

The Complete Works of
William Billings
Volume IV

THE COMPLETE WORKS OF

William Billings

VOLUME IV

The Continental Harmony (1794)

KARL KROEGER, EDITOR
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The American Musicological Society
& *The Colonial Society of Massachusetts, Boston*

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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 independent publications

VOLUME IV

The Continental Harmony (1794)

In memoriam
Hans Nathan (1910–1989)

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The Continental Harmony (1794)

THE
Continental Harmony,

CONTAINING,
A Number of ANTHEMS, FUGES, and CHORUSSES, in several PARTS.
NEVER BEFORE PUBLISHED.

COMPOSED BY WILLIAM BILLINGS,
AUTHOR of various MUSIC BOOKS.

Pfalm lxxxvii. 7. As well the Singers as the Players on instruments shall be there.
Pfalm lxxviii. 25. The Singers went before, the Players on instruments followed after, amongst them were the Damfels.
Luke xix. 40. I tell you that if these should hold their peace, the stones would immediately cry out.
Rev. xix. 3. And again they said Alleluia.

Come let us sing unto the Lord,
And praise his name with one accord,
In this design one chorus raise;

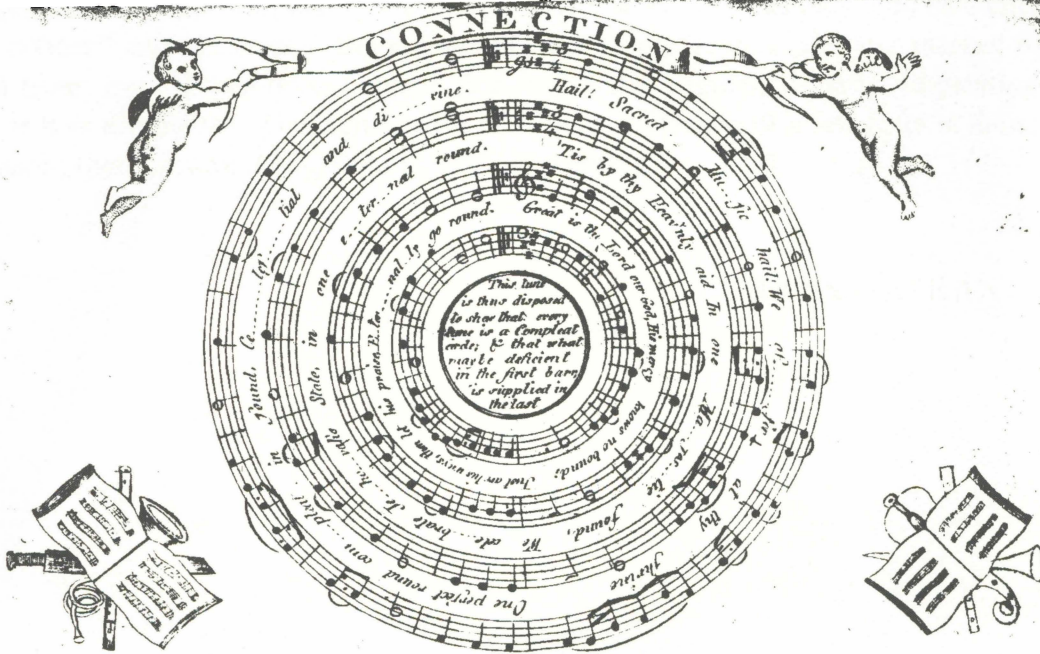
From east to west his praise proclaim,
From pole to pole extol his fame,
The sky shall echo back his praise.

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BY ISAIAH THOMAS and EBENEZER T. ANDREWS.

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Billings's Introduction to *The Continental Harmony*

To the several TEACHERS of MUSIC, in this and the adjacent States.¹

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.

LESSON I.² The GAMUT

For Tenor or Treble.	For Counter.	For Bass.
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.

1. Billings's Introduction is supplemented with twenty-six footnotes, some of them quite long. They are headed here by his initials—" [WB:]"—to distinguish them from footnotes added by the editor, chiefly for reference or clarification. As a rule, Billings's original wording, spelling, and punctuation are maintained in the following text, except where obvious errors obscure or confuse his meaning. Such errors are corrected, with the changes enclosed in square brackets. Scriptural references appearing in brackets are also editorial. All "directs"—single words at the end of the page showing the first word of the next page—have been tacitly omitted from the text, as has one unnecessary "a-" on p. xxiv of Billings's original (last character, line 21).

2. In Billings's original, the caption "LESSON I" appears on the same line as and immediately before the caption "For TENOR or TREBLE" in the following diagram.

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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 keyed 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.³

The bass cliff is always fixed on the upper line but one; it gives the line it stands upon the name of F.

F Cliff.



The tenor cliff is fixed in my work on the lowest line but one; it gives the line it stands upon the name of G; and if it be removed to any other line, it removes G with it.

G Cliff.



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.

3. In Billings's original, the musical examples are printed on a single page headed "Musical Characters" (p. iii), rather than being interspersed throughout the text as they are here. Billings instructs his readers: "*For the Notes, Rests and other Characters, see page 3*" (Lesson IV, caption, p. v).

The spelling of "cliff" for "clef" is standard throughout the theoretical introductions of Anglo-American tunebooks of the 18th century.

C Cliff.



The treble cliff is fixed on the lower line but one, and it gives the line it stands upon the name of G. This cliff is never removed, but stands fixed an octave above the tenor.

G Cliff.



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 eighth 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.

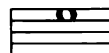
☞ To find the octave to any sound, add seven to it, viz. The octave to a third, is a tenth, and the octave to a fourth, is an eleventh, &c. &c.

LESSON IV. On CHARACTERS.

THE names of the six musical notes now in use, and how they are proportioned from each other, together with their respective rests.

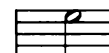
1st. The Semibreve, which is the longest note now in use, though formerly the shortest; this note when set in the adagio mood, is to be sounded four seconds, or as long as four vibrations of the pendulum, which is $39\frac{2}{10}$ inches long. This is the measure note, and guideth all the rest; it is shaped something like the letter O.

Semibreve.



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

Minum.



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3d. The Crotchet is but half the length of the minum, having a black head.

Crotchet.



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.

Quaver.



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

Semiquaver.



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.

Demisemiquaver.

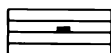


A Rest is a note of silence, which signifies that you must rest, or keep silence as long as you would be sounding one of the notes it is intended to represent. The rest which is set to the semibreve should be called a bar rest, because it is used to fill an empty bar in all moods of time.

Semibreve rest.



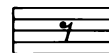
Minum rest.



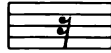
Crotchet rest.



Quaver rest.



Semiquaver rest.

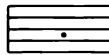


Demisemiquaver rest.



A Prick of Perfection is not well named in my opinion, because a note may be perfect 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.

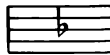
Point of Addition.



LESSON V. On the second Lesson of CHARACTERS.

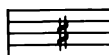
1st. A Flat serves to sink a note half a tone lower than it was before, and flats set at the beginning serve to flat all notes that are inserted on that line or space, unless contradicted by an accidental sharp or natural. Likewise they are used to draw mi, from one place to another.

A Flat.



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.

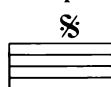
A Sharp.



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.

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A Repeat.



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.

A Slur.



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 the bar, in common time, and in the first part of the bar in triple time.

A Bar.



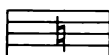
6th. A Direct is placed at the end of the staff, to direct the performer to the place of the first note in the next staff.

Direct.



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.

Natural.



8th. A Mark of Distinction is set over a note, when it is to be struck distinct and emphatic, without using the grace of transition.

Mark of Distinction.



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

9th. A close is made up of three, four or more bars, and [is] always set at the end of a tune; it signifies a conclusion.

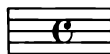
Close.



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.

Adagio.



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 minum 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 minums, I recommend minum beating; but where it is made up of less notes, I recommend crotchet beating: the length of the pendulum to beat minums in this mood, must be seven feet, four inches and two tenths;

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and the pendulum to beat crotchets, must be twenty-two inches and one twentieth of an inch.⁴

Largo.



N. B. When I think it adviseable to beat largo in minum beating, I write “minum beating,” over the top of the tune, and where these words are not wrote, you may beat crotchet beating.

The third mood is called Allegro,⁵ it is as quick again as adagio, so that minums are sung to the time of seconds. This is performed in minum beating, viz. one down and one up; the pendulum to beat minums must be thirty-nine inches and two tenths.

Allegro.



The fourth mood is called Two from Four, marked thus, $2/4$, 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.

2 from 4.



N. B. The four above mentioned moods are all common time.

4. [WB:] 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 four, and it will give you the length of a pendulum that will vibrate twice as quick; and multiply thirty-nine [and] $\frac{2}{10}$ 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 seen plainly by candle-light.

5. In the music of this edition, the Allegro mood is indicated by a $2/2$ time signature. (See “Introduction” to *WBII*, this volume p. lxix.)

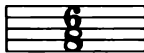
The next mood is called Six to Four, marked thus, $6/4$, each bar containing six crotchets; three beat down and three up. The pendulum to beat three crotchets in this mood, must be twenty-two inches and one twentieth.⁶

6 to 4.



The next mood is called Six from Eight, marked thus, $6/8$, 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.

6 from 8.



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, $3/2$, 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.

3 to 2.



The next mood is called Three from Four, marked thus, $3/4$, 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.

3 from 4.



6. In *SMA*, eds. 1-3, Billings assigned $39\frac{2}{10}$ inches as the pendulum length for this mood. (See *WBII*, p. 11, note 3.)

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The same motion is used in this mood, that was laid down in $3/2$, only quicker, according to the pendulum.

The next mood is called three from eight, marked thus $3/8$, each bar containing three quavers, two beat down and one up. The pendulum to beat whole bars in this mood must be four feet, two inches, and two tenths of an inch long. The same motion is used for three from eight, as for three from four, only quicker; and in this mood you must make three motions of the hand, for every swing of the pendulum.

3 from 8.



N. B. This is but an indifferent mood, and almost out of use in vocal music.

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 three-fold: And common time is measured by even numbers, 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 $3/8$ 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 8 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 three over them or under them, you must sound them in the same 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 a 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 careful 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.]⁷

Syncope, syncopation, or driving notes, either through bars, or through each other, are subjects that have not been sufficiently explained by any writers I have met with; therefore 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 minum between two crotchets; you must take half the time of the minum, 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.

Syncope. Example 1st.

The same.



In the second example the time is Allegro, and the bar is filled with a crotchet before a pointed minum; take half the minum and carry back to the crotchet, which makes one beat; then the last half of the minum, together with the point of addition, completes the last beat.

Example 2d.



In example third,⁸ you will find a minum in one bar, tied to a point of addition in the next bar, which signifies that the sound of the pointed minum 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.

Syncopation, Exam. 3d.

The same.



7. Billings or, more likely, Thomas and Andrews's typographers omitted the caption for Lesson VII. In the introduction to *SMA* (see *WBII*, pp. 7–24), of which that in *CH* is an abbreviated reprint, Lesson VII stands at the head of the discussion of "Syncope, syncopation, or driving notes." The caption "Lesson VII" has been supplied editorially at this point.

8. Beginning with example 3, except for example 4, the musical examples should all be in G major, but the typesetters at Thomas and Andrews omitted the one-sharp key signature, as if Billings had intended it as an accidental sharp on the first note of example 3. The examples in this edition have been compared with *SMA*, their original source, and adjusted accordingly. (See *WBII*, pp. 13–14.)

As this subject has not been very fairly explained by any of our modern authors, I have great reason to think it is not well understood; I therefore 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 honour and their pupils['] interest) I advise such semi-teachers 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 their 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 substitute 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 two or three notes standing one over the other, they are called chusing 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.

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; they must be strictly enquired into by all musical practitioners; for without a good understanding of their different natures, no person can be a 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 cheerful words.

A COMMENTARY ON THE PRECEDING RULES;
BY WAY OF DIALOGUE, BETWEEN MASTER AND SCHOLAR.

Scholar. SIR, I have for some time past been wishing for a favourable opportunity to be better instructed by you; I have read over your rules, and although I think that they are very explicit, yet I confess I am not so well versed in the fundamental parts of music as I wish to be; therefore (if it be not intruding too far upon your patience) I should be very glad to ask you some questions, and I doubt not but your answers will be gratefully accepted by many of your attentive readers, and in a particular manner by your inquisitive Pupil.

Master. It gives me great pleasure to see you so desirous of being better informed, and I can truly say, I never am happier than when I am communicating happiness to others; you may be assured your proposal is so far from being an intrusion, that it gives me great satisfaction; therefore, without any more preface, you may ask as many questions as you please, and I will endeavour to answer them as plainly and judiciously as I possibly can.

Scholar. Sir, I thank you, and as I have your approbation, I will begin with the gamut, and so go on, in the order in which you have laid the rules down, for I think I have something to ask upon almost every chapter.

Master. I like your method of beginning, and as we have agreed upon the *manner*, let us come to the *matter* in hand without any further ceremony.

Scholar. Sir, I should be glad to know how long the Gamut has been invented, and who was the first inventor?

Master. The first invention is attributed to several Grecians; but the form in which the scale now stands, is said to have been projected between 7 and 800 years ago, by *Guido Aretinus*, a Monk;⁹ whose name deserves to be recorded in the annals of fame, in capitals of gold: and here I think it worthy of remark, that though this invention of *Guido's* can never be sufficiently admired, yet it appears from history, that he did not see its extensive use in composition; and as it is said the letters of the alphabet (by which are expressed all words in nature) were handed down to *Moses*, the great Lawgiver of Israel, by God himself, I think we may with equal propriety say, that it is probable that *Guido* was inspired with this invention, by Him, who is the Author of harmony itself.

Scholar. Sir, if the scale of music was invented but about 700 years ago, how is it supposed the Royal Psalmist, King David, and his celebrated choir of musicians (both vocal and instrumental) performed by rule or rote?

Master. As it is not in my power to give a positive answer to your question, perhaps it may not be a satisfactory one: but however it is rational to suppose, that King David and his choir, had the benefit of a certain rule or form, which was to them, both communicative and intelligible; and there is a passage in his life which both favours and strengthens this

9. Billings's source here is probably William Tans'ur, *New Musical Grammar* ([London]: the Author, 1746), Book I, p. 1.

supposition; you may find it recorded in the first book of Chronicles, 15th chap. and 22d verse. *And Chenaniah, chief of the Levites, was for song; he instructed about the song, because he was skilful.* I think this circumstance amounts almost to a demonstration; for it would be absurd to suppose that Chenaniah should be able to instruct so great a number, as we may reasonably conjecture, or gather from scripture, would be under his immediate inspection, or tuition, without a certain form or method, so as to make the performers exactly correspond with each other both in time and sound; therefore I think it is more than probable, that *Guido* by some means or other availed himself of King David's Scale,¹⁰ and by making some few alterations and amendments, or it may be by climbing a few steps higher on a ladder of [K]ing David's raising, he (in spite of the royal author) has unjustly taken all the glory of the first invention to himself. But as this is a matter of mere conjecture, or dry speculation, we must be content to leave it, where we found it, and proceed to something more authentic.

Scholar. Sir, is it absolutely necessary for B[-]mi to be transposed so often as I see it i[s] in your explanation? I think you say there are but *seven* letters, and yet there [are] *fourteen* removes for B[-]mi.

Master. Your remark upon that is very just; for as there are but seven letters, so there are but six removes, viz. B flat, B and E flat, B E and A flat, and F sharp, F and C sharp, and F C and G sharp, there are the six removes for B mi, which, together with B mi natural, take up the seven letters; for if you add another flat, or sharp, it will only be going over the same again; as for instance, if B E A and D be flat, mi is in G, which is the same as F C and G sharp, so likewise if F C G and D be sharp, mi is in D, which is the same as B E and A flat, so that after three removes by flats, and three by sharps, the rest are only a different way of expressing the same thing; therefore all the essential difference is in pitching the tune. Take this instance, suppose you have a sharp key tune, with B and E flatted, ending on B; in order to make the voice conform to an instrument, you must not pitch the tune on B natural, but B flat; because a flat inserted at the beginning of the five lines serves to flat all notes that may happen on that line, or space, unless it is contradicted by an accidental sharp, or natural: and all sharps that are placed at the beginning of the five lines, serve to sharp all notes that may happen to be on that line, or space, unless contradicted by an accidental flat, or natural; therefore in order to raise the tune, without removing the notes, you must take off the two flats, and substitute five sharps; that is, F C G D and A must be sharped, which bring[s] Mi into the same place, and raises the tune a semitone higher; for B is now made natural; and if a tune stands too high, which is sharped at the

10. [WB:] I would not be understood, by the candid reader, to be guilty of so great a piece of absurdity as this may appear to be, at the first glance; viz. the attempting to destroy a monument which (in the answer to the preceding question) I was so industrious and solicitous in erecting, to immortalize the name of *Guido*; so far from that, I think I reflect great honour on *Guido*, in supposing him capable of improving, or making any addition to a musical scale of King David's invention; the man who, in scripture, is stiled *The Lord's anointed, the man after God's own heart, the chief musician, &c.* [II Samuel 23:1; Acts 13:22. Although many Psalms of David are headed "To the Chief Musician," the title was never applied to David himself.] The daughters of Israel sang by way of congratulation, "Saul hath slain his thousands, and David his ten thousands" [I Samuel 18:7], and by way of simile, thus sing I, "Guido hath done well, and David hath done better."

beginning, you may take off the sharps, and substitute as many flats as will bring Mi into the same place; and in so doing, you will sink the tune a semitone lower without removing the notes.

Scholar. Sir, I am obliged to you for being so explicit, and I doubt not but I shall reap the benefit of it; and now, sir, if you please, we will proceed to the next thing in order, viz. the cliffs: pray sir, why are they so called?

Master. The word cliff is much the same as a key, which serves to unlock, or let into a piece of music; for if there was no cliff marked you would be at a loss to know how to begin, and you might suppose it to be either of the three cliffs, and you have two chances to guess wrong, where you have one to guess right.

Scholar. I see the necessity of them, pray, sir, how many cliffs are in use, and what distance are they from each other?

Master. Three cliffs are as many as I ever knew, viz. the F, the C, and the G cliffs: The F cliff is the lowest; the C cliff is a fifth higher than the F cliff; and the G cliff a fifth higher than the C cliff; unless the G cliff is set to the tenor, and then it is a fourth below the C cliff, and but one note above the F cliff.

Scholar. Are the cliffs always confined to one place?

Master. The F, and G cliffs are generally (and I believe always) confined, viz. the F cliff to the upper line but one in the bass, and the G cliff to the lower line but one in the treble and tenor, but the C cliff is removed from one line to another, as the composer pleases, and Mr. *Williams*¹¹ informs us that the cliff was formerly made use of to transpose B-mi in the room of flats and sharps.

Scholar. Pray sir, what is the difference between the *Medius* and *Treble*?

Master. When a piece of music is set in four parts, if a woman sings the upper part, it is called a *Treble*, because it is threefold, or the third octave from the Bass, but if a man sings it, it is called a *Medius*, or *Cantus*, because he sings it an octave below a *Treble*.

Scholar. Which is the best of these two?

Master. It is sometimes set so, as for one part to be best, and sometimes the other; but in general they are best sung together, viz. if a man sings it as a *Medius*, and a woman as a *Treble*, it is then in effect as two parts; so likewise, if a man sing a Tenor with a masculine and a woman with a feminine voice, the Tenor is as full as two parts, and a tune so sung, (although it has but four parts) is in effect the same as six. Such a conjunction of masculine and feminine voices is beyond expression, sweet and ravishing, and is esteemed by all good judges to be vastly preferable to any instrument whatever, framed by human¹² invention.

11. Aaron Williams, *The Universal Psalmist*, 2d ed. (London: Joseph Johnson, 1764), p. 5.

12. [WB:] We find it recorded in sacred writ, that "Jubal was the Father of all such as handled the harp and organ" [Genesis 4:21]. But who was the father, or rather the former of the human voice? *The Lord God Omnipotent!* Then surely a greater than Jubal is here; we know that neither Jubal, or any of his successors were ever able to frame an organ, that can distinctly articulate these words, "Hear my prayer[,] O Lord," or change the key and say, "Praise the Lord[,] O my soul," surely not. The most curious instrument that ever was constructed, is but sound, and sound without sense: while man, who is blest and endued with the faculties of speech can alternately sing of mercy and of judgment as duty bids, or occasion may require. The Royal

Scholar. And is it a matter of indifference which part is sung, either *Medius*, or *Treble*?

Master. No, for if one part must be omitted, I chuse it should be the *Medius*, because oftentimes notes in the *Treble* which are fifths above the *Tenor*, or *Bass*, when sung as a *Medius*, are converted into fourths below; an instance of which is in that admirable piece (composed by the ingenious Mr. Stephenson¹³) commonly known by the name of the 34th Psalm: where the *Tenor* and *Bass* begin in unison upon C, and the *Treble* on G Sol-re-ut line, which if sung as a *Treble* is a fifth above the *Tenor* and *Bass*, but if sung as a *Medius* is a fourth below; and also notes which are thirds above, when sung as a *Treble*, are converted into sixes below, when sung as a *Medius*, which frustrates the design of the composer; but when they are both sung together, one serves to hide the imperfection of the other.

Scholar. Sir, I think you say that rests are notes of silence, which signify that you must rest or keep silence, as long as you would be sounding one of the respective notes to which they belong; but it seems to me this rule does not hold good in a semibreve rest, for in some moods of time, it contains more, and in some other, it contains less than a semibreve. I should be glad if you would set that matter right.

Master. This would be more properly called a bar rest, which is sometimes longer, and sometimes shorter, according to the variation of the time, for it will fill an empty bar in any mood of time; so that in $3/2$ it is half as long again as a semibreve, and in $2/4$ it is but just half as long as a semibreve; but for the future, I advise you to call it a bar rest; because it is not always a semibreve rest, but in every mood of time, it is used as a bar rest.

Scholar. Sir, I do not well understand the true intent of a *Hold*; for Mr. Arnold¹⁴ saith, that a note under a *Hold* must be holden something longer than the time it contains, and Mr. Tansur,¹⁵ does not say positively that it must, but that it may be holden longer than the note contains, if the performer please; he tells us that the French call it a *Surprize*.

Psalmist, who calls upon “every thing that hath breath to praise the Lord” [Psalm 150:6] has made this very beautiful distinction, where he says, “the *Singers* went *before*, the *Players* on *instruments* followed *after*” [Psalm 68:25]. Here you see the singers took the lead, while the instrumental practitioners humbly followed after. *Lord what is man that thou hast thus distinguished him, for thou hast made him but a little lower than the angels, and hast crowned him with glory and honour* [Psalm 8:4–5]. To return, I think it no great encomium upon the Creator of heaven and earth, to acknowledge his superiority in constructing a vehicle for the conveyance of sounds, which is at once both capable of vociferation and articulation; for indeed I think it not much short of blasphemy, to set up Jubal as a competitor with the Almighty of Heaven. Repent ye Jubalites, lest his jealousy [jealousy] awake and punish the presumption. “O Lord how manifold are thy works, in wisdom hast thou made them all” [Psalm 104:24]. Help us O Lord to admire Jubal for thy sake, and adore thee for thine own sake. Then shall we render unto Jubal the things that are Jubal’s, and unto God the things which are God’s [paraphrase of Luke 20:25].

13. Joseph Stephenson (1729–1810), clerk of the Unitarian chapel in Poole, Dorset, England, published a collection entitled *Church Harmony* (3d ed., London, 1760, is the earliest extant edition) containing psalm settings, many set as fusing-tunes. His fusing-tune setting of PSALM 34 was extremely popular in America and became the prototype for the typical American fusing-tune. See Richard Crawford, *The Core Repertory of Early American Psalmody*, Recent Researches in American Music, v. 11–12 (Madison, Wisconsin, 1984), pp. 1–li.

14. John Arnold, *The Compleat Psalmist*, 5th ed. (London, 1761), p. v.

15. William Tans’ur, *The Royal Melody Compleat* (London, 1755), p. 8 of rudiments section; also Tans’ur, *Grammar*, Book I, p. 18.

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Master. And in my opinion, it i[s] very rightly named; for it is a matter of very great *surprize* to me, that any author should give license, and such room for dispute, as may (and to my certain knowledge does daily) arise from such a paltry insignificant thing; which is so far from being any benefit, that I have known a company of musicians to break off in the middle of a piece, because they were divided in sentiment, at the occurrence of a *Hold*; some were for holding on the sound something longer than the time; some were for stopping to take breath, and perhaps in this party, no two would be agreed about the length of time they purposed to stop, but would begin one after another, as if they were performing a *Fuge*; others would be for going on without taking any notice of the *Hold*, which (in my opinion) is much the best way; for certainly if you hold on the note any longer than the time, it is impossible to beat the *Bars*; if the bar is full (as it ought to be) without it, there is no room for it, and if the bar be not full without it, certainly it is deficient with it; and if any two should dispute upon it, there is authority for them to contradict each other; for one may say he has a right to observe it, another will say he has a right to omit it, and both will refer each other to the same author, to prove what each one has asserted; so that in fact they are both right, and yet disagree at the same time; therefore I think it so absurd, that it is best to take no notice of it; for my own part I never observe it, and I find upon enquiry that most judges of music are of my opinion.

Scholar. Sir, I have heard many dispute about double Bars; for some authors say that a double Bar dotted on each side signifies a Repeat;¹⁶ and some say, that a double Bar without dots stands for a Repeat;¹⁷ and others say you *may* stop at a double Bar, in psalm tunes, the time of one or two beats, to take breath, *if you please*;¹⁸ which sometimes occasions as much confusion, as the occurrence of a Hold; for if I am disposed to stop, and another to proceed, I do not see how the time is to be preserved.

Master. I do not see any more rule for stopping at a double Bar, than at a single Bar, unless there be a rest inserted; because it cannot be done without losing time; and in my definition of a double Bar,¹⁹ instead of saying, that you may stop to *take* breath, I should have said that you may stop to *catch* breath; and even that must be done without losing time; but double Bars in Psalm tunes are placed at the end of the lines, for the benefit of the sight, to direct the performer, where to stop, in congregations, where they keep up that absurd²⁰

16. See Tans'ur, *Royal Melody Compleat*, p. 7 of rudiments section; Williams, *Universal Psalmodist*, 2d ed., p. 10.

17. See Arnold, *Compleat Psalmodist*, 5th ed., p. v.

18. See Tans'ur, *Royal Melody Compleat*, p. 7 of rudiments section; also Tans'ur, *Grammar*, Book I, p. 15.

19. [WB:] I never place a double Bar for a repetition of notes, but always make use of an :S: though I sometimes make use of a double Bar dot[t]ed for a repetition of words; for where the same word occurs several times successively, a double bar dot[t]ed answers the same purpose as the word written at length, and saves a great deal of labour and room.

20. [WB:] Among the many other absurdities which always take place, where this contemptible practice of reading between the lines is still kept up, this one may be added, viz. the great tendency it has to shut such an excellent body of divine poetry (as is contained in the psalm and hymn book now in vogue among us) out of private families; for where the singing is carried on without reading, the performers must (of necessity) be furnished with books; on the other hand, there are many who excuse themselves from procuring books in this

practice of reading between the lines,²¹ which is so destructive to harmony, and is a work of so much time, that unless the performers have very good memories, they are apt to forget the tune, while the line is reading. I defy the greatest advocates for reading between the lines, to produce one word of scripture for it, and I will leave it to all judicious people, whether it is founded on reason; and certainly, whatever is founded on neither reason, nor religion, had better be omitted. The practice of retailing²² the psalm line by line, was introduced so long ago as when very few people had the knowledge of reading; therefore a reader was substituted for the whole congregation, who was called a Clerk; but at this time when every man is capable of reading for himself; and when we consider the confusion that is caused in the music, by reading the lines, and the destruction it occasions to the sense of the psalm, I can see no reason for keeping up so absurd a practice. Consider further, that according to the practice in country churches, the psalm is three times repeated. First the minister reads it audibly alone, secondly the clerk, or deacon, line by line, and thirdly, it is sung by the congregation; now if we are obliged to repeat the psalm three times over, why are we not obliged to repeat our prayers as often before they would be deemed to be acceptable[?] I expect this doctrine will meet with some opposition in the country, but let who will concur or dissent, I think myself highly honoured in having the approbation of the pious and learned Dr. WATTS²³ (that great master of divine song) who in his writings has declared himself to be of the same opinion.

Scholar. Sir, I should be glad to know how many notes were formerly used when a semibreve was the shortest.

manner, viz. why should I be at this unnecessary expense, when I am enabled (by the help of the Clerk, or Deacon) to sing without it? Ironically, I answer, and why need we be at the expense of purchasing a bible, or trouble ourselves with perusing it at home, so long as we may, by going to meeting once a week, hear a chapter or two gratis. (I confess this remark should have been inserted in the body of the work, but it did not take place in my mind till the pages were full; therefore I plead benefit of *margin*, a glorious privilege, for which bad memories and dull authors cannot be too thankful.)

21. The practice described here, known as “lining out,” dates in America back to at least 1647, when John Cotton wrote in his tract, *Singing of Psalms a Gospel Ordinance* (London, 1647), “it will be a necessary helpe, that the words of the *Psalme*, be openly read beforehand, line after line, or two lines together, that so they who want either books or skill to reade, may know what is to be sung, and joyne with the rest in the dutie of singing.” Quoted here from George Hood, *A History of Music in New England* (Boston, 1846; repr. New York, 1970), p. 47.

22. [WB:] Whatever Mr. Clerk, or Mr. Deacon, or Mr. Any-body-else, who sustains the office of retailer may think; I shall take the liberty to tell them, I think it a very gross affront upon the audience, for they still go upon the old supposition, viz. the congregation in general cannot read; therefore they practically say, *we men of letters, and you ignorant creatures*.

23. [WB:] Here take the Doctor’s own words. “It were to be wished that all congregations and private families would sing as they do in foreign protestant churches, without reading line by line, though the author has done what he could to make the sense complete in every line or two, yet many inconveniences will always attend this unhappy manner of singing.” &c. [see “Advertisement to the Readers” in Watts’s *The Psalms of David Imitated in the Language of the New Testament* (Boston: Kneeland and Adams, 1767), p. v]. Thus he, the Rev. Doctor, does not tarry upon this subject long enough to enumerate the many inconveniences he seems to refer to. I imagine his reasons for declining the task, were, the great tendency such an undertaking would have to swell each page to a treatise, or rather a volume; therefore we may reasonably conclude that the omission was merely for want of room, not for want of reason.

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Master. The ancients made use of three other characters, viz. the *Large*, the *Long*, the *Breve*, and then the *Semibreve*;²⁴ but the moderns have struck out the three first, and substituted some lesser notes, viz. the *Minum*, the *Crotchet*, the *Quaver*, &c.[:]; therefore the semibreve, which was formerly the shortest note, is (under the present system) become the longest.

Scholar. Sir, I want to know the difference between Common Time and Triple Time, and why one sort of time is called Common and the other Triple Time?

Master. I believe your question is but little understood; although it is very plain and easy, yet, through inattention, but few people entertain a right notion of it; for did mankind in general understand what is meant by *Time*²⁵ in music, they would no longer entertain those false ideas which they now do; viz. that common time is a very slow movement, and triple time a very quick movement. The essential difference between common time and triple time does not consist in graveness or briskness, but in the measure of the bars; for all moods in common time, are measured by even numbers, and all moods in triple time are measured by odd numbers, viz. by threes, for the very import of the word *Triple* is three-fold; therefore the most material difference between common time and triple time, is in accenting the bars, because in common time the accent²⁶ falls twice in a bar, and in triple time but once. But to ascertain the exact length of time in each particular mood, you must be governed by pendulums. But although triple time is differently barred from common time, yet all triple time moods are measured by the semibreve in common time, as thus: the first mood in triple time is called three to two; and now the question which naturally arises, is this; why is it called three to two? Answer, because each bar contains three minums, whereas a bar in common time contains but two, which is the length of one semibreve; therefore it is called three to two. The second mood in triple time is called three from four, because each bar contains three crotchets; whereas, a bar in common time contains four, which is the amount of one semibreve; therefore it is called three from four, because it is taken from four such like notes in common time. The next mood in triple time is called three from eight, because each bar contains three quavers, whereas a bar in common time contains eight, which is

24. Billings's source here is probably Tans'ur, *Grammar*, Book I, p. 12.

25. [WB:] There are several species of good *Time*, which may be divided in the following manner, viz. one good division of Time is, when the performers give each note its due proportion, viz. the semibreve as long again as the minum, the minum as long again as the crotchet, &c. Another good division of time is, when the performers give each bar its due length of time, not performing one bar quicker than another. Another good division of time is, when the performers move exactly together. Another good division is, when the performers move in exact conformity to the vibration of a pendulum. N. B. These are all grand divisions, and to carry this military idea still further, you may consider the single bars in the stead of file leaders, and the pendulum in the place of the standard.

26. [WB:] You may take this as infallible, that your hand or foot must always be falling in the first part, or note in a bar, and rising in the last part, both in common time and triple time. The motion of the hand in beating time is as correspondent with the music, as the feet of the soldier is to the sound of the fife; and through the medium of the eye, as well as the ear, it conveys the accents into the minds of the audience, and serves to strike the passions in an extraordinary manner; for the accents are the life and spirit of the music, without which, it would be very insipid, and destitute of meaning.

the amount of one semibreve; and in all moods of time, both in vocal and instrumental music, the semibreve is the measure note; therefore by observing the figures, you may tell how much is included in a bar, in any mood of time whatever, for the upper figure tells what quantity of notes is contained in a bar, but it does not tell what sort of notes, whether they are minims, crotchets, quavers, or semiquavers; but the under figure tells how many notes of the same sort is required to make one semibreve: Take this instance, suppose the time to be marked thus $6/4$, the upper figure signifies that there are six notes of some sort included in each bar, and the under figure will determine them to be crotchets, because four crotchets amount to one semibreve.

N. B. You may depend upon the infallibility of this rule in any mood of time whatever.

Scholar. I think this is very plain; and now Sir, I want to know where to rank these moods of time called 6 to 4, and 6 from 8, whether in common or triple time?

Master. I think it is neither common time, nor triple time, but composed of both; yet it must be beat as common time, viz. three quavers down, and three up; for if you beat it as triple time, it is synonymous with three from four, there being the same quantity of notes included in a bar: but although the bars are filled in the same manner, yet there is as much difference between $3/4$ and $6/8$ as there is between any two moods whatsoever: for in $3/4$ the accent falls but once in a bar, in $6/8$ it falls twice in a bar; and it is impossible to beat $6/8$ as triple time without confounding the sense of the time and tune: and if any are in doubt of the truth of this assertion, I advise them to try the experiment.

Scholar. If common time is measured by even numbers why is not $6/8$ entirely of the Binary species?

Master. This mood of time marked thus, $6/8$, simply considered, may be called common time, but in dissecting the bar, the first division falls out in threes, which makes it partake of the Tertiary; the subdivision is likewise uneven, and that mood which will not bear dividing without partaking of the other species cannot properly be called either Binary or Tertiary, neither can it be said to be neuter because it partakes largely of the beauties of both.

Scholar. How much quicker, or slower, must a strain be sung for a quick, or slow term being set over it; for it seems to be a matter of uncertainty and sometimes occasions a great deal of dispute?

Master. I don[']t know what other authors may intend, but I should be glad to have such strains, performed one fourth part quicker or slower; for if it is not reduced to a matter of certainty, it may occasion not only a great deal of dispute but also a great deal of confusion, and most practitioners who are not thorough masters of time, are very apt to drive the time, especially in the Allegro mood.²⁷

Scholar. Sir, I should be glad to know whether the grace of transition should be always used in tuning thirds up and down?

Master. Where the time of the notes will admit of it, I am very fond of the notes being graced by sounding the intermediate note, which serves for a stair for the performer to step up or down upon; but where the notes are but a half beat in length, you must not strike the

27. Third mood, Common Time ($2/2$ time signature in this edition).

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intermediate note, because the two outside notes are so short, that if you spend any time upon the intermediate note, it makes the sound like notes tied together, in threes, which is very false, and entirely spoils the *air*; but where you meet with such notes, you must strike them as distinct and emphatic as if a mark of distinction²⁸ was placed over their heads.

Scholar. Sir, I want to know the essential difference between a flat key, and a sharp key?

Master. You will find that the third above the flat key, contains but three semitones, and the third above the sharp key, contains four semitones.²⁹

Scholar. Sir, I should be glad to know which key you think is best; the flat, or the sharp key?

Master. I believe your question would puzzle the greatest philosopher, or practitioner, upon earth; for there are so many excellent pieces on each key, that we are apt to fall in with a certain man, who heard two very eminent lawyers plead in opposition to each other; after the first had done speaking, the man was so charmed with his eloquence and oratory, that he thought it would be an idle (as well as a rash) attempt for any one to gainsay, or contradict him; but when he had heard the second, he said, that his reasons were so nervous and weighty, he was about to give him the preference; upon which the first made so forcible a reply, that the man knew not what to say, at last he concluded they were both best. Similar to this, let us suppose ourselves to be auditors to a company of musicians; how enraptured should we be to hear the sharp key, express itself in such lofty and majestic strains as these! *O come let us sing unto the Lord, let us make a joyful noise, to the rock of our salvation; let us come before his presence with thanksgiving, and make a joyful noise unto him with psalms* [Psalm 95:1]. *Sing unto the Lord all the earth, make a loud noise, rejoice and sing praise!* [Psalm 98:4, paraphrased] Do I hear the voice of men, or angels! surely such angelic sounds cannot proceed from the mouths of sinful mortals: but while we are yet warm with the thought, and ravished with the sound, the musicians change their tone, and the flat³⁰ key utters itself in strains so moving, and pathetic, that it seems at least to command our attention to such mournful sounds as these: *Hear my prayer O Lord, give ear to my supplication* [Psalm 143:1], *hear me speedily: O Lord my spirit faileth, hide not thy face from me* [Psalm 143:7]; *O my God, my soul is cast down within me* [Psalm 42:6]. *Have pity upon me, O ye my friends, for the hand of God hath touched me* [Job 19:21]. O how these sounds thrill through my soul! how agreeably they affect my nerves! how soft, how sweet, how soothing! methinks these sounds are more expressive than the other, for they affect us both with pleasure and pain, but the *pleasure* is so great it makes even *pain* to be pleasant, so that for the sake of the pleasure, I could forever bear that pain. But hark! what shout is that? It seems the sharp key is again upon the wing towards heaven; jealous, perhaps, that we pay too much deference to his rival: he not only desires, but *commands* us to join in such exalted strains

28. See Lesson V, no. 8; this volume, p. 9. What Billings seems to be saying here is that triplet rhythm is to be performed very precisely.

29. [WB:] To the above definition this might be added, viz. that the flat key has its lesser *sixth*, and *seventh*, rising above the key note; and the sharp key has its greater *sixth* and *seventh*, rising above the key note; but as these are circumstances which must take place in consequence of the former, they are suppos[ed] to be included in the above answer.

as these. *Rejoice in the Lord, and again I say, rejoice* [Philippians 4:4], *O clap your hands all ye people, shout unto God with the voice of triumph* [Psalm 47:1]; *God is gone up with a shout, the Lord with the sound of a trumpet; sing praises to God, sing praises, sing praises unto our King, sing praises* [Psalm 47:5–6]. What an ecstasy of joy may we suppose the Royal Author to be in when he composed this Psalm of praise! perhaps it might be some such strain as this, that expelled the evil spirit,³¹ and I wish it might expel some of the *evil spirits* in these days, who are averse to hearing God's praises sung, in such a manner as the Psalmist has here pointed out: but I would refer such persons to King David, for their character, who says, *they are like the deaf adder, who stoppeth her ear, and will not hearken to the voice of charmers, charming never so wisely* [Psalm 58:4–5]. But to return, you see the extreme difficulty, and almost impossibility of giving the preference to either of these keys, both of which are so agreeable to our natures, and are so excellent that they seem to excel each other;³² for when we are just about to declare ourselves in favour of one, the other comes and pleads its own cause so powerfully upon our nerves, that it not only staggers, but sometimes sets us quite beside our purpose; for the one is so sublime, so grand, and so majestic,³³ the other, so soft, so soothing, so pathetic; in fact, the key which comes last seems to be the best, and generally leaves the greatest impression. History gives us an account very similar to this in the Life of Alexander the Great,³⁴ viz. that while he was sitting at table (calmly and quietly) his musician[s] would strike upon a majestic strain on the sharp key, sounding *to arms, to arms, to arms*, in such animating and commanding sounds, that the king being filled with martial rage, would start from table, draw his sword, and be just about to sally forth, in order to slay his enemies, when none were near him; but even while martial fury had the ascendancy over reason, the musicians would change the key, and play such moving and melting airs; viz. *Darius is fall'n, fall'n, fall'n*, that the king (being melted into pity) would let his sword drop out of his hand, sit down and weep heartily for him, whose destruction he had been always seeking, and whose ruin he had but just accomplished. For my own curiosity I have been very critical in my observations, and very

30. [WB:] I take this opportunity to make this remark, viz. the impropriety of setting a *Hallelujah* in a flat key; the reader may observe, that the import of the word is, *Praise ye the Lord*.—Query, is it not very inconsistent to praise the Lord, in tones which are plaintive and prayerful? for certainly the words and the music, must contradict each other. N. B. This error I confess myself guilty of in a former publication, but upon more mature reflection, I heartily wish it were in my power to erase it. [The reference may be to Billings's anthem "Hear My Prayer, O Lord" in *NEPS*; see *WBI*, p. 293.]

31. The reference is to David driving the evil spirit from Saul through the use of music, as told in I Samuel 16:23.

32. [WB:] It is probable that at the first glance, this may appear inconsistent, viz. that any two things opposed should be said to excel each other; but I presume (upon second thought) all who are judges of music will allow that the sharp and the flat key are so excellent each in its own way, that considering them in this light, though so different, they may (without any impropriety) be said to excel each other.

33. [WB:] I think it may not be amiss to rank the sharp key (by reason of its majesty and grandeur) in the masculine, and [the] flat key (by reason of its softness and effeminacy) in the fem[i]nine gender; and all indifferent pieces, which are of no force in either key, may (with contempt) be ranked in the neuter.

34. A possible source is Tans'ur, *Musical Grammar*, p. vii; Billings's account is much more elaborate than Tans'ur's.

industrious in my inquiries, and I find that most men who are lovers of music, are affected in the same manner (though not often to such a degree) as Alexander was; but at the same time, if all, who are lovers of music, were to decide the point by vote, I am positive the flat key would have the preference by a great majority.

Scholar. Sir, I do not well understand you, for you have but just given it as your opinion, that the two keys, were to most men equally pleasing; therefore I should be glad to hear you explain yourself further.

Master. When I spoke in that manner, I meant to confine the observation to the male sex: but you may take it for granted, that the female part of the creation are much the greatest lovers of music; for I scarcely ever met with one but what was more or less entertained with musical sounds, and I am very positive that nine tenths of them are much more pleased and entertained with a flat, than a sharp air; and I make no doubt, but that the musical world (if upon reading what I have now asserted, they should be induced to make some observations that way) must unavoidably fall into my opinion.

Scholar. Sir, I don[']t well understand the transposition of keys, or the removal of B-mi from one place to another; I should be glad to have it explained.

Master. In the first place, Mi is in B, and now the question is, where is B? and that you must find out by the cliffs; and you will find it to be the next letter but two above the F cliff, the next letter below the C cliff, and the next letter but one above the G cliff; so that for instance, suppose the G cliff, to be on the lower line but one, then B-mi is on the middle line, and in that case you must always suppose it to be there; but if there is a flat³⁵ set on B, it removes it to E; that is, B is then where E was, when B was on the middle line; and E is removed into the place of some other letter in order to make room for B; for when B removes, all the other letters must move with it, like so many attendants; so that when B is in the place of E, C being always one letter higher, must consequently be in the place of F, and A being one letter below, B, must be in the place of D; so that you see by placing a flat on B the whole scale is removed either a fourth higher than what it was before; or a fifth below. The next remove is effected by adding another flat, and that must be put on the place where B-mi is, viz. on E, and that removes B into the place of A, and in order to make room for B, A modestly steps down into the place of G; and here you see the remove is either a fourth above, or a fifth below: the next remove is by placing another flat on A, and that removes B into the place of D, and this remove is either a fourth above, or fifth below; so you see placing a flat on the place where B stands, always removes it either a fourth above, or a fifth below. The next remove is by placing a sharp on F, which draws B out of its native place into its own place, which removes it either a fifth above, or a fourth below; the next remove is made by placing a sharp on C, which draws B out of F into C, and this remove is either a fifth above, or fourth below; the next remove is made by placing a sharp on G, which draws B out of C into G, and this remove is either a fifth above, or a fourth

35. [WB:] The reason why B is the first letter flatted, is, because it is the sharpest tone in the whole octave, and E is the next sharpest tone, and A the next and so on as they are laid down in the rules of transposition: and the reason why F is first sharped, is, because it is the flattest tone in the whole octave, C is the next, G is the next, &c. For it is a maxim with musicians to flat the sharpest tones first, and sharp the flattest.

below: these are all the removes of B-mi: and I would have you observe, that by inserting a flat you drive B either a *fourth* higher, or a *fifth* lower; whereas by inserting a sharp, it is just the contrary, for that draws B either a *fifth* higher, or a *fourth* lower; and I would have you take notice that flats drive B out of any letter, and sharps draw it into any letter; for instance, suppose B to be on the middle line, then by placing a flat on the middle line, you drive B into E, then by placing a flat on E, you drive B into A, then by placing a flat on A, you drive [B] into D; on the other hand, by placing a sharp on F you draw B into F, then by placing a sharp on C, you [draw] B into C, then by placing a sharp on G, you draw B into G; so you see the last sharp always carries B with it, whereas the last flat always drives B from it; and that is the reason why flats are said to drive, and sharps to draw. The Poet expresses it thus:

By flats the *mi* is driven round,
Till forc'd on B to stand its ground.
By sharps the *mi's* led through the keys,
Till brought *home* to its *native* place.³⁶

You must likewise remember that where Mi is, there is B; for fa, sol, la, mi, are only other names for the letters, but when you pitch a tune by a pitch pipe, you must draw out the pipe to the key note, without paying any regard to transposition, that is, if the key note stands upon the G-sol-re-ut line although G is removed to some other place, by the transposition of B-mi, yet it is always considered as in its native place on a pitch pipe, and so are all the other letters, unless there is a flat or sharp set on the letter the tune is pitched on, which raises it, or lowers it a semitone; thus you see, that no tune can end on any other letter but C, or A, for when B-mi is removed to any other place in the scale, A is always the next letter under it, and C, the next letter above it; and I have told you elsewhere that your tune must always end one note above, or one note below B-mi, which brings the key always into C or A.³⁷

Scholar. Sir, I do not see the necessity of transposing B-mi from one place to another, for if the tune must always end on A or C, I do not see any great difference between a tune that is set in its native place and one that is transposed, and I am sure it would be much easier for the learner if it was always confined to one place.

Master. The transposing of B-mi oftentimes serves to keep the tune more in the compass of the five lines, than it could possibly be, if B-mi stood in its native place, and likewise gives a variety of airs. For any one who is acquainted with music will allow that a sharp key tune ending on D, is much more sprightly and expresses a shout better than one which stands on C; so likewise, a flat key tune ending on G is more pensive and melancholy, than one which stands on A, and every letter has its own peculiar air, which air is very much hurt if the tune is not rightly pitched; for instance, if a tune is set on A natural, and in pitching the tune, you set it a tone too low, you transpose the key into G, which is perhaps

36. This verse, which also appears in Billings's *The New-England Psalm-Singer*, is probably Billings's own (see *WBI*, p. 14).

