

T H E
S I N G I N G M A S T E R ' S A S S I S T A N T,
O r K E Y t o P R A C T I C A L M U S I C K.

B E I N G

An Abridgment from the NEW-ENGLAND PSALM-SINGER; together with several other Tunes never before published.

Composed by W I L L I A M B I L L I N G S,
Author of the NEW-ENGLAND PSALM-SINGER.

[The F O U R T H E D I T I O N .]

1 Chron. xv. 22. And Chenaniah, Chief of the Levites, was for Song: He instructed about the Song, because he was skilful.
Ezra vii. 24. It shall not be lawful to impose Toll, Tribute, or Custom upon Singers.
Nehemiah xi. 23. A certain Portion shall be for the Singers, due for every Day.
Prov. xvii. 22. A merry Heart doeth good like a Medicine.

Majestick God, our Muse inspire, and fill us with seraphick Fire;
Augment our Swells, our Tunes refine; Performance ours, the Glory Thine.

To the several TEACHERS of M U S I C K, in this and the adjacent States.

My BRETHREN,

I HAVE drawn up the rules of Practical Musick, as concise as the nature of the thing would admit, and have inserted them in course, as they should be taught; I recommend it to you to teach after the manner they are inserted; it being the best method I have yet found, from long experience.

THE G A M U T.

LESSON I.

For Tenor or Treble.

G	sol.
F	fa.
E	la.
D	sol.
C	fa.
B	mi.
A	la.
G	sol.
F	fa.
E	la.
D	sol.

For Counter.

A	la.
G	sol.
F	fa.
E	la.
D	sol.
C	fa.
B	mi.
A	la.
G	sol.
F	fa.
E	la.

For Bass.

C	fa.
B	mi.
A	la.
G	sol.
F	fa.
E	la.
D	sol.
C	fa.
B	mi.
A	la.
G	sol.
F	fa.

© B S E R V E, that from E, to F, and from B, to C, are half Notes ascending, and from F, to E, and from C, to B, descending; so that an Octave consists of five whole, and two half Notes: Likewise be very careful to make a proper distinction between the sound of B—mi and C—fa; for many Singers who have not curious ears, are apt to strike B—mi, as high as C—fa, in sharp-key'd music, which ruins the composition.

L E S S O N II. On TRANSPOSITION.

THE natural place for Mi is in B ; but 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 B, E, A and D be flat, Mi is in G. If F be sharp, Mi is in F. If F and C be sharp, Mi is in G. If F, C and G be sharp, Mi is in G. If F, C, G and D be sharp, Mi is in D. And when you have found Mi in any of these variations, the Notes above are fa, fol, la, fa, fol, la, and then comes Mi again ; and the Notes below Mi, are la, fol, fa, la, fol, fa, and then comes Mi again.

L E S S O N III. On CLIFFS.

THE Bass Cliff is always fixed on the upper line but one ; it gives the line it stands upon the name of F. The tenor Cliff is fixed in my work on the lowest line but one ; it gives the line it stands upon the name of G ; and, if it be removed to any other line, it removes G with it. The counter Cliff stands upon the middle line, in my work ; but if it is removed to any other line, it gives the line it stands upon the name of C. The treble Cliff is fixed on the lower line but one, and gives the line it stands upon the name of G. This Cliff is never removed ; but stands fixed an Octave above the tenor.

N. B. According to these Cliffs, a note on the middle line in the tenor, is a sixth above a note on the middle line of the Bass ; a note on the middle line of the treble, is a thirteenth above the middle line of the bass, and an eighth above the middle line of the tenor ; a note on the middle line of the counter, is a seventh above the middle line of the bass, and one note above the middle line of the tenor, and a seventh below the middle line of the treble.

☞ To find the Octave to any sound, add seven to it, viz. The Octave to a third is a tenth, and the Octave to a fourth is an eleventh, &c. &c.

L E S S O N IV. On CHARACTERS. *

THE names of the six Musical Notes now in use, and how they are proportioned from each other, together with their respective Rests.

1st. THE Semibreve, which is the longest note now in use, though formerly the shortest ; this note when set in the Adagio Mood, is to be sounded four Seconds, or as long as four Vibrations of the Pendulum, which is 39 $\frac{1}{8}$ inches long. This is the measure note, and guideth all the rest ; it is in shape something like the letter O.

2d. THE Minum is but half the length of the Semibreve, having a tail to it.

3d. THE Crotchet is but half the length of a Minum, having a black head.

* For the Notes, Rests and other Characters, see page 103.

4th. The Quaver is but half the length of the Crotchet, having the tail turned up at the end, except there are two, or three, or more together, and then one stroke serves to tie them all.

5th. The Semiquaver is but half the length of the Quaver, having the tail turned up with two strokes.

6th. The Demisemiquaver is but half the length of the Semiquaver, having the tail turned up with three strokes; this is the shortest note now in use. A Rest is a note of Silence, which signifies, that you must rest, or keep silence as long as you would be sounding one of the notes it is intended to represent. The Rest which is set to the Semibreve should be called a Bar Rest, because it is used to fill an empty Bar in all the Moods of Time.

A Prick of Perfection is not well named in my opinion, because a Note may be perfect without it: A Point of Addition is the best name; because it adds one third to the time of any Note; for a pointed Semibreve contains three Minims, a pointed Minim contains three Crotchets, a pointed Crotchet contains three Quavers, a pointed Quaver contains three Semiquavers and a pointed Semiquaver contains three Demisemiquavers.

L E S S O N V. On the second Lesson of CHARACTERS.

1st. A Flat serves to sink a Note half a tone lower than it was before, and Flats set at the beginning serve to flat all Notes that are inserted on that line or space, unless contradicted by an accidental Sharp or Natural. Likewise they are used to draw Mi from one place to another.

2d. A Sharp serves to raise a Note half a tone higher than it was before, and Sharps set at the beginning of the Staff serve to sharp all Notes which occur on that line or space, unless contradicted by an accidental Flat or Natural. They are also used to draw Mi from one place to another.

3d. A Repeat is to direct the Performer that such a part is to be repeated over again, that is, you must look back to the first repeat, and perform all the Notes that are between the two Repeats over again; it is also used in Canons to direct the following Parts, to fall in at such Notes as it is placed over.

4th. A Slur is in form like a bow, drawn over, or under the Heads of two, three, or more Notes, when they are to be sung to but one syllable.

5th. A Bar is to divide the Time in Musick, according to the Mood in which the tune is set; it is also used to direct the Performers in beating Time; for the hand must be always falling in the first part of a Bar, and rising in the last part; both in Common and Triple-Time; it is also intended to shew where the Accents fall, which are always in the first and third part of a Bar, in Common-Time, and in the first part of the Bar, in Triple-Time.

6th. A Direct is placed at the end of the Staff, to direct the Performer to the place of the first note in the next Staff.

7th. A Natural is a mark of restoration, which being set before any note that was made flat, or sharp, at the beginning, restores it to its former natural tone; but not to its natural name, as many have imagined, unless it is set at the beginning of a strain, which was made flat, or sharp, and then it restores it to its former natural key.

8th. A Single Trill is to direct the Performer to divide the note it is set over into three. See the Example.

9th. A Double Trill is to direct the Performer to divide the note it is set over into five parts. See the Example.

N. B. Many ignorant Singers take great licence from these Trills, and without confining themselves to any rule, they shake all notes promiscuously, and they are as apt to tear a note in pieces, which should be struck fair and plump, as any other. Let such persons be informed, that it is impossible to strike a note, without going off of it, which occasions horrid discords: To remedy which evil, they must not shake any note but what is marked with a Trill, and that according to rule, which may be easily learned, under a good Master.

10th. A Divider is to divide, or set off the parts which move together.

11th. A Mark of Distinction is set over a note, when it is to be struck distinct and emphatick, without using the grace of Transition.

N. B. This character, when properly applied and rightly performed, is very majestick.

12th. A Close is made up of three, four or more Bars, and always set at the end of a tune; it signifies a Conclusion.

L E S S O N VI. An Explanation of the several Moods of Time.

THE first, or slowest Mood of Time, is called Adagio, each Bar containing to the amount of one Semibreve: Four seconds of time are required to perform each Bar; I recommend Crotchet-beating in this Mood, performed in the following manner, viz. First strike the ends of the fingers, secondly, the heel of the hand, then thirdly, raise your hand a little and shut it up, and fourthly, raise your hand still higher and throw it open at the same time. These motions are called two down and two up, or Crotchet-beating. A Pendulum to beat Crotchets in this Mood should be thirty-nine inches and two tenths.

THE second Mood is called Largo, which is in proportion to the Adagio as 5 is to 4, you may beat this two several ways, either once down and once up, in every Bar, which is called Minum-beating, or twice down and twice up, which is called Crotchet-beating; the same way you beat the Adagio. Where the tune consists chiefly of Minums, I recommend Minum-beating; but where it is made up of less Notes, I recommend Crotchet-beating: The length of the Pendulum to beat Minums in this Mood, must be seven feet, four inches and two tenths; and the Pendulum to beat Crotchets, must be twenty-two inches and one twentieth of an inch.

N. B. When I think it advisable to beat Largo in Minum-beating, I write "Minum-beating" over the top of the tune, and where these words are not wrote, you may beat Crotchet-beating. *

THE third Mood is called Allegro, it is as quick again as Adagio, so that Minums are sung to the time of seconds. This is performed in Minum-beating, viz. One down and one up; the Pendulum to beat Minums must be thirty-nine inches and two tenths.

THE fourth Mood is called two from four, marked thus $\frac{2}{4}$, each Bar containing two Crotchets, a Crotchet is performed in the time of half a second; this is performed in Crotchet-beating, viz. One down and one up. The Pendulum to beat Crotchets in this Mood must be nine inches and eight tenths long.

N. B. The four above-mentioned Moods are all Common-Time.

THE next Mood is called six to four, marked thus $\frac{6}{4}$, each Bar containing six Crotchets, three beat down and three up. The Pendulum to beat three Crotchets in this Mood, must be twenty-two inches and one twentieth.

THE next Mood is called six from eight, marked thus $\frac{6}{8}$, each Bar containing six Quavers, three beat down, and three up. The Pendulum to beat three Quavers, in this Mood must, be twenty-two inches and one twentieth.

N. B. The two last Moods are neither Common nor Triple-Time; but compounded of both, and in my opinion, they are very beautiful movements.

THE next Mood is called three to two, marked thus $\frac{3}{2}$, each Bar containing three Minims, two to be beat down and one up; the motions are made after the following manner, viz. Let your hand fall and observe first to strike the ends of your fingers, then secondly the heel of your hand, and thirdly raise your hand up, which finishes the Bar: These motions must be made in equal times, not allowing more time to one motion than another. The Pendulum that will beat Minims in this Mood, must be thirty-nine inches and two tenths long.

THE next Mood is called three from four, marked thus $\frac{3}{4}$, each Bar containing three Crotchets, two beat down and one up. The Pendulum to beat Crotchets in this Mood, must be twenty-two inches and one twentieth long.

* And here it may not be amiss to inform you, how the length of Pendulums are calculated; take this instance, suppose a Pendulum of thirty-nine inches and two tenths, will vibrate in the time of a second, then divide $39\frac{2}{10}$ by 4, and it will give you the length of a Pendulum that will vibrate twice as quick; and multiply thirty-nine $\frac{2}{10}$ by 4, and it will give the length of a Pendulum that will vibrate twice as slow. Make a Pendulum of common thread well waxed, and instead of a bullet take a piece of heavy wood turned perfectly round, about the bigness of a pullet's egg, and rub them over, either with chalk, paint, or white-wash, so that they may be plainly seen by candle-light.

The same motion is used in this mood, that was laid down in $\frac{3}{4}$, only quicker, according to the Pendulum.

The next Mood is called three from eight, marked thus $\frac{3}{8}$, each Bar containing three Quavers, two beat down and one up. The Pendulum to beat whole Bars in this Mood must be four feet, two inches and two tenths of an inch long. The same motion is used for three from eight, as for $\frac{3}{4}$, only quicker; and in this Mood you must make three motions of the hand, for every swing of the Pendulum. *N. B.* This is but an indifferent Mood, and almost out of use in Vocal Musick.

N. B. The three last mentioned Moods are all in Triple-Time, and the reason why they are called Triple, is, because they are three-fold or measured by threes; for the meaning of the word Triple is three-fold: And Common-Time is measured by even Numbers, as 2—4—8—16—32,—viz. 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, or 32 Demisemiquavers, are included in each Bar, either of which amounts to but one Semibreve; therefore the Semibreve is called the Measure Note; because all Moods are measured by it in the following manner, viz. The fourth Mood in Common-Time is called two from four, and why is it called so? I answer; because the upper figure implies that there are two Notes of some kind included in each Bar, and the lower figure informs you how many of the same sort it takes to make one Semibreve. And in $\frac{3}{8}$ the upper figure tells you, that there are three Notes contained in a Bar, and the lower figure will determine them to be Quavers; because it takes 8 Quavers to make one Semibreve.

N. B. This Rule will hold good in all Moods of Time.

Observe, that when you meet with three Notes tied together with the figure 3 over them or under them, you must sound them in the same time you would two of the same sort of Notes, without the figure. Note, that this Character is in direct opposition to the point of addition; for as that adds one third of the Time to the Note which is pointed, so this diminishes one third of the Time of the Notes over which it is placed; therefore I think this Character may with much propriety be called the Character of Diminution.

Likewise, you will often meet with the Figures 1, 2, the Figure one standing over one Bar, and Figure two standing over the next Bar, which signifies a Repeat; and observe, that in singing that strain the first time you perform the Bar under Figure 1, and omit the Bar under Figure 2, and in repeating you perform the Bar under Figure 2, and omit the Bar under Figure 1, which is so contrived to fill out the Bars; for the Bar under Figure 1 is not always full, without borrowing a Beat, or half Beat, &c. from the first Bar which is repeated, whereas the Bar under Figure 2, is, or ought to be full, without borrowing from any other but the first Bar in the Tune, and, if the first Bar is full, the Bar under Figure 2 must be full likewise. Be very careful to strike in proper upon a half Beat, but this is much easier obtained by Practice than Precept, provided you have an able Teacher.

Syncopé, syncopation, or driving Notes, either thro' Bars, or thro' each other, are subjects that have not been sufficiently explained by any writers I have met with ; therefore I shall be very particular, and give you several Examples, together with their Variations and Explanations.

Example first. The time is Allegro, and the Bar is filled with a Minum between two Crotchets ; you must take half the time of the Minum, and carry it back to the first Crotchet, and the last half to the last Crotchet, and then it will be equal to two Crotchets in, each Beat. See the Example, where it is expressed two or three different ways.

In the second Example the time is Allegro, and the Bar is filled with a Crotchet before a pointed Minum ; take half the Minum and carry back to the Crotchet, which makes one Beat ; then the last half of the Minum, together with the point of Addition, compleats the last Beat.

In Example third, you will find a Minum in one Bar tied to a point of Addition, in the next Bar, which signifies that the sound of the pointed Minum is continued the length of a Crotchet into the next Bar ; but the time which is occasioned by the point of Addition, is to help fill the Bar it stands in.

Example fourth is the same in $\frac{2}{4}$, as the first in Allegro.

Example fifth is the same as Example second.

Example sixth is the same in $\frac{3}{4}$, as Example third in Allegro.

Example seventh is in $\frac{3}{4}$, as difficult as any part of Syncopé ; therefore I have given se-

veral Variations from the Example, in which the Bar is filled with two pointed Minims, which must be divided into three parts, in the following manner, viz. The first Minum must be beat with the ends of the Fingers ; secondly, the point of Addition, and the first half of the last Minum, must be beat with the heel of the Hand ; and thirdly, the last half of the last Minum, together with the point of Addition, must be beat with the hand rising ; and in the several variations you must divide the Notes into three equal parts, so as to have one Minum in each Beat : And in all the Examples with their variations, you must first inform yourself what particular Note goes for one Beat, whether Minum, Crotchet or Quaver, and then divide the syncopated note accordingly. As this subject has not been very fairly explained by any of our modern Authors, I have great reason to think it is not well understood ; therefore I recommend it to all Teachers, to insist very much on *this* part of practical Musick ; it is a very essential part of their office : And if any who sustain the office of Teachers, should not be able to perform this Branch of their Business by the help of these Examples ; (for their Honour and their Pupils interest) I advise such Semi-Teachers to resign their office, and put themselves under some able Master, and never presume to commence Teachers again, until they thoroughly understand both Syncope and Syncopation, in all their variations.

N. B. The same Examples of Syncope and Syncopation, which are set down in $\frac{3}{4}$, you may have in $\frac{4}{4}$; only observe to substitute Minims for Semibreves, Crotchets for Minims, and Quavers for Crotchets; and in $\frac{3}{4}$, you must make the Notes as short again as they are in $\frac{4}{4}$.

✚ When you meet with two or three Notes standing one over the other, they are called chusing Notes, and signify that you may sing which you please, or all, if your part has Performers enough, and remember that they add not to the time, but to the variety.

L E S S O N VIII.

THERE are but two natural primitive Keys in Musick, viz. A. the flat Key, and C. the sharp Key. No Tune can be formed rightly and truly, but on one of these two Keys, except the Mi be transposed by flats, or sharps, which bring them to the same effect as the two natural Keys. B Mi, must always be one Note above, or one Note below the Key; if above, then it is a flat Key, and if below, then it is a sharp Key. But to speak more simply, if the last Note in the Bass, which is the Key Note, is named fa, then it is a sharp Key, and if la, then it is a flat Key; and observe, that it cannot end properly with Mi, or Sol.

N. B. It is very essential that these two Keys should be well understood, and must be

strictly enquired into by all musical Practitioners ; for without a good understanding of their different natures, no person can be a judge of Musick. The different effects they have upon people of different Constitutions, are surprizing, as well as diverting. As Musick is said to cure several disorders, if I was to undertake for the Patients, I should chuse rather to inject these two Keys into their Ears, to operate on their Auditory, than to prescribe after the common custom of Physicians.

☞ Choristers must always remember to set flat Keyed Tunes to melancholy words, and Sharp Keyed Tunes to chearful words.

A M U S I C A L C R E E D ;

In Imitation of ST. ATHANASIUS.

