

The Complete Works of
William Billings
Volume II

THE COMPLETE WORKS OF
William Billings

VOLUME II

The Singing Master's Assistant (1778)

Music in Miniature (1779)

HANS NATHAN, EDITOR

Richard Crawford, Editorial Consultant

The American Musicological Society
& *The Colonial Society of Massachusetts, Boston*

Distributed by the University Press of Virginia

Copyright © 1977, The American Musicological Society
and The Colonial Society of Massachusetts

Library of Congress catalogue card number 76-28587

Musical engraving by A-R Editions, Inc., Madison, Wisconsin.
Design and typesetting by The Stinehour Press, Lunenburg, Vermont.
Illustrations and printing by The Meriden Gravure Company,
Meriden, Connecticut.

The Complete Works of William Billings

VOLUME I

The New-England Psalm-Singer (1770)

VOLUME II

The Singing Master's Assistant (1778)

Music in Miniature (1779)

VOLUME III

The Psalm-Singer's Amusement (1781)

The Suffolk Harmony (1786)

and the occasional publications

VOLUME IV

The Continental Harmony (1794)

Contents

Foreword	ix
by Janet Knapp, <i>The American Musicological Society</i>	
Introduction and Acknowledgments	xi
THE SINGING MASTER'S ASSISTANT (1778)	
Table of Contents	3
Billings's Introduction	5
The Preface, 5; To the Several Teachers of Music, 7; An Historical Account of G. Gamut, 21; A Musical Dictionary, 25; To the Goddess of Discord, 29; An Encomium on Music, 31; A Musical Creed (fourth edition), 33	
The Music	37
MUSIC IN MINIATURE (1779)	
Table of Contents	269
Facsimile of Index	270
The Music	272
Appendices	
<i>Music in Miniature</i> : Complete List of Psalm Tunes in Their Original Order	341

<i>Music in Miniature: List of Psalm Tunes Included in The Singing Master's Assistant</i>	342
Publications of Sacred Texts Drawn upon in This Edition	342
Publications by William Billings Referred To	343
<i>The Singing Master's Assistant: Commentary</i>	344
<i>Music in Miniature: Commentary</i>	353
Musical Sources	356
Index of Titles	359
Index of First Lines	360
Index of Facsimiles	362

The Singing Master's Assistant

T H E
W Singing Master's Assistant,
O R
Key to Practical Music.

B E I N G
An Abridgement from the New-England Psalm-Singer; together with several other Tunes, never
before published.

Composed by WILLIAM BILLINGS,
AUTHOR OF THE NEW-ENGLAND PSALM-SINGER.

W
1 Chron. 15. 22. And Chenaniah chief of the Levites was for song : He instructed about the Song, because he was skilful.
Ezra 7. 24. It shall not be lawful to impose Toll, Tribute, or Custom upon Singers.
Nehemiah 11. 23. A certain Portion should be for the Singers, due for every Day.

Prov. 17. 22. A merry Heart doeth good like a Medicine. *W*
Majestic God our Muse inspire, and fill us with Seraphic Fire ;
Augment, our Swells our Tones refine, Performance our's, the Glory Thine.

BOSTON: (NEW-ENGLAND.) PRINTED BY DRAPER AND FOLSON. 1778.

Contents

Psalm Tunes

AFRICA *page* 46
AMERICA 50
AMHERST 54
ASHHAM 150
AURORA 37
BALTIMORE 165
BENEVOLENCE 213
BETHLEHEM 207
BOLTON 116
BOSTON 40
BROOKFIELD 48
BRUNSWICK 57
CAMBRIDGE 75
CHESTER 72
CHOCKSETT 168
COLUMBIA 182
CONNECTION 256
CONSOLATION 98
DAVID'S LAMENTATION
108
DORCHESTER 60
DUNSTABLE 258
DUXBOROUGH 42
EMMAUS 102
EXETER 152
HALIFAX 111
HEATH 69
HEBRON 86
HOLLIS STREET 88

JARGON 263
JUDEA 52
LEBANON 78
MAJESTY 203
MARBLEHEAD 80
MARSHFIELD 84
MARYLAND 126
MEDFIELD 66
MEDWAY 94
NEW-HINGHAM 83
NEW NORTH 200
NEW SOUTH 64
NORTH PROVIDENCE 210
PHILADELPHIA 172
PHOEBUS 148
PRINCETOWN 90
PUMPILY 114
RICHMOND 170
ROXBURY 162
SAPPHO 105
SAVANNAH 44
SHARON 133
SHERBURNE 156
SPAIN 154
STOCKBRIDGE 159
SUFFOLK 92
SULLIVAN 62
SUNDAY 176
VERMONT 180
WALTHAM 100

WARREN 193
WASHINGTON 227
WORCESTER 166
WRENTHAM 122

Anthems

A FUNERAL ANTHEM:
I heard a great voice 175
DAVID'S LAMENTATION:
David the King 108
GRATITUDE: I love the
Lord 194
Hear my Prayer 118
I Am the Rose of Sharon 216
INDEPENDENCE: The States,
O Lord 244
Is any afflicted 128
LAMENTATION OVER
BOSTON: By the Rivers of
Watertown 136
RETROSPECT: Was not the
Day 231
Sing ye merrily 184

Appendix

NEW NORTH 264

Billings's Introduction to *The Singing Master's Assistant*

NOTE. Billings's Introduction to *The Singing Master's Assistant* was newly set in type for each of the four editions, and each differs in punctuation, capitalization, spelling, and occasionally wording. The most consistent and accurate version is that of the third edition (1781) which, together with a new section in the abridged Introduction to the fourth edition ([1786–89]), is reprinted here. Billings footnoted his own Introduction heavily, and his footnotes have been reproduced. Editorial footnotes are also added. The editor has numbered the footnotes consecutively, enclosing his own in brackets and leaving Billings's without.

THE P R E F A C E .

KIND READER,

No doubt you (do or ought to) remember, that about ten years ago, I published a Book entitled, *The New England Psalm Singer, &c.* And truly a most masterly and inimitable Performance, I then thought it to be. Oh! how did my foolish heart throb and beat with tumultuous joy! With what impatience did I wait on the Book-Binder, while stitching the sheets and putting on the covers, with what extacy, did I snatch the yet unfinished Book out of his hands, and pressing it to my bosom, with rapturous delight; how lavish was I in encomiums on this infant production of my own numb skull? Welcome; thrice welcome, thou legitimate offspring of my brain, go forth my little Book, go forth and immortalize the name of your Author; may your sale be rapid and may you speedily run through ten thousand editions; may you be a welcome guest in all companies, and what will add tenfold to your dignity, may you find your way into the libraries of the learned. Thou art my Reuben, my first born, the beginning of my strength, the excellency of my dignity, and the excellency of my power. But to my great mortification, I soon discovered it was Reuben in the sequel, and Reuben all over; for unstable as water, it did not excell: But since I have began to play the critic, I will go through with my Criticisms, and endeavor to point out its beauties as well as deformities; and it must be acknowledged, that many of the pieces are not so ostentatious, as to sound forth their own praises; for it has been judiciously observed, that the oftener they are sounded, the more they are

abased. After impartial examination, I have discovered that many of the pieces in that Book were never worth my printing, or your inspection; therefore in order to make you ample amends for my former intrusion, I have selected and corrected some of the tunes which were most approved of in that book, and have added several new pieces which I think to be very good ones; for if I thought otherwise, I should not have presented them to you. But however, I am not so tenacious of my own opinion, as to desire you to take my word for it; but rather advise you all to purchase a Book and satisfy yourselves in that particular, and then I make no doubt, but you will readily concur with me in this sentiment, viz. That the *Singing Master's Assistant*, is a much better Book than the *New-England Psalm-Singer*. And now Reader I have no more to say, or even desire, but your compliance with the following

ADVERTISEMENT.

MANY of my Musical friends in the Country, have taken Copies from this work, and perhaps with some variation; therefore, I should esteem it as a peculiar mark of their favour, if they would kindly submit all former Copies to this Publication, which has been corrected and amended by their sincere friend and well wisher,

The AUTHOR.

P.S. I have been very careful, to give credit for words, and where no credit is given, the words are written by the Author.

☞ WHERE the words are not written under each part, you may find them under the Counter.

* * *By way of Apology, I take this Method to acquaint the Public, that the Book of Anthems which I promised them, was just upon the point of publication, when Hostilities commenced between Britain and the Colonies; which Unhappy War, was the sole motive that induced me to "hang my harp upon the willows," and suppress the publication; but relying so far upon their Candour, as to suppose myself already forgiven, I here renew my former promise of publishing, as soon as our political affairs have assumed a still brighter aspect.*

To the several Teachers of Music, in this, and the adjacent States.

My BRETHREN,
I HAVE drawn up the rules of Practical Music, as concise as the nature of the thing would admit, and have inserted them in course, as they should be taught; I recommend it to you to teach after the manner they are inserted; it being the best method I have yet found, from long experience.

The GAMUT.

<i>Lesson 1st.</i>	<i>For Tenor, or Treble.</i>	<i>For Counter.</i>	<i>For Bass.</i>
	G sol.	A la.	C — fa.
	F — fa.	G — sol.	B mi.
	E la.	F fa.	A — la.
	D — sol.	E — la.	G sol.
	C fa.	D sol.	F — fa.
	B — mi.	C — fa.	E la.
	A la.	B mi.	D — sol.
	G — sol.	A — la.	C fa.
	F fa.	G sol.	B — mi.
	E — la.	F — fa.	A la.
	D sol.	E la.	G — sol.
			F fa.

OBSERVE, that from E, to F, and from B, to C, are half Notes ascending, and from F, to E, and from C, to B, descending so that an Octave consists of five whole, and two half Notes: Likewise be very careful to make a proper distinction between the sound of B—mi, and C—fa; for many Singers who have not curious ears, are apt to strike B—mi, as high as C—fa, in sharp key'd tunes, which ruins the composition.

LESSON II. On TRANSPOSITION.

THE natural place for Mi is in B: but if B be flat, Mi is in E. If B and E be flat, Mi is in A. If B, E and A be flat, Mi is in D. If B, E, A, and D be flat, Mi is in G. If F be sharp, Mi is in F. If F and C be sharp, Mi is in C. If F, C and G be sharp, Mi is in G. If F, C, G and D be sharp, Mi is in D. And when you have found Mi in any of these variations, the Notes above are fa, sol, la, fa, sol, la, and then comes Mi again, and the Notes below Mi, are la, sol, fa, la, sol, fa, and then comes Mi again.

LESSON III. On CLIFFS.

THE Bass Cliff is always fixed on the upper line but one; it gives the line it stands upon the name of F. The tenor Cliff is fix'd in my work on the lowest line but one; it gives the line it stands upon the name of G; and, if it is removed to any other line, it removes G with it. The counter Cliff stands upon the middle line, in my work; but if it is removed to any other line, it gives the line it stands upon the name of C. The treble Cliff is fixed on the lower line but one, and gives the line it stands upon the name of G. This Cliff is never removed; but stands fixed an Octave above the tenor.

N. B. According to these Cliffs, a note on the middle line in the tenor, is a sixth above a note on the middle line of the Bass; a note on the middle line of the treble, is a thirteenth above the middle line of the bass, and an eight[h] above the middle line of the tenor; a note on the middle line of the counter, is a seventh above the middle line of the Bass, and one note above the middle line of the tenor, and a seventh below the middle line of the treble.

☞ To find the Octave to any sound, add seven to it, viz. The Octave to a third, is a tenth, and the Octave to a fourth is an eleventh, &c. &c.

LESSON IV. On CHARACTERS.¹

THE names of the six Musical Notes now in use, and how they are proportioned from each other, together with their respective Rests.

1st. THE Semibreve, which is the longest note now in use, though formerly the shortest; this note when set in the Adagio Mood, is to be sounded four Seconds, or as long as four Vibrations of the Pendulum which is $39\frac{2}{10}$ inches long. This is the measure note, and guideth all the rest, it is in shape something like the letter O.

2d. THE Minum is but half the length of the Semibreve, having a tail to it.

3d. THE Crotchet is but half the length of the Minum, having a black head.

4th. THE Quaver is but half the length of the Crotchet, having the tail turned up at the end, except there are two, or three, or more together, and then one stroke serves to tie them all.

5th. THE Semiquaver is but half the length of the Quaver, having the tail turned up with two strokes.

6th. THE Demisemiquaver is but half the length of the Semiquaver having the tail turned up with three strokes; this is the shortest note now in use. A Rest is a note of Silence, which signifies, that you must rest, or keep silence as long, as you would be sounding one of the notes it is intended to represent. The Rest which is set to the Semibreve should be called a Bar-Rest, because it is used to fill an empty Bar in all the Moods of Time.

A Prick of perfection is not well named in my Opinion, because a Note may be perfect

1. For the Notes, Rests, and other Characters, see page 103. [In the original the examples using musical notation are engraved on p. 103-04; in the present edition they are interpolated into the text.]

without it: a point of addition is the best name; because it adds one third to the time of any Note; for a pointed Semibreve contains three Minims, a pointed Minim contains three Crotchets, a pointed Crotchet contains three Quavers, a Pointed Quaver contains three Semiquavers, and a pointed Semiquaver contains three Demisemiquavers.

LESSON V. Or [On] the second Lesson of CHARACTERS.

1st. A Flat serves to sink a Note half a tone lower than it was before, and Flats set at the beginning serve to flat all Notes that are inserted on that line or space, unless contradicted by an accidental Sharp or Natural. Likewise they are used to draw Mi, from one place to another.

2d. A Sharp serves to raise a Note half a tone higher than it was before, and sharps set at the beginning of the Staff serve to sharp all Notes which occur on that line or space, unless contradicted by an accidental Flat or Natural. They are also used to draw Mi from one place to another.

3d. A Repeat is to direct the performer, that such a part is to be repeated over again, that is, you must look back to the first repeat, and perform all the Notes that are between the two Repeats over again; it is also used in Canons to direct the following Parts, to fall in at such Notes as it is placed over.

4th. A Slur is in form like a bow, drawn over, or under, the Heads of two, three, or more Notes, when they are to be sung to but one syllable.

5th. A Bar is to divide the Time in Music, according to the Mood in which the tune is set; it is also used to direct the performers in beating Time; for the hand must be always falling in the first part of a Bar, and rising in the last part; both in Common, and Triple Time; it is also intended to shew where the Accents fall, which are always in the first, and third part of a Bar, in Common Time, and in the first part of the Bar, in Triple Time.

6th. A Direct is placed at the end of the Staff, to direct the performer to the place of the first note in the next Staff.

7th. A Natural is a mark of restoration, which being set before any note that was made flat, or sharp, at the beginning, restores it to its former natural tone; but not to its natural name, as many have imagined, unless it is set at the beginning of a strain, which was made flat, or sharp, and then it restores it to its former natural Key.

8th. A Single Trill is to direct the performer to divide the note it is set over into three. See the Example.

Example [A]. A Single Trill.



9th. A Double-Trill is to direct the performer, to divide the note it is set over into five parts. See the Example.

Example [B]. A Double Trill.



N.B. Many ignorant Singers take great licence from these Trills, and without confining themselves to any rule, they shake all notes promiscuously, and they are as apt to tear a note in pieces, which should be struck fair and plump, as any other[.] Let such persons be informed, that it is impossible to shake a note without going off of it, which occasions horrid discords; to remedy which evil, they must not shake any note but what is marked with a Trill, and that according to rule, which may be easily learned, under a good master.

10th. A Divider is to divide, or set off the parts which move together.

11th. A mark of distinction is set over a note, when it is to be struck distinct and emphatic, without using the grace of Transition.

Example [C]. Mark of Distinction.



N.B. This character, when properly applied, and rightly performed, is very majestic.

12th. A Close is made up of three four, or more Bars, and always set at the end of a tune; it signifies a conclusion.

LESSON VI

An Explanation of the several Moods of Time.

THE first, or slowest Mood of Time, is called Adagio, each Bar containing to the amount of one Semibreve: Four seconds of time are required to perform each Bar; I recommend crotchet beating in this Mood, performed in the following manner, viz. first strike the ends of the fingers, secondly the heel of the hand, then thirdly, raise your hand a little and shut it up, and fourthly, raise your hand still higher and throw it open at the same time. These motions are called two down and two up, or crotchet beating. A Pendulum to beat Crotchets in this Mood, should be thirty nine inches, and two tenths.

THE second Mood is called Largo, which is in proportion to the Adagio as 5 is to 4, you may beat this two several ways, either once down and once up, in every Bar, which is called Minim beating, or twice down and twice up, which is called Crotchet beating; the same way you beat the Adagio. Where the tune consists chiefly of Minims, I recommend Minim beating; but where it is made up of less Notes, I recommend Crotchet beating: The length of the Pendulum to beat Minims in this Mood, must be seven feet, four inches, and two tenths; and the Pendulum to beat Crotchets, must be twenty two inches, and one twentieth of an inch.

N.B. When I think it advisable to beat Largo in Minim beating, I write “Minim

beating” over the top of the tune, and where these words are not wrote, you may beat Crotcheat beating.²

THE third Mood is called Aliegro, it is as quick again as Adagio, so that Minims are sung, to the time of seconds. This is performed in Minim beating, viz. one down and one up; the Pendulum to beat Minims must be thirty-nine inches and two tenths.

THE fourth Mood is called two from four, marked thus $\frac{2}{4}$, each Bar containing two Crotchets, a Crotchet is performed in the time of half a second; this is performed in Crotchet beating, viz. one down and one up. The Pendulum to beat Crotchets in this Mood must be nine inches and eight tenths long.

N.B. The four above-mentioned moods are all Common-time.

THE next Mood is called six to four marked thus $\frac{6}{4}$, each Bar containing six Crotchets, three beat down, and three up. The Pendulum to beat three Crotchets in this Mood, must be thirty-nine inches and two tenths long.³

THE next Mood is called six from eight, marked thus $\frac{6}{8}$, each Bar containing six Quavers, three beat down, and three up. The Pendulum to beat three Quavers, in this Mood, must be twenty-two inches and one twentieth.

N.B. The two last Moods are neither Common, nor Triple time; but compounded of both, and in my opinion, they are very beautiful movements.

THE next Mood is called three to two, marked thus $\frac{3}{2}$, each Bar containing three Minims, two to be beat down, and one up; the motions are made after the following manner, viz. Let your hand fall, and observe first to strike the ends of your fingers, then secondly the heel of your hand, and thirdly, raise your hand up, which finishes the Bar: These motions, must be made in equal times, not allowing more time to one motion than another. The Pendulum that will beat Minims in this Mood, must be thirty-nine inches and two tenths long.

THE next Mood is called three from four, marked thus $\frac{3}{4}$, each Bar containing three Crotchets, two beat down, and one up. The Pendulum to beat Crotchets in this Mood, must be twenty-two inches and one twentieth long.

THE same motion is used in this mood, that was laid down in $\frac{3}{2}$, only quicker, according to the Pendulum.

THE next Mood is called three from eight, marked thus $\frac{3}{8}$, each Bar containing three Quavers, two beat down, and one up. The Pendulum to beat whole Bars in this Mood

2. And here it may not be amiss to inform you, how the length of Pendulums are calculated; take this instance, suppose a Pendulum, of thirty-nine inches and two tenths, will vibrate in the time of a second, then divide $39\frac{2}{10}$ by 4, and it will give you the length of a Pendulum, that will vibrate twice as quick; and, multiply $39\frac{2}{10}$ by 4, and it will give the length of a Pendulum, that will vibrate twice as slow. Make a Pendulum of common thread well waxed and instead of a bullet take a piece of heavy wood turned perfectly round, about the bigness of a pullet's egg, and rub them over, either with chalk, paint, or white-wash, so that they may be plainly seen by candle light.

3. [4th edition: “twenty-two inches and one twentieth.” In the later *Continental Harmony* (1794) Billings reiterates the measurement of $22\frac{1}{20}$ inches, making the figure in the 4th edition appear to be his last thought.]

must be four feet, two inches, and two tenths of an inch long. The same motion is used for three from eight, as for $\frac{3}{4}$ only quicker; and in this Mood you must make three motions of the hand, for every swing of the Pendulum. N.B. This is but an indifferent Mood, and almost out of use.⁴

N.B. The three last mentioned Moods, are all in Triple Time, and the reason why they are called Triple, is, because they are three fold, or measured by threes; for the meaning of the word Triple is threefold: And Common Time, is measured by Numbers,⁵ as 2—4—8—16—32,—viz. 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, or 32 Demisemiquavers, are included in each Bar, either of which amounts to but one Semibreve; therefore the Semibreve is called the Measure Note; because all Moods are measured by it, in the following manner, viz. the fourth Mood in Common Time, is called two from four, and why is it called so? I answer; because the upper figure implies that there are two Notes of some kind included in each Bar, and the lower figure informs you how many of the same sort it takes to make one Semibreve. And in $\frac{3}{8}$ the upper figure tells you, that there are three Notes contained in a Bar, and the lower figure will determine them to be Quavers; because it takes eight Quavers to make one Semibreve.

N.B. This Rule will hold good in all Moods of Time.

Observe, that when you meet with three Notes tied together with the figure 3 over, or under them, you must sound them in the time you would two of the same sort of Notes, without the figure. Note, that this Character is in direct opposition to the point of addition; for as that adds one third of the Time to the Note which is pointed, so this diminishes one third of the Time of the Notes over which it is placed; therefore I think this Character may with much propriety be called the Character of Diminution.

Likewise, you will often meet with the Figures 1, 2, the Figure one standing over one Bar, and Figure two standing over the next Bar, which signifies a Repeat; and observe, that in singing that strain the first time you perform the Bar under Figure 1, and omit the Bar under Figure 2, and in repeating you perform the Bar under figure 2, and omit the Bar under Figure 1, which is so contrived to fill out the Bars; for the Bar under figure 1 is not always full, without borrowing a Beat, or half Beat, &c. from the first Bar which is repeated, whereas the Bar under Figure 2. is, or ought to be full, without borrowing from any other but the first Bar in the Tune, and, if the first Bar is full, the Bar under Figure 2 must be full likewise. Be very carefull to strike in proper upon a half Beat, but this is much easier obtained by Practice than Precept, provided you have an able Teacher.

LESSON VII.

Syncope, syncopation, or driving Notes, either thro' Bars, or thro' each other, are subjects that have not been sufficiently explained by any writers I have met with; there-

4. [4th edition: "almost out of use in Vocal Musick."]

5. [4th edition: "by even Numbers."]

fore I shall be very particular, and give you several Examples, together with their Variations and Explanations.

Example first. The time is Allegro, and the Bar is filled with a Minim between two Crotchets; you must take half the time of the Minim, and carry it back to the first Crotchet, and the last half to the last Crotchet, and then it will be equal to two Crotchets in each beat. See the Example, where it is expressed two or three different ways.

Example I. Syncope.

The Same.



In the 2d Example, the time is Allegro, and the Bar is filled with a Crotchet before a pointed Minim; take half the Minim and carry back to the Crotchet, which makes one Beat; then the last half of the Minim, together with the point of Addition, compleats the last Beat.

Example II. Syncopation.



In Example third, you will find a Minim in one Bar tied to a point of Addition, in the next Bar, which signifies that the sound of the pointed Minim is continued the length of a Crotchet into the next Bar; but the time which is occasioned by the point of Addition, is to help fill the Bar it stands in.

Example III. Syncopation.

The Same.



The Same Another Way.



Example fourth is the same in 2/4, as the first Example in Allegro.

Example IV. Syncope.



Example fifth is the same as Example Second.

Example V. [Syncopation.]

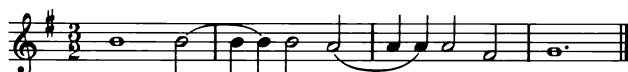
The Same.



14 *The Singing Master's Assistant*

Example sixth is the same in 3/2, as Example third in Allegro.

Example VI.



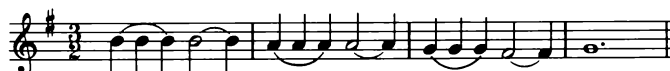
Example seventh is in 3/2, as difficult, as any part of Syncope; therefore I have given several Variations from the Example, in which the Bar is filled with two pointed Minims, which must be divided into three parts, in the following manner, viz. the first Minim must be Beat with the ends of the Fingers, secondly the point of Addition, and the first half of the last Minim, must be beat with the Heel of the hand, and thirdly, the last half of the last Minim, together with the point of Addition, must be beat with the hand rising; and in the several variations you must divide the Notes into three equal parts, so as to have one Minim in each Beat:

Example VII.

The Same.



The Same.



And in all the Examples with their variations, you must first inform yourself what particular Note goes for one Beat, whether Minim, Crotchet or Quaver, and then divide the syncopated note accordingly. As this subject has not been very fairly explained by any of our modern Authors, I have great reason to think that it is not well understood; therefore I recommend it to all Teachers, to insist very much on this part of practical Music; it is a very essential part of their office: And if any who sustain the office of Teachers, should not be able to perform this Branch of their Business by the help of these Examples; (for their Honor and their Pupils interest) I advise such Semiteachers to resign their office, and put themselves under some able Master, and never presume to commence Teachers again, until they thoroughly understand both Syncope and Syncopation in all its variations.

N.B. The same Examples of Syncope and Syncopation, which are set down in 3/2, you may have in 3/4; only observe to substitut[e] Minims for Semibreves, Crotchets for Minims, and Quavers for Crotchets; and in 3/8, you must make the Notes as short again as they are in 3/4.

☞ When you meet with the two [with two] or three Notes standing one over the other, they are called choosing Notes, and signify that you may sing which you please, or all, if your part has performers enough, and remember that they add not to the time; but to the variety.

LESSON VIII.

THE Grace of Transition is sliding; not jumping, from one note to another; therefore, it is called a Grace, because it is doing the work gracefully; it is intended as an ornament, which it really is, if it is well performed; it is also intended to sweeten the roughness of a leap. In my opinion, the turning thirds up and down, is a beautiful part of music; but you must not use the Grace of Transition or lean on the intermediate Note in thirds, where the Notes are but a half beat in length; for that makes them sound like Notes tied together in threes; but you must strike such Notes as distinctly and emphatically as possible. See the Example, where I have set down, first the plain Notes, with the Grace following; and the halfbeat Notes are inserted in the Grace, as they are in the Example, which signifies that the Grace of Transition is not used in such Notes, in any case whatever.

Example [VIII]. Transition.

The Grace.



LESSON IX.

THERE are but four Primitive Concords in Music, viz. the Unison, Third, Fifth and Six[th]; their Octaves are also meant. The Unison, is called a perfect Chord; the fifth is also called perfect: The third and sixth are called imperfect, because their sounds are not so sweet as the perfect. The Discords are, a second, a fourth, and a seventh, with their Octaves.

HERE take an Example of the several Concords and Discords, with their Octaves under them.

A Table of Concords and Discords.

1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
Concords.	Discords.	Concords.	Discords.	Concords.	Concords.	Discords.

Primitive Sounds.
 Their Octaves.
 And their Octaves again.
 And their triple Octaves.

By this Example, we see that there is a Discord between almost every Concord, which shews the extreme difficulty of selecting

the Concords from the Discords. For instance, if I attempt to strike a third, and strike it a little too flat, I run into the second; and if I strike it too sharp, I run into the fourth. Again, suppose I aim to strike an eighth, and strike it too flat, I fall into the seventh; or if I strike too sharp, I run into the ninth; so that to err, on either hand, is equally pernicious, and destructive to the Harmony.

Many persons imagine, that if they strike within a half note of the true sound, they are tolerable good singers; for they say, "we strike it almost right, and therefore, we are very excusable." But let such persons be informed, that to strike a Note almost well, is striking it very ill indeed; for they had better strike it ten Notes off from the true sound, than to strike it a half Note; because a tenth is a Concord, and a half Note is a Discord; hence it appears that the nicer the Ear, the truer the sound; for as the ear is the umpire of all sound, I recommend it to all, who are blessed with musical ears, to study the art of music, and I presume they will not lose their labour; and, if they have not very extraordinary voices, yet by the help of their ear, they will harmonize well in concert. And those who have not a curious ear, I heartily wish could be perswaded to leave to practice of music to such as have;⁶ for I hereby inform them, that if they had the wisdom of *Solomon*, and the voice of an *Angel*, yet for want of a distinguishing ear, they would never make any proficiency in this sublime Art.

LESSON X.

THERE are but two natural primitive Keys in Music, viz. A. the flat Key, and C. the sharp Key. No Tune can be formed rightly and truly, but on one of these two Keys, except the Mi be transposed by flats, or sharps, which bring them to the same effect, as the two natural Keys. B—Mi, must always be one Note above, or one Note below the Key; if above, then it is a flat Key, and, if below, then it is a sharp Key. But to speak more simply, if the last Note in the Bass, which is the Key Note, is named fa, then it is a sharp Key, and if la, then it is a flat Key; and observe, that it cannot end properly with Mi, or Sol.

N.B. It is very essential that these two Keys should be well understood, and must be strictly enquired into by all musical Practitioners; for without a good understanding of their different natures, no person can be a good judge of Music. The different effects they have upon people of different Constitutions, are surprizing, as well as diverting. As Music is said to cure several disorders, if I was to undertake for the Patients, I should chuse rather to inject these two Keys into their Ears, to operate on their Auditory, than to prescribe after the common custom of Physicians.

☞ Choristers must always remember to set flat Keyed Tunes to melancholy words, and sharp Keyed Tunes to chearful words.

6. [Billings seems to have meant: "could be perswaded to leave the practice of music to such as have."]

LESSON XI. Concerning SLURS.

IN turning a chain of Notes under a Slur, you must keep your lips assunder, from the first Note to the last ; for every time you bring your lips together you break the Slur, and spoil the Syllable, which is very disagreeable to the Ears of all good Judges ; because it destroys the Pronunciation ; but to avoid that, you must keep your lips and teeth asunder, till the Slur is finished, and if it be possible, hold your breath to the end of the Slur ; because stopping for breath, makes great breach in Pronunciation. And in order to do that more effectually, I advise you to take breath just before you get to a Slur ; and then you may go through with ease ; and I think it is ornamental to sing a Chain of Notes something softer than you do where they are plain.

Be sure not to force the Sound thro' your Nose ; but warble the Notes in your Throat ; and by following these directions, you may presently become expert in the practice ; and in performing *Pieces* where your part is sometimes silent, after you have beat your empty Bars, you must fall in with⁷ *spirit* because that gives the Audience to understand another part is added, which perhaps they would not be so sensible of, if you struck in soft.

LESSON XII. Concerning PRONUNCIATION.

MANY words which end in Y, and I, should be pronounced as ee, but not all words ; for instance, the words *sanctify, magnify, justify, glorify, &c.* must be pronounced as they are spelt, otherwise they would run thus, *sanctiffee, magniffee, justiffee, gloriffee,* which sort of pronunciation would utterly destroy the sense. Musicial [Musical] pronouncers must never sacrifice the sense, for the sake of softening the sound ; but were [where] the sense and the sound run counter to each other, the sound must give way. Yet there are many words which end in Y, that may be pronounced as ee, without hurting the sense : as for instance, the words *majesty, mighty, lofty, &c.* these words strike the Ear much pleasanter, when ty, is softened into tee, and the sense is as well (or better) expressed, than it could be the other way ; but I have heard some singers pronounce *my* as *me*, because they were strenuously set against ending any syllable with Y, or I, which I think is very absurd, and is very often in the face and eyes of common sense ; for supposing these words should occur, *My soul praise the Lord, speak good of his name.* According to their manner of pronunciation, it would run thus *me soul praise the Lord, &c.* So that by substituting E in the room of Y, they confound the whole sentence ; for it would sound to the Audience, as if they had begun to sing by Note, and fell into the words inadvertently, *Me soul,* having the same sound in singing, as, *mi sol,* and all this confused jumble arises from the misapplication of one letter.

7. In fusing Music you must be very distinct and emphatic, not only in the Tune, but in the pronunciation ; for if there happens to be a Number of greater Voices in the Concert than your own, they will swallow you up ; therefore in such a case, I would recommend to you the resolution (tho' not the impudence) of a discarded Actor, who after he had been twice hissed off the Stage, mounted again, and with great Assurance he thundered out these words "I will be heard."

But however, if the sense of the subject obliges you to sound ty, or ti according to the strictness of the letter, you must not strike them so emphatically, as you would tee; but endeavour to slide over them smoothly and easily, and with a (seemingly) careless air; ease in singing is very ornamental, and a good Pronouncer is accounted almost half a Singer.

LESSON XIII.

SING that part which gives you least pain, otherwise you make it a toil, instead of pleasure; for if you attempt to sing a part which is (almost or quite) out of your reach, it is not only very laborious to the performer; but often very disagreeable to the hearer, by reason of many wry faces and uncouth postures, which rather resemble a person in extreme pain, than one who is supposed to be pleasantly employed. And it has been observed, that those persons, who sing with most ease, are in general the most musical; for easy singing is a distinguishing mark of a natural Singer, and it is vastly more agreeable (at least to me) to hear a few wild uncultivated sounds from a natural Singer, than a Concert of Music performed by the most refined artificial singers upon earth; provided the latter have little or not [*sic*] assistance from nature.

ONE very essential thing in Music, is to have the parts properly proportioned; and here I think we ought to take a grateful notice, that the Author of Harmony has so curiously constructed our Organs, that there are about three or four deep voices suitable for the Bass to one for the upper parts, which is about the proportion required in the laws of Harmony; for the voices on the Bass should be *majestic, deep* and *solemn*; the tenor, *full, bold* and *manly*; the Counter *loud, clear* and *lofty*; the Treble *soft, shrill*, and *sonorous*; and if suitable voices cannot be had, to sing each part properly, some of the parts had better be omitted; for it is a maxim with me, that two parts well sung, are better than four parts indifferently sung; and I had rather hear four people sing well, than four hundred almost well.

LESSON XIV.

GOOD singing is not confined to great singing, nor is it entirely dependent on small singing. I have heard many great voices, that never struck a harsh Note, and many small voices that never struck a pleasant one; therefore if the Tones be Musical, it is not material whether the voices be greater, or less; yet I allow there are but few voices, but what want restraining, or softening upon high notes, to take off the harshness, which is as disagreeable to a delicate ear, as a wire-edged raisor to a tender face, or a smoaky House to tender eyes. It is an essential thing in a master, to propagate soft singing in the school; because soft musick, has a great tendency to refine the ears of the performers, and I know by experience, that a new piece may be learned with more ease to the master and scholars, where they practice soft singing, and in less than half the time, it would otherwise require. Here take a few hints, viz.

1. LET the low notes in the bass be struck full, and the high notes soft.
2. LET not the upper parts overpower the lower ones.
3. LET each performer attend critically to the strength of his own voice, and not strive to sing louder than the rest of the company; unless he is in the place of a leader.
4. LET each performer sing the part that is most suitable to his voice; and never stretch it beyond its proper bearing.
5. IF you are so unhappy, as to set a piece too high, it is best to worry through without lowering the pitch; because that has a tendency to take away the *spirit* of the performers; but if you set a piece too low you may raise it according to your judgment, and that will serve to *animate* the performers.
6. DO not set the pieces so high as to strain the voices; for that takes away all pleasure in the performance, and all music from the composition.
7. FINALLY let every performer be fully qualified for a leader.

☞ I would take this opportunity, to acquaint my younger Pupils, that it is deemed a point of ill manners to invade the province of another, by singing a Solo, which does not belong to your part, for it will admit of these two constructions, viz. that the persons to whom it is assigned, are not capable of doing justice to the piece, or at least, that you are more capable than they. It is also very degrading to the author to sing, when he (for reasons perhaps unknown to you) by presenting a number of empty Bars, tacitly forbids your singing, and no doubt this intention of his, is to illustrate some grand point, in the plan of the composition; when, by your ill-timed interruption, you not only destroy the sense, intended to be conveyed in the composition; but convey a very different sense to the audience: therefore for you to sing, when the author forbids your singing, is both unmannerly and ostentatious.

IT is also well worth your observation, that the grand contention with us, is, not who shall sing *loudest*; but who shall sing *best*.

N.B. ALTHOUGH these lessons must be well understood by the scholars; yet I do not insist upon their being kept from sounding until they have thoroughly attained them; but before the school is finished, you must read lectures upon every lesson, and they must read them until they remember the substance without a book, so far as to recite each lesson, and if they do not understand all the terms that are made use of, they may find them in the Dictionary, in which, I have been very careful to insert as many musical words, as I thought necessary.

Rules how to call the Notes readily in all the parts.

SUPPOSE, for instance, you can call the Notes in the Tenor, by the same rule you may call them in the Treble, because the Mi is fixed on the same line, or space. The Mi in the Bass is two Notes lower than it is in the Tenor, or Treble, as thus. If the Mi is on the middle line in the Tenor, then it is on the lower line but one in the Bass. The Mi in the

Counter is but one Note lower than it is in the Tenor, or Treble, therefore if the Mi be on the upper line in the Tenor, or Treble, than [then] it is in the upper space in the Counter, and the Mi in the Counter is one Note higher than it is in the Bass.

Observe these Rules for regulating a Singing-School.

As the well being of every society depends in a great measure upon GOOD ORDER,⁸ I here present you with some general rules, to be observed in a Singing-School.

1st. Let the society be first formed, and the articles signed by every individual; and all those who are under age, should apply to their parents, masters or guardians to sign for them: the house should be provided, and every necessary for the school should be procured, before the arrival of the Master, to prevent his being unnecessarily detained.

2d. The Members should be very punctual in attending at a certain hour, or minute, as the master shall direct, under the penalty of a small fine, and if the master should be delinquent, his fine to be double the sum laid upon the scholars—Said fines to be appropriated to the use of the school, in procuring *wood, candles, &c.* N.B. The fines to be collected by the Clerk, so chosen for that purpose.

3d. All the scholars should submit to the judgment of the master, respecting the part they are to sing; and if he should think fit to remove them from one part to another, they are not to contradict, or cross him in his judgment; but they would do well to suppose it is to answer some special purpose; because it is morally impossible for him to proportion the parts properly, until he has made himself acquainted with the strength and fitness of the pupil's voices.

4th. No unnecessary conversation, whispering, or laughing, to be practised; for it is not only indecent, but very impolitic; it being a needless expence of time, and instead of acquiring to themselves respect, they render themselves ridiculous and contemptable in the eyes of all serious people; and above all, I enjoin it upon you to refrain from all levity, both in conduct and conversation, while singing sacred words; for where the words *God, Christ, Redeemer, &c.* occur, you would do well to remember the third Commandment, the profanation of which, is a heinous crime, and God has expressly declared he will not hold them guiltless [guiltless] who take his name in vain; and remember that in so doing, you not only dishonor God and sin against your own souls; but you give occasion, and very just ground to the adversaries or enemies of music, to speak reproachfully. Much more might be said; but the rest I shall leave to the Master's direction, and your own discretion, heartily wishing you may reap both pleasure and profit, in this your laudable undertaking.

8. I have heard it remarked that "Order was the first thing which took place in Heaven."

An Historical Account of G. Gamut, as related by herself, taken
in short hand by the Author.

I, G. Gamut, was neither begotten, nor born; but invented⁹ by the Royal Psalmist, that great master of Sacred Music, who in an extacy of joy, was inspired by God, and assisted by me, to “*to break forth into joy*” saying, “*I will bless the Lord at all¹⁰ times, his praise shall continually be in my mouth*” and not contenting himself with this Divine Soliloquy, he earnestly, in the vehemence of his spirit, calls upon “*every thing that hath breath, to praise the Lord*” sweetly inviting them in these enchanting strains, “*O! taste and see that the Lord is good,*” and again “*O magnify the Lord with me, and let us exalt his holy name together.*” “*O sing unto the Lord a new song; worship the Lord in the beauty of holiness.*[”] And by way of adoration, he seems fully determined, to praise the Lord, in such strains as these, “*O God, my heart is fixed, I will sing and give praise, I will sing praise unto my God while I have being.*[”] It has been judiciously observed, that the staff which David carried in his hand, when he went forth against Golia[t]h, was a musical staff; and the five stones which he put into the bag, were but types of the five lines, of which that staff was composed. It is also supposed by some, that the stone mentioned, wherewith he slew the giant, was a Dominant Tone¹¹ taken from me and discharged out of a canon¹² of David’s invention. This canon was afterwards, in great estimation among the children of Israel; it was the only engine, or implement of war made use of¹³ in King Jehoshaphat’s army, when three mighty nations fell, slain before them. A frequent discharge of this canon by Paul and Silas, caused the earth to reply¹⁴ by way of unison, in such an extraordinary manner, that it produced a great

9. It is recorded in sacred writ, that while I was in Embryo “The morning stars sang together, and all the sons of God shouted for joy.” And that Miriam and the children of Israel sang praises to God; but I suppose it was by immediate inspiration, or some supernatural assistance; for I frankly confess they had no assistance from me.

10. The wise man says, that “to every thing there is a season, and a time to every purpose under the sun.” And the Royal Psalmist says, “I will sing of mercy and of judgment,” surely, this holy example is worthy [worthy] our imitation, and if we are authorised to sing both of mercy and of judgment, we may sing day and night without ceasing; for the prophet Jeremiah tells us, that his mercies are new every morning; and in another place, he says “righteous art thou O Lord, yet let me talk with thee of thy judgments.” It remains then, that we “Bless the Lord at all times, and let his praise be continually in our mouths.”

11. This Dominant Tone, is typical of a strong faith of which David seems to avail himself, and upon this strength he (in the language of a christian hero) most emphatically expresses himself, in the following words, “The Lord is on my side, I will not fear what man can do unto me.” And again, “Though an host should encompass me about, yet I will not be affraid; for I will go on in the strength of the Lord my God.”

12. A Canon is a sort of musical composition variously composed and performed.

13. The Tone which was chosen by King Jehoshaphat’s army was this, viz. “Praise the Lord, for his mercy endureth forever.” It is worthy of notice, that the canon was pointed towards heaven, and not towards the enemy. And farther it has been observed, that whenever the Israelites were not furnished with this kind of artillery, they were easily vanquished by their enemies.

14. Philosophers agree, that there is a natural propensity in every sonorous body to reply (by way of echo) to any sounding body in unison with itself; and it is well known that the deeper the tone, the greater the tremor. Hence it is, that cannon[s] by reason of their extream depth, affect the air so sensibly.

earthquake, so that the foundations of the prison were shaken, the doors (in spite of locks, bolts and bars) flew open, the handcuffs and shackles relinquished their hold; so that the house was no longer a prison; for all restraint was miraculously taken away. By way of gratitude, I acknowledge myself much indebted to Pythagoras, that Prince of Philosophers, who introduced me into the Royal Family, or number¹⁵ seven: Nor can I, in justice to Guido Aretinus,¹⁶ pass by his great merit unnoticed; for before this great Musical Physician undertook for me, my habit of body was so decayed, and my constitution so much impaired, by the quackery of many musical impostures, that many of my true votaries began to despair of my recovery.—And, here it may not be amiss to inform you, that I am a very fruitful matron, being always pregnant; and it is in the breast of the operators, to deliver me of either gender they think proper. The children being equally handy to the birth. I am exempted from the common curse of mothers in general; for I bring forth without pain: Though sometimes at my delivery, I am so roughly handled, that it causes abortion, or some monstrous birth. But, thanks to *great Guido*, my habit of body is so strong, and my constitution so firm, that I receive no manner of injury thereby. I am a great lover of my natural offspring; yet so great is my impartiality, that I have given a power of attorney to *Harmony*, who has made choice of these three sagacious gentlemen to be present at my delivery, viz. *Tune*, *Time*, and *Concord*: And if they (in their great wisdom) shall judge the issue to be unnatural, I cheerfully consent that the law should take place upon it, viz. That it should be smothered: And if any piece, which stands thus legally condemned, should chance to escape the vigilance of this Committee, I hereby declare (in spite of the paradox) that it is not mine; but illegitimate.

My sons¹⁷ have a strong propensity to mirth and cheerfulness, always delighting to frequent weddings, festivals, concerts, &c. and some of them seem to be greatly pleased in warlike achievements, and tho' they carry no instruments of death or destruction, yet they are so extremely animating¹⁸ that they cause even cowards to fight, and pusil-

15. Historians relate, that "Pythagoras, in passing by a Smith's shop, found that the sounds proceeding from the hammers, were either more grave, or acute, according to the different weights of the hammers. The Philosopher, to improve this hint, suspends different weights by strings of the same bigness, and found in like manner, that the sounds answered to the weights. This being discovered, he found out those numbers which produced sounds, that were consonant: as that two strings of the same substance and tension, the one being double to the other in length gave that interval, which is called a Diapason. The same was also effected from two strings of the same length and size, the one having four times the tension of the other. By these steps from so mean a beginning did this great man reduce what was only noise before, to one of the most delightful sciences, by marrying it to the Mathematicks." Note, that Pythagoras was born in Samos, 524 years before Christ.

16. Guido lived about 710 years ago. He was a great improver of the Musical Scale: He caused it to be called Gamut, that it might begin with the first letter of his name. Historians relate, that he was born in Tuscany.

17. The sharp Keys are ranked in the Masculine Gender; therefore, Dame Gamut calls them her sons.

18. By this, is understood the Fife and Drum, and other martial instruments of music.

lanimity to perform wonders. And though they are often times exposed to the hottest fire of the enemy, yet they are never in danger, because Apollo has rendered them invulnerable.

My Daughters¹⁹ have as great a propensity to grief and melancholy, as their brothers to mirth and chearfulness; always attending absent lovers and singing funeral Elegies, Dirge's, &c. And though their dispositions are so diametrically opposite to each other, yet it is very common to find them both in the same Anthem, not by way of contradiction, or confusion; but in exact conformity to the time mentioned by the wise man, who said, "There is a time to mourn, and a time to rejoice."

FOR one says, "O my God, my soul is cast down within me," and again "My soul cleaveth to the dust, my soul melteth for heaviness." The other saith, "Sing ye merrily unto God, our strength; make a chearful noise unto the God of Jacob." And again, "Make a joyful noise²⁰ unto the Lord all ye lands; serve the Lord with gladness."

SOMETIMES, my Sons attempt to²¹ mourn, and my daughters to rejoice; but these attempts are such an open violation of their own natures, and are always attended with such hideous shrieks and dolorous outcries, that, to prevent such absurdities for the future, I have put them under the inspection of *Ingenuity* and *Propriety*.

SOMETIMES (as the subject matter of a flat key) I take up a Lamentation, that I have not been introduced into Africa; for I have been informed by historians; that "If the mental acquirements of the natives, were adequate to their mechanic powers, they would be able to do me much greater honor, and infinitely more justice, than any set of people I have ever been conversant with heretofore." Although I am a solid body, yet I afford abundance of Air.²² And I heartily wish, that justice would allow me to say, the air was always pleasant.

19. The flat Keys (by way of contrast to the Sharp) are ranked in the Feminine Gender. N.B. These Genders admit no neuter.

20. I had almost forgot to inform you, that some of my sons are wholly employed in making pills, to purge melancholly; and as I have no desire to keep this salutary preparation a secret, I here present you with the receipt, verbatim. "Take of Bass, Tenor, Counter, and Treble, each an equal proportion; mix them in a Vehicle of Consonance, with as great a number of Vibrations, as will amount to a Coincidence. Let this be conveyed into the ears, through the medium of vociferation and articulation; and it will not fail of having the desired effect." Approved.

21. By these remarks, the absurdity of adapting a sharp keyed tune, to a Psalm of Penitence and Prayer, and a flat keyed tune, to a Psalm of Praise and Thanksgiving, is strikingly set forth. Suppose a preacher, on a fast day morning, for his discourse, should speak from these words, viz. "Enter into his gates with thanksgiving, and into his courts with praise." And for the afternoon, "Go your way, eat the fat, and drink the sweet, and send portions unto them for whom nothing is prepared; neither be ye sorry, for the joy of the Lord is your strength." We will carry this supposition yet farther, and suppose, that in his great wisdom, he should on a thanksgiving day morning, speak from these words, viz. "A day of darkness and gloominess, a day of clouds and thick darkness." And in the afternoon, "Let neither man nor beast, herd nor flock taste any thing; let them not feed nor drink water; but let man and beast be covered with sack cloth." But says the impartial reader, "this is ridiculous, this would be intolerable; but is the simile just, is it not exaggerated"? "I answer, it is just, and without exaggeration."

22. Note, that every piece of music is called an Air.

To confirm what I have before asserted, I think it expedient to inform you, that in my pergrination through the wilderness of this world, I became intimately acquainted with a certain *species* of *something*, vulgarly called *Time*;²³ which (as Dr. Young elegantly expresses it) “was cut from out eternity’s wide round.” And although we have each of us the same set of admirers, yet we never view each other as rivals, but assistants; for we are continually lending new graces, and affording new beauties to each other; and are so closely connected, that our true votaries are free to declare, they know not where to give the preference: For *tune* without *time*, is destitute of order; and *time* without *tune*, is destitute of harmony. Indeed there is at certain seasons, such uniformity and exactness in our movements, that many persons (who you may reasonably suppose, are not connoisseurs in this sublime *art*) have positively affirmed, that *time* and *sound* were synonymous terms.

I am, this day, several hundreded years old, and yet I find myself as strong as I was when Guido left me; for my *constitution* is no ways impaired, nor my natural forces in the least abated. And if I may be allowed to judge of things future by things past and present, I may reasonably conclude, that I shall not be extinct; but continue without any great variation or change, till that *grand period* shall arrive, when my dear friend and ally shall be swallowed²⁴ up in eternity. When my daughters shall be consigned over to perpetual oblivion,²⁵ and my sons shall rise and shine as stars of the first magnitude. Then shall I “*be changed in a moment, in the twinkling of an eye. This corruptible must put on incorruption, and this mortal must put on immortality.*” Then shall these temporary distinctions of *Preceptor* and *Pupil*, *Performer* and *Auditor*, be done away; for (as Milton expresses it) “No one exempt, no voice but well could join melodious part; such concord is in Heaven.”

Here shall be no *jaring strings*, no *dissonant voices* in this grand chorus; here are no *double Bars* to pause at, nor *Notes of Silence* to breathe at; but an *infinity* of vibrations, and an uninterrupted and eternal coincidence shall finally and fully take place. Here is harmony in purity, and music in perfection: Here the king and the peasant, the prince and the porter are in unison with each other. Here are pleasures extatic, and joys never fading. “Alleluia; for the Lord God omnipotent reigneth.”

“There’s no distinction here, join all your voices,
 “And raise your heads ye Saints, for Heaven rejoices.”
 “And again they said, *Alleluia.*”

23. History informs us, that Dr. De Maris, a Frenchman, was the first that invented and ascertained the length of the notes, and their proportion from each other, viz. “That the Semibreve is twice as long as the Minim; the Minim twice as long as the Crotchet, &c.[.]” N.B. He lived about the year 1330.

24. Alluding to Revelations, Chapter 6, “There shall be time no longer.”

25. As penitence and prayer, are not mentioned as the business of Heaven; but are supposed to be swallowed up in praise and thanksgiving; so Dame Gammut may with propriety say, that “her daughters will be extinct, and her sons rise and shine, &c.”

A Musical DICTIONARY,
CONTAINING
An Explanation of the most useful Terms that are used in
Music; in Alphabetical order.

ACCENTS. The emphatical notes in music.

ADAGIO. Very slow, the slowest movement of time.

ACCENTOR. The leader, or chorister, who is expected to pronounce distinctly.

ALLEGRO. Very quick, being as quick again as Adagio, i.e. two bars in Allegro, are performed in the same time, as one in Adagio.

AFFECTUOSO. Tender and affectionate.

ALLELUIA. Praise ye the Lord, the same as Hallelujah, and is esteemed as much the best word in music.

ALTUS. The Counter.

ACUTE. When the notes are high and sharp.

ANONYMOUS. The Authors name not known.

ASSAYING. Trying if voices are in true tone.

ANTHEM. A divine song, generally in prose.

BREVE. An ancient note twice the length of a Semibreve. N.B. The moderns have dropped this note entirely.

BASS. The lowest, or foundational part; the most majestic part in music, generally set in the F cliff[.]

BINARY-TIME. Up and down, both equal.

BAR DOUBLE. An insignificant character in church music; therefore but little esteemed among us.

BAR-SINGLE Which divides the time of the tune into equal parts, and also directs where to place the accents. N.B. A most dignified character of very great utility.

BAR FULL. When there is a sufficient quantity of notes included in each Bar, to answer the time of the tune, viz. if the time be Adagio, Largo, or Allegro, one Semibreve, or the same quantity of less notes are required, to fill a bar; if the time is $3/2$, three Minims fill a bar; if $3/4$ then three Crotchets, &c.

BAR-EMPTY. When the bar contains no notes of Sound, but notes of Silence.

BEAT. One motion of the hand, or foot in keeping time.

BEAT-NOTE. The note which goes for a beat, viz. a Minim is the Beat-Note in Allegro, and $3/2$, a crotchet is a Beat-Note in $3/4$, and $2/4$, &c.

CAROL. A song, or hymn of joy, on a feast, or birth day.

CANON. A perpetual fuge. N.B. Canons are not esteemed with us so much as formerly, and I think not without good reason; for we can express all the beauty and variety of Canons, in fusing music, and with this apparent advantage, viz. that all

the performers may sing the part most suitable to their voices, which cannot be done in canons; for they partake of the height of the counter, and the depth of the bass, and unless the performers have suitable voices for every part, they cannot sing a canon with ease, or elegance; therefore I think the contrivance of canons is more curious than useful[.]

CONSONANCE. Sounds which are agreeable, much the same as Consonant.

CLIFF. The key to unlock, or open a peace [piece] of music, consisting of three, viz. F, C and G.

CHANT. To sing.

CHORUS. All parts moving together.

CHORO-GRANDO. The grandest chorus.

CLAVIS. Or cliff, or key. See cliff.

CONCORD. An agreeable or musical sound.

CROTCHET. A note, half the length of a Minim, and twice the length of a Quaver.

CHOIR. A company of musicians.

COUNTER. A part between tenor and treble.

DA-CAPO. End with the first strain. It is often set in minuets, jigs, marches and songs, at the end of a tune, and refers the performer back to the first strain. N.B. Sometimes the word is wrote at length, and sometimes only D.C.

DISCANT. The art of composition.

DISCANT-DOUBLE. Or double-discant, is when the bass and tenor pass by each other, so that the bass becomes highest and the tenor lowest. In such compositions the bass and tenor exchange characters for the time being. N.B. Particular care should be taken on such notes to sound the bass soft, and tenor full; otherwise the upper part will overpower the lower.

DISCORD. A disagreeable sound.

DISONANCE. A disagreeing noise.

DISONANT. The same as discord.

DICTIONARY. A magazine of words, together with the explanation.

