A

COLLECTION OF SACRED MUSICK;

MORE PARTICULARLY DESIGNED FOR

THE USE OF THE WEST CHURCH

IN BOSTON.

BOSTON:

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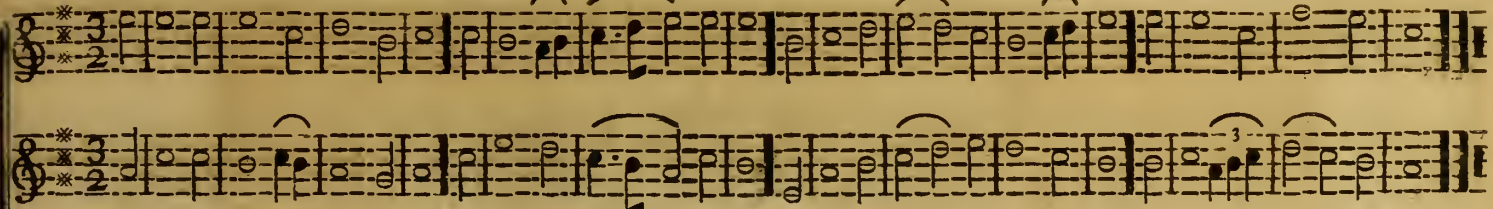
Barby. C. M.

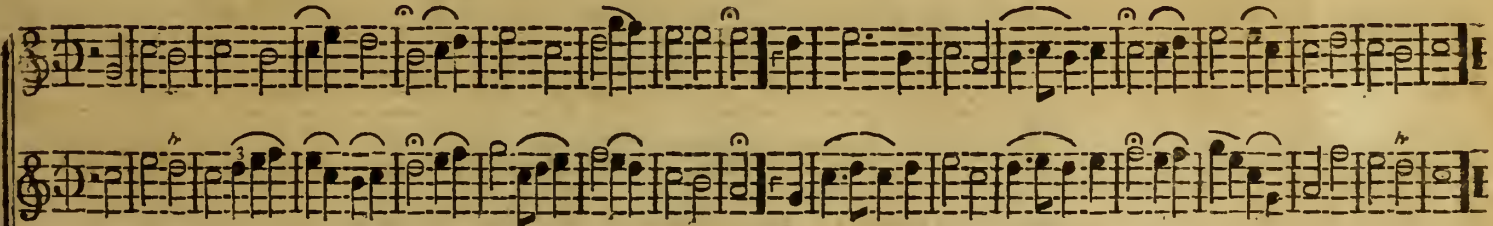
TANSUR.



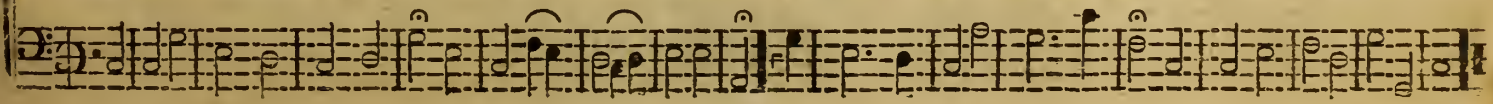
Great God! what rich provision's made To fit our souls for heav'n! How various are the means prepar'd, How great the aid that's giv'n.

Fountain. L. M.

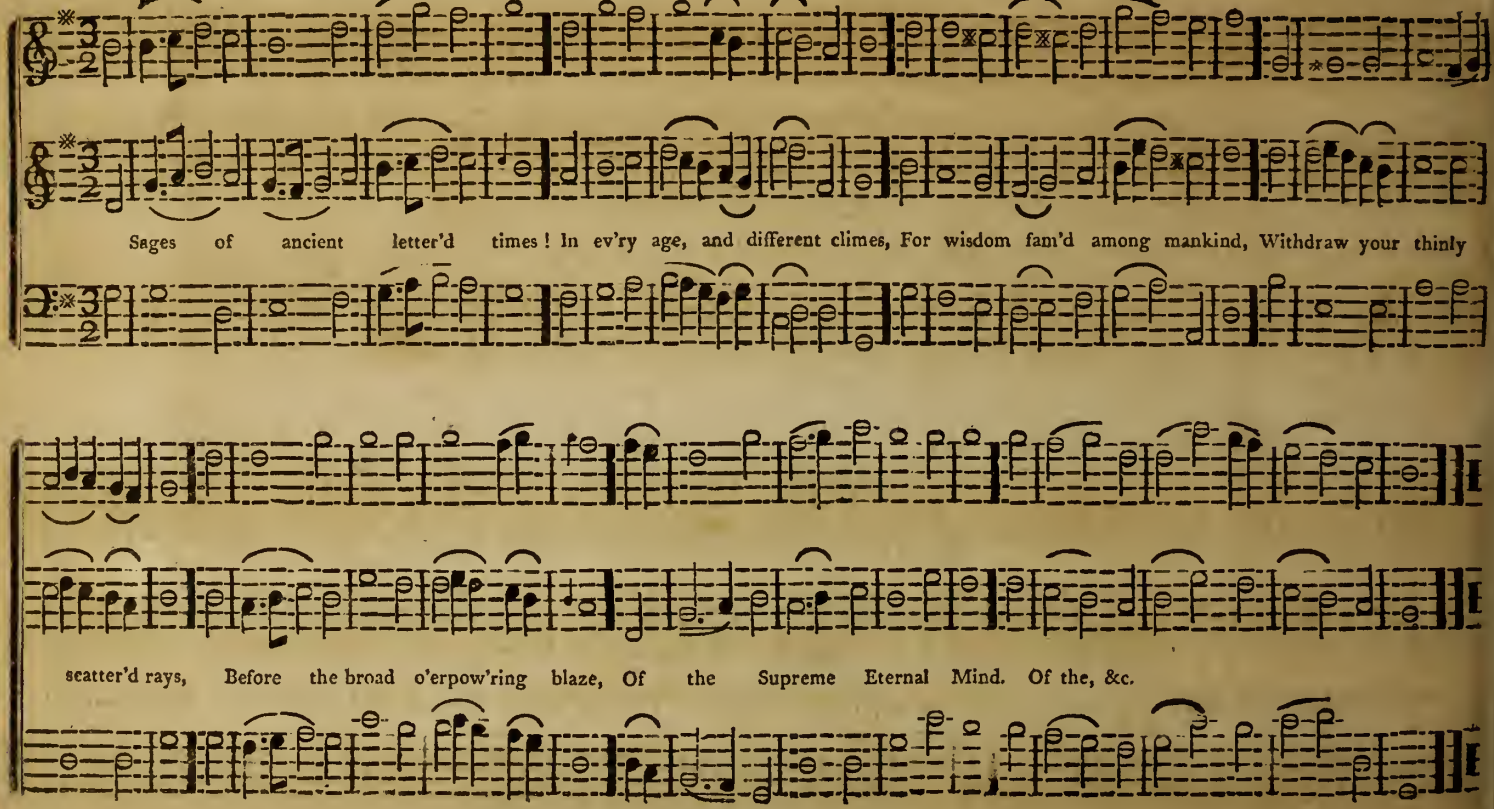
LEACH.

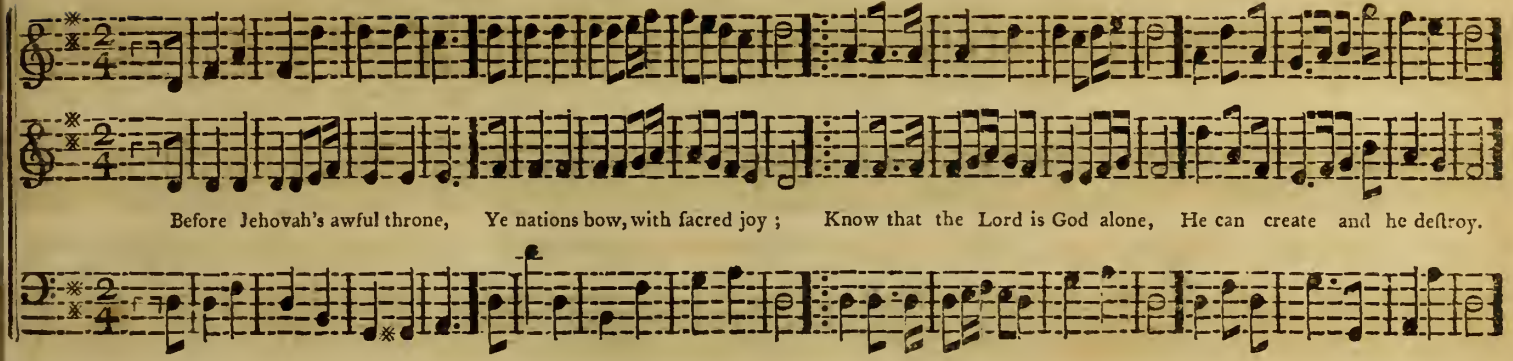


Fountain of Blessing! ever bless'd; Possessing all, of all possess'd; By whom the whole creation's fed; Give me each day my daily bread.

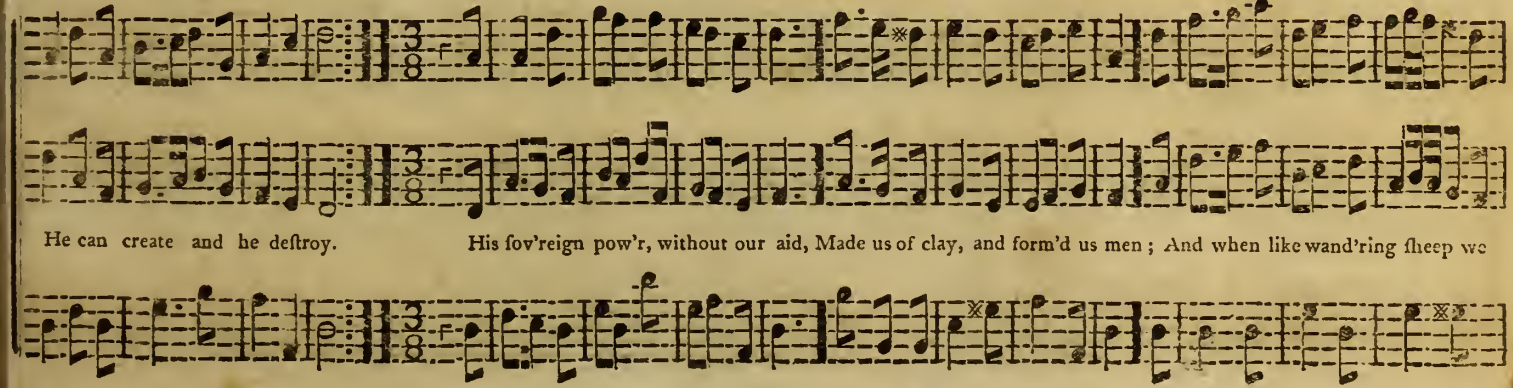


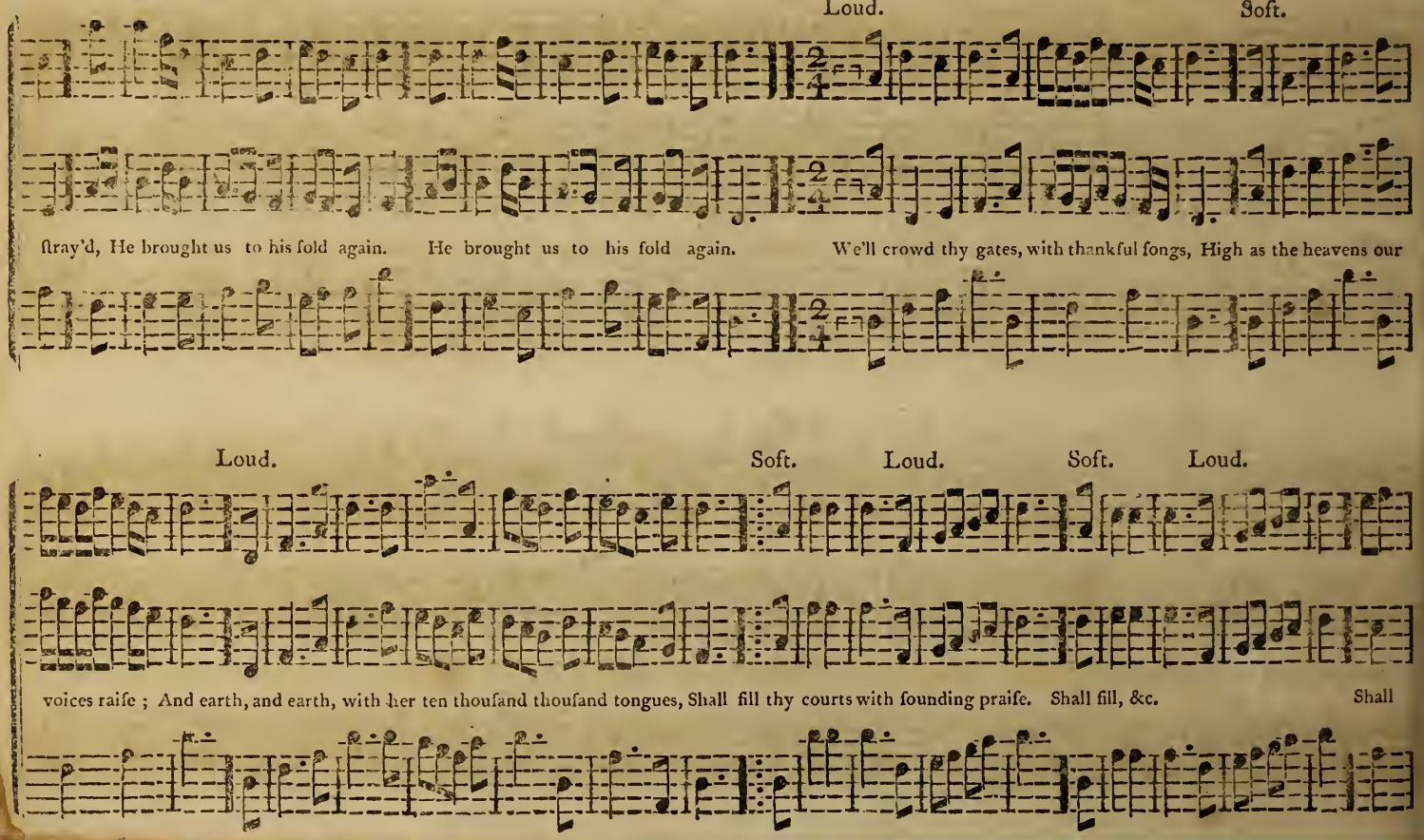
Great St. Paul's. L. P. M.

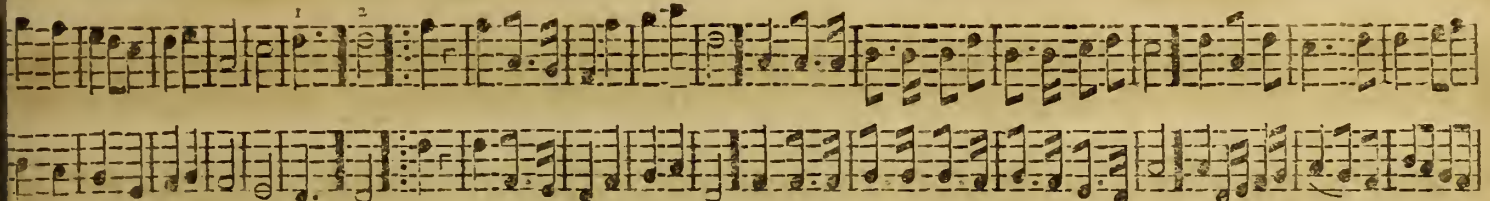



Before Jehovah's awful throne, Ye nations bow, with facred joy ; Know that the Lord is God alone, He can create and he deſtroy.

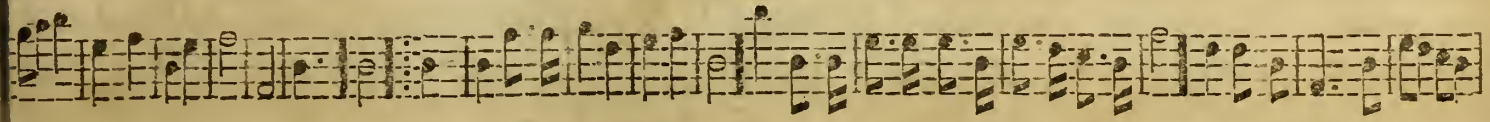
Soft.


He can create and he deſtroy. His ſov'reign pow'r, without our aid, Made us of clay, and form'd us men ; And when like wand'ring ſheep we

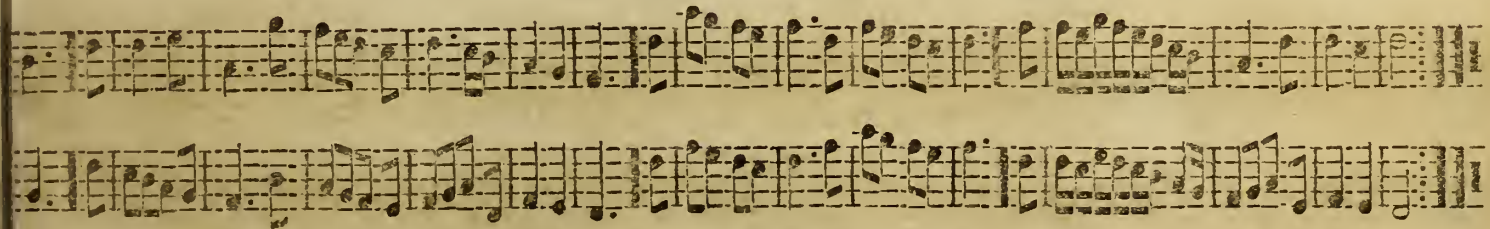

Loud.
Soft.
ſtray'd, He brought us to his fold again. He brought us to his fold again. We'll crowd thy gates, with thankful ſongs, High as the heavens our
Loud.
Soft.
Loud.
Soft.
Loud.
voices raiſe ; And earth, and earth, with her ten thouſand thouſand tongues, Shall fill thy courts with ſounding praiſe. Shall fill, &c.
Shall



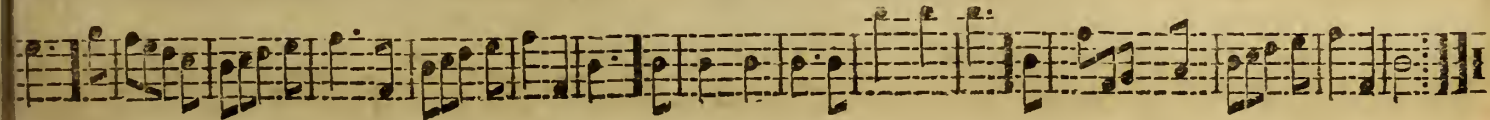
fill, ſhall fill thy courts with ſounding praiſe. Wide, wide as the world is thy command; Vaſt as eternity, eternity thy love: Firm as a rock, thy truth muſt



Soft. Loud.

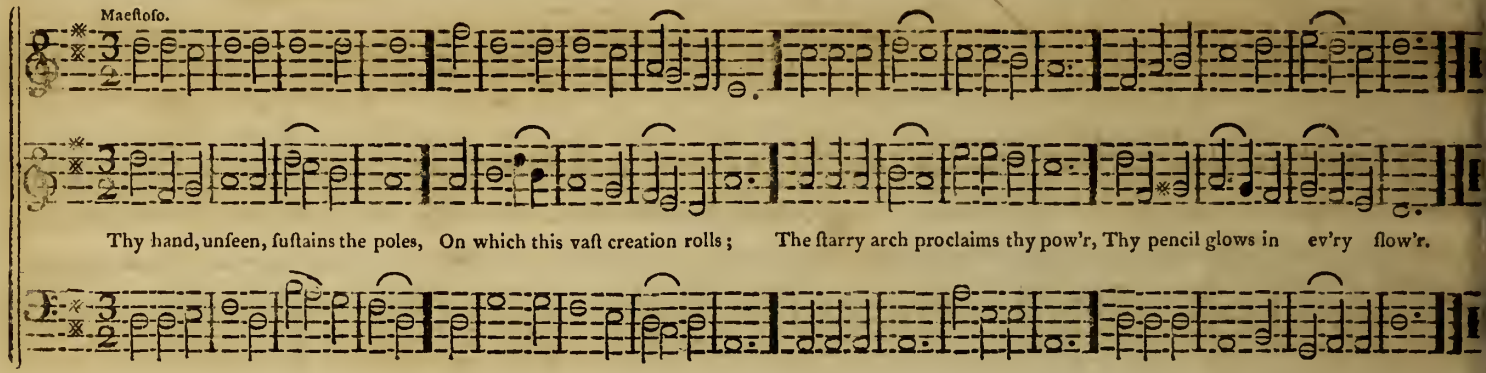


ſtand, When rolling years ſhall ceaſe to move, ſhall ceaſe to move. When rolling years ſhall ceaſe to move. When, &c.



Blendon. L. M.

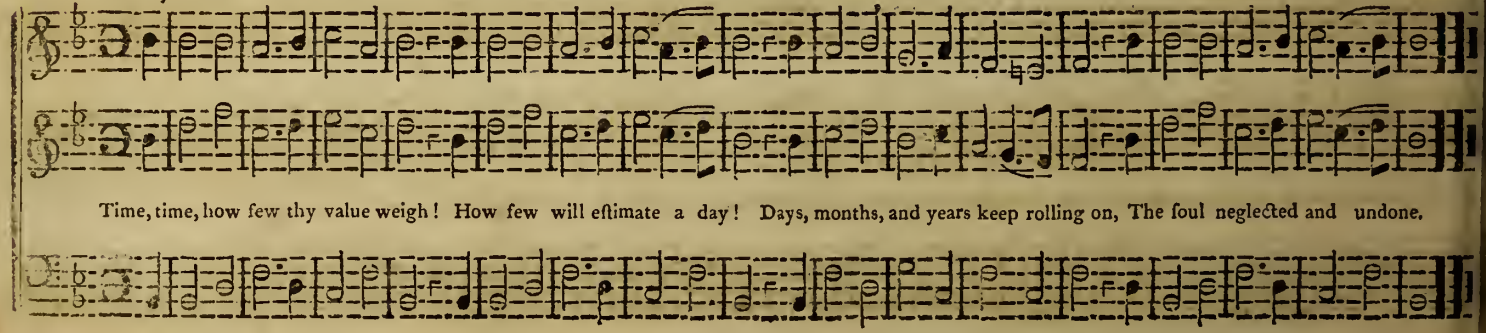
Maeſtoſo.

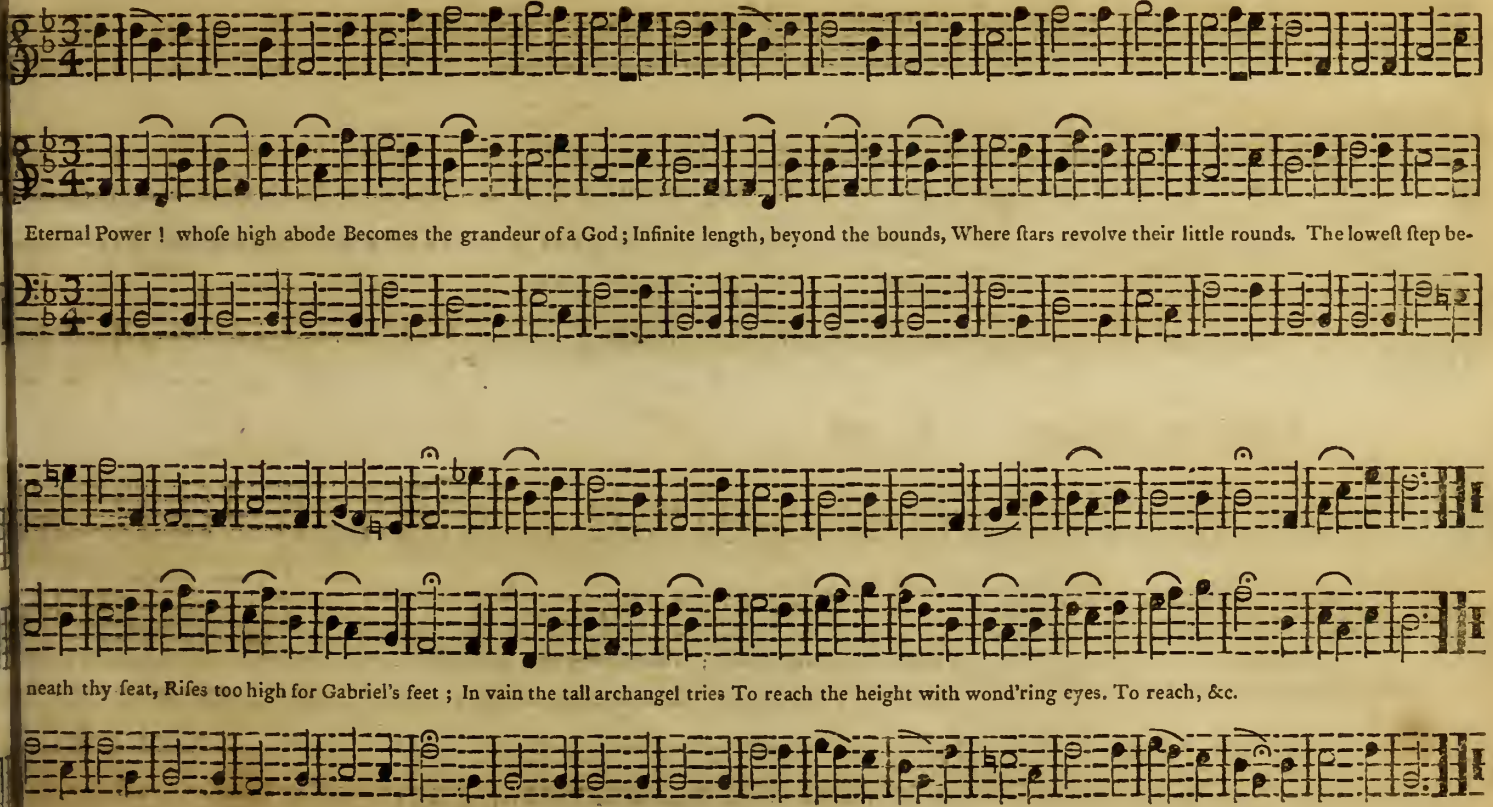


German Hymn. L. M.

PLEYEL.

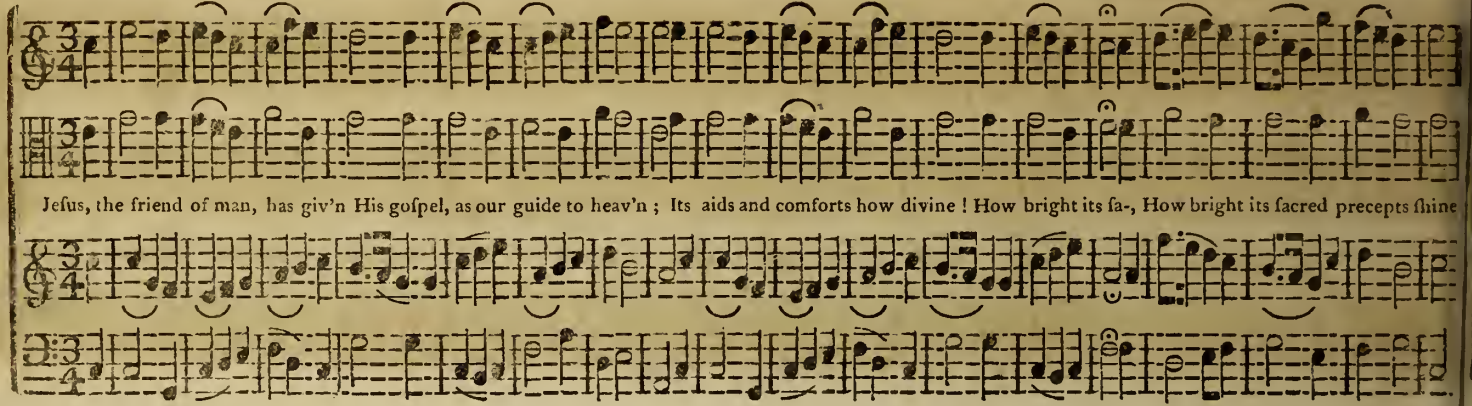
Very Slow.




Eternal Power ! whoſe high abode Becomes the grandeur of a God ; Infinite length, beyond the bounds, Where ſtars revolve their little rounds. The loweſt ſtep be-
neath thy ſeat, Riſes too high for Gabriel's feet ; In vain the tall archangel tries To reach the height with wond'ring eyes. To reach, &c.

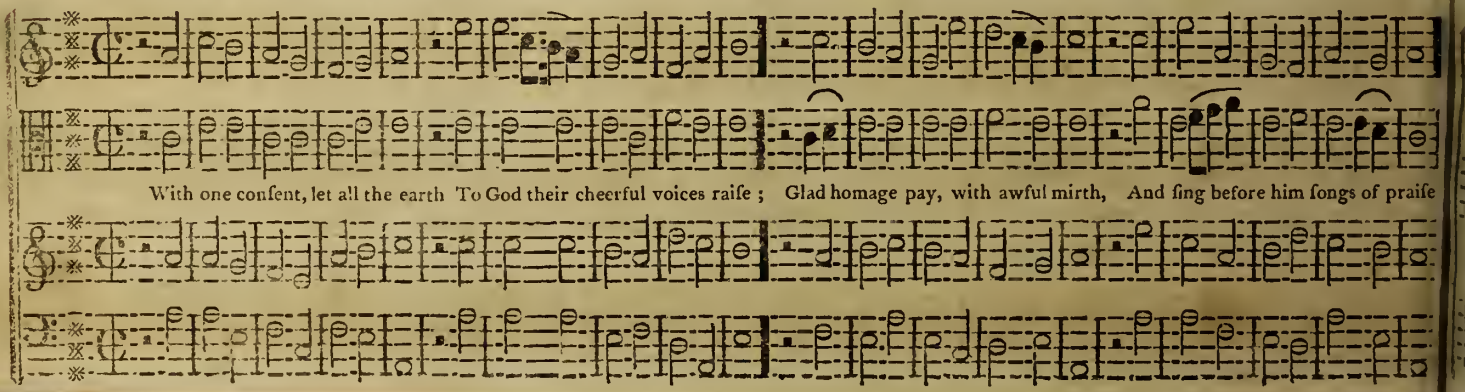
Islington. L. M.

WILLIAMS's COLL.

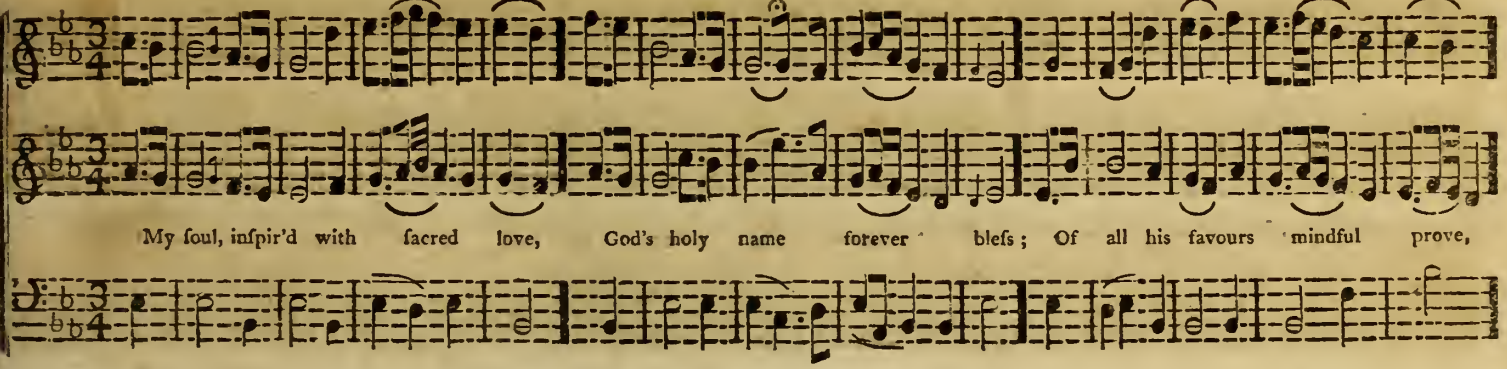


Old Hundred. L. M.

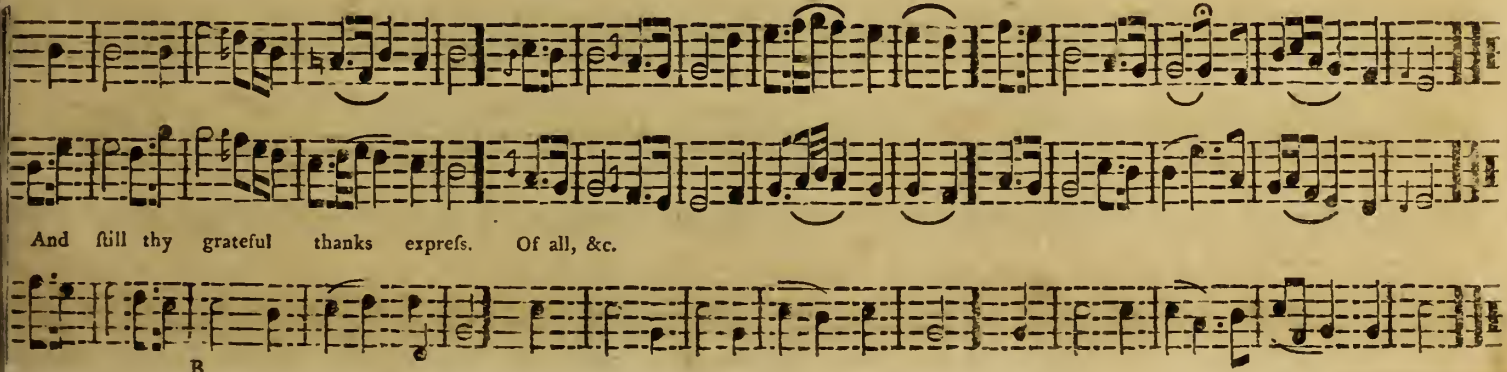
M. LUTHER.



Pia.



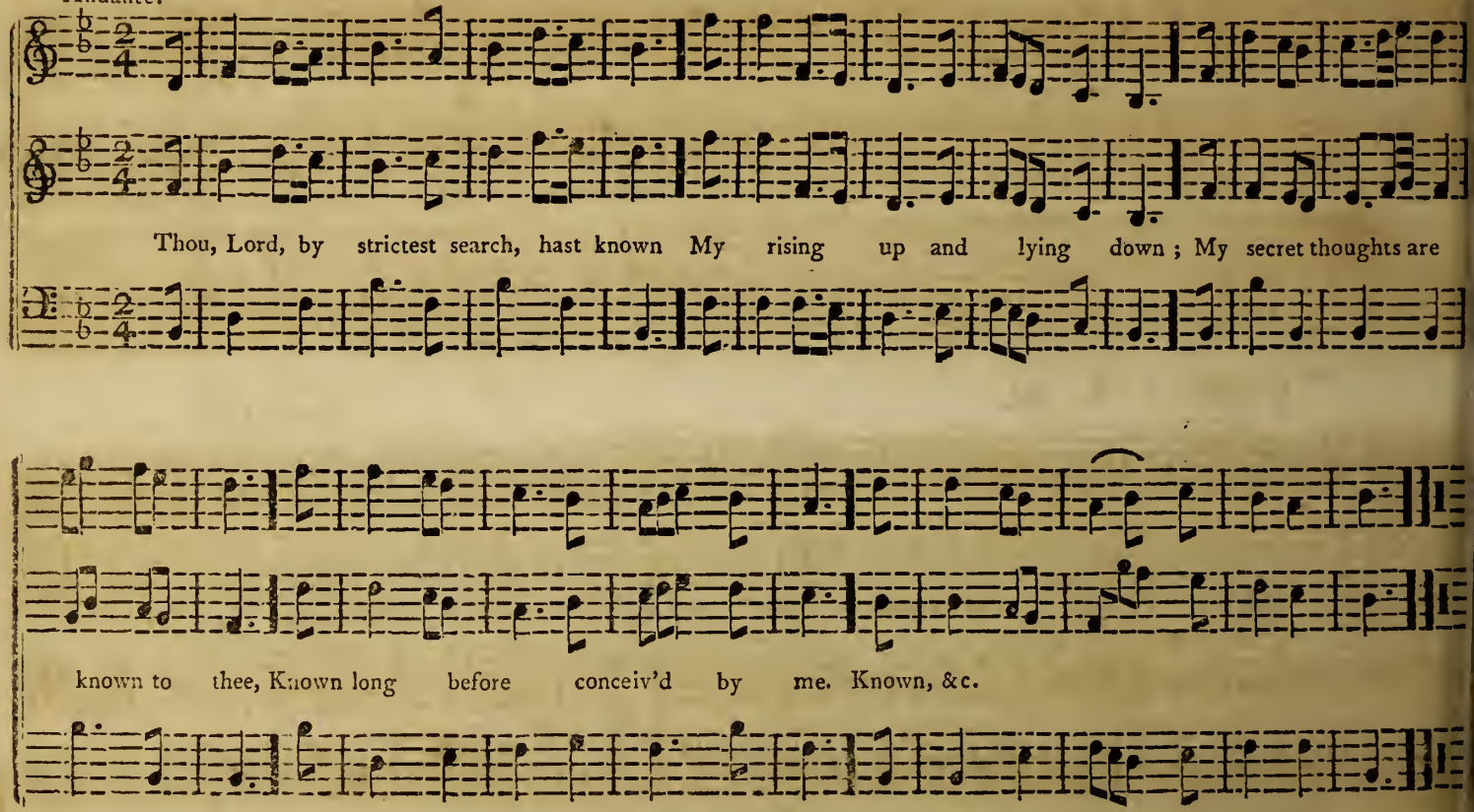
Cres. For. Pia. For.