WHOSOEVER will be harmonical, before all things it is necessary that he hold the *Aretinian Scale*, which *Scale* except every one do keep whole and entire, without doubt he shall jar exceedingly : And the *Aretinian Scale* is this, that we believe in one

GAMUT in *Affinity*, and one SCALE in *Unity*; neither confounding the *Cliffs*, nor destroying the *Gamut*: For there is one *Cliff* of the F, and another of the C, and another of the G; but the *Majesty* of the F, and of the C, and of the G is equal: Such is the F, such is the C, and such is the G; the F *comprehensible*, the C *comprehensible*, and the G *comprehensible*: For the *Scale* is not originated from the *Cliffs*, but the *Cliffs* from the *Scale*: So that there are not *three Scales*, but *one Scale*: For there is one Part of the *Bass*, another of the *Tenor*, another of the *Counter*, and another of the *Treble*: And yet there are not *four SYSTEMS*, but *one System*: For the *Grandeur* of the *Bass*, the *Majesty* of the *Tenor*, the *Gloriousness* of the *Counter*, and the *Sweetness* of the *Treble* are equal; and yet there are not *four Equalities*, but *one Equality*: For as the *Bass* is connected with the *Tenor*, so is the *Tenor* with the *Counter*, and the *Counter* with the *Treble*; and yet there are not *four Connexions*, but *one Connexion*; and in this *Connexion* none is *before* or *after*, none is *greater* or *lesser* than another; but the whole four Parts are coexisting and coequal; so that in all things the *Affinity* in *Unity* and *Unity* in *Affinity* is preserved: He, therefore, that will be *musical* must strictly observe this *Connexion*.

✂ I hope no pious Episcopalian will so far misconstrue my intention, as to suppose this is intended as a burlesque upon their form of Devotion: I was pleased with the stile, and wrote this by way of Imitation.

FURTHERMORE, we are compel'd (by the *System of Concorde*s) to believe there are *four* *Concorde*s, viz. The *Unison*, the *Third*, the *Fifth*, and the *Eighth*, together with their *Octaves*, and their *Octaves* again, and so on infinitum; and we are taught *implicitly* to believe, that this infinity is confined to *Four*,* and *Four* is synonymous with infinity.

FURTHERMORE, we are taught to believe that there are but two *Keys natural* and twelve *artificial*, and as the *artificial* is comprehended in the *natural*, and the *natural* is supposed to be included in the *artificial*, therefore there are not really *fourteen Keys* but *two Keys*.

ALSO we are taught that there are but *two Times* and many derivations from each *Time*; but as the *Times* are not derived from the *Variations*, but the *Variations* from the *Times*, therefore, there are not (really) various *Times*, but *two Times*.

* *Composers of Musick say,*

“ Could you erect a thousand parts or more,

“ They, in effect, will prove the same as four.”

ALSO, we are taught to believe that as *Time* governs *Motion*, so *Motion* measures *Time*; but as *Time* is not derived from *Motion*, but *Motion* from *Time*, therefore, *Time* must not be subservient to *Motion*, but *Motion* to *Time*.

MOREOVER, we are taught to believe that *Six-four* and *Six-eight* contain precisely the same measure in each bar as *Three-two* and *Three-four*; yet they are neither *Three-two* nor *Three-four*, but *Six-four* and *Six-eight*; Likewise, we are bound to believe that *Six-four* and *Six-eight* being equal in measure to *Triple-Time*, and equal in accent to *Common-Time*, but in motion *One* measures *Three*, and *Two* measures *Six*; therefore, they are neither *Common-Time*, nor *Triple-Time*, but the legitimate offspring of both.

FURTHERMORE, we are taught by the *Pythagorean System*, that the *Aretinian Scale* admits of but five *whole Tones* and two *half Tones*, which amount to the dignified number of *Seven*; consequently *Eight* is reduced to *One*, and *One* is equal to *Eight*; Also, we are taught by the same *System*, that *Two Octaves* when multiplied together, does not amount to *Two Octaves*, but an *Octave* and an *Eptachord*; therefore, *Twice Eight* does not amount to *Sixteen* but *Fifteen*.

AND, by this same mode of reasoning, we are taught that *Three Times Eight* is *Twenty-*

two, and *Four Times Eight* is *Twenty-nine* :—Also, we are ready to believe that this method of calculation will be very mysterious to all who are not adepts in the Theory of *Musick*.

AND we are also informed, that the Character called a *Close* is made up of several Bars, which seems to imply that after the *Key* is turn'd the door is bar'd up, lest any juvenile Performers (through eagerness or inadvertency) should chance (rampantly) to exceed the bounds prescribed by the Author.

FURTHERMORE, we are enforced to believe, that this heavenly Science has but one *Original*, and from him are derived many *Composers*; but as the *Creator* is not a part of the creature, but the creature a part of the *Creator*, therefore, there are not many originals, but one *Original*, which is *G O D*, and to him be glory forever, and ever.

✂ THIS is the MUSICAL CREED, which except a man strictly adhere to he cannot be consonant.

An Alphabetical LIST of TUNES and ANTHEMS, contained in this Book.

AURORA	1
Africa	4
Ahham	40
America	5
Amherst	7
BOSTON	2
Brookfield	4
Brunswick	8
Bolton	25
Baltimore	47
Bathlehem	69
Benevolence	72
CHESTER	12
Cambridge	13
Consolation	19
Chocksett	49
Columbia	56
Connection	99
DUXBOROUGH	3
Dorchester	9

David's Lamentation	22
Dunstable	100
EXETER	41
Emmaus	20
HEATH	11
Hebron	16
Hollis-Street	16
Halifax	23
JUDEA	6
Jargon	102
LEBANON	14
MEDFIELD	10
Marblehead	14
Marthfield	15
Medway	18
Maryland	29
Majesty	68
NEW-SOUTH	10
New-Hingham	15

New-North	67
North-Providence	71
PRINCETOWN	17
Phœbus	39
Pumpily	24
Philadelphia	51
ROXBURY	46
Richmond	50
SAVANNAH	3
Sullivan	9
Suffolk	17
Sappho	21
Sharon	32
Spain	42
Sherburne	43
Stockbridge	44
Sunday	54
Vermont	55
WALTHAM	20
Worcester	48

Wrentham	28
Warren	62
Washington	79

ANTHEMS.

BY the Rivers	33
H EAR my Prayer	26
I S any afflicted	30
I I heard a great voice	52
I love the Lord	63
I am the rose	73
S ING ye merrily	57
T HE States O Lord	91
W AS not the day	81

Aurora a Morning Hymn S.M.

Awake my soul awake. Awake look up & view. The Gl' rous Sun who has begun. His daily talk anew

The Gl' rous Sun who

The

The

Coro. The Gl' rous Sun who has begun. The

has begun his daily talk a new his daily talk a new his daily talk a new

his daily talk a new the Gl' rous Sun who has begun his

Gl' rous Sun who has begun the Gl' rous Sun who has begun his dai ly talk a new

his dai ly

BOSTON. C.M.

The first system of music consists of two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, hymn-like style with quarter and eighth notes. The bottom staff provides a harmonic accompaniment with similar rhythmic patterns.

Me thinks I see a heavenly host, Of Angels on the wing. Me thinks I hear their cheerful voices some with them they sing

The second system of music continues the melody and accompaniment from the first system. It consists of two staves with treble clefs, maintaining the same key signature and rhythmic structure.

The third system of music continues the melody and accompaniment. It consists of two staves with treble clefs, maintaining the same key signature and rhythmic structure.

Let all your fears be banished hence, Glad tidings we proclaim, For there's a Saviour born to day, And Jesus is his name.

The fourth system of music concludes the piece. It consists of two staves with treble clefs, maintaining the same key signature and rhythmic structure. The final notes are held for a longer duration, typical of a hymn ending.

Duxborough. L.M. DW.

The first system of musical notation for 'Duxborough' consists of two staves. The top staff is in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). Both staves contain a series of quarter and eighth notes, with some notes beamed together.

In vain the wealthy mortals toil, And heap their shining Dust in vain. Look down from the humble Poor, And boast their lofty hills of Gain.

The second system of musical notation for 'Duxborough' consists of two staves. The top staff is in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). Both staves contain a series of quarter and eighth notes, with some notes beamed together.

Savannah. M. words by G.W.

The first system of musical notation for 'Savannah' consists of two staves. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. Both staves contain a series of quarter and eighth notes, with some notes beamed together.

Ah! lovely appearance of Death! No Sight upon Earth is so fair. Not all the gay Pageants that breathe, Can with a dead Body compare.

The second system of musical notation for 'Savannah' consists of two staves. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. Both staves contain a series of quarter and eighth notes, with some notes beamed together.

Africa C.M. DW.

The first system of musical notation for 'Africa' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a simple, hymn-like melody with quarter and half notes.

Now shall my inward joy arise, And burst into a Song, Almighty love inspires my Heart, & pleasure tunes my tongue.

The second system of musical notation for 'Africa' continues the melody from the first system, consisting of two staves in treble and bass clefs with a 2/2 time signature.

Brookfield L.M. DW.

The first system of musical notation for 'Brookfield' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is more complex than 'Africa', featuring some eighth notes and rests.

When Powers of Earth & Hell arise,

And friends betray'd him to his foes,

'Twas on that dark that doleful Night,

Against the Son of Gods delight

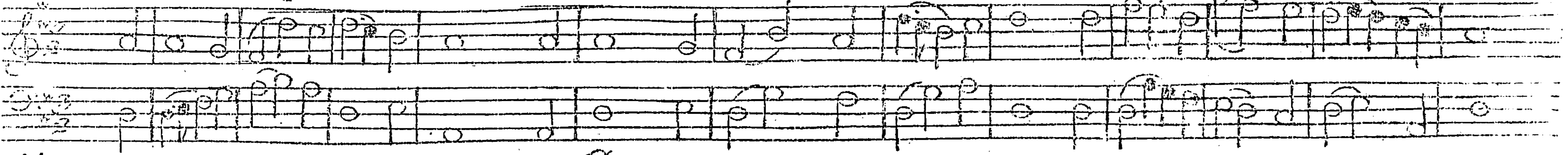
The second system of musical notation for 'Brookfield' continues the melody from the first system, consisting of two staves in treble and bass clefs with a 2/2 time signature.

America, P.M.

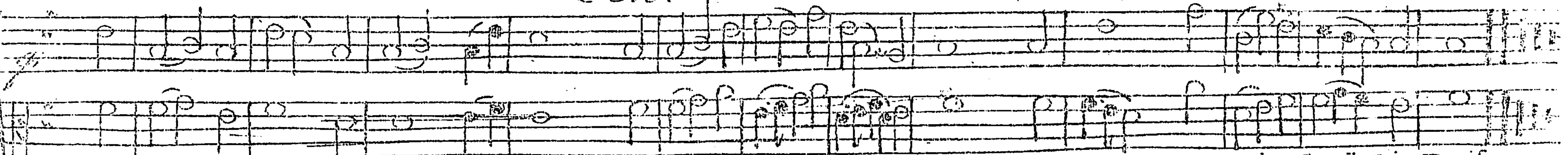
5



Come let us sing unto the Lord, And praise his name with one accord, In this design one Chorus raise.



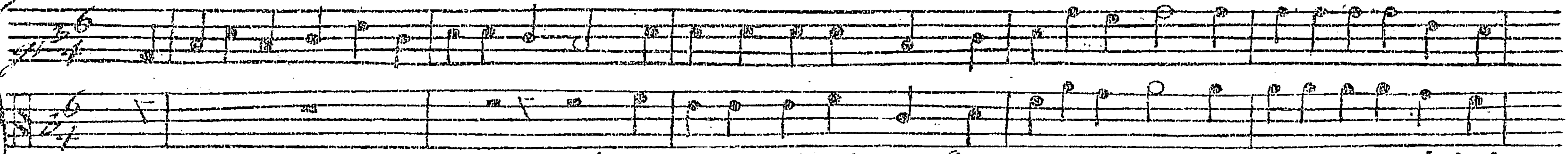
Con.



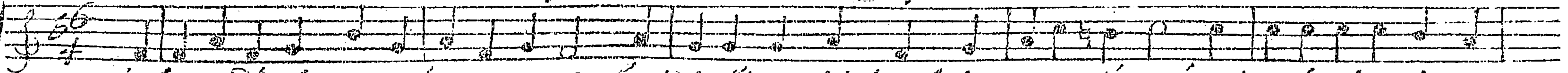
From East to West his Praise proclaim, From Pole to Pole extol his Fame, The skies shall echo back his Name.



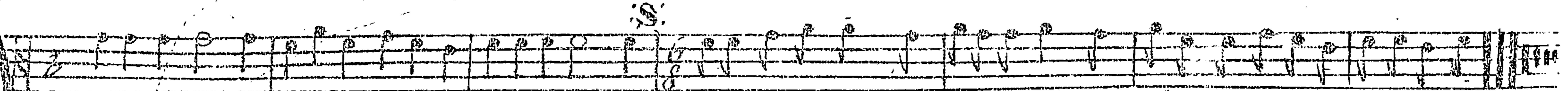
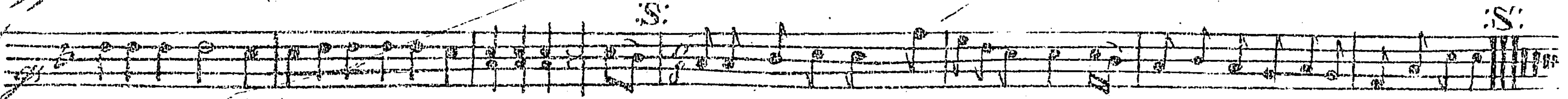
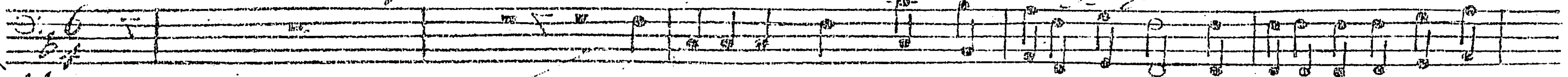
Judea. words Anon.



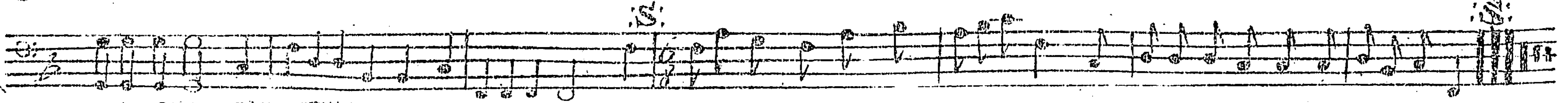
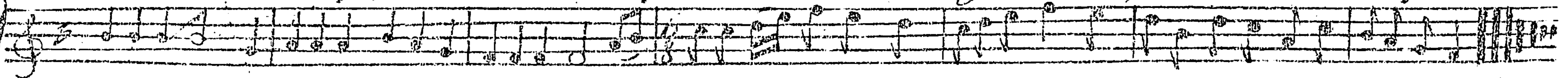
A Virgin unspotted of Propheet foretold. Shew'd bring forth a son over which now we behold



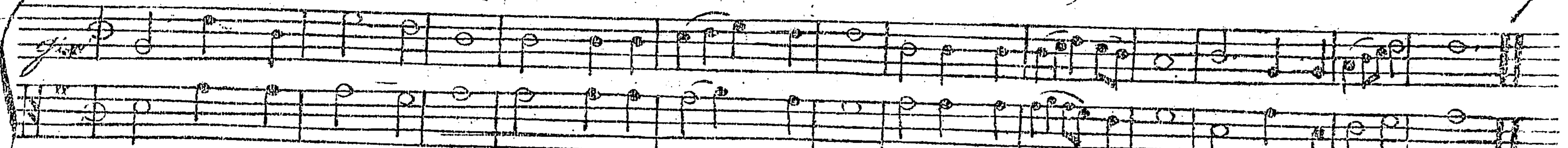
To be our Redeemer from Death Hell & Sin. Which & Adam's transgression involved us in.



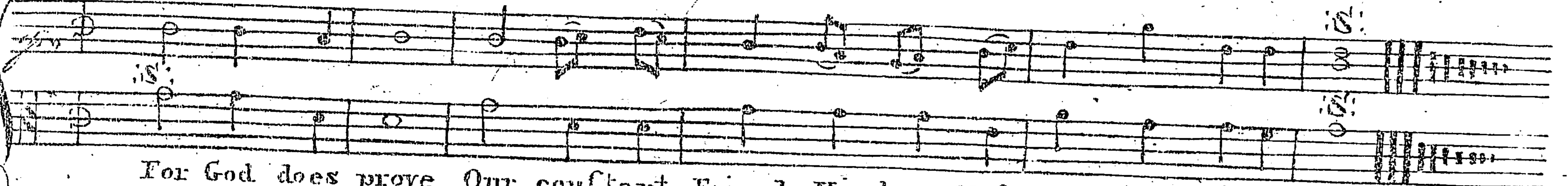
Then let us be merry put sorrow away. Our Saviour Christ Jesus was born on this Day.



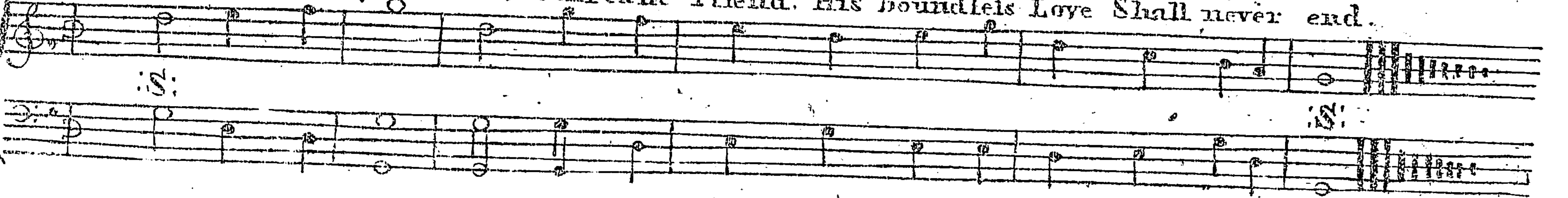
Amherst. H.M. Words by T & B.



To God the Mighty Lord, Your joyful thanks repeat, To him due praise afford, As good as he is great.



For God does prove Our constant Friend, His boundless Love Shall never end.



Brunswick words by D. W.

Handwritten musical notation on two staves. The first staff contains a treble clef and a key signature of one flat. The second staff contains a bass clef. The music consists of several measures of notes, including quarter, eighth, and sixteenth notes, with some rests.