37. Lesson VIII, p. xi; this volume, p. 15.

quite different from the intention of the author, and oftentimes very destructive to the harmony, for there is a certain pitch for every tune where it will go smoother and pleasanter than it would on any other letter whatsoever.

Scholar. Sir, I think I have read in some authors, that if the performers can sound the highest and lowest note in a tune clear, the tune may be said to be well pitched.

Master. There is no general rule without some exceptions, and I think in this rule there is room for a very great one, for perhaps in a company of singers, one may be able to strike several notes above G-sol-re-ut in Alt, another perhaps can strike double B in the Bass;³⁸ now can that tune always be said to be well pitched, because these two extraordinary voices can strike the two extreme notes? [S]o far from it, that by this rule there is room to pitch the tune perhaps five or six notes too high, or too low.

Scholar. Sir, I should be glad to know what rule I am to be governed by in this case.

Master. The best general rule I know of, is, to set the tune on the letter³⁹ the author has set it, unless he has given directions to the contrary; for it is to be supposed that any one, who has skill enough to compose a piece of music, has likewise judgment enough to set it on a proper key. But although this rule is good in general, yet it is not infallible; for oftentimes the greatest masters of composition set some of their pieces too high or too low, which you will soon discover by making yourself master of the tune.

Scholar. Sir, I want to know if there are not some principal or dominant tones besides the key note which serve to regulate the rest?

Master. In the first place, you must pay great attention to the *key note*, and the sound of B-mi which constitutes the key note, and causes it to be either flat or sharp;⁴⁰ the next principal tone to be regarded, is the *third* above the key note, which contains a great part of the true air of the tune, for by the sound of the *third*, we are enabled to tell whether the key is flat or sharp; another principal tone is the *sixth* above the key note, which is either flat or sharp, according to the key of the tune; for the *sixth* above A, the natural flat key, contains but eight semitones, viz. from A to F, which is a flat and melancholy sound; whereas the *sixth* above C, the natural sharp key, contains nine semitones, viz. from C to A, which is very martial and sprightly, and I think is almost as great a mark of distinction as the *third*: the *seventh* is likewise a guide in this case, for the *seventh* above the flat key contains but ten semitones, whereas the *seventh* above the sharp key contains eleven semitones. The *fourth* is no guide in this case, for there are the same number of semitones included in the *fourth* above the flat key as there is above the sharp, viz. from A to D is five semitones, and from C to F is five semitones: the *fifth* is no guide in this case, for the same number of semitones are included in the fifth above the flat, as there are above the sharp key, viz. from

38. The range indicated is G above the top line of the treble staff and B (or perhaps B-flat) two ledger lines below the bass staff.

39. [WB:] The utility of that little instrument, called a *Pitch Pipe*, is so universally known and acknowledged, that it would be needless for me to engross the reader's time in proving a thing which is already granted.

40. [WB:] It may not be amiss here to trace this matter back to the fountain head, viz. the *cliffs*, for the *cliffs* ascertain the place of B-mi, and B-mi constitutes the *key note*, and that determines the *tones* above or below it to be either flat or sharp, according to the scale.

A to E is seven semitones, and from C to G is seven semitones: the *octave* is no guide at all in this case, for every *octave* contains twelve semitones.

N. B. Experience will teach you that great advantages will arise from these observations.

Scholar. Sir, I have observed in a sharp key tune, most people are apt to strike B-mi too sharp, so as to make but little distinction between B-mi and C-fa; can you render any reason for it?

Master. I believe it is the power of attraction in the key note, which is naturally very drawing. A proof of this you may observe in a flat key tune, where the note before the close stands on G[-]sol, which is a whole tone below the key; but it is so natural to sharp it, that it seems to be doing violence to nature to strike it without the sharp;⁴¹ and I presume all masters of music, both vocal and instrumental, will allow this to be fact, and as a further proof of what I have asserted, you may observe that B-mi is easy to strike in a flat key, and so is G-sol, in a sharp key.

Scholar. Sir, I have observed that strangers who are well skilled in the rules of music, do not harmonize so well at first trial, as those who are better acquainted with each other[']s voices; I cannot conceive the reason, for I always thought the rule was so extensive and infallible as to cause as much harmony between those who never sung together before, as between those who were intimately acquainted with each other[']s voices.

Master. Strangers often disagree about the grace of transition, or sliding from one note to another, especially in turning thirds, for some will lean very hard upon the intermediate note, and some will not touch it at all, but will leap from one note to another as they would in a fourth, or any other distance; but they oftener disagree about the emphatical notes in the tune, for some authors confine the emphatical or accented notes to the first part of the bar, both in common and triple time, and some lay the emphasis on the first and third parts of the bar, in common time, and some others let them fall where they may happen, without any restraint at all; but it is much the best way (I think) to lay the emphasis on the first part of the bar in triple time, and on the first and third parts of the bar in common time, though sometimes it is very difficult for the composer to accent the bars without losing the air, especially in fusing music;⁴² but if the air can be preserved, and the bars properly accented

41. Billings seems here to be saying that in early American psalmody, the seventh degree in the minor was usually sung as a leading-tone, whether or not it was notated as one (i.e., raised by an accidental).

42. [WB:] It is an old maxim, and I think a very just one, viz. *that variety is always pleasing*, and it is well known that there is more variety in one piece of fusing music, than in twenty pieces of plain song, for while the tones do most sweetly coincide and agree, the words are seemingly engaged in a musical warfare; and excuse the paradox if I further add, that each part seems determined by dint of harmony and strength of accent, to drown his competitor in an ocean of harmony, and while each part is thus mutually striving for mastery, and sweetly contending for victory, the audience are most luxuriously entertained, and exceedingly delighted; in the mean time, their minds are surprizingly agitated, and extremely fluctuated; sometimes declaring in favour of one part, and sometimes another. — Now the solemn bass demands their attention, now the manly tenor, now the lofty counter, now the volatile treble, now here, now there, now here again. — O enchanting! O ecstatic! Push on, push on ye sons of harmony, and

Discharge your deep mouth'd canon, full fraught with Diapasons;
May you with Maestoso, rush on to Choro-Grando,

also, it discovers much more ingenuity in the composer, and adds a greater lustre to the composition, and it would likewise have a tendency to bring strangers to a better agreement about using Forte and Piano, so that one voice would not be so apt to swallow up the other, as is sometimes the case, when they are at a loss about accenting.⁴³

And then with Vigoroso, let fly your Diapentes
About our nervous system.

AN EJACULATION OF PHILO FUGING

Grant I beseech thee, O Apollo, that these thy devotees may never want competitors, and let these thy fugers be unanimously disagreed, and sweetly irreconcilable. —

Hark! Hark! hear the voice of reason, who in disguise has attended through the whole controversy, and thus she addresses the contending parties. “Give over your fruitless endeavours, ye sons of Consonance, and no longer attempt impossibilities, for we have heard with our ears, and our auditory nerves have informed us [paraphrase of Psalm 44:1], that the author of this composition has ingeniously turned all your efforts for ascendancy into the right channel, so that all your extraordinary exertions for supremacy, has but a tendency to animate and stimulate your rival competitors; therefore we do, by and with the advice of the author, both counsel and command that (for the present) you let all musical hostilities subside, and it is our royal will and pleasure, that your thirds and fourths, your sixths and tenths, be resolved into the unison and octave, the twelfth and fifteenth from the bass.

By the command of REASON,
The AUTHOR, SECRETARY.

43. [WB:] But says the critic. Ah! well, what says the critic? “I think, Mr. Author, your *precept* is excellent, and your *practice* but indifferent, for in your New England Psalm Singer, you seem to take but little notice of either *emphasis* or *accent*, and whether the reason is founded either upon ignorance or inattention, I am not able to determine, but I am rather inclined to think the former.” Hark you, Mr. Critic, a word in your ear, hear and be astonished, and let me assure you, upon the word and honour of an author, that what I am about to confess is neither ambiguous nor ironical, but you may depend upon my sincerity, when I acknowledge, I was fool enough to commence author before I really understood either *tune*, *time*, or *concord*. “Indeed, this from your heart.” This from my very soul. “Amazing, what condescension is this, in an author of your popularity? But sure, Mr. Author, you do not intend to publish this acknowledgement to the world.” O, by no means, as I told you before, this is only a word in your ear. “But if my opticks inform me right, I saw this same confession inserted, verbatim, in a dialogue between you and your pupil, how then do you suppose it possible to conceal it from the world, when it is typically conveyed to every reader.” Softly Sir, not quite so loud, if my pupil (who is hard by) should chance to hear your interrogation or my confession, his great opinion of my infallibility, would be entirely destroyed, and instead of respect for my knowledge, he would, no doubt, show his contempt of my ignorance, and he might also (with great propriety) express his indignation at my impudence in attempting to instruct him in a science of which I have confessed myself entirely ignorant; although such teachers are no *novelty*, yet no doubt the consequences to me would be this; the loss of my character, which would be attended with the loss of my business, and consequently the loss of my bread; therefore Sir, in the name of charity, I must entreat you not to be so clamorous. “But indeed, Mr. Author, your manner of answering my last question is very foreign from the purpose, and entirely evasive; but I am resolved your equivocation shall not excuse you from answering this concise question. How do you expect to keep private, what you have already made public?” I do not intend to have it inserted in the body of the work, but by way of whisper in a marginal note, and I intend to order the printer to print it on a very small type, in an obscure part of the book, and as near the bottom of the page as possible. I suppose, Mr. Critic, I need not inform you that all readers may be divided into these two classes, viz. the *curious* and *incurious*; the curious reader, by perusing this work, will (without this information of mine) be fully satisfied that the composition is both inaccurate and indifferent; therefore, as I tell him no more than he knew before,

Scholar. Sir, I want to know your opinion of a fourth, for as some call it a concord, and some a discord, and as I have observed it to be very much used in composition, I am at a loss where to rank it.

Master. I think Mr. [Walter]⁴⁴ is the only author I ever read, who is so fond of a fourth, as to call it a concord, for a fourth, simply considered, without dispute is a discord⁴⁵ (at least to my ear) though not so harsh and disagreeable as a second or a seventh, for the harsh sound of a fourth may be so mollified and sweetened by a fifth and an eighth, as to induce those, who are led more by the ear than by the understanding, to think that the three sounds were all perfect concords to each other; for instance, let one note struck on the F fa[-]ut cliff in the bass, another on C fa[-]ut in the tenor, which is a fifth from the bass, and another on F fa[-]ut in the counter, which is an eighth from the bass, and a fourth from the tenor, these three sounds harmonize almost as well as any three sounds in nature; but if you take

my popularity will not be diminished by this frank confession; but if he has a spark of generosity, he will bestow large encomiums both on my honesty and modesty; and if he does not (I still further confess) I shall be prodigiously chagrined, and confoundedly disappointed. As to the incurious readers (by way of gratitude) I confess they are a set of people I have a great respect for; because they constitute the greater part of my admirers; and as they seldom trouble themselves with marginal notes (unless some Type-Master-General should be so ill[-]natured as to inform against me) they would be none the wiser, and (by this artful evasion) I presume I shall be none the worse for this honest declaration[.] And now Sir, in my turn, I shall take it upon me (however you may receive it) to interrogate you. Pray Sir, how came you so impertinently officious in your criticisms upon me? You syllable catcher, if you are but half so honest as I am condescending, you will acknowledge I *have made game out of your own hand*, and beat you at your own weapons! You comma hunter, did I not inform you that I intended to discharge you from my service, and do my own drudgery; and now Mr. Semi-critic, once more I command you to quit my Consonance, with the velocity of a Demisemi; and

If you ever be so hardy as to traverse my Quartas,
Or score off your Eptachords with my Diapasons,
I solemnly protest,
By the graveness of Adagio, and vivacity of Allegro
The Forte of my Canon well charg'd with Septi Nonas,
Shall greet your Auditory with terrible Sensations,
And fill you with tremor.
I'll beat your empty bars in the twinkle of a pendulum,
By way of Syncopation I'll score your composition,
And with a single Solo I'll close up your Chorus
In tacitness eternal.

44. Billings's text has "Walker." He evidently meant Thomas Walter, who wrote in his *The Grounds and Rules of Musick Explained* (Boston, 1764), "a Fourth is by some accounted a Chord, by others a Discord; but I am inclined to think the former" (p. 24).

45. [WB:] Although it is generally supposed by philosophers that the more frequent the coincidences the more agreeable the concord, yet Mr. Martin (in his *Philosophical Grammar*) says, "there is something else besides the frequency of coincidences, which constitute a concord," otherwise a fourth would have the preference to a greater third, which is contrary to experience. [Benjamin Martin, *The Philosophical Grammar*, 6th ed. (London: J. Noon, J. Rivington, *et al.*, 1762) first published in 1735. Billings's quote comes from p. 88, note 20, and is a paraphrase. Martin's original passage reads: "There is somewhat [*sic*] besides the Frequency of the Coincidences of Vibrations, that qualifies the Ratio for Concordance or pleasing Sound, or else 4:7, or 5:7, both Discords, would be preferable to 5:8, a Concord, contrary to Experience."]

away the bass you mar all the music, because in taking away the bass⁴⁶ you take off the fifth and the eighth, which is produced by the bass and tenor, and the bass and counter, and leave only the fourth, which is produced by the tenor and counter, and I would advise those persons who are so fond of a fourth, to try this method, and if, after that, they still continue of the same mind, I shall be induced to think that one sound is almost as agreeable to them as another.

Scholar. Sir, I should be glad to know whether you have any particular rule for introducing discords, in musical composition; I think you say that you have not tied yourself to any rules laid down by others,⁴⁷ and I want to know whether you have formed a set of rules in your own mind, by which you are governed in some measure.

Master. Musical composition is a sort of something, which is much better felt than described, (at least by me) for if I was to attempt it, I should not know where to begin or where to leave off; therefore considering myself so unable to perform it, I shall not undertake the task; but in answer to your question, although I am not confined to rules prescribed by others, yet I come as near as I possibly can to a set of rules which I have carved out for myself; but when fancy gets upon the wing, she seems to despise all form, and scorns to be confined or limited by any formal prescriptions whatsoever; for the first part is nothing more than a flight of fancy, the other parts are forced to comply and conform to that, by partaking of the same air, or, at least, as much of it as they can get[.] But by reason of this restraint, the last parts are seldom so good as the first; for the second part is subservient to the first, the third part must conform to [the] first and second, and the fourth part must

46. [WB:] The utility of the bass is as conspicuous in this example, as it can possibly be, for by taking away one note you take away two concords, which were not only concords in themselves, but by their joint force they converted a discord into a concord; and in order to illustrate this point still more fully, you may select out one of the best tunes that was ever composed, and let the upper parts perform without the bass, the noise would be almost intolerable, but, vice versa, let one of the upper parts be taken off and the bass substituted in its stead, the concert would be agreeable, although it would be diminished from a full chorus. And here it may not be amiss to inform the reader that in a concert of four parts, with their octaves, there is a great number of chords, or harmonious tones struck at the same time; I have heard between twenty and thirty different tones struck from the four parts, and their octaves [Billings seems here to be describing summation and difference tones produced in the ear by the interactions of different pitches in the various parts. See Don M. Randel, ed., *The New Harvard Dictionary of Music* (Cambridge: The Belknap Press of Harvard University Press, 1986), sv. "Combination tone".]; but time would fail me to insist largely upon this subject, for if a man (Briarion like) had a hundred hands, and a pen in each [Briareus, a giant with a hundred arms, is mentioned in Thomas Bulfinch, *Mythology* (London: Spring Books, 1964), p. 90], the ages of all men from Adam down to the present day, multiplied together, would be too little to comment at large upon this subject, and I think I may safely defy all the mathematicians in the universe, to calculate the number of coincidences and vibrations which take place at one and the same instant of time, for there is something magical in it, and out of the reach of human art. Dr. Biles [Mather Byles] expresses it very beautifully and emphatically in the following Lines,

"Then rolls the rapture through the air around,
In the full magic melody of sound."

["On Music", published in *NEPS*, see *WBI*, p. 12.]

47. *NEPS*, see *WBI*, p. 32.

conform to the other three; therefore the grand difficulty in composition, is to preserve the air through each part separately, and yet cause them to harmonize with each other at the same time.⁴⁸

Scholar. Which of the concords is most useful in composition?

Master. I believe the third is the most in use of any concord in nature, for it seldom comes amiss; the sixth is also in great request, but it does not so often take place between the tenor and bass, as between the tenor and counter, tenor and treble, counter and treble, &c. But in my opinion the octave to a greater third, viz. a tenth, is the grandest concord in nature; the fifth is by far the sweetest, but not so durable as the tenth, because it is so luscious and fulsome that it is apt to cloy, and that I suppose to be one reason which forbids two of them from succeeding each other, either rising or falling; the same may be said of two eighths. I believe most people think that a unison is very easily struck; but I would have them keep this truth in mind, viz. if one voice vibrates a thousand times in a second, and the other nine hundred and ninety[-]nine, they are not in unison.

Scholar. Sir, I should be glad to know which you think is to be preferred in a singer, a good voice or a good ear.

Master. A good ear is as much preferable to a good voice, as good eye sight is to a good looking glass, for the ear is governour of the voice as much as the helm is governour of the ship; for when I attempt to strike a certain sound, my ear informs me whether I am right or wrong, and if wrong, whether I am too high or too low; without which information, I should not be able to sing one tune, nor strike one note rightly, but by mere chance, for any one that has not a musical ear⁴⁹ is no better judge of musical sounds, than a blind man is of colours, and you may take it for granted, that any one who has a curious ear, with an indifferent voice, will harmonize much better in concert, than one who has an excellent voice with an indifferent ear.

Scholar. Have you ever heard it observed what part of this globe is most productive of musical performers[?]

Master. I have often heard it remarked by travellers, that the people who live near the torrid zone, are in general more musical than those who border upon the frigid. I have made one observation which induces me to believe this remark to be just, viz. the blacks who are brought here from Africa, are in general better constituted for music, than the natives of North America; indeed nature seems to have lavishly bestowed on them, all the mechanical powers requisite to constitu[t]e musical performers, for they have strong lungs, they are remarkably long winded, they have musical ears, and very melodious voices. N. B. This remark will not apply to blacks born in this country, for their voices are but indifferent.

48. The first voice part Billings refers to is the Tenor, the second the Bass, the third the Treble (Soprano), and the fourth the Counter (Alto). The additive method of composition in psalmody is discussed in the editor's introduction to *WBIII*, pp. xxxviii–xlii.

49. [WB:] I think we may with propriety make a distinction between those who (are said to) have a musical ear, and those who have an ear for music; for any who are pleased and entertained with musical sounds, may be said to have an ear for music, but before they can *justly* be said to have a musical ear, they must be able to make very nice distinctions.

34 *The Continental Harmony*

Scholar. What is an Anthem?

Master. It is a divine song,⁵⁰ generally in prose, and although I have often heard it disputed, yet I think any piece of divine music, that is not divided into metre [i.e., set in verse] (excepting canons and chanting pieces) may with propriety be called an *Anthem*.

Scholar. Why may not the Italians be deemed uncharitable who say, that “*God loves not him who loves not music?*”

Master. Because they well know that there are no such beings. For as our organs of sense, are differently constructed; so our notions of sensitive things are proportionably various, and this variety gave birth to a proverb which is common among us, viz. “What is *one* man’s *meat* is *another* man’s *poison*.” Therefore the *psalmist* hears *music*, in a composition of *church music*: The *valiant soldier*, in the sound of the *fife* and *drum*, in the *roaring of cannon* and *whistling of bullets*: The *fearful soldier*, in the midnight cry of “*all is well*.” The *hunter*, in the *sound* of the *horn* and *cry* of the *hounds*: The *stage[-]player*, in the *clap* of *applause*: The *centinel*, in the *sound* of “*relief guard*.” The *merchant*, in the *sound* of *cent per cent*: The *usurer*, in the *sound* of *interest upon interest*: The *miser*, in the *sound* of his *double jo’s*, *moidores* and *guineas*.⁵¹

To the two last mentioned, we may add another animal by far the noblest of the three, viz. the *horse*, who hears *music*, in the *sound* of his *provender*, *rattling* from the *pottle* to the *trough*. Therefore as music is nothing more than agreeable sounds, certainly that sound which is most pleasing is most musical. These things considered; let us exclude those only who are not blest with the faculty of hearing, and then we may (without presumption) join the Italians and say, “*God loves not them who love*⁵² *not music*.”

Scholar. Sir, I thank you, for your kind instructions; I think I have no more questions to ask⁵³ at present, but your advice will always be gratefully received by your much obliged pupil.

50. [WB:] I have heard some object to this definition, because it was a partial one, for they say that all divine words when set to music, may with propriety be called divine songs, whether in prose or verse. — In answer, I grant that the remark is very pertinent; but as words were made to convey ideas, and different names were given to different things, for the sake of distinguishing one thing from another: I have (for the sake of *convenience*) distinguished *Anthems* from *Psalm-tunes* in the manner above mentioned.

51. Billings’s reference is to three gold coins commonly used as legal tender in 18th-century New England. The double-jo was Portuguese, the moidore French, and the guinea either English or French.

52. [WB:] I think the Friends are the only religious sect, who exclude music from their devotions; but, although it is against their principles, yet it is not always against their constitutions: which sometimes occasions their getting behind doors, or under windows, to gratify an itching ear—which they happened to be born with. One of this sect was once so catholic as to allow two of her neices [nieces] to attend my school, and I observed that she came almost every evening, “to see the girls safe home,” as she expressed it; and what is most diverting is, that she always came an hour or more before school broke up, and that was, as she said, “to be there in season;” but her pretensions were so thin, they were easily seen through, for if I am not much out of my conjectures, she was as highly entertained as any of the audience. And yet this woman would never acknowledge that music was any gratification to her, nor would she allow it to be practiced in her house. An arch Wag brought her a fiddle to play on, she resented it highly; upon which he told her the following story. “Once on a time all the beasts met together in order for diversion, they were all for music but the *Devil* and the *Ass*, chuse which you will.”

53. [WB:] *Scholar.* Farewell Preceptor!

Master. Farewell! dear pupil, your pertinent interrogations, have sweetly extorted many remarks and

Master. I advise you to be neither too confident, nor too diffident, that is, do not be too ready to give up your argument, when your cause may be just and well grounded, and on the other hand, do not be swallowed up, in self-will nor self-conceit, but let your mind be always open to conviction, diligently enquiring after truth; for *Solomon* says, “*instruct a wise man and he will yet be wiser*” [Proverbs 9:9]. Therefore you must never think yourself too wise⁵⁴ to be taught, nor too old to learn; but be always ready to receive instruction from any one; and I hope you will be able to say with the *Psalmist*, “*I have more understanding than all my teachers*” [Psalm 119:99]. At the same time you must not be so taken up with the *sound* as to neglect the *substance*, but strive to sing in the spirit as well as with the understanding: and *God* grant we may so conduct ourselves here, as to be admitted into that land of *Harmony*,⁵⁵ where we may in tuneful Hosannahs and eternal Hallelujahs, Shout the REDEEMER.

digressions from your loving preceptor; and if you are as much edified in the reception, as I was delighted, in the conveyance of these broken hints and imperfect ideas, the satisfaction on my side will fully compensate for all my trouble; and I take this opportunity to recommend your inquisitive turn of mind to all my pupils, for the answers edify (not only the interrogator, but) all within hearing.

54. [WB:] There is a very striking passage recorded in Ecclesiasticus, viz. “*he that is not wise will not be taught,*” [Bible, Authorized version, Apocrypha, Ecclesiasticus 21:12] a conclusive argument that ignorance and conceit are inseparable companions. To illustrate this more fully, take one instance. In my musical excursions through the country, I became acquainted with a superannuated old *Deacon*, who had officiated as chorister in his parish upwards of thirty years successively. He frequently told me, that he understood the scale of music perfectly: and by close application and severe study, he had found out that there was no half tones in nature, but that their imaginary existence was introduced by pedantic singing masters to keep people in ignorance in order to fleece them of their money. This same gentleman happening to be at some distance from home was invited to attend a monthly lecture: where, without being desired, he undertook to set the psalm, which happened to be long metre. The Deacon struck St. Martin’s [a C.M. tune by William Tans’ur], “that won’t do.” Then New-Gloucester [anonymous British C.M. tune]—“nor that.” Then Wantage [anonymous British C.M. tune]—“never the nearer.”— He then made an effort to sing Bangor [a C.M. tune by William Tans’ur], but was sagacious enough to discover his mistake, by the time he had ended the *second* line. In this interval or cessation of sound one of the congregation set Buckland [an L.M. tune by Aaron Williams], which relieved the poor Deacon for that time.— After divine service was ended, one of his acquaintance interrogates the Deacon in the following manner. “How now! Deacon, [t]hat a man of your vast abilities in music make such *intolerable* blunders?["] To which the Deacon (by way of resentment) made the following reply. “Do not blame me, blame the minister, for it is vastly out of character in him to give out a long metre Psalm, on a Lecture day.”

55. [WB:] _____ “where they introduce
The[ir] sacred song; and waken raptures high:
No one exempt, no voice but well could join
Melodious part: such concord is in heaven.”— MILTON
[*Paradise Lost*, Book 3, ll. 369–72]

The Continental Harmony
Music

ANTHEM

O Praise the Lord of Heaven

[♩ = M.M. 80]

5

1. O praise the Lord of Heav-en; praise him in the Height,

10

O praise the Lord of Heav-en, praise him all ye
 O praise the Lord of Heav-en, praise him all ye
 Depth: O praise the Lord of Heav-en, praise him all ye

15

praise him, praise him all ye An-gels, praise him all ye
 An-gels, praise him, praise him all ye An-gels,
 praise him all ye An-gels, praise him, praise him,
 An-gels, praise him, praise him all ye An-gels,

[20] [♩ = ♩]

An- gels, praise Je- ho- vah, praise _ Je- ho- vah.
 praise. _____ praise Je- ho- vah, praise _ Je- ho- vah.
 praise. praise Je- ho- vah, praise Je- ho- vah.
 praise. praise Je- ho- vah, praise _ Je- ho- vah. Praise him Sun _and

[25]

Praise the Lord, praise the Lord, praise the Lord.
 Praise the Lord, praise the Lord, praise the Lord.
 Praise the Lord, praise the Lord, praise _ the Lord.
 Moon and blaz- ing Com-ets, praise the Lord, praise the Lord, praise _ the Lord.

[30] [♩ = ♩]

Let them praise _____ the Name_ of the Lord,
 For he_ spake the Word_ and all_ were _

35

and they were cre-
and they were cre-
made; he com- mand- ed and they were cre- a- ted, and they were cre-
and they were cre-

[♩ = M.M. 120] 40

-a- ted; ad- mire, a- dore, ad- mire, a- dore.
-a- ted; ad- mire, a- dore, ad- mire, a- dore.
-a- ted; ad- mire, a- dore, ad- mire, a- dore. Ye Dra- gons whose con-
-a- ted; ad- mire, a- dore, ad- mire, a- dore. Ye Dra- gons whose con-

[♩ = M.M. 60] 45

Change your dire Hiss- ings
Change your dire Hiss- ings
-ta- geous_ Breath, Change your dire Hiss- ings
-ta- geous_ Breath, Peo- ple the dark A- bodes of Death, Change your dire Hiss- ings

50

in- to heav'n-ly Songs, And praise _____ your Mak-er

in- to heav'n-ly Songs, And _ praise _____ your Mak-er with your

in- to heav'n-ly Songs, And praise _____ your Mak-er with your

in- to heav'n-ly Songs, And praise _____ your Mak-er with your

[♩ = M.M. 120] 55

fork- ed, fork- ed, fork- ed Tongues, with your

fork- ed, fork- ed, fork- ed, fork- ed Tongues, with your

fork- - - ed Tongues, with your

fork- ed, fork- ed, _ fork- ed, fork- ed Tongues, with your _

60

fork- ed, fork- ed Tongues, and praise ____ your Mak- er with your fork-

fork- ed, fork- ed Tongues, and praise ____ your Mak- er with your fork-

fork- - ed Tongues, and praise ____ your Mak- er with your fork-

fork- ed, fork- ed Tongues, and praise ____ your Mak- er with your fork-

[♩ = M.M. 80]

65

[♩ = ♩]

- ed Tongues. O praise the Lord of Heav-en;
 - ed Tongues. O praise the Lord of Heav-en;
 - ed Tongues. O praise the Lord of Heav-en; Fire, Hail and Snow,
 - ed Tongues. O praise the Lord of Heav-en; Fire, Hail and Snow,

70

Beasts and Cat-tle,
 creep-ing In-sects,
 Beasts and Cat-tle,
 Wind and Storms, creep-ing In-sects,

75

Kings and Prin-ces, Men and An-gels, praise the Lord;
 fly-ing Fowl, Kings and Prin-ces, Men and An-gels, praise the Lord;
 Kings and Prin-ces, Men and An-gels, praise the Lord;
 fly-ing Fowl, Kings and Prin-ces, Men and An-gels, praise the Lord;

80

Male and Fe- male, Bond and Free,
 Jew and Gen- tile, Bond and Free, Earth and Heav- en,
 Jew and Gen- tile, Bond and Free, Earth and Heav- en,
 Male and Fe- male, Bond and Free,

85

Land and Wa- ter, praise the Lord; old Men and Babes, _ praise the Lord.
 praise the Lord; young Men and Maids, _ praise the Lord.
 praise the Lord; young Men and Maids, _ praise the Lord.
 Land and Wa- ter, praise the Lord; old Men and Babes, _ praise the Lord.

Join Cre- a- tion, Pres- er- va- tion, and Re- demp- tion join in
 Join Cre- a- tion, Pres- er- va- tion, and Re- demp- tion join in
 Join Cre- a- tion, Pres- er- va- tion, and Re- demp- tion join in
 Join Cre- a- tion, Pres- er- va- tion, and Re- demp- tion join in

one; no Ex-emp-tion, nor Dis-sen-tion, one In-ven-tion, and In-

one; no Ex-emp-tion, nor Dis-sen-tion, one In-ven-tion, and In-

one; no Ex-emp-tion, nor Dis-sen-tion, one In-ven-tion, and In-

one; no Ex-emp-tion, nor Dis-sen-tion, one In-ven-tion, and In-

90

-ten-tion reigns_ through the Whole, to praise the Lord, praise_____ the Lord.

-ten-tion reigns_ through_ the Whole, to praise the Lord, praise_____ the Lord.

-ten-tion reigns through the Whole, to praise the Lord, praise_____ the Lord.

-ten-tion reigns through the Whole to praise the Lord, praise_____ the Lord.

95

Hal-le-lu-jah, Hal-le-lu-jah,

Hal-le-lu-jah, Hal-le-lu-jah,

Hal-le-lu-jah, Hal-le-lu-jah,

Hal-le-

Hal- le- lu- jah, Hal- le- lu- jah.

Hal- le- lu- jah, Hal- le- lu- jah.

Hal- le- lu- jah, Hal- le- lu- jah.

-lu- jah.

100

Hal- le- lu- jah, Hal- le- lu- jah, hal- le- lu- jah, Hal- le- lu- jah, praise _____

Hal- le- lu- jah, Hal- le- lu- jah, hal- le- lu- jah, Hal- le- lu- jah, praise _____

Hal- le- lu- jah, Hal- le- lu- jah, hal- le- lu- jah, Hal- le- lu- jah, praise _____

Hal- le- lu- jah, Hal- le- lu- jah, hal- le- lu- jah, Hal- le- lu- jah, praise _____

105

_____ the Lord.

_____ the Lord.

_____ the Lord.

_____ the Lord.

ANTHEM

Hear, Hear, O Heav'ns

[♩ = M.M. 60]

5

Hear, hear, O Heav'ns,
Hear, hear, O Heav'ns,
Hear, hear, O Heav'ns, and give Ear, O Earth,
Hear, hear, O Heav'ns, and give Ear, O Earth,

10

for the Lord hath spoken, for the Lord hath spoken:
for the Lord hath spoken, for the Lord hath spoken:
for the Lord hath spoken, for the Lord hath spoken:
for the Lord hath spoken, for the Lord hath spoken: "I have nourish'd and

15

20

and they have rebell'd, they have re-
they have re-
and they have rebell'd, and they have re-
brought up Children, and they have re-

25

-bell'd a- gainst me, and they have re- bell'd a- gainst me; ah, sin- ful

-bell'd a- gainst me, and they have re- bell'd a- gainst me;

-bell'd a- gainst me, and they have re- bell'd a- gainst me;

-bell'd a- gainst me, and they have re- bell'd a- gainst me;

30

Na- tion, ah, sin- ful Na- tion.

ah, sin- ful Na- tion.

ah, sin- ful Na- tion. The Ox knows his Own- er; the

ah, sin- ful Na- tion.

35

but Is- r'el doth not know, but

but Is- r'el doth not know, but

Ass his mas- ter's Crib, but Is- r'el doth not know, but

but Is- r'el doth not know, but

40

Is- r'el doth not know, but Is- r'el doth not know, _____ my

Is- r'el doth not know, but Is- r'el doth not know, my

Is- r'el doth not know, but Is- r'el doth not know, _____ my

Is- r'el doth not know, but Is- r'el doth not know, _____ my

45

50

Peo- ple doth not _____ con- sid- er; ah, _____ sin- ful Na- tion, ah, sin- ful Na- tion.

Peo- ple doth not _____ con- sid- er; ah, _____ sin- ful Na- tion.

Peo- ple doth not _____ con- sid- er; ah, _____ sin- ful Na- tion.

Peo- ple doth not _____ con- sid- er; ah, sin- ful Na- tion.

55

A Peo- ple lad- en with In- iq- ui- ty, a Seed of E- vil-

60

Chil- dren that are Cor- rup- tors, they have for- sak-
 Chil- dren that are Cor- rup- tors, they have for- sak-
 Chil- dren that are Cor- rup- tors, they have for- sak-
 -do- ers. Chil- dren that are Cor- rup- tors, they have for- sak-

65

- en the Lord; they have pro- vok- ed, pro- vok- ed, pro- vok- ed, pro- vok-
 - en the Lord; they have pro- vok- ed, pro- vok- ed, pro- vok- ed, pro- vok-
 - en the Lord; they have pro- vok- ed, pro- vok- ed, pro- vok- ed, pro- vok-
 - en the Lord; they have pro- vok- ed, pro- vok- ed, pro- vok- ed, pro- vok-

70

-vok- ed the ho- ly One of Is- r'el un- to An- ger;
 -vok- ed the ho- ly One of Is- r'el un- to An- ger;
 -vok- ed the ho- ly One of Is- r'el un- to An- ger;
 -vok- ed the ho- ly One of Is- r'el un- to An- ger;

75 [♩ = M.M. 80] 80

ah, sin-ful Na-tion, ah, sin-ful Na-tion. Wash ye, make ye

ah, sin-ful Na-tion. Wash ye, make ye

ah, sin-ful Na-tion. Wash ye, make ye

ah, sin-ful Na-tion. Wash ye, make ye

85

clean, put a-way the E-vil of your Do-ings from be-fore mine Eyes;

clean, put a-way the E-vil of your Do-ings from be-fore mine Eyes;

clean, put a-way the E-vil of your Do-ings from be-fore mine Eyes;

clean, put a-way the E-vil of your Do-ings from be-fore mine Eyes;

90

seek

learn to do well,

seek

cease to do E-vil,

95

Judg- ment, re-lieve the Op- pres- sed, judge the Fath- er-less, plead, _____

plead, _____

Judg- ment, re-lieve the Op- pres- sed, plead, _____

judge the Fath- er-less, plead, _____

100

plead, _____ plead _____ for the Wid- ow, plead, _____

plead, _____ plead, _____ plead, _____

plead _____ for the Wid- ow, plead, _____

plead for the Wid- ow, plead _____ for the Wid- ow,

105

plead, plead for the Wid- ow, love Mer- cy, walk

plead _____ for the Wid- ow, do Jus- tice,

plead _____ for the Wid- ow, do Jus- tice, love Mer- cy, walk

plead, plead, _____

[♩ = ♩]

hum- bly be-fore God." "Come now, let us rea- son to- geth- er,
 "Come now, let us rea- son to- geth- er,
 hum- bly be-fore God." "Come now, let us rea- son to- geth- er,
 "Come now, let us rea- son to- geth- er,

110

rea- son to- geth- er,"— saith the Lord; "though— your Sins they
 rea- son to- geth- er," saith— the Lord; "though your Sins they
 rea- son to- geth- er," saith— the Lord; "though your Sins they
 rea- son to- geth- er," saith the Lord; "though— your Sins they

115

be — as scar- let, they shall be — as Wool; though they be red — like
 be — as scar- let, they shall be as Wool; though they be red — like
 be — as scar- let, they shall be — as Wool; though they be red — like
 be — as scar- let, they shall be as Wool; though they be red — like

crim- son, like crim- son, like crim- son, yet they shall be as white as

crim- son, like crim- son, like crim- son, yet they shall be as white as

crim- son, like crim- son, like crim- son, yet they shall be as white as

crim- son, like crim- son, like crim- son, yet they shall be as white as

120

Snow, yet they shall be as white as Snow."

Snow, as white as Snow, yet they shall be as white as Snow."

Snow, as white as Snow, yet they shall be as white as Snow."

Snow, yet they shall be as white as Snow."

Great-Plain

[♩ = M.M. 60]

[L.M.]

1. Ye slum- b'ring — Saints, — a heav'n- ly Host Stands

1. Ye slum- b'ring Saints, — a heav'n- ly Host Stands

1. Ye slum- b'ring — Saints, — a heav'n- ly Host Stands

1. Ye slum- b'ring Saints, — a heav'n- ly Host Stands

5 wait- ing at — your gap- ing Tombs; Let ev- 'ry —

wait- ing at your gap- ing Tombs; Let ev- 'ry

wait- ing at — your gap- ing Tombs; Let ev- 'ry —

wait- ing at your gap- ing Tombs; Let ev- 'ry —

10 sa- cred sleep- ing Dust Leap in- to Life, for

sa- cred sleep- ing Dust Leap in- to Life, for

sa- cred — sleep- ing — Dust Leap in- to Life, — for

sa- cred sleep- ing Dust Leap in- to Life, for

ORIGINAL BARRING

15 *etc.*

Je- sus comes; Je- sus comes; Je- sus comes; Je- sus comes; Let ev- 'ry sa- cred sleep- ing

20

Let ev- ry sa- cred sleep- ev- 'ry sa- cred sleep- ing Dust, Let ev- 'ry sa- cred sleep- ing - cred sleep- ing_ Dust_ Leap in- to Life, for Dust, Let ev- 'ry sa- cred sleep- ing Dust_

25

- ing_ Dust_ Leap in- to Life, for Je- sus_ Dust Leap, leap, leap, leap_ leap. Je- sus comes. Leap in- Leap, leap, leap in- to Life, for Je- sus

30

comes, Leap in- to Life, for Je- sus comes.
 leap, leap in- to Life, for Je- sus comes.
 - to Life, for Je- sus comes.
 comes, leap in- to Life, for Je- sus comes.

2. Jesus, the God of Might and Love,
 New moulds our Limbs of cumb'rous Clay;
 Quick as Seraphic-Flames we move,
 Active and young, and Fair as they.

3. Our airy Feet with unknown Flight,
 Swift as the Motions of Desire,
 Runs up the Hills, of heav'nly Light,
 And leave the welt'ring World in Fire.

Rocky-Nook

[♩ = M.M. 60] 5 [C.M.]

1. Those glor- ious Minds, how bright they shine! Whence all their _ white_ Ar- ray?

1. Those glor- ious Minds, how bright they shine! Whence all their white Ar- ray?

1. Those glor- ious Minds, how bright they shine! Whence all their white Ar- ray?

1. Those glor- ious Minds, how bright they shine! Whence all their white Ar- ray?

How came they

How came they to _____ the hap- py

How came they to _____ the

How came they to _____ the hap- py, hap- py

10

to _____ the hap- py Seats _____ of ev- er- last- ing _

Seats _____ of _____ ev- er- last- ing Day, How came they to the

hap- py Seats, How came they to _____ the

Seats, How came they to the hap- py

15

Day, How came they to the hap- py Seats of ev- er- last- ing Day?

hap- py Seats _____ of ev- er- last- ing Day?

hap- py Seats _____ of ev- er- last- ing _____ Day?

Seats, How _ came they _ to the hap- py Seats of ev- er- last- ing Day?

2. From torturing Pains to endless Joys
On fiery Wheels they rode,
And strangely wash'd their Raiment white
In Jesus' dying Blood.
3. Now they approach a spotless God,
And bow before his Throne;
Their warbling Harps and sacred Songs
Adore the Holy One.
4. The unveil'd Glories of his Face
Among his Saints reside,
While the rich Treasure of his Grace
Sees all their Wants supply'd.
5. Tormenting Thirst shall leave their Souls,
And Hunger flee as fast;
The Fruit of Life's immortal Tree
Shall be their sweet Repast.
6. The Lamb shall lead his heav'nly Flock
Where living Fountains rise,
And Love divine shall wipe away
The Sorrows of their Eyes.

West-Sudbury.

Words from Mr. John Peck

:S:

Here is a song, which doth belong, To all the human race, Concerning death, who steals the breath, And bluffs the comely face. Come listen all un-

to the call, Which I do make to day, For you must die, as well as I, And pass from hence a - way, and pass from hence away.

pa - s, &c.

pass from hence away, and pass, &c.

West-Sudbury

[♩ = M.M. 60] [5] [C.M.]

1. Here is a Song which doth belong To all the human Race, Con-

1. Here is a Song which doth belong To all the human Race, Con-

1. Here is a Song which doth belong To all the human Race, Con-

1. Here is a Song which doth belong To all the human Race, Con-

-cerning Death, who steals the Breath, And blasts the comely Face.

-cerning Death, who steals the Breath, And blasts the comely Face.

-cerning Death, who steals the Breath, And blasts the comely Face.

-cerning Death, who steals the Breath, And blasts the comely Face.

[10]

Come listen all unto the Call, Which I do make to-day, For

Come listen all unto the Call, Which I do make to-day, For

Come listen all unto the Call, Which I do make to-day, For

Come listen all unto the Call, Which I do make to-day, For

15

you must die, as well as I, And pass from hence a-

20

from hence a-way, way.
-way, and pass from hence a-way, way.
from hence a-way, way.
-way, and pass from hence a-way, way.

2. No human Pow'r can stop the Hour
In which the Mortal dies;
A Caesar may be great to-day,
But Death will close his Eyes.
Though many strive and do arrive
To Riches and Renown,
Enjoying Health, and swim in Wealth,
Yet Death will bring them down.

3. The wanton Youth, who hates the Truth,
And chants the Organ sound,
Grim Death will try, and he must die,
And with the Dead be found.
Though Beauty grace the comely face
With rosy, white and red,
A dying Fall will spoil it all,
And Absalom is dead.

4. For some require the best Attire,
Appearing fine and fair,
Yet Death will come into the Room,
And strip them naked there.
The Princes high and Beggars die,
And mingle with the Dust,
The rich and brave, the negro Slave,
The wicked and the just.

5. Come let us hark, and now remark
The Mortal's dying Day;
Behold how Death doth stop the Breath,
And change the Flesh to Clay.
His helpless Hands now feel the Bands
That cruel Death doth tye;
The vital Heat hath left its Seat,
And he begins to die.

6. Now at the Heart, that little Part,
The Force of Nature hangs,
But Heart and all its Powers fall
A Prey to dying Pangs.
The Pains of Death now stop the Breath,
The human Frame doth fall,
With bitter Cries in Ruin lies,
An awful Sight to all.

7. And when the Sound doth echo round,
The living Mortals must
Prepare a Bed to lodge the Dead,
And cover it with Dust.
Here in this Place the human Face
Deep in oblivion Lies,
Till Christ on high shall rend the Sky,
And bid the Dead to rise.

8. But though we die our Spirits fly
Beyond the lofty Poles;
Why do we dwell upon the Shell,
And let alone the Souls?
The Body must waste in the Dust,
But Spirits shall remain
In perfect Rest or be distrest
As long as God shall reign.

Norfolk

[♩ = M.M. 60]

[L.M.]

5

1. Let the old Hea- thens tune their Song — Of great Di- an- a, —

1. Let the old Hea- thens tune their Song Of great Di- an- a,

1. Let the old Hea- thens tune — their Song Of great Di- an- a, —

1. Let the old Hea- thens tune their Song Of great Di- an- a,

10

and of Jove: But the sweet Theme that moves — my Tongue, Is —

and of Jove: But the sweet Theme that moves my Tongue, Is

and of Jove: But the sweet Theme that — moves my Tongue, Is —

and of Jove: But the sweet Theme that moves my Tongue, Is

15

— 3 —

the Re- deem- er — and his Love, But the sweet Theme — that

the Re- deem- er — and — his Love. But the sweet Theme — that

the Re- deem- er and his Love, But the sweet Theme — that

the Re- deem- er and his Love, But the sweet Theme — that

20

moves my — Tongue, — Is the — Re- deem- er and his Love.

moves my Tongue, Is the — Re- deem- er and his Love.

moves my Tongue, Is the Re- deem- er and his Love.

moves my Tongue, — Is the Re- deem- er and his Love.

2. Behold, a God descends and dies,
To save my Soul from gaping Hell!
How the black Gulph, where Satan lies,
Yawn'd to receive me when I fell!
3. How Justice frown'd, and Vengeance stood
To drive me down to endless Pain!
But the great Son propos'd his Blood,
And heav'nly Wrath grew mild again.
4. Infinite Lover, gracious Lord!
To thee be endless Honors giv'n:
Thy wond'rous Name shall be ador'd,
Round the wide Earth and wider Heav'n.

Creation. Words by Dr. Watts.

When I with pleasing wonder stand, And all my frame survey, Lord, tis thy work I own thy hand, Thus

The first system of musical notation consists of four staves. The top staff is the vocal line, followed by two piano accompaniment staves (treble and bass clef), and a fourth staff at the bottom. The lyrics are written below the vocal staff.

boik my humble clay, Lord, tis thy work, I own thy hand, Thus built my humble clay. Our life con-

The second system of musical notation also consists of four staves, continuing the vocal line and piano accompaniment from the first system. The lyrics continue below the vocal staff.

Creation

[♩ = M.M. 60] [C.M.]

