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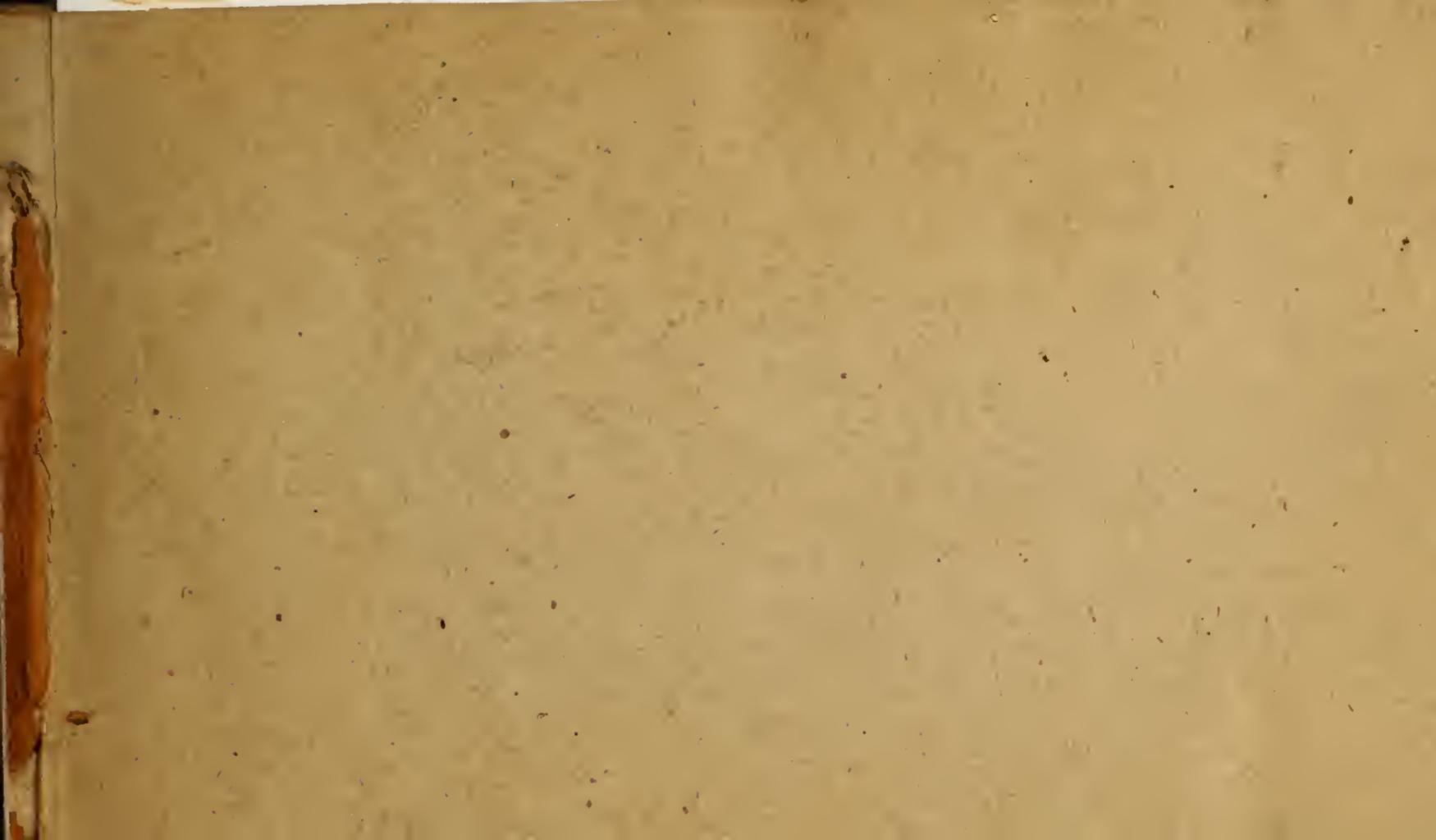
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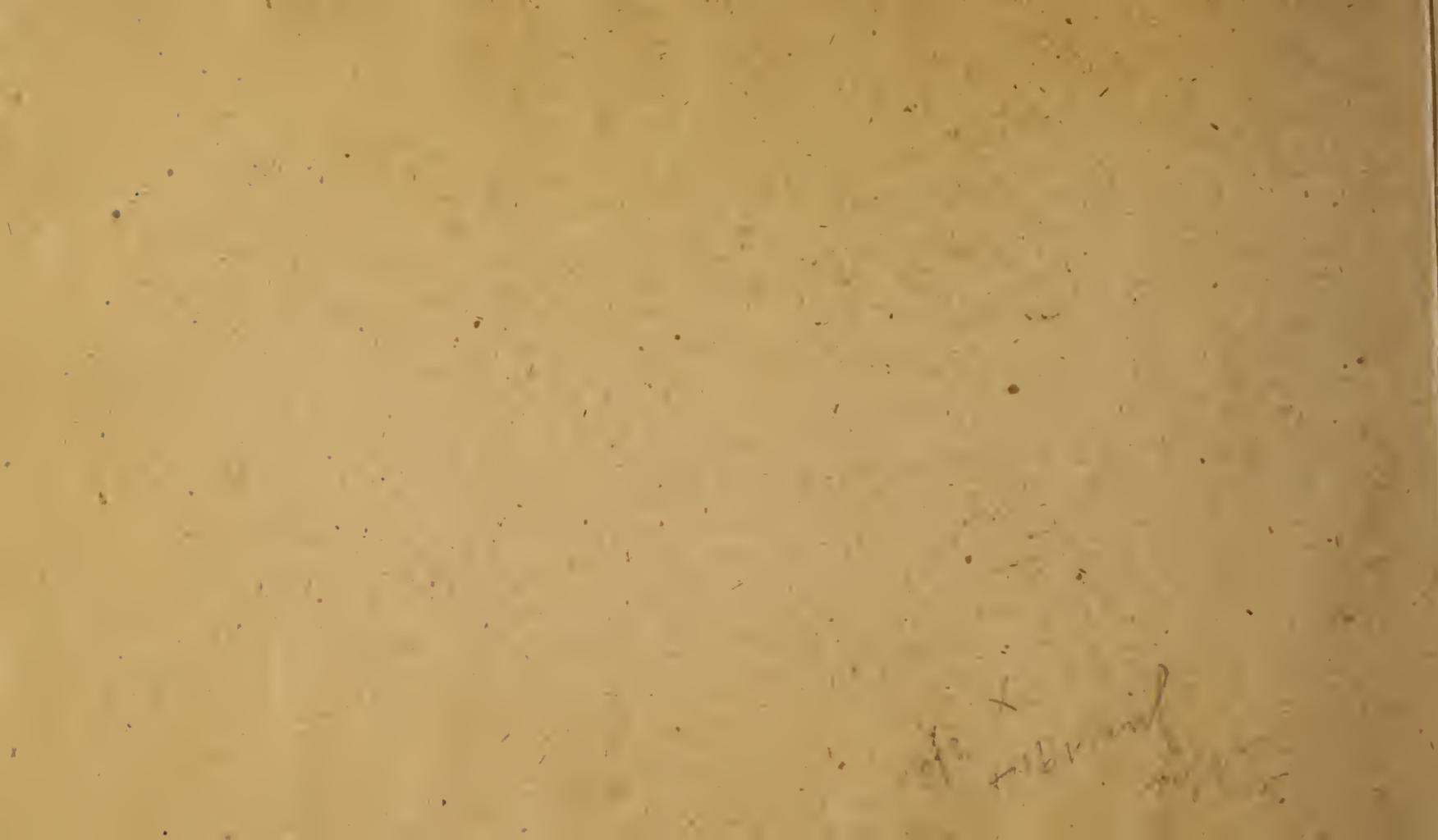
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LAUS DEO!

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 Meters 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.

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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MDCCLXII.

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THEATRICAL SEMINAR

P R E F A C E, to the F O U R T H 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, superior 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

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OF

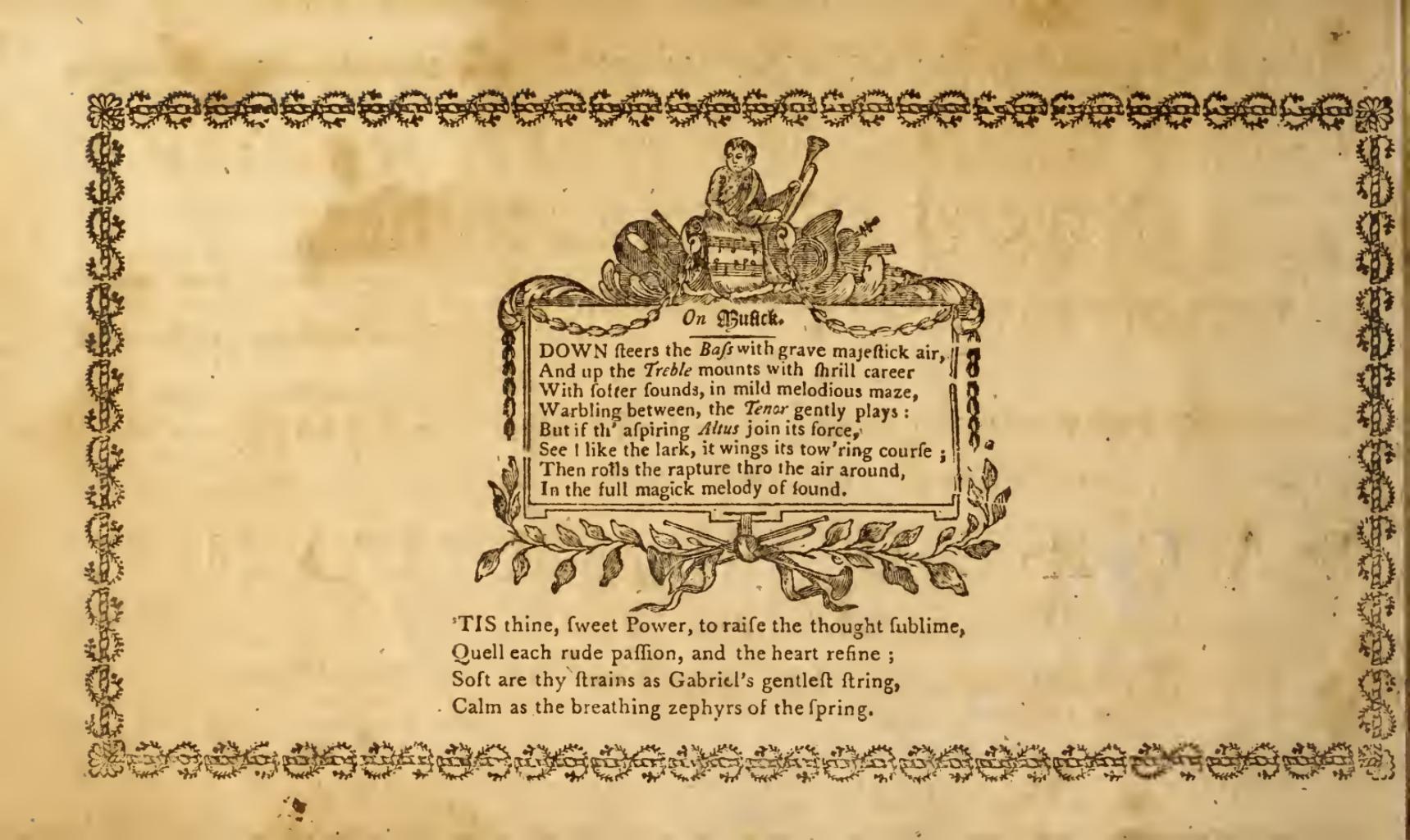
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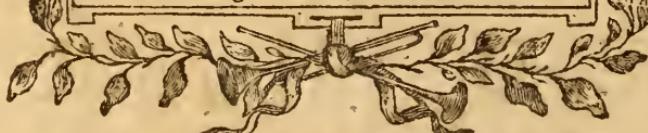
The EDITOR.





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.



T H E

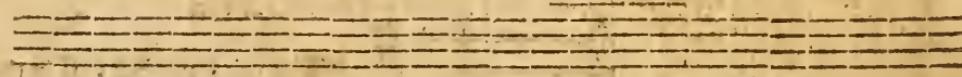
Worcester Collection of SACRED HARMONY.

P A R T I.

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

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

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



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

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

G	Sol.
F	Fa.
E	La.
D	Sol.
C	Fa.
B	Me.
A	La.
G	Sol.
F	Fa.
E	La.
D	Sol.

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,

A	La.
C	Sol.
F	Fa.
E	La.
D	Sol.
C	Fa.
B	Me.
A	La.
G	Sol.
F	Fa.
E	La.

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

B	Me.
A	La.
G	Sol.
F	Fa.
E	La.
D	Sol.
C	Fa.
B	Me.
A	La.
G	Sol.
F	Fa.

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.

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 clifts 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, fòl, là.** *Me*, is the leading note, and when that is found, the notes on the lines and spaces above are called *fà, fòl, là, fà, fòl, là*; and those below *me*, *là, fòl, fà, là, fòl, 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 *Ottave*; 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 *father*; *là*, as in *lark*; and *fòl*, as in *soldier*.

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 $\frac{3}{2}$, means three minims in a bar; $\frac{2}{3}$, 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; $\frac{4}{5}, \frac{7}{6}, \frac{6}{5}, \frac{9}{8}, \frac{12}{10}, \frac{12}{15}, \frac{15}{12}, \frac{12}{10}$, 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, b me is in - - - - E | If F be sharp * me is in - - - - F,
 B b and E b it is in - - - - A | F * and C * it is in - - - - C,
 B b E b and A b it is in - - - - D | F * C and G * it is in - - - - G,
 B b E b A b and D b it is in - - - - G | F * C * G * and D * it is in - - - - D
 As in the following example, viz.

Me in its Natural Place.	Me, transposed by flats.				Me, transposed by Sharps.			
Tenor, or Treble.	B flat, Me in E.	B & E flat Me in A.	B, E & A flat Me in D.	B, F, A and D flat, Me in G.	F sharp Me in F	F & C sharp Me in C.	F, C & G sharp Me in G.	F, C, G and D sharp, Me in D.
Me Counter.								
Bass.								

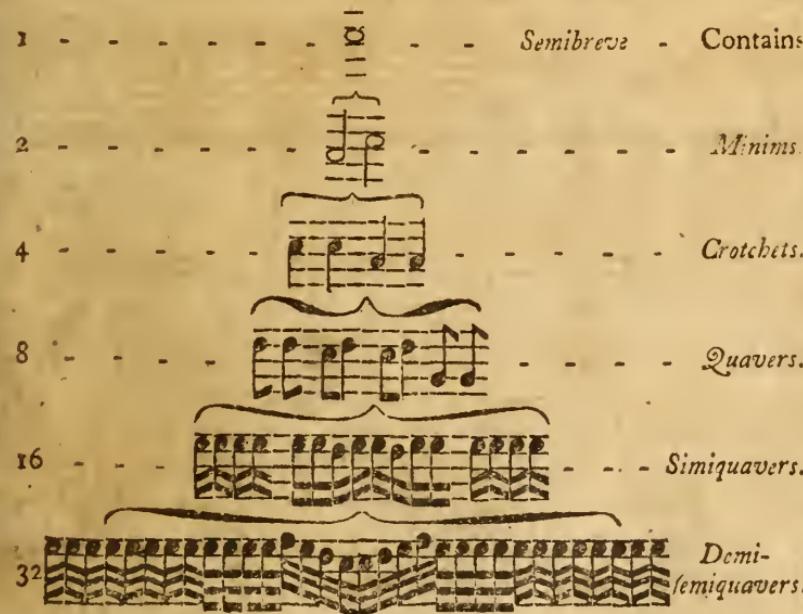
When B is flattened it makes a whole tone between B and C, and leaves only half a tone between E and F, consequently but half a tone between F and G. The reason of this is the alteration of me; for, find me where you will, the notes above, are called as before observed, fà, sol, là, &c. and below, là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

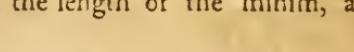
1. Semibreve.	2. Minim.	3. Crotchet.	4. Quaver.	5. Semiquaver.	6. Demisemiquaver.
1 Bar.	$\frac{1}{2}$ Bar.	$\frac{1}{4}$ Bar.	$\frac{1}{8}$ Bar.	$\frac{1}{16}$ Bar.	$\frac{1}{32}$ Bar.
-	-	-	-	-	-

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



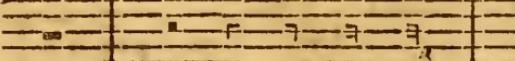
EXPLANATION of the SCALES.

