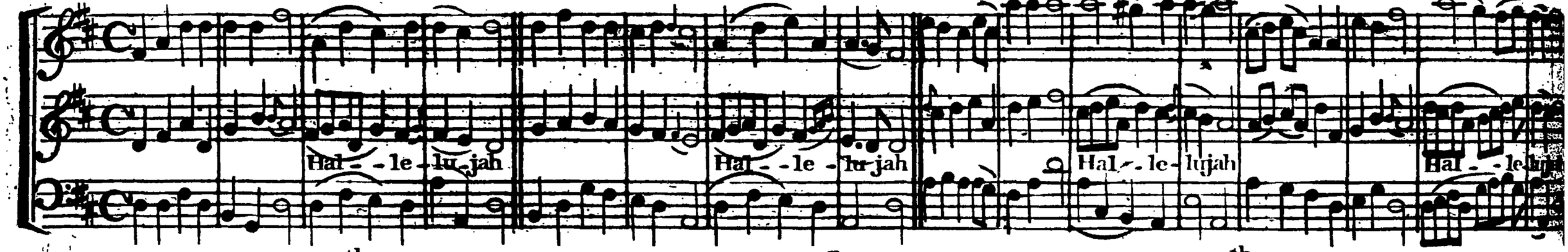


CCXXXI. BANGOR. Ps 119. Part 11. Dr. W. C.M.

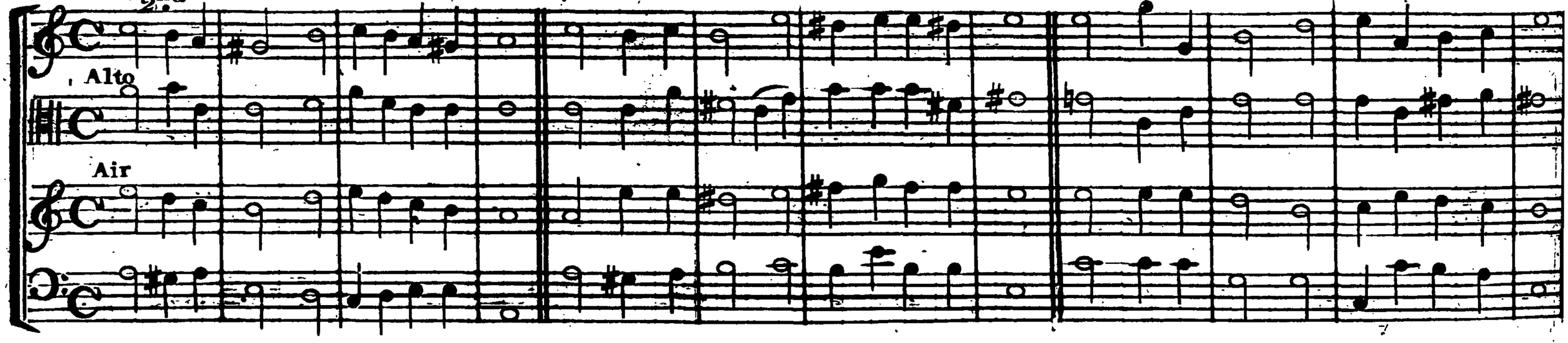
Air



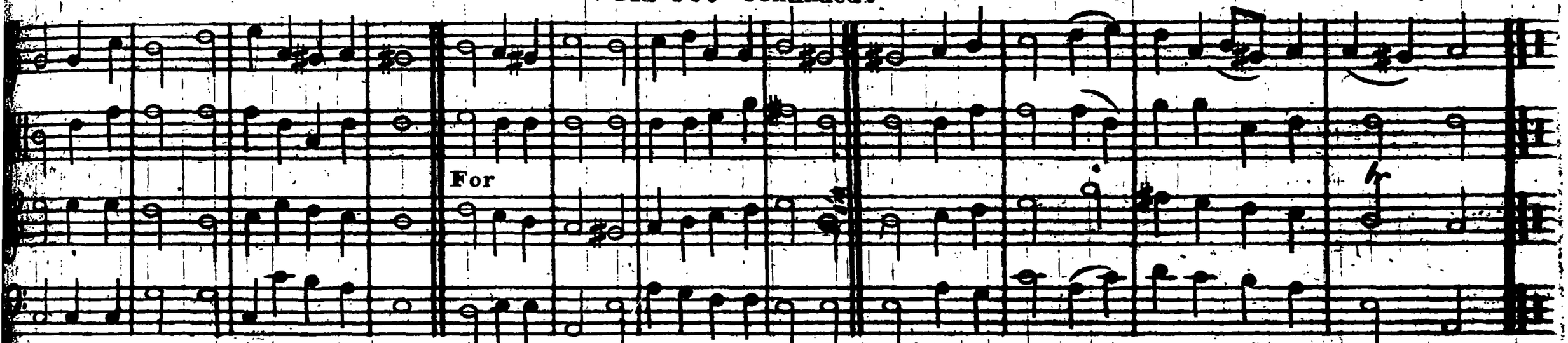
CCXXXII. **EASTER HYMN.** Hy 141. I. R. S. 7s. H. Carey.



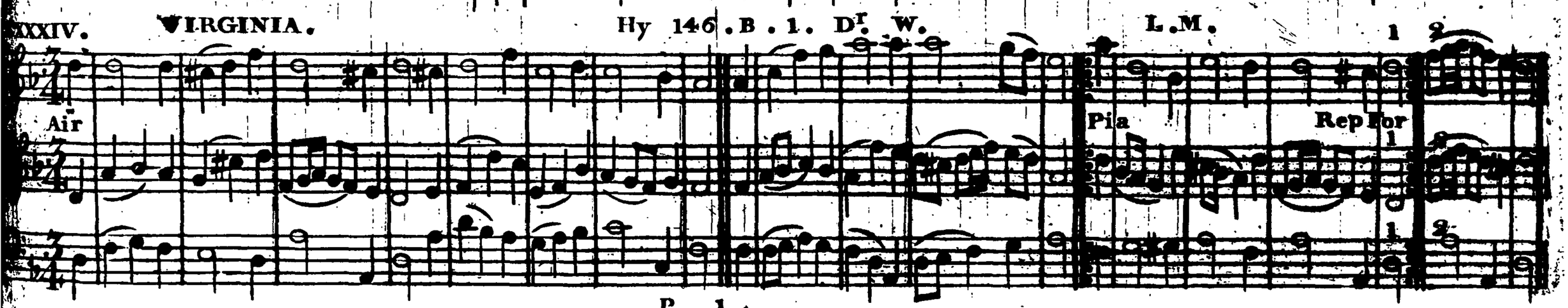
CCXXXIII 2nd. **OLD 50th.** Ps 50. Dr. W. 50th. E. Blancks.



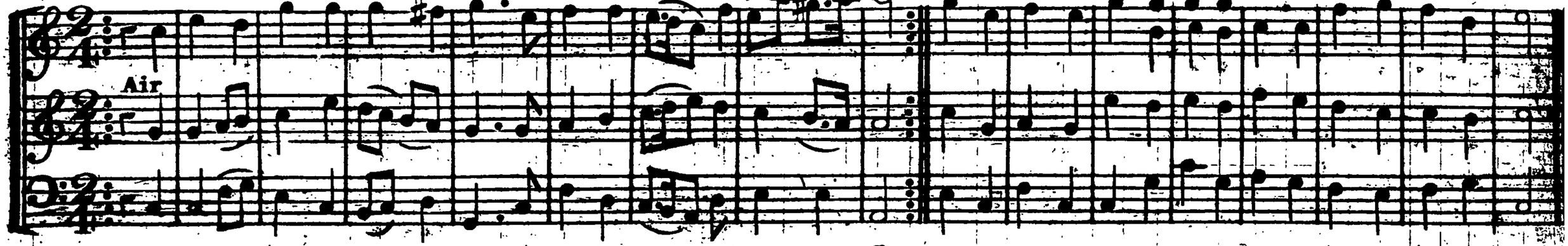
Old 50th Continued.



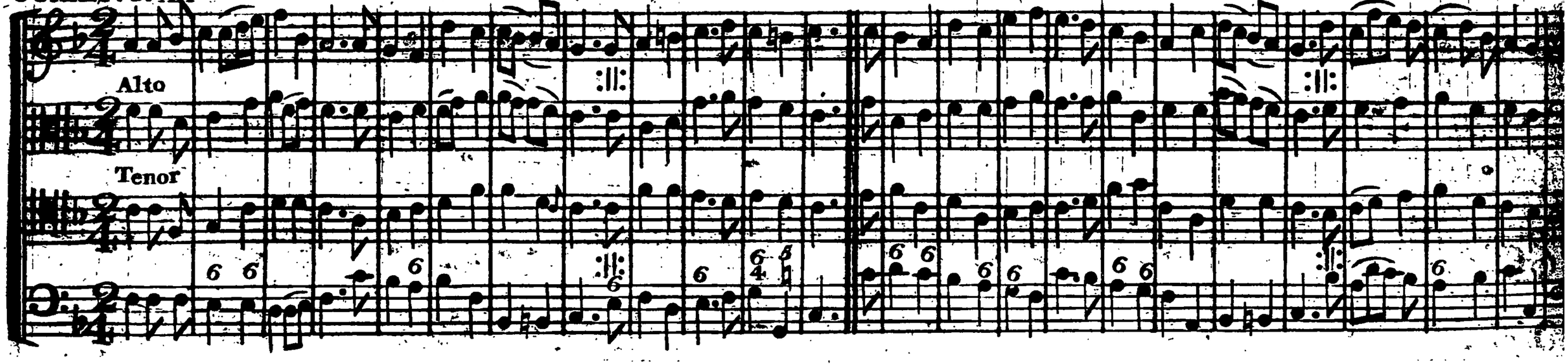
XXXIV. VIRGINIA. Hy 146. B. 1. Dr. W. L.M. 1 2



