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PRINCETON, NEW JERSEY



John S. Rumpus.

A decorative flourish consisting of a horizontal line with two circular loops at the ends, positioned below the signature.



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ST. GEORGE'S HOSPITAL.

VIEW FROM THE WESTERN ENTRANCE,

Shewing on the right the Paw, occupied by the late Princess Charlotte.

LIBRARY
OCT 19 1953
THEOLOGICAL SEMINARY

A Relique

OF

The Princess Charlotte Augusta

or

A SELECTION of PSALMS and HYMNS

With the appropriate Tunes,

being
An Exact Copy

OF THE GENUINE HYMN BOOK,

used jointly by

The late Princess Charlotte
and Prince Leopold of Saxe Cobourg.

At Public Worship

In the Parish Church of Esher,

near CLAREMONT.



South West View of Esher Church. Surrey.

LONDON:

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PREFACE.

“ Tristissimus hæc scribo—filia est defuncta ; qua puella nihil unquam festivius, amabilius, nec modo longiore vita, sed prope unmortalitate dignius vidi.—O triste plane acerbum que funus ! O morte ipsa mortis tempus indignius !—Quod gaudium quo moerore mutatum est !”

PLINY.

WHATEVER appears connected with the history, character, and habits, of the late PRINCESS CHARLOTTE, the pride of the British empire, has assumed, by her lamented and unexpected decease, a more than merely *royal* interest. The impression is beyond all precedent deep and diffusive. One feeling pervades the population. Party distinctions, whether of a religious or political nature, are merged and lost in the general regret. It has found, in the elements of every mind, a ready affinity ; and, by the spontaneous burst of a widely-extended sympathy, has proved that the millions of Britain compose but one family. Every individual mourns as for a dear and valuable relative. Every one feels himself bereaved. The astonishment is not of that kind, which, however powerful, leaves to the mind a

tranquillizing consideration in a conscious distance from the scene of the calamity. The dear object drew every one near her by the attractions of the heart. The sympathies she has excited are not those slight and evanescent emotions which are sometimes elicited by occurrences with which we acknowledge but little in common. CHARLOTTE was, indeed, the *Princess of the People*. She lived in their view, not dazzling with the gorgeous array of proud, inaccessible, royalty, but endearing herself to all classes by a condescension and affability of deportment, at once dignified, natural, and sweet. Not like the generality of royal personages, moving in a region of gay and splendid dissipation, alike corruptive of the higher circles, and disgusting to the larger and more sober ranks of the community, she exemplified in her own person a laudable avoidance of every thing extravagant in exterior ornament; and, in the arrangements of her household, an order and punctuality seldom met with in situations even of the most virtuous pretensions. Without detracting from the dignity of a British Princess, or losing sight of the duties which the grandeur of her birth and her illustrious prospects demanded of her, she was distinguished for modesty of demeanour on all occasions—for fellow-feeling in every occurrence of distress—for unostentatious charity—for gene-

ral benevolence of heart—and for a kind of maternal tenderness, which was more especially displayed in behalf of every individual of her household. She irresistibly drew the homage, not of cold formality, but of genuine esteem, and the warm attachment of the heart. She had exhibited in her brief life all the excellent traits of a truly English character.—She had done more. Like the venerable sage of old, who was said to have brought philosophy down from heaven to the earth, our beloved Princess had brought royalty from the splendid and too remote heights, on which its pomp and parade are usually conducted, down to the more private walks of life. She had tempered, without diminishing, its grandeur by a winning condescension. She had sweetened its imperious, commanding air, by a kind and encouraging address; and proved that the best lustre a Prince can shed around him, is that of his virtues; and the only popularity worth his possession, that which is rooted in the hearts of subjects whose happiness he lives to promote.

Thus good, thus attractive, it was impossible not to love her. With a mind thus enlightened, with a heart thus virtuously disposed, and with the love of all around her, she could not but be happy. Happily, indeed, and swiftly did the months (alas! too few!) pass away, while CHARLOTTE and her illustrious husband occupied the

retired, but delightful, seat of Claremont.* There they had no sooner fixed their residence than

* Sir John Vanburgh, so well known by his particular style of architecture, bought some land in the parish of Esher, and built a low brick house for his own habitation. The spot he chose was in low ground, without the advantage of prospect. THOMAS HOLLES PELHAM, Earl of CLARE, bought it of Sir John, and was created Duke of *Newcastle-upon-Tyne*, the 2d of August, 1715. He made it his habitation, and added a magnificent room for the entertainment of large companies, when he was in administration. He increased the grounds by farther purchases, and by inclosing parts of the adjoining heath; and it now contains about 420 acres. The other part of the estate contains 1,600 acres, in several farms. The Duke adorned the park by many plantations, under the direction of *Kent*. On a mount in the park he erected a building, in the shape of a castle, and called it CLAREMONT, from his own name, by which the place has been known ever since. After the death of the Duke, it was purchased by Lord *Clive*, the conqueror in India. When setting out on his last voyage, he gave directions to Mr. *Browne*, so well known for his taste in laying out grounds, but who used to consider himself as of still greater skill in architecture, to build him a house, and model the grounds, without any limitation of expence. He performed the task much to the satisfaction of his Lordship, and the cost is said to have been more than £100,000. *Browne* had been often employed to alter houses; but this is said to be the only complete one he ever built. It forms an oblong square of forty-four yards by thirty-six. On the ground-floor are eight spacious rooms, besides the hall of entrance, and the great stair-case. In the principal front, a flight of thirteen steps leads to the great entrance, under a pediment supported by Corinthian columns. The situation is well-

the royal pair, young as they were, digested and brought into practice a domestic economy singularly wise and good. Wasteful extravagance and lazy luxury were not admitted. While they maintained an establishment sufficiently elegant and princely, they excluded whatever administered only to fashionable dissipation. They conceived that a character for honesty was no less becoming the exalted Prince, than the meanest of his people. Acting upon this principle, they not only secured to themselves an unlimited confidence, but rendered it highly desirable, from the certain advantage attending it, for any individual in business to receive and fulfil their orders. They adjusted their expenditure to their income; nor did these royal personages think it any way derogatory to their dignity to be seen inspecting their books of accounts, and settling, with the greatest punctuality, their *monthly* bills.