Stop down any thoughts that rise to ride. Conclude a while with death. Think how a gasping mortal lies & Pan... .. ts

Handwritten musical notation on two staves, continuing the melody from the first system. It features similar note values and rests, with some phrasing slurs.

Handwritten musical notation on two staves. The second staff includes the lyrics "ts lie" written below the notes.

and pan... .. ts & pants away his Breath.

Handwritten musical notation on two staves, continuing the piece. The notation includes various note values and rests.

ts & pants be

Time what an empty va- pour his And how swift they are, Swift as an Indian arrow flies, Or like a shooting star:

Sullivan. L.M. D. WATTS.

The wars of Heav'n when Michael stood. And fought the Battles of our God.

Let mortal tongues attempt to sing, Chief General of the Eternal King.

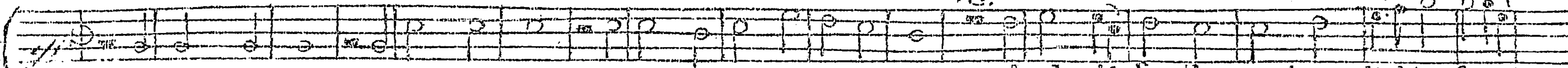
10

To Bless thy chosen Race. In mercy Lord incline, And cause the Brightness of thy Face, On all thy Saints to shine.

Medfield L.M. Words by S. Byles M.D.

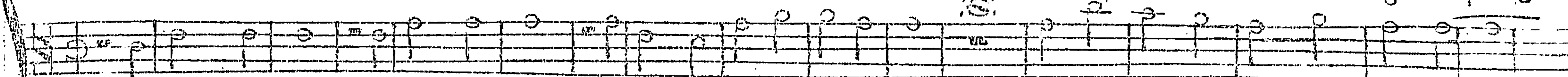
What a kind God has done for me, I love the Spring from whence they flow
 When I my various Blessings see, My heart with Gratitude shall glow

Heath. words Anon.



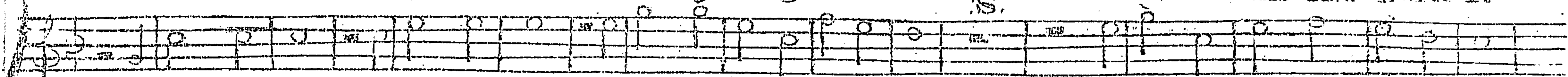
A musical staff with a treble clef and a key signature of one flat (B-flat). It contains a series of notes, including quarter and eighth notes, with some rests.

Awake & see the new born light sprung



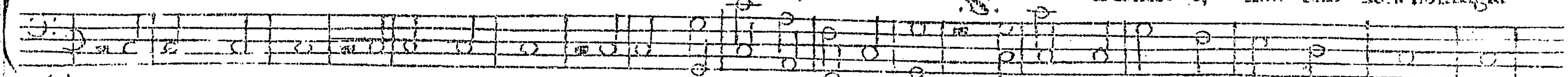
A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including quarter and eighth notes, with some rests.

Awake my Soul awake my eyes. Awake my cloudy Faculties. Awake & see the new born li



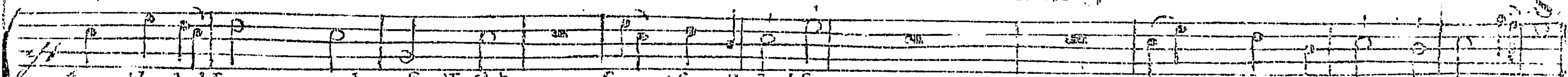
A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including quarter and eighth notes, with some rests.

Awake & see the new born light



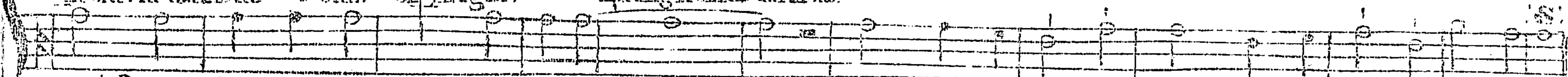
A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including quarter and eighth notes, with some rests.

Awake & see the new born light



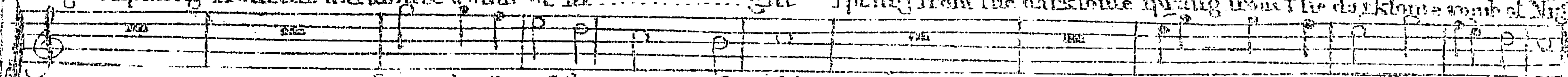
A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including quarter and eighth notes, with some rests.

From the darkness womb of Night, sprung from the darkness



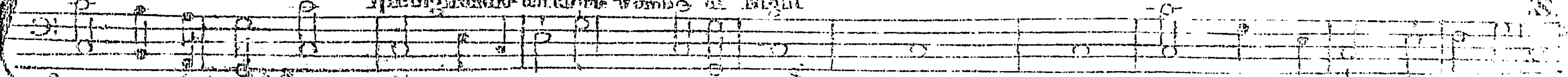
A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including quarter and eighth notes, with some rests.

light sprung from the darkness womb of Night. light sprung from the darkness sprung from the darkness womb of Night



A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including quarter and eighth notes, with some rests.

sprung from the darkness womb of Night



A musical staff with a treble clef and a key signature of one flat. It contains a series of notes, including quarter and eighth notes, with some rests.

sprung from the darkness

CHESTER. L.M.

12

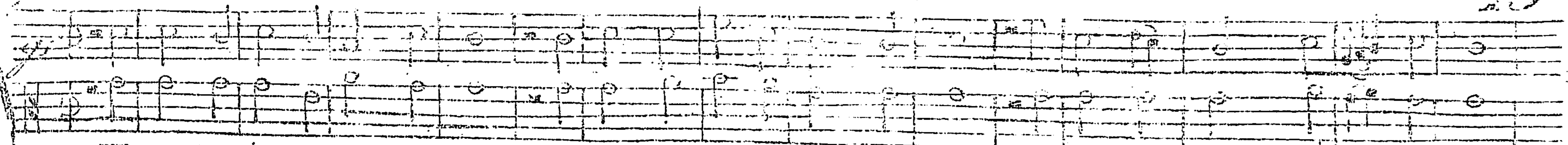
And Shrivvy, clank her gallig chains. New-englands God forever reigns.
 Let tyrants shake their iron rod. We fear them not we trust in God.

Howe and Burgoyne and Clinton too,
 With Prescott and Cornwallis too,
 Together plot our overthrow
 In one infernal league combin'd.
 When God inspir'd us for the fight,
 Their ranks were broke their lines were join'd.
 Their Ships were Shutt'rd in our sight,
 We swiftly drove from our Coast.

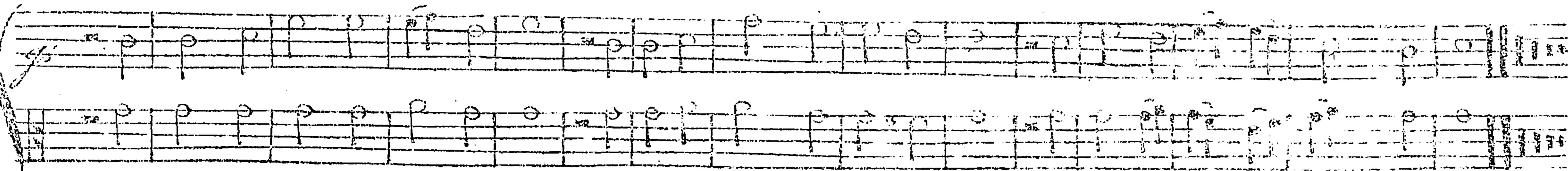
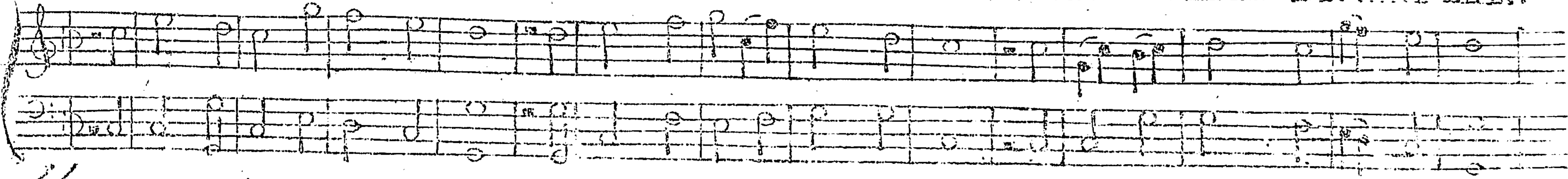
The Foe comes on with haughty stride,
 Our troops advance with martial noise,
 Their Veterans fly before our Swifts,
 And Gen'ral's yield to boundless troops.
 What grateful Off'ring shall we bring?
 What shall we render to the Lord?
 Loud Halleluiah let us sing,
 And praise his name in every chord.

CAMBRIDGE T.M. 733.

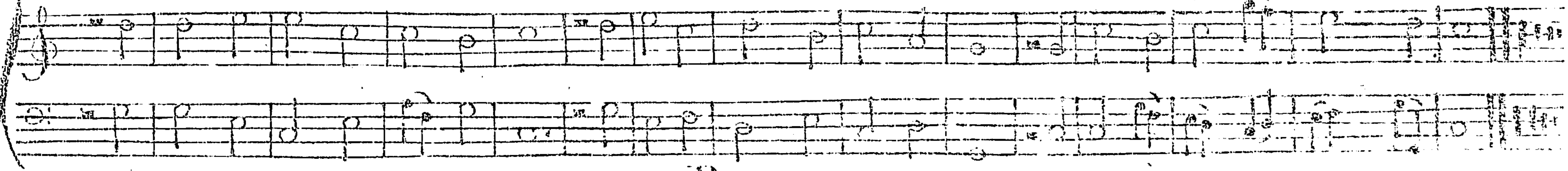
23



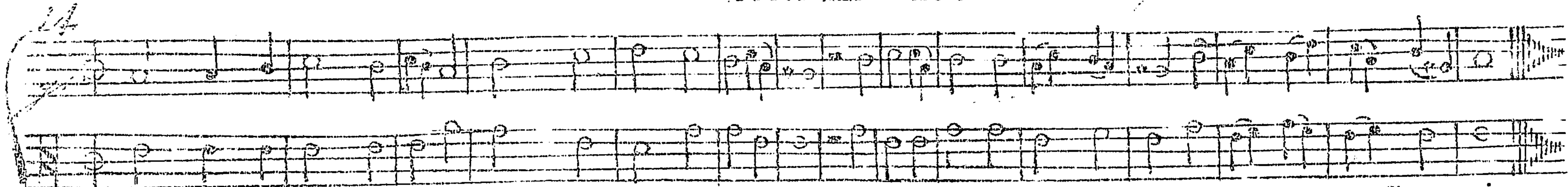
Ye that delight to serve the Lord, The honours of his name record, His sacred name forever on lips.



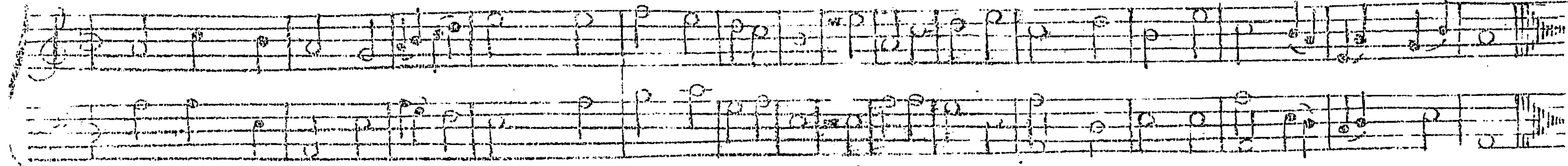
Where'er the circling Sun displays, His rising beams or setting rays, Let loudly praise his power and love.



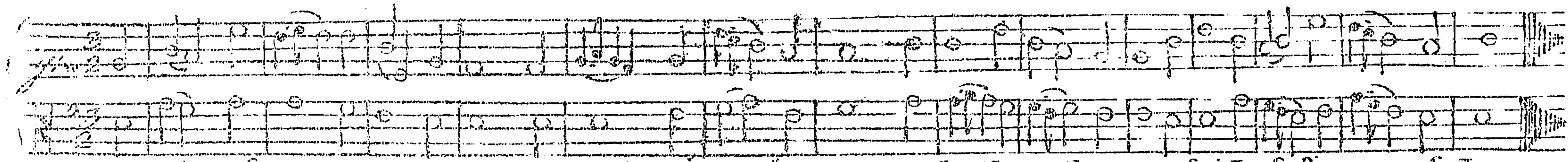
TRILLION. CM.



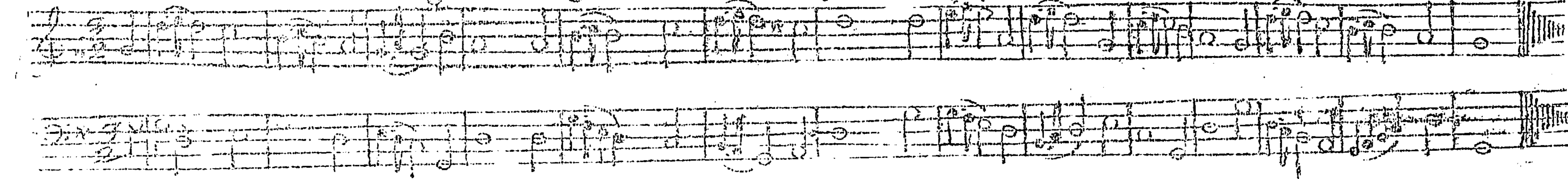
Death with his warrant in his hand, Comes rattling on a main, We will obey the summons then, Return to Dust again.

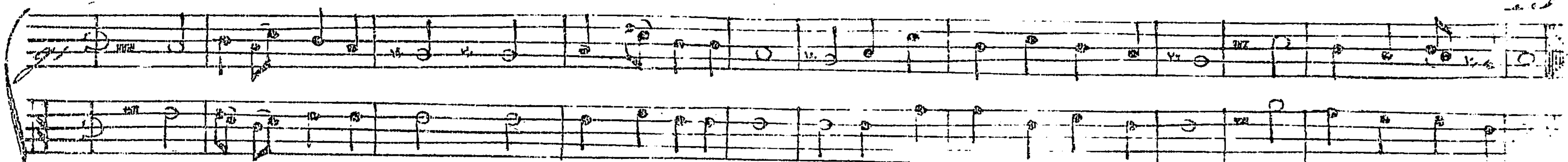


Marbleton. CM. 1713.

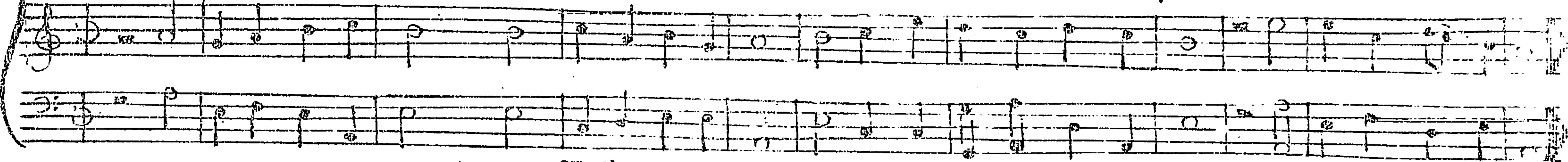


How vast must their Advantage be! How great their Pleasure prove, Who live like Brethren & Cousins, In the Arms of Love.

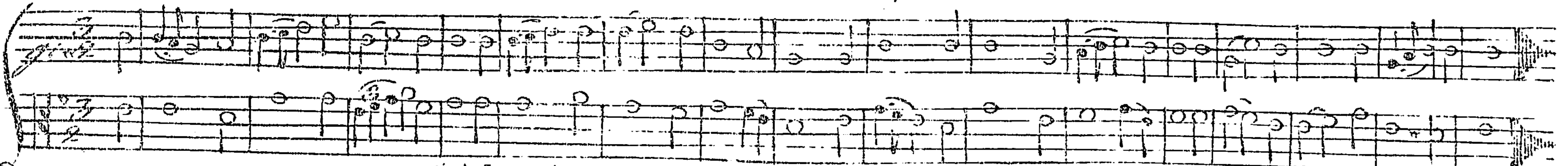




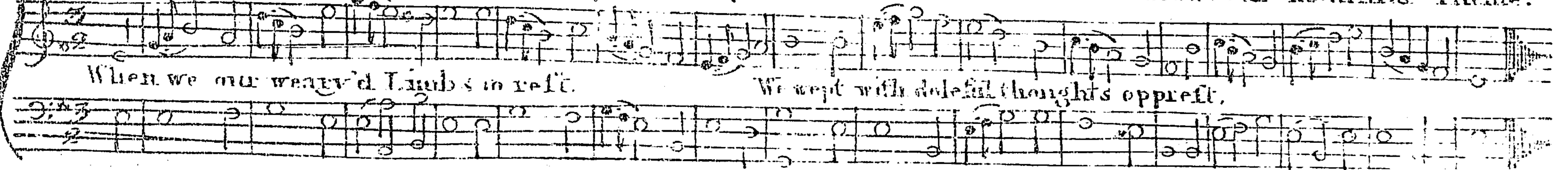
Death O the awful sound, What horrors in it dwell, The second death is here imply'd, Which sinks our Souls



Marshallfield, L.M. No. 11.



Sat down by proud Euphrates' Stream, And Sion was our mournful Theme.



When we our weary'd Limbs to rest,
We wept with doleful thoughts oppress'd,

Handwritten musical notation for the first system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a simple, clear hand.

My God my Life my Love, To thee to thee I call, I cannot live if thou remove, For thou art all in all.

Handwritten musical notation for the second system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues from the first system.

Hollis Street, P. M. G. W.

Handwritten musical notation for the third system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues from the second system.

We servants of God your Master praise you, And publish abroad his wonderful name.

Handwritten musical notation for the fourth system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues from the third system.

The name all Victorious of Jesus our God, His Kingdom is Glorious and rules over all.

Princeton. C.M. T. B.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 7/12 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff.

Lord, hear the voice of my complaint, To my request give ear, Preserve my Life from cruel foes, And free my Soul from fear.

The second system of music continues the piece with two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one flat and a 7/12 time signature. The melody and bass line continue across these staves.

Suffolk. L.M. D.W.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one flat and a 7/12 time signature. The music continues with a steady melody and bass accompaniment.

