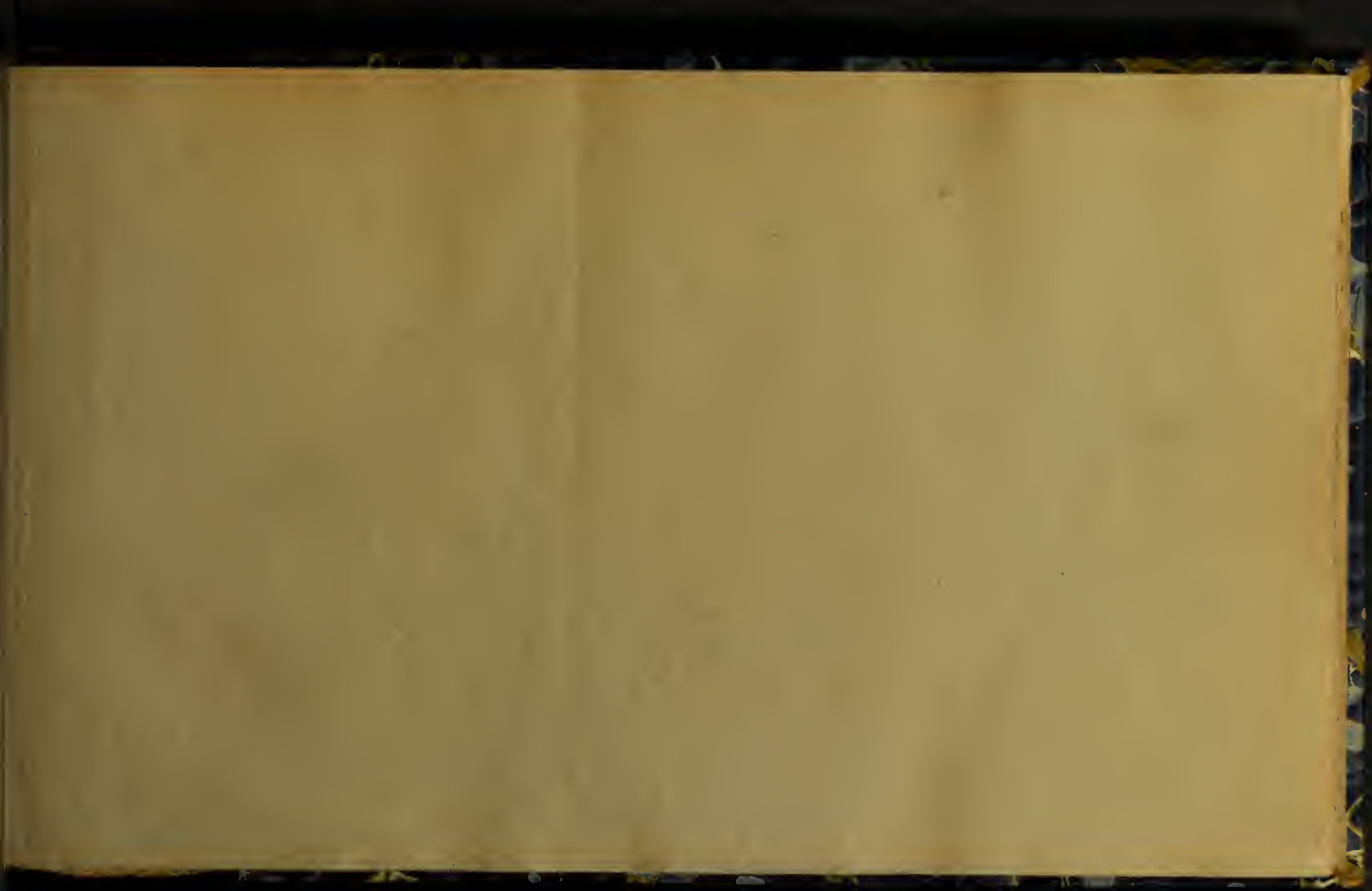


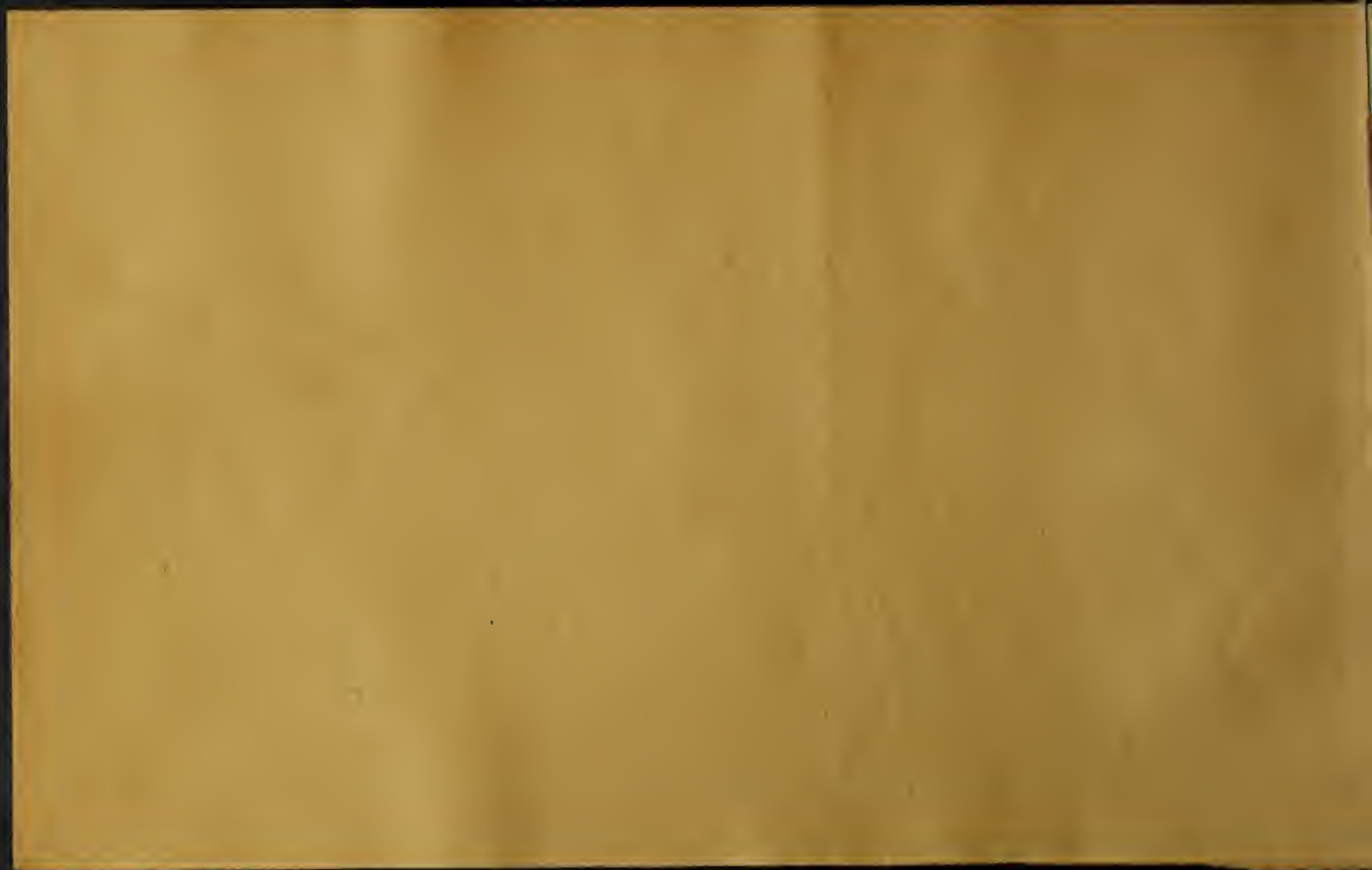
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THE

# Worcester Collection of Sacred Harmony

In TWO PARTS.

CONTAINING,

- I. An INTRODUCTION to the GROUNDS of MUSICK : Or, RULES for LEARNERS.
- II. A large Number of celebrated PSALM TUNES, from the most approved Authors. Suited to all Metres usually sung in Churches.

TO WHICH IS ADDED,

## An APPENDIX.

Containing a Number of excellent PSALM TUNES, (several of which are entirely NEW) and other PIECES of SACRED VOCAL MUSICK, many of which were composed by eminent European Authors, and never before published in this country.

The WHOLE compiled for the Use of SCHOOLS and SINGING SOCIETIES.

PRAISE ye the LORD : For it is good to SING Praises unto our God. — PSALM CXLVII.

THE FIFTH EDITION, CORRECTED AND REVISED, WITH GREAT ADDITIONS.

PRINTED, *Typographically*, at BOSTON,

BY ISAIAH THOMAS AND EBENEZER T. ANDREWS.

Sold by them at FAUST'S STATUE, No. 7 Newbury Street; and by said THOMAS in WORCESTER. Sold also by the Bookfellers in Town and Country. — 1794.



U. J. Fund  
1790  
I

P R E F A C E, to the F I F T H Edition.

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*THE* encouragement which continues to be given to this Work, has induced the Editor to publish another Edition, which he flatters himself will meet with the approbation of the Performers of Vocal Sacred Harmony.


A number of Gentlemen, who are good judges of Musick, have been consulted—and no Tunes are inserted but such as have been well recommended. Several original pieces of Musick, and others which have never before been published on this side the Atlantick, embellish this Edition.

Through the hurry in which the fourth Edition went through the Press, many errors escaped the observation of the Corrector, until the Book was published; but the greatest care has been taken to make this fifth Edition very correct, and the Editor hopes it will be found so—Several Gentlemen, well acquainted with Musick, and respectable as Authors, having inspected it before publication, and corrected the errors of the Press.

The Lovers of Sacred Harmony may rest assured, that at all times every attention will be paid to make this Collection truly useful and pleasing, and any approved Musick that may be presented for insertion, or any hints for the improvement of the work, will be thankfully received by their's and the publick's very humble servant,

ISAIAH THOMAS.

Worcester, October, 1794.



TO THE  
Several Musical Societies,

In the NEW ENGLAND STATES,

THIS  
TYPOGRAPHICAL IMPRESSION

OF  
Sacred Harmony,

IS HUMBLY DEDICATED,

BY THEIR OBEDIENT SERVANT,

The EDITOR.





*On MUSIC.*

DOWN steers the Bass with grave majestic air,  
And up the TREBLE mounts with thrill career ;  
With softer sounds, in mild melodious maze,  
Warbling betwecn, the TENOR gently plays :  
But if th' aspiring ALTUS join its force,  
See ! like the lark, it wings its tow'ring course ;  
Then rolls the rapture thro' the air around,  
In the full magick melody of sound.

'Tis thine, sweet Power, to raise the thought sublime,  
Quell each rude passion, and the heart refine ;  
Soft are thy strains as Gabriel's gentlest string,  
Calm as the breathing zephyrs of the spring.





T H E

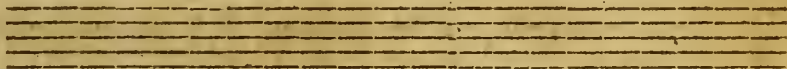
# Worcester Collection of SACRED HARMONY.

P A R T I.

An INTRODUCTION to the GROUNDS of MUSICK; and RULES for LEARNERS.

Of the SCALE of MUSICAL NOTES, commonly called the GAMUT.

MUSICK is written on five lines, which, including the spaces between them, and immediately above and below them, are called by musicians, a *stave*, and are thus placed,



It often happens that notes of musick ascend above, or descend below, these five lines, and then another line is occasionally added, and is called the *Ledger Line*. Notes on the upper ledger line, are called notes in *Alt*, and those on the lower ledger line, are called *Doubles*.

These lines and spaces are represented by the first seven letters of the alphabet, which are placed on the stave, according to the part of musick for which it is designed. The parts of church musick are commonly four, viz. *Treble*, *Counter*, *Tenor*, and *Bass*. The letters are placed on the *Treble* and *Tenor* stave in the following order,

	G	Sol.
	F	Fa.
	E	La.
	D	Sol.
	C	Fa.
<i>Treble and Tenor.</i>	B	Mc.
	A	La.
	G	Sol.
	F	Fa.
	E	La.
	D	Sol.

Every part of musick has, placed at the beginning of the stave, what is called a *Cliff*, or a musical character which shews what part of the musick is on that stave—whether *Treble*, *Tenor*, *Counter*, or *Bass*.

The *Treble* and *Tenor* cliff is the same. It is always placed on G, the lower line but one in the *Treble* and *Tenor* stave, and is therefore called the *G Cliff*, and is thus marked,



In *Counter* the letters on the stave are thus placed,

	A	La.	
	G	Sol.	
	F	Fa.	
	E	La.	
	D	Sol.	
Counter.	C	Fa.	The <i>Counter</i> cliff, thus marked, is called the <i>C Cliff</i> , being always placed on that letter, which is the middle line of the <i>Counter</i> stave, and is now used only for this part of music.
	B	Me.	
	A	La.	
	G	Sol.	
	F	Fa.	
	L	La.	

In *Bass* the seven letters are thus placed on the stave, viz.

	B	Me.	
	A	La.	
	G	Sol.	
	F	Fa.	
	E	La.	
Bass.	D	Sol.	The third and last cliff is the <i>F Cliff</i> , used only in <i>Bass</i> , and always placed on F, the upper line but one in the <i>Bass</i> stave, and is thus marked,
	C	Fa.	
	B	Me.	
	A	La.	
	G	Sol.	
	F	Fa.	

If either of the cliffs be moved to another line or space, the letters in the order before placed, must all move with it; but in modern compositions of music, this seldom or ever happens.

Although there are more than seven places on the stave to be named by letters, yet there are but seven letters used, every eighth being the same repeated, and they always keep the same order; wherever G is found, the next letter above is A, the next B, and so on, always reckoning both lines and spaces.

All notes of music which represent sounds, are called, in sounding of them, by four names only, viz. *Me, fa, sol, la*. \* *Me*, is the leading note, and when that is found, the notes on the lines and spaces above are called *fa, sol, la, fa, sol, la*; and those below *me, la, sol, fa, la, sol, fa*; after which *me* will come again; as in the following example of the *Treble*, or *Tenor*.

me, fa, sol, la, fa, sol, la, me.

In *Counter* and *Bass*, after finding *me*, the other notes are named in the same order.

\* Be careful to speak the notes plain. *Me* is commonly wrote *mi*, but I have called it *me* through the whole of this Introduction, as it is so sounded. Sound *fa*, as in *faber*; *la*, as in *lab*; and *sol*, as in *sol*.

I would here beg leave to observe, that the reason and origin of using figures at the beginning of the stave to denote the time, seems to be almost lost, and they are called three 2, or three *fr* in two, 3 to 4—3 from 8, &c. without seeming any thing more than arbitrary characters, to denote a quicker or slower time. I think it may be of some use to explain this matter.

At first the notes, instead of the names of *semibreve, minim, crotchet*, &c. were called by the names of *numbers*, denoting their relative quantities or lengths. Thus a *semibreve* being called one, a *minim* was called 2, a *crotchet* 3, a *quaver* 8, *semiquaver* 16, &c. And  $\frac{3}{4}$ , means three minims in a bar,  $\frac{3}{8}$  three crotchets;  $\frac{6}{8}$ , three quavers;  $\frac{6}{4}$ , six crotchets;  $\frac{6}{16}$ , six quavers in a bar;—and in common time,  $\frac{2}{4}$ , means two crotchets; And so of several other times which are now little used; as,  $\frac{1}{4}$ ,  $\frac{6}{16}$ ,  $\frac{2}{8}$ ,  $\frac{1}{8}$ ,  $\frac{1}{16}$ ,  $\frac{1}{32}$ , the upper figure denoting the number of notes in a bar, and the lower figure, the name, or what kind of notes they are. (For the various modes of time see page ten.)

There are said to be but *seven* natural sounds, every eighth sound being the same, and is called an *Octave*; therefore these sounds are represented by only *seven* letters. The sounds are called in musick *Tones*, five of them are called whole tones, and two of them semitones, or half notes. The semitones are between B and C, and between E and F, as marked in the foregoing example.

Although this is the natural situation of the semitones, yet their places on the staves, are very often altered by flats and sharps; therefore observe, that the *natural* place for *me*, is, in all parts of musick, on that line or space of the staff which is called B:

But if B be flat, ♭ <i>me</i> is in	E	If F be sharp, ♯ <i>me</i> is in	F
B ♭ and E ♭ it is in	A	F ♯ and C ♯ it is in	C
B ♭ E ♭ and A ♭ it is in	D	F ♯ C ♯ and G ♯ it is in	G
B ♭ E ♭ A ♭ and D ♭ it is in	G	F ♯ C ♯ G ♯ and D ♯ it is in	D

As in the following example, *viz.*

<i>Me</i> in its Natural Place.	<i>Me</i> , transposed by Flats.				<i>Me</i> , transposed by Sharps.			
	B ♭ flat, <i>Me</i> in E.	B & E flat, <i>Me</i> in A.	B, E & A flat, <i>Me</i> in D.	B, E, A and D flat, <i>Me</i> in G.	F sharp ♯ <i>Me</i> in F.	F & C sharp, <i>Me</i> in C.	F, C & G sharp, <i>Me</i> in G.	F, C, G and D sharp, <i>Me</i> in D.
Tenor, or Treble.								
Counter. <i>Me</i> .								
Bass. <i>Me</i> .								
<i>Me</i> .	<i>Me</i>	<i>Me</i> .	<i>Me</i> .	<i>Me</i> .	<i>Me</i> .	<i>Me</i> .	<i>Me</i> .	<i>Me</i> .

When B is flatted it makes a *whole* tone between B and C, and leaves only *half* a tone between E and F, consequently but *half* a tone between F and G. The reason of this is the alteration of *me*; for, find *me* where you will, the notes *above*, are called as before observed, *fa, sol, la*, &c. and *below*, *la, sol, fa*, &c. and the two semitones are always found between *me* and *fa*, and *la* and *fa*.

A distinction should always be made between the two sounds of *B-me* and *C-fa*: Many are apt to strike *B-me* as high as *C-fa* in sharp keyed tunes, which injures the composition.

The NAMES and MEASURES of the NOTES used in MUSICK, with their RESTS.

	1.	2.	3.	4.	5.	6.
	<i>Semibreve.</i>	<i>Minim.</i>	<i>Crotchet.</i>	<i>Quaver.</i>	<i>Semiquaver.</i>	<i>Demifemiquaver.</i>
	1 Bar.	$\frac{1}{2}$ Bar.	$\frac{1}{4}$ Bar.	$\frac{1}{8}$ Bar.	$\frac{1}{16}$ Bar.	$\frac{1}{32}$ Bar.
NOTES.						
RESTS.						

The following SCALE will shew at one View the Proportion one Note bears to another.

1 - - - - - - - - - - *Semibreve* - Contains

2 - - - - - - - - - - *Minims.*

4 - - - - - - - - - - *Crotchets.*

8 - - - - - - - - - - *Quavers.*

16 - - - - - - - - - - *Semiquavers.*


32 - - - - - - - - - - *Demifemiquavers.*

EXPLANATION of the SCALE.

THIS Scale comprehends the six musical notes, with their rests, and the proportion they bear to each other.

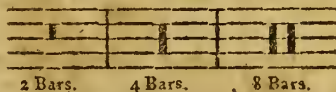
1. The *Semibreve*, is now the longest note used in musick, though anciently it was the shortest. It is the measure note, and guideth all others.
2. The *Minim*, is but half the length of the semibreve, and has a tail to it.
3. The *Crotchet*, is but half the length of the minim, and has a black head.
4. The *Quaver*, is but half the length of the crotchet, having one turn to its tail, which is crooked, sometimes one way and sometimes another, as thus,
5. The *semiquaver*, is half the length of the quaver, having two turns to its tail, which turns are crooked as variously as that of the quaver.
6. The *Demifemiquaver*, is half the length of the semiquaver, and has three turns to its tail, crooked like those of the semiquaver.

These notes are sounded sometimes quicker, and sometimes slower, according to the several moods of time hereafter to be explained; the notes of themselves always bear the same proportion to each other, whatever the time may be.

All Rests  are notes of silence, which signify that you must rest, or keep silent, so long time as it takes to sound the notes they represent: Excepting the *Semibreve Rest*, which is called the *Bar Rest*, always filling a bar, let the mood of time be what it may.

Rests also help to fill bars at the beginning and end of tunes.

Besides these rests there are others, made use of in instrumental musick, which are as follow,



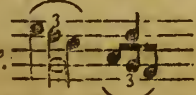
### Of other CHARACTERS used in MUSICK, and their USES.

1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.	13.	14.
Point of Addition.	Point of Diminution.	Flat.	Sharp.	Natural.	Slur.	Direct.	Bar.	Double Bar.	Repeat.	Shake, or Trill.	Double Ending.	Notes of Distinction.	Clef.

1. **T**HE Point of Addition, set at the right hand of any note, adds to the time of that note *half* as much as it was before. When this point is set to a semibreve, it is as long as three minims, &c. as for example,



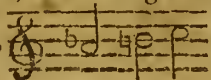
2. A Figure of 3; or Diminution, set over or under any three notes, shews that they must be reduced to the time of *two* notes of the same kind, as for example,



3. A Flat  $\flat$  is a mark of *Depression*, and causeth any note before which it is placed to be sounded *half a tone lower* than if the flat was not there; and when a flat is set at the beginning of a stave, it has the influence of *flattening* all such notes as happen to be on that line or space through the whole strain, unless regulated by the intervention of sharps, or naturals, which answer only for those notes where those naturals or sharps are placed, and respect the tone of those notes only, but do not alter their names.

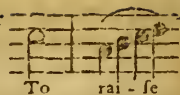
4. A Sharp  $\sharp$  is a mark of *Elevation*, just the reverse of the flat, and raises all the notes before which it is placed, *half a tone higher*: If set at the beginning of a stave, it sharpens, or raises every note on that line or space throughout the strain, except contradicted by flats or naturals.

