

The Complete Works of
William Billings
Volume III

THE COMPLETE WORKS OF
William Billings

VOLUME III

The Psalm-Singer's Amusement (1781)

The Suffolk Harmony (1786)

and the independent publications

KARL KROEGER, EDITOR

Richard Crawford, Editorial Consultant

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

Distributed by the University Press of Virginia

The following have provided financial support for this publication:

The American Musicological Society
The Colonial Society of Massachusetts
The National Endowment for the Humanities
The Sonneck Memorial Fund

Copyright © 1986, The American Musicological Society
and The Colonial Society of Massachusetts

Library of Congress catalogue card number 86-72307

Musical engraving by A-R Editions, Inc., Madison, Wisconsin.
Design, composition, printing and binding by
Meriden-Stinehour Press

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)

Contents

Foreword	ix
by Margaret Bent, <i>The American Musicological Society</i>	
Introduction and Acknowledgments	xi
Introduction to Volume II	xlix
by Hans Nathan	
THE PSALM-SINGER'S AMUSEMENT (1781)	
Facsimile of Title Page	2
Advertisement	3
The Music	5
THE SUFFOLK HARMONY (1786)	
Facsimile of Title Page	137
The Music	138
INDEPENDENT PUBLICATIONS	225
Appendix I: Music by Billings Published Only by Other Compilers	277
Appendix II: Unpublished Music by Billings in Manuscript Sources	311
Appendix III: British Psalm Tunes Arranged by Billings	341

Abbreviations and Short Titles	363
Commentaries	367
Bibliography	391
Index of Titles	397
Index of First Lines	398
Index of Facsimiles	399

The Psalm-Singer's Amusement



ADVERTISEMENT

As this Book is not designed for Learners, I thought it not essential to write an Introduction; but would refer the young Beginner, to my former Publication, entitled, "*THE SINGING MASTERS ASSISTANT*," which I have lately reprinted.

NB. This Work is a Part of the Book of Anthems, which I have so long promised, my Reasons for not publishing the whole in one Volume, must be obvious to all who consider the present extravagant Price of Copper-Plate & Paper, the Copper in special if so scarce, that I don't think it possible, to procure enough to contain the Whole, at any Price; besides if I was able to publish the Whole, but few would become Purchasers, & I believe, that the most will be of my Opinion, when I inform them, the Book could not be afforded for less than TEN DOLLARS. However, I hope that notwithstanding the present Difficulties, I shall shortly be able to publish the Remainder at a much lower Price.

ADVERTISEMENT

As this Book is not designed for Learners, I thought it not essential to write an Introduction; but would refer the young Beginner, to my former Publication, entitled, "*THE SINGING MASTERS ASSISTANT*," which I have lately reprinted.

NB. This Work is a Part of the Book of Anthems, which I have so LONG promised; my Reasons for not publishing the whole in one Volumn [sic], must be obvious to all who consider the present extravagant Price of Copper-Plate & Paper;—the Copper in special is so scarce, that I don't think it possible, to procure enough to contain the Whole, at any Price; besides if I was able to publish the Whole, but few would become Purchasers, & I believe, that the most will be of my Opinion, when I inform them, the Book could not be afforded for less than TEN DOLLARS. However, I hope that notwithstanding the present Difficulties, I shall shortly be able to publish the Remainder at a much lower Price.

Berlin words from D^r W.

3

he dies. he dies the heavenly lov-er dies the tydings like a dolsful found on my poor heart thro'

deep he lies in the cold caverns of the ground some faintly drop a tear or two on the ash below

Berlin

[♩ = M.M. 60]

L.M.

5

1. He dies! He dies! The heav'n-ly Lov-er

1. He dies! He dies! The heav'n-ly Lov-er

1. He dies! He dies! The heav'n-ly Lov-er

1. He dies! He dies! The heav'n-ly Lov-er

10

dies! The Tid-ings strike a dole-ful Sound On my poor Heart-strings:

dies! The Tid-ings strike a dole-ful Sound On my poor Heart-strings:

dies! The Tid-ings strike a dole-ful Sound On my poor Heart-strings:

dies! The Tid-ings strike a dole-ful Sound On my poor Heart-strings:

15

20

Deep he lies In the cold Cav-erns of the Ground.

Deep he lies In the cold Cav-erns of the Ground.

Deep he lies In the cold Cav-erns of the Ground.

Deep he lies In the cold Cav-erns of the Ground.

[♩=M.M. 120]

25

Come, Saints, and drop a Tear or two,
a Tear or two, On the dear

Come, Saints, and drop On the dear

30

He shed a thousand,
He shed a thousand Drops for
Bos- om of your God, He shed a thousand Drops for

Bos- om of your God, He shed a thousand,

35

40

A thousand Drops of richest Blood, a thousand Drops, a
you, A thousand Drops of richest Blood, a thousand Drops, a
you, A thousand Drops of richest Blood, a thousand Drops, a

A thousand Drops of richest Blood, a thousand Drops, a

45

thou- sand Drops, a thou- sand Drops of rich- est Blood.

thou- sand — Drops, a thou- sand Drops of — rich- est Blood.

thou- sand — Drops, a thou- sand Drops of — rich- est Blood.

thou- sand Drops, a — thou- sand Drops of rich- est Blood.

2. Here's Love and Grief beyond Degree,
 The Lord of Glory dies for Men!
 But lo, what sudden Joys I see!
 Jesus the Dead revives again.

The rising God forsakes the Tomb,
 Up to his Father's Court he flies;
 Cherubic Legions guard him Home,
 And shout him welcome to the Skies!

3. Break off your Tears, ye Saints, and tell
 How high our Great Deliv'rer reigns;
 Sing how he spoil'd the Hosts of Hell,
 And led the Monster Death in Chains.

Say, "Live for ever, wondrous King!
 Born to redeem, and strong to save!
 Then ask the Monster, Where's thy Sting?
 And where's thy Vict'ry, boasting Grave?"

4 4

of your God he shed a thousand drops of a thousand drops of richest blood a thousand drops a thousand drops a thousand drops of richest

Framingham Words from D^r W.

shall Willom cry aloud & nother voice be heard the voice of Gods eter-nal Son deserves it. no regard

the

5

the voice of Gods eter-nal Son deserves it no re-gard the

the voice of Gods eter-nal Son deserves it no re-gard shall Willom

voice of Gods eternal Son deserves it no re-gard deserves it no regard the voice of Gods

voice of Gods eternal Son deserves it no regard the voice of Gods

deserves it no re-gard de-serves it no re-gard the voice of

cry aloud & not here to be heard & not here to be heard the voice of Gods e-ter-nal son deserves it no regard

eternal son. deserves it no regard deserves it no regard the voice of

Framingham

[♩ = M.M. 60]

S.M.

5

1. Shall Wis- dom cry a- loud, And not her Voice be

1. Shall Wis- dom cry a- loud, And not her Voice be

1. Shall Wis- dom cry a- loud, And not her Voice be

1. Shall Wis- dom cry a- loud, And not her Voice be

10

heard? The Voice of God's E- ter- nal Son, De-

heard? The Voice of God's E- ter- nal Son, De-

heard? The Voice of God's E- ter- nal Son, De-

heard? The Voice of God's E- ter- nal Son, De-

15

- serves it no Re- gard? The

- serves it no Re- gard?

- serves it no Re- gard? The Voice of God's E-

- serves it no Re- gard? The Voice of God's E- ter- nal Son, De-

20

Voice of God's E-ter-nal Son, De-serves it no Re-gard?

The Voice of God's E-ter-nal Son, De-serves it no Re-

-ter-nal Son, De-serves it no Re-gard? Shall -

- serves it no Re-gard, De-serves it no Re-gard? The

25

The Voice of God's E-ter-nal Son, De-serves it no Re-gard? The

- gard, De-serves it no Re-gard, De-serves it no Re-gard?

Wis-dom cry a-loud, And not her Voice be heard, And not her Voice be -

Voice of God's E-ter-nal Son, De-serves it no Re-gard, De-serves it no Re-

30

Voice of God's E-ter-nal Son, De-serves it no Re-gard, gard?

- The Voice of God's E-ter-nal Son, De-serves it no Re-gard, gard?

heard? The Voice of God's E-ter-nal Son, De-serves it no Re-gard, gard?

- gard? The Voice of God's E-ter-nal Son, De-serves it no Re-gard, gard?

2. "I was his chief Delight,
His Everlasting Son,
Before the first of all his Works,
Creation, was begun.
3. "Before the flying Clouds,
Before the solid Land,
Before the Fields, before the Floods,
I dwelt at his right Hand.
4. "When he adorn'd the Skies,
And built them, I was there,
To order when the Sun should rise,
And marshal ev'ry Star.
5. "When he pour'd out the Sea,
And spread the flowing Deep;
I gave the Flood a firm Decree,
In its own Bounds to keep.
6. "Upon the empty Air
The Earth was balanc'd well;
With Joy I saw the Mansion, where
The Sons of Men should dwell.
7. "My busy Thoughts at first
On their Salvation ran,
Ere Sin was born, or Adam's Dust
Was fashion'd to a Man.
8. "Then come, receive my Grace,
Ye Children, and be wise;
Happy the Man who keeps my Ways;
The Man that shuns them dies."

Manchester

[♩=M.M. 60]

L.M.

5

Let the shrill Trum-pet's war-like Voice Make Rocks and Hills his

Let the shrill Trum-pet's war-like Voice Make Rocks and Hills his

Let the shrill Trum-pet's war-like Voice Make Rocks and Hills his

Let the shrill Trum-pet's war-like Voice Make Rocks and Hills his

10

Piano

Praise re-bound; Praise him with Harp's me-lo-dious Noise, And gen-tle

Praise re-bound; Praise him with Harp's me-lo-dious Noise, And gen-tle

Praise re-bound; Praise him with Harp's me-lo-dious Noise, And gen-tle

Praise re-bound; Praise him with Harp's me-lo-dious Noise, And gen-tle

15

[♩=M.M. 120]

20

Psal-t'ry's sil-ver Sound. Let Vir-gin Troops soft Tim-brels

Psal-t'ry's sil-ver Sound.

Psal-t'ry's sil-ver Sound.

Psal-t'ry's sil-ver Sound.

3 25 **Vigorouso**

bring, And some with grace-ful Mo-tion dance; Let In-stru-ments with var-ious

Let In-stru-ments with var-ious

Let In-stru-ments with var-ious

Let In-stru-ments with var-ious

30 35

Strings, With Or-gans join'd, his Praise ad-vance, With Or-gans

Strings, With Or-gans join'd, his Praise ad-vance, With Or-gans join'd, his

Strings, With Or-gans join'd, with Or-gans join'd, With Or-gans join'd, his

Strings, With Or-gans join'd, his Praise ad-vance, With Or-gans join'd, his Praise

40 1. 2.

join'd, his Praise ad-vance, With Or-gans join'd, his Praise ad-vance, vance.

Praise ad-vance, With Or-gans join'd, his Praise ad-vance, vance.

Praise ad-vance, With Or-gans join'd, his Praise ad-vance, vance.

ad-vance, With Or-gans join'd, his Praise ad-vance, vance.

Assurance

[♩. = M.M. 80]

C.M.

Now shall my Head be lift- ed high, _____
Now shall my Head be lift- ed
Now shall my Head be lift- ed high, _____
Now shall my Head _____

5
— be lift- ed high _____ A- bove, a- bove my —
high, be lift- ed _____ high _____ A- bove, a- bove my
— be lift- ed high _____ A- bove, a- bove my
— be lift- ed high _____ A- bove, a- bove my —

Foes a- round, And
Foes a- round, And Songs of Joy and
Foes a- round, And
Foes a- round, And Songs of Joy and Vic- to- ry With-

10

Songs — of Joy — and Vic- to- ry With- in thy Tem- ple

Vic- to- ry With- in thy Tem- ple sound, _____

Songs — of Joy — and Vic- to- ry With- in thy Tem- ple

- in thy Tem- ple sound, _____ sound, _____

15

1. sound, _____ With- in thy Tem- ple sound, _____ sound.

2. sound, _____ With- in _____ thy Tem- ple sound, _____ sound.

1. sound, _____ With- in _____ thy Tem- ple sound, _____ sound.

2. sound, _____ With- in _____ thy Tem- ple sound, _____ sound.

An Anthem

unto
thou O God art Pra... is... ed in Sion art Praif... ed in Sion
the shall the Vow be performe d
unto the shall the Vow be performed in Jerusa- lem

B

unto the unto the shall all flest come
thou that hearest the praye that hearest the praye that hearest the praye
the Clouds shall drop
thou crownest the year with thy Goodness and the Clouds shall drop shall drop upon the dwellings of the Wildernes shall
the Clouds shall drop the Clouds shall drop the
the Clouds shall drop the Clouds shall drop the Clouds shall drop

ANTHEM

Thou, O God, Art Praised

[♩ = M.M. 60]

5

Thou, O God, art prais- - ed in Si- on, art prais-

Thou, O God, art prais- - ed in Si- on, art prais-

Thou, O God, art prais- - ed in Si- on, art prais-

Thou, O God, art prais- - ed in Si- on, art prais-

10

- ed in Si- on; un- to Thee_ shall the Vow be per- form- ed,

- ed in Si- on;

- ed in Si- on;

- ed in Si- on;

15

un- to Thee_ shall the Vow be per- form- ed in Je- ru- sa- lem.

un- to Thee shall the Vow be per- form- ed in Je- ru- sa- lem.

un- to Thee_ shall the Vow_ be per- form- ed in Je- ru- sa- lem.

un- to Thee_ shall the Vow be per- form- ed in Je- ru- sa- lem.

20 25

un- to
un- to
un- to

Thou that hear- est the Pray'r, that hear- est the Pray'r, that hear- est the Pray'r, un- to

30

Thee, un- to Thee shall all Flesh come.
Thee, un- to Thee shall _ all Flesh come. Thou crown- est the Year _ with thy
Thee, un- to Thee shall _ all Flesh come.

Thee, un- to Thee shall _ all Flesh come. Thou crown- est the Year _ with thy

35

And the Clouds ____ shall
Good- ness; and the Clouds shall drop, shall drop up- on the Dwell-ings of the
And the Clouds ____ shall drop, the Clouds ____ shall
Good- ness; and the Clouds ____ shall drop, the Clouds shall drop, the

40

drop, and the Clouds shall drop, shall drop

Wil-der-ness, shall drop, shall drop up- on the Dwell-ings of the

drop, the Clouds shall drop, shall drop

Clouds shall drop Fat-ness, shall drop

45

Fat-ness. They shall drop up- on the Dwell- ings _ of _ the

Wil- der-ness. They shall drop up- on the Dwell-ings of the Wil- der-

Fat- ness. They shall drop up- on the Dwell- ings of the

Fat- ness. They shall drop up- on the Dwell- ings of the

Wil- der-ness, the Wil- der-ness, shall drop up- on the Dwell- ings _ of _ the

- ness, shall drop, shall drop up- on the Dwell-ings, drop, drop, drop up- on the Dwell- ings of the

Wil- der-ness, the Wil- der-ness, shall drop up- on the Dwell- ings _ of _ the

Wil- der-ness, the Wil- der-ness, shall drop up- on the Dwell- ings of the

[♩ = M.M. 120]

50

Wil- der- ness;
Wil- der- ness; and the lit- tle, lit- tle, lit- tle, and the lit- tle
Wil- der- ness;
Wil- der- ness; and the lit- tle, lit- tle, lit- tle, and the lit- tle

55

and the lit- tle, lit- tle, lit- tle, and the lit- tle Hills, _____
Hills, _____
and the lit- tle, lit- tle, lit- tle, and the lit- tle Hills, _____
Hills, _____

60

65

and the lit- tle, lit- tle, lit- tle, and the lit- tle Hills shall re- joice,
and the lit- tle, lit- tle, lit- tle, and the lit- tle Hills
and the lit- tle, lit- tle, lit- tle, and the lit- tle Hills shall re- joice,
and the lit- tle, lit- tle, lit- tle, and the lit- tle Hills

70

shall re- joice, _____ re- joice, shall re- joice, re- joice, _____

shall re- joice, _____ shall re- joice, _____

shall re- joice, shall re- joice, _____ re- joice _____ on ev-

shall re- joice, _____ shall re- joice, _____

75

_____ shall re- joice _____ on ev- 'ry _____ Side.

_____ shall re- joice _____ on ev- 'ry Side.

- 'ry Side, shall re- joice _____ on ev- 'ry Side.

_____ shall re- joice _____ on ev- 'ry Side.

80

85

And the Val- leys shall

And the Val- leys shall stand

The Folds shall be full of Sheep and the Val- leys shall stand _____ so

90

And the Val- leys shall stand so thick with Corn, they shall
 stand so thick with Corn, they shall laugh, they shall laugh
 so thick with Corn, that they shall laugh, they shall
 thick with Corn, that they shall laugh, shall laugh, they shall laugh,

95

laugh, they shall laugh, they shall laugh, shall laugh and
 and sing, they shall laugh, they shall laugh, shall laugh and
 laugh, they shall laugh, shall laugh and
 shall laugh, they shall laugh, they shall laugh, shall laugh and

100 105

sing, laugh and
 sing, they shall laugh,
 sing, laugh,
 sing, they shall laugh,

ANTHEM

The Beauty of Israel

[♩ = M.M. 60] 5

The Beau-ty of Is- ra- el is slain, is slain up- on thy high —

The Beau-ty of Is- ra- el is — slain, is slain up- on thy high —

The Beau-ty of Is- ra- el is slain, is slain up- on thy high —

The Beau-ty of Is- ra- el is slain, is slain up- on thy high —

10

Pla- ces. How are the Might-y, Might- y, Might- y fall'n, fall'n, how

Pla- ces. How are the Might-y, Might- y, Might- y fall'n, fall'n, how

Pla- ces. How are the Might-y, Might- y, Might- y fall'n, fall'n, how

Pla- ces. How are the Might-y, Might- y, Might- y fall'n, fall'n, how

15 20

are the Might-y, Might- y, Might- y fall'n!

are — the Might- y, Might- y fall'n!

are the Might-y, Might- y, Might- y fall'n! Tell it not in

are — the Might-y, Might- y, Might- y fall'n! Tell it not in Gath, —

25

Tell it not in Gath, tell it not in Gath;
 Tell it not in Gath, — tell it not in Gath;
 Gath, pub-lish it not in the Streets — of As-ke-lon;
 — pub-lish it not in the Streets of As-ke-lon;

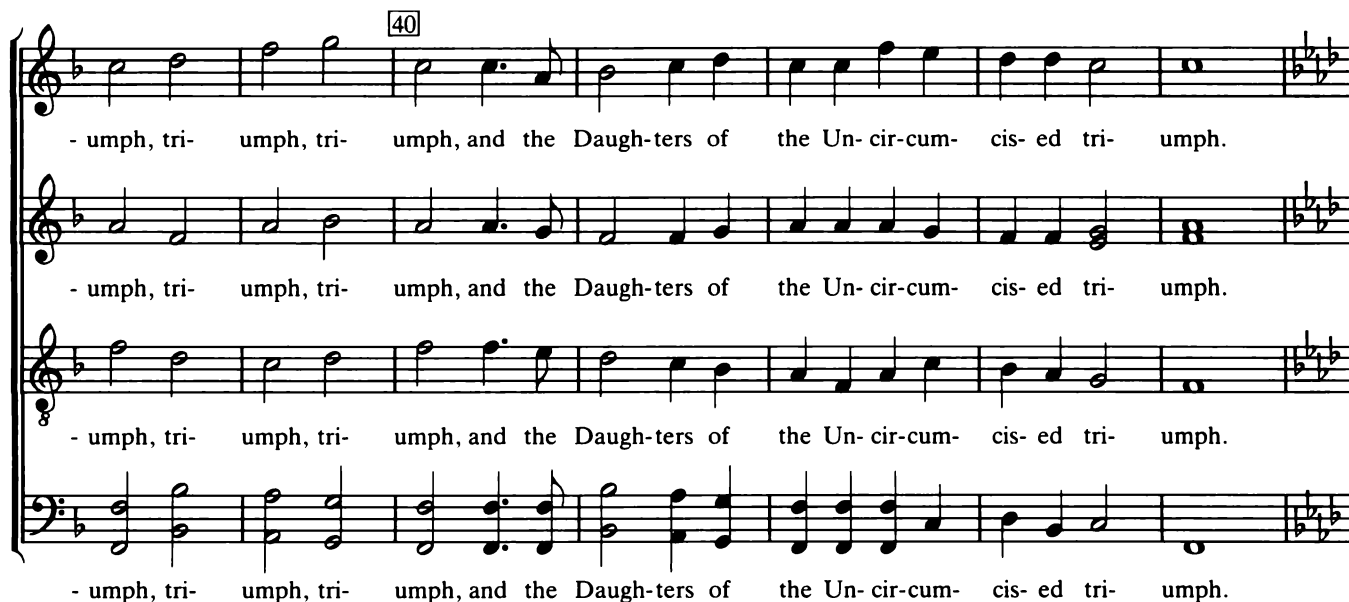
30

lest the Daugh- ters of the Phi- lis- tines re- joice, re- joice,
 lest the Daugh- ters of the Phi- lis- tines re- joice, re- joice,
 lest the Daugh- ters of the Phi- lis- tines re- joice, re- joice,
 lest the Daugh- ters of the Phi- lis- tines re- joice, re- joice,

35

should re- joice, — and the Daugh- ters of the Un- cir- cum- cis- ed tri-
 should re- joice, — and the Daugh- ters of the Un- cir- cum- cis- ed tri-
 should re- joice, — and the Daugh- ters of the Un- cir- cum- cis- ed tri-
 should re- joice, — and the Daugh- ters of the Un- cir- cum- cis- ed tri-

40



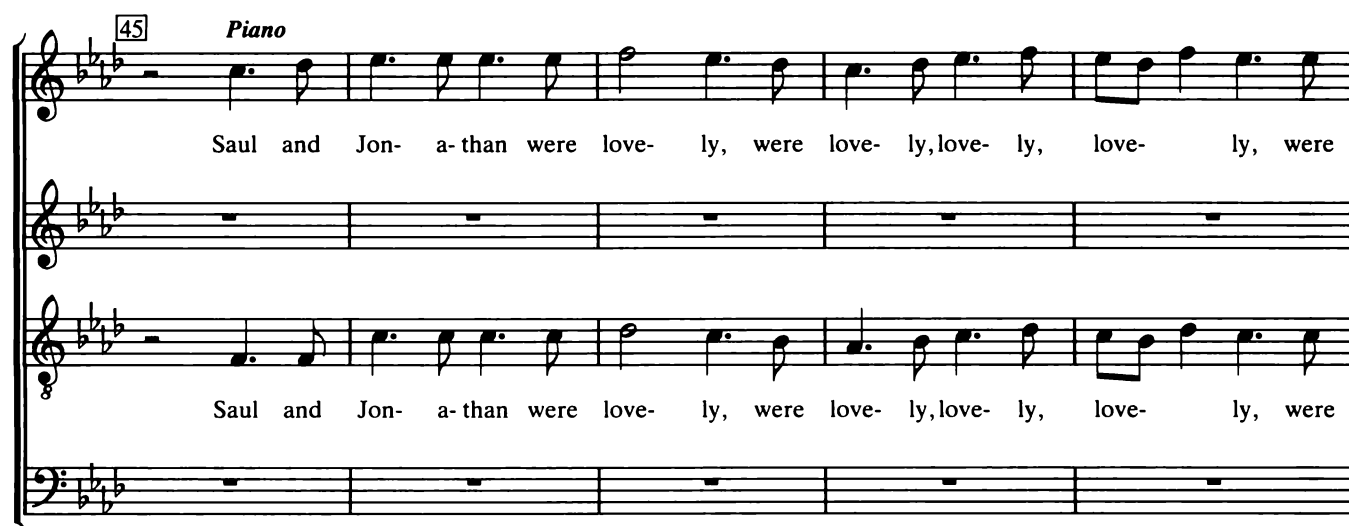
- umph, tri- umph, tri- umph, and the Daugh- ters of the Un- cir- cum- cis- ed tri- umph.

- umph, tri- umph, tri- umph, and the Daugh- ters of the Un- cir- cum- cis- ed tri- umph.

- umph, tri- umph, tri- umph, and the Daugh- ters of the Un- cir- cum- cis- ed tri- umph.

- umph, tri- umph, tri- umph, and the Daugh- ters of the Un- cir- cum- cis- ed tri- umph.

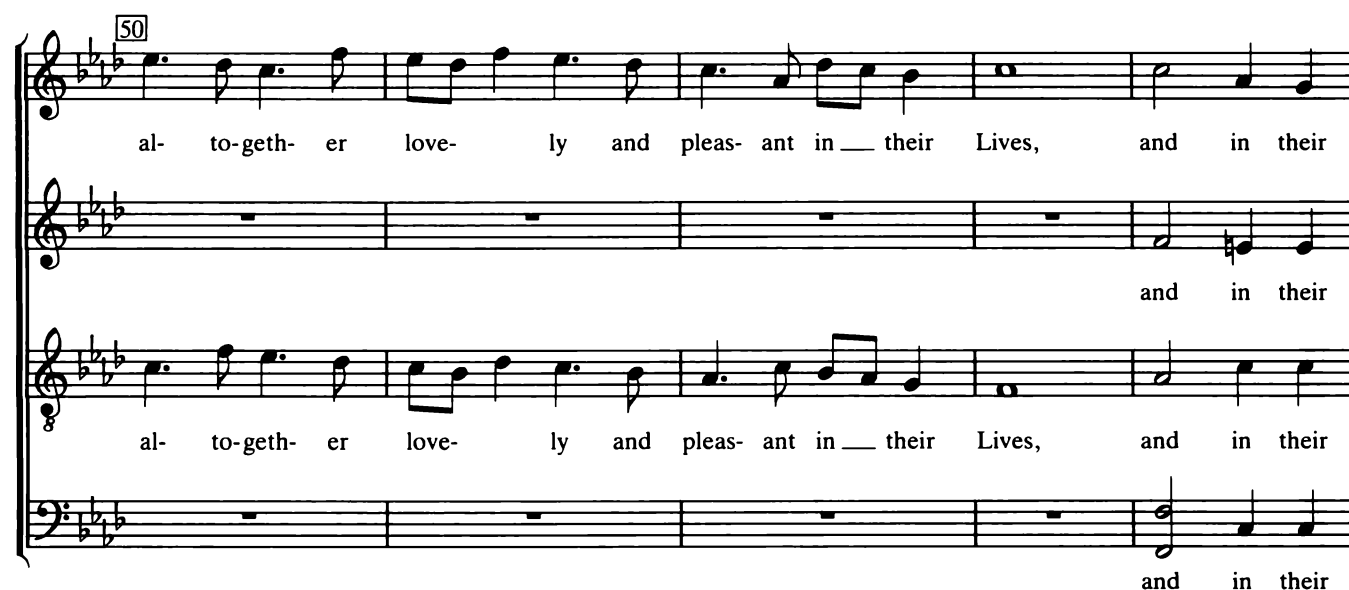
45 *Piano*



Saul and Jon- a- than were love- ly, were love- ly, love- ly, love- ly, were

Saul and Jon- a- than were love- ly, were love- ly, love- ly, love- ly, were

50



al- to- geth- er love- ly and pleas- ant in — their Lives, and in their

and in their

al- to- geth- er love- ly and pleas- ant in — their Lives, and in their

and in their

[55] [♩ = M.M. 120]
Forte [60]

Deaths they were not — di- vid- ed: They were swift- er than Ea- gles and _

Deaths they were not — di- vid- ed: They were swift- er than Ea- gles and

Deaths they were not — di- vid- ed: They were swift- er than Ea- gles and

Deaths they were not — di- vid- ed: They were swift- er than Ea- gles and

[65]

strong- er than Li- ons, swift- er than Ea- gles and strong- er than Li- ons.

strong- er than Li- ons, swift- er than Ea- gles and strong- er than Li- ons.

strong- er than Li- ons, swift- er than Ea- gles and strong- er than Li- ons.

strong- er than Li- ons, swift- er than Ea- gles and strong- er than Li- ons.

[♩ = M.M. 60] [70]

How are the Might- y, Might- y, Might- y fall'n, fall'n, how are the

How are the Might- y, Might- y, Might- y fall'n, fall'n, how are — the

How are the Might- y, Might- y, Might- y fall'n, fall'n, how are the

How are the Might- y, Might- y, Might- y fall'n, fall'n, how are — the

75

80

Might-y, Might-y, Might- y fall'n! Ye Daugh-ters of Is- ra- el, _ weep,

Might- y, Might- y fall'n! Ye Daugh-ters of Is- ra- el, _ weep,

Might-y, Might-y, Might- y fall'n! Ye Daugh-ters of Is- ra- el, _ weep,

Might-y, Might-y, Might- y fall'n! Ye Daugh-ters of Is- ra- el, _ weep,

85

weep, weep, weep o- ver Saul, _____ who cloth-ed you in Scar- let, with

weep, weep, weep o- ver Saul, _____ who cloth-ed you in Scar- let, with _

weep, weep, weep o- ver Saul, _____ who cloth-ed you in Scar- let, with

weep, weep, weep o- ver Saul, _____ who cloth-ed you in Scar- let, with

90

oth- er De- lights; who put Or- na-ments of Gold up- on _ your Ap-

oth- er De- lights; who put Or- na-ments of Gold up- on _ your Ap-

oth- er De- lights; who put Or- na-ments of Gold up- on _ your Ap-

oth- er De- lights; who put Or- na-ments of Gold up- on _ your Ap-

95 100

- par- el, who put Or- na- ments of Gold — up- on — your Ap- par- el. How

- par- el, who put Or- na- ments of Gold — up- on your Ap- par- el. How

- par- el, who put Or- na- ments of Gold — up- on — your - Ap- par- el. How

- par- el, who put Or- na- ments of Gold — up- on — your - Ap- par- el. How

105

are the Might-y, Might-y, —Might-y fall'n, fall'n, how are the

are the Might-y, Might-y, Might-y fall'n, fall'n, how are — the

are the Might-y, Might-y, Might-y fall'n, fall'n, how are the

are the Might-y, Might-y, Might-y fall'n, fall'n, how are — the

110

Might-y, Might-y, Might- y fall'n! O Jon- a-than, O Jon- a-than,

Might- y, Might- y fall'n! O Jon- a-than, O Jon- a-than,

Might-y, Might-y, Might- y fall'n! O Jon- a-than, O Jon- a-than,

Might-y, Might-y, Might- y fall'n! O Jon- a-than, O Jon- a-than,

115

hast thou been, — ver- y pleas-ant hast thou been — un-
 ver- y pleas-ant hast thou been, — ver- y pleas-ant hast thou been un-
 ver- y pleas-ant hast thou been, — ver- y pleas-ant hast thou been un-
 ver- y pleas-ant hast thou been, — ver- y pleas-ant hast thou been — un-

120

- to me: thy Love to me was _
 - to me: thy Love to me was
 - to me: thy Love to me was
 - to me: thy Love to me was _ won- der-ful, thy Love to me was

125

won- der-ful, was won- der- ful, — pass- ing the Love of Wo-men. How
 won- der-ful, was won- der- ful, — pass- ing the Love _ of Wo-men. How
 won- der-ful, was won- der-ful, pass- ing the Love of Wo-men. How
 won- der-ful, was won- der- ful, — pass- ing the Love of Wo-men. How

130 135

are the Might-y, Might-y, —Might-y fall'n, fall'n, how are the

are the Might-y, Might-y, Might-y fall'n, fall'n, how are _____ the

are the Might-y, Might-y, Might-y fall'n, fall'n, how are the

are the Might-y, Might-y, Might-y fall'n, fall'n, how are _____ the

[♩ = M.M. 80] 140

Might-y, Might-y, Might-y fall'n, how are the Might-y fall'n!

Might-y, Might-y, Might-y fall'n, how are the Might-y fall'n!

Might-y, Might-y, Might-y fall'n, how are the Might-y fall'n!

Might-y, Might-y, Might-y fall'n, how are the Might-y fall'n!

Redemption

[♩ = M.M. 60]

P.M. [8.8.6.8.8.8.6.]

5

Th'E ter- nal speaks; all Heav'n at- tends: Who that un- hap- py Race de-

Th'E ter- nal speaks; all Heav'n at- tends: Who that un- hap- py Race de-

Th'E ter- nal speaks; all Heav'n at- tends: Who that un- hap- py Race de-

Th'E ter- nal speaks; all Heav'n at- tends: Who that un- hap- py Race de-

10

- fends While Jus- tice aims the _ Blow? See Na- ture trem- ble at ____ their Fates;

- fends_ While Jus- tice aims_ the Blow? See Na- ture trem- ble at ____ their Fates;

- fends While Jus- tice aims the Blow? See Na- ture trem- ble at ____ their Fates;

- fends While Jus- tice aims the Blow? See Na- ture trem- ble at ____ their Fates;

15

20

Death with his I- ron Scep- tre waits: Hell opes her Ad- a- man- tine Gates, And tri- umphs

Death with his I- ron Scep- tre waits: Hell opes her Ad- a- man- tine _ Gates, And tri- umphs

Death with his I- ron Scep- tre waits: Hell opes her Ad- a- man- tine Gates, And

Death with his I- ron Scep- tre waits: Hell opes her Ad- a- man- tine Gates, And tri- umphs _

25 *Forte*

at their Woe. And triumphs at their Woe, Woe, Woe,

at their Woe, And triumphs at their Woe, Woe, Woe,

triumphs at their Woe, Woe, Woe,

at their Woe. And triumphs at their Woe, Woe, Woe,

30

Hell opes her Ad-man-tine Gates, And triumphs at their Woe.

Hell opes her Ad-man-tine Gates, And triumphs at their Woe.

Hell opes her Ad-man-tine Gates, And triumphs at their Woe.

Hell opes her Ad-man-tine Gates, And triumphs at their Woe.

- | | |
|---|---|
| <p>2. Which of the bright Caelestial Throng,
With Love so warm and Heart so strong,
Dares Languish on a Cross?
Who can leave Liberty for Chains,
Abandon Extasy for Pains,
What Angel-fortitude sustains,
Th'ineestimable Loss.</p> | <p>4. Mine, be the feeble Infant-State;
Mine, in return for Love, be Hate;
A Manger be my Throne.
Pain, when thy Glory calls is Bliss,
When Man's in Danger Torture's Peace,
Shame Praise, a Paradise th'Abyss:
Then yield thy darling Son.</p> |
| <p>3. He said, and Death-like Silence Reign'd,
Deep was their Awe; the radiant Band
The mighty Task declin'd.
At length Heav'n's Prince the Silence broke,
And Ardent, thus, the Sire bespoke,
None but thy Son can ward the Stroke;
Then let the Task be mine.</p> | <p>5. Th'Almighty Radiance smil'd Assent,
Loud was the Shout that Aether rent,
All Heav'n was in amaze.
Go my Lov'd Image, said the Sire,
Be born in Anguish to expire;
Earth, triumph; Angels, strike the Lyre
To Everlasting Praise.</p> |

24 An Anthem taken fromundry Scriptures for Charity meetings

Blessed is he that considereth the poor the Lord will deliver him the Lord will deliver him

the Lord will deliver him in the time of trouble

Blessed is he that considereth the poor

25

Lord will preserve him & keep him alive the Lord &

& thou wilt not de

& thou wilt not deliver him deliver him de

& thou wilt not deliver him into the will of his enemies de li ver him de

& thou wilt not deliver him into the will of his enemies de li ver him into the will of his

D

ANTHEM

Blessed Is He That Considereth the Poor

[♩ = M.M. 60]

the Lord will de-liv-er him,
the Lord will de-liv-er him,
Bless-ed is he that con-sid-er-eth the Poor: the Lord will de-liv-er him,
the Lord will de-liv-er him,

the Lord will de-liv-er him, the Lord will de-liv-er him
the Lord will de-liv-er him, the Lord will de-liv-er him
the Lord will de-liv-er him, the Lord will de-liv-er him
the Lord will de-liv-er him, the Lord will de-liv-er him

in the Time of Trou-ble. the
in the Time of Trou-ble. the
in the Time of Trou-ble. the
in the Time of Trou-ble. Bless-ed is he that con-sid-er-eth the Poor: the

20

Lord will pre-serve him, and keep him a-live, the Lord will pre-serve him, and

Lord will pre-serve him, and keep him a-live, the Lord will pre-serve him, and

Lord will pre-serve him, and keep him a-live, the Lord will pre-serve him, and

Lord will pre-serve him, and keep him a-live, the Lord will pre-serve him, and

25

1. 2. 30

keep him a-live, live. live.

keep him a-live, live. live.

keep him a-live, live. And thou wilt not de-

keep him a-live, live. And thou wilt not de-liv-er him in-to the Will of his

And thou wilt not de-

And thou wilt not de-liv-er him, de-liv-er him, de-

-liv-er him in-to the Will of his En-em-ies, de-liv-er him, de-

En-em-ies, de-liv-er him in-to the Will of his

35

- liv- er him in- to the Will of his En- em-ies. Bless- ed are the
 - liv- er him in- to the Will of his En- em-ies. Bless- ed are the
 - liv- er him in- to the Will of his En- em-ies. Bless- ed are the
 En- em-ies, in- to the Will of his En- em-ies. Bless- ed are the

Piano

40

Mer- cy. Bless- ed are the Mer- ci- ful, the
 Mer- cy. Bless- ed are the Mer- ci- ful, the
 Mer- ci- ful: for they shall find — Mer- cy. Bless- ed are the Mer- ci- ful, the
 Mer- ci- ful: for they shall find — Mer- cy. Bless- ed are the Mer- ci- ful, the

Forte

45

Mer- ci- ful: for they shall find Mer- cy. Fol- low af- ter Char- i- ty:
 Mer- ci- ful: for they shall find — Mer- cy. Mer- cy.
 Mer- ci- ful: for — they shall find — Mer- cy. Fol- low af- ter Char- i- ty:
 Mer- ci- ful: for they shall find — Mer- cy. Mer- cy.

[♩ = M.M. 120]

50

55

there is Faith, Hope, and Char- i- ty; but the Great-est of these is Char- i- ty, is

there is Faith, Hope, and Char- i- ty; but the Great-est of these is Char- i- ty, is

there is Faith, Hope, and Char- i- ty; but the Great-est of these is — Char- i- ty, is

there is Faith, Hope, and Char- i- ty; but the Great-est of these is Char- i- ty, is

[♩ = M.M. 60]

60

Char- i- ty, is Char- i- ty, but the Great-est of these is Char- i- ty. Bless- ed is

Char- i- ty, is Char- i- ty, but the Great-est of these is Char- i- ty.

Char- i- ty, is Char- i- ty, but the Great-est of these is Char- i- ty.

Char- i- ty, is Char- i- ty, but the Great-est of these is Char- i- ty.

65

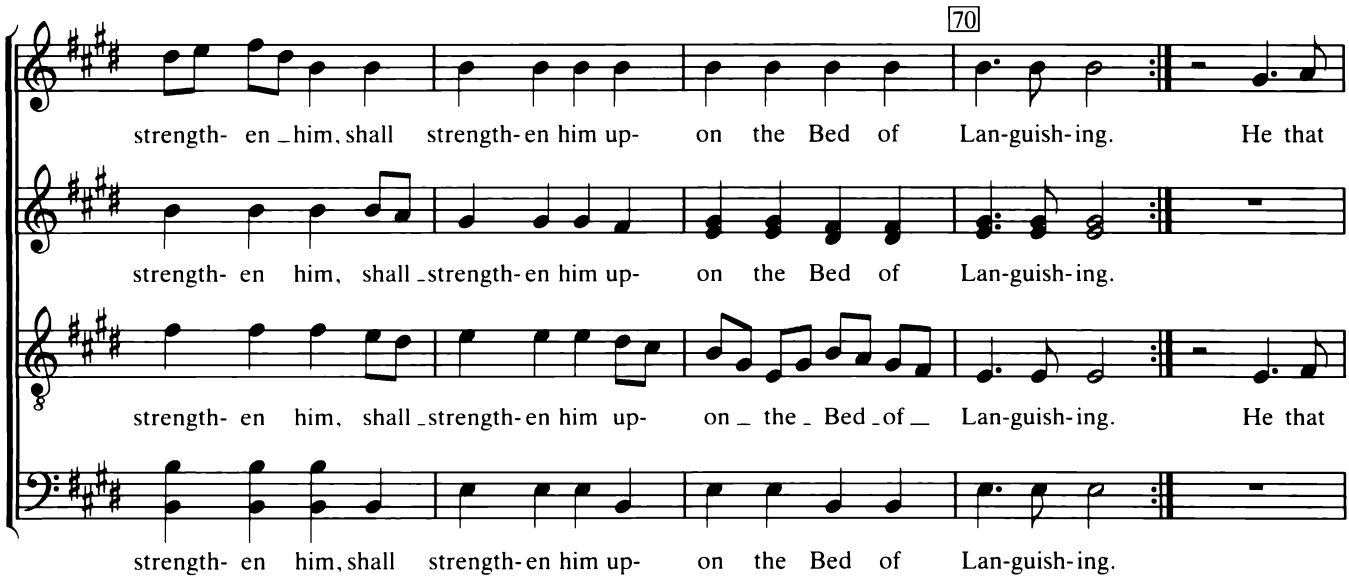
he that con- sid- er- eth the Poor: the Lord shall strength-en him, _shall strength-en him, shall

the Lord shall strength-en him, shall strength-en him, shall _

the Lord shall strength-en him, shall strength-en him, shall

the Lord shall strength-en him, shall strength-en him, shall

70



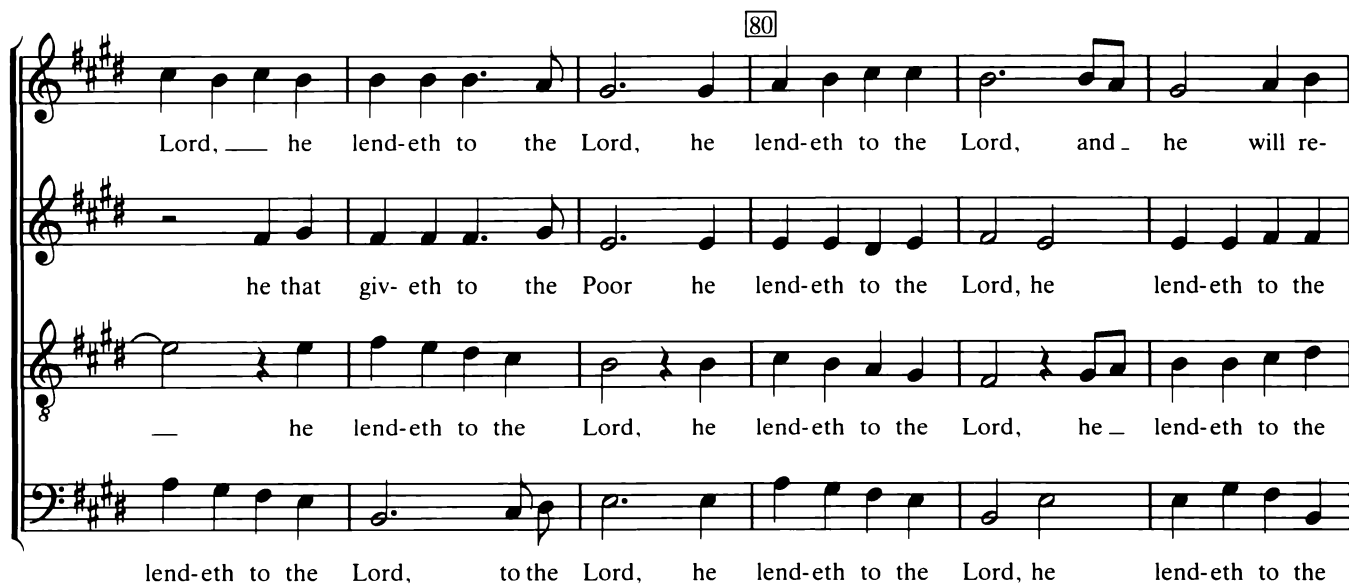
strength-en him, shall strength-en him up- on the Bed of Lan-guish-ing. He that
 strength-en him, shall strength-en him up- on the Bed of Lan-guish-ing.
 strength-en him, shall strength-en him up- on the Bed of Lan-guish-ing. He that
 strength-en him, shall strength-en him up- on the Bed of Lan-guish-ing.

75



giv-eth to the Poor, he that giv-eth to the Poor he lend-eth to the
 He that giv-eth to the Poor he lend-eth to the Lord,
 giv-eth to the Poor, he that giv-eth to the Poor
 He that giv-eth to the Poor he

80



Lord, he lend-eth to the Lord, he lend-eth to the Lord, and he will re-
 he that giv-eth to the Poor he lend-eth to the Lord, he lend-eth to the
 he lend-eth to the Lord, he lend-eth to the Lord, he lend-eth to the
 lend-eth to the Lord, to the Lord, he lend-eth to the Lord, he lend-eth to the

85

- pay it, and he will re-pay it, re-pay it, and he will re-pay it, re-pay it, re-
 Lord, _____ and he will re-pay it, and he will re-pay it, re-pay it, re-
 Lord, _____ and he will re-pay it, and he will re-pay it, re-pay it, re-
 Lord, _____ and he will re-pay it, re-pay it, and he will re-pay it, re-pay it, re-

90

95

- pay - it, and he will re-pay it. The poor ___ Man cry'd and the Lord heard
 - pay - it, and he will re-pay it. The poor Man cry'd, and the Lord heard
 - pay it, and he will re-pay it. The poor ___ Man cry'd, and the Lord heard
 - pay it, and he will re-pay it. The poor ___ Man cry'd, and the Lord heard

100

him and de-liv-er'd, and de-liv-er'd, and de-liv-er'd him from
 him and de-liv-er'd, and de-liv-er'd, and de-liv-er'd him from
 him and de-liv-er'd, and de-liv-er'd, and de-liv-er'd him from
 him and de-liv-er'd, and de-liv-er'd, and de-liv-er'd him from

105

all his Trou-ble. A Fa-ther to the Fa-ther-less, the Wid-ow's God and

all his Trou-ble. A Fa-ther to the Fa-ther-less, the Wid-ow's God and

all his Trou-ble. A Fa-ther to the Fa-ther-less, the Wid-ow's God and

all his Trou-ble. A Fa-ther to the Fa-ther-less, the Wid-ow's God and

110

Guide, a Fa-ther to the Fa-ther-less, the Wid-ow's God and Guide.

Guide, a Fa-ther to the Fa-ther-less, the Wid-ow's God and Guide.

Guide, a Fa-ther to the Fa-ther-less, the Wid-ow's God and Guide.

Guide, a Fa-ther to the Fa-ther-less, the Wid-ow's God and Guide.

115

120

Pure Re-li-gion, pure Re-li-gion and un-de-fil-ed be-fore God

Pure Re-li-gion, pure Re-li-gion and un-de-fil-ed be-fore God

Pure Re-li-gion, pure Re-li-gion and un-de-fil-ed be-fore God

Pure Re-li-gion, pure Re-li-gion and un-de-fil-ed be-fore God

125

and the Fa- ther to vis- it the Wid-ow, to
 and the Fa- ther to vis- it the Wid-ow, to
 and the Fa- ther is to vis- it the Wid-ow, to vis- it the Wid-ow, to
 and the Fa- ther to vis- it the Wid-ow, to

130

vis- it the Wid-ow and Fath- er- less, to
 vis- it the Wid-ow and Fath- er- less, to
 vis- it the Wid-ow and Fath- er- less, and to keep him-self un- spot- ted, to
 vis- it the Wid-ow and Fath- er- less, to

135

keep him-self un- spot- ted, to keep him- self un- spot- ted from the World.
 keep him-self un- spot- ted, to keep him-self un- spot- ted from the World.
 keep him-self un- spot- ted, to keep him- self un- spot- ted from the World.
 keep him-self un- spot- ted, to keep him- self un- spot- ted from the World.

140

Bless-ed be the Lord God from

Bless-ed be the Lord God of Is- ra- el

Bless- ed be the Lord God ___ of Is- ra- el from Ev- er-

Bless- ed be the Lord God of Is- ra- el from

145

Ev- er- last- ing to Ev- er- last- ing. Praise

from Ev- er- last- ing to Ev- er- last- ing. A-

- last- ing to Ev- er- last- ing, from Ev- er- last- ing

Ev- er- last- ing, A- men, to

150

155

the _ Lord, - A- men, Praise the Lord: And let all _ the _ Peo-ple say

- men, A- men, Praise the Lord, A- men. let

to ___ Ev- er- last- ing. Praise the Lord, - A- men. A- men,

Ev- er- last- ing. Praise the Lord, A- men, A- men, ___

160

A- men, and let all the Peo-ple say A- men, and let all the
 them say A- men, A-
 and let all the Peo-ple say, and let all the Peo-ple say
 A- men, A- men, and let all the

165

Peo-ple say A- men, and let all the Peo-ple say A- men,
 - men, and let all the Peo-ple say, and let all the Peo-ple say
 A- men, and let all the Peo-ple say, and let all the
 Peo-ple say, and let all the Peo-ple say A- men,

170

and let all the Peo-ple say A- men, let them say, let them
 A- men, and let all the Peo-ple say, let them say, let them
 Peo-ple say A- men, let them say, let them
 and let all the Peo-ple say, let them say, let them

175 *Swell*

say A- men, Hal- le- lu- jah, let them say Hal- le- lu- jah, A-

say A- men, Hal- le- lu- jah, Hal- le- lu- jah, let them say A-

say A- men, Hal- le- lu- jah, Hal- le- lu- jah, Hal- le- lu- jah, A-

say A- men, A- men, A- men, A-

180 185

- men, A- - men, A- - men.

- men, A- - men, A- - men.

- men, A- - men, A- - men.

- men, A- - men, A- - men.

ANTHEM

And I Saw a Mighty Angel

[♩ = M.M. 60]

5

And I saw a mighty — An- gel pro- claim- ing with a — loud Voice,

And I saw a mighty — An- gel pro- claim- ing with a loud Voice,

And I saw a mighty — An- gel pro- claim- ing with a — loud Voice,

And I saw a mighty — An- gel pro- claim- ing with a loud Voice,

10

“Who is worth- y, who is worth- y to o- pen the _ Book, and to loose _____

_____ “who is worth- y to o- pen the Book, and to loose _____

_____ “who is worth- y to o- pen the Book, and to loose _____

_____ “who is worth- y to _ o- pen the Book, and to loose _____

15

20

_____ the Seals there- of?”

_____ the Seals there- of?”

_____ the Seals there- of?”

_____ the Seals there- of?”

_____ the Seals there- of?” And no Man in Heav'n or Earth was

25

a- ble to o- pen the Book, nei- ther to look there- on.

30 *Affetuoso* 35

And I wept, and I wept, be- cause no Man was

And I wept, and I wept, be- cause no Man was

And I wept, and I wept, be- cause no Man was

And I wept, and I wept, be- cause no Man was

40

found worth-y to o- pen the Book, nei- ther to look there- on.

found worth-y to o- pen the Book, nei- ther to look there- on.

found worth-y to o- pen the Book, nei- ther to look there- on.

found worth-y to o- pen the Book, nei- ther to look there- on.

[♩ = M.M. 120]

45

“Weep not, weep

“Weep not, weep

And one of the Elders said unto me, “Weep not, weep

“Weep not, weep

50

55

not: for be- hold, the Li- on of the Tribe of Ju- da, and Root of Da- vid,

not: for be- hold, the Li- on of the Tribe of Ju- da, and Root of Da- vid,

not: for be- hold, the Li- on of the Tribe of Ju- da, and Root of Da- vid,

not: for be- hold, the Li- on of the Tribe of Ju- da, and Root of Da- vid,

60

hath pre- vail- ed to o- pen the Book, —

and to loose the sev- en Seals

65

And I be-held, and lo, in the Midst of the Throne stood a
 And I be-held, and lo, in the Midst of the Throne stood a
 And I be-held, and lo, in the Midst of the Throne stood a
 there- of." And I be-held, and lo, in the Midst of the Throne stood a

70

75

Lamb as it had been slain, —
 Lamb as it had been slain, — and hav-ing sev-en
 Lamb as it had been slain, — hav-ing sev-en Horns —
 Lamb as it had been slain, — and hav-ing sev-en

80

which are the sev-en Spir- its of God sent forth in- to all the Earth.
 Eyes, which are the sev-en Spir- its of God sent forth in- to all the Earth.
 which are the sev-en Spir- its of God sent forth in- to all the Earth.
 Eyes, which are the sev-en Spir- its of God sent forth in- to all the Earth.

85

And he came and took the Book out of the Hand of him that sat up- on the

90 95

And when he had tak- en the Book, the four and twen- ty El- ders

And when he had tak- en the Book, the four and twen- ty El- ders

And when he had tak- en the Book, the four and twen- ty El- ders

Throne. And when he had tak- en the Book, the four and twen- ty El- ders

100

fell down be- fore the Lamb. The An- gels were mute and they list-ened with _

fell down be- fore the Lamb.

fell down be- fore the Lamb.

fell down be- fore _ the Lamb.