CCXXXV. MILGROVES. Hy 224. R. H. L.M. B. Milgrove.

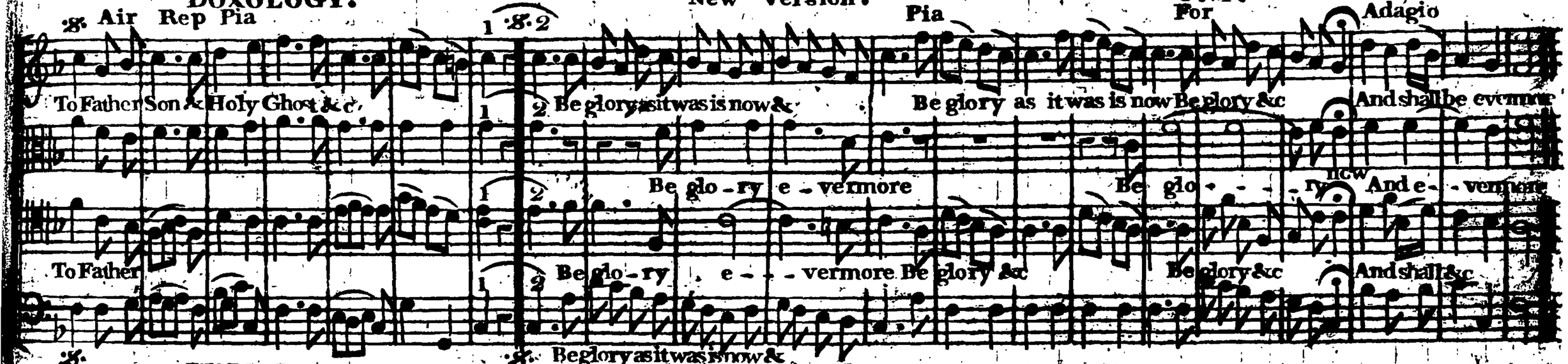


CCXXXVI. Air JUDES. Hy 135. B. 1. Dr W. L.M.



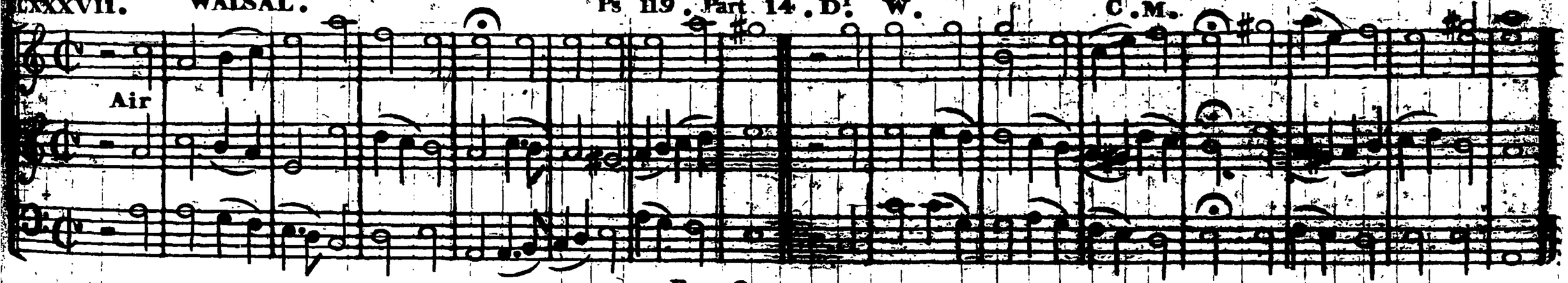
DOXOLOGY.

New Version. C.M.

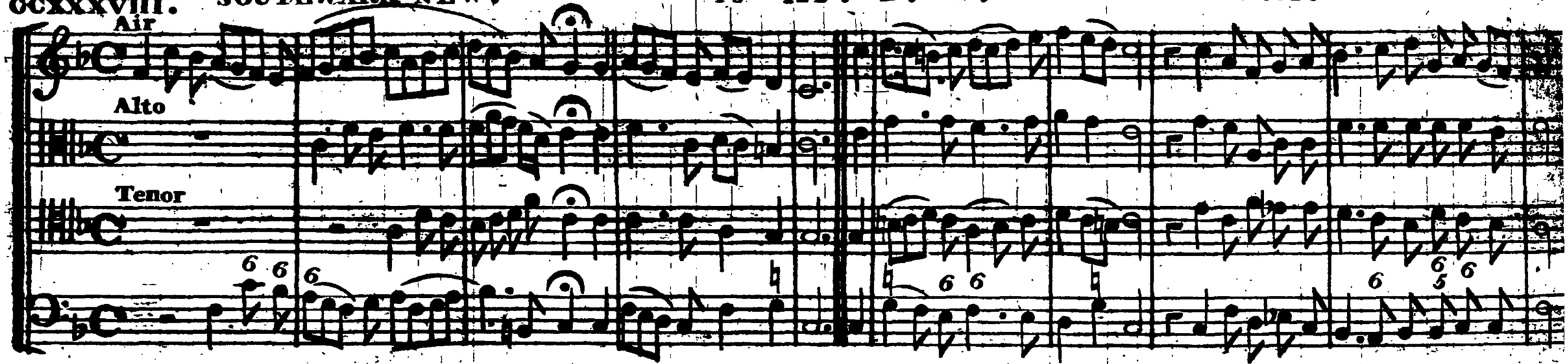


CXXXVII. WAISAL.

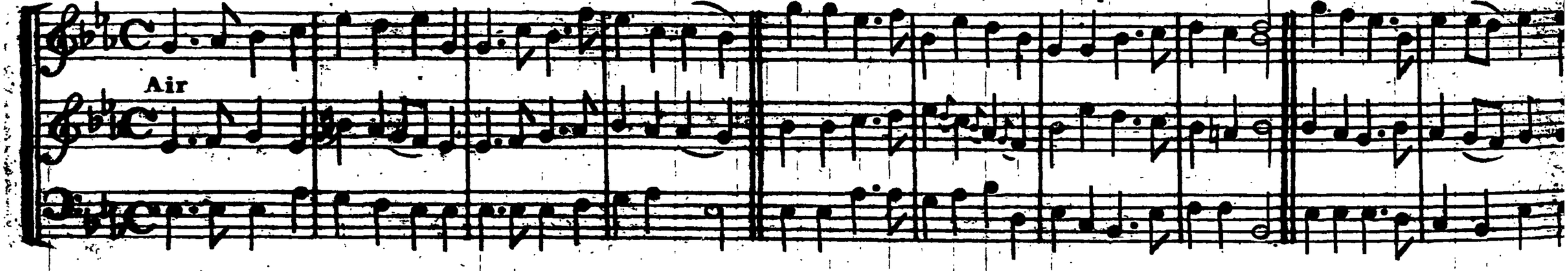
Ps 119. Part 14. Dr. W. C.M.



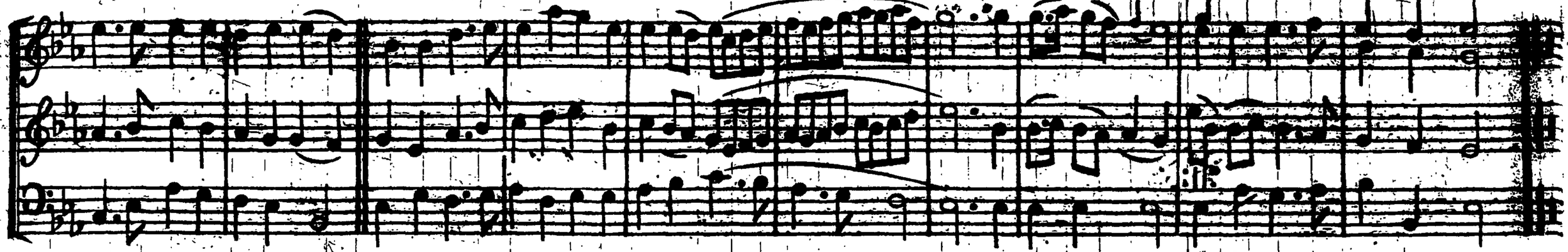
CCXXXVIII. SOUTHWARK NEW. Ps 122. Dr. W. C.M.



CCXXXIX. TABERNACLE. Hy 75. I. R. S. 8. 7. C.C



Tabernacle Continued.