Our Spirits bow before thy seat, And worship at thine awful Feet.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one flat and a 7/12 time signature. The final lines of the piece are written on these staves.

Bright King of Glory dreadful God, To thee we lift our humble thought.

King to the Lord. Jehovah's name, and in his strength: rejoice, When his salvation is our theme, Exal - - - - - ted be our voice

When his salvation is our theme exalted be our voice exalted //: go

When his salvation is our theme exalted be our voice exalted be our

When his salvation is our theme exalted be our voice exalted //: //: go

When his salvation is our theme, Exalted be our voice, exalted be our voice exalted be our

Two staves of musical notation. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef. Both staves contain a series of notes, some beamed together, and rests. The notation is in a common time signature.

voice

... al ... ed

///

be our voice

Two staves of musical notation, continuing from the first system. The notation includes various note values and rests, with some notes beamed together. The staves are aligned with the lyrics below.

... al ... ed

Comfortation, C.M. Words Anon.

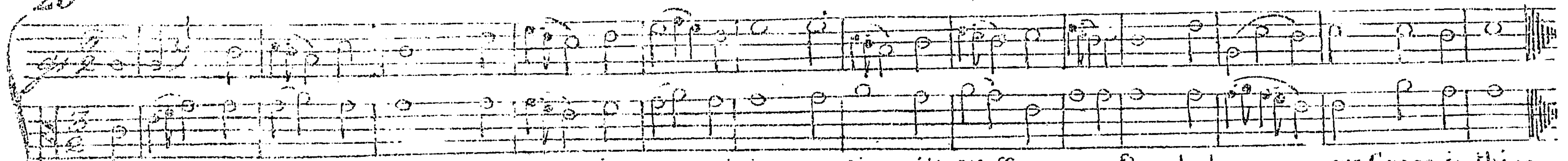
Two staves of musical notation for the third system. The notation is more complex, with many beamed notes and rests. The staves are aligned with the lyrics below.

His come let every knee be bent, All hearts new joys receive, Let nations sing with one consent, The Comforter is come.

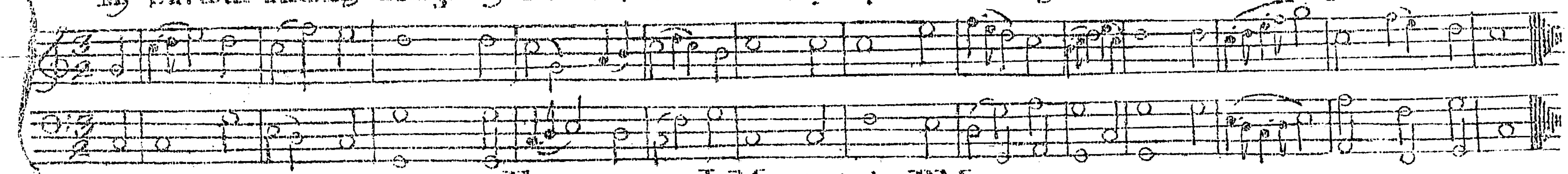
Two staves of musical notation for the fourth system. The notation continues with various note values and rests, aligned with the lyrics.

The Comforter

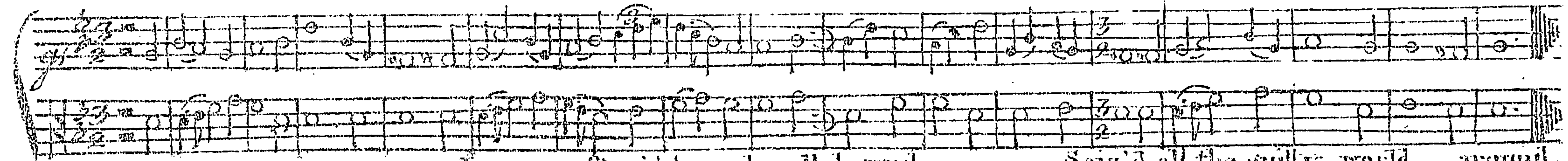
Two staves of musical notation for the fifth system. The notation includes various note values and rests, aligned with the lyrics.



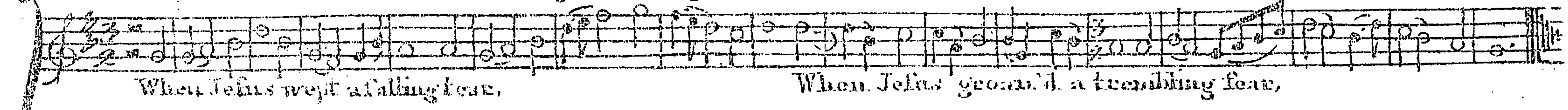
My Saviour and my King, Thy Beauties are Divine, Thy lips with Blessings overflow, And ev... by Grace is thine.



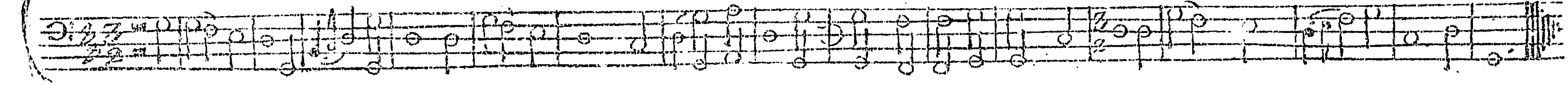
CHORUS, L.M. Words by T.M.



In mercy flow'd beyond all bound, Seiz'd all the guilty world around.



When Jesus wept at falling tears, When Jesus groan'd a trembling fear,



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a series of notes, primarily quarter and eighth notes, with some rests. The notation is handwritten and appears to be a vocal line with a basso continuo accompaniment.

When the fierce Northwind with his airy forces, Rears up the Ball: to a foaming surge, Indignant, lightning with a storm of hail comes

The second system of music consists of two staves, continuing the musical notation from the first system. It features similar rhythmic patterns and note values, with some longer notes and rests interspersed.

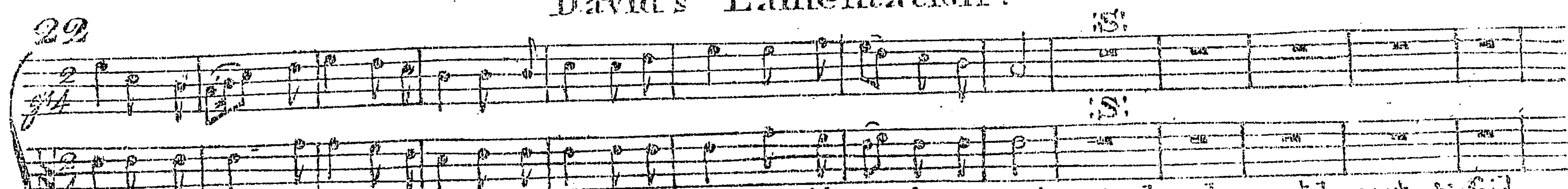
The third system of music consists of two staves, continuing the musical notation. It includes some more complex rhythmic figures and longer note values, particularly in the latter half of the system.

And the red lightning with a storm of hail comes, And the red lightning with a storm of hail comes, Rushing again down.

The fourth system of music consists of two staves, continuing the musical notation. It concludes with a final cadence, indicated by a double bar line and repeat dots at the end of the staves.

David's Lamentation.

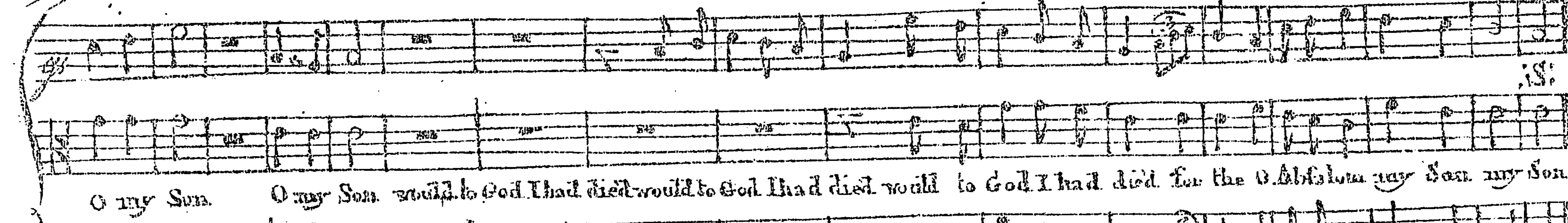
29



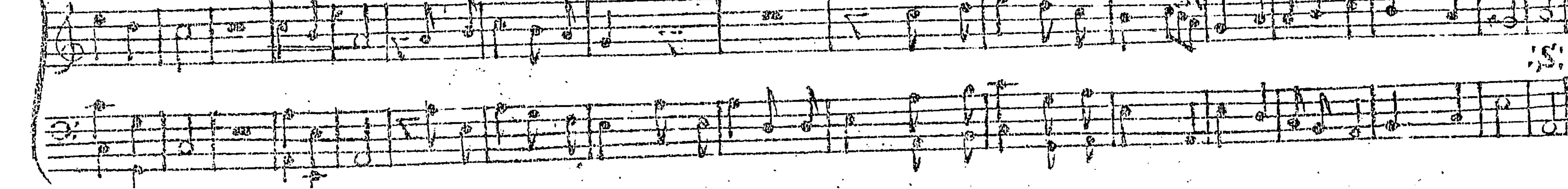
David the King was grieved & moved He went to his Chamber his Chamber & wept and as he went he wept & said



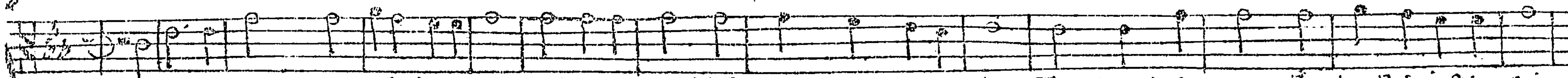
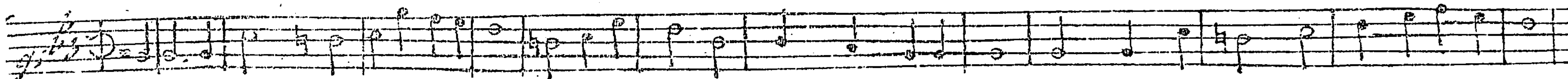
O my Son O my Son would to God that I had died would to God that I had died for the Absalom my Son my Son.



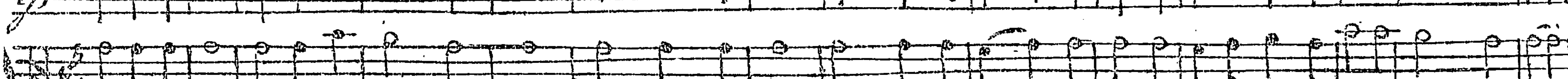
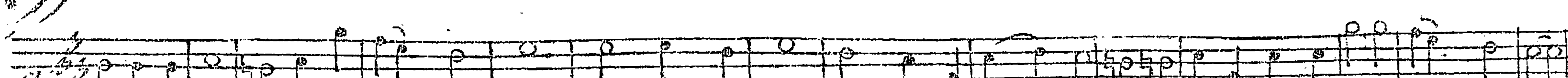
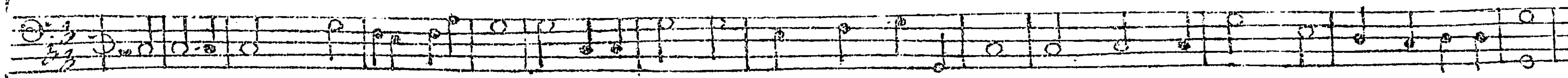
O my Son O my Son would to God that I had died would to God that I had died for the Absalom my Son my Son.



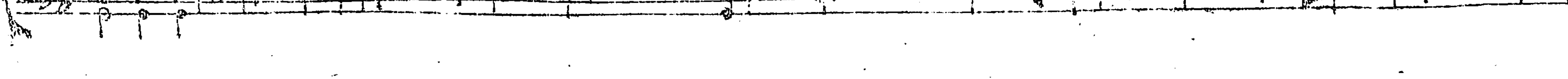
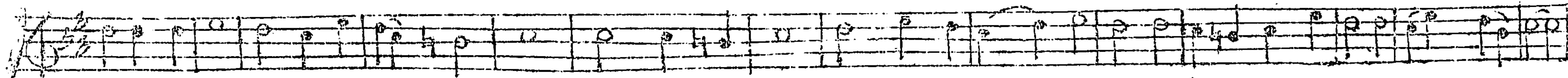
O my Son O my Son would to God that I had died would to God that I had died for the Absalom my Son my Son.



Not to our names thou only justly true, Not to our worthless names is glory due, Thy Pow'r & grace thy truth & justice claim



Immortal honours to thy sov' reign name, Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say where's your God.



Handwritten musical notation for the first system, consisting of two staves with various notes and rests.

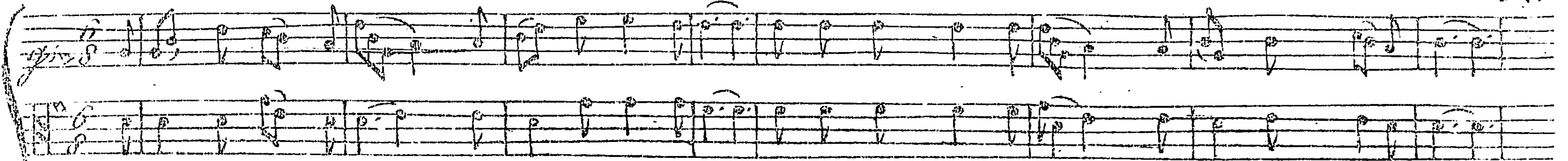
Ye boundless Heavens of God Exalt your Maker: Name His praise your long employ. Above the Starry Frame.

Handwritten musical notation for the second system, consisting of two staves with various notes and rests.

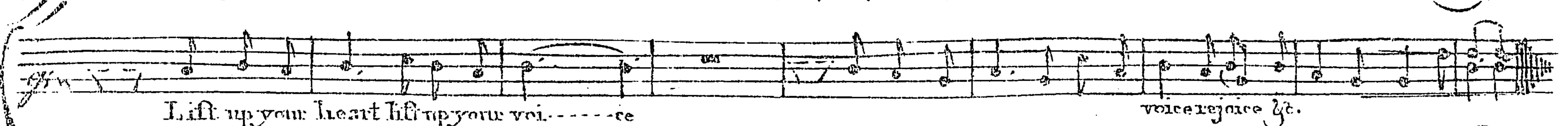
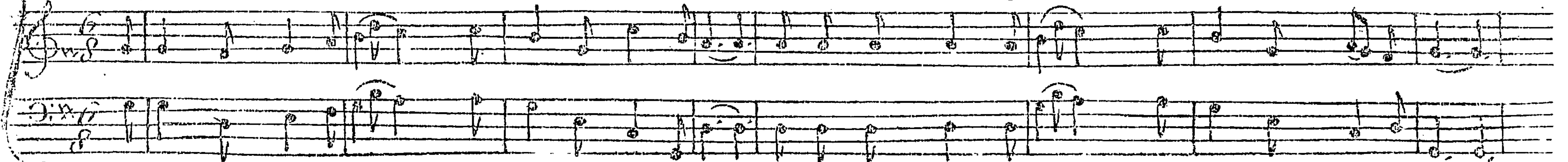
Handwritten musical notation for the third system, consisting of two staves with various notes and rests.

Your voices raise, Ye Cherubim. And Seraphim. To sing his praise.

Handwritten musical notation for the fourth system, consisting of two staves with various notes and rests.



Rejoice the Lord is King. Your Lord & King adore, Mortals give thanks & sing. And triumph ever more.



Lift up your heart lift up your voice voice rejoice &c.



Rejoice again I say rejoice lift up your heart lift up your voice Rejoice again I say rejoice

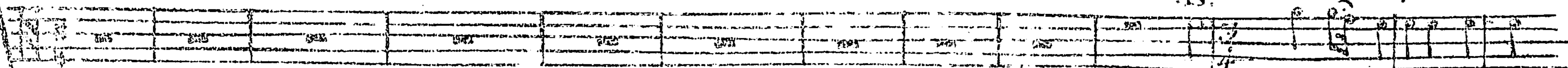
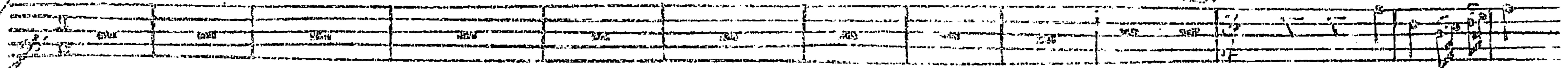
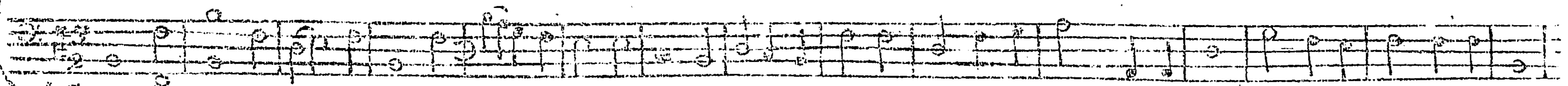
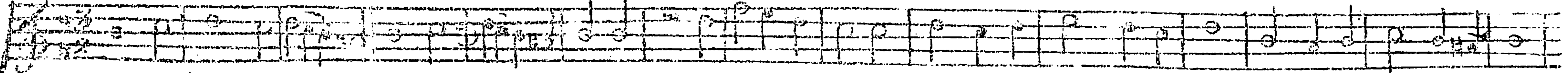


Lift up your heart lift up your voice rejoice &c. voice rejoice &c.

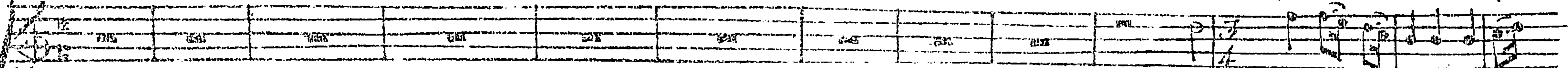




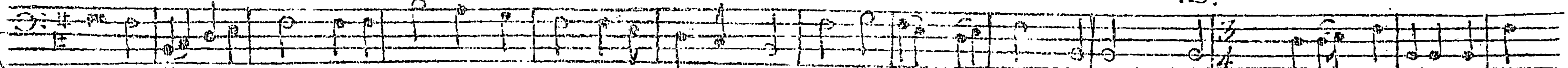
Hear my Thy's & O Lord my and con- sider my calling. Consider my calling hold not thy peace at my tears hold not thy peace at my tears.