chosen, commanding various views of the water and plantations in the park. Lord Clive died on the 23d of November, 1774, after which, this estate was sold for, perhaps, not more than one-third of what the house and alterations had cost. It was purchased by Viscount *Galway*, an Irish peer, of whom it was bought by the Earl of *Tyrconnel*, also a peer of that kingdom, who made it his residence till 1802. The Earl sold it to *Charles Rose Ellis*, Esq. of whom it was bought, in the summer of 1816, by the nation, for the residence of the late PRINCESS and her illustrious consort.

Claremont, in receiving these illustrious inhabitants, became the scene of the purest conjugal felicity. Their union had been the result of mutual preference. Our high-minded, but enlightened, Princess had, on a well-known occasion, declined an alliance which the authorities of her august house had recommended. While she was ready to do justice to the high character of the personage they had in view, she steadily adhered to her right of choice, and reserved her *hand* for him who should possess her *heart*. That they were actually given together, every returning day bore witness, by numerous proofs increasingly satisfactory and delightful. It may be questioned, whether, in the annals of royalty, an example can be found of another union so auspiciously commenced, and exhibiting, so long as Providence permitted, so bright a pattern of connubial bliss. The Princess had the exulting satisfaction of seeing the choice of her heart sanctioned by the approbation of her illustrious relatives, and the hearty congratulations of a delighted nation. The principles of her procedure were understood and respected. In them we recognized every thing congenial with the feelings of virtuous and unsophisticated minds. We hailed the event of her union as a national blessing; and the hopes and destinies of the empire were grafted upon it. The subsequent conduct

of the happy couple more than justified our prepossessions. It was highly gratifying to see them "attuned to happy unison of soul," retiring, in the flush and bloom of youth, from the vanity and pageantry of the court. Encircled, no doubt, by crowds of gay flatterers, yet turning their steady and determined step away from the pride and fascinations of regal state, and seeking and finding, in rural retirement, the truest independence, and the sweetest pleasure of wedded life. Here, as they lived with and for each other, it was delightful to see them exemplifying, in their own persons, the happiness of primeval days, and abounding in the practice of noiseless charity, and unobtrusive benevolence.

————— "What was the world to them,
Its pomp, its pleasure, and its nonsense all,
Who, in each other, clasp'd whatever fair
High fancy forms, and lavish hearts can wish!
Something than beauty dearer should they look,
Or on the mind, or mind-illumin'd face;
Truth, goodness, honour, harmony, and love,
The richest bounty of indulgent Heav'n!"

The Prince and his illustrious consort were poetically alive to rural enjoyments. As their tastes and pursuits were in perfect harmony, they took individual and social pleasure in whatever was beautiful in landscape, gardening, and forest-scenery. Much of their time is said to have been

occupied in cultivations and improvements of such a description around their favourite Claremont. The Princess, whose attainments in science were certainly respectable, was particularly fond of botany. In her walks with the Prince, which were generally taken *arm in arm*, she would frequently stop, and expatiate with much facility and interest on the beauty and structure of various plants and flowers as they met their view—emblems, alas! too true of the premature fate hastening to overtake her! It was marked by their household and the vicinity around, that this happy couple delighted in each other's society. Their rides, their walks, their visits were taken together; in their literary pursuits they were also united. The amiable Princess communicated to the Prince, with the most delicate attention, every useful information on subjects new to a foreigner. She was his most valuable Instructress in the knowledge of the English language; and their reading, we are assured, was not of a desultory and merely *diverting* kind. The history and constitution of the country, whose destinies they might naturally expect at some future period to influence, were the frequent subjects of their joint and careful study; it was chiefly by the judicious prosecution of such reading, that they were understood to have imbibed those sound

and enlightened principles of political government, which fixed and secured the house of Brunswick on the British throne, and, by which this princely couple seemed to be in training, had Providence willed it, for exerting the happiest influences on the prosperity of the empire.

All that we have hitherto advanced, respecting this interesting Princess and her husband, is certainly very amiable, but this is but *half* their praise. There is every reason to believe, that they had the fear of God before their eyes; they had both been religiously educated in their youth; as to our beloved Princess we had unequivocal documents, both of the care taken in her early years, to pre-occupy her mind with pious instruction, and of the gratifying success with which that care was rewarded. She was one of many bright examples in the Christian world, of the blessing of God on early religious tuition; the maxim of the Royal Monitor, indeed, is generally verified, "Train up a child in the way he should go, and when he is old, he will not depart from it." The best interests of our nature demand it, as a duty, of every parent, of every guardian. The religious instruction of children cannot be neglected without a crime; God enjoins it, and indicates the value he puts upon the duty, by honouring our obedience with the virtue and happiness of

our offspring; or causing us to feel, in their vice and misery, the bitter consequences of parental negligence.

