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LAUS DEO!

THE *WORCESTER*

COLLECTION of Sacred Harmony.

FIRST and *SECOND* PARTS.

CONTAINING,

I. An INTRODUCTION to the GROUNDS of MUSICK: Or, RULES for LEARNERS.

II. A large Number of celebrated PSALM and HYMN TUNES, from the moſt approved Authors. Suited to all Metres uſually ſung in Churches.

To which is added,

An APPENDIX.

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

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

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

THE *FOURTH* EDITION, WITH ADDITIONS.

PRINTED, Typographically, at *BOSTON*,
BY ISAIAH THOMAS AND EBENEZER T. ANDREWS.
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MDCCXCII.

PREFACE, to the FOURTH Edition.

THE encouragement given to this work, has rendered it neceſſary for the Editor to publiſh a Fourth Edition ſooner than he expected.

He has been careful to make every new Edition of this book, ſuperiour to that which preceded it, and he flatters himſelf that this fourth Edition, will, on examination, have a preference to every former one.—Several Tunes, not in high eſtimation, are omitted, and a number of new ones, and others, much celebrated by good judges, are introduced in the room of thoſe omitted.

A Third Part *to this work is preparing for publication.—As ſoon as the Collection is completed, it will be put to the Preſs. The contents of it will be* Anthems, *and* favourite pieces of Muſick—*many of the pieces will be new, and others the compoſitions of the beſt Muſicians in Europe and America.*

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

ISAIAH THOMAS.

Worceſter, *December*, 1792.

TO THE

Several Musical Societies,

In the *New England* States,

THIS

TYPOGRAPHICAL IMPRESSION

OF

SACRED HARMONY,

IS HUMBLY DEDICATED,

BY THEIR OBEDIENT SERVANT,

The EDITOR.

On Muſick.

DOWN ſteers the *Baſs* with grave majeſtick air,
And up the *Treble* mounts with ſhrill career
With ſofter ſounds, in mild melodious maze,
Warbling between, the *Tenor* gently plays:
But if th' aſpiring *Altus* join its force,
See I like the lark, it wings its tow'ring courſe;
Then rolls the rapture thro the air around,
In the full magick melody of ſound.

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

THE

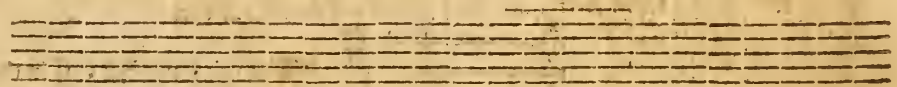
Worceſter Collection of *SACRED HARMONY.*

PART I.

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

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

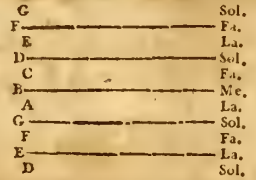
MUSICK is written on five lines, which, including the ſpaces between them, and immediately above and below them, are called by Muſicians, a *ſtave*, and are thus placed,



It often happens that notes of muſick aſcend above, or deſcend below, theſe five lines, and then another line is occaſionally added, and is called the *Ledger Line*. Notes on the upper ledger line, are called notes in *Alt*, and thoſe on the lower ledger line, are called *Doubles*. Theſe lines and ſpaces are repreſented by the firſt ſeven letters of the alphabet, which are placed on the ſtave, according to the part of

muſick for which it is deſigned. The parts of church muſick are commonly four, viz. *Treble*, *Counter*, *Tenor*, and *Baſs*. The letters are placed on the *Treble* and *Tenor* ſtave in the following order,

Treble and *Tenor*.

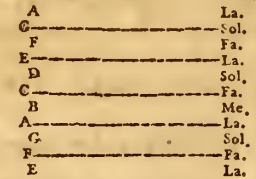


Every part of muſick has, placed at the beginning of the ſtave, what is called a *Cliff*, or a muſical character which ſhews what part of the muſick is on that ſtave—whether *Treble*, *Tenor*, *Counter*, or *Baſs*.

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

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

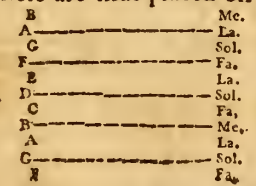
Counter.

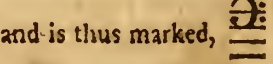


The *Counter* cliff thus marked, is called the *C Cliff*, being always placed on that letter, which is the middle line of the *Counter* ſtave, and is now uſed only for this part of muſick.

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

Baſs.



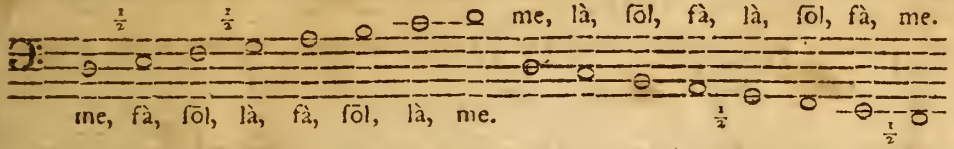
The third and laſt cliff is the *F Cliff*, uſed only in *Baſs*, and always placed on F, the upper line but one in the *Baſs* ſtave, and is thus marked, 

It

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

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

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



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

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

Although this is the natural ſituation of the ſemitones, yet their places on the ſtaves, are very often altered by flats and ſharps; therefore obſerve, that The

---

* Be careful to ſpeak the notes plain. *Me* is commonly wrote *mi*, but I have called it *me* through the whole of this Introduction, as it is ſo ſounded. Sound *fa*, as in *fäther*; *là*, as in *läth*; and *ſōl*, as in *ſōldier*.

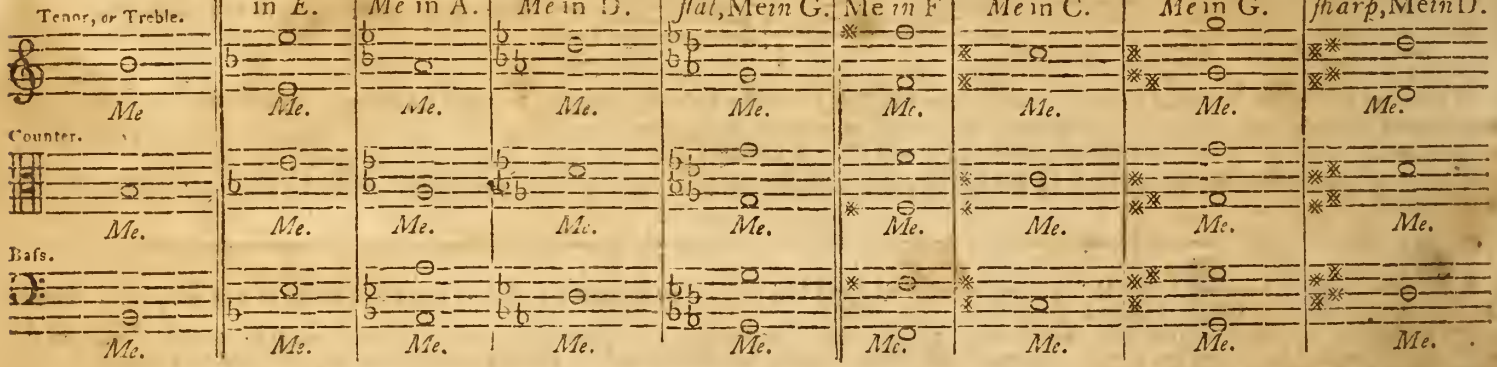
I would here beg leave to obſerve, that the reaſon and origin of uſing figures at the beginning of the ſtave to denote the time, ſeems to be almoſt loſt, and they are called three *to* two, or three *from* two, 3 *to* 4—3 *from* 8, &c. without ſeeming any thing more than arbitrary characters, to denote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

At firſt the *notes*, inſtead of the *names* of *ſemibreve, minim, crotchet*, &c. were called by the names of *numbers*, denoting their relative quantities or lengths. Thus a *ſemibreve* being called *one*, a *minim* was called 2, a *crotchet* 4, a *quaver* 8, *ſemiquaver* 16, &c. And $\frac{3}{1}$, means three minims in a bar; $\frac{3}{2}$, three crotchets; $\frac{3}{4}$ three quavers; $\frac{6}{4}$, ſix crotchets; $\frac{6}{8}$ ſix quavers in a bar;—and in common time, $\frac{2}{4}$, means two crotchets: And ſo of ſeveral other times which are now little uſed; as $\frac{3}{1}$, $\frac{3}{2}$, $\frac{6}{4}$, $\frac{9}{8}$, $\frac{9}{16}$, $\frac{12}{4}$, $\frac{12}{8}$, $\frac{12}{16}$, the upper figure denoting the number of notes in a bar, and the lower figure, the name, or what kind of notes they are. *(For the various Moods of Time, ſee page eight)*

The *natural* place for *me*, is, in all parts of muſick, on that line or ſpace of the ſtave which is called B:

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

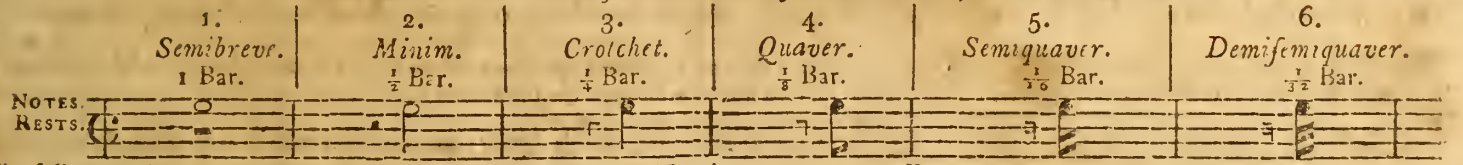
As in the following example, *viz.*



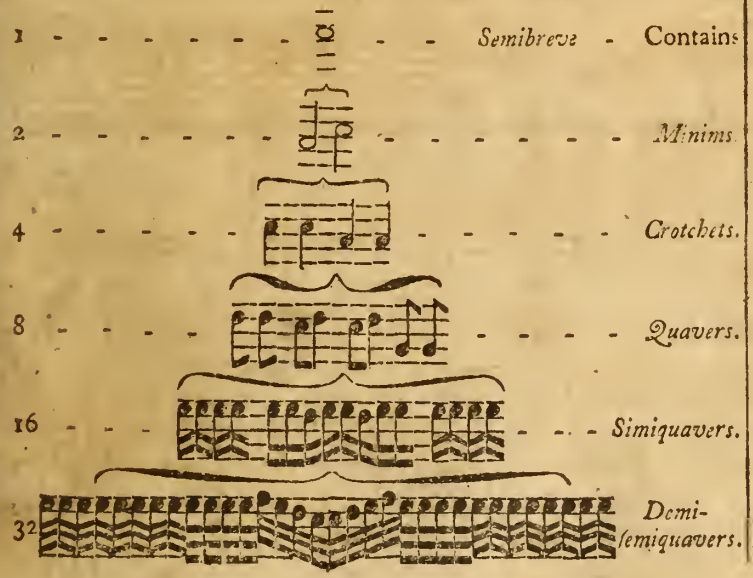
When B is flatted it makes a *whole* tone between B and C, and leaves only *half* a tone between E and F, conſequently but *half* a tone between F and G. The reaſon of this is the alteration of *me*; for, find *me* where you will, the notes *above*, are called as before obſerved, *fà*, *ſol*, *là*, &c.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

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

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



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



Explanation *of the* Scales.

These Scales comprehend the ſix muſical *notes*, with their reſts, and the proportion they bear to each other.

1. The *Semibreve*, 𝅝 is now the longeſt note uſed in muſick, though anciently it 𝅜 was the ſhorteſt. It is the meaſure note, and guideth all others.

2. The *Minim*, 𝅗𝅥 is but half the length of the ſemibreve, and has a tail to it.

3. The *Crotchet*, ♩ is but half the length of the minim, and has a black head.

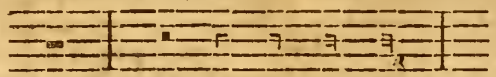
4. The *Quaver*, ♪ is but half the length of the crotchet, having one turn to its tail, which is crooked, ſometimes one way, and ſometimes another, as thus,

5. The *Semiquaver*, 𝅘𝅥𝅯 is half the length of the quaver, having *two* turns to its tail, which turns are crooked as variouſly as that of the quaver.

6. The

6. The *Demiſemiquaver*, is half the length of the ſemiquaver, and has three turns to its tail, crooked like thoſe of the ſemiquaver.

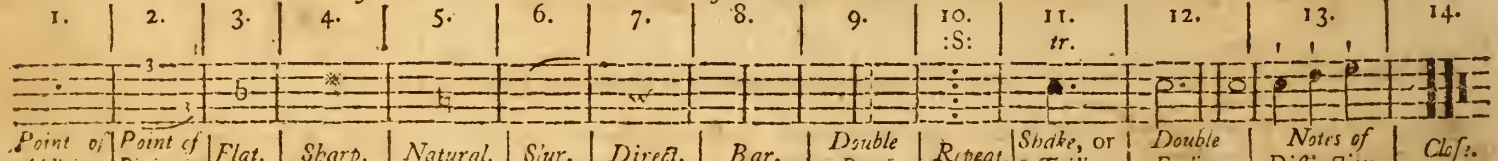
Theſe notes are ſounded ſometimes quicker, and ſometimes ſlower, according to the ſeveral moods of time hereafter to be explained; the notes of themſelves always bear the ſame proportion to each other, whatever the time may be.

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

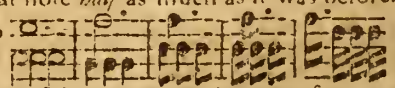
Reſts alſo help to fill bars at the beginning and end of tunes.

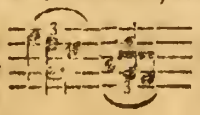
Beſides theſe reſts there are others, made uſe of in inſtrumental muſick, which are as follow,

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



Point of Addition | *Point of Diminution* | *Flat.* | *Sharp.* | *Natural.* | *Slur.* | *Direct.* | *Bar.* | *Double Bar.* | *Repeat.* | *Shake*, or *Trill.* | *Double Ending.* | *Notes of Diſtinction.* | *Cloſe.*

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

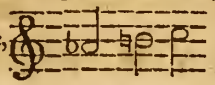
2. A *Figure of* 3, or *Diminution*, ſet over or under any *three* notes, ſhews that they muſt be reduced to the time of *two* notes of the ſame kind, as for example,  which ſhews that when this figure is ſet over *three* crotchets, they muſt be ſung in the time of *one* minim, and *three* quavers with this figure, in the time of *one* crotchet.

3. A

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

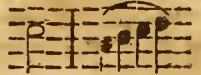
4. A *Sharp* ♯ is a mark of *Elevation*, juſt the reverſe of the flat, and raiſes all the notes before which it is placed, *half a tone higher*: If ſet at the beginning of a ſtave, it ſharpens, or riſes every note on that line or ſpace throughout the ſtrain, except contradicted by flats or naturals.

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



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

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



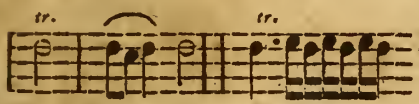
7. A *Direct*, ☞ is placed only at the end of lines, to direct the performer to the place of the firſt note, in the next line.

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

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

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

11. A *Shake*, *tr.* or *Trill*, is, or ought to be placed over any note that is, or ought to be ſhaken, ſomething like the following:

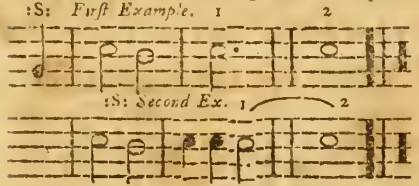


This is called one of the graces in muſick; but unleſs it is well done, it had better be unattempted by the performer, and ſung plain. Notes may ſometimes be *graced*, but not *diſgraced*. Obſerve that a note cannot be ſhaken without breaking of it to pieces, as in the example: See the minim marked with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

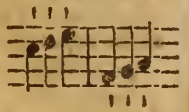
12. A

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

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



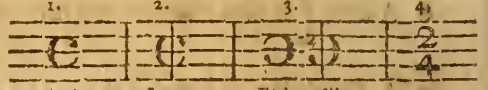
Informs the ſinger, that the note under figure 1, is ſung *before* the repeat, and the note under 2 muſt be ſung the *ſecond* time, omitting the note under figure 1. But if the notes are tied, as in the ſecond example, then *both* notes are ſung the *ſecond* time.

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

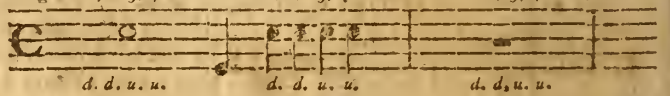
14. A *Cloſe*, is two, three, or four bars together, which ſhew the tune to be ended.

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

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



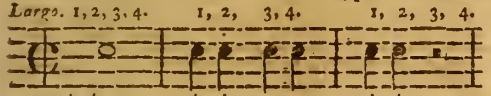
Theſe four are called common time, becauſe they are meaſured by even numbers, as 2, 4, 8, &c. *Adagio* denotes a very ſlow movement: It has a ſemibreve for its meaſure note; every bar containing that or other notes or reſts amounting to the ſame quantity of time; ſo in the example following, a ſemibreve fills the *firſt* bar; the *ſecond* bar is filled by *four* crotchets; the *third* bar by a ſemibreve reſt. In order to give theſe notes and reſts their proper regular time, a motion of the hand is neceſſary, which is called *Beating of Time*; every motion, or ſwing of the hand, is called a *Beat*. This mood has *four* beats in a bar, which ſhould be beaten *two* down, and *two* up, in the following manner,



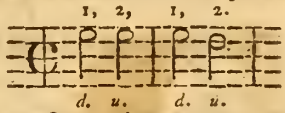
Firſt, lightly ſtrike the ends of your fingers: *Secondly*, the heal of your hand: *Thirdly*, raiſe your hand a little, and ſhut it partly up: *Fourthly*, raiſe it ſtill higher, and throw it open at the ſame time; which completes the bar. It is beſt to diſtinguiſh the third motion from the fourth, by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

Largo,

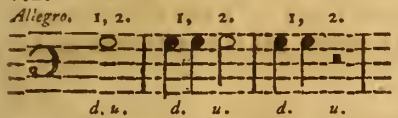
Largo, the *second* mood in common time, has likewise a *semibreve* for its measure note, and contains notes or rests to that amount, in each bar. This also has *four* beats to a bar, performed in the same manner as in Adagio, only one quarter quicker, or *four beats* in the time of *three seconds*.



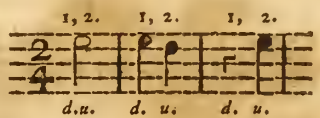
Where the musick, in *Largo*, consists chiefly of minims, sometimes but *two* beats are given to a bar.



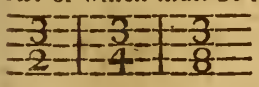
Allegro, the *third* common time mood, has also a *semibreve* for its measure note, and contains notes or rests to that amount, in each bar; but has only two beats to a bar, which are *one* down, and *one* up, allowing one second to each beat, as in this example, viz.



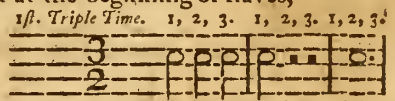
The *fourth* common time mood, 2, 4, or 2 *fours*, has a *minim* for its measure note, and notes or rests to that amount in each bar; it has also *two* beats to a bar, *one* down, and *one* up. *Four* beats in this time, are performed as quick as *three* in *Largo*, when four beats are given to *that* mood of time. (*See note at the bottom of page* 3*d*.)



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

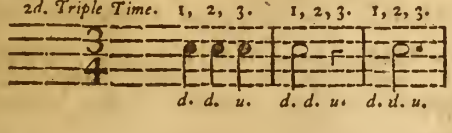


The *first*, 3 *Twos*, contains *three* minims, or *one* pointed semibreve, or other notes which measure equal to them, in a bar; which are sung in the time of three seconds, *two* beats down, and *one* up, as for example,

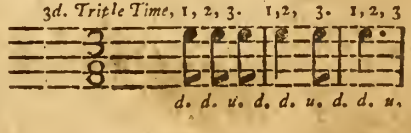


N. B. A minim in 3 *Twos* is performed in the same time as a crotchet in the first mood of common time.

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



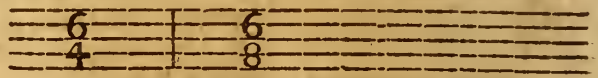
The *third* triple time mood, has *three* quavers, or one pointed crotchet, or other notes, or rests, equivalent, in a bar; has also *three* beats to a bar, but they are performed twice to one as quick as in the mood last mentioned.



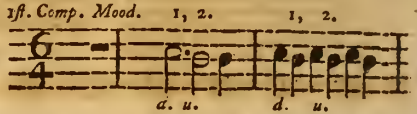
The

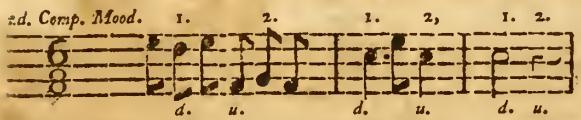
The two remaining moods are called *Compound Moods*; being compounded of common and triple measure; of common, as the bar is divided equally, the fall being equal to the rise, and of triple, as each half of the bar is threefold.

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



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





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

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

The bar rest is properly so called, because it is allowed to fill a bar in all modes of time.

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

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

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

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

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

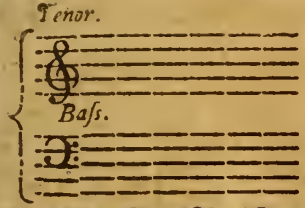
That in 3, 8, where a minim cannot be used, a crotchet is two beats, a quaver one, &c.

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

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

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

The performing the several moods in their proper time, is a matter which should be well attended to: And yet singers often fail in this point. That some moods are quicker and some slower, all agree, yet some will sing every mood alike, or so nearly alike that the difference is scarcely perceptible. This, in many pieces, especially in such as change from one mood to another, entirely frustrates the design of the composer, and ruins the musick. Others again will sing all moods



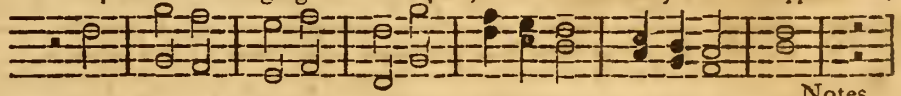
Of the BRACE.

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

Of CHUSING NOTES.

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

Example of chuſing Notes.



Notes

moods too ſlow: This is ſo common that many perſons who profeſs to be good ſingers will ſcarcely allow it to be an errour. It is generally moſt prevalent in thoſe companies where the ſpirit of muſick is upon the decline, and the ſingers grown dull and indifferent about ſinging; they will then drag on heavily through a piece of muſick, and render it not only a burden to themſelves, but diſagreeable to all who hear them. On the other hand, ſome may err by beating time too faſt; this errour is ſometimes found in perſons who who are poſſeſt of too great a ſhare of oſtentation. To enable young ſingers and young teachers of muſick to avoid all theſe errours, and to give each mood its proper time, I have added the following directions:

Take a leaden ball, the ſize whereof is immaterial; about an inch in diameter is as well as any: Suſpend it by a ſmall tight cord in ſuch a manner as that it may ſwing each way without interruption, and for the ſeveral moods of time, let the length of the cord from the center of the ball to the pin or nail from which it is ſuſpended be as follows:

For the Adagio, Allegro, 3, 2 and 6, 4 moods, $39\frac{2}{10}$ Inches.
For the Largo, 3, 4 and 6, 8 moods, ——— $22\frac{1}{2}\frac{1}{5}$ ———
For 2, 4 ——— ——— ——— $12\frac{4}{10}$ ———
For 3, 8 ——— ——— ——— $5\frac{1}{2}\frac{1}{5}$ ———

Then for every ſwing or vibration of the ball, i. e. every time that it croſſes the perpendicular line, or place of its natural ſituation when at reſt, count one beat, and for the different moods of time according to the different lengths of the cord as expreſſed above. This is ſo eaſy a way of aſcertaining the true time for each mood, it is preſumed no one who deſigns to be a ſinger will think it too much trouble to make trial of it. Theſe

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

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

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

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

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

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

	CONCORDS.				*DISCORDS.*		
Single Cords—	1.	3.	5.	6.	2.	4.	7.
Their *Octaves*, or *Eighths*—	8	10	12	13	9	11	14
	15	17	19	20	16	18	21
	22	24	26	27	23	25	28

&c.

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

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

An

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

When the term ſlow occurs, let the muſick be performed about one ſixth ſlower than the true time, and when the term very ſlow occurs, about as much ſlower ſtill, and contrary for terms quick and very quick."

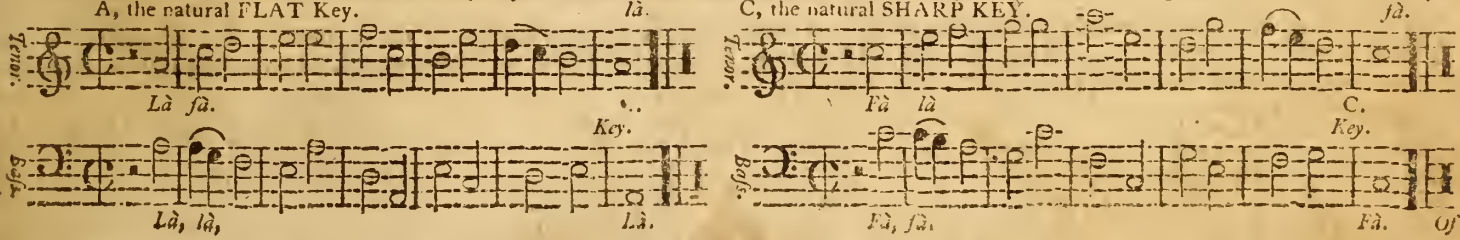
An OCTAVE contains 12 Semitones.

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

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

Of the KEYS *uſed in Muſick.*

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

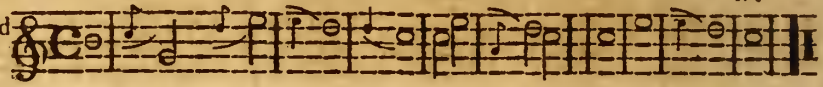


Of

Of LEADING NOTES.

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

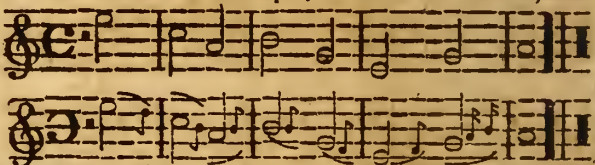
N. B. Obſerve the *little notes* are not reckoned in time, and are only to be ſoftly touched, or ſounded.



Of TRANSITION.

MR. REED has written ſo conciſely on Tranſition, that it ſeems beſt to give his own words and example, which are as follow, *viz.*

" The *little notes* ſlurred to the minims muſt not be conſidered as adding any thing to the time, the bars being full without them, but only as notes to lead the voice from one ſound to another, and if ſounded at all, muſt be ſounded as much ſofter than the minims as they are ſmaller. Tranſition is nothing but ſliding gracefully from one note to another: But ſingers ſhould be exceedingly careful to deviate as little as poſſible from the true ſound of a note, becauſe in going off from the true ſound they will undoubtedly make diſcords where the compoſer did not deſign to have any, and then perhaps the compoſition will be deſpiſed, becauſe the performers are faulty.



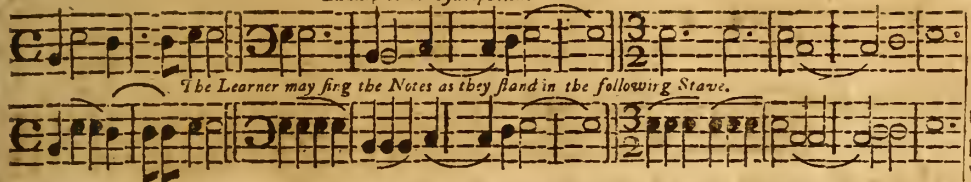
" N. B. Tranſition, as well as trills, had better be omitted than badly performed."

Of SYNCOPATION.

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

Examples

Examples of *Syncopation.*

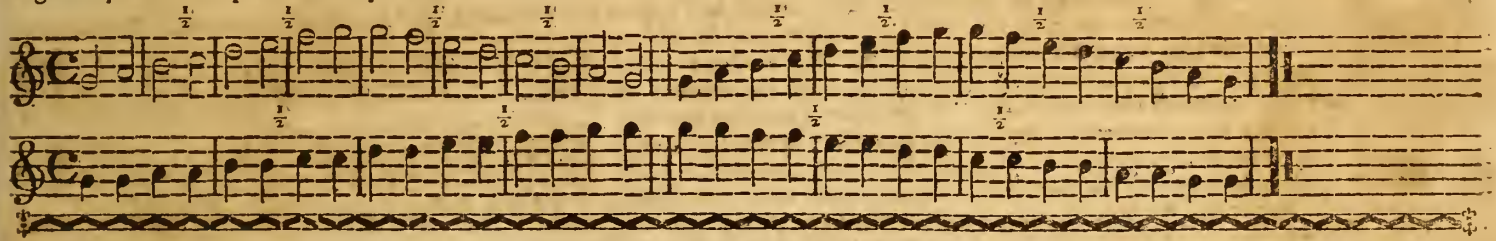


The Learner may ſing the Notes as they ſtand in the following Stave.

Of the founding *the* EIGHT NOTES.

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

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



CONCLUSION.

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

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

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

THIS

THE

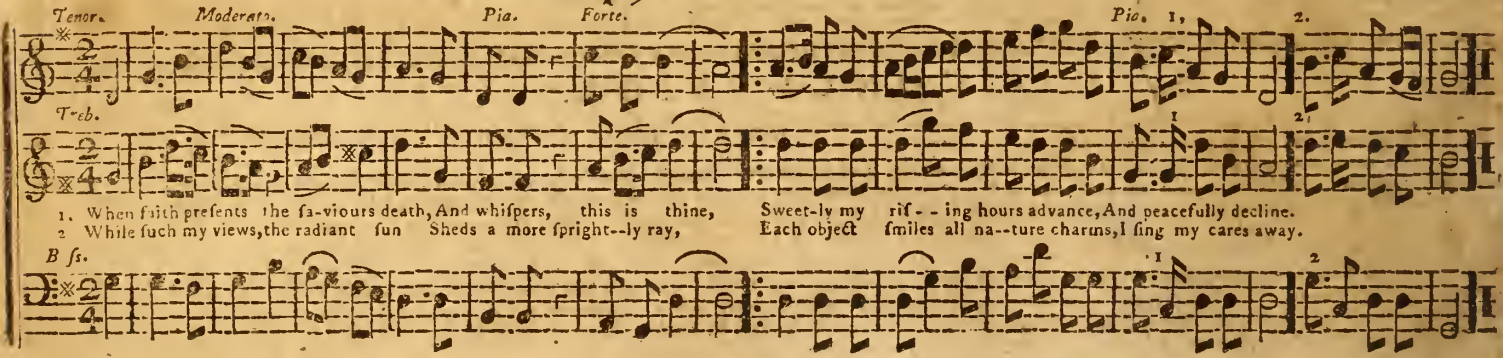
Worceſter Collection of *SACRED HARMONY.*

PART II.

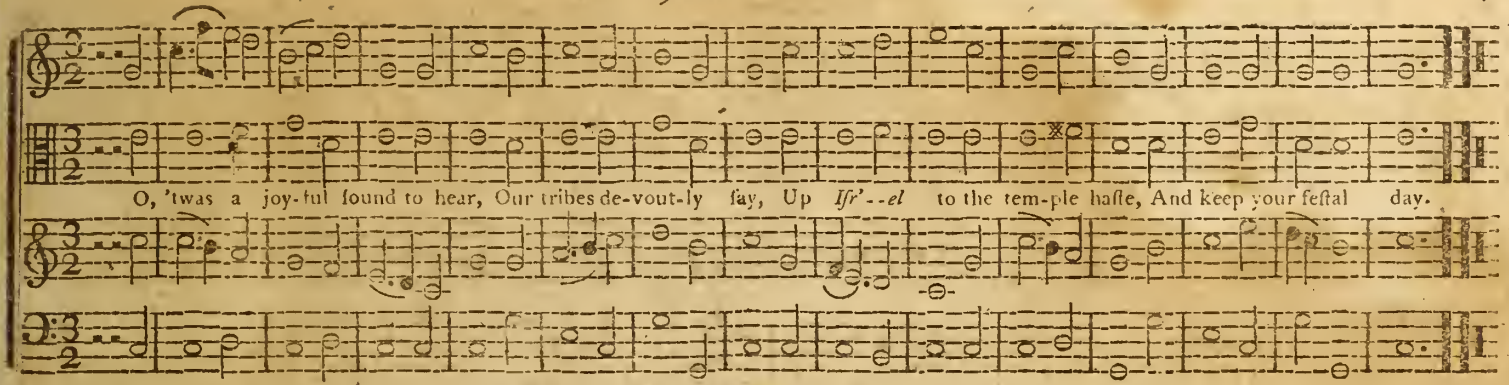
PSALM and HYMN TUNES.

From the moſt approved ancient and modern AUTHORS. Suited to all METRES uſually ſung in CHURCHES.

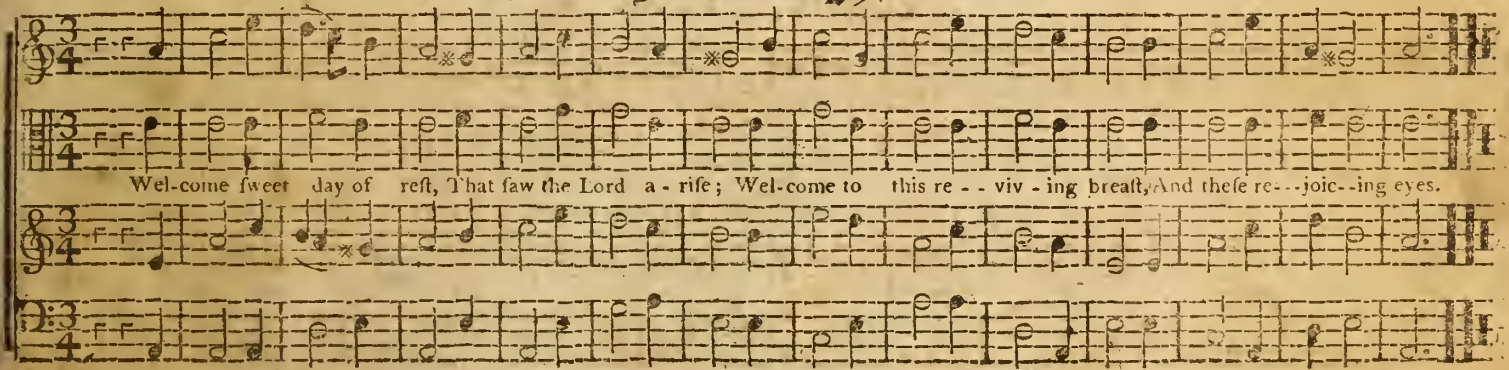
Alpha. C.M. Words by Hervey.



Colcheſter. C. M.

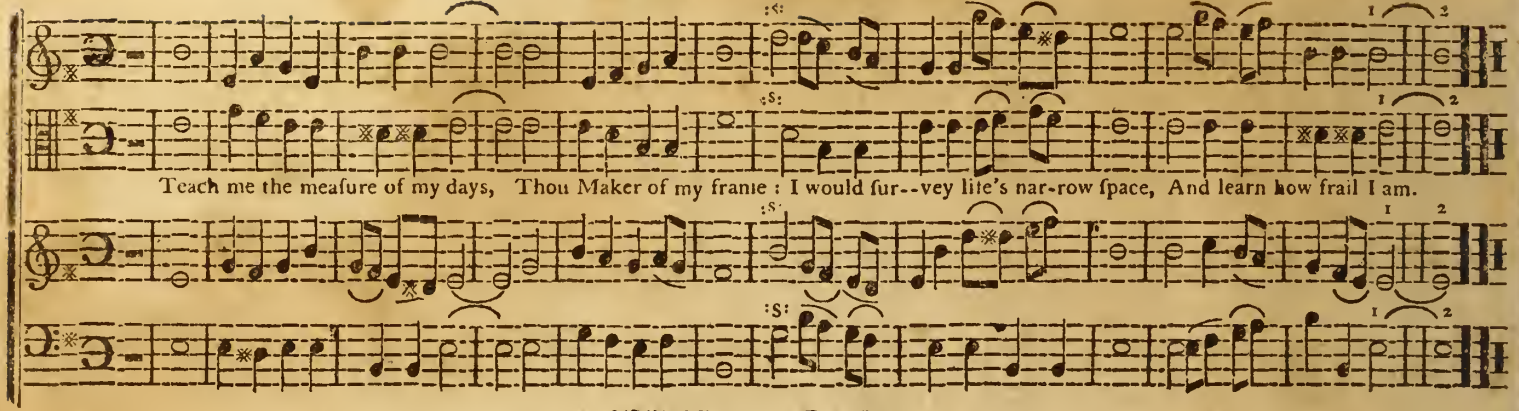


Little Marlborough. S. M.

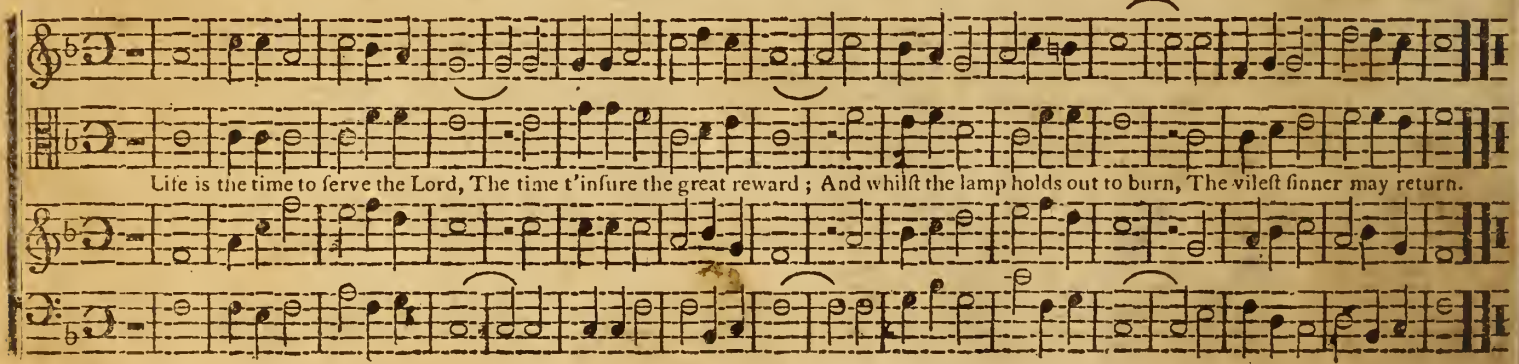


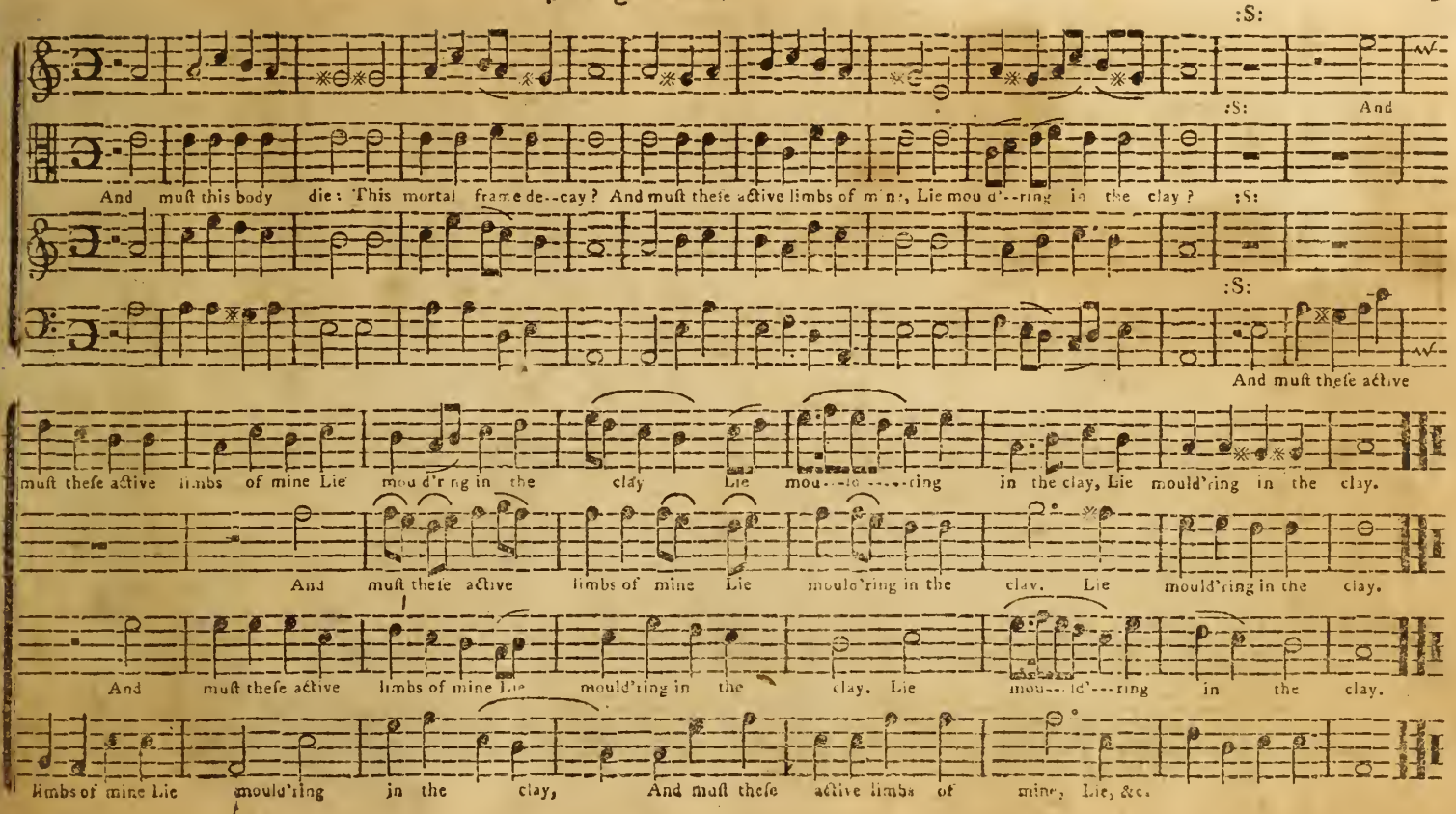
C

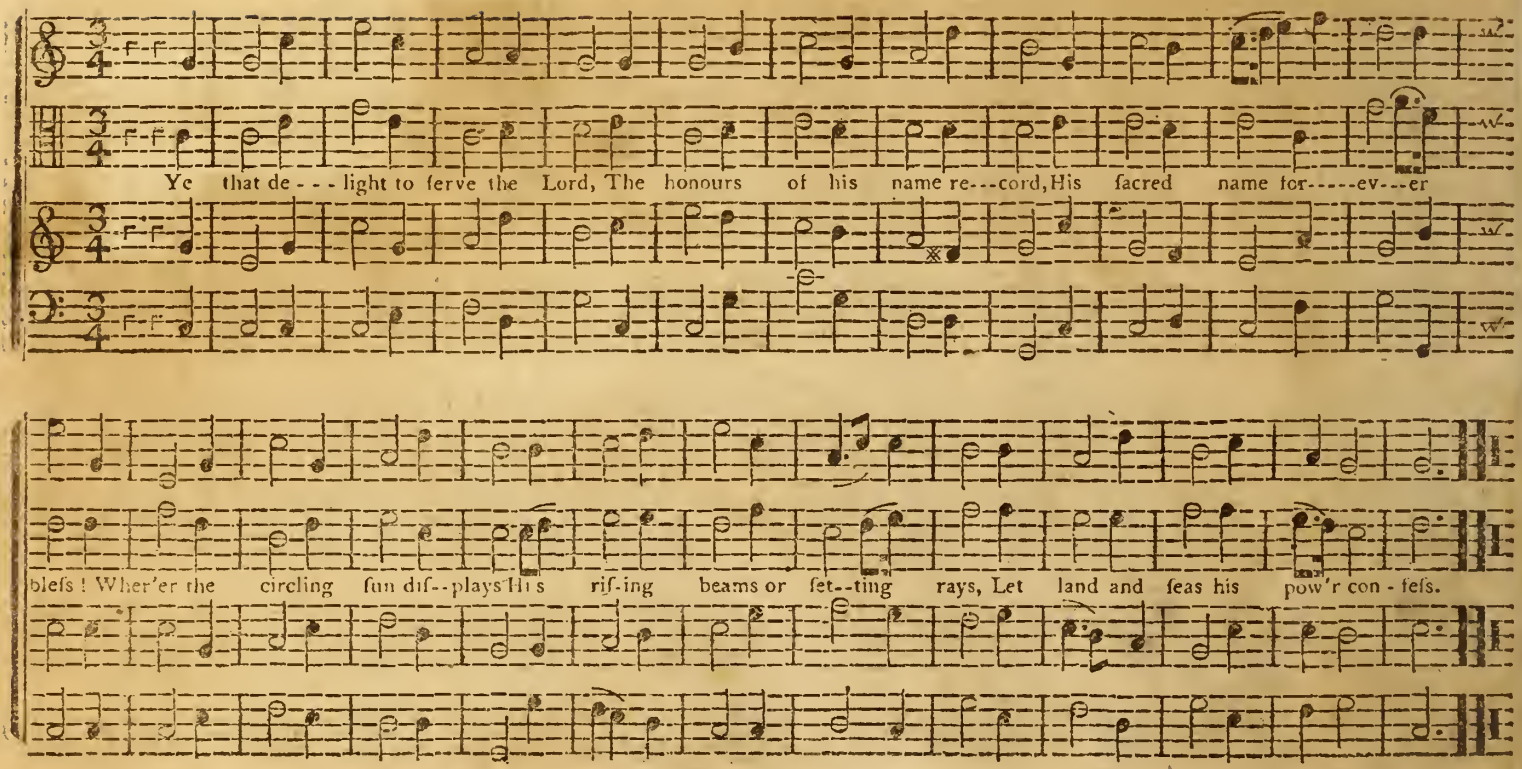
Suffield. C. M.

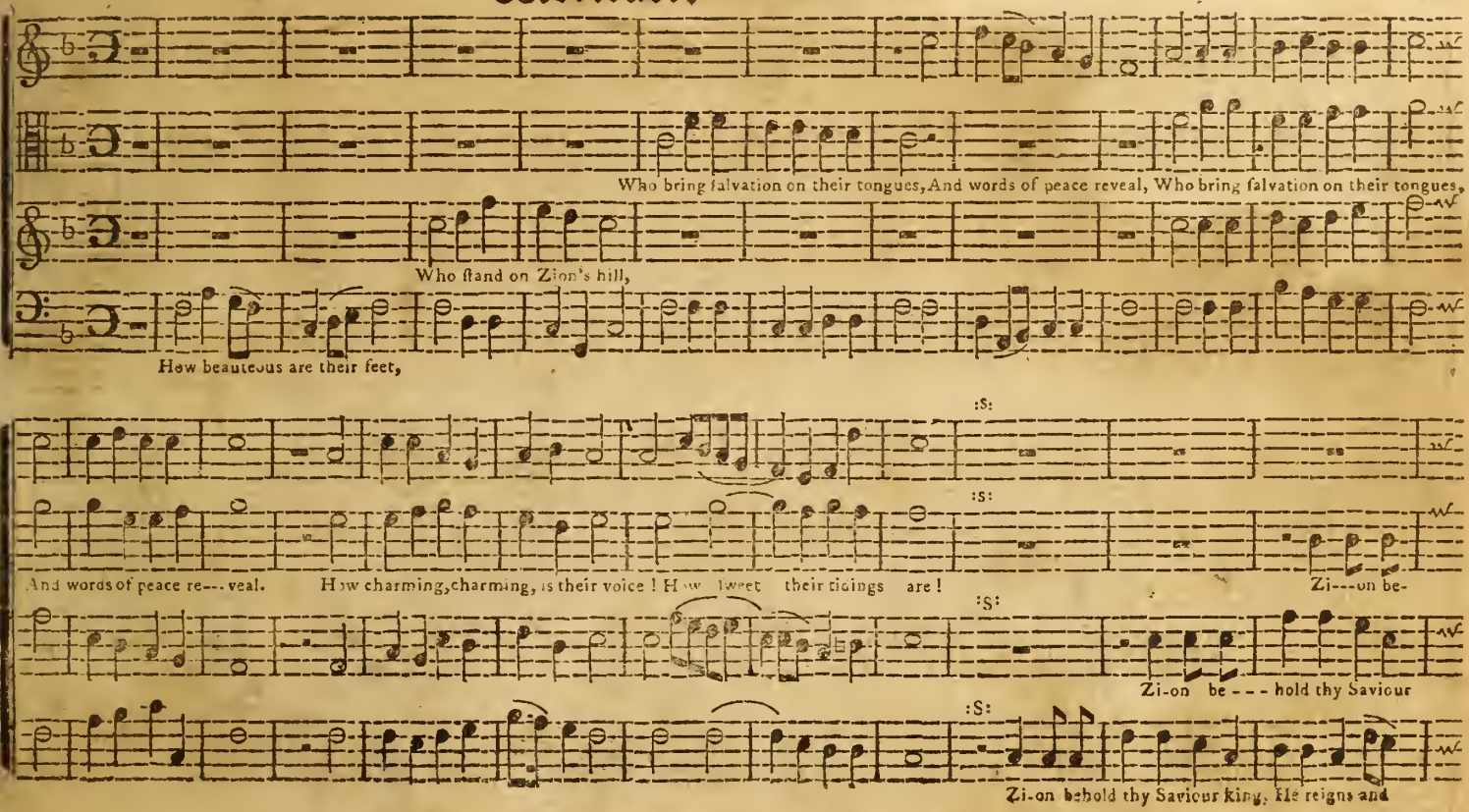


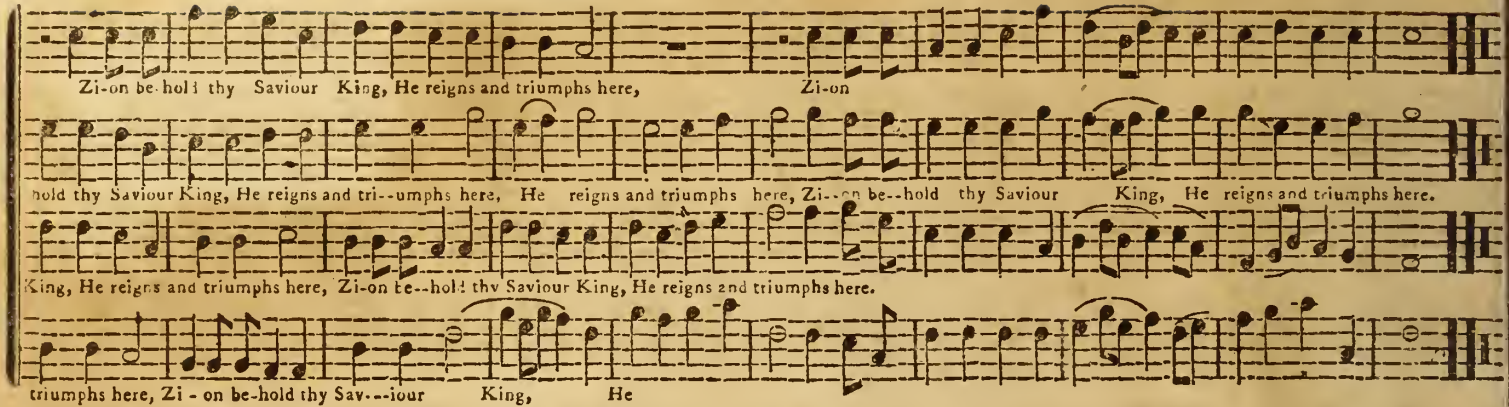
Wells. L. M.



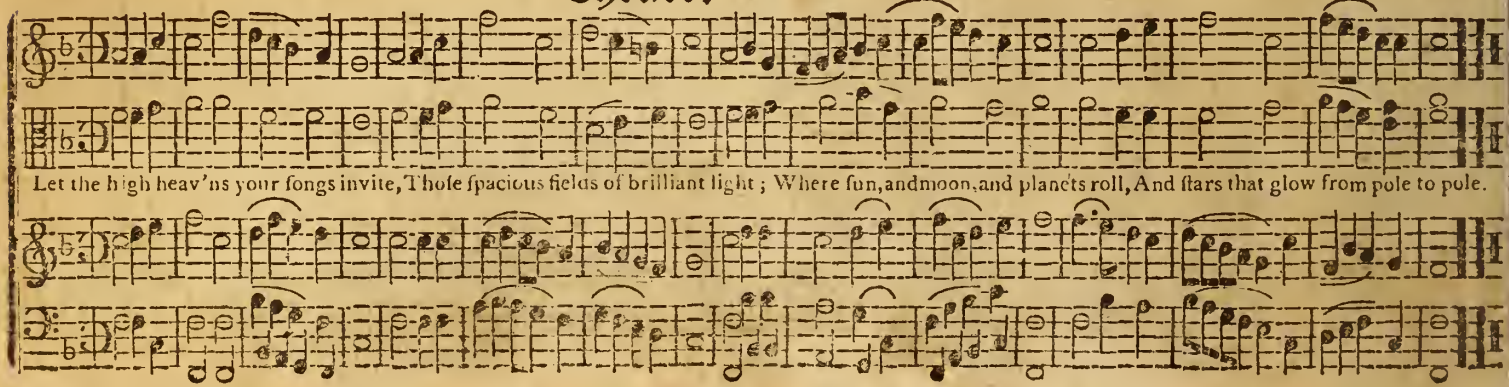

:S:
:S: And
And must this body die: This mortal frame de--cay? And must these active limbs of mine, Lie mou d'--ring in the clay? :S:
:S:
And must these active
must these active limbs of mine Lie mou d'r ng in the clay Lie mou--ld'----ring in the clay, Lie mould'ring in the clay.
And must these active limbs of mine Lie moula'ring in the clay. Lie mould'ring in the clay.
And must these active limbs of mine Lie mould'ring in the clay. Lie mou--ld'---ring in the clay.
limbs of mine Lie mould'ring in the clay, And must these active limbs of mine, Lie, &c.

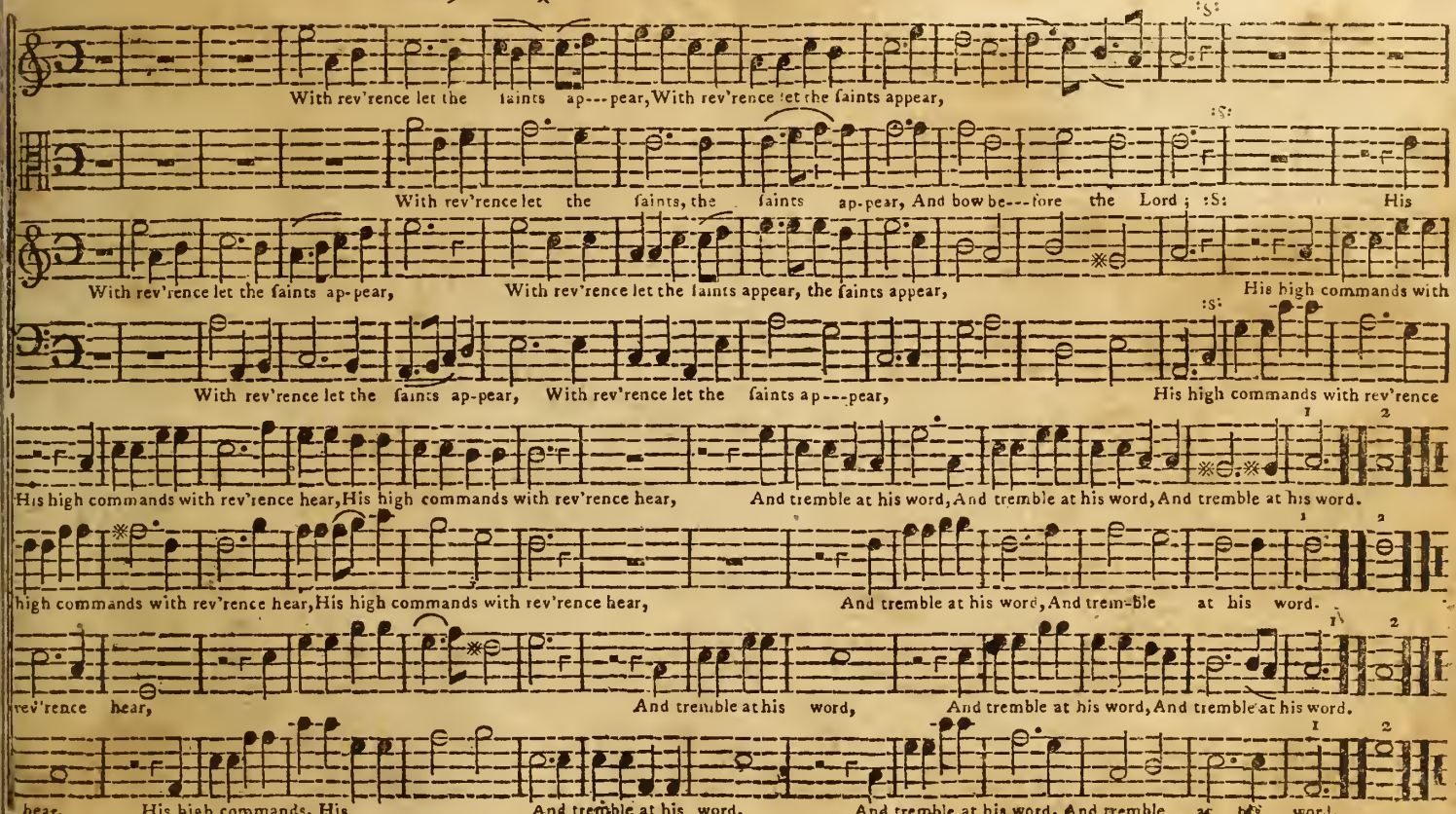

Ye that de - - - light to ſerve the Lord, The honours of his name re---cord, His ſacred name for-----ev---er
bleſs! Wher'er the circling ſun diſ--plays His riſ-ing beams or ſet--ting rays, Let land and ſeas his pow'r con - feſs.


Who bring salvation on their tongues, And words of peace reveal, Who bring salvation on their tongues,
Who stand on Zion's hill,
How beauteous are their feet,
:S:
:S:
:S:
:S:
And words of peace re--- veal. How charming, charming, is their voice! How sweet their tidings are!
Zi---on be-
Zi-on be - - - hold thy Saviour
Zi-on behold thy Saviour King, He reigns and

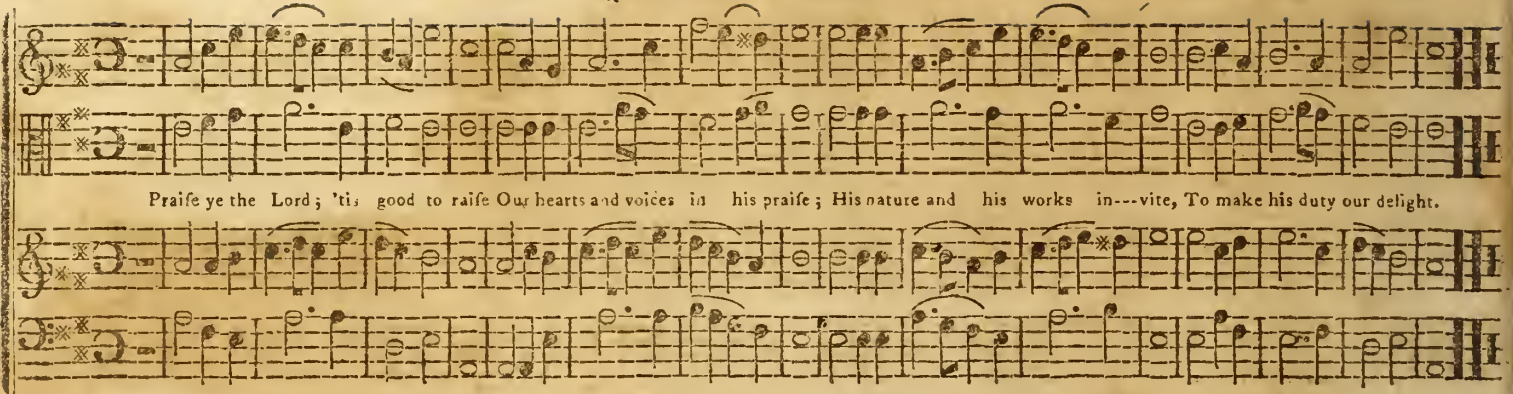

Zi-on be-hold thy Saviour King, He reigns and triumphs here, Zi-on
hold thy Saviour King, He reigns and tri--umphs here, He reigns and triumphs here, Zi--on be--hold thy Saviour King, He reigns and triumphs here.
King, He reigns and triumphs here, Zi-on be--hold thy Saviour King, He reigns and triumphs here.
triumphs here, Zi - on be-hold thy Sav---iour King, He

Cheſter. L. M.

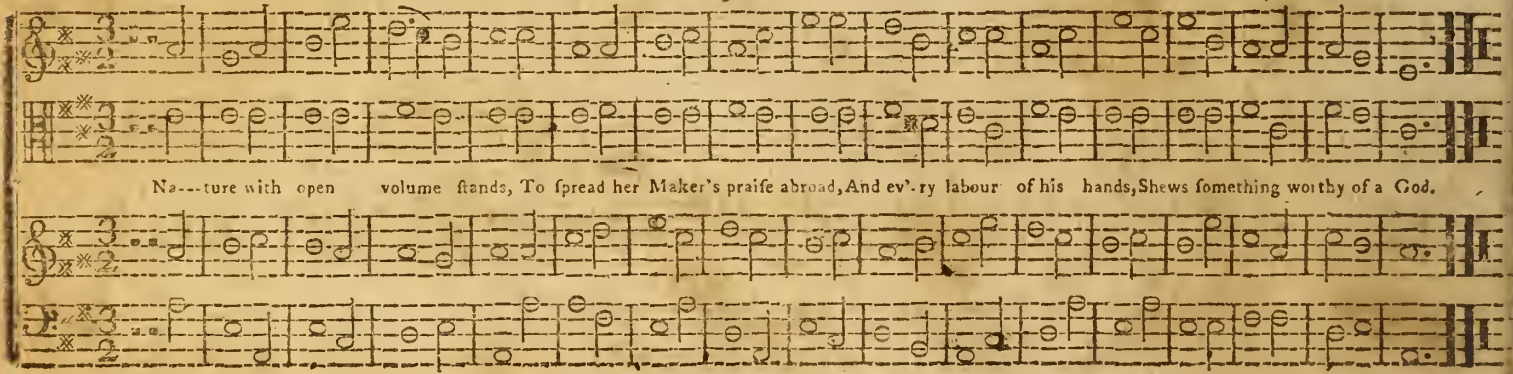

Let the high heav'ns your ſongs invite, Thoſe ſpacious fields of brilliant light; Where ſun, and moon, and planets roll, And ſtars that glow from pole to pole.

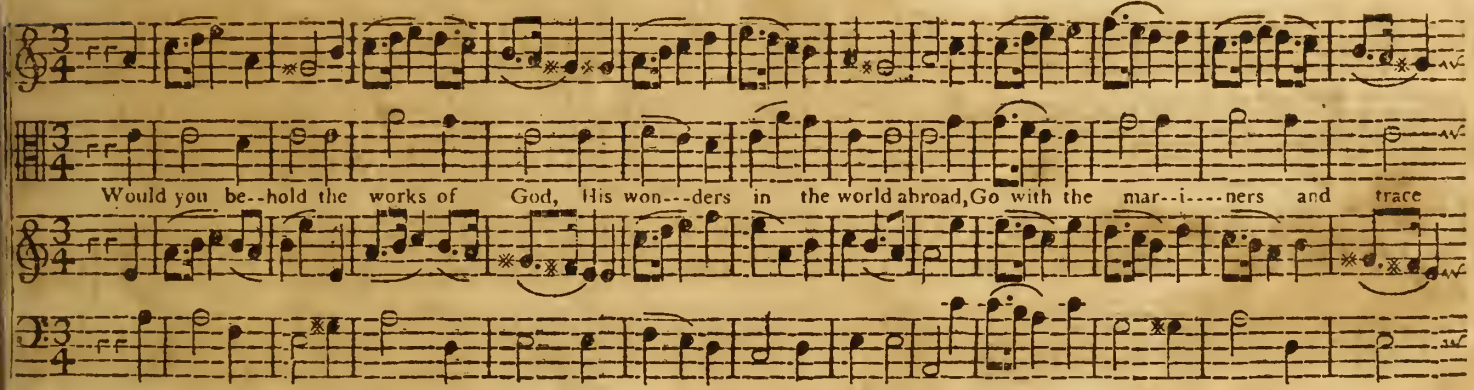

With rev'rence let the saints ap---pear, With rev'rence let the saints appear,
With rev'rence let the saints, the saints ap-pear, And bow be---fore the Lord ; His
With rev'rence let the saints ap-pear, With rev'rence let the saints appear, the saints appear, His high commands with
With rev'rence let the saints ap-pear, With rev'rence let the saints ap---pear, His high commands with rev'rence
His high commands with rev'rence hear, His high commands with rev'rence hear, And tremble at his word, And tremble at his word, And tremble at his word.
high commands with rev'rence hear, His high commands with rev'rence hear, And tremble at his word, And trem-ble at his word.
rev'rence hear, And tremble at his word, And tremble at his word, And tremble at his word.
hear, His high commands, His And tremble at his word, And tremble at his word, And tremble at his word.

Paris. L. M.



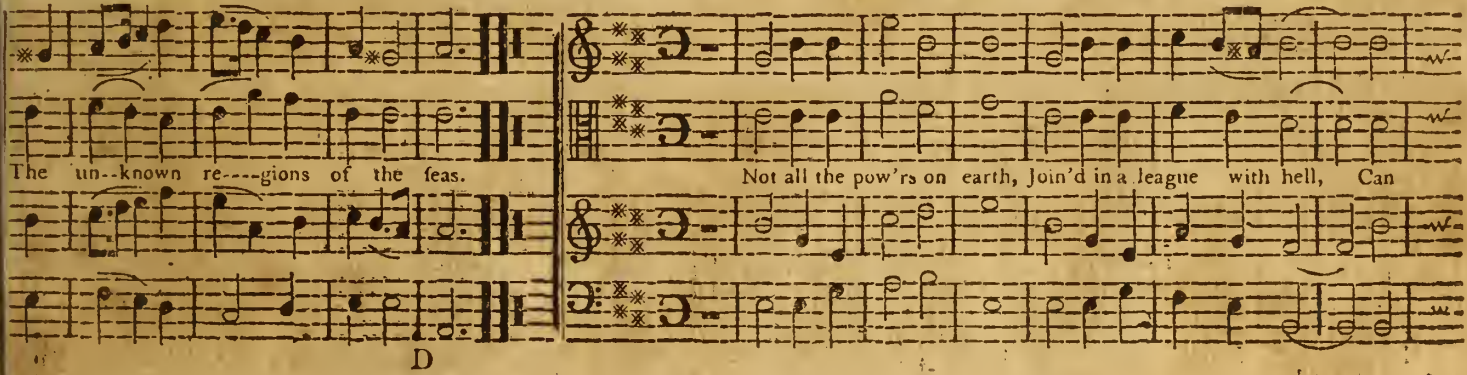
Bath. L.M.



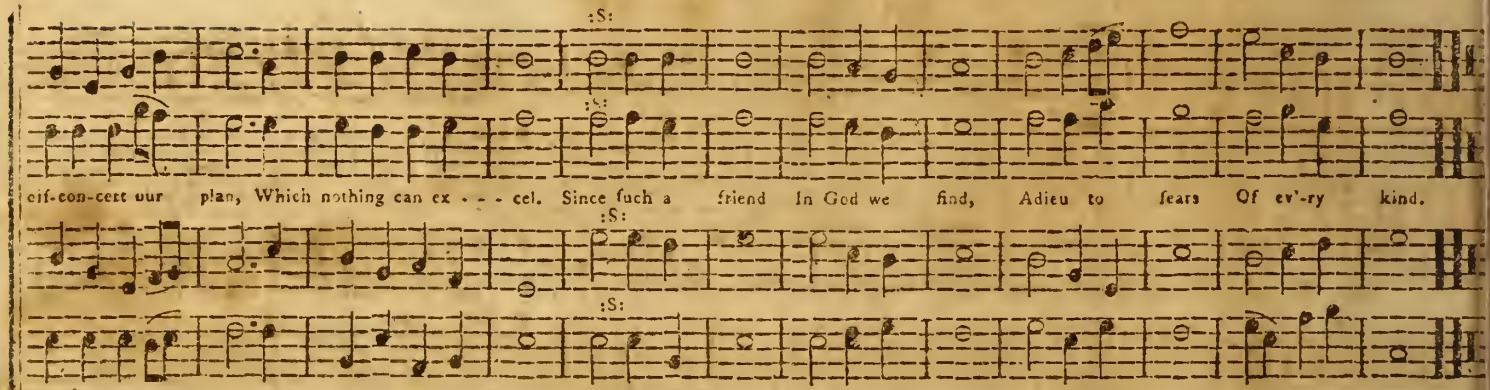


Continued.

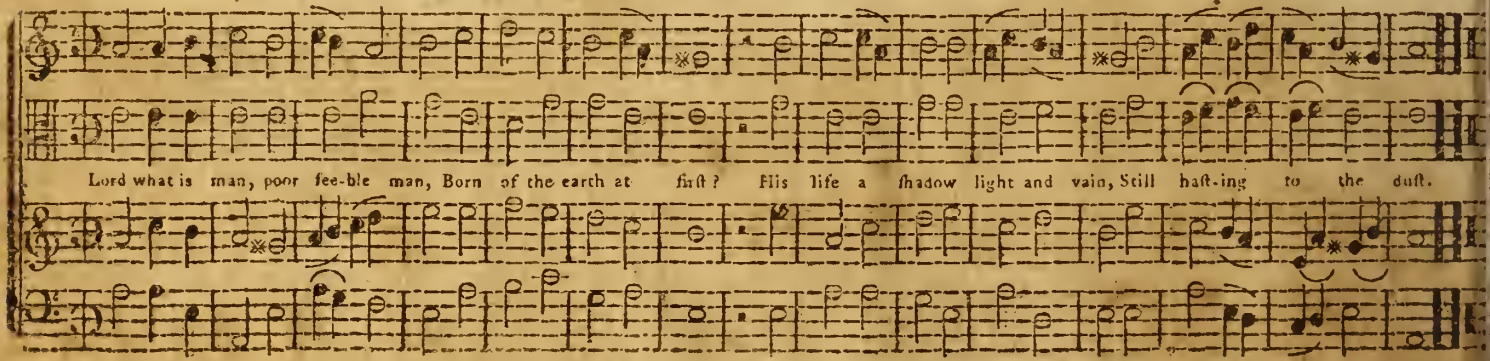
Columbia. P. M.