5. A Natural  $\natural$  is a mark of *Restoration*, which being set before any note, that was made flat, or sharp, at the beginning of a stave, restores it to its former natural tone, as for example,



Here you may see that B is made flat at the beginning of a stave, but the note which stands on B must be sung as if there had been no flat there, because it is restored by the Natural placed before it.

6. A *Slur* or *Tie*, links any number of notes together which should be sung to *one* syllable, \* as for example,



7. A *Direct*, is placed only at the end of lines, to direct the performer to the place of the first note, in the next line.

8. A *Bar* is used to divide the musick according to the measure of a note, into equal parts.

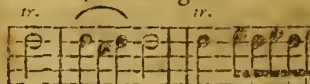
9. A *Double Bar* shews the end of a strain, and in modern musick, is commonly preceded by a *Repeat*.

10. A *Repeat* :S: shews that a part of the tune is to be sung *twice*, beginning the second time of singing, at the note over which it is placed, and ending at the next *Double Bar*, or *Close* : Therefore having sung that part once you must immediately sing it again.

11. A *Shake*, *tr.* or *Trill*, is or ought to be placed over any note that

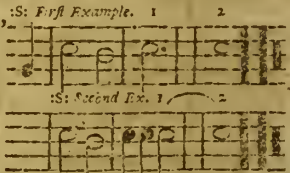
\* In singing flurred notes in words, great care should be taken to pronounce the words properly, for which purpose observe these directions : Keep your lips and teeth asunder from the beginning to the end of the slur, warble the notes in your throat, sliding easily from one sound to another, without any kind of hitch or jolt, (which is too often practised) and if possible do not stop to take breath until you have done; otherwise you break the slur and spoil the pronunciation.

that is, or ought to be shaken, something like the following :



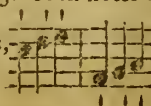
This is called one of the graces in musick ; but unless it is well done, it had better be unattempted by the performer, and sung plain. Notes may sometimes be *graced*, but not *disgraced*. Observe that a note cannot be shaken without breaking of it to pieces, as in the example : See the minim marked with a *tr.* and the example how to perform it.

12. A *Double Ending*, shewn by the figures 1 2 'set over notes at the close of a tune, when there is a repeat, thus,



informs the singer, that the note under figure 1, is sung *before* the repeat, and the note under 2 must be sung the *second* time, omitting the note under figure 1. But if the notes are tied, as in the second example, then *both* notes are sung the *second* time.

13. Such notes as have *Marks of Distinction* placed over or under them, should be sounded very distinct, and with some emphasis, thus,

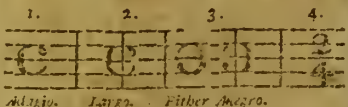


14. A *Close*, is two, three, or four bars together, which shew the tune to be ended.

### Of the various MOODS of TIME used in PSALMODY.

NINE different Moods of Time are now used in Psalmody, four of which are called *Common Time*, viz. *Adagio*, *Largo*, *Allegro*, and 2, 4, or 2 *Fours*, and are thus characterized at the beginning of tunes or strains, viz.

These four are called common time, because they are measured by even numbers, as 2, 4, 8, &c. *Adagio* denotes a very slow movement : It has a semibreve for its measure note ; every bar containing that or other notes or rests amounting to the same quantity of time ; so in the example following, a semibreve fills the first bar ; the second bar is filled by four crotchets ; the third bar by a semibreve rest. In order to give these notes and rests their proper regular



time,

time, a motion of the hand is necessary, which is called *Beating of Time*; every motion or swing of the hand, is called a *Beat*. This mood has *four* beats in a bar, which should be beaten two down, and *two* up, in the following manner,

*First*, lightly strike the ends of your fingers: *Secondly*, the heel of your hand: *Thirdly*, raise your hand a little, and shut it partly up: *Fourthly*, raise it still higher, and throw it open at the same time; which completes the bar. It is best to distinguish the third motion from the fourth, by *fluting* or opening the hand. Every bar in this mood of time is performed in the like manner. Each beat should be exactly one second of time.

*Largo*, the *second* mood in common time, has likewise a *semibreve* for its measure note, and contains notes or rests to that amount, in each bar. This also has *four* beats to a bar, performed in the same manner as in *Adagio*, only one quarter quicker, or *four* beats in the time of *three* seconds.

*Largo*. 1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4.

Where the music, in *Largo*, consists chiefly of minims, sometimes but *two* beats are given to a bar.

1, 2, 3, 4. 1, 2, 3, 4.

*Allgro*, the *third* common time mood, has also a *semibreve* for its measure note, and contains notes or rests to that amount, in each bar; but has only *two* beats to a bar, which are *one* down, and *one* up, allowing one second to each beat, as in the example.

*Allgro*. 1, 2. 1, 2. 1, 2.

The *fourth* common time mood, 2, 4, or 2 *fours*, has a *minim* for its measure note, and notes or rests to that amount in each bar; it has also *two* beats to a bar, *one* down, and *one* up. *Four* beats in this time, are performed as quick as *three* in *Largo*, when *four* beats are given to *that* mood of time.

1, 2. 1, 2. 1, 2.

(See note at the bottom of page 6th.)

The next moods of time in order, are called *Triple Time* moods, of which there are *three*, viz. 3 *Twos*; 3 *Fours*; and 3 *Eights*. They are called *Triple*, because they are measured by odd numbers, each bar containing either *three* minims, *three* crotchets, or *three* quavers; *two* of which must be sung with the hand down, and *one* up. The marks of triple time are thus set at the beginning of staves,

The *first*, 3 *Twos*, contains *three* minims, or *one* pointed semibreve, or other notes which measure equal to them, in a bar; which are sung in the time of *three* seconds, *two* beats down, and *one* up, as in the example.

1st. Triple Time. 1, 2, 3. 1, 2, 3. 1, 2, 3.

N. B. A minim in 3 *Twos* is performed in the same time as a crotchet in the first mood of common time.

The *second* mood of triple time, 3 *fours*, contains *three* crotchets, or other notes or rests equivalent, in a bar, which has *three* beats, *two* down, and the other up, one half quicker than the first triple time mood: A crotchet in this time is equal to a crotchet in the second mood of common time.

2d. Triple Time. 1, 2, 3. 1, 2, 3. 1, 2, 3.

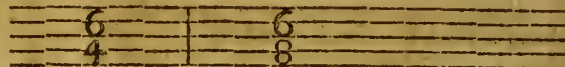
The *third* triple time mood, has *three* quavers, or one pointed crotchet, or other notes, or rests, equivalent, in a bar; has also *three* beats to a bar, but they are performed as quick again as in the mood last mentioned.

3d. Triple Time. 1, 2, 3. 1, 2, 3. 1, 2, 3.

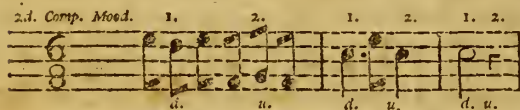
Example.

The two remaining moods are called *Compound Moods*; being compounded of common and triple measure; of common, as the bar is divided equally, the fall being equal to the rise; and of triple, as each half of the bar is threefold.

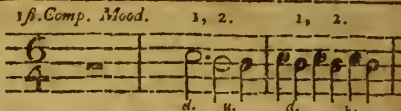
The two compound moods are distinguished, at the beginning of staves, thus,



The *first*, 6 *Fours*, contains *six crotchets* in a bar, or other notes or rests equivalent, which are sung in the time of *two seconds*, and by *two equal beats*, one down and one up, as in the example following:



The *second* compound mood, contains *six quavers* in a bar; has also *two beats* to a bar, one down and one up. A beat in this mood has the same time as the second in common time, called *Largo*.\*



\* Mr. Reed, in treating of the several moods of time, writes as follows: "The figures in the examples placed over the bars shew the number of beats in each bar, and the letters placed under the bars shew how they must be beat, viz. the letter *d* shews when the hand must go *down*, and the letter *u*, when it must rise *up*. The bar rest is properly so called, because it is allowed to fill a bar in all moods of time.

Observe here—That the hand falls at the beginning, and rises at the end of every bar, in all moods of time.

That in the Adagio and Largo moods, a semibreve is four beats, a minim two, a crotchet one, a quaver half, &c.

That in the Allegro and 3, 2, moods, a semibreve is two beats, a minim one, a crotchet half, &c.

That in the 2, 4; 3, 4; 3, 8, and 6, 8, moods, a semibreve cannot be used, because that it will more than fill a bar.

That in 2, 4, and 3, 4, a minim is two beats, a crotchet one, and a quaver half, &c.

That in 3, 8, where a minim cannot be used, a crotchet is two beats, a quaver one, &c.

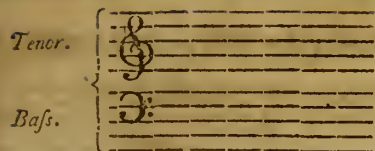
That in 6, 4, a pointed minim is one beat, crotchets three at a beat, &c.

That in 6, 8, a pointed crotchet is one beat, quavers three at a beat, &c.

Observe also,—That in those moods of time which are not marked with figures, a semibreve fills a bar; but in all those moods which are marked with figures, the upper figure expresses a certain number of notes of some kind which fill a bar, and the under figure shews how many of that kind of notes are equal to a semibreve; so in the mood marked  $\frac{3}{2}$ , the upper figure being 3, shews that three notes of some kind will fill a bar in that mood, and the under figure 2, shews that two of them are equal to a semibreve; now two minims are equal to a semibreve, therefore three minims fill a bar in that mood of time. The same rule holds good with regard to the other moods marked with figures.

The performing the several moods in their proper time, is a matter which should be well attended to: And yet singers often fail in this point. That some moods are quicker and some slower, all agree, yet some will sing every mood alike, or so nearly alike that the difference is scarcely perceptible. This, in many pieces, especially in such as change from one mood to another, entirely frustrates the design of the composer, and ruins the musick. Others again will sing all moods too slow: This is so common that many persons who profess to be good singers will scarcely allow it to be an error. It is generally most prevalent in those companies where the spirit of musick is upon the decline, and the singers grown dull and indifferent about singing; they will then drag on heavily through a piece of musick, and render it not only a burden to themselves, but disagreeable to all who hear them. On the other hand, some may err by beating time too fast; this error is sometimes found in persons who are possessed of too great a share





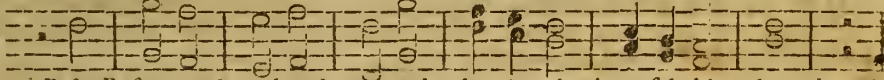
## Of the BRACE.

THE several parts of a piece of musick, which are sung together, are shewn by a *Brace*, placed at the beginning of the staves, as in the example. If *two* parts only are sung together, the brace, or *two* perpendicular lines, enclose the two staves; and if three parts are sung together, then the brace is extended to enclose *three*, and so of *four*.

## Of CHUSING NOTES.

NOTES are often set immediately over each other in the same staff and bar, only *one* of which is to be sounded by the same person; the finger may sound which of them he pleases: If two persons are singing the same part, one of them may take the *upper* note, and the other the *lower* note.

Example of chusing Notes.



Notes set an *eighth* below the *common Bass*, are called *Ground Bass*. Rests are often placed over each other, but the time of *both* is to be reckoned.

Of the several CONCORDS and DISCORDS, both *perfect* and *imperfect*. [From *Tanfur's Royal Mel.*]

THERE are but four *Concords* in musick, viz. *Unison*, *Third*, *Fifth*, and *Sixth*; (their *Eighths* or *Octaves* are also meant.) The *Unison* is called a *perfect cord*; and commonly the *Fifth* is so called; but the *Fifth* may be made *imperfect*, if the composer pleases.—The *Third* and *Sixth*, are called *imperfect*; their *cords* not being so full, nor so sweet as the *perfect*: But in four parts, the *Sixth* is often used instead of the *Fifth*, in some certain places, when the *Fifth* is left out; so in effect, there are but three *concords*, employed together, in *composition*.

N. B. The meaning of the word *Imperfect*, signifies, that it wants a *semitone* of its *perfection*, to what it does when it is perfect; for, as the *lesser*, or *imperfect Third*, includes but three *half tones*; the *greater* or *major Third*, includes four *half tones*, &c. The

of ostentation To enable young fingers and young teachers of musick to avoid all these errors, and to give each mood its proper time, I have added the following directions. Take a leaden ball, the size whereof is immaterial; about an inch in diameter is as well as any: Suspend it by a small tight cord in such a manner as that it may swing each way without interruption, and for the several moods of time, let the length of the cord from the centre of the ball to the pin or nail from which it is suspended be as follows:

For the Adagio, Allegro, 3, 2 and 6, 4 moods,  $39\frac{2}{5}$  Inches.

For the Largo, 3, 4 and 6, 8 moods,  $22\frac{1}{10}$  —

For 2, 4 —————  $12\frac{4}{10}$  —

For 3, 8 —————  $5\frac{1}{4}$  —

Then for every swing or vibration of the ball, i. e. every time that it crosses the perpendicular line, or place of its natural situation when at rest, count one beat, and for the different moods of time according to the different lengths of the cord as expressed above. This is to easy a way of ascertaining the true time for each mood, that it is presumed to one who designs to be a singer will think it too much trouble to make trial of it.

These moods are however, sometimes varied from their true time, by arbitrary words, such as quick, slow, &c. being placed over the tune or anthem, in which case no certain rules can be given: The following general directions however may not be amiss.

When the term *slow* occurs, let the musick be performed about one sixth slower than the true time, and when the term *very slow* occurs, about  $\frac{2}{3}$  much slower still, and contrary for terms *quick* and *very quick*."

The *Discords*, are a *Second*, a *Fourth*, and a *Seventh*, and their *Octaves*; though sometimes the *greater Fourth* comes very near to the sound of an *imperfect cord*, it being the same in *ratio* as the *minor Fifth*. But I will set you

An Example of the several *CONCORDS* and *DISCORDS*, with their *OCTAVES* under them.

CONCORDS. | DISCORDS.

Single Cords—1. 3. 5. 6. | 2. 4. 7.

Their *Octaves*, or *Eighths*—

8	10	12	13		9	11	14
15	17	19	20		16	18	21
22	24	26	27		23	25	28

&c.

N. B. That if a *voice*, or *instrument*, could reach to ten thousand *Octaves*, they are all counted as one, in nature.

Every *Eighth*, or *Octave*, contains twelve *semitones*, the five *whole* tones being divided into *semitones*, and the two *natural* *semitones*, make the twelve. As in the following example.

AN OCTAVE contains 12  
Semitones.

G	8 <sup>th</sup>	12
f <sup>♯</sup> or g <sup>b</sup>	7 <sup>th</sup>	11
F	7 <sup>th</sup>	10
E	6 <sup>th</sup>	9
e <sup>b</sup> or d <sup>♯</sup>	6 <sup>th</sup>	8
D	5 <sup>th</sup>	7
c <sup>♯</sup> or d <sup>b</sup>	4 <sup>th</sup>	6
C	4 <sup>th</sup>	5
B	3 <sup>d</sup>	4
b <sup>b</sup> or a <sup>♯</sup>	3 <sup>d</sup>	3
A	2 <sup>d</sup>	2
g <sup>♯</sup> or a <sup>b</sup>	2 <sup>d</sup>	1
G	unison.	0

In this scale of *Semitones*, the lower line G is made the foundation from which the others are reckoned, and is therefore called a *Unison*, because one and the same sound is a unison. The right hand column of figures shews the number of *semitones* between G at the bottom and each of the other letters, both in their natural situation, and when made flat or sharp. Next above G you will find G sharp, or A flat, which is called a flat second, containing but one *semitone*; the next is A, which is a sharp second, containing two *semitones*; the next is B flat, or A sharp, which is a flat third, containing three *semitones*; the next is B, which is a sharp third, containing four *semitones*; the next is C, which is a fourth, containing five *semitones*, &c. &c. The flat second, third, sixth and seventh, are called lesser seconds, thirds, &c. and the sharp second, third, fourth, sixth and seventh, are called greater seconds, thirds, &c. which is the common distinction, and the greater always contains a *semitone* more than the lesser.

Of the KEYS used in Musick.

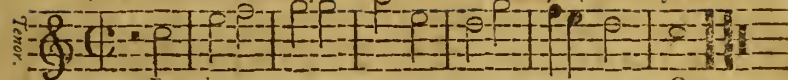
IN Musick there are only two *natural*, or primitive Keys; one of which is cheerful, and called *sharp*; the other melancholy, and called *flat*. C is called the sharp key, and A the flat key. Without the aid of flats and sharps placed at the beginning of staves, no tune can rightly be formed on any other than *natural* keys: Flats and sharps placed at the beginning of staves transpose B-me, the centre and master note, together with all the rest in their order, and by forming what are called *artificial keys*, bring the same effect as the two natural keys. The reason why the two natural keys are transposed by flats and sharps at the beginning of the staves, is, to bring them within the compass of the voice. The last note in the Bass is the *key note*, and is immediately above, or below me; if above, it is a sharp key; and if below, it is a flat key; or in plainer terms—all tunes are either on a *sharp* or a *flat* key; if the last note of the Bass, or *key note* is named *fa*, then it is a sharp key; but if it is named *la* then it is a flat key. The *key note* can never properly be *me*, or *sol*. The reason why one tune is on a sharp, lively key, and another on a flat, melancholy one, is that every third, sixth and seventh, in the sharp key, is half a tone higher than in the flat key. See the following example of the two keys. A

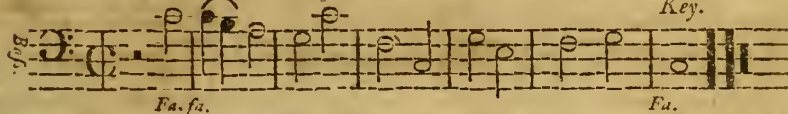
A, the natural FLAT Key.

Tenor:  *La. fa.* *la.*

Bass:  *La. la.* *La.*

C, the natural SHARP Key.

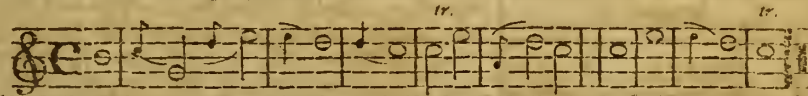
Tenor:  *Fa. la.* *fa.*

Bass:  *Fa. fa.* *Fa.*

Of LEADING NOTES.

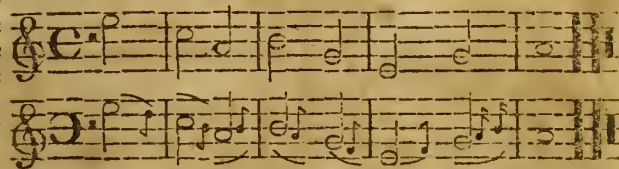
THE Appoggiatura, or leading note, serves for the arriving more gracefully to the following note, either rising or falling, and must be dwelt on according to the length of the note it is made of; sometimes it is used as a preparation to a trill, and is expressed by an intermediate note, or notes: As for example.

N. B. Observe the *little notes* are not reckoned in time, and are only to be softly touched, or founded.



Of TRANSITION.

M. R. REED has written so concisely on Transition, that it seems best to give his own words and example, which are as follows, viz. "The *little notes* slurred to the minims must not be considered as adding any thing to the time, the bars being full without them, but only as notes to lead the voice from one sound to another, and if sounded at all, must be sounded as much softer than the minims as they are smaller. Transition is nothing but sliding gracefully from one note to another: But fingers should be exceedingly careful to deviate as little as possible from the true sound of a note, because in going off from the true sound they will undoubtedly make discords where the composer did not design to have any, and then perhaps the composition will be despised, because the performers are faulty.



"N. B. Transition, as well as trills, had better be omitted than badly performed."

Of SYNCOPATION.

NOTES of Syncopation are those which are driven out of their proper order in the bar, or driven through it, and require the hand to be taken up or put down, while such notes are sounding. One or two examples follow, which, with the help of the Master, will soon be understood by the young fingers of tolerable capacities.

Example

## Examples of Syncopation.

The Learner may sing the Notes as they stand in the following Stave.

Great care must be taken to give every note its true and distinct sound, and to observe the semitones between *me* and *fa*, and *la* and *fa* in ascending; and also between *fa* and *la*, and *fa* and *me*, descending. After having learned to sound the following notes well, they may begin to practise on plain and easy musick.

## CONCLUSION.

THIS part of the work will be concluded with some observations on singing, and general directions to learners, extracted from the American Singing Book, which are as follows, *viz.*

“When a tune is well learnt by note it may be sung in words, and every word should not only be pronounced according to the best rules of grammar, but spoken plain and distinct. Singers often fail in this point, by which means half the beauty of the musick is lost, the words not being understood.

“Notwithstanding all that has been said or can be said with regard to graces, the best way is to sing with ease and freedom, and without confining yourself to any certain rules for gracing musick, any further than can be adapted in a natural and easy manner, there being nothing forced or unnatural in good musick.—Every singer should sing that part which is most suitable to his voice, in which case learners should submit to the judgment of their master. Care should be taken, in singing companies, to have the parts properly proportioned; one half the strength of the voices should be upon the bass, the other half divided upon the other parts.—A solo should generally be sung softer, and a chorus which follows a solo, louder than the rest of the musick. When the words soft, loud, &c. are placed over the musick, some regard should be paid to them. When words are repeated in musick, the strength of the voices should increase every time they are repeated, and when the musick is repeated it may be well to sing it louder the second time than the first. Low notes in the bass should generally be sounded full, and the high notes in any part, not full, but clear. In faging musick the strength of the voices should increase as the parts fall in, and the pronunciation in such cases should be very distinct and emphatick.”

## Of the sounding the EIGHT NOTES.

THOSE learners of psalmody, who make themselves sufficiently acquainted with the knowledge of the Gamut, and first principles of vocal music, may proceed to tune their voices by the following notes.



T H E

# Worcester Collection of SACRED HARMONY.

P A R T II.