The infancy of the Princess had been placed under the tuition of the pious Lady Elgin. To her was entrusted, "the delightful task of rearing the tender thought, and teaching the young idea of this interesting child how to shoot." The system she adopted with her Royal charge, appears, from statements we have heard, to have been peculiarly delicate and wise. A pleasing instance of her judicious treatment may be mentioned; the pupil's temper was naturally quick and impetuous; when, therefore, she perceived her under irritation, and giving way to passion, her Ladyship used to write a short prayer suited to the occasion, and hand it to her Royal Highness to peruse and adopt as her own. Nothing, surely, can be better conceived than such a practice for leading the young mind directly to Him, who, being chiefly offended by sin, is the proper object of fear, and the only source of grace for the purification of the heart. The Princess, in maturer years, acknowledged her particular obligations to Lady Elgin's instructions, and mentioned, with much satisfaction, that it was this Lady who first brought her acquainted with the Divine Songs of Dr. Watts. The interesting testimony of the late Bishop Porteus, to the

pious sensibility of her Royal Highness, while yet a child, is already well known.

Our Princess was happy in meeting with a congeniality of religious sentiment and feeling in the mind and heart of her husband. They were, therefore, not ashamed to adopt the resolution of an ancient Prince, "As for me and my house, we will serve the Lord." It is a fact, well authenticated, that they instituted the worship of God in their family, which was regularly attended by every branch of their household. It is much to be lamented, that an Institution, so plainly binding on all families professing Christianity, should, nevertheless, be a rare distinction among us. Nothing, surely, can be more rational than family devotion; consistency of character demands it. Acknowledging, as we do, our personal and collective dependance on the protection and blessing of Heaven, we are guilty of a glaring deficiency if we erect not the domestic altar, and gather our families around it, for the purpose of Christian devotion. There are, indeed, and we are happy to say it, even in the elevated circles of society, some pleasing exceptions from the too general neglect—may these, and the bright example lately beheld at Claremont, be the means of stimulating many other families to the same devout practice. They are, at least, sufficient to rebuke the sneers, and silence the cavils of the ignorant and profane.

The sacred obligations of the Sabbath were also carefully respected at Claremont. The Royal pair attended regularly at the Parish Church of Esher,* till the condition of the Princess made it more prudent to confine her attendance on Divine worship to her Private Chapel. Upon these occasions, the Princess followed the pious example of her venerable Grandsire, in repeating the responses, and entering into the whole of the service, with a seriousness and energy sufficiently indicative of the personal interest she took in it, and the pleasure she derived

* Esher is a small village sixteen miles from Westminster-bridge, on the road through Kingston to Portsmouth; from Kingston, it is about four miles; it adjoins to Thames Ditton, on the east; to Cobham, on the west; to the River Mole, on the north and north-west; and to Stoke Davernon, on the south. The Church stands on a small knoll in the village, and is dedicated to St. George; it consists of a nave, only with a chancel at the east end; but on the south, on the outside, the Duke of Newcastle, when owner of Claremont, built a Chamber-pew, opening into the Church.* It has been since divided between that house and Esher-Place. The chancel windows were formerly famous for their painted glass, but nothing of it now remains. At the west end, is a low tower, surmounted by a wooden pyramidal spire, having three bells, one of which is said to have been brought by Sir Francis Drake.

* See FRONTISPIECÉ, which is taken from the western entrance, and, on the right, is seen the pew occupied by the late Princess Charlotte.

from it. But at Claremont, the duties of the Sabbath were not considered as fulfilled by an attendance, however regular, at Church or Chapel: after such services, it was customary for the Prince to read to her Royal Highness, or the Princess to him, a sermon of some of our best English Divines.

Of the lighter and finer accomplishments, in which our amiable Princess excelled, she is known to have been particularly partial to music. On the Harp, Piano-forte, and Guitar, she had acquired a brilliant execution, and accompanied these instruments with a sweet and well-modulated voice. Her performances in this department, even in her early years, and while she was yet a learner, used to delight her Royal Grandfather, whose skill and taste in music was well known to be of a superior kind; more recently, she exerted her talents to the gratification of her illustrious husband.

On her first attendance at the Parish Church, her fine ear had no sooner caught the tones of the organ* there, than she appeared sensibly delighted, and spoke of the instrument in terms of lively approbation.

* This is a small, but handsome, instrument, which, as we understand, cost 130 guineas, and is the gift of Miss Vidler, of Esher. It was introduced into the Church about two years before the Princess came to reside at Claremont.

The Selection of Psalms and Tunes which we have the honor of presenting to the Public, is, as the Title assumes, an EXACT COPY of the GENUINE HYMN-BOOK which the Prince and Princess constantly used in their pew. They had but one; and, agreeably to their general practice of sharing together, they made joint use of this Selection. The book itself is remarkably plain in its exterior, being simply stitched in a blue-paper cover. Several of the Tunes in this Hymn-Book, it is allowed, are common to many other selections; it contains, however, some delightful composesures by the celebrated masters of music, Mozart and Pleyel. This circumstance, no doubt, gave the selection an additional interest in the estimation of the Princess, from the compliment it might be supposed to convey to Prince Leopold. The book was found, after her lamented decease, under the front cushion of her pew, and the original intention of the Editor, when he possessed himself of it, was nothing more than that of retaining it as the valuable relique of a British Princess, whose amiable and exalted character he had ever been accustomed to admire. It was not long, however, in his hands before it became known to a number of individuals, who expressed an ardent desire to see it, and to possess, if possible, the smallest portion of it. He could not certainly

consent to mutilate a memorial he held so dear; but the interest in this book appearing to extend and deepen beyond his anticipations, he was induced, from respectable suggestions, to gratify the public by editing what may be called a "Fac Simile" of the whole. Some of the Tunes and Hymns are distinguished by marks which are understood to have been made by the pen of her Royal Highness herself, indicating that they had obtained her particular preference; or that the words to which the music was adapted, conveyed the sentiments that accorded most fully with the habitual emotions of her own heart.