105

Won-der; the An- gels were
 the An- gels were
 the An- gels were
 the An- gels were
 the An- gels were mute and in Ta- cit-ness did won-der, the An- gels were

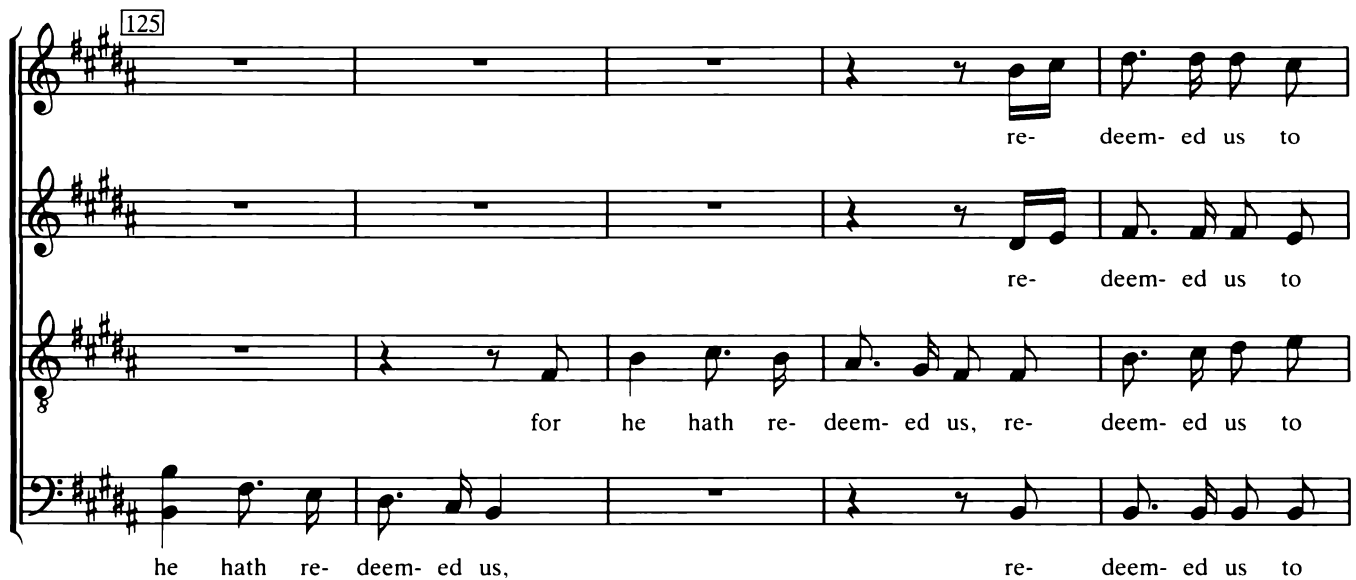
110 115

mute and the Saints_ they did shout, did shout, _____ did shout _____ and
 mute and the Saints_ they did shout, did shout, _____ did shout _____ and
 mute and the Saints_ they did shout, did shout, _____ did shout _____ and
 mute and the Saints_ they did shout, did shout, _____ did shout _____ and

120

sing: "Wor- thy the Lamb, _ wor- thy the Lamb, _ the Lamb _that was slain,
 sing: "Wor- thy the Lamb, wor- thy the Lamb, _ the Lamb that was slain,
 sing: "Wor- thy the Lamb, _ wor- thy the Lamb, _ the Lamb _that was slain,
 sing: "Wor- thy the Lamb, wor- thy the Lamb, the Lamb that was slain, for

125



re- deem- ed us to

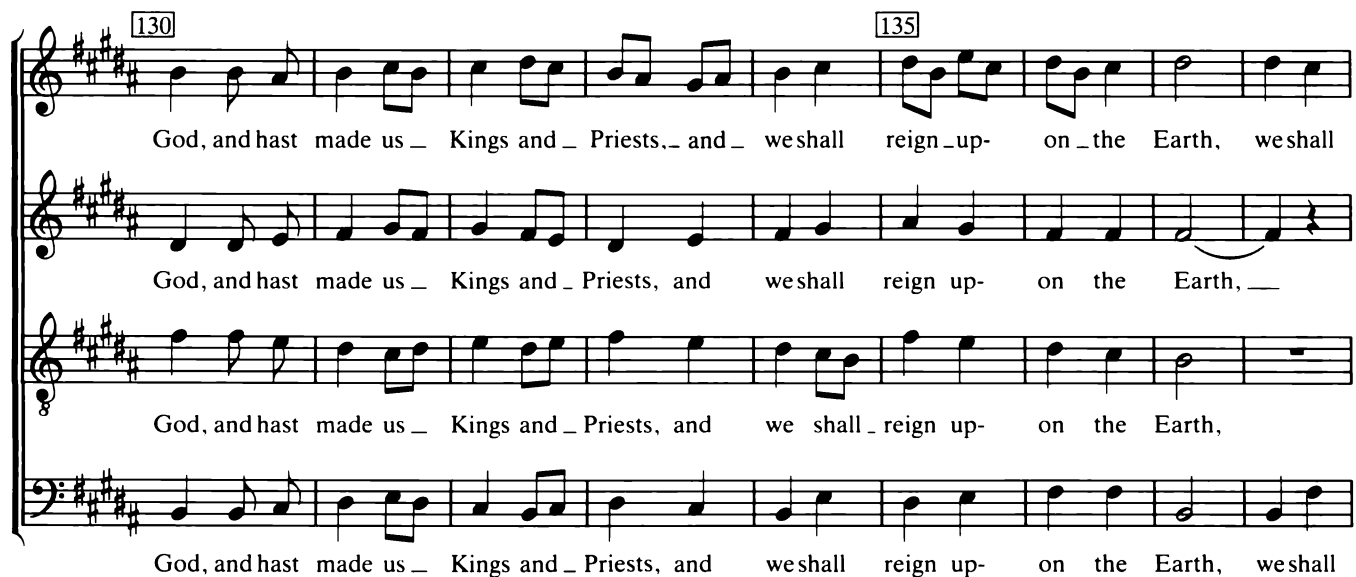
re- deem- ed us to

for he hath re- deem- ed us, re- deem- ed us to

he hath re- deem- ed us, re- deem- ed us to

130

135



God, and hast made us _ Kings and _ Priests, _ and _ we shall reign _ up- on _ the Earth, we shall

God, and hast made us _ Kings and _ Priests, and we shall reign up- on the Earth, _

God, and hast made us _ Kings and _ Priests, and we shall _ reign up- on the Earth,

God, and hast made us _ Kings and _ Priests, and we shall reign up- on the Earth, we shall

140

145



reign, _ _ _ _ _ we shall reign, _ _ _ _ _ we shall reign up-

we shall _ reign, we shall reign, _ _ _ _ _ we shall

we shall _ reign, we shall reign, we shall _ reign up-

reign up- on the Earth, we shall reign, _ _ _ _ _ we shall _ reign up-

150

- on the Earth." Then the whole Mul- ti- tude of Saints — and
 reign up- on the Earth." Then the whole Mul- ti- tude of Saints — and
 - on the Earth." Then the whole Mul- ti- tude of Saints — and
 - on the Earth." Then the whole Mul- ti- tude of Saints and

155 160

An-gels u- nit- ed their Voi-ces and sang with a Shout, —
 An-gels u- nit- ed their Voi-ces and sang with a — Shout, —
 An-gels u- nit- ed their Voi-ces and sang _ with a Shout, —
 An-gels u- nit- ed their Voi-ces and sang with a Shout, —

165

— they sang with a Shout, _ they sang _with a Shout, they sang with a Shout, —
 — they sang with a Shout, they sang with a Shout, they sang with a Shout, —
 — they sang with a Shout, they sang _with a Shout, they sang _with a Shout —
 — they sang with a Shout, they sang with a Shout, they sang with a Shout —

170 175

say- ing: "Wor- thy the Lamb, wor- thy the Lamb, _ the Lamb_ that was slain, for

say- ing: "Wor- thy the Lamb, wor- thy the Lamb, _ the Lamb_ that was slain, for

say- ing: "Wor- thy the Lamb, _ wor- thy the Lamb, _ the Lamb_ that was slain, for

say- ing: "Wor- thy the _ Lamb, wor- thy the Lamb, _ the Lamb_ that was slain, for

180

he _ is _ wor- thy _ to re- ceive Glo- ry and Hon- our, Wis- dom and Power, A- men, _

he is _ wor- thy to re- ceive Glo- ry and Hon- our, Wis- dom and Power, _____

he _ is _ wor- thy to re- ceive Glo- ry and Hon- our, Wis- dom and Power, _

he is _ wor- thy to re- ceive _ Glo- ry and Hon- our, Wis- dom and Power, Hal- le-

185 190

A- men, _____ Glo- ry and Hon- our, Hal- le- lu- jah, A- - men. _____

Hal- le- lu- jah, Glo- ry and Hon- our, Hal- le- lu- jah, A- men, A- men. _____

Hal- le- lu- jah, Glo- ry and Hon- our, Hal- le- lu- jah, A- men, _____ A- men. _____

- lu- jah, Glo- ry and Hon- our, Hal- le- lu- jah, A- men, _____ A- men. _____

195 200

Ho- ly, ho- ly, ho- ly — Lord_ God Al- might- y, just and true are all thy Ways,
 Ho- ly, ho- ly, ho- ly Lord God Al- might- y, just and true are all thy Ways,
 Ho- ly, ho- ly, ho- ly Lord_ God Al- might- y, just and true are all thy _Ways,
 Ho- ly, ho- ly, ho- ly Lord_ God Al- might- y, just and true are all thy Ways,

205

O thou King of Saints. A- men, Hal- le- lu- jah, Glo- ry and Hon- ry, Glo- ry and Hon-
 O thou King of Saints. Hal- le- lu- jah, Glo- ry, Glo- ry and Hon- our,
 O thou King of Saints. — Hal- le- lu- jah, Glo- ry and Hon- our,
 O thou King of Saints. Hal- le- lu- jah, Glo- ry and Hon- our, Hal- le-

210 215

- our, Glo- ry and Hon- our, A- men. — Wor- thy the Lamb, -
 - our, Hal- le- lu- jah, A- men, A- men. — Wor- thy the Lamb,
 Hal- le- lu- jah, A- men, — A- men. — Wor- thy the Lamb, -
 - lu- jah, A- men, — A- men. — Wor- thy the Lamb,

220

wor- thy the Lamb, - wor- thy the Lamb, — the Lamb that was slain, for he — is —

wor- thy the Lamb, - wor- thy the Lamb, - the Lamb_ that was slain, for he is

wor- thy the Lamb, - wor- thy the Lamb, - the Lamb_ that was slain, for he — is —

wor- thy the Lamb, wor- thy the - Lamb, — the Lamb_ that was slain, for he is —

225

wor- thy, for he is — wor- thy — to re-ceive Glo- ry and Hon- our, -

wor- thy, for he is — wor- thy to re-ceive Glo- ry and Hon- our,

wor- thy, for he — is — wor- thy to re-ceive Glo- ry and Hon- our,

wor- thy, for he is — wor- thy to re-ceive - Glo- ry and Hon- our, —

230

235

Wis- dom and Pow'r, A- men, A- men, — Glo- ry and Hon- our, Hal- le-

Wis- dom and Pow'r, — Hal- le- lu- jah, Glo- ry and Hon- our, Hal-

Wis- dom and Pow'r, — Hal- le- lu- jah, Glo- ry and Hon- our, Hal- le-

Wis- dom and Pow'r, Hal- le- lu- jah, Glo- ry and Hon-our, Hal- le- lu- jah,

240

- lu- jah, A- - men"; — and a- gain — they said "Hal- le- lu- jah,
- le- lu- jah, A- men, A- men"; — and a- gain — they said "Hal- le- lu- jah,
- lu- jah, A- men, — A- men"; — and a- gain — they said "Hal- le- lu- jah,
A- men, — A- men"; — and a- gain — they said "Hal- le- lu- jah,

Detailed description: This block contains the first system of music, measures 240-243. It features four staves: a vocal line (Soprano), an alto line, a tenor line, and a bass line. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are: "- lu- jah, A- - men"; — and a- gain — they said "Hal- le- lu- jah, - le- lu- jah, A- men, A- men"; — and a- gain — they said "Hal- le- lu- jah, - lu- jah, A- men, — A- men"; — and a- gain — they said "Hal- le- lu- jah, A- men, — A- men"; — and a- gain — they said "Hal- le- lu- jah,"

245

250

Hal- le- lu- jah, A- men, A- men, A- men, — Glo- ry and
Hal- le- lu- jah, A- men, — Hal- le- lu- jah, Glo-
Hal- le- lu- jah, A- men, — Glo- ry and Hon- our, Hal- le-
Hal- le- lu- jah, A- men, Hal- le- lu- jah, Glo- ry and Hon- our,

Detailed description: This block contains the second system of music, measures 245-250. It features four staves: a vocal line (Soprano), an alto line, a tenor line, and a bass line. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are: "Hal- le- lu- jah, A- men, A- men, A- men, — Glo- ry and Hal- le- lu- jah, A- men, — Hal- le- lu- jah, Glo- Hal- le- lu- jah, A- men, — Glo- ry and Hon- our, Hal- le- Hal- le- lu- jah, A- men, Hal- le- lu- jah, Glo- ry and Hon- our,"

255

Hon- our, A- - men, A- men." —
- ry and Hon- our, A- men, — A- men, A- men." —
- lu- jah, A- - men, and A- men." —
A- - men, — A- men." —

Detailed description: This block contains the third system of music, measures 255-258. It features four staves: a vocal line (Soprano), an alto line, a tenor line, and a bass line. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are: "Hon- our, A- - men, A- men." — - ry and Hon- our, A- men, — A- men, A- men." — - lu- jah, A- - men, and A- men." — A- - men, — A- men." —

40 Emanuel for Christmas

As Shepherds &c An Angel &c

Disc'pl all &c Disc'pl &c

Detailed description: This is a page of handwritten musical notation for a Christmas carol titled 'Emanuel for Christmas'. The page is numbered '40' in the top left corner. It features a single melodic line at the top, followed by two systems of lute tablature. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The first system is labeled 'As Shepherds &c' and the second 'An Angel &c'. The second system also includes a bass clef staff with a common time signature (C) and is labeled 'Disc'pl all &c' and 'Disc'pl &c'. The notation includes various rhythmic values, accidentals, and dynamic markings.

1st 4th 47

As shepherds in Jewry were guarding their sheep,
Promiscuously rested estranged from sleep,
An Angel from heaven presented to view,
And thus he assented the trembling few

Chorus
Disc'pl all your sorrows, and banish your fears,
For Jesus your saviour in Jewry appears

2^d
Tho' Adam the first in Rebellion was found,
Forbidden to tarry on hallowed Ground;
Yet Adam the second, appears to retrieve,
The loss you sustain'd by the Devil & Eve.

Cho
Then Shepherds be, tranquil this instant arise,
Go visit your Saviour & see where he lies.

3^d
A token I leave you whereby you may find,
This heavenly stranger this friend to mankind;
A Manger's his Cradle a Stall his abode,
The Oxen are near him and blow on your God.

Cho
Then Shepherds be humble be meek & lie low
For Jesus your Saviour's abundantly so

This wonderful story scarce could on the Earth,
When thousands of Angels in Glory appear,
they Join in the Concert & this was the theme
"All Glory to God & good will towards men

Cho
Then Shepherds strike in join your Voice to the Choir
And catch a few sparks of Celestial fire

5th
Hosanna! the Angels in Extacy cry,
Hosanna! the wondering Shepherds reply,
Salvation, Redemption are centur'd in one
All Glory to God for the Birth of his Son

Cho
Then Shepherds adieu we commend you to God
Go visit the Son in his humble abode

6th
To Bethlehem City the Shepherds repair'd,
For full confirmation of what they had heard,
They enter'd the Stable, with Aspect so mild,
And there they beheld the Mother & Child

Cho
Then make proclamation divulge it abroad,
That Gentle & Simple may hear of the Lord.

Emanuel for Christmas

[♩ = M.M. 80]

P.M. [11.11.11.11.11.11]

Pro-mis-c'us-ly seat-ed es-

1. As Shep-herds in Jew-ry were guard-ing their Sheep, Pro-mis-c'us-ly seat-ed es-

1. As Shep-herds in Jew-ry were guard-ing their Sheep,

1. As Shep-herds in Jew-ry were guard-ing their Sheep, Pro-mis-c'us-ly seat-ed es-

-trang-ed from Sleep; An An-gel from Heav-en pre-sent-ed to View, And thus he ac-cost-ed the

-trang-ed from Sleep; An An-gel from Heav-en pre-sent-ed to View, And thus he ac-cost-ed the

An An-gel from Heav-en pre-sent-ed to View, And thus he ac-cost-ed the

-trang-ed from Sleep; An An-gel from Heav-en pre-sent-ed to View, And thus he ac-cost-ed the

[♩ = M.M. 80] 10

trem-bl-ing Few. For

trem-bl-ing Few. and ban-ish your Fears;

trem-bl-ing Few. Dis-pel all your Sor-rows, and ban-ish your Fears; For _

trem-bl-ing Few. Dis-pel all your Sor-rows, and ban-ish your Fears; For _

Je- sus your Sav- iour Dis- pel all your Sor- rows, and
 in Jew- ry ap- pears, Dis- pel all your Sor- rows, and
 Je- sus your Sav- iour in Jew- ry ap- pears, Dis- pel all your Sor- rows, and
 Je- sus your Sav- iour in Jew- ry ap- pears, Dis- pel all your Sor- rows, and

15
 ban- ish your Fears; For Je- sus your Sav- iour in Jew- ry ap- pears.
 ban- ish your Fears; For Je- sus your Sav- iour in Jew- ry ap- pears.
 ban- ish your Fears; For Je- sus your Sav- iour in Jew- ry ap- pears.
 ban- ish your Fears; For Je- sus your Sav- iour in Jew- ry ap- pears.

2. Tho' Adam the First in Rebellion was found,
 Forbidden to tarry on hallowed Ground;
 Yet Adam the Second appears to retrieve,
 The Loss you sustain'd by the Devil and Eve.
 Then Shepherds be tranquil, this Instant arise,
 Go visit your Saviour and see where he lies.

3. A Token I leave you whereby you may find,
 This heavenly Stranger, this Friend to Mankind;
 A Manger's his Cradle, a Stall his Abode;
 The Oxen are near him and blow on your God.
 Then Shepherds be humble, be meek and lie low
 For Jesus your Saviour's abundantly so.

4. This wonderous Story scarce cool'd on the Ear,
When Thousands of Angels in Glory appear;
They join in the Concert and this was the Theme
"All Glory to God and good Will towards Men."
Then Shepherds strike in, join your Voice to the Choir
And catch a few Sparks of Celestial Fire.
5. "Hosanna!" The Angels in Extacy cry,
"Hosanna!" The wondering Shepherds reply;
Salvation, Redemption are centered in one,
All Glory to God for the Birth of his Son.
Then Shepherds adieu, we commend you to God
Go visit the Son in his humble Abode.
6. To Bethlehem City the Shepherds repair'd,
For full Confirmation of what they had heard;
They enter'd the Stable with Aspect so mild,
And there they beheld[both] the Mother and Child.
Then make Proclamation, divulge it abroad,
That Gentle and Simple may hear of the Lord.

not in the original

Rutland

[♩ = M.M. 60]

L.M.

5

My Flesh shall slum-ber in the Ground, in the Ground, —

My Flesh shall slum-ber

My Flesh shall slum-ber

My Flesh shall slum-ber in the Ground, —

10

in the Ground, in the Ground, in the Ground,

in the Ground, — in the Ground, — in the Ground,

in the Ground, — in the Ground, — in the Ground, —

in the Ground, in the Ground, — in the Ground,

15 20

in the Ground, in the Ground, — Till the last Trum- pet's —

in the Ground, in the Ground, — Till the last Trum-pet's

in the Ground, — in the Ground, Till the last Trum-pet's

in the Ground, — in the Ground, Till the last Trum-pet's

25 30

joy- ful Sound; Then burst — the Chains with sweet — Sur-
 joy- ful Sound; Then burst — the Chains with — sweet — Sur- prise, with
 joy- ful Sound; Then burst — the Chains — with
 joy- ful Sound; Then burst — the Chains — with sweet — Sur- prise, with — sweet — Sur-

35

- prise, ———— And in — my Sav-iour's Im- age rise, And in my Sav- iour's —
 sweet — Sur- prise, And — in my Sav-iour's Im- age rise, And in — my Sav- iour's —
 sweet — Sur- prise, And — in my Sav-iour's Im- age rise, And in — my Sav- iour's —
 - prise, ———— And in my Sav-iour's Im- age rise, And in — my Sav- iour's —

[♩ = M.M. 80] 40

Im- age rise. This Life's a Dream, an emp-ty Show, But
 Im- age rise. This Life's a Dream, an emp- ty Show, But
 Im- age rise. This Life's a Dream, an emp- ty Show, But
 Im- age rise. This Life's a Dream, an emp-ty Show, But

[45] [♩ = M.M. 60] [50]

that — bright World — to which — I go

that bright World to which — I go Hath Joys — sub- stan- tial

that bright World to which — I go Hath Joys — sub- stan- tial

that bright World — to which — I go Hath Joys — sub-

[55]

and — sin- cere, and — sin- cere, — and — sin-

and — sin- cere, hath Joys sub- stan- tial, Joys sub- stan- tial, Joys sub-

and — sin- cere, — and — sin- cere, — and — sin-

- stan- tial and sin- cere, hath Joys sub- stan- tial

[60]

- cere, — and sin- cere, — and — sin- cere. When shall I wake and —

- stan- tial and — sin- cere, — and — sin- cere. When shall I wake and —

- cere, — and — sin- cere, and — sin- cere. When shall I wake and

and — sin- cere, and sin- cere, sin- cere. When shall I wake and

65

find — me — there, When shall I wake and find — me — there, When shall I wake and

find me there, When shall I wake and find me there, When shall I wake and

find me there, When shall I wake and find me there, When shall I wake and

find me there, When shall I wake and find me there, When shall I wake and

70

find me there, When shall I wake and find me there, ——— When shall I

find me there, When shall I wake and find me there, ——— When shall I

find me there, When shall I wake and find me there, ——— When shall I

find me there, When shall I wake and find me there, ——— When shall I

75

wake and find — me there, there, there, there?

wake and — find — me there, there, there, there?

wake and find me there, there, there, there?

wake and find me — there, there, there, there?

Wareham

[♩ = M.M. 60]

S.M.

5

1. My God, my Life, my Love; To thee, to thee I call; I can-not live if

1. My God, my Life, my Love; To thee, to thee I call; I can-not live if

1. My God, my Life, my Love; To thee, to thee I call; I can-not live if

1. My God, my Life, my Love; To thee, to thee I call; I can-not live if

10

thou re-move, For thou art All in All, For thou art All in All.

thou re-move, For thou art All in All, For thou art All in All.

thou re-move, For thou art All in All.

thou re-move, For thou art All in All, For thou art All in All. I

15

I can-not live if thou re-move, For

I can-not live if thou re-move, For thou art

I can-not live, I can-not live, I can-not live if thou re-move, For

can-not live if thou re-move, For thou art All in All, thou art

20

thou art All in All, in All, For thou art
 All in All, All in All, All in All,
 thou art All in All, thou art All in All,
 All in All, thou art All in All, thou art

25

All in All, For thou art All in All, For thou art
 thou art All in All, All in All, thou art
 thou art All in All, thou art All in All,
 All in All, thou art All in All, All in All,

30

All in All. I cannot live if thou remove, For thou art
 All in All. I cannot live if thou remove, For thou art
 All in All. I cannot live if thou remove, For thou art
 All in All. I cannot live if thou remove, For thou art

35

All in All, All, All, All, For thou art All in All.

All in All, All, All, All, For thou art All in All.

All in All, All, All, All, For thou art All in All.

All in All, All, All, All, For thou art All in All.

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

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

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

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

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

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

8. To thee my Spirits fly,
 With infinite Desire:
 And yet, how far from thee I lie,
 Dear Jesus, raise me high'r.

54 Euroclydon An Anthem Psalms 107 for Mariners

they that go down to the Sea in Ships & Occupy
they that go down to the Sea in Ships & Occupy
they that go down to the Sea in Ships & Occupy their Busness
They that go down they that go down that go down to the Sea in Ships & Occupy
these men see
Occupy their Busness in great Waters these men see these men see these men see
these men see

Gods wonders &c for he commanded the Stormy
Gods wonders his wonders his wonders his great & mighty &c
wonders his wonders his wonders his great & mighty wonders in the deep
these men see they see &c for he commanded the stormy winds to
winds to blow to blow for he commanded commanded the stormy winds to blow to blow
for he commanded the stormy winds to blow blow the stormy winds to blow to blow & he lifted
for he commanded for he commanded the Stormy winds to blow to blow
blow to blow to blow to blow to blow the stormy winds to blow to blow

ANTHEM: Euroclydon

They That Go Down to the Sea

[♩ = M.M. 60]

They that go down

They that go down to the

They that go down to the Sea in

They that go down, they that go down, that go down to the

to the Sea in Ships, and oc- cu- py, and oc- cu- py their

Sea in Ships, and oc- cu- py, and oc- cu- py their

Ships, and oc- cu- py their Bus- iness, and oc- cu- py their

Sea in Ships, and oc- cu- py, and oc- cu- py their

Bus- iness in great Wa- ters; these Men see, these Men see, these Men

Bus- iness in great Wa- ters; these Men see, these Men see, these Men

Bus- iness in great Wa- ters; these Men see, these Men see, these Men

Bus- iness in great Wa- ters; these Men see, these Men see, these Men

20

see _____ God's Won- ders, his

see, these Men see _____ God's Won- ders, his

see _____ God's Won- ders, his Won- ders, his

see, these Men see, these Men see, they _

25

Won- ders, his great and might- y Won- ders in _____ the Deep.

Won- ders, his Won- ders, his great and might- y Won- ders in the Deep.

Won- ders, his great and might- y Won- ders in _____ the Deep.

see his great and might- y Won- ders in the Deep.

30

For he com- mand- ed the storm- y _____ Winds to

For he com-

For he com- mand- ed the storm- y Winds to blow, _____ to

35

blow, to blow, for he com-mand-ed, com-mand-ed the
 For he com-mand-ed the storm-y Winds to blow, —
 - mand-ed, for he com-mand-ed the storm-
 blow, — to blow, ————— to blow, ————— to

40

storm-y Winds to blow, ————— to blow,
 blow, ————— the storm-y — Winds to blow, — to blow, and he lift-ed
 - y Winds to blow, ————— to blow,
 blow, ————— the storm-y Winds to blow, to blow, and he lift-ed

45

and he lift-ed up ————— the Waves, ————— the
 up the Waves, ————— the Waves —————
 the
 up the Waves, ————— the Waves —————

50

Waves — there- of. They_ are_ mount-ed up, they are mount-ed up

— there- of. They are mount-ed up

Waves — there- of. They_ are_ mount-ed up

— there- of. They are mount-ed up

55

60

as it were in- to Heav'n, — in- to the Deep;

as it were in- to Heav'n, — in- to the Deep;

as it were in- to Heav'n, and then down, in- to the Deep;

as it were in- to Heav'n, — down, down in- to the Deep;

65

and their Souls melt a- way with Trou-ble. They — reel — and stag- ger,

and their Souls melt a- way with Trou-ble.

and their Souls melt a- way with Trou-ble.

and their Souls melt a- way with Trou-ble. They —

70

they
They reel _____ and stag-ger, they reel _____ and
They stag-ger,
reel _____ and stag-ger, they reel _____ and

reel, _____ reel, _____ reel _____ and stag-ger to and
stag-ger, they reel _____ and stag-ger, they stag-ger to and
stag-ger, stag-ger, stag-ger, stag-ger, stag-ger, stag-ger, stag-ger to and
stag-ger, they reel _____ and stag-ger, they stag-ger to and

75 80

fro _____ like a drunk-en Man, and are at their Wit's End.
fro _____ like a drunk-en Man, and are at their _____ Wit's End.
fro _____ like a drunk-en Man, and are at their Wit's End.
fro _____ like a drunk-en Man, and are at their Wit's End.

85

Then they cry, then they cry

Then they cry, then they cry

Then they cry, then they cry un- to God in their Trou- ble,

Then they cry, then they cry un- to God in their Trou- ble,

90

and he bring- eth them out of their Dis- tress- es. He

out of their Dis- tress- es.

and he bring- eth them out of their Dis- tress- es.

out of their Dis- tress- es. He

95

mak- eth the Storm a Calm,

so that the Waves

mak- eth the Storm a Calm, so that the Waves

100 105 *Piano*

so that the Waves _____ are still, are

so that the Waves _____ are still, are

are still, so that the Waves _____ are still, are

are still, so that the Waves _____ are still, are

110

still, are still, so that the Waves _____ are still.

still, are still, so that the Waves _____ are still.

still, are still, so that the Waves _____ are still.

still, are still, so that the Waves _____ are still.

[♩ = M.M. 120] 115

Then they are glad, then they are glad be- cause - they are

Then they are glad, then they are glad — be- cause - they are

Then — they are glad, then they are glad — be- cause they are

Then they are glad, Then they are glad — be- cause they are

120

qui- et, then they are glad _____ be-

qui- et, then they are glad _____ be-

qui- et, be- cause - they are qui- et, then they are glad _____ be-

qui- et, Then they are glad _____ be-

125

130

- cause - they are qui- et;

- cause they are qui- et;

- cause — they are qui- et; and He

- cause they are qui- et; and He bring- eth the Ves- sel in- to Port,

135

And all huz- za,

And all huz- za, and all

bring- eth the Ves- sel in- to Port. And all huz- za, huz- za,

And all huz- za,

140

huz- za.

huz- za.

huz- za.

huz- za. Their Friends as-sem-bl'd on the Wharf to wel-come them on Shore. _

Forte 145 *Vigoroso*

And all huz- za, huz- za. Wel- come here a-gain, wel-

And all huz- za, and all huz- za. Wel- come here a-gain,

And all huz- za, huz- za, huz- za. Wel- come here a-gain,

And all huz- za, huz- za. Wel- come

150 *Forte* 155 *Fortissimo*

- come Home, wel- come here a-gain, wel- come Home, wel- come Home.

wel- come here a-gain, wel- come Home, wel- come Home.

wel- come here a- gain, wel- come Home, wel- come Home.

here a-gain, wel- come here a-gain, wel- come Home, wel- come Home.

Golgotha

[♩ = M.M. 60]

C.M.

5

1. Hark! From the Tombs a dole-ful Sound, My Ears at-

10

-tend the Cry; "Ye liv-ing Men come view the Ground, Where you must

15

short-ly lie. Prin-ces, this Clay must be your Bed, In spite of all your

20



Tow'rs! The Tall, the Wise, the Rev-'rend Head, Must lie as low as ours."

Tow'rs! The Tall, the Wise, the Rev-'rend Head, Must lie as low as ours."

Tow'rs! The Tall, the Wise, the Rev-'rend Head, Must lie as low as ours."

Tow'rs! The Tall, the Wise, the Rev-'rend Head, Must lie as low as ours."

2. Great God! Is this our certain Doom?
 And are we still secure!
 Still walking downwards to our Tomb,
 And yet prepare no more!

Grant us the Pow'rs of quick'ning Grace,
 To fit our Souls to fly;
 Then when we drop this dying Flesh,
 We'll rise above the Sky.

Resignation

[♩ = M.M. 60]

C.M.

5

1. Thus saith the Ruler of the Skies, "A-wake my dread-ful

1. Thus saith the Ruler of the Skies, "A-wake my dread-ful

1. Thus saith the Ruler of the Skies, "A-wake my dread-ful

1. Thus saith the Ruler of the Skies, "A-wake my dread-ful

10

Sword; A-wake, my Wrath, and smite the Man, My Fellow," saith the Lord.

Sword; A-wake, my Wrath, and smite the Man, My Fellow," saith the Lord.

Sword; A-wake, my Wrath, and smite the Man, My Fellow," saith the Lord.

Sword; A-wake, my Wrath, and smite the Man, My Fellow," saith the Lord.

15

Venge-ance re-ceiv'd the dread Com-mand, And arm-ed down she flies;

Venge-ance re-ceiv'd the dread Com-mand, And arm-ed down she flies;

Venge-ance re-ceiv'd the dread Com-mand, And arm-ed down she flies;

Venge-ance re-ceiv'd the dread Com-mand, And arm-ed down she flies;

20

— Je- sus sub-mits t'his Fath- er's Hand, And bows, ___ bows, ___

— Je- sus sub- mits t'his Fath- er's Hand, And bows ___

— Je- sus sub-mits t'his Fath- er's Hand, And bows ___

— Je- sus sub-mits t'his Fath- er's Hand, And bows, ___ bows, ___

25

30

bows, ___ bows ___ his Head and dies, And bows his Head and dies.

his Head and dies, And bows his Head and dies.

his Head and dies, And bows his Head and dies.

bows, ___ bows ___ his Head and dies, And bows his Head and dies.

2. But, O! The Wisdom and the Grace,
 That join with Vengeance now!
 He dies to save our guilty Race;
 And yet he rises too.

A Person so divine was he,
 Who yielded to be slain,
 That he could give his Soul away,
 And take his Life again.

ANTHEM

Who Is This That Cometh from Edom

[♩ = M.M. 60]

5

Who is this? Who is this that cometh from E- dom, with

Who is this? Who is this that cometh from E- dom, with

Who is this? Who is this that cometh from E- dom, with

Who is this? Who is this that cometh from E- dom, with

10

dy'd _ Gar-ments from _ Boz- rah? Who is _ he _ and what is his Name?

dy'd _ Gar-ments from Boz- rah? Who is he and _ what _ is his Name?

dy'd _ Gar-ments from Boz- rah? Who is _ he and what is his Name?

dy'd _ Gar-ments from Boz- rah? Who is _ he and what is his Name?

15

His Name shall be

His Name shall be call- ed Wond- er-

His Name shall be call- ed Wond- er- ful,

His Name shall be call- ed Wond- er- ful, Wond- er- ful,

20

call'd _____ Wond-er-ful, _____ Wond-er-ful, Coun-sel-ler, the
 -ful, Coun-sel-ler, the might-y, might-y God, _____ his
 Coun-sel-ler, the might-y, might-y, might-y God, _____
 Coun-sel-ler, the might-y, might-y, might-y God, _____ the

25

might-y, might-y God, the ev-er-last-ing Fa-ther, the
 Name shall be call-ed _____ Wond-er-ful, Coun-sel-ler,
 the ev-er-last-ing Fa-ther, the Prince _____ of
 ev-er-last-ing Fa-ther, the Prince of Peace, _____

30

Prince _____ of Peace, the Great I Am, the First and Last, the _____
 Shi-loh, E-man-u-el, God with us,
 Peace, the Great I Am, the First and Last, the Al-pha and O-

35

Al-pha and O-me-ga, Shi-loh,
 God with us, Shi-loh, E-man-u-
 - me-ga, Shi-loh, E-man-u-el,
 the Great I Am, the First and Last, the Al-pha

40

God with us, Shi-loh, E-man-u-el, the Lord our
 - el, God with us, Shi-loh, E-man-u-el, the Lord our
 God with us, God with us, the Lord our
 and O-me-ga, Shi-loh, E-man-u-el, the Lord our

Righ-teous-ness, the Lord our Righ-teous-ness, Prince of
 Righ-teous-ness, the
 Righ-teous-ness, the Seed of the Wo-man,
 Righ-teous-ness, the Lord our Righ-teous-ness, Prince of

45

Peace, the Seed of the Wo- man, Ser- pent- Buis- er, Shi- loh,
 Seed of the Wo- man, Ser- pent- Buis- er, Shi- loh, E- man- u- el,
 Ser- pent- Buis- er, Shi- loh, E- man- u- el, Son of God,
 Peace, _____

50

Friend to Man, Shi- loh, Lamb of God, E- qual with the Fa- ther,
 Prince of Peace, _____ E- qual with the Fa- ther,
 Shi- loh, Son of God, Shi- loh, E- qual with the Fa- ther,
 _____ E- qual with the Fa- ther,

55 [♩ = M.M. 120] 60

Grace and Truth, Grace and Truth.
 Grace and Truth, Grace and Truth.
 Grace and Truth, Grace and Truth. Mer- cy and Truth have
 Grace and Truth, Grace and Truth.

65

Righ-teous-ness and Peace have kissed each oth-er.
met to- geth-er;

Affetuoso [♩ = M.M. 60]

70

Now is the Hour of Dark-ness come, And Je- sus
Now is the Hour of Dark-ness come, And Je- sus
Now is the Hour of Dark-ness come, And Je- sus
Now is the Hour of Dark-ness come, And Je- sus

75

80

waits to hear his Doom; The Ro-man speaks, the Jews re- ply, "His
waits to hear his Doom; The Ro-man speaks, the Jews re- ply, "His
waits to hear his Doom; The Ro-man speaks, the Jews re- ply, "His
waits to hear his Doom; The Ro-man speaks, the Jews re- ply, "His

85

Blood be on us, let him die, die, die,

Blood be on us, let him die, die, die,

Blood be on us, let him die, die, die,

Blood be on us, let him die, die, die,

90

die, His Blood be on us, let him die,

die, His Blood be on us, let him die,

die, His Blood be on us, let him die,

die, His Blood be on us, let him die,

95

die, die, die, let him die." Death and De-

die, die, die, let him die." Death and De-

die, die, die, let him die." Death and De-

die, die, die, let him die." Death and De-

100 105

-spair, what do I see? The Lamb of God hang on a Tree!

-spair, what do I see? The Lamb of God hang on a Tree!

-spair, what do I see? The Lamb of God hang on a Tree!

-spair, what do I see? The Lamb of God hang on a Tree!

110

With rusty Nails his Body tore, And bloody Sweat

With rusty Nails his Body tore, And bloody Sweat

With rusty Nails his Body tore, And bloody Sweat

With rusty Nails his Body tore, And bloody Sweat

115

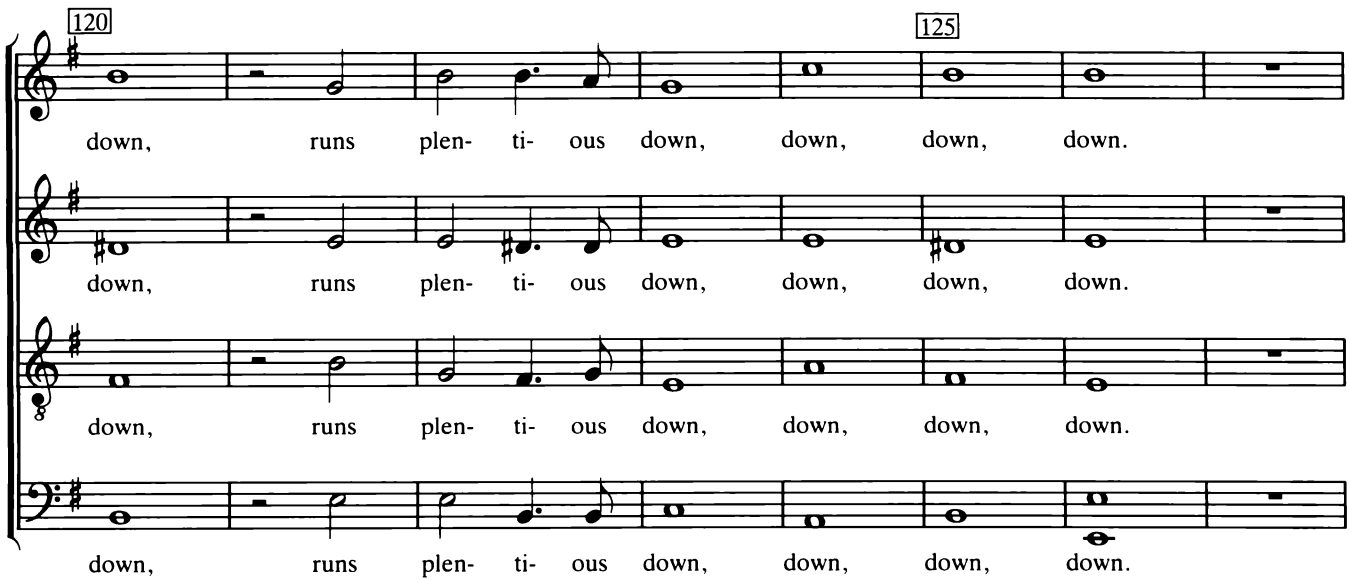
from ev-ry Pore runs plentiful down, runs plentiful

from ev-ry Pore runs plentiful down, runs plentiful

from ev-ry Pore runs plentiful down, runs plentiful

from ev-ry Pore runs plentiful down, runs plentiful

120 125



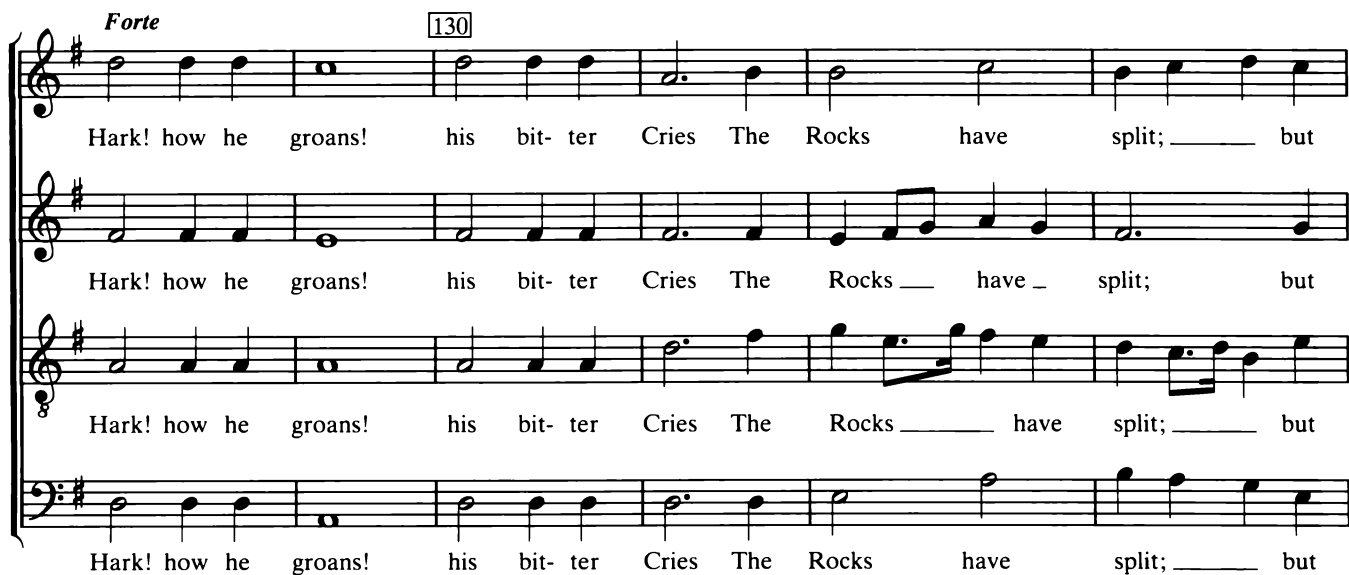
down, runs plentiful down, down, down, down.

down, runs plentiful down, down, down, down.

down, runs plentiful down, down, down, down.

down, runs plentiful down, down, down, down.

Forte 130



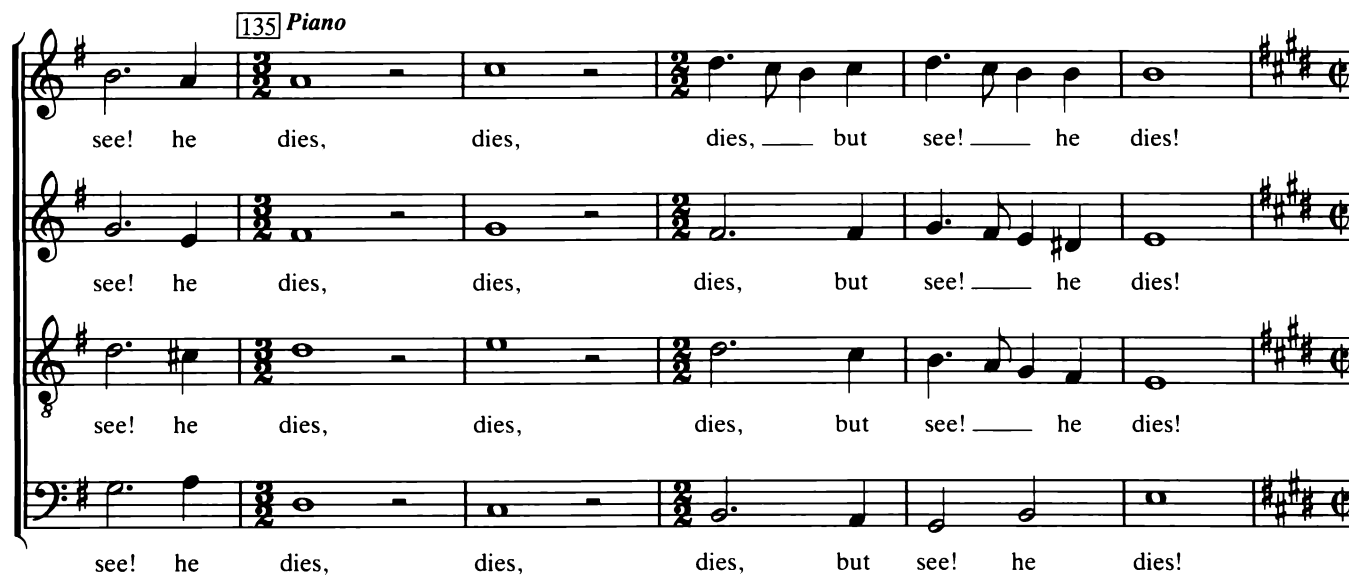
Hark! how he groans! his bitter Cries The Rocks have split; but

Hark! how he groans! his bitter Cries The Rocks have split; but

Hark! how he groans! his bitter Cries The Rocks have split; but

Hark! how he groans! his bitter Cries The Rocks have split; but

135 *Piano*



see! he dies, dies, dies, but see! he dies!

see! he dies, dies, dies, but see! he dies!

see! he dies, dies, dies, but see! he dies!

see! he dies, dies, dies, but see! he dies!

[♩ = M.M. 80]
beat crochets

140

Vigorouso

Now is the Hour of Dark-ness past, Christ has as-sum'd his

Now is the Hour of Dark-ness past, Christ has as-sum'd his

Now is the Hour of Dark-ness past, Christ has as-sum'd his

Now is the Hour of Dark-ness past, Christ has as- sum'd his

145

reign- ing Pow'r; Be- hold the great Ac- cus- er cast

reign- ing Pow'r; Be- hold the great Ac- cus- er cast

reign- ing Pow'r; Be- hold the great Ac- cus- er cast

reign- ing Pow'r; Be- hold the great Ac- cus- er cast

[♩ = M.M. 80]

150

Down from the Skies to rise no more. Old A- dam the First, ex-

Down from the Skies to rise no more. Old A- dam the First, ex-

Down from the Skies to rise no more. Old A- dam the First, ex-

Down from the Skies to rise no more. Old A- dam the First, ex-

- cit- ed by Lust, And Eve the Se- duc- er en- tail- ed the Curse; But

- cit- ed by Lust, And Eve the Se- duc- er en- tail- ed the Curse; But

- cit- ed by Lust, And Eve the Se- duc- er en- tail- ed the Curse; But

- cit- ed by Lust, And Eve the Se- duc- er en- tail- ed the Curse; But

155

A- dam the Se- cond, our Sav- iour and King, Has made the A- tone- ment and

A- dam the Se- cond, our Sav- iour and King, Has made the A- tone- ment and

A- dam the Se- cond, our Sav- iour and King, Has made the A- tone- ment and

A- dam the Se- cond, our Sav- iour and King, Has made the A- tone- ment and

freed us from Sin, and freed us from Sin, Has made the A- tone- ment and

freed us from Sin, and freed us from Sin, Has made the A- tone- ment and

freed us from Sin, and freed us from Sin, Has made the A- tone- ment and

freed us from Sin, and freed us from Sin, Has made the A- tone- ment and

160

freed us from Sin. O that Men would praise the Lord.

freed us from Sin.

freed us from Sin. Praise the Lord,

freed us from Sin. O that Men would praise the Lord,

165

Praise the Lord, praise the Lord.

O that Men would praise the Lord, praise the Lord. O that Men would

O that Men would praise the Lord, praise the Lord, praise the Lord.

O that Men would praise the Lord. Praise him for cre-

170

Praise the Lord, praise the Lord. Praise him for cre-

praise the Lord. Praise him for creating Pow'r.

Praise him for creating Pow'r.

- at- ing Pow'r. Praise the Lord; praise him for re-

175

- at- ing Pow'r. Praise _ him for re- deem- ing Love. Praise _____
Praise the Lord. Praise _ him for _ re- deem- ing Love. Praise _____
Praise the Lord. Praise _ him for _ re- deem- ing Love. Praise _____
- deem- ing Love. _____ Praise the Lord. Praise _____

Score for measures 175-179. Four staves (Soprano, Alto, Tenor, Bass) in G major. The lyrics are: "- at- ing Pow'r. Praise _ him for re- deem- ing Love. Praise _____", "Praise the Lord. Praise _ him for _ re- deem- ing Love. Praise _____", "Praise the Lord. Praise _ him for _ re- deem- ing Love. Praise _____", and "- deem- ing Love. _____ Praise the Lord. Praise _____".

[♩ = M.M. 40]
minim beating

180

_____ the Lord. Hal- le- lu- jah, Hal- le- lu-
_____ the Lord. Hal- le- lu- jah, Hal- le- lu-
_____ the Lord. Hal- le- lu- jah, Hal- le- lu-
_____ the Lord. Hal- le- lu- jah, Hal- le- lu-

Score for measures 180-184. Four staves (Soprano, Alto, Tenor, Bass) in G major. The lyrics are: "_____ the Lord. Hal- le- lu- jah, Hal- le- lu-", "_____ the Lord. Hal- le- lu- jah, Hal- le- lu-", "_____ the Lord. Hal- le- lu- jah, Hal- le- lu-", and "_____ the Lord. Hal- le- lu- jah, Hal- le- lu-". A tempo marking "[♩ = M.M. 40] minim beating" is present. Measure 180 begins with a double bar line and a common time signature.

185

- jah, Praise ye the Lord, Hal- le- lu- jah, Praise, praise the Lord!
- jah, Praise ye the Lord, Hal- le- lu- jah, Praise, praise the Lord!
- jah, Praise ye the Lord, Hal- le- lu- jah, Praise, praise the Lord!
- jah, Praise ye the Lord, Hal- le- lu- jah, Praise, praise the Lord!

Score for measures 185-189. Four staves (Soprano, Alto, Tenor, Bass) in G major. The lyrics are: "- jah, Praise ye the Lord, Hal- le- lu- jah, Praise, praise the Lord!", "- jah, Praise ye the Lord, Hal- le- lu- jah, Praise, praise the Lord!", "- jah, Praise ye the Lord, Hal- le- lu- jah, Praise, praise the Lord!", and "- jah, Praise ye the Lord, Hal- le- lu- jah, Praise, praise the Lord!".

72 MOORE'S MUSIC

NB after the Audience ceare seated & the Performers have taken the pitch flyly from the Leader the Song Begins

To tie the Ear is our present intention

We are met for a Concert of modern invention

Audience are teated expecting to be treated with a piece of the Best with a piece of the best

This page contains a musical score for page 72. It features a vocal line at the top and piano accompaniment below. The lyrics are: "To tie the Ear is our present intention", "We are met for a Concert of modern invention", and "Audience are teated expecting to be treated with a piece of the Best with a piece of the best". The score includes various musical notations such as clefs, time signatures, and dynamic markings.

73

& since we all agree to let the tune on E the Authors darling Key he prefers to the rest

let the Treble in the rear no longer for bear but expressly do

let the Counter inspire the rest of the Choir insland with de si

Let the Tenor succed & follow the Tre - ad till the parts are a gree

Let the Bass take the Lead & firmly proceed till the parts are a greeed to fuge a wa

This page contains a musical score for page 73. It features a vocal line at the top and piano accompaniment below. The lyrics are: "& since we all agree to let the tune on E the Authors darling Key he prefers to the rest", "let the Treble in the rear no longer for bear but expressly do", "let the Counter inspire the rest of the Choir insland with de si", "Let the Tenor succed & follow the Tre - ad till the parts are a gree", and "Let the Bass take the Lead & firmly proceed till the parts are a greeed to fuge a wa". The score includes various musical notations such as clefs, time signatures, and dynamic markings.

Modern Music

N.B. After the Audience are seated and the Performers have taken the pitch slyly from the Leader the Song begins.

[♩=M.M. 60]

To
We are met for a Con- cert of mod- ern In- ven- tion;

5

[♩=M.M. 120]

tick- le the Ear is our pres- ent In- ten- tion. The Au- di- ence are
The Au- di- ence are
The Au- di- ence are
tick- le the Ear is our pres- ent In- ten- tion. The Au- di- ence are

10

15

seat- ed Ex- pect- ing to be treat- ed With a Piece of the Best, With a
seat- ed Ex- pect- ing to be treat- ed With a Piece of the Best, With a
seat- ed Ex- pect- ing to be treat- ed With a Piece of the Best, With a
seat- ed Ex- pect- ing to be treat- ed With a Piece of the Best, With a

20

Piece of the Best. And since we all agree To set the Tune on

Piece of the Best. And since we all agree To set the Tune on

Piece of the Best. And since we all agree To set the Tune on

Piece of the Best. And since we all agree To set the Tune on

25 [♩ = M.M. 60]

E, The Au-thor's dar-ling Key_ He pre- fers to the Rest,

E, The Au-thor's dar-ling Key He pre- fers to the Rest,

E, The Au-thor's dar-ling Key_ He pre- fers to the Rest,

E, The Au-thor's dar-ling Key_ He pre- fers to the Rest, Let the

30

Let the Tre- ble in the Rear No

Let the Coun- ter in- spire The Rest of the

Let the Ten- or suc- ceed And fol- low the Lead, _____

Bass take the Lead And firm- ly pro- ceed, Till the Parts are a-

35

long- er for- bear, But ex- press- ly de- clare For a Fuge a- way.

Choir, In- flam'd with De- sire _____ To fuge a- way.

_____ Till the Parts are a- greed _____ To fuge a- way.

- greed To fuge a- way, _____ To fuge a- way.

[♩=M.M. 120]

40

Then change to brisk-er Time And up the Lad-der climb, And down a-

Then change to brisk-er Time And up the Lad-der climb, And down a-

Then change to brisk-er Time And up the Lad-der climb, _____ And down a-

Then change to brisk-er Time And up the Lad-der climb, _____ And down a-

45

- gain; Then mount the sec- ond Time And end the Strain.

- gain; Then mount the sec- ond Time And end the _____ Strain.

- gain; Then mount the sec- ond Time _____ And end _____ the _____ Strain.

- gain; Then mount the sec- ond Time _____ And end _____ the _____ Strain.

[♩ = M.M. 60]

50

55

Then change the Key to pen-sive Tones — and slow In tre- ble

Then change the Key to pen-sive Tones — and slow In tre- ble

Then change the Key to pen-sive Tones — and slow In tre- ble

Then change the Key to pen-sive Tones — and slow In tre- ble

60

Time; the Notes ex-ceed- ing low Keep down a While, then rise by

Time; the Notes ex-ceed- ing low Keep down a While, then rise by

Time; the Notes ex-ceed- ing low Keep down a While, then rise by

Time; the Notes ex-ceed- ing low Keep down a While, then rise by

65

70

slow — De- grees; The Pro- cess sure- ly will not fail — to please.

slow De- grees; The Pro- cess sure- ly will not fail — to please.

slow De- grees; The Pro- cess sure- ly will — not fail — to please.

slow De- grees; The Pro- cess sure- ly will — not fail — to please.

[♩ = M.M. 80]

Thro' Com- mon and Tre- ble we — joint- ly have run; We'll

Thro' Com- mon and Tre- ble we joint- ly have run; We'll

Thro' Com- mon and Tre- ble we joint- ly have run; We'll

Thro' Com- mon and Tre- ble we joint- ly have run; We'll

75

give you their - Es- sence com- pound- ed in one. Al- tho' we are strong- ly at-

give you their Es- sence com- pound- ed in one. Al- tho' we are strong- ly at-

give you their Es- sence com- pound- ed — in — one. Al- tho' we are strong- ly at-

give you their Es- sence com- pound- ed in one. Al- tho' we are strong- ly at-

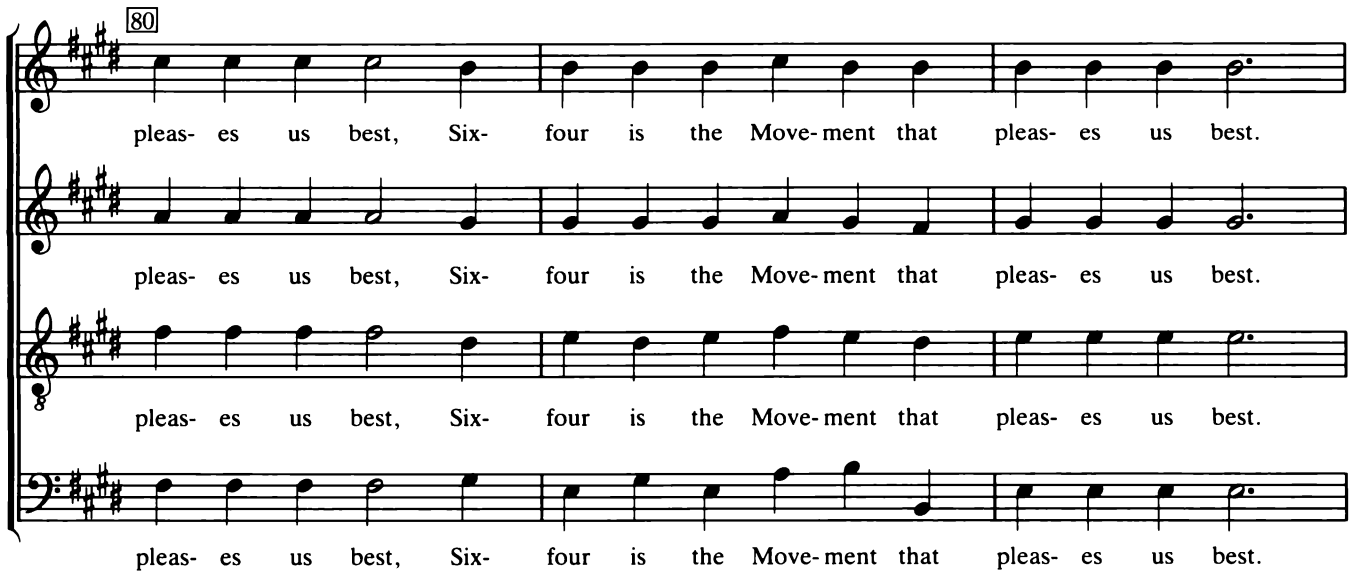
- tach'd to the Rest, Six- four is the Move- ment that pleas- es us best, that

- tach'd to the Rest, Six- four is the Move- ment that pleas- es us best, that

- tach'd to the Rest, Six- four is the Move- ment that pleas- es us best, that

- tach'd to the Rest, Six- four is the Move- ment that pleas- es us best, that

80



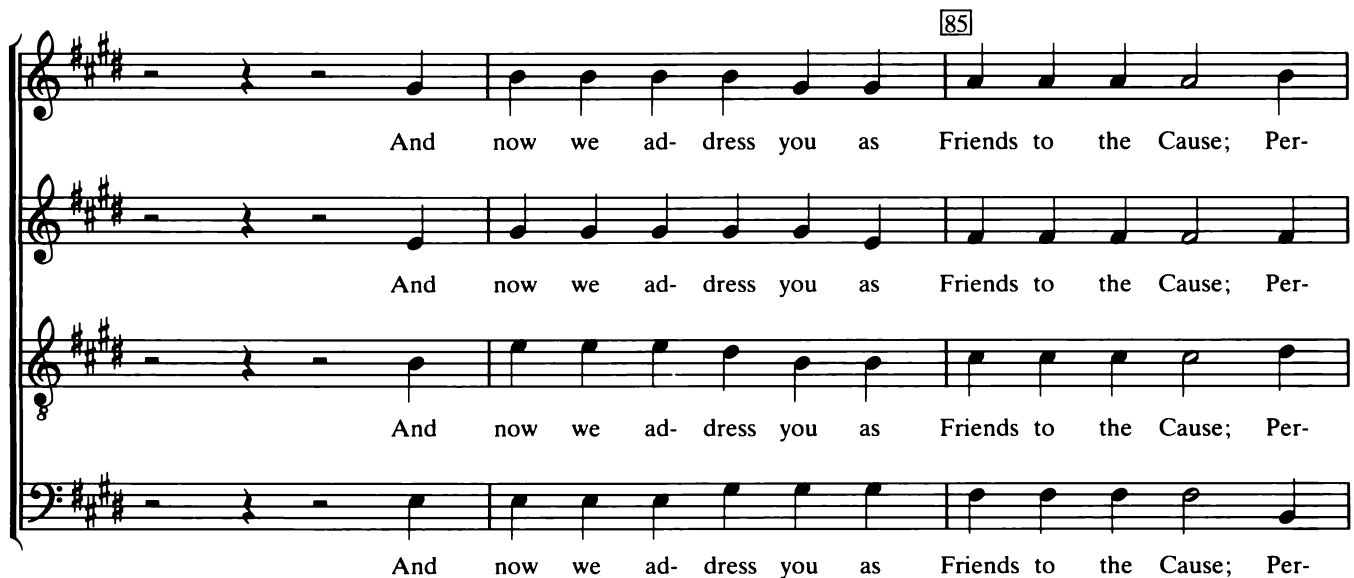
pleas- es us best, Six- four is the Move- ment that pleas- es us best.

pleas- es us best, Six- four is the Move- ment that pleas- es us best.

pleas- es us best, Six- four is the Move- ment that pleas- es us best.

pleas- es us best, Six- four is the Move- ment that pleas- es us best.