CCXL. 2nd MIAL. Ps 111. Part 2. Dr. W. C.M.

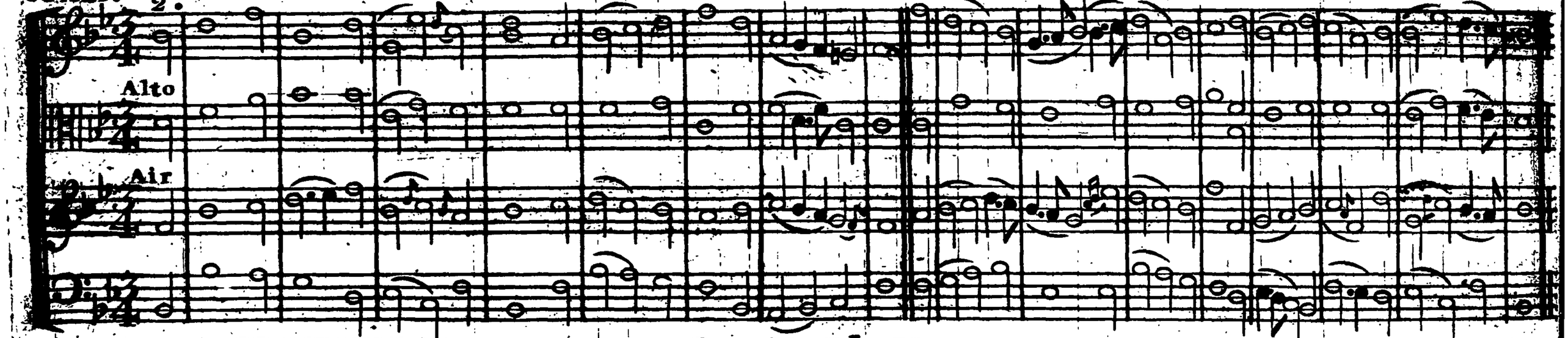
Alto

Air Vivace

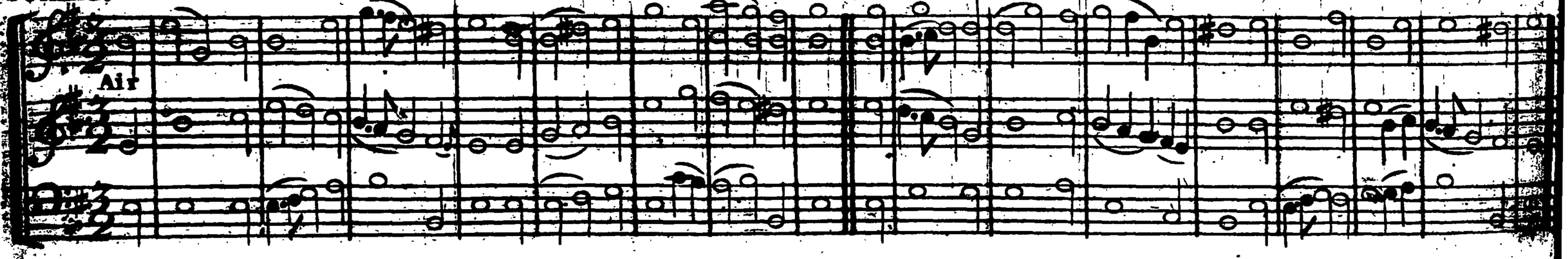
Saints unite Let &c

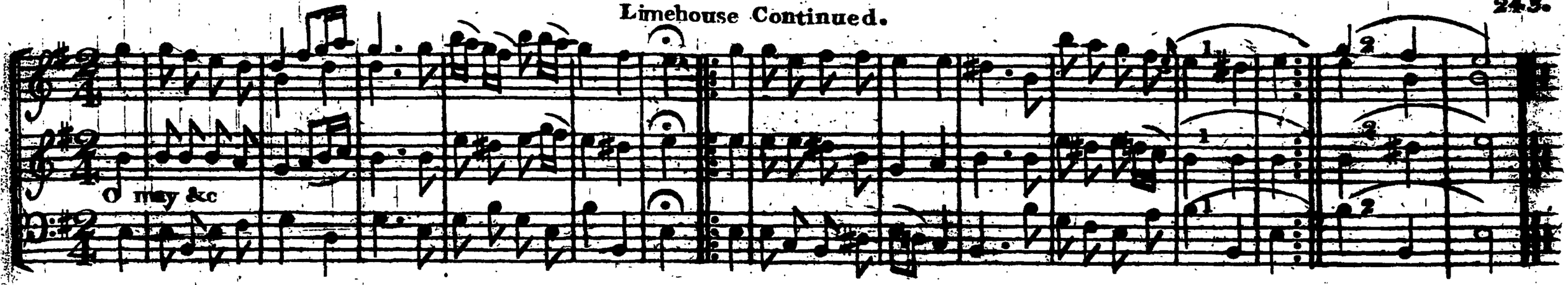
P 3.