5

When I with_ pleas- ing Won- der stand, And all ___ my

When I with_ pleas- ing Won- der stand, And all my

When I ___ with_ pleas- ing Won- der stand, And all ___ my

When I with_ pleas- ing Won- der stand, And all ___ my

10

Frame __ sur- vey, Lord, 'tis thy Work, ___ I own; ___ thy _ Hand Thus

Frame sur- vey, Lord, 'tis thy Work, ___ I own; thy _ Hand Thus

Frame __ sur- vey, Lord, 'tis thy Work, ___ I own; ___ thy _ Hand Thus

Frame sur- vey, Lord, 'tis thy Work, ___ I own; ___ thy _ Hand Thus

15 [♩ = M.M. 80]

built ___ my hum- ble Clay, Lord, 'tis thy Work, _ I own; ___ thy

built ___ my ___ hum- ble Clay, Lord, 'tis thy Work, I own; ___ thy

built ___ my hum- ble Clay, Lord, 'tis thy Work, _ I own; ___ thy

built ___ my hum- ble Clay, Lord, 'tis thy Work, I own; ___ thy

[20] [♩ = M.M. 60]

Hand _ Thus built _ my hum- ble Clay. Our Life con-

Hand Thus built _ my hum- ble Clay. Our Life con-

Hand _ Thus built _ my hum- ble Clay. Our Life _ con-

Hand _ Thus built _ my hum- ble Clay. Our Life con-

[25] [30]

-tains _ a thou- sand Springs, And dies, _ if one _ be gone:

-tains a thou- sand Springs, _ And dies, if one _ be gone:

-tains _ a thou- sand Springs, _ And dies, _ if one _ be gone:

-tains _ a thou- sand Springs, _ And dies, _ if one be gone:

Strange! that a Harp, of _ thou- sand

Strange! that a Harp, of thou- sand

Strange! that a Harp, of thou- sand Strings, Should

Strange! that a Harp, of thou- sand Strings, Should keep in Tune so

35

Strings, Should keep in Tune so long, should

Strings, Should keep in Tune so long, _____

keep _ in ___ Tune _ so ___ long, Should

long, Strange! that a Harp, of thousand Strings, Should

keep in Tune, should keep in ___ Tune so long, _____

Strange that a Harp, of thousand Strings, Should keep in

keep in Tune so long, _____ should

keep in Tune so long, should keep in

40

should keep in Tune so long, should keep in Tune so

Tune, should keep in Tune so long, _____

keep in Tune so long, _____ should keep in Tune so

Tune _ so long, _____ should keep in Tune so

45

long, _____ Strange! that a Harp, of thou- sand
 _____ Our
 long, Strange! that a Harp, of thou- sand Strings, Should
 long, _____ Strange! that a

Strings, Should _ keep in Tune so long, _____ so
 Life con- tains a _____ thou- sand Springs, And dies, if one be
 keep in Tune so long, _____
 Harp, of thou- sand Strings, Should keep in Tune so long, _____

50

long, _____ so long, _____ should
 gone: Strange! that a Harp, of thou- sand Strings, Should keep in Tune so
 _____ should
 _____ Strange! that a Harp, of thou- sand

55

keep in Tune so long, should keep in Tune so long,
 long, should keep in Tune so long, so long,
 keep in Tune so long,
 Strings, Should keep in Tune, should keep in Tune so long.

60

Strange! that a Harp, of thousand Strings, Should keep in Tune so long.
 Strange! that a Harp, of thousand Strings, Should keep in Tune so long.
 Strange! that a Harp, of thousand Strings, Should keep in Tune so long.
 Strange! that a Harp, of thousand Strings, Should keep in Tune so long.

St. John's

[♩ = M.M. 60]

[L.M.]

5

1. "Where are the Mourn-ers," saith the Lord, "Who wait and

1. "Where are the Mourn-ers," saith the Lord, "Who wait and

1. "Where are the Mourn-ers," saith the Lord, "Who wait and

1. "Where are the Mourn-ers," saith the Lord, "Who wait and

10

trem-ble at my Word? Who walk in Dark-ness

trem-ble at my Word? Who walk in Dark-ness

trem-ble at my Word? Who walk in Dark-ness

trem-ble at my Word? Who walk in Dark-ness

15

all the Day? Come, make my Name your Trust and Stay."

all the Day? Come, make my Name your Trust and Stay."

all the Day? Come, make my Name your Trust and Stay."

all the Day? Come, make my Name your Trust and Stay."

2. "No Works, nor Duties, of your own,
Can for the smallest Sin atone;
The Robes which Nature may provide,
Will not your least Pollution hide.
3. "The softest Couch which Nature knows,
Can give the Conscience no repose:
Look to my Right'ousness, and live;
Comfort and Peace are mine to give.
4. "Ye Sons of Pride, who kindle Coals
With your own Hands to warm your Souls,
Walk in the Light of your own Fire,
Enjoy the Sparks which you desire.
5. "This is your Portion at my Hands;
Hell waits you with her iron Bands;
Ye shall lie down in Sorrow there,
In Death, in Darkness, and Despair."

Cross-Street

[♩ = M.M. 80] [8.8.8.8.8]

[5]

And feed me with a Shep- herd's

1. The Lord my Pas- ture shall pre- pare.

1. The Lord my Pas- ture shall__ pre- pare. And feed me with a Shep- herd's

[10]

Care: my Wants sup- ply, And guard__ me_ with__ a

His Pres- ence shall my Wants sup- ply, And guard__ me with a

my Wants sup- ply, And guard__ me_ with__ a__

Care: His Pres- ence shall my Wants sup- ply, And guard__ me with a

[♩ = M.M. 120] [20]

[15]

watch- ful Eye: My noon- day_ Walk_ he_ shall_ at- tend, And

watch- ful Eye: My_ noon- day__ Walk he shall_ at- tend, And

watch- ful Eye: My_ noon- day__ Walk_ he__ shall_ at- tend,__ And

watch- ful Eye: My noon- day__ Walk he shall at- tend,__ And

25



all my_ mid- night_ Hours_ de- fend, And all_ my_ mid- night_ Hours_ de- fend.

all my mid- night Hours de- fend, And all my_ mid- night_ Hours de- fend.

all my_ mid- night_ Hours_ de- fend, And all my_ mid- night_ Hours_ de- fend.

all my mid- night Hours de- fend, And all my mid- night_ Hours de- fend.

2. When in the sultry Glebe I faint,
 Or on the thirsty Mountains pant,
 To fertile Vales and dewy Meads
 My weary wandering Steps he leads,
 Where peaceful Rivers, soft and slow,
 Amid the verdant Landscapes flow.

3. Though in a bare and rugged Way,
 Through devious lonely Wilds I stray;
 His Bounty shall my Pains beguile;
 The barren Wilderness shall smile
 With lively Greens and Herbage crown'd,
 And Streams shall murmur all around.

4. Though in the Paths of Death I tread,
 With gloomy Horrors overspread,
 My steadfast Heart shall fear no ill,
 For thou, O Lord, art with me still;
 Thy friendly Crook shall give me aid,
 And guide me through the dismal Shade.

Invocation

[♩ = M.M. 60] [L.M.]

5

Ma- jes- tic God, our Muse in- spire,

Ma- jes- tic God, our Muse in- spire, And

Ma- jes- tic God, our Muse in- spire,

Ma- jes- tic God, our Muse in- spire, And

10

Aug- ment our Swells, our

fill us with se- raph- ic Fire; Aug- ment our Swells, our

Aug- ment our Swells, our

fill us with se- raph- ic Fire; Aug- ment our Swells, our

15

Tones re- fine; Per- form- ance ours, the Glo- ry thine.

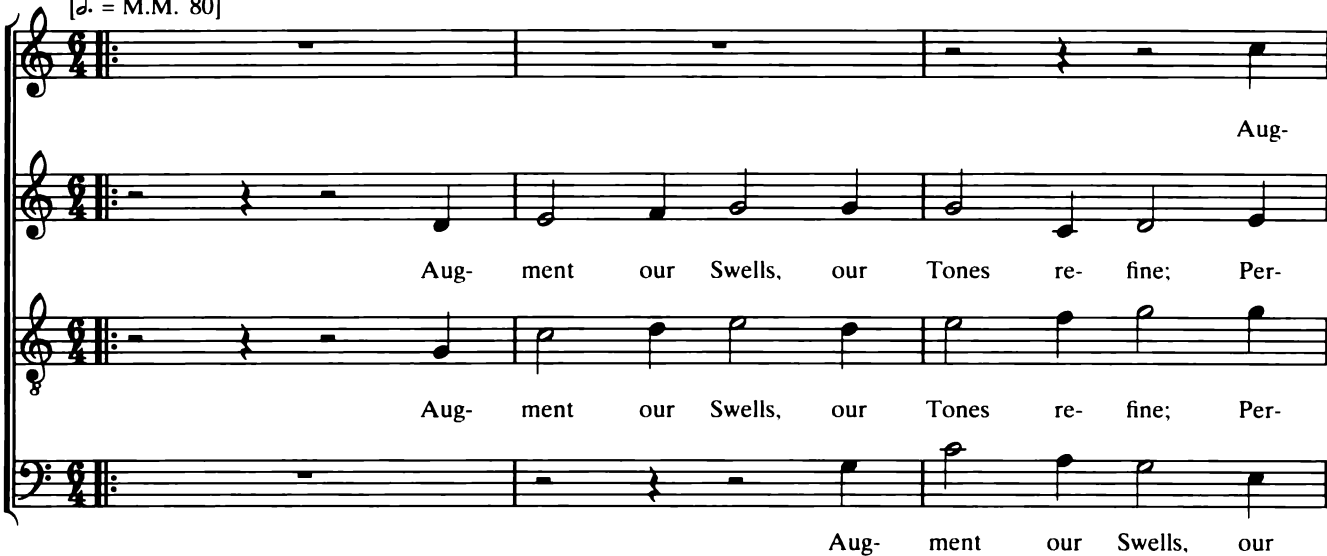
Tones re- fine; Per- form- ance ours, the Glo- ry thine.

Tones re- fine; Per- form- ance ours, the Glo- ry thine.

Tones re- fine; Per- form- ance ours, the Glo- ry thine.

20

[♩ = M.M. 80]

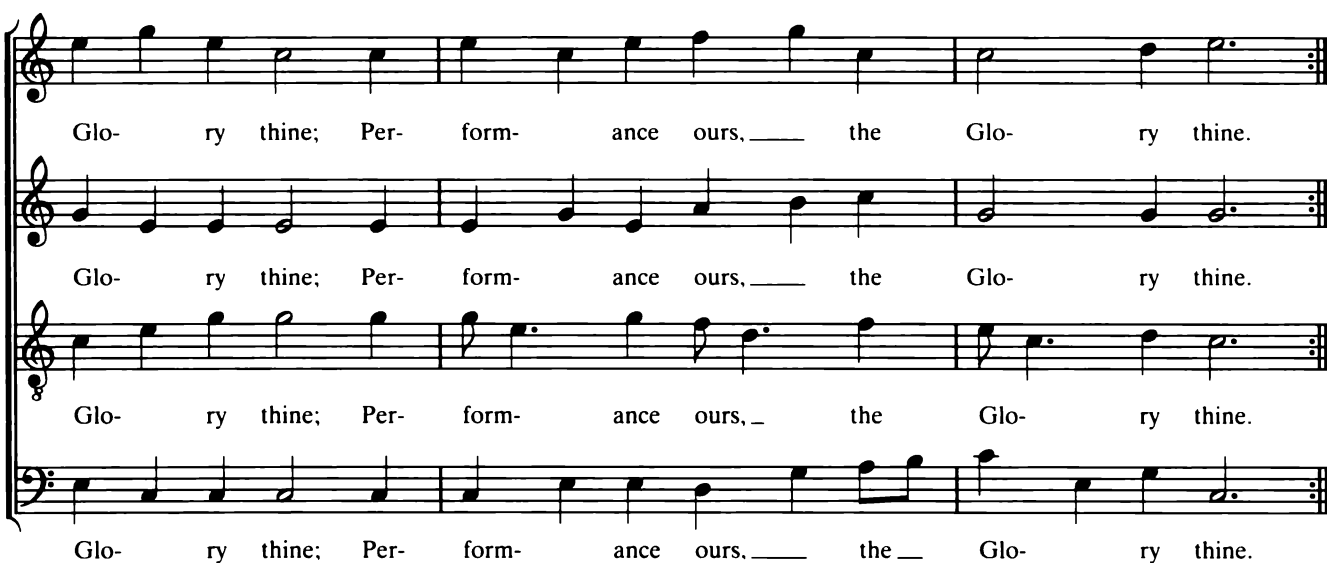


Aug- ment our Swells, our Tones re- fine; Per-
 Aug- ment our Swells, our Tones re- fine; Per-
 Aug- ment our Swells, our

25



-ment our Swells, our Tones re- fine; Per- form- ance ours, the
 -form- ance ours, the Glo- ry thine, the Glo- ry thine, the
 -form- ance ours, the Glo- ry thine, the Glo- ry thine, the
 Tones re- fine; Per- form- ance ours, the Glo- ry thine, the



Glo- ry thine; Per- form- ance ours, the Glo- ry thine.
 Glo- ry thine; Per- form- ance ours, the Glo- ry thine.
 Glo- ry thine; Per- form- ance ours, the Glo- ry thine.
 Glo- ry thine; Per- form- ance ours, the Glo- ry thine.

Bellingham

[♩ = M.M. 60] [C.M.]

1. Be- gin my Tongue some heav'n- ly Theme, And _ speak some

1. Be- gin my Tongue _ some heav'n- ly Theme, And speak _ some

1. Be- gin my Tongue some heav'n- ly Theme, And speak some

1. Be- gin my _ Tongue _ some heav'n- ly Theme, And speak _ some

[5]

bound- less Thing; The might- y _ Works or might- ier Name Of

bound- less Thing; The might- y Works _ or might- ier Name Of

bound- less Thing; The might- y Works _ or might- ier Name Of

bound- less Thing; The might- y Works _ or might- ier Name Of

[10]

our _ e- ter- nal King. Faith- ful-

our _ e- ter- nal King. Faith- ful-

our _ e- ter- nal King. Tell of his wond'rous Faith- ful-

our _ e- ter- nal King. Faith- ful-

[15]

20

-ness, And sound his Pow'r a- broad; Sing the sweet Prom- ise of his

-ness, Sing the sweet Prom- ise of his —

-ness, Sing the sweet Prom- ise of his

-ness, And sound his Pow'r a- broad; Sing the sweet Prom- ise of his

25

Grace, And the per- form- ing God, And the per- form- ing God.

Grace, And the per- form- ing God, And the per- form- ing God.

Grace, And the per- form- ing God, And the per- form- ing God.

Grace, And the per- form- ing God, And the per- form- ing God.

2. Proclaim Salvation, from the Lord,
 For wretched dying Men;
 His Hand has writ the sacred Word
 With an immortal Pen.
 Engrav'd, as in eternal Brass,
 The mighty Promise shines;
 Nor can the Pow'rs of Darkness 'rase
 Those everlasting Lines.

3. He, who can dash whole Worlds to Death,
 And make them when he please;
 But speaks—and that Almighty Breath
 Fulfils his great Decrees.
 His very Word of Grace is strong
 As that which built the Skies;
 The Voice, which rolls the Stars along,
 Speaks all the Promises.

4. Oh, might I hear thy heav'nly Tongue
 But whisper—thou art mine!
 Those gentle Words should raise my Song
 To Notes almost divine.
 How would my leaping Heart rejoice,
 And think my Heav'n secure!
 I'd trust the all-creating Voice,
 And Faith desires no more.

Cohasset

[♩ = M.M. 60] [5] [L.M.]

1. Life is _____ the Time _____ to serve _____ the Lord, The

1. Life is the Time _____ to serve _____ the Lord, The

1. Life is _____ the Time _____ to serve _____ the Lord, The

1. Life is the Time _____ to serve _____ the Lord, The

[10]

Time _____ t'in- sure _____ the great _____ Re- ward; And while _____ the

Time t'in- sure _____ the great _____ Re- ward; And while _____ the

Time _____ t'in- sure _____ the great _____ Re- ward; And while _____ the

Time t'in- sure _____ the great _____ Re- ward; And while _____ the

[15]

Lamp _____ holds out _____ to burn, The vil- est Sin- ner may _____ re-

Lamp holds out _____ to burn, The vil- est Sin- ner may _____ re-

Lamp holds out _____ to burn, The vil- est Sin- ner may _____ re-

Lamp _____ holds out _____ to burn, The vil- est Sin- ner may _____ re-

20

-turn. And while_ the

-turn. And while_ the_ Lamp holds

-turn. And while the Lamp_holds_ out to burn, and while the

-turn. And while the Lamp_ holds_ out to burn, and while the Lamp holds _

25

Lamp holds out to burn, ___ The vil- est Sin- ner may ___ re- turn.

out ___ to burn, The vil- est Sin- ner may ___ re- turn.

Lamp_holds_out_ to ___ burn, The vil- est Sin- ner may ___ re- turn.

out to burn, ___ The vil- est Sin- ner may re- turn.

2. Life is the Hour that God has giv'n,
To 'scape from Hell, and fly to Heav'n;
The Day of Grace, and Mortals may
Secure the Blessings of the Day.

3. The Living know that they must die,
But all the Dead forgotten lie;
Their Mem'ry and their Sense is gone,
Alike unknowing and unknown.

4. Their Hatred and their Love is lost;
Their Envy buried in the Dust;
They have no Share in all that's done
Beneath the Circuit of the Sun.

5. Then what my Thoughts design to do,
My Hands, with all your Might pursue,
Since no Device nor Work is found,
Nor Faith, nor Hope, beneath the Ground.

6. There are no Acts of Pardon past
In the cold Grave, to which we haste:
But Darkness, Death, and long Despair,
Reign in eternal Silence there.

Come see the wonders, see the wonders, see the wonders of our God, How glorious are his ways, In Moses hand he

In Moses hand he puts his rod, And

In Moses hand he puts his rod, And cleaves the frighted seas, And cleaves the frighted seas, and cleaves the frighted

puts his rod, And cleaves the frighted seas, and cleaves the frighted seas, and cleaves the frighted seas, and

puts his rod and cleaves the frighted seas, and cleaves the frighted seas, and cleaves the frighted seas, and

cleaves the frighted seas, and cleaves the frighted seas, and cleaves the frighted seas, and cleaves the

Egypt

[♩ = M.M. 60]

[C.M.]

5

1. Come, see the Wonders, see the Wonders, see the Wonders of ___ our

1. Come, see the Wonders, see the Wonders, see the Wonders of ___ our

1. Come, see the Wonders, see the Wonders, see the Wonders of ___ our

1. Come, see the Wonders, see the Wonders, see the Wonders of ___ our

10

God, How glor-ious are his ___ Ways!

God, How glor-ious are his Ways! In Mos-es'

God, How glor-ious are his Ways! In

God, How glor-ious are his Ways! In Mos-es' Hand he ___ puts ___ his

15

In Mos-es' Hand he puts his

Hand he puts ___ his Rod, And cleaves ___ the

Mos-es' Hand he puts his ___ Rod, And cleaves ___ the ___ fright-ed

Rod, And cleaves ___ the fright-ed

20

Rod. And cleaves the fright-ed Seas, and cleaves the fright-ed
 fright-ed Seas, and cleaves the fright-ed seas, and
 Seas, and cleaves the fright-ed, fright-ed
 Seas, and cleaves the fright-ed

Seas, and cleaves the fright-ed Seas, cleaves,
 cleaves the fright-ed Seas, and cleaves the fright-ed
 Seas, Come see the Wonders of our
 Seas, and cleaves, and cleaves, and cleaves

25

and cleaves, and cleaves,
 Seas, and cleaves the fright-ed Seas, and
 God, How glorious are his Ways, In Mos- es' Hand he
 the fright-ed Seas, and cleaves, and

30

_____ and cleaves _____ the ___ fright- ed Seas.

cleaves _____ the fright- ed Seas, and cleaves the fright- ed Seas.

puts his Rod, and cleaves _____ the fright- ed Seas.

cleaves _____ and ___ cleaves _____ the fright- ed Seas.

2. He made the ebbing Channel dry
 While Isr'el pass'd the Flood;
 There did the Church begin their Joy,
 And Triumph in their God.

3. He rules by his resistless Might:
 What rebel Mortals dare
 Provoke th' Eternal to the Fight,
 And tempt that dreadful War?

4. O bless our God, and never cease!
 Ye Saints, fulfil his Praise;
 He keeps our Life, maintains our Peace,
 And guides our doubtful Ways.

5. Lord, thou hast prov'd our suff'ring Souls,
 To make our Graces shine;
 So Silver bears the burning Coals,
 The Metal to refine.

6. Thro' wat'ry Deeps and fiery Ways,
 We march at thy Command,
 Led to possess the promis'd Place,
 By thy unerring Hand.

feas, cleaves, and cleaves, and cleaves, and cleaves, &c.
 cleaves the frighted feas, and cleaves, and cleaves the frighted feas, and cleaves the frighted feas, and cleaves the frighted feas.
 come see the wonders of our God, How glorious are his ways, In Moses hand he puts his rod, And cleaves, &c.
 cleaves, and cleaves the frighted feas, and cleaves, and cleaves, and cleaves the, &c.

Revelation. Words by Dr. Watts.

Let all the heathen writers join, To form one perfect book; Great God if once compar'd with thine, How mean their writings

How mean their writings look, Great God if
 look. Great God if once compar'd with thine, Great God if once compar'd with
 How mean, how mean their writings look, how
 How mean their writings look, how mean, how mean their writings
 once, Great God if once compar'd with thine, &c.
 thine, how mean, how mean, their writings look, how mean, how mean their writings look.
 mean, how mean their writings look, how mean, &c.
 look, how mean their writings look, &c.

Revelation

[♩ = M.M. 60]

[C.M.]

5

1. Let all the hea- then Writ- ers_ join_ To form_ one per- fect

1. Let all the hea- then Writ- ers join_ To form one per- fect

1. Let all the hea- then Writ- ers join_ To form_ one per- fect

1. Let all the hea- then Writ- ers_ join_ To form one per- fect

10

Book; Great God, if once_ com- par'd_ with thine, How

Book; Great God, if once com- par'd with thine, How

Book; Great God, if once_ com- par'd_ with_ thine, How

Book; Great God, if once com- par'd_ with thine, How

15

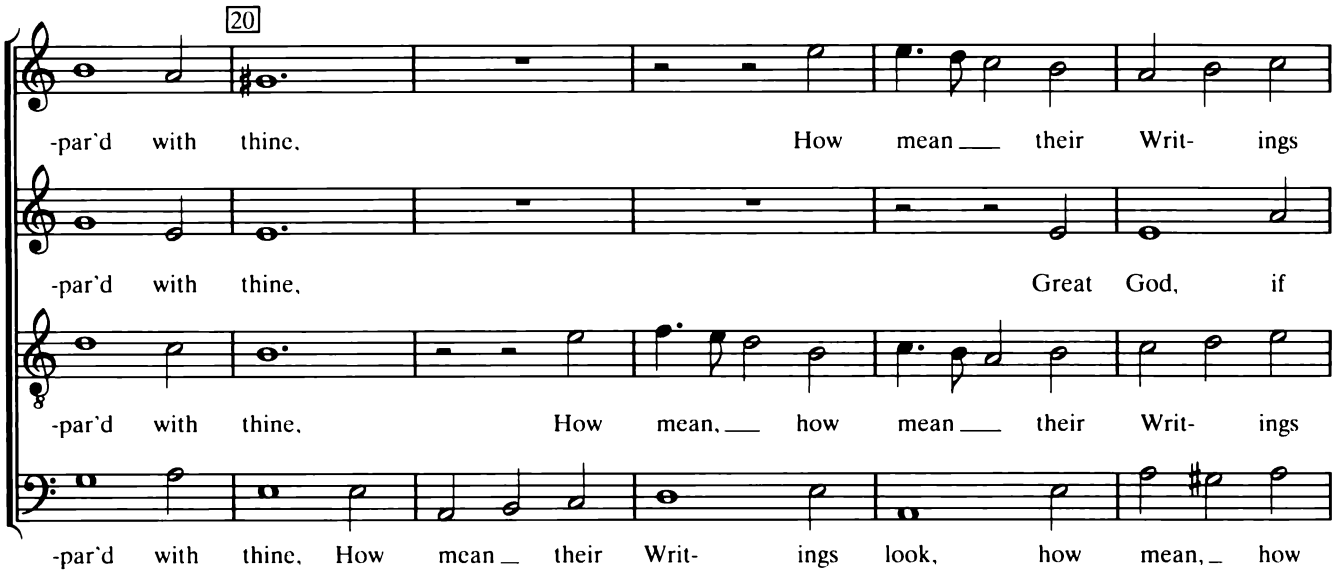
mean_ their Writ- ings look! Great God, if once com-

mean their Writ- ings look! Great God, if once com-

mean_ their Writ- ings look! Great God, if once com-

mean their Writ- ings look! Great God, if once com-

20



-par'd with thine, How mean ___ their Writ- ings

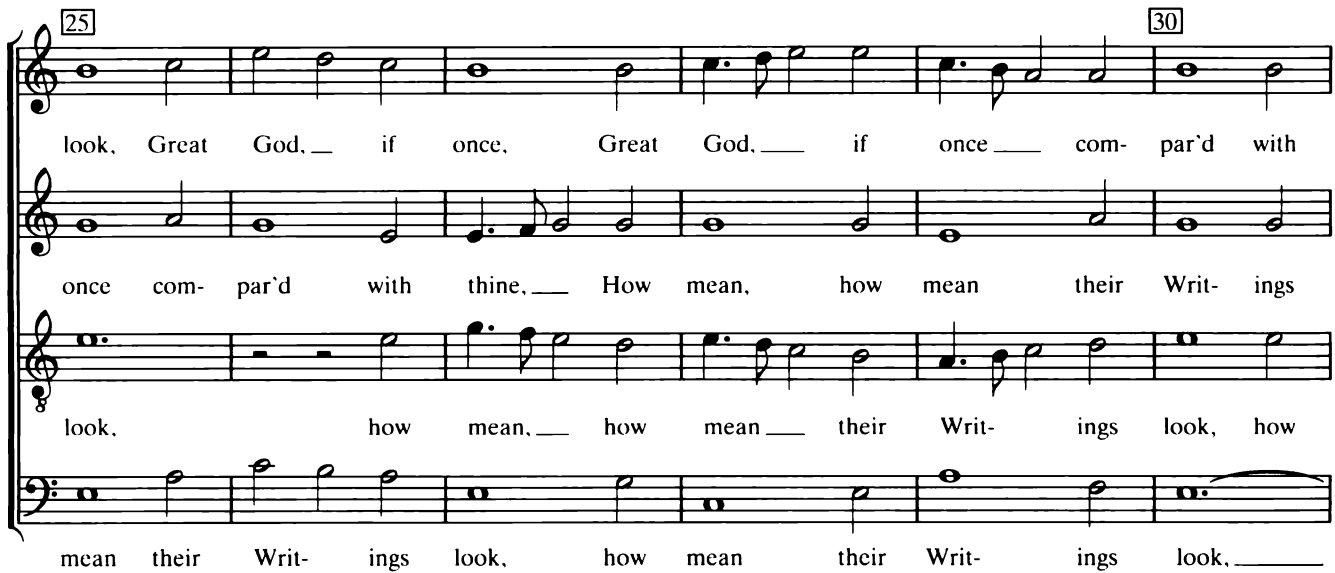
-par'd with thine, Great God, if

-par'd with thine, How mean, ___ how mean ___ their Writ- ings

-par'd with thine, How mean ___ their Writ- ings look, how mean, ___ how

25

30



look, Great God, ___ if once, Great God, ___ if once ___ com- par'd with

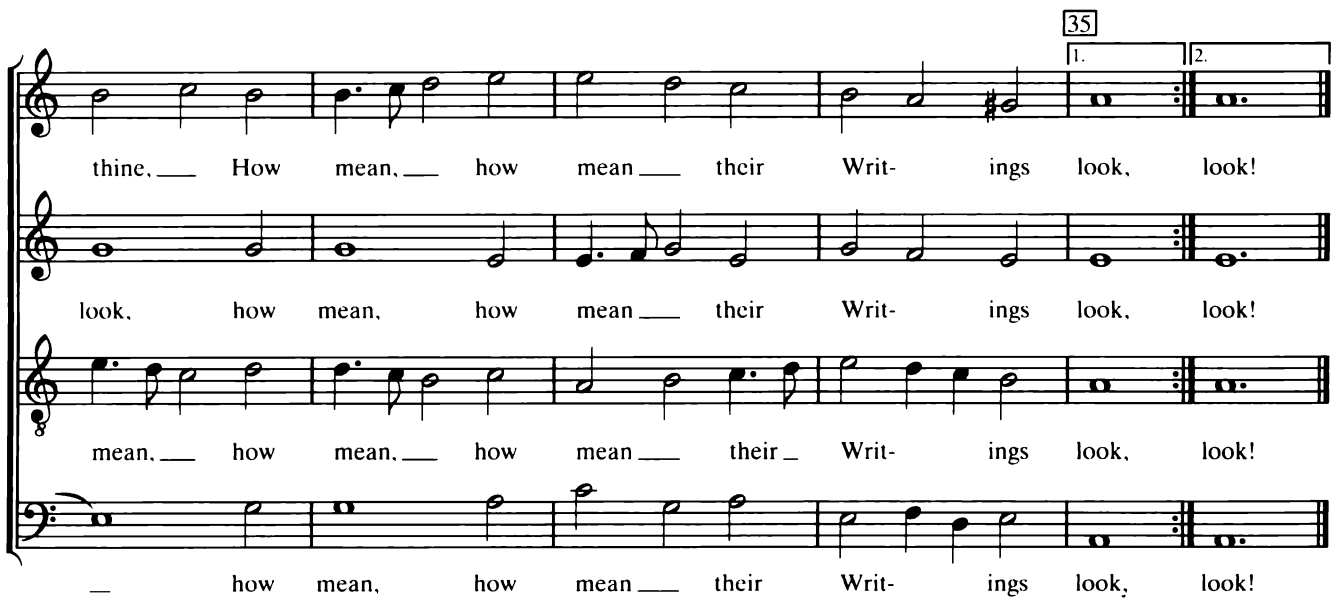
once com- par'd with thine, ___ How mean, how mean their Writ- ings

look, how mean, ___ how mean ___ their Writ- ings look, how

mean their Writ- ings look, how mean their Writ- ings look, ___

35

1. 2.



thine, ___ How mean, ___ how mean ___ their Writ- ings look, look!

look, how mean, how mean ___ their Writ- ings look, look!

mean, ___ how mean, ___ how mean ___ their _ Writ- ings look, look!

___ how mean, how mean ___ their Writ- ings look, 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 the End of what we call
Perfection here below;
How short the Pow'rs of Nature fall,
And can no further go!
4. Yet Men would fain be just with God,
By Works their Hands have wrought;
But thy Commands, exceeding broad,
Extend to ev'ry 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 Right'ousness
Dwell only with the Lord.

Washington-Street. Words by Dr. Watts.

Now shall my inward joys a - rise, And burst into a song, Almighty love inspires my heart, And pleasure tunes my

:S:

tongue, and pleasure tunes my tongue. Al - mighty love inspires my heart, Al -
 Almighty love inspires my heart and pleasure tunes, and
 Almighty love inspires my heart, and pleasure tunes my tongue, Al -

Washington-Street

[♩ = M.M. 60]

5

[C.M.]

1. Now shall my in- ward_ Joys a- rise, ___ And burst_ in- to a Song; Al-

1. Now shall my in- ward Joys a- rise, ___ And burst in- to a ___ Song; Al-

1. Now shall my in- ward Joys a- rise, ___ And burst in- to a Song; Al-

1. Now shall my in- ward Joys a- rise, ___ And burst in- to a Song; Al-

-might- y Love in- spires my Heart, And Pleas- ure tunes my Tongue, ___ and _

-might- y Love in- spires my Heart, And Pleas- ure _ tunes my Tongue, ___ and

-might- y Love in- spires my Heart, And _ Pleas- ure _ tunes _ my _ Tongue, and

-might- y Love in- spires my Heart, And Pleas- ure tunes _ my _ Tongue, ___ and

10

Pleas- ure tunes my Tongue.

Pleas- ure tunes my Tongue.

Pleas- ure tunes my Tongue. Al-

Pleas- ure tunes my Tongue. Al- might- y ___ Love in- spires _ my _ Heart, And

15

Al- might- y Love in- spires_ my_ Heart. Al- might- y Love in-
 Al- might- y Love in- spires my_ Heart, Al- might- y Love in-
 -might- y Love in- spires_ my_ Heart, And Pleas- ure tunes, and Pleas- ure_ tunes, and _
 Pleas- ure_ tunes my Tongue, Al- might- y Love in-

20

-spires_ my_ Heart, And Pleas- ure tunes my Tongue, Al-
 -spires my_ Heart, And Pleas- ure_ tunes, and Pleas- ure_ tunes my_ Tongue, Al-
 Pleas- ure_ tunes, and Pleas- ure_ tunes, and Pleas- ure tunes my Tongue, Al-
 -spires_ my_ Heart, And Pleas- ure_ tunes my Tongue, Al-

25

-might- y Love in- spires_ my Heart, And Pleas- ure_ tunes, and Pleas- ure_ tunes my Tongue.
 -might- y Love in- spires my_ Heart, And Pleas- ure tunes, and Pleas- ure tunes my Tongue.
 -might- y Love in- spires_ my_ Heart, And Pleas- ure tunes, and Pleas- ure tunes my Tongue.
 -might- y Love in- spires_ my_ Heart, And Pleas- ure_ tunes, and Pleas- ure_ tunes my Tongue.

2. God on his thirsty Zion's Hill
Some Mercy-drops has thrown;
And solemn Oaths have bound his Love
To show'r Salvation down.
3. Why do we then indulge our Fears,
Suspensions, and Complaints?
Is he a God? And shall his Grace
Grow weary of his Saints?
4. Can a kind Woman e'er forget
The infant in her Womb?
And, 'mongst a thousand tender Thoughts,
Her Suckling have no Room?
5. "Yet," saith the lord, "should Nature change,
And Mothers Monsters prove,
Zion 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."

Thomas-Town

[♩ = M.M. 60] 5 [C.M.]

Great God, how frail a Thing is Man! How swift his Minutes pass!

Great God, how frail a Thing is Man! How swift his Minutes pass!

Great God, how frail a Thing is Man! How swift his Minutes pass!

Great God, how frail a Thing is Man! How swift his Minutes pass!

10

His Age contracts within a Span; He blooms and dies like Grass.

His Age contracts within a Span; He blooms and dies like Grass.

His Age contracts within a Span; He blooms and dies like Grass.

His Age contracts within a Span; He blooms and dies like Grass.

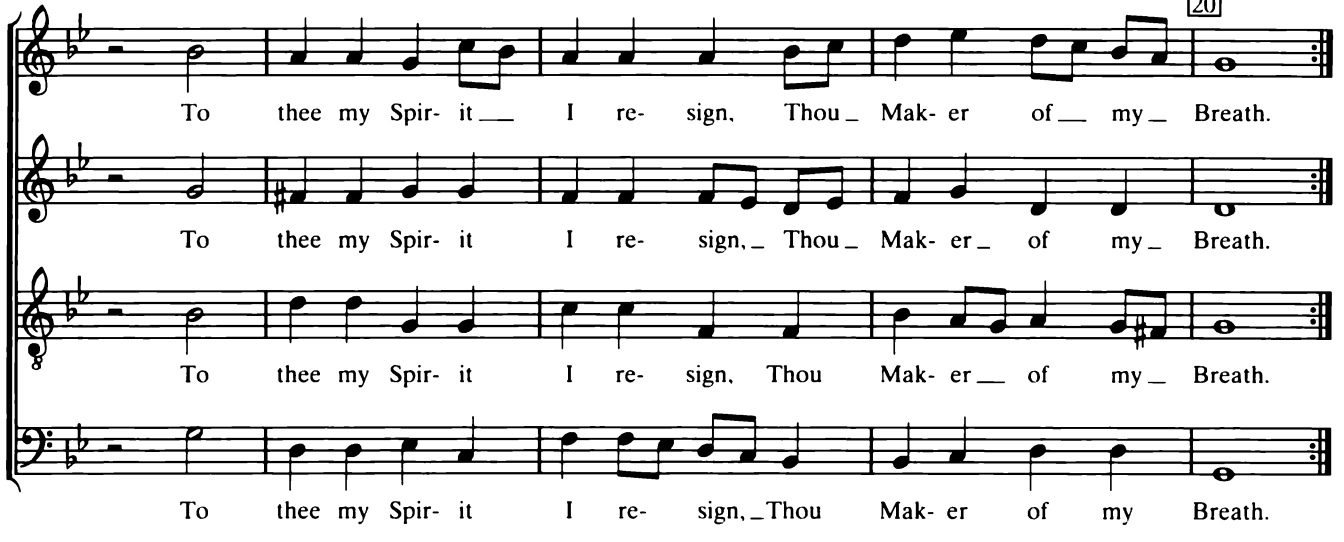
15

And must my Moments thus decline, And must I sink to Death?

And must my Moments thus decline, And must I sink to Death?

And must my Moments thus decline, And must I sink to Death?

And must my Moments thus decline, And must I sink to Death?



To thee my Spir- it I re- sign, Thou Mak- er of my Breath.

To thee my Spir- it I re- sign, Thou Mak- er of my Breath.

To thee my Spir- it I re- sign, Thou Mak- er of my Breath.

To thee my Spir- it I re- sign, Thou Mak- er of my Breath.

St. Enoch

[♩ = M.M. 60]

[C.M.]

1. Sing, sing to the Lord a new-made Song, Who
 1. Sing, sing to the Lord a new-made
 1. Sing, sing, _____ sing, _____
 1. Sing, sing to the Lord a new-made

5

won- d'rous Things_ has _ done, who won- d'rous Things _____ has done,
 Song, Who won- d'rous, who won- d'rous Things has
 _____ Who won- d'rous, who won-
 Song, Who won- d'rous, who won- d'rous Things has

10

who won- d'rous, won- d'rous Things _____ has done;
 done, _____ who won- d'rous, won- d'rous Things has done;
 -d'rous, who won- d'rous Things _____ has done;
 done, who won- d'rous Things has done;

15

With his right Hand and
 With his right Hand and
 With his right hand and ho- ly
 With his right Hand and ho- ly Arm, The Con- quest, the Con- quest, the
 ho- ly Arm, The Con- quest he has won, the Con-quest he has won.
 ho- ly Arm, The Con-quest he has won, the Con-quest he has won.
 Arm, The Con- quest, the Con- quest, the Con- quest, the Con-quest he has won.
 Con- quest, the Con- quest he has won, the Con-quest he has won.

20 25

- | | |
|---|---|
| <p>2. The Lord has through th'astonish'd World
 Display'd his saving Might,
 And made his righteous Acts appear
 In all the Heathen's Sight.</p> <p>3. Of Isr'el's House his Love and Truth
 Have ever mindful been;
 Wide Earth's remotest Parts the Pow'r
 Of Isr'el's God has seen.</p> <p>4. Let therefore Earth's Inhabitants
 Their Cheerful Voices raise,
 And all with universal Joy
 Resound their Maker's Praise.</p> | <p>5. With Harp and Hymns soft Melody
 Into the Consort bring,
 The Trumpet and shrill Cornet's Sound
 Before th'Almighty King.</p> <p>6. Let the loud Ocean roar her Joy,
 With all the Seas contain;
 The Earth and her Inhabitants
 Join Consort with the Main.</p> <p>7. With Joy let Riv'lets swell to Streams,
 To spreading Torrents they;
 And echoing Vales, from Hill to Hill,
 Redoubled Shouts convey:</p> <p>8. To welcome down the World's great Judge,
 Who does with Justice come,
 And, with impartial Equity,
 Both to reward and doom.</p> |
|---|---|

Morning Hymn

[♩ = M.M. 60] [C.M.]

1. Once more, my Soul, the rising Day Salutes thy

1. Once more, my Soul, the rising Day Salutes thy

1. Once more, my Soul, the rising Day Salutes thy

1. Once more, my Soul, the rising Day Salutes thy

[10]

wak-ing Eyes;

wak-ing Eyes; Once more, my

wak-ing Eyes; Once more, my Voice, thy

wak-ing Eyes; Once more, my voice, thy Trib-ute pay To

Once more, my Voice, thy Trib-ute pay To him that rolls

Voice, thy Trib-ute pay To him that rolls

Trib-ute pay To him that rolls, that rolls

him that rolls the Skies, to him that rolls

15

the Skies, Once more, my Voice, thy Trib- ute pay To him that

the Skies, Once more, my Voice, thy Trib- ute pay To him that

the Skies, Once more, my voice, thy Trib- ute pay To him that

the Skies, Once more, my voice, thy Trib- ute pay To him that

20

rolls the Skies, Skies.

rolls that rolls the Skies, Skies.

rolls the Skies, Skies.

rolls the Skies, Skies.

2. Night unto Night his Name repeats,
The Day renews the Sound,
Wide as the Heav'n on which he sits
To turn the Seasons round.

4. On a poor Worm thy Pow'r might tread,
And I could ne'er withstand;
Thy Justice might have crush'd me dead,
But Mercy held thine Hand.

3. 'Tis he supports my mortal Frame,
My Tongue shall speak his Praise;
My Sins would rouse his Wrath to Flame—
And yet his Wrath delays!

5. A thousand wretched Souls are fled
Since the last setting Sun,
And yet thou length'nest out my Thread,
And yet my Moments run.

6. Dear God, let all my Hours be thine
While I enjoy the Light;
Then shall my Sun in Smiles decline,
And bring a pleasing Night.

Sudbury

[♩. = M.M. 80]

[S.M.]

1. What if the Saint must die, And lodge among the Tombs; He

1. What if the Saint must die, And lodge among the Tombs; He

1. What if the Saint must die, And lodge among the Tombs; He

1. What if the Saint must die, And lodge among the Tombs; He

5

need not mourn, he shall return, Rejoicing as he comes.

need not mourn, he shall return, Rejoicing as he comes.

need not mourn, he shall return, Rejoicing as he comes.

need not mourn, he shall return, Rejoicing as he comes.

10

With Bands and mighty Bars; Yet

With Bands and mighty Bars; Yet

With Bands and mighty Bars; Yet

Though Death should hold him down, With Bands and mighty Bars; Yet

15

he shall rise a- bove the Skies, And sing a- bove the Stars, Stars.

he shall rise a- bove the Skies, And sing a- bove the Stars, Stars.

he shall rise a- bove the Skies, And sing a- bove the Stars, Stars.

he shall rise a- bove the Skies, And sing a- bove the Stars, Stars.

2. For Christ shall rend the Skies
 And bring the Man he chose,
 Exceeding fair, beyond compare,
 Appearing like a Rose.
 The Resurrection Day
 Shall crown the Saints with Joy,
 When Christ shall come to fetch them Home
 And all their Griefs destroy.

3. The glorious Lamp of Day
 Shall pass a few more Rounds,
 Before the Just shall leave the Dust,
 And wear the golden Crowns.
 How will they sing for Joy,
 When they in Beauty rise!
 Their Songs around the Planets sound,
 As they ascend the Skies.

4. The Saints' eternal Rest
 Doth on this Day begin,
 Now they shall be for ever free
 From all Remains of Sin.
 Eternal Joy indeed
 With them is now begun,
 They walk in white, and shine more bright
 Than the meridian Sun.

5. Behold them on the Hill
 Of perfect Rest above,
 They all do share a Mansion there,
 In God's eternal Love.
 Before the blessed Lamb
 Their Songs shall ever sound
 The Angels join, and all combine
 To spread their Anthems round.

6. On Zion's holy Mount
 They find sufficient Room,
 And dwelling there they all appear
 For ever in the Bloom.
 But have I quite forgot
 The poor rebellious Worm,
 His great Surprize when he shall rise,
 And feel the Heavens burn?

7. Though now he quiet lies,
 Where none can hurt or wound,
 How will he quake when Christ shall make
 His dreadful Trumpet sound!
 Behold the Sinners rise
 With loathsome Bodies bare,
 The poison Snakes among the Brakes
 Appear and look more fair.

8. But Christ will send them down,
 Where cruel Devils roar,
 And there in Hell the Wretches dwell,
 And cry for evermore.
 Come now, my Soul, beware,
 And make thy Calling sure,
 Sustain the Loss of Sin and Dross,
 And gain the gradual Cure,

9. That at the Day of Doom,
 When all the Dead shall rise,
 I may ascend with Christ, my Friend,
 Beyond the lofty Skies,
 And view his Glory there,
 And be for ever blest,
 While Ages roll, to grant the Soul
 A long and perfect Rest.

An Anthem. For Thanksgiving Day Morning.

Sing praises, sing praises, sing praises to the Lord O ye saints of his,
for his wrath endures but a moment

:S:

life forever more, is
and in his favour, in his favour, in his favour is
life, is

for his wrath endures but a moment,

ANTHEM

Sing Praises to the Lord

[♩ = M.M. 60]

Sing Prais-es, sing Prais-es, sing Prais-es to the Lord, O ye Saints

Sing Prais-es, sing Prais-es, sing Prais-es to the Lord, O ye Saints

Sing Prais-es, sing Prais-es, sing Prais-es to the Lord, O ye Saints

Sing Prais-es, sing Prais-es, sing Prais-es to the Lord, O ye Saints

1. of his, sing Prais-es, sing his.

2. of his, sing Prais-es, sing his.

of his, sing Prais-es, sing his, for his Wrath endures but a Moment.

of his, sing Prais-es, sing his.

and in his Fa-vour, in his

and in his Fa-vour, in his

and in his Fa-vour, in his

for his Wrath endures but a Moment, and in his Fa-vour, in his

15

Fa- vour, in his Fa- vour is Life for- ev- er- more, ___ is Life for- ev- er-
 Fa- vour, in his Fa- vour is Life for- ev- er- more, is Life for- ev- er-
 Fa- vour, in his Fa- vour is Life, _____ is Life, _____
 Fa- vour, in his Fa- vour is Life, _____ is Life, is

20 25

-more, is Life ___ for- ev- er, is Life for- ev- er- more.
 -more, and in his Fa- vour is Life for- ev- er- more.
 ___ is Life, _____ is Life for- ev- er- more.
 Life for- ev- er- more, is Life for- ev- er- more.

30

Sing Prais- es, sing Prais- es, sing
 Sing Prais- es, Sing Prais- es, sing Prais- es, sing
 Sing Prais- es, Sing Prais- es, sing Prais- es, sing
 Sing Prais- es, sing Prais- es, sing Prais- es, sing

35

Prais-es, sing Prais-es to the Lord O ye Saints_of his, sing Prais-es, sing

Prais-es, sing Prais-es to the Lord O ye Saints of his, sing Prais-es, sing

Prais-es, sing Prais-es__ to the Lord O ye Saints_of his, sing Prais-es, sing

Prais-es, sing Prais-es to the Lord O ye Saints of his, sing Prais-es, sing

his,

his, for his Wrath en-dures but a Mo-ment, and in his Fa-vour, in his

his, and in his Fa-vour, in his

his, and in his Fa-vour, in his

40

and in his Fa-vour, in his Fa-vour is Life, is Life for-ev-er-

Fa-vour is Life for-ev-er-more, A-men, is Life for-ev-er-

Fa-vour is Life for-ev-er-more, is Life, _____

Fa-vour is Life for-ev-er-more, is Life,

45

-more, and in his Fa- vour, his Fa- vour is Life,
 -more, is Life for- ev- er- more, and in his
 is Life, is Life, is Life, is Life

50

is Life for- ev- er- more. For his Wrath en- dures but a Mo- ment,
 Fa- vour is Life for- ev- er- more.
 Life for- ev- er- more.
 for- ev- er- more.

55 60

is Life, is Life, is
 and in his Fa- vour is Life, is Life, is Life, is Life, is
 and in his Fa- vour is Life, is Life, is Life, is Life, is
 and in his Fa- vour is Life, is Life, is Life, is Life, is

65

Life, is Life for- ev- er- more, is Life for- ev- er- more, _____ and
 Life, is Life for- ev- er- more, and in his Fa- vour, his Fa-
 Life, is Life for- ev- er- more, is Life, _____
 Life, is Life for- ev- er- more, is Life, is

70

in his Fa- vour, in his Fa- vour is Life, is Life, is Life for-
 -vour is Life, in his Fa- vour is Life, is Life for- ev- er- more, for-
 _____ is Life, _____ is Life, is Life for-
 Life for- ev- er- more, is Life, is Life for-

75

-ev- er- more, more. 1. 2.
 -ev- er- more, more.
 -ev- er- more, more.
 -ev- er- more, more. Heav- i- ness may en- dure _____ for a

80

Heav- i- ness may en- dure for a Night, but Joy, _ but Joy, _ but Joy com-eth

Heav- i- ness may en- dure, may en- dure for a Night, but Joy, but Joy com-eth

Heav- i- ness may en- dure for a Night, but Joy, _ but Joy, _ but Joy, _ but

Night, heav- i- ness may en- dure for a Night, but Joy, but Joy, but Joy, but

85

in _ the Morn- ing, but Joy com- eth in the Morn- ing, but Joy, but _

in the Morn- ing, but Joy com- eth in the Morn- ing, but Joy, but

Joy, _ but Joy _ com- eth in the Morn- ing, but Joy, but

Joy, but Joy com- eth in the _ Morn- ing, but Joy, but

90

Joy _ com- eth in the Morn- ing, com- eth in the Morn- ing, Morn- ing.

