

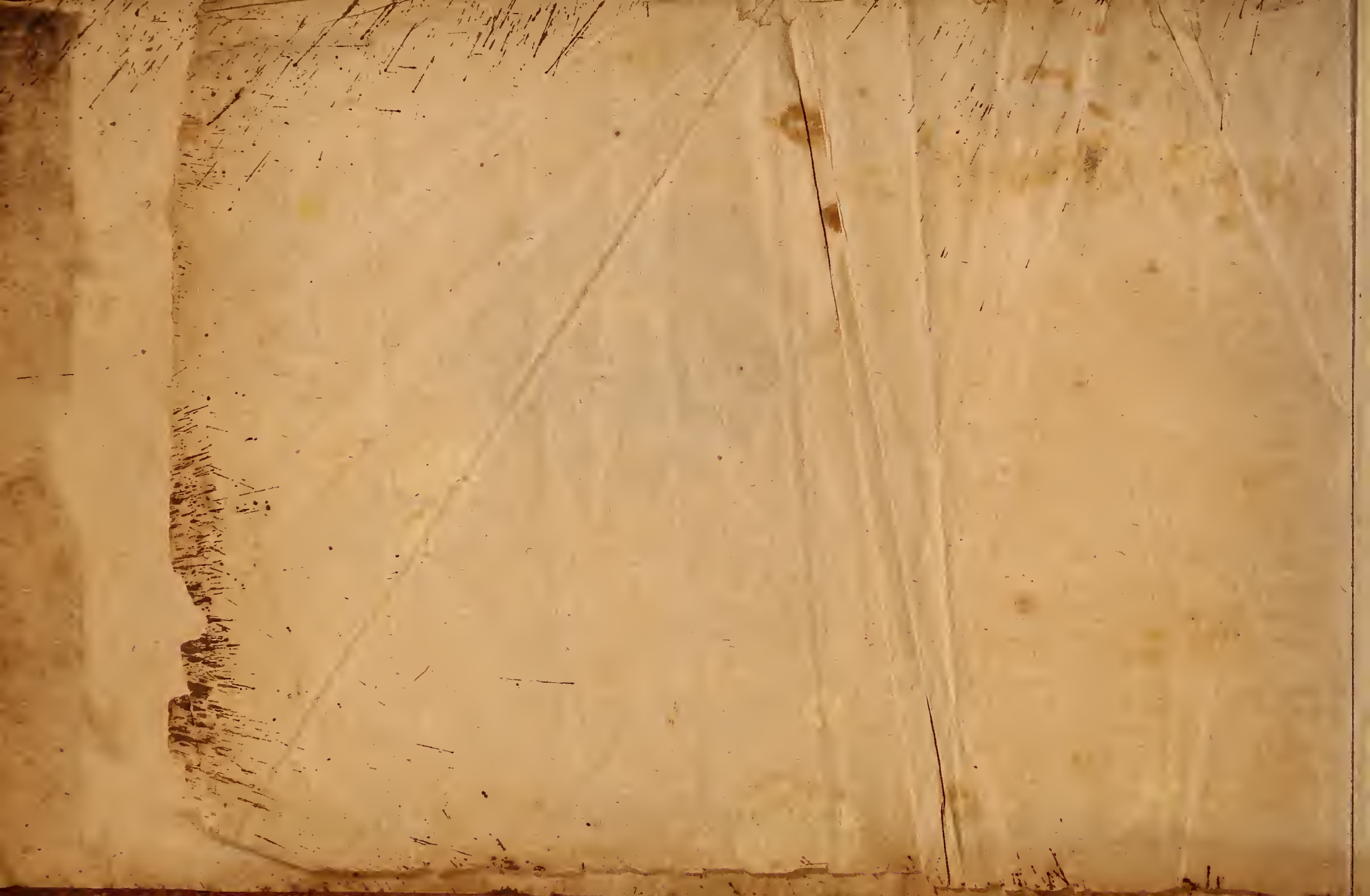


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THE Author thinks himself bound by the strongest ties of Gratitude, in this public Manner, to return Thanks for the great Encouragement already given to his new Universal Psalmodist, even beyond his most sanguine expectations: in so much that four large Editions have been Sold in the space of four Months, which he flatters himself, is in a great measure, owing to the Improvements made in his Introduction, as well as in the Harmony of the Tunes, &c. He is the more encouraged to this, by its having lately received the approbation of one of the first Masters in the Kingdom.

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N. B. Be careful to ask for Williams's new Universal Psalmodist.

Schuel

Feb 16. 1793

M

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NB. that the initials set over the Tunes signify as follows viz N. V. New Version. O. V. Old Version D^r. W. D^r. Watts. L. M. Long Metre. C. M. Common Metre. S. M. Short Metre. P. M. Particular Metre or Measure.


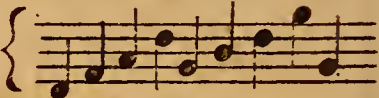



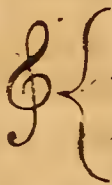

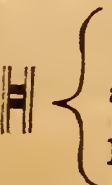



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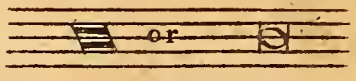
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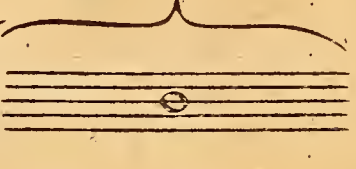
A COMPLETE INTRODUCTION TO
P S A L M O D Y.

THIS Art is founded on the same Principles, and taught by the same rules as other Music, from which it is distinguished, not only by having Sacred Words used therein, but by a peculiar gravity, and Solemnity of Stile in which it is, or ought to be Composed. The Knowledge whereof is conveyed to the mind by certain Marks, or Characters, of which there are several sorts, as first, those which point out the several degrees of Sound, Showing how a voice may ascend or descend in a pleasing manner to any given distance. Secondly, others teaching us how to treat those Sounds &c. All which, when put together, may not improperly be called the Alphabet to Music, or, the Musical Alphabet, whose shape and use it should be the first business of the Learner to know, else he will be like Such as attempt to read before they know their Letters, and consequently in a continual perplexity on that account. And here I must observe, that, some seem to expect the Knowledge of this Art to Come without so much as reading a Treatise thereon once through, others seem disappointed, and sometimes discouraged, because the Notes &c. do not really produce those Sounds and other effects which they have been reading about, forgetting that Sound is produced by Motion, and as the Characters have none in themselves, some Voice, or Instrument, must produce it for them, to which they are only the Guide, and not the Sound it self. Now to accommodate such sort of Learners, seems difficult, and an Art which I profess not wholly to have attained, tho' perhaps, have come as near it as any before me, yet there remains a little for them to do, Viz. to peruse the following Table, wherein the whole is laid down and explained, as it were at one View, to which is added a further Explanation for the use of the diligent Reader to oblige whom has been my chief Study.

A Table of all the CHARACTERS in PSALMODY, with their Explanation and Examples annexed.




Characters.		Examples.		
A Stave	 Five Lines with their Spaces whereon Music is wrote. NB. The Space above and below is always considered as belonging to it			
Ledger Line	 A short Line added when Notes ascend, or descend more than one degree above, or below the Stave			
The Keys, or Musical Letters	<table border="0"> <tr> <td data-bbox="349 525 393 816" style="vertical-align: middle;"> G F E D C B A </td> <td data-bbox="437 525 1643 856" style="vertical-align: middle;"> Are set on a Stave to indicate so many different Sounds one above another, and repeated as often as the Compass of Music requires, but not seen in a Tune, being represented by Notes of different value, yet are always Supposed to cohabit the lines and spaces, which are called after y^e Letters thereon fixed, whose places are shown by the Cliff that Governs them, and should be readily known as being the foundation of the Art. <small>(See Cliff Gamut &c .)</small> </td> </tr> </table>	G F E D C B A	Are set on a Stave to indicate so many different Sounds one above another, and repeated as often as the Compass of Music requires, but not seen in a Tune, being represented by Notes of different value, yet are always Supposed to cohabit the lines and spaces, which are called after y ^e Letters thereon fixed, whose places are shown by the Cliff that Governs them, and should be readily known as being the foundation of the Art. <small>(See Cliff Gamut &c .)</small>	
G F E D C B A	Are set on a Stave to indicate so many different Sounds one above another, and repeated as often as the Compass of Music requires, but not seen in a Tune, being represented by Notes of different value, yet are always Supposed to cohabit the lines and spaces, which are called after y ^e Letters thereon fixed, whose places are shown by the Cliff that Governs them, and should be readily known as being the foundation of the Art. <small>(See Cliff Gamut &c .)</small>			
The Treble, or G Cliff	 When set at the beginning of a Stave, denotes that part to be the Treble, it is also called the G. Cliff, because the Letter G. is always found on the same Line with it			
The Tenor, Counter, or C Cliff	 If set on the fourth Line denotes Tenor, if on the middle Line, Counter, as in the Example above, it is also called the C. Cliff, being always accompanied with that Letter			
The Bass, or F Cliff	 Is generally set on the fourth Line, and called the F. Cliff, From its Letter F.			



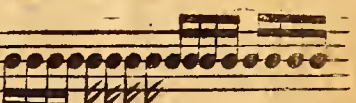
A Breve {  { Is the slowest Note in Music, and seldom used except at a Close or in Some particular pieces. (See Time &c.) - - - - - Its Rest  { 



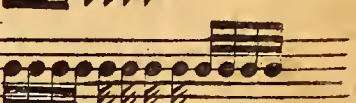
A Semi-Breve {  { Half a Breve, and the Slowest Note used in Common, it is also Called y^e measure Note, from whence the Lesser ones take their proportion. - 1 - - - - - Its Rest,  { 


A Minim {  { Is half a Semibreve - - - - - Its Rest,  2 { 


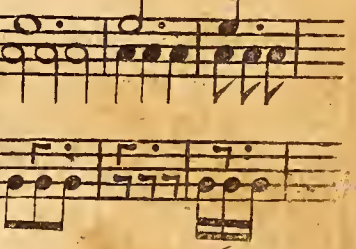
A Crotchet {  { Half a Minim, or one Fourth of a Semibreve. - - - - - Its Rest,  4 { 

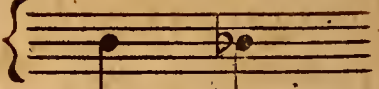

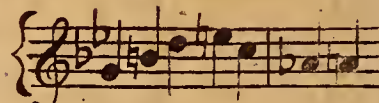
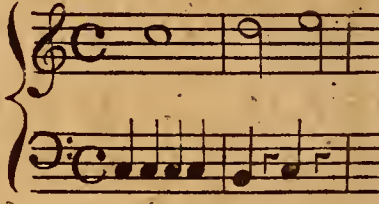
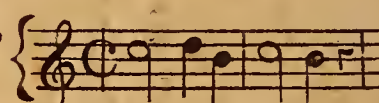
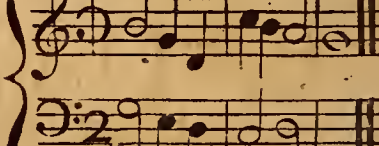
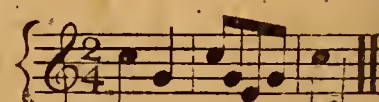
A Quaver {  { Half a Crotchet, or one eighth of D^o. - - - - - Its Rest,  8 { 

A Semi-Quaver {  { Half a Quaver, or one 16th of D^o. - - - - - Its Rest,  16 { 

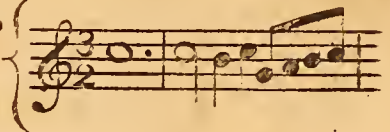
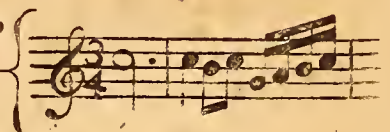
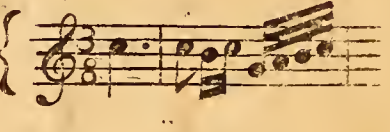
A Demi-Semi-quaver {  { Half a Semi-quaver, or one 32^d part of D^o. - - - - - Its Rest,  32 { 

Here observe that each Note hath its corresponding Rest or Note of Silence Signifying where they Occur that you must Rest or keep Silence so long as you would have been Singing the Note or Notes which they severally represent. - - - - - Ex. 

