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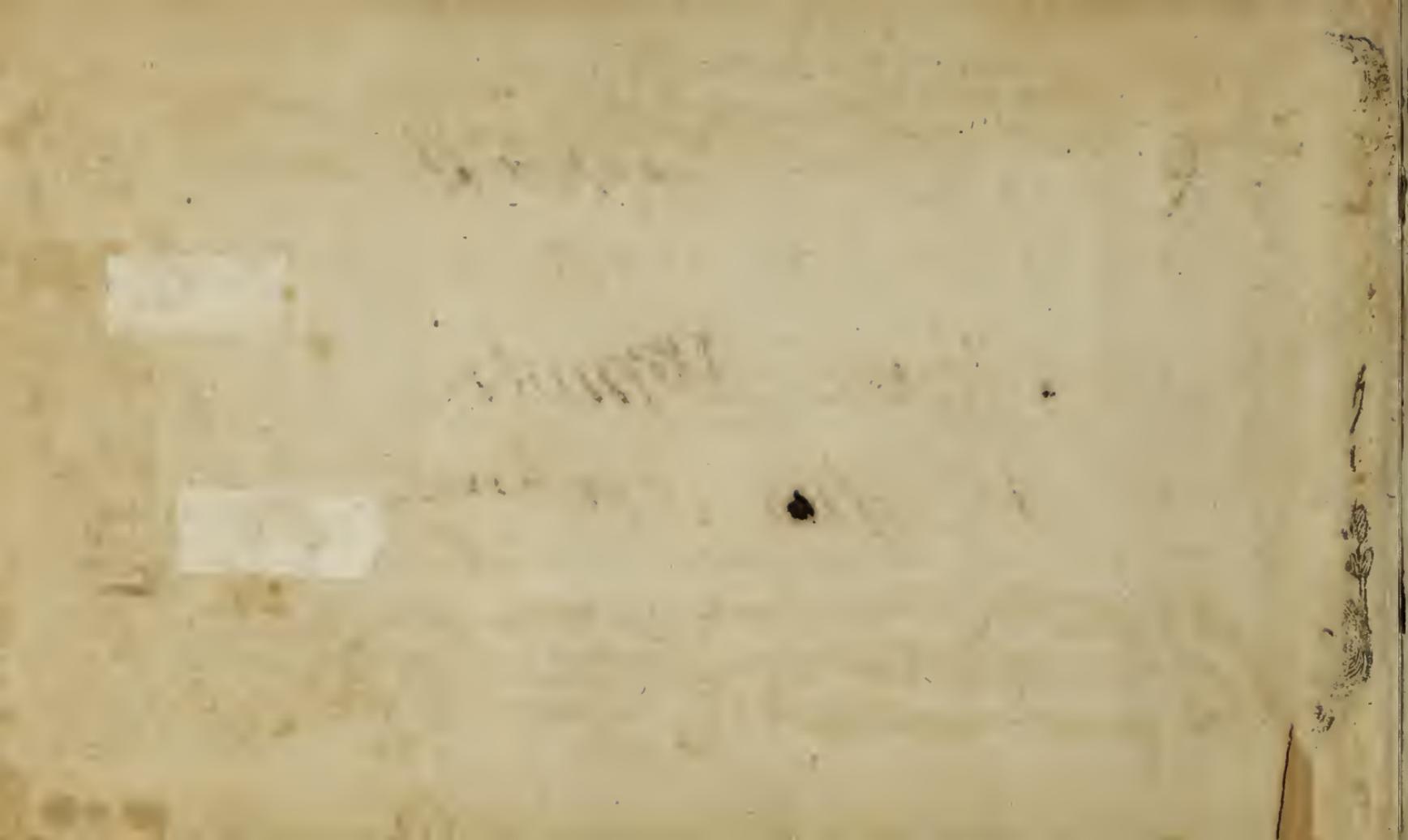
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C O N T A I N I N G ,

- I. AN INTRODUCTION to the Grounds of MUSICK.
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O Praise ye the LORD, prepare your glad Voice : In our Great CREATOR, let Iſr'el Rejoice Psalm cxxix.

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INTRODUCTION

TO THE GROUNDS OF MUSICK.

PART I.

Of the SCALE of MUSICAL NOTES commonly called the GAMUT.

THE Gamut is the lines and spaces marked with the Letters A, B, C, D, &c. whereon Musick is written. The Letters are the Names by which those lines and spaces are called.

When Notes ascend above, or descend below the Stave, a Ledger line is added whose Name is readily known by attending to the order of the Letters: for if a Ledger line be added above the Stave in Tenor or Treble, where the upper space is named G, its Name must undoubtedly be A, the space then next above B, and if another Ledger line were added above the first (as is sometimes the Case) its Name will be C, and so on. The same Rule holds good with regard to the other Parts.

The Parts of Church Musick are commonly Four, viz, *Treble, Tenor, Counter, and Bass.* The Letters are placed on the *Treble* and *Tenor* Stave in the following Order.

<i>Treble and Tenor.</i>		<i>Counter.</i>		<i>Bass.</i>	
G	Sol.	A	La.	B	Me.
F	Fa.	G	Sol.	A	La.
E	La.	F	Fa.	G	Sol.
D	Sol.	E	La.	F	Fa.
C	Fa.	D	Sol.	E	La.
B	Me.	C	Fa.	D	Sol.
A	La.	B	Me.	C	Fa.
G	Sol.	A	La.	B	Me.
F	Fa.	G	Sol.	A	La.
E	La.	F	Fa.	G	Sol.
D	Sol.	E	La.	F	Fa.

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

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

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

N. B. The above five lines are called a Stave

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

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

All notes of Musick which represent sounds, are called in founding of them, by four Names only, viz. *Me, fa, sol, la.** *Me*, is the leading note, and when that is found, the notes on the lines and spaces above are called *fa, sol, la, fa, sol, la* ; and those below *me, la, sol, fa, la, sol, fa* ; after which *me* will come again ; as in the following example of the *Treble* or *Tenor*.

me, la, fol, fa, la, fol, fa, me.

me, fa, fol, la, fa, fol, la, me.

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

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

Although this is the natural situation of the Semitones, yet their places on the staves, are very often altered by flats and sharps ; therefore observe that the *natural* place for *me*, is, in all parts of musick, on that line or space of the staff which is called B :

But if B be flat, <i>me</i> is in	- - - - - E		If F be sharp, <i>me</i> is in	- - - - - F
B and E be flat it is in	- - - - - A		F and C be sharp, it is in	- - - - - C
B, E, and A be flat, it is in	- - - - - D		F, C, and G be sharp, it is in	- - - - - G
B, E, A, and D be flat, it is in	- - - - - G		F, C, G, and D be sharp, it is in	- - - - - D

As in the following Example, viz.

* *Me*, is commonly written *mi*, but I have called it *me* through the whole of this Introduction.

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

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

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

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

NOTES. RESTS.	1.	2.	3.	4.	5.	6.
	Semibreve.	Minim,	Crotchet,	Quaver,	Semiquaver,	Demisemiquaver,
	1 Bar.	1/2 Bar.	1/4 Bar.	1/8 Bar.	1/16 Bar.	1/32

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

1 - - - - - *Semibreve* - Contains

2 - - - - - *Minims.*

4 - - - - - *Crotchets.*

8 - - - - - *Quavers.*

16 - - - - - *Semiquavers.*

32 - - - - - *Demi-semiquavers.*

EXPLANATION of the SCALE.

THESE Scales comprehend six musical Notes, with their rest, and the proportion they bear to each other.

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

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

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

4. The *Quaver*,  is but half the length of the crotchet having one

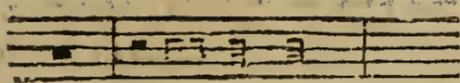
turn to its tail, which is crooked sometimes one way and sometimes another, thus, 

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

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

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

All Rests



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

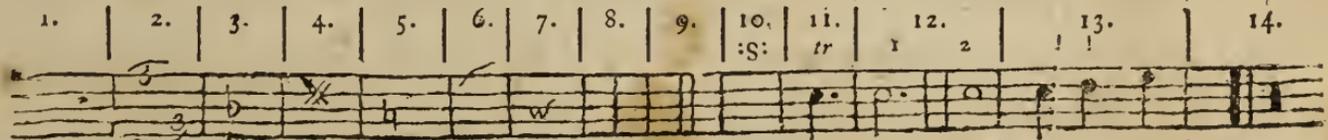
Rests also help to fill bars at the beginning and end of tunes.

Besides these Rests there are others, made use of in instrumental Musick, which are as follow



2 Bars. 4 Bars 8 Bars.

Of other CHARACTERS used in MUSICK and their USES.

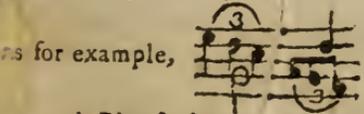


1. Point of Addition. 2. Point of Diminution. 3. Flat. 4. Sharp. 5. Natural. 6. Slur. 7. Direction. 8. Bar. 9. Double Bar. 10. Repeat. 11. Shake or trill. 12. Double Ending. 13. Notes of Distinction. 14. Close.

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



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



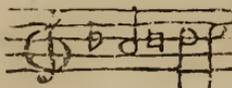
as for example, which shews that when this figure is set over three crotchets they must be sung in the time of one minim, and three quavers with this figure, in the time of one crotchet.