O spare me a lit



O spare me a little O spare



For I am a Stranger a Stranger with thee & a Sojourner as all my Fathers were

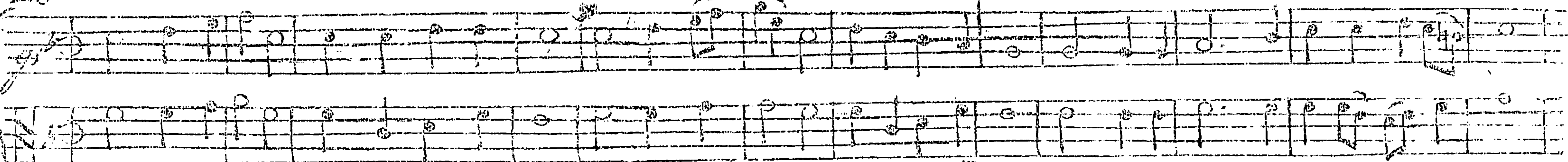
-tle O spare me gr. that I may re-cover

me a little a little little while that I may recover that I may recover my

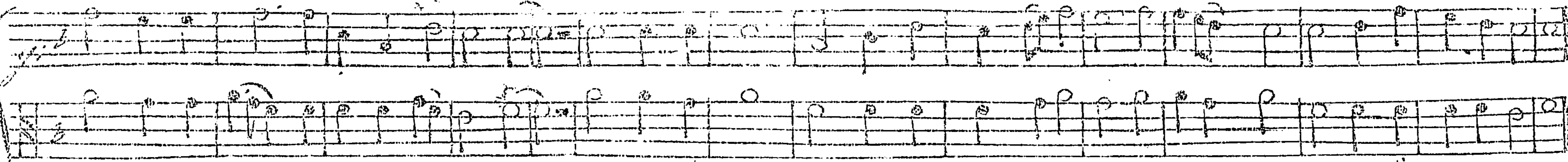
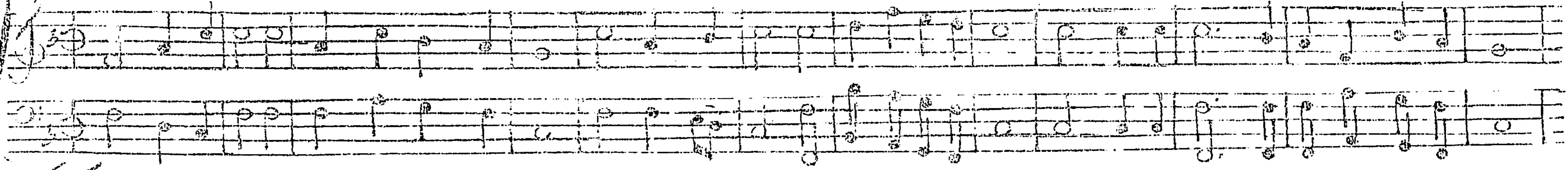
Strength before I go hence & be no more seen before I go hence be no more seen.

Wrentham DW: 5

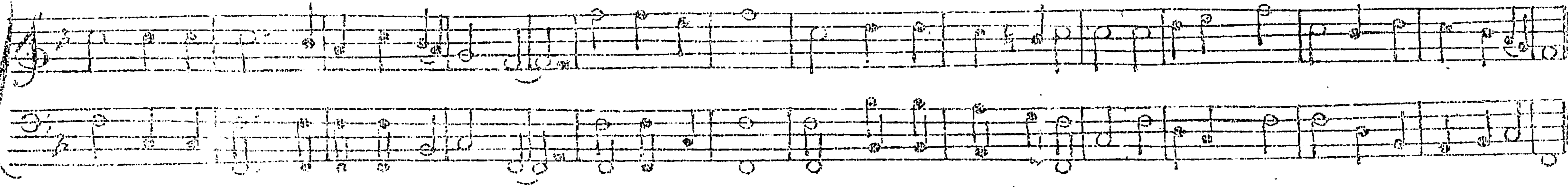
218



The God of glory sends his summons forth, calls the South nations, and awakes North. From East to West the sov'reign orders spread,



Thro' distant worlds & regions of the dead. The trumpet sounds, shall trembles; heav'n rejoices, lift up your heads, ye faints wth cheerful voices.



And

And must this body die. This mortal frame decay And must these active limbs of mine, lie mold'ring in the clay:

And must these active

must these active limbs of mine lie mold'ring in the Clay Lie mold'ring in the Clay Lie mold'ring in the Clay.

And must those active limbs of mine lie mold'ring in the Clay Lie &c.

And must those active limbs of mine lie mold'ring in the Clay lie mold'ring in the Clay.

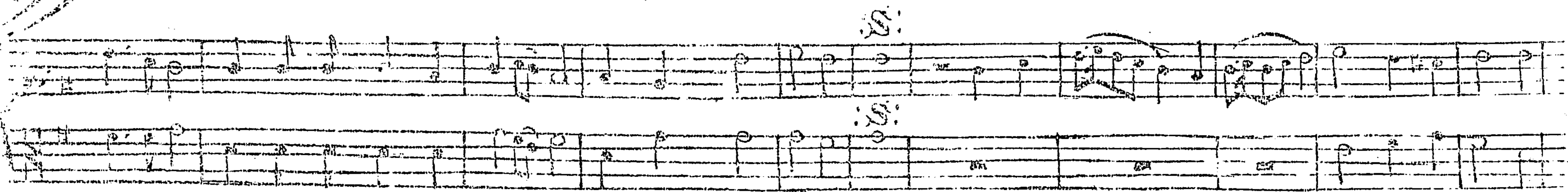
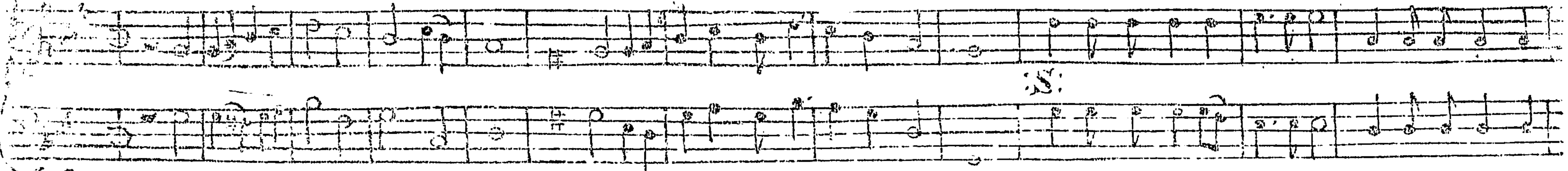
limbs of mine lie mold'ring in the Clay And must those active &c.

AN ANTHEM taken from Sundry Scriptures.

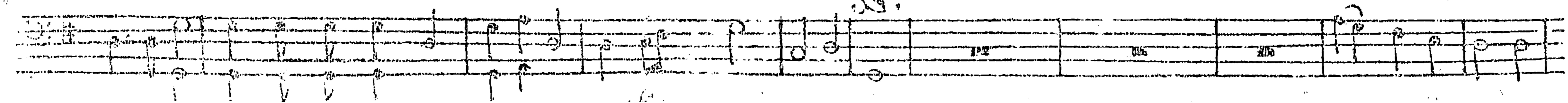
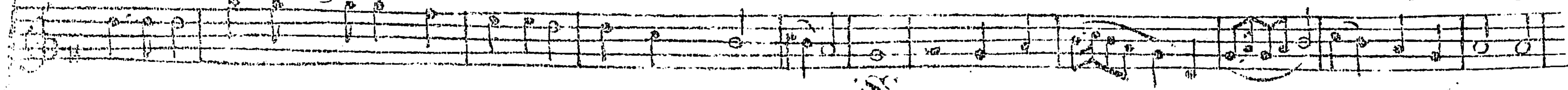
Sharp Key



Is any afflicted let him Pray. Is any of you merry let him sing Psalms singing & making melody singing & making



musicly singing & making melody in your hearts to the Lord. Let the word of Christ dwell in you richly.



teaching & admonishing

teaching & admonishing one another in Psalms & Hymns & Spiritu

teaching & admonishing

-al Songs. singing & making Melody, singing & making Melody, singing & making Melody, in your hearts to the Lord.

Thuron. CM. DW.

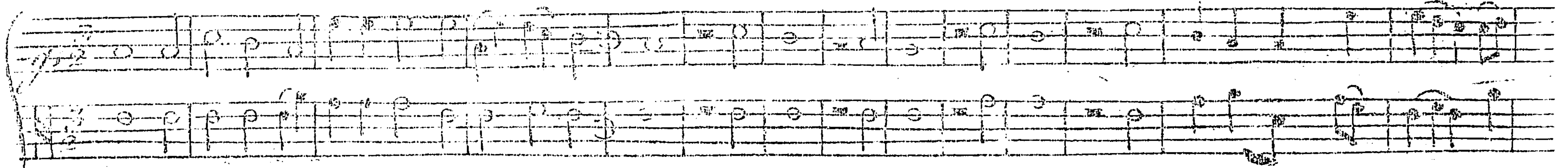
How glo'rous is our heav'nly King, Who reigns above the sky, How shall a Child presume to sing His dreadful Ma-jes-ty.

How shall a child presume to sing, His dreadful Ma-jes-ty.

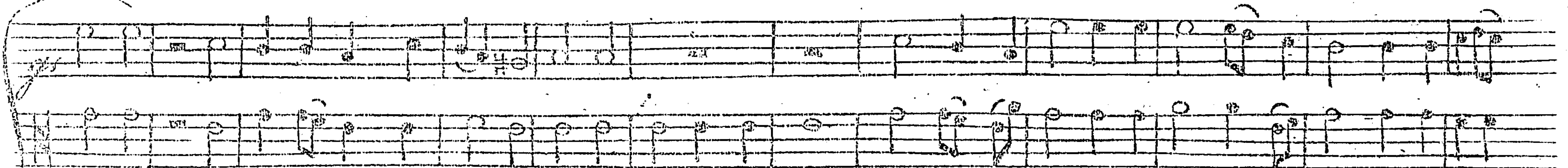
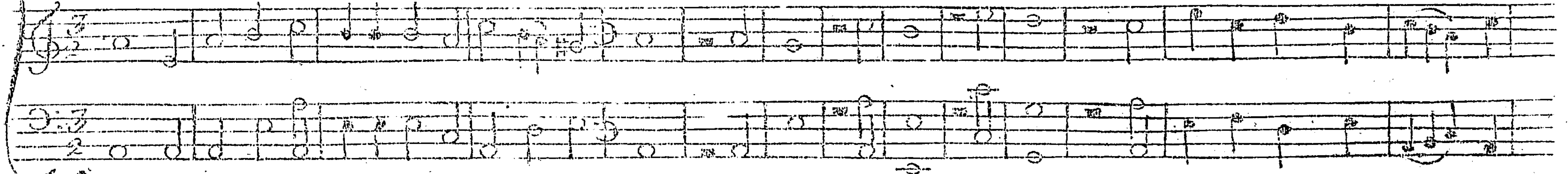
How shall a child presume to sing, His dreadful Ma-jes-ty. His dreadful Ma-jes-ty.

How shall a child presume to sing, His dreadful Ma-jes-ty.

Lamentation over Boston. an Anthem. 53

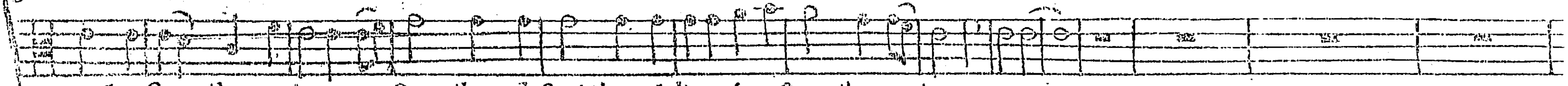
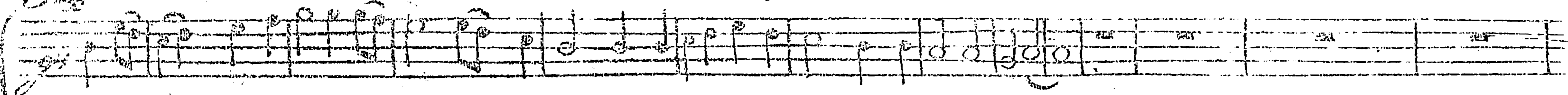


By the Rivers of Watertown we sat down & wept we wept we wept we wept when we remember'd thee O

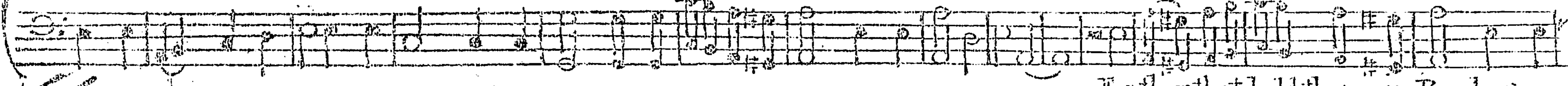
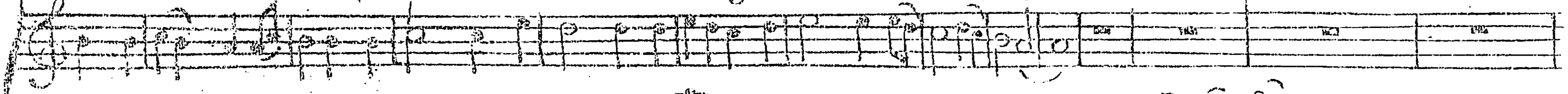


Boston. when we remember'd thee O Boston. As for our Friends Lord God of Heaven preserve them defend them deliver

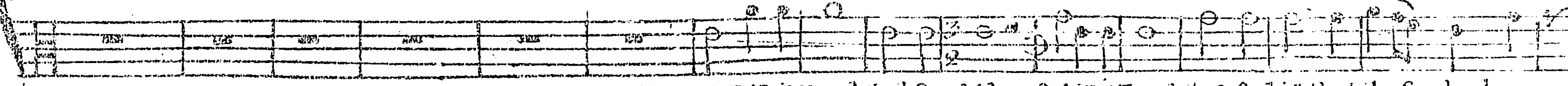
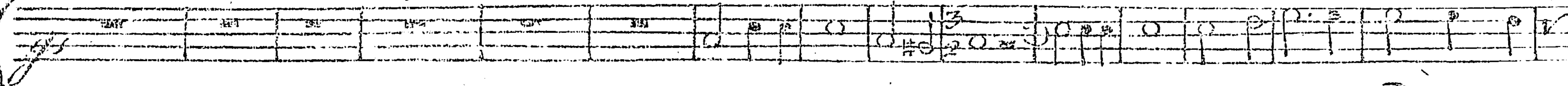




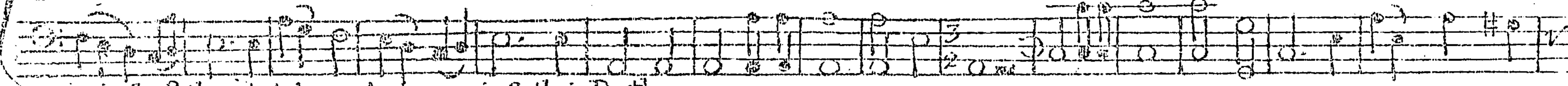
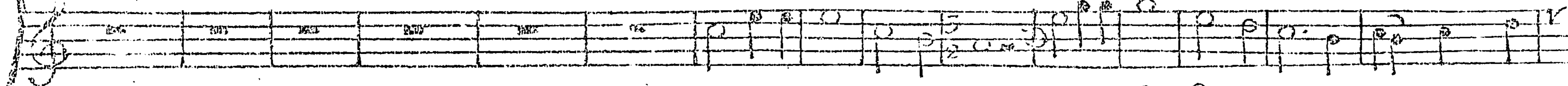
and restore them unto us preserve them defend them deliver & restore them unto us again;



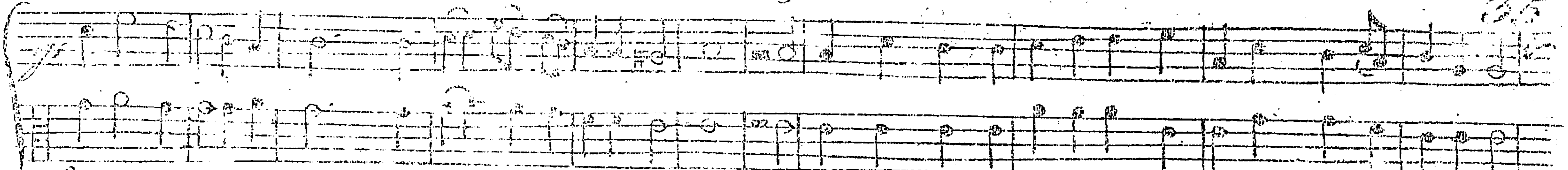
For they that held them in Bondage re-



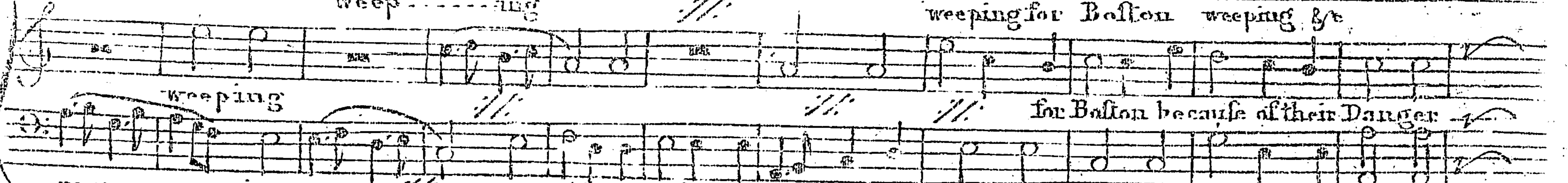
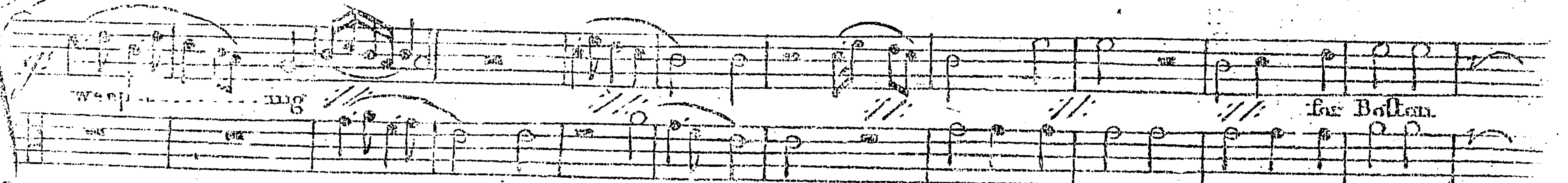
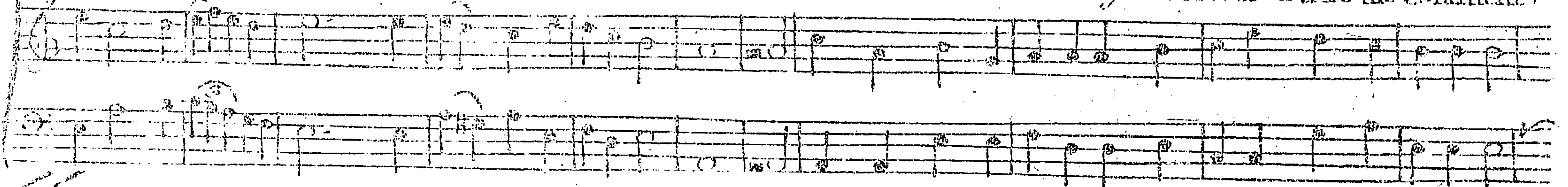
Forbid it Lord God forbid forbid it Lord God forbid that those who have



quir'd of them to take up Arms against their Brethren.