Joy, _ but Joy, but Joy _ com- eth in the Morn- ing, Morn- ing.

Joy, _ but Joy, but Joy _ com- eth in the Morn- ing, Morn- ing.

Joy, _ but Joy, but Joy _ com- eth in the Morn- ing, Morn- ing.

Weymouth

[♩ = M.M. 60]

[S.M.]

5

1. Shall we go on to sin, Because thy Grace a-

1. Shall we go on to sin, Because thy Grace a-

1. Shall we go on to sin, Because thy Grace a-

1. Shall we go on to sin, Because thy Grace a-

10

-bounds, Or crucify the Lord again, And open

-bounds, Or crucify the Lord again, And open

-bounds, Or crucify the Lord again, And open

-bounds, Or crucify the Lord again, And open

-bounds, Or crucify the Lord again, And open

15

all his Wounds?

all his Wounds?

all his Wounds?

all his Wounds? Or crucify the

all his Wounds?

all his Wounds?

all his Wounds?

all his Wounds?

Or crucify the

20

Or cru- ci-
Or cru- ci- fy the
Or cru- ci- fy the Lord a-
Lord a- gain, or cru- ci- fy the

25

-fy the Lord a- gain, And o- pen all his Wounds;
Lord a- gain, And o- pen all his Wounds;
-gain, And o- pen all his Wounds;
Lord a- gain, And o- pen all his Wounds;

Or cru- ci- fy the Lord a- gain, And o- pen all
Or cru- ci- fy the Lord a-
Or o-
Or cru- ci- fy the Lord a-

30

his Wounds, And o- pen all his Wounds, Wounds?
 -gain, And o- pen all his Wounds, Wounds?
 - gain, And o- pen all his Wounds, Wounds?
 -gain, And o- pen all his Wounds, Wounds?

2. Forbid it, mighty God!
 Nor let it e'er be said,
 That we, whose Sins are crucify'd,
 Should raise them from the Dead.

3. We will be Slaves no more,
 Since Christ has made us free,
 Has nail'd our Tyrants to the Cross,
 And bought our Liberty.

An Anthem. Solomon's Songs, Chap. 5th.

I am come into my garden my sister my spouse,
I am come into my garden my sister my spouse,
I have
I have drank my
I have eaten my honeycomb, my honeycomb with my honey,
gathered my myrrh with my spice,

ANTHEM

I Am Come into My Garden

[♩ = M.M. 60]

5

I am come in- to my Gar- den, my Sis- ter, my Spouse.

This system contains the first five measures of the anthem. It features a vocal line with lyrics and a piano accompaniment. A measure rest is present in the first measure. A box containing the number '5' is located at the end of the system.

10

I am come in- to my Gar- den, my Sis- ter, my Spouse;

I am come in- to my — Gar- den, my Sis- ter, my Spouse;

I am come in- to my — Gar- den, my sis- ter, my Spouse;

I am come in- to my — Gar- den, my Sis- ter, my Spouse; I have

This system contains measures 6 through 10. It features three vocal parts with lyrics and a piano accompaniment. A box containing the number '10' is located at the end of the system.

15

I have eat- en my

gath- er- ed my Myrrh with my Spice;

This system contains measures 11 through 15. It features a vocal line with lyrics and a piano accompaniment. A box containing the number '15' is located at the end of the system.

20

I have drank ___ my
 I have drank my
 Hon- ey- comb, my Hon-ey-comb with my Hon- ey; I have drank ___ my
 I have drank my

25

Wine with my Milk; eat, eat, O Friends; drink, drink, O Friends;
 Wine_ with my Milk; eat, eat, O Friends; drink, drink, O Friends;
 Wine_ with my Milk; eat, eat, O Friends; drink, drink, O Friends;
 Wine_ with my Milk; eat, eat, O Friends; drink, drink, O Friends;

30

eat, O Friends, a- bun- dant- ly, and drink, O Friends, a- bun- dant- ly, and
 eat, eat, eat, eat, O Friends_ a-
 eat, eat, eat, eat, eat,
 eat, O Friends, a- bun- dant- ly, a- bun- dant- ly, a- bun- dant- ly, and_

35

drink, O Friends, a-bun-dant-ly, eat, O Friends, -bun-dant-ly, eat, O Friends, a-bun-dant-ly, eat, O eat a-bun-dant-ly, a-bun-dant-ly, a-bun-dant-ly, eat, eat, O Friends, and drink, O Friends, eat, Friends, a-bun-dant-ly, drink, O Friends, a-bun-dant-ly, -bun-dant-ly, and eat a-bun-dant-ly, a-bun-dant-ly, and eat, eat, drink, drink, O Friends, eat, O Friends, a-bun-dant-ly. I sleep, but my Heart wak-eth;

eat, O Friends, a-bun-dant-ly. I sleep, but my Heart wak-eth;

40

45

eat, O Friends, a-bun-dant-ly. I sleep, but my Heart wak-eth;

[♩ = M.M. 120]

50

O- pen to
O- pen to
O- pen to
it is the Voice of my ___ Be- lov- ed say- ing: O- pen to ___

55

me.
me.
me, my Sis- ter, my Love, _ my Dove, _ my un- de- fil- ed,
me.

60

for my Head is fill'd ___ with ___ Dew and my Locks with the
for my Head is fill'd with Dew and my Locks with the
for my Head is ___ fill'd ___ with ___ Dew and my Locks with the
for my Head is fill'd with Dew and my ___ Locks with the

65

Drops of the Night. I o-pen'd to my Be- lov- ed.

Drops of the Night.

Drops of the Night.

Drops of the Night.

70

but my Be- lov- ed had with-drawn him- self,

and he was gone.

and he was gone.

and he was gone.

75

80

I sought him, I sought him, but I could not find him;

I sought him, I sought him, but I could not find him;

and he was gone. I sought him, I sought him, but I could not find him;

I sought him, I sought him, but I could not find him;

85

I call'd him, I call'd him, I call'd him, I call'd him, but he gave me no An-

I call'd him, I call'd him, I call'd him, I call'd him, but he gave me no An-

I call'd him, I call'd him, I call'd him, I call'd him, but he gave me no An-

I call'd him, I call'd him, I call'd him, I call'd him, but he gave me no An-

90 [♩ = M.M. 60]

-swer. Stay me with Fla-gons, com-fort me with Ap-ples, for I am

-swer.

-swer.

-swer.

95 **Vigorouso** [♩ = M.M. 120] 100

sick of Love. Make haste, my Be-lov-ed, make

Make haste, my Be-lov-ed, make

Make haste, my Be-lov-ed, make

Make haste, my Be-lov-ed, make

105

haste, my Be- lov- ed, and be like a Roe, and be like a Roe, and

haste, my Be- lov- ed, and be like a Roe, and be like a Roe, and

haste, my Be- lov- ed, and be like a Roe, and be like a Roe, and

haste, my Be- lov- ed, and be like a Roe, and be like a Roe, and

110

be like a Roe or a young Hart up on the Moun- tains, the

be like a Roe or a young Hart up on the Moun- tains, the

be like a Roe or a young Hart up on the Moun- tains, the

be like a Roe or a young Hart up on the Moun- tains, the

115

Moun- tains, the Moun- tains, the Moun- tains, the Moun- tains, the Moun- tains of Spi- ces.

Moun- tains, the Moun- tains, the Moun- tains, the Moun- tains, the Moun- tains of Spi- ces.

Moun- tains, the Moun- tains, the Moun- tains, the Moun- tains, the Moun- tains of Spi- ces.

Moun- tains, the Moun- tains, the Moun- tains, the Moun- tains, the Moun- tains of Spi- ces.

Rochester

[♩. = M.M. 80]

[5.5.5.5.6.5.6.5.]

And pub-lish a-broad, his

1. Ye Ser-vants of God, your Mas-ter pro-claim,

And pub-lish a-broad, his

1. Ye Ser-vants of God, your Mas-ter pro-claim, _

won-der-ful Name; The Name, all vic-tor-ious, of Je-sus ex-toll; His

The Name, all vic-tor-ious, of Je-sus ex-toll; His

won-der-ful Name; _ The Name, all vic-tor-ious, of Je-sus ex-toll; His

The Name, all vic-tor-ious, of Je-sus ex-toll; His

King-dom is glor-ious, and rules o-ver all, rules o-ver all.

King-dom is glor-ious, and rules o-ver all, rules o-ver all.

King-dom is glor-ious, and rules o-ver all, rules o-ver all.

King-dom is glor-ious, and rules o-ver all, 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 Jesus'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 Pow'r,
And Wisdom and Might;
All Honour and Blessing,
With Angels above;
And Thanks never ceasing,
And infinite Love.

Gilead

[♩ = M.M. 60] [C.M.]

1. Sal-va-tion! oh the joy-ful Sound! 'Tis Pleas-ure to our Ears;

1. Sal-va-tion! oh the joy-ful Sound! 'Tis Pleas-ure to our Ears;

1. Sal-va-tion! oh the joy-ful Sound! 'Tis Pleas-ure to our Ears;

1. Sal-va-tion! oh the joy-ful Sound! 'Tis Pleas-ure to our Ears; A

A sov'-reign Balm for ev-'ry Wound, A

A sov'-reign Balm for

A sov'-reign Balm for ev-'ry Wound, A Cor-dial

sov'-reign Balm for ev-'ry Wound, A Cor-dial for our Fears, A

10
Cor-dial for our Fears, A sov'-reign Balm for ev-'ry Wound, A

ev-'ry Wound, A Cor-dial for our Fears, A sov'-reign Balm for

for our Fears, A sov'-reign Balm for ev-'ry Wound, A

sov'-reign Balm for ev-'ry Wound, A Cor-dial for our

15

Cor- dial for our Fears, Fears.

ev- 'ry Wound, A Cor- dial for our Fears, Fears.

Cor- dial for our Fears, Fears.

Fears, A Cor- dial for our Fears, Fears.

1. 2.

2. Bury'd in Sorrow, and in Sin,
 At Hell's dark Door we lay;
 But we arise, by Grace divine,
 To see a heav'nly Day.

3. Salvation! let the Echo fly
 The spacious Earth around,
 While all the Armies of the Sky
 Conspire to raise the Sound.

South-Boston

[♩ = M.M. 60] [H.M.]

1. Join all the glor-ious Names, Of Wis- dom, Love, and Pow'r, That ev- er Mor- tals _

1. Join all the glor-ious Names, Of Wis- dom, Love, and Pow'r, That ev- er Mor- tals

1. Join all the glor-ious Names, Of Wis- dom, Love, and Pow'r, That ev- er Mor- tals _

1. Join all the glor-ious Names, Of Wis- dom, Love, and Pow'r, That ev- er Mor- tals

10

knew, That An- gels ev- er bore. All are too mean to

knew, That An- gels ev- er bore. All are too mean to

knew, That An- gels ev- er bore. All are too mean to

knew, That An- gels ev- er bore. All are too mean to _

15

1. 2.

speak his Worth, Too mean to set my Sav- iour forth, forth.

speak his Worth, Too mean to set my Sav- iour forth, forth.

speak his Worth, Too mean to set my Sav- iour forth, forth.

speak his Worth, Too mean to set my Sav- iour forth, forth.

2. But, O, what gentle Terms,
 What condescending Ways,
 Doth our Redeemer use
 To teach his heav'nly Grace!
 Mine Eyes, with Joy
 And Wonder, see
 What Forms of Love
 He bears for me.
3. Array'd in mortal Flesh,
 He like an Angel stands,
 And holds the Promises
 And Pardons in his Hands.
 Commission'd from
 His Father's Throne,
 To make his Grace
 To Mortals known.
4. Great Prophet of my God,
 My Tongue would bless thy Name;
 By Thee the joyful News
 Of our Salvation came;
 The joyful News
 Of Sins forgiv'n,
 Of Hell subdu'd,
 And Peace with Heav'n!
5. Be thou my Counsellor,
 My Pattern, and my Guide,
 And thro' this desert Land
 Still keep me near thy Side.
 O let my Feet
 Ne'er run astray,
 Nor rove, nor seek
 The crooked Way!
6. I love my Shepherd's Voice;
 His watchful Eye shall keep
 My wand'ring Soul among
 The Thousands of his Sheep:
 He feeds his Flock,
 He calls their Names,
 His Bosom bears
 The tender Lambs.
7. To this dear Surety's Hand
 Will I commit my Cause;
 He answers and fulfills
 His Father's broken Laws.
 Behold my Soul
 At Freedom set
 My Surety paid
 The dreadful Debt.
8. Jesus, my great High-Priest,
 Offer'd his Blood and dy'd—
 My guilty Conscience seeks
 No Sacrifice beside.
 His pow'rful Blood
 Did once atone,
 And now it pleads
 Before the Throne.
9. My Advocate appears
 For my Defence on high;
 The Father bows his Ears,
 And lays his Thunder by.
 Not all which Hell
 Or Sin can say
 Shall turn his Heart,
 His Love away.
10. My dear almighty Lord,
 My Conqu'ror, and my King,
 Thy Sceptre, and thy Sword,
 Thy reigning Grace I sing.
 Thine is the Pow'r—
 Behold I sit
 In willing Bonds
 Beneath thy Feet.
11. Now let my Soul arise,
 And tread the Tempter down;
 My Captain leads me forth
 To Conquest and a Crown.
 A feeble Saint
 Shall win the day,
 Tho' Death and Hell
 Obstruct the Way.
12. Should all the Hosts of Death,
 And Pow'rs of Hell unknown,
 Put their most dreadful Forms
 Of Rage and Mischief on;
 I shall be safe—
 For Christ displays
 Superior Pow'r
 And guardian Grace.

An Anthem. Psalm 44th.

Suitable to be sung on the anniversary of our Fore-fathers' landing, and for Thanksgiving.

The musical score consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The lyrics are: "We have heard with our ears and our fathers have told us, We have heard with our ears, and our fathers have told us, have told us, our fathers have told us, for they got not the land by their fathers have told us, How they did drive out the heathen before them, and planted them, and planted them."

ANTHEM

We Have Heard with Our Ears

5

We have
We have
We have heard with our Ears, and our Fa- thers have told us, We have
We have

10

heard with our Ears, and our Fa- thers have told us, have told us, our
heard with our Ears, and our Fa- thers have told us, have told us, our
heard with our Ears, and our Fa- thers have told us, have told us, our
heard with our Ears, and our Fa- thers have told us, have told us, our

15

Fa- thers have told us, _____
Fa- thers have told us, _____
Fa- thers have told us, _____
Fa- thers have told us, _____ How thou didst drive out the Hea- then be-

20

for they got not the
-fore them, and plant- ed them, and plant- ed them;

25

Land by their Sword nor by their Bow; But thy right Hand and
But thy right Hand and
But thy right Hand and
But thy right Hand and

30

ho- ly Arm, and the Light of thy Coun-te- nance, be- cause thou hadst a
ho- ly Arm, and the Light of thy Coun-te- nance, be- cause thou hadst a
ho- ly Arm, and the Light of thy Coun-te- nance, be- cause thou hadst a
ho- ly Arm, and the Light of thy Coun-te- nance, be- cause thou hadst a

35 40

Fa- vour un- to them. Be thou our King, O God; com- mand De-

Fa- vour un- to them. Be thou our King, O God;

Fa- vour un- to them. Be thou our King, O God;

Fa- vour un- to them. Be thou our King, O God;

45

-liv- er-ance, Be thou our

Be thou our

com- mand De- liv- er-ance for Ja- cob. Be thou our

Be thou our

50

King, O God; com- mand De- liv- er-ance for Ja- cob. A-

King, O God; com- mand De- liv- er-ance for Ja- cob. A-

King, O God; com- mand De- liv- er-ance for Ja- cob. A-

King, O God; com- mand De- liv- er-ance for Ja- cob. A-

55

-wake, _____ why _ sleep- est thou, O Lord? A- rise, ___ a- rise, _____ cast

-wake, ___ why sleep- est thou, O Lord? A- rise, a- rise, _____ cast

-wake, ___ why sleep- est thou, O Lord? A- rise, a- rise, _____ cast

-wake, why sleep- est thou, O Lord? A- rise, a- rise, _____ cast

60

us not off for- ev- er, cast us not off for- ev- er.

us not off for- ev- er, cast us not off for- ev- er.

us not off for- ev- er, cast us not off for- ev- er.

us not off for- ev- er, cast us not off for- ev- er. For

65

To shoot, to shoot, to

To shoot, to shoot, to

To shoot, to shoot, to

lo, _____ the Wick- ed have bent _____ their Bow _____ To shoot, to shoot, to

70

shoot at the Right- eous priv- i- ly, to shoot_ at the Right- eous

shoot at the Right- eous priv- i- ly, to shoot_ at the Right- eous

shoot at_ the_ Right- eous priv- i- ly, to shoot_ at the Right- eous

shoot at the Right- eous priv- i- ly, to shoot_ at the Right- eous

75

priv- i- ly, O Lord, we ac-

priv- i- ly, O Lord, we ac- knowl- edge

priv- i- ly, O Lord, we ac- knowl- edge we have sin- ned,

priv- i- ly, O Lord, we ac- knowl- edge we have

80

-knowl- edge we have sin- ned, O Lord, we ac- knowl- edge

we have sin- ned, we ac- knowl- edge we have sin- ned,

we ac- knowl- edge we have sin- ned, we ac- knowl- edge

sin- ned, we ac- knowl- edge we have sin- ned, we ac-

85

we have sin- ned, O Lord, we ac- knowl- edge we have
 we ac- knowl- edge we have _ sin- ned, we ac- knowl- edge we have
 we have sin- ned be- fore thee and are not wor- thy, are not
 -knowl- edge we have sin- ned, we ac- knowl- edge we have

90

sin- ned be- fore thee and are not wor- thy, are not _ wor- thy, we
 sin- ned, we are not wor- thy, we are _ not _ wor- thy, we are not
 wor- thy, are not wor- thy to be call- ed thy Chil- dren, we
 sin- ned, we are not wor- thy, we are not wor- thy, we

95

are not wor- thy _ to be call- ed thy Chil- dren.
 wor- thy, not wor- thy to be call- ed thy Chil- dren.
 are not wor- thy to be call- ed thy Chil- dren.
 are not wor- thy to be call- ed thy Chil- dren.

[100]

ORIGINAL
BARRING

Hear us, hear us, hear us, hear us from Heav'n, and when thou

Hear us, hear us, hear us, hear us from Heav'n, and when thou _

Hear us, hear us, hear us, hear us from Heav'n, and when thou

Hear us, hear us, hear us, hear us from Heav'n, and when thou

[105]

etc.

[110]

hear'st, forgive, and when thou hear'st, forgive. Fa-ther of Mer-cy,

hear'st, forgive, and when thou hear'st, forgive. Fa-ther of Mer-cy,

hear'st, forgive, and when thou hear'st, forgive. Fa-ther of Mer-cy,

hear'st, forgive, and when thou hear'st, forgive. Fa-ther of Mer-cy,

[115]

God of Con-so-la-tion, hear us; hear from Heav'n, thy dwell-ing

God of Con-so-la-tion, hear us; hear from Heav'n, thy dwell-ing _

God of Con-so-la-tion, hear us; hear from Heav'n, thy dwell-ing _

God of Con-so-la-tion, hear us; hear from Heav'n, thy dwell-ing

120

Place, and when thou hear'st, for-give. and when thou hear'st, for-give.

Place, and when thou hear'st, for-give. and when thou hear'st, for-give.

Place, and when thou hear'st, for-give. and when thou hear'st, for-give.

Place, and when thou hear'st, for-give. and when thou hear'st, for-give.

125

[♩ = M.M. 80]

130

A- rise, — a- rise, O Lord; gird on thy Sword, most might- y

A- rise, a- rise, O Lord; gird on thy Sword, most might- y

A- rise, — a- rise, O Lord; gird on thy Sword, most might- y

A- rise, — a- rise, O Lord; gird on thy Sword, most might- y

135

Vigoroso [♩ = M.M. 75]

Prince: put on thy Strength, most might- y Lord. Ride up- on the

Prince: put on thy Strength, most might- y Lord. Ride up- on the

Prince: put on thy Strength, most might- y Lord. Ride up- on the

Prince: put on thy Strength, most might- y Lord. Ride up- on the

140

Heav-ens for our Help, and in thy Maj- es- ty up- on _____ the Skies; _

Heav-ens for our Help, and in thy Maj- es- ty up- on _____ the Skies; _

Heav-ens for our Help, and in thy Maj- es- ty up- on _____ the Skies; _

Heav-ens for our Help, and in thy Maj- es- ty up- on _____ the Skies; _

145

- ride up- on the Heav-ens for our Help, _____ and in thy Maj- es- ty up-

- ride up- on the Heav-ens for our Help, _____ and in thy Maj- es- ty up-

- ride up- on the Heav-ens for our Help, _____ and in thy Maj- es- ty up-

- ride up- on the Heav-ens for our Help, _____ and in thy Maj- es- ty up-

150

-on the Skies. Then the Hea- then will ac- knowl- edge that the

-on the Skies. Then the Hea- then will ac- knowl- edge that the

-on the Skies. Then the Hea- then will ac- knowl- edge that the

-on the Skies. Then the Hea- then will ac- knowl- edge that the

155

Lord, _ he is God; _____ then the Hea-then will ac- knowl-edge that the

Lord, _ he is God; _____ then the Hea-then will ac- knowl-edge that the

Lord, _ he is God; _____ then the _ Hea-then will ac- knowl-edge that the

Lord, _ he is God; _____ then the Hea-then will ac- knowl-edge that the _

160

Lord, _ he is God.

Lord, _ he is God.

Lord, _ he is God. The En- e- my said, "I will bran-

Lord, _ he is God.

165

- dish my _ Sword; I will flour- - ish my _ Sword; my _ Hand_ shall de-

170 175

Thou didst blow, _____

-mol-ish them; my _ Hand_ shall de- vour_ them."

180

Thou didst blow _____ with thy Wind:

Thou didst blow, _____

185 [♩ = M.M. 60] *Fortissimo*

The Lord ___ shall

The Lord _____ shall

The Lord ___ shall

they sunk like Lead in the might-y, might-y Wa- ters. The Lord ___ shall

190 195

reign for- ev- er and ev- er, shall reign for- ev- er, for- ev- er and ev- er,
 reign for- ev- er and ev- er, shall reign for- ev- er, for- ev- er and ev- er,
 reign for- ev- er and ev- er, shall reign for- ev- er, for- ev- er and ev- er,
 reign for- ev- er and ev- er, shall reign for- ev- er, for- ev- er and ev- er,

2.

ev- er. For this Cause I will give
 ev- er. For this Cause I will give
 ev- er. For this Cause I will give
 ev- er. For this Cause I will give thanks,

200

For this Cause I will give Thanks, and _
 For this Cause I will give Thanks, and praise his ho- ly Name, _ and
 Thanks, _ and praise _ his ho- ly Name, and _ praise _
 _ for this Cause I will give Thanks, and praise his ho- ly Name, _ and

205

210

praise _____ his ho- ly Name. Praise ye the Lord, the

praise _____ his ho- ly Name. Praise ye the Lord, _

_____ his ho- ly Name. Praise ye the Lord, the

praise _____ his ho- ly Name. Praise ye the Lord, and

215

Lord's _Name be prais- ed, praise ye the _ Lord, the Lord's Name be prais- ed,

O my Soul, praise ye the Lord, Hal- - le- lu- jah,

Lord's _Name be prais- ed, praise ye the Lord, the Lord's Name be prais- ed,

all that is with- in me, praise ye the Lord, the Lord's Name be prais- ed,

220

and let all the Peo- ple say _____ A- men, _____

for this Cause I will give Thanks, _____ and praise his ho- ly Name, _

Hal- le- lu- jah, Hal- le- lu- jah, A- men, _____ A- men,

for this Cause I will give Thanks, _____ and praise his ho- ly Name, _

225

— and let all the Peo- ple _ say A- men, ___ A- men, A- men, ___

— and let all the Peo- ple say A- men, ___ A- men, and let all the

and let all the Peo- ple say A- men, ___ A- men, and let

— and let all the Peo- ple say A- men, ___ A- men, ___ A-

230

— A- men, ___ A- men, A- men, ___

Peo- ple _ say A- men, A- men, ___ A- men, ___

all the Peo- ple say, and let all the Peo- ple _ say A- men, ___

-men, A- men, A- men, A- men, A-

235 240

— A- men. Praise ye ___ the Lord, A- men, A- men.

— A- men. Praise ye ___ the Lord, A- men, A- men.

— A- men. Praise ye ___ the Lord, A- men, A- men.

-men, _ A- men. Praise ye ___ the Lord, A- men, A- men.

Dedham

[♩ = M.M. 60]

[L.M.]

5

1. Re- joice, ye shin- ing Worlds on high, Be-

1. Re- joice, ye shin- ing Worlds on high, Be-

1. Re- joice, ye shin- ing Worlds on high, Be-

1. Re- joice, ye shin- ing Worlds on high, Be-

10

-hold, the King of Glo- ry nigh! Who can this King of

-hold, the King of Glo- ry nigh! Who can this King of

-hold, the King of Glo- ry nigh! Who can this King of

-hold, the King of Glo- ry nigh! Who can this King of

15

20

Glo- ry be? The might- y Lord, and Sav- iour's he.

Glo- ry be? The might- y Lord, and Sav- iour's he.

Glo- ry be? The might- y Lord, and Sav- iour's he.

Glo- ry be? The might- y Lord, and Sav- iour's he.

25

Who can this King of Glo- ry -

Who can this King, this

Who can this King of Glo- ry be?

Who can this King of Glo- ry be? The might- y, might- y

30

be? The might- y, might- y Lord, the might- y, might- y,

King of Glo- ry be? The might- y, might- y Lord, the

The might- y, might- y, might- y Lord, and Sav- iour's

Lord, and Sav- iour's he, the might- y, might- y,

35

might- y Lord, and Sav- iour's he, and Sav- iour's he.

might- y, might- y, might- y, might- y Lord, and Sav- iour's he.

he, the might- y, might- y, might- y Lord, and Sav- iour's he.

might- y Lord, and Sav- iour's he, and Sav- iour's he.

2. Ye heav'nly Gates, your Leaves display
To make the Lord the Saviour way:
Laden with Spoils of Earth and Hell
The Conqu'ror comes with God to dwell.

3. Rais'd from the Dead he goes before;
He opens Heav'n's eternal Door,
To give his Saints a blest Abode,
Near their Redeemer and their God.

Universal Praise : An Anthem, for *Thanksgiving Day*, taken from Psalm 149, &c.

O praise God, O praise God, O praise God, praise him in his holiness, praise him propagation, praise him vegetation, and let your voice, pro-

claim your choice, & testify, to standers by, with ardent fire, your firm desire, to praise, praise, praise, praise, praise the Lord.

Let the leading-bass in-

ANTHEM: Universal Praise

O Praise God

[♩ = M.M. 60] 5

O praise God, O praise God, O praise God, _____

O praise God, O praise God, O praise God.

O praise God, O praise God, O praise God.

O praise God, O praise God, O praise God.

Detailed description: This system contains the first four staves of the musical score. The first staff is the vocal line, followed by three instrumental staves (likely piano accompaniment). The music is in 2/4 time with a tempo of 60 beats per minute. The key signature has one sharp (F#). The lyrics are 'O praise God, O praise God, O praise God, _____'.

10

praise him in his Ho- li- ness; praise him Veg- e-

praise him in his Ho- li- ness; praise him Pro- pa- ga- tion,

praise him in his Ho- li- ness; praise him Pro- pa- ga- tion,

praise him in his Ho- li- ness; praise him Veg- e-

Detailed description: This system contains the next four staves. The lyrics continue: 'praise him in his Ho- li- ness; praise him Veg- e-', 'praise him in his Ho- li- ness; praise him Pro- pa- ga- tion,', 'praise him in his Ho- li- ness; praise him Pro- pa- ga- tion,', and 'praise him in his Ho- li- ness; praise him Veg- e-'. The musical notation continues with similar patterns.

15

-ta- tion, and let your Voice pro- claim your Choice, and _ tes- ti- fy to

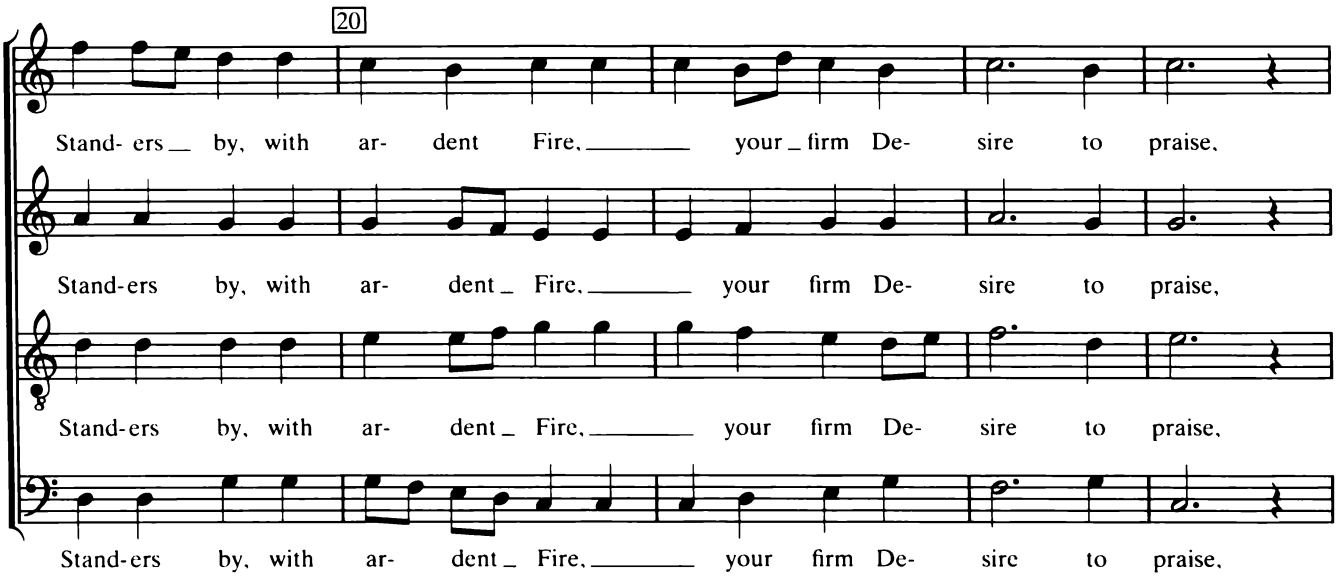
and _ let your Voice pro- claim your Choice, and tes- ti- fy to

and let your Voice pro- claim your Choice, and _ tes- ti- fy to

-ta- tion, and let your Voice pro- claim your Choice, and _ tes- ti- fy to _____

Detailed description: This system contains the final four staves. The lyrics continue: '-ta- tion, and let your Voice pro- claim your Choice, and _ tes- ti- fy to', 'and _ let your Voice pro- claim your Choice, and tes- ti- fy to', 'and let your Voice pro- claim your Choice, and _ tes- ti- fy to', and '-ta- tion, and let your Voice pro- claim your Choice, and _ tes- ti- fy to _____'. The musical notation concludes the phrase.

20



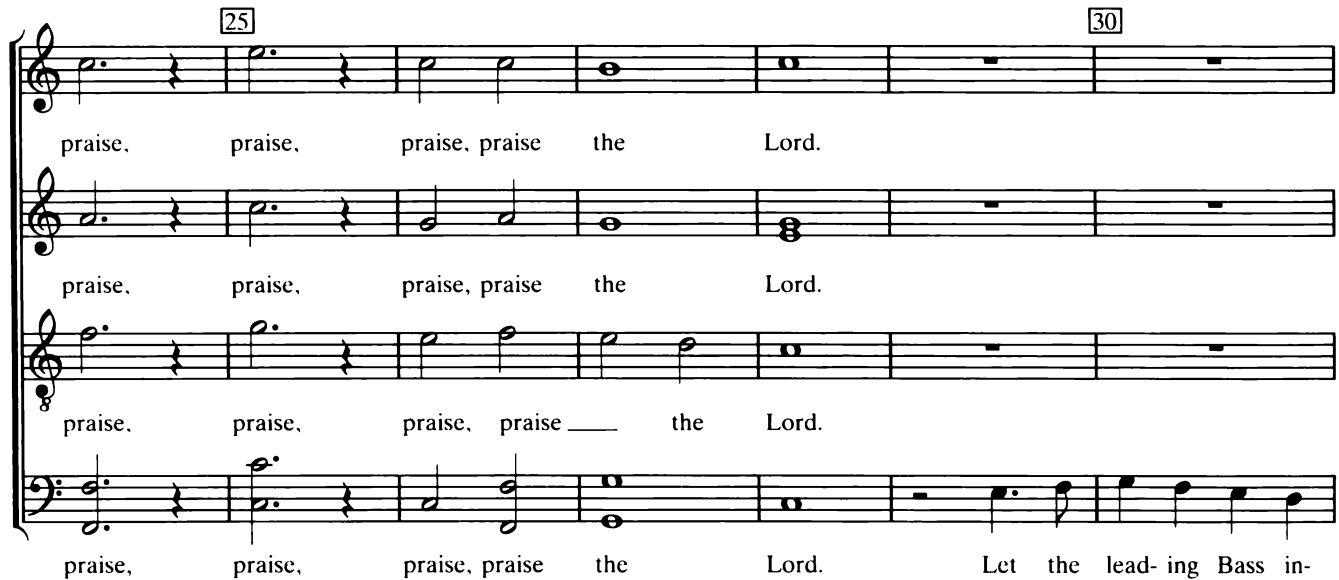
Stand-ers by, with ar-dent Fire, your firm De-sire to praise.

Stand-ers by, with ar-dent Fire, your firm De-sire to praise.

Stand-ers by, with ar-dent Fire, your firm De-sire to praise.

Stand-ers by, with ar-dent Fire, your firm De-sire to praise.

25 30

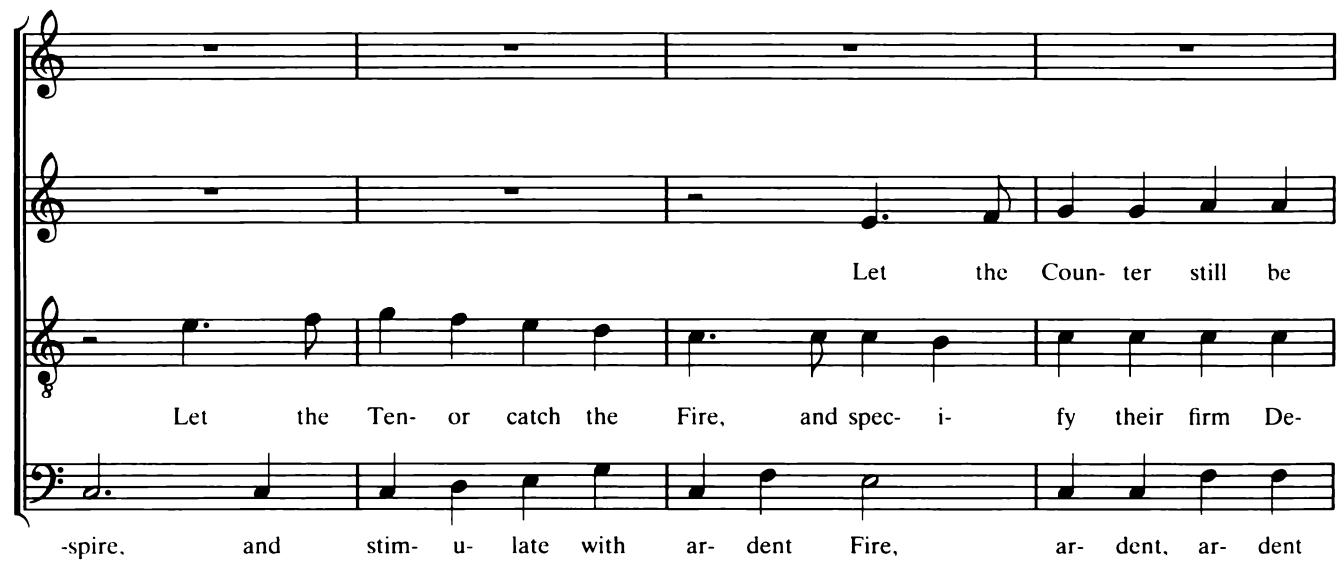


praise, praise, praise, praise the Lord.

praise, praise, praise, praise the Lord.

praise, praise, praise, praise the Lord.

praise, praise, praise, praise the Lord. Let the lead-ing Bass in-



Let the Coun-ter still be

Let the Ten-or catch the Fire, and spec-i-fy their firm De-

-spire, and stim-u-late with ar-dent Fire, ar-dent, ar-dent

35

Let the Tre- ble join the Choir; Let all a- gree and
 high'r, un- til all the Parts have join'd the Choir; Let all a- gree and
 -sire, un- til all the Parts have join'd the Choir; Let all a- gree and
 Fire, un- til all the Parts have join'd the Choir; Let all a- gree and

40 45

join with me to praise, praise, praise, praise, praise the Lord.
 join with me to praise, praise, praise, praise, praise the Lord.
 join with me to praise, praise, praise, praise, praise the Lord.
 join with me to praise, praise, praise, praise, praise the Lord.

[♩ = M.M. 120] 50

Shout ye Hills and sing ye Plains, Je- ho- vah
 Shout ye Hills and sing ye Plains, Tell the Earth
 Tell the Earth Je- ho- vah

55 60

Sound the Trum-pets, beat the Drums, Tell the Earth Je- ho- vah comes.

reigns. beat the Drums, Tell the Earth Je- ho- vah comes.

Sound the Trum-pets, Tell the Earth Je- ho- vah comes.

reigns. Sound the Trum-pets, beat the Drums, Tell the Earth Je- ho- vah comes.

[♩ = M.M. 60] 65

Sound the Trum-pets, roll the Drums, roll the Drums, Sound the Trum-pets,

Sound the Trum-pets, roll the Drums, Sound the Trum-pets, beat the Drums,

Sound the Trum-pets, Trum- pets, Sound the Trum-pets, Trum- pets,

Sound the Trum-pets, roll the Drums, Sound the Trum-pets, beat the Drums,

70

roll the Drums; Sound the Trum-pets, beat the Drums.

beat, beat, beat the Drums; Sound the Trum-pets, beat the Drums.

roll the Drums; Sound the Trum-pets, beat the Drums.

beat, beat, beat the Drums, Sound the Trum-pets, beat the Drums.

75

Sound the Trum-pets, roll the Drums; Tell

Sound the Trum-pets, roll the Drums; Tell

Sound the Trum-pets, roll the Drums; Tell

Sound the Trum-pets, roll the Drums; Tell

80

[♩ = ♩]

the Earth Je-ho - vah comes, To judge the World in Righ-teous-ness, And

the Earth Je-ho - vah comes, To judge the World in Righ-teous-ness, And

the Earth Je-ho - vah comes, To judge the World in Righ-teous-ness, And

the Earth Je-ho - vah comes, To judge the World in Righ-teous-ness, And

85

[♩ = ♩]

ev-ry in-jur'd Saint re-dress; Let all a-gree and join with me To

ev-ry in-jur'd Saint re-dress; Let all a-gree and join with me To

ev-ry in-jur'd Saint re-dress; Let all a-gree and join with me To

ev-ry in-jur'd Saint re-dress; Let all a-gree and join with me To

[90] [♩ = ♩]

praise, praise, praise, praise, praise the Lord. O praise the Lord with

praise, praise, praise, praise, praise the Lord. O praise the Lord with

praise, praise, praise, praise, praise the Lord. O praise the Lord with

praise, praise, praise, praise, praise the Lord. O praise the Lord with

[95]

one Con-sent, And in this grand De-sign, Young Men and Maids,

one Con-sent, And in this grand De-sign, old

one Con-sent, And in this grand De-sign, Young Men and Maids,

one Con-sent, And in this grand De-sign, old

[100] [♩ = ♩]

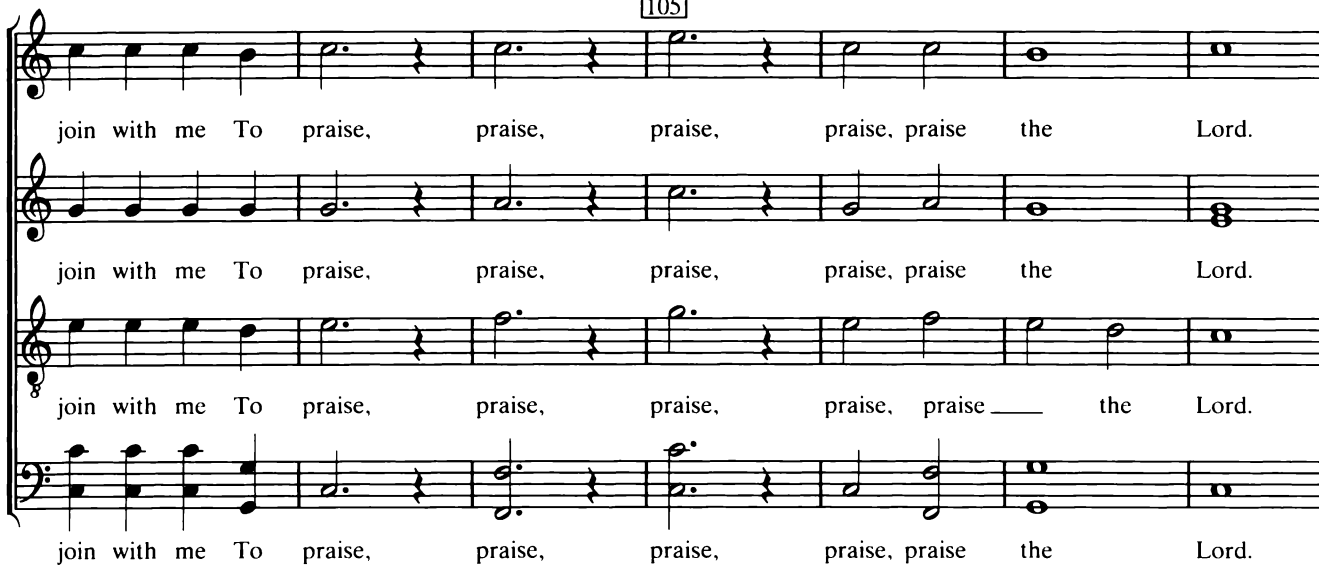
U-nan-i-mous-ly join; Let all a-gree and

Men and Babes, U-nan-i-mous-ly join; Let all a-gree and

U-nan-i-mous-ly join; Let all a-gree and

Men and Babes, U-nan-i-mous-ly join; Let all a-gree and

105



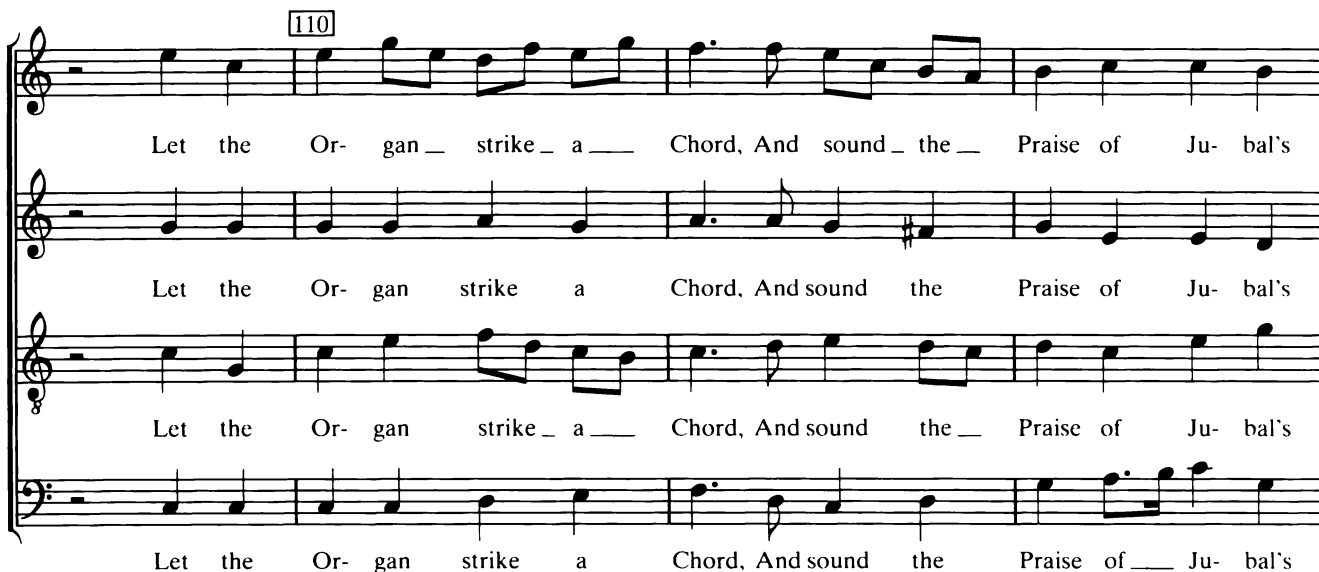
join with me To praise, praise, praise, praise, praise the Lord.

join with me To praise, praise, praise, praise, praise the Lord.

join with me To praise, praise, praise, praise, praise — the Lord.

join with me To praise, praise, praise, praise, praise the Lord.

110



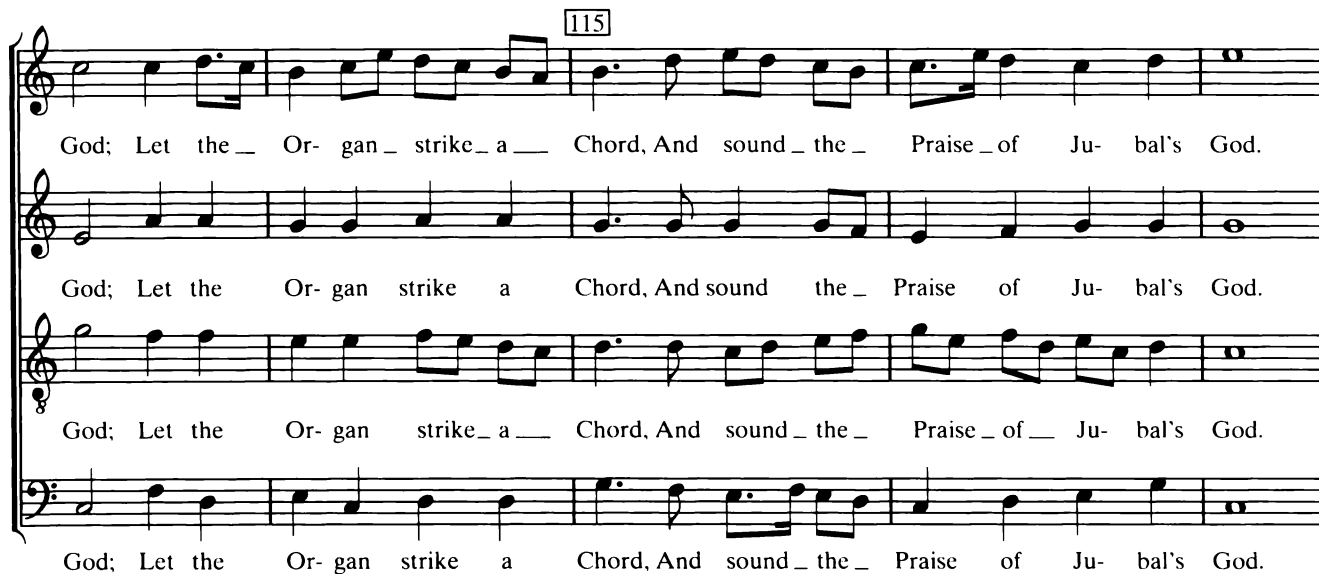
Let the Or- gan strike a Chord, And sound the Praise of Ju- bal's

Let the Or- gan strike a Chord, And sound the Praise of Ju- bal's

Let the Or- gan strike a Chord, And sound the Praise of Ju- bal's

Let the Or- gan strike a Chord, And sound the Praise of Ju- bal's

115



God; Let the Or- gan strike a Chord, And sound the Praise of Ju- bal's God.