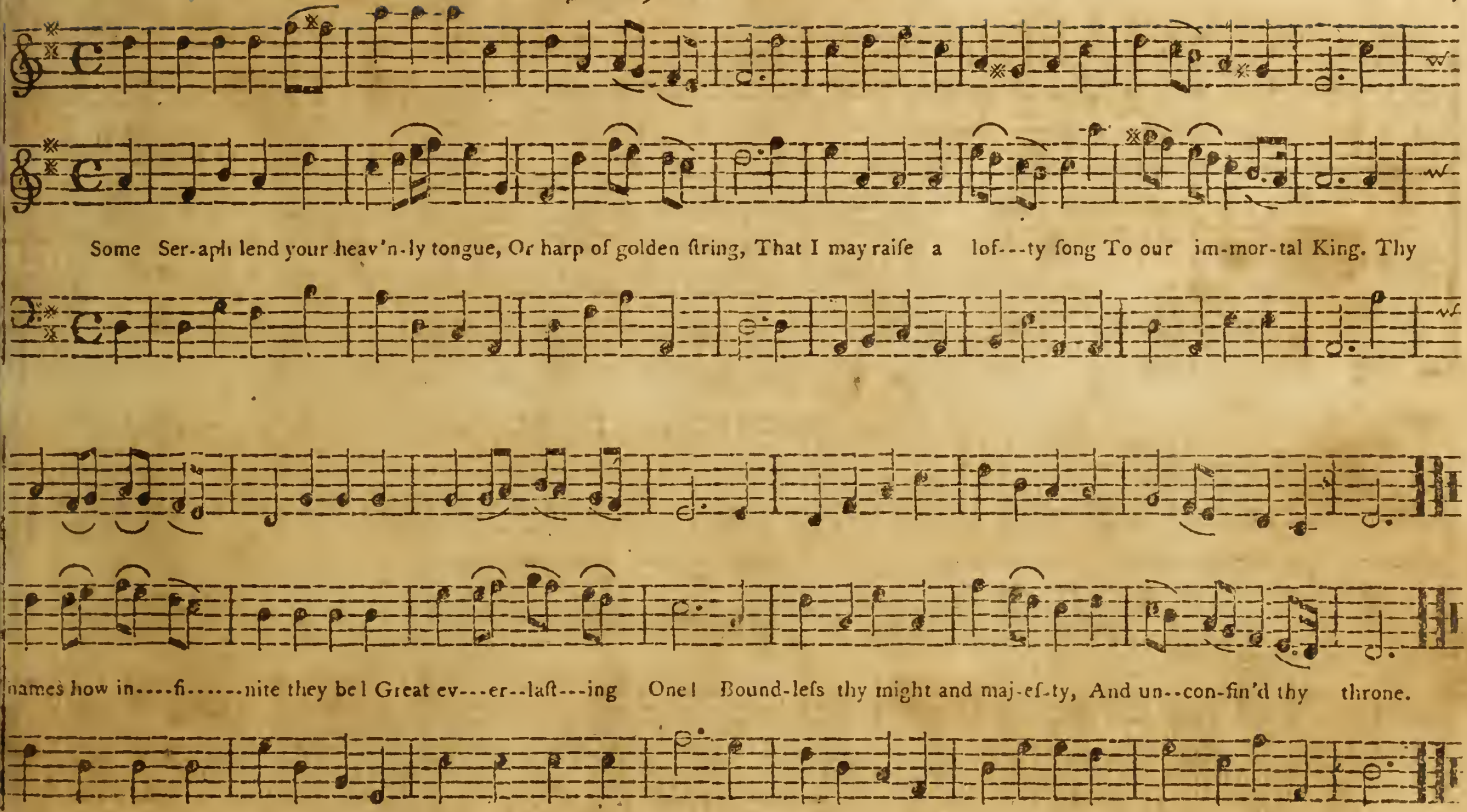
D


:S:
:S:
:S:
:S:
eif-con-cert our plan, Which nothing can ex - - - cel. Since ſuch a friend In God we find, Adieu to fears Of ev'-ry kind.

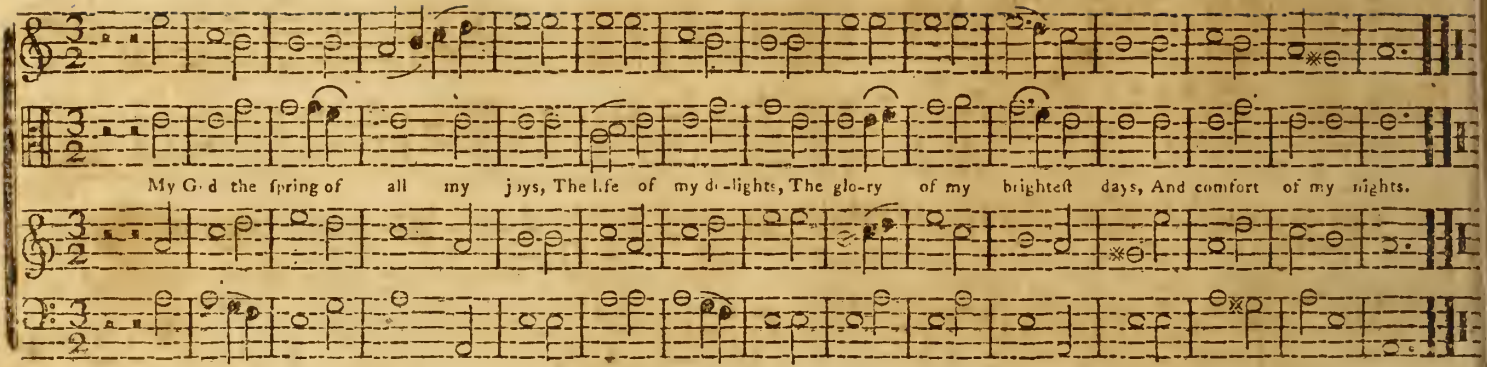
Lebanon. C. M.


Lord what is man, poor fee-ble man, Born of the earth at firſt? His life a ſhadow light and vain, Still haſt-ing to the duſt.

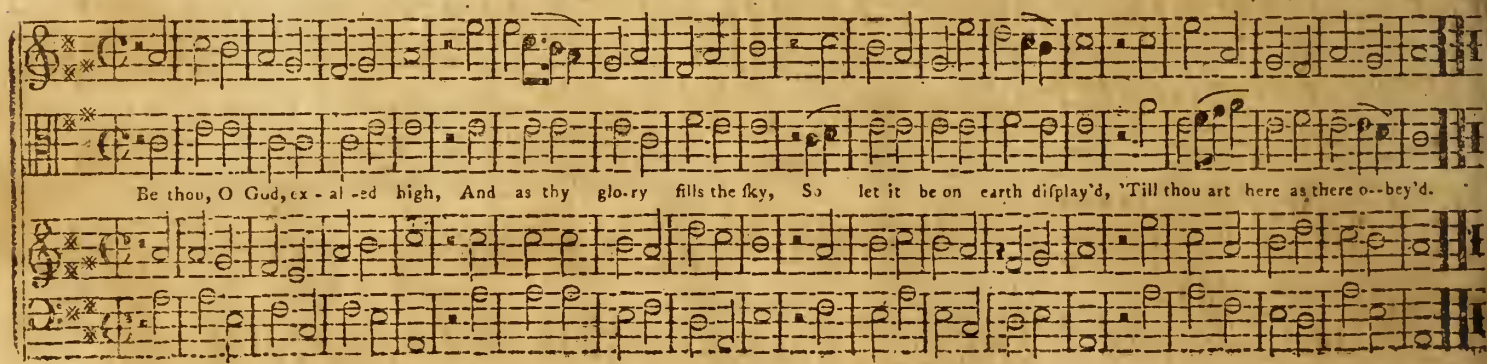
Mitcham. C. M.

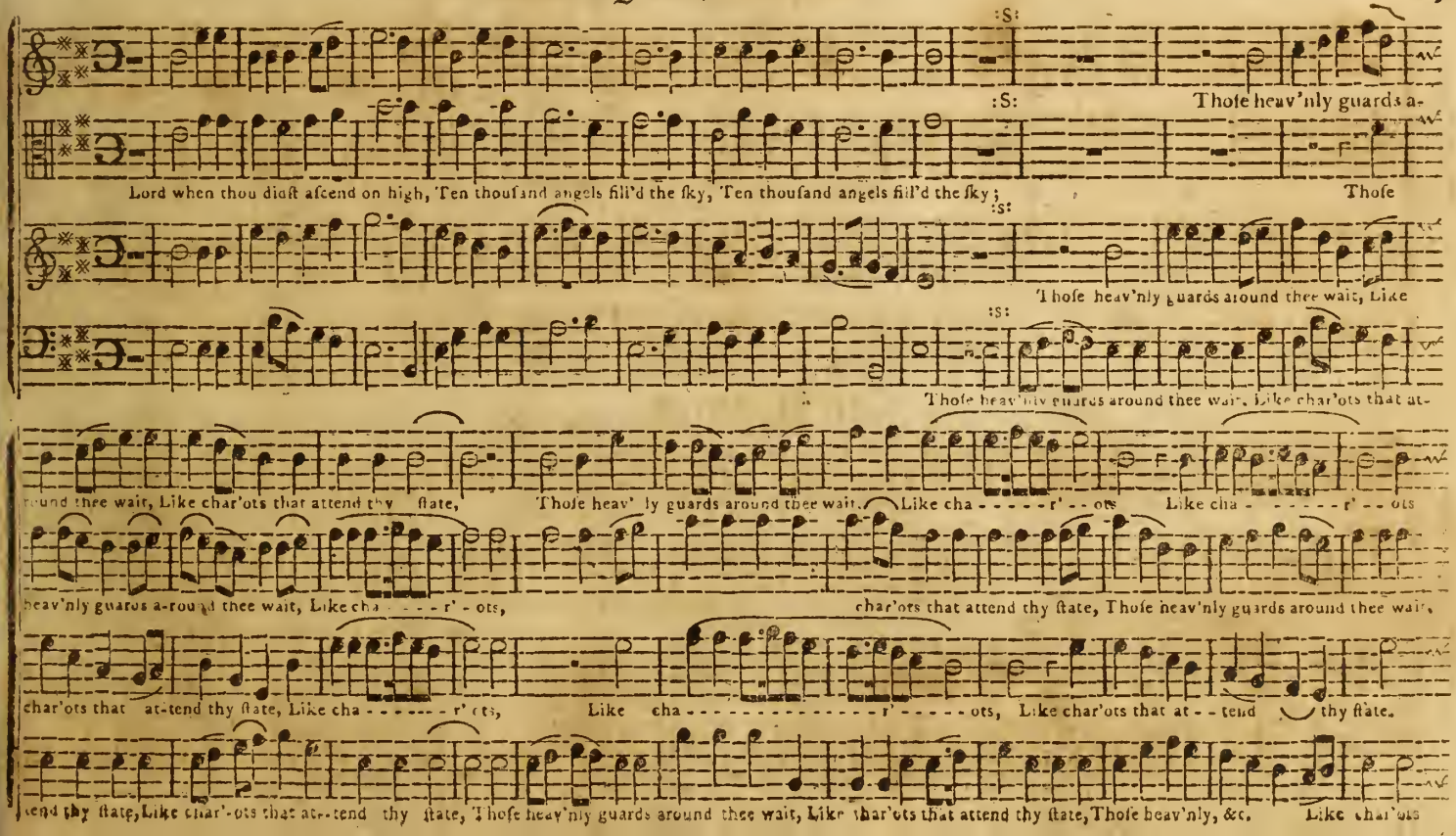

Some Ser-aph lend your heav'n-ly tongue, Or harp of golden ſtring, That I may raiſe a lof---ty ſong To our im-mor-tal King. Thy
names how in----fi------nite they be! Great ev---er--laſt---ing One! Bound-leſs thy might and maj-eſ-ty, And un--con-fin'd thy throne.

Plymouth. C. M.

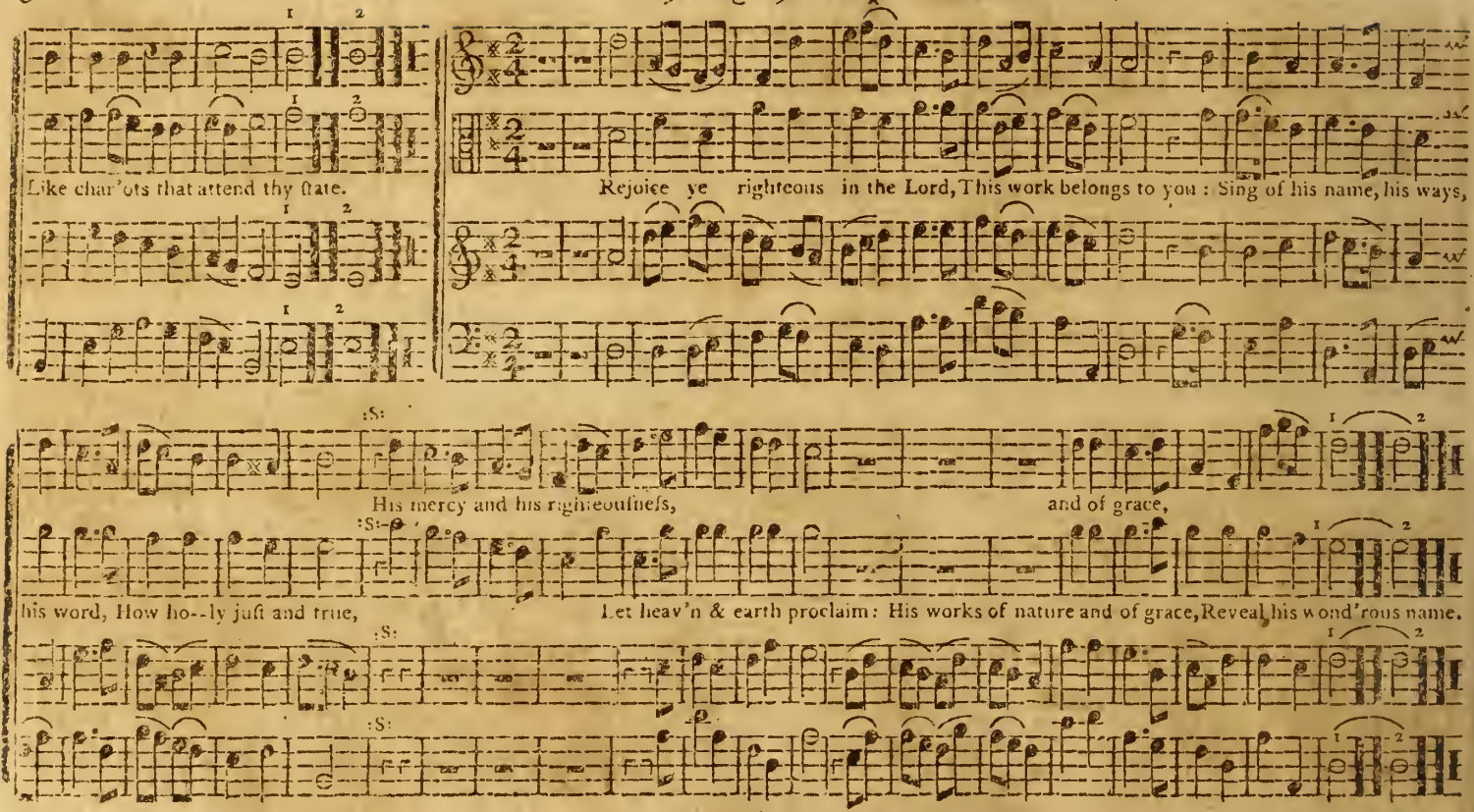


Old Hundred. L. M.

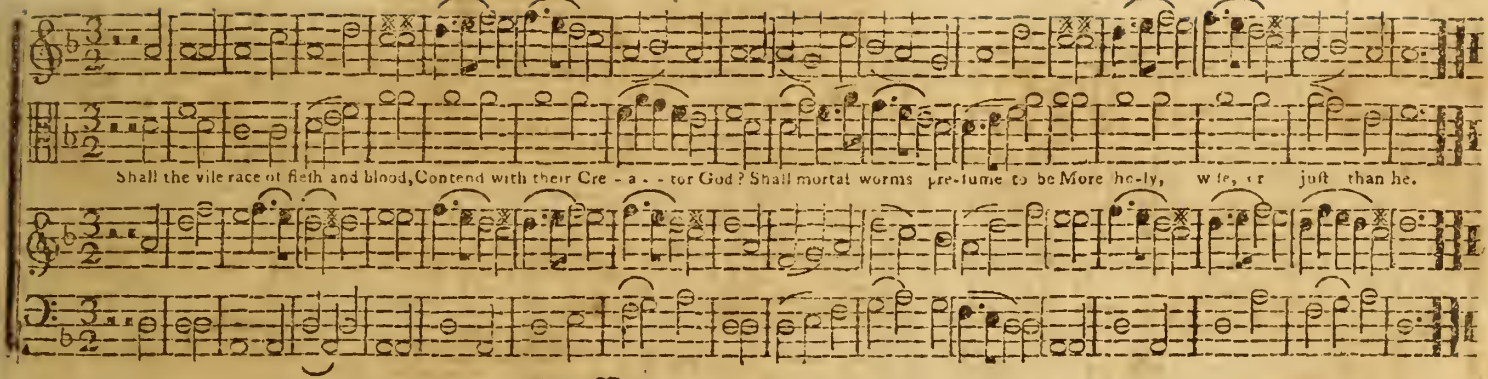



:S:
:S: Thoſe heav'nly guards a-
Lord when thou dioſt aſcend on high, Ten thouſand angels fill'd the ſky, Ten thouſand angels fill'd the ſky; Thoſe
:S:
Thoſe heav'nly guards around thee wait, Like
:S:
Thoſe heav'nly guards around thee wait, Like char'ots that at-
round thee wait, Like char'ots that attend thy ſtate, Thoſe heav'nly guards around thee wait, Like cha - - - - - r' - ots Like cha - - - - - - r' - ots
heav'nly guards a-round thee wait, Like cha - - - - r' - ots, char'ots that attend thy ſtate, Thoſe heav'nly guards around thee wait,
char'ots that at-tend thy ſtate, Like cha - - - - - - r' ots, Like cha - - - - - - - - - - - - - r' - - - - - ots, Like char'ots that at - - tend thy ſtate.
tend thy ſtate, Like char'-ots that at-tend thy ſtate, Thoſe heav'nly guards around thee wait, Like char'ots that attend thy ſtate, Thoſe heav'nly, &c. Like char'ots

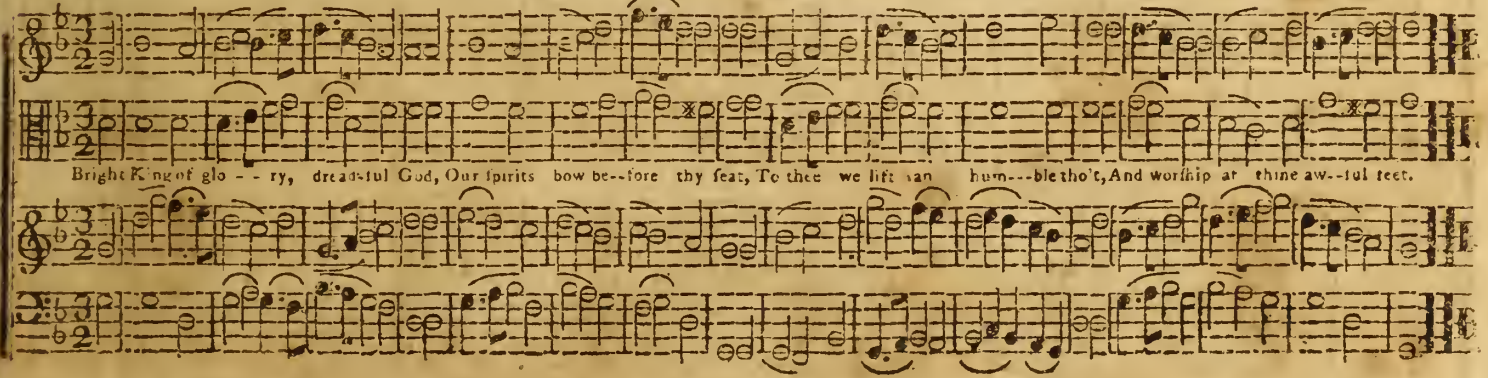
Thirtythird Psalm Tune. C. M.



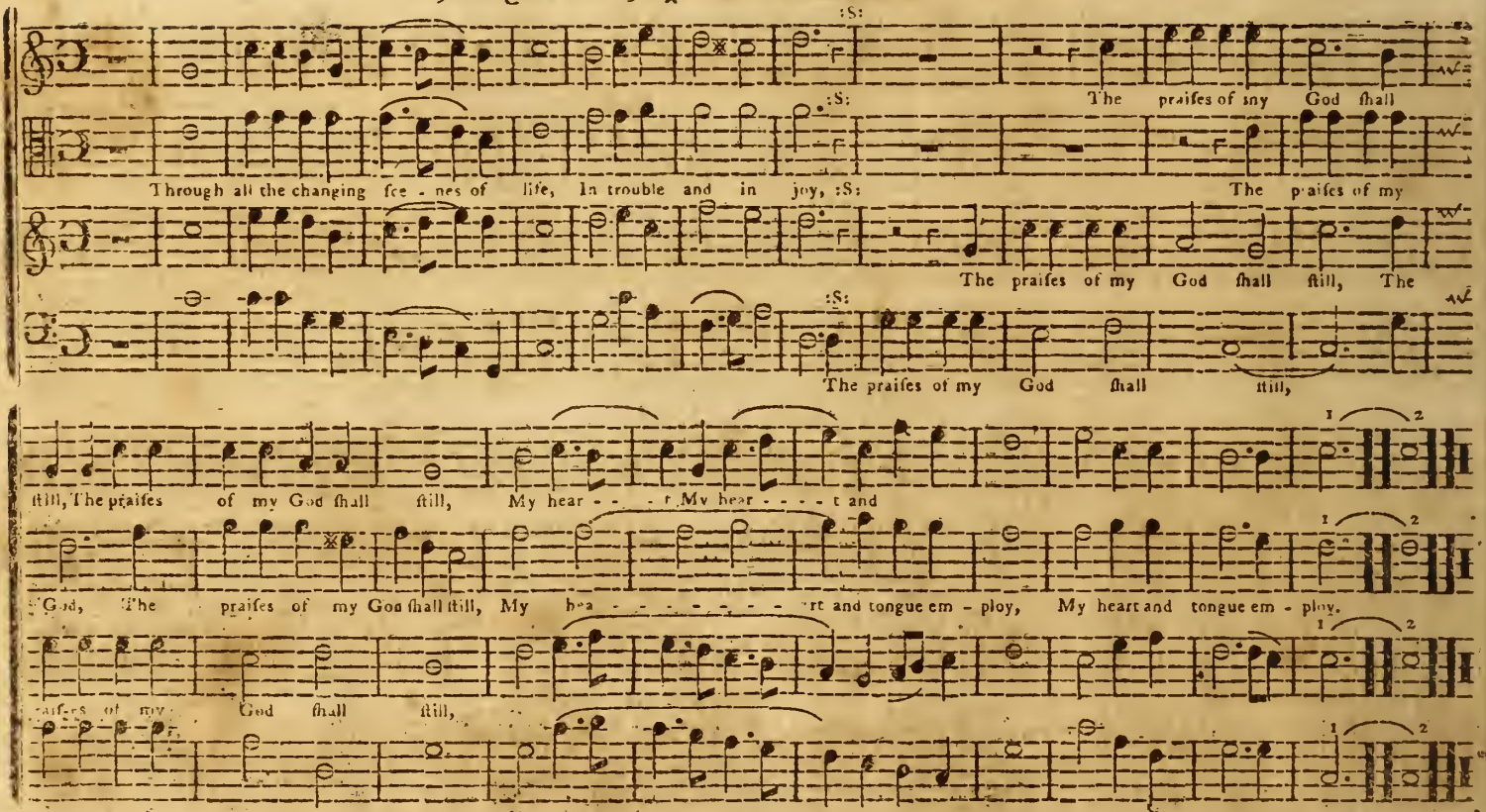
Brookfield. L. M.

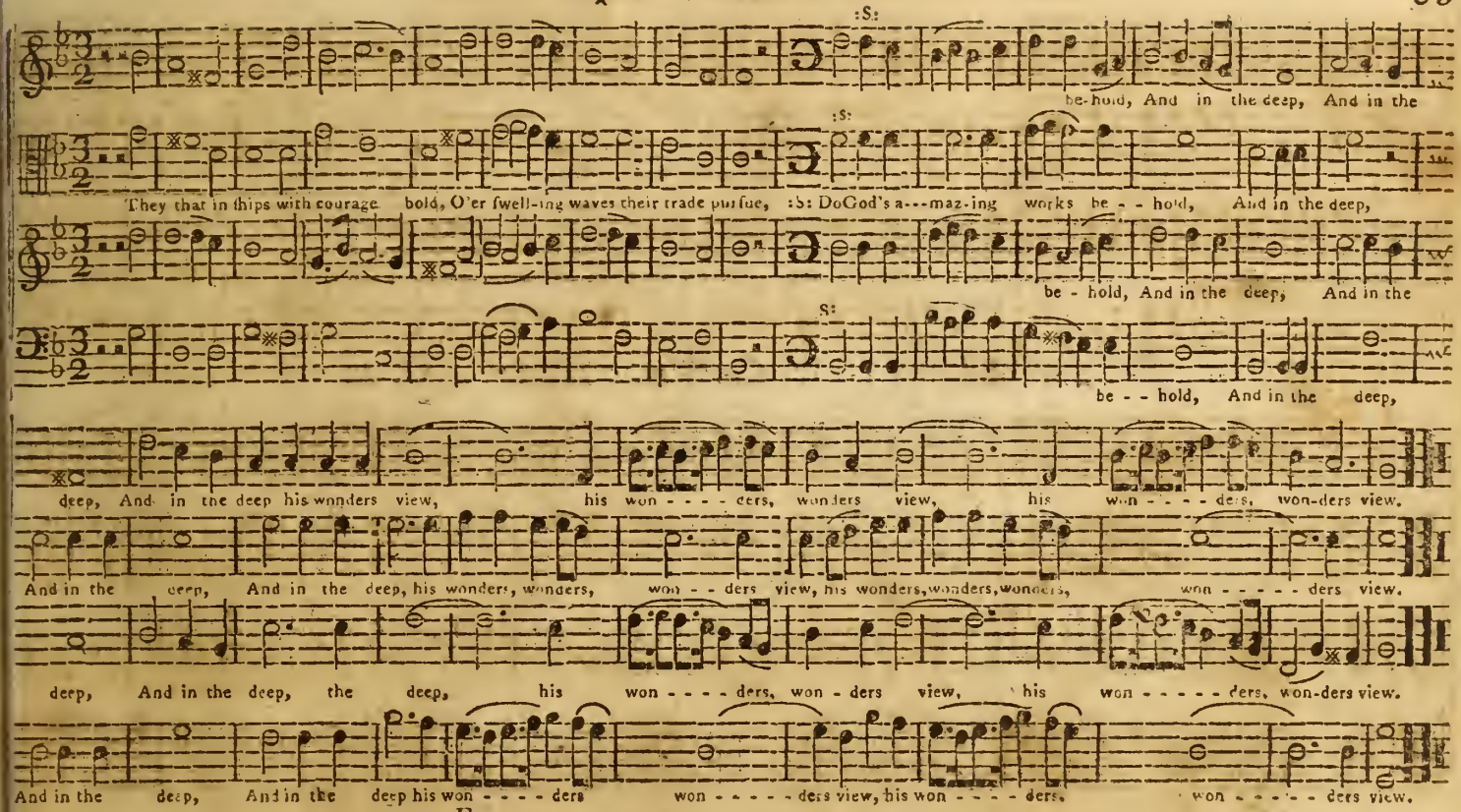


Suffolk. L. M.



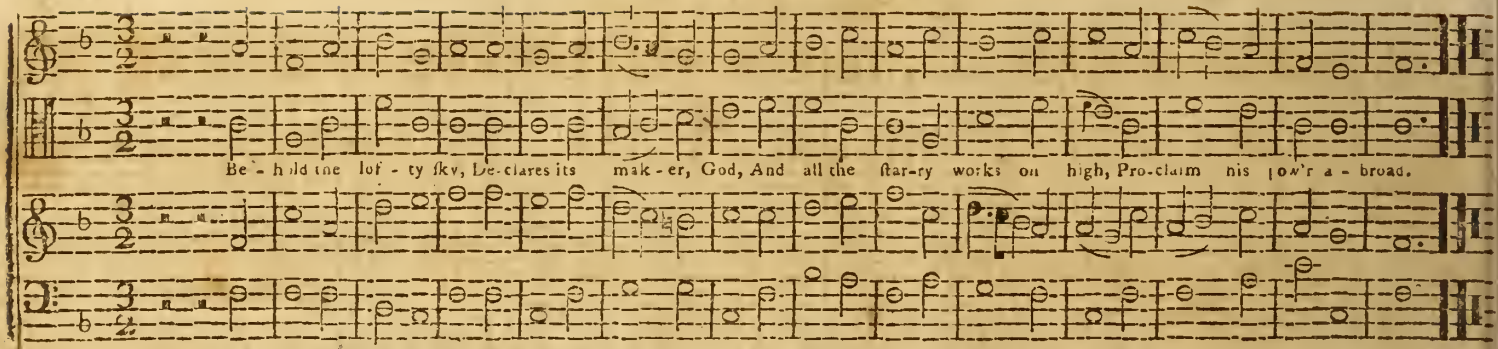
Thirtyfourth Psalm Tune. C. M.



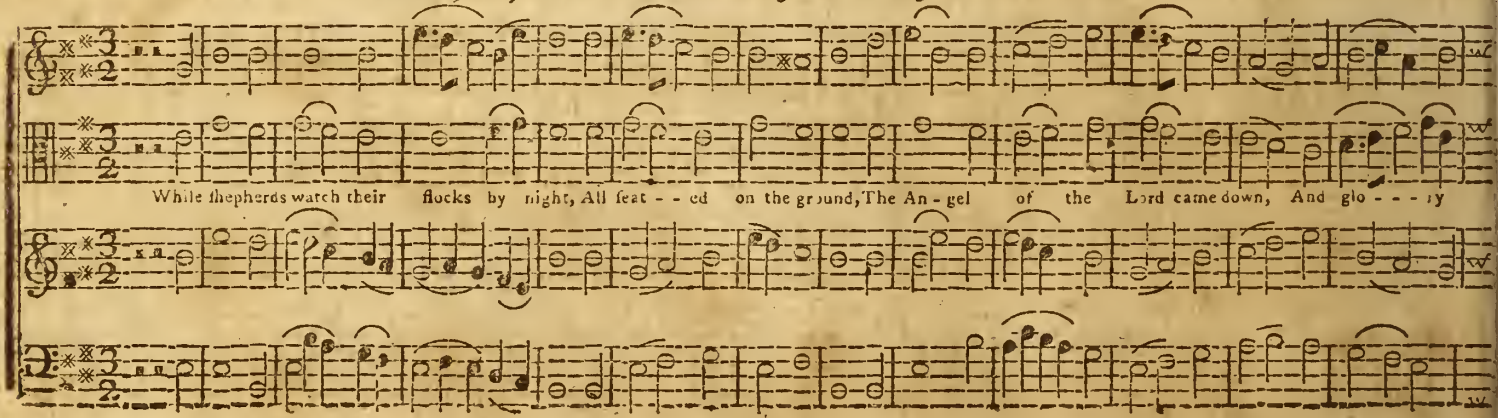

:S:
be-hold, And in the deep, And in the
:S:
They that in ships with courage bold, O'er swell-ing waves their trade pursue, :S: DoGod's a---maz-ing works be - - hold, And in the deep,
be - hold, And in the deep, And in the
S:
be - - hold, And in the deep,
deep, And in the deep his wonders view, his won - - - - ders, wonders view, his won - - - - ders, won-ders view.
And in the deep, And in the deep, his wonders, wonders, won - - ders view, his wonders, wonders, wonders, won - - - - - ders view.
deep, And in the deep, the deep, his won - - - - ders, won - ders view, his won - - - - - ders, won-ders view.
And in the deep, And in the deep his won - - - - ders won - - - - - ders view, his won - - - - ders. won - - - - - ders view.

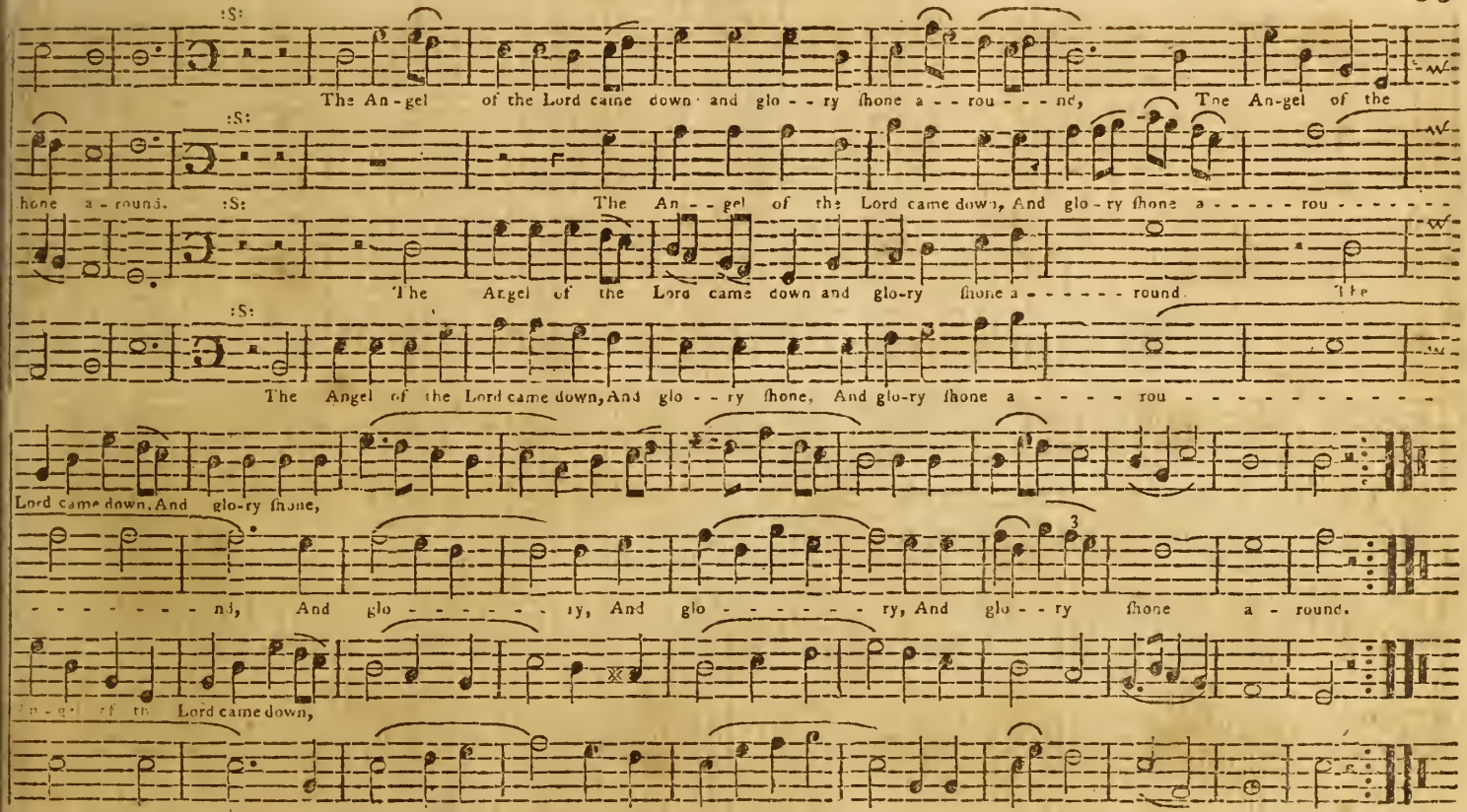
E

Sutton. S. M.

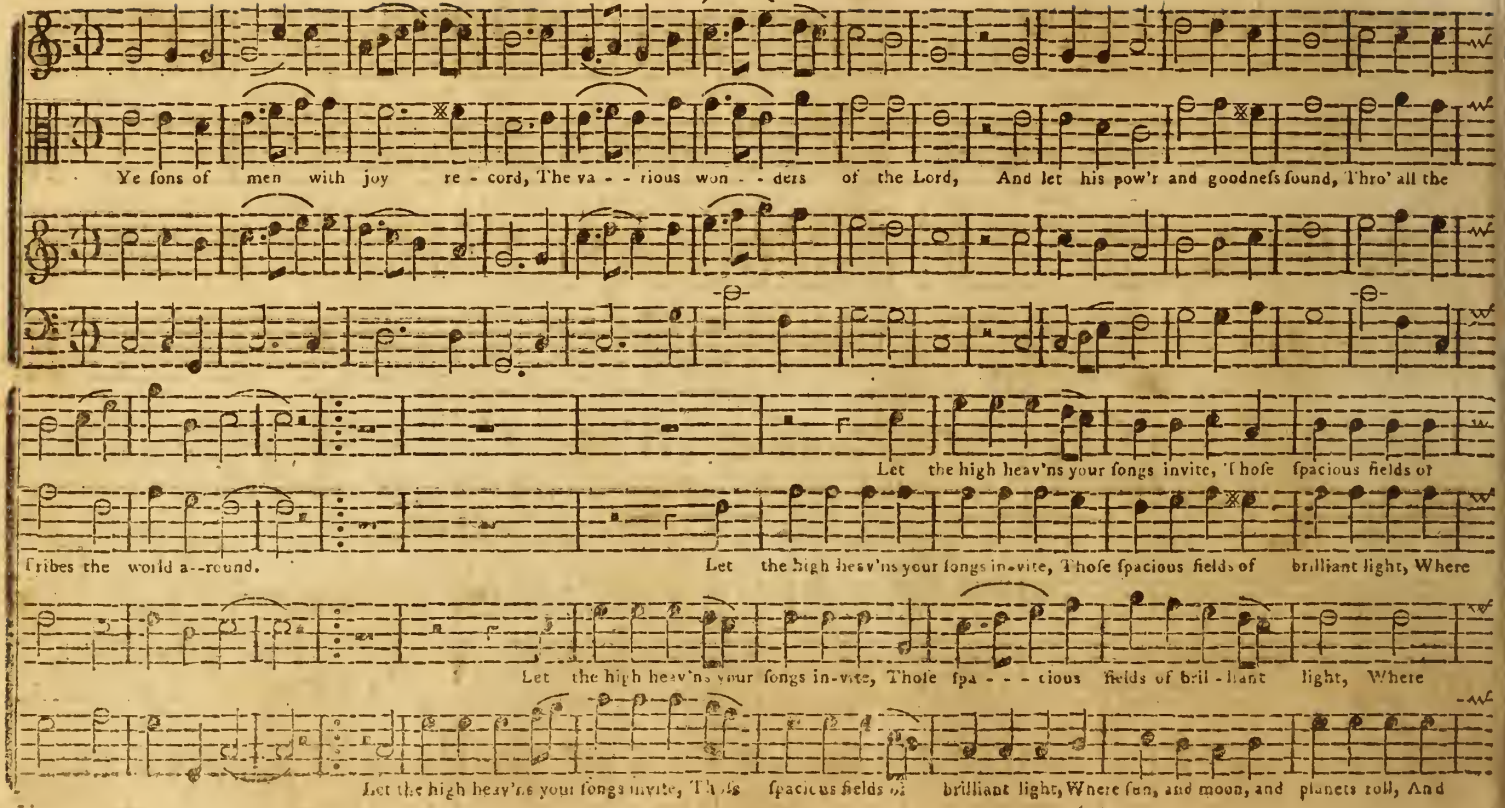


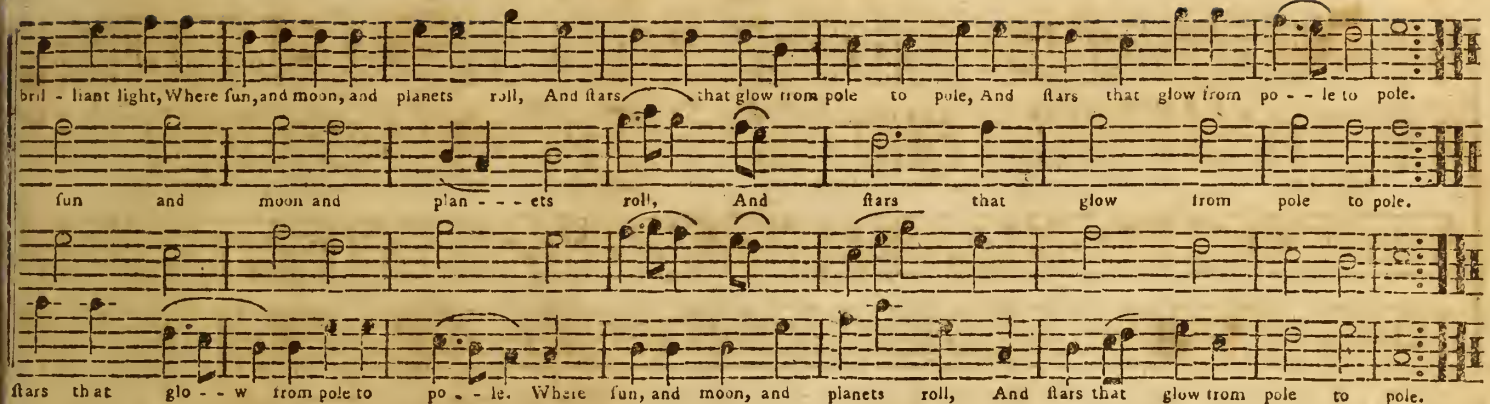
Bethlehem : Or, *Chriſtmas Hymn.* C. M.



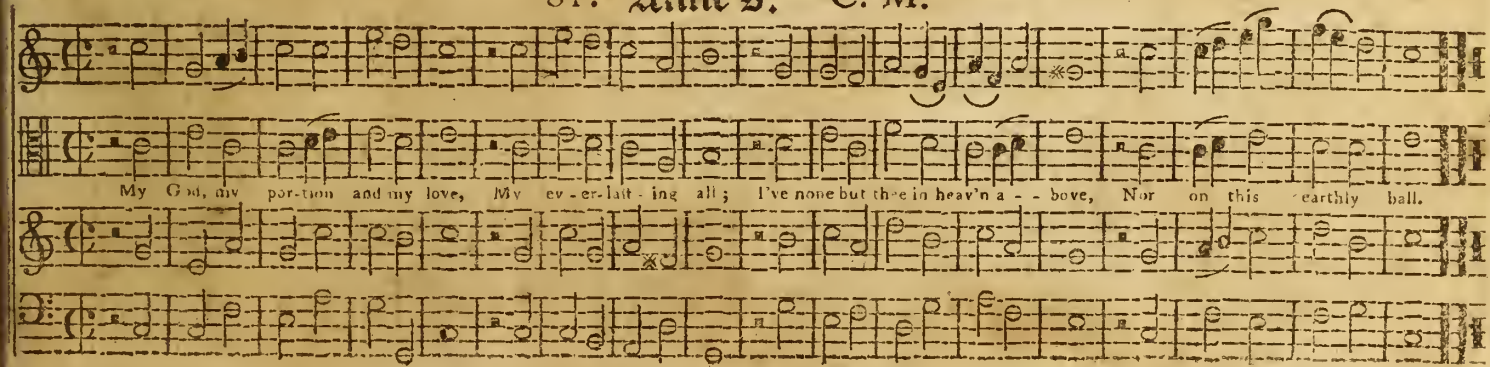

:S:
The An-gel of the Lord came down and glo--ry ſhone a--rou---nd,
The An-gel of the
:S:
ſhone a-round.
:S:
The An--gel of the Lord came down, And glo-ry ſhone a-----rou-------
:S:
The Angel of the Lord came down and glo-ry ſhone a-------round.
The
:S:
The Angel of the Lord came down, And glo--ry ſhone, And glo-ry ſhone a-----rou----------
Lord came down, And glo-ry ſhone,
--------nd, And glo-------ry, And glo-------ry, And glo--ry ſhone a-round.
An-gel of the Lord came down,
--------nd.

Bennington. L. M.

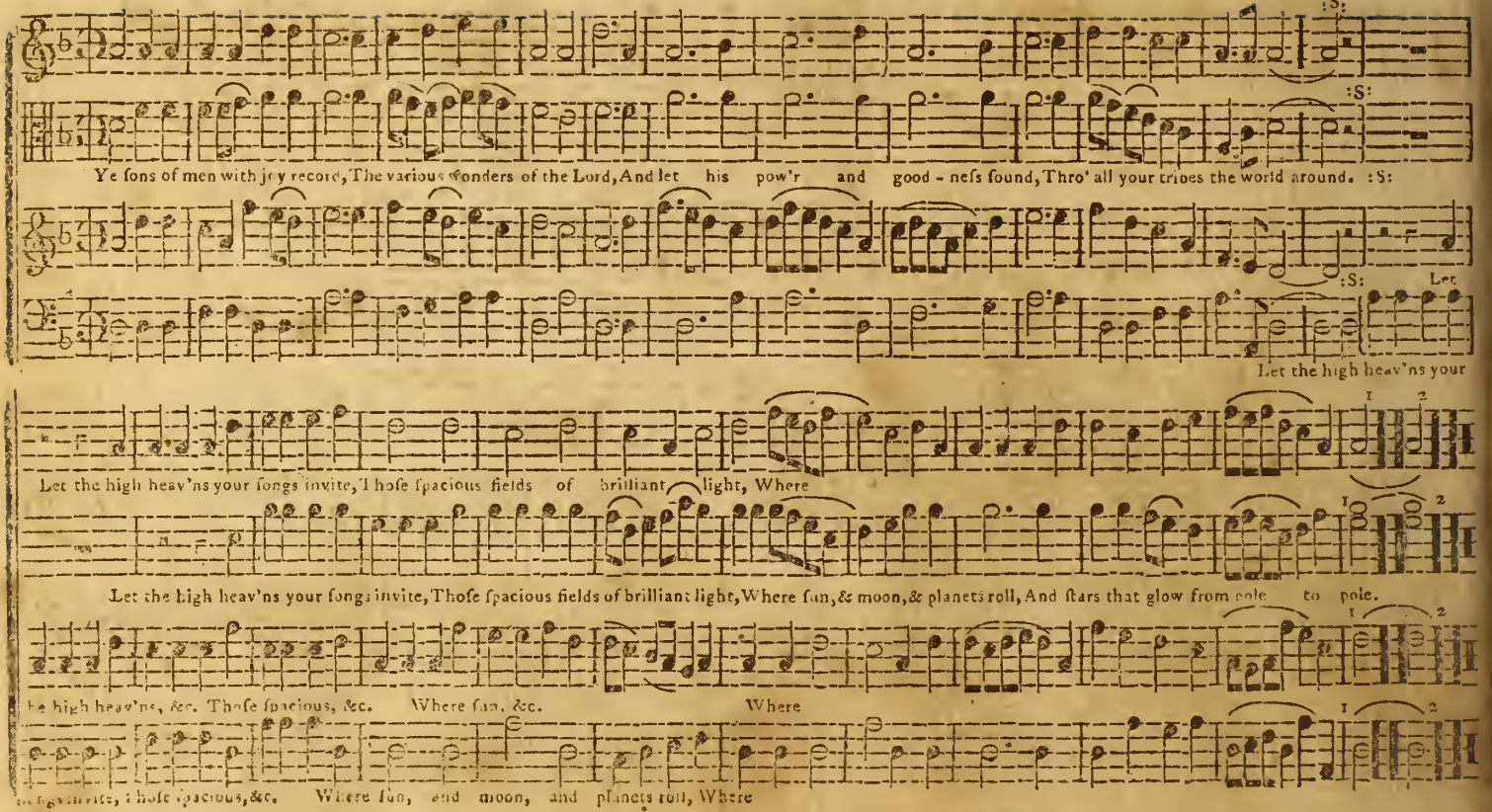


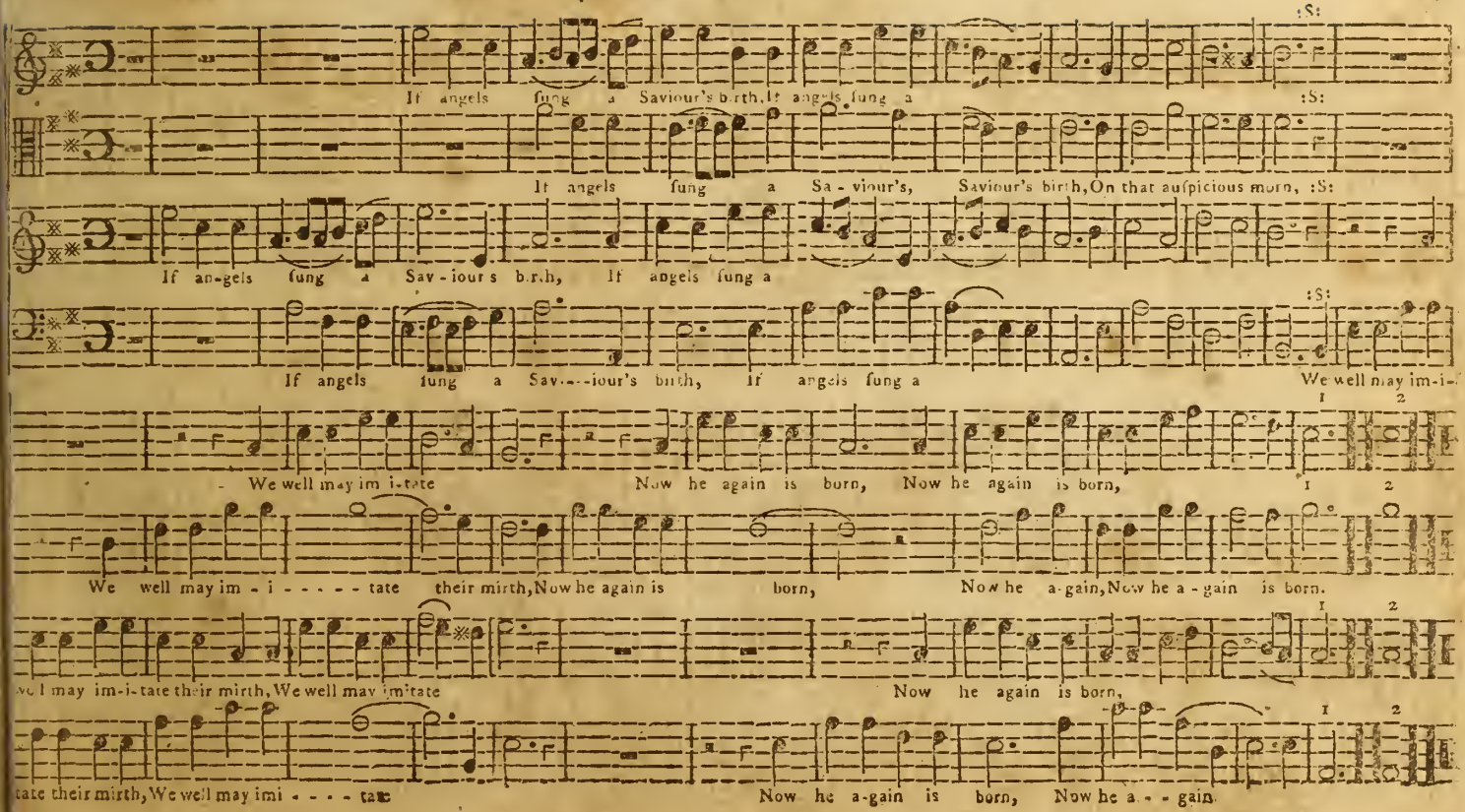

bril - liant light, Where ſun, and moon, and planets roll, And ſtars that glow from pole to pole, And ſtars that glow from po - - le to pole.
ſun and moon and plan - - - ets roll, And ſtars that glow from pole to pole.
ſtars that glo - - w from pole to po - - le. Where ſun, and moon, and planets roll, And ſtars that glow from pole to pole.

St. Anne's. C. M.

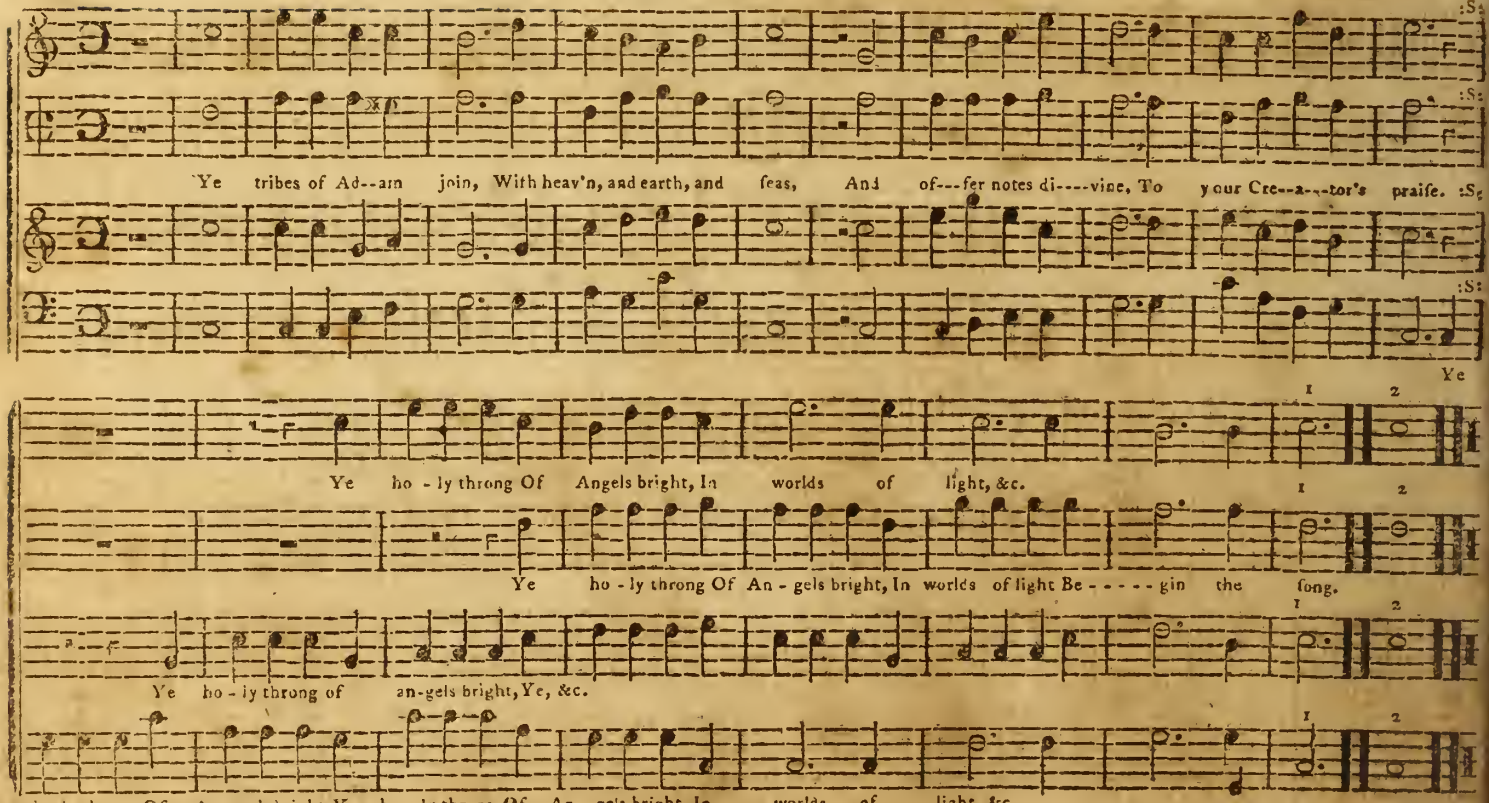

My God, my por-tion and my love, My ev - er-laſt - ing all; I've none but thee in heav'n a - - bove, Nor on this earthly ball.

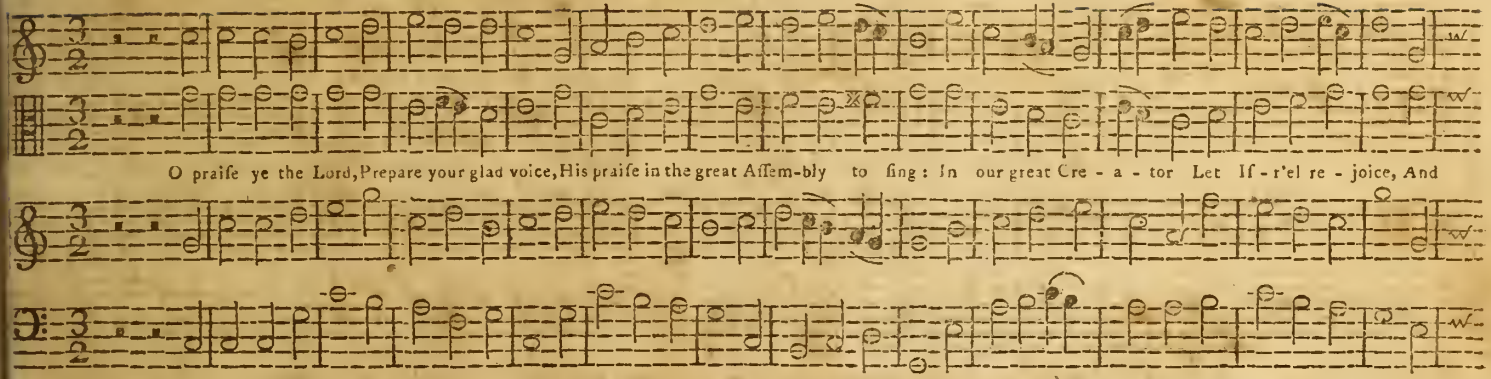
Montague. L. M.


:S:
Ye sons of men with joy record, The various wonders of the Lord, And let his pow'r and good - ness found, Thro' all your tribes the world around. :S:
Let
Let the high heav'ns your
Let the high heav'ns your songs invite, Those spacious fields of brilliant light, Where
Let the high heav'ns your songs invite, Those spacious fields of brilliant light, Where sun, & moon, & planets roll, And stars that glow from pole to pole.
he high heav'ns, &c. Those spacious, &c. Where sun, &c. Where
ngs invite, Those spacious, &c. Where sun, and moon, and planets roll, Where


If angels sung a Saviour's birth, If angels sung a
:S:
If angels sung a Sa-viour's, Saviour's birth, On that auspicious morn,
If an-gels sung a Sav-iours birth, If angels sung a
If angels sung a Sav---iour's birth, If angels sung a
We well may im-i-
We well may im i-tate
Now he again is born, Now he again is born,
We well may im-i-----tate their mirth, Now he again is born,
Now he a-gain, Now he a-gain is born.
well may im-i-tate their mirth, We well may imitate
Now he again is born,
tate their mirth, We well may imi----tate
Now he a-gain is born, Now he a--gain

Lenox. P. M.


Ye tribes of Ad--am join, With heav'n, and earth, and seas, And of---fer notes di----vine, To your Cre--a---tor's praise.
Ye ho - ly throng Of Angels bright, In worlds of light, &c.
Ye ho - ly throng Of An - gels bright, In worlds of light Be - - - - - gin the song.
Ye ho - ly throng of an-gels bright, Ye, &c.
ho-ly throng Of An - gels bright, Ye ho - ly throng Of An - gels bright, In worlds of light, &c.



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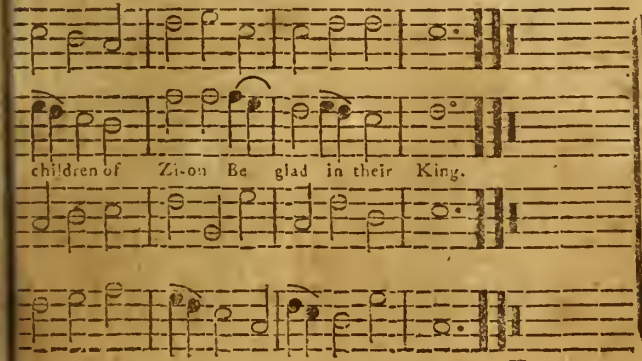
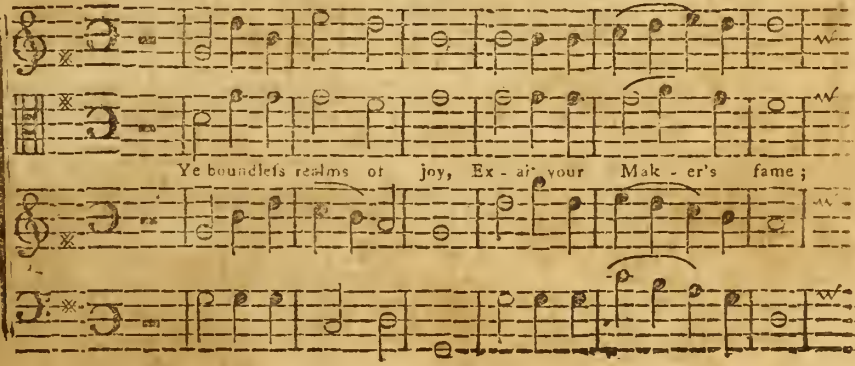
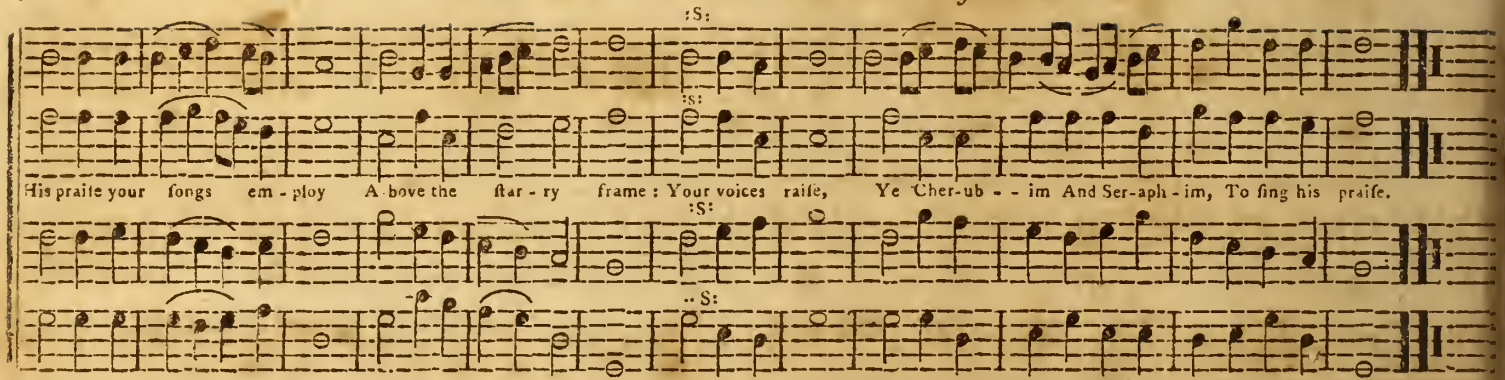
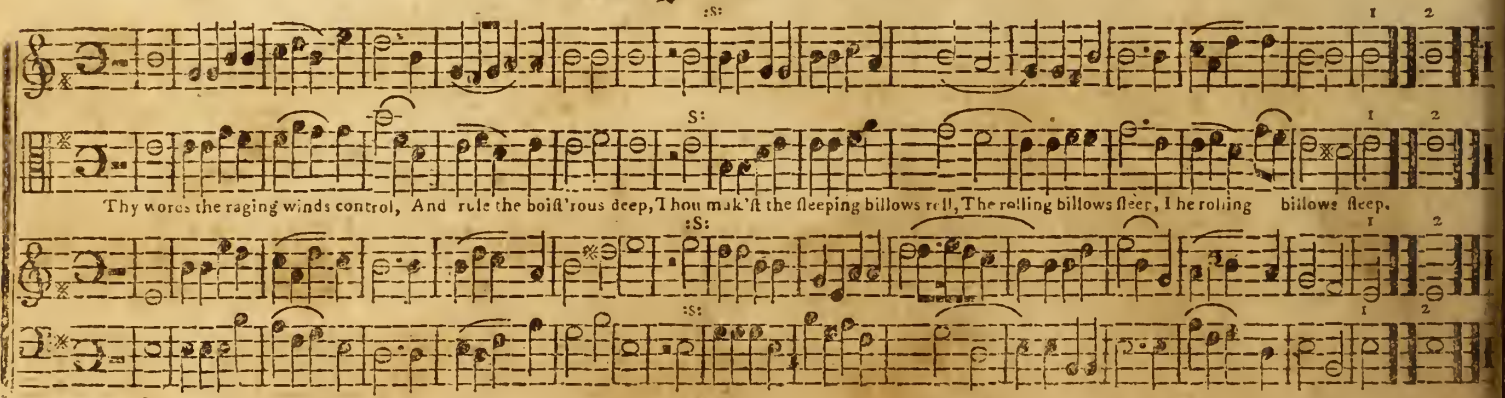


Amherst. P. M.

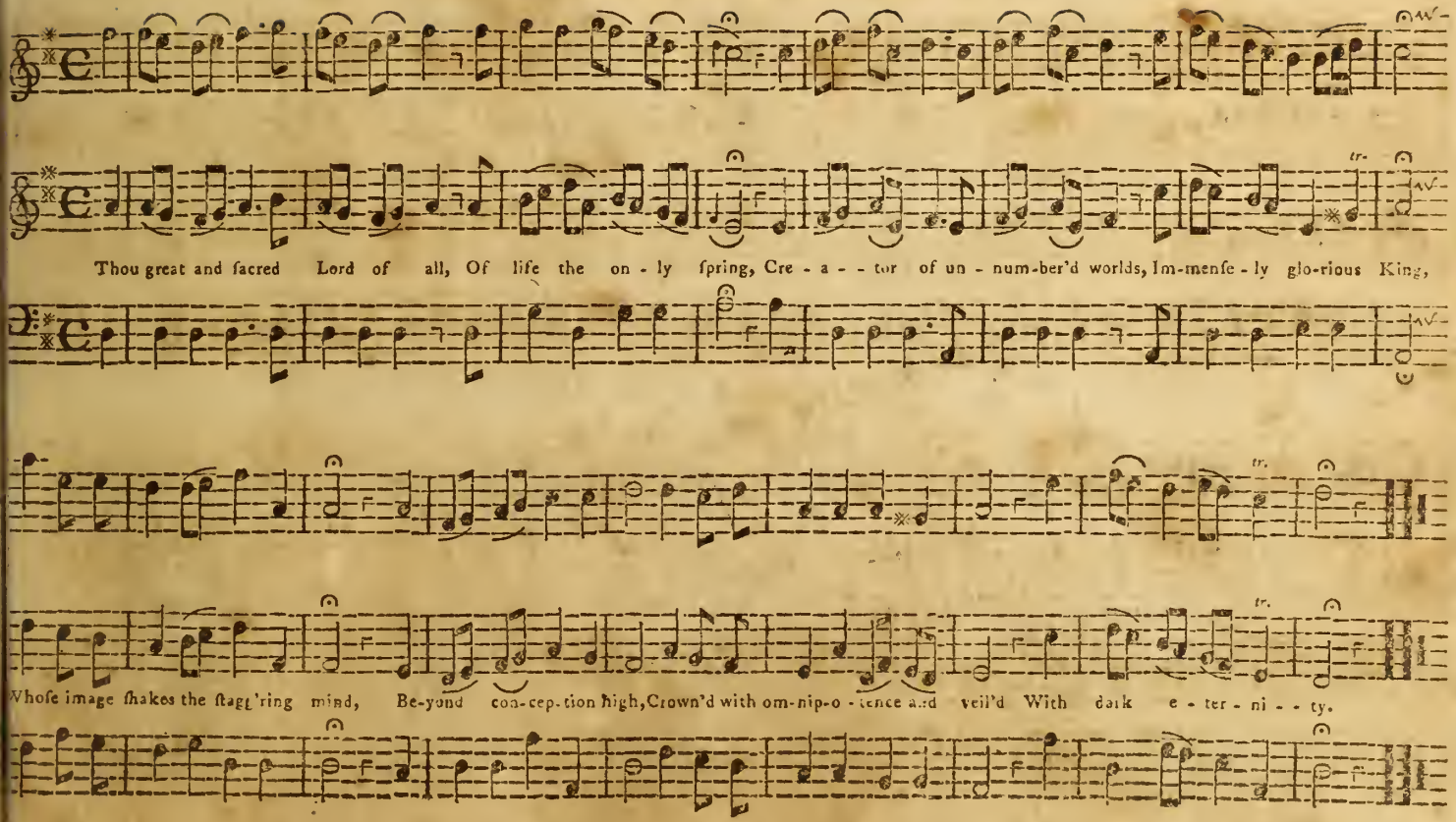



His praiſe your ſongs em - ploy A bove the ſtar - ry frame : Your voices raiſe, Ye Cher-ub - - im And Ser-aph - im, To ſing his praiſe.

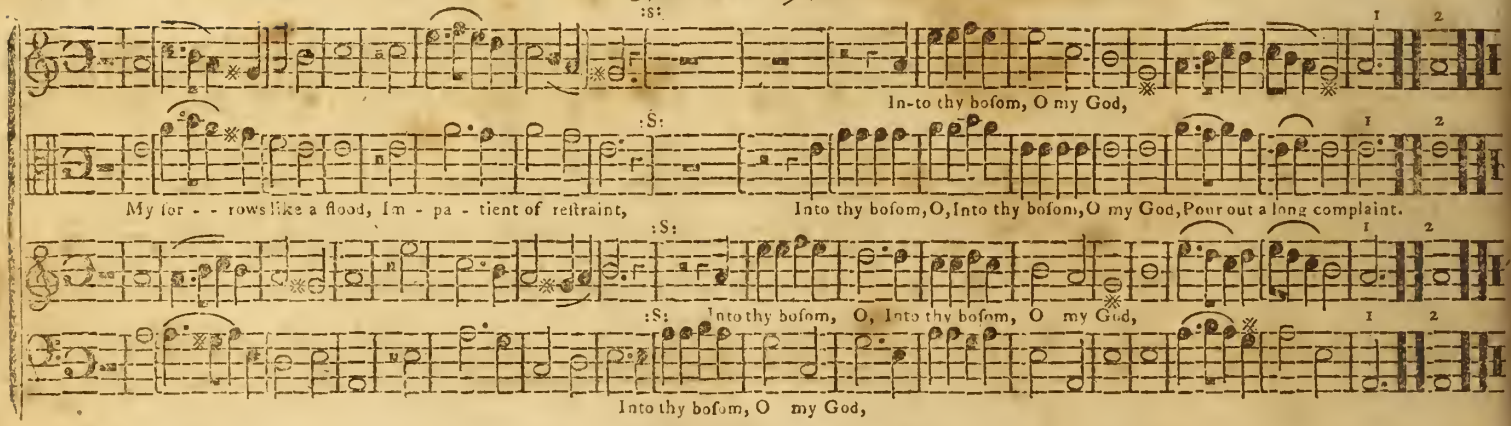
Virginia. C. M.


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

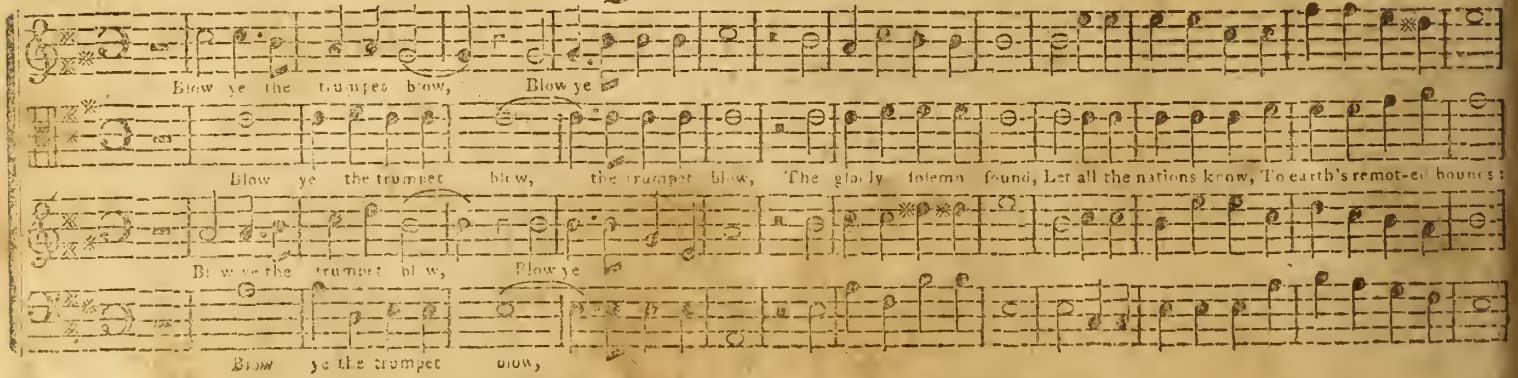
Britannia. C. M.