THESSE 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 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.

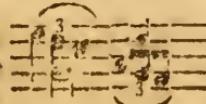
1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.	13.	14.
.	3	5	*	t	w			:	tr.	•	o	o	ll

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

1. 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,



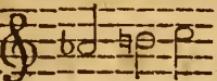
2. A Figure of 3, or Diminution, set over or under any three notes, shews that they must be reduced to the time of two notes of the same

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.

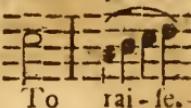
3. A *Flat* ♭ is a mark of *Depression*, and causeth any note before which it is placed to be sounded *half a tone lower* than if the flat was not there ; and when a flat is set at the beginning of a stave, it has the influence of flattening all such notes as happen to be on that line or space through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

4. A *Sharp* ♮ 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, re-

stores 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 *Direction*,  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*: 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 :

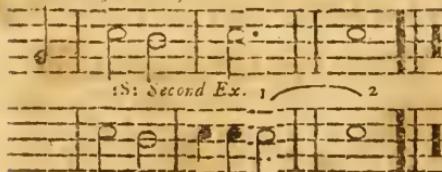
 This is called one of the graces in musick; but unless it is well done, it had better be unattempted by the performer, and sung plain. Notes may sometimes be graced, but not disgraced. Observe that a note cannot be shaken without breaking of it to pieces; as in the example : See the minim marked with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

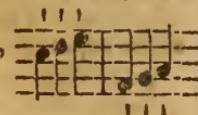
12. A *Double Ending*, shewn by the figures 1 2 set over notes at the close of a tune, when there is a repeat, thus,

S: First Example. 1 2

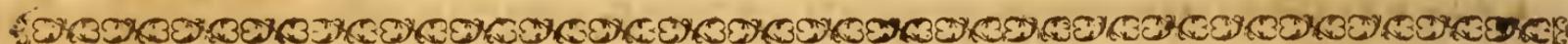


Informs the singer, that the note under figure 1, is sung before the repeat, and the note under 2 must be sung the second time, omitting the note under figure 1. But if the notes are tied, as in the second example, then both notes are sung the second time.

13. Such notes as have *Marks of Distinction* placed over or under them, thus,



14. A *Close*,



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 1. 2. 3. 4. *Adagio*, *Largo*, *Either Allegro*. 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,

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

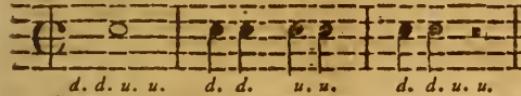
First, lightly strike the ends of your fingers: Secondly, the heel of your hand: Thirdly, raise your hand a little, and shut it partly up: Fourthly, raise it still higher, and throw it open at the same time; which completes the bar. It is best to distinguish the third motion from the fourth, by shutting 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. d. d. u. u. d. d. u. u. d. d. u. u.

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.

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



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



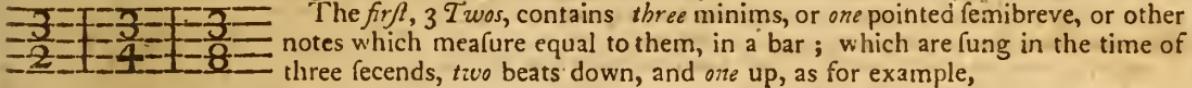
Allegro, the third common time mood, has also a *semibreve* for its measure note, and contains notes or rests to that amount, in each bar; but has only two beats to a bar, which are one down, and one up, allowing one second to each beat, as in this example, viz.

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



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

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,



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

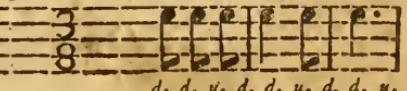
The second mood of triple time, 3 Fours, contains three crotchets, or other notes or rests equivalent, in a bar, which has three beats, two down, and the other up, one half quicker than the first triple time mood: A crotchet in this time is equal to a crotchet in the second mood of common time.

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



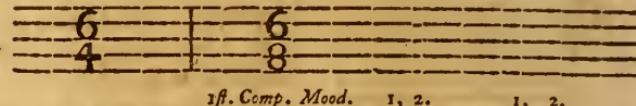
The third triple time mood, has three quavers, or one pointed crotchet, or other notes, or rests, equivalent, in a bar; has also three beats to a bar, but they are performed twice as quick as in the mood last mentioned.

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



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:

ed. Comp. Mood.

1.	2.	1.	2.	1.	2.
6		6		6	
d.	u.	d.	u.	d.	u.

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*.*

1st. Comp. Mood.

6	-	6	-
4		4	
d. u.		d. u.	

* 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 than fill a bar..

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

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

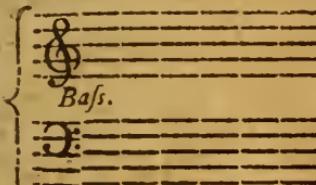
That in 6, 4, a pointed minim is one beat, crotchets three at a beat, &c..

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

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

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

Tenor.



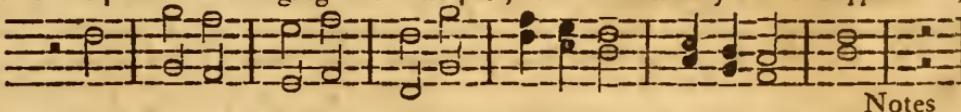
Of the BRACE.

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.



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

Take a leaden ball, the size whereof is immaterial; about an inch in diameter is as well as any: Suspend it by a small tight cord in such a manner as that it may swing each way without interruption, and for the several moods of time, let the length of the cord from the 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, $39\frac{2}{5}$ Inches.

For the Largo, 3, 4 and 6, 8 moods, $22\frac{1}{2}$ —

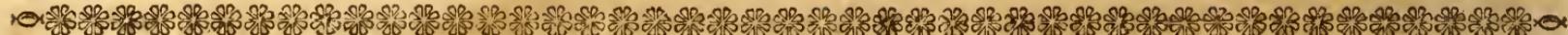
For 2, 4 — — — $12\frac{4}{5}$ —

For 3, 8 — — — $5\frac{1}{2}$ —

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 *concord*, 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.
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Their Octaves, or Eights—	<table style="width: 100%; border-collapse: collapse;"> <tr><td style="width: 25%;">8</td><td style="width: 25%;">10</td><td style="width: 25%;">12</td><td style="width: 25%;">13</td></tr> <tr><td>15</td><td>17</td><td>19</td><td>20</td></tr> <tr><td>22</td><td>24</td><td>26</td><td>27</td></tr> </table>	8	10	12	13	15	17	19	20	22	24	26	27	<table style="width: 100%; border-collapse: collapse;"> <tr><td style="width: 33%;">9</td><td style="width: 33%;">11</td><td style="width: 33%;">14</td></tr> <tr><td>16</td><td>18</td><td>21</td></tr> <tr><td>23</td><td>25</td><td>28</td></tr> </table>	9	11	14	16	18	21	23	25	28	&c.
8	10	12	13																					
15	17	19	20																					
22	24	26	27																					
9	11	14																						
16	18	21																						
23	25	28																						

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

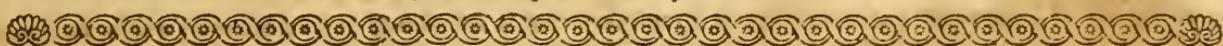
These moods are however, sometimes varied from their true time, by arbitrary words, such as *quick*, *slow*, &c. being placed over the tune or anthem, in which case no certain rules can be given: The following general directions however may not be amiss.

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

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



Of the KEYS used in Musick.

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

A, the natural FLAT Key.

lā. C, the natural SHARP KEY.

lā. fā.

Key.

C.

Key.

lā, lā,

lā.

fā.

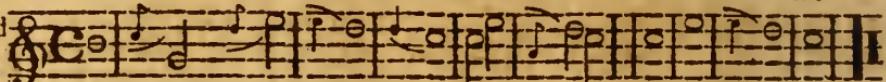
lā.

lā.

Of LEADING NOTES.

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

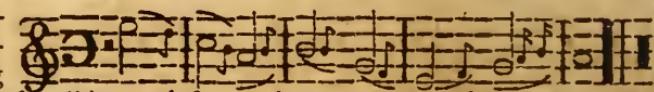
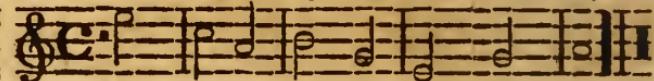
N. B. Observe the *little notes* are not reckoned in time, and are only to be softly touched, or sounded.



Of TRANSITION.

M R. REED has written so concisely on Transition, that it seems best to give his own words and example, which are as 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.”

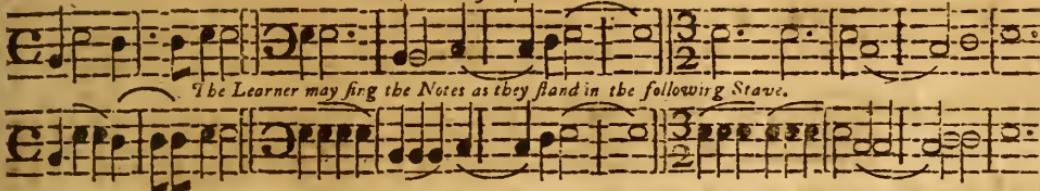


Of SYNCOPATION.

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.



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

C O N C L U S I O N.

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 tusing musick the strength of the voices should increase as the parts fall in, and the pronunciation in such cases should be very distinct and emphatic."

THE

Of the sounding the EIGHT NOTES.

THOS 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.

THE

Worcester Collection of SACRED HARMONY.

P A R T 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.

Tenor. *Moderato.* Pia. Forte. Pia. 1. 2.

1. When faith presents the sa-vious death, And whispers, this is thine, Sweet-ly my rif - - ing hours advance, And peacefully decline.
 2. While such my views, the radiant sun Sheds a more spright-ly ray, Each object smiles all na-ture charms, I sing my cares away.

B. f.

Colchester. C. M.

17

82

32

32

O, 'twas a joy-ful sound to hear, Our tribes de-vout-ly say, Up Isr'-el to the tem-ple hastle, And keep your festal day.

32

32

Little Marlborough. S. M.

34

34

Wel-come sweet day of rest, That saw the Lord a - rise; Wel-come to this re - viv - ing breas't, And these re - joic - ing eyes.

34

34

C

Suffield.

C. M.

Teach me the measure of my days, Thou Maker of my franie : I would sur--vey life's nar--row space, And learn how frail I am.

Wells. L. M.

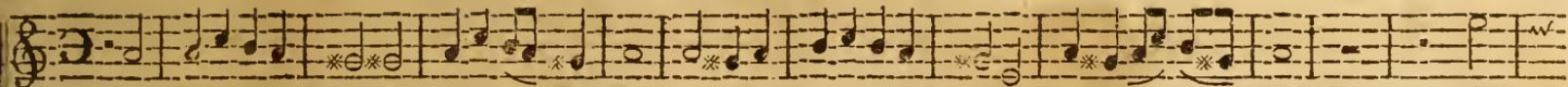
Life is the time to serve the Lord, The time t'insure the great reward ; And whilst the lamp holds out to burn, The vilest sinner may return.

Maryland.

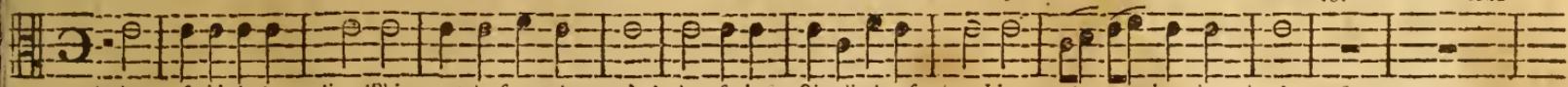
S. M.

19

:S:



:S: And



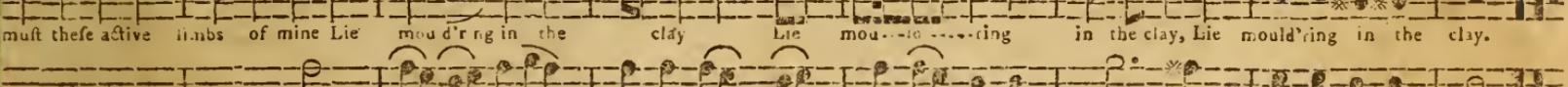
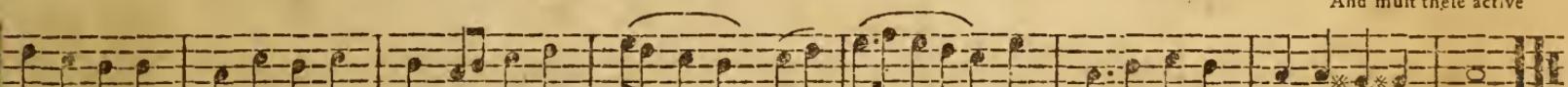
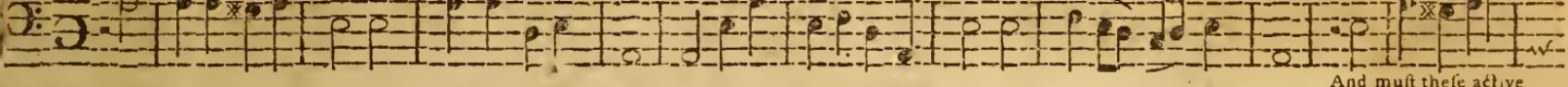
:S:

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:

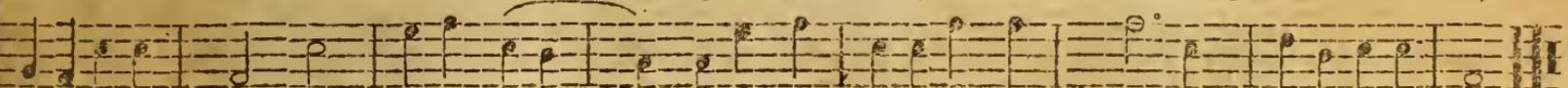
And must these active



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



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



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

St. Helen's. P. M.

Ye that de - light to serve the Lord, The honours of his name re - cord, His sacred name for - ev - er

blefs! Wher'er the circling sun dis - plays His ris - ing beams or set - ting rays, Let land and seas his pow'r con - fess.

Worcester. S. M.

21

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

Who stand on Zion's hill,

How beautiful are their feet,

: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

:S:

Zi---on behold thy Saviour king, He reigns and

Continuation of Worcester.

Zi-on be-hold thy Saviour King, He reigns and triumphs here,
 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-our King, He

Chester. L. M.

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

Third Psalm Tune.

C. M.

23

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; :S: His

With rev'rence let the saints ap-pear, With rev'rence let 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 tremble at his word.

rev'rence hear, And tremble at his word, And tremble at his word, And tremble at his word.

bear, His high commands, His And tremble at his word, And tremble at his word, And tremble at his word,

Paris. L. M.

Praise ye the Lord; 'tis good to raise Our hearts and voices in his praise; His nature and his works in---vite, To make his duty our delight.

Bath. L.M.

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

Kingsbridge. L. M.