God; Let the Or- gan strike a Chord, And sound the Praise of Ju- bal's God.

God; Let the Or- gan strike a Chord, And sound the Praise of Ju- bal's God.

God; Let the Or- gan strike a Chord, And sound the Praise of Ju- bal's God.

120

Praise him on the Harp and Lute, And let not any String be mute. But

Praise him on the Harp and Lute, And let not any String be mute. But

Praise him on the Harp and Lute, And let not any String be mute. But

Praise him on the Harp and Lute, And let not any String be mute. But

125

all agree to join with me To praise, praise, praise, praise, praise

all agree to join with me To praise, praise, praise, praise, praise

all agree to join with me To praise, praise, praise, praise, praise

all agree to join with me To praise, praise, praise, praise, praise

130

the Lord. Hark! hear the Sheep, how they

the Lord. Hark! hear the Sheep, how they

the Lord. Hark! hear the Sheep, how they

the Lord. Hark! hear the Sheep, how they

135 140

bleat, and sound, sound, sound, and sound their Mak-er's Praise; Their

bleat, sound, sound, sound, and sound their Mak-er's Praise; Their

bleat, sound, sound, sound, and sound their Mak-er's Praise; Their

bleat, and sound, sound, sound, and sound their Mak-er's Praise; Their

145

Voice for Shame and catch the Flame Of u-ni-ver-sal Praise; praise,

Voice for Shame and catch the Flame Of u-ni-ver-sal Praise; praise,

Voice for Shame and catch the Flame Of u-ni-ver-sal Praise; praise,

Voice for Shame and catch the Flame Of u-ni-ver-sal Praise; praise,

150

praise, praise, praise the Lord. fill their

praise, praise, praise the Lord. fill their

praise, praise, praise the Lord. fill their

praise, praise, praise the Lord. Let the Hear-ers fill their

155

Part, Tho' mute in Voice yet join in Heart and praise, praise, praise,
 Part, join in Heart and praise, praise, praise,
 Part, Tho' mute in Voice yet join in Heart and praise, praise, praise,
 Part, join in Heart and praise, praise, praise,

160

praise, praise the Lord. A- men, A- men, A-
 praise, praise the Lord. A- men, A- men, A-
 praise, praise the Lord. A- men, A- men, A-
 praise, praise the Lord. Hal- le- lu- jah, A- men, A-

165

-men, Hal- le- lu- jah, Hal- le- lu- jah, Hal- le- lu- jah, A-
 -men, Hal- le- lu- jah, praise, praise the Lord, A-
 -men, A- men, Hal- le- lu- jah, A- men, A-
 -men, Hal- le- lu- jah, Hal- le- lu- jah, Hal- le- lu- jah, A-

170

-men, A- men, Hal- le- lu- jah, A- men, praise, praise _____ the

-men, A- men, Hal- le- lu- jah, A- men, A- men, _____ A-

-men, _____ A- men, Hal- le- lu- jah, A- men, A- men, _____ A-

-men, A- men, Hal- le- lu- jah, A- men, A- men, A-

175

Lord, A- men, Hal- le- lu- jah, Hal- le- lu- jah, A- men, men. 1. 2.

-men, _____ A- men, Hal- le- lu- jah, Hal- le- lu- jah, A- men, men.

-men, _____ A- men, Hal- le- lu- jah, Hal- le- lu- jah, A- men, men.

-men, _____ A- men, Hal- le- lu- jah, Hal- le- lu- jah, A- men, men.

An Anthem for Ordination. Words from Tate & Brady, Scripture, &c.

O thou to whom all creatures bow, Within this earthly frame, Thro' all the world how

great art thou, How glorious is thy name. Thro' all the
Thro'
thro' all the world how

ANTHEM

O Thou to Whom All Creatures Bow

[♩ = M.M. 60]

5

O thou to whom all Crea- tures bow, With- in this

O thou to whom all Crea- tures bow, With- in this

O thou to whom all Crea- tures bow, With- in this

O thou to whom all Crea- tures bow, With- in this

10

earth- ly Frame, Thro' all the World how great art thou, How

earth- ly Frame, Thro' all the World how great art thou, How

earth- ly Frame, Thro' all the World how great art thou, How

earth- ly Frame, Thro' all the World how great art thou, How

15

glor- ious is thy Name.

glor- ious is thy Name. Thro'

glor- ious is thy Name.

glor- ious is thy Name. Thro' all the

35

That they may offer unto the
 That they may offer unto the
 Gold and Silver,

40 [♩ = M.M. 60]

an Off'ring in Righteousness. I will
 Lord an Off'ring, an Off'ring in Righteousness.
 Lord an Off'ring, an Off'ring in Righteousness.
 an Off'ring in Righteousness. I will

45

deck her Priests with Health, with
 I will deck her Priests with
 I will deck her Priests with
 deck her Priests with Health, with

50

Health, and her Saints shall shout, shall shout, shall

Health, and her Saints shall shout, shall shout,

Health, and her Saints shall shout, shall shout,

Health, and her Saints shall shout, shall shout, shall

55

shout, shall shout, and her Saints shall

shall shout and sing, shall shout and sing, shall

shall shout, shall shout, shall

shout, shall shout and sing, and her Saints shall

[♩ = M.M. 80] 60 *Piano*

shout and sing; Hal-le-lu-jah,

shout and sing; Hal-le-lu-jah, Hal-le-lu-jah,

shout and sing; Hal-le-lu-jah, Hal-le-lu-jah,

shout and sing; Hal-le-lu-jah,

Forte 65

Hal- le- lu- jah. I will deck her Priests — with

Hal- le- lu- jah. I will deck her Priests — with —

Hal- le- lu- jah. I will deck her Priests — with —

Hal- le- lu- jah. I will deck her Priests with —

70

Health, I will deck her Priests with — Health,

Health, I will deck her Priests — with — Health, and her Saints shall

Health, I will deck her Priests — with — Health, and her Saints shall

Health, I will deck her Priests — with — Health,

75

and her Saints shall shout, — and her Saints shall shout, —

shout, and her Saints shall shout, and her Saints shall

shout, and her Saints shall shout, and her Saints shall

and her Saints shall shout, and her Saints shall shout and

80

and her Saints shall shout and sing,
 shout, _____ shall shout and sing,
 shout, _____ shall shout and sing,
 sing, shall shout _____ and sing, and her Saints shall shout, _____

85

shall shout _ and sing,
 shall shout and sing, and her Saints shall
 shall shout _ and sing,
 shall shout and sing,
 shall shout and sing,

90

shall shout _____ and sing.
 shout, _____ shall shout and sing. Then the
 shall shout and sing.
 shall shout and sing.

95 100

Eyes of the Blind shall be o-pen'd,
and the Ears of the Deaf shall

105

Glo-ry be to thee, O Lord,
Glo-ry be to thee, O Lord,
be un-stop-ped.

110

glo-ry be to thee, O Lord.
glo-ry be to thee, O Lord.
Glo-ry be to thee, O Lord.
Glo-ry be to thee, O Lord. For how can they hear with-

115

and how shall they preach ex- cept they be

-out a Preach-er.

120 [♩ = M.M. 120]

125

The Lord gave the

sent? The Lord gave the Word, the

The Lord gave the Word, the Lord gave the

The Lord gave the Word, the Lord gave the

130

Word, the Lord gave the Word, and great was the Com- pa- ny of

Lord gave the Word, and great was the Com- pa- ny of

Word, the Lord gave the Word, and great was the Com- pa- ny of

Word, the Lord gave the Word, and great was the Com- pa- ny of

135

Preach- ers; the Lord gave the Word, the Lord gave the Word, the Lord gave the

Preach- ers; the Lord gave the Word, the Lord gave the Word, the Lord gave the

Preach- ers; the Lord gave the Word, the Lord gave the Word, the Lord gave the

Preach- ers; the Lord gave the Word, the Lord gave the Word, the Lord gave the

140

Word, and great _____ was the Com- pa- ny of Preach- ers, Preach- ers.

Word, and great _____ was the Com- pa- ny of Preach- ers, Preach- ers.

Word, and great _____ was the Com- pa- ny of Preach- ers, Preach- ers.

Word, and great _____ was the Com- pa- ny of Preach- ers, Preach- ers.

[♩ = M.M. 80]

145

How beau- ti- ful, how beau- ti- ful, how beau- ti- ful up- on _____ the

How beau- ti- ful, how beau- ti- ful up- on _____ the

[♩ = ♩] 150 [♩ = ♩]

that

Moun- tains are the Feet of ___ him that ___ bring- eth good Tid- ings, that

Moun- tains are the Feet of ___ him that ___ bring- eth good Tid- ings, that

that

155 160

pub- lish- eth Peace, ___ Peace, ___ Peace, ___ Peace _ be on

pub- lish- eth Peace, ___ Peace, ___ Peace, ___ Peace be on

pub- lish- eth Peace, ___ Peace, ___ Peace, ___ Peace _ be on

pub- lish- eth Peace, ___ Peace, ___ Peace, ___ Peace be on

165

Earth, good Will to- wards Men.

Earth, good Will to- wards Men.

Sym. to introduce B flat

Earth, good _ Will to- wards Men.

Earth, good Will to- wards Men.

170

The
The great _____ high Priest the
The great _____ high Priest the glor-ious Work has
The great _____ high Priest _____ the glor-ious Work, the glor-ious Work has

175

great high Priest _____ the glor-ious Work has done, And
glor-ious Work has done, And shout-ing Ser-aphs, shout-ing Ser-aphs,
done, And shout-ing Ser-aphs, shout-ing Ser-aphs, shout-ing Ser-aphs
done, And shout-

180 [♩ = M.M. 80]

shout-ing Ser-aphs bear him to his Throne.
Ser-aphs bear him to _____ his _____ Throne.
bear him _____ to _____ his Throne. Then
- ing Ser-aphs bear him to his Throne. Then while the Heav'ns re-

185

Then while the Heav'ns re- sound with

Then while the Heav'ns re- sound, re-

while the Heav'ns re- sound with Ju- bi- lee, Let

-sound with Ju- bi- lee, Let Mor- tals raise the

190

Ju- bi- lee, Let Mor- tals raise the gen'- ral Voice of

-sound with Ju- bi- lee, Let Mor- tals raise the gen'- ral Voice of

Mor- tals raise, let Mor- tals raise the gen'- ral Voice of Joy, of

gen'- ral Voice, let Mor- tals raise the gen'- ral Voice of Joy, of

Joy, of Joy, of Joy, Let

Joy, of Joy, of Joy, Let

Joy, of Joy, of Joy, Let

Joy, of Joy, of Joy, Let

195

Mor-
tals raise the gen'-
ral Voice of Joy, of

Mor-
tals raise the gen'-
ral Voice of Joy, of

Mor-
tals raise the gen'-
ral Voice of Joy, of

Mor-
tals raise the gen'-
ral Voice of Joy, of

1.

[♩ = M.M. 80]

2.

200

Joy, Joy, Joy, Joy, Joy, The Joy,

[Symphony]

[♩ = M.M. 80]

205

Not un- to

Not un- to us, not un- to

210

us, O Lord, not un- to us, but un- to thy Name be the

us, O Lord, not un- to us, but un- to thy Name be the

215 [♩ = M.M. 120]

Glo- ry be to God on high, Glo- ry,

Glo- ry. Glo- ry be to God on high, Hal- le-

Glo- ry be to God on high, Peace be

Glo- ry. Glo- ry be to God on high, good Will

220

225

Glo- ry, Peace be on Earth, Hal- le- lu- jah, good Will to Men,

-lu- jah, good Will to Men, Glo- ry, Glo- ry, Peace be on Earth,

on Earth, Glo- ry, Glo- ry, good Will to Men, Hal- le- lu- jah,

to Men, Hal- le- lu- jah, Peace be on Earth, Glo- ry, Glo- ry,

230

Peace be on Earth, Hal-le-lu-jah, Glo-ry to God, Peace, _____

Hal-le-lu-jah, Glo-ry, Glo-ry, Glo-ry to God, Peace, _____

Glo-ry, Glo-ry, Peace be on Earth, Glo-ry to God, Peace, _____

good Will to Men, Hal-le-lu-jah, Glo-ry to God, Peace, _____

235

_____ good Will to Men, Glo-ry to God.

_____ good Will to Men, Glo-ry to God.

_____ good Will to Men, Glo-ry to God.

_____ good Will to Men, Glo-ry to God.

An Anthem for Christmas. Words from Luke 21. and elsewhere.

Hark! hark! hear you not, hark! hark! hear you not, hear you not a cheerful noise, &c. make the heavens ring with
a cheerful noise which, &c.

:S:

joy, see where light stars bright angels fly, &c.
see where light stars bright angels fly, &c.
see where light stars bright angels fly, &c.
see where light stars bright angels fly, &c.

N.B. See this piece one note lower.

ANTHEM

Hark! Hark! Hear You Not

[♩ = M.M. 60] 5 ORIGINAL BARRING: $\frac{3}{4}$ [♩ = M.M. 80]

Hark! Hark! Hear you not? Hark! Hark! Hear you not a _

Hark! Hark! Hear you not? Hark! Hark!

Hark! Hark! Hear you not? Hark! Hark! Hear you not a _

Hark! Hark! Hear you not? Hark! Hark! Hear you _ not _ a _

10 *etc.*

cheer- ful Noise ___ Which makes ___ the Hea- vens ring ___ with _

Hear you not a cheer- ful Noise Which makes the Hea- vens _ ring with

cheer- ful Noise Which makes the Hea- vens ring ___ with

cheer- ful Noise Which makes the Hea- vens ring ___ with

15 [♩ = M.M. 60]

Joy? ___

Joy?

Joy? See. _

Joy? See. _ where _ light Stars. _ bright _ An- gels _ fly. _

20 25

See, where light Stars, bright An-gels fly, A thou- sand, a

See, where light Stars, bright, bright An-gels fly, A thou- sand, a

where light Stars, bright An- gels fly, A thou- sand, a

bright An-gels fly, A thou- sand, a

[♩ = ♩] 30

thou- sand, a thou- sand heav'n- ly Ech- os, Ech- os, Ech- os

thou- sand, a thou- sand heav'n- ly Ech- os, Ech- os, Ech- os

thou- sand, a thou- sand heav'n- ly Ech- os, Ech- os, Ech- os

thou- sand, a thou- sand heav'n- ly Ech- os, Ech- os, Ech- os

1. 35

[♩ = ♩] | 2. [♩ = M.M. 80]

cry, cry. "Be- hold I

cry, cry. "Be- hold I

cry, cry. "Be- hold I bring you glad

cry, See cry. "Be- hold I

40

bring you glad Tid- ings, glad Tid- ings, I bring you glad Tid- ings of
 bring you glad Tid- ings, I bring you glad Tid- ings, glad Tid- ings of
 Tid- ings, glad Tid- ings, I bring you _ glad _ Tid- ings, glad Tid- ings of
 bring you glad Tid- ings, I bring you glad Tid- ings, glad Tid- ings of

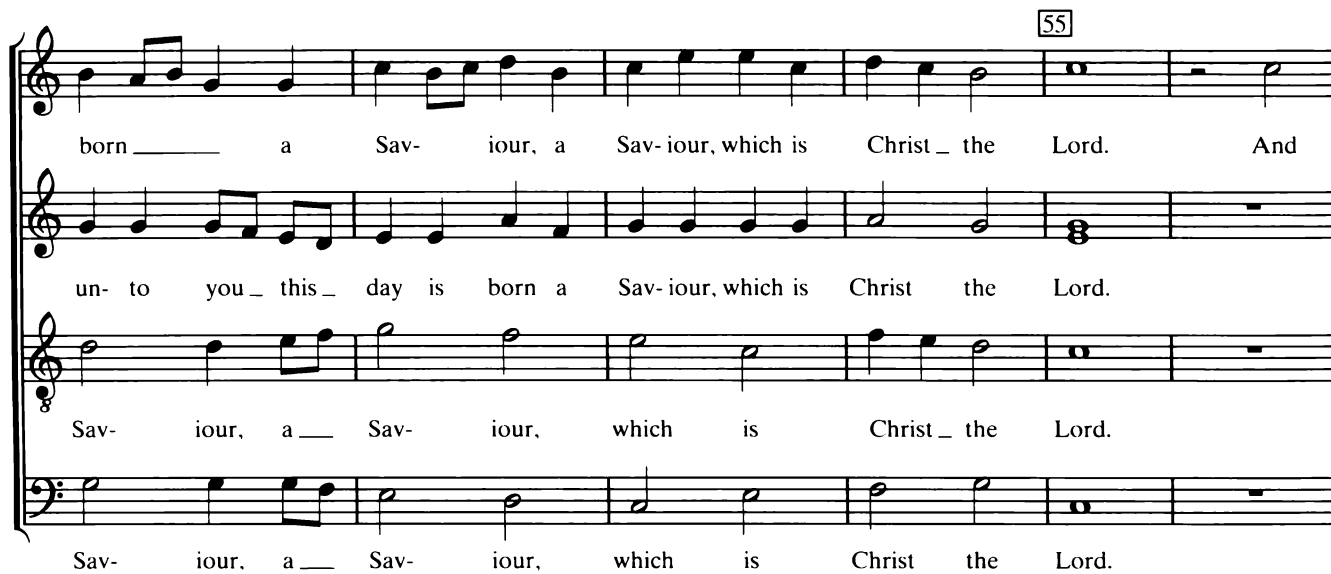
45

Joy, un- to you, _ un- to you _ and _ to _ all Peo- ple.
 Joy, un- to you, _ un- to you and _ to all Peo- ple.
 Joy, un- to you, un- to you and _ to _ all Peo- ple.
 Joy, un- to you, un- to you _ and to all Peo- ple.

[♩ = M.M. 60] 50

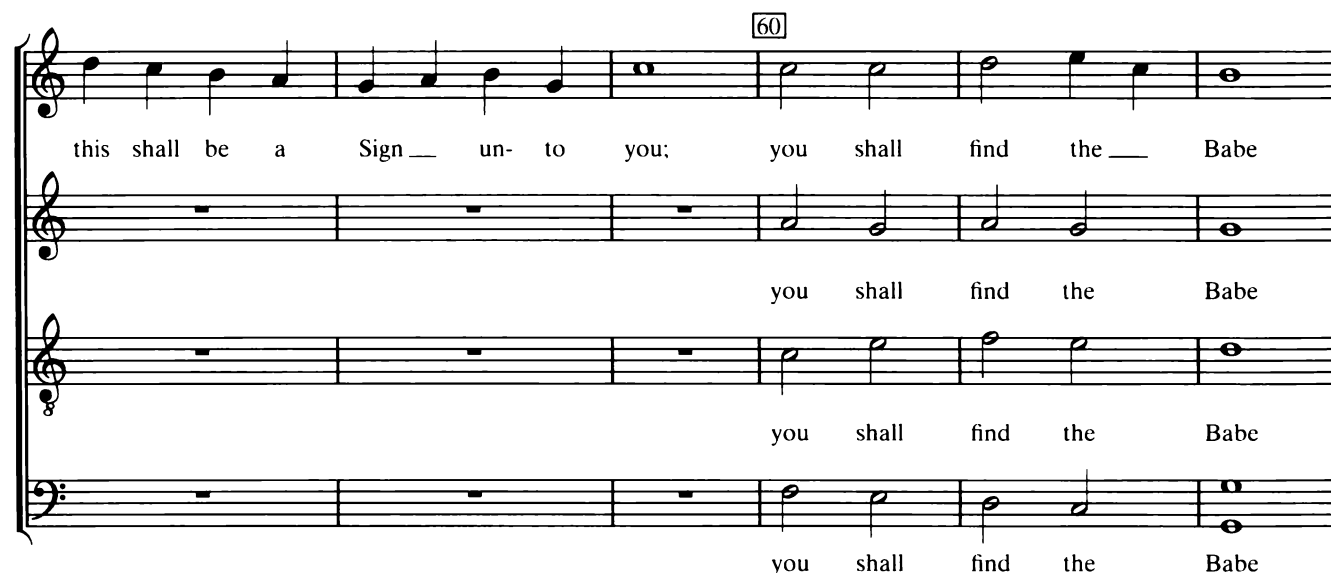
For un- to you this Day _ is
 For
 For un- to you this Day is born _ a
 For un- to you this Day is born _ a Sav- iour, a

55



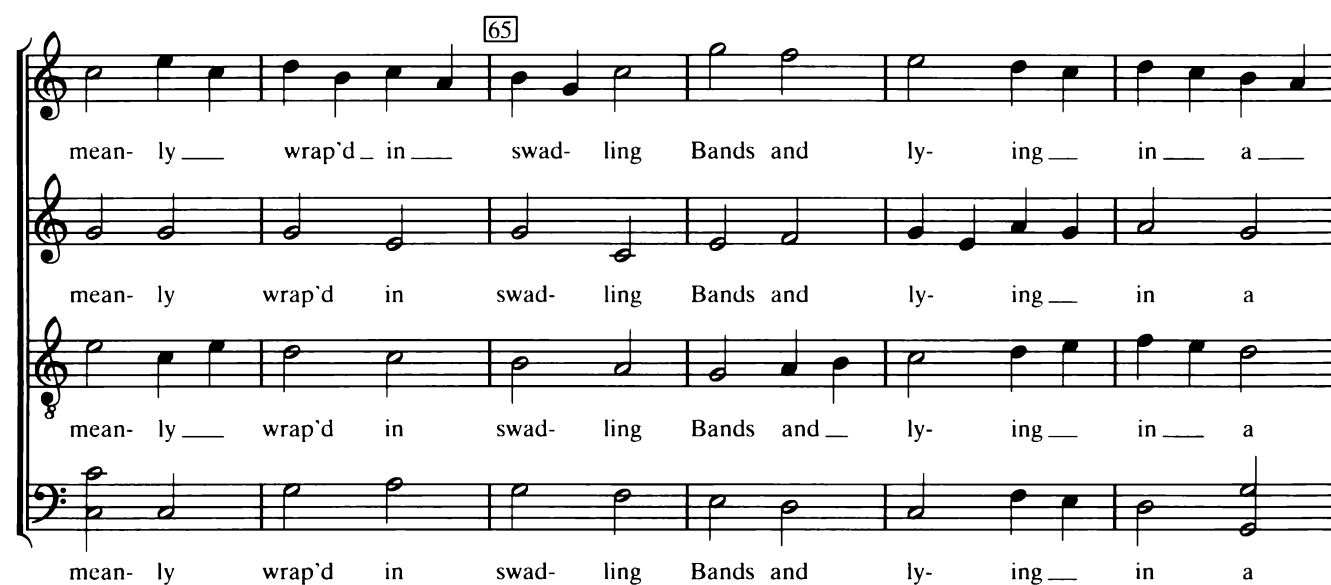
born _____ a Sav- iour, a Sav- iour, which is Christ_ the Lord. And
 un- to you_ this_ day is born a Sav- iour, which is Christ the Lord.
 Sav- iour, a__ Sav- iour, which is Christ_ the Lord.
 Sav- iour, a__ Sav- iour, which is Christ the Lord.

60



this shall be a Sign__ un- to you; you shall find the__ Babe
 you shall find the Babe
 you shall find the Babe
 you shall find the Babe

65



mean- ly__ wrap'd_ in__ swad- ling Bands and ly- ing__ in__ a__
 mean- ly wrap'd in swad- ling Bands and ly- ing__ in a
 mean- ly__ wrap'd in swad- ling Bands and__ ly- ing__ in__ a
 mean- ly wrap'd in swad- ling Bands and ly- ing__ in a

70

[♩ = M.M. 120]

Man-ger." And

Man-ger."

Man-ger." And sud-den-ly there

Man-ger." And sud-den-ly there was with the An-gel a

75

sud-den-ly there was with the An-gel a Mul-ti-tude, and

And sud-den-ly there was with the An-gel a Mul-ti-tude, a

was with the An-gel a Mul-ti-tude, a Mul-ti-tude, a Mul-ti-tude

Mul-ti-tude, a Mul-ti-tude of the heav'n-ly Host, the heav'n-ly

80

sud-den-ly there was with the An-gel a Mul-ti-tude, a Mul-ti-tude

Mul-ti-tude of the heav'n-ly Host, a Mul-ti-tude, a Mul-ti-tude

of the heav'n-ly Host, a Mul-ti-tude, a Mul-ti-tude, a Mul-ti-tude

Host, a Mul-ti-tude, a Mul-ti-tude, a Mul-ti-tude

85 [♩ = M.M. 60] 90

of the heav'n-ly Host; and they were prais- ing God, and

of the heav'n-ly Host; and they were prais- ing — God, and

of the heav'n-ly Host; and they were prais- ing God, and

of the heav'n-ly Host; and they were prais- ing God, and

95

they were prais- ing God, and they were prais- ing, prais- ing,

they were prais- ing God, and they were prais- ing, prais- ing,

they were prais- ing God, and they were prais- ing, prais- ing,

they were prais- ing God, and they were prais- ing God, Prais-

prais- - ing God and say- ing:

prais- ing, prais- ing, prais- - ing God and say- ing:

prais- - ing, prais- ing God and say- ing:

- ing, prais- - ing, prais- ing God and — say- ing:

100

105

"Glo- ry to God, Glo- ry to God, Glo- ry to

"Glo- ry to God, Glo- ry to God, Glo- ry to

"Glo- ry to God, Glo- ry to God, Glo- ry to

"Glo- ry to God, Glo- ry to God, Glo- ry to

110

God in the high- est, Glo- ry to — God in the high- est."

God in the high- est, Glo- ry to God in the high- est."

God in the high- est, Glo- ry to God in the high- est."

God in the high- est, Glo- ry to God in the high- est."

115

O how can Men for- bear to — sing When Earth with — An- gels' Notes do — ring,

O how can Men for- bear to sing When Earth with An- gels' Notes do — ring,

O how can Men for- bear to sing When Earth with — An- gels' Notes do ring,

O how can Men for- bear to sing When — Earth with — An- gels' — Notes do ring,

120

ring, ring, When Earth with Angels' Notes do ring? Then

ring, ring, When Earth with Angels' Notes do ring? Then

ring, ring, When Earth with Angels' Notes do ring? Then

ring, ring, When Earth with Angels' Notes do ring? Then

[♩ = ♩.]

join all your Voices one Chorus to raise, Ascribing all Honour, all

join all your Voices one Chorus to raise, Ascribing all Honour, all

join all your Voices one Chorus to raise, Ascribing all Honour, all

join all your Voices one Chorus to raise, Ascribing all Honour, all

125

[♩ = ♩.]

Glo-ry and Praise. What great-er Love, what great-er Gift, Can God on Man be-

Glo-ry and Praise. What great-er Love, what great-er Gift, Can God on Man be-

Glo-ry and Praise. What great-er Love, what great-er Gift, Can God on Man be-

Glo-ry and Praise. What great-er Love, what great-er Gift, Can God on Man be-

130

-stow? 'Tis half the An-gels' Heav'n a-bove, And all our Heav'n be-

-stow? 'Tis half the An-gels' Heav'n a-bove, And all our Heav'n be-

-stow? 'Tis half the An-gels' Heav'n a-bove, And all our Heav'n be-

-stow? 'Tis half the An-gels' Heav'n a-bove, And all our Heav'n be-

135 [♩ = ♩.]

1. 2. [♩ = ♩.]

-low, -low. Then join all your Voi-ces one Cho-rus to raise, As-

-low, low. Then join all your Voi-ces one Cho-rus to raise, As-

-low, low. Then join all your Voi-ces one Cho-rus to raise, As-

-low, low. Then join all your Voi-ces one Cho-rus to raise, As-

1. 2.

-crib-ing all Hon-our, all Glo-ry and Praise, Then Glo-ry and Praise.

-crib-ing all Hon-our, all Glo-ry and Praise, Then Glo-ry and Praise.

-crib-ing all Hon-our, all Glo-ry and Praise, Then Glo-ry and Praise.

-crib-ing all Hon-our, all Glo-ry and Praise, Then Glo-ry and Praise.

[140] $[d. = d]$

Lord, and shall An- gels have their Songs, And Men no Tunes_ to ___

Lord, and shall An- gels have their Songs, And Men no Tunes to ___

Lord, and shall An- gels have their Songs, And Men no Tunes to

Lord, and shall An- gels have their_ Songs, And Men no Tunes to

[145]

raise? O ___ may_ we _ lose _ these use- less Tongues When_ they_ for- get to

raise? O may we lose these use- less Tongues When they for- get to

raise? O may we _ lose these _ use- less _Tongues When they for- get _ to

raise? O ___ may we _ lose these use- less Tongues When_ they for- get to

[150]

praise, praise, praise, ___ when they for- get _ to praise. Then _

praise, praise, praise, when they for- get to praise. Then _

praise, praise, praise, when they for- get _ to praise. Then _

praise, praise, praise, when they for- get to praise. Then

[d = d.]

join all your _ Voi- ces one Cho- rus to raise, As- crib- ing all Hon- our, all

join all your Voi- ces one Cho- rus to raise, As- crib- ing all Hon- our, all

join all your Voi- ces one Cho- rus to raise, As- crib- ing all Hon- our, all

join all your _ Voi- ces one Cho- rus to raise, As- crib- ing all Hon- our, all

155

1. [d = d.] 2.

Glo- ry and Praise, Then _ glo- ry and praise. Glo- ry to _ God who reigns a-

Glo- ry and Praise, Then _ glo- ry and praise. Glo- ry to _ God who reigns a-

Glo- ry and Praise, Then _ glo- ry and praise. Glo- ry to God who reigns _ a-

Glo- ry and Praise, Then glo- ry and praise. Glo- ry to God who reigns a-

160

-bove, That pit- ied _ us for- lorn, _____ We join _ to

-bove, That pit- ied _____ us for- lorn, _____ We join _ to

-bove, That pit- ied _ us for- lorn, _____ We join _ to _____

-bove, That pit- ied _ us for- lorn, _____ We join _ to _____

165 170

sing our Mak-er's Love, For there's a Sav-iour born.
 sing our Mak-er's Love, For there's a Sav-iour born.
 sing our Mak-er's Love, For there's a Sav-iour born.
 sing our Mak-er's Love, For there's a Sav-iour born.

[♩ = M.M. 80] 175

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Ho-san-nah in the
 Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Ho-san-nah in the
 Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Ho-san-nah in the
 Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Ho-san-nah in the

180

High-est, Hal-le-lu-jah, Ho-san-nah in the High-est, Ho-san-nah in the
 High-est, Hal-le-lu-jah, Ho-san-nah in the High-est, Ho-san-nah in the
 High-est, Hal-le-lu-jah, Ho-san-nah in the High-est, Ho-san-nah in the
 High-est, Hal-le-lu-jah, Ho-san-nah in the High-est, Ho-san-nah in the

1. 2.

High- est, High- est. What great- er Love, _____ what

High- est, High- est. What great- er Love, _____ what

High- est, High- est. What great- er Love, _____ what

High- est, High- est. What great- er Love, _____ what

185 190

great- er Gift, _____ Can God _____ on _____ Man _____ be- stow? 'Tis

great- er Gift, Can God on Man be- stow? 'Tis

great- er Gift, _____ Can God _____ on _____ Man _____ be- stow? 'Tis

great- er Gift, Can God on Man be- stow? 'Tis

3 195

half _____ the _____ An- gels' Heav'n a- bove, _____ And all _____

half the An- gels' Heav'n a- bove, And all _____

half the An- gels' Heav'n a- bove, And all _____

half the An- gels' Heav'n a- bove, _____ And all _____

200

our Heav'n be- low, and all, and all our

our Heav'n be- low, and all, and all our

our Heav'n be- low, and all, and all our

our Heav'n be- low, and all, and all our

205

Heav'n be- low; 'Tis half the An- gels' Heav'n a-

Heav'n be- low; 'Tis half the An- gels' Heav'n a-

Heav'n be- low; 'Tis half the An- gels' Heav'n a-

Heav'n be- low; 'Tis half the An- gels' Heav'n a-

210

-bove, and all, all, all our Heav'n be- low, low.

-bove, and all, all, all our Heav'n be- low, low.

-bove, and all, all, all our Heav'n be- low, low.

-bove, and all, all, all our Heav'n be- low, low.

St. Thomas

[♩ = M.M. 60]

[C.M.]

5

Me- thinks I see my Sav- iour dear On

Me- thinks I see my Sav- iour dear On

Me- thinks I see my Sav- iour dear On

Me- thinks I see my Sav- iour dear On

10

the ac- curs- ed Tree; Me- thinks I see his bleed- ing

the ac- curs- ed Tree; Me- thinks I see his bleed- ing

the ac- curs- ed Tree; Me- thinks I see his bleed- ing

the ac- curs- ed Tree; Me- thinks I see his bleed- ing

15

Wounds, Which he re- ceiv'd for me. In- fin-ite Grief, a-

Wounds, Which he re- ceiv'd for me. In- fin-ite Grief, a-

Wounds, Which he re- ceiv'd for me. In- fin-ite Grief, a-

Wounds, Which he re- ceiv'd for me. In- fin-ite Grief, a-

20

-maz- ing _ Woe, Be- hold our _ bleed- ing _ Lord; Hell and the _ Jews con-

-maz- ing _ Woe, Be- hold our _ bleed- ing _ Lord; Hell and the Jews con-

-maz- ing _ Woe, Be- hold our _ bleed- ing _ Lord; Hell and the _ Jews con-

-maz- ing Woe, Be- hold our _ bleed- ing Lord; Hell and the Jews con-

1. 2.

-spir'd _ his _ Death, And _ us'd _ the Ro- man _ Sword, Sword. 'Twere

-spir'd _ his _ Death, And us'd the _ Ro- man _ Sword, Sword. 'Twere

-spir'd _ his _ Death, And us'd _ the _ Ro- man Sword, Sword. 'Twere

-spir'd his Death, _ And _ us'd _ the _ Ro- man Sword, Sword. 'Twere

25 30

you, _ my Sins, _ my cru- el Sins, His chief _ Tor- ment- ers

you, my Sins, my cru- el Sins, His chief _ Tor- ment- ers

you, my Sins, _ my cru- el Sins, His chief _ Tor- ment- ers

you, my Sins, my cru- el Sins, His chief _ Tor- ment- ers

35

were; Each of my Crimes became a Nail, And Unbelief the

were; Each of my Crimes became a Nail, And Unbelief the

were; Each of my Crimes became a Nail, And Unbelief the

were; Each of my Crimes became a Nail, And Unbelief the

40

Spear. 'Twere you that pull'd the Vengeance down Upon his guiltless

Spear. 'Twere you that pull'd the Vengeance down Upon his guiltless

Spear. 'Twere you that pull'd the Vengeance down Upon his guiltless

Spear. 'Twere you that pull'd the Vengeance down Upon his guiltless

45

Head; Break, break, my Heart; Oh burst, mine Eyes, And let my Sorrow bleed, bleed.

Head; Break, break, my Heart; Oh burst, mine Eyes, And let my Sorrow bleed, bleed.

Head; Break, break, my Heart; Oh burst, mine Eyes, And let my Sorrow bleed, bleed.

Head; Break, break, my Heart; Oh burst, mine Eyes, And let my Sorrow bleed, bleed.

Broad Cove

[♩ = M.M. 60]

5

[C.M.]

1. Time! What an emp-ty Va-por 'tis! And Days, ___ how

1. Time! What an emp-ty Va-por 'tis! And Days, ___ how

1. Time! What an emp-ty Va-por 'tis! And Days, ___ how

1. Time! What an emp-ty Va-por 'tis! And Days, ___ how

swift they ___ are! Swift as an

swift they are! Swift as an In-dian _

swift ___ they are! Swift as an In-dian Ar-row _

swift ___ they are! Swift as an In-dian Ar-row ___ flies, Or ___

In-dian Ar-row flies, ___ Or like a shoot-ing, _ shoot-ing,

Ar-row flies, Or like a ___ shoot-ing _ shoot-ing, shoot-ing, shoot-ing, _

flies, _ Or like a shoot-ing, _ shoot-ing ___ Star, Swift as an

like ___ a ___ shoot-ing ___ Star, ___ Swift as an In-dian

15

shoot- ing, like a shoot- ing, shoot- ing, _ shoot- ing, _
 like a shoot-ing, _ shoot- ing Star, _____ or _ like a _ shoot-ing _
 In- dian Ar- row flies, Or _ like a shoot- ing, shoot- ing, _
 Ar- row _ flies, Or like a shoot- ing Star, _____

20

shoot- ing, shoot- ing, like a shoot- ing, _ shoot- ing _
 Star, Or _ like a shoot- ing, _ shoot-ing, shoot-ing, like a shoot- ing _
 shoot- ing Star, Or like a shoot- ing, _ shoot- ing
 Swift as an In- dian _ Ar- row flies, Or like a _ shoot-ing Star, _____

25

Star, Swift as an In- dian Ar- row flies, _ Or _ like a _ shoot- ing Star.
 Star, Swift as an In- dian Ar- row flies, Or like a _ shoot- ing _ Star.
 Star, Swift as an In- dian Ar- row flies, _ Or like a _ shoot- ing Star.
 _ Swift as an In- dian 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.
3. Our Life is ever on the Wing,
And Death is ever nigh;
The Moment when our Lives begin,
We all begin to die.
4. Yet, mighty God! our fleeting Days
Thy lasting Favors share;
Yet, with the Bounties of thy Grace,
Thou load'st the rolling Year.
5. 'Tis sov'reign Mercy finds us Food,
And we are cloath'd with Love:
While Grace stands pointing out the Road,
Which leads our Souls above.
6. His Goodness runs an endless Round—
All Mercy to the Lord:
His Mercy never knows a Bound—
And be his Name ador'd.
7. Thus we begin the lasting Song;
And when we close our Eyes,
Let Ages down thy Praise prolong,
'Till Time and Nature dies.

Deliverance, An Anthem. Words from sundry scriptures, &c.

I will love thee, I will love thee O Lord my strength.

In my distress I called to the Lord, and cry'd unto my God and he

Chorus. Soft.

Therefore I will

heard my voice out of his temple and my cry reached the ear of my God.

The musical score consists of several staves. The first two staves are for the vocal line, with lyrics underneath. The third staff is for the chorus, marked 'Soft'. The following staves are for the instrumental accompaniment, likely for a harpsichord or keyboard. The music is in a 2/4 time signature and features a mix of treble and bass clefs.

ANTHEM: Deliverance

I Will Love Thee

[♩ = M.M. 120]

5

I will love thee, O Lord, my Strength.

I will love thee, O Lord, my Strength.

I will love thee, I will love thee, O Lord, my Strength.

I will love thee, O Lord, my Strength. In my Dis-

10

-tress, I called to the Lord, and cried unto my God; and he heard my

15 20

Voice out of his Temple, and my cry reached the Ear of my

[♩ = M.M. 80] *Soft*

25

There- fore I will love thee, will love thee, will love thee, there-
 There- fore I will love thee, will love thee, will love thee, there-
 There- fore I will love thee, will love thee, will love thee, there-
 God. There- fore I will love thee, will love thee, will love thee, there-

30

[♩ = M.M. 120]

-fore I will love thee, O Lord, my Strength. Then the Earth did shake _____
 -fore I will love thee, O Lord, my Strength.
 -fore I will love thee, O Lord, my Strength.
 -fore I will love thee, O Lord, my Strength.

35

_____ and trem- ble.
 The Foun- da- tions of the Hills were re- mov-

40 45

He bow'd the -
 -ed and shak- - en be- cause He was wroth.

50

Heav'ns al- so ___ and came down,
 and Dark- ness was un- der his Feet, and

55

and He rode up- on a
 and He rode up- on a
 and He rode up- on a
 Dark- ness was un- der his Feet, and He rode up- on a

60

Cher-ub and did fly, and did fly,

Cher-ub and did fly,

Cher-ub and did fly,

Cher-ub and did fly, and did fly,

65

— yea He did fly up on the

yea He did fly up on the

yea He did fly up on the

— yea He did fly, did fly up on the

[♩ = M.M. 80] *Soft* 70

Wings of the Wind. There-fore I will love thee, will love thee, will

Wings of the Wind. There-fore I will love thee, will love thee, will

Wings_ of the Wind. There-fore I will_ love thee, will_ love thee, will_

Wings_ of the Wind. There-fore I will_ love thee, will love thee, will

75

love thee, there- fore I will love thee, O Lord, my Strength.

love thee, there- fore I will love thee, O Lord, my Strength.

love thee, there- fore I will love thee, O Lord, my Strength.

love thee, there- fore I will love thee, O Lord, my Strength.

[♩ = M.M. 120]

80

The Lord al- so thun-der'd out of Heav'n and the High- est gave his

85

The Lord al- so thun-der'd out of Heav'n,

The Lord al- so thun-der'd out of Heav'n,

Thun- der, Hail- stones, and Coals of Fire.

90

and the High- est gave his Thun- der, Hail- stones, and Coals of ___
Thun- der,

and the High- est gave his Thun- der, Hail- stones, and Coals _____ of
Thun- der,

95

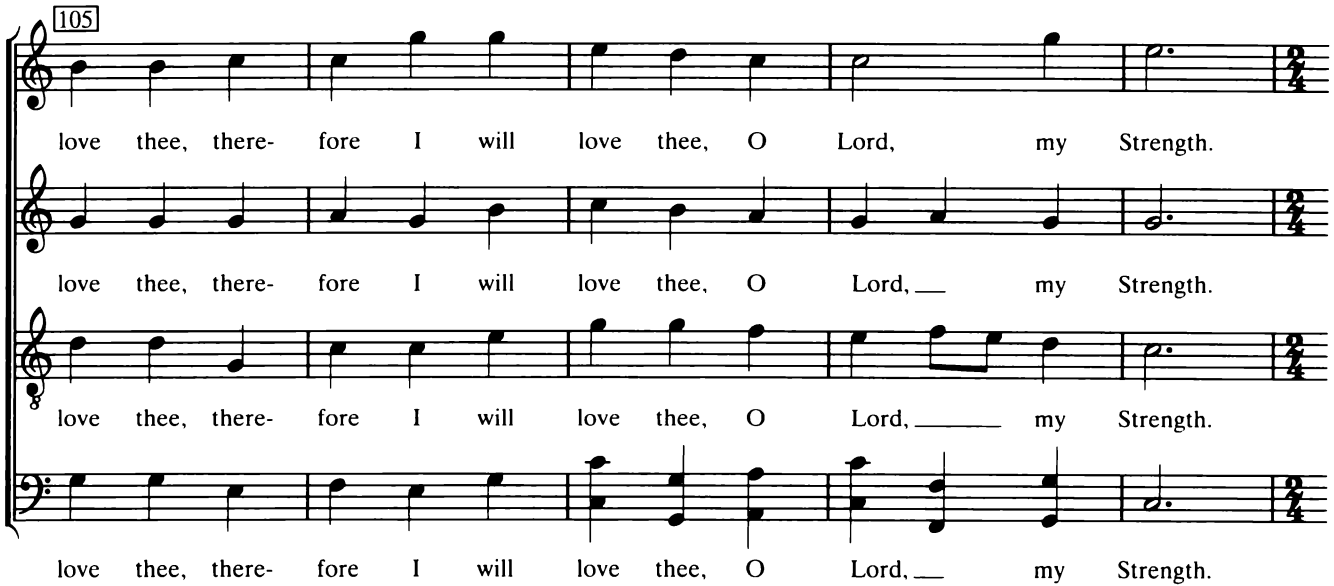
100

Fire, and the High- est gave his Thun- der, Hail- stones, and Coals _____ of
and the High- est gave his Thun- der, Hail- stones, and Coals of
Fire, and the High- est gave his Thun- der, Hail- stones, and Coals _____ of
and the High- est gave his Thun- der, Hail- stones, and Coals of

1. 2. [♩ = M.M. 80] *Soft*

Fire, Fire. There- fore I will love thee, will love thee, will
Fire, Fire. There- fore I will love thee, will love thee, will
Fire, Fire. There- fore I will love thee, will love thee, will
Fire, Fire. There- fore I will love thee, will love thee, will

105



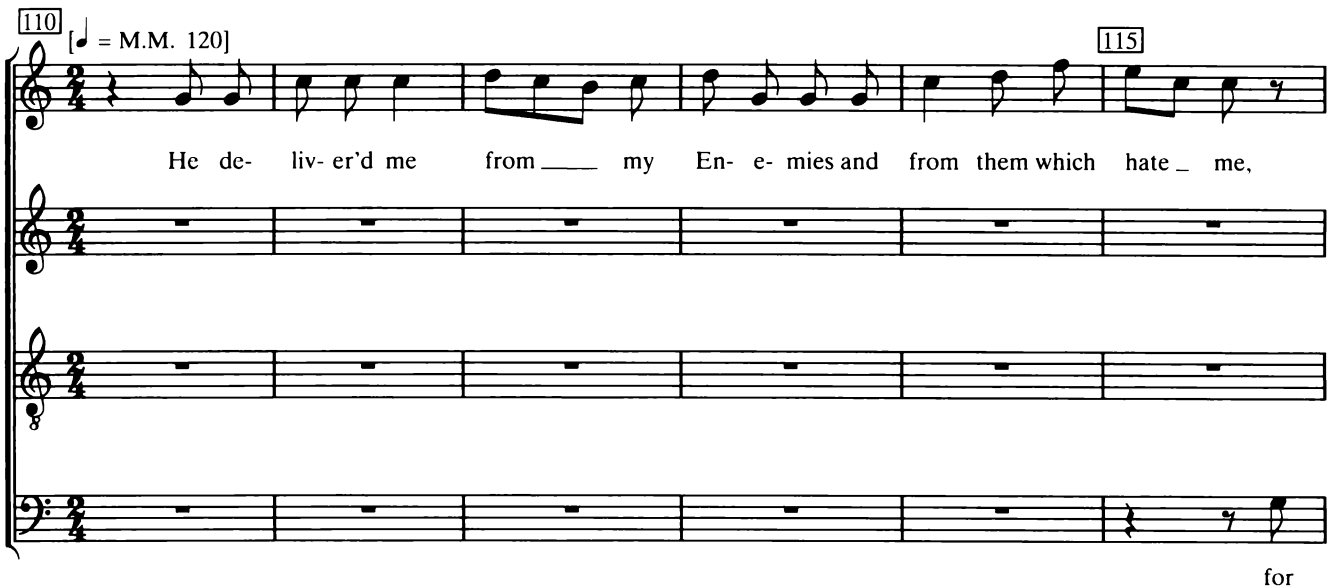
love thee, there- fore I will love thee, O Lord, my Strength.

love thee, there- fore I will love thee, O Lord, my Strength.

love thee, there- fore I will love thee, O Lord, my Strength.

love thee, there- fore I will love thee, O Lord, my Strength.

