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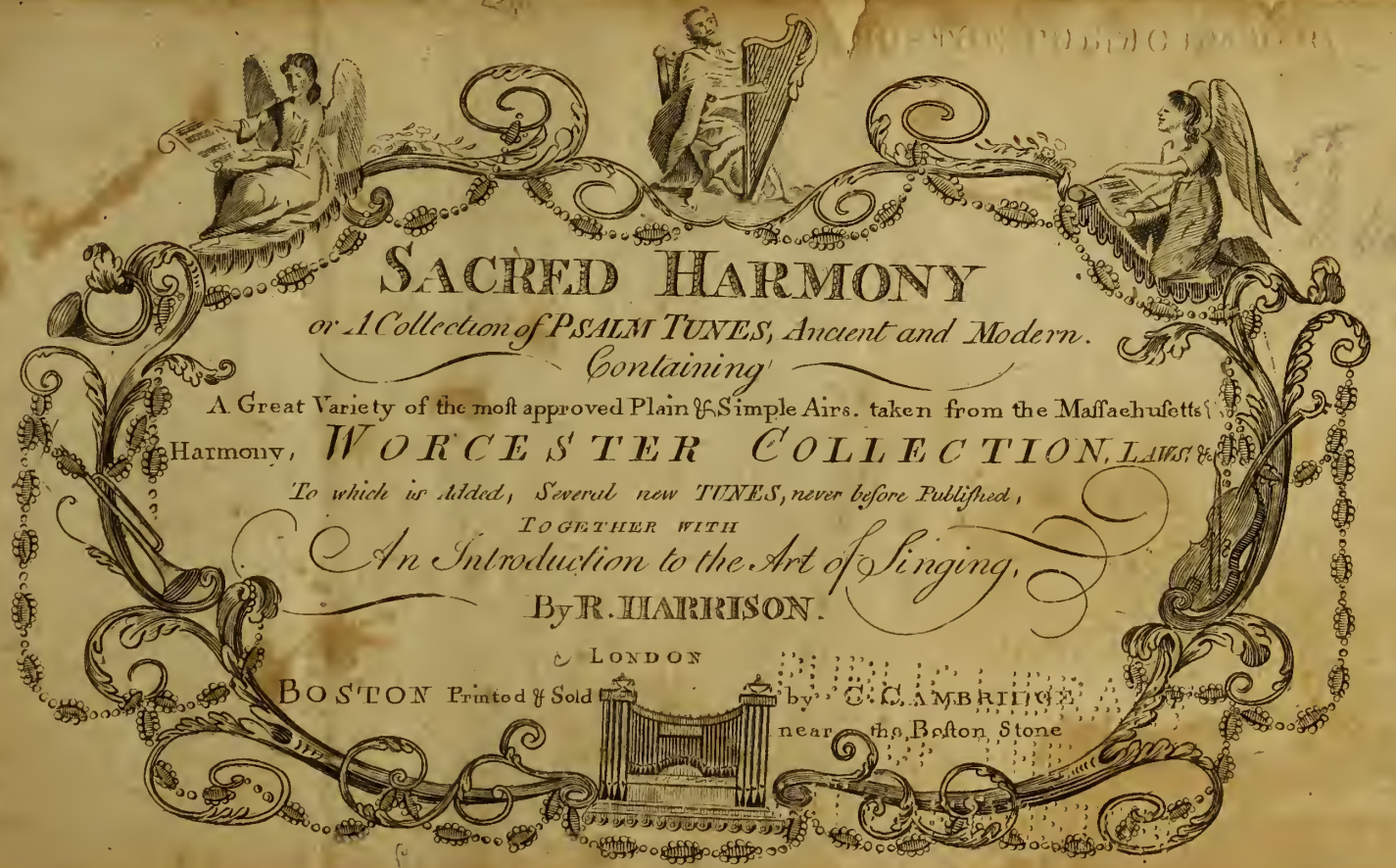

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or A Collection of PSALM TUNES, Ancient and Modern.

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To which is Added, Several new TUNES, never before Published,

TOGETHER WITH

An Introduction to the Art of Singing,

By R. HARRISON.

LONDON

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INTRODUCTION

TO THE ART Of SINGING.

CHAP I.
Of MUSIC *in* GENERAL.

MUSIC conſiſts in a ſucceſſion of pleaſing ſounds, with reference to a peculiar and internal ſenſe implanted in us by the great Creator. Conſidered as a *ſcience*, it teacheth us the juſt diſpoſition and true relation of theſe ſounds; and as an *art*, it enables us to expreſs them with facility and advantage. The tones of muſic differ from ſounds in general, becauſe they vary from each other by fixed intervals, and are meaſures by certain proportions of time. There is indeed in good ſpeaking a regurality to be obſerved, which hath ſome reſemblance to this art, and to the orator we not frequently apply the epithet muſical. But the inflections of the voice in ſpeech are more minute and variable, ſlide as it were by inſenſible degrees, and cannot eaſily be limited by rule; whereas the gradations of muſical ſound are exactly aſcertained, and may be refered to an uniform ſtandard.

Muſic naturally divides itſelf into MELODY and HARMONY. MELODY is the agreeable effect which ariſeth from the ſucceſſion of ſingle ſounds. HARMONY is the pleaſing union of ſeveral ſounds at the ſame time. *Modulation* conſiſts in rightly diſpoſing and connecting either the melody of a ſingle part, or the harmony of various parts.

The TWO PRIMARY and ESSENTIAL qualities of muſical ſounds are PROPORTIONATE DURATION, and relative ACUTENESS or GRAVITY. The firſt property which we may remark is their TIME, or proportionate continuance. And here we obſerve, that without varying the acuteneſs or gravity of the tone, a difference of movement alone may conſtitute an inperfect ſpecies of muſic. Such, for example, is that of the *drum*, where the tones are only diverſified by the celerity with which they ſucceed each other. The SECOND principal quality is their RELATIVE ACUTENESS or GRAVITY. Bodies of unequal ſize, or length, or tenſion, emit ſounds differing in this reſpect. And they are ſaid to be *acute*, in proportion to the ſmallneſs, or ſhortneſs of the ſounding object, or to its greater degree of tenſion; and *grave* in proportion to its bulk, or length, or leſs degree of tenſion,* Thus in a ſet of reguraly tuned bells, the *ſmalleſt* gives the ſound which we denominate the moſt acute, and the *largeſt* that which is ſaid to be the moſt grave, and the different intervals between them are reſpectively different degrees of acuteneſs or gravity. Inſtead of the words acute, or grave, muſicians commonly uſe the terms *ſharp* or *flat*, and ſometimes *high* or *low* not that any of theſe names can be ſuppoſed to have a reſemblance to the real properties of ſound, but merely for the ſake of diſtinction. and indeed it is remarkable, that the ancient Greeks reverſed the ſignification of theſe words as

* Philoſophy hath fully proved that all ſounds are conveyed to the ear by means of vibrations, and that acuteneſs or gravity depends upon the greater or the leſs number of vibrations communicated in a given time by any particular object.

applied to the gradation of ſound, calling thoſe notes high which we call low, probably becauſe the longeſt ſtrings in their lyre occupies the uppermoſt places. The principle diſtinctions of muſical ſound then are TIME and TUNE and to the happy combination of theſe two qualities, is chiefly to be aſcribed the pleaſing and endleſs variety of the muſical art.

CHAP. II.

Of TIME *with its* VARIOUS CHARACTERS.

ONE of the firſt and moſt eſſential properties of muſic, is TIME, or proportionate duration. And *proportion* evidently ſuppoſes *a ſtandard*, with which the length of various ſounds may be compared. The ſtandard-note then may be the *ſemibreve*, which is the ſloweſt note in common uſe.† The length of the ſemibreve has been deſcribed whilſt one may very leiſurely reckon four. But it frequently varies from this meaſure, and is to be conſidered with regard to comparative rather than abſolute duration. It is equal in continuance to two *minims*, or four *crotchets*, or eight *quavers*, or ſixteen *ſemiquavers*, or thirty-two *demi-ſemiquavers*. For the characters whereby theſe notes are expreſſed, and alſo for thoſe marks which denote a reſt or ſilence of the ſame length, ſee Plate I. Example 1.

A DOT.] A DOT added to any note, makes it half as long again as it otherwiſe would be. Thus a dotted ſemibreve is equal to three minims, a dotted minim to three crotchets, &c. Plate I. Ex. 2.

FIGURE OF 3.] The figure THREE, placed over three notes of equal length, requires that they be ſung or performed in the time allotted to two of the ſame kind. Plate I. Ex. 3.

STAVE.] A STAFF, or STAVE, conſiſts of five parallel lines on which, and the intermediate ſpace, the muſical characters are generally deſcribed. Plate I. Ex. 1.

A BAR.] A BAR is a perpendicular line drawn acroſs a ſtave, and dividing a piece of muſic into ſmall, convenient, and equal portions. Thus when a company of ſoldiers march to military muſic, every time they ſtrike the ground with the *right* foot may be repreſented by a bar. Or if it be convenient to divide a tune into ſmaller portions, every time they ſtrike the ground with *either* foot may be conſidered as a bar. And theſe bars include an equal duration of time, whether conſiſting of notes or reſts. They generally, but not always, mark thoſe parts of the tune which are diſtinguiſhed by a greater emphaſis. A bar is alſo uſed to denote ſo much of the muſic as is contained between two bars. A double bar ſhews the ending of a line or ſtrain. Plate I. Ex. 4.

COMMON and TRIPLE TIME.

WHEN the bar naturally ſubdivides itſelf into *two* parts, or *four* or *eight*, &c. i. e. when the meaſure thereof is continually *biſected*, a tune is ſaid to be in COMMON TIME. When the natural diviſion of a bar is into *three*, or *ſix*, or *twelve*,

† Formerly two other characters were in uſe to expreſs notes of greater length than the ſemibreve. The firſt was called a *large* being a long and ſquare note. The ſecond was in figure ſimilar to the other, but only half its ſize and half its duration, in reſpect to which it was called a *breve*. The *ſemibreve* as the name denotes, was half the breve, and the *minim* was the leaſt note in uſe.

i, e. into three, or *three continually biſected*, it is ſaid to be in TRIPPLE TIME.

Moods.] Both common and triple time admit of various degrees of ſwiftneſs which are marked at the beginning of a tune by characters called MOODS.—Plate I. Ex. 5.

The principal modes of common time are three. The firſt is the plain letter C. and is uſed to expreſs the *ſloweſt* movement. The ſecond is the letter C with a ſtroke through it, and intimates a *quicker* motion. The third is the letter C inverted, and denotes the *ſwifteſt* common time that is generally met with in church muſic.

The marks of triple time are, for the *ſloweſt* movement $\frac{3}{2}$, and for *quicker* movements $\frac{3}{4}$, $\frac{3}{8}$. There are alſo other figures made uſe of, and other combinations of time, but they leſs frequently occur in ſacred muſic. And it may be ſufficient to obſerve, that all the moods which are expreſſed by figures, whether in common or in tripple time, refer to the *ſemibreve*. Thus $\frac{3}{2}$ indicates that the bar contains three minims, or *three halves* of a ſemibreve; $\frac{6}{8}$ is ſix quavers, or *ſix eighths* of a ſemibreve, &c. We have thus explained the uſual marks of time, but we muſt not omit to mention, that the ſame mood does not uniformly repreſent the ſame degree of quickneſs in different tunes. Inſtead of being an abſolute ſtandard and univerſally applied, it is rather uſed to ſhew the *relative* quickneſs or flowneſs of an air compared with a preceding or following one. And for the degree of ſwiftneſs adapted to any particular tune, experience and a good ear will be our beſt and ſureſt guide.

BEATING OF TIME.] BEATING OF TIME is only an artificial method of making the movement of a muſical air, and is performed in various ways, but generally by the hand or the foot. In many tunes a gentle ſtroke of the hand correſponding with the beginning of each bar might be deemed ſufficient for the purpoſe. In common time it is more frequently recommended to the learner to give one half of the bar to the hand *down*, and the other half to the hand *lifted up*. In *triple time* he may divide the bar into *three* equal parts giving the *two firſt* to the hand *down*, and the laſt to the hand *lifted up*. But the beating of time it is obvious may be practiſed in various ways, and it is ſufficient to have hinted at the moſt common methods.

A HOLD.] An arch with a dot placed over any note is called a HOLD, and directs that note to be continued beyond its cuſtomary length. Sometimes it is intended to ſignify a ſudden and ſhort *pauſe*, at the option of the leader of a band, who may take this opportunity of introducing a flouriſh or ſhort voſuntary. Sometimes when the former part of the tune is repeated, it points out the *final cloſe*. In pſalmody it is often uſed for the purpoſe of a *double bar*, to ſhew the concluſion of one or more lines. Plate I. Ex. 4.

Note, the firſt and laſt bars of a tune are not always complete; and in pſalmody, the firſt and laſt bars even of a ſingle line are often deficient. But it is a general rule that the firſt and laſt bar, taken together make a full bar, ſo that in the ſinging of one or more verſes, no interruption is occaſioned.

C H A P III.

Of TUNE *or the* DIFFERENT DEGRESS *of* MUSICAL SOUND.

HITHERTO we have conſidered muſical ſounds as diſtinguiſhed only by their duration, we now proceed to obſerve their relative ACUTENESS or GRAVITY. And this alſo ſuppoſes a *ſtandard*, with which they may be compared, to which we give the name of the key note.

KEY-NOTE

KEY-NOTE.] The KEY-NOTE is ſo called becauſe it governs and explains all the reſt. It is a predominant tone to which all the other ſounds have a reference, and it is generally the concluding note of the principal part, and always that of the baſs.

OCTAVE,] Taking then the key-note for a ſtandard, we may aſcend or deſcend through a ſeries of ſeven degrees of ſound, after which we come to another ſeries of ſeven notes correſponding with the former, and this ſeries may be repeated as often as the compaſs of muſic requires. Theſe ſeven degrees of ſound are marked by the firſt ſeven letters of the alphabet, ABCDEFG, which letters recur again with every ſucceſſive ſeries. And from any note to the eighth above or below is ſaid to be an octavo, i. e. a compaſs of eight notes including the two extremes. And we may obſerve that as thoſe notes which are octaves to each other are called by the ſame name, ſo they have the ſame nature and coaleſce as it were into one ſound. This may be illuſtrated by the common performance of pſalmody, in which women and boys generally ſing every note an octave higher than the men, when they are ſaid to join in the ſame part.

TONES AND SEMI TONES.] The ſeven intervals of ſound that take place in the octave are found to be unequal. There are five greater called *tones*, and two ſmaller called *ſemitones*.

SHARP AND FLAT KEYS.] When reckoning from the key-note. the two ſemitones lie between the third and fourth ; * and between the ſeventh and the eighth, a tune is ſaid to be in the SHARP KEY. But if the place of the ſemitiones be found between the ſecond and the third : and between the fifth und the ſixth, a tune is ſaid to be in the FLAT KEY. Or it may be ſufficient to obſerve the third from the key note. If it be a *ſharp* or *major* third, i. e. if it contains five ſemitones (including the two extremes) the tune is in the SHARP KEY. If it be a *flat* or *minor* third, i. e. if it comprehend only four ſemitones the tune is in the FLAT KEY. The word *key* is properly applied, as it diſcovers to us the leading quality of the air, tunes in the ſharp key naturally expreſſing the cheerful and lively paſſions, whilſt the flat key is adapted to the grave, the mournful and the pathetic.

GAMUT.] We have before had occaſion to mention the *ſtave*, the principal uſe of which is to mark the ſeveral gradations of ſound. Upon the lines and ſpaces which it contains are ranged the ſeveral notes in order, which are diſtinguiſhed by the firſt ſeven letters of the alphabet. But in order to know the name and place of each note more perfectly, it may be proper to conſider the ſtave as part of the GAMUT, or general ſcale of muſic. Three octaves, or twenty-two notes, are ſuppoſed to comprehend the ordinary cumpaſs of the human voice. And theſe twenty-two ſounds are capable of being expreſſed by eleven parallel lines with their intermediate ſpaces, ſee Plate I. Ex. 6. But as the eye would be unable to read with facility ſo extenſive a ſcale, and as the compaſs of a ſingle voice does not extend to three octaves, we therefore divide the gamut into different ſtaves of five lines each. The five loweſt lines of the ſcale are allotted to the graveſt or loweſt voices, and are called the BASS STAVE. The five higheſt are aſſigned to the voice of women or boys, and are called rhe TREBLE STAFE,

Between the treble and the baſs ſtavers there is a particular line, on which is marked the letter C. To this (in order to make another complete ſtaff) we ſometimes add the two loweſt lines of the treble ſtaff, and the two higheſt of the baſs. Sometimes we take more lines from the trebie and fewer from the baſs, or more from the baſs, and fewer from the treble. And to this ſtaff we give the name of TENOR, or CONTRA. or MEDIUS.

* In reckoning the intervals from one ſound .o another, we always include the two extremes. From the firſt to the ſecond is called a ſecond, from the firſt to the third is called a third.

CLIFFS.] CLIFFS are characters uſed at the beginning of every ſtave in order to aſcertain the place of the muſical letters, and to ſhew whether ſuch ſtaff is to be conſidered as belonging to the treble, the tenor, or the baſs. See Plate I. Ex. 6.

The TREBLE is called alſo the G cliff, either becauſe it is ſometimes repreſented by a careleſs G, or becauſe it is uſually placed on the line called G.

The CONTRA, or TENOR, is marked by two upright, and two tranſverſe ſtrokes, and is occaſionally placed in different parts of the ſtave. But obſerve that the line which paſſes between the two tranſverſe ſtrokes is always C,—— Hence it is called the C cliff.

The BASS cliff is an inverted C with two points, and the line between theſe two points is always F. N. B. As the multiplication of cliffs increaſes the difficulty of the muſical art, we have in the following collection confined ourſelves to the uſe of two, viz. the treble and the baſs, which appear ſufficient for the purpoſe of common pſalmody.

LEDGER LINES.] Sometimes a few notes exeeed the compaſs of the ſtave, and require the addition of ſhort lines called LEDGER LINES.

KEYS IN THE NATURAL SCALE.] The regular place of the ſemitones contained in the octave, is from B to C, and from E to F. This may be illuſtrated by the following ſeries, in which theſe letters are put nearer together than the reſt.

Example, G A BC D EF G A BC D EF G, &c. Now if C be conſtituted the key-note of a tune in the ſharp key, the ſemitones will fall out in their regular order thus:

C D EF G A BC.
1 2 3 4 5 6 7 8.

Here the ſemitones occur between the third and fourth, and between the ſeventh and eighth, agreeable to what was obſerved page 5, under the article ſharp and flat keys.

So alſo if A be conſtituted, the key note of a tune in the flat key, the ſemitones will again take place in their proper order, that is, will be from the ſecond to third, and from the ſixth to the ſeventh, thus:

A BC D EF G A
1 2 3 4 5 6 7 8

The keys therefore of C and A are ſaid to be in the NATUTAL SCALE* becauſe the natural order of the ſemitones is preſerved, and the muſic may be written upon theſe keys, without the characters called.

SHARPS AND FLATS.] There is a convenient pitch, at which every tune ſhould begin, to ſuit the nature of the voice or inſtrument. This may not be C nor A; for the muſic might hereby be too high or too low, It is true that the pitch of the human voice is optional, but that of inſtruments is neceſſarily fixed. Beſides, were C or A the key-note, the muſic might not eaſily be contained within the regular limits of the ſtave. Now

* They are ſometimes, but with leſs propriety, called natural keys For in nature we have but two keys, the ſharp and the flat. The natural key, therefore, has reference merely to the written ſcale and is only a particular manner of expreſſing either the ſharp or flat key.

if we chuſe any other letter for the key note of a tune in the ſharp key beſides C or for the key note of a tune in the flat key beſides A, it is evident that the ſemitones BC and EF will not take place in regular order. Thus let D be made the key-note of a tune in the ſharp key. The order of the letters will then ſtand thus. D EF G A BC D. Here the ſemitones, which ought to be from the third to the fourth, and from the ſeventh to the eighth, are found from the ſecond to the third, and from the ſixth to the ſeventh. To remedy this inconvenience, muſicians apply certain marks called ſharps and flats. A ſharp (ſee Plate I. Ex. 7) indicates that the note before which it is placed is to be ſung or played a ſemitone higher than its natural ſound. A flat (ſee P. I. E 7) requires that the note before which it is placed be ſung a ſemitone lower than its natural ſound. And if a ſharp or flat be fixed at the beginning of a tune, it affects all thoſe notes which ſtand on the letter where it is placed. A natural (ſee Pl. I. Ex. 7) takes off the effect of a ſharp or flat from the note to which it is prefixed, and reduce it to its natural ſtate. To raiſe than the octave from D as above, muſicians give a ſharp to F, and another to C, and by theſe means cauſe the ſemitones to fall out in their proper order thus :

D E ſharp F G A B ſharp C D

The office then of ſharps and flats is to give us other keys beſides C or A And this they effect by changing a tone into a ſemitone, or a ſemitone into a tone, as occaſion may require. But their uſe and application will more diſtinctly appear, if we ſuppoſe a

Scale of semitones.] The ſeries from any particular note to its octave, contains, as we have obſerved, five tones, and two ſemitones. Now if we divide each of the five tones into two ſemitones, we ſhall repreſent the octave upon a new ſcale, as containing twelve ſemitones. This may be denoted by introducing an aſteriſm, to repreſent the artificial ſemitone, thus :

G * A * BC * D * EF * *g* * *a* &c.

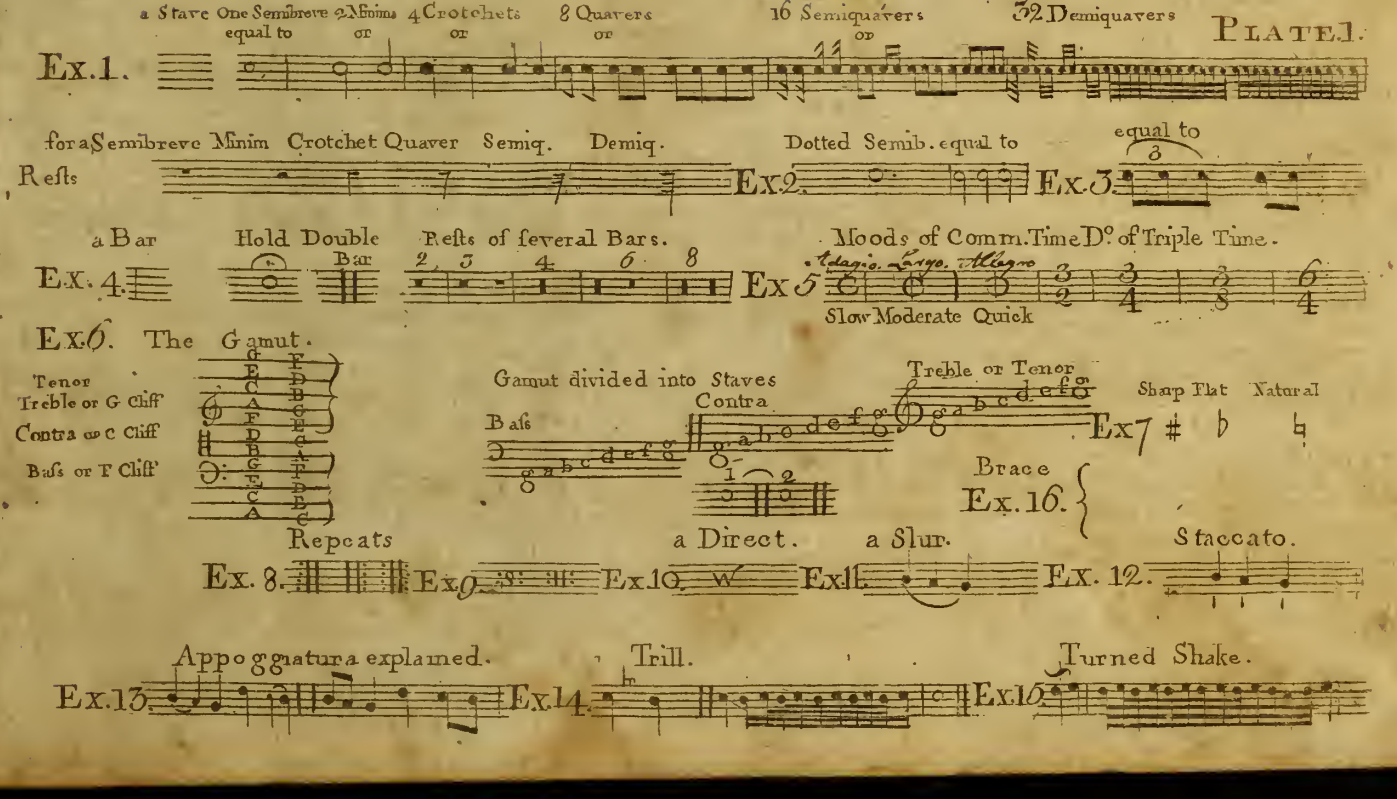
And by a ſlight inſpection of this ſcale, the whole myſtery of ſharps and flats will be eaſily unravelled. For every aſteriſm may be conſidered either as the ſharp of that letter which it follows, or the flat of that letter by which it is followed. Thus the aſteriſm between G and A is either G ſharp, or A flat. And as by the introduction of a ſharp or flat, we can make the interval between two ſucceeding letters either a tone or a ſemitone, we are no longer confined to the keys in the natural ſcale, but may aſſume

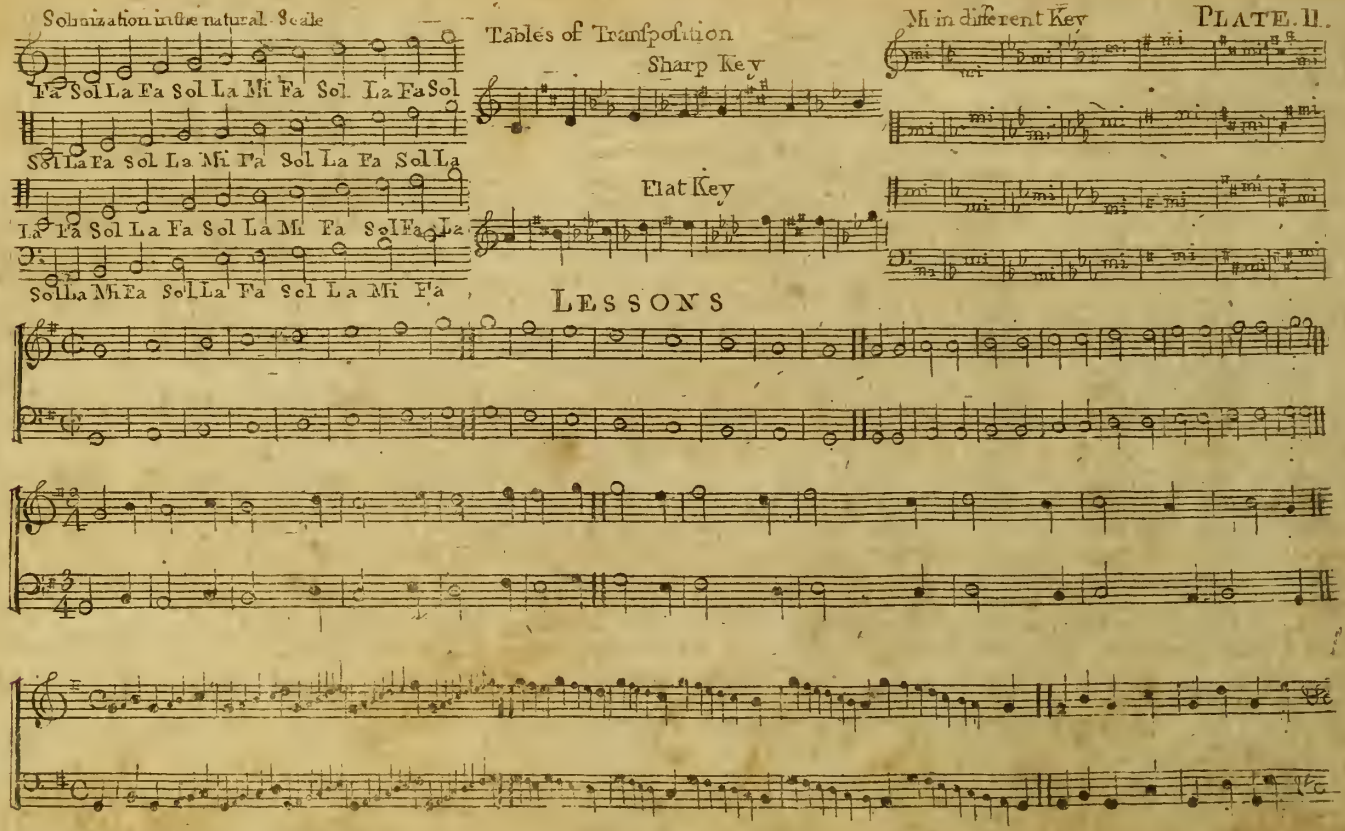
Keys in the scale of semitone.] Every letter, nay every ſemitone in the octave, may be taken for a key. So that we have twelve different keys, and as they may be applied either in the ſharp or flat key or ſeries,* we have properly ſpeaking, twenty-four keys. But as this number would greatly add to the difficulty of the muſical art, and is by no means of real uſe, we ſeldom, and eſpecially in pſalmody, go beyond ſeven keys in the ſharp ſeries and the ſame number in the flat ſeries. See the table on the oppoſite page.

In

* The learned ſhould be particularly cautioned with reſpect to the ambiguous uſe of the word key. We often underſtand by it the relation, which the intervals contained in the octave bar to the key-note, and on which depends the characteriſtic air of any tune. In this ſenſe we have only two keys the ſharp and the flat, which I have here called the ſharp or the flat ſeries. At other times we mean by the key merely the letter or the name of the key note. And in this latter ſenſe we reckon twelve keys in the ſharp, and twelve in the flat ſeries.

PLATE I.


a Stave
One Semibreve equal to
2 Minims or
4 Crotchets or
8 Quavers or
16 Semiquavers or
32 Demiquavers
Ex. 1.
for a Semibreve Rests
Minim
Crotchet
Quaver
Semiq.
Demiq.
Ex. 2.
Dotted Semib. equal to
equal to
3
Ex. 3.
a Bar
Ex. 4.
Hold Double Bar
Rests of several Bars.
2 3 4 6 8
Ex. 5
Moods of Comm. Time
Do. of Triple Time.
Adagio. Largo. Allegro
Slow Moderate Quick
Ex. 6. The Gamut.
Tenor
Treble or G Cliff
Contra or C Cliff
Bass or F Cliff
Gamut divided into Staves
Bass
Contra
Treble or Tenor
Ex. 7
Sharp
Flat
Natural
Brace
Ex. 16.
Repeats
Ex. 8.
a Direct.
Ex. 9.
Ex. 10.
a Slur.
Ex. 11.
Staccato.
Ex. 12.
Appoggiatura explained.
Ex. 13.
Trill.
Ex. 14.
Turned Shake.
Ex. 15.


Solmization in the natural Scale
Fa Sol La Fa Sol La Mi Fa Sol. La Fa Sol
Sol La Fa Sol La Mi Fa Sol La Fa Sol La
La Fa Sol La Fa Sol La Mi Fa Sol Fa La
Sol La Mi Fa Sol La Fa Sol La Mi Fa
Tables of Transposition
Sharp Key
Flat Key
Mi in different Key
PLATE. II.
LESSONS

In the SHARP SERIES the uſual Keys are,

C	C	D	EF	G	A	BC	—	Natural ſcale.
G	G	A	BC	D	E	*FG	—	F ſharp.
D	D	E	*FG	A	B	*CD	—	F and C ſharp.
A	A	B	*CD	E	*F	*GA	—	F, C and G ſharp.
E	E	*F	*GA	B	*C	*DE	—	F, C, G and D ſharp.
F	F	G	ABb	C	D	EF	—	B flat.
B flat	Bb	C	DEb	F	G	ABb	—	B and E flat.
E flat	Eb	F	GAb	Bb	C	DEb	—	B, E, and A flat.*

In the FLAT SERIES the uſual Keys are,

A	A	BC	D	EF	G	A	—	Natural ſcale.
D	D	EF	G	ABb	C	D	—	B flat.
G	G	ABb	C	DEb	F	G	—	B and E flat.
C	C	DEb	F	GAb	Bb	C	—	B, E, and A flat.
F	F	GAb	Bb	CDb	Eb	F	—	B, E, A and D flat.
E	E	*FG	A	BC	D	E	—	F ſharp.
B	B	*CD	E	*FG	A	B	—	F and C ſharp.*

Of the SINGING SYLLABLES.

IN practiſing muſical leſſons, it hath been recommended to appropriate peculiar ſyllables to the ſeven intervals contained iu the octave. The end propoſed is that the ſame name invariably applied to the ſame interval may naturally ſuggeſt its true relation and proper ſound. The Italians and French make uſe of ſeven ſyllables for this purpoſe in the following manner: in the ſharp ſeries,

Ut§	*re*	*mi*	*fa*	*ſol*	*la*	*ſi*	*ut*
1	2	3	4	5	6	2	8

In the flat ſeries,

La	*ſi*	*ut*	*re*	*mi*	*fa*	*ſol*	*la.*
1	2	3	4	5	6	7	8.

Theſe ſyllables are in effect only technical terms, which anſwer to the key-note the ſecond, the third, and the ſeveral degrees of the octave. *Ut* and *la* are reſpectively the key-notes of the ſharp and flat ſeries; *ut re* denotes a tone, *mi fa* a ſemitone, *ut mi* a major third, *re fa* a minor third, *ut ſol* a fifth, &c. &c.

Inſtead of the ſeven ſyllables, as above, the Britiſh muſicians confine themſelves to four, three of which are repeated, in order to compleat the octave.—In the ſharp ſeries,

Fa	*ſol*	*la*	*fa*	*ſol*	*la*	*mi*	*fa.*
1	2	3	4	5	6	7	8.

In the flat ſeries,

La	*mi*	*fa*	*ſol*	*la*	*fa*	*ſol*	*la,*
1	2	3	4	5	6	7	8.

Fa anſwers to the key-note of the ſharp ſeries, and *la* to the key-note of the flat ſeries; and the places of the ſemitones are repreſented by *la fa* and *mi fa*.

Mi which occurs only once in the octave, is called the *maſter-note*, becauſe it determines the ſituation of the reſt iu the following order;

Above your *mi*, twice *fa*, *ſol*, *la*;
Below your *mi*, twice *la*, *ſol*, *fa*.

* From this ſpecimen it will be ſeen that the key or ſeries is not reckoned ſharp or flat, with reference to the ſharps or flats placed at the beginning of tunes; ſharps may be prefixed to a tune in the flat key, or ſeries, and vice verſa, flats may be ſet before a tune in the ſharp key.

§ For ut, is commonly ſubſtituted the ſyllable do, as more eaſy to be pronounced.

To find *mi*, obſerve whether the tune be in the ſharp or the flat ſeries. In the ſharp ſeries, *mi* is *a ſemitone below the key-note*; in the flat ſeries it is *a tone above the key-note*. Or the following direction may ſuffice:

If neither flat no ſharp be placed at the beginning of a tune, *mi* is in B.
If B be flat, *mi* is in E.
If B and E be flat, *mi* is in A.
If B, E, and A be flat, *mi* is in D.
If F be ſharp, *mi* is in F.
If F and C be ſharp, *mi* is in C.
If F, C, and G be ſharp, *mi* is in G.

Hence it appears, that there are no leſs than ſeven different ways of applying theſe ſyllables to the lines and ſpaces contained in the gamut, and conſequently that Solmization is an exerciſe of conſiderable difficulty. And it hath been much queried, whether the utility of this practice correſponds with the labour required. For after we have attained to the ready uſe of the names in different keys, we may fail of giving them the right ſound. Some of the Britiſh ſyllables in particular are ambiguouſly applied. Thus. *fa ſol* is at one time a ſecond, at another a fourth; *fa la* a third, and alſo a ſixth. And when accidental ſharps or flats take place, or the muſic changes from one key to another, the whole principle is deranged, and the ſyllables muſt be accomodated to the new key that is introduced. Upon theſe accounts it hath been thought adviſable not to lay much ſtreſs upon the ſinging ſyllables, but rather to direct our attention to the intervals themſelves, and to regard only their places and proper ſounds. If this latter method be adopted, the learner will find it of advantage before he practiſe any tune, to aſcertain whether it be in the ſharp or flat ſeries, and to run through the notes ſucceſſively from the key to the octave. And eſpecially ſhould he be cautious to give a true ſound to the third from the key-note, which in the ſharp ſeries is a *major*, in the flat ſeries a *minor* third, for this will naturally ſuggeſt the air of the tune, and lead to a right idea of all the other notes.

CHAP. IV.

Of various MUSICAL CHARACTERS and GRACES, with an Explanation of ſome ITALIAN WORDS.

REPEAT.] DOTS before a double bar require a repetition of the preceding ſtrain. Dots after a double bar ſhew that the following ſtrain is to be repeated. If ſome of the concluding bars have the figures 1, 2, with arches over them, it denotes, that when the ſtrain is ſung the firſt time over we are to omit the part incloſed by the arch 2, and when the ſtrain is repeated we are to omit the part incloſed by the arch 1, and to conclude with the arch 2. See Plate I. Ex. 8. And S with dots before and after it, denotes that from the place where it ſtands to the end of the ſtrain or tune muſt be repeated, Ex. 9. Two oblique ſtrokes with dots are often uſed for the ſame purpoſe, but placed between the ſtaves they more frequently ſignify a repetition of the preceding words, as in Plate I. Ex. 9.

A DIRECT.] A DIRECT is a mark placed at the end of a ſtave, to apprize us where the firſt note of the following ſtave begins. Ex. 10.

A SLUR.] A SLUR (Ex. 11.) ſhews how many notes are to be ſung to one ſyllable.

ſyllable. It ſometimes alſo requires a gliding eaſy movement, in oppoſition to the mark called

STACCATO] Which implies that the notes thus marked muſt be ſung with peculiar emphaſis and diſtinctneſs. Plate I. Ex. 12.

APPOGGIATURA.] Appoggiatura is a note of ſmaller ſize than uſual added to the regular notes which complete the bar. It is to be touched upon, that we may paſs more gracefully from the preceding to the following note. And whatever time is employed in ſinging the appoggiatura, muſt be taken from the principal note to which it is annexed. Ex. 13

A TRILL.] A TRILL, generally marked by tr. over a note, is one of the moſt difficult as well as beautiful graces that occurs in ſinging. It is a quick and alternate repetition of the note thus marked, and the note next above it, ſo long as the time allows. Ex. 14.

TURNED SHAKE.] Sometimes the note below that marked tr. is inſerted a little before the concluſion of the trill, which is then called a TURNED SHAKE. Ex. 15.

A BRACE.] A Brace ſerves to connect ſo many parts as are to be ſung or performed at the ſame time. Ex. 16.

C H A P V.

GENERAL DIRECTIONS in reſpect to SINGING.

I. IN the choice of Tunes, let a particular regard be paid to the ſubject of the pſalm or hymn. Different airs in muſic are ſuited to different ſentiments and paſſions. A good taſte will indeed enable us to make a nicer diſcrimination than words can readily ſuggeſt. But the following general rule is of principal importance, That tunes in the Sharp Key or Series are naturally expreſſive of cheerfulneſs and joy, and ſhould therefore be adapted to pſalms of Praiſe and Thankſgiving; and that tunes in the Flat Key are naturally expreſſive of humility, ſorrow, and the tender affections, and ſhould be ſung to pſalms of Prayer and of Penitence, or to ſubjects Mournful and Pathetic. This rule is too commonly violated, and with the moſt unhappy effect: for hereby the ſentiments and the tune, are at variance with each other, and aim at contrary paſſions.---- The conſequence is, that either the muſic muſt be without impreſſion, or oppoſe the end which it ought to obſerve. Whereas, when the tune and the ſentiments properly accord, they mutually aſſiſt, and animate each other; the muſic acquires ſuperior energy and expreſſion, and adds vigour and delight to the ſacred exerciſes of devotion.

II. The principal direction that can be given to the ſinger is, that he attend both to juſt TUNE, and to exact TIME. This is a rule of greater extent and importance than may at firſt appear Few there are, who ſuſpect themſelves to err in theſe eſſential points; and few there are, who do not offend in one or both of them. Defects that are attributed to other cauſes do very frequently proceed from the neglect of tune. or of time. And there is nothing which more diſtinguiſhes the proficient in muſic, or is the ſource of greater beauty, than accuracy in both theſe reſpects. Here then ſhould the learner direct his firſt and principal attention.

III. Graceful Singing is beſt learned by imitation and the inſtructions of a maſter. But it may not be amiſs to mention ſome of the moſt notorious inſtances in which it is violated. Theſe are, a vulgar, inarticulate, and muttering pronunciation; a heavy, drawling, lifeleſs manner, or ſudden burſts and exploſions of ſound. On the other hand, the tone ſhould be clear, ſmooth, diſtinct and ſpirited. Some there are, with ſo little idea of propriety as to exert the full ſtretch of the voice in ſinging, with no other intermiſſion than is neceſſary to ſup-

ply them with breath. This is not only inconſiſtent with grace and beauty, but intolerably ſhocking and diſguſting. A voice thus ſtrained is neceſſarily harſh and diſagreeable, becomes incapable of that varied expreſſion, which is the true character of muſic, and may bawl or ſcream, but can hardly be ſaid to ſing.

In ſounds of conſiderable length we ſhould obſerve the direction which is ſometimes marked by the Italian words creſcendo and diminuendo, viz. begin with ſoftneſs, and increaſe in ſtrength till we come to the middle of the note, and then gradually diminiſh to the end.

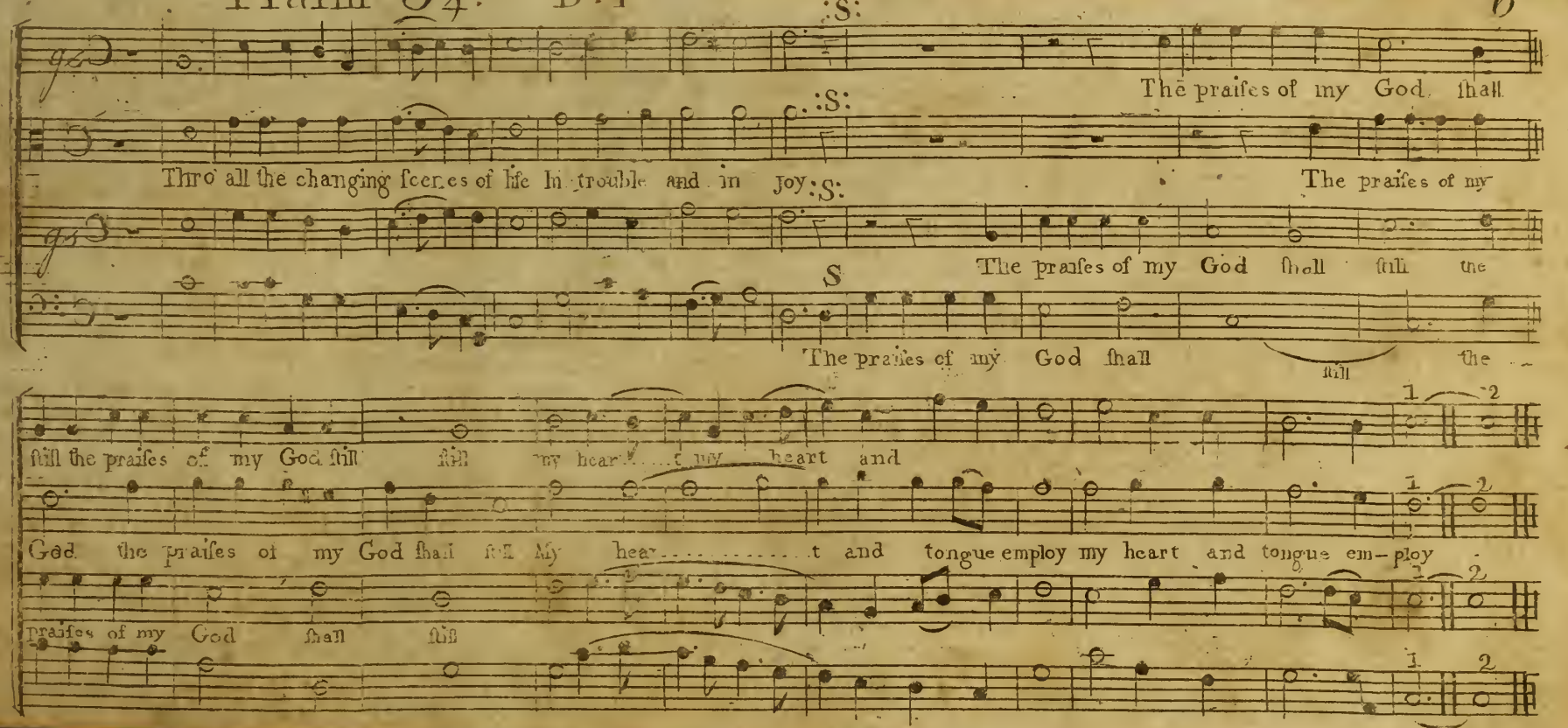
With reſpect to the more difficult ornaments, as the appoggiatura, and the trill or ſhake, they had better be omitted than performed in an awkward & imperfect manner. The introduction of other graces than what occur in the muſic ſhould not be totally diſcouraged, but it is attended with much hazard, and often counteracts the meaning of the author, In full harmony this liberty ſhould never be allowed, for it cannot produce a good effect, and probably will have a bad one,

It is of importance to chuſe that part in ſinging which beſt agrees with the tone and compaſs of the voice, and to conſider the particular expreſſion which it requires. To the Baſs belongs a bold and majeſtic accent, to the Tennor a firm and manly ſtile ; the Counter ſhould be ſoft and inſinuating, and the TREBLE peculiarly ſweet and delicate. The higher notes of the baſs, and indeed of all the other parts, are to be ſung ſofter than the lower ones.