25

83 FF

3 4

Would you be--hold the works of God, His won---ders in the world abroad, Go with the mar--i---ners and trace

83 FF

3 4

Continued.

Columbia. P. M.

The un--known re---gions of the seas.

Not all the pow'r's on earth, Join'd in a league with hell, Can

D

Continuation of *Columbia*.

: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.

:S:

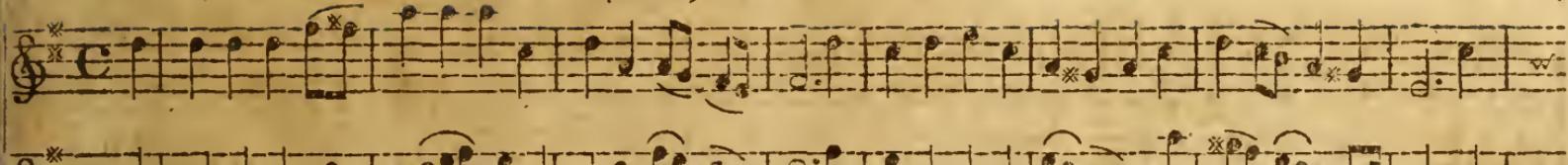
:S:

Lebanon. C. M.

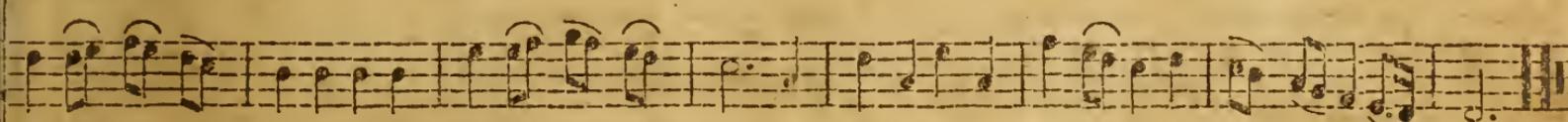
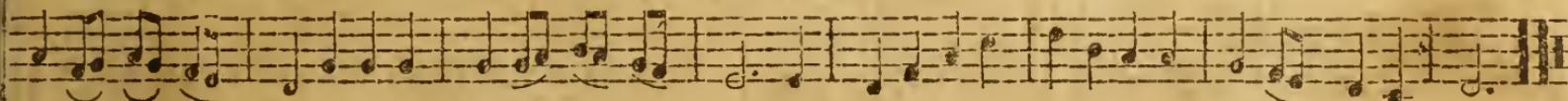
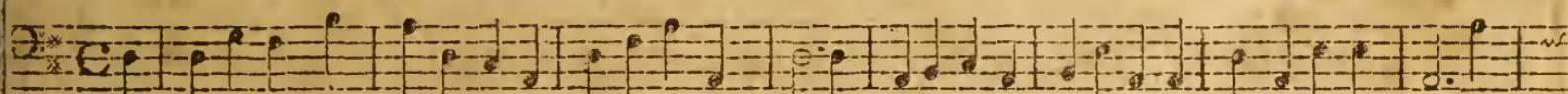
Lord what is man, poor fee-ble man, Born of the earth at first? His life a shadow light and vain, Still hast-ing to the dust.

Witcham. C. M.

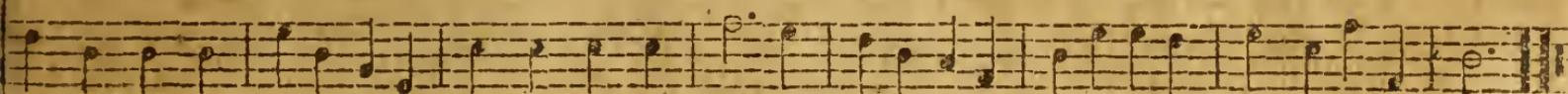
27



Some Seraphi 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.

My G-d the spring of all my joys, The life of my delights, The glo-ry of my brightest days, And comfort of my nights.

Old Hundred. L. M.

Be thou, O Gud, ex - ai-ed high, And as thy glo-ry fills the sky, So let it be on earth display'd, 'Till thou art here as there o--bey'd.

Washington. L. M.

29

Those heav'nly guards a-

Lord when thou diest ascend on high, Ten thousand angels fill'd the sky, Ten thousand angels fill'd the sky; Those

'Those heav'nly guards around thee wait, Like

'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' - ols

heav'nly guards a-round thee wait, Like char'ots that attend thy state, 'Those heav'nly guards around thee wait, Like cha - - - r' - ots, Like char'ots that attend thy state, 'Those heav'nly guards around thee wait, Like cha - - - r' - ols

char'ots that at-tend thy state, Like cha - - - r' - ots, Like cha - - - r' - ots, Like char'ots that at - - tend thy state.

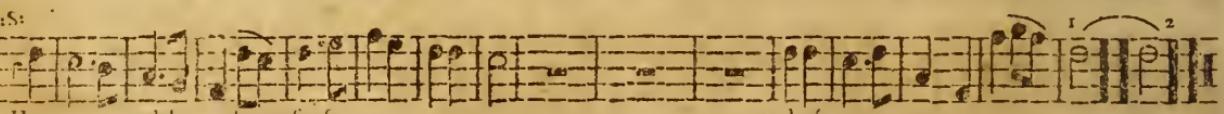
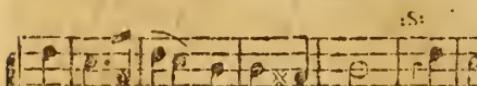
at-tend thy state, Like char'ots that ac-tend thy state, 'Those heav'nly guards around thee wait, Like char'ots that attend thy state, 'Those heav'nly, &c. Like char'ots

Thirtythird Psalm Tune. C. M.



Like char'ots that attend thy state.

Rejoice ye righteous in the Lord, This work belongs to you : Sing of his name, his ways,

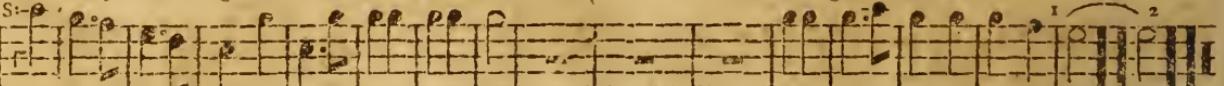


His mercy and his righteousness,

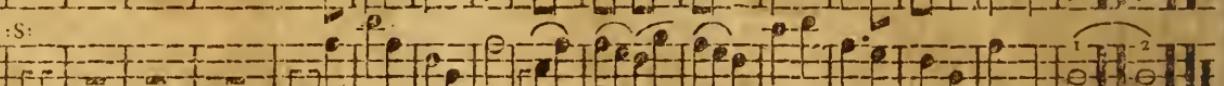
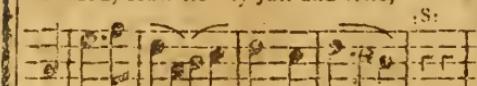
and of grace,



his word, How ho--ly just and true,



Let heav'n & earth proclaim: His works of nature and of grace, Reveal his wond'rous name.



Brookfield. L. M.

31

Shall the vile race of fieth and blood, Contend with their Cre - a - tor God? Shall mortal worms pre-tume to be More ho-ly, wile, or just than he.

Suffolk. L. M.

Bright King of glo - ry, dread-ful God, Our spirits bow be-fore thy seat, To thee we lift an hum---ble tho't, And worship at thine aw-ful feet.

Thirtyfourth Psalm tune. C. M.

The praises of my God shall still, The praises of my God shall still, The praises of my God shall still, The praises of my God shall still,

Through all the changing sce - nes of life, In trouble and in joy, :S: The praises of my God shall still, The praises of my God shall still, The praises of my God shall still, The praises of my God shall still,

The praises of my God shall still, The praises of my God shall still, The praises of my God shall still, The praises of my God shall still,

hill, The praises of my God shall still, My hear - - - r, My hear - - - t and

God, The praises of my God shall still, My hea - - - rt and tongue em - ploy, My heart and tongue em - ploy,

1 2

Pool. L. M.

33

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

8 6 3 2

b 2

Be - hold the lof - ty sky, De-clares its maker, God, And all the star-ry works on high, Pro-claim his won'r a - broad.

8 6 3 2

b 2

Bethlehem : Or, Christmas Hymn. C. M.

$\frac{3}{2}$

$\frac{3}{2}$

While shepherds watch their flocks by night, All seat - ed on the ground, The An - gel of the Lord came down, And glo - - - - -

$\frac{3}{2}$

$\frac{3}{2}$

Continuation of Bethlehem.

35

S:

The An - gel of the Lord caine down and glo - ry shone a - rou - nd, The An - gel of the

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

:T: 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 - - - - -

Lord came down, And glo - ry shone,

- - - - ni, And glo - - - - - ry, And glo - - - - - ry, And glo - - - - ry shone a - round.

An - gel of the Lord came down,

- - - - - sid.

Bennington. L. M.

Ye sons of men with joy re - cord, The va - - rious won - - ders of the Lord, And let his pow'r and goodness sound, Thro' all the

Let the high heav'n's your songs invite, Those spacious fields of

tribes the world a-round.

Let the high heav'n's your songs in-vite, Those spacious fields of brilliant light, Where

Let the high heav'n's your songs in-vite, Those spa - - - cious fields of brill - iant light, Where

Let the high heav'n's your songs invite, This spacious fields of brilliant light, Where sun, and moon, and planets roll, And

Continuation of Bennington.

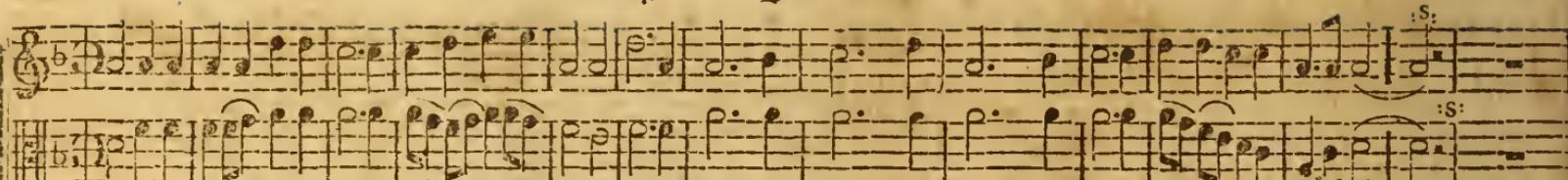
37

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.
 fun 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-lai - ting all; I've none but thee in heav'n a - - bove, Nor on this earthly ball.

Montague. L. M.

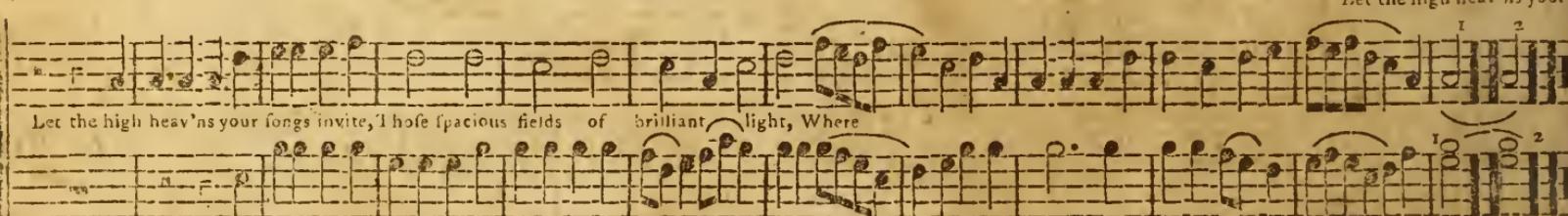


Ye sons of men with joy record, The various wonders of the Lord, And let his pow'r and good - ness sound, Thro' all your tribes the world around. :S:



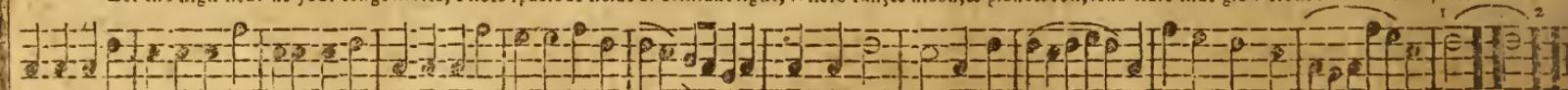
:S: Let

Let the high heav'ns your



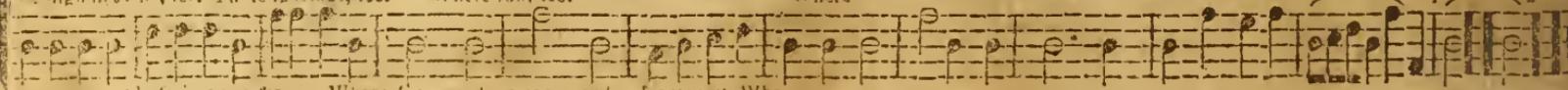
Let the high heav'ns your songs invite, Those spacious fields of brilliant light, Where

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.



to pole. Those spacious, &c. Where sun, &c.

Where



Where sun, and moon, and planets roll, Where

Wilford. C. M.

39

:S:

It angels sung a Saviour's birth, It angels sung a :S:

It angels sung a Sa - viour's, Saviour's birth, On that auspicious morn, :S:

If an-gels sung a Sav-iours b.r.h., If angels fung a

If angels fung a Sav---iour's birth, If angels fung a

We well may im-i-
1 2

We well may im-i-tate

Now he again is born, Now he again is born,

1 2

We well may im - i - - - - tate their mirth, Now he again is born, Now he a-gain, Now he a-gain is born.

1 2

We well may im-i-tate their mirth, We well may imitate

Now he again is born,

1 2

tate their mirth, We well may im - i - - - - 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. :S:

Ye ho - ly throng Of Angels bright, In worlds of light, &c. I 2

Ye ho - ly throng Of An - gels bright, In worlds of light Be ---- gin the song. I 2

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. I 2

St. Michael's : Or, Psalm 149.

Brady & Tate.

P. M.

41

O praise ye the Lord, Prepare your glad voice, His praise in the great Assem-bly to sing : In our great Cre - a - tor Let Is - rael re - joice, And

Continued.

children of Zion Be glad in their King.

Ainherſt. P. M.

Ye boundless realms of joy, Ex - ai* your Mak - er's fame ;

Continuation of *Amherst.*

:S:

:S:

:S:

..S:

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.

:S:

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

:S:

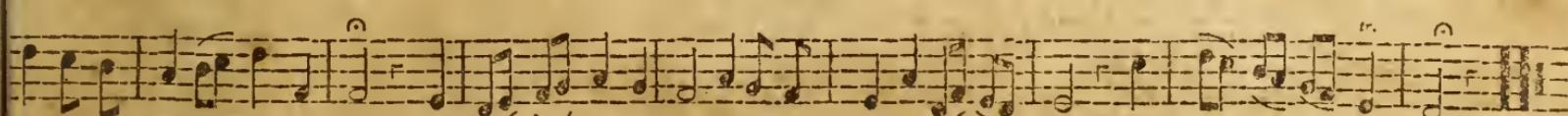
:S:

Britannia. C. M.

43



Thou great and sacred Lord of all, Of life the on - ly spring, Cre - a - - tor of un - num-ber'd worlds, Im-mense - ly glo-rious King,



Whose image shakes the stag'ring mind, Be-yond con-cep-tion high,Crown'd with om-nip-o - tence and veil'd With dark e - ter - ni - ty.



Norwich. S. M.

My sorrows like a flood, Im-patient of restraint,
In-to thy bosom, O my God,

Into thy bosom, O, Into thy bosom, O my God, Pour out a long complaint.
I 2

Into thy bosom, O, Into thy bosom, O my God,
I 2

Into thy bosom, O my God,

Jubilee. P. M.

Blow ye the trumpet blow, Blow ye
Blow ye the trumpet blow, the trumpet blow, The glory solemn found, Let all the nations know, To earth's remotest bounds:

Blow ye the trumpet blow, Blow ye
Blow ye the trumpet blow,

Continuation of Jubilee.