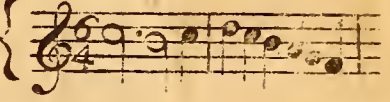
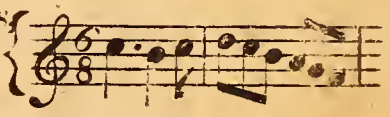
A Dot or Point {  { When added to a Note or Rest makes it half as long again thus a dotted Semibreve is equal to three Minims a dotted Minim to three Crotchets &c. It is seldom used to a rest longer then a Crotchet which is then equal three Quavers or their Rests. - - - - - 

A Flat	{ b	{ When set before any Note, sinks it half a tone lower than its natural pitch, or found.		
A Sharp	{ #	{ Raises any Note half a Tone higher. . . (See Tones &c.)		
		{ Either of these Set at the beginning of a Stave, cause all Notes on such line, or space to be Flat, except Contradicted by a Natural.		
A Natural	{ ♮	{ Causes any Note before made Flat or Sharp, whether at the beginning or accidentally, to have its Natural, or primitive Sound. (NB. that all Flats, Sharps &c. intermixed with the Notes are called Accidentals.)		
Common Time Moods	Adagio	{ C	{ The Slowest Mood in Common Time containing one Semibreve two Minims or so many Lesser Notes Rests &c. as will make that quantity in each Bar which must be held while you can leisurely count 1, 2, 3, 4. Counting 1, 2. with the Hand down and 3, 4. with it up.	
	Largo	{ C	{ This Contains the same quantity of Notes, or Rests &c. in each Bar, and is beat, or kept in the same manner, only Considerably Quicker.	
			{ Note Sometimes this Mood contains two Semibreves, or so many other Notes &c. in a Bar and is then called Allabreve time. . . . (Which See Page. 20.	
Allegro	{ D 2	{ These Moods are but as one in use, each Containing the same quantity of Notes as the first, but is beat as quick again, Viz. one down and one up in each Bar.		
French Mood	{ 2/4	{ This Contains only one Minim, or two Crotchets &c. in each Bar, and generally beat one down and one up.		


Triple Time Moods


- Adagio** { $\frac{3}{2}$ { The slowest Mood in Triple Time, containing one dotted Semibreve, three Minims, or so many Lesser Notes, in each Bar, to which we count three, viz. two down and one up. 
- Largo** { $\frac{3}{4}$ { The next in quickness, containing one dotted Minim, three Crotchets, or their equivalent in lesser Notes, and beat or kept in the same Manner, only quicker. 
- Allegro** { $\frac{3}{8}$ { A Still Quicker mood, wherein one dotted Crotchet, three Quavers, or so many lesser Notes make a Bar, and beat as above, only quicker. 


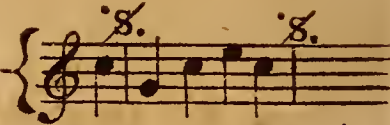

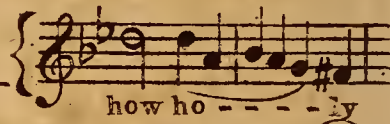

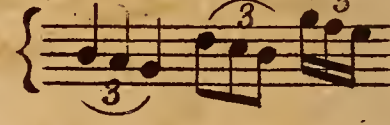



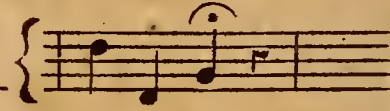

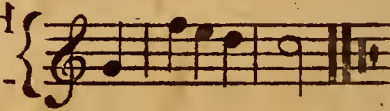


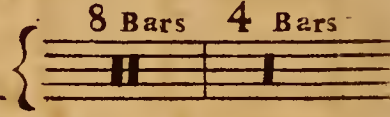
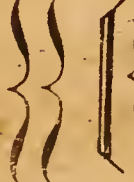
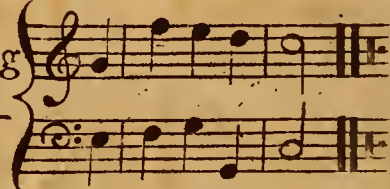
Compound Moods

- Largo** { $\frac{6}{4}$ { The Slowest of this Sort, containing six crotchets or so many other Notes &c. in each Bar, beat half down and half up. 
- Allegro** { $\frac{6}{8}$ { A quicker Mood, containing Six Quavers, or their value in other Notes, and beat in the same Manner, only Quicker. 

(For a further Illustration of the above Moods. See Time, page 20.)

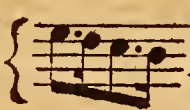
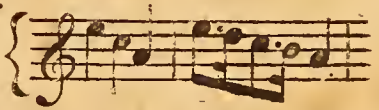
A Single Bar { | { Serves to divide the Time into Small Quantities, or Bars. 


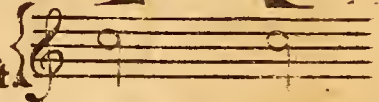
A Double Bar { || { Shews the end of a Strain, or line of a Psalm, but does not affect y^e Time, and if dotted, Shews it must be repeated.  See repeat

- A Repeat {  } Shews that part must be repeated from where it is marked. 
- A Slur {  } Is drawn over, or under so many Notes as are to be sung to one and the same Syllable. 
- If with a Fig of 3 thus {  } Set over or under three Notes of any kind they must be sung in the time of two of the like Sort. 
- A Direct {  } Shews where the first Note in the Next stave is to be found. 
- A Hold {  } Signifies that the Note over, or under which it is placed, must be held something longer than its proper time. 
- A Close {  } Is three four or more Bars, denoting the end of a Tune &c. called Fine, or Final. 
- A Large {  }
A Long {  } Serve as Rests, or Notes of Silence, when any part is to rest a good while. 
- Braces {  } These serve only to brace, or tye so many parts as are to be Sung at one and the same time, as a help to the Eye. 



Here the Learner may proceed to the Lessons of Keys, Notes &c. as Given page 13 &c. and also some easy Psalm

Tunes &c. After which he must return to the following Table of Graces, if he would become a good Singer .

Transition {  { Is breaking a Note or Notes to soften the roughness of a leap, either ascending or descending, this Grace is often used to Thirds, but requires Caution and skill to use it in greater Intervals with propriety . 

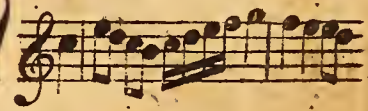
The Swell & Diminish {  { These two Graces are but as one tho' Occasionally used Separate and when so used the swell is made by beginning soft and leaving off loud while the Sound is increasing . The Diminish begins loud & ends soft. 

D^o Joined {  { In vocal Music it is more common to Join them together . 



Appoggiatura or preparative Note {  { A Diminutive Note, shewing how we may arrive more gracefully to the next following, and the time we dwell on it must be taken from the principle one, it is occasionally set after a Note, to anticipate the next following, or to separate there-from, and sometimes two or three together by way of Transition. 



Graces

Performed thus



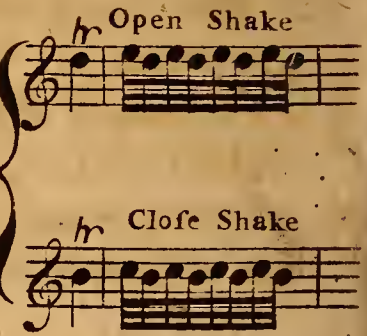
Marked Sung

Staccato Marks {  { Signify that Notes so marked should be sung as distinct and emphatic as possible. 

Plain Note & Shake {  { To do this, Sound the first half of the Note plain and then shake the other half. thus 

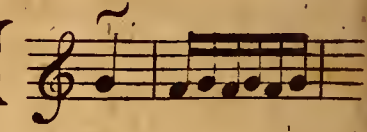
The Trill
or common
Shake

This is reckoned the Capital Grace, and is always begun from the Note next above, which, if it be a whole Tone, is called open, if a Semitone a Close shake, to do which, begin slow, and shake distinctly, increasing in Quickness till you have Accomplished it. NB. the Quickness of the Tune must determine the length of this Shake, except at a Close, where some time is generally allowed for it.



A Beat

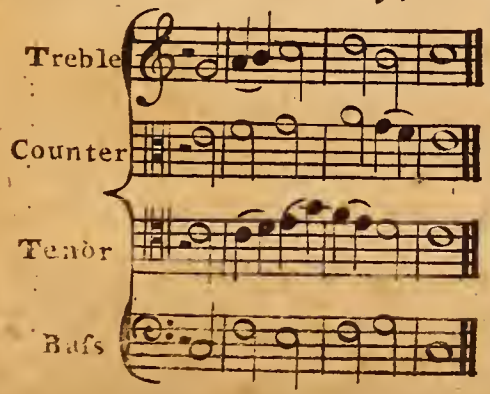
This shake differs from the Former, because it is always beat, or shook, from the Note next below.



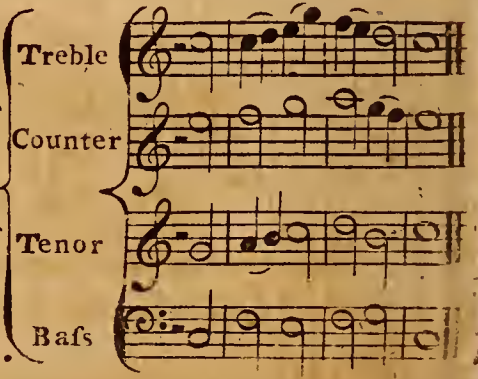
There are more Graces, but being seldom if ever met with in Psalmody, and partly explained by the foregoing examples, are omitted as unnecessary. There are also some that have no Character to represent them, which see, page. 26 &c.

The Number of Parts, their Order, & How Performed.