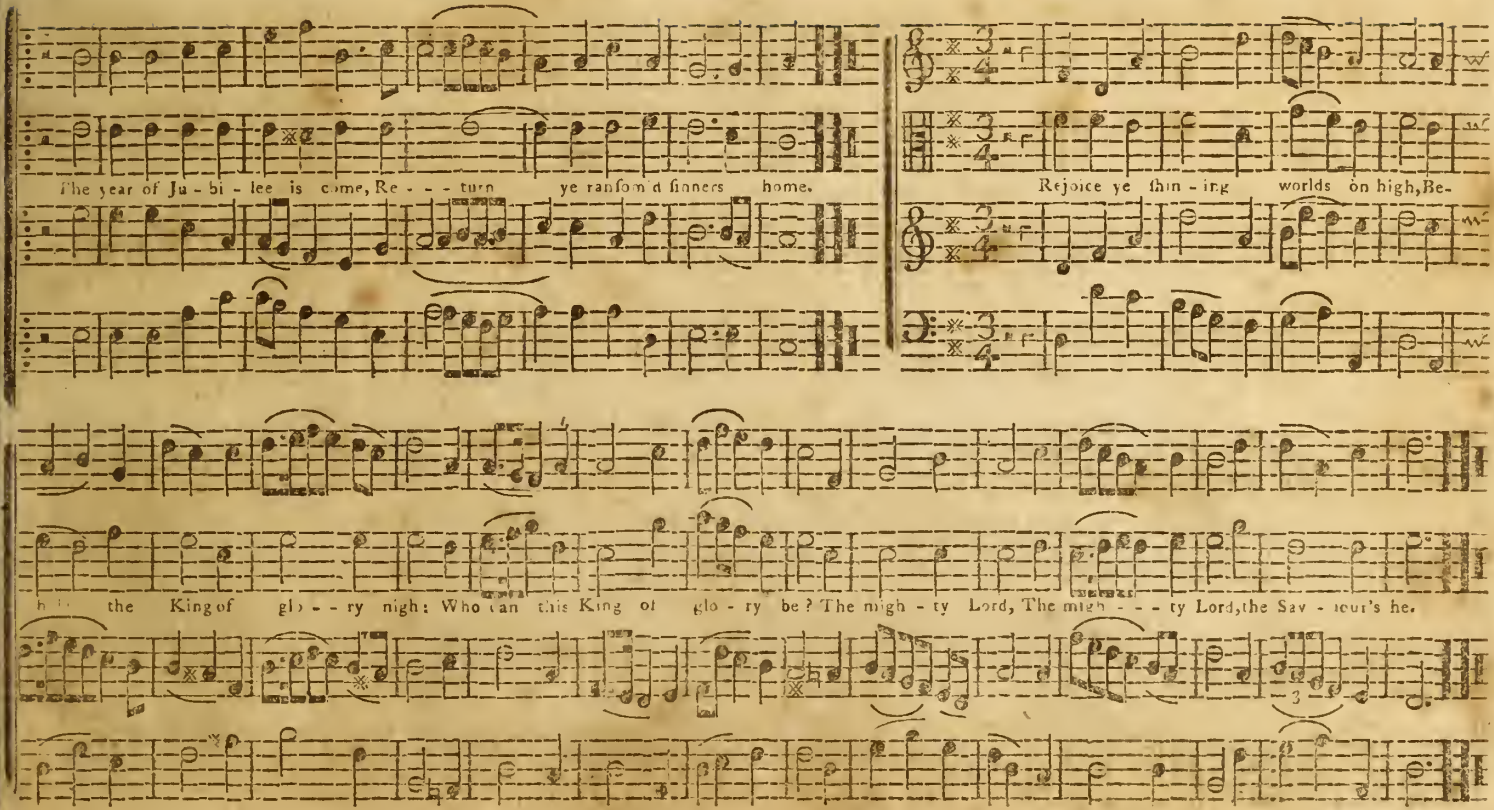


Norwich. S. M.

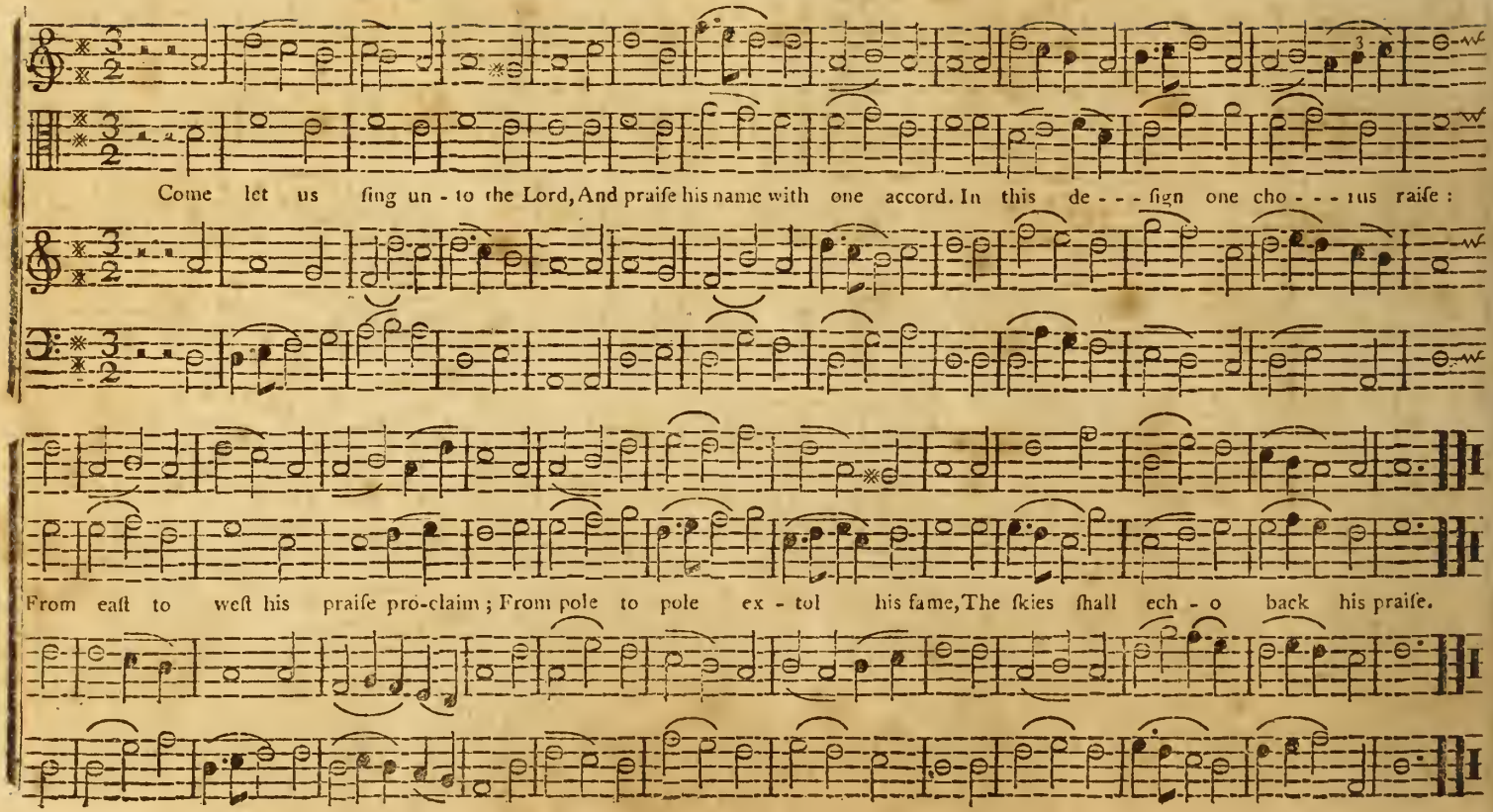


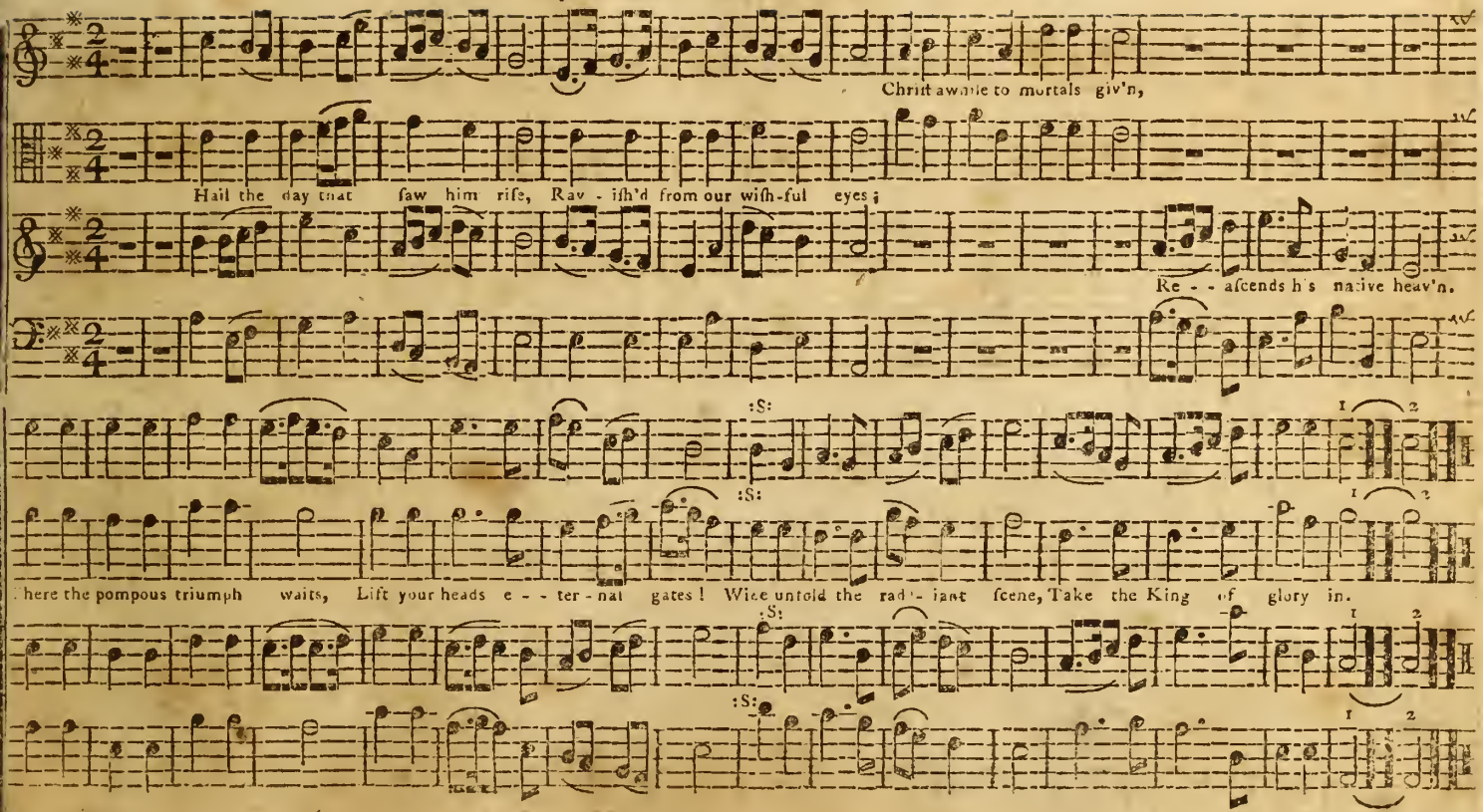
Jubilee. P. M.



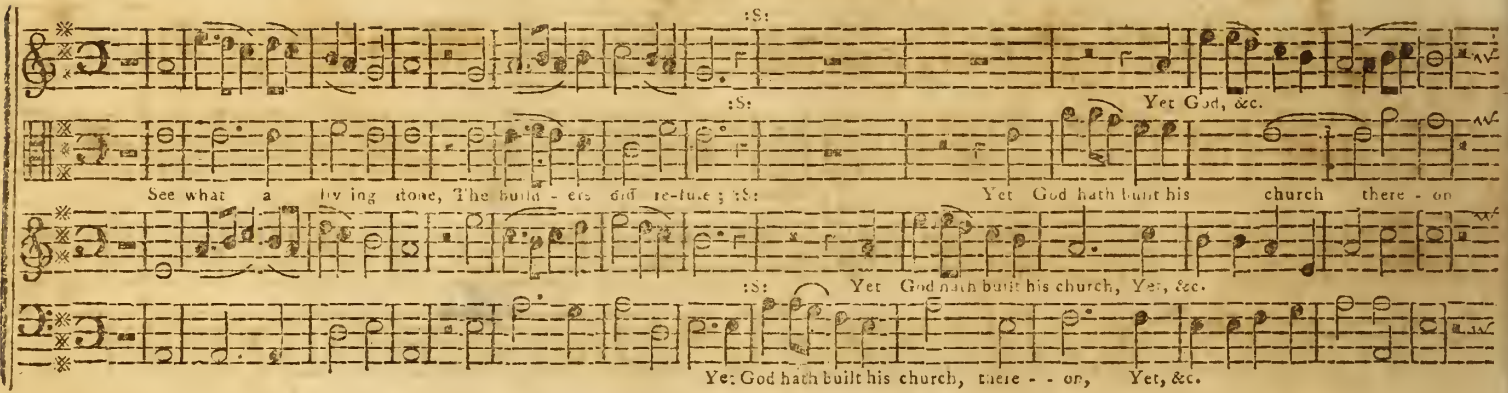

The year of Ju - bi - lee is come, Re - - - turn ye ransom'd sinners home.
Rejoice ye shin - ing worlds on high, Be-
hold the King of glo - - ry nigh: Who can this King of glo - ry be? The migh - ty Lord, The migh - - - ty Lord, the Sav - iour's he.

America. P. M.

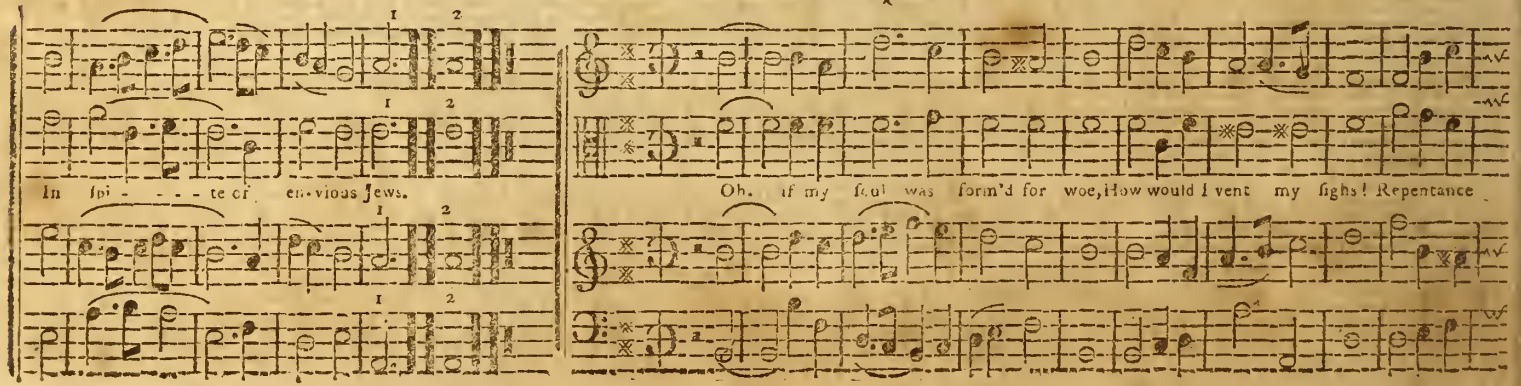

Come let us ſing un - to the Lord, And praiſe his name with one accord. In this de - - - ſign one cho - - - rus raiſe:
From eaſt to weſt his praiſe pro-claim; From pole to pole ex - tol his fame, The ſkies ſhall ech - o back his praiſe.

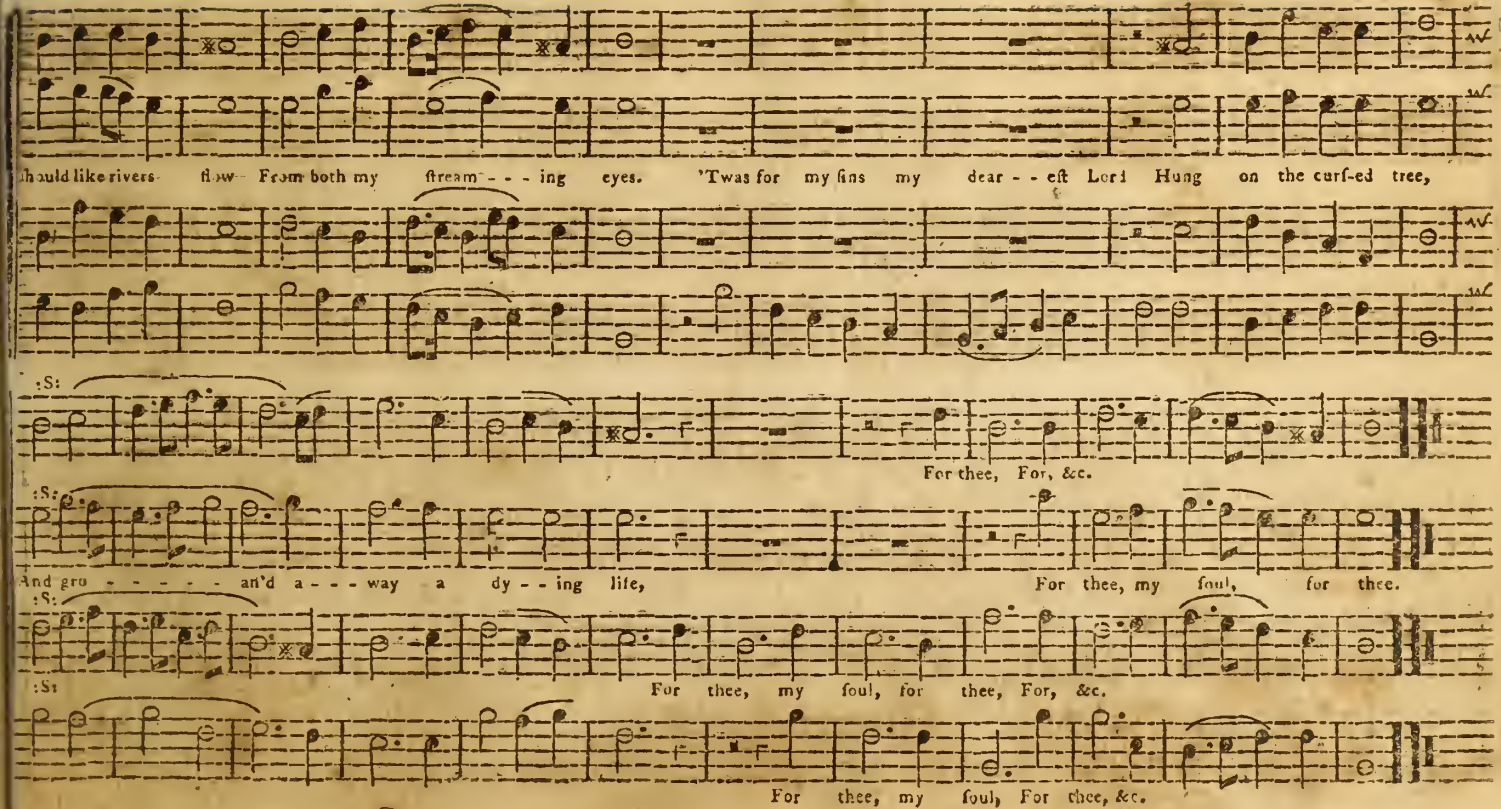

Christ awhile to mortals giv'n,
Hail the day that saw him rise, Rav - ish'd from our wish-ful eyes;
Re - - ascends his native heav'n.
:S:
1 2
here the pompous triumph waits, Lift your heads e - - ter - nal gates! Wide unfold the radi - ant scene, Take the King of glory in.

Stafford. S. M.

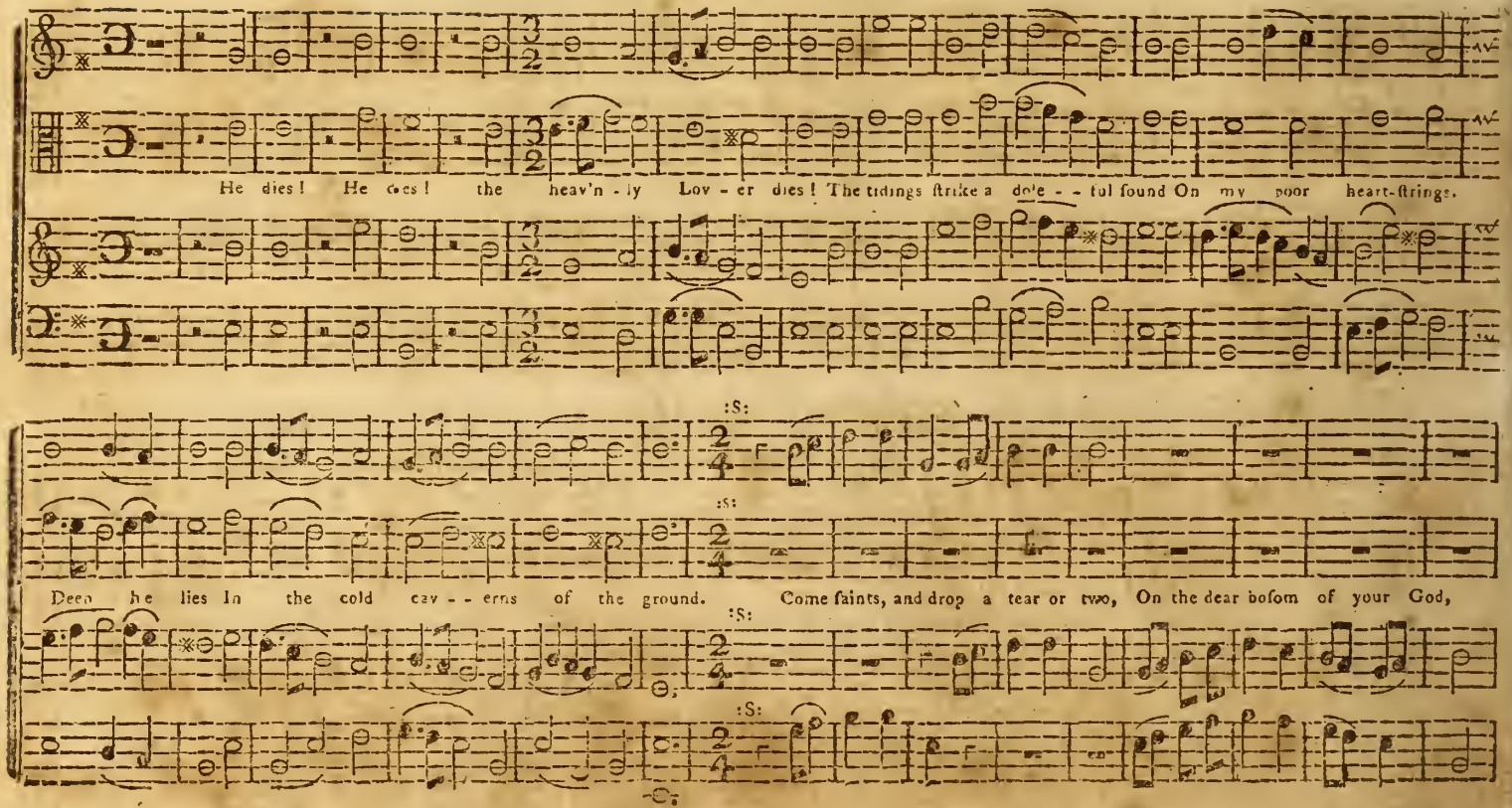


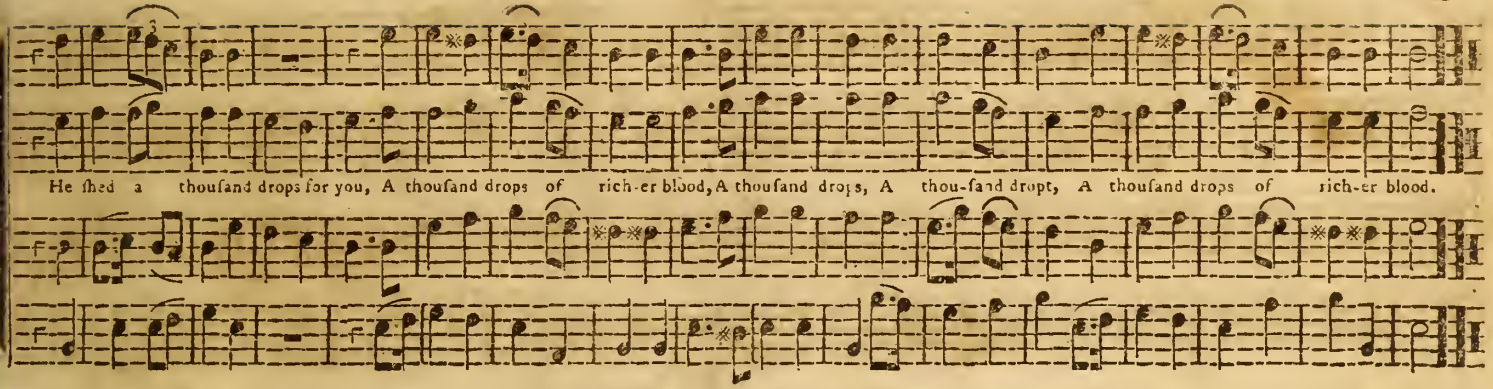
Walpole. C. M.



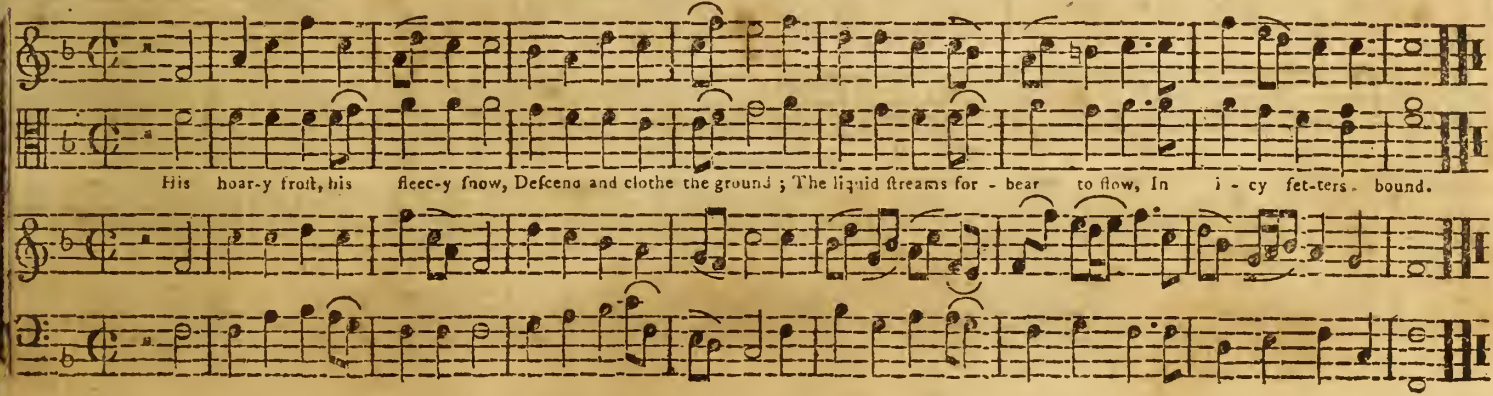

hauld like rivers flow From both my ſtream - - - ing eyes. 'Twas for my ſins my dear - - eſt Lord Hung on the curſ-ed tree,
:S:
For thee, For, &c.
:S:
And gro - - - - - an'd a - - - way a dy - - ing life, For thee, my ſoul, for thee.
:S:
:S:
For thee, my ſoul, for thee, For, &c.
For thee, my ſoul, For thee, &c.

Berlin. L. M.

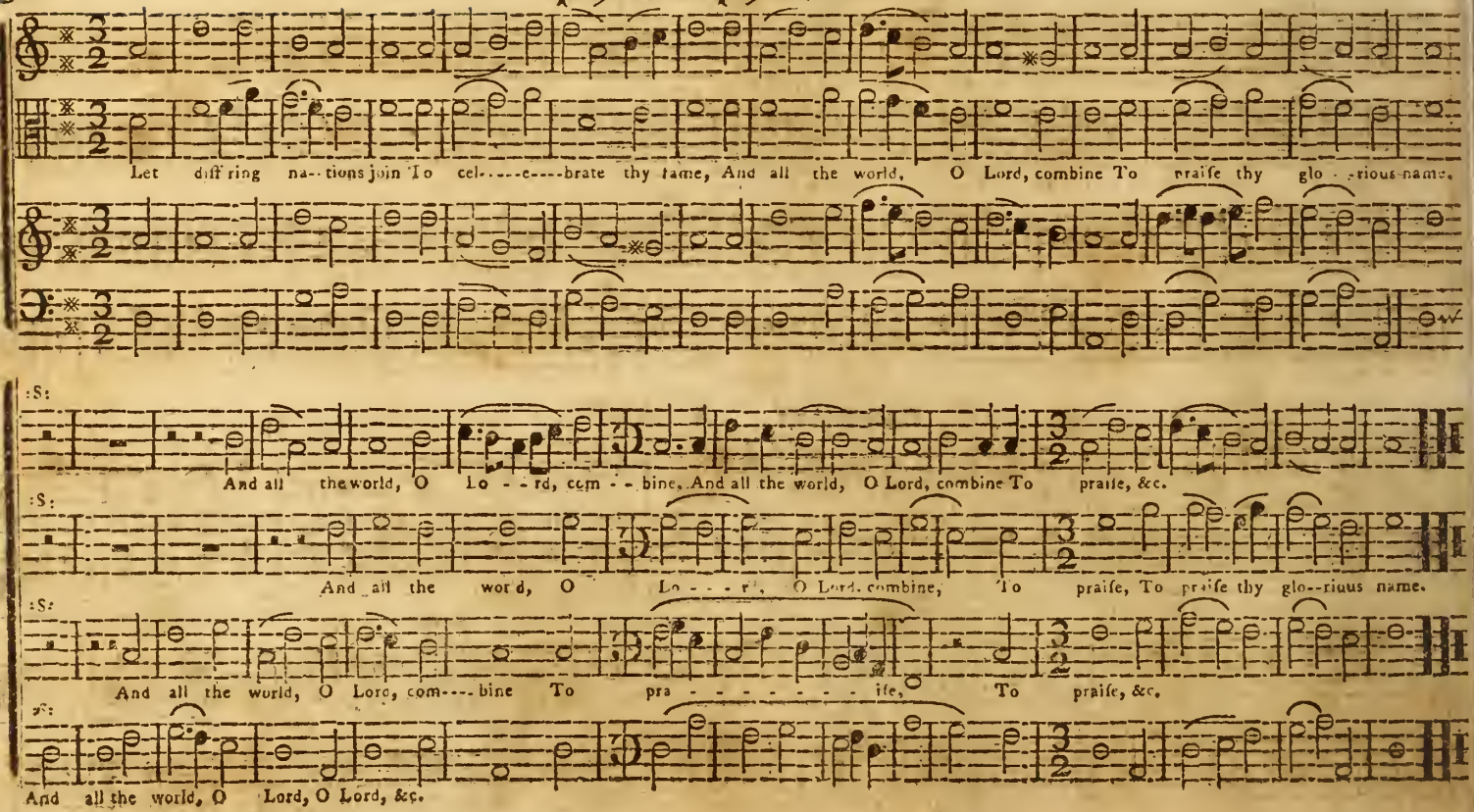

He dies! He dies! the heav'n - ly Lov - er dies! The tidings ſtrike a dole - - ful ſound On my poor heart-ſtrings.
Deep he lies In the cold cav - - erns of the ground. Come ſaints, and drop a tear or two, On the dear boſom of your God,


He shed a thousand drops for you, A thousand drops of rich-er blood, A thousand drops, A thou-sand dropt, A thousand drops of rich-er blood.

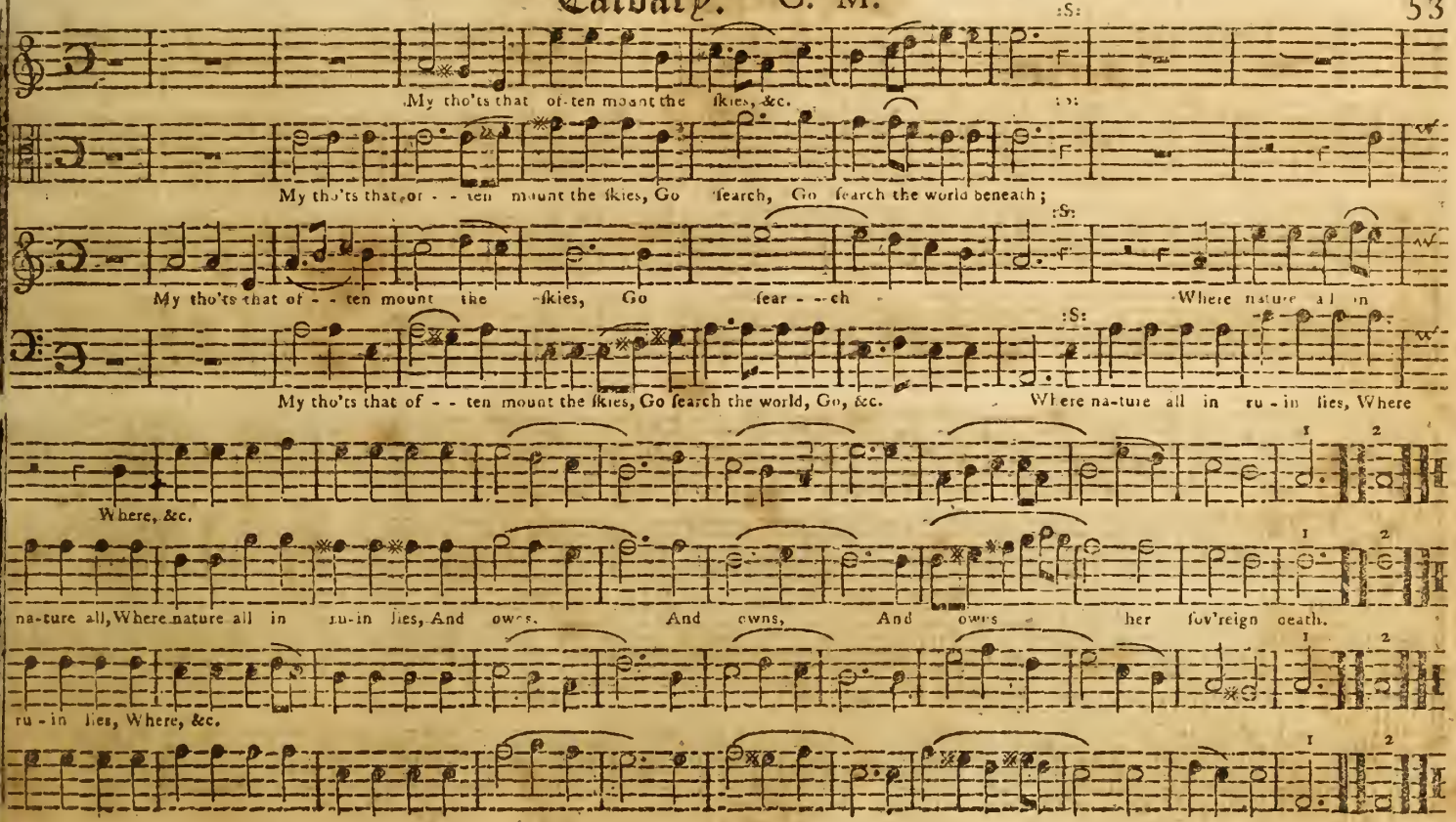
Winter. C. M.


His hoar-y frost, his fleec-y snow, Descend and clothe the ground; The liquid streams for - bear to flow, In i - cy fet-ters bound.

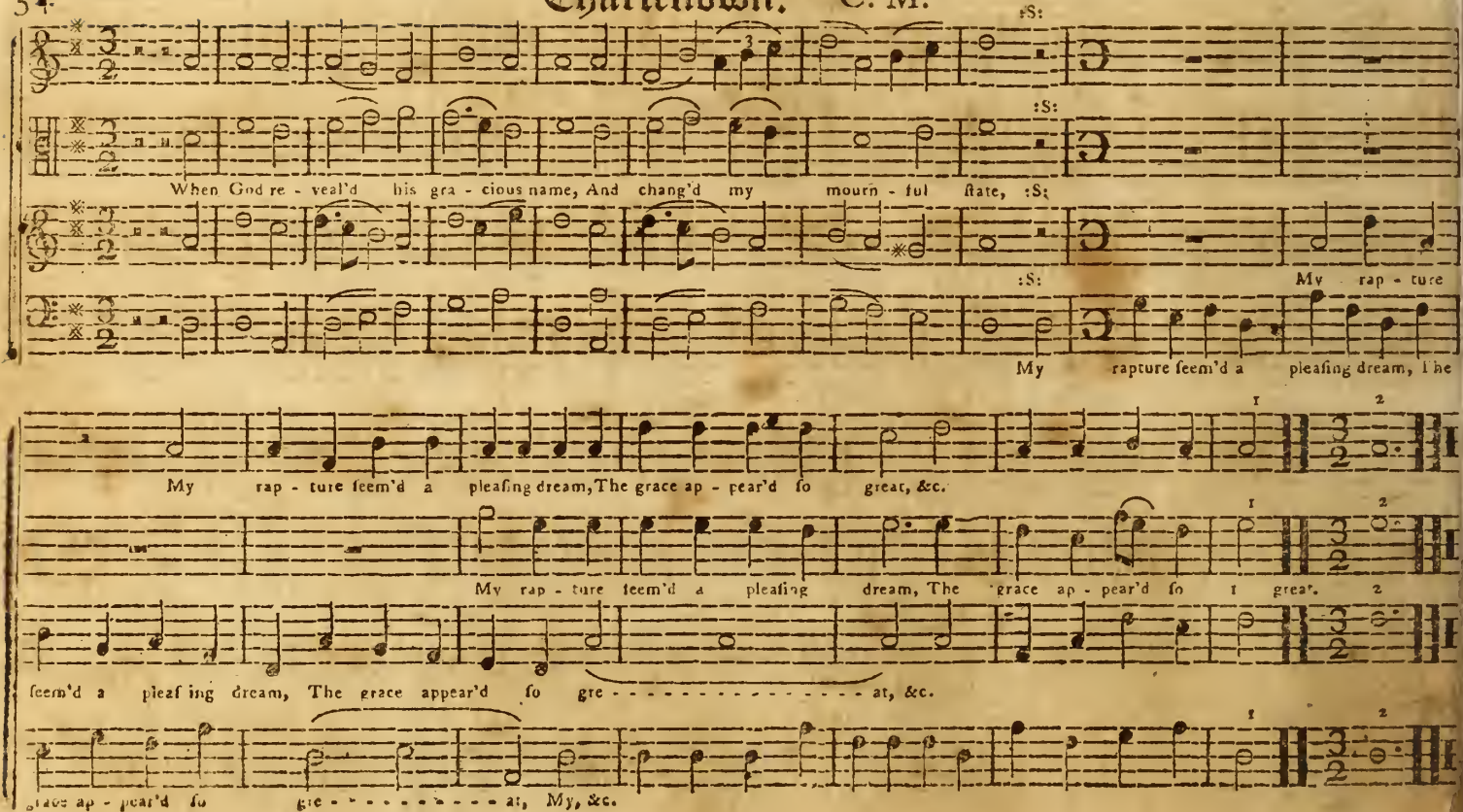
Philadelphia. S. M.

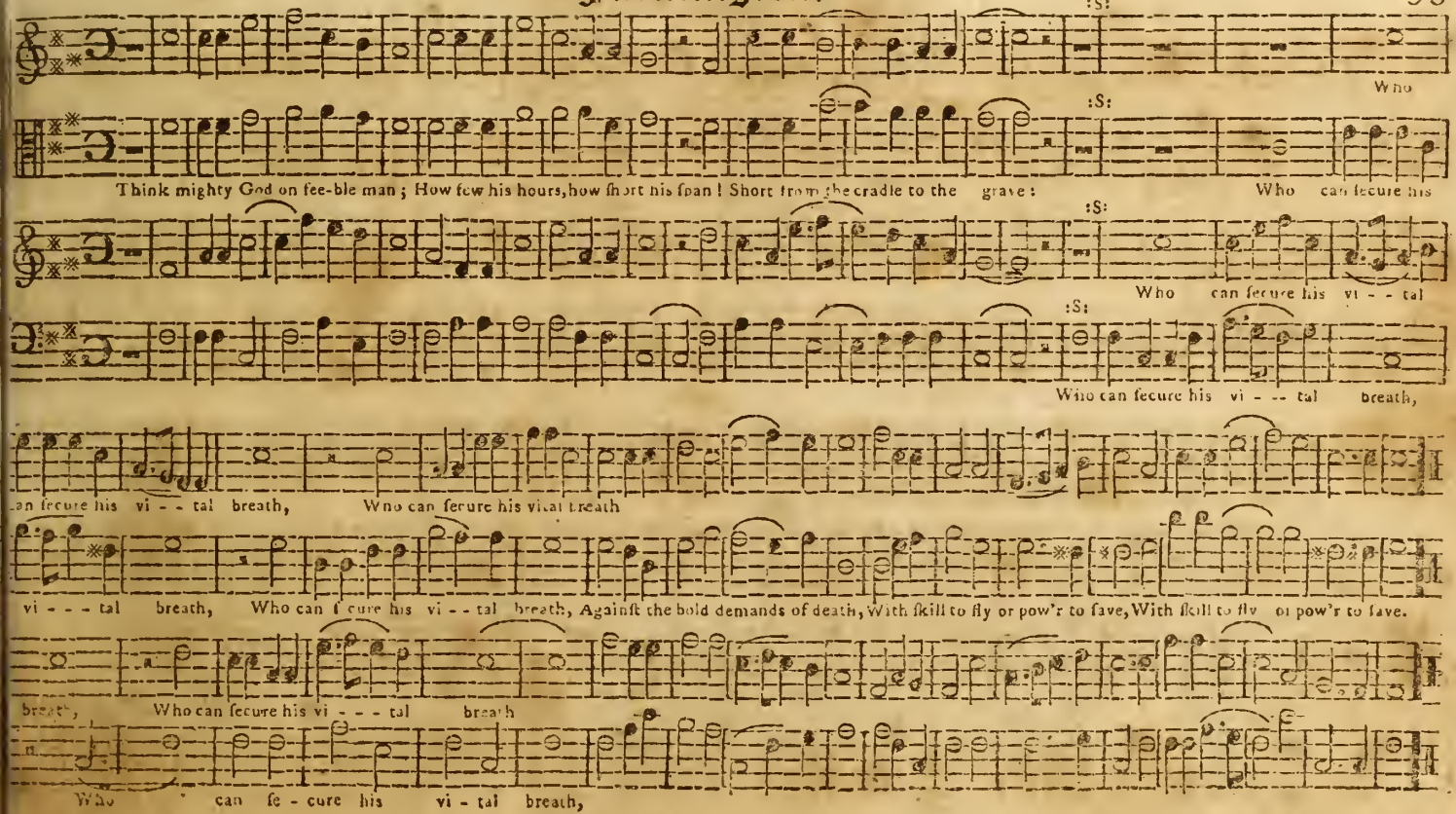


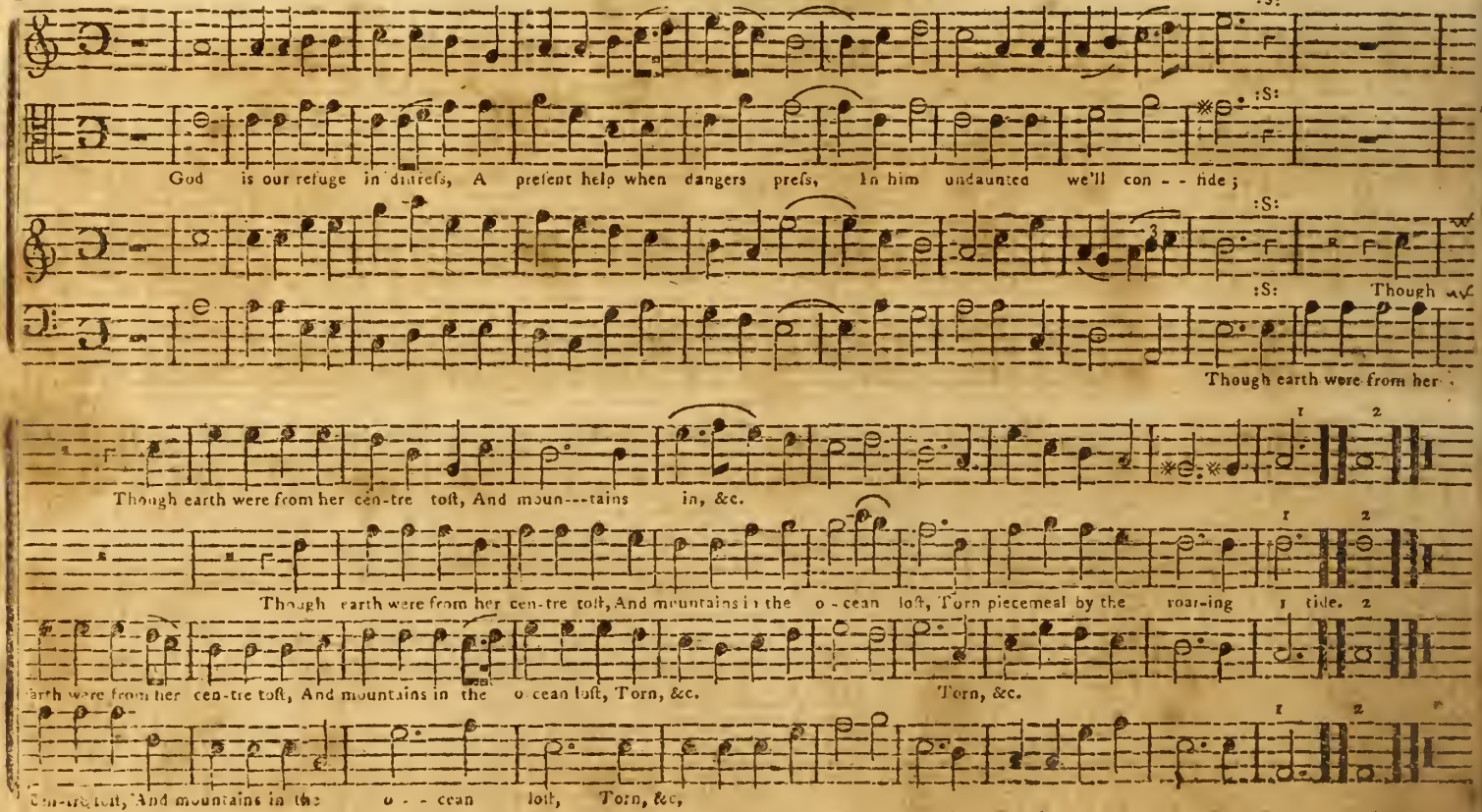
Calvary. C. M.

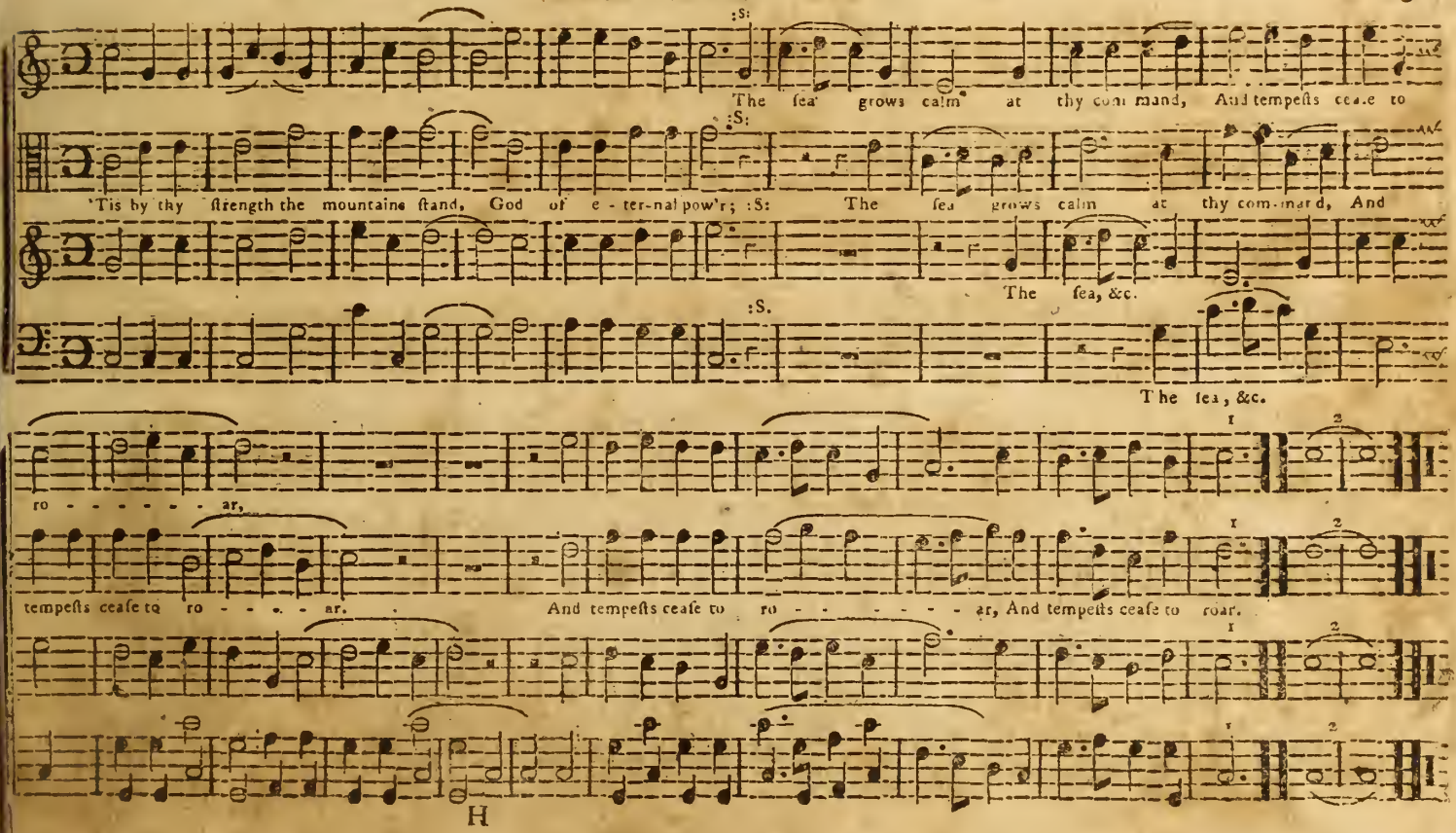

My tho'ts that of-ten mount the skies, &c.
My tho'ts that of - - ten mount the skies, Go search, Go search the world beneath;
My tho'ts that of - - ten mount the skies, Go fear - - ch
Where nature all in
My tho'ts that of - - ten mount the skies, Go search the world, Go, &c.
Where na-ture all in ru - in lies, Where
Where, &c.
na-ture all, Where nature all in ru-in lies, And owns, And owns her sov'reign death.
ru - in lies, Where, &c.

Charlestown. C. M.

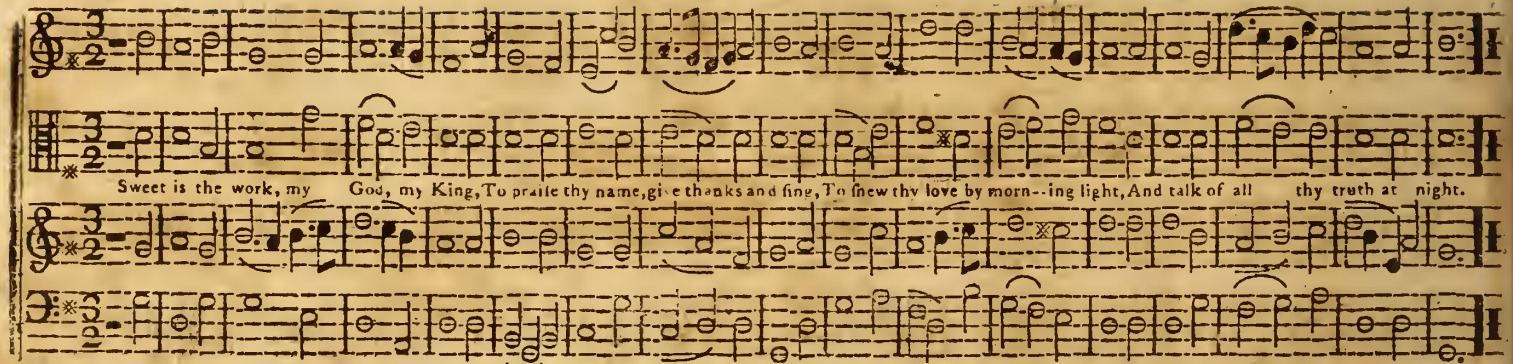



:S:
Who
:S:
Think mighty God on fee-ble man; How few his hours, how ſhort his ſpan! Short from the cradle to the grave: Who can ſecure his
:S:
Who can ſecure his vi - - tal
:S:
Who can ſecure his vi - - tal breath,
an ſecure his vi - - tal breath, Who can ſecure his vital breath
vi - - - tal breath,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

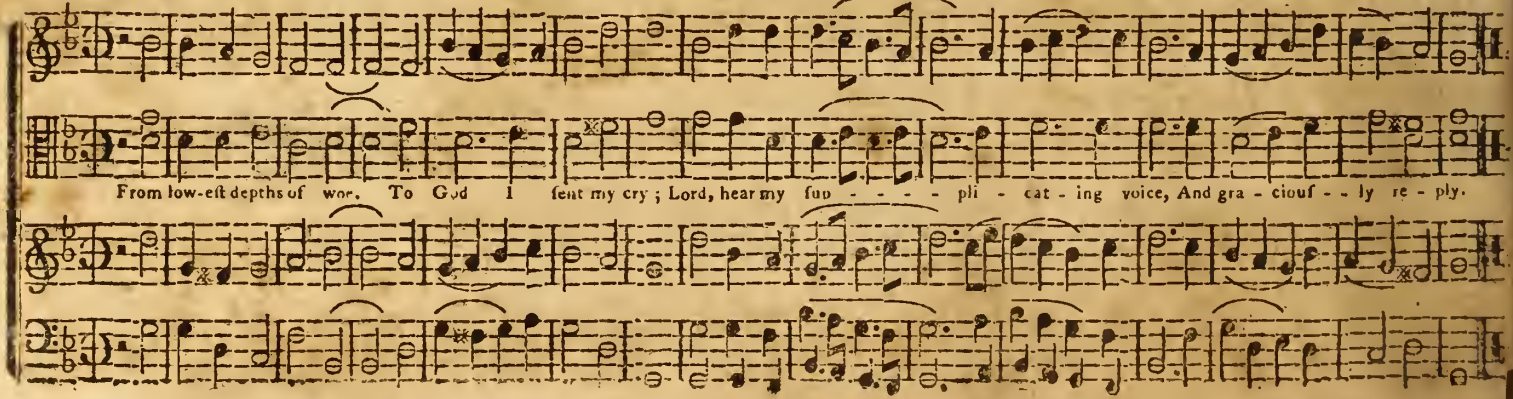

God is our refuge in diſtreſs, A preſent help when dangers preſs, In him undaunted we'll con - - fide;
Though
Though earth were from her
Though earth were from her cen-tre toſt, And moun---tains in, &c.
Though earth were from her cen-tre toſt, And mountains in the o-cean loſt, Torn piecemeal by the roar-ing tide.
Torn, &c.
Torn, &c.


:S:
The sea grows calm at thy com mand, And tempests cease to
:S:
'Tis by thy strength the mountains stand, God of e - ter-nal pow'r; :S: The sea grows calm at thy com-mand, And
The sea, &c.
:S.
The sea, &c.
ro - - - - - ar,
tempests cease to ro - - - - ar. And tempests cease to ro - - - - - - ar, And tempests cease to roar.
H

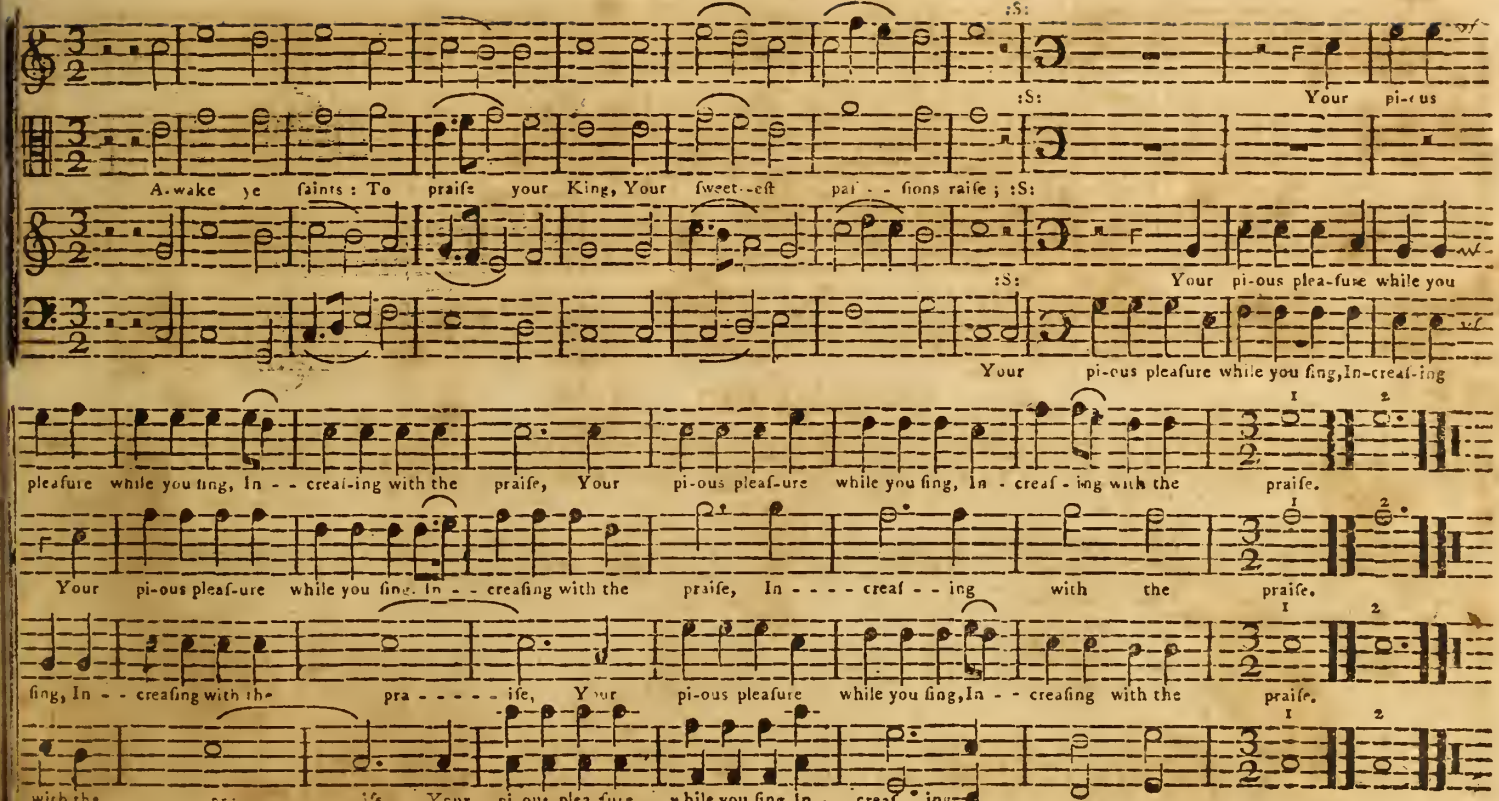
Durham. L. M.



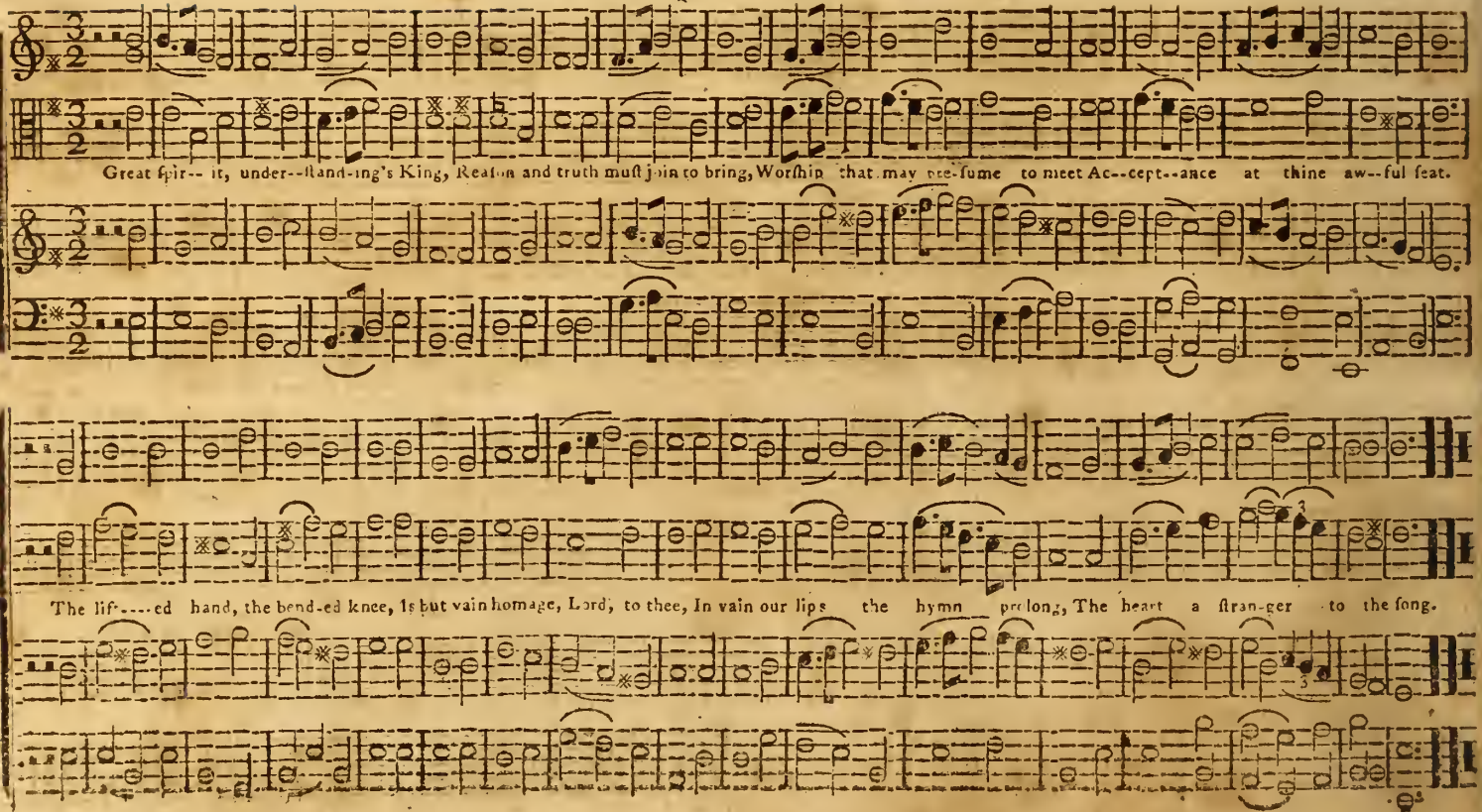
Humiliation. S. M.

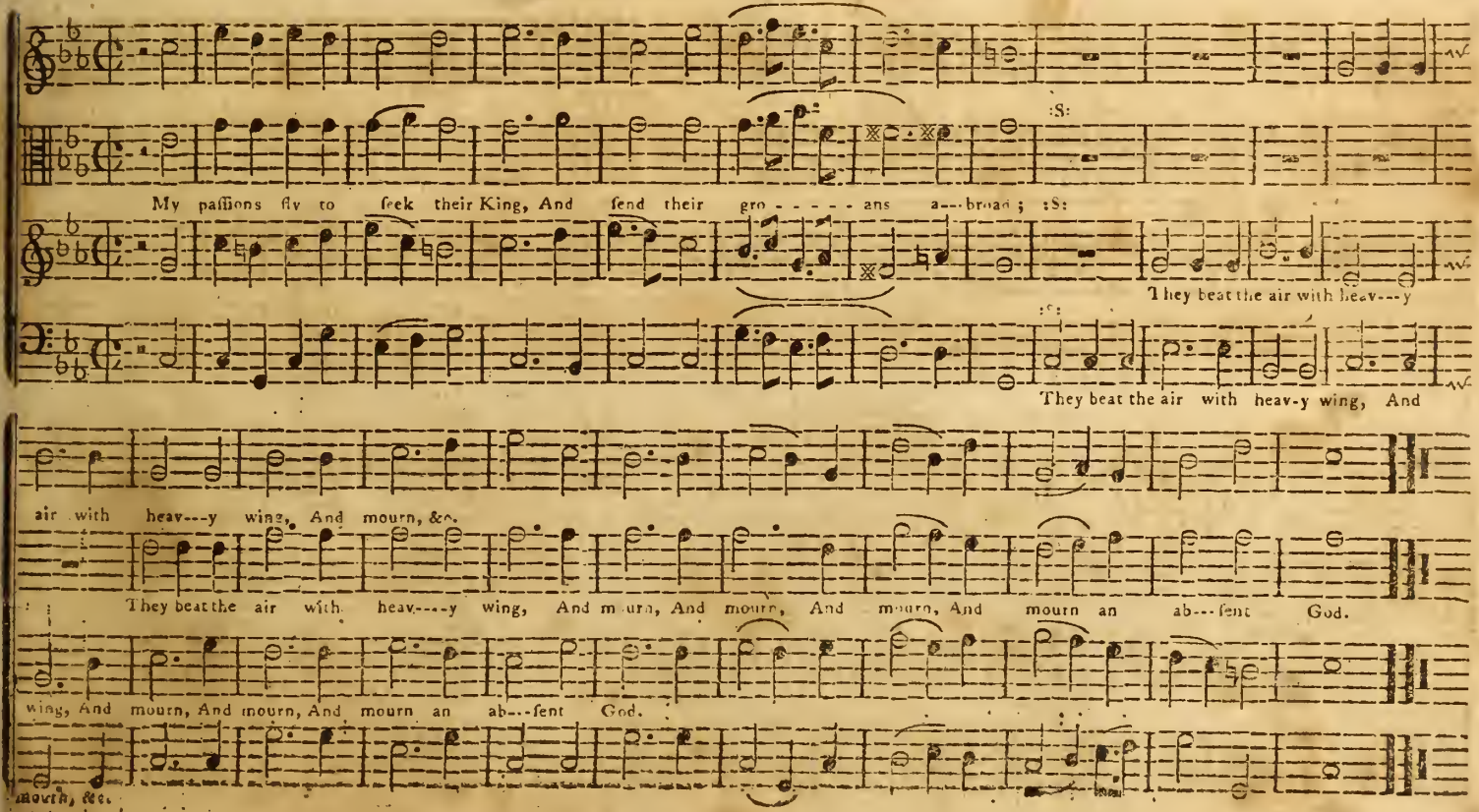


Annapolis. C. M.

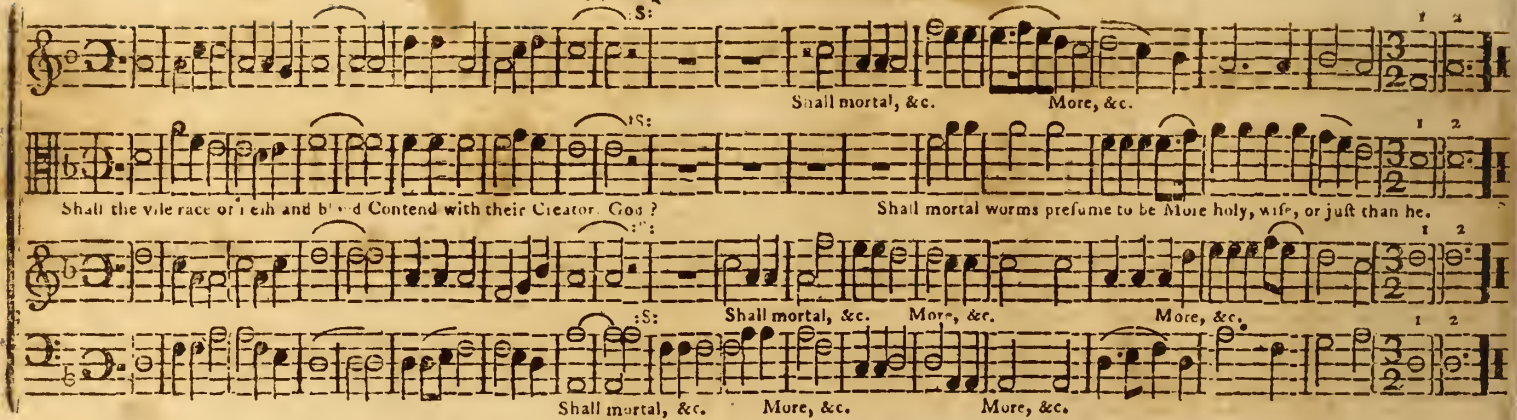


Worſhip. L. M.


Great ſpir-- it, under--ſtand-ing's King, Reaſon and truth muſt join to bring, Worſhip that may pre-ſume to meet Ac--cept--ance at thine aw--ful ſeat.
The lif-----ed hand, the bend-ed knee, Is but vain homage, Lord, to thee, In vain our lips the hymn prolong, The heart a ſtran-ger to the ſong.

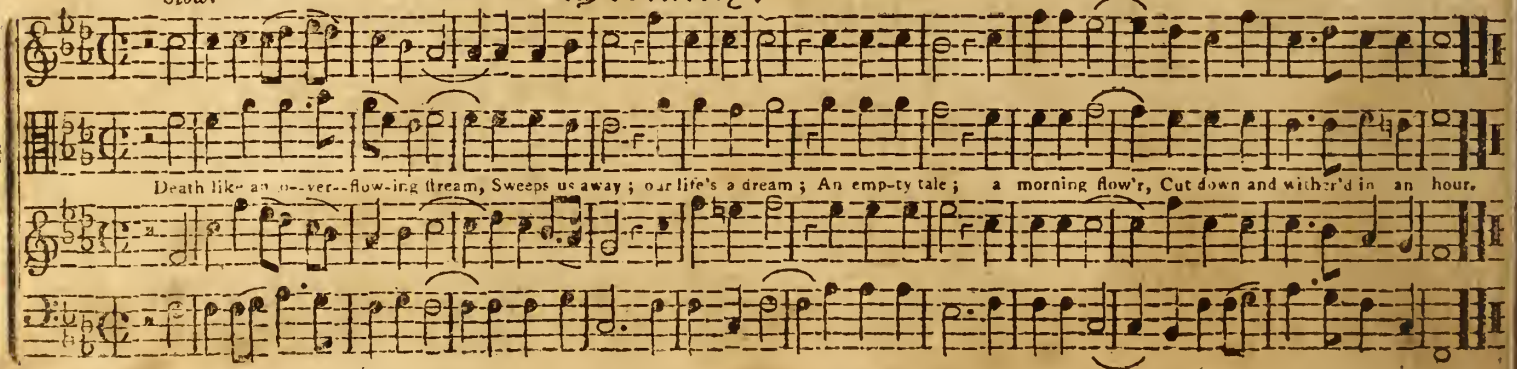

My passions fly to seek their King, And send their gro - - - - - ans a---broad ; :S:
They beat the air with heav---y
They beat the air with heav-y wing, And
air with heav---y wing, And mourn, &c.
They beat the air with heav----y wing, And mourn, And mourn, And mourn, And mourn an ab---sent God.
wing, And mourn, And mourn, And mourn an ab---sent God.
mourn, &c.

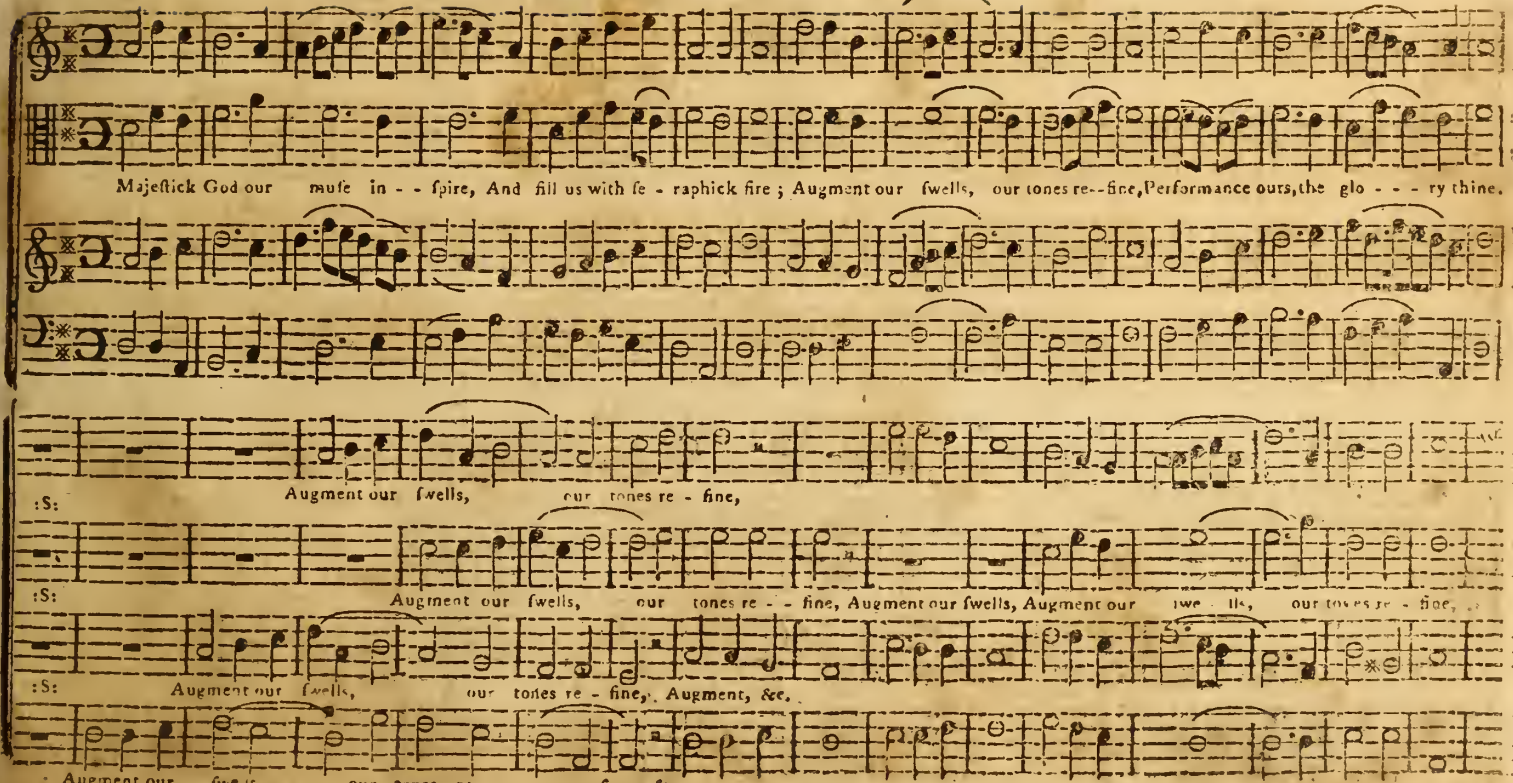
Naples. L. M.

