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THE  
Princess Charlotte of Wales.*

*A Collection of*  
**H Y M N S and P S A L M S,**  
*arranged for the  
Harp & Piano Forte or  
the H A R P alone*

*To which are added some SONGS, by*

**Handel**

AN

*Introduction, and several Hymns, expressly Composed for this Work, by*

**J. J. Meyer Sen.<sup>r</sup>**

*Ent.<sup>d</sup> at Sta. Hall.*

*Price 10/6.*

*1.<sup>st</sup> Book.*

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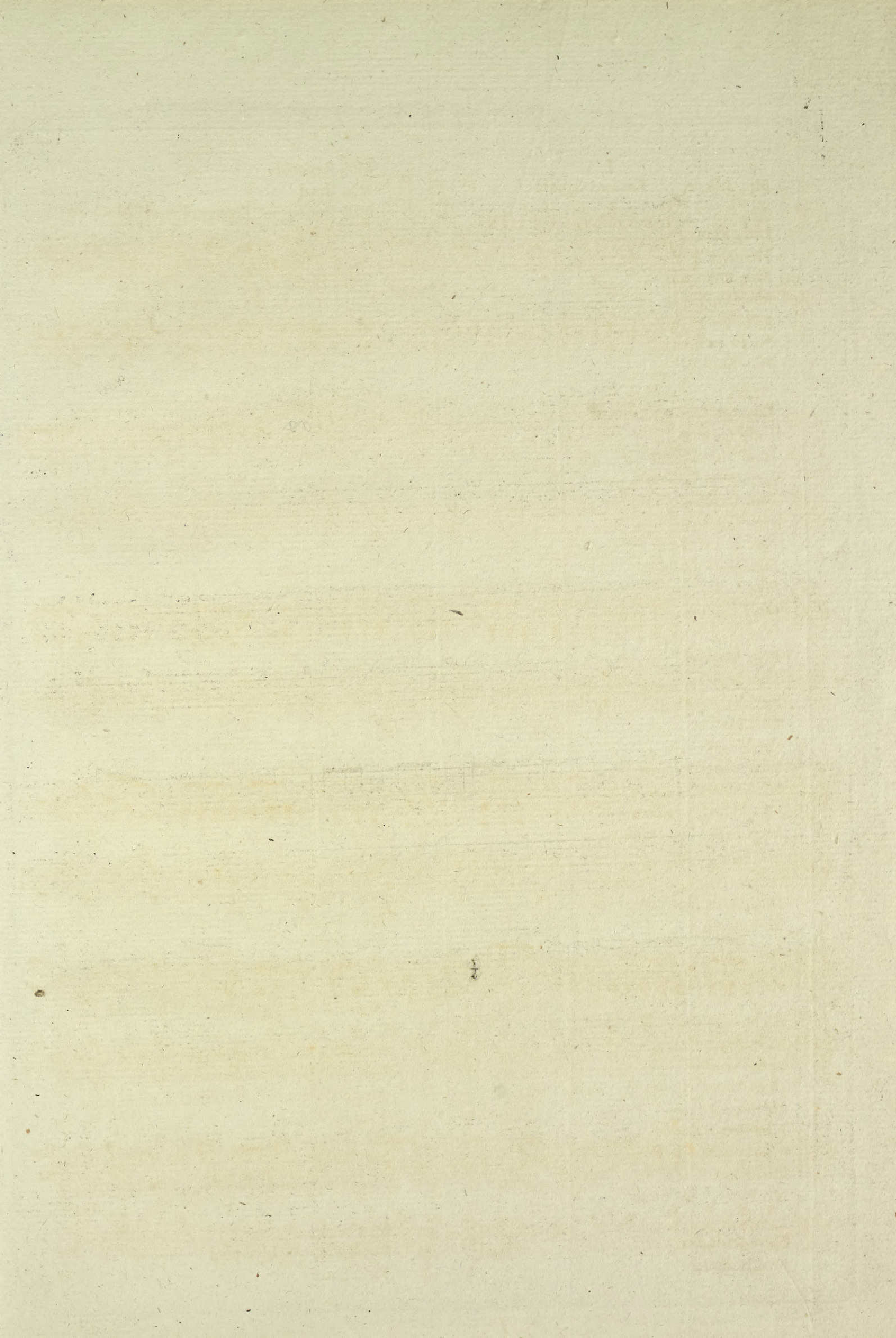
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H A R P

PH: J. MEYER Sen:

INTRODUCTION.