Nantwich. L. M.

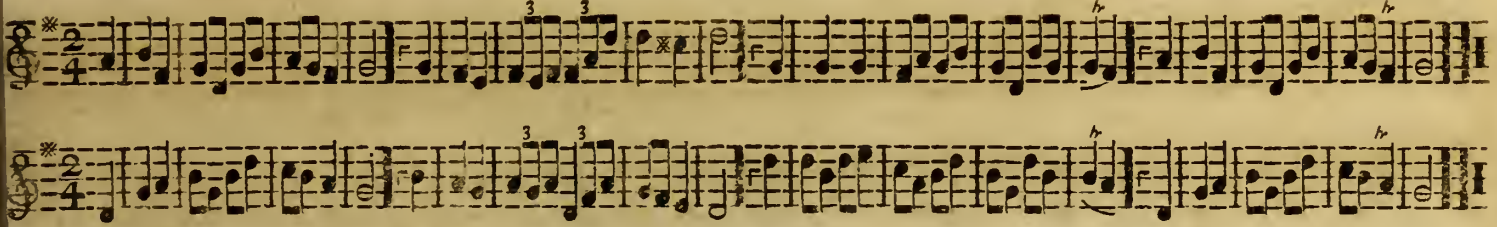
DR. MADAN.

Andante.

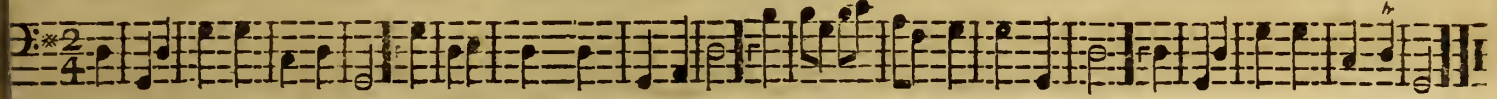


Portugal. L. M.

THORLEY.

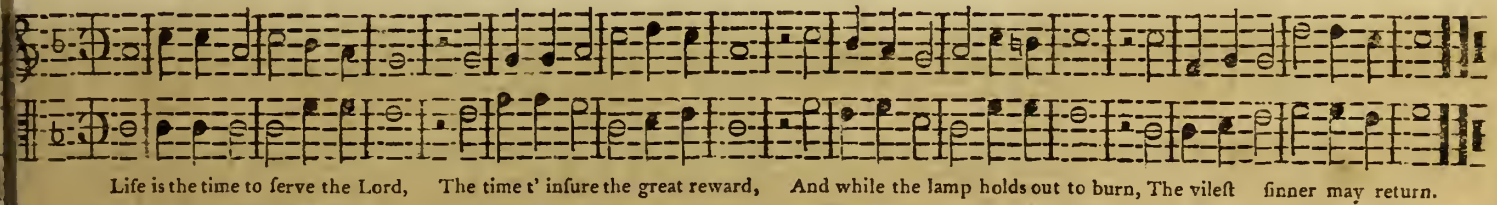


Eternal Source of ev'ry joy ! Well may thy praiſe our lips employ ; While in thy temple we appear, Whoſe goodneſs crowns the circling year.

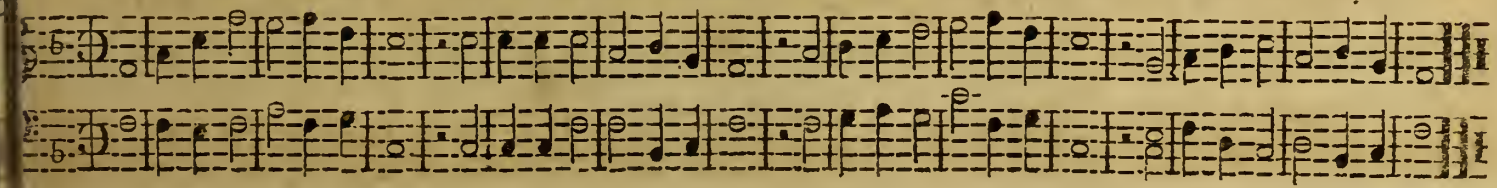


Wells. L. M.

HOLDRAYD.

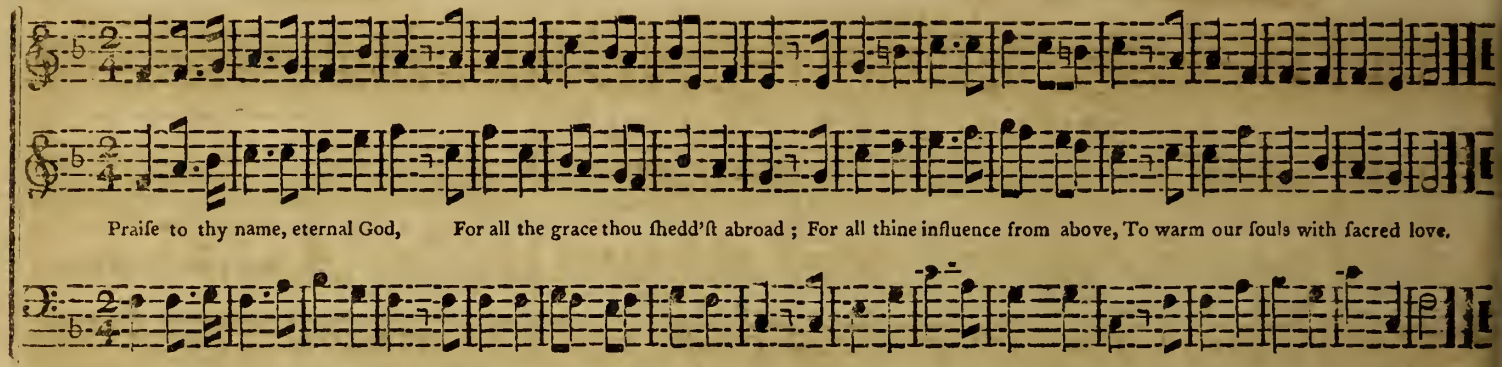


Life is the time to ſerve the Lord, The time t' inſure the great reward, And while the lamp holds out to burn, The vileſt ſinner may return.



Truro. L. M.

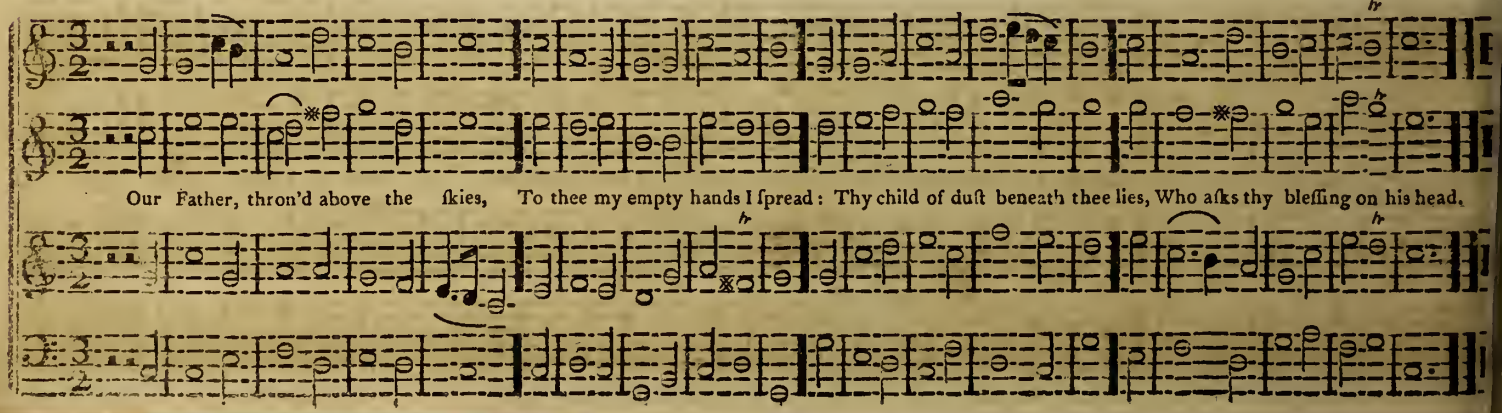
WILLIAMS's COLL.

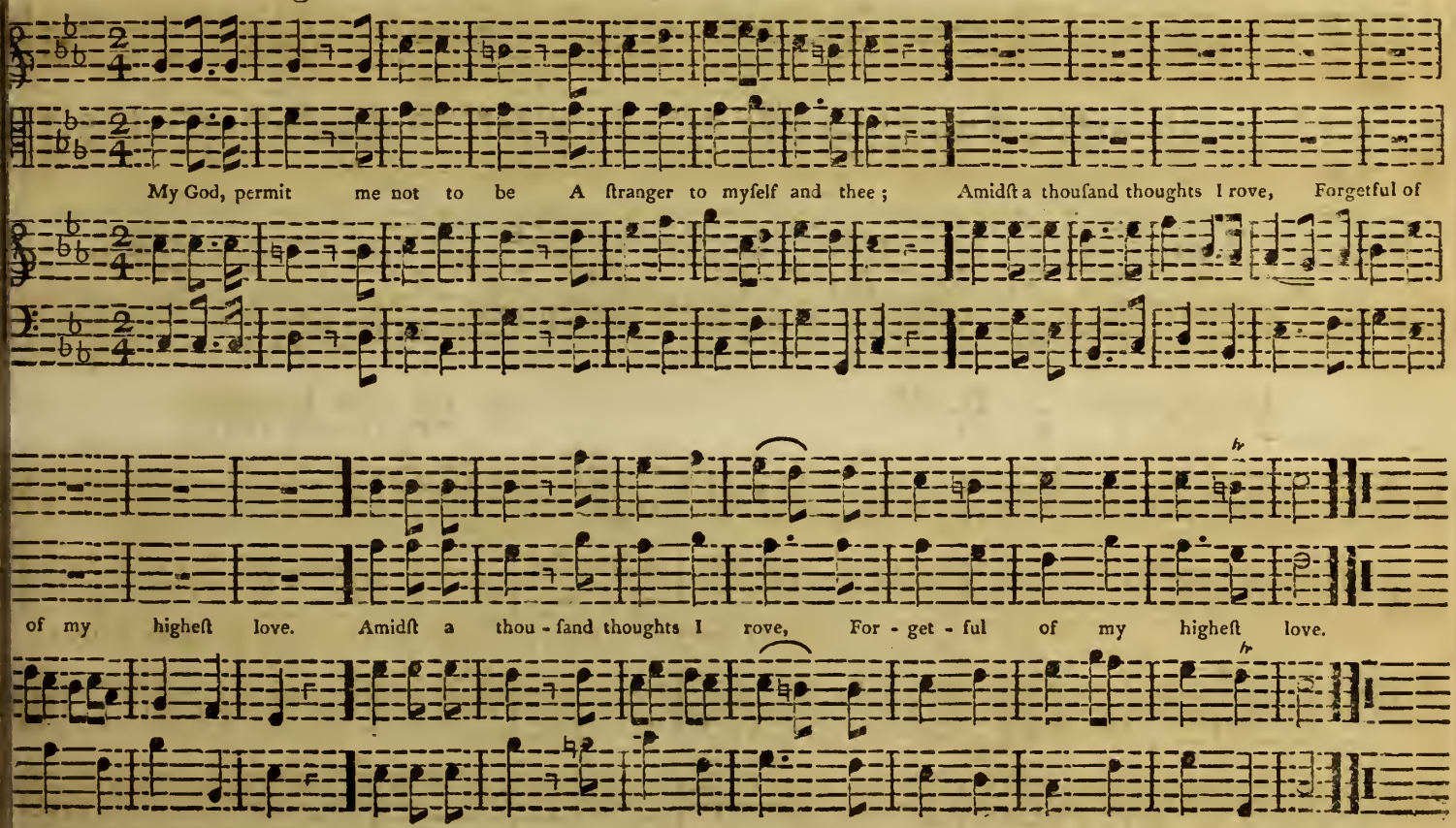


Winchester. L. M.

M. LUTHER.

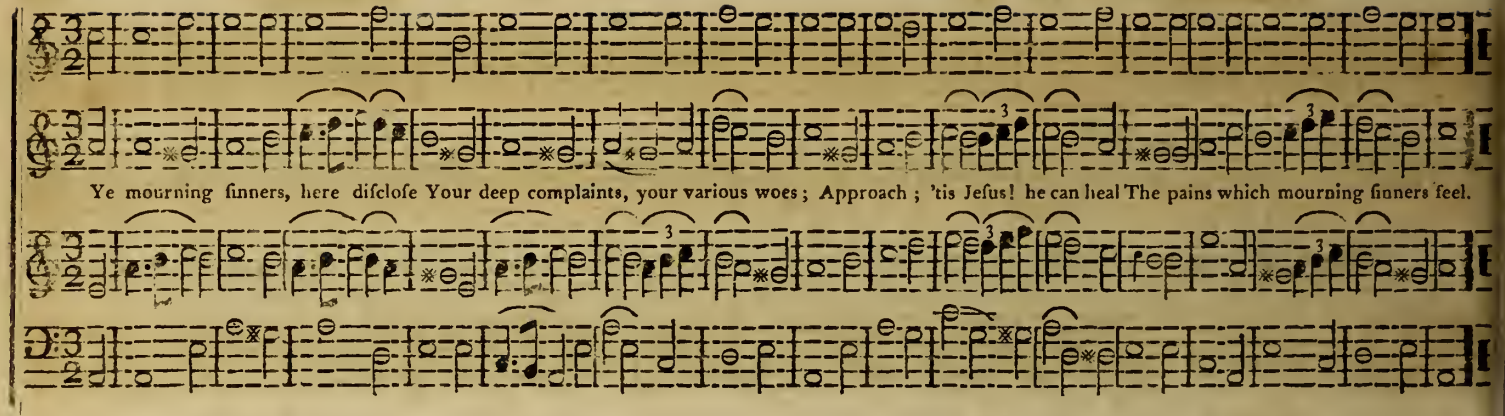
Very Soft.




My God, permit me not to be A ſtranger to myſelf and thee; Amidſt a thouſand thoughts I rove, Forgetful of
of my higheſt love. Amidſt a thou - ſand thoughts I rove, For - get - ful of my higheſt love.

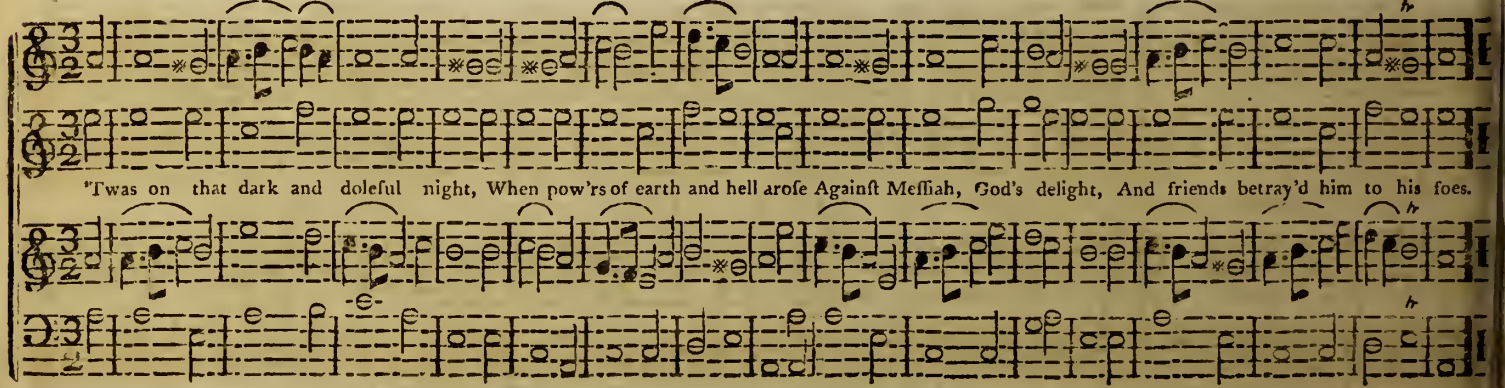
Armley. L. M.

WILLIAMS's COLL.



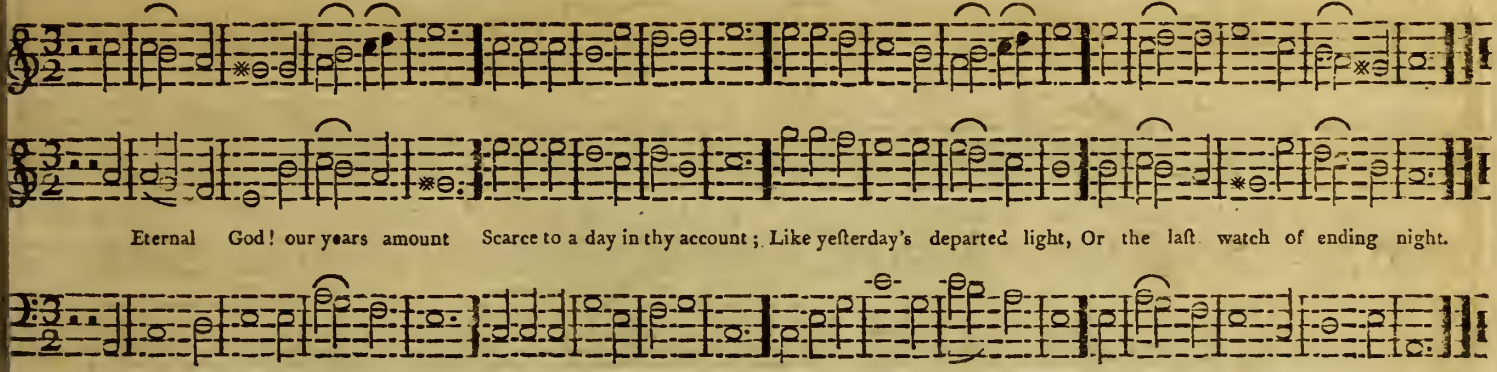
Putney. L. M.

WILLIAMS's COLL.

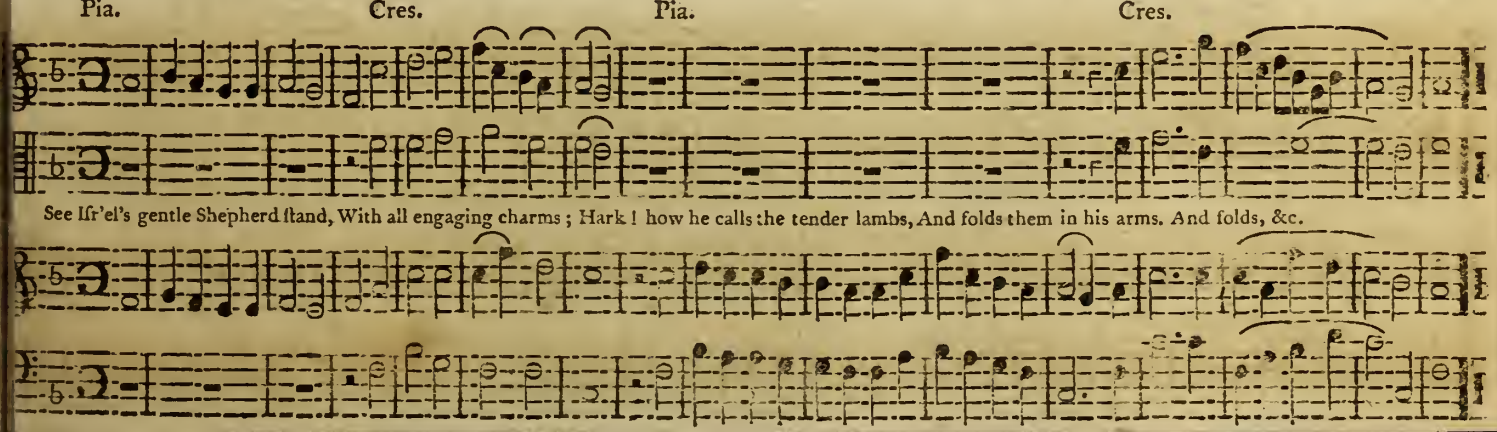


Worship. L. M.

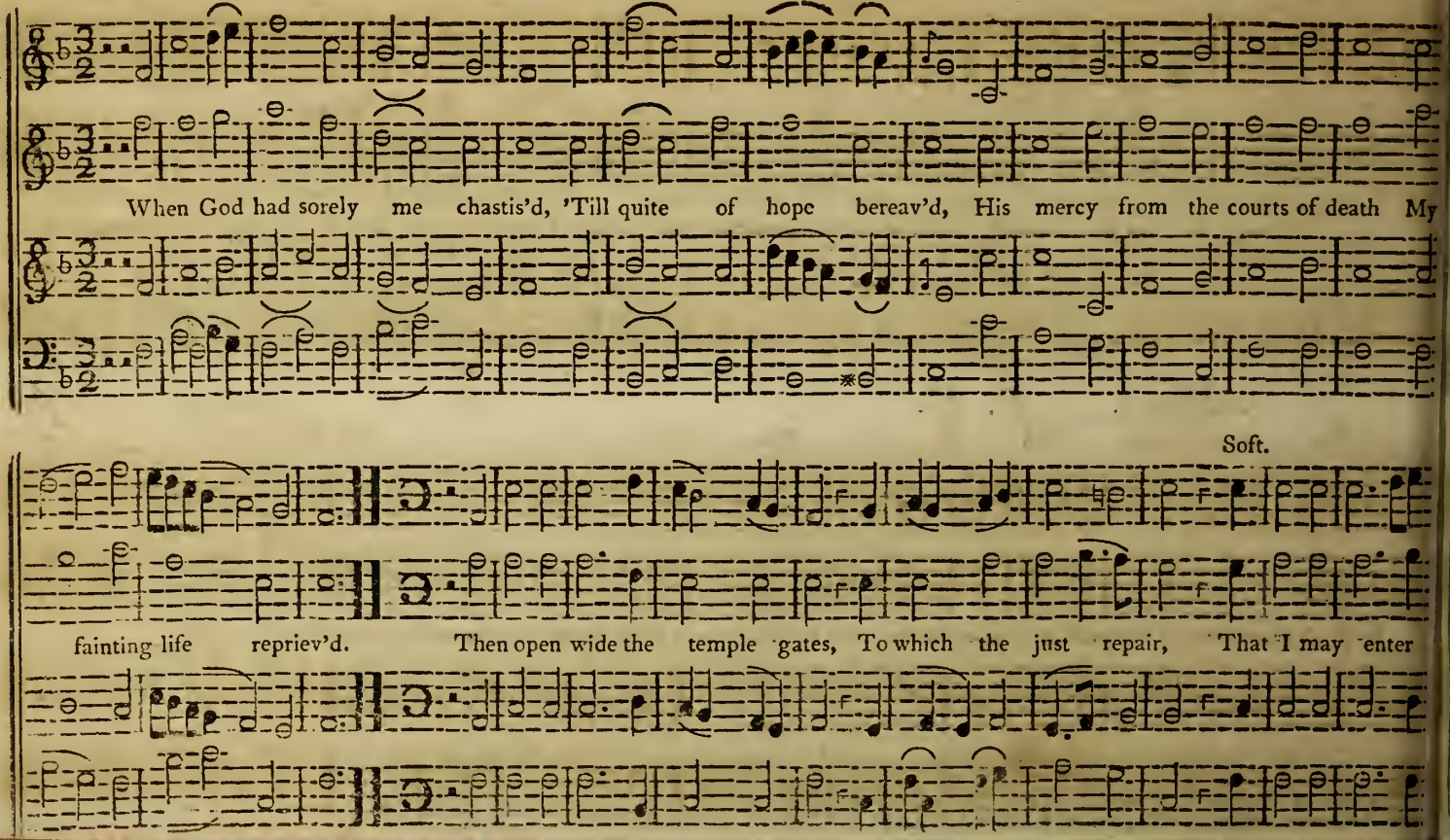
T. CLARK.



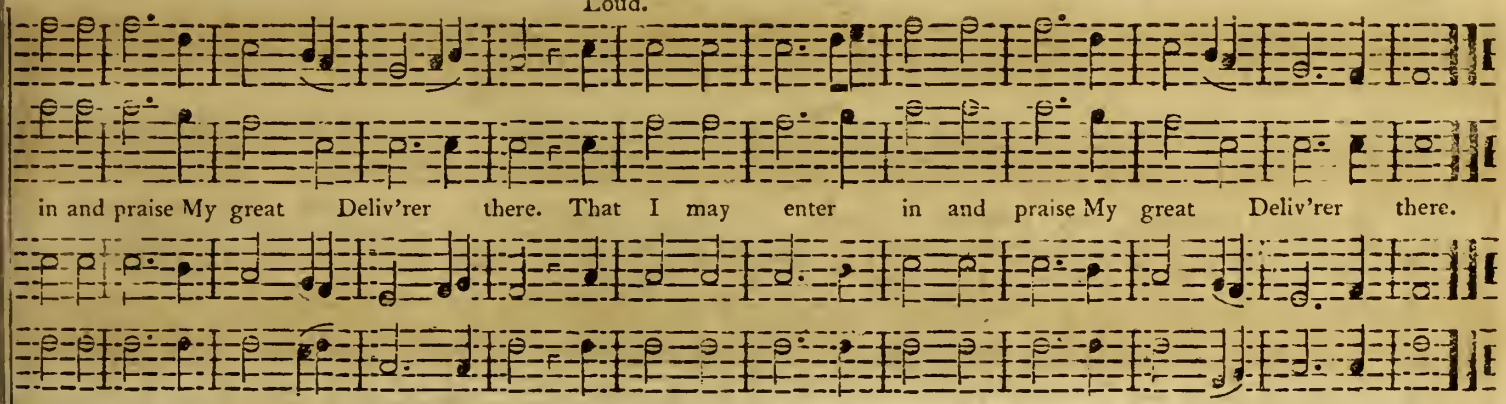
Addison. C. M.



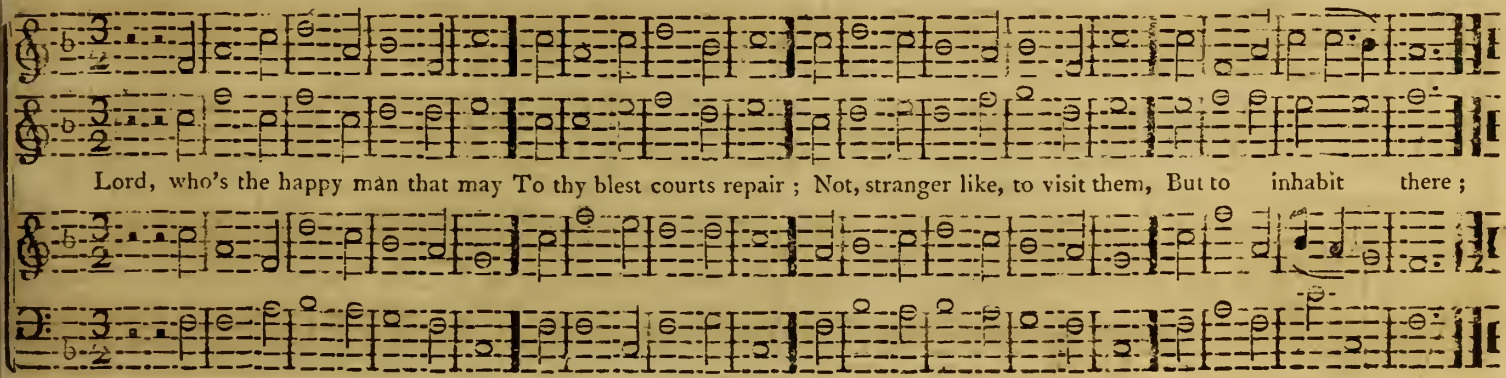
Air.


When God had sorely me chastis'd, 'Till quite of hope bereav'd, His mercy from the courts of death My
Soft.
fainting life repriev'd. Then open wide the temple gates, To which the just repair, That I may enter

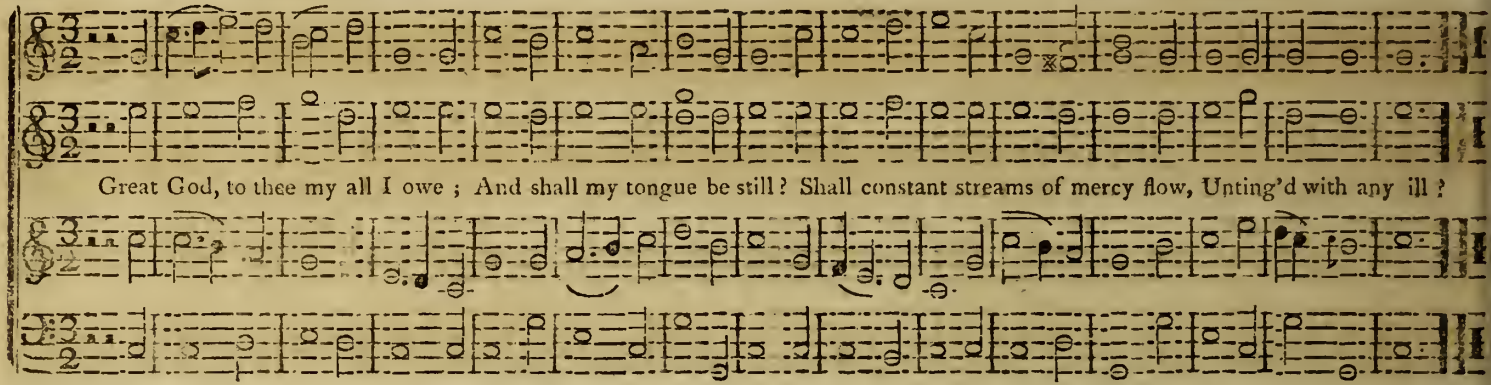
Loud.



Bedford. C. M. W. WHEALL.

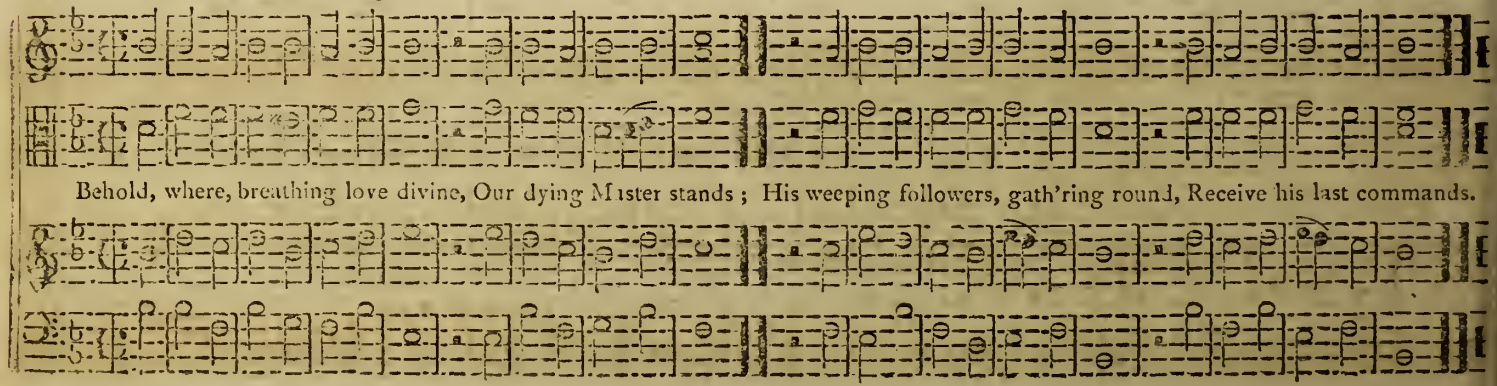


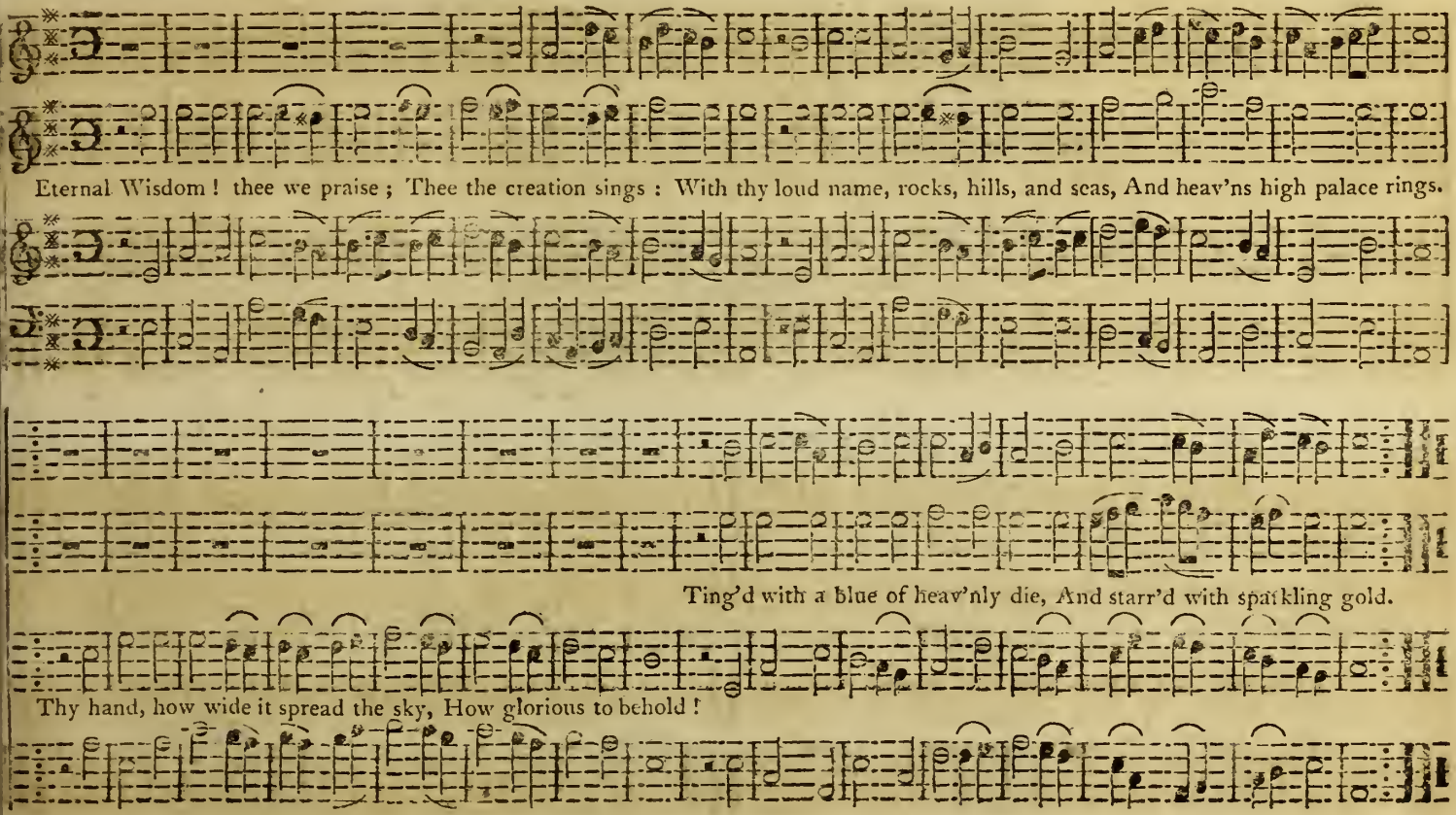
Colchester. C. M.



Canterbury. C. M.