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

4. A Sharp \sharp is a mark of Elevation, just the reverse of the flat, and raises all the notes before which it is placed, half a tone higher: If set

at the beginning of a stave, it sharpens or raises every note on that line or space throughout the strain except contradicted by flats or naturals.

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



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

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



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

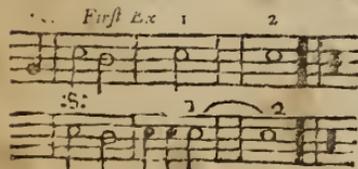
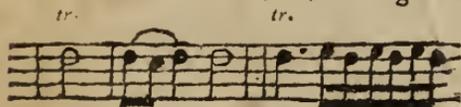
8. A *Bar*, | is used to divide the music according to the measure note, into equal parts.

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

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

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

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



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

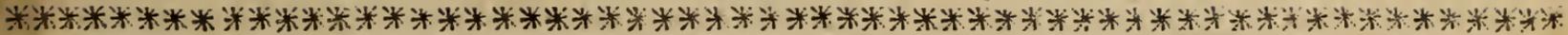
13. Such notes as have *Marks of Distinction*, placed over or under them, thus, should be sounded very distinct, and with some emphasis.



Second Example.

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

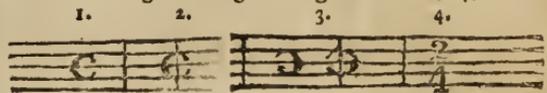
14. A *Cloze*,  is two, three, or four bars together, which shew the tune to be ended.



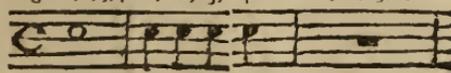
Of the various MOODS of TIME used in PSALMODY.

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

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



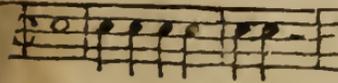
Adagio. Largo. Eiber. Allegro.

following manner. 
Adagio 1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4.

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

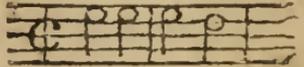
Largo, the second mood in common time, has likewise a semibreve for its measure note, and conrains notes or rests to that amount, in each bar. This also has four beats to a bar, performed in the same manner as *Adagio*, only one quarter quicker, or four beats in the time of three seconds.

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



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

1, 2, 1, 2.



d. d. u. u. d. d. u. u. d. d. u. u.

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

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

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

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

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

1st Triple time. 1, 2, 3. 1, 2, 3. 1, 2, 3.

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

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

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

Example.

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

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

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

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

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

1st. Comp Mood

1. Comp. Mood. 1, 2, 1, 2, 1, 2,

d. u. d. u. d. u.

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

Tenor.

Bass,

Of the BRACE.

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

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

- The bar rest is properly to called because it is allowed to fill a bar in all moods of time.
- Observe here——That the hand falls at the beginning and rises at the end of every bar in all moods of time.
- That in the Adagio and Largo moods a semibreve is four beats, a minim two, a crotchet one, a quaver half, &c.
- That in the Allegro and 3, 2, moods, a semibreve is two beats, a minim one, a crotchet half, &c.
- That in the 2, 4; 3, 4; 3, 8, and 6, 8, moods a semibreve cannot be used, because it will more than fill a bar.
- That in 2, 4, and 3, 4, a minim is two beats, a crotchet one, and a quaver half, &c.
- That in 3, 8, where a minim cannot be used, a crotchet is two beats, a quaver one, &c.
- That in 6, 4, a pointed minim is one beat, crotchets three at a beat, &c.
- That in 6, 8, a pointed crotchet is one beat, quavers three at a beat, &c.

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

The performing the several moods in their proper time, is a matter which should be well attended to: And yet singers often fail in this point. That some moods are quicker and some slower, all agree, yet some will sing every mood alike or so near alike that the difference is scarcely perceptible. This in many pieces especially in such as change from one mood to another, entirely frustrates the design of the composer and ruins the musick. Others again will sing all moods too slow: This is so common that many persons who profess to be good singers will scarcely allow it to be an error. It is generally most prevalent in those companies where the spirit of musick is upon the decline, and the singers grown dull and indifferent.

Of CHUSING NOTES.

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

Example of Chusing Notes,



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

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

THERE are but four *Concords*, in musick, viz. the *Unison*, *Third*, *Fifth* and *Sixth*; (their *Eighths* or *Octaves* are also meant.) The *Unison* is called a *perfect cord*; and commonly the *Fifth* is so called; but the *Fifth* may be made *imperfect* if the composer pleases.

—The *Third* and *Sixth* are called *imperfect*; their *cords* not being so full, nor so sweet as the *perfect*: But, in four parts, the *Sixth* is often used instead of the *Fifth*, in some certain place, when the *Fifth* is left out; so in effect, there are but three *concords*, employed together, in *Composition*.

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

about singing; they will then drag on heavily through a piece of musick, and render it not only a burden to themselves, but disagreeable to all who hear them. On the other hand some may err by beating time too fast: this error is sometimes found in persons who have too great a share of ostentation. To enable young singers and young teachers of musick to avoid all these errors, and to give each mood its proper time, I have added the following directions.

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

For the Adagio, Allegro, 3, 2. and 6, 4, moods,	$37\frac{2}{41}$ Inches.
For the Largo, 3, 4 and 6, 8 moods,	$22\frac{1}{6}$ —
For 2, 4	$12\frac{4}{6}$ —
For 3, 8	$5\frac{1}{2}$ —

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

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

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

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

An Example of the several *Concords* and *Discords*, with their *Octaves* under them.

Single cords—	CONCORDS.					DISCORDS.			&c.
	1.	3.	5.	6.		2.	4.	7.	
Their <i>Octaves</i> or <i>Eighths</i> —	8	10	12	13		9	11	14	
	15	17	19	20		16	18	21	
	22	24	26	27		23	25	28	

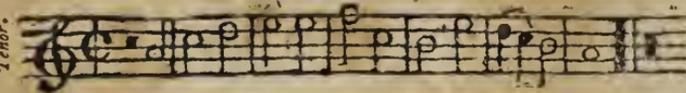
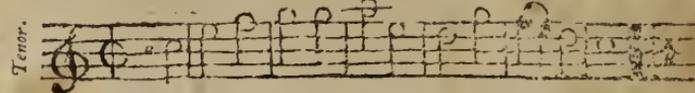
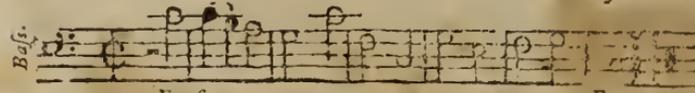
N. B. That if a *voice* or *instrument*, could reach to ten thousand *Octaves*, they are all counted as one in nature. Every *Eighth*, or *Octave* contains twelve *semitones*, the five whole tones being divided into *semitones* and the two natural *semitones*, make the twelve. The following is an example.

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

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

Of the KEYS used in MUSICK.

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

A, the natural FLAT Key.		<i>la.</i>	C, the natural SHARP Key.		<i>fa.</i>
Tenor.					
	<i>La, fa.</i>	A. Key	<i>fa la.</i>	C. Key.	
Bass.					
	<i>La, la.</i>	<i>La.</i>	<i>fa, fa.</i>	<i>fa.</i>	

Of LEADING NOTES.

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

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

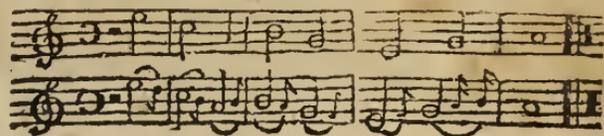


A musical staff in treble clef showing a sequence of notes. A small note with a trill symbol (tr.) above it is followed by a larger note with a trill symbol (tr.) above it, illustrating the concept of a leading note or trill.

Of TRANSITION.

MR. REED has written so concisely on Transition, that it seems best to give his own words and example, which are as follow viz. “The *lute* notes flurred to the minims must not be considered as adding any thing to the time, the bars being full without them, but only as notes to lead the voice from one sound to another, and if sounded at all, must be sounded as much softer than the minims as they are smaller. Transition is nothing but sliding gracefully from one note to another: But fingers should be exceedingly careful to deviate as little as possible from the true sound of a note, because in going off from the true sound they will undoubtedly make discords where the composer did not design to have any, and then perhaps the composition will be despised, because the performers are faulty.”

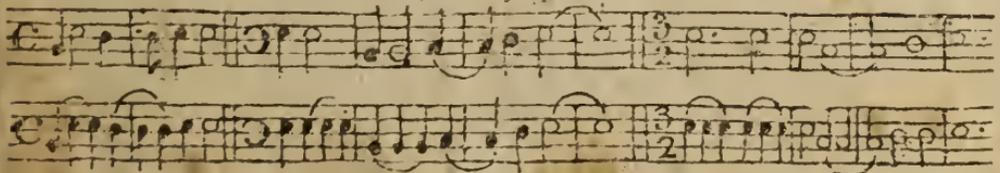
“N. B. Transition, as well as trills, had better be omitted than badly performed.”



Of SYNCOPATION.

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

Examples of Syncopation.