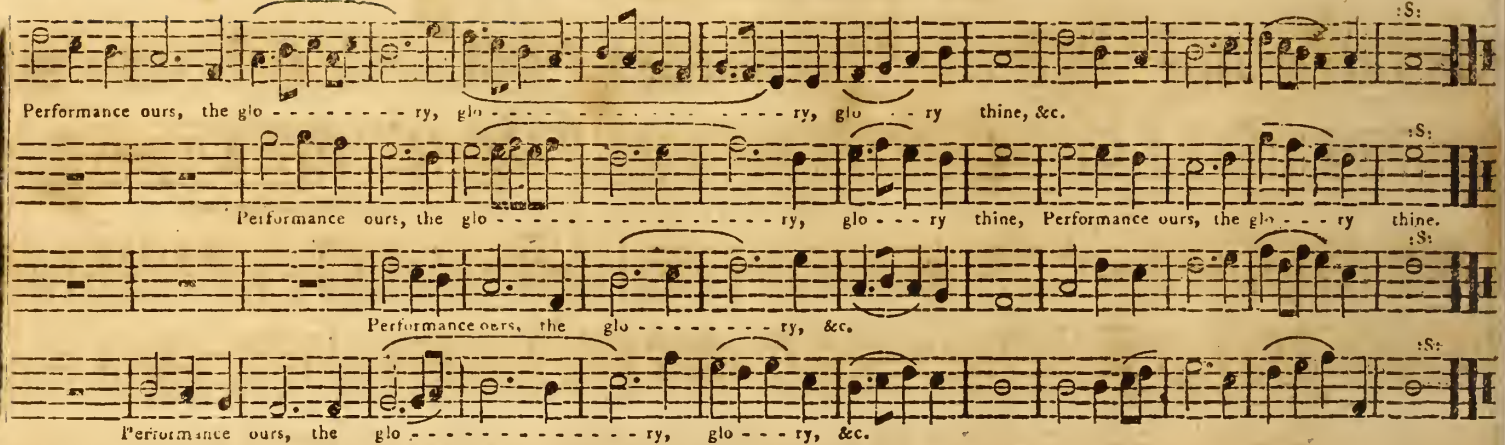


Mortality. L. M.

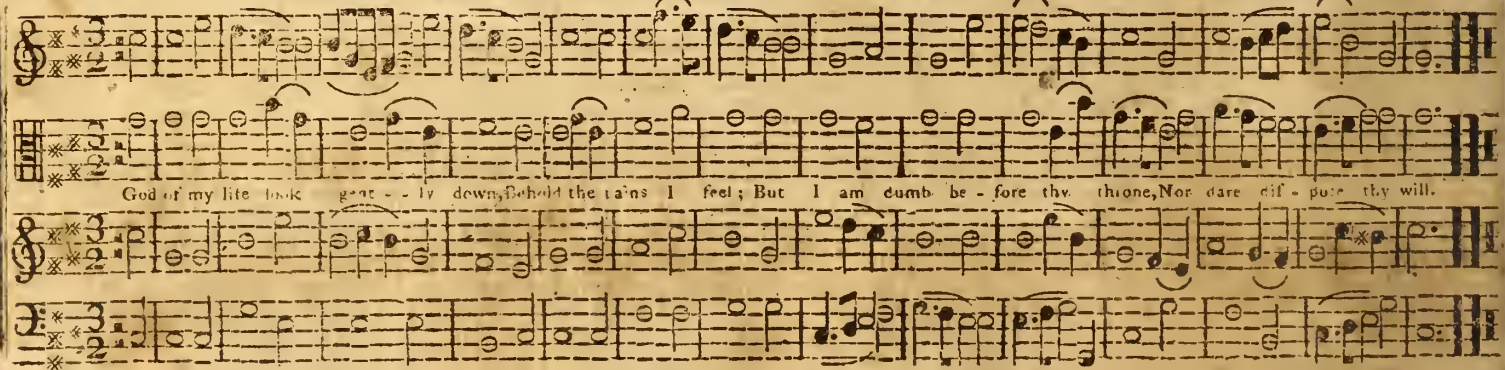
Slow.

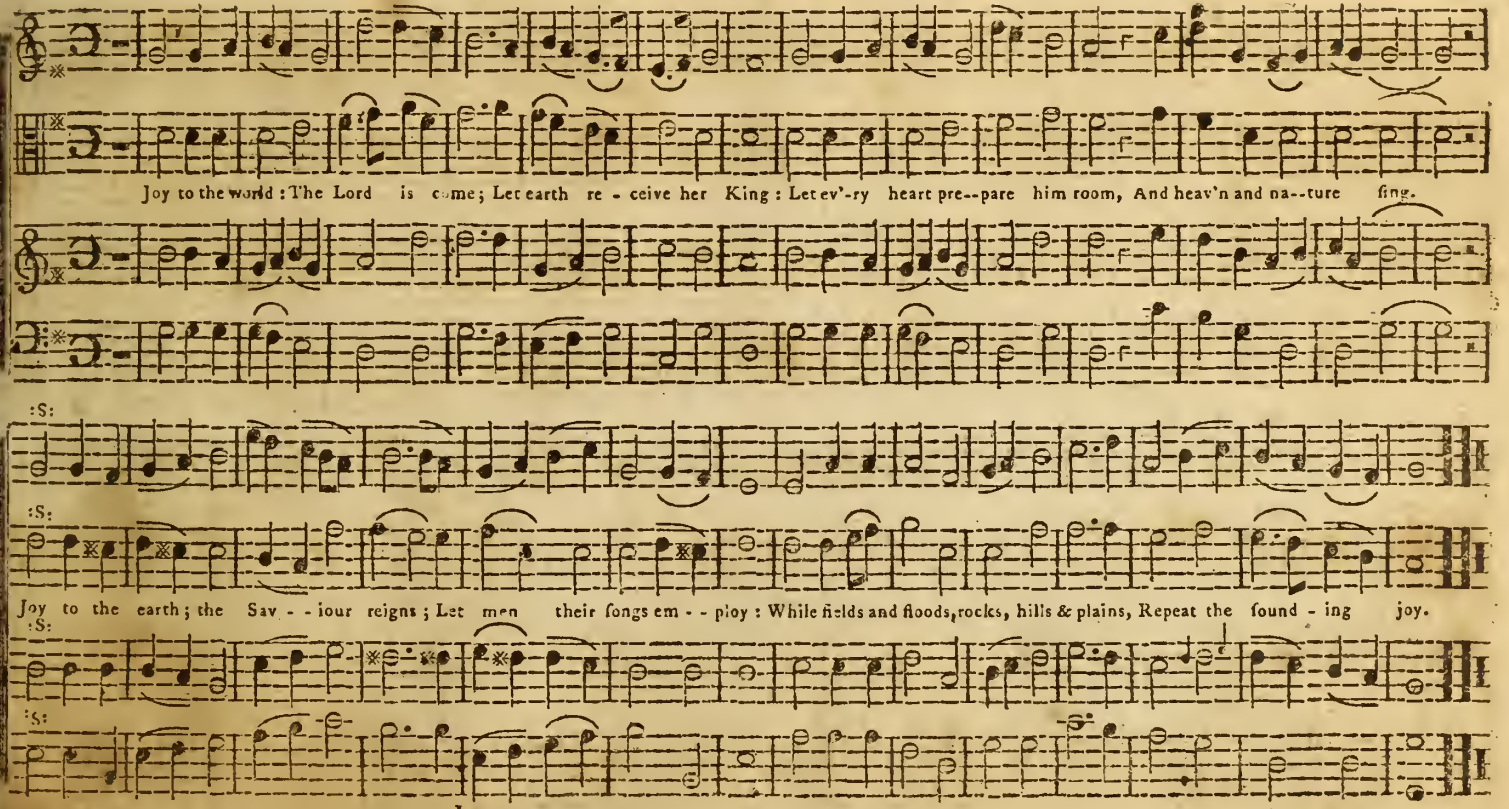



Majeſtick God our muſe in - - ſpire, And fill us with ſe - raphick fire ; Augment our ſwells, our tones re--fine, Performance ours, the glo - - - ry thine.
:S: Augment our ſwells, our tones re - fine,
:S: Augment our ſwells, our tones re - - fine, Augment our ſwells, Augment our ſwells, our tones re - fine,
:S: Augment our ſwells, our tones re - fine, Augment, &c.
Augment our ſwells, our tones re - - - - fine, &c.

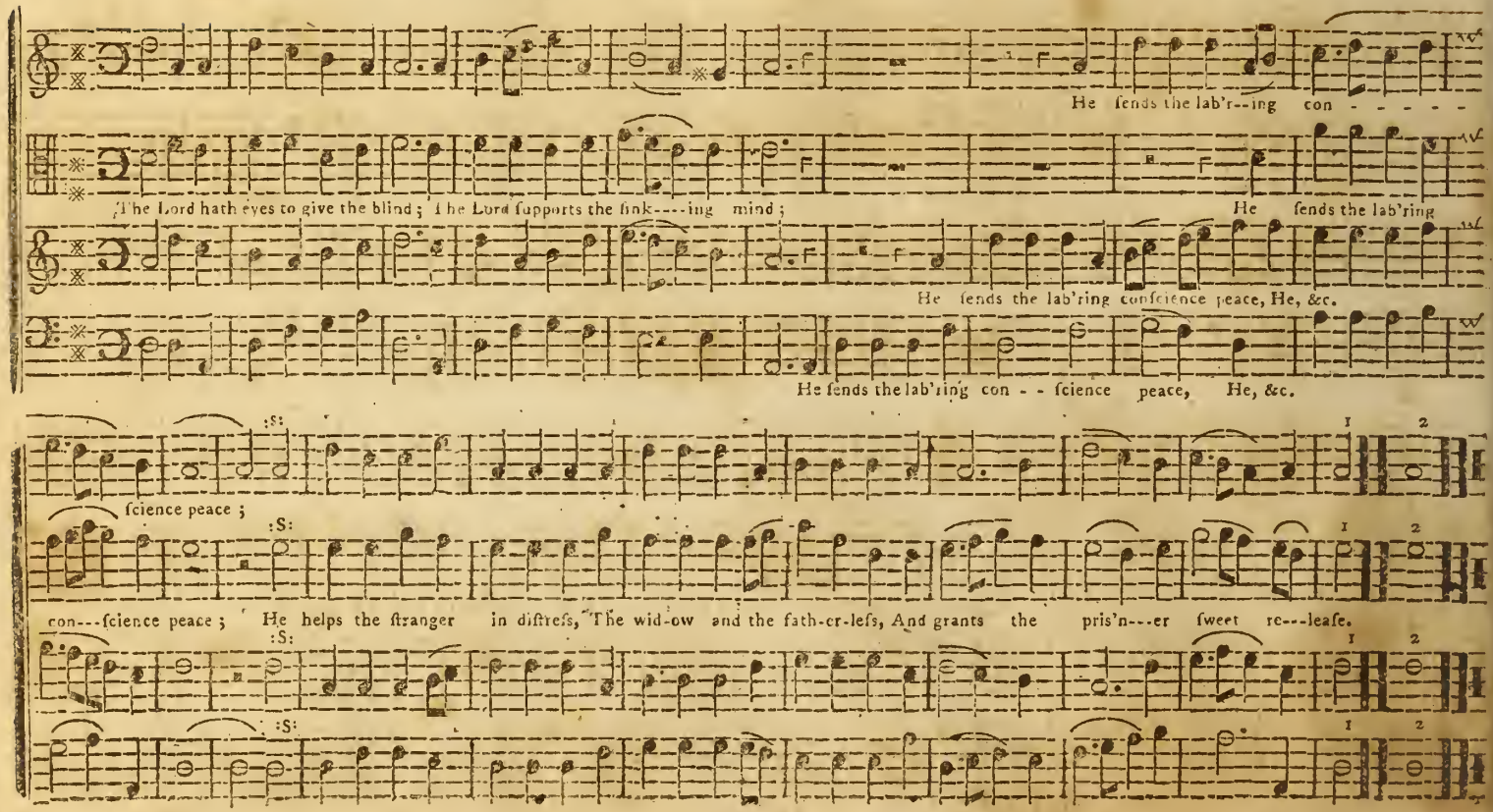

Performance ours, the glo - - - - - - - - ry, glo - ry, glo - - ry thine, &c.
Performance ours, the glo - - - - - - - - - - - - - - - - - - ry, glo - - - ry thine, Performance ours, the glo - - - - ry thine.
Performance ours, the glo - - - - - - - - ry, &c.
Performance ours, the glo - - - - - - - - - - - - - - ry, glo - - - ry, &c.

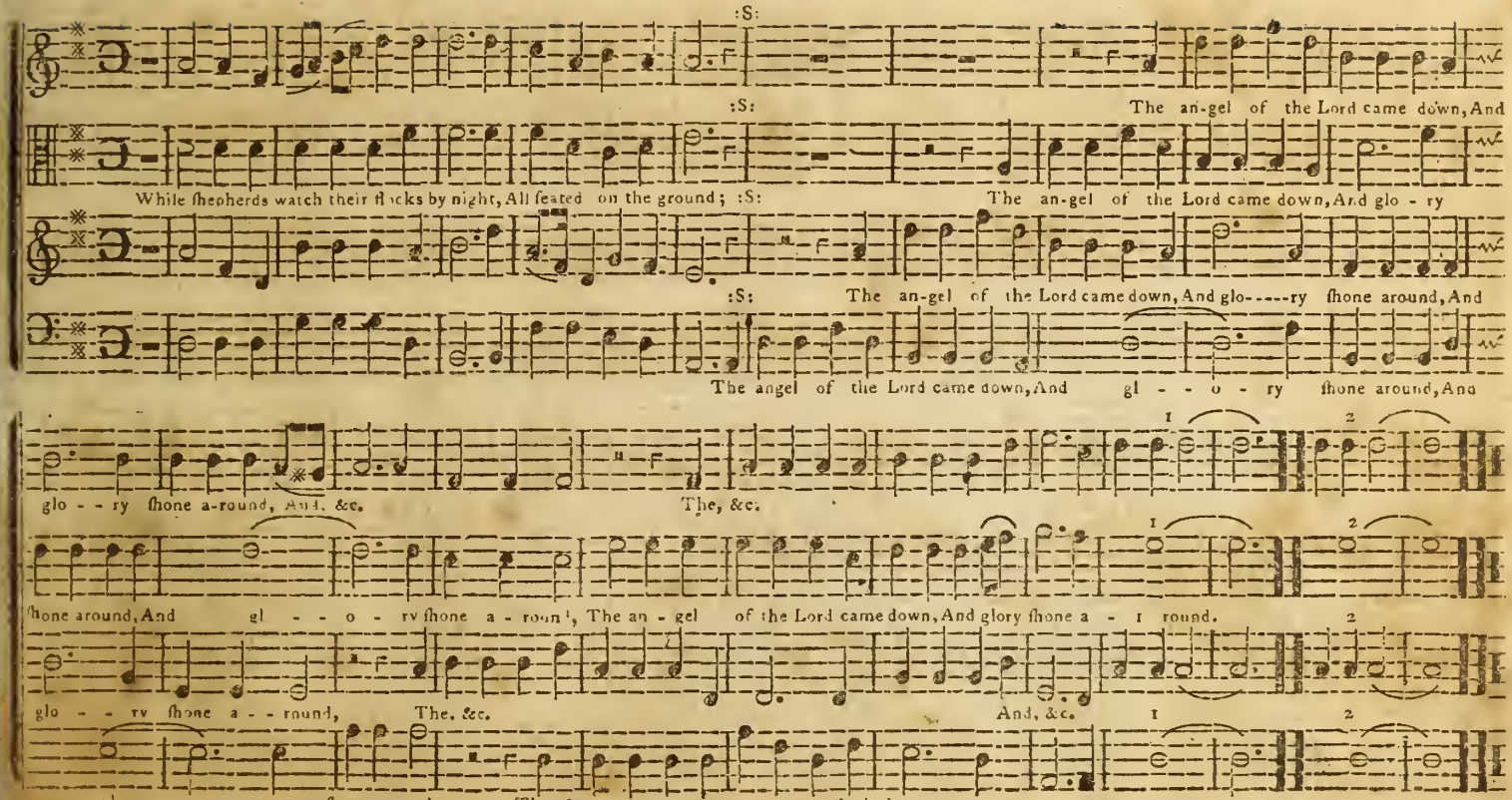
Poland. C. M.


God of my life look gent - - ly down, Behold the pains I feel; But I am dumb be - fore thy throne, Nor dare dif - pute thy will.

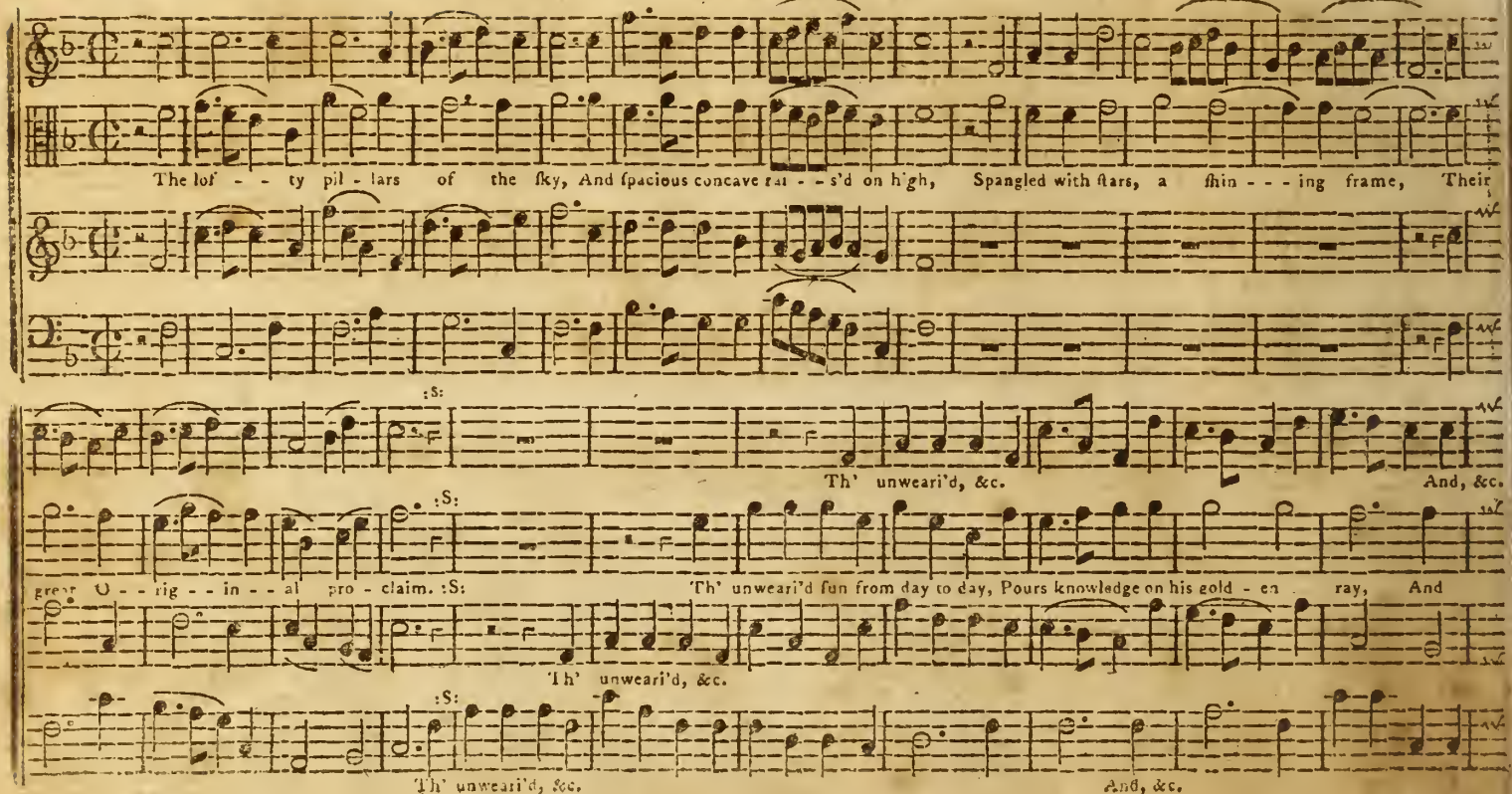

Joy to the world : The Lord is come; Let earth re - ceive her King : Let ev'-ry heart pre--pare him room, And heav'n and na--ture sing.
Joy to the earth; the Sav - - iour reigns; Let men their songs em - - ploy : While fields and floods, rocks, hills & plains, Repeat the sound - ing joy.

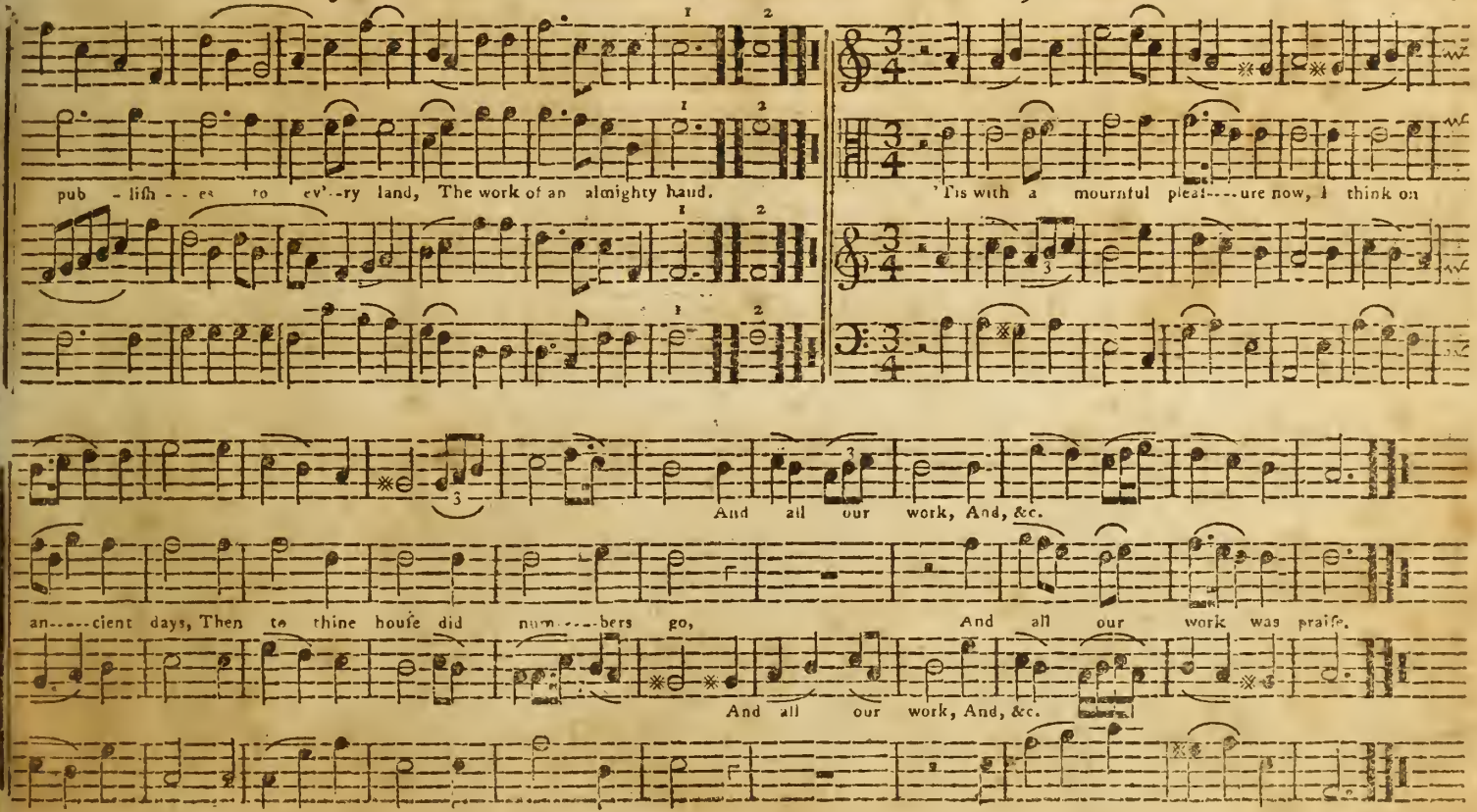
Fortysixth Psalm Tune. P. M. By Chandler.



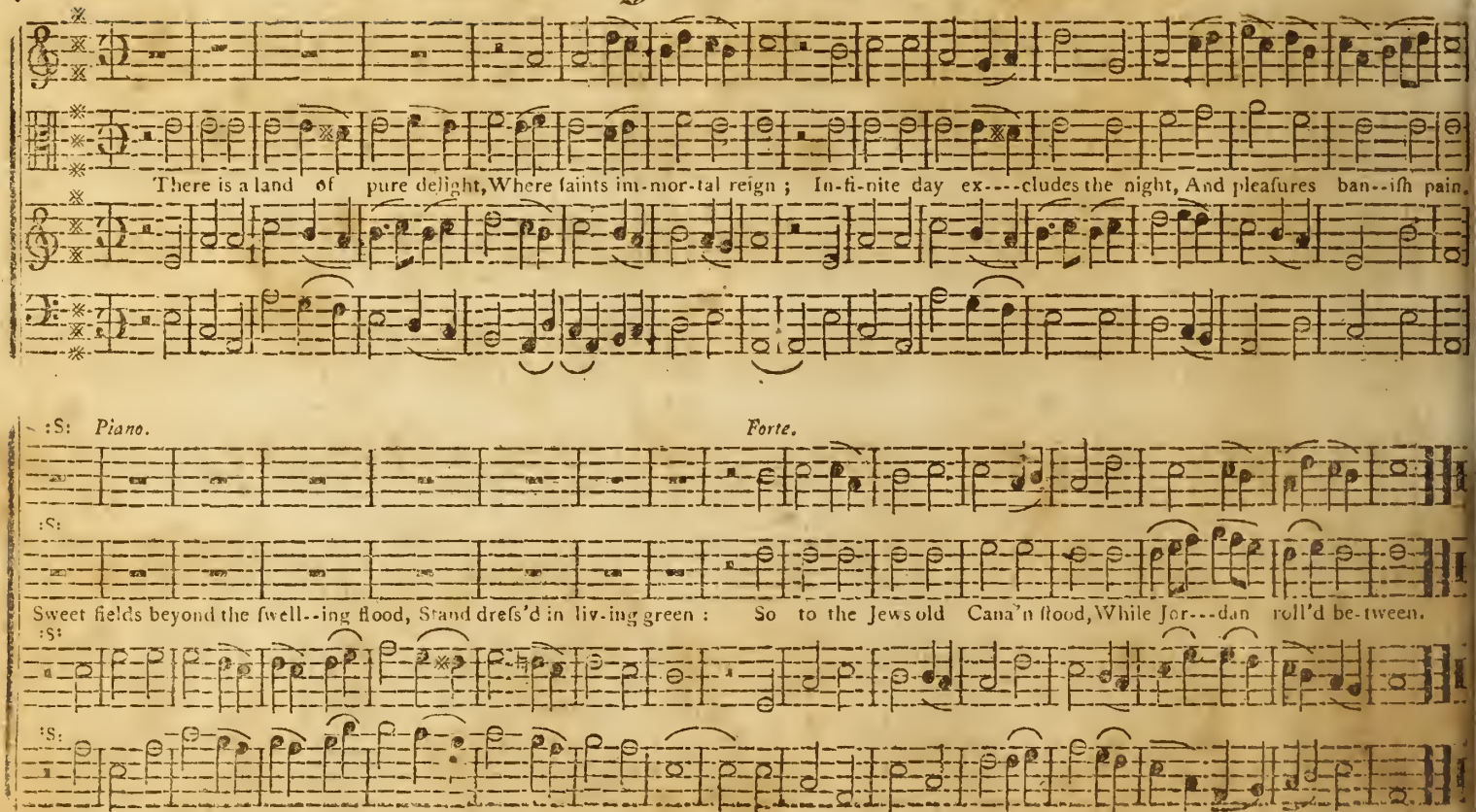

:S:
:S: The an-gel of the Lord came down, And
While ſhepherds watch their flocks by night, All ſeated on the ground; :S: The an-gel of the Lord came down, And glo - ry
:S: The an-gel of the Lord came down, And glo-----ry ſhone around, And
The angel of the Lord came down, And gl - - o - ry ſhone around, And
glo - - ry ſhone a-round, And, &c. The, &c.
ſhone around, And gl - - o - ry ſhone a - round, The an - gel of the Lord came down, And glory ſhone a - round.
glo - - ry ſhone a - - round, The, &c. And, &c.
gl - - o - - ry ſhone around, The, &c. And, &c.

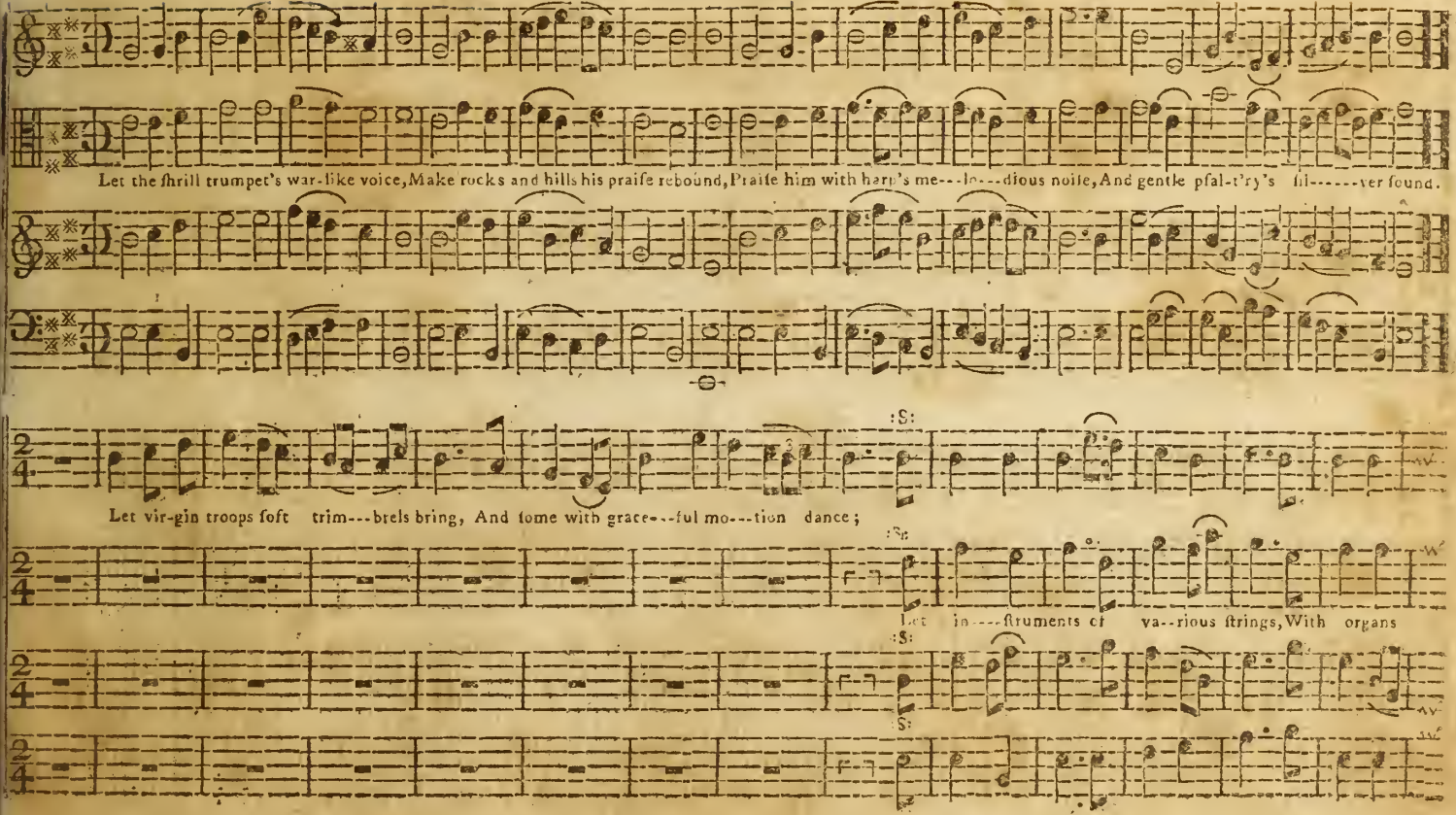
Briſtol. L. M.

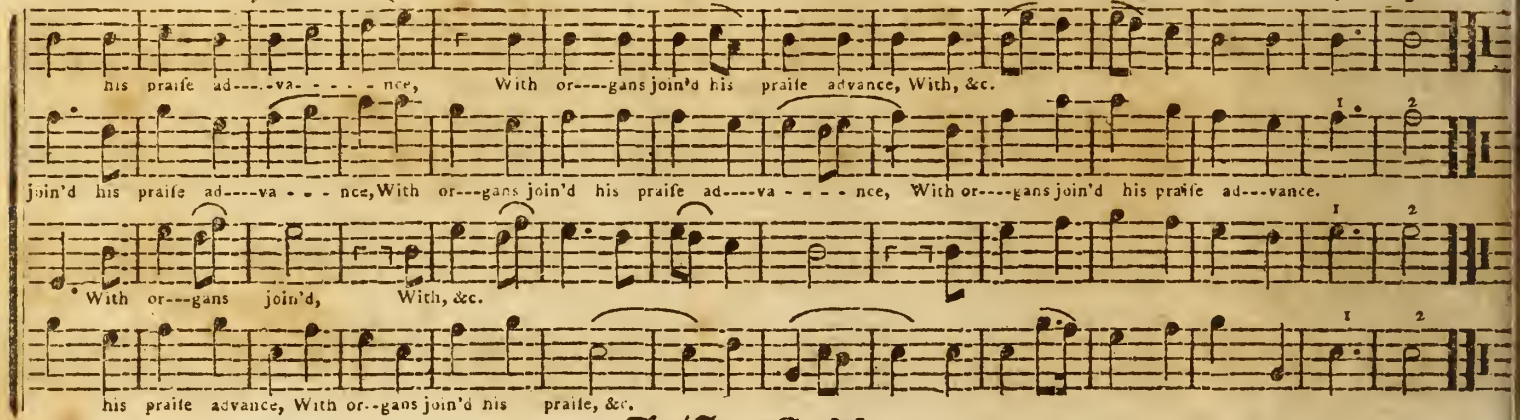

The lof - - ty pil - lars of the ſky, And ſpacious concave rai - - s'd on high, Spangled with ſtars, a ſhin - - - ing frame, Their
:S:
Th' unweari'd, &c.
And, &c.
:S:
grea' O - - rig - - in - - al pro - claim. :S:
Th' unweari'd ſun from day to day, Pours knowledge on his gold - en ray, And
Th' unweari'd, &c.
:S:
Th' unweari'd, &c.
And, &c.


pub - liſh - - es to ev'-ry land, The work of an almighty hand.
'Tis with a mournful pleaſ----ure now, I think on
And all our work, And, &c.
an-----cient days, Then to thine houſe did num-----bers go,
And all our work was praiſe.
And all our work, And, &c.

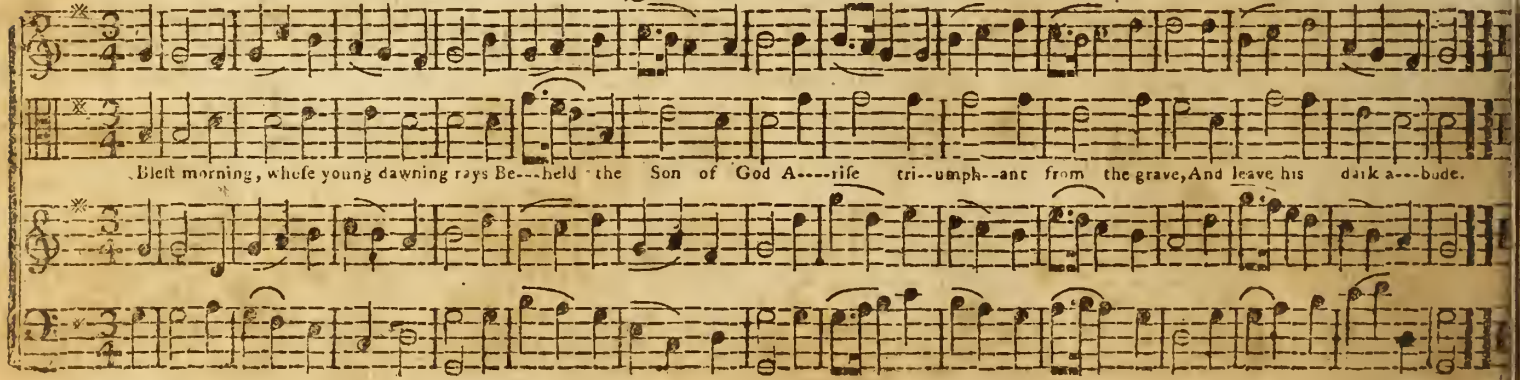
Jordan. C. M.

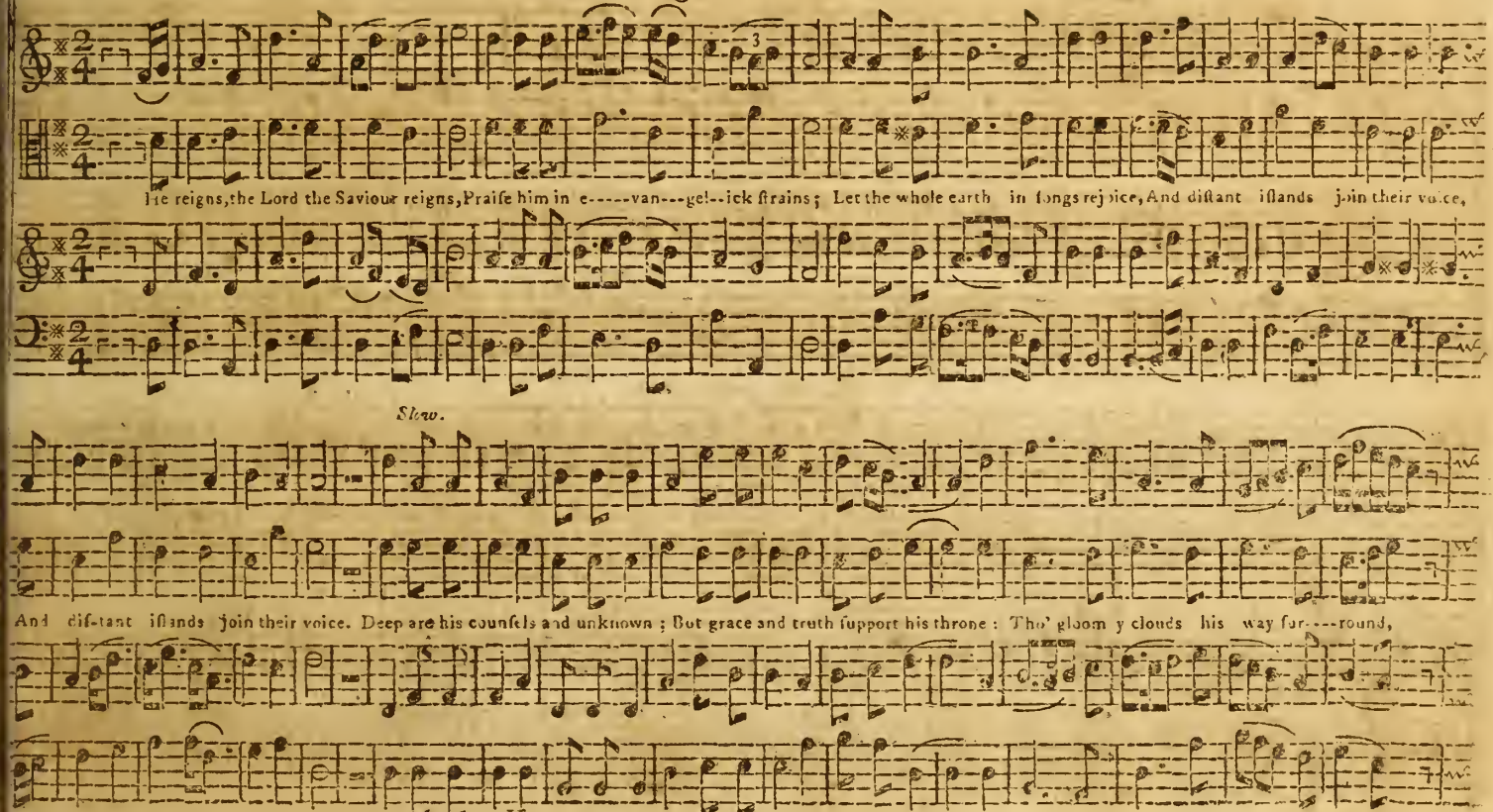

There is a land of pure delight, Where saints im-mor-tal reign ; In-fi-nite day ex----cludes the night, And pleasures ban--ish pain.
Piano.
Forte.
Sweet fields beyond the swell--ing flood, Stand dress'd in liv-ing green : So to the Jews old Cana'n flood, While Jor---dan roll'd be-tween.


Let the ſhrill trumpet's war-like voice, Make rocks and hills his praiſe rebound, Praiſe him with harp's me---lo---dious noiſe, And gentle pſal-t'ry's ſil-------ver ſound.
Let vir-gin troops ſoft trim---brels bring, And ſome with grace---ful mo---tion dance;
Let in---ſtruments of va--rious ſtrings, With organs


his praise ad----va- - - - - nce, With or----gans join'd his praise advance, With, &c.
join'd his praise ad----va - - - nce, With or---gans join'd his praise ad----va - - - - nce, With or----gans join'd his praise ad---vance.
With or---gans join'd, With, &c.
his praise advance, With or--gans join'd his praise, &c.

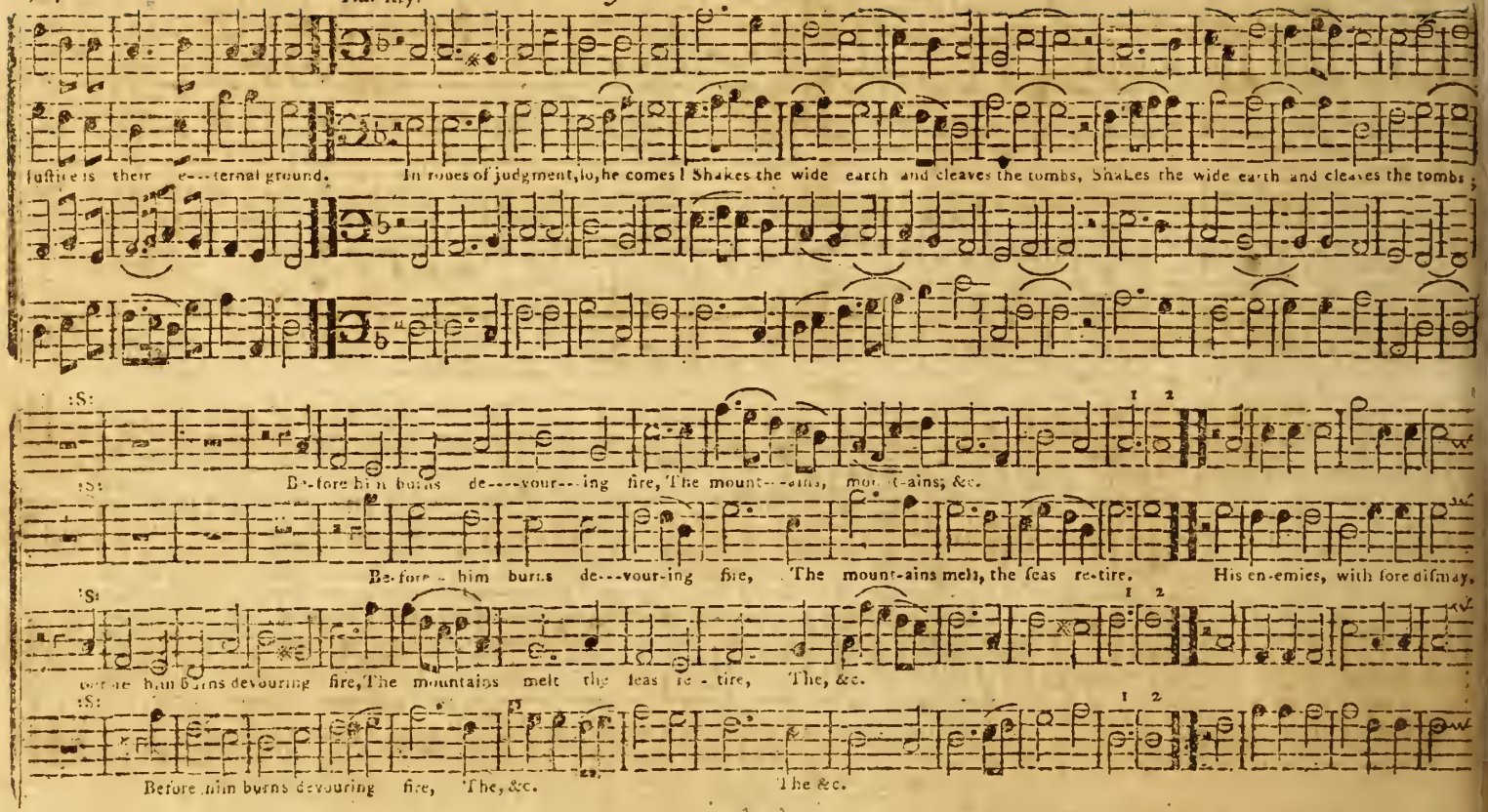
Irish. C. M.

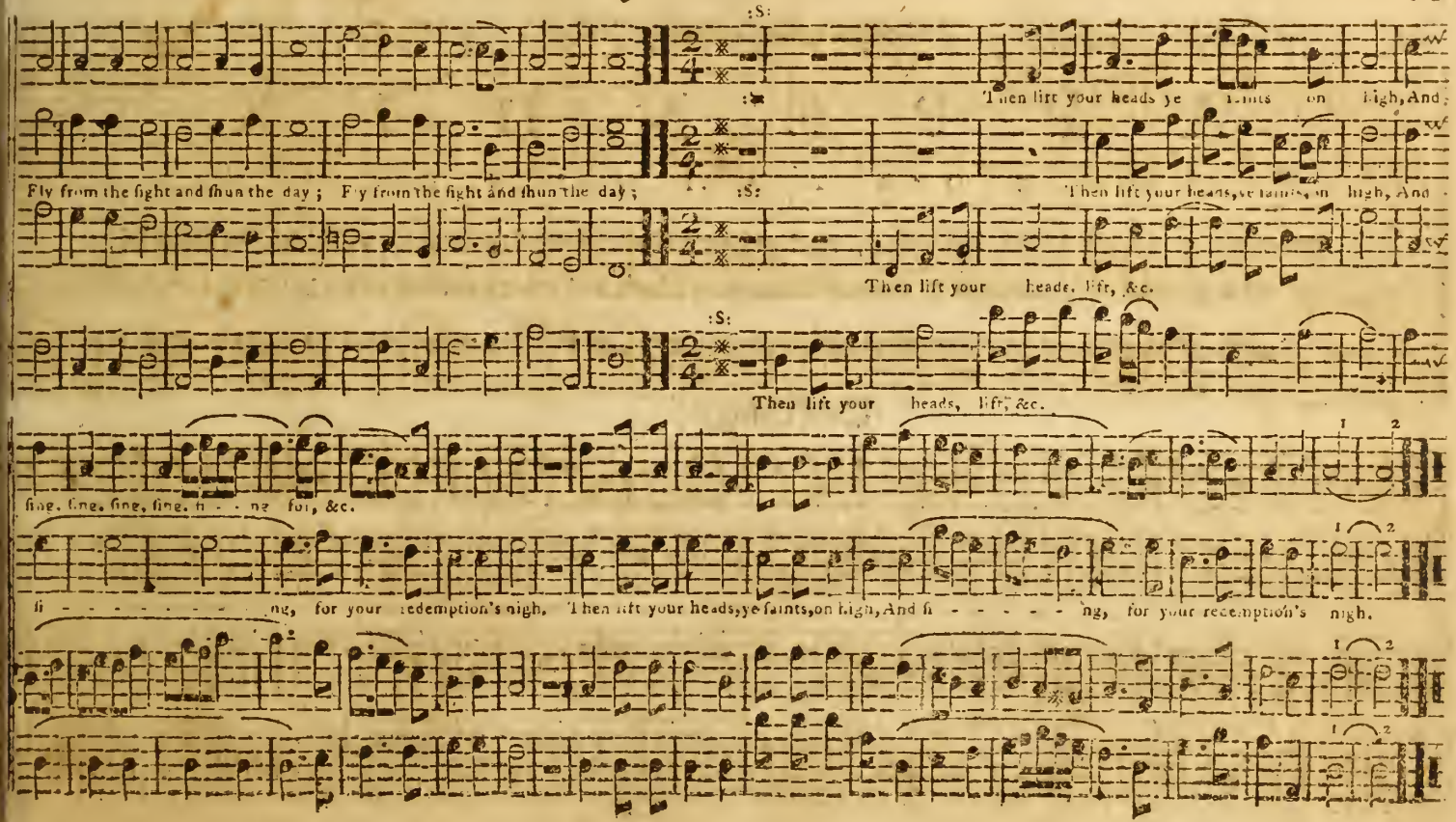

Blest morning, whose young dawning rays Be---held the Son of God A----rise tri--umph--ant from the grave, And leave his dark a---bode.


He reigns, the Lord the Saviour reigns, Praise him in e-----van---ge!--ick ſtrains; Let the whole earth in ſongs rejoice, And diſtant iſlands join their voice,
Slow.
And diſ-tant iſlands join their voice. Deep are his counſels and unknown; But grace and truth ſupport his throne: Tho' gloom y clouds his way ſur-----round,

Flat Key.

Victory Continued.




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

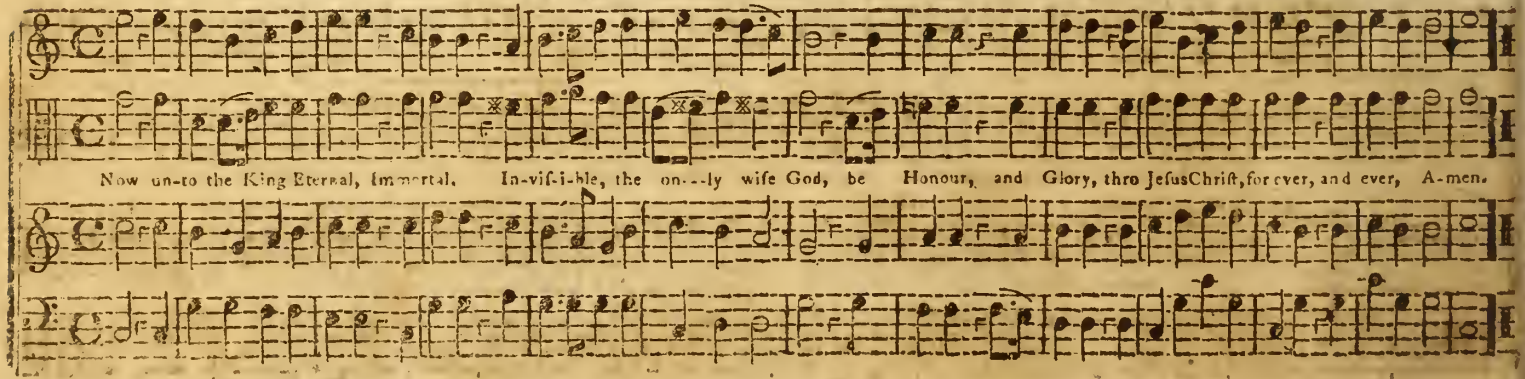
APPENDIX.

CONTAINING,

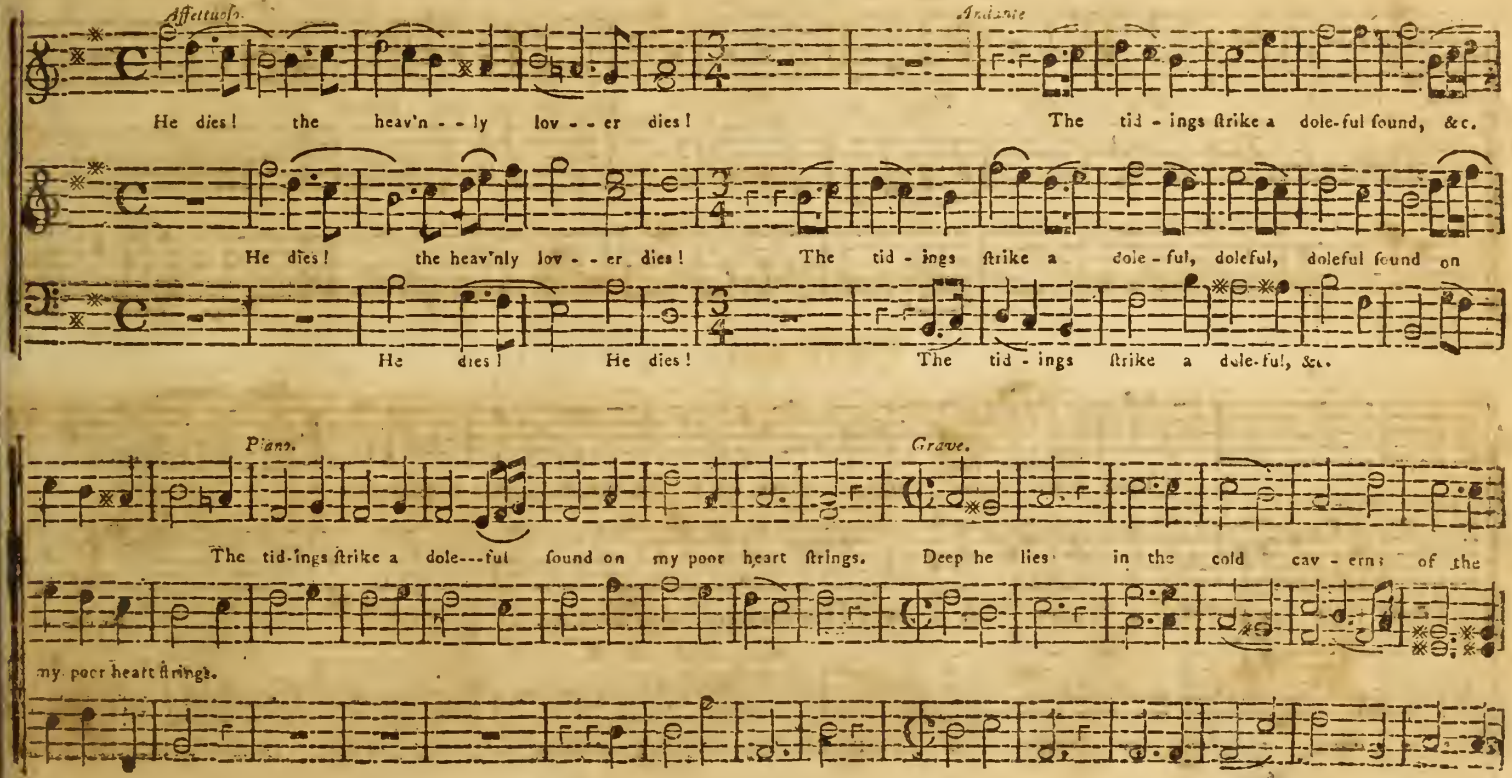
A Number of PSALM TUNES, and other PIECES of SACRED VOCAL MUSICK.

Several of which were compoſed by eminent European Authors, and never publiſhed before in this country.

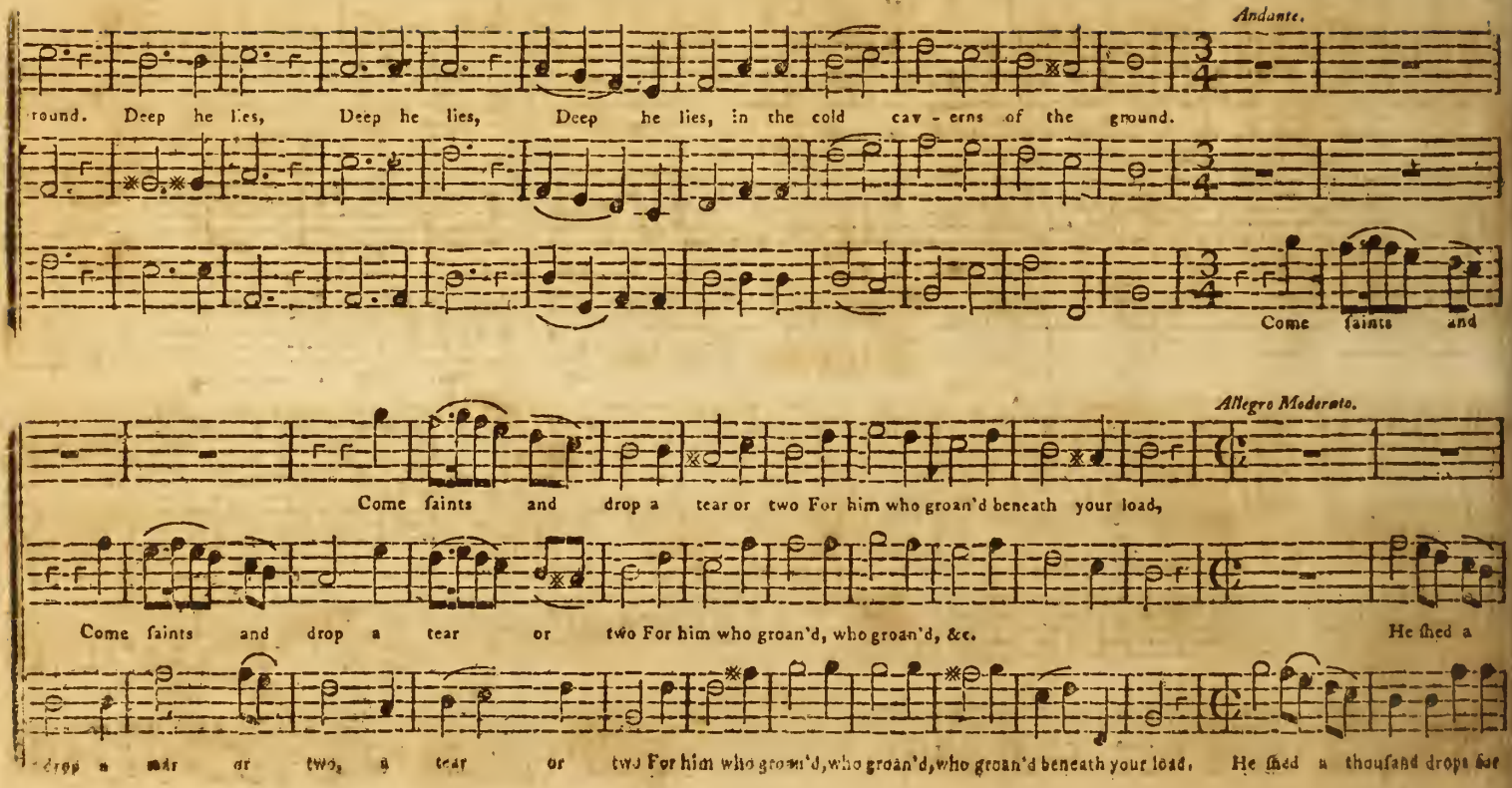
Doxology.

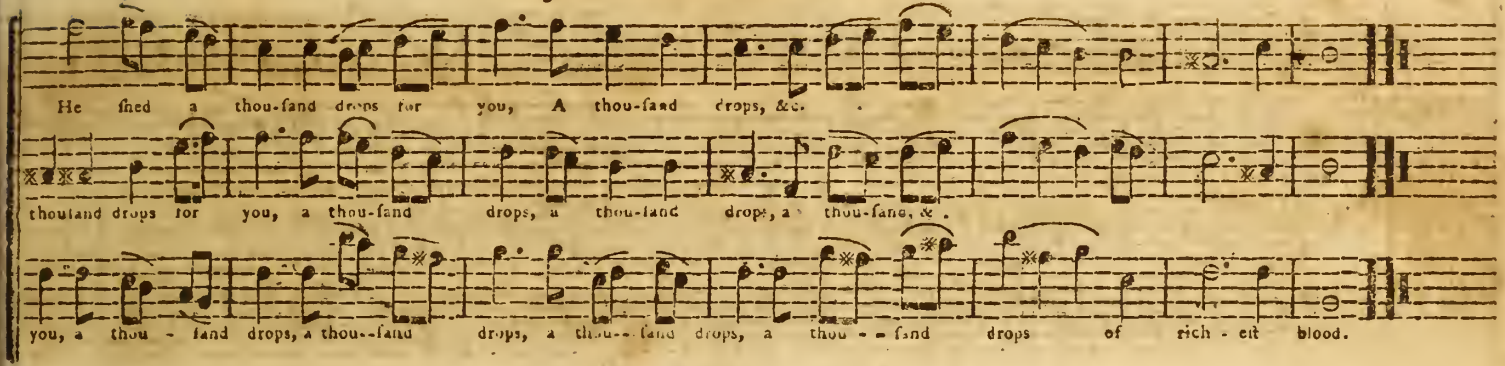


Crucifixion.

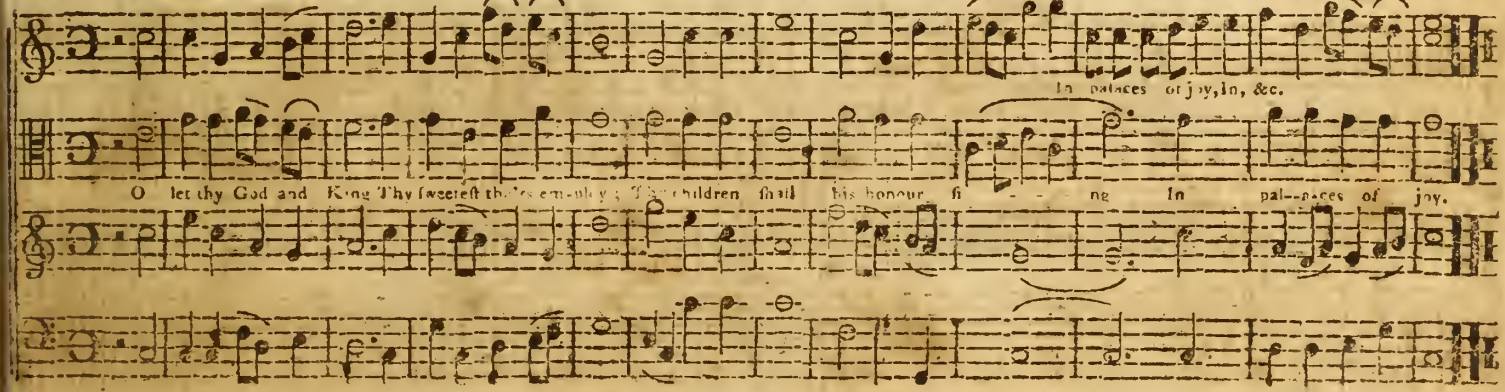


Crucifixion Continued.

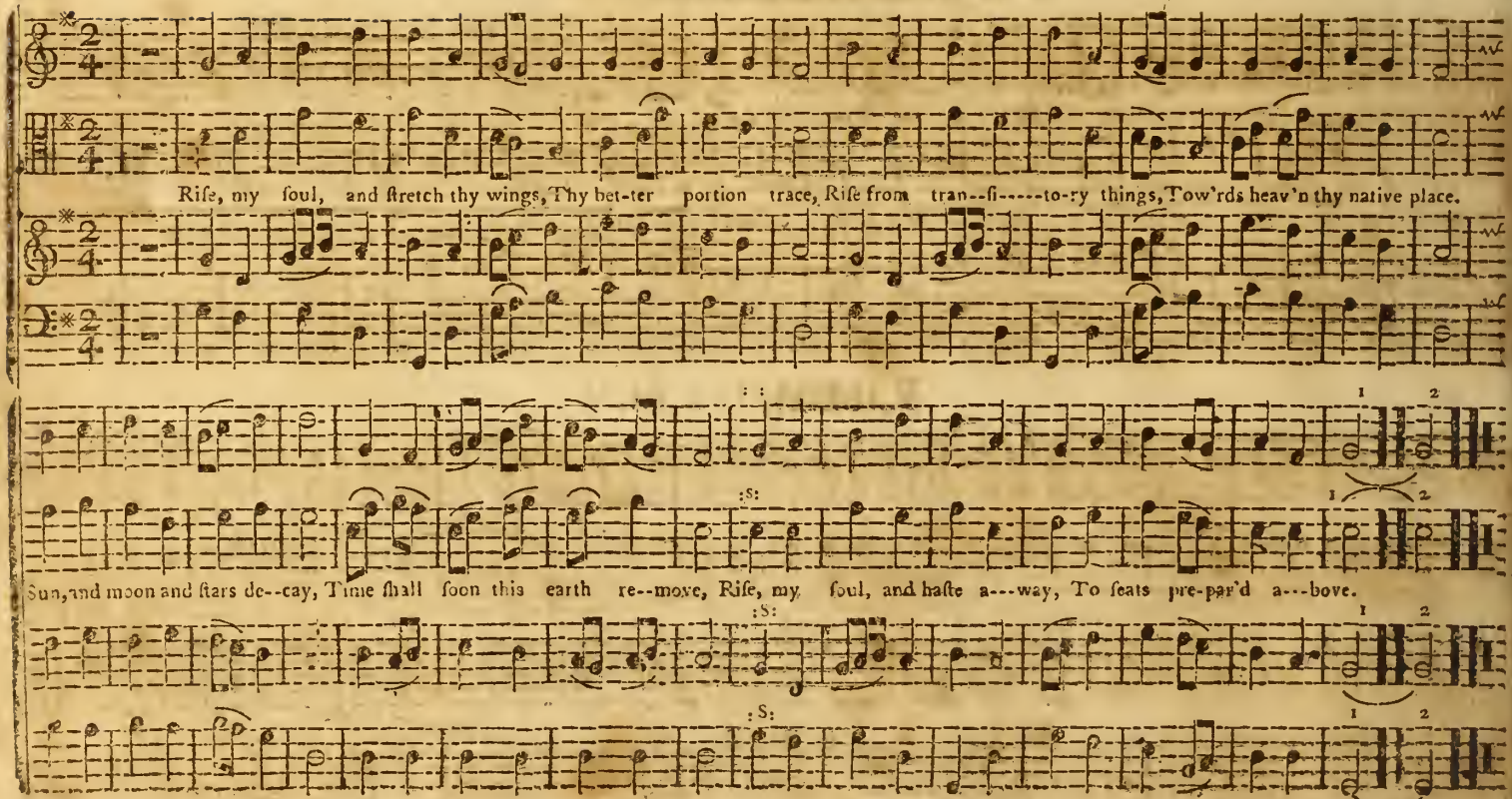



He shed a thou-sand drops for you, A thou-sand drops, &c.
thouland drops for you, a thou-sand drops, a thou-sand drops, a thou-sand, &c.
you, a thou - sand drops, a thou--sand drops, a thou--sand drops, a thou - - sand drops of rich - est blood.

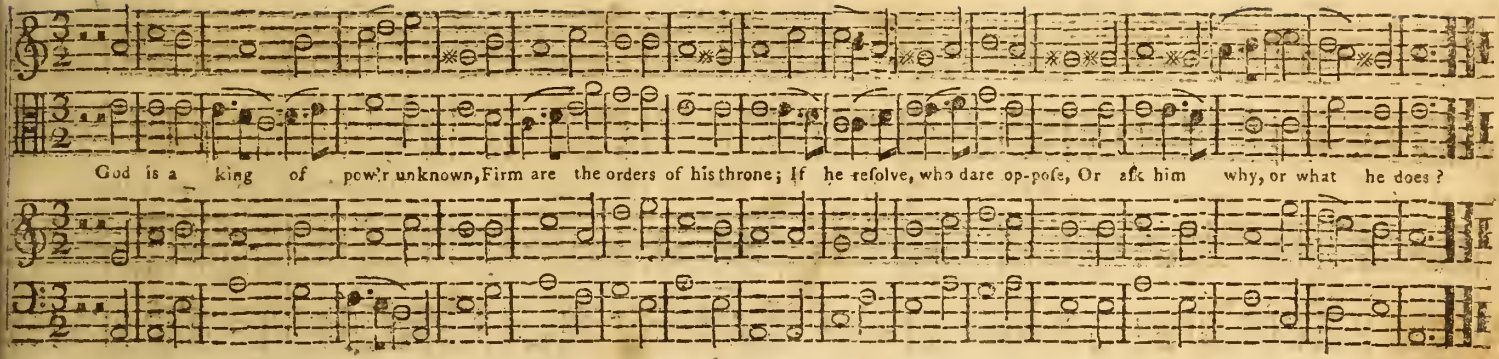
Lisbon. S. M.


In palaces of joy, In, &c.
O let thy God and King Thy sweetest thanks employ; Thy children shall his honour si - - ng In pal--aces of joy.

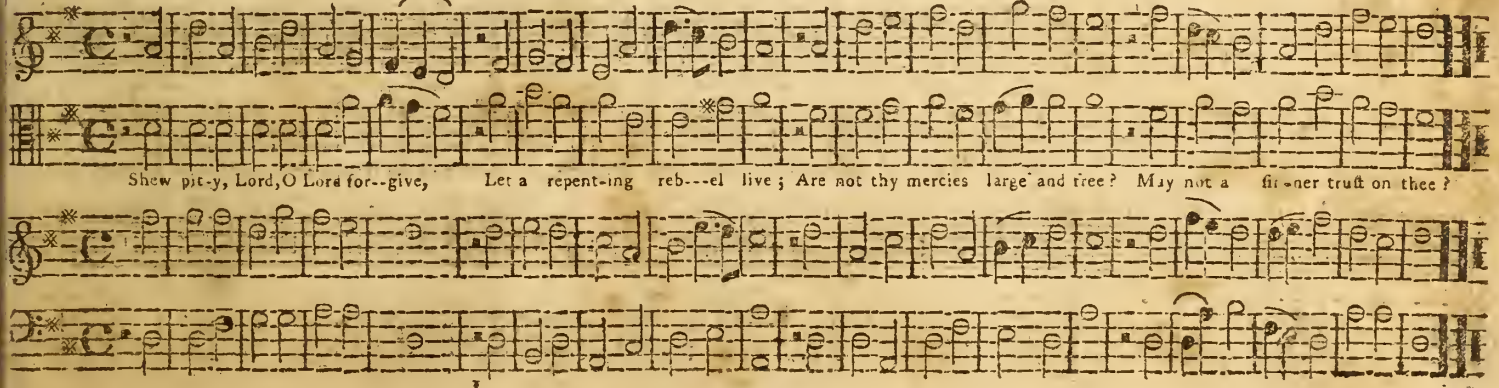
Amsterdam. C. M.