lacked no longer Breasts should thine be American Blood. A voice was heard in Roxbury which echo'd thro' the Continent,



weeping for Boston because of their Danger weeping for Boston

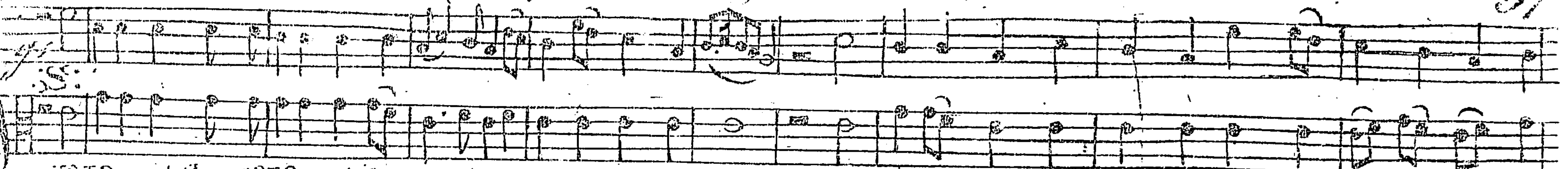
weep...ing &c.

weeping // for Boston because of their Danger. Is Boston my dear Town is it my native Place for

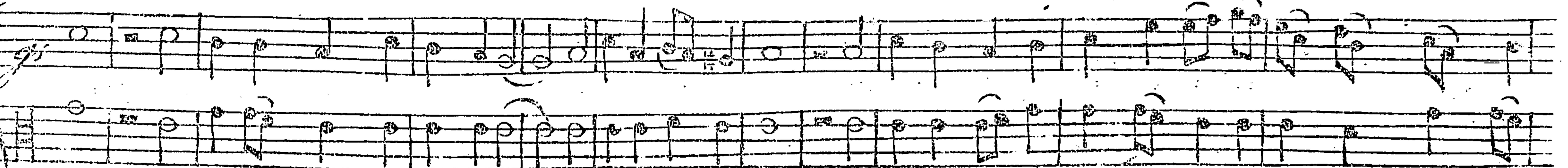
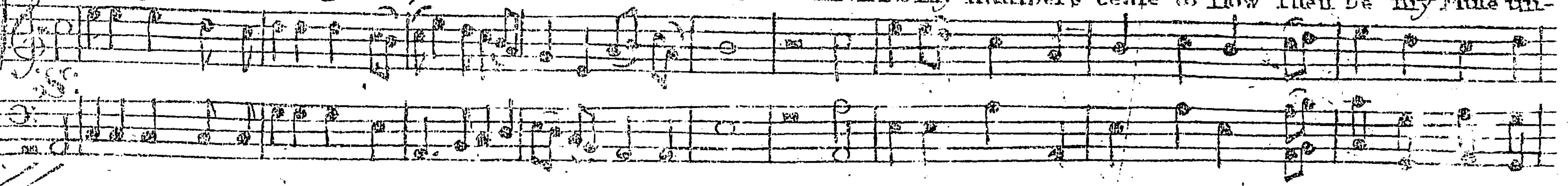
weep...ing &c.

// // &c.

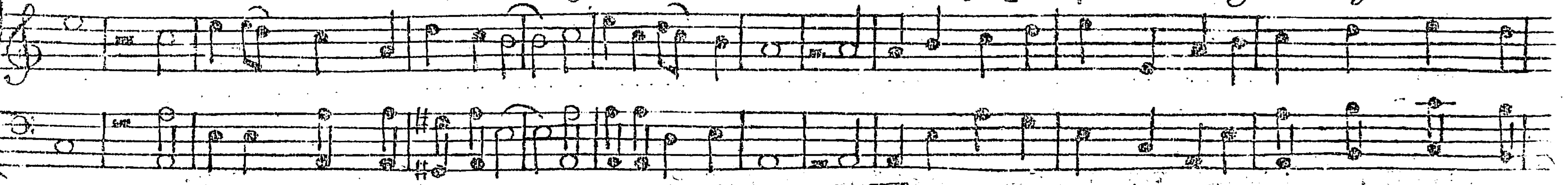
since their Calamity I do earnestly remember it still I do earnestly I do earnestly I do earnestly remember it still



If I forget thee if I forget thee yea if I do not remember thee Then let my numbers cease to flow Then be my Muse un-



kind. Then let my Tongue forget to move & ever be confin'd. Let horrid Jargon split the Air & rive my nerves a -



38

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a historical style with various note values and rests.

Under Let hateful dissonance great my ear as terrible as thunder, Let harmony be banish'd hence and

The second system of music consists of two staves, continuing the composition from the first system. It features similar notation and includes some dynamic markings.

The third system of music consists of two staves, continuing the composition. It includes a repeat sign at the end of the system.

Consonance depart; Let dissonance erect her throne and reign within my Heart.

The fourth system of music consists of two staves, concluding the piece with a final cadence. It includes a repeat sign at the end of the system.

Lord in the morning thou shalt hear. My voice ascending high To thee will I direct my Pray'r

To thee lift up mine eye: Up to the hills where Christ is gone. To plead for all his Saints.

Our So

pre-sent-ing at his father's throne our

pre-sent-ing at his father's throne Our So

pre-sent-ing & our com-plaints.

pre-sent-ing &c.
Abraham

Thou whom my Soul admires above. All earthly joys & earthly Love, Tell me dear the place I let me know. Where doth thy sweetest pasture grow.

Handwritten musical notation for the first system, consisting of two staves with notes and rests.

My thoughts on awful subjects roll, Damnation of the dead, What horrors seize the guilty soul Upon a dying Bed...

Handwritten musical notation for the second system, consisting of two staves with notes and rests.

Handwritten musical notation for the third system, consisting of two staves with notes and rests.

ling'ring about these mortal shores, She makes a long delay Till like a flood of rapid force, Death sweeps the wretch away.

Handwritten musical notation for the fourth system, consisting of two staves with notes and rests.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a series of notes, primarily quarter and eighth notes, with some rests. The music is written in a simple, clear style.

How pleas'd, and blest was I, To hear the people Cry, Come let us seek our God to Day,

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a series of notes, primarily quarter and eighth notes, with some rests. The music is written in a simple, clear style.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a series of notes, primarily quarter and eighth notes, with some rests. The music is written in a simple, clear style.

Yes with a Cheerful Zeal, We haste to Zions hill, And there our Vows and honours pay.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a series of notes, primarily quarter and eighth notes, with some rests. The music is written in a simple, clear style.

How pleasant 'tis to see, Kindred and friends agree, Each in their proper Station move,

And each fulfil their part, With sympathizing heart, In all the cares of Life and Love.

And each fulfil their part, With sympathizing heart, In all the cares of Life and Love.

And each fulfil their part, With sympathizing heart, In all the cares of Life and Love.

Stockbridge, I.M. D.W.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain musical notation with notes and rests, corresponding to the lyrics below.

From all that dwell below the skies, Let the Creators praise arise, Let the Redeemers name be sung

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain musical notation with notes and rests, corresponding to the lyrics below.

Through ev'ry Land by ev'ry tongue. Let the Redeemers name be sung, Through ev'ry Land by ev'ry tongue.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain musical notation with notes and rests, corresponding to the lyrics below.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of G major (one sharp) and 4/4 time. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and beams connecting notes.

O come loud Anthems let us sing Loud thanks to our Almighty King, For we our voices high should raise.

The second system of music continues the piece with two staves in treble and bass clefs. The notation is consistent with the first system, showing a continuation of the melodic and harmonic lines.

The third system of music also consists of two staves in treble and bass clefs. There is a significant ink smudge or stain in the center of this system, partially obscuring the notes on both staves.

When our salvations rock we praise. Into his presence let us haste, To thank him for his

The fourth system of music consists of two staves in treble and bass clefs. Similar to the third system, there is a large ink smudge in the center that obscures some of the musical notation.

40

favours pass, down on our knees devoutly all before the Lord our Maker fall.

Roxbury. 2d. 17th. Psalm.

O praise ye the Lord, Prepare your glad voice, His praise in the great Assembly to sing In our great Creator, Let His el. re

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The music is written in a common time signature (C). The vocal line begins with a half note followed by quarter notes, while the piano accompaniment provides a steady harmonic support.

joice. And children of Sion, Be glad in their King.

Father of mercies thou fountain of Graces one God ever more.

The second system continues the musical piece. It maintains the same key signature and time signature. The vocal line and piano accompaniment are clearly defined, with the piano part showing a consistent rhythmic pattern of quarter notes.

The third system of music shows the continuation of the vocal and piano parts. The notation is consistent with the previous systems, featuring a treble clef for the voice and a grand staff for the piano.

Author of Harmony, Hater of Tyranny, Essence of Majesty Thee we adore.

The fourth and final system of music on this page. It concludes the vocal and piano parts. The piano accompaniment ends with a final cadence, and the vocal line finishes with a sustained note. The system includes first and second endings for both parts.

Worcester C.M. 2/4

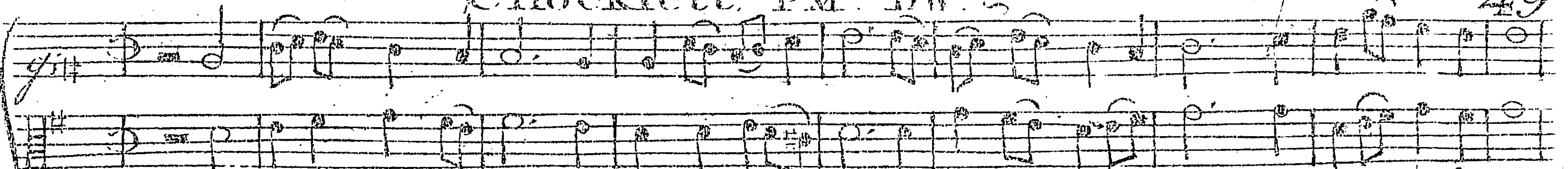
418

How short & hilly are our lives, How vast our souls affairs, Yet senseless mortals vainly strive To lavish out their years.

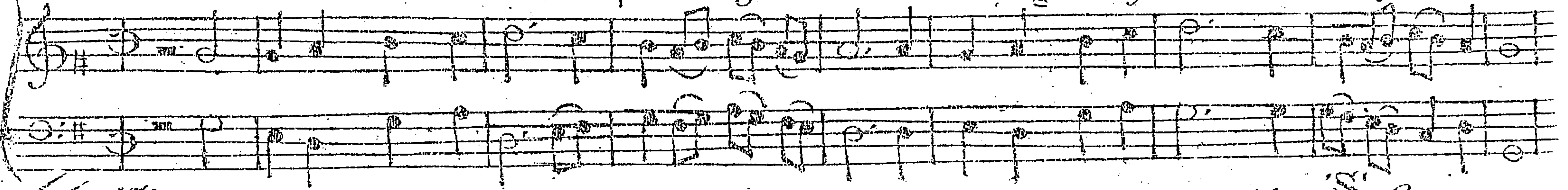
Our days run thoughtlessly along, Without a moments stay; Just like a story or a song, We pass our lives away.

158 2

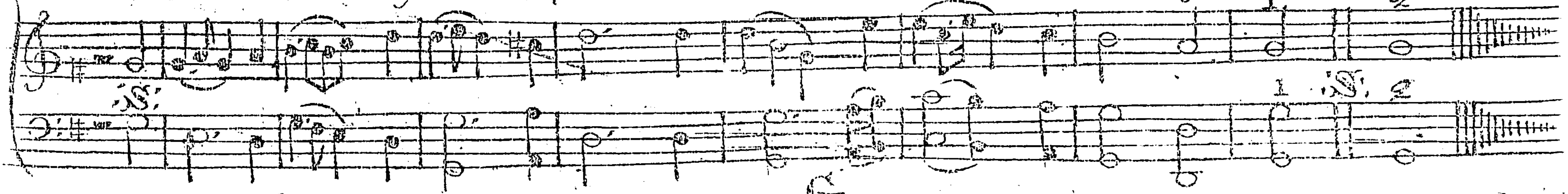
Choklett, P.M. DW.



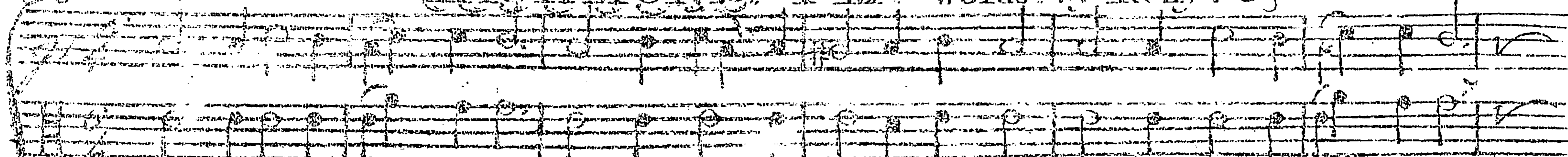
Lord of the worlds above, how pleasant & how fair, The dwellings of thy Love, Thine earthly temples are,



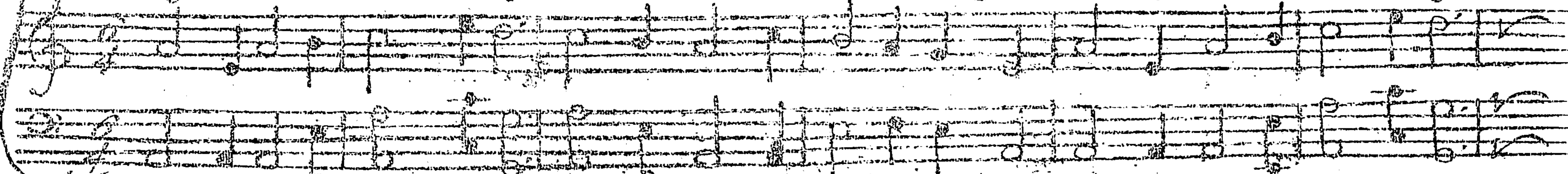
To thine a-bode My heart aspires With warm de-sires To see my God...



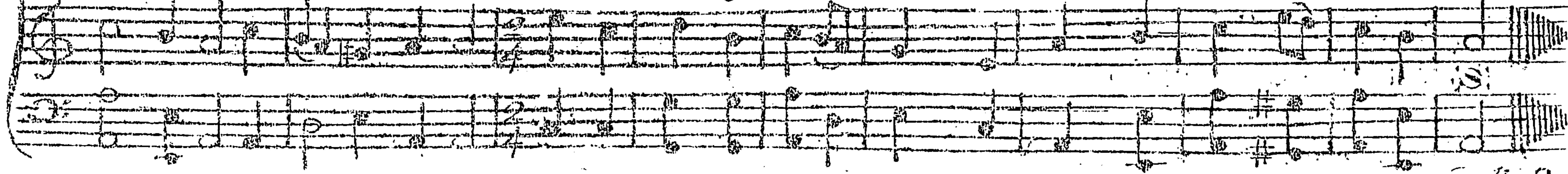
ALFRED MONTGOMERY P.M. Words by Rolly.



My Beloved haste away Sick of Love for thee I Languish Till my Soul at thy Delay.



Feel a dying Lovers anguish Quickly Quickly Jesus come O make my Breast thy native Home.



PHILADELPHIA, N.M. 1873

Let differing nations join To celebrate thy fame. And all the world O Lord combine To praise thy Glorious name.

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

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

& all the world O Lord combine to praise thy Glorious name

And all the world O Lord O Lord &c.

A Funeral Anthem Rev. Chap. 14th

Handwritten musical notation for the first system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The music features a series of notes, including quarter and eighth notes, with some rests. The key signature has two flats (B-flat and E-flat).

I heard a great voice from Heav'n saying unto me write from henceforth write from henceforth

Handwritten musical notation for the second system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The music continues with notes and rests, maintaining the same key signature and tempo.

1. 3/4 : 2

Handwritten musical notation for the third system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The music continues with notes and rests.

1. 3/4 : 2

write from henceforth Blessed are the Dead which die in the Lord: Yea faith the Spirit

Handwritten musical notation for the fourth system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The music concludes with notes and rests.

1. 3/4 : 2

The first system consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. Both staves contain musical notation with various note values and rests.

for they rest for they rest for they rest for they rest from their Labours from their Labours.

The second system consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. Both staves contain musical notation with various note values and rests.

Mum Beating

The third system consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. Both staves contain musical notation with various note values and rests.

from their Labours & their works which do follow follow follow which do follow follow them. who do follow them.

The fourth system consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. Both staves contain musical notation with various note values and rests.

SUNDAY

Musical notation for the first system, including treble and bass staves with notes and rests.