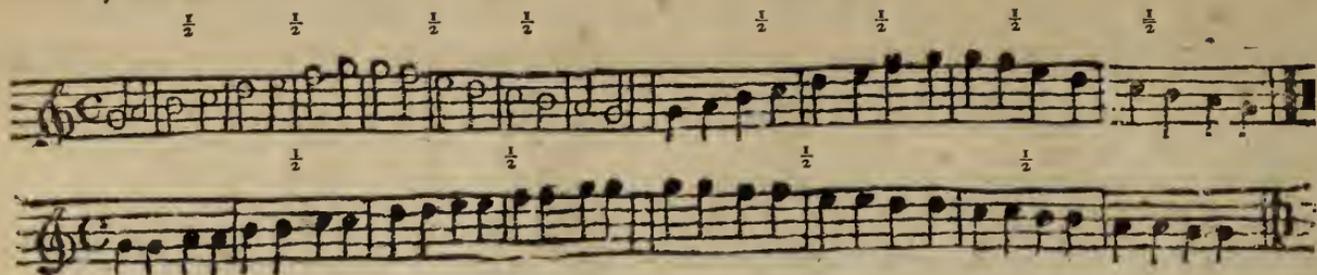
The Learner may sing the Notes as they stand on the above Stave.

Great care must be taken to give every note its true and distinct sound, and to observe the semitones between *me* and *fa*, and *la* and *fa*, in

Of the sounding the EIGHT NOTES.

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

ascending; and also between *fa* and *la* and *fa* and *me* descending. After having learned to found the following notes well, they may begin to practice on plain and easy musick.



D I R E C T I O N S.

For PITCHING a Tune by a *Concert* Pitch-pipe.

LET the Key of the Tune, which is the last note of the Bass, or its Octave, which is generally the first, be sounded upon the Pipe by the leader, and let him give the Bass their found first, then the rest of the parts in order to conform to it. Some masters or leaders say, the Tenor is the leading part, and consequently the first note of the Tenor ought to be first sounded, and the Bass and other parts take their sounds in conformity to that; but that method is not from any authority. I confess that the Tenor is in one sense, the leading part, and in another it is not, for the Bass being the Foundation and Ground of Musick, certainly the other parts must conform to it: furthermore, when a Choir are singing, if the Bass moves either faster or slower than the true time, the other parts cannot leave it, but must follow. Those Tunes which begin in G, C, D, &c. whose Tenors begin a fourth below the Key, in such cases, the Key-note of the Tune, must be given to the Choir, and the Tenor, and all the other parts, must take their sounds from the said Key-note, that is, to fall a fourth, &c. from the said Key-note thus given to the Choir.—Again, when the Key is sounded first, the whole Choir will seem to be more properly struck, and affected with the air of the tune, than otherwise they would be, and it is in my esteem, as improper and contrary to all rule and authority to pitch a Tune any way but by the Key of it, as it would be to erect first the posts and roof of a Building and then to place the Cills.

C O N C L U S I O N.

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

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

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

A D V E R T I S E M E N T.

TH E following Collection of SACRED MUSICK, is offered to the Public under an humble persuasion of its being executed in such a manner as to merit its patronage and approbation.—It consists of a great variety of approved pieces of both ancient and modern Composition; selected from Harmonia Sacra, Arnold, Stephenson, Knap, Law, Worcester Collection, Reed, Musical Magazine, &c. together with a number of Psalm Tunes never before published.—Many Pieces which were in the first Edition, are omitted and other approved ones inserted in their stead.—In the course of this Work, many necessary Corrections, and it is humbly presumed, useful Alterations, have been made, which it is hoped, will be generally approved of.—A material circumstance is, that the whole is engraved on COPPER, the Superior advantages of which to musical printing Types, no one conversant in matters of this sort, can be ignorant of.—That it may answer the end for which it was designed, of furnishing Schools and Singing Societies with a valuable System of Church Musick, accurate, correct, and adapted to almost every occasion, is the sincere wish of the Public's most obedient and humble servant

Boston, October 28th. 1790.

The C O M P I L E R.

I N D E X.

☞ *Tunes with this Mark (*) never before published.*

<p>A</p> <p>ANDOVER, Wood, 65 Aylebury Williams, 70 Ascension Wood, 48 Alstead Holden, 31</p> <p>B</p> <p>Bristol Swan, 46 Buckland ——— 60 Branford Benham 67 Bethesda ——— 69 Britannia Harm. Sacra. 75 *Bethfield Nolen, 87 Bridgewater Edson, 88 Bangor Tansur, 91</p> <p>C</p> <p>Calvary Reed, 38 Crucifixion Harris, 43 Colchester New ——— 59 *Crucifixion Cooper, 76 *Consolation Cooper, 80 *Complaint ——— 89</p> <p>D</p> <p>Denmark Madan, 51 Denbigh Madan, 56 Dalton ——— 83</p> <p>E.</p> <p>Eagle Street New ——— 62</p>	<p>F</p> <p>Falmouth Madan, 58 Funeral Thought Williams, 85</p> <p>G.</p> <p>Greenfield Edson, 39 Greenborough ——— 81 Greenwich Reed, 90</p> <p>H.</p> <p>Hartford Carpenter. 40 Habakkuk Harm. Sacra, 78</p> <p>I.</p> <p>Infant Saviour Knap, 37 Jubilee Brownson, 27</p> <p>K</p> <p>King'sbridge Williams, 23</p> <p>L.</p> <p>Little Marlborough Williams, 22 Lisbon Swan, 55 Lebanon ——— 59 Lenox Edson, 71 Landaff Tansur, 73</p> <p>M.</p> <p>Montague Swan, 41 Middleton Bull, 24 Milford Stephenson, 25 Moreton ——— 67 *Marietta ——— 82</p>	<p>N</p> <p>Norwich Brownson, 26 Naples Reed, 28</p> <p>O.</p> <p>Old Hundred ——— 19 Oxford New Harm. Sacra, 88</p> <p>P.</p> <p>Psalm 34 ——— 136 ——— 33 ——— 46 ——— 46 ——— 3 ——— 90</p> <p>Pool ——— Portsmouth ——— Poland Swan, 45 Pepperill Wood 66 Plymouth ——— 70</p> <p>R.</p> <p>Rochester ——— 86 Rainbow Swan, 74 Russia ——— 84</p> <p>S.</p> <p>Stafford Reed, 32 Salem Arnold, 33 Sherburne Reed, 34</p>	<p>N</p> <p>Suffield King, 36 Sinai ——— 44 Stratfield Goff, 47 Sutton ——— 57 St. Martin's Tansur, 72 St. Patrick's ——— 60 St. Anne's Williams, 91</p> <p>U. V.</p> <p>Uxbridge ——— 86 Union ——— 54 Virginia Brownson, 72 Victory Mann, 87</p> <p>W.</p> <p>Worcester Wood, 21 Westfield Brownson, 29 Windham Reed, 29 Walpole Wood 30 Worthington Strong, 36 Well Holdrayd 85 Windsor Tansur, 84 Winchester ——— 62</p> <p style="text-align: center;">A N T H E M S,</p> <p>Behold I bring you glad tidings 92 Arise shine O Zion, 96 Behold God is my Salvation, 102 O Lord God of Israel, 108</p>
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FEDERAL HARMONY

PART II

OLD HUNDRED. L. M.

Musical score for 'Old Hundred' in G major, 4/4 time. The score consists of four staves. The first staff is the vocal line, and the second and fourth staves are the organ accompaniment. The third staff contains the lyrics. The piece concludes with a double bar line on the fourth staff.

Praise God from whom all blessings flow Praise him all Creatures here below Praise him above th' Angelic Host Praise Father Son & Holy Ghost

Through all the changing scenes of life in trouble and in joy :S: The praises of my God shall

The praises of my

The praises of my God shall still the

The praises of my God shall still

still the praises of my God shall still My heart My heart and

God the praises of my God shall still. My heart and tongue employ My heart and tongue employ

praises of my God shall still

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

Who stand on Zion's hill

How hearty are their feet,

And words of peace reveal How charming charming, is their voice. How sweet the tidings are Zion be

Zion be hold thy Saviour

Zi on behold thy Saviour King He reigns and

Zion behold thy Saviour King he reigns & triumphs here Zion
 hold thy Saviour King He reigns & triumphs here He reigns & triumphs here Zion behold thy Saviour King He reigns & triumphs here
 King he reigns & triumphs here Zion behold thy Saviour King He reigns & triumphs here
 triumphs here Zion behold thy Saviour King

LITTLE MARLBOROUGH S.M.

Welcome sweet day of rest, that saw the Lord arise; Welcome to this re...viving breast And these re joicing eyes

Would you behold the Works of God his wonders in the world abroad Go with the mariners and trace the unknown regions of y^e seas
 Rejoice ye thining worlds on high Behold the King of glory nigh Who can this King of glory be the mighty Lord the Saviour he

The musical score consists of four staves. The top staff is a treble clef with a 4/4 time signature. The second staff is a bass clef. The third staff is a treble clef with a 4/4 time signature. The bottom staff is a bass clef with a 4/4 time signature. The lyrics are written between the second and third staves.

POOL. L.M.