SLOWLY

First system of musical notation for the introduction. It consists of a treble staff and a bass staff. The treble staff begins with a piano (*p*) dynamic and contains a melodic line with a triplet of eighth notes marked with a '3'. This is followed by a phrase marked with a forte (*f*) dynamic and a fingering sequence of '12+1 2 3'. The bass staff provides a steady accompaniment of eighth notes.

Second system of musical notation. The treble staff continues the melodic line with a forte (*f*) dynamic. It features several complex fingering patterns: '321', '12+12 3', '3', '12+12 3', '+1+1 2', and '3 +12 3'. The bass staff continues with eighth-note accompaniment.

Third system of musical notation. The treble staff features a series of chords, starting with a piano (*p*) dynamic. The bass staff continues with eighth-note accompaniment.

Fourth system of musical notation. The treble staff continues with chords. The bass staff has a dynamic marking of '(Eb)' and continues with eighth-note accompaniment.

Fifth system of musical notation. The treble staff includes dynamic markings '(Eb)' and '(A4)'. It contains complex fingering patterns: '3 21+3 21 +12 +1 2+1 2 3 21+3' and 'f 112+1 2'. The bass staff continues with eighth-note accompaniment.

Sixth system of musical notation. The treble staff features dynamic markings 'f', 'p', 'f', and 'p'. It includes fingering patterns: '3 12+1 2 3', '1 2+1 2 3', 'f p', and 'f p'. The bass staff continues with eighth-note accompaniment.



H A R P

First system of musical notation for Harp, measures 1-4. The treble clef staff contains a melodic line with dynamics *f*, *2p*, *f*, *p*, and *f*. The bass clef staff contains a rhythmic accompaniment. A fingering sequence *+ 1 2* is indicated at the end of the first staff.

Second system of musical notation for Harp, measures 5-8. The treble clef staff contains a melodic line with dynamics *p*, *f*, *p*, *f*, and *p*. The bass clef staff contains a rhythmic accompaniment. Fingering sequences *2 + 1 2* and *2 + 1 2* are indicated. A chord symbol *(B $\natural$ )* is present at the end of the second staff.

Third system of musical notation for Harp, measures 9-12. The treble clef staff contains a melodic line with dynamics *f* and *f*. The bass clef staff contains a rhythmic accompaniment. Chord symbols *(F $\natural$ )*, *(E $\natural$ )*, and *(B $\flat$ )* are indicated. A dynamic marking *f* is present at the end of the first staff.

Fourth system of musical notation for Harp, measures 13-16. The treble clef staff contains a melodic line with dynamics *f*, *f*, *p*, and *p*. The bass clef staff contains a rhythmic accompaniment. Fingering sequences *+ 1 +* and *+ 1 +* are indicated.

Fifth system of musical notation for Harp, measures 17-20. The treble clef staff contains a melodic line with dynamics *f*, *f*, *f*, *p*, and *f*. The bass clef staff contains a rhythmic accompaniment. A fingering sequence *p 3 2 1* is indicated. A chord symbol *(A $\natural$ )* is present.

Sixth system of musical notation for Harp, measures 21-24. The treble clef staff contains a melodic line with dynamics *f*, *p*, *f*, and *f*. The bass clef staff contains a rhythmic accompaniment. A dynamic marking *Cal.do* is present.



HARP

Psalm 57. V. 8. 9. 10.

MARTIN LUTHER.

N<sup>o</sup> 1.

A - wake my Glory, Harp, and Lute, No lon-ger let your

strings be mute, And I, my tuneful part to take, Will with the ear-ly

dawn a - wake. Will with the ear-ly dawn a - - - wake.