85



And now we ad- dress you as Friends to the Cause; Per-

And now we ad- dress you as Friends to the Cause; Per-

And now we ad- dress you as Friends to the Cause; Per-

And now we ad- dress you as Friends to the Cause; Per-



- form- ers are mod- est and write their own Laws. Al- tho' we are san- guine and

- form- ers are mod- est and write their own Laws. Al- tho' we are san- guine and

- form- ers are mod- est and write their own Laws. Al- tho' we are san- guine and

- form- ers are mod- est and write their own Laws. Al- tho' we are san- guine and

clap at the Bars, 'Tis the Part of the Hear- ers to clap their Ap- plause, to —

clap at the Bars, 'Tis the Part of the Hear- ers to clap their Ap- plause, to

clap at the Bars, 'Tis the Part of the Hear- ers to clap their Ap- plause, to

clap at the Bars, 'Tis the Part of the Hear- ers to clap their Ap- plause, to

clap their Ap- plause, 'Tis the Part of the Hear- ers to clap their Ap- plause.

clap their Ap- plause, 'Tis the Part of the Hear- ers to clap their Ap- plause.

clap their Ap- plause, 'Tis the Part of the Hear- ers to clap their Ap- plause.

clap their Ap- plause, 'Tis the Part of the Hear- ers to clap their Ap- plause.

A wake my heart arise my tongue prepares a tuneful voice in God the life of all my joys aloud will I rejoice

S.
in God the life of all my joys a loud will I re-joice a

in God the life of all my joys a loud will I re-joice a loud a

S.
in God the life of all my joys a loud will I rejoice in God the strength of

in God the life of all my joys in God the life of all my joys a loud a loud

Andover

[♩ = M.M. 60]

C.M.

1. A- wake my Heart, ___ a- rise my

1. A- wake my Heart, ___ a- rise ___ my

1. A- wake my Heart, ___ a- rise ___ my

1. A- wake my Heart, ___ a- rise ___ my

5 Tongue, Pre- pare ___ a tune- ful Voice, In God, the ___ Life of

10 Tongue, Pre- pare ___ a tune- ful Voice, In God, the Life of

8 Tongue, Pre- pare ___ a tune- ful Voice, In God, the Life ___ of

Tongue, Pre- pare ___ a tune- ful Voice, In God, the Life ___ of

15 all ___ my Joys, A- loud ___ will I re- joice.

all ___ my Joys, A- loud ___ will I ___ re- joice.

8 all ___ my ___ Joys, A- loud ___ will I ___ re- joice.

all ___ my Joys, A- loud ___ will I ___ re- joice.

20

In God, the
In God, the Life of
In God, the Life of all my
In God, the Life of all my Joys, In

25

Life of all my Joys, A-loud will I re-
all my Joys, A-loud will I re-joyce, A-
Joys, A-loud will I re-joyce, In God, the
God, the Life of all my Joys, A-loud, a-

30

- joyce, A-loud will I re-joyce. In God, the
- loud, a-loud will I re-joyce. In God, the
Strength of all my Joys, A-loud will I re-
- loud, a-loud will I re-joyce. In God, the

Strength of all my Joys, A- loud will I re- joice, joice.

Strength of all my Joys, A- loud will I re- joice, joice.

Strength of all my Joys, A- loud will I re- joice, joice.

Strength of all my Joys, A- loud will I re- joice, In joice.

2. 'Tis he adorn'd my naked Soul,
And made Salvation mine;
Upon a poor, polluted Worm,
He makes his Graces shine.
3. And lest the Shadow of a Spot
Should on my Soul be found,
He took the Robe the Saviour wrought,
And cast it all around.
4. How far the heavenly Robe exceeds
What earthly Princes wear!
These Ornaments, how bright they shine!
How white the Garments are!
5. The Spirit wrought my Faith and Love,
And Hope, and ev'ry Grace;
But Jesus spent his Life, to work
The Robe of Righteousness.
6. Strangely, my Soul, art thou array'd
By the great sacred Three!
In sweetest Harmony of Praise
Let all thy Powers agree.

79

Loud will I re-joice
 will I re-joice
 all my joys loud will I re-joice in God the strength of all my joys loud will I rejoice

Adoration Words from D W

To God the Father God the Son
 God the Spirit three in one
 by all on
 be honour praise & Glory given

80

be honour praise & Glory given by all on
 earth & all in Heavn
 be honour praise & Glory given by all on earth & all in Heavn by
 be honour praise & Glory given by all on earth & all in Heavn by
 be honour praise & Glory given by all on earth & all in Heavn by
 all by all on Earth & all in Heavn be honour praise & Glory given by
 all on earth & all in heavn be honour praise & Glory given by all
 of all in heavn be by all on Earth & all in heavn by

Adoration

[♩ = M.M. 60]

L.M.

5

To God the Fa-ther, God the Son, And God the

10

Spir-it, Three in One, Be Hon-our, Praise, and

15

Glo-ry giv'n, By all on Earth, and all in

[♩ = M.M. 80]

20

Heav'n. Be Hon- our, Praise, and
 Heav'n. Be Hon- our, Praise, and Glo- ry,
 Heav'n. Be Hon- our, Praise, and Glo- ry giv'n, By
 Heav'n. Be Hon- our, Praise, and Glo- ry, Glo- ry giv'n, By

25

Glo- ry, Glo- ry giv'n, By all on Earth, — and — all, — and
 Glo- ry, — Glo- ry giv'n, By all on Earth, — all, —
 all — on Earth, — and all in Heav'n, By all — on Earth, — and
 all — on Earth, — and all in Heav'n, By all — on Earth, — and

30

35

all, — and all — in — Heav'n, By all — on Earth, and all in Heav'n, Be
 all, — By all — on Earth, — and — all in Heav'n, Be
 all — in Heav'n. Be Hon- our, Praise, — and Glo- ry giv'n,
 all, — and all — in — Heav'n. Be Hon- our, Praise, — and Glo- ry giv'n, By

40

Hon- our, - Praise, - and Glo- ry giv'n, By all ___ on
 Hon- our, Praise, - and - Glo- ry ___ giv'n, By all ___ on
 By all, ___ all, ___ all, ___ by
 all ___ on Earth, - and all ___ in ___ Heav'n, By all ___ on

45

Earth, ___ and all ___ in Heav'n, Be Hon- our, Praise, and Glo- ry
 Earth, - and all in Heav'n, Be Hon- our, Praise, ___ and
 all, ___ Be Hon- our, Praise, - and Glo- ry
 Earth, - and all in Heav'n, Be Hon- our, Praise, ___ and

50

giv'n, By all ___ on Earth, and all ___ in Heav'n, Heav'n.
 Glo- ry giv'n, By all ___ on Earth, and all ___ in Heav'n, Heav'n.
 giv'n, By all ___ on Earth, - and all ___ in Heav'n, Heav'n.
 Glo- ry giv'n, By all ___ on Earth, - and all ___ in Heav'n, Heav'n.

81

all on Earth & all in heavn be honour praise & Glory givn &c

all on Earth & all in Heavn be honour praise & Glory givn by

by all be honour praise & Glory givn by all on Earth & all in Heavn

all on Earth & all in heavn be honour praise & Glory givn by &c

Consonance An Antient worde from Dr Byles

And up the Treble mounts with shrill

Down steers the Base with grave majestic Air

L

82

Continued

Car ear

Piano

with softer sounds in mild melodious maze Warbling between the Tenor gently

But if the Aspiring Altus joins its force see like the lark it wings its Towering course

plays

ANTHEM: Consonance

Down Steers the Bass

[♩=M.M. 60]

5

And up the Tre- ble

Down steers the Bass with grave ma- jes- tic Air, _____

Detailed description: This system contains the first five measures of the piece. It features four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat) and the time signature is 2/2. The first treble staff has a measure rest followed by a half note G4, a quarter note A4, and a quarter note B4. The second treble staff is a whole rest. The third treble staff is a whole rest. The bass staff begins with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, and F3, ending with a half note G2.

10

mounds _____ with shrill _____ Ca- reer;

Piano

With soft- er Sounds, in mild me- lo- di- ous

Detailed description: This system contains measures 6 through 10. The first treble staff continues the melody from the previous system. The second treble staff is a whole rest. The third treble staff begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5. The bass staff is a whole rest. The word 'Piano' is written above the third treble staff.

15

But if the as-

Maze, War- - bling be-tween the Ten- or gent- ly plays;

Detailed description: This system contains measures 11 through 15. The first treble staff is a whole rest. The second treble staff continues the melody. The third treble staff begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5. The bass staff is a whole rest.

20

- pir- ing — Al- tus joins _____ its Force, See! — like the Lark, it wings — its

25

tow'r- ing — Course; From — the bold Height it hails the ech- o- ing Bass, Which

Which

30

35

swells to melt and mix _____ in close Em- brace. Though dif-ferent Sys-tems all the Parts di-

swells to melt and mix in close Em- brace. Though dif-ferent Sys-tems all the Parts di-

40

- vide,
 - vide, By — Mus- ic's Chords the dis- tant Notes are ty'd;
 - vide, By Mus- ic's Chords the dis- tant Notes are ty'd;
 - vide, By Mus- ic's Chords the dis- tant Notes are ty'd; And sym- pa- thet- ic Strains ___ in-

45

And
 And sym- pa- thet- ic Strains in-
 And sym- pa- thet- ic Strains in-
 - chant- ing ___ winde ___ Their rest- less Race, their rest- less Race till

50

sym- pa- thet- ic Strains in- chant- ing winde Their rest- less Race, their rest- less Race, their -
 - chant- ing winde Their rest- less Race, their rest- less Race, their rest- less Race, their
 - chant- ing winde Their rest- less Race, their rest- less Race, their rest- less Race, their -
 all the Parts are join'd, Their rest- less Race, their rest- less Race, their rest- less Race, their -

55

rest-less Race, their - rest-less Race till all the Parts are join'd, join'd.

rest-less Race, their - rest-less Race till all the Parts are join'd, join'd.

rest-less Race, their - rest-less Race till all the Parts are join'd, join'd.

rest-less Race, their - rest-less Race till all the Parts are join'd, join'd. Then

Then

Then rolls _____ the Rap- ture

Then rolls _____ the Rap- ture thro' the Air a- round

rolls _____ the Rap- ture thro' the Air a- round In the full mag- ick Mel- o- dy of

60

rolls _____ the Rap- ture thro' the Air a- round In _____

thro' the Air a- round _____ In the full mag- ick Mel- o- dy of

In the full mag- ick Mel- o- dy, Mel- o-

Sound, _____ In _____ the full mag- ick Mel- o- dy of

65

the full mag- ick Mel- o- dy of Sound. Then rolls the
 Sound. Then rolls the Rap- ture
 - dy of Sound. Then rolls the Rap- ture thro' the Air a- round
 Sound. Then rolls the

70

Rap- ture thro' the Air a- round In the full mag- ick
 thro' the Air a- round In the full mag- ick Mel- o- dy of Sound. Then
 In the full mag- ick Mel- o- dy of Sound.
 Rap- ture thro' the Air a- round In the full mag- ick

75

Mel- o- dy of Sound. Then rolls the Rap- ture thro' the Air a- round
 rolls the Rap- ture, then rolls the Rap- ture thro' the Air a- round
 Then rolls the Rap- ture thro' the Air a- round
 Mel- o- dy of Sound. Then rolls the Rap- ture thro' the Air a- round

80

In the full mag- ick Mel- o- dy of Sound, In the full mag- ick

In the full mag- ick Mel- o- dy of Sound, In the full

In the full mag- ick Mel- o- dy of Sound, In the full mag- ick

In the full mag- ick Mel- o- dy of Sound, In the full

85

Mel- o- dy of Sound.

mag- ick Mel- o- dy of Sound.

Mel- o- dy of Sound. Then rolls

mag- ick Mel- o- dy of Sound. Then rolls the Rap- ture thro' the

Then rolls

Then rolls the Rap- ture thro' the

the Rap- ture thro' the Air a- round In the full mag- ick

Air a- round In the full mag- ick Mel- o- dy of

90

the Rap-ture thro' the Air a-round,
 Air a-round In the full mag-ick Mel-o-dy of Sound,
 Mel-o-dy of Sound, In the full mag-ick
 Sound, In the full mag-ick Mel-o-

Forte 95

thro' the Air a-round, Then rolls the Rap-ture thro' the
 Mel-o-dy of Sound. Then rolls the Rap-ture thro' the
 Mel-o-dy of Sound. Then rolls the Rap-ture thro' the
 - dy of Sound. Then rolls the Rap-ture thro' the

100

Air a-round In the full mag-ick Mel-o-dy of Sound, Sound.
 Air a-round In the full mag-ick Mel-o-dy of Sound, Sound.
 Air a-round In the full mag-ick Mel-o-dy of Sound, Sound.
 Air a-round In the full mag-ick Mel-o-dy of Sound, Sound.

ANTHEM

Let Ev'ry Mortal Ear Attend

[♩ = M.M. 60]

5

And

Let ev- 'ry mor- tal Ear at- tend And

10

ev- 'ry Heart re- joice; The Trum- pet of the Gos- pel

ev- 'ry Heart re- joice; The Trum- pet of the Gos- pel

15

The Trum- pet of the Gos- pel

sounds The Trum- pet of the Gos- pel

With an in- vit- ing Voice. The Trum- pet of the Gos- pel

sounds With an in- vit- ing Voice. The Trum- pet of the Gos- pel

20

sounds, the Trum- pet of the Gos- pel sounds,
sounds, the Trum- pet, the Trum- pet of the Gos- pel sounds,
sounds, the Trum- pet, the Trum- pet, the Trum- pet, the Trum- pet of the Gos- pel
sounds, sounds, sounds, sounds,

sounds, sounds, the Trum- pet, the
sounds, sounds,
sounds, sounds, sounds, sounds, sounds,
the Trum- pet, the Trum- pet, the Trum- pet, the Trum- pet, the Trum- pet, the

25

Trum- pet, the Trum- pet, the Trum- pet of the Gos- pel sounds,
sounds, the Trum- pet, the Trum- pet sounds,
sounds, the Trum- pet, the Trum- pet, the
Trum- pet of the Gos- pel sounds, Let

the Trum- pet of the Gos- pel sounds With
 sounds, sounds, sounds,
 Trum- pet, the Trum- pet, the Trum- pet, the Trum- pet of the Gos- pel
 ev- 'ry mor- tal Ear at-

30
 an in- vit- - ing Voice. Let ___ ev- 'ry ___ mor- tal Ear at- tend And
 sounds, Let ev- 'ry mor- tal Ear _at- tend And ev- 'ry
 sounds, the Trum- - pet, the
 - tend And ev- 'ry Heart re- joice; The Trum- pet of

35
 ev- 'ry Heart _re- joice; The Trum- pet of the Gos- pel _ sounds With _
 Heart re- joice; re- joice,
 Trum- - pet of the Gos- pel sounds, the
 the Gos- pel _ sounds _ With _ an _ in- vit-

40

an in- vit- ing Voice. Let ev- 'ry mor- tal Ear at-
 re- joice, re- joice, The Trum- pet of the Gos- pel
 Trum- pet of the Gos- pel
 - ing Voice, The Trum- pet of

45

- tend And ev- 'ry Heart re- joice; The Trum- pet, the Trum- pet, the
 sounds With an in- vit- ing Voice, With an in-
 sounds With an in- vit- ing Voice, With an in-
 the Gos- pel sounds With an in- vit-

50

Trum- pet, the Trum- pet sounds With an in- vit- ing Voice.
 - vit- ing, in- vit- ing Voice.
 in- vit- ing Voice. Hark!
 - ing Voice.

Hark! Hark! Hark! Hear the
 Hark! Hark!
 Hark! Hear the In- vi- ta- tion. Hark!
 Hark! Hark!

55
 In- vi- ta- tion. Hark!
 Hark!
 Hark!
 Hark! Hark! Hear the In- vi- ta- tion.

60
 Ho,
 Ho, ev- 'ry one that thirst- eth, come ye to the Wa- ters, and
 Ho, ev- 'ry one_ that thirst- eth, come ye

65

Ho, ev- 'ry one that thirst- eth, come ye — to the Wa-
 ev- 'ry one that thirst- eth, come ye to the Wa- ters, and he that hath no
 he that hath no — Mon-ey, come, come, come ye buy and eat;
 to the Wa- ters, and he that hath no Mon-ey, come, come,

70

- ters, and he that hath no Mon-ey, come, come, come buy and eat,
 mon-ey, come, come, come ye, come buy and eat,
 come, come, come, come buy and eat,
 come, come buy and eat, come buy and eat,

75

with- out Mon-ey, with- out Mon-ey, with- out Mon-ey and with- out —

80

Ho, ev-ry one that thirst-eth, — come ye to the Wa- ters, and
 Ho, ev-ry one that thirst-eth, come ye to the Wa- ters, and
 Ho, ev-ry one that thirst-eth, come ye to the Wa- ters, and
 Price. Ho, ev-ry one that thirst-eth, come ye to the — Wa- ters, and

85

he that hath no — Mon-ey, come, come, come, come, come,
 he that — hath no Mon-ey, come, come, come, come, come, come,
 he that hath no Mon-ey, come, come, come, come, — come, come, come,
 he that hath no Mon-ey, come, — come, come, come, come, come, — come,

90 95

buy Wine and Milk —
 come, come, buy Wine and Milk — with-out Mon-ey, with-out Mon-ey, with-out
 come, come, buy Wine — and Milk —
 buy Wine and Milk —

Fortissimo

100

come, buy Wine and Milk with- out — Mon-ey
Mon-ey and with- out — Price, — come, buy Wine_ and_ Milk with- out — Mon-ey
come, buy Wine and Milk with- out — Mon-ey —
come, buy Wine and Milk with- out — Mon-ey

105

and_ with- out — Price, with- out — Mon-ey and with- out — Price.
and with- out Price, with- out — Mon-ey and with- out Price.
— and with- out — Price, with- out — Mon-ey and with- out Price.
and with- out Price, with- out — Mon-ey and with- out Price.

110

For where-fore do you — spend your Mon- ey — for that which is not — Bread?
For where-fore do — you spend your Mon- ey for that which is not Bread?
For where-fore do you spend your Mon- ey for that which is not Bread?
For where-fore do you spend your — Mon- ey — for that which is not Bread?

115

And your La- bour, your La- bour for that which sat- is- fi- eth not?

And your La- bour, your La- bour for that which sat- is- fi- eth not?

And your La- bour, your La- bour for that which sat- is- fi- eth not?

And your La- bour, your La- bour for that which sat- is- fi- eth not?

120

Hark! Hark! Hear the In- vi- ta- tion.

Hark! Hark! Hear the — In- vi- ta- tion.

Hark! Hark! Hear the — In- vi- ta- tion.

Hark! Hark! Hear the In- vi- ta- tion.

125

Ho, ho, ev- 'ry one that thirst- eth, come ye to the —

Ho, ho, ev- 'ry one that thirst- eth, come ye to the

Ho, ho, ev- 'ry one that — thirst- eth, come ye to the

Ho, ho, ev- 'ry one that thirst- eth, come ye to the —

130

Wa- ters, and who- so- ev- er — will let him come, let him come and

Wa- ters, and who- so- ev- er will let him come, let him come and

Wa- ters, and who- so- ev- er — will let him come, let him come and

Wa- ters, and who- so- ev- er will let him come, let him come and

135

take of the Wa- ters of Life _____ free- ly, free- ly.

take of the Wa- ters of Life _____ free- ly, free- ly.

take of the Wa- ters of Life _____ free- ly, free- ly.

take of the Wa- ters of Life _____ free- ly, free- ly.

140

E- ven so, come - Lord - Je- sus, come, come come, - come quick- ly.

E- ven so, come Lord - Je- sus, come, come, come, come quick- ly.

E- ven so, come - Lord - Je- sus, come, - come, come, - come quick- ly.

E- ven so, come - Lord - Je- sus, come, come, come, come quick- ly.

ANTHEM: The Dying Christian To His Soul

Vital Spark of Heav'nly Flame

[♩=M.M. 60] 5

Vi- tal Spark of heav'n- ly Flame! ____

Vi- tal Spark of heav'n- ly ____ Flame! ____

Vi- tal Spark of heav'n- ly Flame! ____

Vi- tal Spark of heav'n- ly Flame! ____ Quit, oh quit — this

10

Trem-bling, hop-ing, lin- g'ring,

Trem-bling, hop-ing, lin- g'ring,

Trem-bling, hop-ing, lin- g'ring,

Trem-bling, hop-ing, lin- g'ring,

mor- tal ____ Flame! Trem-bling, hop-ing, lin- g'ring,

15

fly-ing, Oh the Pain, the ____ Bliss ____ of dy- ing!

fly-ing, Oh the Pain, the Bliss ____ of dy- ing!

fly-ing, Oh ____ the Pain, ____ the Bliss ____ of dy- ing!

fly-ing, Oh the Pain, the Bliss of dy- ing!

Forte 20 *Piano*

Cease, fond Na- ture, cease the Strife; Let me lan- guish in- to Life!

Cease, fond Na- ture, cease the Strife; Let me lan- guish in- to Life!

Cease, fond Na- ture, cease the Strife; Let me lan- guish in- to Life!

Cease, fond Na- ture, cease the Strife; Let me lan- guish in- to Life!

25 *Piano* 30

Hark! They - whis-per; An- gels - say, — Sis- ter Spir-it,

Hark! They whis-per; An- gels say, Sis- ter Spir-it,

Hark! They - whis-per; An- gels say, Sis- ter Spir-it,

Hark! They whis-per; An- gels say, Sis- ter Spir-it,

35 *Languissant*

come a- way!

come a- way!

come - a- way!

come - a- way! What is this ab- sorbs me — quite,

40 45

Shuts my — Sight,

Steals my — Sen-ses,

Drowns my Spir-its,

Draws _ my

50

Tell me, my Soul, can this — be — Death?

Tell me, my Soul, can this be Death?

Tell me, my Soul, can — this — be — Death?

Breath? Tell me, my Soul, can this be Death?

[♩ = M.M. 80]

The World _ re- cedes, _ it dis- ap-pears! Heav'n

The World _ re- cedes, _ it

55

o- pens on — my Eyes! — My Ears — With Sounds se-raph-ic, with Sounds se-raph-ic

Heav'n o- pens on — my Eyes! My Ears With Sounds se-raph-ic

With Sounds se-raph-ic

dis- ap-pears! Heav'n o- pens on — my Eyes! My Ears With Sounds se-raph-ic

[♩ = M.M. 120]

60

ring: — Lend, lend your Wings! I mount! I — fly! O Grave! Where

ring: — Lend, lend your Wings! I mount! I fly! O Grave! Where

ring: — Lend, lend your Wings! I mount! I — fly! O Grave! Where

ring: — Lend, lend your Wings! I mount! I — fly! O Grave! Where

65

Forte

is thy Vic- to- ry? O Death! Where is — thy — Sting?

is — thy Vic- to- ry? O Death! Where is thy Sting?

is thy Vic- to- ry? O Death! Where is — thy — Sting?

is thy Vic- to- ry? O Death! Where is thy Sting?

The Suffolk Harmony

T H E
SUFFOLK HARMONY,
 CONSISTING
 O F
PSALM TUNES,
 FUGES AND ANTHEMS.

COMPOSED BY WILLIAM BILLINGS:

AUTHOR OF THE SINGING MASTERS ASSISTANT.

B O S T O N :

Engraved and Printed by J. NORMAN, for the AUTHOR, and Sold at his House near the LIBERTY-POL.

M D C C L X X V I.

SHILOH, for Christmas by Wm. BILLINGS.

Verse I. First Shepherd.
 Methinks I see an heav'nly Host,
 Of Angels on the Wing;
 Methinks I hear their cheerful Notes,
 So merrily they Sing.

II. First Angel.
 Let all your fears be banish'd hence,
 Glad tidings I proclaim;
 For their's a Saviour born to day,
 And e' Jesus is his Name.

III.
 Lay down your Crooks, and quit your flocks
 To f' Bethlehem repair;
 And let your wandering steps be squar'd
 By yonder shining Star.

IV.
 Seek not in Courts or Palaces,
 Nor Royal curtains draw;
 But search the Stable, I see your God
 Extended on the Straw.

V. Narrative.
 Then learn from hence ye rural swains
 The meekness of your God,
 Who left the boundless Realms of Joy,
 To Ransom you with Blood.

VI.
 The master of the Inn refus'd
 A more commodious place;
 Ungenerous soul of savage mould,
 And destitute of Grace.

VII. First Angel.
 Exult ye Oxen, low for Joy,

Ye tenants of the Stall,
 Pay your obedience; on your knees
 Unanimously fall.

VIII.
 The Royal Guest you entertain
 Is not of common Eirth,
 But second in the Great I AM;
 The God of Heaven and Earth.

IX. Narrative.
 Then suddenly the Heav'nly Host
 Around the Shepherds throng,
 Exulting in the threefold God,
 And thus address their Song.

X. Grand Chorus.
 To God the Father Christ the Son
 And Holy Ghost ador'd;
 The first and last, the last and first,
 Eternal Praise afford.

* Gen. 49. 10. Exe. 21. 27. 1 Sam. 14. 3. & Isa. 6. 2. Eze. 1. 8. 9. 13. 22. e Luke. 8. 10. d Luke. 11. e Mat. 3. 21. 25. f Mat. 2. 5. 6. 8. Mic. 5. 2. John 7. 42. 1 Sam. 16. 1. g Prov. 16. 9. Psalm 17. 23. h Num. 24. 17. Mat. 2. 2. Isa. 60. 1. i 2^o John 1. 4. 9. and 5. 35. Luke 1. 78. 79. Isa. 9. 2. Matt. 4. 10. 1. Cor. 15. 41. 2. Pet. 1. 19. Rev. 2. 28. and 21. 16. j John 18. 36. Dan. 2. 44. and 7. 14. 27. k Luke 2. 7. 12. 16. l John 1. 39. 46. Num. 24. 17. Job 19. 26. m John 14. 9. 1. Cor. 13. 12. n Luke 2. 7. John 1. 11. o Psa. 8. 7. 1 Sam. 15. 14. 112. 1. 3. p Psa. 118. 10. and 119. 6. 112. 45. 13. Rom. 14. 1. Rev. 5. 14. q Isa. 7. 14. and 54. 1. & 66. 7. 8. r Mat. 1. 23. Luke 1. 31. 34. 35. Gal. 4. 27. s Isa. 43. 11. Exo. 114. John 8. 56. and 17. 5. t John 1. 1. and 10. 30. Dan. 7. 13. Matt. 11. 27. John 10. 10. and 5. 22. 23. and 11. 2. Rom. 1. 4. 1. Cor. 1. 24. u Luke 2. 13. v 1. John 5. 7. 8. w Psa. 103. 13. John 7. 11. Kings. 1. 18. 19. Psa. 47. 7. y Mat. 17. 20. Acts 2. 4. and 9. 6. z Isa. 41. 4. 43. 10. 44. Oaud. 48. 12. Rev. 1. 8. 17. and 22. 13. a Isa. 57. 15. Titus 3. 2. and 3. 7. b 1. Pet. 5. 10. c 2. Pet. 3. 18. 1. Tim. 1. 17.

Shiloh

[♩ = M.M. 60] C.M.

5

1. Me- thinks I see an heav'n-ly Host, Of An- gels on the Wing; Me-

1. Me- thinks I see an heav'n-ly Host, Of An- gels on the Wing; Me-

1. Me- thinks I see an heav'n-ly Host, Of An- gels on the Wing; Me-

1. Me- thinks I see an heav'n-ly Host, Of An- gels on the Wing; Me-

- thinks I hear their chear- ful Notes, So mer- ri- ly they sing, So

- thinks I hear their chear- ful Notes, So mer- ri- ly they sing, So

- thinks I hear their chear- ful Notes, So mer- ri- ly they sing, So

- thinks I hear their chear- ful Notes, So mer- ri- ly they sing, So

10 [♩ = M.M. 80]

mer- ri- ly they sing.

mer- ri- ly they sing. Let all your Fears be

mer- ri- ly they sing. Let all your Fears be

mer- ri- ly they sing.

15

Glad Tid- ings I ___ pro- claim, ___
 ban- ish'd hence, Glad Tid- ings I pro- claim, ___ For there's _ a Sav- iour
 ban- ish'd hence, Glad Tid- ings I pro- claim, ___ For there's _ a Sav- iour
 Glad Tid- ings I ___ pro- claim, ___

20

And Je- sus is his Name, _ And Je- sus is ___ his Name.
 born his Name, _ And Je- sus is his Name.
 born _ to Day, _ And Je- sus is ___ his Name, _ And _ Je- sus is ___ his _ Name.
 born to Day, _ And Je- sus is his Name, _ And Je- sus is his Name.

2. Lay down your Crooks, and quit your Flocks,
 To Bethlehem repair;
 And let your wand'ring Steps be squar'd
 By yonder shining Star.

Seek not in Courts or Palaces,
 Nor Royal Curtains draw;
 But search the Stable, see your God
 Extended on the Straw.

3. Then learn from hence, ye rural Swains,
 The Meekness of your God,
 Who left the boundless Realms of Joy,
 To Ransom you with Blood.

The Master of the Inn refus'd
 A more commodius Place;
 Ungenerous Soul of savage Mould,
 And destitute of Grace.

4. Exult ye Oxen, low for Joy,
 Ye Tenants of the Stall,
 Pay your Obeisance; on your Knees
 Unanimously fall.

The Royal Guest you entertain
 Is not of common Birth,
 But second to the Great I Am;
 The God of Heav'n and Earth.

5. Then suddenly a Heav'nly Host
 Around the Shepherds throng,
 Exulting in the threefold God
 And thus address their Song.

To God the Father, Christ the Son,
 And Holy Ghost ador'd;
 The First and Last, the Last and First,
 Eternal Praise afford.

Union

An Anthem Pf. 133

3

Behold how good & joyfull a thing it is for brethren to dwell together in unity & peace

Behold how good & joyfull a thing it is for brethren to dwell together in unity & peace

4

it is like the precious ointment upon the head that ran down unto the

precious ointment upon the head that ran down unto the beard of Aaron
 the head that ran down that ran down ran down &c.
 head that ran down that ran down that ran down unto the beard of Aaron
 beard of Aaron that ran down ran down &c.

ANTHEM: Union

Behold How Good and Joyful

[♩ = M.M. 60]

Be- hold how good and joy- ful a Thing it is for

5

Breth- ren to dwell to- geth- er in U- ni- ty and Peace. Be-

10

- hold how good and joy- ful a Thing it is for Breth- ren to dwell to-

15

- geth- er in U- ni- ty and Peace. It is like the

20

It is like the pre- cious Oint- ment up- on the Head that ran down

It is like the pre- cious Oint- ment up- on the Head Oint- ment up- on the Head that ran down, that un- to the Beard of Aar- on, that

25

that ran down un- to the Beard of Aar-

that ran down, ran down un- to the Beard of Aar-

ran down, that ran down un- to the Beard of Aar-

ran down, ran down un- to the Beard of Aar-

30

- on and went

- on and went down to the Skirts of his Cloth-

- on and went down to the Skirts of his Cloth- ing,

- on and went down to the Skirts of his Cloth- ing, of his Cloth-

35

1. down to the Skirts of his Cloth- ing, ing. 2. ing.

- ing, to the Skirts of his Cloth- ing, ing.

down to the Skirts of his Cloth- ing, ing.

- ing, of his Cloth- ing, ing.

Like as the Dew of Her-mon which fell up-on the Hill of Zi-on,

Like as the Dew of Her-mon which fell up-on the Hill of Zi-on,

Like as the Dew of Her-mon which fell up-on the Hill of Zi-on,

Like as the Dew of Her-mon which fell up-on the Hill of Zi-on,

40
like as the Dew of Her-mon which fell up-on the Hill of Zi-on.

like as the Dew of Her-mon which fell up-on the Hill of Zi-on.

like as the Dew of Her-mon which fell up-on the Hill of Zi-on.

like as the Dew of Her-mon which fell up-on the Hill of Zi-on.

45
For there the Lord prom-ised his Bless-ing, his Bless-ing, his —

For there the Lord prom-ised his Bless-ing, his Bless-ing and

For there the Lord prom-ised his Bless-ing, his Bless-ing, his

For there the Lord prom-ised his Bless-ing, his Bless-ing and

50

Bless- ing and Life for ev- er more, A- men,
 Life for ev- er more, A- men, A- men,
 Bless- ing and Life for ev- er more, A-
 Life for ev- er more, and Life, and Life

55

and Life for ev- er, for ev- er, and Life for ev- er
 A- men, A- men, for there the Lord prom- is- ed his
 - men, and Life, and Life
 for ev- er more, A- men, and Life for ev- er more, and

more, A- men, and Life for ev- er more, and Life, and
 Bless- ing and Life for ev- er more, and Life, and
 for ev- er more, A- men, and Life
 Life for ev- er more, A- men, for ev- er, and

60

Life ——— for ev- er more, A- men, men. Praise God from _

Life for ev- er more, A- men, men. Praise God from

— for ev- er more, A- men, men. Praise God from _

Life for ev- er more, A- men, men. Praise God from

65

whom all Bless-ings flow, Praise_ him all Crea-tures here_ be- low;

whom all Bless-ings flow, Praise him all Crea-tures here be- low;

whom all — Bless-ings flow, Praise_ him all Crea-tures here be- low;

whom all Bless-ings flow, Praise him_ all Crea-tures here be- low; Praise_ him a-

70

Praise him a- bove ye an- gel- ic —

Praise_ him a- bove ye an- gel- ic — Host,

- bove ye an- gel- ic — Host, Praise the Fa- ther, praise the

Praise him above ye angelic
Host, Praise the Father, praise the Son, praise the
Praise the Father, praise the Son, praise,
Son, praise, praise, praise the Holy

75

Host, Praise the Father, praise the Son, praise, praise the Holy
Holy Ghost, Praise the Father, praise the Son, praise the Holy
praise, praise, praise, praise the Holy
Ghost, Praise the Father, praise the Son, praise, praise the Holy

80

Ghost, Praise the Father, praise the Son, praise, praise the Holy Ghost.
Ghost, Praise the Father, praise the Son, praise, praise the Holy Ghost.
Ghost, Praise the Father, praise the Son, praise, praise the Holy Ghost.
Ghost, Praise the Father, praise the Son, praise, praise the Holy Ghost.

Brattle Square

[♩ = M.M. 60]

C.M.

1. Come, let us join our cheerful Songs With

1. Come, let us join our cheerful Songs With

1. Come, let us join our cheerful Songs With

1. Come, let us join our cheerful Songs With

5

An-gels round the Throne; Ten thou-sand thou-sand

An-gels round the Throne; Ten thou-sand thou-sand

An-gels round the Throne; Ten thou-sand thou-sand

An-gels round the Throne; Ten thou-sand thou-sand

10

are their Tongues, But all their Joys are one.

are their Tongues, But all their Joys are one.

are their Tongues, But all their Joys are one.

are their Tongues, But all their Joys are one.

2. "Worthy the Lamb that dy'd," they cry,
"To be exalted thus":
"Worthy the Lamb," our Lips reply,
"For he was slain for us."
3. Jesus is worthy to receive
Honour and Pow'r Divine;
And Blessings more than we can give,
Be, Lord, for ever thine.
4. Let all who dwell above the Sky,
And Air, and Earth, and Seas,
Conspire to lift thy Glories high,
And speak thine endless Praise.
5. The whole Creation join in one,
To bless the sacred Name
Of Him who sits upon the Throne,
And to adore the Lamb.

Beneficence

[♩ = M.M. 60]

L.M.

5

1. That Man is blest who stands in Awe Of God and loves his sacred Law: His

6

His

His

His

Seed on Earth shall be re-noun'd, And with suc-ces-sive Hon-ours crown'd. His

[10] [♩ = M.M. 80]

House, a Seat of Wealth, shall be An in-ex-haust-ed Trea-sur-y; His

House, a Seat of Wealth, shall be An in-ex-haust-ed Trea-sur-y; His

House, a Seat of Wealth, shall be An in-ex-haust-ed Trea-sur-y; His

House, a Seat of Wealth, shall be An in-ex-haust-ed Trea-sur-y; His

15

Jus- tice, free from all De- cay, Shall Bless- ings to his Heirs con-vey, His Heirs con-vey.

Jus- tice, free from all De- cay, Shall Bless- ings to his Heirs con-vey, His Heirs con-vey.

Jus- tice, free from all De- cay, Shall Bless- ings to his Heirs con-vey, His Heirs con-vey.

Jus- tice, free from all De- cay, Shall Bless- ings to his Heirs con-vey, His Heirs con-vey.

2. The Soul that's fill'd with Virtue's Light,
 Shines brightest in Affliction's Night:
 To pity the Distress'd inclin'd,
 As well as just to all Mankind.

His lib'ral Favours he extends,
 To some he gives, to others lends;
 Yet what his Charity impairs,
 He saves by Prudence in Affairs.

3. Beset with threatning Dangers round,
 Unmov'd shall he maintain his Ground:
 The sweet Remembrance of the Just
 Shall flourish when he sleeps in Dust.

Ill Tidings never can surprise
 His Heart that, fix'd, on God relies:
 On Safety's Rock he sits, and sees
 The Shipwreck of his Enemies.

4. His Hands, while they his Alms bestow'd,
 His Glory's future Harvest sow'd,
 Whence he shall reap Wealth, Fame, Renown,
 A temp'ral and eternal Crown.

The Wicked shall his Triumph see,
 And gnash their Teeth in Agony;
 While their unrighteous Hopes decay,
 And vanish with themselves away.

Kittery

[♩ = M.M. 60]

C.M.

1. Our Fa-ther, who in Heav-en art, All hal-low-ed be thy

1. Our Fa-ther, who in Heav-en art, All hal-low-ed be thy

1. Our Fa-ther, who in Heav-en art, All hal-low-ed be thy

1. Our Fa-ther, who in Heav-en art, All hal-low-ed be thy

5

Name; Thy King-dom come; thy Will be done, Through-

Name;

Name; Thy King-dom come; thy Will be done, Through-

Name; Thy King-dom come; thy Will be done, Through-out this earth-ly

10

Will be done, Through-out this earth-ly Frame. Our Fa-ther, who in Heav-en

Thy King-dom come; thy Will be done, Through-out this earth-ly

- out this earth-ly Frame. Our Fa-ther, who in Heav-en art, All

Frame. Our Fa-ther, who in Heav-en art, All

15

art, All hal-low-ed be thy Name; Thy King-dom come; thy
 Frame, Thy King-dom come; thy
 hal-low-ed be thy Name; Thy King-dom come; thy
 hal-low-ed be thy Name; Thy King-dom come; thy

Will be done, Through-out this earth-ly Frame, Frame.
 Will be done, Through-out this earth-ly Frame, Frame.
 Will be done, Through-out this earth-ly Frame, Frame.
 Will be done, Through-out this earth-ly Frame, Frame.

2. As cheerfully as 'tis by those
 Who dwell with Thee on high;
 Lord, let thy Bounty Day by Day
 Our daily Food supply;
3. As we forgive our Enemies,
 Thy Pardon, Lord, we crave;
 Into Temptation lead us not,
 But us from Evil save.
4. For Kingdom, Pow'r, and Glory all
 Belong, O Lord, to Thee;
 Thine from Eternity they were,
 And Thine shall ever be.

Camden

[♩. = M.M. 80]

L.M.

When cloath'd in his ce-

My Soul thy great Cre-a-tor praise

My Soul thy great Cre-a-tor praise When cloath'd in his ce-

Detailed description: This system contains the first four staves of the musical score. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a bass line. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as [♩. = M.M. 80]. The lyrics are: 'When cloath'd in his ce-', 'My Soul thy great Cre-a-tor praise', and 'My Soul thy great Cre-a-tor praise When cloath'd in his ce-'.

And

- les- tial Rays,

He in full Maj- es- ty ap- pears,

- les- tial Rays, He in full Maj- es- ty ap- pears, And

Detailed description: This system contains the next four staves of the musical score. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a bass line. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'And', '- les- tial Rays,', 'He in full Maj- es- ty ap- pears,', and '- les- tial Rays, He in full Maj- es- ty ap- pears, And'. A box containing the number '5' is located above the first staff.

like a Robe his Glo- ry wears,

And like a

like a Robe his Glo- ry wears, And like a

Detailed description: This system contains the final four staves of the musical score. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a bass line. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'like a Robe his Glo- ry wears,', 'And like a', and 'like a Robe his Glo- ry wears, And like a'. A box containing the number '10' is located above the first staff.

[♩ = M.M. 120] 15

his Glo- ry wears. Speak of the Won- ders of that

his Glo- ry wears. Speak of the Won- ders of that

Robe — his Glo- ry wears. Speak of the Won- ders of that

Robe — his Glo- ry wears. Speak of the Won- ders of that

20

Love Which Gab- riel — sounds — on ev- ery Chord: From all be-

Love Which Gab- riel sounds on — ev- ery Chord: From all be-

Love Which Gab- riel sounds on ev- ery Chord: From all be-

Love Which Gab- riel sounds on ev- ery Chord: From all be-

25

30

- low, and all a- bove, Loud Hal- le- lu- jajs to the Lord!

- low, and all — a- bove, Loud Hal- le- lu- jajs to the Lord!

- low, and all a- bove, Loud Hal- le- lu- jajs to the Lord!

- low, and all a- bove, Loud Hal- le- lu- jajs to the Lord!

Northborough

Words anon

Behold the splendor hear the shout Heaven opens Angels issue out through the nether sky

What solemn tidings
 What solemn tidings do they bring rapt at the approach of
 What solemn tidings do they bring rapt at the approach of Israels King they
 What solemn tidings do they bring rapt at the approach of Israels King rapt at the approach of

do they bring rapt at the approach of Israels King they speak the monarch nigh
 Israels King they speak the monarch nigh they speak the monarch nigh they
 spe ak the mo narch nigh they speak the monarch
 Israels King they speak the monarch nigh they speak the monarch

rapt at the approach of Israels King they
 speak the monarch nigh rapt at the approach of Israels King they speak the monarch
 nigh they speak the monarch nigh they spe ak the
 nigh they speak the monarch nigh what solemn tidings do they

Northborough

[♩=M.M. 60]

P.M. [8.8.6.8.8.6]

5

Be- hold the Splen- dor! _ Hear _the Shout, Heav'n o- pens! An- gels is- sue ___ out, And

Be- hold the Splen- dor! Hear the Shout, Heav'n o- pens! An- gels is- sue out, And

Be- hold the Splen- dor! Hear the Shout, Heav'n o- pens! An- gels is- sue _ out, And

Be- hold the Splen- dor! Hear the Shout, Heav'n o- pens! An- gels is- sue out, And _

10

throng the _neth- er Sky!

throng the neth- er Sky! What sol- emn Tid- ings

throng the neth- er Sky! What sol- emn Tid- ings do they bring, Rapt

throng the neth- er Sky! What sol- emn Tid- ings do they bring, Rapt at the Ap- proach of

15

What sol- emn Tid- ings do they _bring, Rapt _ at the Ap- proach of

do they bring, Rapt at the Ap- proach of Is- r'el's King? They speak _____ the

at the Ap- proach of Is- r'el's King? They speak _____ the

Is- r'el's King, Rapt at the Ap- proach of Is- r'el's King? They speak _____ the

20

Is- r'el's King? They - speak the Mon-arch nigh.
 Mon-arch nigh, They speak the Mon- arch - nigh, They speak the Mon-arch nigh, Rapt
 Mon- arch nigh, They speak the Mon-arch nigh, They speak the Mon-arch
 Mon- arch nigh, They speak the Mon-arch nigh, _____ They speak the Mon-arch

Rapt at the Ap-proach of Is- r'el's King, They speak the Mon- arch
 at the Ap-proach of Is- r'el's King, They speak the Mon- arch nigh, Rapt
 nigh, They speak _____ the Mon- arch _____
 nigh. What sol- emn Tid- ings do they bring, Rapt

25

nigh, They speak the _Mon- arch nigh, _____ They speak the Mon-arch nigh.
 at the Ap-proach of Is- r'el's King, They speak _____ the Mon- arch nigh.
 nigh, They speak _____ the Mon- arch nigh.
 at the Ap-proach of Is- r'el's King? They speak _____ the Mon- arch nigh.

2. Why does the King approach our Land?
Comes he with Thunder in his Hand,
The Merit of our Crimes?
Shepherds be glad, he comes with Peace,
Not Wrath, but universal Grace,
To bless ev'n distant Climes.
3. See Heav'n's great Heir, a Woman's Son!
Behold a Manger is his Throne!
Nay, see him born to die.
Yours is the Guilt, but his the Pain;
His are the Sorrows, yours the Gain,
Then let his Praise be high.
4. Come mighty King the Grace enhance,
A Stable was thy Palace once,
Dwell in these Hearts of ours:
Teach us to praise the Father's Love
Till blest, transported, fir'd above,
We sing with Nobler Pow'rs.

19

speak the monarch nigh they speak the monarch nigh they speak the monarch nigh
 nigh rapt at the approach of Israels King they speak the monarch nigh
 monarch nigh they speak the monarch nigh
 bring rapt at the approach of Israels King they speak the monarch nigh

Brattle Street Words from Dr Watts.

Sweet is the work my God my King to praise thy name give thanks

20

Sing to shew thy love by morning light & talk of all thy truth at Night
 to shew thy Love to shew thy Love to shew thy Love
 by morning light and
 to shew thy Love by morning light and talk of
 to shew thy Love by morning Light and talk &c

Brattle Street

[♩ = M.M. 60]

L.M.

5

1. Sweet is the Work, my God, my King, To praise thy

1. Sweet is the Work, my God, my King, To praise thy

1. Sweet is the Work, my God, my King, To praise thy

1. Sweet is the Work, my God, my King, To praise thy

10

Name, give Thanks and sing; To shew thy Love by Morn- ing

Name, give Thanks and sing; To shew thy Love by Morn- ing

Name, give Thanks and sing; To shew thy Love by Morn- ing

Name, give Thanks and sing; To shew thy Love by Morn- ing

15

Light, And talk of all thy Truth at Night.

Light, And talk of all thy Truth at Night.

Light, And talk of all thy Truth at Night.

Light, And talk of all thy Truth at Night.

20

To shew thy Love by Morn- ing

shew thy Love, to shew thy Love by
Love by Morn- ing Light, And talk of
Morn- ing Light, And talk of all thy
Light, And talk of all thy

25

30

Morn- ing Light, And talk of all thy Truth at Night.
all thy Truth at Night, And talk of all thy Truth at Night.
Truth at Night, And talk of all thy Truth at Night.
Truth at Night, And talk of all thy Truth at Night.

2. Sweet is the Day of sacred Rest,
No mortal Cares shall seize my Breast;
O may my Heart in Tune be found,
Like David's Harp, of solemn Sound!
3. My Heart shall triumph in my Lord,
And bless his Works, and bless his Word:
Thy Works of Grace, how bright they shine!
How deep thy Counsels! How divine!
4. Fools never raise their Thoughts so high;
Like Brutes they live, like Brutes they die;
Like Grass they flourish, 'till thy Breath
Blast them in everlasting Death.
5. But I shall share a glorious Part,
When Grace hath well refin'd my Heart,
And fresh Supplies of Joy are shed,
Like holy Oil, to cheer my Head.
6. Sin, (my worst Enemy before)
Shall vex my Eyes and Ears no more:
My inward Foes shall all be slain,
Nor Satan break my Peace again.
7. Then shall I see, and hear, and know,
All I desir'd or wish'd below;
And ev'ry Pow'r find sweet Employ
In that eternal World of Joy.

Love by morning light & talk
 talk of all thy truth at night and talk
 all thy truth at night and talk

Whealers Point Words from T & B

When Sions God her Sons recalld from long capti vity it seemd at first a pleasing

it seemd at first a
 it seemd at first a pleasing Dream of
 it seemd at first a pleasing
 it seemd at first a pleasing dream of what we wishd to
 pleasing dream of what we wishd of what we wishd of what we wishd of what we
 what we wishd to see it seemd at first a pleasing dream a pleasing dream of
 Dream of what we wishd to see to see to see of
 see it seemd at first a pleasing dream a pleasing dream a pleasing dream &c

Wheeler's Point

[♩ = M.M. 60]

C.M.

5

1. When Si-on's God her Sons re-call'd From long Cap-

1. When Si-on's God her Sons re-call'd From long Cap-

1. When Si-on's God her Sons re-call'd From long Cap-

1. When Si-on's God her Sons re-call'd From long Cap-

10

- tiv-i-ty, It seem'd at first a pleas-ing Dream Of

- tiv-i-ty, It seem'd at first a pleas-ing Dream Of

- tiv-i-ty, It seem'd at first a pleas-ing Dream Of

- tiv-i-ty, It seem'd at first a pleas-ing Dream Of

15

what we wish'd to see: It seem'd at first a

what we wish'd to see: It

what we wish'd to see: It seem'd at first a

what we wish'd to see: It seem'd at first a

20

It seem'd at first a pleas-ing Dream Of _ what we
 seem'd at first a pleas-ing Dream Of what we wish'd to _ see: It
 It seem'd at first a pleas-ing Dream _ Of what _ we _ wish'd to _
 pleas-ing Dream Of _ what _ we _ wish'd to see: _ _ It seem'd at _ first a _

25

wish'd, of what we wish'd, of _ what we wish'd, of what we _ wish'd to _ _ see:
 seem'd at first a pleas-ing Dream, a pleas-ing Dream Of _ what we wish'd to _ see:
 see, _ _ to see, _ _ to see, _ _ Of what we wish'd to see:
 pleas-ing Dream, a pleas-ing Dream, a pleas-ing _ Dream Of what we wish'd to see:

Swell Loud

30

It seem'd at first a pleas-ing Dream Of _ what _ we _ wish'd to see: see.
 It seem'd at first a pleas-ing Dream Of what we wish'd to see: see.
 It seem'd at first a pleas-ing Dream Of what we _ wish'd to see: see.
 It seem'd at first a pleas-ing Dream Of what we wish'd _ to see: see.

2. But soon, in unaccustom'd Mirth,
We did our Voice employ,
And sung our great Creator's Praise
In thankful Hymns of Joy.
3. Our Heathen Foes repining stood,
Yet were compell'd to own,
That great and wond'rous was the Work
Our God for us had done.
4. 'Twas great, say they, 'twas wond'rous great,
Much more should we confess;
The Lord has done great Things, whereof
We reap the glad Success.
5. To us bring back the Remnant, Lord,
Or Isr'el's captive Bands,
More welcome than refreshing Show'rs
To parch'd and thirsty Lands.
6. That we, whose Work commenc'd in Tears,
May see our Labours thrive,
'Till finish'd with Success, to make
Our drooping Hearts revive.
7. Tho' he desponds that sows his Grain,
Yet doubtless he shall come
To bind his full-ear'd Sheaves, and bring
The joyful Harvest home.

Hartford

[♩ = M.M. 120]

P.M. [8.5.8.5.7.7.8.5.]

5

Glo- rious Je- sus! Glo- rious Je- sus! Thy dear _ Name to praise;

Glo- rious Je- sus! Thy dear Name _ to praise;

Glo- rious Je- sus! Glo- rious Je- sus! Thy dear Name to praise;

Glo- rious Je- sus! Thy dear Name to praise;

10 15

This shall please us, Great- ly ___ all ___ our Days:

This shall please us, this shall please us, Great- ly ___ all our Days:

This shall please us, this shall please us, Great- ly all our Days:

This shall please us, Great- ly all our Days:

20

Oh _ thy _ Beau- ties, how _ di- vine!

How they _ in the Gos- pel shine!

How they _ in the Gos- pel shine!

How they _ in the _ Gos- pel shine!

25 30

Ho- ly Sav- iour, All our — Songs be thine.

Ho- ly Sav- iour, live for ev- er, All our — Songs be thine.

Ho- ly Sav- iour, live for ev- er, All our — Songs be thine.

Ho- ly Sav- iour, All our — Songs be thine.

Mendom

[♩ = M.M. 60]

P.M. [7.6.7.6.7.8.7.6]

1. My Re- deem- er, ___ let ___ me be Quite hap- py at thy

1. My Re- deem- er, let me be Quite hap- py at thy

1. My Re- deem- er, let me be Quite hap- py at thy

1. My Re- deem- er, let me be Quite hap- py at thy

5

Feet, Still to know my- self, _ and thee, Be this my bit- ter Sweet.

Feet, Still to know my- self, and thee, Be this my ___ bit- ter Sweet.

Feet, Still to know my- self, and thee, Be this my ___ bit- ter Sweet.

Feet, Still to know my- self, and thee, Be this my ___ bit- ter Sweet.

10

Look up- on ___ my ___ in- fant State, And with a Fa- ther's _ Yearn- ing ___

Look up- on my in- fant State, And with a Fa- ther's Yearn- ing

Look up- on my in- fant _ State, And with a Fa- ther's Yearn- ing

Look up- on my in- fant State, And with a Fa- ther's Yearn- ing

15



bless; Don't thy ran-som'd Child for-get, Nor leave me in Dis-tress.

bless; Don't thy ran-som'd Child for-get, Nor leave me in Dis-tress.

bless; Don't thy ran-som'd Child for-get, Nor leave me in Dis-tress.

bless; Don't thy ran-som'd Child for-get, Nor leave me in Dis-tress.