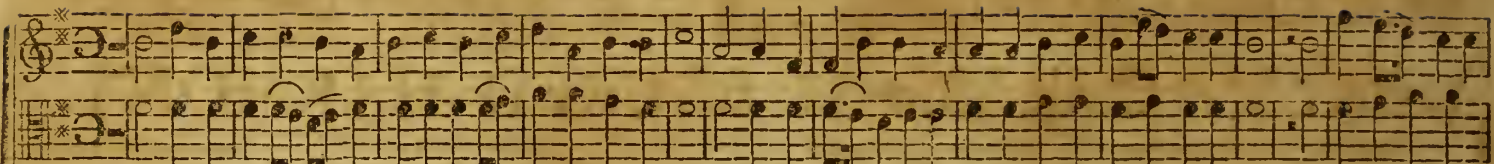
## PSALM and HYMN TUNES.

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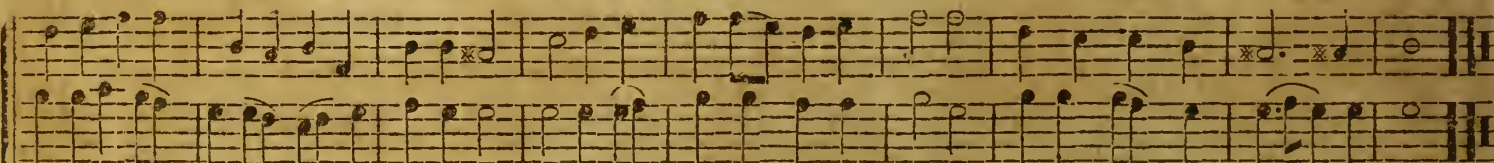
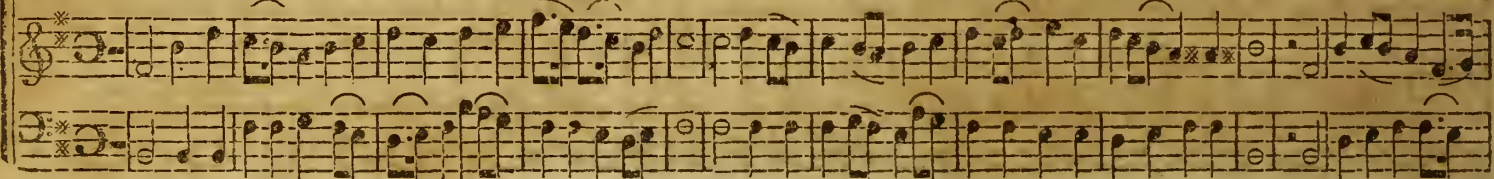


*Derby.* L. M.

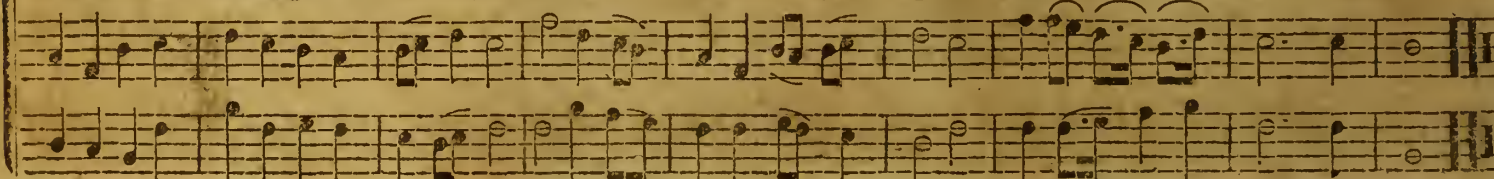
Lord of the world above, How pleasant and how fair, The dwellings of thy love, Thy earthly temples are; To thine abode my heart aspires, With warm desires to see my God.



I send the joys of earth away, away ye tempters of the mind, False as the smooth deceitful sea, And empty as the whistling wind, Your streams were floating



me along Down to the gulf of black despair, And while I listen'd to your song, Your streams had e'en convey'd me there.



Kittery. C. M.

Thy kingdom come, Thy will be done Throughout this earthly

Our Father who in heaven art, All hallowed be thy name, Thy kingdom come, Thy

Thy kingdom come, Thy will be done, Throughout this earthly frame, Our

Thy kingdom come, Thy will be done, Throughout this earthly frame, Our Father

frame, Our Father who in heaven art, All hallowed, be thy name, Thy, &c.

will be done, Throughout this earthly frame, Thy kingdom come, Thy will be done, Throughout this earthly frame.

Father who in heaven art, All hallowed be thy name, Thy, &c.

who in, &c.

## Doomsday.

Behold with awful pomp, The Judge prepares to come.

Th'Arch - angel founds the dreadful trump, And, &c.

Th'Arch - angel founds the dreadful trump, And wakes the gen - 'ral doom.

founds the dreadful trump, And, &c. And, &c.

dreadful trump, And, &c. And, &c.



Ye boundless realms of joy, Exalt your Mak - er's fame ; His praise your songs em-

:S:

ploy Above the starry frame : Your voices raise, Ye cher-u - bim and seraph - im, To sing his praise.

:S:

D

Awake ye faints: To praise your king, your sweetest passions raise; :S: Your pious

Your pious pleasure while you

Your pious pleasure while you sing, Increasing

Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef with a 3/2 time signature. The second staff is a bass clef. The third staff is a treble clef, and the fourth is a bass clef. The lyrics are written below the staves, with some words appearing on multiple lines. The system ends with a repeat sign and a fermata.

pleasure while you sing in - creasing with the praise, Your pious pleasure while you sing, In - creasing with the praise.

Your pious pleasure while you sing, In - creasing with the praise, In - creasing with the praise,

sing, In - creasing with the praise, Your pious pleasure while you sing, In - creasing with the praise

with the praise, Your pious pleasure while you sing, In - creasing

Detailed description: This system contains the next four staves of the musical score. It continues the melody from the first system. The lyrics are written below the staves, with some words appearing on multiple lines. The system ends with a repeat sign and a fermata.

The first system of music for 'Bath. L. M.' consists of two staves. The upper staff is in treble clef with a 3/2 time signature and contains a melody of quarter and eighth notes. The lower staff is in bass clef with a 3/2 time signature and contains a bass line of quarter and eighth notes. Both staves end with a double bar line and repeat dots.

Nature with open volume stands, To spread her Maker's praise abroad, And ev'ry labour of his hands, Shews something worthy of a God.

The second system of music for 'Bath. L. M.' consists of two staves. The upper staff is in treble clef with a 3/2 time signature and contains a melody of quarter and eighth notes. The lower staff is in bass clef with a 3/2 time signature and contains a bass line of quarter and eighth notes. Both staves end with a double bar line and repeat dots.

## Colchester. C. M.

The first system of music for 'Colchester. C. M.' consists of two staves. The upper staff is in treble clef with a 3/2 time signature and contains a melody of quarter and eighth notes. The lower staff is in bass clef with a 3/2 time signature and contains a bass line of quarter and eighth notes. Both staves end with a double bar line and repeat dots.

O 'twas a joyful sound to hear, Our tribes devoutly say—Up Israel to the temple haste, And keep your festal day.

The second system of music for 'Colchester. C. M.' consists of two staves. The upper staff is in treble clef with a 3/2 time signature and contains a melody of quarter and eighth notes. The lower staff is in bass clef with a 3/2 time signature and contains a bass line of quarter and eighth notes. Both staves end with a double bar line and repeat dots.

## Bethlehem : Or, Christmas Hymn. C. M.

While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glo - ry

:S:

The Angel of the Lord came down, And glory shone a - round, The Angel of the

:S:

shone around.

:S:

The Angel of the Lord came down, And glory shone a - rou - -

:S:

The Angel of the Lord came down, And glory shone a - round.

The

-0-

The Angel of the Lord came down, And glory shone, And glory shone a - - - rou - - -

Bethlehem. Continued.

Lord came down, And glory shone,  
nd, And glo - ry, And glo - ry, And glo - ry shone a - round.  
Angel of the Lord came down,  
nd.

This musical system consists of four staves. The top two staves are for a vocal line, with lyrics underneath. The bottom two staves are for a piano accompaniment. The music is in a 3/2 time signature and features various melodic lines with slurs and ornaments.

Branford. C. M.

Why should the children of a king, Go mourning all their days? Great comforter, descend & bring Some token of thy grace.

This musical system consists of four staves. The top two staves are for a vocal line, with lyrics underneath. The bottom two staves are for a piano accompaniment. The music is in a 3/4 time signature and includes first and second endings, indicated by '1' and '2' above the notes.

The lo - ty pillars of the sky, And spacious concave rais'd on high, Spangled with stars a shin - ing fra -

me, Their great o - rig - i - nal proclaim. Th'unweari'd, &c.

Th'unweari'd sun from day to day, Pours knowledge on his

Th'unweari'd, &c.

Th'unweari'd, &c. And, &c.

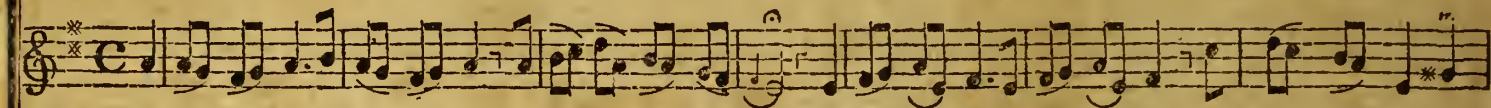
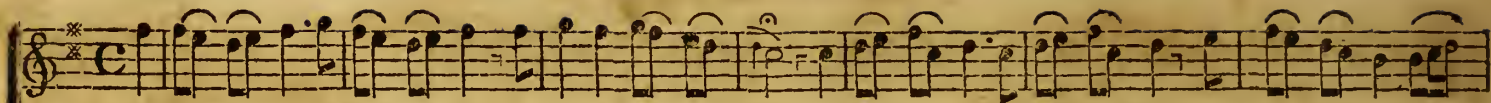
Bristol. Continued.

golden ray, And publish - es to ev - ry land, The work of an almighty hand.

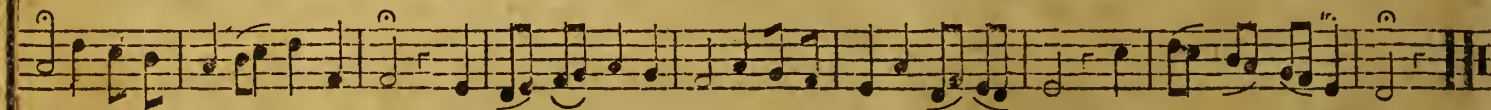
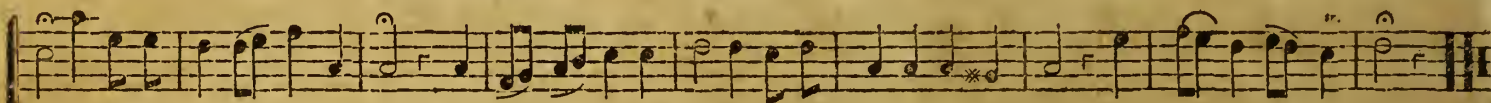
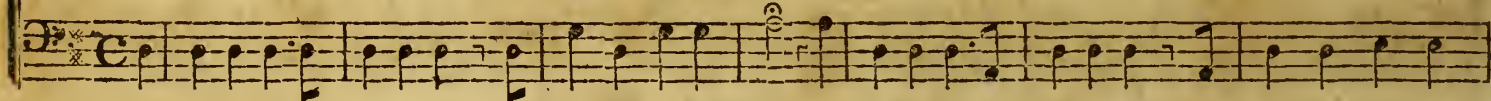
Bridgewater. L. M.

My soul thy great Creator praise, When cloth'd in his celestial rays, He in full majesty appears, And like a robe his glory wears.

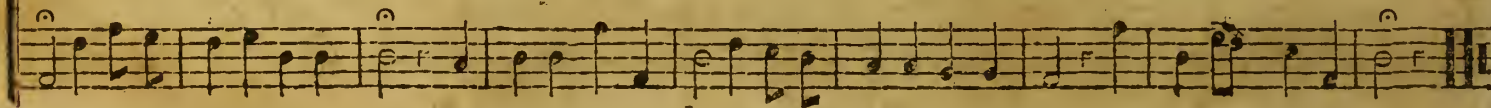
## Britannia. C. M.



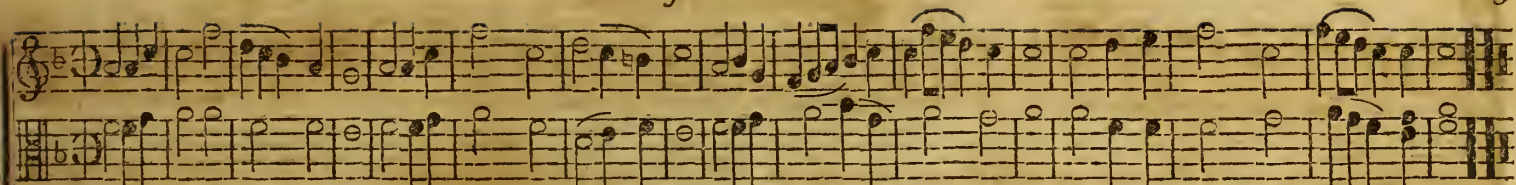
Thou great and sacred Lord of all, Of life the only spring, Cre - a - tor of unnumber'd worlds, Im - men - se - ly glorious



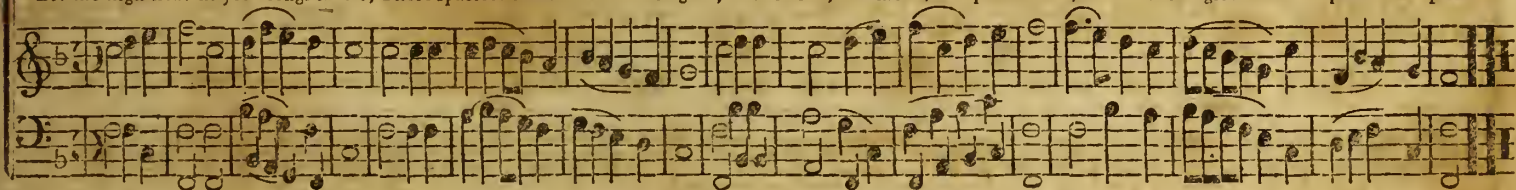
King. Whose image shakes the stag'ring mind, Beyond conception high, Crown'd with omnipotence and veil'd With dark e - ter - ni - ty.



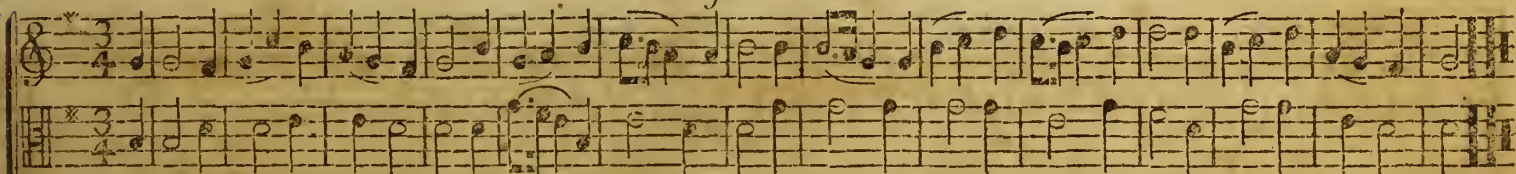




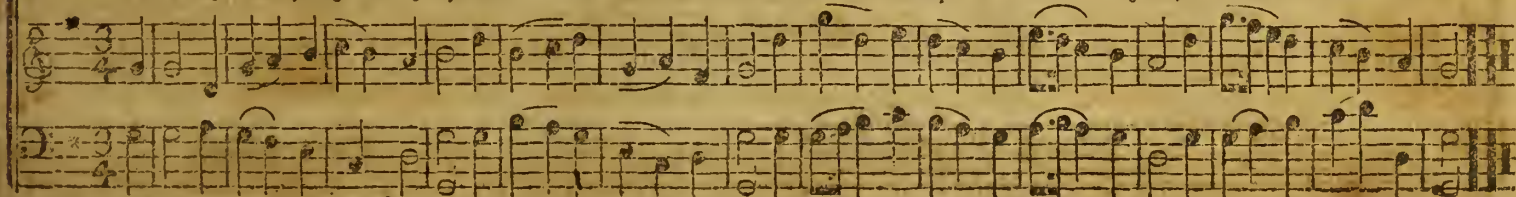
Let the high heav'ns your songs invite, Those spaciouſ fields of brilliant light ; Where ſun, and moon, and planets roll, And ſtars that glow from pole to pole.



*Irish.* C. M.



Bleſt morning, whoſe young dawning rays Beheld the ſon of God ariſe Triumphant from the grave, And leave his Jark abode.



My thot's that often mount the skies, &c. :S:

My thot's that often mount the skies, Go search, Go search the world beneath; :S: Where

My thot's that oft - en mount the skies, Go search :S: Where nature all in

My thot's that oft - en mount the skies, Go search the world, Go search, &c. Where nature all in ruin lies, Where

Where, &c.

nature all, Where nature all in ruin lies, And owns, And owns, And owns her sov'reign death.

ruin lies, Where, &c.

nature all in ruin lies, in, &c.

Charlestown. C. M.

When God reveal'd his gracious name, And chang'd my mournful state,  
My rapture  
My rapture seem'd a pleasing dream, The

My rapture seem'd a pleasing dream, The grace appear'd so great, &c.  
My rapture seem'd a pleasing dream, The The grace appear'd so great.  
seem'd a pleasing dream, The grace appear'd so great, &c.  
grace appear'd so great, My, &c.

## Farmington. P. M.

Think mighty God on feeble man, How few his hours, how short his span! Short from the cradle to the grave: Who can secure his  
 Who can secure his vital  
 Who can secure his vi - tal breath,  
 can secure his vi - tal breath, Who can secure his vital breath  
 vi - tal breath, Who can secure his vital breath Against the bold demands of death, With skill to fly or pow'r to save, With skill to fly or pow'r to save.  
 breath, Who can secure his vi - tal breath  
 Who can secure his vital breath

Greenwich. L. M.

:S:

33

Lord what a tho'tiefs wretch was I, To mourn and murmur and repine, To see the wicked plac'd on high, In pride and robes of honour shine. :S:

:S: But,

But, O their end, their

But, O their end, their dreadful end Thy sanctuary taught me so; On slipp'ry rocks I see them stand, And fi'ry billows roll below.

But O their end, their dreadful end, Thy sanctuary taught me so; On slipp'ry rocks I see them stand, And fiery billows roll below.

O their end, their dreadful end, Thy sanctuary taught me so; On slipp'ry rocks I see them stand, And fi'ry billows roll below.

dreadful end. Thy sanctu - - a - ry taught me so; &c.

God is our refuge in distress, A present help when dangers press, In him undaunted we'll con - fide ; S:

Though

Though earth were from her centre tost, And mountains in, &c.

Though earth were from her centre tost, And mountains in the ocean lost, Torn piecemeal by the roaring tide.

earth were from her centre tost, And mountains in the ocean lost, Torn, &c. Torn, &c.

centre tost, And mountains in the ocean lost, Torn, &c.

Jordan. C. M.

There is a land of pure delight, Where saints immortal reign; Infinite day excludes the night, And pleasures banish pain,

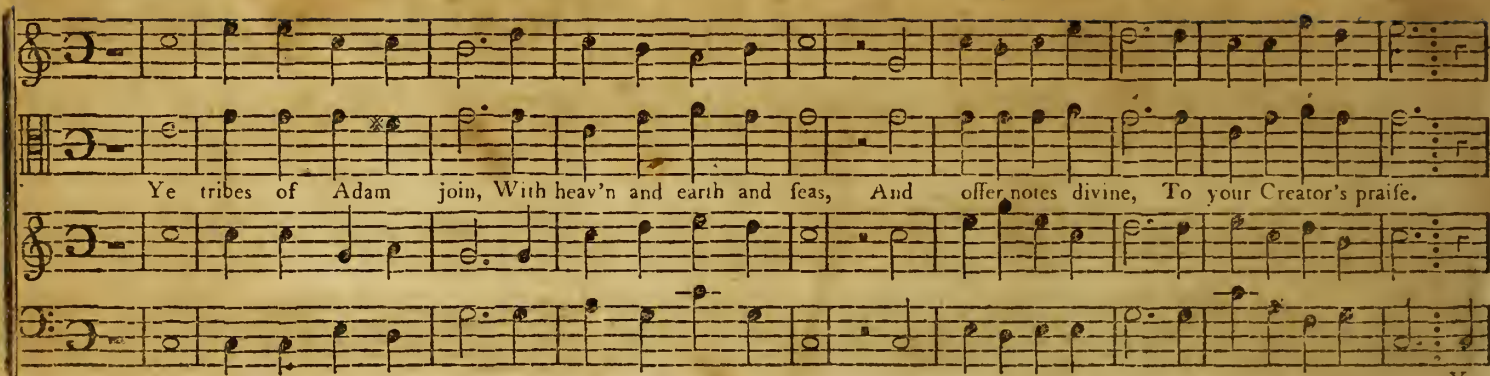
This system contains the first four staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef with a common time signature. The third staff is a treble clef with a common time signature. The fourth staff is a bass clef with a common time signature. The lyrics are written below the second and third staves.