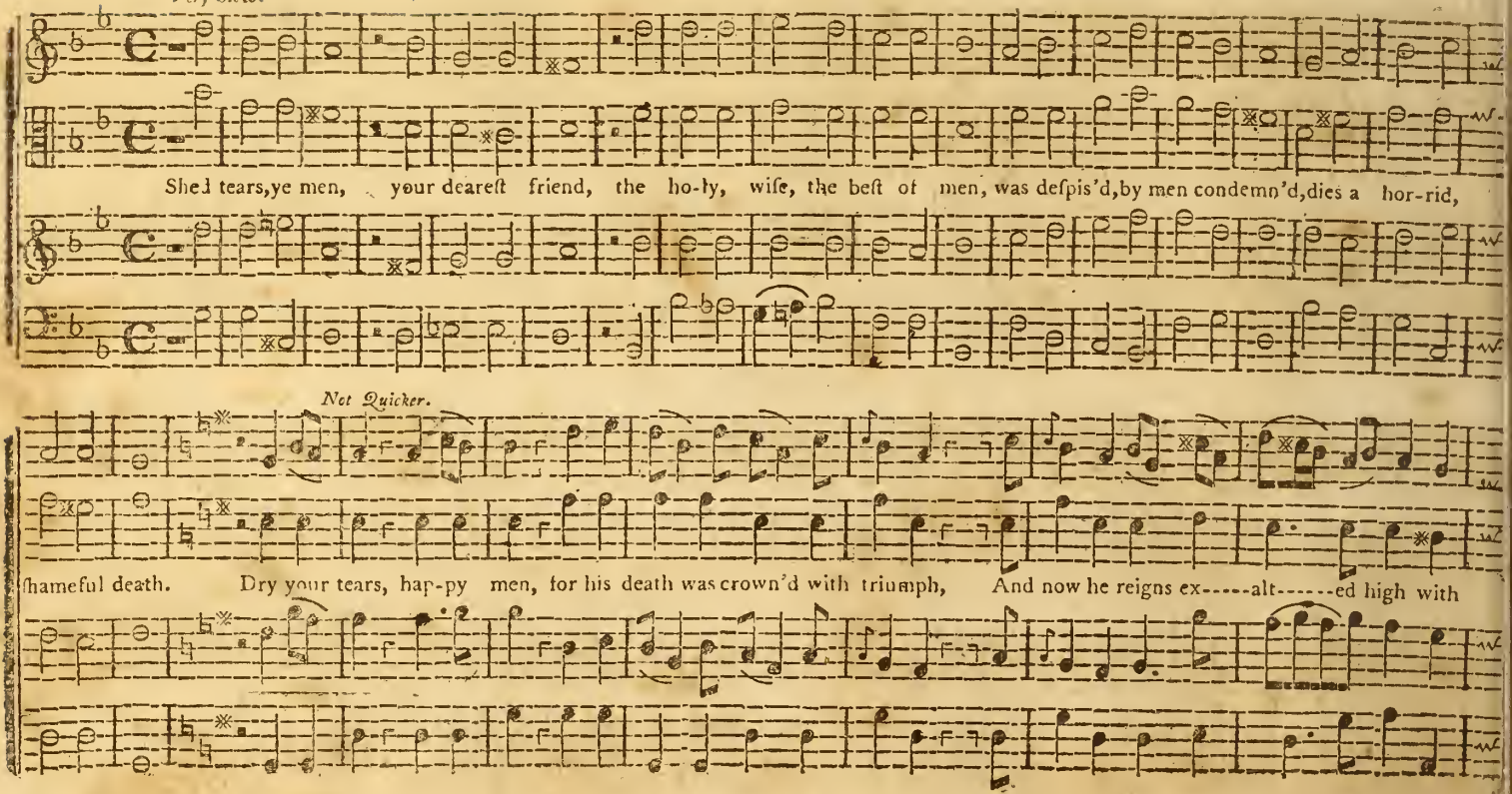


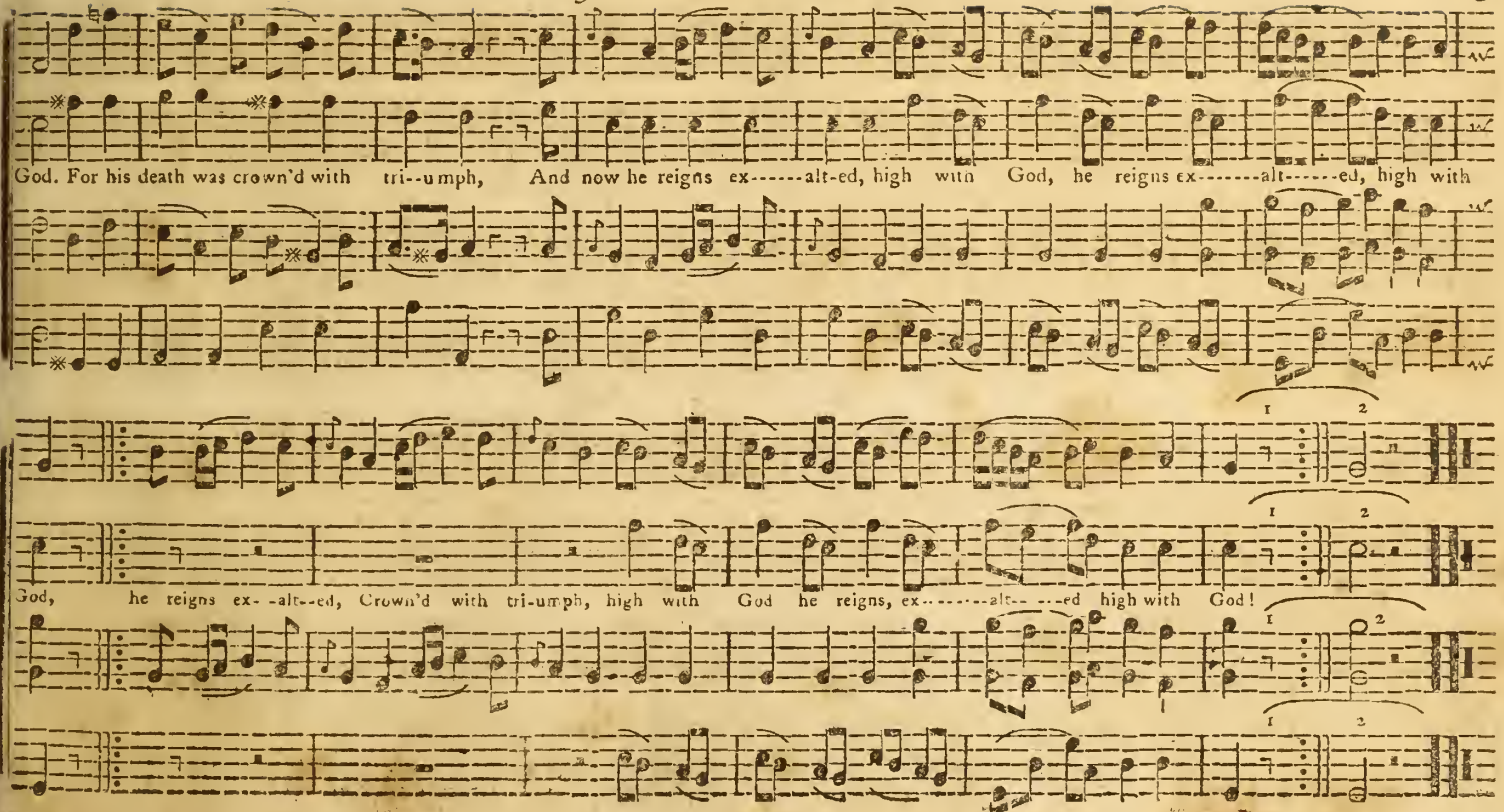
Cardigan. L. M.

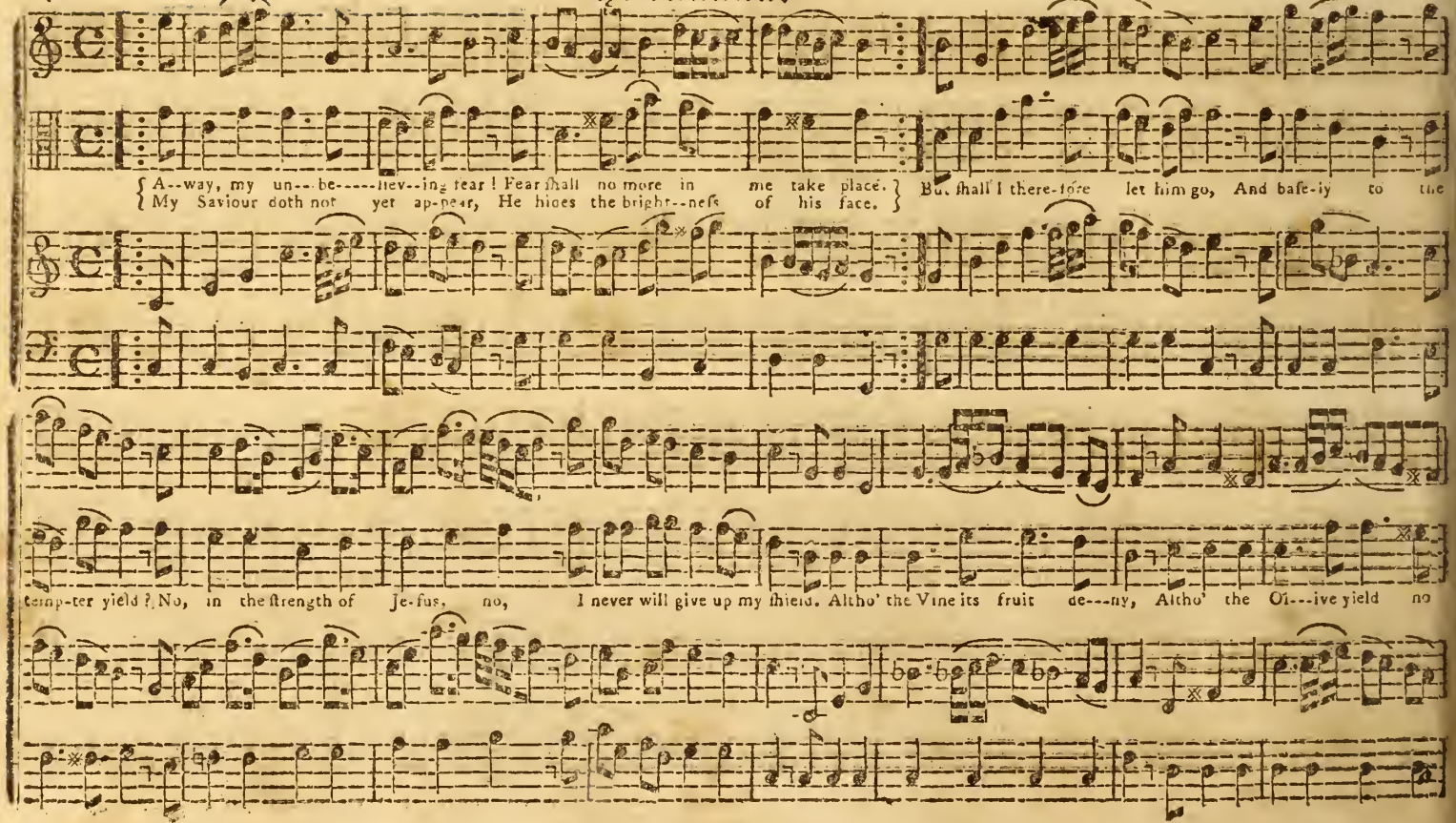


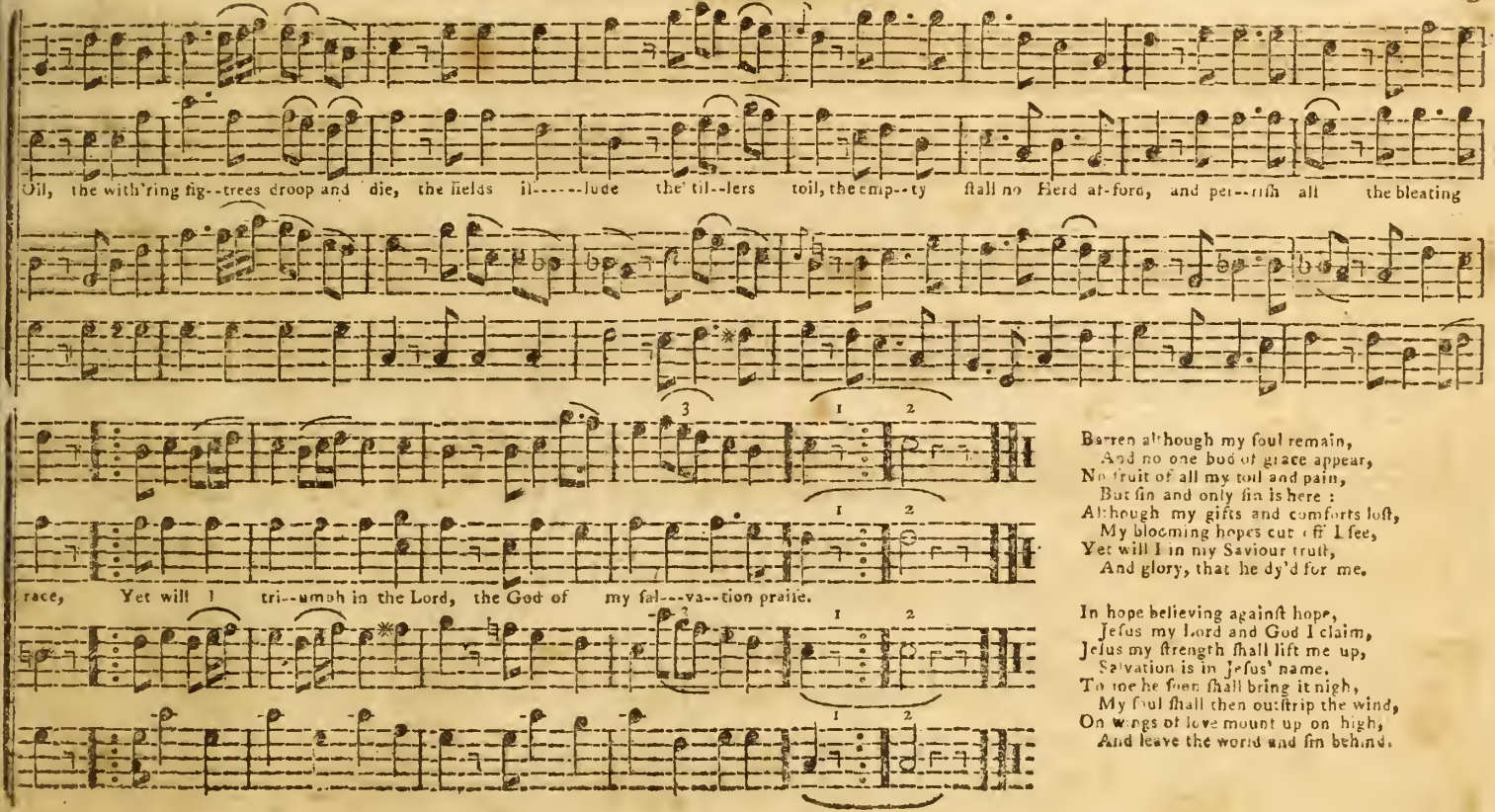
Harlem. L. M.




Very Slow.
Shed tears, ye men, your dearest friend, the ho-ly, wise, the best of men, was despis'd, by men condemn'd, dies a hor-rid,
Not Quicker.
shameful death. Dry your tears, hap-py men, for his death was crown'd with triumph, And now he reigns ex-----alt-------ed high with


God. For his death was crown'd with tri--umph, And now he reigns ex------alt-ed, high with God, he reigns ex-------alt-------ed, high with
1 2
God, he reigns ex--alt--ed, Crown'd with tri-umph, high with God he reigns, ex-------alt-- --ed high with God!
1 2
1 2


A--way, my un---be-----liev--ing fear! Fear shall no more in me take place.
My Saviour doth not yet ap-pear, He hides the bright--ness of his face.
But shall I there-fore let him go, And base-ly to the
temp-ter yield? No, in the strength of Je-sus, no, I never will give up my shield. Altho' the Vine its fruit de---ny, Altho' the Oi---ive yield no

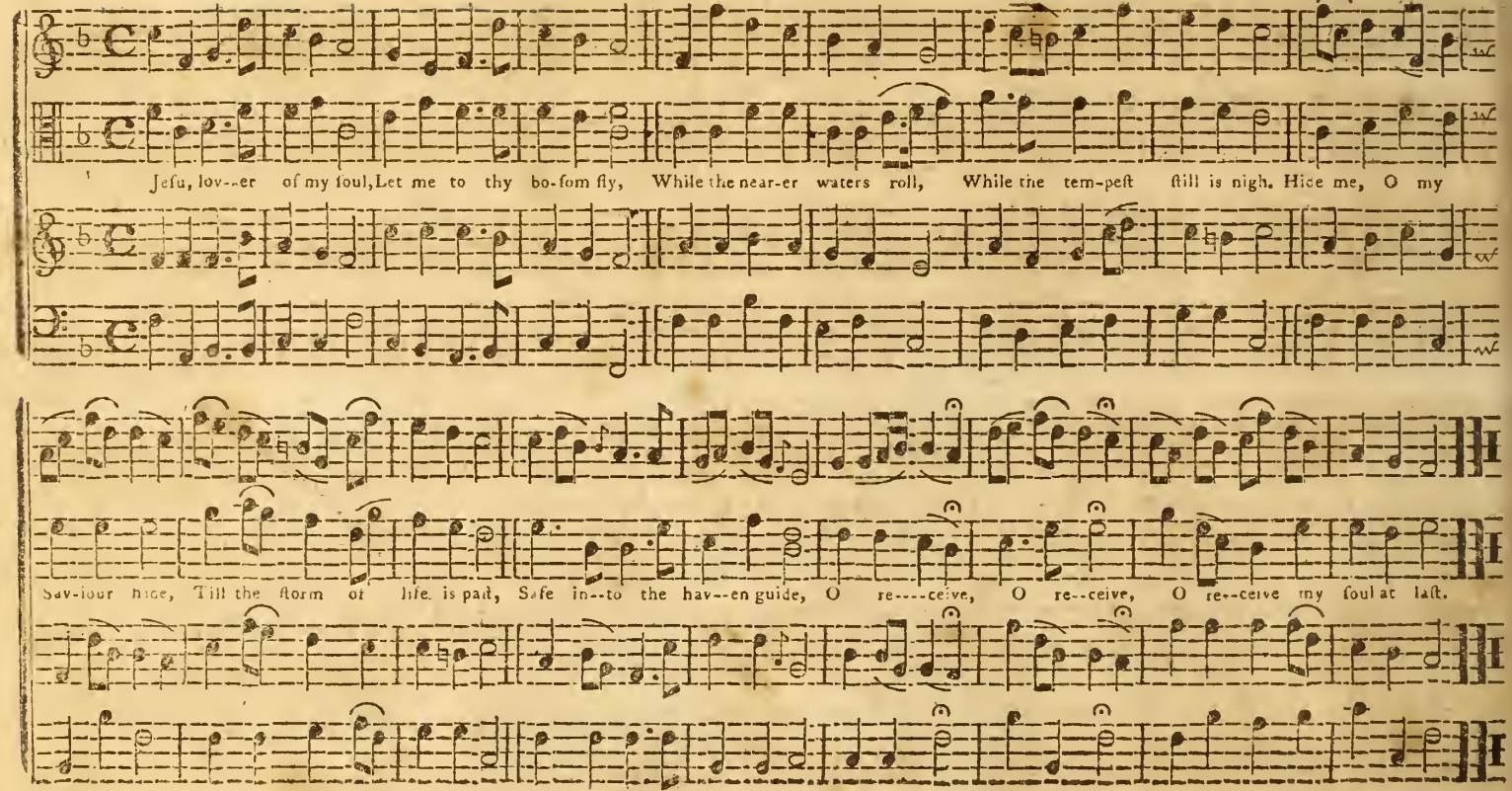


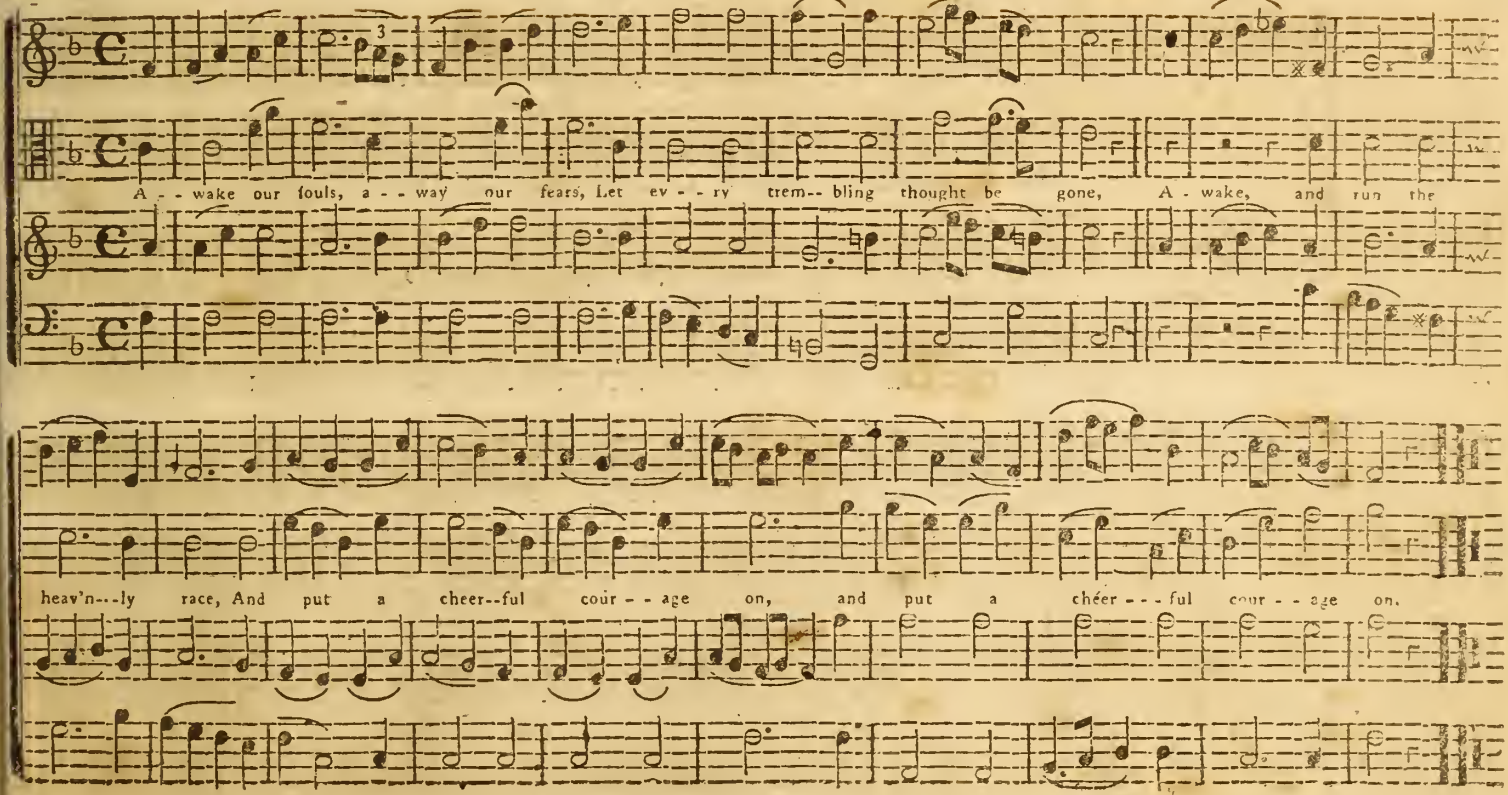
Barren although my ſoul remain,
And no one bud of grace appear,
No fruit of all my toil and pain,
But ſin and only ſin is here:
Although my gifts and comforts loſt,
My blooming hopes cut off I ſee,
Yet will I in my Saviour truſt,
And glory, that he dy'd for me.

In hope believing againſt hope,
Jeſus my Lord and God I claim,
Jeſus my ſtrength ſhall lift me up,
Salvation is in Jeſus' name.
To me he ſoon ſhall bring it nigh,
My ſoul ſhall then outſtrip the wind,
On wings of love mount up on high,
And leave the world and ſin behind.

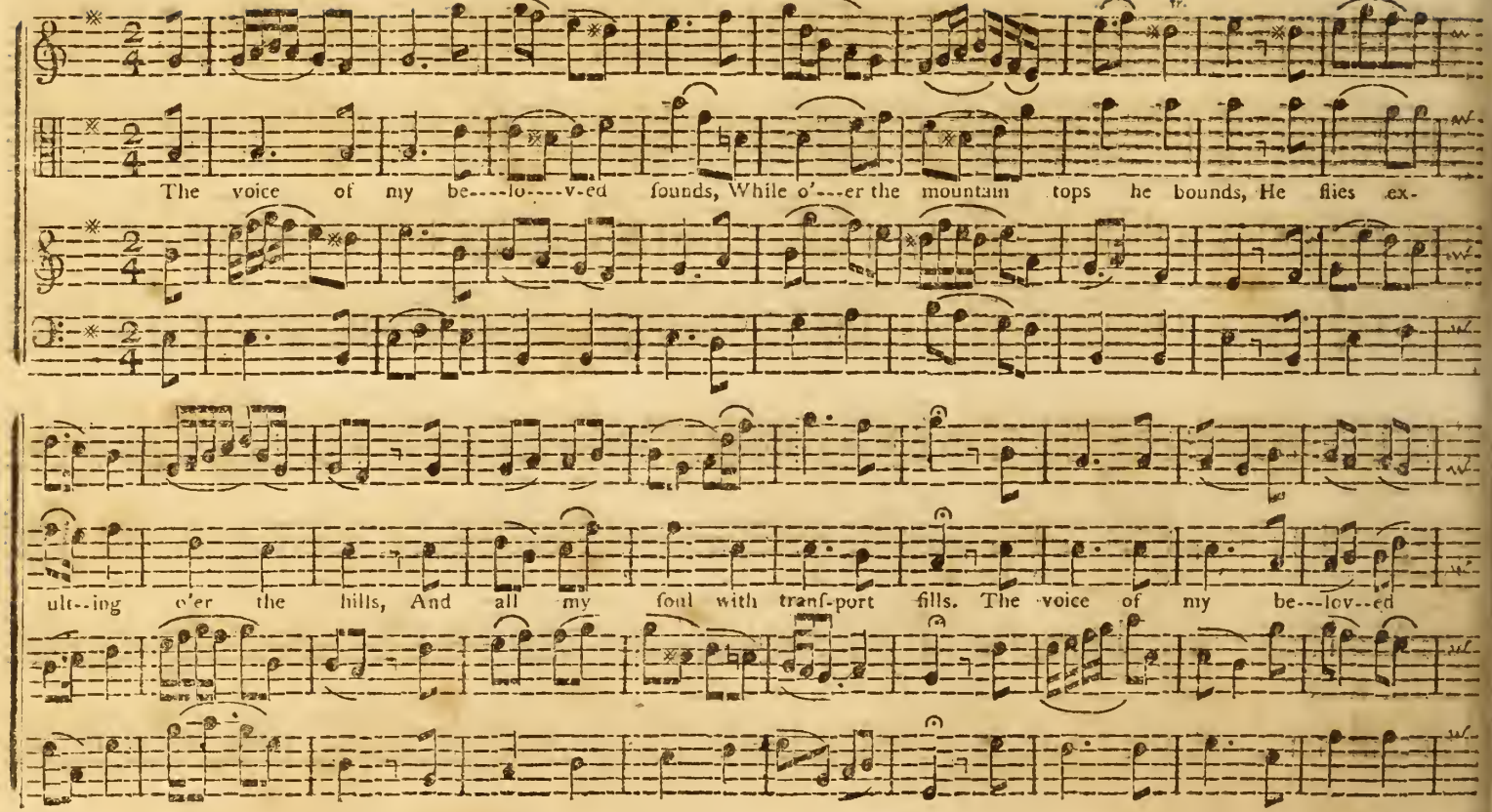
Slow.

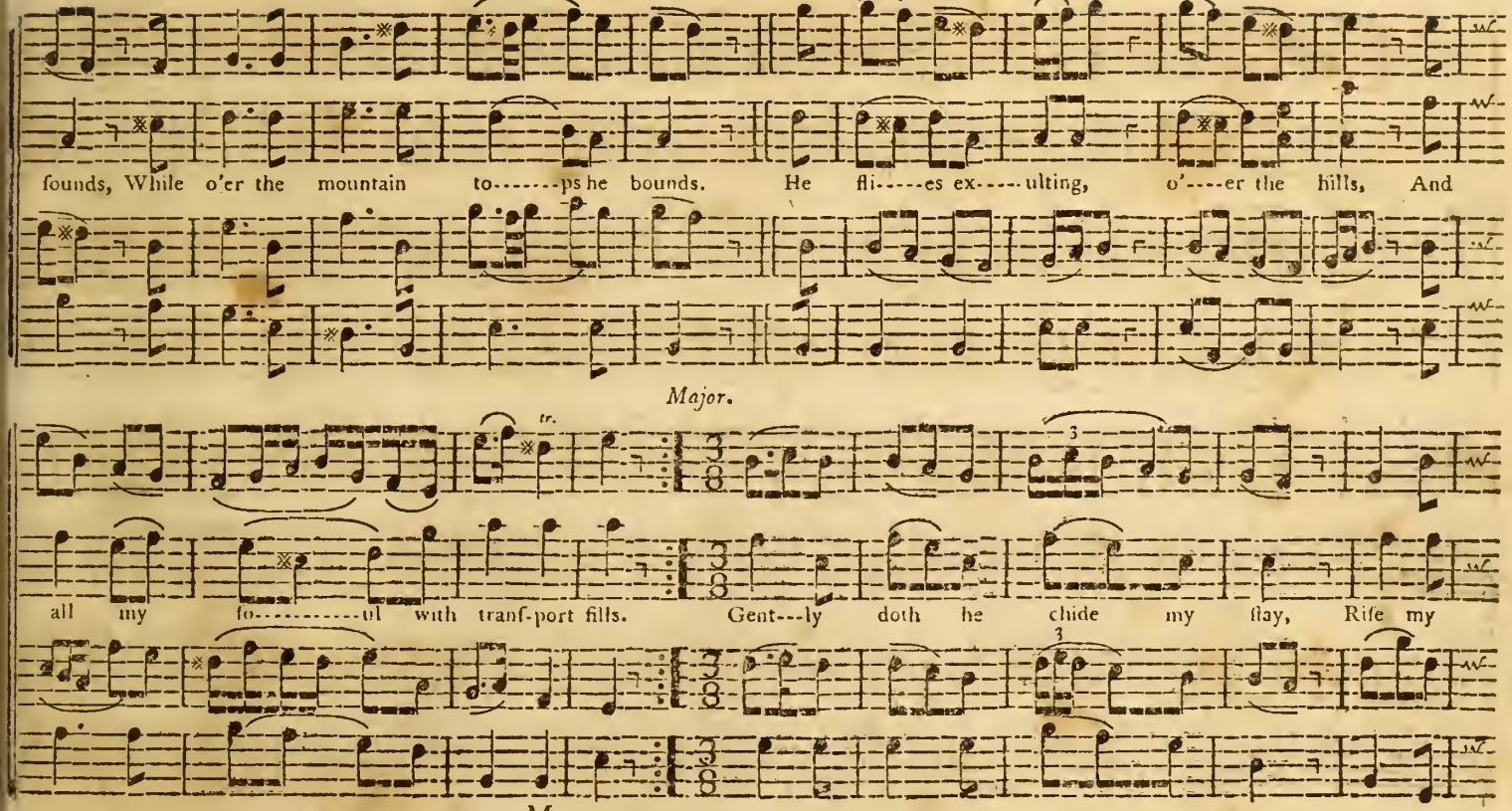
Hotham.


Jesu, lov--er of my soul, Let me to thy bo-som fly, While the near-er waters roll, While the tem-pest still is nigh. Hide me, O my
Sav-iour hide, Till the storm of life is past, Safe in--to the hav--en guide, O re----ceive, O re--ceive, O re--ceive my soul at last.

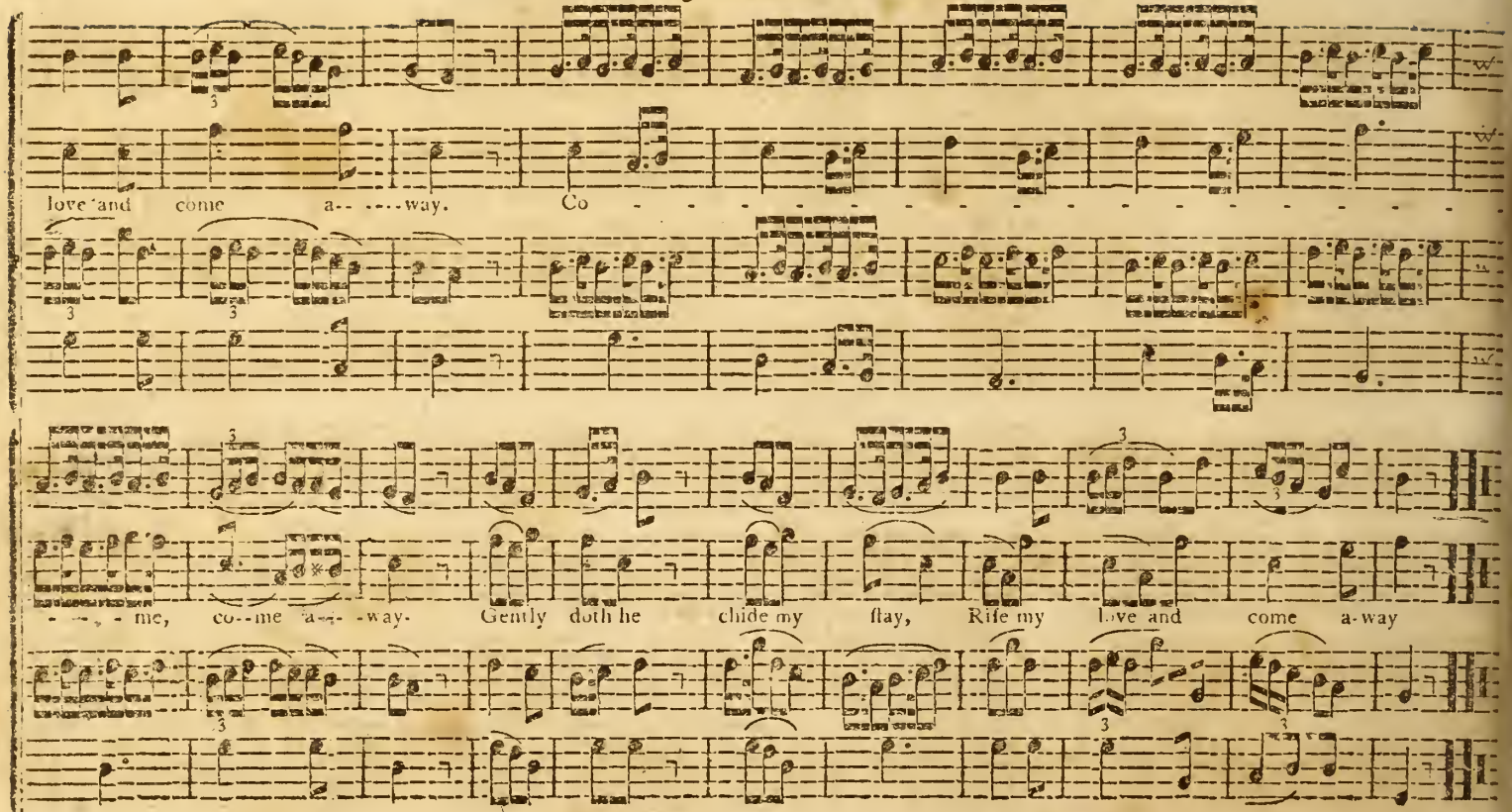

A - - wake our fouls, a - - way our fears, Let ev - - ry trem-- bling thought be gone, A - wake, and run the
heav'n---ly race, And put a cheer--ful cour - - age on, and put a cheer - - - ful cour - - age on.

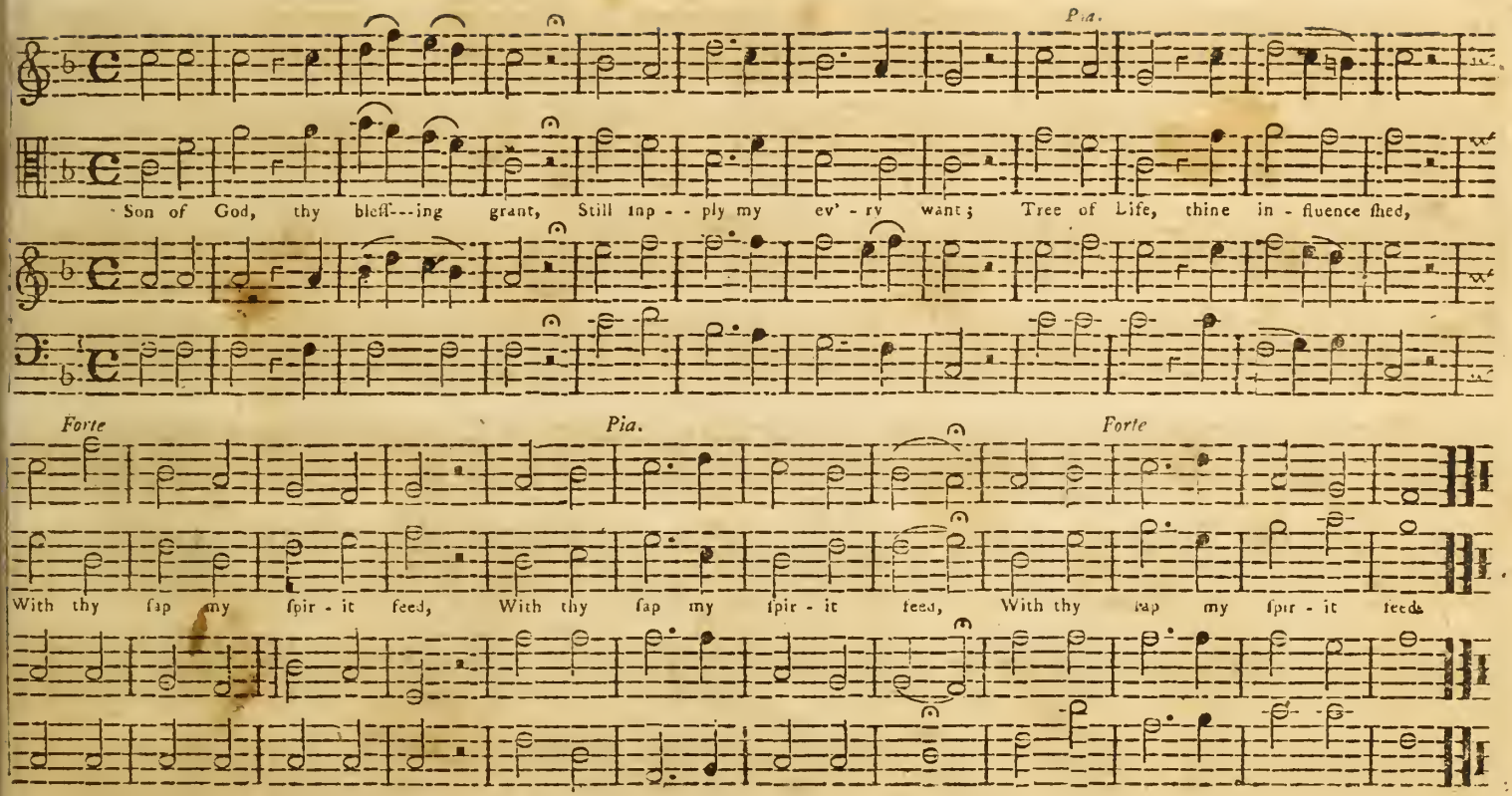
The Voice of my Beloved.



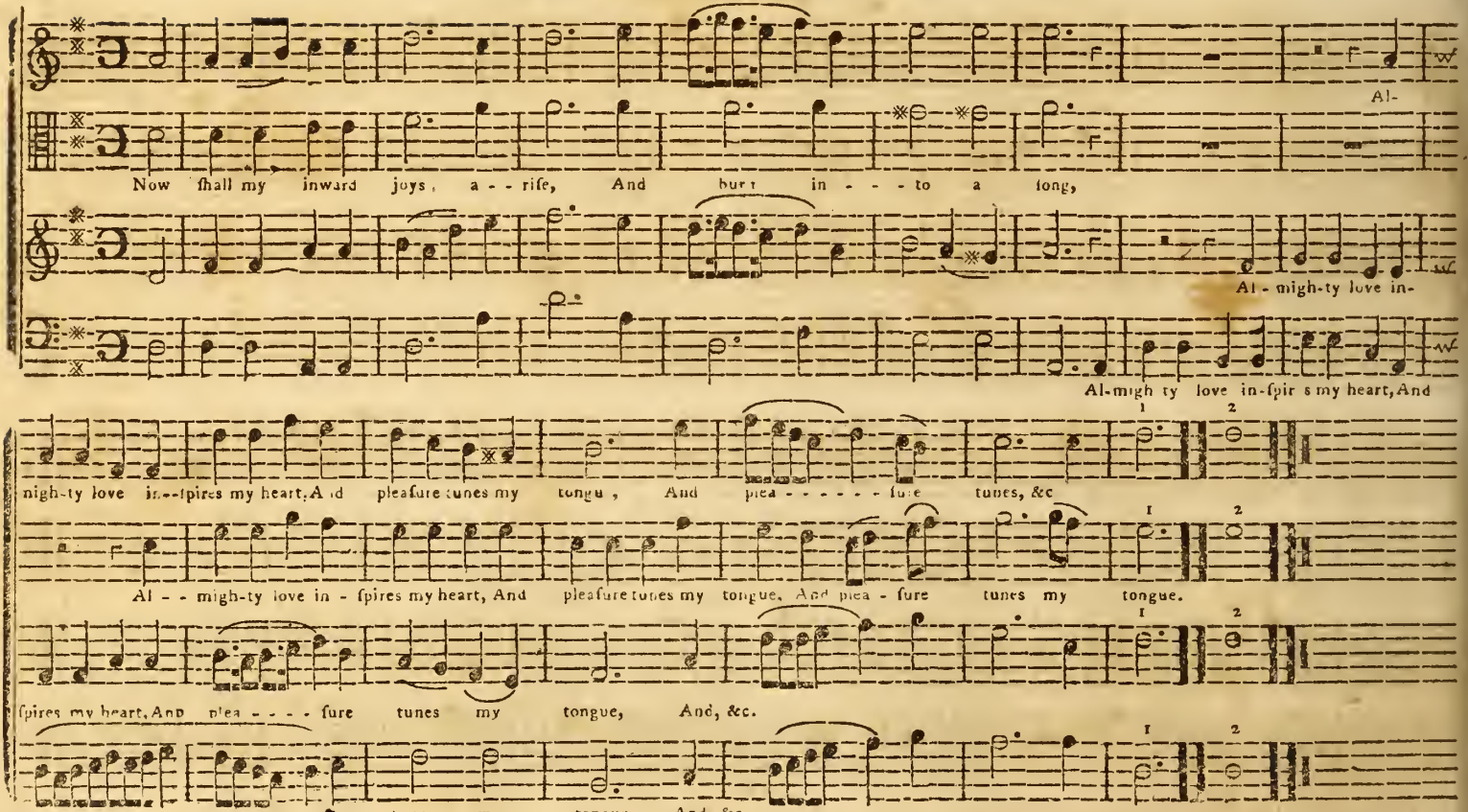

founds, While o'er the mountain to-------ps he bounds. He fli------es ex-----ulting, o'-----er the hills, And
Major.
tr.
all my fo----------ul with tranſ-port fills. Gent---ly doth he chide my ſtay, Riſe my

M

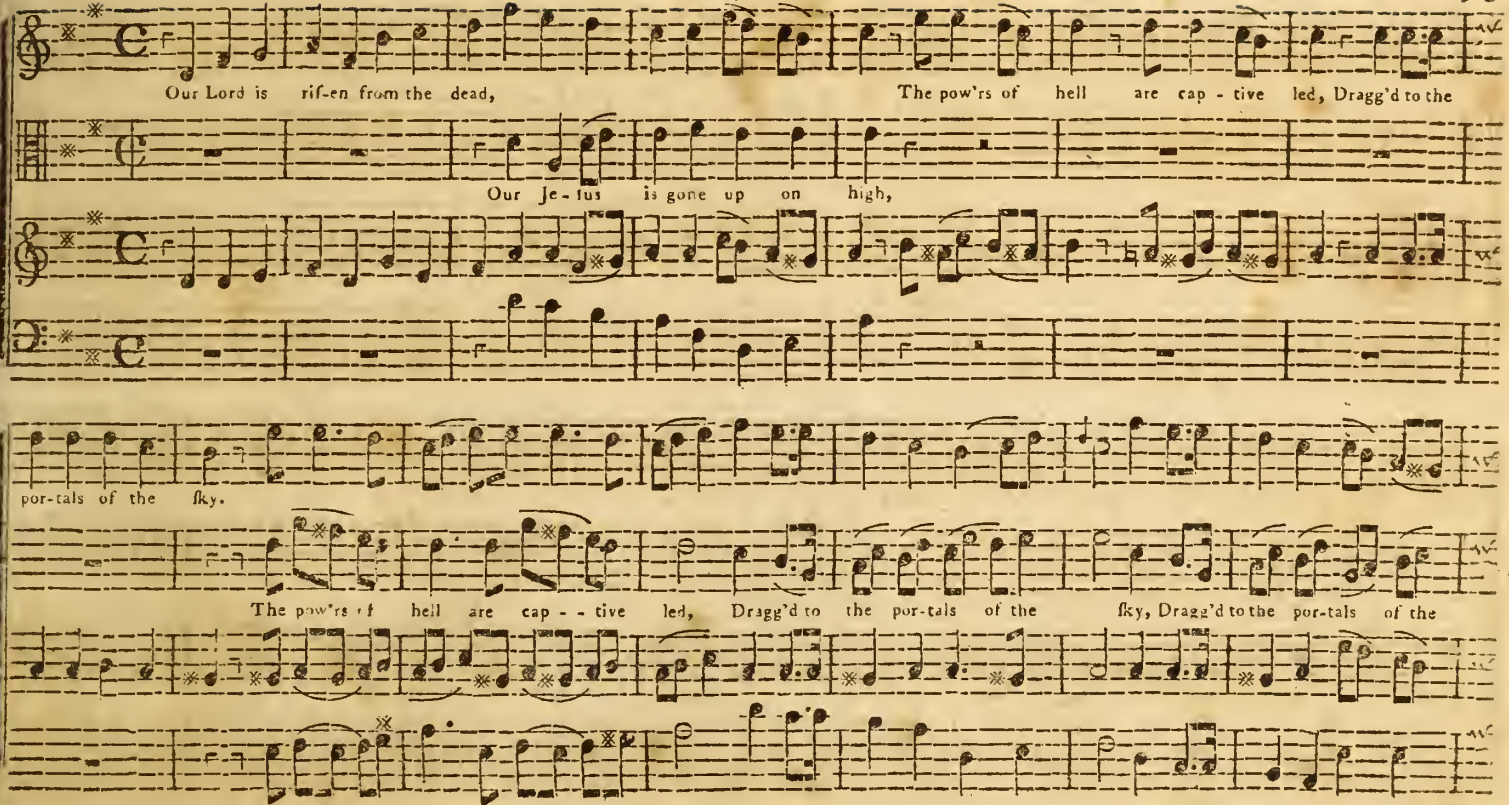

love and come a- - - - way. Co - - - - - - - - - - - - - - - - - -
- - - me, co- - me a- - - way. Gently doth he chide my flay, Rife my love and come a-way

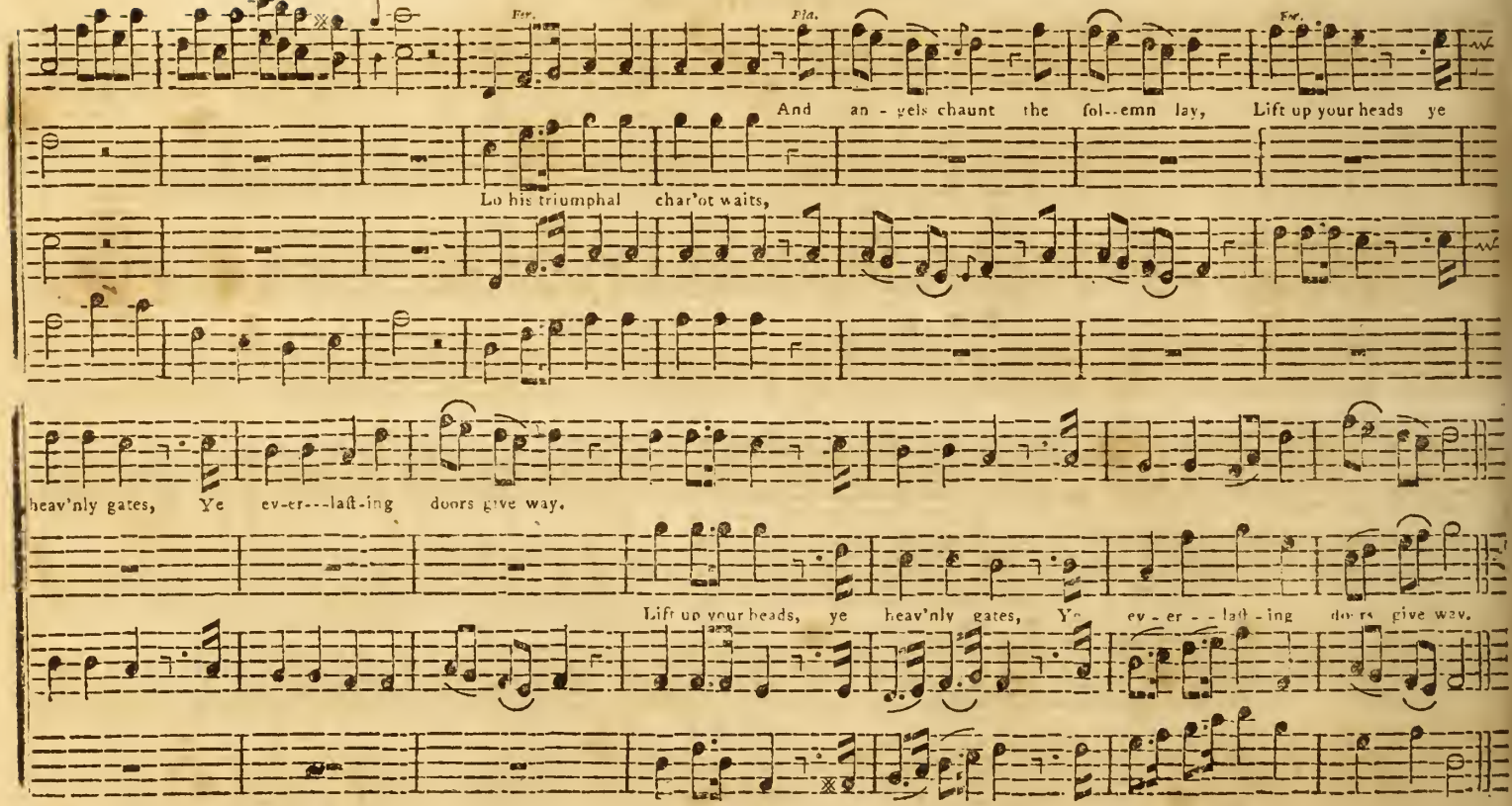

Pia.
Son of God, thy bleſſ---ing grant, Still ſup - - ply my ev' - ry want; Tree of Life, thine in - fluence ſhed,
Forte
Pia.
Forte
With thy ſap my ſpir - it feed, With thy ſap my ſpir - it feed, With thy ſap my ſpir - it feed,

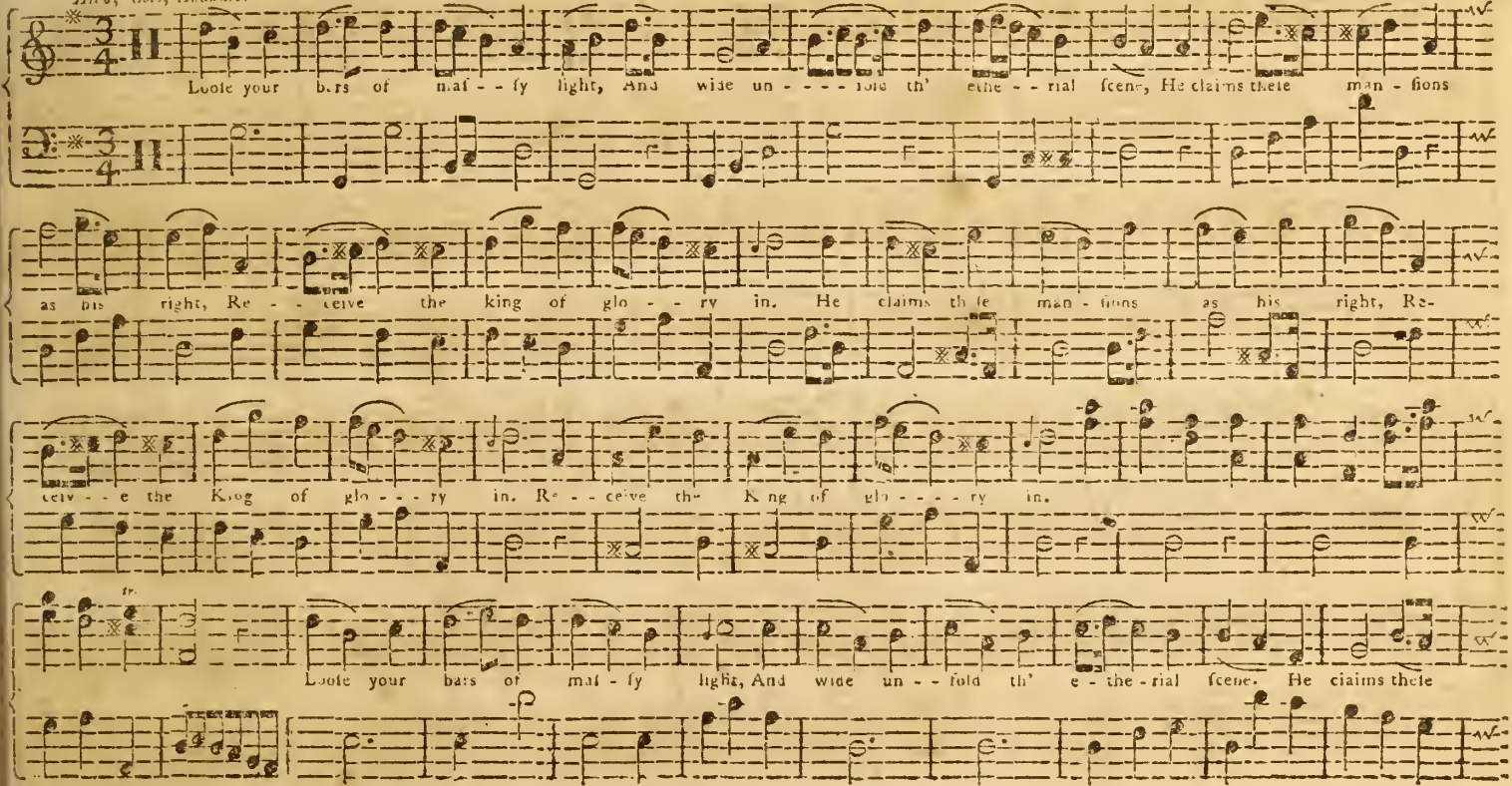
New-Salem. C. M.

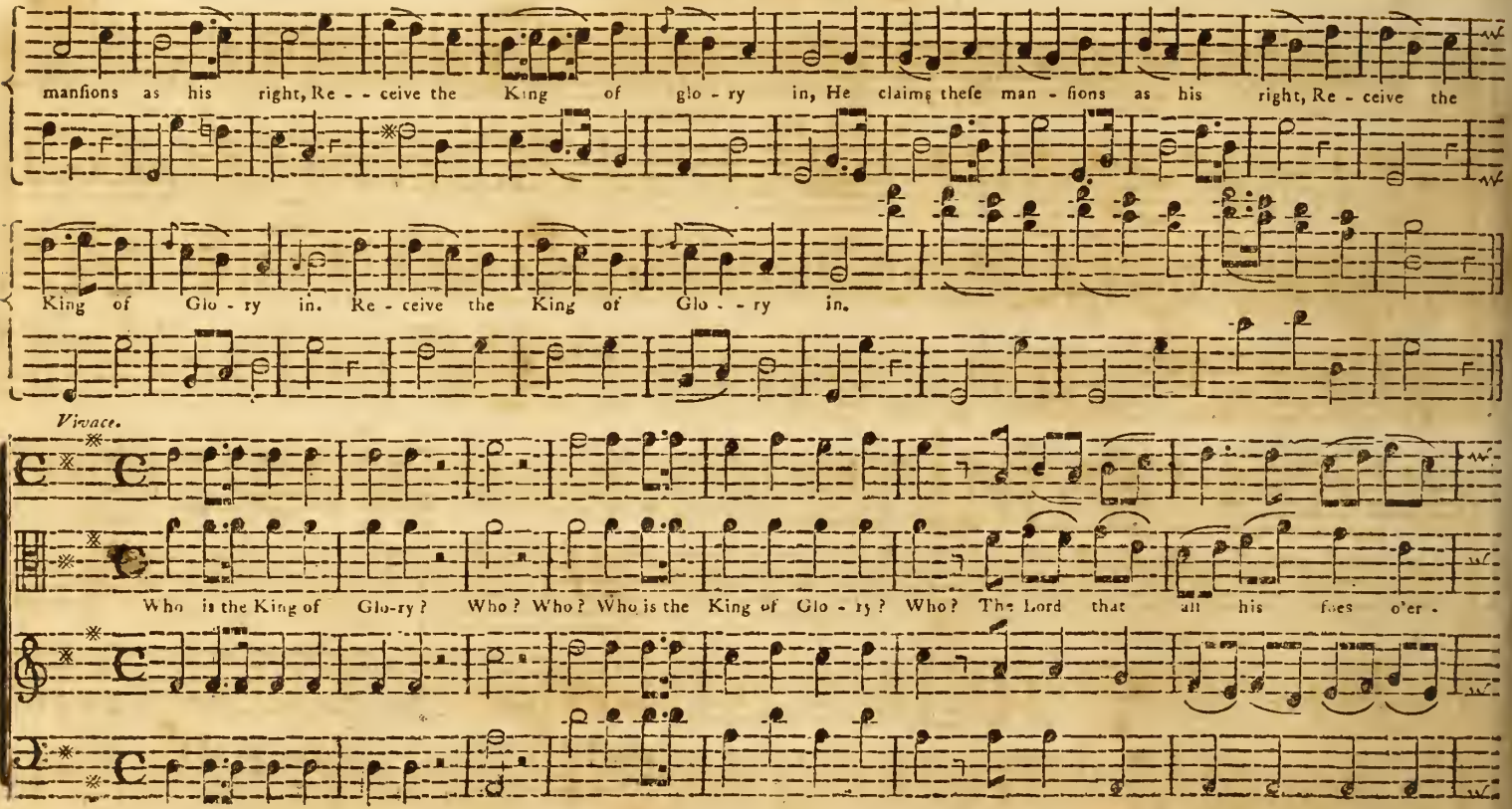

Al-
Now shall my inward joys, a - - rife, And burn in - - - to a fong,
Al - migh-ty love in-
Al-migh ty love in-fpir s my heart, And
1 2
nigh-ty love in--fpires my heart; And pleafure tunes my tongu, And plea - - - - - - fure tunes, &c
1 2
Al - - migh-ty love in - fpires my heart, And pleafure tunes my tongue, And plea - fure tunes my tongue.
1 2
fpires my heart, And plea - - - - fure tunes my tongue, And, &c.
1 2
plea - - - - - - - - - - ure tunes my tongue. And, &c.

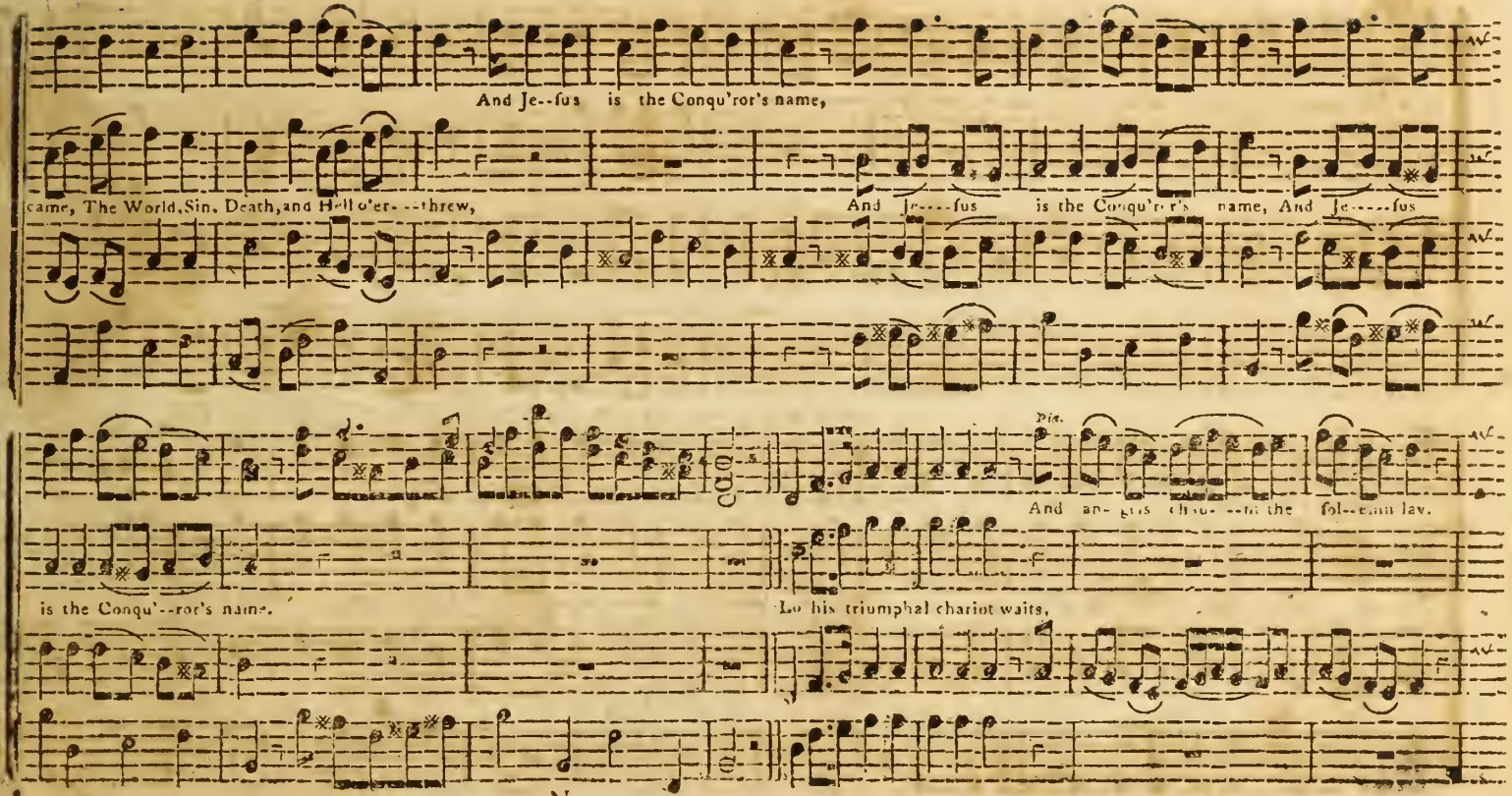
Vivace.

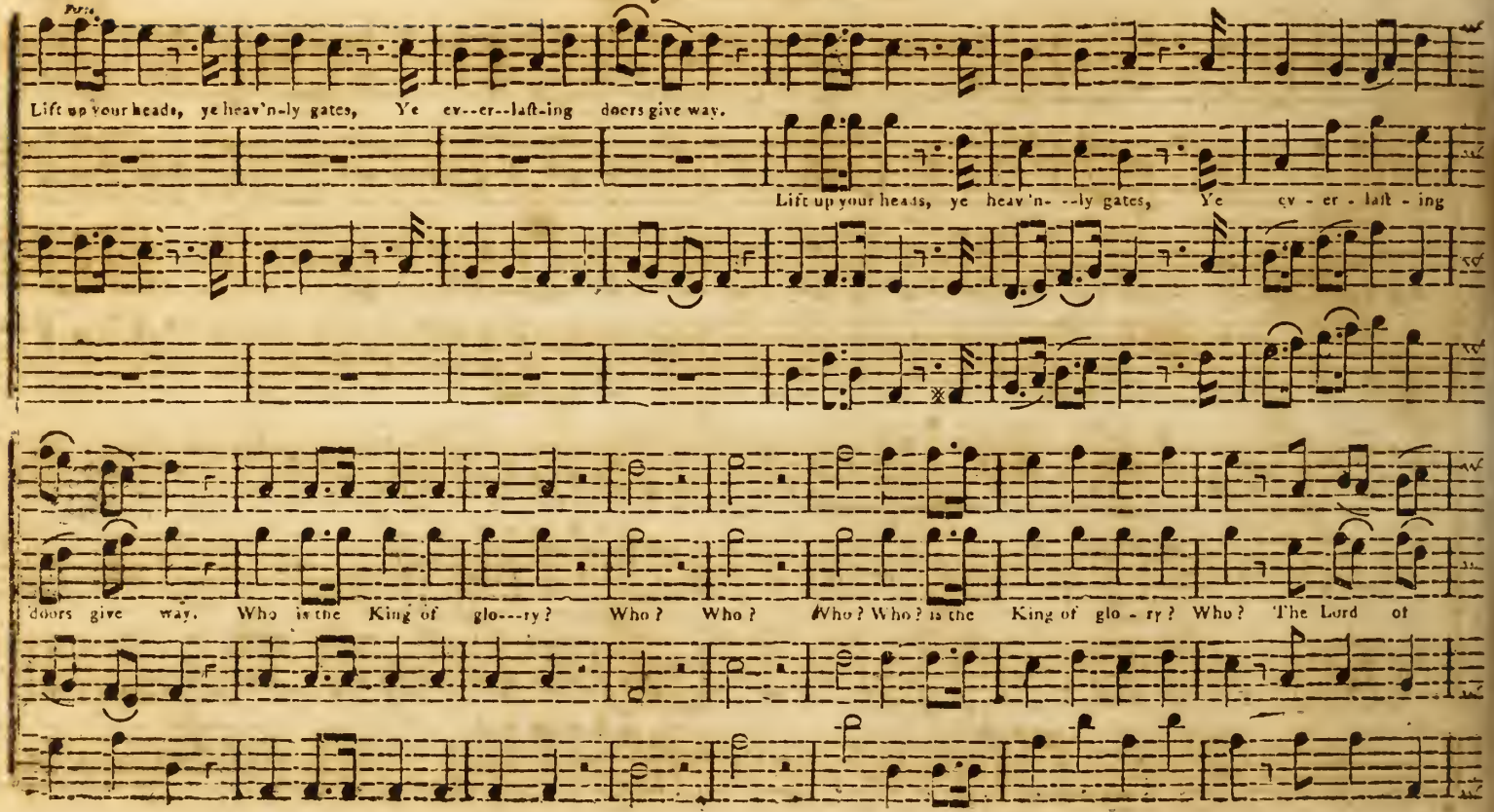

Our Lord is rif-en from the dead,
The pow'rs of hell are cap - tive led, Dragg'd to the
Our Je - fus is gone up on high,
por-tals of the fky.
The pow'rs of hell are cap - - tive led, Dragg'd to the por-tals of the
fky, Dragg'd to the por-tals of the

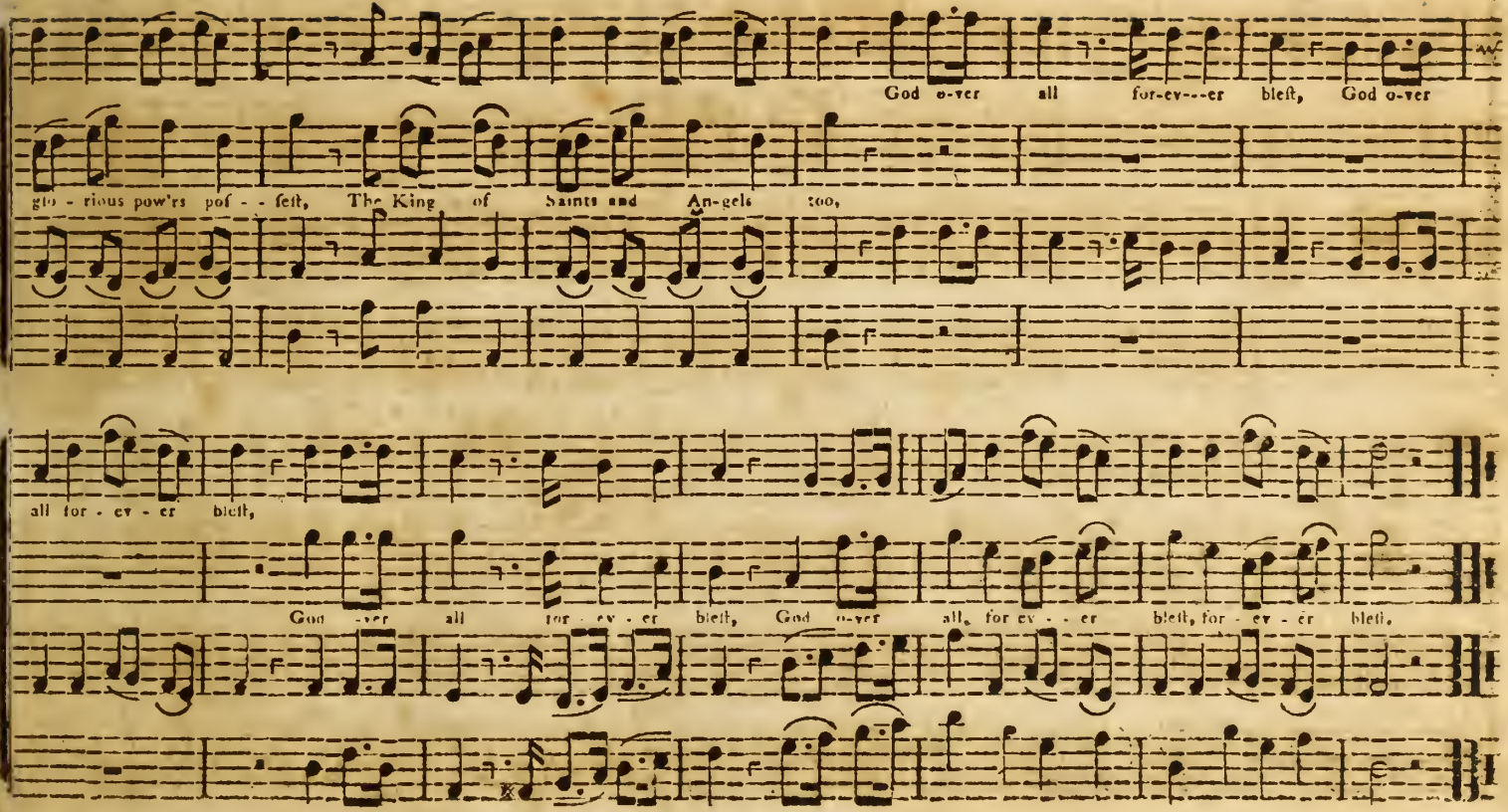

Fer.
Pia.
Fer.
And an - gels chaunt the fol--emn lay, Lift up your heads ye
Lo his triumphal char'ot waits,
heav'nly gates, Ye ev-er---laſt-ing doors give way.
Lift up your heads, ye heav'nly gates, Ye ev - er - - laſt - ing doors give way.