Psalmody is generally composed in Four Parts, Viz. Treble, Counter, Tenor and Bass, which are as so many different Tunes, contrived to be sung at one and the same Time, and being in due concordance with each other make Harmony, the Bass being the lowest part, the Tenor next above, the Counter next & y^e Treble at top.



The Example here prefixed is according to the rules of Composition, but it may not be improper to observe, that the C. Cliff. is now but little used in Psalmody, the upper parts being generally wrote in the Treble, or G. Cliff. as in the subsequent Scheme, the knowledge of which is more easily attained being less moveable. It is also more known, because all Music for the German Flute, Violin &c. is found therein, And this it is presumed will justify some little irregularity in the frequent use of it among Singers. NB. that in the first Ex. the Air, or Church Part is the Treble, but in the second, 'tis removed to the Tenor. A general Custom now, tho' disapproved by some.



(See Preface)

Now a Boy, or Woman's voice is proper for the Treble, The Counter requires a soft Clear Man's Voice, also a high Compass. The Tenor should have a Stronger one, yet Clear and smooth. For the Bass, a Voice cannot be too Strong, if Musical; only let the Bass, and also every Part, remember to soften the High Notes, and as in height, so let the softness encrease. Thus having briefly explained each Part, &c. Learners may practice that to which their Voice is best adapted, and when perfect therein, a Competent Knowledge of the rest is extremely easy to attain.

SOLMISATION or SOLFAING.

So called, from the Syllables used in practising Lessons, &c. And tho' there are several ways of doing this, I shall only mention two, as the most common, and easy to pronounce, which are applied to the 7 Letters as Follows;

{	C, D, E, F, G, A, B.	}	thus	The Syllables are pronounced		{	C, D, E, F, G, A, B.	}
				(Faw, Sole Law, Faw, Sole Law, Mee)	(Faw, Sole, See, Raw, Doe, Law, Mee)			

In the first only four different Syllables are used, wherefore three of them are repeated to complete the Scale. In the second there are seven, Viz. one for each Letter, and is therefore so far the best. NB. that those Names are removeable by Flats and Sharps. (See Transposition.)

The first Lesson generally given is the Keys, or Musical Letters, which are exhibited and explained at the beginning of the Table of Characters, therefore need not be repeated here only let them be got by Rote and then proceed to the Second, which is as follows.

LESSON of NOTES.

Fa Sol Si Ra Do La Mi Fa

Fa Sol La Fa Sol La Mi Fa

Fa Sol Si Ra Do La Mi Fa

Fa Sol La Fa Sol La Mi Fa

Having exhibited two ways of Solfaing, I cannot expect that every one will chuse the same method, therefore I have omitted both in the following Lessons, lest by obliging one set of Learners I should offend another.

The Minims broke into Crotchets.

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show a sequence of minims (half notes) that gradually break into crotchets (quarter notes) as the piece progresses.

Intervals.

Two staves of music illustrating ascending intervals. The top staff is in treble clef and the bottom staff is in bass clef. The intervals are labeled as follows: Ascending 3^{ds}, 4^{ths}, 5^{ths}, 6^{ths}, 7^{ths}, and 8^{ths}.

Two staves of music illustrating descending intervals. The top staff is in treble clef and the bottom staff is in bass clef. The word "Descending" is written at the beginning of the first staff.

Two staves of music in 3/4 time. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show a sequence of minims (half notes).

A single staff of music in 3/4 time, treble clef, showing a sequence of minims (half notes).

A single staff of music in 3/4 time, bass clef, showing a sequence of minims (half notes).

There is another way of learning Intervals, which is as follows.



Those little Notes, which are not reckoned in the Time, Serve as Steps to lead to the right Sound of the next following, and when perfect therein, leave out the intermediate Notes, and sing only the Extremes.

Of the GAMUT, &c.

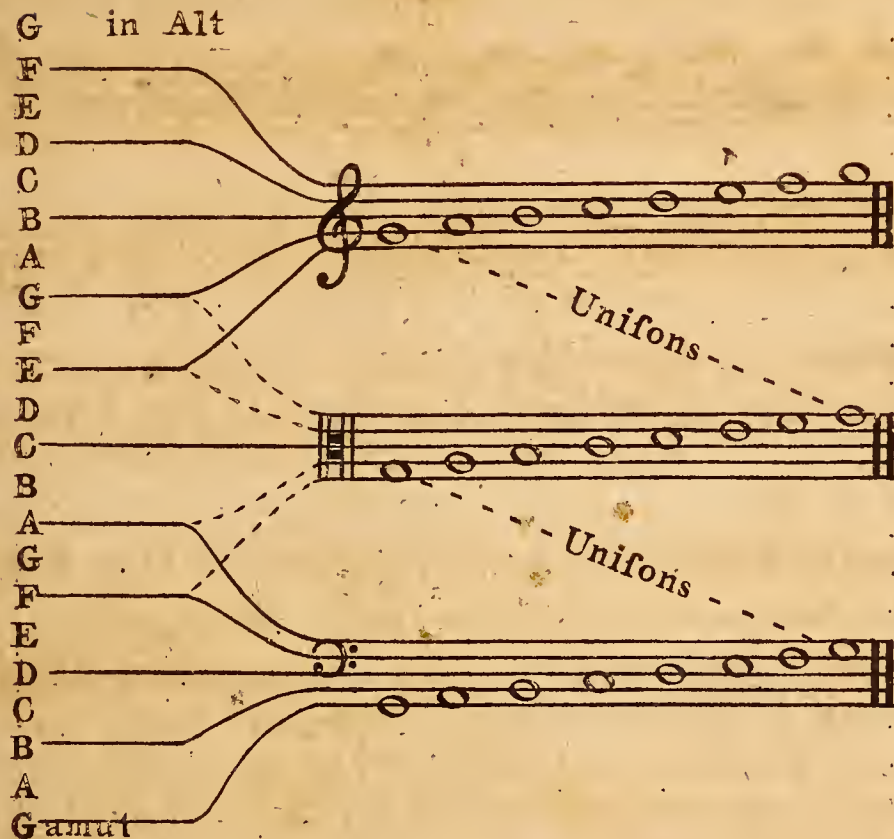
Gamut is a Compound Word refering to the Letter G, found at the bottom of the Greek Scale, and by them called Gamma, by others Ut, which being joined and abreviated, make Gamut, whence the whole Scale takes it's Name, it is also applied to any Octave, or Scale of Eight Notes, which may be appropriated to any Part in Music, and if there were a Thousand Parts, each should be considered as having such a Scale belonging to it, which must be reckoned from the Key Note or its Octave which is the Same thing.

In counting any distance the two extremes are always included, thus if we raise an Octave upon G, we add A B C D E F G, and if we add a Second, we put A B C D E F G again, whence Note, that y^e Letter G is doubled twice and the middle one becomes y^e last of the first, and first of the Second Octave, as in the Margin, The same is to be understood of all Distances, and if by the same rule we add a third Octave, we shall compleat the Vocal Scale which is as follows.

G
F
E
D
C
B
A
G
F
E
D
C
B
A
G

THE GAMUT OF VOCAL SCALE.

EXPLANATION.



The number of sounds in Music, as to Height or Depth, cannot be ascertained, being limited only by the Voice, or Instrument that is to perform them, but y^e ordinary Compass of the Human Voice is here exhibited, tho' some few can reach higher, and some lower, in which case observe, that if a Note ascends higher than F in the Treble, it is called in Alt, as G in Alt, A in Alt, &c. Or if it descend lower than G in the Bass, is there called Double, as double FF, double EE &c. to which double Letters are sometimes applied.

It may not be amiss to observe that this or any Scale of Notes, however Copious, is simply comprehended in the first, or any Seven thereof, which with their Intervals between contain all the variety of Music, as appears by a repetition of the same Letters, nevertheless the perfection of Harmony is found in an Octave, the Eight serving as a Cap to bind the lesser Concords, as Practice will shew, and an Octave is made by doubling any one of the 7 Letters.

If it should be asked why the same Letters are repeated, the answer is, because every Eight Sound is but as a repetition of the first, being so exact in agreement therewith, as when sounded together with Judgement, are not to be distinguished from one single Sound, whence they are called Unison, that is, Two in One. Thus if we count from any one of the Seven Letters, its Eight, or Octave will be found the Same,

to which the same Letter is always applyed .

The foregoing Scheme also shews the Parts divided, and set on their proper Staves, which proves at once their connection with the Scale, and also with each other, by which it appears that the Tenor hath originally but one Line, and therefore borrows two of the Treble, and two of the Bass to Complete its own Five, which I have distinguished by dotting the borrowed Lines. NB. That this Tenor, or Counter is Sometimes, and very properly, called *Medius*, because the Notes it contains are in a Compass or Medium between the two extremes, viz. Treble and Bass. Now to understand this Cliff perfectly, we need only remember that the Line whereon it is found will be the same identical C, which it Occupys in y Scale, and consequently the same Sound, for the same Letter doth always indicate the same Sound, while governed by the same Cliff, and its connection with the other parts will be also the same. The like is to be understood of the other Cliffs in case they should be removed, which Rarely happens, but if we move any Cliff, its Corresponding Letter goes with it and of consequence the whole System or Octave, in due Alphabetical Order, from which they never vary. If this was well remembered, it would save much puzzling among Learners.

OF TONES and SEMI-TONES

The Sounds which the foregoing Scale represents, are not so many equal degrees, but consist of two sorts Viz. Greater and Lesser, called Whole and Half Tones, which are best understood by Supposing the Greater Degree, or Whole Tone to be an Inch, then the Lesser will be half an Inch, and this is called a Mathematical Demonstration &c. Here observe that in every Octave, or Scale of Eight Notes there are two Semi, or half Tones whose natural places are between B, C, and E, F, or which is the same thing, upon C and F ascending, and upon E and B descending. Also that those Semitones may be, and are occasionally removed to any other part of the Scale by Flats and Sharps, See Transposition. NB These Tones &c. are plainly demonstrated by an Instrument, called a Pitch Pipe, wherein is a Square Tube, on which are

TIME.

Time is that which regulates our Music with respect to the duration of Sounds, &c. Its Velocity, or Quickness is varied, even from the slow Movement of a Common House Clock, to the Quick pulsation of a Watch. It is of three sorts, Viz. Common, Triple, and Compound of those also there are different Branches, each having its proper Signature, or Mood at the beginning of the Stave, as exhibited in the table of Characters &c. It is divided by distinct motions of the Hand, or Foot while singing, which are varied, as to number and Quickness, according to the Mood, or Measure of Time each Tune &c. is in. Common Time is measured by two, four or eight Beats, and Triple Time by three in a Bar, This is called Beating of Time, in which observe always to beat regular, and that the Hand or Foot do go down at \dot{y} beginning, and rise up at the latter end of each Bar, in all sorts of Time, of which see the following Examples, wherein the Letter D, shews when the Hand must go down, and the Letter U, when it must rise up.

{ The same in flurred Crotchets, as a help
to the Mind in counting the former, or any
other slow Notes. }

ADAGIO. (Last Line of Windsor Tune.) LARGO. (Walsal)

dduu dd uu dd uu dduu. d duu dduu dd uu dduu. dduu d duu dduu.