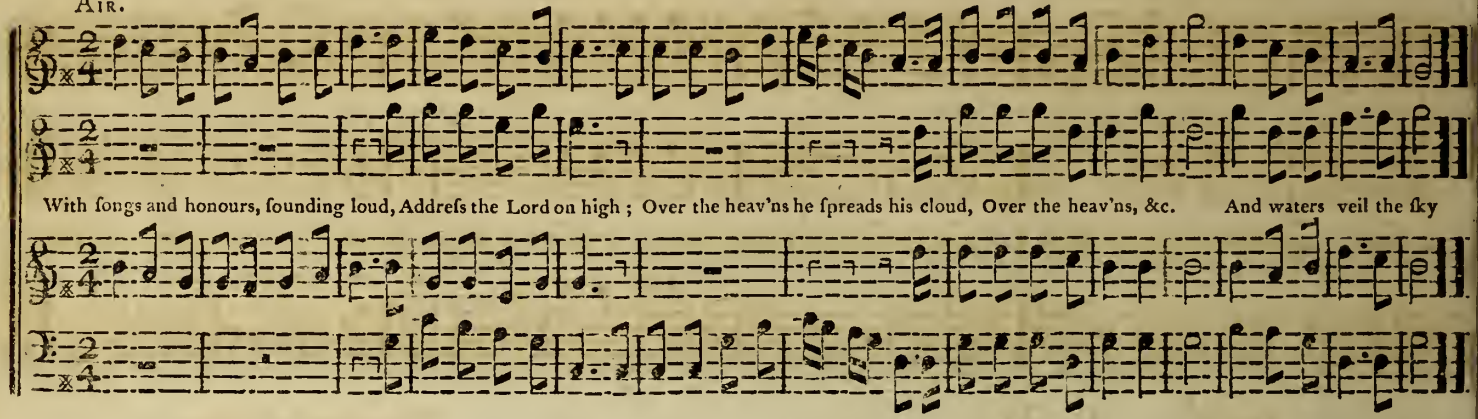
BLANCKS.



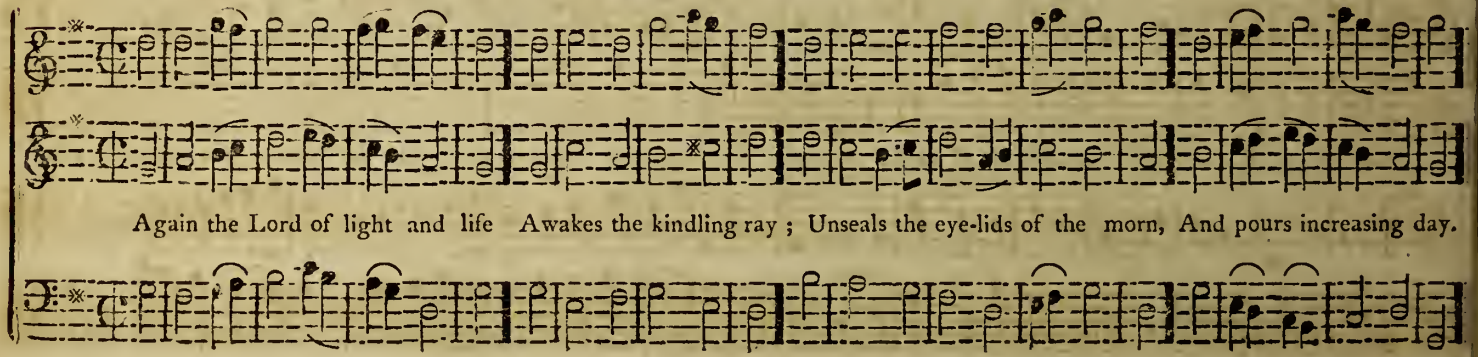

Eternal Wisdom! thee we praise; Thee the creation sings: With thy loud name, rocks, hills, and seas, And heav'ns high palace rings.
Ting'd with a blue of heav'nly die, And starr'd with sparkling gold.
Thy hand, how wide it spread the sky, How glorious to behold!

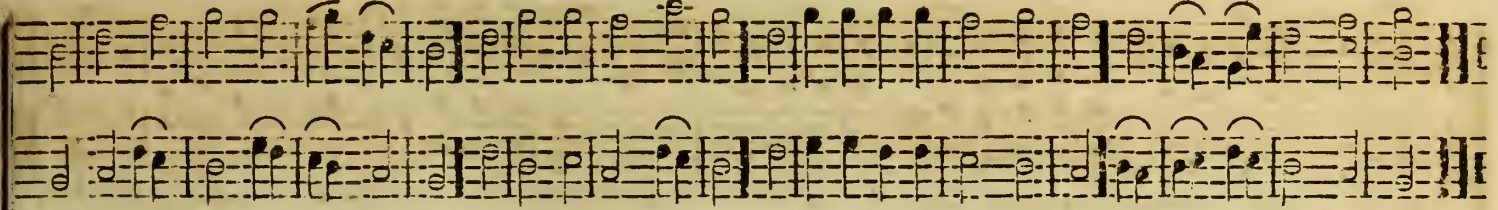
Franklin. C. M.

AIR.

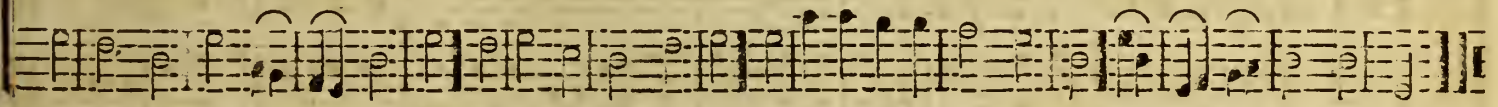


Great Milton. C. M.



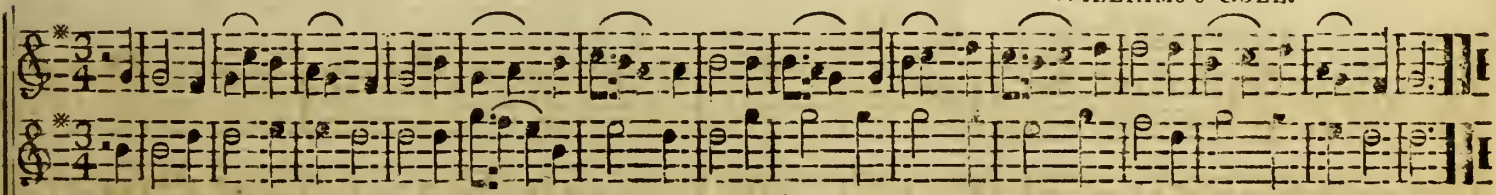


O what a night was that, which wrapt The heathen world in gloom! O what a sun which broke, this day, Triumphant from the tomb!

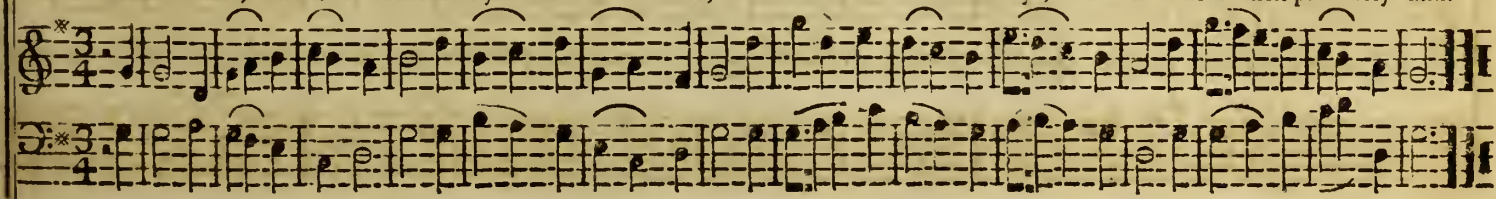


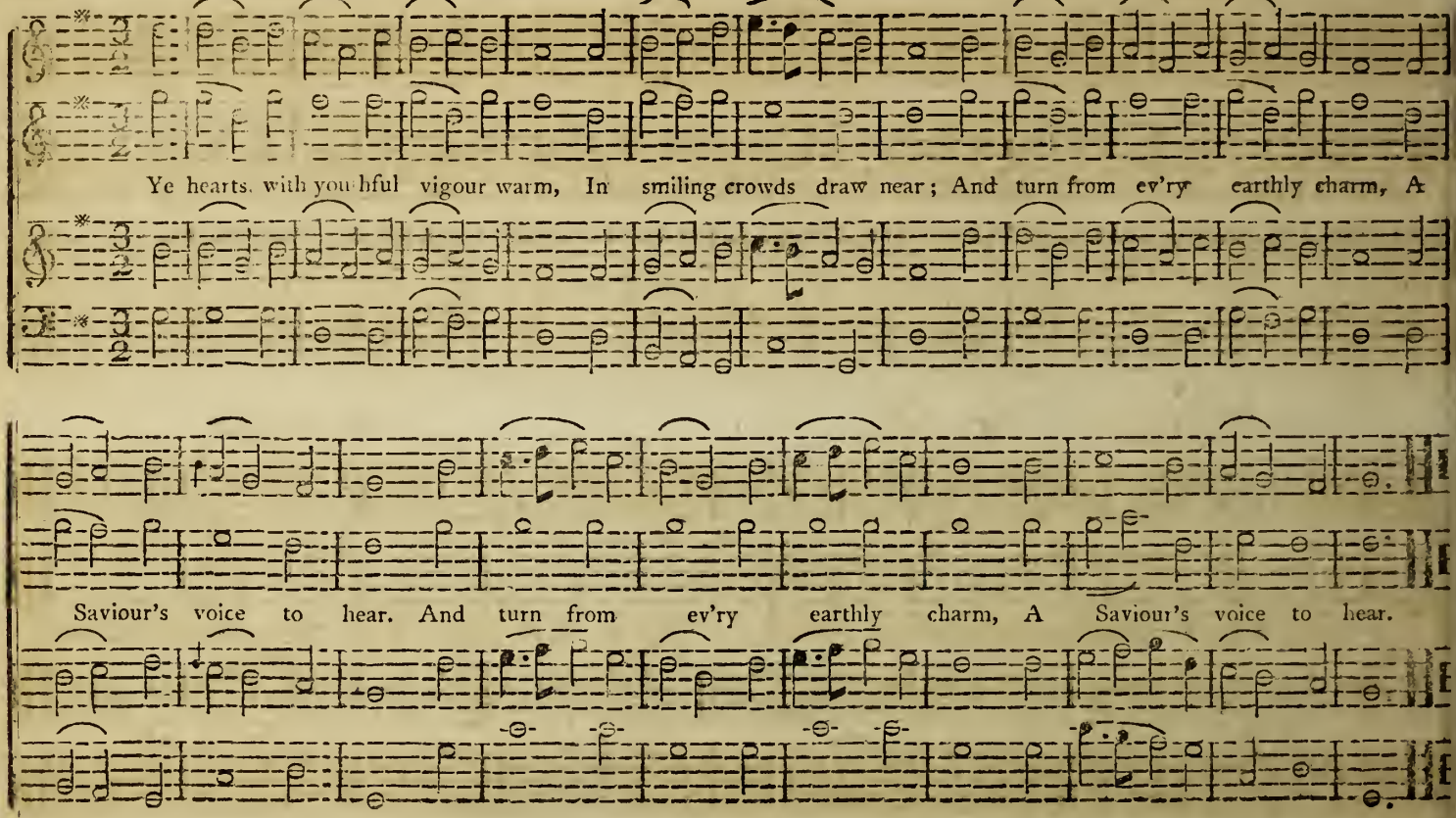
Irish. C. M.

WILLIAMS's COLL.

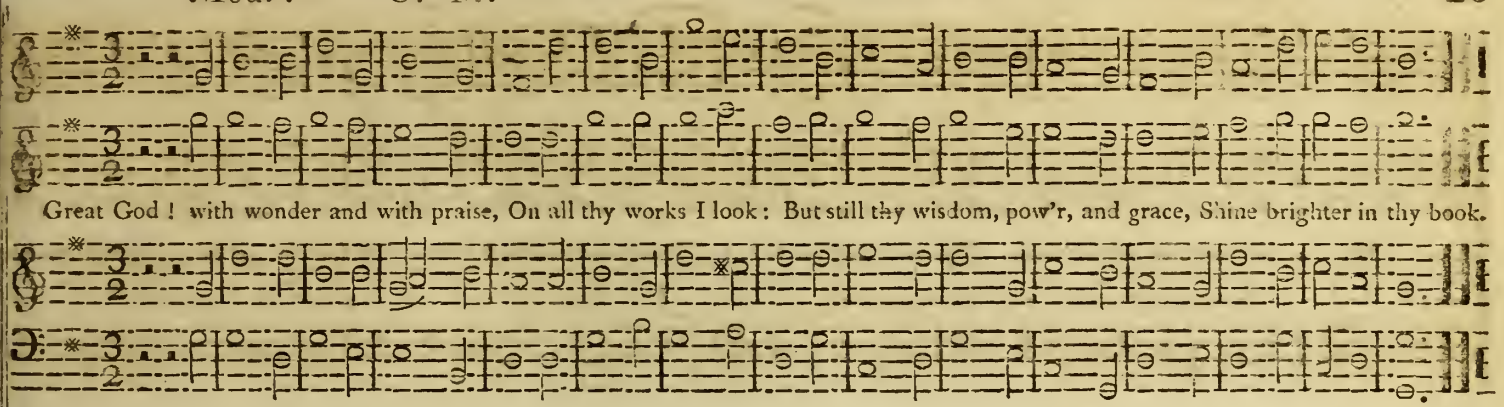


How blest is he, who ne'er consents By ill advice to walk, Nor stands in sinners' ways, nor sits Where men profanely talk.



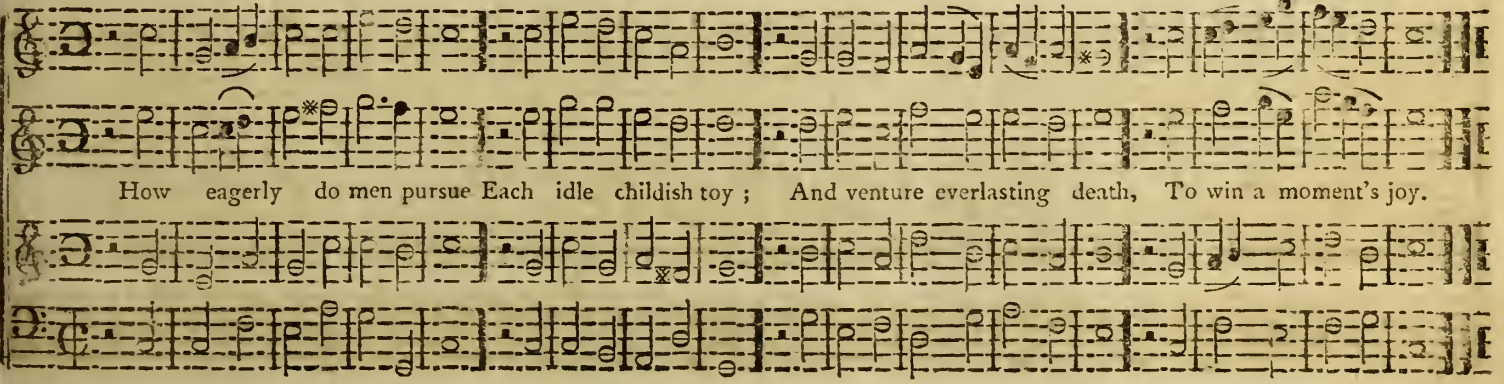

Ye hearts, with youthful vigour warm, In smiling crowds draw near; And turn from ev'ry earthly charm, A
Saviour's voice to hear. And turn from ev'ry earthly charm, A Saviour's voice to hear.

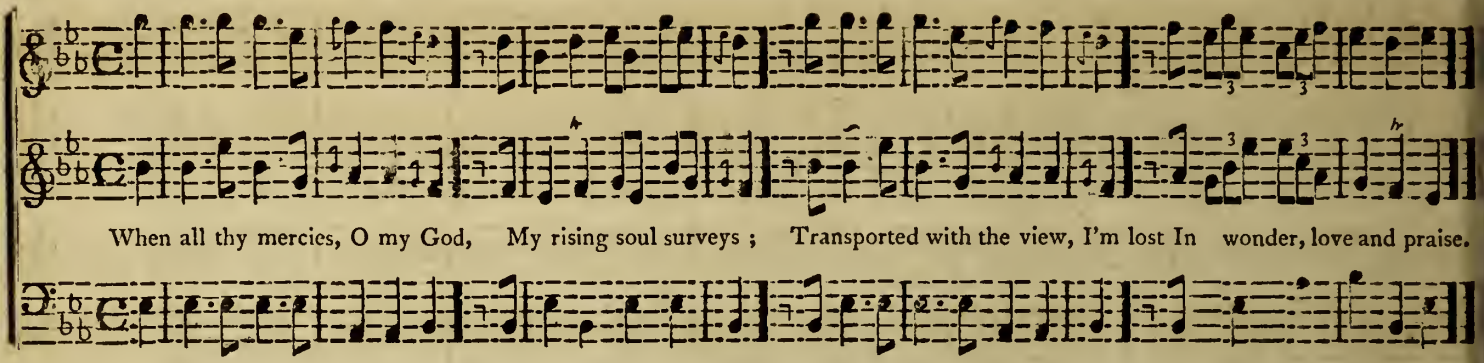
× *Mear.* C. M.



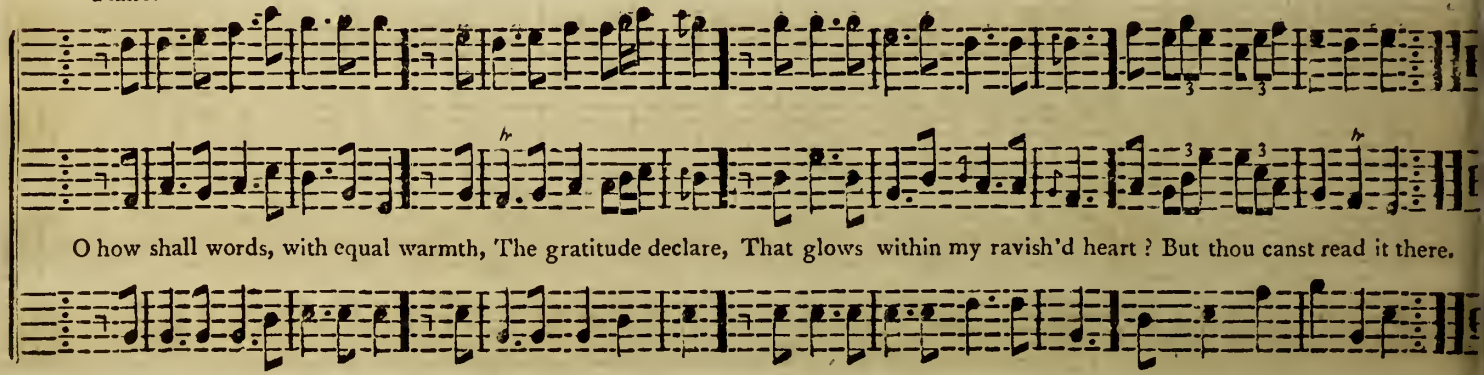
× *St. Anne's.* C. M.

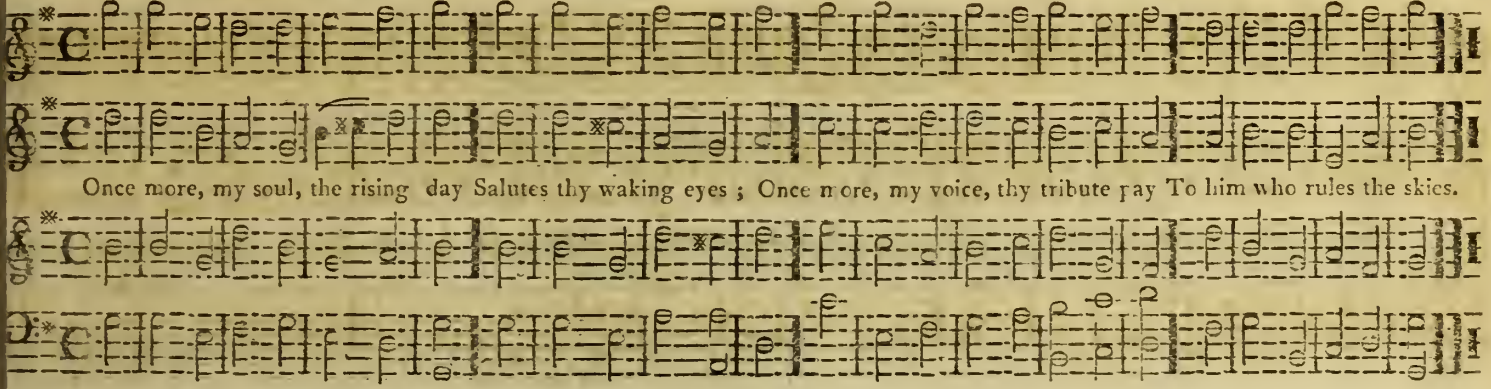
DR. CROFT.



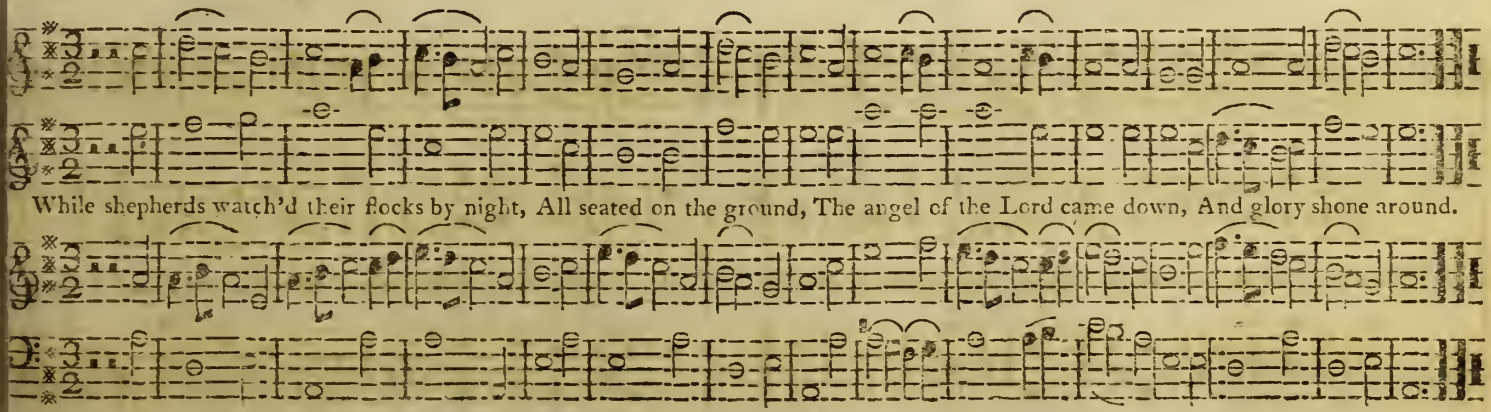

When all thy mercies, O my God, My rising soul surveys ; Transported with the view, I'm lost In wonder, love and praise.

Piano.


O how shall words, with equal warmth, The gratitude declare, That glows within my ravish'd heart ? But thou canst read it there.

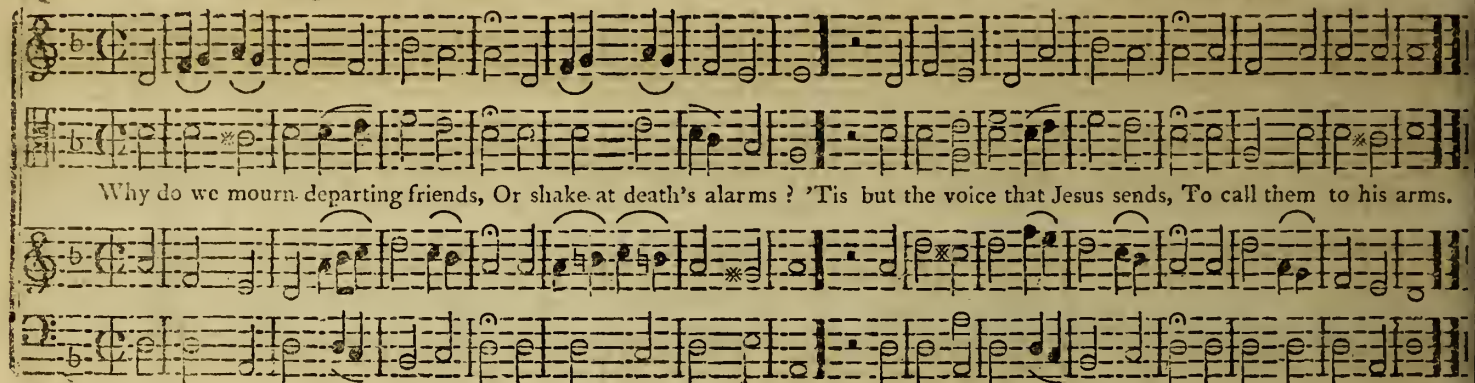


× *St. Martin's.* C. M. TANSUR.



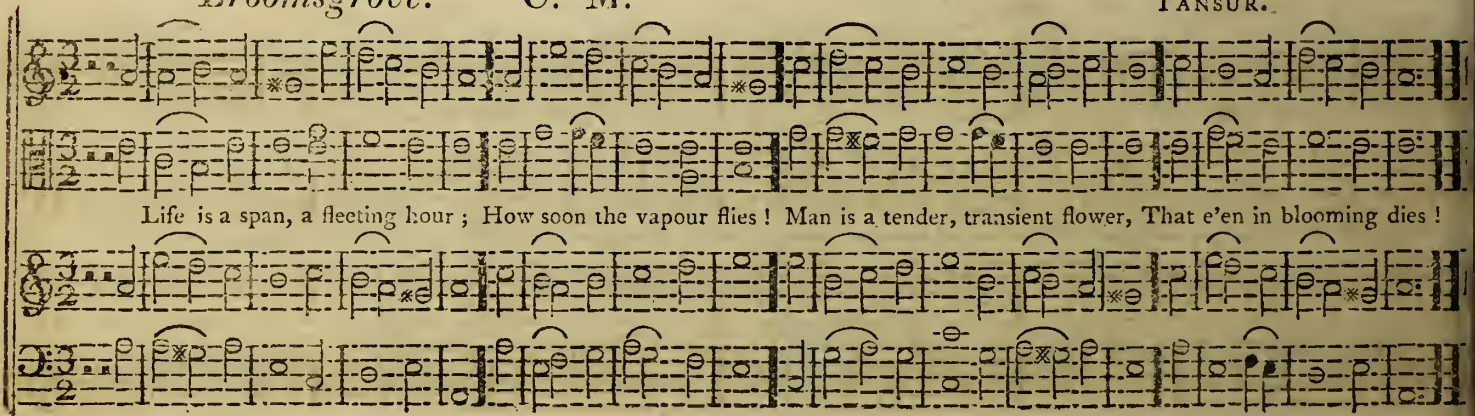
Bangor. C. M.

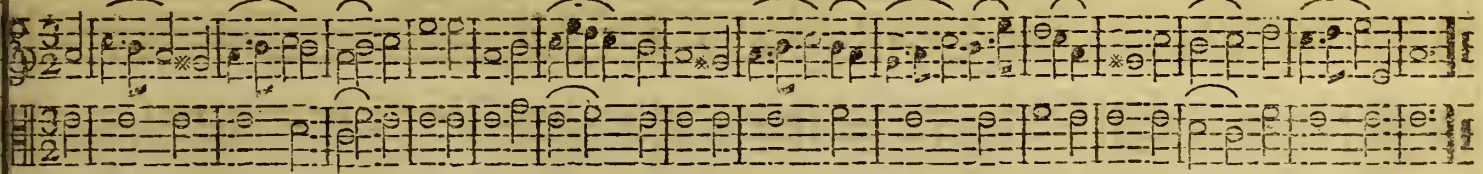
TANSUR.



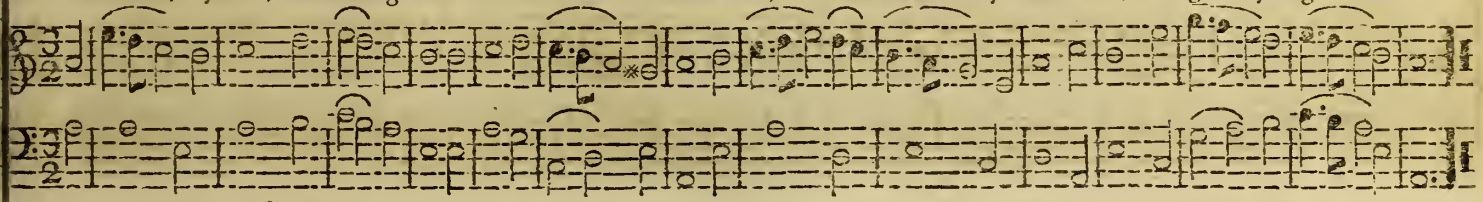
Broomsgrove. C. M.

TANSUR.



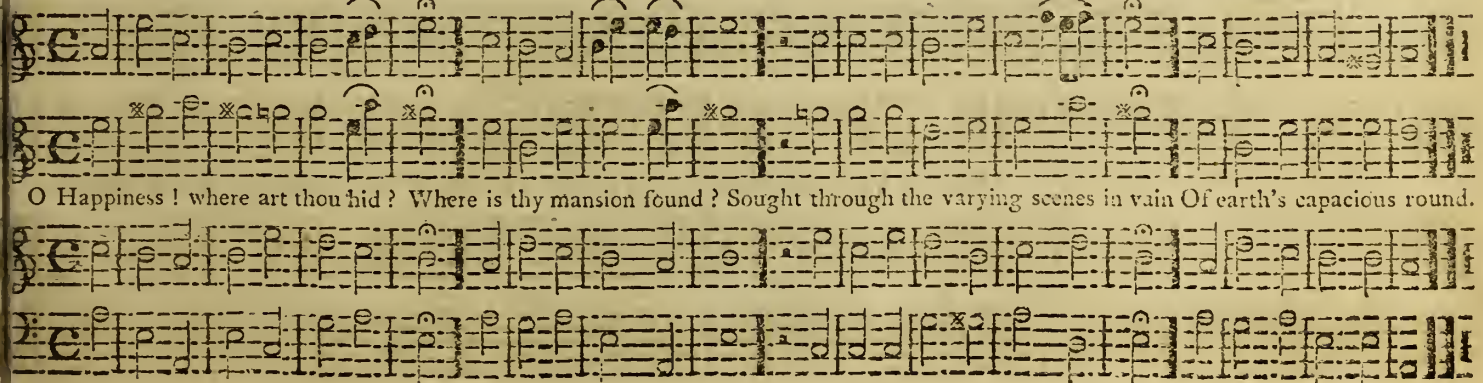


And now, my soul, the circling sun Has all his beams withdrawn ; Once more his daily race is run, And gloomy night comes on.



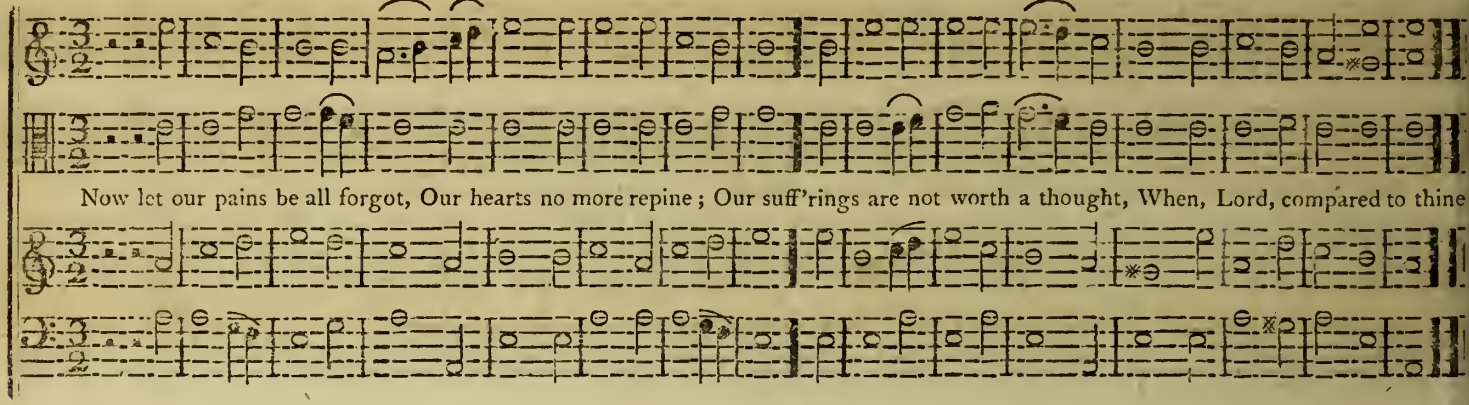
Elgin. C. M.

WILLIAMS's COLL.



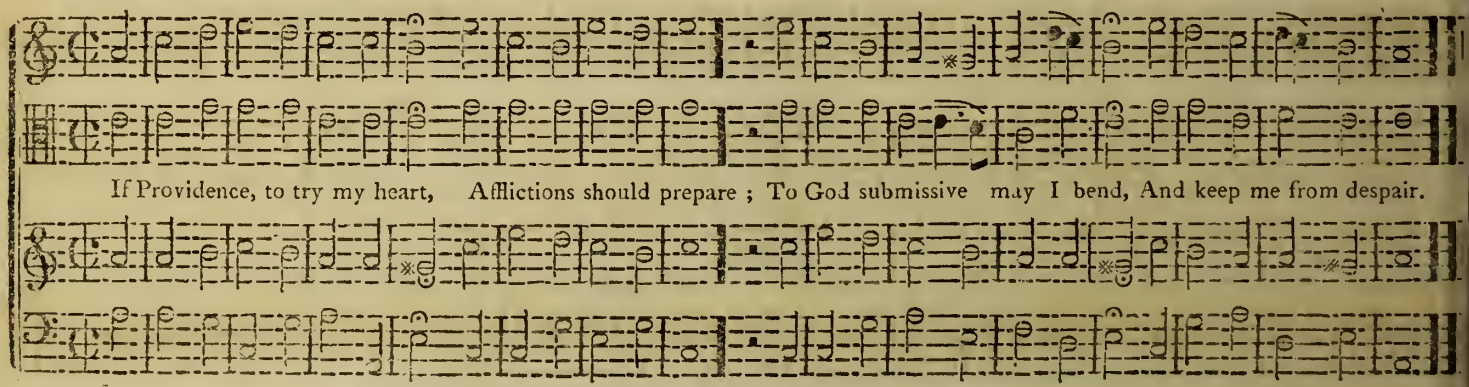
O Happiness ! where art thou hid ? Where is thy mansion found ? Sought through the varying scenes in vain Of earth's capacious round.

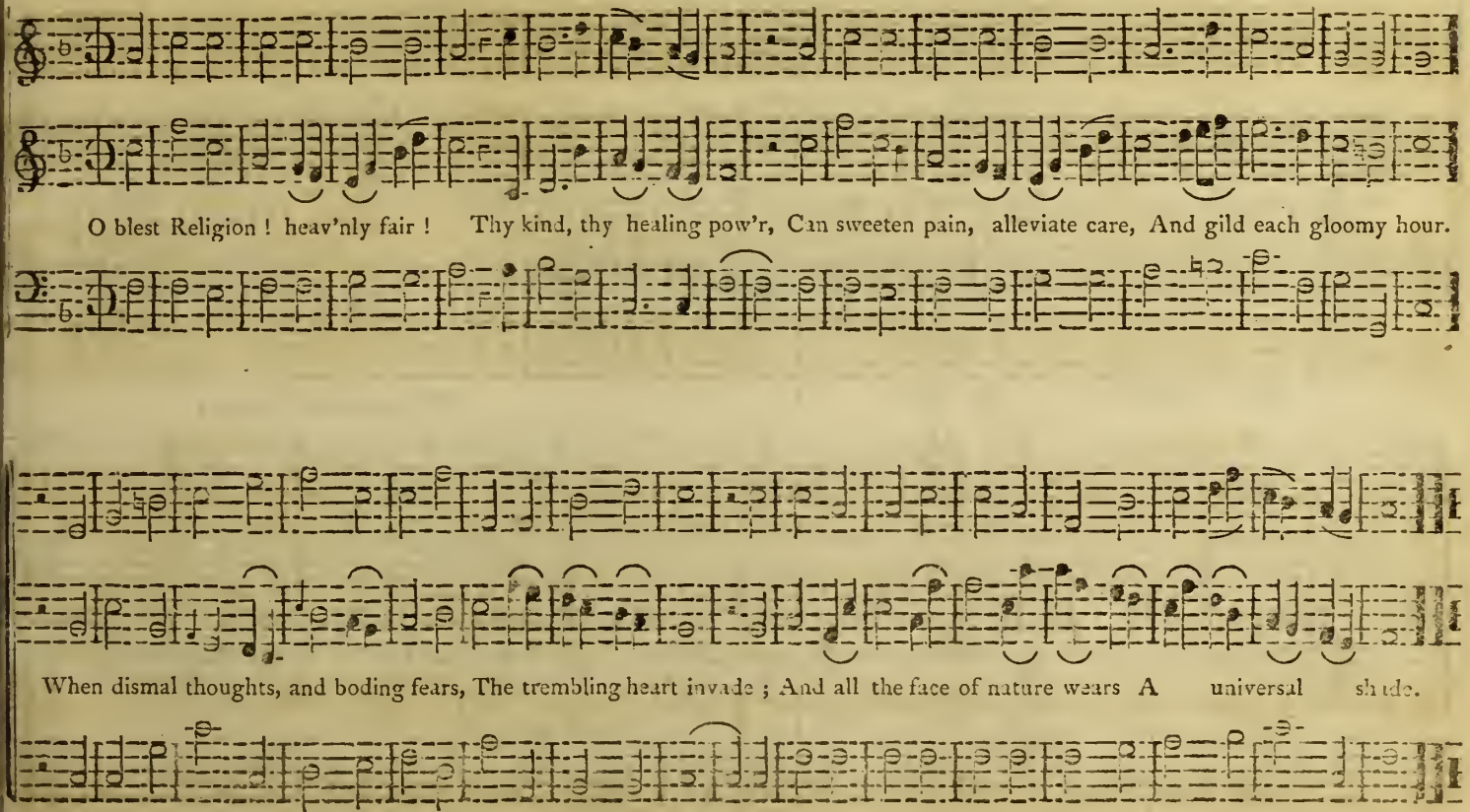
Plymouth. C. M.