Alto, Solo, Andante.
Looſe your bars of maſ - ſy light, And wide un - - - - fold th' ethe - - rial ſcene, He claims theſe man - ſions
as his right, Re - - ceive the king of glo - - ry in. He claims theſe man - ſions as his right, Re-
ceiv - - e the King of glo - - - ry in. Re - - ceive the King of glo - - - - ry in.
Looſe your bars of maſ - ſy light, And wide un - - fold th' e - the - rial ſcene. He claims theſe

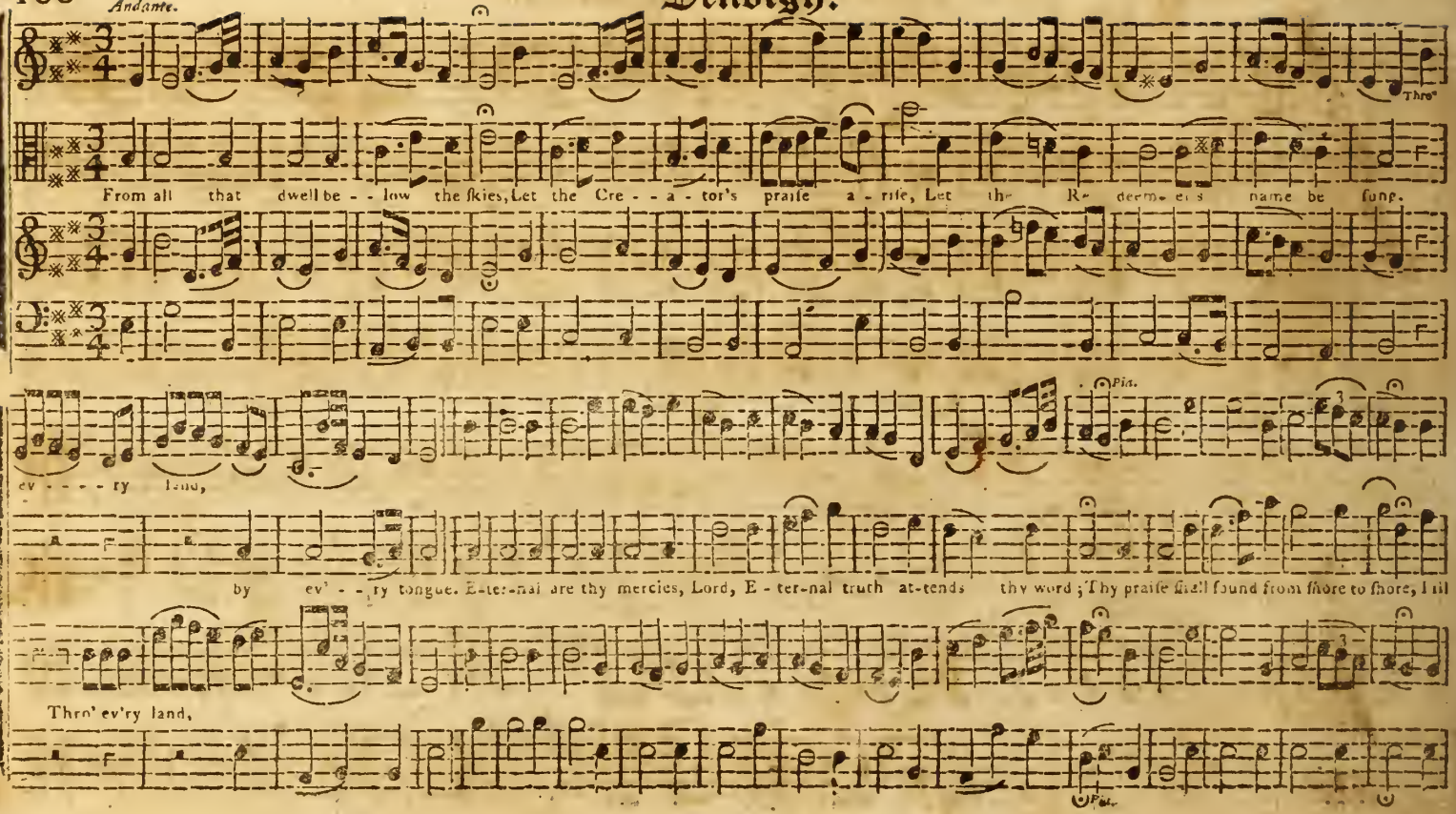

manſions as his right, Re - - ceive the King of glo - ry in, He claims theſe man - ſions as his right, Re - ceive the
King of Glo - ry in. Re - ceive the King of Glo - - ry in.
Vivace.
Who is the King of Glo-ry? Who? Who? Who is the King of Glo - ry? Who? The Lord that all his foes o'er -

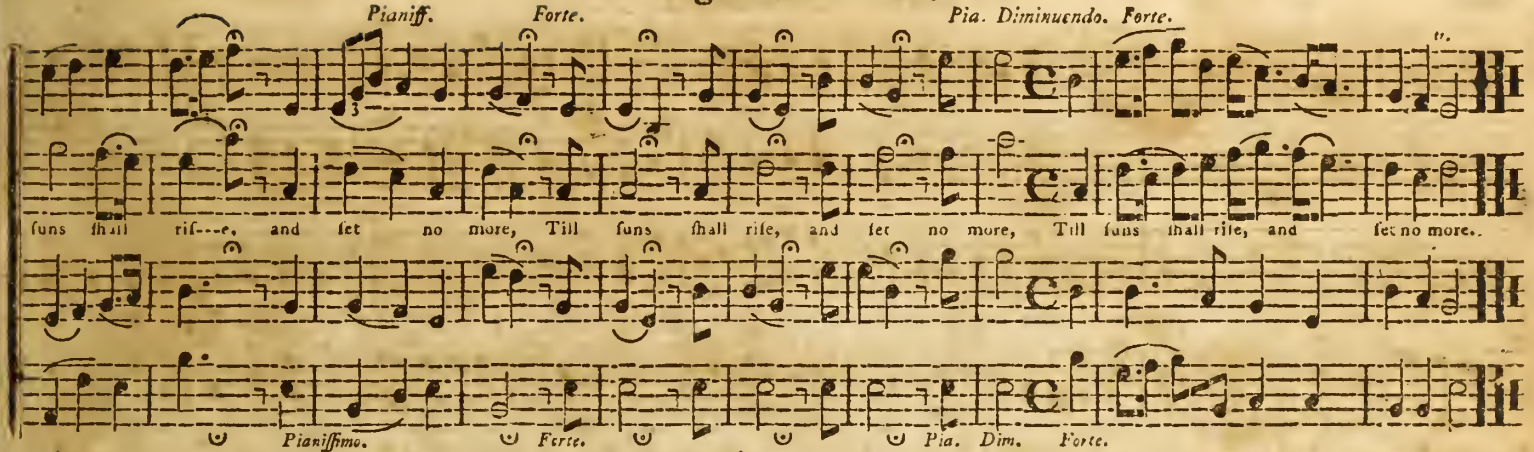

And Je--sus is the Conqu'ror's name,
came, The World, Sin, Death, and Hell o'er---threw,
And Je----sus is the Conqu'ror's name, And Je-----sus
Pia.
And an- gels chau- --nt the sol--emn lay.
is the Conqu'--ror's name.
Lo his triumphal chariot waits,


Lift up your heads, ye heav'n-ly gates, Ye ev--er--laſt-ing doors give way.
Lift up your heads, ye heav'n- --ly gates, Ye ev - er - laſt - ing
doors give way. Who is the King of glo---ry? Who? Who? Who? Who? is the King of glo - ry? Who? The Lord of

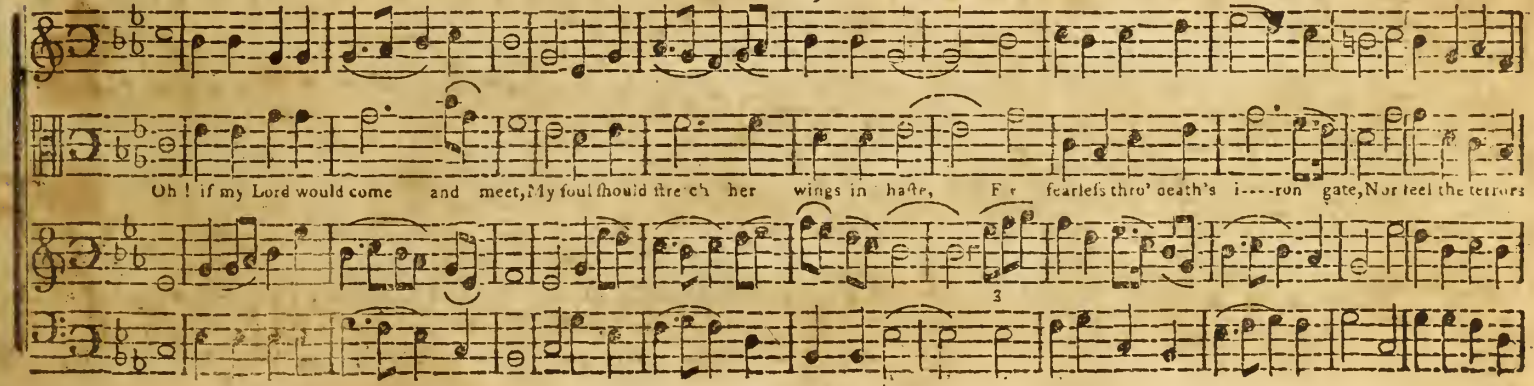

God o-ver all for-ev---er bleſt, God o-ver
glo - rious pow'rs poſ - - ſeſt, The King of Saints and An-gels too,
all for - ev - er bleſt,
God -ver all for - ev - er bleſt, God o-ver all, for ev - - er bleſt, for - ev - er bleſt,

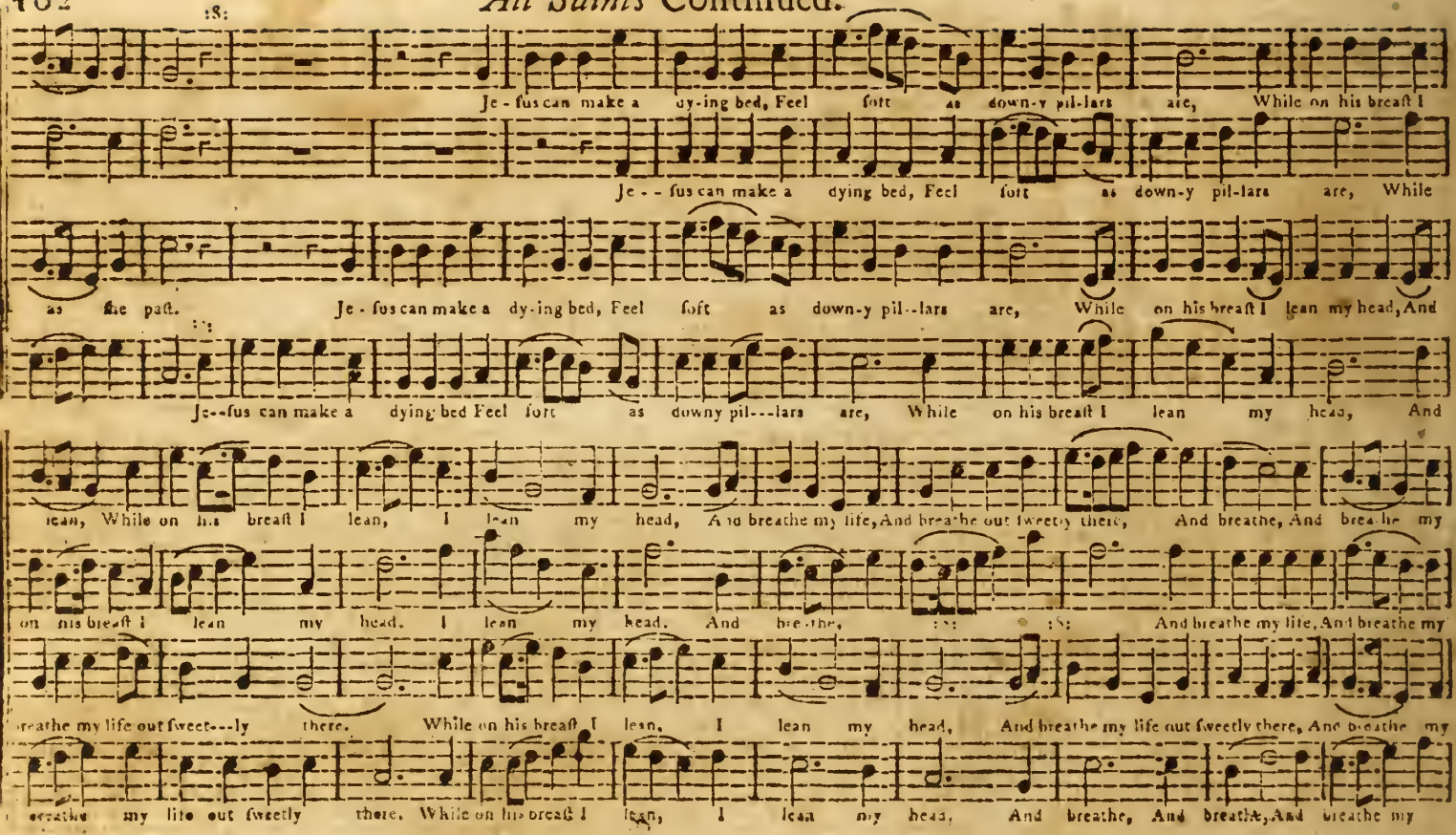
Denbigh.

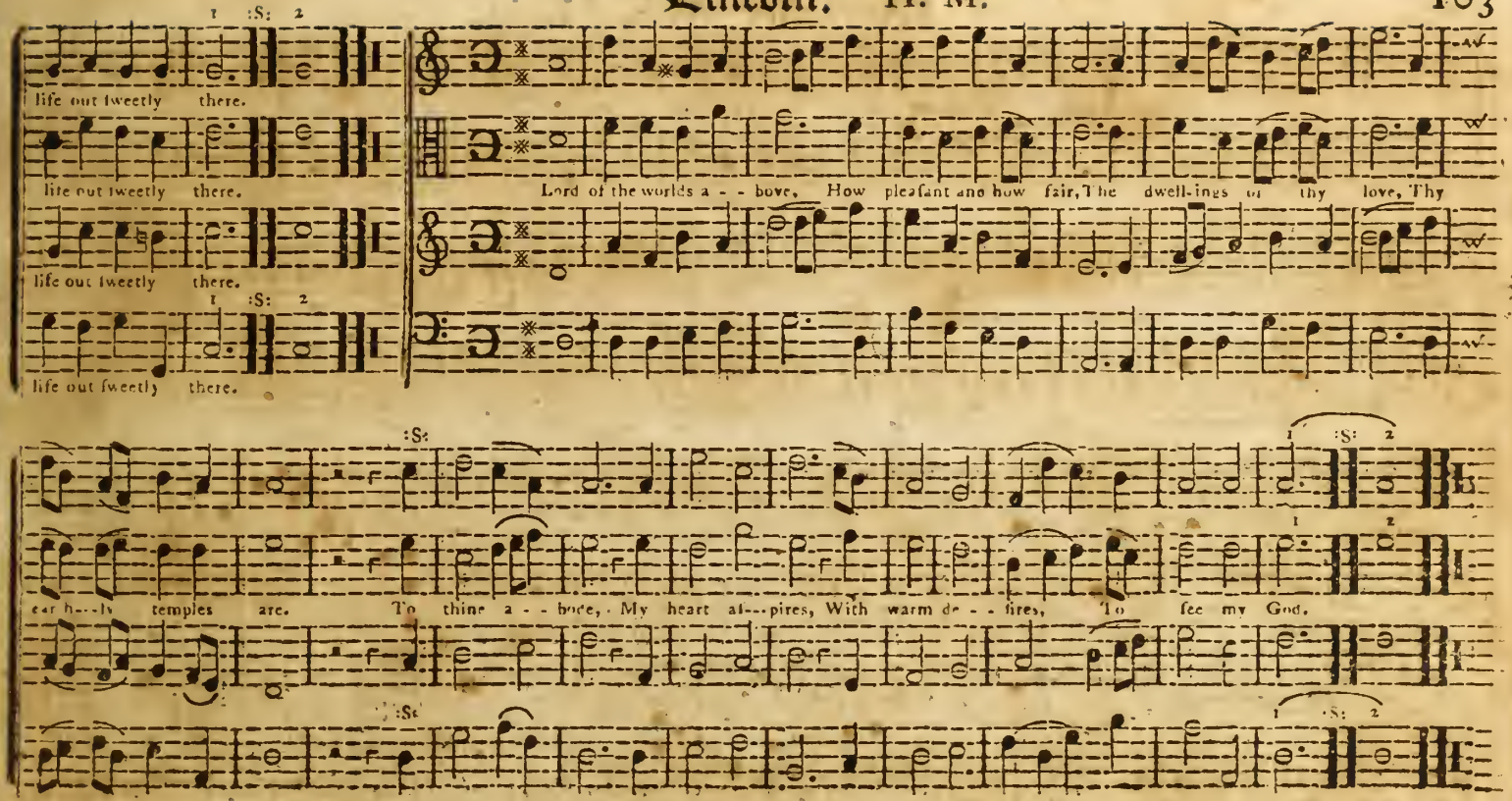

Andante.
Thro'
From all that dwell be - - low the skies, Let the Cre - - a - tor's praise a - rise, Let the Re - deem - er's name be sung.
Pia.
ev - - - - ry land,
by ev' - - ry tongue. E-ter-nal are thy mercies, Lord, E - ter-nal truth at-tends thy word; Thy praise shall sound from shore to shore, Till
Thro' ev'ry land,
For.



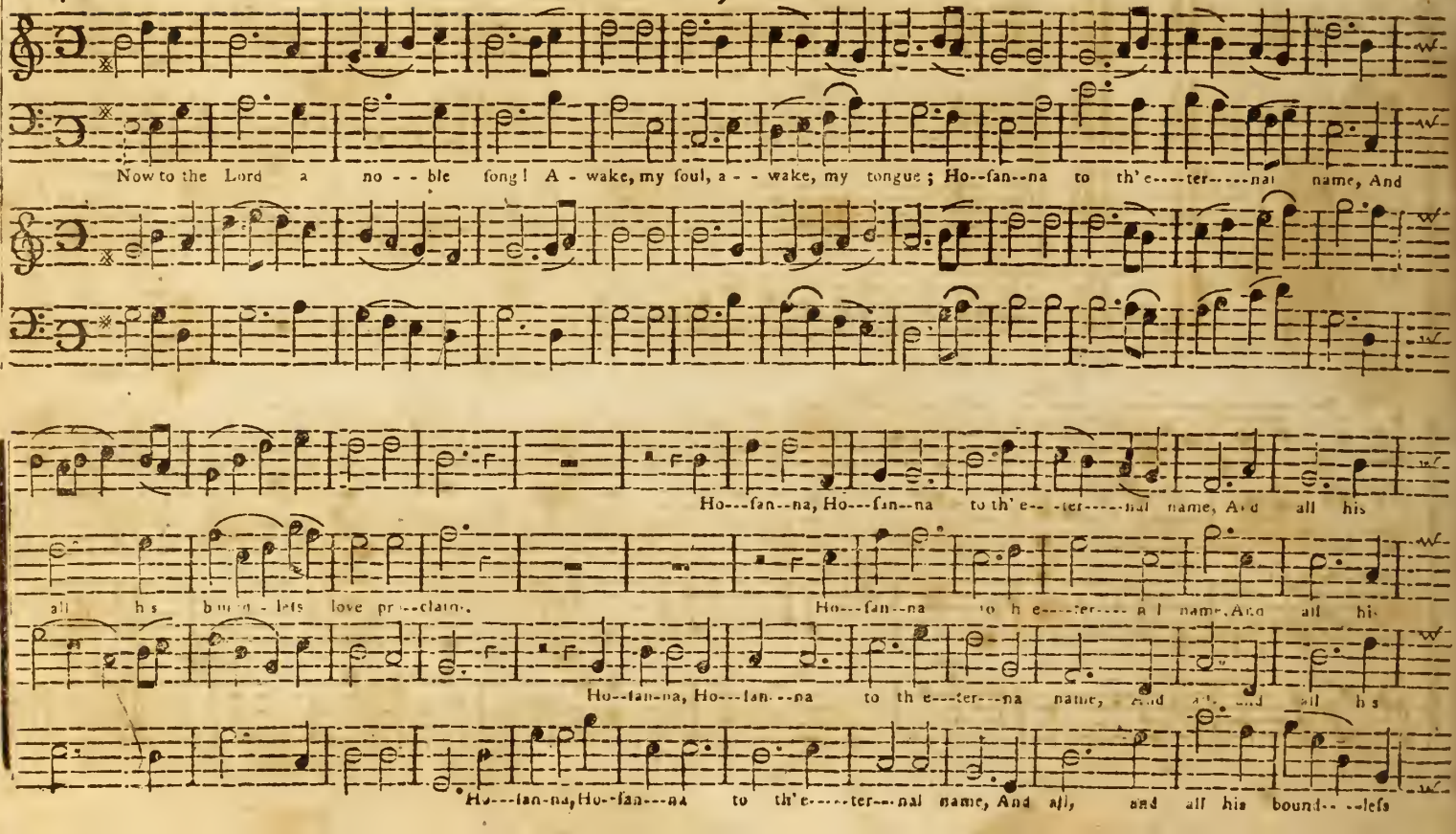
All Saints, *New.*

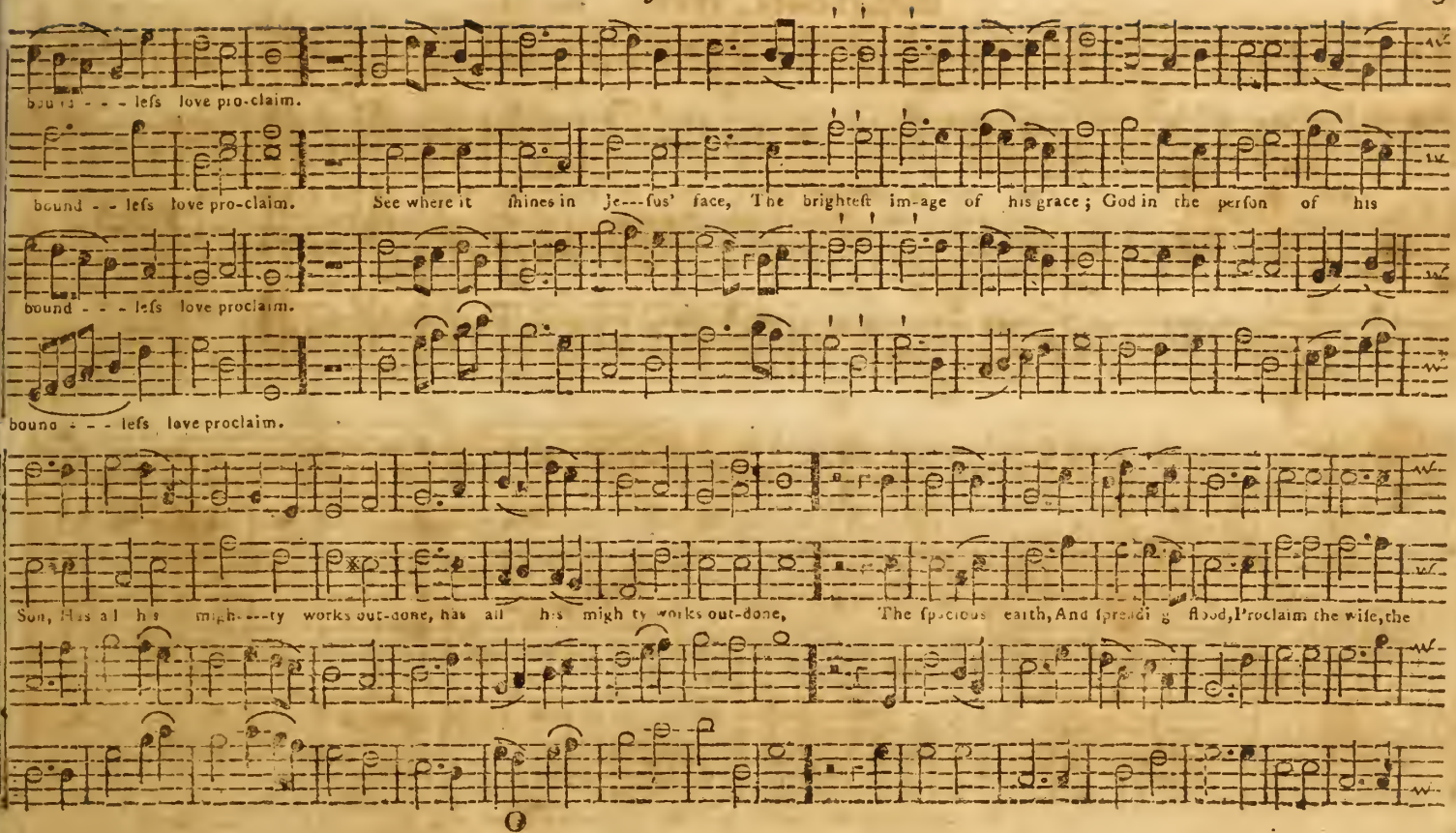


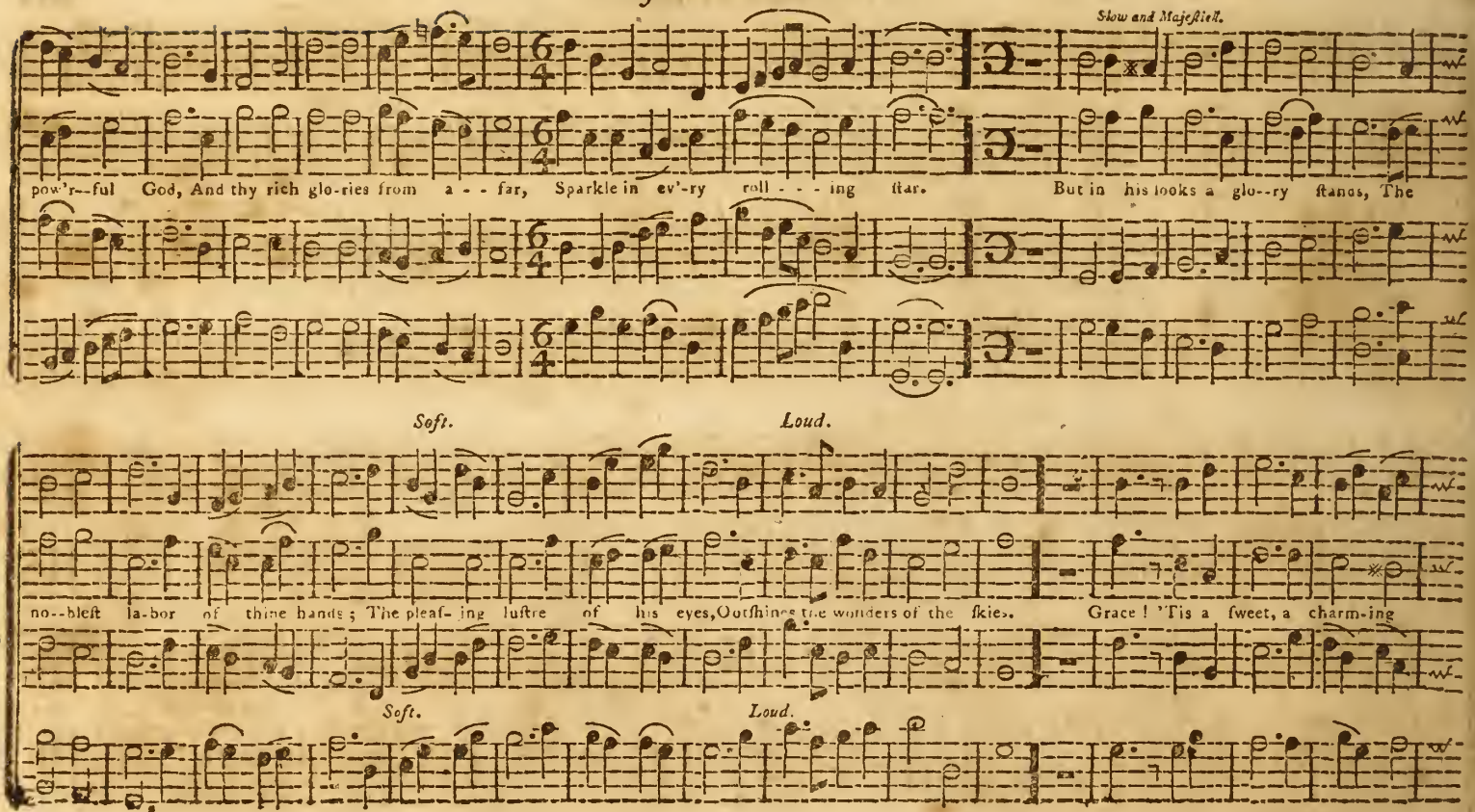

Je - fus can make a dy-ing bed, Feel ſoft as down-y pil-lars are, While on his breaſt I
Je - - fus can make a dying bed, Feel ſoft as down-y pil-lars are, While
as the paſt. Je - fus can make a dy-ing bed, Feel ſoft as down-y pil--lars are, While on his breaſt I lean my head, And
Je--fus can make a dying bed Feel ſoft as downy pil---lars are, While on his breaſt I lean my head, And
lean, While on his breaſt I lean, I lean my head, And breathe my life, And breathe out ſweetly there, And breathe, And breathe my
on his breaſt I lean my head. I lean my head. And breathe, And breathe my life, And breathe my
breathe my life out ſweet---ly there. While on his breaſt I lean, I lean my head, And breathe my life out ſweetly there, And breathe my
breathe my life out ſweetly there. While on his breaſt I lean, I lean my head, And breathe, And breathe, And breathe my

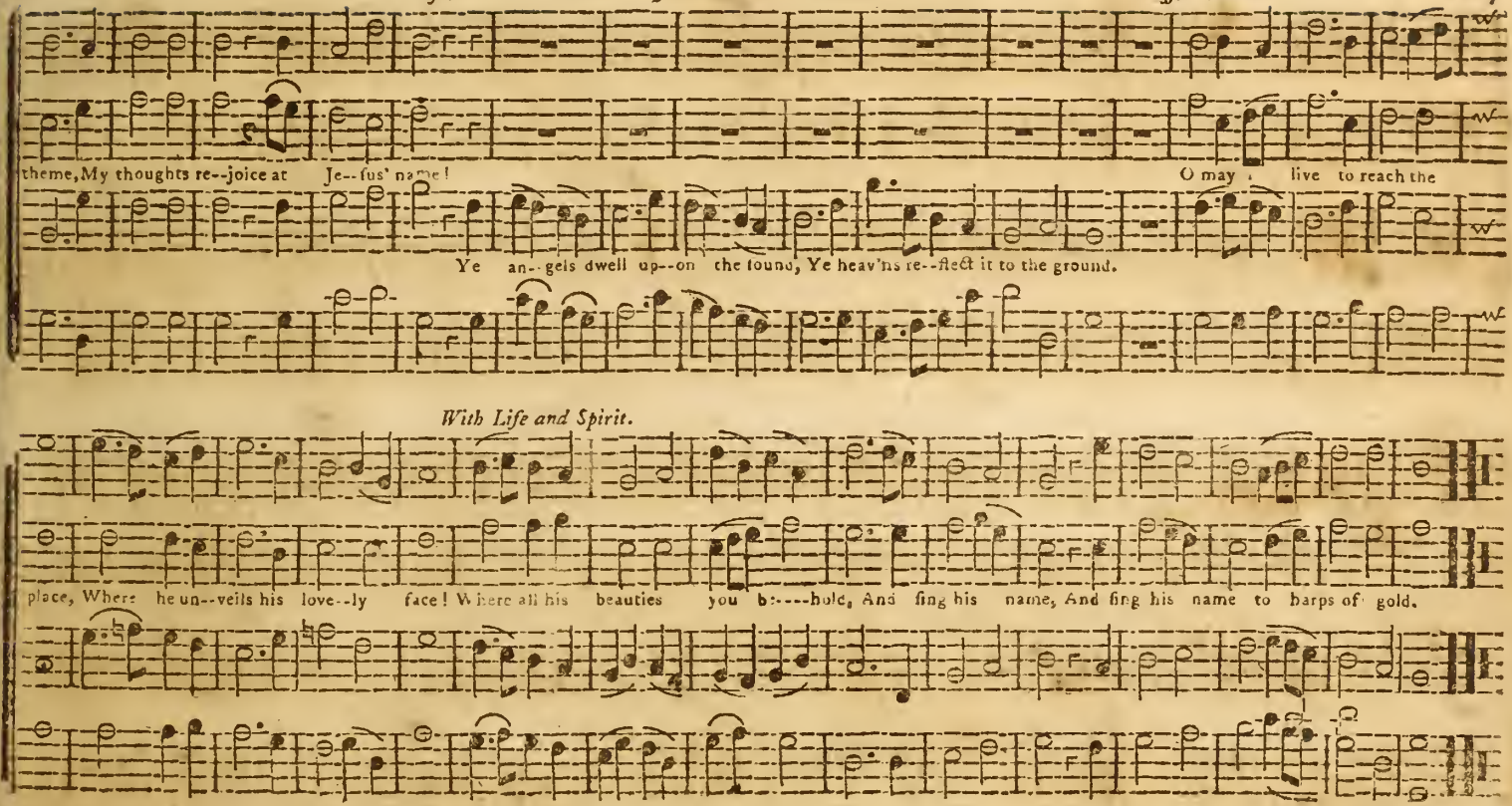

life out sweetly there.
life out sweetly there.
life out sweetly there.
life out sweetly there.
Lord of the worlds a - - bove, How pleasant and how fair, The dwell-ings of thy love, Thy
ear h--ly temples are. To thine a - - bode, My heart al---pires, With warm de - - sires, To see my God.

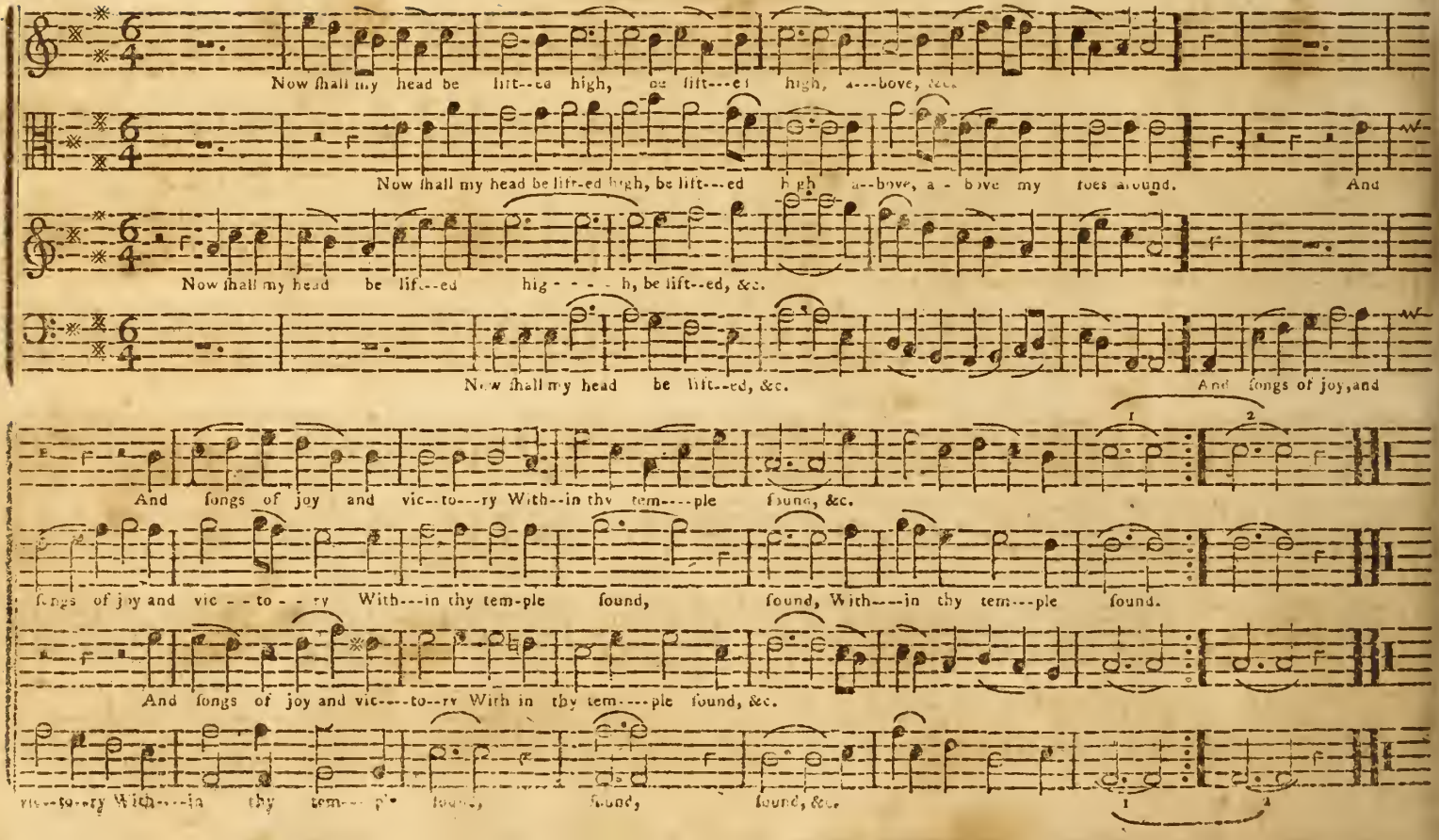
Worcester, *New.* L. M.

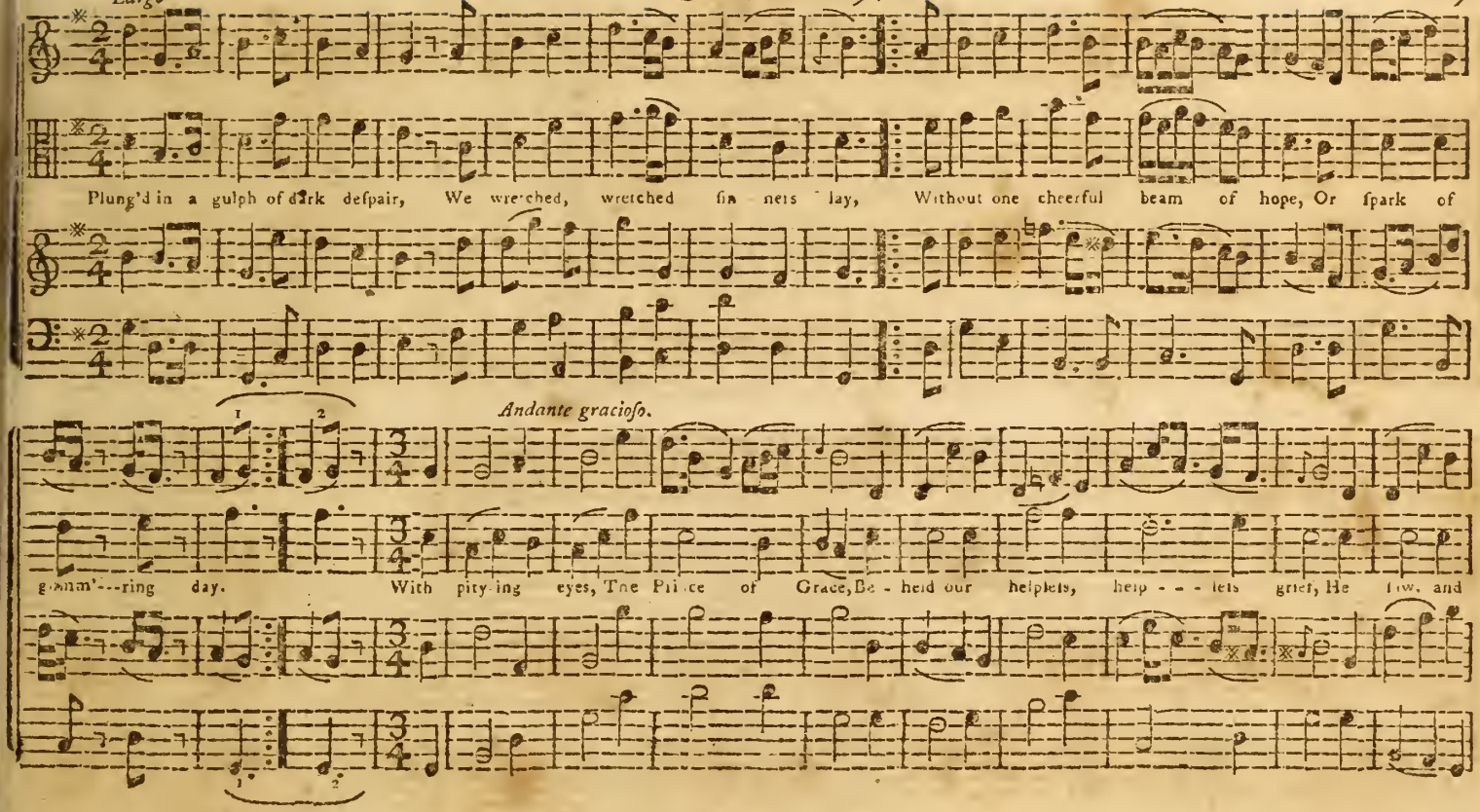


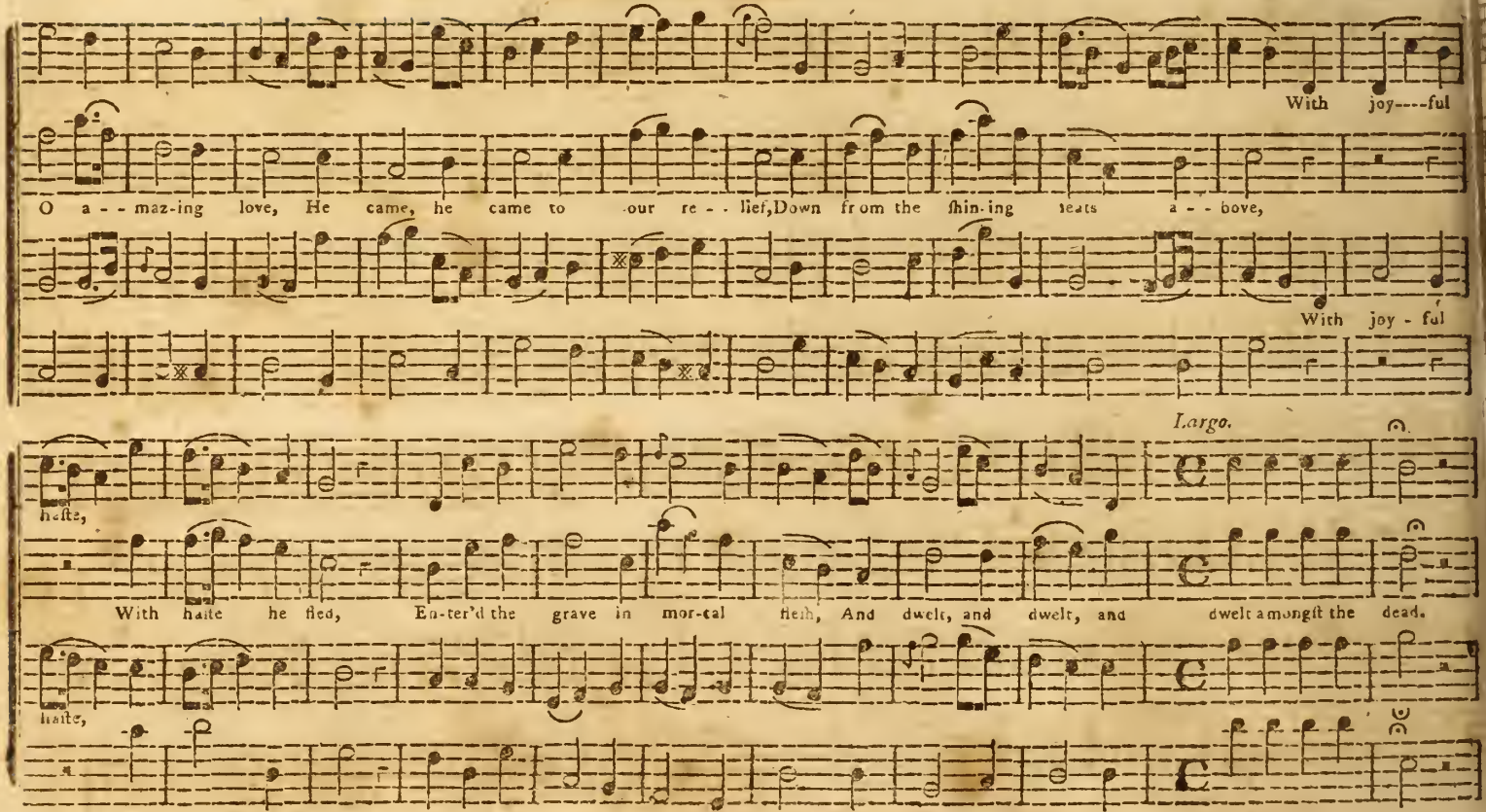

bound - - - leſs love pro-claim.
bound - - leſs love pro-claim. See where it ſhines in Je---ſus' face, The brighteſt im-age of his grace; God in the perſon of his
bound - - - leſs love proclaim.
bound - - - leſs love proclaim.
Son, Has all his migh---ty works out-done, has all his migh ty works out-done, The ſpacious earth, And ſpreadi g flood, Proclaim the wiſe, the

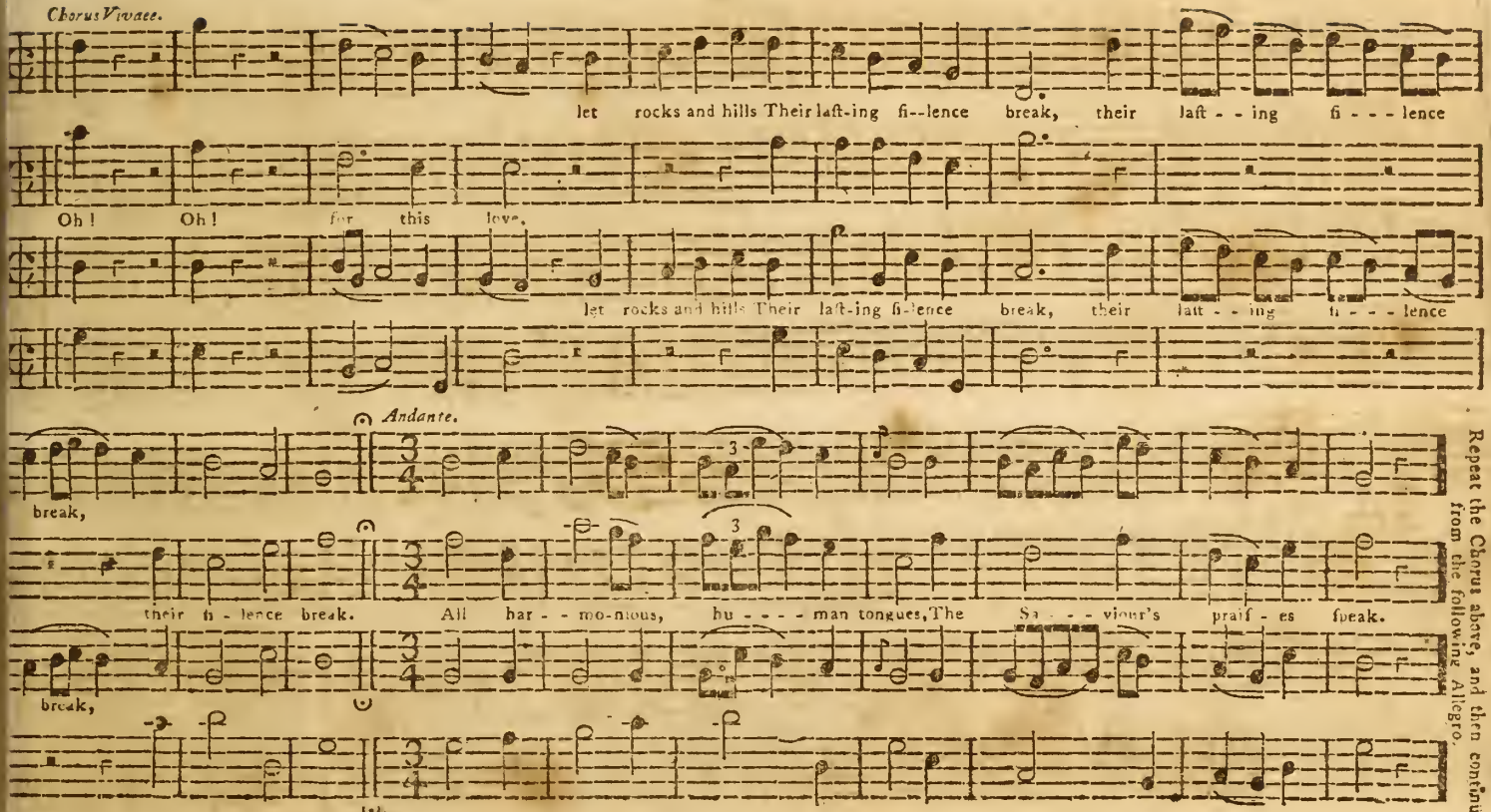

Slow and Majeſtick.
pow'r--ful God, And thy rich glo-ries from a - - far, Sparkle in ev'-ry roll - - - ing ſtar. But in his looks a glo--ry ſtands, The
Soft.
Loud.
no--bleſt la-bor of thine hands; The pleaſ- ing luſtre of his eyes, Outſhines the wonders of the ſkies. Grace! 'Tis a ſweet, a charm-ing
Soft.
Loud.


theme, My thoughts re--joice at Je--sus' name! O may I live to reach the
Ye an--gels dwell up--on the sound, Ye heav'ns re--flect it to the ground.
With Life and Spirit.
place, Where he un--veils his love--ly face! Where all his beauties you b:----hold, And sing his name, And sing his name to harps of gold.

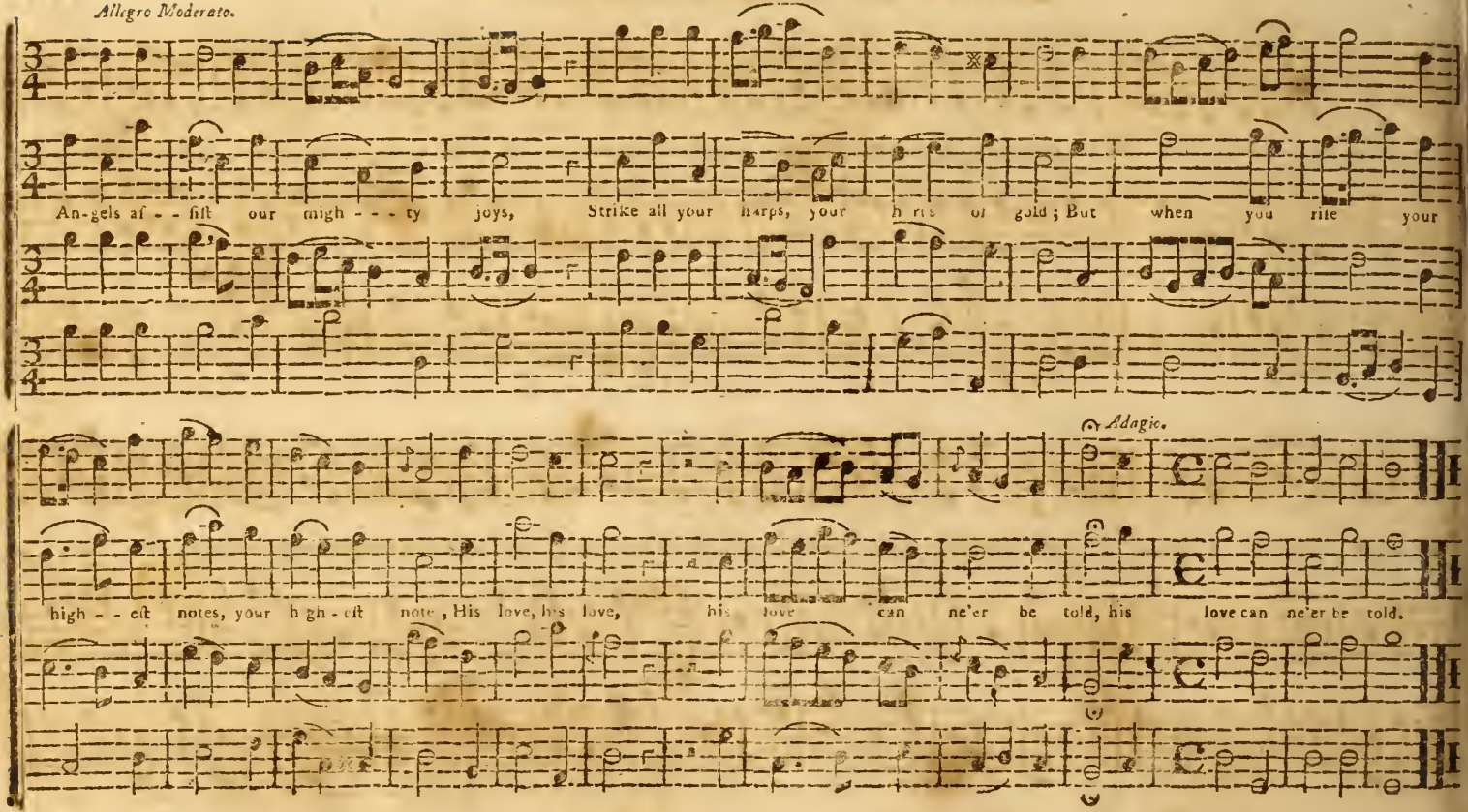

Now shall my head be lift--ed high, be lift---ed high, a---bove, &c.
Now shall my head be lift-ed high, be lift---ed high a--bove, a - bove my foes around. And
Now shall my head be lift--ed hig - - - - h, be lift--ed, &c.
Now shall my head be lift--ed, &c.
And songs of joy, and
And songs of joy and vic--to---ry With--in thy tem----ple found, &c.
songs of joy and vic - - to - - ry With---in thy tem-ple found, found, With----in thy tem---ple found.
And songs of joy and vic----to--ry With in thy tem----ple found, &c.
vic--to--ry With----in thy tem---ple found, found, found, &c.

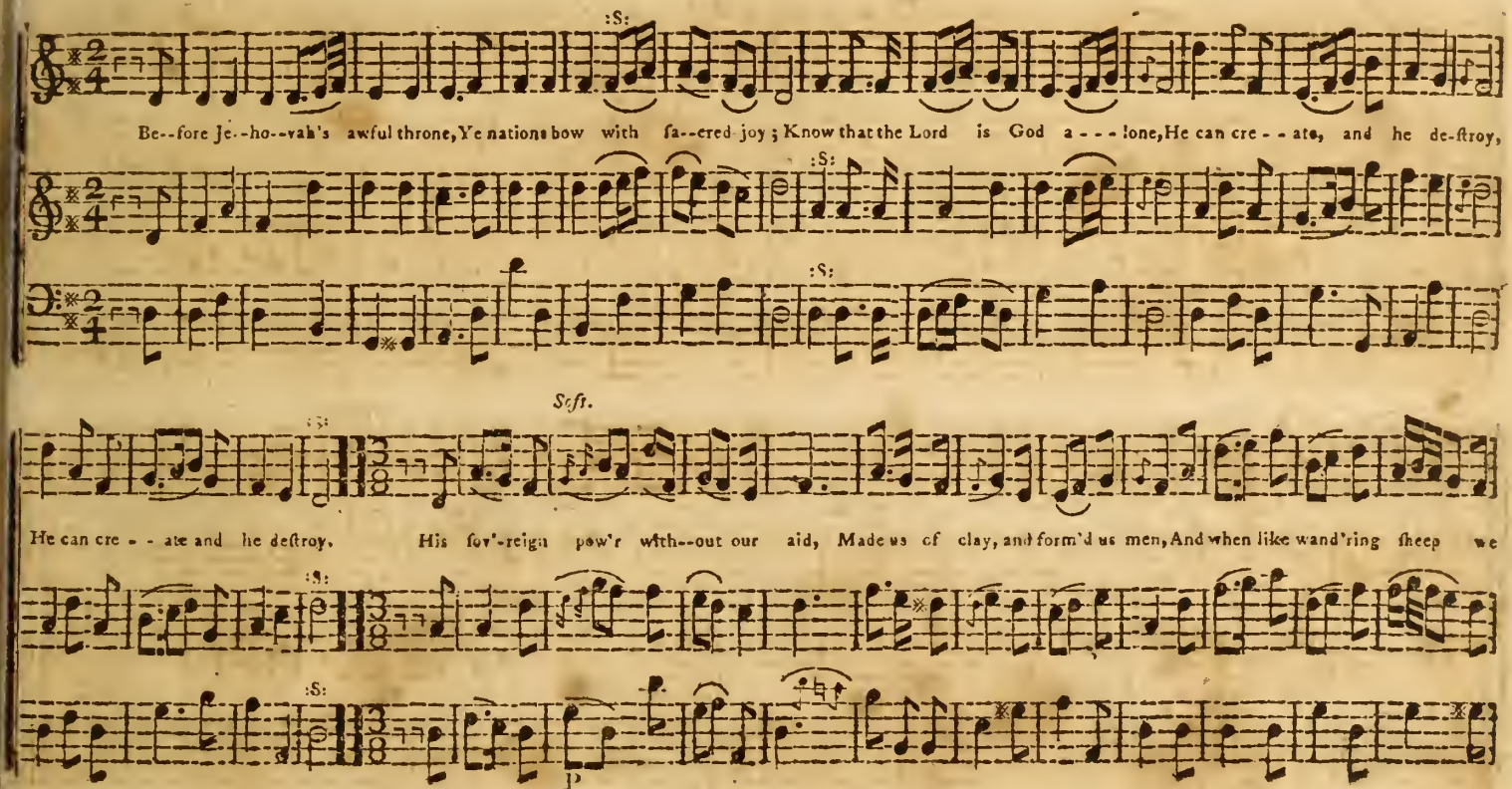

Largo
Plung'd in a gulph of dark deſpair, We wretched, wretched ſin ners lay, Without one cheerful beam of hope, Or ſpark of
Andante gracioſo.
gloom'---ring day. With pity-ing eyes, The Prince of Grace, Be - held our helpleſs, help - - - leſs grief, He flew, and


With joy----ful
O a - - maz-ing love, He came, he came to our re - - lief, Down from the shin-ing seats a - - bove,
With joy - ful
Largo.
haste,
With haste he fled, En-ter'd the grave in mor-tal flesh, And dwelt, and dwelt, and dwelt amongst the dead.
haste,

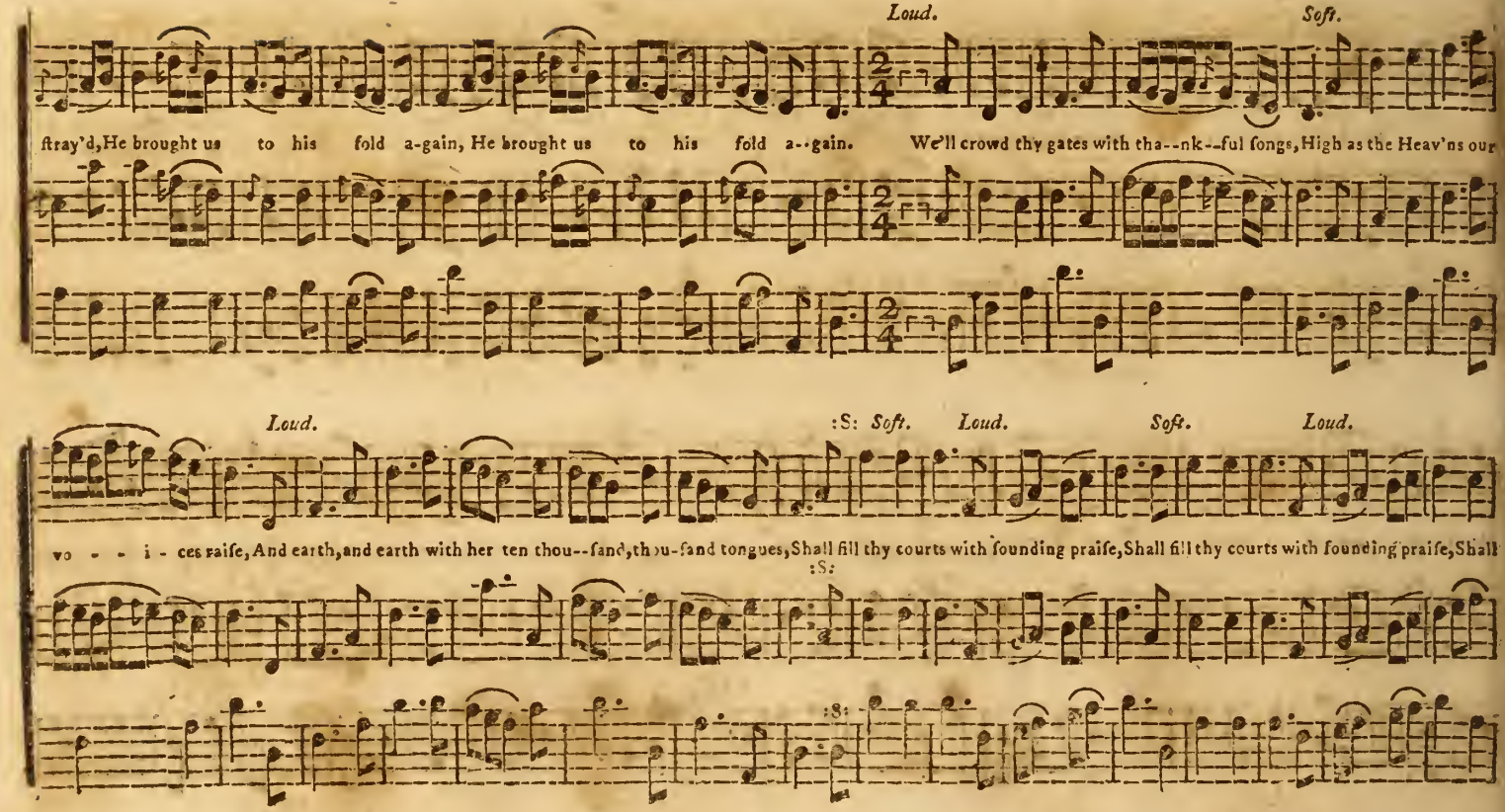

Chorus Vivace.
let rocks and hills Their laft-ing fi--lence break, their laft - - ing fi - - - lence
Oh! Oh! for this love,
let rocks and hills Their laft-ing fi-lence break, their laft - - ing fi - - - lence
Andante.
break,
their fi - lence break. All har - - mo-nious, hu - - - - man tongues, The Sa - - - viour's praif - es fpeak.
break,
Repeat the Chorus above, and then continue from the following Allegro.

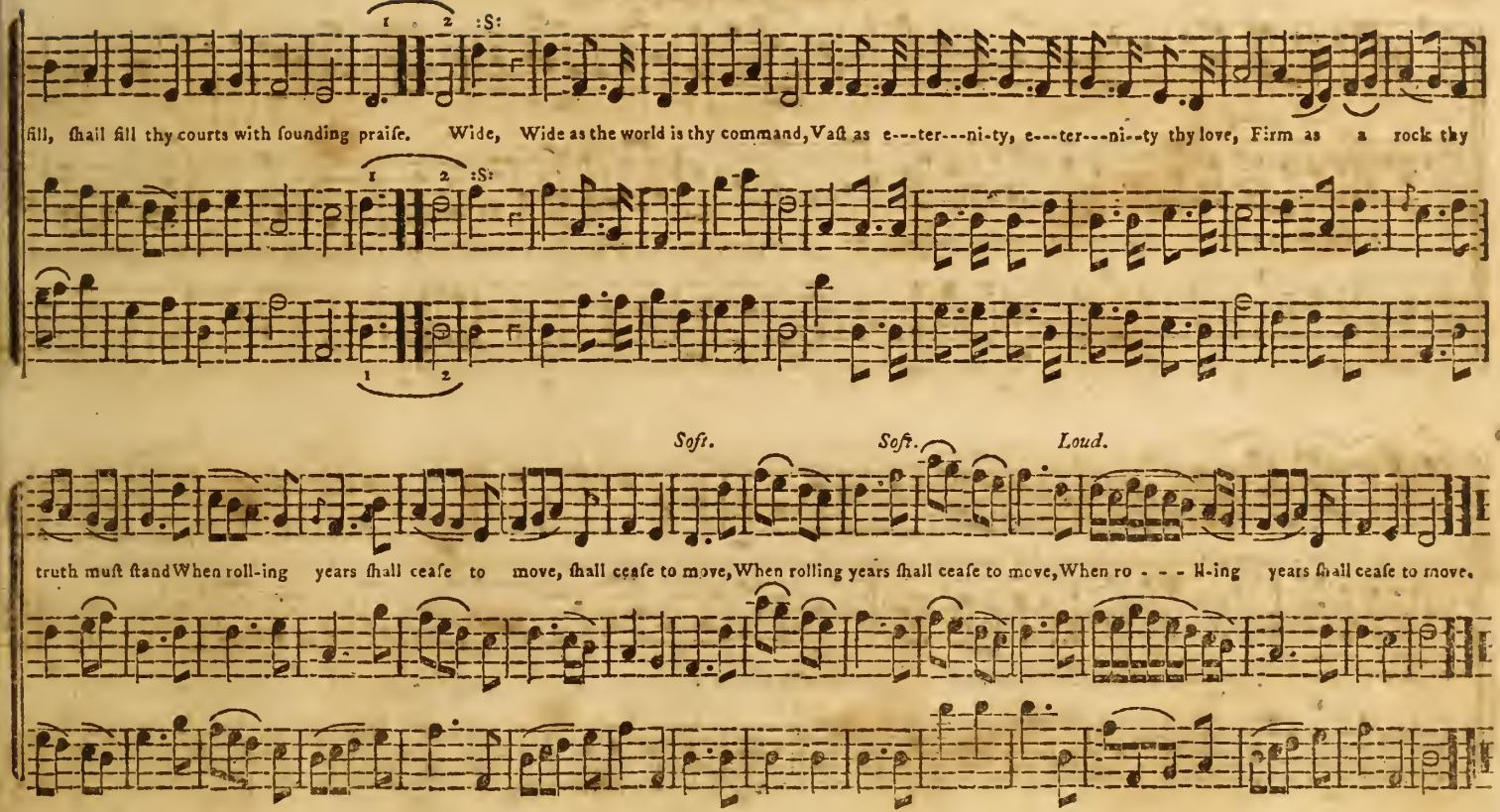
Allegro Moderato.

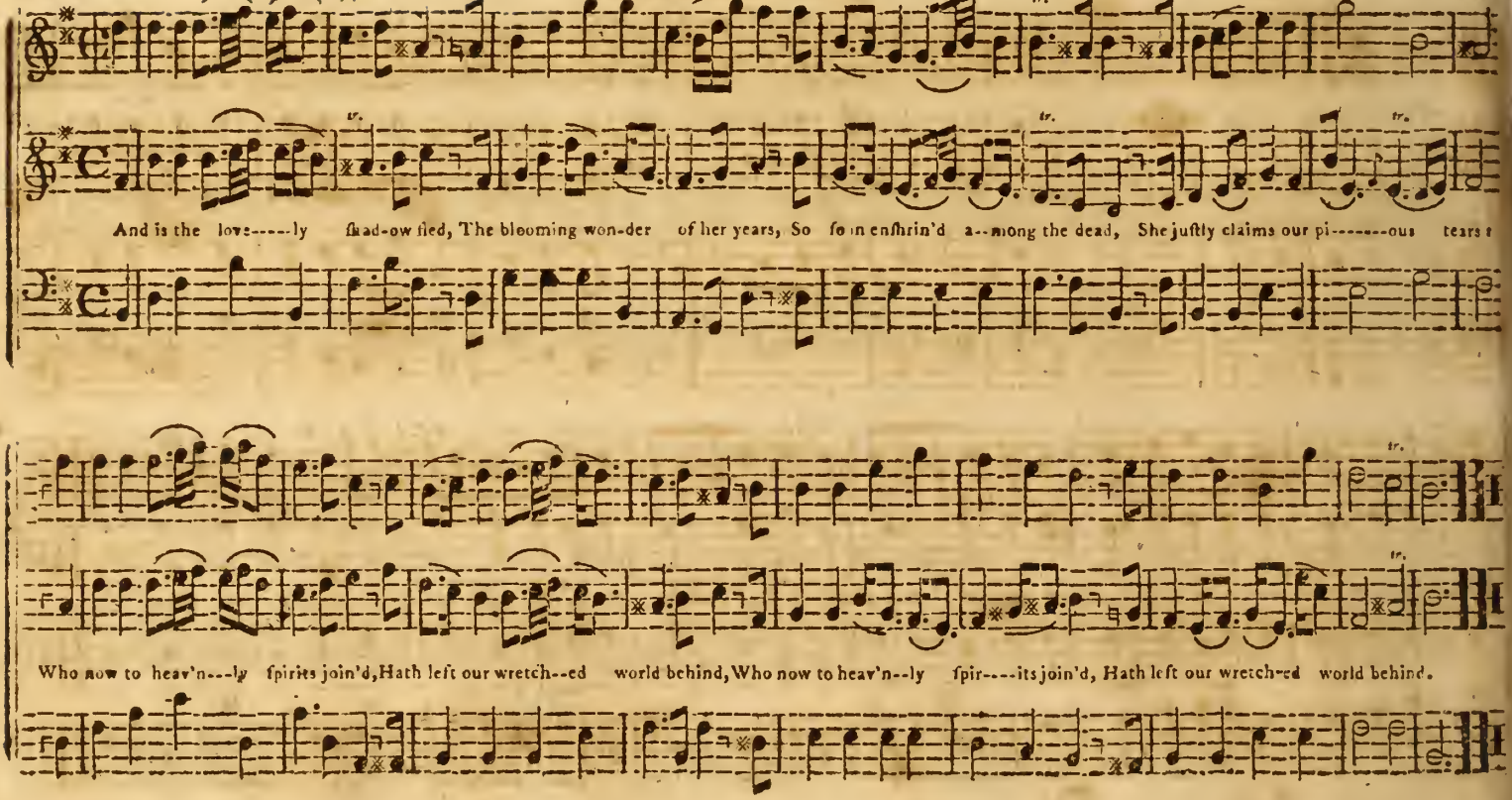


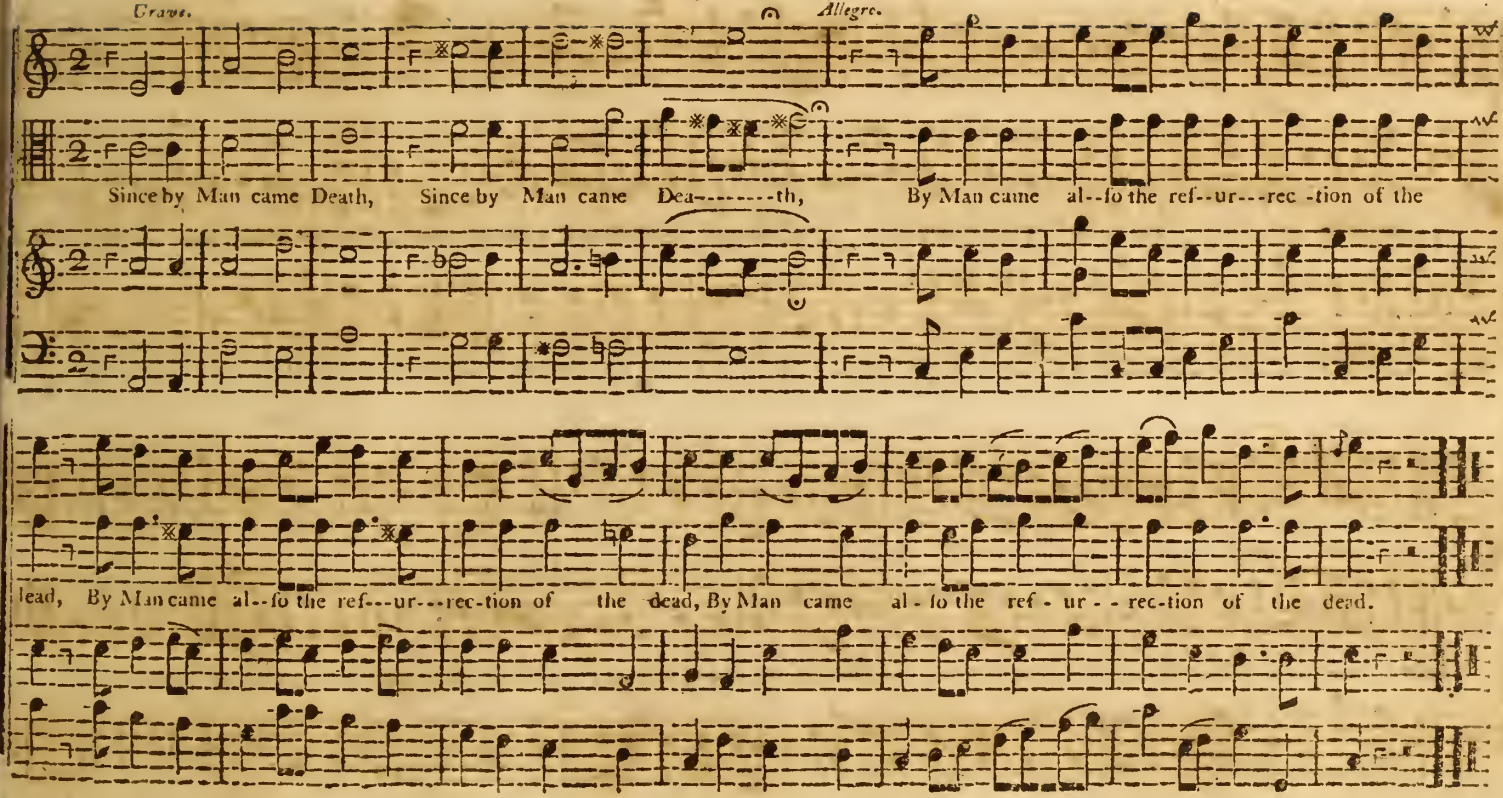

Be--fore Je.--ho--vah's awful throne, Ye nations bow with sa--cred joy; Know that the Lord is God a - - - lone, He can cre - - ate, and he de-stroy,
Soft.
He can cre - - ate and he destroy. His sov'-reign pow'r with--out our aid, Made us of clay, and form'd us men, And when like wand'ring sheep we
P

Denmark Continued.

