Walter Channing
His Booke
1770

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A New and Compleat

INTRODUCTION

TO THE

Grounds and Rules of MUSICK,

IN TWO BOOKS:

BOOK I.

Containing the GROUNDS and RULES of MUSICK; Or an Introduction to the Art of Singing by Note, taken from THOMAS WALTER M. A.

BOOK II.

Containing a New and Correct Introduction to the GROUNDS of MUSICK, Rudimental and Practical; from WILLIAM TANS'UR'S *Royal Melody:* The whole being a Collection of a Variety of the Choiceſt Tunes from the moſt approved Maſters.

O praiſe ye the Lord, prepare your glad Voice, his Praiſe in the great Aſſembly to ſing, In our great Creator let Iſrael rejoice, and Children of Zion be glad in their King. Pſ. cxlix. 1.

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Other ed.

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Thoughts on *Muſick*: By Dr. *Watts*.

THE ART of SINGING is a moſt charming Gift of the God of Nature, and deſigned for the Solace of our Sorrows and the Improvement of our Joys. Thoſe young Perſons who are bleſt with a muſical Ear and Voice, ſhould have ſome Inſtruction beſtowed on them, that they may acquire this delightful Skill. I am ſorry that the greateſt Part of our Songs, whereby young Gentlemen and Ladies are taught to practice this Art, are of the amorous Kind, and ſome of them polluted too. Will no happy Genius lend a helping Hand to reſcue Muſick from all its Defilements, and to furniſh the Tongue with nobler and more refined Melody? But SINGING muſt not be named alone.

Various Harmony both of the WINN *and* STRING, were once in Uſe in Divine Worſhip, and that by Divine Appointment. It is certain then that the Uſe of theſe Inſtruments in common Life is no unlawful Practice, tho' the New-Teſtament has not ordained the Uſe of it in evangelical Worſhip.

But

But if the Voice be happily capable of this Art, it is preferable to all Inſtruments faſhioned and compoſed by Man: This is an Organ formed and tuned by God himſelf. It is moſt eaſily kept in Exerciſe, the Skill is retained longeſt, and the Pleaſure tranſcends all the Reſt. Where an Ode of noble and ſeraphick Compoſure is ſet throughout to Muſick, and ſung by an artful Voice, while the Spirit at the ſame Time enjoys a devout Temper, the Joys of the ſoul and the Senſe are united, and it approaches to the ſcriptural Ideas of the celeſtial State.

Happy the Youth who has a bright and harmonious Conſtitution, with a pious Turn of Soul, a *Chearful Spirit*, and a Reliſh of ſacred Melody! He takes a frequent Flight above this lower World, beyond the Regions of Senſe and Time; he joins the Conſort of the heavenly Inhabitants and ſeems to anticipate the Buſineſs and the Bleſſedneſs of Eternity.

BOOK I.

Containing the GROUNDS and RULES of MUSICK explained; or an Introduction to the Art of Singing by Note, taken chiefly from *Thomas Walter*, M. A.

First. THERE are in nature but seven distinct sounds, every 8th note being the same. Thus when a tune is sung by another upon a key too low for the compass of my voice, if I would sing with the person, it must be all the way eight notes above him. A woman naturally strikes eight notes above the grum and low sounding voice of a man, and it makes no more difference than the singing of two persons upon a unison or a pitch. And here let it be observed, that the height of a note and the strength of singing it, are two different things. Two notes of equal height may be sounded so as that one shall be heard much farther than the other.

Second. The eight notes, for the sake of the learners, are called by the names, *Fa*, *Sol*, *La*, *Mi*, where it must be observed, that from *Mi* to *Fa*, as also from *La* to *Fa* is but a semitone or half note; and from *Fa* to *Sol*, from *Sol* to *La*, and from *La* to *Mi*, is a tone, or whole note. That is, in rising from *Mi* to *Fa*, or from *La* to *Fa*, I don't raise my voice,

voice but half as much as in riſing from *Fa* to *Sol*, from *Sol* to *La*, and from *La* to *Mi*. On the other hand, when I fall from *Fa* to *Mi*, or *Fa* to *La* immediately below it, I fall but half as much as I do from *Mi* to *La*, or *La* to *Sol*, *Sol* to *Fa*, and this you will perceive with your ear when your ſinging maſter ſhall have learnt you to raiſe and fall your notes.

Third. The queſtion then will be, how ſhall I know which is *La Fa* or *Mi Fa*; and which is *Fa Sol* and *Sol La*, &c. that I may give the former the true ſound of an half note, and the latter the ſound of an whole note; for this end was the gamut conſtructed and made, where there are ſeven letters of the alphabet made uſe of, to deſign out the ſeven notes, in order to the knowledge of their names, *Fa*, *Sol*, *La*, *Mi*, and by conſequence the giving them their true and proper ſound.

I ſhall here preſent to the reader's view a gamut, containing all the uſual keys of muſick, in all the placings and removes of the notes *Fa Sol La Mi*, and then explain it, which when we have finiſhed, and it is well ſtudied by the learner, it will be an eaſy matter by the application of the gamut to any tune, to name the notes thereof.

The

The GAMUT, *or* Scale *of* Music.

Treble.	G *solreut* in Alt	Sol	Sol	La	Fa	Fa x	MI
	F *fa ut*	Fa	Fa	Sol x	MI x	La x	La
	E *la*	La	MI *b*	Fa	La	Sol	Sol
	D *la sol*	Sol	La	La	Sol	Fa	Fa
	C *sol fa*	Fa	Sol	Sol	Fa x	MI x	La
	B *fa be mi*	MI *b*	Fa *b*	Fa	La	La	Sol
	A *la mi re*	La	La	MI	Sol	Sol	Fa
	G *solerut gs*	Sol *gs*	Sol *gs*	La *gs*	Fa *gs*	Fa *gs* x	MI
	F *fa ut*	Fa	Fa	Sol x	MI x	La x	La
	E *la mi*	La	MI *b*	Fa	La	Sol	Sol
Medius.	D *la sol re*	Sol	La	La	Sol	Fa	Fa
	C *sol fa ut*	Fa	Sol	Sol	Fa x	MI x	La
	B *fa be mi*	MI *b*	Fa *b*	Fa	La	La	Sol
	A *la mi re*	La	La	MI	Sol	Sol	Fa
	G *sol re ut*	Sol	Sol	La	Fa	Fa x	MI
Bass.	F *fa ut*	Fa ↄ:	Fa ↄ:	Fa ↄ:	Sol ↄ: x	MI ↄ: x	La ↄ: x La
	E *la mi*	La	MI *b*	Fa	La	Sol	Sol
	D *sol re*	Sol	La	La	Sol	Fa	Fa
	C *fa ut*	Fa	Sol	Sol	Fa x	MI x	La
	B *mi*	MI *b*	Fa *b*	Fa	La	La	Sol
	A *re*	La	La	MI	Sol	Sol	Fa
	Gamut	Sol	Sol	La	Fa	Fa x	MI
	FF *fa ut*	Fa	Fa	Sol x	MI x	La x	La
	EE *la mi*	La	MI *b*	Fa	La	Sol	Sol

Fourth

Fourth. We ſhall now go on to explain the gamut or ſcale of muſick. And here you may obſerve upon the gamut or ſcale of muſick, two marks, one over againſt the uppermoſt G but one, (mark'd thus 𝄞) which is called the *G ſol re ut cliff*, from the place it ſtands; the other mark is over againſt the lowermoſt *F* but one, (mark'd thus 𝄢) which is called the *F fa ut cliff*, from its ſtation on the gamut. The firſt of theſe is plac'd upon the trebles or upper parts, and wherever it ſtands upon your tune, call the line it ſtands upon G. Then you are to call the lines and ſpaces above in order, A, B, C, &c. Call the lines and ſpaces below this cliff, F, E, D, C, B, A, G, &c.

Fifth. The other is the cliff uſed upon the baſs, or lower parts of a tune, and you are to call the line it ſtands upon F, then the lines and ſpaces above, G, A, B, &c. Thoſe deſcending are E, D, C, B, A, G, &c. juſt in the order you find them upon the gamut. Take notice that any tune is only ſo many lines and ſpaces (upon which notes may be placed) taken from the gamut; and that each line and ſpace correſponds with the line and ſpace anſwering it on the gamut; and the ſame letter and name is underſtood to be thereupon, which is in the ſame places of the gamut. We will then take the firſt line of Windſor treble. See the examples, page firſt of the copper-plate, where obſerve, every line and ſpace is mark'd with the proper letters at the beginning of the tune. Upon the loweſt line but one ſtands the G cliff, which

anſwers

answers to the line upon the gamut, where the same G cliff does stand. If a note stands upon that line, it stands upon G, as you find the last note does. The spaces and lines above, I call in the order of ascending, and as they are there marked, A, B, C, &c. the two first notes and the two last notes but one, being a space above the cliff stands on A. The third and fifth note stands on the line above that space which, is B, so the fourth note is upon C. Thus are you first of all to learn to name the letters upon your tune from the gamut. Again, let us take the Bass of Windsor for the first line; where first of all observe the F fa ut cliff which shews the tune, to be a bass; the line it stands upon call F, then the lines and spaces below, you must call gradually descending, E, D, C, &c. the lines and spaces above, call G, A, B, &c. Thus in the said tune the first note stands a space and a line above the F cliff. I call the cliff F, the space G, the line above that A, which is the place where the two first notes stand; The third note is but one space above the F cliff, it stands then upon G, which is a note above F. The fourth note is three notes below the cliff; count downwards and say, F, E, D, C; that note therefore stands upon C. And so of all the rest of the notes, by counting up or down from the cliff, you may find them.

Sixth. Having thus far proceeded, it will not be difficult to name the notes by the syllables, *Fa*, *Sol*, *La*, *Mi*, in order to know which are half notes, and which are whole notes, and to give them their proper sound. *Mi* is the master note; and

when you have found which is *Mi*, call the notes above *Fa, Sol, La, Fa, Sol, La,* then the eighth note will be *Mi* again ; and so on forever.

The next question then is, how to find *Mi* ; and here the answer is, that the natural place for *Mi* is in B. Look in the first colum of the gamut, and you will find *Mi* upon B, which is the natural place for it. Look for example, on the first line of Windsor treble, where *Mi* is upon B.

But then there are other characters used in music, which serve to vary the place of M*i*, that is, to transpose it from B, it's natural place, to some other place or letter ; the one is a flat, the other is a sharp. The B flat depresses a note half a sound lower. Thus we said before, that from M*i* to *Fa* is but half a note ; but if M*i* has a flat upon it, it is an whole note from M*i* to *Fa*, that is, M*i* is an half note lower than it was before. The sharp serves to raise a note as much higher ; thus from *La* to *Fa* ascending, is but an half note ; but if *Fa* be sharped, it is an whole note above *La.* Note also from the gamut, that the flat makes a note or line before which it is placed, half a note lower ; and a sharp makes it as much higher. Look upon the gamut, column first, and you will see that from B to C is an half note, viz. M*i*, *Fa* : but upon column second, from B to C is an whole note, that is, *Fa Sol* ; so upon column first of the gamut, you will find, that from E to F, which is there *La*, *Fa* ; and in column second, where from E to F is M*i*, *Fa*, is but an half note ; but in colum third, where

E is flatted, from E to F is an whole note, viz. *Fa*, *Sol*. So as to the ſharps; from E to F in the firſt colum, is but half a note, that is, *La*, *Fa*; but in colum fourth, where F is ſharped, from E to F is an whole note, that is *La*, *Mi*; and ſo you may find it in the reſt of the columns.

This gives the reaſon of the removes of the *Mi*, viz. the making the ſemitones whole tones, or the half notes whole notes.

To the ſeveral Removes of the Mi, *take this ſhort SCHEME.*

The natural place for *Mi*, is in B, but if

B—— B *and* E	be flat, *Mi* is in	E A	*and if*	F—— F *and* C F C *and* G	be ſharp, *Mi* is in	F. C. G.

And when you have found *Mi* in any of theſe variations, the notes above, are *Fa*, *Sol*, *La*, *Fa*, &c. and below, *La*, *Sol*, *Fa*, *La*, &c. as before.

The examples will ſhew us the ſeveral removes of *Mi*; and here you may compare every example with the gamut, and you will find it anſwering note for note; only you muſt obſerve the diſtinct colum of the gamut. You will find the letters, the notes, the place of the *Mi* to correſpond exactly. compare the firſt column of the gamut, with the firſt example, where *Mi* is in B: the ſecond colum with the ſecond example, where B is flat, and *Mi* is in E, and ſo of the reſt. The tune will

anſwer

anſwer with the gamut in all points. See the examples, on page firſt of the copper-plate.

8. Tunes are ſaid to be upon a flat or ſharp key. To know whether your tune be upon a flat or a ſharp key, this is the general rule, if the two notes above the laſt note of your tune be whole notes, it is upon a ſharp key; but if the two notes above, be one an whole note, the other an half note, then it is a flat key. For inſtance, in Canterbury tune, the laſt note is upon G, and is called Fa; the notes above muſt be *Sol*, *La*, which are two whole notes; ſo that from *Fa* to *La* is a greater third. Again, in Windſor tune the laſt note is upon A, and is called *La*; the notes above are *Mi*, *Fa*; which makes it a leſſer third. The former conſiſts of two whole notes; the other of an whole note and an half note. When you have learned to raiſe and fall your notes, the difference of the ſound will be perceptible by the ear. From this difference of the greater and leſſer third it follows, that tunes upon ſharp keys are chearful and ſprightly, and therefore more ſuitable to pſalms of praiſe and thankſgiving. And the flat keys being more grave and mournful, are therefore beſt ſet and ſung to penitential pſalmes, and melancholly airs.

Ninth. The notes in muſick do come under a further conſideration, and that is their length, or ſhortneſs in timing of them: they are known by the names of a ſemibreve, minim, crotchets, quaver, ſemiquaver. As for their abſolute length

and

and measure of time in sounding, a semibreve is sounded in the time that a man may let fall his hand slowly, and raise it again; letting his hand fall at the first sounding, and taking it up when it is half down, which lifting up of the hand finishes it.

As for their comparative length, one semibreve contains two minims; one minim two crotchets, &c. So that if a semibreve is sounded while a man lets fall his hand and raises it again, by consequence a minim is sounded while the hand is falling, and another while it is rising. And two crotchets while it is falling, and two while it is rising, &c.

From this different length of notes arises what we call the time of a tune, which is two fold, either common time, or triple time. Common time is measured by even numbers, as 2, 4, &c. each bar including such a quantity of notes, as will amount to one semibreve (which is the measure note, and guideth all the rest) it being called a whole time, or the time note.

Tripla time is measured by odd numbers, as 3, 6, 9, &c. each bar including either 3 minims, 3 crotchets, or 3 quavers, and must be sounded one third swifter than common time.

For the Musical Characters see BOOK II.

The last Thing we have to direct of, is the doctrine of concords and discords I say among the seven notes, for there are no more in nature, every eighth being the

the ſame, (only on a higher key,) a third leſſer and greater, a fifth leſſer and greater, a ſixth leſſer and greater, are concords: that is, if I ſound a third, or fifth, or ſixth above another man, my voice founds harmoniouſly with his. A ſecond and ſeventh are diſcords; a fourth is by ſome accounted a chord, by others a diſcord: but I am inclined to think the former. Note alſo, that if any note is a chord or diſcord to another, the octaves or eights of the ſounds are ſo too. You will find in the following tunes, many inſtances, where the baſs is more than eight notes below the tenor anſwering to it: and when it is ſo, ſuch two notes are a double concord to one another, and are the ſame in nature as a ſingle concord. Thus an eighth is the ſame with a uniſon, a ninth with a ſecond, a tenth with a third, &c.

The treble, baſs, and medius, do not always begin upon a pitch, ſometimes three, ſometimes eight notes, &c. diſtance from one another. You may find their diſtance by obſerving the leters on which the firſt note of each ſtands. Thus if the firſt note of the baſs ſtands on A, and the treble begins on C, they are a third aſunder, the baſs muſt be begun a third below.

Finally, obſerve that diſcords are ſometimes made uſe of in muſick, to prepare the ear by their harſhneſs, and to reliſh better the ſweetneſs of a following concord. Thus oftentimes, there will be an imperfect concord, then a diſcord which is ſtill more grating; which ſerves to keep the auditor in a longing ſuſpence, till all the parts fall into a perfect ſet of chords, which finiſhes the harmony, and ſtrangely charms the hearer.

BOOK II.

Containing a New and Correct INTRODUCTION to the Grounds of MUSICK, taken from WILLIAM TANS'UR's *Royal Melody*.

CHAPTER I.

Of the gamut and its use: and of cliffs.