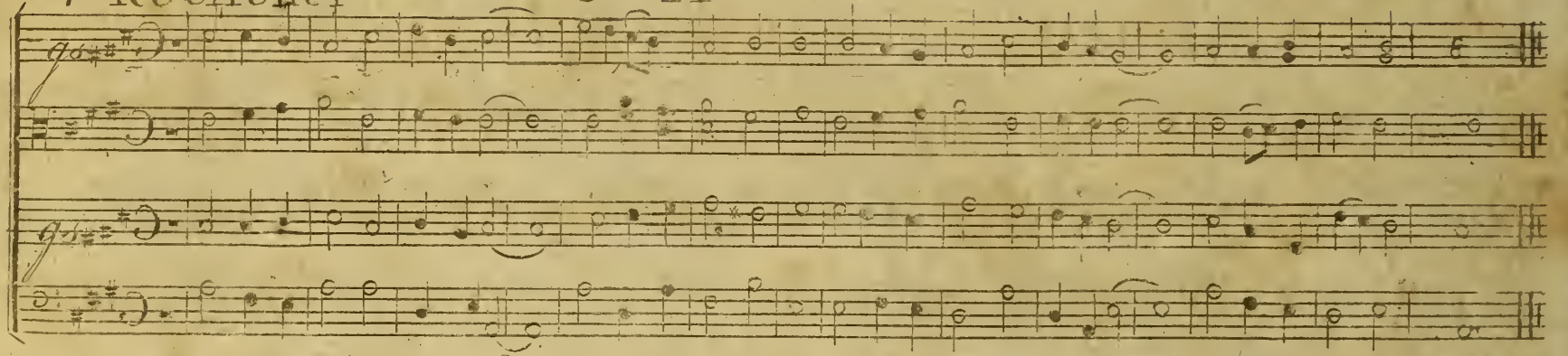
The FORTE and PIANO, or the alternately ſinging loud and ſoft, when judiciouſly applied ; has a pleaſing and wonderful effect. How far it may be practicable in congregations to obſerve this diſtinction, particular circumſtances muſt determine. It has been ſometimes recommended, that the treble voices (with a baſs cacompaniment) take the principal air when the muſic is marked piano and that the reſt of the congregation be ſilent. It would perhaps be ſtill better in a choir of ſingers, that all the parts be ſung, but with ſufficient ſoftneſs to mark the contraſt ſtrongly with the forte. N. B. In the following collection of tunes we have ſeldom made uſe of the words forte and piano, becauſe they may be variouſly applied. But in general the ſingle tunes call for the piano on the third line, and the DOUBLE TUNES on the two lines which precede the two laſt.

IV. In a regular body of ſingers, care ſhould be taken properly to adjuſt the ſtrength of the different parts, and eſpecially that the treble and the contra do not overpower the tenor and the baſs. And when the parts are thus diſpoſed, every one ſhould keep true to his ſtation. Order is neceſſary in muſical as well as other ſocieties. Nor can any thing be more injudicious or diſreſpectful than for a ſinger, who might render himſelf uſeful, ſometimes to be quite ſilent, or to be continually rambling from part to part. This ill-timed levity muſt greatly injure the effect of the harmony, and by overpowering one of the parts, will frequently render the reſt unmeaning or diſcordant.

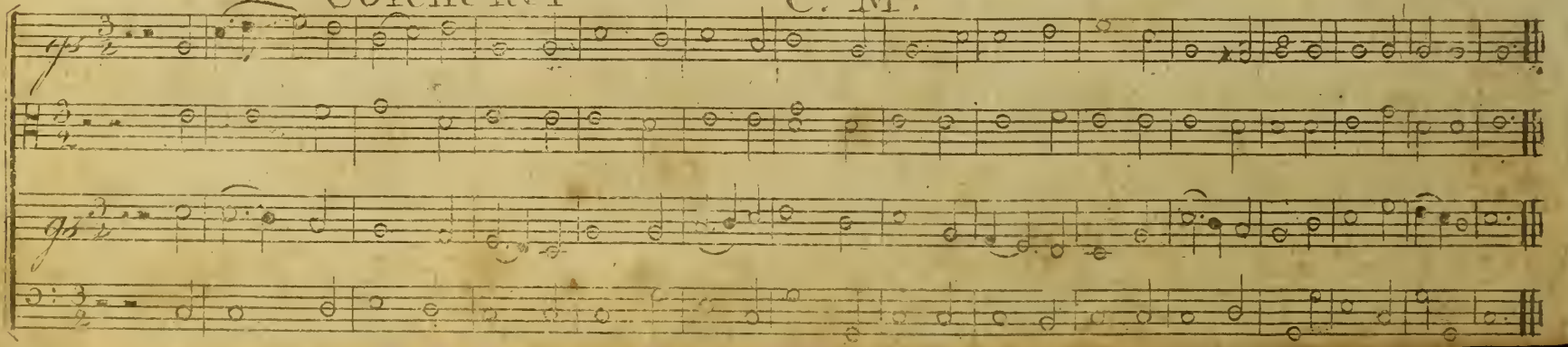
V. To prevent the confuſion and miſtake which often ariſe from hurry and precipitation in the beginning of a tune, let the leader alone take the pitch, & leiſurely proceed a few notes before he be joined by the other ſingers. And let him particularly obſerve whether the tune be of the ſharp or flat ſeries, and require the major or the minor third from the key note. Want of attention to this frequently miſleads the band, and occaſions a total ſtop. It would be of advantage alſo previouſly to fix upon the tunes which are intended for public worſhip. Such preparation would give readineſs and confidence to the ſingers, and might prevent that converſation and buſtle which are not only contrary to decorum, but the violation of an important duty.


:S:
The praiſes of my God ſhall
Thro all the changing ſcenes of life In trouble and in joy
The praiſes of my
S
The praiſes of my God ſhall fill the
The praiſes of my God ſhall
fill
the
fill the praiſes of my God fill fill my hear t my heart and
God the praiſes of my God ſhall fill My hear t and tongue employ my heart and tongue em-ploy
praiſes of my God ſhall fill
1
2

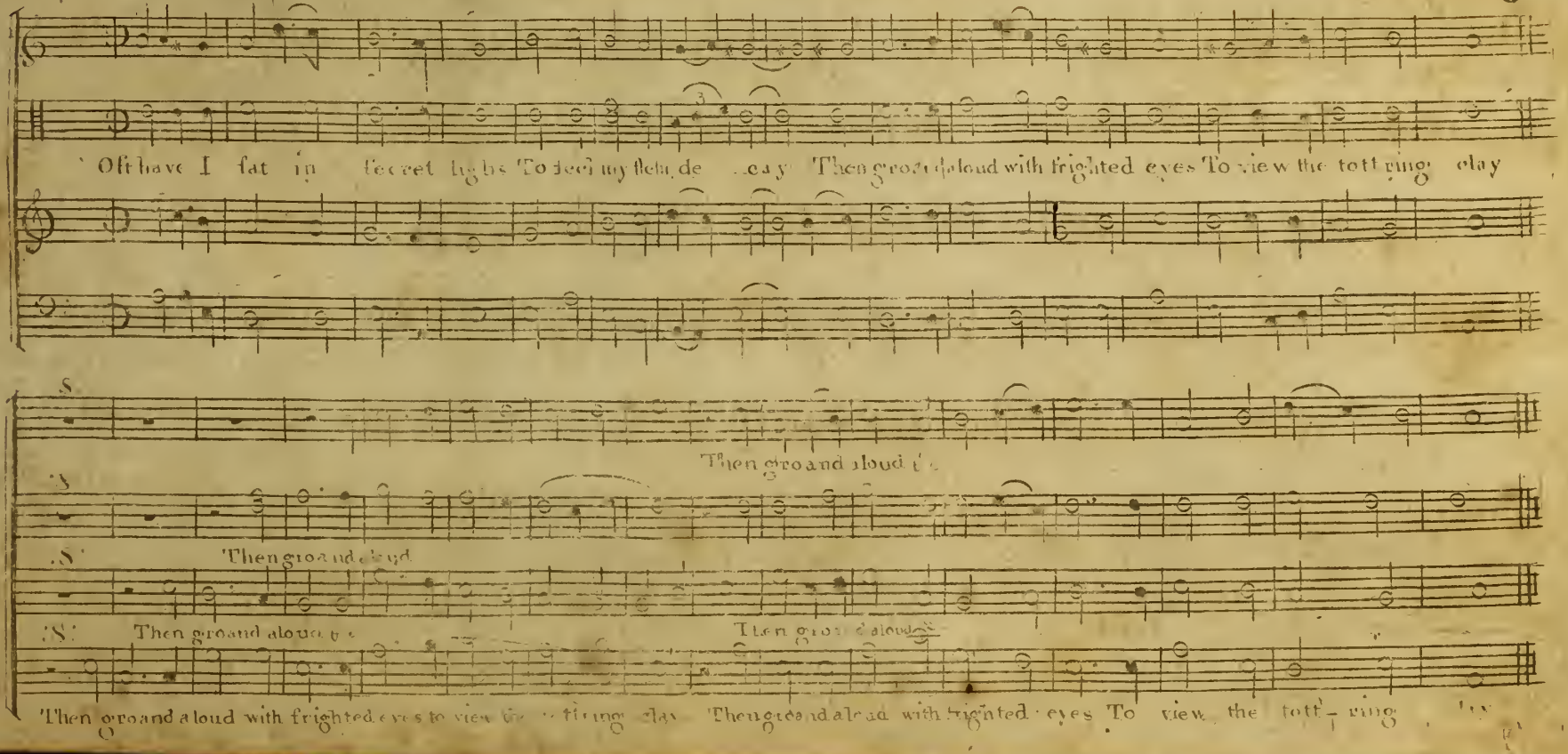
7 Rochester C. M.



Colchester C. M.



Solitude C. M.


Oft have I sat in secret sighs To feel my solitude decay Then groan aloud with frighted eyes To view the tott'ring clay
Then groan aloud
Then groan aloud
Then groan aloud
Then groan aloud
Then groan aloud with frighted eyes to view the tott'ring clay Then groan aloud with frighted eyes To view the tott'ring clay

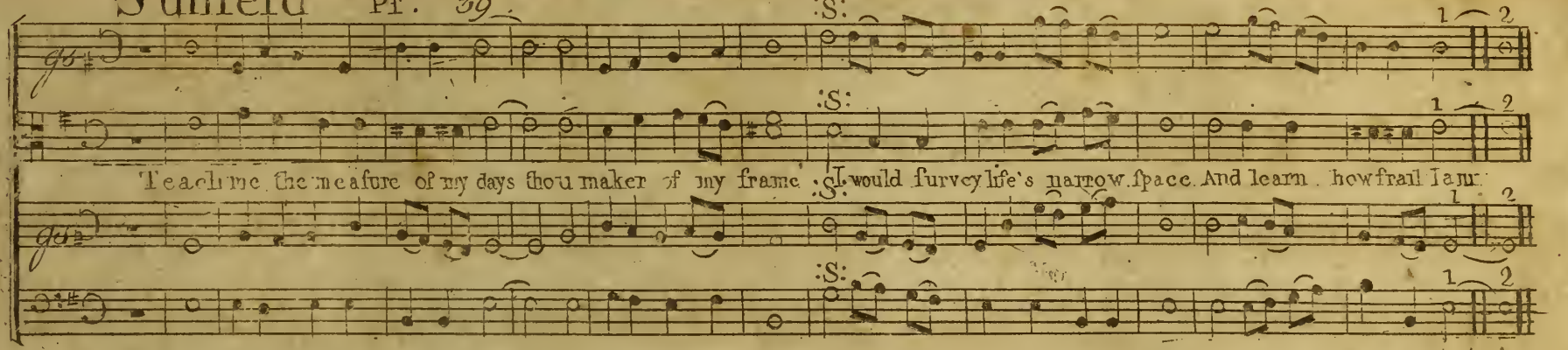
Buckingham C. M

To Heav'n I lift my wait ing Eyes There all my hopes are laid the Lord that built the Earth and Skies Is my per pet ual Aid

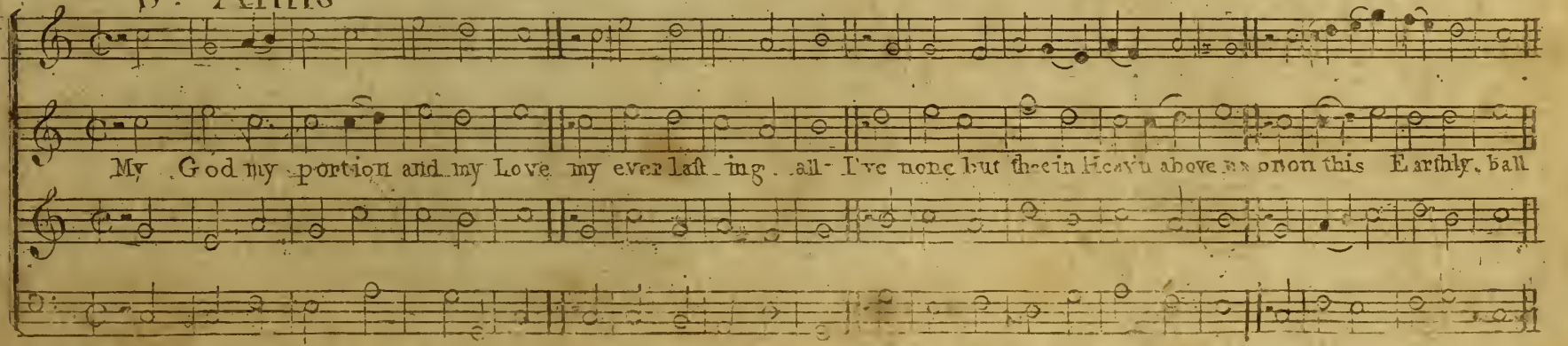
Winchester. L. M.

My God accept my early vows like morning incense in thy house let my nightly worship rise Sweet as the Evning sacrifice

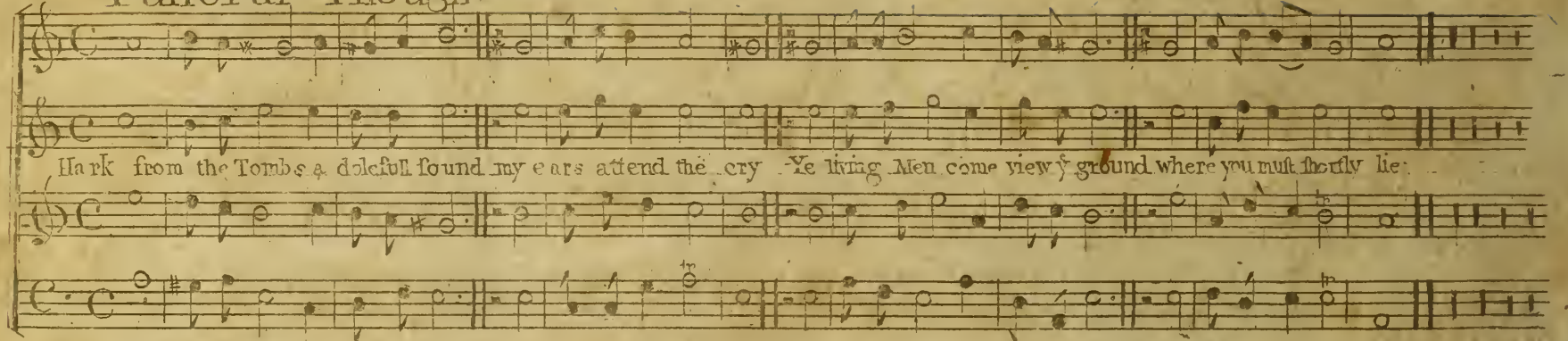
Suffield Pf. 39



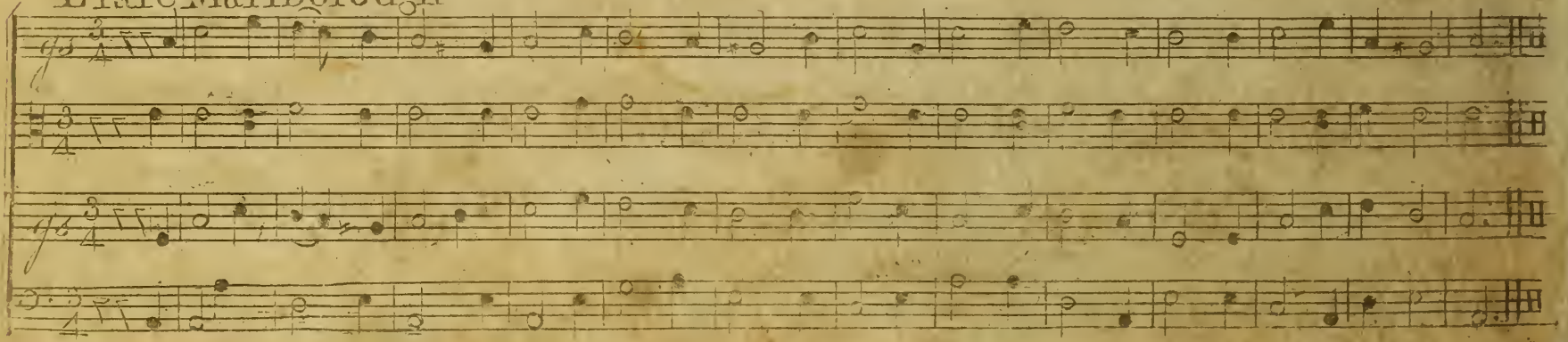
St Anns



Funeral Thought



Little Marlborough



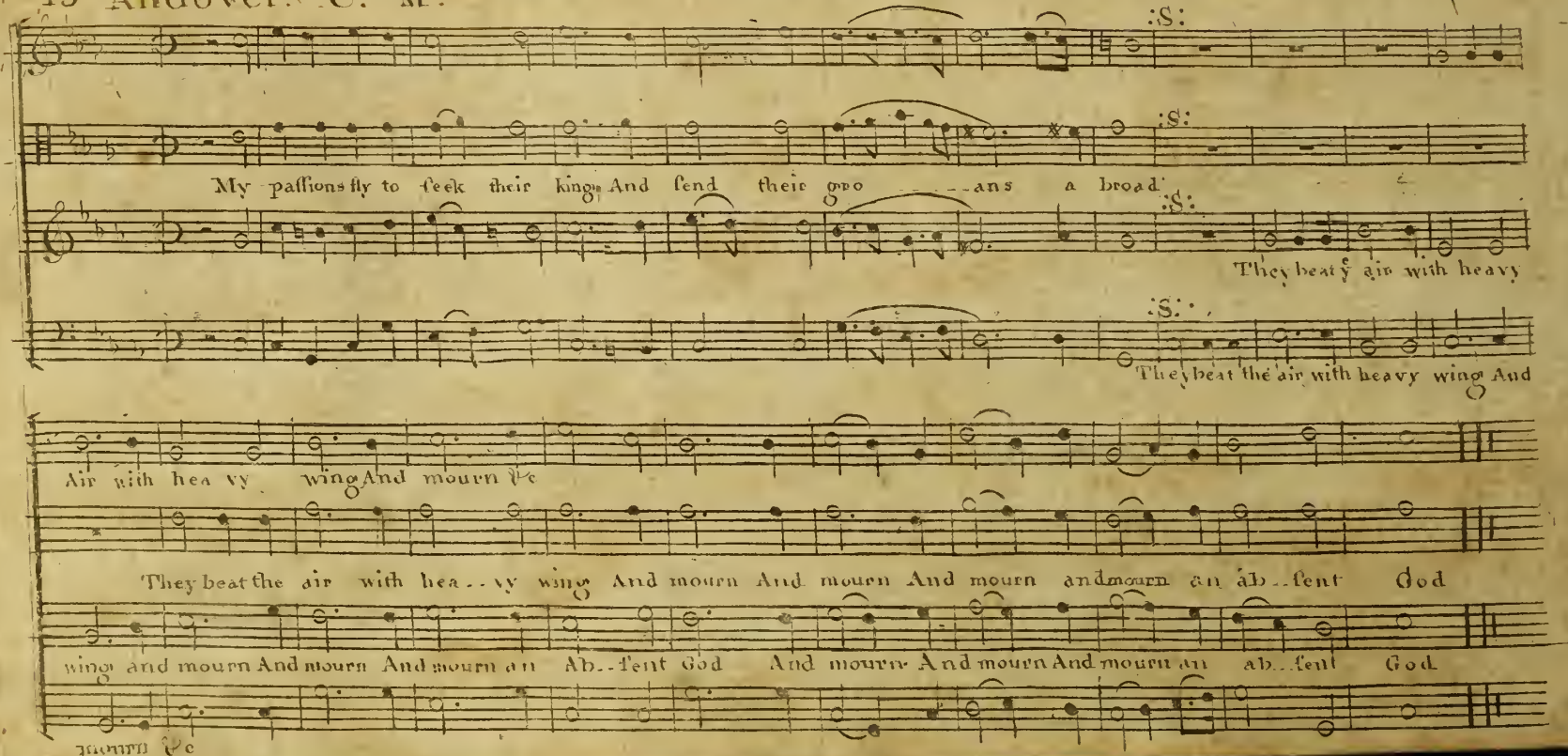
Amherst P. M

Richmond

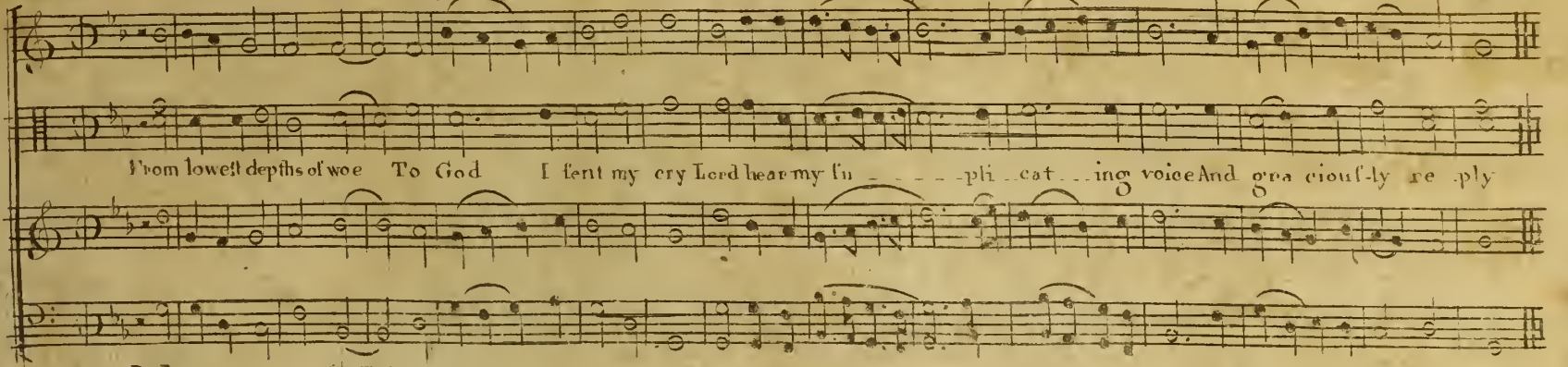
Words by Relly

My beloved haste away sick of love for thee I languish Fails my soul at thy delay Feels a dying lover's anguish quickly quickly Jesus come O make my breast thy native home

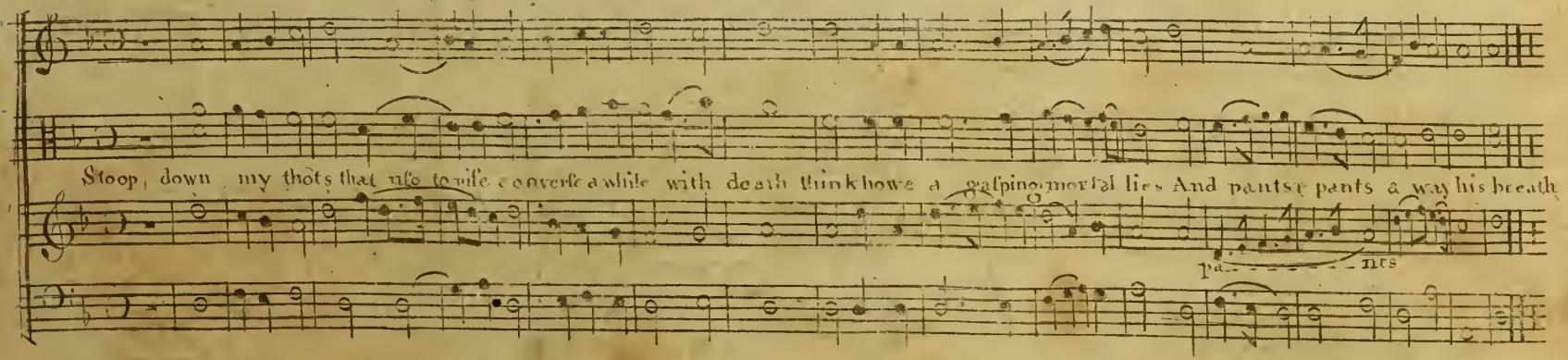
13 Andover. C. M.



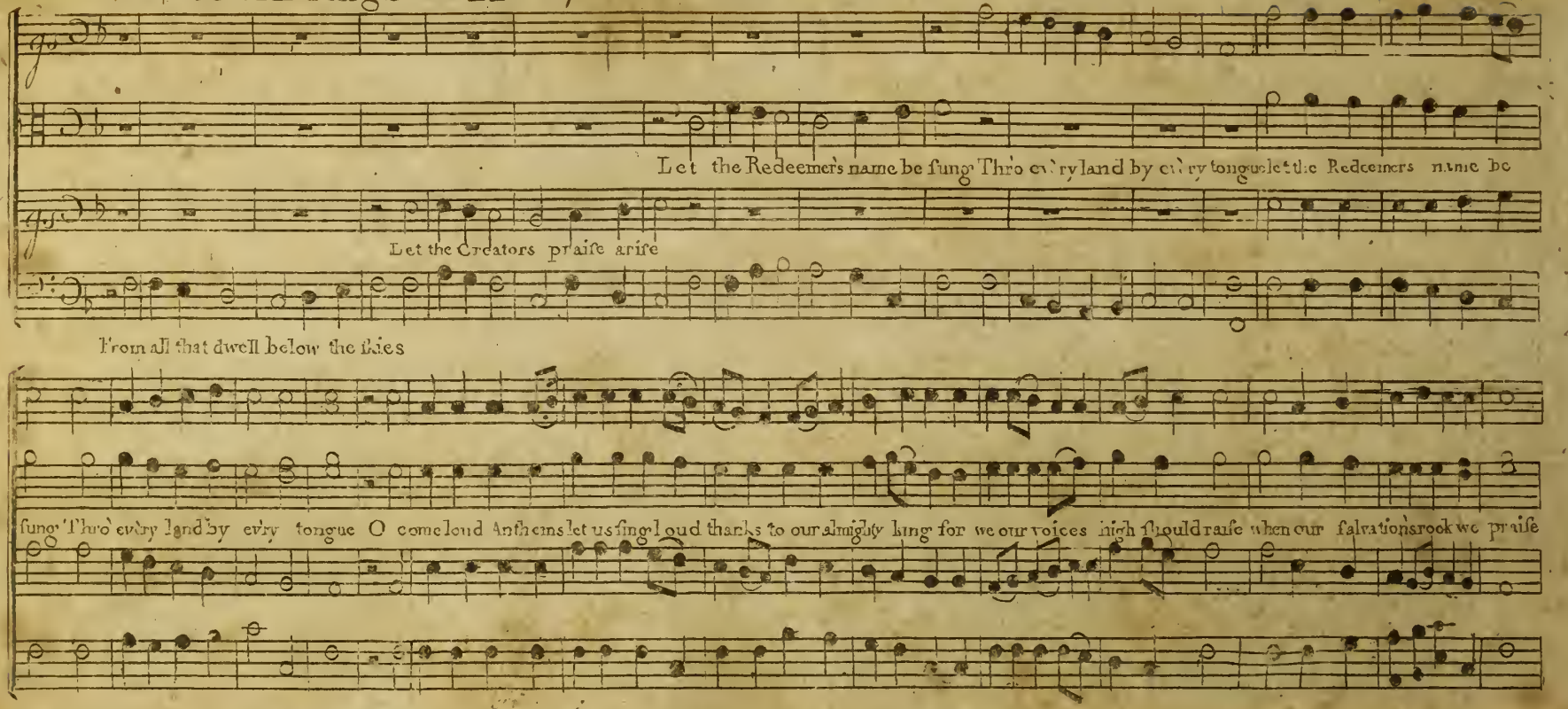
Humiliation. S.M.

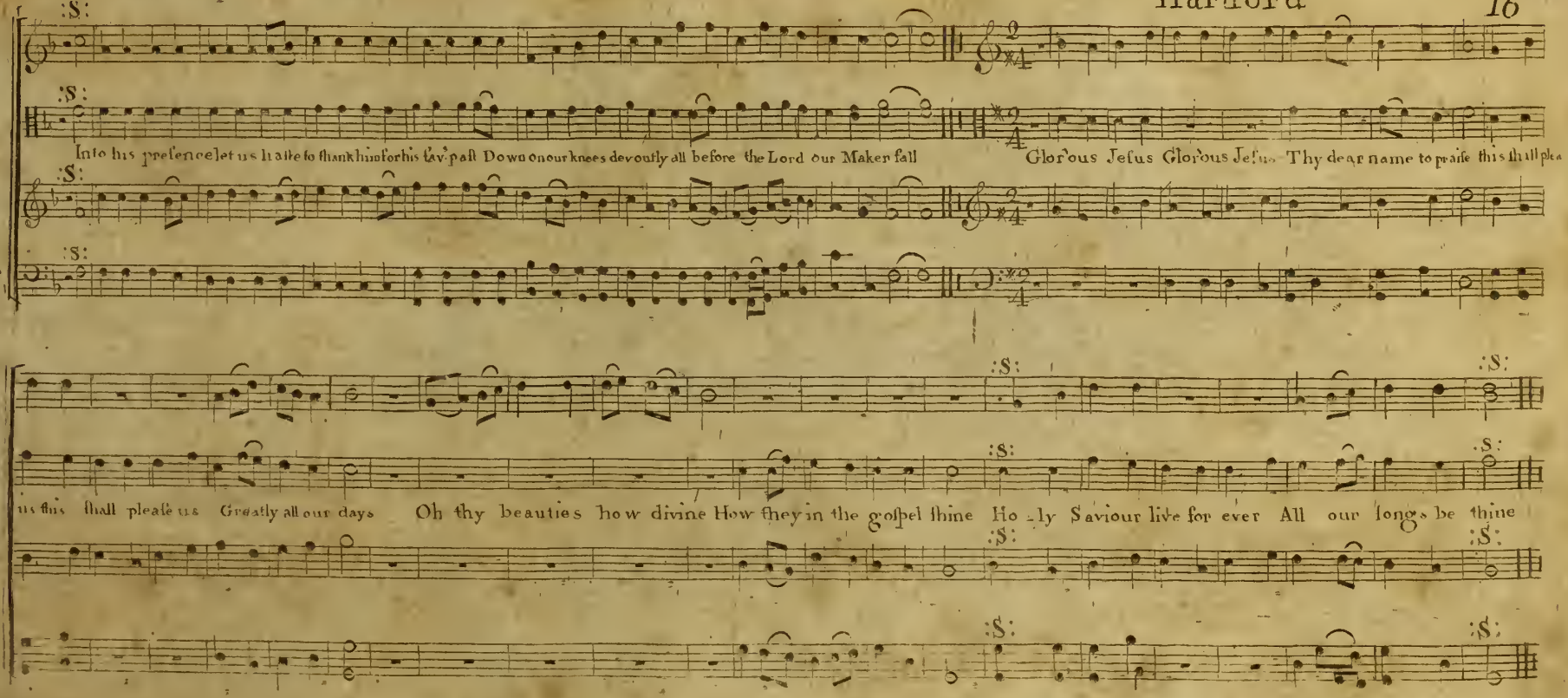


Warren. C.M.

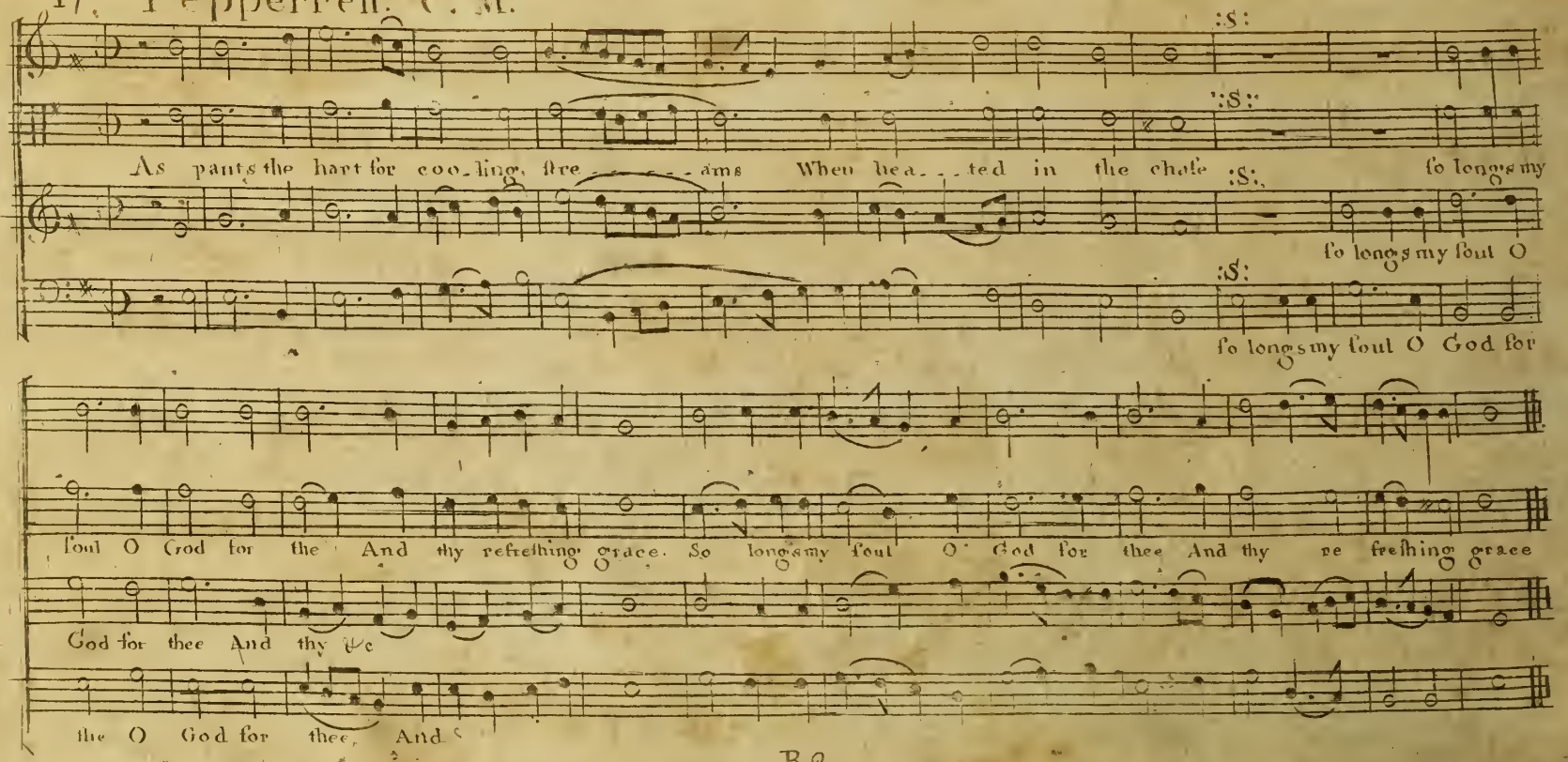


15 Stockbridge Pf. 117 D.W.

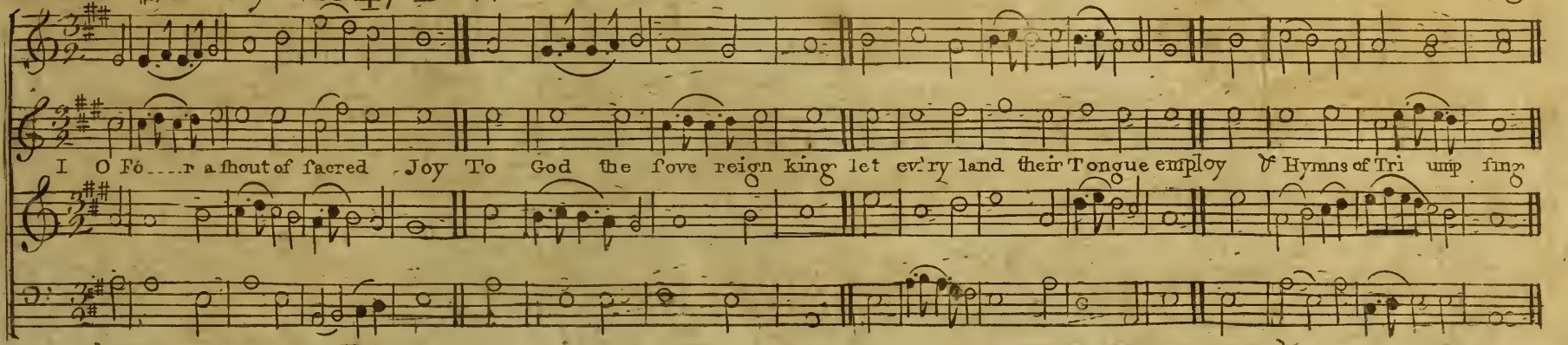



Into his presence let us haste to thank him for his favour past Down on our knees devoutly all before the Lord our Maker fall
Glorious Jesus Glorious Jesus Thy dear name to praise this shall plea
us this shall please us Greatly all our days
Oh thy beauties how divine How they in the gospel shine Ho ly Saviour live for ever All our songs be thine

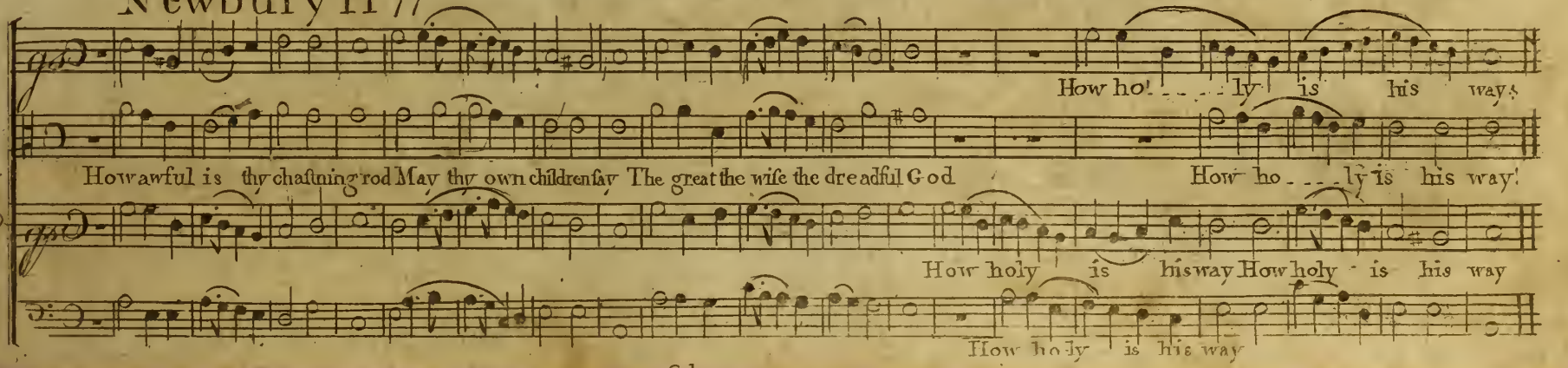
17. Pepperrell. C. M.