CCXLI. 2nd AYLIFFE STREET. Hy 207. I. R. S. L.M. G. F. Handel.

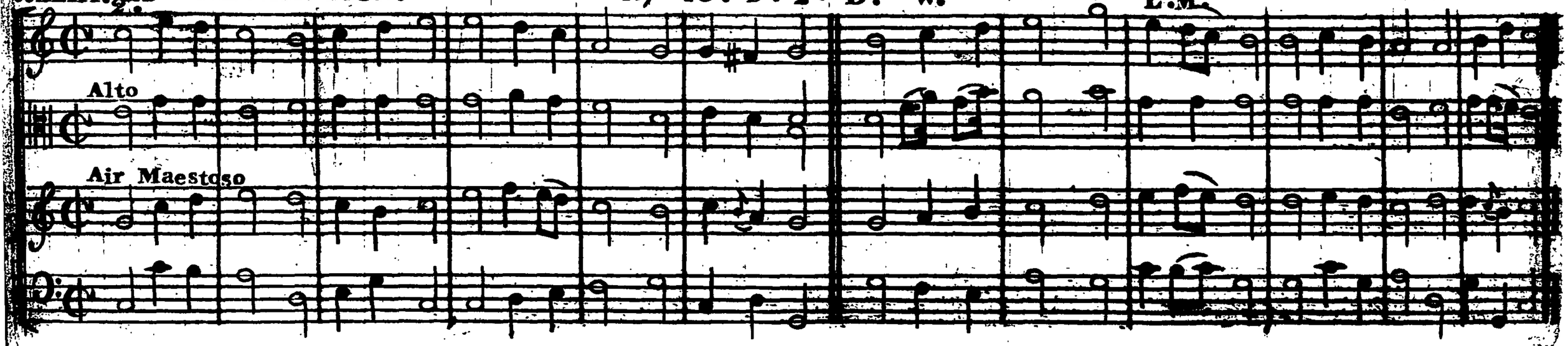


CCXLII. LIMEHOUSE. Ps 139. Dr. W. L.M. Husband.





CCXLIII. 2nd REDEMPTION. Hy 43. B. 2. Dr. W. L.M.



CCXLIV. TURIN. Hy 174. I. R. S. 7s

Air Pia For

CCXLV. 2nd MANNING. Hy 7. B. 3. D. W. L. M. G. F. Handel.

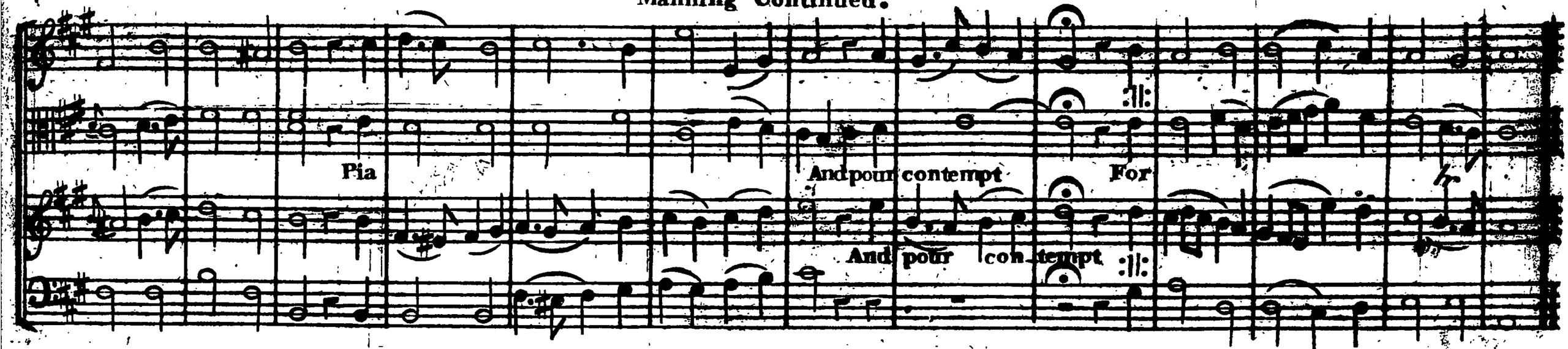
Alto

Air Slow

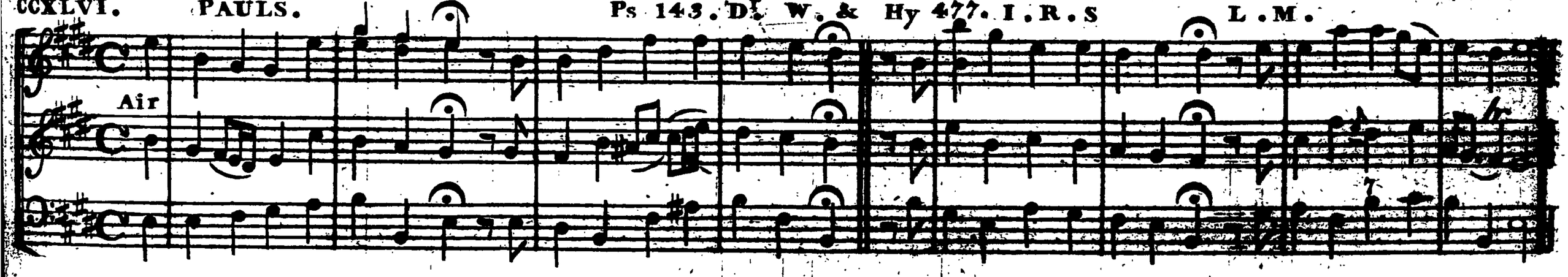
7

Prince of glory

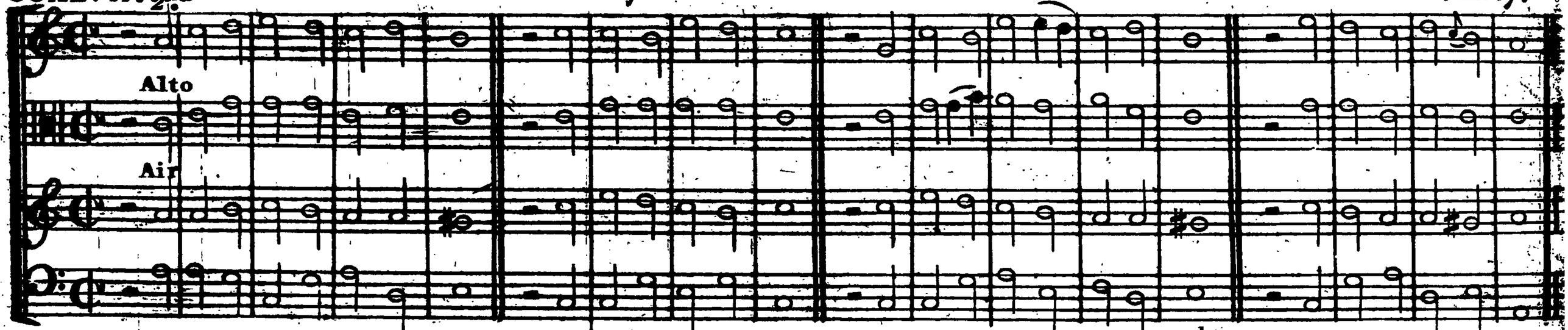
Manning Continued.



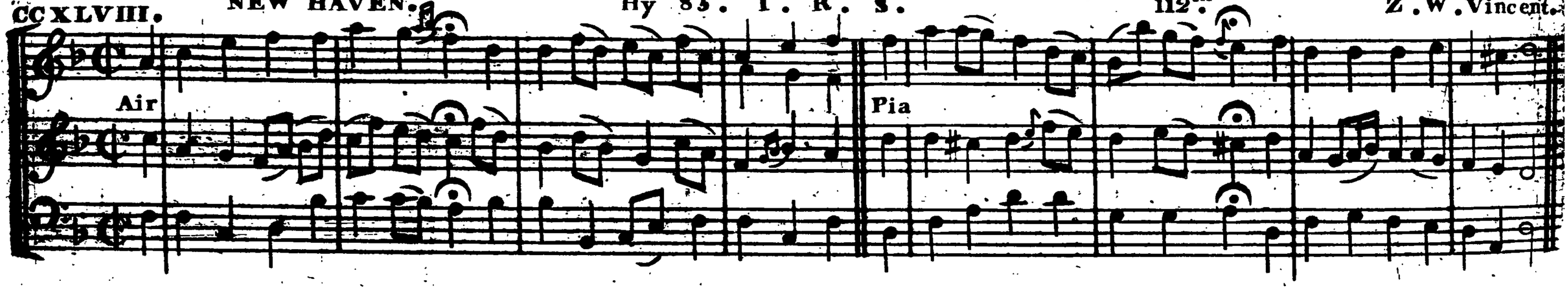
CCXLVI. PAULS. Ps 143. D. W. & Hy 477. I. R. S L. M.



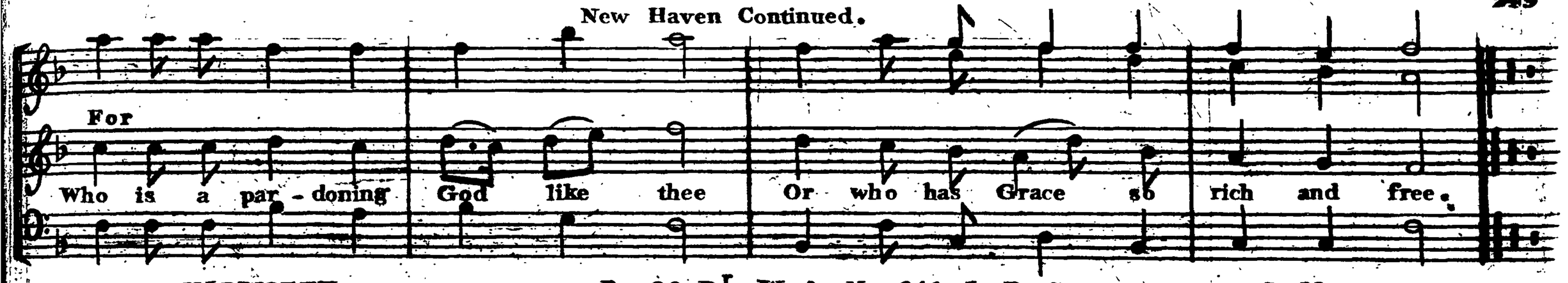
CCXLVII. 2nd WINDSOR. Hy 61. B. 2. Dr. W. C. M. G. Kirby.



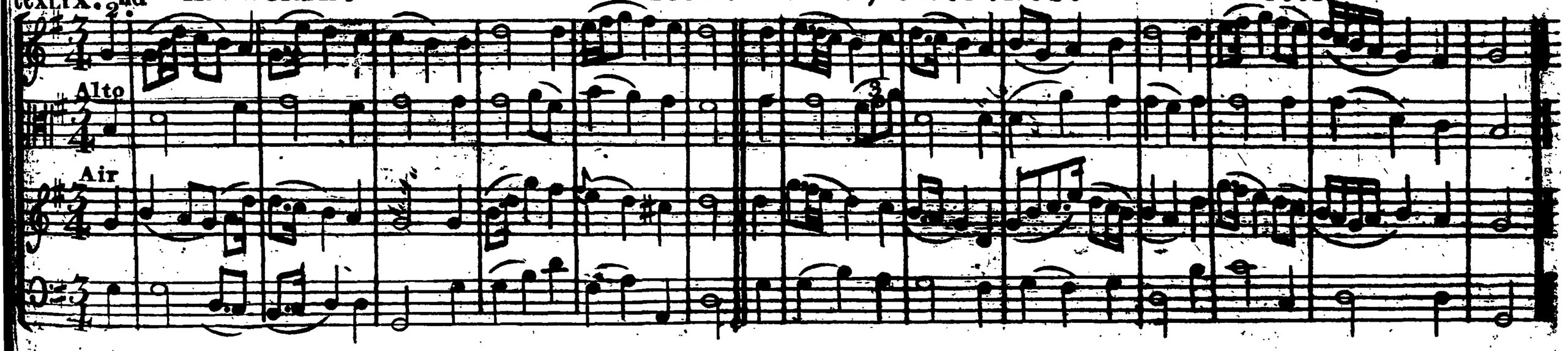
CCXLVIII. NEW HAVEN. Hy 85. I. R. S. 112th Z. W. Vincent.



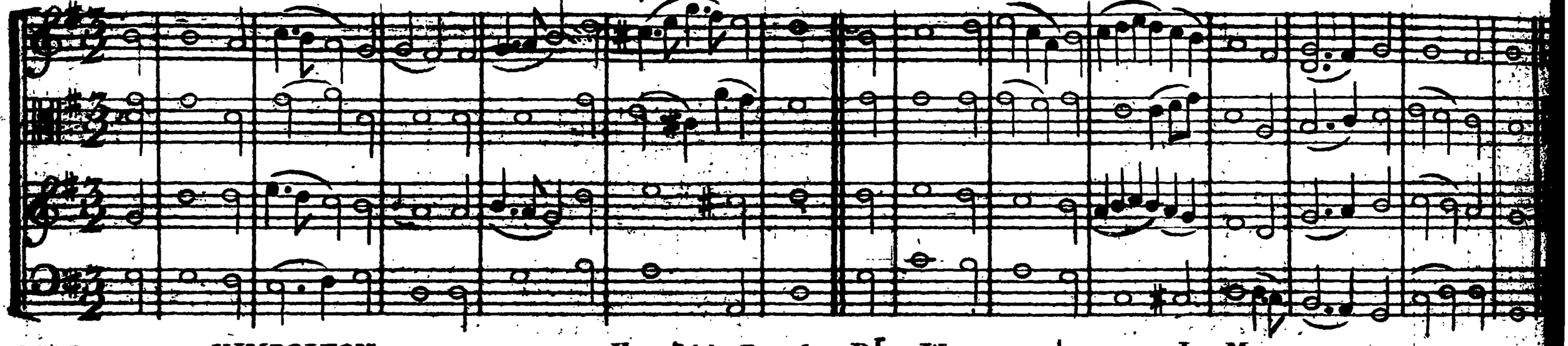
New Haven Continued.



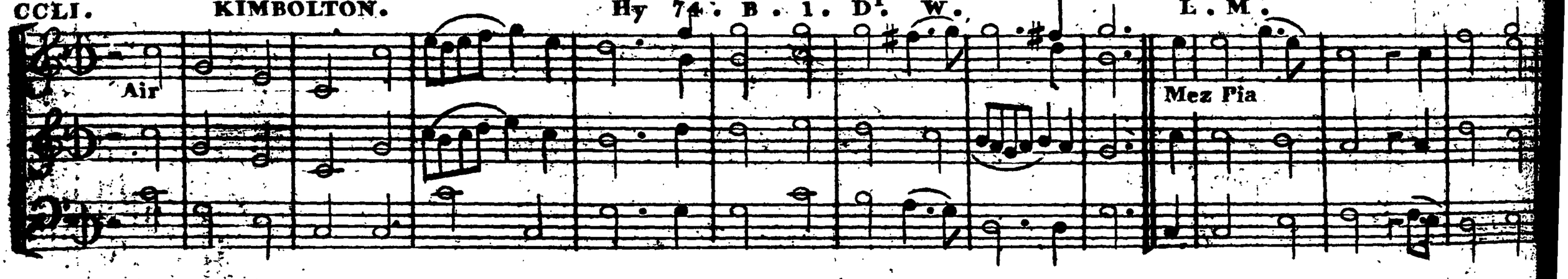
CCXLIX. 2nd KIBWORTH. Ps 23. Dr. W. & Hy 341. I. R. S. S. M.