THE sole subject of this following discourse is sound: which art or science, is called *musick*, which may be performed, or made either with a voice or an instrument; which art may be properly summed into these three following heads, *viz.* tune, time, and concord.

First. Tune is regulated by the scale of *musick*, called the gamut; which gives a true distinction of all sound or tones, whether grave or chearful.

Second. Time is comprehended and understood by marks or characters, called notes; which being regularly on the lines and spaces of the gamut, guideth the

performer

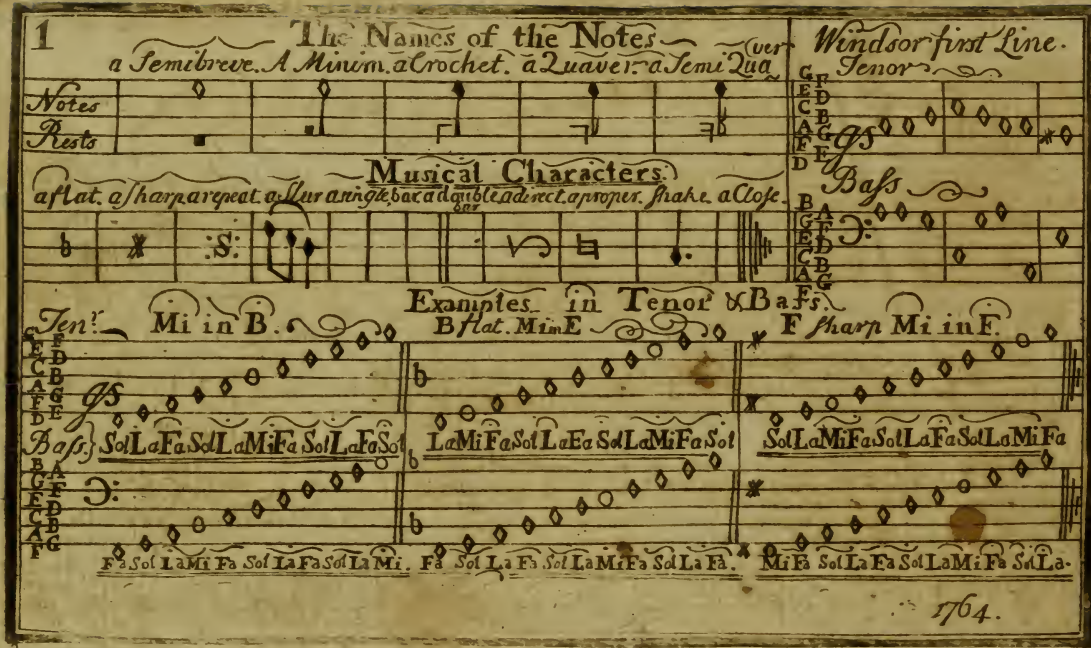
performer to a true and exact movement of time, either quick or slow; which when performed, tis called melody.

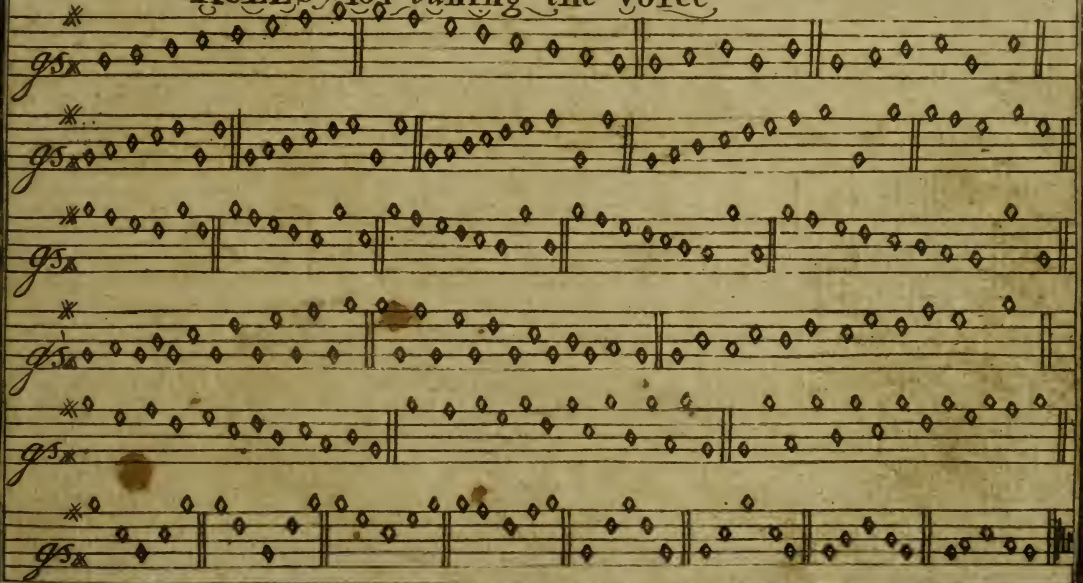
Third. Concord is when two, three, or more sounds are performed together in musical concordance; there being the distance of 3, 5, 8, or more notes above another; which when regularly composed, 'tis called harmony, i. e. three in one. The true nature and use of these three heads, I shall endeavour to demonstrate, and explain in a plain and familiar method, in the following chapters.

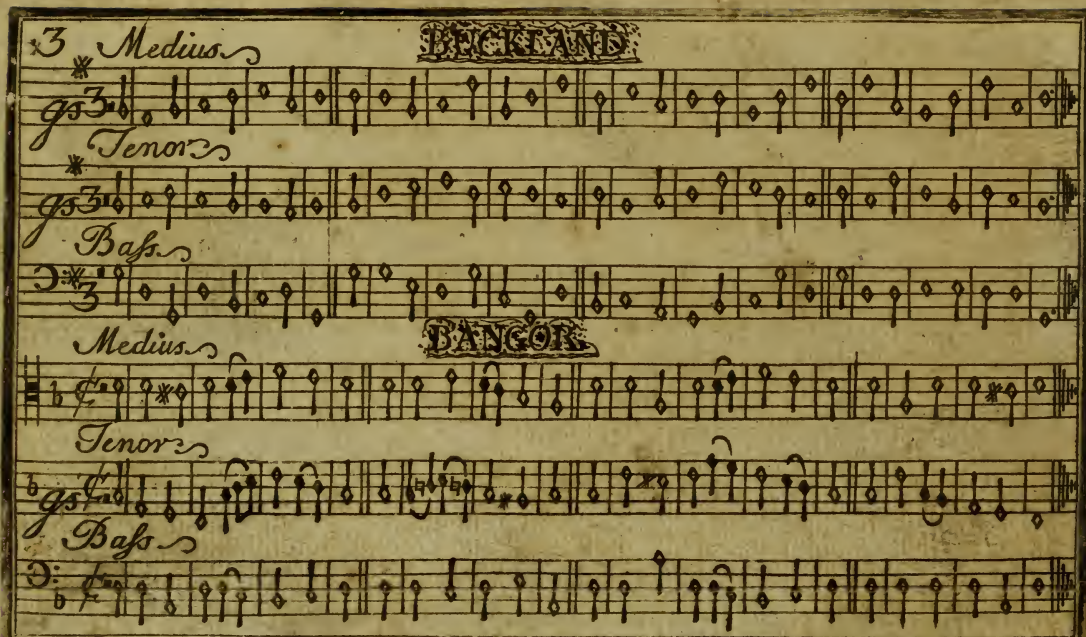
§ 1st. *Of the GAMUT, &c.*

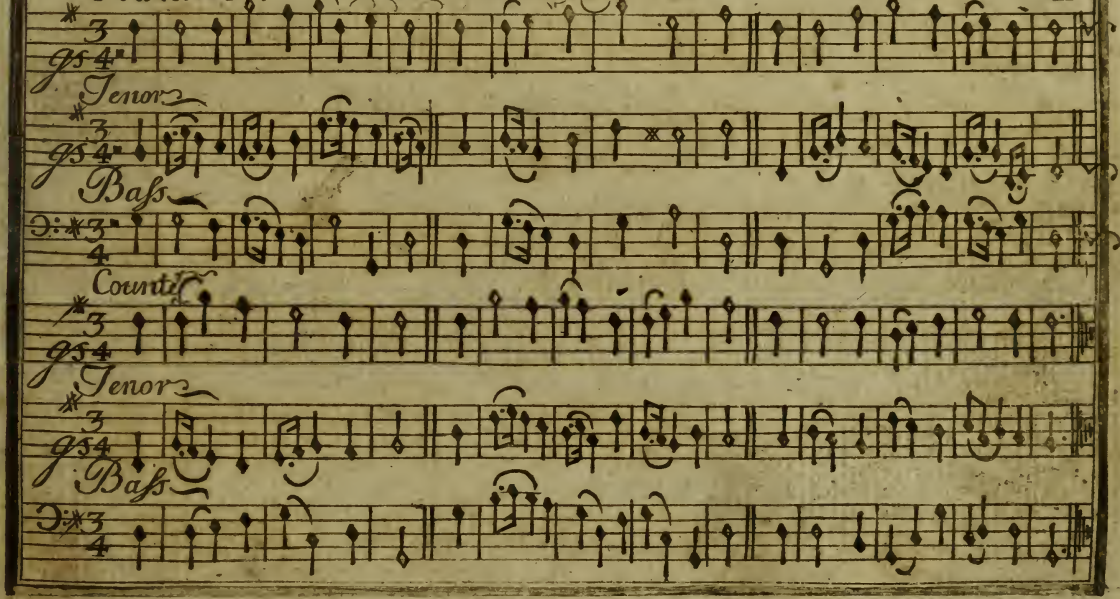
THE gamut or scale of musick contains all the degrees of sound, which is the gramer, or ground-work of all musick; without which, no knowledge can be gained in this noble and divine science. See the gamut on page seventh.

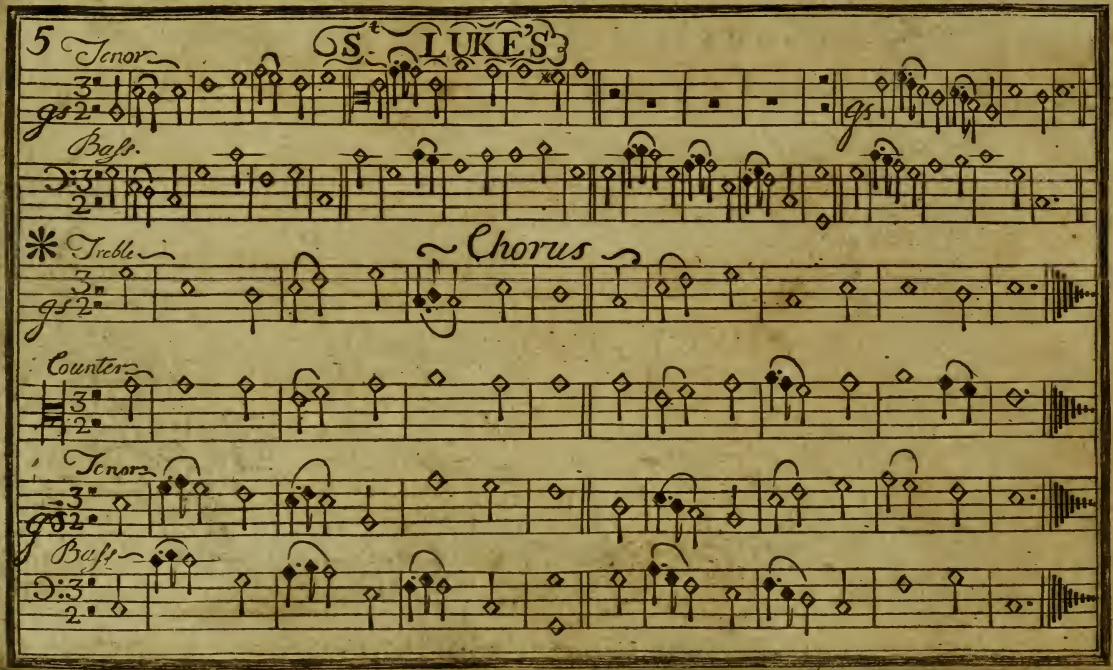
In the scale you have a name for every line, and space; they being either a whole or half note distant, one from another: and when your notes are set down on any of them, you must call them by that same name as is given to that line or space. Observe that every eighth letter (together with its degree of sound) bears the same name as was before; the scale being founded on no more than seven letters, *viz.* G, A, B, C, D, E, F, and then G again; so every eighth is the same upwards, or downwards. This scale you must learn perfect by heart, so that having the name of every line and space perfect in your memory, you may readily call your notes in any of them.


1
The Names of the Notes
a Semibreve. A Minim. a Crochet. a Quaver. a Semi Quaver
Notes
Rests
Windsor first Line.
Tenor
Bass
Musical Characters.
a flat. a sharp a repeat. a Slur a single bar a double bar a direct a proper. shake. a Close.
Examples in Tenor & Bass.
Ten.r Mi in B.
B flat. Mi in E
F sharp Mi in F.
Bass.
Sol La Fa Sol La Mi Fa Sol La Fa Sol
La Mi Fa Sol La Fa Sol La Mi Fa Sol
Sol La Mi Fa Sol La Fa Sol La Mi Fa
Fa Sol La Mi Fa Sol La Fa Sol La Mi.
Fa Sol La Fa Sol La Mi Fa Sol La Fa.
Mi Fa Sol La Fa Sol La Mi Fa Sol La.
1764.