2. I have foolishly abus'd
 My Saviour's bleeding Love;
 All thy Gifts, my God, misus'd,
 When by Temptation drove:
 Justly I deserv'd to be
 Forsaken by my Lord and God;
 Yet shall Justice plead for me,
 For whom thou shedst thy Blood.

3. Thy blest Smiles, my gracious Lord,
 Shall cheer my drooping Heart;
 I'm instructed in thy Word,
 That thou unchanging art:
 Draw me to the Depth profound
 Of all thy Sorrows, Blood and Sweat,
 Passing on, thro' ev'ry Wound,
 Unto thy Mercy-Seat:

4. There, reclining on thy Breast,
 Th'eternal Sabbath find;
 Proving in thee perfect Rest
 To my poor lab'ring Mind;
 Waiting 'till my Lord I see,
 And be like him for ever pure,
 At the heav'nly Jubilee,
 This Bliss to me is sure.

28

dont thy ranford child forget nor leave me in distress

Petersburgh Words from Watts

Thus faith the high the lofty one I set upon my holy throne his name is God

dwell on high dwell in my own Eter. m...ty but I descend to worlds below on Earth

have a mansion too the humble spirit and contrite is an a bode of my de

29

Petersburgh

[♩ = M.M. 120]

L.M.

5

1. Thus saith the high and loft- y One, "I sit up- on my

1. Thus saith the high and loft- y One, "I sit up- on my

1. Thus saith the high and loft- y One, "I sit up- on my

1. Thus saith the high and loft- y One, "I sit up- on my

10

15

ho- ly Throne; My Name is ___ God; I dwell on high; Dwell _

ho- ly Throne; My Name is God; I dwell on high; Dwell

ho- ly Throne; My Name is God; I dwell on ___ high; Dwell

ho- ly Throne; My Name is God; I dwell on high; Dwell

20

in ___ my own ___ E- ter- ni- ty. But I de- scend to

in ___ my own ___ E- ter- ni- ty. But I de- scend to

in ___ my own ___ E- ter- ni- ty. But I ___ de- scend to ___

in ___ my own ___ E- ter- ni- ty. But I ___ de- scend to ___

25

Worlds_ be- low; On ___ Earth I have a ___ Man- sion_ too;

Worlds be- low; On Earth I have a ___ Man- sion_ too;

Worlds_ be- low; On ___ Earth I have a ___ Man- sion_ too;

Worlds_ be- low; On Earth I have a Man- sion too;

30

35

The hum- ble Spir- it, and con- trite, Is an A- bode_ of

The hum- ble Spir- it, and con- trite, Is an A- bode of

The hum- ble_ Spir- it, ___ and_ con- trite, Is an A- bode of

The hum- ble Spir- it, and con- trite, Is an A- bode of

Loud

40

my De- light, Is an ___ A- bode of my ___ De- light."

my De- light, Is an ___ A- bode ___ of my ___ De- light."

my De- light, Is an ___ A- bode ___ of my ___ De- light."

my De- light, Is an ___ A- bode ___ of my De- light."

2. "The humble Soul my Words revive;
I bid the mourning Sinner live;
Heal all the broken Hearts I find,
And ease the Sorrows of the Mind.

"When I contend against their Sin,
I make them know how vile they've been;
But should my Wrath for ever smoke,
Their Souls would sink beneath my Stroke."

30 Loud *An Anthem* Words from D^r Watts

g^o Lift up your
 light is an a' bode &c Lift up your Eyes ye sons of
 Lift up your eyes
 (Mi Natural)
 eyes ye sons of light up to his throne of shining Grace
 Lift up your eyes ye sons of light up to his throne of shining Grace
 light up to his throne of shi ning Grace see what immortal
 ye sons of light up to his throne of shining

31

rou nd
 Glories fit to und round the
 sweet beauties of his face amongst a thousand Harps & Songs

ANTHEM

Lift Up Your Eyes

[♩=M.M. 80]

5

Lift up your Eyes, ye Sons of Light, Up to his Throne of

10

[♩=♩]

shin- ing, shin- ing Grace; See what im-mor- tal

Throne of shin- ing, shin- ing Grace; See what im-mor- tal

[♩=♩]

15

Glo- ries sit Round, round, Round, round, Round, round, Round, round, round

20

round, _____ round the sweet _____ Beau- ties of his

round, _____ round the sweet _____ Beau- ties of his

round, _____ round the sweet _____ Beau- ties of his

_____ round _____ the sweet Beau- ties of his

[♩ = M.M. 80] 25

Face! _____ A- mongst a thou- sand Harps and Songs,

Face! _____ A- mongst a thou- sand Harps and Songs,

Face! _____ A- mongst a thou- sand Harps and Songs,

Face! _____ A- mongst a thou- sand Harps and Songs,

Je- sus, the God, ex- alt- ed reigns; fills all their Tongues,

ex- alt- ed reigns;

Je- sus, the God, ex- alt- ed reigns; His sa- cred Name

Je- sus, the God, ex- alt- ed reigns; And

30

the heav-en- ly Plains, His sa- cred Name

the heav-en- ly Plains, His sa- cred Name fills all their Tongues,

the heav-en- ly Plains, His sa- cred Name fills all their Tongues,

ech- oes thro' the heav-en- ly Plains, His sa- cred Name fills all their Tongues, And

35 *Shout and swell*

ech- oes, ech- oes thro' the heav-en- ly Plains, His

ech- oes, ech- oes thro' the heav-en- ly Plains, His

ech- oes, ech- oes thro' the heav-en- ly Plains, His

ech- oes, ech- oes thro' the heav-en- ly Plains, His

40

sa- cred Name fills all their Tongues, And ech- oes thro' the heav-en- ly Plains.

sa- cred Name fills all their Tongues, And ech- oes thro' the heav-en- ly Plains.

sa- cred Name fills all their Tongues, And ech- oes thro' the heav-en- ly Plains.

sa- cred Name fills all their Tongues, And ech- oes thro' the heav-en- ly Plains.

Jordan

[♩ = M.M. 60]

C.M.

5

Where

There is a Land of pure De-light, Where

There is a Land of pure De-light, Where

There is a Land of pure De-light, Where

Detailed description: This system contains the first five measures of the piece. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a bass line (treble clef), and a bass line (bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The lyrics are: 'Where There is a Land of pure De-light, Where'. A measure rest is present in the vocal line at the beginning.

10

Saints im-mor-tal reign; In-fi-nite Day ex-

Saints im-mor-tal reign; In-fi-nite Day ex-

Saints im-mor-tal reign; In-fi-nite Day ex-

Saints im-mor-tal reign; In-fi-nite Day ex-

Detailed description: This system contains measures 6-10. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a bass line (treble clef), and a bass line (bass clef). The lyrics are: 'Saints im-mor-tal reign; In-fi-nite Day ex-'. A measure rest is present in the vocal line at the beginning.

15

- cludes the Night, And Plea-sures ban-ish Pain.

- cludes the Night, And Plea-sures ban-ish Pain.

- cludes the Night, And Plea-sures ban-ish Pain.

- cludes the Night, And Plea-sures ban-ish Pain.

Detailed description: This system contains measures 11-15. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a bass line (treble clef), and a bass line (bass clef). The lyrics are: '- cludes the Night, And Plea-sures ban-ish Pain.'. A measure rest is present in the vocal line at the beginning.

Piano 20

Sweet Fields be- yond the swell- ing Flood, Stand

Sweet Fields be- yond the swell- ing Flood, Stand

25 *Forte*

So to the Jews old

So to the Jews old

dress'd in liv- ing Green: So to the Jews old

dress'd in liv- ing Green: So to the Jews old

30

Ca- naan stood, While Jor- dan roll'd be- tween.

Ca- naan stood, While Jor- dan roll'd be- tween.

Ca- naan stood, While Jor- dan roll'd be- tween.

Ca- naan stood, While Jor- dan roll'd be- tween.

Restoration

Words from Rely

Greatly belovd of God approv'd ere time beg an Jchevahs darling man possess'd his Nature

Love above S: there man is known whilst Angels own above them far this bright & morning S: Star

Restoration

[♩=M.M. 120]

P.M.[4.4.4.6.6.2.4.4.4.6]

5

1. Great- ly be- lov'd, _ Of God ap- prov'd; Ere Time be- gan, Je-

10

- ho- vah's _ dar- ling _ Man Pos- sess'd his Na- ture, Love, A-

15

- bove; There _ Man _ is known, Whilst _ An- gels

own, — A- bove — them — far, This — bright and — Morn- ing- star.

own, A- bove them far, This — bright and — Morn- ing- star.

own, A- bove them — far, This — bright — and Morn- ing- star.

own, — A- bove them far, This — bright and — Morn- ing- star.

2. When all beheld,
With Wonder fill'd,
The glorious Grace
Sparkle in Jesu's Face;
We, Worms, as wholly blind
In Mind,
Could not discern
What did concern
Our Hearts alone,
That Orb in which we shone.
3. But God would show,
To us below,
His Grace and Choice,
Whilst we in Heart rejoice;
And this reveal'd by Blood,
When God
Became a Man;
And then began
In Love to cure
Our Nature, blind, impure.
4. The Work was great,
It made him sweat,
Blood-Rivers flow'd,
He groan'd and cry'd aloud;
Whilst Sorrows rent his Heart
With Smart
Unspeakable:
The Pains of Hell,
Infernal Wrath,
Incompass'd him in Death.

5. With many Tears,
And unknown Fears,
Heart-breaking Sighs,
Infinite Agonies,
Wounds, Blood, and Bruises fresh
His Flesh
All over fill;
In Anguish, still,
He yields his Breath
To the accursed Death.
6. Fail Nature's Laws;
The Sun withdraws;
With dreadful Crack,
The Rocks asunder break;
Convulsed Creation shakes,
Earth quakes;
All old Things die,
Non-entity,
Pass'd over all
That liv'd by Adam's Fall.
7. Hence came the Hour,
When God, with Pow'r
Rais'd from the Dead
The Members, and the Head:
In that one perfect Man,
The Plan
Of Grace we see,
When Christ and we
Were nam'd in one,
The Father's only Son.
8. His Joy fulfill'd
In ev'ry Child:
We, in that Grace,
Behold the Father's Face:
In that exalted Man,
We can
For ever view,
That Love, so true,
Which did us raise
To never-ceasing Praise.

Phylanthropy

[♩=M.M. 120]

Soft

5

P.M. [8.8.8.8.10.10]

1. Je- sus, the Sav- iour, _ from a- bove, The Fa- ther's deep, de-

- scend- ing Love Reach'd us, the low- er Parts of Earth, And

rais'd us _ to a _ heav'n- ly _ Birth: He who as- cends to

20

Glo- ry is the same, As hum-bled to the Earth, from _ Heav- en came.

Glo- ry is the same, As hum-bled to the Earth, from Heav- en came.

Glo- ry is the same, As hum-bled to the Earth, from _ Heav- en came.

Glo- ry is the same, As hum-bled to the Earth, from _ Heav- en came.

2. Above the highest Heavens far,
Earth's lower Parts now risen are;
When God, who put our Nature on,
Ascended, the triumphant Man,
Where Thrones, Dominions, Pow'rs, and Angels fall
Before his Face, as filling all in all.
3. Pre-eminence to Jesus giv'n,
To fill all Things in Earth and Heav'n:
The Dispensation now is come,
When God has gather'd all Things home;
All Things in Love are gather'd into one,
Where Heav'n and Earth make one beloved Son.
4. Now Jesus fills all Things, we know;
All Things above, and all below;
That he fills all Things, we are sure,
Hence all Things now to us are pure:
In Faith's Idea no Vacuum we find,
For he fills all, as God's eternal Mind.
5. Nothing but Jesus now we view;
Old Things are lost, and all Things new:
He fills our Heart, our Eye, our Ear,
And nought but Jesus doth appear.
O holy Mystery! Here ends our Want,
Our Grievs, our Sorrows, Troubles, and Complaint.

Baptism

[♩. = M.M. 80]

P.M. [8.8.7.8.8.7.2.2.4.4.8]

1. O! How doth God our Souls surprise, When he our Conscience

1. O! How doth God our Souls surprise, When he our Conscience

1. O! How doth God our Souls surprise, When he our Conscience

1. O! How doth God our Souls surprise, When he our Conscience

doth baptise Into the holy Nature, Where, free from all Of-

doth baptise Into the holy Nature, Where, free from all Of-

doth baptise Into the holy Nature, Where, free from all Of-

doth baptise Into the holy Nature, Where, free from all Of-

- fense and Blame, We now possess in Christ the Lamb, the Fulness of his

- fense and Blame, We now possess in Christ the Lamb, the Fulness of his

- fense and Blame, We now possess in Christ the Lamb, the Fulness of his

- fense and Blame, We now possess in Christ the Lamb, the Fulness of his

[♩ = M.M. 120]

15

Sta- ture. — Now free — Are — we — And shall ev- er, In our

Sta- ture. — Now free Are we — And shall ev- er, In our

Sta- ture. — Now free — Are — we — And — shall ev- er, In — our —

Sta- ture. — Now free — Are — we — And shall ev- er, In our

20

25

Sav- iour Stand per- fect- ed; With — him — to — this — Grace — e- lect-ed.

Sav- iour Stand per- fect- ed; With — him — to this Grace — e- lect-ed.

Sav- iour Stand — per- fect- ed; With — him — to — this — Grace — e- lect-ed.

Sav- iour Stand per- fect- ed; With — him — to — this — Grace — e- lect-ed.

2. Free from all Consciousness of Sin,
We live where none can enter in;
This when in Heart believed;
Our Conscience answers towards God,
As free from Sin, thro' Jesu's Blood,
Nor can we be deceived:
For he
And we,
In one Body,
White and ruddy,
Are completed:
In the Father's Glory seated.

3. Salvation now in us is wrought;
Nor is there one uneasy Thought,
By which our Peace is spoiled:
Baptiz'd into the Saviour's Name,
Our Conscience answers to the Lamb,
Who ne'er can be defiled.
Now blest
We rest
From what vexes
And perplexes;
We are fully
In and as is Jesus holy.

Moriah

[♩=M.M. 120]

P.M. [10.10.10.10]

5

1. All ov- er love- ly is my Lord and God, When nail'd_ on_ Cal- v'ry

1. All ov- er love- ly is my Lord and God, When nail'd_ on_ Cal- v'ry

1. All ov- er love- ly is_ my_ Lord and God, When nail'd_ on_ Cal- v'ry_

1. All ov- er love- ly is my Lord and God, When nail'd on Cal- v'ry

10

to a Cross of_ Wood; My Praise at- tends his Blood, his Name I'll

to a Cross of Wood; My Praise at- tends his Blood, his Name I'll

to a Cross of Wood; My Praise at- tends his Blood, his Name I'll

to a Cross of Wood; My Praise at- tends his Blood, his Name I'll

15

bless, He is_ my_ Wis- dom, Strength, and Righ- teous- ness.

bless, He is_ my_ Wis- dom, Strength, and Righ- teous- ness.

bless, He is_ my_ Wis- dom, Strength, and Righ- teous- ness.

bless, He is my Wis- dom, Strength, and Righ- teous- ness.

2. Deep Floods of everlasting Wrath, and Grace,
Strove which should deluge Man in Jesu's Face,
Whilst bleeding Love, hung pleading on his Brow
For Peace, and Pardon, to the Church below.
3. The Floods of Grace, now with tremendous Swell,
Drowns all our Sin, and Curse, and Fear of Hell,
Whilst from our bleeding God we still derive
Our Peace, and in his Wounds we'll ever live.
4. On us distils his Merits, Blood, and Grace;
His wounded Form we'll yet by Faith embrace;
It's here! We positively cry, my God,
And tremblingly with Joy we praise his Blood.
5. We in his Body our Election see,
He with himself hath made us Children free;
Our elder Brother, (O the friendly Name!)
Is God Almighty, yet the slaughter'd Lamb.
6. Praise, endless Praise to thee, O Christ, be giv'n;
Praise, endless Praise to thee, thou King of Heav'n:
Ere long thy Praise shall be our whole Employ,
When thou, O Lamb, shalt perfect all in Joy.

Election

[♩. = M.M. 80]

P.M. [11.6.6.11.11]

1. Thou art my blest Por- tion, thou dear Na- za- rene, Who

1. Thou art my blest Por- tion, thou dear Na- za- rene, Who

1. Thou art my blest Por- tion, thou dear Na- za- rene, Who

1. Thou art my blest Por- tion, thou dear Na- za- rene, Who

once was op- press- ed, And sore- ly dis- tress- ed, When thou didst lie un- der my

once was op- press- ed, And sore- ly dis- tress- ed, When thou didst lie un- der my

once was op- press- ed, And sore- ly dis- tress- ed, When thou didst lie un- der my

once was op- press- ed, And sore- ly dis- tress- ed, When thou didst lie un- der my

Curse and my Shame, To save me for ev- er, a- dor'd be thy Name.

Curse and my Shame, To save me for ev- er, a- dor'd be thy Name.

Curse and my Shame, To save me for ev- er, a- dor'd be thy Name.

Curse and my Shame, To save me for ev- er, a- dor'd be thy Name.

2. There in that deep Wound, I view in thy Side,
I see my Election,
And all my Perfection;
Beholding the Glory of thy Blood-bought Bride,
Amongst the dear Number who in thee confide.
3. Now I can behold thee, Love, bleeding for me!
I bow to none other
But thee, my dear Lover,
With Wonder I view thee on the bloody Tree,
And hear thee, Lamb, crying, 'Tis finish'd for thee:
4. That Moment I prov'd the Grace of thy Name,
Where all Things I wanted
Unto me was granted;
Yea, mine is thy Fulness that's always the same,
That still I might praise thee, thou meek slaughter'd Lamb.

West Boston

[♩ = M.M. 120]

P.M. [7.7.7.7]

5

1. Come, ye Lov-ers ___ of the Lamb, Praise ___ the

1. Come, ye Lov-ers ___ of ___ the ___ Lamb, Praise the ___

1. Come, ye Lov-ers ___ of ___ the ___ Lamb, Praise ___ the

1. Come, ye Lov-ers ___ of the Lamb, Praise ___ the

10

great ___ al- mighty- y ___ Name; To ___ your ___ God your

great al- mighty- y Name; To your God your

great ___ al- mighty- y ___ Name; To ___ your ___ God your

great al- mighty- y Name; To your God your

15

Songs ___ be- gin, To ___ the Lamb, - your bleed- ing King.

Songs be- gin, To the ___ Lamb, - your bleed- ing King.

Songs ___ be- gin, To ___ the ___ Lamb, - your bleed- ing King.

Songs be- gin, To ___ the ___ Lamb, your bleed- ing King.

[♩. = M.M. 80]

20

Je- sus, thee - we Hon- ours give; Live, - Al-might- y Je- sus, live;

Je- sus, thee we Hon- ours give; Live, - Al-might- y Je- sus, live;

Je- sus, thee - we Hon- ours give; Live, - Al- might- y Je- sus, live;

Je- sus, thee we Hon- ours give; Live, Al-might- y Je- sus, live;

25

Thou hast penn'd our - Songs - with Blood, Thee - we hail, in- car- nate God.

Thou hast penn'd our Songs - with Blood, Thee we hail, - in- car- nate God.

Thou - hast penn'd - our Songs - with Blood, Thee - we hail, - in- car- nate God.

Thou hast penn'd our Songs - with Blood, Thee - we hail, in- car- nate God.

2. We were laden once with Sin,
But the Lamb hath made us clean;
We, who once in Darkness lay,
Now behold eternal Day.

Strangers once and far from God,
Now brought Home by Jesu's Blood,
Shining in our Wedding-Dress,
In our Lord, our Righteousness.

3. Poor, and low, we once did lie,
Full of Wants, and sore oppress'd;
Jesus now hath rais'd us high,
All our Grievances redress'd.

Deeply sinking once in Hell,
Without Hope, and without God;
Now our Tongues can greatly tell,
We are sav'd by Jesu's Blood.

4. Freely, we are sav'd by Grace,
Heart and Hand we this embrace;
This below fill ev'ry Tongue;
This above is all the Song.

Praises still to Christ we sing,
Christ, our Prophet, Priest, and King;
Th'living Waters in us flow,
Glory is begun below.

Jerusalem

[♩ = M.M. 120]

P.M. [7.7.7.7.5.7.7.7]

5

1. All is hush, the Bat-tle's o'er! Dark-ness reigns in

1. All is hush, the Bat-tle's o'er! Dark-ness_ reigns in

1. All is hush, ___ the Bat-tle's o'er! Dark-ness_ reigns in

1. All is hush, ___ the Bat-tle's o'er! Dark-ness reigns in

10

pur-ple Gore; Each In-tel-li-gence in-tent

pur-ple Gore; Each In-tel-li-gence in-tent

pur-ple ___ Gore; Each In-tel-li-gence in-tent

pur-ple ___ Gore; Each In-tel-li-gence in-tent

15

Trem-bling waits the great E-vent. All are in Sus-

Trem-bling waits ___ the great E-vent. All are in Sus-

Trem-bling waits ___ the _ great E-vent. All ___ are in Sus-

Trem-bling waits the great E-vent. All are in Sus-

20

- pense— Here — I'll — stay, nor — wan- der hence, 'Till the

- pense— Here I'll stay, nor wan- der — hence, 'Till the

- pense— Here — I'll — stay, nor wan- der — hence, 'Till the

- pense— Here I'll stay, nor wan- der hence, 'Till the

25

30

Day- spring - from - on High Speaks, who gain'd — the Vic- to- ry.

Day- spring from on High Speaks, who gain'd — the Vic- to- ry.

Day- spring from on High Speaks, — who gain'd — the Vic- to- ry.

Day- spring from on High Speaks, who gain'd — the Vic- to- ry.

2. See, a Gleam of Light appears!
 Combats now my Hope and Fears;
 Now the heav'nly Glory's come;
 O! who starts from yonder Tomb,
 Cover'd all with Blood,
 Pale and wounded? 'Tis my God!
 'Tis the Man who conqu'ring fell,
 Dying vanquish'd Death and Hell!

3. Heav'nly Lawrels crown his Head!
 Sin, and Hell, and Death are dead;
 The old Serpent's Head is broke;
 Heav'n by Violence is took.
 Hail! thou conqu'ring Heart;
 Thou my new Creation art:
 Hail! my Flesh, and Bone, and Blood;
 Hail! myself, redeem'd to God.

4. I in him, and he in me,
 Perfect one in Mystery;
 With him, where, and as he is,
 Fully enter'd into Bliss:
 There shall I abide,
 In my Nature purify'd:
 Here I enter perfect Rest;
 Th'Father's Praise, his King and Priest.

Conquest

[♩ = M.M. 60]

P.M. [8.7.8.7.12.7]



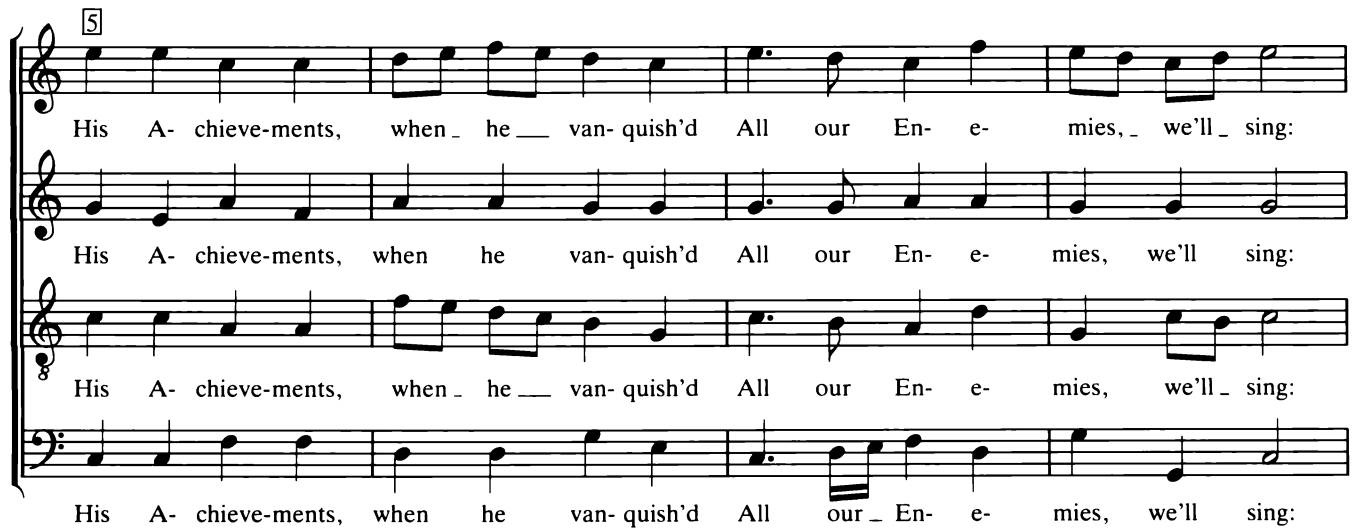
1. Sing the Tri-umphs of your con-qu'ring Head, and cru-ci-fi-ed King;

1. Sing the Tri-umphs of your con-qu'ring Head, and cru-ci-fi-ed King;

1. Sing the Tri-umphs of your con-qu'ring Head, and cru-ci-fi-ed King;

1. Sing the Tri-umphs of your con-qu'ring Head, and cru-ci-fi-ed King;

5



His A-chieve-ments, when he van-quish'd All our En-e-mies, we'll sing:

His A-chieve-ments, when he van-quish'd All our En-e-mies, we'll sing:

His A-chieve-ments, when he van-quish'd All our En-e-mies, we'll sing:

His A-chieve-ments, when he van-quish'd All our En-e-mies, we'll sing:

10



Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Glo-ry, Glo-ry, Lord, be thine.

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Glo-ry, Glo-ry, Lord, be thine.

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Glo-ry, Glo-ry, Lord, be thine.

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Glo-ry, Glo-ry, Lord, be thine.

2. Long he struggled with confused
Noise, and Garments roll'd in Blood,
'Till destroying Sin, and Hell, and
Death, he rescu'd Man to God:
Hallelujah, Hallelujah, Hallelujah,
Glory, Glory, Lord, be thine.
3. Most triumphant, greatly glorious,
He from Death and Hell arose;
In him all his Church, victorious,
Triumph'd o'er her dreadful Foes:
Hallelujah, Hallelujah, Hallelujah,
Glory, Glory, Lord, be thine.
4. High ascending 'midst angelic
Songs, and Sounds of Trumpets loud,
In eternal Triumph leading
All the Captives of his Blood:
Hallelujah, Hallelujah, Hallelujah,
Glory, Glory, Lord, be thine.
5. Far above the highest Heaven
Thus he gloriously ascends,
Where the Honours to him given,
Ev'ry Thought of Man transcends:
Hallelujah, Hallelujah, Hallelujah,
Glory, Glory, Lord, be thine.
6. There, exalted, live and reign, whilst
We admire thy Wounds and Blood,
Till we see thee come again, in
All the Pomp and Pow'r of God:
Hallelujah, Hallelujah, Hallelujah,
Glory, Glory, Lord, be thine.

Sinai

[♩=M.M. 60]

P.M. [8.8.8.8.8]

5

1. All you, who make the Law your Choice, Attend and hear its

1. All you, who make the Law your Choice, Attend and hear its

1. All you, who make the Law your Choice, Attend and hear its

1. All you, who make the Law your Choice, Attend and hear its

10

dread-ful Voice, The Voice of Words, on Si-nai heard, That

dread-ful Voice, The Voice of Words, on Si-nai heard, That

dread-ful Voice, The Voice of Words, on Si-nai heard, That

dread-ful Voice, The Voice of Words, on Si-nai heard, That

15

Voice which Is-r'el great-ly fear'd; So fear'd as hum-bly

Voice which Is-r'el great-ly fear'd; So fear'd as hum-bly

Voice which Is-r'el great-ly fear'd; So fear'd as hum-bly

Voice which Is-r'el great-ly fear'd; So fear'd as hum-bly

to im- plore That they _ might _ hear its Sound ____ no more, So more.

to im- plore That they might _ hear _ its Sound ____ no more, So more.

to im- plore That _ they _ might _ hear its Sound ____ no more, So more.

to im- plore That they _ might _ hear its ____ Sound ____ no more, So more.

2. Lightnings, with horrid Glare were seen,
Tremendous Thunders roar'd between;
Darkness, with Flames incircled round:
The Trump of God, its awful Sound,
Louder, and louder rent the Air,
And smote their Hearts with deep Despair.

3. The trembling Multitude, they heard
All that the Voice of Words declar'd;
The Darkness, Fire, and Smoke they saw,
The dreadful Pomp of Moses' Law,
Who, whilst the Mountain's base did shake,
Most terribly did fear and quake.

4. I am the Lord, thy God, says he;
Nor shalt thou worship ought but me:
Nor to thyself shalt thou e'er make
An Image, nor the Likeness take
Of ought in Heav'n, or Earth below,
With Rev'ence unto it to bow.

5. Thou shalt not take my Name in vain,
Lest thou incur the guilty Stain:
Remember keep the Sabbath-Day,
Thou shalt not work, nor idly play:
To Parents thou shalt Honour give,
If in the Land thou long wouldst live.

6. Murder, never shalt thou do it:
Nor vile Adultery commit:
Thou shalt not steal: (my Statutes hear)
Nor Witness falsely shalt thou bear:
Thou shalt not covet, lusting in
What is thy Neighbour's; this is Sin.

7. Nor only keep from Sin thine Hands;
A Word, Desire, or Look offends;
A Moment's Lust, the smallest Flaw
So fully breaks my holy Law,
Tho' it be but in Heart conceiv'd,
As ne'er by thee can be retriev'd.

8. Holy and just are God's Commands;
Woe to the Man who e'er offends
In one small Point, he on him draws
The Curse of all the broken Laws;
All join in one to damn the Wretch,
Who's guilty of the smallest Breach.

9. In awful Truth hath God declar'd,
The Sinner never can be spar'd;
On his own Head shall be his Blood,
Who trespasses against his God:
The Soul that sinneth, it shall die,
Here and in Hell eternally.

10. Nor can they for their Sin atone;
Their Sacrifices he'll have none;
Nor will their Pray'rs nor Tears accept,
Because his Laws they have not kept:
Thus for their Sin, e'en for the first,
They're irrevocably accurs'd.

11. The Law is holy, just, and true,
And what it speaks, it speaks to you
Who to be under it desire,
And eagerly thereby aspire
To everlasting Life and Bliss,
Thro' Works of your own Righteousness.

12. But if the Gospel-Sound you'll chuse,
Nor him that speaks from Heav'n refuse,
Prepare to hear the Tidings good,
Proclaim'd to Man by Jesu's Blood;
Administred with Glory, more
Than Sinai's Law which went before.
13. No dreadful Thunders roaring here,
Nor blasting Lightnings, causing Fear;
Nor Earthquake, Darkness, Smoak, nor Flame,
Nor dreadful Voice when Jesus came:
But all was glorious, calm, serene,
When God came down to dwell with Men.
14. From Heav'n the flaming Cherubs came,
And sung on Earth, with Tongues of Flame,
Tydings of endless Joy to all
The Sons of Adam, great and small;
How that bless'd Morn was born a Child,
By whom the Law should be fulfill'd.
15. Under the Law, of Woman made,
And, as of all his Church, the Head;
Perfect Obedience unto Blood,
To yield the Law engag'd he stood;
And all its Breaches to repair,
By tasting Death, Hell, and Despair.
16. Divinely born, the wond'rous Child
Was holy, harmless, undefil'd!
The Law he perfectly obey'd,
In Action, Word, nor Thought, e'er stray'd;
But in the Law was his Delight,
By doing Good both Day and Night.
17. He knew no Sin, was free from Guile,
Nor could the Tempter him defile:
One God he serv'd in Righteousness:
Nor bow'd to Creature-Likenesses:
His Name in vain he never took:
Nor holy Sabbath ever broke.
18. Honour to Parents he did give;
Nor ceas'd, whilst he on Earth did live:
Quite free from Murder and Debate,
Nor did his Soul his Brother hate:
His Nature loath'd adult'rous Fire,
Nor ever felt a base Desire.
19. He did not steal with Heart, nor Hand:
Nor, bearing Witness, falsely stand:
No Evil of his Neighbour spake,
Nor coveted with Lust to take
Whatever was his Neighbour's Right,
'Twas always hateful in his Sight.
20. But God, with all his Heart, he lov'd:
This his whole Life and Practice prov'd:
Next to himself, yea far above
Himself he doth his Neighbour love.
Does unto all Men what he would
That they, in all their Doings, should.
21. The Law, thus pleas'd, demands, at last,
Atonement for the Sin that's past:
He undertook the Breach to heal,
Our Sin, our Curse, our Hell, to feel:
The full Extent of Punishment,
For all that's Sin, he underwent.
22. All Chastisements by him were borne,
Wounds, Blood, and Bruises him adorn;
His Nerves all broken; gloomy Fears
Rush on him; Blood, and Sweat, and Tears,
Moist'ning the burning Sacrifice,
Gratefully smoaking to the Skies.
23. Death-Pangs, with all the Pains of Hell,
In dreadful Storms upon him fell:
Nor may the finite Mind conceive;
Nor dare the Infidel believe
What unknown Torments Jesus felt;
What Flames of Soul-devouring Guilt.
24. With unregarded Groans and Cries,
Convulsive Struggles, dying Sighs;
In Character of Sinners lost,
He fainting, yielded up the Ghost:
Death took him Pris'ner, him detain'd,
Whilst the least Charge of Sin remain'd.
25. His holy Life, his Death and Smart;
Tormented Soul, and broken Heart;
The holy Law more magnify'd
Than if a thousand Worlds had dy'd:
O Love! in him the glorious God,
Redeems his Church with his own Blood.

26. O glorious Truth, with Jesus one!
To all he is, and all that's done
By him, we've an undoubted Right,
There holy in the Father's Sight:
Mysterious Union! There is known
His Person, Life, and Death our own.
27. Then, O my Soul, no longer fear
Old Sinai's Thunders; joyful hear
The Voice of Love, the Love of God,
The Voice of Jesu's richest Blood:
Tho' thou, poor Soul, hast nought to give,
The Blood of Jesus bids thee live.
28. Live; lo! He gives his all to thee:
Live now from Condemnation free;
Live, since thou hast in Jesus dy'd;
Live, Justice now is satisfy'd:
For ever live, he lives again;
To all he is, urge still thy Claim.
29. O Lamb, whoe'er in thee believes,
The Witness of the Truth receives:
How thou, our Christ, our Joy, our Bliss,
Art the full End for Righteousness,
Of ev'ry Law: (O glorious Grace!)
To guilty Adam's Sinner-Race.
30. Hail, Saviour of the Body, hail!
O'er all our Foes didst thou prevail;
For ever wear the glorious Wreath
Of Vict'ry over Hell and Death:
We see, with Joy divinely sweet,
All conquer'd at thy bleeding Feet.

Hull

[♩=M.M. 60]

P.M. [8.8.6.8.8.6]

1. We cel- e- brate the Praise to Day, Of God-head man- i-

1. We cel- e- brate the Praise to Day, Of God-head man- i-

1. We cel- e- brate the Praise to Day, Of God-head man- i-

1. We cel- e- brate the Praise to Day, Of God-head man- i-

5
- fest in Clay, And of a Wo-man born! The prom-is'd Son to us is

- fest in Clay, And of a Wo-man born! The prom- is'd Son to us is

- fest in Clay, And of a Wo-man born! The prom- is'd Son to us is

- fest in Clay, And of a Wo-man born! The prom-is'd Son to us is

10
giv'n, The Glo-ries of in-dul-gent Heav'n, Our Na-ture doth a-dorn.

giv'n, The Glo-ries of in-dul-gent Heav'n, Our Na-ture doth a-dorn.

giv'n, The Glo-ries of in-dul-gent Heav'n, Our Na-ture doth a-dorn.

giv'n, The Glo-ries of in-dul-gent Heav'n, Our Na-ture doth a-dorn.

2. Let it be told to distant Lands,
How softly wrapp'd in Swadling-Bands,
And in a Manger laid,
Was he, whom we with Joy confess,
The glorious Lord, our Righteousness!
Born of the favour'd Maid.
3. Long did the Saint with Ardour sigh
To see his Day, and thus did cry,
Desire of Nations come:
More bless'd are we, who see and prove
The Fulness of the Father's Love,
Born from the Virgin's Womb!
4. The Lord himself hath giv'n the Sign
Of richest Grace, and Love divine,
Promis'd of old to Man;
How that a Virgin should conceive:
The wond'rous Tidings we believe,
And praise her first-born Son.
5. We join with Angel-Hosts to cry,
Glory to God, to God on High;
Peace on rebellious Earth:
To Man Good-will abounds from Heav'n;
The Proof of all is richly giv'n
In this mysterious Birth!
6. What Things are these which Angels say?
A Saviour born! Yea, born to Day,
In David's native Town:
A Saviour, who is Christ the Lord;
For so declares the heav'nly Word;
Hear, wonder, and bow down!
7. The Wonderful, the holy Child,
The everlasting Father stil'd,
The mighty God art thou;
The Councillor, the Prince of Peace,
Whose glorious Kingdom ne'er shall cease,
Nor Wars, nor Tumults know.
8. The Cloud on our Nativity
Dispels in this thy Mystery,
Thou holy, undefil'd:
Our sinful Nature's born again
In this thy Birth, without a Stain,
And can no more be spoil'd.

Glocester

[♩ = M.M. 60]

P.M. [6.6.4.5.5.10]

5

1. Je- sus, thy Name we praise! To thee our Songs we

1. Je- sus, thy Name we praise! To thee our Songs we

1. Je- sus, thy Name we praise! To thee our Songs we

1. Je- sus, thy Name we praise! To thee our Songs we

10

raise: Hail! ho- ly Lamb; Thou hast re- deem'd us,

raise: Hail! ho- ly Lamb; Thou hast re- deem'd us,

raise: Hail! ho- ly Lamb; Thou hast re- deem'd us,

raise: Hail! ho- ly Lamb; Thou hast re- deem'd us,

[♩ = ♩.]

Great- ly es- teem'd us, Wit- ness thy Sac- ri- fice, Tor- ment, and Shame.

Great- ly es- teem'd us, Wit- ness thy Sac- ri- fice, Tor- ment, and Shame.

Great- ly es- teem'd us, Wit- ness thy Sac- ri- fice, Tor- ment, and Shame.

Great- ly es- teem'd us, Wit- ness thy Sac- ri- fice, Tor- ment, and Shame.

2. When we were lost in Sin,
 Unholy and unclean,
 Unmeet for God:
 Wond'rous Redemption!
 Glorious Exemption
 Now, and for ever, from Hell, by thy Blood!
3. When thou didst Man become,
 Our State thou didst assume,
 Thou wast made Sin;
 All our Uncleaness,
 Spiritual Leanness,
 Lust, Pride, and Enmity thou didst take in.
4. Thou wast made Man, with all
 His Mis'ries by the Fall;
 Faithful to God;
 Greatly enduring
 All the Out-pouring
 Of infinite Punishment, suff'ring to Blood.
5. Humbling thyself to Death,
 Thou didst resign thy Breath,
 Tortur'd with Pain:
 God had declared
 Man once ensnared
 Surely should die the Death; this was Sin's Gain.
6. Here was our Sin destroy'd;
 Our Enemies annoy'd,
 When Jesus dy'd
 Sighing, and groaning,
 Bleeding, atoning,
 Sin was condemned and slain in his Side.
7. When the third Morn was come,
 Then didst thou leave the Tomb;
 Ceas'd all thy Woes;
 Bravely victorious,
 Heav'nly glorious,
 Openly triumphing over thy Foes.
8. Lo! Hence our Joys begin,
 We see thee, without Sin,
 Holy and bright;
 Justification,
 Perfect Salvation,
 Thy Resurrection for Man brought to Light.
9. 'Twas then the Father spake,
 His awful Silence brake,
 Thou art my Son,
 Holy for ever,
 Worthy my Favour,
 Only begotten, come sit on my Throne.
10. Hail! Son of Mary, hail!
 Our Songs shall never fail
 Whilst Grace doth shine:
 Deep Adoration
 Thy Congregation
 Ever shall pay thee, thou Saviour divine.

Chelsea

[♩ = M.M. 80]

P.M. [5.5.11.]

1. What Beau- ties di- vine And
In Je- sus do shine!

5
yet all I see, I, with Bold- ness, call mine. With him cru- ci- fy'd, When
with Bold- ness, call mine. With him cru- ci- fy'd, When
yet all I see, I, with Bold- ness, call mine. With him cru- ci- fy'd, When
yet all I see, I, with Bold- ness, call mine. With him cru- ci- fy'd, When

Je- sus he dy'd My Na- ture was purg'd, and to God pu- ri- fy'd.
Je- sus he dy'd My Na- ture was purg'd, and to God pu- ri- fy'd.
Je- sus he dy'd My Na- ture was purg'd, and to God pu- ri- fy'd.
Je- sus he dy'd My Na- ture was purg'd, and to God pu- ri- fy'd.

2. To me it is plain,
When Jesus was slain,
Eternal Redemption he then did obtain.

From Bondage and Chains,
From Sin and Hell-pains,
Redemption of all in one Man he obtains.

3. Baptiz'd into him,
Who did me redeem,
His Person and Glories are my constant Theme.

For all of the Lamb
I rightfully claim,
To rest in his Fulness of Stature I aim.

Burlington

[♩=M.M. 120]

P.M. [7.6.7.6.7.8.7.6]

5

is be- fore; Come let us ___ for- ward _ go,

is be- fore;

1. Ca- naan prom- is'd is be- fore;

1. Ca- naan prom- is'd is be- fore; Come let us ___ for- ward go,

10

15

nor its Roar, Nor the E- gyp- tian Foe,

Not the O- cean, nor its Roar, Nor the E- gyp- tian Foe,

Not the O- cean, nor its Roar,

Not the O- cean, nor its Roar, Nor the E- gyp- tian Foe,

20

His Pow'r_ on _ our Be- half_ he _ shows:

May ob- struct, when God com- mands;

May ob- struct, when God _ com- mands;

May ob- struct, when God _ com- mands; His Pow'r_ on _ our Be- half he shows:

25

30

Move we for- ward to the Land, Where Milk and Hon- ey — flows.

Move we for- ward to the Land, Where Milk and Hon- ey flows.

Move we for- ward to the Land, Where Milk and Hon- ey — flows.

Move we for- ward to the Land, Where Milk and Hon- ey flows.

2. Pharaoh's Hosts, our Flesh and Sense,
Press hard upon our Rear;
Vainly strive to cause Offense,
Or to make the Spirit fear:
God protects us in his Hand,
Whilst Vengeance on his Foes he throws:
Move we forward to the Land,
Where Milk and Honey flows.
3. Roaring Floods clap Hands aloud,
To drive us back again;
Seas of Trial vastly crowd
T'affright the Sons of Men:
Jesus bids us quiet stand,
Whilst he his great Salvation shows:
Move we forward to the Land,
Where Milk and Honey flows.
4. Seas divide before our Face,
And stand upon an Heap;
Mighty Waters, by his Grace,
Shrink from the fearful Deep:
On we march at his Command,
Nor dread the Power of our Foes:
Move we forward to the Land,
Where Milk and Honey flows.
5. Love, which God to us doth shew,
Strikes the Egyptian dead;
Floods, which give us Passage thro',
Return upon their Head:
Dead we see them on the Strand,
Nor can they farther us pursue;
We are in Immanuel's Land,
Where Milk and Honey flow.

Moravia

[♩. = M.M. 80]

P.M. [11.11.10.11.11.11]

'Tis God's deep E-ter-ni-ty,

O Love! What a Se-cret to Mor-tals thou art!

O Love! What a Se-cret to Mor-tals thou art!

O Love! What a Se-cret to Mor-tals thou art! 'Tis God's deep E-ter-ni-ty,

5

Na-ture and Heart: The wit-ness-ing Dove con-firms this high Plan,

The wit-ness-ing Dove con-firms this high Plan, And

The wit-ness-ing Dove con-firms this high Plan, And

Na-ture and Heart: The wit-ness-ing Dove con-firms this high Plan, And

10

The Sor-rows of Je-sus, his

like-wise his Word and his Deal-ings with Man; The Sor-rows of Je-sus, his

like-wise his Word and his Deal-ings with Man; The Sor-rows of Je-sus, his

like-wise his Word and his Deal-ings with Man; The Sor-rows of Je-sus, his

Tor-ment and Pain Has left no Foun-da-tion for doubt-ing a- gain, doubt-ing a- gain.

Tor-ment and Pain Has left no Foun-da-tion for doubt-ing a- gain, doubt-ing a- gain.

Tor-ment and Pain Has left no Foun-da-tion for doubt-ing a- gain, doubt-ing a- gain.

Tor-ment and Pain Has left no Foun-da-tion for doubt-ing a- gain, doubt-ing a- gain.

2. O Love! How mysterious and boundless art thou!
 Thy Date and thy Measure unlimited flow:
 This Jesus reveals with Evidence strong;
 It gladdens my Heart, and inspires my Song
 With Praise to my Saviour, my Lord and my God,
 Whose Love is my Glory, as view'd in his Blood.
3. O Love! What a Gath'ring of Souls thou hast made!
 All into one Fountain, one Body, one Head;
 Where they were preserv'd, thy own, thro' the Fall,
 The Fulness of Jesus, who fills all in all:
 Close in her Pavilion, the Darling, the Bride,
 Lay hid in her Husband, 'till born from his Side.
4. O Love! What a Bridegroom of Honour and Trust!
 The Fulness of Heaven hath married my Dust;
 He humbled himself to cleave to his Wife,
 In all her Distress and her Sorrows of Life;
 With her was he number'd amongst the Unclean,
 Nor yet could he loath her, nor Jar come between.
5. O Love! What a Husband thy Care did provide!
 Descending in Glory in Search of thy Bride;
 Her Substance conceiv'd, thy Body was she
 Incarnate in her, and she then was in thee;
 In th'Womb of the Virgin, the Twain was made one,
 Whence God, our Creator, was born a poor Man.

ANTHEM: Funeral Anthem

Samuel the Priest

[♩ = M.M. 80]

Forte 5

gave up the Ghost, and all Is- r'el

Piano

Sam- uel the Priest gave up the Ghost, and all Is- r'el

Sam- uel the Priest gave up the Ghost, and all Is- r'el

gave up the Ghost, and all Is- r'el

Piano 10 *Forte*

mourn- ed, mourn- ed, mourn- ed, and all Is- r'el

mourn- ed, mourn- ed, mourn- ed, and all Is- r'el

mourn- ed, mourn- ed, mourn- ed, and all Is- r'el

mourn- ed, mourn- ed, mourn- ed, and all Is- r'el

15

mourn- ed. O ye my Friends,

mourn- ed. O ye my Friends,

mourn- ed. Have Pi- ty on me, O ye my Friends,

mourn- ed.

20 25

Have Pit- y on ___

Have Pit- y on

for the Hand ___ of God hath touch- ed ___ me. Have Pit- y on ___

Have Pit- y on ___

30

me, O ye my Friends, for the Hand of God ___ hath

me, O ye my Friends, for the Hand of God ___ hath

me, O ye my Friends, for the Hand of God ___ hath

me, O ye my Friends, for the Hand of God ___ hath

35

touch- ed me. Lov- er and Friend ___ hast thou put far ___ from

touch- ed me.

touch- ed me.

touch- ed me.

40

me,
and mine Ac- quaint- ance in- to Dark- ness.

45

Have Pit- y on — me, O ye my Friends, for the Hand of
Have Pit- y on me, O ye my Friends, for the Hand of
Have Pit- y on — me, O — ye my Friends, for the Hand of
Have Pit- y on — me, O ye my Friends, for the Hand of

50

God — hath touch- ed me.
God — hath touch- ed me.
God — hath touch- ed me.
God — hath touch- ed me. I am wear- y with my

55

I

Groan-ing; all the Night make I my Bed to swim. _____

60

Have Pit- y on me, O

Have Pit- y on me, O

wa- ter my Couch with my Tears. Have Pit- y on me, O _____

Have Pit- y on me, O

65

ye my Friends, for the Hand of God hath touch- ed

ye my Friends, for the Hand of God hath touch- ed

ye my Friends, for the Hand of God hath touch- ed

ye my Friends, for the Hand of God hath touch- ed

70

me.
me.
me. My Soul cleav- eth un- to the Dust;
me. my Soul melt-

75

Have Pit- y on___ me, O ye my
Have Pit- y on me, O ye my
Have Pit- y on___ me, O ye my
- eth for Heav- i- ness. Have Pit- y on___ me, O ye my

80

Friends, for the Hand of God___ hath touch- ed me.
Friends, for the Hand of God___ hath touch- ed me.
Friends, for the Hand of God___ hath touch- ed me.
Friends, for the Hand of God___ hath touch- ed me.

85

Na- ked came I out of my Moth- er's Womb,
and na- ked shall

90

The Lord _____ gave and the
The Lord gave and the
I _____ re- turn. The Lord gave and _____ the _____
The Lord _____ gave and the

95 100

Lord tak- eth a- way, and bless- ed be the _____ Name of the Lord.
Lord tak- eth a- way, and bless- ed be the Name of the Lord.
Lord tak- eth a- way, and bless- ed be the Name of _____ the Lord.
Lord tak- eth a- way, and bless- ed be the Name of _____ the Lord.

Eden

[♩ = M.M. 80]

C.M.

1. Those glo- rious Minds, - how bright_ they shine!_ Whence all __ their white Ar-

5
- ray? How came __ they to the hap- py Seats __ Of

10
ev- er- last- ing Day, __ Of ev- er- last- ing Day?

2. From tort'ring Pains to endless Joys
On fiery Wheels they rode,
And strangely wash'd their Raiment white,
In Jesu's 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
Amongst his Saints reside,
While the rich Treasures of his Grace
See 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.

Independent Publications

The BIRD - Words from T. B. Composed by W. B. HAYES.

Since I have plac'd my trust in God a Refuge all ways might why should I like a
Why should I like a
Why should I
timorous Bird to distant mountains fly Why should I like a timorous
Why should I like a timorous Bird to

timorous Bird to distant mountains fly to distant
like a timorous Bird to distant mountains fly Why should I like
Bird to distant mountains fly to distant
distant mountains mountains fly to distant
distant mountains to distant mountains
timorous Bird to distant mountains fly to distant mountains fly
distant mountains
mountains distant mountains to distant mountains to distant mountains fly

The Bird

[♩ = M.M. 60]

[C.M]

5

1. Since I have plac'd my Trust in God, A

1. Since I have plac'd my Trust in God, A

1. Since I have plac'd my Trust in God, A

1. Since I have plac'd my Trust in God, A

Ref-uge al-ways nigh, Why should I

Ref-uge al-ways nigh, Why should I

Ref-uge al-ways nigh, Why should I

Ref-uge al-ways nigh, Why should I

10
like a tim-'rous Bird, To dis-tant

like a tim-'rous Bird, To dis-tant

like a tim-'rous Bird, To dis-tant

like a tim-'rous Bird, To dis-tant

15 20

Moun- tains fly? Why should I
 Moun- tains fly? Why
 Moun- tains — fly? Why should I like — a
 Moun- tains fly? Why should I like — a tim- 'rous

like — a tim- 'rous Bird, — To dis- tant Moun- tains fly, —
 should — I like — a tim- 'rous Bird, To dis- tant Moun- tains fly? —
 tim- 'rous Bird, — To dis- tant Moun- tains
 Bird, — To dis- tant Moun- tains, Moun- tains

25

— To dis- tant
 — Why should I like a tim- 'rous Bird, To dis- tant Moun- tains
 fly, — To dis- tant
 fly, — To dis- tant Moun- tains, dis- tant

30

Moun- tains, to — dis- tant Moun- - tains fly, fly?

fly, ——— To dis- tant Moun- - tains fly, fly?

- tant Moun- tains, Moun- - tains, — fly, fly?

Moun- tains, to dis- tant Moun-tains, to dis- tant Moun- tains fly, fly?

2. Behold, the Wicked bend their Bow,
And ready fix their Dart,
Lurking in Ambush, to destroy
The Man of upright Heart.
3. When once the firm Assurance fails,
Which public Faith imparts,
'Tis time for Innocence to fly
From such deceitful Arts.
4. The Lord hath both a Temple here,
And righteous Throne above;
Where he surveys the Sons of Men,
And how their Counsels move.
5. If God, the Righteous, whom he loves,
For Trial does correct;
What must the Sons of Violence,
Whom he abhors, expect?
6. Snares, Fire, and Brimstone, on their Heads
Shall in one Tempest show'r;
This dreadful Mixture his Revenge
Into their Cup shall pour.
7. The righteous Lord will righteous Deeds
With signal Favour grace;
And to the upright Man disclose
The Brightness of his Face.

Crucifixion

[♩ = M.M. 60]

L.M.

5

1. Mourn, mourn, ye Saints, as if you see Your

1. Mourn, mourn, ye Saints, as if you see Your

1. Mourn, mourn, ye Saints, as if you see Your

1. Mourn, mourn, ye Saints, as if you see Your

10

Sav- iour dear nail'd to the Tree; A bit- ter

Sav- iour dear nail'd to the Tree; A bit- ter

Sav- iour dear nail'd to the Tree; A bit- ter

Sav- iour dear nail'd to the Tree; A bit- ter

15

Death he did en- dure To save the Souls of

Death he did en- dure To save the Souls of

Death he did en- dure To save the Souls of

Death he did en- dure To save the Souls of

20

Men — se- cure. A bit- ter Death he

Men — se- cure.

Men — se- cure. A

Men — se- cure. A bit- ter Death he

did — en- dure To save — the Souls of Men se-

A bit- ter Death — he did en-

bit- ter Death — he did — en- dure To

did en- dure — To save — the Souls of

25

- cure, — To save, — to save —

- dure — To — save the Souls, to save the Souls of Men se-

save, — to save, — to

Men — se- cure, To save the Souls of

30

— the Souls of Men se- cure, A bit- ter Death he did en- dure _ To _
 - cure, A bit- ter Death he _ did en- dure To
 save, To save
 Men se- cure, A bit- ter Death he did en-

35

save the Souls of Men se- cure, A bit- ter Death he
 save the Souls of Men, to
 the
 - dure To save the Souls of Men se- cure, To

did en- dure To save the Souls of Men se- cure, Men se- cure.
 save the Souls of Men se- cure, cure.
 Souls of Men se- cure, cure.
 save the Souls of Men se- cure, cure.

2. Oh, how his purple Streams did flow!
His Blood on Man he did bestow;
With Hands and Feet nail'd to the Wood
And pierced Side ran down with Blood.
3. What Wisdom can conceive or know,
What Tongue or Pen can truly show
The vast Dimensions of his Love
Or show his Pow'r in Heav'n above?
4. To God be Praise and Worship done,
For giving us his only Son;
Let's tune our Souls, and him adore
in Hallelujahs evermore.

The Lark

[♩ = M.M. 120]

[L.M.]

5

Look up and see th'un-wear-ied Sun Al-read-y has his Race be-

Look up and see th'un-wear-ied Sun Al-read-y has his Race be-

Look up and see th'un-wear-ied Sun Al-read-y has his Race be-

Look up and see th'un-wear-ied Sun Al-read-y has his Race be-

10

- gun; _____

- gun; _____ The pret-ty, pret-ty Lark is mount-ed _____ high,

- gun; _____

- gun; _____ The pret-ty, pret-ty Lark is mount-ed _____ high,

15 20

And sings her An-thems, and sings her An-thems in _____ the _____ Sky. The

and sings her An-thems in _____ the Sky.

and sings her An-thems in the Sky.