DIAPENTE. A fifth, a sweet concord.

DOMINANT TONES. Such as the key note, the greater third, greater sixth, &c.

DIVISION. A running, or singing a chain of quick Notes.

DOXOLOGY. Glory to God, or a song to the trinity.

DUODECIMO. A twelveth, an Octave above *Diapente*, consequently a Concord.

DECIMO. A tenth, a grand Concord, an Octave above the third, or Trio.

DEMI. <In music> is the half of a half. i.e. a Demisemiquaver is the fourth of a Quaver, and the half of a Semiquaver.

DIAPASON. An eighth, the next perfect Concord to the Unison.

DISDIAPASON. A fifteenth, a Concord, an Octave above Diapason, and two Octaves above Unison.

DIVOTO. In a devout manner.

DOUBLES. All Notes that descend below Gamut, viz. the lower line in the Bass, are called doubles, as double F, double E, double D, double C, double B, double A, double G; and all below double G, are called double double; as double double F, &c. N.B. But few voices reach below double C, except it is done by blowing.

EMPHATICAL-NOTES. Are where the accent is placed.

EMPHASIS[.] The same as accent.

ELEGY. A funeral hymn, or song.

ENCORE. Sing it again, the same as repeat.

ERRATA. Errors in the publication, or printing.

ETYMOLOGY. The first derivation from whence a word, or sound is taken.

EXPLORE. To find out by study.

FCLIFF. In the Bass, fixed on the upper line but one. N.B. It is one whole tone below the G Cliff in the Tenor.

FOURTH. A Discord.

FORTE. Loud, and full.

FORTISSIMO. Very loud.

FUGE. Or Fuging, Notes flying after each other, altho' not always the same sound. N.B. Music is said to be Fuging, when one part comes in after another; its beauties cannot be numbered, it is sufficient to say, that it is universally pleasing.

FLAT. A character used to sink a Note half a tone lower, and to regulate the Mi, in transposition.

FIFTH. See Diapente.

GAMUT. The Aretinian Scale of Music; also the name of the lower line in the Bass.

GRAVASONUS. Very grave and solid.

GUIDO ARETINUS. The inventor, or at least the improver of the present Scale of Music.

GLOSSARY. Much the same as Dictionary.

GRAVE. Slow in Time, or in Vibration[.] N.B. Grave and Acute are opposite to each other.

G. Cliff. For the Treble and Tenor, fixed on the lower line but one. N.B. G. in the Treble, is an Octave above G in the Tenor.

HARMONY. The agreement that results from practical Music.

HARP. A stringed Instrument.

HARPSICORD. A wire Instrument, with Keys like an Organ.

HEXACHORD. A sixth, an imperfect Concord.

HARMONIC. See Harmony.

HALLELUJAH. See Alleluia.

HOSANNA. By some Authors, it is "save we beseech thee," and according to others, the same as Hallelujah. N.B. I use it for Hallelujah.

IMITATION. Is when one part imitates, or mimicks another. N.B. This is frequently done in Fuging pieces.

INHARMONICAL. Sounds disagreeable.

INTONATION. The art of rightly pitching a Tune; see Pitch-pipe.

JARGON. The worst of sounds; see Discord.

KEY. The Dominant, or principle [principal] Note, or tone on which the Tune is founded.

KEY. Natural, or natural Key, viz. A, and C.

KEY. Artificial, or artificial Key, is when B-Mi, is transposed by Flats, or Sharps.

LONG. A note containing two Breves; now out of use.

LARGE. A Note containing two Longs; now out of use.

LEDGER LINES. Lines which run above, or below the five lines. N.B. All Notes that run more than an Octave above the G Cliff, in the Treble, are said to be in Alt.

LARGO. A middle mov[e]ment of Time, between Adagio, and Allegro. N.B. According to the Pendulums, you must perform five Bars in Largo, to four in Adagio.

LANGUISSANT. In a languishing manner.

LUTE. A stringed Instrument.

MEASURE NOTE. A note containing a whole Bar of Time. In Adagio, Largo, and Allegro, a Semibreve is the Measure Note; because it fills a Bar of itself, and in 2/4, a Minim is the measure Note, for the same reason.

MINIM. A Note as long as two Crotchets, and half as long as a Semibreve.

MOOD. The mark or measure of Time.

MAJOR. The greater.

MINOR. The less.

MEDIUS. The Treble sung an Octave below itself, with a Tenor Voice.

MUSICO THEORICO. A Composer, Master, or teacher of Music.

MAESTUSO. With Majesty & Grandeur.

NONA. A ninth, an Octave above Secundo, consequently a Discord.

NOTA-BENE. Or N.B. mark well.

OCTAVE. An eighth of 12 Semitones; see Diapason.

OSCILLATION. A Vibrating, or swinging.

ORGAN. The grandest of all Musical Instruments.

PITCH-PIPE. An Instrument to give tunes a proper pitch, consisting of, 1st the Chest, or hollow Tube; 2d the Register, or Slider, on which the letters are marked; which being pushed in, or down out of the Chest, untill you get to the letter; then by blowing gently, you obtain the true sound. Observe not to blow too hard for that will cause a false sound; nor too weak, for that will emit no sound at all. N.B. Most of the Pitch-pipes in the country are set too high, they should be regulated by an Organ.

PIANO. Soft, like an Eccho.

PRESTO[.] Quick.

PHILO-MUSICO. A lover of Music.

QUARTA. Four parts in Score.

QUAVER. A Note containing two Semiquavers, and half as long as a Crotchet.

RECTE AND RETRO. Forwards and backwards.

REPEAT. A certain part to be performed over again.

REPLICA. See Repeat.

SEMI. The half.

SEMIQUAVER. A Note containing two

Demisemiquavers, and half as long as a Quaver.

SCORE. All parts standing Bar against Bar, according to the nicest rules. N.B. Music out of Score, is said to [be] a tune without time.

SEMITONIC. The Octave divided into twelve Semitones.

SYNCOPEE. Notes that are longer, being placed between two that are shorter, viz. when a Note, which is a whole Beat, is placed between two Notes, which are but half Beats, so the long note must be divided into two parts, in beating time. N.B. This cannot be so well expressed in Theory as in Practice.

SYNCOPIATION. Is when the sound of the last Note in one Bar, is carried over into the next Bar, and tyed by a Slur.

SHARP. A mark of extension, to raise a Note half a tone higher, it is also used to regulate the Mi in transposition.

SOLO, or Solus. Either part alone.

SERANADE. Night-music played, or sung at the door, or window. N.B. This sort of nocturnal Music is not so much in vogue with us Americans, as it is in Europe, where the young gallants frequently entertain their mistresses in amorous ditties.

SEPTIMA. A seventh, a Discord.

SECUNDO. A second, a Discord.

SYMPHONY. An air, which is played, or sang without words, before the song begins, and sometimes such airs are in the middle of a peice and at the end.

STAFF. The five lines on which the tune is set.

TACET or Tacetness. Be silent, and beat your empty Bars.

TARANTULA. A spider in Italy, whose bite is cured only by Music.

TRINARY MEASURE. Triple time.

TE DEUM. A song of praise and thanksgiving after a great deliverance, or victory.

TRANSPOSITION. A removing from one Key, or letter to another.

TREBLE. The third Octave above the Bass, adapted to feminine voices, in either sex, confin'd to the G cliff. N.B. The G Cliff in the Treble, is an Octave above the G Cliff in the Tenor.

TENOR. The second part above the Bass, the leading part in the church. N.B. The Moderns confine it chiefly to the G Cliff, and consider it an Octave below the Treble.

TRIO. A third, a Concord.

TRIPLA TIME. Moving and measured by threes.

TUTT. All voices together.

UNISON. One and the same sound.

VOLUNTARY. An Air which is played on an Organ, it is performed in Church before service begins, to soothe the minds and calm the passions of the Audience, for the fit worship of God.

VIVACE. Quick and lively.

VIBRATION. A shaking, or trembling.

VIGOROSO. With life and vigour.

To the GODDESS of DISCORD.

DREAD SOVEREIGN,

I HAVE been sagacious enough of late, to discover that some evil-minded persons have insinuated to your highness, that I am utterly unmindful of your Ladyship's importance; and that my time, as well as my talents, was wholly taken up in paying my divoto to your most implacable enemy and strenuous opposer, viz. the GODDESS of CONCORD; which representation is as false as it is ill-natured; for your Ladyship may believe me without hesitation, when I assure you on the word of an honest man, that knowing your Ladyship to be of a very captious disposition, I have always been very careful of trespassing on your grounds for fear of incurring your displeasure, so far as to excite you to take vengeance (which is well known to be your darling attribute.)

I have likewise been informed, that some of my most implacable enemies are some of your Majesty's privy-council; and that your Majesty's Secretary at war, viz. Lord Jargon, was about to send some of your other Lords in waiting, viz. Lord second, Lord 7th, Lord 9th, alias Lord 2d, junior, with some others, to beat a tattoo upon the drum of my ear, with so great a number of contra-vibrations, without the intervention of a single coincidence, and with so much Forte as to dislocate my auditory; upon which information I called a court of Harmony, the result of which was, to repel force by force; and we had even proceeded so far as to order Lord Consonance, our Secretary at peace, to furnish our life-guard with an infinite number of coincidences, without the intervention of one contra-vibration; and although we have the majority on our side, yet we held it in

scorn to take any advantage from our numbers, therefore we had selected an equal number of those who had attained unto the first three, viz. Lord Unison, Lord Diapente, Lord Octave, alias Lord Unison, jun'r, and for their Aid-de camps, we had chosen two twin brothers, viz. Major and Minor Trio, together with Major Sixth, &c. We had proceeded thus far, when in turning over a very antient history, I met with the following passage, viz. "*by wise council thou shalt make thy war, and in multitude of counsellors there is safety.*" Upon reading this passage I was resolved to enlarge the council, therefore we made choice of king Solomon, the son of David (but as he nor his father was never known to traverse your territories I suppose you have no knowledge of them). The result of our second council was to lay aside this enterprize and proceed in a very different manner; for by consulting this great counsellor, we were convinced "*that wisdom is better than weapons of war.*"

Therefore it was resolved, that I singly should begin the attack in the common form of dedications, and besiege you with flattery, & if that should fail, as we have brib'd over a number of your nobility, we are determin'd to turn their force against you, and then we assure ourselves of success; but perhaps I trespass on your patience in this ambiguous preamble: know then dread Sovereign, that I have composed the following piece out of such materials as your kingdom is made up of, and without vanity, I believe you will readily grant that it is the best piece that ever was composed: this I cheerfully offer at your shrine; and I must take the liberty to tell your Majesty that I expect this one piece will fully compensate for my former delinquency and remissness to you ward; and that you will not be so unreasonable as to insist on another oblation from me, neither through time nor eternity; and let me tell you, that in this offering I followed the example of our native indians, who sacrifice to the angry God much oftner than to the good-natured one; not from a principle of love, but of fear; for although you could never excite my love, you have frequently caused me to fear and tremble; and I solemnly declare, that I dread your extempore speeches more than I do the threats and menaces of all the crowned heads in Europe; and now madam, after this candid and honest confession, I must insist on your signing the following receipt, which for your honor and my security, I shall always carry about me.

A RECEIPT.

RECEIVED of the Author, a piece of Jargon,²⁶ it being the best piece ever composed, in full of all accounts from the beginning of time, to and through the endless ages of eternity. I say received by me,

GODDESS OF DISCORD.

GIVEN from our inharmonical Cavern, in the land of Chaos; from the year of our existence, (which began at Adam's fall) Five Thousand Seven Hundred and Eighty Two.

DEMON DREAD, Speaker.

HAMAN HORROR, Secretary.

ATTEST,

26. See page 102 [p. 263].

And now Madam Crossgrain, after informing you that this receipt shall be my discharge, I shall be so condescending as to acquaint your uglyship, that I take great pleasure in subscribing myself your most inveterate, most implacable, most irreconcilable enemy,

THE AUTHOR.

In order to do this piece ample justice, the concert must be made of vocal and instrumental music. Let it be performed in the following manner, viz. Let an Ass bray the bass, let the filing of a saw carry the Tenor, let a hog who is extream hungry squeel the counter, and let a cart-wheel, which is heavy loaded, and that has been long without grease, squeek the treble; and if the concert should appear to be too feeble you may add the cracking of a crow, the howling of a dog, the sqalling of a cat; and what would grace the concert yet more, would be the rubbing of a wet finger upon a window glass. This last mentioned instrument no sooner salutes the drum of the ear, but it instantly conveys the sensation to the teeth; and if all these in conjunction should not reach the cause, you may add this most inharmonical of all sounds, "*Pay me that thou owest.*"

An Encomium on Music.²⁷

PERHAPS some of my graver Readers may conclude, I am possessed with a Musical Enthusiasm, if I insist too much upon the marvelous.—That I am a Musical Enthusiast I readily grant, and I think it is impossible for any of it's true Votaries to be otherwise; for when we consider the many wonderful effects which music has upon the animal spirits, and upon the nervous system, we are ready to cry out in a fit of Enthusiasm!—Great art thou O MUSIC! and with thee there is no competitor: Thy powers by far transcend the powers of physic, and the reception of thee is far more grateful than the nauseous drugs of the Apothecary; thou art as early as the creation; for when the foundation of the earth was laid, the morning stars sang together, and shouted for joy;²⁸ Thou wast found in the mouths of the children of Israel, after their miraculous deliverance from the adamantine king of Egypt;²⁹ Thou wast ever present with the Royal Psalmest, who for his uprightness was called the man after God's own heart: Thou wast present at the dedication of that glorious house, built by King Solo-

27. [After "To the GODDESS of DISCORD" comes "An Alphabetical list of TUNES and ANTHEMS, contained in this Book." This is followed, in all except the fourth edition, by "An Encomium on Music" and, preceding the musical section, six stanzas of "A MORNING HYMN. To be sung in the Tune called *Aurora.*"]

28. Job 38 chap. verse 7.

29. Exod. 15, verse 1.

mon, when the glory of God filled the whole House;³⁰ Thou wast the only weapon found in the hands and in the mouths of King Jehosaphat and the men of Judah, when the children of Ammon, Moab, and Mount-Seir fled from before them, destroying each other:³¹ Thou wast with Paul and Silas, when the prison doors were marvelously opened, by a great earth-quake:³² Thou wast invoked by the angelic host to celebr[a]te the birth of our saviour; for scarce was the glad tidings revealed to the wondering Shepherds, but glory to God, peace on earth, and good will towards men, was chanted by the joyful messengers.³³

“O how shall men forbear to sing,
“When earth with Angel's Notes do ring.”

But what adds still more to thy dignity, thou wast present with our Savior and his Disciples at the supper:³⁴ In fine thou art ever known to accompany good men at all times, and in all ages. But we would not avail ourselves of the heathenish or fictitious accounts of Orpheus, whose music is said to animate the inanimate creation; but we will confine ourselves to well authenticated facts: For by *thy* aid King David was impowered to drive away the evil spirit from Saul:³⁵ Thou art able to extract the poison from the venomous bite of the Tarantula, which baffles the skill of the Physician: Thou canst remove pain, and restore rest to the weary: Thou canst make stammering people pronounce distinctly, and without hesitation:³⁶ Thou canst convert cowardise into Heroism, and inspire the pusilanimous with true magnanimity: Thou art celestial and thy birth divine; to what shall I liken thee? Thou canst not be described by Hieroglyphicks, for they are but types and shadows; whereas thou art in thyself an essential good: To what shall I liken thee? O Extatic! I have found a simile:—Thou art like pure Love, and true friendship. But alas! The purest earthly love is imbittered with groundless jealousy, and the truest friendship is tainted with unjust suspicions. But in Heaven there is pure love without alloy, and true friendship without dissimulation: Therefore thou art like *Heaven* and Heaven is like *Thee*.

30. 2 Chron. 5 chap. verse 13.

31. 2 Chron. 20 chap. verse 21–22.

32. Acts 16, verse 25–26.

33. Luke 2, verse 13–14.

34. Matth. 26–30.

35. 1. Sam. 16 chap. verse 23.

36. To illustrate this I shall I [*sic*] take this opportunity to inform the reader, that I am intimately acquainted with several singers, who are not able to speak one short sentence in common conversation, without stuttering and stammering to such a degree, as to excite great pain in the audience, and are often-times so confused and abashed at their own unintelligible jargon, that they are obliged to leave the meaning of the half uttered sentence to the sagacity of the hearers: When to great admiration, these same people will perform n [a] lengthy piece of music, and they will not only sing musically and delightfully, but they will pronounce with the accuracy of a scholar, without the least hesitation whatever: Upon the strength of such conviction, who can forbear breaking out into the following exclamation “Great art thou O music, and with thee there is no Competitor—Thy powers are far beyond the powers of—utterance.”

A MUSICAL CREED; In Imitation of ST. ATHANASIUS.¹

WHOSOEVER will be harmonical, before all things it is necessary that he hold the *Aretinian Scale*, which *Scale* except every one do keep whole and entire, without doubt he shall jar exceedingly: And the *Aretinian Scale* is this, that we believe in one *GAMUT* in *Affinity*, and one *SCALE* in *Unity*; neither confounding the *Cliffs*, nor destroying the *Gamut*: For there is one *Cliff* of the *F*, and *another* of the *C*, and *another* of the *G*; but the *Majesty* of the *F*, and of the *C*, and of the *G* is equal: Such is the *F*, such is the *C*, and such is the *G*; the *F* *comprehensible*, the *C* *comprehensible*, and the *G* *comprehensible*: For the *Scale* is not *originated* from the *Cliffs*, but the *Cliffs* from the *Scale*: So that there are not *three Scales*, but *one Scale*: For there is one *Part* of the *Bass*, another of the *Tenor*, another of the *Counter*, and another of the *Treble*: And yet there are not *four SYSTEMS*, but one *System*: For the *Grandeur* of the *Bass*, the *Majesty* of the *Tenor*, the *Glory* of the *Counter*, and the *Sweetness* of the *Treble* are *equal*; and yet there are not *four Equalities*, but one *Equality*: For as the *Bass* is connected with the *Tenor*, so is the *Tenor* with the *Counter*, and the *Counter* with the *Treble*; and yet there are not *four Connexions*, but *one Connexion*; and in this *Connexion* none is *before* or *after*, none is *greater* or *lesser* than another; but the whole four *Parts* are coexisting and coequal; so that in all things the *Affinity* in *Unity* and *Unity* in *Affinity* is preserved: He, therefore, that will be *musical* must strictly observe this *Connexion*.²

FURTHERMORE, we are compel'd (by the *System* of *Concords*) to believe there are *four Concords*, viz. The *Unison*, the *Third*, the *Fifth*, and the *Eighth*, together with their *Octaves*, and their *Octaves* again, and so on infinitum; and we are taught *implicitly* to believe, that this infinity is confined to *Four*,³ and *Four* is synonymous with infinity.

FURTHERMORE, we are taught to believe that there are but two *Keys natural* and twelve *artificial*, and as the *artificial* is comprehended in the *natural*, and the *natural* is

1. [Footnote 2 below gives Billings's characterization of this essay as a "burlesque." It appears at the end of the introduction to *The Singing Master's Assistant*, fourth edition, where it is preceded by a short version of the Introduction to the earlier editions. The item of which this is Billings's parody is printed on p. 141–43 of *The Heidelbergh Catechism*, bound with *The Psalms of David . . . for the use of the Reformed Protestant Dutch Church of the city of New York* (New York: James Parker, 1767), Evans 10561, under the title: "The Creed, of Saint Athanasius, Bishop of Alexandria, Written in the Year of our Lord, 333."]

2. ☞ I hope no pious Episcopalian will so far misconstrue my intention, as to suppose this is intended as a burlesque upon their form of Devotion: I was pleased with the stile, and wrote this by way of Imitation.

3. Composers of Musick say,
"Could you erect a thousand parts or more,
"They, in effect, will prove the same as four."

supposed to be included in the *artificial*, therefore there are not *really fourteen Keys* but *two Keys*.

ALSO we are taught that there are but *two Times* and many derivations from each *Time*; but as the *Times* are not derived from the *Variations*, but the *Variations* from the *Times*, therefore, there are not (really) various *Times*, but *two Times*.

ALSO, we are taught to believe that as *Time* governs *Motion*, so *Motion* measures *Time*; but as *Time* is not derived from *Motion*, but *Motion* from *Time*, therefore, *Time* must not be subservient to *Motion*, but *Motion* to *Time*.

MOREOVER, we are taught to believe that *Six-four* and *Six-eight* contain precisely the same measure in each bar as *Three-two* and *Three-four*; yet they are neither *Three-two* nor *Three-four*, but *Six-four* and *Six-eight*: Likewise, we are bound to believe that *Six-four* and *Six-eight* being equal in measure to *Triple-Time*, and equal in accent to *Common-Time*, but in motion *One* measures *Three*, and *Two* measures *Six*; therefore, they are neither *Common-Time*, nor *Triple-Time*, but the legitimate offspring of both.

FURTHERMORE, we are taught by the *Pythagorian System*, that the *Aretinian Scale* admits of but five *whole Tones* and two *half Tones*, which amount to the dignified number of *Seven*; consequently *Eight* is reduced to *One*, and *One* is equal to *Eight*: Also, we are taught by the same *System*, that *Two Octaves* when multiplied together, does not amount to *Two Octaves*, but an *Octave* and an *Eptachord*; therefore, *Twice Eight* does not amount to *Sixteen* but *Fifteen*.

AND, by this same mode of reasoning, we are taught that *Three Times Eight* is *Twenty-two*, and *Four Times Eight* is *Twenty-nine*:—Also, we are ready to believe that this method of calculation will be very mysterious to all who are not adepts in the *Theory of Musick*.

AND we are also informed, that the Character called a *Close* is made up of several Bars, which seems to imply that after the *Key* is turn'd the door is bar'd up, lest any juvenile Performers (through eagerness or inadvertency) should chance (rampantly) to exceed the bounds prescribed by the Author.

FURTHERMORE, we are inforced to believe, that this heavenly Science has but one *Original*, and from him are derived many *Composers*; but as the *Creator* is not a part of the creature, but the creature a part of the *Creator*, therefore, there are not many originals, but one *Original*, which is *GOD*, and to him be glory forever, and ever.

☞ THIS is the MUSICAL CREED, which except a man strictly adhere to he cannot be consonant.

The Singing Master's Assistant
Music

Aurora a Morning Hymn S.M.

Awake my soul awake. Awake look up & view, The Gl' rous Sun who has begun. His daily talk anew. S: The
The Gl' rous Sun who
S: The
Glorious Sun who has begun. The S:
has begun his daily talk a new his daily talk a new his daily talk a new S:
his daily talk a new the Gl' rous Sun who has begun his S:
Glorious Sun who has begun the Gl' rous Sun who has begun his daily talk a new S:
his daily // // A1

Aurora, a Morning Hymn

[♩ = M. M. 60]

S. M.

1. A - wake, my soul, a - wake, A -

1. A - wake, my soul, a - wake, A -

8 1. A - wake, my soul, a - wake, A -

1. A - wake, my soul, a - wake, A -

5

-wake, look up and view The Glo - rious

-wake, look up and view The Glo - rious

8 -wake, look up and view The Glo - rious

-wake, look up and view The Glo - rious

10

Sun, who has begun His dai - ly

Sun, who has begun His dai - ly

8 Sun, who has begun His dai - ly

Sun, who has begun His dai - ly

[♩=♩] 15

task a - new. The Glo - rious Sun, who
 task a - new. The
 8 task a - new. The
 task a - new. The Glo - rious Sun, who has be - gun, The

has be - gun his dai - ly task a - new, his
 Glo - rious Sun, who has be - gun his dai - ly task a -
 8 Glo - rious Sun, who has be - gun, the Glo - rious Sun, who
 Glo - rious Sun, who has be - gun his dai - ly,

20

dai - ly task a - new. his
 - new, the Glo - rious Sun, who has be - gun his
 8 has be - gun his dai - ly
 dai - ly, dai - ly

1. dai-ly task a - new. new. 2. dai-ly task a - new. new. task a - new. new. task a - new. new. task a - new. The new.

2. Almighty God commands,
 And sol doth streight arise,
 With wond'rous force pursues his course,
 And shoots along the skies.

4. Awake my drousy Soul,
 Arise and come away;
 The pretty Birds in Nature's words
 Proclaim the rising day.

3. With what amazing speed
 He wings his rapid way;
 From morn to noon, from noon to night,
 And thus concludes the day.

5. In concert sweet they join,
 And sing in various ways;
 Their little throats are swell'd with notes,
 And fill'd with Songs of Praise.

6. Arise, my soul, arise,
 Shake off this sluggish load;
 In morning song, your Accents strong,
 Adore your Maker God.

Boston

[♩ = M. M. 60]

C. M.

Me - thinks I see a Heav'n- ly host Of

Me - thinks I see a Heav'n- ly host Of

8 Me - thinks I see a Heav'n- ly host Of

Me - thinks I see a Heav'n- ly host Of

5

An - gels on the wing, Me - thinks I hear their

An - gels on the wing, Me - thinks I hear their

8 An - gels on the wing, Me - thinks I hear their

An - gels on the wing, Me - thinks I hear their

chear-ful notes, So mer - ri - ly they sing.

chear-ful notes, So mer - ri - ly they sing.

8 chear-ful notes, So mer - ri - ly they sing.

chear-ful notes, So mer - ri - ly they sing.

10

Let all your fears be ban - ish'd hence, Glad

Let all your fears be ban - ish'd hence, Glad

8 Let all your fears_ be__ ban - ish'd hence,_ Glad_

Let all your fears_ be__ ban - ish'd hence,_ Glad_

15

tid - ings_ we__ pro - claim, For there's_ a Sav - iour

tid - ings we pro - claim, For there's a Sav - iour_

8 tid - ings_ we pro - claim, For there's a__ Sav - iour

tid - ings we pro - claim, For there's a Sav - iour

born_ to day, And_ Je - sus is his name.

born to day, And Je - sus is his name.

8 born_ to__ day, And_ Je - sus__ is__ his__ name.

born to__ day,_ And Je - sus__ is his name.

Duxborough

(♩ = M. M. 60)

L. M.

1. In vain the wealthy Mor - tals

1. In vain the wealthy Mor - tals

8 1. In vain the wealthy Mor - tals

1. In vain the wealthy Mor - tals

The first system of the musical score for 'Duxborough' consists of four staves. The top staff is the vocal line, and the bottom three are piano accompaniment. The music is in G major and common time. The lyrics are '1. In vain the wealthy Mor - tals'.

5
toil, And heap their shin - ing Dust in

toil, And heap their shin - ing Dust in

8
toil, And heap their shin - ing Dust in

toil, And heap their shin - ing Dust in

The second system of the musical score starts with a measure rest of 5 measures. It consists of four staves. The lyrics are 'toil, And heap their shin - ing Dust in'.

10
vain, Look down and scorn the hum - ble

vain, Look down and scorn the hum - ble

8
vain, Look down and scorn the hum - ble

vain, Look down and scorn the hum - ble

The third system of the musical score starts with a measure rest of 10 measures. It consists of four staves. The lyrics are 'vain, Look down and scorn the hum - ble'.

15

Musical score for four voices (Soprano, Alto, Tenor, Bass) in G major. The lyrics are: "Poor, And boast their lofty Hills of Gain." The score consists of four staves. The Soprano staff has a treble clef and a sharp sign. The Alto staff has a treble clef and a sharp sign. The Tenor staff has a treble clef and a sharp sign, with an "8" below the first note. The Bass staff has a bass clef and a sharp sign. The music is in a simple, homophonic style with quarter and half notes.

2. Their Golden Cordials cannot ease
Their pained Hearts or aching Heads,
Nor fright nor bribe approaching Death
From glittering Roofs and downy Beds.

3. The ling'ring, the unwilling Soul
The dismal Summons must obey,
And bid a long, a sad Farewel,
To the pale Lump of lifeless Clay.

4. Thence they are huddled to the Grave,
Where Kings and Queens have equal Thrones:
Their Bones without Distinction lie
Amongst the Heap of meaner Bones.

Savannah

(♩ = M. M. 60)

L. M.

I. Ah! love - ly Ap - pear - ance of

I. Ah! love - ly Ap - pear - ance of

I. Ah! love - ly Ap - pear - ance of

I. Ah! love - ly Ap - pear - ance of

5

Death, No Sight up - on Earth is so fair:

Death, No Sight up - on Earth is so fair:

Death, No Sight up - on Earth is so fair:

Death, No Sight up - on Earth is so fair:

10

Can

Can

Can

Can

Not all the gay Pag - eants that breathe, Can

with a dead Bod - y com - pare.

with a dead Bod - y com - pare.

with a dead Bod - y com - pare.

with a dead Bod - y com - pare.

2. With solemn Delight I survey
The Corps when the Spirit is fled,
In Love with the beautiful Clay,
And longing to lie in his Stead.

7. This languishing Head is at Rest,
Its Thinking and Acting are o'er;
This quiet immoveable Breast
Is heav'd by Affliction no more:

3. How bless'd is our Brother, bereft
Of all that could burthen his Mind!
How easy the Soul that hath left
This wearisome Body behind!

8. This Heart is no longer the Seat
Of Trouble and torturing Pain;
It ceases to flutter and beat,
It never shall flutter again.

4. Of Evil incapable thou,
Whose Relicks with Envy I see;
No longer in Misery now,
No longer a Sinner like me.

9. The Lids he so seldom could close,
By Sorrow forbidden to sleep,
Seal'd up in eternal Repose,
Have strangely forgotten to weep:

5. This Earth is affected no more
With Sickness, or shaken with Pain:
The War in the Members is o'er,
And never shall vex him again.

10. The Fountains can yield no Supplies,
These Hollows from Water are free;
The Tears are all wip'd from these Eyes,
And Evil they never shall see.

6. No Anger henceforward, or Shame,
Shall redden this innocent Clay;
Extinct is the animal Flame,
And Passion is vanish'd away.

11. To mourn and to suffer is mine,
While bound in a Prison I breathe,
And still for Deliverance pine,
And press to the Issues of Death:

12. What now with my Tears I bedew,
O might I this Moment become,
My Spirit created anew,
My Flesh he consign'd to the Tomb!

Africa

[♩ = M. M. 60]

C. M.

1. Now shall my in - ward joy a -

1. Now shall my in - ward joy a -

8 1. Now shall my in - ward joy a -

1. Now shall my in - ward joy a -

5

-rise, And burst in - to a Song; Al -

-rise, And burst in - to a Song; Al -

8 -rise, And burst in - to a Song; Al -

-rise, And burst in - to a Song; Al -

10

-might - y Love in - spires my

-might - y Love in - spires my

8 -might - y Love in - spires my

-might - y Love in - spires my

Heart, And Plea - sure_ tunes my Tongue.

Heart, And Plea - sure tunes my Tongue.

8 Heart, And Plea - sure tunes_ my_ Tongue.

Heart, And Plea - sure tunes my Tongue.

2. God on his thirsty Sion-Hill
 Some Mercy-Drops has thrown,
 And solemn Oaths have bound his Love
 To show'r Salvation down.

4. Can a kind Woman e'er forget
 The Infant of her Womb,
 And 'mongst a thousand tender Thoughts
 Her Suckling have no Room?

3. Why do we then indulge our Fears,
 Suspicions and Complaints?
 Is he a God, and shall his Grace
 Grow weary of his Saints?

5. Yet, saith the Lord, should Nature change,
 And Mothers Monsters prove,
 Sion still dwells upon the Heart
 Of everlasting Love.

6. Deep on the Palms of both my Hands
 I have engrav'd her Name;
 My Hands shall raise her ruin'd Walls,
 And build her broken Frame.

Brookfield

(♩ = M. M. 60)

L. M.

1. 'Twas on that dark, that dole - ful Night, When

1. 'Twas on that dark, that dole - ful Night, When

8 1. 'Twas on that dark, that dole - ful Night, When

1. 'Twas on that dark, that dole - ful Night, When

This system contains four staves of music. The first three staves are vocal parts with lyrics. The fourth staff is a bass line. The music is in 3/2 time and G major. The lyrics are: "1. 'Twas on that dark, that dole - ful Night, When".

5 Pow'rs of Earth and Hell a - rose A -

Pow'rs of Earth and Hell a - rose A -

8 Pow'rs of Earth and Hell a - rose A -

Pow'rs of Earth and Hell a - rose A -

This system contains four staves of music. The first three staves are vocal parts with lyrics. The fourth staff is a bass line. The music is in 3/2 time and G major. The lyrics are: "5 Pow'rs of Earth and Hell a - rose A -".

10 -gainst the Son of God's De - light, And

-gainst the Son of God's De - light, And

8 -gainst the Son of God's De - light, And

-gainst the Son of God's De - light, And

This system contains four staves of music. The first three staves are vocal parts with lyrics. The fourth staff is a bass line. The music is in 3/2 time and G major. The lyrics are: "10 -gainst the Son of God's De - light, And".

15

Friends be - tray'd him to his Foes.

Friends be - tray'd him to his Foes.

8 Friends be - tray'd him to his Foes.

Friends be - tray'd him to his Foes.

2. Before the mournful Scene began,
 He took the Bread, and bless'd and brake:
 What Love through all his Actions ran!
 What wond'rous Words of Grace he spake!

5. For us his vital Blood was spilt,
 To buy the Pardon of our Guilt;
 When for black Crimes of biggest Size,
 He gave his Soul a Sacrifice.>

3. This is my Body broke for Sin,
 Receive and eat the living Food:
 Then took the Cup, and bless'd the Wine;
 'Tis the New Cov'nant in my Blood.

6. Do this, he cry'd, 'till Time shall end,
 In Mem'ry of your dying Friend;
 Meet at my Table and record
 The Love of your departed Lord.

<4. For us his Flesh with Nails was torn,
 He bore the Scourge, he felt the Thorn:
 And Justice pour'd upon his Head
 Its heavy Vengeance, in our Stead.

<7. Jesus, thy Feast we celebrate,
 We shew thy Death, we sing thy Name,
 'Till thou return, and we shall eat
 The Marriage Supper of the Lamb.>

America

[♩ = M.M. 60]

P. M.

Come let us sing unto the Lord, And

Come let us sing unto the Lord, And

8 Come let us sing unto the Lord, And

Come let us sing unto the Lord, And

5 Praise his name with one accord; In

Praise his name with one accord; In

8 Praise his name with one accord; In

Praise his name with one accord; In

10 this design one Chorus raise, From

this design one Chorus raise, From

8 this design one Chorus raise, From

this design one Chorus raise, From

15

East to West his Praise proclaim, From

East to West his Praise proclaim, From

8 East to West his Praise proclaim, From

East to West his Praise proclaim, From

20

Pole to Pole extol his Fame, The

Pole to Pole extol his Fame, The

8 Pole to Pole extol his Fame, The

Pole to Pole extol his Fame, The

skies shall echo back his Praise.

skies shall echo back his Praise.

8 skies shall echo back his Praise.

skies shall echo back his Praise.

Judea

[♩ = M. M. 60 or 80]

1. A Vir - gin un - spot - ted the Proph-et fore - told, Should

Should

8 1. A Vir - gin un - spot - ted the Proph-et fore - told, Should

Should

bring forth a Sav- iour which now we be - hold To be our Re- deem-er from

bring forth a Sav- iour which now we be - hold To be our Re- deem-er from

8 bring forth a Sav- iour which now we be - hold To be our Re- deem-er from

bring forth a Sav- iour which now we be - hold To be our Re- deem-er from

Death, Hell and Sin, Which A - dam's trans-gres- sion in - volv-ed us in.

Death, Hell and Sin, Which A - dam's trans-gres- sion in - volv-ed us in.

8 Death, Hell and Sin, Which A - dam's trans-gres- sion in - volv-ed us in.

Death, Hell and Sin, Which A - dam's trans-gres- sion in - volv-ed us in.

[♩ = M. M. 80] 10

Then let us be mer-ry, put Sor-row a-way, Our

Then let us be mer-ry, put Sor-row a-way, Our

8 Then let us be mer-ry, put Sor-row a-way, Our

Then let us be mer-ry, put Sor-row a-way, Our

Sav-iour, Christ Je-sus, was born on this Day. Then born on this Day.

Sav-iour, Christ Je-sus, was born on this Day. Then born on this Day.

8 Sav-iour, Christ Je-sus, was born on this Day. Then born on this Day.

Sav-iour, Christ Je-sus, was born on this Day. Then born on this Day.

2. Through Bethlehem City, in Jury it was,
That Joseph and Mary together did pass;
And for to be taxed when thither they came,
Since Caesar Augustus commanded the same.
Then let us be Merry, &c.

4. But Mary, blest Mary, so meek and so mild,
Soon wrapt up in Swadlings this heav'nly Child:
Contented she laid him where Oxen do feed;
The great God of Nature approv'd of the Deed.
Then let us be Merry, &c.

3. But Mary's full Time being come as we find,
She brought forth her First-born to save all Mankind:
The Inn being full, for this heav'nly Guest,
No Place there was found where to lay him to rest.
Then let us be Merry, &c.

5. To teach us Humility all this was done,
Then learn we from hence haughty Pride for to shun;
A Manger's his Cradle, who came from above.
The great God of Mercy, of Peace, and of Love.
Then let us be Merry, &c.

6. Then presently after the Shepherds did spy,
Vast numbers of Angels to stand in the Sky;
So merrily talking, so sweet they did sing,
All Glory and Praise to our heav'nly King.
Then let us be Merry, &c.

Amherst

[♩ = M. M. 60]

H. M.

1. To God the mighty Lord, Your joyful

5
thanks repeat: To him due praise afford,

10
As good as he is great. For God does prove

15

Our con-stant friend, His bound-less love Shall nev-er end.

Our con-stant friend, His bound-less love Shall nev-er end.

8 Our con-stant friend, His bound-less love Shall nev-er end.

Our con-stant friend, His bound-less love Shall nev-er end.

2. To him, whose wond'rous pow'r
All other gods obey,
Whom earthly kings adore,
This grateful homage pay:
For God, &c.

8. Where soon he overthrew
Proud Pharaoh and his host,
Who daring to pursue,
Were in the billows lost.
For God, &c.

3. By his almighty hand
Amazing works are wrought;
The heav'n's by his command
Were to perfection brought.
For God, &c.

9. Through desarts vast and wild,
He led the chosen seed;
And famous princes foil'd,
And made great monarchs bleed.
For God, &c.

4. He spread the ocean round
About the spacious land;
And made the rising ground
Above the waters stand.
For God, &c.

10. Sihon, whose potent hand
Great Ammon's sceptre swayed;
And Og, whose stern command
Rich Bashan's land obey'd.
For God, &c.

5. Through heav'n he did display
His num'rous hosts of light;
The sun to rule by day,
The moon and stars by night.
For God, &c.

11. And of his wond'rous grace
Their lands, whom he destroy'd,
He gave to Isr'el's race,
To be by them enjoy'd!
For God, &c.

6. He struck the first-born dead
Of Egypt's stubborn land;
And thence his people led
With his resistless hand.
For God, &c.

12. He in our depth of woes,
On us with favour thought,
And from our cruel foes
In peace and safety brought.
For God, &c.

7. By him the raging sea,
As if in pieces rent,
Disclos'd a middle way,
Through which his people went.
For God, &c.

13. He does the food supply,
On which all creatures live:
To God who reigns on high
Eternal praises give.
For God will prove
&c.

p

Brunfwick words by D^r W

Stoop down my Thoughts that rise to rise. converse a while with death. Think how a gasping mortal lies & Pan..... ts

ts lie

and pan..... ts & pan..... ts & pants away his Breath.

& pants & pan..... ts & pants & c

Detailed description: This is a page of handwritten musical notation on aged paper. It features a title 'Brunfwick words by D^r W' at the top. The music is written in a system of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'w' (weak). The lyrics are written below the staves, with some words like 'ts' and '& pants' appearing to be part of a specific musical or dramatic effect. The paper shows signs of age, including some staining and a slightly uneven texture.

Brunswick

(♩ = M. M. 60)

I. Stoop down, my Thoughts, that use ___ to rise,

I. Stoop down, my Thoughts, that use ___ to rise,

8 I. Stoop down, my Thoughts, ___ that use ___ to ___ rise,

I. Stoop down, my Thoughts, ___ that use ___ to rise,

5

Con - verse a - while with Death: Think

Con - verse a - while with Death: Think

8 Con - verse ___ a - while ___ with Death: Think

Con - verse a - while ___ with Death: Think

10

how a gasp - ing ___ Mor - tal lies, And

how a gasp - ing Mor - tal lies, And

8 how a gasp - ing Mor - tal lies, And

how a gasp - ing Mor - tal lies, And

15

pants, _____ And

pants, _____ And

8 pants, _____ And

pants, _____ And

pants, _____ And

pants, _____ And

8 pants, _____ And

pants, _____ And

20

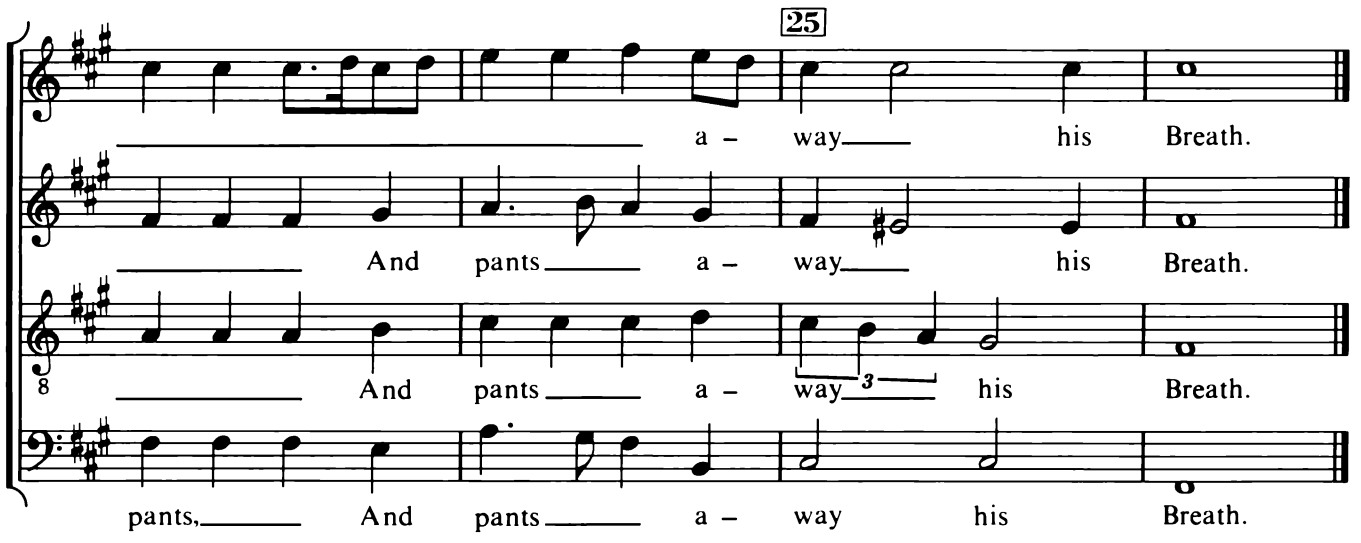
pants, _____ And pants, _____ And

pants, _____

8 pants, _____

pants, _____ And pants, _____ And

25



a - way his Breath.

And pants a - way his Breath.

And pants a - way his Breath.

pants, And pants a - way his Breath.

Detailed description: This is a musical score for four voices, likely SATB. The music is in the key of D major (two sharps) and 4/4 time. The score consists of four staves. The first staff (Soprano) begins with a measure number '25' in a box. The lyrics for the Soprano part are 'a - way his Breath.' The second staff (Alto) has lyrics 'And pants a - way his Breath.' The third staff (Tenor) has lyrics 'And pants a - way his Breath.' The fourth staff (Bass) has lyrics 'pants, And pants a - way his Breath.' The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A triplet of eighth notes is marked with a '3' in the third staff. The piece concludes with a double bar line.

Dorchester

(♩ = M. M. 60) C. M.

1. Time! what an emp - ty

1. Time! what an emp - ty

1. Time! what an emp - ty

1. Time! what an emp - ty

5 [♩ = ♩]

Va - pour 'tis! And Days how

Va - pour 'tis! And Days how

Va - pour 'tis! And Days how

Va - pour 'tis! And Days how

10

swift they are! Swift as an In - dian

swift they are! Swift as an In - dian

swift they are! Swift as an In - dian

swift they are! Swift as an In - dian

15

Ar - row flies, Or like a shoot - ing Star.

Ar - row flies, Or like _____ a shoot - ing Star.

8 Ar - row flies, Or like _____ a shoot - ing Star.

Ar - row flies, Or like _____ a shoot - ing Star.

2. The present Moments just appear,
Then slide away in haste,
That we can never say, They're here;
But only say, They're past.

5. 'Tis Sov'reign Mercy finds us Food,
And we are cloath'd with Love:
While Grace stands pointing out the Road,
That leads our Souls above.

3. Our Life is ever on the Wing,
And Death is ever nigh;
The Moment when our Lives begin,
We all begin to die.

6. His Goodness runs an endless Round;
All Glory to the Lord:
His Mercy never knows a Bound;
And be his Name ador'd.

4. Yet, Mighty God! our fleeting Days
Thy lasting Favours share,
Yet with the Bounties of thy Grace
Thou load'st the rolling Year.

7. Thus we begin the lasting Song;
And when we close our Eyes,
Let the next Age thy Praise prolong,
'Till Time and Nature dies.

Sullivan

(♩ = M. M. 60)

L. M.

1. Let mor - tal Tongues at - tempt to

1. Let mor - tal Tongues at - tempt to

8 1. Let mor - tal Tongues at - tempt to

1. Let mor - tal Tongues at - tempt to

5

sing The Wars of Heav'n, when Mi - chael

sing The Wars of Heav'n, when Mi - chael

8 sing The Wars of Heav'n, when Mi - chael

sing The Wars of Heav'n, when Mi - chael

10

stood Chief Gen - 'ral of th'E - tern - al

stood Chief Gen - 'ral of th'E - tern - al

8 stood Chief Gen - 'ral of th'E - tern - al

stood Chief Gen - 'ral of th'E - tern - al

15

King, And fought the Battles of our God.

King, And fought the Battles of our God.

8 King, And fought the Battles of our God.

King, And fought the Battles of our God.

2. Against the Dragon and his Host
 The Armies of the Lord prevail:
 In vain they rage, in vain they boast,
 Their Courage sinks, their Weapons fail.

4. Now is the Hour of Darkness past,
 Christ has assum'd his reigning Pow'r,
 Behold the great Accuser cast
 Down from the Skies, to rise no more.

3. Down to the Earth was Satan thrown,
 Down to the Earth his Legions fell;
 Then was the Trump of Triumph blown,
 And shook the dreadful Deeps of Hell.

5. 'Twas by thy Blood, Immortal Lamb,
 Thine Armies trod the Tempter down;
 'Twas by thy Word and pow'rful Name
 They gain'd the Battle and Renown.

6. Rejoice, ye Heav'ns; let ev'ry Star
 Shine with new Glories round the Sky:
 Saints, while ye sing the heav'nly War,
 Raise your Deliv'rer's Name on high.

New South

(♩ = M. M. 60)

S. M.

5

I. To bless thy cho - sen race, In mer - cy,

I. To bless thy cho - sen race, In mer - cy,

8 I. To bless thy cho - sen race, In mer - cy,

I. To bless thy cho - sen race, In mer - cy,

10

Lord, in - cline; And cause the bright - ness

Lord, in - cline; And cause the bright - ness

8 Lord, in - cline; And cause the bright - ness

Lord, in - cline; And cause the bright - ness

15

of thy face On all thy saints to shine;

of thy face On all thy saints to shine;

8 of thy face On all thy saints to shine;

of thy face On all thy saints to shine;

2. That so thy wond'rous way
May through the world be known;
While distant lands their tribute pay,
And thy salvation own.
3. Let diff'ring nations join
To celebrate thy fame;
Let all the world, O Lord, combine
To praise thy glorious name.
4. O let them shout and sing,
Dissolv'd in pious mirth;
For thou the righteous Judge and King,
Shalt govern all the earth.
5. Let diff'ring nations join
To celebrate thy fame;
Let all the world, O Lord, combine
To praise thy glorious name.
6. Then shall the teeming ground
A large increase disclose;
And we with plenty shall be crown'd,
Which God, our God, bestows.
7. Then God upon our land
Shall constant blessings show'r;
And all the world in awe shall stand
Of his resistless pow'r.

Medfield

(♩ = M. M. 53)

L. M.

5

1. When I my var - ious Bless - ings see, What a kind

1. When I my var - ious Bless - ings see, What a kind

8 1. When I my var - ious Bless - ings see, What a kind

1. When I my var - ious Bless - ings see, What a kind

Detailed description: This system contains the first five measures of the hymn. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The music is in 3/4 time. The lyrics are: "1. When I my var - ious Bless - ings see, What a kind". A box with the number "5" is located above the second measure of the top staff.

10

God has done — for me, My Heart with Grat - i -

God has done for me, My Heart with Grat - i -

8 God has done for me, My Heart with Grat - i -

God has done for me, My Heart with Grat - i -

Detailed description: This system contains measures 6 through 10. It features four staves: three vocal staves and one bass staff. The lyrics are: "God has done — for me, My Heart with Grat - i -". A box with the number "10" is located above the eighth measure of the top staff.

15

-tude shall glow; I love the Spring from whence — they flow.

-tude shall glow; I love the Spring from whence they flow.

8 -tude shall glow; I love the Spring from whence — they flow.

-tude shall glow; I love the Spring from whence they flow.

Detailed description: This system contains measures 11 through 15. It features four staves: three vocal staves and one bass staff. The lyrics are: "-tude shall glow; I love the Spring from whence — they flow.". A box with the number "15" is located above the eighth measure of the top staff.

2. Ere, trembling, on the Breast I hung,
He call'd; and I from Nothing sprung:
And thro' the Perils of each Hour,
He still preserves my Life secure.

3. For me His only Son He sent,
For me the Saviour under-went
The Cross, the Agonies, the Shame;
-- For ever will I bless His Name.

4. And tho' I Sin and grieve Him still,
His Mercy spares my Soul from Hell,
Those gloomy Regions of Despair,
For Devils to torment me there.

5. If I'll obey His gentle Voice
His Heav'n He offers to my Choice,
My Tongue His Mercies shall record
And all my Actions praise the LORD.

Heath words Anon.

Awake & see the new born light spring

Awake my Soul awake my eyes. Awake my drowsy Faculties, Awake & see the new born li

Awake & see the new born light

Awake &

from the darkness womb of Night. spring from the darkness

ght spring from the darkness womb of Ni ght spring from the darkness spring from the darkness womb of Night

spring from the darkness womb of Night

spring from the darkness

Heath

[♩ = M. M. 60]

I. A - wake my Soul! A -

I. A - wake my Soul! A -

8 I. A - wake my Soul! A -

I. A - wake my Soul! A -

5

- wake my eyes! A - wake my drows - ie

- wake my eyes! A - wake my drows - ie

8 - wake my eyes! A - wake my drows - ie

- wake my eyes! A - wake my drows - ie

10

fac - ul - ties; A - wake, and

fac - ul - ties; A - wake,

8 fac - ul - ties; A -

fac - ul - ties; A - wake, and

15

see the new born Light Sprang
 and see the new born Light
 8 - wake, and see the new born Light
 see the new born Light

20

from the dark - some womb of night,
 Sprang from the dark - some womb of night,
 8 Sprang from the dark - some
 Sprang from the dark - some, Sprang from the dark - some

25

Sprang from the dark - some,
 Sprang from the dark - some,
 8 womb of night,
 womb of night,

Sprang from the dark - some womb of night!
 Sprang from the dark - some womb of night!
 8 Sprang from the dark - some womb of night!
 Sprang from the dark - some womb of night!

2. Look up and see th'unwearied Sun,
 Already is his Race begun:
 The pretty Lark is mounted high,
 And sings her Matins in the Skie;

3. Arise my Soul! and thou my voice,
 In Songs of Praise early rejoyce!
 O Great Creator! Heavenly King!
 Thy Praises let me ever sing!

4. Thy Power has made, thy Goodness kept
 This fenceless body while I slept,
 Yet one day more hast given me
 From all the Powers of darkness free.

Chester

(♩ = M. M. 60)

L. M.

I. Let ty-rants shake their i-ron rod,
I. Let ty-rants shake their i-ron rod,
8 I. Let ty-rants shake their i-ron rod,
I. Let ty-rants shake their i-ron rod,

5

And Slav-ry clank her gal-ling chains,
And Slav-ry clank her gal-ling chains,
8 And Slav-ry clank her gal-ling chains,
And Slav-ry clank her gal-ling chains,

10

We fear them not, we trust in God,
We fear them not, we trust in God,
8 We fear them not, we trust in God,
We fear them not, we trust in God,

15

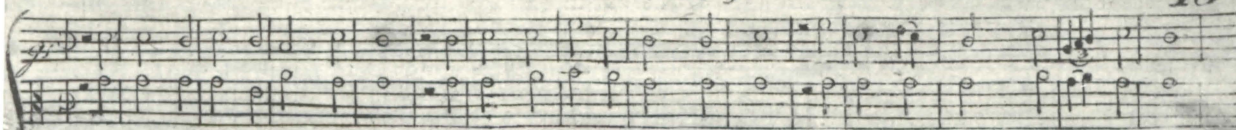
The musical score consists of four staves, each with a different clef: Soprano (treble), Alto (treble), Tenor (treble), and Bass (bass). The lyrics are: "New - eng - land's God for ev - er reigns." The music is in a common time signature and a key signature of one flat. A box containing the number "15" is positioned above the first staff.

2. Howe and Burgoyne and Clinton too,
 With Prescot and Cornwallis join'd,
 Together plot our Overthrow,
 In one Infernal league combin'd.

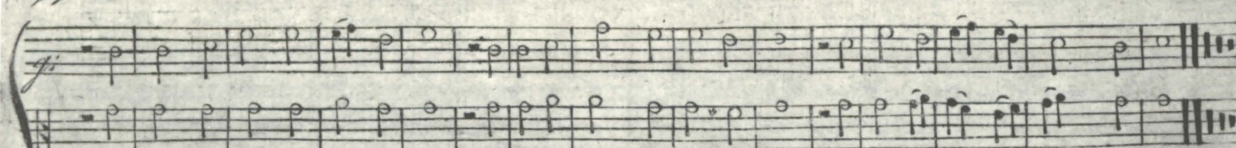
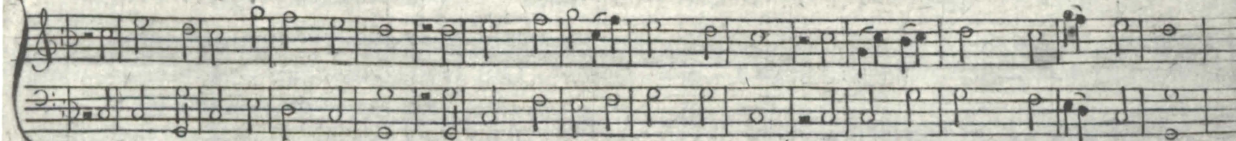
4. The Foe comes on with haughty Stride;
 Our troops advance with martial noise,
 Their Vet'rans flee before our Youth,
 And Gen'ral's yield to beardless Boys.