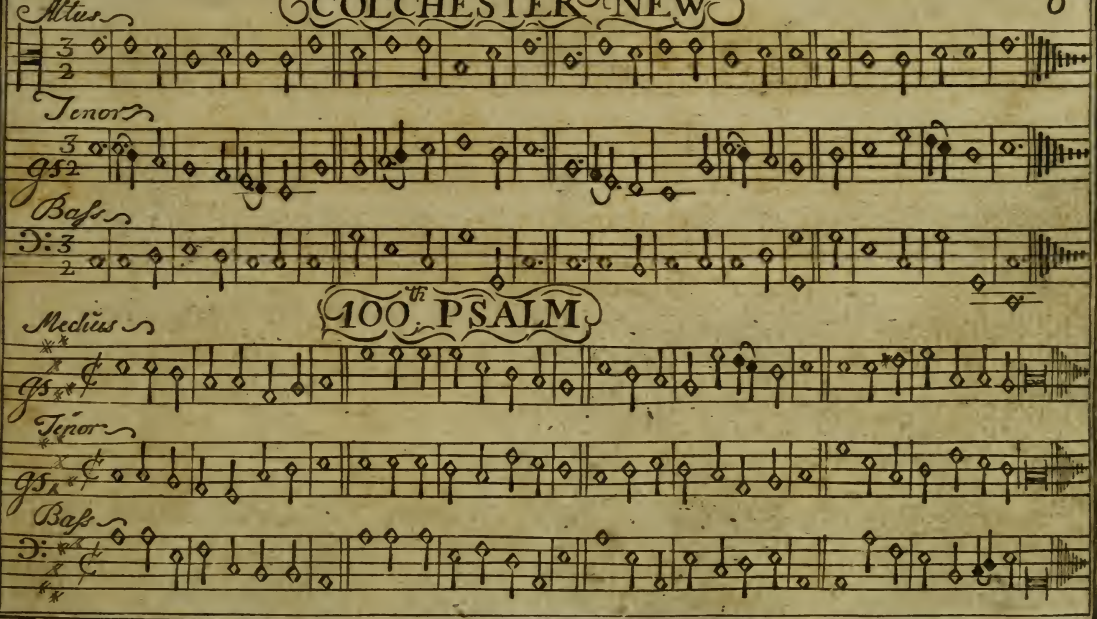


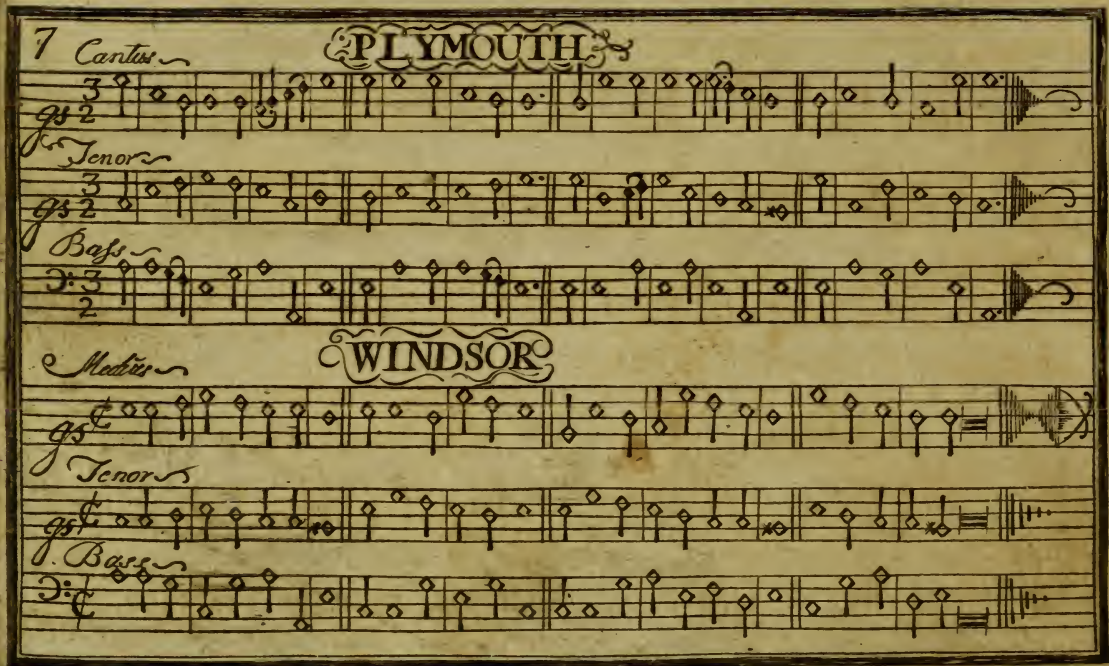

Medius
ENGLAND
Tenor
Basſ
Medius
BANGOR
Tenor
Basſ


Counter
Tenor
Baſs
Counter
Tenor
Baſs

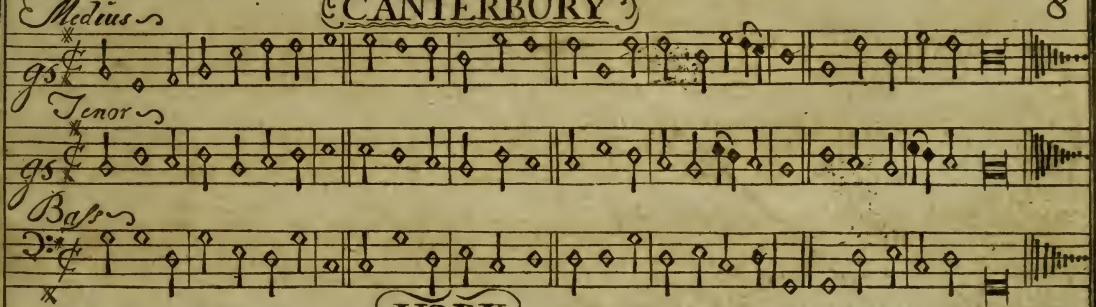

5
Tenor
S. LUKE'S
Bass.
Treble
Chorus
Counter
Tenor
Bass

COLCHESTER NEW

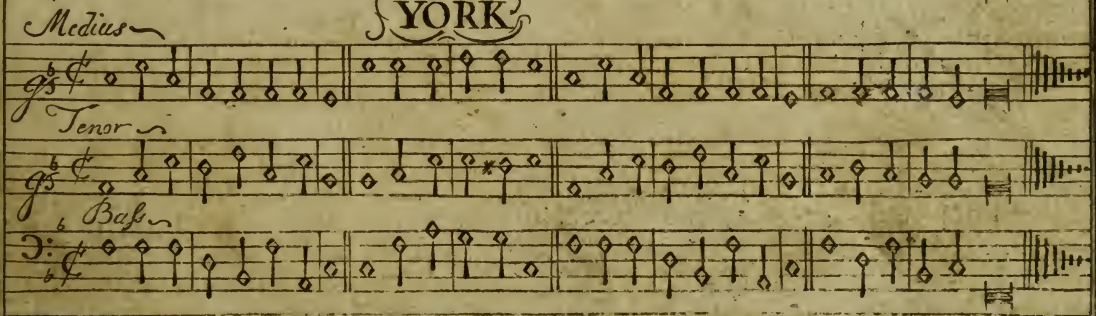



Cantus
PLYMOUTH
Tenor
Bass
Medius
WINDSOR
Tenor
Bass

CANTERBURY



YORK



BLENHEIM

Medius

Tenor

Bass

BARBY

Medius

Tenor

Bass

S.t DAVID'S

Medius

Tenor

Bass

WORKSOP

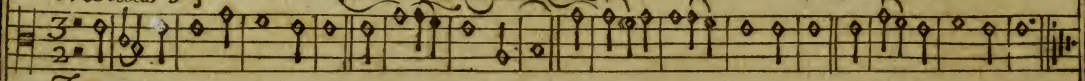
Medius

Tenor

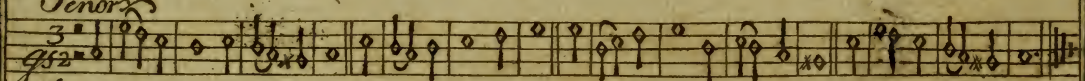
Bass

BROMSGROVE

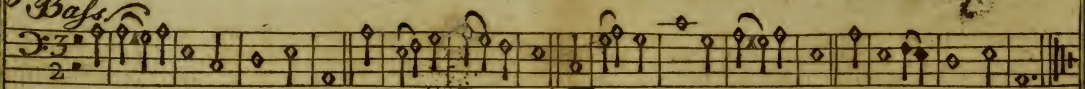
Medius



Tenor

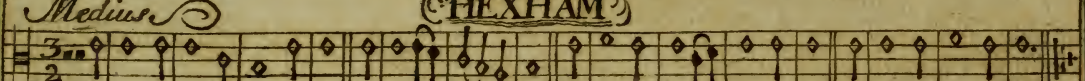


Bass

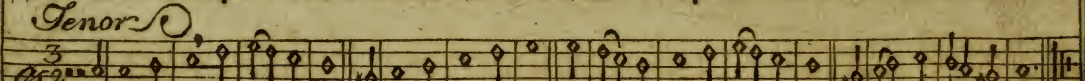


HEXHAM

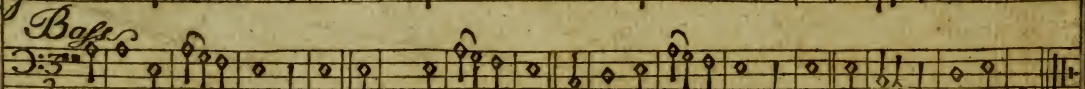
Medius



Tenor

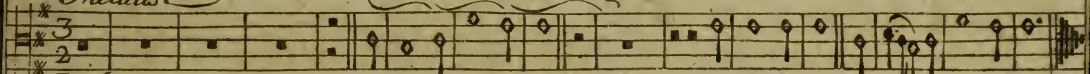


Bass

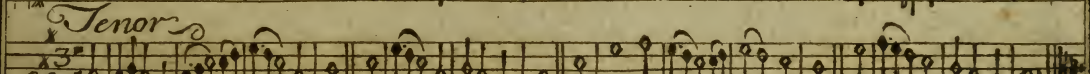


S.t MARTIN'S

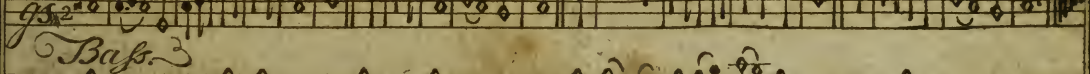
Medius



Tenor

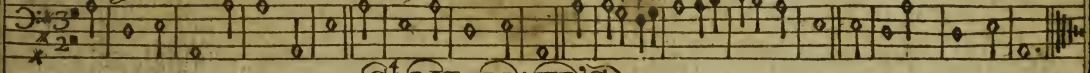


Basis



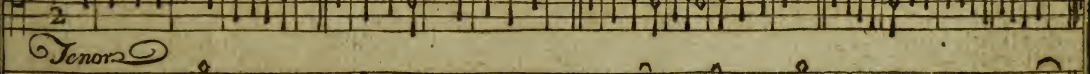
S.t MICHAEL'S

Medius



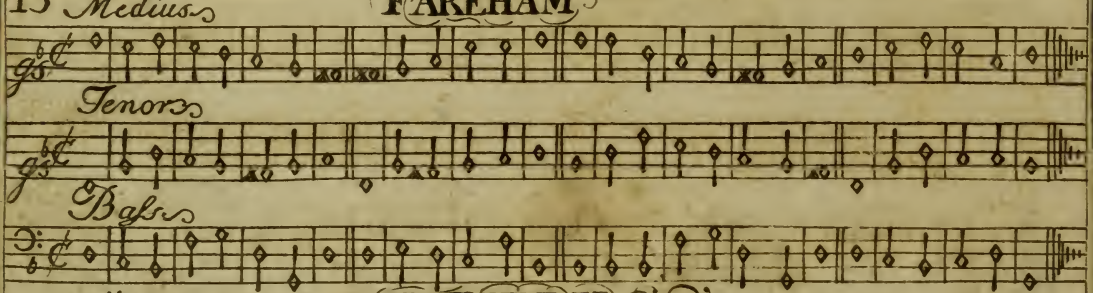
Tenor

Basis

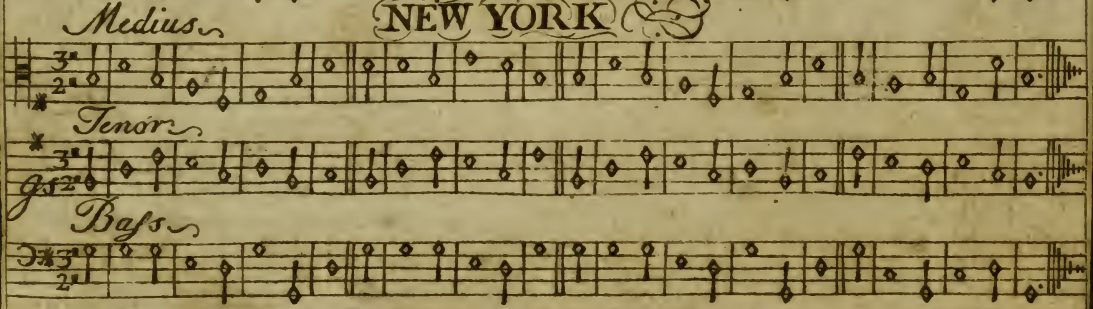


Medius.