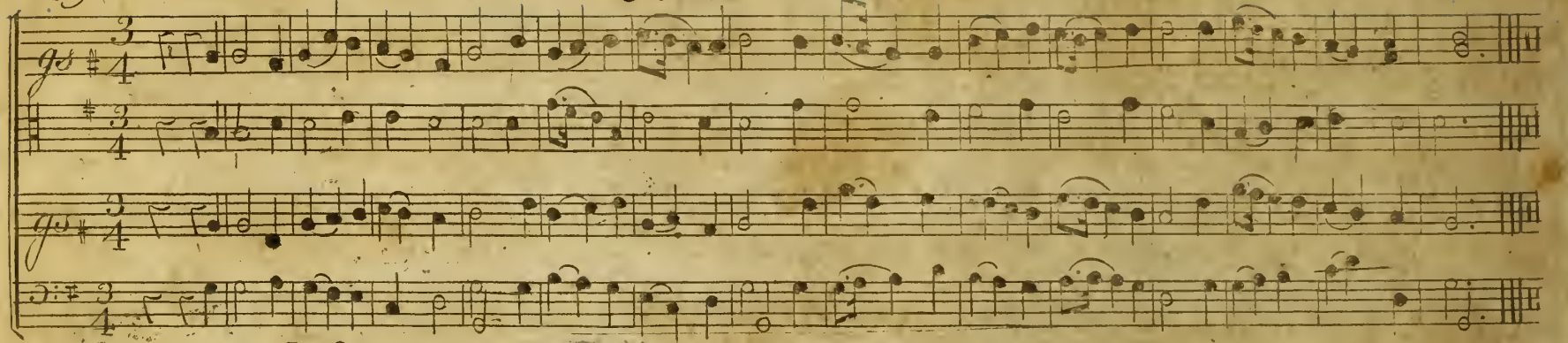
Savoy Pf. 47 D.W



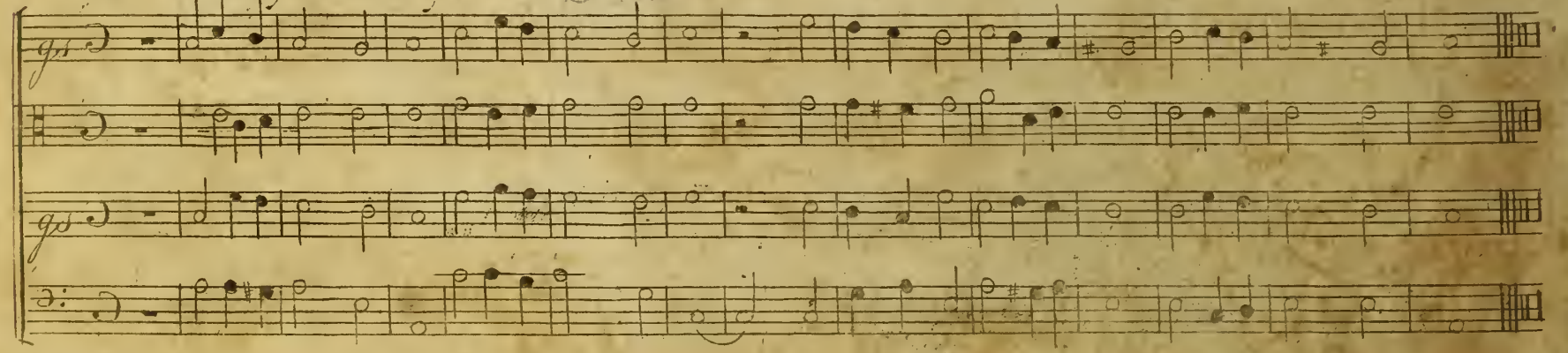
Newbury Pf 77



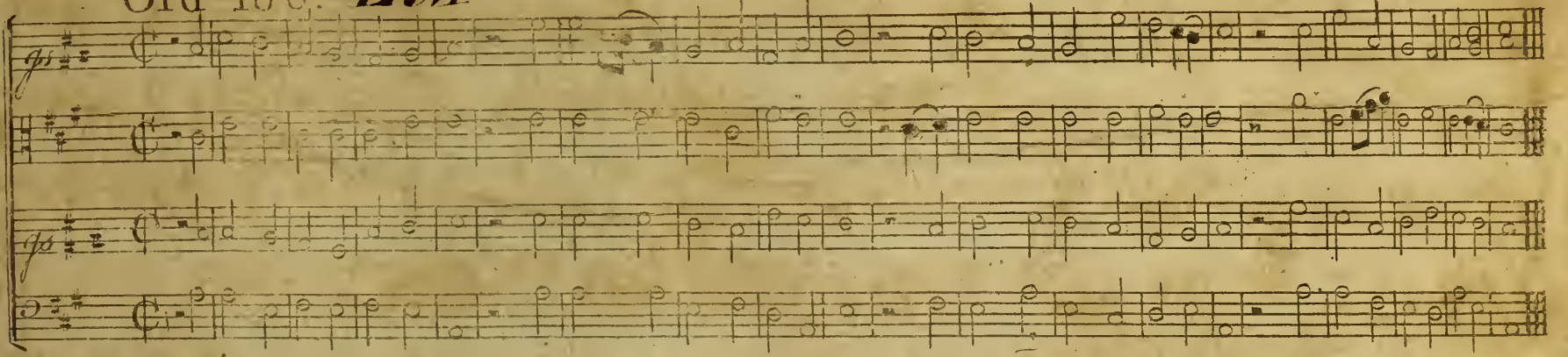
Iriſh. C M



Ayleſbury. S M



Old 100. L.M



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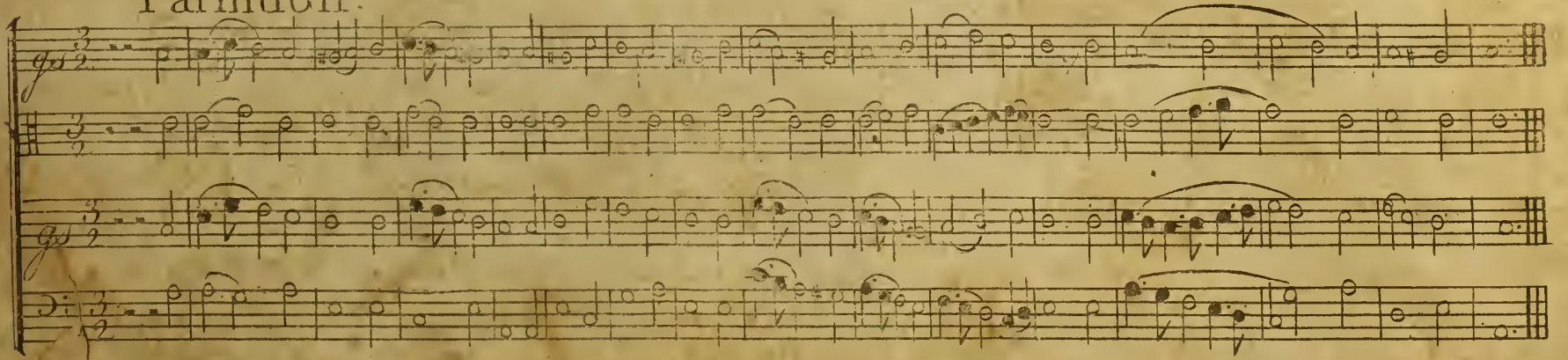
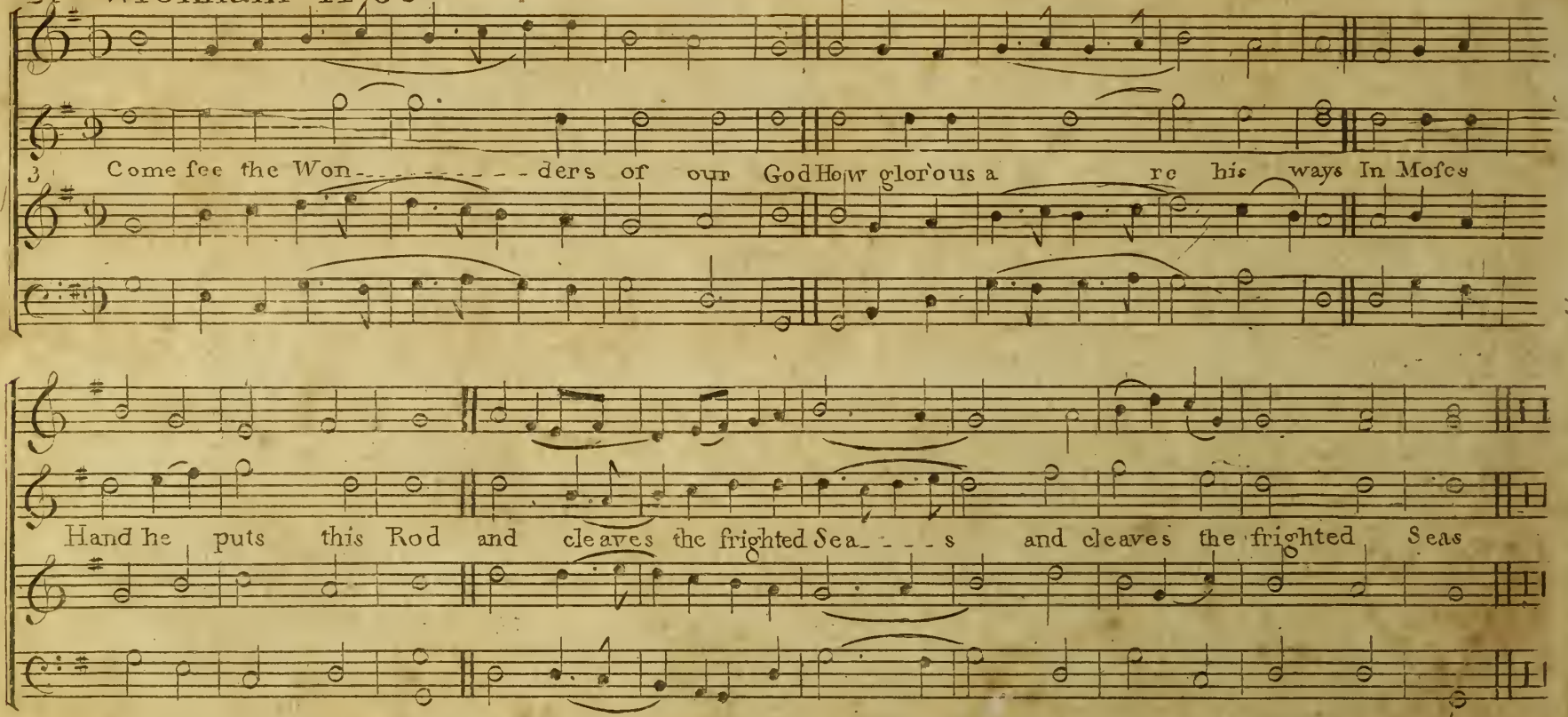
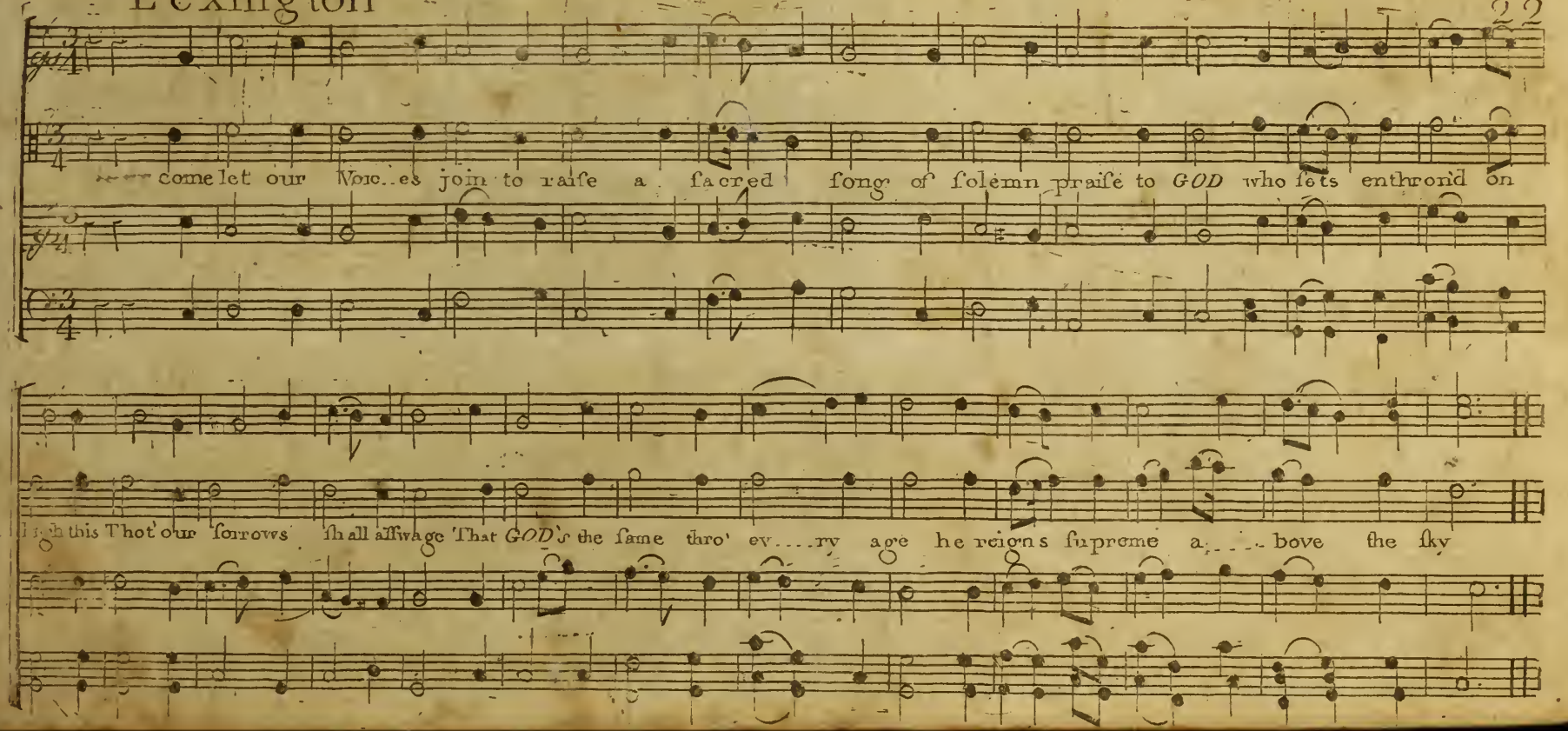


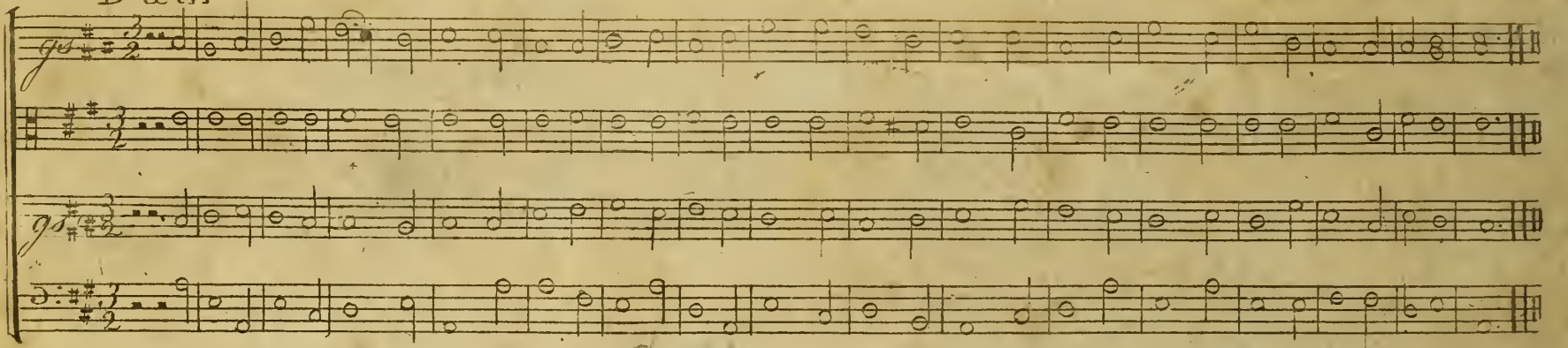
21 Wickham Pf 66th DW



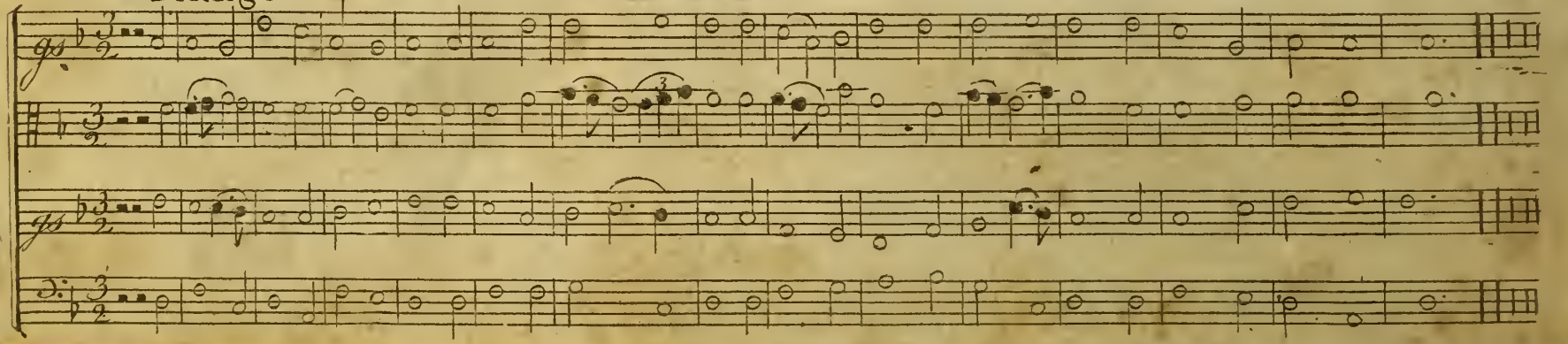
Lexington


come let our Voic..es join to raise a sacred song of solemn praise to GOD who sets enthron'd on
high this Thot our sorrows shall allwage That GOD's the same thro' ev....ry age he reigns supreme a....bove the sky

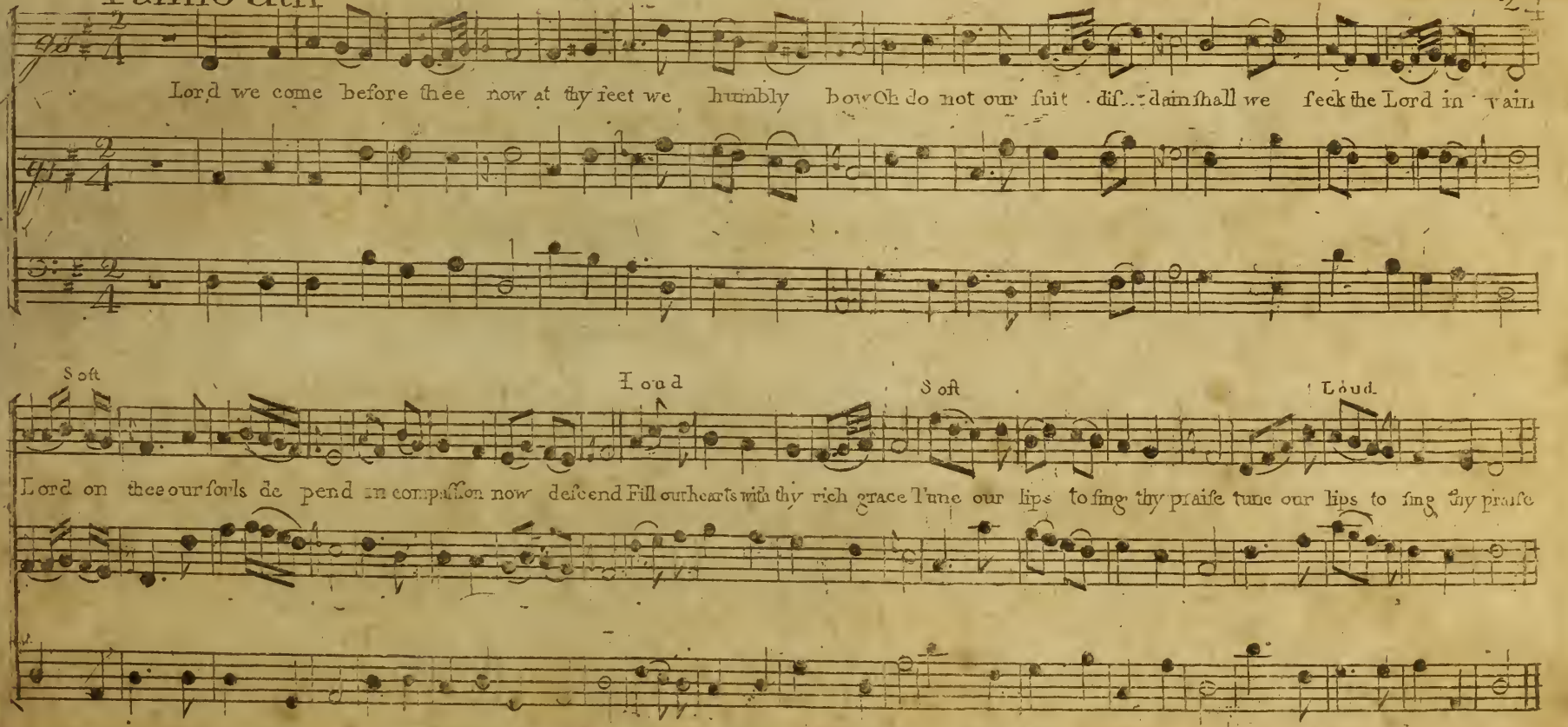
Bath



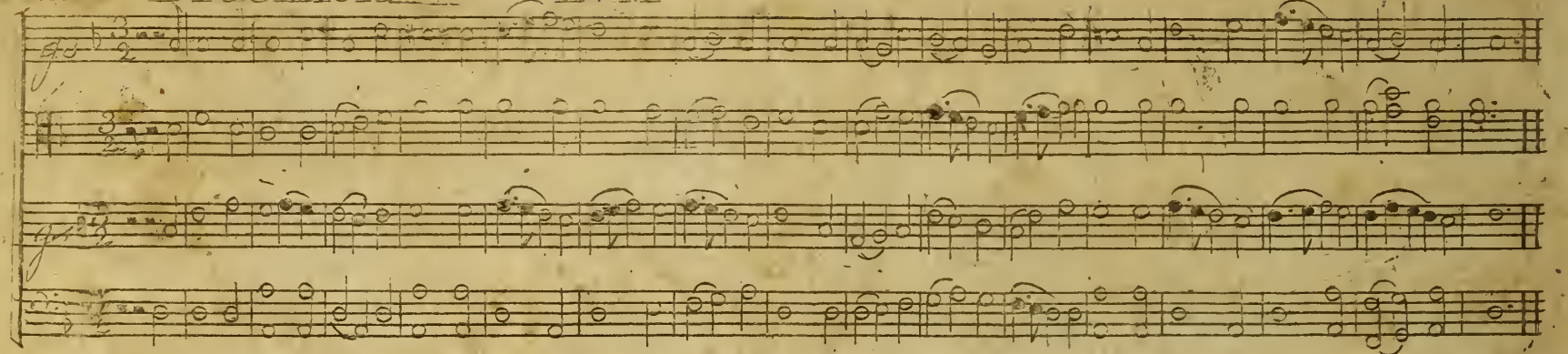
Wantage



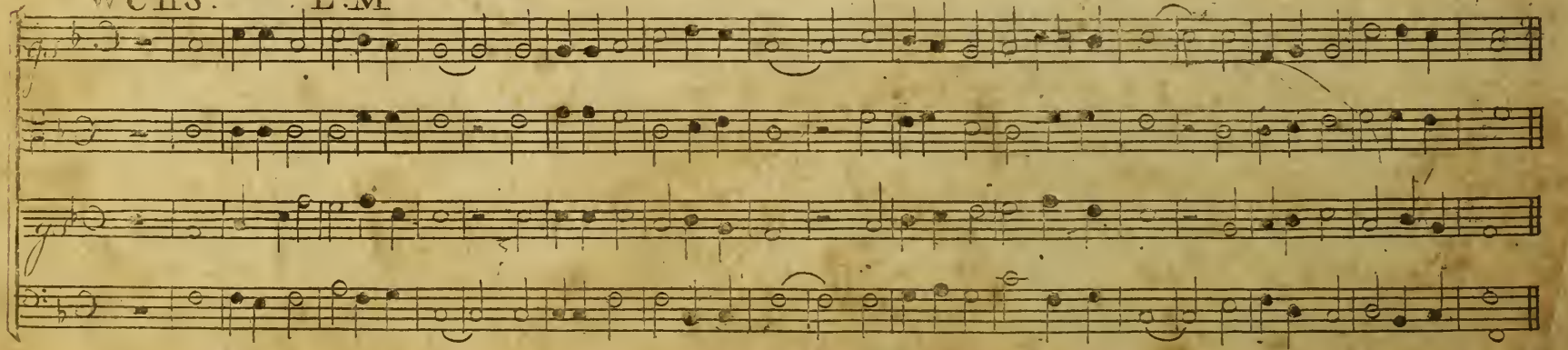
Falmouth

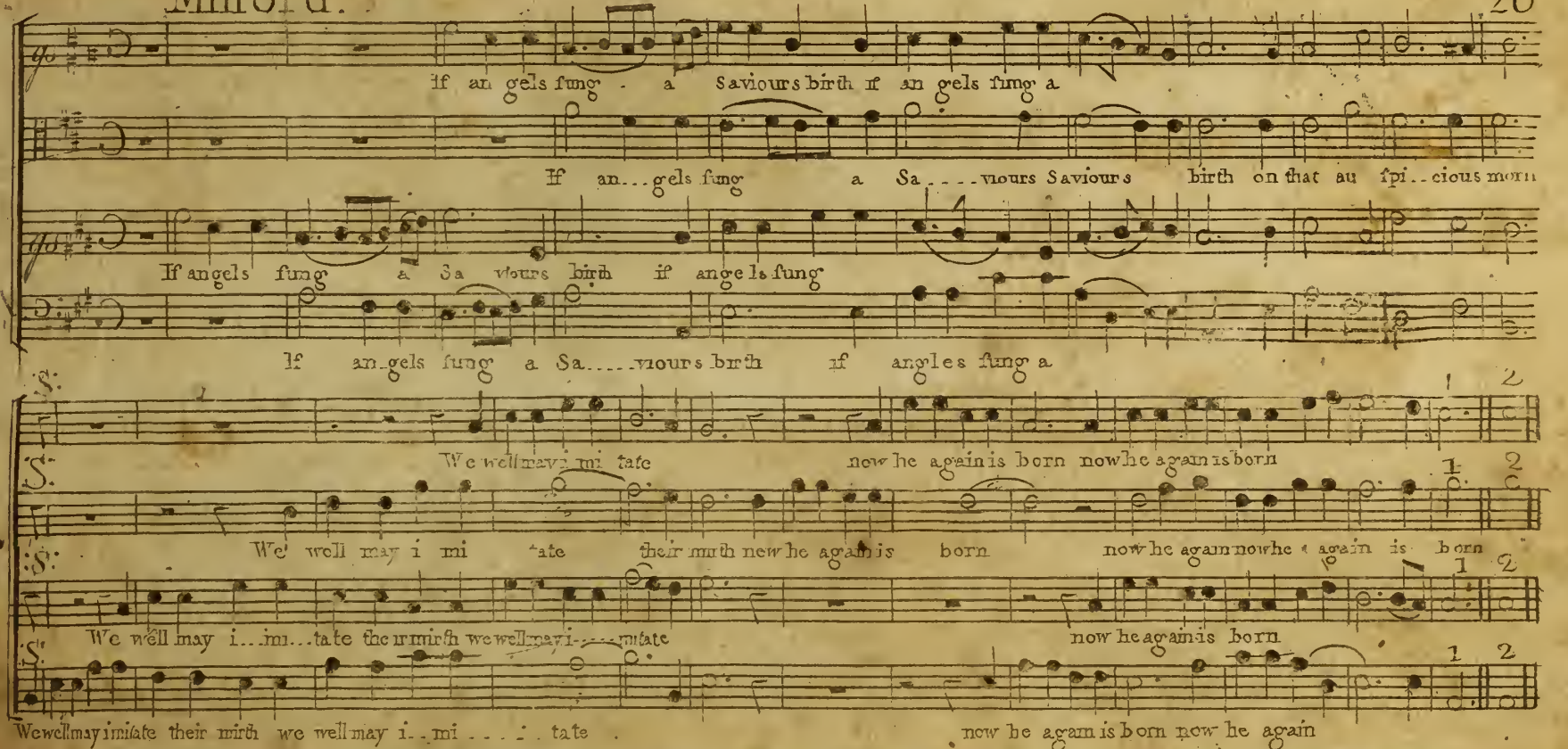

Lord we come before thee now at thy feet we humbly bow Oh do not our suit disdain shall we seek the Lord in vain
Soft
Loud
Soft
Loud
Lord on thee our souls de pend in compassion now descend Fill our hearts with thy rich grace Tune our lips to sing thy praise tune our lips to sing thy praise

25 Brookfield. L.M

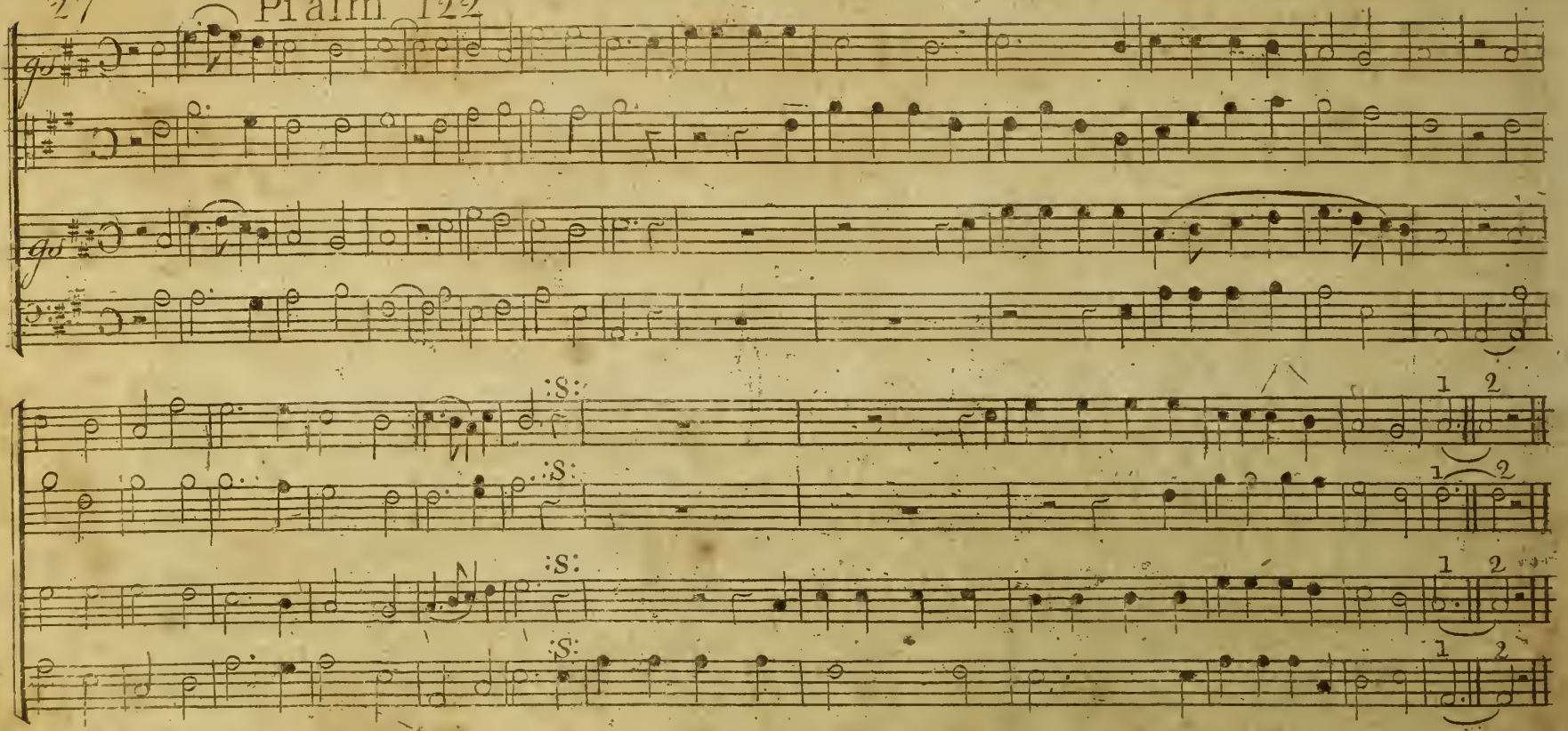


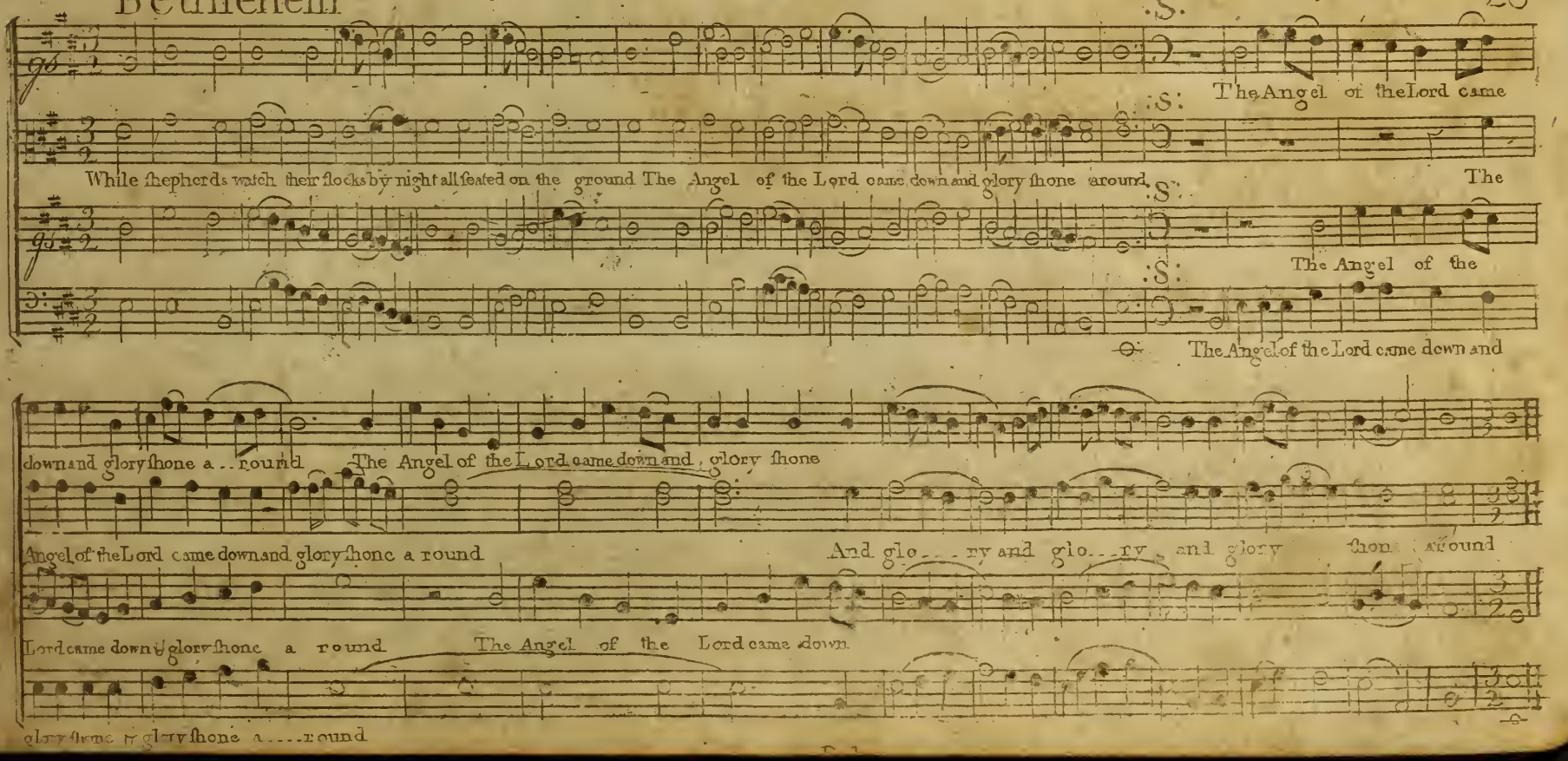
Wells. L.M



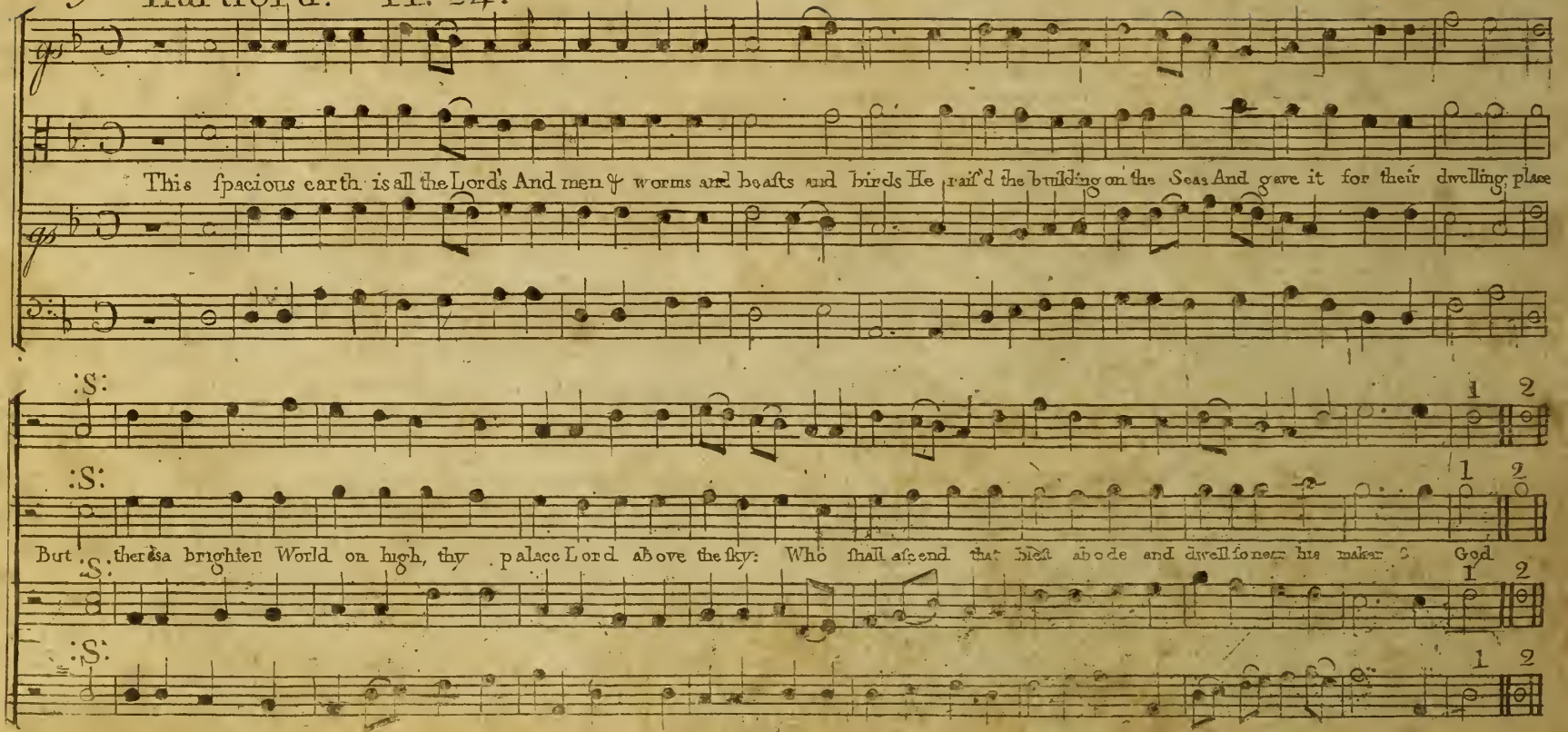

If an gels fung a Saviours birth if an gels fung a
If an...gels fung a Sa....viours Saviours birth on that au fpi..cious morn
If angels fung a Sa viours birth if angels fung
If an gels fung a Sa.....viours birth if angles fung a
We well may i mi tate now he again is born now he again is born
We well may i mi tate their mirth new he again is born now he again now he again is born
We well may i...mi...tate their mirth we well may i.....mitate now he again is born
We well may imitate their mirth we well may i..mi.....tate now he again is born now he again

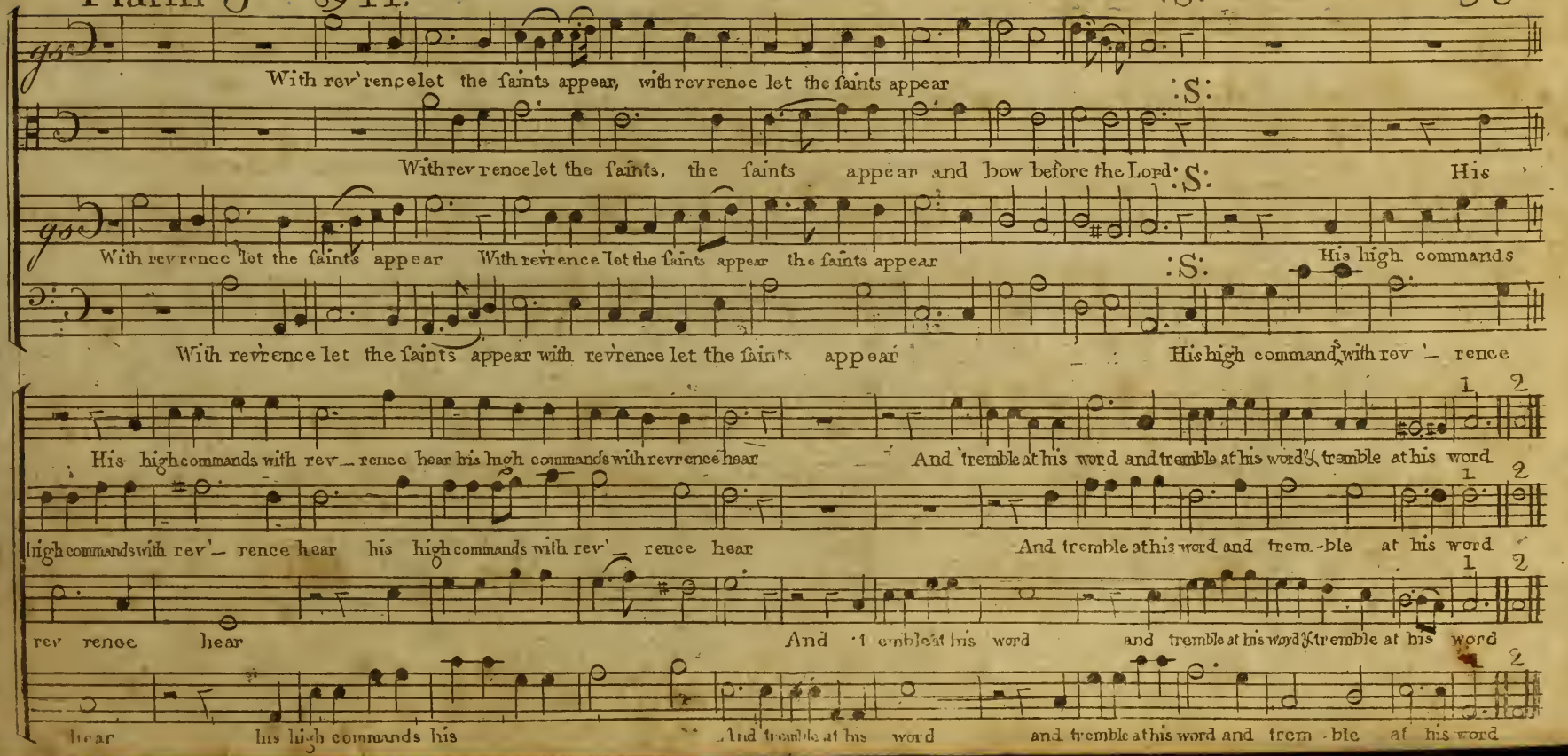
Pfalm 122

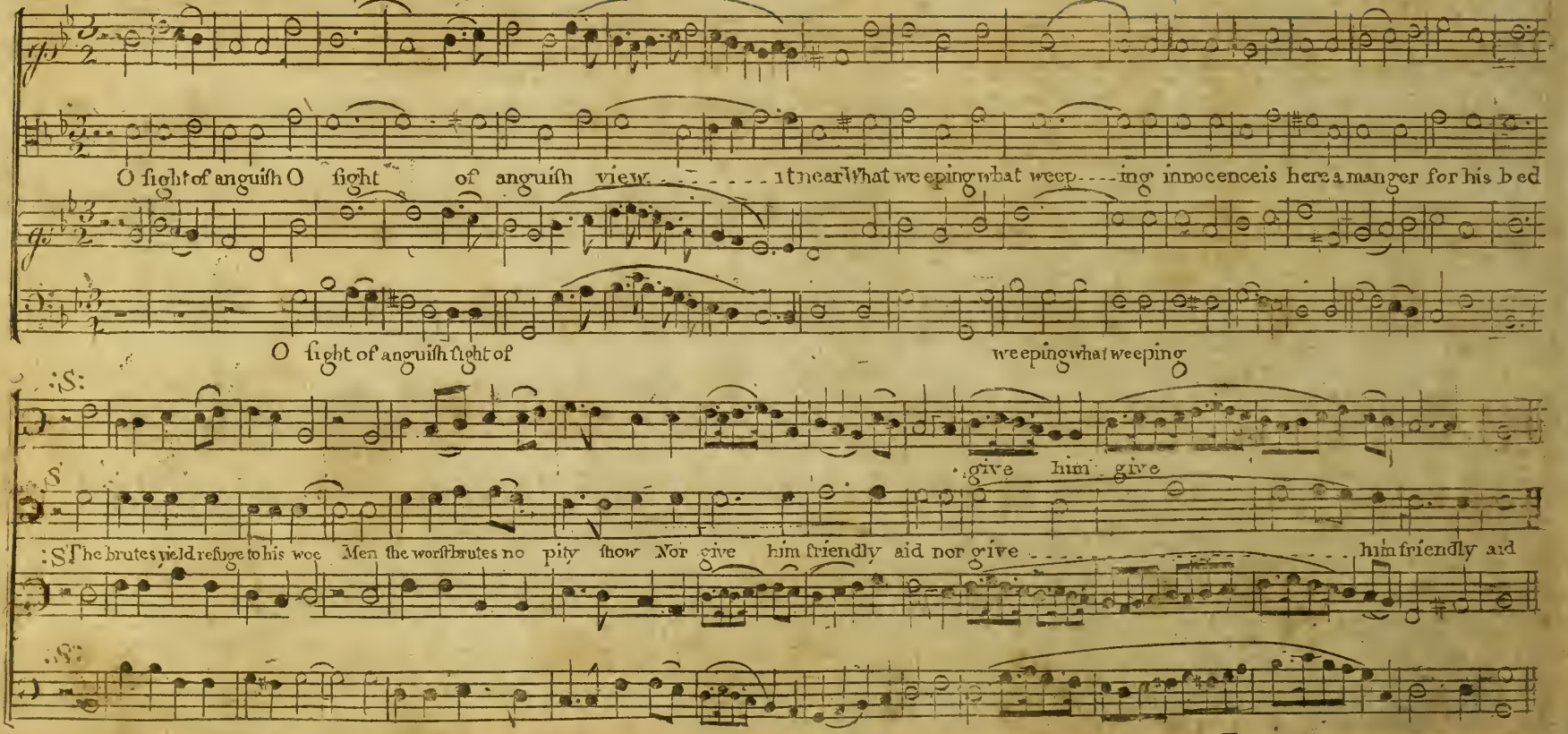



The Angel of the Lord came
While shepherds watch their flocks by night all seated on the ground The Angel of the Lord came down and glory shone around
The
The Angel of the
The Angel of the Lord came down and
down and glory shone a..round The Angel of the Lord came down and glory shone
Angel of the Lord came down and glory shone a round
And glo...ry and glo..ry and glory shone around
Lord came down glory shone a round The Angel of the Lord came down
glory shone glory shone a....round

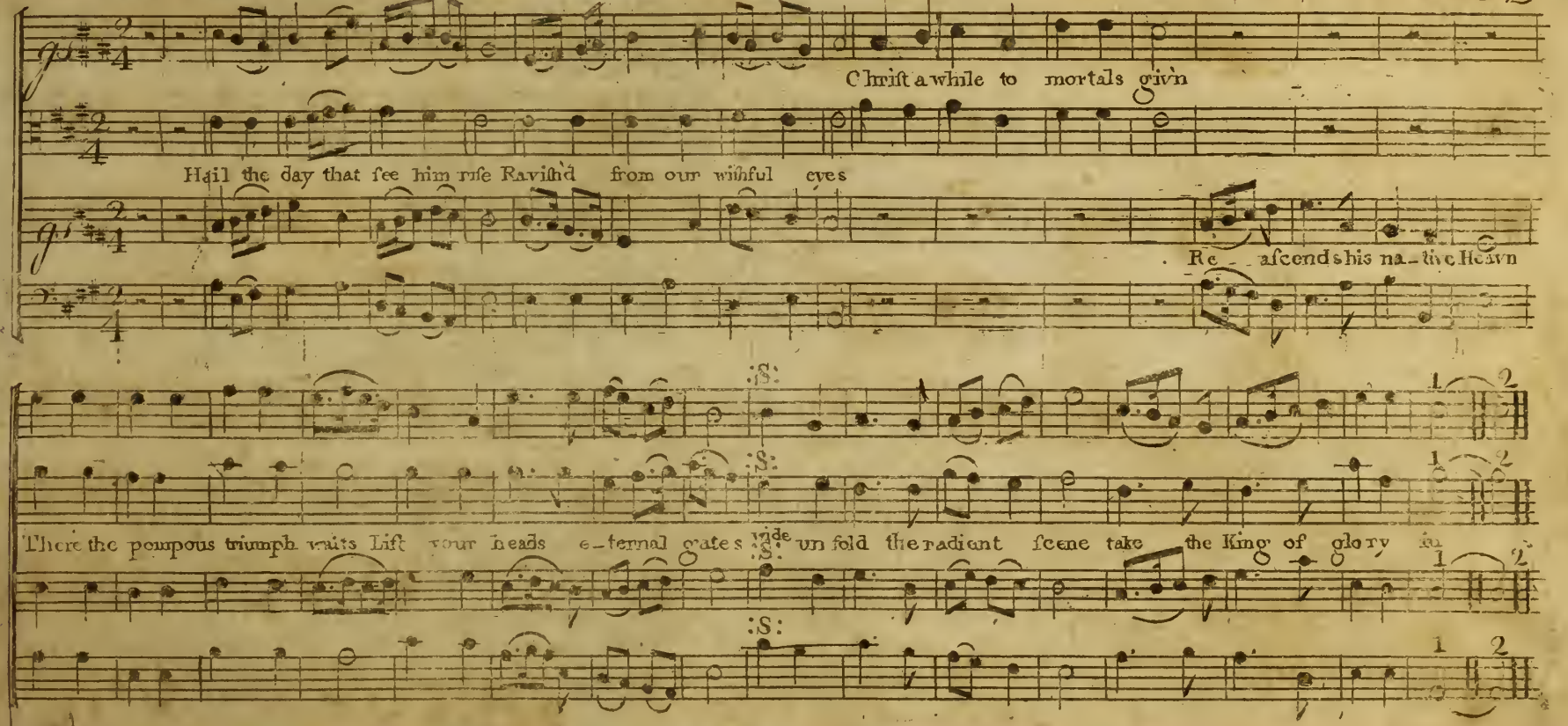
29 Hartford. Pf. 24th.