3. When God inspir'd us for the fight,
 Their ranks were broke, their lines were forc'd,
 Their Ships were Shatter'd in our sight,
 Or swiftly driven from our Coast.

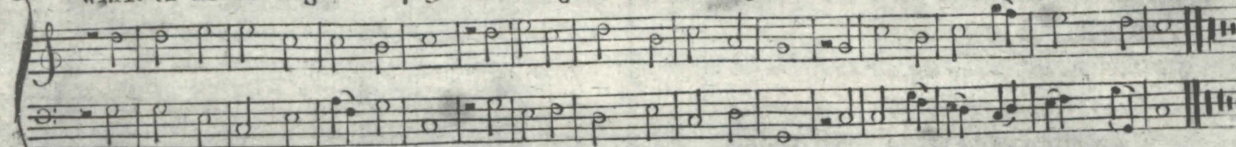
5. What grateful Off'ring shall we bring?
 What shall we render to the Lord?
 Loud Halleluiahs let us Sing,
 And praise his name on ev'ry Chord.



Ye that delight to serve the Lord, The honours of his name record, His sacred name forever bless.



Where'er the circling Sun displays, His rising Beams or setting rays, Let lands & seas his pow'r confess.



Cambridge

[♩ = M. M. 60]

P. M.

1. Ye that de - light to serve the

1. Ye that de - light to serve the

8 1. Ye that de - light to serve the

1. Ye that de - light to serve the

5

Lord, The hon - ours of his name re -

Lord, The hon - ours of his name re -

8 Lord, The hon - ours of his name re -

Lord, The hon - ours of his name re -

10

-cord, His sa - cred name for

-cord, His sa - cred name for

8 -cord, His sa - cred name for

-cord, His sa - cred name for

15

ev - er bless: Where - 'er the

ev - er bless: Where - 'er the

8 ev - er bless: Where - 'er the

ev - er bless: Where - 'er the

20

circl - ing sun dis - plays His

circl - ing sun dis - plays His

8 circl - ing sun dis - plays His

circl - ing sun dis - plays His

25

ris - ing beams or sett - ing rays, Let

ris - ing beams or sett - ing rays, Let

8 ris - ing beams or sett - ing rays, Let

ris - ing beams or sett - ing rays, Let

30

lands and seas his pow'r con - fess.

lands and seas his pow'r con - fess.

8 lands and seas his pow'r con - fess.

lands and seas his pow'r con - fess.

2. God thro' the world extends his sway;
 The regions of eternal day,
 But shadows of his glory are.
 To him, whose Majesty excels,
 Who made the heav'n in which he dwells,
 Let no created pow'r compare.

3. Though 'tis beneath his state to view
 In highest heav'n what angels do,
 Yet he to earth vouchsafes his care:
 He takes the needy from his cell,
 Advancing him in courts to dwell,
 Companion to the greatest there.

4. When childless families despair,
 He sends the blessing of an heir,
 To rescue their expiring name:
 Makes her that barren was to bear,
 And joyfully her fruit to rear:
 O then extol his matchless fame!

Lebanon

[♩ = M. M. 60]

C. M.

1. Death with his war-rant in his hand Comes

1. Death with his war-rant in his hand Comes

8 1. Death with his war-rant in his hand Comes

1. Death with his war-rant in his hand Comes

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line, followed by two piano accompaniment staves (treble and bass clef), and a final bass line. The lyrics are: "1. Death with his war-rant in his hand Comes". The music is in 2/2 time and G major.

5 rush - ing on a - main, We must o - bey the

10

rush - ing on a - main, We must o - bey the

8 rush - ing on a - main, We must o - bey the

rush - ing on a - main, We must o - bey the

Detailed description: This system contains the next four staves. It begins with a measure rest and a box containing the number 5. The lyrics are: "rush - ing on a - main, We must o - bey the". A measure rest and a box containing the number 10 appear at the end of the system. The music continues in the same key and time signature.

15 sum - mons then, Re - turn to Dust a - gain.

sum - mons then, Re - turn to Dust a - gain.

8 sum - mons then, Re - turn to Dust a - gain.

sum - mons then, Re - turn to Dust a - gain.

Detailed description: This system contains the final four staves. It begins with a measure rest and a box containing the number 15. The lyrics are: "sum - mons then, Re - turn to Dust a - gain.". The system concludes with a double bar line. The music continues in the same key and time signature.

2. Hail King of terrors wellcome death,
Thou'rt pleasing to mine eye,
In spite of thee I shall arise,
Above th'ethereal sky.

Marblehead

[♩ = M. M. 60]

C. M.

1. How vast _____ must their _____ ad - van - tage

1. How vast _____ must their _____ ad - van - tage

8 1. How vast _____ must their _____ ad - van - tage

1. How vast _____ must their _____ ad - van - tage

5
be! How great _____ their plea - sure prove! Who

be! How great _____ their plea - sure prove! Who

8 be! How great _____ their plea - sure prove! Who

be! How great _____ their plea - sure prove! Who

10
live like breth - ren, and con - sent In

live _____ like breth - ren, and con - sent In

8 live _____ like breth - ren, and _____ con - sent In

live _____ like breth - ren, and con - sent In

of - fic - es _____ of love!

of - fic - es _____ of love!

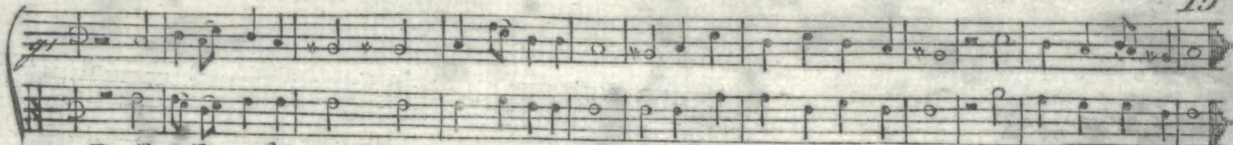
8 of - fic - es _____ of love!

of - fic - es _____ of love!

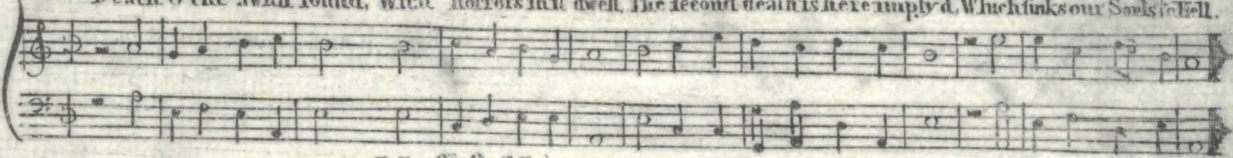
2. True love is like the precious oil
 Which pour'd on Aaron's head,
 Ran down his beard, and o'er his robes
 Its costly moisture shed.

3. 'Tis like refreshing dew, which does
 On Hermon's top distil;
 Or like the early drops that fall
 On Sion's fruitful hill.

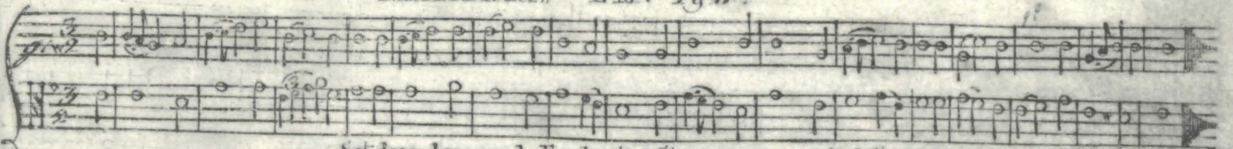
4. For God to all, whose friendly hearts
 With mutual love abound,
 Has firmly promis'd length of days
 With constant blessings crown'd.



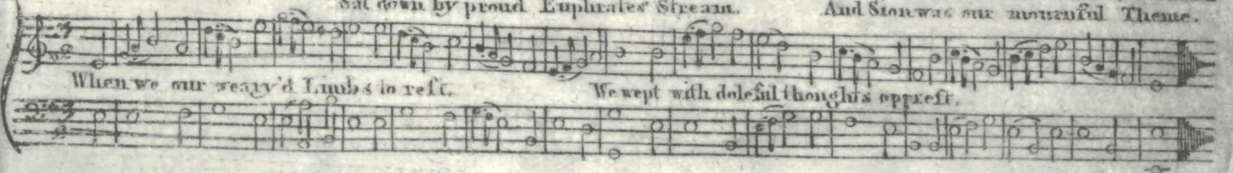
Death O the awful sound, What horrors it doth dwell The second death is here imply'd Which sinks our Souls to Hell.



Marlfield. L.M. 167.



Sat down by proud Euphrates' Stream. And Zion was our mournful Theme.



When we our weary'd Limbs to rest. We wept with doleful thoughts oppress'd.

New-Hingham

(♩ = M. M. 60)

S. M.

Death! O the aw - ful sound! What
Death! O the aw - ful sound! What
8 Death! O the aw - ful sound! What
Death! O the aw - ful sound! What

5

hor - rors in it dwell! The sec - ond death is here im -
hor - rors in it dwell! The sec - ond death is here im -
8 hor - rors in it dwell! The sec - ond death is here im -
hor - rors in it dwell! The sec - ond death is here im -

10

-ply'd, Which sinks our Souls to Hell.
-ply'd, Which sinks our Souls to Hell.
8 -ply'd, Which sinks our Souls to Hell.
-ply'd, Which sinks our Souls to Hell.

Marshfield

(♩ = M. M. 60)

L. M.

1. When we, _____ our wea - ry'd limbs _____ to

1. When we, _____ our wea - ry'd limbs _____ to

8 1. When we, _____ our wea - ry'd limbs _____ to

1. When we, _____ our wea - ry'd limbs _____ to

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a second vocal line with lyrics. The bottom staff is a bass line. The key signature has one sharp (F#) and the time signature is 3/4. A fermata is placed over the word 'limbs' in the first vocal line, and a triplet of eighth notes is indicated over the final notes of the piano accompaniment.

5

rest, Sat down _____ by proud _____ Eu - phra - tes'

rest, Sat down _____ by proud _____ Eu - phra - tes' _____

8 rest, Sat down _____ by proud _____ Eu - phra - tes'

rest, Sat down _____ by proud _____ Eu - phra - tes'

Detailed description: This system contains the second four staves of the musical score. It begins with a measure rest indicated by a box with the number 5. The lyrics continue from the previous system. The musical notation follows the same structure as the first system, with a vocal line, piano accompaniment, a second vocal line, and a bass line.

10

stream, We wept, _____ with dole - ful thoughts _____ op -

stream, We wept, _____ with dole - ful thoughts _____ op -

8 stream, We wept, _____ with dole - ful thoughts _____ op -

stream, We wept, _____ with dole - ful thoughts _____ op -

Detailed description: This system contains the third four staves of the musical score. It begins with a measure rest indicated by a box with the number 10. The lyrics continue from the previous system. The musical notation follows the same structure as the first system, with a vocal line, piano accompaniment, a second vocal line, and a bass line.

15

-prest, And Si - on was our mourn - ful theme.

-prest, And Si - on was _____ our mourn - ful theme.

8 -prest, And Si - on was _____ our mourn - ful theme.

-prest, And Si - on was _____ our mourn - ful theme.

2. Our harps that when with joy we sung,
 Were wont their tuneful parts to bear,
 With silent strings neglected hung
 On willow-trees that wither'd there.

6. If I to mention thee forbear,
 Eternal silence seize my tongue
 Or if I sing one chearful air,
 'Till thy deliv'rance is my song!

3. Mean while our foes, who all conspir'd
 To triumph in our slavish wrongs,
 Music and mirth of us requir'd,
 "Come sing us one of Sion's songs."

7. Remember, Lord, how Edom's race,
 In thy own city's fatal day,
 Cry'd out, "Her stately walls deface,
 And with the ground quite level lay."

4. How shall we tune our voice to sing?
 Or touch our harps with skilful hands?
 Shall hymns of joy to God our king
 Be sung by slaves in foreign lands?

8. Proud Babel's daughter, doomed to be
 Of grief and woe the wretched prey,
 Bless'd is the man who shall to thee
 The wrongs thou laid'st on us repay.

5. O Salem, our once happy seat!
 When I of thee forgetful prove,
 Let there my trembling hand forget
 The speaking strings with art to move!

9. Thrice blest, who with just rage possest,
 And deaf to all the parents' moans,
 Shall snatch thy infants from the breast,
 And dash their heads against the stones.

Hebron

[♩ = M. M. 60]

S. M.

I. My God, my Life, my

I. My God, my Life, my

8 I. My God, my Life, my

I. My God, my Life, my

Love, To thee, to thee I

Love, To thee, to thee I

8 Love, To thee, to thee I

Love, To thee, to thee I

call; I can - not live if thou re -

call; I can - not live if thou re -

8 call; I can - not live if thou re -

call; I can - not live if thou re -

10

- move, For thou art All in All.

- move, For thou art All in All.

8 - move, For thou art All in All.

- move, For thou art All in All.

< 2. Thy shining Grace can cheer
This Dungeon where I dwell:
'Tis Paradise when thou art here;
If thou depart, 'tis Hell.

5. Not all the Harps above
Can make a heav'nly Place,
If God his Residence remove,
Or but conceal his Face.>

3. The Smilings of thy Face,
How amiable they are!
'Tis Heav'n to rest in thine Embrace,
And no-where else but there.

6. Nor Earth, nor all the Sky,
Can one Delight afford;
No, not a Drop of real Joy,
Without thy Presence, Lord.

4. To thee, and thee alone,
The Angels owe their Bliss;
They sit around thy gracious Throne,
And dwell where Jesus is.

7. Thou art the Sea of Love,
Where all my Pleasures roll;
The Circle where my Passions move,
And Centre of my Soul.

< 8. To thee my Spirits fly
With infinite Desire;
And yet, how far from thee I lie!
Dear Jesus, raise me Higher.>

Hollis Street

[♩ = M. M. 60]

P. M.

I. Ye Ser - vants of God, Your Mas - ter pro -

I. Ye Ser - vants of God, Your Mas - ter pro -

8 I. Ye Ser - vants of God, Your Mas - ter pro -

I. Ye Ser - vants of God, Your Mas - ter pro -

5
- claim, And pub - lish a - broad His won - der - ful

- claim, And pub - lish a - broad His won - der - ful

8 - claim, And pub - lish a - broad His won - der - ful

- claim, And pub - lish a - broad His won - der - ful

10
Name. The Name all Vic - to - rious Of Je - sus ex -

Name. The Name all Vic - to - rious Of Je - sus ex -

8 Name. The Name all Vic - to - rious Of Je - sus ex -

Name. The Name all Vic - to - rious Of Je - sus ex -

15

-tol; His King-dom is Glo-rious, And rules o-ver all.

-tol; His King-dom is Glo-rious, And rules o-ver all.

8 -tol; His King-dom is Glo-rious, And rules o-ver all.

-tol; His King-dom is Glo-rious, And rules o-ver all.

2. God ruleth on high,
 Almighty to save,
 And still he is nigh,
 His Presence we have.
 The great Congregation
 His Triumph shall sing,
 Ascribing Salvation
 To Jesus our King.

3. Salvation to God,
 Who sits on the Throne;
 Let all cry aloud,
 And honour the Son.
 Our Jesu's Praises
 The Angels proclaim,
 Fall down on their Faces,
 And worship the Lamb.

4. Then let us adore,
 And give him his Right,
 All Glory and Power,
 And Wisdom and Might;
 All Honour and Blessing,
 With Angels above,
 And Thanks never ceasing,
 And infinite Love.

Princetown

[♩ = M. M. 60]

C. M.

1. Lord, hear _____ the voice _____ of _____ my _____ com -

1. Lord, hear _____ the _____ voice _____ of _____ my _____ com -

8 1. Lord, hear _____ the voice of my com -

1. Lord, hear _____ the voice _____ of _____ my _____ com -

5
-plaint, To my _____ re - quest _____ give ear; Pre -

-plaint, To my _____ re - quest _____ give ear; Pre -

8 -plaint, To my _____ re - quest _____ give ear; Pre -

-plaint, To my _____ re - quest _____ give ear; Pre -

10
-serve _____ my life _____ from cru - el

-serve _____ my life _____ from cru - el

8 -serve _____ my life from _____ cru - el

-serve _____ my life _____ from cru - el

foes, And free my soul from fear.

foes, And free my soul from fear.

8 foes, And free my soul from fear.

foes, And free my soul from fear.

2. O! hide me with thy tender care
 In some secure retreat,
 From sinners that against me rise;
 And all their plots defeat.

6. With utmost diligence and care
 Their wicked plots they lay;
 The deep designs of all their hearts
 Are only to betray.

3. See how, intent to work my harm,
 They whet their tongues like swords;
 And bend their bows to shoot their darts,
 Sharp lies and bitter words.

7. But God, to anger justly mov'd,
 His dreadful bow shall bend,
 And on his flying arrow's point
 Shall swift destruction send.

4. Lurking in private, at the just,
 They take their secret aim;
 And suddenly at him they shoot,
 Quite void of fear and shame.

8. Those slanders which their mouths did vent
 Upon themselves shall fall;
 Their crimes disclos'd shall make them be
 Despis'd and shunn'd by all.

5. To carry on their ill designs
 They mutually agree;
 They speak of laying private snares,
 And think that none shall see.

9. The world shall then God's pow'r confess,
 And nations trembling stand;
 Convinc'd, that 'tis the mighty work
 Of his avenging hand:

10. Whilst righteous men, by God secur'd,
 In him shall gladly trust;
 And all the list'ning earth shall hear
 Loud triumphs of the just.

Suffolk

(♩ = M. M. 60)

L. M.

I. Bright King of Glo - ry, dread - ful

I. Bright King of Glo - ry, dread - ful

8 I. Bright King of Glo - ry, dread - ful

I. Bright King of Glo - ry, dread - ful

5

God! Our Spir - its bow be - fore thy Seat, To

God! Our Spir - its bow be - fore thy Seat, To

8 God! Our Spir - its bow be - fore thy Seat, To

God! Our Spir - its bow be - fore thy Seat, To

10

thee we lift an - hum - ble Thought, And

thee we lift an hum - ble Thought, And

8 thee we lift an - hum - ble Thought, And

thee we lift an hum - ble Thought, And

The musical score consists of four staves, each with a different clef: Soprano (treble), Alto (treble), Tenor (treble), and Bass (bass). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "wor - ship at thine aw - ful Feet." The music is written in a simple, homophonic style with a steady rhythm.

< 2. Thy Pow'r hath form'd, thy Wisdom sways
 All Nature with a Sov'reign Word;
 And the bright World of Stars obeys
 The Will of their superior Lord.

5. Yet there is one of human Frame,
 Jesus, array'd in Flesh and Blood,
 Thinks it no Robbery to claim
 A full Equality with God.

3. Mercy and Truth unite in one,
 And smiling sit at thy Right Hand;
 Eternal Justice guards thy Throne,
 And Vengeance waits thy dread Command.>

6. Their Glory shines with equal Beams;
 Their Essence is for ever one,
 Tho' they are known by different Names
 The Father God, and God the Son.

4. A Thousand Seraphs strong and bright
 Stand round the glorious Deity;
 But who, amongst the Sons of Light,
 Pretends Comparison with thee?

7. Then let the Name of Christ our King
 With equal Honours be ador'd;
 His Praise let ev'ry Angel sing,
 And all the Nations own the Lord.

Medway

(♩ = M. M. 80) C. M.

I. Sing to the Lord Je - ho - vah's

I. Sing to the Lord Je - ho - vah's

8 I. Sing to the Lord Je - ho - vah's

I. Sing to the Lord Je - ho - vah's

5

name, And in his strength re - jice; When his sal -

name, And in his strength re - jice; When his sal -

8 name, And in his strength re - jice; When his sal -

name, And in his strength re - jice; When his sal -

10

-va - tion is our³ theme, Ex - alt -

-va - tion is our theme, Ex - alt -

8 -va - tion is our theme, Ex - alt -

-va - tion is our theme, Ex - alt -

15

ed be our voice.

ed be our voice.

ed be our voice.

ed be our voice.

[♩ = M. M. 120] 20

When

When his sal - va - tion

When his sal - va - tion is our theme, Ex - alt - ed be our

his sal - va - tion is our theme, Ex - alt - ed be our

When his sal - va - tion is our

is our theme, Ex - alt - ed, be our voice,

voice, ex - alt - ed be our voice,

25

voice. Ex - alt - ed, ex -
 theme, Ex - alt - ed be our voice. ex - alt -
 8 ex - alt - ed, ex - alt - ed, ex -
 ex - alt -

30

-alt - ed be our voice.
 -ed be our voice.
 8 -alt - ed be our voice. Ex - alt -
 -ed be our voice. Ex - alt -

Ex - alt - ed, ex -
 Ex - alt - ed, ex -
 8 ed, ex -
 ed, ex - alt - ed, ex -

35 3

- alt - ed be our voice.

- alt - ed be our voice.

8 - alt - ed be our voice.

- alt - ed be our voice.

Detailed description: This is a musical score for four voices, likely a choir or quartet. The score is written on four staves, each with a treble clef and a key signature of one sharp (F#). The first staff has a box containing the number '35' and a '3' above the first measure, indicating a triplet. The lyrics are: '- alt - ed be our voice.' The second staff has a '3' above the fourth measure. The third staff has an '8' below the first measure. The fourth staff has a bass clef. The music consists of eighth and quarter notes, with some triplet markings. The piece ends with a double bar line and repeat dots.

Consolation

[♩ = M. M. 80]

C. M.

1. He's come, Let ev - 'ry Knee be bent, All

1. He's come, Let ev - 'ry Knee be bent, All

8 1. He's come, Let ev - 'ry Knee be bent, All

1. He's come, Let ev - 'ry Knee be bent, All

Hearts new joys re - sume, Let Na - tions sing with

Hearts new joys re - sume, Let Na - tions sing with

8 Hearts new joys re - sume, Let Na - tions sing with

Hearts new joys re - sume, Let Na - tions sing with

one Con - sent, The Com - fort - er is

one Con - sent, The Com - fort - er is

8 one Con - sent, The Com - fort - er is

one Con - sent, The Com - fort - er is

10

come, The Com - fort - er is come.

come, The Com - fort - er is come.

8 come, The Com - fort - er is come.

come, The Com - fort - er is come.

2. No troubled Thoughts molest our Peace,
This Day all Grief retire;
Let ev'ry Fear for ever cease,
And ev'ry Doubt expire.

5. Hail, blessed Spirit! not a Soul
But doth thy Goodness feel;
Thou dost our darling Sins controul,
And fix our wav'ring Zeal.

3. There is no End of the Content,
And Joy the Spirit brings;
Happy the Man to whom 'tis lent!
That Man sees wondrous Things.

6. Thou to the Conscience dost convey
The Checks, that all must know;
Thy Motions first do shew the Way,
Then give us Strength to go.

4. What greater Gift? What greater Love
Can God on Man bestow?
'Tis half the Angels' Heav'n above,
And all our Heav'n below.

7. As Pilots by the Compass steer,
'Til they their Harbour find;
So do thy sacred Breathings here
Guide ev'ry wandring Mind.

8. The Flesh may strive our Course t'impeach,
The World's rough Billows roar;
But by thy Help we're sure to reach
The safe eternal Shore.

Waltham

(♩ = M. M. 60)

S. M.

1. My Sav - iour and my King, Thy
1. My Sav - iour and my King, Thy
8 1. My Sav - iour and my King, Thy
1. My Sav - iour and my King, Thy

5

beau - ties are di - vine; Thy
beau - ties are di - vine; Thy
8 beau - ties are di - vine; Thy
beau - ties are di - vine; Thy

lips with bless - ings o - ver -
lips with bless - ings o - ver -
8 lips with bless - ings o - ver -
lips with bless - ings o - ver -

10

-flow; And ev - 'ry grace is thine.

-flow; And ev - 'ry grace is thine.

8 -flow; And ev - 'ry grace— is thine.

-flow; And ev - 'ry grace is thine.

2. Now make thy glory known;
Gird on thy dreadful sword,
And ride in majesty to spread
The conquests of thy word.

<5. Thy father and thy God
Hath without measure shed
His spirit, like a joyful oil
T'anoint thy sacred head.

3. Strike thro' thy stubborn foes,
Or melt their hearts t'obey,
While justice, meekness, grace and truth
Attend thy glorious way.

6. Behold, at thy right hand
The Gentile church is seen,
Like a fair bride in rich attire,
And Princes guard the Queen.>

4. Thy laws, O God, are right;
Thy throne shall ever stand;
And thy victorious gospel proves
A scepter in thy hand.

7. Fair bride, receive his love,
Forget thy father's house;
Forsake thy gods, thy idol-gods,
And pay thy Lord thy vows.

8. O let thy God and King
Thy sweetest thoughts employ;
Thy children shall his honour sing
In palaces of joy.

Emmaus

[♩ = M. M. 60]

L. M.

When Je - sus wept, a

When Je - sus wept, a

8 When Je - sus wept, a

When Je - sus wept, a

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line, followed by a piano accompaniment staff. The third staff is a second vocal line, and the bottom staff is the bass line. The lyrics are 'When Je - sus wept, a'.

5

fall - ing tear In mer - cy

fall - ing tear In mer - cy

8 fall - ing tear In mer - cy

fall - ing tear In mer - cy

Detailed description: This system contains the next four staves. A box with the number '5' is placed above the first staff. The lyrics are 'fall - ing tear In mer - cy'. The third staff has a '8' below it.

[♩ =]

flow'd be - yond all bound, When

flow'd be - yond all bound, When

8 flow'd be - yond all bound, When

flow'd be - yond all bound, When

Detailed description: This system contains the final four staves. A tempo marking '[♩ =]' is at the top right. The lyrics are 'flow'd be - yond all bound, When'. The third staff has an '8' below it. The system ends with a double bar line and repeat dots.

10

Je - sus groan'd, a trem - bling fear Seiz'd

Je - sus groan'd, a trem - bling fear Seiz'd

8 Je - sus groan'd, a trem - bling fear Seiz'd

Je - sus groan'd, a trem - bling fear Seiz'd

15

all the guilt - y world a - round.

all the guilt - y world a - round.

8 all the guilt - y world a - round.

all the guilt - y world a - round.

Sappho, P.M. D.W. Day of Judgment 21

When the fierce Northwind with his airy forces, Rears up the Ballie to a foaming fury; And the red Lightning wth a Storm of hail comes.

And the red Lightning with a Storm of hail comes. And the red Lightning with a Storm of hail comes. Bust... ing anaxa down.

Sappho

(♩ = M. M. 60)

P. M.

1. When the fierce North Wind with his airy

1. When the fierce North Wind with his airy

8 1. When the fierce North Wind with his airy

1. When the fierce North Wind with his airy

5

forc - es

forc - es Rears up the Bal - tick to a foam - ing

8 forc - es

forc - es Rears up the Bal - tick to a foam - ing

10

And the red Light - ning, with a Storm of

Fu - ry;

Fu - ry;

15

Hail, comes

And the red Light - ning, with a Storm of

And the red Light - ning, with a Storm of

And the red Light - ning, with a Storm of

Hail, comes, And the red Light - ning, with a Storm of

20

Hail, comes Rush - ing a - main down.

Hail, comes Rush - ing a - main down.

Hail, comes Rush - ing a - main down.

Hail, comes Rush - ing a - main down.

2. How the poor Sailors stand amaz'd and tremble!
 While the hoarse Thunder, like a bloody Trumpet,
 Roars a loud Onset to the gaping Waters
 Quick to devour them.
- <3. Such shall the Noise be, and the wild Disorder,
 (If Things Eternal may be like these Earthly)
 Such the dire Terror when the great Archangel
 Shakes the Creation;
4. Tears the strong Pillars of the Vault of Heaven,
 Breaks up old Marble, the Repose of Princes;
 See the Graves open, and the Bones arising,
 Flames all around 'em!
5. Hark, the shrill Outcries of the guilty Wretches!
 Lively bright Horror, and amazing Anguish,
 Stare thro' their Eye-lids, while the living Worm lies
 Gnawing within them.>
6. Thoughts, like old Vultures, prey upon their Heart-strings,
 And the Smart twinges, when the Eye beholds the
 Lofty Judge frowning, and a Flood of Vengeance
 Rolling afore him.
7. Hopeless Immortals! how they scream and shiver
 While Devils push them to the Pit wide-yawning
 Hideous and gloomy to receive them headlong
 Down to the Centre.
8. Stop here, my Fancy: (all away, ye horrid
 Doleful Ideas,) come, arise to JESUS,
 How he sits God-like! and the Saints around him
 Thron'd, yet adoring!
9. O may I sit there when he comes Triumphant,
 Dooming the Nations! then ascend to Glory,
 While our Hosannas all along the Passage
 Shout the Redeemer.

ANTHEM: David's Lamentation

David the King was grieved

[♩ = M. M. 120]

5

Da - vid, the King, was griev - ed and mov - ed; He went to his

Da - vid, the King, was griev - ed and mov - ed; He went to his

8 Da - vid, the King, was griev - ed and mov - ed; He went to his

Da - vid, the King, was griev - ed and mov - ed; He went to his

10

Cham - ber, his Cham - ber and wept,

Cham - ber, his Cham - ber and wept,

8 Cham - ber, his Cham - ber and wept,

Cham - ber, his Cham - ber and wept, and as he

15

went, he wept and said, O my Son,

O my Son,

O my Son,

8 O my Son,

O my Son,

20

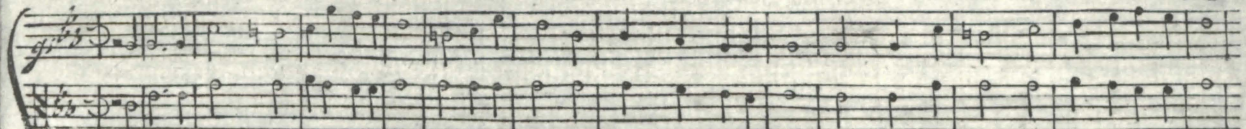
O my Son, would to
 O my Son,
 8 O my Son, would to God I had died,
 O my Son, would to God I had died, would to

25

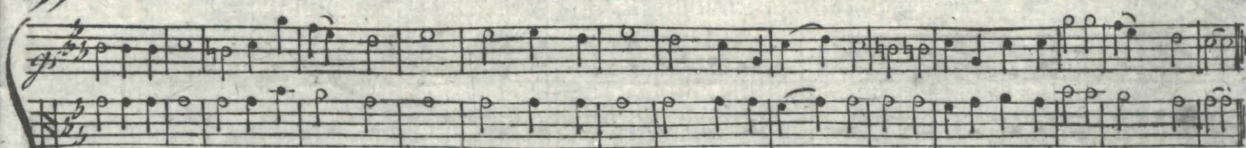
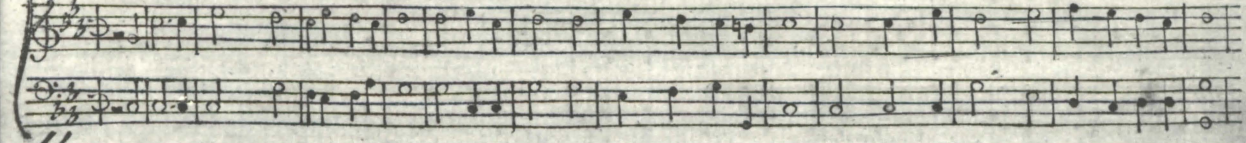
God I had died, would to God I had died for ³
 would to God I had died for
 8 would to God I had died for ³
 God I had died, would to God I had died for

30

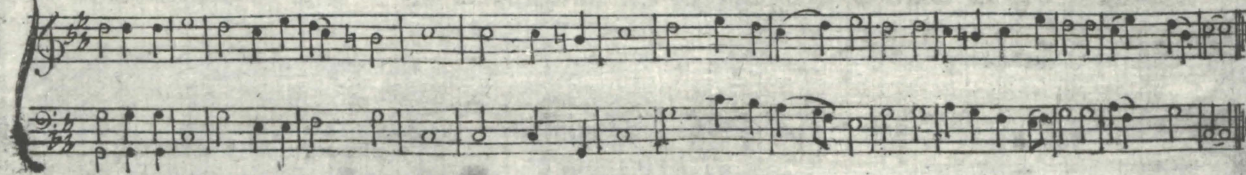
thee, O Ab-sa-lom, my Son, my Son.
 thee, O Ab-sa-lom, my Son, my Son.
 8 thee, O Ab-sa-lom, my Son, my Son.
 thee, O Ab-sa-lom, my Son, my Son.



Not to our names thou only justly true, Not to our worthless names is glory due, Thy Pow'r & grace thy truth & justice claim



Immortal honours to thy sov' reign name, Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say where's your God.



Halifax

{♩ = M. M. 60}

I. Not to our names, thou on-ly just and

I. Not to our names, thou on-ly just and

8 I. Not to our names, thou on-ly just and

I. Not to our names, thou on-ly just and

5

true, Not to our worth-less names is glo-ry due:

true, Not to our worth-less names is glo-ry due:

8 true, Not to our worth-less names is glo-ry due:

true, Not to our worth-less names is glo-ry due:

10

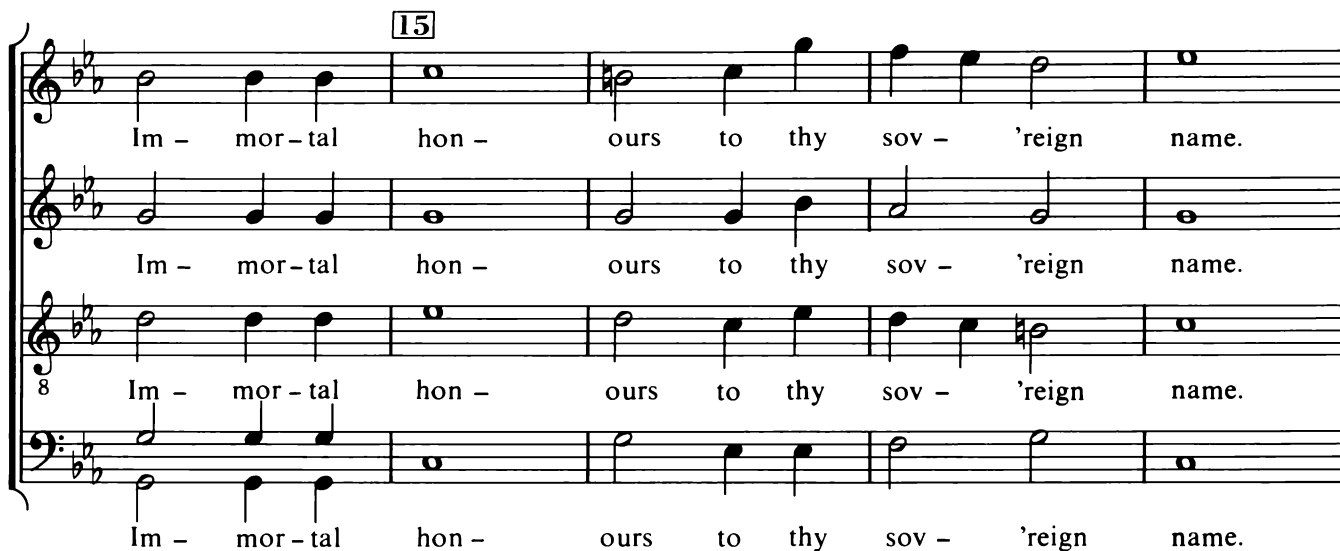
Thy pow'r and grace, thy truth and jus-tice claim

Thy pow'r and grace, thy truth and jus-tice claim

8 Thy pow'r and grace, thy truth and jus-tice claim

Thy pow'r and grace, thy truth and jus-tice claim

15



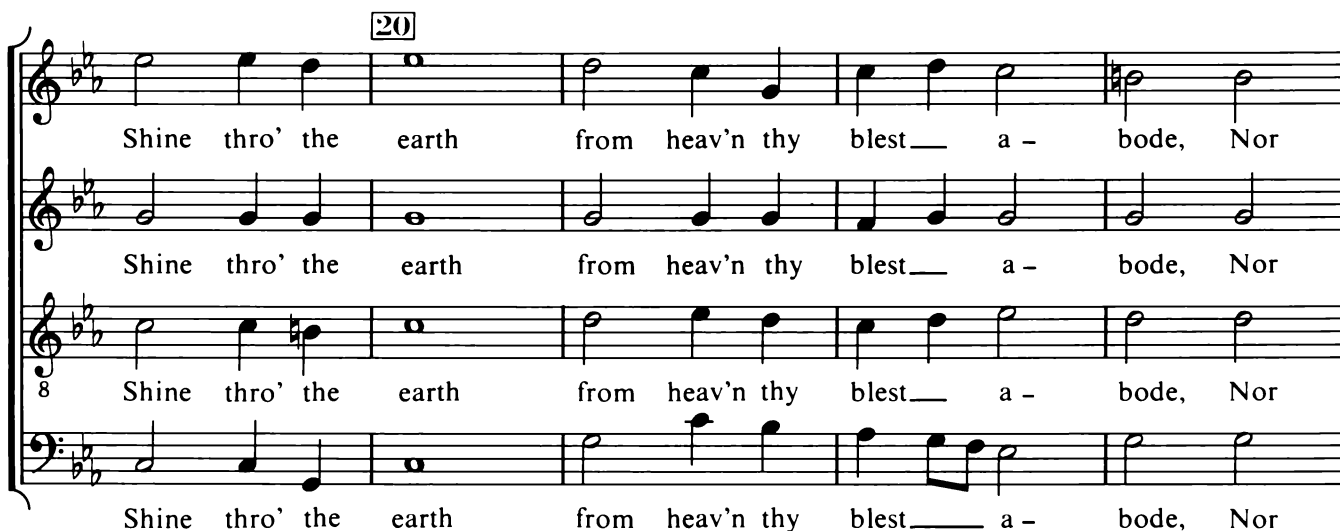
Im - mor - tal hon - ours to thy sov - 'reign name.

Im - mor - tal hon - ours to thy sov - 'reign name.

8 Im - mor - tal hon - ours to thy sov - 'reign name.

Im - mor - tal hon - ours to thy sov - 'reign name.

20



Shine thro' the earth from heav'n thy blest_ a - bode, Nor

Shine thro' the earth from heav'n thy blest_ a - bode, Nor

8 Shine thro' the earth from heav'n thy blest_ a - bode, Nor

Shine thro' the earth from heav'n thy blest_ a - bode, Nor

25



let the Hea - then say, And where's_ your God?

let the Hea - then say, And where's your God?

8 let the Hea - then say, And where's_ your_ God?

let the Hea - then_ say, And where's_ your God?

2. Heav'n is thine higher court: There stands thy throne,
 And thro' the lower worlds thy will is done:
 Our God fram'd all this earth, these heav'ns be spread,
 But fools adore the gods their hands have made;
 The kneeling croud, with looks devout, behold
 Their silver-saviours, and their saints of gold.
- <3. Vain are those artful shapes of eyes and ears:
 The molten image neither sees nor hears:
 Their hands are helpless, nor their feet can move,
 They have no speech, nor thought, nor pow'r, nor love;
 Yet sottish mortals make their long complaints
 To their deaf idols, and their moveless saints.
4. The rich have statues well adorn'd with gold;
 The poor content with gods of coarser mould,
 With tools of iron carve the senseless stock
 Lopt from a tree, or broken from a rock:
 People and priest drive on the solemn trade,
 And trust the gods that saws and hammers made.>
5. Be heav'n and earth amaz'd! 'Tis hard to say
 Which is more stupid, or their gods or they.
 O Isr'el trust the Lord: he hears and sees,
 He knows thy sorrows, and restores thy peace:
 His worship does a thousand comforts yield,
 He is thy help, and he thine heav'nly shield.
6. O Britain, trust the Lord: Thy foes in vain
 Attempt thy ruin, and oppose his reign;
 Had they prevail'd, darkness had clos'd our days,
 And death and silence had forbid his praise:
 But we are sav'd, and live: let songs arise,
 And Britain bless the God that built the skies.

Pumpily

[♩ = M. M. 60]

H. M.

5

I. Ye bound-less realms of joy, Ex - alt your Mak - er's

I. Ye bound-less realms of joy, Ex - alt your Mak - er's

8 I. Ye bound-less realms of joy, Ex - alt your Mak - er's

I. Ye bound-less realms of joy, Ex - alt your Mak - er's

10

fame: His praise your song em - ploy A - bove the

fame: His praise your song em - ploy A - bove the

8 fame: His praise your song em - ploy A - bove the

fame: His praise your song em - ploy A - bove the

15

star - ry fame: Your voic - es raise, Ye cher - u -

star - ry fame: Your voic - es raise, Ye cher - u -

8 star - ry fame: Your voic - es raise, Ye cher - u -

star - ry fame: Your voic - es raise, Ye cher - u -

- bim And ser - a - phim, To sing his praise.

- bim And ser - a - phim, To sing his praise.

8 - bim And ser - a - phim, To sing his praise.

- bim And ser - a - phim, To sing his praise.

2. Thou moon that rul'st the night,
 And sun that guid'st the day,
 Ye glitt'ring stars of light,
 To him your homage pay:
 His praise declare,
 Ye heav'ns above,
 And clouds that move
 In liquid air.

5. By hills and mountains (all
 In grateful consort join'd)
 By cedars stately tall,
 And trees for fruit design'd:
 By ev'ry beast,
 And creeping thing,
 And fowl of wing
 His name be blest.

3. Let them adore the Lord,
 And praise his holy name,
 By whose almighty word
 They all from nothing came:
 And all shall last,
 From changes free:
 His firm decree
 Stands ever fast.

6. Let all of royal birth,
 With those of humbler frame,
 And judges of the earth,
 His matchless praise proclaim.
 In this design
 Let youths with maids,
 And hoary heads
 With children join.

4. Let earth her tribute pay;
 Praise him, ye dreadful whales,
 And fish that through the sea
 Glide swift with glitt'ring scales:
 Fire, hail, and snow,
 And misty air,
 And winds that where
 He bids them blow.

7. United zeal be shown,
 His wond'rous fame to raise,
 Whose glorious name alone
 Deserves our endless praise.
 Earth's utmost ends
 His pow'r obey:
 His glorious sway
 The sky transcends.

8. His chosen saints to grace,
 He sets them up on high,
 And favours Isr'el's race,
 Who still to him are nigh.
 O! therefore raise
 Your grateful voice,
 And still rejoice
 The Lord to praise.

Bolton

(♩ = M. M. 80)

1. Re - joi - ce, the Lord is King! Your Lord and King a -
1. Re - joi - ce, the Lord is King! Your Lord and King a -
8 1. Re - joi - ce, the Lord is King! Your Lord and King a -
1. Re - joi - ce, the Lord is King! Your Lord and King a -

Detailed description: This system contains the first four staves of the musical score. It begins with a tempo marking '(♩ = M. M. 80)'. The music is in G major and 6/8 time. The lyrics are: '1. Re - joi - ce, the Lord is King! Your Lord and King a -'. The first three staves are for vocal parts, and the fourth is the bass line.

5

-dore, Mor - tals, give Thanks, and sing, And tri - umph ev - er -
-dore, Mor - tals, give Thanks, and sing, And tri - umph ev - er -
8 -dore, Mor - tals, give Thanks, and sing, And tri - umph ev - er -
-dore, Mor - tals, give Thanks, and sing, And tri - umph ev - er -

Detailed description: This system contains the next four staves. It starts with a measure rest of 5. The lyrics continue: '-dore, Mor - tals, give Thanks, and sing, And tri - umph ev - er -'. The first three staves are for vocal parts, and the fourth is the bass line.

10

-more: Lift up your Hearts, lift up your Voice,
-more: Re - joi - ce, a -
8 -more: Lift up your Hearts, lift up your Voice, Re - joi - ce, a -
-more: Re - joi - ce, a -

Detailed description: This system contains the final four staves. It starts with a measure rest of 10. The lyrics continue: '-more: Lift up your Hearts, lift up your Voice, Re - joi - ce, a -'. The first three staves are for vocal parts, and the fourth is the bass line.

Lift up your Hearts, lift up your
 -gain I say, re-joice. Lift up your Hearts,
 8-gain I say, re-joice. Lift up your Hearts, lift up your
 -gain I say, re-joice. Lift up your Hearts, lift up your

15
 Voice, Re-joice, a-gain I say, re-joice.
 Re-joice, a-gain I say, re-joice.
 Voice, Re-joice, a-gain I say, re-joice.
 Voice, Re-joice, a-gain I say, re-joice.

2. Jesus the Saviour reigns,
 The God of Truth and Love,
 When he had purg'd our Stains,
 He took his Seat above:
 Lift up your Heart, lift up your Voice,
 Rejoice, again I say, rejoice.

4. He sits at God's Right Hand
 Till all his Foes submit,
 And bow to his Command,
 And fall beneath his Feet:
 Lift up your Heart, lift up your Voice,
 Rejoice, again I say, rejoice.

3. His Kingdom cannot fail,
 He rules o'er Earth and Heaven,
 The Keys of Death and Hell
 Are to our Jesus given:
 Lift up your Heart, lift up your Voice,
 Rejoice, again I say, rejoice.

5. Rejoice in glorious Hope,
 Jesus the Judge shall come,
 And take his Servants up
 To their eternal Home:
 We soon shall hear th' Arch-Angel's Voice,
 The Trump of God shall sound, Rejoice!

ANTHEM

Hear my Pray'r

[♩ = M. M. 60] [♩ =

Hear my Pray'r, O Lord my God, con -

Hear my Pray'r, O Lord my God, con -

8 Hear my Pray'r, O Lord my God, con -

Hear my Pray'r, O Lord my God, con -

5

con - sider my

-sid - er my call - ing, con - sider my

8 -sid - er my call - ing, con - sider my

-sid - er my call - ing, con - sider my

10

call - ing,

call - ing, hold not thy peace at my tears,

8 call - ing, hold not thy peace at my tears,

call - ing, hold not thy peace at my tears,

15

hold not thy peace at my tears.

hold not thy peace at my tears.

8 hold not thy peace at my tears.

hold not thy peace at my tears. For

20

I am a Strang-er, a Strang-er with thee and a

So-journ-er as all my Fa-thers were.

25 $(\text{♩} = \text{M.M. } 80)$

O spare me a lit-tle, O

O spare me a lit-tle, O spare me a

O spare me a lit-tle, O spare me a

O spare me a lit-tle, O spare me a

30

spare me a lit-tle, lit-tle while that

lit-tle, a lit-tle, lit-tle while

lit-tle, a lit-tle, lit-tle while that I may re-cov-er,

lit-tle, a lit-tle, lit-tle while

35

I may re-cov-er, that I may re-cov-er my

that I may re-cov-er my

that I may re-cov-er my

that I may re-cov-er my

(♩ = M. M. 60) 10

Strength, be - fore I go hence_ and be no more seen, be - fore I go_

Strength, be - fore I go_ hence_ and be no more seen, be - fore I go

8 Strength, be - fore I go hence and be no more seen, be - fore I go

Strength, be - fore I go hence_ and be no more seen, be - fore I go

[♩ = ♩]

hence_ and be no more seen. 1. 2. seen._____

hence_ and be no more seen. O seen._____

8 hence_ and be no more seen. O seen._____

hence_ and be_ no_ more seen. O seen._____

Wrentham

{♩ = M. M. 60}

1. The God of glo - ry sends his sum - mons forth,
1. The God of glo - ry sends his sum - mons forth,
8 1. The God of glo - ry sends his sum - mons forth,
1. The God of glo - ry sends his sum - mons forth,

5

Calls the south na - tions, and a - wakes the north;
Calls the south na - tions, and a - wakes the north;
8 Calls the south na - tions, and a - wakes the north;
Calls the south na - tions, and a - wakes the north;

10

From east to west the sov - 'reign or - ders spread,
From east to west the sov - 'reign or - ders spread,
8 From east to west the sov - 'reign or - ders spread,
From east to west the sov - 'reign or - ders spread,

15

Thro' dis - tant worlds and re - gions of the dead. —

Thro' dis - tant worlds — and re - gions of — the dead. —

8 Thro' dis - tant worlds and re - gions of — the dead. —

Thro' dis - tant worlds and re - gions of the dead. —

20

— The trum-pet sounds; hell trem-bles; heav'n re-joic -

— The trum-pet sounds; hell trem-bles; heav'n re-joic -

8 — The trum-pet sounds; hell trem-bles; heav'n re-joic -

— The trum-pet sounds; hell trem-bles; heav'n re-joic -

25

-es; Lift up your heads, ye saints, with chear-ful voic - es.

-es; Lift up your heads, ye saints, with chear-ful voic - es.

8 -es; Lift up your heads, ye saints, with chear-ful voic - es.

-es; Lift up your heads, ye saints, with chear-ful voic - es.

2. No more shall atheists mock his long delay;
 His vengeance sleeps no more: behold the day;
 Behold the judge descends; his guards are nigh;
 Tempests and fire attend him down the sky.
 When God appears, all nature shall adore him,
 While sinners tremble, saints rejoice before him.
3. "Heav'n, earth, and hell, draw near; let all things come
 To hear my justice and the sinner's doom;
 But gather first my saints: (the judge commands)
 Bring them, ye angels, from their distant lands."
 When Christ returns, wake every chearful passion:
 And shout, ye saints, he comes for your salvation.
4. "Behold my cov'nant stands for ever good,
 Seal'd by th'eternal sacrifice in blood,
 And sign'd with all their names; the Greek, the Jew,
 That paid the ancient worship or the new:"
 There's no distinction here, join all your voices,
 And raise your heads, ye saints, for heav'n rejoices.
5. "Here (saith the Lord) ye angels, spread their thrones,
 And near me seat my fav'rites and my sons,
 Come, my redeem'd, possess the joys prepar'd
 Ere time began, 'tis your divine reward."
 When Christ returns, wake ev'ry chearful passion;
 And shout, ye saints, he comes for your salvation.

Pause The First

6. "I am the Saviour, I th' almighty God,
 I am the judge : Ye heav'ns, proclaim abroad
 My just eternal sentence, and declare
 Those awful truths, that sinners dread to hear."
 When God appears, all nature shall adore him;
 While sinners tremble, saints rejoice before him.
7. "Stand forth, thou bold blasphemer, and profane,
 Now feel my wrath, nor call my threatnings vain;
 Thou hypocrite, once drest in saint's attire,
 I doom the painted hypocrite to fire."
 Judgment proceeds; hell trembles; heav'n rejoices;
 Lift up your heads, ye saints, with chearful voices.
8. "Not for the want of goats or bullocks slain
 Do I condemn thee; bulls and goats are vain
 Without the flames of love: in vain the store
 Of brutal off'rings that were mine before."
 Earth is the Lord's: all nature shall adore him;
 While sinners tremble, saints rejoice before him.

9. "If I were hungry, would I ask thee food?
When did I thirst, or drink thy bullocks' blood?
Mine are the tamer beasts, and savage breed,
Flocks, herds, and fields, and forests where they feed."
All is the Lord's : he rules the wide creation ;
Gives sinners veng'ance, and the saints salvation.
10. "Can I be flatter'd with thy cringing bows,
Thy solemn chatt'rings and fantastic vows?
Are my eyes charm'd thy vestments to behold,
Glaring in gems and gay in woven gold?"
God is the judge of hearts, no fair disguises
Can screen the guilty when his veng'ance rises.

Pause The Second

11. "Unthinking wretch ! How could'st thou hope to please,
A God, a spirit, with such toys as these?
While with my grace and statutes on thy tongue,
Thou lov'st deceit, and dost thy brother wrong."
Judgment proceeds ; hell trembles ; heav'n rejoices ;
Lift up your heads, ye saints, with chearful voices.
12. "In vain to pious forms thy zeal pretends ;
Thieves and adult'ers are thy chosen friends :
While the false flatt'rer at my altar waits,
His harden'd soul divine instruction hates."
God is the judge of hearts, no fair disguises
Can screen the guilty when his veng'ance rises.
13. "Silent I waited with long-suff'ring love ;
But did'st thou hope that I should ne'er reprove ?
And cherish such an impious thought within,
That the All-holy would indulge thy sin ?"
See, God appears, all nations join t'adore him ;
Judgment proceeds, and sinners fall before him.
14. "Behold my terrors now ; my thunders roll,
And thy own crimes affright thy guilty soul ;
Now like a lion shall my veng'ance tear
Thy bleeding heart, and no deliv'rer near."
Judgment concludes ; hell trembles ; heav'n rejoices ;
Lift up your heads, ye saints, with chearful voices.

EPIPHONEMA

"Sinners, awake betimes ; ye fools, be wise ;
Awake before this dreadful morning rise :
Change your vain thoughts, your crooked works amend,
Fly to the Saviour, make the judge your friend."
Then join the saints, wake ev'ry chearful passion ;
When Christ returns, he comes for your salvation.

Maryland

[♩ = M. M. 60]

S. M.

1. And must this Bo- dy die? This mor- tal Frame de -

1. And must this Bo- dy die? This mor- tal Frame de -

8 1. And must this Bo- dy die? This mor- tal Frame de -

1. And must this Bo- dy die? This mor- tal Frame de -

5
-cay? And must these ac- tive Limbs of mine Lie mould- ring in the

-cay? And must these ac- tive Limbs of mine Lie mould- ring in the

8 -cay? And must these ac- tive Limbs of mine Lie mould- ring in the

-cay? And must these ac- tive Limbs of mine Lie mould- ring in the

10
Clay? And must these ac- tive Limbs of mine Lie

Clay? And

8 Clay? And must these ac- tive

Clay? And must these ac- tive Limbs of mine Lie mould- ring

15

mould-'ring_ in the Clay, Lie_ mould-'ring_ must_ these_ ac-tive Limbs of mine_ Lie_ mould-'ring_ in the Limbs of mine Lie_ mould-'ring_ in the Clay, Lie_ in the Clay? And must these ac-tive Limbs of

20

in the Clay, Lie mould-'ring_ in the Clay? Clay? Clay, Lie mould-'ring_ in the Clay? Clay? mould-'ring_ in the Clay? Clay? mine Lie mould-'ring_ in the Clay? And Clay?