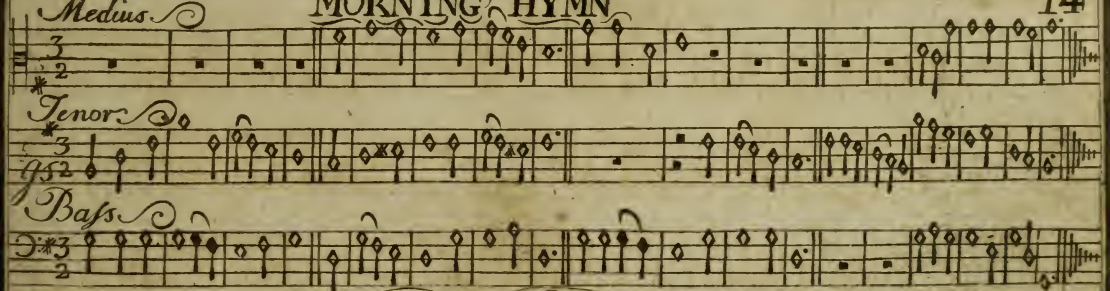
FAREHAM



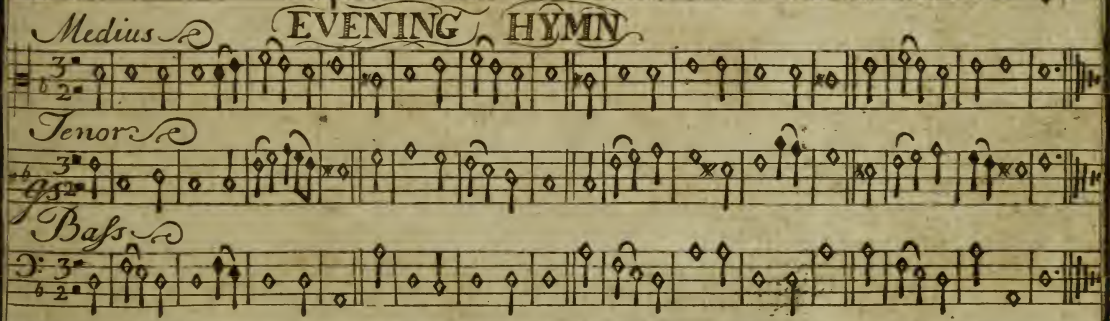
NEW YORK

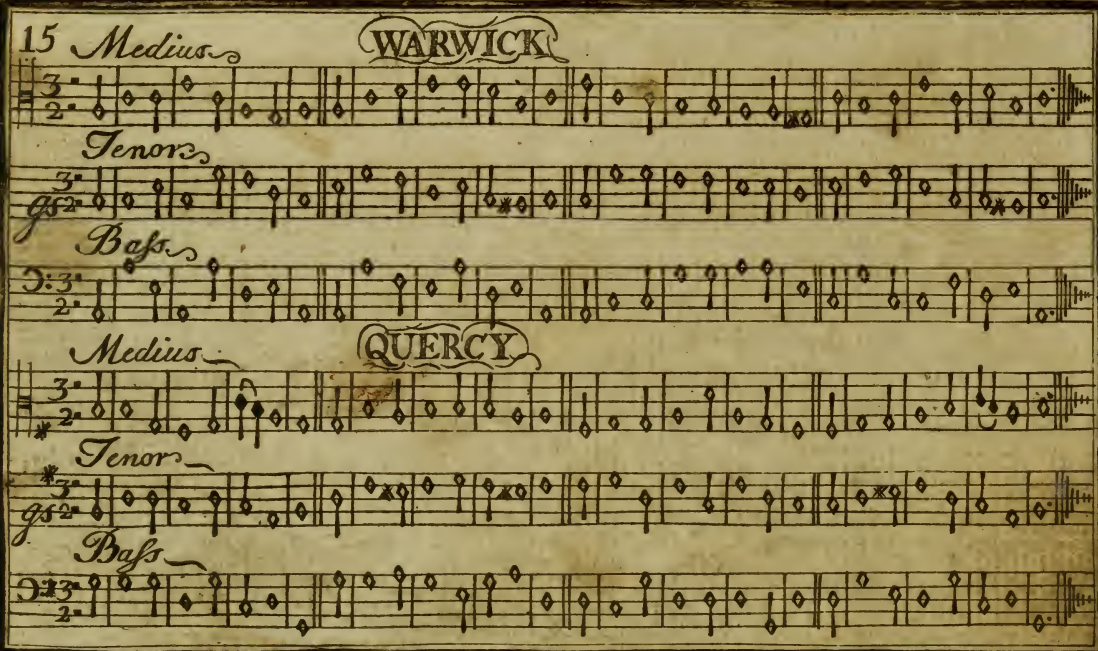


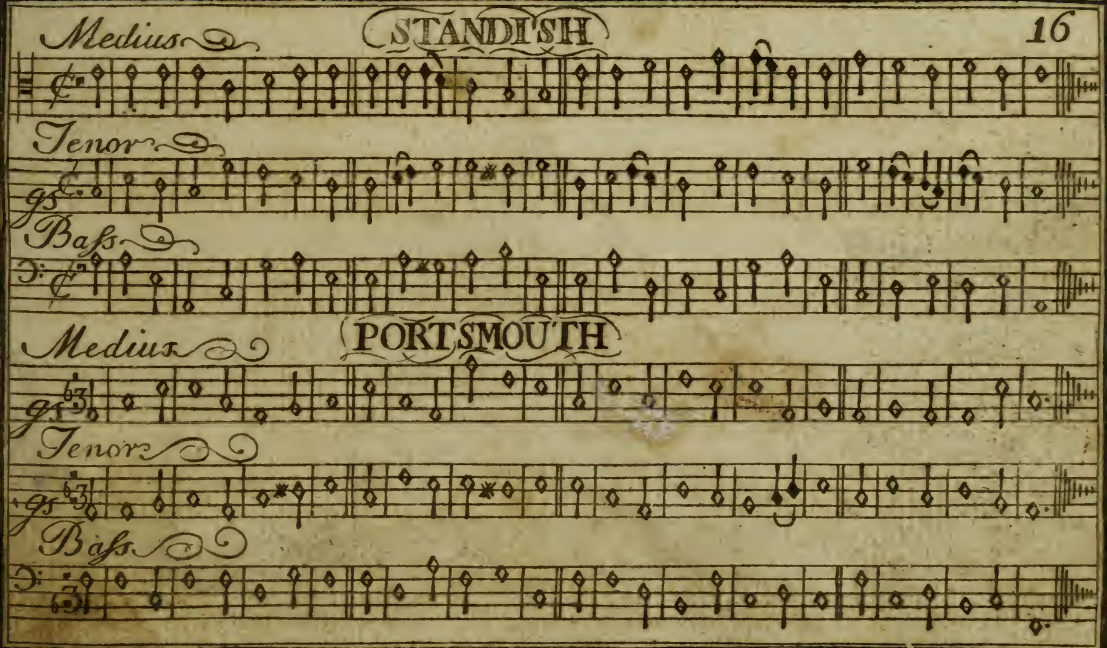
MORNING HYMN

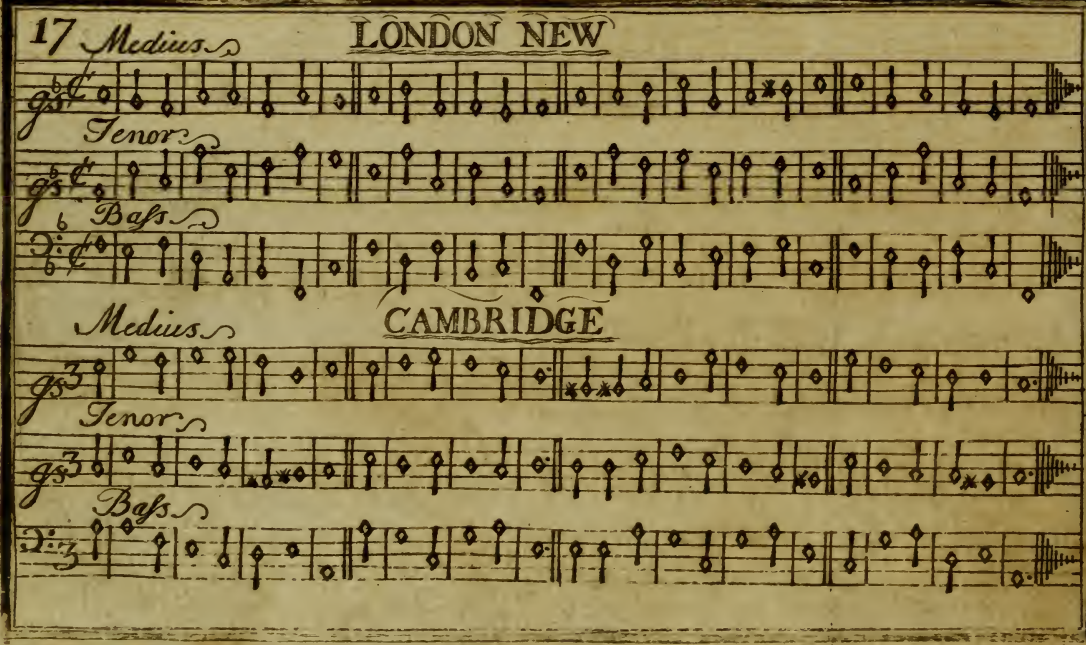


EVENING HYMN

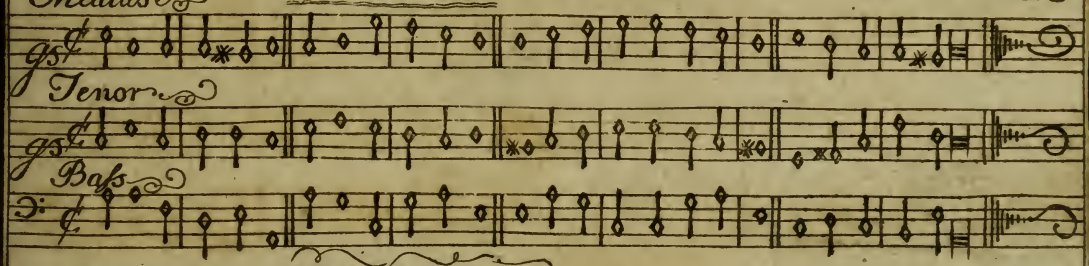



Medius
WARWICK
Tenor
Basſ
Medius
QUERCY
Tenor
Basſ

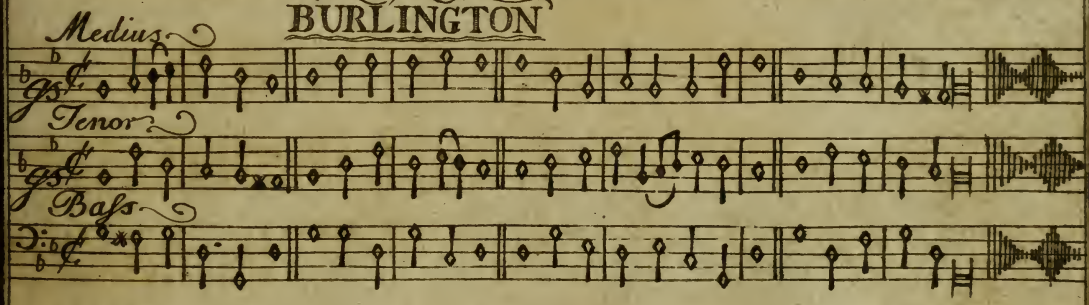

Medius
STANDISH
Tenor
Baſs
Medius
PORTSMOUTH
Tenor
Baſs


Medius
LONDON NEW
Tenor
Bass
Medius
CAMBRIDGE
Tenor
Bass

SOUTHWEL



BURLINGTON



NEWBURY PORT

Medius

Tenor

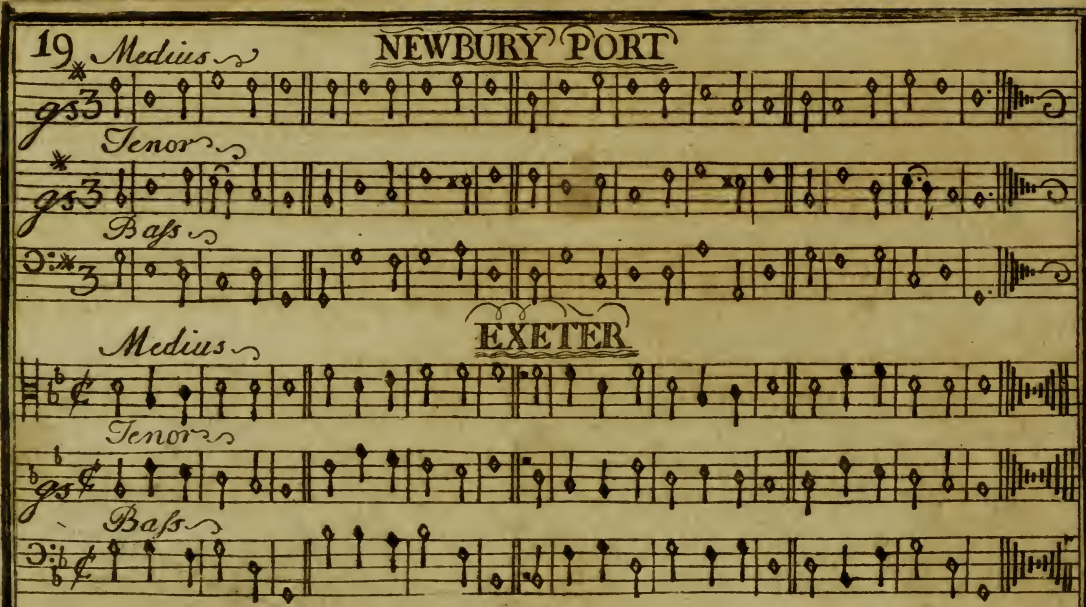
Baſs

EXETER

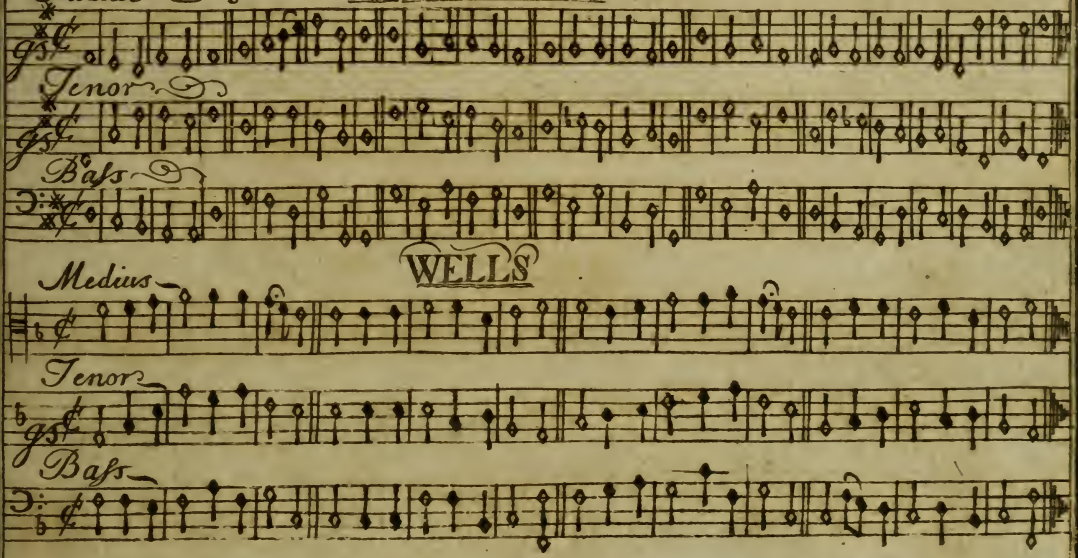
Medius

Tenor

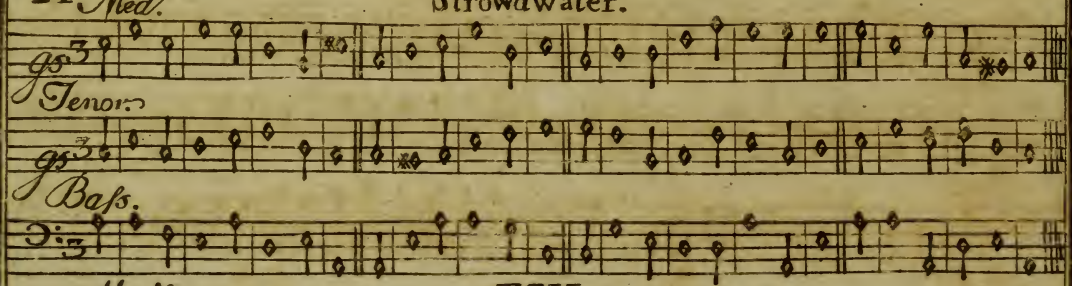
Baſs



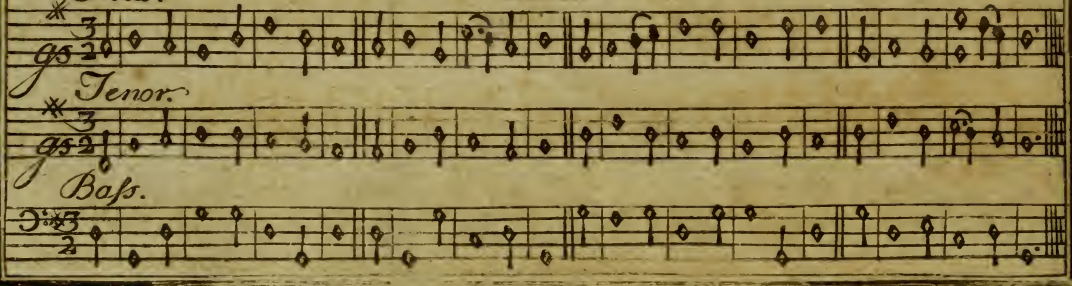
148 PSALM

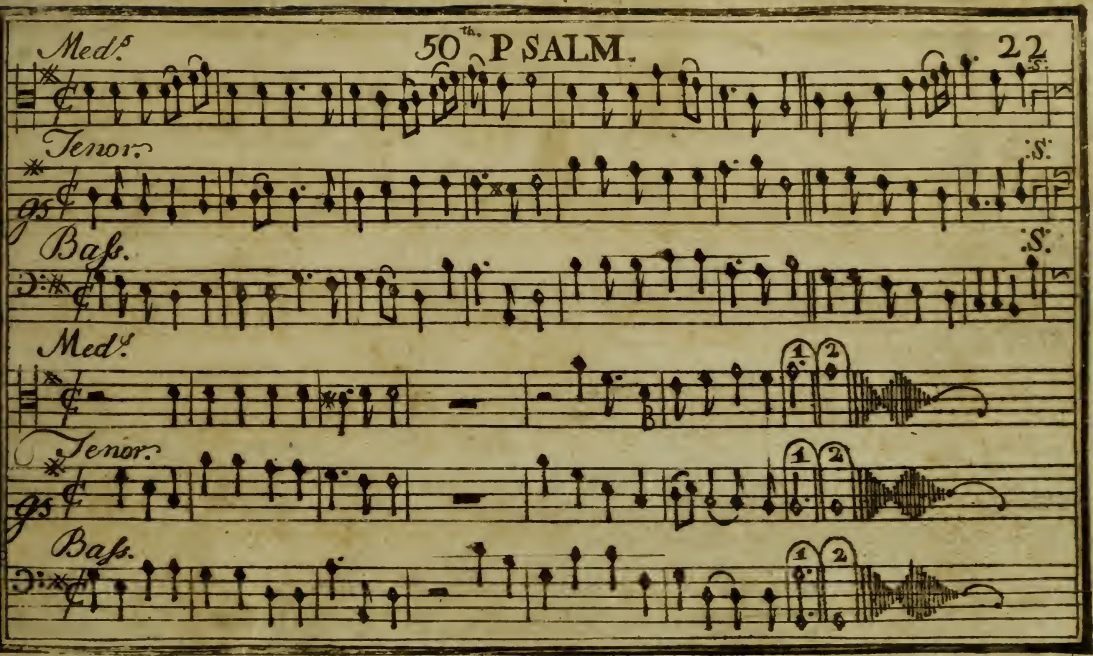


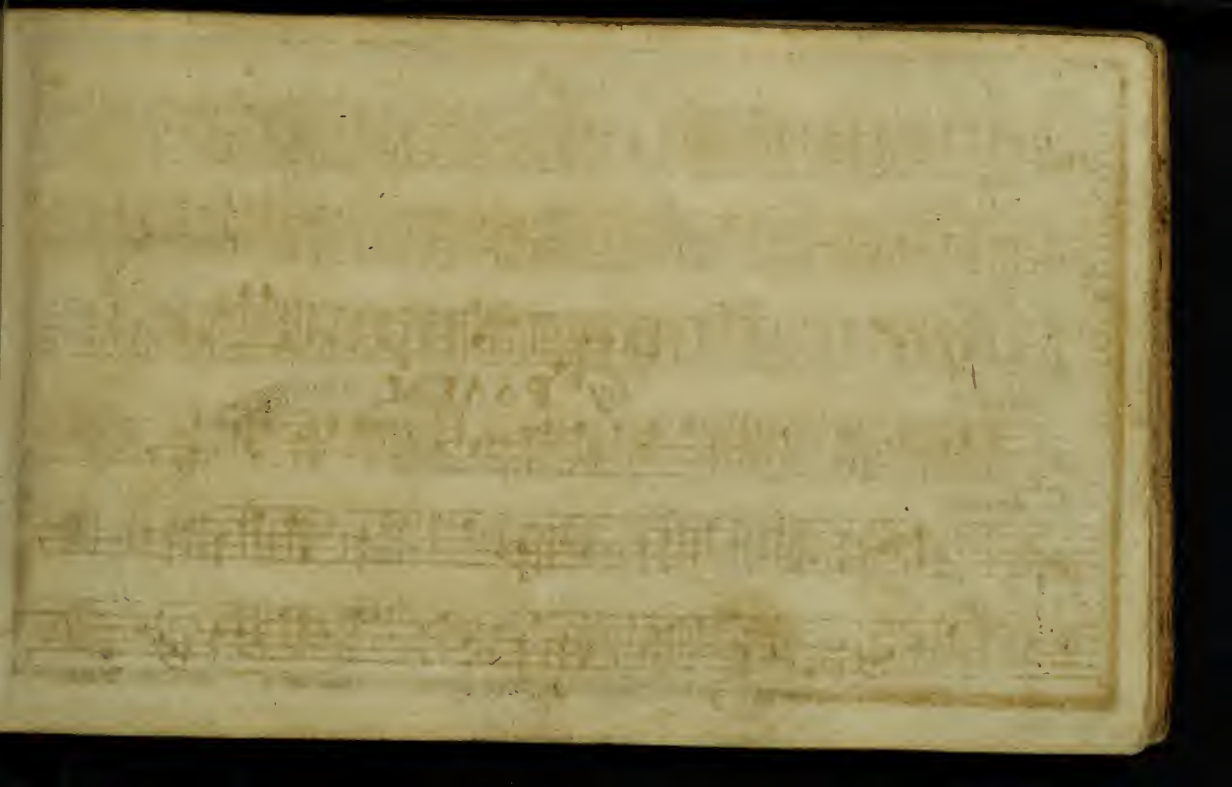
21 *Med.* Strowdwater.