2

3

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.

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



N° 2.

To Fa-ther, Son, and Ho-ly Ghost, the God whom

The first system of music features two vocal staves in G major and common time. The lyrics are "To Fa-ther, Son, and Ho-ly Ghost, the God whom". Below the vocal staves is a grand staff for piano accompaniment, with the right hand playing a rhythmic pattern of eighth and sixteenth notes.

we a--dore Be Glo--ry, as it was, is now, and shall be

The second system continues the vocal melody and piano accompaniment. The lyrics are "we a--dore Be Glo--ry, as it was, is now, and shall be". The piano part includes a dynamic marking of *8<sup>va</sup>* (octave up).

e-ver-more. Be Glo--ry, as it was, is now, and shall be

The third system continues the vocal melody and piano accompaniment. The lyrics are "e-ver-more. Be Glo--ry, as it was, is now, and shall be". The piano part includes a dynamic marking of *8<sup>va</sup>* (octave up).

e--ver--more. And shall be e--ver--more.

The fourth system concludes the vocal melody and piano accompaniment. The lyrics are "e--ver--more. And shall be e--ver--more.". The piano part includes a dynamic marking of *8<sup>va</sup>* (octave up) and ends with a double bar line.



Psalm 51. V. 1. 2.

MARTIN LUTHER.

N<sup>o</sup> 3.

Have mer-cy gracious Lord, O hear thy ser-vant

in dis- - tress, And let thy wond'rous mercies still my

Cres

sin-ful stains re- - dress.

2

Wash off O Lord my foul offence,

And cleanse me from my sin;

For I confess my crime, and see,

How great my guilt hath been.



H A R P

Psalm 1. V. 1. 2. 3.

COURTVILLE.

N<sup>o</sup> 4.

How blest is he who

ne'er con\_sents by ill ad\_vise to walk; Nor

stands in Sinners ways, nor sits where men pro\_fane\_ly talk

2

He makes the perfect Law of God  
 His business and delight;  
 Devoutly reads 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.



N<sup>o</sup>. 5.

Do thou un-lock my lips, with sorrow clos'd and shame;

So shall my mouth thy wond'rous praise to all the world pro-claim.

2  
 Could Sacrifice atone  
 Whole flocks and herds should die;  
 But on such off'rings thou disdain'st  
 To cast a gracious eye.

3  
 A broken Spirit is  
 By God most highly priz'd;  
 By him a broken contrite heart  
 Shall never be dispis'd.



N<sup>o</sup> 6.

Lord hear the voice of my com-plaint, Ac-cept my

ear- - nest pray'r; To thee a- - - lone, my King, my

God Will I for help re-pair.

2  
Thou in the morn my voice shall hear;  
And with the dawning day,  
To thee devoutly I'll look up,  
To thee devoutly pray.

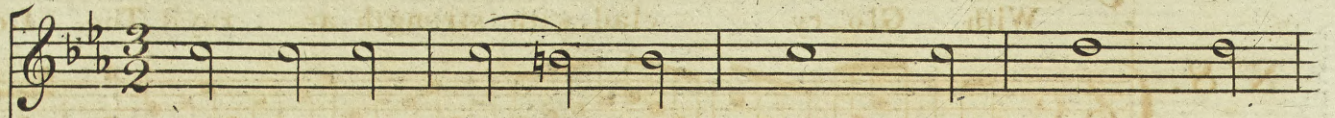
3  
And when thy boundless grace shall me  
To thy lov'd courts restore,  
On thee I'll fix my longing eyes  
And humbly there adore.