ALLABREVE. ALLEGRO. (Rocheſter). D^o or FRENCH TIME. (Alceſter)

dd uu dd uu dduu. d u d u du. d u d u d u d u.

ADAGIO. (Hanover) LARGO. (The same) ALLEGRO. (The same)

LARGO. ALLEGRO.

u d u d u. u d u d u. Time Moods not used in Psalmody.

There are other sorts of Compound, or mixed Time, but not being used in Psalmody, I pass them as unnecessary here, and have only added their Moods, as above.

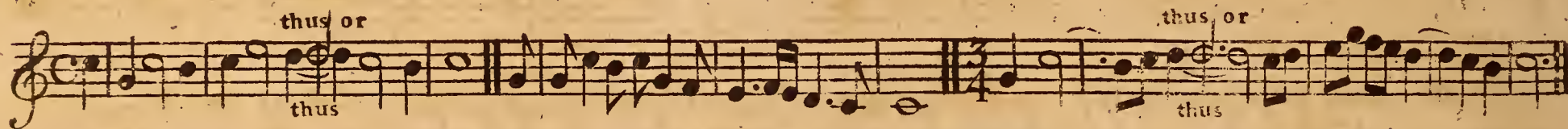
NB. The highest Figure shews the number of Notes in each Bar, and the lowest how many thereof makes a Semibreve.

In the foregoing Examples, each Bar is made full, either with Notes or Rests, except the two last, where you may observe an odd Note at the beginning of each, to make the Time right, its value is omitted in the last Bar. This frequently happens in all sorts of Time, and also in the middle of a Tune &c. after a Double Bar.

Observe that the foregoing Moods are sometimes sung quicker, or slower, as the words of a Psalm, or Hymn &c. may require, and also that the word Largo, and sometimes Allegro, is put to the Mood here marked Adagio, in which case it must be sung as quick as if the Mood it self was altered.

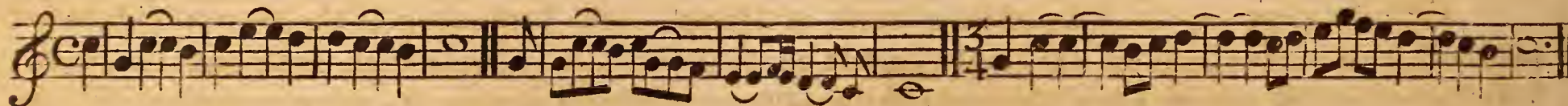
SYNCOPIATION or Driving NOTES.

This is an Art belonging chiefly to Composition, and of great variety. The following Examples well learnt, will show how the Time is to be beat, or kept in all such Lessons &c .



What makes such a Tune difficult, is, that the hand is beat down, or up in the middle of, or while a Note is sounding.

NB. The following method is offered as a help to the Imagination .



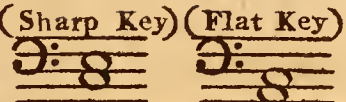
This Method, if Mentally applied, will be of great use in all difficult Passages .

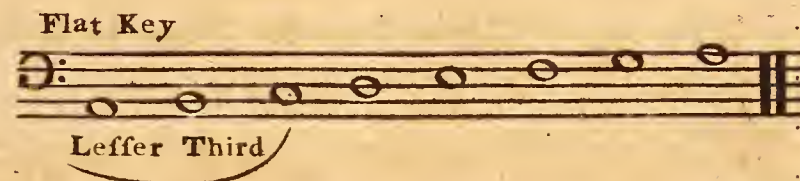
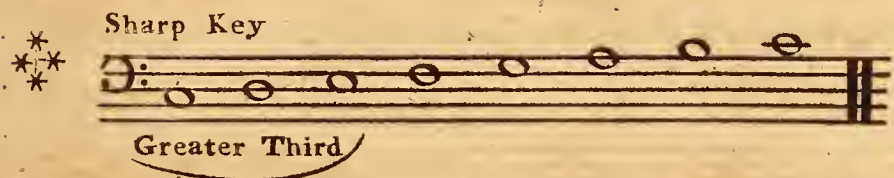
Of KEYS .

The word Key is sometimes applied to any one of the Characters used in Music, each serving as such to open to us a further knowledge of the part, or thing to which they belong, it also signifies any Octave, or Scale of eight Notes, the lowest whereof is the Key Note, to that Lesson, But by Keys, is here meant, the Seven Letters, upon some one of which every Tune is founded, and thereby becomes the fundamental or Key Note, to which all the others are made subordinate, on this the Bass generally begins, but always concludes, and is therefore easily known .

This Key, or Key Note, hath the property of being either Flat or Sharp, that is, Chearful or Melan-

cholly, which is determined by the third next above. If it be a greater third, the Key is Sharp,

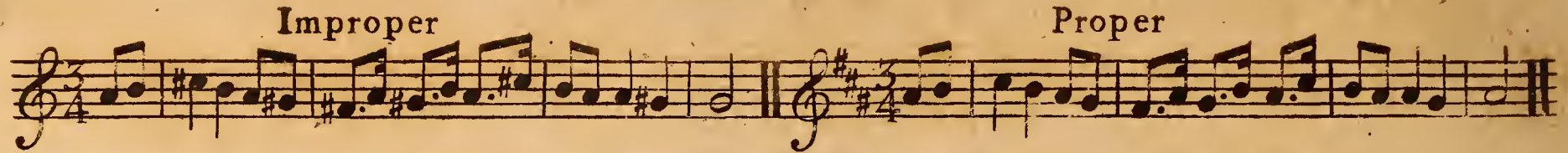
if a Lesser, it is Flat Ex. ^(Sharp Key) ^(Flat Key)  and as the Key is, so is the Harmony called Flat or Sharp.



All other Keys are called Artificial, being in effect but a Transposition of these Two, from which they are derived, and to which they are reducible at Pleasure, as will appear by considering the order of the Semitones, which are in all Flat Keys, between the Second and Third, and the Fifth and Sixth above the Key Note, and in all Sharp Keys, between the Third and Fourth and the Seventh and Eight above. (See Transposition)

Artificial Keys are fixed by placing Flats or Sharps at the beginning of the Stave, as exhibited in the following Examples of Transposition, but I would just observe that some Authors, for reasons best known to themselves, Set Tunes in Artificial Keys without putting the proper number of Flats or Sharps at the beginning, by which such Keys should be determined. Thus we sometimes find a Flat Key on G, with only one Flat at the beginning, tho' it ought to have a second upon E, whereby the Key would have been properly Settled, and the Learner naturally lead to Solfa it according to the rules laid down, Therefore such omissions in Vocal Music must indicate the Author's carelessness, or, perhaps, ambition of showing his Skill, because were it not for the ease of Solfaing &c. it is evident that a Tune may be founded on any Key, without either Flat or Sharp at the beginning, and only add them as the Notes occur, or as the Air may require, which will appear by this following.

*** For Lessons in all the variety of Keys See Page 37.

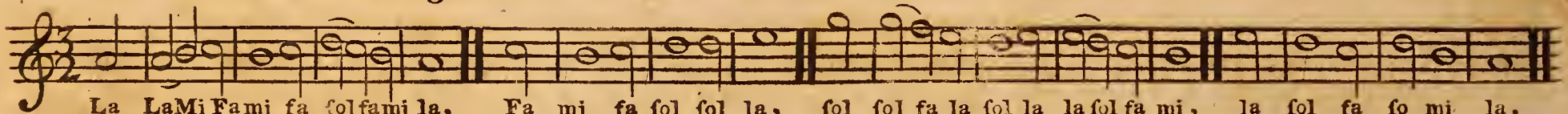


The above Example may serve to explain all others of the Kind, which are apt to puzzle Practitioners and therefore very improper .

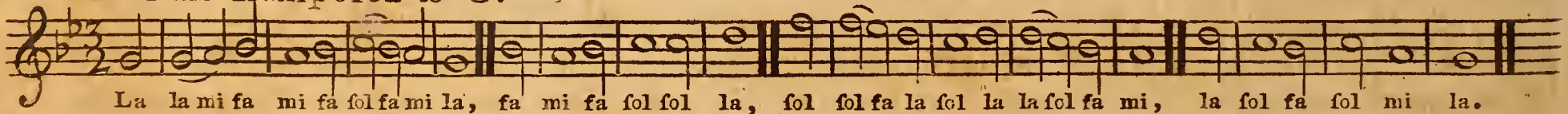
TRANSPOSITION.

To Transpose signifies to remove from one place to another, i. e. higher, or lower to accommodate the Voice, or some particular Instrument, to understand which. Suppose we have a Tune in the Key of A, whether Flat, or Sharp it matters not, and we find some of the Notes too high for our Voice. to reach with any tolerable ease, (as in the Tenor of Wallingford) now to remedy this we must put every Note in that Tune one degree lower, and place two Flats at the beginning of the Stave, whereby the same Air is preserved, and the sounds being lower are more easily performed &c. The following Examples show how a Tune or Lesson may be transposed gradually Quite thro' the Octave. But first see an Example of Wallingford Tune, transposed as above.

The Tenor of Wallingford in its Natural State .



La LaMi Fami fa solfami la, Fa mi fa sol sol la, sol sol fa la sol la la sol fa mi, la sol fa so mi la.
The same Transposed to G.



La la mi fa mi fa sol fa mi la, fa mi fa sol sol la, sol sol fa la sol la la sol fa mi, la sol fa sol mi la.

EXAMPLES, Shewing how a TUNE, or LESSON, may be Transposed gradually thro' the Octave.

System 1: Treble staff (C4 to C5), Bass staff (C3 to C4).
 System 2: Treble staff (C4 to C6), Bass staff (C3 to C5).
 System 3: Treble staff (C4 to C7), Bass staff (C3 to C6).

The eight Lessons above are but one in nature, as will appear by considering the order of the Semitones, and also of the Syllables which are not varied, tho' their places are different on the Stave each of which should be perfectly known, as preparitory to Solfaing a Tune &c. with such a number of Flats or Sharps at the beginning.

To add more Lessons of Flats or Sharps seems needless, because, in either way of Solfaing, they are called the same as those already given, as appears by the Examples above, ** where the Syllable Mi (and consequently all the rest) is brought on to the same Line, or Space by four Flats, as

by three Sharps, and so of the rest, which see, only that by Sharps will be half a Tone higher than that by Flats, quite thro' the Octave, as will appear on comparing them. NB. that the Syllable Mi in both ways of Solfaing is in all Sharp Keys, next below the Key Note, and in all Flat Keys next above it, to find the other Syllables or Names you need only consider their order, &c.

In Transposing a Tune &c. carefully observe any accidental Flats, Sharps or Naturals, which if Transposed must sometimes be changed, for Instance, suppose a Tune in the Key of G, with one Sharp on F, and we find one or more Notes on that Letter with a Natural before them, if such Tune be Transposed one Degree lower, viz. to F with one Flat on B, then those Notes will be in E, and must have a Flat before them, so sometimes a Sharp, or Flat must be changed for a Natural, as will appear by a little observation.