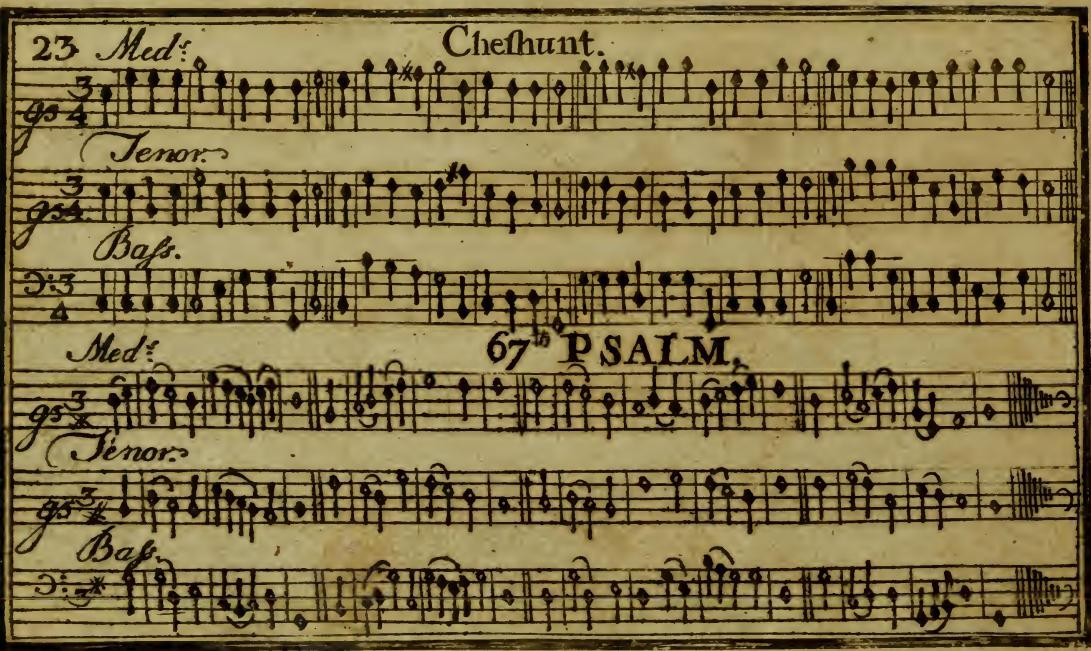


Med. ELY.



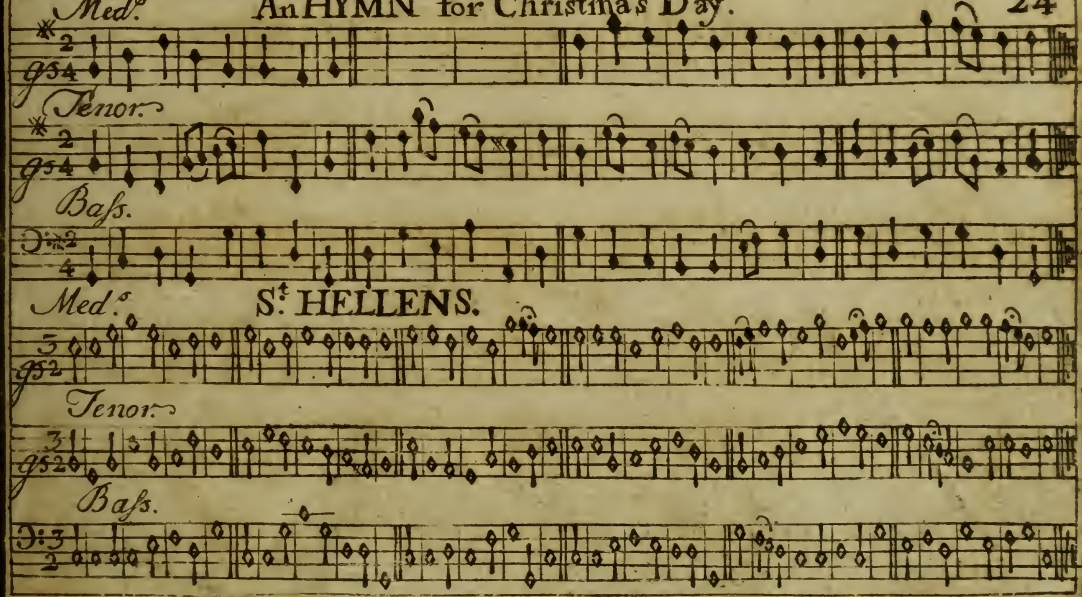

Medi.
Tenor.
Bass.
Medi.
Tenor.
Bass.
1
2

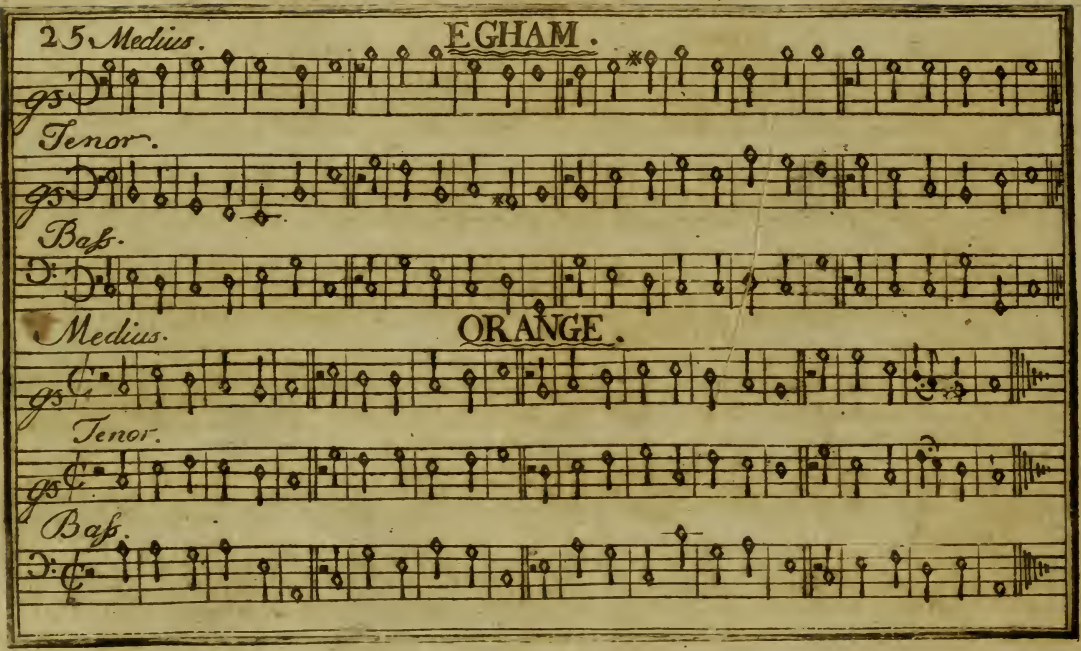


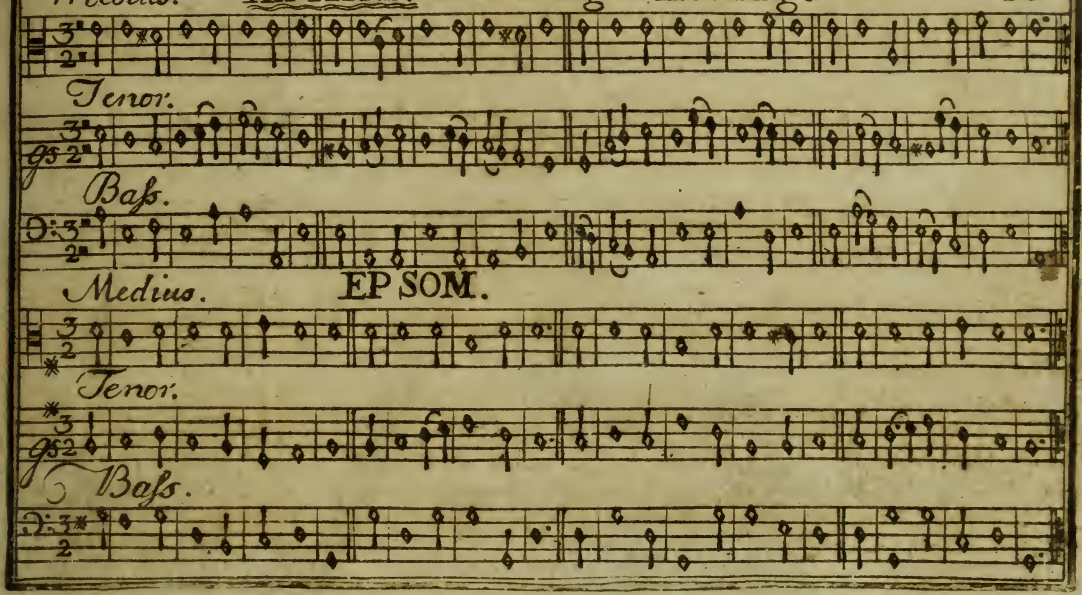

23 Med:
Chesnut.
Tenor.
Bass.
Med:
67th PSALM.
Tenor.
Bass.

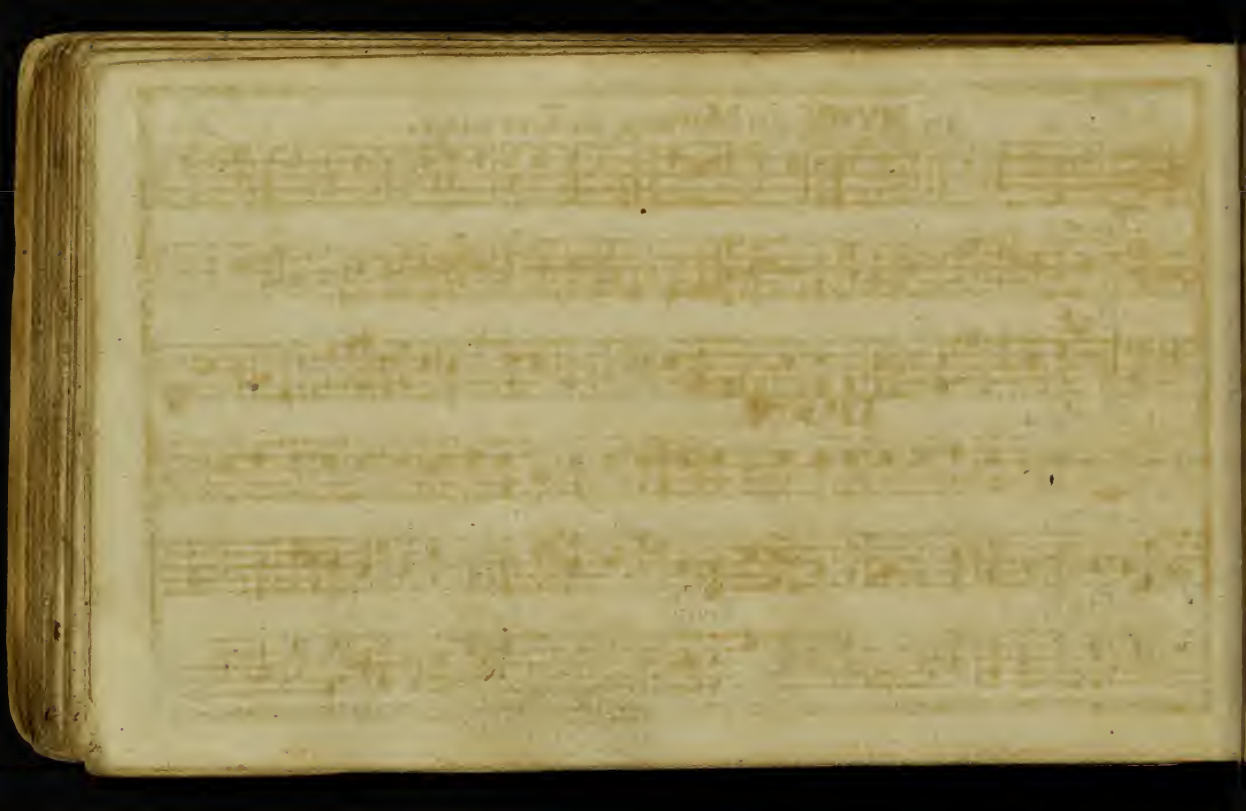
An HYMN for Christmas Day.

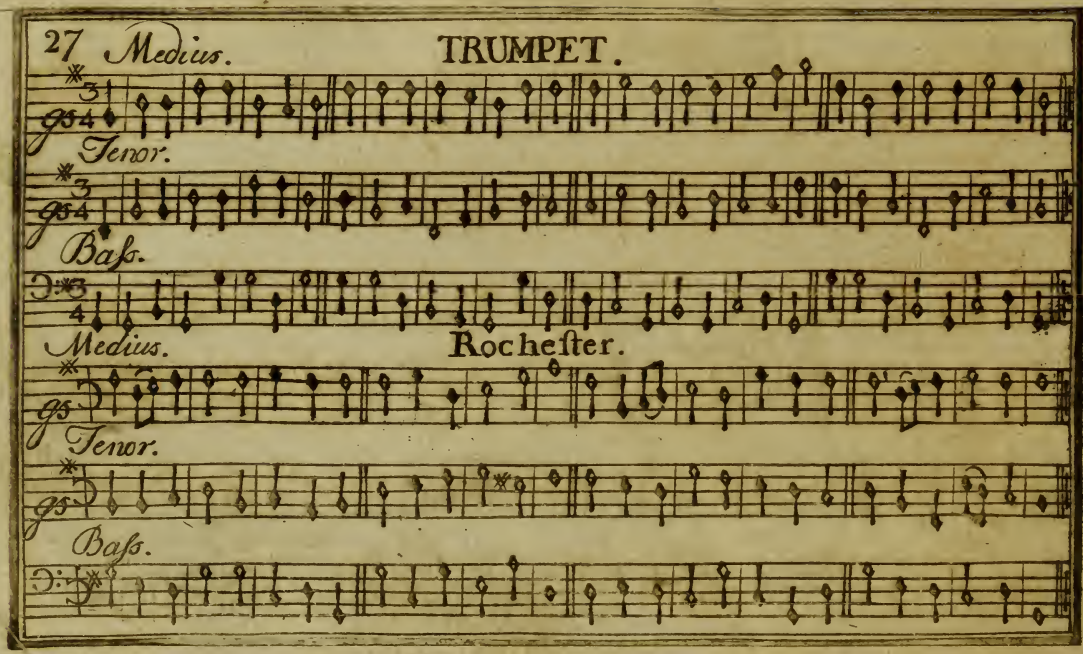
S^t. HELLENS.




25 Medius.
EGHAM.
Tenor.
Baſs.
Medius.
ORANGE.
Tenor.
Baſs.


Tenor.
Bass.
Medius. EP SOM.
Tenor.
Bass.




Medius.
TRUMPET.
Tenor.
Baſs.
Medius.
Rocheſter.
Tenor.
Baſs.

Little Marlborough.

Medius.

Tenor.