2. Corruption, Earth, and Worms
Shall but refine this Flesh,
'Till my triumphant Spirit comes,
To put it on afresh.

4. Array'd in glorious Grace
Shall these vile Bodies shine,
And ev'ry Shape, and ev'ry Face,
Look heav'nly and divine.

3. God my Redeemer lives,
And often from the Skies
Looks down, and watches all my Dust,
'Till he shall bid it rise.

5. These lively Hopes we owe
To Jesus' dying Love;
We would adore his Grace below,
And sing his Pow'r above.

6. Dear Lord, accept the Praise
Of these our humble Songs,
'Till Tunes of nobler Sound we raise
With our immortal Tongues.

ANTHEM

Is any afflicted

(♩ = M. M. 60)

Is an - y af - flict - ed, let him

Is an - y af - flict - ed, let him

8 Is an - y af - flict - ed, let him

Is an - y af - flict - ed, let him

5

Pray. Is an - y of you mer - ry, let him sing

Pray. Is an - y of you mer - ry, let him sing

8 Pray. Is an - y of you mer - ry, let him sing

Pray. Is an - y of you mer - ry, let him sing

10

Psalms, sing - ing and mak - ing mel - o - dy, sing - ing and mak - ing

Psalms, sing - ing and mak - ing mel - o - dy, sing - ing and mak - ing

8 Psalms, sing - ing and mak - ing mel - o - dy, sing - ing and mak - ing

Psalms, sing - ing and mak - ing mel - o - dy, sing - ing and mak - ing

15

mel - o - dy, sing - ing and mak - ing mel - o - dy in your hearts

mel - o - dy, sing - ing and mak - ing mel - o - dy in your hearts

8 mel - o - dy, sing - ing and mak - ing mel - o - dy in your hearts

mel - o - dy, sing - ing and mak - ing mel - o - dy in your hearts

20

to the Lord. Let the word _____ of

to the Lord.

8 to _____ the Lord. Let the word _____ of

to the Lord.

Christ _____ dwell in you rich - ly, teach - ing and ad -

_____ dwell in you rich - ly,

8 Christ _____ dwell _____ in you rich - ly,

_____ dwell _____ in you rich - ly,

25

-mo - nish - ing, teach - ing and ad -

8 teach - ing and ad -

teach - ing and ad - mo - nish - ing, teach - ing and ad -

30

[♩=♩] [♩=♩]

-mo - nish - ing

one an - oth - er in Psalms and

8 -mo - nish - ing one an - oth - er in Psalms and

-mo - nish - ing one an - oth - er in Psalms and

35

Hymns and Spir - 'tu - al Songs, _____

8 Hymns and _____ Spir - 'tu - al Songs, _____

Hymns and Spir - 'tu - al Songs, _____

8 sing - ing and mak - ing Mel - o - dy, sing - ing and mak - ing

8 sing - ing and mak - ing Mel - o - dy, sing - ing and mak - ing

8 sing - ing and mak - ing Mel - o - dy, sing - ing and mak - ing

8 sing - ing and mak - ing Mel - o - dy, sing - ing and mak - ing

40 Mel - o - dy, sing - ing and mak - ing Mel - o - dy

Mel - o - dy, sing - ing and mak - ing Mel - o - dy

8 Mel - o - dy, sing - ing and mak - ing Mel - o - dy

Mel - o - dy, sing - ing and mak - ing Mel - o - dy

45 in your hearts to the Lord.

in your hearts to the Lord.

8 in your hearts to the Lord.

in your hearts to the Lord.

Sharon, CM. DW.

How Glo'rous is our heav'nly King, Who reigns above the sky, How shall a Child presume to sing His dreadful Ma-jes...ty.

How shall a child presume to sing, His dreadful Ma-jes...ty. His dreadful Ma-jes...ty.

Sharon

(♩ = M. M. 60 or 80)

C. M.

1. How glo - rious is our

1. How glo - rious is our

1. How glo - rious is our

1. How glo - rious is our

heav'n - ly King, Who reigns a - bove the

heav'n - ly King, Who reigns a - bove the

heav'n - ly King, Who reigns a - bove the

heav'n - ly King, Who reigns a - bove the

5
sky! How shall a child pre - sume to sing His

sky! How shall a child pre - sume to sing His

8
sky! How shall a child pre - sume to sing His

sky! How shall a child pre - sume to sing His

dread - ful maj - es - ty? _____

dread - ful maj - es - ty? _____

8 dread - ful maj - es - ty? _____

dread - ful maj - es - ty? _____

10

How shall a child pre - sume to sing His

How shall a child pre - sume to sing His

8 How shall a child pre - sume to sing His

How shall a child pre - sume to sing His

[♩ = M. M. 60]

1. dread - ful maj - es - ty? _____ - ty, His

2. dread - ful maj - es - ty? _____ - ty, His

8 dread - ful maj - es - ty? _____ - ty, His

dread - ful maj - es - ty? _____ - ty, His

15

The musical score consists of four staves, each with a different voice part. The lyrics are: 'dread - ful maj - es - ty?'. The music is in a key with one sharp (F#) and a common time signature. The Soprano part starts with a half note G4, followed by quarter notes A4, B4, and C5. The Alto part starts with a half note E4, followed by quarter notes F4, G4, and A4. The Tenor part starts with a half note D4, followed by quarter notes E4, F4, and G4. The Bass part starts with a half note C3, followed by quarter notes D3, E3, and F3.

2. How great his pow'r is, none can tell,
 Nor think how large his grace;
 Not men below, nor Saints that dwell
 On high before his face.

4. Then let me join his holy train,
 And my first offerings bring;
 Th'eternal God will not disdain
 To hear an infant sing.

3. Not Angels that stand round the Lord,
 Can search his sacred will;
 But they perform his heav'nly word,
 And sing his praises still.

5. My heart resolves, my tongue obeys,
 And Angels shall rejoice,
 To hear their mighty maker's praise
 Sound from a feeble voice.

ANTHEM: Lamentation over Boston

By the Rivers of Watertown

[♩ = M. M. 60]

By the Riv - ers of Wa - ter - town we

By the Riv - ers of Wa - ter - town we

8 By the Riv - ers of Wa - ter - town we

By the Riv - ers of Wa - ter - town we

5

[♩ = ♩]

sat down and wept, we wept,

sat down and wept, we wept,

8 sat down and wept, we wept,

sat down and wept, we wept,

10

we wept, we wept when

we wept, we wept when

8 we wept, we wept when

we wept, we wept when

15

we re - mem - ber'd thee, O Bos - ton, when

we re - mem - ber'd thee, O Bos - ton, when

8 we re - mem - ber'd thee, O Bos - ton, when

we re - mem - ber'd thee, O Bos - ton, when

20

we re - mem - ber'd thee, O Bos - ton.

we re - mem - ber'd thee, O Bos - ton. As for our

8 we re - mem - ber'd thee, O Bos - ton.

we re - mem - ber'd thee, O Bos - ton. As for our

Lord God of Heav - en, pre - serve them, de -

Friends, Lord God of Heav - en, pre - serve them, de -

8 Lord God of Heav - en, pre - serve them, de -

Friends, Lord God of Heav - en, pre - serve them, de -

25

- fend them, de - liv - er and re - store them un - to us, pre -

- fend them, de - liv - er and re - store them un - to us, pre -

8 - fend them, de - liv - er and re - store them un - to us, pre -

- fend them, de - liv - er and re - store them un - to us, pre -

30

- serve them, de - fend them, de - liv - er and re - store them un -

- serve them, de - fend them, de - liv - er and re - store them un -

8 - serve them, de - fend them, de - liv - er and re - store them un -

- serve them, de - fend them, de - liv - er and re - store them un -

35

- to us a - gain. _____

- to us a - gain. _____

8 - to us a - gain. _____

- to us a - gain. _____ For they that _____

40

held them in Bond-age re-quir'd of them to

45

take up Arms a-gainst their Brethren.

[d=d]

[d=]

For-bid it, Lord God, for-bid,
 For-bid it, Lord God, for-bid,
 For-bid it, Lord God, for-bid,
 For-bid it, Lord God, for-bid,

50

= d]

for - bid it, Lord God, for - bid that

for - bid it, Lord God, for - bid that

8 for - bid it, Lord God, for - bid that

for - bid it, Lord God, for - bid that

55

those who have suck-ed Bos-ton - i - an Breasts should

those — who have suck-ed Bos-ton - i - an Breasts should

8 those — who have suck-ed Bos-ton - i - an Breasts should

those — who have suck-ed Bos-ton - i - an Breasts should

60

thirst — for — A - mer - i - can Blood. A

thirst — for A - mer - i - can Blood. A

8 thirst — for A - mer - i - can Blood. A

thirst — for A - mer - i - can Blood. A

65

voice was heard in Rox-bur-y which ec-cho'd thro' the Con-ti-ent,
 voice was heard in Rox-bur-y which ec-cho'd thro' the Con-ti-ent,
 8 voice was heard in Rox-bur-y which ec-cho'd thro' the Con-ti-ent,
 voice was heard in Rox-bur-y which ec-cho'd thro' the Con-ti-ent,

weep - ing, weep - ing,
 weep - ing,
 8 weep - ing, weep -
 weep - ing, weep - ing,

70

weep - ing, weep - ing, weep -
 weep - ing, weep - ing for
 8 - ing, weep - ing, weep - ing for
 weep - ing for Bos-ton be-cause of their Dan-ger,

75

-ing, weep - ing for Bos - ton, weep -
 Bos - ton, weep - ing for Bos - ton, weep - ing,
 8 Bos - ton be - cause of their Dan - ger, weep -
 weep - ing, weep - ing for Bos - ton, weep - ing,

80

- ing for Bos - ton be - cause of their Dan - ger.
 weep - ing for Bos - ton be - cause of their Dan - ger.
 8 ing for Bos - ton be - cause of their Dan - ger.
 weep - ing for Bos - ton be - cause of their Dan - ger.

85

Is Bos - ton my dear Town, is it my na - tive.
 Is Bos - ton my dear Town, is it my na - tive.
 8 Is Bos - ton my dear Town, is it my na - tive.
 Is Bos - ton my dear Town, is it my na - tive

Place? For since their Ca-lam-i-ty I do ear-nest-ly re-

Place? For since their Ca-lam-i-ty I do ear-nest-ly re-

8 Place? For since their Ca-lam-i-ty I do ear-nest-ly re-

Place? For since their Ca-lam-i-ty I do ear-nest-ly re-

90

-mem-ber it still. I do ear-nest-ly, I do

-mem-ber it still. I do

8 -mem-ber it still. I do ear-nest-ly, I do

-mem-ber it still. I do

95

ear-nest-ly re-mem-ber it still. If

ear-nest-ly re-mem-ber it still. If

8 ear-nest-ly re-mem-ber it still. If

ear-nest-ly re-mem-ber it still. If

100

I for - get thee, if I for - get thee, yea, — if I do —

I for - get thee, if I for - get thee, — yea, if I do

8 I for - get thee, if I for - get thee, — yea, — if I do —

I for - get thee, if I for - get thee, yea, if I do

not re - mem - ber thee, ————— Then

not re - mem - ber thee, ————— Then

8 not re - mem - ber ———— thee, ————— Then

not — re - mem - ber thee, ————— Then

105

let my num - bers cease to flow, Then — be my Muse un -

let my — num - bers cease to flow, Then be — my — Muse — un -

8 let my — num - bers cease to flow, Then be | my Muse un -

let my num - bers cease to flow, Then — be my Muse un -

110

kind, Then let my Tongue for- get to move

kind, Then let my Tongue for- get to move

8 kind, Then let my Tongue for- get to move

kind, Then let my Tongue for- get to move

and ev- er be con- fin'd; Let

and ev- er be con- fin'd; Let

8 and ev- er be con- fin'd; Let

and ev- er be con- fin'd; Let

115

hor- rid Jar- gon split the Air and rive my nerves a -

hor- rid Jar- gon split the Air and rive my nerves a -

8 hor- rid Jar- gon split the Air and rive my nerves a -

hor- rid Jar- gon split the Air and rive my nerves a -

120

- sun - der, Let hate - ful dis - cord

- sun - der, Let hate - ful dis - cord

8 - sun - der, Let hate - ful dis - cord

- sun - der, Let hate - ful dis - cord

greet my ear as ter - ri - ble as Thun - der.

greet my ear as ter - ri - ble as Thun - der.

8 greet my ear as ter - ri - ble as Thun - der.

greet my ear as ter - ri - ble as Thun - der.

125

Let har - mo - ny be ban - ish'd hence and

Let har - mo - ny be ban - ish'd hence and

8 Let har - mo - ny be ban - ish'd hence and

Let har - mo - ny be ban - ish'd hence and

Con - so - nance de - part; Let dis - so - nance e -

Con - so - nance de - part; Let dis - so - nance e -

8 Con - so - nance de - part; Let dis - so - nance e -

Con - so - nance de - part; Let dis - so - nance e -

-rect her throne and reign with - in my Heart.

-rect her throne and reign with - in my Heart.

8 -rect her throne and reign with - in my Heart.

-rect her throne and reign with - in my Heart.

Phoebus

C. M.

[♩ = M. M. 60]

1. Lord, in the morn-ing thou shalt hear My voice as - cend - ing high;

1. Lord, in the morn-ing thou shalt hear My voice as - cend - ing high;

1. Lord, in the morn-ing thou shalt hear My voice as - cend - ing high;

1. Lord, in the morn-ing thou shalt hear My voice as - cend - ing high;

To thee will I di-rect my pray'r, To thee lift up mine eye.

To thee will I di-rect my pray'r, To thee lift up mine eye.

To thee will I di-rect my pray'r, To thee lift up mine eye.

To thee will I di-rect my pray'r, To thee lift up mine eye.

Up to the hills where Christ is gone, To plead for all his saints, Pre-

Up to the hills where Christ is gone, To plead for all his saints, Pre-

Up to the hills where Christ is gone, To plead for all his saints, Pre-

Up to the hills where Christ is gone, To plead for all his saints, Pre-

-sent-ing at his fa-ther's throne Our songs

-sent-ing at his fa-ther's throne. Pre-sent-ing at his

8 -sent-ing at his fa-ther's throne Our songs

-sent-ing at his fa-ther's throne. Pre-sent-ing at his

20

and our com-plaints.

fa-ther's throne Our songs and our com-plaints.

8 and our com-plaints.

fa-ther's throne Our songs and our com-plaints.

2. Thou art a God, before whose sight
 The wicked shall not stand;
 Sinners shall ne'er be thy delight,
 Nor dwell at thy right-hand.

But to thy house will I resort,
 To taste thy mercies there;
 I will frequent thine holy court,
 And worship in thy fear.

3. O may thy spirit guide my feet
 In ways of righteousness!
 Make ev'ry path of duty straight,
 And plain before my face.

My watchful enemies combine
 To tempt my feet astray;
 They flatter with a base design
 To make my soul their prey.

4. Lord, crush the serpent in the dust,
 And all his plots destroy;
 While those that in thy mercy trust
 For ever shout for joy.

The men that love and fear thy name
 Shall see their hopes fulfill'd;
 The mighty God will compass them
 With favour as a shield.

Ashham

(♩ = M. M. 80) L. M.

1. Thou whom my Soul ad - mires a - bove All
earth - ly Joy and earth - ly Love, Tell
me, dear Shep - herd, let me know Where

8

doth thy sweet - est Pas - ture grow?

doth thy sweet - est Pas - ture grow?

8 doth thy sweet - est Pas - ture grow?

doth thy sweet - est Pas - ture grow?

2. Where is the Shadow of that Rock,
That from the Sun defends thy Flock?
Fain would I feed among thy Sheep,
Among them rest, among them sleep.

<4. The Footsteps of thy Flock I see;
Thy sweetest Pastures here they be;
A wond'rous Feast thy Love prepares,
Bought with thy Wounds, and Groans, and Tears.

3. Why should thy Bride appear like one
That turns aside to Paths unknown?
My constant Feet would never rove,
Would never seek another Love.

5. His dearest Flesh he makes my Food,
And bids me drink his richest Blood:
Here to these Hills my Soul will come,
Till my Beloved lead me home.>

Exeter

(♩ = M. M. 60)

C. M.

I. My Thoughts on aw - ful Sub - jects roll, Dam -

I. My Thoughts on aw - ful Sub - jects roll, Dam -

8 I. My Thoughts on aw - ful Sub - jects roll, Dam -

I. My Thoughts on aw - ful Sub - jects roll, Dam -

5
- na - tion and the Dead; What Hor - rors seize the guilt - y Soul Up -

- na - tion and the Dead; What Hor - rors seize the guilt - y Soul Up -

8 - na - tion and the Dead; What Hor - rors seize the guilt - y Soul Up -

- na - tion and the Dead; What Hor - rors seize the guilt - y Soul Up -

10
- on a dy - ing Bed. Ling'r - ing a - bout these mor - tal Shores She -

- on a dy - ing Bed. Ling'r - ing a - bout these mor - tal Shores She

8 - on a dy - ing Bed. Ling'r - ing a - bout these mor - tal Shores She

- on a dy - ing Bed. Ling'r - ing a - bout these mor - tal Shores She

15

makes a long De-lay, 'Till, like a Flood of rap-id Force, Death

makes a long De-lay, 'Till, like a Flood of rap-id Force, Death

8 makes a long De-lay, 'Till, like a Flood of rap-id Force, Death

makes a long De-lay, 'Till, like a Flood of rap-id Force, Death

sweeps the Wretch a-way.

sweeps the Wretch a-way.

8 sweeps the Wretch a-way.

sweeps the Wretch a-way.

2. Then swift and dreadful she descends
Down to the fiery Coast,
Amongst abominable Fiends,
Herself a frightful Ghost.

There endless Crouds of Sinners lie,
And Darkness makes their Chains;
Tortur'd with keen Despair they cry,
Yet wait for fiercer Pains.

3. Not all their Anguish and their Blood
For their own Guilt atones,
Nor the Compassions of a God
Shall hearken to their Groans.

Amazing Grace, that kept my Breath,
Nor bid my Soul remove,
'Till I had learn'd my Saviour's Death,
And well insur'd his Love!

Spain

[♩ = M. M. 60]

P. M.

5

1. How pleas'd and blest was I, To hear the peo- ple cry, "Come,
1. How pleas'd and blest was I, To hear the peo- ple cry, "Come,
1. How pleas'd and blest was I, To hear the peo- ple cry, "Come,
1. How pleas'd and blest was I, To hear the peo- ple cry, "Come,

10

let us seek our God to day;" Yes, with a chear- ful
let us seek our God to day;" Yes, with a chear- ful
let us seek our God to day;" Yes, with a chear- ful
let us seek our God to day;" Yes, with a chear- ful

15 20

zeal We haste to Zi- on's hill, And there our vows and hon-ours pay.
zeal We haste to Zi- on's hill, And there our vows and hon-ours pay.
zeal We haste to Zi- on's hill, And there our vows and hon-ours pay.
zeal We haste to Zi- on's hill, And there our vows and hon-ours pay.

2. Zion, thrice happy place,
Adorn'd with wond'rous grace,
And walls of strength embrace thee round:
In thee our tribes appear
To pray, and praise, and hear
The sacred gospel's joyful sound.

4. May peace attend thy gate,
And joy within thee wait
To bless the soul of ev'ry guest;
The man that seeks thy peace,
And wishes thine encrease,
A thousand blessings on him rest!

3. There David's greater Son,
Has fix'd his royal throne,
He sits for grace and judgment there;
He bids the saints be glad,
He makes the sinner sad,
And humble souls rejoice with fear.

5. My tongue repeats her vows,
"Peace to this sacred house!"
For there my friends and kindred dwell;
And since my glorious God
Makes thee his blest abode,
My soul shall ever love thee well.

6. May peace attend thy gate,
And joy within thee wait
To bless the soul of ev'ry guest;
The man that seeks thy peace,
And wishes thine encrease,
A thousand blessings on him rest!

Sherburne

(♩ = M. M. 60)

P. M.

1. How pleas-ant 'tis to see Kin-dred and friends a-

1. How pleas-ant 'tis to see Kin-dred and friends a-

1. How pleas-ant 'tis to see Kin-dred and friends a-

1. How pleas-ant 'tis to see Kin-dred and friends a-

5

- gree, Each in their pro-per sta-tion move, And

- gree, Each in their pro-per sta-tion move, And

8 - gree, Each in their pro-per sta-tion move, And

- gree, Each in their pro-per sta-tion move, And

10

each ful-fil their part With sym-pa-thiz-ing heart, In

each ful-fil their part With sym-pa-thiz-ing heart, In

8 each ful-fil their part With sym-pa-thiz-ing heart, In

each ful-fil their part With sym-pa-thiz-ing heart, In

15

The musical score consists of four staves, each with a different clef: Soprano (treble), Alto (treble), Tenor (treble), and Bass (bass). The lyrics are: "all the cares of life and love!". The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are written below the notes on each staff.

2. 'Tis like the ointment shed
 On Aaron's sacred head,
 Divinely rich, divinely sweet,
 The oil thro' all the room
 Diffus'd a choice perfume,
 Ran thro' his robes, and blest his feet.

3. Like fruitful show'rs of rain
 That water all the plain,
 Descending from the neighb'ring hills;
 Such streams of pleasure roll
 Thro' ev'ry friendly soul,
 Where love like heav'nly dew distils.

4. How pleasant 'tis to see
 Kindred and friends agree,
 Each in their proper station move,
 And each fulfil their part
 With sympathizing heart,
 In all the cares of life and love!

From all that dwell below the skies, Let the Creators praise arise, Let the Redeemers name be sung

Through ev'ry Land by ev'ry tongue, Let the Redeemers name be sung, Through ev'ry Land by ev'ry tongue.

O come loud Anthems let us sing, Loud thanks to our Almighty King, For we our voices high should raise.

When our salvations rock we praise. Into his presence let us haste, To thank him for his

Stockbridge

[♩ = M. M. 60]

L. M.

5

Let the Cre-at- or's praise a-
From all that dwell be- low the skies, Let the Cre-at- or's praise a-

10

Thro' ev-'ry land, by ev-'ry
Let the Re-deem- er's name be sung
- rise:
- rise: Let the Re-deem- er's name be sung Thro' ev-'ry land, by ev-'ry

15

tongue. Let the Re- deem-er's name be sung Thro' ev-'ry land, by
Let the Re- deem-er's name be sung Thro' ev-'ry land, by
Let the Re- deem-er's name be sung Thro' ev-'ry land, by
tongue. Let the Re- deem-er's name be sung Thro' ev-'ry land, by

20

ev - 'ry tongue. O come, loud an- thems_ let us sing, Loud_

ev - 'ry tongue. O come, loud an- thems_ let us sing, Loud

ev - 'ry tongue. O come, loud an- thems let us sing, Loud_

ev - 'ry tongue. O come, loud an- thems let us sing, Loud

thanks_ to our_ al- might- y King, For we our_ voi- ces

thanks to our al- might- y King, For we our voi- ces_

8 thanks to_ our al- might- y King, For we_ our_ voi- ces

thanks to our al- might- y King, For we our voi- ces_

25

high_ should raise, When our sal- va- tion's rock we praise.

high should raise, When our sal- va- tion's rock we praise.

8 high should_ raise, When our sal- va- tion's_ rock we praise.

high should raise, When our sal- va- tion's rock we praise.

30

In- to his pre- sence let us haste, To_ thank him for his

In- to his pre- sence let us haste, To thank him for his

8 In- to his pre- sence_ let us haste, To_ thank him for his_

In- to his pre- sence let us haste, To thank him for his

35

fa- vours past; Down on our knees de- vout- ly all Be-

fa- vours past; Down_ on our knees de- vout- ly all Be-

8 fa- vours past; Down_ on our_ knees de- vout- ly all Be-

fa- vours past; Down on our knees de- vout- ly all Be-

1. 2.

-fore the Lord our mak- er fall. In-

-fore the Lord our mak- er fall. In-

8 -fore_ the_ Lord our mak- er fall. In-

-fore the Lord our mak- er fall. In-

Roxbury

(♩ = M. M. 80)

1. O Praise ye the Lord, Prepare your glad

1. O Praise ye the Lord, Prepare your glad

8 1. O Praise ye the Lord, Prepare your glad

1. O Praise ye the Lord, Prepare your glad

5

voice, His praise in the great Assembly to

voice, His praise in the great Assembly to

8 voice, His praise in the great Assembly to

voice, His praise in the great Assembly to

10

sing. In our great Creator Let Israel re -

sing. In our great Creator Let Israel re -

8 sing. In our great Creator Let Israel re -

sing. In our great Creator Let Israel re -

15

- joice. And chil-dren of Si-on Be glad in their King.

- joice. And chil-dren of Si-on Be glad in their King.

8 - joice. And chil-dren of Si-on Be glad in their King.

- joice. And chil-dren of Si-on Be glad in their King.

2. Let them his great name
Extol in the dance;
With timbrel and harp
His praises express,
Who always takes pleasure
His saints to advance,
And with his salvation
The humble to bless.

4. Just vengeance to take
For injuries past;
To punish those lands
For ruin design'd;
With chains, as their captives,
To tie their kings fast,
With fetters of iron
Their nobles to bind.

3. With glory adorn'd,
His people shall sing
To God, who their beds
With safety does shield;
Their mouths fill'd with praises
Of him their great King;
Whilst a two-edged sword
Their right hand shall wield.

5. Thus shall they make good,
When they shall destroy,
The dreadful decree
Which God does proclaim:
Such honour and triumph
His saints shall enjoy,
O therefore for ever
Exalt his great name!

Con.

- Baltimore. -

joyce. And children of Sion Be glad in their King. Father of mercies thou fountain of Graces one God ever more.

Author of Harmony, Hater of Tyranny, Essence of Majesty, Thee we adore.

Baltimore

[♩ = M.M. 60 or 80]

Fa-ther of mer-cies, Thou foun-tain of Gra-ces, One God ev-er-

Fa-ther of mer-cies, Thou foun-tain of Gra-ces, One God ev-er-

8 Fa-ther of mer-cies, Thou foun-tain of Gra-ces, One God ev-er-

Fa-ther of mer-cies, Thou foun-tain of Gra-ces, One God ev-er-

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The music is in 6/4 time and begins with a half rest followed by a series of eighth notes.

- more, — Au-thor of Har-mo-ny, Hat-er of Tyr-an-ny, Es-sence of

- more, — Au-thor of Har-mo-ny, Hat-er of Tyr-an-ny, Es-sence of

8 - more, — Au-thor of Har-mo-ny, Hat-er of Tyr-an-ny, Es-sence of

- more, — Au-thor of Har-mo-ny, Hat-er of Tyr-an-ny, Es-sence of

Detailed description: This system contains four staves of music. A box with the number '5' is above the first staff. The lyrics continue from the previous system. The music features a repeat sign with first and second endings. The bottom staff is a bass line.

1. 2. Maj-es-ty, Thee we a-dore. Au-thor of -dore. —

Maj-es-ty, Thee we a-dore. Au-thor of -dore. —

8 Maj-es-ty, Thee we a-dore. Au-thor of -dore. —

Maj-es-ty, Thee we a-dore. Au-thor of -dore. —

Detailed description: This system contains four staves of music. It features two first endings (1. and 2.) for the vocal line. The lyrics are 'Maj-es-ty, Thee we a-dore. Au-thor of -dore. —'. The bottom staff is a bass line.

Worcester

[♩ = M. M. 60] 5 C. M.

1. How short and hast-y are our Lives! How vast our Souls' Af-fairs!

1. How short and hast-y are our Lives! How vast our Souls' Af-fairs!

8 1. How short and hast-y are our Lives! How vast our Souls' Af-fairs!

1. How short and hast-y are our Lives! How vast our Souls' Af-fairs!

10

Yet sense-less Mor-tals vain-ly strive To la-vish out their Years. Our

Yet sense-less Mor-tals vain-ly strive To la-vish out their Years. Our

8 Yet sense-less Mor-tals vain-ly strive To la-vish out their Years. Our

Yet sense-less Mor-tals vain-ly strive To la-vish out their Years. Our

15

Days run thought-less-ly a-long, With-out a Mo-ment's Stay; Just like a

Days run thought-less-ly a-long, With-out a Mo-ment's Stay; Just like a

8 Days run thought-less-ly a-long, With-out a Mo-ment's Stay; Just like a

Days run thought-less-ly a-long, With-out a Mo-ment's Stay; Just like a

20

Sto-ry or a Song, We pass our Lives a-way. Our -way.

Sto-ry or a Song, We pass our Lives a-way. Our -way.

8 Sto-ry or a Song, We pass our Lives a-way. Our -way.

Sto-ry or a Song, We pass our Lives a-way. Our -way.

2. God from on High invites us Home,
 But we march heedless on,
 And ever hast'ning to the Tomb,
 Stoop downwards as we run.
 How we deserve the deepest Hell,
 That slight the Joys above!
 What Chains of Vengeance should we feel
 That break such Cords of Love!

Chocksett

(♩ = M. M. 60)

P. M.

1. Lord of the worlds a - bove, How pleas-ant and how

1. Lord of the worlds a - bove, How pleas-ant and how

8 1. Lord of the worlds a - bove, How pleas-ant and how

1. Lord of the worlds a - bove, How pleas-ant and how

5 fair The dwell-ings of thy love, Thine earth-ly tem - ples

fair The dwell-ings of thy love, Thine earth-ly tem - ples

8 fair The dwell-ings of thy love, Thine earth-ly tem - ples

fair The dwell-ings of thy love, Thine earth-ly tem - ples

10 are! To thine a - bode My heart as -

are! To thine a - bode My heart as -

8 are! To thine a - bode My heart as -

are! To thine a - bode My heart as -

15

-pires, With warm de-sires, To see my God. To God.

-pires, With warm de-sires, To see my God. To God.

8 -pires, With warm de-sires, To see my God. To God.

-pires, With warm de-sires, To see my God. To God.

2. The sparrow for her young,
 With pleasure seeks a nest,
 And wand'ring swallows long
 To find their wonted rest.
 My spirit faints
 With equal zeal,
 To rise and dwell
 Among thy saints.

5. To spend one sacred day,
 Where God and saints abide,
 Affords diviner joy
 Than thousand days beside:
 Where God resorts,
 I love it more
 To keep the door
 Than shine in courts.

3. O happy souls that pray,
 Where God appoints to hear!
 O happy men that pay
 Their constant service there!
 They praise thee still;
 And happy they
 That love the way
 To Zion's hill.

6. God is our sun and shield,
 Our light and our defence;
 With gifts his hands are fill'd,
 We draw our blessings thence:
 He shall bestow
 On Jacob's race
 Peculiar grace
 And glory too.

4. They go from strength to strength,
 Thro' this dark vail of tears,
 Till each arrives at length,
 Till each in heav'n appears.
 O glorious seat,
 When God our King
 Shall thither bring
 Our willing feet!

7. The Lord his people loves;
 His hand no good with-holds,
 From those his heart approves,
 From pure and pious souls.
 Thrice happy he,
 O God of hosts,
 Whose spirit trusts
 Alone in thee.

Pause

Richmond

(♩ = M. M. 60 or 80)

P. M.

I. My Be - lov - ed! haste a - way, Sick of Love, for

I. My Be - lov - ed! haste a - way, Sick of Love, for

8 I. My Be - lov - ed! haste a - way, Sick of Love, for

I. My Be - lov - ed! haste a - way, Sick of Love, for

5

thee I lan - guish; Fails my Soul at thy De - lay,

thee I lan - guish; Fails my Soul at thy De - lay,

8 thee I lan - guish; Fails my Soul at thy De - lay,

thee I lan - guish; Fails my Soul at thy De - lay,

(♩ = M. M. 120) 10

Feels a dy - ing Lov - er's An - guish: Quick - ly, quick - ly,

Feels a dy - ing Lov - er's An - guish: Quick - ly, quick - ly,

8 Feels a dy - ing Lov - er's An - guish: Quick - ly, quick - ly,

Feels a dy - ing Lov - er's An - guish: Quick - ly, quick - ly,

Je - sus — come, O make my — Breast thy na - tive Home.

Je - sus come, O make my Breast thy na - tive Home.

8 Je - sus — come, O make my Breast thy — na - tive Home.

Je - sus come, O make my Breast thy na - tive Home.

2. Ev'ry Moment seems an Age,
 'Till thy Presence shall relieve me,
 'Till thy Smiles my Woes assuage,
 And thine Absence no more grieve me:
 Quickly, &c.

3. Great the Force and Power of Love,
 Whence springs all my strong Desires;
 I, thy Presence, Lord, to prove,
 Burn, consum'd, with inward Fires:
 Quickly, &c.

4. Honour, wealth, and Ease I scorn,
 Trifles, by the World approv'd;
 To superior Joys I'm born,
 Cent'ring in my Well-belov'd:
 Quickly, &c.

5. O'er the spicy Mountains fly
 Hart and Roe, yea Winds out-stripping;
 Whilst thou tarry'st, Love, I die,
 Sighing, longing, loving, weeping;
 Quickly, &c.

Philadelphia

(♩ = M. M. 60)

S. M.

5

1. Let dif-fering na-tions join To cel-e-brate thy-

1. Let dif-fering na-tions join To cel-e-brate thy

1. Let dif-fering na-tions join To cel-e-brate thy

1. Let dif-fering na-tions join To cel-e-brate thy

10

fame; And all the world, O Lord, com-bine To

fame; And all the world, O Lord, com-bine To

fame; And all the world, O Lord, com-bine To

fame; And all the world, O Lord, com-bine To

15

praise thy glo-rious name. And all the world, O Lord, O

praise thy glo-rious name. And all the world, O

praise thy glo-rious name. And all the world, O

praise thy glo-rious name. And all the world, O Lord, O

[♩=♩] 20

world, O Lord, combine, And all the world, O Lord,
 all the world, O Lord, O Lord, combine
 Lord, combine, To praise,
 Lord, combine, To praise,

[♩=♩] 25

combine, To praise, to praise thy glorious name. name.
 To praise, to praise thy glorious name. name.
 to praise, to praise thy glorious name. name.
 to praise, to praise thy glorious name. And name.

2. O let them shout and sing,
 Dissolv'd in pious mirth;
 For thou the righteous Judge and King,
 Shalt govern all the earth.

4. Then shall the teeming ground
 A large increase disclose;
 And we with plenty shall be crown'd,
 Which God, our God, bestows.

3. Let diff'ring nations join
 To celebrate thy fame;
 Let all the world, O Lord, combine
 To praise thy glorious name.

5. Then God upon our land
 Shall constant blessings show'r;
 And all the world in awe shall stand
 Of his resistless pow'r.

A Funeral Anthem Rev. Chap 14th

The first system of music features a vocal line on a treble clef staff and a lute accompaniment on a lute clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The music begins with a treble clef and a lute clef, followed by a key signature change to two flats and a 3/2 time signature. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The lute accompaniment consists of a series of chords and single notes.

I heard a great voice from Heav'n saying unto me write from henceforth write from henceforth

The second system continues the vocal and lute parts. The vocal line has a half note D5, followed by quarter notes E5, F5, and G5. The lute accompaniment continues with similar harmonic support.

The third system shows the vocal line with a half note A5, followed by quarter notes B5, C6, and D6. The lute accompaniment continues. A first ending bracket labeled '1. S. 2' spans the final two measures of this system.

write from henceforth Blessed are the Dead which die in the Lord: Yea saith the spirit

The fourth system continues the vocal and lute parts. The vocal line has a half note E6, followed by quarter notes F6, G6, and A6. The lute accompaniment continues. A first ending bracket labeled '1. S. 2' spans the final two measures of this system.

ANTHEM: Funeral Anthem

I heard a great voice

[♩ = M. M. 60]

I heard a great voice from Heav'n say-ing

5

un-to me, write from hence-forth, write from hence-

10

-forth, write from hence-forth. Bles-sed are the Dead which

15

1. [d=d] 2. [d=d]

die in the Lord. I Lord: Yea, saith the spi- rit,
 die in the Lord. I Lord: Yea, saith the spi- rit,
 die in the Lord. I Lord: Yea, saith the spi- rit,
 die in the Lord. I Lord: Yea, saith the spi- rit,

20

[d=d] [d=d] [d=d] [d=d] [d=d] [d=]

for they rest, for they rest, for they rest,
 for they rest, for they rest, for they rest,
 for they rest, for they rest, for they rest,
 for they rest, for they rest, for they rest,

25

[d=d] [d=d] [d=]

for they rest from their La- bours, from their La- bours,
 for they rest from their La- bours, from their La- bours,
 for they rest from their La- bours, from their La- bours,
 for they rest from their La- bours, from their La- bours,

[Musical notation: Treble clef, key signature of two flats, 3/4 time signature]

[Musical notation: Bass clef, key signature of two flats, 3/4 time signature]

30

from their La-bours and their works, which do fol-low, fol-low, fol-low,

from their La-bours_ and their works, which_ do_ fol-low, fol-low, fol-low,_

8 from their La-bours and their works, which do fol-low, fol-low, fol-low,

from their La-bours and their works, which do fol-low, fol-low, fol-low,

[Musical notation: Treble clef, key signature of two flats, 3/4 time signature]

[Musical notation: Bass clef, key signature of two flats, 3/4 time signature]

[Musical notation: Treble clef, key signature of two flats, 3/4 time signature]

[Musical notation: Bass clef, key signature of two flats, 3/4 time signature]

[Musical notation: Treble clef, key signature of two flats, 3/4 time signature]

[Musical notation: Bass clef, key signature of two flats, 3/4 time signature]

35

which do fol-low, fol-low them, which do fol-low them.

which do fol-low, fol-low them, which do fol-low them.

8 which do fol-low, fol-low them, which do fol-low them.

which do fol-low, fol-low them, which do fol-low them.

Sunday

(♩ = M. M. 60)

Ma - jes - tic God when I de -

Ma - jes - tic God when I de -

Ma - jes - tic God when I de -

Ma - jes - tic God when I de -

5

-s cry The Plan - e - tar - y world on

-s cry The Plan - e - tar - y world on

-s cry The Plan - e - tar - y world on

-s cry The Plan - e - tar - y world on

10

high, Where - e'er I turn my won - d'ring

high, Where - e'er I turn my won - d'ring

high, Where - e'er I turn my won - d'ring

high, Where - e'er I turn my won - d'ring

[d=d] 15

eyes, I'm lost, I'm lost, I'm lost, I'm lost,

eyes, I'm lost, I'm lost, I'm lost, I'm lost,

eyes, I'm lost, I'm lost, I'm lost, I'm lost,

eyes, I'm lost, I'm lost, I'm lost, I'm lost,

[d=d] 20

I'm lost, I'm lost in I'm lost, I'm lost in I'm lost, I'm lost in I'm lost, I'm lost in

I'm lost, I'm lost in I'm lost, I'm lost in I'm lost, I'm lost in I'm lost, I'm lost in

I'm lost, I'm lost in I'm lost, I'm lost in I'm lost, I'm lost in I'm lost, I'm lost in

I'm lost, I'm lost in I'm lost, I'm lost in I'm lost, I'm lost in I'm lost, I'm lost in

rap - ture and Sur - prize. rap - ture and Sur - prize. rap - ture and Sur - prize. rap - ture and Sur - prize.

rap - ture and Sur - prize. rap - ture and Sur - prize. rap - ture and Sur - prize. rap - ture and Sur - prize.

rap - ture and Sur - prize. rap - ture and Sur - prize. rap - ture and Sur - prize. rap - ture and Sur - prize.

rap - ture and Sur - prize. rap - ture and Sur - prize. rap - ture and Sur - prize. rap - ture and Sur - prize.

Vermont

(♩ = M. M. 60) C. M.

1. In vain we lav-ish out our Lives, To gath-er emp-ty

1. In vain we lav-ish out our Lives, To gath-er emp-ty

1. In vain we lav-ish out our Lives, To gath-er emp-ty

1. In vain we lav-ish out our Lives, To gath-er emp-ty

5

Wind; The choi-cest Bless-ing Earth can yield Will starve an hun-gry mind.

Wind; The choi-cest Bless-ing Earth can yield Will starve an hun-gry mind.

Wind; The choi-cest Bless-ing Earth can yield Will starve an hun-gry mind.

Wind; The choi-cest Bless-ing Earth can yield Will starve an hun-gry mind.

10

Come, and the Lord shall feed our Souls, With more sub- stan- tial Meat,—

Come, and the Lord shall feed our Souls, With more sub- stan- tial Meat,—

Come, and the Lord shall feed our Souls, With more sub- stan- tial Meat,—

Come, and the Lord shall feed our Souls, With more sub- stan- tial Meat,—

15

With such as saints in Glo- ry love, With such as An- gels eat.

With such as saints in Glo- ry love, With such as An- gels eat.

8 With such as saints in Glo- ry love, With such as An- gels eat.

With such as saints in Glo- ry love, With such as An- gels eat.

2. Our God will ev'ry Want supply,
And fill our Hearts with Peace;
He gives by Cov'nant and by Oath
The Riches of his Grace.

Come, and he'll cleanse our spotted Souls,
And wash away our Stains
In the dear Fountain that his Son
Pour'd from his dying Veins.

<3. Our Guilt shall vanish all away,
Tho' black as Hell before;
Our Sins shall sink beneath the Sea,
And shall be found no more.

And lest Pollution should o'erspread
Our inward Pow'rs again,
His Spirit shall bedew our Souls
Like purifying Rain.>

4. Our Heart, that flinty stubborn Thing,
That Terrors cannot move,
That fears no Threatnings of his Wrath,
Shall be dissolv'd by Love:

Or he can take the Flint away
That would not be refin'd,
And from the Treasures of his Grace
Bestow a softer Mind.

5. There shall his sacred Spirit dwell,
And deep engrave his Law,
And ev'ry Motion of our Souls
To swift Obedience draw.

Thus will He pour Salvation down,
And we shall render Praise;
We the dear People of his Love,
And He our God of Grace.

Columbia

(♩ = M. M. 60)

Not all the Pow'rs on earth, Join'd in a

Not all the Pow'rs on earth, Join'd in a

8 Not all the Pow'rs on earth, Join'd in a

Not all the Pow'rs on earth, Join'd in a

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line, followed by three piano accompaniment staves. The key signature has three sharps (F#, C#, G#) and the time signature is 2/2. The tempo marking is (♩ = M. M. 60). The lyrics are: "Not all the Pow'rs on earth, Join'd in a".

5

League with Hell, Can dis-con-cert our

League with Hell, Can dis-con-cert our

8 League with Hell, Can dis-con-cert our

League with Hell, Can dis-con-cert our

Detailed description: This system contains the next four staves. It begins with a measure rest of 5 measures. The lyrics are: "League with Hell, Can dis-con-cert our".

10

Plan, Which noth-ing can ex-cell.

Plan, Which noth-ing can ex-cell.

8 Plan, Which noth-ing can ex-cell.

Plan, Which noth-ing can ex-cell.

Detailed description: This system contains the final four staves. It begins with a measure rest of 10 measures. The lyrics are: "Plan, Which noth-ing can ex-cell.".

Since such a friend In God we find,
 Since such a friend In God we find,
 8 Since such a friend In God we find,
 Since such a friend In God we find,

15

A - dieu to fears Of ev - 'ry Kind.
 A - dieu to fears Of ev - 'ry Kind.
 8 A - dieu to fears Of ev - 'ry Kind.
 A - dieu to fears Of ev - 'ry Kind.

ANTHEM

Sing ye merrily

(♩ = M. M. 60)

5

Sing ye mer-ri-ly, Sing ye mer-ri-ly, Sing ye mer-ri-ly, Sing ye mer-ri-ly

Sing ye mer-ri-ly, Sing ye mer-ri-ly, Sing ye mer-ri-ly, Sing ye mer-ri-ly

8 Sing ye mer-ri-ly, Sing ye mer-ri-ly, Sing ye mer-ri-ly, Sing ye mer-ri-ly

Sing ye mer-ri-ly, Sing ye mer-ri-ly, Sing ye mer-ri-ly, Sing ye mer-ri-ly

10

(♩ = M. M. 80)

10

(♩ = M. M. 80)

un- to God, our Strength. Make a

un- to God, our Strength. Make a

8 un- to God, our Strength. Make a

un- to God, our Strength. Make a Cheer- ful

15

15

Cheer- ful Noise, make a Cheer- ful Noise, make a

Make a Cheer- ful Noise, make a

8 Make a Cheer- ful Noise, make a Cheer- ful

Noise, make a Cheer- ful Noise, make a Cheer- ful

Noise un- to the God of Ja- cob, make a Chear- ful
 Noise un- to the God of Ja- cob, make a Chear- ful
 Noise un- to the God of Ja- cob, make a Chear- ful
 Noise un- to the God of Ja- cob, make a Chear- ful

[20] Noise un- to the God of Ja- cob,
 Noise un- to the God of Ja- cob,
 Noise un- to the God of Ja- cob,
 Noise un- to the God of Ja- cob, take the Psalm, bring hith- er the

[30]
 take the Psalm, bring
 take the Psalm, bring
 Ta- bret and mer-ry, mer-ry Harp- with the Lute,

35

and mer-ry, mer-ry Harp_ with the Lute,
 hith- er the Ta- bret and mer-ry, mer-ry Harp_ with the Lute,
 hith- er the Ta- bret and mer-ry, mer-ry Harp_ with the Lute,
 and mer-ry, mer-ry Harp_ with the Lute,

40

blow up the trum- pet, blow up the trum- pet, blow up the
 blow up the trum- pet, blow up the trum- pet, blow up the
 blow up the trum- pet, blow up the trum- pet, blow up the
 blow up the trum- pet, blow up the trum- pet, blow up the

45 $\text{♩} = \text{M. M. } 60$

trum- pet in the new Moon, —
 trum- pet in the new Moon, — e- ven_ in the time ap-point-ed
 trum- pet in the new Moon, — e- ven in the time ap-point-ed
 trum- pet in the new Moon, — e- ven in the time ap-point-ed

[50] (♩ = ♩)

and up- on our Sol- emn feast day, For

[55]

for this was made a
for this was made a
for this was made a
this was made a Stat- ute in Is- ra- el, for this was made a

[60]

Stat- ute in Is- ra- el and a Law, and a
Stat- ute in Is- ra- el and a Law, and a
Stat- ute in Is- ra- el and a Law, and a Law, and a
Stat- ute in Is- ra- el and a Law, and a

65

Law, and a Law, and a Law of the
 Law of the God of Ja-cob, and a Law, and a Law of the
 8 Law of the God of Ja-cob, and a Law, and a Law of the
 Law of the God of Ja-cob, and a Law, and a Law of the

70

(♩ = M. M. 60)

75

God of Ja-cob. Glo-ry,
 God of Ja-cob. Glo-ry,
 8 God of Ja-cob. Glo-ry,
 God of Ja-cob. Glo-ry,

80

Glo-ry, Glo-ry be to the
 Glo-ry, Glo-ry be to the
 8 Glo-ry, Glo-ry be to the
 Glo-ry, Glo-ry be to the

85

Fa-ther and to the Son and to the Ho-ly Ghost.

Fa-ther and to the Son and to the Ho-ly Ghost.

8 Fa-ther and to the Son and to the Ho-ly Ghost.

Fa-ther and to the Son and to the Ho-ly Ghost.

90

As it was in the Be-gin-ning, as it was in

As it was in the Be-gin-ning,

8 As it was in the Be-gin-ning, is

As it was in the Be-gin-ning, is now and ev-er, now and ev-er

95

the Be-gin-ning, is now and ev-er, now and ev-er shall

is now and ev-er, now and ev-er shall be, world

8 now and ev-er, now and ev-er shall be, world with-

shall be, shall be, now and ev-er shall be,

100

be, A - men, A - men, as it was in the Be-
 without end, A - men, A - men,
 -out end, A - men, as it was in the Be-
 world with- out end, A - men, A - men,

-gin- ning, as it was in the Be- gin- ning, is now and ev- er
 as it was in the Be- gin- ning, is now and ev- er, now and
 -gin- ning, is now and ev- er, now and ev- er, now and ev- er
 as it was in the Be- gin- ning, as it was in

105

shall be, world with- out end, A - men,
 ev- er shall be, world with- out end, A - men, A -
 shall be, world with- out end, A - men,
 the Be- gin- ning, is now and ev- er, now and ev- er shall be, world-

110

as it was in the Be-gin-ning, is now and ev-er, -men, as it was in the Be-gin-ning, is now and as it was in the Be-gin-ning, is now and ev-er, with-out end, as it was in the Be-

115

now and ev-er, now and ev-er shall be, world with-out ev-er, now and ev-er shall be, world with-out now and ev-er, now and ev-er shall be, world with- gin-ning, as it was in the Be-gin-ning, is now and ev-er

120

end, A-men, A-men, World with-out end, A-men and A-men. end, A-men, A-men, World with-out end, A-men and A-men. -out end, A-men, World with-out end, A-men and A-men. shall be, A-men, World with-out end, A-men and A-men.

Con.

world without &c.
be world with-out end A-men

World without end Amen & A-men
shall be world with-out end A-men

is now b' e-ver shall be A-men
WARREN G-W.

Children of the Heav'nly King. A-ye Journey sweetly sing. Sing your Sav'our's worthy praise. Glor'ous in his works & ways.

Warren

[♩ = M. M. 80]

1. Chil- dren of the heav'n-ly King, As ye jour- ney sweet- ly sing;

1. Chil- dren of the heav'n-ly King, As ye jour- ney sweet- ly sing;

1. Chil- dren of the heav'n-ly King, As ye jour- ney sweet- ly sing;

1. Chil- dren of the heav'n-ly King, As ye jour- ney sweet- ly sing;

5
Sing your Sav- iour's wor- thy Praise, Glo- rious in his Works and Ways!

Sing your Sav- iour's wor- thy Praise, Glo- rious in his Works and Ways!

8
Sing your Sav- iour's wor- thy Praise, Glo- rious in his Works and Ways!

Sing your Sav- iour's wor- thy Praise, Glo- rious in his Works and Ways!

2. We are trav'ling Home to God,
In the Way the Fathers trod;
They are happy now, and we
Soon their Happiness shall see.

4. Shout, ye little Flock, and bless'd,
You on Jesu's Throne shall rest;
There your Seat is now prepar'd,
There your Kingdom and Reward.

3. O, ye banish'd Seed, be glad!
Christ our Advocate is made:
Us to save, our Flesh assumes,
Brother to our Souls becomes.

5. Fear not, Brethren, joyful stand
On the Borders of your Land;
Jesus Christ, your Father's Son,
Bids you undismay'd go on.

6. Lord, obediently we go,
Gladly leaving all below;
Only thou our Leader be,
And we still will follow thee.

ANTHEM: Gratitude

I love the Lord

(♩ = M. M. 80)

5

I love the Lord be- cause he hath heard the voice of my

I love the Lord be- cause he hath heard the voice of my

I love the Lord be- cause he hath heard the voice of my

I love the Lord be- cause he hath heard the voice of my

(♩ = M. M. 60)

10

Pray'r,

Pray'r,

Pray'r, and he hath in- clin'd his Ear un- to me ;

Pray'r, and he hath in- clin'd his Ear un- to me ;

15

therefore will I call up- on him as long as I live.

therefore will I call up- on him as long as I live.

therefore will I call up- on him as long as I live.

therefore will I call up- on him as long as I live.

20

8 The snares of ___ Death came a- bout me
and the pains of ___

25

8 I call- ed to the Lord in my
Hell gat ___ hold up- on ___ me.

30

8 and he heard the ___ voice of my com- plaint, and he
and he
trou-ble, and he
and he and he heard the ___ voice of my com- plaint, and he

35

heard the voice of my complaint. When I was in

heard the voice of my complaint. When I was in

8 heard the voice of my complaint. When I was in

heard the voice of my complaint. When I was in

40

Mis-er-y, he de-liv-er'd me, when I was in Mis-er-y, he de-

Mis-er-y, he de-liv-er'd me, when I was in Mis-er-y, he de-

8 Mis-er-y, he de-liv-er'd me, when I was in Mis-er-y, he de-

Mis-er-y, he de-liv-er'd me, when I was in Mis-er-y, he de-

45

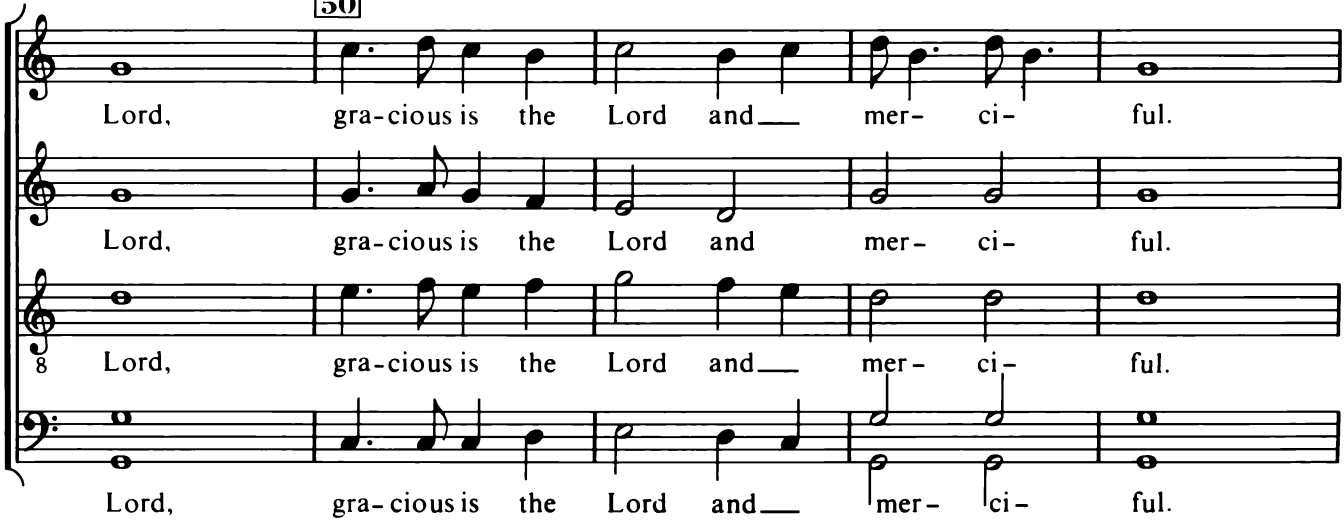
-liv-er'd me. Gra-cious is the Lord, gra-cious is the

-liv-er'd me. Gra-cious is the Lord, gra-cious is the

8 -liv-er'd me. Gra-cious is the Lord, gra-cious is the

-liv-er'd me. Gra-cious is the Lord, gra-cious is the

50



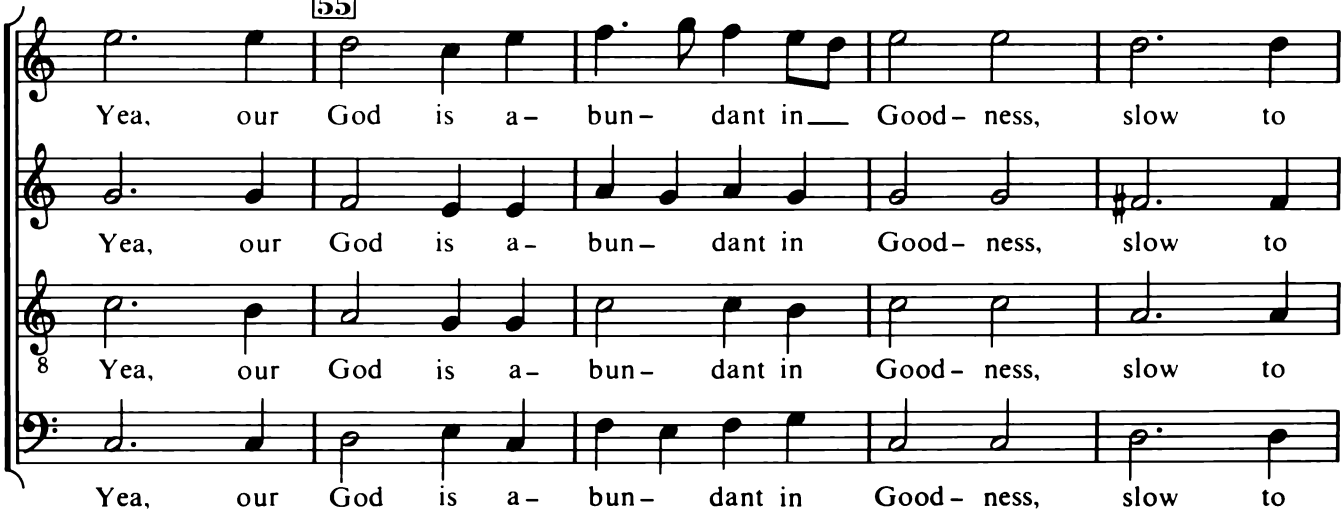
Lord, gra-cious is the Lord and mer-ci-ful.