:S: *Piano.*

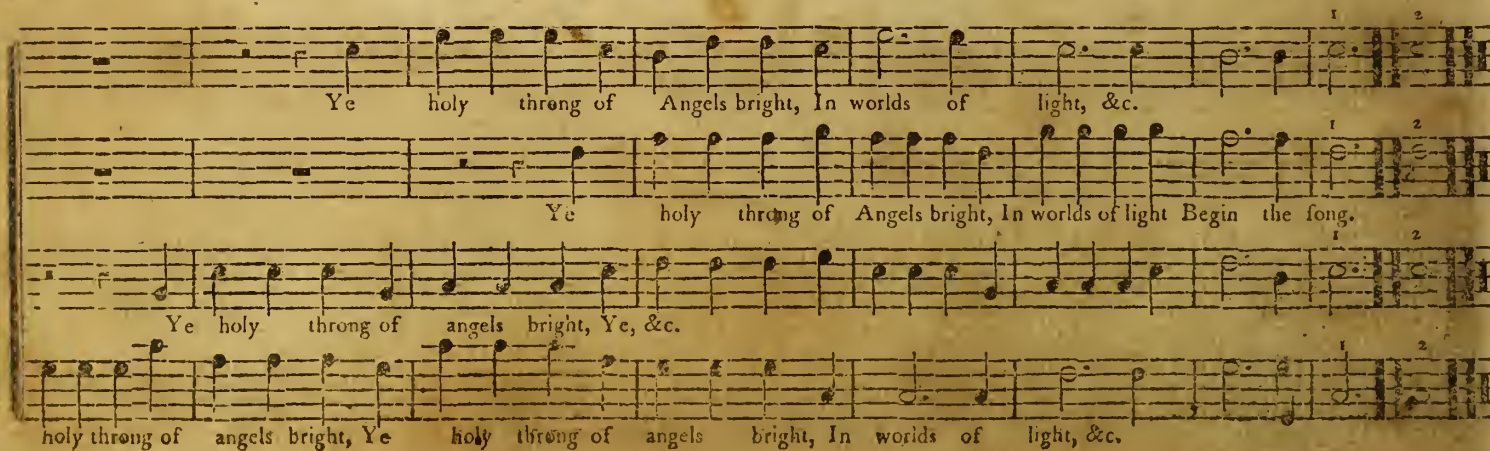
*Forte.*

Sweet fields beyond the swelling flood, Stand dress'd in living green: So to the Jews old Cana's flood, While Jordan roll'd between.

This system contains the next four staves of music. The top staff is a treble clef with a common time signature. The second staff is an alto clef with a common time signature. The third staff is a treble clef with a common time signature. The fourth staff is a bass clef with a common time signature. The lyrics are written below the second and third staves.



Ye tribes of Adam join, With heav'n and earth and seas, And offer notes divine, To your Creator's praise.



Ye holy throng of Angels bright, In worlds of light, &c.

Ye holy throng of Angels bright, In worlds of light Begin the song.

Ye holy throng of angels bright, Ye, &c.

holy throng of angels bright, Ye holy throng of angels bright, In worlds of light, &c.



Let dif-fer-ing na-tions join to cel - e - brate thy fame, And all the world, O Lord, combine To praise thy glorious name.

:S:

:S: And all the world, O Lord, combine, And all the world, O Lord, combine To praise, &c.

:S:

And all the world O Lord O Lord combine To praise, To praise thy glorious name.

:S: And all the world, O Lord combine To praise, To praise, &c.

And all the world, O Lord, O Lord, &c.

F

## Kingbridge. L. M.

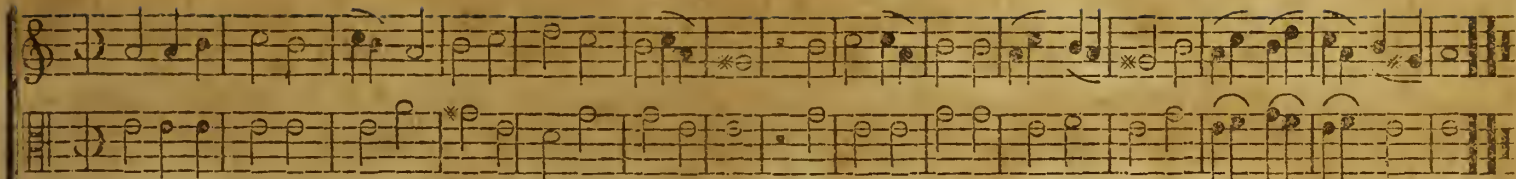
Would you be - hold the works of God, His wonders in the world abroad, Go

The first system of the musical score consists of four staves. The top staff is a treble clef with a 3/4 time signature. The second staff is a piano accompaniment with a 3/4 time signature. The third staff is a treble clef with a 3/4 time signature. The fourth staff is a bass clef with a 3/4 time signature. The lyrics are written below the second and third staves.

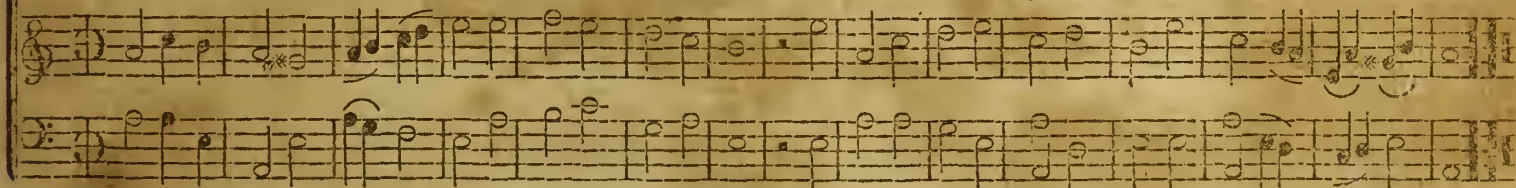
with the mar - i - ners and trace The unknown regions of the seas.

The second system of the musical score consists of four staves. The top staff is a treble clef with a 3/4 time signature. The second staff is a piano accompaniment with a 3/4 time signature. The third staff is a treble clef with a 3/4 time signature. The fourth staff is a bass clef with a 3/4 time signature. The lyrics are written below the second and third staves.

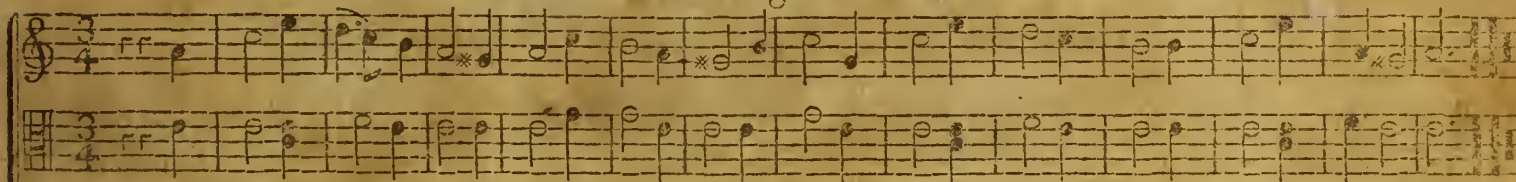
Lebanon. C. M.



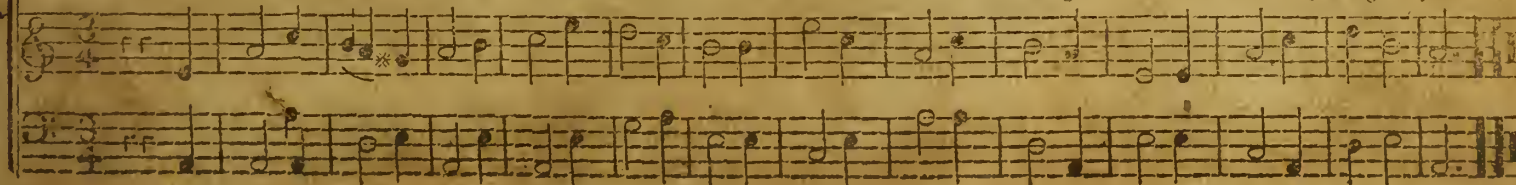
Lord, what is man, poor feeble man, Born of the earth at first? His life a shadow, light and vain, Still hastening to the dust.



Little Marlborough. S. M.



Welcome sweet day of rest, That saw the Lord arise; Welcome to this re - living break, And these rejoicing eyes.



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

Let virgin troops soft timbrels bring, And some with graceful motion dance ;

Let instruments of various strings, With organs

Manchester. Continued.

With organs join'd his praise advance, With, &c.

join'd his praise ad - vance, With organs join'd his praise ad - vance, With organs join'd his praise advance,

With organs join'd, With, &c.

his praise advance, With organs join'd his praise, &c.

Detailed description: This block contains four staves of musical notation. The first staff is a vocal line with lyrics 'With organs join'd his praise advance, With, &c.' and a repeat sign. The second staff continues the vocal line with lyrics 'join'd his praise ad - vance, With organs join'd his praise ad - vance, With organs join'd his praise advance,'. The third staff is a piano accompaniment line with lyrics 'With organs join'd, With, &c.' and a repeat sign. The fourth staff continues the piano accompaniment with lyrics 'his praise advance, With organs join'd his praise, &c.' and a repeat sign. The music is in a common time signature and features various note values and rests.

:S: Naples. L. M.

:S: Shall mortal, &c. More, &c.

Shall the vile race of flesh and blood Contend with their Creator God? Shall mortal worms presume to be More holy, wise or just than he.

:S: Shall mortal, &c. More, &c. More, &c.

Shall mortal, &c. More, &c. More, &c.

Detailed description: This block contains four staves of musical notation. The first staff is a vocal line with lyrics 'Shall mortal, &c. More, &c.' and a repeat sign. The second staff continues the vocal line with lyrics 'Shall the vile race of flesh and blood Contend with their Creator God? Shall mortal worms presume to be More holy, wise or just than he.' and a repeat sign. The third staff is a piano accompaniment line with lyrics 'Shall mortal, &c. More, &c. More, &c.' and a repeat sign. The fourth staff continues the piano accompaniment with lyrics 'Shall mortal, &c. More, &c. More, &c.' and a repeat sign. The music is in a common time signature and features various note values and rests.

And

And must this body die, This mortal frame decay? And must these active limbs of mine Lie mould'ring in the clay?

And must these active

And must these active limbs of mine Lie mould'ring in the clay, Lie mould'ring in the clay, Lie mould'ring in the clay.

And must these active limbs of mine Lie mould'ring in the clay, Lie mould'ring in the clay.

And must these active limbs of mine Lie mould'ring in the clay. Lie mould'ring in the clay.

limbs of mine Lie mould'ring in the clay, And must these active limbs of mine Lie, &c.

Third Psalm Tune. C. M.

With rev'rence let the faints appear, With rev'rence let the faints appear,  
 With rev'rence let the faints appear, the faints appear, And bow before the Lord; His  
 With rev'rence let the faints appear, With rev'rence let the faints appear, the faints appear, His high commands with  
 With rev'rence let the faints appear, With rev'rence let the faints appear His high commands with rev'rence

His high commands with rev'rence hear, His high commands with rev'rence hear, And tremble at his word, And tremble at his word, And tremble at his word.  
 high commands with rev'rence hear, His high commands with rev'rence hear, And tremble at his word, And tremble at his word.  
 rev'rence hear, And tremble at his word, And tremble at his word, And tremble at his word.  
 hear, His high commands, His, &c. And tremble at his word, And tremble at his word, And tremble at his word.

Ye that delight to serve the Lord, The honours of his name record, His sacred name for - ever

bles; Where'er the circling sun displays His rising beams or setting rays, Let lands and seas his pow'r confess.



Who bring falvation on their tongues, And words of peace reveal, Who bring falvation on their tongues, And

Who stand on Zion's hill,

How beaute - ous are their feet,

words of peace re - veal. How charming, charming is their voice, How sweet the tidings are ? Zion be - -

Zion be - hold thy Saviour

Zion behold thy Saviour King, He reigns and

G

## Worcester. Continued.

Zion behold thy Saviour King, He reigns and triumphs here, Zion, &c.

hold thy Saviour King, He reigns and triumphs here, He reigns and triumphs here, Zion behold thy Saviour King, He reigns and triumphs here.

King, He reigns and triumphs here, Zion behold thy Saviour king he reigns and triumphs here,

triumphs here, Zion behold thy Saviour King, He, &c.

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are written below the vocal line. The music is in a common time signature and features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

## Walpole. C. M.

Oh, if my soul was form'd for woe, How would I vent my sighs! Repentance should like rivers flow

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are written below the vocal line. The music is in a common time signature and features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

From both my stream - ing eyes. 'Twas for my sine my dear - est Lord Hung on the curfed tree,

And groan'd a - way a dying life, For thee, my soul, for thee. For thee, For, &c. For thee, my soul, for thee, For, &c. For thee, my soul, For thee, &c.

*Hundred and Twentysecond Psalm Tune. P. M.*

Come let us seek our God to day, Come, &c.

How pleas'd and blest was I, To hear the people cry, Come, let us seek our God to day, Come, let us seek our God to day; Yes,

Come, let us seek our God to day; Yes

Come, let us seek our God to day,

And there our vows, And, &c.

With a cheerful zeal, We'll haste to Zion's hill, And there our vows and honour pay.

And there our vows and honours pay,

And there our vows and honours pay,

Milford. C. M.

The musical score consists of five systems of staves. Each system contains a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

Lyrics:

If angels fung a Saviour's birth, If angels fung, &c.  
 If angels fung a Saviour's, Saviour's birth, On that auspicious morn,  
 If angels fung a Saviour's birth, If angels, &c. We  
 If angels fung a Saviour's birth, If angels, &c. We well may imi-  
 We well may imitate Now he again is born, Now he again is born,  
 We well may imitate their mirth; Now he again is born, Now he again, Now he again is born.  
 We well may imitate their mirth, We well may imitate their mirth, Now he again is born,  
 We well may imitate their mirth, We well may imitate their mirth, Now he again is born, Now he again

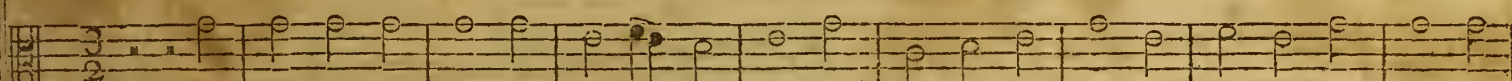

Thirtyfourth Psalm Tune. C. M.

The praises of my God shall  
 Through all the changing scenes of life, in trouble and in joy, The praises of my  
 The praises of my God shall still, The  
 The praises of my God shall still,


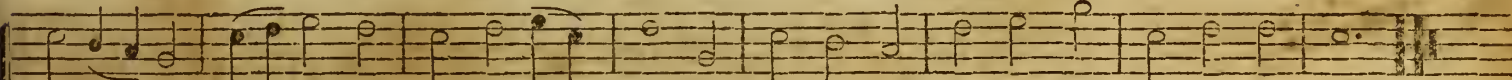
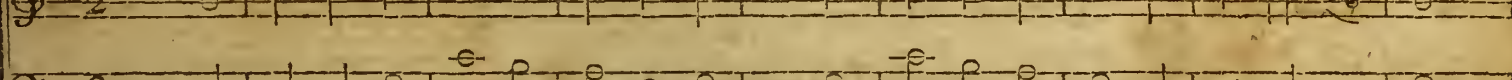
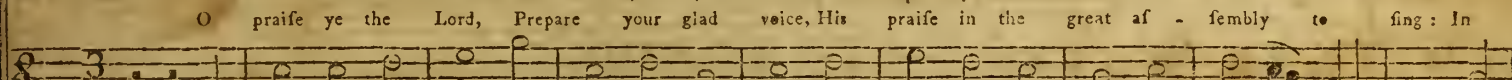
still, The praises of my God shall still, My heart, My heart and  
 God, The praises of my God shall still, My heart and tongue employ. My heart and tongue em - ploy.  
 praises of my God shall still.  
 1 2  
 1 2  
 1 2

St. Michael's : Or, Psalm 149. Brady & Tate. P. M.

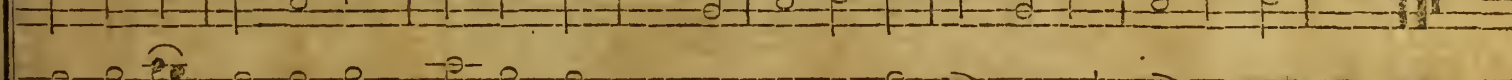
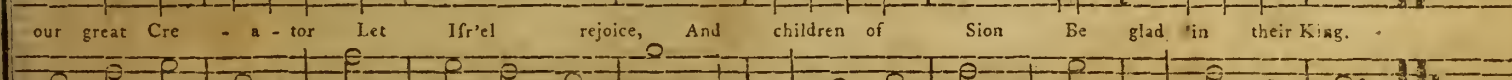
51



O praise ye the Lord, Prepare your glad voice, His praise in the great as - sembly to sing : In



our great Cre - a - tor Let Isr'el rejoice, And children of Sion Be glad in their King.



## Hundred and Thirty-sixth Psalm Tune. P. M.

Hast thou not giv'n thy word, To save my soul from death? And I can trust my Lord To  
 And I can trust, And I can trust my Lord To  
 And I can trust my Lord, And I can trust my Lord To  
 And I can trust, And I can trust, And

I'll go and come, Nor fear to die, I'll go and come, Nor fear to die, 'Till  
 keep my mortal breath. I'll go and come, Nor fear to die, I'll go and come, Nor fear to die, 'Till from on high Thou call'it me home.  
 I'll go and come, Nor fear to die, 'Till from on high Thou  
 I'll go and come, Nor fear to die, 'Till from on high



:s: Virginia. C. M.

The first system of musical notation for 'Virginia' 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 with eighth and sixteenth notes, and a bass line with quarter and eighth notes. There are repeat signs and first/second endings indicated by '1' and '2' above the final measures.

Thy words the raging winds control, And rule the boist'rous deep, Thou mak'st the sleeping billows roll, The rolling billows sleep, The rolling billows sleep.

The second system of musical notation for 'Virginia' continues the melody and bass line from the first system. It includes the same key signature, time signature, and notation style, with repeat signs and first/second endings.

*And.*

:s: Norwich. S. M.

The first system of musical notation for 'Norwich' 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 with quarter and eighth notes, and a bass line with quarter notes. There are repeat signs and first/second endings indicated by '1' and '2' above the final measures.

Into thy bosom, O my God,

My sorrows like a flood Impatient of restraint, Into thy bosom, O, Into thy bosom, O my God, Pour out a long complaint.

The second system of musical notation for 'Norwich' continues the melody and bass line from the first system. It includes the same key signature, time signature, and notation style, with repeat signs and first/second endings.

Into thy bosom, O, Into thy bosom, O my God,

Into thy bosom, O my God.

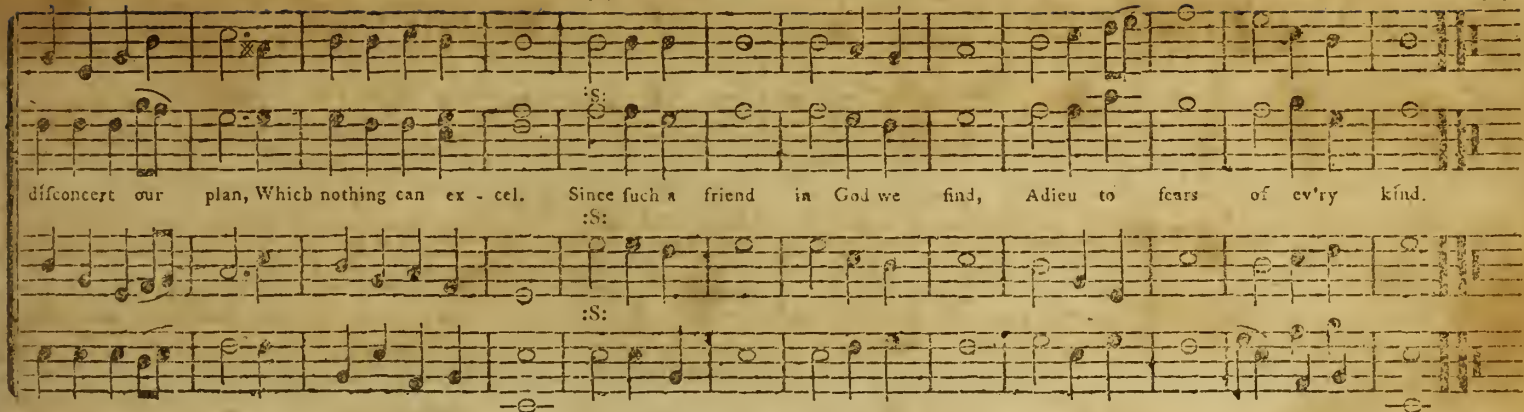
See what a living stone, The builders did refuse; :S: Yet God, &c.  
 Yet God hath built his church thereon  
 :S: Yet God hath built his church, Yet, &c.  
 Yet God hath built his church thereon, Yet, &c.

Continued.

Columbia. P. M.

In spite of envious Jews.  
 Not all the pow'rs on earth, Join'd in a league with hell, Can

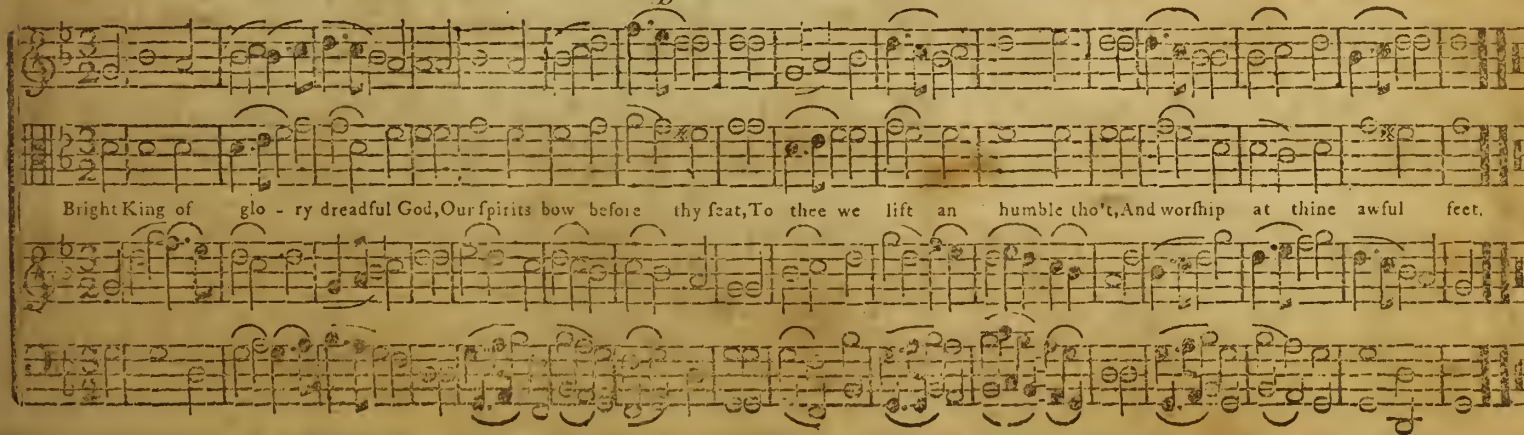
*Columbia.* Continued.



disconcert our plan, Which nothing can ex - cel. Since such a friend in God we find, Adieu to fears of ev'ry kind.