That the Hymns and Tunes of this interesting "Relique," now sent out to the Public, may excite in the minds of those lovers of Sacred music, into whose hands they may come, the same pleasing and devout feelings with which they were wont to be accompanied in that of our much-lamented and amiable Princess, is the sincere desire of their very humble servant,

THE EDITOR.

LEATHERHEAD,
January 18, 1818.

LINES,

*Inscribed on the HYMN-BOOK of the late PRINCESS
CHARLOTTE AUGUSTA.*



AH! reckless of a doating empire's woe,
In million breasts when Hope exulted most,
The arch destroyer struck th' appalling blow,
And slew, in Charlotte, Britain's proudest boast!

Now, humbl'd in the dust, Britannia mourns,
Nor pitying pow'rs above condemn the grief;
Heav'n e'en in smiting oft benignly turns,
And grants, in tears, the pious heart relief.

We mourn—but not, exalted Spirit, thee!
Our's is the mighty loss, and thine the gain;
Faith points above,—what once was our's, we see,
In disembodied glory gone to reign!

“Take this dear Relique,” says some angel near,
“Thence learn, like her, the worth of heav'nly things;
“Oft as these notes swell on your mortal ear,
“Pant for the nobler strains your CHARLOTTE sings.”

I N D E X

FIRST SELECTION.	Page	SECOND SELECTION.	THIRD SELECTION.
Nº1. St Ann's	3	Nº1. Rockingham	Nº1. Easter Hymn 26
2. Sicilian Hymn	4	2. Manchester	2. Mozart's Hymn 28
3. Brunswick	5	3. York	3. Pleycels Hymn 30
4. Sheffield	6	4. Kent	4. Bishop Thorpe 32
5. St James	7	5. Lincoln	5. Hanover 33
6. Surry	8	6. St Mary's	6. Bedford 34
7. Morning Hymn	9	7. Meysiab	7. German Hymn 35
8. Old 100 th	11	8. Burford	8. Hatfield 37
9. Portuguese Hymn	12	9. Brodsworth	9. Salisbury 39
10. Christmas Hymn	14	10. Suffolk	10. Galloway 40

N^o I St Ann's. C. M. 1st Selectⁿ

3

1

O God of Hosts the mighty Lord,
 How lovely is the place,
 Where thou enthron'd in glory shew'st
 The brightness of thy face.

2

My longing Soul faints with desire
 To view thy blest abode
 My panting heart and flesh cry out
 For thee the living God.

3

O Lord of Hosts, my King and God,
 How highly blest are they
 Who in thy Temple always dwell
 And there thy praise display.

N^o II Sicilian Hymn. P.M. ! Select!

1

Holy wonder, heav'nly grace,
 Come, inspire our humble lays.
 While the Saviour's love we sing,
 Whence our hopes and comforts spring.

2

Man involv'd in guilt and woe,
 Touch'd his tender bosom so,
 That, when justice death demands,
 Forth the great deliverer stands.

3

Jesus cries, "thy mercy shew,
 "Lo! I come thy will to do;
 "I the sacrifice will be,
 "Death shall plunge his dart in me.

4

Tho' the form of God he bore,
 Great in glory, great in pow'r,
 See him in our flesh array'd,
 Lower than his angels made.

1

Lord hear the voice of my complaint;
 Accept my secret pray'r,
 To thee alone, my King my God,
 Will I for help repair.

2

Thou in the morn my voice shalt hear
 And with the dawning day,
 To thee devoutly I'll look up,
 To thee devoutly pray.

3

And when thy boundless grace shall me
 To thy lov'd courts restore,
 On thee I'll fix my longing eyes
 And humbly there adore.

N^o IV Sheffield. C. M. 1st Selectth

The musical score consists of three systems of two staves each. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#) and the time signature is 2/2. The music features a melody in the treble staff with eighth and sixteenth notes, and a bass line in the bass staff with quarter and eighth notes. The piece concludes with a double bar line and repeat dots.

1

Let all the just to God with joy,
 Their cheerful voices raise;
 For well the righteous it becomes
 To sing glad songs of praise.

2

Let Harps, and Psalteries, and Lutes,
 In joyful concert meet;
 And new made songs of loud applause
 The harmony complete.

3

For faithful is the word of God
 His works with truth abound;
 He justice loves, and all the earth
 Is with his goodness crown'd.

N^o V St James's. C. M. 1st Selectⁿ

7

1

How blest is he, who ne'er consents
 By ill advice to walk;
 Nor stands in sinners ways, nor sits
 Where men profanely talk.

2

But makes the perfect law of God
 His business and delight;
 Devoutly treads therein by day,
 And meditates by night.

3

Like some fair Tree, which fed by streams
 With timely fruit does bend,
 He still shall flourish, and success
 All his designs attend.

The musical score is written in 3/2 time with a key signature of one sharp (F#). It consists of three systems, each with a treble and bass clef. The first system begins with a treble clef staff containing a series of chords and a bass clef staff with a melodic line. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence in both staves.

1

Jehovah reigns, let all the earth
 In his Just government rejoice;
 Let all the Isles with sacred mirth,
 In his applause unite their voice.