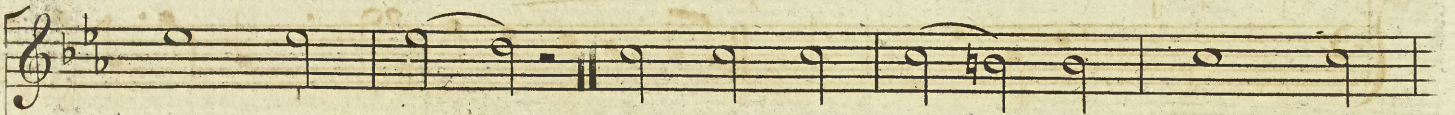
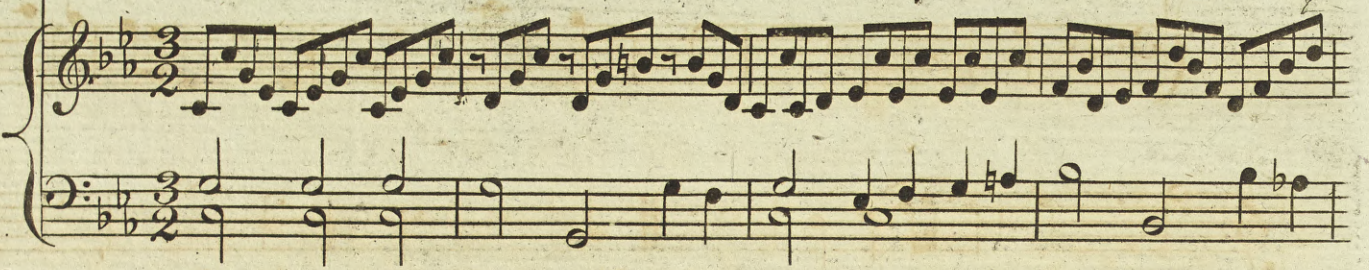
H A R P

CORELLI.

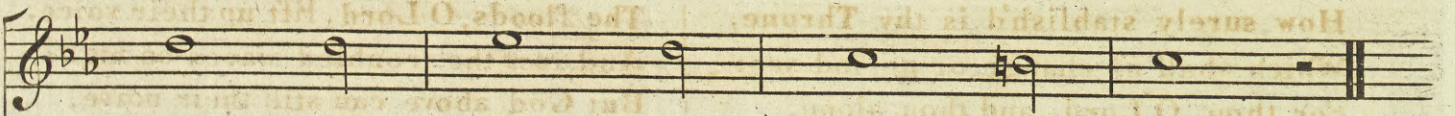
N<sup>o</sup> 7.



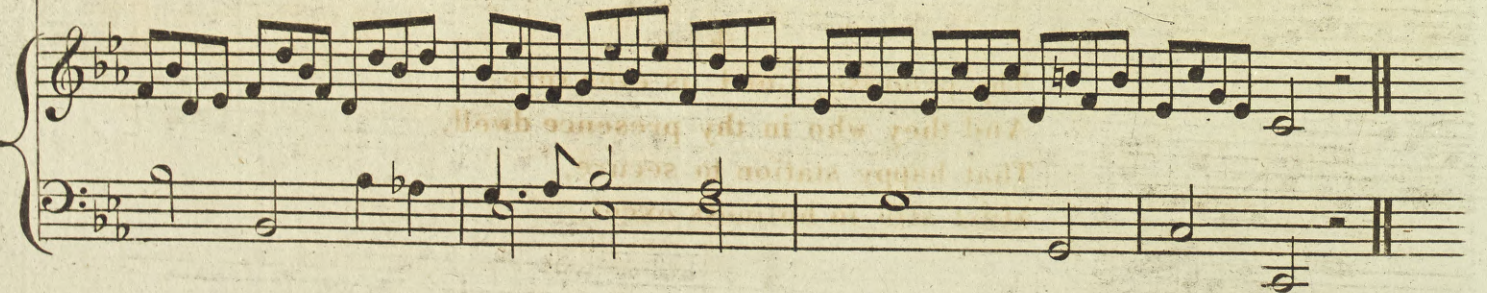
With pe-ni - - - ten - - tial grief, to thee O



God I cry, In mer-cy hear my hum- - ble



pray'r at - - - tend my plain- - tive sigh.





H A R P

HAYDN.

N<sup>o</sup> 8.

With Glo-ry clad, with strength ar- ray'd, The Lord who

o'er all na- - ture reigns, The worlds foun- - da- - tion strongly

laid, And the vast fa- - - bric still sus- - tains.