They that in ships with courage bold O'er swelling waves their trade pursue Do Gods amazing works behold. And in the deep
 behold And in the deep And in the
 behold And in the deep

The musical score consists of four staves. The top staff is a treble clef with a 3/2 time signature. The second staff is a bass clef with a 3/2 time signature. The third staff is a treble clef with a 3/2 time signature. The bottom staff is a bass clef with a 3/2 time signature. The lyrics are written between the second and third staves. There are three 'S:' markings above the staves, indicating a solo section.

deep And in the deep his wonders view his won ders wanders view his won ders wonders view

And in the deep And in the deep his wonders wonders wondrous view his wonders wonders wonders won ders view

deep And in the deep the deep his won ders wonders view his won ders wonders view

And in the deep And in the deep his won ders wonders view his won ders won ders view

MIDDLETON P. M.

Christ awhile to mortal giv'n

It all the day that saw him rise ra vish'd from our wishful eyes

Re-ascends his native Heavn

There the pompous triumph waits, Lift your heads e ter nal gates Wide unfold the radiant scene Take the king of glory in

MILFORD. C. M.

If angels sung a Saviours birth If angels sung a
 If angels sung a Saviours Saviours birth on that auspicious morn
 If angels sung a Saviours birth If angels sung a
 If angels sung a Saviours birth If angels sung a

We well may imitate Now he again is born Now he again is born

We well may imitate their mirth Now he again is born Now he again Now he again is born

We well may imitate their mirth We well may imitate Now he again is born

We well may imitate their mirth We well may imitate Now he again is born Now he again

NORWICH. S. M.

Into thy bosom O my God

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 Into thy bosom O my God

Into thy bosom O my God

Blow ye the trumpet blow Blow ye
 Blow ye the trumpet blow the trumpet blow The gladly solemn sound Let all the nations know To
 Blow ye the trumpet blow Blow ye
 Blow ye the trumpet blow

:S:
 :S:
 :S:
 The year of Jubilee is come Return ye ransomed sinners

And rest upon his word and rest upon

Mine eyes & my desires Are ever to the Lord I love to plead his promises And rest up on his word

And rest upon his word

And rest upon his word

WINDHAM

But wisdom shows a narrower path With here and there a traveller

O if my soul was form'd for woe How would I vent my sighs Repentance should like rivers flow

from both my stream...ing eyes Twas for my sins my dearest Lord Hung on the cur sed tree

:S: *And gro... and a way a dy ing life* For thee For the my soul For thee

:S: For thee For the my soul For thee For the

:S: For thee my soul For thee For the

:S: For thee my soul For thee

ALSTHAD. C. M.:

:S: News from news from

:S: News from the news from the

:S: Shepherds rejoice lift up your eyes send your fears away news from regions of the skies salvation, born to day news from the regions of the skies

:S: news from

1 2

1 2

1 2

1 2

See what a living stone The builders did refuse. Yet God hath built his Church there on In spite of envious Jews

Yet God hath built his church there on Yet Ye.

Yet God hath built his church there on Yet Ye.

Yet God hath built his church there on Yet Ye.

Yet God hath built his church there on Yet Ye.

PORTSMOUTH. C. M.

There is a land of living joy Beyond the utmost seas Where none of bliss without alloy In boundless prospect

re...tu...rn wilt thou no more re turn - wilt thou no more return

Why had thou cast us off O God wilt thou no more re turn wilt thou no more re turn wilt thou no more re turn

re...tu...rn

re...turn wilt thou no more re turn

Does thy fierce anger burn... Does thy fierce anger burn

Why again O God Does thy fierce anger burn

Does thy fierce anger burn

Why again O God Does thy fierce anger burn

Does thy fierce anger burn

While shepherds watch'd their flocks by night All seated on the ground
 The angel of the Lord came down and
 The angel of the Lord came down And glory
 The angel of the Lord came down And glo ry shone around And
 The angel of the Lord came down And gl.....o.....ry shone around And

glory shone around And &c
 The, &c
 shone around And gl.....o.....ry shone a round The angel of the Lord came down And glory shone a.....ound
 glory shone a round. The &c. And &c
 gl.....o.....ry shone around The &c. And &c.

Hast thou not giv'n thy word To save my soul from death. And I can trust my Lord to
 And I can trust And I can trust my Lord to
 And I can trust my Lord. And I can trust my Lord to
 And I can trust And I can trust And

I'll go & come nor fear to die I'll go and come nor fear to die Till
 I'll go and come nor fear to die I'll go and come nor fear to die Till from on high Thou call me home
 I'll go and come nor fear to die Till from on high Thou
 I'll go and come Nor fear to die Till from on high

WORTHINGTON.

These we adore eternal name And humbly own to thee how feeble is our mortal frame how
 What dying worms are we what dying worms what dying worms
 worms are we what dying worms

This is a four-part musical score for the hymn 'WORTHINGTON'. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is written in a common time signature. The lyrics are printed below the vocal staves.

SUFFIELD.

C. M.

Teach me the measure of my days, Thou maker of my Frame: I would survey life's narrow space And learn how frail I am

This is a four-part musical score for the hymn 'SUFFIELD'. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is written in a common time signature. The lyrics are printed below the vocal staves. There are repeat signs with first and second endings at the end of the piece.

O fight of anguish O fight of anguish view it near What weeping what weeping innocence is here a manger for his bed

The brutes yield to his woe Men y word brutes no pity show Non give him friendly aid nor give him friendly aid

My thro'ts that often mount the skies &c. :S:

My thro'ts that of ten mount the skies, Go search . Go search the world beneath :S:

My thro'ts that often mount the skies - Go . - sea rch :S: Where nature all in

My thro'ts that often mount the skies Go search the world Go &c. Where nature all in ruin lies Where

Where &c. 1 2

nature all Where nature all in ruin lies And owns - And owns And owns her sov' reign death 1 2

ruin lies Where &c. 1 2

nature all in ruin lies in &c. 1 2

GREENFIELD. P. M.

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

Through
The earth were from her

Though earth were from her centre tost And mountains in the

Though earth were from her centre tost And mountains in the oceans tost, Torn piecemeal by the roaring tide

earth were from her centre tost And mountains in the Ocean tost Torn &c Torn &c

centre tost And mountains in the ocean tost Torn &c.

This spacious earth is all the Lords, And men and worms & beasts & birds, He rais'd the building on the seas And gave it for their dwelling place

But there's a brighter world on high, Thy palace Lord above the sky Who shall ascend thy blest abode And dwell so near his Maker God

MONTAGUE. L. M.

Ye sons of men with joy record The various wonders of y^e Lord And let his Power and goodness sound Thro' all your tribes y^e word around:

Let the high heavens your

Let the high heavens your songs invite, Those spacious fields of brilliant light Where
 Let the high heavens your songs invite, Those spacious fields of brilliant light Where sun & moon & planets roll And stars that glow from pole
 Let the high heavens &c. Those spacious &c. Where sun &c. Where
 Let the high heavens &c. Those spacious &c. Where sun and moon and planets roll &c.

Lord what a feeble piece is this our mortal frame is this our mortal frame
 Our life how poor or a trifle
 Our life how poor or a trifle tis our life now
 Our life how poor or a trifle tis our life now

poor or a trifle tis That scarce deserves the name That
 is That scarce deserves the name That scarce deserves the name Our life how poor a trifle tis That scarce deserves the name
 poor a trifle tis That
 That

CRUCIFIXION.

Me thinks I see his bleeding wound which he receiv'd for
 Me thinks I see my Saviour dear nail'd to the curst tree
 Me thinks I see his bleeding wound which he receiv'd for
 Me thinks I see his bleed ing bleed...ing wound which he receiv'd for me
 Me thinks I see his bleed ing wound his bleed...ing wound which he receiv'd for me

S: Me thinks I see his bleed ing wound his bleed ing wound which he receiv'd for me which he which he receiv'd for me me.
S: Me thinks I see his bleed...ing wound which he receiv'd for me which he receiv'd for me me
S: Me thinks I see his bleed ing wound which he receiv'd for me which he which he receiv'd for me me
 Me thinks I see his bleed ing wound which he receiv'd for me which he re...ceiv'd for me me

O The immense th' amazing height The boundless Grandeur of a God Who treads the World be

The first system of the musical score consists of two staves. The upper staff is a vocal line in G-clef with a treble clef, containing a melody of quarter and eighth notes with various rests and slurs. The lower staff is a basso continuo line in C-clef with a bass clef, providing a harmonic accompaniment with similar rhythmic patterns. The lyrics are printed below the vocal line.

neath his feet and fways the nations with his nod He speaks and loall nature shakes Heavn's everlasting

The second system of the musical score continues the composition with two staves. The vocal line and basso continuo line maintain their respective parts, with the vocal line ending on a long note. The lyrics are printed below the vocal line.

Pillars bow He rend the clouds with hideous cracks: And shoots his fiery arrows thro

POLAND. C. M.