Lord, gra-cious is the Lord and mer-ci-ful.

8 Lord, gra-cious is the Lord and mer-ci-ful.

Lord, gra-cious is the Lord and mer-ci-ful.

55



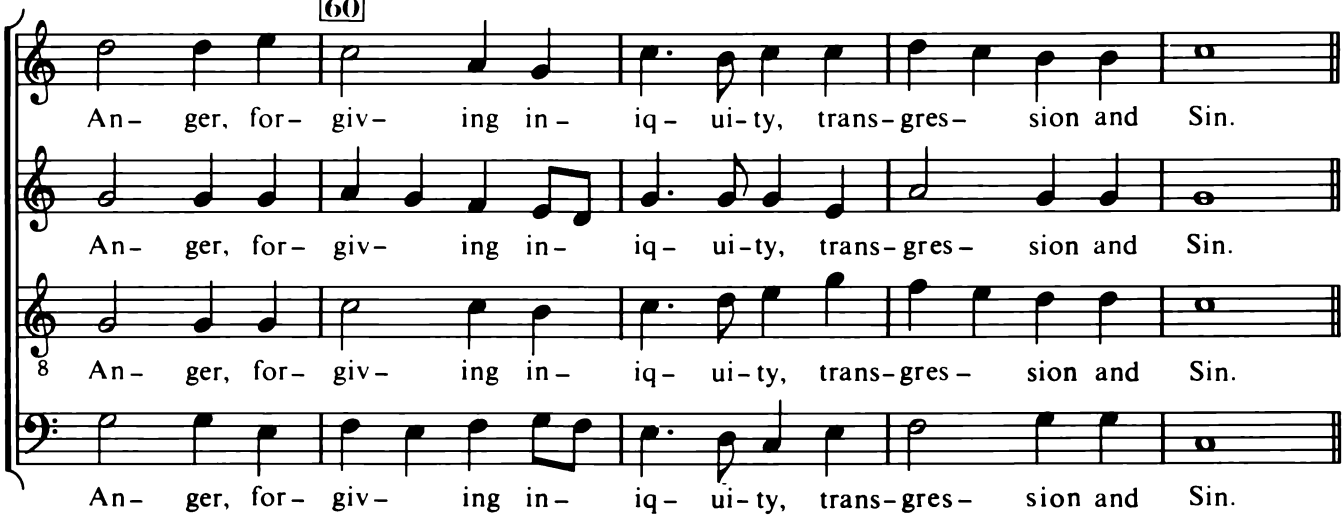
Yea, our God is a-bun-dant in Good-ness, slow to

Yea, our God is a-bun-dant in Good-ness, slow to

8 Yea, our God is a-bun-dant in Good-ness, slow to

Yea, our God is a-bun-dant in Good-ness, slow to

60



An-ger, for-giv-ing in-iq-ui-ty, trans-gres-sion and Sin.

An-ger, for-giv-ing in-iq-ui-ty, trans-gres-sion and Sin.

8 An-ger, for-giv-ing in-iq-ui-ty, trans-gres-sion and Sin.

An-ger, for-giv-ing in-iq-ui-ty, trans-gres-sion and Sin.

65

Bless-ed be the Lord God of Is-ra-el, from this time_ forth for

Bless-ed be the Lord God of Is-ra-el, from this time_ forth for

8 Bless-ed be the Lord God of Is-ra-el, from this time forth for

Bless-ed be the_ Lord God of Is-ra-el, from this time forth for

70

ev- er, from this time forth for ev- er, for ev- er -

ev- er, from this time forth for ev- er, from_ this time forth for

8 ev- er, from this time forth for ev- er, from this time forth for

ev- er, from this time forth for ev- er, from this time forth for

75

-more. from this time forth for ev- er, for

ev- er, for ev- er, from this time forth for_ ev- er, for

8 ev- er, for ev- er, from this time forth for ev- er, for

ev- er, for ev- er, from_ this time forth for ev- er, for

80

ev - er - more, from_ this time forth for ev - er, from this time forth for

ev - er - more,

8 ev - er - more, from this time forth for ev - er, from this time forth for

ev - er - more,

85

ev - er, from this time forth for_ ev - er, for ev - er - more.

from this time forth for ev - er - more.

8 ev - er, from this time forth for ev - er, for ev - er - more.

from this time forth for ev - er, for ev - er - more.

90

Divoto

The Grace of our Lord Je - sus Christ be with you all, - A - men.

The Grace of our Lord Je - sus Christ be with you all, A - men.

8 The Grace of our Lord Je - sus Christ be with you all, A - men.

The Grace of our Lord Je - sus Christ be with you all, A - men.

New North

[♩ = M. M. 60] C. M.

5

1. O Praise the Lord with one con-sent, And

1. O Praise the Lord with one con-sent, And

8 1. O Praise the Lord with one con-sent, And

1. O Praise the Lord with one con-sent, And

10

mag-ni-fy his name; Let all the ser-vants

mag-ni-fy his name; Let all the ser-vants

8 mag-ni-fy his name; Let all the ser-vants

mag-ni-fy his name; Let all the ser-vants

15

of the Lord His wor-thy praise pro-claim.

of the Lord His wor-thy praise pro-claim.

8 of the Lord His wor-thy praise pro-claim.

of the Lord His wor-thy praise pro-claim.

2. Praise him all ye that in his house
Attend with constant care;
With those that to his utmost courts
With humble zeal repair.
3. For this our truest int'rest is,
Glad hymns of praise to sing;
And with loud songs to bless his name,
A most delightful thing.
4. For God his own peculiar choice
The sons of Jacob makes;
And Isr'el's offspring for his own
Most valu'd treasure takes.
5. That God is great, we often have
By glad experience found;
And seen how he with wond'rous pow'r
Above all gods is crown'd.
6. For he with unresisted strength
Performs his sov'reign will;
In heav'n and earth, and wat'ry stores
That earth's deep caverns fill.
7. He raises vapours from the ground,
Which pois'd in liquid air,
Fall down at last in show'rs through which
His dreadful lightnings glare:
8. He from his store-house brings the winds;
And he with vengeful hand,
The first-born slew of man and beast,
Through Egypt's mourning land.
9. He dreadful signs and wonders shew'd
Through stubborn Egypt's coasts,
Nor Pharaoh could his plagues escape,
Nor all his num'rous hosts.
10. 'Twas he that various nations smote,
And mighty kings suppress'd;
Sihon and Og, and all besides,
Who Canaan's land possess'd.
11. Their land upon his chosen race
He firmly did entail;
For which his fame shall always last,
His praise shall never fail.
12. For God shall soon his people's cause
With pitying eyes survey;
Repent him of his wrath and turn
His kindled rage away.
13. Those idols, whose false worship spread
O'er all the heathen lands,
Are made of silver and of gold,
The work of human hands.
14. They move not their fictitious tongues
Nor see with polish'd eyes;
Their counterfeited ears are deaf,
No breath their mouth supplies.
15. As senseless as themselves are they,
That all their skill apply
To make them, or in dang'rous times
On them for aid rely.
16. Their just returns of thanks to God,
Let grateful Isr'el pay:
Nor let the priests of Aaron's race
To bless the Lord delay.
17. Their sense of his unbounded love
Let Levi's house express;
And let all those that fear the Lord,
His name for ever bless.
18. Let all with thanks his wond'rous works
In Sion's courts proclaim;
Let them in Salem, where he dwells
Exalt his holy name.

The Lord descended from above, & bow'd the Heav'ns most high & un-derneath his Feet he Cast

the Dar...k-ness of the sky. On Cherubs & on Cherubims full royally he rode & on the wings

Majesty

(♩ = M.M. 60)

C. M.

1. The Lord de-scend-ed from a -

1. The Lord de-scend-ed from a -

1. The Lord de-scend-ed from a -

1. The Lord de-scend-ed from a -

5

-bove, And bow'd the heav'ns most high; And

-bove, And bow'd the heav'ns most high;

8 -bove, And bow'd the heav'ns most high; And

-bove, And bow'd the heav'ns most high;

10

un-der-neath his feet he cast The

The

8 un-der-neath his feet he cast The

his feet he cast The

15

dark - ness of the sky.

dark - ness of the sky.

dark - ness of the sky.

dark - ness of the sky. On

20

Full roy - al - ly he rode, And

Full roy - al - ly he rode, And

Full roy - al - ly he rode, And

Cher - ubs and on Cher - u - bims Full roy - al - ly he rode, And

25

on the wings of might - y winds Came fly - ing all a - broad, And

on the wings of might - y winds Came fly - ing all a - broad, And

on the wings of might - y winds Came fly - ing all a - broad, And

on the wings of might - y winds Came fly - ing all a - broad, And

The image shows a musical score for the hymn 'Majesty'. It consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) and the bottom staff is the bass line. The lyrics are: 'on the wings of might-y winds Came fly- ing all a- broad.' The music is in a common time signature and a key signature of one flat (B-flat). The score includes a key signature change to two flats (B-flat and E-flat) for the second and third staves, and a time signature change to 8/8 for the third staff. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

2. And like a den most dark he made
 His hid and secret place;
 With waters black and airy clouds
 Encompassed he was.
 At his bright presence did thick clouds
 In haste away retire;
 And in the stead thereof did come
 Hail-stones and coals of fire.

3. The fiery darts and thunder-bolts
 Disperse them here and there;
 And with his frequent lightnings he
 Doth put them in great fear.
 When thou, O Lord, with great rebuke
 Thy anger dost declare,
 The springs and the foundations of
 The world discover'd are.

4. And from above the Lord sent down
 To fetch me from below;
 And pluck'd me out of waters great,
 That would me overflow:
 And me deliver'd from my foes,
 That sought me to enthral;
 Yea, from such foes as were too strong
 For me to deal withal.

Con. S: 60

of mighty winds came flying all abroad & on the wings &c.

BETHLEHEM CM DW.

While Shepherds watch their flocks by night All seated on the ground The Angel of the Lord came down And Glory shone around.

I 2

70 Con

The An-gel of the Lord came down & Glory shone a round. The Angel of the Lord came

The Angel of the Lord came down & Glory shone a round

The Angel of the Lord came down & Glory shone a round The An-gel

The Angel of the Lord came down & Glory shone & Glory shone a round

down & Glory shone & Glo-ry &c. &c. Glo-ry &c. Glo-ry &c. Glo-ry shone a round.

of the Lord came down &c. &c.

Bethlehem

[♩ = M. M. 60]

C. M.

1. While shep- herds watch their flocks by night All

1. While shep- herds watch their flocks by night All

8 1. While shep- herds watch their flocks by night All

1. While shep- herds watch their flocks by night All

5 seat- ed on the ground, The an- gel of the

seat- ed on the ground, The an- gel of the

8 seat- ed on the ground, The an- gel of the

seat- ed on the ground, The an- gel of the

10 Lord came down, And glo- ry shone a- round.

Lord came down, And glo- ry shone a- round.

8 Lord came down, And glo- ry shone a- round.

Lord came down, And glo- ry shone a- round.

15

The an- gel_ of the Lord came_ down, And glo- ry

The an- gel of the

8 The an- gel of the_ Lord_ came_down, And

The an- gel of the Lord came down, And glo- ry shone, And

20

shone a- round,_____ The an- gel of the Lord came down, And_

8 Lord came down, And glo- ry_ shone a- round,_____ 8

8 glo- ry shone a- round, The an- gel of the

glo- ry shone a- round,_____ 8

25

glo- ry shone, And glo - ry, And_ glo -

And glo - ry, And glo -

8 Lord came down, And_ glo - ry, And glo -

And glo - ry, And glo -

30 [d-d]

- ry, And glo- ry shone a - round.

- ry, And glo- ry shone a - round.

8 - ry, And glo- ry shone a - round.

- ry, And glo- ry shone a - round.

2. "Fear not, said he (for mighty dread
Had seiz'd their troubled mind:)
Glad tidings of great joy I bring
To you and all mankind.

4. "The heav'nly babe you there shall find
To human view display'd,
All meanly wrapt in swathing bands,
And in a manger laid."

3. "To you in David's town, this day
Is born of David's line
The Saviour, who is Christ the Lord;
And this shall be the sign;

5. Thus spake the seraph, and forthwith
Appear'd a shining throng
Of angels, praising God, and thus
Address'd their joyful song:

6. "All glory be to God on high;
And to the earth be peace;
Good-will henceforth from heav'n to men
Begin and never cease."

North Providence

(♩ = M. M. 60)

C. M.

1. Come let us join our chear-ful Songs_ With An- gels round_ the_

1. Come let us join our_ chear-ful Songs With An- gels round the

1. Come let us join our_ chear-ful Songs With_ An- gels round the

1. Come let us join our_ chear-ful Songs With An- gels round the

Throne; Ten thou-sand thou- sand are their_ Tongues, But

Throne; Ten thou-sand thou- sand are their Tongues, But

Throne; Ten_ thou-sand thou-sand are their Tongues, But all their Joys are_

Throne; Ten thou- sand thou-sand are their

all their Joys_ are_ one, But all their Joys_ are_ one, Ten

all their Joys are one, But all their_ Joys are one.

one, But all their Joys are one, Ten_ thou-sand thou-sand

Tongues, But all their Joys, But all their Joys_ are one, But

15

thou-sand thou- sand_ are their Tongues, But all their Joys are one, But
 Ten thou- sand thou- sand_ are_ their_ Tongues, But all their Joys are
 are their_ Tongues, But all their Joys are one, But all their Joys are
 all their Joys_ are one, Ten thou- sand thou- sand

20

all their Joys are one. one. one.
 one, But all their Joys are one. one.
 one, But all their Joys are one. Ten_ one.
 are their Tongues, But all their Joys are one. one.

2. Worthy the Lamb that dy'd, they cry,
 To be exalted thus:
 Worthy the Lamb, our Lips reply,
 For he was slain for us.

4. Let all that dwell above the Sky,
 And Air, and Earth, and Seas,
 Conspire to lift thy Glories high,
 And speak thine endless Praise.

3. Jesus is worthy to receive
 Honour and Power Divine;
 And Blessings more than we can give,
 Be, Lord, for ever thine.

5. The whole Creation join in one,
 To bless the Sacred Name
 Of him that sits upon the Throne,
 And to adore the Lamb.

Benevolence C M G. B.

Happy the man whose tender care Relieves the Poor distress'd When he's by troubles compass'd round The Lord shall give him rest

t the Lord shall give him Rest When he's by Troubles compass'd round the Lord shall give the Lord shall give

the Lord shall give him Rest // // // shall give e him rest

---ve him Rest the Lord shall give him Rest // // the Lord gce

t give him Rest the Lord shall gce

Benevolence

(♩ = M. M. 60)

C. M.

1. Hap - py the man whose ten - der care Re -

1. Hap - py the man whose ten - der care Re -

8 1. Hap - py the man whose ten - der care Re -

1. Hap - py the man whose ten - der care Re -

5

-lieves the poor dis - tress'd! When he's by

-lieves the poor dis - tress'd! When he's by

8 -lieves the poor dis - tress'd! When he's by

-lieves the poor dis - tress'd! When he's by

10

trou - bles com - pass'd round, The Lord shall

trou - bles com - pass'd round, The Lord shall

8 trou - bles com - pass'd round, The Lord shall

trou - bles com - pass'd round, The Lord shall

15

give him rest, _____

give him rest, _____ The Lord shall

8 give _____ him rest,

give him rest, _____ give him

20

The Lord _____ shall _____ give _____ him rest.

give him rest, _____ The Lord shall give

8 The Lord shall _____ give _____ him _____ rest,

rest, The Lord shall _____ give _____ him rest.

When he's by trou - bles com - pass'd round, The

him rest, _____ The Lord shall

8 rest, rest, rest,

When he's by trou - bles com - pass'd round, The

25

Lord shall give, The Lord shall give him rest.
 give him rest, shall give him rest.
 The Lord shall give him rest.
 Lord shall give, The Lord shall give him rest.

2. The Lord his life with blessings crown'd,
 In safety shall prolong;
 And disappoint the will of those,
 That seek to do him wrong.

3. If he in languishing estate,
 Oppress'd with sickness lie;
 The Lord will easy make his bed,
 And inward strength supply.

4. Secure of this, to thee, my God,
 I thus my pray'r address'd;
 "Lord, for thy mercy, heal my soul,
 Tho' I have much transgress'd."

5. My cruel foes, with sland'rous words
 Attempt to wound my fame:
 "When shall he die (say they) and men
 Forget his very name?"

6. Suppose they formal visits make,
 'Tis all but empty show:
 They gather mischief in their hearts,
 And vent it where they go.

7. With private whispers, such as these,
 To hurt me they devise:
 "A sore disease afflicts him now:
 He's fall'n no more to rise."

8. My own familiar bosom-friend,
 On whom I most rely'd,
 Has me, whose daily guest he was,
 With open scorn defy'd.

9. But thou my sad and wretched state,
 In mercy, Lord, regard;
 And raise me up that all their crimes
 May meet their just reward.

10. By this I know, thy gracious ear
 Is open when I call;
 Because thou suffer'st not my foes
 To triumph in my fall.

11. Thy tender care secures my life
 From danger and disgrace;
 And thou vouchsaf'st to set me still
 Before thy glorious face.

12. Let therefore Israel's Lord and God
 From age to age be blest;
 And all the people's glad applause
 With loud amens express'd.

ANTHEM
I am the Rose of Sharon

(♩ = M. M. 120)

I am the Rose of Sha-ron and the Lil-ly of the Val-lies,

I am the Rose of Sha-ron and the Lil-ly of the Val-lies.

I am the Rose of Sha-ron and the Lil-ly of the Val-lies.

I am the Rose of Sha-ron and the Lil-ly of the Val-lies.

I am the Rose of Sha-ron and the Lil-ly of the Val-lies.

As the Lil-ly a-mong the thorns, so__ is my Love__ a-

20

As the Ap-ple-tree, the Ap-ple-tree a-
-mong the Daugh-ters.

25

so is my Be-lov-ed a-
-mong the trees of the Wood, so is my Be-lov-ed a-

30

-mong the Sons, so is my Be-lov-ed a-mong the Sons.
so is my Be-lov-ed a-mong the Sons.
-mong the Sons, so is my Be-lov-ed a-mong the Sons.
so is my Be-lov-ed a-mong the Sons.

35

I sat down un-der his shad-ow with

I sat down un-der his shad-ow

I sat down un-der his shad-ow with

I sat down un-der his shad-ow with

40

great de-light, And his fruit was

with great de-light,

great de-light,

great de-light, And his fruit, and his fruit was

45

sweet to my taste, and his fruit, and his fruit was sweet to

and his fruit, and his fruit was sweet to

and his fruit, was sweet to

sweet to my taste, and his fruit, and his fruit was sweet to

50

(♩ = M.M. 60 or 80)

my taste. _____

my taste. _____

8 my taste. _____

my taste. _____ He brought me to the Ban-quet-ing House, His

55

He brought me to the

He brought me to the

8 He brought me to the

Ban-ner o-ver me was Love. He brought me to the

Ban-quet-ing House, His Ban-ner o-ver me was Love.

Ban-quet-ing House, His Ban-ner o-ver me was Love.

8 Ban-quet-ing House, His Ban-ner o-ver me was Love.

Ban-quet-ing House, His Ban-ner o-ver me was Love.

[60] $\text{♩} = \text{M. M. } 120$

Stay me with Flag-ons,
Com-fort me with Ap-ples, for I am

[65] [70]

for I am sick, for I am sick of Love.
for I am sick of Love.
sick, for I am sick of Love.
for I am sick of Love.

[75]

I charge you, O ye Daugh-ters of Je-ru-sa-lem, by the Roes and
I charge you, O ye Daugh-ters of Je-ru-sa-lem,
I charge you, O ye Daugh-ters of Je-ru-sa-lem, by the Roes and
I charge you, O ye Daugh-ters of Je-ru-sa-lem,

80

by the Hinds of the Field, —

8 by the Hinds of the Field, — that you stir not

that you stir not up,

85

that you stir not up nor A - wake, —

that you stir not up. that you stir not up nor A - wake, —

8 up, that you stir not up nor A - wake, —

that you stir not up nor A - wake, —

90

95

— A - wake, A - wake, — A - wake my Love till he please.

— A - wake, A - wake, — A - wake my Love till he please.

8 — A - wake, A - wake, — A - wake my Love till he please.

— A - wake, A - wake, — A - wake my Love till he please.

(♩ = M. M. 80) 100

The voice of my Be- lov-ed,
Be- hold, he com-eth,

105

skipp-ing,
skipp-ing,
skipp-ing,
Leap-ing up-on the moun- tains, skipp-ing,

110

Leap-ing up-on the moun- tains, skipp-ing up-on the Hills.
Leap-ing up-on the moun- tains, skipp-ing up-on the Hills.
Leap-ing up-on the moun- tains, skipp-ing up-on the Hills.
Leap-ing up-on the moun- tains, skipp-ing up-on the Hills.

(♩ = M. M. 120) 115

and said un-to me:

My Be-lov-ed spake rise up,

120

rise up, my Love, my fair one, and

rise up, rise up, my Love, my fair one,

rise up, rise up, my Love, my fair one, and

rise up, my Love, my fair one,

125 [♩ = ♩.]

come a-way, for Lo, the Win-ter is past, the

come a-way, the

for Lo, the Win-ter is past,

130

rain is o-ver and gone, for lo, the Win-ter is past, the
 for lo, the Win-ter is past, the
 8 rain is o-ver and gone, for lo, the Win-ter is past, the
 for lo, the Win-ter is past, the

rain is o-ver and gone, the
 rain is o-ver and gone, the rain is o-ver, the
 8 rain is o-ver and gone, the rain is o-ver, the
 rain is o-ver and gone, the rain is o-ver, the

135

rain is o-ver, the rain is o-ver and gone, for
 rain is o-ver, the rain is o-ver and gone, for
 8 rain is o-ver, the rain is o-ver and gone, for
 rain is o-ver, the rain is o-ver and gone, for

lo, the Win-ter is past, the rain is o-ver and gone.

lo, the Win-ter is past, the rain is o-ver and gone.

8 lo, the Win-ter is past, the rain is o-ver and gone.

lo, the Win-ter is past, the rain is o-ver and gone.

The musical score consists of four staves, each with a vocal line and the lyrics "lo, the Win-ter is past, the rain is o-ver and gone." The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The melody is simple and repetitive across all parts. The first three staves are for voices 1, 2, and 3, and the fourth staff is for the bass line, marked with an '8'.

WASHINGTON D.W.

79

Lord when thou didst ascend on high, Ten thousand Angels fill'd the Sky, Ten thousand Angels fill'd the Sky

Those heav'nly Guards a-round the wait like Char'ots that at

Those heav'nly Guards a-round the wait like

Those heav'nly Guards a-round the wait like Char'ots that at-tend thy state like

Those heav'nly Guards a-round the wait like Char'ots that at-tend thy state, like Char'ots that at

80

Con.

tend thy State Those heav'nly Guards a-round the wait like Cha

Cha...r...ots Those heav'nly &c. Char'ots that attend thy

Cha...r...ots like Cha...r...ots like

tend thy State Those heav'nly Guards a-round the wait like Char'ots that at-tend thy state Those

ota like Cha...ots &c. 1. S. 2.

State Those heav'nly Guards a-round the wait &c. 1. S. 2.

Char'ots that at-tend thy State like Char'ots that at-tend thy State...

heav'nly Guards a-round the wait like Char'ots &c.

Washington

(♩ = M. M. 60)

1. Lord, when thou did'st as - cend on high, Ten thou-sand an - gels

1. Lord, when thou did'st as - cend on high, Ten thou-sand an - gels

1. Lord, when thou did'st as - cend on high, Ten thou-sand an - gels

1. Lord, when thou did'st as - cend on high, Ten thou-sand an - gels

5

fill'd the sky, Ten thou-sand an - gels fill'd the

fill'd the sky, Ten thou-sand an - gels fill'd the

fill'd the sky, Ten thou-sand an - gels fill'd the

fill'd the sky, Ten thou-sand an - gels fill'd the

10

sky; Those

sky;

sky; Those heav'n-ly guards a -

sky; Those heav'n-ly guards a - round thee wait, Like

15

heav'n-ly guards a - round thee_ wait, Like char - iots_ that at -

Those heav'n-ly_ guards a - round_ thee_ wait, Like_

8 -round thee wait, Like_ char - iots that at - tend thy state, Like

char - iots_ that at - tend thy state, Like char - iots_ that at -

-tend thy state, _____ Those heav'n-ly

char - _____ iots, Those heav'n-ly_

8 char - _____ iots, Like

-tend thy state, _____ Those heav'n - ly_ guards a -

20

guards a - round_ thee_ wait, Like char -

guards a - round thee wait, Like_ char - iots that at - tend thy_

8 char - _____ iots, Like

-round thee wait, Like char - iots that at - tend thy state, Those

-iots, Like char - iots, Like
state, Those heav'n-ly guards a- round thee wait, Like
8 char - iots that at - tend thy state, Like
heav'n-ly guards a - round thee wait, Like char - iots, Like

25
1. 2.
char - iots that at - tend thy state. state.
char - iots that at - tend thy state. state.
8 char - iots that at - tend thy state. state.
char - iots that at - tend thy state. Those state.

RETROSPECT an ANTHEM, from sundry Scriptures. ~ 81

Was not the Day: was not the Day, was not the Day dark & gloomy: The Enemy said let us draw a line even from
York to Canada But praised be the Lord, but praised be the Lord the Snare is broken & we are escap-ed but

The musical score consists of two systems of staves. The first system has a vocal line and a lute line. The second system has a vocal line and a lute line. The music is in a major key with a common time signature. The lyrics are written below the vocal staves.

82 Con.

praised be the Lord but Blessed be the Lord the snare is broken & we are escaped & we are escaped Hark
Hark hear the Adjuration. Cursed be the man that keepeth back his sword Cursed be.

The musical score continues on the second page. It features a vocal line and a lute line. The tempo is marked 'Con.' (Crescendo). The lyrics continue from the previous page. The music is in a major key with a common time signature.

ANTHEM: Retrospect

Was not the Day

[♩ = M.M. 60]

5

Was not the Day, was not the Day, was not the Day

Was not the Day, was not the Day, was not the Day

8 Was not the Day, was not the Day, was not the Day

Was not the Day, was not the Day, was not the Day

10

dark and gloom-y?

dark and gloom-y?

8 dark and gloom-y?

dark and gloom-y? The En-e-my said, let us draw a

15

But prais-ed be the

But prais-ed be the

8 line e-ven from York to Can-a-da.

20

Lord, but prais-ed be the Lord, the Snare is bro-ken and
 but prais-ed be the Lord, the Snare is bro-ken and
 8 Lord, but prais-ed be the Lord, the Snare is bro-ken and
 but prais-ed be the Lord, the Snare is bro-ken and

25

we are es-cap-ed, but prais-ed be the Lord, but Bless-ed be the
 we are es-cap-ed, but prais-ed be the Lord, but Bless-ed be the
 8 we are es-cap-ed, but prais-ed be the Lord, but Bless-ed be the
 we are es-cap-ed, but prais-ed be the Lord, but Bless-ed be the

30

Lord, the snare is bro-ken and we are es-cap-ed, and
 Lord, the snare is bro-ken and we are es-cap-ed, and
 8 Lord, the snare is bro-ken and we are es-cap-ed, and
 Lord, the snare is bro-ken and we are es-cap-ed, and

35 [d=d] [d=d]

we are es- cap- ed. Hark, Hark,

we are es- cap- ed. Hark, Hark,

8 we are es- cap- ed. Hark, Hark, hear the Ad-ju-

we are es- cap- ed. Hark, Hark,

40

Curs-ed be the man that keep-eth back his

Curs-ed be the man that keep-eth back his

8 -ra- tion. Curs- ed be the man, that keep-eth back his

Curs-ed be the man that keep-eth back his

45 [d=]

sword, Curs-ed be the man that keep-eth back his sword.

sword, Curs-ed be the man that keep-eth back his sword.

8 sword, Curs- ed be the man that keep-eth back his sword.

sword, Curs-ed be the man that keep-eth back his sword.

50 *Affetuoso*

Oh ! Dis- mal ! Oh ! Hor-ri- ble ! Oh ! Dis- mal !

Bow - els, My Bow - els, I am pain - ed at my ver - y

Bow - els, My Bow - els,

Bow - els, My Bow - els, I am pain - ed at my ver - y

Bow - els, My Bow - els,

55

heart, I am pain - ed at my ver - y heart. My heart mak -

I am pain - ed at my ver - y heart. My heart mak -

heart, I am pain - ed at my ver - y heart. My heart mak -

I am pain - ed at my ver - y heart. My heart mak -

60

-eth a noise with- in me. For thou hast heard, O my Soul, the

-eth a noise with- in me. For thou hast heard, O my Soul, the

8 -eth a noise with- in me. For thou hast heard, O my Soul, the

-eth a noise with- in me. For thou hast heard, O my Soul,

65

the sound of the

sound_ of the trum-pet, the A- larm_ of_ War, the sound_ of the

8 sound_ of the trum-pet, the A- larm_ of_ War, the sound_ of the

the sound_ of the

70

trum-pet, the_ A- larm_ of War.

trum-pet, the A-larm of War.

8 trum-pet, the A- larm_ of War. See_ my Fa- ther,

trum-pet, the A- larm of War.

75 80

Be- hold my Bro-ther,
hear him_ groan,
hear him groan,

85

see him die.
see him die.
see him die.
see him die. O thou sword_ of the Lord,

90

how long will it be, how long will it be ere_ thou be qui- et?
how long will it be, how long will it be ere_ thou be qui- et?
how long will it be, how long will it be ere_ thou be qui- et?
how long will it be, how long will it be ere_ thou be qui- et?

95 [d=d] [d=d]

Rest, rest, rest and be
 Put up thy - self in - to thy Scab - bard. Rest, rest, rest and be
 Rest, rest, rest and be
 Rest, rest, rest and be

100

still. Cause us to hear with Joy thy Kind, for-giv- ing Voice, that
 still. Cause us to hear with Joy thy Kind, for-giv- ing Voice, that
 still. Cause us to hear with Joy thy Kind, for-giv- ing Voice, that
 still. Cause us to hear with Joy thy Kind, for-giv- ing Voice, that

105 1.

so the Bones, which thou hast broke, may with fresh strength re- joice. That
 so the Bones, which thou hast broke, may with fresh strength re- joice. That
 so the Bones, which thou hast broke, may with fresh strength re- joice. That
 so the Bones, which thou hast broke, may with fresh strength re- joice. That

110 [♩ = ♩]

2. - joice. Hark, hark, my

- joice. Hark, hark, my

8 - joice. Hark, hark, hark, my

- joice. Hark, hark, my

115 [♩ = ♩]

Soul, catch the Sound, my Soul, catch the sound. Hear and re-

Soul, catch the Sound, my Soul, catch the sound.

8 Soul, catch the Sound, my Soul, catch the sound. Hear and re-

Soul, catch the Sound, my Soul, catch the sound. Hear and re-

120

- joice, re-³

Hear and re- joice, re- joice, re- joice, re-

8 - joice,

- joice, re- joice, re- joice, re-

125

-joi- ce, hear and re- joi- ce, re- joi- ce, Hear

re- joi- ce, Hear and re-

8 hear and re- joi- ce, re- joi- ce, Hear and re-

-joi- ce, re- joi- ce, re- joi- ce, re-

130

and re- joi- ce, re- joi- ce, re-

-joi- ce, hear and re- joi- ce,

8 -joi- ce, re- joi- ce, re- joi- ce,

joi- ce, re- joi- ce, re- joi- ce, re-

135

-joi- ce, re- joi- ce, Hear and re- joi- ce,

hear and re- joi- ce, re- joi- ce, Hear and re- joi- ce,

8 re- joi- ce, Hear and re- joi- ce,

-joi- ce, re- joi- ce, Hear and re- joi- ce,

140

re - joice, hear and re - joice,
hear and re - joice, re - joice, re - joice,
re - joice, re - joice, re -
re - joice, re - joice,

8

Detailed description: This system contains four staves of music. The top staff is the vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics and a fermata over the final note. The fourth staff is the bass line. The music is in a major key with three sharps (F#, C#, G#) and a 2/4 time signature. A box containing the number 140 is positioned above the first staff.

145

hear and re - joice, re - joice, hear and re -
re - joice, hear and re - joice, hear and re -
- joice, re - joice, re - joice, re - joice, hear and re -
re - joice, re - joice, hear and re -

8

Detailed description: This system contains four staves of music. The top staff is the vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics and a fermata over the final note. The fourth staff is the bass line. The music is in a major key with three sharps (F#, C#, G#) and a 2/4 time signature. A box containing the number 145 is positioned above the first staff.

[♩ = ♩]

150

- joice.
- joice.
- joice. Beat your Swords_ in- to Plow- shares and your Spears_
- joice.

8

Detailed description: This system contains four staves of music. The top staff is a vocal line with a fermata and the text '- joice.'. The second staff is a vocal line with a fermata and the text '- joice.'. The third staff is a vocal line with a fermata and the text '- joice. Beat your Swords_ in- to Plow- shares and your Spears_'. The fourth staff is the bass line with a fermata and the text '- joice.'. The music is in a major key with three sharps (F#, C#, G#) and a 2/4 time signature. A box containing the number 150 is positioned above the first staff. A tempo marking [♩ = ♩] is placed above the first staff.

155

8 in - to Prun-ing Hooks,
Beat your Swords in - to Plow - shares and your Spears_

160

8 and learn_ War_
and learn War_
And_ learn_ War_ no_ more,_ and_ learn War_
in - to Prun-ing Hooks, And_ learn War no more,_ and learn_ War_

165

8 no more. How Beau-ti-ful, How Beau-ti-ful, How
no more. How Beau-ti-ful, How
no more. How Beau-ti-ful, How
no more.

170

Beau-ti-ful up- on the Moun-tains are the feet of him that

Beau-ti-ful up- on the Moun-tains are the feet of him that

175

bring- eth good tid- ings, that Pub- lish-eth Peace, Peace, Peace.

bring- eth good tid- ings, that Pub- lish-eth Peace, Peace, Peace.

Peace, Peace, Peace.

Peace, Peace, Peace.

180

Maistuso.

Peace be on earth, good will to- wards men. Hal- le-

Peace be on earth, good will to- wards men. Hal- le-

Peace be on earth, good will to- wards men. Hal- le-

Peace be on earth, good will to- wards men. Hal- le-

Choro Grando 185 [$\text{♩} = \text{♩}$] [$\text{♩} = \text{♩}$]

- lu - iah, for the Lord God for the Lord

- lu - iah, for the Lord God Om - ni - po - tent_ reign - eth, for the Lord

8 - lu - iah, for the Lord God Om - ni - po - tent_ reign - eth, for the Lord

- lu - iah, for the Lord God Om - ni - po - tent_ reign - eth, for the Lord

190 [$\text{♩} = \text{♩}$] [$\text{♩} = \text{♩}$] ($\text{♩} = \text{M. M. } 80$)

God Om - ni - po - tent_ reign - eth. Hal - le - lu - iah, A - men, A -

God Om - ni - po - tent_ reign - eth. Hal - le - lu - iah,

8 God Om - ni - po - tent_ reign - eth. Hal - le - lu - iah, A - men, A -

God Om - ni - po - tent_ reign - eth. Hal - le - lu - iah,

195 ($\text{♩} = \text{M. M. } 60$)

- men, Hal - le - lu - iah, A - men, A - men. Hal - le - - men.

Hal - le - lu - iah, A - men, A - men. Hal - le - - men.

8 - men, Hal - le - lu - iah, A - men, A - men. Hal - le - - men.

Hal - le - lu - iah, A - men, A - men. Hal - le - - men.

ANTHEM: Independence

The States, O Lord

(♩ = M. M. 60)

The States, O Lord, with Songs of
The States, O Lord, with
The States, O Lord, with Songs of Praise Shall
The States, O Lord, with Songs of

Praise Shall in thy Strength re-joice, And
Songs of Praise Shall in thy Strength re-joice, And
in thy Strength re-joice, And blest with thy Sal-
Praise Shall in thy Strength re-joice, And blest with thy Sal-

blest with thy Sal-va-tion raise To Heav'n their chear-ful voice, And
blest with thy Sal-va-tion raise To Heav'n their chear-ful voice, The
-va-tion raise To Heav'n their chear-ful, chear-ful, chear-ful voice,
-va-tion raise To Heav'n their chear-ful, chear-ful, chear-ful voice, And

15

blest with thy Sal-va-tion raise To Heav'n their chear-ful voice, To
 States, O Lord, with Songs of Praise shall in thy Strength re-joice, And
 8 And blest with thy Sal-va-tion raise To
 blest with thy Sal-va-tion raise To Heav'n their chear-ful voice, To

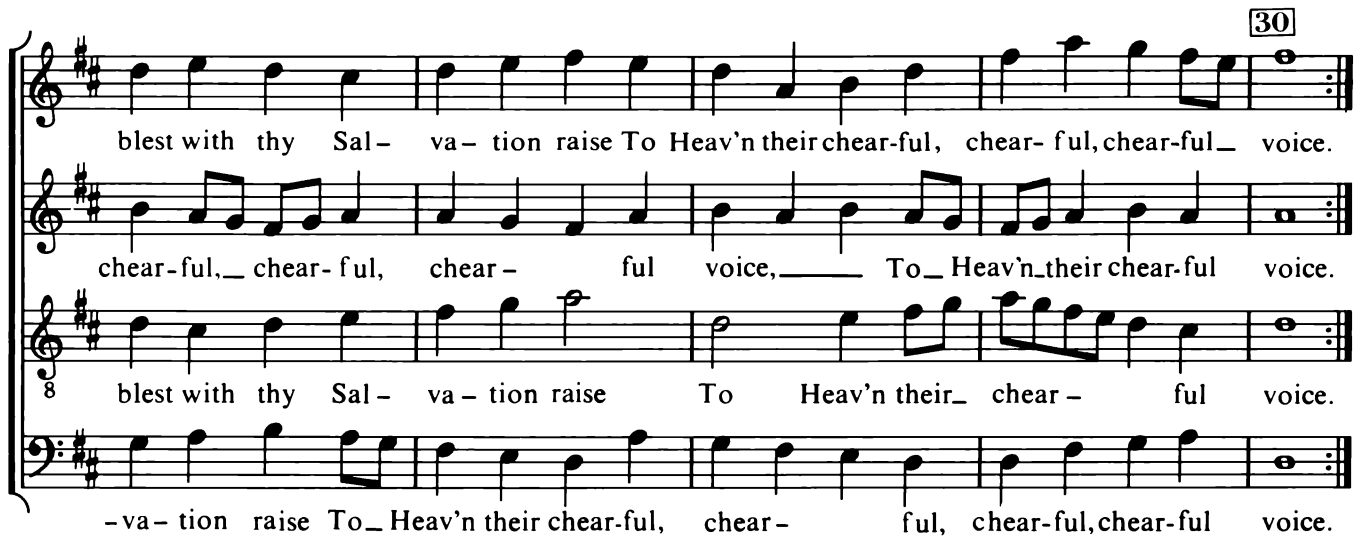
20

Heav'n their chear-ful voice, And blest with
 blest with thy Sal-va-tion raise To Heav'n their chear-ful voice,
 8 Heav'n their chear-ful voice, And blest with thy Sal-va-tion
 Heav'n their chear-ful voice, And blest with thy Sal-

25

thy Sal-va-tion raise To Heav'n their chear-ful voice, And
 And blest with thy Sal-va-tion raise To Heav'n their
 8 raise To Heav'n their chear-ful voice, And
 -va-tion raise To Heav'n their chear-ful voice, And blest with thy Sal-

30



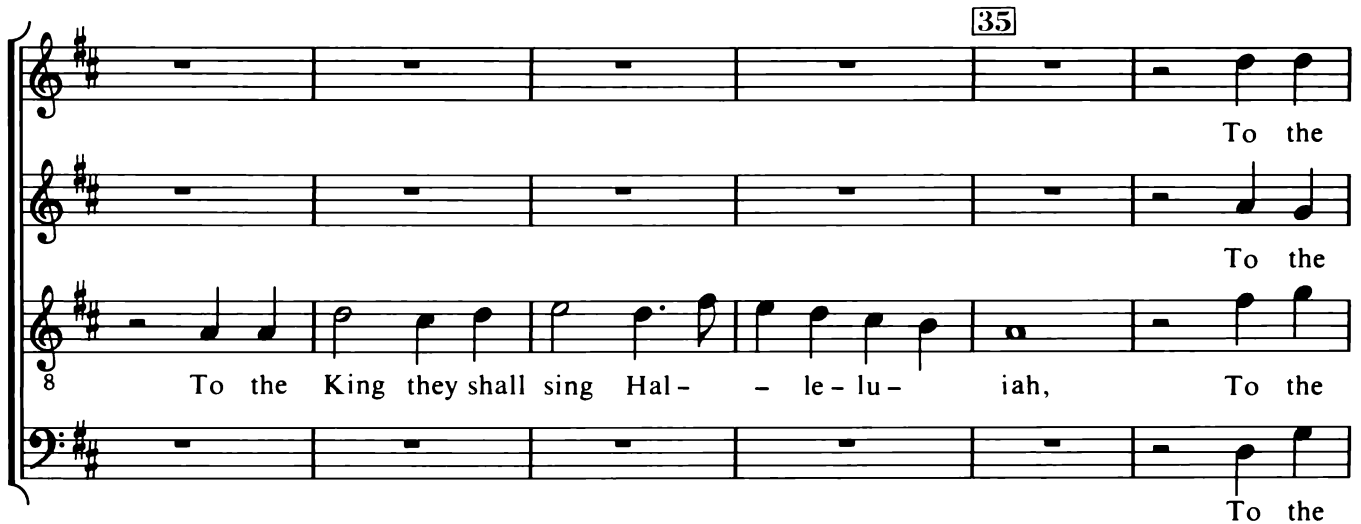
blest with thy Sal-va-tion raise To Heav'n their chear-ful, chear-ful, chear-ful voice.

chear-ful, chear-ful, chear-ful voice, To Heav'n their chear-ful voice.

8 blest with thy Sal-va-tion raise To Heav'n their chear-ful voice.

-va-tion raise To Heav'n their chear-ful, chear-ful, chear-ful, chear-ful voice.

35



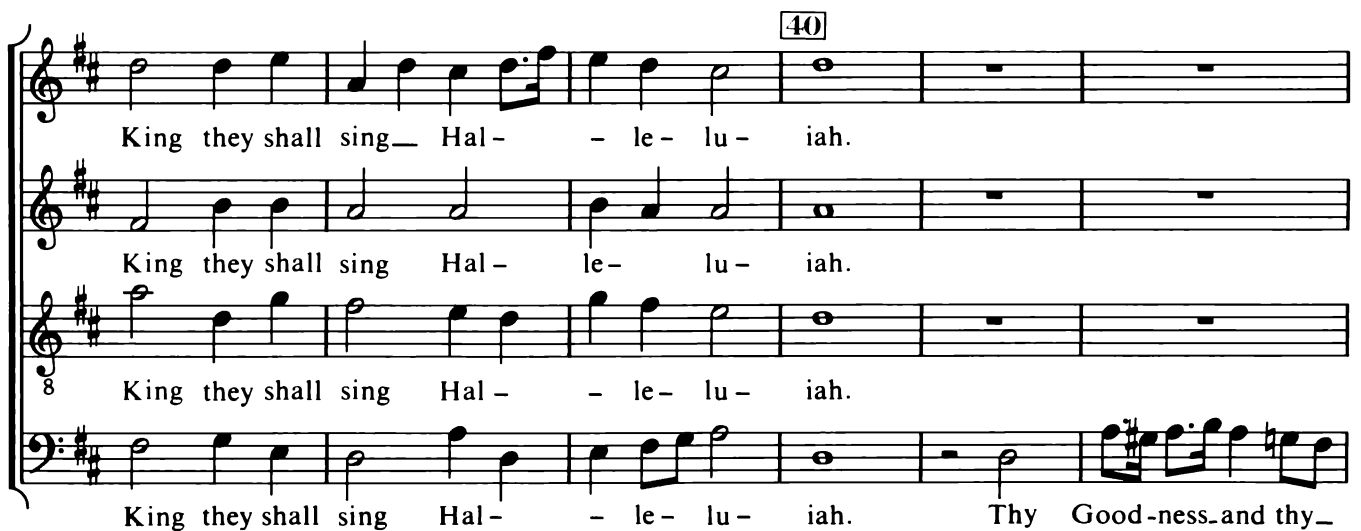
To the

To the

8 To the King they shall sing Hal-le-lu-iah, To the

To the

40



King they shall sing Hal-le-lu-iah.

King they shall sing Hal-le-lu-iah.

8 King they shall sing Hal-le-lu-iah.

King they shall sing Hal-le-lu-iah. Thy Good-ness and thy

45

ten - der_ care have_ all our_ fears_ de - stroy'd.

50

A cov - e - nant thou_

A cov - e - nant thou

8 mad'st_ with_ us con - firm - ed by_ thy_ word, A cov - e - nant thou_

A cov - e - nant thou

55

mad'st_ with_ us and seal'd it with thy Blood. To the King they shall

mad'st with us and seal'd it with thy Blood.

8 mad'st with us and seal'd it with thy Blood.

mad'st with us and seal'd it with thy Blood.

60

sing Hal - - le - lu - iah, To the King they shall sing Hal -
 To the King they shall sing Hal -
 To the King they shall sing Hal -
 To the King they shall sing Hal -
 To the King they shall sing Hal -

65

- le - lu - iah.
 - le - lu - iah.
 - le - lu - iah. And all the Con-ti- nent shall sing:
 - le - lu - iah. Down with this

70

No King but God.
 No King but God.
 No King but God. To the King they shall
 earth-ly King. No King but God.

75

To the King they shall sing Hal -

To the King they shall sing Hal -

8 sing Hal - le - lu - iah, To the King they shall sing Hal -

To the King they shall sing Hal -

80

- le - lu - iah, And the Con-ti - nent shall sing: God is our

- le - lu - iah, And the Con-ti - nent shall sing: God is our

8 - le - lu - iah, And the Con-ti - nent shall sing: God is our

- le - lu - iah, And the Con-ti - nent shall sing: God is our

85

right-ful King, Hal - le - lu - iah, and the Con-ti - nent shall sing:

right-ful King, Hal - le - lu - iah, and the Con-ti - nent shall sing:

8 right-ful King, Hal - le - lu - iah, and the Con-ti - nent shall sing:

right-ful King, Hal - le - lu - iah, and the Con-ti - nent shall sing:

90

God is our gracious King, Hal-le-lu-iah. They shall

God is our gracious King, Hal-le-lu-iah. They shall

8 God is our gracious King, Hal-le-lu-iah. They shall

God is our gracious King, Hal-le-lu-iah. They shall

95

sing to the King, Hal-le-lu-iah, They shall sing to the

sing to the King, Hal-le-lu-iah, They shall sing to the

8 sing to the King, Hal-le-lu-iah, They shall sing to the

sing to the King, Hal-le-lu-iah, They shall sing to the

100

King, Hal-le-lu-iah. Let us sing to the King Hal-

King, Hal-le-lu-iah. Let us sing to the King Hal-le-

8 King, Hal-le-lu-iah. Let us sing to the King Hal-

King, Hal-le-lu-iah. Let us sing to the King Hal-

105

- le - lu - iah.

- lu - iah, Hal - le - lu - iah, Hal - le - lu - iah.

8 - le - lu - iah. God is the

- le - lu - iah, Hal - le - lu - iah.

110

A - men, The Lord is his Name, A - men.

A - men, A - men.

8 King, A - men, A - men.

A - men, A - men.

115 **120**

May his Bless - ing de - scend, World with - out end, On - ev - 'ry

May his Bless - ing de - scend, World - with - out end, On ev - 'ry

8 May his Bless - ing de - scend, World - with - out end, On - ev - 'ry

May his Bless - ing de - scend, World with - out end, On ev - 'ry

125

part of the Con- ti- nent. May Har- mo-ny and Peace — be -

part of the Con- ti- nent. May Har- mo-ny and Peace be -

8 part of the Con- ti- nent. May Har- mo-ny and Peace be -

part of the Con- ti- nent. May Har- mo-ny and Peace be -

- gin and nev- er cease — and may the Strength in- crease of the

- gin and nev- er cease and may the Strength in- crease of the

8 - gin and nev- er cease and may the Strength in- crease of the

- gin and nev- er cease and may the Strength in- crease of the

130

135

Con- ti- nent. May A- mer- i- can Wilds be fill'd with his

Con- ti- nent. May A- mer- i- can Wilds be fill'd — with his

8 Con- ti- nent. May A- mer- i- can Wilds be fill'd — with his

Con- ti- nent. May A- mer- i- can Wilds be fill'd with his

140

Smiles and may the Na-tives bow to our Roy-al King. May

Smiles and may the Na-tives bow to our Roy-al King. May

8 Smiles and may the Na-tives bow to our Roy-al King. May

Smiles and may the Na-tives bow to our Roy-al King. May

145

Rome, France and Spain and all the World pro-claim the Glo-ry and the

Rome, France and Spain and all the World pro-claim the Glo-ry and the

8 Rome, France and Spain and all the World pro-claim the Glo-ry and the

Rome, France and Spain and all the World pro-claim the Glo-ry and the

150

[♩ = ♪]

Fame of our Roy-al King. God is the King,

Fame of our Roy-al King. God is the King,

8 Fame of our Roy-al King. God is the King,

Fame of our Roy-al King. God is the King,

155

A - men, the Lord is his Name, A - men.

A - men, the Lord is his Name, A - men.

8 A - men, the Lord is his Name, A - men.

A - men, the Lord is his Name, A - men.

Forte **160** [$\text{♩}=\text{♩}$]

Loud, Loud-ly sing that God is the King: May his reign be

Loud, Loud-ly sing that God is the King: May his reign be

8 Loud, Loud-ly sing that God is the King: May his reign be

Loud, Loud-ly sing that God is the King: May his reign be

165

Glo-ri-ous, A-mer-i-ca vic-to-ri-ous and may the earth ac-knowl-edge

Glo-ri-ous, A-mer-i-ca vic-to-ri-ous and may the earth ac-knowl-edge

8 Glo-ri-ous, A-mer-i-ca vic-to-ri-ous and may the earth ac-knowl-edge

Glo-ri-ous, A-mer-i-ca vic-to-ri-ous and may the earth ac-knowl-edge

170

Slow (♩ = somewhat slower than M.M. 60)

GOD is the King. A - - men, A - men, A - men.

GOD is the King. A - - men, A - men, A - men.

8 GOD is the King. A - - men, A - men, A - men.

GOD is the King. A - - men, A - men, A - men.

Connection

(♩ = M. M. 80)

S. M.

1. Great is the Lord our God, And

1. Great is the Lord our God, And

1. Great is the Lord our God, And

1. Great is the Lord our God, And

5

let his praise be great;

let his praise be great;

let his praise be great;

let his praise be great;

He makes the church - es his a -

He makes the church - es his a -

He makes the church - es his a -

He makes the church - es his a -

10

- bode, His most de-light-ful seat.

- bode, His most de-light-ful seat.

8 - bode, His most de-light-ful seat.

- bode, His most de-light-ful seat.

<2. These temples of his grace,
How beautiful they stand!
The honours of our native place,
And bulwarks of our land.>

5. When navies tall and proud
Attempt to spoil our peace,
He sends his tempest roaring loud,
And sinks them in the seas.

3. In Sion God is known,
A refuge in distress;
How bright has his salvation shone
Through all her palaces!

6. Oft have our fathers told,
Our Eyes have often seen,
How well our God secures the fold
Where his own sheep have been.

4. When Kings against her join'd,
And saw the Lord was there,
In wild confusion of the mind
They fled with hasty fear.

7. In ev'ry new distress
We'll to his house repair,
We'll think upon his wond'rous grace,
And seek deliv'rance there.

Dunstable

(♩ = M. M. 60)

C. M.

1. With ear- nest long- ings of the

1. With ear- nest long- ings of the

1. With ear- nest long- ings of the

1. With ear- nest long- ings of the

This system contains four staves of music. The first three staves are vocal parts with lyrics. The fourth staff is the bass line. The key signature is two sharps (F# and C#) and the time signature is 3/4. A tempo marking '(♩ = M. M. 60)' is at the top left, and 'C. M.' is at the top right. The lyrics are '1. With ear- nest long- ings of the'.

mind, My God, to thee I look; So pants the

mind, My God, to thee I look; So pants the

mind, My God, to thee I look; So pants the

mind, My God, to thee I look; So pants the

This system contains four staves of music. The first three staves are vocal parts with lyrics. The fourth staff is the bass line. The key signature is two sharps (F# and C#) and the time signature is 3/4. A measure rest '5' is at the beginning. The lyrics are 'mind, My God, to thee I look; So pants the'.

hunt- ed hart to find And taste the

hunt- ed hart to find And taste the

hunt- ed hart to find And taste the

hunt- ed hart to find And taste the

This system contains four staves of music. The first three staves are vocal parts with lyrics. The fourth staff is the bass line. The key signature is two sharps (F# and C#) and the time signature is 3/4. A measure rest '10' is at the beginning. The lyrics are 'hunt- ed hart to find And taste the'.