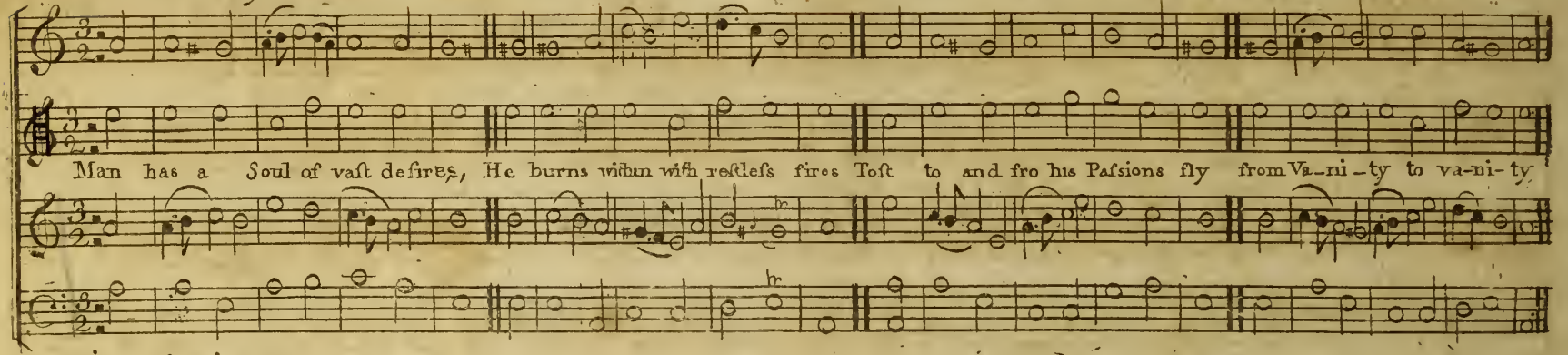

With rev'rence let the ſaints appear, with rev'rence let the ſaints appear
With rev'rence let the ſaints, the ſaints appear and bow before the Lord. :S: His
With rev'rence let the ſaints appear With rev'rence let the ſaints appear the ſaints appear :S: His high commands
With rev'rence let the ſaints appear with rev'rence let the ſaints appear :S: 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 & tremble at his word
high commands with rev'- rence hear his high commands with rev'- rence hear And tremble at his word and trem.-ble at his word
rev' rence hear And tremble at his word and tremble at his word & tremble at his word
hear his high commands his And tremble at his word and tremble at his word and trem.-ble at his word


O sight of anguish O sight of anguish view . . . . . it near! what weeping what weeping innocence is here a manger for his bed
O sight of anguish sight of weeping what weeping
:S:
give him give
:S: The brutes yield refuge to his woe Men the worst brutes no pity show Nor give him friendly aid nor give . . . . . him friendly aid
:S:

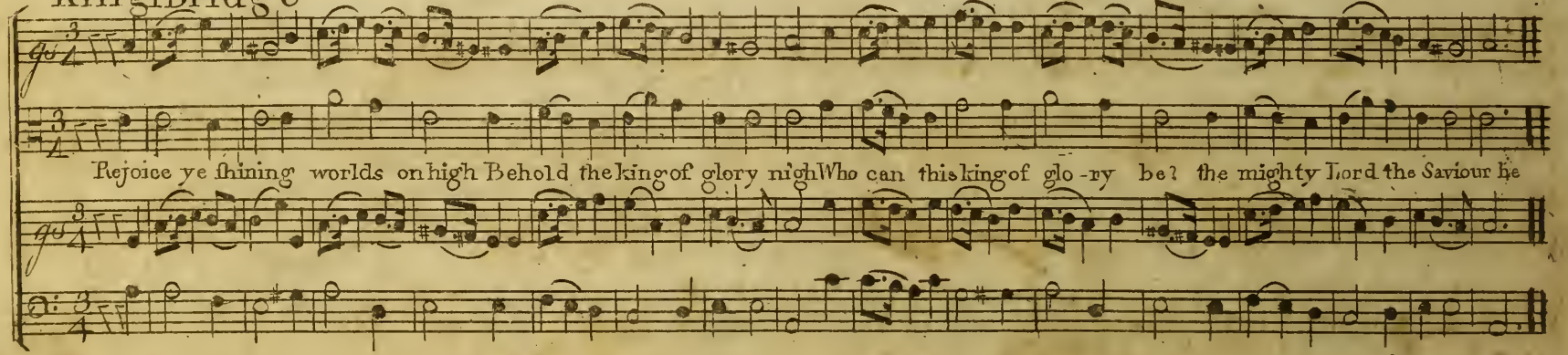
Middletown


Christ awhile to mortals given
Hail the day that see him rise Ravish'd from our wishful eyes
Re - ascends his na-tive Heavn
There the pompous triumph waits Lift your heads e-ternal gates wide unfold the radiant scene take the King of glory in

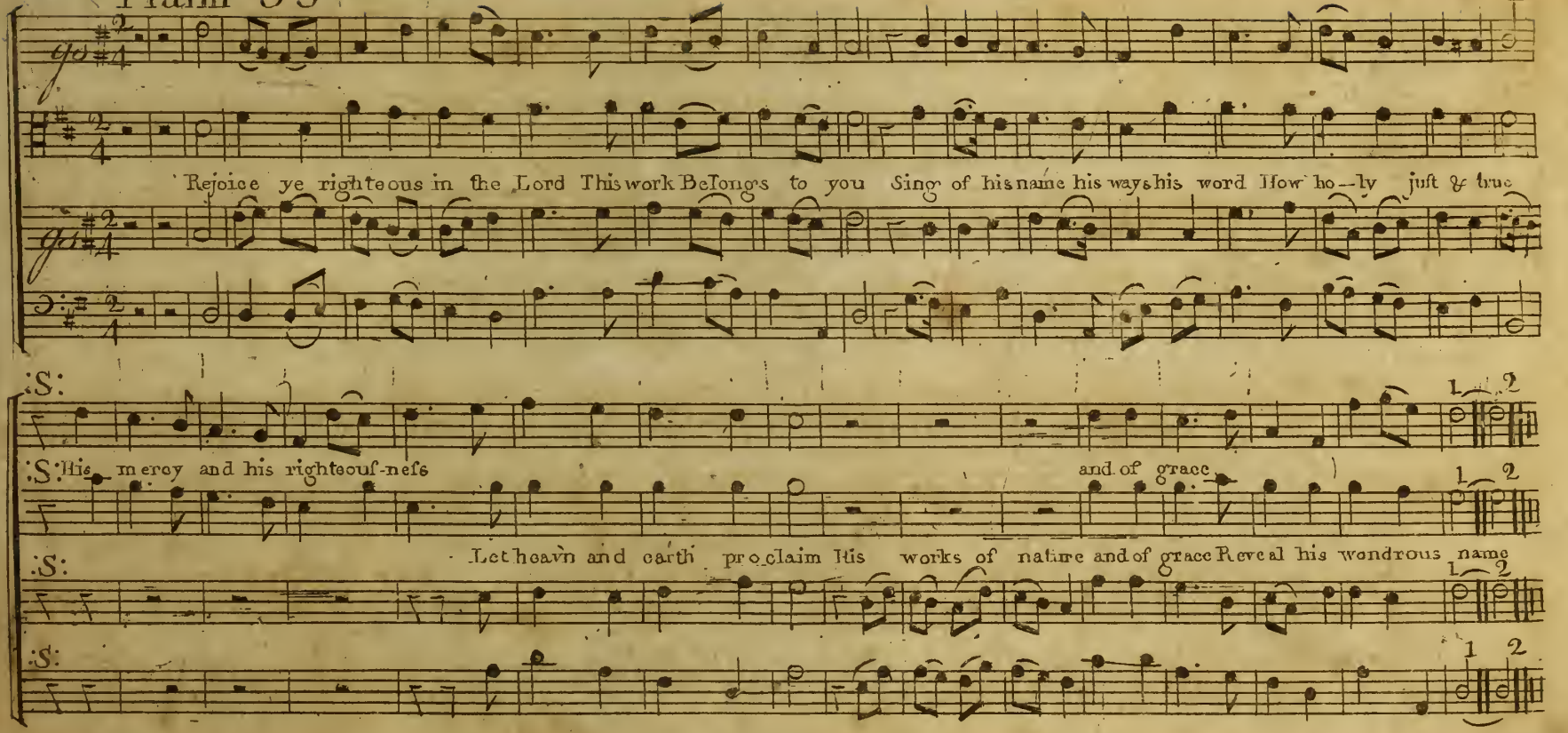
33 Putney



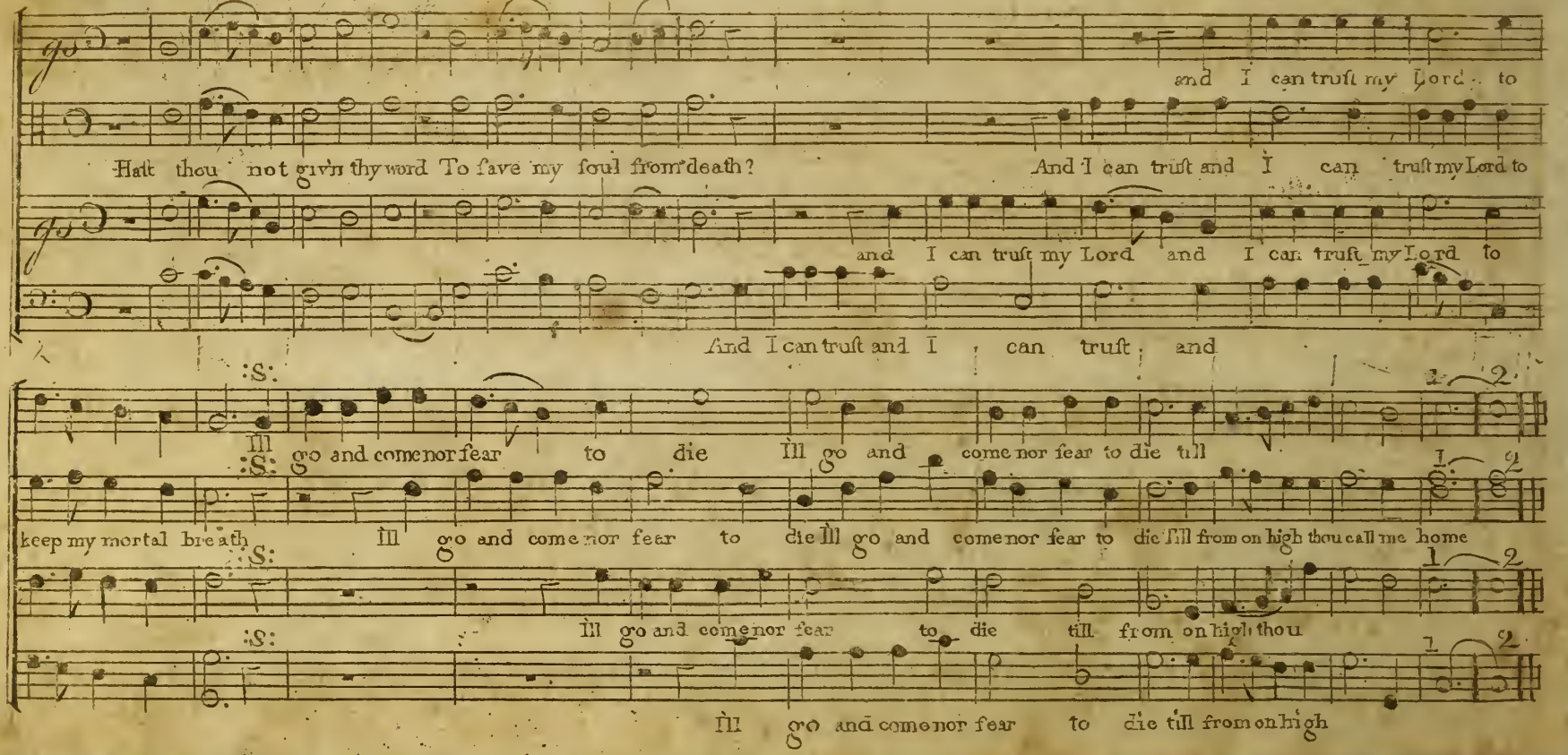
Kingſbridge

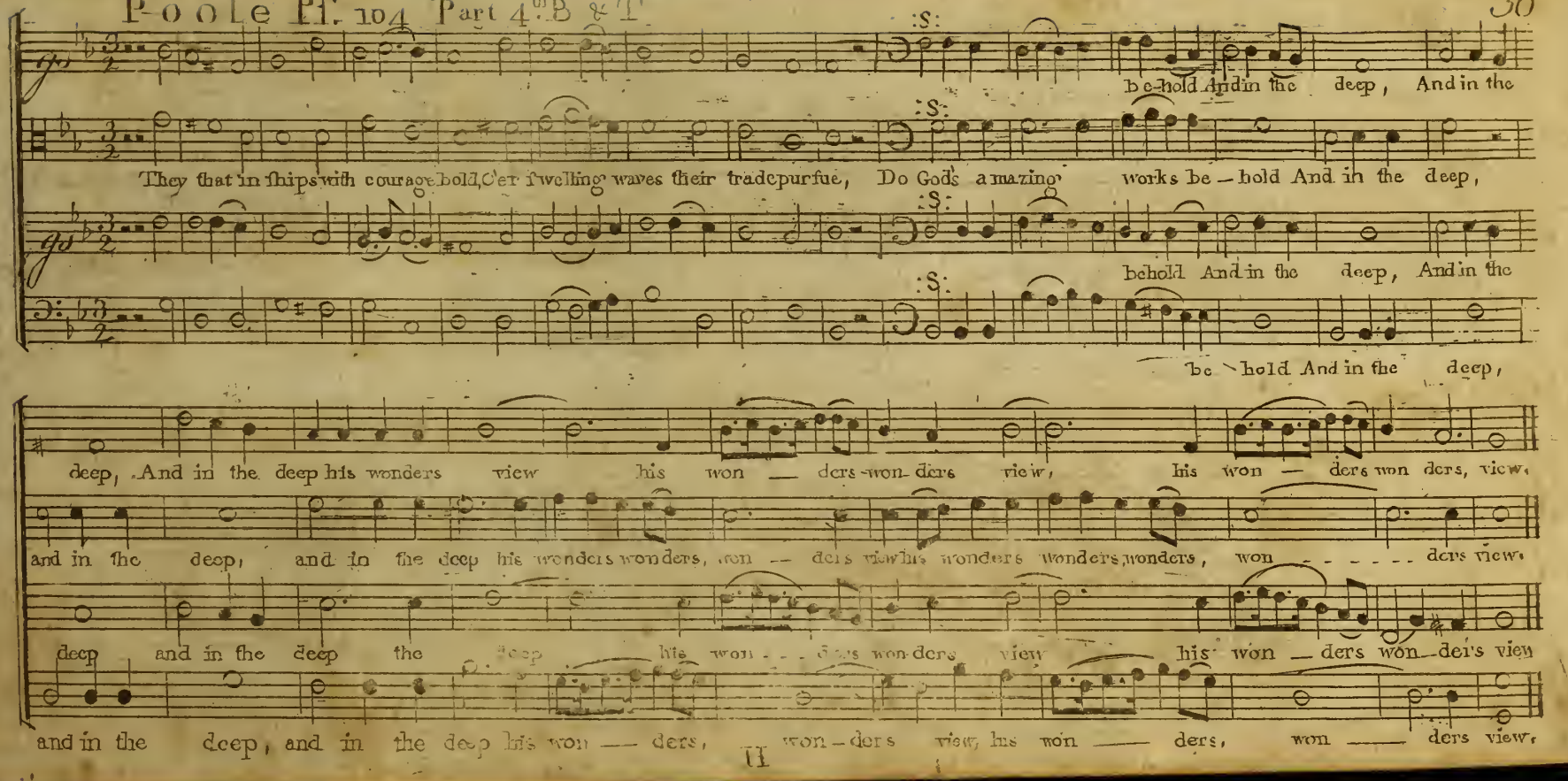


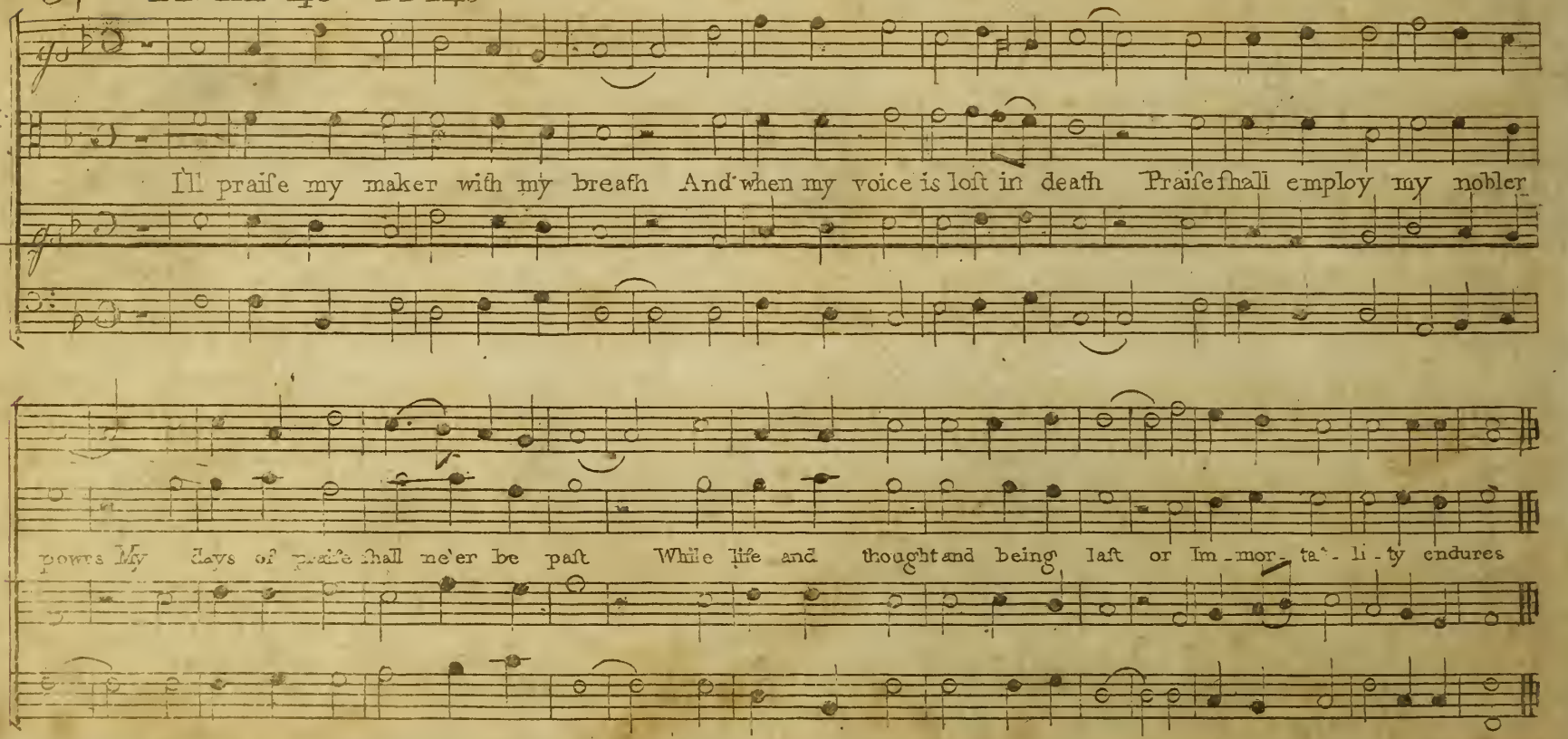
Pfalm 33


Rejoice ye righteous in the Lord This work Belongs to you Sing of his name his ways his word How ho-ly just & true
:S:
:S: His mercy and his righteouf-nefs
and of grace
:S: Let heavn and earth proclaim His works of nature and of grace Reveal his wondrous name
:S:
1 2

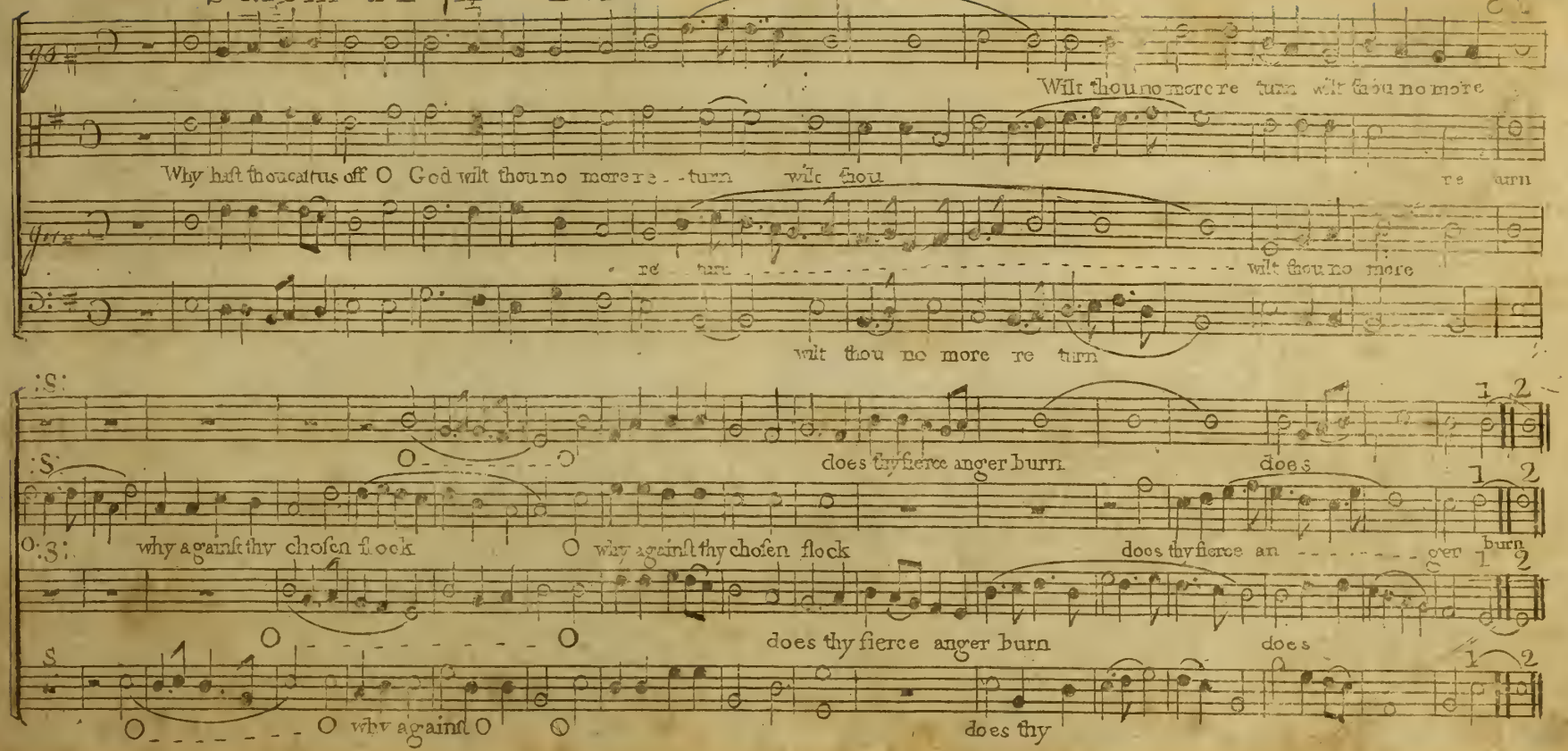
35 136 Pf 121 4th Verse



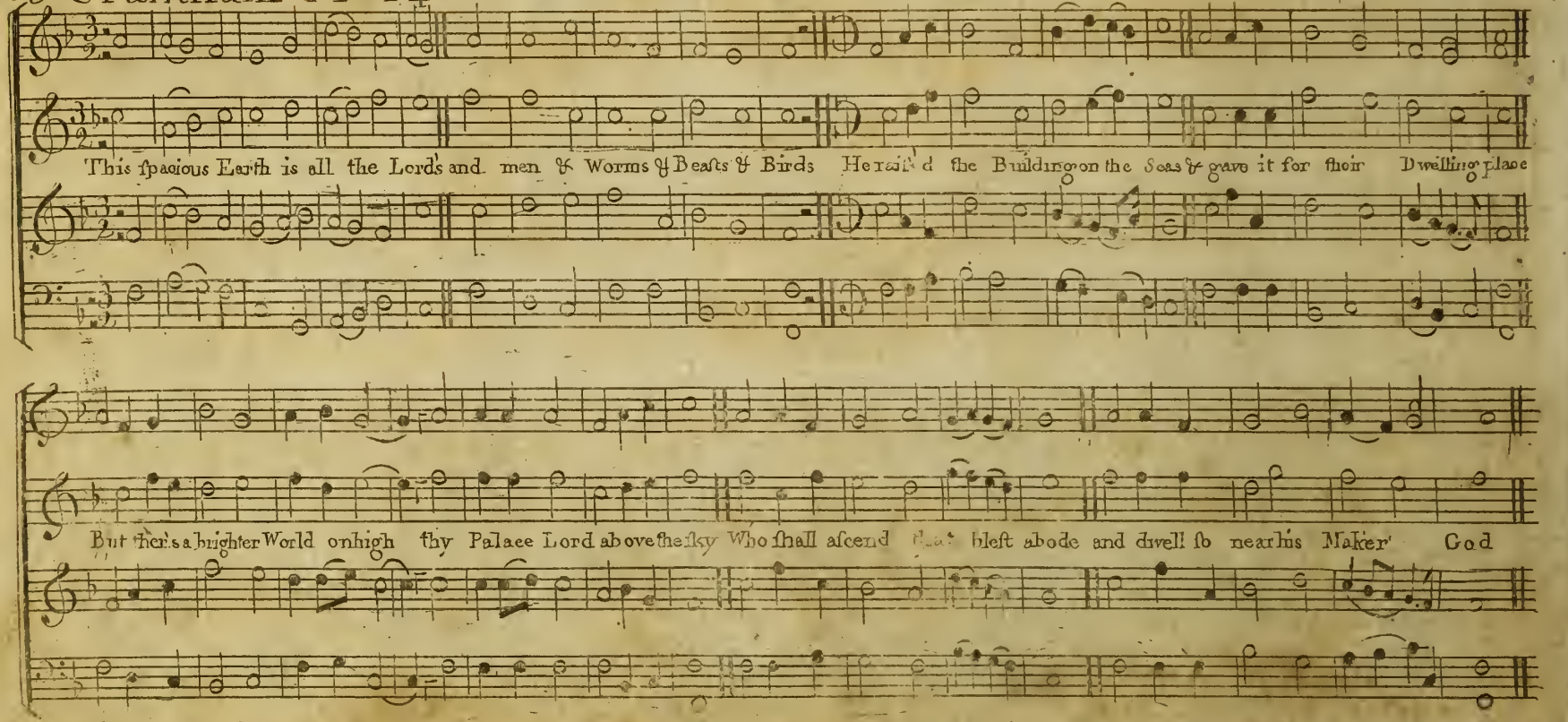

:S:
be-hold And in the deep, And in the
:S:
They that in ships with courage bold, O'er swelling waves their trade pursue, Do God's amazing works be-hold And in the deep,
:S:
behold And in the deep, And in the
:S:
be-hold And in the deep,
deep, And in the deep his wonders view his won — ders won-ders view, his won — ders won ders, view,
and in the deep, and in the deep his wonders wonders, won — ders view his wonders wonders, wonders, won - - - - - ders view,
deep and in the deep the deep his won - - ders won-ders view his won — ders won-ders view
and in the deep, and in the deep his won — ders, won-ders view, his won — ders, won — ders view,


I'll praiſe my maker with my breath And when my voice is loſt in death Praiſe ſhall employ my nobler
powrs My days of praiſe ſhall ne'er be paſt While life and thought and being laſt or Im-mor-ta-li-ty endures

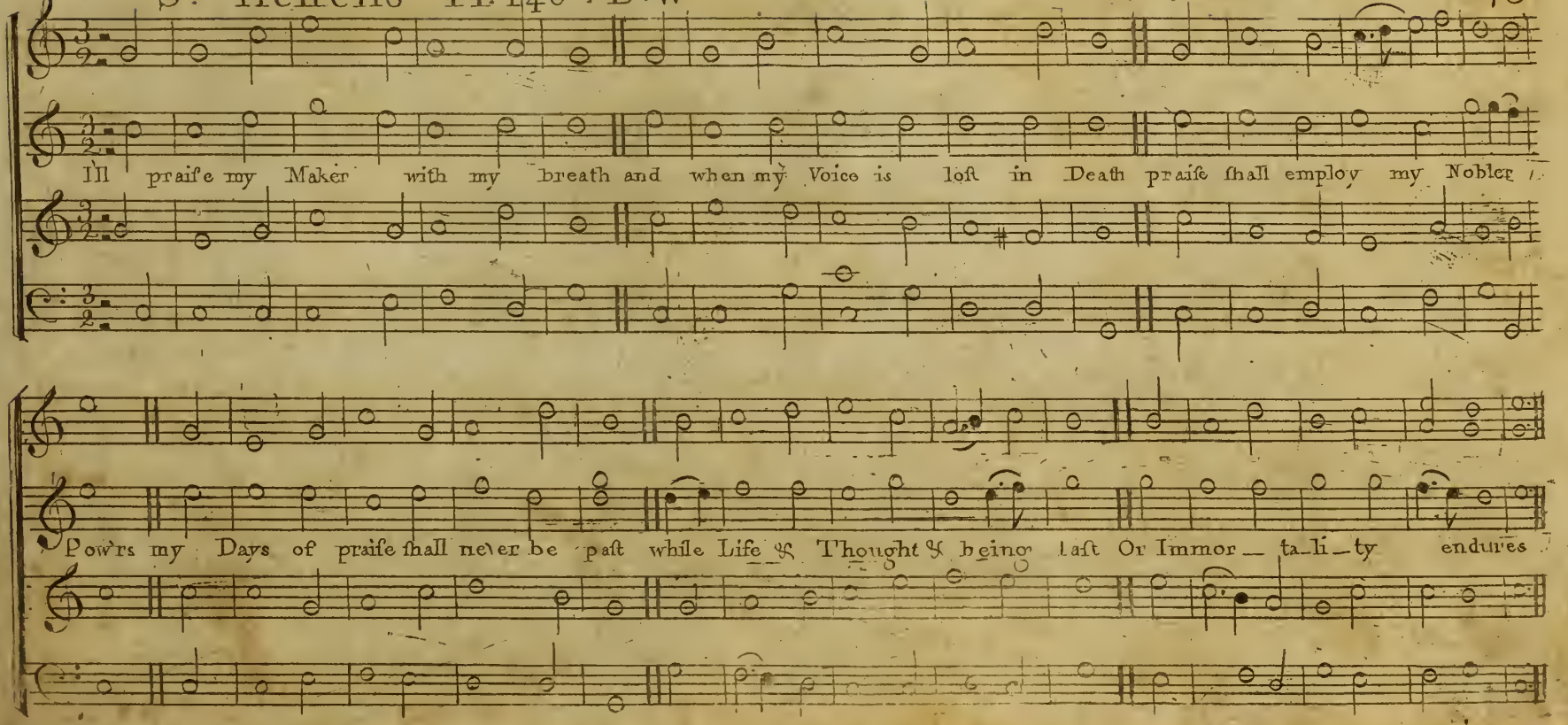
Salem Pf 74 B.T



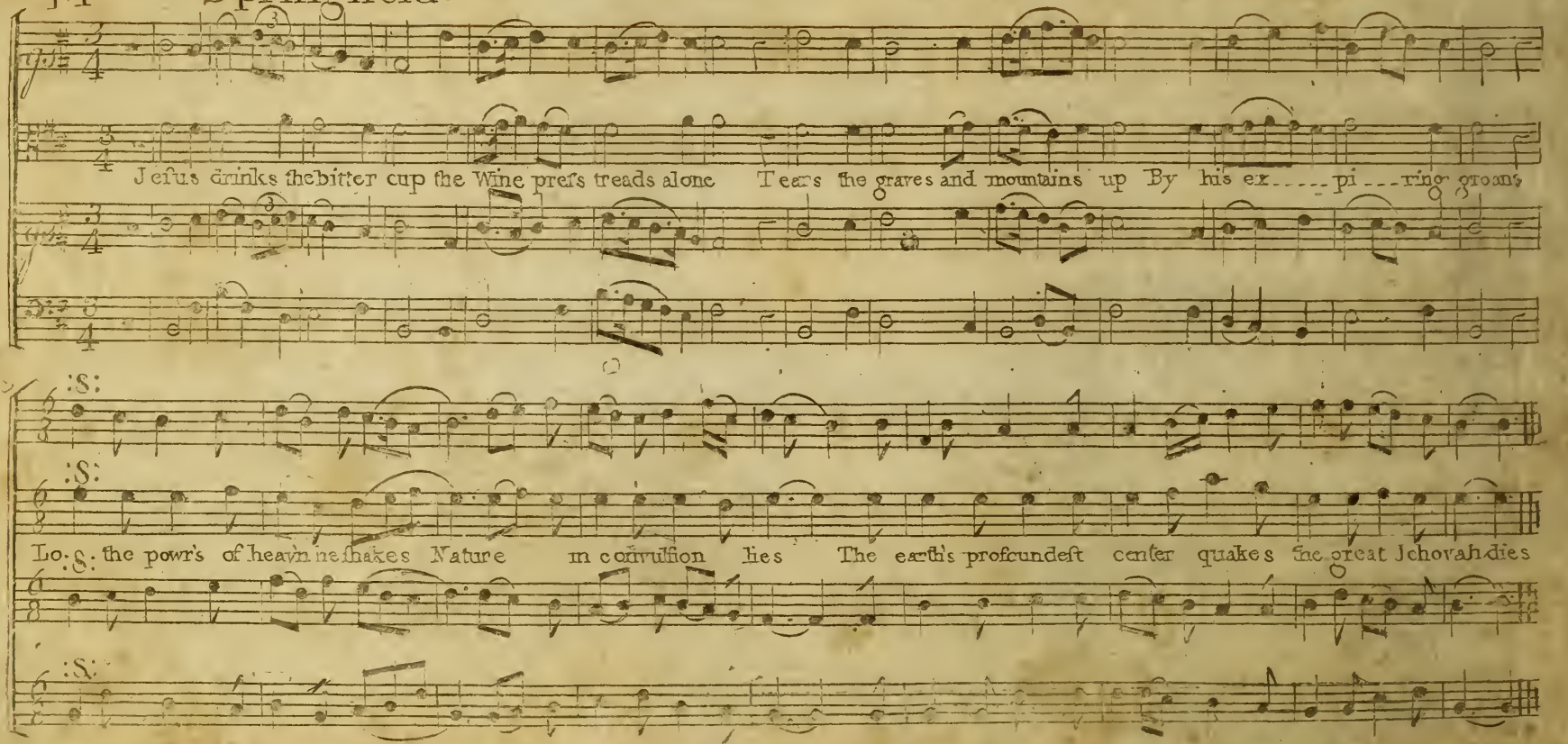
39 Grantham Pf. 24 D.r W

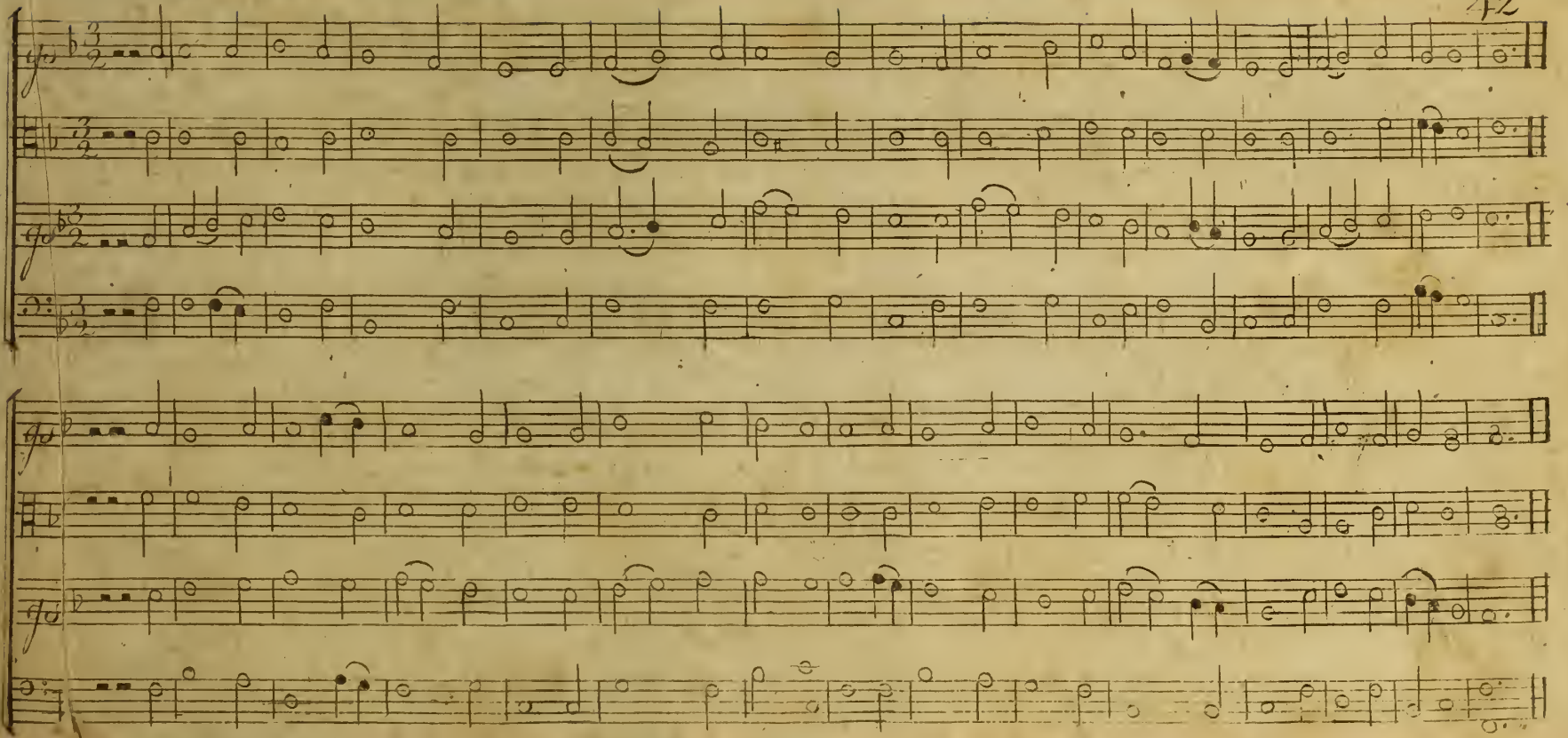


St Hellens Pf. 146th D.W

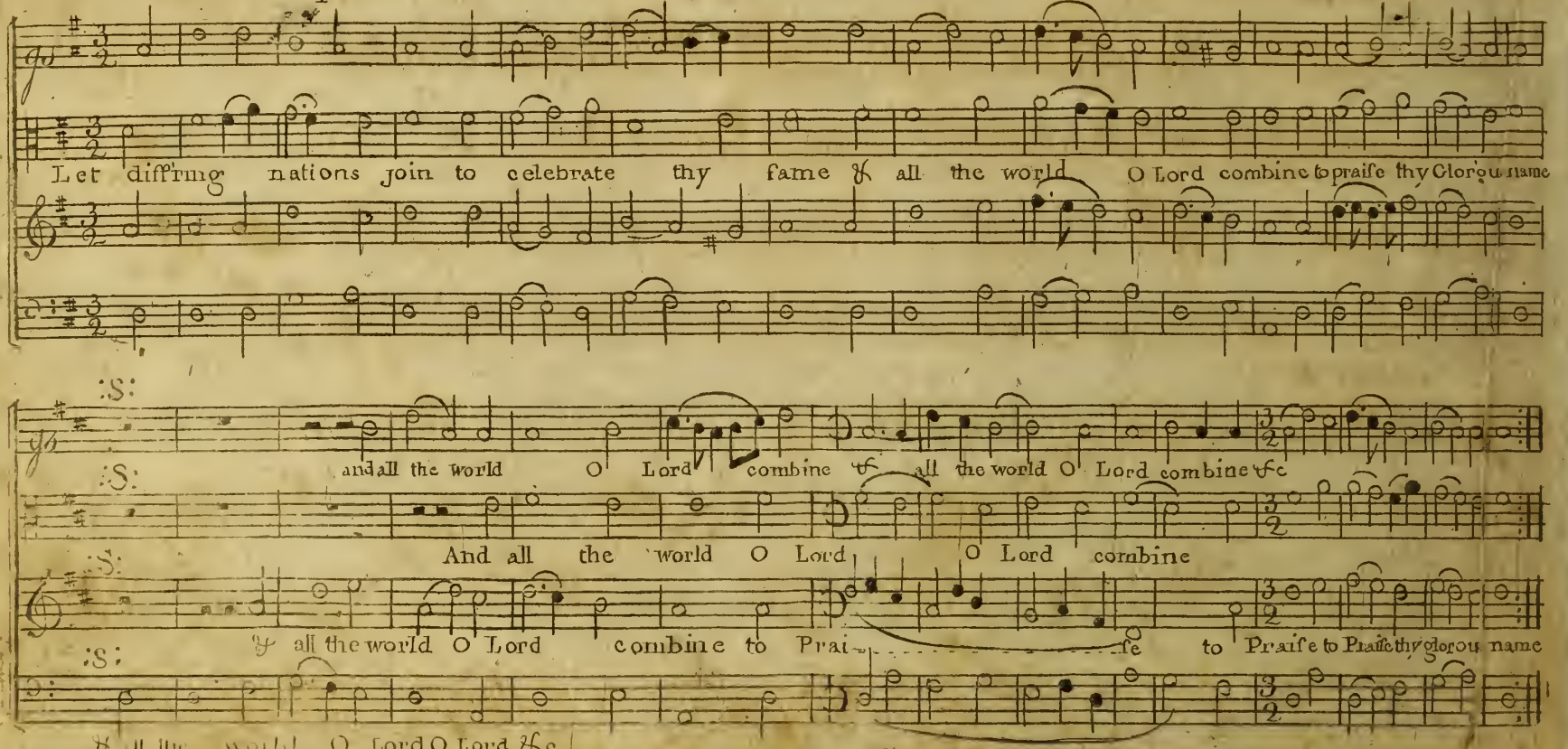


Springfield.