And sings her An-thems, and sings her An-thems in _____ the Sky. The

25

pret- ty, pret- ty Lark And sings her An- them in the
 And sings her An- them in the
 is mount- ed _ high, And sings her An- them in the
 pret- ty, pret- ty Lark is mount- ed _ high, And sings her An- them in the

30

Sky. _____ The pret- ty, pret- ty Lark is mount- ed _ high, And sings her
 Sky. _____ The pret- ty, pret- ty Lark is mount- ed _ high, And sings her
 Sky. _____ The pret- ty, pret- ty Lark is mount- ed _ high, And sings her
 Sky. _____ The pret- ty, pret- ty Lark is mount- ed _ high, And sings her

35 40

An- them in the Sky, And sings her An- them in the Sky. _____
 An- them in the Sky, And sings her An- them in the Sky. _____
 An- them in the Sky, And sings her An- them in the Sky. _____
 An- them in the Sky, And sings her An- them in the Sky. _____

Resurrection

[♩. = M.M. 80]

P.M. [7.7.7.7]

1. Je- sus Christ is ris'n to Day, Hal- le- lu- jah,

1. Je- sus Christ is ris'n to Day, Hal- le- lu- jah,

1. Je- sus Christ is ris'n to Day, Hal- le- lu- jah,

1. Je- sus Christ is ris'n to Day, Hal- le- lu- jah,

5

Our tri- um- phant Ho- li- day, Hal- le- lu- jah,

Our tri- um- phant Ho- li- day, Hal- le- lu- jah,

Our tri- um- phant Ho- li- day, Hal- le- lu- jah,

Our tri- um- phant Ho- li- day, Hal- le- lu- jah,

10

Who- did once- up- on the Cross, Hal- le- lu- jah,

Who did once- up- on the Cross, Hal- le- lu- jah,

Who- did once- up- on the Cross, Hal- le- lu- jah,

Who did once up- on the Cross, Hal- le- lu- jah,

15

Suf- fer to re- deem _ our _ Loss, Hal- le- lu- jah,

Suf- fer to — re- deem _ our Loss, Hal- le- lu- jah,

Suf- fer to — re- deem _ our Loss, Hal- le- lu- jah,

Suf- fer to — re- deem _ our Loss, Hal- le- lu- jah,

20

Suf- fer to re- deem _ our _ Loss, Hal- le- lu- jah.

Suf- fer to re- deem _ our Loss, Hal- le- lu- jah.

Suf- fer to — re- deem _ our Loss, Hal- le- lu- jah.

Suf- fer to — re- deem _ our Loss, Hal- le- lu- jah.

2. Hymns of Praises let us sing, Hallelujah,
 Unto Christ our heavenly King, Hallelujah,
 Who endur'd the Cross and Grave, Hallelujah,
 Sinners to redeem and save, Hallelujah.
3. But the Pain that he endured, Hallelujah,
 Our Salvation has procured, Hallelujah,
 Now above the Sky he's King, Hallelujah,
 Where the Angels ever sing, Hallelujah.

ANTHEM

Except the Lord Build the House

[♩ = M.M. 120]

5

their - La-bour is but -

Ex- cept ___ the Lord ___ build ___ the House, their La-bour is but

10

lost, their La- bour is but - lost, their La- bour is but lost _____ that

lost, their La- bour is but lost, their La- bour is but lost _____ that

15

build _ it.

build it. Ex- cept the _ Lord ___ keep ___ the Cit- y,

build _ it.

build _ it. the

build _ it.

the

[♩ = M.M. 80]

the Watch-men wak-eth in
 the Watch-men wak-eth in
 the Watch-men wak-eth in
 Watch-men wak-eth, the Watch-men wak-eth, the Watch-men wak-eth in

25

vain, _____ the
 vain, _____ the Watch-men wak-eth, the Watch-men wak-eth, the
 vain, _____ the
 vain, _____ the Watch-men wak-eth, the Watch-men wak-eth, the

[♩ = M.M. 120]

30

Watch-men wak-eth in vain. Ex-cept _____ the Lord keep _____ the
 Watch-men wak-eth in vain.
 Watch-men wak-eth in vain.
 Watch-men wak-eth in vain.

[♩ = M.M. 80]

Cit- y, the the the
the Watch- men wak- eth, the Watch- men wak- eth, the
the Watch- men wak- eth, the Watch- men wak- eth, the

35

Watch- men wak- eth in ___ vain, ___
Watch- men wak- eth in vain, ___
Watch- men wak- eth in vain, ___ the Watch- men wak- eth, the
Watch- men wak- eth in vain, ___ the Watch- men wak- eth, the

40

[♩ = M.M. 120]

the Watch- men wak- eth in ___ vain,
the Watch- men wak- eth in vain, in vain,
Watch- men wak- eth, the Watch- men wak- eth in vain, in vain,
Watch- men wak- eth, the Watch- men wak- eth in vain,

45

in — vain. that you

in vain.

in vain.

in vain. It is — but — lost — La- bour

50

haste — to — rise — up ear- ly, and so late take Rest,

and so late take Rest,

and so late take Rest,

and so late take Rest,

55

[♩ = M.M. 60]

60

and so late — take — Rest, and eat the — Bread of Care- ful-

and so late take Rest, and eat — the Bread of Care- ful-

and so late take Rest, and eat the — Bread of — Care- ful-

and so late take Rest, and eat the — Bread of Care- ful-

65

- ness, and eat the Bread of Care-fulness. Lo, Chil- dren

- ness, and eat the Bread of Care-fulness. Lo, Chil- dren

- ness, and eat the Bread of Care-fulness. Lo, Chil- dren

- ness, and eat the Bread of Care-fulness. Lo, Chil- dren

70

are an Her-i-tage and Gift that com-eth of the Lord.

are an Her-i-tage and Gift that com-eth of the Lord.

are an Her-i-tage and Gift that com-eth of the Lord.

are an Her-i-tage and Gift that com-eth of the Lord.

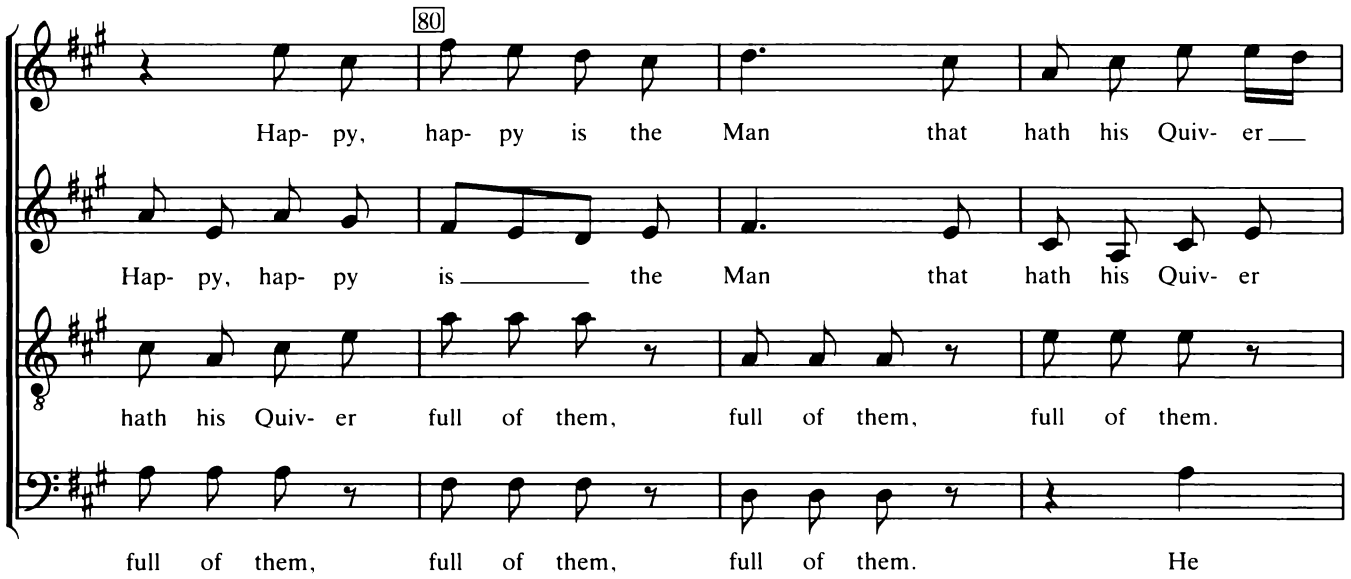
75

Largo [♩ = M.M. 80]

Hap- py, hap- py is the Man that

Hap- py, hap- py is the Man that hath his Quiv- er

80



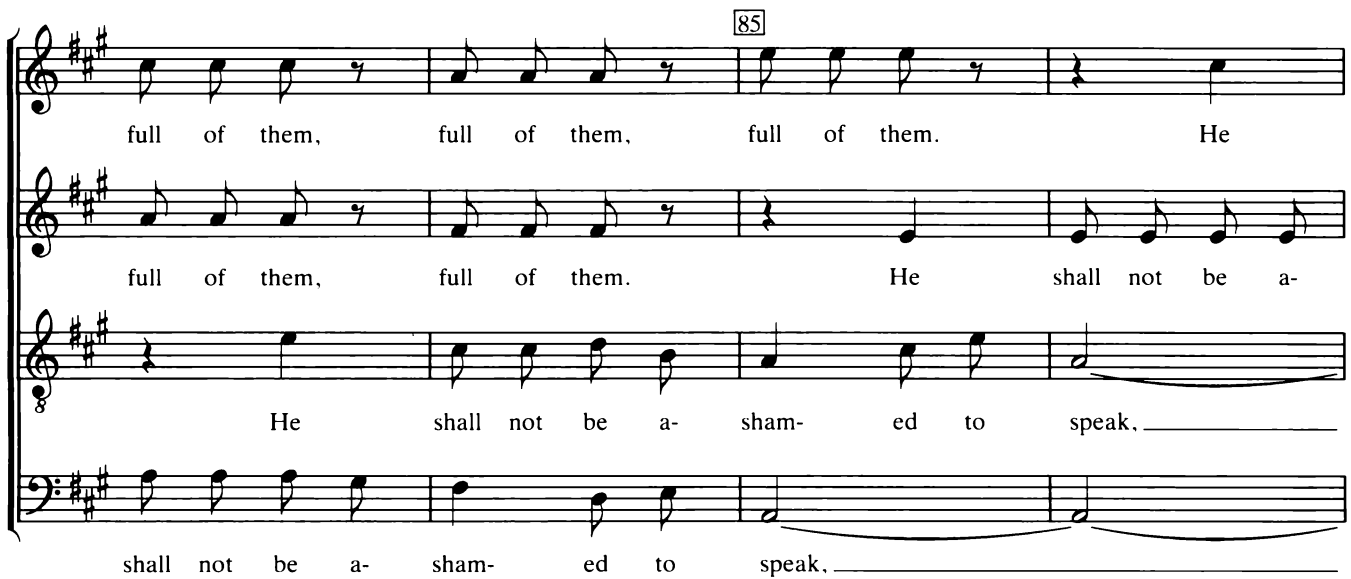
Hap- py, hap- py is the Man that hath his Quiv- er

Hap- py, hap- py is the Man that hath his Quiv- er

hath his Quiv- er full of them, full of them, full of them.

full of them, full of them, full of them. He

85



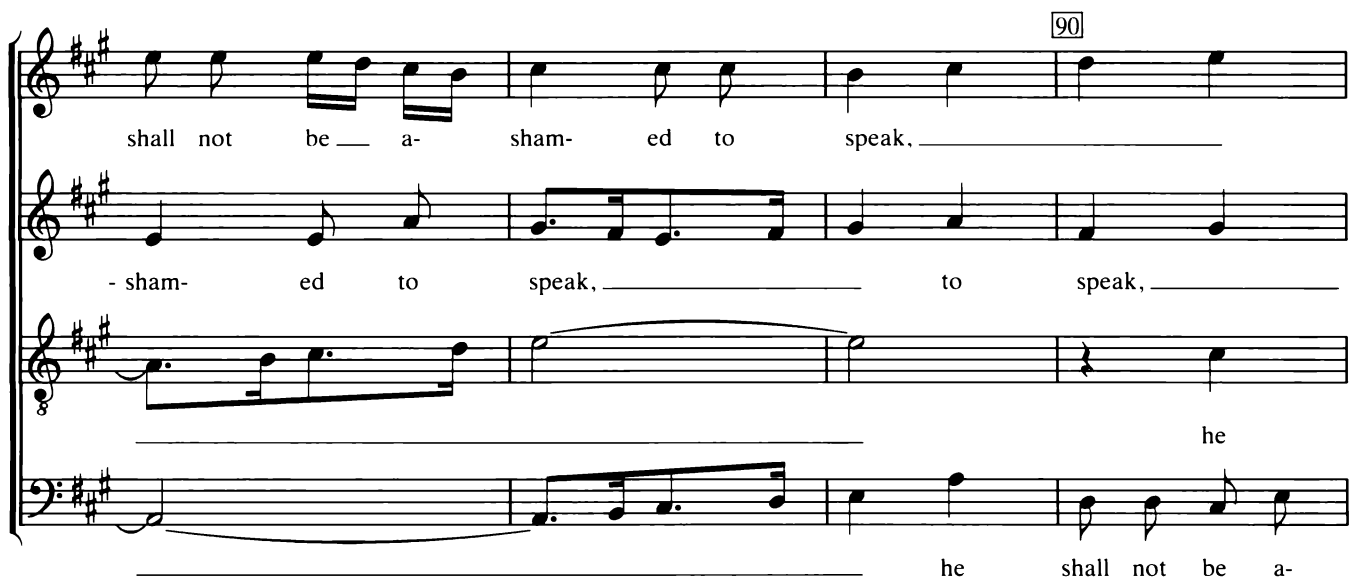
full of them, full of them, full of them. He

full of them, full of them. He shall not be a-

He shall not be a- sham- ed to speak,

shall not be a- sham- ed to speak,

90



shall not be a- sham- ed to speak,

- sham- ed to speak, to speak,

he

he shall not be a-

105

shall not be a-sham-ed to speak, to speak, to
 En- e-mies in the Gate, to speak, to
 shall not be a-sham-ed to speak, to speak, to —
 En- e-mies in the Gate, to speak, to

110

speak, to speak, speak, to — speak with his En- e-mies, he
 speak, to speak, to speak with his En- e-mies, he
 speak, to — speak, to — speak with his En- e-mies, he
 speak, to speak, to speak with his En- e-mies, he

115 120

shall not be a-sham-ed to speak with his En- e-mies in — the — Gate.
 shall not be a-sham-ed to — speak with his — En- e-mies in the Gate.
 shall not be a-sham-ed to speak with his En- e-mies in the Gate.
 shall not be a-sham-ed to speak with his En- e-mies in the Gate.

AN ANTHEM for Easter Words from Scripture *D. Young* Composed by *W. Bingham* 1

Hal-le-lu-iah the Lord is risen in deed Hal-le-lu-iah

The Lord is risen indeed

now is Christ risen from the dead become the firstfruits of them that slept

J. Norman. Sc.

AN ANTHEM FOR EASTER [1787], p. 1

134 *Anthem. Continued.*

Whose nature then took wing,

nature then took wing, took wing, and mounted with him from the tomb, and

eg, whose nature then took wing,

eg, whose nature then took wing,

mounted with him from the tomb. Then, then, then I rose, then I rose, then I

Added Section to AN ANTHEM FOR EASTER from Jacob French, *Harmony of Harmony* (Northampton, 1802), p. 134

ANTHEM

The Lord Is Ris'n Indeed

[♩ = M.M. 120]

5

Hal- le- lu- jah.

Hal- le- lu- jah.

Hal- le- lu- jah.

The Lord ___ is ris'n ___ in- deed, ___ Hal- le- lu- jah.

10

The Lord ___ is ris'n ___ in- deed, Hal- le- lu- jah.

Hal- le- lu- jah.

The Lord ___ is ris'n ___ in- deed, Hal- le- lu- jah.

Hal- le- lu- jah.

15

Now ___ is Christ ris- en from the Dead and be- come the

20 25

Now ___ is Christ

Now is Christ ris- en from the

Now ___ is Christ ris- en from the

first Fruits of them that slept. Now is Christ ris- en from the

30

the first Fruits of them that slept. Hal- le- lu- jah,

Dead and be- come the first Fruits of them that slept.

Dead and be- come the first Fruits of them that slept.

Dead and be- come the first Fruits of them that slept. Hal- le- lu- jah,

35

Hal- le- lu- jah.

Hal- le- lu- jah.

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

Hal- le- lu- jah, Hal- le- lu- jah. And did He

40 45 *Forte*

And did he rise, and did he rise, _____ did he

And did he — rise, did he

And did he rise, and did he rise, _____ did he

rise, _____ and did he rise, _____ did he

50

rise? Hear, O ye Na-tions, hear it, O ye Dead. He

rise? Hear, O ye Na-tions, hear it, O ye Dead.

rise? Hear, O ye Na-tions, hear it, O ye Dead.

rise? Hear, O ye Na-tions, hear it, O ye Dead. He

55

rose, he rose, he burst the Bars of

he burst the Bars of

He rose, he rose, he burst the Bars of Death,

rose, he rose, he rose, he rose, — he burst the Bars of Death, he burst the Bars of

60

Death, he burst the Bars of Death and triumph'd o'er the Grave.

65

Death, he burst the Bars of Death and triumph'd o'er the Grave.

8

he burst the Bars of Death and triumph'd o'er the Grave.

Death, he burst the Bars of Death and triumph'd o'er the Grave.

70

Shout, shout, Earth and Heav'n, — this Sum of Good to Men,

Shout, shout, Earth and Heav'n, — this Sum of Good to Men,

8

Shout, shout, Earth and Heav'n, — this Sum of Good to Men,

Shout, shout, Earth and Heav'n, — this Sum of Good to Men, Whose

75

Whose

Whose Na- ture then took

Whose Na- ture then took Wing, _____

Na- ture then took Wing, _____

80

Na- ture then took Wing _____

Wing, _____ took

Whose Na- ture then took _____

_____ Whose Na- ture then took Wing _____

85

_____ and mount- ed _____ with _____ him from _____ the Tomb, and

Wing _____ and mount- ed _____ with him from the Tomb, and

Wing _____ and mount- ed _____ with _____ him from _____ the Tomb, and

_____ and mount- ed _____ with him from the Tomb, and

90

mount- ed _____ with _____ him from the Tomb.

mount- ed _____ with him from the Tomb.

mount- ed _____ with _____ him from the Tomb.

mount- ed _____ with him from the Tomb.

70 95

Then, then, then — I rose,

Then, then,

Then, then, then — I rose, then — I

Then, then, then I rose, then I rose, then — I

75 100 80

then I rose. Then first Hu- man- i- ty tri- um-phant past the crys-tal Ports of

then I rose. Then first Hu- man- i- ty tri- um-phant past the crys-tal Ports of

rose, then I — rose. Then first Hu- man- i- ty tri- um-phant past the crys-tal Ports of

rose, then I rose. Then first Hu- man- i- ty tri- um-phant past the crys-tal Ports of

105

Light — and seiz'd — e- ter- nal Youth, Youth.

Light — and seiz'd — e- ter- nal Youth, Youth.

Light and seiz'd — e- ter- nal Youth, Youth.

Light and seiz'd e- ter- nal Youth, Youth.

85 110 90

Man all im-mor-tal hail, hail, Heav-en all

Man all im-mor-tal hail, hail, Heav-en all

115 95 120

lav-ish of strange Gifts to Man. Thine all the Glo-ry, Man's the bound-less

lav-ish of strange Gifts to Man. Thine all the Glo-ry, Man's the bound-less

100 125

Thine all the Glo-ry, Man's the bound-less Bliss.

Thine all the Glo-ry, Man's the bound-less Bliss.

Bliss. — Thine all the Glo-ry, Man's the bound-less Bliss.

Bliss. Thine all the Glo-ry, — Man's the bound-less Bliss.

ANTHEM

O Clap Your Hands

[♩ = M.M. 60]

5

O clap your Hands, O clap your Hands, O

O clap your Hands, O clap your Hands, O clap your

O clap your Hands, O clap your Hands, O

O clap your Hands, O

clap your Hands, clap your Hands and shout for Joy, With Tri-umph

Hands and shout for Joy, With Tri-umph and with Mirth,

clap your Hands and shout for

clap your Hands, clap your Hands and shout for Joy, With

10

and with Mirth, O clap your Hands and shout for Joy, With

O clap your Hands and shout for Joy, With Tri-umph and with Mirth,

Joy, and shout for Joy, for Joy, With

Tri-umph and with Mirth, O clap your Hands and

[d = d.]

15

Tri-umph and with Mirth, Be-cause the Lord is
 — and with Mirth,
 Tri-umph — and — with — Mirth,
 shout for Joy, With Tri-umph and with Mirth,

[d = d.]

20

ter-ri-ble, And King — of all — the Earth.
 God has as-cend- ed
 God has as-
 God has as-cend- ed

25

God has as- cend- ed with a
 with a Shout, And with a Trum-pet's Sound, God has as-cend- ed
 - cend- ed with a Shout, And with a Trum-pet's Sound;
 with a Shout, And with a Trum-pet's Sound, God has as-cend- ed

Shout, And with a Trum- pet's- Sound, God has as-cend- ed with a Shout, And
 with a Shout, And with a Trum-pet's Sound, _____
 _____ God has as-cen- ded with a Shout, And
 with a Shout, And with a Trum-pet's Sound, _____

30
 with a Trum- pet's Sound; _____ O sing his Prais- es
 _____ with a Trum-pet's Sound; O sing his Prais- es
 with a Trum- pet's Sound; _____ O sing his Prais- es
 _____ with a Trum- pet's Sound; O sing his Prais- es

35
 ev- er more, And let his Name re- sound, sound. Hal- le-
 ev- er more, And let his Name re- sound, sound. Hal- le-
 ev- er more, And let his Name re- sound, sound. Hal- le-
 ev- er more, And let his Name re- sound, sound. Hal- le-

40

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

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

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

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

PEACE an ANTHEM Words from sundry Scriptures and elsewhere

Symphony

Forte piano

* Symphony is sounds without words intended for Instruments

2

Forte

God is the King, God is the King, God is the King of all the Earth, and let

re. joi. ce rejoice re

all the people say Amen // // // // let the Nations rejoie ce re

let the Nations rejoice re

let the Nations rejoie ce // // //

ANTHEM: Peace

God Is the King

[♩ = M.M. 60]

5

The first system of the musical score consists of four staves. The top two staves are for the vocal line, both containing whole rests. The third staff is the treble clef piano part, starting with a whole rest followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The fourth staff is the bass clef piano part, starting with a whole rest followed by a series of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

Symphony

10

Piano

15

The second system of the musical score consists of four staves. The top two staves are for the vocal line, both containing whole rests. The third staff is the treble clef piano part, starting with a whole rest followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The fourth staff is the bass clef piano part, starting with a whole rest followed by a series of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

Forte

20

Piano

The third system of the musical score consists of four staves. The top two staves are for the vocal line, both containing whole rests. The third staff is the treble clef piano part, starting with a whole rest followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The fourth staff is the bass clef piano part, starting with a whole rest followed by a series of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

25 *Forte* 30

God is the King,
 God is the King,
 God is the King,
 God is the King,

35

God is the King, God is the King of all the Earth, and let
 God is the King, God is the King of all the Earth, and let
 God is the King, God is the King of all the Earth, and let
 God is the King, God is the King of all the Earth, and let

40 45

all the Peo- ple say A- men, A- men, A- men,
 all the Peo- ple say A- men, A- men, A- men,
 all the Peo- ple say A- men, A- men, A- men,
 all the Peo- ple say A- men, A- men, A- men,

65

and the Mul- ti-
and the Mul- ti- tude of Isles be
-tude of Isles be glad, be glad,

70

and the Mul- ti- tude of Isles be — glad, — be glad; —
- tude of Isles be glad, — let the Na- tions re- joice, —
glad, be glad, — be glad; —
— be glad, — be glad; —

— let the Na- tions re- joice — and the
— let the Na- tions re- joice — and the
let the Na- tions re- joice — and the
— let the Na- tions re- joice — and the

75 80

Mul- ti- tude of Isles be glad, for God is the King, God is the

Mul- ti- tude of Isles — be glad, for God is the King, God is the

Mul- ti- tude of Isles be glad, for God is the King, God is the

Mul- ti- tude of Isles be glad for God is the King, God is the

[♩. = M.M. 80]

85

King, God is the King of all the Earth. Hal- le- lu- jah,

King, God is the King of — all the Earth. Hal- le- lu- jah,

King, God is the King of — all the Earth. Hal- le- lu- jah,

King, God is the King of all the Earth. Hal- le- lu- jah,

90

Ho- san- nah, Hal- le- lu- jah.

Hal- le- lu- jah.

Symphony
Forte

Hal- le- lu- jah.

Ho- san- nah, Hal- le- lu- jah.

95

[♩ = M.M. 60]

Hal- le- lu- jah.

Hal- le- lu- jah.

Symphony Forte

Hal- le- lu- jah.

Hal- le- lu- jah. The King- doms

100

105

Forte

and

and

and

and

of this World are be- come the King- doms of our Lord and

[♩ = M.M. 120]

Sprightly

110

of his Christ. Glo- ry to God,

of his Christ. Glo- ry to

of his Christ. Glo- ry to God,

of his Christ. Glo- ry to God, Glo- ry to God, Glo- ry to

115

Glo- ry to God in the High- est, and on Earth

God, Glo- ry to God in the High- est, and on Earth

Glo- ry to God in the High- est, and on Earth Peace,

God, Glo- ry to God in the High- est, and on Earth Peace,

120

125

Peace,

Peace. Glo- ry to

Peace,

Glo- ry to

Peace,

Glo- ry to

Peace,

Peace. Glo- ry to

130

God in the high- est, and on Earth Peace, good Will to-

God in the high- est, and on Earth Peace, good Will to-

God in the high- est, and on Earth Peace, good Will to-

God in the high- est, and on Earth Peace, good Will to-

135 140 [♩ = M.M. 60]

- wards Men. How

- wards Men. How

Symphony Forte

- wards Men. How

- wards Men. How

145

beau-teous are their Feet, Who stand on Si-on's Hill, Who bring Sal-va-tion

beau-teous are their Feet, Who stand on Si-on's Hill, Who bring Sal-va-tion

beau-teous are their Feet, Who stand on Si-on's Hill, Who bring Sal-va-tion

beau-teous are their Feet, Who stand on Si-on's Hill, Who bring Sal-va-tion

150

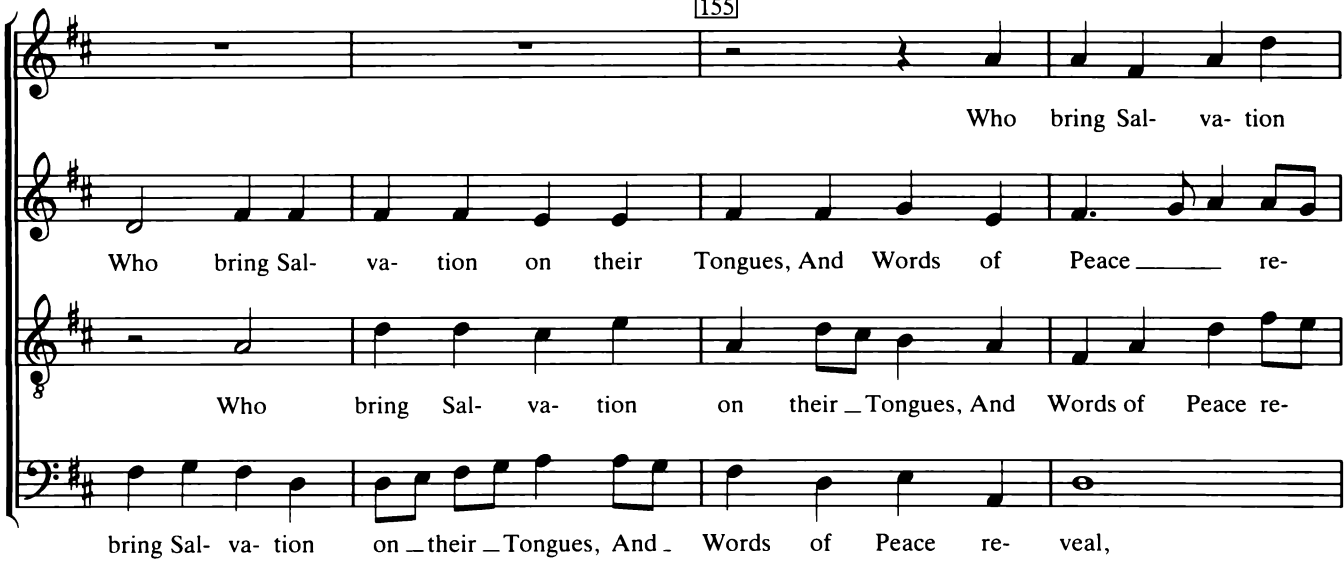
on their Tongues, And Words of Peace reveal.

on their Tongues, And Words of Peace reveal.

on their Tongues, And Words of Peace reveal.

on their Tongues, And Words of Peace reveal. Who

155

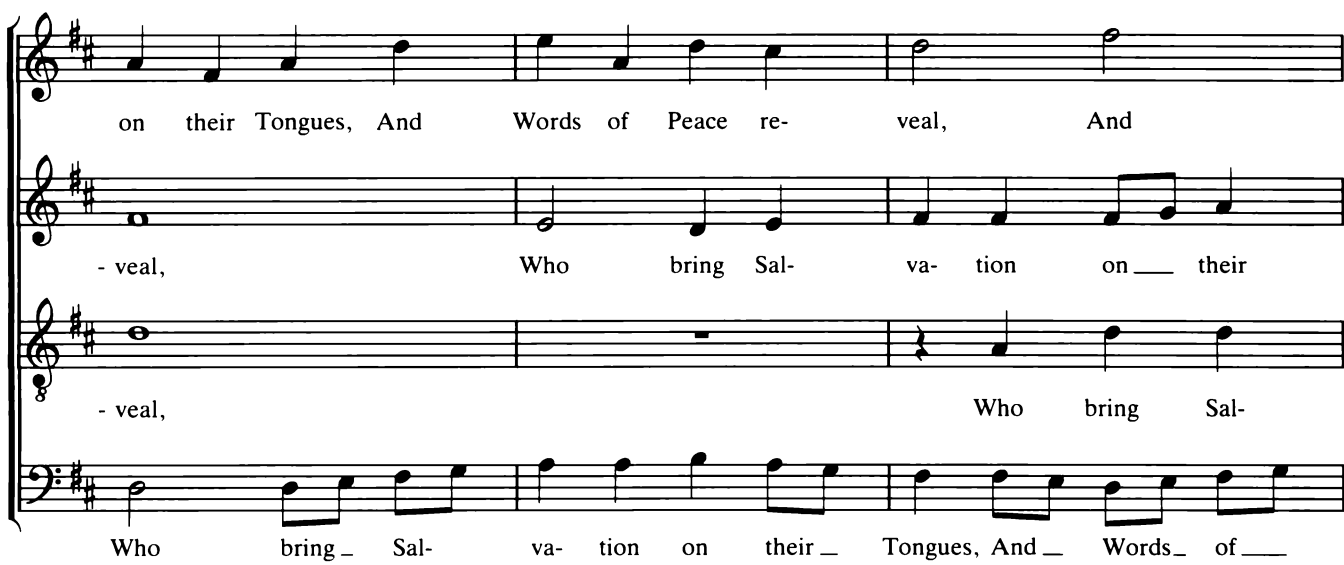


Who bring Sal-va-tion

Who bring Sal-va-tion on their Tongues, And Words of Peace _____ re-

Who bring Sal-va-tion on their _ Tongues, And Words of Peace re-

bring Sal-va-tion on _their _ Tongues, And _ Words of Peace re-veal,



on their Tongues, And Words of Peace re-veal, And

-veal, Who bring Sal-va-tion on ___ their

-veal, Who bring Sal-

Who bring _ Sal-va-tion on their _ Tongues, And _ Words _ of _

160



Words _ of _ Peace re-veal, Peace, Peace, _ And _

Tongues, And Words of _ Peace, Peace, Peace, And

-va-tion on _ their _ Tongues, And Words of _ Peace, Peace, And

Peace, Peace, Peace, Peace, And

[♩ = M.M. 80]

165

Words of Peace re-veal. How

Words of Peace re-veal. How

Symphony
Forte

Words of Peace re-veal. How

Words of Peace re-veal. How

Detailed description: This system contains measures 165 through 170. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a symphony staff. The tempo is marked as quarter note = 80 measures per minute. The key signature has two sharps (F# and C#). The lyrics for the vocal parts are: 'Words of Peace re-veal. How'. The symphony part is marked 'Forte'.

170

charm-ing is their Voice, - How sweet the Ti-dings are, Zi-on be-hold your

charm-ing is their Voice, - How sweet the Ti-dings are, Zi-on be-hold your

charm-ing is their Voice, - How sweet the Ti-dings are, Zi-on be-hold your

charm-ing is their Voice, - How sweet the Ti-dings are, Zi-on be-hold your

Detailed description: This system contains measures 170 through 175. It features four vocal staves and a symphony staff. The lyrics for the vocal parts are: 'charm-ing is their Voice, - How sweet the Ti-dings are, Zi-on be-hold your'. The symphony part continues the accompaniment.

175

Sav- iour King, He reigns, he reigns, he reigns, he reigns and tri- umphs

Sav- iour King, He reigns, he reigns and tri- umphs

Sav- iour King, He reigns, he reigns and tri- umphs

Sav- iour King, He reigns, he reigns, he reigns, he reigns, he reigns and tri- umphs

Detailed description: This system contains measures 175 through 180. It features four vocal staves and a symphony staff. The lyrics for the vocal parts are: 'Sav- iour King, He reigns, he reigns, he reigns, he reigns and tri- umphs'. The symphony part continues the accompaniment.

180

here, — He reigns, — he reigns, — he reigns, he reigns, he —

here, — He reigns, — he reigns, — he reigns, —

here, — He reigns, — he reigns, — he reigns, —

here, — He reigns, — he reigns, — he reigns, he reigns, he

185

reigns, — he reigns and tri- umphs here, — here. —

— he reigns_ and_ tri- umphs here, — here. —

Symphony Forte

— he reigns_ and tri- umphs here, — here. —

reigns, he reigns, — he reigns_ and tri- umphs here, — here. —

[♩ = M.M. 60]

190

this

The King- doms of — this

The King- doms of — this

this

195 *Forte*

World and of his
 World are be- come - the King- doms of our Lord and of his
 World are be- come - the King- doms of our Lord and of his
 World of our Lord and of his

[♩. = M.M. 80] 200
Sprightly

Christ. Lift up your Voice and
 Christ. Re- joice ye A- mer- i- cans in the Lord, Lift up your Voice and
 Christ. Re- joice ye A- mer- i- cans in the Lord, Lift up your Voice and
 Christ. Lift up your Voice and

205 [♩. = ♩]

Sing, That Christ is your
 Sing, Deep in your Hearts these Bless- ings re- cord, That Christ is your
 Sing, Deep in your Hearts these Bless- ings re- cord, That Christ is your
 Sing, Deep in your Hearts these Bless- ings re- cord, That Christ is your

210

Sav- iour_ and God is your King. For Kings_ shall be_ thy nurs- ing_

Sav- iour and God is your King.

Sav- iour and God is your King.

Sav- iour and God is your King.

215

[♩ = M.M. 120]

Fa- thers, Glo- ry to

Glo- ry to

Glo- ry to

and Queens,_ and Queens,_ thy nurs- ing Mo- thers. Glo- ry to

220

225

God, Glo- ry to God, Glo- ry to God_ in the high- est.

God, Glo- ry to God, Glo- ry to God in the high- est.

God, Glo- ry to God, Glo- ry to God in the high- est.

God, Glo- ry to God, Glo- ry to God in the high- est.

230

The Wolf shall dwell with the Lamb,

Symphony
Forte

and the

235

Leo- pard shall lie down with the Kid,

and the Calf and the

240

and a lit- tle Child shall

young - Li- on and the Fat- ling to- geth- er,

245

The Cow and the Bear ___ shall feed;
 lead them, shall lead them.
 their

250

young Ones shall lie down to- geth- er, and the Li- on shall eat Straw like the

Forte

255

Glo- ry to God, Glo- ry to
 Glo- ry to
 Glo- ry to God, Glo- ry to
 Ox. Glo- ry to God, Glo- ry to God, Glo- ry to

260 265

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.

*Symphony
Forte*

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.

270 *Piano*

The suck- ing — Child shall — play on the

275 280

Hole of the Asp,

and the wean-ed Child shall — put — his — Hand on the

285

They shall not
They shall not hurt nor de- stroy,
Cock- a- trice' Den. They shall not

Forte to the End 290

They shall not hurt nor de- stroy, saith the
hurt nor de- stroy, They shall not hurt nor de- stroy, saith the
They shall not hurt nor de- stroy, saith the
hurt nor de- stroy, They shall not hurt nor de- stroy, saith the

295

Lord, for the Earth shall be fill'd with the Knowl-edge of the Lord
Lord, for the Earth shall be fill'd with the Knowl-edge of the Lord
Lord, for the Earth shall be fill'd with the Knowl-edge of the Lord
Lord, for the Earth shall be fill'd with the Knowl-edge of the Lord

300

as the Waters fill the Sea.

as the Waters fill the Sea.

Symphony
as the Waters fill the Sea.

as the Waters fill the Sea.

305 310

Glo-ry to God,

Glo-ry to God,

Glo-ry to God,

Glo-ry to God, Glo-ry to God, Glo-ry to God,

315

Glo-ry be to God on high. Glo-ry, Glo-ry, Peace be on Earth, Hal-le-

Glo-ry be to God on high. Hal-le-lu-jah, good Will to Men, Glo-ry,

Glo-ry be to God on high. Peace be on Earth, Glo-ry, Glo-ry, good Will

Glo-ry be to God on high. Good Will to Men, Hal-le-lu-jah, Peace be

320 325

- lu- jah, good Will to Men, Peace be on Earth, Hal- le- lu- jah, Glo- ry to
 Glo- ry, Peace be on Earth, Hal- le- lu- jah, Glo- ry, Glo- ry, Glo- ry to
 to Men, Hal- le- lu- jah, Glo- ry, Glo- ry, Peace be on Earth, Glo- ry to
 on Earth, Glo- ry, Glo- ry, good Will to Men, Peace be on Earth, Glo- ry to

330 335

God, Peace, Peace, Peace, Peace, Good Will to Men, Glo- ry to God.
 God, Peace, _____ Peace, Good Will to Men, Glo- ry to God.
 God, Peace, _____ Good Will to Men, Glo- ry to God.
 God, Peace, _____ Peace, _____ Good Will to Men, Glo- ry to God.

340

Symphony
Fortissimo

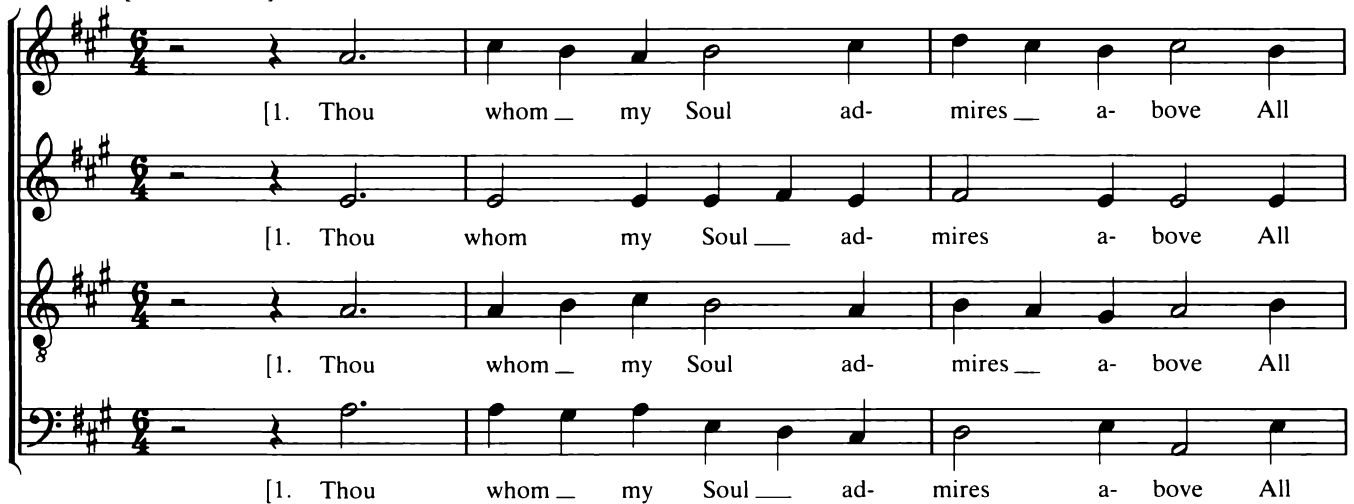
APPENDIX I

Music by **Billings** Published Only
by **Other Compilers**

[Ashham]

[♩. = M.M. 80]

L.M.

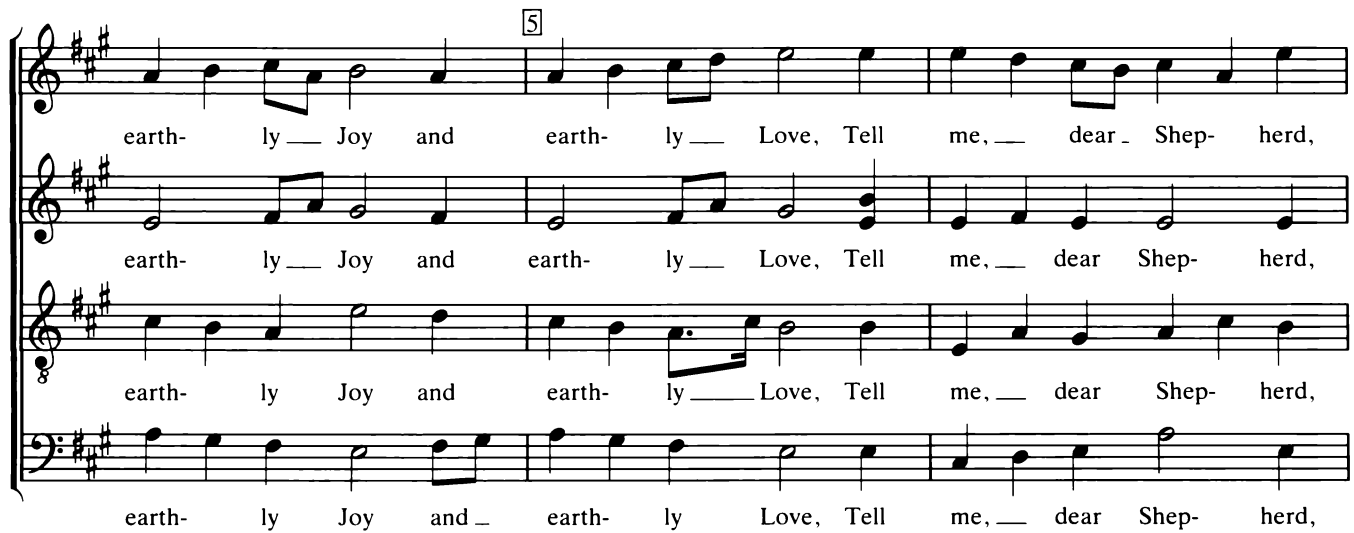


[1. Thou whom my Soul admires above All

[1. Thou whom my Soul admires above All

[1. Thou whom my Soul admires above All

[1. Thou whom my Soul admires above All



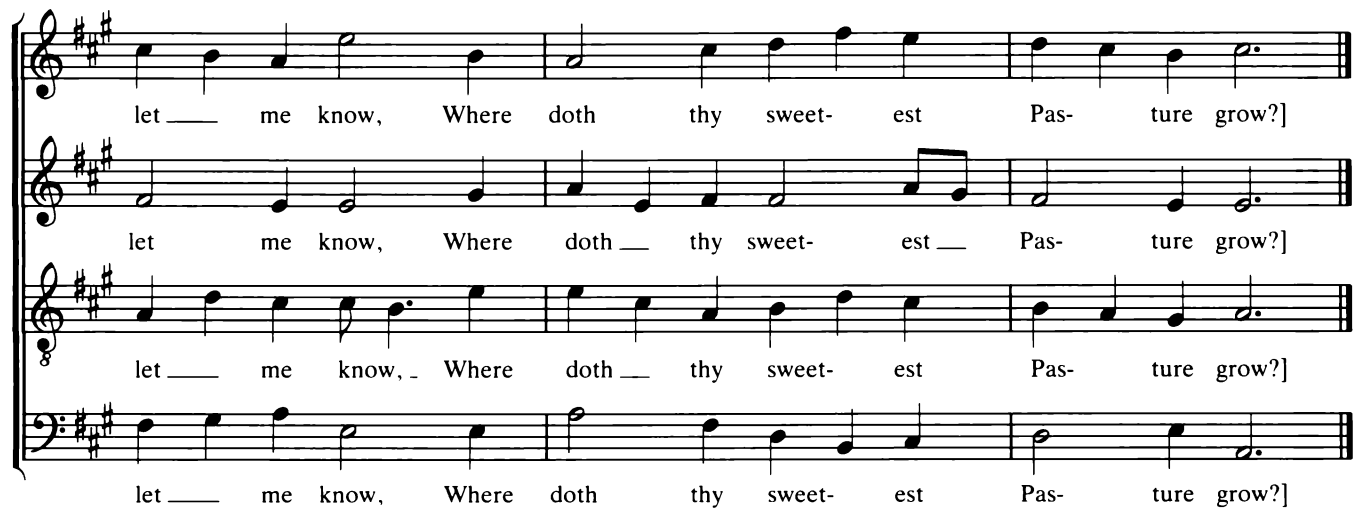
5

earth-ly Joy and earth-ly Love, Tell me, dear Shepherd,

earth-ly Joy and earth-ly Love, Tell me, dear Shepherd,

earth-ly Joy and earth-ly Love, Tell me, dear Shepherd,

earth-ly Joy and earth-ly Love, Tell me, dear Shepherd,



let me know, Where doth thy sweetest Pasture grow?

let me know, Where doth thy sweetest Pasture grow?

let me know, Where doth thy sweetest Pasture grow?

let me know, Where doth thy sweetest Pasture grow?

2. Where is the Shadow of that Rock,
That from the Sun defends thy Flock?
Fain would I feed among thy Sheep,
Among them rest, among them sleep.
3. Why should thy Bride appear like one
That turns aside to Paths unknown?
My constant Feet would never rove,
Would never seek another Love.
4. The Footsteps of thy Flock I see:
Thy sweetest Pastures here they be:
A wond'rous Feast thy Love prepares,
Bought with thy Wounds, and Groans, and Tears.
5. His dearest Flesh he makes my Food,
And bids me drink his richest Blood:
Here to these Hills my Soul will come,
Till my Beloved lead me home.

Barry

[♩ = M.M. 120] C.M.

1. How glo-rious is our heav'n-ly King, Who reigns a-bove the
 1. How glo-rious is our heav'n-ly King, Who reigns a-bove the
 1. How glo-rious is our heav'n-ly King, Who reigns a-bove the
 1. How glo-rious is our heav'n-ly King, Who reigns a-bove the

10 15

Sky, How shall a Child pre-sume to sing His dread-ful Ma-jes-ty?
 Sky, How shall a Child pre-sume to sing His dread-ful Ma-jes-ty?
 Sky, How shall a Child pre-sume to sing His dread-ful Ma-jes-ty?
 Sky, How shall a Child pre-sume to sing His dread-ful Ma-jes-ty?

2. How great his Pow'r is, none can tell,
 Nor think how large his Grace;
 Not Men below, nor Saints that dwell
 On high, before his Face.

3. Not Angels that stand round the Lord
 Can search his secret Will;
 But they perform his heav'nly Word,
 And sing his Praises still.

4. Then let me join this holy Train,
 And my first Off'rings bring;
 Th'eternal God will not disdain
 To hear an Infant sing.

5. My Heart resolves, my Tongue obeys,
 And Angels shall rejoice,
 To hear their mighty Maker's Praise
 Sound from a feeble Voice.

Bedford

[♩ = M.M. 80]

S.M.

5

1. Be- hold what won- d'rous Grace The Fa- ther has be- stow'd On

1. Be- hold what won- d'rous Grace The Fa- ther has be- stow'd On

1. Be- hold what won- d'rous Grace The Fa- ther has be- stow'd On

1. Be- hold what won- d'rous Grace The Fa- ther has be- stow'd On

10

Sin- ners of a mor- tal Race To call them Sons of God.

Sin- ners of a mor- tal Race To call them Sons of God.

Sin- ners of a mor- tal Race To call them Sons of God.

Sin- ners of a mor- tal Race To call them Sons of God.

2. 'Tis no surprising Thing,
That we should be unknown;
The Jewish World knew not their King,
God's everlasting Son:

3. Nor doth it yet appear
How great we must be made;
But when we see our Saviour here,
We shall be like our Head.

4. A Hope so much divine
May Trials well endure,
May purge our Souls from Sense and Sin
As Christ the Lord is pure.

5. If in my Father's Love
I share a filial Part,
Send down thy Spirit, like a Dove,
To rest upon my Heart.

6. We would no longer lie
Like Slaves beneath the Throne:
My Faith shall Abba, Father, cry,
And thou the Kindred own.

Hatfield [I]

[♩=M.M. 60]

C.M.

1. Na- ked as from the Earth we came And crept to Life at first,

5

We to the Earth re- turn a- gain, And min- gle with our Dust.

10

The dear De-lights we here en- joy, And fond- ly call our own, Are

15

but short Favours borrow'd now, To be re-paid anon.

but short Favours borrow'd now, To be re-paid anon.

but short Favours borrow'd now, To be re-paid anon.

but short Favours borrow'd now, To be re-paid anon.

2. 'Tis God that lifts our Comforts high,
 Or sinks them in the Grave;
 He gives, and (blessed be his Name!)
 He takes but what he gave.

Peace, all our angry Passions then!
 Let each rebellious Sigh
 Be silent at his sov'reign Will,
 And ev'ry Murmur die.

Hatfield [II]

[♩ = M.M. 60]

C.M.

1. Let oth- ers boast how strong they be, — Nor Death nor — Dan- ger

1. Let oth- ers boast how strong they be, Nor Death nor Dan- ger

1. Let oth- ers boast how strong they be, Nor Death nor Dan- ger

1. Let oth- ers boast how — strong they be, Nor Death nor Dan- ger

5
fear; But we'll con- fess, O Lord, to thee, What — fee- ble Things — we are.

fear; But we'll con- fess, O — Lord, to thee, What fee- ble Things we are.

fear; But we'll con- fess, O Lord, to thee, What fee- ble Things we are.

fear; But we'll con- fess, O Lord, to thee, What fee- ble Things we are.

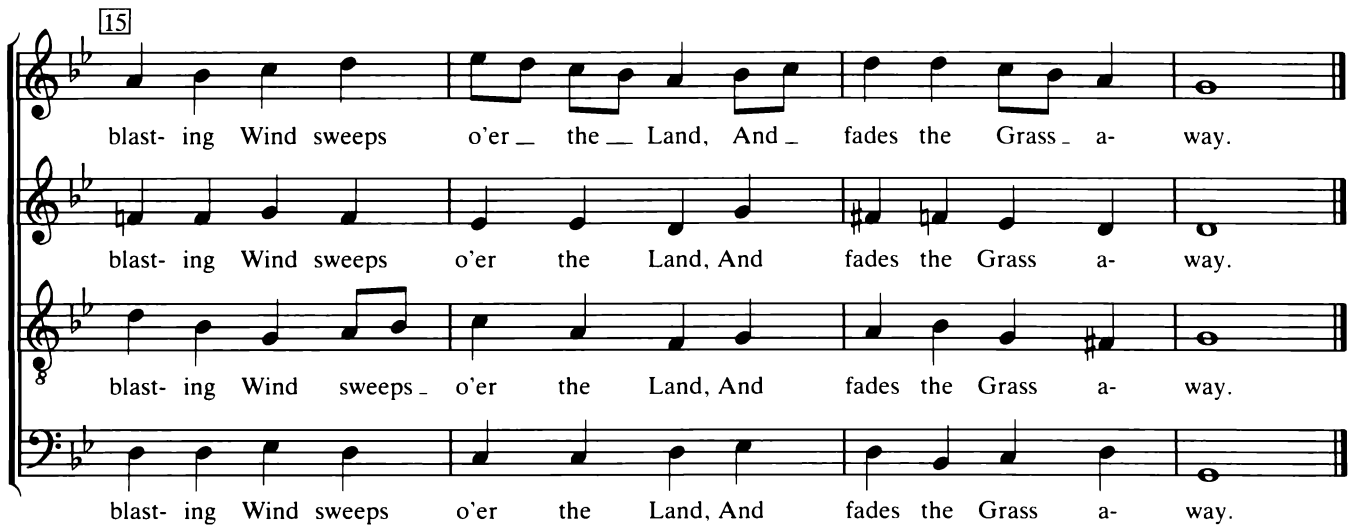
10
Fresh as the Grass our Bod- ies — stand, And — flour- ish — bright and gay; A

Fresh as the Grass our Bod- ies stand, And flour- ish bright and gay; A

Fresh as the Grass our Bod- ies stand, And flour- ish bright and gay; A

Fresh as the Grass our Bod- ies stand, And flour- ish bright and gay; A

15



blast- ing Wind sweeps o'er the Land, And fades the Grass a- way.

blast- ing Wind sweeps o'er the Land, And fades the Grass a- way.

blast- ing Wind sweeps o'er the Land, And fades the Grass a- way.

blast- ing Wind sweeps o'er the Land, And fades the Grass a- way.

2. Our Life contains a thousand Springs,
 And dies if one be gone:
 Strange that a Harp of thousand Strings
 Should keep in Tune so long.

But 'tis our God supports our Frame,
 The God that built us first;
 Salvation to th'Almighty Name;
 That rear'd us from the Dust.

3. He spoke, and straight our Hearts and Brains
 In all their Motions rose;
 "Let Blood," said he, "flow round the Veins!"
 And round the Veins it flows.

While we have Breath, or use our Tongues,
 Our Maker we'll adore:
 His Spirit moves our heaving Lungs,
 Or they would breathe no more.

Hebron

[♩ = M.M. 60]

P.M. [8.8.6.8.8.6]

Be- hold the Splen- dor, — hear the Shout, — Heav'n o- pens,
 Be- hold the Splen- dor, hear the Shout, — Heav'n o- pens,
 Be- hold the Splen- dor, hear the Shout, — Heav'n o- pens,
 Be- hold the Splen- dor, hear the Shout, — Heav'n o- pens,

An- gels is- sue out And thron- g the neth- er Sky. —
 An- gels is- sue out And thron- g the neth- er Sky. —
 An- gels is- sue out And thron- g the neth- er Sky. — What
 An- gels is- sue out And thron- g the neth- er Sky. — What

sol- emn Tid- ings do they bring, At the Ap- proach of Is- r'el's King? They
 They
 They
 sol- emn Tid- ings do they bring, — At the Ap- proach of

15

speak, — they speak the Mon- arch nigh,
 speak — the — Mon- arch nigh, They speak the Mon-arch
 speak — the Mon- arch nigh, They speak the Mon-arch
 Is- r'el's King? They speak — the Mon- arch nigh, They speak, they

20

they speak the Mon-arch nigh, they speak — the —
 nigh, they speak — the —
 nigh, they speak the Mon-arch nigh, they — speak — the —
 speak the Mon- arch nigh, they speak — the

25

Mon- arch nigh, they speak, — they speak — the Mon- arch nigh, nigh.
 Mon- arch nigh, they speak — the — Mon- arch nigh, nigh.
 Mon- arch nigh, they speak — the Mon- arch nigh, nigh.
 Mon- arch nigh, they speak — the Mon- arch nigh, nigh.

Kittery

[♩ = M.M. 60]

C.M.

1. Our Fa-ther, who in Heav-en art, All hal-low-ed be thy

1. Our Fa-ther, who in Heav-en art, All hal-low-ed be thy

1. Our Fa-ther, who in Heav-en art, All hal-low-ed be thy

1. Our Fa-ther, who in Heav-en art, All hal-low-ed be thy

5

Name; Thy King-dom come; thy

Name;

Name; Thy King-dom come; thy Will be done Through-

Name; Thy King-dom come; thy Will be done Through- out this earth-ly

10

Will be done Through- out this earth-ly Frame. Our Fa-ther, who in Heav-en

Thy King-dom come; thy will be done, Through- out this earth-ly

- out this earth-ly Frame. Our Fa-ther, who in Heav-en art, All

Frame. Our Fa-ther, who in Heav-en art, All

15

art, All hal-low-ed be thy Name; Thy King-dom come; thy
 Frame. Thy King-dom come; thy
 hal-low-ed be thy Name; Thy King-dom come; thy
 hal-low-ed be thy Name; Thy King-dom come; thy

Will be done Through-out this earth-ly Frame, Frame.
 Will be done Through-out this earth-ly Frame, Frame.
 Will be done Through-out this earth-ly Frame, Frame.
 Will be done Through-out this earth-ly Frame, Frame.