This musical score consists of four staves. The first staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the first two staves. There are repeat signs with a colon and 'S' above the second and third staves.

*Suffolk.* L. M.



Bright King of glo - ry dreadful God, Our spirits bow before thy seat, To thee we lift an humble tho't, And worship at thine awful feet.

This musical score consists of three staves. The first staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the first two staves.

Ye sons of men with joy record, The various wonders of the Lord, And let his pow'r and goodness sound, Thro' all your tribes the world around.

Let the high heav'ns your

Let the high heav'ns your songs invite, Those spacious fields of brilliant light, Where

Let the high heav'ns your songs invite, Those spacious fields of brilliant light, Where sun & moon & planets roll, And stars that glow from pole to pole.

the high heav'ns, &c. Those spacious, &c. Where sun, &c. Where

songs invite, Those spacious, &c. Where sun and moon and planets roll, Where, &c.

Slow.

Mortality. L. M.

57

The first system of musical notation for 'Mortality' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-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 and a supporting bass line in the lower staff, with various note values and rests.

Death like an over - flowing stream, Sweeps us away, our life's a dream; An empty tale, a morning flow'r, Cut down and wither'd in an hour.

The second system of musical notation for 'Mortality' continues the piece with two staves in the same key signature and time signature as the first system. It maintains the melodic and harmonic structure established in the first system.

Slow.

Windham. L. M.

The first system of musical notation for 'Windham' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-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 and a supporting bass line in the lower staff, with various note values and rests.

Broad is the road that leads to death, And thousands walk together there, But wisdom shows a narrow path, With here and there a traveller.

The second system of musical notation for 'Windham' continues the piece with two staves in the same key signature and time signature as the first system. It maintains the melodic and harmonic structure established in the first system.

How charmingly founts The word of the Lord, Where witness abounds, That man is restor'd To

God his pos - ses - sion, Dear Jesus in thee, From sin and trans - gression For - ev - er set free.

He dies! He dies! the heav'nly lover dies! The tidings strike a doleful sound On my poor heart-strings

Deep he lies In the cold caverns of the ground. Come fairs, and drop a tear or two On the dear bosom of your God,

He shed a thousand drops for you, A thousand drops of richer blood, A thousand drops, A thousand drops, A thousand drops of richer blood,

*Ruffia.* L. M.

False are the men of high de - gree, The baser sort are van - i - ty, Laid in a balance



Laid in a balance both appear Light as a puff of empty air.

Laid in a balance both appear Light as a puff of empty air.

in a balance both appear Light as a puff of empty air, Light as a puff of empty air.

both appear Light as a puff of empty air, Light as a puff of empty air.

Wells. L. M.

Life is the time to serve the Lord, The time t'enure the great reward, And whilst the lamp holds out to burn, The vilest sinner may return.

H \*

The score consists of six systems of music, each with a vocal line and a lute line. The lyrics are as follows:

He sends the lab'ring co - - -

The Lord hath eyes to give the blind, The Lord supports the sink - ing mind, :S: He sends the lab'ring

He sends the lab'ring conscience peace, He sends the lab'ring

He sends the lab'ring conscience peace, He, &c.

conscience peace. He helps the stranger in distress, The widow and the fatherless, And grants the pris'ner sweet release.

Performance markings include repeat signs (:S:), first and second endings (1, 2), and a final double bar line.

The angel of the Lord came down, And  
 While shepherds watch'd their flocks by night, All seated on the ground  
 The angel of the Lord came down, And glo - ry  
 The angel of the Lord came down, And glory shone around, And  
 The angel of the Lord came down, And gl - - o - ry shone around, And

glory shone around, And, &c. The, &c.  
 shone around, And glo - ry shone around, The angel of the Lord came down, And glory shone a - round  
 glo - ry shone around, The, &c. And, &c.  
 glo - - ry shone around, The, &c. And, &c.

Me reigns, the Lord the Saviour reigns, Praise him in evan - gel - ick strains ; Let the whole earth in songs rejoice, And distant islands join their voice, And

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is a bass clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The music is written in a style typical of 18th-century hymnals, with various note values, rests, and phrasing slurs. A triplet of eighth notes is marked with a '3' above it in the first staff.

*Slow.*

distant islands join their voice. Deep are his counfels and unknown ; But grace & truth support his throne : Tho' gloomy clouds his way furround,

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is a bass clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The music continues with various note values, rests, and phrasing slurs, maintaining the 'Slow' tempo indicated by the text above.

Victory. Continued.

Grave.

Justice is their e - ternal ground. In robes of judgment, lo he comes! Shakes the wide earth and cleaves the tombs, Shakes the wide earth and cleaves the tombs,

:S:

Before him burns de-vour-ing fire, The mountains, mountains, &c.

:S:

Before him burns devouring fire, The mountains melt, the seas retire. His enemies with sore dismay, Fly

:S:

Before him burns devouring fire, The mountains melt, the seas retire, The, &c.

:S:

Before him burns devouring fire, The, &c.

Before him burns devouring fire, The, &c.

The, &c.

## Victory. Continued.

:S: Vivace.

Then lift your heads ye saints on high, And  
 from the sight and shun the day; Fly from the sight and shun the day;  
 Then lift your heads, ye saints, on high, And  
 Then lift your heads, lift, &c.  
 Then lift your heads, lift, &c.  
 sing, sing, sing, sing, sing for, &c.  
 sing, for your redemption's nigh. Then lift your heads, ye saints, on high, And sing, for your redemption's nigh.

Now shall my head be lifted high, Above my foes around, And songs of joy and victory With-

found, Within thy temples found, Within thy temples found.  
 in thy temples found, found, found, Within thy temples found.  
 Within thy temples found, found, Within thy temples found.  
 found, found, Within thy temples found.

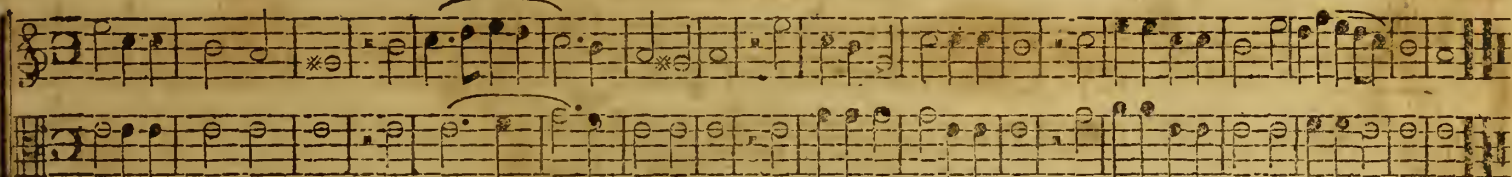
## Lisbon. S. M.

Welcome to this, &c. 1 2  
 Welcome sweet day of rest, That saw the Lord arise, 1 2  
 Welcome to this reviving breast, And these re - joic - ing eyes. 1 2  
 Welcome, &c. 1 2  
 Welcome, &c.

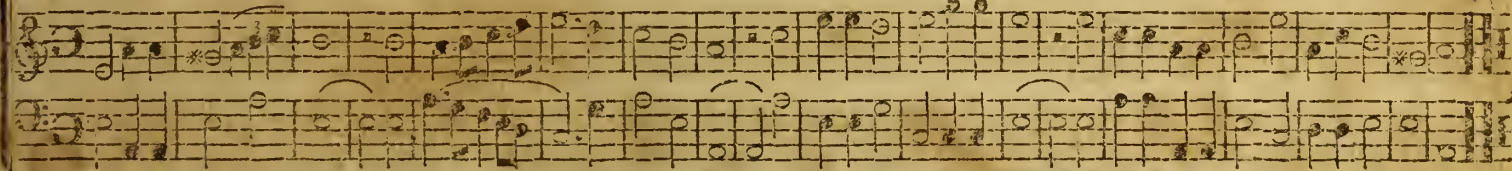
## Africa. C. M.

Now shall my inward joy arise, And burst into a song, Almighty love inspires my heart, And pleasure tunes my tongue.

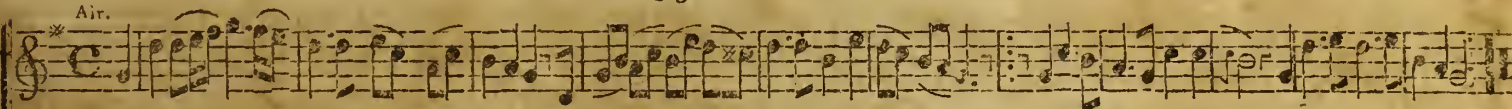




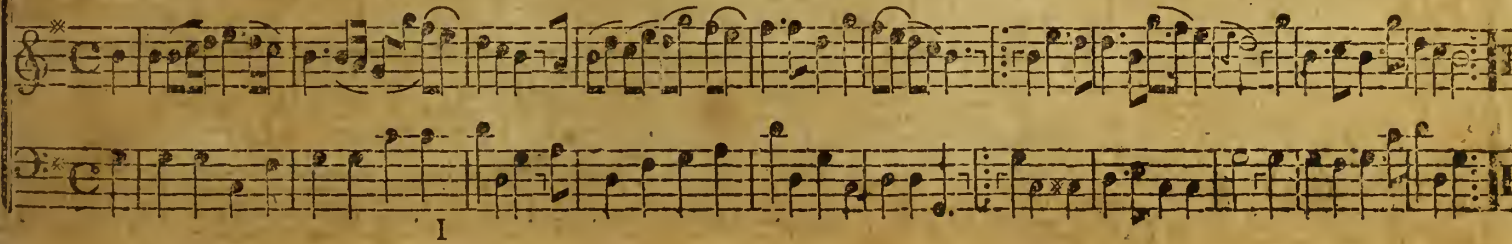
I lift my soul to God, My trust is in his name, Let not my foes that seek my blood, Still triumph in my shame, Still, &c.



Westford. P. M.



Almighty God, to thee be endless honors done, The undivided Three, And the mysterious One ; Where reason fails with all her pow'rs, There faith prevails, and love adores.



Thus saith the high and lofty One, "I sit upon my holy throne, My name is God, I dwell on high. Dwell in my own e - ter - ni - ty.

:S:

:S:

:S: But I descend to worlds below, On earth I have a mansion too; The humble spirit

:S:

:S:

Petersburgh. Continued.

and contrite, Is an a : bode of my delight, Is an abode of my delight. :S:

This musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional accompaniment parts. The lyrics are: "and contrite, Is an a : bode of my delight, Is an abode of my delight. :S:". There are repeat signs and a double bar line at the end of the piece.

Winter. C. M.

His hoary frost, his fleecy snow, Descend and clothe the ground ; The liquid streams forbear to flow, In icy fetters bound.

This musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional accompaniment parts. The lyrics are: "His hoary frost, his fleecy snow, Descend and clothe the ground ; The liquid streams forbear to flow, In icy fetters bound." The score is in common time (C) and has a key signature of one flat (B-flat).

:S: The sea grows calm at thy command, And tempests cease to  
 'Tis by thy strength the mountains stand, God of eternal pow'r; :S: The sea grows calm at thy command, And  
 The sea, &c.  
 The, &c.  
 ro - ar.  
 tempests cease to roar. And tempests cease to roar, And tempests cease to roar.  
 1 2  
 1 2  
 1 2  
 1 2

Ninetyeighth Psalm Tune. C. M.

The first system of music consists of two staves. 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 is written in a style typical of 18th-century hymnals, featuring a mix of eighth and sixteenth notes with various rests and phrasing slurs.

Joy to the world, The Lord is come, Let earth receive her king, Let ev'ry heart prepare him room, And heav'n and nature sing.

The second system of music continues the melody from the first system. It consists of two staves in treble and bass clefs, maintaining the one-flat key signature and common time signature. The notation includes various rhythmic values and phrasing slurs.

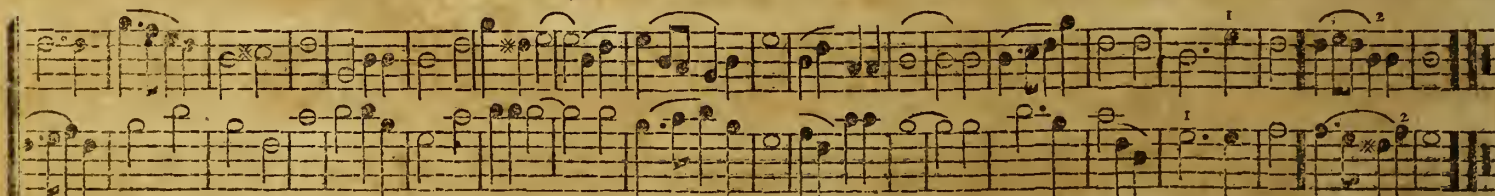
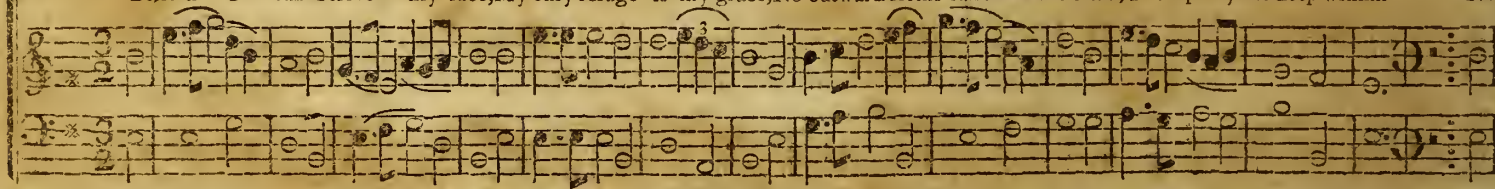
The third system of music continues the melody. It consists of two staves in treble and bass clefs, maintaining the one-flat key signature and common time signature. The notation includes various rhythmic values and phrasing slurs.

Joy to the earth, the Saviour reigns, Let men their songs employ, While fields and floods, rocks, hills & plains, Repeat the founding joy.

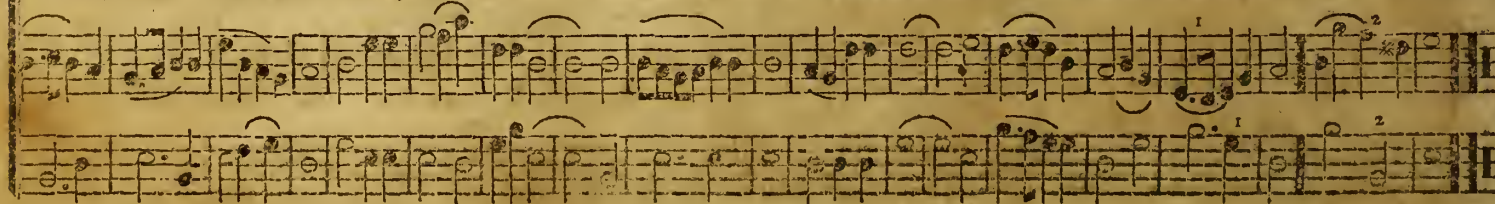
The fourth system of music concludes the piece. It consists of two staves in treble and bass clefs, maintaining the one-flat key signature and common time signature. The notation includes various rhythmic values and phrasing slurs.



Behold I fall before thy face, My only refuge is thy grace, No outward forms can make me clean, The leprosy lies deep within. No



bleeding bird, nor bleeding beast, Nor hyssop branch, nor sprinkling priest, Nor running brook, nor flood, nor sea, Can wash the dismal stain away.



Thy works of glory mighty Lord, That rule the boist'rous sea, The sons of courage shall record, Who tempt the dang'rous way. At thy command the

At

At thy command the

At thy command, &c.

winds arise, And swell the tow'ring waves, And swell the tow'ring waves,

The men astonish'd mount the skies, And sink in gaping graves.

thy command, &c.

winds arise, And swell the tow'ring wa - - - r - - - ves, The men, &c.

Oh ! if my Lord would come and meet My soul should stretch her wings in haste, Fly fearless thro' death's iron gates, Nor feel the terror

:S:  
:S: Jesus can make a dying bed, Feel soft as downy pillars are, While on his breast I  
:S: Jesus can make a dying bed, Feel soft as downy pillars are, While  
as the past. :S: Jesus can make a dying bed, Feel soft as downy pillars are, While on his breast I lean my head, And  
Jesus can make a dying bed, Feel soft as downy pillars are, While on his breast I lean my head, And



lean, While on his breast I lean, I lean my head, And breathe my life, And breathe out sweetly there, And breathe, And breathe my  
 on his breast I lean my head. I lean my head, And breathe, And breathe, And breathe, And breathe my life, And breathe my  
 breathe my life out sweetly there. While on his breast I lean, I lean my head, And breathe my life out sweetly there, And breathe my  
 breathe my life out sweetly there. While on his breast I lean, I lean my head, And breathe, And breathe, And breathe my  
 breathe my life out sweetly there. While on his breast I lean, I lean my head, And breathe, And breathe, And breathe my

Thirtythird Psalm Tune. C. M.

Life out sweetly there. Rejoice ye righteous in the Lord, This work belongs to you: Sing of his name, his ways, his

## Thirtythird Psalm Tune. Continued.

:S: His mercy and his righteoufness, And of grace, &c.  
 word, How holy just and true. :S: Let heav'n & earth proclaim : Hisworks of nature & of grace Reveal his wond'rous name. 1 2

## Old Hundred. L. M.

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.

Moderato.

Ye princes that in might ex - cel, Your grateful facri - fice prepare; God's glor'ous actions

loudly tell, His wond'rous pow'r to all declare. His wond'rous pow'r to all declare.

## Poland. C. M.

God of my life look gently down, Behold the pains I feel; But I am dumb before thy throne. Nor dare dispute thy will.

## Suffield. C. M.

Teach me the measure of my days Thou maker of my frame; I would survey life's narrow space, And learn how frail I am.




# A P P E N D I X.

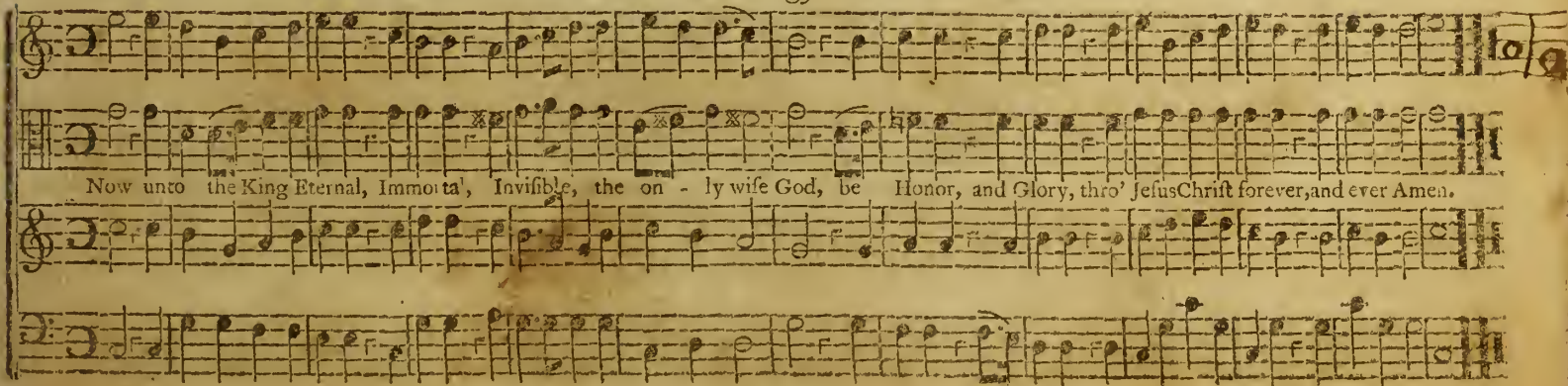
C O N T A I N I N G,

A Number of PSALM TUNES, and other PIECES of SACRED VOCAL MUSICK.

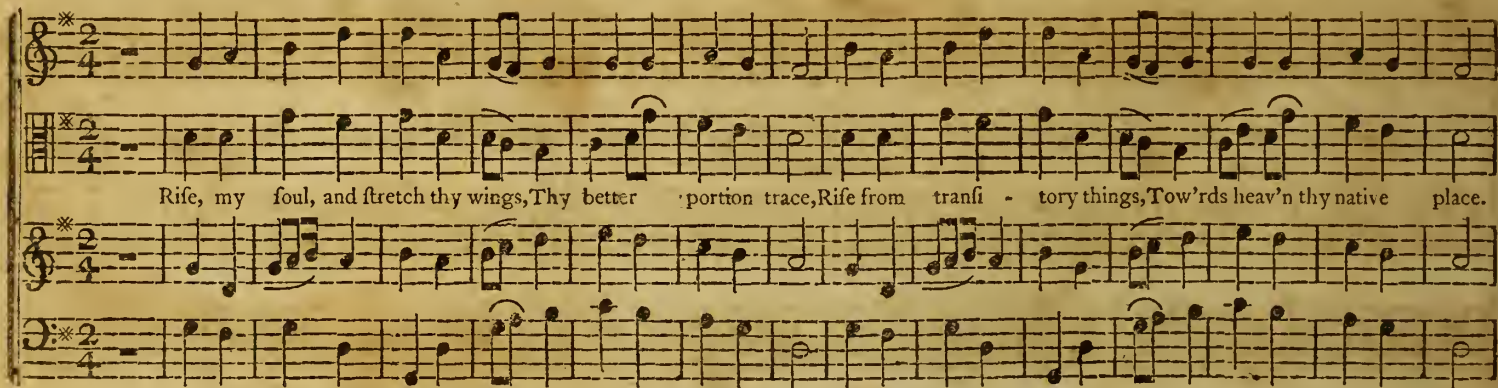
Several of which were compos'd by eminent European Authors.