2

Darkness and clouds of awfull shade
 His dazzling glory shroud in fate;
 Justice and truth his guards are made,
 And fix'd by his Pavilion wait.

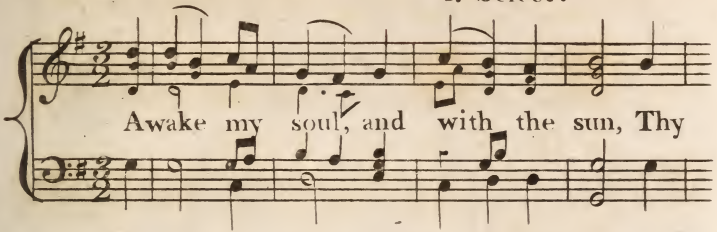
3

Rejoice, ye righteous, in the Lord,
 Memorials of his holiness;
 Deep in your faithful breasts record,
 And with your thankful tongues confess.

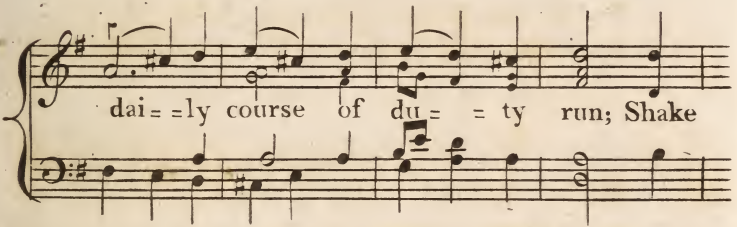
N^o VII Morning Hymn. L.M.

9

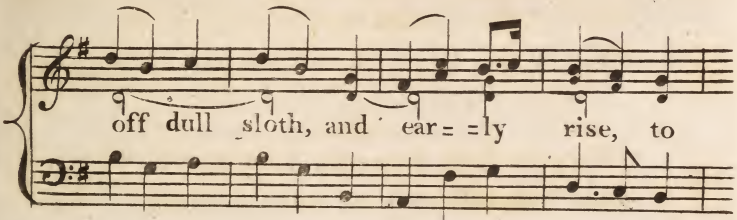
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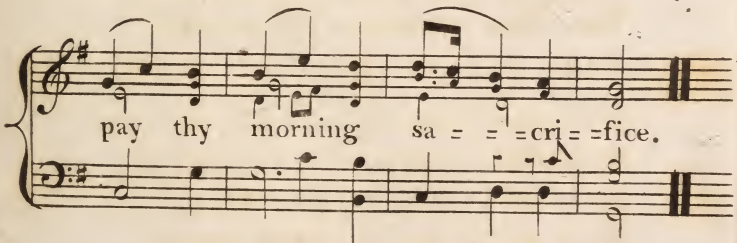
Awake my soul, and with the sun, Thy



dai = ly course of du = ty run; Shake



off dull sloth, and ear = ly rise, to



pay thy morning sa = = cri = = fice.

turn over

1

Awake, my Soul, and with the Sun,
 Thy daily Stage of duty run!
 Shake off dull sloth, and early rise,
 To pay thy Morning Sacrifice!

2

Lord, I my vows to thee renew,
 Scatter my Sins as morning dew!
 Guard my first spring of Thought and Will,
 And with thyself my spirit fill!

3

Direct, controul, suggest this day,
 All I design, or do, or say;
 That all my powrs with all their might,
 May in thy Glory, Lord unite!

4

Glory to God, who safe hath kept,
 Who hath refresh'd me while I slept!
 O! may I, when from death I wake,
 Thro' Him an endless Life partake!

5

Praise God from whom all blessings flow,
 Praise Him, all Creatures here below!
 Praise Him above, Angelic Host,
 Praise Father, Son, and Holy Ghost!

N^o VIII Old C. L. M. 1st Select^d II

1

With one consent let all the earth,
 To God their chearful voices raise;
 Glad homage pay with awful mirth,
 And sing before him songs of praise.

2

Convinc'd that he is God alone,
 From whom both we and all proceed;
 We whom he chooses for his own,
 The flock that he vouchsafes to feed.

3

O enter then his Temple gate,
 Thence to his courts devoutly press;
 And still your grateful hymns repeat,
 And still his name with praises bless.

4

For he's the Lord supremely good,
 His mercy is for ever sure;
 His truth, which always firmly stood,
 To endless ages shall endure.

N^o IX Portuguese Hymn. L.M.

! Select!

The image displays a musical score for a hymn, consisting of five systems of two staves each. The music is written in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. The score is characterized by a steady, rhythmic accompaniment in the bass line and a more melodic line in the treble. The piece concludes with a double bar line and repeat dots at the end of the fifth system.

1

Great God whose universal sway,
 The known and unknown worlds obey;
 Now give the kingdom to thy Son,
 Extend his pow'r exalt his throne.

2

Thy Sceptre well becomes his hands,
 All heav'n submits, to his commands;
 His justice shall avenge the poor,
 And pride and rage avail no more.

3

With power he vindicates the just,
 And treads the oppressor in the dust;
 His worship and his fear shall last,
 'Till hours, and years, and time be past.

4

The Saints shall flourish in his days,
 Drest in the robes of joy and praise;
 Peace, like a river from his throne,
 Shall flow to nations yet unknown.

Allegro
 N^o X Christmas Hymn. P. M. † Selectⁱⁱ

The musical score consists of three systems of piano accompaniment. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The first system shows a melodic line in the treble and a bass line with chords. The second system continues the melody and bass line. The third system concludes the piece with a final cadence.