Lebanon. L. M.

45

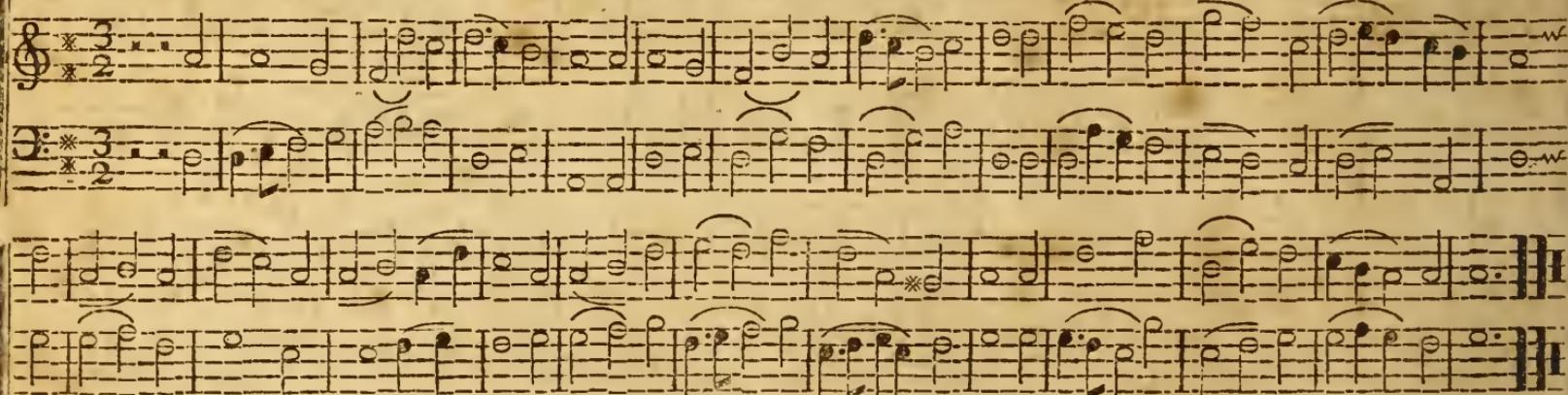
The year of Ju - bi - lee is come, Re - - turn ye ransom d sinners home.

Rejoice ye thin - ing worlds on high, Be -

hi 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.



Come let us sing un - to the Lord, And praise his name with one accord. In this de - sign one cho - rus raise :

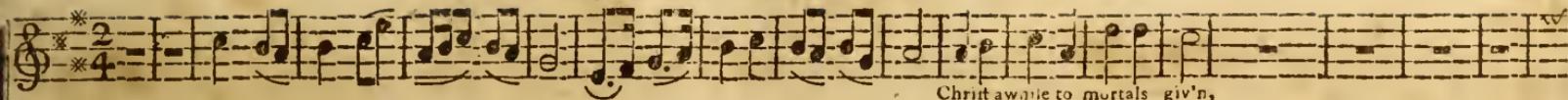


From east to west his praise pro-claim ; From pole to pole ex - tol his fame, The skies shall ech - o back his praise.

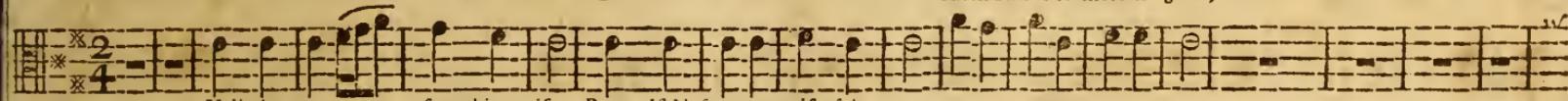


Middleton. P. M.

47



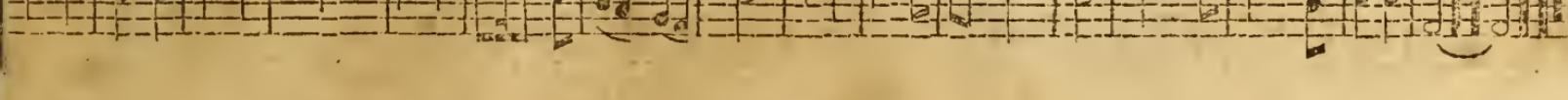
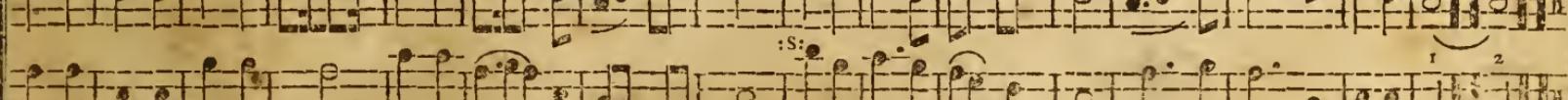
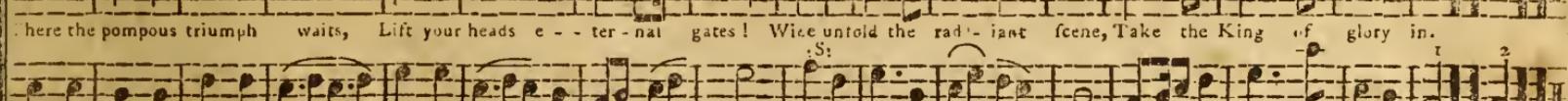
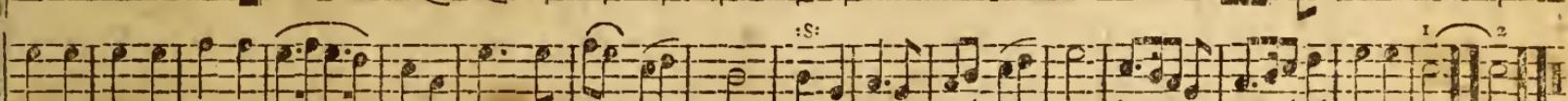
Christ awhile to mortals giv'n,



Hail the day that saw him rise, Rav - ish'd from our wish-ful eyes;



Re - - ascends h's native heav'n.

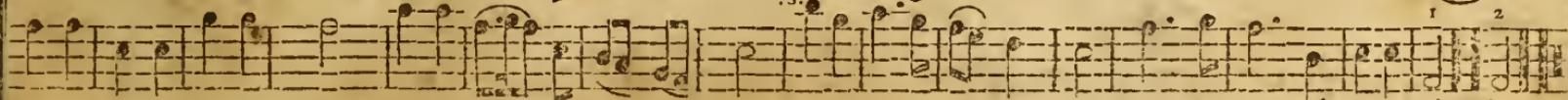


here the pompous triumph waits, Lift your heads e - - ter - nal gates! Wise untold the radi - iant scene, Take the King of glory in.

S:



S:



Stalford. S. M.

See what a living stone, The build - ers did re - fuse; Yet God hath built his church there - on
Yet God hath built his church, Yet, &c.
Ye: God hath built his church, there - - on, Yet, &c.

Walpole. C. M.

In spi - - te of en - vious Jews.
Oh, if my soul was form'd for woe, How would I vent my sighs! Repentance

Walpole. Continued.

49

A handwritten musical score for 'Walpole' featuring three vocal parts: Soprano (S.), Alto (A.), and Bass (B.). The music is written on five staves of five-line staff paper. The lyrics are integrated with the music, appearing below the staves. The score includes various musical markings such as dots, crosses, and slurs. The page number 49 is in the top right corner.

Should like rivers - flow - From both my stream - - - ing eyes. 'Twas for my sins my dear - - est Lori Hung on the curs-ed tree,

S:

For thee, For, &c.

And gru - - - an'd a - - - way a dy - - ing life,

S:

For thee, my soul, for thee.

S:

For thee, my soul, for thee, For, &c.

B:

For thee, my soul, For thee, &c.

Berlin. L. M.

He dies! He goes! the heav'n - ly Lov - er dies! The tidings strike a dole - ful sound On my poor heart-strings.

:S:

Deen he lies in the cold cav - erns of the ground. :S: Come saints, and drop a tear or two, On the dear bosom of your God,

:S:

Berlin Continued.

51

A handwritten musical score for a single melodic line. The music is written on five staves, each consisting of five horizontal lines. The notes are represented by short vertical strokes. The first two staves begin with a clef, while the subsequent staves do not. The time signature is indicated by a 'C' (common time) at the start of the first staff. The lyrics are written below the staves:

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.

A handwritten musical score for a single melodic line. The music is written on four staves, each consisting of five horizontal lines. The notes are represented by short vertical strokes. The first staff begins with a clef and a 'C' (common time). The lyrics are written below the staves:

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

Philadelphia. S. M.

Let differing na-tions join To cel-e-brate thy name, And all the world, O Lord, combine To praise thy glo-rious name.

S:

And all the world, O Lo - rd, com - - bine, And all the world, O Lord, combine To praise, &c.

S:

And all the word, O Lo - - - r, O Lord, combine, To praise, To praise thy glo-rious name.

S:

And all the world, O Lord, com---bine To pra - - - - - ile, To praise, &c.

S:

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

Calvary. C. M.

53

My tho'ts that of-ten mount the skies, &c.

My tho'ts that or - - ten mount the skies, Go search, Go search the world beneath;

My tho'ts that of - - ten mount the skies, Go fear - - ch -

Where na-ture all in ru - in lies, Where

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 ows,

And owns,

And ows - her sov'reign death.

ru - in lies, Where, &c.

Charlestown. C. M.

When God re - veal'd his gra - cious name, And chang'd my mourn - ful state, :S:
 My rap - ture
 My rapture seem'd a pleasing dream, The
 My rap - ture seem'd a pleasing dream, The grace ap - pear'd so great, &c.
 My rap - ture seem'd a pleasing dream, The grace ap - pear'd so great.
 seem'd a pleasing dream, The grace appear'd so gre - at, &c.
 grace ap - pear'd so gie - at, My, &c.

Farmington. P. M.

55

Who

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

Who can secure his vi - - tal breath,

an secure his vi - - tal breath, Who can ferure his vital breath

vi - - tal breath, Who can 'cure 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 brash

Who can se - cure his vi - - tal breath,

Greenfield. P. M.

:S:

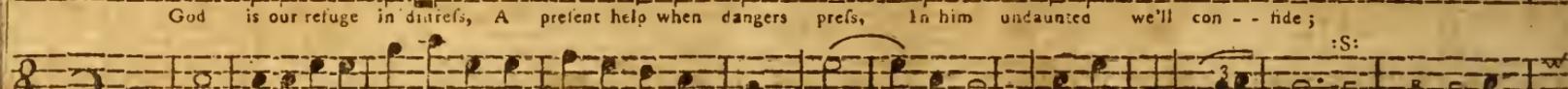


God is our refuge in distress, A present help when dangers press, In him undaunted we'll confide;

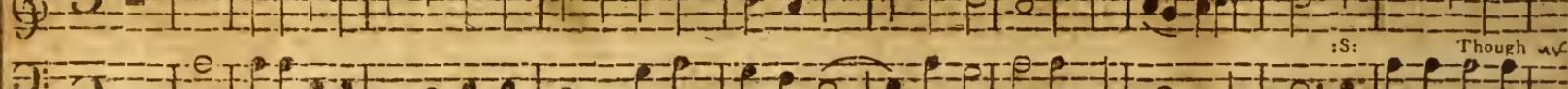
:S:



:S:

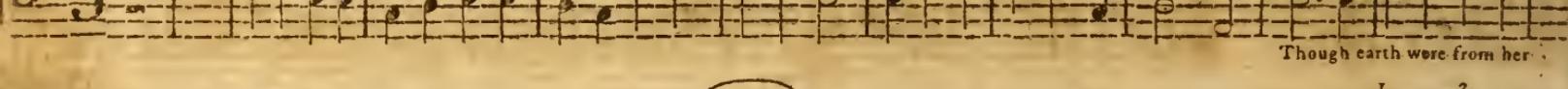


:S:

Though *etc.*

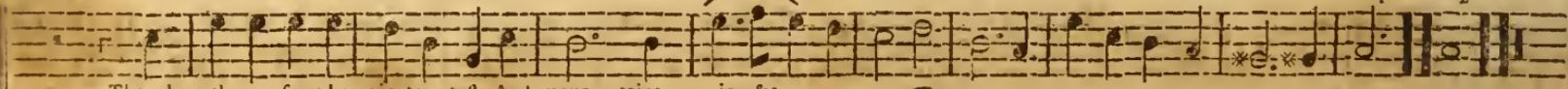
:S:

Though earth were from her



Though earth were from her cen-tre lost, And moun--tains in, &c.

1 2

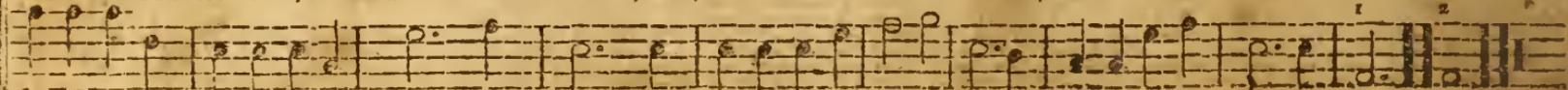


Though earth were from her cen-tre lost, And mountains in the o - cean lost, Torn piecemeal by the roaring tide. 1 2



earth were from her cen-tre lost, And mountains in the o - cean lost, Torn, &c.

1 2



Torn, &c., And mountains in the o - - cean lost, Torn, &c,

1 2



Rainbow. C. M.

57

The sea grows calm at thy com-mand, And tempests cease to roar,

Tis by thy strength the mountaine stand, God of e-ter-nal pow'r; The sea grows calm at thy com-mand, And

The sea, &c.

The sea, &c.

ro - - ar,

tempests cease to ro - - ar, And tempests cease to roar.

H

Durham. L. M.

Sweet is the work, my God, my King, To praise thy name, give thanks and sing, To shew thy love by morn--ing light, And talk of all thy truth at night.

Humiliation. S. M.

From low-est depths of wor, To God I sent my cry ; Lord, hear my sup - - - pli - cat - ing voice, And gra - cious - - ly re - ply.

Annapolis. C. M.

59

Your pi-eus

A-wake ye saints : To praise your King, Your sweet-est pai - - sions raise ; :S:

Your pi-eus pleasure while you sing,

Your pi-eus pleasure while you sing, In-creat-ing

pleasure while you sing, In - - creat-ing with the praise, Your pi-eous pleasure while you sing, In - creas - ing with the praise.

Your pi-eous pleasure while you sing, In - - creat-ing with the praise, In - - - creas - ing with the praise.

sing, In - - creasing with the pra - - - ife, Your pi-eous pleasure while you sing, In - - creasing with the praise.

with the pra - - - ife, Your pi-eous pleasure while you sing, In - - creas - ing

Worship. L. M.

Great spir-- it, under--stand-ing's King, Reason and truth must j-oia to bring, Worship that may bee-some to meet Ac--cept--ance at thine aw--ful feat.

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.

Andover. C. M.

61

My passions fly to seek their King, And send their gro - - - ans a - - - brian; :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.

S:

Shall mortal, &c. More, &c.

Shall the vile race of i-eh and b'ld Contend with their Creator. God?

Shall mortal worms presume to be More holy, wise, or just than he.

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

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

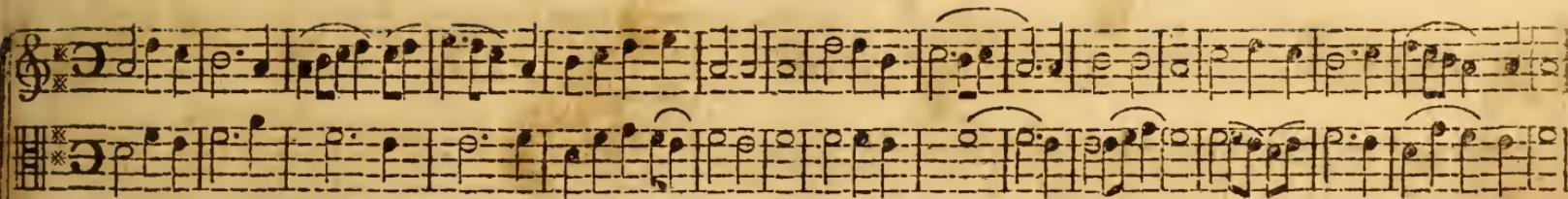
Slow.