2. As cheerfully as 'tis by those
 Who dwell with Thee on high;
 Lord, let thy Bounty Day by Day
 Our daily Food supply;

3. As we forgive our Enemies,
 Thy Pardon, Lord, we crave;
 Into Temptation lead us not,
 But us from Evil save.

4. For Kingdom, Pow'r, and Glory all
 Belong, O Lord, to Thee;
 Thine from Eternity they were,
 And Thine shall ever be.

Mansfield

[♩=M.M. 60]

L.M.

5

Je- ho- vah! 'Tis a glo- rious Word! O may _____ it

Je- ho- vah! 'Tis a glo- rious Word! O may it

Je- ho- vah! 'Tis a glo- rious Word! O may _____ it

Je- ho- vah! 'Tis a glo- rious Word! O may it

10

dwell _____ on _____ ev- 'ry _____ Tongue! But Saints, who best have known the

dwell on ev- 'ry Tongue! But Saints, who best have known the

dwell _____ on _____ ev- 'ry _____ Tongue! But Saints, who best have known the

dwell on ev- 'ry Tongue! But Saints, who best have known the

15

Lord, Are bound _____ to raise the no- blest Song. Speak

Lord, _____ Are bound to raise the no- blest Song. Speak

Lord, _____ Are bound to raise the no- blest Song. Speak

Lord, Are bound _____ to raise _____ the no- blest Song. Speak

20

of the Wonders of _____ that Love Which Gabriel plays on

of the Wonders of _____ that Love Which Gabriel plays on

of the Wonders of _____ that Love Which Gabriel plays on

of the Wonders of _____ that Love Which Gabriel plays on

25

ev- 'ry _____ Chord: From all be- low, _____ and all _____ a-

ev- 'ry Chord: From all be- low, _____ and _____ all a-

ev- 'ry Chord: From all be- low, _____ and _____ all _____ a-

ev- 'ry Chord: From all be- low, _____ and all a-

30

- bove, Loud Hal- le- lu- jahs to the Lord!

- bove, Loud Hal- le- lu- jahs to the Lord!

- bove, _____ Loud Hal- le- lu- jahs to the Lord!

- bove, Loud Hal- le- lu- jahs to the Lord!

Lively.

Speak some forgiving word, Then 'twill be double joy to sing, The glories of my God. Then, &c.

Plymouth New. C. M. ♩ F.

Lift up your heads eternal gates, Unfold to entertain The King of glory, for he comes; With his

Plymouth New. Continued.

Bring us on, The Lord for strength renown'd.
 In battle mighty over his foes, And for his name renown'd;
 Who is this King of glory, Who is this King of glory, Who is this King of glory, Who is this King of glory,
 The Lord Almighty strong in battle, first in glory shows, The Lord Almighty strong in battle 'ov' all his foes.
 Who is this King of glory, Who is this King of glory, Who is this King of glory, Who is this King of glory,

Plymouth New

[♩=M.M. 60]

C.M.

5

Lift up your Heads e-ter-nal Gates, Un-fold to en-ter-

Lift up your Heads e-ter-nal Gates, Un-fold to en-ter-

Lift up your Heads e-ter-nal Gates, Un-fold to en-ter-

Lift up your Heads e-ter-nal Gates, Un-fold to en-ter-

10

-tain The King of Glo-ry; see he comes, With all

-tain The King of Glo-ry; see he comes, With all

-tain The King of Glo-ry; see he comes, With all

-tain The King of Glo-ry; see he comes, With all

15

20

- his shin-ing Train.

- his shin-ing Train.

- his shin-ing Train. Who is this King of Glo-ry, who?

- his shin-ing Train.

The Lord for Strength re-noun'd, In Bat-tle might-y o'er his Foes, And
 In Bat-tle might-y o'er his Foes, And
 In Bat-tle might-y o'er his Foes, And
 In Bat-tle might-y o'er his Foes, And

25 let his Name re-sound; The 30
 let his Name re-sound; The
 let his Name re-sound; The
 let his Name re-sound; Who is this King of Glo-ry, who? The

Lord Al-might-y strong in Bat-tle, Great his Glo-ry shows, The
 Lord Al-might-y strong in Bat-tle, Great his Glo-ry shows, The
 Lord Al-might-y strong in Bat-tle, Great his Glo-ry shows, The
 Lord Al-might-y strong in Bat-tle, Great his Glo-ry shows, The

35

Lord Al- might- y strong in Bat- tle O- ver all his Foes, Foes.

Lord Al- might- y strong in Bat- tle O- ver all — his Foes, Foes.

8 Lord Al- might- y strong in Bat- tle O- ver all — his Foes, Foes.

Lord Al- might- y strong in Bat- tle O- ver all his Foes, Foes.

The musical score consists of four staves. The top staff is for Soprano, the second for Alto, the third for Tenor (marked with an 8), and the bottom for Bass. The music is in a key with one flat (B-flat) and a 4/4 time signature. The lyrics are: "Lord Al- might- y strong in Bat- tle O- ver all his Foes, Foes." The first ending (1.) ends with a repeat sign and a fermata, and the second ending (2.) ends with a whole note chord. The lyrics are aligned with the notes on each staff.

St. Peter's

[♩ = M.M. 60]

P.M. [8.8.8.8]

5

1. How shall a lost Sinner in Pain Recover his

1. How shall a lost Sinner in Pain Recover his

1. How shall a lost Sinner in Pain Recover his

1. How shall a lost Sinner in Pain Recover his

10

for- feit- ed Peace; When brought in- to Bon- dage a-

for- feit- ed Peace; When brought in- to Bon- dage a-

for- feit- ed Peace; When brought in- to Bon- dage a-

for- feit- ed Peace; When brought in- to Bon- dage a-

1. 2.

- gain What Hope of a sec- ond Re- lease, lease?

- gain What Hope of a sec- ond Re- lease, lease?

- gain What Hope of a sec- ond Re- lease, lease?

- gain What Hope of a sec- ond Re- lease, lease?

2. Will Mercy itself be so kind
To spare a Backslider like me?
And O, can I possibly find
Such plenteous Redemption in thee?
3. O Jesus, of thee I inquire,
If still thou art able to save,
The Brand to pluck out of the Fire,
And ransom my Soul from the Grave?
4. The Help of thy Spirit restore;
O, show me the life-giving Blood;
And pardon a Sinner once more,
And bring me again unto God.
5. O Jesus, in Pity draw near,
Come quickly to help a lost Soul,
To comfort a Mourner appear,
And make a poor Lazarus whole.
6. The Balm of thy Mercy apply,
Thou seest the sore Anguish I feel;
Save, Lord, or I perish, I die,
O save, or I sink into Hell!
7. I sink, if thou longer delay
Thy pardoning Mercy to show;
Come quickly, and kindly display
The Pow'r of thy Passion below.
8. By all thou hast done for my Sake,
One Drop of thy Blood I implore;
Now, now let it touch me, and make
The Sinner a Sinner no more.

St. Vincent's

[♩ = M.M. 80]

C.M.

1. In vain we lavish out our Lives To

1. In vain we lavish out our Lives To

1. In vain we lavish out our Lives To

1. In vain we lavish out our Lives To

5
gather empty Wind; The choicest Blessings

gather empty Wind; The choicest Blessings

gather empty Wind; The choicest Blessings

gather empty Wind; The choicest Blessings

10
Earth can yield Will starve a hungry Mind.

Earth can yield Will starve a hungry Mind.

Earth can yield Will starve a hungry Mind.

Earth can yield Will starve a hungry Mind.

2. Come, and the Lord shall feed our Souls
With more substantial Meat;
With such as Saints in Glory love,
With such as Angels eat.
3. Our God will ev'ry Want supply,
And fill our Hearts with Peace;
He gives by Cov'nant and by Oath
The Riches of his Grace.
4. Come, and he'll cleanse our spotted Souls,
And wash away our Stains
In the dear Fountain that his Son
Pour'd from his dying Veins.
5. Our Guilt shall vanish all away,
Tho' black as Hell before;
Our Sin shall sink beneath the Sea,
And shall be found no more.
6. And lest Pollution should o'erspread
Our inward Pow'rs again,
His Spirit shall bedew our Souls,
Like purifying Rain.
7. Our Heart, that flinty stubborn Thing,
That Terrors cannot move,
That fears no Threat'nings of his Wrath,
Shall be dissolv'd by Love.
8. Or he can take the Flint away,
That would not be refin'd,
And, from the Treasures of his Grace,
Bestow a softer Mind.
9. There shall his sacred Spirit dwell,
And deep engrave his Law;
And ev'ry Motion of our Souls
To swift Obedience draw.
10. Thus will he pour Salvation down,
And we shall render Praise;
We the dear People of his Love,
And He our God of Grace.

Let ev'ry Let

Joy to the world the Lord is come, Let earth receive her King; Let ev'ry heart prepare him rooms, And heav'n & nature sing, And, &c.

Let

Let

While

Joy to the earth the Saviour reigns, Let men their songs employ; While fields & floods rocks hills & plains repeat the sounding joy Repeat, &c.

While

While Repeat

Sheffield

[♩ = M.M. 60]

C.M.

5

1. Joy to the World; the Lord is come! Let Earth receive her King: Let

1. Joy to the World; the Lord is come! Let Earth receive her King:

1. Joy to the World; the Lord is come! Let Earth receive her King:

1. Joy to the World; the Lord is come! Let Earth receive her King:

ev- 'ry Heart pre- pare him Room, Let ev- 'ry Heart pre- pare him

Let ev- 'ry Heart pre- pare him Room, And Heav'n and Na- ture

Let ev- 'ry Heart pre- pare him

Let ev- 'ry Heart pre-

Room, And Heav'n and Na- ture sing. Joy to the Earth, the

sing, And Heav'n and Na- ture sing. Joy to the Earth, the

Room, And Heav'n and Na- ture sing. Joy to the Earth, the

- pare him Room, And Heav'n and Na- ture sing. Joy to the Earth, the

15

Sav- iour _ reigns! _ _ Let Men their _ Songs em- ploy; _ _

Sav- iour reigns! _ _ Let Men their Songs em- ploy; _ _

Sav- iour reigns! _ _ Let Men their Songs em- ploy; _ _

Sav- iour reigns! _ _ Let Men their Songs em- ploy; _ _ While

20

While Fields and Floods, Rocks, Hills and Plains, Re-

While Fields and Floods, Rocks, Hills and Plains, Re-

While Fields and Floods, Rocks, Hills and Plains, Re-

Fields and Floods, Rocks, Hills and Plains, Re-peat the sound- ing

25

Hills and Plains, Re-peat the sound- ing Joy, Joy.

Re-peat the sound- ing Joy, Re-peat the sound- ing Joy, Joy.

-peat the sound- ing Joy, Re-peat the sound- ing Joy, Joy.

Joy, Re-peat the sound- ing Joy, Joy.

2. No more let Sins and Sorrows grow,
Nor Thorns infest the Ground;
He comes to make his Blessings flow,
Far as the Curse is found.

He rules the World with Truth and Grace;
And makes the Nations prove
The Glories of his Righteousness,
And Wonders of his Love.

Union

[♩ = M.M. 120]

L.M.

5

1. Loud Hal-le-lu-jahs to the Lord, From dis-tant

1. Loud Hal-le-lu-jahs to the Lord, From dis-tant

1. Loud Hal-le-lu-jahs to the Lord, From dis-tant

1. Loud Hal-le-lu-jahs to the Lord, From dis-tant

10

Worlds where Crea-tures dwell; Let Heav'n be-gin the sol-ern

Worlds where Crea-tures dwell; Let Heav'n be-gin the sol-ern

Worlds where Crea-tures dwell; Let Heav'n be-gin the sol-ern

Worlds where Crea-tures dwell; Let Heav'n be-gin the sol-ern

15

20

Piano

Word, And sound it dread-ful down to Hell. The Lord! How

Word, And sound it dread-ful down to Hell. The Lord! How

Word, And sound it dread-ful down to Hell. The Lord! How

Word, And sound it dread-ful down to Hell. The Lord! How

25

Let — ev- 'ry — An- gel
 Let ev- 'ry — An- gel
 ab- so- lute he — re-igns! Let — ev- 'ry — An- gel
 ab- so- lute he — re-igns! Let ev- 'ry An- gel

30

bend — the Knee; Sing of his Love in — heav'n- ly —
 bend the Knee; Sing of his Love in — heav'n- ly
 bend — the — Knee; Sing — of his Love — in — heav'n- ly —
 bend — the — Knee; Sing of his Love in heav'n- ly

35

Strains, And — speak how — fierce — his — Ter- rors be.
 Strains, And speak how — fierce — his Ter- rors be.
 Strains, And — speak — how — fierce his — Ter- rors be.
 Strains, And speak how — fierce his Ter- rors be.

Forte 40 45

High on a Throne his - Glo- ries dwell, An aw- ful Throne of shin- ing

High on a Throne his - Glo- ries - dwell, An aw- ful - Throne of shin- ing

High on a Throne his - Glo- ries - dwell, An aw- ful - Throne of shin- ing -

High on a Throne his Glo- ries dwell, An aw- ful Throne of shin- ing -

50

Bliss! Fly thro' the World, O Sun, and - tell How dark thy

Bliss! Fly thro' the World, O Sun, and - tell How dark thy

Bliss! Fly - thro' the - World, O - Sun, - and - tell How dark thy

Bliss! Fly thro' the World, O Sun, and - tell How dark thy

55

Beams - com- par'd to his, How dark thy - Beams - com- par'd to his.

Beams com- par'd to his, How dark thy Beams com- par'd to his.

Beams - com- par'd - to his, How dark thy Beams - com- par'd to his.

Beams com- par'd to his, How dark thy Beams - com- par'd to his.

2. Awake, ye Tempests, and his Fame
In Sounds of dreadful Praise declare;
And the sweet Whisper of his Name
Fill ev'ry gentler Breeze of Air.

Let Clouds, and Winds, and Waves agree,
To join their Praise with blazing Fire;
Let the firm Earth, and rolling Sea,
In this eternal Song conspire.

Ye flow'ry Plains, proclaim his Skill;
Vallies lie low before his Eye;
And let his Praise from ev'ry Hill,
Rise tuneful to the neighb'ring Sky.

3. Ye stubborn Oaks, and stately Pines,
Bend your high Branches and adore:
Praise him, ye Beasts, in diff'rent Strains;
The Lamb must bleat, the Lion roar.

Birds, ye must make his Praise your Theme,
Nature demands a Song from you;
While the dumb Fish that cut the Stream,
Leap up, and mean his Praises too.

Mortals, can you refrain your Tongue,
When Nature all around you sings?
Oh for a Shout from Old and Young,
From humble Swains, and lofty Kings!

4. Wide as his vast Dominion lies,
Make the Creator's Name be known;
Loud as his Thunder shout his Praise,
And sound it lofty as his Throne.

Jehovah! 'Tis a glorious Word!
O may it dwell on ev'ry Tongue!
But Saints, who best have known the Lord,
Are bound to raise the noblest Song.

Speak of the Wonders of that Love
Which Gabriel plays on ev'ry Chord:
From all below, and all above,
Loud Hallelujahs to the Lord!

[Uxbridge]

[♩ = M.M. 80]

C.M.

[1. Our Fa-ther, who in Heav-en art, All

[1. Our Fa-ther, who in Heav-en art, All

[1. Our Fa-ther, who in Heav-en art, All

[1. Our Fa-ther, who in Heav-en art, All

hal-low'd be thy Name; Thy King-dom come; thy

hal-low'd be thy Name; Thy King-dom come; thy

hal-low'd be thy Name; Thy King-dom come; thy

hal-low'd be thy Name; Thy King-dom come; thy

Will be done, Through-out this earth-ly Frame.]

Will be done, Through-out this earth-ly Frame.]

Will be done, Through-out this earth-ly Frame.]

Will be done, Through-out this earth-ly Frame.]

2. As cheerfully as 'tis by those
Who dwell with Thee on high;
Lord, let thy Bounty Day by Day
Our daily Food supply;
3. As we forgive our Enemies,
Thy Pardon, Lord, we crave;
Into Temptation lead us not,
But us from Evil save.
4. For Kingdom, Pow'r, and Glory, all
Belong, O Lord, to Thee;
Thine from Eternity they were,
And thine shall ever be.

APPENDIX II

Unpublished Music by Billings
in Manuscript Sources

Bennington

[♩=M.M. 60]

C.M.

1. "Shep- herds, re- joice, lift up your Eyes And

5
send your Fears a- way; News from the Re- gion

10
of the Skies, Sal- va- tion's born to- day.

2. "Jesus, the God whom Angels fear,
Comes down to dwell with you;
To-day he makes his Entrance here,
But not as Monarchs do.
3. "No Gold, nor purple swaddling Bands,
Nor royal shining Things;
A Manger for his Cradle stands,
And holds the King of Kings.
4. "Go, Shepherds, where the Infant lies,
And see his humble Throne;
With Tears of Joy in all your Eyes,
Go, Shepherds, kiss the Son."
5. Thus Gabriel sang, and strait around
The heav'nly Armies throng,
They tune their Harps to lofty Sound,
And thus conclude the Song:
6. "Glory to God that reigns above,
Let Peace surround the Earth;
Mortals shall know their Maker's Love,
At their Redeemer's Birth."
7. Lord! And shall Angels have their Songs,
And Men no Tunes to raise?
O may we lose these useless Tongues
When they forget to praise!
8. Glory to God that reigns above,
That pitied us forlorn,
We join to sing our Maker's Love,
For there's a Saviour born.

Bradford

[♩ = M.M. 60] C.M.

1. O for a Shout of sa-cred Joy, To God the

1. O for a Shout of sa-cred Joy, To God the

1. O for a Shout of sa-cred Joy, To God the

1. O for a Shout of sa-cred Joy, To God the

Sov- 'reign King! Let ev- 'ry Land their Tongues em- ploy, And

Sov- 'reign King! Let ev- 'ry Land their Tongues em- ploy, And

Sov- 'reign King! Let ev- 'ry Land their Tongues em- ploy, And

Sov- 'reign King! Let ev- 'ry Land their Tongues em- ploy, And

Hymns of Tri-umph sing. Let ev- 'ry Land their

Hymns of Tri-umph sing. Let ev- 'ry Land their

Hymns of Tri-umph sing. Let ev- 'ry Land their

Hymns of Tri-umph sing. Let ev- 'ry Land their

[♩ = M.M. 80]

20

1. 2.

Tongues em- ploy, And Hymns of Tri- umph sing, — sing.

Tongues em- ploy, And Hymns of Tri- umph sing, — sing.

Tongues em- ploy, And Hymns of Tri- umph sing, — sing.

Tongues em- ploy, And Hymns of Tri- umph sing, — sing.

2. Jesus, our God, ascends on high!
His heav'nly Guards around,
Attend him rising thro' the Sky
With Trumpets' joyful Sound.
3. While Angels shout and praise their King,
Let Mortals learn their Strains:
Let all the Earth his Honours sing;
O'er all the Earth he reigns.
4. Rehearse his Praise with Awe profound,
Let Knowledge lead the Song;
Nor mock him with a solemn Sound,
Upon a thoughtless Tongue.
5. In Isr'el stood his ancient Throne,
He lov'd that chosen Race;
But now he calls the World his own,
And Heathens taste his Grace.
6. These ransom'd States are all the Lord's,
Here Abra'm's God is known;
While Pow'rs and Princes, Shields and Swords,
Submit before his Throne.

Calvary

When Jesus saw the falling tear in mercy flood be-yond all bound when Jesus gave a trembling fear, see all the guilty so

Dunstable

Andante

When I think of his favour dear on the ac cursed tree me think I see his bleedings wounds ^{which} he receive

Dunstable

Lamentatone [♩=M.M. 60]

C.M.

5

Me- thinks I see my Sav- iour dear, On the ac-

Me- thinks I see my Sav- iour dear, On the ac-

Me- thinks I see my Sav- iour dear, On the ac-

Me- thinks I see my Sav- iour dear, On the ac-

10

- cur- sed Tree; Me- thinks I see his

- cur- sed Tree; Me- thinks I see his

- cur- sed Tree; Me- thinks I see his

- cur- sed Tree; Me- thinks I see his

15

bleed- ing Wounds, Which he re- ceiv'd for me.

bleed- ing Wounds, Which he re- ceiv'd for me.

bleed- ing Wounds, Which he re- ceiv'd for me.

bleed- ing Wounds, Which he re- ceiv'd for me.

Germantown

[♩ = M.M. 60] C.M.

1. Why do we mourn de-part-ing Friends?
 de-part-ing Friends?
 de-part-ing Friends? Or
 1. Why do we mourn de-part-ing Friends? Or

[5]

[10]

'Tis but the Voice that Je-sus
 shake at Death's A-larms!
 shake at Death's A-larms! 'Tis but the Voice that Je-sus

[15] [♩ = 80]

To call us to his Arms. 'Tis but the
 sends 'Tis but the
 'Tis but the
 sends To call us to his Arms. 'Tis but the

20

Voice that Je- sus sends To call us to his Arms, Arms.

Voice that Je- sus sends To call us to his Arms, Arms.

Voice that Je- sus sends To call us to his Arms, Arms.

Voice that Je- sus sends To call us to his Arms, Arms.

2. Are we not tending upward too
As fast as Time can move?
Nor should we wish the Hours more slow,
To keep us from our Love.
3. Why should we tremble to convey
Their Bodies to the Tomb?
There the dear Flesh of Jesus lay,
And left a long Perfume.
4. The Graves of all the Saints he bless'd,
And soften'd ev'ry Bed:
Where should the dying Members rest,
But with the dying Head?
5. Thence he arose, ascended high,
And show'd our Feet the Way:
Up to the Lord our Flesh shall fly,
At the great Rising-day.
6. Then let the last loud Trumpet sound,
And bid our Kindred rise;
Awake, ye Nations under Ground,
Ye Saints, ascend the Skies.

Hacker's Hall

[♩ = M.M. 60]

C.M.

5

1. Ye Peo- ple all, with one Ac- cord

1. Ye Peo- ple all, with one Ac- cord Clap Hands, shout,

10

Be glad and sing un- to the Lord

and re- joice. Be glad and sing un- to the Lord With

15

Be glad and sing un-

sweet and pleas- ant Voice. Be glad and sing un-

20

- to the Lord With sweet and pleas- ant Voice.

- to the Lord With sweet and pleas- ant Voice.

2. For high the Lord and dreadful is,
His Wonders manifold.
A mighty King he is likewise
In all the Earth extoll'd.
3. The People shall he make to be
Unto our Bondage thrall,
And underneath our Feet shall he
The Nations make to fall:
4. For us the Heritage he chose
Which we possess alone,
The Excellency of Jacob
His well beloved one.
5. Our God ascended up on high
With Joy and pleasant Noise;
The Lord goes up above the Sky
With Trumpets' royal Voice.
6. Sing Praises to our God, sing Praise,
Sing Praises to our King;
For God is King of all the Earth,
All skilful Praises sing.
7. God o'er the Heathen reigns, and sits
Upon his holy Throne;
The Princes of the People have
Them joined every one.
8. To Abra'm's People; for our God
Who is exalted high,
As with a Buckler doth defend
The Earth continually.

Hadley

[♩ = M.M. 60]

ORIGINAL BARRING: 5 [L.M.]

Hark! Hark! Hear you not, Hark! Hark!

Hark! Hark! Hear you not, Hark! Hark!

Hark! Hark! Hear you not, Hark! Hark!

Hark! Hark! Hear you not, Hark! Hark!

[♩ = M.M. 80] 10

Hear you not a cheer-ful Noise Which makes the

Hear you not a cheer-ful Noise Which makes the

Hear you not a cheer-ful Noise Which makes the

Hear you not a cheer-ful Noise Which makes the

15

Heav-ens to ring with Joy?

Heav-ens to ring with Joy?

Heav-ens to ring with Joy?

Heav-ens to ring with Joy? See where light

20

See where light
See where light Stars,
See where light Stars, bright
Stars, bright An- gels fly,

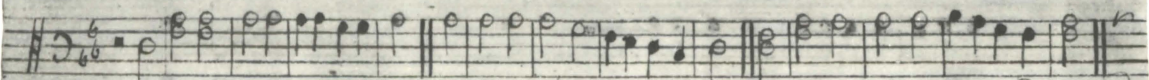
25

Stars, bright An- gels fly, A thou- sand, a thou- sand, a
bright, bright An- gels fly, A thou- sand, a thou- sand, a
An- gels fly, A thou- sand, a thou- sand, a
bright An- gels fly, A thou- sand, a thou- sand, a

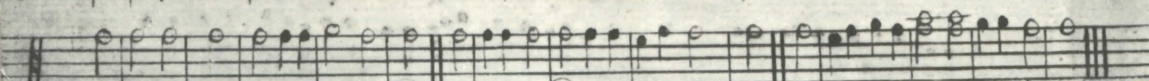
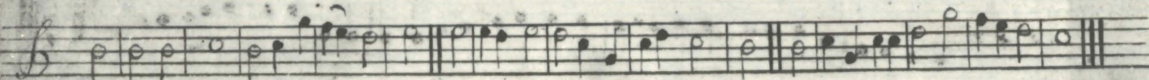
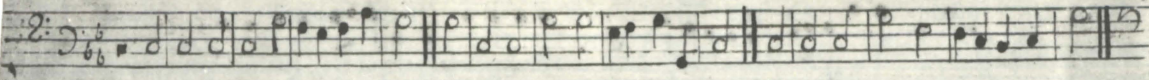
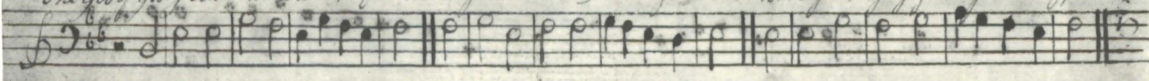
30

thou- sand heav'n- ly Ech- os, Ech- os, Ech- os cry.
thou- sand heav'n- ly Ech- os, Ech- os, Ech- os cry.
thou- sand heav'n- ly Ech- os, Ech- os, Ech- os cry.
thou- sand heav'n- ly Ech- os, Ech- os, Ech- os cry.

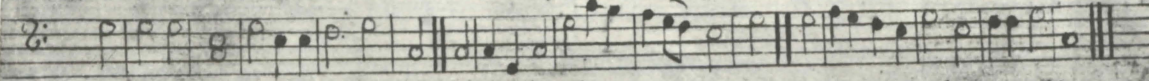
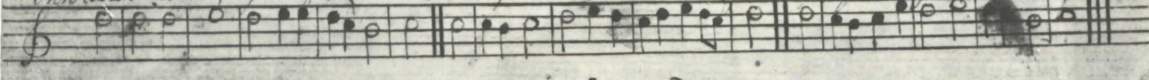
Hallelujah Psalm 30th Dr. Watts. P. M.



The God of glory sends his summons forth, Calls ye South Nation & Arabs of North; From East to West y^e joyful voices spread,



Thro' distant woods & regions of the dead. The trumpet sounds her terrible tones, & it up your ris'g ye joints with cheerful voices.



Hallifax

[♩=M.M. 60]

P.M. [10.10.10.10.11.11.]

5

The God of Glo-ry sends his Sum-mons forth, Calls the south Na-tions

10

and a-wakes the North; From East to West the sov'-reign Or-ders spread, Thro' dis-tant

15 20

Worlds and Re-gions of the Dead; The Trum-pet sounds, Hell trem-bles,

25

Heav'n re- joi- ces; Lift up your Heads ye Saints with Cheer-ful Voi- ces.

Heav'n re- joi- ces; Lift up your Heads ye Saints with Cheer-ful Voi- ces.

Heav'n re- joi- ces; Lift up your Heads ye Saints with Cheer-ful Voi- ces.

Heav'n re- joi- ces; Lift up your Heads ye Saints with Cheer-ful Voi- ces.

2. No more shall Atheists mock his long Delay;
His Vengeance sleeps no more: behold the Day;
Behold the Judge descends; his Guards are nigh;
Tempests and Fire attend him down the Sky.
When God appears, all Nature shall adore him,
While Sinners tremble, Saints rejoice before him.
3. "Heav'n, Earth, and Hell, draw near; let all Things come
To hear my Justice and the Sinner's doom;
But gather first my Saints; (the Judge commands)
Bring them, ye Angels, from their distant Lands."
When Christ returns, wake every cheerful Passion:
And shout, ye Saints, he comes for your Salvation.
4. "Behold my Cov'nant stands for ever good,
Seal'd by th'eternal Sacrifice in Blood,
And sign'd with all their Names; the Greek, the Jew,
That paid the ancient Worship or the new:"
There's no Distinction here, join all your Voices,
And raise your Heads, ye Saints, for Heav'n rejoices.
5. "Here (saith the Lord) ye Angels, spread their Thrones,
And near me seat my Fav'rites and their Sons,
Come, my Redeem'd, possess the Joys prepar'd
Ere Time began, 'tis your divine Reward."
When Christ returns, wake ev'ry cheerful Passion;
And shout, ye Saints, he comes for your Salvation.
6. "I am the Saviour, I th'almighty God,
I am the Judge: Ye Heav'ns, proclaim abroad
My just eternal Sentence, and declare
Those awful Truths, that Sinners dread to hear."
When God appears, all Nature shall adore him;
While Sinners tremble, Saints rejoice before him.

7. "Stand forth, thou bold Blasphemer, and profane,
Now feel my Wrath, nor call my Threat'nings vain;
Thou Hypocrite, once drest in Saint's Attire,
I doom the painted Hypocrite to fire."
Judgment proceeds; Hell trembles; Heav'n rejoices;
Lift up your Heads, ye Saints, with chearful Voices.
8. "Not for the want of Goats or Bullocks slain
Do I condemn thee; Bulls and Goats are vain
Without the Flames of Love: in vain the Store
Of brutal Off'rings that were mine before."
Earth is the Lord's: all Nature shall adore him;
While Sinners tremble, Saints rejoice before him.
9. "If I were hungry, would I ask thee Food?
When did I thirst, or drink thy Bullocks' Blood?
Mine are the tamer Beasts, and savage Breed,
Flocks, Herds, and Fields, and Forests where they feed."
All is the Lord's: he rules the wide Creation;
Gives Sinners Veng'ance, and the Saints Salvation.
10. "Can I be flatter'd with thy cringing Bows,
Thy solemn Chatt'rings and fantastic Vows?
Are my Eyes charm'd thy Vestments to behold,
Glaring in Gems and gay in woven Gold?"
God is the Judge of Hearts, no fair Disguises
Can screen the Guilty when his Veng'ance rises.
11. "Unthinking Wretch! How could'st thou hope to please,
A God, a Spirit, with such Toys as these?
While with my Grace and Statutes on thy Tongue,
Thou lov'st Deceit, and dost thy Brother wrong."
Judgment proceeds; Hell trembles; Heav'n rejoices;
Lift up your Heads, ye Saints, with chearful Voices.
12. "In vain to pious Forms thy Zeal pretends;
Thieves and Adult'ers are thy chosen Friends:
While the false Flatt'rer at my Altar waits,
His harden'd Soul divine Instruction hates."
God is the Judge of Hearts, no fair Disguises
Can screen the Guilty when his Veng'ance rises.
13. "Silent I waited with long-suff'ring Love;
But did'st thou Hope that I should ne'er reprove?
And cherish such an impious Thought within,
That the All-holy would indulge thy Sin?"
See, God appears, all Nations join t'adore him;
Judgment proceeds, and Sinners fall before him.
14. "Behold my Terrors now; my Thunders roll,
And thy own Crimes affright thy guilty Soul;
Now like a Lion shall my Veng'ance tear
Thy bleeding Heart, and no Deliv'rer near."
Judgment concludes; Hell trembles; Heav'n rejoices;
Lift up your Heads, ye Saints, with chearful Voices.
15. "Sinners, awake betimes; ye Fools, be wise;
Awake before this dreadful Morning rise:
Change your vain Thoughts, your crooked Words amend,
Fly to the Saviour, make the Judge your Friend."
Then join the Saints, wake ev'ry chearful Passion;
When Christ returns, he comes for your Salvation.

Hatfield [III]

[♩ = M.M. 60] C.M.

1. Though Beau- ty grace the come- ly Face With ros- y, white and red,

1. Though Beau- ty grace the come- ly Face With ros- y, white and red,

1. Though Beau- ty grace the come- ly Face With ros- y, white and red,

10

A dy- ing Fall will spoil it all, For Ab- sa- lom is dead.

A dy- ing Fall will spoil it all, For Ab- sa- lom is dead.

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

5. Open your Eyes on him that dies,
How mournful is the Sight,
When he, alas! begins to pass
Into a dreadful Night.
6. His helpless Hands now feel the Bands
That cruel Death doth tye,
The vital Heat hath left its Seat,
And he begins to die.
7. Now at the Heart, that little Part,
The Force of Nature hangs;
But Heart and all its Powers fall
A Prey to dying Pangs.
8. The Pains of Death now stop the Breath,
The human Frame doth fall,
With bitter Cries in Ruin lies,
An awful Sight to all.
9. And when the Sound doth echo round,
The living Mortals must
Prepare a Bed to lodge the Dead,
And cover it with Dust.
10. Here in this Place the human Face
Deep in Oblivion lies,
Till Christ on high shall rend the Sky,
And bid the Dead arise.
11. But though we die our Spirits fly
Beyond the lofty Poles;
Why do we dwell upon the Shell,
And let alone the Souls?
12. The Body must waste in the Dust,
But Spirits shall remain
In perfect Rest or be distress
As long as God shall reign.

Morrison

[♩ = M.M. 60]

L.M.

5

1. Man has a Soul of vast Desires, He

1. Man has a Soul of vast Desires, He

1. Man has a Soul of vast Desires, He

1. Man has a Soul of vast Desires, He

10

burns within with restless Fires! Tost to and fro, his

burns within with restless Fires! Tost to and fro, his

burns within with restless Fires! Tost to and fro, his

burns within with restless Fires! Tost to and fro, his

15

Passions fly From Vanity to Vanity.

Passions fly From Vanity to Vanity.

Passions fly From Vanity to Vanity.

Passions fly From Vanity to Vanity.

2. In Vain, on Earth, we hope to Find
Some solid Good to fill the Mind:
We try new Pleasures—but we feel
The inward Thirst, and Torment still.
3. So, when a raging Fever burns,
We shift from Side to Side by Turns;
And 'tis a poor Relief we gain,
To change the Place but keep the Pain.
4. Great God! Subdue this vicious Thirst,
This Love to Vanity and Dust;
Cure this vile Fever of the Mind,
And feed our Souls with Joys refin'd.

New Haven

[♩ = M.M. 80] [L.M.]

Come now my Soul, my Heart, my Tongue, Come

join my Muse, my Voice, my Song, To praise the Pow'r that

rules the Skies, My Soul the high- est Notes would raise.

[♩ = M.M. 40] [10]
Slow

Raleigh

[♩ = M.M. 60]

L.M.

5

My Flesh shall slum- ber in the Ground, _____ 'Till

My Flesh shall slum- ber in the Ground, _____ 'Till

My Flesh shall slum- ber in the Ground, _____ 'Till

My Flesh shall slum- ber in the Ground, _____ 'Till

10

the last Trum- pet's joy- ful Sound; _____ Then burst my Bonds

the last Trum- pet's joy- ful Sound; _____ Then burst my Bonds

the last Trum- pet's joy- ful Sound; _____ Then burst my Bonds

the last Trum- pet's joy- ful Sound; _____ Then burst my Bonds

15

with _____ sweet Sur- prise, _____ And in my Sav- ior's Im- age rise.

with sweet Sur- prise, _____ And in my Sav- ior's Im- age rise.

with sweet Sur- prise, _____ And in my Sav- ior's Im- age rise.

with sweet Sur- prise, _____ And in my Sav- ior's Im- age rise.

Spencer

[♩=M.M. 60]

C.M.

[1. Re- joice, — ye Righ- teous, in — the Lord, This

[1. Re- joice, ye Righ- teous, in the — Lord, This

[1. Re- joice, ye Righ- teous, in the Lord, This

[1. Re- joice, — ye Righ- teous, in the Lord, This

The first system of the musical score for 'Spencer' consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves (treble and bass clefs). The lyrics are: [1. Re- joice, — ye Righ- teous, in — the Lord, This. The music is in 3/4 time with a key signature of one sharp (F#).

5
Work — be- longs to you: Sing of his Name, his

Work be- longs to you: Sing of his Name, his

Work be- longs to you: Sing of his Name, his

Work be- longs to you: Sing of his Name, his

The second system of the musical score for 'Spencer' consists of four staves. It begins with a measure rest of 5 measures. The lyrics are: Work — be- longs to you: Sing of his Name, his. The music continues with the same instrumental accompaniment as the first system.

10
Ways, — his Word, How ho- ly, just — and true!]

Ways, his Word, How ho- ly, just and true!]

Ways, his Word, How ho- ly, just — and true!]

Ways, his Word, How ho- ly, — just and true!]

The third system of the musical score for 'Spencer' consists of four staves. It begins with a measure rest of 10 measures. The lyrics are: Ways, — his Word, How ho- ly, just — and true!]. The music concludes with a double bar line.

2. His Mercy and his Righteousness
Let Heav'n and Earth proclaim;
His Works of Nature and of Grace
Reveal his wond'rous Name.
3. His Wisdom and almighty Word
The heav'nly Arches spread;
And by the Spirit of the Lord
Their shining Hosts were made.
4. He bade the liquid Waters flow
To their appointed Deep:
The flowing Seas their Limits know,
And their own Station keep.
5. Ye Tenants of the spacious Earth,
With Fear before him stand:
He spake, and Nature took its Birth,
And rests on his Command.
6. He scorns the angry Nation's Rage,
And breaks their vain Designs;
His Counsel stands thro' ev'ry Age,
And in full Glory shines.

ANTHEM

Praise the Lord, O My Soul

[♩ = M.M. 60]

ORIGINAL
BARRING

Praise the Lord, O my Soul, Praise the

Lord, O my Soul, Soul, and all that

is with-in me praise, praise, praise his ho-ly

20

Name, Name. Praise the Lord, O my Soul, — praise, —

Name, Name. Praise the Lord, O my Soul, — praise, —

Name, Name. Praise his — ho- ly Name,

Name, Name. Praise the Lord, O my Soul, praise his

25

30

praise, praise, praise his ho- ly Name.

praise his ho- ly Name, praise his Name.

praise his ho- ly Name, praise, praise his Name.

ho- ly Name, ——— praise, praise his ho- ly Name.

35

Praise the Lord, O my — Soul, and for- get not

Praise the Lord, O my Soul, and for- get — not

Praise the Lord, — O — my Soul, and for- get not —

Praise the Lord, O my Soul, — and — for- get not

40

all his Ben- e- fits, Who for- giv- eth — all — thy

all his Ben- e- fits, Who for- giv- eth — all — thy

all his Ben- e- fits, Who for- giv- eth — all — thy

all his Ben- e- fits, Who for- giv- eth all thy

45

Sins _____ and heal- eth — all — thine In- firm- i- ties.

Sins _____ and heal- eth all — thine In- firm- i- ties.

Sins _____ and heal- eth all — thine In- firm- i- ties.

Sins _____ and heal- eth all — thine In- firm- i- ties.

50

55

A- men, A- men, A- men, A- men.

A- men, A- men, A- men, A- men.

A- men, A- men, A- men, A- men.

A- men, A- men, A- men, A- men.

[♩ = M.M. 90] 60

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

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

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

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

[♩ = M.M. 30] 65

- men, A- men, A- men. Hal- le- lu-

- men, A- men, A- men. Hal- le- lu-

- men, A- men, A- men. Hal- le- lu-

- men, A- men, A- men. Hal- le- lu-

70

- jah, Hal- le- lu- jah, Hal- le- lu- jah, A- men, A- men.

- jah, Hal- le- lu- jah, Hal- le- lu- jah, A- men, A- men.

- jah, Hal- le- lu- jah, Hal- le- lu- jah, A- men, A- men.

- jah, Hal- le- lu- jah, Hal- le- lu- jah, A- men, A- men.

APPENDIX III

British Psalm Tunes
Arranged by Billings

Bangor

[♩ = M.M. 60]

C.M.

5

[1. In God the Lord I put my Trust, Why

[1. In God the Lord I _____ put my Trust, Why

[1. In God the Lord I _____ put my Trust, Why

[1. In God the Lord I _____ put my Trust, Why

10

say ye to my Soul, Un- to the Moun- tains

say ye to my Soul, Un- to the Moun- tains__

say ye to my Soul, Un- to the Moun- tains__

say ye to my Soul, Un- to the Moun- tains__

15

swift- ly fly, As doth the wing- ed Fowl?

swift- ly fly, As doth the wing- ed Fowl?

swift- ly fly, As doth the wing- ed Fowl?

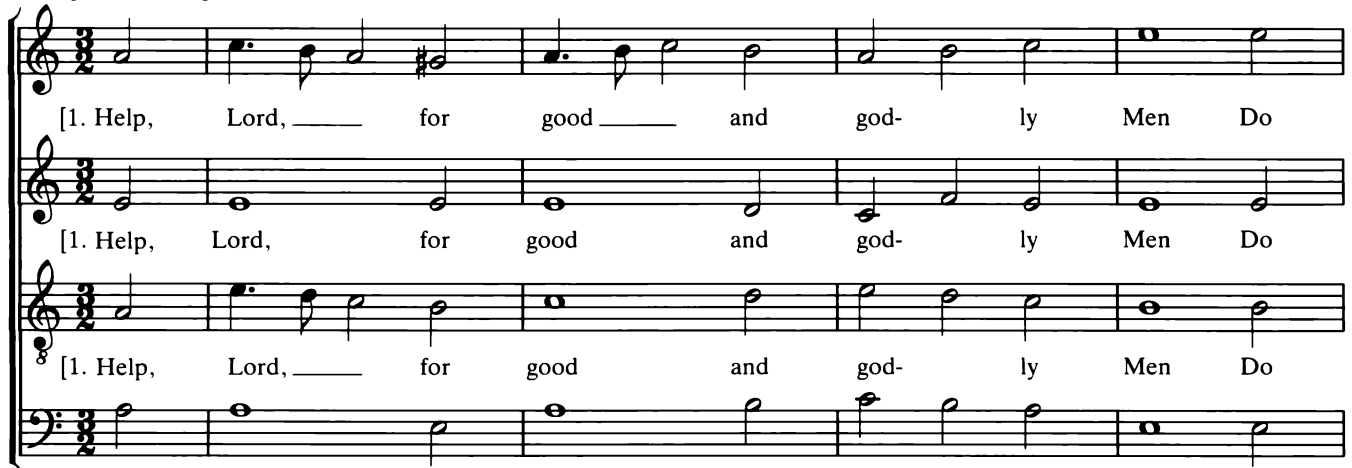
swift- ly fly, As doth the wing- ed Fowl?

2. Behold, the Wicked bend their Bows,
Their Arrows they prepare
To shoot in Secret at those, who
Sincere and upright are.
3. Of worldly Hope all Stays were shrunk,
And clearly brought to nought,
Alas! the just and upright Man,
What Evil hath he wrought?
4. But he that in his Temple is
Most holy and most high,
And in the highest Heav'ns doth sit
In royal Majesty,
5. The poor and simple Man's Estate
Considers in his Mind,
And searcheth out full narrowly
The Manners of Mankind;
6. And with a cheerful Countenance
The righteous Man will use,
But in his Heart he doth abhor
All such as Mischief muse:
7. And on the Sinners casteth Snares
As thick as Hail or Rain;
Brimstone and Fire, and Whirlwinds great,
Appointed for their Pain.
8. Ye see then how a righteous God
Doth Righteousness embrace,
And unto Just and upright Men
Shews forth his pleasant Face.

Buckingham

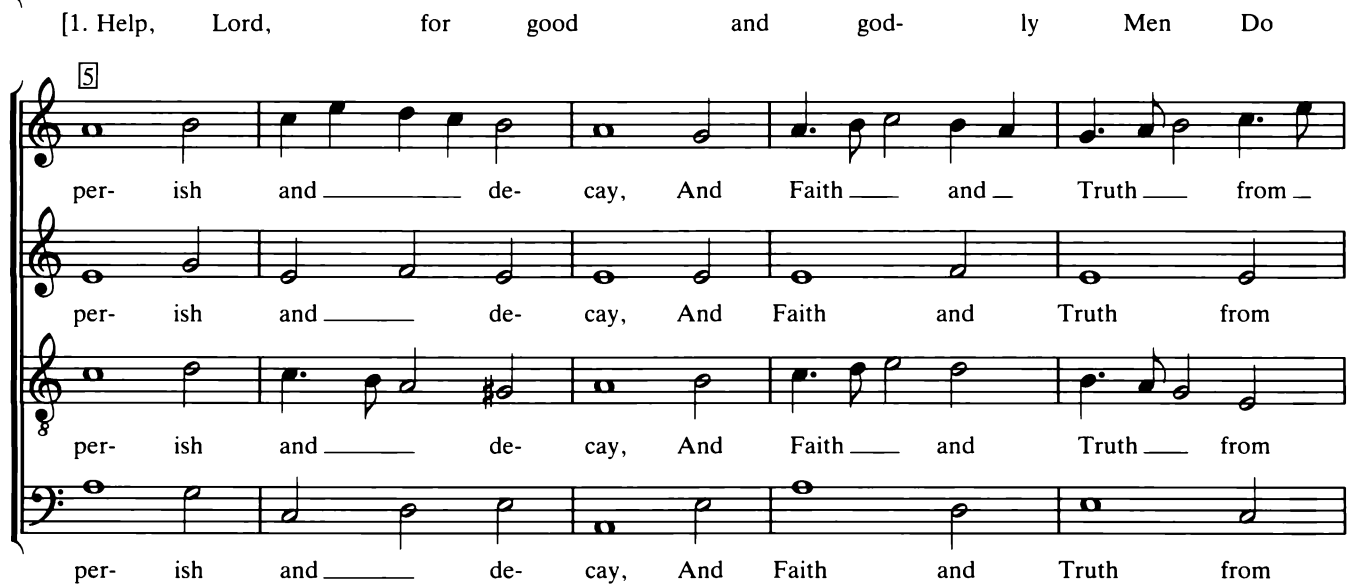
[♩ = M.M. 60]

C.M.



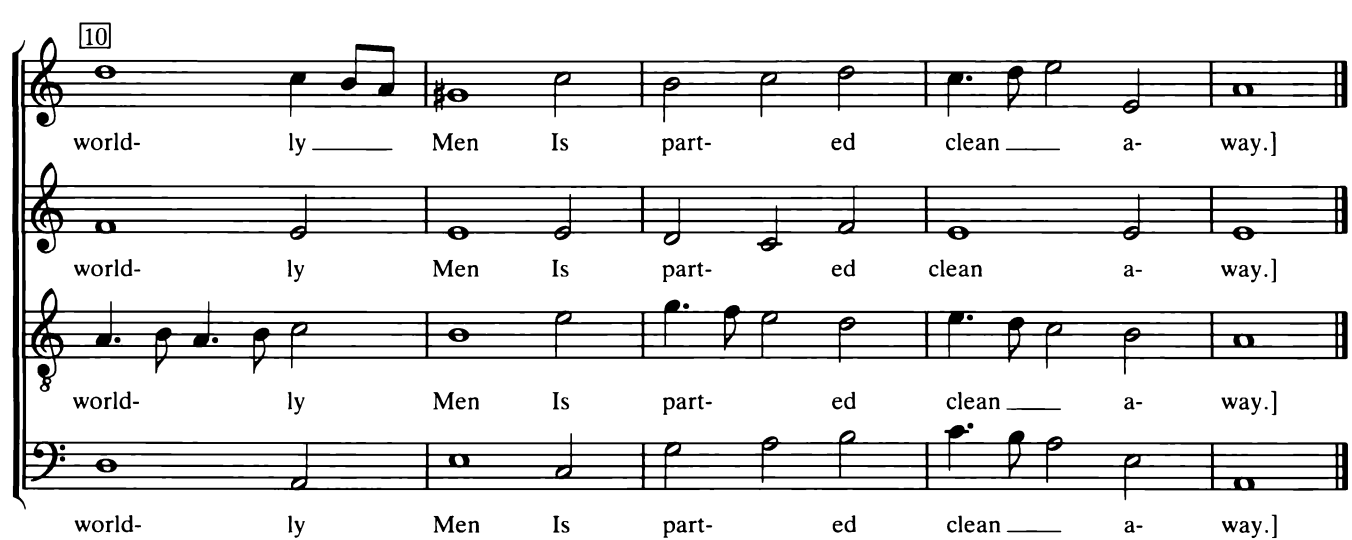
[1. Help, Lord, ___ for good ___ and god- ly Men Do

5



per- ish and ___ de- cay, And Faith ___ and ___ Truth ___ from _

10



world- ly ___ Men Is part- ed clean ___ a- way.]

2. Whoso doth with his Neighbour talk,
'Tis all but Vanity;
For ev'ry Man bethinketh how
To speak deceitfully.
3. But flatt'ring and deceitful Lips
And Tongues that be so stout
To speak proud Words and make great Brags,
The Lord will soon cut out.
4. For they say still, "We will prevail,
Our Lips shall us extol;
Our Tongues are ours, we ought to speak;
What Lord shall us controul?"
5. But for the great Complaint and Cry
Of those that are opprest,
I will arise now, saith the Lord,
And them restore to rest.
6. God's Word is like to Silver pure
That from the Dross is try'd,
Which hath not less than seven Times
In the Fire been purify'd.
7. Now since thy Promise is to help,
Lord, keep thy Promise then,
And save us now and evermore
From this ill Kind of Men.
8. For now the wicked World is full
Of Mischiefs manifold,
Whilst Vanity with worldly Men
So highly is extoll'd.

* PORTSMOUTH. CM.

Musical notation for the hymn 'PORTSMOUTH. CM.' consisting of four staves. The notation includes treble and bass clefs, a common time signature (C), and various musical symbols such as notes, rests, and accidentals.

* Isle White. CM.

Musical notation for the hymn 'Isle White. CM.' consisting of four staves. The notation includes treble and bass clefs, a common time signature (C), and various musical symbols such as notes, rests, and accidentals.

* Bangor. CM.

Musical notation for the hymn 'Bangor. CM.' consisting of four staves. The notation includes treble and bass clefs, a common time signature (C), and various musical symbols such as notes, rests, and accidentals.

Isle of Wight

[♩ = M.M. 60]

C.M.

5

[1. In- fi- nite Grief! A- maz- ing Woe! Be- hold my bleed- ing Lord! Hell

[1. In- fi- nite Grief! A- maz- ing Woe! Be- hold my bleed- ing Lord! Hell

[1. In- fi- nite Grief! A- maz- ing Woe! Be- hold my bleed- ing Lord! Hell

[1. In- fi- nite Grief! A- maz- ing Woe! Be- hold my bleed- ing Lord! Hell

10 15

and the Jews con- spire his Death, And use the Ro- man Sword.]

and the Jews con- spire his Death, And use the Ro- man Sword.]

and the Jews con- spire his Death, And use the Ro- man Sword.]

and the Jews con- spire his Death, And use the Ro- man Sword.]

2. Oh! The sharp Pangs of smarting Pain
My dear Redeemer bore,
The knotty Whips, and ragged Thorns,
His sacred Body tore!

3. But knotty Whips, and ragged Thorns,
In vain do I accuse:
In vain I blame the Roman Bands,
And the more spiteful Jews:

4. 'Twere you, my Sins, my cruel Sins,
His chief Tormentors were;
Each of my Crimes became a Nail
And Unbelief—the Spear.

5. 'Twere you that pull'd the Vengeance down
Upon his guiltless Head:
Break, break, my Heart—oh, burst my Eyes,
And let my Sorrows bleed!

6. Strike, mighty Grace, my flinty Soul,
'Till melting Waters flow;
And deep Repentance drown mine Eyes
In undissembled Woe!

New Colchester

[♩ = M.M. 60] C.M.

5

[1. My Soul, how love-ly is the Place To which thy God re- sorts! 'Tis

[1. My Soul, how love-ly is the Place To which thy God re- sorts! 'Tis

[1. My Soul, how love-ly is the Place To which thy God re- sorts! 'Tis

[1. My Soul, how love-ly is the Place To which thy God re- sorts! 'Tis

10

Heav'n to see his smil- ing Face, Tho' in his earth- ly Courts.]

Heav'n to see his smil- ing Face, Tho' in his earth- ly Courts.]

Heav'n to see his smil- ing Face, Tho' in his earth- ly Courts.]

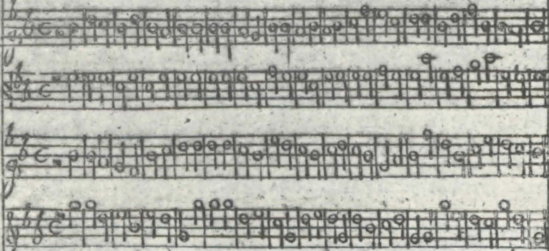
Heav'n to see his smil- ing Face, Tho' in his earth- ly Courts.]

2. There the great Monarch of the Skies
His saving Pow'r displays,
And Light breaks in upon our Eyes
With kind and quick'ning Rays.
3. With his rich Gifts the heav'nly Dove
Descends and fills the Place,
While Christ reveals his wond'rous Love,
And sheds abroad his Grace.
4. There, mighty God, thy Words declare
The Secrets of thy Will;
Still we will seek thy Mercy there,
And sing thy Praises still.

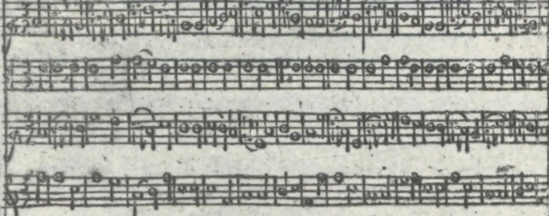
5. My Heart and Flesh cry out for thee,
While far from thine Abode,
When shall I tread thy Courts and see
My Saviour and my God?
6. The Sparrow builds herself a Nest,
And suffers no Remove;
O make me like the Sparrow blest,
To dwell but where I love!
7. To sit one Day beneath thine Eye,
And hear thy gracious Voice,
Exceeds a whole Eternity
Employ'd in carnal Joys.
8. Lord, at thy Threshold I would wait
While Jesus is within,
Rather than fill a Throne of State,
Or live in Tents of Sin!
9. Could I command the spacious Land,
And the more boundless Sea,
For one blest Hour at thy Right-hand,
I'd give them both away.

* *Old Hundred* L.M.

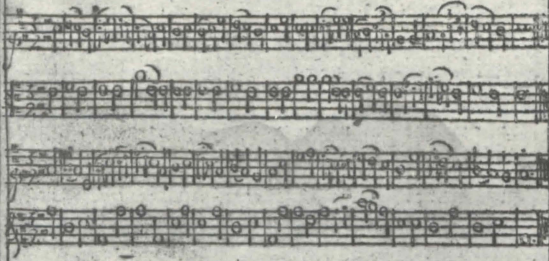
19



* *Putney* L.M.



* *St. Martin's* C.M.



Old Hundred

[♩ = M.M. 60]

L.M.

[1. Ye Na-tions round the Earth re-joice Be-fore the Lord, your sov-'reign

King; Serve him with cheer-ful Heart and Voice, With all your Tongues his Glo-ry sing.]

2. The Lord is God; 'tis he alone
Doth Life, and Breath, and Being give;
We are his Work, and not our own;
The Sheep which on his Pastures live.
3. Enter his Gates with Songs of Joy,
With Praises to his Courts repair,
And make it your divine Employ,
To pay your thankful Honours there.
4. The Lord is good; the Lord is kind;
Great is his Grace, his Mercy sure;
And the whole Race of Man shall find
His Truth from Age to Age endure.

Portsmouth

[♩ = M.M. 60] C.M.