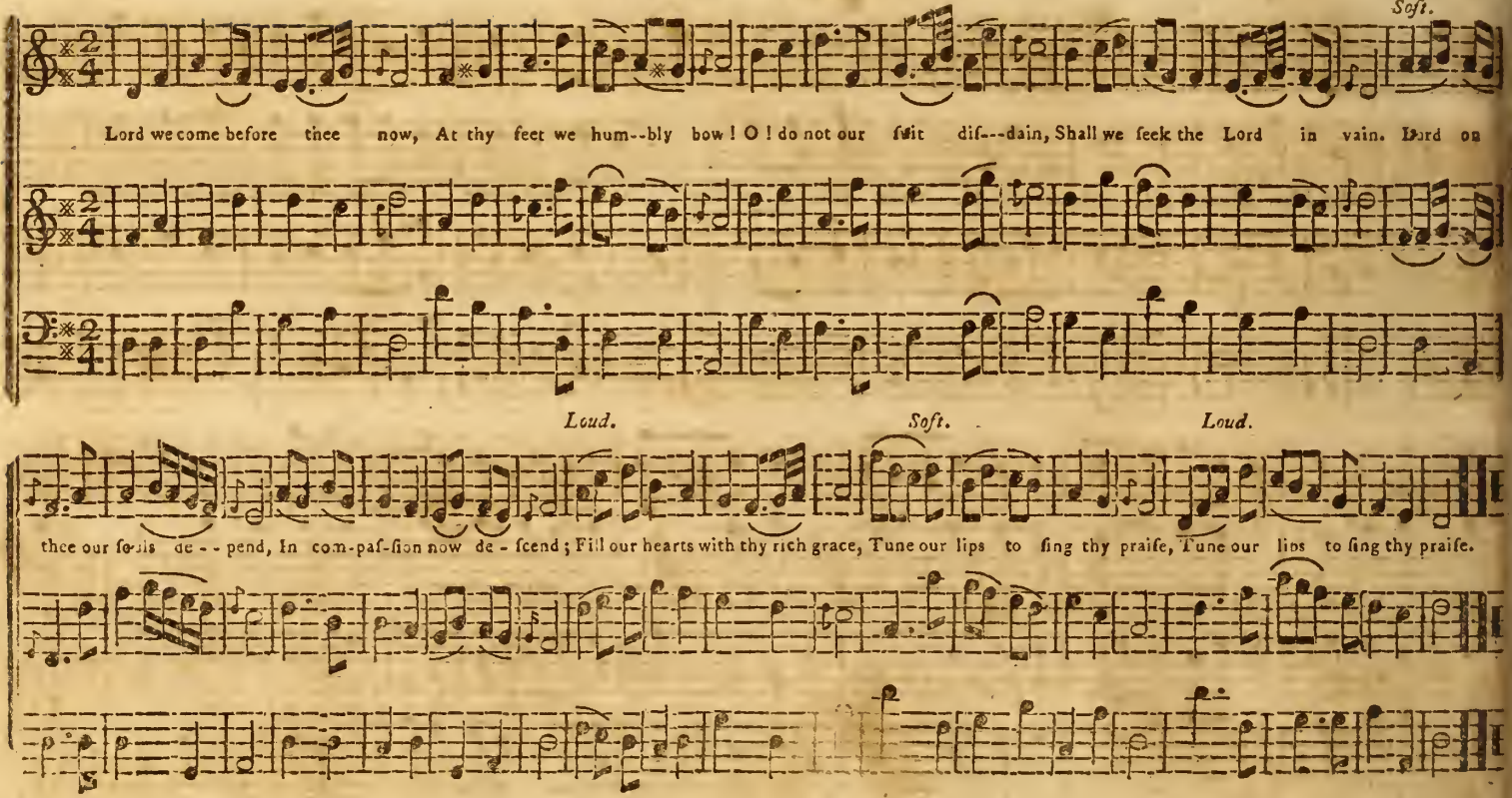


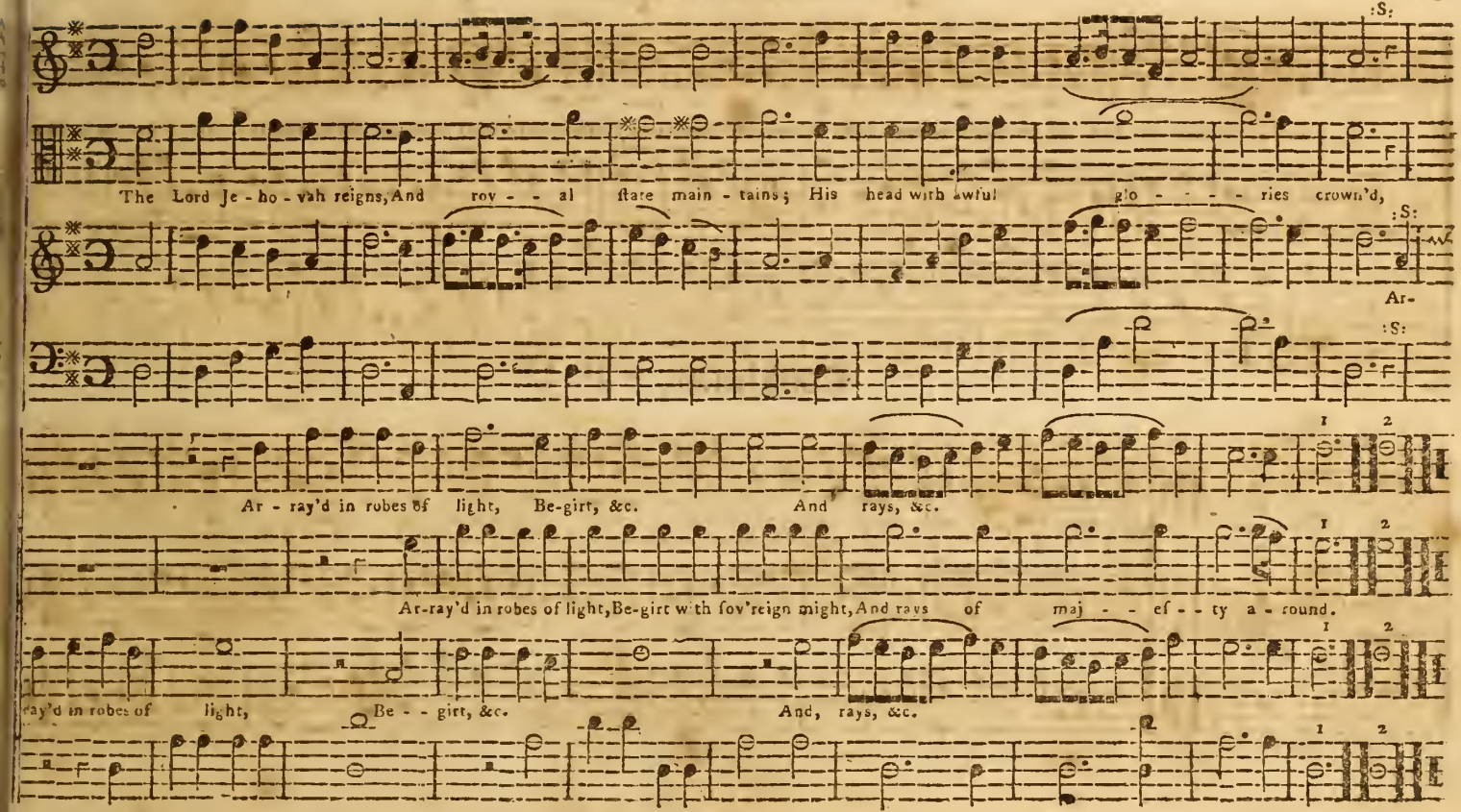

fill, ſhall fill thy courts with ſounding praiſe. Wide, Wide as the world is thy command, Vaſt as e---ter---ni-ty, e---ter---ni--ty thy love, Firm as a rock thy
Soft. Soft. Loud.
truth muſt ſtand When roll-ing years ſhall ceaſe to move, ſhall ceaſe to move, When rolling years ſhall ceaſe to move, When ro - - - ll-ing years ſhall ceaſe to move.


And is the love-----ly shad-ow fled, The blooming won-der of her years, So so on enshrin'd a--mong the dead, She justly claims our pi--------ous tears!
Who now to heav'n---ly spirits join'd, Hath left our wretch--ed world behind, Who now to heav'n--ly spir----its join'd, Hath left our wretch-ed world behind.

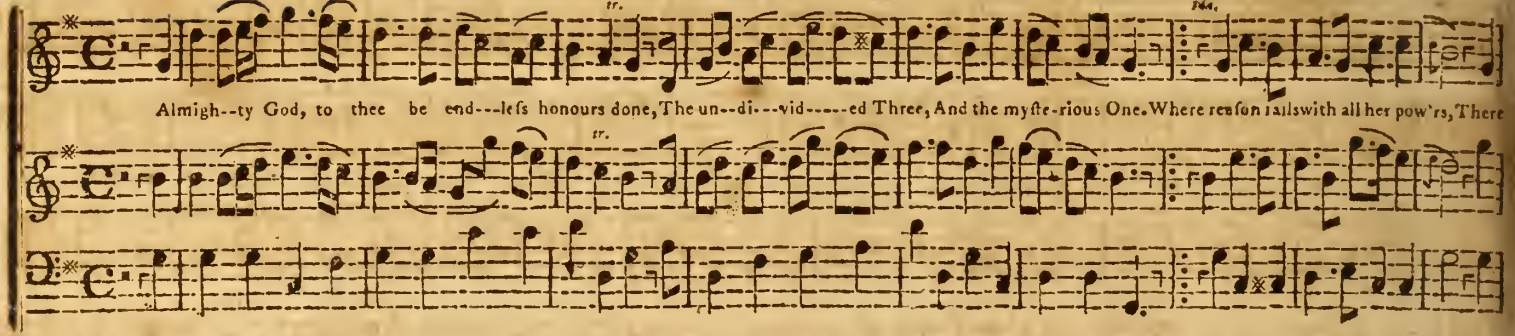

Grave.
Allegro.
Since by Man came Death, Since by Man came Dea--------th, By Man came al--ſo the ref--ur---rec-tion of the
lead, By Man came al--ſo the ref---ur---rec-tion of the dead, By Man came al-ſo the ref-ur--rec-tion of the dead.

Falmouth.

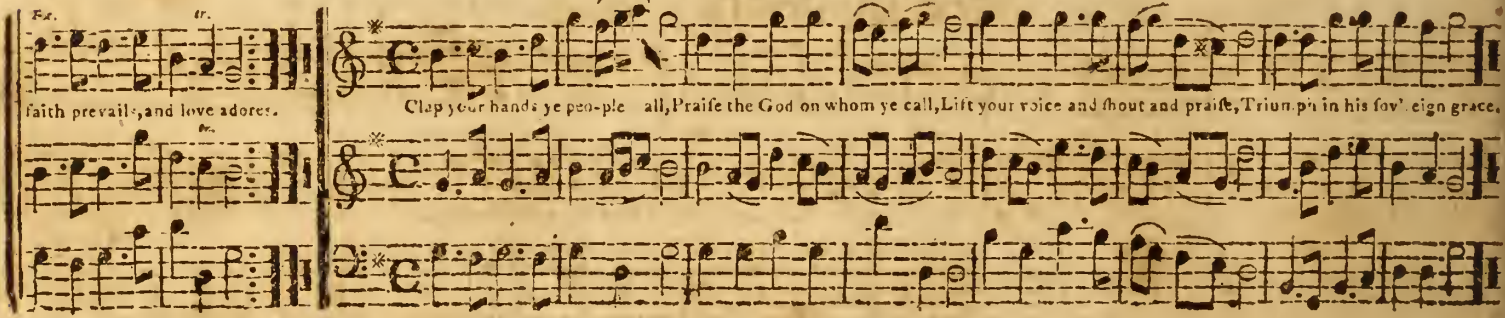

Soft.
Lord we come before thee now, At thy feet we hum--bly bow! O! do not our ſuit diſ---dain, Shall we ſeek the Lord in vain. Lord on
Loud.
Soft.
Loud.
thee our ſouls de - - pend, In com-paſ-ſion now de - ſcend; Fill our hearts with thy rich grace, Tune our lips to ſing thy praiſe, Tune our lips to ſing thy praiſe.


:S:
The Lord Je - ho - vah reigns, And roy - - al ſtate main - tains; His head with awful glo - - - - ries crown'd,
:S:
Ar-
:S:
Ar - ray'd in robes of light, Be-girt, &c. And rays, &c.
Ar-ray'd in robes of light, Be-girt with ſov'reign might, And rays of maj - - eſ - - ty a - round.
ray'd in robes of light, Be - - girt, &c. And, rays, &c.

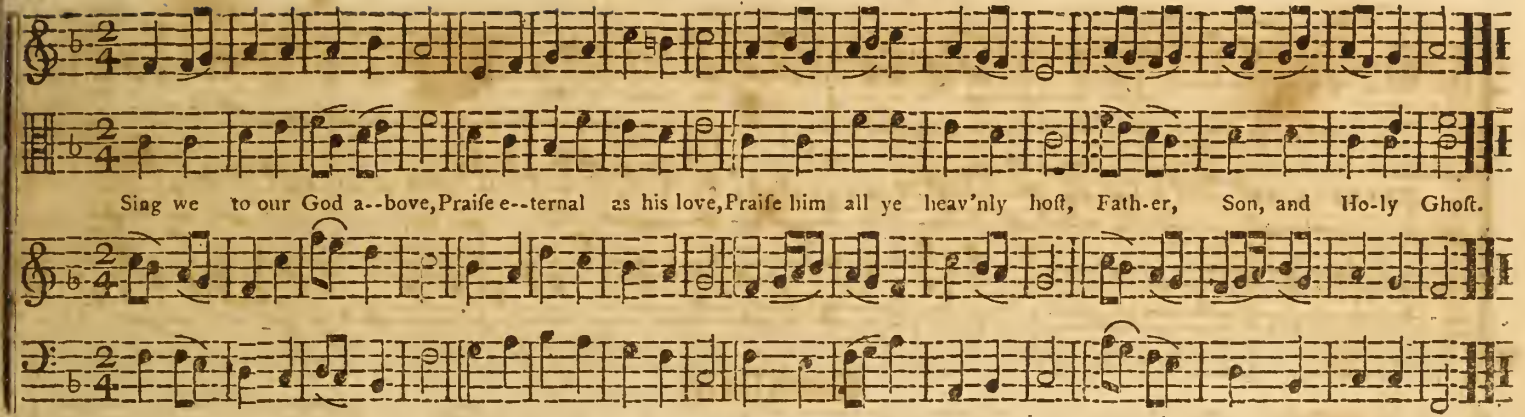
Westford. P. M.



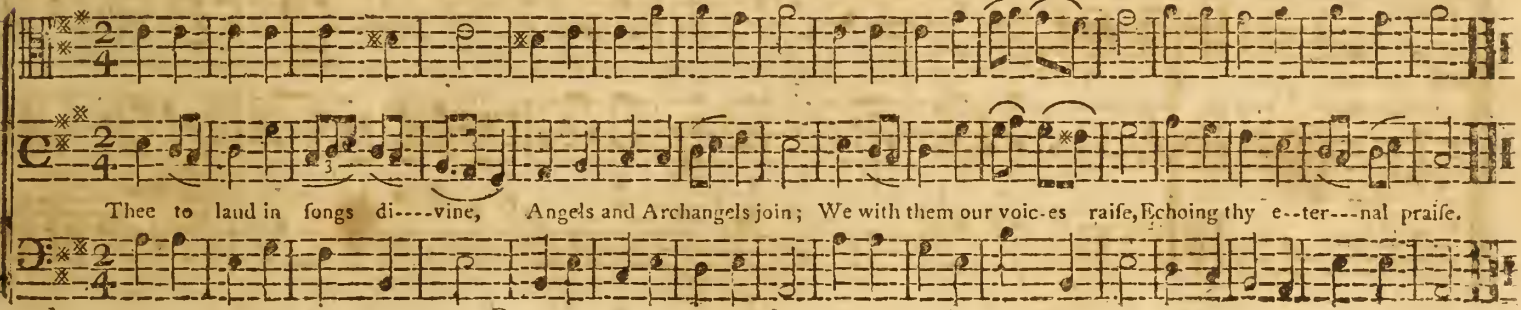
Cookham. P. M.



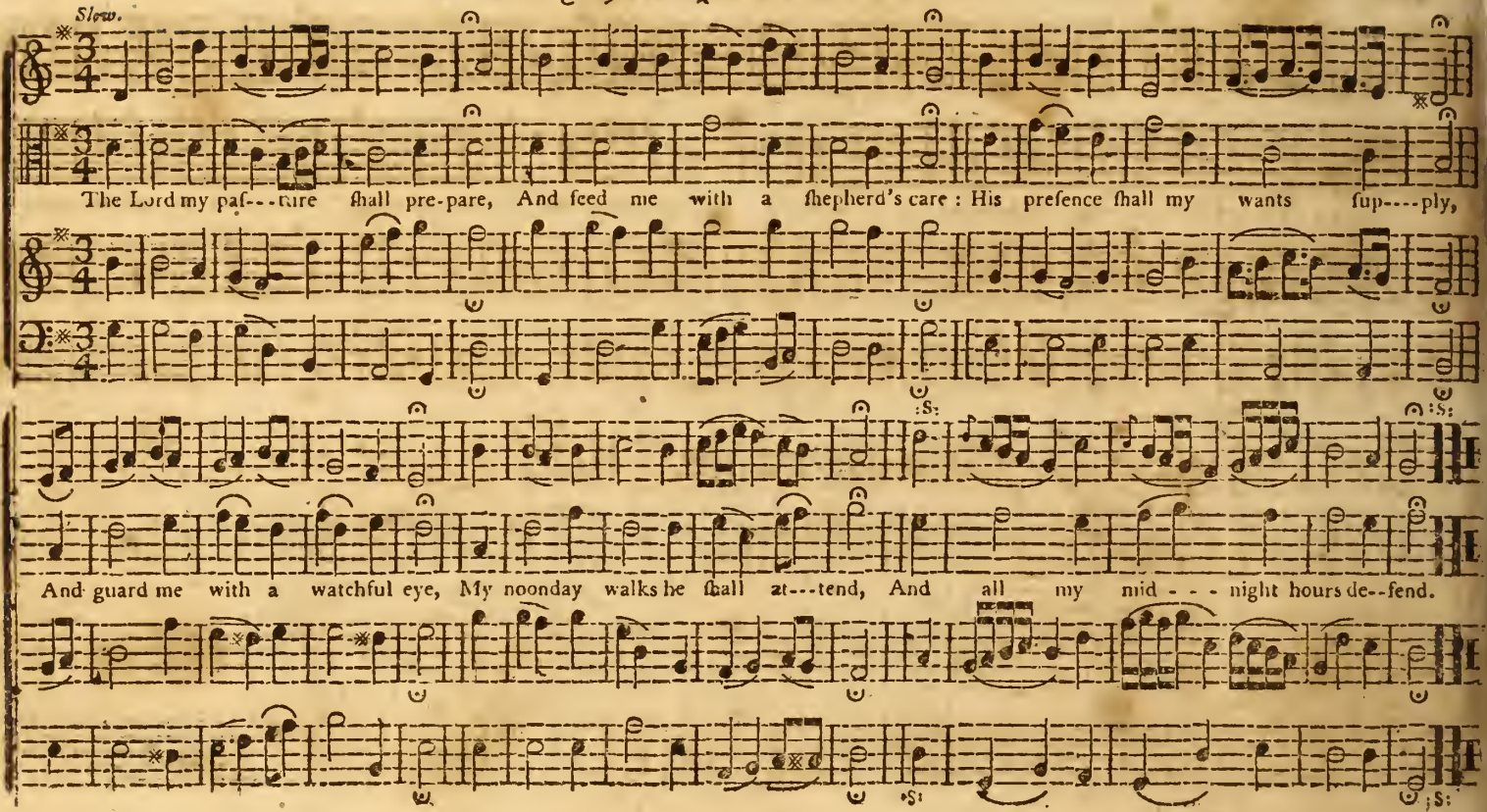
Alceſter. H. M.

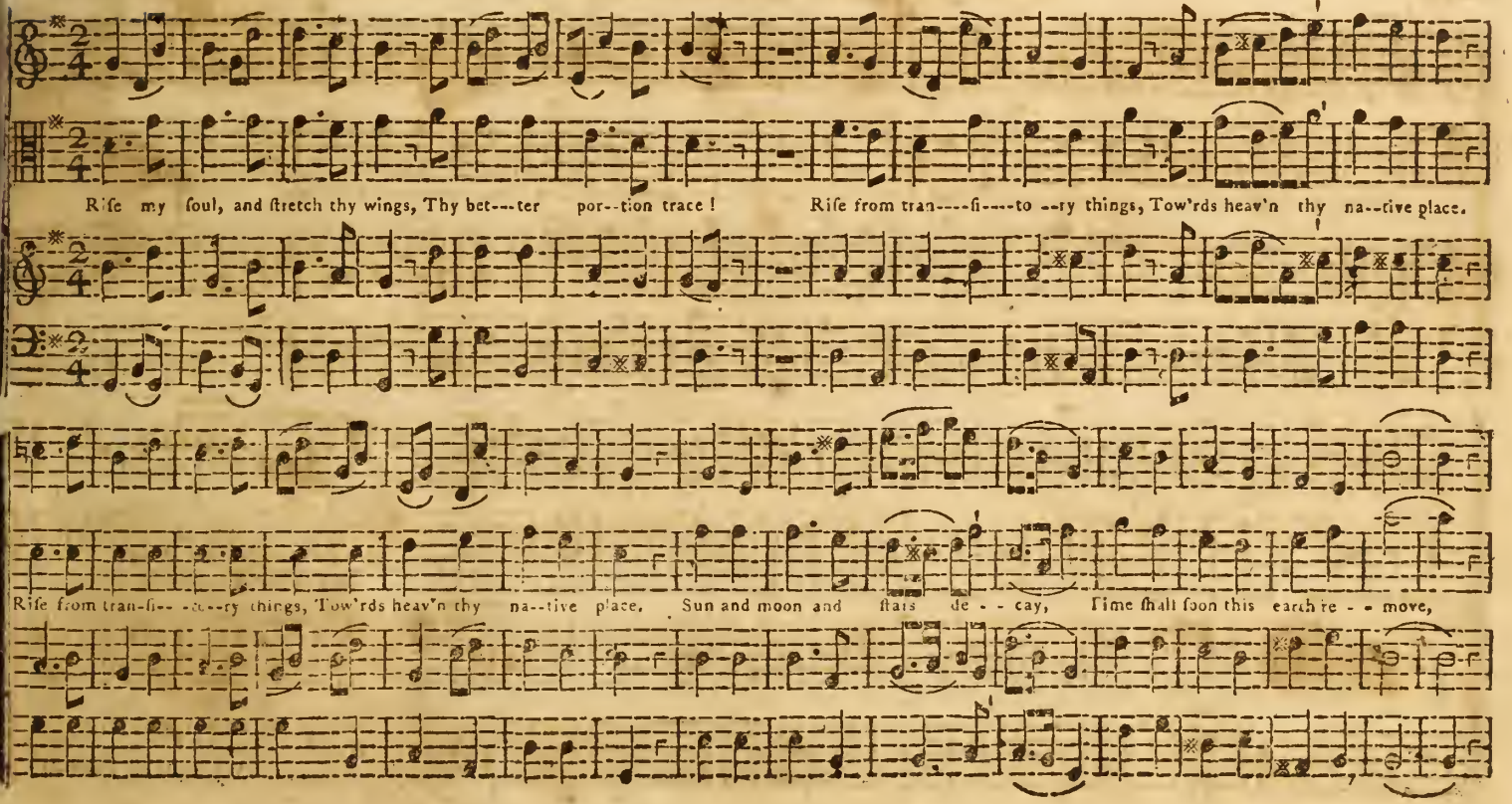


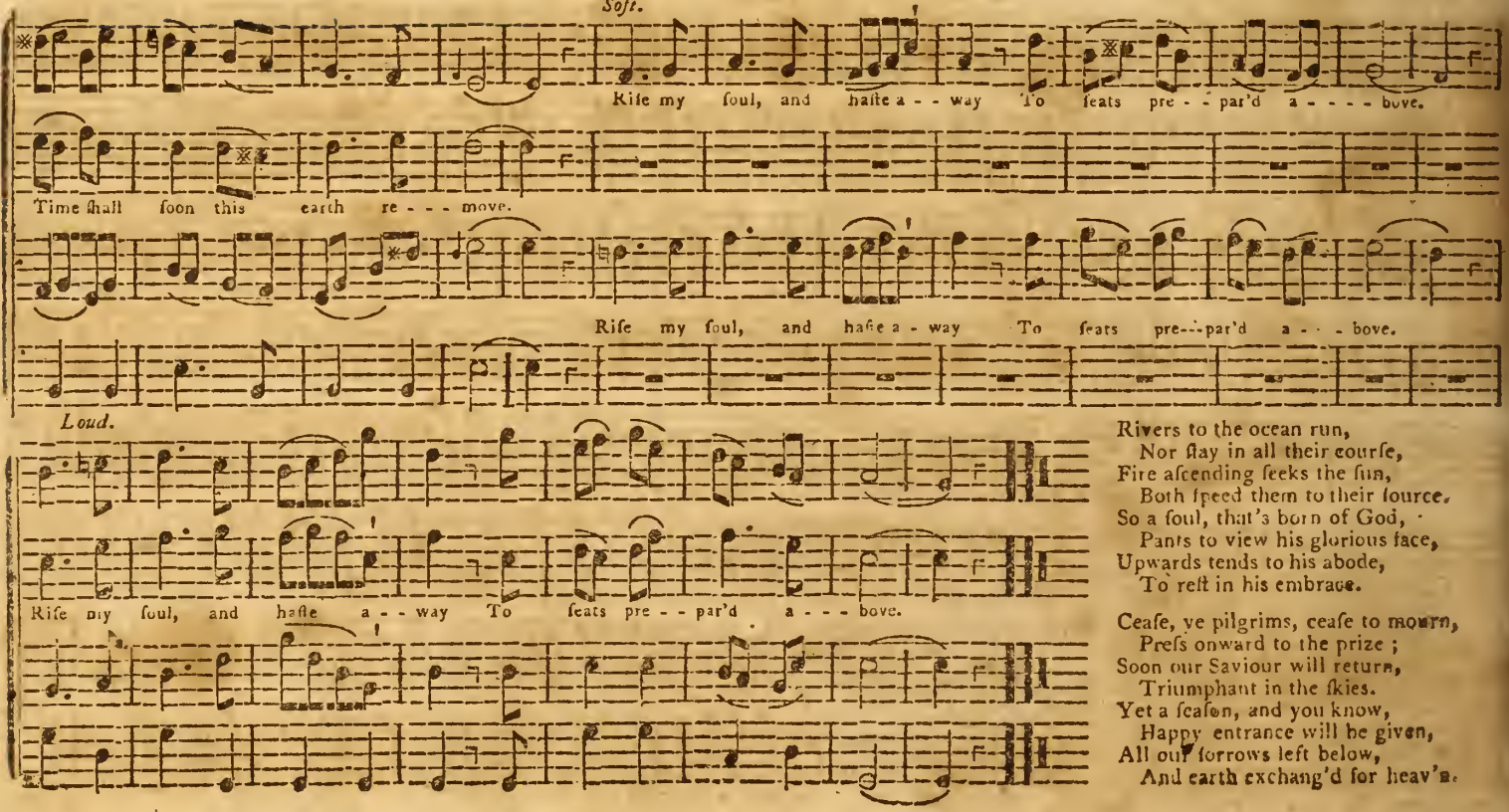
New-Plymouth. H. M.



Twentythird Pſalm Tune. P. M.

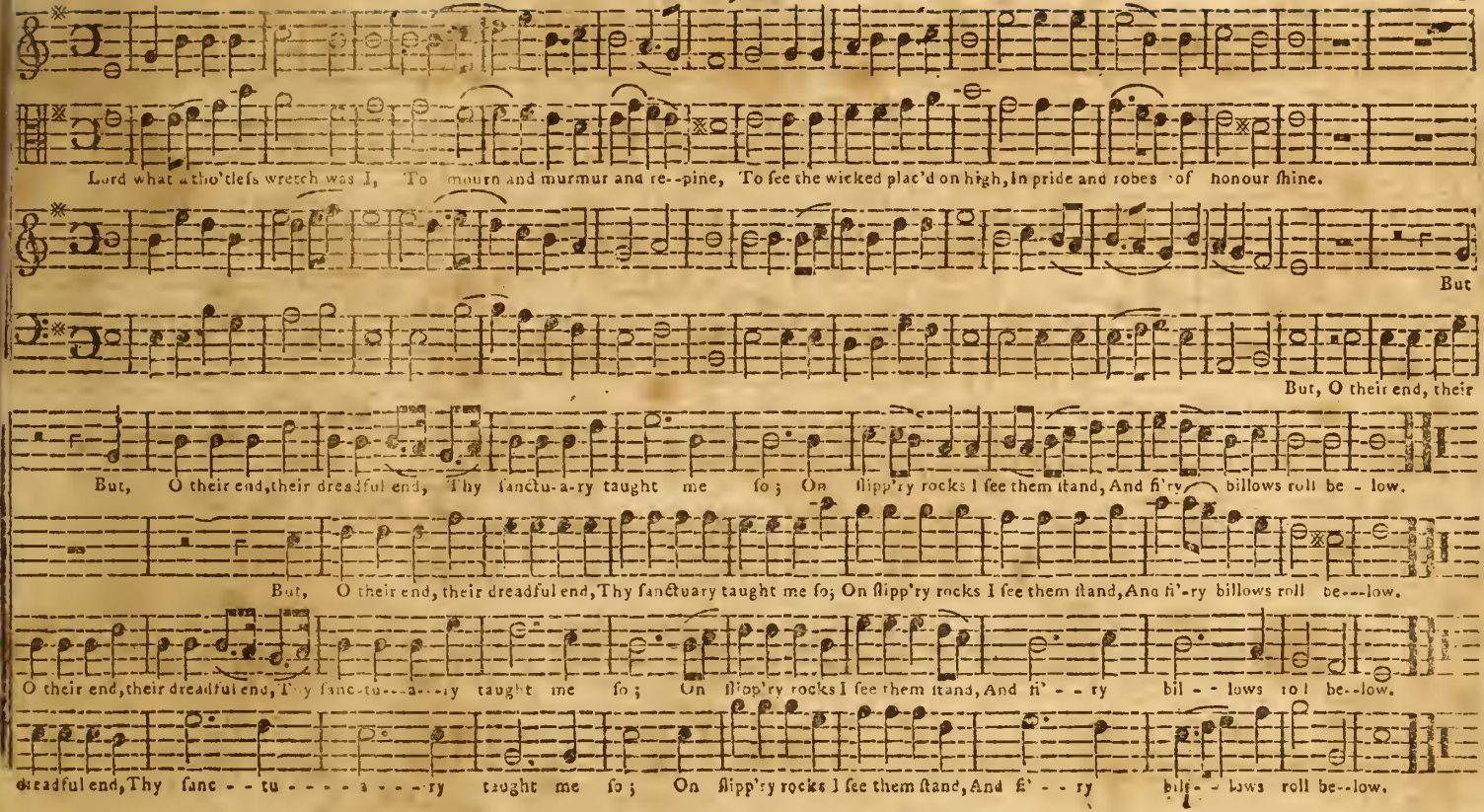



Rise my soul, and stretch thy wings, Thy bet---ter por--tion trace! Rise from tran----si----to --ry things, Tow'rds heav'n thy na--tive place.
Rise from tran-si-- --to--ry things, Tow'rds heav'n thy na--tive place, Sun and moon and stars de - - cay, Time shall soon this earth re - - move,

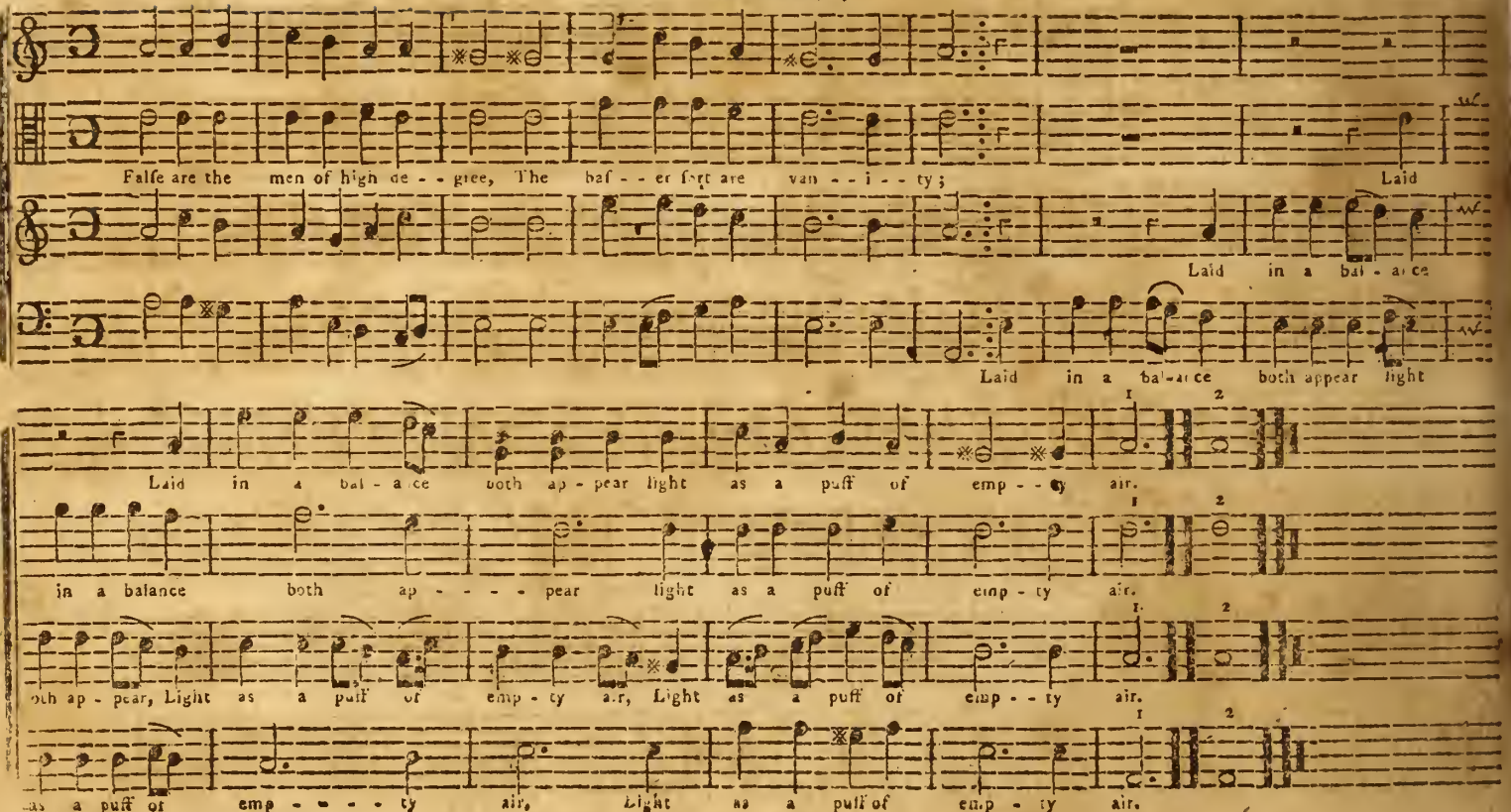


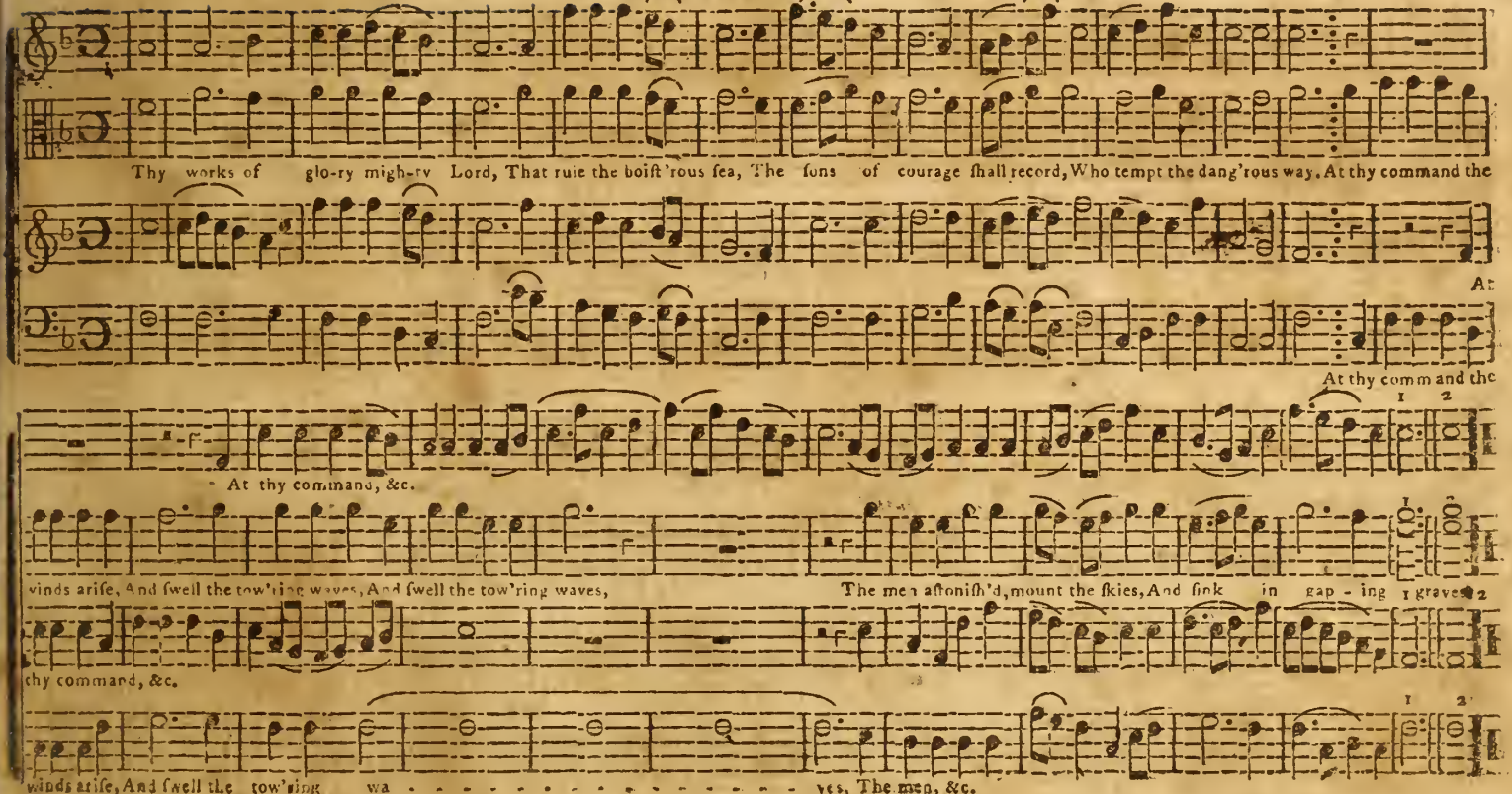
Rivers to the ocean run,
Nor ſtay in all their courſe,
Fire aſcending ſeeks the ſun,
Both ſpeed them to their ſource.
So a ſoul, that's born of God,
Pants to view his glorious face,
Upwards tends to his abode,
To reſt in his embrace.

Ceaſe, ye pilgrims, ceaſe to mourn,
Preſs onward to the prize;
Soon our Saviour will return,
Triumphant in the ſkies.
Yet a ſeaſon, and you know,
Happy entrance will be given,
All our ſorrows left below,
And earth exchang'd for heav'n.

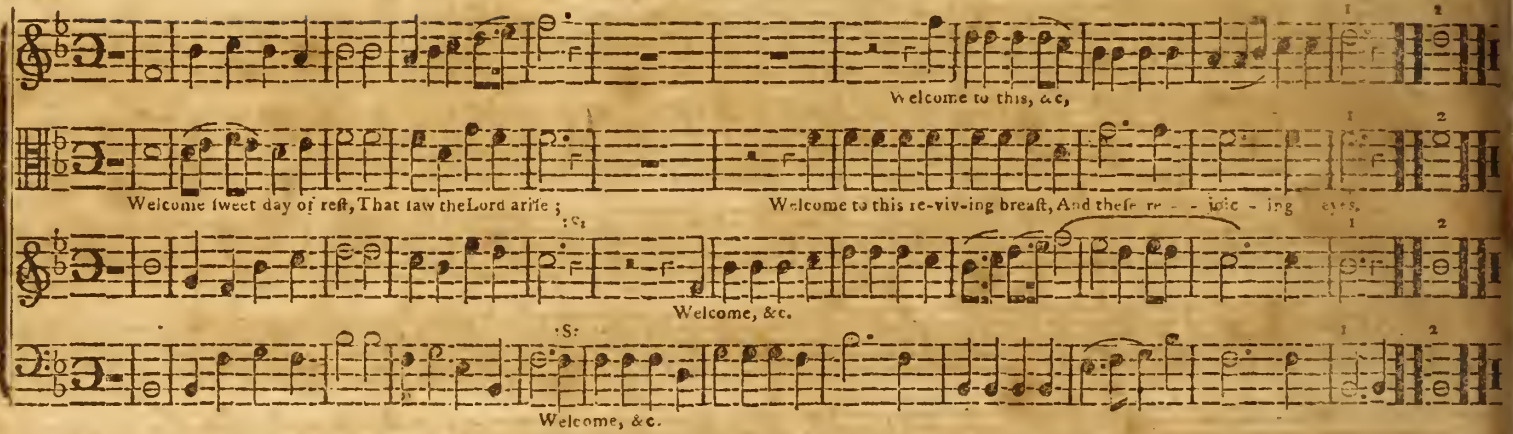

Lord what a tho'tleſs wretch was I, To mourn and murmur and re--pine, To ſee the wicked plac'd on high, In pride and robes of honour ſhine.
But
But, O their end, their
But, O their end,their dreadful end, Thy ſanctu-a-ry taught me ſo; On ſlipp'ry rocks I ſee them ſtand, And fi'ry billows roll be - low.
But, O their end, their dreadful end, Thy ſanctuary taught me ſo; On ſlipp'ry rocks I ſee them ſtand, And fi'-ry billows roll be---low.
O their end,their dreadful end, Thy ſanc-tu---a---ry taught me ſo; On ſlipp'ry rocks I ſee them ſtand, And fi'---ry bil--lows roll be--low.
dreadful end, Thy ſanc---tu-----a---ry taught me ſo; On ſlipp'ry rocks I ſee them ſtand, And fi'---ry bil---lows roll be--low.

Ruſſia.

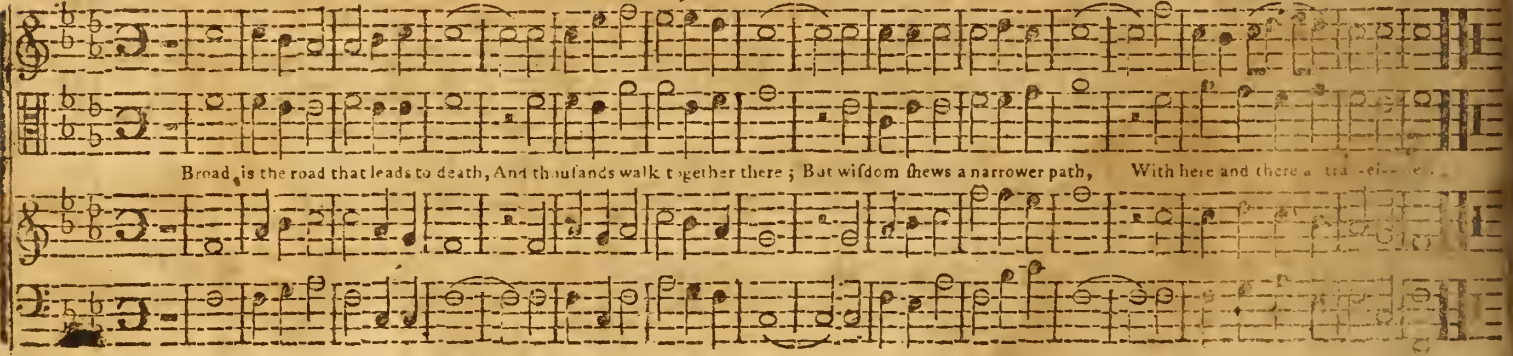

False are the men of high de - - gree, The baſ - - er ſort are van - - i - - ty;
Laid
Laid in a bal - ance
Laid in a bal - ance both appear light
Laid in a bal - ance both ap - pear light as a puff of emp - - ty air.
in a balance both ap - - - - pear light as a puff of emp - ty air.
both ap - pear, Light as a puff of emp - ty air, Light as a puff of emp - - ty air.
as a puff of emp - - - - ty air, Light as a puff of emp - ty air.

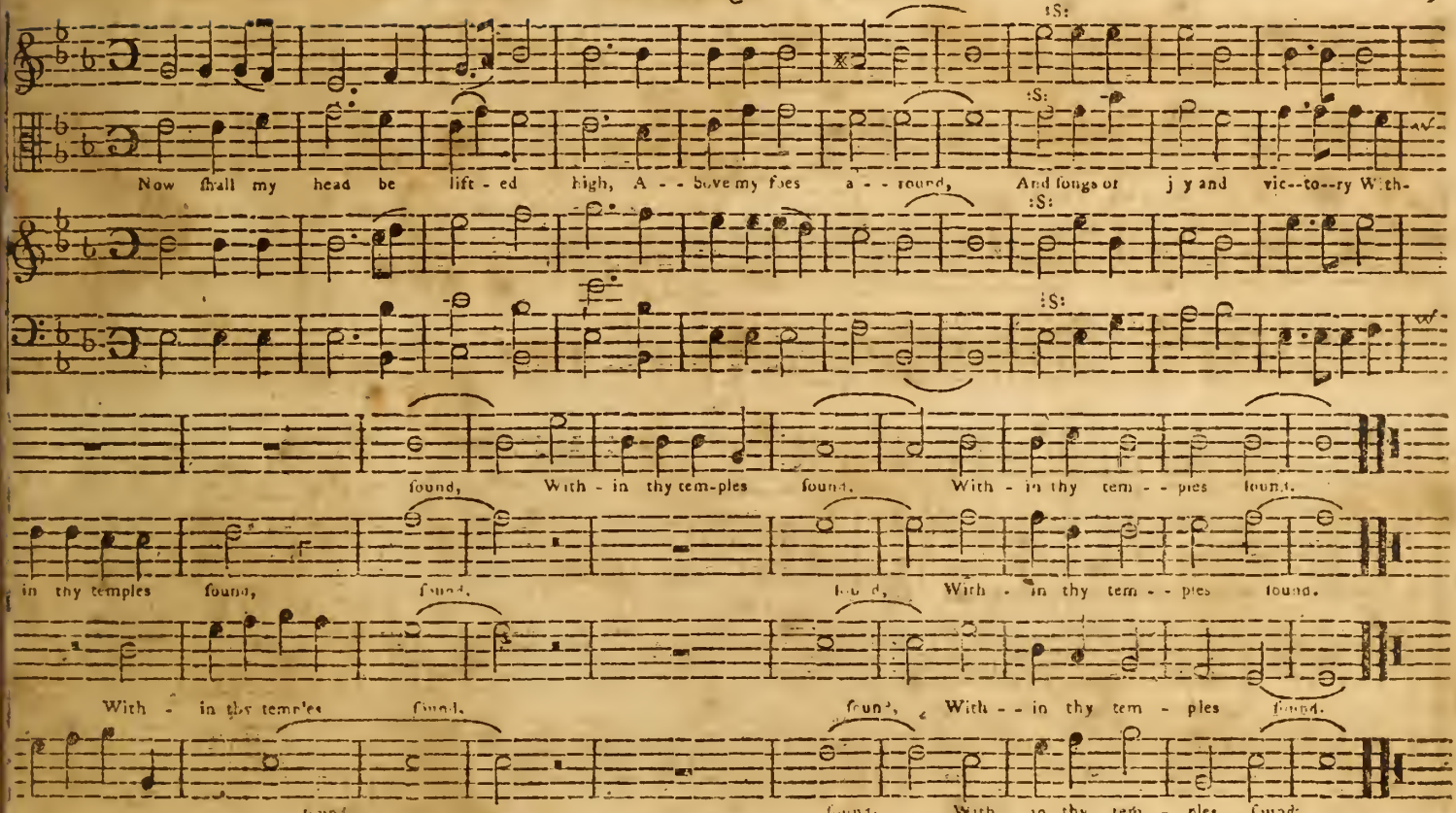

Thy works of glo-ry migh-ty Lord, That rule the boist'rous sea, The sons of courage shall record, Who tempt the dang'rous way. At thy command the
At thy command the
At thy command, &c.
winds arise, And swell the tow'ring waves, And swell the tow'ring waves,
The men astonish'd, mount the skies, And sink in gap - ing graves
thy command, &c.
winds arise, And swell the tow'ring wa - - - - - - - - - - - - - - - ves, The men, &c.

Lisbon. S. M.



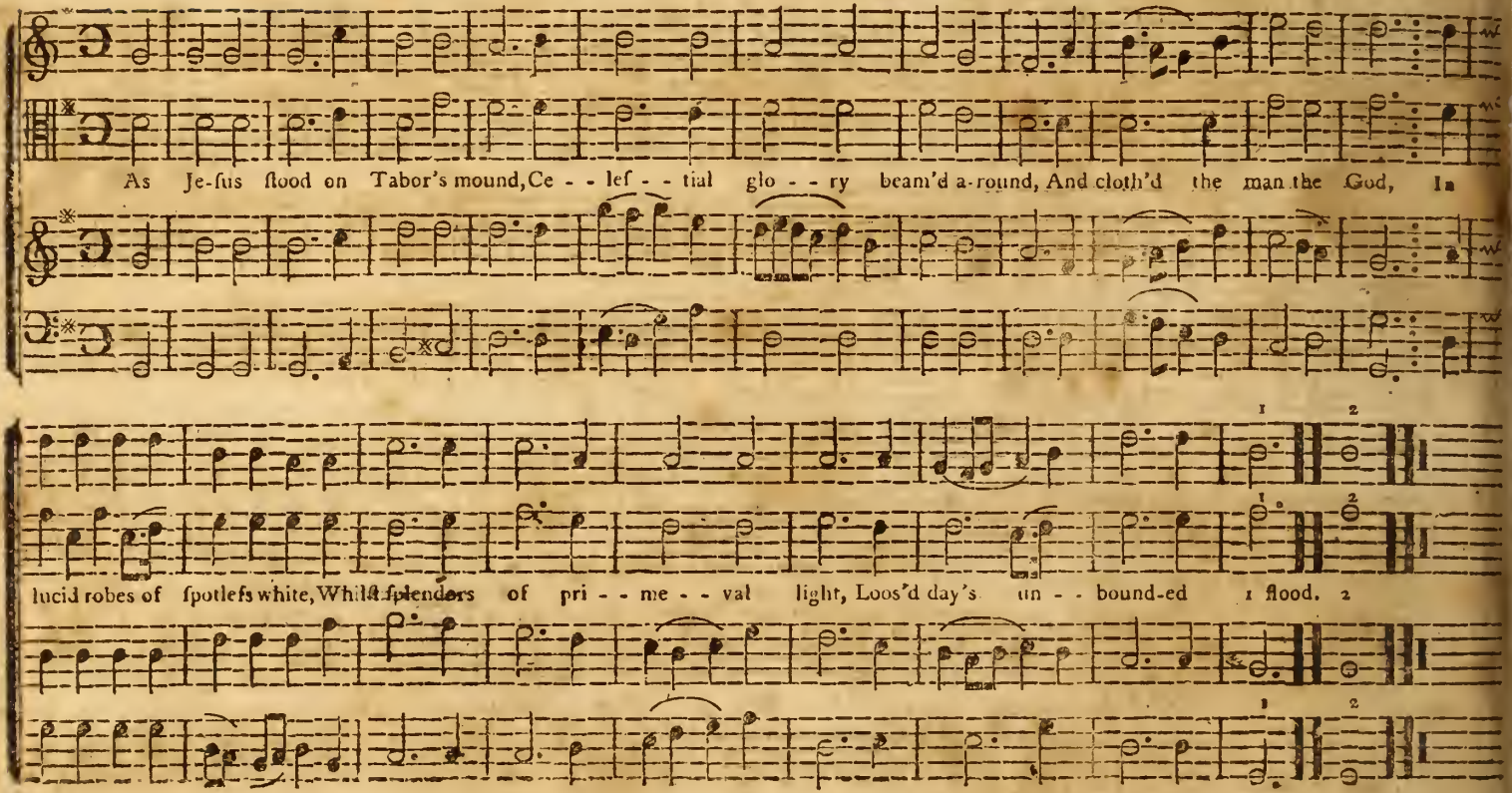
Windham. L. M.

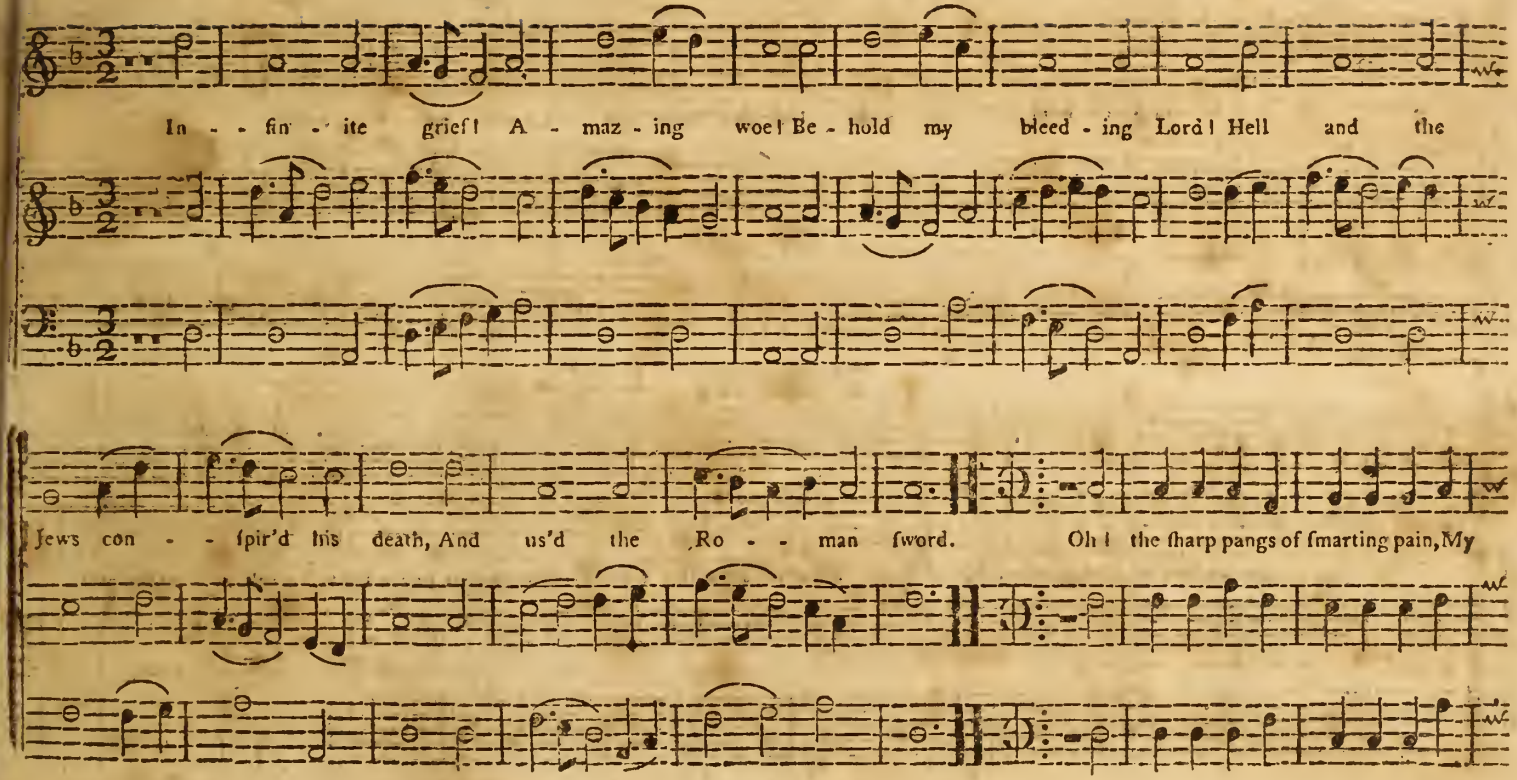


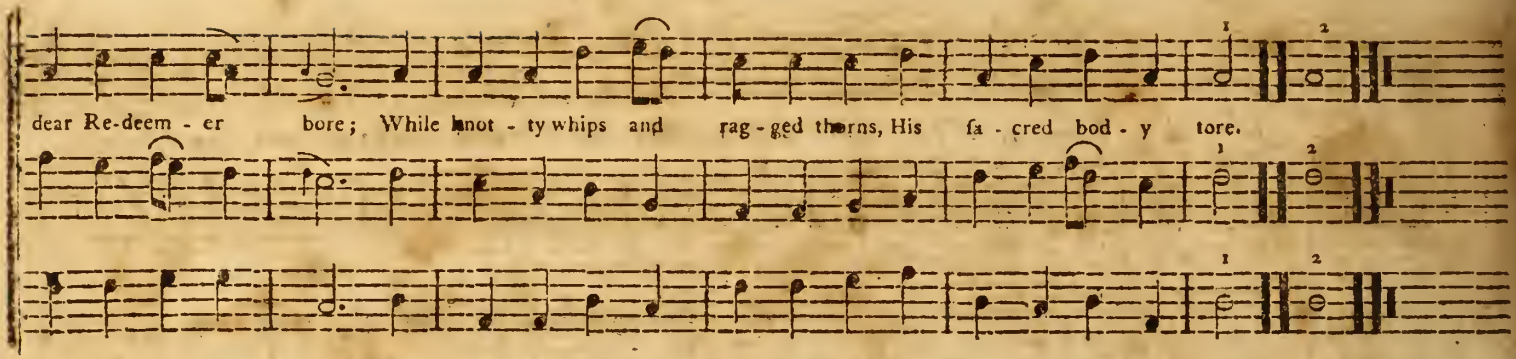

Now shall my head be lift - ed high, A - - bove my foes a - - round, And songs of joy and vic--to--ry With-
found, With - in thy tem-ples found. With - in thy tem - - ples found.
in thy temples found, found. found, With - in thy tem - - ples found.
With - in thy temples found. found, With - - in thy tem - ples found.
found, found, With - in thy tem - ples found.

Mount Tabor. P. M.

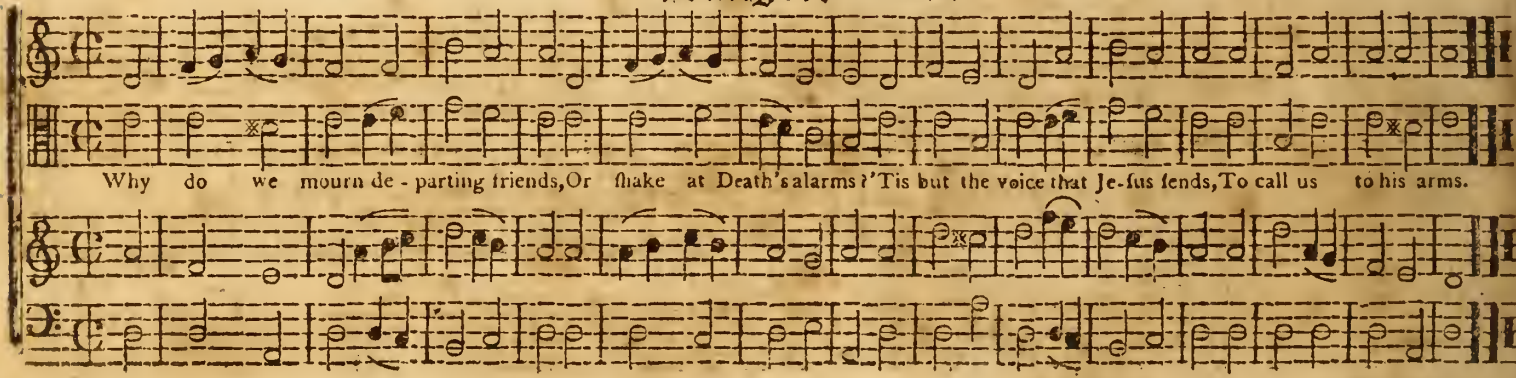
Words from Universal Hymn Book.

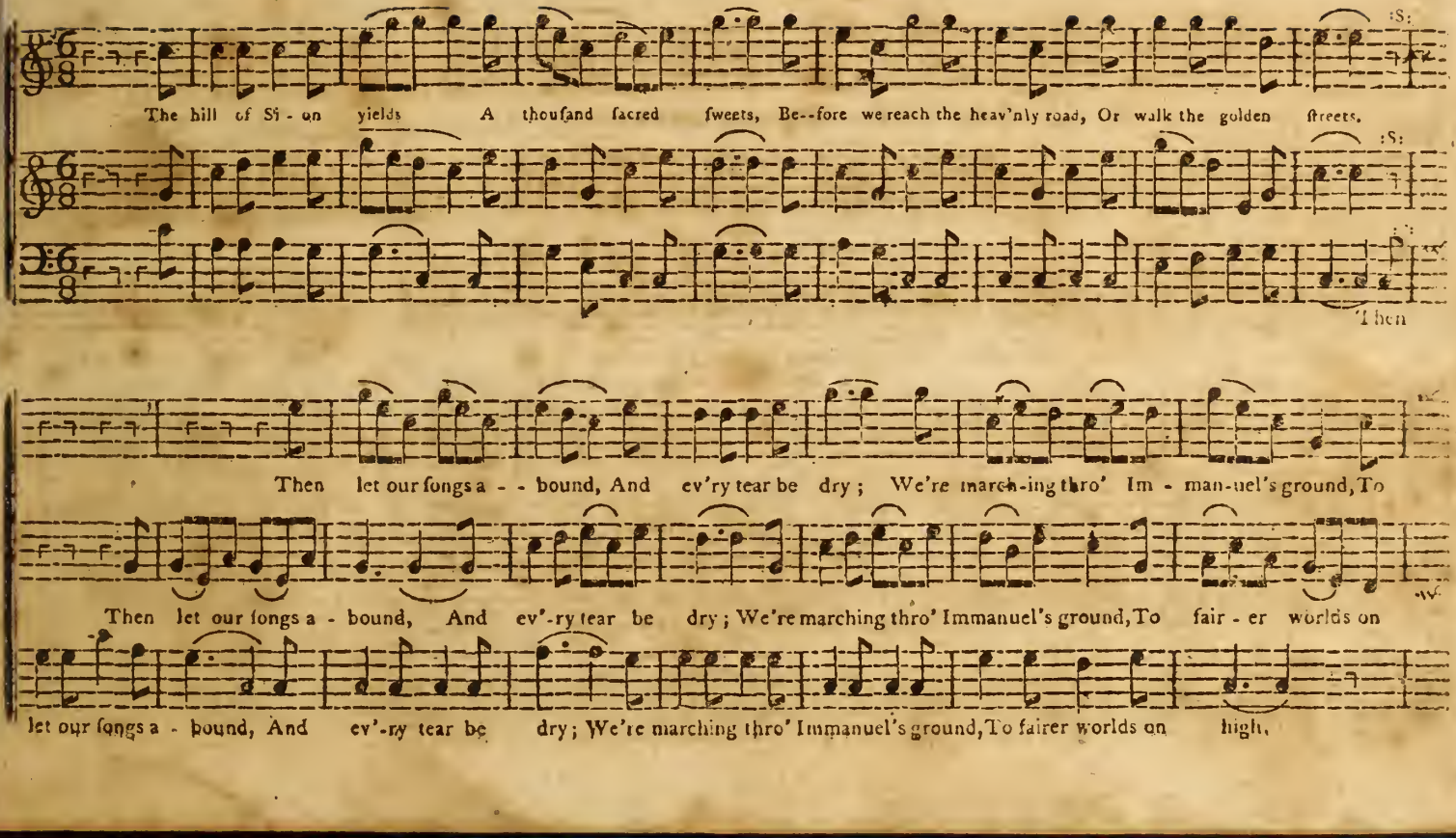


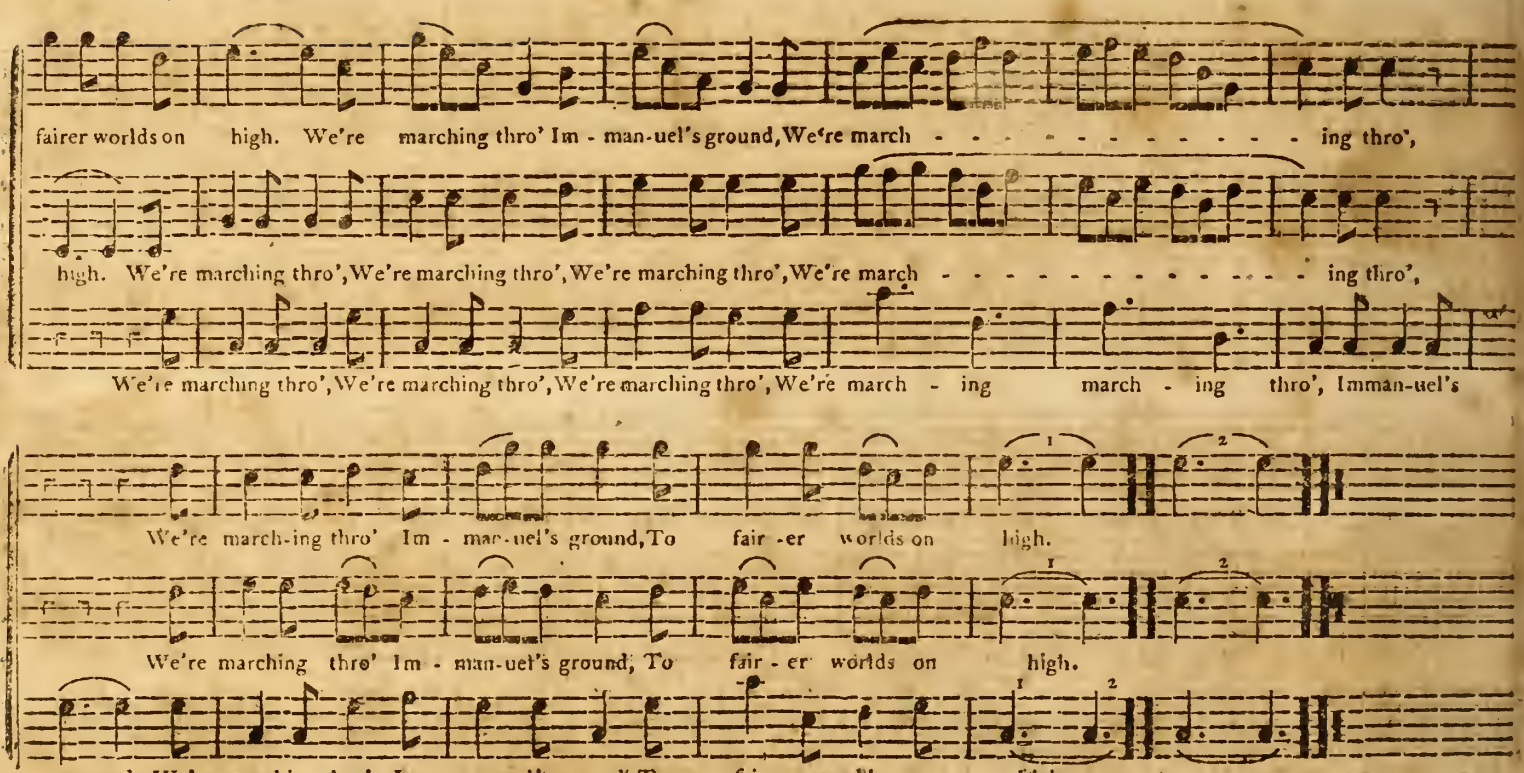

In - - fin - ite grief! A - maz - ing woe! Be - hold my bleed - ing Lord! Hell and the
Jews con - - fpir'd his death, And us'd the Ro - - man fword. Oh! the fharp pangs of fmarting pain, My

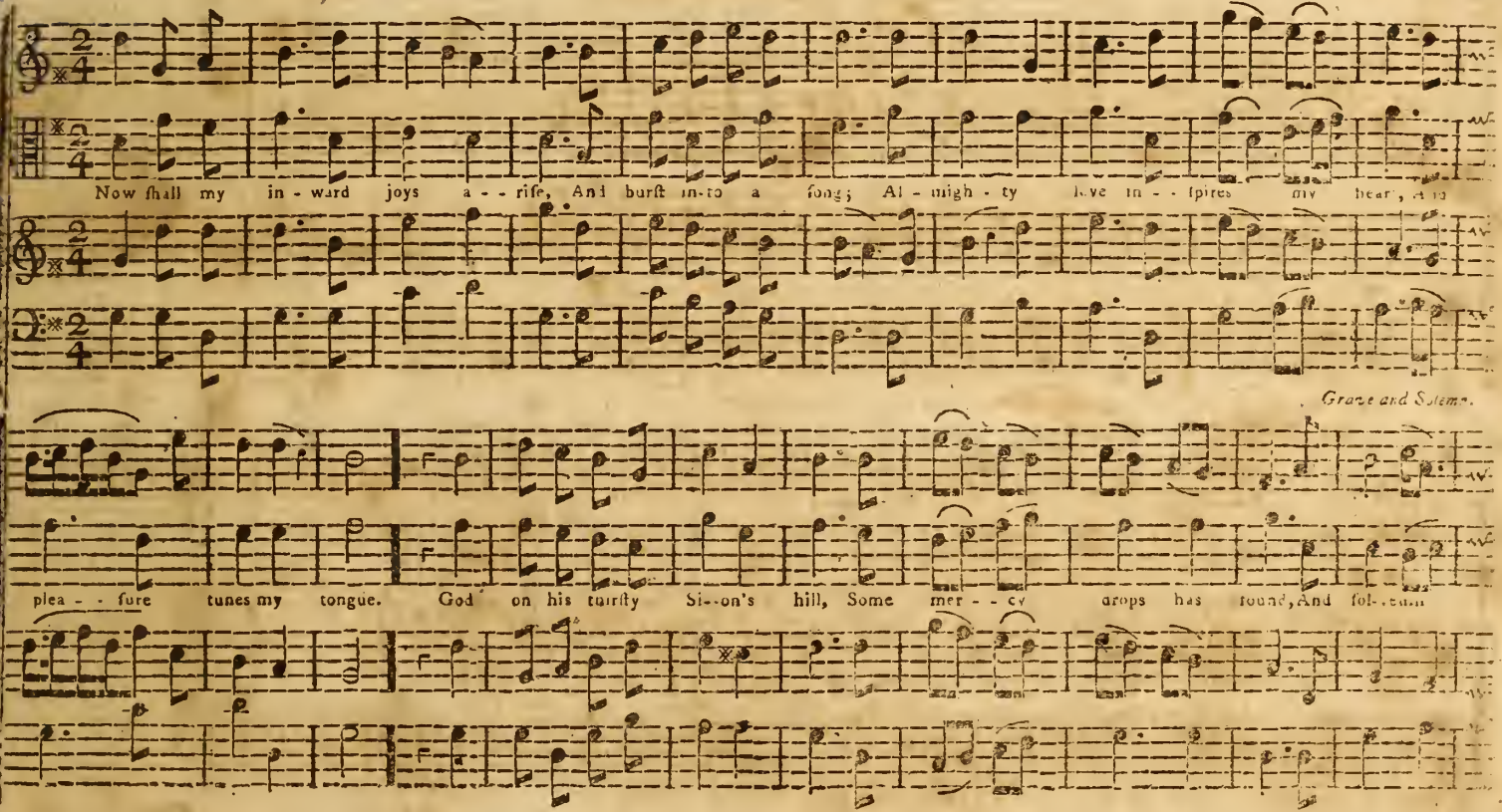

dear Re-deem - er bore; While knot - ty whips and rag - ged thorns, His fa - cred bod - y tore.