God of my life look down Behold the pains I feel But I am dumb before thy throne nor dare dispute thy will

The lofty Pillars of the sky And spacious concave raft'rd on high Spangled with stars a shining firmament Their great Original pro

Th' unweari'd ☩
 Th' unweari'd sun from day to day pours knowledge on his golden ray And publishes to every land the works of a mighty hand
 Th' unweari'd ☩
 Th' unweari'd ☩ And ☩ And ☩

Thro' ev'ry age eter... nal God Thou art our rest our safe abode

High was thy *ſc* made high

High was thy throne ere

High was thy throne ere heav'n was made High

High was thy throne ere heav'n was made High was thy throne ere

was thy throne ere heav'n was made Or earth thy humble footstool laid

heav'n was made ere heav'n was made Or earth thy humble footstool laid - Or *ſc* laid or earth thy humble footstool laid

was *ſc* Or earth thy humble footstool laid *ſc*

Or earth thy humble footstool laid *ſc*

At the close

Jesus our triumphant head Risen victor 'ous from the dead To the realms of glory's gone To ascend his rightful throne Cherubs on y

Hail him hail him Hail him as he passes

conquerer gaze Seraphs glow with brüten blaze, Each bright order, of the sky hail him as he passes by

Hail him as he passes by

by

Hail him hail him hail him as he passes by Saints the glorious triumph meet See their garments at his feet by his fears his toils are view'd and his garments

ro...ll in gloce Hear its King congratulates Opens wide her golden gates Angels songs of vict'ry bring all the blissful regions ri-----ng

All the blissful regions ring

All the blissful regions ring

All the blissful regions ring Sinners join the heavenly powers For redemption all is ours None but burdened sinners prove Blood bought

All the blissful regions ring

Mozzato

pardon dying love Hail thou dear thou worthy Lord Holy lamb incarnate word Hail thou suffering Son of God Take the trophies of thy blood

pardon dying love Hail thou dear thou worthy Lord Holy lamb incarnate word Hail thou suffering Son of God Take the trophies of thy blood

Before Jeho vab's awful throne ye nations bow with sacred joy know that the Lord is God a lone He can create and he destroy

He can create and he destroy His sov'ign pow'r with out our aid Made us of clay and form'd us men and when like wand'ring sheep we

thayd He brought us to his fold again he brought us to his fold again. We crowd thy gates with thank..ful: songs High as the Heav'n our

Loud *Soft* *Loud* *Soft* *Loud*

vo...nces raise And earth & earth with her ten thousand thousand tongues Shall fill thy courts with sounding praise Shall fill thy courts with sounding praise shall

1 2 :S

fit shall fill thy courts with sounding praise Wide as the world is thy command Vast as e terni ty e terni ty thy love Firm as a rock thy

1 2 :S

Soft *Soft* *Louds*

truth must stand when roll ing years shall cease to move shall cease to move When rolling years shall cease to move When roll ing years shall cease to move

Loud hal le lu jah's to the lord From distant worlds where creatures dwell
 Let heav'n begin the solemn word And sound it dreadful down to hell

This system contains the first two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written between the two staves. There are triplets in the final measures of both staves.

Piano Let ev'ry angel bend the knee Sing of his love in heavenly strains
 And speak how fierce his terrors be
 The Lord how absolute he reigns

This system contains the second two staves of music. The top staff continues the melody from the first system. The bottom staff continues the bass line. The lyrics are written between the two staves. There are triplets in the final measures of both staves.

S: Forte

Thy throne his glorie dwell An awful throne of shining bliss Fly thro the world O sun & tell How dark thy beams compar'd to his How dark thy beams compar'd to his

LISBON.

S. M.

O let thy God and king thy sweetest Gods employ Thy children shall his honour sing in palaces of joy

From all who dwell be low the skies Let the crea-ators praise a rite Let the Re-deemer's name be sung thro' e-...v

ry land by e-...v-ry tongue E-ter-nal are thy ntercies Lord E-ter-nal truth attends thy word Thy praise shall found from shore to shore Till

evry

by

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

SUTTON. S. M.

Be hold the lofty sky Declares its maker God And all the starry works on high Proclaim his pow'r a broad
 Be hold the lofty sky Declares its maker God And all the starry works on high Proclaim his pow'r a broad
 Be hold the lofty sky Declares its maker God And all the starry works on high Proclaim his pow'r a broad

Lord we come before the now at thy feet we hum bly bow Oh do not our fruit dis- dain shall we seek the lord in vain

This system contains three staves of music. The top staff is the vocal line in G-clef, 2/4 time, with lyrics underneath. The middle staff is the alto line in C-clef, and the bottom staff is the bass line in F-clef. The music features a mix of eighth and sixteenth notes with some triplet markings.

Soft Loud *Soft* Loud

Lord on the our souls depend In compassion now descend Fill our heart with thy rich grace 'Twas our life to sing thy praise Give our lip to sing thy praise

This system also contains three staves of music. The top staff is the vocal line, with dynamic markings *Soft*, **Loud**, *Soft*, and **Loud** placed above it. The lyrics are written below the staff. The middle and bottom staves are instrumental accompaniment. The music continues with similar rhythmic patterns and includes a final cadence.

Rejoice ye sitting worlds on high behold the King of glory nigh Who can this King of glory be The mighty Lord the might... ty Lord the Saviour's he

This musical score is for the hymn 'LEBANON. L.M.'. It consists of four staves of music. The top staff is the vocal line, followed by a piano accompaniment consisting of two staves. The lyrics are written below the vocal line. The music is in 3/4 time and G major.

COLCHESTER New. C.M.

O 'twas a joyful sound to hear Our tribes devoutly say up Israel to the temple haste And keep your festival day

This musical score is for the hymn 'COLCHESTER New. C.M.'. It consists of three staves of music. The top staff is the vocal line, followed by a piano accompaniment consisting of two staves. The lyrics are written below the vocal line. The music is in 3/4 time and G major.

Life is the time to serve the Lord The time to serve the great reward And whilst the lamp holds out to burn the vilest sin may see him

ST. PATRICKS. C. M.

Bless morning whose young dawning rays Beheld the Son of God alive triumphant from the grave And leave his dogs a noise

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

His mercy and his righteousness And of grace
 ho.....ly just and true Let heav'n & earth proclaim His works of nature & of grace Reveal his wondrous name

My God accept my early vows, Like morning incense in thy house And let thy nightly worship rise Sweet as the evening sacrifice

The musical score for 'Winchester' consists of four staves. The first staff is the vocal line, featuring a triplet of eighth notes in the final measure. The second staff is the vocal line with lyrics. The third and fourth staves are the piano accompaniment.

NEW EAGLE STREET. S. M.

Raise your triumphant songs To an immortal Tune Let the wide Earth resound the Deeds Celestial Grace has done

The musical score for 'New Eagle Street' consists of four staves. The first staff is the vocal line. The second staff is the vocal line with lyrics. The third and fourth staves are the piano accompaniment, featuring a triplet of eighth notes in the final measure of the third staff.

He sends the labring co-

The Lord hath eyes to give the blind; The Lord supports the sinking mud

He sends the labring

He sends the labring conscience peace He &c.

He sends the labring conscience peace He &c.

conscience peace

conscience peace He helps the stranger in distress The widow and the Fatherless And grants the prisoner sweet release

Ill praise my Maker with my breath And when my voice is lost in death Praise shall employ my nobler

power's My days of praise shall ne'er be past While life and thought and being last Or immortal glory en-dures

AND OVER. C. M.

My passions fly to seek their King And send their groans a broad
 They beat y^e air with hea...vy
 They beat y^e air with heavy wing And

all with heavy wing And mourn y^e.
 They beat y^e air with heavy wing And mourn And mourn And mourn And mourn. An absent God
 wing And mourn And mourn and mourn an absent God

As pants y heart for cooling stre ams When hea ted in the chafe so longs my soul O

soul O God for the And thy refreshing grace so longs my soul O God for thee And thy refreshing grace
 God for thee and thy &c.
 thee O God for thee And &c.

O may I live to reach the place Where he unveils his lovely face Where all his Beauties you behold And sing his Name to Harps of Gold

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in a common time signature and features a melody with various ornaments and a steady accompaniment.

BRANFORD. C.M.

Save me O God the swelling Floods break in upon my soul I sink & sorrows pierce my head Take in thy Waters roll

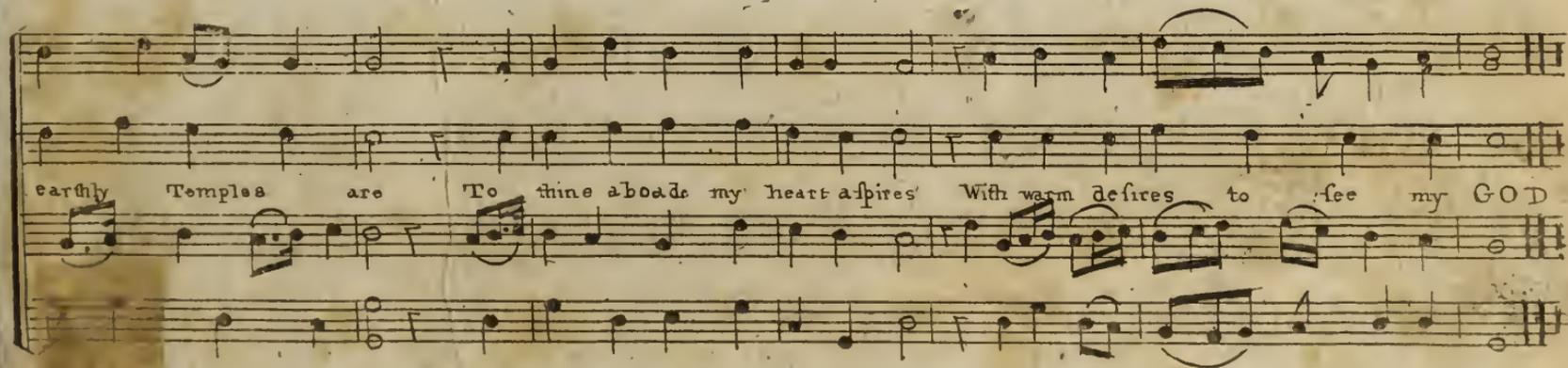
This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in a common time signature and features a melody with various ornaments and a steady accompaniment. There are first and second endings marked with '1' and '2' at the end of the piece.