2  
 How surely stablish'd is thy Throne,  
 Which shall no change or period see;  
 For thou, O Lord, and thou alone,  
 Art God from all eternity.

3  
 The floods, O Lord, lift up their voice,  
 And toss the troubled waves on high;  
 But God above can still their noise,  
 And make the angry sea comply.

4  
 Thy promise, Lord, is ever sure;  
 And they who in thy presence dwell,  
 That happy station to secure,  
 Must still in holiness excel.



N<sup>o</sup>. 9.

PH: J. MEYER Sen.

How are thy servants blest, O Lord, How sure is thy defence; E-

-ter-nal wis-dom is their guide; Their help, Om-ni-po-tence.

2  
When anxious cares oppress'd me sore  
Thy mercy set me free,  
Whilst in the confidence of Pray'r  
My soul took hold on Thee.

3  
In midst of dangers, fears, and death,  
Thy goodness I'll adore;  
And praise Thee for Thy mercies past,  
And humbly hope for more.

4  
My life, if Thou preserv'st my life,  
Thy sacrifice shall be;  
And death, if death must be my doom  
Shall join my soul to Thee,



O thou to whom all creatures bow, With - in this earthly frame,

Thro' all the world how great art thou How glorious is thy name;

When heavn thy beauteous work on high Em. ploys my wondring sight,

The moon that nightly rules the sky With stars of feebler light

2

3

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

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



H A R P

HOW BEAUTIFUL ARE THE FEET.

HANDEL.

LARGHETTO.

8 1 8 8

F# F# A# 3 2

How beautiful are the feet of them that

1+2+ 21+

preach the Gospel of peace How beautiful are the feet How

3 1+ 3 Eb

beautiful are the feet of them that preach the Gospel of peace

2+ 3 2 2 2 3 1+

How beautiful are the feet of them that preach the Gospel of peace and

2 1+ 2 2 2 3 1+ Bb F# 2 3 2 3 2 1+



H A R P

bring glad ti - - - - dings and bring glad ti - - - - dings glad

The first system of music features a vocal line on a treble clef staff with a key signature of one flat and a common time signature. The lyrics are "bring glad ti - - - - dings and bring glad ti - - - - dings glad". The piano accompaniment is written for a harp on two staves (treble and bass clefs). The right hand plays a continuous eighth-note pattern, while the left hand provides a harmonic accompaniment. A fingering instruction "2 1 + 1" is visible in the right hand.

tidings of good things and bring glad ti - - - - dings glad tidings of good

The second system continues the vocal line with the lyrics "tidings of good things and bring glad ti - - - - dings glad tidings of good". The piano accompaniment continues with similar patterns. Fingering instructions "2 1" and "# 3 1 + 2" are present in the right hand.

things and bring - - - - glad tidings glad tidings of good things glad tidings

The third system features the lyrics "things and bring - - - - glad tidings glad tidings of good things glad tidings". The piano accompaniment includes more complex rhythmic patterns. Fingering instructions "3", "3 1 + 1", "3 1 + 1", "2", "2", and "3 2 1 + 1" are visible in the right hand.

of - good things

The fourth system has the lyrics "of - good things". The piano accompaniment continues. Fingering instructions "1 2", "3 1 + 1", "1 2", and "3 1 + 1" are visible in the right hand.

The fifth system shows the final part of the piano accompaniment. Fingering instructions "3 1 + 1", "2 1", and "1 2" are visible in the right hand.



HARP

I'LL PROCLAIM.

DUETT  
ANDANTE.

HANDEL.

8

1<sup>st</sup> VOICE.

I'll pro-claim the wond'rous sto-ry of the mercies

8

I re-ceive From the day springs daw-ning Glory dawning

Glo-ry 'till the

8



2<sup>nd</sup> VOICE.

fading day - - - of eve All the blessings Heav'n is.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a fermata over the first measure. The piano accompaniment consists of a treble and bass clef with chords and moving lines. A fermata is placed over the eighth measure of the piano part.

lending will de fend our grateful lays to his ra\_diant

The second system continues the vocal and piano parts. The vocal line has a fermata over the eighth measure. The piano accompaniment continues with similar harmonic support, including a fermata over the eighth measure.

throne as\_cending waft - - -

The third system shows the vocal line with a fermata over the eighth measure. The piano accompaniment features a triplet of eighth notes in the eighth measure, marked with a '3' above it.