Windsor. C. M.

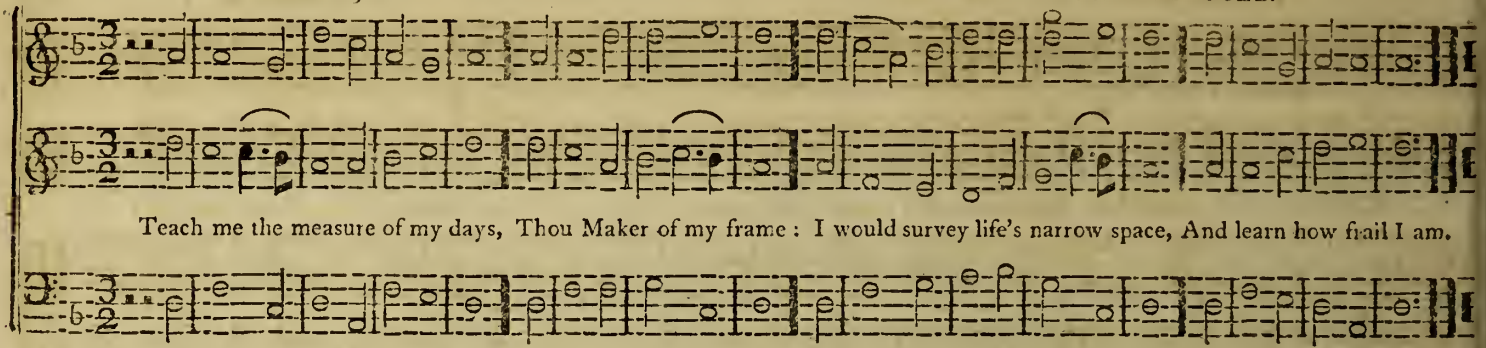
KIRBY.




O blest Religion! heav'nly fair! Thy kind, thy healing pow'r, Can sweeten pain, alleviate care, And gild each gloomy hour.
When dismal thoughts, and boding fears, The trembling heart invade; And all the face of nature wears A universal shade.

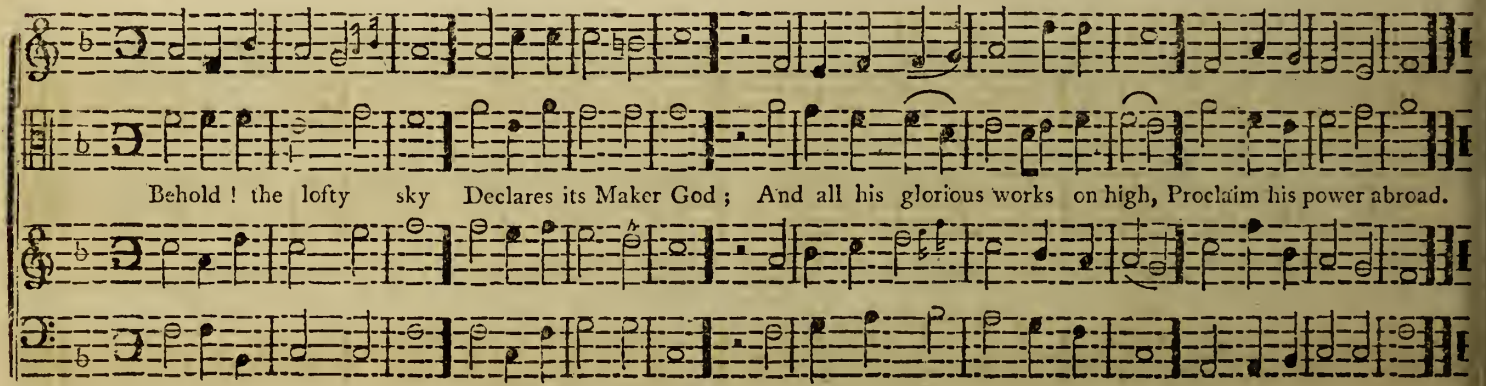
Wantage. C. M.

WILLIAMS's COLL.



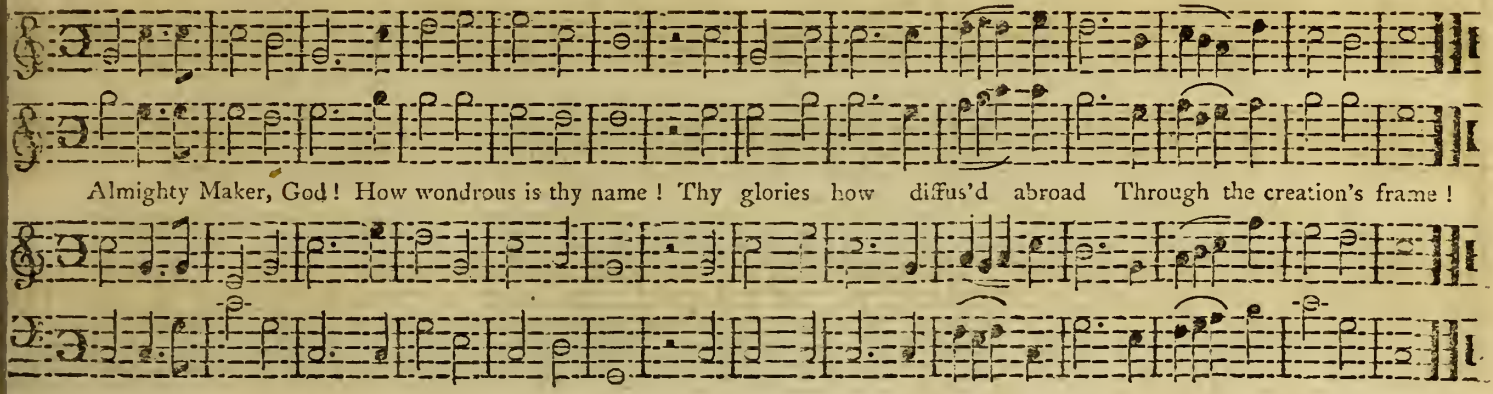
St. Paul's. S. M.

WILLIAMS's COLL.



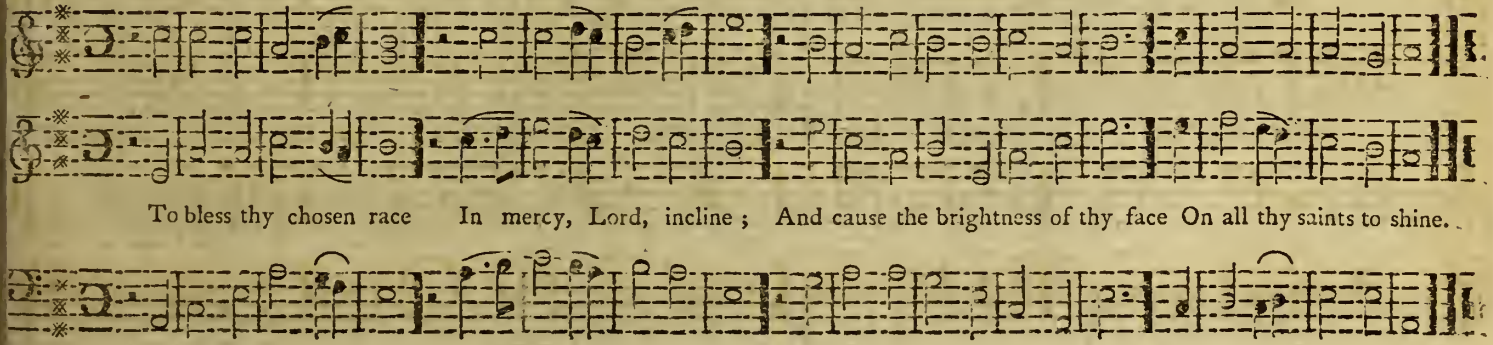
Silver-Street. S. M.

SMITH.



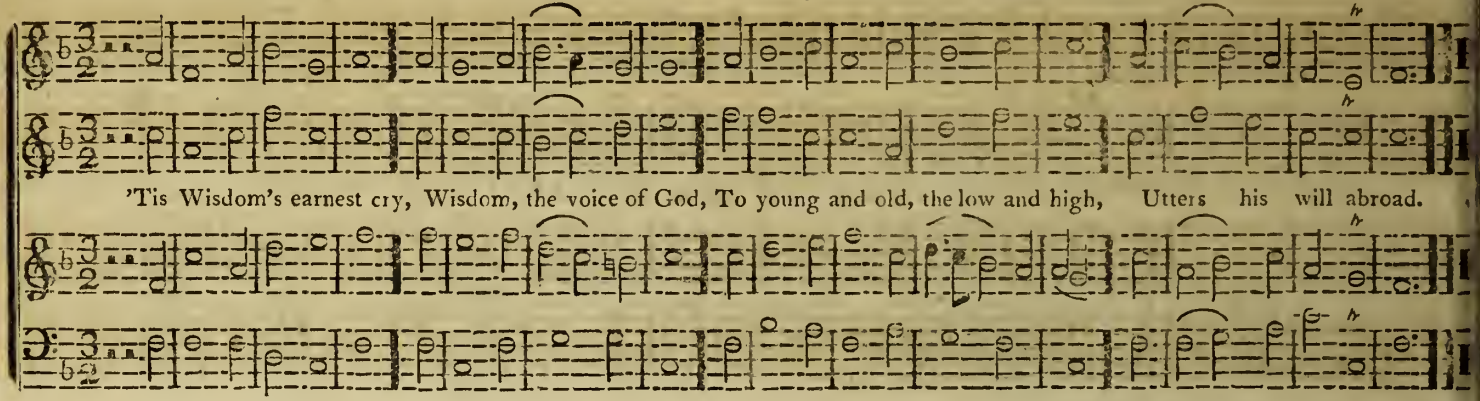
St. Thomas. S. M.

WILLIAMS'S COLL.



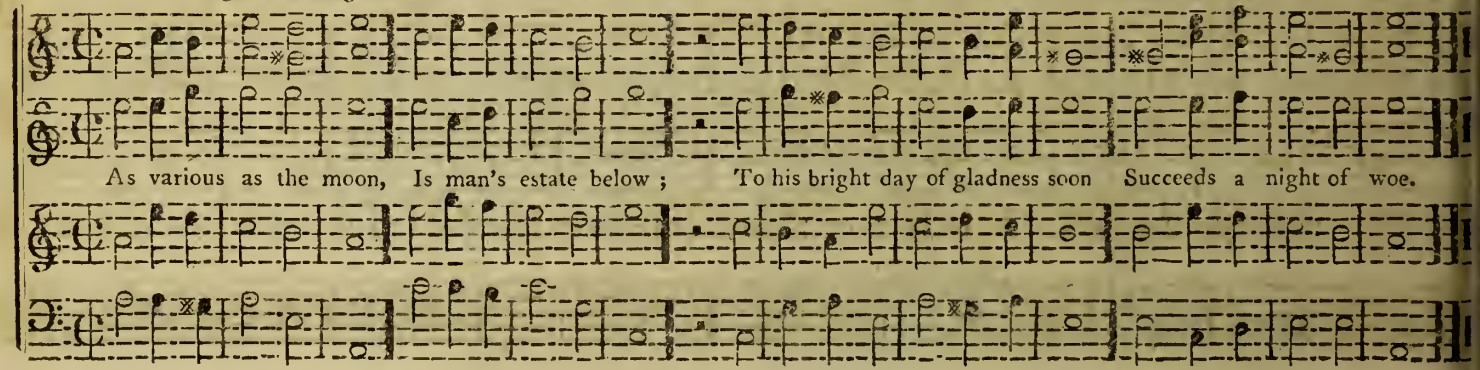
Sutton. S. M.

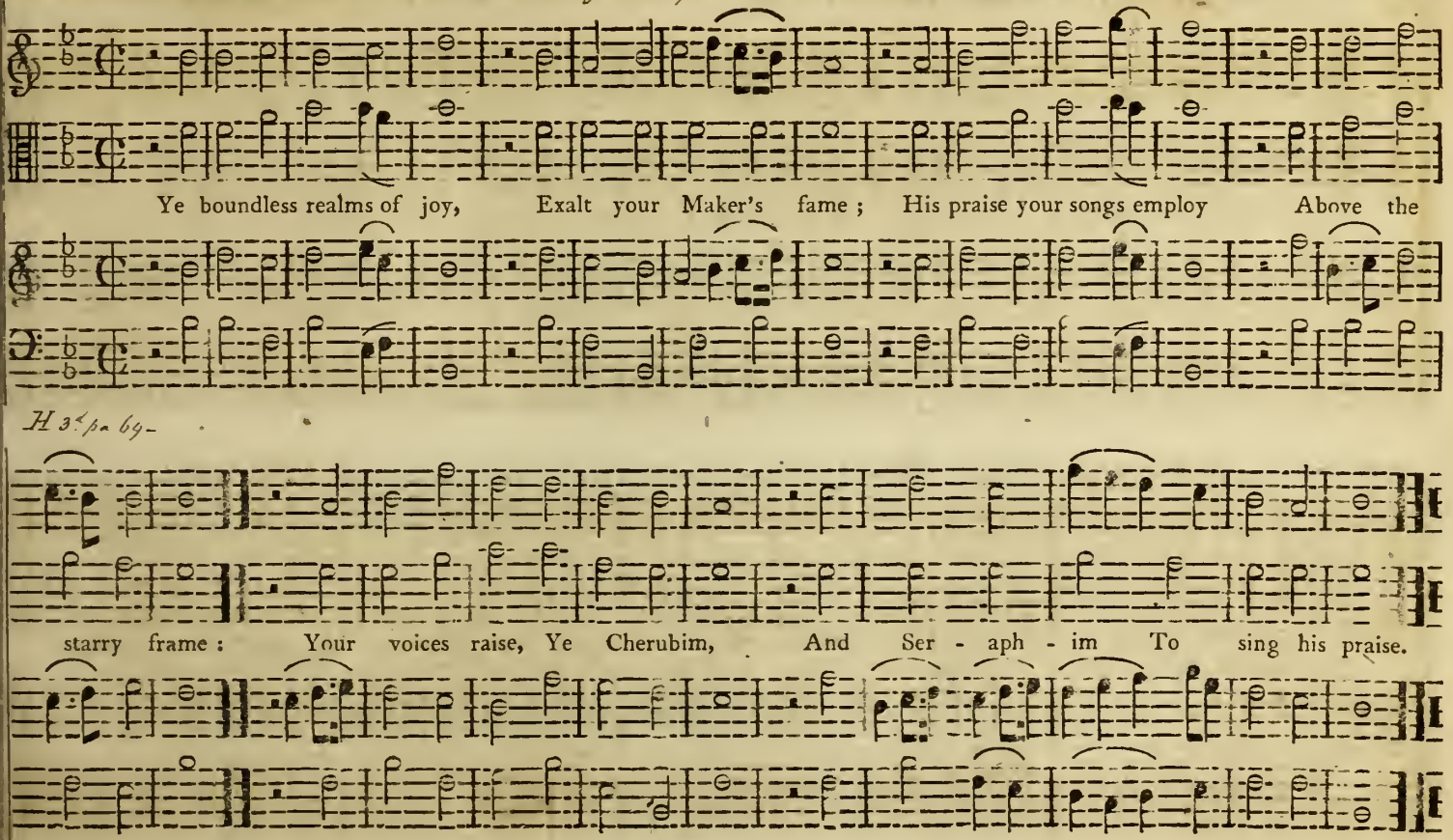
WILLIAMS's COL.



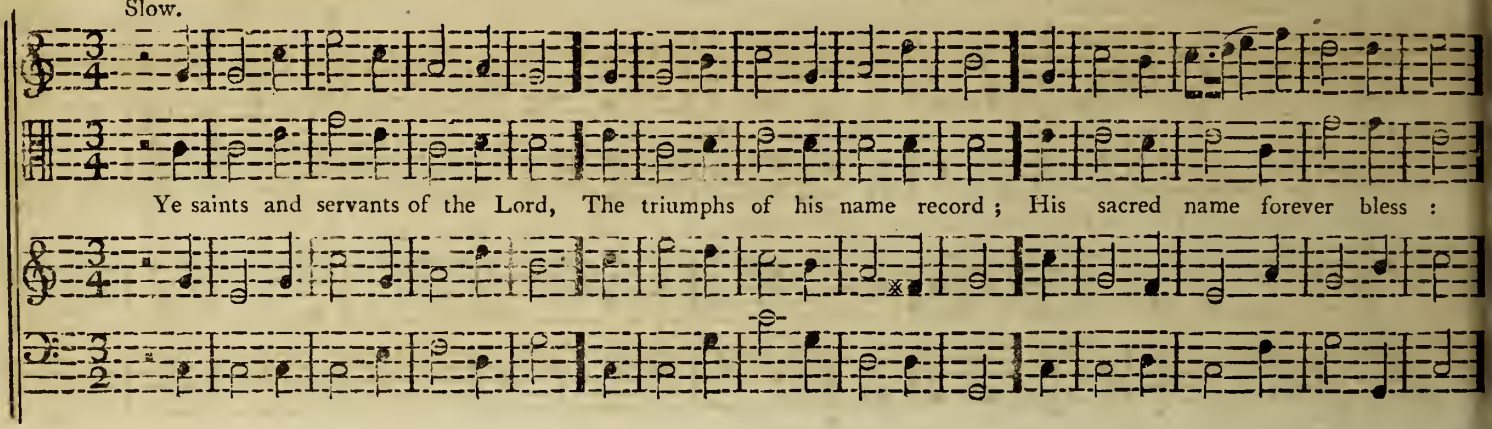
Aylesbury. S. M

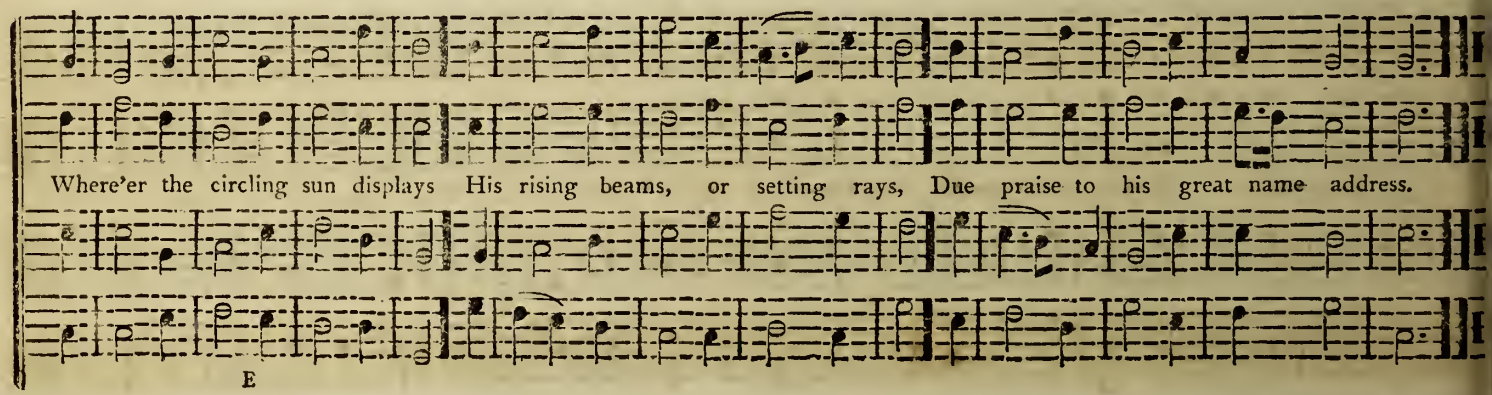
J. CHETHAM.

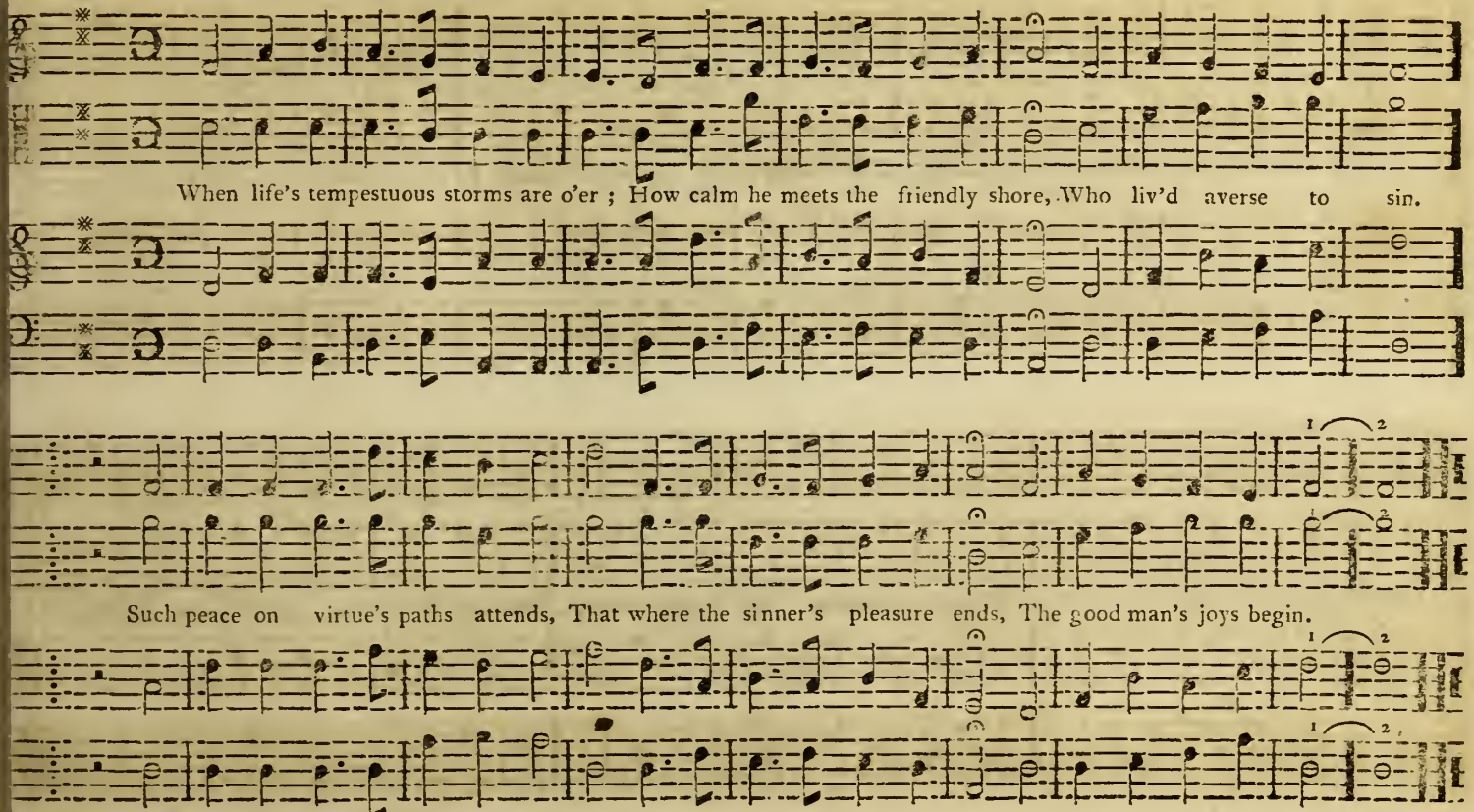


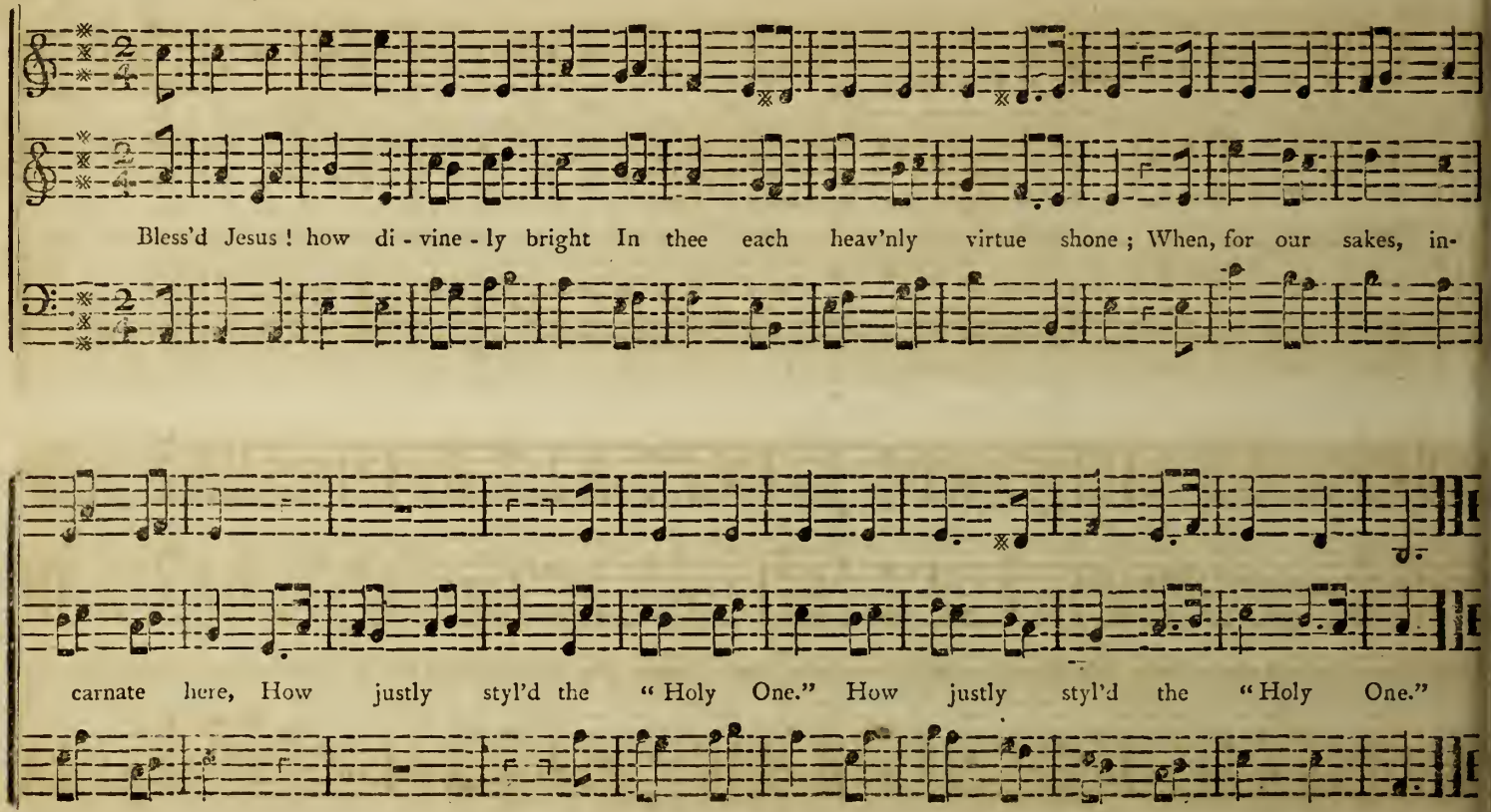

Ye boundless realms of joy, Exalt your Maker's fame ; His praise your songs employ Above the
H 3 pa 69
starry frame : Your voices raise, Ye Cherubim, And Ser - aph - im To sing his praise.

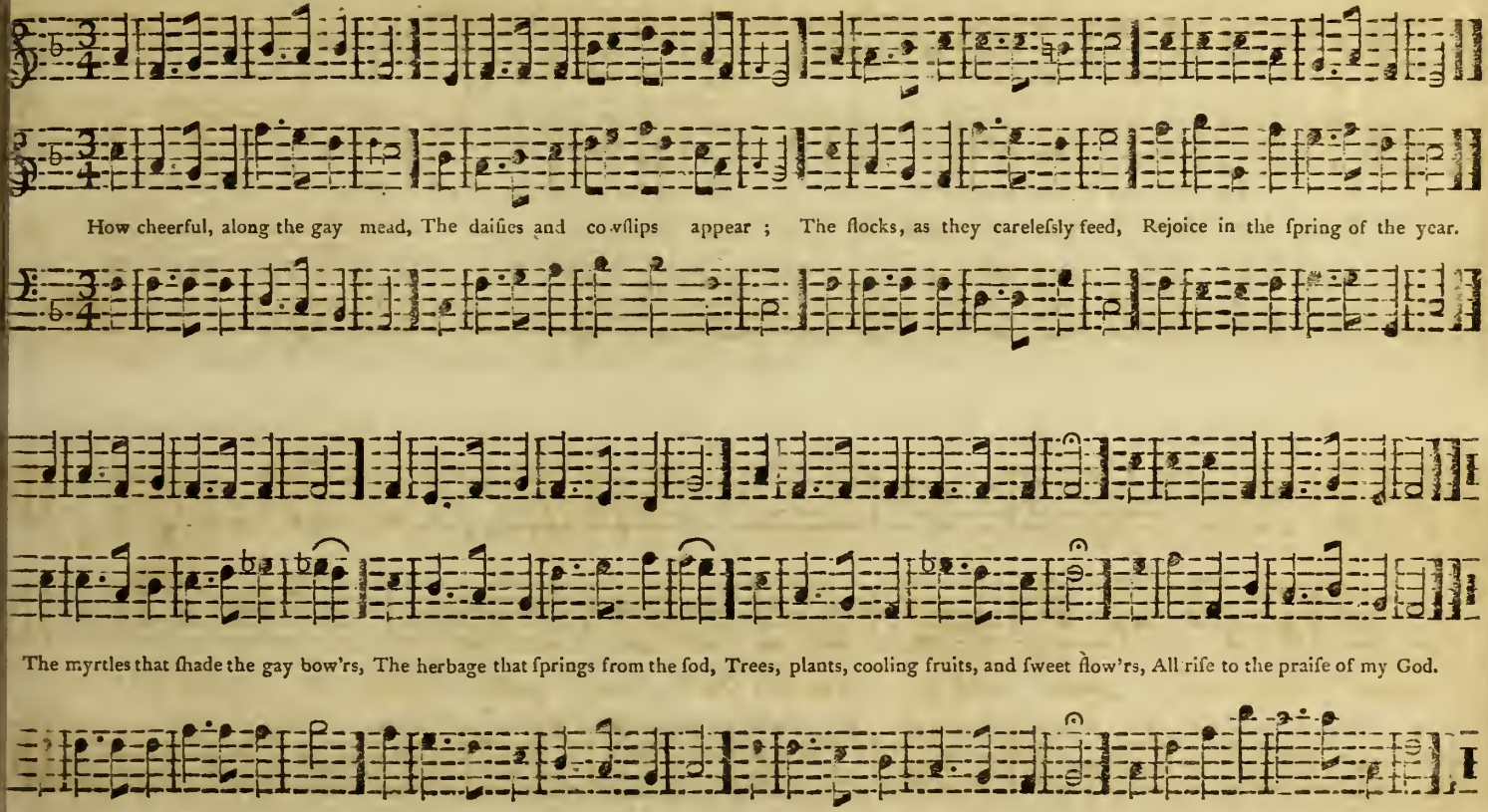
Slow.


Ye saints and servants of the Lord, The triumphs of his name record; His sacred name forever bless:


Where'er the circling sun displays His rising beams, or setting rays, Due praise to his great name address.


When life's tempestuous storms are o'er ; How calm he meets the friendly shore, Who liv'd averse to sin.
Such peace on virtue's paths attends, That where the sinner's pleasure ends, The good man's joys begin.

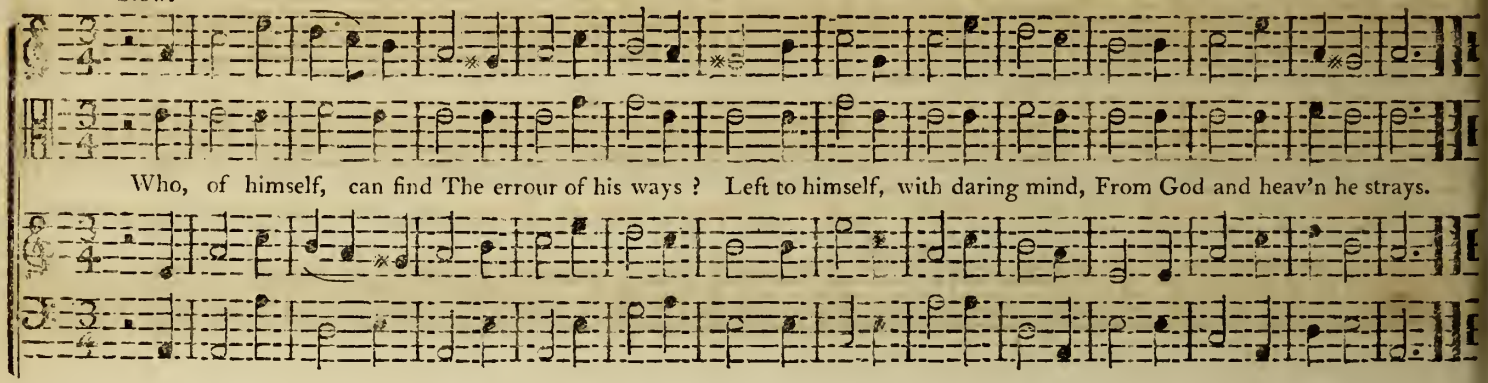

Bless'd Jesus! how di - vine - ly bright In thee each heav'nly virtue shone; When, for our sakes, in-
carnate here, How justly styl'd the "Holy One." How justly styl'd the "Holy One."


How cheerful, along the gay mead, The daiſies and cowſlips appear ; The flocks, as they careleſsly feed, Rejoice in the ſpring of the year.
The myrtles that ſhade the gay bow'rs, The herbage that ſprings from the ſod, Trees, plants, cooling fruits, and ſweet flow'rs, All riſe to the praiſe of my God.

Little-Marlborough. S. M.

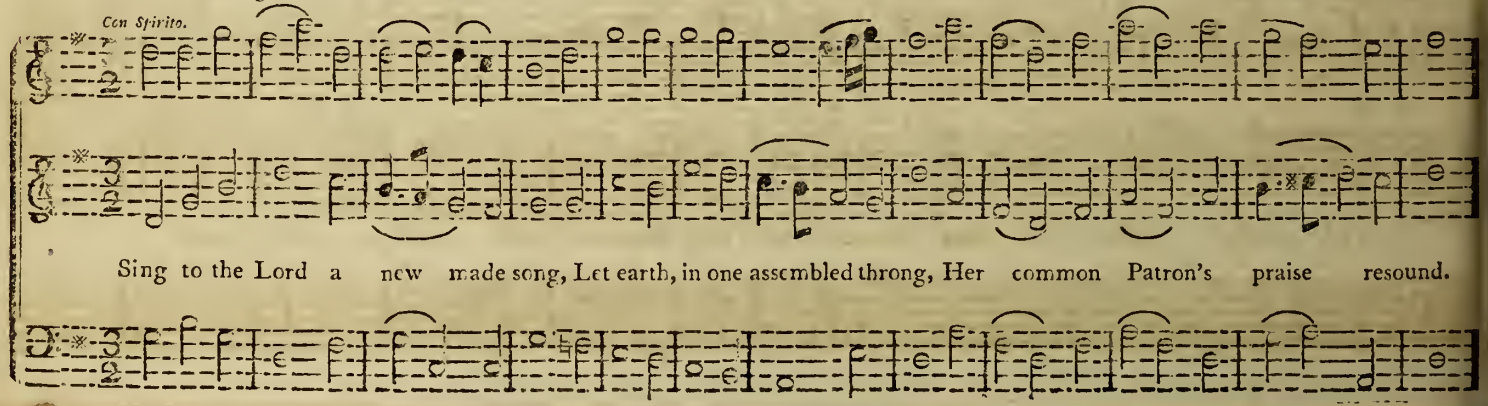
WILLIAMS's COL.