Look down O Lord regard my cry look down O Lord regard my
 Look down O Lord regard regard my cry on the my hopes dropp'd
 Look down O Lord regard my cry Look down O Lord look down O Lord regard my
 Look down O Lord regard my cry Look down O Lord regard my I'm close beset without Al

I'm close beset without Ally I'm close beset without Ally Be thou my shield & friend be thou my shield & friend be thou my
 close beset without Ally I'm close beset without Ally ly Be thou my shield & friend be thou my shield & friend
 out Ally I'm close beset without Ally ly Be thou my shield & friend be thou my shield & friend be thou my
 I'm close beset I'm close beset without Ally ly be thou my shield & friend be thou my shield & friend be thou my



Lord of the worlds above How pleasant and how fair The dwellings of thy Love shine



earthly Temples are To shine abroad my heart aspires With warm desires to see my GOD

O God of Mercy hear my call My loads of Guilt remove Break down this separating wall That bars me from thy love

The musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the alto line in alto clef. The third staff is the tenor line in tenor clef. The bottom staff is the bass line in bass clef. The music is in 3/2 time and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

AYLESBURY.

S. M.

The Lord my shepherd is. I shall be well supplied Since he is mine & I am his What can I want be sides

The musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the alto line in alto clef. The third staff is the tenor line in tenor clef. The bottom staff is the bass line in bass clef. The music is in 3/2 time and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

LEN OX. P. M.

Ye tribes of adam join with heavn and earth and seas And of ten notes divine To your Cre---a---tors praise.

Ye ho..ly throng of angels bright In worlds of light &c

Ye ho..ly throng of angels bright In worlds of light begin the song

Ye ho..ly throng of angels bright, Ye &c.

throng of angels bright Ye holy throng Of angels bright In worlds, of light &c.

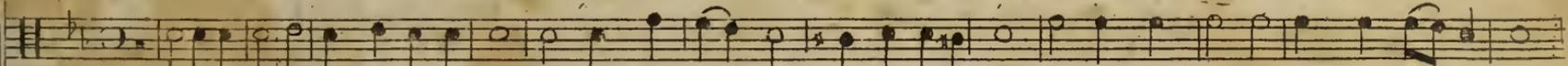
Arise my soul my joyful powrs And triumph in my GOD Awake my Voice loud proclaim His glorious Grace abroad.

This musical score is for the hymn 'S. MARTINS' in Common Time. It features four staves: a vocal line (treble clef), a piano accompaniment (treble clef), a second vocal line (treble clef), and a bass line (bass clef). The key signature has one sharp (F#) and the time signature is C.M. The lyrics are written below the piano part.

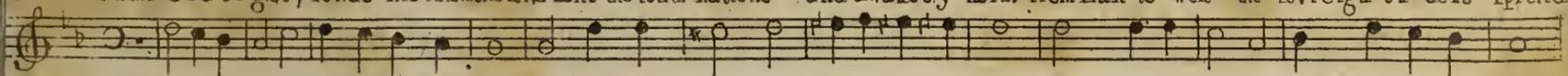
VIRGINIA. C M.

Thy words of raging winds control And rule the boisterous deep Thou mak'st sleeping billows roll The rolling billows sleep The rolling billows sleep

This musical score is for the hymn 'VIRGINIA' in Common Time. It features four staves: a vocal line (treble clef), a piano accompaniment (treble clef), a second vocal line (treble clef), and a bass line (bass clef). The key signature has one sharp (F#) and the time signature is C.M. The lyrics are written below the piano part. There are repeat signs (S:) and first/second endings (1, 2) in the vocal parts.



The God of glory sends his summons forth Calls the fourth nations and awakes y^e north from East to West the forreign on dens spread



thro distant Worlds and regions of y^e dead the trumpet sounds hell trembles heavⁿ rejoices Lift up your heads y^e saints with chearful voices



RAINBOW. C. M.

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

tempest cease to roar And tempests cease to roar And tempests cease to roar

He dies the heav'n ly Lover dies The tidings strike a doleful

He dies! the heavenly Lover dies The tidings strike a doleful doleful doleful

He dies & heavenly Lover dies The tidings strike a doleful doleful

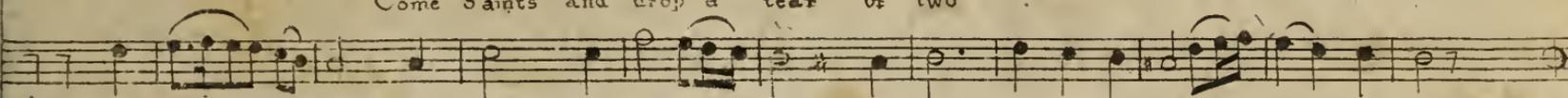
found Ye

found on my poor heartstrings deep lies in the cold caverns of the ground

Come Saints



Come Saints and drop a tear or two



Come Saints and drop a tear or two a tear or two For him who groand be-neath your load



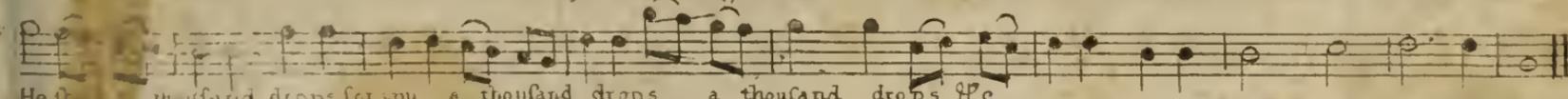
drop a tear or two and drop a tear a tear or two



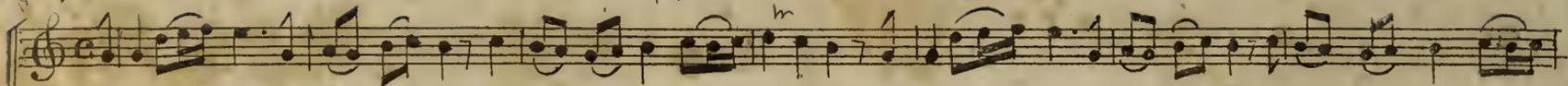
He shed a thousand drops for you a thousand drops &c



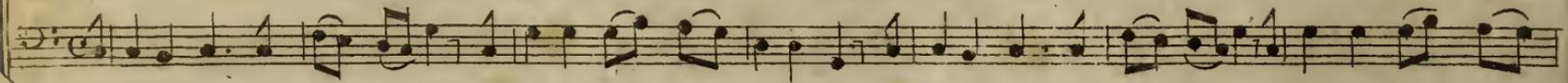
He shed a thousand drops for you a thousand drops a thousand drops a thousand drops of richest blood.



He shed a thousand drops for you a thousand drops a thousand drops &c



Away my un-be lieving fear Fear shall in me no more take place My Saviour doth not yet appear, He hides the bright ness



of his face But shall I therefore let him go And base ly to the tempter yeild No in the strength of Jesus, no I never will give up my





field. Altho' the vine its fruit deny Altho' the olive yield no oil the withering fig tree droop & die the field illude the tillers



coil The empty stall no herd at ford and perish all the bleating race Yet will I triumph in the Lord The God of my sal-vation praise



CONSOLATION.

Why do we mou...rn departing friends or Shake or Shake at

Why do we mou...rn Why do we mourn de parting friends or Shake or Shake at

Why do we mou...rn mourn Why do we mourn departing Friends or Shake or Shake at

Death's alarms 'Tis but the voice tis but the voice tis but the voice that Jesus sends to call them to his arms

Death's alarms 'Tis but the voice 'Tis but the voice that Jesus sends to ca...ll them to his arms

Death's alarms 'Tis but the voice 'Tis but the voice that Je-sus sends to call them to his arms, call them to his arms

GREENSBOROUGH.

81

Forte

Piano

Rise my soul and stretch thy wings thy better portion trace Rise from transitory things Towards Heavn thy native place

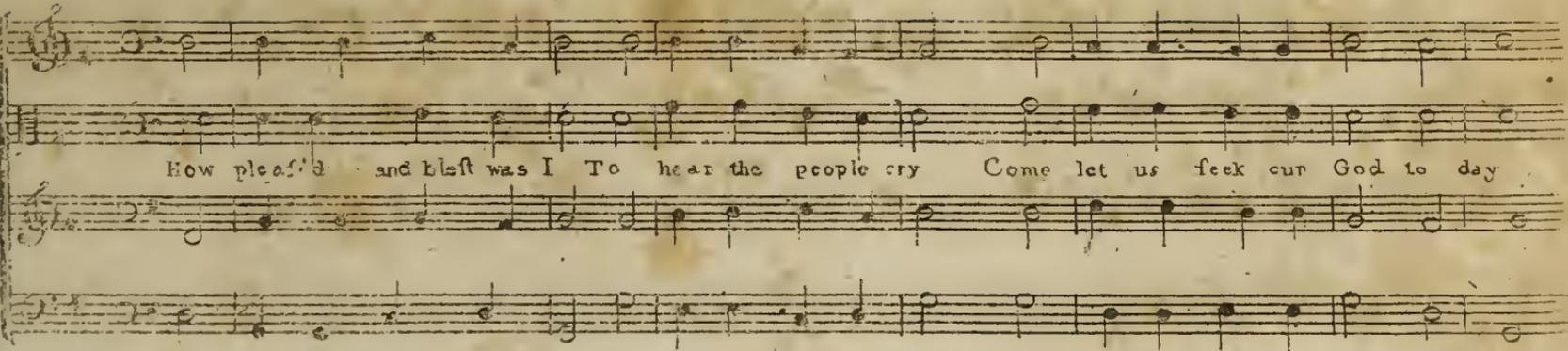
Sun & Stars decay Time shall soon this earth remove Rise my Soul and hast away To seats prepared above

MARIETTA. C. M.