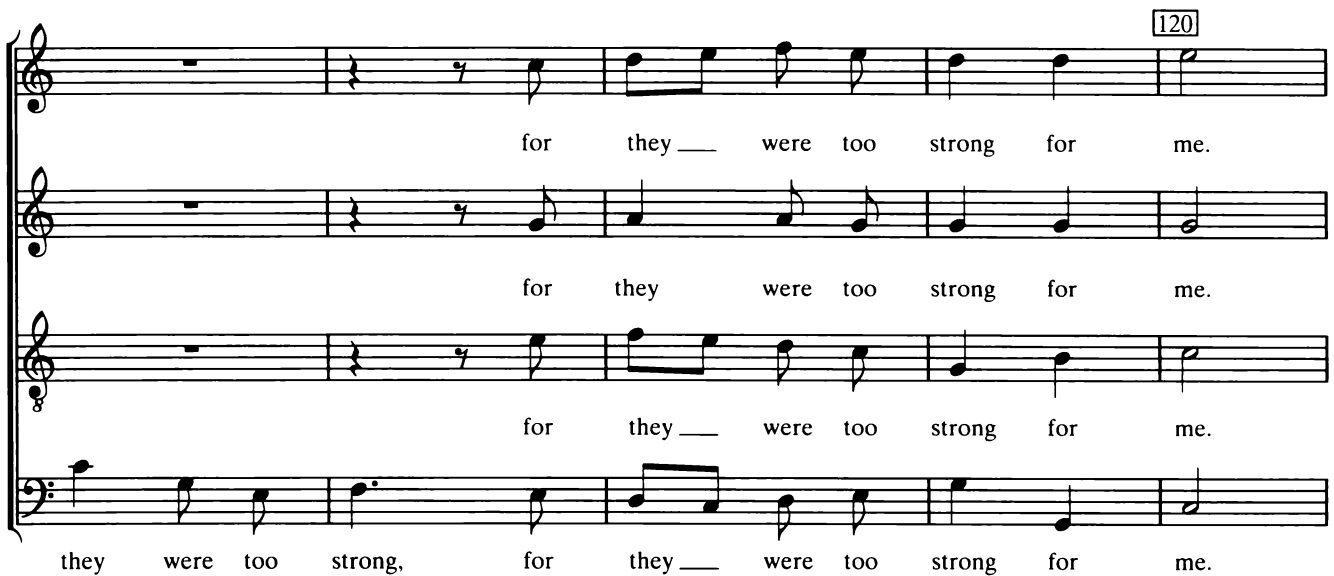
110 [♩ = M.M. 120]



He de- liv- er'd me from my En- e- mies and from them which hate me,

115

for



120

for they were too strong for me.

for they were too strong for me.

for they were too strong for me.

for they were too strong for me.

they were too strong, for they were too strong for me.

125

Then I wound-ed them that
 Then I wound-ed them, then I wound-ed them that
 Then I wound-ed them that
 Then I wound-ed them that
 Then I wound-ed them, then I wound-ed them that

130

they — were not a- ble to rise. Then they cried, then they
 they were not a- ble to rise. Then they cried,
 they — were not a- ble to rise. Then they cried, then they
 they — were not a- ble to rise. Then they cried,

135

cried, cried, then they cried — but — there was none to hear them; they
 then they cried, then they cried — but — there was none to hear them; they
 cried, cried, then they cried but there was none to hear them; they
 then they cried, then they cried but there was none to hear them; they

[140]

cried un- to the Lord, they_ cried un- to_ the_ Lord, but he gave_ them no

cried un- to the Lord, they cried un- to the Lord, but he gave_ them no

cried un- to the Lord, they cried un- to the Lord, but he gave_ them no

cried un- to the Lord, they cried un- to the Lord, but he gave_ them no

[d. = M.M. 80] [145]

An- swer. Then I tram- pl'd them down, then I tram- pl'd them_ down, then I

An- swer. Then I tram- pl'd them down, then I tram- pl'd them down, then I

An- swer. Then I tram- pl'd them down, then I tram- pl'd them down, then I

An- swer. Then I tram- pl'd them down, then I tram- pl'd them down, then I

[d = M.M. 60] [150]

tram-pl'd them un- der my Feet. What shall I ren- der_ to my God For_

tram-pl'd them un- der my Feet. What shall I ren- der_ to my God For

tram-pl'd them un- der my Feet. What shall I ren- der_ to my God For

tram-pl'd them un- der my Feet. What shall I ren- der_ to my_ God For

155

all his Kind-ness shown? My Feet shall vis- it his A- bode, My Songs ad- dress his

all his Kind-ness shown? My Feet shall vis- it his A- bode, My Songs ad- dress his

all his Kind-ness shown? My Feet shall vis- it his A- bode, My Songs ad- dress his

all his Kind-ness shown? My Feet shall vis- it his A- bode, My Songs ad- dress his

160

Throne. Hal- le- lu- jah, Hal- le- lu- jah, Hal- le- Throne. A- men, A- men, Throne. Hal- le- lu- jah, Hal- le- lu- jah, Hal- le- Throne. A- men, A- men,

165

-lu- jah, praise the Lord. A- men, A- A- men, A- men. Hal- le- lu- jah, Hal- le- -lu- jah, praise the Lord. A- men, A- A- men, A- men. Hal- le- lu- jah, Hal- le-

170 *Swell* 175

- men, praise the Lord, Hal-le-lu-jah, Hal-le-lu-jah,
 -lu-jah, praise the Lord, Hal-le-lu-jah, Hal-le-lu-jah,
 - men, praise the Lord, Hal-le-lu-jah, Hal-le-lu-jah,
 -lu-jah, praise the Lord, Hal-le-lu-jah, Hal-le-lu-jah, _

180

praise, praise the Lord, _____
 Hal-le-lu-jah, praise, _____ praise, praise, _____
 praise the Lord, _____ praise, praise _____ praise,
 Hal-le-lu-jah, _____ praise, _____ praise, praise _____

Forte 185

praise, praise the Lord, praise, praise the Lord.
 - praise, praise the Lord, praise, praise the Lord.
 praise the Lord, praise, praise the Lord.
 - the Lord, praise, praise the Lord.

20

Thou hast mov'd the
 Thou hast mov'd the
 Thou hast mov'd the Land and disturb-ed it, Thou hast mov'd the
 Thou hast mov'd the

25 30

Land and disturb-ed it; heal the Sores, heal the Sores, heal the
 Land and disturb-ed it; heal the Sores, heal the Sores,
 Land and disturb-ed it; heal the Sores, heal the Sores,
 Land and disturb-ed it; heal the Sores, heal the Sores, heal the

35

Sores there-of, for it shak-eth, for it
 heal the Sores there-of, for it shak-eth, for it
 heal the Sores, for it shak-eth, for it
 Sores there-of, for it shak-eth, for it

40

shak- eth. Thou hast giv'n a To- ken for such ___ as

shak- eth.

shak- eth. Thou hast giv'n a To- ken for such ___ as

shak- eth.

45

fear _ thee, that they may tri- umph be- cause of thy _ Truth, may

that they may tri- umph be- cause _ of thy Truth, may

fear thee, that they may tri- umph be- cause _ of thy Truth, may

that they may tri- umph be- cause _ of thy Truth, may

50

tri- umph, may tri- umph, may tri- umph be- cause of thy Truth, Truth.

tri- umph, may tri- umph, may tri- umph be- cause _ of thy Truth, Truth.

tri- umph, may tri- umph, may tri- umph be- cause _ of thy Truth, Truth.

tri- umph, may tri- umph, may tri- umph be- cause _ of thy Truth, Truth.

55

60

Hear us, hear us,

There-fore were thy Be- lov- ed de- liv- er- ed. Hear us, hear us,

Hear us, hear us,

There-fore were thy Be- lov- ed de- liv- er- ed. Hear us, hear us,

65

hear us, hear us, hear us; O help us, O help us, O help us with thy

hear us, hear us, hear us; O help us, O help us, O help us with thy

hear us, hear us, hear us; O help us, O help us, O help us with thy

hear us, hear us, hear us; O help us, O help us, O help us with thy

70

right Hand, and hear us, hear us, help us with thy right Hand, and hear us.

right Hand, and hear us, hear us, help us with thy right Hand, and hear us.

right Hand, and hear us, hear us, help us with thy right Hand, and hear us.

right Hand, and hear us, hear us, help us with thy right Hand, and hear us.

[♩ = M.M. 80] crotchet beating 75

Who will lead me, who will lead me in- to the strong Cit- y; who will

Who will lead me in- to the strong Cit- y; who will _

Who will lead me in- to the strong Cit- y; who _ will _

Who will lead me, who _ will lead me in- to the strong Cit- y; who will _

80 [♩ = M.M. 120]

bring me in- to E- dom?

bring me in- to E- dom? Wilt not thou, O _ God, go forth with our Hosts;

bring me in- to E- dom? Wilt not thou, O _ God, go _ forth with our Hosts;

bring me in- to E- dom?

85 [♩ = M.M. 80] 90

Wilt not thou, O _ God, _ go forth with our Hosts? O help us, O

wilt not thou, O God, _ go _ forth with our Hosts? O help us, O

wilt not thou, O _ God, go _ forth with our Hosts? O help us, O

Wilt not thou, O _ God, go _ forth with our Hosts? O help us, O

help us, O help us in the Time of Trou-ble, for vain, ___ for

help us, O help us in the Time of Trou-ble, for vain, for

help us, O help us in the Time of Trou-ble, for vain, ___ for ___

help us, O help us in the Time of Trou-ble, for vain, for

[95] [♩ = M.M. 60] [100]

vain, ___ for vain is the Help of Man. Through God we shall do ___

vain, for vain is the Help of Man. Through God we shall do

vain, ___ for vain ___ is the Help of Man. Through God we shall do ___

vain, ___ for vain is the Help of Man. Through God we shall do ___

[105]

val- iant- ly, we shall do ___ val- iant- ly, we shall do ___ val- iant- ly, for

val- iant- ly, we shall do ___ val- iant- ly, we shall do ___ val- iant- ly, for

val- iant- ly, we shall do ___ val- iant- ly, we shall do ___ val- iant- ly, for

val- iant- ly, we shall do ___ val- iant- ly, we shall do ___ val- iant- ly, for

110

it is he that shall tread down, tread down our En-emies. Through

it is he that shall tread down, tread down our En-emies. Through

it is he that shall tread down, tread down our En-emies. Through

it is he that shall tread down, tread down our En-emies. Through

115

God we shall do val-iant-ly, we shall do val-iant-ly, we shall do

God we shall do val-iant-ly, we shall do val-iant-ly, we shall do

God we shall do val-iant-ly, we shall do val-iant-ly, we shall do

God we shall do val-iant-ly, we shall do val-iant-ly, we shall do

120

125

val-iant-ly, for it is he that shall tread down, tread down our En-emies.

val-iant-ly, for it is he that shall tread down, tread down our En-emies.

val-iant-ly, for it is he that shall tread down, tread down our En-emies.

val-iant-ly, for it is he that shall tread down, tread down our En-emies.

[♩ = M.M. 80] [135] [♩ = M.M. 60]

[130]

Hal- le- lu- jah, Hal- le- lu- jah, Hal- le- lu- jah, praise ye the Lord.

Hal- le- lu- jah, Hal- le- lu- jah, Hal- le- lu- jah, praise ye the Lord.

Hal- le- lu- jah, Hal- le- lu- jah, Hal- le- lu- jah, praise ye the Lord.

Hal- le- lu- jah, Hal- le- lu- jah, Hal- le- lu- jah, praise ye the Lord.

[140]

Hal- le- lu- jah, Hal- le- lu- jah, O

Hal- le- lu- jah, O

Hal- le- lu- jah, Hal- le- lu- jah, O

Hal- le- lu- jah, O

[145] Swell [150]

praise, O praise, O praise the Lord, praise, praise the Lord.

praise, O praise, O praise the Lord, praise, praise the Lord.

praise, O praise, O praise the Lord, praise, praise the Lord.

praise, O praise, O praise the Lord, praise, praise the Lord.

Hopkinton

[♩ = M.M. 120] [8.7.8.7.8.7.]

5

Blow — be- fore — the blood- y —

1. Lo! he com- eth, — count- less Trum- pets Blow be- fore the — blood- y

1. Lo! he com- eth, — count- less — Trum- pets — Blow — be- fore — the — blood- y —

1. Lo! he com- eth, count- less Trum- pets Blow be- fore the — blood- y

10

Sign! 'Midst ten thou- sand — Saints — and — An- gels, — See — the — Cru- ci-

Sign! 'Midst ten thou- sand — Saints and An- gels, — See the — Cru- ci-

Sign! See — the Cru- ci-

Sign! 'Midst ten thou- sand Saints and An- gels, See the Cru- ci-

15 20

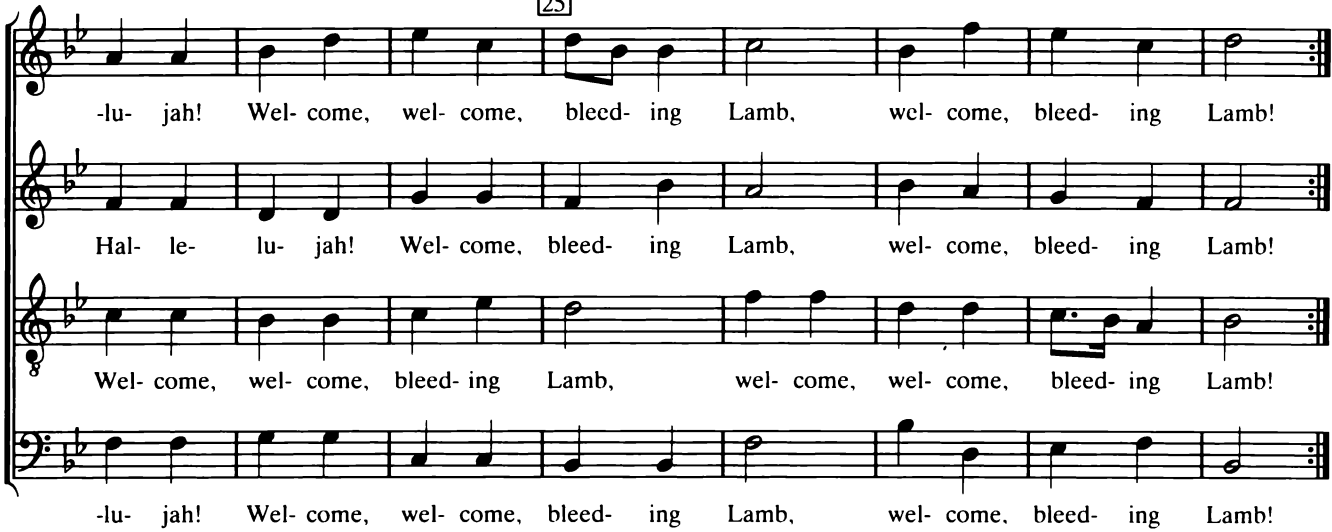
-fi- ed — shine. Hal- le- lu- jah! Hal- le- lu- jah! Hal- le-

-fi- ed shine. Hal- le- lu- jah! Hal- le- lu- jah!

-fi- ed — shine. Hal- le- lu- jah! Hal- le- lu- jah!

-fi- ed shine. Hal- le- lu- jah! Hal- le- lu- jah! Hal- le-

25



-lu- jah! Wel- come, wel- come, bleed- ing Lamb, wel- come, bleed- ing Lamb!

Hal- le- lu- jah! Wel- come, bleed- ing Lamb, wel- come, bleed- ing Lamb!

Wel- come, wel- come, bleed- ing Lamb, wel- come, wel- come, bleed- ing Lamb!

-lu- jah! Wel- come, wel- come, bleed- ing Lamb, wel- come, bleed- ing Lamb!

2. Now his Merits by the Harpers,
Thro' th'eternal Deeps resounds!
Now resplendent shine his Nail-prints,
Every Eye shall see his Wounds!
They who pierced him,
Shall at his Appearing wail.

4. All who love him view his Glory,
Shining in his bruised Face:
His dear Person on the Rainbow,
Now his People's Heads shall raise:
Happy Mourners!
Now on Clouds He comes! He comes!

3. Every Island, Sea, and Mountain,
Heaven and Earth shall flee away!
All who hate him must, ashamed,
Hear the Trump proclaim his Day:
Come to Judgment!
Stand before the Son of Man!

5. Now Redemption, long expected,
See, in solemn Pomp appear:
All his People, once despised,
Now shall meet him in the Air:
Hallelujah!
Now the promised Kingdom's come!

6. View him smiling, now determined
Every Evil to destroy!
All the Nations now shall sing him
Songs of everlasting Joy!
O come quickly!
Hallelujah! come Lord, come!

An Anthem, for Fast Day. Some of the words from scripture.

Mourn, mourn, mourn, mourn. Mourn, mourn, mourn, mourn.

Pharaoh and his people all in our land,

trouble the land, mourn, weep, grieve, mourn, mourn, mourn, at that time the people of the land hang down

The musical score consists of two systems of four staves each. The first system contains the first two lines of lyrics, and the second system contains the remaining lyrics. The notation is in a historical style, likely from an 18th-century music book.

25

mourn, Dark-ness and Clouds of aw-ful Shade hang pen-dant by a

mourn, Dark-ness and Clouds of aw-ful Shade hang pen-dant by a

mourn, Dark-ness and Clouds of aw-ful Shade hang pen-dant by a

mourn, Dark-ness and Clouds of aw-ful Shade hang pen-dant by a

30

slen-der Thread, wait-ing Com-mis-sion from God, the Up-hold-er, to

slen-der Thread, wait-ing Com-mis-sion from God, the Up-hold-er, to

slen-der Thread, wait-ing Com-mis-sion from God, the Up-hold-er, to

slen-der Thread, wait-ing Com-mis-sion from God, the Up-hold-er, to

35

40

fall, fall, fall and dis-tress us. Great God, a-vert th'im-

fall, fall, fall and dis-tress us. Great God, a-vert th'im-

fall, fall, fall and dis-tress us. Great God, a-vert th'im-

fall, fall, fall and dis-tress us. Great God, a-vert th'im-

[45]

-pend- ing Doom; We plead no Mer- it of__ our own; For Mer- cy, Lord, we

-pend- ing Doom; We plead no Mer- it of__ our own; For Mer- cy Lord, we

-pend- ing Doom; We plead no Mer- it of our own; For Mer- cy, Lord, we

-pend- ing Doom; We plead no Mer- it of__ our own; For Mer- cy, Lord, we

[50] [55]

cry. Bow down thine Ear to our__ Com- plaints, And hear from Heav'n, thou

cry. Bow down thine Ear to our Com- plaints, And hear from Heav'n, thou

cry. Bow down thine Ear to our__ Com- plaints, And hear from Heav'n, thou

cry. Bow down thine Ear to our__ Com- plaints, And hear from Heav'n, thou

[60] [♩ = M.M. 120]

King__ of Saints; O let__ thine__ Aid be nigh.

King__ of Saints; O let__ thine Aid be nigh.

King of Saints; O let__ thine Aid__ be nigh. Then will the

King__ of Saints; O let__ thine Aid be nigh.

65

Then will the Lord be jeal-ous for his Land, and pit-y his

Then will the Lord be jeal-ous for his Land, and

Lord be jeal-ous for his Land, and pit-y his Peo-ple, and

Then will the Lord be jeal-ous for his Land, and pit-y his

70

Peo-ple, and say, "Be- hold, be- hold, your Pha- raohs and

pit-y his Peo- ple and say, "Be- hold, your Pha- raohs and

say, "Be- hold, be- hold, be- hold, your Pha- raohs and

Peo- ple, and say, "Be- hold, be- hold, your Pha- raohs and

75

80

A- chans and A- habs are no more, no more, no more, no more."

A- chans and A- habs are no more, no more, no more." —

A- chans and A- habs are no more, no more, no more."

A- chans and A- habs are no more, no more, no more." —

[♩ = M.M. 60]

sat- is- fied, be sat- is- fied, be sat- is- fied, be sat- is- fied there-
 be sat- is- fied, be sat- is- fied, be sat- is- fied there-
 be sat- is- fied, be sat- is- fied, be sat- is- fied there-
 be sat- is- fied, be sat- is- fied, be sat- is- fied there-

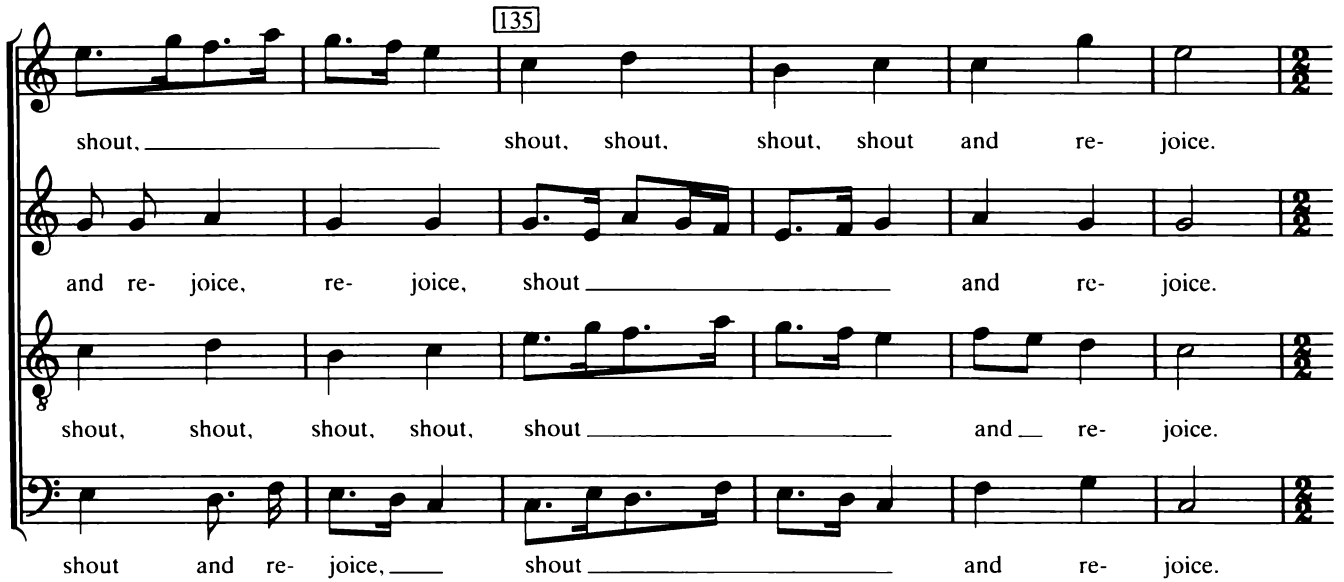
105

-with, be sat- is- fied, be sat- is- fied, be sat- is- fied there- with."
 -with, be sat- is- fied, be sat- is- fied, be sat- is- fied there- with."
 -with, be sat- is- fied, be sat- is- fied, be sat- is- fied there- with."
 -with, be sat- is- fied, be sat- is- fied, be sat- is- fied there- with."

110 [♩ = M.M. 120]

shout, shout,
 Be
 Be glad then A- mer- i- ca, be glad then A- mer- i- ca,

[135]



shout, _____ shout, shout, shout, shout and re-joice.
 and re-joice, re-joice, shout _____ and re-joice.
 shout, shout, shout, shout, shout _____ and re-joice.
 shout and re-joice, _____ shout _____ and re-joice.

[140]

[♩ = M.M. 60]



Fear not, O Land, be glad, be glad and re-joice.
 Fear not, O Land, be glad and re-joice, _____
 Fear not, O Land, be glad and re-joice.
 Fear not, O Land, be glad and re-joice; _____

[145]



-joice, _____ re-joice; Fear not, O Land, _____ be
 re-joice, re-joice; Fear not, O Land, be glad, _____
 -joice; _____ Fear not, O Land, _____ be glad, _____
 Fear not, O Land, _____ fear not, O Land, _____ be glad, _____

150 155

glad, be glad, be glad, — be glad and re-joice, re-joice.

— be glad and re-joice, re-joice.

— be glad and re-joice, re-joice.

— be glad — and re-joice, re-joice.

[♩. = M.M. 80] *Soft* *Loud* 160

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, praise the Lord;

Hal-le-lu-jah, praise the Lord;

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, praise the Lord;

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, praise the Lord;

Soft *Loud*

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, praise the Lord.

Hal-le-lu-jah, praise the Lord.

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, praise the Lord.

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, praise the Lord.

East Sudbury

[♩ = M.M. 60] [H.M.]

1. Ye Tribes of Ad- am join With Heav'n and Earth and Seas, And _

1. Ye Tribes of Ad- am join With Heav'n and Earth and Seas, And

1. Ye Tribes of Ad- am join With Heav'n and Earth and Seas, And

1. Ye Tribes of Ad- am join With Heav'n and Earth and Seas, And _

[10]

of- fer Notes di- vine To your Cre- a- tor's Praise. Ye ho- ly Throng

of- fer Notes di- vine To your Cre- a- tor's Praise. Ye ho- ly Throng

of- fer Notes di- vine To your Cre- a- tor's Praise. Ye ho- ly Throng

of- fer Notes di- vine To your Cre- a- tor's Praise. Ye ho- ly Throng

[15]

Of An- gels bright, In Worlds of Light, Be- gin the Song.

Of An- gels bright, In Worlds of Light, Be- gin the Song.

Of An- gels bright, In Worlds of Light, Be- gin the Song.

Of An- gels bright, In Worlds of Light, Be- gin the Song.

2. Thou Sun, with dazzling Rays,
And Moon, that rul'st the Night,
Shine to your Maker's Praise,
With Stars of twinkling Light.
His Pow'r declare,
Ye Floods on high,
And Clouds that fly
In empty air.
3. The shining Worlds above
In glorious Order stand,
Or in swift Courses move,
By his supreme Command.
He spake the Word,
And all their Frame,
From Nothing came,
To praise the Lord.
4. He mov'd their mighty Wheels
In unknown Ages past,
And each his Word fulfils
While Time and Nature last.
In different Ways
His Works proclaim
His wond'rous Name,
And speak his Praise.
5. Let all the earth-born Race,
And Monsters of the Deep,
The Fish which cleave the Seas,
Or in their Bosom sleep,
From Sea and Shore
Their Tribute pay,
And still display
Their Maker's Pow'r.
6. Ye Vapours, Hail and Snow,
Praise ye th'almighty Lord,
And stormy Winds which blow
To execute his Word:
When Lightnings shine
Or Thunders roar,
Let Earth adore
His Hand divine.
7. Ye Mountains near the Skies,
With lofty Cedars there,
And Trees of humbler Size,
Which Fruit in Plenty bear,
Beasts, wild and tame,
Birds, Flies, and Worms,
In various Forms
Exalt his Name.
8. Ye Kings and Judges fear
The Lord, the sov'reign King;
And while you rule us here,
His heav'nly Honors sing:
Nor let the Dream
Of Pow'r and State
Make you forget
His Pow'r supreme.
9. Virgins and Youth engage
To sound his Praise divine,
While Infancy and Age
Their feebler Voices join.
Wide as he reigns
His Name be sung
By ev'ry Tongue
In endless Strains.
10. Let all the Nations fear
The God who rules above;
He brings his People near
And makes them taste his Love:
While Earth and Sky
Attempt his Praise,
His Saints shall raise
His Honors high.

Adams

[♩. = M.M. 80]

[H.M.]

1. To spend one sa- cred Day Where God and Saints a-

5

-bide. Af- fords di- vin- er Joy Than thou- sand Days be- side;

10

Where God re- sorts, I love it more to keep the Door than shine in Courts.

2. 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.

3. The Lord his People loves;
His Hand no Good withholds
From those his Heart approves,
From pure and pious Souls:
Thrice happy he,
O God of Hosts,
Whose Spirit trusts
Alone in thee.

Claremont

[♩. = M.M. 80] [8.8.6.8.8.6.]

1. A- rise, and hail the sa- cred Day; Cast all low Cares of Life a- way, And

1. A- rise, and hail the sa- cred Day; Cast all low Cares of Life a- way, And

1. A- rise, and hail the sa- cred Day; Cast all low Cares of Life a- way, And

1. A- rise, and hail the sa- cred Day; Cast all low Cares of Life a- way, And

5

Thoughts of mean- er Things; — This Day, to cure thy dead- ly Woes, The

Thoughts of mean- er Things; — This Day, to cure thy dead- ly Woes, The

Thoughts of mean- er Things; — This Day, to cure thy dead- ly Woes, The

Thoughts of mean- er Things; — This Day, to cure thy dead- ly Woes, The

10

Son of Righ- teous- ness a- rose With Heal- ing in his Wings, _____

Son of Righ- teous- ness a- rose With Heal- ing in his Wings,

Son of Righ- teous- ness a- rose With Heal- ing in his Wings, _____

Son of Righ- teous- ness a- rose With Heal- ing in his Wings, with Heal- ing

15

_____ The Son_ of Righ- teous- ness a- rose With Heal- ing in his Wings. _

The Son of Righ- teous- ness_ a- rose With Heal- ing in_ his Wings. _

_____ The Son of Righ- teous- ness a- rose With Heal- ing in his Wings. _

in_ his Wings, The Son of Righ- teous- ness_ a- rose With Heal- ing in_ his Wings. _

2. If Angels, on that blessed Morn
The Saviour of the World was born,
Pour'd forth seraphic Songs:
Much more should we, of human Race,
Adore the Wonders of His Grace,
To whom the Grace belongs.
3. How wonderful! — How vast His Love!
Who left the shining Realms above,
Those happy Seats of Rest:
How much for lost Mankind he bore,
Their Peace and Pardon to restore,
Can never be express'd.
4. Whilst we adore His boundless Grace,
And pious Mirth, and Joy takes Place
Of Sorrow, Grief, and Pain:
Give Glory to our God on High,
And, that among the gen'ral Joy,
Peace and Goodwill to Men.

An Anthem. Solomon's Songs.

155

I charge you O ye Daughters of Je - rusalem that you stir not up nor awake my love till he please.

I charge you, I charge you, I charge you, I charge you - that you stir not up nor awake my love till he please.

The image shows a musical score for a vocal piece. It consists of two systems of music. Each system has a vocal line with lyrics and two piano accompaniment lines. The lyrics are: "I charge you O ye Daughters of Jerusalem that you stir not up nor awake my love till he please." and "I charge you, I charge you, I charge you, I charge you - that you stir not up nor awake my love till he please." The music is written in a style typical of 19th-century anthems, with a focus on the vocal melody and the piano accompaniment.

ANTHEM

I Charge You, O Ye Daughters

[♩ = M.M. 80] [♩ = ♩] [5]

I charge you, O ye Daugh- ters of Je- ru- sa-lem, that you stir not

[♩ = ♩] [10]

up nor a- wake my — Love — till he please, — I charge you, — I

I — charge you, — I

I charge you, — I —

I charge you, I

[♩ = ♩]

charge you, — I — charge you, — I charge — you that you stir not

charge you, I charge you, I charge you that you stir not

charge you, I charge you, — I charge you that you stir not

charge you, I — charge you, I charge you that you stir not

15 [♩ = ♩]

up nor a- wake my Love till he please; I ___ charge you, O ye

up nor a- wake my ___ Love till he please; I ___ charge you, O ye

up ___ nor a- wake _ my ___ Love _ till he please; I charge you, O ye

up nor a- wake my ___ Love ___ till he please; I charge you, O ye

20 [♩ = ♩] [♩ = ♩]

Daugh- ters of Je- ru- sa-lem, if you see my Be- lov- ed, tell him I am sick of

Daugh-ters of Je- ru- sa-lem,

Daugh- ters of Je- ru- sa-lem,

Daugh- ters of Je- ru- sa-lem,

25 [♩ = ♩] [♩ = ♩]

Love. I

I

If you see my Be- lov- ed tell her I am sick of Love. I

I

[30] [♩ = ♩]

charge you, I charge you, I charge you, I charge you that you stir not

charge you, I charge you, I charge you, I charge you that you stir not

charge you, I charge you, I charge you, I charge you that you stir not

charge you, I charge you, I charge you, I charge you that you stir not

[35] [40]

up nor a-wake my Love till he please.

up nor a-wake my Love till he please.

up nor a-wake my Love till he please. What is thy Be-lov-ed

up nor a-wake my Love till he please.

[45]

My Be-

more than another, O thou fairest among Women?

50

-lov- ed is white ___ and rud- dy, the Chief _____ a- mong_ ten_

55

thou- sand. I charge you, _ I charge you, _ I ___ charge you, _ I charge_ you
I ___ charge you, _ I charge you, I charge you, I charge you
I charge you, _ I ___ charge you, I charge you, _ I ___ charge you
I charge you, I charge you, I ___ charge you, I charge you

60

that you stir not up nor a- wake my ___ Love_ till he please.
that you stir not up nor a- wake my Love till he please.
that you stir not up ___ nor a- wake my Love till he please. _
that you stir not up nor a- wake my ___ Love_ till he please.

65

What is thy Be- lov- ed more_ than an- oth- er, O thou fair- est

70

75

My_ Be- lov- ed is white_ and rud- dy, the
a- mong_ Wo- men?

80

Chief_ a- mong_ ten_ thou- sand and al- to- geth- er

[♩ = ♪]

love- ly; his Head is as Gold, and his Eyes are like Doves, and his Hair is as black as a

85 [♩ = ♪]

Ra- ven. I charge you, I charge you, I charge you, I charge you

I charge you, I charge you, I charge you, I charge you

I charge you, I charge you, I charge you, I charge you

I charge you, I charge you, I charge you, I charge you

90

that you stir not up nor a- wake my Love till he please.

that you stir not up nor a- wake my Love till he please.

that you stir not up nor a- wake my Love till he please.

that you stir not up nor a- wake my Love till he please.

ANTHEM

When the Lord Turn'd Again

[♩ = M.M. 60]

5

When the Lord turn'd a- gain the Cap- tiv- i- ty of Zi- on,

10

then was our Mouth fill'd _____ with Laugh- ter, with Laugh- ter, with

15

Laugh- ter and Joy, then was our Mouth fill'd _____ with

20

Laugh- ter, with Laugh- ter, with Laugh- ter, with Laugh- ter and Joy.

Laugh- ter, with Laugh- ter, with Laugh- ter, with Laugh- ter and Joy.

Laugh- ter, with Laugh- ter, with Laugh- ter, with Laugh- ter and Joy.

Laugh- ter, with Laugh- ter, with Laugh- ter, with Laugh- ter and Joy.

25

When the Lord turn'd a- gain the Cap- tiv- i- ty of Zi- on,

30

then was our Mouth fill'd _____ with Laugh- ter, with Laugh- ter and Joy,

then was our Mouth fill'd _____ with Laugh- ter, with Laugh- ter and Joy,

then was our Mouth fill'd _____ with Laugh- ter, with Laugh- ter and Joy,

then was our Mouth fill'd _____ with Laugh- ter, with Laugh- ter and Joy,

35

then was our Mouth fill'd with Laugh-ter, with Laugh-ter, with Laugh-ter, with

then was our Mouth fill'd with Laugh-ter, with Laugh-ter, with Laugh-ter, with

then was our Mouth fill'd with Laugh-ter, with Laugh-ter, with Laugh-ter, with

then was our Mouth fill'd with Laugh-ter, with Laugh-ter, with Laugh-ter, with

40

Laugh-ter and Joy; for they said among the Hea-then, the Lord hath

Laugh-ter and Joy;

Laugh-ter and Joy;

Laugh-ter and Joy;

45

50

done great Things for them, where-of they are glad, the Lord hath

the Lord hath

the Lord hath

done great Things_ for them, the Lord hath done great
 the Lord hath done great Things for them where- of they are
 done great Things_ for ___ them where- of ___
 done great Things_ for them, the Lord hath done great

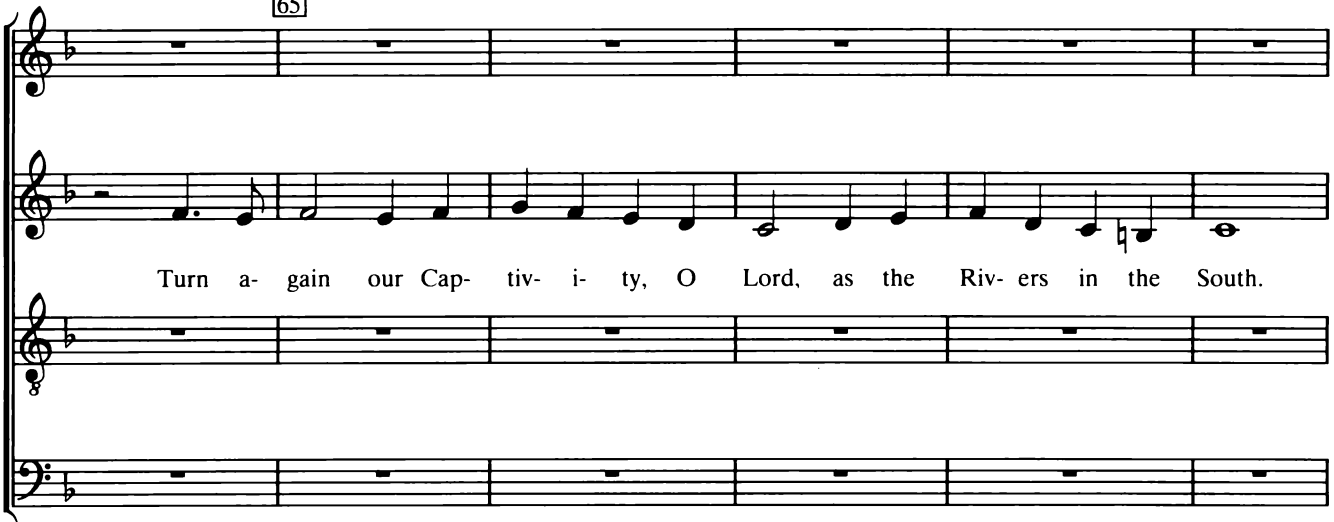
55

Things for them where- of ___ they are glad, the Lord he hath done_ great_
 glad, the Lord hath done great Things for them where- of they are glad, the
 ___ they_ are ___ glad, the Lord he hath done_ great_
 Things for them where- of ___ they are glad, the Lord he hath done great

60

Things_ for ___ them ___ where- of ___ they are glad, glad.
 Lord hath done great Things for them where- of ___ they are glad, glad.
 Things for ___ them ___ where- of ___ they are glad, glad.
 Things ___ for them where- of ___ they are glad, glad.

65



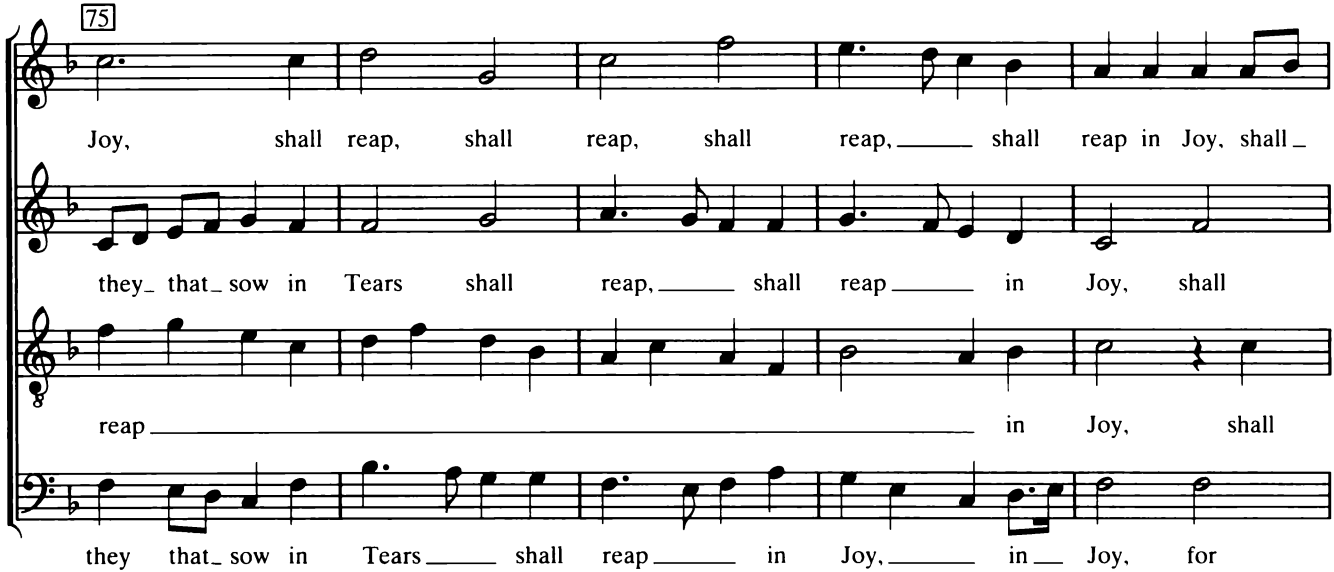
Turn a- gain our Cap- tiv- i- ty, O Lord, as the Riv- ers in the South.

70



For they that sow in Tears shall reap ___ in Joy, for
 For they that sow in Tears shall reap ___ in Joy, for
 For they that sow in Tears shall reap ___ in Joy, shall
 For they that sow _ in Tears ___ shall reap ___ in Joy, for

75



Joy, shall reap, shall reap, shall reap, ___ shall reap in Joy, shall _
 they_ that_ sow in Tears shall reap, ___ shall reap ___ in Joy, shall
 reap ___ in Joy, shall
 they that_ sow in Tears ___ shall reap ___ in Joy, ___ in _ Joy, for

80

reap in Joy, shall reap in Joy, shall reap in Joy, _____

reap, _____ shall reap, _____ shall reap _____ in Joy, _____ in _____

reap _____ in

they that sow in Tears _____ shall reap _____ in Joy, shall

85

for they that sow in Tears _____ shall reap _____ in Joy,

Joy, shall reap, _____ shall reap, _____ shall reap _____ in Joy, _____

Joy, shall reap, _____ shall reap, _____ shall reap _____ in Joy, _____

reap in Joy, _____ in Joy, _____ shall reap _____ in Joy,

90

shall reap, shall reap, shall reap _____ in Joy.

— for they that sow in Tears _____ shall reap _____ in Joy.

— shall reap, _____ shall reap, _____ shall reap _____ in Joy.

for they that sow in Tears _____ shall reap _____ in Joy.

ANTHEM: The Dying Christian's Last Farewell

My Friends, I Am Going

[♩ = M.M. 60]

5

My Friends, I am going a long Journey never to return,

10

Fare you well, And

Fare you well, And

Fare you well, my Friends. And

Fare- well, And

15

God grant we may meet in that Land of Harmony where the Wick-ed

God grant we may meet in that Land of Harmony where the Wick-ed

God grant we may meet in that Land of Harmony where the Wick-ed

God grant we may meet in that Land of Harmony where the Wick-ed

cease from trou- bl- ing and where the Wear- y are at rest, rest;

cease from trou- bl- ing and where the Wear- y are at rest, rest;

cease from trou- bl- ing and where the Wear- y are at rest, rest;

cease from trou- bl- ing and where the Wear- y are at rest, rest;

20

Where Pleas- ures dwell _____ for- ev- er- more, and

Where Pleas- ures dwell for- ev- er- more, and _

Where Pleas- ures dwell _____ for- ev- er- more, and

Where Pleas- ures dwell _____ for- ev- er- more, and _

25

Joys, _____ and Joys that nev- er

Joys that nev- er, nev- er _ fade, where Pleas- ures dwell for- ev- er-

Joys _____ that nev- er, nev- er,

Joys that nev- er, nev- er fade, where Pleas- ures dwell for-

fade, where Pleas- ures_ dwell for- ev- er- more and Joys that nev- er
 -more, and Joys that _ nev- er, Joys that _ nev- er fade, where
 nev- er, nev- er, nev- er, nev- er, nev- er fade, that
 -ev- er- more and Joys that nev- er, Joys that nev- er, nev- er

30

fade, _____ and Joys that nev- er fade, and Joys _____ that _ nev- er, nev- er
 Pleas-ures dwell for- ev- er- more and Joys that nev- er fade, and Joys that nev- er
 nev- er, nev- er fade, that nev- er, nev- er fade, that nev- er, nev- er
 fade, that nev- er, nev- er fade, where Pleas- ures dwell for- ev- er- more and

35

fade, where Pleas-ures dwell for- ev- er- more and Joys that nev- er_ fade, _____ that
 fade, where Pleas-ures dwell for- ev- er- more and Joys that nev- er, nev- er
 fade, and Joys _____ that nev- er, nev- er
 Joys that nev- er fade, _____ that nev- er, nev- er fade, that

40

nev- er, nev- er fade, _____ and Joys that nev- er fade, where Pleas-ures dwell for-
 fade, where pleas-ures dwell for- ev- er- more and Joys that nev- er, nev- er fade, and
 fade, that nev- er, nev- er fade, that nev- er, nev- er fade, that
 nev- er, nev- er fade, and Joys that nev- er fade, and Joys that nev- er,

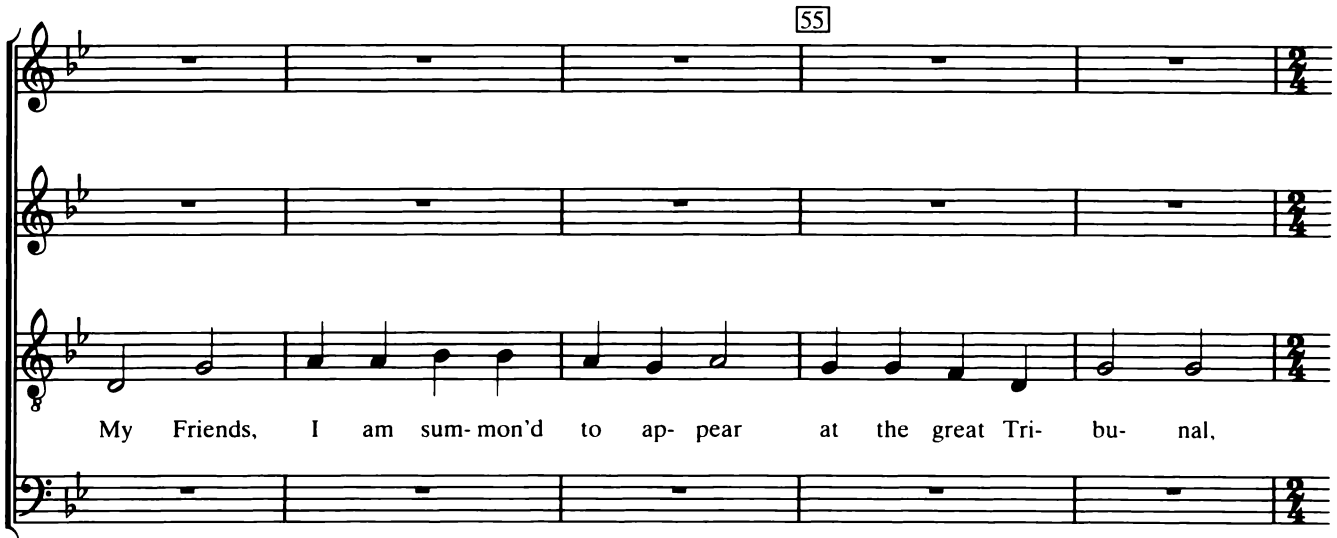
45

-ev- er- more and Joys that nev- er fade, _____
 Joys that nev- er fade, where Pleas- ures_ dwell for- ev- er- more, and
 nev- er, nev- er fade, and Joys _____
 nev- er, nev- er fade, where Pleas-ures dwell for- ev- er- more, and Joys that

50


_____ and Joys that_ nev- er fade, that nev- er fade. _____
 Joys_ that_ nev- er fade, and Joys that nev- er, nev- er fade. _____
 _____ that nev- er, nev- er, nev- er_ fade. _____
 nev- er, nev- er fade, _____ and Joys_ that_ nev- er, nev- er fade. _____

55



My Friends, I am sum-mon'd to ap-pear at the great Tri-bu-nal.