[1. O God, my God, I ear- ly seek To come to thee in

[1. O God, my God, I ear- ly seek To come to thee in

[1. O God, my God, I ear- ly seek To come to thee in

[1. O God, my God, I ear- ly seek To come to thee in

[5]

Haste; For why? My Soul and Bod- y both Do thirst of thee to taste:]

Haste; For why? My Soul and Bod- y both Do thirst of thee to taste:]

Haste; For why? My Soul and Bod- y both Do thirst of thee to taste:]

Haste; For why? My Soul and Bod- y both Do thirst of thee to taste:]

[10]

2. And in this barren Wilderness,
Where Waters there are none,
My Flesh is parch'd for Thought of thee,
For thee I wish alone;
3. That I might see yet once again,
Thy Glory, Strength, and Might,
As I was wont it to behold
Within thy Temple bright.
4. For why? Thy Mercies far surmount
This Life and wretched Days;
My Lips therefore shall give to thee
Due Honour, Laud, and Praise.

5. And whilst I live I will not fail
To worship thee alway;
And in thy Name I will lift up
My Hands when I do pray:
6. My Soul is as with Marrow fill'd,
Which is both fat and sweet;
My Mouth therefore shall sing such Songs
As are for thee most meet.
7. When in my Bed I think of thee,
And in the wakeful Night,
I under Covert of thy Wings
Rejoice with great Delight;
8. My Soul doth closely seek to thee,
Thy right Hand is my Pow'r,
And those that seek my Soul to slay
Death shall them soon devour:
9. The Sword shall them devour each one,
Their Carcases shall feed
The hungry Foxes which do run
Their Prey to seek at Need.
10. The King and all Men shall rejoice
That do profess God's Word;
For Liars' Mouths shall then be stopp'd,
And all their Ways abhorr'd.

Putney

[♩ = M.M. 60]

L.M.

1. Man has a Soul of vast Desires, He burns with-

1. Man has a Soul of vast Desires, He burns with-

1. Man has a Soul of vast Desires, He burns with-

1. Man has a Soul of vast Desires, He burns with-

- in with rest-less Fires! Tost to and fro, his

- in with rest-less Fires! Tost to and fro, his

- in with rest-less Fires! Tost to and fro, his

- in with rest-less Fires! Tost to and fro, his

Pas-sions fly From Van-i-ty to Van-i-ty.]

Pas-sions fly From Van-i-ty to Van-i-ty.]

Pas-sions fly From Van-i-ty to Van-i-ty.]

Pas-sions fly From Van-i-ty to Van-i-ty.]

2. In Vain, on Earth, we hope to find
Some solid Good to fill the Mind:
We try new Pleasures—but we feel
The inward Thirst, and Torment still.
3. So, when a raging Fever burns,
We shift from Side to Side by Turns;
And 'tis a poor Relief we gain,
To change the Place but keep the Pain.
4. Great God! Subdue this vicious Thirst,
This Love to Vanity and Dust;
Cure this vile Fever of the Mind,
And feed our Souls with Joys refin'd.

St. Ann's

[♩=M.M. 60] C.M.

5

[1. My God, my Por- tion, and my Love, My ev- er- last- ing All!

[1. My God, my Por- tion, and my Love, My ev- er- last- ing All!

[1. My God, my Por- tion, and my Love, My ev- er- last- ing All!

[1. My God, my Por- tion, and my Love, My ev- er- last- ing All!

10 15

I've none but Thee in Heav'n a- bove, Or on this earth- ly Ball.]

I've none but Thee in Heav'n a- bove, Or on this earth- ly Ball.]

I've none but Thee in Heav'n a- bove, Or on this earth- ly Ball.]

I've none but Thee in Heav'n a- bove, Or on this earth- ly Ball.]

2. What empty Things are all the Skies,
And this interior Clod!
There's nothing here deserves my Joys,
There's nothing like my God.
3. In Vain the bright, the burning Sun
Scatters his feeble Light:
'Tis thy sweet Beams creates my Noon,
If thou withdraw, 'tis Night.

4. And whilst upon my restless Bed
Among the Shades I roll;
If my Redeemer shews his Head,
'Tis Morning with my Soul.
5. To thee I owe my Wealth and Friends,
And Health, and safe Abode;
Thanks to thy Name for meaner Things,
But they are not my God.
6. How vain a Toy is glitt'ring Wealth,
If once compar'd to Thee?
Or what's my Safety, or my Health,
Or all my Friends, to me?
7. Were I Possessor of the Earth,
And call'd the Stars my own;
Without thy Graces, and thy Self,
I were a Wretch undone.
8. Let others stretch their Arms, like Seas,
And grasp in all the Shore;
Grant me the Visits of thy Face,
And I desire no more.

St. Hellen's

[♩ = M.M. 60]

P.M. [8.8.8.8.8.]

5

1. I'll praise my Mak- er with my Breath: And, when my Voice is lost in Death, Praise

1. I'll praise my Mak- er with my Breath: And, when my Voice is lost in Death, Praise

1. I'll praise my Mak- er with my Breath: And, when my Voice is lost in Death, Praise

1. I'll praise my Mak- er with my Breath: And, when my Voice is lost in Death, Praise

10

15

shall em- ploy my nob- ler Pow'rs; My Days of Praise shall ne'er be past While

shall em- ploy my nob- ler Pow'rs; My Days of Praise shall ne'er be past While

shall em- ploy my nob- ler Pow'rs; My Days of Praise shall ne'er be past While

shall em- ploy my nob- ler Pow'rs; My Days of Praise shall ne'er be past While

20

Life and Thought and Be- ing last, Or Im- mor- tal- i- ty en- dures.]

Life and Thought and Be- ing last, Or Im- mor- tal- i- ty en- dures.]

Life and Thought and Be- ing last, Or Im- mor- tal- i- ty en- dures.]

Life and Thought and Be- ing last, Or Im- mor- tal- i- ty en- dures.]

2. Why should I make a Man my Trust?
Princes must die and turn to Dust;
Vain is the Help of Flesh and Blood;
Their Breath departs, their Pomp and Pow'r,
And Thoughts, all vanish in an Hour,
Nor can they make their Promise good.
3. Happy the Man whose Hopes rely
On Isr'el's God! He made the Sky,
And Earth and Seas, with all their Train;
His Truth for ever stands secure;
He saves th'Opprest, he feeds the Poor,
And none shall find his Promise vain.
4. The Lord hath Eyes to give the Blind;
The Lord supports the sinking Mind;
He sends the lab'ring Conscience Peace;
He helps the Stranger in Distress,
The Widow and the Fatherless,
And grants the Pris'ner sweet Release.
5. He loves his Saints; he knows them well,
But turns the Wicked down to Hell:
Thy God, O Zion! ever reigns:
Let ev'ry Tongue, let ev'ry Age,
In this exalted Work engage;
Praise him in everlasting Strains.
6. I'll praise him while he lends me Breath,
And when my Voice is lost in Death
Praise shall employ my nobler Pow'rs;
My Days of Praise shall ne'er be past
While Life and Thought and Being last,
Or Immortality endures.

St. Martin's

[♩ = M.M. 60]

C.M.

5

[1. Be- hold ___ the Glo- ries _ of ___ the Lamb, A-

[1. Be- hold the Glo- ries of ___ the Lamb, A-

[1. Be- hold ___ the Glo- ries _ of ___ the Lamb, A-

[1. Be- hold the Glo- ries of the Lamb, A-

10

- midst ___ his Fa- ther's Throne; Pre- pare new Hon- ours

- midst his Fa- ther's Throne; Pre- pare new Hon- ours

- midst ___ his Fa- ther's Throne; Pre- pare new Hon- ours _

- midst his Fa- ther's Throne; Pre- pare new Hon- ours _

15

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.

2. Let Elders worship at his Feet,
The Church adore around,
With Vials full of Odours sweet,
And Harps of sweetest Sound.
3. Those are the Prayers of the Saints,
And these the Hymns they raise:
Jesus is kind to our Complaints,
He loves to hear our Praise.
4. Eternal Father, who shall look
Into thy secret Will?
Who but the Son shall take that Book,
And open ev'ry Seal?
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!
6. Now to the Lamb that once was slain,
Be endless Blessings paid:
Salvation, Glory, Joy, remain
For ever on thy Head.
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.
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.

Abbreviations and Short Titles Cited in Commentary

Arnold 1749	Arnold, John. <i>The Compleat Psalmodist</i> . 2d ed. London: R. Brown, for the author, 1749.
Arnold 1756	Arnold, John. <i>The Compleat Psalmodist</i> , 4th ed. London: Robert Brown, 1756.
Bayley 1764	[Bayley, Daniel.] <i>A New and Compleat Introduction to the Grounds and Rules of Musick</i> . Newbury-port: printed for and sold by Bulkeley Emerson, 1764.
Bayley 1771	Bayley, Daniel. <i>The Essex Harmony</i> . Newbury Port: the Author, 1771.
Bayley 1773	[Bayley, Daniel]. <i>The American Harmony</i> , 8th ed. Newburyport: Daniel Bayley, 1773.
Bible, Authorized Version	<i>The Holy Bible, Containing the Old and New Testaments</i> . Boston: Isaiah Thomas & Ebenezer T. Andrews, 1814.
Bible, Psalms	<i>The Holy Bible, Containing the Old and New Testaments</i> . Boston: Isaiah Thomas & Ebenezer T. Andrews, 1814. The Book of Psalms.
Bible, Psalms, Common Prayer version	Protestant Episcopal Church in the United States. <i>The Book of Common Prayer</i> . New York: Evert Duyckinck, 1809. Book of Psalms.
Boston 1799	<i>The Boston Collection</i> . Boston: William Norman, [ca. 1799].
Brady and Tate, New Version	Brady, Nicholas, and Nahum Tate. <i>A New Version of the Psalms of David</i> . London: J. Roberts, 1749 (first published in London, 1696).
Brownson 1783	Brownson, Oliver. <i>Select Harmony</i> . [Connecticut,] 1783.
CH	Billings, William. <i>The Continental Harmony</i> . Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794.
CtHT-W Ms	Manuscript, Watkinson Library, Trinity College, Hartford, Connecticut. Bound with Walter, Thomas. <i>The Grounds and Rules of Musick Explained</i> . Boston: for Samuel Gerrish, 1746.
Flagg 1764	Flagg, Josiah. <i>A Collection of the Best Psalm Tunes</i> . Boston: Paul Revere and Josiah Flagg, 1764.
French 1793	French, Jacob. <i>The Psalmodist's Companion</i> . Worcester: Leonard Worcester, for Isaiah Thomas, 1793.
French 1802	French, Jacob. <i>Harmony of Harmony</i> . Northampton: Andrew Wright, for the compiler, 1802.

364 *Abbreviations and Short Titles*

- Hartwell 1815 Hartwell, Edward. *The Chorister's Companion*. Exeter: C. Norris & Co., 1815.
- Huntington 1807 Huntington, Jonathan. *The Apollo Harmony*. Northampton: Horace Graves, 1807.
- Julian Julian, John. *A Dictionary of Hymnology*. New York: Charles Scribner's Sons, 1892; repr., New York: Dover, 1957.
- Knapp 1751 Knapp, William. *New Church Melody*. London: for R. Baldwin, 1751.
- Law 1783 Law, Andrew. *A Collection of Hymns for Social Worship*. [Connecticut, 1783].
- Law 1793 Law, Andrew. *The Rudiments of Music*. 4th ed. Cheshire, Connecticut: William Law, 1793.
- Lyra Davidica* *Lyra Davidica*. London: J. Walsh, 1708.
- MM Billings, William. *Music in Miniature*. Boston: the Author, 1779.
- MHi Ms Manuscript, Massachusetts Historical Society, Boston. Shepard Fish Manuscript.
- MiU-C Ms 1 Manuscript, William L. Clements Library, University of Michigan, Ann Arbor. Bound with Billings, William. *The New-England Psalm-Singer*. Boston: Edes and Gill, [1770].
- MiU-C Ms 2 Manuscript, William L. Clements Library, University of Michigan, Ann Arbor. Bound with Billings, William. *The Singing Master's Assistant*. Boston: Draper and Folsom, 1778.
- MiU-C Ms 3 Manuscript, William L. Clements Library, University of Michigan, Ann Arbor. Eleazer Everett Orderly Book.
- NEPS Billings, William. *The New-England Psalm-Singer*. Boston: Edes and Gill, [1770].
- NNMs Manuscript, New York Public Library. Bound with [Bayley, Daniel.] *The American Harmony*. [Newburyport: Daniel Bayley, 1773].
- PSA Billings, William. *The Psalm-Singer's Amusement*. Boston: the Author, 1781.
- PSA 1804 *The Psalm-Singer's Amusement*. [Greenwich, Massachusetts: John Howe?, 1804–10].
- Peck Peck, John. *A Description of the Last Judgment*. 2d ed. Boston: E. Russell, 1773.
- Pilsbury 1799 Pilsbury, Amos. *The United States' Sacred Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1799.
- Pope, Works Pope, Alexander. *The Works of Alexander Pope*, 9 vols. London: P. Knapton, 1751.

- RPB Ms Manuscript, Harris Collection, John Hay Library, Brown University, Providence, Rhode Island. W. C[ouch], *The Northwestern Harmony*. [1815 or later].
- Read 1804 Read, Daniel. *The Columbian Harmonist*, 2d ed. Dedham: H. Mann, 1804.
- Relly Relly, James, and John Relly. *Christian Hymns, Poems, and Spiritual Songs*. London: M. Lewis, 1758; repr., Burlington, [New Jersey]: Isaac Collins, 1776.
- SH Billings, William. *The Suffolk Harmony*. Boston: J. Norman, for the Author, 1786.
- SMA Billings, William. *The Singing Master's Assistant*. Boston: Draper and Folsom, 1778.
- Sacred 1788 *Sacred Harmony, or A Collection of Psalm Tunes, Ancient and Modern*. Boston: C. Cambridge, [1786–88].
- Shumway 1793 Shumway, Nehemiah. *The American Harmony*. Philadelphia: John M'Culloch, 1793.
- Sternhold & Hopkins Sternhold, Thomas, John Hopkins, and others. *The Whole Booke of Psalmes with Hymnes Evangelical, and Spiritual Songs*. London: Company of Stationers, 1621.
- Stickney 1774 Stickney, John. *The Gentleman and Lady's Musical Companion*. Newburyport: Daniel Bayley, 1774.
- Supplement *A Supplement to the New Version of Psalmes*. 8th ed. Savoy: E. and R. Nutt, 1724 (first edition published in London, 1700).
- Tans'ur 1755 Tans'ur, William. *The Royal Melody Compleat*. London: R. Brown, for James Hodges, 1755.
- Thomas Papers The Isaiah Thomas Papers. Manuscript collection, American Antiquarian Society, Worcester, Massachusetts.
- Village 1800 *The Village Harmony*. 5th ed. Exeter, New Hampshire: Henry Ranlet, 1800.
- 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.
- Waterhouse Ms Manuscript in possession of Mrs. Dorothy Waterhouse, Boston, Massachusetts. Facsimile reprint in Richard Crawford and David P. MacKay, "Music in Manuscript: A Massachusetts Tune-Book of 1782." *Proceedings of the American Antiquarian Society*, LXXXIV/1 (April 1974).

366 *Abbreviations and Short Titles*

- Watts, *Horae Lyricae* Watts, Isaac. *Horae Lyricae*. 10th ed. New York: Hugh Gaine, 1762 (first published in London, 1707–09).
- Watts, *Hymns* Watts, Isaac. *Hymns and Spiritual Songs in Three Books*. London: J. F. and C. Rivington, 1788 (first published in London, 1707–09). *Hymns I*, *Hymns II*, and *Hymns III* refer, respectively, to Books I, II, and III,
- Watts, *Psalms* Watts, Isaac. *The Psalms of David Imitated in the Language of the New Testament*. London: J. F. and C. Rivington, 1788 (first published in London, 1719).
- Watts, *Psalms*, 1784 Watts, Isaac. *The Psalms of David Imitated in the Language of the New Testament*. Hartford: Nathaniel Patten, 1784.
- Watts, *Songs* Watts, Isaac. *Divine and Moral Songs Attempted in Easy Language for the Use of Children*. Utica: Seward and Williams, 1810 (first published in London, 1715).
- Wesley, *Hymns* Wesley, Charles. *Hymns and Sacred Poems*. Bristol: Felix Farley, 1749.
- Williams 1770 Williams, Aaron. *The New Universal Psalmist*. London: for the Author, 1770.
- 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.
- Young Young, Edward. *The Complaint; or Night Thoughts on Life, Death, and Immortality*. Philadelphia: Bell, 1777 (first published in London, 1742–45).

Commentary

The Psalm-Singer's Amusement

For HARTFORD and MENDOM, omitted from this edition of *PSA*, see the following commentary in *The Suffolk Harmony*.

ADORATION Text att.: D.W. [Dr. Watts]. Watts, *Hymns* III, No. 32.

Orig., m. 12, Counter: triplets notated as eighth-notes.

ANDOVER Text att.: D.W. [Dr. Watts]. First stanza of Watts, *Hymns* I, No. 20. The entire text supplied from this source.

Orig., mm. 16–17, 34: repeat sign moved from the beginning of m. 16 to the beginning of m. 17, and first and second endings supplied to correct notation; m. 20, Bass: Billings's substitution of "Joy" for "Joys" has not been retained; m. 26, Tenor: Billings's substitution of "Strength" for "Life" has been retained; m. 31: Billings's substitution of "Strength" for "Life" has been retained.

ASSURANCE Text att.: Dr. W. [Dr. Watts]. Fifth (and last) stanza of Watts, *Psalms*, Psalm 27.

The musical version printed here, differing from the *PSA* version principally in altered prosody in mm. 6–7, is from Worcester 1791, p. 128. In a letter dated 19 June 1791 to Isaiah Thomas, Ebenezer Andrews wrote: "Assurance, by Billings—he has given permission in writing, and wishes us to purchase some musick he has by him." (Thomas Papers). Billings's apparent sale to Thomas and Andrews of the right to reprint ASSURANCE in Worcester 1791, suggests that he made or at least approved of the version printed there. Thus that version is printed here in the belief that it represents Billings's latest intentions. Differences between it and the *PSA* version are noted below.

Orig., *PSA*, mm. 3–4, Tenor: notated as two dotted half-notes in m. 3, with a slur from m. 3, beat 1 to m. 4, beat 1; m. 5, Bass: the A on beat 1, tied to beat 4, has a choosing note an octave lower; mm. 6–7: Billings's original is as follows:

The image shows a musical score for two staves, Treble and Bass clefs, in G major (one sharp) and 3/4 time. The lyrics are "bove — my — foes — a- round,". Measure 6 shows the Tenor part with a dotted half note on 'bove' and a half note on 'my'. Measure 7 shows the Tenor part with a dotted half note on 'foes' and a half note on 'a-'. The Bass part has a dotted half note on 'round,' in measure 6 and a half note in measure 7. The original notation uses slurs and dotted half notes to indicate the prosody.

mm. 10–11: Billings's original is as follows:

m. 13: Billings's original is as follows:

Orig., Worcester 1791, m. 11, Counter: the note on beat 6 is G#.

BERLIN Text att.: Dr. W. [Dr. Watts]. First and second stanzas of Watts, *Horae Lyricae*, "Christ Dying, Rising and Reigning," p. 49. The entire text supplied from this source. Since Billings combines the first two stanzas into one, later stanzas have been renumbered accordingly. Orig., m. 6: apostrophe supplied for "heav'nly"; m. 9: Billings's spelling of "tydings" has not been retained; m. 19, Bass: the note on beat 3 is D; m. 20, Treble: the whole note lacks dot. Text, stanza 3, line 2: apostrophe supplied for "Deliv'rer"; lines 5–8; the words in quotation marks originally printed in italics.

EMANUEL No text att.; text probably by Billings. The first two words of every other line from first stanza are set to indicate text underlay. The complete text is printed on the facing page. Orig., beginning, Treble: a quarter-rest instead of an eighth-rest; m. 8: Billings's musical setting divides "trembling," a two-syllable word, into three syllables; m. 13: the wedge-shaped symbols are "marks of distinction."* Text, stanza 3, line 3: Billings's spelling of "aboad" has not been retained; stanza 5, line 3: Billings's spelling of "centured" has not been retained; stanzas 2–6: the abbreviation "Cho", for Chorus, which appears between the 4th and 5th lines of each stanza, has not been retained. A strong similarity in melody and setting suggests that EMANUEL may be a recomposition of JUDEA (see *WBII*, pp. 52–53).

* In *SMA* (See *WBII*, p. 10) Billings wrote: "A mark of distinction is set over a note, when it is to be struck distinct and emphatic, without using the grace of Transition. . . . N.B. This character, when properly applied,

FRAMINGHAM Text att.: Dr. W. [Dr. Watts]. First stanza of Watts, *Hymns I*, No. 92. The entire text supplied from this source. Published by Billings without the fugal section in *MM*, p. 3 (see *WBII*, p. 272).

Orig., mm. 6, 15–28: Billings’s substitution of “Voice” for “Speech” has been retained; mm. 11, 15–28: Billings’s substitution of “Son” for “Word” has been retained. Text: stanzas 3–5 enclosed in brackets.

GOLGOTHA Text att.: D.W. [Dr. Watts]. First and second stanzas of Watts, *Hymns II*, No. 63. The entire text supplied from this source. Since Billings combines the first two stanzas into one, later stanzas have been renumbered accordingly.

Orig., m. 19, Bass: the lower note of the second quarter-note diad is a half-note; m. 21, Treble: the eighth-note after beat 2 lacks dot; m. 22: Billings’s spelling of “Rev’rend” has been retained; m. 23, Treble: the eighth-note on beat 1 lacks dot; Tenor: the sixteenth-note after beat 1 lacks flag—notated as a beamed eighth-note.

MANCHESTER Text att.: T & B [Tate and Brady]. Third and fourth stanzas of Brady and Tate, *New Version*, Psalm 150. Because later stanzas do not fit Billings’s setting, no other stanzas are provided in this edition. Published by Billings without the fugal section in *MM*, p. 5 (see *WBII*, p. 286).

Orig., m. 14: apostrophe supplied for “Psalt’ry’s”; m. 20, Treble: Billings’s spelling of “Timbral’s” has not been retained; m. 43, Bass, second ending: low E lacks ledger line.

REDEMPTION Text att.: Words Anon. Source of text: a hymn published in Knapp 1751, pp. 164–167. The entire text supplied from this source.

Orig., m. 3, Bass: the note on beat 2 may be A^b; m. 12, Treble: the repeated note in the slur after beat 1 should be articulated; m. 14: Billings’s substitution of “fate” for “fates” has not been retained; m. 18, Bass: the note on beat 1 is D; m. 25: “Forte” stands over m. 26. Text, verse 2, line 5: the spelling of “abandon” has not been retained; verse 4, line 6: the spelling of “Paradice” has not been retained; line 7: the spelling of “yeild” has not been retained.

RESIGNATION Text att.: D.W. [Dr. Watts]. First and second stanzas of Watts, *Hymns II*, No. 83. Since Billings combines the first and second stanzas into one, the third and fourth stanzas have been renumbered as stanza 2. A fifth stanza is included in Watts’s hymn as follows:

Live, glorious Lord! and reign on high;
Let ev’ry Nation sing;
And Angels sound with endless Joy,
The Saviour and the King.

and rightly performed, is very majestic.” In form the mark of distinction is like a wedge-shaped staccato mark, but in effect it seems more like an accent mark in modern notation. In their discussions of its performance in tunebook prefaces, psalmists do not suggest that the note over which it is placed is to be sung any shorter than normal. In some cases (see Read 1804, p. 8) the directions are to pronounce the words distinctly and emphatically, but the desired effect seems to have been one of accent rather than shortness of sound. Billings also notes that the customary sliding between notes of different pitch (the “grace of Transition” mentioned above) is not to be used when the mark of distinction is placed over a note.

Orig., m. 6: Billings's spelling of "dreadfull" has not been retained; m. 21: Billings's text has "to his" instead of "t'his", which makes too many syllables for the music; m. 30, Tenor: the notation is unclear—the note on beat 1 may be a quarter-note, all of the notes on beat 2 are beamed together, and the triplet sign is omitted.

RUTLAND Text att.: D.W. [Dr. Watts]. The sixth and then the fourth stanzas of Watts, *Psalms*, Psalm 17 are set. The unusual selection of texts indicates that Billings intended this to be a set-piece, and no other text stanzas are supplied here.

Orig., m. 13, Treble, beat 2: Billings may have intended a sharp before the F because of the use of that pitch in the previous two measures; m. 23: Billings's substitution of "Trumpet" for "Trumpet's" has not been retained; mm. 29–32: Billings's spelling of "surprize" has not been retained; m. 51, Bass: dot omitted on the note on beat 1; m. 53, Treble: a quarter-rest following the whole-note has not been retained; m. 64, Bass: flag omitted on the second eighth-note.

WAREHAM Text att.: D.W. [Dr. Watts]. First stanza of Watts, *Hymns* II, No. 93. The entire text supplied from this source. Published by Billings without the fugal section in *MM*, p. 31 (see *WBII*, p. 328).

Orig., m. 18, Bass: marks of distinction supplied (for a discussion of "marks of distinction", see note appended to commentary for EMANUEL, this volume, p. 368); m. 19, Counter: marks of distinction supplied; m. 21, Counter and Tenor; marks of distinction supplied; m. 22, Counter: the note on beat 1 lacks dot; Bass: marks of distinction supplied; m. 23, Bass: there may be a faint sharp before the second sixteenth-note after beat 1; m. 31, Bass: mark of distinction supplied on beat 1; m. 36, Counter: slur between the quarter-note on beat 2 and the eighth-note following has not been retained; m. 37, Counter, Tenor, and Bass: marks of distinction supplied. Text, stanzas 2–4, 8 enclosed in brackets.

ANTHEMS

ANTHEM: And I Saw a Mighty Angel.

Orig. heading: An Anthem Rev^{ns} Chap. 5th. Text from Bible, Authorized Version, Revelation 5:2–8, 12, 9–10; Revelation 4:8; and Revelation 15:3, with the following alterations and additions by Billings: verse 2: "mighty" substituted for "strong"; verse 3, "or" substituted for "nor in", "neither under the earth" omitted; verse 4, "much" omitted, "and to read" omitted; verse 5, "said" substituted for "saith"; verse 6, "and of the four beasts, and in the midst of the elders," omitted, "having" added to text before "seven eyes"; verse 7, "right" omitted before "hand"; verse 8, "the four beasts and" omitted, all text in verse 8 after "Lamb" omitted; the text in mm. 100–118 is not from the Bible and may be Billings's own; the text in mm. 119–129 is an altered combination of phrases from verses 9, 10, and 12; the text in mm. 150–169 is not from the Bible and may be Billings's own; verse 12, "for he is worthy" added to text; mm. 241–243, "And again they said" added to text; mm. 183–258, "Amen" and "Hallelujah" added throughout.

Orig., m. 1: "Mi is in A," not retained here, stands above the staff testifying that B major is an unusual key; mm. 8, 18: quotation marks supplied editorially; mm. 14–15: the repeated

notes in the melisma should be articulated; m. 17: Billings's spelling of "seale" has not been retained; m. 29: the designation "♭ key" standing above the Treble at the mode change has not been retained; m. 43: the designation "# key" standing above the Treble at the mode change has not been retained; the notation "Mi is in A" standing above the Counter has not been retained; mm. 47, 64: quotation marks supplied editorially; m. 103, Treble: the eighth-notes on beat 2 are flagged separately and the slur omitted; Billings's spelling of "listned" has not been retained; mm. 119, 148: quotation marks supplied editorially; mm. 157–161: the repeated notes in the melisma should be articulated; m. 163, Counter: dot omitted on the note on beat 1; m. 168, Counter: repeated notes in the melisma should be articulated; mm. 170, 240: quotation marks supplied editorially; mm. 194–196: for a discussion of "marks of distinction", see note appended to commentary for EMANUEL, this volume, p. 368; m. 217, Counter: dot omitted on quarter-note after beat 1; m. 226, Tenor: dot omitted on eighth-note on beat 1; Bass: the sixteenth-note following beat 1 is D# (see m. 178 for parallel passage); m. 229, Bass: note on beat 1 is G#; m. 230: apostrophe supplied for "Pow'r"; mm. 243, 256: quotation marks supplied editorially.

ANTHEM: Blessed Is He That Considereth the Poor.

Orig. heading: An Anthem taken from sundry Scriptures for Charity meetings. Text from Bible, Authorized Version, Psalm 41:1–2, Matthew 5:7, I Corinthians 14:1, I Corinthians 13:13, Psalm 41:3, Proverbs 19:17, Psalm 34:6, Psalm 68:6, James 1:27, and Psalm 106:48, with the following alterations and additions by Billings: Psalm 41:2, "into" substituted for "unto"; Matthew 5:7, "find" substituted for "obtain"; I Cor. 13:13, "there is" substituted for "And now abideth", "these three" omitted from text; Psalm 41:3, "shall" substituted for "will"; Proverbs 19:17, "giveth to" substituted for "hath pity upon", "to" substituted for "unto", "that which he hath given" omitted, "he will repay it" substituted for "will he pay him again"; Psalm 34:6, "delivered" substituted for "saved", "from" substituted for "out of"; Psalm 68:6, "the Widow's God and guide" substituted for "and a judge of the widows"; James 1:27, "this" omitted from text, "in their affliction" omitted from text; Psalm 106:48, "ye" omitted from text, "let them say" added, "Hallelujah" added.

Orig., m. 6, Tenor: marks of distinction omitted (for a discussion of "marks of distinction", see note appended to commentary for EMANUEL, this volume, p. 368); m. 55, Bass: the note on beat 1 is a dotted sixteenth-note followed by an eighth-note; mm. 74–76, Bass: tied notes notated as three half-notes and a dotted half-note under a slur; m. 93: the designation "♭ key" standing above the Treble at the mode change has not been retained; m. 96, Bass: the note on beat 1 is a half-note; m. 112, Counter: the sharp sign stands after the note; m. 114: the designation "# key" standing over the Treble at the mode change has not been retained; m. 130, Tenor: the last note is G# (altered to agree with parallel passage in m. 122); mm. 132, 134, 136: Billings's spelling of "unspoted" has not been retained; m. 160, Bass: the note on beat 1 is a half-note; m. 182, Treble: the note is G#.

ANTHEM: CONSONANCE, Down Steers the Bass.

Orig. heading: Consonance An Anthem. Text att.: Dr. Byles. ON MUSIC by Mather Byles, the complete text of which was published in *NEPS*, p. 10 of the introduction (see *WB1*, p. 12). Billings omits lines 7 and 8 of Byles's poem.

Orig., m. 8, Treble: Billings's spelling of "Carear" has not been retained; Tenor: "Piano" stands over the first note of m. 9; m. 11, Tenor: a faint tie between the half-note on beat 1

and the following eighth-note has not been retained; m. 28, Counter: Billings's spelling of "Base" has not been retained; m. 30: Billings's substitution of "melt" for Byles's "meet" has been retained; mm. 40–49: Billings's spelling of "inchanting" and "winde" have been retained; m. 94: "Forte" stands over beat 2 of m. 95; Counter: the upper note of the diad on beat 2 lacks a stem; m. 101, Treble: repeat sign and figures 1 and 2 omitted; Counter: the upper note of the diad in the first ending lacks stem.

ANTHEM: EUROCLYDON, They That Go Down to the Sea.

Orig. heading: Euroclydon An Anthem Psalms [*sic*] 107 for Mariners. Text from Bible, Psalms, Common Prayer version, Psalm 107:23–24, and Authorized Version, Psalm 107:25–30, with the following alterations and additions by Billings: verse 24, "God's wonders" substituted for "the works of the Lord", "great and mighty" added to text; verse 25, "commanded the stormy winds to blow" substituted for "commandeth, and raiseth the stormy wind", "and he lifted up" substituted for "which lifteth up"; verse 26, "They are mounted up as it were into heav'n and then down into the deep" substituted for "They mount up to the heaven, they go down again to the depths", "souls melt away with trouble" substituted for "soul is melted because of trouble"; verse 27, the word order has been rearranged; verse 28, "God" substituted for "the Lord"; verse 29, "thereof" omitted from text; verse 30, "and he bringeth the vessel into port" substituted for "so he bringeth them unto their desired haven"; text from m. 134 to the end does not come from the Bible and is probably Billings's own.

Orig., m. 8, Bass: the upper two eighth-notes after beat 2 are beamed as sixteenth-notes; mm. 8, 10: Billings's spelling of "Bus'ness" has not been retained; m. 71, Tenor: the repeat of "stagger" omitted; m. 77, Tenor and Bass: marks of distinction omitted (for a discussion of "marks of distinction", see note appended to commentary for EMANUEL, this volume, p. 368); m. 90, Bass: slur omitted on beat 1; m. 114: the designation "Mi is in E" standing over the Treble at the mode change has not been retained; m. 117, Bass: the notes on beat 1 are beamed as sixteenth-notes; m. 145: the "Forte" standing over the Treble has been moved to m. 143; Counter: text omitted and has been supplied from a parallel passage in m. 136; m. 148: the "Vigoroſo" standing over the Treble has been moved to m. 147.

ANTHEM: Let Ev'ry Mortal Ear Attend.

Orig. heading: An Anthem Isaiah 55 suitable to be sung at a Communion. Text taken from Watts, *Hymns* I, No. 7, first stanza, and Bible, Authorized Version, Isaiah 55:1–2, Revelation 22:17 and 22:20, with the following additions by Billings: mm. 50–58, "Hark, hear the Invitation" added to text; Isaiah 55:2, "For" and "your" added to text; Revelation 22:17, "him come and" added to text; Revelation 22:20, "come quickly" added to text.

Orig., m. 1, Bass: time signature omitted; m. 21, Tenor: rests notated as quarter-rests; m. 32, Tenor: slur beginning on beat 1 has been adjusted to begin on beat 2; m. 51: for a discussion of "marks of distinction", see note appended to commentary for EMANUEL, this volume, p. 368; m. 52, Tenor: a slur which appears faintly between the second and third quarter-notes has not been retained; m. 54, all voices: marks of distinction have been supplied for the half-note, as in mm. 51 and 57; mm. 60–65: apostrophe supplied for "ev'ry"; m. 78, Bass: sharp supplied for last note to agree with parallel passage in m. 96; mm. 100–101, Tenor: the slur from the E eighth-note in m. 100 to the E quarter-note in m. 101 has been retained; m. 127, Bass: repeat sign omitted.

ANTHEM: MODERN MUSIC, We Are Met For a Concert.

No text att.; text probably by Billings himself.

Orig., m. 23: apostrophe supplied for "Author's"; m. 42, Treble: final eighth-note lacks flag; m. 49, Counter: half-note lacks stem; m. 50: the notation "F#" appearing above the Treble at the mode change has not been retained; m. 71: apostrophe supplied for "Thro"; m. 73: Billings's spelling of "we'el" has not been retained; mm. 89 and 92: apostrophe supplied for "'tis".

ANTHEM: The Beauty of Israel.

Orig. heading: An Anthem 2^d Samuel Chap 1st. Text from Bible, Authorized Version, II Samuel 1:19–20, 23–24, 26–27, with the following alterations by Billings: verse 20, "should" added to text; verse 23, "altogether" added to text, "deaths" substituted for "death"; verse 26, "O Jonathan" added to text.

Orig., mm. 12–13, 18: Billings's spelling of "faln" has not been retained; m. 26: the notation "B^b" appearing above the Treble, has not been retained; Billings's substitution of "let" for "lest" has not been retained; m. 56, Treble: the two quarter-notes are slurred, not the half-note and quarter-note, as in the Counter and Bass; m. 58, Treble: time signature omitted; mm. 59, 61, 63, 65: Billings's spelling of "than" as "then" has not been retained; m. 59, Bass: the lower note on beat 1 is B^b; mm. 66–67: repeat sign omitted but presumed to occur between these measures; m. 69, Treble: the change in the melodic line from that which occurs in mm. 11, 102, and 131 has been retained, although it may be an engraving error; m. 76, Treble: half-note instead of whole-note; m. 86: Billings's spelling of "cloathed" has not been retained; m. 118, Treble: the two quarter-notes are slurred, not the half-note and quarter-note; m. 122, 124–125: Billings's spelling of "wonderfull" has not been retained.

ANTHEM: THE DYING CHRISTIAN TO HIS SOUL, Vital Spark of Heav'nly Flame.

Orig. heading: The Dying Christian to his Soul An Anthem Words by Pope. Source of text: Pope, *Works*, v. 5, p. 190 (see Julian, p. 1226).

Orig., m. 31: Billings's substitution of "spirits" for "spirit" has not been retained; m. 48, Treble: the faint notes — B below D on beat 1, and D above B on beat 2 — are poorly corrected engraving errors and have not been retained; m. 54, Bass: Billings's spelling of "recdes" has not been retained.

ANTHEM: Thou, O God, Art Praised.

Orig. heading: An Anthem. Source of text: Bible, Psalms, Common Prayer version, Psalm 65: 1–2, 12–14, with the following alterations by Billings: verse 1, "and" omitted from text; verse 12, "the clouds" substituted for "thy clouds"; verses 12 and 13 are elided; "Hallelujah" and "Amen" added to text.

Orig., mm. 4–5, Bass: the slur from m. 4, beat 1, to m. 5, beat 1, is a poorly corrected error; mm. 10, 14, 26, 27: Billings's spelling of "Thee" as "the" has not been retained; mm. 36, 38, 40, Tenor: half-rest instead of two quarter-rests; m. 60, Bass: the double stems on the first two notes are poorly corrected engraving errors; mm. 83–85, 88: Billings's spelling of "Vallies" has not been retained; m. 94, Tenor: dotted quarter-note followed by an eighth rest, here adjusted to agree with the other parts; m. 97, Tenor: the repeated notes in the melisma should be articulated; mm. 107–109, Counter and Tenor: the repeated notes in the melisma should be articulated; m. 115, all parts: time signature omitted.

ANTHEM: Who Is This That Cometh From Edom.

Orig. heading: An Anthem taken from sundry Scriptures. Source of text: Bible, Authorized Version, Isaiah 63:1, Isaiah 9:6, Genesis 49:10, Isaiah 7:14, Revelation 1:11, Matthew 1:23, Jeremiah 23:6, Genesis 3:15, John 1:29, John 5:18, John 1:17, Psalm 85:10, Psalm 107:8, Watts, *Hymns* 1, No. 58, stanza 4, with additional text which may have been written by Billings. (The source of the text between mm. 68–139 and mm. 149–160 is unknown and is probably by Billings.)

Orig., mm. 18–22: Billings's spelling of "Wonderfull" has not been retained; mm. 22–23, Tenor: Billings's original notation of three half-notes under a slur from m. 22, beat 2, through m. 23, not retained; m. 38, Counter: the eighth-note lacks flag; m. 44, Counter: the rest is a whole-rest; m. 68: the notation "F#", which appears above the Treble at the mode change, has not been retained; m. 78: Billings's spelling of "speakes" has not been retained; mm. 99–100: Billings's spelling of "dispair" has not been retained; m. 113, Counter: the tie between the quarter-note on beat 2 and the following eighth-note is assumed to have been meant as a slur between the two eighth-notes; m. 133, Counter: the note on the second half of beat 2 is a half-note; m. 138, Counter: the sharp on the final quarter-note is unclear in the sources; m. 141: "Vigoroso" stands over m. 143, beat 2; m. 143: Billings's substitution of "has" for "hath" has been retained; m. 144: apostrophe supplied for "Pow'r"; m. 156, Treble: only five beats in the measure, quarter-note F# on beat 6 has been supplied; m. 157, Treble: the notes on beats 2, 3, and 4 are all D#; m. 158, Tenor and Bass: only five beats in the measure, quarter-note F# has been supplied on beat 1 in the Tenor, and octave B choosing notes on beat 1 in the Bass; m. 158: "us" omitted from the text; m. 160: for a discussion of "marks of distinction", see note appended to commentary for EMANUEL, this volume, p. 368; m. 171, Counter: the note on beat 1 is a dotted half-note; m. 178, Treble: repeat sign omitted; m. 178: the direction "minim beating" directs performers to make the half-note the unit of beat; Billings's spelling of "minum" has not been retained.

The Suffolk Harmony

For MADRID, omitted from this edition of *SH*, see commentary in *WBII*, p. 354. RICHMOND, also omitted here, differs from the *SMA* version only by omitting the octave choosing notes in the Bass; for commentary see *WBII*, p. 349.

BAPTISM Text att.: Relly. The first stanza of Relly No. 11 by James Relly. The entire text supplied from this source.

BENEFICENCE Text att.: T.B. [Tate and Brady]. The first and second stanzas of Brady and Tate, *New Version*, Psalm 112. The entire text supplied from this source. Since Billings combines the first two stanzas into one, later stanzas have been renumbered accordingly. Following the tune name is the notation: "Suitable for a Charity meeting."

Orig., mm. 9–10: the 6/4 time signature and repeat sign, which stand before the last quarter-note in m. 9, have been moved to the beginning of m. 10, and in m. 17 the first ending has been adjusted to conform to that change; m. 10: Billings's substitution of "a" for "the" has been retained; m. 12: Billings's spelling of "inexhausted" has not been retained.

BRATTLE SQUARE Text att.: Dr. Watts. The first stanza of Watts, *Hymns* I, No. 62. The entire text supplied from this source.

BRATTLE STREET Text att.: Dr. Watts. The first stanza of Watts, *Psalms*, Psalm 92, First Part. The entire text supplied from this source. The first 16 measures of this tune appear to be an ornamental variant of **BREST**, published by Billings in *MM*, p. 4 (see *WB11*, p. 280). Orig., m. 30: the repeat sign omitted. Text, verse 7, line 3: apostrophe supplied for "Pow'r."

BURLINGTON Text att.: Relly. The first stanza of Relly No. 3 by James Relly. The entire text supplied from this source.

CAMDEN Text att.: Dr. Watts. The first stanza of Watts, *Psalms*, Psalm 104, and then the twelfth stanza of Watts, *Psalms*, Psalm 148. Because of the unusual selection of texts, it appears that Billings intended this to be a set-piece, and no other text stanzas are supplied here. Orig., m. 9, Treble and Bass: the repeated notes in the melisma should be articulated; m. 20: Billings's substitution of "sounds" for "plays" has been retained.

CHELSEA Text att.: Relly. The first and second stanzas of Relly No. 43 by James Relly. The entire text supplied from this source. Since Billings combines the first two stanzas into one, later stanzas have been renumbered accordingly. Relly's hymn includes a seventh stanza, as follows:

The Father makes known
What he hath bestown
On Christ, and instructs me to call it my own.

Orig., m. 5: Billings's spelling of "crusify'd" has not been retained; m. 6: Billings's spelling of "die'd" has not been retained.

CONQUEST Text att.: Relly. The first stanza of Relly No. 94 by James Relly. The entire text supplied from this source.

Orig., m. 5: the spelling of "achievements" has not been retained. Text, stanza 5: an apostrophe before the "s" in "Honours" has not been retained.

EDEN Text att.: Dr. Watts. The first stanza of Watts, *Hymns* I, No. 41. The entire text supplied from this source.

Orig., m. 1: Billings's substitution of "Those" for "These" has been retained.

ELECTION Text att.: Relly. The first stanza of Relly No. 29 by John Relly. The entire text supplied from this source.

Orig., m. 1, Bass: the natural sign on beat 5 has been editorially supplied.

GLOCESTER Text att.: Relly. The first stanza of Relly No. 68 by James Relly. The entire text supplied from this source.

Orig., m. 10, Treble: slur lacking on beat 1.

HARTFORD Text att.: Relly. Text from Relly No. 84 by James Relly. First published in *PSA*, p. 103. *PSA* version differs from *SH* only by including lower octave choosing notes in the Bass at the following places: m. 5, beat 1; m. 6, beats 1–2; mm. 8–9, all notes; mm. 14, 24–25, all notes; m. 28, the two eighth-notes on beat 2; and m. 29, beat 1. The final difference is the following: m. 30, Treble: half-note B choosing note below D.

HULL Text att.: Relly. The first stanza of Relly No. 58 by James Relly. The entire text supplied from this source.

JERUSALEM Text att.: Relly. The first stanza of Relly No. 40 by James Relly. The entire text supplied from this source.

Orig., m. 3: an apostrophe supplied for “Battle’s”; m. 4: an apostrophe supplied for “o’er”; m. 13, Treble: the repeated note in the melisma should be articulated; Tenor: flag omitted on the last eighth-note; m. 15, Treble: a tie between the quarter-note on beat 1 and the eighth-note on beat 2 has not been retained; m. 19: Billings’s spelling of “suspenche” has not been retained.

JORDAN Text att.: Dr. Watts. The first and third stanzas of Watts, *Hymns* II, No. 66. Because of the unusual selection of texts, it appears that Billings intended this to be a set-piece, and no other text stanzas are supplied here.

Orig., m. 26: “Forte” moved to m. 25.

KITTERY Text att.: Dr. Watts. Actual source of text: *Supplement*, “The Lord’s Prayer,” Second Metre, p. 56 (see Julian, p. 801). The entire text supplied from this source.

Orig., m. 4, Counter: the rhythm of beat 1 is reversed—quarter-note followed by two eighth-notes; m. 12, Bass: the sixteenth-note lacks flag, notated as eighth-note; m. 14, Treble: a small figure “3” which appears over the last quarter-note has not been retained.

For a variant version of **KITTERY** published in Brownson 1783 see Appendix I of this volume. Ms copies of the tune, which perhaps predate the Brownson print but which vary only slightly from it, are found in the CtHT-W Ms, the MiU-C Ms 1, and the MHi Ms.

MENDOM Text att.: Relly. The first stanza of Relly No. 17 by John Relly. The entire text supplied from this source.

First published in *PSA*, p. 53. *PSA* version differs from *SH* as follows: m. 4, Bass: the second quarter-note has a choosing note an octave higher; m. 15, Treble: the rhythm on beat 2 is a dotted eighth-note followed by a sixteenth-note; m. 16, Treble: the sharp is omitted on beat 1.

Orig., m. 16, Counter: the sharp on beat 2 has been editorially supplied.

MORAVIA Text att.: Relly. The first stanza of Relly No. 16 by James Relly. The entire text supplied from this source.

Orig., m. 3: apostrophe supplied for “’tis”; m. 4, Bass: first note in the measure is a half-note; m. 11: the singular “has,” found in both Relly and Billings, has been retained; m. 13: first ending sign stands over the half-note on beat 4.

MORIAH Text att.: Relly. The first stanza of Relly No. 8 by John Relly. The entire text supplied from this source.

Orig., m. 2: Billings’s spelling of “lovly” has not been retained.

NORTHBOROUGH Text att.: Words Anon. Source of text: a hymn published in Knapp 1751, pp. 162–164. The entire text supplied from this source.

Orig.: poetic meter given as L.M.; m. 3: Billings's spelling of "Hea'ven" has not been retained. Text verse 4, line 6: apostrophe supplied for "Pow'rs."

Published without attribution in Stickney 1774, p. 41, as LANESBOROUGH. Stickney's print varies only in very minor details from *SH*; however, a significantly different version is printed in Pilsbury 1799, p. 145, as HEBRON. Pilsbury's version is printed in Appendix I of this volume.

PETERSBURGH Text att.: Watts. The first and second stanzas of Watts, *Hymns* I, No. 87. The entire text supplied from this source. Since Billings combines the first two stanzas into one, later stanzas have been renumbered accordingly. Watts's hymn includes a fifth stanza, as follows:

O may thy pard'ning Grace be nigh,
Lest we should faint, despair, and die!
Thus shall our better Thoughts approve,
The Methods of thy chast'ning Love.

Orig., m. 3: Billings's substitution of "the" for "and" has not been retained; m. 13: "I" omitted from the text; mm. 40–42: "of my Delight" omitted from the text.

PHYLANTHROPY Text att.: Relly. The first stanza of Relly No. 11 by James Relly. The entire text supplied from this source.

Orig., m. 21, Tenor: flag omitted on the final eighth-note.

RESTORATION Text att.: Relly. The first stanza of Relly No. 5 by James Relly. The entire text supplied from this source.

SHILOH Text att.: Billings. The first and second stanzas of a ten-stanza hymn printed on the verso of the title page facing p. 1 of the music. Since Billings combines the first two stanzas into one, later stanzas have been renumbered accordingly. In the printed text, stanza 1 is labelled "First Shepherd"; stanza 2, "First Angel"; stanza 5 is enclosed in brackets and is labelled "Narrative"; stanza 7 is labelled "First Angel"; stanza 9, "Narrative"; and stanza 10, "Grand Chorus." Orig. heading of the printed text: *SHILOH. for Christmas* by Wm. BILLINGS. The designation, "for Christmas", also stands over the Treble part at the beginning of the music. Citations to Biblical sources which appear as footnotes below the printed text have not been retained in this edition.

Orig., m. 2: Billings's substitution of "a" for "an" has not been retained; m. 15: Billings's substitution of "we" for "I" has not been retained.

SINAI Text att.: Relly. The first stanza of Relly No. 69 by James Relly. The entire text supplied from this source.

Orig., m. 16: the repeat sign has been moved to the beginning of m. 17 and the first ending adjusted to correct notation. Text, verse 3, line 5: apostrophe supplied for "Mountain's."

WEST BOSTON Text att.: Relly. The first and second stanzas of Relly No. 28 by John Relly. The entire text supplied from this source. Since Billings combines the first two stanzas into one, later stanzas are renumbered accordingly.

Orig., m. 24, Tenor: natural sign has been supplied editorially.

WHEELER'S POINT Text att.: T & B [Tate and Brady]. The first stanza of Brady and Tate, *New Version*, Psalm 126. The entire text supplied from this source.

Orig., Title: apostrophe supplied; m. 1: apostrophe supplied for "Sion's"; m. 23, Counter: although the G on the second quarter-note appears in the source, because of the treble note Billings may have intended an A; m. 28: "Loud" stands over the beginning of m. 29.

This tune was published in Shumway 1793, p. 150, called DARTMOUTH, and claimed as a newly published tune. There are a few minor differences in Shumway's version which, together with the new tune name and his indication that it had not previously been published, suggest that Shumway printed the tune from a manuscript copy.

ANTHEMS

ANTHEM: FUNERAL ANTHEM, Samuel the Priest.

Orig. heading: Funeral Anthem Words from Sundry Scriptures. Source of text: Bible, Authorized Version, I Samuel 25:1 (paraphrased); Job 19:21; Psalm 88:18; Psalm 6:6; Psalm 119:25 and 28; Job 1:21.

Orig., m. 24, Treble: the designation "Chorus" which stands over beat 2 has not been retained; m. 36, Treble: the whole-note is notated as a half-note; mm. 41–49, 59–67, and 74–82: the repeat of the Chorus is indicated by written directions.

Another version of this anthem, probably dating from before it, is found in the MHi Ms. There the work is entitled "An Anthem Words from Job," is in G minor, and begins with the text "Have pity on me" (m. 15ff). The other principal differences are a bass added to mm. 17–19, and eighth-note passing tones added to the Treble, Counter, and Tenor parts in mm. 96–98 where an interval of a third exists between two half-notes. Gillian Anderson has shown that "Samuel the Priest" was sung in the funeral service for Rev. Samuel Cooper on 2 January 1784.* It seems probable that at some time before Cooper's death Billings had composed the anthem in its shorter form, and that for the funeral he added the opening fourteen measures to give the piece topical significance. The variant version was published in French 1802, p. 149, transposed to A minor.

ANTHEM: Lift Up Your Eyes.

Orig. heading: An Anthem Word[s] by D^r Watts. Source of text: Watts, *Hymns* II, No. 43, stanzas 6–7.

Orig., m. 5, Counter: the note on beat 1 is a dotted sixteenth-note; m. 9: the notation "(Mi natural)" which stands over the Treble at the key change has not been retained; Tenor: a precautionary natural sign on beat 3 has not been retained; m. 12, Counter: the first A eighth-note lacks flag; m. 15, Bass: the original notation of a half-note C followed by a quarter-note C, all under a slur, has been interpreted as a continuous sound, notated here as a dotted half-note; m. 20, Counter: the note on beat 3 is F; m. 36: the direction "Shout and Swell," unique in Billings's works and not cited in the glossaries of tunebooks of the

* Gillian B. Anderson, "The Funeral of Samuel Cooper," *The New England Quarterly*, L (December 1977), pp. 644–659; and her "'Samuel the Priest Gave Up the Ghost' and the Temple of Minerva: Two Broad-sides." *Notes*, XXXI (March 1975), pp. 493–516.

time, surely calls for a loud, full, and dramatic conclusion to the anthem. It is suggested that m. 36 be performed *forte* with a gradual crescendo to the final measure.

ANTHEM: UNION, Behold How Good and Joyful.

Orig. heading: Union An Anthem Ps. 133. Source of text: Bible, Psalms, Common Prayer version, Psalm 133:1–4; plus Thomas Ken’s Doxology, the final verse of his “Morning Hymn”, “Evening Hymn”, and “Midnight Hymn” (see Julian, pp. 618–621), with the following alterations by Billings: verse 1: “for” added to text, “and peace” added to text; verse 2, “of Aaron” substituted for “even unto Aaron’s beard”; verse 4, “Amen” added to text. Orig., m. 11, Bass: the final quarter-note is D; m. 28, Bass: “and went” omitted from text; mm. 30–34: Billings’s spelling of “cloathing” has not been retained.

Independent Publications

THE BIRD Text att.: T & B [Tate and Brady]. The first stanza of Brady and Tate, *New Version*, Psalm 11. The entire text supplied from this source.

Orig., m. 7, Bass: the natural sign on beat 3 has been supplied editorially; m. 17: repeat sign omitted; m. 23, Counter: the slur is to the second quarter-note of beat 2; m. 33: first and second endings have been supplied to correct notation.

A variant version, possibly dating from the mid-1770s, is found in the NN Ms. In this copy, set for Tenor and Bass only, the first 14 measures are missing, there are no changes of time signature (3/2 is used throughout), the Tenor is rhythmically offset from the bar-line by one beat from m. 19 to the end, and some small changes are found in a few pitches.

CRUCIFIXION Text att.: Words Anon. Source of text: a hymn published in Law 1783, No. 34. The entire text supplied from this source.

First published in *MM*, p. 7, in abbreviated form (see *WB11*, p. 298). The version in *MM* is identical to the first 16 measures of the later version except that *MM* is in F# minor.

Orig. heading: CRUCIFIXION for good Friday (Billings’s spelling has not been retained); mm. 12–13: Billings’s spelling of “indure” has not been retained; m. 15, Tenor: the eighth-note after beat 1 lacks flag; m. 29, Treble: only 5 quarter-notes in the measure, a sixth C has been supplied; m. 32: Billings’s spelling of “indure” has not been retained; m. 38: first and second endings supplied to correct notation.

THE LARK Text att.: Words Anon. ~~Source of text unlocated.~~ ^{2^d v. of hymn, p. 138 in}

Orig., mm. 2–3: Billings’s spelling of “th’unweard” has not been retained; m. 4, Bass: Billings may have intended a C instead of a G (second inversion triads are uncommon in Billings’s music generally, particularly at cadences); m. 5: Billings’s spelling of “alwready” has not been retained; m. 9–11, Counter and Bass: this two-voiced passage in parallel octaves is unprecedented in Billings’s music. It is possible that the Bass is to be read a third lower, beginning with beat 2, m. 9. On the other hand, the octaves later on the same words in mm. 31–33 suggest that their appearance in mm. 9–11 is intentional; m. 38, Bass: flag omitted on second eighth-note of beat 2.

RESURRECTION Text att.: Words Anon. The first stanza of an anonymous translation of the Latin hymn "*Surrexit Christus hodie*," first published in *Lyra Davidica*. Billings's text appears to be a combination of that and a variant version published in Arnold 1749 (see Julian, pp. 596–597). The second and third stanzas are supplied from Arnold 1756, Book IV, p. 10.

The "Hallelujah" phrase in mm. 3–4 is essentially the same as that in mm. 86–87 of Billings's anthem, **PEACE** (see this volume, p. 257); mm. 11–12 and mm. 19–20 are also varied repeats of mm. 90–91 and mm. 94–95 respectively of **PEACE**. Since **RESURRECTION** was published four years after **PEACE**, it appears that Billings went back to his earlier anthem to borrow music for the hymn tune.