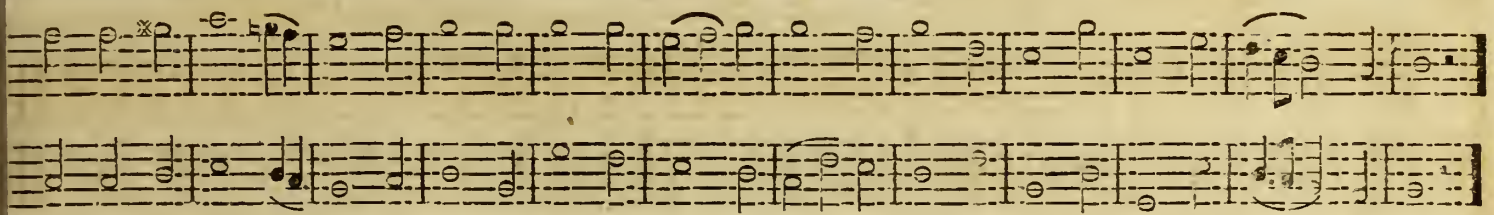
Slow.



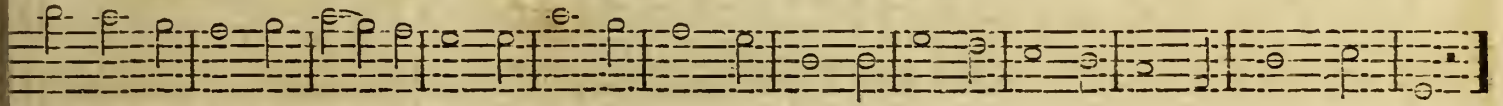
Mayhew. L. P. M.

DR. MILLER.

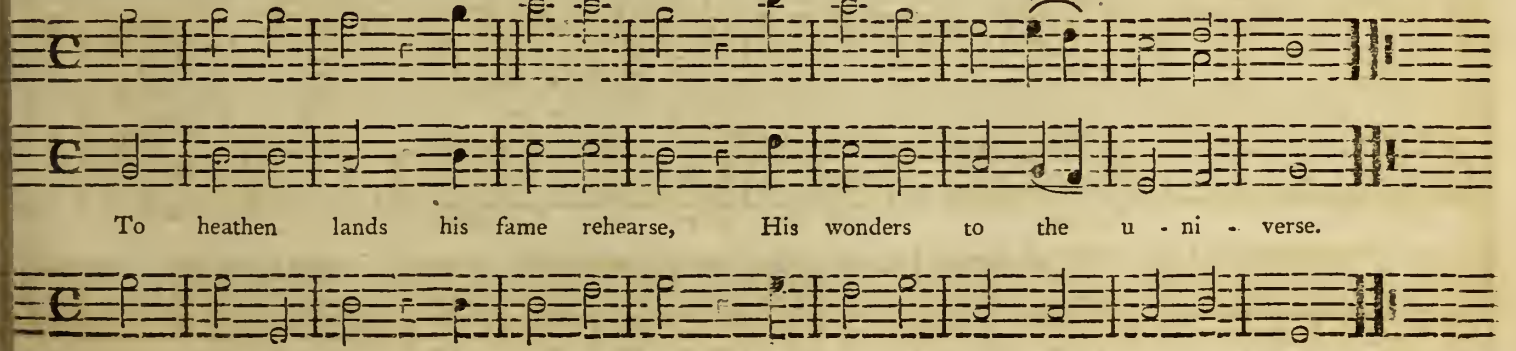




Sing to the Lord and bless his name, From day to day his praise proclaim, Who us has with sal - va - tion crown'd.



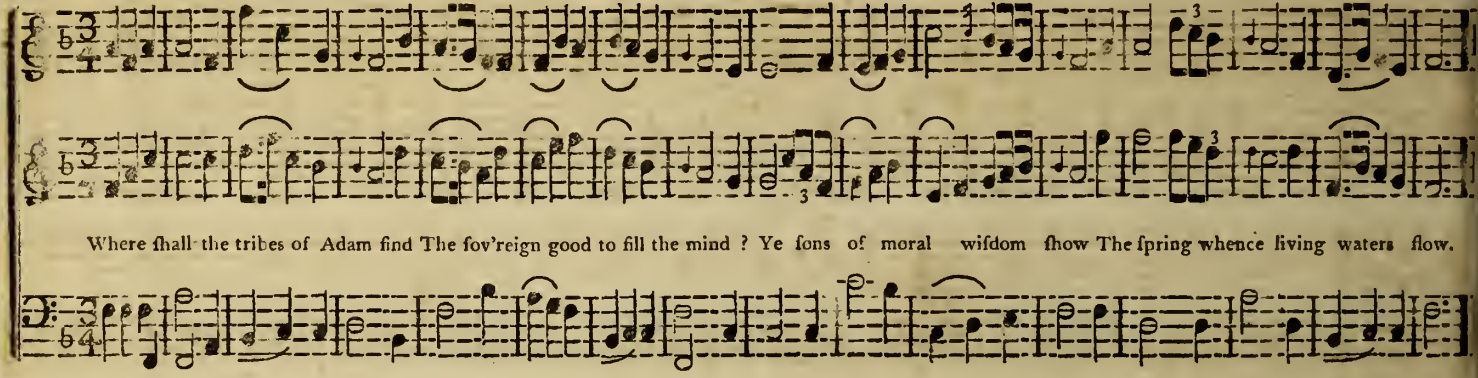
CHORUS. Mod.



To heathen lands his fame rehearse, His wonders to the u - ni - verse.

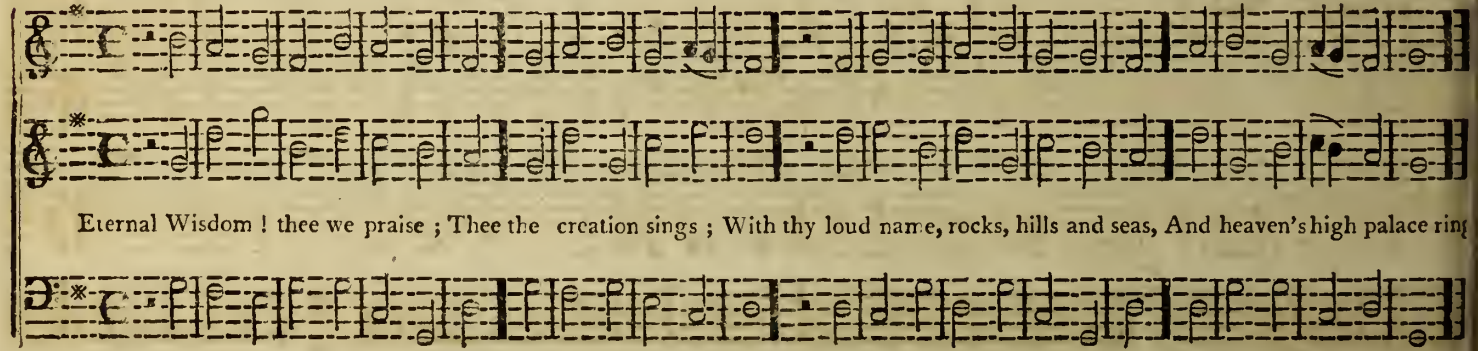
Leeds. L. M.

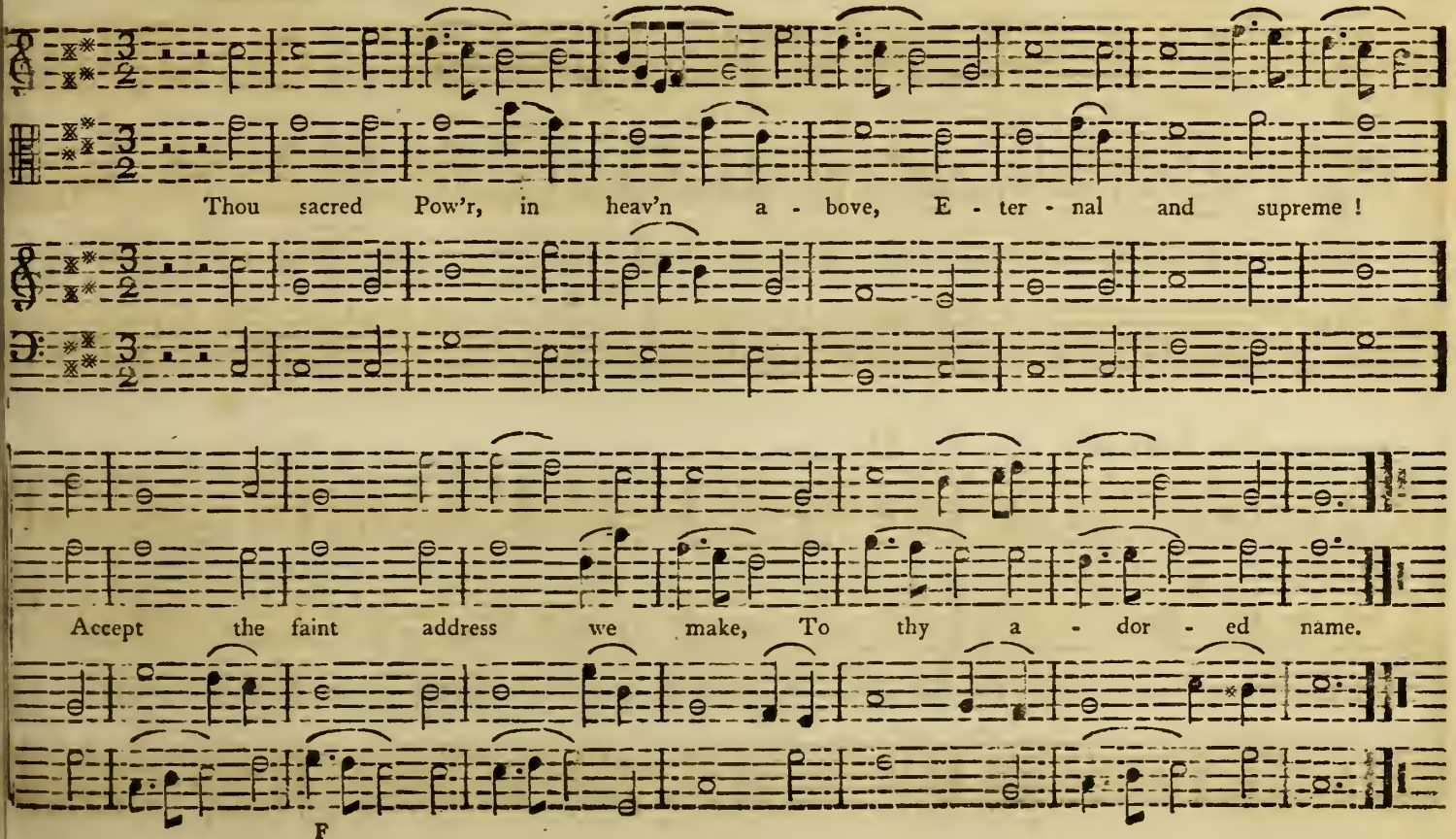
DR. MADAN.

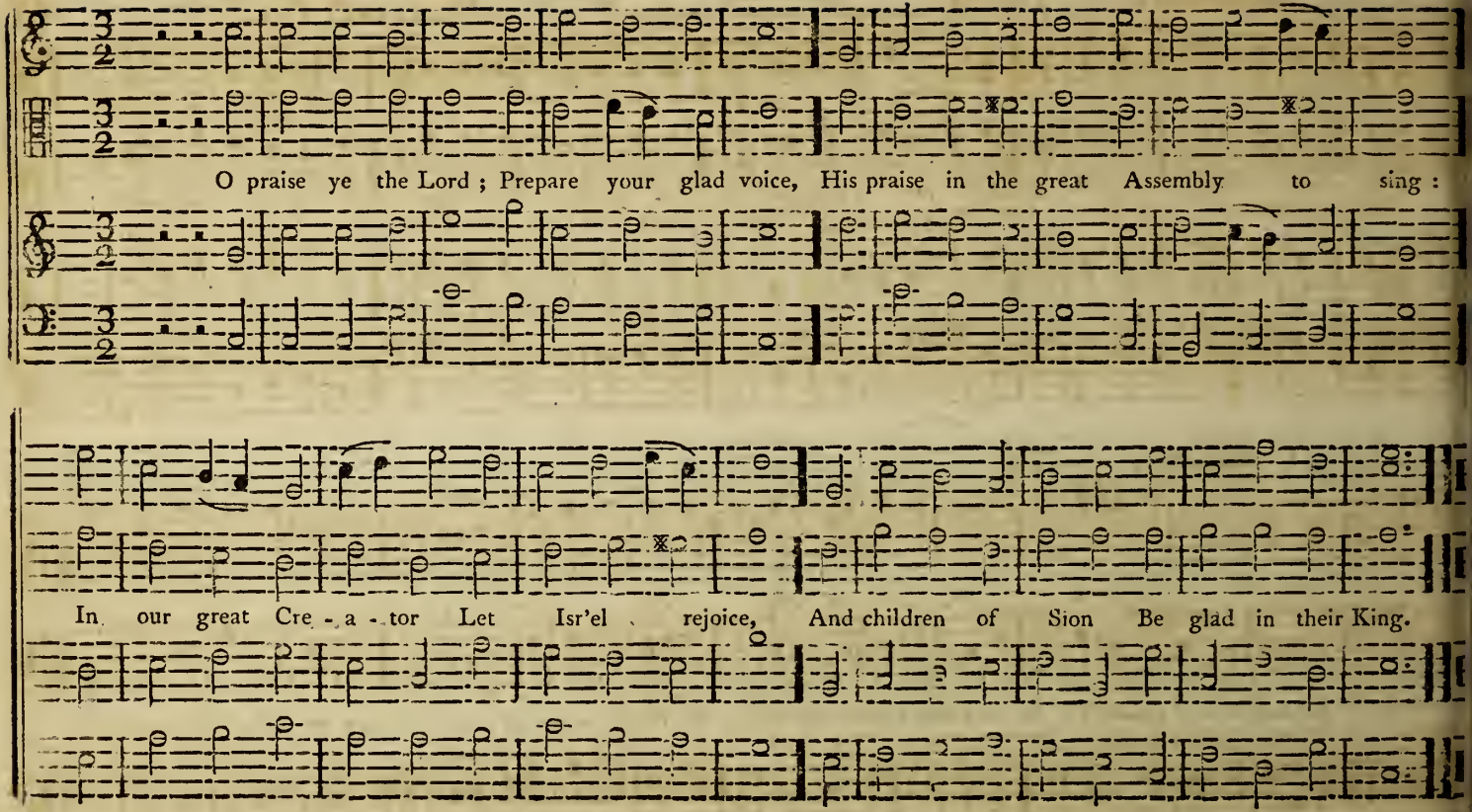


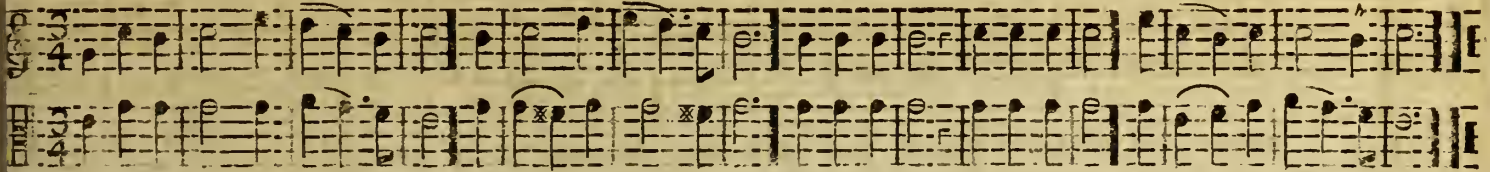
St. David's. C. M.

J. MILTON.

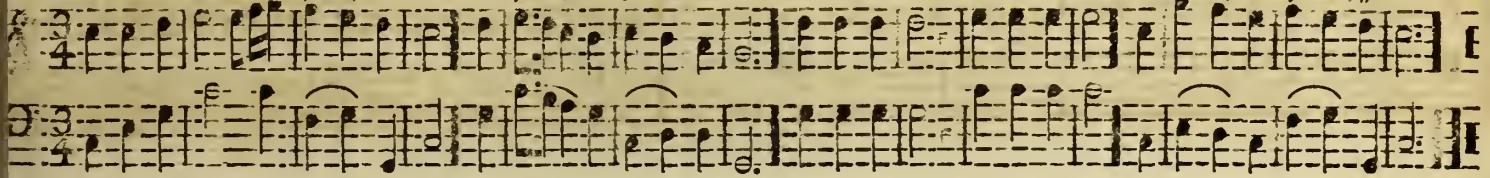



Thou sacred Pow'r, in heav'n a - bove, E - ter - nal and supreme !
Accept the faint address we make, To thy a - dor - ed name.
F

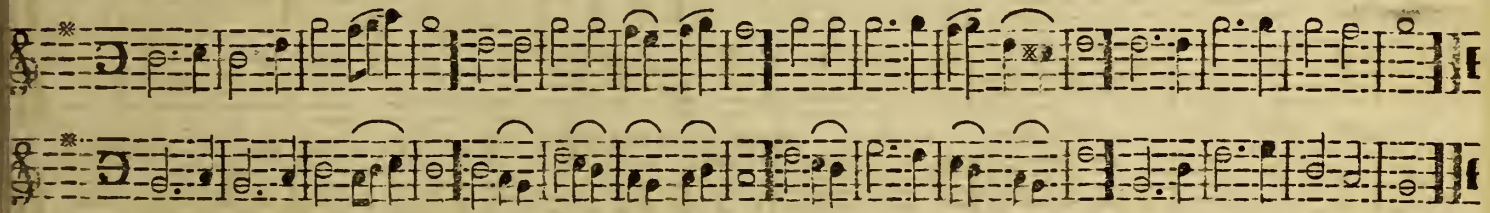

O praise ye the Lord ; Prepare your glad voice, His praise in the great Assembly to sing :
In our great Cre - a - tor Let Isr'el rejoice, And children of Sion Be glad in their King.



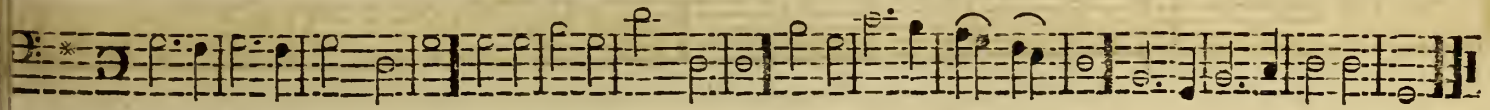
Glory to God, who reigns above ; Let peace surround the earth : Mortals shall know their Maker's love, By their Redeemer's birth.

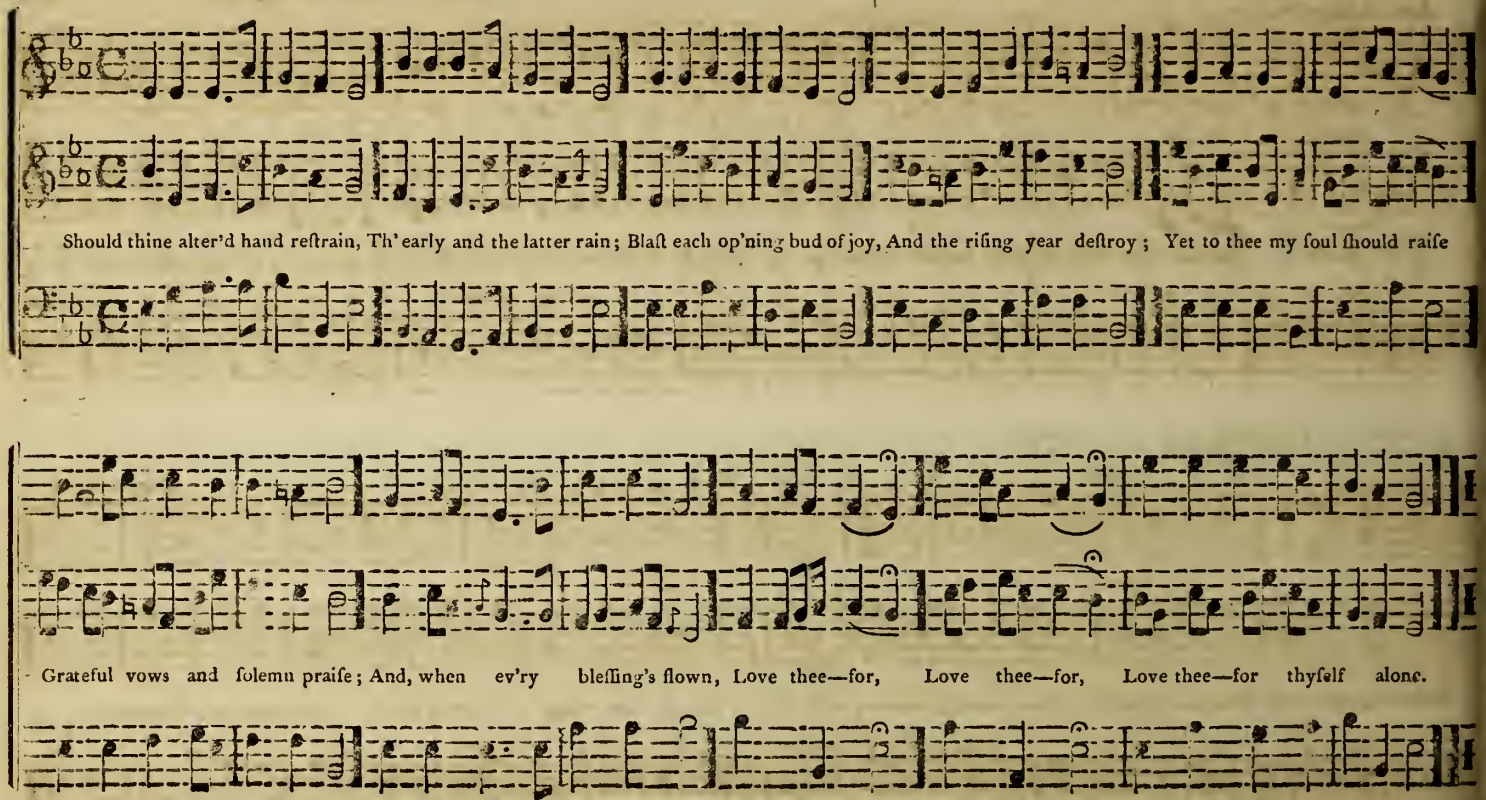


Cookham. 7s.

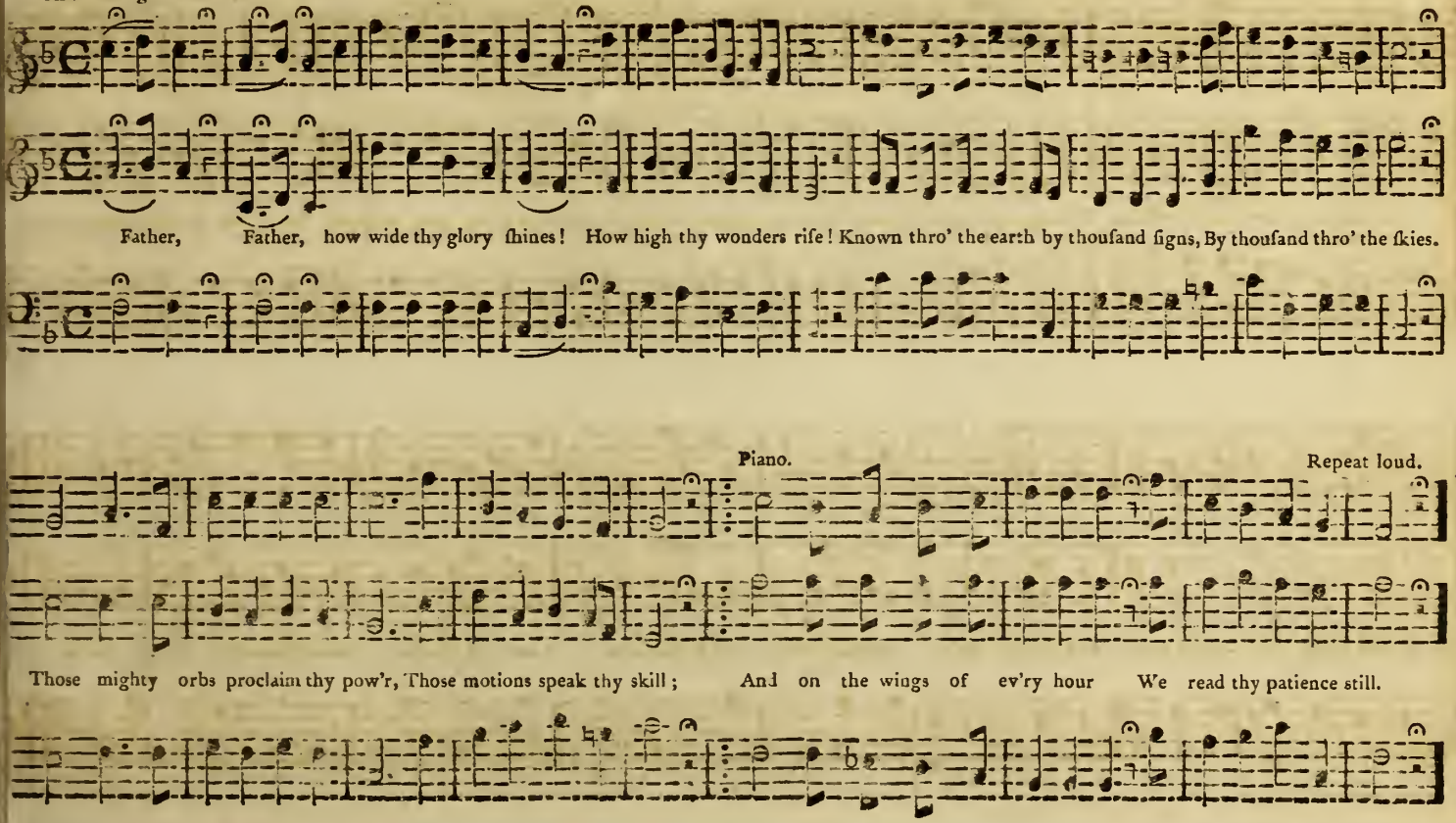


Praise to God, immortal praise, For the love that crowns our days ; Bounteous source of every joy, Let thy praise our tongues employ.

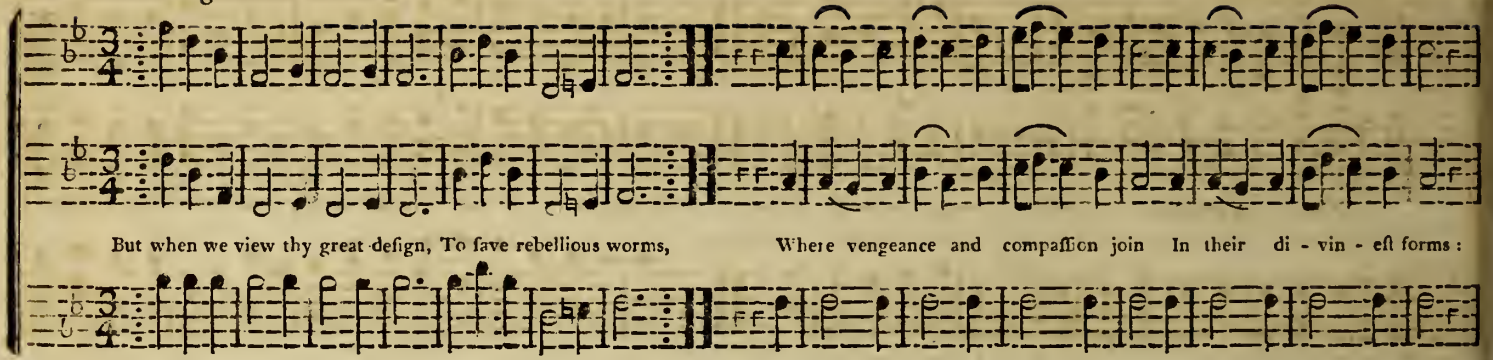



Should thine alter'd hand reſtrain, Th' early and the latter rain; Blaſt each op'ning bud of joy, And the riſing year deſtroy; Yet to thee my ſoul ſhould raiſe
Grateful vows and ſolemn praiſe; And, when ev'ry bleſſing's flown, Love thee—for, Love thee—for, Love thee—for thyſelf alone.

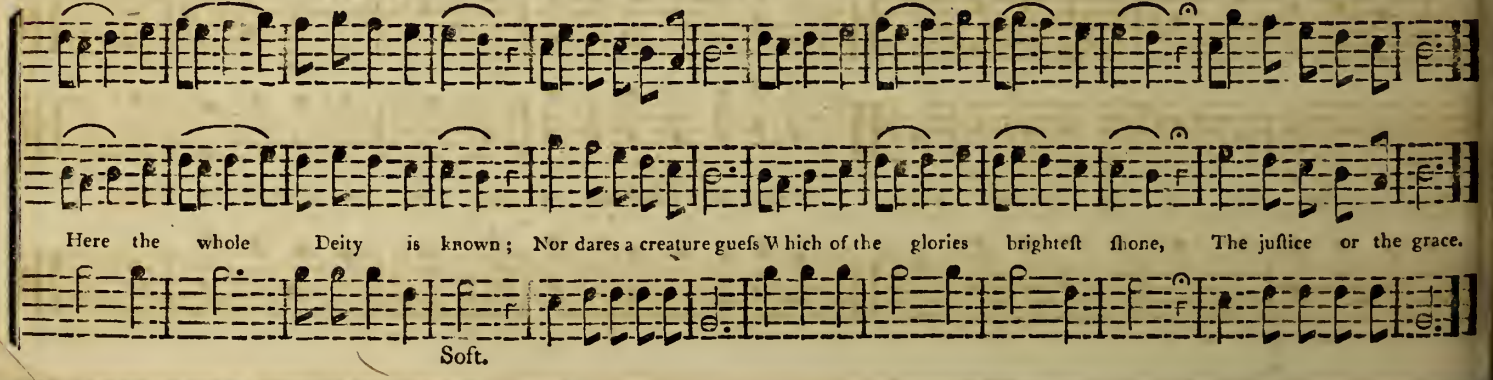
Air. Adagio Mæſtoso.



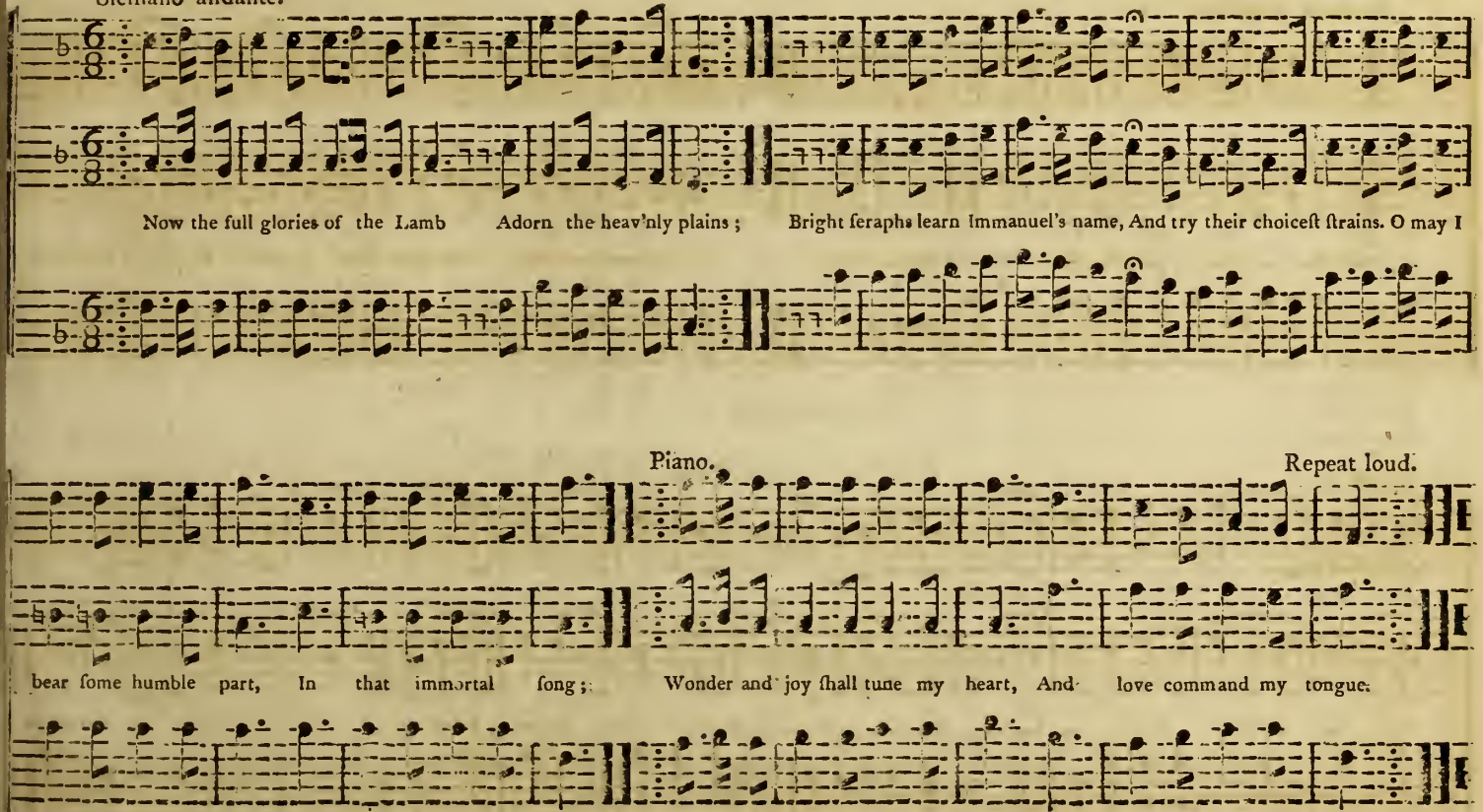
Andante gracioso.



Piano. Forte.



Siciliano andante.