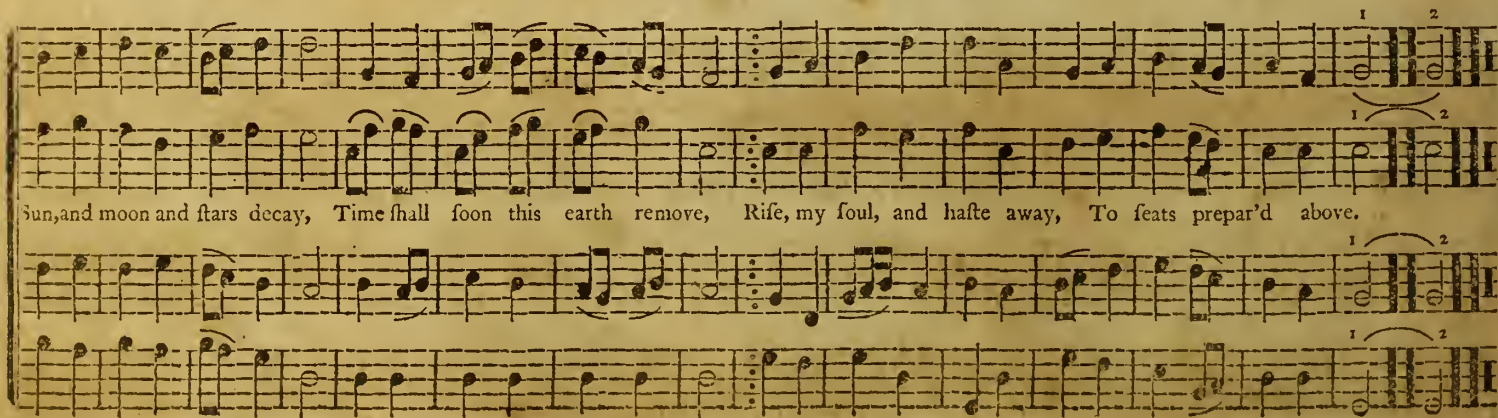
## *Doxology.*



Now unto the King Eternal, Immortal, Invisible, the on - ly wife God, be Honor, and Glory, thro' Jesus Christ forever, and ever Amen.

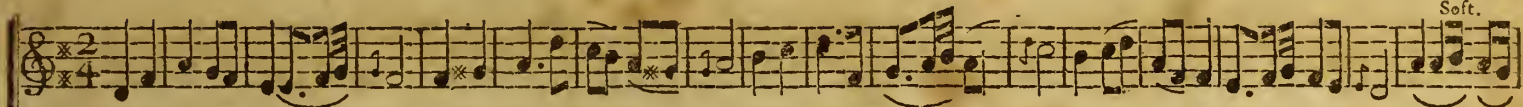


Rise, my soul, and stretch thy wings, Thy better portion trace, Rise from transitory things, Tow' rds heav'n thy native place.

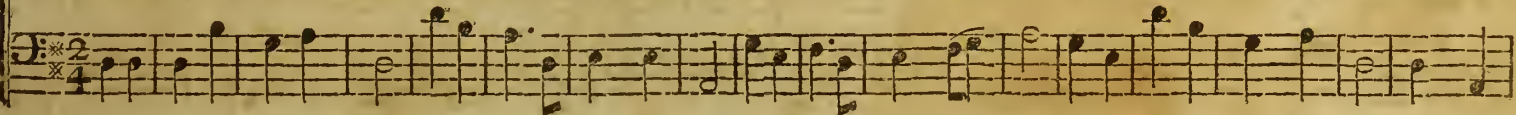


Sun, and moon and stars decay, Time shall soon this earth remove, Rise, my soul, and haste away, To seats prepar'd above.

Soft.



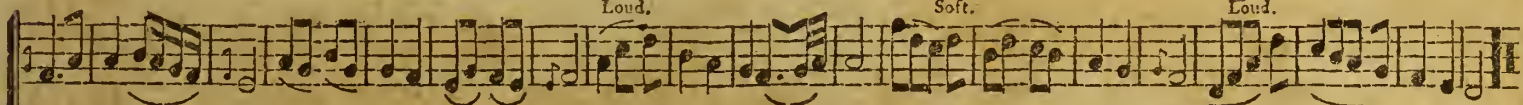
Lord we come before thee now, At thy feet we humbly bow! O! do not our fruit disdain, Shall we seek the Lord in vain. Lord on



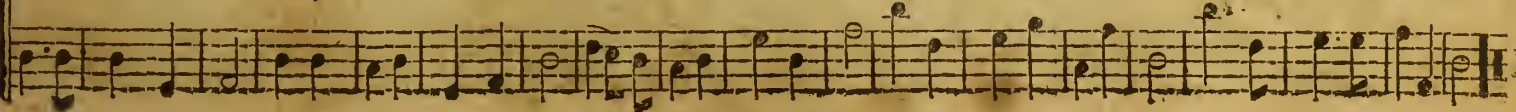
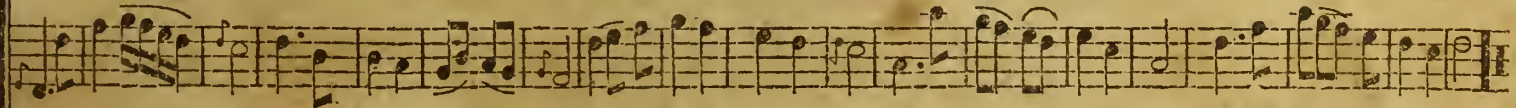
Loud.

Soft.

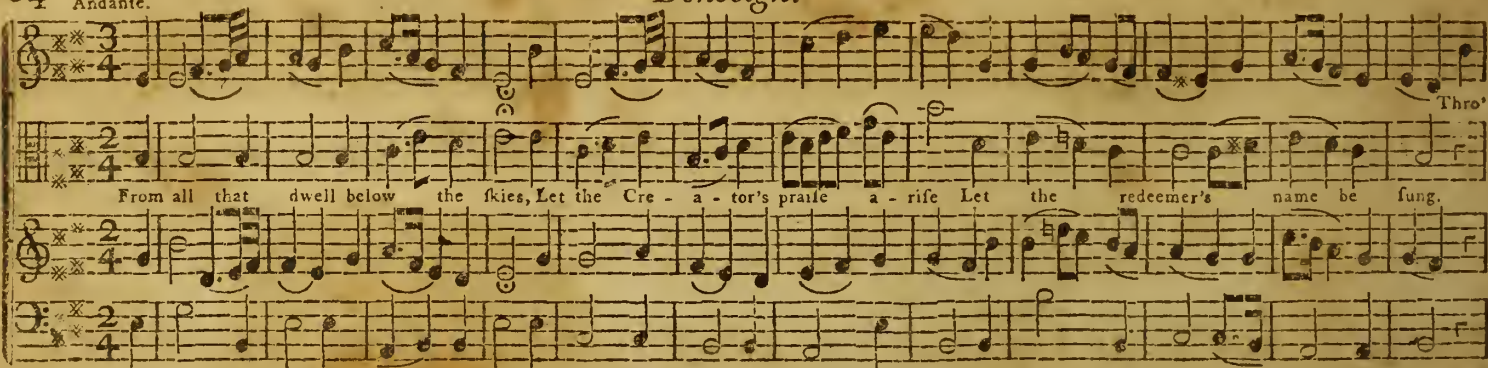
Loud.



thee our souls de - pend, In compassion now descend; Fill our hearts with thy rich grace, Tune our lips to sing thy praise, Tune our Lips to sing thy praise.



## Denbeigh.



From all that dwell below the skies, Let the Cre - a - tor's praise a - rise Let the redeemer's name be sung. Thro'



ev - - ry land, by ev' - - ry tongue. Eternal are thy mercies, Lord, Eternal truth attends thy word; Thy praise shall sound from shore to shore, Till Thro' ev'ry land, Pia. Pia.



Denbigh. Continued.

*Pianiss.* *Forte.* *Pia. Diminuendo.* *Forte.*

suns shall rise and set no more, Till suns shall rise and set no more, Till suns shall rise and set no more.

*Pianissimo.* *Forte.* *Pia. Dim. Forte.*

New York. Words by Pope.

*Air.* *Pia. Pia. Mod.* *Cres.*

Vital spark of heav'nly flame, Quit, oh! quit -this mortal frame, Trembling, hoping, ling'ring, flying, Oh! the pain, the bliss of

L

Pia. Mod. For. Pia. For. Pia.

lying, Cease fond nature, cease thy strife, And let me languish into life. Hark, they whisper angels say, they whisper

Hark, they whisper

For. Pia. For. Pia.

angels say, Hark, Hark, they whisper angels say, Sister spirit come away.

they whisper angels say,

Hark,

For.

Moderato.

Pia.

Sister spirit come a - way. What is this ab - sorbs me quite, Steals my senses, shuts my

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics: "Sister spirit come a - way. What is this ab - sorbs me quite, Steals my senses, shuts my". The middle and bottom staves are for piano accompaniment, with the bottom staff starting with a bass clef and a key signature of one flat. The tempo is marked "Moderato" and the dynamics include "For." and "Pia.".

For.

Pia.

Cres.

fight, Drowns my spirit, draws my breath, Tell me my soul can this be death, Tell me my

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "fight, Drowns my spirit, draws my breath, Tell me my soul can this be death, Tell me my". The dynamics include "For.", "Pia.", and "Cres.".

*For.* *Pia.*

foul can this be death, The world re - cedes, it dif - ap - pears, Heav'n opens on my eyes, My

*Cres.* *Vivace.*

ears with sounds se - ra - phic ring. Lend, lend your wings I mount I fly, O grave where is thy victory, O

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

moant I fly, O grave where is thy vic - to - ry, thy vic - to - ry, O grave where is thy

vic - tory, thy victory, O death where is thy sting, O death where is thy sting. Lend, lend your wings, I mount, I fly, I

mount, I fly, O grave where is thy victory, thy victory, O death, O death where is thy sting.

Slow.

## Denmark. L. M. For two Staves:

91

Moderato.

Before Jehovah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God a - lone. He can create, and he destroy,

Soft.

He can create and he destroy. His sov'reign pow'r, without our aid, Made us of clay and form'd us men, And when like wand'ring sheep we

Loud. Soft.

stray'd, He brought us to his fold again, He brought us to his fold again. We'll croud thy gates with tha---ak---ful songs, High as the Heav'ns our

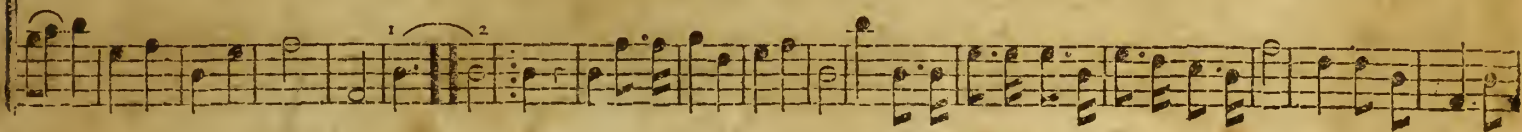
Loud. Soft. Loud. Soft. Loud.

vo - i - ces raise, And earth, and earth with her ten thousand, thousand tongues, Shall fill thy courts with founding praise, Shall fill thy courts with founding praise, Shall





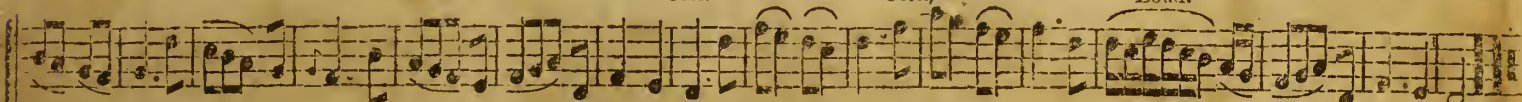
fill, shall fill thy courts with founding praise. Wide, Wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - ni - ty thy love, Firm as a rock thy



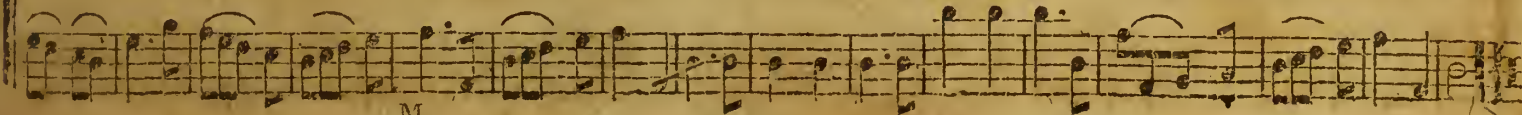
Soft.

Soft.

Loud.



ruth must stand, When rolling years shall cease to move, shall cease to move, When rolling years shall cease to move, When re - - ll - ing years shall cease to move.



M

Moderato.

Pia.

Why do we mourn, de - parting friends, Or shake at death's a - larms, 'Tis but the voice that

Je - - sus sends, 'Tis but the voice that Jesus sends, 'Tis but the voice that Jesus sends, To call them to his arms.

An Anthem for Easter.

Hal - le - lujah, The Lord is ris'n indeed, Hal - le -

The Lord is ris'n in - deed.

The first system of the musical score consists of four staves. The top staff is a treble clef with a 2/4 time signature. The second staff is a bass clef. The third staff is a treble clef with a 2/4 time signature. The fourth staff is a bass clef with a 2/4 time signature. The lyrics are written below the staves.

lu - jah, :S: Now is Christ risen from the

Now is Christ risen from the dead, and become the first fruits of them that slept.

The second system of the musical score consists of four staves. The top staff is a treble clef. The second staff is a bass clef. The third staff is a treble clef. The fourth staff is a bass clef. The lyrics are written below the staves. There are repeat signs and a section marked ':S:' in the score.

dead, and become the first fruits of them that slept.:S: Hal - le - lu - jah, Hal - le - lu - jah.  
Halle - lu - jah,

And did he rise, and did he rise, **Forte.**  
And did he rise, did he rise, Hear O ye nations,  
And did he rise, And did he rise,  
And did he rise, And did he rise,

He rose, he rose, He burst the bars of death,  
Hear ye O ye dead, He burst the bars of

death and triumph'd o'er the grave. Then, then, then I rose, then I rose, then I

rose, then I rose, then first hu - man - i - ty tri - umphant past the Chrystal ports of light, and

fiz'd e - ter - nal youth. Man all immortal hail, hail, heaven all lavish of strange

gifts, to man, Thine all the glory, man's the boundless bliss, Thine all the glory, man's the boundless bliss.

Leverett Street. C. M.

When all thy mercies O my God, My rising soul furveys; Transported with the view, I'm lost in wonder, love and praise.

Air. Slow.

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

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



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests. There are several asterisks (\*) placed above and below the notes, likely indicating specific performance instructions or ornaments.

See the Lord of glory dying! See him gasping! hear him crying! See his barthen'd bosom heave!

The second system of music continues the piece with two staves in treble and bass clefs. The notation is similar to the first system, with various note values and rests. Asterisks (\*) are used throughout the score.

The third system of music consists of two staves in treble and bass clefs. The notation continues with various note values and rests. Asterisks (\*) are present in the score.

Look, ye sinners, ye that hung him; Look, how deep your sins have stung him; Dying sinners, Look and live.

The fourth system of music consists of two staves in treble and bass clefs. The notation continues with various note values and rests. Asterisks (\*) are present in the score.

Plung'd in a gulf of dark despair, We wretched wretched mortals lay, Without one cheerful beam of hope, Or spark of glimm'ring day.

Grave.

With pitying eyes the Prince of grace, Beheld our helpless helpless grief, He saw, and O amazing love, He came to our relief, Down from the

Quick.

Slow.

shining seats above, With joyful haste, With haste he fled, Enter'd the grave in mortal flesh, And dwelt among the dead, And dwelt among the dead.

Sharp Key.

O for this love, let rocks and hills, Their lasting silence break, Their lasting silence break, And all harmonious human

tongues, The Saviour's praises speak. The Saviour's praises speak. Angels affitt our mighty joy, Strike all your harps your harps of gold, But

Loud,  
when you raise your highest notes, His love can ne'er be told, But when you raise your highest notes, His love can ne'er be told.

Arise, arise, O King of grace arise, And enter to thy rest, Lo! thy church waits with longing eyes, Thus to be own'd & blest. En-

ter with all thy glorious traits, Thy spirit and thy word; All that the ark did once contain, Could no such grace afford. "Here, mighty God, accept our

vows, Here let thy praise be spread ; Bless the provisions of thy house, And fill thy poor with bread. Here let the son of David reign, Let God's anointed shine.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by three staves of accompaniment. The lyrics are written below the first two staves.

Justice and truth his court maintain, With love and pow'r divine. Here let him hold a lasting throne, Here let him hold a

The second system of the musical score also consists of four staves. The top staff is the vocal line, followed by three staves of accompaniment. The lyrics are written below the first two staves.

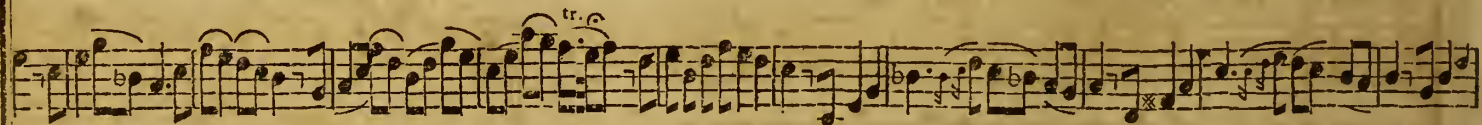
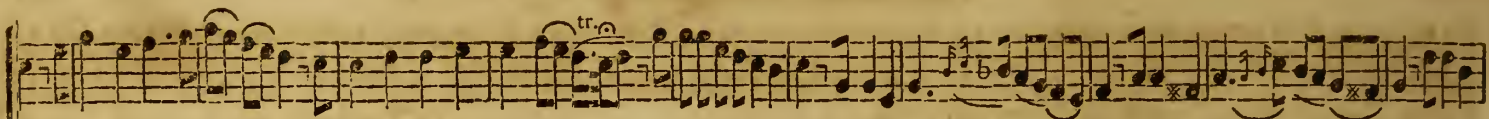
lasting throne, And as his kingdom grows, Fresh honours shall adorn his crown, Fresh honours shall adorn his crown, And shame confound his foes.

This musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff with a treble clef and a key signature of one flat. The bottom two staves are the bass line. The lyrics are written below the piano staff.

## Habakkuk. L. M.

Away my un - be - lieving fear ! Fear shall in me no more take place ; My Saviour doth not yet appear, He hides the brightness of his face : But shall I therefore let him

This musical score consists of three staves. The top staff is the vocal line, followed by a piano accompaniment staff with a treble clef and a key signature of one flat. The bottom staff is the bass line. The lyrics are written below the piano staff. Trills (tr.) are indicated above several notes in the vocal line.



go, And basely to the tempter yield? No, in the strength of Jesus, no! I never will give up my shield, Altho' the vine its fruit deny, Altho' the olive yield no oil, The with'ring

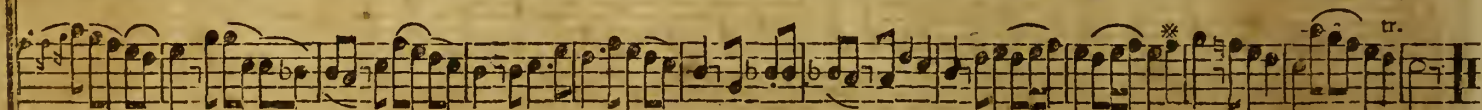
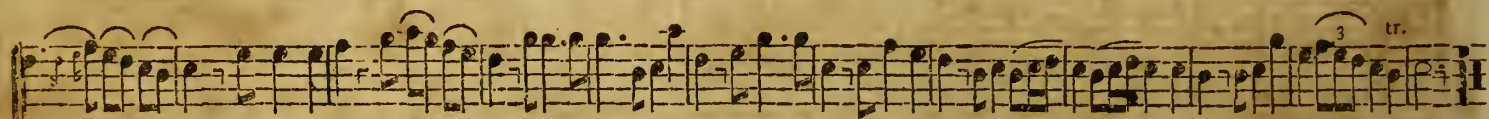
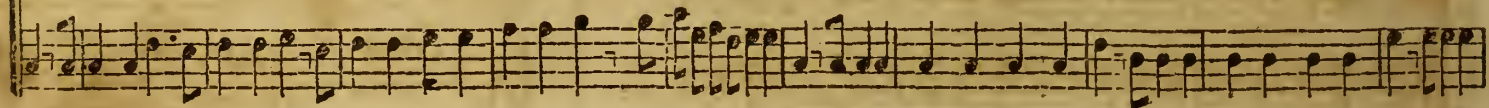
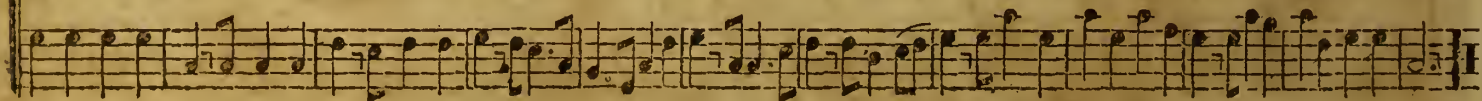


fig-tree droop & die, The field illude the tillers toil, The empty stall no herd afford, And perish all the bleating race; Yet will I triumph in the Lord, The God of my salvation praise.





[An occasional ANTHEM, dedicated to the SINGING SOCIETIES of NEWBURYPORT, by their humble servant HANS GRAM.—

CHARLESTOWN, October, 1794.

1st and 2d Treble. ANDANTE POMPOSO.