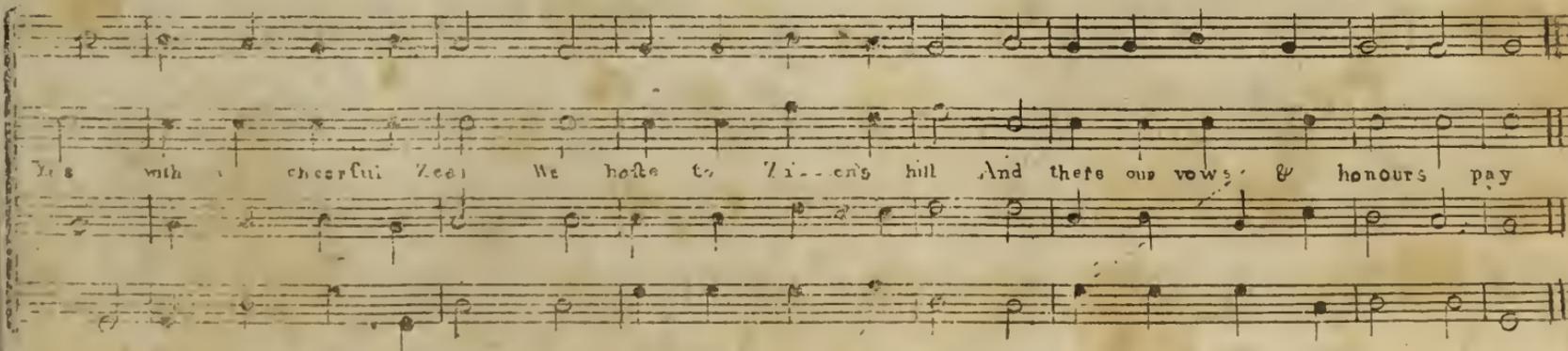
Ten thousand thousand are their tongues But all their joys are one
 Come let us join our cheerful song With angels round y throne Ten thousand &c. But all &c.
 Ten thousand thousand are their tongues But all their joys are one
 Ten thousand thousand are their tongues But all their joys are one But all &c.

HOLLIS. C. M.

When thou &c. When &c.
 My soul come meditate y day When &c. When &c.
 and thrik how near it stands When thou must this house of clay & fly to unknownde When &c.
 When &c. When &c.



How pleas'd and blis't was I To hear the people cry Come let us seek our God to day



Yes with cheerful Zeal We haste to Zion's hill And there our vows & honours pay

Keep silence all ore a ted things and wait your makers god My soul stands trembling while be sings the Hon our s of her GOD.

RUSSIA.

False are y mend high degree y base fort are vanity Laid in the ballance both appear light as a puff of empty air Laid in a ballance both appear light as a puff of empty air Laid in a ballance both appear light as a puff of empty air light as a puff of empty air

FUNERAL THOUGHT C M

85

Hark from the tombs a doleful sound My ears attend in the cry Ye living men come view y^e ground Where you must hardy lie

The musical score for 'Funeral Thought' consists of four staves. The top staff is the vocal line in C major, 4/4 time, with lyrics. The second staff is a piano accompaniment. The third and fourth staves are a basso continuo line, with 'r' markings above certain notes.

WELLS L M

Now for a tune of jolly praise To great Jehovah's equal Son Awake my voice in heav'nly lays, Tell the loud wonders he hath done

The musical score for 'Wells' consists of four staves. The top staff is the vocal line in C major, 4/4 time, with lyrics. The second staff is a piano accompaniment. The third and fourth staves are a basso continuo line.

UNBRIDGE.

Teach me the measure of my days thou maker of my life I would fain see life's narrow space And learn how frail I am

ROCHESTER. C M

God my supporter & my hope my help for ever see These arms of mercy hold me up when sinking in despair

God of my life look gently down Behold y^e pains I feel for I am y^e. nor dare ||:
 For I am dumb y^e. for I am y^e
 For I am dumb before thy throne nor dare dispute thy will nor dare dispute y^e nor dare ||: dispute thy will

VICTORY.

how shall my head be lifted high above my foes around. *S:* And songs of Joy & Victory within y^e. sound found sound within y^e
S: within y^e sound found sound within y^e
S: within thy Temple sound sound within y^e

Now shall my inward joy arise. And burst into a song Almighty Love in spires my heart And pleasure takes my tongue

BRIDGEWATER.

To spend one day with thee on earth exceeds

Great God attend while Zion sings The joy y from thy presence springs To spend one day with Thee on earth exceeds thousand days of mirth

To spend one day with thee on earth To ♯ a

COMPLAIN T. L. M.

Thy years are one e. ternal day and must thy Children die so soon

Spare us O Lord a loud we cry let our Sun go down at Noon

Thy years are one e ternal day and

Thy years are one eter nal day and must thy

ter nal Day & must thy Children die so soon

years are one e ternal day Thy years are one e ter nal day and must thy children die so soon

multy children die so soon Thy years are one e ter nal Day and must thy Children die so soon

and open die so soon Thy years are one e ter nal day and must thy Children die so soon

Lord what a tho'tless wretch was I To mourn & murmur & repine To see the wiked placed on high In pride & robes of honour shine

But O their end their

But O their end their dreadful end Thy sanctuary taught me so On slippery rocks I see them stand And fiery billows roll be

But O their end their dreadful end Thy sanctuary taught me so On slippery rocks I see them stand And fiery billows roll be low

O their end their dreadful end thy sanc... tu... a... ry... taught me so On slippery rocks I see them stand And fi... ry bill... ws roll be low

dreadful end Thy sanc... tu... a... ry... taught me so On slippery rocks I see them stand And fi... ry bill... ws roll be low

BANGOR.

91

Why do we mourn de parting Friends Or shake at deaths alarms 'Tis but the voice that Jeſus ſends - To call us to his arms.

The musical score for 'Bangor' consists of four staves. The top staff is the vocal line, followed by a piano accompaniment on the second staff. The third and fourth staves provide a bass line. The lyrics are written below the piano part.

ST ANN B. S C. M.

My ſoul how lovely is the place To which thy GOD reſorts 'Tis 'Heav'n to ſee his ſmiling Face 'Tho' in his earthly courts

The musical score for 'St Ann B. S C. M.' consists of four staves. The top staff is the vocal line, followed by a piano accompaniment on the second staff. The third and fourth staves provide a bass line. The lyrics are written below the piano part.

FEDERAL HARMONY

PART III.

SELECT ANTHEMS

ANTHEM. Luke, 2d Chapter.

Treble Solo

Be.....ho.....ld I bring you glad tidings:—s glad ti.....dings of joy which shall be to all People

For unto you unto you is born this day in the city of David &c

Behold I bring you glad tidings. glad tidings of joy which shall be to all people in the city of David

For unto you unto you is born this day in the city of David &c.

:S: gl...ad tidings
 a Sav our who is Christ the Lord a Sav our who is Christ the Lord :S: gl...ad
 Gl...ad ti dings gl...ad ti dings
 Gl...ad ti dings gl. ad

gl...ad ti dings of joy
 tidings glad tidings of joy glad tidings which shall be to all people
 gl...ad tid of joy 1 2 And this shall be a fi...gn ura to you
 tidings glad tidings glad tidings of joy

you shall find the babe wrapd in swaddling clothes lying in a manger lying in a manger.

Lively

uddenly there was with the angel a multitude of the heavenly heavenly host

And suddenly there was with the angel a multitude of the heavenly heavenly host

And suddenly there was with the angel a multitude of the heavenly host

And suddenly there was with the angel a multitude of the heavenly host

Slow

:S:

:S:

Glory to God in the highest glory to God in the highest and on earth peace prae

:S:

... sing God and saying

good will to wards men Hallelujah

Hallelujah

ANTHEM from fundry Scriptures.

Arise for thy light

Arise Arise shine shine shine O Zion for thy light is come & the glory of the Lord is

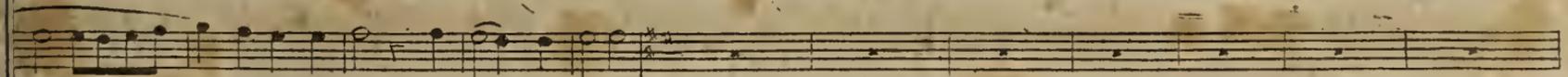
for thy light &c.

for thy light &c.