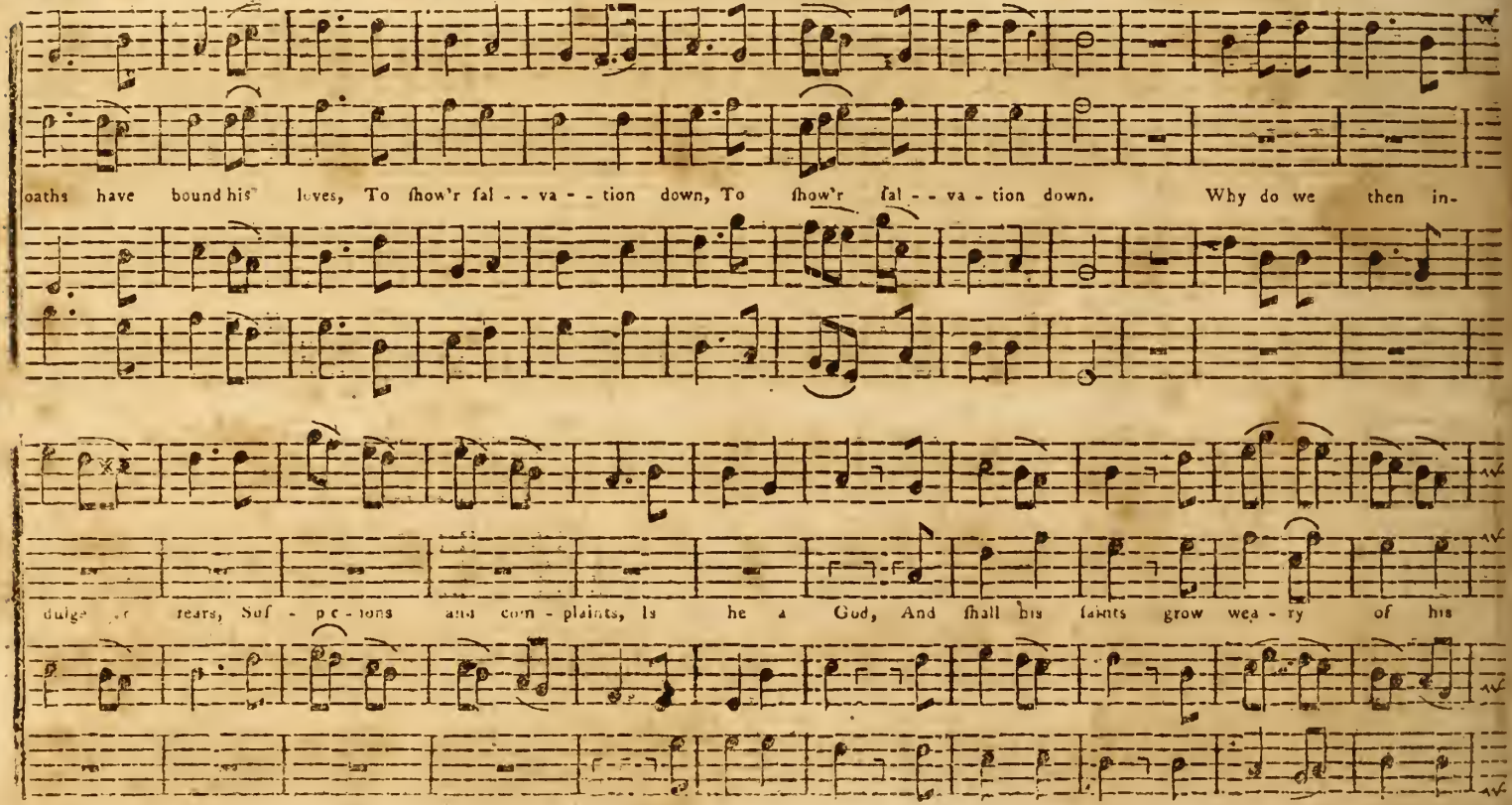
Bangor. S. M.

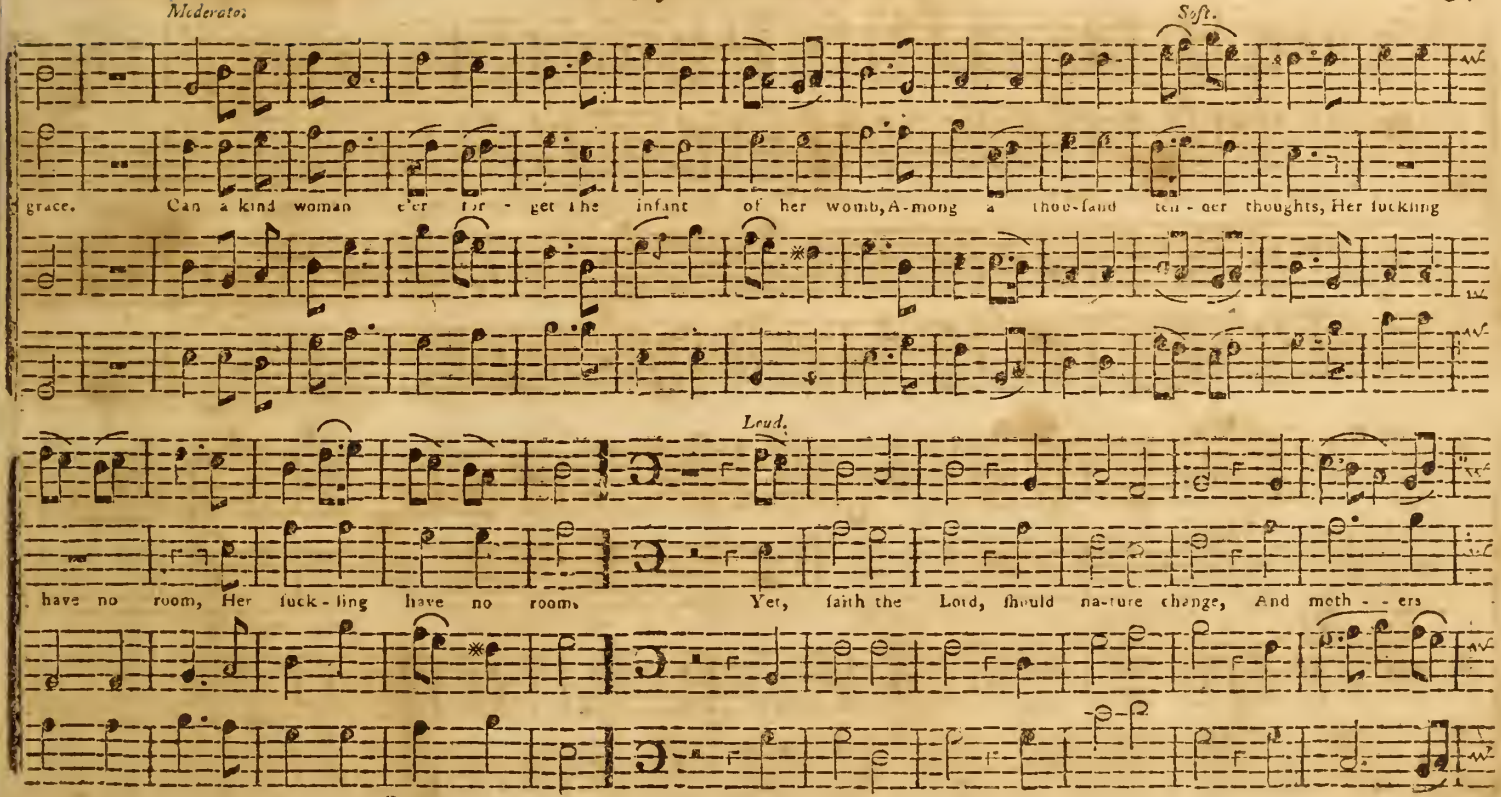

Why do we mourn de - parting friends, Or ſhake at Death's alarms? 'Tis but the voice that Je-ſus ſends, To call us to his arms.

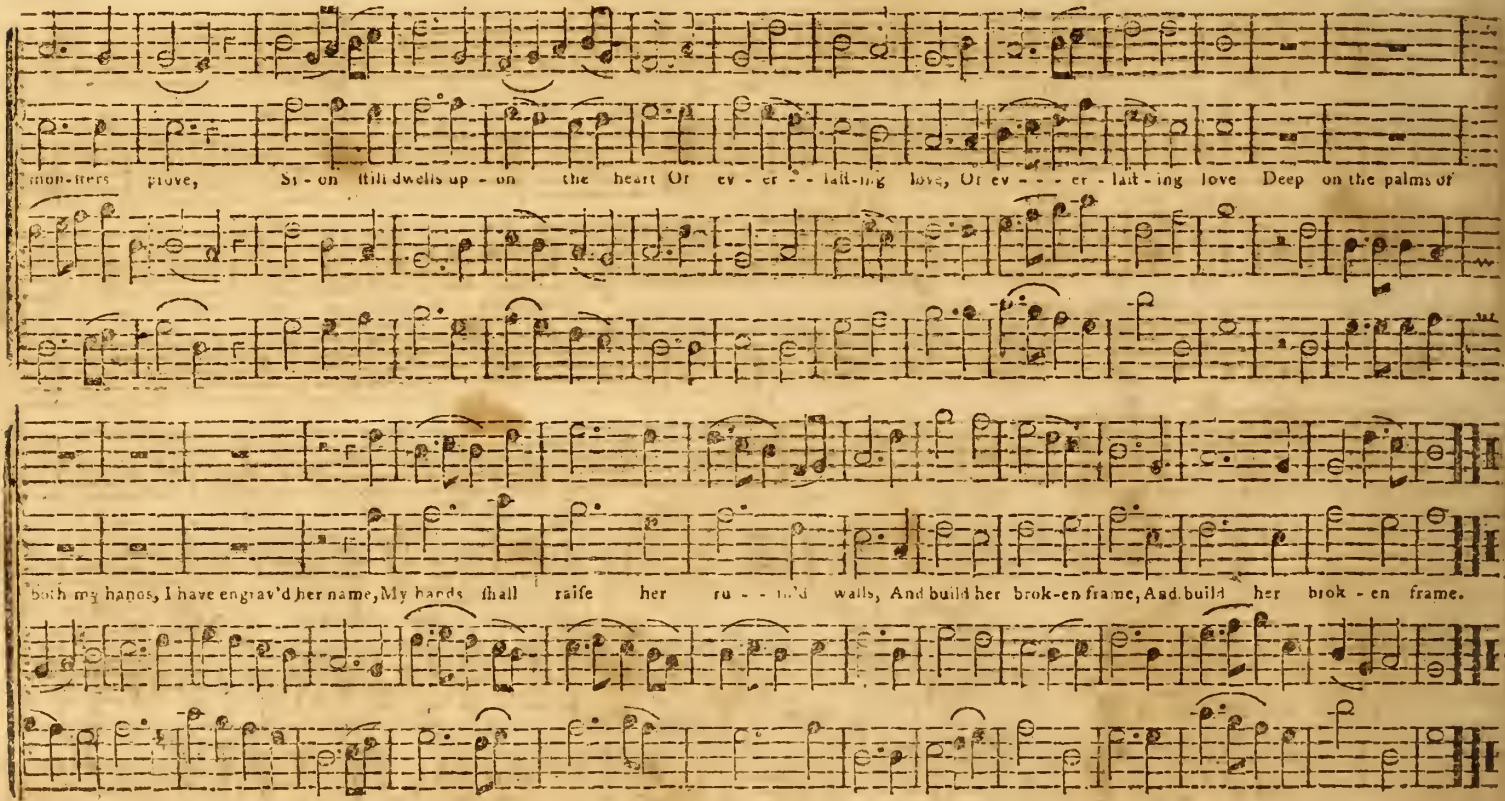

The hill of Si - on yields A thouſand ſacred ſweets, Be--fore we reach the heav'nly road, Or walk the golden ſtreets.
Then
Then let our ſongs a - - bound, And ev'ry tear be dry; We're march-ing thro' Im - man-uel's ground, To
Then let our ſongs a - bound, And ev'-ry tear be dry; We're marching thro' Immanuel's ground, To fair - er worlds on
let our ſongs a - bound, And ev'-ry tear be dry; We're marching thro' Immanuel's ground, To fairer worlds on high.

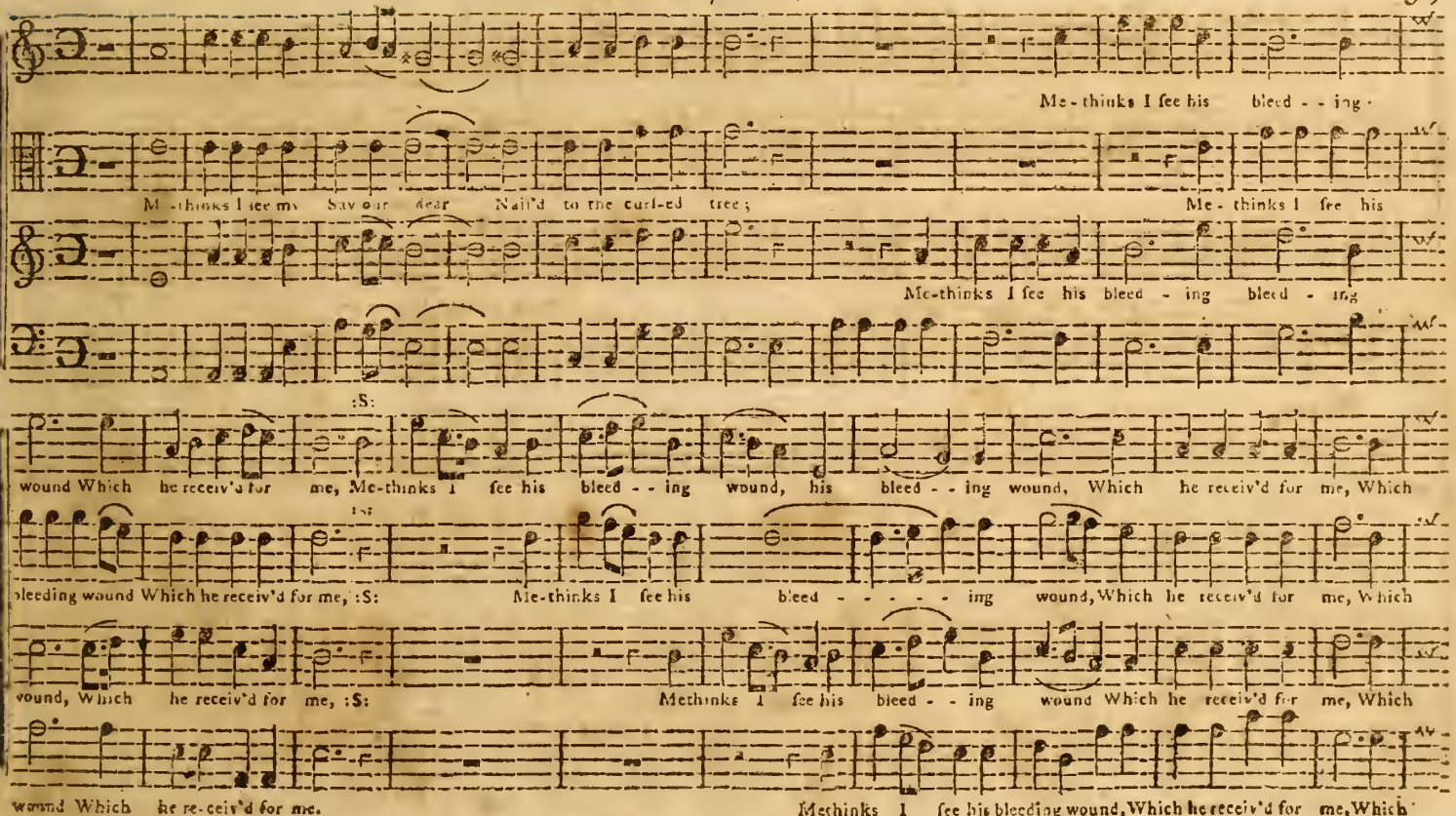

fairer worlds on high. We're marching thro' Im - man-uel's ground, We're march - - - - - - - - - - - - ing thro',
high. We're marching thro', We're marching thro', We're marching thro', We're march - - - - - - - - - - - - - - ing thro',
We're marching thro', We're marching thro', We're marching thro', We're march - ing march - ing thro', Imman-uel's
We're march-ing thro' Im - man-uel's ground, To fair - er worlds on high.
We're marching thro' Im - man-uel's ground, To fair - er worlds on high.
ground, We're marching thro' Im - man-uel's ground, To fair - er worlds on high.


Now shall my in - ward joys a - - rife, And burft in-to a fong; Al - migh - ty love in - - fpires my heart, it is
Grave and Solemn.
plea - - fure tunes my tongue. God on his tairfty Si--on's hill, Some mer - - cy drops has found, And fol--lows

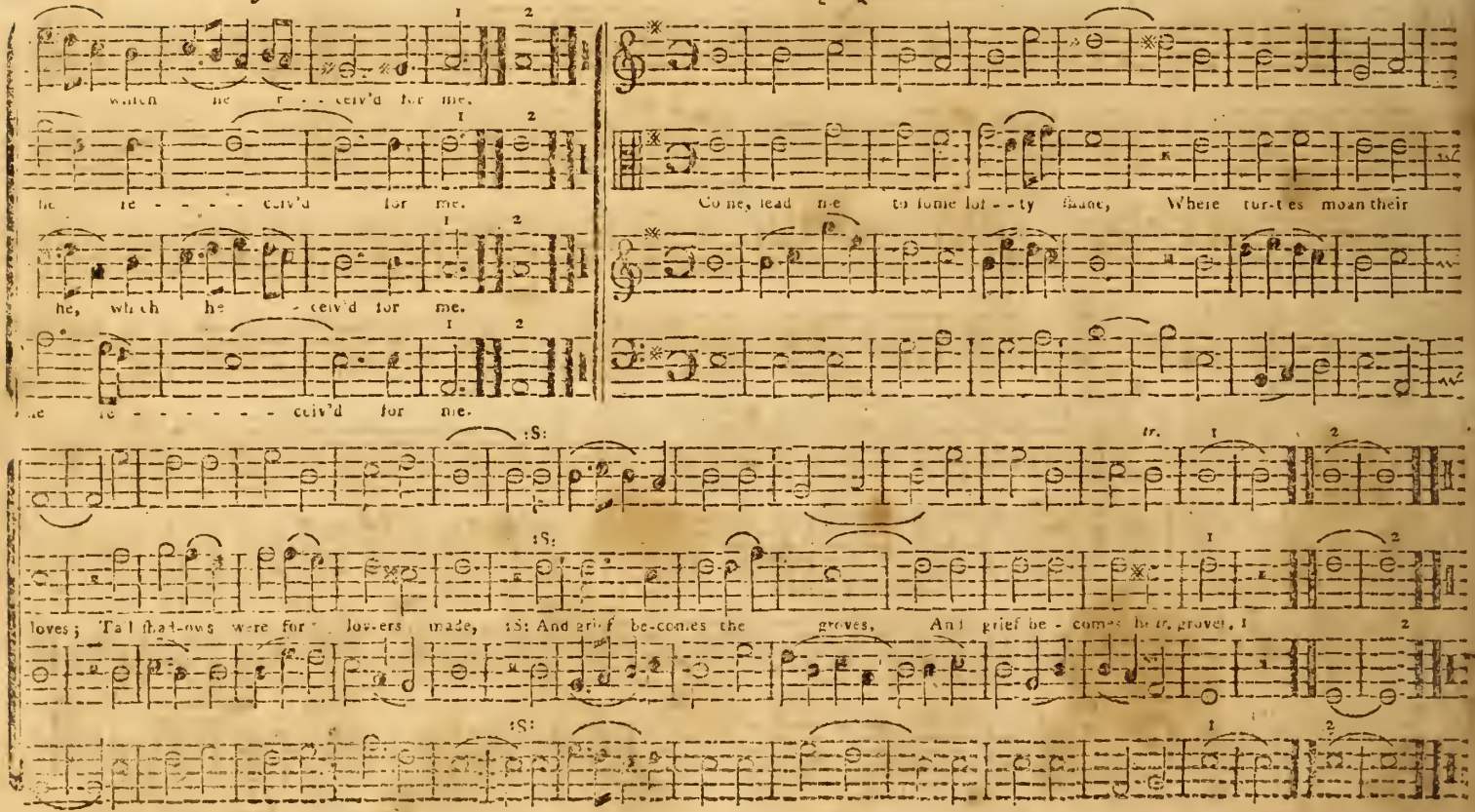

oaths have bound his loves, To show'r sal - va - tion down, To show'r sal - va - tion down. Why do we then in-
dulge our fears, Suf - pi - cions and com - plaints, Is he a God, And shall his saints grow wea - ry of his


Moderato.
Soft.
grace. Can a kind woman e'er for - get the infant of her womb, A-mong a thou-fand ten - der thoughts, Her fucking
Loud.
have no room, Her fuck - ling have no room. Yet, faith the Lord, fhould na-ture change, And moth - - ers


mon-ners prove, Si - on still dwells up - on the heart Of ev - er - last-ing love, Of ev - - - er - last - ing love Deep on the palms of
both my hands, I have engrav'd her name, My hands shall raise her ru - - in'd walls, And build her brok-en frame, And build her brok - en frame.

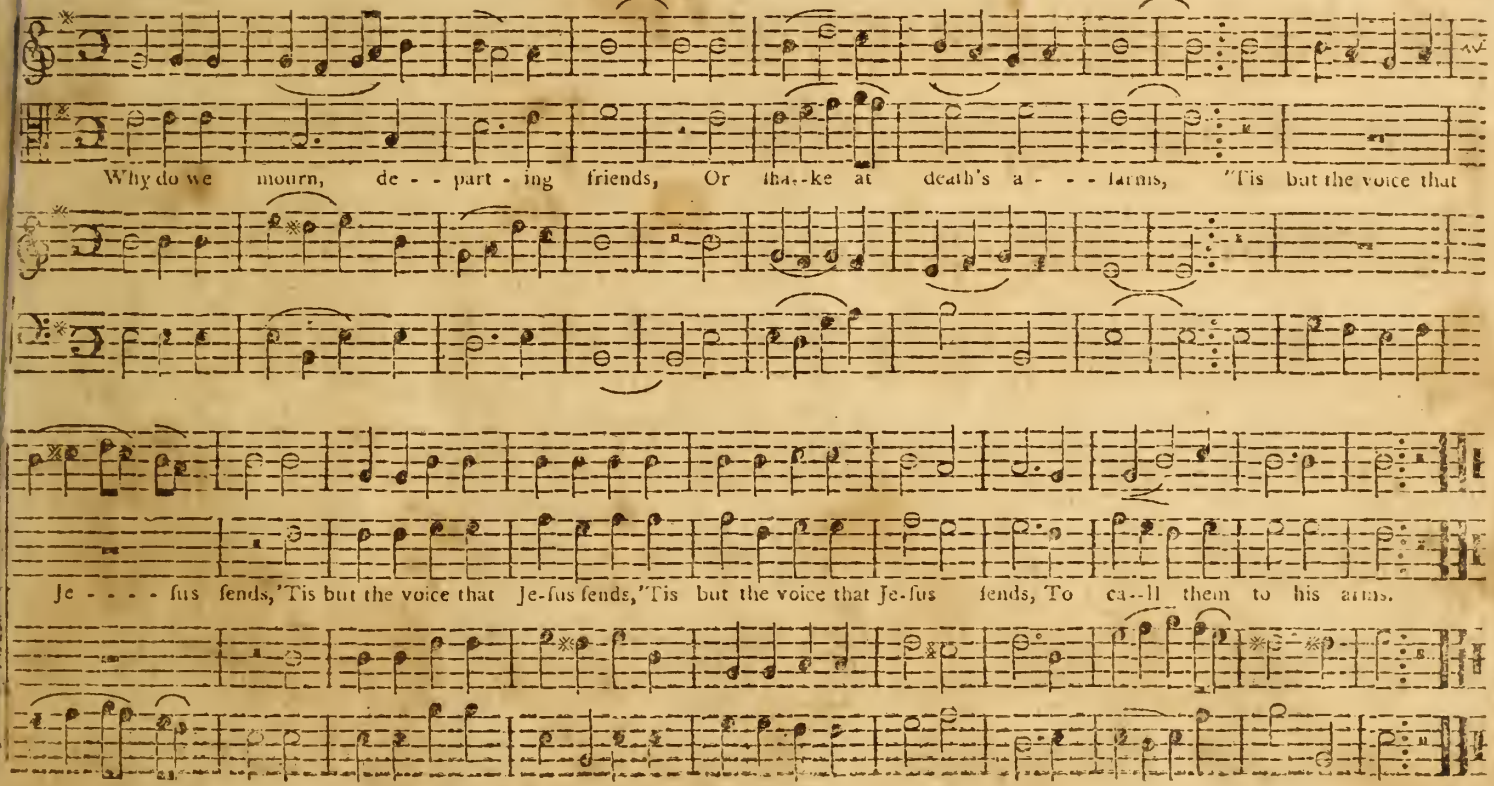

Me-thinks I see his bleed - - ing.
Me-thinks I see my Sav our dear Nail'd to the curf-ed tree;
Me-thinks I see his
Me-thinks I see his bleed - ing bleed - ing
:S:
wound Which he receiv'd for me, Me-thinks I see his bleed - - ing wound, his bleed - - ing wound, Which he receiv'd for me, Which
:S:
bleeding wound Which he receiv'd for me, :S: Me-thinks I see his bleed - - - - - ing wound, Which he receiv'd for me, Which
vound, Which he receiv'd for me, :S: Methinks I see his bleed - - ing wound Which he receiv'd for me, Which
wound Which he re-ceiv'd for me.
Methinks I see his bleeding wound, Which he receiv'd for me, Which

Hopewell. C. M.

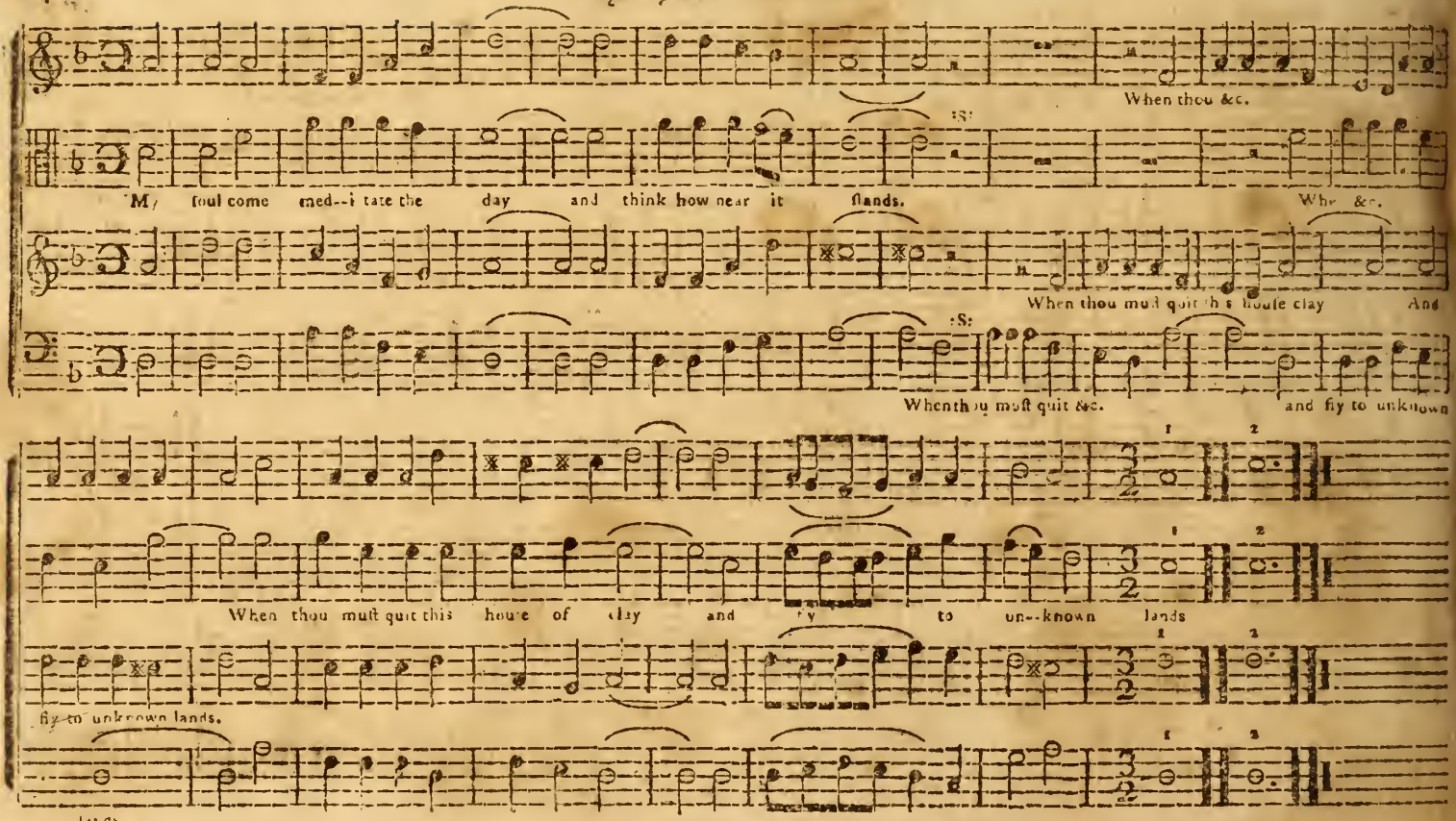

watch he re - - - ceiv'd for me.
he re - - - - - ceiv'd for me.
he, which he - - ceiv'd for me.
he re - - - - - ceiv'd for me.
Come, lead me to some lof - - ty shade, Where tur-tles moan their
:S:
:S:
loves; Tall shad-ows were for lovers made, :S: And grief be-comes the groves, And grief be - comes her grave, :S:
tr.

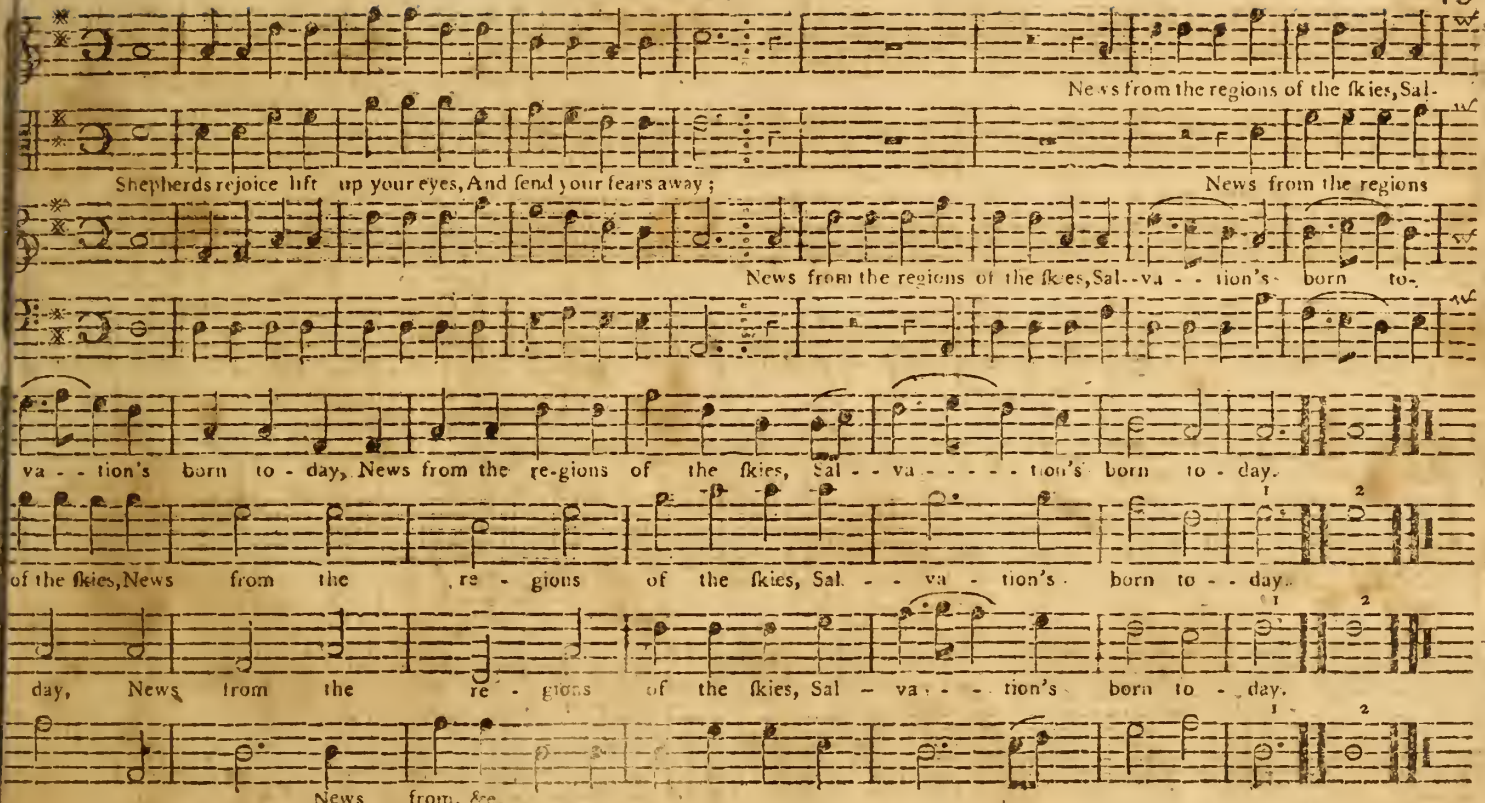
Funeral Hymn. C. M.

Moderate. *Pia.*

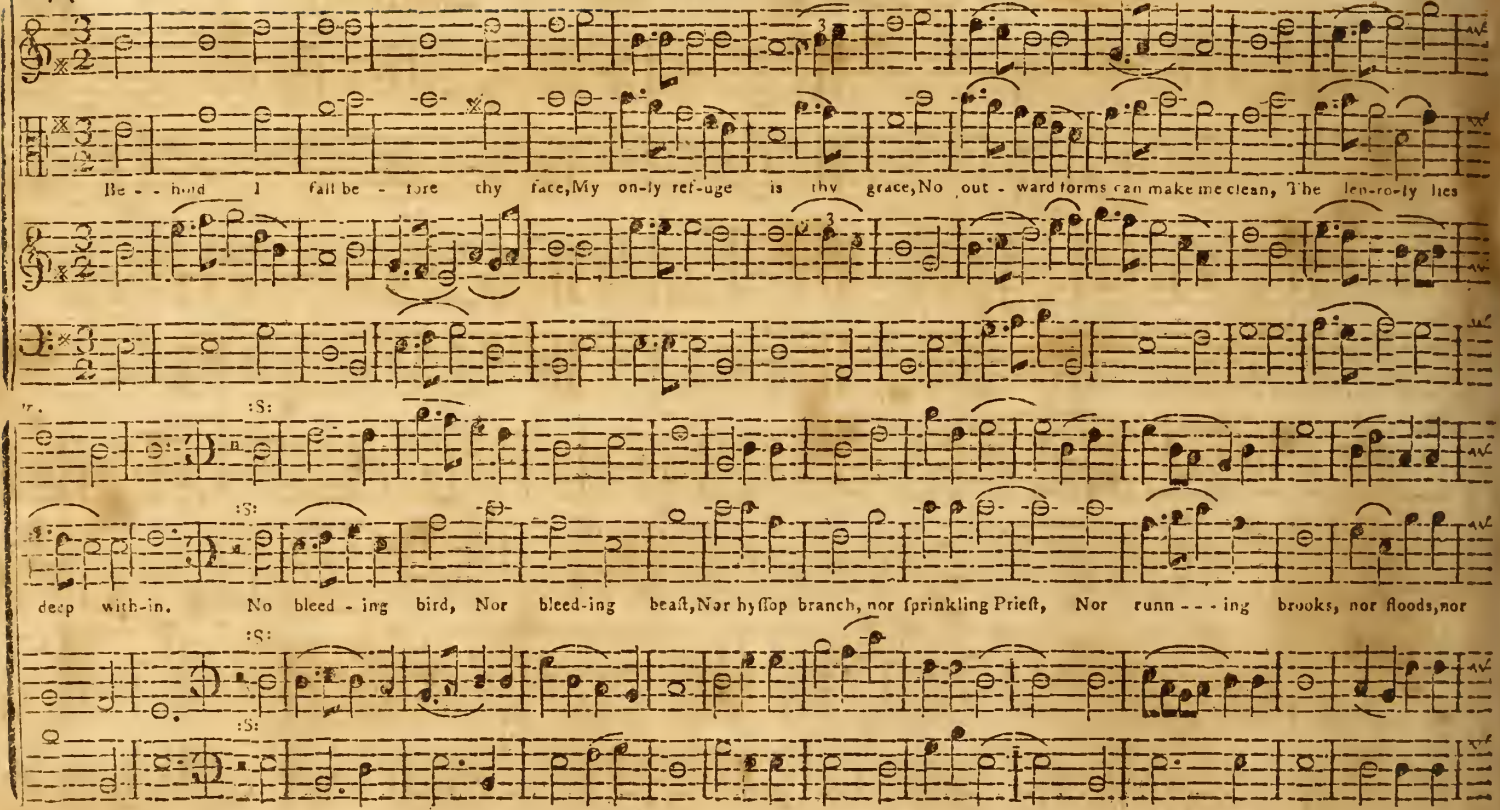


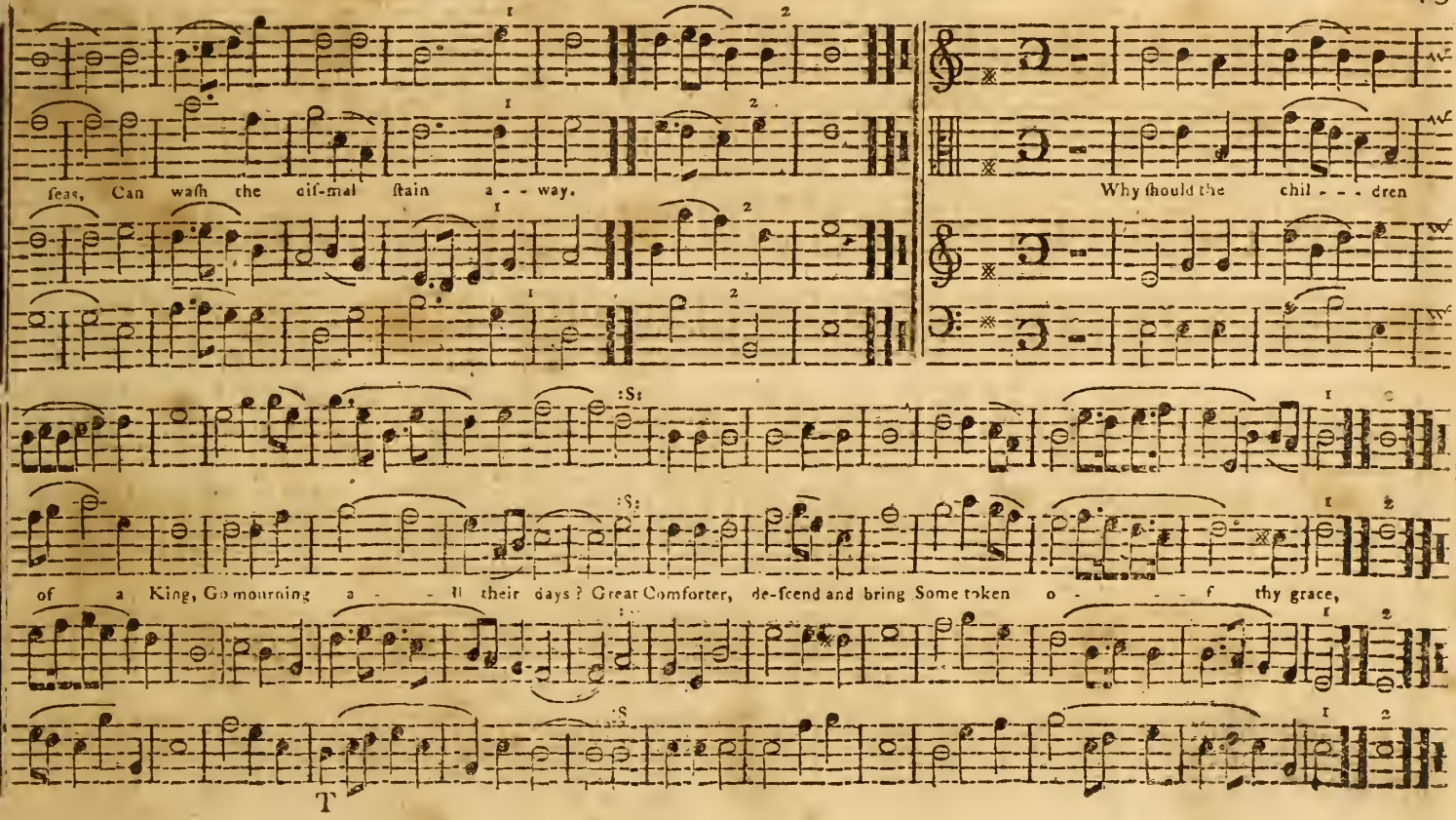
Hollis. C. M.


When thou &c.
M/ foul come med--i tate the day and think how near it ſtands.
Whe &c.
When thou muſt quit this houſe clay And
:S:
Whenthou muſt quit &c.
and fly to unknown
When thou muſt quit this houſe of clay and fly to un--known lands
fly to unknown lands.
lands.

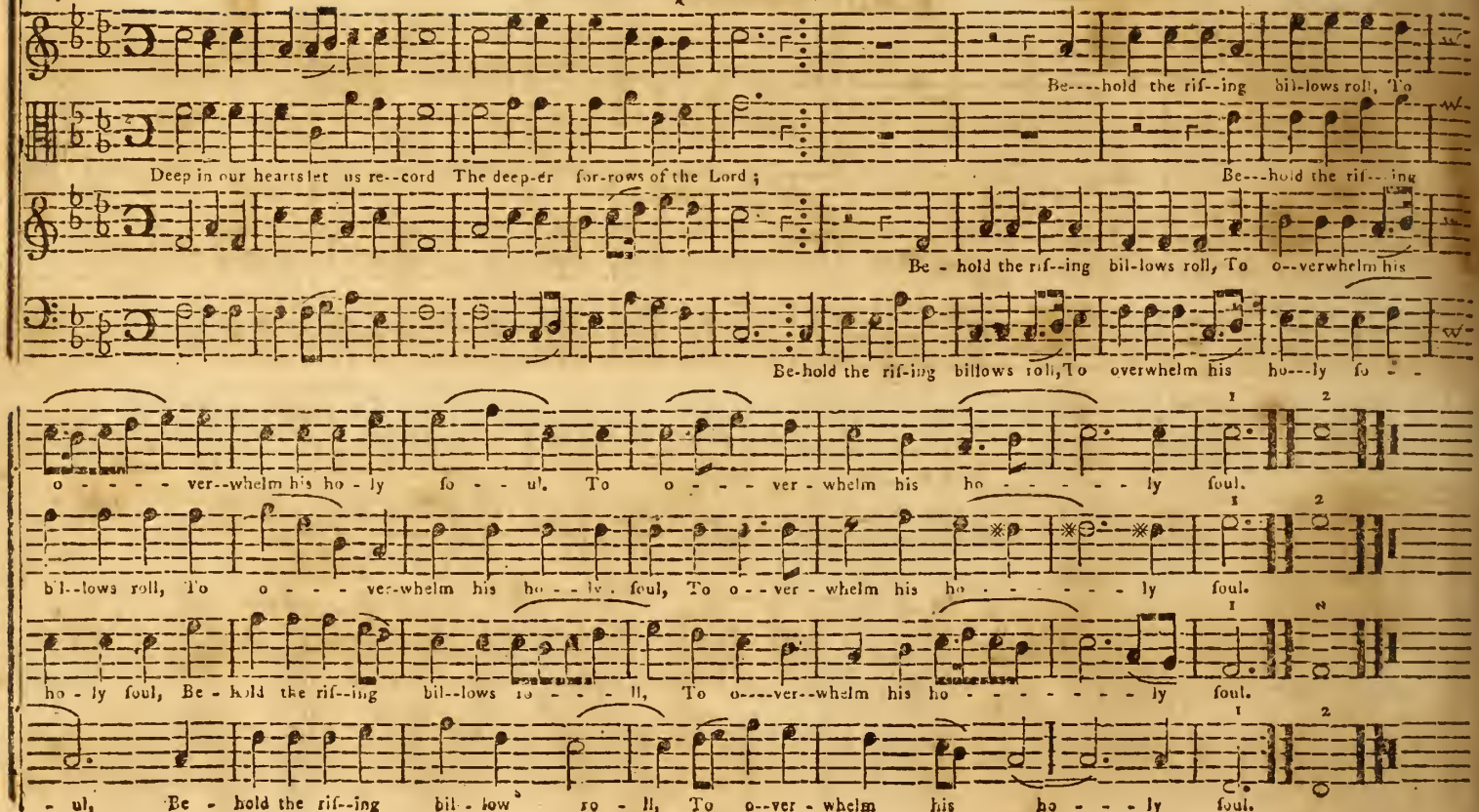

News from the regions of the skies, Sal-
Shepherds rejoice lift up your eyes, And send your fears away;
News from the regions
News from the regions of the skies, Sal--va - - tion's born to-
va - - tion's born to - day, News from the re-gions of the skies, Sal - - va - - - - - tion's born to - day.
of the skies, News from the re - gions of the skies, Sal - - va - tion's born to - - day.
day, News from the re - gions of the skies, Sal - va - - - tion's born to - day.
News from, &c.

Bangor. L. M.


Be - - hold I fall be - fore thy face, My on-ly ref-uge is thy grace, No out - ward forms can make me clean, The lep-ro-ly lies
deep with-in. No bleed - ing bird, Nor bleed-ing beaſt, Nor hyſſop branch, nor ſprinkling Prieſt, Nor runn - - - ing brooks, nor floods, nor

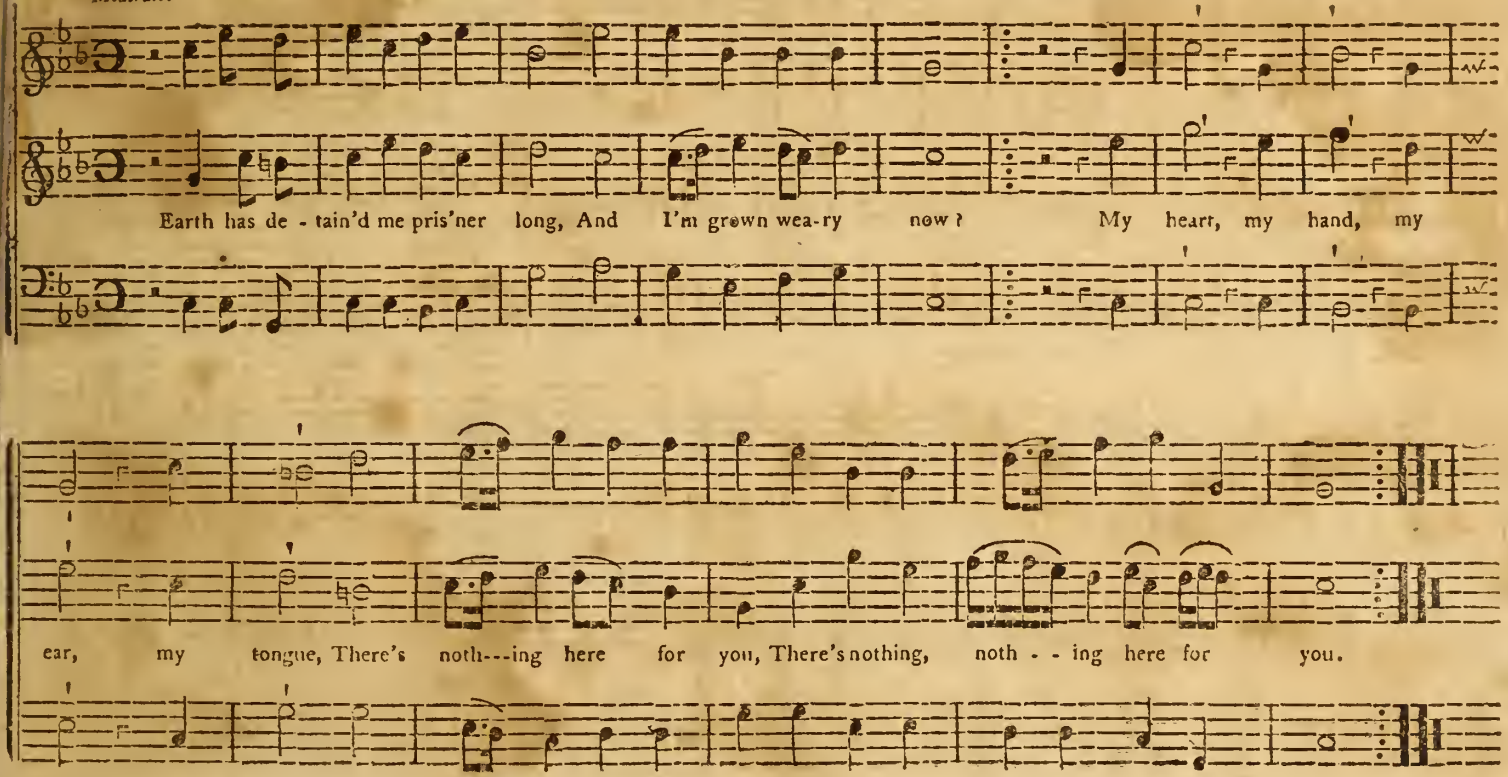

seas, Can wash the dif-mal ſtain a - - way.
Why ſhould the chil - - - dren
of a King, Go mourning a - - - ll their days? Great Comforter, de-ſcend and bring Some token o - - - - f thy grace,

Contemplation. L. M.

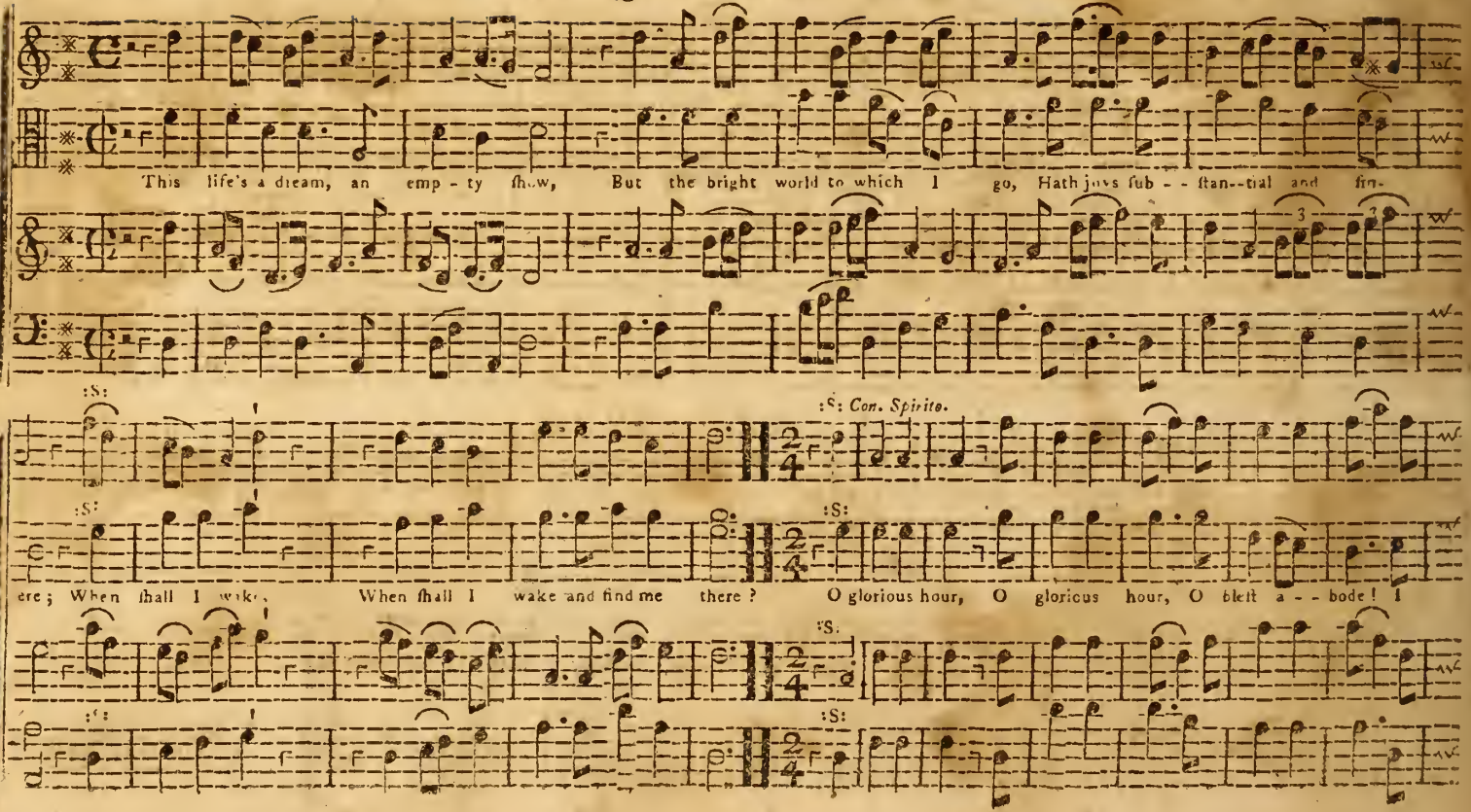


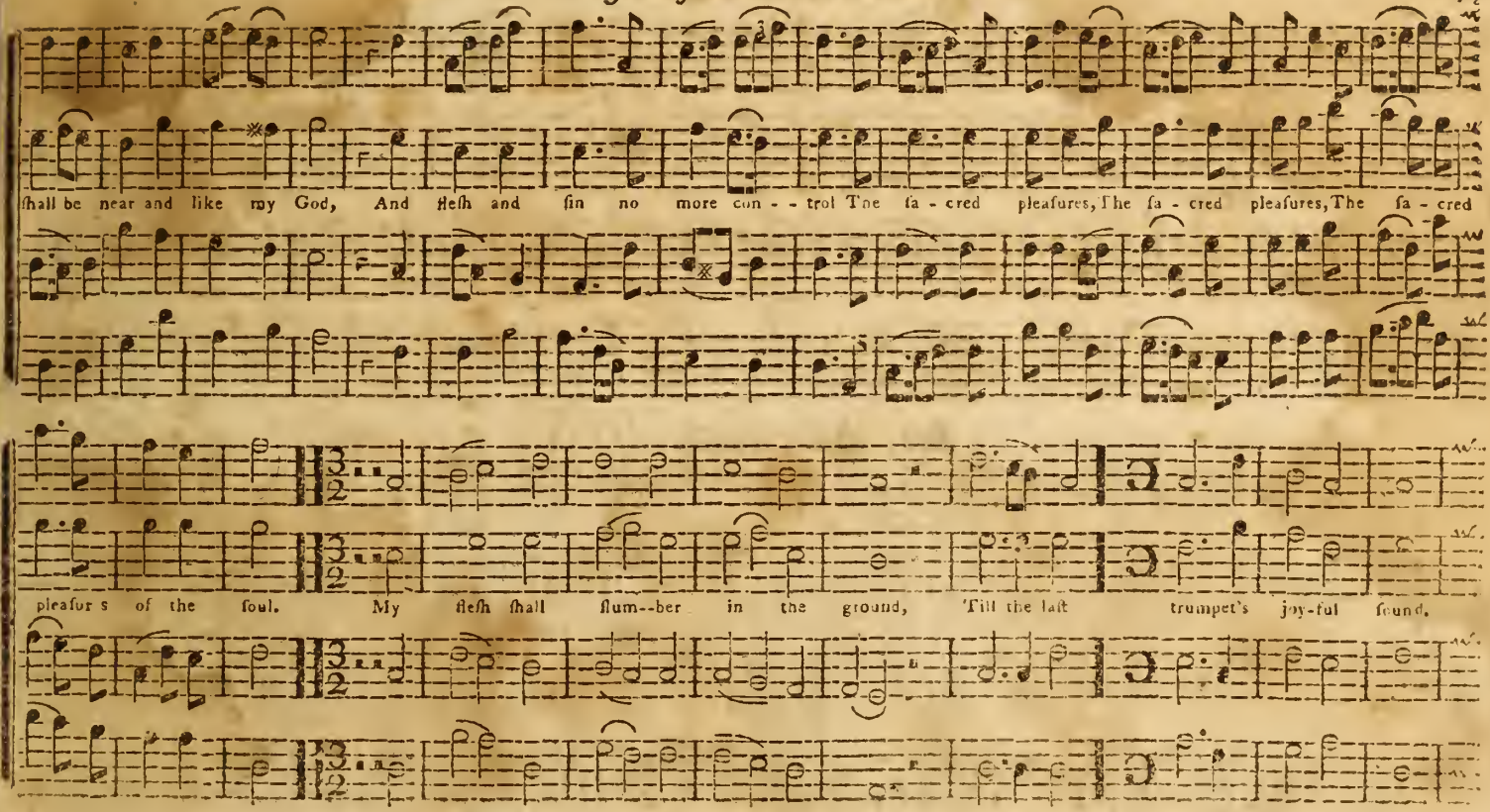
Lamentation. C. M.

Moderate.



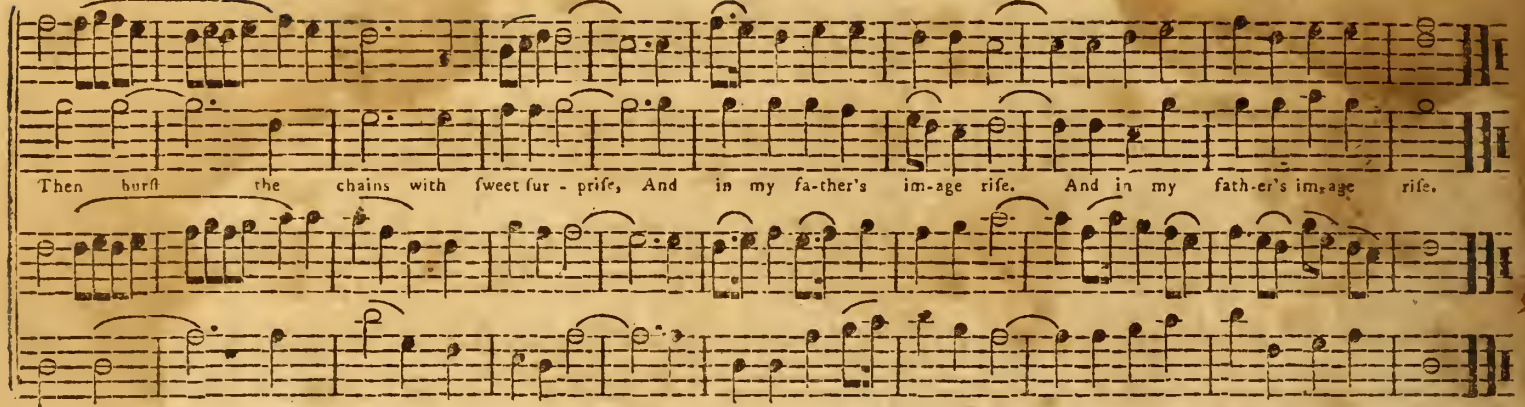
Jeruſalem. L. M.



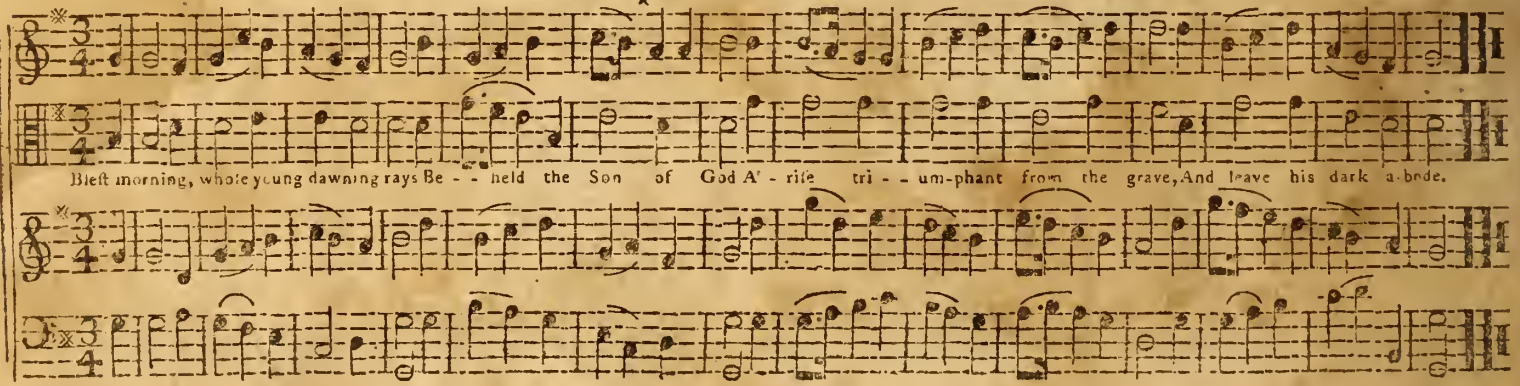

ſhall be near and like my God, And fleſh and ſin no more con - - trol The ſa - cred pleaſures, The ſa - cred pleaſures, The ſa - cred
pleaſur s of the ſoul. My fleſh ſhall ſlum--ber in the ground, 'Till the laſt trumpet's joy-ful ſound.

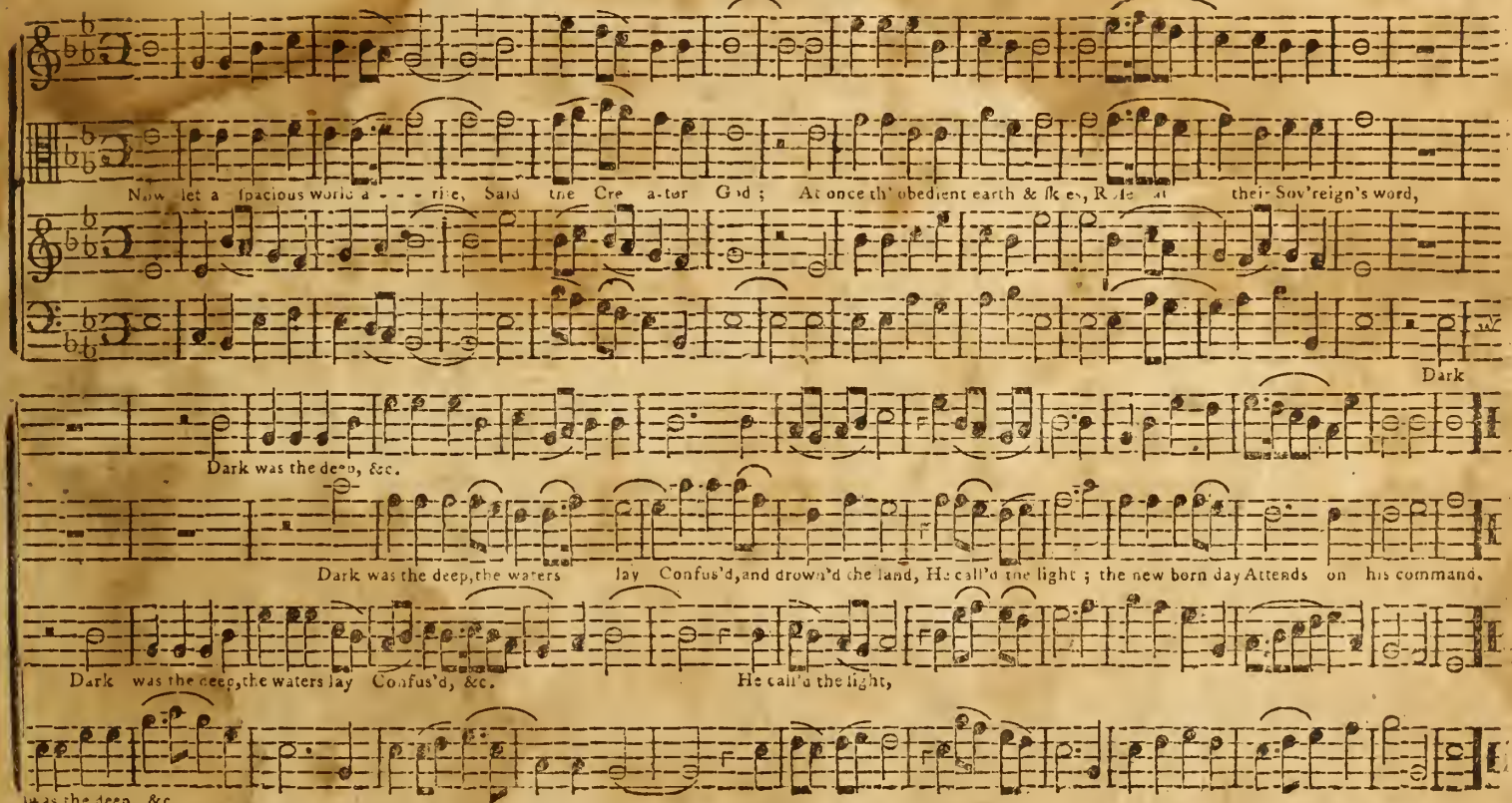
Animato.

Jeruſalem Continued.



St. Patrick's. C. M.




Now let a spacious world a - - - rise, Said the Cre a-tor God; At once th' obedient earth & skies, Rose at their Sov'reign's word,
Dark
Dark was the deep, &c.
Dark was the deep, the waters lay Confus'd, and drown'd the land, He call'd the light; the new born day Attends on his command.
Dark was the deep, the waters lay Confus'd, &c.
He call'd the light,
was the deep, &c.

INDEX to the *SECOND* PART.

* ALPHA,	P. M.	*Holden,*	16	Durham,	L. M.	*Browſon,*	58	Milford,	C. M.	*Stephenſ.*	39	Rainbow,	C. M.	*Swan,*	57
America,	P. M.	*Billings,*	46	Eaſtham,	C. M.	*Read,*	69	Mitcham,	C. M.	*Har Sa.*	27	St. Helen's,	P. M.	———	20
Amherſt,	P. M.	*do.*	41	Farmington,	P. M.	*Gillet,*	55	Montague,	L. M.	*Swan,*	38	St. Anne's,	C. M.	*Williams,*	37
Andover,	C. M.	*Wood,*	61	Greenfield,	P. M.	*Edſon,*	56	Mortality,	L. M.	*Read,*	62	St. Michael's,	P. M.	*Trans Col.*	41
Annapolis,	C. M.	*Read,*	59	Humiliation,	S. M.	*Mann,*	58	Naples,	L. M.	*do.*	62	Sherburne,	C. M.	*Read,*	67
Bath,	L. M	———	24	Iriſh,	C. M.	———	72	Norwich,	S. M.	———	44	Suffield,	C. M.	*King,*	18
Bennington,	L. M.	*Maſ. Har.*	36	Jordon,	C. M.	*Billings,*	70	Oldhundred,	L. M.	*Tranſ. Col.*	28	Suffolk,	L. M.	*Billings,*	31
Berlin,	L. M.	*Billings,*	50	Jubilee,	P. M.	*Browſon,*	44	Paris,	L. M.	*Billings,*	24	Sutton,	S. M.	———	34
Bethlehem,	C. M.	*do.*	34	Kingſbridge,	L. M.	———	25	Poland,	C. M.	*Swan,*	64	Stafford,	S. M.	*Read,*	48
Briſtol,	L. M.	*Swan,*	68	Lancaſter,	L. M.	*Mann,*	63	Pool,	L. M	*Knapp,*	33	Victory,	L. M	*Mann,*	73
Britannia,	C. M.	*Har. Sac.*	43	Lebanon,	C. M.	*Bilings,*	26	Philadelphia,	S. M.	*Bilings,*	52	Virginia,	C. M.	*Brownſon,*	42
Brookfield,	L. M.	*Billings,*	31	Lebanon,	L. M.	———	45	Plymouth,	C. M.	———	28	Walpole,	C. M.	*Wood,*	48
Calvary,	C. M.	*Reed,*	53	Lenox,	P. M.	*Edſon,*	40	Pſalm 3d	C. M.	*Stephenſ.*	23	Waſhington,	L. M.	*Billings,*	29
Charleſtown,	C. M.	*do.*	54	Little Marlb.	S. M.	*Williams,*	17	—— 33d	C. M.	———	30	Wells,	L. M.	*Holdrayd,*	18
Cheſter,	L. M	*Billings,*	22	Mancheſter,	L. M.	*Billings,*	71	—— 34th	C. M.	*Stephenſ.*	32	Winter,	C. M.	*Read,*	51
Colcheſter,	C. M.	———	17	Maryland,	S. M.	*do.*	19	—— 46th	P. M.	*Chandler,*	66	Worceſter,	S. M.	*Wood,*	22
Columbia,	P. M.	*Bilings,*	25	Middleton,	P. M.	*Bull,*	47	Pſalm 98th	C. M.	*Tuckey,*	65	Worſhip,	L. M.	———	62

INDEX to the APPENDIX.

Thoſe Tunes, in the Appendix, where no Metre is mentioned, are Pieces compoſed for a number of Stanzas.

ALCESTER,	H. M.	———	121	Denmark, *Two ſtaves,*	L. M.	*do.*	113	Mansfield,	L. M.	*Burney,*	87
All Saints, *(New),*	L. M	*Hall,*	101	Doxology,		*Selby,*	76	* Mount Tabor,	P. M.	*Holden,*	130
Amſterdam,	C. M.	*Har. Sac.*	80	† Funeral Hymn,	C. M.	*Holden,*	141	* Mount Sion,	S. M.	*Brown,*	133
Aſſurance,	C. M.	*Billings,*	108	Falmouth,	H. M.	*Madan,*	118	New Plymouth,	H. M.	*Har. Sac.*	121
* Atonement,	C. M.	*Allen,*	131	Funeral Ode,		*Har. Sac.*	116	* New Salem,	C. M.	*Holden,*	92
† Alſtead,	C. M.	*Holden,*	143	Greenwich, *Five ſtanz.*	C. M.	*Madan,*	109	* New Canaan,	P. M.	*do.*	119
† Bangor,	S. M.	*Tranſur,*	132	† Greenwich,	L. M.	*Read,*	125	† Ocean,	C. M.	———	127
† Balloon,	L. M.	*Swan,*	144	Habakkuk,		*Har. Sac.*	84	Pilgrim,		*Gram.*	123
† Branford,	C. M.	*Benſon,*	145	Harlem,	L. M.	*Breeneſh Col.*	81	Pſalm 23d	P. M.	*Har. Sac.*	122
Cardigan,	L. M.	*Holyoke,*	81	Horham,		*Madan,*	86	† Ruſſia,		*Read,*	126
Cheſhunt, *(New)*		*Locke Hoſp.*	93	† Howewell,	C. M.	*Seaver,*	140	St. Patricks,	C. M	———	130
Contraſt,		*Handel,*	117	† Hollis,	C. M.	*Holden,*	142	Turin,		*Locke Hoſp.*	91
Cookham,	P. M.	*Har. Sacra,*	120	† Jeruſalem,	L. M.	———	148	The Voice of my Beloved,		*Har. Sac.*	88
Crucifixion,	L. M.	*Cooper,*	77	† Lamentation,	C. M.	*Holden,*	147	† Victory,	C. M.	*Read,*	129
† Crucifixinn,	C. M.	*Harris,*	139	Liſbon,	S. M.	*Swan,*	79	Weſtford,	P. M.	*Holyoke,*	120
† Contemplation,	L. M.	*W. Read,*	146	† Liſbon,	S. M.	*Read,*	128	Worceſter, *(New)*	L. M.	*Mann,*	104
* Creation,	C. M.	*do.*	151	Lyra Sacra,		*Graun,*	82	† Windham,	L. M.	*Read,*	128
Denbigh, *Two ſtanzas,*	L. M.	*Madan,*	100	Lincoln,	H. M.	*Mann,*	103	* Weſtfield,	C. M.	*Mann,*	138

☞ *Thoſe Tunes with this mark (†) prefixed were not in the laſt edition. Thoſe with this mark (*) were never publiſhed before.*