15 [♩ = ♩]

cool- ing brook. So pants, so

cool- ing brook.

8 cool- ing brook. So

cool- ing brook. So pants the hunt- ed

20

pants the hunt- ed hart to find And

So pants the hunt- ed hart to find And

8 pants, so pants the hunt- ed hart to

hart to find And taste the cool- ing,

25

taste the cool- ing brook, So pants the hunt- ed

taste the cool- ing, cool- ing brook, And taste the

8 find And taste the

cool- ing brook, So pants the hunt- ed hart to

30

hart to find And taste the cool-ing brook. So pants,
 cool-ing brook. So pants,
 cool-ing brook. So pants,
 find And taste the cool-ing brook. So pants,

35

so pants the hunt-ed hart to
 so pants, so pants the hart
 so pants, so pants, so pants,
 so pants, so pants, the hunt-ed hart to

40

find And taste the cool-ing brook, And taste the cool-ing,
 to find And taste the cool-ing, cool-ing
 pants the hunt-ed hart to find And taste the
 find And taste the cool-ing brook, And

cool-ing, cool-ing, cool- ing brook, So pants the

cool-ing, cool-ing, cool- ing brook, So pants the

8 cool- ing brook, So pants the

taste the cool- ing brook, So pants the

45 hunt-ed hart to find And taste the cool- ing brook.

hunt-ed hart to find And taste the cool- ing brook.

8 hunt-ed hart to find And taste the cool- ing brook.

hunt-ed hart to find And taste the cool- ing brook.

102

Con.

ff. Brook So pants the hunted Hart to find & taste the cool...ing Brook.

cool-ing *ff.*
Forie

JARGON. *Fortissimo.*

Let horrid Jargon split the Air. And rive the Nerves atunder. Let hateful Discord greet the Ear. As terrible as Thunder.

Jargon

[♩ = M. M. 60] **Forte**

Let hor-rid Jar-gon split the Air, And

Let hor-rid Jar-gon split the Air, And

8 Let hor-rid Jar-gon split the Air, And

Let hor-rid Jar-gon split the Air, And

5

rive the Nerves a-sun-der, Let hate-ful Dis-cord

rive the Nerves a-sun-der, Let hate-ful Dis-cord

8 rive the Nerves a-sun-der, Let hate-ful Dis-cord

rive the Nerves a-sun-der, Let hate-ful Dis-cord

10 Fortissimo

greet the Ear, As ter-ri-ble as Thun-der.

greet the Ear, As ter-ri-ble as Thun-der.

8 greet the Ear, As ter-ri-ble as Thun-der.

greet the Ear, As ter-ri-ble as Thun-der.

APPENDIX

New North

(♩ = M.M. 60)

Let ev - 'ry mor - tal

Let ev - 'ry mor - tal

Let ev - 'ry mor - tal

Let ev - 'ry mor - tal

5

Ear at - tend, And ev - 'ry Heart re -

Ear at - tend, And ev - 'ry Heart re -

Ear at - tend, And ev - 'ry Heart re -

Ear at - tend, And ev - 'ry Heart re -

10

-jice, The Trum - pet of the Gos - pel

-jice, The Trum - pet of the Gos - pel

-jice, The Trum - pet of the Gos - pel

-jice, The Trum - pet of the Gos - pel

sounds With an in - vit - ing

sounds With an in - vit - ing

8 sounds With an in - vit - ing

sounds With an in - vit - ing

15 [d=d]

Voice. The

Voice.

8 Voice. The Trum-pet of the

Voice. The Trum-pet of the Gos-pel sounds With

20

Trum-pet of the Gos-pel sounds With an in - vit - ing

The Trum-pet of the Gos-pel sounds,

8 Gos-pel sounds With an in - vit - ing Voice,

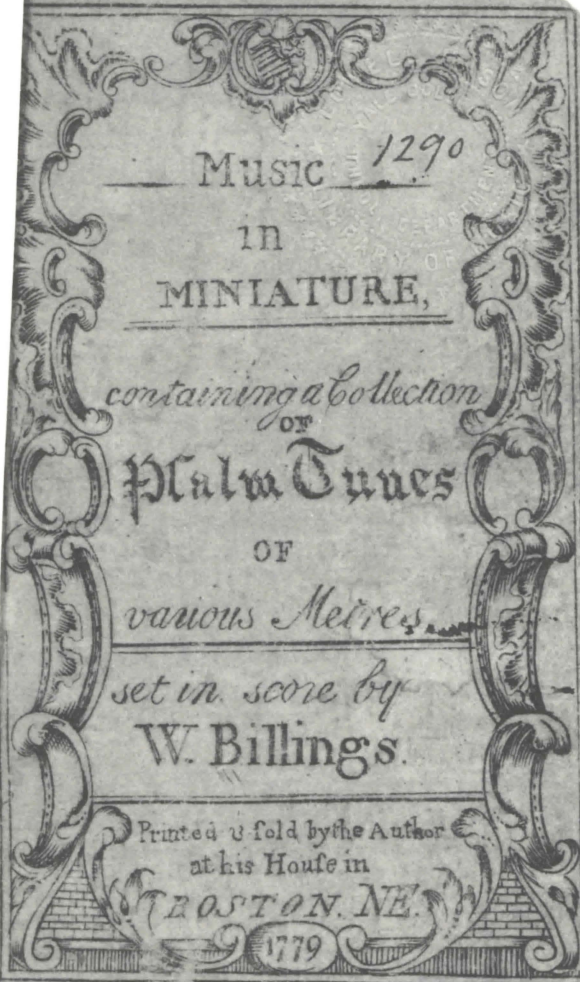
an in - vit - ing Voice, With an in - vit - ing Voice,

Voice, The Trum - pet of the Gos - pel sounds, _____
 The Trum - pet of the Gos - pel sounds With an in -
 8 _____ The Trum - pet of the Gos - pel sounds, the Gos - pel _____
 The Trum - pet of the Gos - pel sounds, _____

25 [♩=♩]
 _____ The Trum - pet sounds ³_____ With
 - vit - ing Voice, The Trum - pet sounds With
 8 sounds, The Trum - pet sounds With
 _____ The Trum - pet sounds With

30 1. 2.
 an _____ in - vit - ing Voice. Voice.
 an _____ in - vit - ing Voice. Voice.
 8 an _____ in - vit - ing Voice. Voice.
 an _____ in - vit - ing Voice. The Voice.

Music in Miniature



Music 1290

IN
MINIATURE,

containing a Collection
OF

Psalm Tunes

OF

various Measures

set in score by

W. Billings.

Printed & sold by the Author
at his House in

BOSTON, NE.

1779

Engraved by D. Johnston.

Contents

ASIA *page* 304
BREST 280
BROOKLINE 300
CALVARY 319
CREATION 276
CRUCIFIXION 298
DANBURY 310
DELAWARE 314
DUBLIN 306
DUDLEY 294
EUROPE 284
FITCHBURGH 274

FRAMINGHAM 272
FRANKLIN 292
GEORGIA 330
HAMPSHIRE 312
JAMAICA 282
MADRID 332
MANCHESTER 286
MANSFIELD 322
MORPHEUS 302
NAZARETH 290
NEWBURN 316
NEW-CASTLE 278

OXFORD 308
PARIS 326
PURCHASE STREET 296
REVELATION 320
SAYBROOK 324
STURBRIDGE 288
TRINITY-NEW 334
WAREHAM 328

Appendix

MORPHEUS 337

Rev.
M
2116
B 528
M9

2

Index

Page	Page	Page
Asia.....26	†Emmaus.....29	Oxford.....27
†Africa.....24	Europe.....5	*Old 100.....19
†America.....24	Framingham 3	†Dorsetmouth 18
†Aurora.....11	Fitchburgh 3	*Putney.....19
†Amherst.....11	Franklin.....6	Paris.....31
†Bethlehem.....17	Georgia.....31	†Pumpilly.....16
*Bangor.....18	†Hebron.....14	†Philadelphina 20
†Brookfield.....22	†Halifax.....17	†Princetown 20
*Buckingham 22	Hampshire 28	Purchase Street 7
†Brest.....4	†Hampshire 28	Revelation 29
†Brookline.....7	†Hampshire 28	†Roxbury.....24
	†Hampshire 28	*Royalton.....25
	†Hampshire 28	
	†Hampshire 28	
†Cambridge.....20	†Hampshire 28	
†Connexion.....24	Jamaica.....4	*St Martins 19
Cavary.....29	†Lebanon.....9	*St Anns.....26
†Chockset.....10	Manfield.....30	*St Hellens 8
†Chester.....12	†Marshallfield 23	Saybrook.....30
†Columbia.....14	†Maryland.....13	†Sherburn.....12
Crucifixion.....7	Manchester.....5	†Spain.....13
Creation.....3	Madrid.....32	†Suffolk.....25
	Morpheus.....8	Sturidge.....5
Delaware.....28	*N Colchester 23	Trinity-new 32
†Duxborough 9	Newburn.....28	
Danbury.....27	†New South.....9	
Dublin.....26	†New North.....15	
Dudley.....6	†New Hingham 16	†Waltham.....10
†Dunstable 23	New Castle.....4	†Wrentham 13
	Nazareth.....6	Wareham 31

NB The tunes with this mark (*) are borrowed.
Those mark'd thus, (†) from my former Book.
The others are new.

Music in Miniature
Music

Framingham

(♩ = M. M. 60)

S. M.

[1. Shall Wis - dom cry a - loud, And

[1. Shall Wis - dom cry a - loud, And

8 [1. Shall Wis - dom cry a - loud, And

[1. Shall Wis - dom cry a - loud, And

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics and a measure rest of 8 measures. The bottom staff is a bass line. The music is in 3/2 time and begins with a treble clef and a key signature of one sharp (F#).

not her Voice be heard? The Voice of

not her Voice be heard? The Voice of

8 not her Voice be heard? The Voice of

not her Voice be heard? The Voice of

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics and a measure rest of 5 measures. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics and a measure rest of 8 measures. The bottom staff is a bass line. The music continues in the same style as the first system.

God's eter - nal Son, De -

God's eter - nal Son, De -

8 God's eter - nal Son, De -

God's eter - nal Son, De -

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics and a measure rest of 10 measures. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics and a measure rest of 8 measures. The bottom staff is a bass line. The music continues in the same style as the previous systems.

-serves _____ it _____ no _____ Re - gard?]

-serves _____ it _____ no _____ Re - gard?]

8 -serves _____ it _____ no _____ Re - gard?]

-serves _____ it _____ no _____ Re - gard?]

2. "I was his chief Delight,
His everlasting Son,
Before the first of all his Works,
Creation was begun.

< 3. "Before the flying Clouds,
Before the solid Land,
Before the Fields, before the Floods,
I dwelt at his Right Hand.

4. "When he adorn'd the Skies,
And built them, I was there,
To order when the Sun should rise,
And martial ev'ry Star.

8. "Then come, receive my Grace,
Ye Children, and be wise;
Happy the Man that keeps my Ways.
The Man that shuns them dies."

5. "When he pour'd out the Sea,
And spread the flowing Deep,
I gave the Flood a firm Decree
In his own Bounds to keep. >

6. "Upon the empty Air
The Earth was ballanc'd well;
With Joy I saw the Mansion where
The Sons of Men should dwell.

7. "My busy Thoughts at first
On their Salvation ran,
E'er Sin was born, or Adam's Dust
Was fashion'd to a Man.

Fitchburgh

(♩ = M. M. 60) L. M.

[1. Deep in our hearts let us re-cord The deep-er

[1. Deep in our hearts let us re-cord The deep-er

8 [1. Deep in our hearts let us re-cord The deep-er

[1. Deep in our hearts let us re-cord The deep-er

10

sor-rows of our Lord; Be-hold the ris-ing

sor-rows of our Lord; Be-hold the ris-ing

8 sor-rows of our Lord; Be-hold the ris-ing

sor-rows of our Lord; Be-hold the ris-ing

15

bil-lows roll, To o-ver-whelm his ho-ly soul.]

bil-lows roll, To o-ver-whelm his ho-ly soul.]

8 bil-lows roll, To o-ver-whelm his ho-ly soul.]

bil-lows roll, To o-ver-whelm his ho-ly soul.]

2. In long complaints he spends his breath,
While hosts of hell, and pow'rs of death,
And all the sons of malice join
To execute their curst design.
3. Yet, gracious God, thy pow'r and love,
Has made the curse a blessing prove;
Those dreadful sufferings of thy son
Aton'd for sins which we had done.
4. The pangs of our expiring Lord,
The honours of thy law restor'd,
His sorrows made thy justice known.
And paid for follies not his own.
5. O for his sake our guilt forgive,
And let the mourning sinner live:
The Lord will hear us in his name.
Nor shall our hope be turn'd to shame.

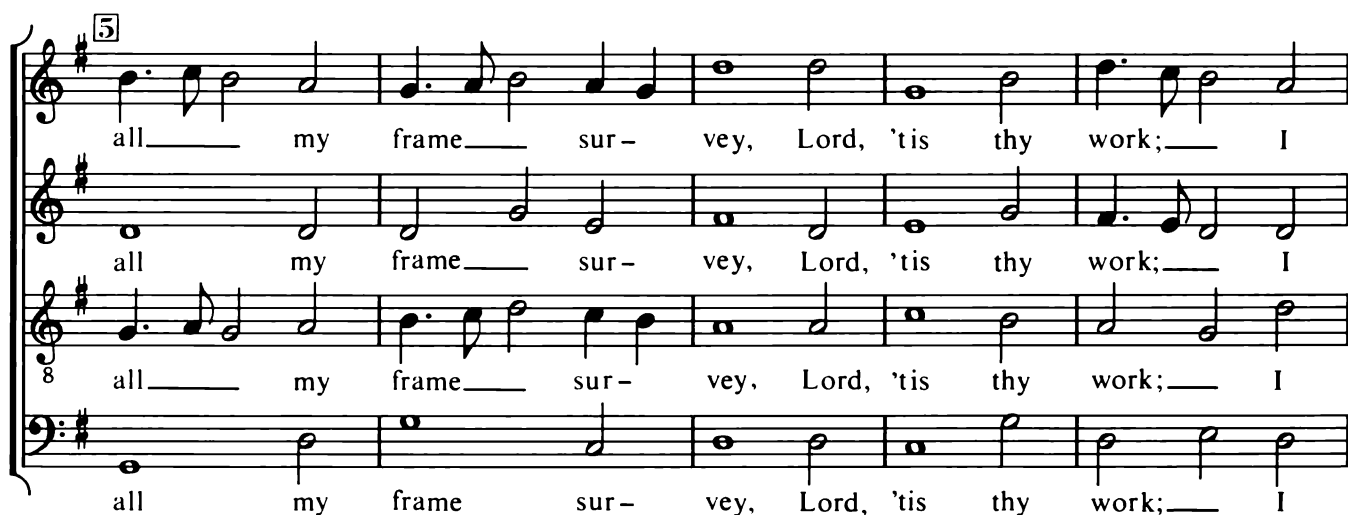
Creation

(♩ = M. M. 60)

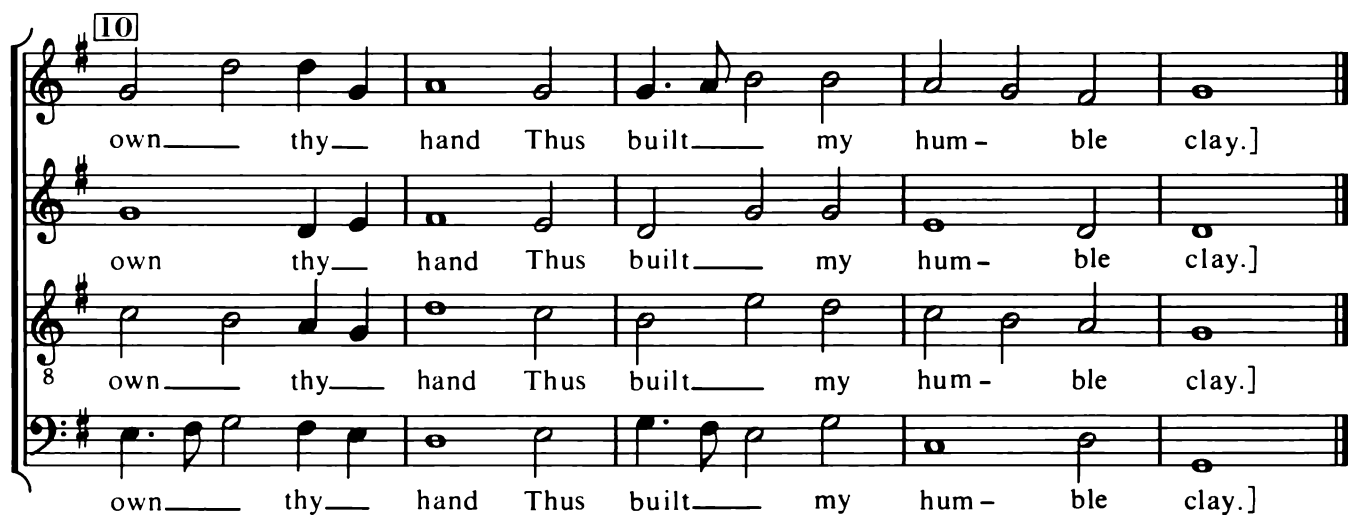
C. M.



[1. When I with pleasing wonder stand, And



5
all my frame survey, Lord, 'tis thy work; I



10
own thy hand Thus built my humble clay.]

2. Thy hand my heart and reins possest,
Where unborn nature grew;
Thy wisdom all my features trac'd,
And all my members drew.
3. Thine eye with nicest care survey'd
The growth of ev'ry part;
Till the whole scheme thy thoughts had laid
Was copy'd by thy art.
4. Heav'n, earth, and sea, and fire and wind
Shew me thy wond'rous skill;
But I review myself and find
Diviner wonders still.
5. Thy awful glories round me shine,
My flesh proclaims thy praise;
Lord, to thy works of nature join
Thy miracles of grace.

New-Castle

(♩ = M. M. 80)

C. M.

5

[1. We love thee, Lord, and we a-dore; Now

[1. We love thee, Lord, and we a-dore; Now

8 [1. We love thee, Lord, and we a-dore; Now

[1. We love thee, Lord, and we a-dore; Now

10

is thine arm re-veal'd: Thou art our strength, our

is thine arm re-veal'd: Thou art our strength, our

8 is thine arm re-veal'd: Thou art our strength, our

is thine arm re-veal'd: Thou art our strength, our

15

heav'n-ly tow'r, Our bul-wark and our Shield.]

heav'n-ly tow'r, Our bul-wark and our Shield.]

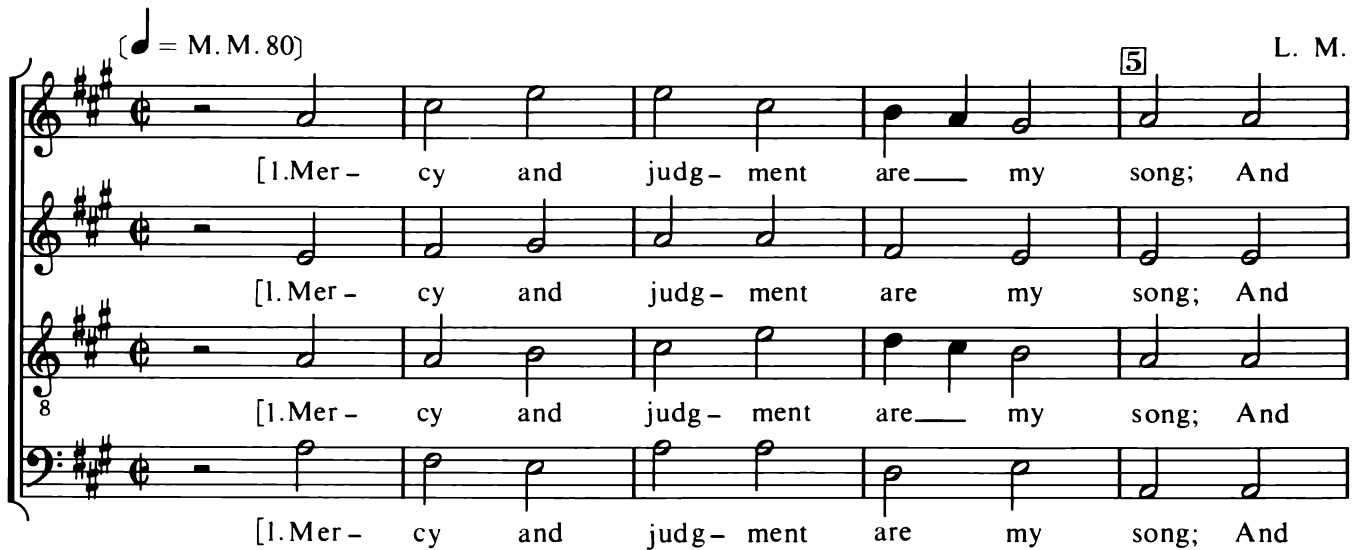
8 heav'n-ly tow'r, Our bul-wark and our Shield.]

heav'n-ly tow'r, Our bul-wark and our Shield.]

2. We fly to our eternal rock
And find a sure defence;
His holy name our lips invoke,
And draw salvation thence.
3. When God our leader shines in arms,
What mortal heart can bear
The thunder of his loud alarms?
The lightning of his spear?
4. His rides upon the winged wind,
And angels in array
In millions wait to know his mind,
And swift as flames obey.
5. He speaks, and at his fierce rebuke
Whole armies are dismay'd;
His voice, his frown, his angry look,
Strikes all their courage dead.
6. He forms our gen'ral for the field,
With all their dreadful skill;
Gives them his awful sword to wield,
And makes their hearts of steel.
- <7. He arms our captains to the fight,
(Tho' there his name's forgot;
He girded Cyrus with his might,
But Cyrus knew him not.)
8. Oft has the Lord whole nations blest,
For his own church's sake;
The pow'rs that gave his people rest,
Shall of his care partake.>

Brest

(♩ = M. M. 80) L. M.




[1. Mer - cy and judg - ment are my song; And

[1. Mer - cy and judg - ment are my song; And

8 [1. Mer - cy and judg - ment are my song; And

[1. Mer - cy and judg - ment are my song; And

10



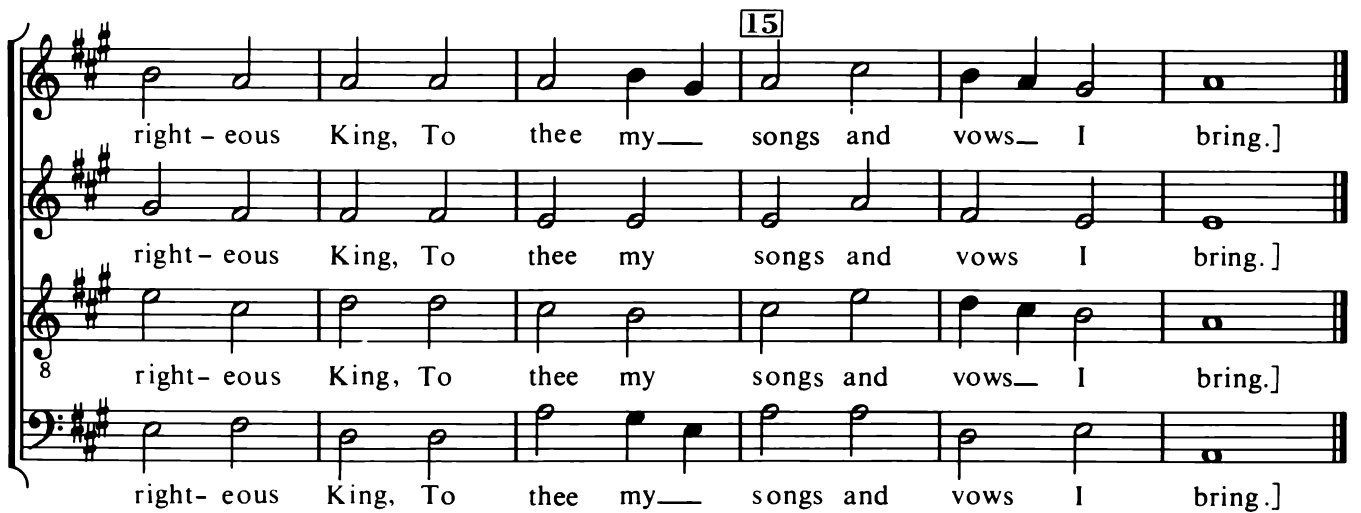
since they both to thee be - long, My gra - cious God, my

since they both to thee be - long, My gra - cious God, my

8 since they both to thee be - long, My gra - cious God, my

since they both to thee be - long, My gra - cious God, my

15



right - ous King, To thee my songs and vows I bring.]

right - ous King, To thee my songs and vows I bring.]

8 right - ous King, To thee my songs and vows I bring.]

right - ous King, To thee my songs and vows I bring.]

2. If I am rais'd to bear the sword,
I'll take my counsels from thy word;
Thy justice and thy heav'nly grace
Shall be the pattern of my ways.
3. Let wisdom all my actions guide,
And let my God with me reside;
No wicked thing shall dwell with me,
Which may provoke thy jealousy.
4. No sons of slander, rage and strife,
Shall be companions of my life;
The haughty look, the heart of pride,
Within my doors shall ne'er abide.
- <5. I'll search the land, and raise the just
To posts of honour, wealth and trust:
The men that work thy holy will,
Shall be my friends and fav'rites still.>
6. In vain shall sinners hope to rise,
By flatt'ring or malicious lies:
And while the innocent I guard,
The bold offender shan't be spar'd.
7. The impious crew (that factious band)
Shall hide their heads, or quit the land:
And all that break the public rest,
Where I have pow'r, shall be supprest.

Jamaica

(♩ = M. M. 60)

C. M.

[1. Joy to the world; the Lord is come; Let

5

earth re- ceive her King; Let ev- 'ry heart pre-

10

- pare him room, And heav'n and na- ture sing.]

2. Joy to the earth; the Saviour reigns;
Let men their songs employ;
While fields and floods, rocks, hills and plains
Repeat the sounding joy.
3. No more let sins and sorrows grow,
Nor thorns infest the ground;
He comes to make his blessings flow
Far as the curse is found.
4. He rules the world with truth and grace,
And makes the nations prove
The glories of his righteousness,
And wonders of his love.

Europe

(♩ = M. M. 60)

C. M.

5



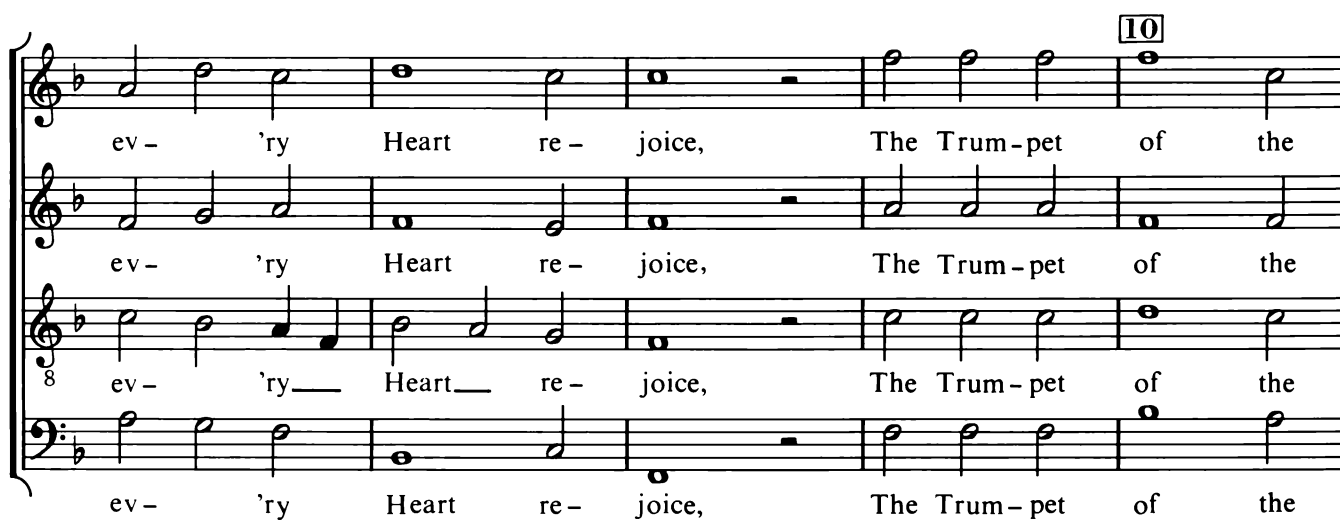
[1. Let ev - 'ry mor - tal Ear at - tend, And

[1. Let ev - 'ry mor - tal Ear at - tend, And

[1. Let ev - 'ry mor - tal Ear at - tend, And

[1. Let ev - 'ry mor - tal Ear at - tend, And

10



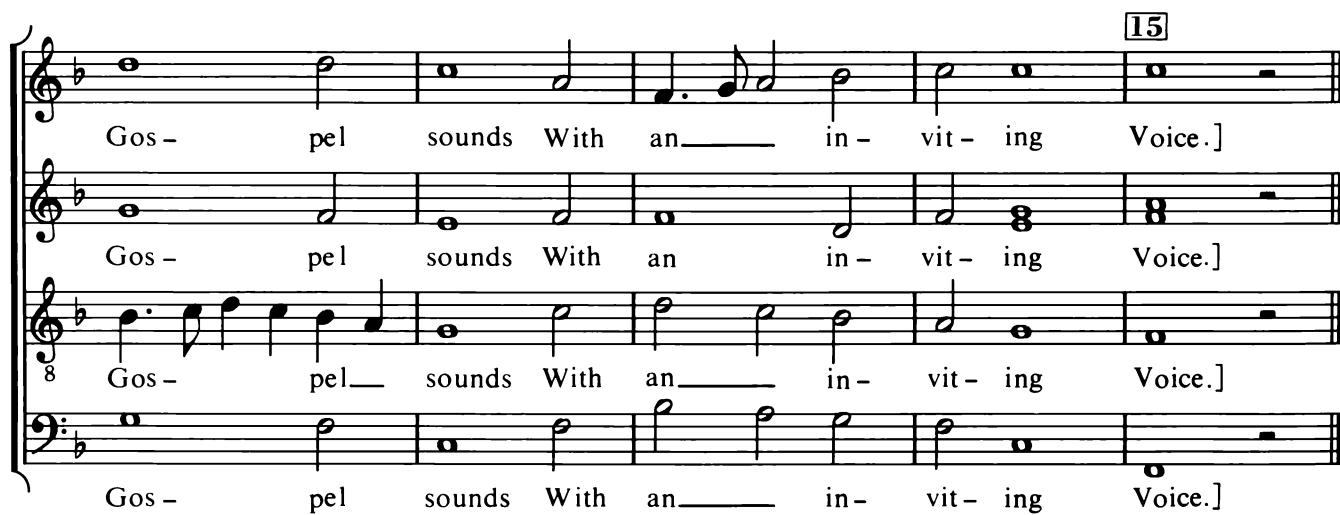
ev - 'ry Heart re - joice, The Trum - pet of the

ev - 'ry Heart re - joice, The Trum - pet of the

ev - 'ry Heart re - joice, The Trum - pet of the

ev - 'ry Heart re - joice, The Trum - pet of the

15



Gos - pel sounds With an in - vit - ing Voice.]

Gos - pel sounds With an in - vit - ing Voice.]

Gos - pel sounds With an in - vit - ing Voice.]

Gos - pel sounds With an in - vit - ing Voice.]

2. Ho! all ye hungry starving Souls,
That feed upon the Wind,
And vainly strive with earthly Toys
To fill an empty Mind;
3. Eternal Wisdom has prepar'd
A Soul-reviving Feast,
And bids your longing Appetites
The rich Provision taste.
4. Ho! ye that pant for living Streams,
And pine away and die;
Here you may quench your raging Thirst
With Springs that never dry.
5. Rivers of Love and Mercy here
In a rich Ocean join;
Salvation in Abundance flows,
Like Floods of Milk and Wine.
- <6. Ye perishing and naked Poor,
Who work with mighty Pain,
To weave a Garment of your own,
That will not hide your Sin;
7. Come naked, and adorn your Souls
In Robes prepar'd by God,
Wrought by the Labours of his Son,
And dy'd in his own Blood.>
8. Dear God! the Treasures of thy Love
Are everlasting Mines,
Deep as our helpless Mis'ries are,
And boundless as our Sins!
9. The happy Gates of Gospel-Grace
Stand open Night and Day:
Lord, we are come to seek Supplies,
And drive our Wants away.

Manchester

(♩ = M. M. 60)

L. M.

1. Let the shrill trum- pet's war- like voice

1. Let the shrill trum- pet's war- like voice

1. Let the shrill trum- pet's war- like voice

1. Let the shrill trum- pet's war- like voice

The first system consists of four staves. The top staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is an alto clef accompaniment with an '8' below it. The bottom staff is a bass clef accompaniment. The music is in 2/2 time and D major.

5
Make rocks and hills his praise re- bound;

Make rocks and hills his praise re- bound;

8
Make rocks and hills his praise re- bound;

Make rocks and hills his praise re- bound;

The second system consists of four staves. The top staff is the vocal line with lyrics and a box containing the number '5'. The second staff is a treble clef accompaniment. The third staff is an alto clef accompaniment with an '8' below it. The bottom staff is a bass clef accompaniment.

10
Praise him with harp's me- lo- dious noise, And

Praise him with harp's me- lo- dious noise, And

8
Praise him with harp's me- lo- dious noise, And

Praise him with harp's me- lo- dious noise, And

The third system consists of four staves. The top staff is the vocal line with lyrics and a box containing the number '10'. The second staff is a treble clef accompaniment. The third staff is an alto clef accompaniment with an '8' below it. The bottom staff is a bass clef accompaniment.

15

gen - tle psal - t'ry's sil - ver sound.]

gen - tle psal - t'ry's sil - ver sound.]

gen - tle psal - t'ry's sil - ver sound.]

gen - tle psal - t'ry's sil - ver sound.]

- | | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>2. Let virgin troops soft timbrels bring,
 And some with graceful motion dance;
 Let instruments of various strings,
 With organs join'd, his praise advance.</p> | <p>3. Let them who joyful hymns compose,
 To cymbals set their songs of praise;
 Cymbals of common use, and those
 That loudly sound on solemn days.</p> |
| <p>4. Let all that vital breath enjoy,
 The breath he does to them afford,
 In just returns of praise employ:
 Let ev'ry creature praise the Lord.</p> | |

Sturbridge

(♩ = M. M. 60)

L. M.

5

[1. The Lord, how won- d'rous are his ways! How firm his

10

truth! how large his grace! He takes his mer- cy

15

for his throne, And thence he makes his glo- ries known.]

2. Not half so high his pow'r hath spread,
The starry heav'ns above our head,
As his rich love exceeds our praise,
Exceeds the highest hopes we raise.
3. Not half so far hath nature plac'd
The rising morning from the west;
As his forgiving grace removes
The daily guilt of those he loves.
4. How slowly doth his wrath arise!
On swifter wings salvation flies:
And if he lets his anger burn,
How soon his frowns to pity turn!
5. Amidst his wrath compassion shines;
His strokes are lighter than our sins;
And while his rod corrects his saints,
His ear indulges their complaints.
6. So fathers their young sons chastise,
With gentle hands and melting eyes;
The children weep beneath the smart
And move the pity of their heart.
7. The mighty God, the wise and just,
Knows that our frame is feeble dust;
And will no heavy loads impose,
Beyond the strength that he bestows.
8. He knows how soon our nature dies,
Blasted by ev'ry wind that flies;
Like grass we spring, and die as soon,
Or morning flow'rs that fade at noon.
9. But his eternal love is sure
To all the saints, and shall endure;
From age to age his truth shall reign,
Nor children's children hope in vain.

Nazareth

(♩ = M. M. 60)

C. M.

[1. My God, how many are my

[1. My God, how many are my

8 [1. My God, how many are my

[1. My God, how many are my

This system contains four staves of music. The first three staves are vocal parts, and the fourth is a bass line. The lyrics are: [1. My God, how many are my

5 fears! How fast my foes increase! Con-

fears! How fast my foes increase! Con-

8 fears! How fast my foes increase! Con-

fears! How fast my foes increase! Con-

This system contains four staves of music. The first three staves are vocal parts, and the fourth is a bass line. The lyrics are: 5 fears! How fast my foes increase! Con-

10 -spir - ing my e - ter - nal

-spir - ing my e - ter - nal

8 -spir - ing my e - ter - nal

-spir - ing my e - ter - nal

This system contains four staves of music. The first three staves are vocal parts, and the fourth is a bass line. The lyrics are: 10 -spir - ing my e - ter - nal

15

death, They break my present peace.]

death, They break my present peace.]

8 death, They break my present peace.]

death, They break my present peace.]

2. The lying tempter would persuade
There's no relief in heav'n,
And all my swelling sins appear
Too big to be forgiv'n.

5. He shed soft slumbers on mine eyes,
In spite of all my foes;
I 'woke, and wonder'd at the grace,
That guarded my repose.>

3. But thou, my glory and my strength,
Shalt on the tempter tread,
Shalt silence all my threat'ning guilt,
And raise my drooping head.

6. What tho' the hosts of death and hell
All arm'd against me stood,
Terrors no more shall shake my soul;
My refuge is my God.

<4. I cry'd, and from his holy hill
He bow'd a list'ning Ear;
I call'd my father, and my God,
And he subdu'd my fear.

7. Arise, O Lord, fulfil thy grace,
While I thy glory sing:
My God has broke the serpent's teeth,
And death has lost his sting.

8. Salvation to the Lord belongs,
His arm alone can save:
Blessings attend thy people here,
And reach beyond the grave.

Franklin

(♩ = M. M. 60)

L. M.

1. Lord, how se- cure and blest are they Who

1. Lord, how se- cure and blest are they Who

8 1. Lord, how se- cure and blest are they Who

1. Lord, how se- cure and blest are they Who

The first system of the musical score for 'Franklin' consists of four staves. The top staff is the vocal line, and the bottom three are piano accompaniment. The music is in 3/4 time with a key signature of one flat (B-flat). The lyrics are: '1. Lord, how se- cure and blest are they Who'. The piano part features a steady bass line and chords in the right hand.

5 feel the Joys of par- don'd Sin? Should

feel the Joys of par- don'd Sin? Should

8 feel the Joys of par- don'd Sin? Should

feel the Joys of par- don'd Sin? Should

The second system of the musical score continues the piece. It begins with a measure rest of 5 measures. The lyrics are: 'feel the Joys of par- don'd Sin? Should'. The musical notation and piano accompaniment continue from the previous system.

10 Storms of Wrath shake Earth and Sea, Their

Storms of Wrath shake Earth and Sea, Their

8 Storms of Wrath shake Earth and Sea, Their

Storms of Wrath shake Earth and Sea, Their

The third system of the musical score begins with a measure rest of 10 measures. The lyrics are: 'Storms of Wrath shake Earth and Sea, Their'. The musical notation and piano accompaniment continue from the previous system.

15

Minds have Heav'n and Peace with-in.]

Minds have Heav'n and Peace with-in.]

8 Minds have Heav'n and Peace with-in.]

Minds have Heav'n and Peace with-in.]

2. The Day glides sweetly o'er their Heads,
 Made up of Innocence and Love;
 And soft and silent as the Shades
 Their nightly Minutes gently move.

4. How oft they look to th' heav'nly Hills,
 Where Groves of living Pleasure grow,
 And longing Hopes and chearful Smiles
 Sit undisturb'd upon their Brow.>

<3. Quick as their Thoughts their Joys come on,
 But fly not half so fast away;
 Their Souls are ever bright as Noon,
 And calm as Summer Ev'nings be.

5. They scorn to seek our golden Toys,
 But spend the Day and share the Night
 In numb'ring o'er the richer Joys
 That Heav'n prepares for their Delight.

6. While wretched we, like Worms and Moles,
 Lie grov'ling in the Dust below,
 Almighty Grace, renew our Souls,
 And we'll aspire to Glory too.

Dudley

(♩ = M. M. 60)

L. M.

[1. How long, O Lord, shall I complain, Like

[1. How long, O Lord, shall I complain, Like

8 [1. How long, O Lord, shall I complain, Like

[1. How long, O Lord, shall I complain, Like

Detailed description: This system contains four staves of music. The first three staves are vocal parts (Soprano, Alto, and Tenor) and the fourth is the bass line. The lyrics are: "[1. How long, O Lord, shall I complain, Like". The music is in 3/2 time with a key signature of two flats (B-flat and E-flat).

5 one that seeks his God in vain? Can't

one that seeks his God in vain? Can't

8 one that seeks his God in vain? Can't

one that seeks his God in vain? Can't

Detailed description: This system contains four staves of music. The first three staves are vocal parts and the fourth is the bass line. The lyrics are: "5 one that seeks his God in vain? Can't". The music continues in the same 3/2 time and key signature.

10 thou thy face for ever hide? And

thou thy face for ever hide? And

8 thou thy face for ever hide? And

thou thy face for ever hide? And

Detailed description: This system contains four staves of music. The first three staves are vocal parts and the fourth is the bass line. The lyrics are: "10 thou thy face for ever hide? And". The music continues in the same 3/2 time and key signature.

15

I still pray, and be de-ny'd?]

I still pray, and be de-ny'd?]

8 I still pray, and be de-ny'd?]

I still pray, and be de-ny'd?]

2. Shall I for ever be forgot,
 As one whom thou regardest not?
 Still shall my soul thine absence mourn?
 And still despair of thy return?

4. Hear, Lord, and grant me quick relief,
 Before my death conclude my grief;
 If thou withhold'st thy heav'nly light,
 I sleep in everlasting night.

3. How long shall my poor troubled breast
 Be with these anxious thoughts oppress'd?
 And Satan, my malicious foe,
 Rejoice to see me sunk so low?

5. How will the pow'rs of darkness boast,
 If but one praying soul be lost?
 But I have trusted in thy grace,
 And shall again behold thy face.

6. Whate'er my fears or foes suggest,
 Thou art my hope, my joy, my rest:
 My heart shall feel thy love, and raise
 My chearful voice to songs of praise.

Purchase Street

(♩ = M. M. 60)

L. M.

[1. Thus far the Lord has led me on, Thus

5

far his Pow'r pro- longs my Days, And

10

ev- 'ry Eve- ning shall make known Some

15

fresh Me-mo-rial of his Grace.]

fresh Me-mo-rial of his Grace.]

8 fresh Me-mo-rial of his Grace.]

fresh Me-mo-rial of his Grace.]

2. Much of my Time has run to waste,
 And I perhaps am near my Home;
 But he forgives my Follies past,
 He gives me Strength for Days to come.

4. In vain the Sons of Earth or Hell
 Tell me a thousand frightful Things;
 My God in Safety makes me dwell
 Beneath the Shadow of his Wings.

3. I lay my Body down to sleep,
 Peace is the Pillow for my Head;
 While well-appointed Angels keep
 Their watchful Stations round my Bed.

<5. Faith in his Name forbids my Fear:
 O may thy Presence ne'er depart!
 And in the Morning make me hear
 The Love and Kindness of thy Heart.

6. Thus when the Night of Death shall come,
 My Flesh shall rest beneath the Ground,
 And wait thy Voice to rouse my Tomb,
 With sweet Salvation in the Sound.>

Crucifixion

(♩ = M. M. 60)

L. M.

[Mourn, mourn, ye Saints as if you
[Mourn, mourn, ye Saints as if you
8 [Mourn, mourn, ye Saints as if you
[Mourn, mourn, ye Saints as if you

5

see Your Sav - iour dear nail'd to the tree.
see Your Sav - iour dear nail'd to the tree.
8 see Your Sav - iour dear nail'd to the tree.
see Your Sav - iour dear nail'd to the tree.

10

A bit - ter death he did in - dure, To
A bit - ter death he did in - dure, To
8 A bit - ter death he did in - dure, To
A bit - ter death he did in - dure, To

15

save the souls of men se - cure.]

save the souls of men se - cure.]

8 save the souls of men se - cure.]

save the souls of men se - cure.]

Brookline

(♩ = M. M. 60)

C. M.

[1. The heav'ns de- clare thy glo- ry, Lord, Which

[1. The heav'ns de- clare thy glo- ry, Lord, Which

[1. The heav'ns de- clare thy glo- ry, Lord, Which

[1. The heav'ns de- clare thy glo- ry, Lord, Which

that a- lone can fill; The fir- ma- ment and

that a- lone can fill; The fir- ma- ment and

that a- lone can fill; The fir- ma- ment and

that a- lone can fill; The fir- ma- ment and

stars ex- press Their great Cre- at- or's skill.]

stars ex- press Their great Cre- at- or's skill.]

stars ex- press Their great Cre- at- or's skill.]

stars ex- press Their great Cre- at- or's skill.]

2. The dawn of each returning day,
Fresh beams of knowledge brings:
And from the dark returns of night
Divine instruction springs.

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

4. Their doctrine does its sacred sense
Thro' earth's extent display;
Whose bright contents the circling sun
Does round the world convey.

5. No bridegroom for his nuptials drest,
Has such a chearful face;
No giant does like him rejoice,
To run his glorious race.

6. From east to west, from west to east,
His restless course he goes;
And thro' his progress chearful light,
And vital warmth bestows.

Part II

7. God's perfect law converts the soul,
Reclaims from false desires;
With sacred wisdom his sure word
The ignorant inspires.

8. The statutes of the Lord are just,
And bring sincere delight;
His pure commands in search of truth,
Assist the feeblest sight.

9. His perfect worship here is fix'd,
On sure foundations laid:
His equal laws are in the scales
Of truth and justice weigh'd.

10. Of more esteem than golden mines,
Or gold refin'd with skill:
More sweet than honey, or the drops
That from the comb distill.

11. My trusty councillors they are,
And friendly warnings give;
Divine rewards attend on those,
Who by thy precepts live.

12. But what frail man observes, how oft
He does from virtue fall?
O cleanse me from my secret faults,
Thou God that know'st them all.

13. Let no presumptuous sin, O Lord,
Dominion have o'er me;
That by thy grace, preserv'd, I may
The great transgression flee.

14. So shall my pray'r and praises be
With thy acceptance blest;
And I secure, on thy defence,
My strength and Saviour rest.

Morpheus

(♩ = M. M. 60) 5 L. M.

[1. Sleep! down-y sleep! come close my eyes, Tyr'd with be -

[1. Sleep! down-y sleep! come close my eyes, Tyr'd with be -

8 [1. Sleep! down-y sleep! come close my eyes, Tyr'd with be -

[1. Sleep! down - y sleep! come close my eyes, Tyr'd with be -

10

- hold - ing van - i - ties! Sweet slum - bers come and chase - a -

hold - ing van - i - ties! Sweet slum - bers come and chase a -

8 - hold - ing van - i - ties! Sweet slum - bers come and chase - a -

- hold - ing van - i - ties! Sweet slum - bers come and chase - a -

15

- way The toiles and fol - lies of the day:]

- way The toiles and fol - lies of the day:]

8 - way The toiles and fol - lies of the day:]

- way The toiles and fol - lies of the day:]

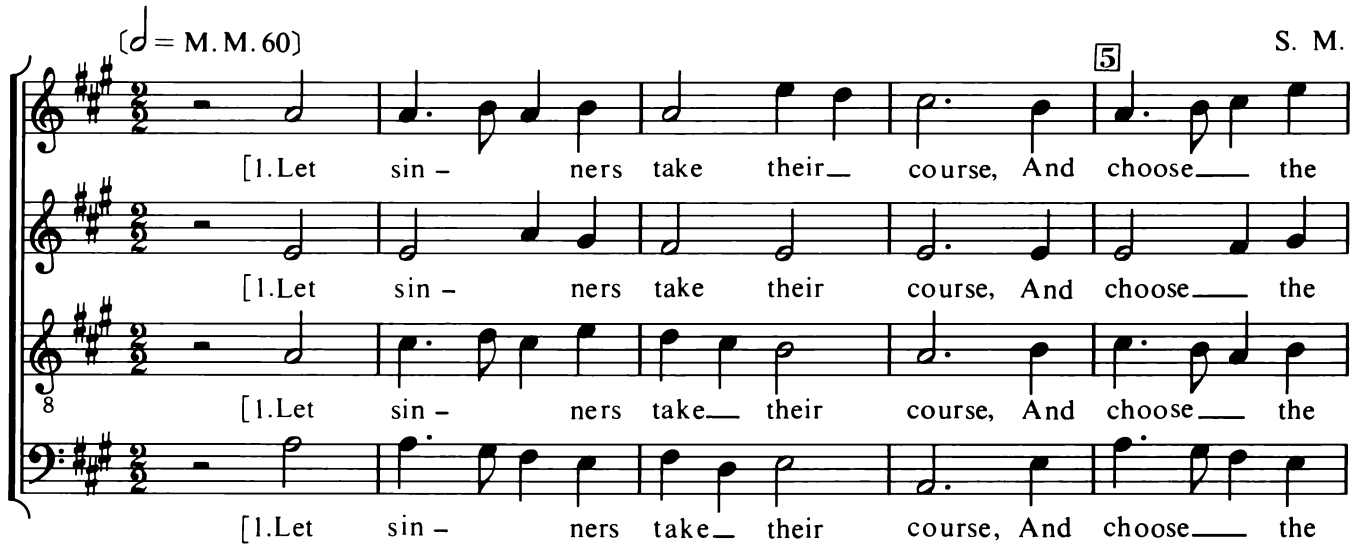
2. On your soft bosom will I lie,
Forget the World and learn to die.
O Israel's watchful shepherd spread
Tents of Angels round my bed ;

3. Let not the spirits of the aire,
While I slumber, me ensnare,
But save thy suppliant free from harmes,
Clasp't in thine everlasting armes.

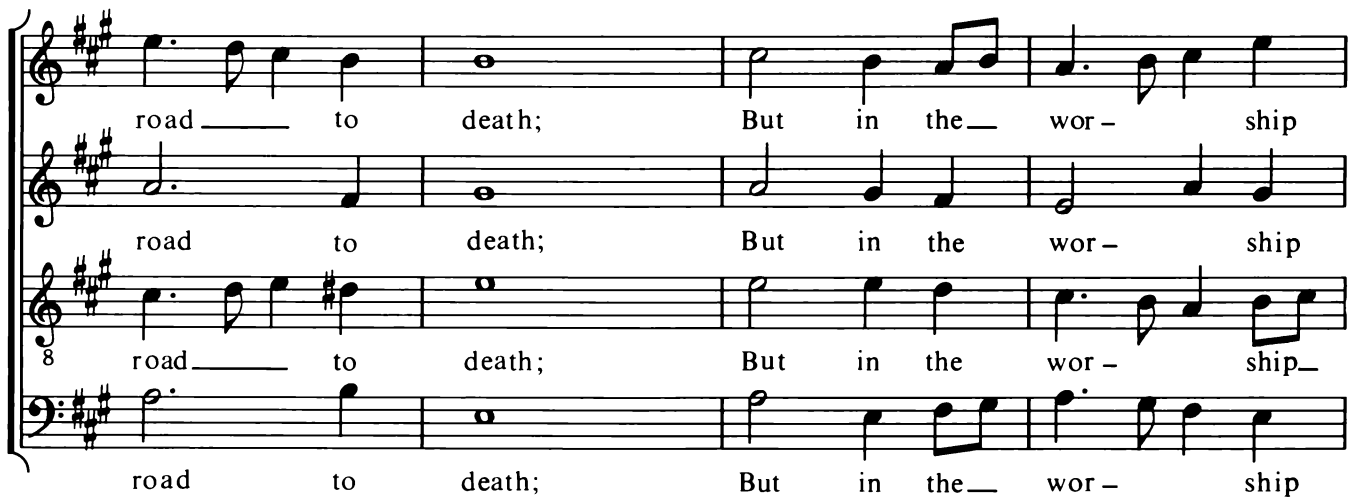
4. Clouds and thick darkness is thy throne,
Thy wonderful Pavilion :
Oh dart from thence a shining ray,
And then my midnight shall be day!

Asia

(♩ = M. M. 60) S. M.



[1. Let sin - ners take their_ course, And choose_ the



road_ to death; But in the_ wor - ship

10



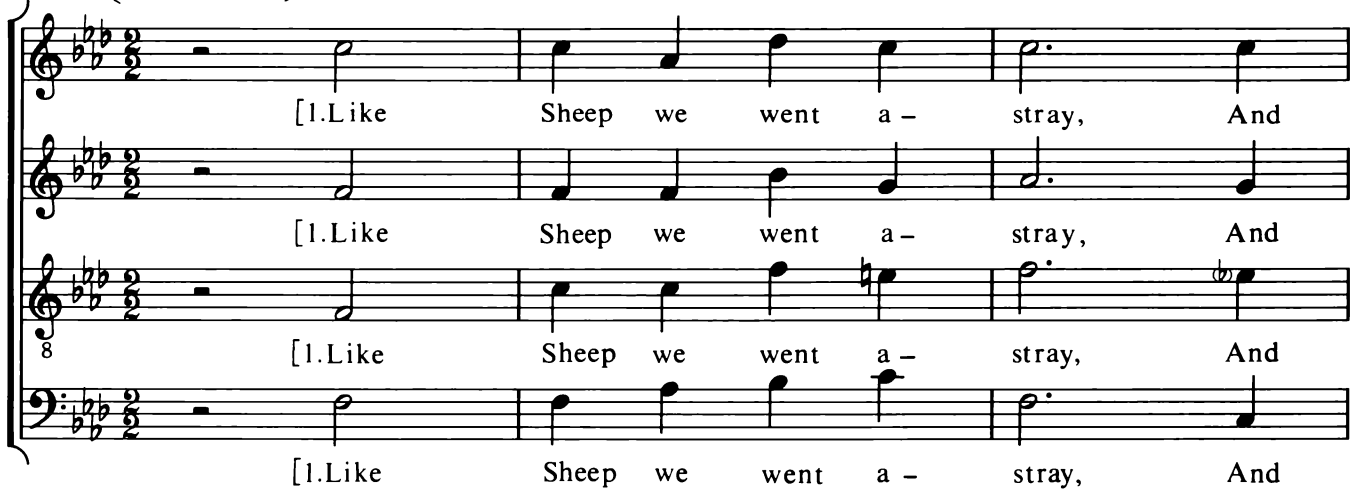
of my God I'll_ spend_ my dai - ly breath.]