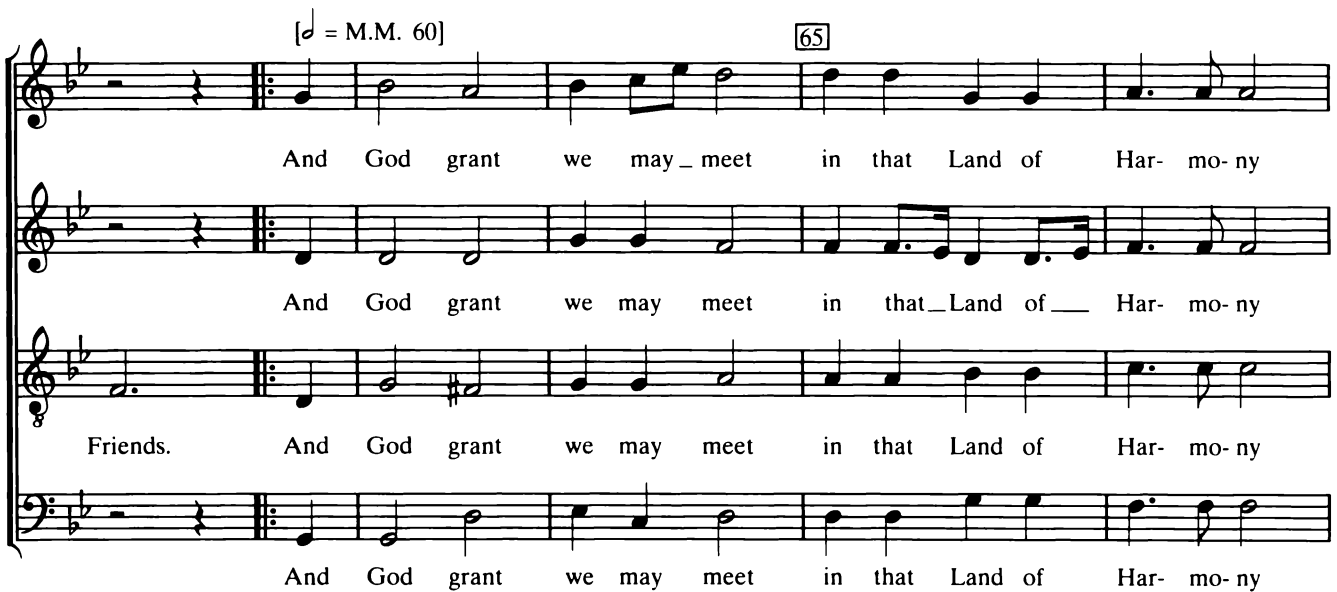
Affettuoso [$\text{♩} = \text{M.M. } 90$] 60 [$\text{♩} = \text{M.M. } 40$]



Fare you well, my Friend,
Fare you well, my Friend,
Fare you well, my Friend,

Languishing

[$\text{♩} = \text{M.M. } 60$] 65



And God grant we may meet in that Land of Har-mo-ny
And God grant we may meet in that Land of Har-mo-ny
Friends. And God grant we may meet in that Land of Har-mo-ny
And God grant we may meet in that Land of Har-mo-ny

where the Wick-ed ___ cease from trou-bl-ing and where the Wear-y are at

where the ___ Wick-ed cease from trou-bl-ing and where the Wear-y are at

where the Wick-ed cease from _trou-bl-ing and where the Wear-y are at

where the Wick-ed cease from trou-bl-ing and where the Wear-y are at

Affettuoso [$\text{♩} = \text{M.M. } 40$]
minum beating

70 1. 2.

rest, rest. Fare-well, fare-well, fare-well.

rest, rest. Fare-well, fare-well, fare-well.

rest, rest.

rest, rest. Fare-well, fare-well, fare-well.

New-Plymouth

Suitable to be sung on the Anniversary of our Forefathers' landing in New England, Nov. 20th. Anno Domini 1620.

[♩ = M.M. 60]

[C.M.]

1. O Lord, our Fath- ers oft have told, In our at- ten- tive

1. O Lord, our Fath- ers oft have told, In our at- ten- tive

1. O Lord, our Fath- ers oft have told, In our at- ten- tive

1. O Lord, our Fath- ers oft have _ told, In our at- ten- tive

5
Ears, ___ Thy Won- ders in ___ their Days per- form'd, _And el- der _ Times _ than _

Ears, Thy Won- ders in their Days per- form'd, _And el- der Times than

Ears, Thy Won- ders in their Days _ per- form'd, And el- der Times than

Ears, Thy Won- ders in ___ their _ Days per- form'd, And el- der Times than

10
theirs: How Thou, to plant them here, didst drive The ___

theirs: How Thou, to ___ plant _ them here, didst drive The

theirs: How Thou, to plant them here, didst drive The

theirs: How Thou, to plant them here, didst drive The

15

Hea- then from this Land, Dis- peo- pl'd by re- peat- ed Strokes Of

20

Dis- peo- pl'd by re- peat- ed Strokes Of thy a- veng- ing Hand, Dis- peo- pl'd by re- peat- ed Strokes Of

25

Strokes Of thy a- veng- ing Hand, of thy a- veng- ing Hand, Hand. Hand, of thy a- veng- ing Hand, Hand. -peo- pl'd by re- peat- ed Strokes Of thy a- veng- ing Hand, Hand. thy a- veng- ing Hand, of thy a- veng- ing Hand, Hand.

2. For not their Courage, nor their Sword,
To them Possession gave;
Nor Strength, that, from unequal Force,
Their fainting Troops could save;
But thy Right-hand, and pow'rful Arm,
Whose Succour they implor'd;
Thy Presence with the chosen Race,
Who Thy great Name ador'd.

3. As Thee their God our Fathers own'd,
Thou art our Sov'reign King;
O! therefore, as Thou didst to them,
To us Deliv'rance bring!
Thro' thy victorious Name, our Arms
The proudest Foes shall quell,
And crush them with repeated Strokes
As oft as they rebel.

4. I'll neither trust my Bow nor Sword,
When I in Fight engage,
But Thee, who hast our Foes subdu'd
And sham'd their spiteful Rage.
To Thee the Triumph we ascribe,
From whom the Conquest came;
In God we will rejoice all Day
And ever bless his Name.

PART II

5. But Thou hast cast us off, and now
Most shamefully we yield;
For Thou no more vouchsaf'st to lead
Our Armies to the Field.
Since when, to ev'ry upstart Foe
We turn our Backs in Fight,
And with our Spoil their Malice feast,
Who bear us ancient Spite.

6. To Slaughter doom'd, we fall, like Sheep,
Into their butch'ring Hands;
Or (what's more wretched yet) survive,
Dispers'd thro' heathen Lands.
Thy People Thou hast sold for Slaves,
And set their Price so low,
That not thy Treasure by the Sale,
But their Disgrace, may grow;

7. Reproach'd by all the Nations round,
The Heathen's Bye-word grown,
Whose Scorn of us is both in Speech
And mocking Gestures shown.
Confusion strikes me blind; my Face
In conscious Shame I hide;
While we are scoff'd, and God blasphem'd,
By their licentious Pride.

PART III

8. On us this Heap of Woes is fall'n;
All this we have endur'd;
Yet have not, Lord, renounc'd thy Name
Or Faith to Thee abjur'd:
But in thy righteous Paths have kept
Our Hearts and Steps with Care,
Tho' Thou hast broken all our Strength,
And we almost despair.

9. Could we, forgetting thy great Name,
On other Gods rely,
And not the Searcher of all Hearts
The treach'rous Crime descry?
Thou seest what Suff'rings for thy Sake
We ev'ry Day sustain;
All slaughter'd, or reserv'd like Sheep
Appointed to be slain.

10. Awake, arise; let seeming Sleep
No longer Thee detain;
Nor let us, Lord, who sue to Thee,
For ever sue in vain.
Arise, O Lord, and timely Haste
To our Deliv'rance make:
Redeem us, Lord, if not for ours,
Yet for thy Mercies sake.

Victory

[♩ = M.M. 60] [C.M.]

1. To thine all-mighty Arm we owe The

Tri- umphs of the Day;

Tri- umphs of the Day; Thy Ter- rors,

Tri- umphs of the Day; Thy Ter- rors,

Tri- umphs of the Day; Thy Ter- rors,

con- found the Foe, And melt their Strength a-

Lord, con- found the Foe, And melt their Strength a-

Lord, con- found the Foe, And melt their Strength a-

20

-way. 'Tis by thine Aid our Troops pre-vail, And break u-nit-ed

-way. 'Tis by thine Aid our Troops pre-vail, And break u-nit-ed

-way. 'Tis by thine Aid our Troops pre-vail, And break u-nit-ed

-way. 'Tis by thine Aid our Troops pre-vail, And break u-nit-ed

25

Pow'rs; Or burn their boast-ed Fleets, or scale The proud-est of their Tow'rs.

Pow'rs; Or burn their boast-ed Fleets, or scale The proud-est of their Tow'rs.

Pow'rs; Or burn their boast-ed Fleets, or scale The proud-est of their Tow'rs.

Pow'rs; Or burn their boast-ed Fleets, or scale The proud-est of their Tow'rs.

2. How have we chas'd them thro' the Field,
 And trod them to the Ground,
 While thy Salvation was our Shield,
 But they no Shelter found!
 In vain to idol Saints they cry;
 They perish in their Blood:
 Where is a Rock so great, so high,
 So pow'ful as our God?

3. The Rock of Isr'el ever lives;
 His Name be ever blest;
 'Tis his own Arm the Vict'ry gives,
 And gives his People Rest.
 On Saints, who live as David did,
 He pours his Blessings down,
 Secures their Priv'lege to their Seed,
 And treats them as his own.

:S:

way. 'Tis by thine aid our troops prevail, And break united pow'rs, Or burn their hoisted enses, Or scale the proudest of their towers.

Sublimity, an Anthem. Psalm 19.
 This subject is both Praise and Prayer, it may answer for Thanksgiving or Fast.

The heavens declare the glory of God, and the firmament sheweth his handy work. One

:S:

telleth a - nother, and one might doth certify, doth certify, doth certify, doth certify a - nother.

His handy work, for there is neither
 And the firmament sheweth his
 The heavens declare the glory of God

ANTHEM: Sublimity

The Heavens Declare the Glory of God

[♩ = M.M. 60] 5

The Heavens declare the — Glo- ry of God, and the Firm- a-ment

The Heavens declare the — Glo- ry of God, and the Firm- a-ment

10 [♩ = M.M. 120]

shew- eth his han- dy — Work. One Day tell- eth an- oth- er, and _ one _

One Day tell- eth an- oth- er, and one

shew- eth his han- dy — Work. One Day tell- eth an- oth- er, and _ one _

One Day tell- eth an- oth- er, and one

15 [♩ = M.M. 60]

Night _ doth cer- ti- fy, doth cer- ti- fy, doth cer- ti- fy, doth

Night doth cer- ti- fy, doth cer- ti- fy, doth cer- ti- fy, doth

Night doth cer- ti- fy, doth cer- ti- fy, doth cer- ti- fy, doth

Night doth cer- ti- fy, doth cer- ti- fy, doth cer- ti- fy, doth

cer- ti- fy an- oth- er, doth oth- er.

cer- ti- fy an- oth- er, doth oth- er.

cer- ti- fy an- oth- er, doth oth- er.

cer- ti- fy an- oth- er, doth oth- er. The Heav- ens de- clare_ the

And the Firm- a- ment_ shew- eth his hand- y Work;

his hand- y Work;

And the Firm- a- ment_ shew- eth his hand- y Work;

Glo- ry of God, And the Firm- a- ment_ shew- eth his hand- y Work;

for there is nei- ther Speech nor Lang- uage where their Voice_ is not

for there is nei- ther Speech nor Lang- uage where their Voice is not

for there is nei- ther Speech nor Lang- uage where their_ Voice is not

for there is nei- ther Speech nor Lang- uage where their Voice is not

35

heard. Their Sound is gone in- to all ____

heard. Their Sound is gone

heard. Their Sound is gone out, their Sound_ is gone

heard. Their Sound is gone out, their Sound is gone out, is gone

40

[♩ = M.M. 120]

Lands, their Sound is gone in- to all Lands, Lands. The

out, their Sound is gone out in- to all Lands, Lands. The

out, their Sound_ is gone out in- to all Lands, Lands. The

out, in- to ____ all Lands, in- to all Lands, Lands. The

45

Stat-utes of the_ Lord_ are right and re-joyce the Heart, and re-joyce the Heart,

Stat-utes of the Lord are right and re-joyce the Heart, and re-joyce the Heart,

Stat-utes of the Lord are right and re-joyce the Heart, and re-joyce the Heart,

Stat-utes of the Lord are right and re-joyce the Heart, and re-joyce the Heart,

50 55

and re-joyce the Heart, and re-joyce, and re-joyce, and re-joyce the Heart.

and re-joyce the Heart, and re-joyce, and re-joyce, and re-joyce the Heart.

and re-joyce the Heart, and re-joyce, and re-joyce, and re-joyce the Heart.

and re-joyce the Heart, and re-joyce, and re-joyce, and re-joyce the Heart.

[♩ = M.M. 60] 60

Let the Words of my Mouth and the Med-i-ta-tion of my Heart be all-

Let the

Let the Words of my

Let the Words of my Mouth and the Med-i-ta-tion of my Heart be all-

65

-ta-tion of my Heart be all-ways ac-cept-ed in thy Sight, O Lord.

Words of my Mouth and the Med-i-ta-tion of my Heart be all-ways ac-cept-

Mouth and the Med-i-ta-tion of my Heart, and the Med-i-ta-tion of my Heart be all-

-ways ac-cept-ed in thy Sight, O Lord.

70

O Lord, my Strength and my Re-deem-er, O Lord, my
 -ed, be all-ways ac-cept-ed in thy Sight, O Lord, my Strength
 -ways ac-cept-ed in thy Sight, O Lord, my Strength and my Re-
 my Strength, O Lord, my Strength, O Lord, my Strength and my Re-

75

Strength and my Re-deem-er,
 and my Re-deem-er, be all-ways ac-cept-ed
 -deem-er, be all-ways ac-cept-ed, be all-ways ac-
 -deem-er, let the Words of my Mouth and the Med-i-ta-tion

80

O Lord, my Strength, O Lord, my
 in thy Sight, O Lord, my Strength and my Re-deem-er, O
 -cept-ed, be all-ways ac-cept-ed in thy Sight, O Lord, my
 of my Heart be all-ways ac-cept-ed in they Sight, O Lord, my

95 [♩=M.M. 60] 100

Hal- le- lu- jah, A- men, A- men, A- men.

Hal- le- lu- jah, A- men, A- men, A- men.

Hal- le- lu- jah, A- men, A- men, A- men.

Hal- le- lu- jah, A- men, A- men, A- men.

ANTHEM

O God, My Heart Is Fixed

[♩ = M.M. 60] 5

O God, my Heart is fix- ed; I will sing ___ and give Praise;

O

10

God, my Heart is fix- ed; I will sing ___ and give Praise; _____ O

God, my Heart is fix- ed; I will sing ___ and give Praise; _____

God, my Heart is ___ fix- ed; I will sing ___ and give Praise; _____

God, my Heart is fix- ed; I will sing ___ and give Praise; _____

God, my ___ Heart is ___ fix- ed; I will sing ___ and give Praise; _____

15

O God, my Heart is fixed; I will sing and give Praise.

O God, my Heart is fixed; I will sing and give Praise.

O God, my Heart is fixed; I will sing and give Praise.

O God, my Heart is fixed; I will sing and give Praise.

20

Ev- en with my Glo- ry, ev- en with my

ev- en with my

ev- en with my

Ev- en with my Glo- ry, ev- en with my

25

30

Glo- ry, ev- en with my Glo- ry, ev- en with my

Glo- ry, ev- en with my Glo- ry, ev- en with my Glo- ry,

Glo- ry, ev- en with my Glo- ry, ev- en with my

Glo- ry, ev- en with my Glo- ry,

35

ev- en with my Glo- ry. A- wake, Lute and

ev- en with my Glo- ry. A- wake, _____

Glo- ry, ev- en with my Glo- ry. A- wake, _____

ev- en with my Glo- ry. A- wake, _____ a-

40

Harp: _____ I my- self_ will a- wake, _____ I my- self will a-

_____ a- wake, _ Lute _ and Harp: _____ I my- self will a- wake, _

_____ a- wake, Lute and Harp: _____ I my- self will a- wake, I my-

-wake, _____ a- wake, Lute and Harp: _____ I my- self_ will a- wake,

-wake, I my- self will_ a- wake, _ will a- wake, _____

I my- self will a- wake, _____ will a- wake, I my- self _____

-self will a- wake, I my- self _____ will a- wake, will a-

I my- self _____ will a- wake, I my- self will a- wake,

45

I my- self _ will a- wake, _ I my- self will a- wake, I my-
 will a- wake, _ will a- wake, I my- self will a- wake
 -wake, a- wake right _ ear- ly;
 I my- self _ will a- wake, I my- self will a- wake

50

-self _ will a- wake _ right _ ear- ly; ear- ly.
 right _ ear- ly.
 right _ ear- ly.
 right _ ear- ly.
 right _ ear- ly; A- ly. I

55

And
 will _ praise _ thee, _ O Lord, a- mong _ the _ Na- tions,
 will _ praise _ thee, _ O Lord, a- mong _ the _ Na- tions,

[60]

a- mong the Na- tions.

a- mong the Na- tions.

I will sing praises un- to thee a- mong the Na- tions.

a- mong the Na- tions.

[♩ = M.M. 120]

[65]

Be thou ex- alt- ed high, be thou ex- alt- ed high, O God, a-

Be thou ex- alt- ed high, be thou ex- alt- ed high, O God, a-

Be thou ex- alt- ed high, be thou ex- alt- ed high, O God, a-

Be thou ex- alt- ed high, be thou ex- alt- ed high, O God, a-

[70]

-bove the Heav'ns, and thy Glo- ry a- bove all the Earth, thy

-bove the Heav'ns, and thy Glo- ry a- bove all the Earth, thy

-bove the Heav'ns, and thy Glo- ry a- bove all the Earth, thy

-bove the Heav'ns, and thy Glo- ry a- bove all the Earth, thy

75 and thy Glo- ry, thy Glo- ry a- bove_ all the Earth. 80

Glo- ry, thy Glo- ry a- bove_ all the Earth.

Glo- ry, thy Glo- ry a- bove_ all the Earth.

Glo- ry, thy Glo- ry a- bove_ all the Earth.

[♩ = M.M. 60] 85

Give us Help from Trou- ble,

Give us Help from Trou- ble,

90

Give us Help from Trou- ble, give us Help from _

Give us Help from Trou- ble, give us Help from

give us Help from

give us Help from

95

Trou- ble, for vain, for vain,

Trou- ble, for vain, for vain,

Trou- ble, for vain

Trou- ble, for vain, for vain, for vain,

100 [♩ = M.M 120]

for vain is the Help of Man. Through God

for vain is the Help of Man. Through God

is the Help of Man. Through God

for vain is the Help of Man. Through God

105

we shall do val- iant- ly, we shall do val- iant- ly, we shall do

we shall do val- iant- ly, we shall do val- iant- ly, we shall do

we shall do val- iant- ly, we shall do val- iant- ly, we shall do

we shall do val- iant- ly, we shall do val- iant- ly, we shall do

110

val- iant- ly, for it _____ is he ___ that shall tread_ down our En- e- mies,
 val- iant- ly, for it is he that shall_ tread down our
 val- iant- ly, for it _____ is he that shall tread_ down our En- e- mies,
 val- iant- ly, Through God we shall do___ val- iant- ly,

115

En- e- mies, for it is he that shall tread down our En- e-
 through God we shall do val- iant- ly, we shall do___
 for it is he that shall tread down our En- e- mies,

120

for it _____ is he ___ that shall tread down our En- e- mies, our
 -mies, for it _____ is he ___ that shall tread_ down our En- e- mies, our
 val- iant- ly, for it _____ is he ___ that shall tread_ down our En- e- mies, our
 for it _____ is he ___ that shall tread_ down our En- e- mies, our

125

En- e- mies, our En- e- mies, for it _____ is he that shall tread_ down our

En- e- mies, our_ En- e- mies, for it _____ is he that shall tread_ down our

En- e- mies, our En- e- mies, for it _____ is he that shall tread_ down our

En- e- mies, our En- e- mies, for_ it _____ is he that shall tread_ down our

130

En- e- mies. Through God we shall do val- iant- ly, for it _____ is

En- e- mies. Through God we shall do val- iant- ly, for it _____ is

En- e- mies. Through God we shall do_ val- iant- ly, for it _____ is

En- e- mies. Through God we shall do val- iant- ly, for_ it _____ is

135 [♩ = M.M. 60]

he_ that shall tread_ down our En- e- mies. Hal- le- lu- jah, Hal- le-

he that shall tread_ down our En- e- mies. Hal- le- lu- jah, Hal- le-

he that shall tread_ down our En- e- mies. Hal- le- lu- jah, Hal- le-

he that shall tread_ down our En- e- mies. Hal- le- lu- jah, Hal- le-

St. Andrew's

[♩ = M.M. 60] [5] [C.M.]

1. Be- hold the Glo- ries of _____ the Lamb A- midst _____ his _____

1. Be- hold the Glo- ries of _____ the Lamb A- midst _____ his _____

1. Be- hold the Glo- ries of _____ the Lamb A- midst _____ his _____

1. Be- hold the Glo- ries of _____ the Lamb A- midst _____ his _____

Fath- er's _____ Throne; Pre- pare new Hon- ours, pre- pare new Hon- ours

Fath- er's _____ Throne; Pre- pare new Hon- ours, pre- pare new Hon- ours

Fath- er's _____ Throne; Pre- pare new Hon- ours, pre- pare new Hon- ours

Fath- er's _____ Throne; Pre- pare new Hon- ours, pre- pare _____ new _____ Hon- ours

10

for _____ his Name, _____ And Songs, be- fore _____ un- known, _____

for _____ his Name, _____ And Songs, be- fore un- known, _____

for _____ his _____ Name, _____ And Songs, be- fore _____ un- known, _____

for _____ his Name, _____ And Songs, _____ be- fore un- known, _____ Pre-

15

Pre- pare _ new _ Hon- ours
Pre- pare new Hon- ours for his Name,
Pre- pare new _ Hon- ours for his Name, And Songs, _____
-pare new _ Hon- ours for his Name, And Songs, be- fore un- known, and

20

for his Name, And Songs, be- fore _____ un- known, known.
And _____ Songs, be- fore _____ un- known, known.
_____ be- fore _____ un- known, known.
Songs, _____ be- fore _____ un- known, _____ known.

- | | |
|---|--|
| <p>2. Let Elders worship at his Feet,
The Church adore around,
With Vials full of Odours sweet,
And Harps of sweetest Sound.</p> <p>3. Those are the Prayers of all the Saints,
And these the Hymns they raise;
Jesus is kind to our Complaints,
He loves to hear our Praise.</p> <p>4. Eternal Father, who shall look
Into thy secret Will?
Who but the Son shall take that Book,
And open ev'ry Seal?</p> | <p>5. He shall fulfil thy great Decrees;
The Son deserves it well;
Lo, in his Hand the sov'reign Keys
Of Heav'n, and Death, and Hell!</p> <p>6. Now to the Lamb that once was slain,
Be endless Blessings paid;
Salvation, Glory, Joy remain
For ever on thy Head.</p> <p>7. Thou hast redeem'd our Souls with Blood,
Hast set the Pris'ners free,
Hast made us Kings and Priests to God,
And we shall reign with thee.</p> <p>8. The Worlds of Nature and of Grace
Are put beneath thy Pow'r;
Then shorten these delaying Days
And bring the promis'd Hour.</p> |
|---|--|

Cobham

[♩. = M.M. 80]

[C.M.]

1. Teach me the Measure of my Days, Thou Maker of my

5

Frame; I would survey Life's narrow Space And learn how frail I am.

10

A Span is all that we can boast, An Inch or two of Time;

15

Man is ___ but Van- i- ty ___ and Dust, In all ___ his Flow'r and Prime.

Man is ___ but Van- i- ty ___ and Dust, In all ___ his Flow'r and Prime.

Man is ___ but Van- i- ty ___ and Dust, In all ___ his Flow'r and Prime.

Man is ___ but Van- i- ty and Dust, In all ___ his Flow'r and Prime.

2. See the vain Race of Mortals move
 Like Shadows o'er the Plain;
 They rage and strive, desire and love,
 But all their Noise is vain.
 Some walk in Honor's gaudy Show,
 Some dig for golden Ore,
 They toil for Heirs they know not who,
 And straight are seen no more.

3. What could I wish or wait for then
 From Creatures, Earth, and Dust?
 They make our Expectations vain,
 And disappoint our Trust.
 Now I forbid my carnal Hope,
 My fond Desires recall;
 I give my mortal Int'rest up,
 And make my God my all.

ANTHEM

Sanctify a Fast

[♩ = M.M. 60] 5

Call a sol- emn As- sem- bly; gath- er the El- ders and
 Call a sol- emn As- sem- bly; gath- er the El- ders and
 Sanc- ti- fy a Fast; call a sol- emn As- sem- bly; gath- er the El- ders and
 Call a sol- emn As- sem- bly; gath- er the El- ders and

10

all the In- hab- i- tants of the Land in- to the House of the
 all the In- hab- i- tants of the Land in- to the House of the
 all the In- hab- i- tants of the Land in- to the House of the
 all the In- hab- i- tants of the Land in- to the House of the

15 20

Lord our God, and cry, and cry un-
 Lord our God, and cry, and cry, and cry un-
 Lord our God, and cry, and cry, and cry un-
 Lord our God, and cry, and cry, and cry un-

25

-to the Lord.
-to the Lord.
-to the Lord.
-to the Lord. The Seed is rotten under the Clods, the

30

How do the Beasts
Barns are broken down for the Corn is withered.

35

groan because they have no Pasture. O Lord, to thee will I
O Lord, to thee will I
O Lord, to thee will I
O Lord, to thee will I

40

cry, for the Fire hath de-vour-ed the Pas-tures of the Wil-der-ness,

cry, for the Fire hath de-vour-ed the Pas-tures of the Wil-der-ness,

cry, for the Fire hath de-vour-ed the Pas-tures of the Wil-der-ness,

cry, for the Fire hath de-vour-ed the Pas-tures of the Wil-der-ness,

45

and the Flame hath burnt all the Trees of the Field.

and the Flame hath burnt all the Trees of the Field.

and the Flame hath burnt all the Trees of the Field.

and the Flame hath burnt all the Trees of the Field.

50

The Beasts of the Field cry also un-to thee, for the

For the

For the

For the

60

Riv-ers of Wa-ter are dri-ed up.
 Riv-ers of Wa-ter are dri-ed up.
 Riv-ers of Wa-ter are dri-ed up.
 Riv-ers of Wa-ter are dri-ed up. Blow_ ye the

Blow ye the Trum- pet,
 Blow_ ye the
 Trum- pet, blow_ ye the Trum- pet, blow_ ye the Trum- pet, blow the

65

Blow_ ye the Trum-pet, blow the Trum- pet, blow_ ye the Trum- pet, blow the
 blow the Trum- pet, let the Trum- pet_ sound, blow ye the
 Trum-pet, blow_ ye the Trum- pet, blow_ ye the Trum- pet, blow_ ye the Trum-pet,
 Trum-pet, blow the Trum- pet, blow the Trum-

70

Trum- pet, blow the Trum- pet, blow the Trum- pet, let ___
 Trum- pet, let the Trum- pet ___ sound, ___ sound, ___
 blow ___ ye the Trum- pet. blow the Trum- pet, blow the Trum- pet, blow the
 -pet. let the Trum- pet sound, ___ sound, ___ let ___

75

___ the Trum- pet ___ sound. call a
 let the Trum- pet ___ sound. call ___ a
 Trum- pet, the Trum- pet in Zi- on. Sanc- ti- fy a Fast; call a
 ___ the Trum- pet sound. call a

80

sol- emn As- sem- bly; let the Priests, the Min- is- ters of ___ the Lord
 sol- emn As- sem- bly; let the Priests, the Min- is- ters of the Lord
 sol- emn As- sem- bly; let the Priests, the Min- is- ters of ___ the Lord
 sol- emn As- sem- bly; let the Priests, the Min- is- ters of the Lord

85

weep, weep, weep between the Porch and the

weep, weep, weep between the Porch

weep, weep, weep, weep between the Porch and the

weep, weep, weep between the Porch and the

90

95

Al-tar, and let them say: O Lord, O Lord, O

and let them say: O Lord, O Lord, O

Al-tar, and let them say: O Lord, O Lord, O

Al-tar, and let them say: O Lord, O Lord, O

100

Lord, spare thy People, for where-fore should the Hea-then say,

Lord, spare thy People, for where-fore should the Hea-then say,

Lord, spare thy People, for where-fore should the Hea-then say,

Lord, spare thy People, for where-fore should the Hea-then say,

105

Where is now ___ their God? Fear not, O Land, ___ be glad and re-joyce.

Where is now ___ their God? Fear not, O Land, be glad

Where is now ___ their God? Fear not, O Land, ___ be glad and re-joyce: ___

Where is now ___ their God? Fear not, O Land, be glad and re-joyce,

110

115

re-joyce, re-joyce; for the Lord will do great

re-joyce, re-joyce; for the Lord will do great ___

re-joyce, re-joyce; for the Lord will do great

re-joyce, re-joyce; for the Lord will do great

120

Things. Be glad then, ye Children of Zi-on, re-

Things. Be glad then, ye Children of Zi-on, re-

Things. Be glad then, ye Children of Zi-on, and re-joyce. ___

Things. Be glad then, ye Children of Zi-on, re-

125

-joice, re- joice, re- joice, re- joice in the Lord your

-joice, re- joice, re- joice, re- joice, re- joice in the Lord your

_____ in the Lord your

-joice, re- joice, re- joice, re- joice, re- joice, re- joice in the Lord your

130

God.

God. _____

God.

God.

God. For he _____ hath given you the former Rain moderately, and

135

And he will cause to come down for

And he will cause to come down for

And he will cause to come down for

he will cause to come down, and he will cause to come down for

140

you the for- mer and the lat- ter Rain in the first Month;

you the for- mer and the lat- ter Rain in the first Month;

you the for- mer and the lat- ter Rain in the first Month;

you the for- mer and the lat- ter Rain in the first Month; And the

145

150

And the Vats shall ov- er- flow with Wine and

Floor shall be full of Wheat,

155

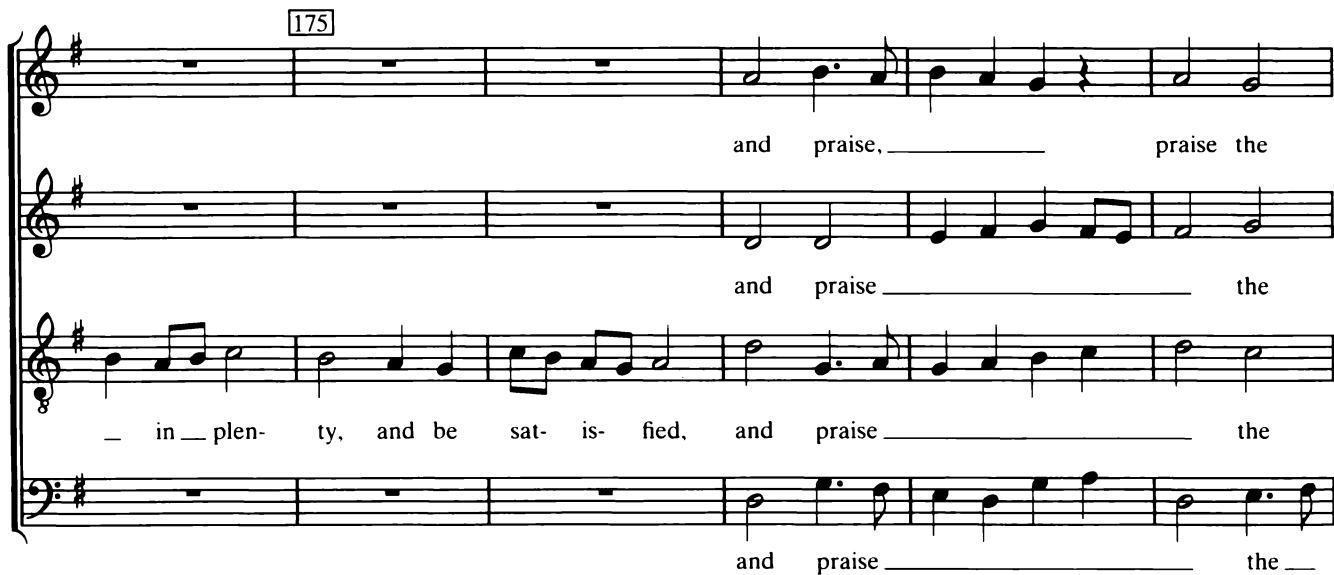
Oil. Be glad then, ye Chil- dren of Zi- on, and re- joice,

Be glad then, ye Chil- dren of Zi- on, and re- joice,

Be glad then, ye Chil- dren of Zi- on, and re- joice

Be glad then, ye Chil- dren of Zi- on, and re- joice

175



and praise, _____ praise the

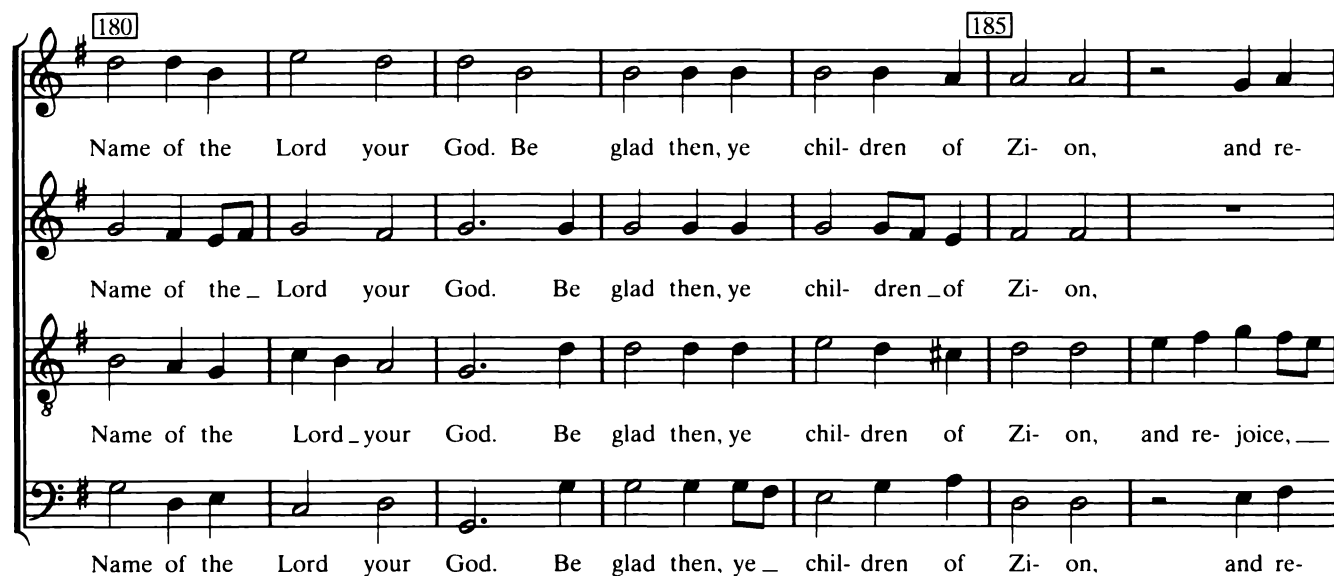
and praise _____ the

in plen- ty, and be sat- is- fied, and praise _____ the

and praise _____ the

180

185



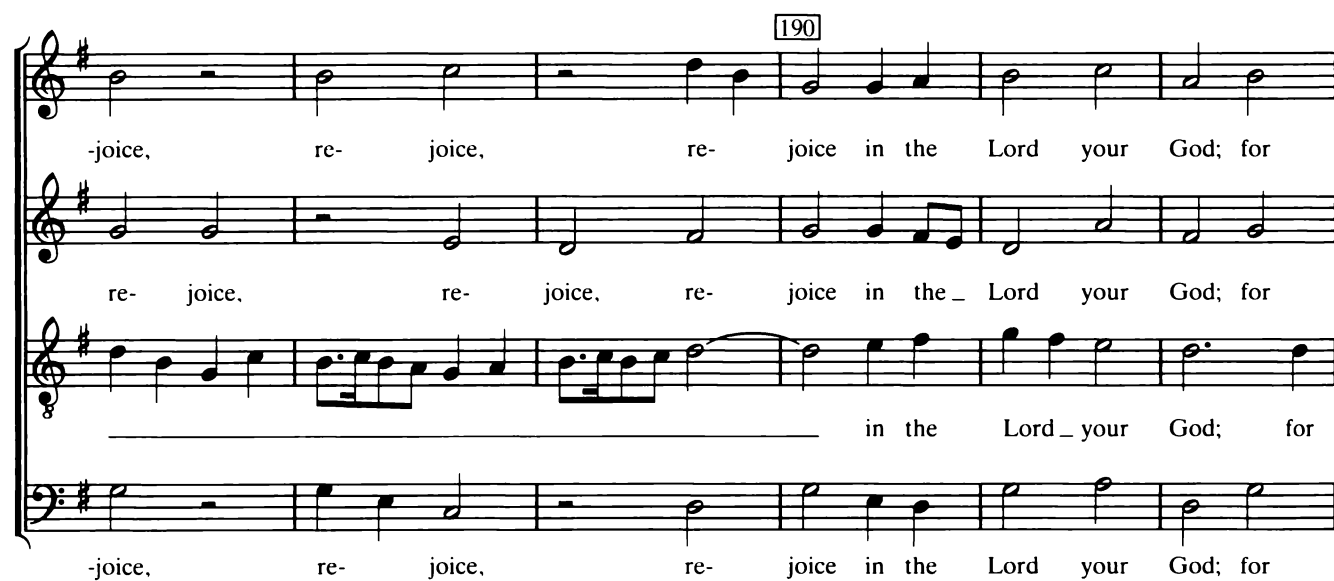
Name of the Lord your God. Be glad then, ye chil- dren of Zi- on, and re-

Name of the Lord your God. Be glad then, ye chil- dren of Zi- on,

Name of the Lord your God. Be glad then, ye chil- dren of Zi- on, and re- jice, ___

Name of the Lord your God. Be glad then, ye chil- dren of Zi- on, and re-

190



-jice, re- jice, re- jice in the Lord your God; for

re- jice, re- jice, re- jice in the Lord your God; for

_____ in the Lord your God; for

-jice, re- jice, re- jice in the Lord your God; for

195

he hath given you the former Rain moderately, and he will

he hath given you the former Rain moderately, and he will

he hath given you the former Rain moderately, and he will

he hath given you the former Rain moderately, and he will

200

cause to come down for you the Rain, the former Rain and the

cause to come down for you the Rain, the former Rain and the

cause to come down for you the Rain, the former Rain and the

cause to come down for you the Rain, the former Rain and the

205

[♩ = M.M. 120]

lat- ter Rain in the first Month. And it shall come to pass

lat- ter Rain in the first Month.

lat- ter Rain in the first Month.

lat- ter Rain in the first Month.

210

that who-so-ev-er shall _ call on the Name of the Lord, _ our _ God.

215 [♩ = M.M. 60] 220

shall _ be de-liv-er-ed. Be glad then, ye Chil-dren of Zi-on,

Be glad then, ye Chil-dren _ of _ Zi-on,

Be glad then, ye Chil-dren of Zi-on,

Be glad then, ye _ Chil-dren of Zi-on,

225

and re-joyce, and re-joyce, and re-joyce, and re-joyce _ in the

re-joyce, re-joyce, re-joyce in the _

and re-joyce _ in the

and re-joyce, re-joyce, re-joyce, _ re-joyce in the

230

Lord, your God; for he hath given you the former Rain

Lord your God; for he hath given you the former Rain

Lord, your God; for he hath given you the former Rain

Lord, your God; for he hath given you the former Rain

235

mod-erately, and he will cause to come down for you the

mod-erately, and he will cause to come down for you the

mod-erately, and he will cause to come down for you the

mod-erately, and he will cause to come down for you the

240

Rain, the former and the latter Rain in the first Month.

Rain, the former and the latter Rain in the first Month.

Rain, the former and the latter Rain in the first Month.

Rain, the former and the latter Rain in the first Month.

Lewis-Town

[♩ = M.M. 60] 5 [C.M.]

How vast must their Ad- van- tage be! How great their Pleas- ure prove! Who _

How vast must their Ad- van- tage be! How great their Pleas- ure prove! Who

How vast must their Ad- van- tage be! How great their Pleas- ure prove! Who

How vast must their Ad- van- tage be! How great their Pleas- ure prove! Who

10 [♩ = M.M. 80]

live like Breth- ren _ and con- sent _ In _ Of- fi- ces of Love!

live like Breth-ren and con- sent In _ Of- fi- ces of Love! 'Tis

live like Breth-ren and con- sent In _ Of- fi- ces _ of Love! 'Tis

live like Breth-ren and con- sent In _ Of- fi- ces of Love! 'Tis

When

pleas- ant as the morn- ing Dews That fall _ on Zi- on's Hill; _ _ _ _ _ When

pleas- ant as the morn- ing Dews That fall _ on Zi- on's Hill; _ _ _ _ _ When

pleas- ant as the morn- ing Dews That fall on Zi- on's Hill; _ _ _ _ _ When

15

God his mild- est Glo- ry shews And makes his Grace dis- til.

God his mild- est Glo- ry shews And makes his Grace dis- til.

God his mild- est Glo- ry shews And makes his Grace dis- til.

God his mild- est Glo- ry shews And makes his Grace dis- til.

[♩. = M.M. 80] 20

'Tis like the Oil, di- vine- ly sweet, On Aar- on's rev'- rend Head; _ The

'Tis like the Oil, di- vine- ly sweet, On Aar- on's rev'- rend Head; _ The

'Tis like the Oil, di- vine- ly sweet, On Aar- on's rev'- rend Head; _ The

'Tis like the Oil, di- vine- ly sweet, On Aar- on's rev'- rend Head; _ The

25

trick- ling Drops per- fum'd his Feet And o'er his Gar- ments spread, _ spread.

trick- ling Drops per- fum'd his Feet And o'er his Gar- ments spread, _ spread.

trick- ling Drops per- fum'd his Feet And o'er his Gar- ments spread, _ spread.

trick- ling Drops per- fum'd his Feet And o'er his Gar- ments spread, _ spread.

APPENDIX

Connection

[S.M.]

1. Hail! Sa- cred Mu- sic hail! We of- fer_ at ___ thy_ Shrine _____

1. Hail! Sa- cred Mu- sic hail! We of- fer at ___ thy Shrine

1. Hail! Sa- cred Mu- sic hail! We of- fer at ___ thy Shrine

1. Hail! Sa- cred Mu- sic hail! We of- fer at ___ thy Shrine

One per- fect Round com- pleat ___ in Sound, Ce- les- tial and di- vine.

One per- fect Round com- pleat ___ in ___ Sound, Ce- les- tial and di- vine.

One per- fect Round_ com- pleat ___ in Sound, Ce- les- tial and di- vine.

One per- fect Round_ com- pleat ___ in Sound, Ce- les- tial and di- vine.

2. 'Tis by thy heav'nly Aid
 In one majestic Sound,
 We celebrate Jehovah's State
 In one eternal Round.

3. Great is the Lord our God,
 His Mercy knows no Bound;
 Just are his Ways, then let his Praise,
 Eternally go round.

Abbreviations and Short Titles Cited in Introduction and Commentary

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<i>Ancient Harmony Revived</i>	<i>Symphonia Grandaeva Rediviva. Ancient Harmony Revived</i> . Hallowell, Maine: Masters, Smith, and Co., 1847.
Arnold 1756	Arnold, John. <i>The Compleat Psalmist</i> , 4th ed. London: Robert Brown, 1756; 5th ed. London: Robert Brown, 1761.
Atwill 1802	Atwill, Thomas H. <i>The New-York Collection</i> . Lansingburg [i.e., Walpole, New Hampshire: Thomas and Thomas], 1802.
Atwill 1804	Atwill, Thomas H. <i>The New York and Vermont Collection</i> , 2d ed., Albany: Backus and Whiting, [1804].
Bayley 1785	Bayley, Daniel. <i>The Essex Harmony, or Musical Micellany</i> . Newburyport: Daniel Bayley, 1785.
Belcher 1794	Belcher, Supply. <i>The Harmony of Maine</i> . Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794.
Belknap 1802	Belknap, Daniel. <i>The Middlesex Collection of Sacred Harmony</i> . Boston: Isaiah Thomas and Ebenezer T. Andrews, 1802.
Belknap 1806	Belknap, Daniel. <i>The Village Compilation of Sacred Musick</i> . Boston: J. T. Buckingham, 1806.
Benham 1790	Benham, Asahel. <i>Federal Harmony</i> . New Haven: A. Morse, 1790.
Benham 1798	Benham, Asahel. <i>Social Harmony</i> . [Wallingford, Connecticut: n.p., 1798].
Benjamin 1799	Benjamin, Jonathan. <i>Harmonia Coelestis</i> . Northampton: Andrew Wright, 1799.
Bentley	Bentley, William. <i>A Collection of Psalms and Hymns for Public Worship</i> . Salem: Dabney and Cushing, [1789?].
Bible, Authorized Version	<i>The Holy Bible, Containing the Old and New Testaments</i> . Boston: Isaiah Thomas and Ebenezer T. Andrews, 1814.
Bible, Authorized Version, Apocrypha	<i>The Holy Bible Containing the Old and New Testaments, Together with the Apocrypha</i> . Worcester: Isaiah Thomas, 1791.