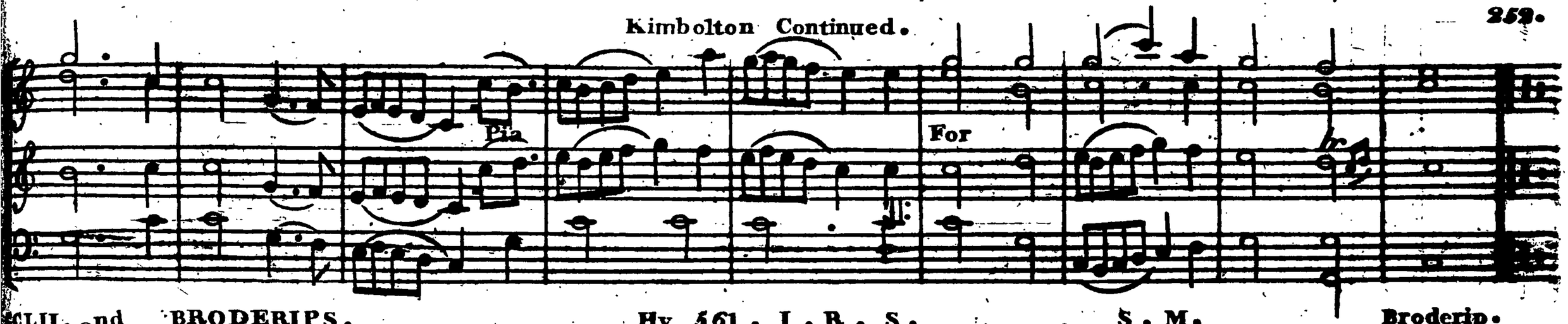
CCL. SIMONS. Hy 108. B. 1. Dr. W. S. M.



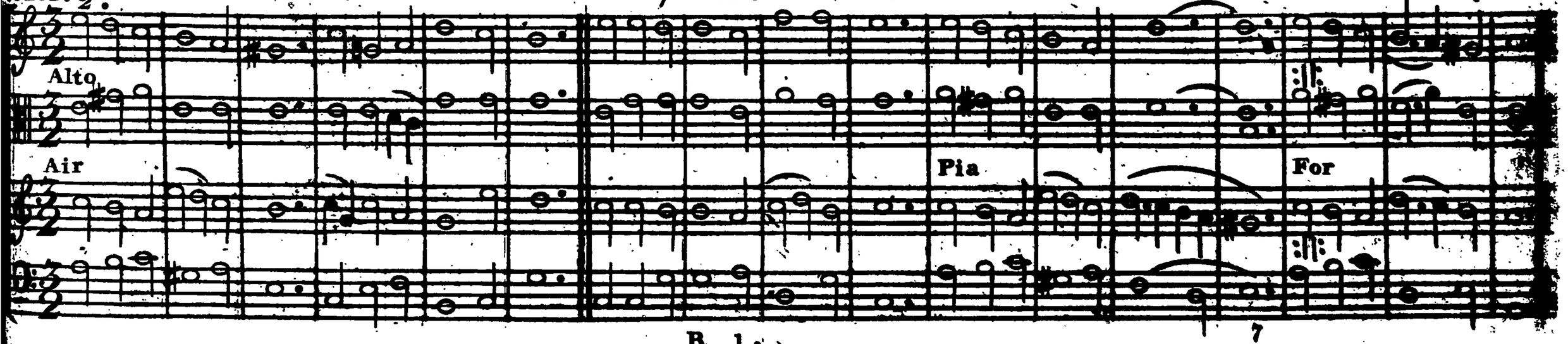
CCLI. KIMBOLTON. Hy 74. B. 1. Dr. W. L. M.



Kimbolton Continued.



CLII. 2nd BRODERIPS. Hy 561. I. R. S. S. M. Broderip.



EASTER ODE. Hy 118. LY H. C.

Recit.

From Heav'n the loud, the angelic song began, It shook the skies, and reach'd astonish'd man; By man re-echo'd, it shall mount a-gain; Whilst

Vocal Bass.