Mortality. L. M.

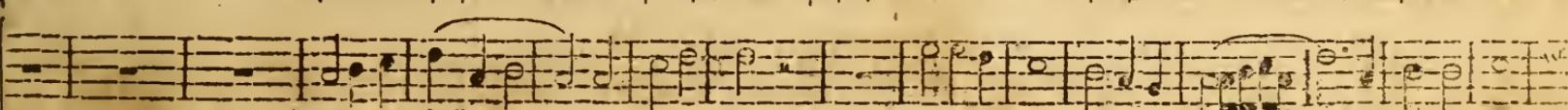
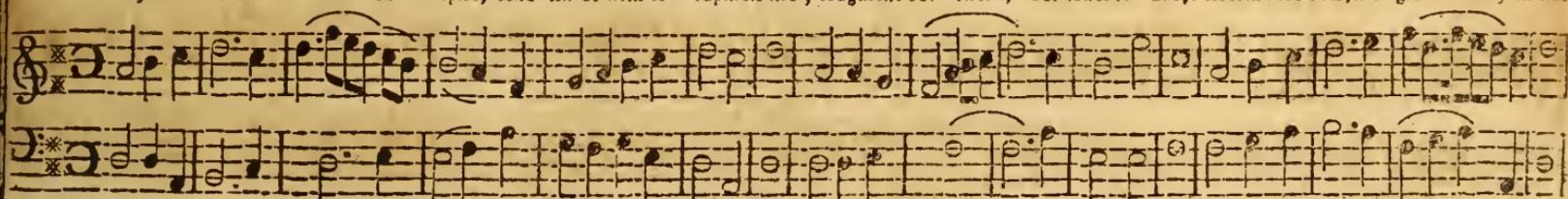
Death like an o-ver-flow-ing stream, Sweeps us away; our life's a dream; An emp-ty tale; a morning flow'r, Cut down and wither'd in an hour.

Lancaster. L. M.

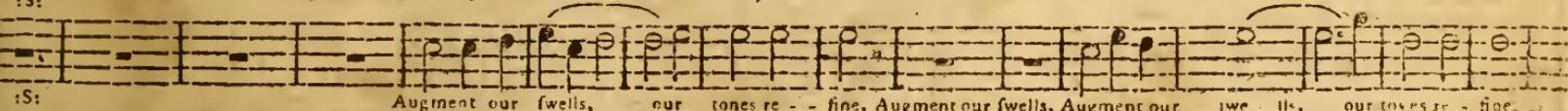
63



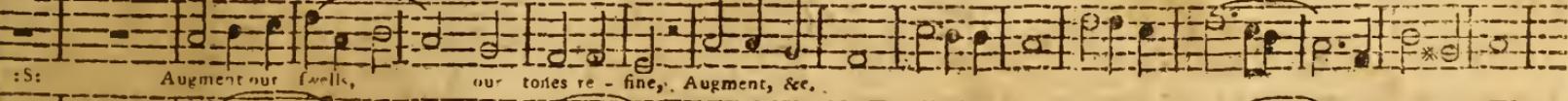
Majestick God our muse in - - spire, And fill us with se - raphick fire ; Augment our swells, our tones re - fine, Performance ours, the glo - - - ry thine.



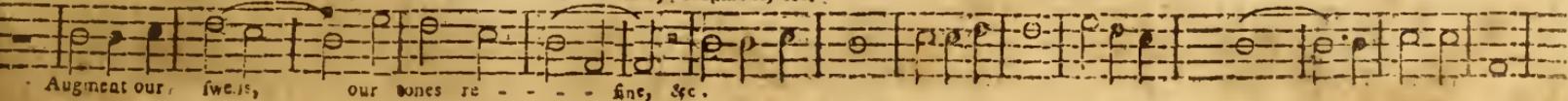
:S: Augment our swells, our tones re - fine,



:S: Augment our swells, our tones re - fine, Augment our swells, Augment our swells, our tones re - fine, &c.



:S: Augment our swells, our tones re - fine, Augment, &c.



: Augment our swells, our tones re - - - fine, &c.

Continuation of *Lancaster*.

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.

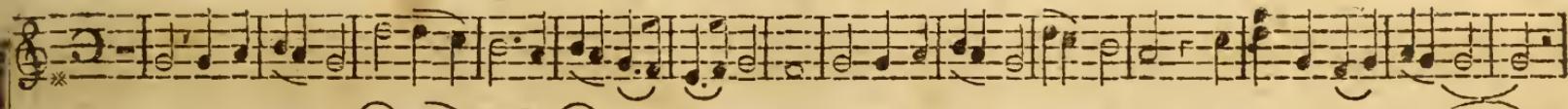
Performance ours, the glo - - - - ry, glo - - - - ry, &c.

Poland. C. M.

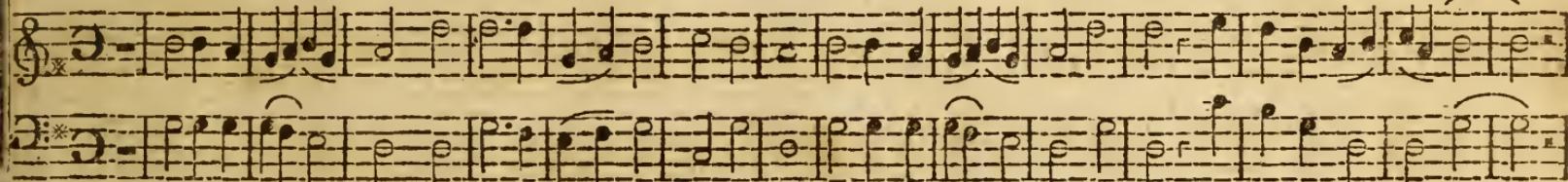
God of my life look gentle down, Behold the pains I feel; But I am dumb before thy throne, Nor dare dispute thy will.

Ninety eighth Psalm Tune. C. M.

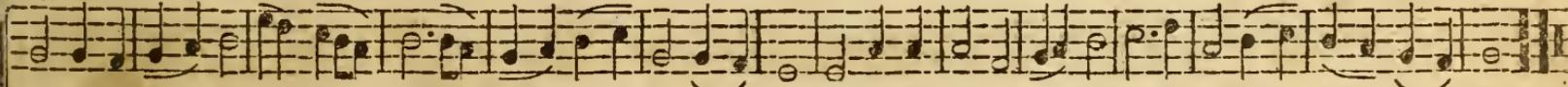
65



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.



:S:

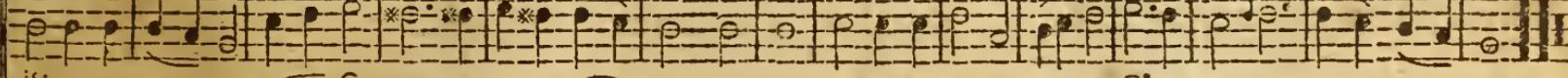


:S:

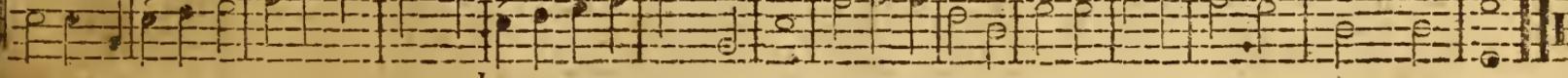


Joy to the earth; the Sav - - iour reigns ; Let men their songs em - - ploy : While fields and floods, rocks, hills & plains, Repeat the sound - ing joy.

:S:



:S:



I

He sends the lab'ring con - -

The Lord hath eyes to give the blind; The Lord supports the sink-ing mind;

He sends the lab'ring He, &c.

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

He sends the lab'ring con - - science peace, He, &c.

science peace ; :S:

con-science peace ; He helps the stranger in distress, The wid-ow and the fath-er-less, And grants the pris'n---er sweet re-lease.

Sherburne. C. M.

67

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 glo - ry shone around, And
 glo - ry shone a-round, And, &c. The, &c.
 shone around, And glo - o - ry shone a - round, The an - gel of the Lord came down, And glory shone a - round. 1 2
 glo - - ry shone a - round, The, &c. And, &c. 1 2
 glo - - o - ry shone around, The, &c. And, &c. 1 2
 glo - - o - ry shone around, The, &c. And, &c. 1 2

Bristol. L. M.

The lof - - ty pil - lars of the sky, And spacious concave rat - - s'd on high, Spangled with stars, a shin - - ing frame, Their
 Th' unweari'd, &c.
 And, &c.
 great U - - 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.
 Th' unweari'd, &c.
 And, &c.

Bristol Continued.

pub - lish - es to ev'ry land, The work of an almighty hand.
1 2

And all our work, And, &c.
3
an----cient days, Then to thine house did num----bers go,
And all our work was praise.
And all our work, And, &c.

Eastham. C. M.

69

'Tis with a mournful plea---ure now, I think on

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.

:S: Piano.

Forte.

:S:

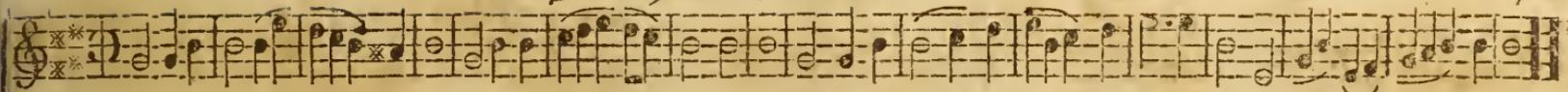
Sweet fields beyond the swell-ing flood, Stand dress'd in liv-ing green : So to the Jew old Cana'n stood, While Jor-dan roll'd be-tween.

:S:

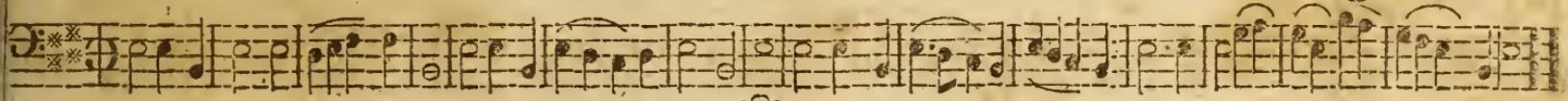
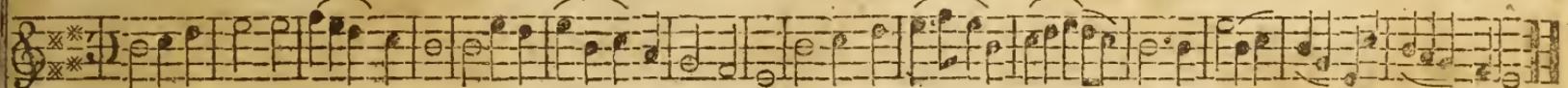
:S:

Manchester. L. M.

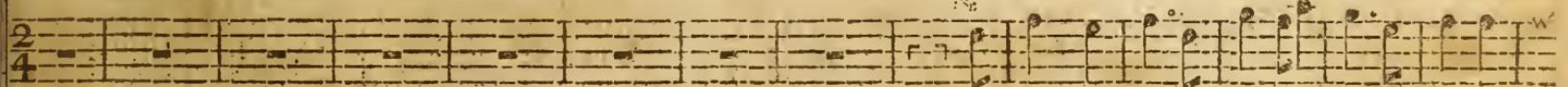
77



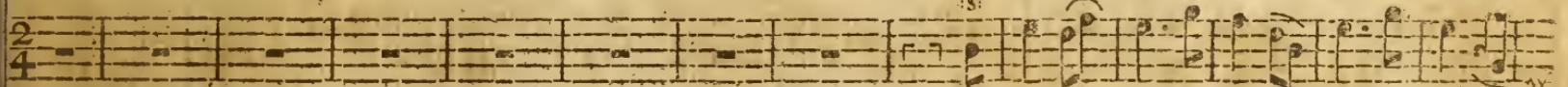
Let the shrill trumpet's war-like voice, Make rocks and hills his praise rebound, Praife him with harp's me---lo---dious noile, And gentle psal-t'ry's sil---ver sound.



Let vir-gin troops soft trim---brels bring, And come with grace---ful mo---tion dance;



Let in---struments of va-rious strings, With organs



Manchester Continued.

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.

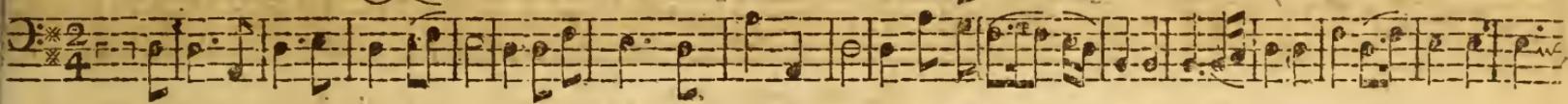
Blest morning, whose young dawning rays Be---held the Son of God A---rise tri---umph---ant from the grave, And leave his dark a---bode.

Victory. L. M.

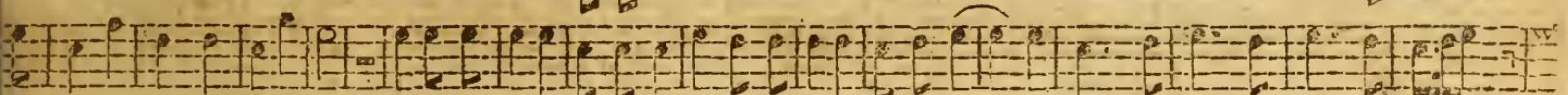
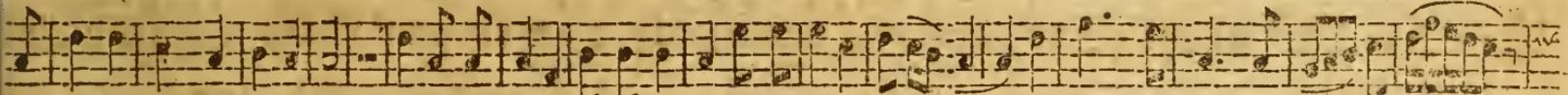
73



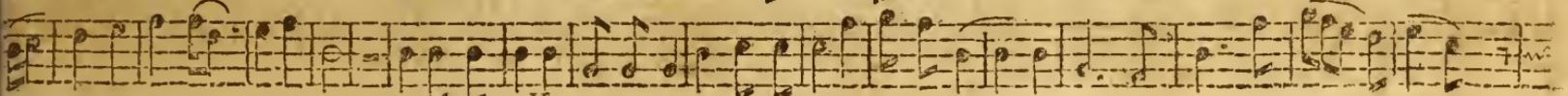
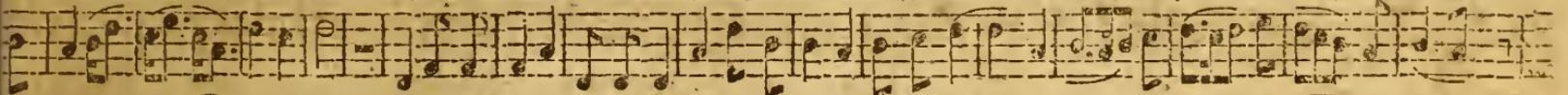
He reigns, the Lord the Saviour reigns, Praise him in e----van---ge--ick strains; Let the whole earth in songs rejoice, And distant islands j-in their voice,



Slow.



And dist--tant islands join their voice. Deep are his counsels and unknown ; But grace and truth support his throne : Tho' gloom y clouds his way fur---round,



Victory Continued.