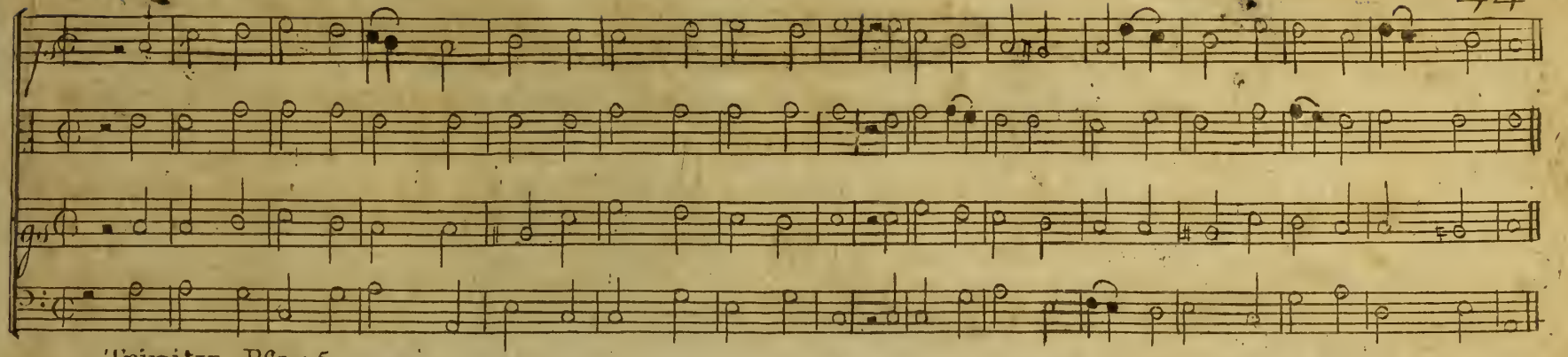




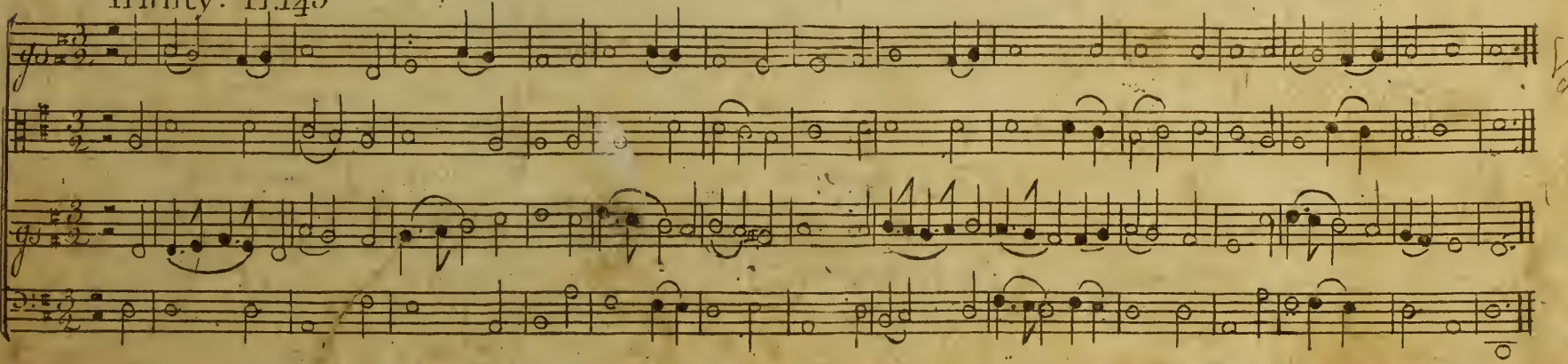
Philadelphia



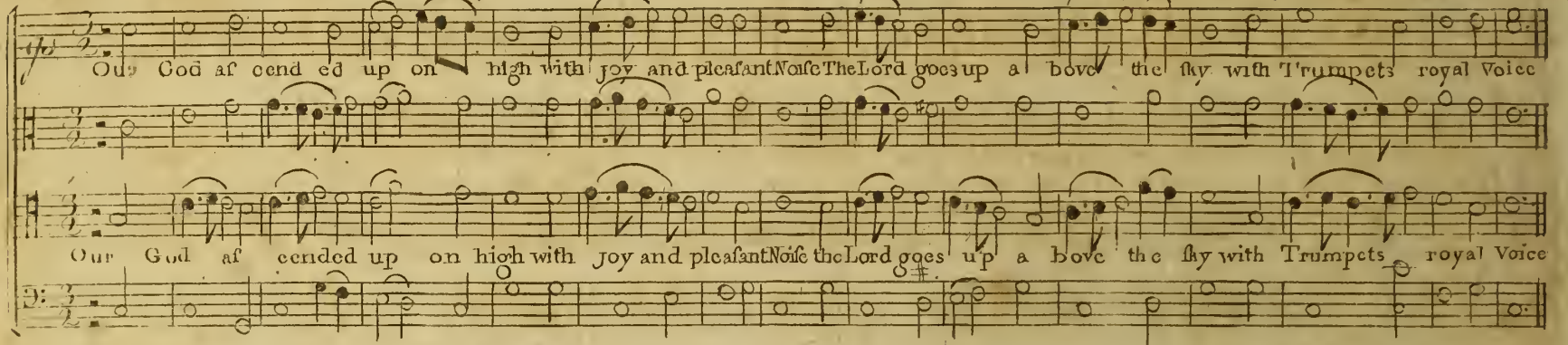
Windsor Pf. 39.



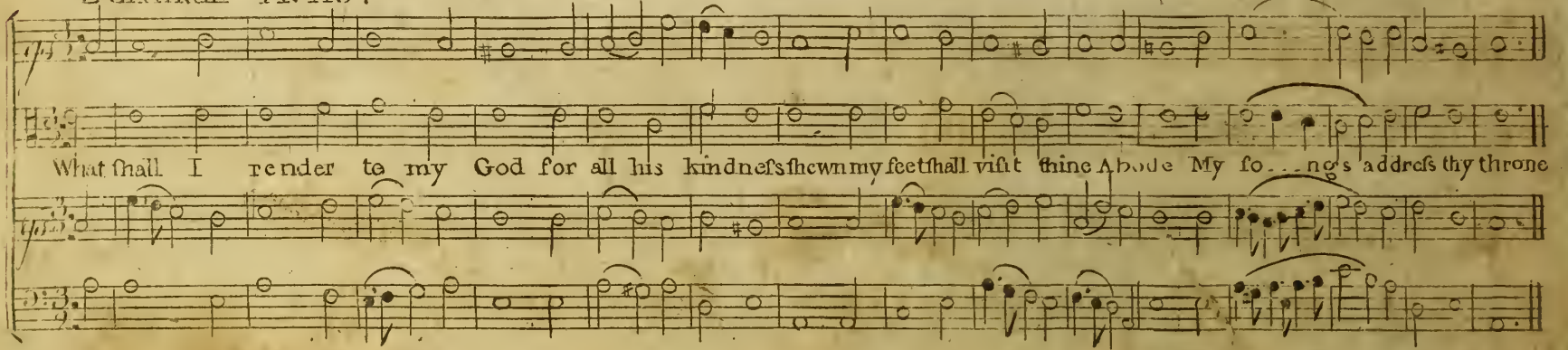
Trinity. Pf. 145



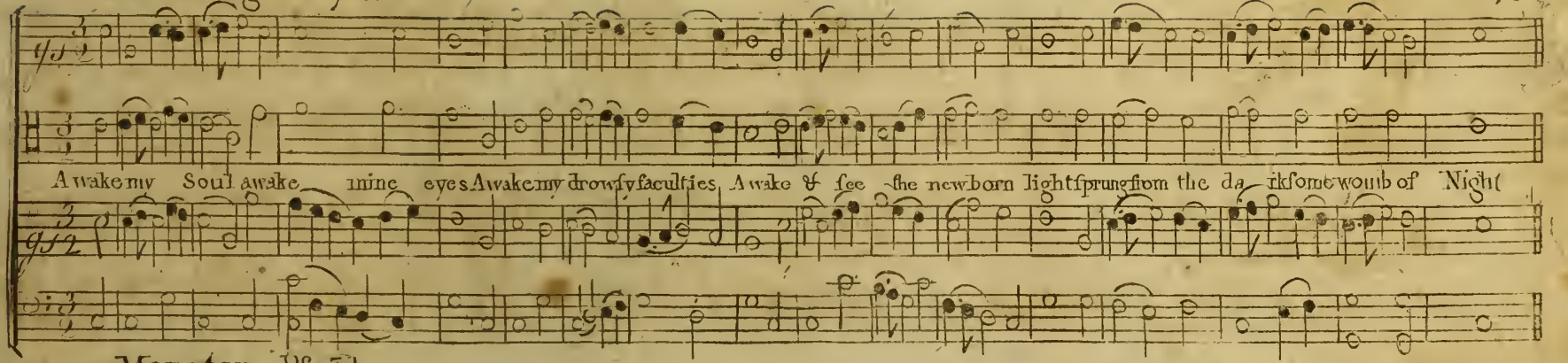
45 South Ockendon Pf. 47.



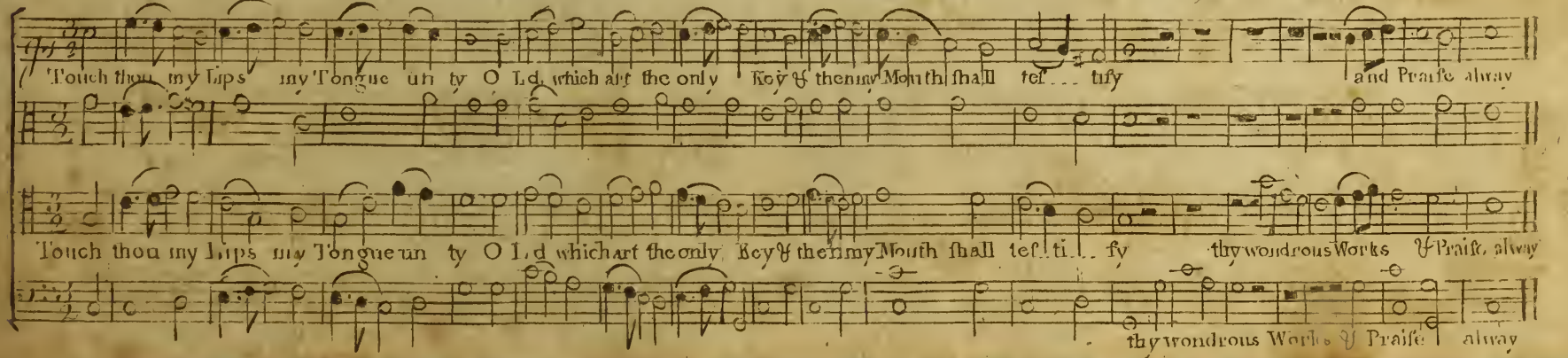
Burnham Pf. 116.



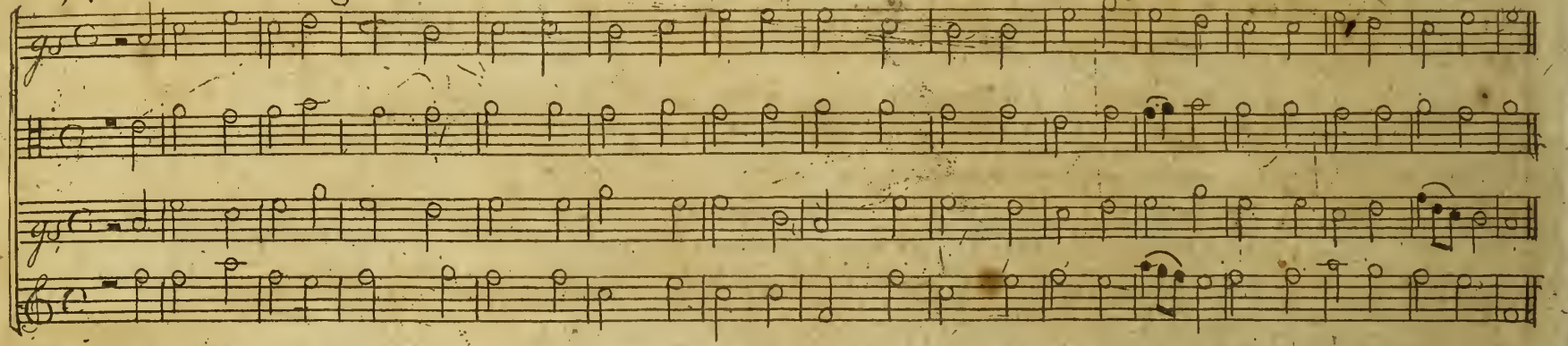
Morning Hymn



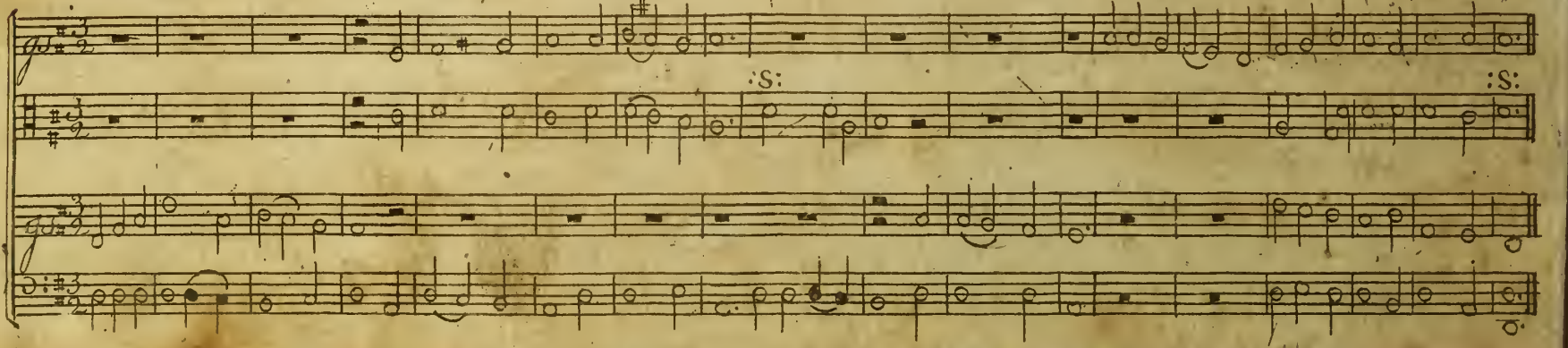
Moreton. Pf. 31.



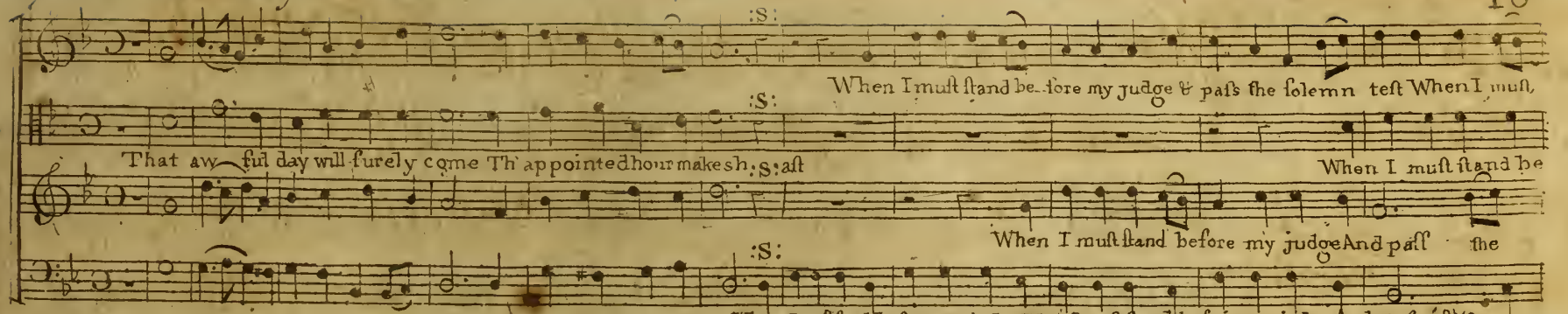
47 Isle of Wight



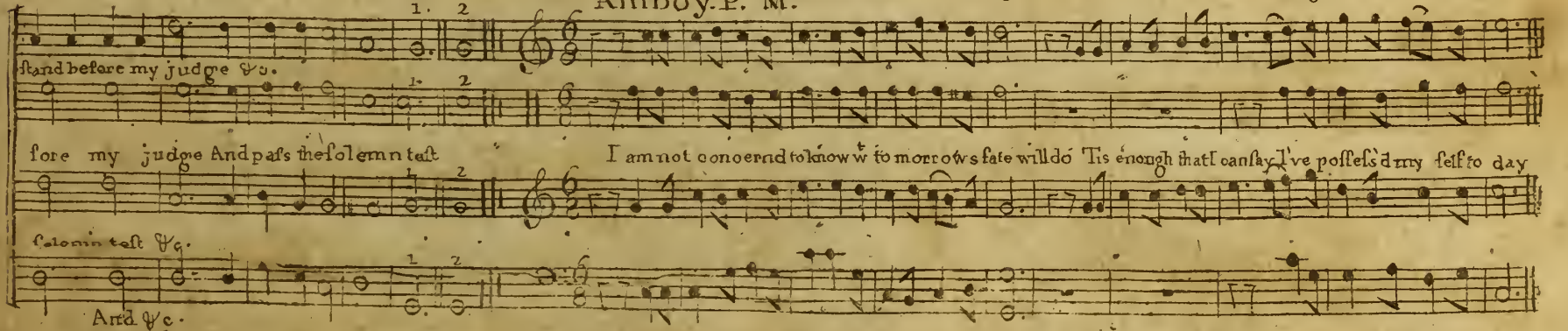
Rothwell P.f. 100.



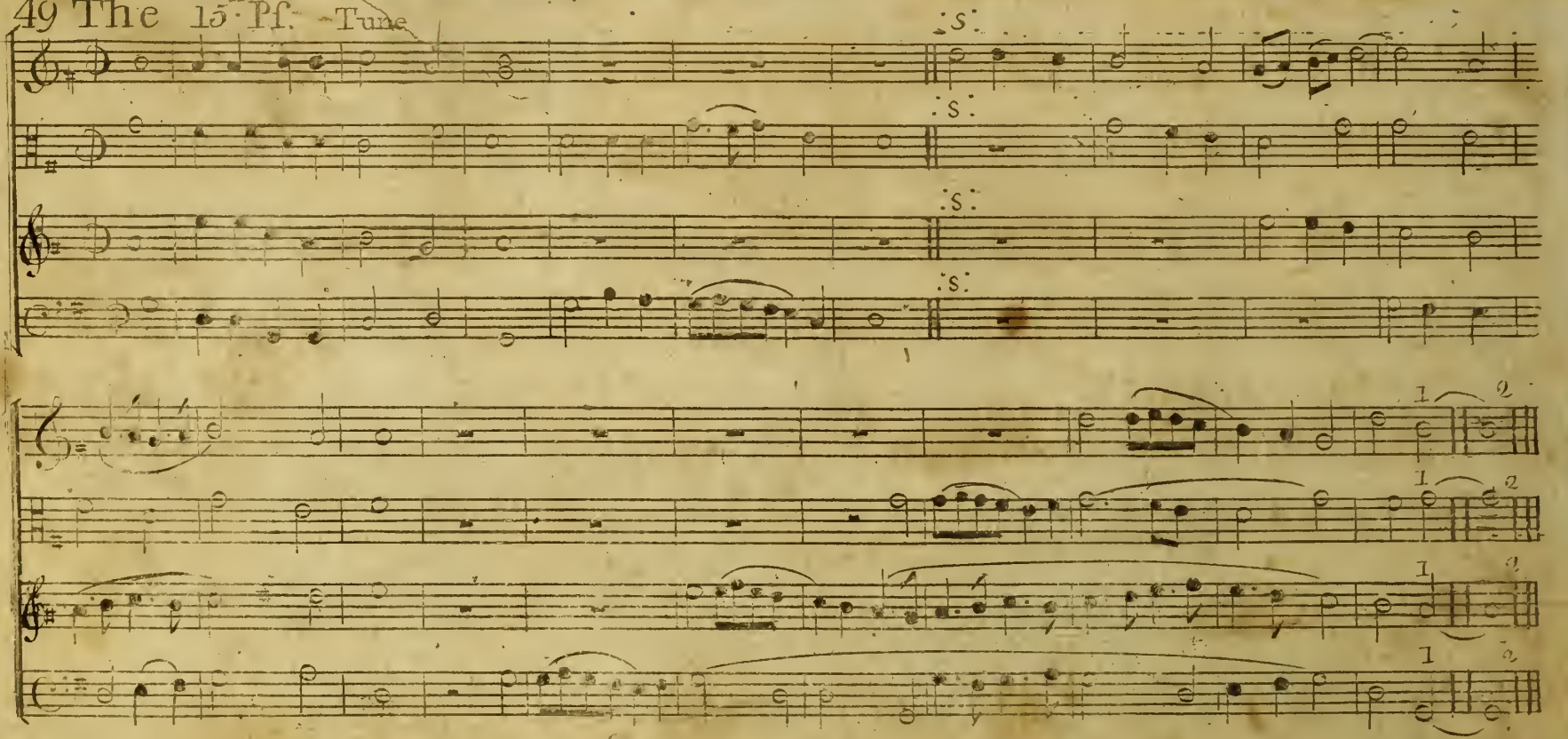
Hadley C M



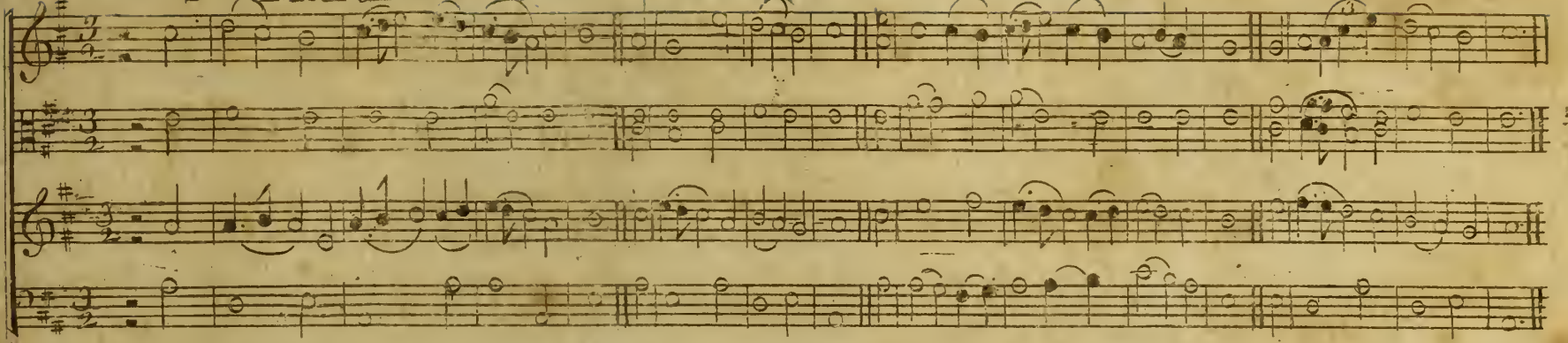
Amboy P. M.



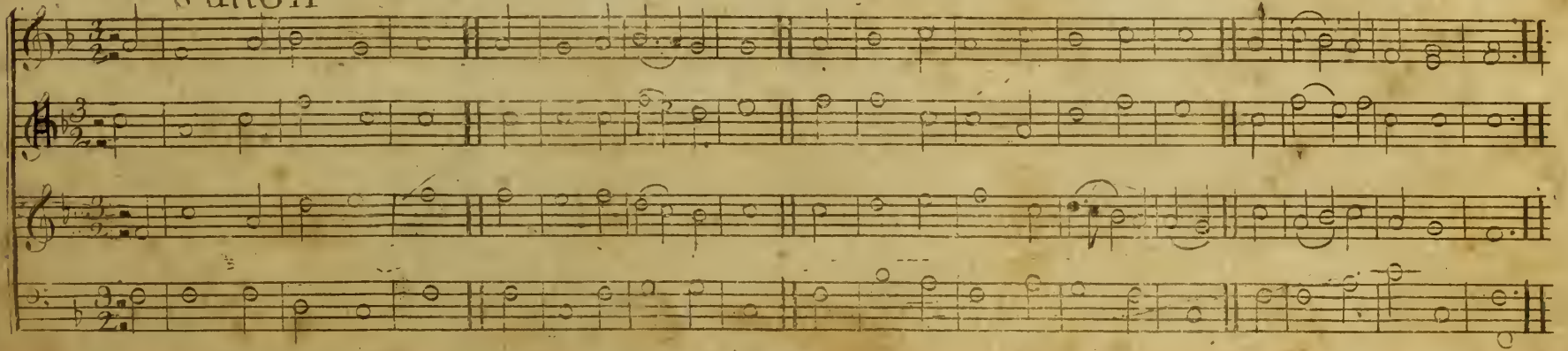
49 The 15th Pf. Tune



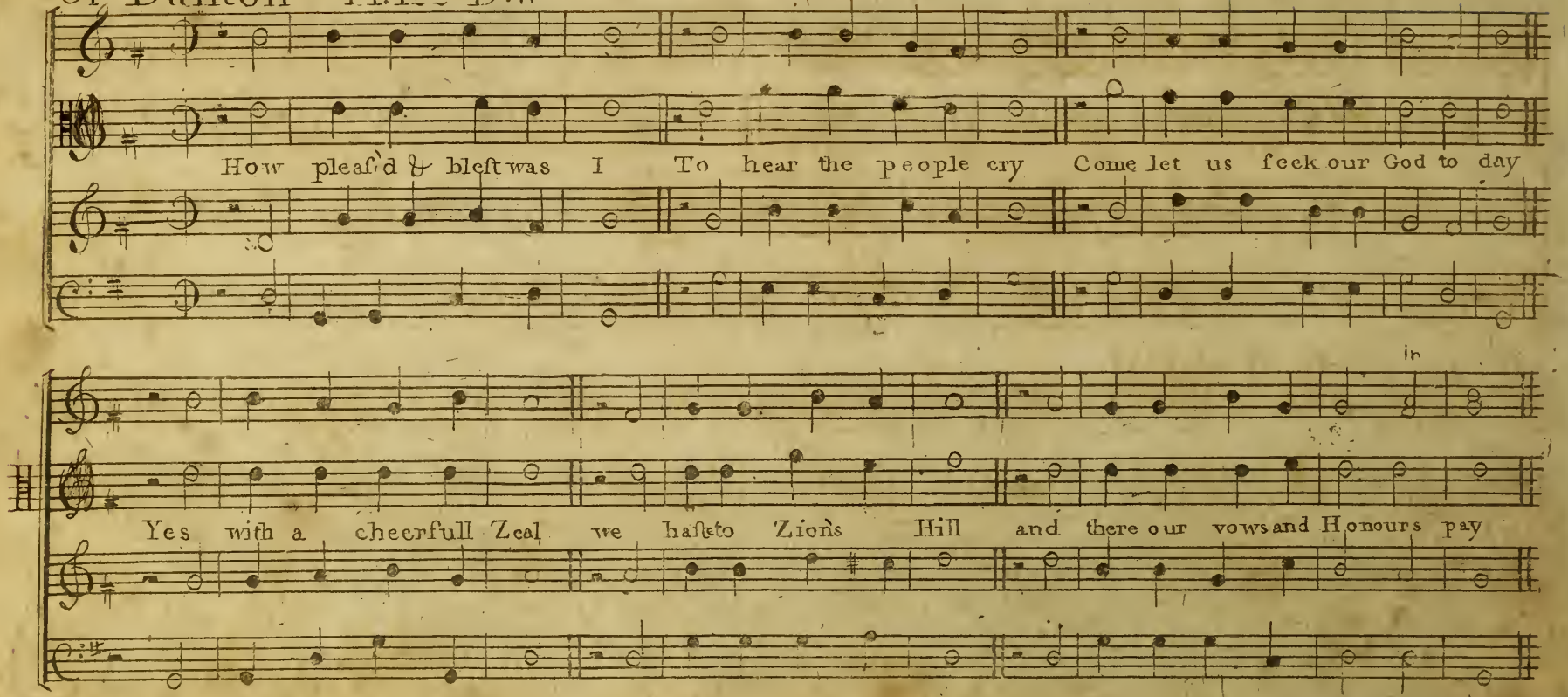
St Martins



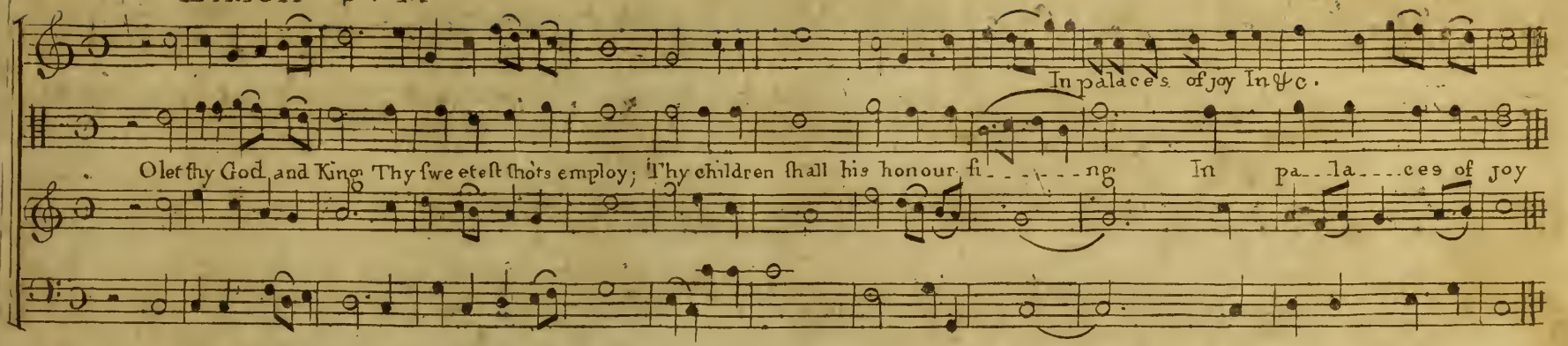
Sutton



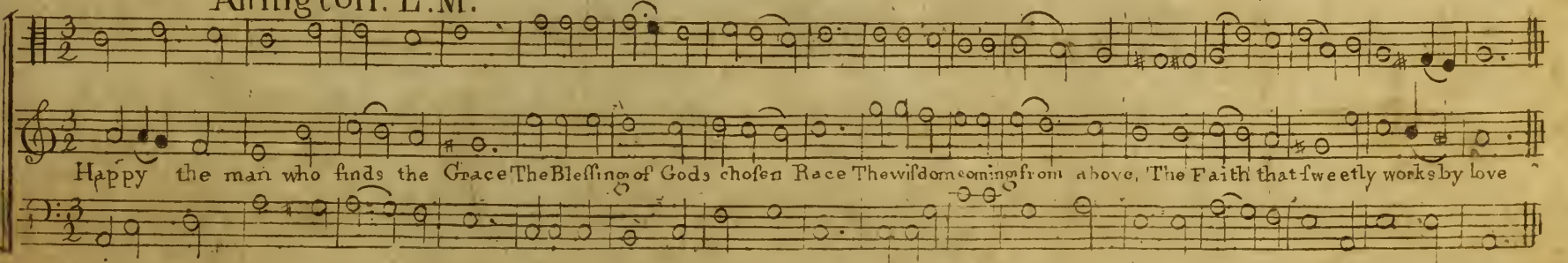
51 Dalston Pf.122 D.W



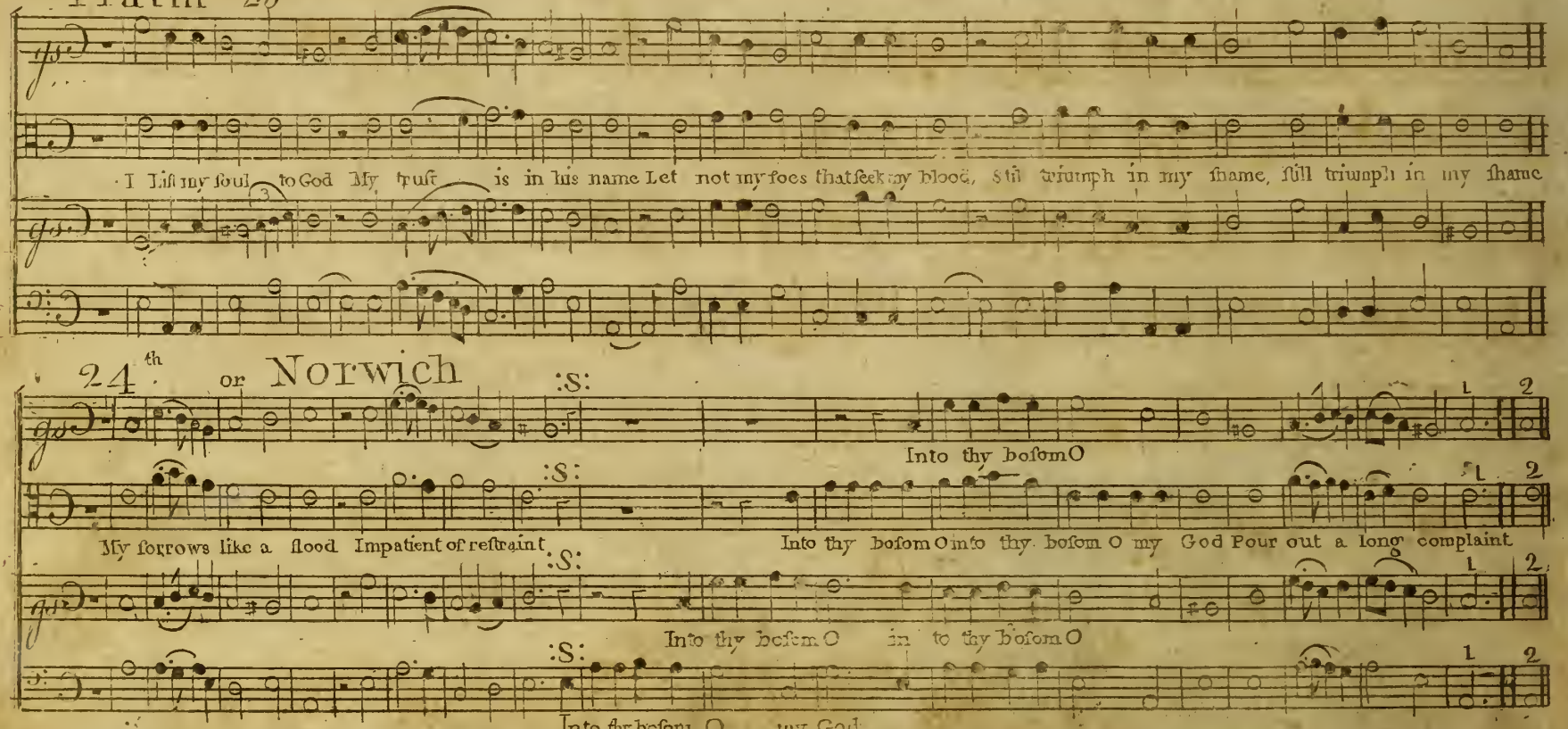
Lisbon. S. M.



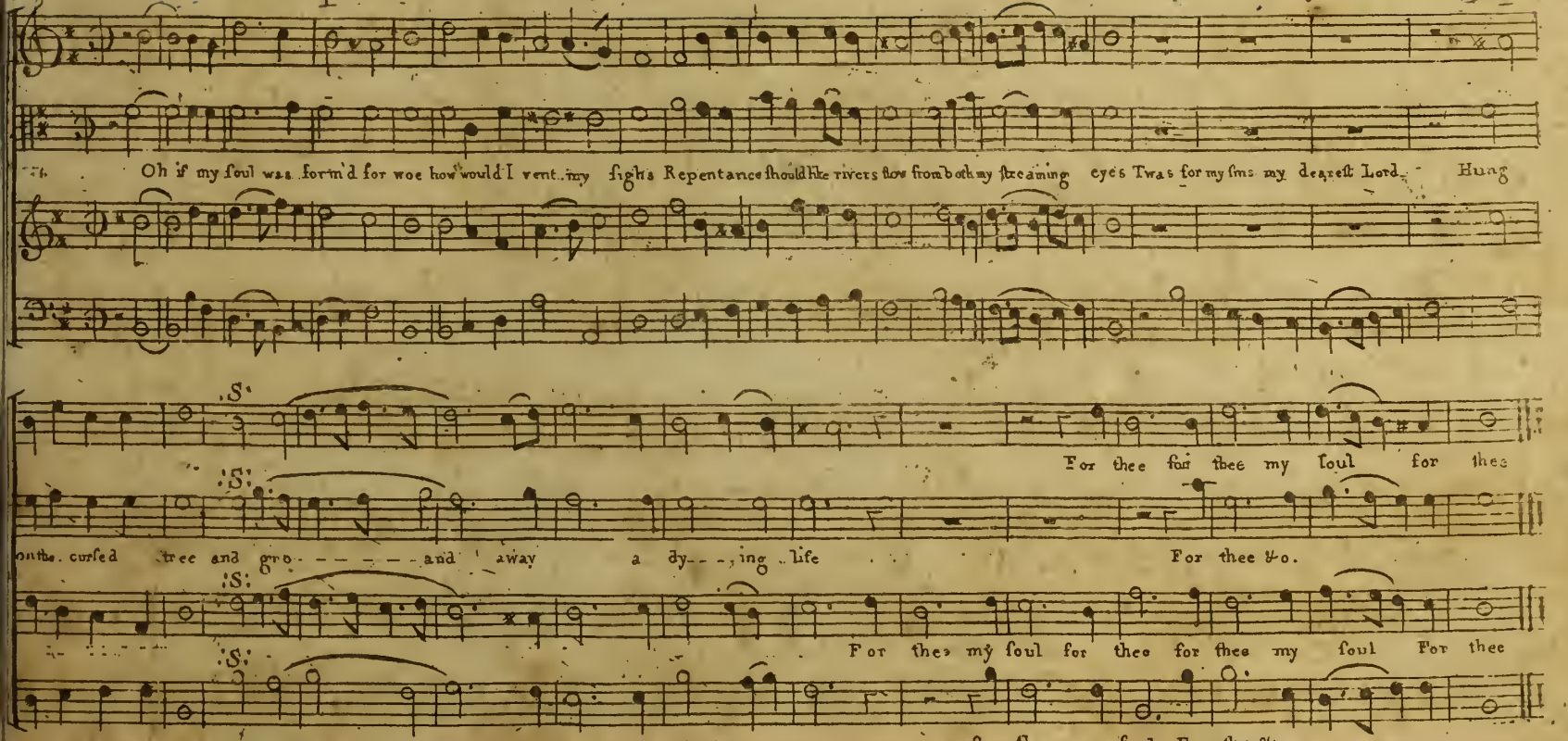
Affington. L.M.