Air

Instrumental Bass

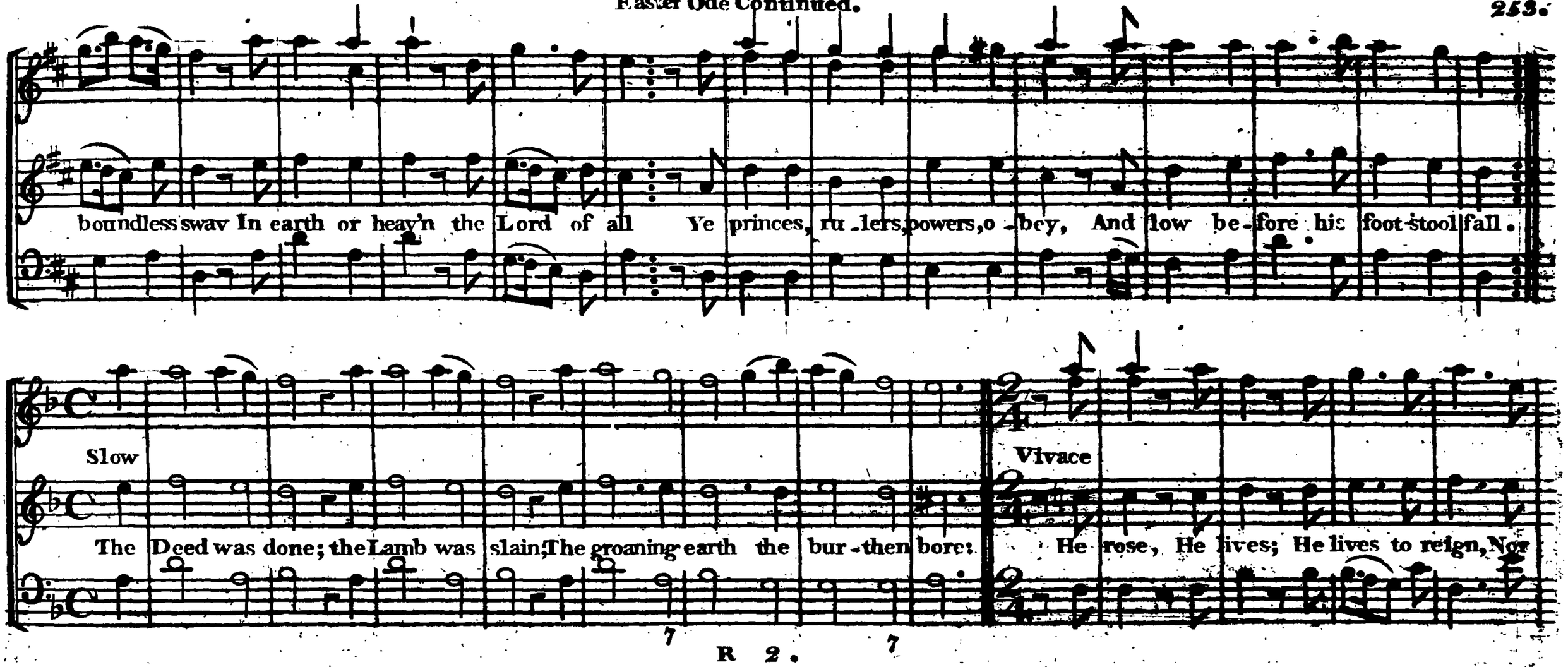
Whilst

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

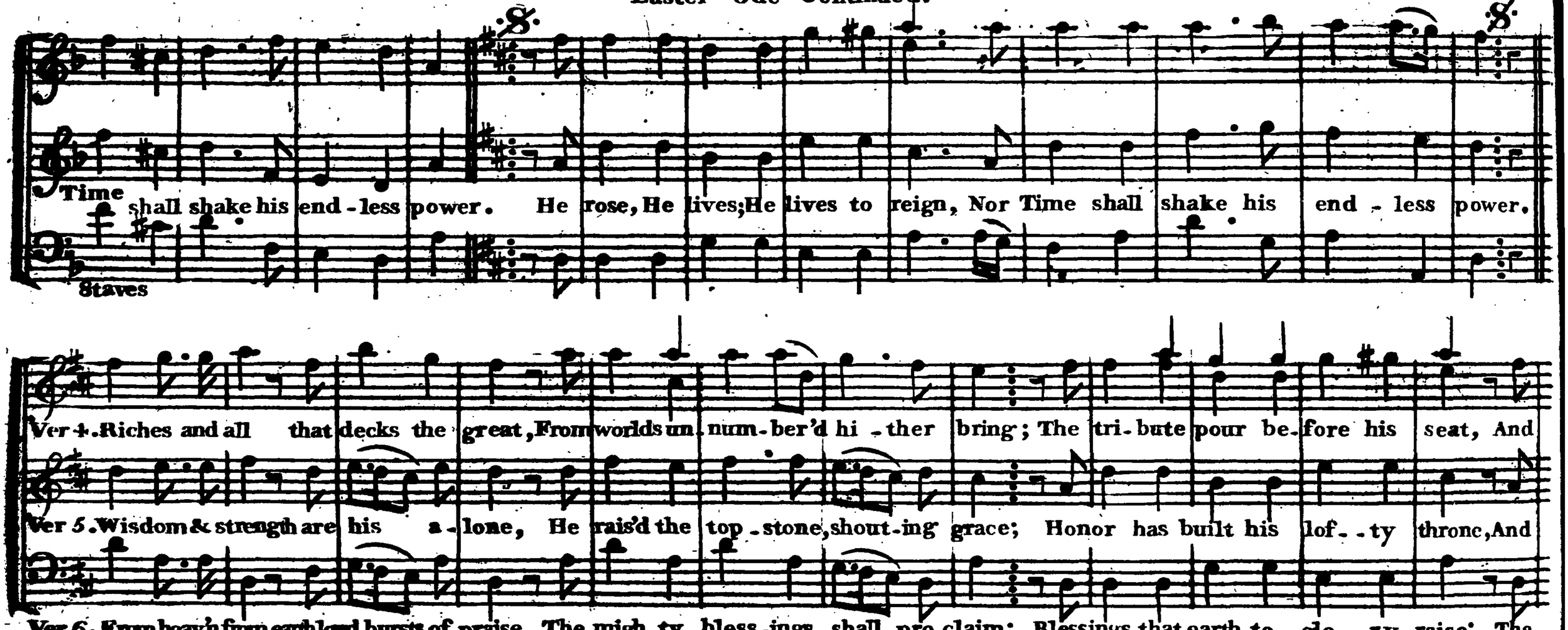
Whilst

Vivace

fra-grant odours whilst fra-grant odours whilst fra-grant o-dours fill fill the bliss-ful plain. Wor-thy the Lamb of


boundless swav In earth or heav'n the Lord of all Ye princes, ru-lers, powers, o-bey, And low be-fore his foot-stool fall.
Slow
The Deed was done; the Lamb was slain; The groaning earth the bur-then bore:
Vivace
He rose, He lives; He lives to reign, Nor

Easter Ode Continued.



Ver 6 first line Ver 5 & 6 third line

hail the tri-umphs of our King. Honor has built

glo-ry shines up-on his face. From heav'n from earth Blessings that earth Higher, still higher, swell the strain, Cre-

purchase of the wounded Lamb.

a-tion's voice the note pro-long The Lamb shall e-ver e-ver reign Let Hal-le-lu-jas crown the song.

Volti

CCIV.

Hal - le - lu - jah Amen Amen Hallelujah A - men

Hal - le - lu - jah Amen Amen Halle - lu - jah A - men

Halle - lu - jah Halle - lu - jah Halle - lu - jah Amen

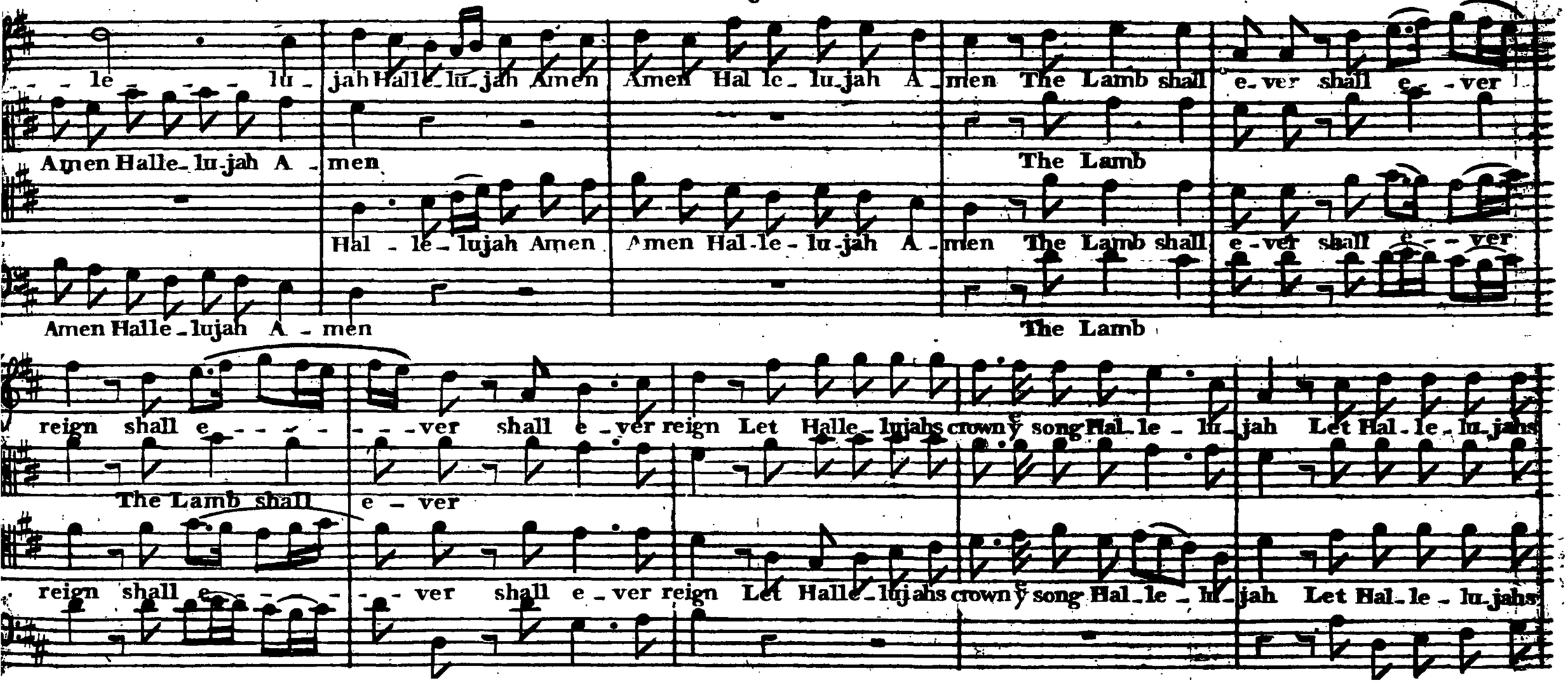
Amen Hal - le - lu - jah A - men Hal - - - le - lu - jah Hal - - le - - lu - jah Hal - le - - lu - jah Hal

Halle - lu - jah Hal - le - lu - jah Hal - - le - lu - - - jah Hal - - le - lu - jah Amen

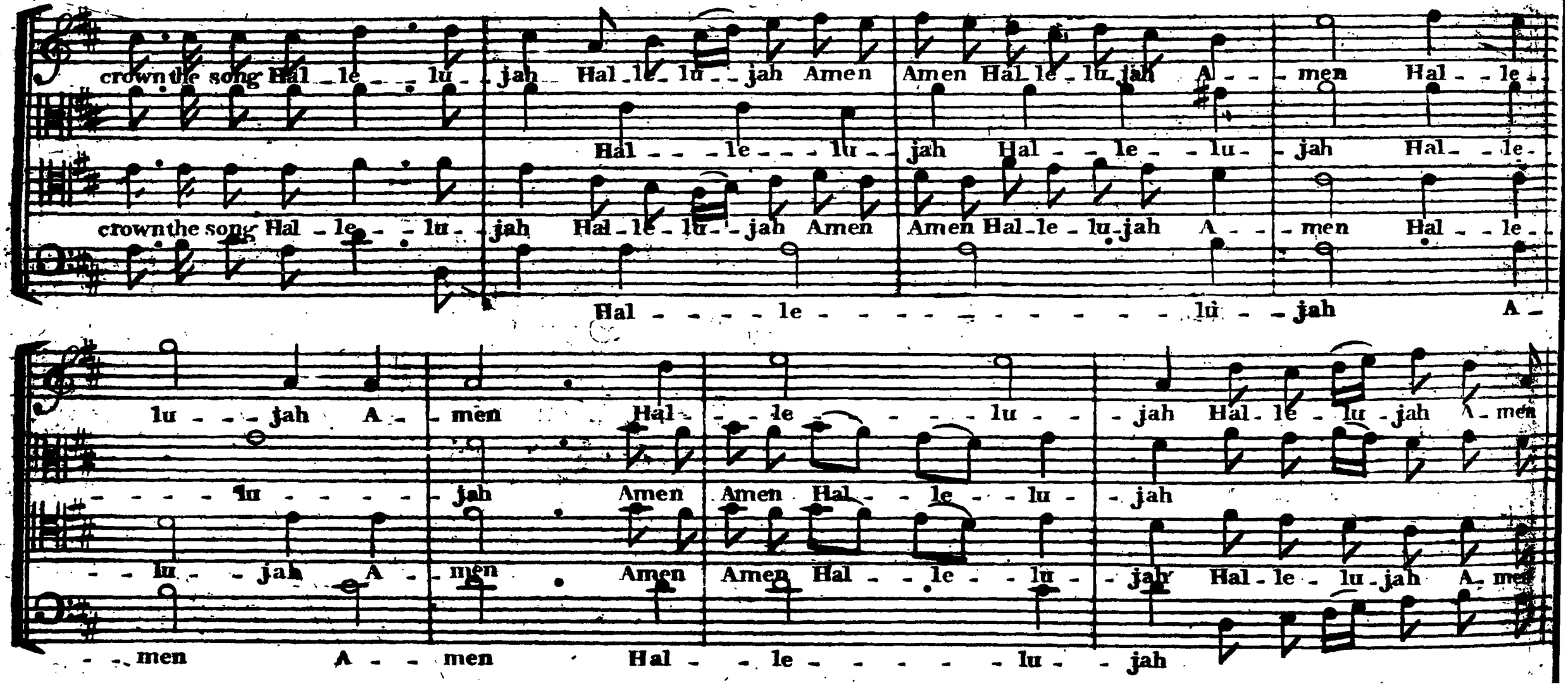
lujah Hal - le - - lu - jah Hal - le - - lu - jah - - - - Hal - le - - lu - - jah Hal - le - - lu - - jah