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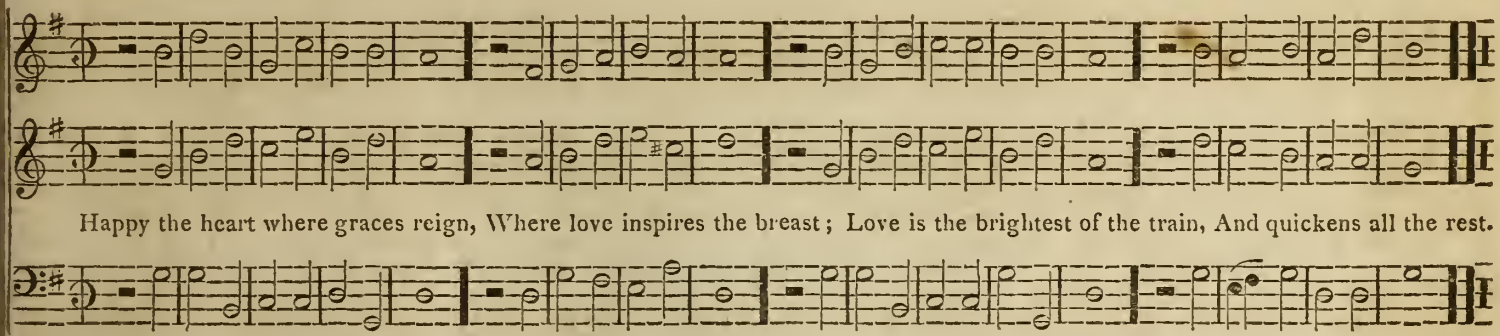
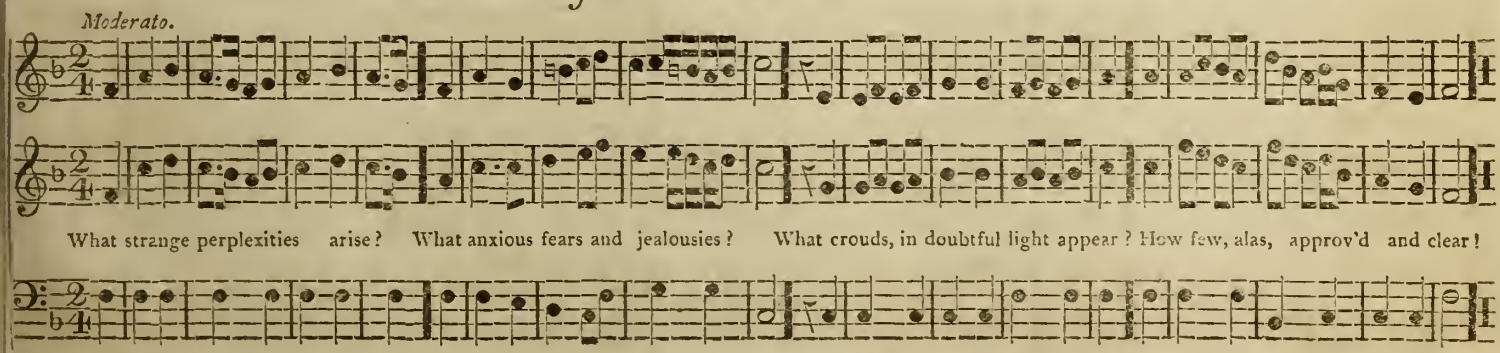
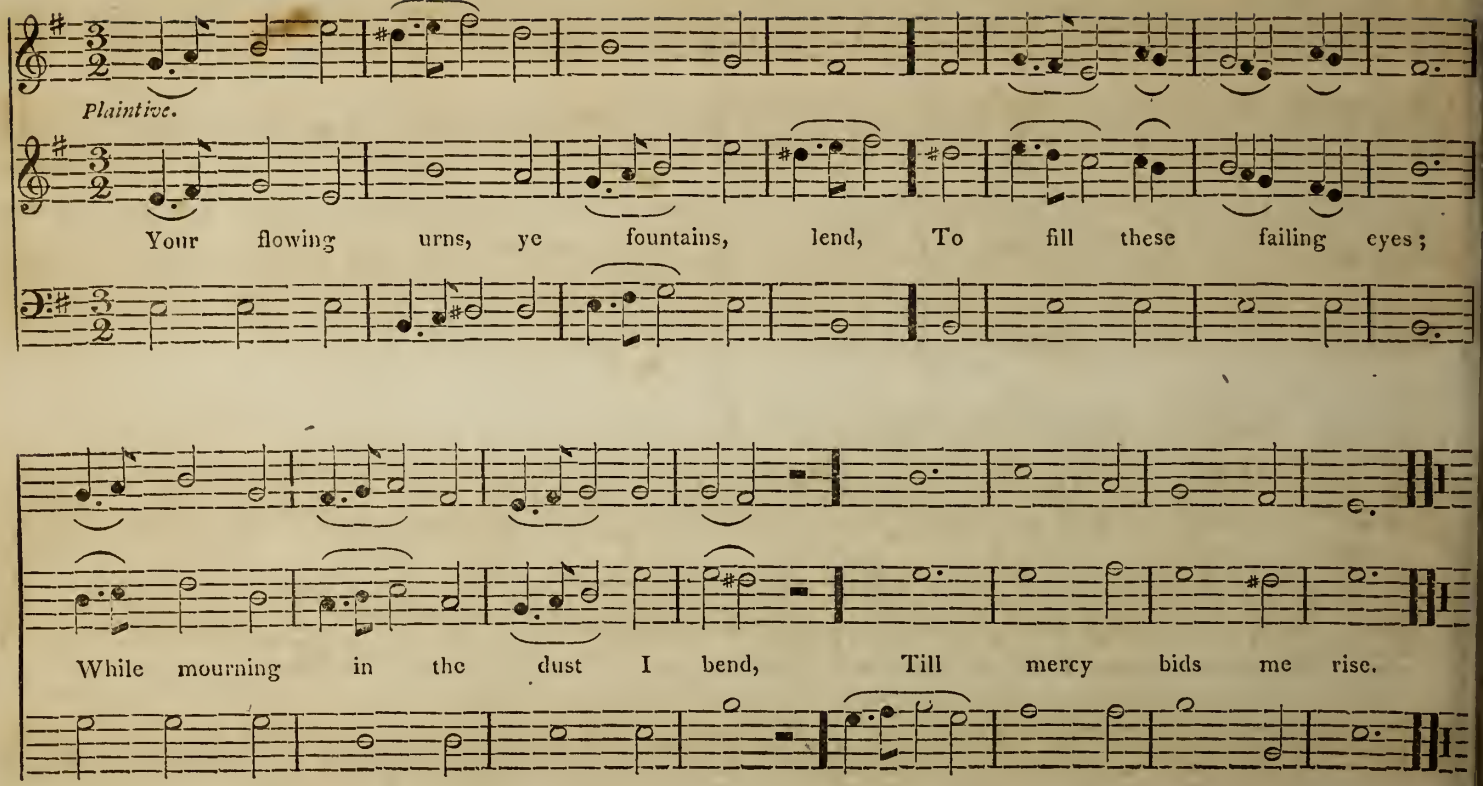
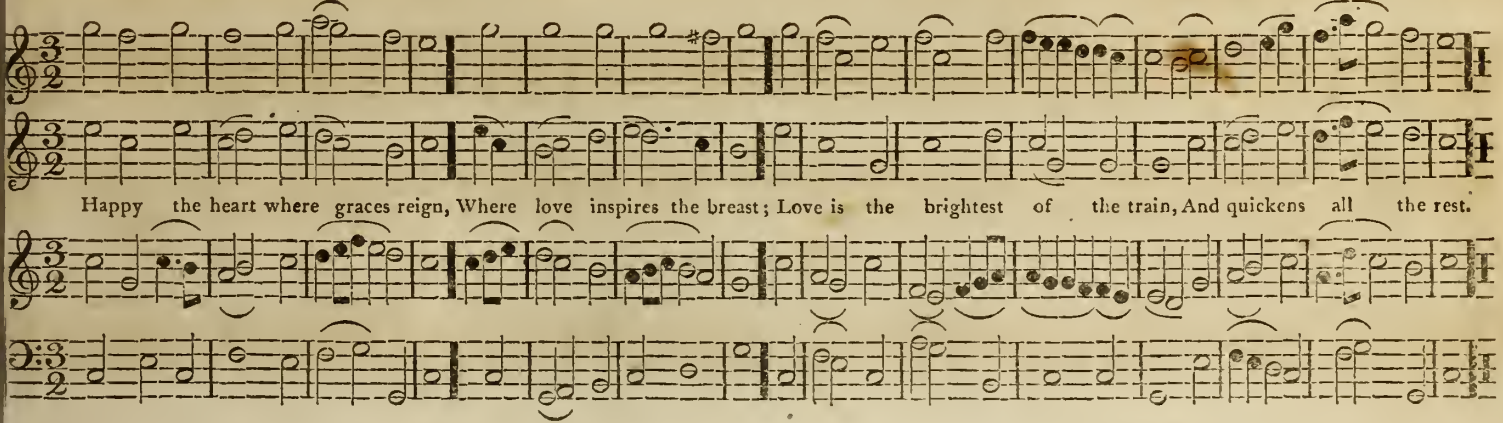


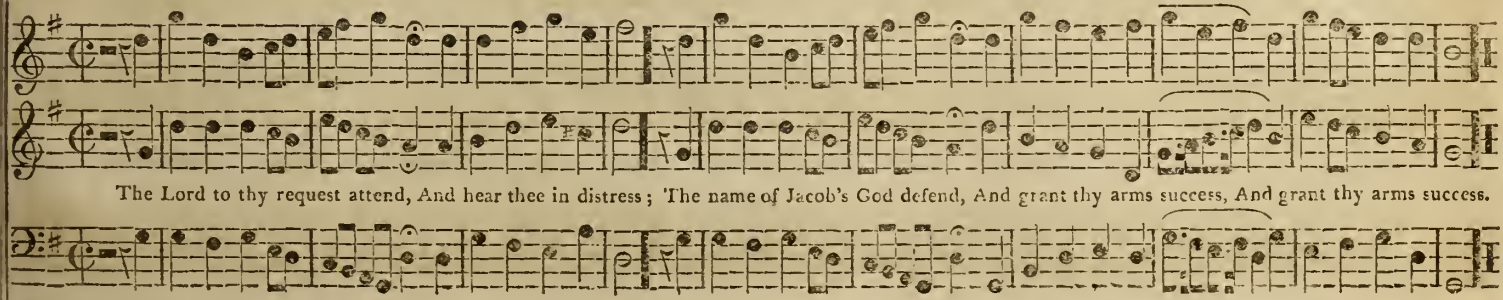
Sicilian Mariner's Hymn. L. M. Italian.

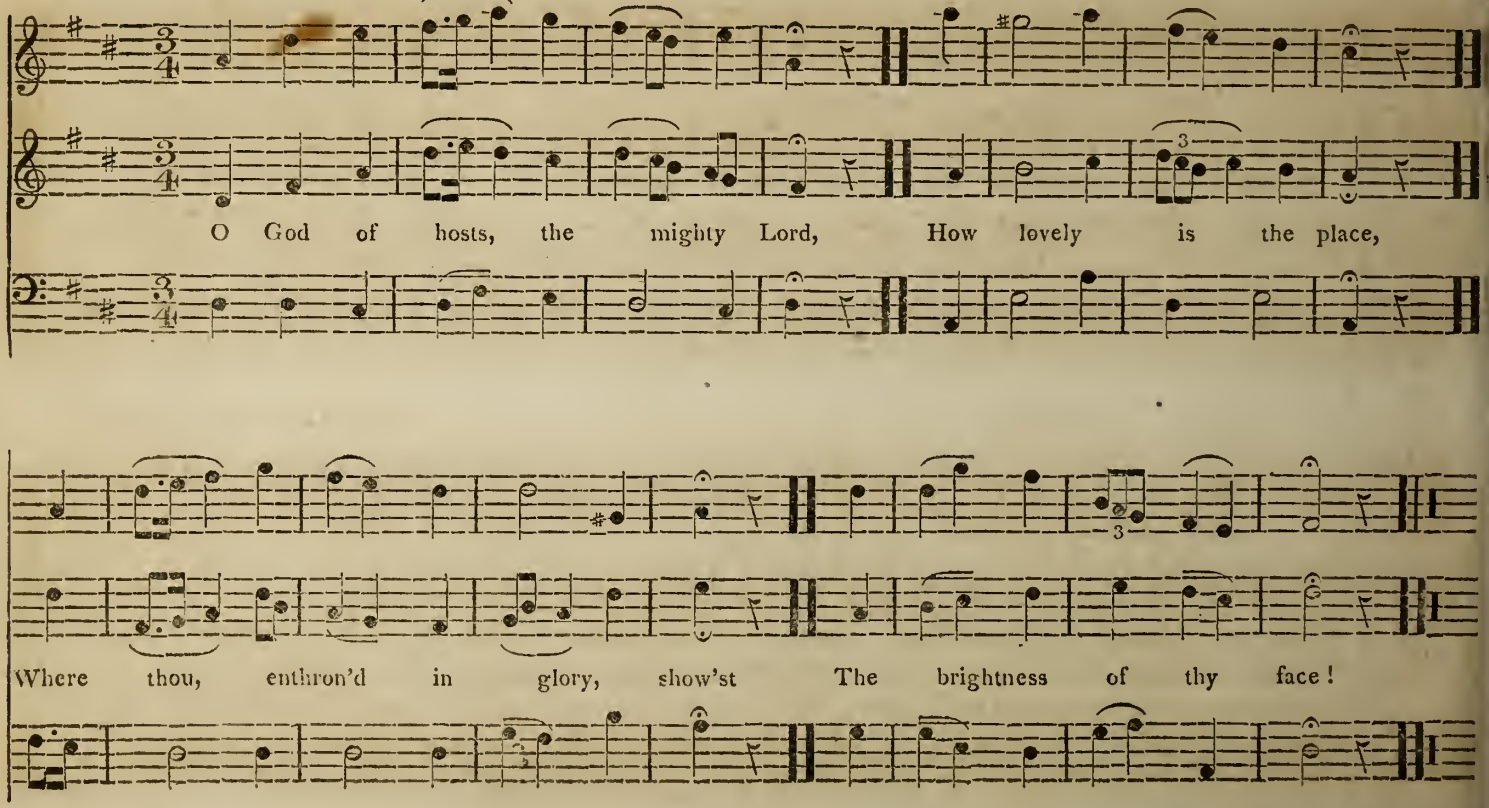


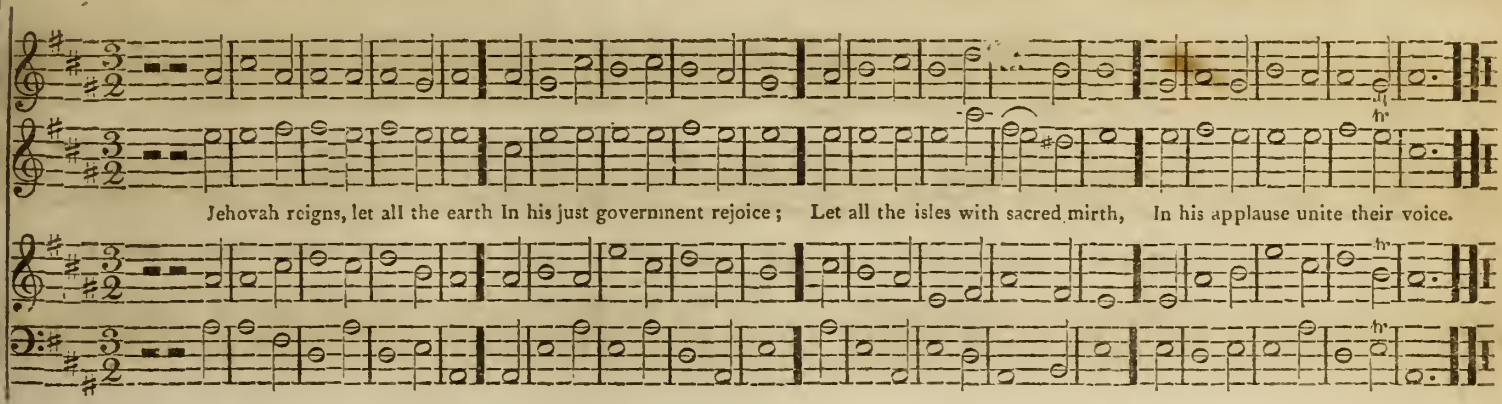

Plaintive.
Your flowing urns, ye fountains, lend, To fill these failing eyes;
While mourning in the dust I bend, Till mercy bids me rise.



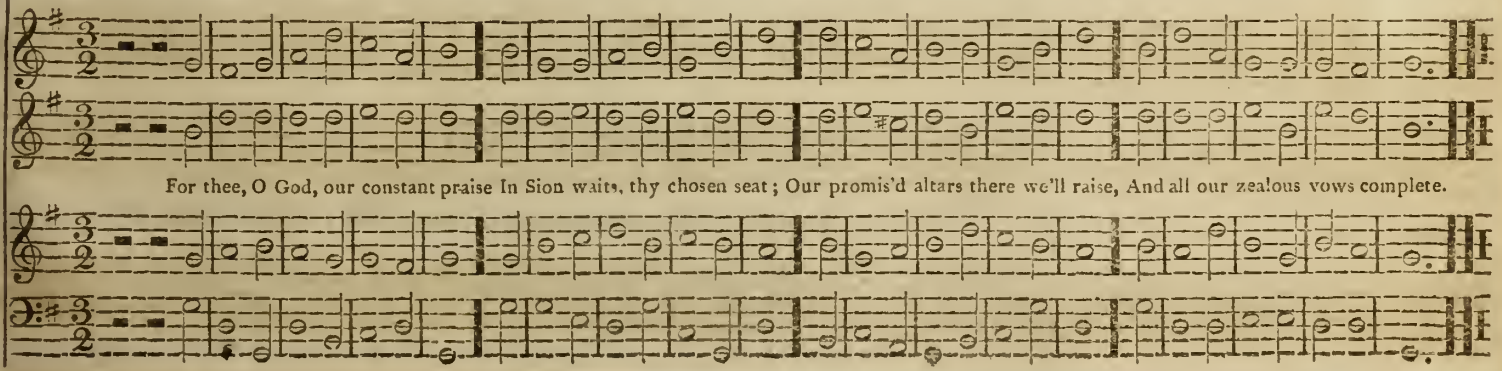
Bray. C. M. Williams's Coll.

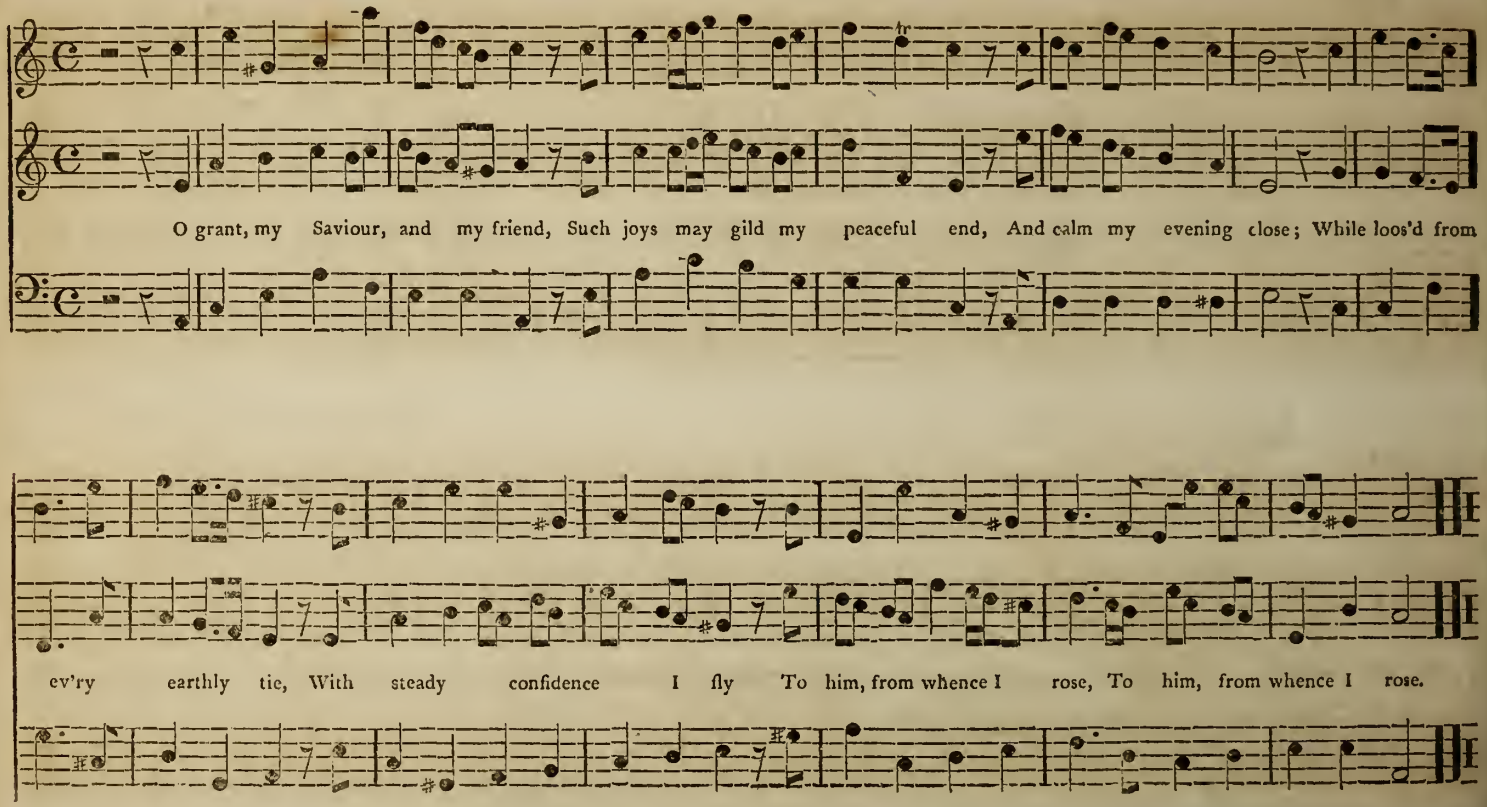


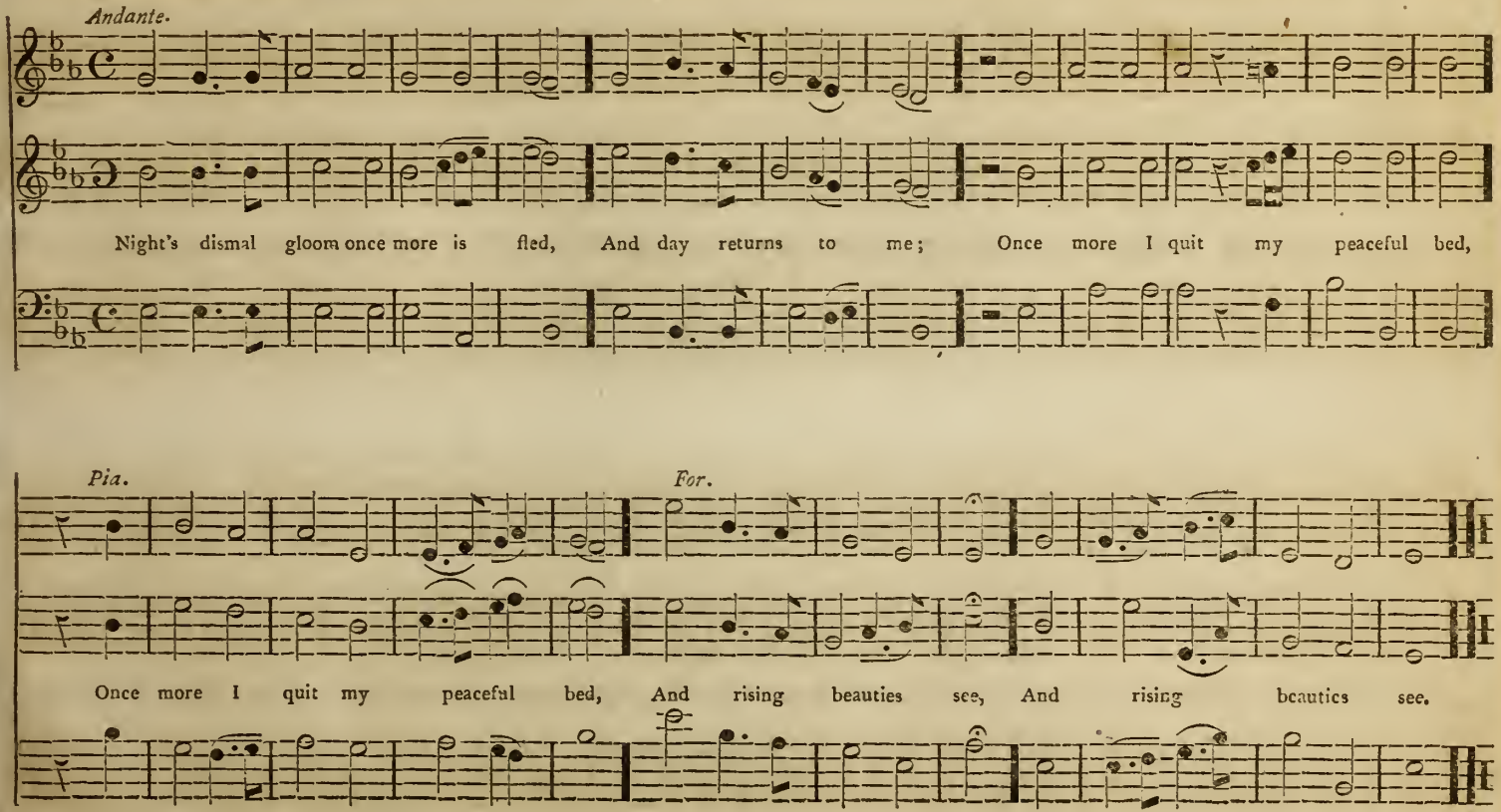

O God of hosts, the mighty Lord, How lovely is the place,
Where thou, enthron'd in glory, show'st The brightness of thy face!

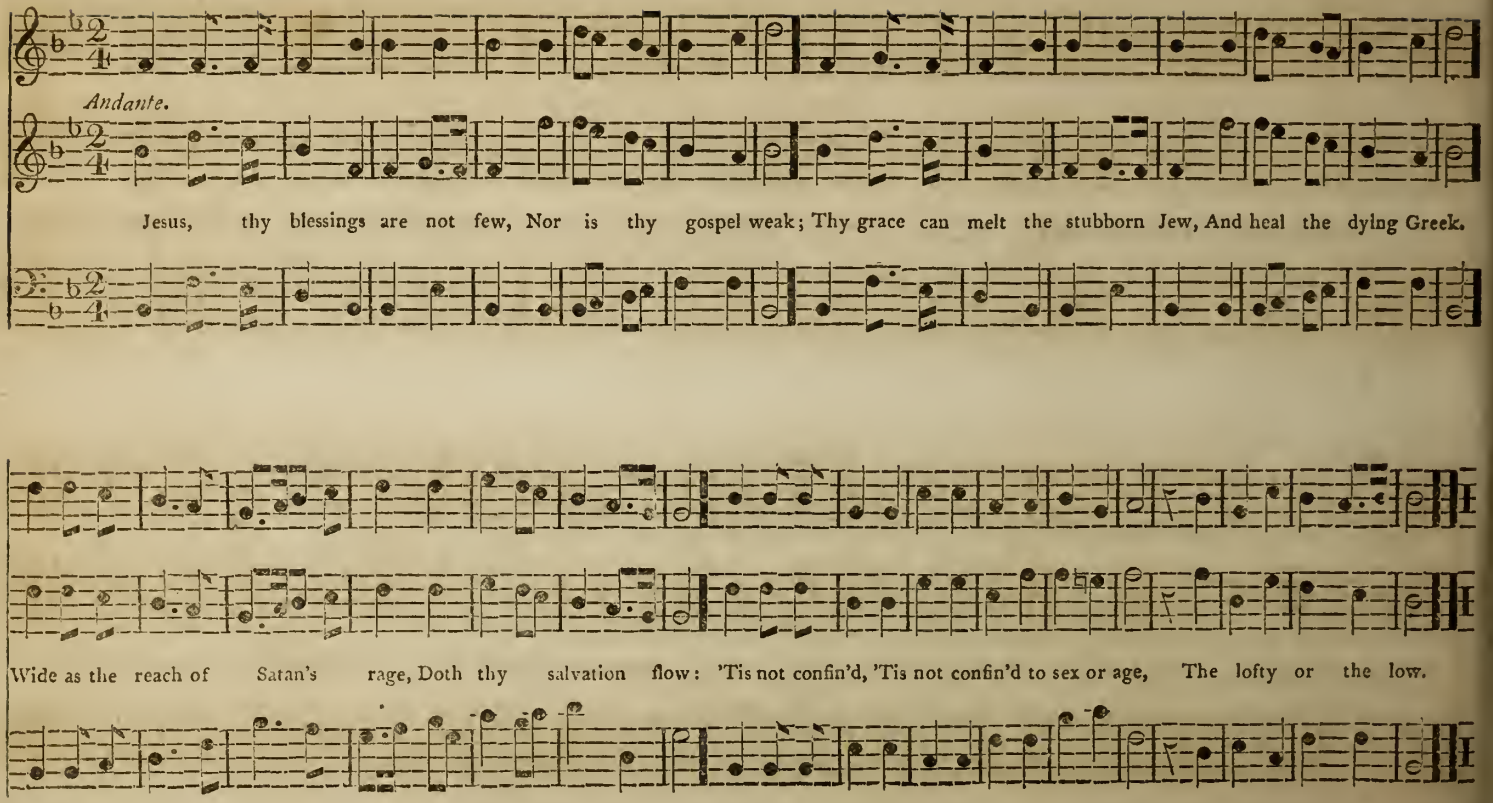


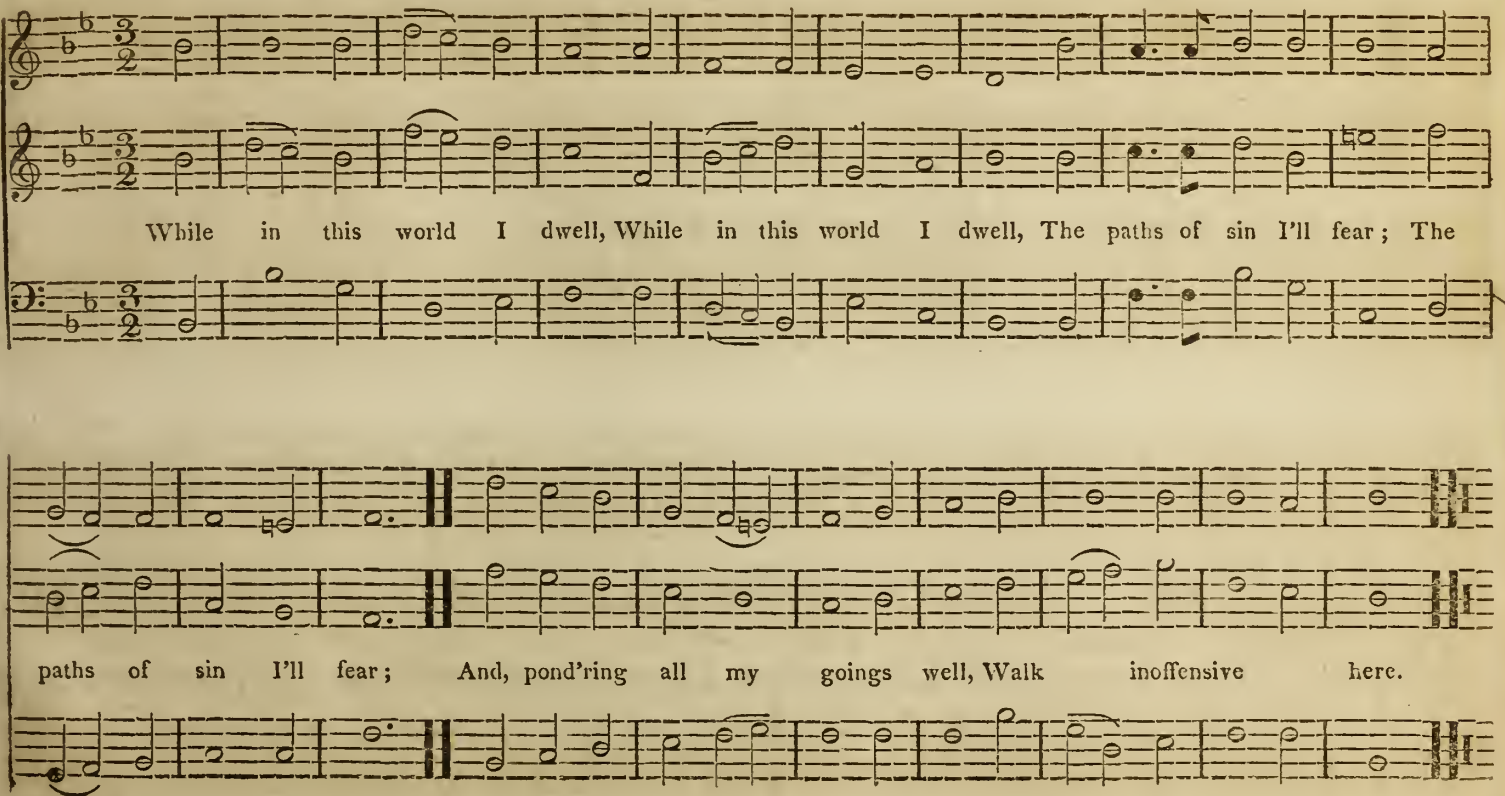
Bath. L. M. Williams's Coll.



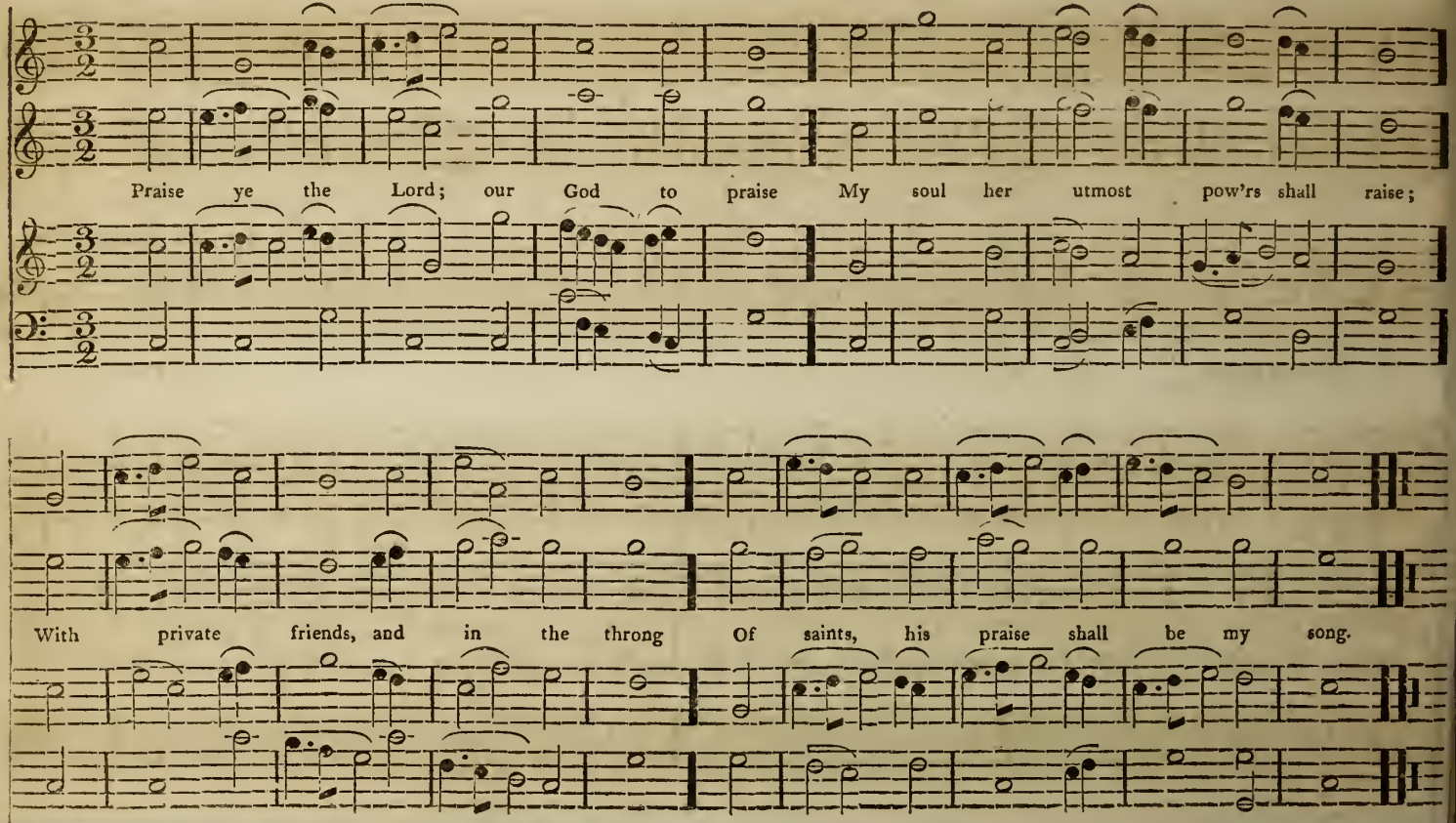

O grant, my Saviour, and my friend, Such joys may gild my peaceful end, And calm my evening close; While loos'd from
ev'ry earthly tie, With steady confidence I fly To him, from whence I rose, To him, from whence I rose.