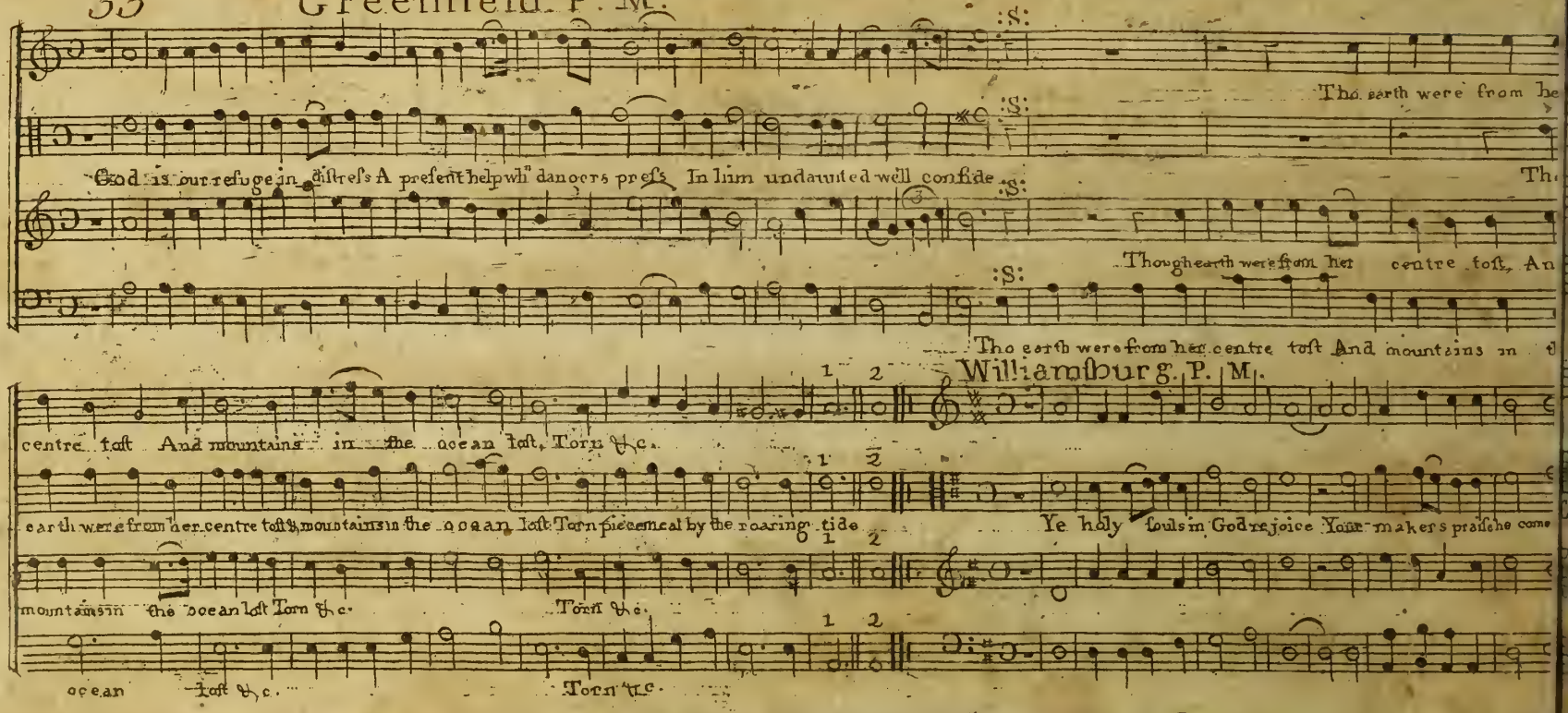
53 Pſalm 25

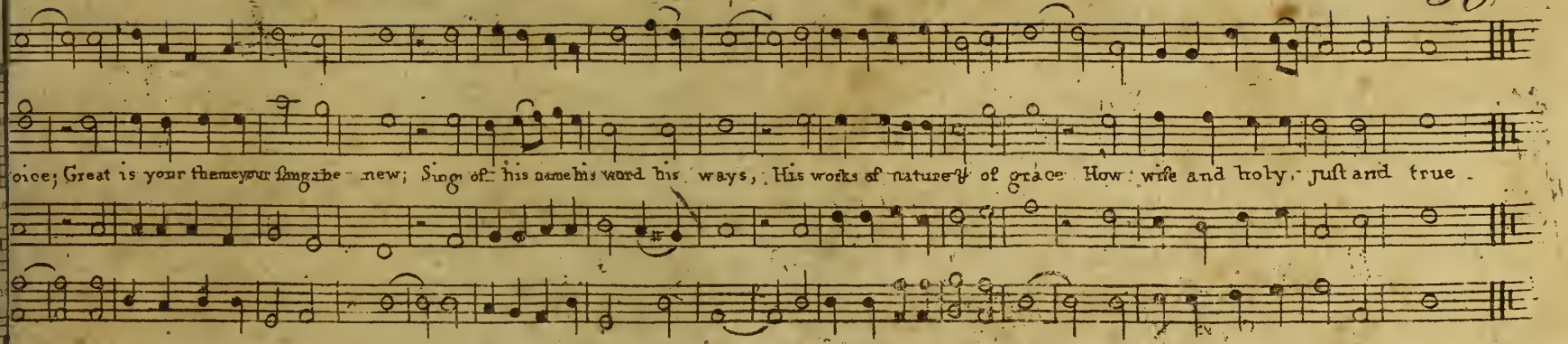

I lift my ſoul to God My truſt is in his name Let not my foes that ſeek my blood, ſtil triumph in my ſhame, ſtill triumph in my ſhame
24th or Norwich
:S:
Into thy boſom O
My ſorrows like a flood Impatient of reſtraint
Into thy boſom O into thy boſom O my God Pour out a long complaint
Into thy boſom O in to thy boſom O
Into thy boſom O my God

Walpole. C.M.

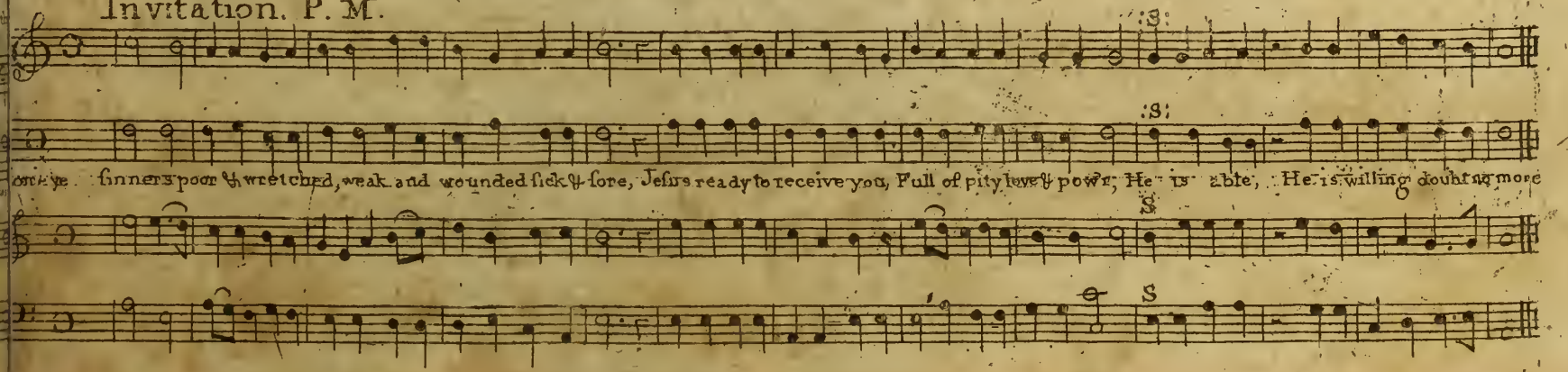

Oh if my soul was form'd for woe how would I vent my sighs Repentance should like rivers flow from both my streaming eyes Twas for my sins my dearest Lord Hung
For thee for thee my soul for thee
on the cursed tree and gro - - - - - and away a dy - - ing life For thee &c.
For thee my soul for thee for thee my soul For thee
for thee my soul For thee &c.

55 Greenfield. P. M.

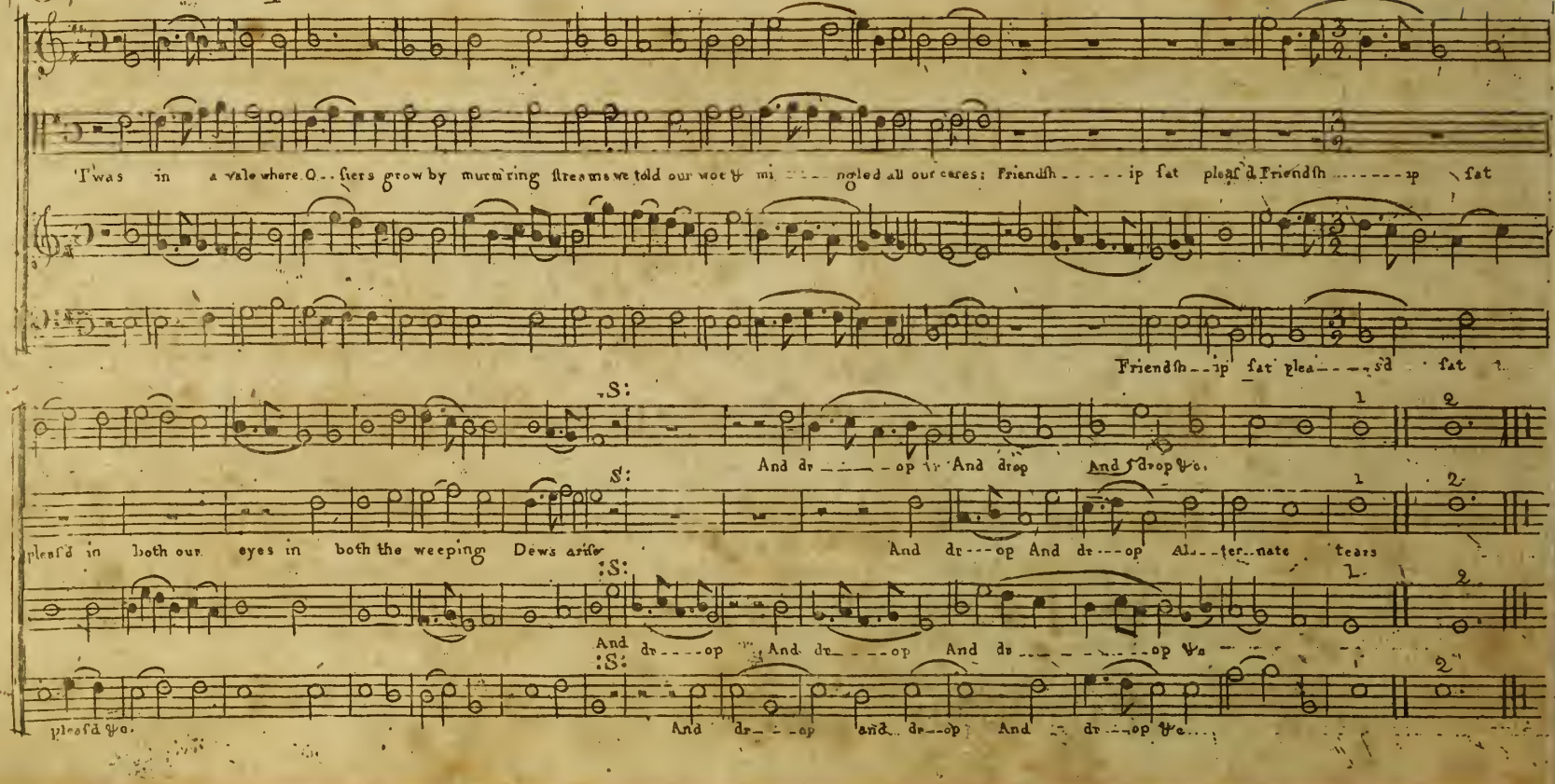




Invitation. P. M.



57 Complaint. P. M.



Charlestown C. M

:S:

My rapture seemd a pleasing dream the

When God reveal'd his gracious name & chang'd my mournful state :S:

My rap - - - ture

My rapture seemd a pleasing dream The grace ap - - - peard so gre - - -

My rapture seemd a pleasing dream the grace appeard so gre — — — — at My

Winter C.M.

grace appeard so great &c

seemd a pleasing dream the grace appeard so great

His hoary frost his fleecy snow Descend & cloak the ground The liquid streams forbare to flow In i - cy Fetters bound

at &c

pleasing dream &c

Rainbow C. M.

The sea grows calm at thy command, And tempests cease to ro - - - - - - - ar

Tis. by thy strength the mountains stand God of e - ternal pow'r The sea grows calm at thy command And tempests cease to ro - - - - ar

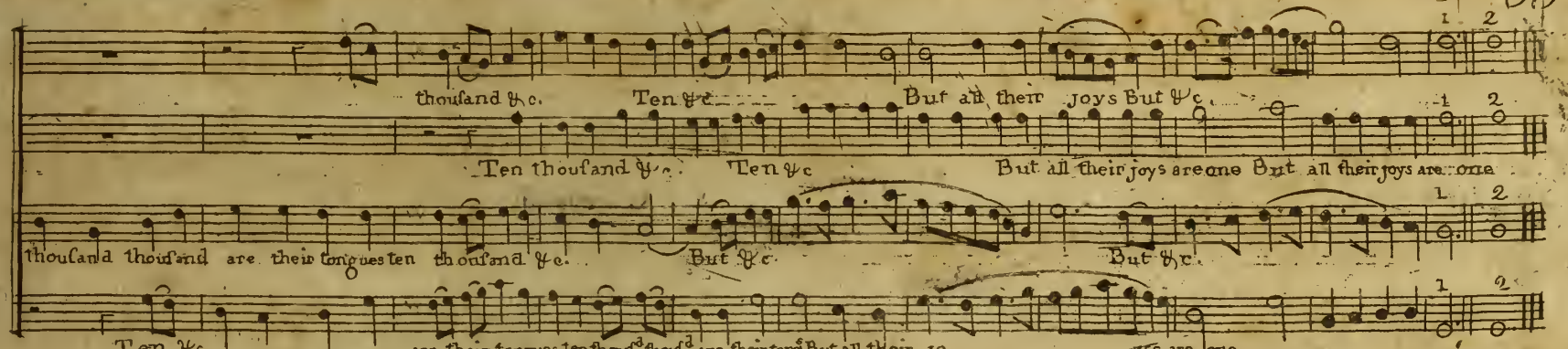
The &c.

The &c.

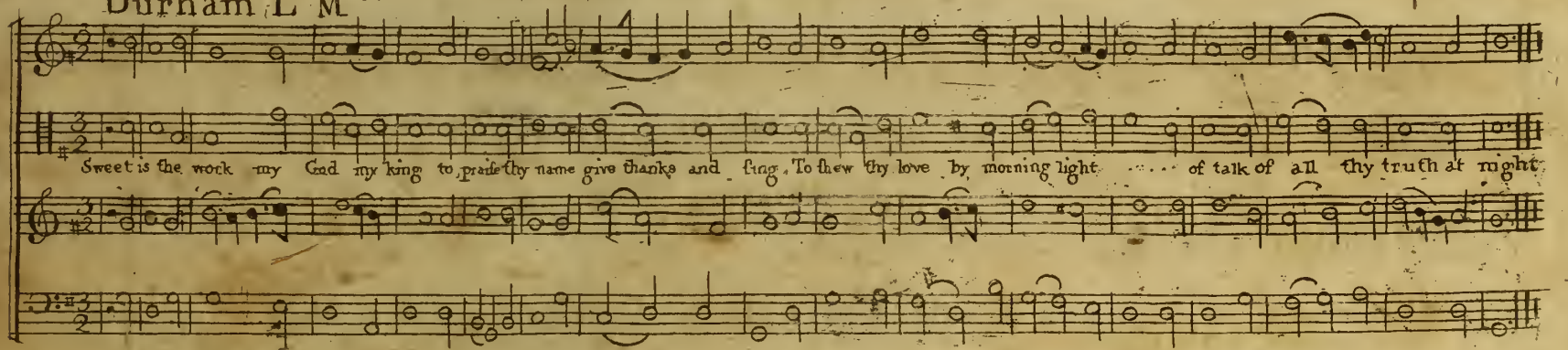
Georgia C. M.

And tempests cease to ro - - - - - - ar And tempests cease to roar Come let us join our cheerful songs with angels round the throne

Te-

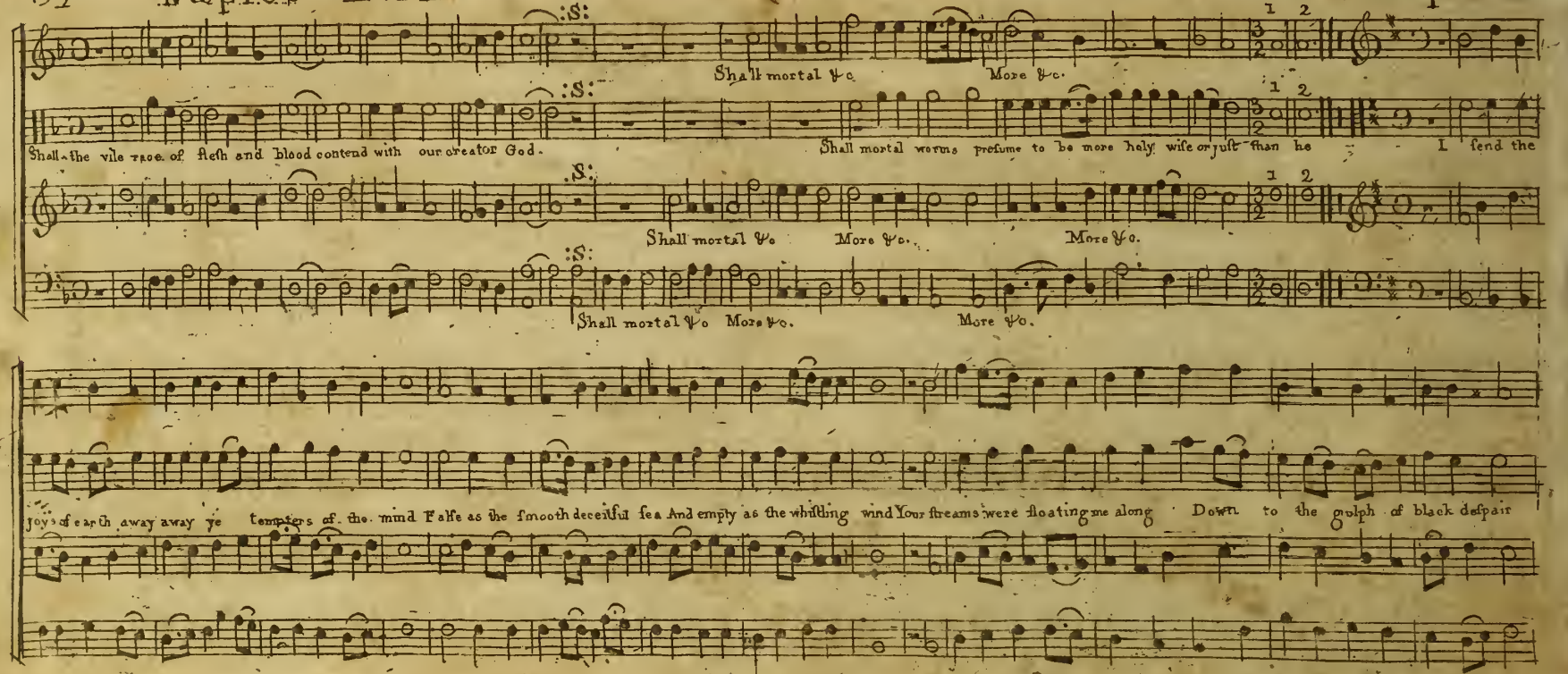

thousand &c. Ten &c. But all their joys But &c.
Ten thousand &c. Ten &c But all their joys are one But all their joys are one
thousand thousand are their tongues ten thousand &c. But &c. But &c.
Ten &c. are their tongues ten thousd. thousd. are their tongs But all their Jo ys are one

Durham L M

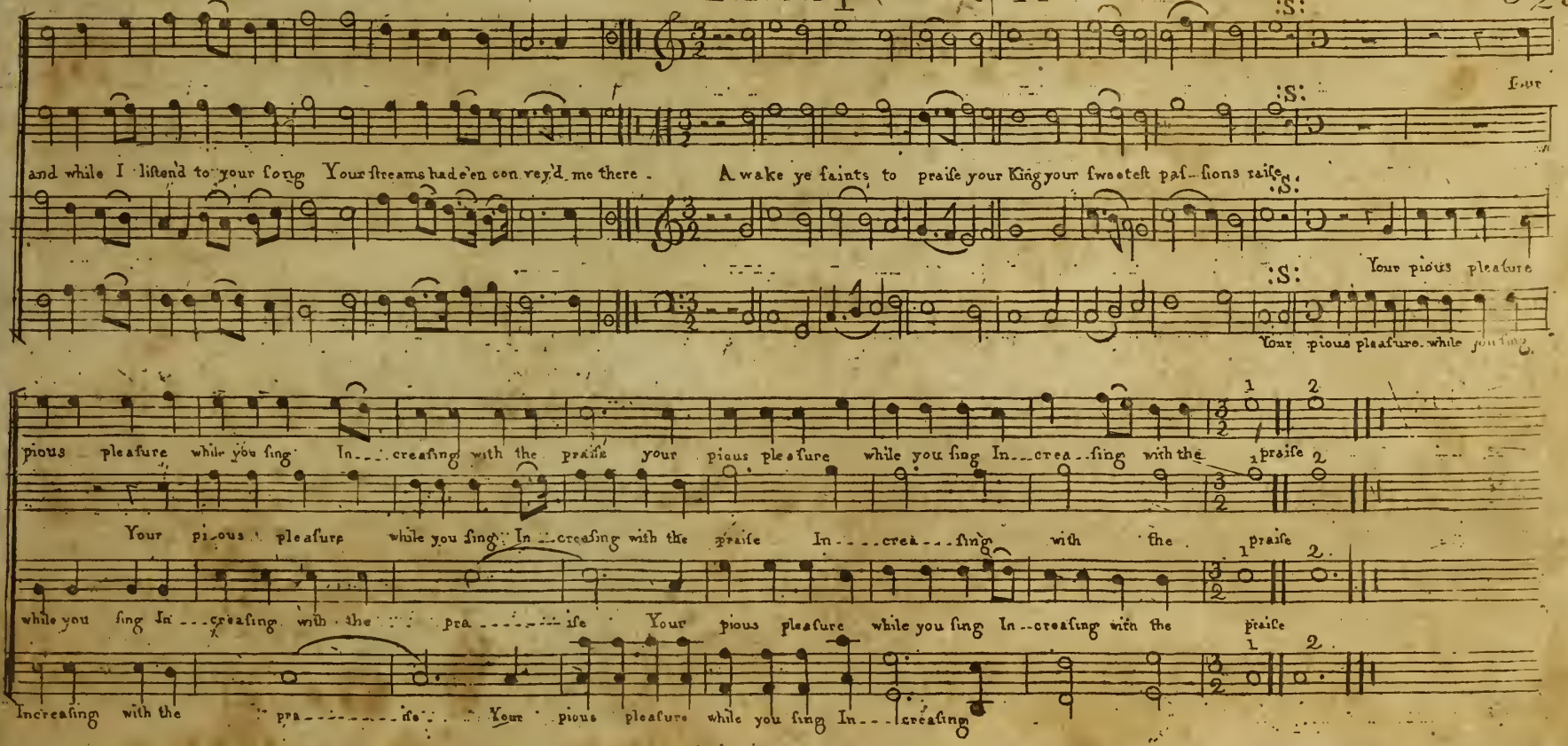

Sweet is the work my God my king to praise thy name give thanks and sing To shew thy love by morning light of talk of all thy truth at night

Naples L.M.

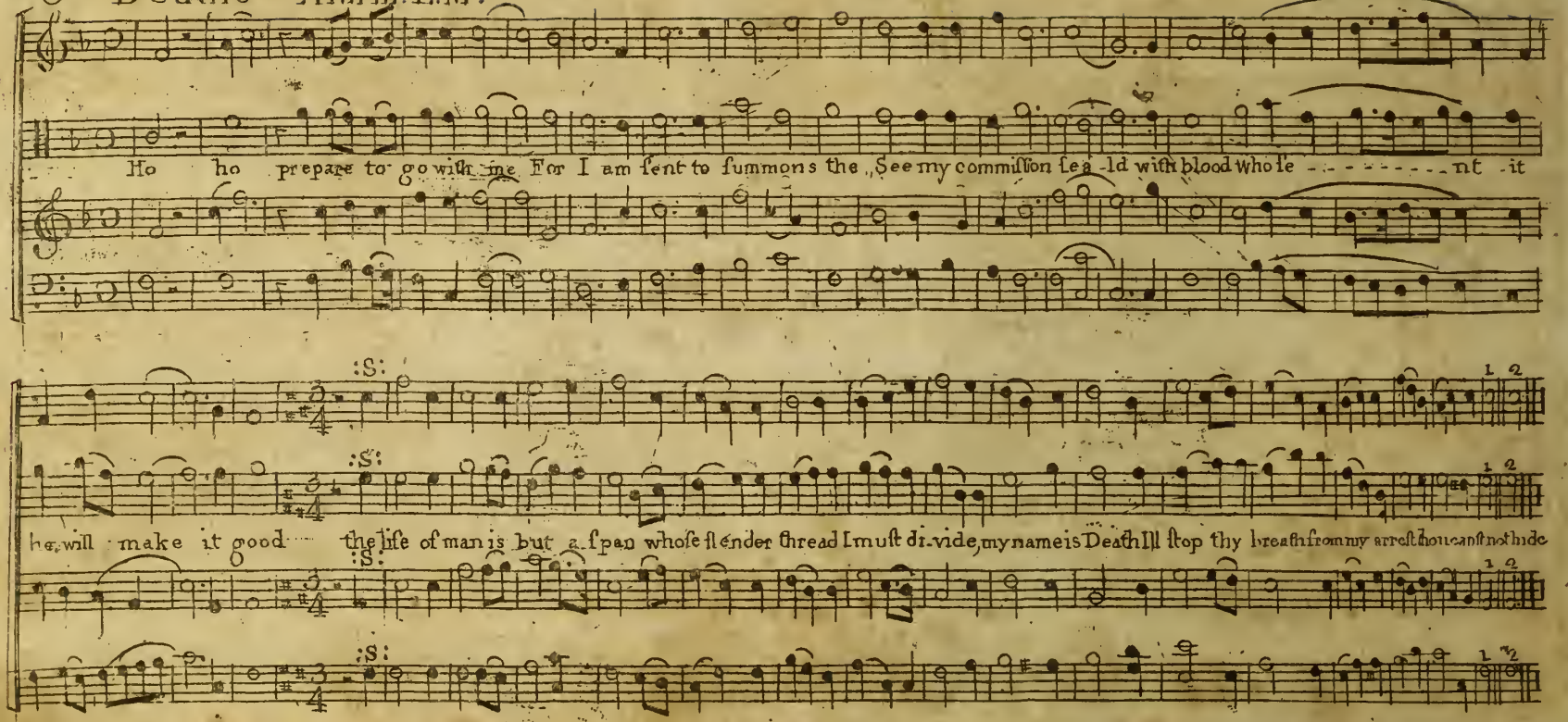
Newport L.M.



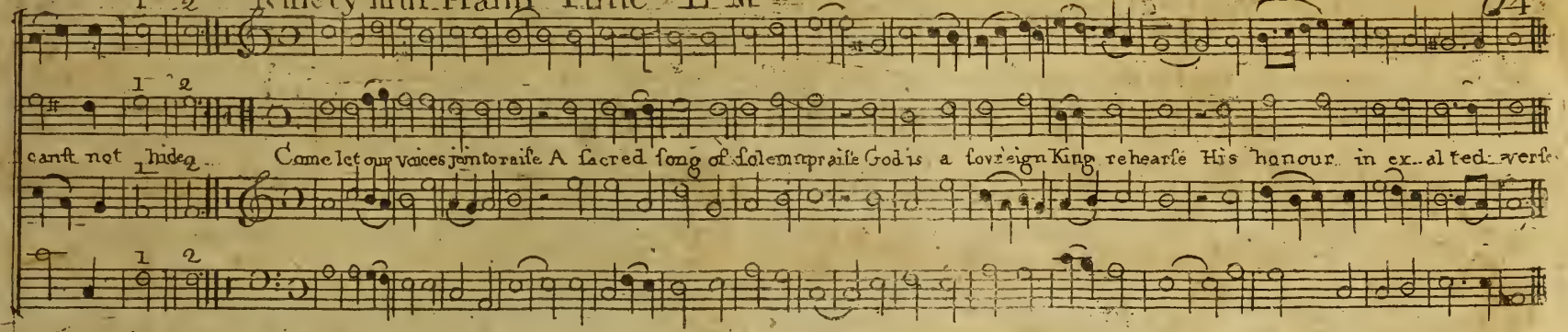
Annapolis. C. M.



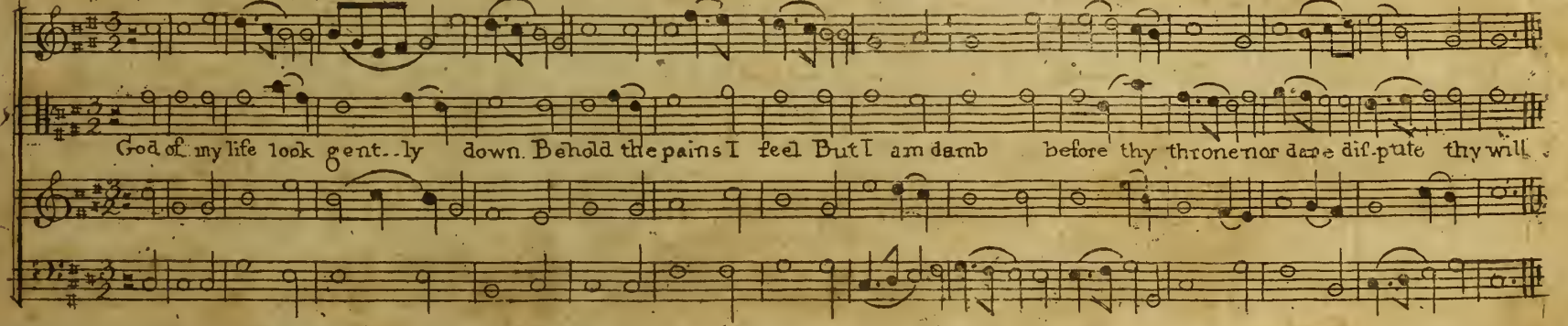
63 Death's Alarm. L.M.



Ninety fifth Psalm Tune L.M

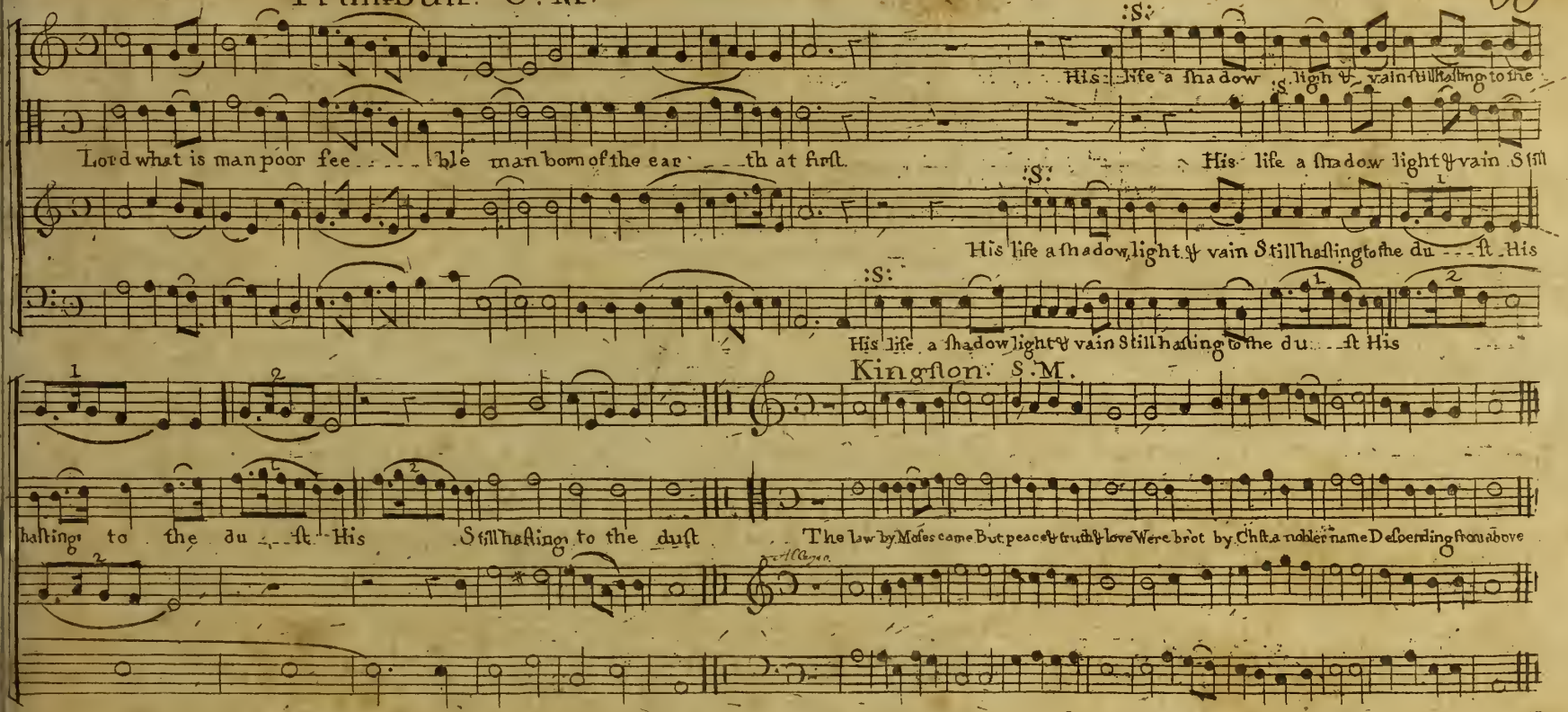


Poland. C.M.



65 Lancaster. L. M.

Trumbull. C.M.


:S:
His life a shadow :S: ligh & vain still hasting to the
Lord what is man poor fee ble man born of the ear th at first.
:S:
His life a shadow light & vain Still
His life a shadow, light & vain Still hasting to the du ft His
:S:
His life a shadow light & vain Still hasting to the du ft His
1
2
Kingston. S.M.
hasting to the du ft His
Still hasting to the dust
The Law by Moses came But peace & truth & love Were brot by Chst a nobler name Descending from above

Hebron S. M

To bleſs thy cho ſen Race in mer cy Lord incline And cauſe the brightneſs of thy face on all thy Saints to ſhine

Our Saviour dear naild to the Tree A bitter Death he did en dure

Saints who once did ſee our Saviour dear naild to the Tre naild to the Tree A biter Death he did dure A bit

tre Our Saviour dear naild to the Tree A bitter Death he did en dure A bitter Death A bit

A bitter death he did endure

Stratford. L. M.

Mourn mourn ye ſaints who once did ſee

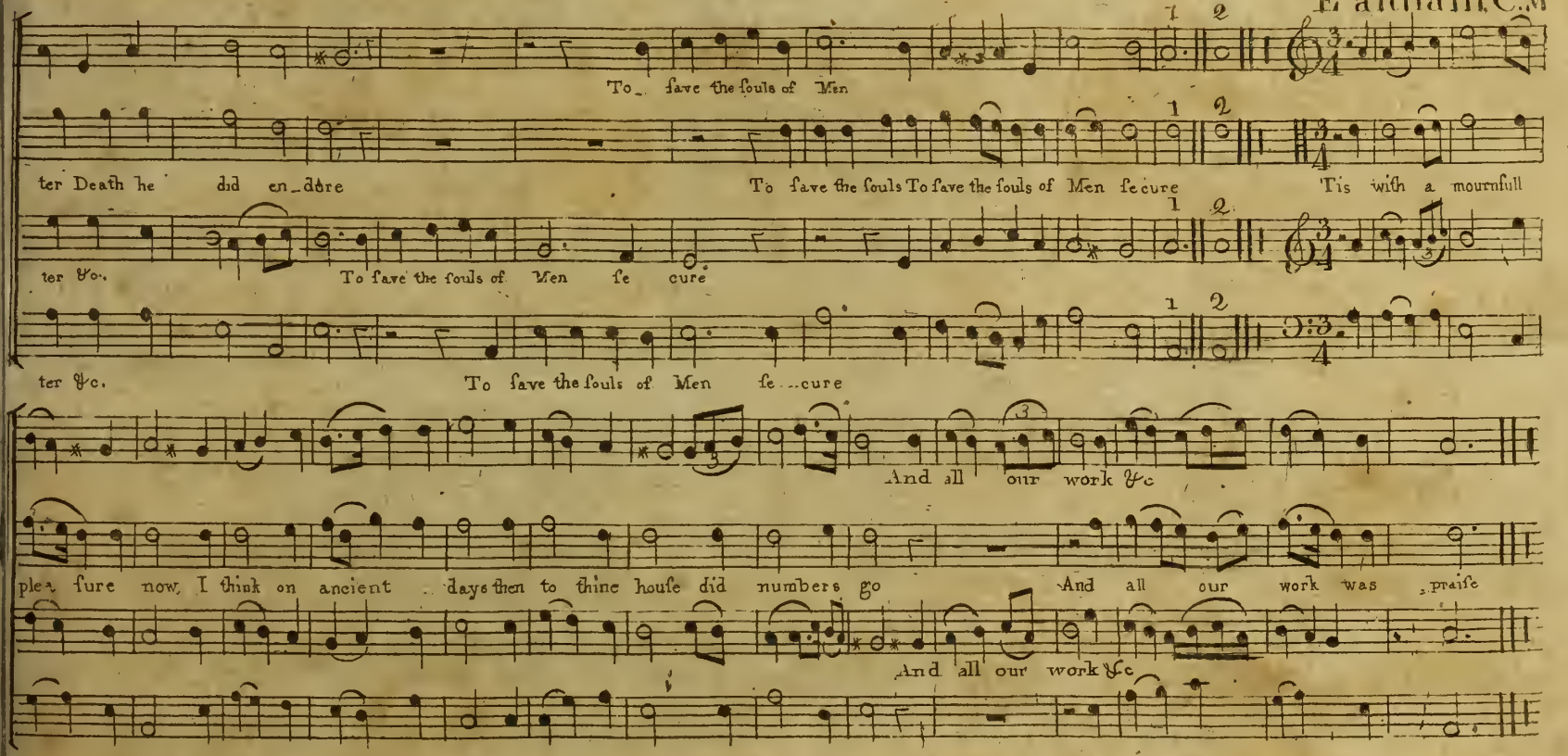
Mourn mourn ye

Mourn mourn ye ſaints who once did

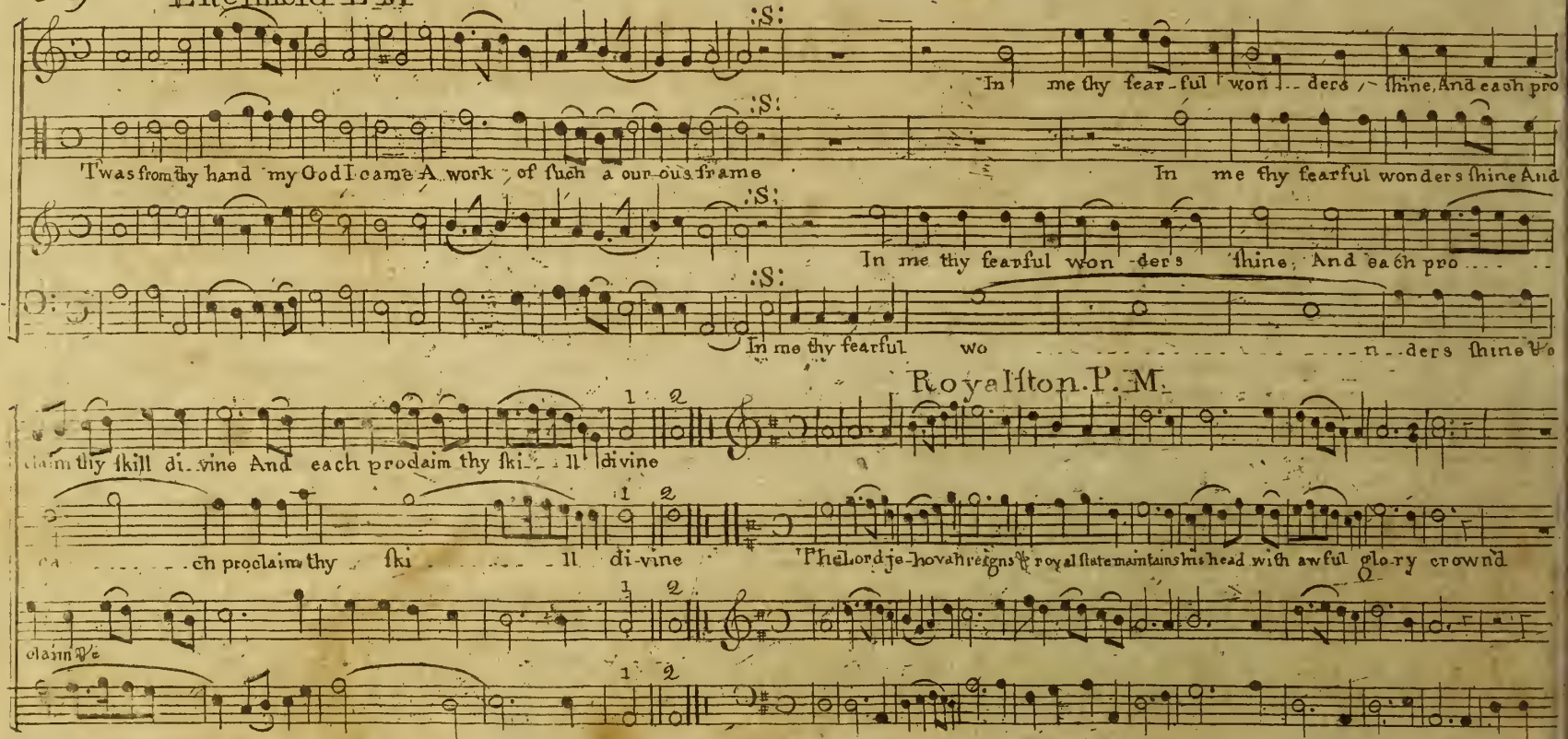
Mourn mourn ye ſaints mourn mourn &c

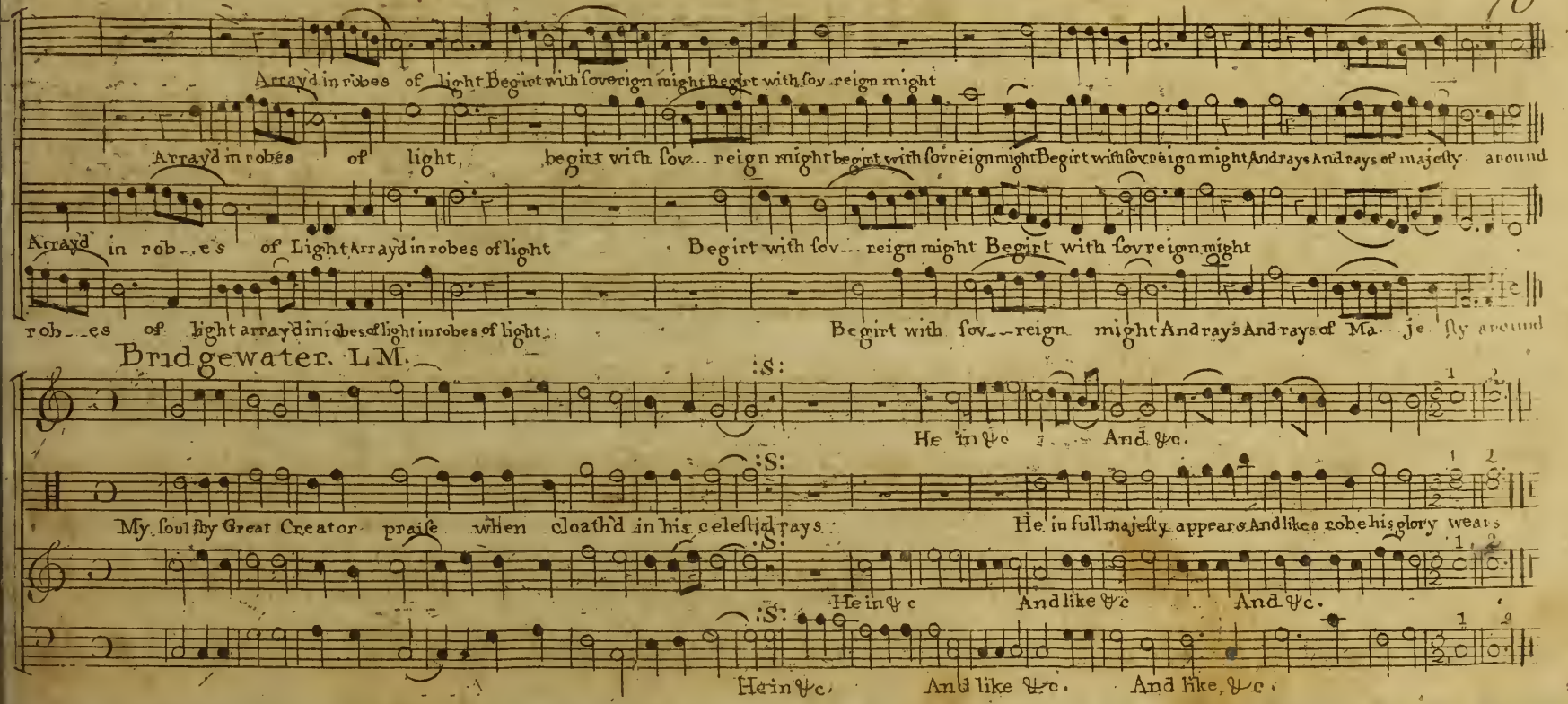
did A

Eastham C.M

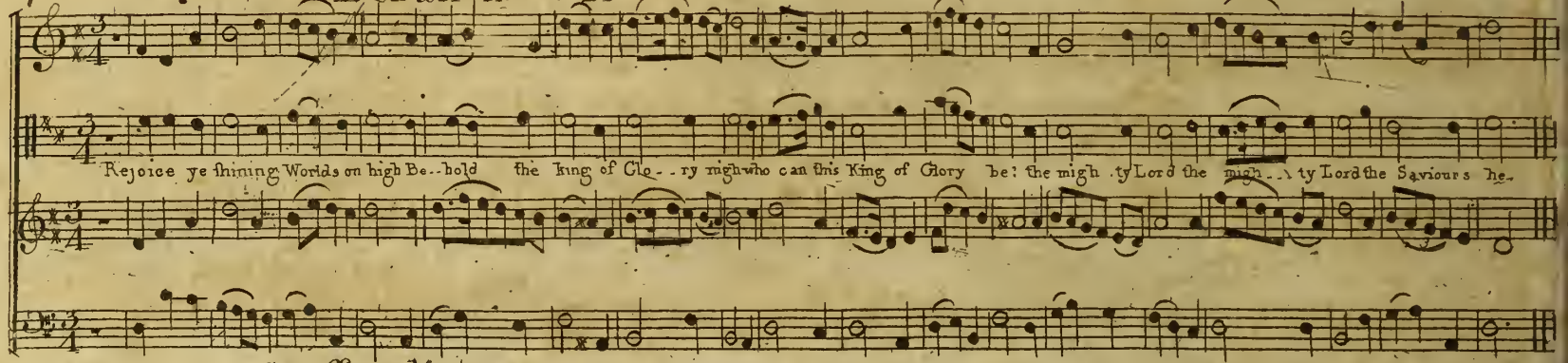

To save the souls of Men
ter Death he did en_dure
To save the souls To save the souls of Men secure
'Tis with a mournfull
ter &c.
To save the souls of Men secure
ter &c.
To save the souls of Men se...cure
And all our work &c
ple_a_sure now I think on ancient days then to thine house did numbers go
And all our work was praise
And all our work &c