Majestic God when I de-roy the Plane ta-ry world on high Where'er I turn my wond'ring eyes,

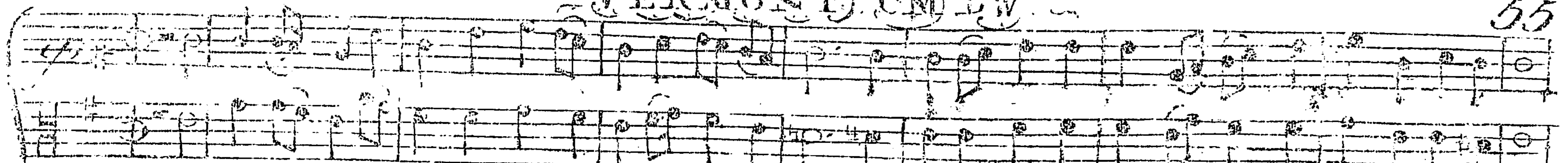
Musical notation for the second system, including treble and bass staves with notes and rests.

Musical notation for the third system, including treble and bass staves with notes and rests.

I'm lost I'm lost I'm lost I'm lost in rap-ture an-...d Sur-prize.

Musical notation for the fourth system, including treble and bass staves with notes and rests.

VERMONT CM DV



In vain we lavish out our lives, To gather empty wind, The choicest Blessing earth can yield, Will leave an hungry mind.



Come and the Lord shall feed our souls, With more substantial meat, With such as saints in Glory love, With such as angels eat.



COLUMBIA

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps) and 4/4 time. The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The music begins with a half rest in the treble staff and a half note in the bass staff.

Not all the Pow'rs on earth join'd in a League with Hell, can concert our Plan, Which nothing can excell.

The second system of music continues the melody from the first system. It consists of two staves in treble and bass clefs, maintaining the D major key and 4/4 time signature. The notation includes various note values such as quarter and eighth notes, and rests.

The third system of music continues the melody. It consists of two staves in treble and bass clefs. The notation includes various note values and rests, ending with a double bar line and repeat signs on both staves.

Since such a friend, In God we find, Adieu to fears, Of ev'ry Kind.

The fourth system of music continues the melody. It consists of two staves in treble and bass clefs. The notation includes various note values and rests, ending with a double bar line and repeat signs on both staves.

CANTANTHEM Psalm 81

make a Cheer-ful

Sing ye merrily, Sing ye merrily: Sing ye merrily unto God our Strength.

make a

Make a Cheer-ful Noise make a

Noise &c.

make a Cheer-ful Noise make a Noise un-to the God of Jacob make a Cheer-ful Noise un-toye

Cheer-ful Noise make a Cheer-ful &c.

Cheer-ful &c.

50

God of Jacob

take y^e Palm bring hither y^e Tabret &

take the Palm bring hither the Tabret & merry // Harp with the Lute

merry // Harp with the Lute

blow up y^e trumpet blow up y^e trumpet blow up y^e trumpet in y^e new Moon even in v^e

time appointed and upon our So - lemn feast day for this was made a Statute in Isra - el for this was made a

Statute in Il - ra - - el & a Law & a Law of the God of Jacob & a Law & a Law of the God of Jac - ob

Statute in Il - ra - - el & a Law & a Law of the God of Jacob & a Law & a Law of the God of Jac - ob

Glo... // // be to the Father & to the Son & to the Holy-Spirit

as it was in the Beginning as it was in the Beginning is now & ever now & ever shall be
 as it was in the Beginning is now & ever now & ever shall be world without
 as it was in the Beginning is now & ever now & ever shall be world without end
 as it was in the Beginning is now & ever now & ever shall be shall be now & ever shall be world with

A-men as it was in the Beginning is now & ever &c.

end A-men as it was in the Beginning is now & ever shall be world.

A-men as it was in the Beginning is now & ever shall be world with.

out end Amen A-men as it was in the Beginning is now & ever shall.

out end A-men as it was in the Beginning is now & ever shall.

over shall be world with out end as it was in the Beginning as it &c.

Coll.

world without &c.

be world with-out end A-men // World without end Amen & A-men

shall be world with-out end A-men
is now & ever shall be A-men

WARREN. G.W.

Children of the Heavenly King

As ye journey sweetly sing, Sing your Sav'our's worthy praise, Glor'ous in his works & ways.

Sing your Sav'our's worthy praise

Gratitude an Anthem, PSALM 116.

The first system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef. The music features a series of quarter and eighth notes, with some rests. A circled number '3' is written above the first measure of the upper staff.

I love the Lord because he hath heard the voice of my Prayer & he hath inclined his Ear un-to me therefore

The second system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef. The music continues with quarter and eighth notes, and includes some rests.

The third system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef. The music continues with quarter and eighth notes, and includes some rests.

will I call upon him as long as I live The snares of Death came about me & the pains of Hell gat hold upon me

The fourth system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef. The music continues with quarter and eighth notes, and includes some rests.

Cor.

Handwritten musical notation for the first system, consisting of two staves with notes and rests.

I called to the Lord in my trouble & he heard the voice of my complaint

Handwritten musical notation for the second system, consisting of two staves with notes and rests.

Handwritten musical notation for the third system, consisting of two staves with notes and rests.

When I was in Misery he deliver'd me.

Gracious is the Lord

Handwritten musical notation for the fourth system, consisting of two staves with notes and rests.

The first system of music consists of two staves. The upper staff begins with a treble clef and contains a melodic line with various note values and rests. The lower staff begins with a bass clef and contains a corresponding bass line. The music is written in a historical style with some ligatures and specific note heads.

mer-ci-ful: Yea our God is a-bundant in Goodness how to

The second system of music continues the composition with two staves. It features a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various rhythmic values and rests, with some notes beamed together.

The third system of music consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The musical notation continues with a variety of note values and rests, maintaining the historical style of the score.

Anger forgiving iniquity transgression & Sin. Blessed be the Lord God of Israel from this time forth for-ev-er-

The fourth system of music consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The notation concludes the system with various note values and rests.

CON.

for e-ver more

from this time &c.

from this time forth for e-ver for e-ver from this time forth for e-ver for e-ver - - more from

from this time forth for

from this time forth for e-ver from &c.

from this time forth for e-ver

Divoto Com.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a series of notes, primarily quarter and half notes, with some rests. The music appears to be a simple harmonic setting.

e. ver more The Grace of our Lord Jesus Christ be with you all Amen.

The second system of music continues the piece with two staves. The notation is consistent with the first system, featuring a simple melodic line in the treble clef and a supporting bass line in the bass clef.

NEW NORTH CUM T & B.

The third system of music begins with a new section. The upper staff is in treble clef and the lower staff is in bass clef. The key signature changes to one sharp (F#), and the time signature is common time (C). The melody is more active, with many eighth and sixteenth notes.

O Praise the Lord with one consent, And magnify his name Let all the servants of the Lord, His worthy Praise proclaim.

The fourth system of music continues the 'NEW NORTH' section. It features two staves with a complex rhythmic pattern of eighth and sixteenth notes. The piece concludes with a final cadence in the bass staff.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat major or D minor) and a common time signature (C). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests.

The Lord descended from above, & bow'd the Heav'ns most high & under-neath his Feet he Cast

The second system of music continues the composition with two staves in the same key and time signature as the first system. It maintains the melodic and harmonic structure established in the first system.

The third system of music continues the composition with two staves in the same key and time signature. The notation includes various rhythmic patterns and rests.

the Darkness of the Day. He sat on Cherubims full royally he rode & on the wings

The fourth system of music concludes the page with two staves in the same key and time signature. The final notes of the system are clearly visible on both staves.

Con.

S. O. O.

of mighty winds came flying all abroad & on the wings &c.

BETHLEHEM CM DW.

While Shepherds watch their flocks by night, All seated on the ground, The Angel of the Lord came down, And Glory shone around.

COIL

The An-gel of the Lord came down & Glory shone a round. The Angel of the Lord came

The Angel of the Lord came down & Glory shone a round. The An-gel

The Angel of the Lord came down & Glory shone & Glory shone a round.

down & Glory shone & Glo-ry &c. Glo-ry &c. Glo-ry & Glo-ry shone a round.

of the Lord came down &c.

Worthy Praise and Love

Come let us join our cheerful songs with Angels round the throne. Ten thousand // are their tongues but all their joys are

Ten thousand // are their tongues but all their joys are one but

Ten thousand // are their tongues but

Ten thousand // are their tongues but all their joys are one but all their joys are one

one but all their joys are one Ten thousand // are their tongues but all their joys are one but all their joys are one

all their joys are one Ten thousand // are their tongues but all their joys are one but &c.

all their joys but all their joys are one but &c. Ten thousand // are their &c.

Benevolence C M T & B . . .

Happy the man whose tender care Relieves the Poor distress'd. When he's by troubles compass'd round The Lord shall give him rest

the Lord shall give him Rest When he's by Troubles compass'd round the Lord shall give the Lord shall give &c

the Lord shall give him Rest the Lord shall give him Rest the Lord shall give him Rest the Lord shall give him Rest

the Lord shall give him Rest the Lord shall give him Rest the Lord shall give him Rest the Lord shall give him Rest

An. Northern Solomons Songs Chap 2.

I am the Rose of Sharon & the Lilly of the Vallies.

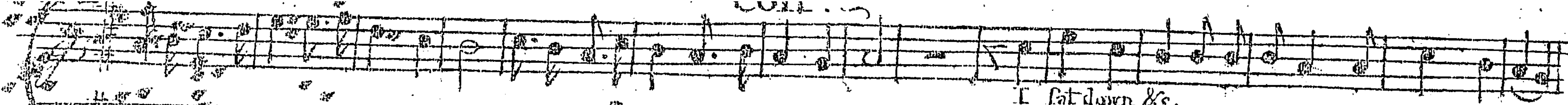
I am the Rose of Sharon & the Lilly of the Vallies.

I am the Rose of Sharon & the Lilly of the Vallies.

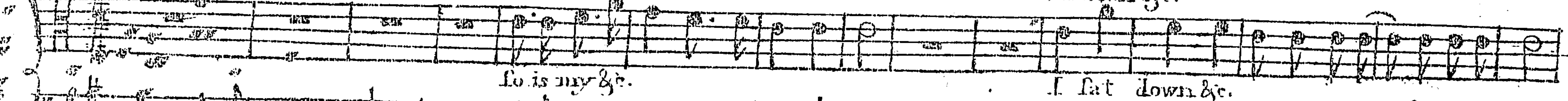
As the Apple tree the Apple tree among the trees of the Wood.

As the Lilly among the thorns so is my Love among the Daughters.

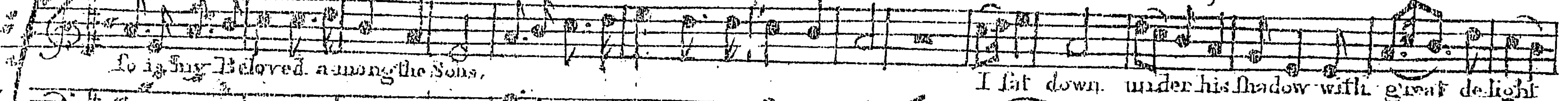
R



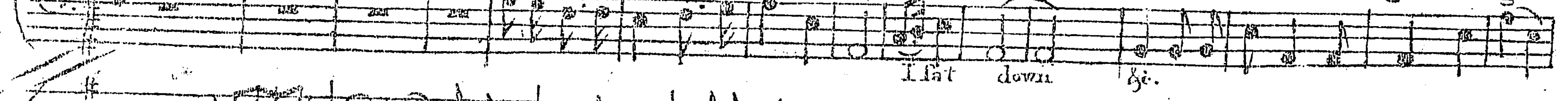
I sat down &c.



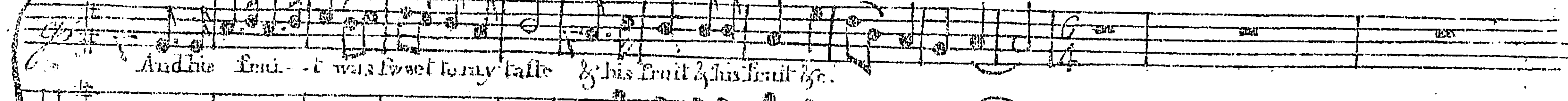
So is my &c.



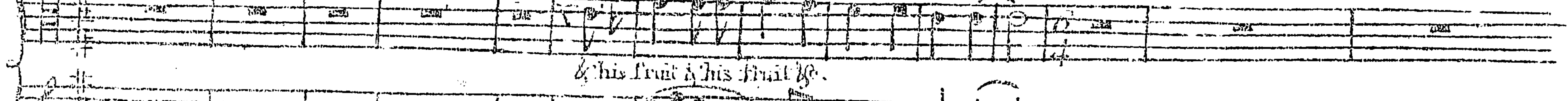
So is my Beloved among the Sons, I sat down &c.



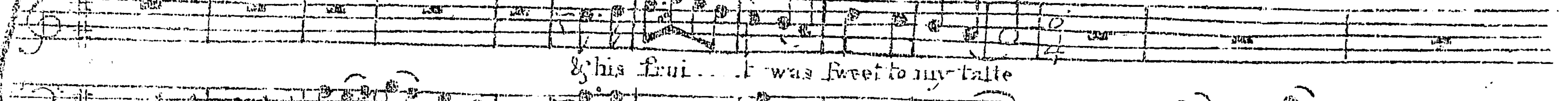
I sat down under his shadow with great delight



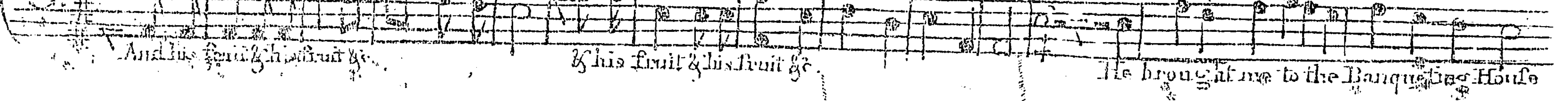
I sat down &c.



And his fruit - it was sweet to my taste & his fruit & his fruit &c.



& his fruit & his fruit &c.



& his fruit - it was sweet to my taste



And his fruit & his fruit &c. He brought me to the Banqueting House

Sty me with Flagens

He brought me G.

Confort me with

His Banner over me was Love

for I am sick

for I am sic...k of Love I charge you Oye Daughters of Je-ru-salem

Apples for I am sick

Cor.

that you lie not up that you lie not up

by the Roes & by the Birds of the Field

that you lie not up

that you lie not up

The voice of my Beloved

A wake my Love till he please

Take - - - - -

COU

skipping

skipping Leaping up on the mountains skipping up on the Hills

skipping

Leaping up on the mountains skipping

My Beloved spake

laid in to me

for Lo the Winter is

rise up

rise up

rise up my Love my fair one of come a way

rise up

rise up

Con.

past the rain is over & gone

for lo &c.

the rain is over the rain is over the

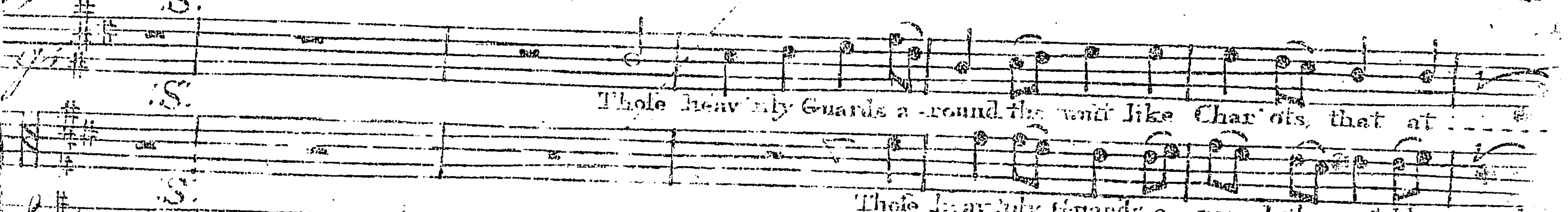

rain is over & gone for lo the Winter is past the rain is over & gone

A handwritten musical score on aged paper, featuring six systems of music. Each system consists of a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The score includes various musical notations such as treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive, handwritten style. The lyrics are: "past the rain is over & gone", "for lo &c.", "the rain is over the rain is over the", and "rain is over & gone for lo the Winter is past the rain is over & gone". The score concludes with a double bar line and a decorative flourish.

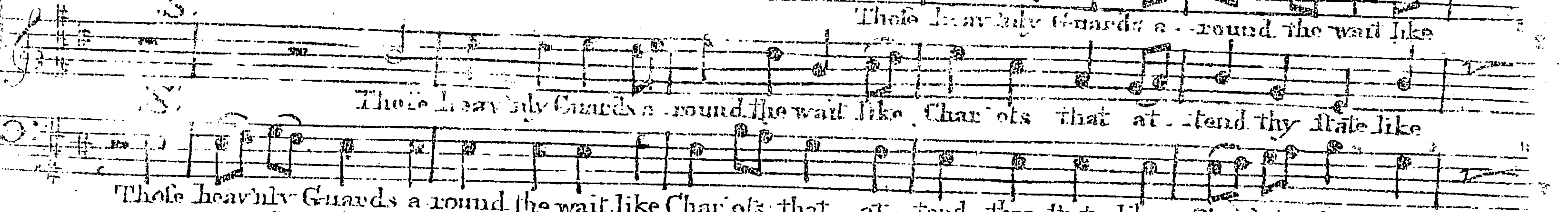
WASHINGTON D.W.



Lord when thou didst ascend on high. Ten thousand Angels fill'd the Skie. Ten thousand Angels fill'd the sky.



Those heavenly Guards a-round the wait like Char'ots, that at



Those heavenly Guards a-round the wait like

Those heavenly Guards a-round the wait like Char'ots that at-tend thy state like

Those heavenly Guards a-round the wait like Char'ots that at-tend thy state like Char'ots that at

Con.