Praife, praife, praife ye the Lord, praife ye the Lord, praife ye the Lord.

(1st and 2d Tenor.)

(2 Trebles.)

Sing unto the Lord a new song and his

praife in the congregation of the faints.

(2 Tenors and Bass.)

Sing unto the Lord a new song, and his praife in the congregation of the faints,

Forte.

Forte.

Praise ye the Lord, sing unto the Lord a new song, and his praise in the congregation of the faints, praise ye the Lord, praise ye the Lord, praise ye the Lord.

(2 Tenors.) AFFECTUOSO.

Let Israel rejoice in him that made him, let the children of Zion be joyful in their king, let them praise his name in the dance.

(2 Trebles.)

in the dance, let them praise his name in the dance, let them praise his name.

(2 Tenors and Bafs.)

(2 Trebles.)

*For*te.

Let them fing praifes to him, with the timbrel and the harp, with the harp, let them fing praifes to him with the timbrel and the harp, with the harp,

with the

*Ligato.*

timbrel and the harp. Let

*rp.*

*Pia.*

*For*te.

let the childrea of Zion be yoyful in their King.

(2 Tenors.)

Israe! rejoice,

Let Israe! rejoice in him that made him,

(Voce solo.) LARGO RECITATIVO.

Mezza.

(Instrumento.) For the Lord taketh pleasure in his people, he will beautify the meek with salvation, let the faints be joyful in glory, let them

sing aloud upon their beds, let the high praises of God be on their mouth, and a two edged sword in their hand, to execute the judgment written :

(Tutti Basso Voci.) ANDANTE STACATO.

Bind kings with chains, bind kings with chains, and

nobles with fetters of iron, bind

kings with chains, and

nobles with fetters of iron.

ADAGIO.

This honor have all the faints.

(1st Treble.) VIVACE.

(2d Treble.)

Praise ye the Lord, praise, &c. praise, &c. praise, &c. praise, &c.

praise ye the Lord, praise, &c.

(1st Tenor.)

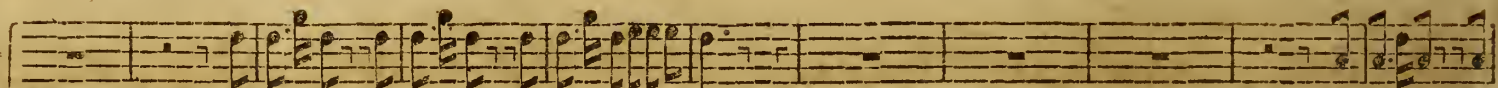
Praise ye the Lord, praise ye, &c. praise, &c. praise, &c.

bind kings, &c.

(2d Tenor.)

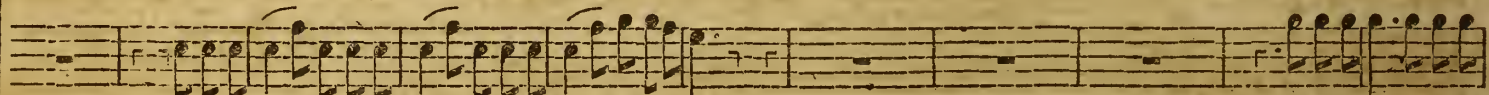
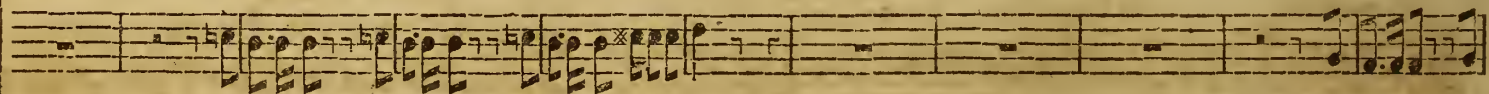
Pia.

Bind kings with chains, bind, &c. bind, &c. bind, &c. bind, &c. bind, &c. praise, &c. praise, &c.



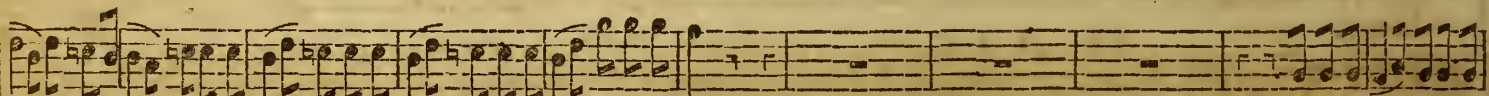
praise ye the Lord, praise, &c. praise, &c. praise, &c.

praise, &c. praise,



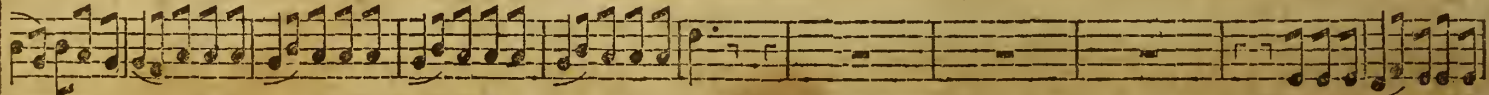
bind, &c. bind, &c. bind, &c. bind, &c.

bind, &c. bind, &c.



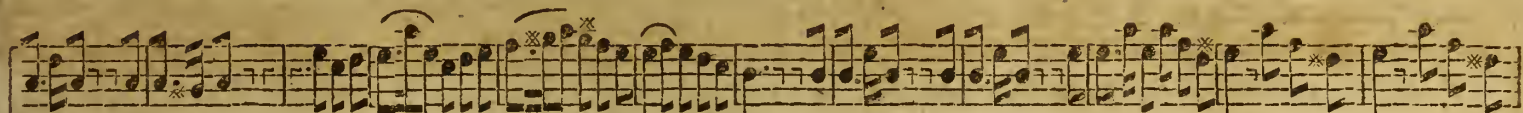
praise ye, &c. bind, &c. bind, &c. bind, &c. bind, &c.

bind, &c. bind, &c.

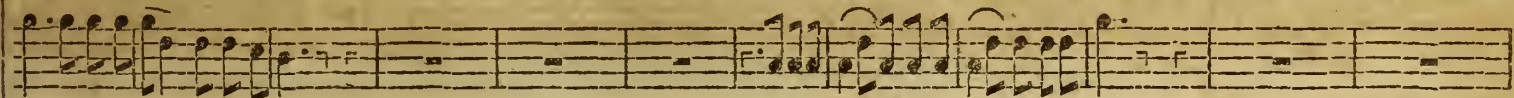
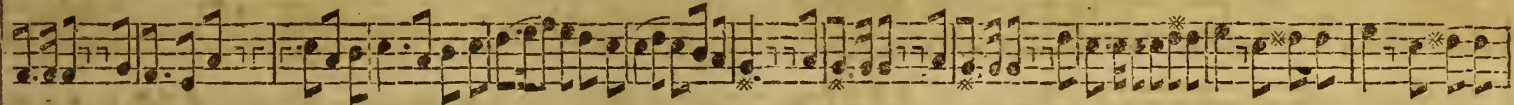


praise ye the Lord, praise, &c. praise, &c. praise, &c. bind, kings, &c. praise, &c. bind, &c. praise, &c. praise, &c. praise, &c.

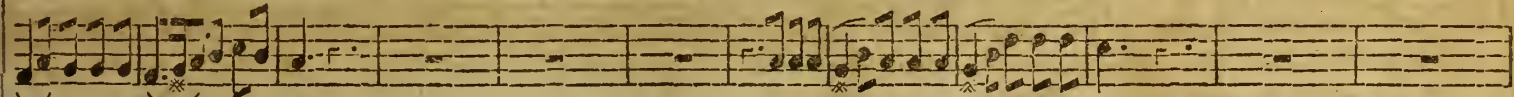
VIGOROSO.



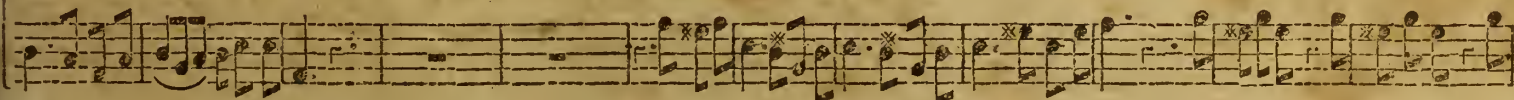
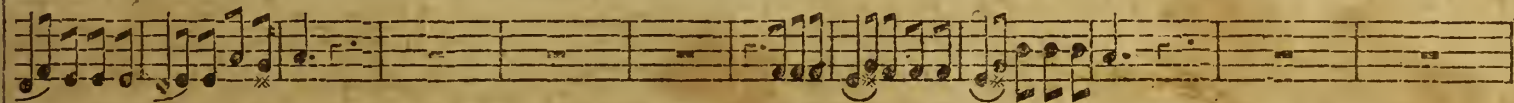
praise, &c. bind, &c. praise, &c. bind, &c. praise, &c. praise, &c. praise, &c. praise, &c. bind, &c. bind, &c. bind, &c.



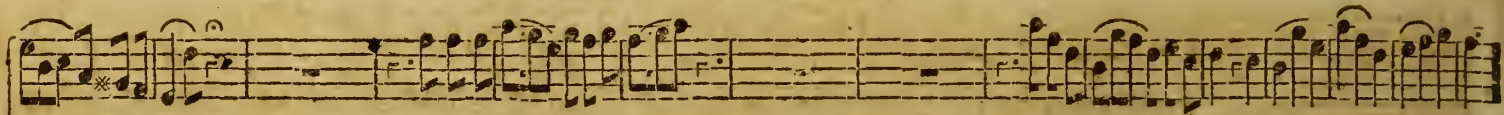
bind, &c. bind, &c. bind, &c. bind, &c. bind, &c.



bind, &c. bind, &c. bind, &c. bind, &c. bind, &c.



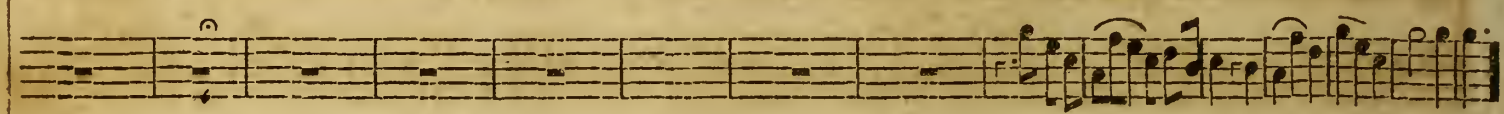
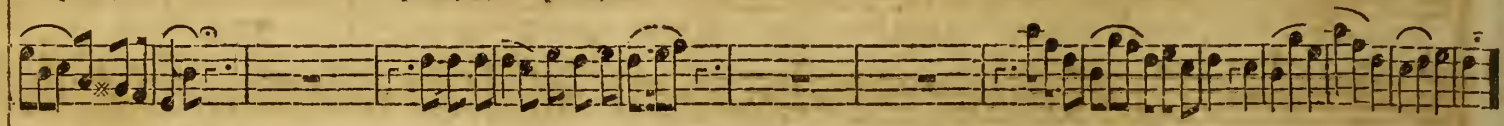
praise, &c. praise, &c. praise, &c. praise, &c. praise, &c. bind, &c. bind, &c. bind,



praise, &c.

praise, &c.

praise, &c.



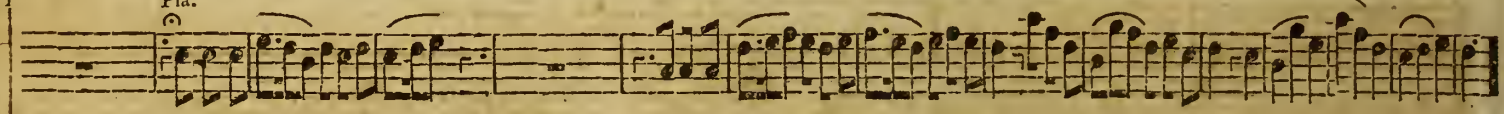
Pia.

bind, &c.

praise, &c.

bind, &c.

praise, &c.



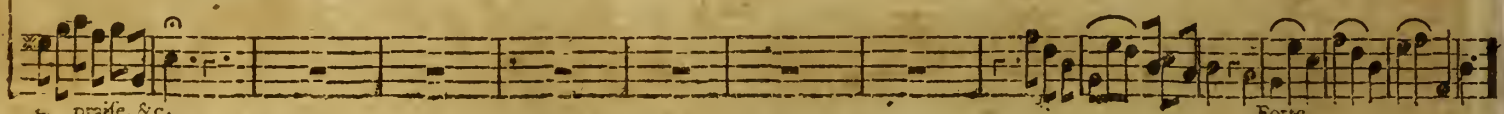
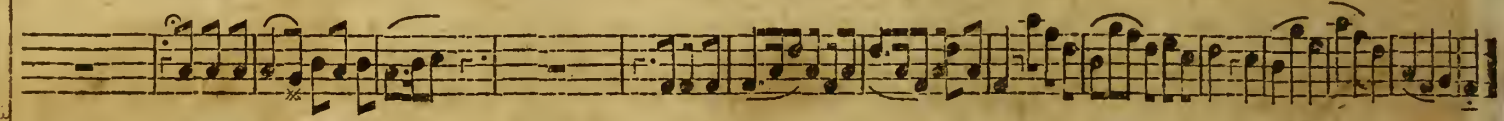
praise, &c.

praise, &c.

praise, &c.

praise, &c.

praise, &c.



praise, &c.

Fortis



O God how endless is thy love! Thy gifts are ev'ry evening new; And morning mercies from above, Gently distil like

Solemn.

early dew. Gently distil like early dew. Thou spread'st the curtain of the night, Great guardian of our sleeping hours, Thy Sov'reign word re-

P

fores the light, And quickens all our drowfy pow'rs, Thy sov' reign word restores the light, And quickens all our drowfy pow'rs. We yield our pow'rs to

thy command, We yield our pow'rs to thy command, To Thee we consecrate our days, Per - petual

The musical score consists of two systems of three staves each. The first system contains the first line of lyrics. The second system contains the second line of lyrics. The music is written in a common time signature (C) and features various rhythmic values including eighth and sixteenth notes, as well as rests. There are repeat signs at the end of the second system, with a 2/4 time signature indicated below the staff.

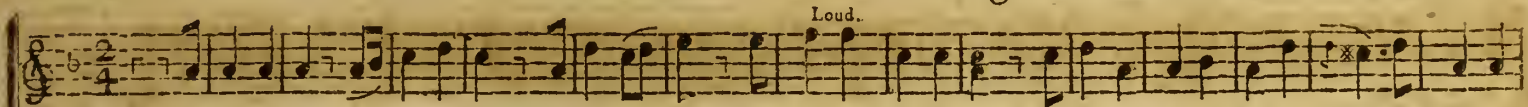
blessings, Per - pe - tual blessings, Perpetual blessings from thine hand, Demand per - petual songs of praise.

Doxology.

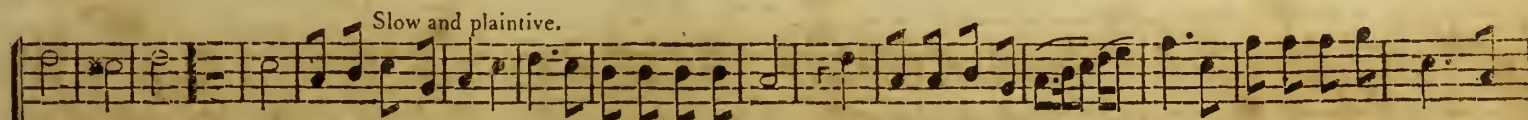
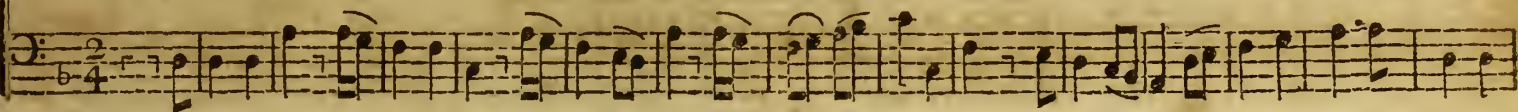
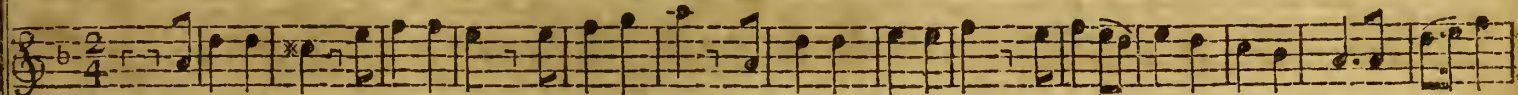
Now unto the king eternal, immortal, invifible, the only wife God, Be honour & glory, dominion and pow'r, world without end amen, a - men.

Say mighty love and teach my fong, To whom my sweateft joys belong. And who the happy pairs, And who the happy pairs;

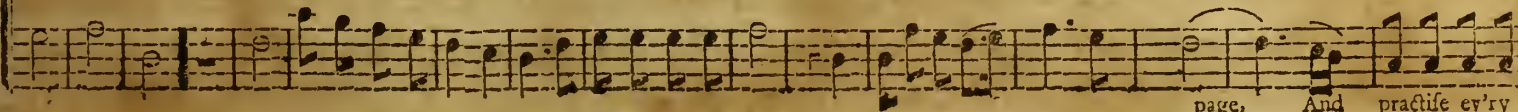
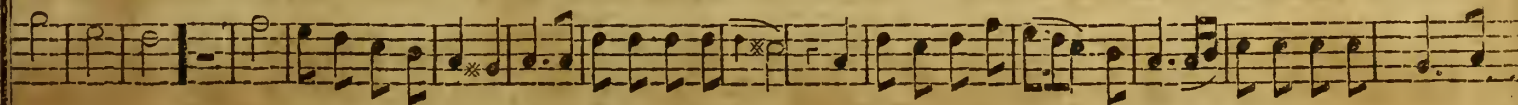
Whose yielding hearts and joining hands, Find blessings twisted with their bands, To soften all their cares, To soften all their cares.



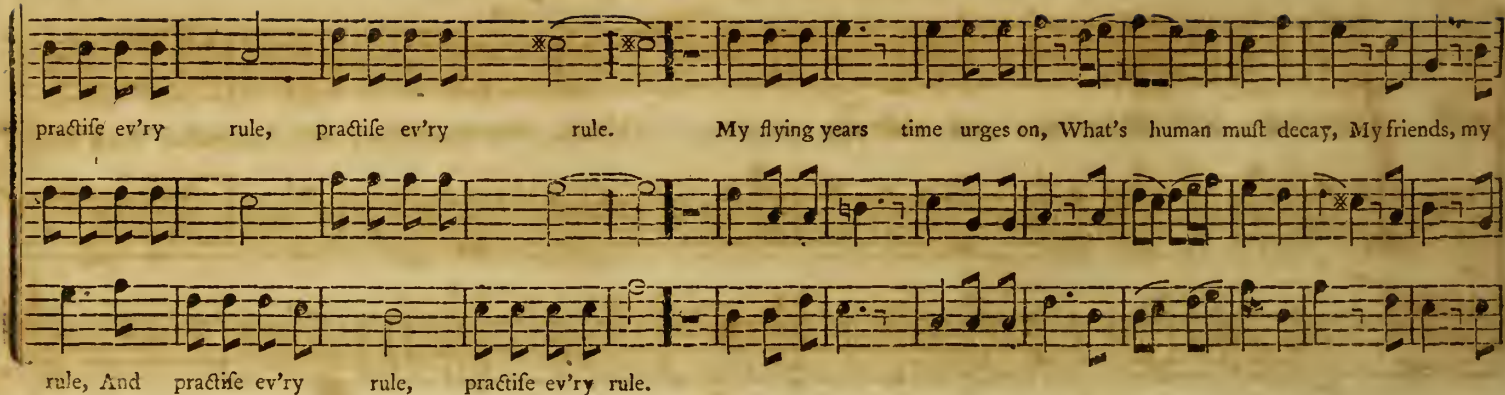
Eternal Sire! eternal Sire! enthron'd on high, Whom angel hofts adore; Whom yet to suppliant dust art nigh, Thy prefence



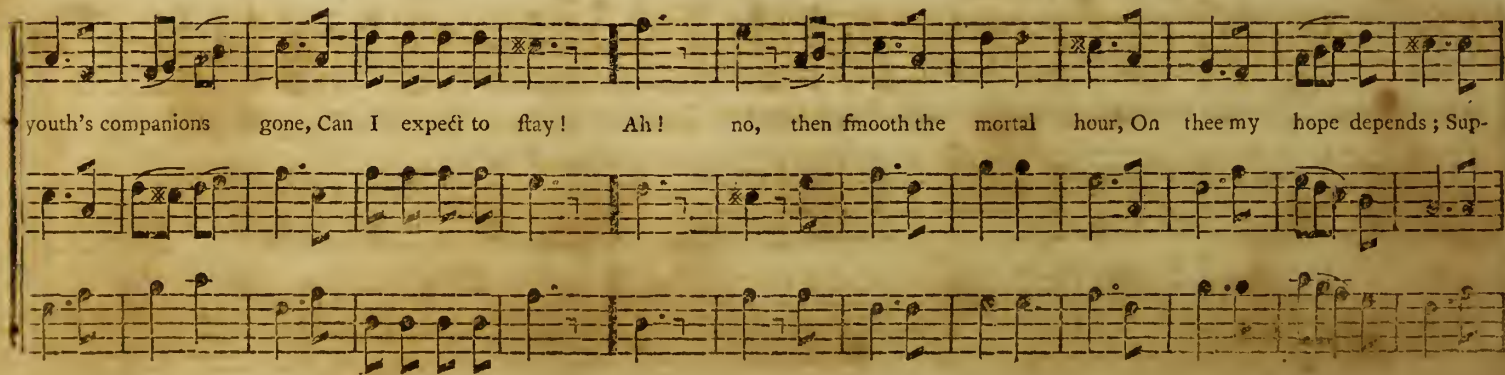
I implore. O guid me down the steep of age, And keep my passions cool; Teach me to scan the sacred page, And practise ev'ry rule, And



page, And practise ev'ry



practise ev'ry rule, practise ev'ry rule. My flying years time urges on, What's human must decay, My friends, my rule, And practise ev'ry rule, practise ev'ry rule.



youth's companions gone, Can I expect to stay! Ah! no, then smoothe the mortal hour, On thee my hope depends; Sup-

Lively.

port me with almighty pow'r, While duſt to duſt deſcends. Then wing my ſoul! O! gracious God, While

Soft

angels guard the way, Admitted to the bleſt abode, I'll endleſs anthems pay, Admitted to the bleſt a-

bode, I'll endless anthems pay. Thro' heav'n, how'er remote the bound, Thy matchless love proclaim, And

join the choirs of saints that found Their dear redeemer's name, And join the choirs of saints that found Their dear redeemer's name.