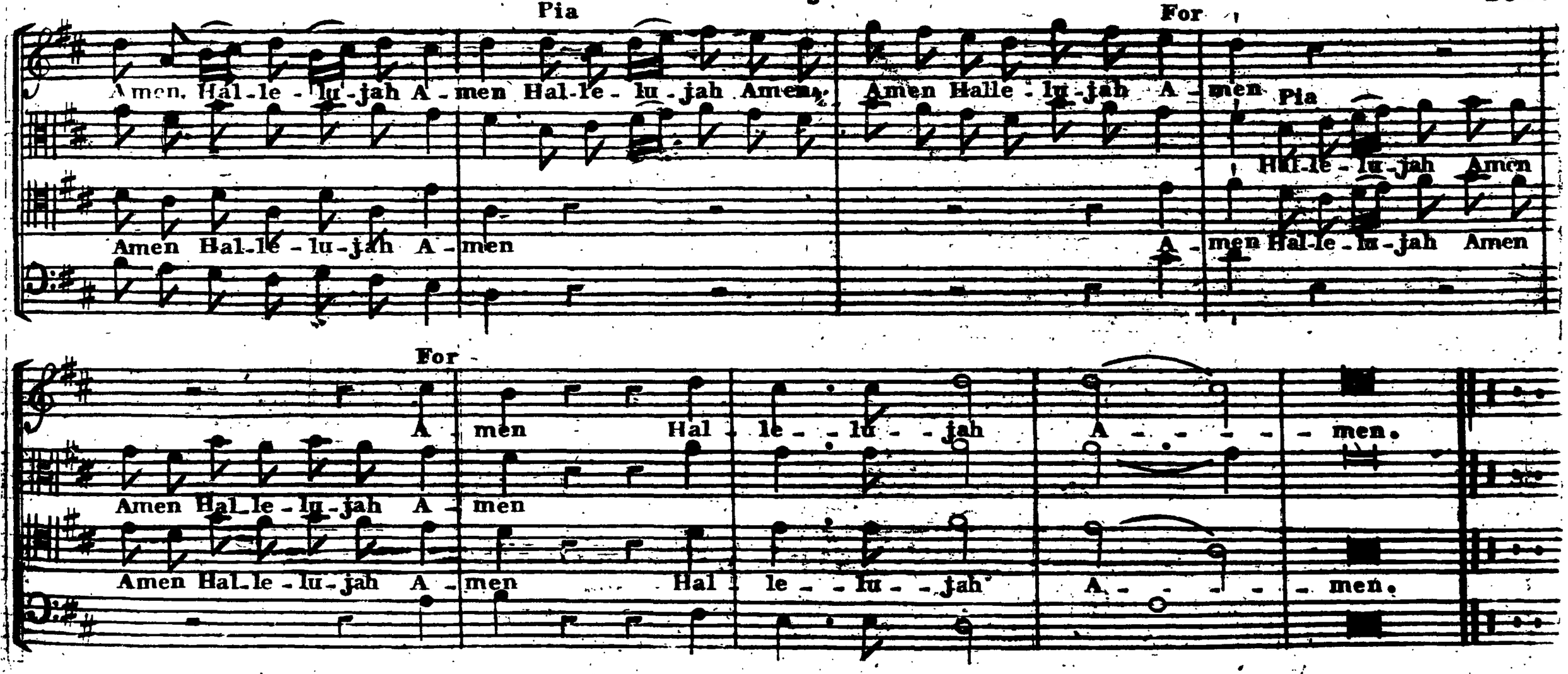
Amen Halle - lu - jah Hal - le - - lu - jah - - - - - - - - - Hal - le - - lu - jah Hal - le - lu - jah Amen

Hallelujah.

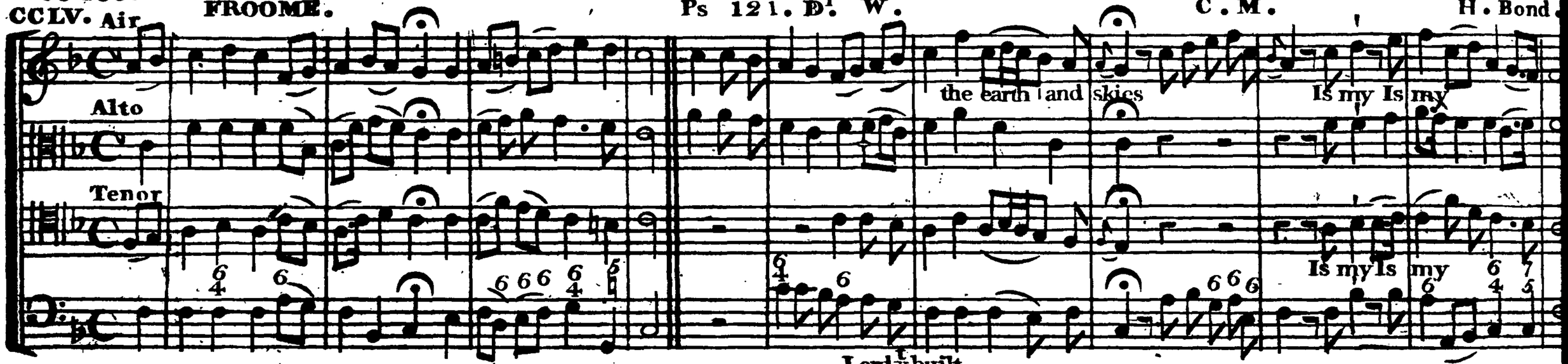

le lu jah Halle lu jah Amen Amen Hal le lu jah A men The Lamb shall e ver shall e ver
Amen Halle lu jah A men
The Lamb
Hal le lu jah Amen Amen Hal le lu jah A men The Lamb shall e ver shall e ver
Amen Halle lujah A men
The Lamb
reign shall e ver shall e ver reign Let Halle lujahs crown y song Hal le lu jah Let Hal le lu jahs
The Lamb shall e ver
reign shall e ver shall e ver reign Let Halle lujahs crown y song Hal le lu jah Let Hal le lu jahs

Hallelujah.

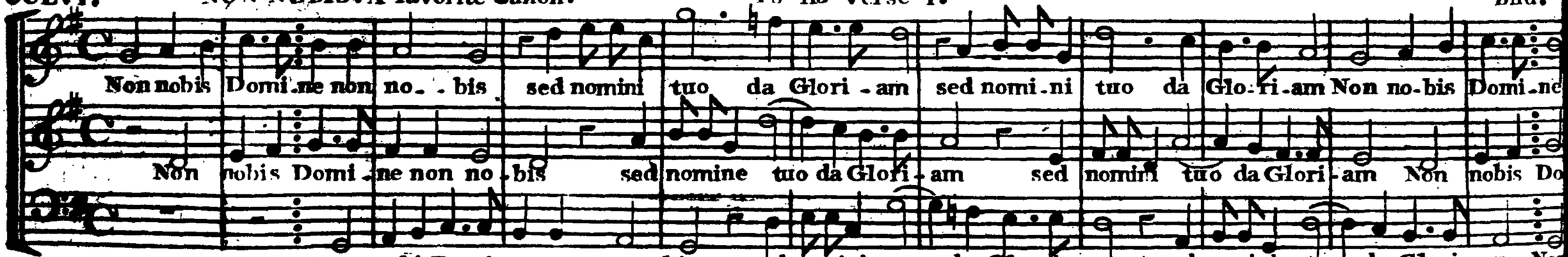

crown the song Hal - le - lu - jah Hal - le - lu - jah Amen Amen Hal - le - lu - jah A - men Hal - le -
Hal - le - lu - jah Hal - le - lu - jah Hal - le -
crown the song Hal - le - lu - jah Hal - le - lu - jah Amen Amen Hal - le - lu - jah A - men Hal - le -
Hal - le - lu - jah A -
lu - jah A - men Hal - le - lu - jah Hal - le - lu - jah A - men
lu - jah Amen Amen Hal - le - lu - jah
lu - jah A - men Amen Amen Hal - le - lu - jah Hal - le - lu - jah A - men
- men A - men Hal - le - lu - jah


Pia
For
Amen. Hal-le-lu-jah A-men Hal-le-lu-jah Amen. Amen Halle-lu-jah A-men
Pia
Hal-le-lu-jah Amen
Amen Hal-le-lu-jah A-men
A-men Hal-le-lu-jah Amen
For
A-men Hal-le-lu-jah A-men.
Amen Hal-le-lu-jah A-men
Amen Hal-le-lu-jah A-men Hal-le-lu-jah A-men.

CCLV. Air FROOME. Ps 121. Dr. W. C.M. H. Bond.



CCLVI. NON NOBIS. A favorite Canon. Ps 115 Verse 1. Lordly built Bird.



A
COLLECTION
of Modern Church Music consisting of
Masses &c.
Composed by the following Maſters
Webbe, Paxton, Ricci, and Dr. Arne.
Publiſhed by permiſſion of Mr. Webbe & under his immediate inſpection

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1791.