2. My thoughts address his throne,
When morning brings the light;
I seek his blessing every noon,
And pay my vows at night.
3. Thou wilt regard my cries,
O my eternal God,
While sinners perish in surprize,
Beneath thine angry rod.
4. Because they dwell at ease,
And no sad changes feel,
They neither fear nor trust thy name,
Nor learn to do thy will.
5. But I with all my cares,
Will lean upon the Lord,
I'll cast my burden on his arm,
And rest upon his word.
6. His arm shall well sustain
The children of his love;
The ground on which their safety stands,
No earthly pow'r can move.

Dublin

(♩ = M. M. 60)

S. M.

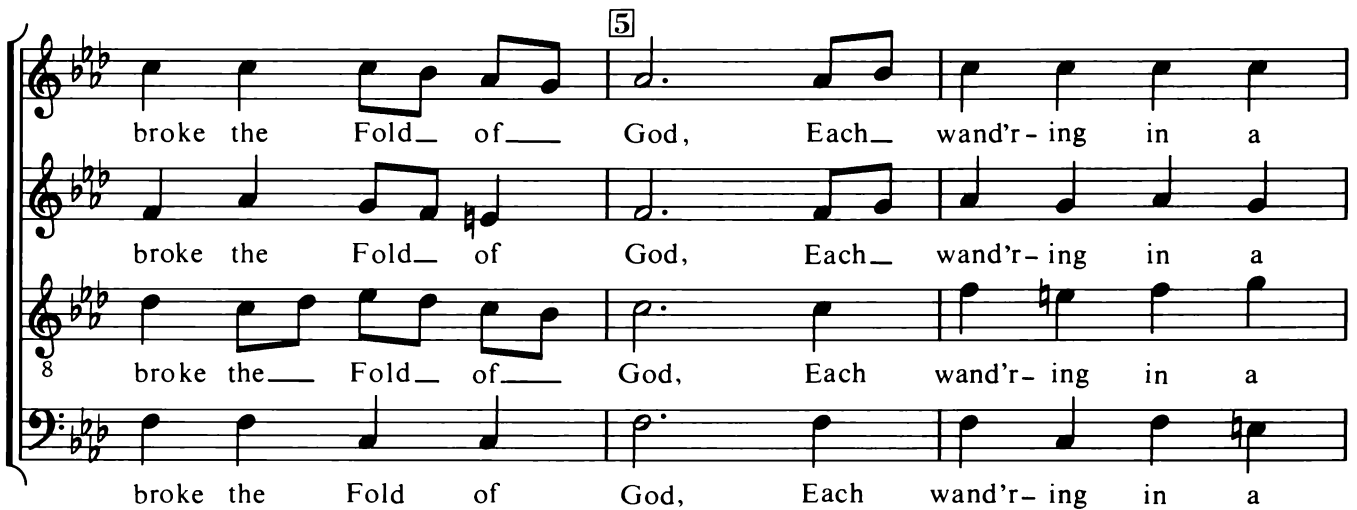


[1. Like Sheep we went a - stray, And

[1. Like Sheep we went a - stray, And

8 [1. Like Sheep we went a - stray, And

[1. Like Sheep we went a - stray, And

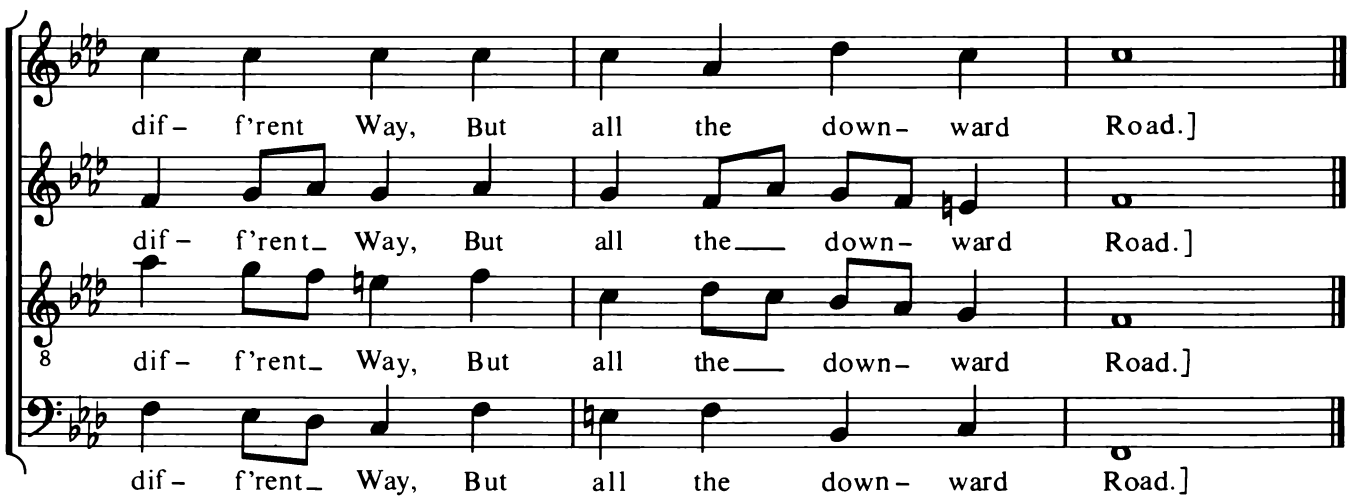


broke the Fold of God, Each wand'ring in a

broke the Fold of God, Each wand'ring in a

8 broke the Fold of God, Each wand'ring in a

broke the Fold of God, Each wand'ring in a



dif-ferent Way, But all the down-ward Road.]

dif-ferent Way, But all the down-ward Road.]

8 dif-ferent Way, But all the down-ward Road.]

dif-ferent Way, But all the down-ward Road.]

2. How dreadful was the Hour
When God our Wand'rings laid,
And did at once his Vengeance pour
Upon the Shepherd's Head!
3. How glorious was the Grace,
When Christ sustain'd the Stroke;
His Life and Blood the Shepherd pays,
A Ransom for the Flock.
4. His Honour and his Breath
Were taken both away;
Join'd with the Wicked in his Death,
And made as vile as they.
5. But God shall raise his Head
O'er all the Sons of Men,
And make him see a num'rous Seed
To recompense his Pain.
6. I'll give him (saith the Lord)
A Portion with the Strong;
He shall possess a large Reward,
And hold his Honours long.

Oxford

(♩ = M.M. 60)

P. M.

5

[1. Ye saints and ser-vants of the Lord, The tri-umphs

[1. Ye saints and ser-vants of the Lord, The tri-umphs

8 [1. Ye saints and ser-vants of the Lord, The tri-umphs

[1. Ye saints and ser-vants of the Lord, The tri-umphs

10

of his name re-cord; His sa-cred name for ev-er

of his name re-cord; His sa-cred name for ev-er

8 of his name re-cord; His sa-cred name for ev-er

of his name re-cord; His sa-cred name for ev-er

15

bless. Where-e'er the cir-cling sun dis-plays His ris-ing beams or

bless. Where-e'er the cir-cling sun dis-plays His ris-ing beams or

8 bless. Where-e'er the cir-cling sun dis-plays His ris-ing beams or

bless. Where-e'er the cir-cling sun dis-plays His ris-ing beams or

set - ting rays, Due praise to his great name ad - dress.]

set - ting rays, Due praise to his great name ad - dress.]

8 set - ting rays, Due praise to his great name ad - dress.]

set - ting rays, Due praise to his great name ad - dress.]

2. God thro' the world extends his sway;
 The regions of eternal day,
 But shadows of his glory are.
 To him, whose Majesty excels,
 Who made the heav'n in which he dwells,
 Let no created pow'r compare.
3. Though 'tis beneath his state to view
 In highest heav'n what angels do,
 Yet he to earth vouchsafes his care:
 He takes the needy from his cell,
 Advancing him in courts to dwell.
 Companion to the greatest there.
4. When childless families despair,
 He sends the blessing of an heir,
 To rescue their expiring name:
 Makes her that barren was to bear,
 And joyfully her fruit to rear:
 O then extol his matchless fame!

Danbury

(♩ = M. M. 60)

S. M.

[1. Lord, what a fee- ble piece Is this— our

[1. Lord, what a fee- ble piece Is this— our

[1. Lord, what a fee- ble piece Is this— our

[1. Lord, what— a fee- ble piece Is this— our

5
mor- tal frame! Our life— how poor a

mor- tal frame! Our life how— poor— a

8
mor- tal frame! Our life— how poor— a

mor- tal frame! Our life how poor— a

10
tri- fle 'tis, That scarce— de- serves the name!]

tri- fle 'tis, That scarce— de- serves— the name!]

8
tri- fle 'tis, That scarce— de- serves— the name!]

tri- fle 'tis, That scarce de- serves— the name!]

2. Alas, the brittle clay
That built our body first!
And ev'ry month, and ev'ry day,
'Tis mould'ring back to dust.

3. Our moments fly apace,
Nor will our minutes stay:
Just like a flood our hasty days
Are sweeping us away.

4. Well, if our days must fly,
We'll keep their end in sight,
We'll spend them all in wisdom's way,
And let them speed their flight.

5. They'll waft us sooner o'er
This life's tempestuous sea:
Soon we shall reach the peaceful shore
Of blest eternity.

Hampshire

(♩ = M. M. 60) 5 C. M.

[1. Re- turn, O God of love, re- turn; Earth is a

[1. Re- turn, O God of love, re- turn; Earth is a

[1. Re- turn, O God of love, re- turn; Earth is a

[1. Re- turn, O God of love, re- turn; Earth is a

10

tire- some place: How long shall we thy chil- dren

tire- some place: How long shall we thy chil- dren

tire- some place: How long shall we thy chil- dren

tire- some place: How long shall we thy chil- dren

mourn Our ab- sence from thy face?]

mourn Our ab- sence from thy face?]

mourn Our ab- sence from thy face?]

mourn Our ab- sence from thy face?]

2. Let heav'n succeed our painful years,
Let sin and sorrow cease,
And in proportion to our tears,
So make our joys increase.

3. Thy wonders to thy servants show,
Make thy own work compleat,
Then shall our souls thy glory know,
And own thy love was great.

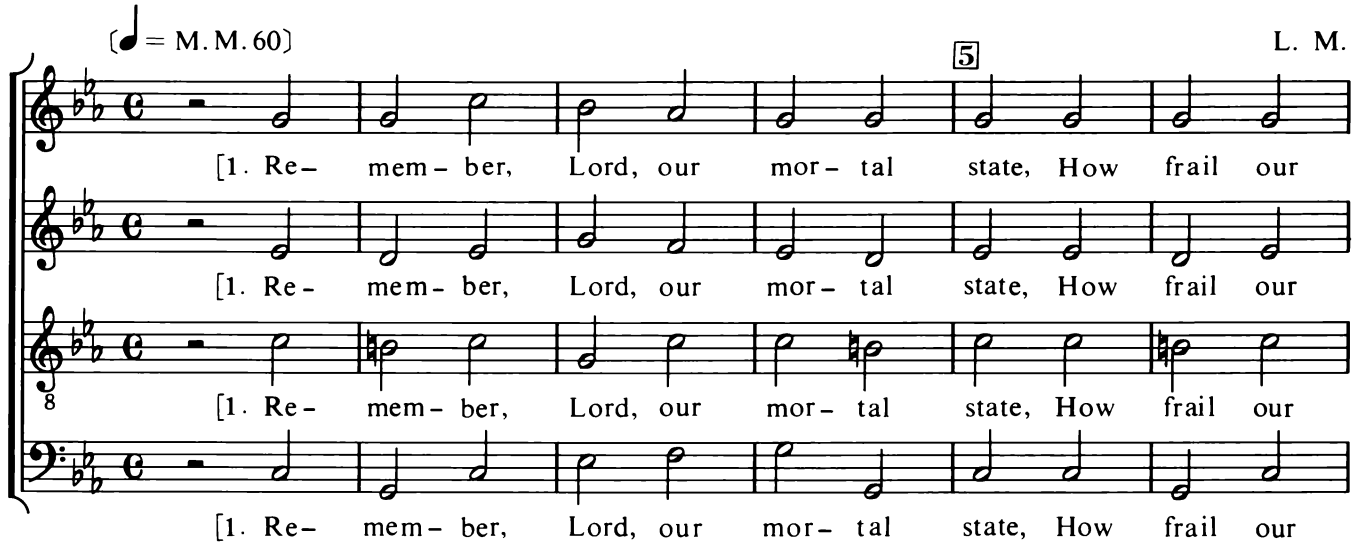
4. Then shall we shine before thy throne,
In all thy beauty, Lord ;
And the poor service we have done
Meet a divine reward.

Delaware

(♩ = M. M. 60)

L. M.

5



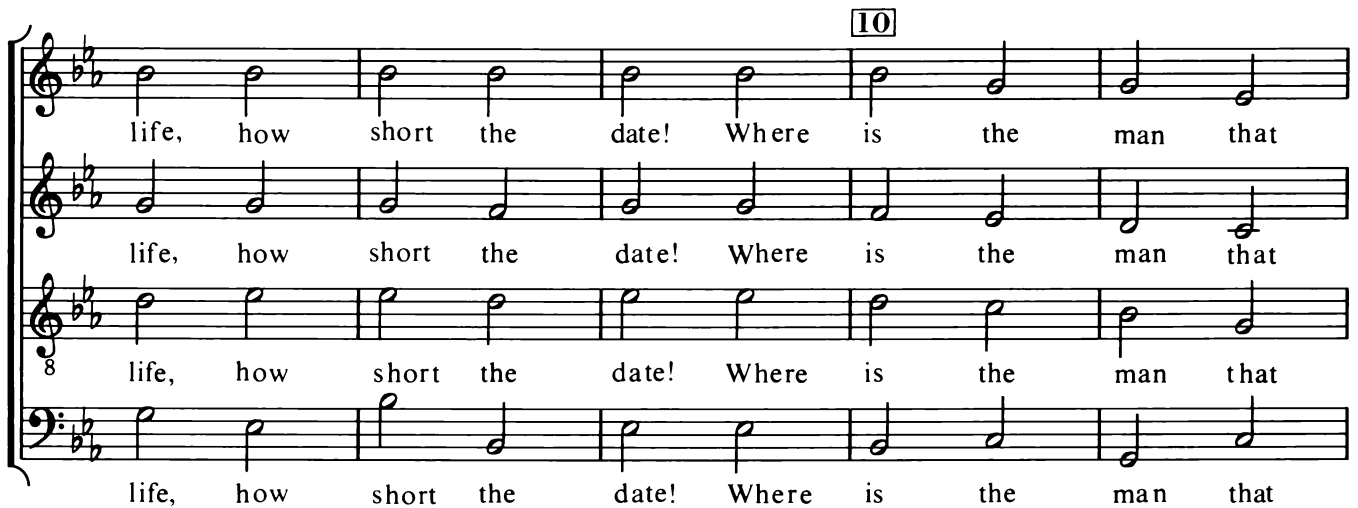
[1. Re- mem- ber, Lord, our mor- tal state, How frail our

[1. Re- mem- ber, Lord, our mor- tal state, How frail our

[1. Re- mem- ber, Lord, our mor- tal state, How frail our

[1. Re- mem- ber, Lord, our mor- tal state, How frail our

10



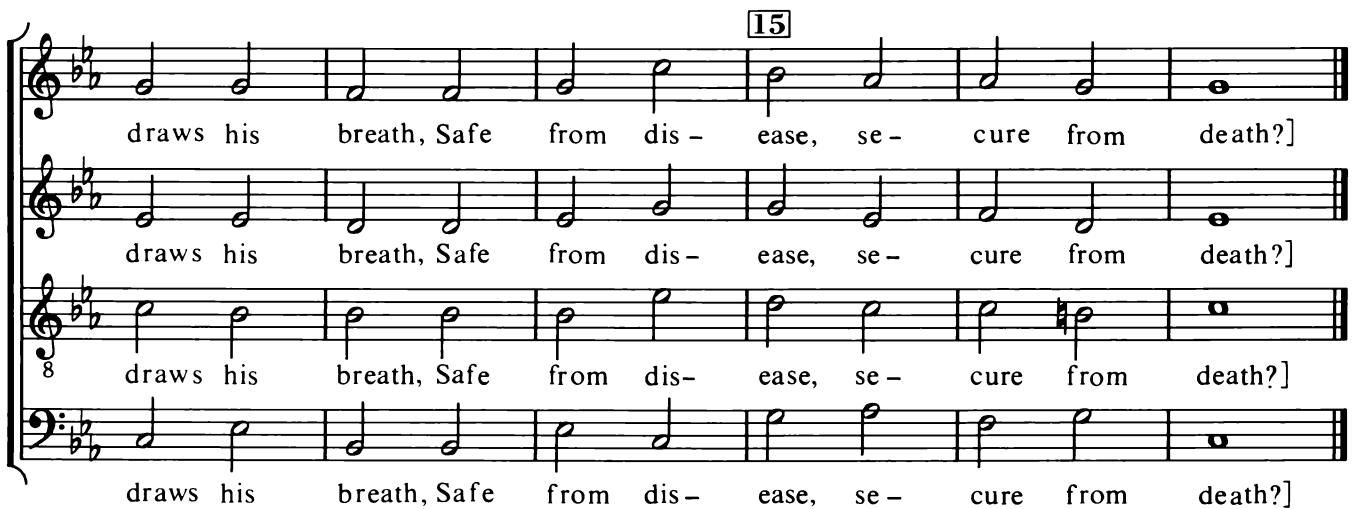
life, how short the date! Where is the man that

life, how short the date! Where is the man that

life, how short the date! Where is the man that

life, how short the date! Where is the man that

15



draws his breath, Safe from dis- ease, se- cure from death?]

draws his breath, Safe from dis- ease, se- cure from death?]

draws his breath, Safe from dis- ease, se- cure from death?]

draws his breath, Safe from dis- ease, se- cure from death?]

2. Lord, while we see whole nations die,
Our flesh and sense repine and cry,
“Must death for ever rage and reign?
Or hast thou made mankind in vain?”

3. “Where is thy promise to the just?
Are not thy servants turn'd to dust?”
But faith forbids these mournful sighs,
And sees the sleeping dust arise.

4. That glorious hour, that dreadful day,
Wipes the reproach of saints away,
And clears the honour of thy word ;
Awake our souls and bless the Lord.

Newburn

(♩ = M. M. 60) L. M.

[1. Thee will I love, O Lord my strength, My

[1. Thee will I love, O Lord my strength, My

[1. Thee will I love, O Lord my strength, My

[1. Thee will I love, O Lord my strength, My

10

rock, my tow'r, my high de- fence; Thy might- y arm shall

rock, my tow'r, my high de- fence; Thy might- y arm shall

rock, my tow'r, my high de- fence; Thy might- y arm shall

rock, my tow'r, my high de- fence; Thy might- y arm shall

15

be my trust, For I have found sal- va- tion thence.]

be my trust, For I have found sal- va- tion thence.]

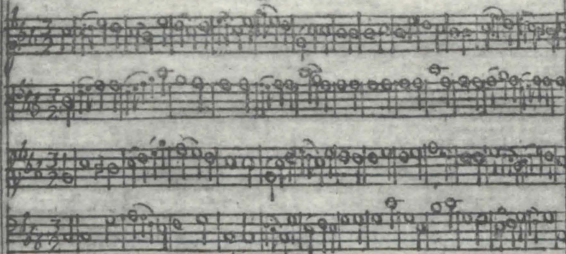
be my trust, For I have found sal- va- tion thence.]

be my trust, For I have found sal- va- tion thence.]

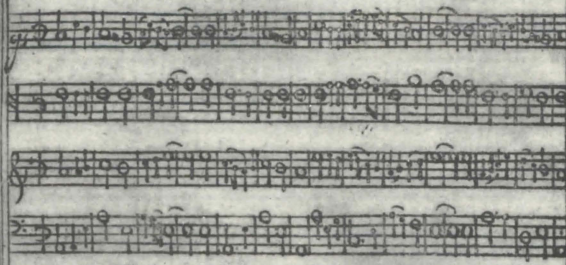
2. Death, and the terrors of the grave,
 Stood round me with their dismal shade:
 While floods of high temptations rose,
 And made my sinking soul afraid.
3. I saw the op'ning gates of hell,
 With endless pains and sorrows there:
 Which none but they that feel can tell,
 While I was hurry'd to despair.
4. In my distress I call'd my God,
 When I could scarce believe him mine:
 He bow'd his ear to my complaint;
 Then did his grace appear divine.
5. With speed he flew to my relief,
 As on a cherub's wing he rode:
 Awful and bright as lightning shone
 The face of my deliv'rer, God.
6. Temptations fled at his rebuke,
 The blast of his almighty breath:
 He sent salvation from on high,
 And drew me from the deeps of death.>
7. Great were my fears, my foes were great,
 Much was their strength, and more their rage:
 But Christ my Lord, is conqu'ror still,
 In all the wars the devils wage.
8. My song for ever shall record
 That terrible, that joyful hour;
 And give the glory to the Lord,
 Due to his mercy and his pow'r.

Calvary. CM.

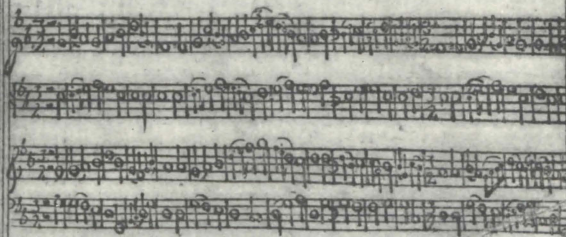
29



Revelation. CM.



Emmaus. L.M.



Calvary

[♩ = M. M. 60]

C. M.

8 [Me - thinks I see my Sav - iour
[Me - thinks I see my Sav - iour
[Me - thinks I see my Sav - iour
[Me - thinks I see my Sav - iour

5

8 dear On the ac - curs - ed tree, Me - thinks I
dear On the ac - curs - ed tree, Me - thinks I
dear On the ac - curs - ed tree, Me - thinks I
dear On the ac - curs - ed tree, Me - thinks I

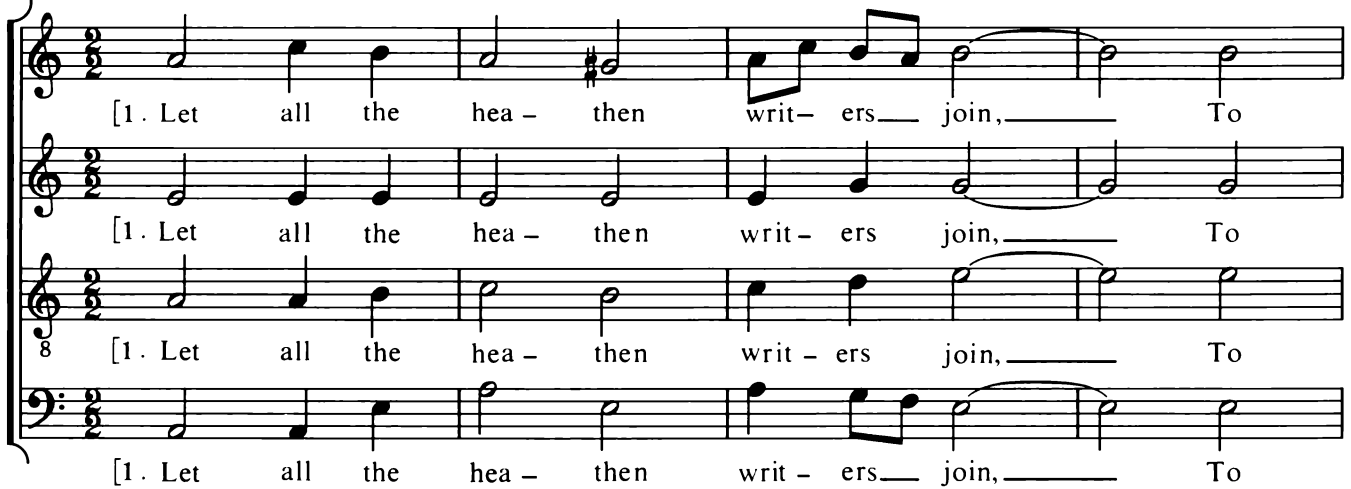
10

8 see his bleed - ing wounds, Which he re - ceiv'd for me.]
see his bleed - ing wounds, Which he re - ceiv'd for me.]
see his bleed - ing wounds, Which he re - ceiv'd for me.]
see his bleed - ing wounds, Which he re - ceiv'd for me.]

Revelation

[♩ = M. M. 60]

C. M.

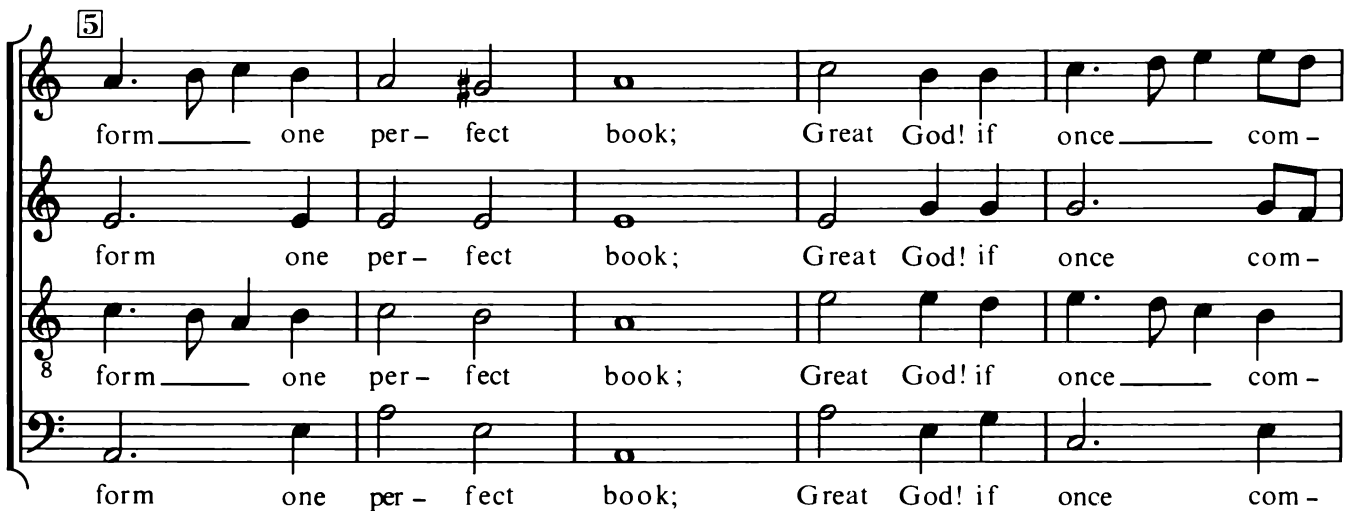


[1. Let all the hea - then writ - ers join, To

[1. Let all the hea - then writ - ers join, To

8 [1. Let all the hea - then writ - ers join, To

[1. Let all the hea - then writ - ers join, To

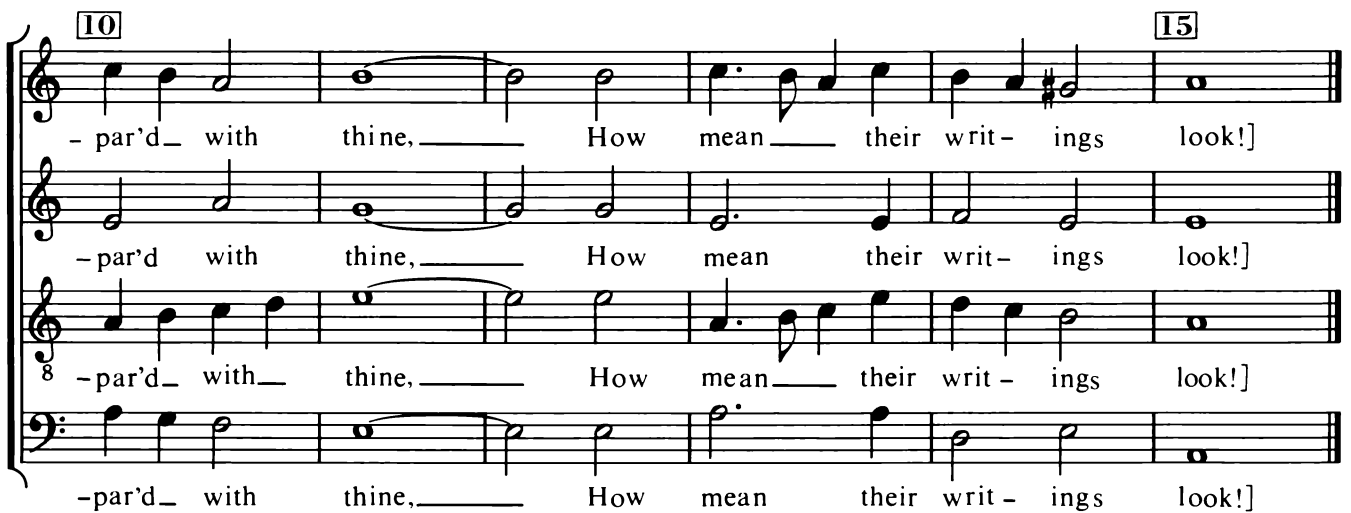


5 form one per - fect book; Great God! if once com -

form one per - fect book; Great God! if once com -

8 form one per - fect book; Great God! if once com -

form one per - fect book; Great God! if once com -



10 - par'd with thine, How mean their writ - ings look!]

- par'd with thine, How mean their writ - ings look!]

8 - par'd with thine, How mean their writ - ings look!]

- par'd with thine, How mean their writ - ings look!]

2. Not the most perfect rules they gave
Could shew one sin forgiv'n,
Nor lead a step beyond the grave;
But thine conduct to heav'n.
3. I've seen an end of what we call
Perfection here below;
How short the pow'rs of nature fall,
And can no farther go.
4. Yet men would fain be just with God,
By works their hands have wrought;
But thy commands, exceeding broad,
Extend to every thought.
5. In vain we boast perfection here,
While sin defiles our frame,
And sinks our virtues down so far
They scarce deserve the name.
6. Our faith and love, and ev'ry grace,
Fall far below thy word;
But perfect truth and righteousness
Dwell only with the Lord.

Mansfield

[♩ = M. M. 60] P. M.



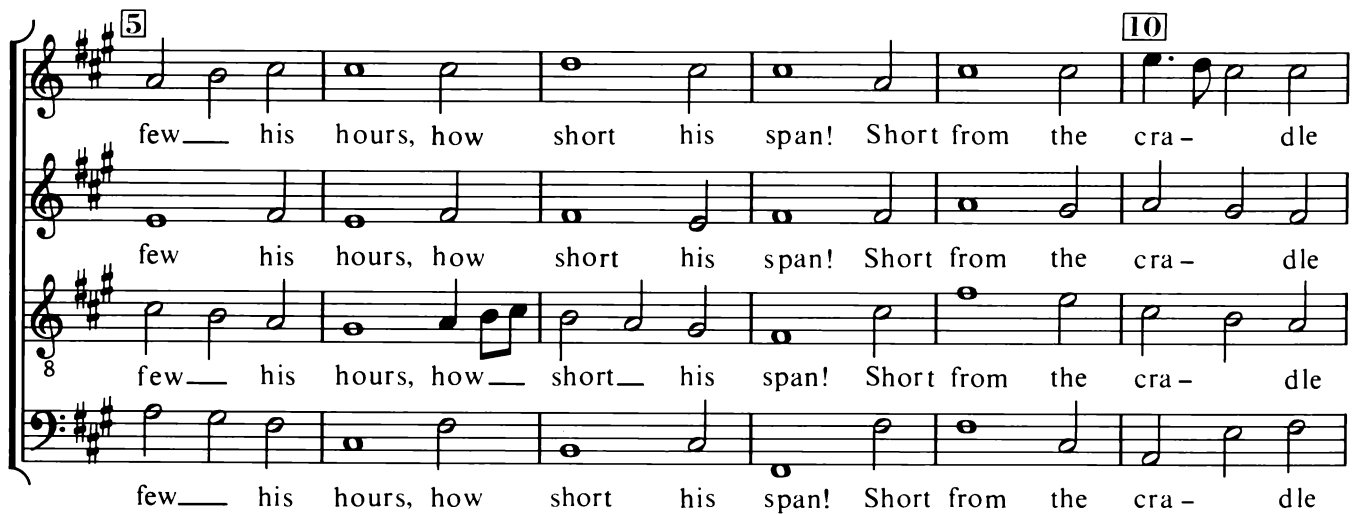
[1. Think, mighty God, on feeble man; How

[1. Think, mighty God, on feeble man; How

8 [1. Think, mighty God, on feeble man; How

[1. Think, mighty God, on feeble man; How

5 10



few his hours, how short his span! Short from the cradle

few his hours, how short his span! Short from the cradle

8 few his hours, how short his span! Short from the cradle

few his hours, how short his span! Short from the cradle



to the grave. Who can secure his

to the grave. Who can secure his

8 to the grave. Who can secure his

to the grave. Who can secure his

15

vi-tal breath, A-gainst the bold de-mands of

vi-tal breath, A-gainst the bold de-mands of

8 vi-tal breath, A-gainst the bold de-mands of

vi-tal breath, A-gainst the bold de-mands of

20

death, With skill to fly, or pow'r to save?]

death, With skill to fly, or pow'r to save?]

8 death, With skill to fly, or pow'r to save?]

death, With skill to fly, or pow'r to save?]

2. Lord, shall it be for ever said,
 "The race of man was only made
 For sickness, sorrow, and the dust!"
 Are not thy servants day by day
 Sent to their graves, and turn'd to clay?
 Lord, where's thy kindness to the just?

3. Hast thou not promis'd to thy son,
 And all his seed a heav'nly crown?
 But flesh and sense indulge despair;
 For ever blessed be the Lord,
 That faith can read his holy word,
 And find a resurrection there.

4. For ever blessed be the Lord,
 Who gives his saints a long reward,
 For all their toil, reproach and pain;
 Let all below, and all above,
 Join to proclaim thy wond'rous love,
 And each repeat their loud Amen.

Saybrook

[♩ = M. M. 60]

L. M.

5

[1. My God what in-ward grief I feel, When im-pious

[1. My God what in-ward grief I feel, When im-pious

8 [1. My God what in-ward grief I feel, When im-pious

[1. My God what in-ward grief I feel, When im-pious

10

men trans-gress thy will! I mourn to hear their

men trans-gress thy will! I mourn to hear their

8 men trans-gress thy will! I mourn to hear their

men trans-gress thy will! I mourn to hear their

15 20

lips pro-fane, Take thy tre-men-dous name in vain.]

lips pro-fane, Take thy tre-men-dous name in vain.]

8 lips pro-fane, Take thy tre-men-dous name in vain.]

lips pro-fane, Take thy tre-men-dous name in vain.]

2. Does not my soul detest and hate
The sons of malice and deceit?
Those that oppose thy laws and thee,
I count them enemies to me.

3. Lord, search my soul, try ev'ry thought:
Tho' my own heart accuse me not,
Or walking in a false disguise,
I beg the trial of thine eyes.

4. Doth secret mischief lurk within?
Do I indulge some secret sin?
O turn my feet whene'er I stray,
And lead me in thy perfect way.

Paris

(♩ = M. M. 60) L. M.

5

[1. Praise ye the Lord; 'tis good to raise Our hearts and

8 [1. Praise ye the Lord; 'tis good to raise Our hearts and

[1. Praise ye the Lord; 'tis good to raise Our hearts and

10

voi - ces in his praise; His na - ture and his

8 voi - ces in his praise; His na - ture and his

voi - ces in his praise; His na - ture and his

15

works in - vite To make this du - ty our de - light.]

8 works in - vite To make this du - ty our de - light.]

works in - vite To make this du - ty our de - light.]

2. The Lord builds up Jerusalem,
And gathers nations to his name:
His mercy melts the stubborn soul,
And makes the broken spirit whole.
3. He form'd the stars, those heav'nly flames.
He counts their numbers, calls their names:
His wisdom's vast, and knows no bound,
A deep where all our thoughts are drown'd.
4. Great is our Lord, and great his might;
And all his glories infinite:
He crowns the meek, rewards the just,
And treads the wicked to the dust.
5. Sing to the Lord, exalt him high,
Who spreads his clouds all round the sky:
There he prepares the fruitful rain,
Nor lets the drops descend in vain.
6. He makes the grass the hills adorn,
And cloaths the smiling fields with corn;
The beasts with food his hands supply,
And the young ravens when they cry.
7. What is the creature's skill or force,
The sprightly man, the warlike horse,
The nimble wit, the active limb?
All are too mean delights for him.
8. But saints are lovely in his sight;
He views his children with delight:
He sees their hope, he knows their fear,
And looks and loves his image there.

Wareham

(♩ = M. M. 60)

S. M.

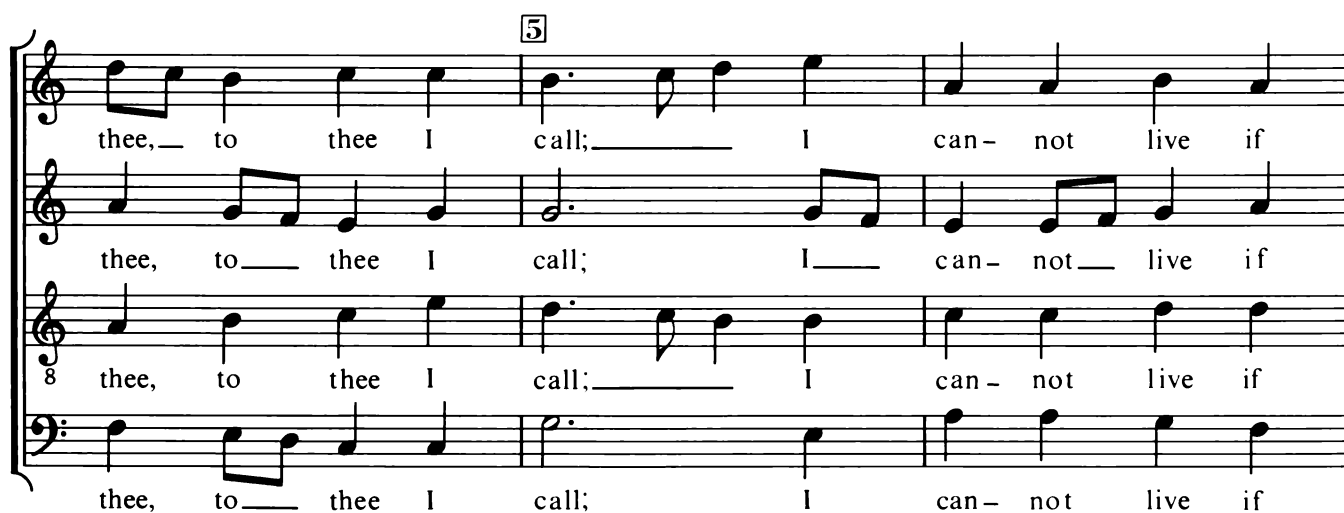


[1. My God, my Life, my Love, To

[1. My God, my Life, my Love, To

[1. My God, my Life, my Love, To

[1. My God, my Life, my Love, To



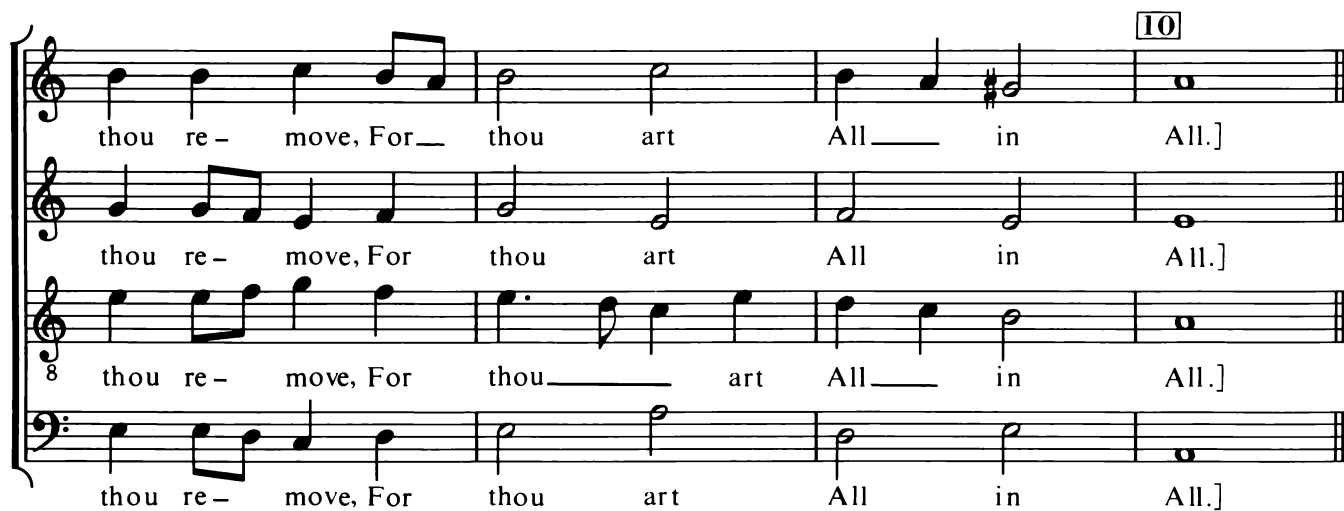
5

thee, to thee I call; I can-not live if

thee, to thee I call; I can-not live if

thee, to thee I call; I can-not live if

thee, to thee I call; I can-not live if



10

thou re-move, For thou art All in All.]

thou re-move, For thou art All in All.]

thou re-move, For thou art All in All.]

thou re-move, For thou art All in All.]

- < 2. Thy shining Grace can cheer
This Dungeon where I dwell:
'Tis Paradise when thou art here :
If thou depart, 'tis Hell.
3. The Smilings of thy Face,
How amiable they are!
'Tis Heav'n to rest in thine Embrace,
And no where else but there.
4. To thee, and thee alone,
The Angels owe their Bliss;
They sit around thy gracious Throne,
And dwell where Jesus is.
5. Not all the Harps above
Can make a heav'nly Place,
If God his Residence remove,
Or but conceal his Face.>
6. Nor Earth, nor all the Sky,
Can one Delight afford:
No, not a Drop of real Joy,
Without thy Presence, Lord.
7. Thou art the Sea of Love,
Where all my Pleasures roll;
The Circle where my Passions move,
And Centre of my Soul.
- < 8. To thee my Spirit fly
With infinite Desire;
And yet, how far from thee I lie!
Dear Jesus, raise me Higher.>

Georgia

[♩ = M.M. 60]

L. M.

1. Shew pi-ty, Lord, O Lord, for-give; Let
1. Shew pi-ty, Lord, O Lord, for-give; Let
8 1. Shew pi-ty, Lord, O Lord, for-give; Let
1. Shew pi-ty, Lord, O Lord, for-give; Let

5 a re-pent-ing re-bel live; Are
a re-pent-ing re-bel live; Are
8 a re-pent-ing re-bel live; Are
a re-pent-ing re-bel live; Are

10 not thy mer-cies large and free? May
not thy mer-cies large and free? May
8 not thy mer-cies large and free? May
not thy mer-cies large and free? May

15

not a sinner trust in thee?

not a sinner trust in thee?

8 not a sinner trust in thee?

not a sinner trust in thee?

2. My crimes are great, but don't surpass
The pow'r and glory of thy grace:
Great God! thy nature hath no bound,
So let thy pard'ning love be found.

4. My lips with shame my sins confess,
Against thy law, against thy grace;
Lord, should thy judgments grow severe,
I am condemn'd, but thou art clear.

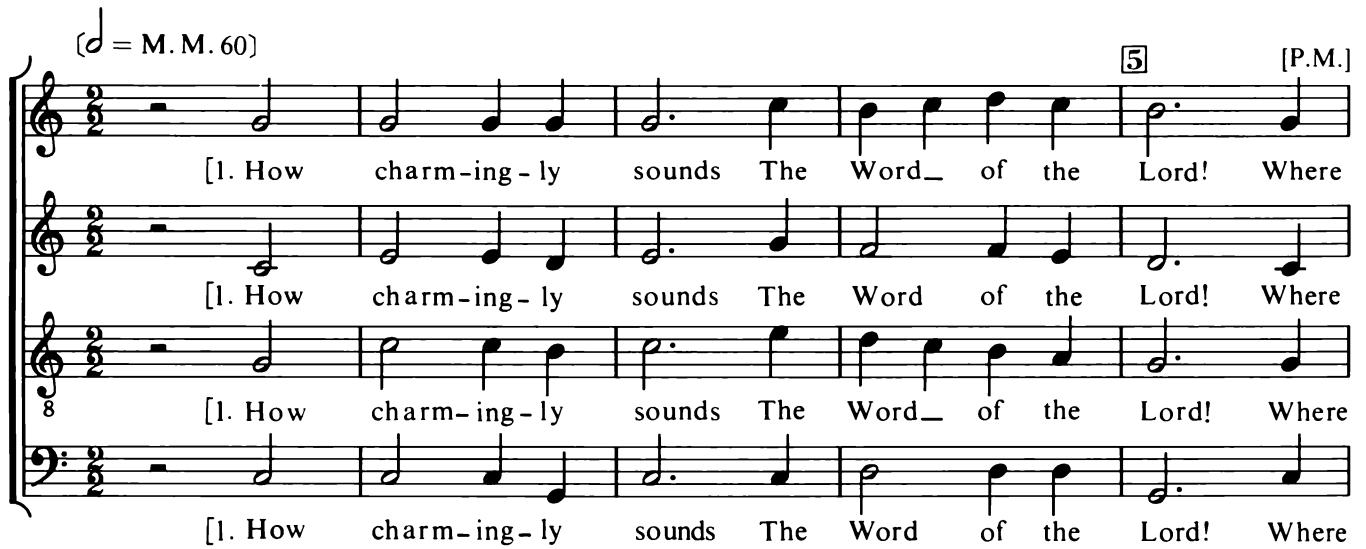
3. O wash my soul from ev'ry sin,
And make my guilty conscience clean;
Here on my heart the burden lies,
And past offences pain my eyes.

5. Should sudden vengeance seize my breath,
I must pronounce thee just in death;
And if my soul were sent to hell,
Thy righteous law approves it well.

6. Yet save a trembling sinner, Lord,
Whose hope still hov'ring round thy word,
Would light on some sweet promise there,
Some sure support against despair.

Madrid

(♩ = M. M. 60) 5 [P.M.]



[1. How charm-ingly sounds The Word_ of the Lord! Where

[1. How charm-ingly sounds The Word of the Lord! Where

[1. How charm-ingly sounds The Word_ of the Lord! Where

[1. How charm-ingly sounds The Word of the Lord! Where



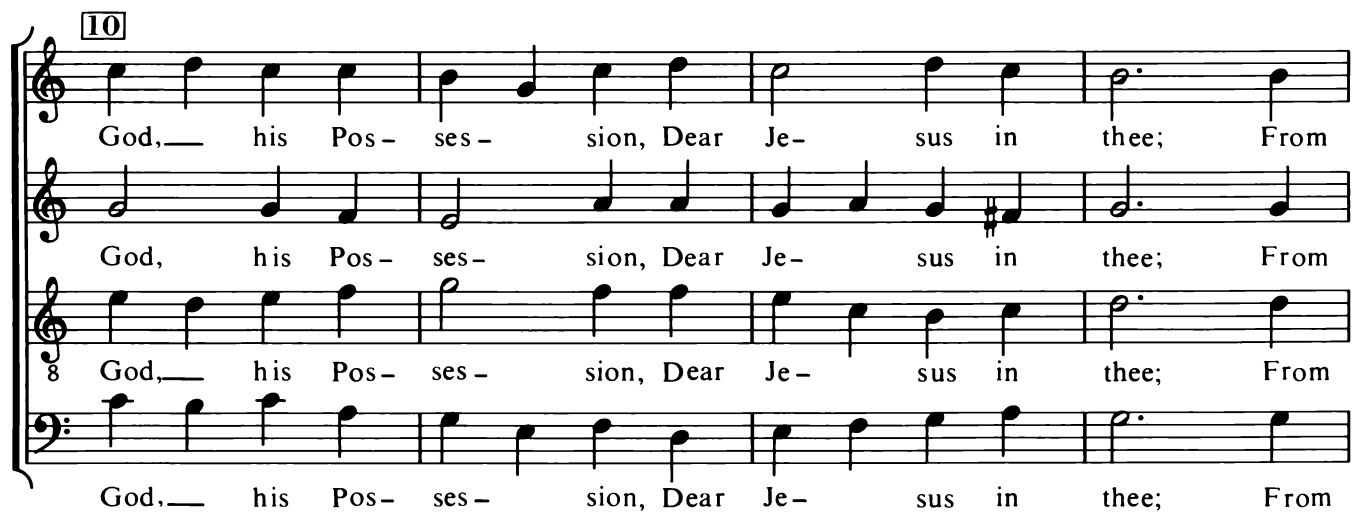
Wit-ness a-bounds, That Man is re-stor'd To

Wit-ness a-bounds, That Man is re-stor'd To

Wit-ness a-bounds, That Man— is re-stor'd To

Wit-ness a-bounds, That Man is re-stor'd To

10



God,— his Pos-ses-sion, Dear Je-sus in thee; From

God, his Pos-ses-sion, Dear Je-sus in thee; From

God,— his Pos-ses-sion, Dear Je-sus in thee; From

God,— his Pos-ses-sion, Dear Je-sus in thee; From

15

Sin and Trans-gres-sion For-ev-er set free.]

Sin and Trans-gres-sion For-ev-er set free.]

8 Sin and Trans-gres-sion For-ev-er set free.]

Sin and Trans-gres-sion For-ev-er set free.]

2. How glorious the Name
 Of Jesus, our King!
 Thou crucify'd Lamb,
 Thine Honours we sing:
 Our Hope and Salvation
 To World without End;
 Our nearest Relation,
 And faithfullest Friend.

Trinity-New

(♩ = M. M. 60)

C. M.

[1. O All ye na - tions, praise the Lord, Each

[1. O All ye na - tions, praise the Lord, Each

[1. O All ye na - tions, praise the Lord, Each

[1. O All ye na - tions, praise the Lord, Each

5
with a dif - f'rent tongue; In

with a dif - f'rent tongue; In

with a dif - f'rent tongue; In

with a dif - f'rent tongue; In

10
ev - 'ry lan - guage learn his

ev - 'ry lan - guage learn his

ev - 'ry lan - guage learn his

ev - 'ry lan - guage learn his

word, And let his name be sung.]

word, And let his name be sung.]

8 word, And let his name be sung.]

word, And let his name be sung.]

2. His mercy reigns thro' ev'ry land;
 Proclaim his grace abroad;
 For ever firm his truth shall stand;
 Praise ye the faithful God.

8

Morpheus. L.M.

Musical notation for the piece 'Morpheus. L.M.'. It consists of four staves. The first staff is the vocal line, followed by three staves of accompaniment. The notation includes various note values, rests, and bar lines.

* S^t Hellens. P.M.

Musical notation for the piece '* S^t Hellens. P.M.'. It consists of eight staves. The first two staves are the vocal line, followed by six staves of accompaniment. The notation includes various note values, rests, and bar lines.

Morpheus

[♩ = M. M. 60] L. M.

Tenor 5

8 Sleep down-y sleep! [come close my eyes, Tyr'd with be-hold-ing van-i-

Bass

[Sleep down-y sleep! come close my eyes, Tyr'd with be-hold-ing. van-i-

10

8 -ties! Sweet slum-bers come and chase a-way The toiles and

-ties! Sweet slum-bers come and chase a-way The toiles and

15

8 fol-lies of the day:]

fol-lies of the day:] **Cho!**

Sweet slum-ber[s come and chase a-

20

8 Sweet slum-ber[s come and chase a-way The toiles and fol-lies of the

-way The toiles and fol-lies of the day,

25

8 day, The toiles and fol-lies of the day.]

The toiles and fol-lies of the day.]

Appendices

*Music in Miniature: Complete List
of Psalm Tunes
in Their Original Order*

FRAMINGHAM	CHESTER	MARSHFIELD
FITCHBURGH	SPAIN	DUNSTABLE
CREATION	MARYLAND	ROXBURY
NEW-CASTLE	COLUMBIA	CONNECTION
BREST	HEBRON	ROYALSTON*
JAMAICA	WRENTHAM	SUFFOLK
EUROPE	NEW NORTH	ASIA
MANCHESTER	NEW HINGHAM	ST. ANNS*
STURBRIDGE	PUMPILY	DUBLIN
NAZARETH	HALIFAX	OXFORD
FRANKLIN	BETHLEHEM	DANBURY
DUDLEY	PORTSMOUTH*	HAMPSHIRE
PURCHASE STREET	ISLE WHITE*	DELAWARE
CRUCIFIXION	BANGOR*	NEWBURN
BROOKLINE	OLD HUNDRED*	CALVARY
MORPHEUS	PUTNEY*	REVELATION
ST. HELLENS*	ST. MARTINS*	EMMAUS
DUXBOROUGH	CAMBRIDGE	MANSFIELD
NEW SOUTH	PHILADELPHIA	SAYBROOK
LEBANON	AMERICA	PARIS
CHOCKSETT	AFRICA	WAREHAM
WALTHAM	PRINCE TOWN	GEORGIA
AMHERST	BROOKFIELD	MADRID
AURORA	BUCKINGHAM*	TRINITY-NEW
SHERBURNE	NEW COLCHESTER*	

Titles with an asterisk (*) are not by Billings and are not included in this edition. ROYALSTON is "by Wood."