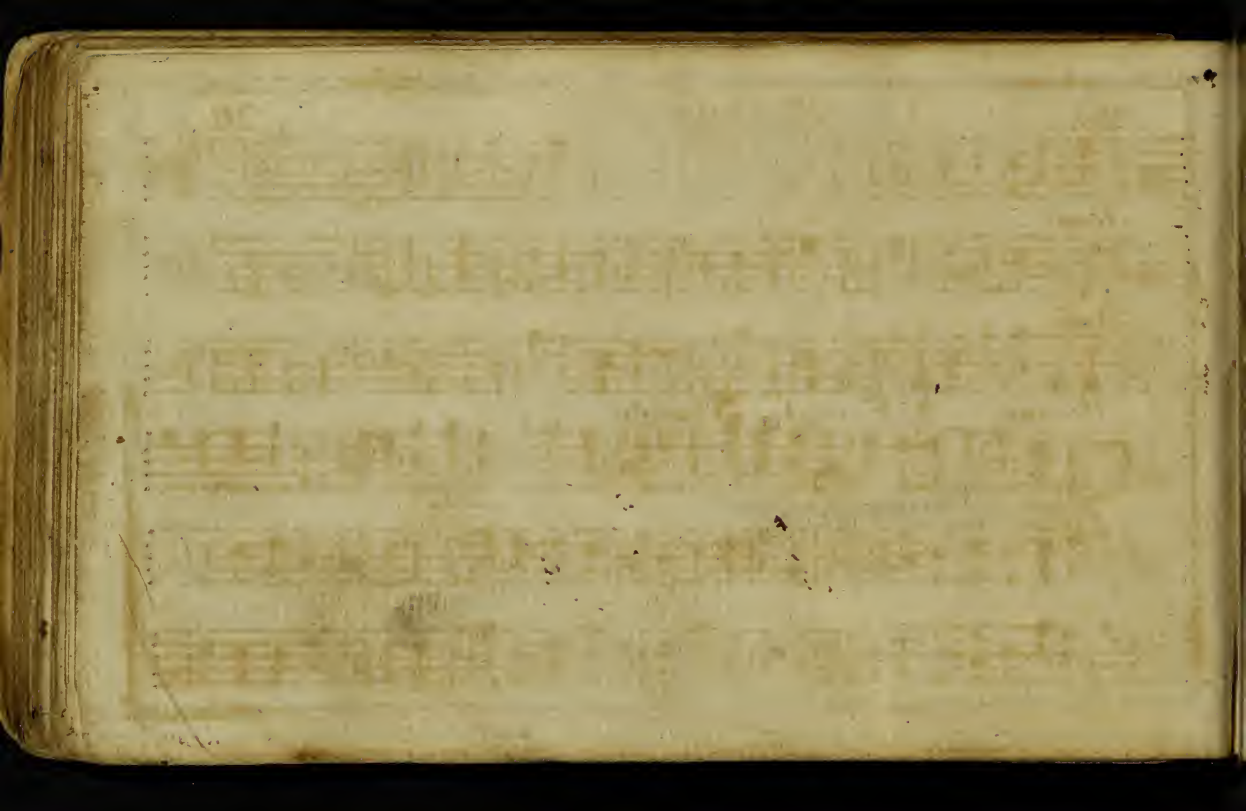
Bass.

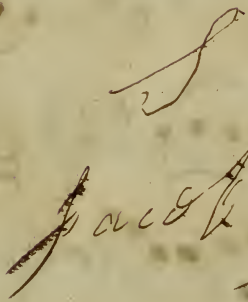
A Funeral Thought.

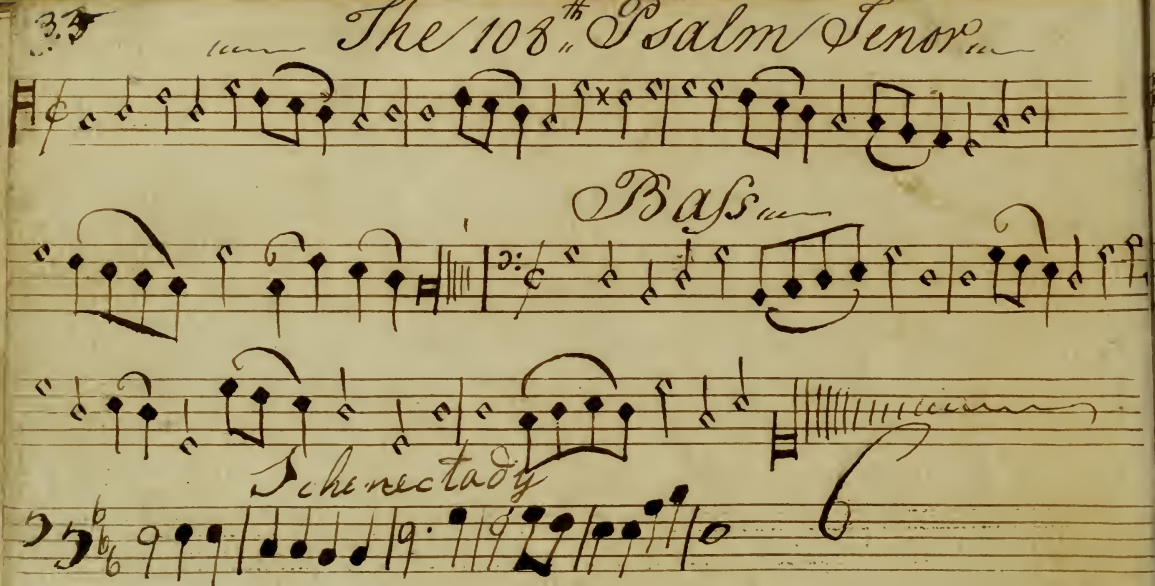
Medius.

Tenor.

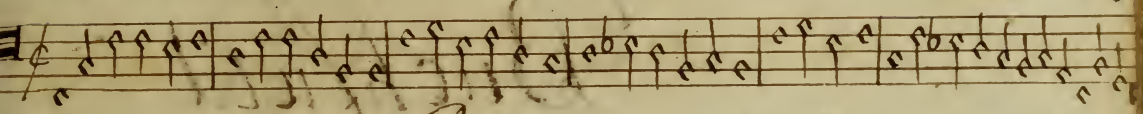
Bass.



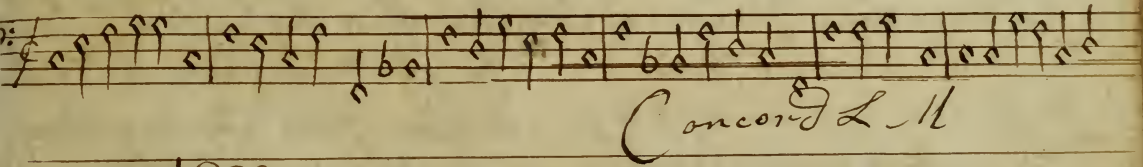



The 108th Psalm Tenor
Bass
Schenectady

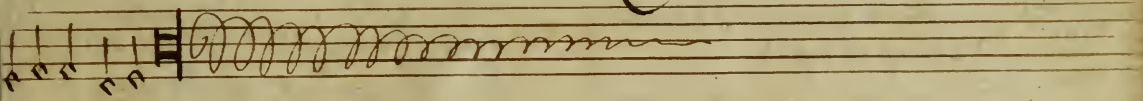
The 148. Psalm Tenor



Base



Concord L M



Buckfield

148th Psalm

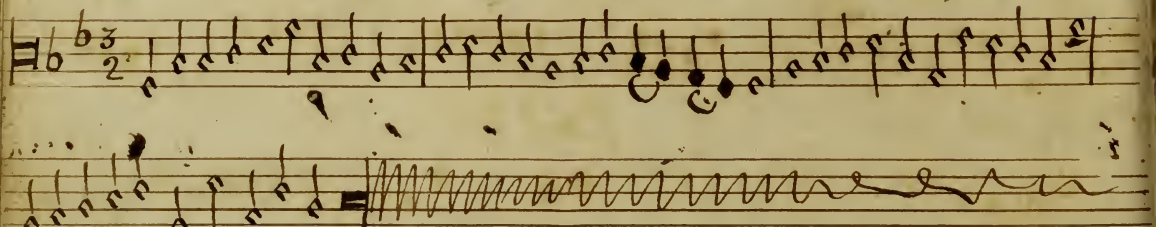
Ye Boundless Realms of Joy,
Exalt y.e makers fame
his Praise Yr Song Employ
Above the Starry Frame
Your Voices Raise,
Ye Cherubims, & Seraphims
To Sing his praise

1

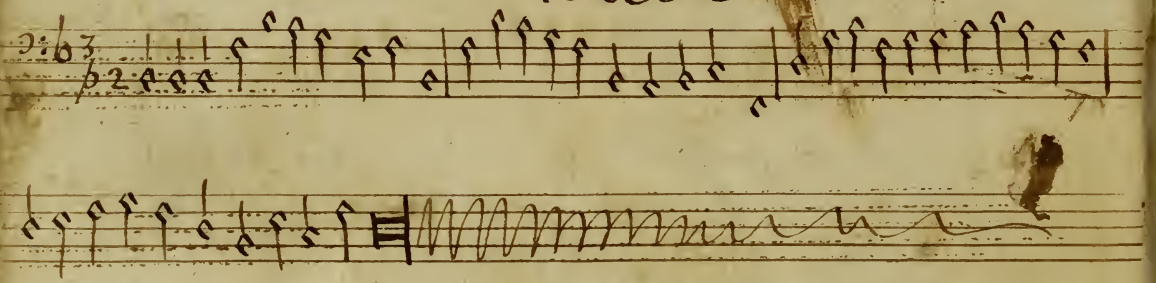
Thou Moon that rulst y.e Night
And Sun that guidst the Day
Ye Glittering Stars of Light
To him Your homage pay
his praise Declare
Ye heavins above
& Clouds that move
in Liquid Air

2

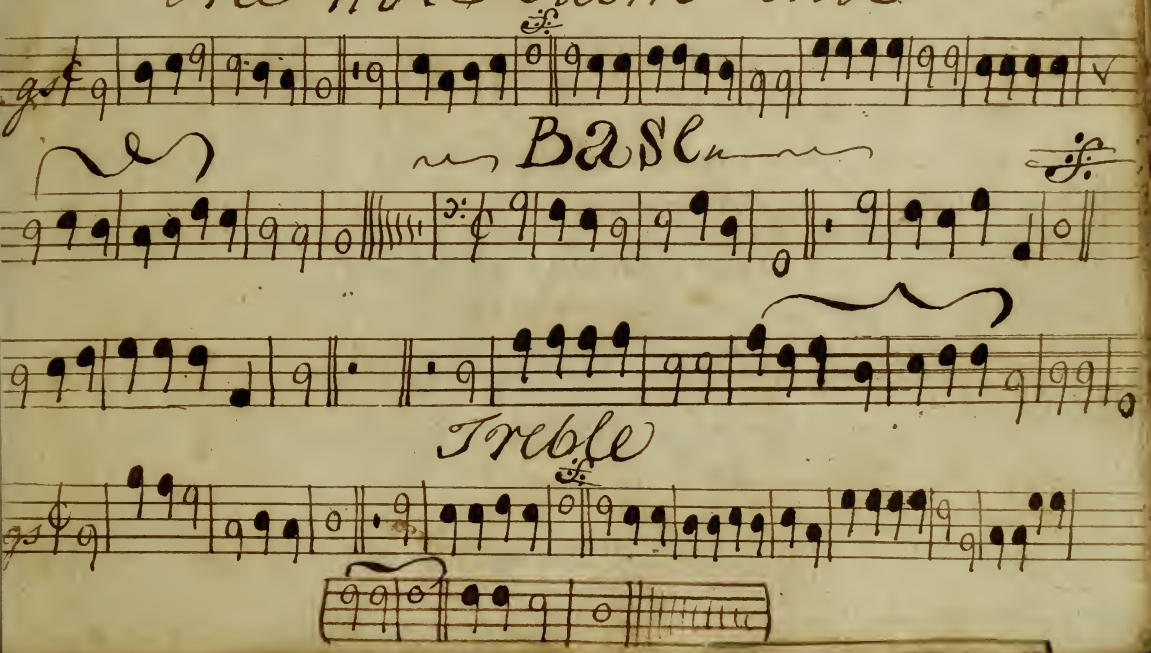
The 149 Psalm. Tenor.



Base



The 118th Psalm Tenor



116th Psalm

My Soul with grateful Thoughts of love
Entirely is possess'd:
Because the Lord vouchsafes to hear
The Voice of my Request.
Since he has now his Ear inclin'd,
I Never will Despair
But Still in all the Straits of Life
To him address my Pray'r

118th Psalm

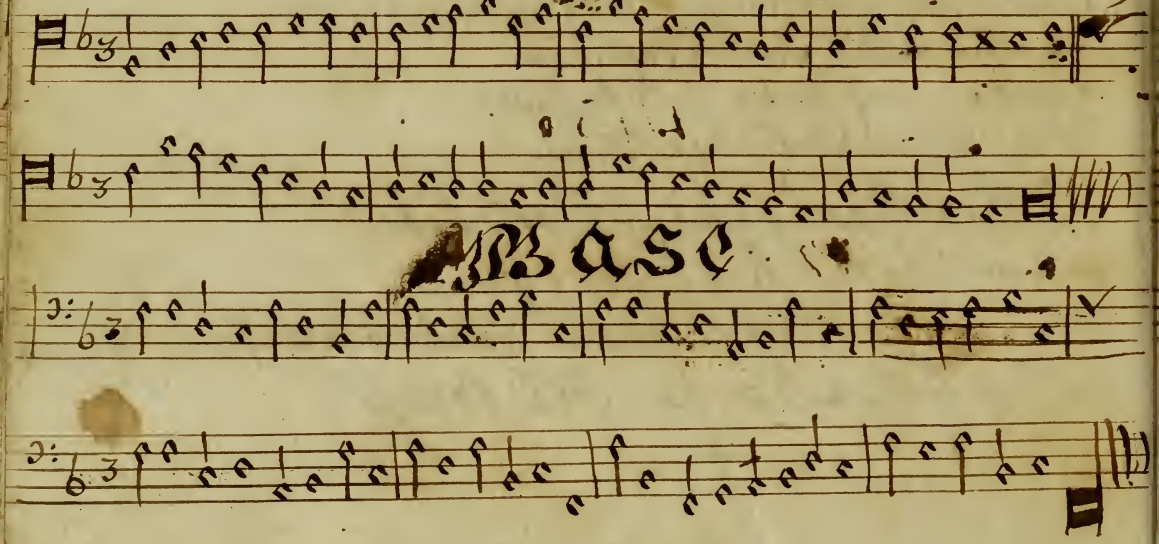
Then Open wide the Temple Gates
To which the Just Repair
That I may Enter in & Praise
My Great Deliv'rer there
Within those gates of God abode
To which the Righteous Press
Since thou hast heard & set me Safe
Thy Holy Name I'll Bless

2

43

The 81st Psalm Jen.

Base

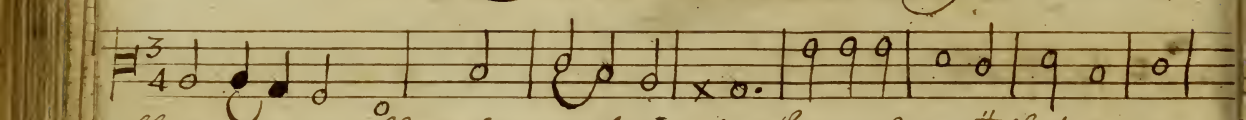


All[illegible]

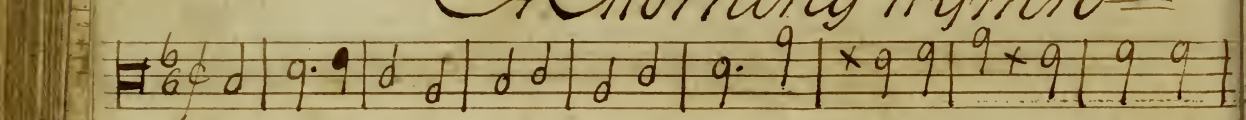
All so

147

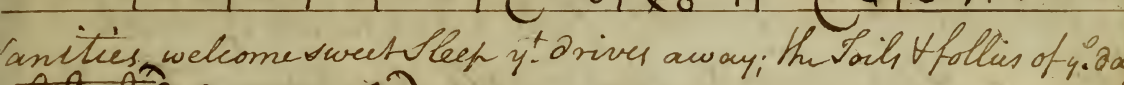
An Evening



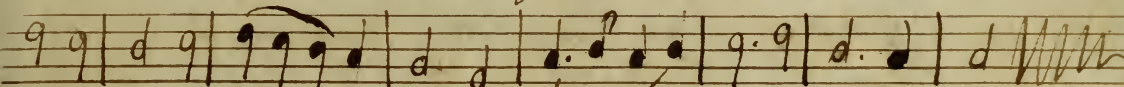
A Morning Hymn



Hymn, Tenor & Bassus



Tenor & Bassus



Evening Hymn

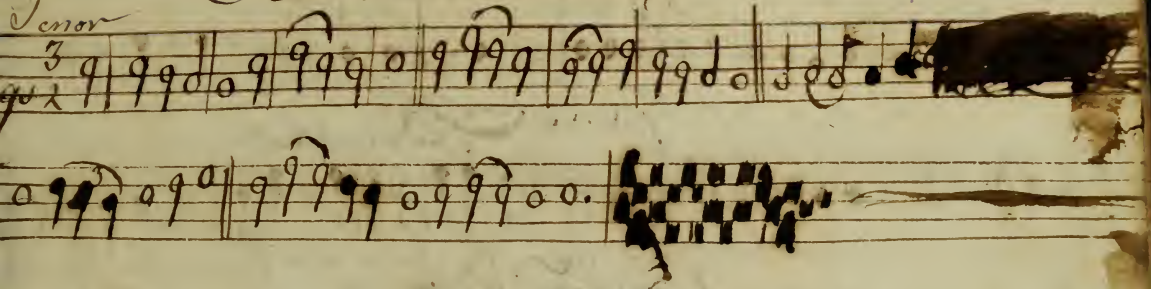
2d Verse On thy Soft Bosom will I Lye
Forget the World & Learn to Die
O Israels Watchfull Shepherd Spread
The Tents of Angels roundmy Bed