---tend thy State Those heav'nly Guards a round thee wait like Cha'ots that attend thy

Char'ots Those heav'nly &c. Char'ots that attend thy

Cha'ots like Cha'ots like

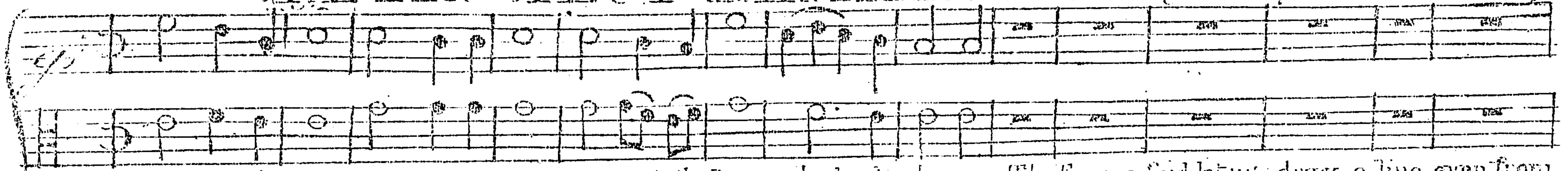
---tend thy State Those heav'nly Guards a round the wait like Char'ots that at tend thy State Those

State Those heav'nly Guards a round the wait &c. Char'ots that at tend thy State like Char'ots that at tend thy State.

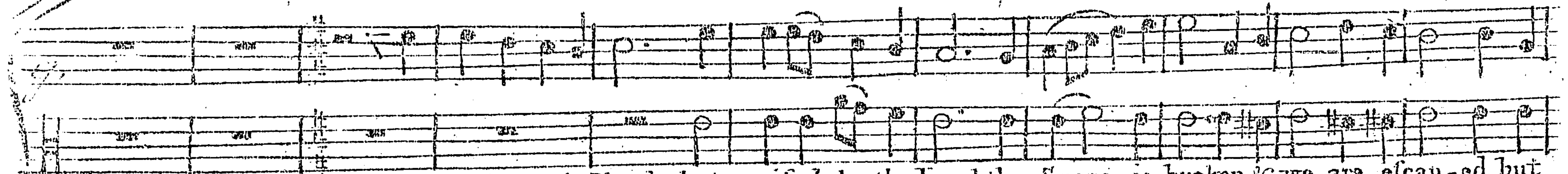
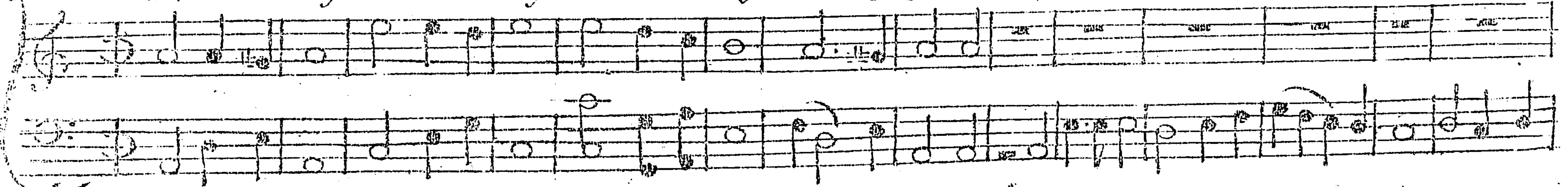
heav'nly Guards a round thee wait like Char'ots &c.

RETROSPECT AN ANTHEM fromundry Scriptures.


81



Was not the Day: was not the Day: was not the Day dark & gloomy: The Enemy said let us draw a line even from



York to Canada But praised be the Lord: but praised be the Lord the Snare is broken & we are escap-ed but



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The melody in the treble staff is more active, while the bass staff provides a steady accompaniment.

praised be the Lord. but Blessed be the Lord: the Justice is broken & we are escaped. & we are escaped Hark

The second system of music continues the piece with two staves. It maintains the same key signature and rhythmic patterns as the first system. The lyrics are written below the staves, with some words aligned with specific notes.

The third system of music consists of two staves. The notation continues with similar rhythmic and melodic elements. The lyrics are positioned below the staves, following the musical flow.

Hark hear the Adjuration: Cursed be the man that keepeth back his sword, Cursed &c.

The fourth and final system of music on this page consists of two staves. It concludes the musical phrase with a final cadence. The lyrics are written below the staves, ending with 'Cursed &c.'

Con Affettuoso

My Bowels My Bowels I am pained at my very heart I am &c.

Oh! Dismal!

Oh! Horrible! Oh! Dismal!

My heart maketh a noise within me. For thou hast heard O my Soul the sound of the trumpet the Alarm of War the

84

Behold my Brother

the Alarm of War
 found &c.
 See my Father
 hear him groan hear him

how long will it be how long will it be ere thou be quiet put thy self into
 groan see him die. O that sword of the Lord.

thy Scabbard. Roll. || roll of the Hill. Cause us to hea. with joy thy Kind forgiving Voice that so the Bones which

thou shalt brake may with thine strength re-joice. Hark || my Soul catch the Sound my Soul catch the

Con.

86

Hear & re-joice

Hear & re-joice

Hear & re-joice

Hear & re-joice

Hear & rejoice

Hear & rejoice

Hear & rejoice

Hear & rejoice

And.

Coll.

hear y' re - - - - - joy - - - - - ce

hear y' re - - - - - joice

hear y' re - - - - - joy - - - - - ce

hear y' re - - - - - joice

joy - - - - - ce

hear y' re - - - - - joice

joy - - - - - ce

hear y' re - - - - - joice

hear y' re - - - - - joice

joy - - - - - ce

COR.

pp

Musical staff with treble clef, starting with a whole note chord. The notes are G4, A4, B4, C5, B4, A4, G4.

Musical staff with treble clef, starting with a whole note chord. The notes are G4, A4, B4, C5, B4, A4, G4.

Musical staff with treble clef, starting with a whole note chord. The notes are G4, A4, B4, C5, B4, A4, G4.

Beat your Swords in-to Plowshares & your Spears in-to Pruning Hooks

Musical staff with bass clef, starting with a whole note chord. The notes are G3, A3, B3, C4, B3, A3, G3.

Beat your Swords &c.

Musical staff with treble clef, starting with a whole note chord. The notes are G4, A4, B4, C5, B4, A4, G4.

Musical staff with treble clef, starting with a whole note chord. The notes are G4, A4, B4, C5, B4, A4, G4.

Musical staff with treble clef, starting with a whole note chord. The notes are G4, A4, B4, C5, B4, A4, G4.

And learn War no more & learn War no more.

Musical staff with bass clef, starting with a whole note chord. The notes are G3, A3, B3, C4, B3, A3, G3.

Con.

How Beautiful How &c.

How Beautiful How &c. up on the Mountains are the feet of him that

bring eth good tidings that Publisheth

Maittuso. Choro Grando. Con.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/2. The piano part includes dynamic markings like 'mf' and 'f'. The vocal line begins with a fermata over the first note.

Hal-le-lui-ah for the Lord God Om-ni-potent reigneth for the Lord &c.

The second system continues the vocal and piano parts. The piano accompaniment features a steady bass line and chords in the right hand. The vocal line has several measures with fermatas.

The third system shows the continuation of the musical piece. The piano part includes some triplet markings. The vocal line concludes with a final cadence.

Hal-le-lui-ah A-men A-men Hal-le-lui-ah A-men A-men.

The fourth system contains the final vocal and piano notation. It includes a final cadence for both parts, with a double bar line and repeat sign at the end.

INDEPENDENCE

The States O Lord with Songs of Praise shall in thy Strength re-joice

The States O Lord with Songs of Praise shall in thy Strength re-joice

The States O Lord with Songs of Praise shall in thy Strength re-joice & blest with

The States O Lord with Songs of Praise shall in thy Strength re-joice & blest with

& blest with thy Sal-va-tion raise to Heav'n their cheerful voice & blest with thy Sal-va-tion raise to

& blest &c

The States O Lord with Songs of Praise shall

thy Sal-va-tion raise to Heav'n their cheerful voice & blest with

& blest &c

Heav'n their cheerful voice to Heav'n their cheerful voice
 in thy strength re-joice & blest with thy Sal-va-tion raise to Heav'n their cheerful voice
 thy Sal-va-tion raise to Heav'n their cheerful voice & blest &c.

raise to Heav'n their cheerful voice & blest with thy Sal-va-tion raise to Heav'n their cheerful
 & blest with & cheerful &c. voice to
 Heav'n their cheerful voice & blest with thy Sal-va-tion raise to Heav'n their cheerful &c.

Con.

93

Hear their cheerful voice

To the King &c.

To the King they shall sing Hal-le-lui-ah

Thy

A covenant of Peace thou madst with us confirmed by thy word

Goodness & thy tender care have all our fears de-stroy'd. M. 2.

C. 111.

To the King they shall sing Hal-le-lu-ah.

covenant thou madst with us & seal'd it with thy Blood.

To the King &c.

No King but God

And all the Continent shall sing

To the King they shall sing Hal-le-lu-ah.

Down with this earthly King

The first system of music features a lute-like instrument part on the left and a vocal line on the right. The lute part consists of a single staff with a treble clef and a key signature of one sharp (F#). The vocal line is on a five-line staff with a treble clef and a key signature of one sharp. The music is written in a historical style with various note values and rests.

To the King &c.

And the Continent shall sing God is our rightful King Hal - le luah & the Continent shall sing

The second system continues the musical notation from the first system. It includes a lute-like instrument part and a vocal line. The lute part is on a single staff with a treble clef and a key signature of one sharp. The vocal line is on a five-line staff with a treble clef and a key signature of one sharp. The music is written in a historical style with various note values and rests.

The third system continues the musical notation from the second system. It includes a lute-like instrument part and a vocal line. The lute part is on a single staff with a treble clef and a key signature of one sharp. The vocal line is on a five-line staff with a treble clef and a key signature of one sharp. The music is written in a historical style with various note values and rests.

God is our gracious King Hal - le luah They shall sing to the King Hal - le luah They &c.

The fourth system continues the musical notation from the third system. It includes a lute-like instrument part and a vocal line. The lute part is on a single staff with a treble clef and a key signature of one sharp. The vocal line is on a five-line staff with a treble clef and a key signature of one sharp. The music is written in a historical style with various note values and rests.

94

CON. 20

A. men lie

Let us sing to the King Hal-le-lui-ah

Ha... le-lui-ah God is the King Amen

Hal-le-lui-ah

Lord is his Name

A men May his Blessing descend World without end on every part of the Continent May

Con.

Handwritten musical notation for the first system, consisting of two staves with treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C).

Harmony & Peace begin & never cease & may the Strength increase of the Continent May American Wilds be

Handwritten musical notation for the second system, consisting of two staves with treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C).

Handwritten musical notation for the third system, consisting of two staves with treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C).

fill'd with his Smiles & may the Natives bow to our Royal King May Rome France & Spain & all the World pro

Handwritten musical notation for the fourth system, consisting of two staves with treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C).

Con.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (indicated by two sharps) and 2/4 time. The music features a melody in the treble staff and a supporting bass line in the bass staff.

claim the Glory & the Fame of our Royal King. God is the King A-men the Lord is his Name A-men.

The second system of music continues the piece with two staves in treble and bass clefs. The notation is consistent with the first system, showing a continuation of the melody and bass line.

Forte.

The third system of music begins with a dynamic marking of 'Forte'. It consists of two staves in treble and bass clefs. The melody in the treble staff becomes more rhythmic and energetic, while the bass line provides a steady accompaniment.

Loud Loudly sing that God is the King. May his reign be Glo-ri-ous A-me-ri-ca vic-to-ri-ous &

The fourth system of music concludes the piece with two staves in treble and bass clefs. The notation continues the 'Forte' section, ending with a final cadence in both staves.

CON. *mf* Slow.

may the earth acknowledge GOD is the King. A-men A-men A-men

CONNECTION. *mf* Slow.

Great is the Lord our God. And let his Praise be great. He makes the churches his a bode. His most delightful Seat

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody of quarter and eighth notes with various rests and phrasing slurs.

With earnest longings of the mind, My God to thee I look, So pants the hunted Hart to find, And taste the cooling Brook.

The second system of music continues the melody from the first system. It consists of two staves in treble and bass clefs with a key signature of one sharp and a 3/2 time signature. The notation includes various note values and rests.

The third system of music continues the melody. It consists of two staves in treble and bass clefs with a key signature of one sharp and a 2/4 time signature. The lyrics are written below the staves, with some words appearing on both staves of the system.

So pants the hunted Hart to find & taste the

So pants the hunted Hart to find & taste the

So pants the hunted Hart to find & taste the cool...ing.

cool - ing Brook So pants &c. So pants

Brook & taste the cool - ing Brook So pants

nd & Taf - - - - - to &c.

Brook So pants &c.

taste the cooling

the Hart to find & taste the cool - ing

So pants &c.

So pants &c.

& taste the

Con.

g⁵

Brook So pants the hunted Hart to find & take the cool-ing Brook.

cool-ing &c.

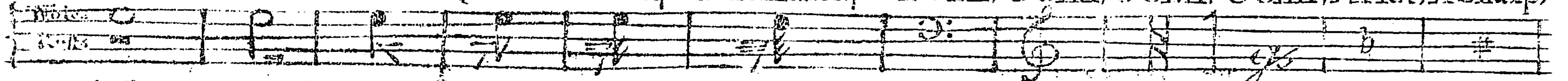
For^{te}

JARGON.

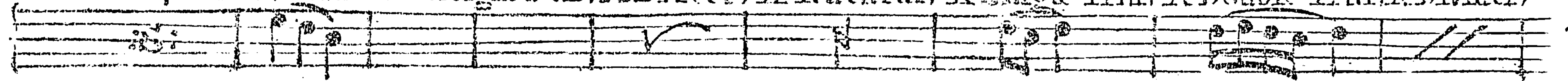
For^{tis}simo.

Let horrid Jargon split the Air And give the Nerves a under her hateful Discord greet the Bar As ter ri ble as Thunder.

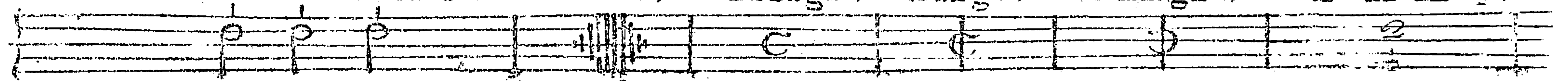
Semibreve, Minim, Crotchet, Quaver, Semiq^{ts}, Demisemiq^{ts}, F Cliff, G Cliff, C Cliff, G Cliff, A Flat, A Sharp,



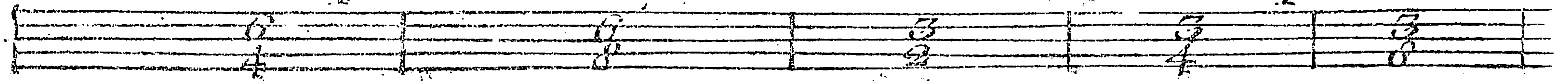
A Repeat, A Slur, A Single Bar, A Direct, A Natural, A Single Trill, A Double Trill, A Divider,



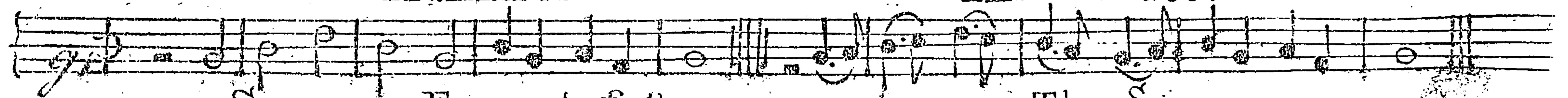
Mark of Distinction, Clofe, Adagio, Largo, Allegro, 2 from 4,



6 to 4, 6 from 8, 3 to 2, 3 from 4, 3 from 6,



Transition.



The Grace.

Syncope Example first.

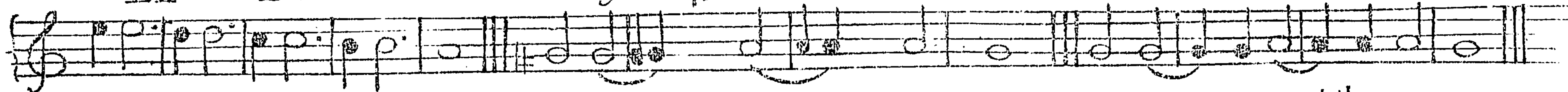
The Same.



Ex" 2^d

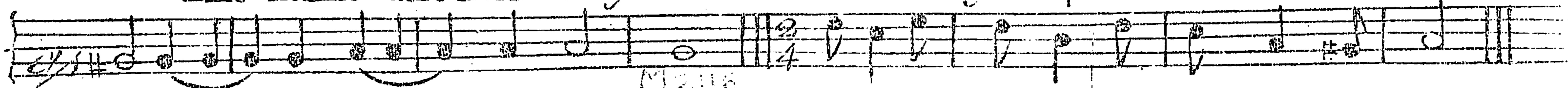
Syncopation Ex" 3^d

The Same.



The same another way.

Syncopate Ex" 4th

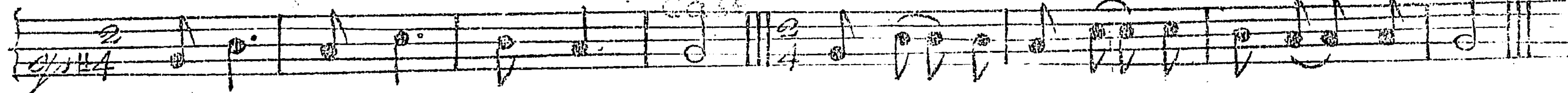


Billings William

Ex" 5th

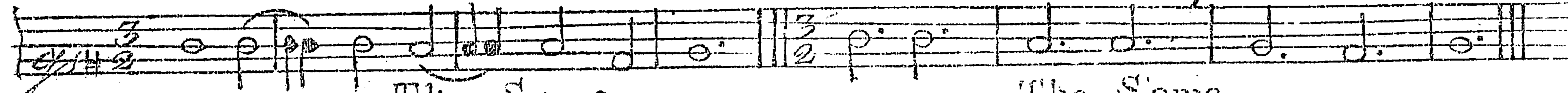
M. 2116
B. 3454
1781.
C. 345

The Same.



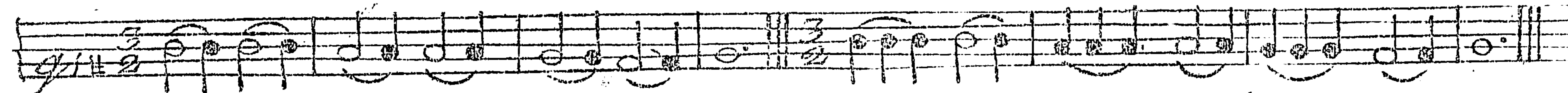
Ex" 6th

Ex" 7th



The Same.

The Same.



Engraved by Benja^a Pierpont Junr Roxbury 1778.