69 Litchfield L.M

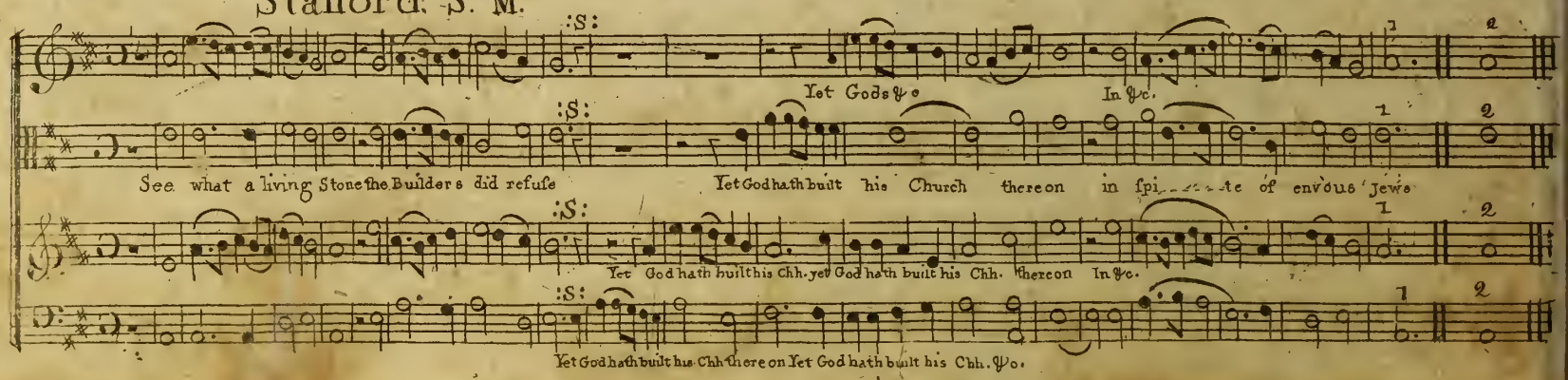



Arrayd in robes of light Begirt with sovereign might Begirt with sov. reign might
Arrayd in robes of light, begirt with sov... reign might begirt with sovreign might Begirt with sovreign might And rays And rays of majesty around
Arrayd in rob...es of Light Arrayd in robes of light Begirt with sov... reign might Begirt with sovreign might
robes of light arrayd in robes of light in robes of light Begirt with sov...reign might And rays And rays of Ma... je sty around
Bridgewater. L M.
He in &c ... And &c.
My soul thy Great Creator praise when cloath'd in his celestial rays He in full majesty appears And like a robe his glory wears
He in &c And like &c And &c.
He in &c. And like &c. And like &c.

Lebanon. L.M.



Stafford. S. M.



Jubilee. P.M.

:S:

Blow ye the trumpet blow tl - - - - ow ye the trumpet blow.

:S:

Blow ye the trumpet blow . the trumpet blow The gladly solemn sound Let all the nations know - - earth s remotest bound The year of Jubi lee is come Re tur n ye ransom'd

:S:

Blow ye the trumpet blow blow ye the trumpet blow

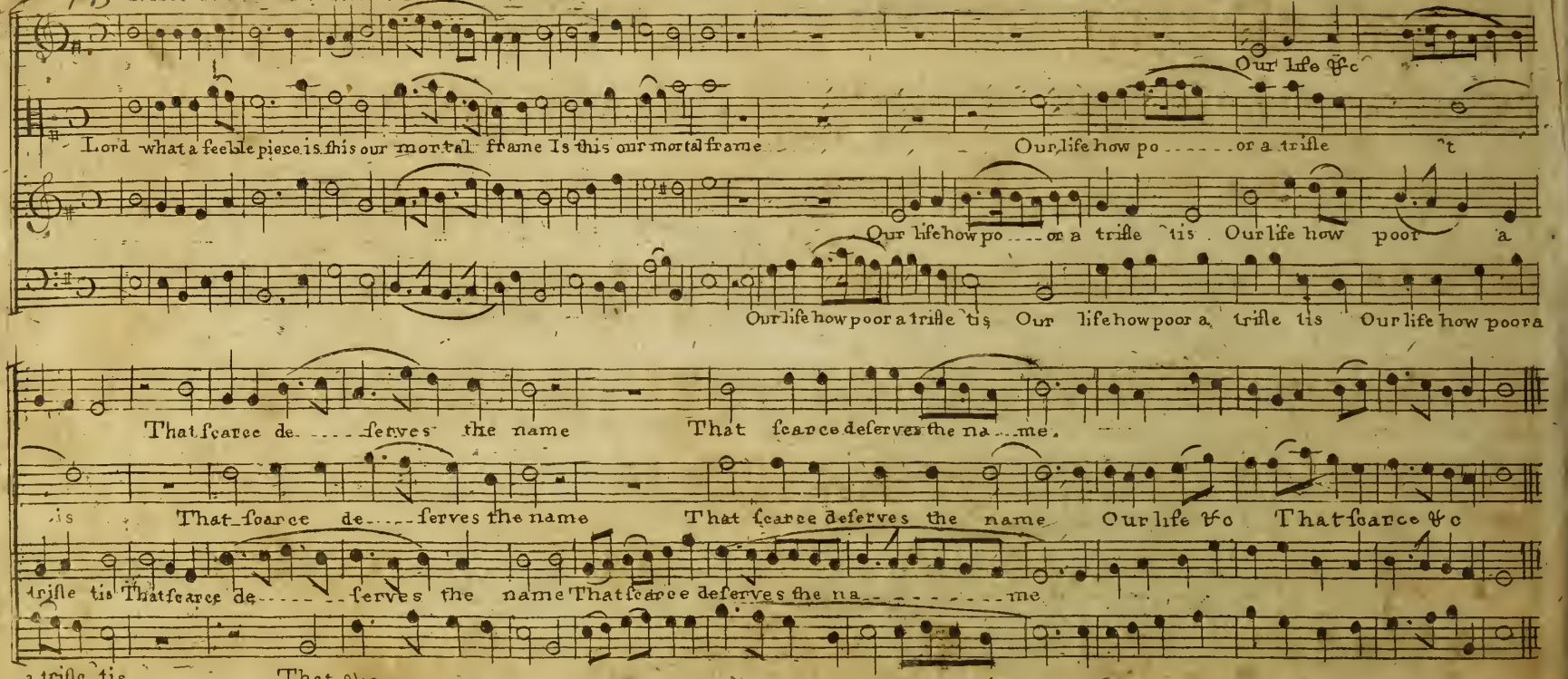
:S:

Blow ye the trumpet blow

Lebanon. C.M.

Sinners home Lord what is Man poor fee - - ble Man born of the Earth at first His life a shadow light and vain still hasting to the dust

73 Ninetieth Psalm Tune. S. M.



Sherburne C. M.

:S:

The angel of the Lord came down

:S:

While shepherds watch their flocks by night all seated on the ground The angel of the Lord came down & glory

:S:

The angel of the Lord came down & glo - - ry shone around And

:S:

The angel of the Lord came down And glo - - - - - - - ry shone around And

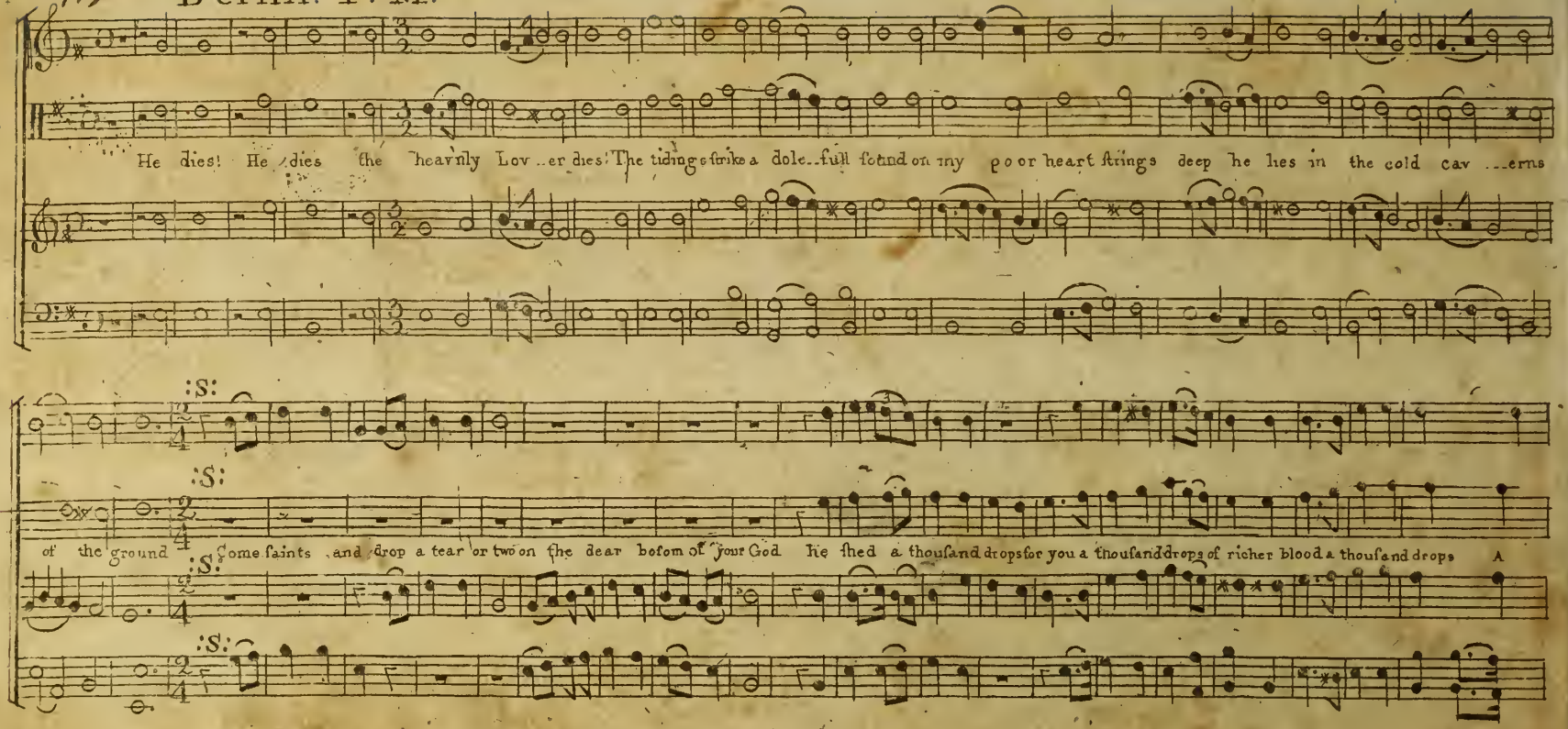
glo - ry shone around. And glo-ry shone around. The angel of the Lord came down And glory shone around

shone around And glo - - - - - ry shone around The angel of the Lord came down & glory shone a - - - - - round

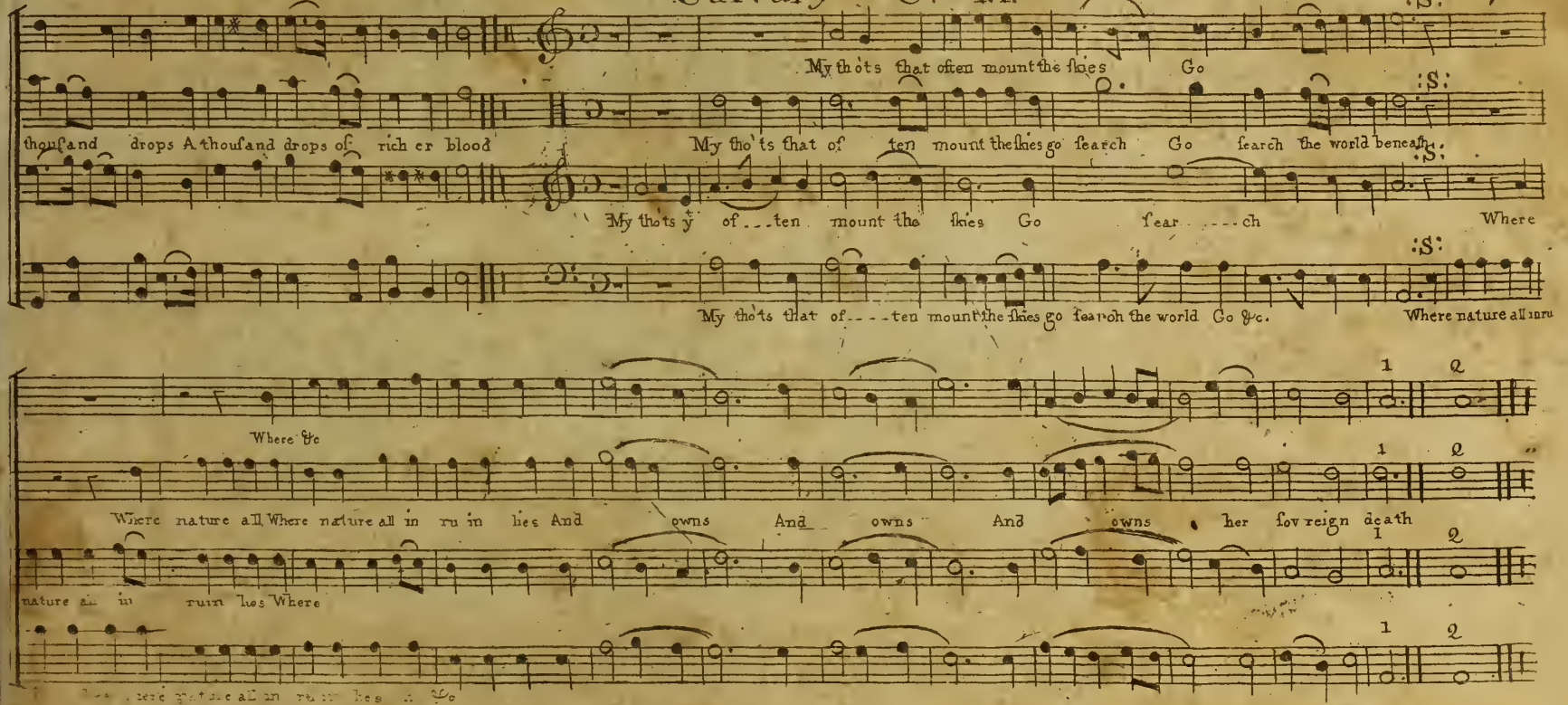
glo - ry shone around. The angel of the Lord came down & glo - ry shone around. And &c.

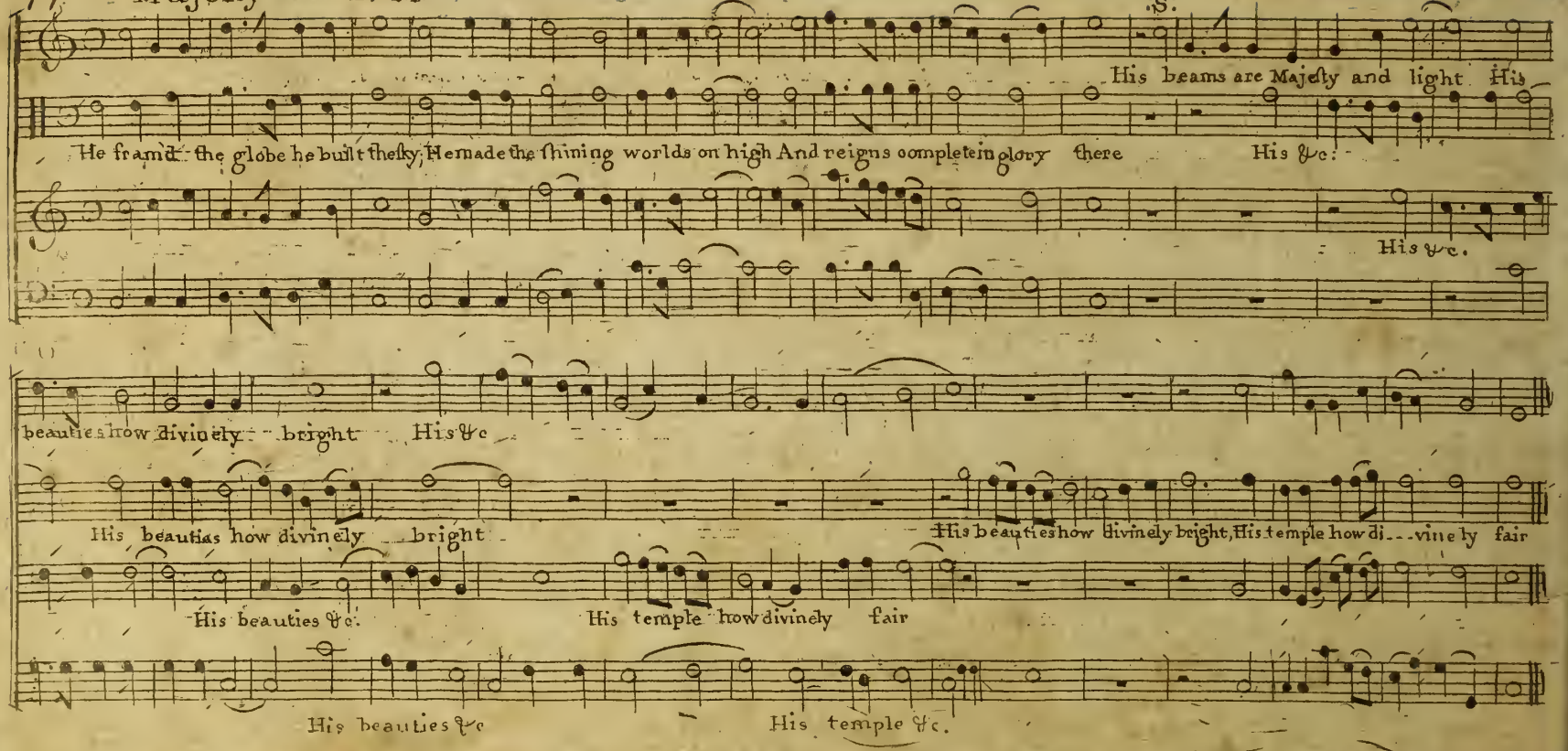
glo - - - - - - - ry shone around The &c And, &c.

Berlin. P. M.

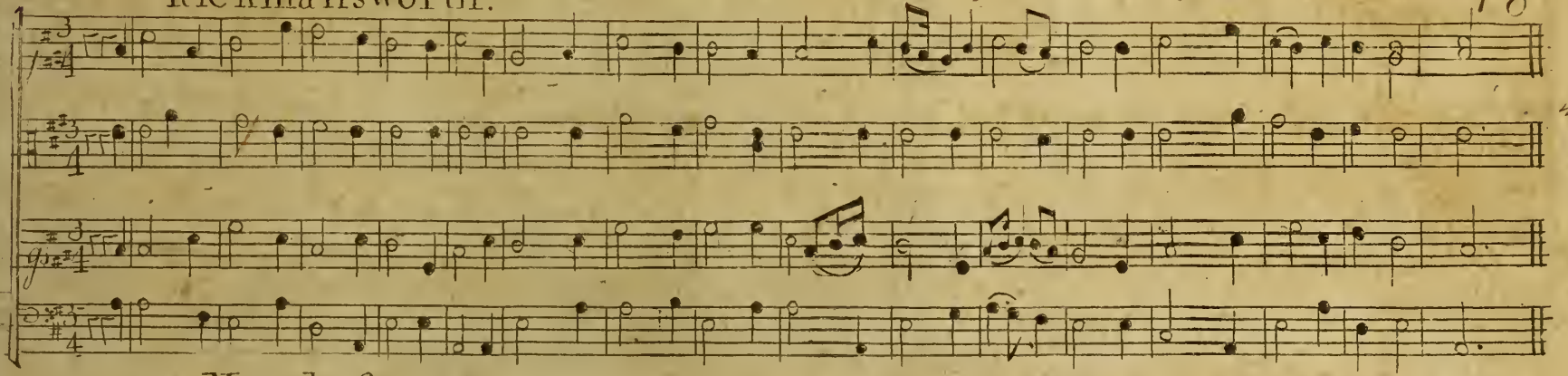

He dies! He dies the heavnly Lov..er dies! The tidings strike a dole..full sound on my poor heart strings deep he lies in the cold cav...erns
of the ground Come saints and drop a tear or two on the dear bosom of your God He shed a thousand drops for you a thousand drops of richer blood a thousand drops A

Calvary C. M.

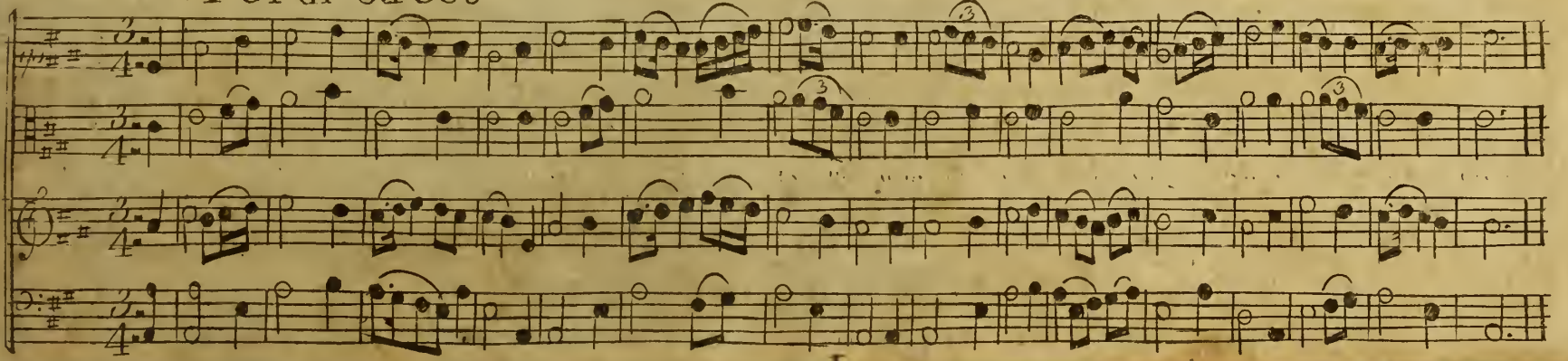

My thots that often mount the skies Go
:S:
thousand drops A thousand drops of rich er blood My thots that of ten mount the skies go search Go search the world beneath
:S:
My thots y of ...ten mount the skies Go fear ....ch Where
:S:
My thots that of....ten mount the skies go search the world Go &c. Where nature all in ru
Where &c
1 2
Where nature all Where nature all in ru in ies And owns And owns And owns her sov reign death
nature al in ruin ies Where
Where nature all in ru in ies &c


His beams are Majesty and light His
He framd the globe he built the sky, He made the shining worlds on high And reigns complete in glory there His &c:
His &c.
beauties how divinely bright His &c
His beauties how divinely bright
His beauties how divinely bright, His temple how di...vinely fair
His beauties &c.
His temple how divinely fair
His beauties &c
His temple &c.

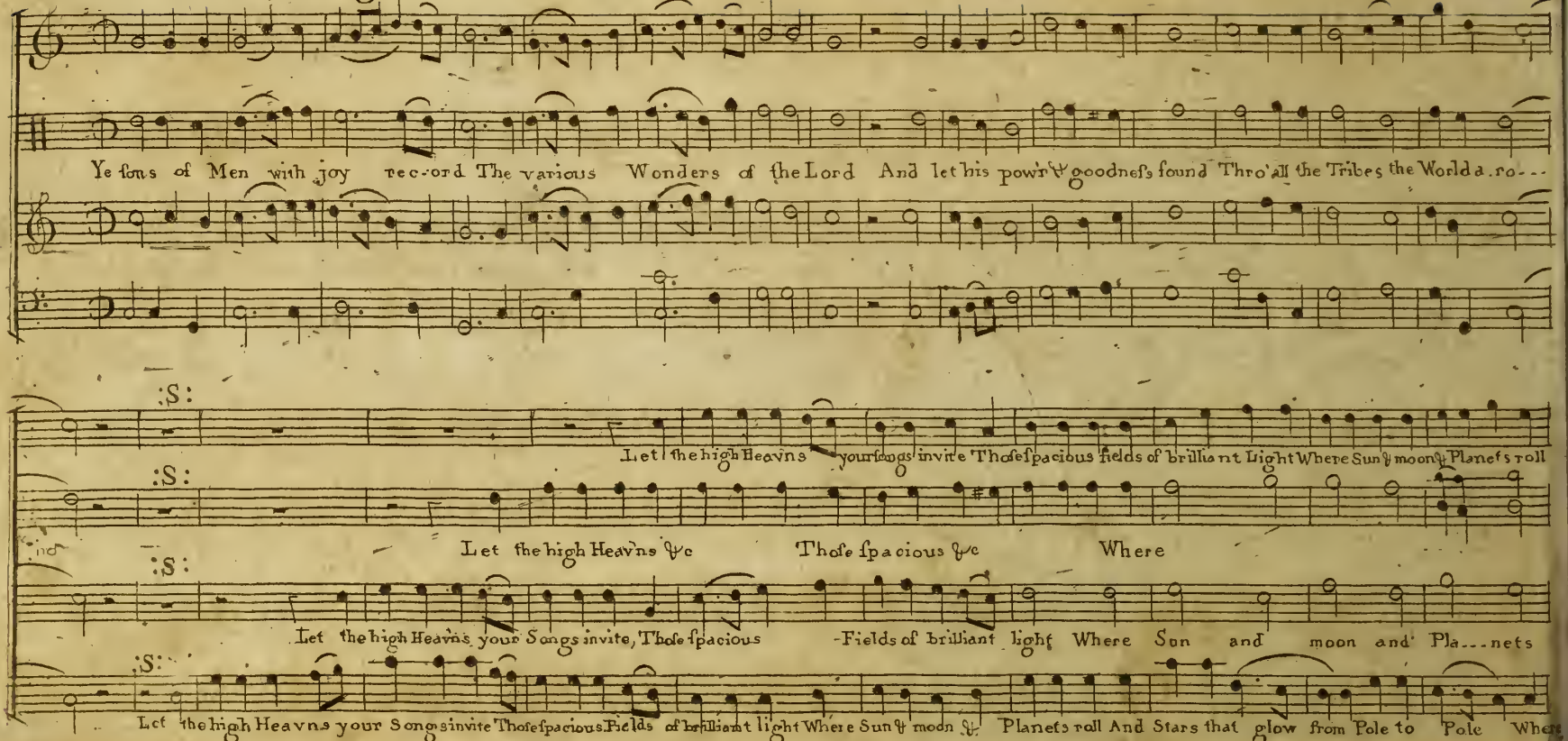
Rickmansworth.



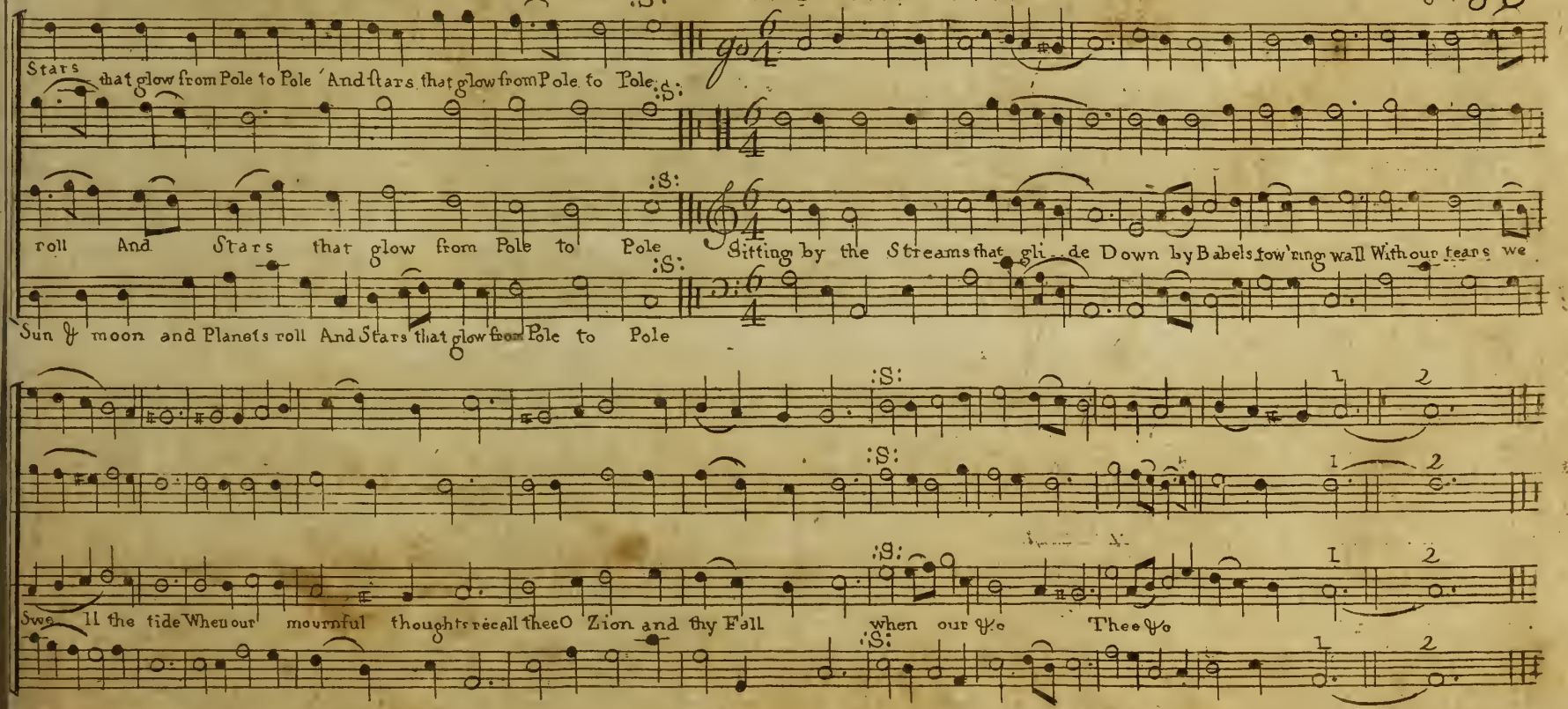
North Street



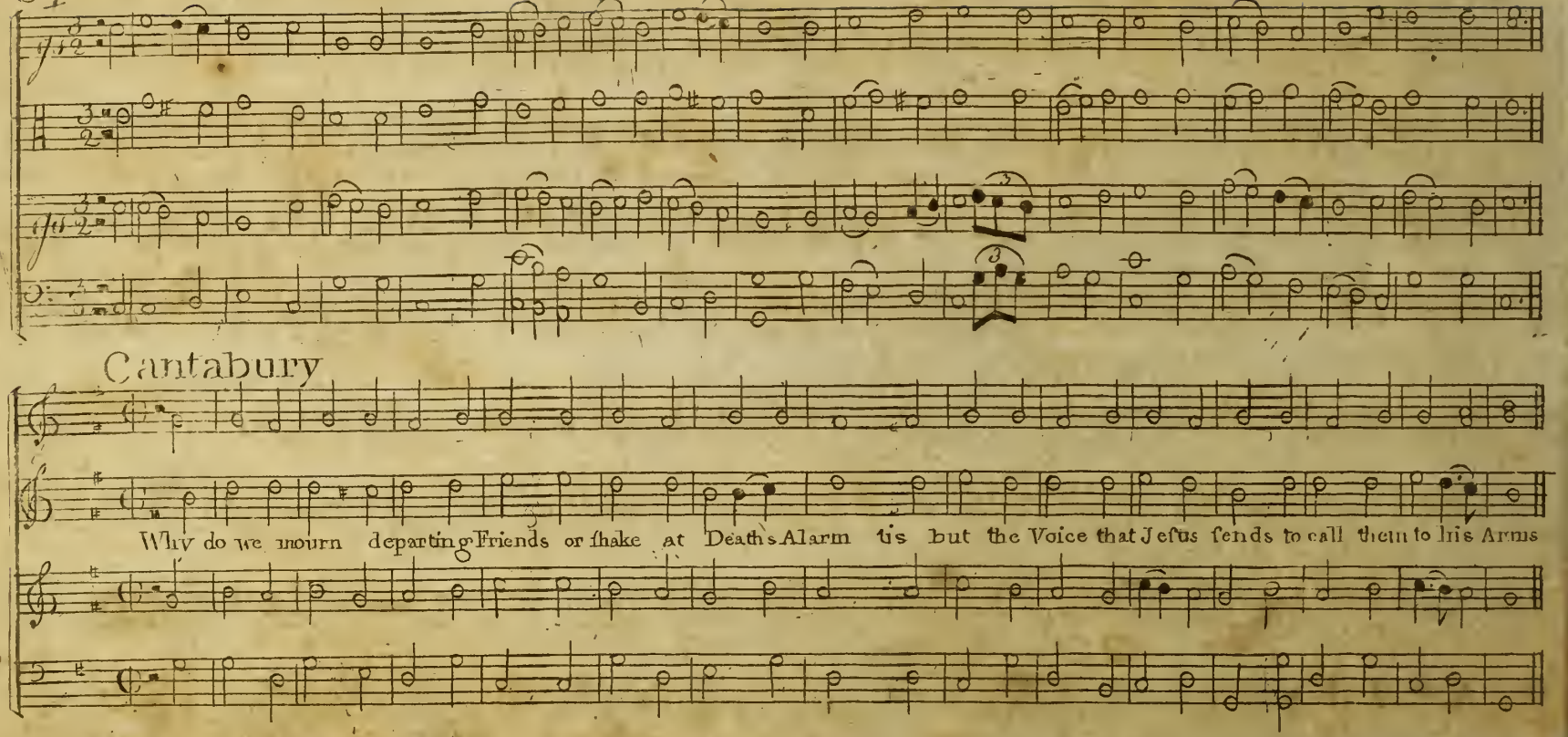
Washington New. L.M.



Westfield. P.M.



87 All Saints Pf. 36



St Michaels. P. M.

O praise ye the Lord prepare your glad voice His praise in the great Assembly to sing. In our great Creator Let Isr'el rejoice And children of Si on Be glad in their King

Pittsfield. L. M.

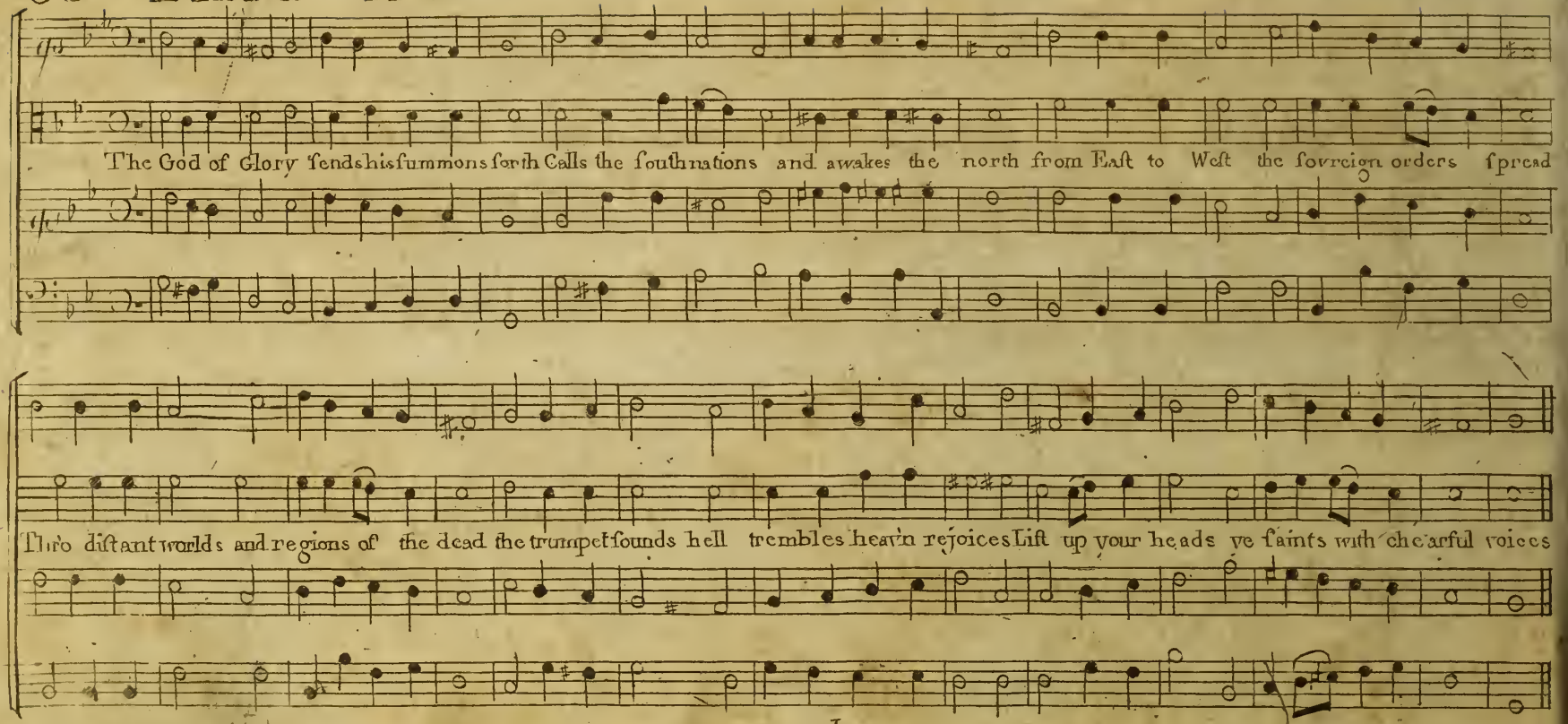
Look down O Lord with pityng eye And save the soul condemn'd to die And &c

My soul lies humbled in the dust And owns thy dreadful sentence just; Look down O Lord with pityng eye And save the soul condemn'd to die

Look down O Lord with pityng eye And save the soul condemn'd to die And &c

Look down &c And save the soul condemn'd to die &c

83 Landaff Pf. 50



Tukesbury. P.M.

:S: :S: :S: :S:

I'm tir'd with Visits Modes and Forms And Flattries paid to Fellow Worms; Their Conversation cloys: Their vain Amours & empty Stuff

Columbia. P. M.

1 2 1 2 1 2 1 2

But I can ne'er enjoy enough of thy dear Comp[y] my Lord, thou Life of all my Joys. Not all the powrs on earth Join'd in a

:S:

:S:

league with hell can disconcert our Plan which nothing can excell Sing such a Friend in God we find. Adue to Fears of evry kind

:S:

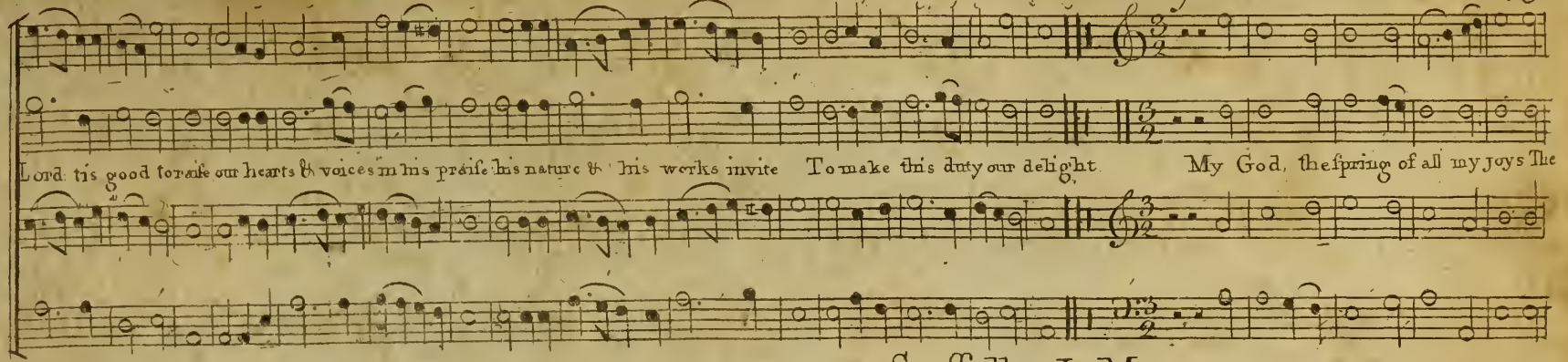
:S:

Chester. L. M.