There is yet a shorter way of Transposing, if it may be so called, which is as follows, suppose the foresaid Wallingford Tune be too high, and you dont care for the trouble of writing it out as before mentioned, then with a Pitch Pipe, or any other Instrument, sound G and call that your Key, sounding all other Notes accordingly, and then the Tune is properly transposed in effect, tho' the Notes keep their places. By this it appears that a Tune may be raised or sunk to any degree without moving a Note, which is called Pitching the Key &c. an advantage worth notice. In doing which, only observe that all the Parts take the same method, and have your Tune so pitched that each Part may be performed without squeaking above, or Grumbling below.

THE GRACES .

This is the Ornamental part teaching us to add that beauty and elegance which the plain Notes are not capable of producing A perfection in Singing to which few in comparison arrive — Some for want of Ability but more for want of Diligence leave them quite out of their Practice forgetting that they are the chief Flowers of the Art — They are as follows .

Tuning the Voice .

All that is meant by this is to have your Voice as clear as possible in order to which open

your Throat and teeth freely, but not the mouth too wide, avoiding all ill guesures of Body, or twisting of the Features, also a stiff formality, but aim at ease and freedom, in which imitate the most Eminent.

Expression

By Expression is meant a good, or, if you please, a genteel Pronunciation, without which the best Music will fall short of its perfection, Words ending with en, of more than one Syllable, the e should loose its sound, as in Chof'n Soft'n &c. likewise words ending with y, should sound as if they ended with e, as for mighty, mighte, for lofty, lofte, &c. If my comes twice in one Sentence, call the second me, For to sing too. For people, not pepel, but peopl. A little attention and practice will prove their utility.

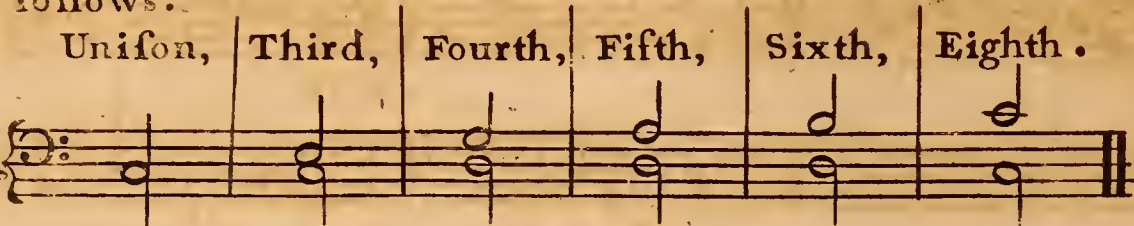
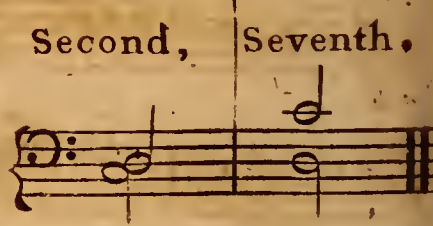
Accent.

To understand this Grace, observe that every Bar hath accented and unaccented parts, of which the former is the Principle, being chiefly intended to move and affect, Now if a Bar of Common Time be divided into two equal parts, the Accent is upon the first, if into four equal parts, it is on the first and third. In Triple Time it is on the first part of the Bar, some will have it to be on the first and third, but others, perhaps of equal Judgement, deny this, for reasons that relate to Compfiton, such as the preperation of a Discord, &c. and were my opinion to be asked I should pronounce it unnatural, except in Compound Time, as $\frac{6}{4}$ $\frac{6}{8}$ &c. which it is presumed will prove itself upon examination. If any part of the Bar be sung louder than the rest, it should be that whereon the Accent lies, People should not sing too loud, least their voice become harsh, beside a reserve ought always to be made, in order to give due force to some particular words, as Might Noife, &c. When the words Soft, Meek &c. occur they should be sung soft.

When the Words Pia, or Piano. occur, such Passage is to be sung soft, So For, or Forte signifies loud. Fortif.^o or Fortissimo, very loud.

Concise RULES for COMPOSITION.

The first step towards Composing Music is to know well the Concords and Discords which are as follows.

	Unison,	Third,	Fourth,	Fifth,	Sixth,	Eighth.		Second,	Seventh.
Concords							Discords		

The Unison 4th 5th and 8th are called Perfect Concords, the 3^d and 6th Imperfect, but in Two Parts, the 4th is used as a Discord. The 3^d 4th 5th and 6th may be made Greater, or Lesser at pleasure by Flats or Sharps, and some are naturally so from their Situation in the Scale. The Greater doth always contain a Semitone more than the Lesser, so a Perfect Interval hath a Semitone more than an Imperfect one of the same kind. NB. that by the 2^d 3th 4th 5th 6th 7th & 8th is occasionally to be Understood (because every 8th is as one & the same) y^e 9th 10th 11th 12th 13th 14th & 15th &c.

In Composition, four things are to be considered, 1st Melody, which is the regular progression of Sound from one Note to another. 2^d Harmony, which is the agreeable Union of Sounds in two three or more parts, when sung or played together. 3^d Modulation, or the Art of rightly ordering the Melody of a single Part, or the Harmony of many parts, either keeping in one Key, or passing from that to another, &c. 4th Motion. Now there are four ways in which the Parts may be said to move, y^e first whereof is generally called Standing still, because it is only dividing a long or slow Note into shorter, or quicker, here you may use as many 3^{ds} 5^{ths} or 8^{ths} as you please. The next, commonly called the first, is Oblique Motion, wherein one Part moves while the other Stands as before, in this also you may move to any Concord. The next is Similar Motion, which is when both parts move the same way, In this you may move by 3^{ds} or 6^{ths} either, or both mixed, or by a 5th and 6th. The last and best is Contrary Motion, by which the Composer is least liable to fall into those Passages called Disallowances, as Unisons 4^{ths} 5^{ths} or 8^{ths} two of which are forbidden to follow each other, except Standing &c. as above.

The Several Motions are Exemplified as follows.

Standing. Oblique. Similar.

6^{ths} 5th & 6th 3^{ds}

Contrary.

Two 5^{ths} are allowed if one be Perfect and the other Imperfect, but then they ought to meet again in a Sharp 3^d. NB. that Unisons or Octaves are sometimes used without limitation, but no other Cords must be taken while such Unisons are moving, which are only put to produce some particular Effect, and requires Skill to use them with propriety.

All Music ought to begin with one of the Perfect Concords of the Key, the 8th is best & end in it's Key Note, it may begin with a 3^d but never with a 6th. Those Melodies are best that go by Conjoint, or single Degrees, next those that move by the smallest leaps, All Melodies have the Perfect Concords of the Key they are in viz. Unison 4th 5th and 8th for their Fundamental Basses, which in Counterpoint, i e. Music wherein Concords only are used, do in all Keys, whether Flat or Sharp, require their Common Cords viz. 3^d 5th and 8th for their Harmony, except the 5th of E Key, which has its Greater 6th instead of its 5th. But for variety the Imperfects viz. the 3^d and 6th also the Discords of the Key Viz. the 2^d and 7th may be used, which are then called Supposed Basses, and require their Imperfect Cords Viz. 3^d 6th and 8th for their Harmony, except the 7th of E Key, which has its 5th instead of its 6th.

The following Scheme exhibits the Natural Harmony, or Cord of each Letter in the Key of C, as an Example for all Sharp Keys, which are in effect but a Transposition thereof, as has been shown. likewise the proper Harmony of each, in the Key of A. as an Example for all Flat Keys.

	2 ^d	3 ^d	4 th	5 th	6 th	7 th	8 th		2 ^d	3 ^d	4 th	5 th	6 th	7 th	8 th		
Key of C.	c8	d8	e8	f8	g8	a8	b8	c8	Key of A.	a8	b8	c8	d8	e8	f8	#g8	a8
	g5	b6	c6	c5	d5	f6	g6	g5		e5	#g6	a6	a5	b5	d6	e6	e5
	e3	f3	g3	a3	b3	c3	d3	e3		c3	d3	e3	f3	g3	a3	b3	c3
Key.	C	D	E	F	G	A	B	C	Key.	A	B	C	D	E	F	#G	A
	1	3	5	2	4					1	3	4	2	5			

The Common & Uncommon Cords are taken any way as in these Examples

Common	8	3	5
	5	8	3
	3	5	8
Uncommon	8	3	6
	6	8	3
	3	6	8

The above plain Table serves for making Three Parts to a Bass, in the two Natural Keys, The Harmonic Scale is the Bass, being distinguished by Capital Letters, and the small ones are the proper Accompaniments or Harmony of each Letter, as in their respective Keys, from which or their Octaves the Melody, and other Upper Parts may be taken, as the Composer's Genius shall direct. Now if you would go out of those Keys, which is generally necessary for variety, it must be done by making a Cadence, or Middle Close, whence Note, that the first Cadence should be made on the Key itself, which is shown by the Figure 1 being put under C in the Sharp, and A in the Flat Key, The next best close is denoted by the Figure 2, and so on to 3 4 and 5, as under G E A and F, in the former and E C D and F in the Latter, which do not mean that you must use them all in one Tune, but only show the order in which they best follow, according as the length of your Piece may require, after which you must always return to the principle, or Key Note, and make your Final Close thereon. In Modulating from one Key to another, the following hints may be of use, as if you would go from C to G, it is done by introducing F#, which is the 7th of that Key, and put the proper accompaniments thereon, which may be seen in the 7th of C Key, only instead of the 8th if there be 4 parts, let the 6th be doubled, because no accidentally sharpened Note ought to be doubled, except in 7 or 8 parts. Thus by introducing the Sharp 7th of any Key you are naturally led thereto whether Flat or Sharp, for in every Key, if its 7th be not naturally Sharp, it must be made so when Notes

happen upon them, Examples of Modulation and Cadences may be seen in the following Tunes, Anthems &c.

NB. That the Large Figure 3. and 6. in the foregoing Scheme denote a Sharp third and sixth, so the lesser 3. or 6. indicate a Flat third or sixth, and must be made so in all transposed Keys, where they do not naturally fall, especially if Notes are used thereon. Note also that where the uncommon Cords are used, tis generally better to double the 6th than to take the 8th. And Further that the Fundamentals may be made Suposed Basses by using their 6th instead of their 5th. So the Supposed Basses may be made Fundamentals by adding the 5th in lieu of the 6th which is sometimes done for Variety in long Pieces.

Every Composer before he begins, must be suposed to have some Object to work upon. For Instance, in Psalmody, he will have some Words of a Psalm, or Hymn &c. to set to Music, in order to which, let him consider the Subject matter they contain, that he may fix on a proper Key &c. If they are of a Melancholly or Penitential kind, he will find a Flat Key the best to build upon. If of a lively or Joyfull turn, as tending to praise, &c. a Sharp Key will be most suitable. Next consider the Time, in which be carefull to have the Accent of the Words fall on the accented part of a Bar, so that the Words and Music may go on smoothly together. Having fixed on a proper Key &c. the Practitioner may go on as his Genius directs, avoiding Discords as much as possible between the upper Parts, and all forbidden Passages between each Part and the Bass, which is best done by a contrary motion thereto. Also let the upper parts move as much as you can by single degrees, in the nearest concords to each other, and not too remote from the Bass.