- - - ed wafted on the wings - of praise

The fourth system concludes the page. The vocal line has a fermata over the eighth measure. The piano accompaniment includes dynamic markings: 'f' (forte) at the beginning, 'p' (piano) in the eighth measure, and 'f' again in the ninth measure. There are also fingerings '1 2 + 2' indicated in the eighth measure.



H A R P

In ex - - alt - - ed rap - tures join - ing join - - - - - ing

In ex - - alt - - ed rap - tures join - ing

The first system of music features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "In ex - - alt - - ed rap - tures join - ing join - - - - - ing" on the first staff, and "In ex - - alt - - ed rap - tures join - ing" on the second staff. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

we'll em - - - ploy - our happy days All our grate - ful

we'll em - - - ploy - our happy days

21 +

The second system of music continues the vocal and piano parts. The lyrics are: "we'll em - - - ploy - our happy days All our grate - ful" on the first staff, and "we'll em - - - ploy - our happy days" on the second staff. The piano accompaniment continues with the same rhythmic pattern. A measure rest of 21 measures is indicated below the piano part.

pow'rs com - - bi - ning to de - - - - - clare - - - - - to de -

All our grateful pow'rs com - - bi - ning to de - - - - - clare - - - - - to de -

The third system of music concludes the page. The lyrics are: "pow'rs com - - bi - ning to de - - - - - clare - - - - - to de -" on the first staff, and "All our grateful pow'rs com - - bi - ning to de - - - - - clare - - - - - to de -" on the second staff. The piano accompaniment continues with the same rhythmic pattern.



First system of music. It consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are: "clare his endless praise to de - - - clare" on the top staff and "clare his endless praise to de - - - clare" on the bottom staff. The piano accompaniment is in G major and includes a trill (tr) and a fingering of 2.

Second system of music. It consists of two vocal staves and a piano accompaniment. The tempo is marked "ADAGIO". The lyrics are: "to de - - clare his endless" on the top staff and "to de - - clare his endless" on the bottom staff. The piano accompaniment includes a trill (tr) and fingerings of +1 and 2.

Third system of music. It consists of two vocal staves and a piano accompaniment. The lyrics are: "praise." on the top staff and "praise." on the bottom staff. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.



HARP

H O L Y, H O L Y.

HANDEL.

LARGO.

Ho - - - ly Ho - ly Lord God Al -

-mighty Ho - - ly Holy who was and is to come and is to

come Holy Holy Lord God Al - - mighty

God Al - mighty Ho - - - ly Lord who was and



is to come Ho-ly God Al-mighty who

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata over the first measure, followed by the lyrics 'is to come'. The piano accompaniment consists of chords and moving lines in both hands. Fingerings are indicated with numbers 1, 2, 3, and a '+' sign. A trill is marked above the first measure of the vocal line.

was and is to come

The second system continues the vocal line with the lyrics 'was and is to come'. The piano accompaniment continues with similar harmonic support. Fingerings and a '+' sign are present.

Who shall not glori-fy thy name for thou on-ly art Ho-ly thou

The third system features the lyrics 'Who shall not glori-fy thy name for thou on-ly art Ho-ly thou'. The piano accompaniment includes a fermata over the first measure. Fingerings and a '+' sign are present.

only art the Lord for thou on-ly art Holy thou only art the

The fourth system continues with the lyrics 'only art the Lord for thou on-ly art Holy thou only art the'. The piano accompaniment provides harmonic support. A '+' sign is present.

Lord for thou on-ly art Holy thou only art the Lord.

The fifth system concludes the piece with the lyrics 'Lord for thou on-ly art Holy thou only art the Lord.' The piano accompaniment ends with a double bar line and repeat signs. Fingerings and a '+' sign are present.