1

Praise the Lord, ye Heav'n's adore him,
 Praise him, angels in the height;
 Sun and Moon rejoice before him,
 Praise him all ye stars and light:
 Jesus, our Immanuel hear,
 Liv'd that we should never die;
 Humble 'mongst men he deign'd t'appear,
 Hail th'incarnate Diety!

2

Hail the eternal Prince of Peace,
 Hail th'almighty King of Kings;
 Hail now the sun of righteousness,
 Ris'n with healing on his wings!
 Praise the Lord of our salvation,
 Hosts on high his pow'r proclaim;
 Heav'n and earth and all creation,
 Laud and magnify his name.

N^o I Rockingham. L.M.

The musical score consists of three systems, each with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The first system shows the beginning of the piece with a treble clef staff containing a series of chords and a bass clef staff with a simple accompaniment. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence in both staves.

1
 Thou Lord, by strictest search hast known,
 My rising up and lying down;
 My secret thoughts are known to thee,
 Known long before conceiv'd by me.

2
 Thine eye my bed and path surveys,
 My public haunts and private ways;
 Thou know'st what 'tis my lips would vent,
 My yet unutter'd words intent.

3
 Surrounded by thy pow'r I stand,
 On ev'ry side I find thy hand;
 O skill for human reach too high,
 Too dazzling bright for mortal eye.

4
 O! cou'd I so perfidious be,
 To think of once deserting thee;
 Where Lord could I thy influence shun,
 Or whither from thy Presence run?

N^o II Manchester. C.M. 2^d Selectⁿ

1

O render thanks, and bless the Lord;
 Invoke his sacred name;
 Acquaint the nations with his deeds,
 His matchless deeds proclaim.

2

Sing to his praise in lofty Hymns,
 His wond'rous works rehearse;
 Make him the theme of your discourse,
 And subject of your verse.

3

Rejoice in his almighty name,
 Alone to be ador'd;
 And let their heart o'erflow with joy,
 That humbly seek the Lord.

4

Seek ye the Lord his saving strength,
 Devoutly still implore;
 And where he's ever present seek,
 His face for evermore.

1

Who place in Sion's God their trust,
 Like Sion's rock shall stand;
 Like her immoveable be fix'd,
 By his almighty hand.

2

Look how the hills on ev'ry side,
 Jerusalem inclose;
 So stands the Lord around his Saints,
 To guard them from their foes.

3

Be good, O righteous God to those,
 Who righteous deeds effect;
 The heart that innocence retains,
 Let innocence protect.

N^o IV Kent. L.M. 2^d Selectⁿ

The musical score consists of three systems of two staves each, written in a grand staff format. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The music is in a homophonic style, with the upper staff primarily containing chords and the lower staff providing a bass line. The first system ends with a double bar line. The second system also ends with a double bar line. The third system concludes with a final double bar line.

1

The Lord the universal King,
 In heav'n has fix'd his lofty throne;
 To him ye Angels, praises sing,
 In whose great strength his pow'r is shown.

2

Ye that his just commands obey,
 And hear and do his sacred will;
 Ye hosts of his this tribute pay,
 Who still what he ordains fulfill.

3

Let ev'ry creature jointly bless,
 The mighty Lord, and thou, my heart;
 With grateful joy thy thanks express,
 And in this concert bear thy part.

The musical score consists of three systems of two staves each (treble and bass clef). The first system begins with a treble clef, a 3/2 time signature, and a key signature of one sharp (F#). The melody is written in the treble staff, and the bass line is in the bass staff. The second system continues the melody and bass line. The third system concludes the piece with a double bar line and repeat dots.

1
Thee I'll extol, my God and King,
Thy endless praise proclaim;
This tribute daily I will bring,
And ever bless thy name.

2
Thou, Lord beyond compare art great,
And highly to be prais'd;
Thy Majesty with boundless height,
Above our knowledge rais'd.

3
Renown'd for mighty acts thy fame,
To future times extends;
From age to age thy glorious name,
Successively descends.

4
Whilst I thy glory and renown,
And wond'rous works express;
The world with me thy might shall own
And thy great pow'r confess.

N^o VI St. Mary's. C.M. 2^d Selectⁿ

1

O Lord the Saviour and defence,
 Of us thy chosen race;
 From age to age thou still hast been,
 Our sure abiding place.

2

Before thou brought'st the mountains forth,
 Or th'earth and world did'st frame;
 Thou always wert the mighty God,
 And ever art the same.

3

Thou turnest man, O Lord, to dust,
 Of which he first was made;
 And when thou speak'st the word, return,
 'Tis instantly obey'd.

The musical score consists of three systems of two staves each (treble and bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is 3/2. The first system begins with a treble clef and a bass clef. The melody is primarily in the treble clef, with accompaniment in the bass clef. The second system continues the melody and accompaniment. The third system concludes the piece with a double bar line and repeat dots.

1

The Lord who made both heav'n and earth,
 And all that they contain;
 Will never quit his stedfast truth,
 Nor make his promise vain.

2

The poor oppress'd, from all their wrongs,
 Are eas'd by his decree;
 He gives the hungry needful food,
 And sets the pris'ners free.

3

By him the blind receive their sight,
 The weak and fall'n he rears;
 With kind regard and tender love,
 He for the righteous cares.

4

The God that does in Sion dwell,
 Is our eternal King;
 From age to age his reign endures,
 Let all his praises sing.

1
 Through all the changing scenes of life,
 In trouble and in joy;
 The praises of my God shall still,
 My heart and tongue employ.