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

Soprano: Before him burns de---vour-ing fire, The mount-a-ins, mount-a-ins, &c.

Alto: Before - him burns de---vour-ing fire, The mount-a-ins melt, the seas re-tire, His en-en-mies, with fore-dismay, &c.

Bass: Before him burns devouring fire, The mountains melt the seas re-tire, The, &c.

Before him burns devouring fire, The, &c. The &c.

Victory Continued.

75

A handwritten musical score for a three-part setting (Soprano, Alto, Tenor/Bass) on five staves. The music is in common time, with various clefs (F, C, G) and key signatures. The lyrics are integrated into the music, appearing below the staves. The score includes dynamic markings like 'L' (largo), 'f' (fortissimo), and 'p' (pianissimo). The lyrics are as follows:

Fly from the fight and shun the day; Fly from the fight and shun the day;

Then lift your heads ye saints on high, And

Then lift your heads, ye saints, on high, And

Then lift your heads, lift, &c.

Sing, sing, sing, sing, h - - ne for, &c.

ng, for your redemption's nigh. Then lift your heads, ye saints, on high, And si - - - - ng, for your reception's nigh.



A P P E N D I X.

C O N T A I N I N G,

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

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

Doxology.

Now un-to the King Eternal, Immortal, In-vis-i-ble, the on-ly wise God, be Honour, and Glory, thro Jesus Christ, for ever, and ever, A-men.

Crucifixion.

77

Affettuoso.

He dies! the heav'n - ly lov - er dies!

The tid - ings strike a dole-ful sound, &c.

He dies! the heav'nly lov - er dies!

The tid - ings strike a dole-ful, doleful, doleful sound on

He dies! He dies!

The tid - ings strike a dole-ful, &c.

Piano.

Grave.

The tid - ings strike a dole-ful sound on my poor heart strings. Deep he lies in the cold cav - erns of the

my poor heart strings.

Crucifixion Continued.

Andante.

round. Deep he lies, Deep he lies, Deep he lies, in the cold cav - erns of the ground.

Allegro Moderato.

Come saints and drop a tear or two For him who groan'd beneath your load,

Come saints and drop a tear or two For him who groan'd, who groan'd, &c.

He shed a drop a tear or two For him who groan'd, who groan'd, who groan'd beneath your load. He shed a thousand drops but

Crucifixion Continued.

79

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

Lisbon. S. M.

In palaces of joy, In, &c.

O let thy God and King Thy sweetest th' em-bley; The children shall his honour si - ne In pal-naces of jny.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time (indicated by 'C') and consists of four systems of music. The vocal parts are written in soprano, alto, and tenor/bass clefs. The piano part is written below the vocal parts, with two staves and two hands. The score includes lyrics in English. The first system starts with a soprano vocal line, followed by an alto line, and then a tenor/bass line. The lyrics for this section are: "Rise, my soul, and stretch thy wings, Thy bet-ter por-tion trace, Rise from tran-si----to-ry things, Tow'rd's heav'n thy native place." The second system begins with a soprano vocal line, followed by a tenor/bass line, and then an alto line. The lyrics for this section are: "Sun, and moon and stars de--cay, Time shall soon this earth re-move, Rise, my soul, and haste a--way, To seats pre-par'd a--bove." The third system starts with a soprano vocal line, followed by a tenor/bass line, and then an alto line. The lyrics for this section are: "S: ...". The fourth system starts with a soprano vocal line, followed by a tenor/bass line, and then an alto line. The lyrics for this section are: "S: ...". The score is written on five-line staff paper.

Rise, my soul, and stretch thy wings, Thy bet-ter por-tion trace, Rise from tran-si----to-ry things, Tow'rd's heav'n thy native place.

Sun, and moon and stars de--cay, Time shall soon this earth re-move, Rise, my soul, and haste a--way, To seats pre-par'd a--bove.

S: ...

S: ...

Cardigan. L. M.

81

83. God is a king of pow'r unknown, Firm are the orders of his throne; If he resolve, who dare op-pose, Or ask him why, or what he does?

Harlem. L. M.

*C. Shew pit-y, Lord, O Lord for--give, Let a repent-ing reb---el live; Are not thy mercies large and free? May not a sin-ner trust on thee?

L

Lyra Sacra.

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

Lyra Sacra Continued.

83

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

I 2

God, he reigns ex- -alt-ed, Crown'd with tri-umph, high with God he reigns, ex-----alt---ed high with God!

I 2

I 2

Habakkuk.

The page contains musical notation for three parts: Treble (C), Alto (C), and Bass (C). The music is written on five-line staves with various note heads and stems. The bass part includes basso continuo markings such as 'b' (bassoon) and 'c' (cimbalo).

The lyrics are taken from the book of Habakkuk:

A-way, my un-be-nev-ing fear ! Fear shall no more in me take place. } Bu. shall I there-fore let him go, And base-iy to the
 My Saviour doth not yet ap-pear, He hioes the bright-ness of his face. }

temp-ter yield ? No, in the strength of Je-sus, no, I never will give up my thied. Altho' the Vine its fruit de-nny, Altho' the Oi-ive yield no

Habakkuk Continued.

85

Oil, the with'ring fig-trees droop and die, the fields il-lude the til-lers toil, the emp-ty stall no herd at-ford, and per-ish all the bleating race, Yet will I tri-umah in the Lord, the God of my sal-vation praiie.

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 oustrip 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-peст still is nigh. Hide me, O my
 Saviour 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.

Mansfield.

87

A - wake our souls, 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.

The voice of my be---lo---v-ed sounds, While o---er the mountain tops he bounds, He flies ex-
ult--ing o'er the hills, And all my soul with trans-port fills. The voice of my be---lov-ed

The Voice of my Beloved Continued.

89

sounds, While o'er the mountain to.....ps he bounds. He fli.....es ex....ulting, o'....er the hills, And

Major.

all my fo.....ul with trans-port fills. Gent....ly doth he chide my slay, Rise my

The Voice of my Beloved Continued.

A handwritten musical score for three voices (Soprano, Alto, and Bass) and piano. The score consists of four systems of music, each with a treble clef, a bass clef, and a common time signature. The vocal parts are written in soprano, alto, and bass staves, with lyrics underneath. The piano part is written in a single staff at the bottom. The music features various note values including eighth and sixteenth notes, and rests. Measure numbers 1 through 12 are indicated above the staves. The lyrics are as follows:

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

Turin.

91

Pia.

Son of God, thy blessing grant, Still sap - - my ev' - ry want; Tree of Life, thine in - fluence shed,

With thy sap my spir - it feed, With thy sap my spir - it feed, With thy sap my spir - it feeds

Forte

Pia.

Forte

With thy sap my spir - it feed, With thy sap my spir - it feed, With thy sap my spir - it feeds

New-Salem. C. M.

Al-

Now shall my inward joys, a - - rise, And burr in - - - to a long,

Al-mighty love in-

Al-mighty love in-spir s my heart, And

1 2

nigh-ty love in-spires my heart, And pleasure tunes my tongue, And pica - lue tunes, &c.

1 2

Al - - migh-ty love in - spires my heart, And pleasure tunes my tongue, And pica - sure tunes my tongue.

1 2

spires my heart, And plea - - - sure tunes my tongue, And, &c.

1 2

spires my heart, And plea - - - sure tunes my tongue, And, &c.

Cheshunt.

93

Vivace.

Our Lord is ris-en from the dead,
The pow'rs of hell are cap - tive led, Dragg'd to the
Our Je-sus is gone up on high,
portals of the sky.
The pow'r's f hell are cap - tive led, Dragg'd to the portals of the

The musical score consists of four staves of music in common time. The first staff begins with a treble clef, the second with an alto clef, the third with a bass clef, and the fourth with a tenor clef. The key signature is C major. The music features various note values including eighth and sixteenth notes, with several rests. The lyrics are integrated into the musical lines, with some words like 'Je-sus' and 'portals' having specific melodic patterns. The score is set on a light-colored page with a decorative border.

Cheshunt Continued.

Fife. Flute. Bassoon.

And an - gels chaunt the sol-lemn lay, Lift up your heads ye
Lo his triumphal char'ot waits,

heav'ly gates, Ye ev-er---laft-ing doors give way.

Lift up your heads, ye heav'ly gates, Ye ev-er---laft-ing doors give way.

Cheshunt Continued.

95

Alto, Solo, Ardente.

The musical score consists of four staves of music for Alto Solo, Adante. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The lyrics are: "Loose your bars of mal - fy light, And wide un - - fold th' e - the - rial scene, He claims thele man - sions". The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The lyrics are: "as his right, Re - - ceive the king of glo - - ry in. He claims th le man - sions as his right, Re-". The third staff continues the melody. The fourth staff concludes the section with the lyrics: "ceiv - e the King of glo - - ry in. Re - - ceive th- King of glo - - ry in." The music features various dynamics and performance markings such as "w" and "v".

Cheshunt Continued.

mansions as his right, Re - ceive the King of glo - ry in, He claims these man - fions as his right, Re - ceive the
King of glo - ry in.

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 -

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 -

Chebunt Continued.

97

And Je--sus is the Conqu'rot's name,

came, The World, Sin, Death, and Hell o'er---threw,

And Je----sus is the Conquer'r's name, And Je----sus

is the Conqu'---rot's name.

Lo his triumphal chariot waits,

pianissimo
And an-gelis shoo---in the sol--emn law.

Cheshunt Continued.

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-rry? Who? Who? Who? Who? Who? Who? The Lord of

Cheshunt Continued.

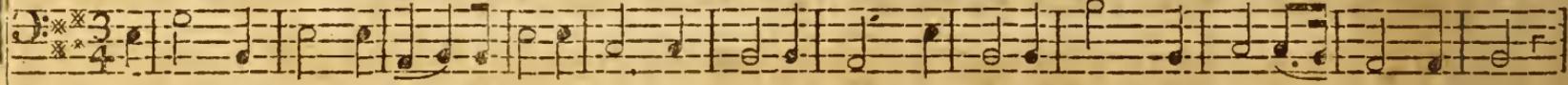
99

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

Denbigh.

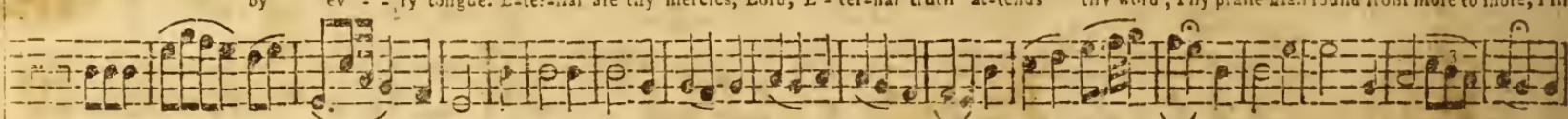


From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise, Let the Re - deemer's name be sung.

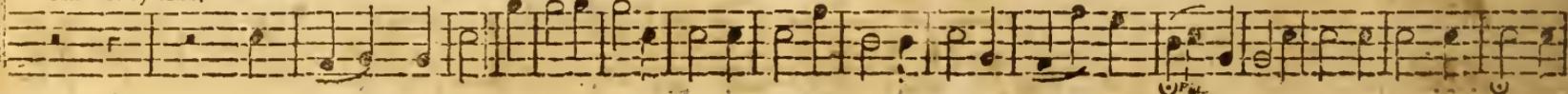


ev - - - ry land,

by ev' - - ry tongue. E-ter-nal are thy mercies, Lord, E - ter-nal truth at-tends thy word; Thy praise will be found from shore to shore, I'll



Thro' ev'ry land,



Denbigh Continued.

101

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

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

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

All Saints, New.

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

3

All Saints Continued.

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

Lincoln. H. M.

103

1 :S: 2

life out sweetly there.
life out sweetly there.
life out sweetly there.
life out sweetly there.

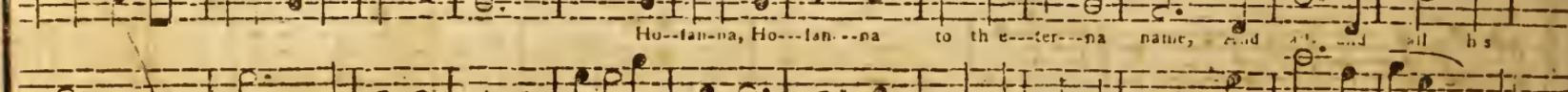
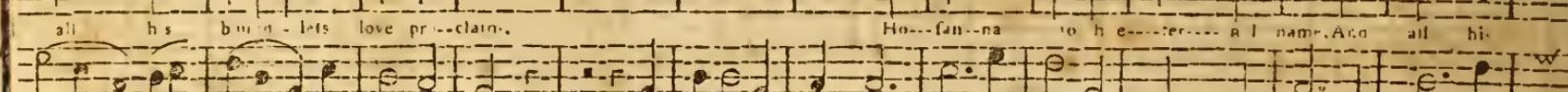
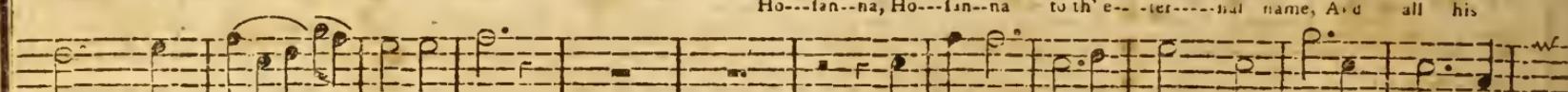
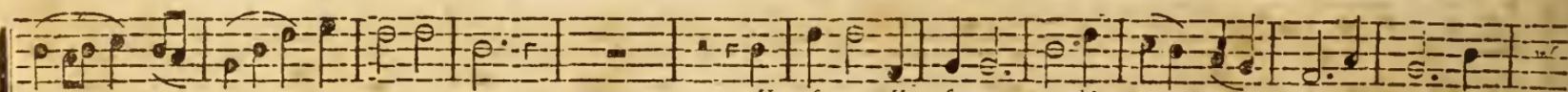
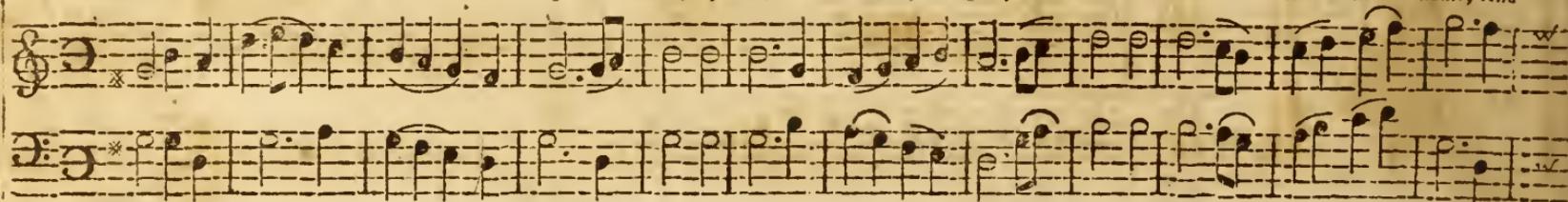
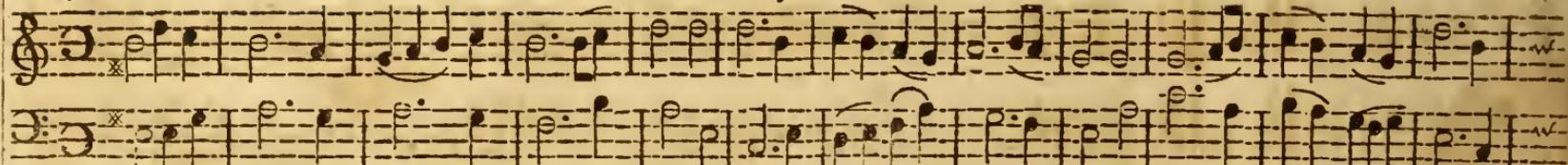
Lord of the worlds a - - bove, How pleasant and how fair, The dwellings of thy love, Thy

1 :S:
2

ear h - - ly temples are. To thine a - - bove, My heart at - - pires, With warm de - - sires, To see my God.