Of DISCORDS.

The Natural Discords are but two, yet in Practice are reckoned three, viz the 2^d 7th and 9th. for the 9th is made a Discord by the 3^d its necessary Accompaniment, and prepared and resolved in the upper Part, whereas the 2^d is always prepared and resolved in the Bass, besides it may be used in two parts which the 9th cannot. All Notes treated as Discords must be prepared in the unaccented part of a Bar, by being struck as a Concord in the next accented part of a Bar, the same Note

holding on is made a Discord by striking with it the Note next above, or its octave, and in the following unaccented part of the Bar, the Discord must be resolved by descending a single degree to a Concord, that Degree may be a whole Tone, or greater Semitone. Discords are also taken by pass, or Supposition, as when introduced between two Concordseither ascending or descending, such must fall upon the unaccented part of the Bar.

Discords by Preparation. by Pass, or supposition.

The image shows two staves of musical notation. The top staff is labeled 'Discords by Preparation' and the bottom staff is labeled 'by Pass, or supposition.' Both staves show a sequence of notes with vertical lines indicating the resolution of discords. The notation includes treble and bass clefs, and various note values and rests.

Canons. So called from the narrowness of the Rule by which they are Composed. In this sort every Part ought to Imitate each other in the same Species of Intervals, &c. those which are not so exact are called Fuges, Imitations &c. Examples of each may be seen at the latter end of this Book.

Thorough Bass is peculiar to Instruments. The Figures therein used denote the proper Harmony, or Accompaniments of such Notes, and where no Figures are, the Common Cord is to be taken, viz. the 3^d 5th & 8th &c. Thus by the foregoing Instructions, Observation and Practice, Composition will be easily attained.

TERMS used in SINGING.

Chorus, or Tutti, all sing.

Solo, only one sings.

Verse, one sings to each Part.

Recitativo, a sort of speaking in singing.

Affettuoso, very tenderly or Affecting.

Volti, turn over.

The several Distinctions of Time succeed each other as follows.

Adagio, the slowest.

Largo, not so slow as Adagio.

Andante, distinctly and exactly.

Moderato, moderately.

Vivace, rather quick.

Allegro, quick.

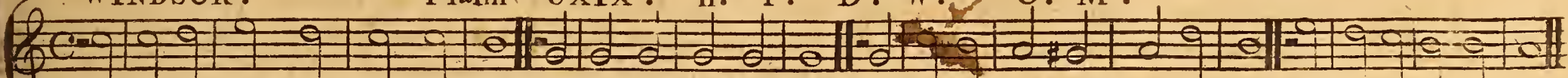
Presto, more quick.

Prestissimo, very quick.

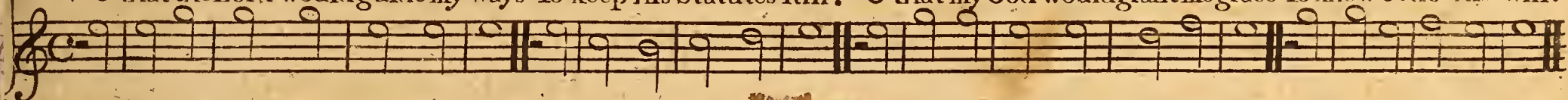
Allegro ma non Presto, brisk but not too fast.

WINDSOR.

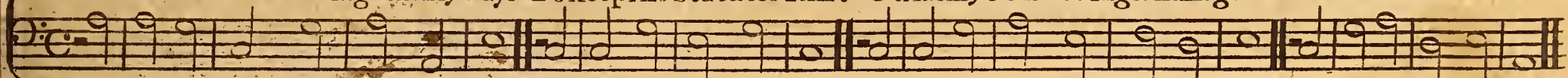
Pfalm CXIX. 11th P^t D^r W. C. M.



O that the Lord would guide my Ways To keep his Statutes still! O that my God would grant me grace To know & do his Will!



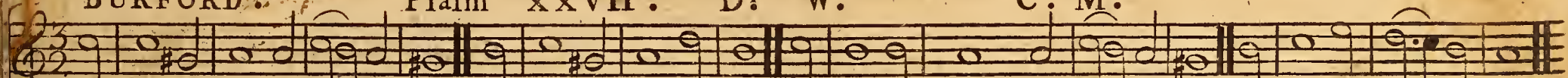
O that the Lord would guide my Ways To keep his Statutes still! O that my God would grant me grace To know & do his Will!



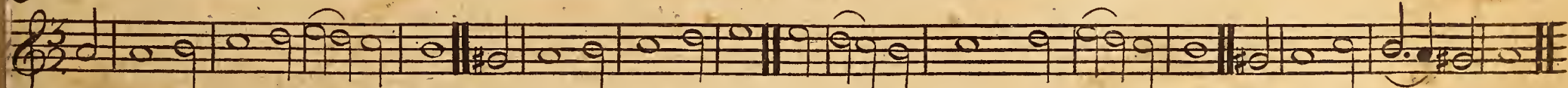
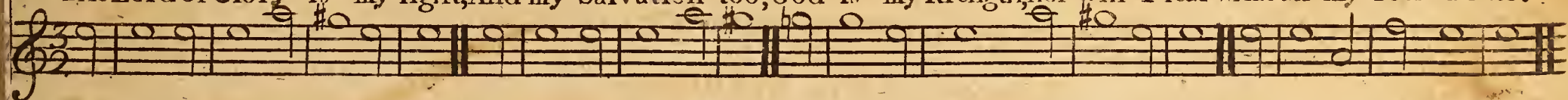
2. O send thy Spirit down to Write Thy law up on my heart! Nor let my tongue indulge Deceit, Nor act the Liars part!

BURFORD.

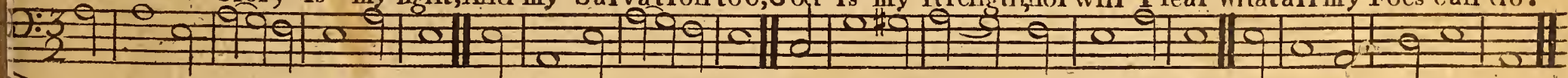
Pfalm xxvii. D^r W. C. M.



The Lord of Glory is my light, And my Salvation too; God is my strength; nor will I fear What all my Foes can do.



The Lord of Glory is my light, And my Salvation too; God is my strength; nor will I fear What all my Foes can do.



2. One Pri- vi- ledgemy heart desires; O grant me my Abode Among the Churches of thy Saints, The temples of my God.

St JAMES'S.

Pfalm XXXIV.

D^r W. C. M.

Come, Children, learn to fear the Lord; And that your Days be long, Let not a false or spiteful word Be found upon your Tongue

Come, Children, learn to fear the Lord; And that your Days be long, Let not a false or spiteful word Be found upon your Tongue

2. Depart from Mischief, practice Love, Pursue the works of Peace; So shall y^e Lordy^r ways approve, and set your Souls at Ease.

CROWLE.

Pfalm I.

D^r W. C. M.

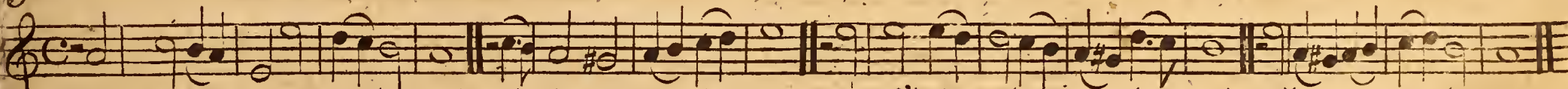
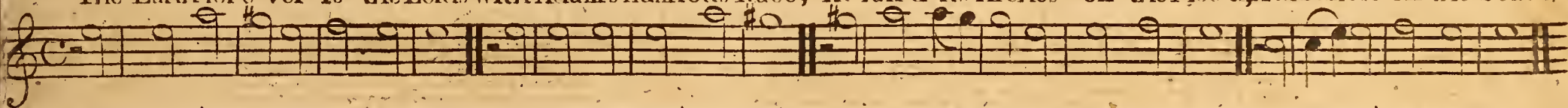
Blest is the man who shuns the place Where sinners love to meet, Who fears to tread their wicked ways, And hates y^e Scoffers Sea

Blest is the man who shuns the place Where sinners love to meet, Who fears to tread their wicked ways, And hates y^e Scoffers Sea

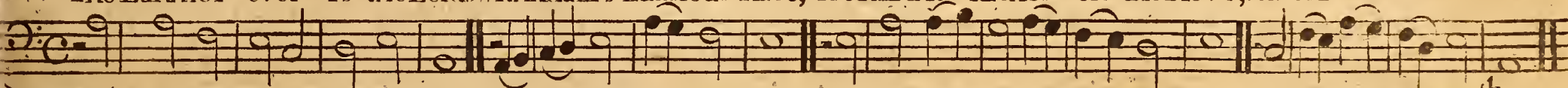
But in the Statutes of the Lord, Has plac'd his chief delight, By Day he reads or hears the Word, And meditates by Night



The Earth for e-ver is the Lords With Adam's num'rous Race; He rais'd its Arches on the Floods, And built it on the Seas.



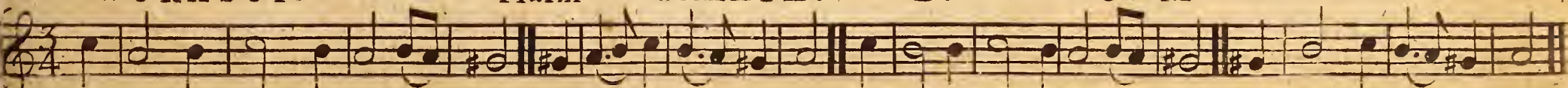
The Earth for ever is the Lords With Adam's num'rous Race; He rais'd its Arches on the Floods, And built it on the Seas.



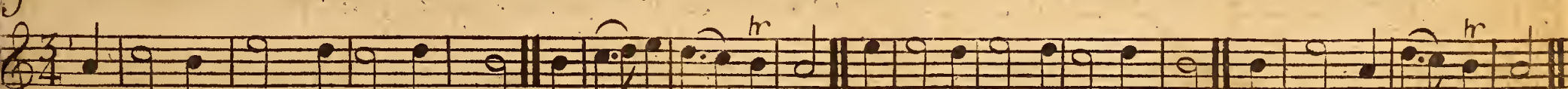
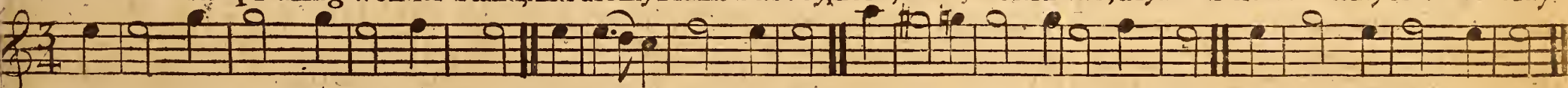
But who among^e Sons of Men May visit thine a-bodes; He that has hands from Mischief clean, Whose Heart is right w.th God.