2
 Of his deliv'rance I will boast,
 'Till all that are distress'd;
 From my example comfort take,
 And charm their griefs to rest.

3
 O! magnify the Lord with me,
 With me exalt his name;
 When in distress to him I call'd,
 He to my succour came.

N^o IX Brodsworth. C. M. 2^d Selectⁿ

1

Lord who's the happy man that may,
 To thy blest courts repair;
 Not stranger like to visit them,
 But to inhabit there.

2

'Tis he whose ev'ry thought and deed,
 By rules of virtue moves;
 Whose gen'rous tongue disdains to speak,
 The thing his heart disproves.

3

Who never did a slander forge,
 His neighbours fame to wound;
 Nor hearken to a false report,
 By malice whisper'd round.

4

The man who by this steady course,
 Has happiness insur'd;
 When earths foundation shakes, shall stand,
 By providence secur'd.

N^o X Suffolk. L.M. 2^d Selectⁿ

1

O praise the Lord in that blest place,
 From whence his goodness largely flows;
 Praise him in heav'n where he his face,
 Unveil'd in perfect glory shows.

2

Praise him for all the mighty acts,
 Which he in our behalf hath done;
 His kindness this return exacts,
 With which our praise should equal run.

1

Let the shrill Trumpets warlike voice,
 Make rocks and hills his praise rebound;
 Praise him with harps melodious voice,
 And gentle psaltry's silver sound.

2

Let virgin troops soft timbrels bring,
 And some with graceful motion dance;
 Let instruments of various strings,
 With organs join'd his praise advance.

3

Let them who joyful Hymns compose,
 To Cymbals set their songs of praise;
 Cymbals of common use, and those,
 That loudly sound on solemn days.

4

Let all that vital breath enjoy,
 The breath he does to them afford;
 In just return of praise employ,
 Let ev'ry creature praise the Lord.

N^o I Easter Hymn. P. M.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various chordal textures and rhythmic patterns.

The second system of musical notation continues the piece with two staves. The upper staff maintains the treble clef and the lower staff the bass clef. The melody in the upper staff shows more complex rhythmic figures, including eighth and sixteenth notes, while the bass line provides a steady accompaniment.

The third system of musical notation continues the piece with two staves. The upper staff features a melody with some triplet-like rhythms and the lower staff continues the bass line with a mix of quarter and eighth notes.

The fourth system of musical notation concludes the piece with two staves. The upper staff has a more active melody with frequent sixteenth notes, and the lower staff provides a rhythmic foundation with eighth-note patterns.

1

Christ the Lord is ris'n to day, Hallelujah.
 Sons of men and angels say; Hal:
 Raise your joys and triumph high, Hal:
 Sing ye heav'ns and earth reply. Hal:

2

Love's redeeming work is done, Hal:
 Fought the fight, the battle won; Hal:
 Lo! our Sun's eclipse is o'er, Hal:
 Lo! he sets in blood no more. Hal:

3

Vain the stone, the watch the Seal, Hal:
 Christ hath burst the gates of hell; Hal:
 Death in vain forbids his rise, Hal:
 Christ hath opened Paradise. Hal:

4

Lives again our glorious King, Hal:
 Where, O death, is now thy sting? Hal:
 Once he died our souls to save, Hal:
 Where's thy victory, O grave! Hal:

N^o II Mozarts Hymn. 3^d Selectⁿ

The first system of musical notation consists of two staves joined by a brace on the left. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music begins with a whole note chord in both hands, followed by a series of eighth and sixteenth notes in the right hand and quarter notes in the left hand.

The second system of musical notation continues the piece. It features two staves with the same clefs and key signature as the first system. The right hand has a melodic line with eighth notes and a final quarter note, while the left hand provides a harmonic accompaniment with quarter notes. The system concludes with a double bar line.

The third system of musical notation continues the piece. It features two staves with the same clefs and key signature. The right hand has a melodic line with eighth notes and a final quarter note, while the left hand provides a harmonic accompaniment with quarter notes. The system concludes with a double bar line.

The fourth system of musical notation concludes the piece. It features two staves with the same clefs and key signature. The right hand has a melodic line with eighth notes and a final quarter note, while the left hand provides a harmonic accompaniment with quarter notes. The system concludes with a double bar line.

1

Holy Ghost inspire our praise,
 Shed abroad a Saviour's love;
 While we chaunt the name of Jesus,
 Deign on ev'ry heart to move.

2

Source of sweetest consolation,
 Breathe thy peace on all below;
 Bless O bless thy congregation,
 Bid our hearts with influence flow.

3

Hail ye spirits bright and glorious,
 High exalted round the throne;
 Now with you we join in chorus,
 And your Lord we call our own.

4

God to us his Son hath given,
 Saints your noblest anthems raise;
 All on earth and all in heav'n,
 Shout the great Jehovah's praise.

N^o III Pleyel's Hymn. P. M.3^d Selectⁿ

The first system of musical notation consists of two staves joined by a brace on the left. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff with eighth and sixteenth notes, and a supporting bass line in the lower staff with quarter and eighth notes.

The second system of musical notation continues the piece with two staves. The upper staff has a melodic line with eighth and sixteenth notes, and the lower staff provides a harmonic accompaniment with quarter and eighth notes. The system concludes with a double bar line.

The third system of musical notation features two staves. The upper staff contains a melodic line with some chromaticism, including a sharp sign (F#) and a flat sign (B-flat). The lower staff continues the accompaniment with quarter and eighth notes. The system ends with a double bar line.

The fourth system of musical notation is the final system on the page, consisting of two staves. It maintains the melodic and accompanimental structure of the previous systems, ending with a double bar line.