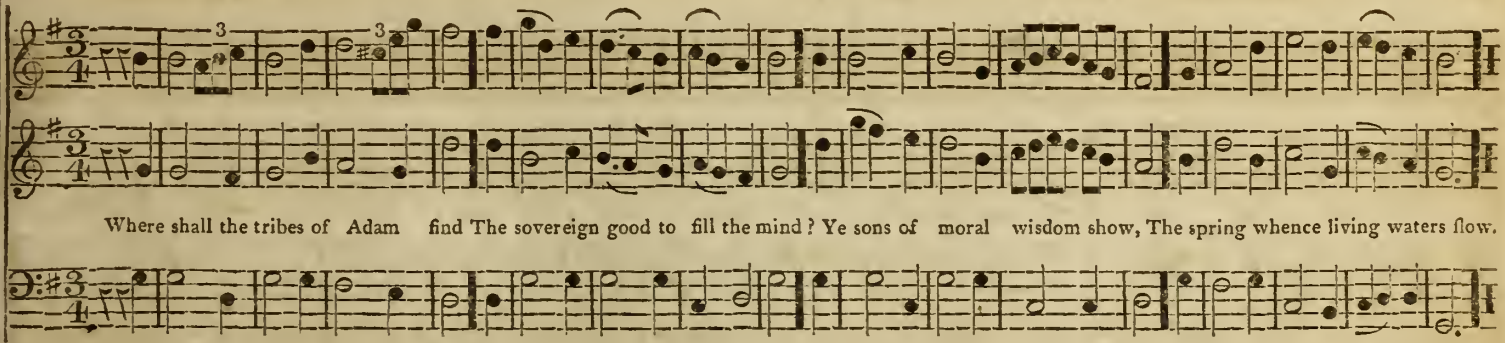

Andante.
Night's dismal gloom once more is fled, And day returns to me; Once more I quit my peaceful bed,
Pia.
For.
Once more I quit my peaceful bed, And rising beauties see, And rising beauties see.


Andante.
Jesus, thy blessings are not few, Nor is thy gospel weak; Thy grace can melt the stubborn Jew, And heal the dying Greek.
Wide as the reach of Satan's rage, Doth thy salvation flow: 'Tis not confin'd, 'Tis not confin'd to sex or age, The lofty or the low.

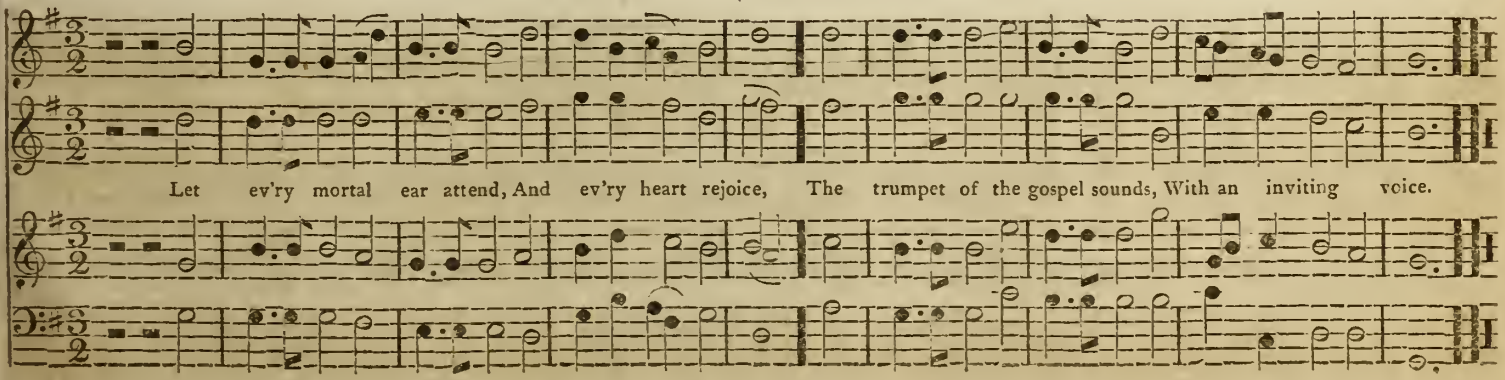

While in this world I dwell, While in this world I dwell, The paths of sin I'll fear; The
paths of sin I'll fear; And, pond'ring all my goings well, Walk inoffensive here.

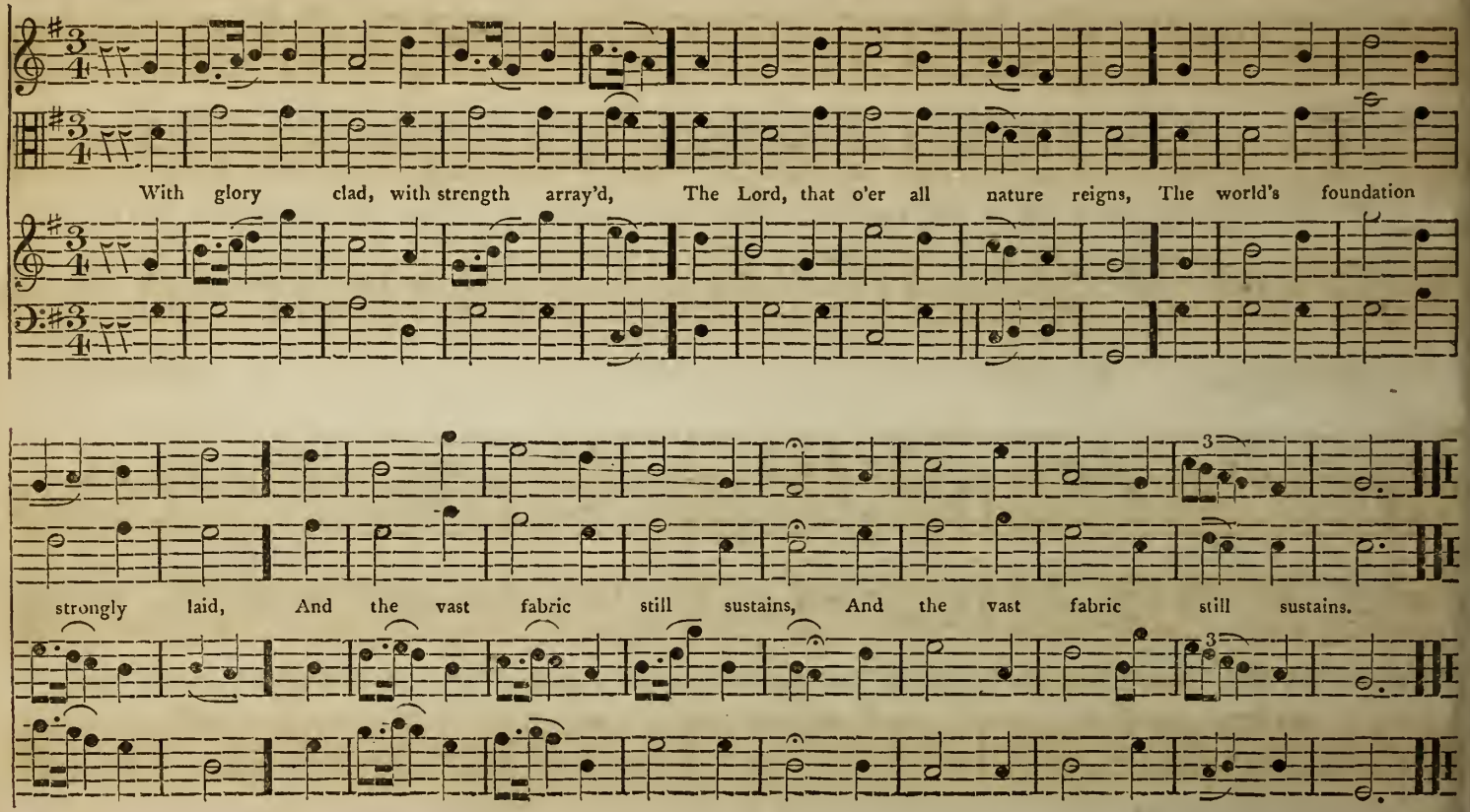
Morning Hymn. L. M. Arnold.

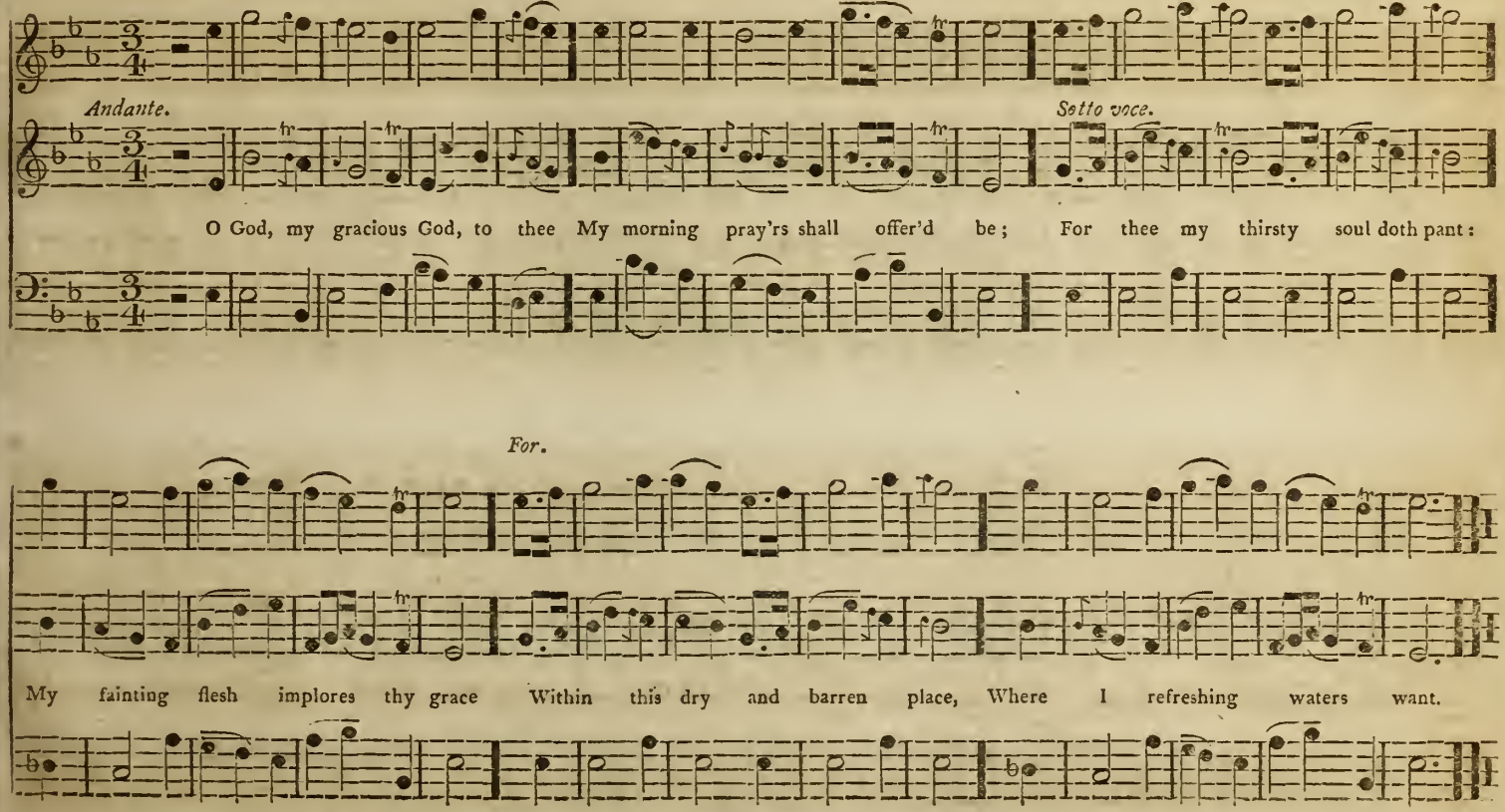


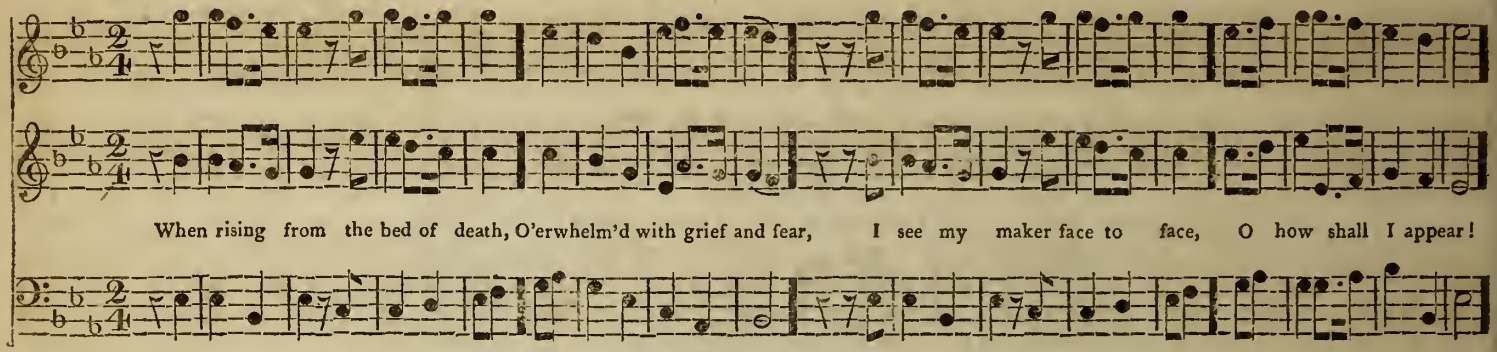


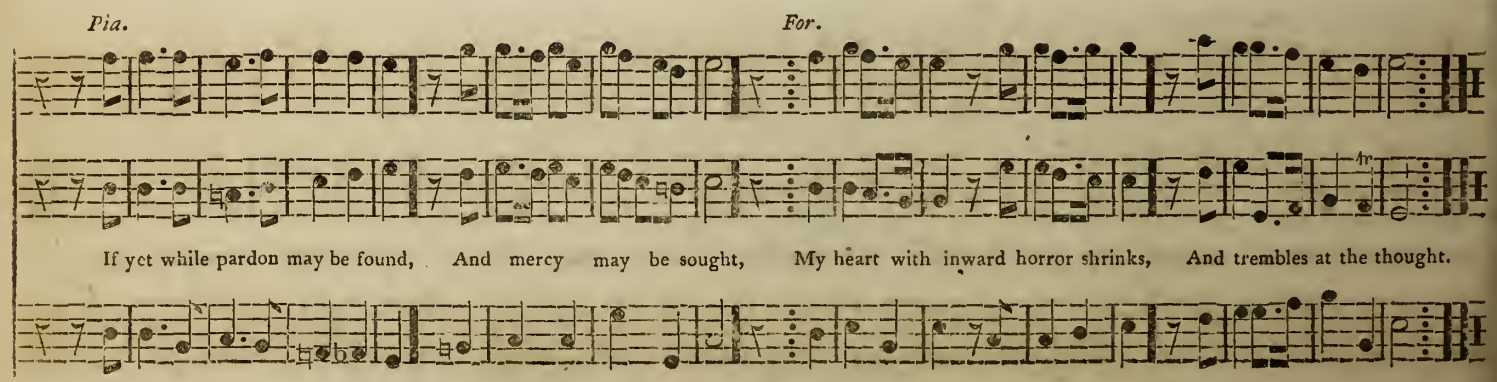
Arlington. C. M. Arne.

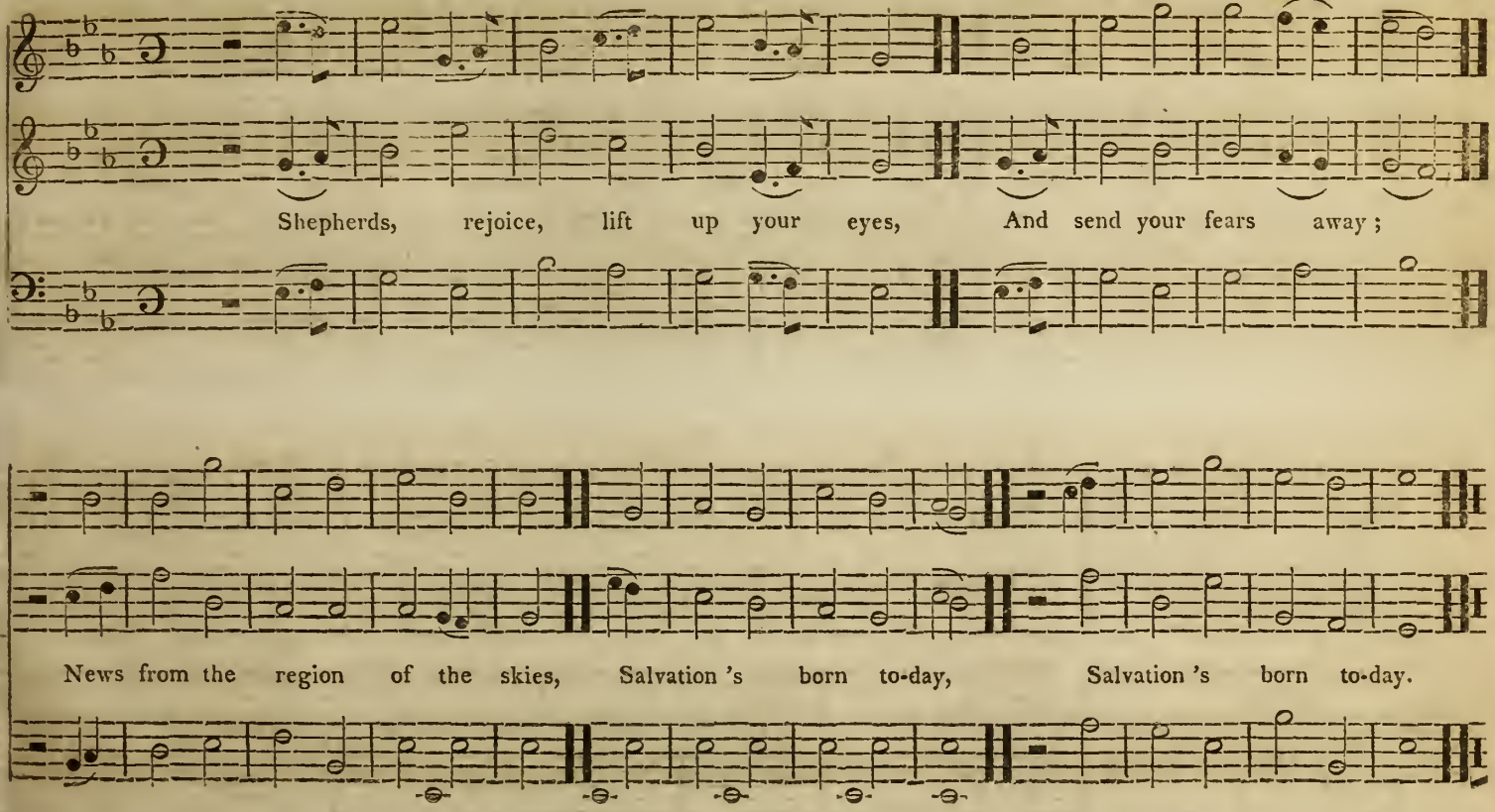


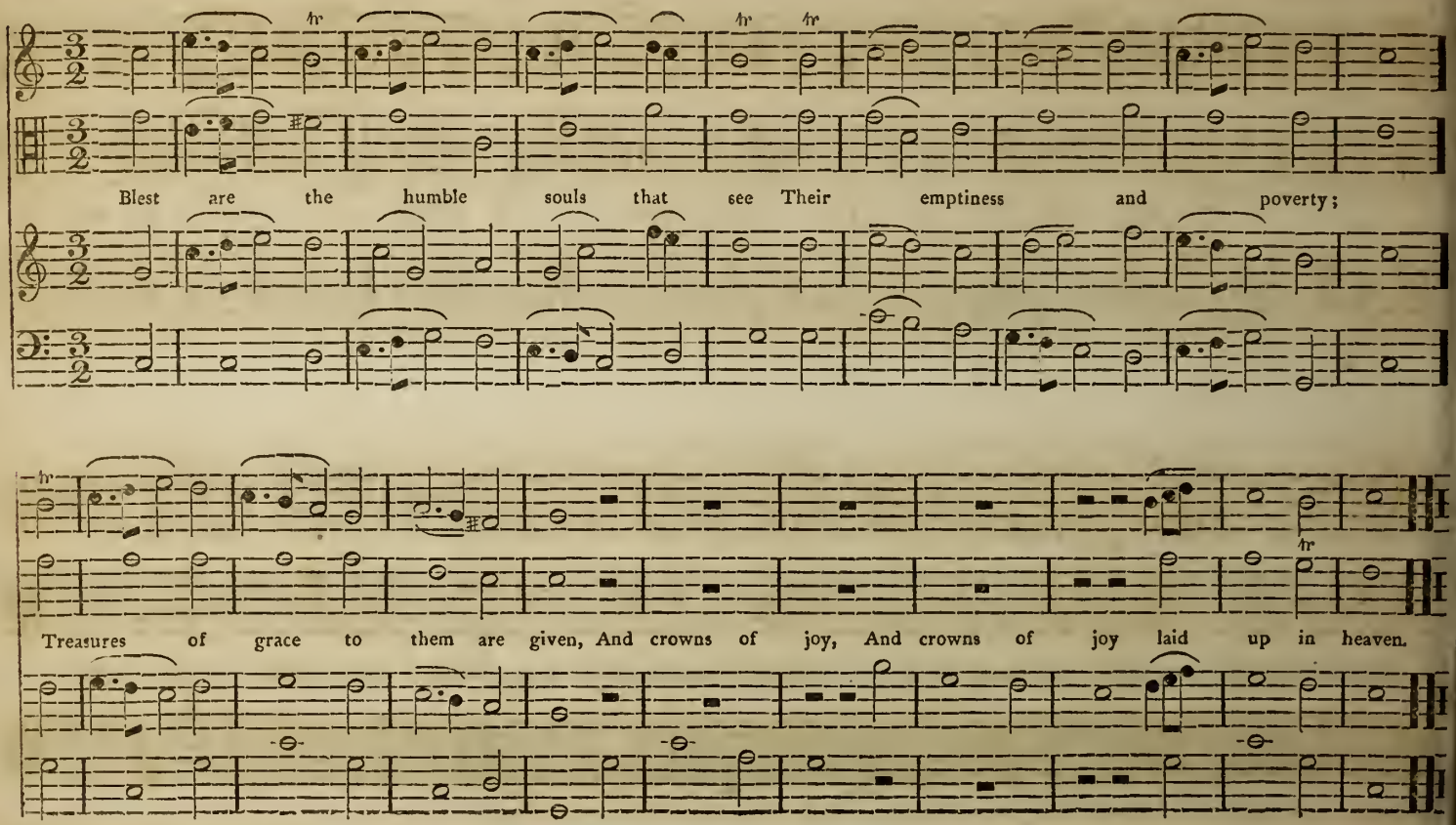

With glory clad, with strength array'd, The Lord, that o'er all nature reigns, The world's foundation
strongly laid, And the vast fabric still sustains, And the vast fabric still sustains.

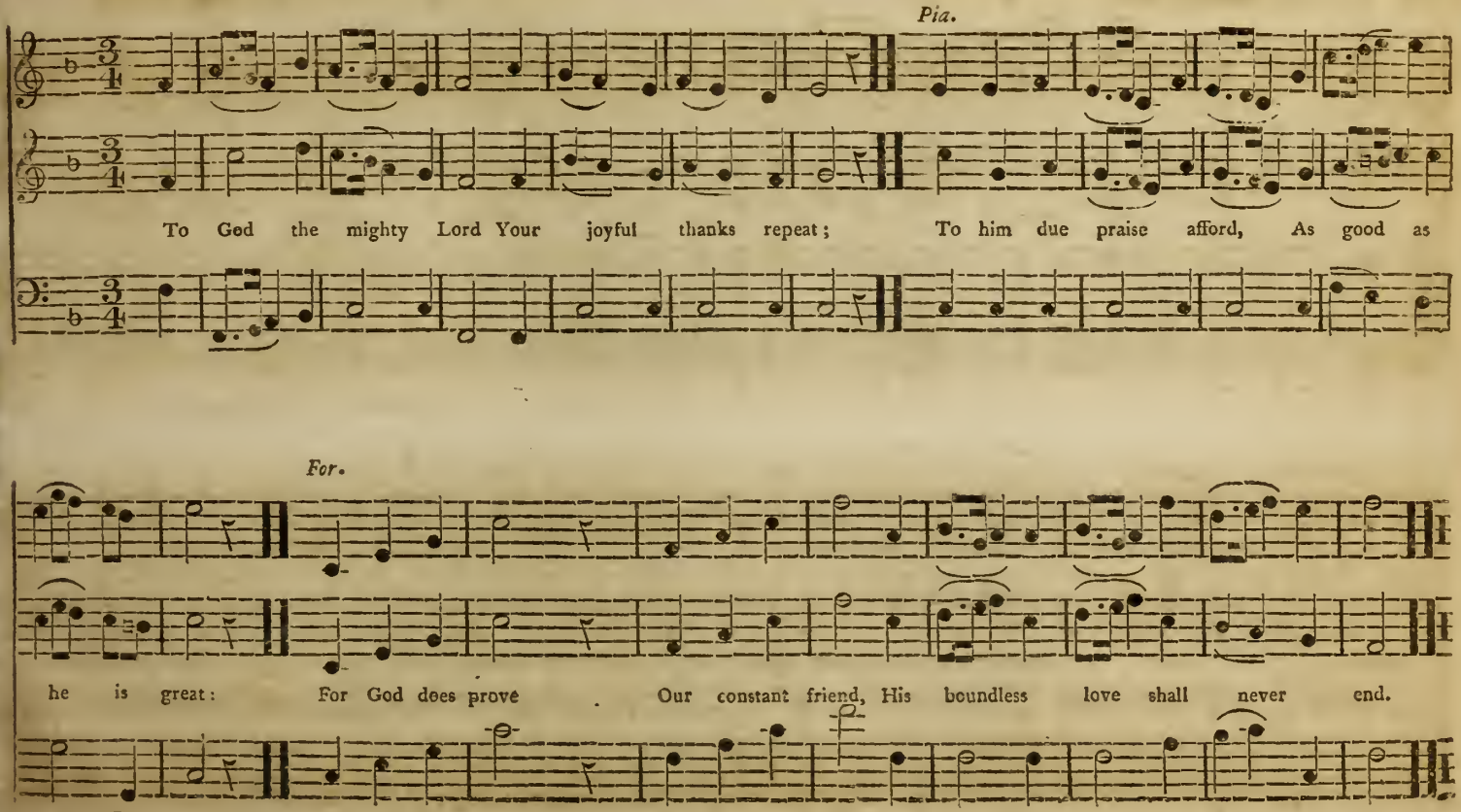

Andante.
Sotto voce.
O God, my gracious God, to thee My morning pray'rs shall offer'd be; For thee my thirsty soul doth pant:
For.
My fainting flesh implores thy grace Within this dry and barren place, Where I refreshing waters want.


When rising from the bed of death, O'erwhelm'd with grief and fear, I see my maker face to face, O how shall I appear!


Pia.
For.
If yet while pardon may be found, And mercy may be sought, My heart with inward horror shrinks, And trembles at the thought.


Shepherds, rejoice, lift up your eyes, And send your fears away;
News from the region of the skies, Salvation 's born to-day, Salvation 's born to-day.

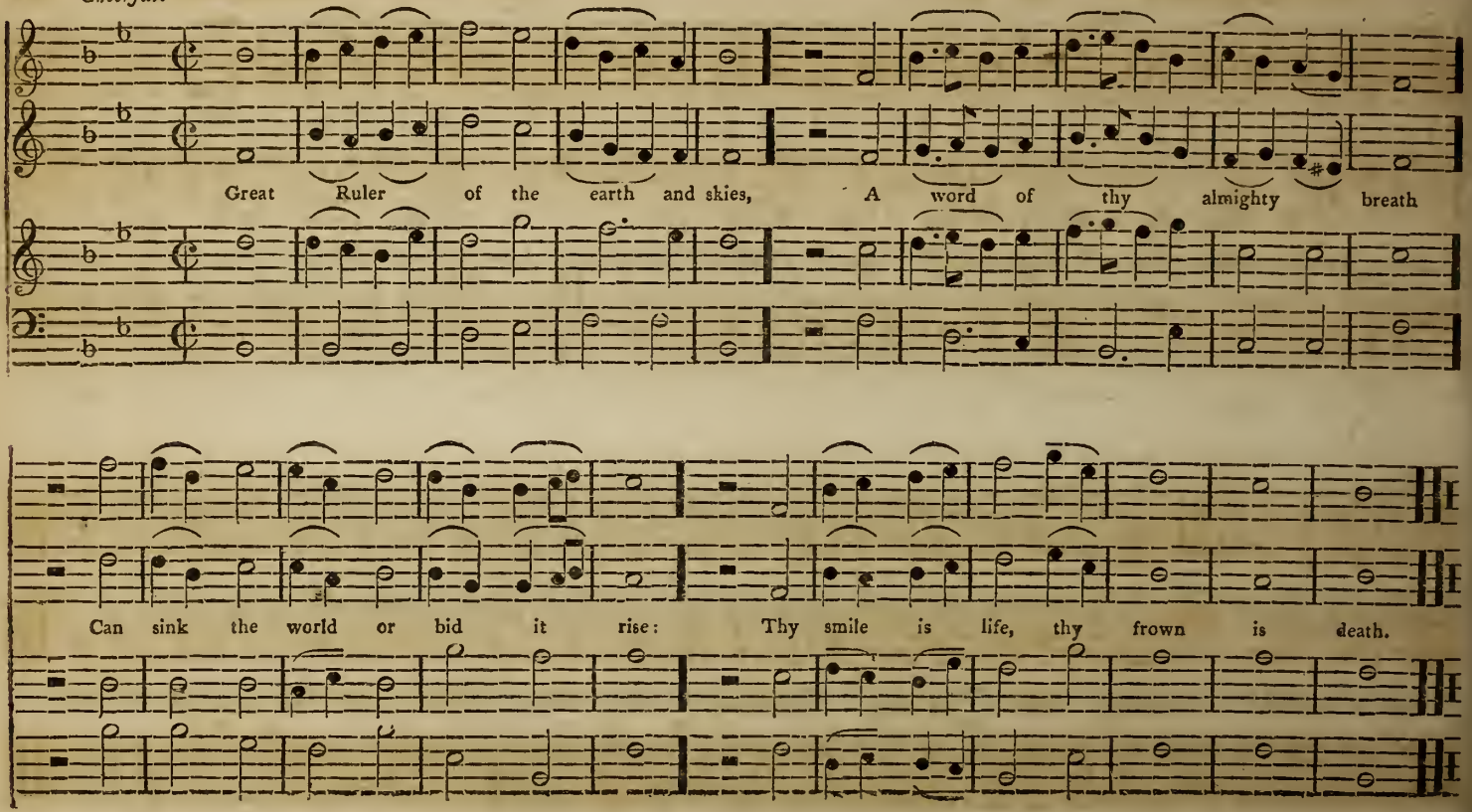

Blest are the humble souls that see Their emptiness and poverty;
Treasures of grace to them are given, And crowns of joy, And crowns of joy laid up in heaven.

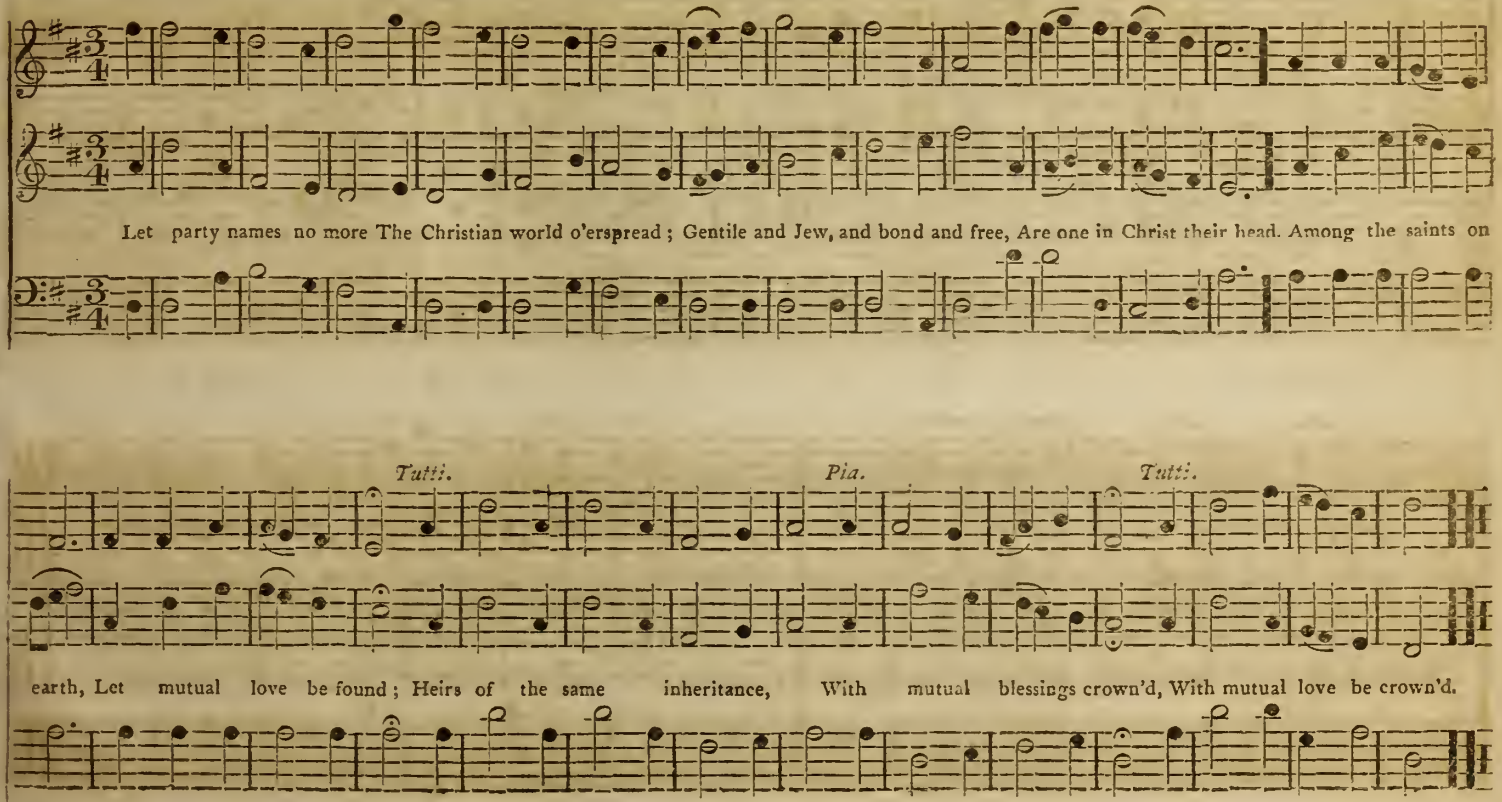

Pia.
To God the mighty Lord Your joyful thanks repeat; To him due praise afford, As good as
For.
he is great: For God does prove Our constant friend, His boundless love shall never end.

Litchfield. L. M.

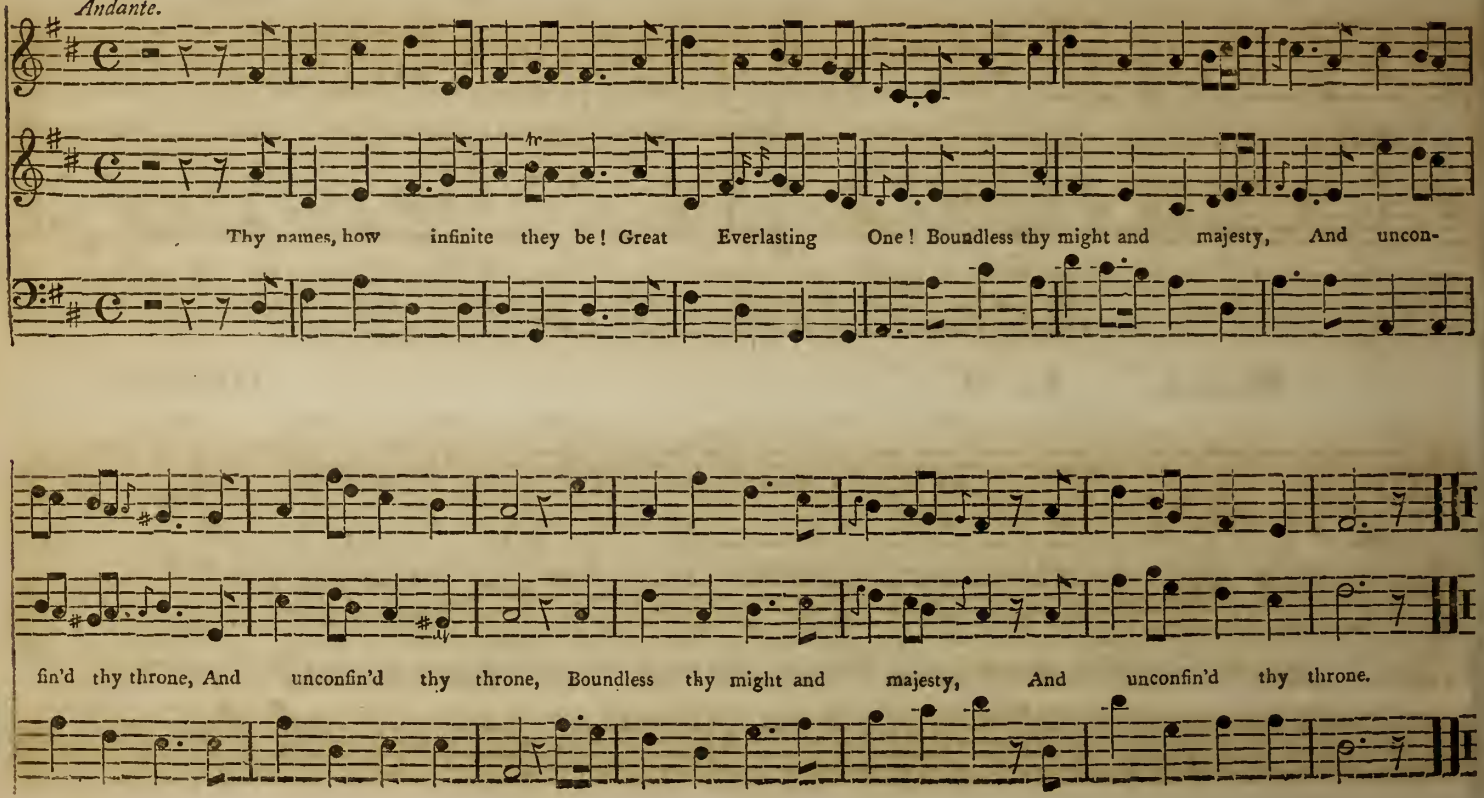
Handel.