WORKSOP.

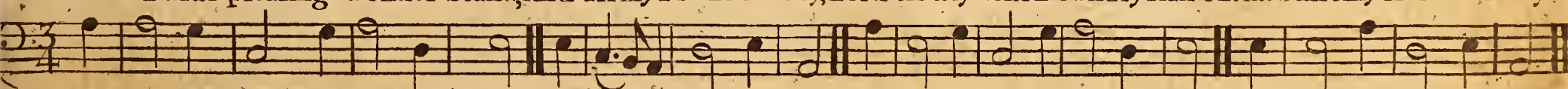
Psalm CXXXIX.

D^r. W. C. M.

When I with pleasing wonder Stand, And all my Frame Survey, Lord, 'tis thy Work I own, thy Hand Thus built my humble Clay.



When I with pleasing wonder Stand, And all my Frame Survey, Lord, 'tis thy Work I own thy Hand Thus built my humble Clay.



Thy Hand my Heart and Reins possesst Where unborn Nature grew, Thy Wisdom all my Features trac'd, & all my Members drew.

AYLESBURY.

Psalm XXIII.

Dr. W.

S. M.

The Lord my Shepherd is, I shall be well supply'd; Since he is mine and I am his, What can I want be-side.

2. He leads me to the place where heavenly Pasture grows, Where living Waters gently pass, And full Sal-va-tion flows

WALLINGFORD.

Psalm XXVII. 1st Pt. Dr. W.

C. M.

When Troubles rise and Storms appear There may his Children hide; God has a strong Pavilion where He makes my Soul abide

2. Now shall my Head be lift-ed high A-bove my Foes around, And Songs of Joy and Victory Within thy Temple

The 14 following Tunes are given as a Suit, or set of Lessons in all the variety of Keys, for y^e improvement of Practitioners.

EVENING HYMN.

L. M.

Flat Key in A.

Sleep downy Sleep come close my Eyes, Tir'd with beholding va-ni-ty, Welcome sweet Sleep that driv'st away The Toils & Follies of y^e Day.

On thy soft Bosom let me lie Forget the World and learn to Die O Israel's watchful Shepherd spread Thy guardian Angels round my Bed.

BUXTON.

Psalm CXVII.

Sharp Key in A.

Let all the Nations of the World, Their great Creator praise; And all it's Scatter'd People Join his mighty Name to raise.

Whose Kindness towards us is greathis Mercies ever Sure: Then let our Praises, like his Truth, for ever still endure.

TUNBRIDGE.

A Hymn.

Flat Key in B.

How un-ea-sy are we here Full of Sin and full of Fear E-ver weary ne'er at rest Till in thee dear Lord were blest

Earth's a Clog the state of life Does but quicken guilt and strife With our selves we disagree Till we all unite in thee.

VARRINGTON.

Psalm XCVIII.

D^o W. C. M.

Sharp Key in B.

To our Al-migh-ty maker God New honours be addrest His great Salvation shines a-broad And makes the Na-tions blest

He spake the Word to Abraham first His Truth fulfills the Grace The Gentiles make his Name their Trust And learn his Righteousness

My Soul in-spir'd with sacred Love Gods holy Name for ever blest Of all his Favours mindful prove And still thy grateful Thanks express.

Tis he that all thy sins forgives And after Sicknes makes thee sound From Danger he thy Life retrieves By him with Grace and Mercy crown'd

BLOXHAM.

Psalm XXXIV.

D^r. W. C. M.

Sharp Key in C.

I'll bless the Lord from Day to Day How good are all his Ways, Ye humble Souls that use to pray, Come help my Lips to praise .

Sing to the Honour of his Name, How a poor Sufferer cry'd, Nor was his hope expos'd to shame, Nor was his Suit deny'd .

DORSET.

Hymn XC. B. 2^dD^r. W. P. M.

How sad our State by Nature is, Our Sin how deep it stains, And Satan binds our captive Minds, Fast in his slavish Chains . But

To the dear Fountain of thy Blood, Incarnate God I fly, Here let me wash my spotted Soul, From Crimes of deepest Dye. A

Flat Key in D.

there's a Voice of sovereign Grace, Sounds from y^e sacred Word, Ho, ye desparing Sinners come, And trust upon the Lord .

guilty, weak and helpless Worm, On thy kind Arms I fall, Be thou my Strength and Righteousness, My Jesus and my All .

My Heart and Flesh cry out for Thee While far from thine A-bode When shall I tread thy Courts & see My Saviour and my God.

Sparrow builds herself a Nest And suffers no remove O make me like the Sparrows blest To dwell but where I Love.

ST. MARYS.

Pfalm CXIX. 9. P!

D! W. C. M.

Flat Key in E.

Thy Mercies fill the Earth O Lord How good thy Works appear O - pen mine Eyes to read thy Word And see thy Wonders there.

My Heart was fashion'd by thy Hand My Service is thy Due O make thy Servant understand The Duties he must do.

ST. SWITHINS. Alias Jeffers.

Composed by M! Jeffer.

To God y Father's Throne Per-pe-tual Honours raise Glo- - ry to God y Son To God the Spi- - rit.

Sharp Key in E.

Praise And while our Lips Their Tribute Bring our Faith a - - dores The Name we sing.

NORFOLK.

Psalm LXIX

D[!] W. C. M.

Flat Key in F.

Now let our Lips with Ho--ly Fear and Mournful pleasure sing The Suff'rings of our great high priest The Sorrows of our King

He sinks in Floods of deep Distress How high the Waters rise While to his heavenly Father's Ear He sends perpetual Cries.

ST. MARKS.

Hymn XLVI. B. 2^dD[!] W. L. M.

Sharp Key in F.

Up to the Lord that reigns on high And views the Nations from a- far Let e-verlasting Praises fly And tell how large his Bounties are

He that can shake the Worlds he made Or with his word or with his Rod His Goodness how amazing Great And what a Condescending God

NEW YORK.

Psalm XXXII.

D[!] W. S. M.

Flat Key in G.

O Bleffed Souls are they Whose Sins are cover'd o'er Divinely blest to whom the Lord Imputes their Guilt no more

They mourn their Follies past And keep their Hearts with care Their Lips and Lives without Deceit Shall prove their faith sincere

IRISH.

Psalm LXXVI.

D[!] W. C. M.

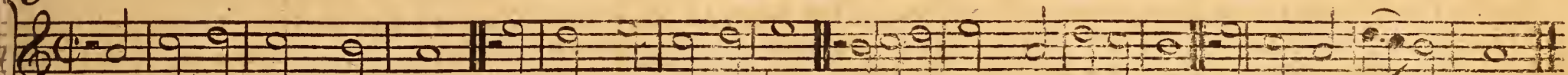
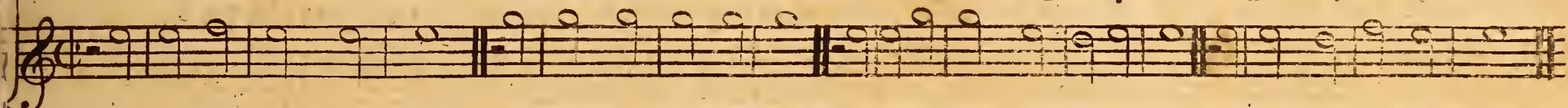
Sharp Key in G.

In Judah God of Old was known His Name in Israel great In Sa-lem stood his ho-ly Throne And Zi-on was his Seat

Among the Praises of his Saints His Dwelling there he chose There he receiv'd their just Complaints Against their haughty Foes.



Let Sinners take their Course, And chuse the road to Death, But in the Worship of my God I'll spend my dai-ly Breath.



Let Sinners take their Course, And chuse the road to Death, But in the Worship of my God I'll spend my dai-ly Breath.



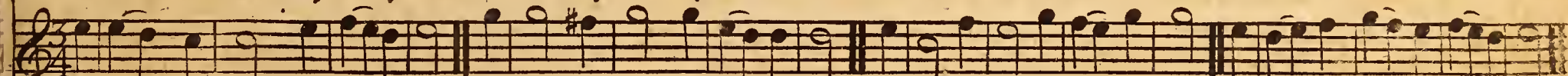
My Thoughts address his Throne, When Morning brings the Light, I seek his Blessing every Noon And pay my Vows at Night.

WAREHAM.

Psalm XIX.

D^r W. L. M.

The Heav'ns declare thy Glory Lord, In e-v'ry Star thy Wisdom shines, But ⁿ our eyes behold thy Word, We read thy Name in fairer lines.



The Heav'ns declare thy Glory Lord, In e-v'ry Star thy Wisdom shines, But ⁿ our eyes behold thy Word, We read thy Name in fairer lines.



The rolling Sun the changing Light, And Nights and Days thy Power confess, But the blest Volume thou hast writ Reveals thy Justice and thy Grace.

The Lord the Sovereign King Hath fix'd his Throne on high, O'er all the heavenly World he rules, And all beneath y^e Sky.

The Lord the Sovereign King, Hath fix'd his Throne on high, O'er all the heavenly World he rules, And all beneath y^e Sky.

Ye Angels great in might, And swift to do his Will, Bless ye the Lord whose Voice ye hear, Whose pleasure ye fulfill.

SUTTON.

Psalm XIX.

Dr. W. S. M.

Behold the lofty Sky, Declares its Maker God, And all his Starry Works on high, Proclaim his Pow'r abroad.

Behold the lofty Sky, Declares its Maker God, And all his Starry Works on high, Proclaim his Pow'r abroad.

The Darknes and the Light, Still keep their Course the same, While Night to Day and Day to Night, Divinely teach his Name.

Hark dull Soul how e - vry thing, Strives t' adore our bountious King, Each a double Tribute pay, Sings its Part and then obeys.

Hark dull Soul how e - vry thing, Strives t' adore our bountious King, Each a double Tribute pay, Sings its Part and then obeys

Wake for Shame my fluggish Heart, Wake and gladly sing thy Part, Learn of Birds and Springs and Flow'rs, How t'employ thy nobler Pow'rs

BEDFORD .

Pfalm LXXXIV.

D! W . C . M .

My Soul how lovely is the Place To which thy God resorts, 'Tis Heaven to see his smiling Face, Tho' in his Earthly Courts .

My Soul how lovely is the Place To which thy God resorts, 'Tis Heaven to see his smiling Face, Tho' in his Earthly Courts .

There the great Monarch of the Skies His Saving Power displays, And Light breaks in upon our Eyes With kind and quickning Rays .

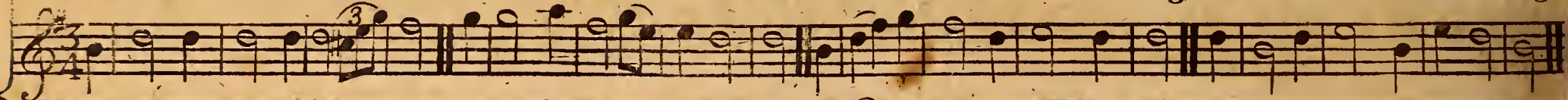
ROCHFORD.