1

Again the day returns of holy rest,
 Which when he made the world Jehovah blest;
 When like his own he bade our labour cease,
 And all be piety, and all be peace.

2

Let us devote this consecrated day,
 To learn his will, and all we learn obey;
 In pure religious hallow'd duties share,
 And join in penitence, and join in pray'r.

3

So shall the God of mercy pleas'd receive,
 That only tribute man has pow'r to give;
 So shall he hear, while fervently we raise,
 Our choral harmony in hymns of praise.

C H O R U S

Father of heav'n, in whom our hopes confide,
 Whose pow'r defends us, and whose precepts guide;
 In life our guardian, and in death our friend,
 Glory supreme be thine, 'till time shall end.

N^o IV Bishop Thorpe. C. M. 3^d Selectⁿ

1
 Has God for ever cast us off?
 Withdrawn his favour quite?
 Are both his mercy and his truth,
 Retir'd to endless night.

2
 Can his long practis'd love forget,
 Its wonted aid to bring?
 Has he in wrath shut up and seal'd,
 His mercy's healing spring?

3
 I said, my weakness hints these fears,
 But I'll my fears disband:
 I'll yet remember the most high,
 And bless his mighty hand.

4
 I'll call to mind his works of old,
 The wonders of his might;
 On them my heart shall meditate,
 My tongue shall them recite.

1

Awake my glory harpe and lute,
 No longer let your strings be mute;
 And I my tuneful part to take,
 Will with the early dawn awake.

2

Thy praises, Lord, I will resound,
 To all the list'ning nations round;
 Thy mercy highest heav'n transcends,
 Thy truth beyond the Clouds extends.

3

Be thou, O God, exalted high,
 And, as thy Glory fills the sky;
 So let it be on earth display'd,
 Till thou art here as there obey'd.

The musical score consists of three systems of two staves each. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 3/2. The music is written in a style typical of 18th-century hymnals, with a focus on harmonic accompaniment. Each system contains a few measures of music, with repeat signs and fermatas indicating the end of phrases.

1

The heav'ns declare thy glory Lord,
 Which that alone can fill;
 The firmament and stars express,
 Their great creators skill.

2

The dawn of each returning day,
 Fresh beams of knowledge brings;
 From darkest nights successive rounds,
 Divine instruction springs.

3

Their pow'ful language to no realm,
 Or region is confin'd;
 'Tis nature's voice and understood,
 Alike by all mankind.

1

Glory be to God on high,
 God whose Glory fills the sky;
 Peace on Earth to Man forgiv'n,
 Man the well belov'd of Heav'n.

turn over

2

Sovereign Father, heav'nly King,
 Thee we now presume to sing;
 Glad thine attributes confess,
 Glorious all, and numberless.

3

Christ, our Lord and God we own,
 Christ, the Father's only Son:
 Lamb of God, for Sinners slain,
 Saviour of offending Man.

4

Pow'rful advocate with God,
 Justify us by thy blood;
 Bow thine ear, in mercy bow,
 Hear our Soul's atonement thou.

5

Thou, his co-eternal Son,
 Art with thy great Father One;
 One the Holy Ghost with thee,
 One Supreme eternal Three.

N^o VIII Hatfield. C. M. 3^d Selectⁿ 37

The image shows a musical score for a hymn. It consists of four systems of music, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a simple, homophonic style. The first system begins with a treble staff containing a series of chords and a bass staff with a simple accompaniment. The second system features a treble staff with some melodic movement and a bass staff with a steady accompaniment. The third system continues the melody in the treble and accompaniment in the bass. The fourth system concludes the piece with a final chord in the treble and a final note in the bass, followed by a double bar line.

1

O thou to whom all creatures bow,
 Within this earthly frame;
 Thro' all the world how great art thou!
 How glorious is thy name.

• turn over.

2

When heav'n, thy beauteous work on high,
 Employs my wond'ring sight;
 The moon that nightly rules the sky,
 With stars of feebler light.

3

What's man (say I) that, Lord, thou lov'st,
 To keep him in my mind?
 Or what's his offspring that thou prov'st,
 To them, so wond'rous kind?

4

Him next in pow'r thou didst create,
 To thy celestial train;
 Ordain'd with dignity and state,
 O'er all thy works to reign.

5

O thou to whom all creatures bow,
 Within this earthly frame;
 Thro' all the world how great art thou!
 How glorious is thy name.

N^o IX Salisbury New. C.M. 3^d Selectⁿ

1

Lord thou hast granted to thy land,
 The favours we implor'd;
 And faithful Jacob's captive race,
 Most graciously restor'd.

2

Thy people's sins thou hast absolv'd,
 And all their guilt defac'd;
 Thou hast not let thy wrath flame on,
 Nor thy fierce anger last.

3

O God, our Saviour, all our hearts,
 To thy obedience turn;
 That quench'd with our repenting tears,
 Thy wrath no more may burn.

4

For why should'st thou be angry still,
 And wrath so long retain?
 Revive us, Lord, and let thy Saints,
 Thy wonted comfort gain.

N^o X Gallway. S. M. 3^d Selectⁿ

1

Have mercy, Lord, on me,
 As thou wert ever kind;
 Let me oppress'd with loads of guilt,
 Thy wonted mercy find.

2

Wash off my foul offence,
 And cleanse me from my sin;
 For I confess my crime and see,
 How great my guilt has been.

3

Against thee, Lord, alone,
 And only in thy sight;
 Have I transgress'd, and tho' condemn'd,
 Must own thy Judgements right.