Morning Hymn

2d Verse Look up & See yt unwearied Sun
Already has his Race begun
the Pretty Lark is mounted high
& Sings his Matines in the Sky

All Saints Tune

Tenor



51

A Sapphic Ode

gs

J. J. Gandrer Base

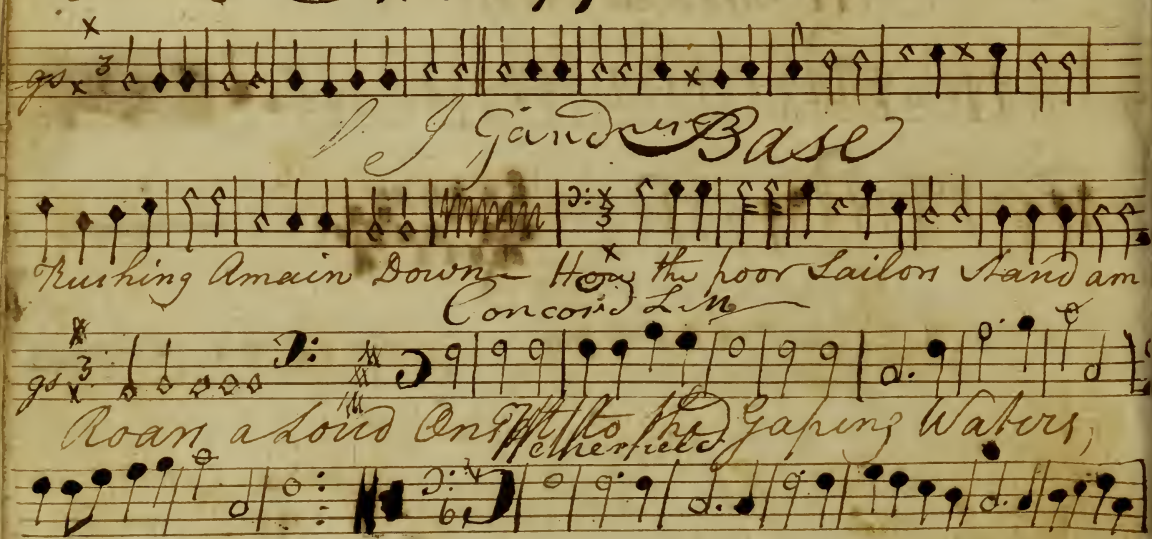
Rushing Amain Down — How the poor Sailors Stand am

Concord Lin

gs

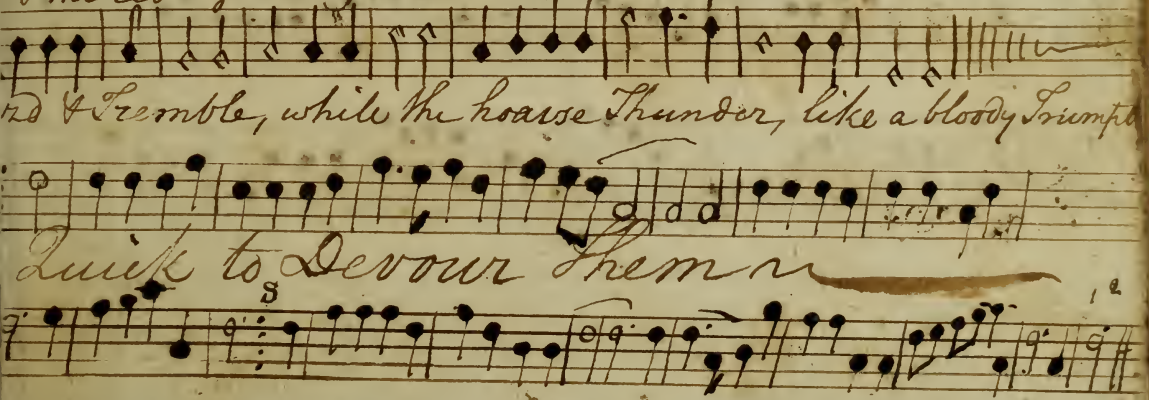
Roars a Loud Onset to the Gaping Waters,

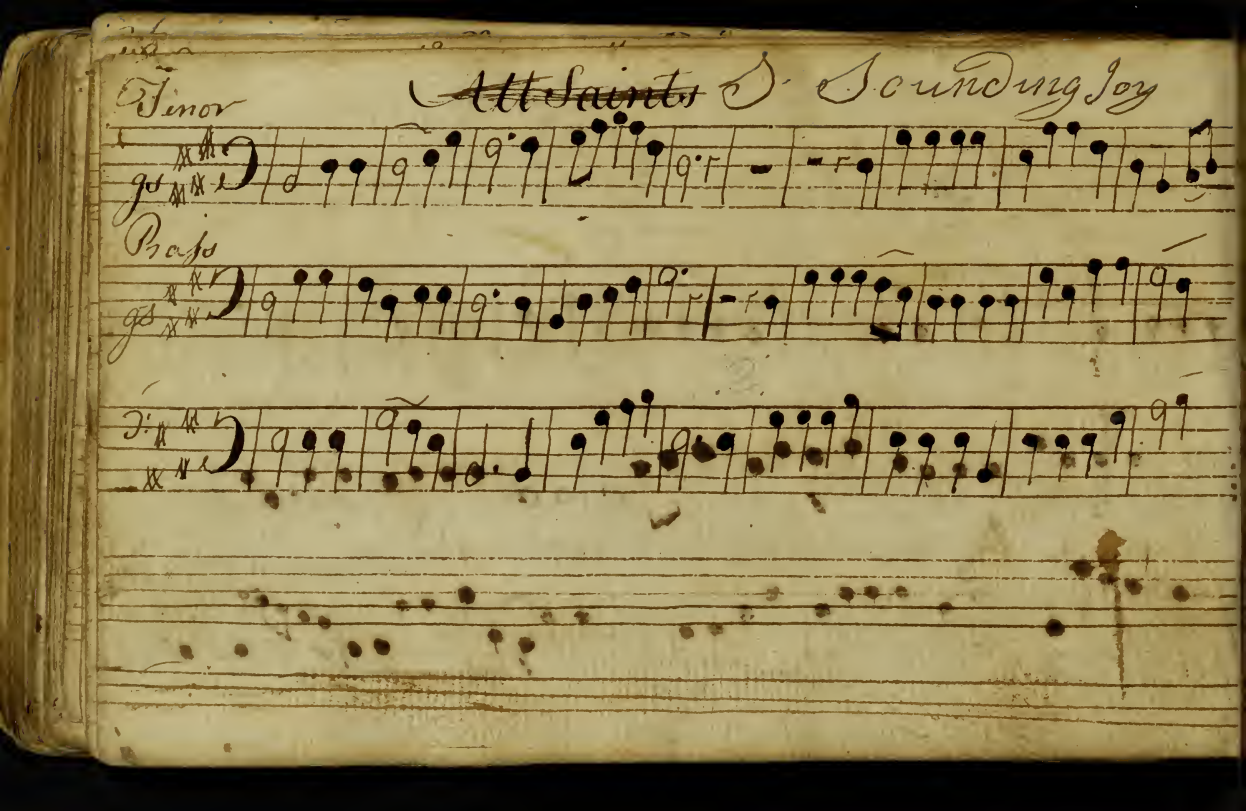
Wetherfield

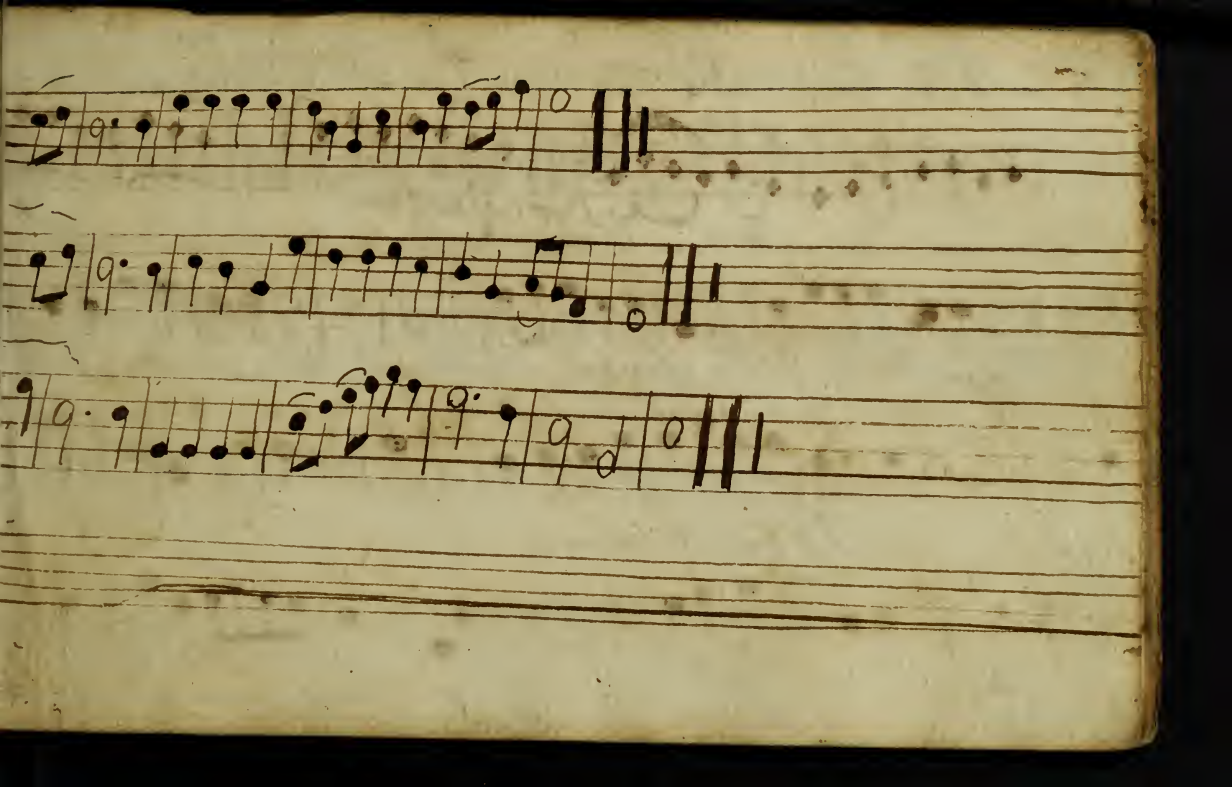


When the fierce North wind with his Airy Forces, 5 2

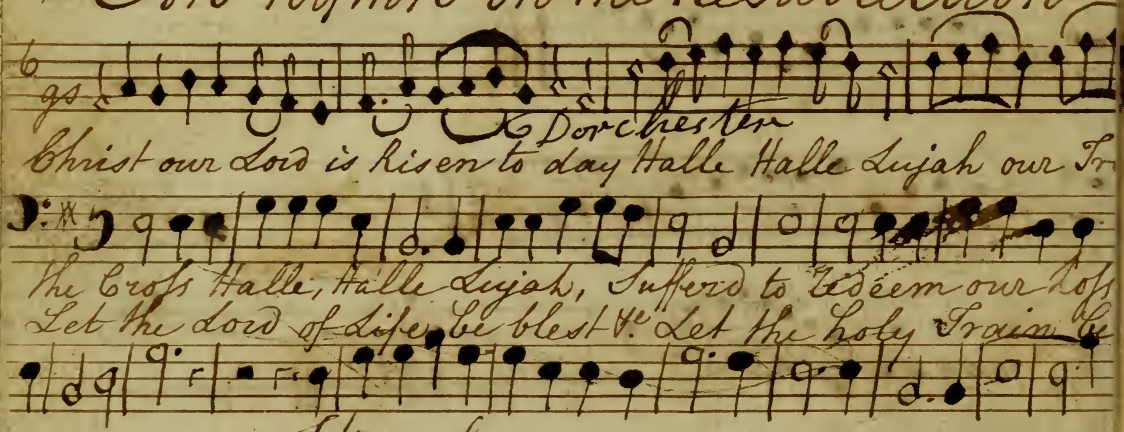
Rears up the Baltick to a foaming fury
& the red Lightning with a Storm of hail comes



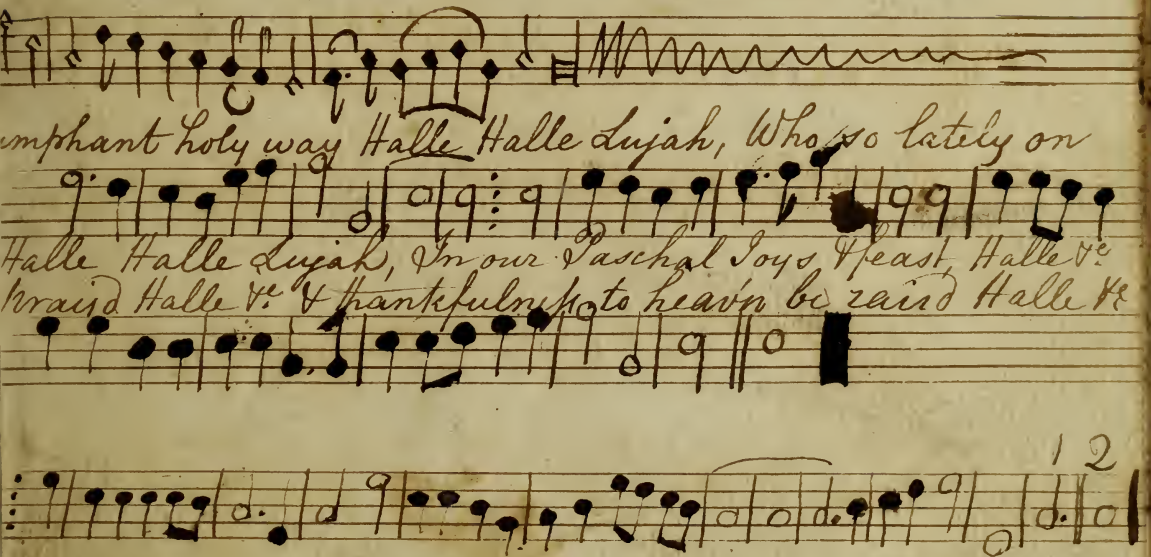

Tenor
All Saints S. Sounding Joy
Bass



53. An hymn on the Resurrection

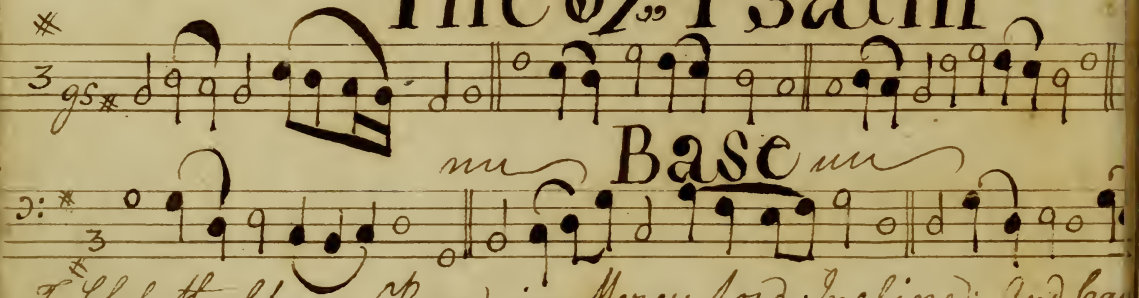


of Christ


mphant holy way Halle Halle Lujah, Who so lately on
Halle Halle Lujah, In our Paschal Joys Feast Halle Ve
raisd Halle Ve & thankfulness to heavn be raisd Halle Ve
1
2