Cheerful.

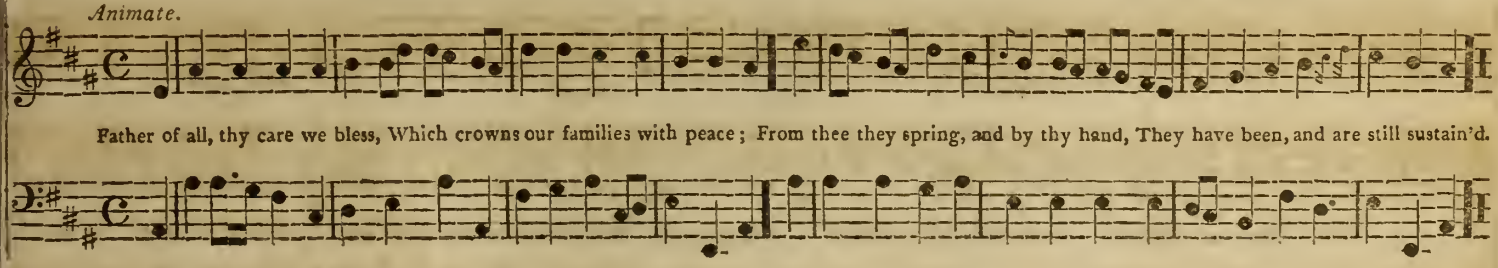



Let party names no more The Christian world o'erspread; Gentile and Jew, and bond and free, Are one in Christ their head. Among the saints on
Tutti.
Pia.
Tutti.
earth, Let mutual love be found; Heirs of the same inheritance, With mutual blessings crown'd, With mutual love be crown'd.

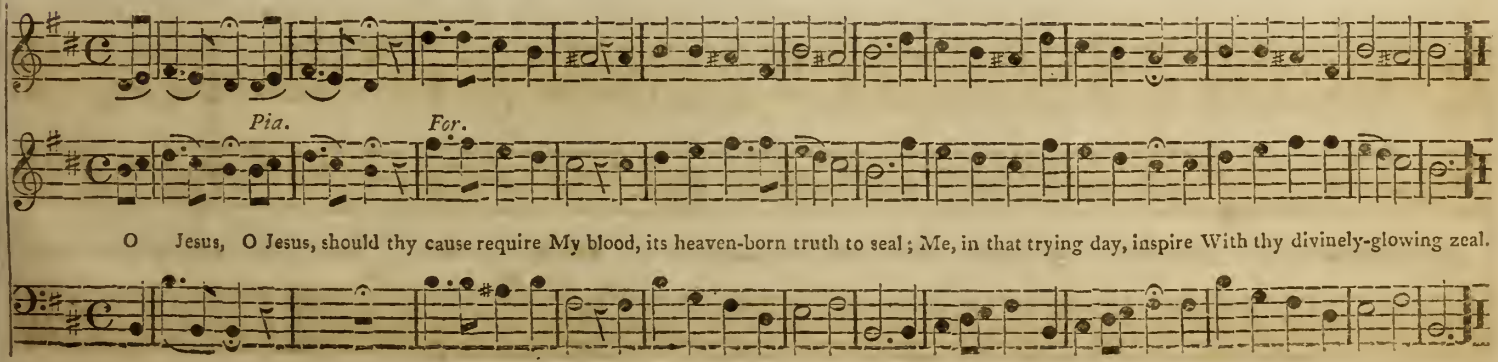
Andante.

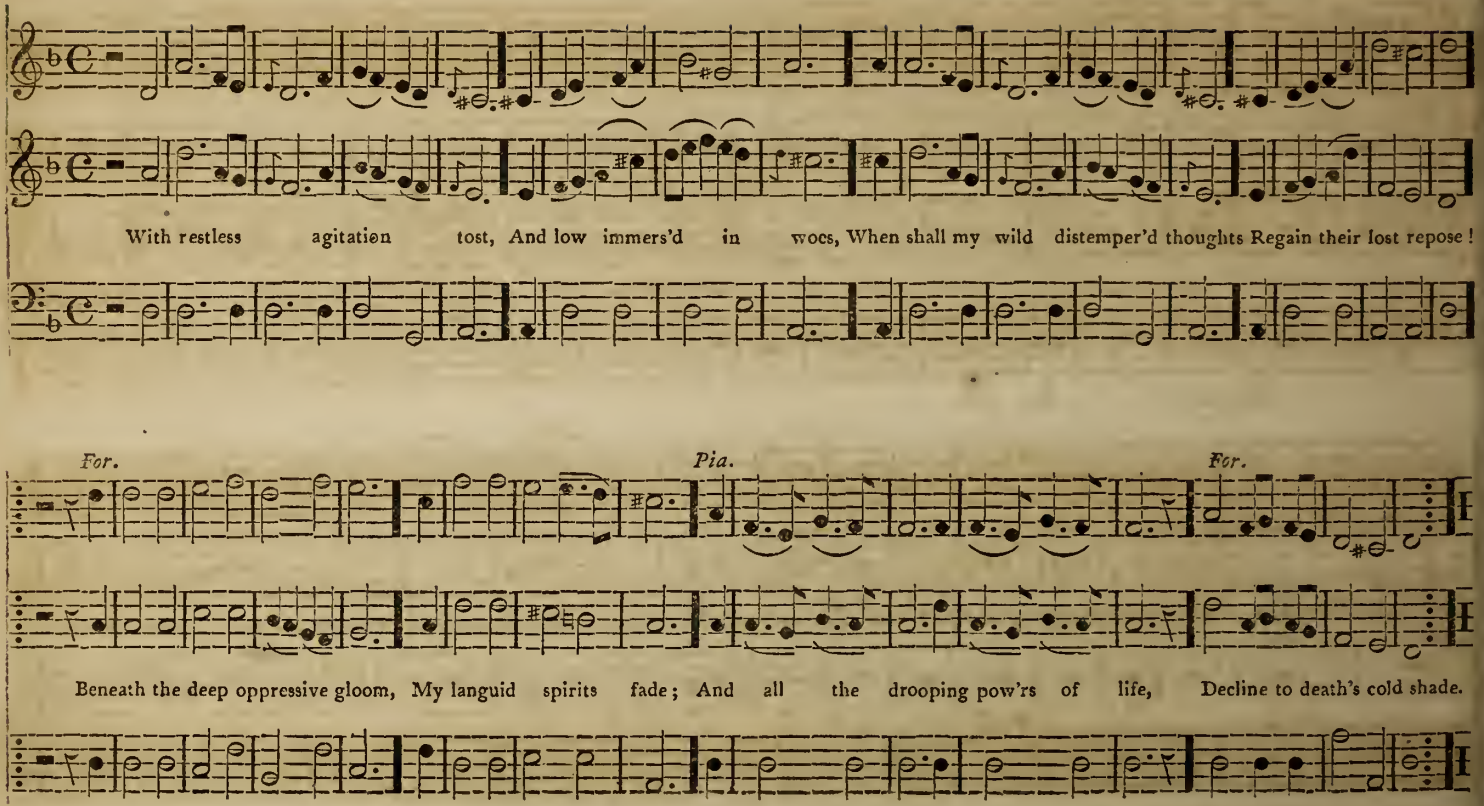

Thy names, how infinite they be! Great Everlasting One! Boundless thy might and majesty, And uncon-
fin'd thy throne, And unconfin'd thy throne, Boundless thy might and majesty, And unconfin'd thy throne.

Animate.

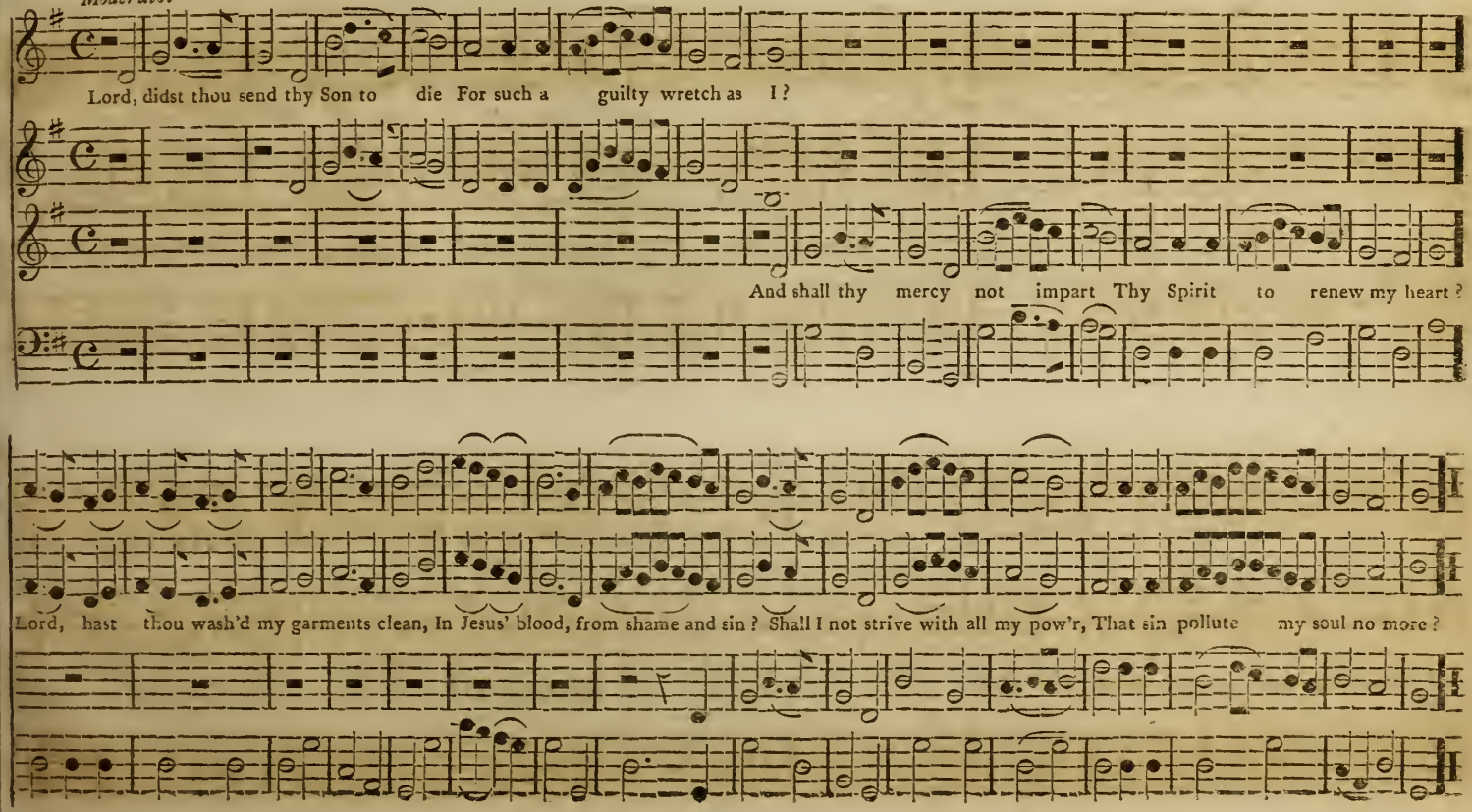


Munich. L. M. German.

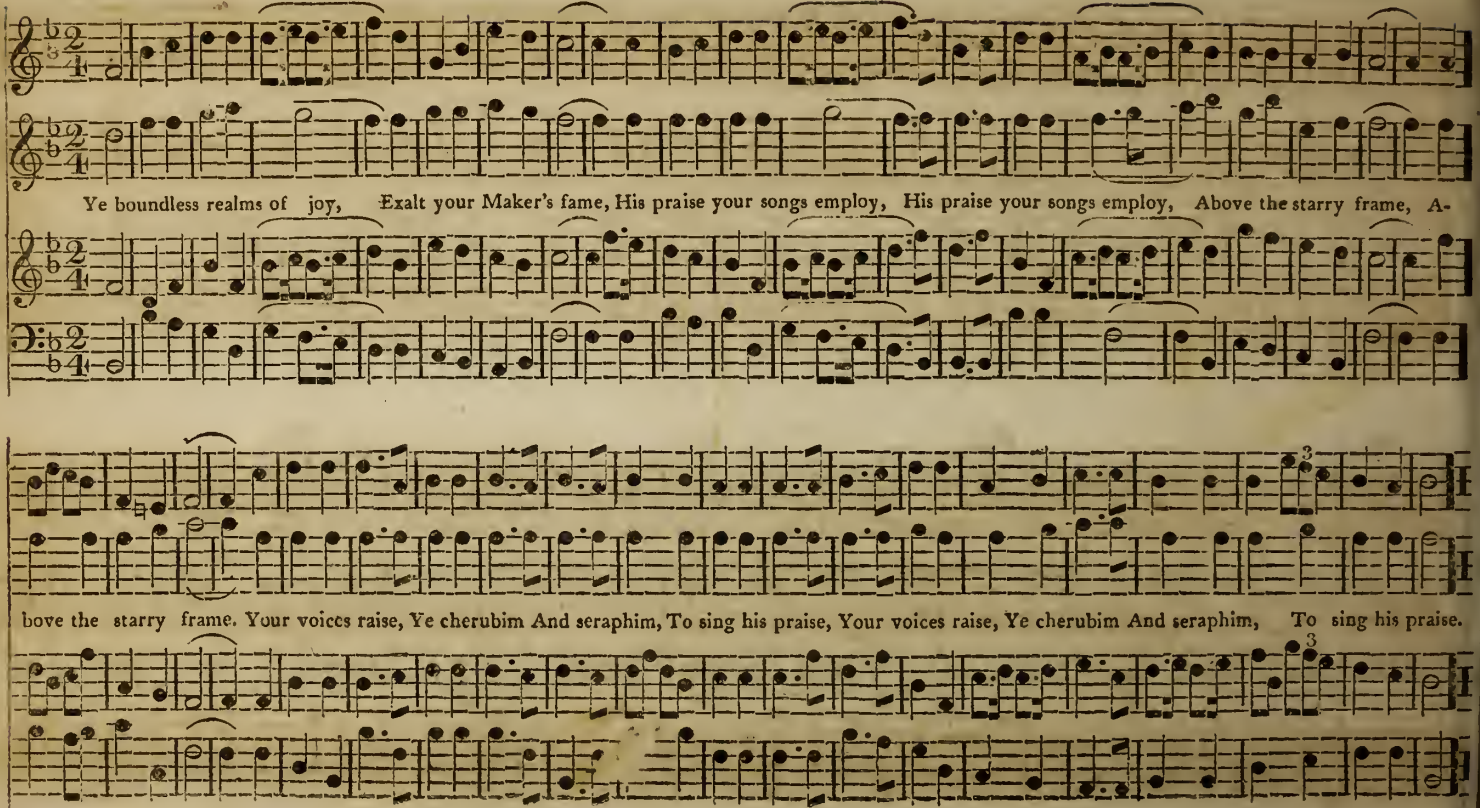


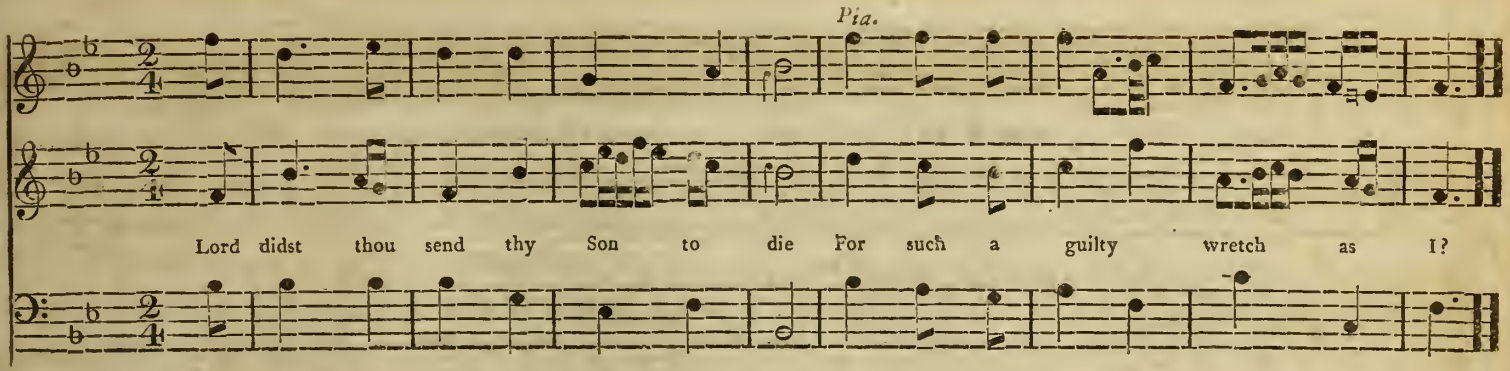

With restless agitation tost, And low immers'd in woes, When shall my wild distemper'd thoughts Regain their lost repose!
For.
Pia.
For.
Beneath the deep oppressive gloom, My languid spirits fade; And all the drooping pow'rs of life, Decline to death's cold shade.

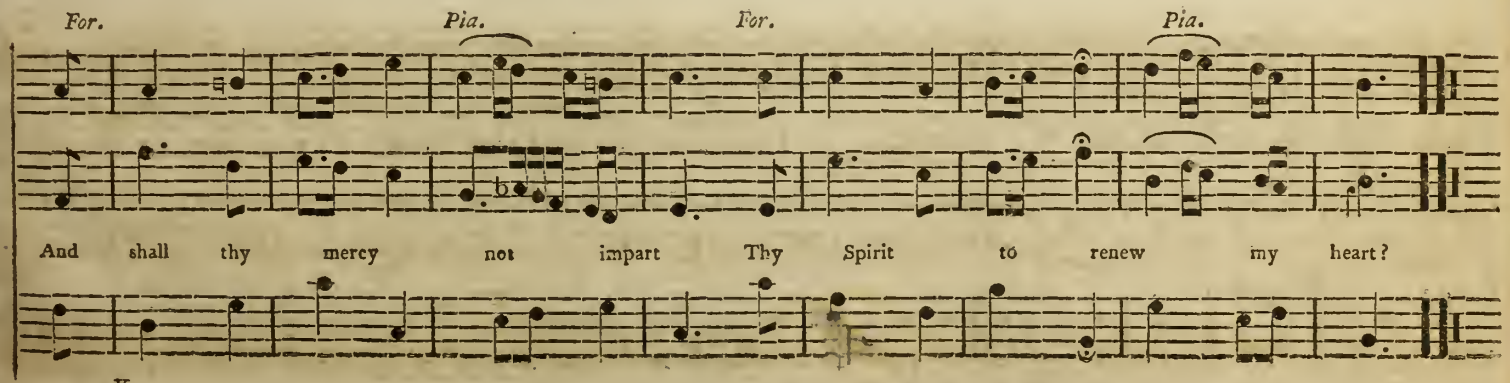
Moderato.


Lord, didst thou send thy Son to die For such a guilty wretch as I?
And shall thy mercy not impart Thy Spirit to renew my heart?
Lord, hast thou wash'd my garments clean, In Jesus' blood, from shame and sin? Shall I not strive with all my pow'r, That sin pollute my soul no more?

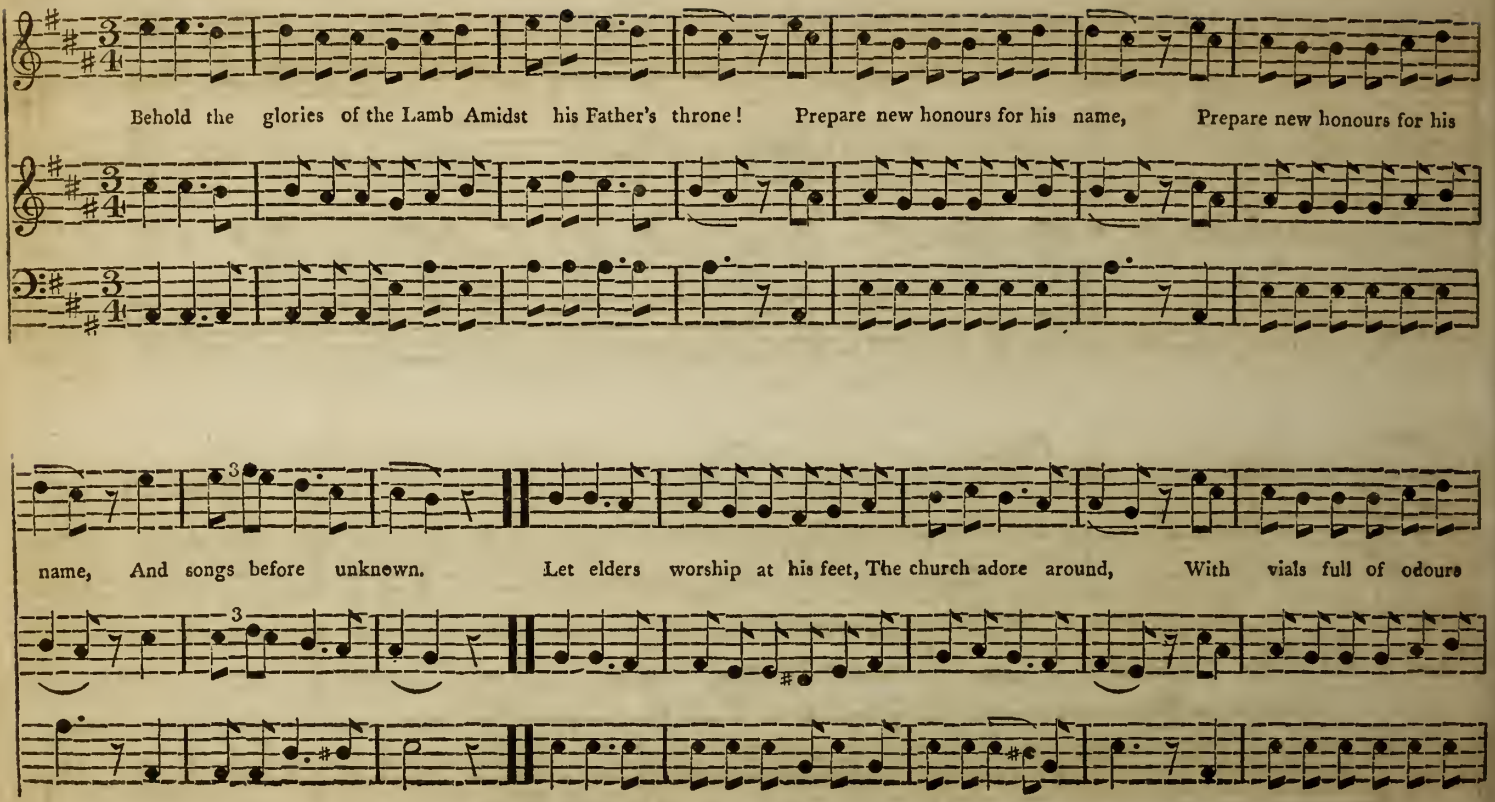
Moderato.

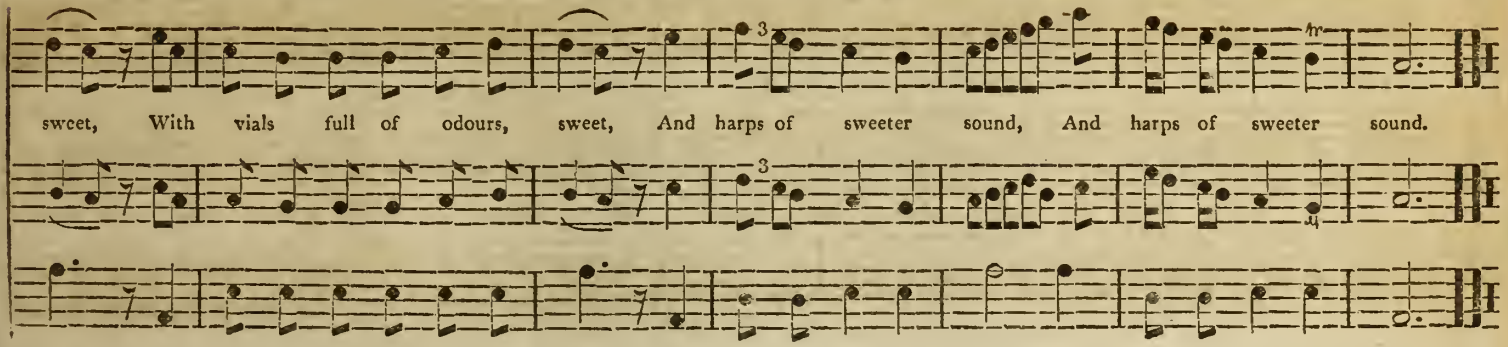

Ye boundless realms of joy, Exalt your Maker's fame, His praise your songs employ, His praise your songs employ, Above the starry frame, A-
bove the starry frame. Your voices raise, Ye cherubim And seraphim, To sing his praise, Your voices raise, Ye cherubim And seraphim, To sing his praise.


Pia.
Lord didst thou send thy Son to die For such a guilty wretch as I?

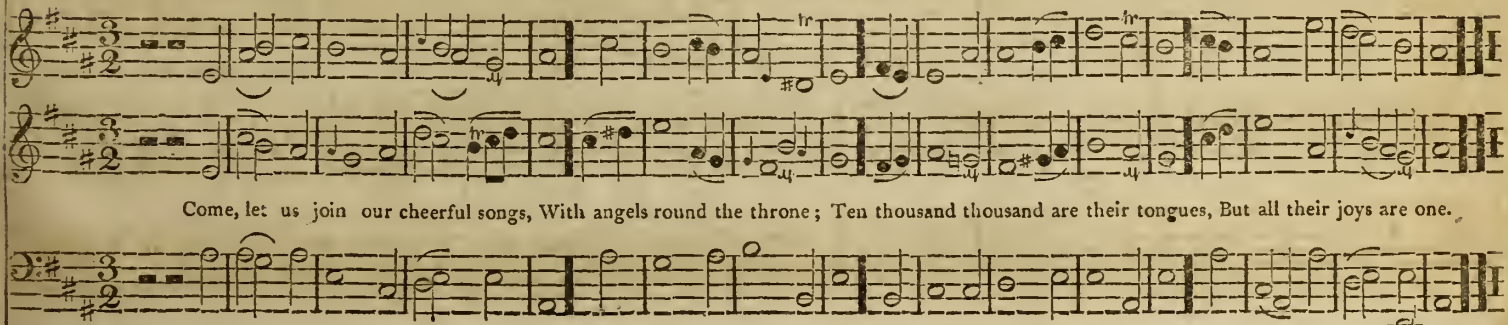

For.
Pia.
For.
Pia.
And shall thy mercy not impart Thy Spirit to renew my heart?

Parma. C. M. Italian.





Stadc. C. M. Burney.



Dunstan. L. M. Madan.

Andante. *Pia.*

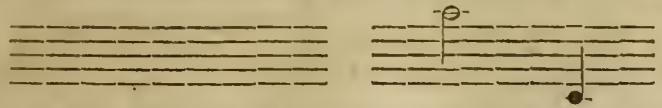
O render thanks to God above, The fountain of eternal love; Whose mercy firm through

For.

ages past Has stood, and shall for ever last, Has stood, and shall for ever last.

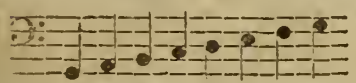
Rudiments of Music.

Music is written on five lines, drawn over each other, aod in the intermediate spaces, whieh together are called a Staff. If the notes ascend or descend beyond the Staff, short lioes are added, called Ledger Lines ; thus,



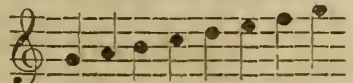
The lioes aod spaces of the staff are named from the first seven letters of the alphabet, every eighth being a repetition of the same series. The situation of these letters on the staff is governed by certain ehaeaeters, called Clefs. The first, called the F Clef, placed on the fourth line, which is therefore called F, is used for the Base ooly. The second is the G Clef, plaeed on the second line aod that line is called G. This Clef properly belongs to the Trehle part, or the principal Air of the pieee. The third, whieh is called the C Clef, is generally placed on the third line, and that line is ealled C. This Clef is ehiefly used for the Alto (or Contra Tenor.) The Clef determines the situatioos of the other letters on the Staff; thus,

F Clef. BASE.



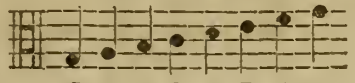
G A B C D E F G

G Clef. TREBLE and TENOR.



G A B C D E F G

C Clef. COUNTER.



G A B C D E F G

There are but seven original sounds or tones, (every eighth being the same in nature as the first;) five of whieh are whole tones, and two are semitones. The semitones are found between B and C, and between E and F.

In singiog, to the Notes are applied the syllables, Mi, Faw, Sol, Law, io the following order, viz. Above the Mi, are Faw, Sol, Law, Faw, Sol, Law: aod below the Mi, are Law, Sol, Faw, Law, Sol, Faw ; after which the Mi returns, either asceoding or descending.

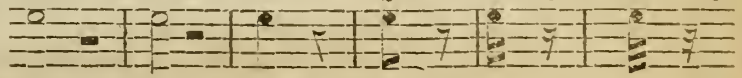
When there are neither Flats nor Sharps plaeed at the beginning of a tune, the Mi is on B.

If B be flat, Mi is on E.
If B and E be flat, Mi is on A.
If B, E, and A be flat, Mi is on D.
If B, E, A, and D be flat, Mi is on G.

If F be sharp, Mi is on F.
If F and C be sharp, Mi is on C.
If F, C, and G be sharp, Mi is on G.
If F, C, G, and D be sharp, Mi is on D.

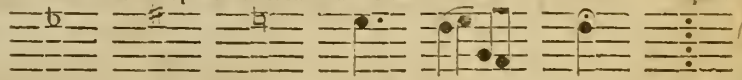
The notes are six in number, viz. the Semibreve, the Minioi, the Crotchet, the Quaver, the Semiquaver, and the Demisemiquaver ; to each of these Notes belongs a Rest, or note of sileoce of the same naoie and duration. Their forms aod proportions are as follows:

1 Semibreve=2 Minims=4 Crotchets=8 Quavers=16 Semiqu.=32 Demisemiqu.

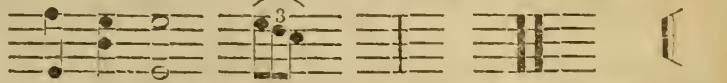


Other musieal characters are the following:

1. Flat. 2. Sharp. 3. Natural. 4. Dot. 5. Slur. 6. Hold. 7. Repeat.



8. Choosing Notes. 9. Figure 3. 10. Bar. 11. Double Bar. 12. Brace.



1. A Flat, at the beginning of a tune, governs the Mi; and set before a note, sinks its sound a semitone.

2. A Sharp at the beginning of a tune, governs the Mi; and set before a note raises its sound a semitone.

3. The Natural counteracts the Flat or Sharp, restoring the note before which it is set, to its original sound.

4. A Dot after a note, adds to it one half of its original length.

5. A Slur is a curve drawn over or under those notes which are to be sung to one syllable.

6. A Hold shews that the sound of the note may be continued indefinitely.

7. The Repeat shews what part of a tune is to be sung twice, and is placed at the beginning and end of the strain to be repeated.

8. Choosing or Double Notes give the performer liberty to sing which he pleases, and both may be sung at the same time.

9. The Figure 3, over or under three notes, directs that they must be performed in the time of two of the same kind.

10. The Bar divides a tune into equal parts, according to its measure note.

11 The Double Bar, or one thick Bar, is used to distinguish the end of a strain, and to divide the lines of poetry.

12. The Brace connects those parts of a tune which move together.

The Appogiatura, or small Notes, Shake, &c, are left to the explanation of teachers.

OF TIME.

There are three kinds of time, viz. Common, Triple, and Compound.

Common time has four marks or modes, and is measured by even numbers, as 2, 4, 8, &c. The three first modes have a semibreve, or its equivalent, in a bar; and the fourth mode has but half that quantity. They are all accented on the first and third parts of the bar.

First. Second. Third. Fourth.

The first mode has four beats in a bar, two down and two up, and is performed in four seconds.

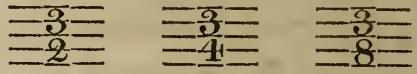
The second mode is beat as the first, but performed one fourth faster.

The third mode has two beats in a bar, one down and one up, and is performed in two seconds.

The fourth mode is beat as the third, but performed one fourth faster.

Triple time has three marks or modes, viz.

First. Second. Third.



The first mode has three minims in a bar, each minim sounded in a second of time; and is performed with three beats to a bar, the two first with the hand down, and the last with it up.

The second mode has three crotchets in a bar; the time measured as in the first mode, but performed one fourth faster.

The third mode has three quavers in a bar; the time measured as in the preceding modes, but performed one fourth faster than the second mode.

Compound time has two marks or modes, viz.

First. Second.

The first mode contains six crotchets in a bar; three sung with the hand down and three with it up, in the time of two seconds.

The second mode has six quavers in a bar; performed like the first mode, but one fourth faster.

The performing of music quicker or slower, in the different modes, is regulated by directive terms, or by the judgement of the singer.

OF THE KEYS.

There are two Keys, the Major and the Minor. If the last note in the Base (which is called the key note) is next above the Mi, it is the Major key; if next below the Mi, it is the Minor key.

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Arlington 59
Arundel 43
Barby 1
Bedford 17
Bray 51
Cambridge 45
Canterbury 18
Carthage New 55
Colchester 18
Franklin 20
Great Milton 20
Hymn 99 62
Irish 21
Jordan 19
Lincoln 51
Mear 23
Milton 22
Newark 28
Parma 74
St. Andrew's 25
St. Ann's 23
St. Asaph's 56
St. David's 40
St. Martin's 25
Stade 76
Sunday 52
Vienna 24
Windsor New 68
York 49

Common Metre, Flat Key.

Bangor 26
Broomsgrove 26
Buckingham 27
Elgin 27
Plymouth 29
Plympton 50
Poland 41
Tunbridge 70
Wantage 30
Windsor 29

Long Metre, Sharp Key.

Bath 53
Blendon 6
Brentford 59
Castle Street 60
Denmark 3
Dunstan 76
Evening Hymn 69
Fountain 1
German Hymn 6
Green's 100th 53
Islington 8
Italy 7
Leeds 40
Litchfield 66
Lorrain 71
Milbank 73
Moreton 64
Morning Hymn 58
Music 9
Nantwich 10
Old Hundred 8
Oporto 36
Portugal 11
Sicilian Mariner's Hymn 49
Truro 12
Wells 11
Winchester 12

Long Metre, Flat Key.

Armley 12
Carthage 13
Munich 69
Putney 14

Short Metre, Sharp Key.

Germany 57
Pelham 67
Silver-Street 31
St. Paul's 30
St. Thomas 31
Sutton 32

Short Metre, Flat Key.

Aylesbury 32
Little Marlborough 38

Hallelujah Metre, Sharp Key.

Bethesda 33
Portsmouth 72
Triumph 65

Particular Metres.

5s *and*

St. Michael's 42

7s.

Cookham 43
Hotham 44

8s.

Uxbridge 37

Common Particular Metre.

Chapel 54
Howard 35

Long Particular Metre.

Costellows 61
Great St. Paul's 2
Mayhew 38
St. Helen's 34