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- Bushnell 1807 Bushnell, John. *The Musical Synopsis*. Northampton: Graves and Clap, 1807.
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- French 1802 French, Jacob. *Harmony of Harmony*. Northampton: Andrew Wright, 1802.
- Gram 1793 Gram, Hans. *Sacred Lines for Thanksgiving Day*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793.
- Gram 1795 Gram, Hans, Samuel Holyoke, and Oliver Holden. *The Massachusetts Compiler of Theoretical and Practical Elements of Sacred Vocal Music*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1795.
- Harmon 1809 Harmon, Joel. *The Columbian Sacred Minstrel*. Northampton: Andrew Wright, 1809.
- Hartwell 1815 Hartwell, Edward. *The Chorister's Companion*. Exeter: C. Norris and Co., 1815.
- Holden 1792 Holden, Oliver. *American Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792.
- Holden 1793 Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music*, 2 vols. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793.
- Holyoke 1791 Holyoke, Samuel. *Harmonia Americana*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791.
- Holyoke 1803 Holyoke, Samuel. *The Columbian Repository of Sacred Harmony*. Exeter: Henry Ranlet, [1803].
- Holyoke 1804 Holyoke, Samuel. *The Christian Harmonist*. Salem: Joshua Cushing, 1804.
- Howe 1799 Howe, Solomon. *Worshipper's Assistant*. Northampton: Andrew Wright, 1799.
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- Leslie 1811 Leslie, Benjamin. *The Concert Harmony*. Salem: the Author, 1811.
- Lewis 1814 Lewis, Freeman. *The Beauties of Harmony*. Pittsburgh: Cramer, Spear, and Eichbaum, and Freeman Lewis, 1814.
- Little 1801 Little, William, and William Smith. *The Easy Instructor*. [n.p.], 1802.
- MHi Ms Manuscript, Massachusetts Historical Society, Boston. Shepard Fish Manuscript.
- MiU-C Ms2 Manuscript, William L. Clements Library, University of Michigan, bound with William Billings. *The Singing Master's Assistant*. Boston: Draper and Folsom, 1778.
- MiU-C Ms3 Manuscript, William L. Clements Library, University of Michigan, Ann Arbor. Eleazer Everett Orderly Book.
- MIM* Billings, William. *Music in Miniature*. Boston: the Author, 1779.
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- Maxim 1808 Maxim, Abraham. *The Northern Harmony*, 2d ed. Exeter: Norris and Sawyer, 1808.
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- Read 1793 Read, Daniel. *The Columbian Harmonist No. 1*. New Haven: the Author, 1793.
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- Sanger 1808 Sanger, Zedekiah, et al. *The Meridian Harmony*. Dedham: H. Mann, 1808.
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- Tans'ur Grammar Tans'ur, William. *A Musical Grammar*. London: Jacob Robinson, 1746.
- The Spectator* *The Spectator*, 8 vols. London, 1711–1714.
- WBI *The Complete Works of William Billings*. Vol. I. Edited by Karl Kroeger. Published by the American Musicological Society and The Colonial Society of Massachusetts, 1981.
- WBII *The Complete Works of William Billings*. Vol. II. Edited by Hans Nathan. Published by the American Musicological Society and The Colonial Society of Massachusetts, 1977.
- WBIII *The Complete Works of William Billings*. Vol. III. Edited by Karl Kroeger. Published by the American Musicological Society and The Colonial Society of Massachusetts, 1986.
- Walter 1721 Walter, Thomas. *The Grounds and Rules of Musick Explained*. Boston: J. Franklin for S. Gerrish, 1721.
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- Waterhouse Ms Manuscript in the possession of Mrs. Dorothy Waterhouse, Boston, Massa-

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- Williams 1763 Williams, Aaron. *The Universal Psalmist*. London: the Author, 1763.
- Williams 1770 Williams, Aaron. *The New Universal Psalmist*. London: the Author, 1770.
- Wood 1789 Wood, Abraham. *Divine Songs*. Boston: Isaiah Thomas and Co., 1789.
- Worcester 1786 *The Worcester Collection of Sacred Harmony*. Worcester: Isaiah Thomas, 1786.
- Worcester 1788 *The Worcester Collection of Sacred Harmony*, 2d ed. Worcester: Isaiah Thomas, 1788.
- Worcester 1791 *The Worcester Collection of Sacred Harmony*, 3d ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791.
- Worcester 1792 *The Worcester Collection of Sacred Harmony*, 4th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792.
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- Worcester 1803 *The Worcester Collection of Sacred Harmony*, 8th ed., ed. by Oliver Holden. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1803.
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- Wyeth 1820 *Wyeth's Repository of Sacred Music, Part Second*, 2d ed. Harrisburg: John Wyeth, 1820.

Commentary

ADAMS Text att.: Words by Dr. Watts. The fifth stanza of Watts, *Psalms*, Psalm 84. Since Billings begins with the fifth stanza, only the remaining two stanzas of the seven-stanza hymn are supplied. Stanza 5 has been designated stanza 1, and the remaining verses renumbered accordingly.

Orig., m. 7, text, all parts: Billings's substitution of "joys" for "joy" has not been retained; mm. 8–9, text, all parts: Billings's substitution of "besides" for "beside" has not been retained; m. 14, Counter: the repeated notes under the slur on "courts" should be articulated.

BELLINGHAM Text att.: Words by Dr. Watts. The first and second stanzas of Watts, *Hymns* II, No. 69. The entire text supplied from this source. Since Billings set two stanzas of text, the remaining stanzas have been renumbered accordingly. Since Watts's poem contains nine stanzas, of which only eight will fit Billings's music, the odd stanza—in this case the seventh—has been omitted. It is as follows:

He said – Let the wide heav'ns be spread;
And heav'n was stretch'd abroad;
Abra'm – I'll be thy God – he said –
And he was Abra'm's God.

Orig., m. 10, text: Billings's substitution of "mighty" for "mightier" has not been retained.

BROAD COVE Text att.: Words from Dr. Watts. First stanza of Watts, *Hymns* II, No. 58. The entire text supplied from this source.

Orig., m. 12, Tenor: the whole-note is B-flat; m. 13, Treble: an extra B-flat eighth-note at the end of the note group on beat 1 has not been retained.

CLAREMONT Text att.: Words Anon. The first stanza of a hymn found in Tans'ur 1755, p. 152. The entire text supplied from this source.

Orig. heading: *Clarimont*. A Hymn for Easter. Tune name spelled CLAREMONT in index.

Orig., beginning, Tenor: time signature of 6/2 has not been retained; m. 3, text, all parts: Billings's substitution of "low" for "dull" has been retained.

COBHAM Text att.: Words by Dr. Watts. The first and second stanzas of Watts, *Psalms*, Psalm 39, Part 2. The entire text supplied from this source. Since Billings set two stanzas of text, these have been designated stanza 1, and the remaining stanzas have been renumbered accordingly.

Orig., m. 6, text, all parts: apostrophe supplied for "life's"; m. 11, text, all parts: Billings's substitution of "that" for "which" has been retained.

COBHAM appears in the Waterhouse Ms, p. 13, as RAYNHAM, in Tenor and Bass parts

only. It follows a piece dated March 16, 1781. Except for the omission of accidental sharps, there are no significant differences between the two versions in these parts.

COHASSET Text att: Words by Dr. Watts. First stanza of Watts, *Hymns* I, No. 88. The entire text supplied from this source.

Orig., mm. 18–23, Tenor and Bass: in these measures Billings provides only the first four words of the text, followed by an *et cetera* sign (the complete text is given under the Counter). Three lines of text are needed to complete the text underlaid, but only two are given. Therefore, one of the two lines must be repeated. The editor has chosen to repeat the first, reserving the second for block-chord singing by all the voices; but Billings may have intended the second line to be repeated.

CREATION Text att.: Words by Dr. Watts. First stanza of Watts, *Psalms*, Psalm 139, Part II, C.M. version, followed in m. 23 by the third stanza of Watts, *Hymns* II, No. 19. **CREATION**'s length and its text—constructed from parts of two different poems—identify it as a set-piece, so no further stanzas are here supplied.

The first 15 measures were published by Billings in *MIM*, p. 3 (see *WBII*, p. 276). The *MIM* version differs by being in G major and having significantly different Treble and Counter parts.

Orig., m. 10, text, all parts: apostrophe supplied for “’tis”; m. 42, Tenor: note on beat 1 is A; mm. 48–53, Treble and Tenor repeated notes on one syllable are to be articulated.

CROSS-STREET Text att.: Words from Addison. First stanza of Joseph Addison's paraphrase of Psalm 23, first published in *The Spectator*, July 26, 1712 (see Julian, p. 17). The entire text supplied from Bentley, Hymn 35.

Orig., beginning, Treble and Counter: whole-rests instead of quarter-rests in pickup; mm. 18–19, Treble and Tenor: the sixteenth-note followed by a dotted eighth, retained here, may be an uncorrected printing error for an intended dotted eighth followed by a sixteenth (Billings rarely used the “Scotch snap,” and never in a context that so cloyed the rhythm as here); m. 19, Tenor: sixteenth-note flag omitted on second note in measure; m. 24, Tenor: note head for last note is missing, E is assumed.

DEDHAM Text att.: Words by Dr. Watts. Fifth stanza of Watts, *Psalms*, Psalm 24. Since Billings begins with the fifth stanza, only the two remaining stanzas of the seven-stanza hymn are supplied. Stanza 5 has been designated stanza 1 and the remaining verses have been renumbered accordingly.

Orig., m. 5, Treble: the half-note on beat 2 is a quarter-note; mm. 18, 27, 29, 31, 33, text: Billings's substitution of “and” for “the” has been retained.

EAST SUDBURY Text att.: Words from Dr. Watts. First stanza of Watts, *Psalms*, Psalm 146. The entire text supplied from this source.

Orig., m. 7, Tenor: natural sign has been supplied editorially; text: the direction **PAUSE** which occurs between v. 4 and v. 5 has not been retained.

EGYPT Text att: Words by Dr. Watts. The third stanza of Watts, *Psalms*, Psalm 66. The text beginning with stanza 3 provided from this source. Since Billings set the third stanza of the Psalm, this has been designated stanza 1 and the remaining verses have been renumbered accordingly.

Orig., mm. 10, 12–13, 15, 28, text: apostrophe supplied for “Moses'.”

GILEAD Text att.: Words by Dr. Watts. First stanza of Watts, *Hymns I*, No. 88. The entire text supplied from this source.

Orig., m. 16, Counter: note on beat 1 is G; v. 3, text: the spelling of “eccho” has not been retained.

GREAT PLAIN Text att.: Words from Dr. Watts. Tenth stanza of Watts, *Horae Lyricae*, “Come, Lord Jesus.” Since Billings begins with the tenth stanza, only the two remaining stanzas in the poem are supplied. Stanza 10 has been designated stanza 1 and the remaining verses renumbered accordingly.

Billings appends a note (orig., p. 48) reading: “Part of this tune is very badly bar’d, but I will leave it for the observation of the reader.” Mm. 13–16 are here rebarred to correct musical and textual accents, with original barring indicated over the Treble part. However, short of barring each part individually, there appears to be no satisfactory way of repairing the false accents in the Treble and Tenor in the fuge (mm. 18–28), so they are left as Billings published them.

Orig., m. 15, Treble: the eighth-note lacks a flag; Bass: last note in measure is C; m. 16, all parts: repeat sign omitted.

HOPKINTON Text att.: Words from George Whitefield. The author of the text is John Cennick (see Julian, p. 681). The entire text supplied from Whitefield, *Hymns*, p. 164.

Orig., beginning, Bass: the time signature $4/2$ has not been retained.

INVOCATION No text att. This verse appeared on the title page of *SMA*. Not found in standard collections of religious verse and is probably by Billings himself.

Orig., m. 1, Counter: whole-rest instead of half-rest; m. 28, Treble and Counter: last note in measure lacks dot.

LEWIS-TOWN Text att.: Words by Tate and Brady. The text is a composite of Brady and Tate, *New Version*, Psalm 133, stanza 1, and Watts, *Psalms*, Psalm 133, stanza 4, followed by stanza 3. LEWIS-TOWN’s length and text—constructed from two different poems—identify it as a set-piece, so no further stanzas have been supplied.

Orig., m. 10, Counter, Tenor, and Bass: the second half-rest notated as two quarter-rests; m. 12, text, all parts: Billings’s substitution of “dew” for “dews” has not been retained; the substitution of “That fell” for “Which fell” has been retained; m. 15, Tenor: the note on beat 4 is G; m. 19, Bass: the note on beat 6 is B; m. 27, second ending, Treble: a C is probably intended below the E, as in the first ending.

Note that the third section of this tune is largely a rhythmic recasting of the first section. The question of why Billings notated the third section in 6/8 meter when there is no basic change of tempo is puzzling. It may be that he was reverting to an earlier practice where the dotted half-note in 6/4 time equalled M.M. 60 and the dotted quarter-note in 6/8 time equalled M.M. 80. (See, for example, JUDEA in *SMA*, *WBII*, pp. 52–53.) However, there seems to be no textual reason for an increase in tempo between the second and third sections.

MORNING HYMN Text att.: Words by Dr. Watts. First stanza of Watts, *Hymns II*, No. 6. The entire text supplied from this source.

Orig., m. 3, Tenor: slur moved from half-note and quarter-note to the two quarter-notes to conform to the text declamation in other voices; m. 12, Counter, m. 14, Treble, Tenor, Bass: Billings’s substitution of “that” for “who” has been retained; mm. 12–13, Counter,

Tenor, mm. 19–21, Treble, Counter, Tenor, Bass: repeated notes under a slur should be articulated; mm. 16–18, text: words in these measures are not underlaid, but indicated by an *et cetera* sign.

NEW-PLYMOUTH Text att.: Words by Tate and Brady. The first and second stanzas of Brady and Tate, *New Version*, Psalm 44. The entire text supplied from this source. Because Brady and Tate numbered their lines according to Biblical verses, the stanzas have been renumbered according to the poetic meter of the verse and Billings's setting. Stanzas 1 and 2 in Brady and Tate have been designated stanza 1, and each eight lines thereafter have been numbered as another stanza. Verses 24 and 25 of Brady and Tate's original make up a stanza of four additional lines, as follows:

O! wherefore hidest Thou thy Face
From our afflicted State,
Whose Souls and Bodies sink to Earth
With Grief's oppressive Weight?

Orig., m. 5, text, all parts: Billings's substitution of "The" for "Thy" has not been retained; v. 5, text: the spelling of "antient" has not been retained.

NORFOLK Text att.: Words by Dr. Watts. First stanza of Watts, *Hymns* II, No. 21. The entire text supplied from this source.

Orig., m. 2, text: Billings's substitution of "heathen" has not been retained; m. 20, Treble: the slur between beats 1 and 2 is editorial; in the original, the two quarter-notes are slurred, but this has been changed to agree with the other parts (cf. also m. 18).

REVELATION Text att.: Words by Dr. Watts. First stanza of Watts, *Psalms*, Psalm 119, Part 7. The entire text supplied from this source.

The first 15 measures were published by Billings in *MIM*, p. 29 (*WBII*, p. 320). The *MIM* version differs only slightly from *CH*.

Orig., m. 12, Counter: sharp on beat 2 is supplied editorially.

ROCHESTER Text att.: Words by the Rev. George Whitefield. First stanza of Hymn 50 in Whitefield *Hymns*. The author of the text is actually Charles Wesley (see Julian, p. 1297). The entire text supplied from Whitefield's collection.

ROCKY-NOOK Text att.: Words from Dr. Watts. First stanza of Watts, *Hymns* I, No. 41. The entire text supplied from this source.

Orig., m. 1, text: Billings's substitution of "those" for "these" has been retained.

ST. ANDREW'S Text att.: Words by Dr. Watts. First stanza of Watts, *Hymns* I, No. 1. The entire text supplied from this source.

Orig., m. 13, Bass: the sixteenth-note lacks flag, notated as eighth-note.

ST. ENOCH No text att. First stanza of Brady and Tate, *New Version*, Psalm 98. The entire text supplied from this source. Because Brady and Tate numbered their lines according to Biblical verses rather than poetic structure, the stanzas have been renumbered here according to the poetic meter of the verse.

Orig. heading: St. Enoch. For a Thanksgiving, after a Victory; v. 7, text: the spelling of "ecchoing" has not been retained.

ST. JOHN'S Text att.: Words by Dr. Watts. First stanza of Watts, *Hymns* II, No. 154. The entire text supplied from this source.

Orig., mm. 1–17, text: only the first four words are underlaid; the rest of the words are here supplied from the text source; mm. 3, 14, Counter: although nonsynchronous declamation is not rare in Billings's music, because of the frequent division of the measure into 3 quarter-notes plus 1 quarter-note, the slur between the 2 quarter-notes in these measures may have been intended between the half- and quarter-note; m. 6, Bass: natural sign on the last note supplied editorially.

ST. THOMAS Text att.: Words from Dr. Watts. The text for the first 15 measures is unlocated. It is the same text set to *CRUCIFIXION* by Harris in *AMM*, No. 6, p. 26. The text beginning at m. 16 is Watts, *Hymns* II, No. 95, v. 1, 4–5. *ST. THOMAS*'s length and its text—constructed from parts of two different poems—identify it as a set-piece, so no further stanzas are here supplied.

Orig., at bottom of first system on p. 129: “☞ Observe that this tune will contain four verses.”; m. 20, Tenor: because of the consistent use of B natural throughout this section, Billings may have intended a natural sign before the last note; m. 27, Tenor: dot omitted on dotted quarter-note; m. 42, Counter: flat sign on B after beat 1 supplied editorially. The first 15 measures were published in *MIM*, p. 29, as *CALVARY* (see *WBII*, p. 319).

SOUTH-BOSTON Text att.: Words by Dr. Watts. First stanza of Watts, *Hymns* I, No. 150. The entire text supplied from this source.

Orig., m. 2, Treble: only 3 beats in measure, quarter-note G on beat 1 supplied editorially; mm. 5, 7, text: Billings's substitution of “that” for “which” has been retained; m. 6, Treble: only 3 beats in measure, quarter-note C on beat 1 has been supplied editorially.

SUDBURY Text att.: Words by Mr. John Peck. The first two stanzas of “On the Resurrection” from Peck, pp. 29–31. The entire text supplied from this source. Since Billings set two stanzas of text, they have been designated stanza 1 and the remaining stanzas renumbered accordingly.

The title on the music is given as *WEST-SUDBURY*, but a note in the index says “This tune should be named *SUDBURY*, not *WEST-SUDBURY*.”

Orig., m. 10, Bass: slur omitted between the second and third quarter-notes; m. 17, text: Billings's substitution of “skies” for “stars” has not been retained; m. 17, second ending, Treble: the E may be a misprint for C, as in the first ending.

THOMAS-TOWN Text att.: Words by Dr. Biles [Mather Byles]. Two stanzas of a poem from Byles, p. 58. The poem has 14 verses, of which Billings set v. 1 and v. 13. Because of his precise construction of the text, no other verses are provided here.

THOMAS-TOWN is found in Mann 1797, p. 19, and in the MHi Ms under the title *DEER-FIELD*. It is also found in fragmentary form in the NN Ms, which may date from the mid-1770s.

Orig., m. 6, Counter: sharp is supplied editorially; m. 9, Treble: second note in measure is D; m. 14, Counter: first note in measure is F; m. 19, Tenor: because of the consistent use of F-sharp as a leading-tone throughout the piece, a sharp has been supplied for the last note of the measure.

VICTORY Text att.: Words by Dr. Watts. The first and second stanzas of Watts, *Psalms*, Psalm 18, Part 2. The entire text supplied from this source. Since Billings set two stanzas of text, they have been designated as stanza 1 and the remaining verses renumbered accordingly.

Orig., m. 10, Counter: tie between half-note and eighth-note editorially supplied; m. 17, text, all parts: apostrophe supplied for "'Tis."

VICTORY is found in the Waterhouse Ms in B major, set for Tenor and Bass voices only, dated March 17, 1781, and attributed to "Wm B." Except for a few small discrepancies in pitch and rhythm, there are no significant differences in these voices between the two settings.

WASHINGTON-STREET Text att.: Words by Dr. Watts. First stanza of Watts, *Hymns* I, No. 39. The entire text supplied from this source.

Orig., m. 19, Counter: third note lacks eighth-note flag.

WEST-SUDBURY Text att.: Words from Mr. John Peck. First two stanzas of "A Poem on Death" from Peck, pp. 27–29. The entire text supplied from this source. Since Billings set two stanzas of text, they have been designated stanza I and the remaining stanzas renumbered accordingly.

Orig., mm. 17–18, Treble: the repeated notes on one syllable should be articulated.

WEYMOUTH Text att.: Words by Dr. Watts. First stanza of Watts, *Hymns* I, No. 106. The entire text supplied from this source.

Orig., m. 8, Counter and Bass: the diminished octave on beat 3 is intended (see MEDFIELD, WBII, p. 66, m. 9, for similar passage), natural sign in Counter has been supplied editorially; m. 33, all parts: first and second ending added to correct notation.

ANTHEMS

ANTHEM: DELIVERANCE, I Will Love Thee Orig. heading: *Deliverance, An Anthem*[,] Words from sundry scriptures, &c. Text from Bible, Authorized Version, Psalms, Psalm 18:1, 6–7, 9, 13, 17, 38, 41; Watts, *Psalms*, Psalm 116, Part II, v. 1; and some words probably by Billings himself. (The words between mm. 144–148, though related to Psalm 18:38, are a paraphrase that Billings may have supplied.)

Orig, m. 12, text, Bass: Billings's spelling of "cry'd" has not been retained; m. 22: the designation "Chorus" standing over beat 1 has not been retained; m. 31, all parts: time signature omitted; mm. 35–36, Bass: words omitted; m. 45, text, Counter: the spelling of "heav'n's" has not been retained; mm. 58–59, Treble, Tenor, Bass: the repeated notes under the slur on "fly" should be articulated; mm. 69–76, all parts: the repeat of the chorus is verbally directed by the words "See Chorus"; mm. 83–86, Bass: words omitted; m. 98, all parts: the wedge-shaped symbols are "marks of distinction" (see this volume, p. lviii, for discussion of their interpretation); mm. 102–109, all parts: the repeat of the chorus verbally directed by the words "See Chorus"; m. 115, Treble: slur omitted between the two eighth-notes on beat 1; mm. 135, 138, 140, text, all parts: Billings's spelling of "cry'd" has not been retained; m. 141, Counter: the second eighth-note is E; m. 151, Treble: only three quarter-note beats in measure, a second C has been supplied editorially; m. 156, Treble: the eighth-notes are G and E respectively; m. 166, Bass: the E may be a misprint for C, since a cadence on a first inversion chord is virtually unprecedented in Billings's music; m. 172, Treble: in Tans'ur 1772, p. 216, "Swell" is defined as "to strengthen," with the meaning to increase the sound. It was used by psalmodists to signify a crescendo; m. 184, Treble: "Forte" stands over m. 185, beat 3.

ANTHEM: Hark! Hark! Hear You Not Orig. heading: *An Anthem for Christmas*[.] Words from Luke 2d. and elsewhere. Text from Bible, Authorized Version, Luke 2:10–14; Matthew 21:9; Watts, *Horae Lyricae*, “The Nativity of Christ,” v. 7–8. The text between mm. 1–31 is found in Matthew Wilkins, *Book of Psalmody* (Great Milton [ca. 1750]), but because it is unlikely that Billings knew of or had access to this obscure English tunebook, Billings’s source of the text remains unlocated. (This also applies to the Commentary for HADLEY [see *WBIII*, p. 386].)

Orig., note at bottom of p. 117: “N.B. Set this piece one note lower.”, Billings tells the performers to sing the piece in B (or possibly B-flat) major rather than C major; m. 11, text, all parts: Billings’s use of the plural verb “make” has not been retained; m. 27, Tenor: second eighth-note is C; m. 32, all parts: first and second endings added to correct notation; repeat sign at m. 15 adjusted accordingly; m. 53, text, Tenor: Billings’s substitution of “who” for “which” has not been retained; m. 71, Bass: time signature is 4/2; C lacks ledger line; mm. 75–82, text, all parts: Billings’s use of the plural noun “angels” has not been retained; mm. 78–86, text, all parts: Billings’s use of the plural noun “hosts” has not been retained; mm. 81–82, Tenor, Bass: words omitted; m. 86, all parts: repeat sign omitted; m. 87, all parts: time signature omitted; Treble: whole-rest instead of half-rest; mm. 115, 119, text, all parts: apostrophe supplied for “angels’”; m. 135, all parts: time signature omitted; m. 138, all parts: first ending adjusted to correct notation, repeat sign at m. 134, second ending adjusted accordingly; m. 151, Counter: the note on beat 1 is D; mm. 152–155, all parts: repeat of chorus is verbally directed by the words, “See Chorus”; m. 156, all parts: time signature omitted; m. 185, Treble, Tenor: the augmented octave is intended, natural sign editorially supplied to Tenor; m. 186, Treble: natural sign supplied editorially; m. 187, Treble: natural sign supplied editorially; m. 192, 203, text, all parts: apostrophe supplied for “angels’”; m. 193, Tenor: the note on beat 1 is F; m. 204, Bass: the note on beat 3 lacks stem.

The first 32 measures of the anthem appear as HADLEY, a fusing-tune, in the CtHT-W Ms and MiU-C Ms3 (see *WBIII*, pp. 322–323), probably dating from the 1770s or early 1780s.

ANTHEM: Hear, Hear, O Heav’ns Orig. heading: *An Anthem, for Fast Day* Isaiah, Chap. 1st. Text from Bible, Authorized Version, Isaiah 1:2–4, 16, 18, and Isaiah 56:1.

Orig., at head of m. 1: “Set this piece in E,” indicating that it should be sung a half-step lower than notated; m. 28, Counter and Tenor: pitch and rhythm altered to agree with same passage in m. 49 and m. 76; m. 56, Bass: word omitted; m. 63, Tenor: A-flat instead of G; m. 70, Tenor: D-flat on beat 4 is probably intended; m. 82, Treble: the flat on the last note is editorial; m. 87, Bass: note on beat 2 lacks eighth-note flag; note on beat 3 lacks dot; m. 89, Counter: note on beat 3 lacks dot; m. 91, Treble: last note in measure lacks eighth-note flag; m. 101, Tenor: natural sign after beat 1 is editorial; m. 108, Counter: last note in measure is G; m. 116, text: Billings’s spelling of “read” has not been retained.

ANTHEM: I Am Come Into My Garden Orig. heading: *An Anthem* Solomon’s Songs, Chap. 5th. Text from Bible, Authorized Version, The Song of Solomon 5:1–2, 6; 2:5 and 8:14.

Orig., m. 23, Counter: the sharp has been supplied editorially; m. 39, Bass: slur omitted on beat 2; m. 59, Tenor: the dotted eighth-note after beat 2 is beamed as a sixteenth-note; m. 63, Treble: the sixteenth-note on beat 1 lacks flag (notated as eighth-note); m. 98, “Vigoroso” stands over m. 99; m. 106, text: “and” omitted; m. 109, Treble and Counter:

the diminished octave after beat 2 is intended (see MEDFIELD, *WBII*, p. 66, m. 9, for similar passage), natural sign in Counter has been supplied editorially; m. 118, all parts: repeat sign omitted.

ANTHEM: I Charge You, O Ye Daughters Orig. heading: *An Anthem* Solomon's Songs. Text from Bible, Authorized Version, The Song of Solomon, 2:7 and 5:8–12, with some words and phrases omitted.

Throughout this anthem Billings changes meter frequently between 3/4 and 2/4 and once between 2/4, 6/8, and 3/4. Normally, these meter changes would also signal tempo changes, but the editor believes that Billings wanted a steady tempo with changing accent patterns. That Billings was not always strictly bound by tempo implications of his time signature is demonstrated by the anthem "Except the Lord Build the House" (*WBIII*, pp. 240–241), where he designates a 2/4 passage to be performed "no faster than Largo."

Orig., m. 3, Treble: the sixteenth-note after beat 1 lacks flag, notated as eighth-note; mm. 16–17, Tenor: rhythm on first beat of eighth-note followed by dotted sixteenth-note; m. 20, Counter: dotted quarter-note notated as eighth-note tied to a quarter-note; m. 28, text: Billings's substitution of "her" for "him" has been retained; mm. 48, 53, Treble: rhythm on first beat is eighth-note followed by dotted sixteenth-note; mm. 51, 76, text: Billings's substitution of "chief" for "chiefest" has been retained; m. 59, Counter: sixteenth-note lacks flag, notated as eighth-note; m. 60, Treble: although the dotted eighth- and sixteenth-note figure on beat 2 seems clear and unequivocal, two eighth-notes may have been intended, for at other appearances these words are set to two eighth-notes (cf. mm. 15–16, 35–36, and 91–92); m. 73, Treble: rhythm on beat 1 is eighth-note followed by dotted sixteenth-note.

ANTHEM: Mourn, Mourn Orig. heading: *An Anthem, for Fast Day* Some of the words from scripture. Text from Bible, Authorized Version, Joel 2:18–19; Joel 2:21; the rest of the words appear to be by Billings.

Orig., m. 39, Tenor: the time signature 2/3 has not been retained; m. 42, Bass: a dot following the half-note on beat 3 has not been retained; m. 49, Treble: the flat on beat 1 has been supplied editorially; m. 61, all parts: repeat sign omitted; m. 62, all parts: a change of key signature from C minor to C major appears to have been omitted at this point. Hans Nathan, in his "Introduction" to *CH Facsim.*, p. xi, fn.7, also recommends a change of key signature. According to Nathan, the presence in m. 142 of F-sharp, the raised fourth scale degree, which Billings employed only in the major mode, signals that a shift from C minor to C major should take place in m. 110. However, an F-sharp is also found in m. 92, suggesting that C major was already established by that time. The C major conclusion (mm. 60–61) of the opening section, which was in C minor and E-flat major, strongly suggests that the change of key should take place in m. 62; mm. 95–108, text, all parts: Billings's spelling of "satisfy'd" has not been retained; mm. 96–97, Bass: text omitted; m. 116, Bass: a third repetition of the word "shout" appears to have been omitted and has been supplied to make the text fit the music; m. 129, Tenor: dot omitted on the second dotted eighth-note; m. 140, all parts: repeat sign omitted.

ANTHEM: O God, My Heart Is Fixed. Orig. heading: *An Anthem* Psalm 108 *For Thanksgiving Day Morning*. Text from Bible, Authorized Version, Psalms, Psalm 108:1, 5, 12–13, and Bible, Psalms, Common Prayer Version, Psalm 108:2; Hallelujah, Amen chorus added by Billings.

Orig., m. 17, Treble: the second and third notes are a dotted sixteenth-note followed by a sixteenth-note; m. 18, Counter: the two eighth-notes are E and D, respectively; m. 50, all parts: first and second ending added to correct notation, repeat sign before m. 34, beat 3, moved to m. 35, beat 1; m. 81, all parts: natural sign supplied editorially at change of key signature; m. 95, Counter: the repeated note under the slur on “vain” should be articulated; m. 101, all parts: natural signs supplied editorially at change of key signature; m. 120, Treble: note on beat 1 is a dotted quarter-note; m. 122, Counter: sixteenth-note after beat 1 lacks flag, notated as eighth-note; eighth-note after beat 2 is F-sharp; m. 126, Counter: sixteenth-note lacks flag, notated as eighth-note.

ANTHEM: O Praise the Lord of Heaven Orig. heading: *An Anthem, for Thanksgiving*[.] Psalm 148. Text from Bible, Psalms, Common Prayer Version, Psalm 148 1–2, 5, 7–8, 10–12, with additional text from Roscommon 1717, p. 55, v. 8, and by Billings.

Orig., m. 29, Counter: only 3 beats in the measure, the note on beat 1 is an eighth-note, but changed to dotted quarter to conform with a similar rhythmic figure in Bass in m. 21 and Tenor in m. 32 (Billings obviously wanted to change to duple meter at the beginning of this strain. The missing beat offers only two possibilities: either supply a quarter-rest on beat 1, or change the first eighth-note to a dotted quarter-note. His normal practice was to begin a phrase either on a strong beat [1 or 3 in 4/4 time], or on beat 4 as a pick-up. Beginning a phrase on beat 2 is almost unprecedented in his music, while a dotted quarter-, eighth-note figure is quite common.); m. 40, all parts, text: the spelling of “dargons” has not been retained; in a footnote Billings credits the phrase to “Roscommon”; mm. 42–46, text: the substitution of “abodes” for “retreats”, “dire” for “fierce”, and “heav’nly” for “joyful” have been retained; mm. 49–50, Treble and Counter: tied notes between measures indicated by a slur from m. 48 to m. 50; mm. 52–63, all parts: repeated notes set to one syllable should be articulated; m. 68, Tenor and Bass: the eighth-notes on beat 1 set to one syllable should be articulated.

ANTHEM: O Thou To Whom All Creatures Bow Orig. heading: *An Anthem for Ordination*. Words from Tate & Brady, Scripture, &c. Text from Brady and Tate, *New Version*, Psalm 8:1; Bible, Authorized Version, Malachi 3:3; Bible, Psalms, Common Prayer Version, Psalm 132:17; Psalm 68:11; Psalm 115:1; Bible, Authorized Version, Isaiah 35:5; Isaiah 52:7; Luke 2:14; Billings also sets some of his own words.

Orig., m. 40, Bass: the note on beat 2 is a quarter-note; m. 61: “Piano” (abbreviated Pia.) stands over beat 2; m. 63: “Forte” stands over beat 2; m. 80, Bass: the note on beat 3 is A; m. 124, Treble: the eighth-rest notated as quarter-rest; m. 127, Treble: “the” substituted for “he”; Counter: Billings’s spelling of “worrh” has not been retained; m. 136, Treble: note on beat 2 is an eighth-note (only 3 eighth-notes in measure), dot and sixteenth-note B supplied to conform to other voices; m. 149: the 3/2 time signature, introduced here to accommodate textual accents in one measure, does not seem to call for the tempo it usually implies (♩ = M.M.60); m. 149, the spelling of “mountaints” has not been retained; m. 165: “Sym” stands for “Symphony,” which Billings defined in *SMA* as “An air, which is played, or sang without words, before the song begins, and sometimes such airs are in the middle of a peice or at the end” (see *WBII*, p. 28); m. 187, Treble: the spelling of “jubelee” has not been retained; mm. 190–192, 197–198, all parts: repeated notes under a slur on “joy” should be articulated; m. 198, all parts: first and second endings supplied editorially to correct notation; m. 199, all parts: unnecessary one-flat key signature has not

been retained; mm. 199–202, Tenor and Bass: the absence of text marks this passage as a “symphony” similar to mm. 165–168, though it is not so labeled; mm. 204–205, Bass: no words appear, but because the figure is the same as one sung in mm. 206–207 by the Counter, text is supplied from that voice.

Two sections from this anthem were previously published by Billings: mm. 144–164 are essentially the same as mm. 164–181 of the anthem, *RETROSPECT* (*WBII*, pp. 241–242), and mm. 215–239 are substantially the same as the ending of Billings’s anthem *PEACE* (*WBIII*, pp. 274–275). (See Daniel, p. 108.)

ANTHEM: Sanctify A Fast Orig. heading: *An Anthem*, Joel, 1st and 2d Chap.[.] *Suitable for Fast*. Text from Bible, Authorized Version, Joel 1:14, 17–20; Joel 2:15, 17, 21, 23–24, 26, 32; with some words and phrases omitted or added by Billings.

Orig., m. 9, Counter: quarter-note on beat 2 is D; m. 42, Treble: slur omitted on first two quarter-notes; m. 43, Bass: a D, which appears beneath the F on beat 2, seems to be an imperfection in printing and has not been retained; m. 54, Bass: whole-rest omitted; m. 72, Counter: five quarter-note beats appear in the measure, the final two of which (a dotted quarter- and eighth-note) are interpreted as a dotted eighth- and sixteenth-note; m. 106, all parts: natural signs supplied for change of key signature; the designation “sharp key,” standing above the Treble, has not been retained; m. 148, text, Treble: the spelling of “vats” as “fats,” even though it is spelled thus in the Bible, Authorized Version, has not been retained; m. 151, Bass: the quarter-note is F-sharp; m. 166, Treble: the note group on beat 1 is a dotted eighth-note, two sixteenth-notes, and an eighth-note; m. 241, Tenor: A instead of G.

ANTHEM: Sing Praises Orig. heading: *An Anthem. For Thanksgiving Day Morning*. The text is a composite of lines from Psalm 30, verses 4 and 5, drawn from both Bible, Authorized Version and Bible, Psalms, Common Prayer Version.

Orig., mm. 1 and 8, all parts, first ending: the repeat has been altered to correct notation; m. 17, Tenor: the notes on beat 2 are a dotted quarter- and eighth-note, altered to conform with Billings’s consistent use of the rhythmic motive ♩ ♪ ♪ elsewhere in the anthem (see, for example, m. 19, Tenor, m. 21, Treble, m. 21, Bass; mm. 44–49 is a parallel passage); m. 32, Counter: the G on beat 3 notated as a half-note; m. 35, all parts, first ending: the repeat has been altered to correct notation; m. 38, all parts: repeat sign omitted (see mm. 13–25 for parallel passage); m. 60, Treble: dot omitted on dotted half-rest; m. 78, Counter: the spelling of “indure” has not been retained; m. 83, Treble: beam omitted between first and second notes; m. 84, Tenor: dot omitted on dotted half-note; m. 92, second ending, Tenor: both notes in measure are E, altered to C to agree with the cadence of the first ending. (It is unprecedented for Billings to conclude the melody of a composition on any note other than the tonic.)

ANTHEM: SUBLIMITY, The Heavens Declare the Glory of God Orig. heading: *Sublimity, an Anthem* Psalm 19[.] This subject is both Praise and Prayer, it may answer for Thanksgiving or Fast. Text from Bible, Psalms, Common Prayer Version, Psalm 19:1–2, 4, 8, 14, and Bible, Authorized Version, Psalms, Psalm 19:3; Hallelujah, Amen chorus added by Billings.

Orig., mm. 7–9, Treble and Tenor: duet passages in octaves are almost unprecedented in Billings (but see mm. 10–11 in *THE LARK* [*WBIII*, p. 232]). Since most duet passages in

Billings's music are in parallel thirds, the treble in these measures has been altered from m. 7, beat 2 to read a tenth higher than the Tenor. The original pitches are as in the Tenor part; m. 19, first ending, all parts: repeat adjusted to correct notation, repeat sign moved from m. 14, beat 2, to m. 15, beat 1; m. 20, all parts: unnecessary Φ [2/2] time signature has not been retained; m. 32, Counter: the second quarter-note is unclear, G may have been intended; m. 36, Counter: the quarter-note notated as a half-note; m. 41, Treble: word omitted on beat 1; m. 43, all parts: repeat sign omitted; m. 48, Counter: note on beat 1 is a dotted quarter-note; m. 75, Bass: Billings's substitution of "meditations" for "meditation" has not been retained.

ANTHEM: THE DYING CHRISTIAN'S LAST FAREWELL, My Friends, I Am Going Orig. heading: The dying Christian's last farewell[,] Spoken in the tenor. (Rather than a performance indication, the rubric seems intended to suggest that the Tenor's pronouncements in mm. 1–10 and mm. 52–62 are the words of the title's "dying Christian.") Text anon.; it appears in an earlier setting by Jacob French in French 1789 and French 1793.

Orig., m. 3, text, Tenor: the phrase "going a long journey" is correct, also found in French's setting; m. 7, Counter: it was Billings's normal practice to repeat motives at the octave or at the fifth. Repetition of motives at the seventh is almost unprecedented in his works. (But see LAMENTATION OVER BOSTON in *SMA*, *WBII*, p. 143, mm. 91–94.) Perhaps Billings intended this phrase to be sung by the Tenor, where the pitches would duplicate those in the Treble a measure later, but the typographer mistakenly set it in the Counter; m. 15, Tenor: the notes on the last half of beat 2 are a dotted sixteenth-note and an eighth-note; m. 16, text, all parts: "troubling" is sung on three syllables; m. 18, second ending, all parts: unnecessary repetition of 3/2 time signature has not been retained; m. 19: repeat sign omitted (The repeat sign at m. 51 lacks an antecedent and m. 19 is the logical place for one.); m. 24, Counter: Billings's substitution of "pleasure" for "pleasures" has not been retained; m. 32, Tenor: the spelling of "fade" as "fad" has not been retained; m. 49, Counter: Billings's substitution of "joy" for "joys" has not been retained; m. 62, Tenor: Billings's substitution of "friend" for "friends" has not been retained (see m. 10 for a parallel passage); m. 68, text, all parts: "troubling" is intended to be sung in three syllables; m. 70, second ending, all parts: unnecessary repetition of 3/2 time signature has not been retained; m. 71, Bass: the Φ [2/2] time signature has been altered to Φ to agree with other parts; Treble: "Minum beating," directing the performers to beat half-notes, stands over mm. 72–73.

The suggested metronome settings in mm. 57–62 are somewhat speculative. It is clear from the words "Affettuoso" and "Languishing" used by Billings at this point that he wanted the death-bed scene here to be particularly tender and affectionate. A slackening of the strict tempo maintained to this point seems both musically and dramatically appropriate.

ANTHEM: UNIVERSAL PRAISE, O Praise God Orig. heading: *Universal Praise*: An Anthem, for *Thanksgiving Day*, taken from Psalm 149, &c. Except for the first 10 measures, the text of which was taken from Bible, Psalms, Common Prayer Version, Psalm 150 (not Psalm 149), the words seem to be Billings's own paraphrase of Bible, Authorized Version, Psalms 148 and 150.

UNIVERSAL PRAISE was also issued separately with the following caption title: *Universal Praise*: An Anthem, for *Thanksgiving Day*, taken from Psalm 149, and elsewhere. By William Billings (n.p., n.d., but advertised in Boston by Thomas & Andrews on October 16,

1793—see Nathan, *William Billings*, p. 59). The music for both versions seems to have been printed from the same type set-up; except for the caption title, no differences are found between them.

Orig., m. 15, Counter: whole-rest instead of half-rest; m. 17, Bass: three lower C choosing notes supplied editorially (see mm. 39, 86, 102, and 124 where such choosing notes appear in the orig.); mm. 20–21, all parts: the three quarter-notes under the slur on “fire” should be articulated; m. 42, Bass: lower C choosing note supplied editorially (see mm. 25, 89, 105, 127, 146, and 157 where such choosing notes appear in the orig.); m. 64, Tenor: note on beat 2 is E; m. 65, Treble: repeated notes under the slur on “roll” should be articulated; m. 68, Counter: “s” omitted from “drums”; mm. 73–74, Treble, Counter and Bass: repeated notes under the slur on “roll” should be articulated; m. 83, Tenor: second quarter-note is C; mm. 88–89, Bass: lower note of dyads lack dot; m. 95, Bass: upper note of dyad on beat 6 is A; m. 98, Tenor: quarter-note is F; m. 101, Treble and Counter: change of time signature omitted; m. 104, Bass: lower note of dyad lacks dot; m. 107, Bass: lower G choosing note supplied editorially (see mm. 27, 44, 91, 129, 148, and 159 where such choosing notes are in the orig.); m. 154, Bass: lower note of dyad on beat 1 is A; m. 156, Bass: lower F choosing note supplied editorially (see mm. 24, 41, 88, 104, 126, and 145 where such choosing notes are in the orig.); m. 157, Bass: lower note of dyad lacks dot; m. 160, Counter: E choosing note supplied editorially below G (see mm. 28, 45, 92, 108, 130, and 149 where such choosing notes are in the orig.) (Billings seems to be using this section as a refrain-like passage and only in this measure does the cadence chord lack the third supplied elsewhere by the lower choosing note); m. 163, Bass: the natural sign on beat 3 supplied editorially; m. 164, Bass: the first two notes are sixteenth-notes, altered to agree with Tenor rhythm; m. 166, text, Tenor: first syllable of “Amen” omitted; m. 177, second ending, Counter: upper note of dyad lacks dot.

ANTHEM: VARIETY, WITHOUT METHOD, O God, Thou Hast Been Displeas'd Orig. heading: *Variety, without Method* An Anthem Psalm 60. Text from Bible, Psalms, Common Prayer Version, Psalm 60:1–2, 4–5, 9–11; and Bible, Authorized Version, Psalms, Psalm 60:12, with some words and phrases omitted and added by Billings. (Billings substituted “disturbed” for “divided” in v. 2; the text between mm. 59–72 is a paraphrase of v. 5; “forth” substituted for “out” in v. 10, and v. 11 altered.)

Orig., mm. 34–35, Treble: repeated notes under the slur on “shaketh” should be articulated; mm. 37–38, Treble and Tenor: repeated notes under the slur on “shaketh” should be articulated; m. 45, Counter, Bass: repeated notes under the slur on “Triumph” should be articulated; Tenor: the sixteenth-note after beat 2 lacks flag, notated as an eighth-note; m. 74, Treble: the notation “Crotchet beating,” meaning to beat quarter-notes (see Billings’s Introduction, Lesson VI, this volume, p. 9, for explanation), stands over beat 3 of measure; mm. 78–80, all parts: the change of key signature has been consolidated. In Billings’s score, natural signs on E and A appear before beat 4 in m. 78, the B-flat at the beginning of m. 80. They have all been moved to the beginning of m. 79 where the modulation takes place; m. 79, Counter: a precautionary natural sign before beat 1 has not been retained; m. 81, Bass: half-rest instead of whole-rest; m. 86, all parts: unnecessary key signature of 1 flat has not been retained; mm. 127–128, text: the spelling of “Halleiujah” has not been

strengthen,” with the meaning to increase the sound. It was used by psalmodists to signify crescendo.

ANTHEM: We Have Heard With Our Ears Orig. heading: *An Anthem* Psalm 44th[.] Suitable to be sung on the anniversary of our Fore-fathers’ landing, and for Thanksgiving. Text from Bible, Authorized Version, Psalm 44:1–4, 23; Psalm 11:2; Psalm 32:5 (paraphrased); I Kings 8:30; Psalm 45:3; Exodus 15:9–10, 18 (paraphrased); and Psalm 106:48; Billings also sets some of own words.

Orig., m. 9, Tenor: the natural sign on B warns singers not to raise it (see commentary for BETHLEHEM, *WBII*, p. 354, for a similar situation); m. 25, Treble: the repeated notes under the slur on “sword” should be articulated; m. 36, Tenor and m. 39, Treble: the natural sign on the A warns singers not to raise it; m. 45, Counter: two whole-rests instead of half-rests; m. 52, all parts: natural signs supplied editorially at change of key signature; the designation “[flat] key” standing above the Treble has not been retained; m. 63, text: Billings’s substitution of “so” for “lo” has not been retained; m. 66, Tenor: the quarter-note notated as eighth-note; m. 77, all parts: the repeat sign standing in the middle of the measure has been moved to the beginning of the measure; m. 79, Tenor: dot omitted on dotted quarter-note; m. 88, Counter: quarter-note lacks dot; m. 95, all parts: the repeat sign between m. 94 and m. 95 has been moved one measure later; mm. 100–105 have been rebarred to align musical and textual accents; m. 164, Tenor: beam omitted on the two eighth-notes; m. 170, 172, Tenor: Billings’s substitution of “then” for “them” has not been retained; mm. 171–172, Tenor: Billings may have intended “devour” to be sung in three syllables, since no slur appears between the two quarter-notes in m. 172; mm. 174–180, Treble, Counter, Tenor: the repeated notes under the slurs should be articulated; m. 187, all parts: “Fortissimo” stands over beat 1 of m. 188; m. 188, Treble: quarter-note on beat 1 lacks dot; m. 195, second ending, Treble: rhythm reversed, whole-note precedes half-note; m. 207, Treble: rhythm is a most unlikely ♩ ♪ ♫, altered here to agree with Tenor; m. 210, Tenor: text reads “Praise thou the Lord,” not retained; m. 214, Treble: the text, “praised, the,” altered to agree with other parts.

ANTHEM: When The Lord Turn’d Again Orig. heading: *An Anthem* Psalm 126. The text is a composite from Bible, Psalms, Common Prayer Version, Psalm 126:1–6 and Bible, Authorized Version, Psalms, Psalm 126:1–5, with some words omitted and added by Billings.

Orig., mm. 7, 14, 27, and 33, text, all parts: Billings’s substitution of “mouths” for “mouth” has not been retained; m. 48, text, Treble, mm. 54, 58, text, Counter, m. 56, text, Treble, Tenor, Bass, m. 62, text, all parts: Billings’s substitution of “they” for “we” has been retained; m. 63, Treble: numbers indicating first and second ending reversed; mm. 87, 92, Tenor: the final two eighth-notes in each measure notated as sixteenth-notes.

APPENDIX

CONNECTION No text att. Words probably by Billings. Three stanzas underlayed. **CONNECTION** appears in circular form as a frontispiece in *CH* and was obviously intended for illustration rather than performance. It is musically almost identical with the same tune published in *SMA* (see *WBII*, pp. 256–257). It is reprinted here because of the new text.

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