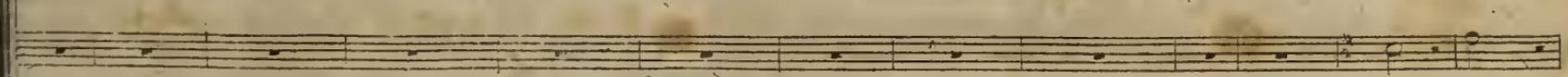
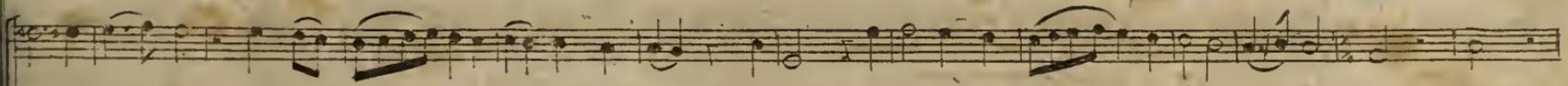
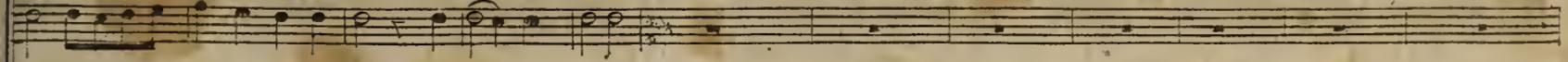
and the glo...ry &c

risn up on thee of the Lord is risn up on thee and the glo

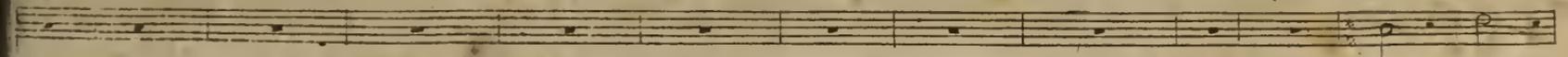
the glory &c.



ry of the Lord is ris'n up on thee And the Gen_tiles shall come to thy light and Kings and Kings to the bright_ness



of thy ris'ning And the Gentiles shall come to thy light and Kings and Kings to the bright_ness of thy ris'ning Sing Sing



for behold I bring you glad tidings glad tidings glad

O heav'n & be joyful O earth behold I bring you glad tidings glad tidings gl - - - ad

glad tidings glad

for behold gl

glad tidings gl ad tidings gl ad tidings gl ad

tidings glad tidings glad tidings glad tidings glad tidings of great joy which is all to

gl ad tidings glad tidings of great joy gl ad tidings

ad tidings glad glad tidings gl ad

glad tidings of great joy gl... ad tidings gl... ad tidings glad tidings glad

all people glad tidings glad tidings gl... ad tidings glad tidings of great joy ... glad tidings gl... ad...

gl... ad tidings glad tidings glad tidings glad tidings glad

glad tidings gl... ad tidings

tidings of great joy

tidings glad tidings gl... ad tidings of great joy which shall be to all people to all all a... ll people

tidings of great joy

glad tidings

For unto you is born this day in the city of David a Saviour a Saviour a Saviour who is Christ the Lord.

Moderate

and on earth peace & on earth peace

Glo ry: glo ry glo ry be to God on high and on earth peace peace peace good will towards

peace & on earth peace & on earth peace

peace peace peace

Con.

S:
men For unto us a child is born

men *S:* For unto us a Child is born unto us a Son is given and his name shall be called wonder ful

S:

Counsellor the mighty God the ever lasting Father the Prince of peace Amen halle-lu-jah a-men

1 *2*

1 *2*

hal le lu jah a men a men a men a men

This musical score consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is another vocal line. The lyrics are: hal le lu jah a men a men a men a men.

AN ANTHEM, by M^r SELBY

Tenor Solo

Behold GOD is my sal-va-tion I will trust and not be af-fraid I will trust and not be af-fraid

Treble

For the Lord Je-ho-vah Je-ho-vah Je-ho-vah and my long he al-fo is he

Tenor

Je-ho-vah is my strength

Treble

come my sal-va-tion he al-fo is he come my sal-va-tion

This musical score is for an anthem by Mr. Selby. It features four staves: Tenor Solo, Treble, Tenor, and Treble. The lyrics are: Behold GOD is my sal-va-tion I will trust and not be af-fraid I will trust and not be af-fraid. For the Lord Je-ho-vah Je-ho-vah Je-ho-vah and my long he al-fo is he. Je-ho-vah is my strength. come my sal-va-tion he al-fo is he come my sal-va-tion.

Con.

Je...ho...vah

For the Lord Je ho vah Je...ho...vah Je ho vah Je ho vah is my strength & my song

Je...ho...vah He

Je...ho...vah

• Counter

Tenor he is be...come he is be...come my sal...va...tion

is be...come he is be...come my sal...va...tion he is

Con.

:S: *S:*
 be come my fal va tion he
 fal va tion fal va tion he is be come my fal va tion
 :S: *S:*
 be come my fal va tion he

Bass Solo

He hath raised up the tab er na cle of David of Da
 vid that was fallen he has clo sed up the breaches thereof
 he hath raised up the ru ms he has built it as in the days of old & caus
 eth his people to re joice to re joice to re joice to re joice there joyce therein

call up on his name exal ted
 among the nations make men tion that his name
 Praise the Lo rd is ex al ted
 de clare his doings

a mong the
 name is ex al ted praise & Lord Praise & Lord de clare his do ings the na tions make men tion that his name is ex
 call up on his name a mong a mong

Tribble Solo *Bass Solo*
 Sing un to the Lord for he hath done ex cellent things This is known in all the
 al ted his name is ex al ted earth this is known in all the earth this is known this is known in all the earth
Cantata Solo
 Cry out and shout thou in ha bitant of Zi - on in ha bi tant of Zi on great is the
 Ho ly one of Isra el the holy holy one of Hr - a - el in the midst of thee in y, midst of thee

Con.

in the midst of thee

Cry out & shout thou Inhabitant in ha bit tant of Zi-on of Zi-on for great is the Holy one of Ira el

great is the Ho-ly one of If.ra el in the midst of thee in the midst of thee

Cry out & shout thou inhabit

Cry out & shout thou inhabitant of Zi-on

shout shout shout

Cry out & shout, thou inhabitant of Zion for great is the Holy One of Israel in the midst the midst of thee

ant of Zion shout shout shout

:S. :S. :S. :S.

Tenor Solo

Hallelu jah Hal lo

lu jah Hal le lu jah

Bass Solo

For the Lord God on

nip o tent reigneth

For the Lord God omnipotent reigneth

Amen Amen Amen Amen Hal lo lu jah Hallelu jah Hallelu jah A

For the Lord God omnipotent reigneth

men Now unto the King Eternal Immortal Invisible the only wise God be Honour & Glory through Jesus Christ for ever & ever A men

ANTHEM, 1 Kings 8 th. Chapter & Pf. 132

O Lord . O Lord O Lord God of Israel there's no God like the in Heav'n above or on the Earth beneath who keepst covenant and

Con

109

that wa

mercy who keepeth covenant and mercy with those that walk that walk that walk before thee with all their hearts

Artle a ri

that walk before thee

fe

ark of thy strength Let thy priests O Lord be clothed with

O Lord into thy rest my place thou & the ark of thy strength thou & the

ark of thy strength Let thy priests O Lord be clothed with

ark of thy strength Let thy priests O Lord be clothed with

Con.

righteousnes and let thy servants sing with joy full ness Be

But will God indeed dwell on earth Behold the

with joy full ness Be

hold the may be open day and night

heavenly heav'n of heav'ns cannot contain thee Yet have respect to the pray'r of thy servants that thy eyes may be open day & night to the pra

day & night

hold the may be open day and night

For thy prayer of thy people O Lord my God hear hear hear from heav'n thy dwelling place and when thou hear'st forgive and when thou hear'st forgive For thy

servant Davids sake turn not a way turn not a way the face of thine anointed

For the Lord hath chosen Zion For the Lord

hath chosen Zion to be a habitation for himself

This shall be my rest for ever this shall be my rest for

This shall be my rest for ever this shall be my rest for ever

here will I dwell I will deck her priests with health I will deck her priests with health with health her saints shall rejoice re

ever here will I dwell

The musical score is written for voice and piano. It features five systems of staves. The first system consists of two staves. The second system has two staves with the lyrics: "hath chosen Zion to be a habitation for himself" and "This shall be my rest for ever this shall be my rest for". The third system has two staves with the lyrics: "This shall be my rest for ever this shall be my rest for ever". The fourth system has two staves with the lyrics: "here will I dwell I will deck her priests with health I will deck her priests with health with health her saints shall rejoice re". The fifth system has two staves with the lyrics: "ever here will I dwell". The music includes various notes, rests, and dynamic markings like "Soff" and "S". There are also some numerical markings like "1" and "2" above notes.

ce re-joice re-joice & sing

Blessed blef sed blessed be the Lord God of Is'el from

from this time forth for ev'

from this time forth

from this time forth for ever

from this time forth for ever for ever from this time forth

from this time forth for ever for ever for ever from this time forth for ever for ever for ever more from this time forth for

for ever for ever from this time forth for ever

ev er for ever from this time forth for ev er from this time forth for ever

from this time forth for ever for e... ver

ever for e... ver for ever for ever for evermore from this time forth for ever for evermore from this

from this time forth for ever for e... ver

time forth for ever for ever for ever for ever for ever more from this time forth for ever more for ever more more Amen



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