MAESTOSO by Permission of Mr. Webbe.

tutti

Ky - ri - e e - lei - son E - - - - lei - son Volun

tutti

Ky - - ri - e e - lei - son E - - - - lei - son

Chris - te e - lei - son e - - - - - lei - - son Volun

Chris - te e - lei - son e - - - - lei - - son

Chris - te e - lei - son e - - - lei - son Chris - te e - - lei - - son

Christe e - lei - - son e - lei - - - - - son

Ky-ri-e e-lei-son e-ley-son e-ley-son

Ky-ri-e e-lei-son e-ley-son e-ley-son

Gloria Soli

Et in Terra pax Homi-ni-bus bonæ volun-ta-tis

Et in Terra pax Homini-bus bonæ volun-ta-tis

tutti Soli

Lau-damus te Bene-dicimus te A-do-ra-mus te

tutti Solo

Lau-damus te Bene-dicimus te A-do-ra-mus te

tutti Soli

Glo - ri-fi-camus te Gratias a-gimus ti - bi propter magnam

Glo - ri-fi-camus te Gratias . a-gimus ti - bi propter magnam

tutti

Gloriam tu-am Domine Deus Rex cœles-tis De-us paterom-ni po-

Gloriam tu-am Domine Deus Rex cœ les-tis Deus pater omni po-

Soli

-tens Domine Fi-li u-ni-ge-ni-te Jesu Chris-te

-tens Domine Fi-li u-ni-ge-ni-te Je su Chris-te

tutti

Domine Deus agnus De_i Fi _ _ _ _ li_us pa_tris

Domine Deus agnus De_i Fi _ _ _ li_us pa_tris

Soli

tutti

Qui tol_lis pec_ca_ta Mundi Mise _ re_re No_bis Qui

Qui tol lis peccata Mundi Mise _ re_re No_bis Qui

tollis pec_ca_ta Mundi suscipe Deprecati onem nostram

tollis pec_ca_ta Mundi suscipe Deprecati onem nostram

Soli

Qui se-des ad dextram Patris mi se_re_re No-bis

Qui se-des ad dextram: Patris mi se_re_re No-bis

tutti

Soli

Quo-ni_am tu so-lus sanctus Tu so_lus Do-mi-

Quo-ni_am tu so-lus sanctus Tu so_lus Do_mi-

tutti

-nus tu so-lus al-tis-si-mus Je_su Chris-te

-nus tu so-lus al-tis-si-mus Je_su Chris-te

Soli

cum sanc-to Spi ri-tu in Glo - - - - ri-a in Glori-a

cum sanc-to Spiri-tu in Glo - - - ri-a in Glori-a

De-i Pa- -tris A - - - - - - - - men

De-i Pa- -tris A - - - - - - - - men

Credo. Con Spirito

tutti

Patrem om-ni-po-ten-tem fac-to-rem Cœ-li et Ter-

Patrem om-ni-po-ten-tem fac-to-rem Cœ-li et Ter-

-ræ fac - to-rem Cœ-li et Ter - ræ vi-si - bi-lium

-ræ fac - to-rem Cœli et Ter - rævi-si-bi-lium

omnium et In-vi-si - bi-li - - um Soli Et in unum Dominum

omnium et In-vi-si - bi - li - - um Et in unum Dominum

Je-sum Christum Fi-li-um De - i u - ni-ge-ni - tum

Je-sum Christum Fi-li-um De - i u - ni-ge-ni - tum

tutti

Et ex Patre na_tum an_te om_ni a se_cu_la

Et ex Patre na_tum an_te om_ni_a se_cu_la

Soli

De_um de De_o Lumen de Lumi_ne De_um verum de

De_um de De_o Lumen de Lumi_ne De_um verum de

tutti

De_o ve_ro Ge_ni_tum non fac_tum Con sub_

De_o ve_ro Ge_ni_tum non fac_tum Con sub_

-stanti -a-lem pa -tri per quem omni-a fac-ta sunt

-stanti -a-lem pa -tri per quem omni-a fac-ta sunt

Soli

qui propter nos ho-mi-nes et propter nostram sa-

Soli

qui propter nos ho-mi-nes et propter nostram sa-

-lu -tem de-scen- -dit de cæ- -lis

-lu -tem de-scen- -dit de cæ- -lis

tutti

Et in-car-na-tus est de-spiri-tu sanc-to

tutti

Et in-car-na-tus est de-spiri-tu sanc-to

ex Ma-ri-a Vir-gi-ne et ho-mo factus est

ex Ma-ri-a Vir-gi-ne et ho-mo factus est

et homo factus est & ho-mo fac-tus est

et homo factus est & homo fac-tus est

Soli Lento

Cru - ci - fix - us e - ti - am pro - no - bis sub -

Soli

Cru - ci - fix - us e - ti - am pro - no - bis sub -

- pon - ti - o pi - la - to pas - sus et se - pul - tus

- pon - ti - o pi - la - to pas - sus et se - pul - tus

est pas - sus et se - pul - tus est.

est pas - sus et se - pul - tus est.

tutti A tempo Primo

Et resur - - rex - it ter - ti - a die se -

tutti

Et resur - - rex - it ter - ti - a die se -

- cundum scrip - tu - - ras et as - cen - - dit in

Soli

- cundum scriptu - - ras et as - cen - - dit in

Cæ - lum sedet ad dextram pa - - tris

Cæ - lum sedet ad dextram pa - - tris

tutti

Et i — te — rum ven — tu — rus est cum Glo - -

tutti

Et i — te — rum ven — tu — rus est cum Glo —

- - - - - ri — a judi — care vivos et mortu -

- - - - - ri - - a judi - - care vivos et mort..

-os cu - jus regni non erit finis

-os cu - jus regni non erit f fi - - is

Soli

Et in spiritum sanc - - -tum Do-minum &

Soli

Et in spiritum sanc - -tum Do-minum &

vi-vi-fi - can tem qui ex patre fi - li -

vi-vi-fi - can tem qui ex patre fi - li -

tutti

-o que fi - li - -o que pro - ce - dit Qui cum

tutti

-o que fi - li - -o que pro - ce - dit Qui cum

patre & fi-li-o simul-a-do-ratur et con glori-fi-

patre & fi-li-o simul-a-do-ratur et con glorifi-

Soli

-catur qui lo-cutus est per pro-phetas Et unam sanctum ca-

Soli

-catur qui lo-cutus est per pro-phetas Et unam sanctum ca-

-tholi-cam et a-pos-toli cam ec-cle-si-am

-tholi-cam et a-pos-toli cam ec-cle-si-am

tutti

Con fi - te - - or unum bap - tisma in remisi -

tutti

Con fi - te - - or unum bap - tisma in remisi -

o - nem in remissi - o - nem pec - ca - to - rum

o - nem in remissi - o - nem pec - ca - to - rum

Soli

Et ex - pec - to resurrecti - - onem mor - - - tu

Soli

Et ex - pec - to resurrecti - - onem mor - - - tu

tutti

o - - rum et vi - - tam ven - - tu - - ri se - cu - li

o - - rum et vi - - tam ven - - tu - - ri se - cu - li

vi - - - tam ven - tu - ri secu - li A - - - - - - - men

vi - - - tam ven - tu - ri secu - li A - - - - - - men

A - - men A - - - - - - - - - men

A - - men A - - - - - - - - men

SANCTUS

Larghetto

tutti

Sanctus sanc - - tus sanc - - - - - - - -

tutti

Sanctus sanc - - tus sanc - - - - - - -

Interlude

Soli

- - - - - tus Ple - - ni - sunt Cæ - - li et

Soli

- - - - - tus Ple - - ni - sunt Cæ - - li et

tutti

Ter - ra glo - ri - a tu a ho - - san - na in ex -

tutti

Ter - ra glo - ri - a tu a ho - san - na in ex -

-cel-lis in ex-cel-----lis

-cel-lis in ex-cel-----lis

Soli Larghetto

Ag-nus dei qui tollis pec-ca--ta

Ag-nus dei qui tollis pec-ca--ta

tutti

mun-di Mise--re--re no--bis

mun-di Mise--re--re no--bis

Soli poco Allegro

Domine salvum fac re – gem nostram Re-gem

Soli

Domine salvum fac re – gem nostram Re-gem

tutti

nostrum GEORGIUM Et ex au-di nos in

tutti

nostrum GEORGIUM Et ex au-di nos in

Soli

di-e qua in vo-ca – ve-ri-mus te Gloria

di-e qua in vo-ca – ve-ri-mus te Gloria.

patri et Fi_li_o et spi_ri_tu_i sanc_

patri et Fi_li_o et spi_ri_tu_i sanc_

tutti

_to sicut erat in prin_ci_pi_o et nunc et semper et in

tutti

_to sicut erat in prin_ci_pi_o et nunc et semper et in

sæ_cu_la se_cu_lo_rum a_men a_men

sæ_cu_la se_cu_lo_rum a_men a_men

Soli Largo

Tan - tum Er - go sa - cra - men - tum Volun

Soli

Tan - tum Er - go sa - cra - men - tum

tutti

Ge - ni - - to - ri ge - ni - - to - que laus et

Ge - ni - - to - ri ge - ni - - to - que laus et

Ju - bi - - la - - ti o sa - lus ho - nor

Ju - bi - - la - - ti o sa - lus ho - nor

vir-tus quoque sit et be-ne-dic-ti

vir-tus quoque sit et be-ne-dic-ti

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

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

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

cum-par sit lau-da-ti-o

Larghetto Softenuto

KYRIE

Ky - - - - - - - - - - rie Ky - ri -

Ky - - - - - - - - - - rie Kyrie

- e e - - lie - - son. Volun. Chris - - te Chris -

Ky - ri - e e - lie - - son Christee - lie son Christee -

- - te Chris - - - te e - - lie - - son

- lieson Chris - - te e - - lie - son

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