*Music in Miniature: List of Psalm Tunes Included
in The Singing Master's Assistant**

AFRICA	DUNSTABLE	NEW SOUTH
AMERICA	DUXBOROUGH	PHILADELPHIA
AMHERST	EMMAUS	PRINCE TOWN
AURORA	HALIFAX	PUMPILY
BETHLEHEM	HEBRON	ROXBURY
BROOKFIELD	LEBANON	SHERBURNE
CAMBRIDGE	MARSHFIELD	SPAIN
CHESTER	MARYLAND	SUFFOLK
CHOCKSETT	NEW HINGHAM	WALTHAM
COLUMBIA	NEW NORTH	WRENTHAM
CONNECTION		

Publications of Sacred Texts
Drawn upon in This Edition

Arnold, <i>Compleat Psalmodist</i>	Arnold, John. <i>The Compleat Psalmodist</i> . 4th ed. London: Robert Brown, 1756.
Bedford, <i>Specimen of Hymns</i>	Bedford, Arthur. <i>The Excellency of Divine Musick</i> . London: W. Pearson, [1733]. Appendix entitled: A Specimen of Hymns for Divine Musick.
Billings, <i>NEPS</i>	Billings, William. <i>The New-England Psalm-Singer</i> . Boston: Edes and Gill, [1770]. Evans 11572.
Brady and Tate, <i>New Version and Appendix</i>	Brady, Nicholas, and Nahum Tate. <i>A New Version of the Psalms of David</i> . Boston: for James Boyles, 1773. Bound at end: <i>Appendix, Containing A Number of Hymns, Taken chiefly from Dr. Watts's Scriptural Collection</i> . Boston: Mills and Hicks, 1773. Evans 12674.

* These tunes appear in *The Singing Master's Assistant* in slightly different form. They are not reprinted here, but the differences are described in the Commentary to *The Singing Master's Assistant*.

- Byles, *Pious Remains* [Byles, Samuel.] *Pious Remains of a Young Gentleman Lately Deceased*. Boston: Richard Draper, jun'r, 1764. Evans 9610.
- Flatman, *Poems* Flatman, Thomas. *Poems and Songs*. London: for Benjamin Took, 1674.
- Lyon, *Urania* Lyon, James. *Urania*. [Philadelphia, 1761.] Reprinted, New York: Da Capo Press, 1974. Evans 8908.
- Relly, *Christian Hymns* Relly, James and John. *Christian Hymns, Poems, And Spiritual Songs*. Burlington, [N.J.]: Isaac Collins, 1776. Evans 15042.
- Watts, *Divine Songs* Watts, Isaac. *Divine Songs. Attempted in Easy Language For the Use of Children*. 16th ed. Philadelphia: Joseph Crukshank for R. Aitken, [1773]. Evans 13065.
- Watts, *Horae Lyricae* Watts, Isaac. *Horae Lyricae. Poems, Chiefly of the Lyric Kind*. 12th ed. Boston: Daniel Kneeland for Thomas Leverett, 1772. Evans 12604.
- Watts, *Hymns* Watts, Isaac. *Hymns and Spiritual Songs*. In Three Books. 27th ed. Boston: Thomas and John Fleet, 1772. Evans 12606.
- Watts, *Psalms* Watts, Isaac. *The Psalms of David, Imitated in The Language of the New Testament*. Norwich, [Conn.]: Robertson and Trumbull, 1774. Evans 13152.
- Whitefield, *Collection* Whitefield, George. *A Collection of Hymns for Social Worship*. 13th ed. Philadelphia: David Hall, 1768. Evans 41900.

Publications by William Billings Referred To

- Anthem for Easter* *An Anthem for Easter*. [Boston, 1787].
- CH* *The Continental Harmony*. Boston: Thomas and Andrews, 1794.
- MM* *Music in Miniature*. Boston: the author, 1779.
- NEPS* *The New-England Psalm-Singer*. Boston: Edes and Gill, [1770].
- PSA* *The Psalm-Singer's Amusement*. Boston: the author, 1781.
- PSA, n.d.* *The Psalm-Singer's Amusement*. N.p., n.d. [Published after Billings's death, ca. 1804, or later, though not after 1826.]

- SH* *The Suffolk Harmony*. Boston: John Norman, 1786.
SMA *The Singing Master's Assistant*. Boston: Draper and Folsom, 1778.

Other Publications Referred To

- Julian Julian, John. *A Dictionary of Hymnology*. 2nd rev. ed. London: J. Murray, 1907; reprinted, New York: Dover, 1957.

The Singing Master's Assistant: Commentary

Note. The collections of texts from which additional stanzas are here supplied have their texts arranged in numbered stanzas, usually of four lines. Brady and Tate's *New Version of the Psalms* is an exception. There the psalm verses of the Biblical original are numbered, rather than four-line stanzas. Therefore texts taken here from Brady and Tate are renumbered by the editor when necessary to make up four-line stanzas.

SOME OF THE TEXTS from Watts have pauses indicated; some also have stanzas in brackets. Watts explains these in the preface to his *Psalms* (Boston: Kneeland and Davis, 1773, and various other editions): "If the Psalm be too long for the Time or Custom of singing, there are pauses in many of them, at which you may properly rest; Or you may leave out those Verses which are included in Crotchets [brackets] . . . without disturbing the Sense, or in some Places you may begin to sing at a Pause." Watts comments further on bracketed stanzas in the preface to *Hymns* (Boston: Fleet, 1772, and various other editions): "In all the longer Hymns, and in some of the shorter, there are several Stanzas included in Crotchets . . . which Stanzas may be left out in Singing, without disturbing the Sense. Those Parts are also included in such Crotchets, which contain Words too Poetical for meaner Understandings, or too particular for whole Congregations to sing." Watts's brackets are replaced in the present edition by the following: < >.

The Commentary retains Billings's designation of the four voice-parts: Treble (soprano), Counter (alto), Tenor, and Bass.

AFRICA Text att.: DW [Dr. Watts]. First stanza of Watts, *Hymns* I, No. 39. The entire text is supplied from this source. Billings's textual change of "joys" to "joy" (m. 3) has been retained.

AFRICA in *MM* varies as follows: Bass—no lower octaves.

AMERICA Text by the composer.

AMERICA in *MM* is the same as here.

AMHERST Text att.: T & B [Tate and Brady]. First stanza of Brady and Tate, *New Version*, Psalm 136. The entire text is supplied from this source.

In *SMA*, 1778 ed., the tenor in m. 3 has D faintly but unmistakably engraved above G. By the 3rd ed., 1781, D is barely visible. It is omitted here.

AMHERST in *MM* varies as follows: Bass—no lower octaves.

ASHHAM Text att.: Dr Watts. First stanza of Watts, *Hymns* I, No. 67. The entire text is supplied from this source.

AURORA Text by the composer, quoted here from the 3rd ed., 1781. The first stanza is underlaid as in the original. The entire text is printed separately on the facing page of the original (p. 32) under the heading: "A MORNING HYMN. To be sung in the Tune called *Aurora*."

AURORA in *MM* varies as follows: Bass—no lower octaves, except in m. 8. All voices—m. 13: whole-note constitutes end of piece; fusing section omitted.

BALTIMORE Text by the composer.

BENEVOLENCE Text att.: T & B [Tate and Brady]. First stanza of Brady and Tate, *New Version*, Psalm 41. The entire text is supplied from this source.

BETHLEHEM Text att.: DW [Dr. Watts]. First stanza of Brady and Tate, *Appendix*, Hymn 26. The entire text is supplied from this source. The real author of the text is Nahum Tate. (See Julian, p. 1275.)

Orig., m. 6, Treble: ♯ before A to warn singers not to raise it.

BETHLEHEM in *MM* varies as follows: Bass—m. 14: no lower octave. All voices—m. 14: last note constitutes end of piece; fusing section omitted; notes not dotted.

BOLTON Text att.: G W. [George Whitefield]. First stanza of Whitefield, *Collection*, Hymn No. 20. The entire text is supplied from this source. The real author of the text is Charles Wesley. (See Julian, p. 955.)

BOSTON Text by the composer. Billings used this stanza, together with additional stanzas, for **SHILOH** in his *SH*.

BROOKFIELD Text att.: DW [Dr. Watts]. First stanza of Watts, *Hymns* III, No. 1. The entire text is supplied from this source.

BROOKFIELD in *MM* varies as follows: Treble—mm. 4 and 12: no ♯ before the second C. Tenor—mm. 5, 7, 13, 15: C-natural. Bass—no lower octaves.

BRUNSWICK Text att.: Dr. W [Dr. Watts]. First stanza of Watts, *Hymns* II, No. 28.

Orig., m. 23, Bass, and m. 24, Tenor: three F-sharps and three C-sharps respectively,

each group under what seems to be a tie (see Introduction, Lesson V) but is actually a slur, calling for separate articulation of the notes. This procedure is clear in mm. 20–22, where repeated notes are part of melismatic phrases, and the slurs cannot be misunderstood. From m. 20 to the end, the melismatic repetition of notes coincides with the image of “panting” in the text. Later stanzas of Watts’s text do not fit the music here.

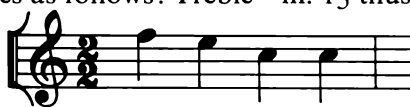
CAMBRIDGE Text att.: T & B [Tate and Brady]. Despite the attribution, the text Billings prints is the same as the first stanza of Watts, *Psalms*, Psalm 113. Nevertheless, additional stanzas are here supplied from Brady and Tate, *New Version*, Psalm 113. The texts of the two sources are closely related.

CAMBRIDGE in *MM* varies as follows: Bass—no lower octaves except in m. 15.

CHESTER Text by the composer.

Orig.: the four additional stanzas, engraved in italics, appear below the tune.

CHESTER in *MM* varies as follows: Treble—m. 15 thus:



Counter—m. 5, last note G, not A; m. 15, last note E only (G omitted). Bass—no lower octaves.

CHOCKSETT Text att.: D W [Dr. Watts]. First stanza of Watts, *Psalms*, Psalm 84. The entire text is supplied from this source. The meter is actually H.M. (Hallelujah Meter). Billings’s metrical designation of Psalm 84 is “As the 148th Psalm,” which, in turn, is identified as “Proper Metre” (P.M.). Billings’s textual change of “Thy earthly temples” to “Thine earthly temples” (m. 7) has been retained.

CHOCKSETT in *MM* varies as follows: Counter—m. 4, last note, C-natural. Bass—no lower octaves.

COLUMBIA Text by the composer.

COLUMBIA in *MM* varies as follows: Bass—no lower octaves.

CONNECTION Text att.: D W [Dr. Watts]. First stanza of Watts, *Psalms*, Psalm 48. The entire text is supplied from this source.

Orig., m. 5, Tenor—A-natural but A-sharp is suggested because it appears in both *MM* and *CH*.

CONNECTION in *MM* varies as follows: Tenor—m. 5, A-sharp. Bass—m. 2, no lower octaves.

CONSOLATION Text att.: Anon. First stanza of Bedford, *Specimen of Hymns*, Hymn No. 9. The entire text is supplied from this source.

DAVID’S LAMENTATION See under anthems.

DORCHESTER Text att.: D W [Dr. Watts]. First stanza of Watts, *Hymns* II, No. 58. The entire text is supplied from this source.

DUNSTABLE Text att.: D W [Dr. Watts]. First stanza of Watts, *Psalms*, Psalm 42.

Orig., mm. 16–19: each voice sings “So pants the hart,” the second word being set to three eighth-notes repeating the same pitch but linked with what appears to be a tie. The

context, however, suggests a slur, with the notes articulated separately. A similar musical illustration of panting is found in BRUNSWICK. (See discussion in Commentary above.) Orig., m. 24, Counter: no text appears, repeat signs only. If taken literally, these would call for a repetition of the previous words, “taste the,” an unlikely possibility. If the repeats are taken to refer to the Treble text, “cooling, cooling,” both declamation and the sense of the passage remain intact. Later stanzas of Watts’s text do not fit the music here. DUNSTABLE in *MM* varies as follows: Bass—no lower octaves. All voices—m. 15: whole-note constitutes end of piece; fusing section omitted.

DUXBOROUGH Text att.: DW [Dr. Watts]. First stanza of Watts, *Hymns* I, No. 24. The entire text is supplied from this source.

DUXBOROUGH in *MM* varies as follows: Tenor—m. 6, m. 16: D-natural. Bass—no lower octaves.

EMMAUS Text att.: P.M. [Perez Morton]. The *Boston Musical Gazette*, April 17, 1839, p. 204, identifies “P.M.” as Perez Morton (1750–1837), a member of the Harvard Class of 1771. The copy of the 1778 ed. in the William Clements Library, University of Michigan, has the text att. “P. Morton” in what appears to be a contemporaneous hand.

EMMAUS in *MM* varies as follows: All voices—last note not dotted. Treble—m. 13: no sharp before second F. Bass—no lower octaves.

EXETER Text att.: DW [Dr. Watts]. First and second stanzas of Watts, *Hymns* II, No. 2. The entire text is supplied from this source. Since Billings combines the first two stanzas into one, later stanzas are renumbered accordingly. Billings’s textual change of “with rapid Force” to “of rapid force” (m. 14) has been retained.

HALIFAX Text att.: DW [Dr. Watts]. First stanza of Watts, *Psalms*, Psalm 115. The entire text is supplied from this source. Billings’s textual change of “Heathen” to “heathens” (m. 24) has been retained.

HALIFAX in *MM* varies as follows: All voices—m. 1: no rest. Treble—m. 22 (23 in *SMA*), no natural sign before second note. Bass—m. 13 (14 in *SMA*), no lower octaves.

HEATH Text att.: Anon. First stanza of Flatman, *Poems*, “Hymne for the Morning.” The entire text is supplied from this source. The last few lines are metrically unsuited to the music and have been omitted. Billings’s textual changes of “my” instead of “mine” (m. 5) and “sprang” instead of “Spring” (mm. 17ff.) have been retained.

Accent markings (mm. 21ff.) are “marks of distinction.” See Billings’s Introduction, Lesson V, No. 11.

HEBRON Text att.: DW [Dr. Watts]. First stanza of Watts, *Hymns* II, No. 93. The entire text is supplied from this source.

HEBRON in *MM* varies as follows: Tenor—m. 1: C-natural. Bass—no lower octaves.

HOLLIS STREET Text att.: GW [George Whitefield]. First stanza of Whitefield, *Collection*, Hymn No. 50. The entire text is supplied from this source. The real author of the text is Charles Wesley. (See Julian, p. 1297.)

JARGON Text by the composer. It also forms part of the text of Anthem: LAMENTATION OVER BOSTON. See mm. 114–23. A second stanza is available in the same piece, mm. 124–33.

JUDEA Text att.: Anon. First stanza of "A Virgin unspotted," Arnold, *Compleat Psalmodist*, Book 4, p. 5f. The entire text is supplied from this source. The third and fourth lines of stanza 1 appear identically, and parts of stanza 1, the refrain, and stanzas 2 and 6 appear almost identically in the text of an English Christmas carol published in 1734. See *Oxford Book of Carols* (London: Oxford University Press, 1931), No. 4, p. 9. Billings's textual change of "cast" to "put" (m. 9) has been retained. "The" (m. 1) spelled "ye." Orig., m. 8, beat 6: Treble and Tenor have eighth-notes, Counter and Bass quarter-notes in 6/4. However, since this note is an upbeat to the subsequent faster section in 6/8 it needs to be performed in the new tempo. Therefore, the meter change is here pushed back one beat and the note values halved accordingly.

LEBANON Text by the composer. Billings, *NEPS*, adds a second stanza to the one underlaid in *SMA*; it is supplied here from that source.

LEBANON in *MM* varies as follows: Bass—no lower octaves.

MAJESTY Text att.: S & H [Sternhold and Hopkins]. Underlaid text is supplied from Lyon, *Urania*, p. 125–32, where it is set to music as "Two Celebrated Verses by Sternhold & Hopkins." The text is a combination of stanzas 9 and 10 from Psalm 18 (49 stanzas altogether) in Thomas Sternhold and John Hopkins, *The Whole Book of Psalms* (London, 1562), quoted in Lyon from a much later edition. Stanzas 2, 3, and 4 of the present edition are supplied from an issue of Sternhold and Hopkins printed at the end of *The Book of Common Prayer* (Cambridge: Joseph Bentham, 1762), where they appear as stanzas 11–12, 13–14, and 15–16.

Orig., m. 21, second note: Treble and Counter are perhaps to be articulated separately. See Commentary on **BRUNSWICK**, **DUNSTABLE**, and Anthem: **RETROSPECT** for somewhat similar cases. In these pieces, several notes repeating the same syllable are slurred.

MARBLEHEAD Text att.: T & B [Tate and Brady]. First stanza of Brady and Tate, *New Version*, Psalm 133. The entire text is supplied from this source.

MARSHFIELD Text att.: T & B [Tate and Brady]. First stanza of Brady and Tate, *New Version*, Psalm 137. The entire text is supplied from this source. Billings's textual change of "weary" to "weary'd" (m. 2) has been retained.

MARSHFIELD in *MM* varies as follows: Bass—no lower octaves except in the last measure.

MARYLAND Text att.: D W [Dr. Watts]. First stanza of Watts, *Hymns* II, No. 110. The entire text is supplied from this source.

MARYLAND in *MM* varies as follows: Treble—m. 3: no # before second G; mm. 6 and 9: second note, G-natural. Bass—no lower octaves. All voices—m. 10: whole-note constitutes end of piece; fusing section omitted.

MEDFIELD Text att.: S Byles MD. First stanza of Byles, *Pious Remains*, "An Hymn of Thanksgiving," p. [6]. The entire text is supplied from this source. Billings's textual changes of "should" to "shall" (m. 11) and "I'll love" to "I love" (mm. 12–13) are retained.

MEDWAY Text att.: D W [Dr. Watts]. First stanza of Watts, *Psalms*, Psalm 95.

Orig., mm. 24–26, Bass: these measures covered by a slur, which must also have been intended as a tie between the two G's. Later stanzas of Watts's text do not fit the melismatic treatment of "exalted" (mm. 13ff., mm. 30ff.).

NEW-HINGHAM Text by the composer.

NEW-HINGHAM in *MM* varies as follows: Treble—m. 3: no # before the second G. Bass—no lower octaves.

NEW NORTH Text att.: T & B [Tate and Brady]. First stanza of Brady and Tate, *New Version*, Psalm 135. The entire text is supplied from this source.

NEW NORTH in *MM* varies as follows: Counter—m. 17: C-sharp omitted. Tenor—m. 8: G-natural. Bass—last measure: no lower octave.

NEW SOUTH Text att.: T & B [Tate and Brady]. First stanza of Brady and Tate, *New Version*, Psalm 67. The entire text is supplied from this source. Original text engraved in italics.

NEW SOUTH in *MM* varies as follows: Bass—no lower octaves; mm. 10 and 13, beat 3: C omitted.

NORTH PROVIDENCE Text att.: D W [Dr. Watts]. First stanza of Watts, *Hymns* 1, No. 62. The entire text is supplied from this source.

PHILADELPHIA Text att.: T & B [Tate and Brady]. Third stanza of Brady and Tate, *New Version*, Psalm 67. The entire text, from stanza 3 on, is supplied from this source, with stanzas renumbered. Billings's textual change of "Let all the world" to "And all the world" (mm. 6–8) has been retained.

PHILADELPHIA in *MM* varies as follows: Bass—no lower octaves. All voices—m. 13: whole-note constitutes end of piece; fusing section omitted.

PHOEBUS Text att.: D W [Dr. Watts]. First and second stanzas of Watts, *Psalms*, Psalm 5. The entire text is supplied from this source. Since Billings combines the first two stanzas into one, later stanzas are renumbered accordingly. Watts recommends a pause between the original fifth and sixth stanzas, but the setup in this edition prohibits it.

PRINCETOWN Text att.: T & B [Tate and Brady]. First stanza of Brady and Tate, *New Version*, Psalm 64. The entire text is supplied from this source.

Orig., m. 11, Treble: no # before the second C, but it appears in m. 7 (the notes in mm. 6–7 and 10–11, all voices, are practically identical).

PRINCETOWN in *MM* varies as follows: Treble—mm. 7 and 11: no # before the second C. Bass—no lower octaves.

PUMPILY Text att.: T & B [Tate and Brady]. First stanza of Brady and Tate, *New Version*, Psalm 148. The entire text is supplied from this source.

PUMPILY in *MM* varies as follows: Counter—m. 8: no # before the second F. Bass—no lower octaves.

RICHMOND Text att.: Rely. First stanza of Rely, *Christian Hymns*, No. 55. The entire text is supplied from this source.

Orig., m. 3, beat 6, Bass: a C is faint but unmistakable above the A. It appears to be an engraving mistake and is here omitted.

ROXBURY Text att.: T & B [Tate and Brady] 149th Psalm. First stanza of Brady and Tate, *New Version*, Psalm 149. The entire text is supplied from this source.

Orig., m. 11, Treble: ♯ before G to warn singers not to raise it.

ROXBURY in *MM* varies as follows: Bass—no lower octaves.

SAPPHO Text att.: Dr. W [Dr. Watts]. First stanza of Watts, *Horae Lyricae*, “The Day of Judgement. An Ode Attempted in English Sapphick,” p. 60. The entire text is supplied from this source.

SAVANNAH Text att.: G W [George Whitefield]. First stanza of Whitefield, *Collection*, Hymn No. 48. The entire text is supplied from this source. The real author of the text is Charles Wesley. (See Julian, p. 32.) Each stanza consists of eight lines, but Billings set only the initial four lines of the first stanza. Hence, stanzas are here considered four lines and renumbered accordingly.

SHARON Text att.: D W [Dr. Watts]. First stanza of Watts, *Divine Songs*, No. 1. The entire text is supplied from this source.

SHERBURNE Text att.: D W [Dr. Watts]. First stanza of Watts, *Psalms*, Psalm 133. The entire text is supplied from this source.

SHERBURNE in *MM* varies as follows: Treble—m. 15: A omitted. Counter—m. 1: C omitted; m. 5: F omitted; mm. 7–8: E omitted. Bass—no lower octaves.

SPAIN Text att.: D W [Dr. Watts]. First stanza of Watts, *Psalms*, Psalm 122. The entire text is supplied from this source.

SPAIN in *MM* varies as follows: Counter—mm. 7 and 15: E omitted. Bass—m. 5, 2nd note: E (C omitted); no lower octaves.

STOCKBRIDGE Text att.: D W [Dr. Watts]. The text is a composite of Watts, *Psalms*, Psalm 117, and Brady and Tate, *New Version*, Psalm 95, as follows:

lines 1–4 (mm. 1–18) are Watts, stanza 1

lines 5–8 (mm. 19–28) are Brady and Tate, verse 1

lines 9–10 (mm. 29–33) are Brady and Tate, verse 2, lines 1–2

lines 11–12 (mm. 33–38) are Brady and Tate, verse 6, lines 3–4

SUFFOLK Text att.: D W [Dr. Watts]. First stanza of Watts, *Hymns* II, No. 51. The entire text is supplied from this source.

SUFFOLK in *MM* varies as follows: Treble—m. 2: ♯. ♯ (instead of ♯. ♯); m. 13, beat 1: dot missing. Bass—no lower octaves.

SULLIVAN Text att.: D. Watts [Dr. Watts]. First stanza of Watts, *Hymns* I, No. 58. The entire text is supplied from this source.

SUNDAY Text by the composer.

VERMONT Text att.: D W [Dr. Watts]. First stanza of Watts, *Hymns* I, No. 9. The entire text is supplied from this source. Since Billings combines the first two stanzas into one, later stanzas are renumbered accordingly. Billings’s textual change of “a hungry mind” to “an hungry mind” (m. 8) has been retained.

WALTHAM Text att.: D W [Dr. Watts]. First stanza of Watts, *Psalms*, Psalm 45. The entire text is supplied from this source.

WALTHAM in *MM* varies as follows: Bass—no lower octaves.

WARREN Text att.: G W [George Whitefield]. First stanza of Whitefield, *Collection*, Hymn 38. The entire text is supplied from this source. The real author of the text is John Cennick. (See Julian, p. 216.)

WASHINGTON Text att.: D.W. [Dr. Watts]. First stanza of Watts, *Psalms*, Psalm 68. Billings's spelling of "around the wait like Char'ots" (mm. 11–13ff.) has not been retained. Later stanzas of Watts's text do not fit the melismatic treatment of "Char'ots" (mm. 16ff.).

WORCESTER Text att.: D W [Dr. Watts]. First stanza of Watts, *Hymns* II, No. 32. The entire text is supplied from this source. Since Billings combines the first two stanzas into one, the original stanzas 3 and 4 are here renumbered as 2, and the original 5th stanza is omitted. Billings's textual change of "is our life" to "are our lives" (m. 3) has been retained.

WRENTHAM Text att.: D W [Dr. Watts]. First stanza of Watts, *Psalms*, Psalm 50. The entire text is supplied from this source.

WRENTHAM in *MM* varies as follows: Treble—m. 6, second note: F; m. 14: rhythm is ♩♩ . Bass—no lower octaves.

ANTHEMS

Anthem: A FUNERAL ANTHEM, I heard a great voice

Orig. heading: A Funeral Anthem Rev. Chap. 14th. Text from Bible, Authorized Version, Revelation 14:13.

Orig., printed above mm. 34–35: "Minim Beating," instructing performers to beat half-notes, not quarter-notes. (See Introduction, Lesson VI.)

Anthem: DAVID'S LAMENTATION, David the King was grieved

Text from Bible, Authorized Version, II Samuel 18:33.

Orig., mm. 25–26, text "for the."

Piece listed in index as psalm tune, but prose text and textural variety mark it as an anthem.

Anthem: GRATITUDE, I love the Lord

Orig. heading: Gratitude, an Anthem, Psalm 116th. Text from Bible, Authorized Version, Psalm 116:1–3; Psalm 54:7; II Chronicles 30:9; Exodus 34:6–7; Nehemiah 9:17; Psalm 89:52; Psalm 106:48.

Anthem: Hear my Pray'r

Orig. heading: An Anthem. Psalm 39th. Text from Bible, Authorized Version, Psalm 39:12–13. Accent markings (mm. 32ff.) are "marks of distinction." See Billings's Introduction, Lesson V, No. 11.

Anthem: I Am the Rose of Sharon

Orig. heading: An Anthem, Solomon's Songs, Chap. 2^d. Text from Bible, Authorized

Version, Song of Solomon 1:1–5, 7–8, 10–11. Billings's spelling of "skipping" (mm. 105f.) not retained.

Orig., m. 37, Tenor, last note is eighth-note. Accent markings (m. 108) are "marks of distinction." See Billings's Introduction, Lesson V, No. 11.

Anthem: INDEPENDENCE, The States O Lord

Text by the composer but lines in mm. 1–30 and 41–45 are paraphrases of Watts and Tate & Brady respectively (*Psalms*, Ps. 21, stanza 1; *New Version*: Ps. 21, v. 3).

Accent markings (mm. 122ff.) are "marks of distinction." See Billings's Introduction, Lesson V, No. 11.

Orig., m. 171: performance instruction "slow" modifies the tempo implicit in the time signature. In *NEPS*, p. 15, Billings writes that adding "Adagio, Slow, Grave, &c" requires the music "to be performed somewhat Slower than the Mood it is set to."

Anthem: Is any afflicted

Orig. heading: An Anthem taken from Sundry Scriptures. Text from Bible, Authorized Version, James 5:13; Ephesians 5:19; Colossians 3:16.

Orig., m. 6, "Sharp Key" engraved over measure, doubtless as a reminder that singers heed the change from G minor to G major. Mm. 34–35: "Spiritual" has apostrophe over second "i," indicating the contraction used in this edition.

Anthem: LAMENTATION OVER BOSTON, By the Rivers of Watertown

Orig. heading: Lamentation over Boston. an Anthem. Text from Bible, Authorized Version, Psalm 137:1; Jeremiah 3:21 and 31:20, paraphrased and expanded. Four lines of text (mm. 114–23) appear also in the mock psalm tune JARGON.

Anthem: RETROSPECT, Was not the Day

Orig. heading: Retrospect an Anthem, from sundry Scriptures. Text from Bible, Authorized Version, Psalm 124:7; Jeremiah 48:10, 4:19, and 47:6; Psalm 51:8; Isaiah 2:4, 52:7; Luke 2:14; Revelation 19:6.

Orig., m. 24, Treble: D-natural is no doubt correct, since it is unlikely that Billings would have allowed so unusual a clash to stand if he had not intended it; moreover, in the context of the passage D-natural makes more melodic sense than D-sharp would. Mm. 137–43: all voices except Counter have repeated pitches on one syllable covered by a slur; as part of a motivically distinct melodic pattern they should be articulated separately. (See commentary on BRUNSWICK and DUNSTABLE, where similar passages are discussed.) Mm. 182–85 are marked "Maistuso, Choro Grando," implying increased volume and a broadening of the tempo.

Anthem: Sing ye merrily

Orig. heading: AN ANTHEM Psalm 81st Text from *Book of Common Prayer*, Psalm 81:1–4, concluding with Lesser Doxology.

Mm. 17, 21. The speed of ♩ = M.M. 80, which implies no acceleration, seems more appropriate here than ♩ = M.M. 120. It seems likely that in m. 23, where a new section begins, Billings intended the usual ♩ = M.M. 120.

Accent markings (mm. 38ff.) are "marks of distinction." See Billings's Introduction, Lesson V, No. 11. Orig., last measure: repeat sign missing.

APPENDIX

NEW NORTH This psalm-tune is found in the Clements manuscript. Its text is the first stanza of Watts, *Hymns* 1, No. 7. Although the music is unattributed, there are several reasons for assuming that it was composed by Billings. First, its notes are practically like those of NEW NORTH in *SMA*, but the duple time of the printed version has been changed to triple time and a fugal section has been added. Second, it is unlikely that, at that time, anyone but Billings himself could or would have transformed the piece. Third, exactly the same kind of metrical change occurs in Billings's EUROPE, first published in *NEPS* and then modified in *MM*.
 Orig., m. 21, Tenor: the last note has a fermata.

Music in Miniature: Commentary

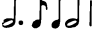
ASIA Text supplied from Watts, *Psalms*, Psalm 55.
 Orig., m. 1, all voices: initial rest added.

BREST Text supplied from Watts, *Psalms*, Psalm 101.

BROOKLINE Text supplied from Brady and Tate, *New Version*, Psalm 19.
 BROOKLINE in *NEPS*, though textless, is headed "C.M. Ps. 19." This must refer to Brady and Tate since Watts includes no version of Psalm 19 in Common Meter.

CALVARY Text supplied from ST. THOMAS in *CH*, a through-composed setting of three stanzas, whose first section is identical to CALVARY. The source of the text has not been found. (Watts is named as author in *CH*, but only the second and third stanzas can be traced to him.)
 Orig., m. 5, Bass: the first two notes are F E-flat (changed to E-flat D in *CH*).

CREATION Text supplied from Watts, *Psalms*, Psalm 139. The first stanza appears in CREATION in *CH*.

CRUCIFIXION Text supplied from CRUCIFIXION in *Anthem for Easter*, where it is called "anonymous," and in *PSA*, n.d.
 Orig., m. 16, Counter:  The last note in this measure is E-natural in the F-minor setting of CRUCIFIXION in *Anthem for Easter*.

- DANBURY Text supplied from Watts, *Psalms*, Psalm 90. The first stanza appears in DANBURY in *PSA*, n.d.
- DELAWARE Text supplied from Watts, *Psalms*, Psalm 89. The first stanza appears in DELAWARE in *PSA*, n.d.
- DUBLIN Text supplied from Watts, *Hymns* I, No. 142.
- DUDLEY Text supplied from Watts, *Psalms*, Psalm 13.
- EUROPE Text supplied from Watts, *Hymns* I, No. 7. The first stanza appears in EUROPE in *PSA*, n.d.
- FITCHBURG Text supplied from Watts, *Psalms*, Psalm 69. The first stanza appears in FITCHBURG in *PSA*, n.d.
- FRAMINGHAM Text supplied from Watts, *Hymns* I, No. 92. The first stanza appears in FRAMINGHAM in *PSA*. Billings made two textual changes which have been retained in the present version: "her Voice" instead of "her Speech" and "Son" instead of "Word." Orig., m. 12, beat 1, Tenor: note printed almost like G.
- FRANKLIN Text supplied from Watts, *Hymns* II, No. 57.
- GEORGIA Text supplied from Watts, *Psalms*, Psalm 51.
Orig., m. 15, Treble: the F may have been raised in performance. See the identical notes, with F-sharp, in NAZARETH, m. 14.
- HAMPSHIRE Text supplied from Watts, *Psalms*, Psalm 90. The first stanza appears in HAMPSHIRE in *PSA*, n.d.
- JAMAICA Text supplied from Watts, *Psalms*, Psalm 98. The first stanza appears in JAMAICA in *PSA*, n.d.
- MADRID Orig.: meter indicated "as 149:th T B" [Brady and Tate, *New Version*, Psalm 149]. Text supplied from Relly, *Christian Hymns*, No. 87, the first stanza of which appears in MADRID in *SH*. (MADRID in *PSA*, n.d., was published after Billings's death with the first stanza of Brady and Tate's Psalm 149.)
Orig., m. 9, All voices: a half-note rest after the first note (omitted in *SH* and *PSA*, n.d.).
- MANCHESTER Text supplied from Brady and Tate, *New Version*, Psalm 150, beginning with stanza 3 (now counting as stanza 1, with the additional stanzas renumbered). Stanza 3 appears as stanza 1 in MANCHESTER in *PSA*.
- MANSFIELD Text supplied from Watts, *Psalms*, Psalm 89. The first stanza appears in MANSFIELD in *PSA*, n.d.
- MORPHEUS Text supplied from "Anthem for the Evening" in Flatman, *Poems*. It is originally not divided into separate stanzas. Since its last quatrain does not completely fit the music, it is omitted here. The first stanza appears in MORPHEUS in *The Federal Harmony* (Boston, 1792) [Evans 24831]. For another setting of MORPHEUS see p. 337.
Orig., mm. 12–13, Counter: the unusual progression G-sharp G also appears in *The Federal Harmony*.

- NAZARETH Text supplied from Watts, *Psalms*, Psalm 3.
- NEWBURN Text supplied from Watts, *Psalms*, Psalm 18.
- NEW-CASTLE Text supplied from Watts, *Psalms*, Psalm 18.
 Orig., m. 2, Bass: C-sharp—surprising in this context—is so faint that it might be considered a misprint. Yet doubling of this kind does occur a few times in *MM* and *SMA*.
- OXFORD Text supplied from Brady and Tate, *New Version*, Psalm 113.
 Orig., m. 6, Bass: the first note is dotted.
- PARIS Text supplied from Watts, *Psalms*, Psalm 147. The first stanza appears in PARIS in *The Worcester Collection of Sacred Harmony* (Worcester, 1786) [Evans 19752].
- PURCHASE STREET Text supplied from Watts, *Hymns* 1, No. 80.
- REVELATION Text supplied from Watts, *Psalms*, Psalm 119. The first stanza appears in REVELATION in *CH*.
- SAYBROOK Text supplied from Watts, *Psalms*, Psalm 139.
- STURBRIDGE Text supplied from Watts, *Psalms*, Psalm 103.
- TRINITY-NEW Text supplied from Watts, *Psalms*, Psalm 117.
- WAREHAM Text supplied from Watts, *Hymns* II, No. 93. The first stanza appears in WAREHAM in *PSA*.

APPENDIX

- MORPHEUS The setting for tenor and bass reproduced here is from the Waterhouse Manuscript. It stands between pieces copied March 10 and March 12, 1781.
 Orig., m. 17: “Cho^t,” an abbreviation for “chorus,” is written here. Rather than a performance direction (i.e., suggesting that the beginning section be sung by soloists and mm. 17ff. by a chorus), it is more likely a label which marks the beginning of the subsequent fugal chorus. No pieces in *MM* have fugal choruses, but several had been published with fugal choruses in earlier Billings collections: AURORA, BETHLEHEM, DUNSTABLE, EUROPE, MARYLAND, and PHILADELPHIA.
 Orig., mm. 21–23: no ties.
 Orig., mm. 24–25: only the Tenor is slurred, but since it moves together with the Bass in thirds, the slur is applicable to the Bass as well.
 The same version of MORPHEUS appears also in the Clements Manuscript. Here the Bass in m. 11 has lower octaves and, in mm. 21–23 (first note), ties.

Musical Sources

I. PUBLICATIONS OF WILLIAM BILLINGS

- An Anthem. Psalm 47. For thanksgiving.* [Boston, ca. 1786.] 2 l. Engraved throughout by John Norman. Nathan 6/III; not in Evans; not on Microprint. Copy bound with *Suffolk Harmony*—MH.
- An Anthem. Psalm 127*[.] [Boston, ca. 1786.] 8 p. Engraved throughout by John Norman. Nathan 6/II; not in Evans; not on Microprint. MWA copy bound with *Suffolk Harmony* reproduced on Microprint, Evans 19512.
- An Anthem for Easter*[.] [Boston, probably 1787.] 8 p. Engraved throughout by John Norman. Nathan 6/I, 13; not in Evans; incomplete MWA copy on Microprint of *Suffolk Harmony*, Evans 19512. Complete copy bound with *Suffolk Harmony*—DLC.
- The Bird.* [2nd title:] *The Lark.* [Boston, 1790]. 2 l. Engraved throughout. Nathan 6/IV, 13; Evans 22362; no copy on Microprint. Copy bound into undated issue of *Psalm-Singer's Amusement*—MWA.
- The Continental Harmony.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. 199, [2] p., front. All except frontispiece typeset. Nathan 7; Evans 26673; MWA copy on Microprint. See also facsimile reprint, ed. by Hans Nathan (Cambridge: Belknap Press of Harvard University Press, 1961).
- Music in Miniature.* Boston: printed & sold by the author, 1779. 32 p. Engraved throughout by Benjamin Johnston. Nathan 4; Evans 16205; MWA copy on Microprint.
- The New-England Psalm-Singer.* Boston: printed by Edes and Gill, [1770]. Irregular pagination as follows: 10, [1], 8, [1], 9–22, 109, [2] p., front. P. 1–10, 9–22, [110–111] typeset. Frontispiece engraved by Paul Revere; music engraved [by Josiah Flagg?]. Nathan 1; Evans 11572; MWA copy on Microprint.
- Peace an Anthem.* [Boston?, 1783?] 14 numbered l. Engraved throughout. Nathan 8; not in Evans; no copy on Microprint. Copy in RPB.
- The Psalm-Singer's Amusement.* Boston: the author, 1781. 103, [1] p. Engraved throughout by John Norman. Nathan 5a; Evans 17104; MWA copy on Microprint. See also facsimile reprint (New York: Da Capo Press, 1973).
- . [Greenwich, Mass.?, ca. 1804–26?] 2 p.l., 8, 8, 3–103, [1] p. P. 3–103, [1] printed from same plates as 1781 ed. Nathan 5b; not in Evans; no copy on Microprint. Copy in MWA.
- The Singing Master's Assistant.* Boston: Draper and Folsom, 1778. 32, 104 p. P. 1–104 engraved by Benjamin Pierpont Jr. Nathan 3a; Evans 43416; DLC copy on Microprint.
- , [2nd ed.] Boston: Draper and Folsom, [1779–80]. 32, 104 p. P. 1–104 printed from same plates as 1778 ed. Nathan 3b; Evans 16206; no copy on Microprint. However, Evans 15744 reproduces on Microprint the MWA copy, wrongly calling it the first edition, 1778.

- , third edition. Boston: Draper and Folsom, MDCCLXXXI [1781]. 32, 104 p. P. 1–104 printed from same plates as 1778 ed. Nathan 3d; Evans 43943; MWA copy on Microprint.
- , fourth edition. [Boston:] E. Russell, [1786–89]. 15, [1], 104 p. P. 1–104 printed from same plates as 1778 ed. Nathan 3e; not in Evans; no copy on Microprint. Copy in MWA.
- The Suffolk Harmony*. Boston: J. Norman, for the author, MDCCLXXXVI [1786]. 1 p.l., 56 p. P. 1–56 engraved by John Norman. Nathan 6; Evans 19512; MWA copy, with added items at the end, on Microprint, 1 p.l., 56, 8, 6 p. [inc.].
- Universal Praise: An Anthem, for Thanksgiving Day*. [Boston: Thomas and Andrews, 1793]. 8 p. Typeset. Nathan 17; not in Evans; no copy on Microprint. Copy in Northboro, Mass., Historical Society.

2. ADDITIONAL SOURCES

These contain unpublished pieces attributed to Billings and pieces by Billings published by him in different versions.

a. Manuscripts

- [Clements Manuscript.] Undated manuscript, 26 p., bound at the end of Billings, *Singing Master's Assistant* (Boston, 1778). MiU-C.
- [Waterhouse Manuscript.] Manuscript copied by Susanna Heath, Brookline, Mass., dated July 1, 1782, 27 p. Owned by Mrs. Dorothy Waterhouse, Boston. Published in facsimile in Richard Crawford and David P. McKay, "Music in Manuscript: A Massachusetts Tune-book of 1782," American Antiquarian Society, *Proceedings*, LXXXIV, April 1974.

b. Publications of Others

- French, Jacob. *Harmony of Harmony* (Northampton, 1802). PLYMOUTH NEW, attributed to W. Billings, p. 70. Nathan 20.
- [Holden, Oliver.] *Sacred Dirges . . . Commemorative of the Death of General George Washington* (Boston, [1800]). A HYMN, p. 19–20, unattributed, may be by Billings. Nathan 19.
- Law, Andrew. *Rudiments of Music*, 2nd ed. ([Cheshire, Conn., 1787–88?]), NN copy. HATFIELD, without attribution, on added p. 16. Nathan 5b.
- Psalm-Singer's Amusement* ([Greenwich, Mass.?, ca. 1804–26?]). HATFIELD, attributed to W. Billings, p. 5, 2nd group. Nathan 5b.
- Village Harmony*, 5th ed. (Exeter, 1800). ANTHEM FOR EASTER, p. 170, contains a section Billings added to it in a 1795 publication, now unlocated (Evans 28301). Nathan 18.

NOTE. References above to Nathan are to Hans Nathan, *William Billings: Data and Documents* (Detroit: Information Coordinators, 1976), p. 52–64, where numbers are assigned to each item. References to Evans are to Charles Evans, *American Bibliography*, 14 vols. (Chicago: Blakely Press; Worcester: American Antiquarian Society, 1903–59), which covers American imprints

through 1800. Additions to Evans are covered in Clifford K. Shipton and James E. Mooney, *National Index of American Imprints through 1800: The Short-Title Evans* (Barre, Mass.: American Antiquarian Society and Barre Publishers, 1969). Shipton-Mooney, a checklist arranged alphabetically by author, is also an index to the Readex Microprint reproduction of the 49,000-odd items in the updated Evans, available under the title *Early American Imprints*. Each Evans number cited in the present edition is both a bibliographical reference and a reference to a copy reproduced in microform. Library location symbols are those used in the *National Union Catalog*.

Index of Titles

- A FUNERAL ANTHEM
 (*SMA*) 175
 AFRICA (*SMA*) 46
 AMERICA (*SMA*) 50
 AMHERST (*SMA*) 54
 ASHAM (*SMA*) 150
 ASIA (*MM*) 304
 AURORA (*SMA*) 37
 BALTIMORE (*SMA*) 165
 BENEVOLENCE (*SMA*) 213
 BETHLEHEM (*SMA*) 207
 BOLTON (*SMA*) 116
 BOSTON (*SMA*) 40
 BREST (*MM*) 280
 BROOKFIELD (*SMA*) 48
 BROOKLINE (*MM*) 300
 BRUNSWICK (*SMA*) 57
 CALVARY (*MM*) 319
 CAMBRIDGE (*SMA*) 75
 CHESTER (*SMA*) 72
 CHOCKSETT (*SMA*) 168
 COLUMBIA (*SMA*) 182
 CONNECTION (*SMA*) 256
 CONSOLATION (*SMA*) 98
 CREATION (*MM*) 276
 CRUCIFIXION (*MM*) 298
 DANBURY (*MM*) 310
 DAVID'S LAMENTATION
 (*SMA*) 108
 DELAWARE (*MM*) 314
 DORCHESTER (*SMA*) 60
 DUBLIN (*MM*) 306
 DUDLEY (*MM*) 294
 DUNSTABLE (*SMA*) 258
 DUXBOROUGH (*SMA*) 42
 EMMAUS (*SMA*) 102
 EUROPE (*MM*) 284
 EXETER (*SMA*) 152
 FITCHBURGH (*MM*) 274
 FRAMINGHAM (*MM*) 272
 FRANKLIN (*MM*) 292
 GEORGIA (*MM*) 330
 GRATITUDE (*SMA*) 194
 HALIFAX (*SMA*) 111
 HAMPSHIRE (*MM*) 312
 Hear my Prayer (*SMA*) 118
 HEATH (*SMA*) 69
 HEBRON (*SMA*) 86
 HOLLIS STREET (*SMA*) 88
 I Am the Rose of Sharon
 (*SMA*) 216
 INDEPENDENCE (*SMA*)
 244
 Is any afflicted (*SMA*) 128
 JAMAICA (*MM*) 282
 JARGON (*SMA*) 263
 JUDEA (*SMA*) 52
 LAMENTATION OVER
 BOSTON (*SMA*) 136
 LEBANON (*SMA*) 78
 MADRID (*MM*) 332
 MAJESTY (*SMA*) 203
 MANCHESTER (*MM*) 286
 MANSFIELD (*MM*) 322
 MARBLEHEAD (*SMA*) 80
 MARSHFIELD (*SMA*) 84
 MARYLAND (*SMA*) 126
 MEDFIELD (*SMA*) 66
 MEDWAY (*SMA*) 94
 MORPHEUS (*MM*) 302
 MORPHEUS (*MM*, App.)
 337
 NAZARETH (*MM*) 290
 NEWBURN (*MM*) 316
 NEW-CASTLE (*MM*) 278
 NEW-HINGHAM (*SMA*) 83
 NEW NORTH (*SMA*) 200
 NEW NORTH (*SMA*, App.)
 264
 NEW SOUTH (*SMA*) 64
 NORTH PROVIDENCE
 (*SMA*) 210
 OXFORD (*MM*) 308
 PARIS (*MM*) 326
 PHILADELPHIA (*SMA*) 172
 PHOEBUS (*SMA*) 148
 PRINCETOWN (*SMA*) 90
 PUMPILY (*SMA*) 114
 PURCHASE STREET (*MM*)
 296
 RETROSPECT (*SMA*) 231
 REVELATION (*MM*) 320
 RICHMOND (*SMA*) 170
 ROXBURY (*SMA*) 162
 SAPPHO (*SMA*) 105
 SAVANNAH (*SMA*) 44
 SAYBROOK (*MM*) 324
 SHARON (*SMA*) 133
 SHERBURNE (*SMA*) 156
 Sing ye merrily (*SMA*) 184
 SPAIN (*SMA*) 154
 STOCKBRIDGE (*SMA*) 159
 STURBRIDGE (*MM*) 288
 SUFFOLK (*SMA*) 92
 SULLIVAN (*SMA*) 62
 SUNDAY (*SMA*) 176
 TRINITY-NEW (*MM*) 334
 VERMONT (*SMA*) 180
 WALTHAM (*SMA*) 100
 WAREHAM (*MM*) 328
 WARREN (*SMA*) 193
 WASHINGTON (*SMA*) 227
 WORCESTER (*SMA*) 166
 WRENTHAM (*SMA*) 122

Index of First Lines

- A Virgin unspotted the Prophet foretold
(*SMA*) 52
- Ah! lovely Appearance of Death (*SMA*) 44
- And must this Body die (*SMA*) 126
- Awake, my soul, awake (*SMA*) 37
- Awake my Soul! Awake my eyes (*SMA*) 69
- Bright King of Glory, dreadful God (*SMA*) 92
- By the Rivers of Watertown we set down and
wept (*SMA*) 136
- Children of the heav'nly King (*SMA*) 193
- Come let us join our chearful Songs (*SMA*)
210
- Come let us sing unto the Lord (*SMA*) 50
- David, the King, was grieved and moved
(*SMA*) 108
- Death! O the awful sound (*SMA*) 83
- Death with his warrant in his hand (*SMA*) 78
- Deep in our hearts let us record (*MM*) 274
- Father of mercies (*SMA*) 165
- From all that dwell below the skies (*SMA*) 159
- Great is the Lord our God (*SMA*) 256
- Happy the man whose tender care (*SMA*) 213
- Hear my Pray'r, O Lord my God (*SMA*) 118
- He's come, Let ev'ry Knee be bent (*SMA*) 98
- How charmingly sounds (*MM*) 332
- How glorious is our heav'nly King (*SMA*) 133
- How long, O Lord, shall I complain (*MM*) 294
- How short and hasty are our Lives (*SMA*) 166
- How pleasant 'tis to see (*SMA*) 156
- How pleas'd and blest was I (*SMA*) 154
- How vast must their advantage be (*SMA*) 80
- I am the Rose of Sharon (*SMA*) 216
- I heard a great voice (*SMA*) 175
- I love the Lord (*SMA*) 194
- In vain the wealthy Mortals toil (*SMA*) 42
- In vain we lavish out our Lives (*SMA*) 180
- Is any afflicted, let him Pray (*SMA*) 128
- Joy to the world; the Lord is come (*MM*) 282
- Let all the heathen writers join (*MM*) 320
- Let diff'ring nations join (*SMA*) 172
- Let ev'ry mortal Ear attend (*MM*) 284
- Let ev'ry mortal Ear attend (*SMA*, App.) 264
- Let horrid Jargon split the Air (*SMA*) 263
- Let mortal Tongues attempt to sing (*SMA*) 62
- Let sinners take their course (*MM*) 304
- Let the shrill trumpet's warlike voice (*MM*) 286
- Let tyrants shake their iron rod (*SMA*) 72
- Like Sheep we went astray (*MM*) 306
- Lord, hear the voice of my complaint (*SMA*)
90
- Lord, how secure and blest are they (*MM*) 292
- Lord, in the morning thou shalt hear (*SMA*)
148
- Lord of the worlds above (*SMA*) 168
- Lord, what a feeble piece (*MM*) 310
- Lord, when thou did'st ascend on high (*SMA*)
227
- Majestic God when I descry (*SMA*) 178
- Me thinks I see a Heav'nly host (*SMA*) 40
- Me thinks I see my Saviour dear (*MM*) 319
- Mercy and judgment are my song (*MM*) 280
- Mourn, mourn, ye Saints as if you see (*MM*)
298
- My Beloved! haste away (*SMA*) 170
- My God, how many are my fears (*MM*) 290
- My God, my Life, my Love (*SMA*) 86
- My God, my Life, my Love (*MM*) 328
- My God what inward grief I feel (*MM*) 324
- My Saviour and my King (*SMA*) 100
- My Thoughts on awful Subjects roll (*SMA*)
152
- Not all the Pow'rs on earth (*SMA*) 182
- Not to our names, thou only just and true
(*SMA*) 111
- Now shall my inward joy arise (*SMA*) 46
- O All ye nations, praise the Lord (*MM*) 334
- O Praise the Lord with one consent (*SMA*) 200
- O Praise ye the Lord (*SMA*) 162
- Praise ye the Lord; 'tis good to raise (*MM*) 326
- Rejoice, the Lord is King (*SMA*) 116
- Remember, Lord, our mortal state (*MM*) 314
- Return, O God of love, return (*MM*) 312
- Shall Wisdom cry aloud (*MM*) 272
- Shew pity, Lord, O Lord, forgive (*MM*) 330

- Sing to the Lord Jehovah's name (*SMA*) 94
 Sing ye merrily, Sing ye merrily (*SMA*) 184
 Sleep! downy sleep! come close my eyes
 (*MM*) 302
 Sleep, downy sleep (*MM*, App.) 337
 Stoop down, my Thoughts, that use to rise
 (*SMA*) 57
 The God of glory sends his summons forth
 (*SMA*) 122
 The heav'ns declare thy glory, Lord (*MM*) 300
 The Lord descended from above (*SMA*) 203
 The Lord, how wond'rous are his ways
 (*MM*) 288
 The States, O Lord, with Songs of Praise
 (*SMA*) 244
 Thee will I love, O Lord my strength (*MM*) 316
 Think, mighty God, on feeble man (*MM*) 322
 Thou whom my Soul admires above (*SMA*)
 150
 Thus far the Lord has led me on (*MM*) 296
- Time! what an empty Vapour 'tis (*SMA*) 60
 To bless thy chosen race (*SMA*) 64
 To God the mighty Lord (*SMA*) 54
 'Twas on that dark, that doleful Night
 (*SMA*) 48
 Was not the Day (*SMA*) 231
 We love thee, Lord, and we adore (*MM*) 278
 When I my various Blessings see (*SMA*) 66
 When I with pleasing wonder stand (*MM*) 276
 When Jesus wept, a falling tear (*SMA*) 102
 When the fierce North Wind with his airy forces
 (*SMA*) 105
 When we, our weary'd limbs to rest (*SMA*) 84
 While shepherds watch their flocks by night
 (*SMA*) 207
 With earnest longings of the mind (*SMA*) 258
 Ye boundless realms of joy (*SMA*) 114
 Ye saints and servants of the Lord (*MM*) 308
 Ye Servants of God (*SMA*) 88
 Ye that delight to serve the Lord (*SMA*) 75

Index of Facsimiles

Music in Miniature, index page 270

Music in Miniature, title page page 268

Singing Master's Assistant, 1st ed., title page page 2

COMPOSITIONS

- | | |
|------------------------------------------------------|------------------------------------------|
| Anthem: Sing ye merrily (last p.) (<i>SMA</i>) 192 | MAJESTY (1st p.) (<i>SMA</i>) 202 |
| AURORA (<i>SMA</i>) 36 | MAJESTY (2nd p.) (<i>SMA</i>) 206 |
| BALTIMORE (<i>SMA</i>) 164 | MARSHFIELD (<i>SMA</i>) 82 |
| BENEVOLENCE (<i>SMA</i>) 212 | MORPHEUS (<i>MM</i>) 336 |
| BETHLEHEM (<i>SMA</i>) 206 | NEW-HINGHAM (<i>SMA</i>) 82 |
| BRUNSWICK (<i>SMA</i>) 56 | RETROSPECT (1st 2 p.) (<i>SMA</i>) 230 |
| CALVARY (<i>MM</i>) 318 | REVELATION (<i>MM</i>) 318 |
| CAMBRIDGE (<i>SMA</i>) 74 | ST. HELLENS (<i>MM</i>) 336 |
| DUNSTABLE (last p.) (<i>SMA</i>) 262 | SAPPHO (<i>SMA</i>) 104 |
| EMMAUS (<i>MM</i>) 318 | SHARON (<i>SMA</i>) 132 |
| FUNERAL ANTHEM, A (1st p.) (<i>SMA</i>) 174 | STOCKBRIDGE (<i>SMA</i>) 158 |
| HALIFAX (<i>SMA</i>) 110 | WARREN (<i>SMA</i>) 192 |
| HEATH (<i>SMA</i>) 68 | WASHINGTON (<i>SMA</i>) 226 |
| JARGON (<i>SMA</i>) 262 | |



HAEC OLIM
MEMINISSE JUVABIT