Orig. heading: **RESURRECTION** For Easter; m. 3 to end: Billings's spelling of "Halleluia" has not been retained; m. 4, Bass: the half-note on beat 4 lacks dot; m. 11, Treble: the tie between the two C quarter-notes has been supplied editorially.

This composition appears to be modelled on **A HYMN FOR EASTER DAY**, often attributed to the English composer, Henry Carey, and frequently published in English and American collections during the eighteenth century. (See Bayley 1773, Vol. 2, p. 96.)

ANTHEMS

ANTHEM: Except the Lord Build the House.

Orig. heading: **AN ANTHEM** Psalm 127 Composed by W^m Billings. Source of text: Bible, Psalms, Common Prayer version, Psalm 127:1–4, 6, with the following alterations by Billings: verse 2, "watchmen" substituted for "watchman"; "but" omitted from text; verse 3, all text after "carefulness" omitted; verse 4, "and the fruit of the womb" omitted; verse 6, "he" substituted for "they", "to speak" substituted for "when they speak", and "his" substituted for "their".

Orig. note at foot of p. 1: "Set this piece in G" (i.e., the piece should be performed a whole step lower than it is notated); m. 23, Treble: the eighth-rest omitted; m. 49: Billings's spelling of "hast" has not been retained; mm. 61–62, 66–67, Counter, Tenor, and Bass: marks of distinction omitted (for a discussion of the mark of distinction, see note appended to commentary for **EMANUEL**, this volume, p. 368); m. 75: tempo designation has been supplied from Billings's direction over the Treble—"NB This strain no faster than Largo."

ANTHEM: The Lord is Ris'n, Indeed.

Orig. heading: **AN ANTHEM** for Easter Words from Scripture & D^r YOUNG Composed by W^m Billings. Source of text: Bible, Authorized Version, Luke 24:34; I Corinthians 15:20; and Young, Night the Fourth, "The Christian Triumph," lines 271–273, 288–293, and 298–300.

This edition of the anthem includes the section added by Billings in 1795, but this section is here separated from the preceding and succeeding sections to indicate clearly that it is a later addition. The anthem may be performed with or without the addition. Two sets of measure numbers follow the added section: italic numbers in a diamond refer to the earlier version and Roman numbers in a square to the later.

No copy of Billings's original edition of 1795 seems to have survived. However, after

Billings's death there were at least five printings of the anthem with the added section. The earliest is found in *Village* 1800, p. 170; however, the source for this edition is French 1802, pp. 133–134. Discrepancies in the *Village Harmony* version, such as beginning the Counter entrance of the fuge a measure later and simultaneously with the Treble entrance (uncharacteristic of Billings's fusing style), suggest that French's version is closer to Billings's original than any other printing.

Orig., m. 3, Bass: flag omitted on final eighth-note; m. 23, Treble and Counter: repeat sign omitted; mm. 75–80: repeated notes in the melisma should be articulated.

ANTHEM: O Clap Your Hands.

Orig. heading: AN ANTHEM. Psalm 47. For thanksgiving. by W^M BILLINGS. Text by Perez Morton. (See *QUEEN STREET, WB1*, pp. 188–189).

Orig. m. 18, Billings's spelling of "terible" has not been retained; mm. 23–31: apostrophe supplied for "trumpet's"; m. 44: repeat sign stands over the first beat of the measure.

ANTHEM: PEACE, God is the King.

Orig. heading: PEACE an ANTHEM Words from sundry Scriptures and elsewhere. Source of text: Bible, Psalms, Common Prayer version, Psalm 47:7; Authorized Version, Psalm 106:48; Deuteronomy 32:43 (paraphrased); Psalm 97:1; Revelation 11:15; Luke 2:14; Isaiah 49:23; Isaiah 11:6–9; Watts, *Hymns* I, No. 10, stanzas 1–2; with possibly some words by Billings (mm. 198–208), and the following alterations by Billings: Isaiah 11:9, "saith the Lord" added, "fill'd" substituted for "full", "fill" substituted for "cover."

Note at foot of p. 1: "Symphony is sounds without words intended for instruments"; at foot of p. 13: "W^m BILLINGS Author." The instrumental prelude, postlude, and interludes in PEACE appear to have been intended for a small group of instruments rather than for an organ. In addition to playing alone when the voices are silent, the instruments would probably have also played along with the singers. Billings assigned no specific instruments to any of the parts, leaving performers free to choose an accompanying ensemble. Among instruments available during the composer's own time besides the organ, a "bass viol" (or violoncello) and/or bassoon would probably have sounded the Bass line; a viola and/or clarinet could have supported the Tenor; a violin, clarinet, oboe, or flute might have played the Counter part, and a violin, oboe, and/or flute would have played the Treble. In choosing instruments, the present-day performer should keep in mind that the Tenor part, which carries the melody, may be doubled at the upper octave, especially in full ensemble sections; that the Counter part, which was seldom prominent, should probably not be doubled at all; that the Treble voice could probably also bear doubling; and that a discrete organ accompaniment, playing Billings's instrumental voices but not applying figure-bass harmonies to them, is also appropriate.

The "Hallelujah" section (mm. 86–97) appears in a slightly revised and expanded form in Billings's hymn-tune RESURRECTION (see this volume, p. 234). A slightly revised version of mm. 310–334 comprises the final section of Billings's AN ANTHEM FOR ORDINATION (*CH*, pp. 115–116).

Orig., m. 22, Tenor: flag omitted on the eighth-note; m. 36: for a discussion of "marks of distinction," see note appended to commentary for EMANUEL, this volume, p. 368; m. 45, Treble: half-rest on beat 1 has not been retained; m. 58, Counter: the quarter-note lacks dot; Bass: slur to note on beat 2 has not been retained; m. 78, Tenor: the quarter-note lacks dot;

mm. 84–85, Treble: marks of distinction omitted; m. 86, Treble: the slur extends to the last note of the measure; m. 89, Bass: both half-notes lack dots; m. 90, Treble: the tie between the two quarter-notes has been supplied editorially; Counter: the repeated notes in the melisma should be articulated; Tenor: the slur extends to the last note in the measure; m. 96: “Forte” stands over the last two quarter-notes of m. 96; m. 117, Bass: the quarter-note lacks dot; m. 119 to end: Billings’s capitalization of all letters in “PEACE” has not been retained; mm. 132–133, Counter: the tie between the two A quarter-notes has been supplied editorially; m. 137: “Forte” stands over m. 139; m. 145: apostrophe supplied for “Sion’s”; m. 148, Treble: the rhythm is ♩ ♪ ♪ (such rhythmic complications are most uncharacteristic of Billings’s style and probably result from an engraver’s error in placing the eighth-note flag); m. 155, Treble: “Who” omitted from text; mm. 177, 183, Tenor: the tie between the two A’s has been supplied editorially; m. 185, second ending: “Forte” stands over m. 186; m. 189, Bass: tie omitted; m. 197: “Forte” stands over m. 198; Tenor: the natural sign has been supplied editorially; Bass: half-note lacks stem; m. 199: “Sprightly” stands over m. 200; m. 226: “Forte” stands over m. 227; m. 232: the Treble contains an extra quarter-rest, the Counter only a quarter-rest, the Tenor lacks a quarter-rest on beat 1, and the Bass lacks a measure rest; m. 265: “Forte” stands over m. 267; m. 268, Tenor: sixteenth-note lacks flag, notated as eighth-note; m. 271: “Piano” stands over m. 273; m. 293, Counter: natural sign supplied editorially; m. 298: Billings’s substitution of “water” for “waters” has not been retained; mm. 314–327: the performer’s attention is called to Billings’s use of cross accents in the text. Although the music proceeds in 2/4 time, much of the text is accented as if in 3/4 time. Because these textual and musical accents do not coincide in each voice, Billings’s original notation has been retained; however, in performing the work, the cross accents might well be emphasized; m. 334, Treble: the eighth-notes on beat 2 lack flags; m. 336: “Fortissimo” stands over m. 338.

Appendix I

ASHHAM Textless. Text att. in *SMA*: Dr. Watts. Source of text; Watts, *Hymns* I, No. 67. The entire text supplied from this source.

This variant version was published in French 1793, p. 9, as Lesson VIII, without attribution. Billings himself published ASHAM in *SMA*, p. 40 (see *WBII*, p. 150).

Orig., m. 6, Tenor: beats 1 and 2 notated as eighth-notes. Text: stanzas 4 and 5 enclosed in brackets.

BARRY No text att. The first stanza of Watts, *Songs*. Song I. The entire text supplied from this source.

Published by Billings in *NEPS*, p. 67, as BARRE (see *WBI*, p. 243). This variant version was published in French 1793, p. 12, without attribution.

BEDFORD No text att. The first stanza of Watts's *Hymns* I, No. 64. The entire text supplied from this source.

This tune appears to be a compositional variant of **WALTHAM**, published by Billings in *NEPS*, p. 95; *SMA*, p. 20; and *MM*, p. 10 (see *WB*I, p. 332, and *WB*II, p. 100). Published in *Sacred* 1788, p. 98, without attribution. **BEDFORD** seems to represent a later reworking of the melody with accompanying voices that are mostly new.

HATFIELD [I] No text att. The first and second stanzas of Watts, *Hymns* I, No. 5. The entire text supplied from this source. Since the compiler combined the first two stanzas into one, later stanzas are renumbered accordingly. Watts's hymn includes a fifth stanza, as follows:

If smiling Mercy crown our Lives,
Its Praises shall be spread;
And we'll adore the Justice too
That strikes our Comforts dead.

Published in Shumway 1793, p. 137, attributed to "Unknown." Not published by Billings. Orig., m. 1, Treble: the pitches of the two quarter-notes on beat 2 are B^b and C respectively; m. 9, Treble: all notes are D; Counter: the note on beat 2 is A; m. 10, Treble: the notes on beat 1 are C, D, and E^b respectively; m. 13, Counter: the second quarter-note is E^b; m. 14, Counter: the quarter-note on beat 1 is F.

HATFIELD [II] No text att. The first and second stanzas of Watts, *Hymns* II, No. 9. The entire text supplied from this source. Since the compiler combined the first two stanzas into one, later stanzas are renumbered accordingly.

Published in *PSA* 1804, p. 5, attributed to Billings. Not published by Billings. This is a variant of the tune published by Shumway, with differences such as to lead one to suspect that it may be an earlier version.

Orig., m. 8, Counter: the natural sign has been supplied editorially; m. 13, Counter: the second quarter-note is E^b; mm. 15, 17, Counter: the natural signs have been supplied editorially. Text: stanza 3 enclosed in brackets.

HEBRON Text att.: Words Anon. Source of text: a hymn published in Knapp 1751, pp. 162–164. The entire text supplied from this source.

Published by Billings in *SH*, pp. 17–19, as **NORTHBOROUGH** (see this volume, p. 157). This variant version was published in Pilsbury 1799, p. 145, without attribution.

Orig., m. 6, Bass: the grace notes, called Notes of Transition, are to be performed very quickly and lightly and "with such elasticity of voice, as not to introduce any distinct notes or sounds." (Pilsbury 1799, p. 10). This grace was usually improvised by the performers to fill in melodic leaps of a third or more and was seldom written into the music; m. 6, Bass: the grace note following the quarter-note on beat 2 is A; mm. 21–22, Counter: although the notes on m. 21, beat 2, and m. 22, beat 1, do not fit harmonically with the other parts, they seem melodically consistent within themselves and have thus been retained; m. 28, first ending, Counter: dot on upper note of the diad only.

KITTERY No text att. The first stanza of *Supplement*, "The Lord's Prayer," Second Metre, p. 56 (see Julian, p. 801). The entire text supplied from this source.

Published by Billings in *SH*, pp. 12–14 (see this volume, p. 152). This version was published

as KETTERY in Brownson 1783, p. 17, without attribution. Ms versions of the tune, resembling the Brownson print but predating it perhaps by as much as a decade, are found in the CtHT-W Ms and MiU-C Ms 1.

MANSFIELD No text att. The eleventh and twelfth stanzas of Watts, *Psalms*, Psalm 148. Since these are the final two stanzas of the Psalm, no earlier ones have been provided.

Published in Boston 1799, p. 31, attributed to Billings. Not published by Billings. Also published without attribution, in Worcester 1788, p. 105, and Worcester 1791, p. 72. The Worcester version differs only by having a natural sign at m. 25, Treble, beat 2.

Orig., m. 6, Treble: the last note in the measure is F; m. 29, Tenor: the last note in the measure is F.

PLYMOUTH NEW No text att. The ninth and then the eighth stanzas (slightly altered) of Brady and Tate, *New Version*, Psalm 24. The unusual selection of text suggests that PLYMOUTH NEW is intended to be a set-piece; thus no other text stanzas are supplied here.

Published in French 1802, p. 70–71, attributed to Billings. Not published by Billings. Ms versions of the tune in the CtHT-W Ms, MiU-C Ms 2, and in the Waterhouse Ms, appear under the title PLYMOUTH and consist only of Tenor and Bass parts. They probably date from the 1770s or early 1780s.

Orig., m. 12, Treble: flat has been supplied editorially.

ST. PETER'S No text att. The first stanza of a hymn by Charles Wesley, first published in Wesley, *Hymns* (see Julian, p. 1262). The entire text supplied from this source.

Published by Billings in *SMA*, p. 3, as SAVANNAH (see *WBII*, p. 44). This variant version was published in Pilsbury 1799, p. 118, attributed to Billings.

Orig., m. 9, Tenor: the grace note, called a Note of Transition, is to be performed very quickly and lightly and “with such elasticity of voice, as not to introduce any distinct notes or sounds.” (Pilsbury 1799, p. 10). This grace was usually improvised by the performers to fill in melodic leaps of a third or more and was seldom written into the music. Text: verse 7, line 4: apostrophe supplied for “Pow’r.”

ST. VINCENT'S No text att. The first stanza of Watts, *Hymns I*, No. 9. The entire text supplied from this source.

This version was published without attribution in Sacred 1788, p. 98. Also published with variant Treble and Counter parts in French 1793, p. 54. (French uses Watts, *Psalms*, Psalm 56, stanza 3, as the text.) The tune appears to be an ornamental variant of CONCORD, published by Billings in *NEPS*, p. 5 (see *WB1*, p. 58).

Orig., m. 13, Treble: the sharp on beat 3 supplied editorially. Text: stanzas 5 and 6 enclosed in brackets; verse 6, line 2: apostrophe supplied for “Pow’rs.”

SHEFFIELD No text att. The first and second stanzas of Watts, *Psalms*, Psalm 98, Part II. The entire text supplied from this source. Since the first two stanzas have been combined into one, later stanzas are renumbered accordingly.

Published in Huntington 1807, p. 48, attributed to Billings. Not published by Billings. While the piece’s stylistic traits make its attribution to Billings doubtful, in the absence of proof of other authorship SHEFFIELD is included here.

Orig., m. 26: first and second endings supplied to correct notation; the original ending is the second.

UNION No text att. The first three stanzas of Watts, *Psalms*, Psalm 148, LM version. The entire text supplied from this source. Since the first three stanzas have been combined into one, later stanzas are renumbered accordingly.

Published in Worcester 1788, p. 118; without attribution. Attributed to Billings in Worcester 1791, p. 88. Not published by Billings.

Orig., m. 37: the spelling of “terrors” has not been retained; m. 58: for a discussion of “marks of distinction,” see note appended to commentary for EMANUEL, this volume, p. 368; m. 59: repeat sign omitted.

UXBRIDGE Textless. No text att. The entire text supplied from *Supplement*, No. 9, “The Lord’s Prayer”, Second Metre, to conform with earlier version printed in *NEPS* (see *WB1*, p. 228).

Published by Billings in *NEPS*, p. 64. This variant version was published in French 1793, p. 8, without attribution, as LESSON VI. It may be a later revision of the tune, similar to those tunes from *NEPS* published by Billings in *SMA* and *MM*.

Appendix II

BENNINGTON No text att. The first two words of the first stanza of Watts, *Horae Lyricae*, “The Nativity of Christ,” p. 10. The entire text supplied from this source.

This tune is found in both the Waterhouse Ms, p. 12, and in the MiU-C Ms 2; neither carries an attribution. However, it appears to be an ornamental variant of FRIENDSHIP, published by Billings in *NEPS*, p. 61 (see *WB1*, p. 217). The version printed here appears in the Waterhouse Ms.

Orig., m. 8: the E-minor seventh chord on beat 3 appears in both sources; a G in the Bass may have been intended, since at this point in FRIENDSHIP the Bass sings the tonic pitch.

BRADFORD Text att.: Psalm 47th. Dr. Watts. The first stanza of Watts, *Psalms*, Psalm 47. The entire text supplied from this source. Watts’s original version of stanza 6, line 1, has “The British Islands”; some later editions of Watts’s *Psalms*, both British and American, substitute “The gentile Nations”; and others, like Watts, *Psalms*, 1784, substitute “These ransom’d States.” The last is used as the text source here.

This tune is found in the Waterhouse Ms, p. 15, without attribution. It appears to be a compositional variant of CONSOLATION, published by Billings in *SMA*, p. 19 (see *WB11*, p. 98).

Orig., m. 9, Counter: the note on beat 2 is C#. Text, verse 6, line 2: “Abraham’s” has been contracted editorially to “Abra’m’s.”

DUNSTABLE No text att. The first stanza of a hymn set by Billings to ST. THOMAS in *CH*, pp. 127–129. In *CH*, Billings attributes the words to Dr. Watts, but only the second, third, and fourth stanzas are by him (see Watts, *Hymns* II, No. 95, stanzas 1, 4, and 5). The first stanza is by an unknown author. The entire text supplied from *CH*.

This tune is found in the MHi Ms and appears to be a compositional variant of SAYBROOK, published by Billings in *MM*, p. 30 (see *WBII*, p. 324). It also appears to be a variant of CONCORD, published in *NEPS*, p. 5 (see *WB1*, pp. 58–59).

Orig., beginning: the clefs and key signature are missing from the Ms; m. 13, Counter: the sharp has been supplied editorially.

GERMANTOWN Text att. in Waterhouse Ms: Dr. W. [Dr. Watts]. The first stanza of Watts, *Hymns* II, No. 3. The entire text supplied from this source.

The version of the tune presented here is a composite made from two sources. Its basis is the version for four voice parts in the MHi Ms. However, because the bass part of m. 12ff has been trimmed off in that Ms, those measures are supplied from the Waterhouse Ms, where it is set for Tenor and Bass only. The tune is attributed to “WB” in the Waterhouse Ms, but it never appeared in print. It is also found, set for Tenor and Bass only, in MiU-C Ms 2. Orig., beginning: time signature omitted in MHi Ms; mm. 18, 20, Treble: the eighth-note triplets are notated as quarter-notes; m. 19, Counter: the sharp has been supplied editorially; m. 22: the repeat sign and the first and second ending signs have been omitted in the MHi Ms, but the two measures for the first and second endings are included.

The Waterhouse Ms varies from MHi in m. 6, Tenor, by having two quarter-notes on beat 1 (notated as eighth-notes), by having a lower octave choosing note in the Bass on beat 1 of m. 6, and by having a B^b quarter-note only on beat 3 of m. 20 in the Tenor.


HACKER’S HALL No text att. The first, third, and fourth lines of the first stanza of Sternhold & Hopkins, Psalm 47. The entire text supplied from this source.

This tune is found in both the Waterhouse Ms and MiU-C Ms 2. In both sources it is attributed to “Wm B.” and appears in only Tenor and Bass parts. Not published by Billings. The Waterhouse Ms version is printed here.

Orig., m. 1, Bass: in the Waterhouse Ms the note on beat 2 is F. Text, verse 8, line 1: “Abraham’s” has been contracted editorially to “Abra’m’s.”

HADLEY Text att.: Dr. Watts. The source of the text is unlocated; the hymn may be by Billings himself.

This tune is found in the CtHT-W Ms and in MiU-C Ms 3 (as HADLY), without attribution in either source. It was published by Billings, however, in altered form, as the opening section of his AN ANTHEM FOR CHRISTMAS, in *CH*, p. 117. The CtHT-W Ms version is printed here. Measure numbers cited here refer to the rebarred version.

Orig., m. 3, Counter: CtHT-W Ms has a half-rest on beat 2; m. 12, Treble: MiU-C Ms 3 has an A on beat 2; m. 13, Treble: the note on beat 1 is G, beat 2 is C; mm. 19–22, beat 1, Bass: MiU-C Ms 3 has a C choosing note beneath the G throughout these measures; mm. 24–26, Tenor: CtHT-W Ms has  for each of the three groups of two sixteenths and an eighth note; in the first two, the eighth-note is slurred to the first sixteenth-note.

HALLIFAX No text att. The first stanza of Watts, *Psalms*, Psalm 50, Part II, PM version. The entire text supplied from this source.

This tune is found in the MiU-C Ms 1. It appears to be an altered version of HALIFAX, published by Billings in *SMA*, p. 23, and *MM*, p. 17 (see *WBII*, p. 111), and differs from the printed version principally in its rhythm. The Ms version contains no accidentals, but those found in *SMA* and *MM* have been supplied editorially above the notes that they affect, as was done with similar tunes in *WB1*. (See *WB1*, p. lx, for a discussion of editorial policy on accidentals.)

Orig., m. 4, Counter: the note on beat 1 is G; m. 8, Counter: the notes in this measure should perhaps be written a third higher, as in *SMA*; m. 13, Counter: the lower note of the diad is E^b; m. 25, Tenor: the B^b on beat 2 should probably be B natural. Text: Watts's notations of "Pause The First" following stanza 5, "Pause The Second" following stanza 10, and "Epiphomena" following stanza 14, have not been retained; stanza 7, line 2: apostrophe supplied for "Threat'nings."

HATFIELD [III] No text att. The sixth stanza of "A Poem on Death" from Peck, pp. 27–29. The entire text supplied from this source. Since the sixth stanza is set, it is considered here to be stanza 1, and succeeding stanzas have been renumbered accordingly.

This tune is found in the Waterhouse Ms, p. 1, attributed to "W B" and dated "May 30th 1780." Although it bears a slight similarity to HATFIELD published in Shumway 1793 and in *PSA* 1804 (see Appendix I, this volume, p. 282–285), its differences are so substantial as to make it questionable whether it should be considered a version of that tune.

Orig., m. 7: the substitution of "shall" for "will" has not been retained.

MORRISTON Text att. in MiU-C Ms 2: Hymn 146, Bk. 2 Dr. W. [Dr. Watts]. The first line of the first stanza of Watts, *Hymns* II, No. 146. The entire text supplied from this source.

This tune is found unattributed in both the Waterhouse Ms and MiU-C Ms 2. It appears to be an ornamental variant of MEDFIELD, published by Billings in *NEPS*, p. 94, and *SMA*, p. 10 (see *WB1*, p. 328, and *WBII*, p. 66). In the Waterhouse Ms the tune name and poetic meter are followed by the initials "SH", which may denote Susanna Heath, the compiler of the Waterhouse Ms, or Solomon Howe, a psalmodist who was acquainted with Billings by that time. Perhaps "SH" was responsible for the arrangement of Billings's tune. However, the initials do not appear in MiU-C Ms 2, and since the tune is clearly related to Billings's MEDFIELD, it is included here as a possible Billings variant. The MiU-C Ms 2 version is printed here.

The Waterhouse Ms varies from MiU-C Ms 2 as follows: in mm. 3, 4, 6, 7, and 14, the dotted quarter- and eighth-notes in the various voices are two quarter-notes; m. 15, Tenor: only a G quarter-note following beat 2; m. 16, Bass: no choosing note on beat 2.

Orig., m. 10, Treble: natural sign supplied editorially; m. 15, Tenor: a D eighth-note below the G after beat 2 has not been retained; m. 16, Bass: a G choosing note an octave below the G on beat 2 has not been retained.

NEW HAVEN No text att. The source of the text is unlocated.

This tune is found in the Waterhouse Ms and MiU-C Ms 2, without attribution. It appears to be an ornamental variant of DUXBOROUGH, published by Billings in *NEPS*, p. 8; *SMA*, p. 3; and *MM*, p. 9 (see *WB1*, p. 70, and *WBII*, p. 42). The MiU-C Ms 2 version is printed here.

Orig., m. 8, Treble: the Waterhouse Ms has only a C# quarter-note on beat 3.

RALEIGH No text att. The sixth (and final) stanza of Watts, *Psalms*, Psalm 17. The text has been supplied from this source.

This tune, never published by Billings, is found in the RPB Ms, p. 66, attributed to Billings. The date and provenance of the Ms are unknown; but it must have been compiled after 1815, since the compiler refers several times to "E. Hartwell's Collection" as a source of tunes. (Hartwell 1815 is the compiler's only tunebook.) Its style traits and the source's late date make the attribution of the tune to Billings doubtful. However, it cannot be disproven and is included here on that account.

SPENCER Textless. No text att. Text supplied from Watts, *Psalms*, Psalm 33, Part I.

This tune is found in the Waterhouse Ms, p. 7, without attribution. It appears to be a compositional variant of BOLTON, published by Billings in *SMA*, p. 25 (see *WBII*, p. 116).

ANTHEM

ANTHEM: Praise the Lord, O My Soul.

Orig. heading: An Anthem Ps 103 by WB Composd [*sic*]. Source of text: Bible, Psalms, Common Prayer version, Psalm 103, verses 1–3; "Hallelujah" and "Amen" added by the composer.

Two copies of this anthem are found in the NN Ms, apparently in different hands but essentially the same music. Not published by Billings, but the style of the music and the location of copies in a Ms collection devoted to other compositions by Billings support the attribution.

If the piece is by Billings, it must be an early work, written before he gained competence in setting a non-metrical prose text, for in many places the accents of the music and words are in conflict. In this edition the music has been rebarred as have the anthems in *NEPS* (see *WB1*, pp. lxi–lxii, for a discussion of editorial policy regarding rebarring). The basic note values are unaltered; only the bar-lines have been shifted to coordinate musical and textual accents. The original barring is indicated above the Treble part.

In the following commentary, copy 1 refers to the first appearance of the work in the NN Ms; copy 2 to the second. Measure numbers cited here refer to the rebarred version.

Orig., m. 2, Counter: copy 1 has two choosing notes, G and E, on both beats; m. 5, Counter: both sources have G; m. 11: repeat sign omitted; m. 12, Tenor: the note on beat 2 is C; mm. 15–16, 18: all rests are whole rests, except m. 18, Treble; m. 24, Counter: copy 2 has G on beat 3; mm. 32–33, Bass: the lower notes in the diads are B in both sources; m. 42, Treble: the note on beat 2 is B; m. 46, Treble: the second and third notes are C and B respectively; m. 47, Treble: both notes are C; Bass: in copy 1 there is a G choosing note an octave below the quarter-note; m. 50: the repeat sign has been moved to m. 51 and first and second endings added at m. 64 to correct notation; m. 54, Treble: in copy 1 the notes on the third beat are three eighth-notes; m. 60, Counter: the note on beat 3 is D; m. 63, Treble: in copy 1 there is a choosing note B below the D on beat 2; m. 65: repeat sign omitted; m. 67 to the end, Bass: beginning with beat 3, copy 1 has lower choosing notes as follows: G, B, none, A [*sic*], G, G, A, G, G, F, G, E [*sic*]; mm. 70–71, Treble and Counter: both copies appear to be faulty in these measures. The Treble has, respectively, half-notes C, B, C, and quarter-notes C and E. The Counter has, respectively, half-notes

E, G, G, and A. The Tenor and Bass appear to be correct in these measures; m. 72, Counter: the note on beat 1 is G.

Appendix III

- BANGOR** Textless. No text att. Text taken from a setting found in Tans'ur 1755, p. 58. Source of text: Sternhold & Hopkins, Psalm 11. The entire text supplied from this source. Published in *MM*, p. 18. The Tenor and Bass there are similar to but not identical with versions found in tunebooks published by Daniel Bayley: Bayley 1764, Bayley 1771, and Stickney 1774. The Treble and Counter voices are different and are perhaps Billings's own arrangements. Orig., Bass: a treble clef appears at the beginning of the line, but the notes read in the bass clef.
- BUCKINGHAM** Textless. No text att. Text taken from a setting found in Stickney 1774, p. 186. Source of text: Sternhold & Hopkins, Psalm 12. The entire text supplied from this source. Published in *MM*, p. 22. The Tenor and Bass there are the same as those found in Bayley 1771. The Treble and Counter are different and are perhaps Billings's own arrangements. Orig., Text, stanza 4, line 1, 4: quotation marks supplied editorially.
- ISLE OF WIGHT** Textless. No text att. Text taken from a setting found in Law 1793, p. 48. Source of text: Watts, *Hymns* II, No. 95. The entire text supplied from this source. Published in *MM*, p. 18. No previously published setting of this tune, such as those of Bayley 1771 and Flagg 1764, corresponds to Billings's version, which omits most passing tones in the melody. Bayley's tunebook, however, may have been the source for Billings's setting, since it also gives the title as "ISLE OF WHITE." Orig., Title: Billings's version of the tune name, ISLE WHITE, has not been retained; Bass: a treble clef appears at the beginning of the line, but the notes read in the bass clef; m. 14, Bass: the note on beat 3 is G.
- NEW COLCHESTER** Textless. No text att. Text taken from a setting found in Williams 1770, p. 52. Source of text: Watts, *Psalms*, Psalm 84. The entire text supplied from this source. Published in *MM*, p. 23. No previously published setting of this tune, such as those in Flagg 1764 and Stickney 1774, corresponds to Billings's version, which is transposed a whole-tone higher than usual and which omits most passing tones from the melody. Orig., Bass: a treble clef appears at the beginning of the line, but the notes read in the bass clef. Text: Watts's notation of "Pause" following stanza 4 has not been retained.
- OLD HUNDRED** Textless. No text att. Text taken from a setting found in Williams 1770, p. 45. Source of text: Watts, *Psalms*, Psalm 100. The entire text supplied from this source. Published in *MM*, p. 19. No previously published setting of this tune, such as those of Bayley 1771 and Flagg 1764, corresponds to Billings's version, which is transposed a half-

tone higher than usual. While the Tenor and Bass are similar to those found in other tunebooks, the Treble and Counter are different and are perhaps Billings's own arrangement.
 Orig., Bass: a treble clef appears at the beginning of the line, but the notes read in the bass clef.

PORTSMOUTH Textless. No text att. Text taken from a setting found in Flagg 1764, p. 66. Source of text: Sternhold & Hopkins, Psalm 63. The entire text supplied from this source.

Published in *MM*, p. 18. The Tenor and Bass are similar to but not identical with the setting found in Flagg, but the Treble and Counter are different and are perhaps Billings's own arrangement.

Orig., Bass: a treble clef appears at the beginning of the line, but the notes read in the bass clef; m. 5, Treble: the note on beat 3 is A.

PUTNEY Textless. No text att. Text taken from a setting found in Stickney 1774, p. 185. Source of text: Watts, *Hymns* II, No. 146. The entire text supplied from this source.

Published in *MM*, p. 19. The Tenor and Bass are similar to but not identical with the setting found in Bayley 1771, p. 1, but the Treble and Counter are different and are perhaps Billings's own arrangement.

Orig., Bass: a treble clef appears at the beginning of the line, but the notes read in the bass clef.

ST. ANN'S Textless. No text att. Text supplied from a setting found in Stickney 1774, p. 171. Source of text: Watts, *Hymns* II, No. 94. The entire text supplied from this source.

Published in *MM*, p. 26. The Tenor and Bass are similar to but not identical with the setting found in Bayley 1771 and Stickney 1774, but Billings's setting is transposed a minor third higher than usual. The Treble and Counter voices are different and are perhaps Billings's own arrangement.

ST. HELLEN'S Textless. No text att. Text taken from a setting found in Stickney 1774, p. 174. Source of text: Watts, *Psalms*, Psalm 146. The entire text supplied from this source.

Published in *MM*, p. 8. The setting in *MM* is quite close in all parts to but not identical with that found in Bayley 1771 and Stickney 1774. The principal difference is that Billings has omitted passing tones in the Treble, Counter, and Tenor voices, and reversed the rhythm in the penultimate measure.

ST. MARTIN'S Textless. No text att. Text taken from a setting found in Worcester 1786, p. 41. Source of text: Watts, *Hymns* I, No. 1. The entire text supplied from this source.

Published in *MM*, p. 19. The Tenor and Bass are similar to but not identical with the setting found in Stickney 1774, p. 100. The Treble and Counter are different and are perhaps Billings's own arrangement.

Orig., Bass: a treble clef appears at the beginning of the line, but the notes read in the bass clef. Text: stanzas 4 and 5 enclosed in brackets.

Bibliography

I. BOOKS AND ARTICLES

- Anderson, Gillian B. "The Funeral of Samuel Cooper," *The New England Quarterly*, L (December 1977), p. 644–59.
- . "'Samuel the Priest Gave Up the Ghost' and The Temple of Minerva: Two Broad-sides," *Notes*, xxxi (March 1975), p. 493–516.
- Barbour, J. Murray. *The Church Music of William Billings*. East Lansing: Michigan State University Press, 1960.
- Bentley, William. *The Diary of William Bentley, D.D., Pastor of the East Church, Salem, Massachusetts*, 4 vols. Salem, Mass.: Essex Institute; repr., Gloucester: Peter Smith, 1962.
- Billings, William. *The Complete Works of William Billings*: I. ed. by Karl Kroeger; II. ed. by Hans Nathan. The American Musicological Society and the Colonial Society of Massachusetts, 1977–1981.
- Britton, Allen P., and Irving Lowens. "Daniel Bayley's 'The American Harmony': a Bibliographic Study," *Papers of the Bibliographical Society of America*, LIX (1955), p. 340–54.
- Crawford, Richard. *American Studies and American Musicology*. Brooklyn: Institute for Studies in American Music, 1975.
- . *Andrew Law, American Psalmist*. Evanston: Northwestern University Press, 1968.
- . *The Core Repertory of Early American Psalmody*. Madison: A–R Editions, 1984.
- . "Set-Piece," *The New Grove Dictionary of Music and Musicians*, 20 vols., ed. by Stanley Sadie. London: Macmillan, 1980, xvii, p. 200.
- , and David P. McKay. "Music in Manuscript: a Massachusetts Tune-Book of 1782," *Proceedings of the American Antiquarian Society*, LXXXIV (April 1974), p. 43–64.
- Daniel, Ralph T. *The Anthem in New England Before 1800*. Evanston: Northwestern University Press, 1966.
- Dictionary of American Biography*, 20 vols. New York: Charles Scribner's Sons, 1928–36.
- Dictionary of National Biography*, 21 vols. London: Oxford University Press, 1917–
- Frost, Maurice. *Historical Companion to Hymns Ancient & Modern*. London: William Clowes, 1962.
- Gould, Nathaniel D. *Church Music in America*. Boston: A. N. Johnson, 1853; repr., New York: AMS Press, 1972.
- Hedge, Lemuel. *The Duty and Manner of Singing in Christian Churches*. Boston: Richard Draper, 1772.

392 *Bibliography*

- Julian, John. *A Dictionary of Hymnology*. New York: Charles Scribner's Sons, 1892; repr., New York: Dover, 1957.
- Kemp, Robert. *A History of the Old Folks Concerts*. Boston: published by the Author, 1868; repr., with a new introduction by Richard Crawford. New York: Da Capo Press, 1984.
- Kroeger, Karl. "Communication," *Journal of the American Musicological Society*, xxxi (Spring 1978), p. 176-77.
- _____. "Isaiah Thomas as a Music Publisher," *Proceedings of the American Antiquarian Society*, lxxxvi (October 1976), p. 321-41.
- _____. "Slur and Tie in Anglo-American Psalmody," *The American Choral Review*, xxviii, no. 2 (April 1986), p. 17-29.
- _____. "William Billings's *Anthem for Easter*," unpublished paper presented at a meeting of the Southeastern Chapter, American Musicological Society, 1975.
- _____. "William Billings's Music in Manuscript Copy and Some Notes on Variant Versions of his Pieces," *Notes*, xxxix (December 1982), p. 316-45.
- _____. *The Worcester Collection of Sacred Harmony and Sacred Music in America, 1786-1803*. Ph.D. dissertation, Brown University, 1976.
- Lowens, Irving. *Music and Musicians in Early America*. New York: W. W. Norton, 1964.
- McKay, David P., and Richard Crawford. *William Billings of Boston*. Princeton: Princeton University Press, 1975.
- Marrocco, W. Thomas. "The Set Piece," *Journal of the American Musicological Society*, xv (Fall 1962), p. 342-52.
- Nathan, Hans. *William Billings: Data and Documents*. Detroit: Information Coordinators, 1976.
- Nitz, Donald A. *Community Musical Societies in Massachusetts to 1840*. D.M.A. dissertation, Boston University, 1964.
- Oldham, Guy. "Pitchpipe," *The New Grove Dictionary of Music and Musicians*, 20 vols., ed. by Stanley Sadie. London: Macmillan, 1980, xiv, p. 789.
- Playford, John. *An Introduction to the Skill of Musick*. 12th ed. London: E. Jones for Henry Playford, 1694; repr., New York: Da Capo Press, 1972.
- Pope, Alexander. *The Works of Alexander Pope*, 9 vols. London: P. Knapton, 1751.
- Shipton, Clifford K., and James E. Mooney. *National Index of American Imprints Through 1800*, 2 vols. [Worcester]: American Antiquarian Society, 1969.
- Sonneck, O. G. *A Bibliography of Early American Secular Music*, rev. and enl. by William Treat Upton. Washington: Library of Congress, 1945; repr. with a preface by Irving Lowens. New York: Da Capo Press, 1964.
- _____. *Early Concert-Life in America*. Leipzig: Breitkopf and Härtel, 1907.
- Steinberg, Judith Tick. "Old Folks Concerts and the Revival of New England Psalmody," *The Musical Quarterly*, lix (October 1973), p. 602-19.

- Stevenson, Robert. *Protestant Church Music in America*. New York: W. W. Norton, 1966.
- Stiles, Ezra. *The Literary Diary of Ezra Stiles*, 3 vols., ed. by Franklin Bowditch Dexter. New York: Charles Scribner's Sons, 1901.
- Tans'ur, William. *The Elements of Musick Displayed*. London: Stanley Crowder, 1772.
- _____. *A New Musical Grammar*. [London?]: the Author, 1746.
- Temperley, Nicholas. *The Music of the English Parish Church*, 2 vols. Cambridge: Cambridge University Press, 1979.
- _____, and Charles G. Manns. *Fuging Tunes in the Eighteenth Century*. Detroit: Information Coordinators, 1983.
- Wolfe, Richard J. *Early American Music Engraving and Printing*. Urbana: University of Illinois Press, 1980.

II. TUNEBOOKS, HYMNALS, PSALTERS, AND DEVOTIONAL BOOKS

- Arnold, John. *The Compleat Psalmist*. 2d ed. London: R. Brown, for the author, 1749; 4th ed. London: Robert Brown, 1756; 5th ed. London: Robert Brown, 1761.
- Bayley, Daniel. *The American Harmony*, see Tans'ur, William. *The Royal Melody Compleat*.
- _____. *The Essex Harmony*. Newburyport: the Author, 1771.
- _____. *The New Universal Harmony*. Newburyport: the Author, 1773.
- _____. *A New Compleat Introduction to the Grounds and Rules of Musick*. Newburyport: printed for and sold by Bulkeley Emerson, 1764.
- _____. _____. Boston: Thomas Johnston, 1766.
- _____. *The Psalm-Singer's Assistant*. Newburyport: the Author, ca. 1765.
- Billings, William. *The Continental Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794; repr., ed. by Hans Nathan. Cambridge: Harvard University Press, 1961.
- _____. *The Psalm-Singer's Amusement*. Boston: the Author, 1781; repr. with a new introduction by H. Wiley Hitchcock. New York: Da Capo Press, 1974.
- _____. _____. [n.p., ca. 1804].
- _____. *Peace, an Anthem*, ed. by Gillian Anderson. Washington: C. T. Wagner, 1974.
- _____. *The Suffolk Harmony*. Boston: John Norman, 1786.
- The Boston Collection*. Boston: William Norman, ca. 1799.
- Brady, Nicholas, and Nahum Tate. *A New Version of the Psalms of David*. London: J. Roberts, 1749.
- Brownson, Oliver. *Select Harmony*. [Connecticut, n.p.], 1783.

394 *Bibliography*

- Child, Ebenezer. *The Sacred Musician and Young Gentleman and Lady's Practical Guide to Music*. Boston: Manning & Loring, 1804.
- Flagg, Josiah. *A Collection of the Best Psalm Tunes*. Boston: Paul Revere and Josiah Flagg, 1764.
_____. *Sixteen Anthems*. Boston: Josiah Flagg, [1766].
- French, Jacob. *Harmony of Harmony*. Northampton: Andrew Wright, for the compiler, 1802.
_____. *The Psalmist's Companion*. Worcester: Leonard Worcester, for Isaiah Thomas, 1793.
- Hartwell, Edward. *The Chorister's Companion*. Exeter: C. Norris & Co., 1815.
- [Holden, Oliver.] *The Modern Collection*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1800.
_____. *The Union Harmony*, 2 vols. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793; vol. 1, 2d ed., 1796.
- The Holy Bible, Containing the Old and New Testaments*. Boston: Isaiah Thomas & Ebenezer T. Andrews, 1814.
- Huntington, Jonathan. *The Apollo Harmony*. Northampton: Horace Graves, 1807.
- Ingalls, Jeremiah. *The Christian Harmony*. Exeter: Henry Ranlet, for the compiler, 1805; repr. with a new introduction by David Klocko. New York: Da Capo Press, 1981.
- Jenks, Stephen. *The Delights of Harmony*. Dedham: H. Mann, for the compiler, 1805.
- Knapp, William. *New Church Melody*. London: for R. Baldwin, 1751.
- Law, Andrew. *A Collection of Hymns for Social Worship*. [Connecticut, 1783].
_____. *The Rudiments of Music*. 4th ed. Cheshire, Connecticut: William Law, 1793.
- Lewis, Freeman. *The Beauties of Harmony*. Pittsburgh: Cramer, Spear, & Eichbaum, and Freeman Lewis, 1814.
- Lyon, James. *Urania*. Philadelphia: Hen. Dawkins, 1761; repr. with a new introduction by Richard Crawford. New York: Da Capo Press, 1974.
- Lyra Davidica*. London: J. Walsh, 1708.
- [Madan, Martin]. *A Collection of Psalm and Hymn Tunes . . . to be Had at the Lock Hospital near Hyde Park Corner*. [London: n.p., 1769].
- Mann, Elias. *The Northampton Collection*. [2d ed.] Northampton: Andrew Wright, for Daniel Wright, 1802.
- Mason, Lowell, and George James Webb. *The National Psalmist*. Boston: Tappan, Whittemore, and Mason, 1848.
- Peck, John. *A Description of the Last Judgment*. 2d ed. Boston: E. Russell, 1773.
- Pilsbury, Amos. *The United States' Sacred Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1799.
- Protestant Episcopal Church in the United States. *The Book of Common Prayer*. New York: Evert Duyckinck, 1809.

- Read, Daniel. *The Columbian Harmonist*. 2d ed. Dedham: H. Mann, 1804.
- Relly, James, and John Relly. *Christian Hymns, Poems, and Spiritual Songs*. London: M. Lewis, 1758; repr., Burlington, [New Jersey]: Isaac Collins, 1776.
- Sacred Harmony, or A Collection of Psalm Tunes, Ancient and Modern*. Boston: C. Cambridge, [1786–88].
- St. John, Stephen. *The American Harmonist*. Harrisburg: William Greer, 1821.
- Shumway, Nehemiah. *The American Harmony*. Philadelphia: John M'Culloch, 1793.
- Sternhold, Thomas, John Hopkins, and others. *The Booke of Psalmes with Hymnes Evangelical, and Spiritual Songs*. London: Company of Stationers, 1621.
- Stickney, John. *The Gentleman and Lady's Musical Companion*. Newburyport: Daniel Bayley, 1774.
- The Stoughton Musical Society's Centennial Collection*. Boston: Ditson & Co., 1878.
- A Supplement to the New Version of Psalms*. 8th ed. Savoy: E. and R. Nutt, 1724.
- Swan, Timothy. *The New England Harmony*. Northampton: Andrew Wright, 1801.
- Tans'ur, William. *A Compleat Melody*. 3d ed. London: Alice Pearson, for James Hodges, 1736.
- . *The Royal Melody Compleat*. London: R. Brown, for James Hodges, 1755; 3d ed. Boston: W. M'Alpine, 1767; repr. as *The American Harmony*, vol. 1. Newburyport: Daniel Bayley, 1769–1773.
- The Village Harmony*. Exeter: Henry Ranlet, 1795; 4th ed., 1798; 5th ed., 1800; 6th ed., 1803.
- Watts, Isaac. *Divine and Moral Songs Attempted in Easy Language for the Use of Children*. Utica: Seward and Williams, 1810.
- . *Horae Lyricae, Poems Chiefly of the Lyric Kind*. 10th ed. New York: Hugh Gaine, 1762.
- . *Hymns and Spiritual Songs in Three Books*. London: J. F. and C. Rivington, 1788.
- . *The Psalms of David Imitated in the Language of the New Testament*. London: J. F. and C. Rivington, 1788.
- . ———. Hartford: Nathaniel Patten, 1784.
- Walter, Thomas. *The Grounds and Rules of Musick Explained*. Boston: for Samuel Gerrish, 1746.
- . ———. Boston: Thomas Johnston, 1764.
- Wesley, Charles. *Hymns and Sacred Poems*. Bristol: Felix Farley, 1749.
- Whitefield, George. *Hymns for Social Worship*. London: William Stahan, 1753.
- Williams, Aaron. *The New Universal Psalmodist*. London: for the Author, 1770.
- The Worcester Collection of Sacred Harmony*. Worcester: Isaiah Thomas, 1786; 2d ed., 1788; 3d ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791; 4th ed., 1792; 5th ed., 1794; 6th ed., 1797; 7th ed., 1800; 8th ed., 1803.

Young, Edward. *The Complaint; or Night Thoughts on Life, Death, and Immortality*. Philadelphia: Bell, 1777.

III. MANUSCRIPTS

C[ouch], W. *The Northwestern Harmony*, 2 vols. A manuscript tunebook in the Special Collections Library of Brown University, Providence, Rhode Island.

Cowling, Aaron. *The American Harmony* (1798). A manuscript tunebook in the possession of the American Antiquarian Society, Worcester, Massachusetts (formerly owned by Irving Lowens, Baltimore, Maryland).

A manuscript supplement to Thomas Walter. *The Grounds and Rules of Musick Explained*. Boston: for Samuel Gerrish, 1746, at the Watkinson Library of Trinity College, Hartford, Connecticut.

A manuscript supplement to William Billings. *The New-England Psalm-Singer*. Boston: Edes and Gill, [1770], at the William L. Clements Library, The University of Michigan, Ann Arbor.

A manuscript supplement to William Billings. *The Singing Master's Assistant*. Boston: Draper and Folsom, 1778, at the William L. Clements Library, The University of Michigan, Ann Arbor.

A manuscript supplement to William Tans'ur. *The American Harmony*, [Newburyport: Daniel Bayley, 1773], at the Americana Collection, Music Division, New York Public Library.

Musical additions to a manuscript orderly book written by Eleazer Everett at Francestown, New Hampshire, at the William L. Clements Library, The University of Michigan, Ann Arbor.

A separate music manuscript entitled "Ms music by Shepard Fish, 1730" at the Massachusetts Historical Society, Boston.

A separate music manuscript entitled "Sukey Heath's 1st July 1782 Collection from Sundry Authors" in the possession of Mrs. Dorothy Waterhouse, Boston, Massachusetts.

Index of Titles

- ADORATION 109
 ANDOVER 105
 ASHHAM 278
 ASSURANCE 14
 BANGOR 342
 BAPTISM 188
 BARRY 280
 BEDFORD 281
 BENEFICENCE 150
 BENNINGTON 312
 BERLIN 5
 THE BIRD 225
 BRADFORD 314
 BRATTLE SQUARE 148
 BRATTLE SREET 161
 BUCKINGHAM 344
 BURLINGTON 210
 CAMDEN 154
 CHELSEA 208
 CONQUEST 198
 CRUCIFIXION 228
 DUNSTABLE 317
 EDEN 220
 ELECTION 192
 EMANUEL 59
 FRAMINGHAM 9
 GERMANTOWN 318
 GLOCESTER 206
 GOLGOTHA 80
 HACKER'S HALL 320
 HADLEY 322
 HALLIFAX 325
 HARTFORD 168
 HATFIELD [I] 282
 HATFIELD [II] 284
 HATFIELD [III] 328
 HEBRON 286
 HULL 204
 ISLE OF WIGHT 347
 JERUSALEM 196
 JORDAN 180
 KITTERY 152, 288
- THE LARK 232
 MANCHESTER 12
 MANSFIELD 290
 MENDOM 170
 MORAVIA 212
 MORIAH 190
 MORRISTON 330
 NEW COLCHESTER 348
 NEW HAVEN 332
 NORTHBOROUGH 157
 OLD HUNDRED 351
 PETERSBURGH 173
 PHYLANTHROPY 186
 PLYMOUTH NEW 293
 PORTSMOUTH 352
 PUTNEY 353
 RALEIGH 333
 REDEMPTION 32
 RESIGNATION 82
 RESTORATION 183
 RESURRECTION 234
 RUTLAND 62
 ST. ANN'S 356
 ST. HELLEN'S 358
 ST. MARTIN'S 360
 ST. PETER'S 296
 ST. VINCENT'S 298
 SHEFFIELD 301
 SHILOH 138
 SINAI 200
 SPENCER 334
 UNION 304
 UXBRIDGE 308
 WAREHAM 67
 WEST BOSTON 194
 WHEELER'S POINT 165
- ANTHEMS
- And I Saw a Mighty Angel 46
 The Beauty of Israel 24
- Behold How Good and Joyful
 See UNION
 Blessed is He That Considereth
 the Poor 35
 CONSONANCE: Down Steers the
 Bass 113
 Down Steers the Bass
 See CONSONANCE
 THE DYING CHRISTIAN TO
 HIS SOUL: Vital Spark of
 Heav'nly Flame 130
 EUROCLYDON: They That Go
 Down to the Sea 71
 Except the Lord Build the
 House 236
 FUNERAL ANTHEM: Samuel
 the Priest 214
 God is the King
 See PEACE
 Let Ev'ry Mortal Ear
 Attend 120
 Lift Up Your Eyes 177
 The Lord is Ris'n Indeed 245
 MODERN MUSIC: We Are Met
 For a Concert 97
 O Clap Your Hands 252
 PEACE: God is the King 257
 Praise the Lord, O My Soul 336
 Samuel the Priest
 See FUNERAL ANTHEM
 They That Go Down to the Sea
 See EUROCLYDON
 Thou, O God, Art Praised 17
 UNION: Behold How Good and
 Joyful 141
 Vital Spark of Heav'nly Flame
 See THE DYING
 CHRISTIAN TO HIS SOUL
 We Are Met For a Concert
 See MODERN MUSIC
 Who Is This That Cometh From
 Edom 84

Index of First Lines

- All is hush, the Battle's o'er 196
 All over lovely is my Lord and God 190
 All you who make the Lord your Choice 200
 And I saw a mighty Angel 46
 As Shepherds in Jewry were guarding their
 Sheep 59
 Awake my Heart, arise my Tongue 105
 The Beauty of Israel is slain 24
 Behold how good and joyful 141
 Behold the Glories of the Lamb 360
 Behold the Splendor, hear the Shout 157, 286
 Behold what wond'rous Grace 281
 Blessed is he that considereth the Poor 35
 Canaan promis'd is before 210
 Come, let us join our cheerful Songs 148
 Come now my Soul, my Heart, my Tongue 332
 Come ye Lovers of the Lamb 194
 Down steers the Bass with grave majestic
 Air 113
 Th'eternal speaks 32
 Except the Lord build the House 236
 Glorious Jesus! Glorious Jesus 168
 God is the King 257
 The God of Glory sends his Summons forth 325
 Greatly belov'd, of God approv'd 183
 Hark! from the Tombs a doleful Sound 80
 Hark! Hark! Hear you not 322
 He dies! He dies! the heavenly Lover dies 5
 Help, Lord, for good and godly Men 344
 How glorious is our heav'nly King 280
 How shall a lost Sinner in Pain 296
 I'll praise my Maker with my Breath 358
 In God the Lord I put my Trust 342
 In vain we lavish out our Lives 298
 Infinite Grief! Amazing Woe 347
 Jehovah! 'Tis a glorious Word 290
 Jesus Christ is ris'n to Day 234
 Jesus, the Saviour, from above 186
 Jesus, thy Name we praise 206
 Joy to the World; the Lord is come 301
 Let ev'ry mortal Ear attend 120
 Let others boast how strong they be 284
 Let the shrill Trumpet's warlike Voice 12
 Lift up your Eyes 177
 Lift up your Heads eternal Gates 293
 Look up and see th'unwearied Sun 232
 The Lord is ris'n indeed 245
 Loud Hallelujahs to the Lord 304
 Man has a Soul of vast Desires 330, 354
 Methinks I see a heav'nly Host 138
 Methinks I see my Saviour dear 317
 Mourn, mourn, ye Saints 228
 My Flesh shall slumber in the Ground 62, 333
 My God, my Life, my Love 67
 My God, my Portion, and my Love 356
 My Redeemer, let me be 170
 My Soul, how lovely is the Place 348
 My Soul, thy great Creator praise 154
 Naked as from the Earth we came 282
 Now shall my Head be lifted high 14
 O clap your Hands 252
 O for a Shout of sacred Joy 314
 O God, my God, I early seek 352
 O! How doth God our Souls surprise 188
 O Love! What a Secret to Mortals thou art 212
 Our Father, who in Heaven art 152, 288, 308
 Praise the Lord, O my Soul 336
 Rejoice, ye Righteous, in the Lord 334
 Samuel the Priest gave up the Ghost 214
 Shall Wisdom cry aloud 9
 Shepherds, rejoice, lift up your Eyes 312
 Since I have plac'd my trust in God 225
 Sing the Triumphs of your conqu'ring Head 198
 Sweet is the Work, my God, my King 161
 That Man is blest who stands in Awe 150
 There is a Land of pure Delight 180
 They that go down to the Sea 71
 Those glorious Minds, how bright they shine 220
 Thou art my blest Portion 192
 Thou, O God, art praised 17
 Thou whom my Soul admires above 278
 Though Beauty grace the comely Face 328
 Thus saith the high and lofty One 173
 Thus saith the Ruler of the Skies 82
 To God the Father, God the Son 109
 Vital Spark of heav'nly Flame 130
 We are met for a Concert of modern Invention 97
 We celebrate the Praise to Day 204
 What Beauties divine 208
 When Sion's God her Sons recall'd 165
 Who is this that cometh from Edom 84
 Why do we mourn departing Friends 318
 Ye Nations round the Earth rejoice 351
 Ye people all, with one Accord 320

Index of Facsimiles

The Psalm-Singer's Amusement, title page, page 2
The Psalm-Singer's Amusement, Advertisement, page 2
The Suffolk Harmony, title page, page 137
The Suffolk Harmony, SHILOH, text, page 137

COMPOSITIONS

ADORATION, 108
ANDOVER, 104
ANTHEM: Blessed Is He, 34
ANTHEM: CONSONANCE, 112
ANTHEM: EUROCLYDON, 70
ANTHEM: Lift Up Your Eyes, 176
ANTHEM: MODERN MUSIC, 96
ANTHEM: PEACE, 256
ANTHEM: The Lord is ris'n indeed, 244
ANTHEM: Thou O God, 16
ANTHEM: UNION, 140
BERLIN, 4
THE BIRD, 224
BRATTLE STREET, 160
DUNSTABLE, 316
EMANUEL, 58
FRAMINGHAM, 8
HALLIFAX, 324
ISLE OF WIGHT, 346
NORTHBOROUGH, 156
OLD HUNDRED, 350
PETERSBURGH, 172
PLYMOUTH NEW, 292
RESTORATION, 182
SHEFFIELD, 300
WAREHAM, 66
WHEELER'S POINT, 164



HAEC OLIM
MEMINISSE JUVABIT