1 :S:
2

Worcester, New. L. M.



Ho-fan-na, Ho-fan-na to th'e---ter---nal name, And all his bound - less

Worcester Continued.

105

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.

Sun, His al - hs migh- - ty works out-done, has all his migh-ty works out-done, The sp - cious earth, And spreadi - g flood, Proclaim the wise, the

Worcester Continued.

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 stan-s, The

Soft.

Loud.

no--blest la-bor of thine bands; The pleaf- ing lustre of his eyes, Outshines the wonders of the skies. Grace! 'Tis a sweet, a charm-ing

Soft.

Loud.

*Soft.**Worcester Continued.**Affectionate.*

107

theme, My thoughts re--joice at Je--sus' name!

O may I live to reach the

Ye an--gels dwell up--on the loun, Ye heav'n's 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.

Assurance.

Now shall my head be lift-ed high, or lift-ed high, a-bove, &c.

Now shall my head be lift-ed high, be lift-ed high, a-bove, a-bove my feet around. And

Now shall my head be lift-ed high - - - 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, With-in thy tem-ple 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.

Greenwich.

109

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 Piice of Grace, Be - held our helpless, help - - lets grief, He low, and

Greenwich Continued.

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.

With haitz,

With haitz, Enter'd the grave in mor-al feith, And dwelt, and dwelt, and dwelt amongst the dead.

With haitz,

Greenwich Continued.

III

Chorus Vivace.

let rocks and hills Their last-ing fi-lence break, their last - - ing fi - - lence
Oh! Oh! for this love.
let rocks and hills Their last-ing fi-lence break, their last - - ing fi - - lence

Andante.

break,
their fi - lence break. All har - - mo-nious, hu - - man tongues, The Sa - - viour's prai - es speak.
break,

Repeat the Chorus above, and then continue from the following Allegro.

Greenwich Continued.

Allegro Moderato.

An-gels af - - sist our migh - - ty joys, Strike all your harps, your h'rs of gold; But when you rite your

Adagio.

high - est notes, your high - est note , His love, his love, his love can ne'er be told, his love can ne'er be told.

Denmark. L. M. For two Staves.

113



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,

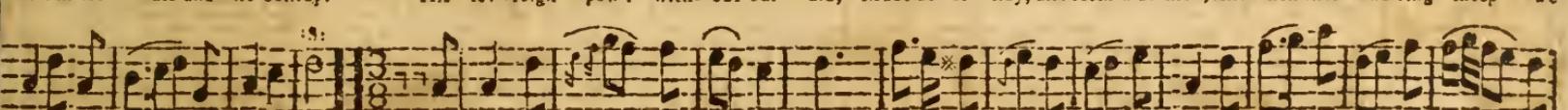


Sof.



He can cre - - ate and he destroy.

His sov'-reign pow'r wtch--out our aid, Made us of clay, and form'd us men, And when like wand'ring sheep we



P

Denmark Continued.

Loud.

Soft.

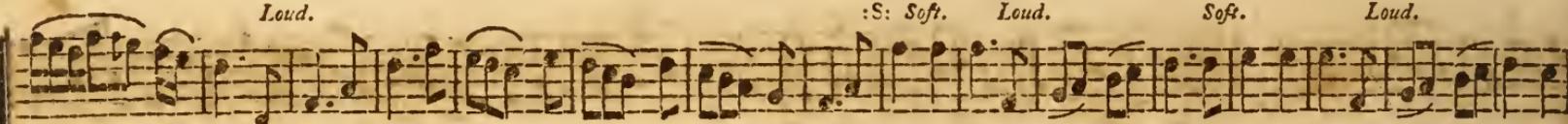


Loud.

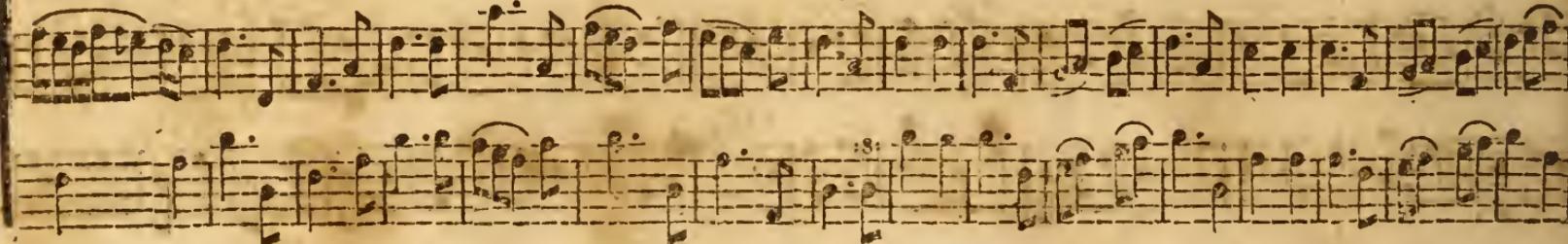
:S: Soft. Loud.

Soft.

Loud.



:S:





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



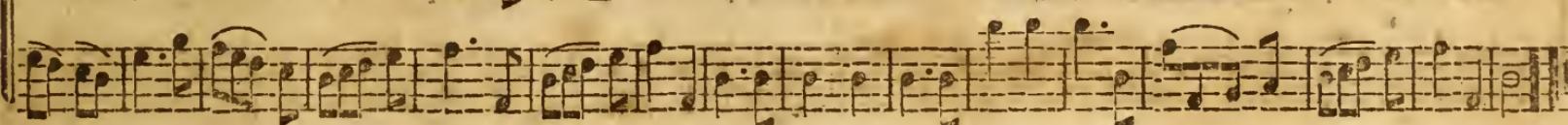
Soft.

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 - - - h-ing years shall cease to move,



Funeral Ode.

And is the lov-e-----ly shad-ow fled, The blooming won-der of her years, So so in enshrin'd a--mong the dead, She justly claims our pi-----ous tears;

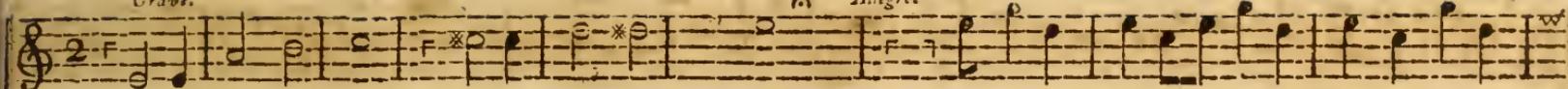
Who now to heav'n---ly spirits join'd, Hath left our wretch-ed world behind, Who now to heav'n-ly spir---its join'd, Hath left our wretch-ed world behind.

The Contrast.

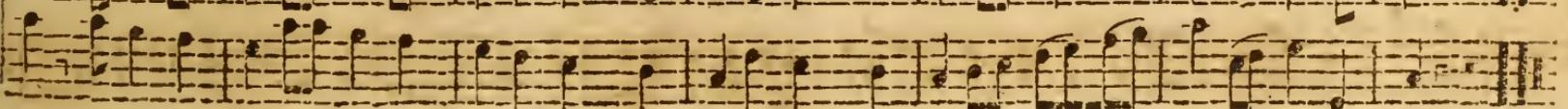
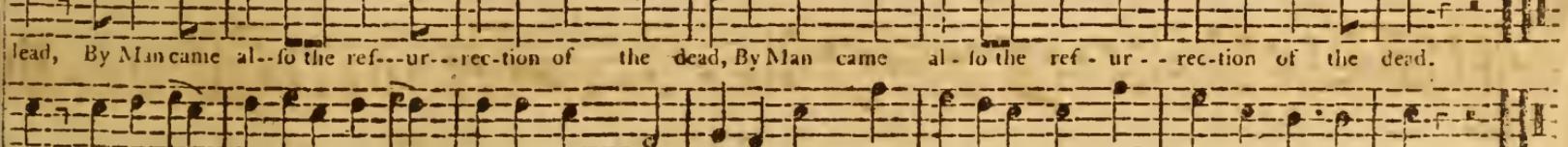
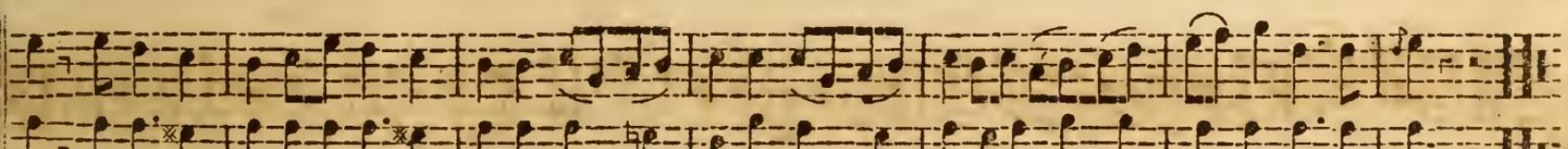
117

Grave.

Allegro.

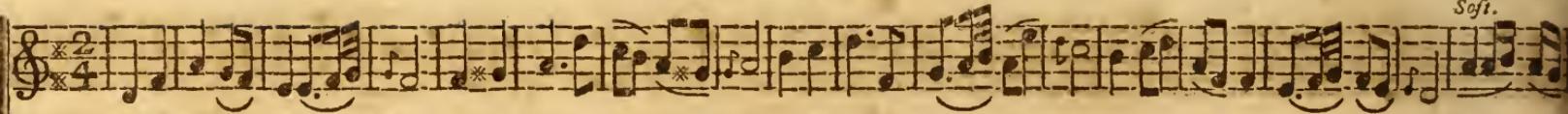


Since by Man came Death, Since by Man came Dea-th, By Man came al-so the ref-ur-rec-tion of the



Falmouth.

Soft.



Lord we come before thee now, At thy feet we hum--bly bow! O ! do not our sin dis---dain, Shall we seek the Lord in vain. Lord on



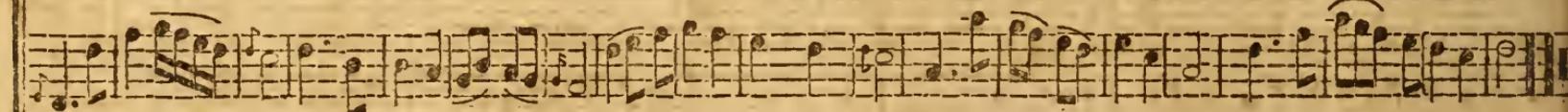
Loud.

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.



New Canaan. P. M.

119

:S:

The Lord Je - ho - vah reigns; And rov - - al state main - tains; His head with awful glo - - - ries crown'd,

Ar - ray'd in robes of light, Be-girt, &c. And rays, &c.

At-ray'd in robes of light, Be-girt with sov'reign might, And rays of maj - - es - - ty a - round.

ay'd in robes of light, Be - - girt, &c. And, rays, &c.



Almigh--ty God, to thee be end---less honours done, The un--di---vid----ed Three, And the myste--rious One. Where reason fails with all her pow'rs, There



Cookham. P. M.

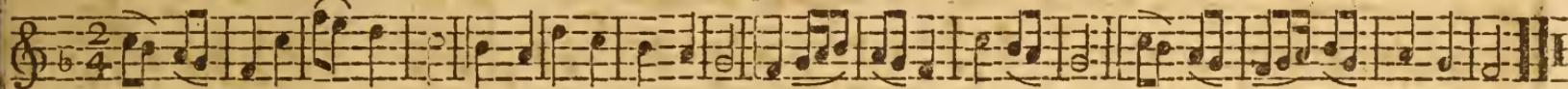
Musical notation for the hymn "Cookham. P. M." on page 120. The music is divided into two systems by a vertical bar. The left system consists of two staves: a soprano staff at the top and an alto staff at the bottom. The soprano staff uses an F-clef, and the alto staff uses a C-clef. The right system also consists of two staves: a soprano staff at the top and an alto staff at the bottom. The soprano staff uses an F-clef, and the alto staff uses a C-clef. The music is in common time. The lyrics for the first system are: "faith prevail; and love adore." The lyrics for the second system are: "Clap your hands ye peo--ple all, Praise the God on whom ye call, Lift your voice and shout and praise, Trium--ph in his sav' eign grace."

Alcester. H. M.

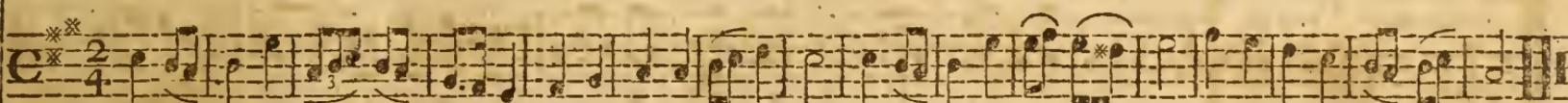
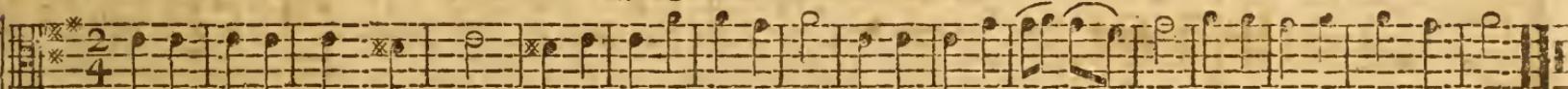
121



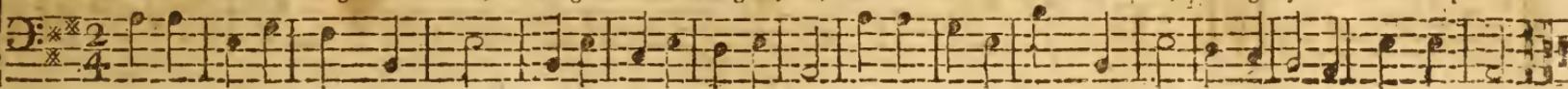
Sing we to our God a--bove, Praise e--ternal as his love, Praise him all ye heav'ly host, Fath-er, Son, and Ho-ly Ghost.



New-Plymouth. H. M.



Thee to laud in songs di----vine, Angels and Archangels join; We with them our voic-es raise, Echoing thy e--ter---nal praise.



Q

Twentythird Psalm Tune. P. M.

Slow.

The Lord my pa--ture shall pre-pare, And feed me with a shepherd's care : His presence shall my wants sup---ply,

And guard me with a watchful eye, My noonday walks he shall at---tend, And all my mid - - night hours de-fend.



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.

A handwritten musical score for 'The Pilgrim'. The top staff is in common time (indicated by a '2' over a '4') and the bottom staff is in 3/4 time (indicated by a '3' over a '4'). The music continues from the previous page. The lyrics are: '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 earthie - - move,' followed by a repeat of the first section of the song.

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 earthie - - move,

*The Pilgrim Continued.**Soft.*

Rise my soul, and haste a - way To seats pre - - par'd a - - bove.

Time shall soon this earth re - - move.

Rise my soul, and haste a - way To seats pre - - par'd a - - bove.

Loud.

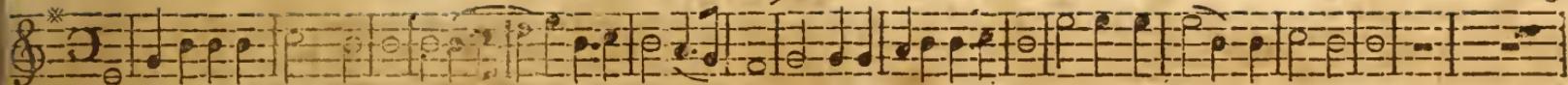
Rise my soul, and haste a - way To seats pre - - par'd a - - bove.