N. B. End with the first verse of the Major Key.



*Eighteenth Psalm Tune.*

Bass Solo. ANDANTE.

When God arose my part to take, The conscious earth was struck with fear; The hills did at his

presence shake, Nor could his dreadful fury bear: Thick clouds of smoke dispers'd abroad, En-

signs of wrath before him came; Devouring fire around him glow'd, That coals were kindled at the flame.

signs of wrath before him came; Devouring fire around him glow'd, That coals were kindled at the flame.

signs of wrath before him came; Devouring fire around him glow'd, That coals were kindled at the flame.

signs of wrath before him came; Devouring fire around him glow'd, That coals were kindled at the flame.

Q

## VERSE Tenor and Bass.

He left the beauteous realms of light, Whilst heav'n bow'd down its awful head,

Be - neath his feet feb - stan - tial night Was like a fa - ble car - pet spread :

## Chorus.

The Char'ot of the king of kings, Which troops of active angels drew, On a strong tempest's

*Eighteenth Psalm Tune. Continued.*

With most amazing swiftness flew, With most amazing swiftness flew.

rapid wings, With most amazing swiftness flew, With most amazing swiftness flew.

With most amazing swiftness flew.

With most amazing swiftness flew.

*Surry. :S: L. M.*

The spacious firmament on high, With all the blue ethereal sky, And spangled heavens a shining frame, Their great original proclaim.

Two Trebles.

Jehovah reigns, let all the earth In his just government rejoice; Let all the isles with sacred mirth, In his ap-

Chorus. Treble & Bass.

plause u - nite their voice. Let all the isles with sacred mirth, In his applause unite their voice, In his applause unite their voice.

Two Trebles.

When I pour out my soul in pray'r, Do thou, O Lord, attend; To thy e - ter - nal throne of

Chorus.

grace Let my sad cry ascend. To thy e - ter - nal throne of grace Let my sad cry ascend.

To thee my God and Saviour, I By day and night address my cry; Vouchsafe my mournful voice to hear, To my distress incline thine ear,

Lento.

*Seventeenth Psalm Tune.*

To my just plea and sad complaint, Attend O righteous Lord; And to my pray'r as 'tis unfeign'd, and to my pray'r, as

'tis unfeign'd, A gracious ear afford, afford, a gracious ear afford; As in thy sight I am approv'd, so

The first system of the hymn consists of four staves. The top staff is the vocal line, and the bottom three staves are the accompaniment. The lyrics are written below the vocal line. The music is in a common time signature and features various note values, rests, and bar lines. There are asterisks in the original image above some notes in the vocal line.

let my sentence be; And with impartial eyes, O Lord, my upright dealings see.

The second system of the hymn also consists of four staves. The top staff is the vocal line, and the bottom three staves are the accompaniment. The lyrics are written below the vocal line. The music continues with similar notation to the first system, including asterisks above some notes in the vocal line.

## Eleventh Psalm Tune.

Verse two Trebles.

Since I have plac'd my trust in God, a refuge always nigh, Why should I like a tim'rous bird,  
2d. Treble.

Chorus,

to distant mountains, to distant mountains, to distant mountains fly.



Now to the Lord a noble song! Awake, my soul, awake my tongue; Ho - fanna to th'e - ternal name, And

Hofanna, Hofanna to th'eternal name, And all his

all his boundless love proclaim. Hofanna to th'eternal name, And all his

Hofanna, Hofanna to th'eternal name, And all, and all his

Hofanna, Hofanna to th'eternal name, And all, and all his boundless

R

boundless love proclaim. See where it shines in Jesus' face, The brightest image of his grace; God in the person of his

Son, Has all his mighty works outdone, has all his mighty works outdone. The spacious earth and spreading flood, Proclaim the wife, the

Slow and majestic.

pow'rful God, And thy rich glories from afar, Sparkle in ev'ry roll - ing star. But in his looks a glory stands, The

Soft. Loud.

noblest labour of thine hands; The pleasing lustre of his eyes, Outshines the wonders of the skies. Grace! 'Tis a sweet, a charming

Solo.

A. B. C. H. G. A. E.

I praise thee, My thoughts rejoice at Jesus name! O may I live to reach the  
 place, Where he unveils his lovely face! Where all his beauties you behold, And sing his name, And sing his name to harps of gold.

Ye angels dwell upon the sound, Ye heav'ns reflect it to the ground.

*With Life and Spirit.*

I praise thee, My thoughts rejoice at Jesus name! O may I live to reach the  
 place, Where he unveils his lovely face! Where all his beauties you behold, And sing his name, And sing his name to harps of gold.

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is a bass clef with the same key signature and time signature. The bottom staff is a keyboard accompaniment with a treble clef and the same key signature and time signature. The music is written in a simple, homophonic style.

Grateful notes and numbers bring, While Jehovah's praise we sing. Holy, holy, Holy Lord, Be thy glorious name ador'd. Men on earth and faints above,

The second system of music consists of three staves, similar to the first system. It continues the melody and accompaniment from the first system.

The third system of music consists of three staves. The top staff has the lyrics "Men on earth and faints above," written below it. The middle staff has the lyrics "Men on earth and" written below it. The bottom staff is the keyboard accompaniment. The music is marked with "Forte." and "Pia" above the staves.

Sing the great redeemer's love, Sing the great redeemer's love, Sing the great redeemer's love, Men on earth & faints above,

The fourth system of music consists of three staves. The top staff has the lyrics "Sing the great redeemer's love, Sing the great redeemer's love, Sing the great redeemer's love, Men on earth & faints above," written below it. The middle staff has the lyrics "Men on earth & faints above," written below it. The bottom staff is the keyboard accompaniment. The music is marked with "Forte." and "Pia" above the staves.

Saints above, Sing the great redeemer's love, *Forte.* *Pia.*  
 Sing the great redeemer's love. Lord thy mercies never fail,  
 Sing the great redeemer's love, Lord thy mercies never fail,

*Forte,* *Pia.*  
 Hail, hail, celestial goodness hail, hail, hail celestial goodness hail.  
 Tho' an - wor - thy, Lord, thine ear Our humble hal - le-

When with faints we stand and sing,  
 lu - jahs hear, Purer praise we hope to bring,

*Ten. & Bass. Piano Moderato.*

Lead us to that blissful state, Where thou reign'st supremely great, Look with pity from thy throne, And send thy ho - ly spirit down.

*Tenor & Bass.*

When on earth ordain'd to stay, Guide our footsteps in thy way, 'Till we come to reign with thee, And all thy glorious greatness see.

Chorus. Forte.

Fortissimo.

Then with angels we'll again, Wake a louder, louder strain, Wake a louder, louder strain.

Pia.

Forte.

There in joyful songs of praise, We'll our grateful voices raise, There no tongue shall silent be ;



Forte.

There all shall join sweet har - mo - ny. That through heav'ns all spacious round, Thy praise O God may ever found.

## Berkeley. C. M.

Vivace.

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

thy the Lamb that dy'd, they cry, To be exalted thus; Worthy the Lamb, our lips re-ply, For he was slain for us.

The first system of the musical score consists of two staves. The upper staff contains the vocal line with lyrics underneath. The lower staff contains the instrumental accompaniment. The music is in a common time signature and features various note values, including eighth and sixteenth notes, with some rests. There are first and second endings marked at the end of the system.

*Invitation.* L. M.

Come my be - lov - ed haste away, Cut short the hours of thy delay, Fly like a youthful Hart or Roe, Over the

The second system of the musical score consists of three staves. The upper staff contains the vocal line with lyrics underneath. The lower two staves contain the instrumental accompaniment. The music is in a common time signature and features various note values, including eighth and sixteenth notes, with some rests. There are first and second endings marked at the end of the system.

Invitation. Continued.

hills where spices grow. Fly like a youthful Hart or

Fly like a youthful Hart or Roe, Over the hills where spices

Fly like a youthful Hart or Roe, Over the hills where spi - ces

Roe, O ver the hills, &c.

Roe, O ver the hills where spices grow, Over the hills where spi - ces grow.

grow, Fly like a youthful, &c. O - - ver, &c.

grow, Fly like a, &c.

Detailed description: This is a musical score for a hymn, consisting of ten staves of music. The lyrics are written below the notes. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs and a trill marked with a '3' over a triplet of notes. The lyrics describe a youthful hart or roe flying over hills where spices grow. The score ends with a double bar line and repeat signs.

The lands which long in darknes lay, Now have beheld a heav'n - ly light; Nations which fat in death's cold shade, Are

*Vivace,*

blest with beams divinely bright, Are blest with beams, &c. Are blest, &c.

blest with beams divinely bright, Are blest, &c. Are blest, &c.

blest, &c. Are blest, &c. Are blest, &c. Are blest, &c.

Vivace.

O praise ye the Lord, Prepare your glad voice, His praise in the great Assembly to sing; In

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a 3/4 time signature. The second staff is a piano accompaniment in treble clef. The third staff is a vocal line in treble clef, and the fourth staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staves.

our great Cre - a - tor Let Israel rejoice, And children of Zion Be glad in their King.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment in treble clef. The third staff is a vocal line in treble clef, and the fourth staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staves.

Moderato.

Our sins a - - las! how strong they be! And like a raging flood, They

Forte.

break our duty, Lord, to thee, And force us far from God. The waves of trouble how they

Tunbridge. Continued.

*Pia.*

roll! How loud the tempest roars! But death shall lead each weary soul, Safe on the heav'nly shores.

This system consists of three staves of music. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The music is in a minor key and features a steady eighth-note accompaniment.

1st Treble. *Affettuoso.*

Saratoga. C. M.

2d Treble. Come wash your robes white in the blood Of Christ the slaughter'd Lamb.

Tenor. Mortals behold your dying God, Take refuge in his name, Come wash your robes, &c. Of Christ, &c.

Come wash your robes white in the blood Of Christ the slaughter'd Lamb.

Come wash your robes white in the blood Of Christ the slaughter'd Lamb, Of Christ the, &c.

This system consists of four staves of music. The top two staves are for the 1st and 2nd Treble parts. The bottom two staves are for the Tenor and Bass parts. The music is in a major key and features a steady eighth-note accompaniment. There are several repeat signs and dynamic markings throughout the score.

Largo. *Maeſtoſo.*

Most triumphant, greatly glorious, He from death and hell arose, In him all his church victorious, Triumph'd o'er a

*Pia.**Forte. Spirituoso,*

dreadful foe. Hallelujah, Hallelujah, Hallelujah, glory, glory, Lord be thine.  
Hal - le - lu - jah,



The voice of my be - loved foun<sup>d</sup>s, While o'er the mountain tops he bounds, He flies ex - ulting o'er the

hills, And all my soul with transport fills: The voice - of my beloved foun<sup>d</sup>s, While o'er the mountain tops he

T

ounds, He flies exulting o'er the hills, And all my soul with transport fills; He flies exulting o'er the

The first system of the musical score consists of three staves. The top staff contains the vocal line with lyrics. The middle staff contains a piano accompaniment with various ornaments marked with an asterisk (\*). The bottom staff continues the piano accompaniment. The music is in a common time signature and features a variety of note values and rests.

hills, And all my soul with transport fills. Gently doth he chide my stay, Rise my love and come a-

The second system of the musical score also consists of three staves. It begins with a double bar line and a key signature change to one flat (B-flat major). The top staff continues the vocal line with lyrics. The middle staff contains the piano accompaniment, including a triplet of eighth notes. The bottom staff continues the piano accompaniment. The music is in a common time signature and features a variety of note values and rests.

way, co - - - - - me a - way ;

:S: :S:

Gently doth he chide my stay, Rife my love and come away : The voice of my beloved founds, While

:S: :S:

*Chefhunt.* Continued.

o'er the mountain tops he bounds, He flies exulting o'er the hills, And all my soul with transport fills.

The musical score consists of three staves. The top staff is the vocal line, the middle staff is the treble clef accompaniment, and the bottom staff is the bass clef accompaniment. The music is in a common time signature and features various rhythmic patterns and dynamics.

*Wakefield.* C. M.

To celebrate thy praise, O Lord, I will my heart prepare, To all the list'ning world thy works, Thy wondrous works declare.

The musical score consists of three staves. The top staff is the vocal line, the middle staff is the treble clef accompaniment, and the bottom staff is the bass clef accompaniment. The music is in a common time signature and features various rhythmic patterns and dynamics.

Moderato.

Kingston. C. M.

153

Infinite-  
grief! a - mazing  
woe! Behold my  
bleeding Lord! Hell and the Jews con-

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef, with a key signature of one flat (B-flat) and a time signature of 2/4. The second staff is a piano accompaniment in treble clef. The third staff is a vocal line in treble clef, and the fourth staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staves.

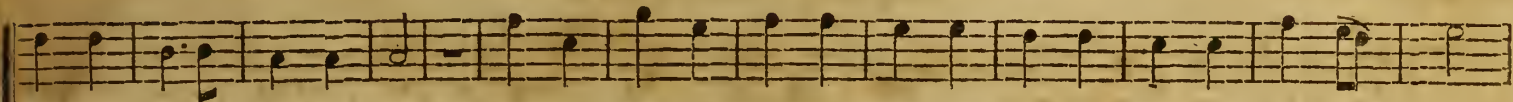
spire his death, And we the Roman sword. Oh the sharp pangs of smarting pain, My dear re-

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef, with a key signature of one flat (B-flat) and a time signature of 2/4. The second staff is a piano accompaniment in treble clef. The third staff is a vocal line in treble clef, and the fourth staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staves.

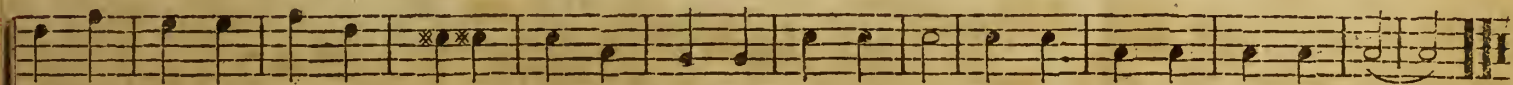
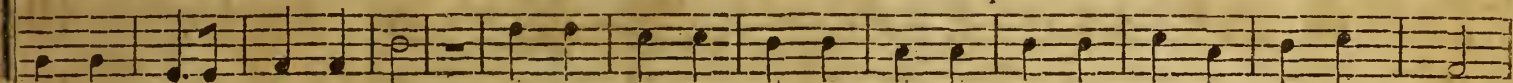
deemer bore, When knotty whips and ragged thorns, His sacred body tore.

*Gethsemane.*

Great High Priest, we view thee stooping, With our names upon thy breast, In the garden, groaning, drooping,



To the ground with horror prest. Weeping angels. flood - confounded, To behold their Maker thus ;



And can we remain unwounded, When we know 'twas all for us? When we know 'twas all for us?



# I N D E X to the MUSICK.

Those Tunes with this mark (+) were not in the last Edition. Those with this mark (\*) were never published before.

<p><b>A</b> Mherft, * P.M. <i>Billings</i>, 21          Annapolis, * C.M. <i>Read</i>, 22          + Africa, * C.M. <i>Billings</i>, 68          All Saints New, b L.M. <i>Hall</i>, 76          Bath, * L.M., 23          Bethlehem, * C.M. <i>Billings</i>, 24          Branford, b C.M. <i>Benfon</i>, 25          Bristol, * L.M. <i>Swan</i>, 26          + Bridgewater * L.M. <i>Edson</i>, 27          Britannia, * C.M. <i>Harm. Sac.</i> 28          Berlin, b L.M. <i>Billings</i>, 59          Balloon, b L.M. <i>Swan</i>, 74          Colchester, * C.M., 23          Chester, * L.M. <i>Billings</i>, 29          Calvary, b C.M. <i>Read</i>, 30          Charlestown, * C.M. ditto. 31          Columbia, * P.M. <i>Billings</i>, 54</p>	<p>+ Derby, * L.M. <i>Read</i>, 17          + Doomidday, * S.M. <i>Wood</i>, 20          + Dunstan, * L.M. <i>Knibb</i>, 79          Farmington, b P.M. <i>Gillet</i>, 32          Greenwich, b L.M. <i>Read</i>, 33          Greenfield, b P.M. <i>Edson</i>, 34          Irish, * C.M. <i>Williams</i>, 29          Jordan, * C.M. <i>Billings</i>, 35          + Kittery, b C.M. do. 29          Kingsbridge, b L.M. <i>Williams</i>, 38          Lenox, * P.M. <i>Edson</i>, 36          Lebanon, b C.M. <i>Billings</i>, 39          Little Marl. b S.M. <i>Williams</i>, ibid          Lisbon, * S.M. <i>Read</i>, 68          Manchester, * L.M. <i>Billings</i>, 40          Maryland, b S.M. do. 42          Milford, * C.M. <i>Stephenson</i>, 49          Montague, b L.M. <i>Swan</i>, 56</p>	<p>Mortality, b L.M. <i>Read</i>, 57          + Madrid, * P.M. <i>Billings</i>, 58          + Newport, b L.M. <i>Read</i>, 18          Naples, b L.M. <i>Read</i>, 41          Norwich, b S.M., 53          Ocean, * C.M., 75          Old Hundred * L.M. <i>Tanf. Coll.</i> 78          Philadelphia, * S.M. <i>Billings</i>, 37          + Peterburgh * L.M. <i>Billings</i>, 70          Poland, b C.M. <i>Swan</i>, 80          Psalm 3d b C.M. <i>Stephenson</i>, 43          + — 25th b S.M. <i>Gillet</i>, 69          — 33d * C.M., 77          — 34th * C.M. <i>Stephenson</i>, 50          — 46th * P.M. <i>Chandler</i>, 62          — 98th * C.M. <i>Tucker</i>, 73          + — 122d * P.M. <i>Bull</i>, 48          + — 136th * P.M. <i>Dolph</i>, 52</p>	<p>Russia, b L.M. <i>Read</i>, 64          Rainbow, * C.M. <i>Swan</i>, 72          St. Hellen's, * P.M. <i>Williams</i>, 44          St. Michael's, * P.M. <i>Tanf. Coll.</i> 51          Stafford, * S.M. <i>Read</i>, 54          Suffolk, b L.M. <i>Billings</i>, 55          Sherburne, * C.M. <i>Read</i>, 63          Suffield, b C.M. <i>King</i>, 80          Virginia, b C.M. <i>Brownson</i>, 53          Victory, * L.M. <i>Mann</i>, 64          Victory, * C.M. <i>Read</i>, 67          Worcester, * S.M. <i>Wood</i>, 45          Walpole, b C.M. <i>Wood</i>, 46          Windham, b L.M. <i>Read</i>, 57          Wells, * L.M. <i>Holdrayd</i>, 61          Westford, * P.M. <i>Hoboke</i>, 69          Winter, * C.M. <i>Read</i>, 71</p>
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## I N D E X to the A P P E N D I X.

<p>Amsterdam, * P.M. <i>Harm. Sa.</i> 82          + Anthem for } * <i>Billings</i>, 95          Easter, }          + Alburnham * P.M. <i>Kimball</i>, 145          + Boylston, * C.M. <i>Mann</i>, 105          + Berkeley, * C.M. <i>Kimball</i>, 141          + Boxford, * L.M. do. 144          * Brandywine, * P.M. <i>Rogers</i>, 148          * Bind Kings } * <i>Gram</i>, 108          with Chains, }          an Anthem, }</p>	<p>+ Chestnut, <i>Harm. Sac.</i> 149          Doxology, * <i>Selby</i>, 81          Denbigh, * L.M. <i>Madan</i>, 84          Denmark, * L.M. do. 91          * Doxology, * <i>Mann</i>, 119          Falmouth, * P.M. <i>Madan</i>, 83          Funeral Hymn b C.M. <i>Holden</i>, 94          + Gethsemane, b <i>Wood</i>, 154          Hotham, * P.M. <i>Madan</i>, 100          Habakkuk, * L.M. do. 107          + Invitation, * L.M. <i>Kimball</i>, 142</p>	<p>+ Kingston, b C.M. <i>Kimball</i>, 153          + Leverett Street, * C.M. <i>Lane</i>, 99          * Lena, b P.M. <i>Belknap</i>, 101          * Milton, * C.M. <i>Mann</i>, 121          + Montacute, * L.M. <i>Shoel</i>, 128          + Magdalen Ode, * <i>Madan</i>, 137          + New York, * <i>Shoel</i>, 85          * Northfield, * C.M. <i>Mann</i>, 102          * Petersham, * L.M. do. 117          + Psalm 11th, * C.M. <i>Valentine</i>, 132</p>	<p>+ Psalm 17th, b C.M. <i>Valentine</i>, 130          + — 18th, * L.M. do. 125          + Surry, * L.M. <i>Shoel</i>, 127          + Shoel, * L.M. do. 130          * Saratoga, b C.M. <i>Rogers</i>, 147          + Tunbridge b C.M. <i>Kimball</i>, 146          + Unity, * <i>Shoel</i>, 120          Worcester New * L.M. <i>Mann</i>, 134          + Wakefield * C.M. <i>Heighington</i>, 152          + Yeovil, * C.M. <i>Shoel</i>, 129</p>
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