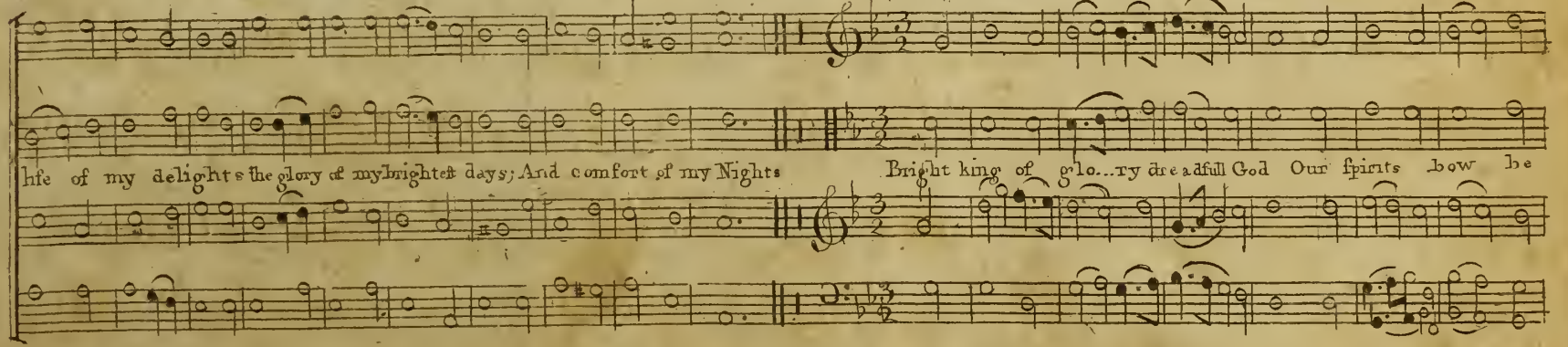
Paris. L.M.

Let the high heavns your songs invite Those spacious fields of brilliant light Where sun and Moon and Planets roll And stars that glow from pole to pole Praise ye the

Plymouth. C. M.



Suffolk. L. M.

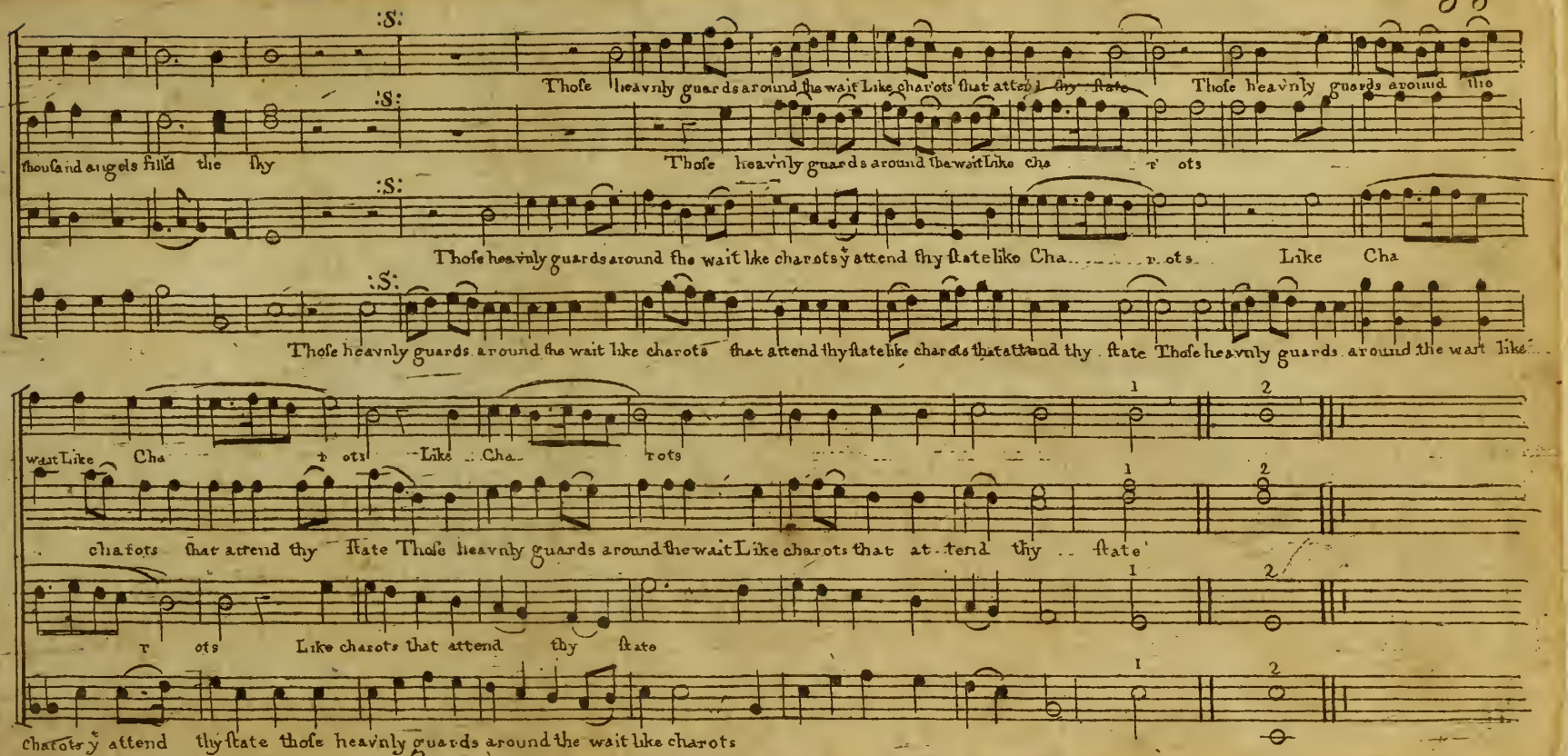


New-Hingham S.M.

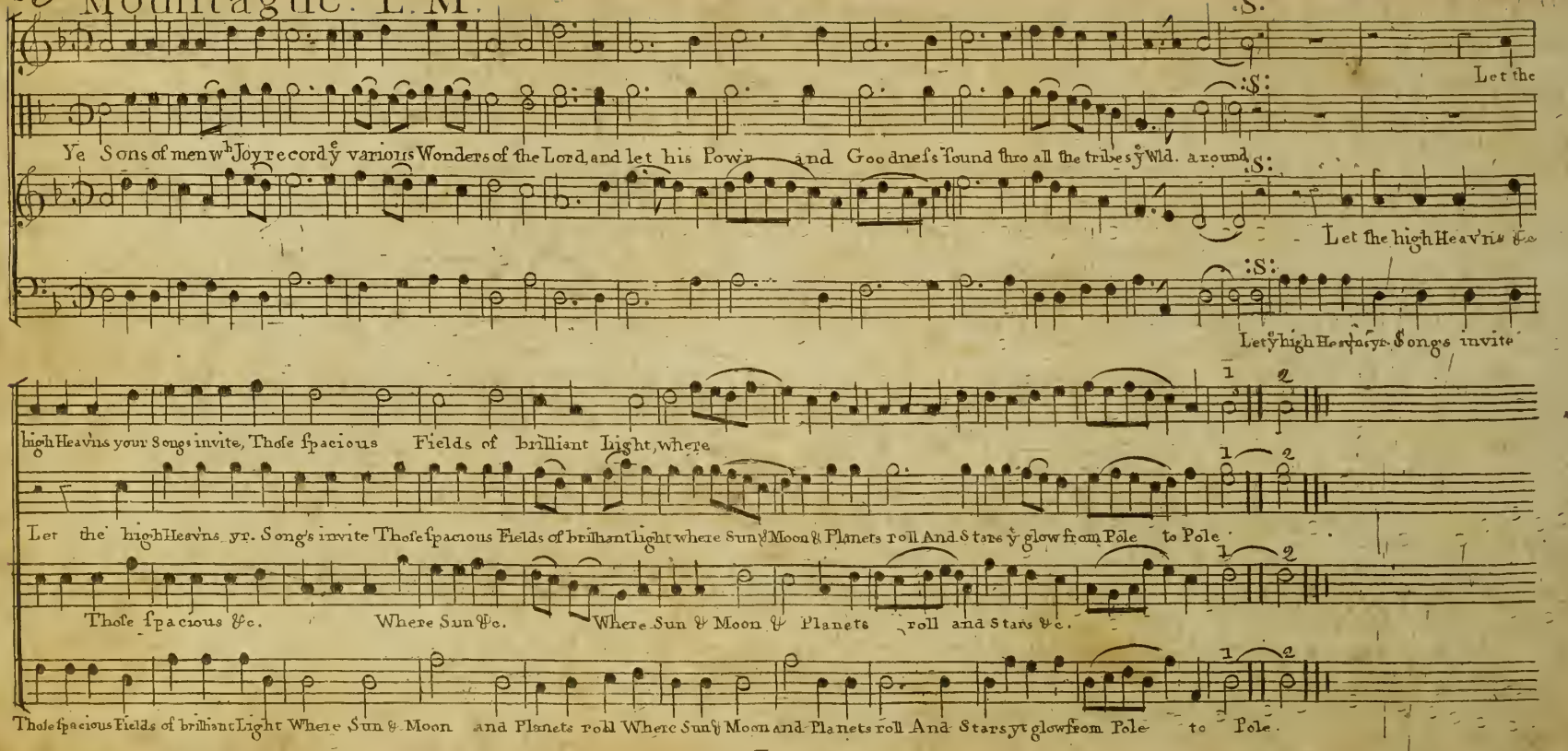
fore thy feat To the we lift an humble thot And worship at thine awful feet When I furvey the ſtars And all their ſhining

Waſhington L.M.

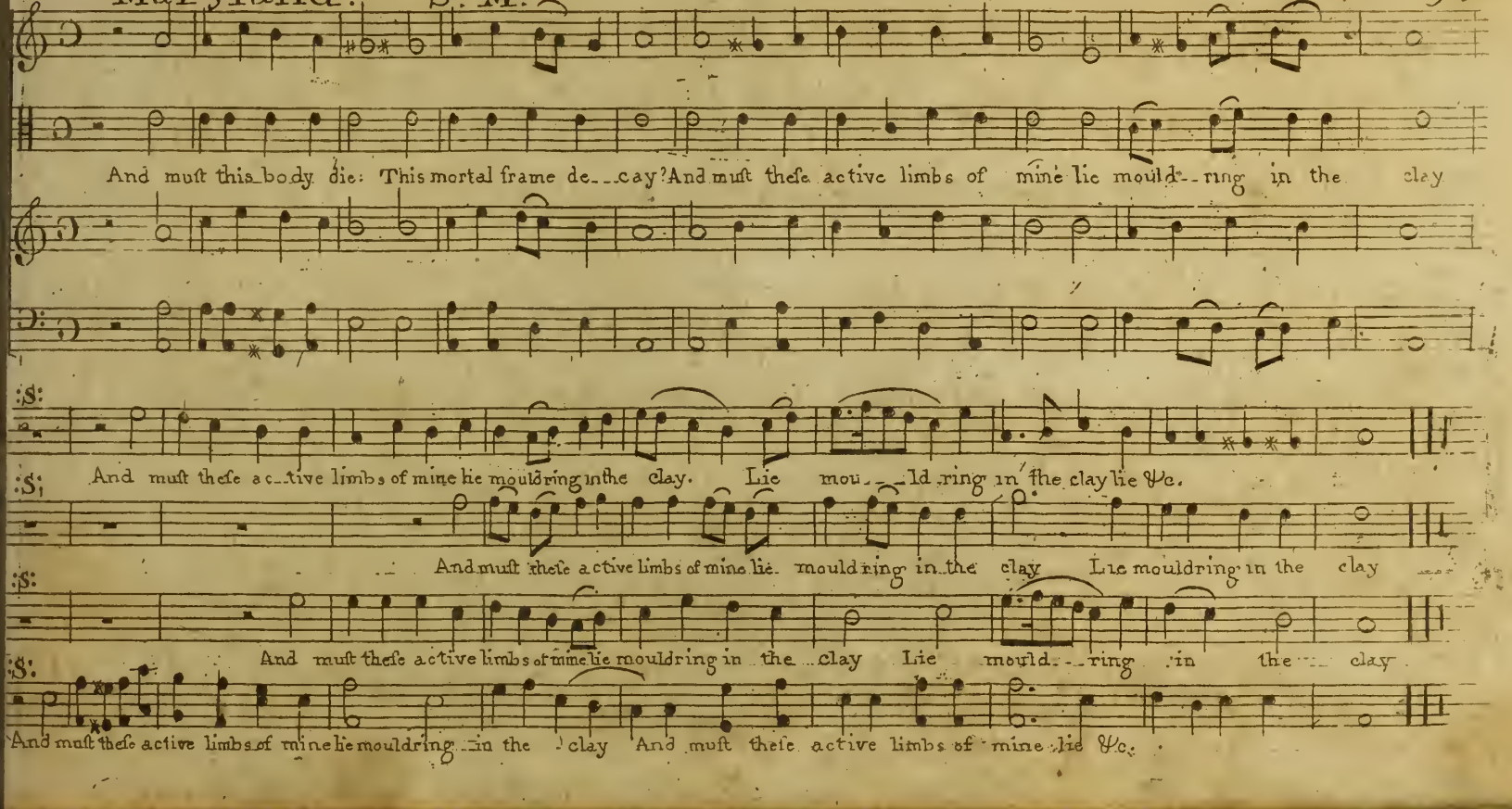
forms lord w is man that worthleſs thing, A kin to duſt and Worms Lord when thou didſt aſcend on high, Ten thouſands angels filld the ſky, Ten


:S:
Those heavnly guards around the wait Like charots that attend thy state Those heavnly guards around the
thousand angels fill'd the sky
Those heavnly guards around the wait Like Cha r ots
Those heavnly guards around the wait like charots attend thy state like Cha r ots Like Cha
Those heavnly guards around the wait like charots that attend thy state like charots that attend thy state Those heavnly guards around the wait like
wait Like Cha r ots Like Cha rots
charots that attend thy state Those heavnly guards around the wait Like charots that at tend thy state
r ots Like charots that attend thy state
charots attend thy state those heavnly guards around the wait like charots
1
2

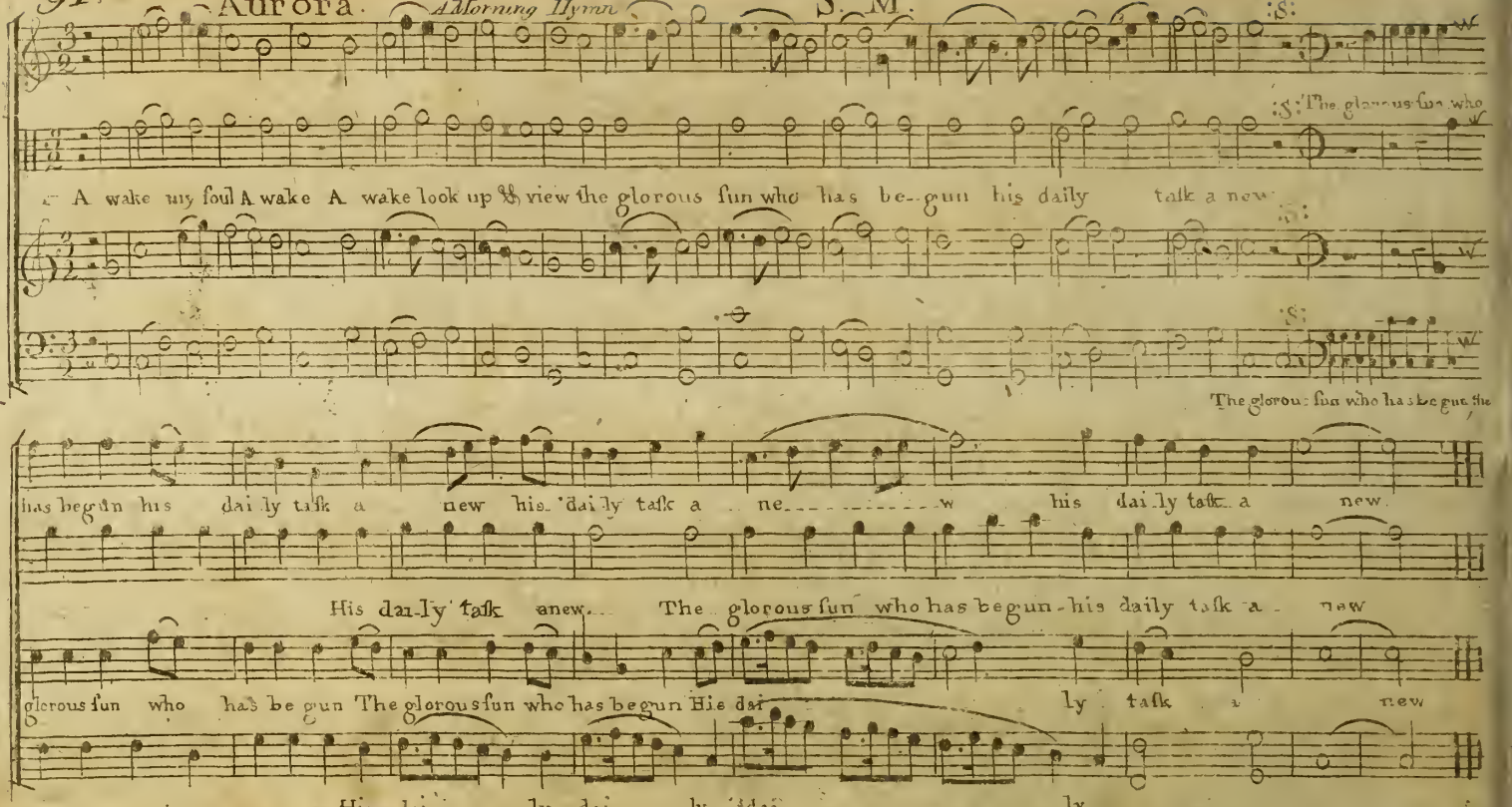
Mountague. L.M.

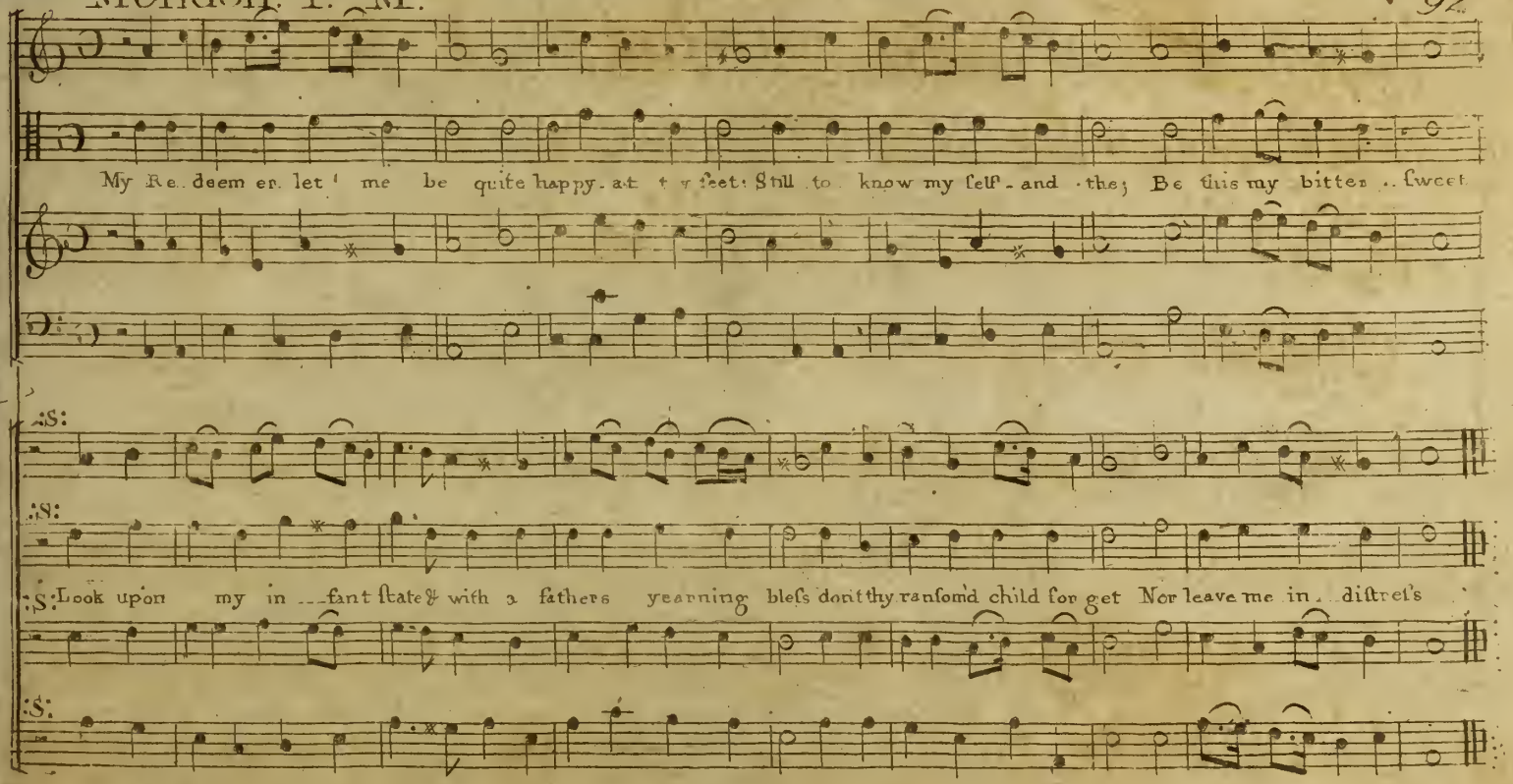


Maryland. S.M.

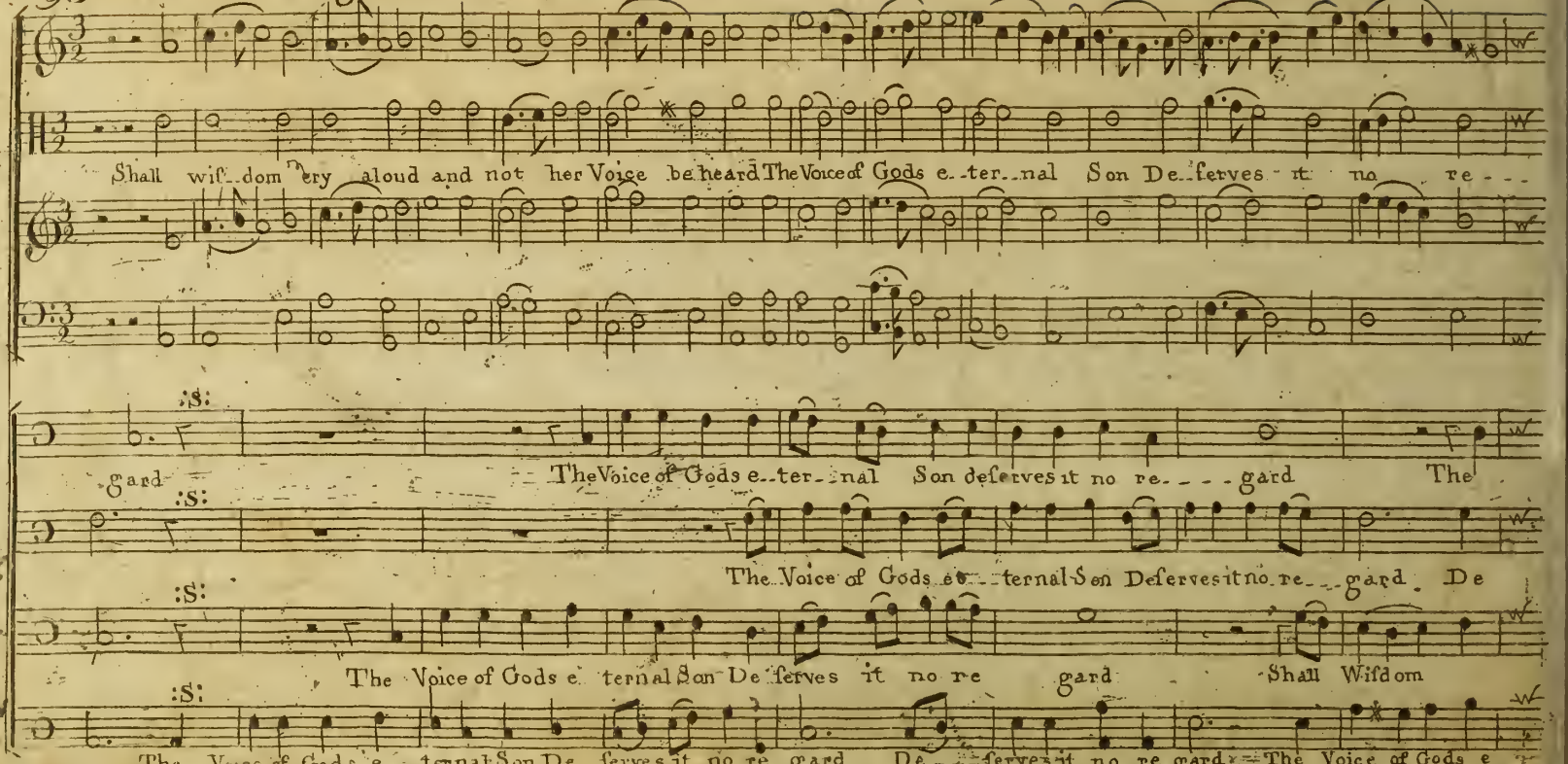

And must this body die: This mortal frame de___cay? And must these active limbs of mine lie mould__ring in the clay
And must these ac__tive limbs of mine lie mouldring in the clay. Lie mou___ld ring in the clay lie &c.
And must these active limbs of mine lie mouldring in the clay Lie mouldring in the clay
And must these active limbs of mine lie mouldring in the clay Lie mould___ring in the clay
And must these active limbs of mine lie mouldring in the clay And must these active limbs of mine lie &c.

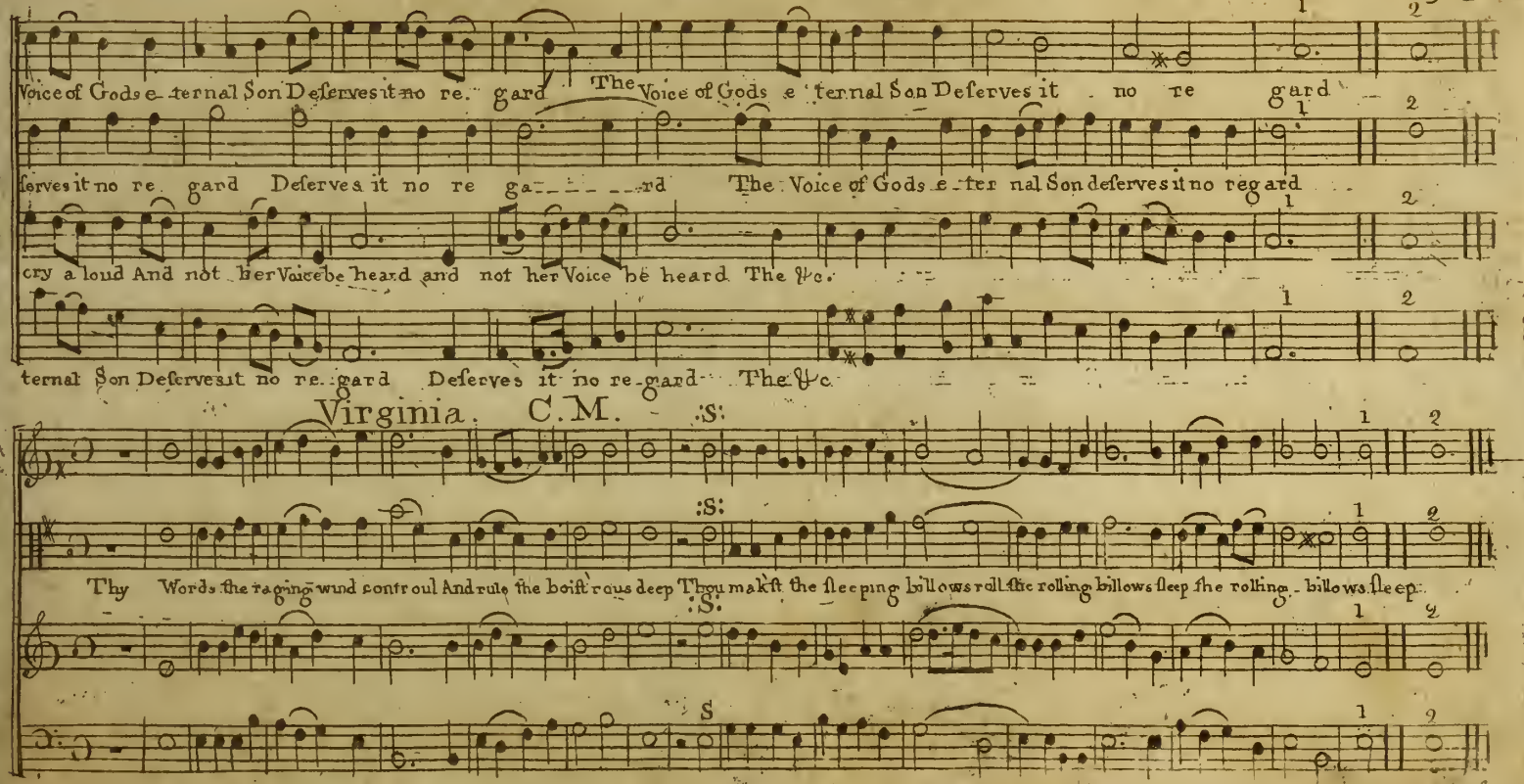
Aurora. A Morning Hymn. S. M.



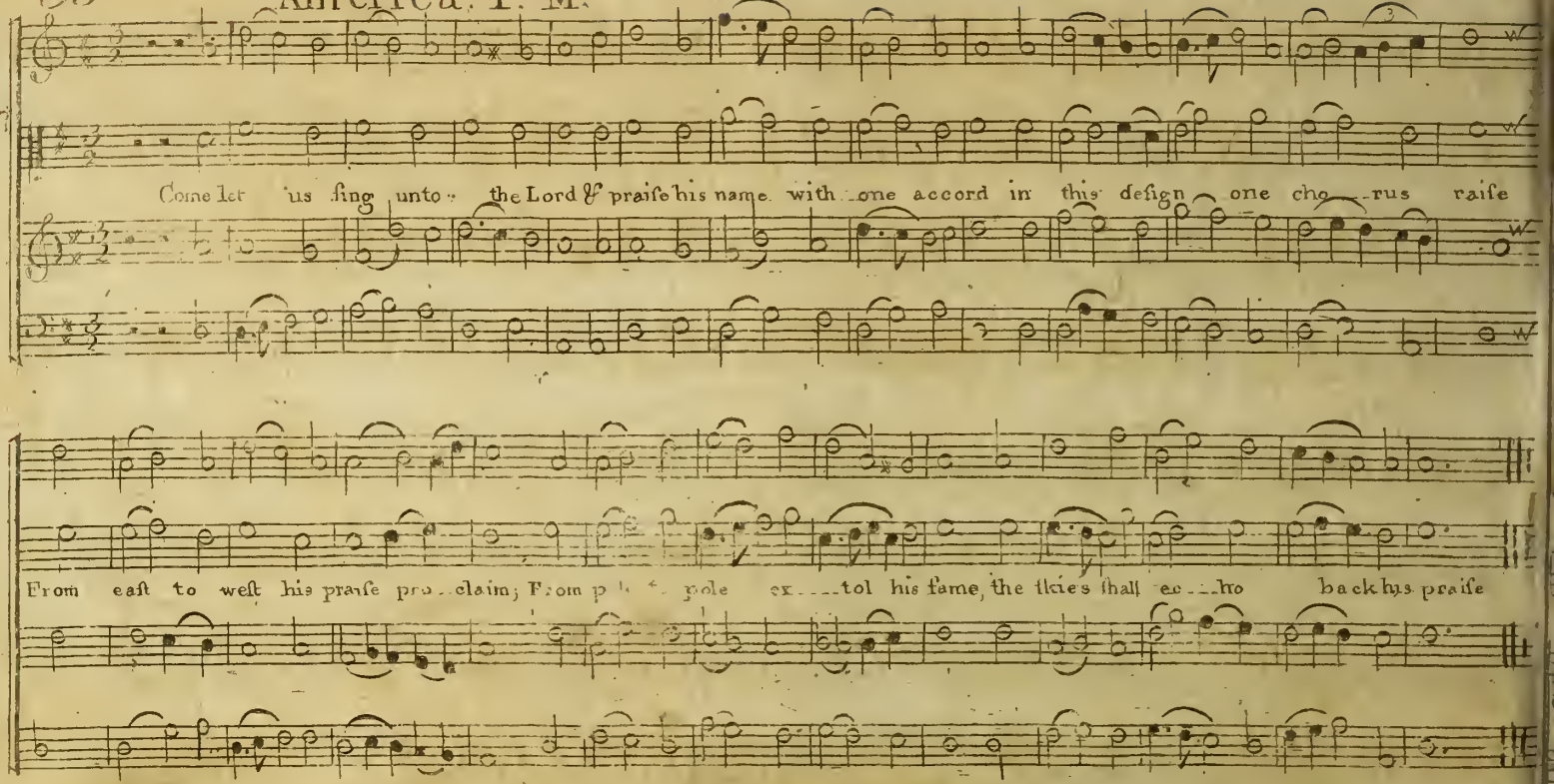

My Re deem er let me be quite happy at thy feet: Still to know my self and thee; Be this my bitter sweet
Look upon my in fant state & with a fathers yearning bless dont thy ransomd child for get Nor leave me in distres's

93 Framingham. S.M.




Voice of Gods e-ternal Son Deserves it no re-gard The Voice of Gods e-ternal Son Deserves it no re gard
serves it no re gard Deserves it no re ga---rd The Voice of Gods e-ter nal Son deserves it no regard
cry a loud And not her Voice be heard and not her Voice be heard The &c.
ternal Son Deserves it no re-gard Deserves it no re-gard The &c
Virginia. C.M.
:S:
Thy Words the raging wind controul And rule the boist'rous deep Thou makst the sleeping billows roll the rolling billows sleep the rolling billows sleep

America. P. M.


Come let us sing unto the Lord & praise his name with one accord in this design one chorus raise
From east to west his praise proclaim; From pole to pole extol his fame, the skies shall echo back his praise

Fame. P. M.

:S: :S:

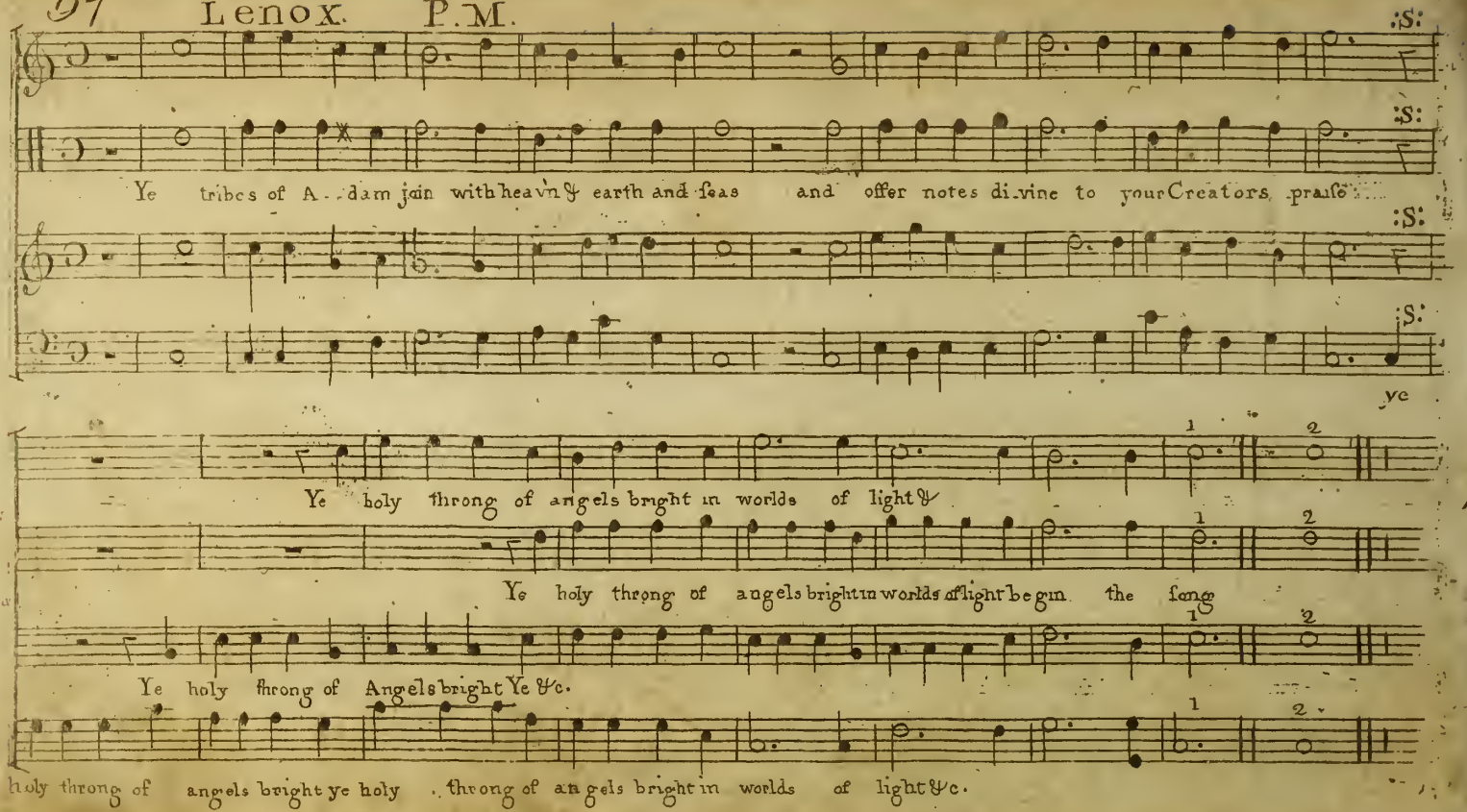
To him that chose us first before the world began. To him y bore the curse to save rebellious man, To him that form'd our hearts anew is endless praise & glory due

:S: :S:

St Thomas's. S. M.

Let ev'ry creature join To praise th'eternal God; Ye heavnly hosts the song begin And sound his name a broad

97 Lenox. P.M.


:S:
Ye tribes of A-dam join with heav'n & earth and seas and offer notes di-vine to your Creators praise
ye
Ye holy throng of angels bright in worlds of light &
Ye holy throng of angels bright in worlds of light begin the song
Ye holy throng of Angels bright Ye &c.
holy throng of angels bright ye holy throng of angels bright in worlds of light &c.

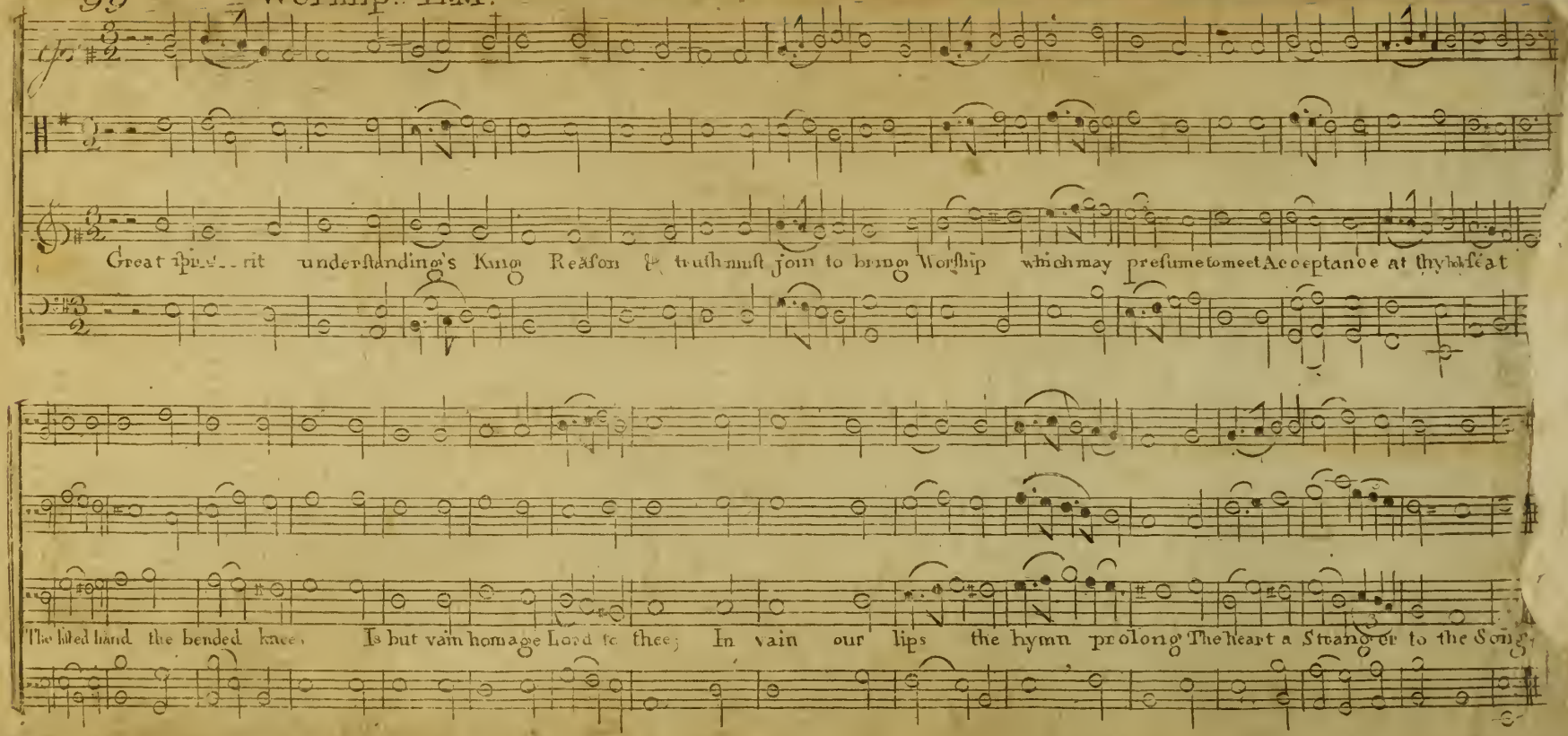
St Vincents.

In vain we Lavish out our Lives . . . to gather empty wind the Choicest Blessings Earth can yeild will Starve a hungry mind

Bedford.

Behold what wondrous grace the Father has be..stowd on Sinners of a mortal Race To call them Sons of God

Worship. L.M.


Great Spirit understanding's King Reason & truth must join to bring Worship which may presume to meet Acceptance at thy blest seat
The lifted hand the bended knee Is but vain homage Lord to thee; In vain our lips the hymn prolong The heart a Stranger to the Song

NOV 2 5 1921