The 67th Psalm

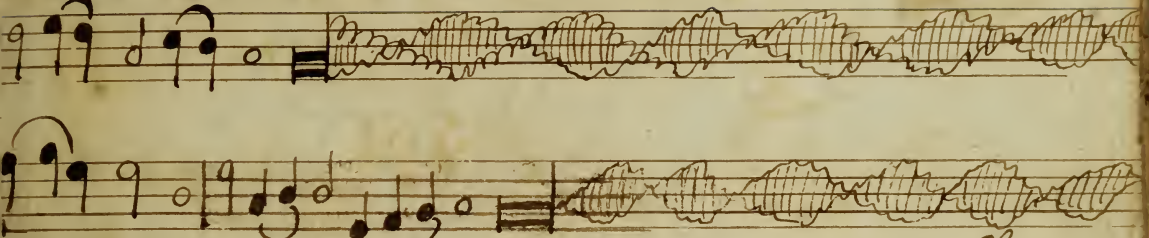
Base



To bless thy chosen Race, in Mercy Lord Incline; And cau

That so thy Wondrous Ways, may through the World be

Tenor



the Brightness of thy face, On all the Saints to Shine

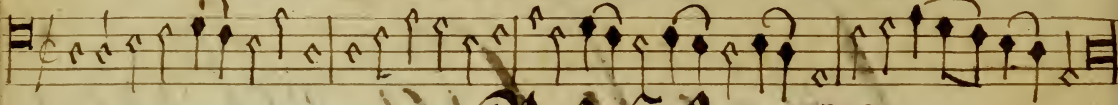
nown, whilst distant Lands their Tribute pay, & thy Salvation Own

Jacob Gardner's

Book

55

Brunswick Tenor



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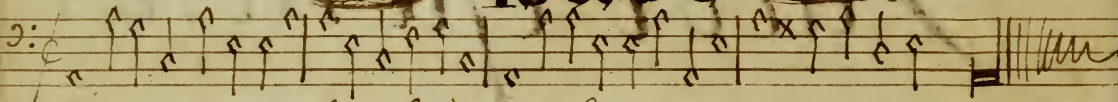
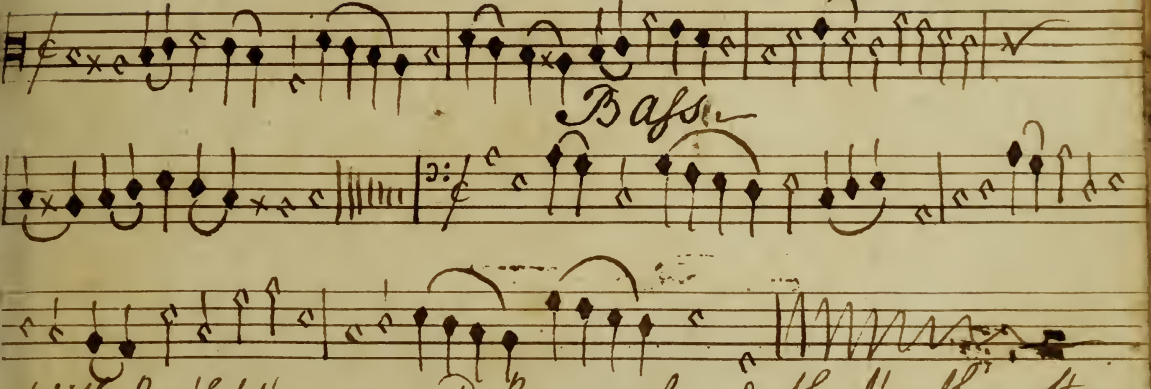


~~Allelaind's Tune~~

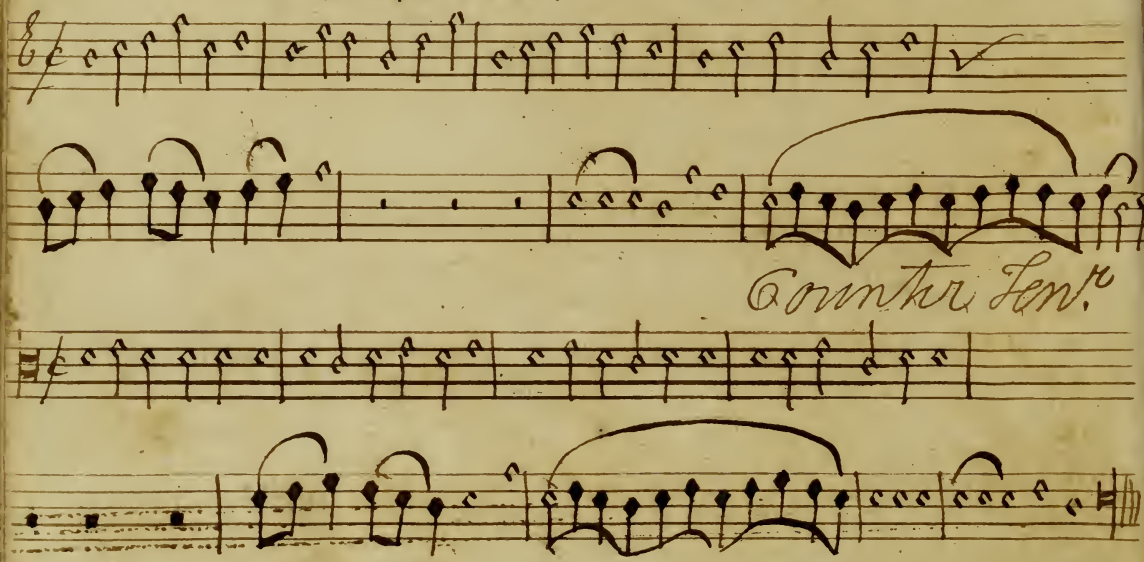
The 2d Psalm Tenor



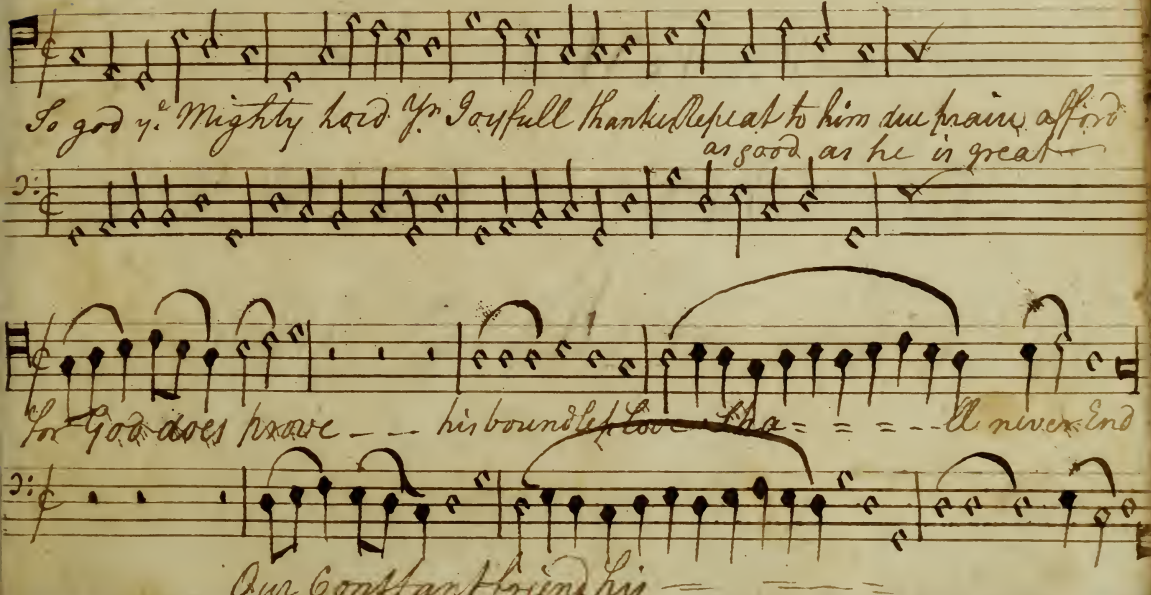
With Restless & ungovern'd Rage, why Do the Heathen Storm

Why in Such rash Attempts Engage, as they can never perform

The 136th Psalm Treble



The 136th Psalm Tenor



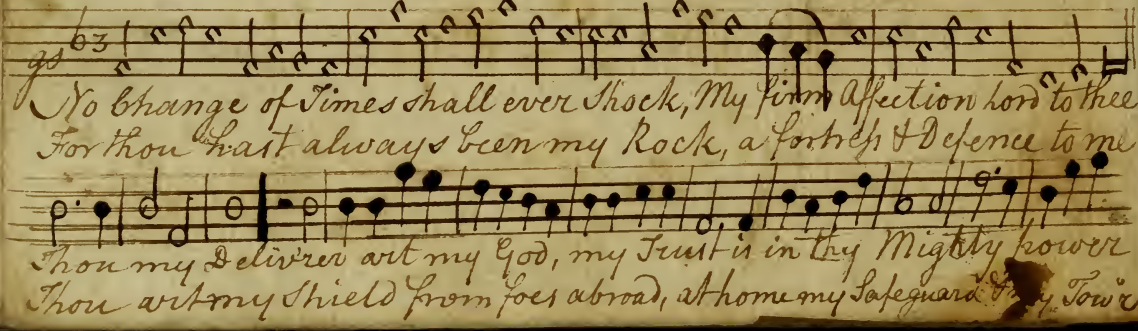
Jacob Jacob Gardner Newport
Rhodeisland March th 7
1819 His Writing Writing

59.

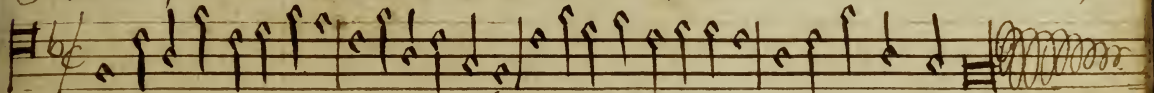
The Isle of Wight

Bass

Pallentine Tune



London New Tenor



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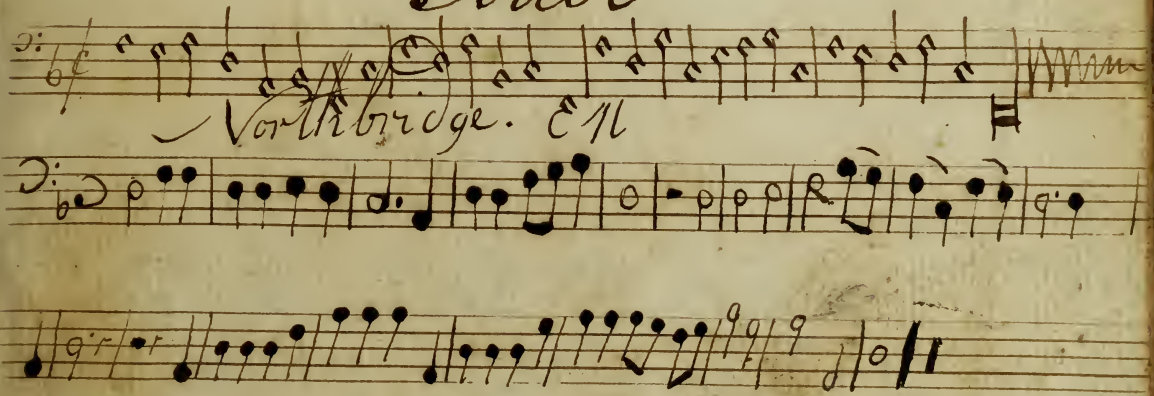
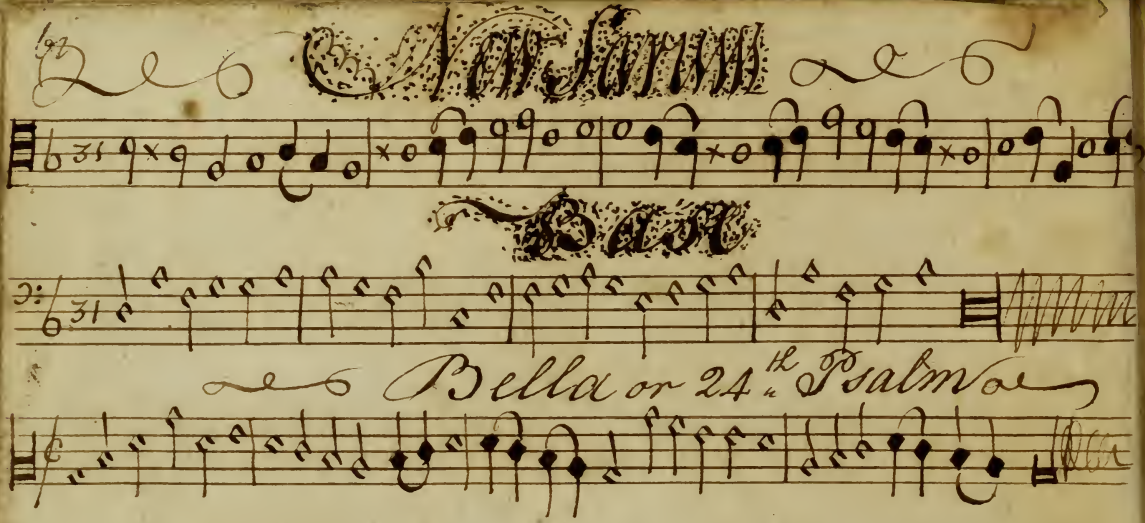


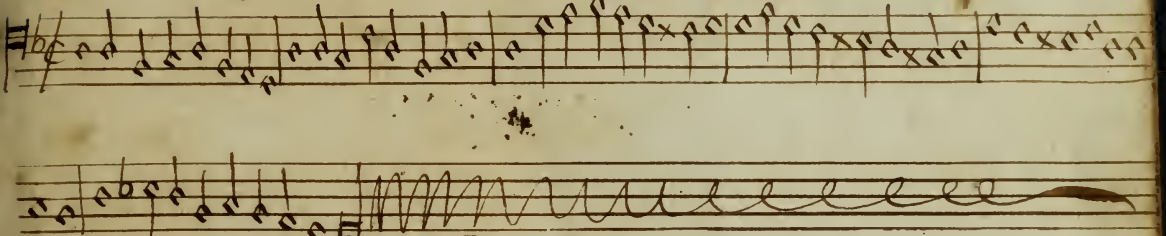
Jacob Gardner his book
e March th 7 1809 His Writing

Jacob a Jacob Gardner

Jacob Gardner His Book 1709


Bella or 24th Psalm

The 85th Psalm



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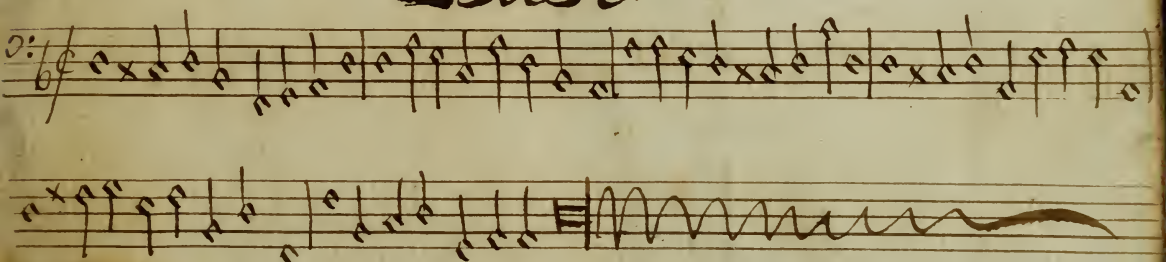
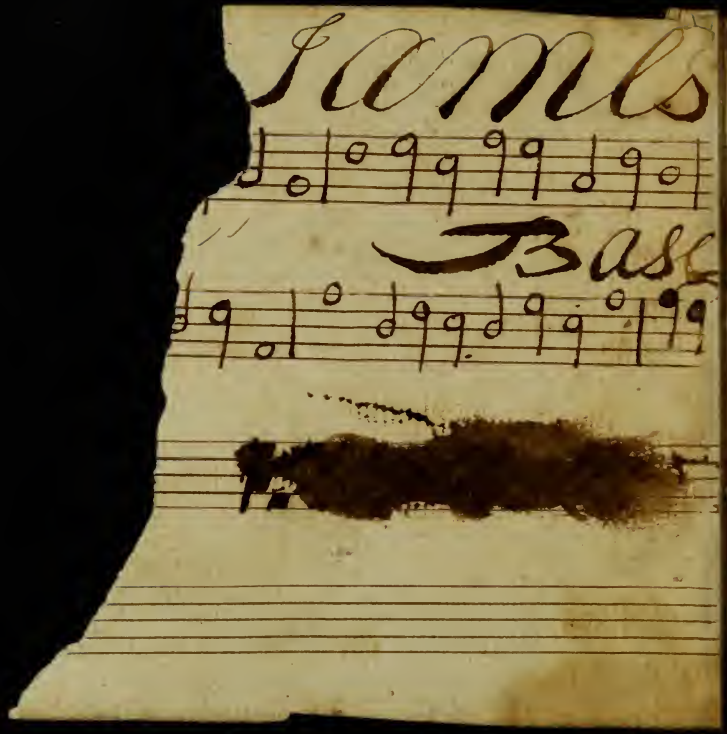


Jacd Gar


Sams
Bass

Walter Channing

His Book

Mar 1770