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.

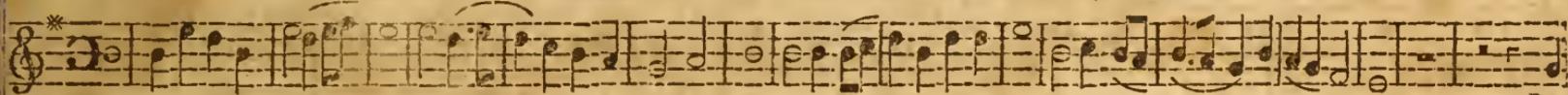
Cease, ye pilgrims, cease to mourn,
Prels onward to the prize ;
Soon our Saviour will return,
Triumphant in the skies.
Yet a season, and you know,
Happy entrance will be given,
All our sorrows left below,
And earth chang'd for heav'n.

Greenwich. L. M.

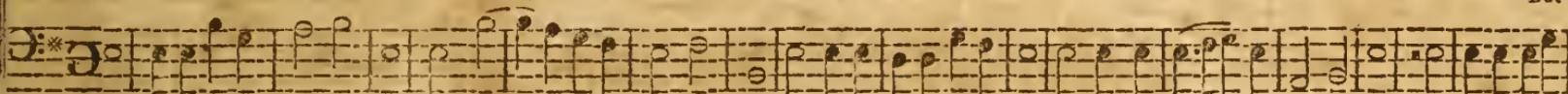
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Lord what a tho'tless wretch was I, To mourn and murmur and re-pine, To see the wicked plac'd on high, In pride and robes of honour shine.

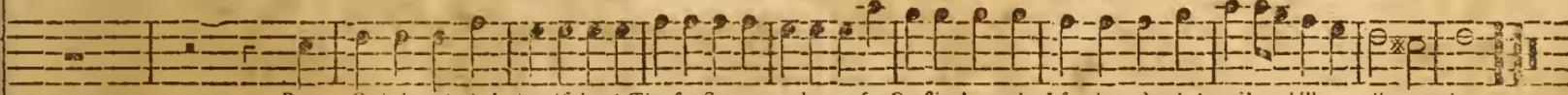


But

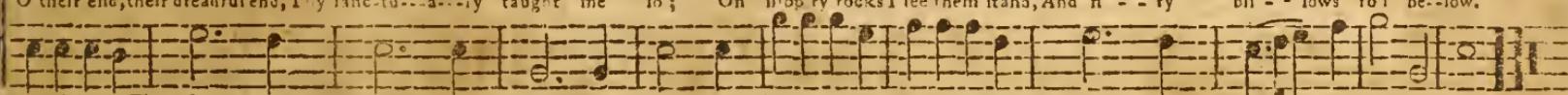
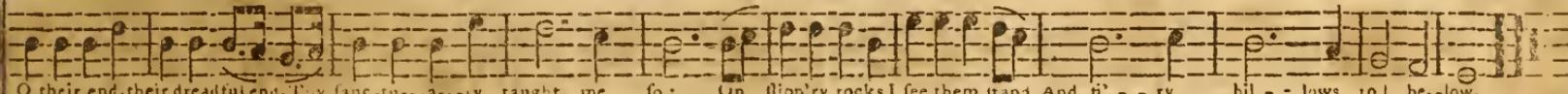


But, O their end, their

But, O their end, their dreadful end, Thy sanctu-a-ry taught me so; On slipp'y rocks I see them stand, And fir-y billows roll be-low.



But, O their end, their dreadful end, Thy sanctuary taught me so; On slipp'y rocks I see them stand, And fir-y billows roll be---low.



deadful end, Thy sanctu-a-ry taught me so; On slipp'y rocks I see them stand, And fir-y billows roll be-low.

Russia.

Handwritten musical score for "Russia" featuring three staves of music with lyrics in English. The lyrics describe a scene of political unrest and revolution.

Lyrics:

- 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.
- 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.



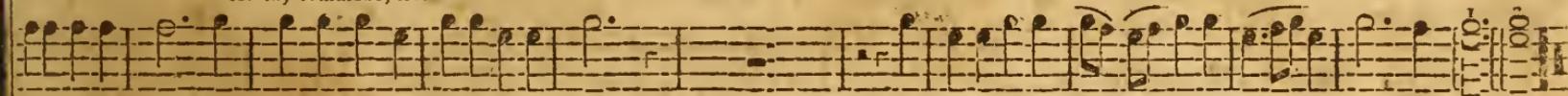
Thy works of glo-ry migh-ry Lord, That rui'e the boist'rous sea, The sons of courage shall record, Who tempt the dang'rous way, At thy command the



At thy com and the



At thy command, &c.

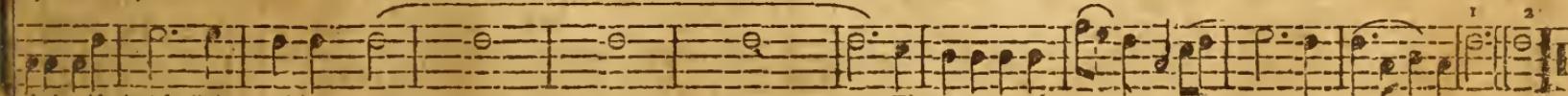


winds arise, And swell the tow'ring waves,

The men astonish'd, mount the skies, And sink in gap-ing grave,



thy command, &c.



winds arise, And swell the tow'ring waves, The men, &c.

Lisbon. S. M.

Welcome to this, &c,

Welcome sweet day of rest, That saw the Lord arise ;

Welcome to this re-viv-ing breast, And these re - - joic - ing eyes.

Welcome, &c.

S:

Welcome, &c.

Windham. L. M.

Broad is the road that leads to death, And thousands walk t - gether there ; But wisdom shews a narrower path, With here and there a tra - ei - le .

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

As Je-sus stood on Tabor's mound, Ce - - lef - - tial glo - - ry beam'd a-round, And cloth'd the man the God, In

lucid robes of spotless white, Whilst splendors of pri - - me - - val light, Loos'd day's un - - bound-ed flood. 2

Atonement. C. M.

131

In - - fin - ite grief! A - maz - ing woe! Be - hold my bleed - ing Lord! Hell and the

Jews con - - spir'd his death, And us'd the Ro - - man sword. Oh! the sharp pangs of smarting pain, My

Atonement Continued.

dear Re-deem - er bore; While knot - ty whips and rag - ged thorns, His sa - 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.

Mount Sion. S. M.

133



The hill of Si-on yields A thousand sacred sweets, Be--fore we reach the heav'nly road, Or walk the golden streets.

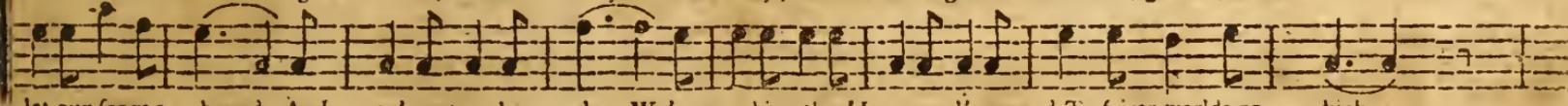


Then

Then let our songs a - bound, And ev'ry tear be dry ; We're marching 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,

Mount Sion Continued.

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 - mar-uel's ground, To fair - er worlds on high.

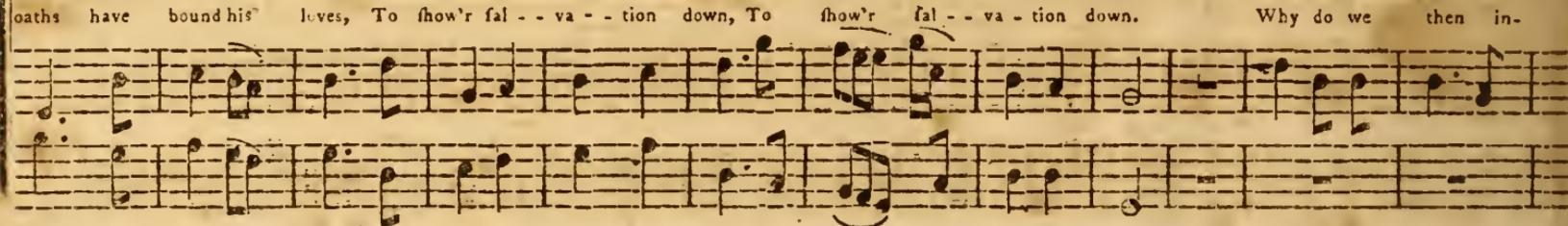
We're marching thro' Im - man-uel's ground, To fair - er worlds on high.

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

Now shall my inward joys a - rise, And burst in-to a song; Al - migh - ty love in - spires and bear, a - nd

Graze and Sistem.

plea - - sure tunes my tongue. God on his tairty Si-on's hill, Some mer - - cy drops has found, And fol - com



Moderato:

Can a kind woman e'er for - get the infant of her womb, A-mong a thou-sand ten - er thoughts, Her fuck-ing grace.

Leud.

Yet, saith the Lord, should na-ture change, And meth - - ers.

have no room, Her fuck-ling have no room,

Yet, saith the Lord, should na-ture change, And meth - - ers.

S

Westfield Continued.

A handwritten musical score for two voices, consisting of two staves of music with corresponding lyrics. The music is written in common time, with various note heads and stems. The lyrics are written below the notes, aligned with the vocal parts. The score includes a title at the top and page number at the beginning.

moniters prove, Si - on still dwells up - on the heart Or ev - er - fall-ing love, Or ev - er - lait-ing love Deep on the palms of

both my hands, I have engrav'd her name, My hands shall raise her ru - - i'd walls, And build her brok-en frame, And build her brok - en frame.

Crucifixion. C. M.

139

Me-thinks I see his bleed - - ing.

Me-thinks I see my Sav our dear Nail'd to the curl-ed tree;

Me-thinks I see his

Me-thinks I see his bleed - ing bleed - ing.

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

bleeding wound Which he receiv'd for me, :S:

Me-thinks I see his bleed - - - - ing wound, Which he receiv'd for me, Which

wound, Which he receiv'd for me, :S:

Me-thinks I see his bleed - - ing wound Which he receiv'd for me, Which

wound Which he re-ceiv'd for me.

Me-thinks I see his bleeding wound, Which he receiv'd for me, Which'

Crucifixion Continued.

Hopewell. C. M.

watch me r - ceiv'd for me.
I 2
he, ie - - - ceiv'd for me.
I 2
he, which he - ceiv'd for me.
I 2
he, ie - - - ceiv'd for me.

Come, lead me to some lo - ty blant, Where tur - tes moan their
I 2
ir. I 2

:S:
loves; Tal - hat - ons were for lov - ers made, :S: And grief be - comes the groves, An - grie夫 be - comes his groves, I 2
I 2

Moderato.

Funeral Hymn. C. M.

Piz.

141

A handwritten musical score for a three-part setting in Common Time (C.M.). The music consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The vocal parts are labeled "Soprano", "Alto", and "Bass". The soprano part begins with a melodic line featuring eighth-note patterns and grace notes. The alto part provides harmonic support with sustained notes and eighth-note chords. The bass part features sustained notes and eighth-note patterns. The lyrics are integrated into the music, appearing below the staff lines. The first two lines of lyrics are: "Why do we mourn, de - - part - ing friends, Or tha - ke at death's a - - arms, 'Tis bat the voice that". The second section of lyrics is: "Je - - - sus sends, 'Tis but the voice that Je-sus sends, 'Tis but the voice that Je-sus sends, To ca - ll them to his arms." The score concludes with a final section of music.

When thou &c.
 My soul come med-i-tate the day and think how near it stands.
 Wh- &c.
 When thou must quit this house of clay And
 When thou must quit &c. and fly to unknown
 When thou must quit this house of clay and fly to unknown 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.

Handwritten musical score for 'Bawdon' in L. M. time signature. The score consists of six staves of music, each with a unique key signature (e.g., F major, C major, G major). The vocal line is written in soprano clef, and the piano accompaniment is written in basso continuo clef. The lyrics are integrated into the music, appearing below the staff lines. The score includes several fermatas and repeat signs. The vocal part features sustained notes and rhythmic patterns like eighth-note pairs and sixteenth-note groups. The piano part provides harmonic support with sustained notes and chords.

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 len - roly 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

Handwritten musical score for two pieces. The left side shows a piece titled "Balloon Continued." The lyrics for this section include:

seas, Can wash the dismal stain 2 - way.

The right side shows a piece titled "Branford. C. M." The lyrics for this section include:

Why should the chil - - dren
of a King, Go mourning a - ll their days? Great Comforter, de-scend and bring Some taken o - - f thy grace,

The music consists of six staves of handwritten notation on five-line staff paper. The notation uses various note heads (circles, squares, triangles) and stems, with some notes having vertical dashes or dots. Measure numbers 1 and 2 are indicated above the staves in several places.

Contemplation. L. M.

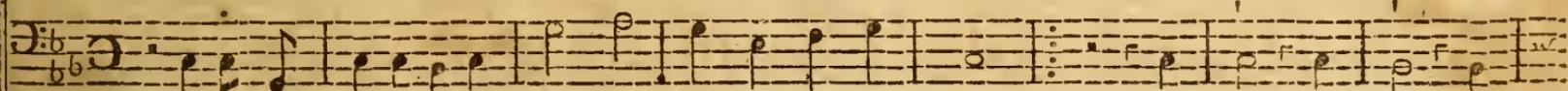
Be---hold the ris--ing bil-lows roll, To
 Deep in our hearts let us re--cord The deep-er for-rows of the Lord ; Be---hold the ris--ing
 Be - hold the ris-ing bil-lows roll, To o--verwhelm his
 Be - hold the ris-ing bil-lows roll, To overwhelm his ho--ly so -
 o - - - ver-whelm his ho - ly fo - u!. To o - - - ver - whelm his ho - - - ly soul.
 bil-lows roll, To o - - - ver-whelm his ho - ly soul, To o--ver - whelm his ho - - - ly soul.
 ho - ly soul, Be - hold the ris-ing bil-lows ro - ll, To o--ver - whelm his ho - - - ly soul.
 - ul, Be - hold the ris-ing bil - low's so - ul, To o-ver - whelm his ho - - - ly soul.

Lamentation. C. M.

147

Moderato.

Earth has de - tain'd me pris'ner long, And I'm grown wea - ry now? My heart, my hand, my



ear, my tongue, There's noth---ing here for you, There's nothing, noth - - ing here for you.



Jerusalem. L. M.

This life's a dream, an emp - ty shew, But the bright world to which I go, Hath joys sub - stan-tial and fin-

:S: :C: Con. Spirto.

ere; When shall I wake, When shall I wake and find me there? O glorious hour, O glorious hour, O blest a - bode! I

Jerusalem Continued.

146

A handwritten musical score for 'Jerusalem Continued.' The score consists of six staves of music, each with a unique key signature and time signature. The first two staves begin with a common time signature (C) and a key signature of one sharp (F#). The third staff begins with a common time signature (C) and a key signature of one flat (B-flat). The fourth staff begins with a common time signature (C) and a key signature of one sharp (F#). The fifth staff begins with a common time signature (C) and a key signature of one flat (B-flat). The sixth staff begins with a common time signature (C) and a key signature of one sharp (F#). The lyrics are written below the staves, corresponding to the musical phrases. The lyrics include:

shall be near and like my God, And flesh and sin no more con - - trol 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.

150 *Animato.*

Jerusalem Continued.

Then burst the chains with sweet fur - prise, And in my fa-ther's im-age rise. And in my father's im-age rise.

St. Patrick's. C. M.

Blest morning, whose young dawning rays Be - - held the Son of God A' - rite tri - - um-phant from the grave, And leave his dark a-brde.

Creation. C. M.

151

Now let a spacious world arise, Said the Creator God; At once th' obedient earth & ~~the~~, R. As 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,

Dark was the deep, &c.

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