Pfalm CXVII.

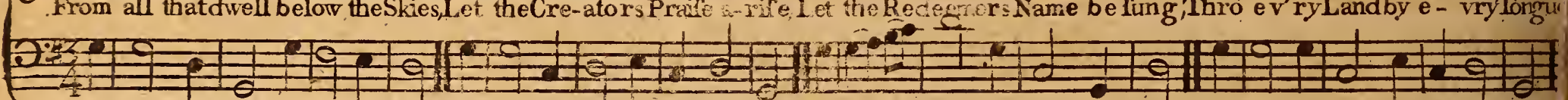
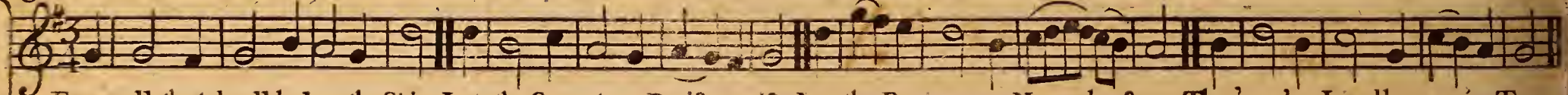
D^r W. L. M.



From all that dwell below the Skies, Let the Cre-ators Praise a-riſe, Let the Redeemers Name be ſung, Thro' ev'ry Land by e-v'ry Tongue



From all that dwell below the Skies, Let the Cre-ators Praise a-riſe, Let the Redeemers Name be ſung, Thro' ev'ry Land by e - v'ry Tongue

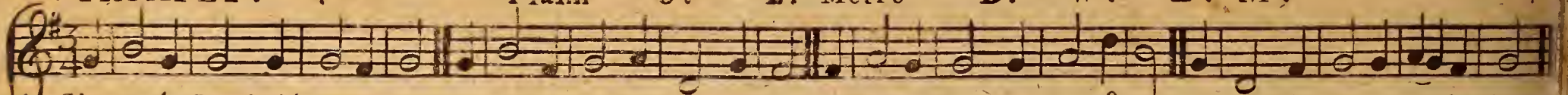


Eternal are thy Mercies Lord, Eternal Truth attends thy Word Thy Praise ſhall ſound from Shore to Shore Till Suns ſhall riſe and ſet no more

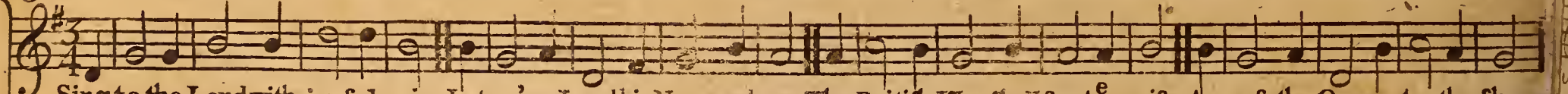
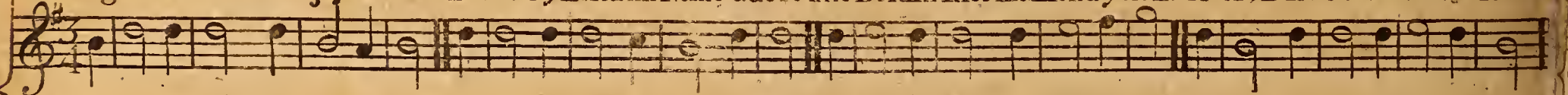
TRUMPET.

Pfalm C. 2^d Metre

D^r W. L. M.



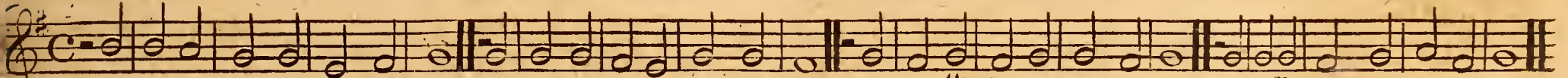
Sing to the Lord with joyful voice Let ev'ry Land his Name adore The British Iſles ſhall ſend y^e noiſe A-croſs the Ocean to the ſhore



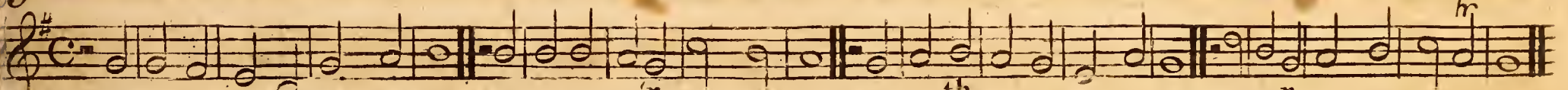
Sing to the Lord with joyful voice Let ev'ry Land his Name adore The British Iſles ſhall ſend y^e noiſe A-croſs the Ocean to the ſhore



Nations attend before his Throne With ſolemn Fear with ſacred Joy Know that the Lord is God alone He can create and he deſtroy.



Ye Nations round ^yEarth re-joyce Be-fore ^yLord ^rSovereign King Serve him ^wth Cheerful Heart & voice With all ^rTongues his Glory Sing.



Ye Nations round the Earth rejoyce Before ^yLord ^rSovereign King Serve him ^wth Cheerful Heart & voice With all ^rTongues his Glory Sing.



The Lord is God 'Tis he alone Doth Life and Breath and Being give We are his Work and not our own The Sheep that on his Pastures live.

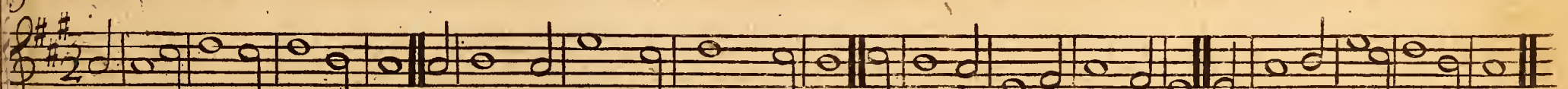
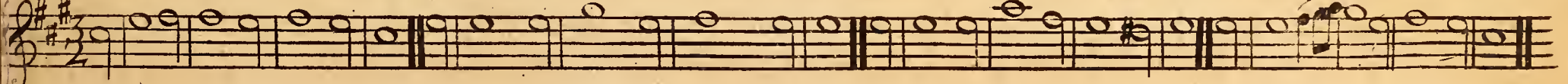
GREENS 100.

Pfalm XCII.

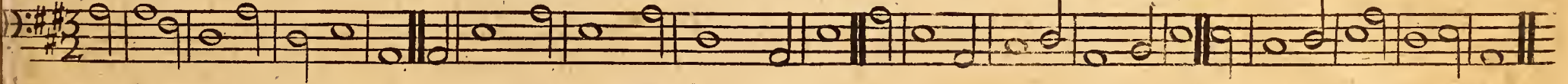
D^r W. L. M.



Sweet is the Work my God my King, To praise thy Name give Thanks and sing, To shew thy Love by Morning light, And talk of all thy Truth at Night.



Sweet is the Work my God my King, To praise thy Name give Thanks and sing, To shew thy Love by Morning light, And talk of all thy Truth at Night.



Sweet is the Day of sacred Rest, No mortal Cares shall seize my Breast, O may my Heart in Tune be found, Like David's Harp of solemn sound.



Blest is the Nation where y^e Lord Hath fixt his gracious Throne, Where he reveals his heav'nly Word, And calls their Tribes his own.



Blest is the Nation where y^e Lord Hath fixt his gracious Throne, Where he reveals his heav'nly Word, And calls their Tribes his own.



His Eye with Infinite Survey Does the whole world behold, He form'd us all of equal Clay, And knows our feeble Mould.

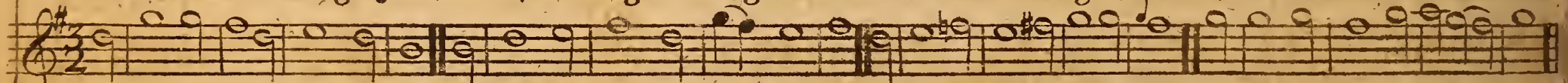
ANGELS SONG.

Psalm XLVI.

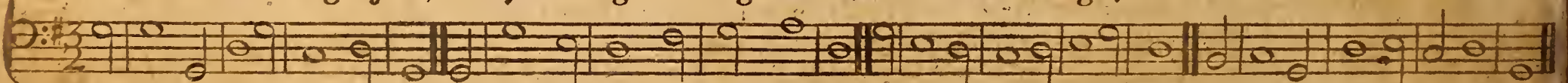
Dr W. L. M.



Let Si - on in her King rejoice, Tho' Tyrants rage and Kingdoms rise, He utters his Almighty Voice, The Nations melt the Tumult dies.



Let Si - on in her King rejoice, Tho' Tyrants rage and Kingdoms rise, He utters his Almighty Voice, The Nations melt the Tumult dies.



The Lord of Old for Jacob fought, And Jacob's God is still our Aid, Behold the Works his Hand has wrought, What Desolations he has made

LOW DUTCH .

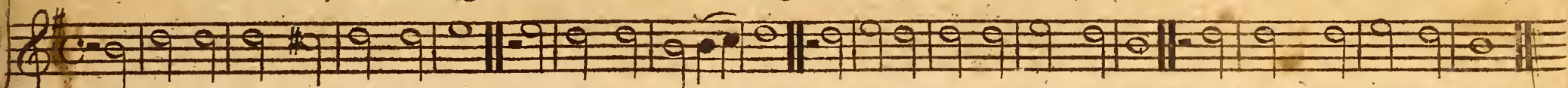
Psalm CXI .

D^r W. C. M.

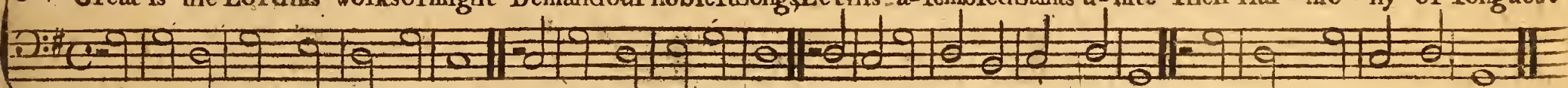
47



Great is the Lord his works of might, Demand our noblest Songs Let his a-sembled Saints u-nite Their Har-mo-ny of Tongues.



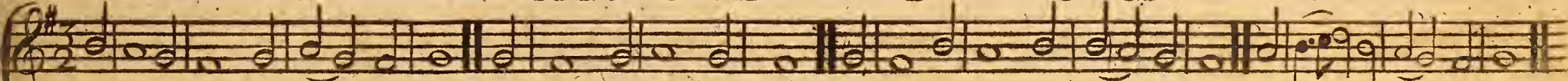
Great is the Lord his works of might Demand our noblest Songs Let his a-sembled Saints u-nite Their Har-mo-ny of Tongues.



Great is the Mercy of the Lord He gives his Children Food And ever mindfull of his Word He makes his Promise Good .

STROUD-WATER .

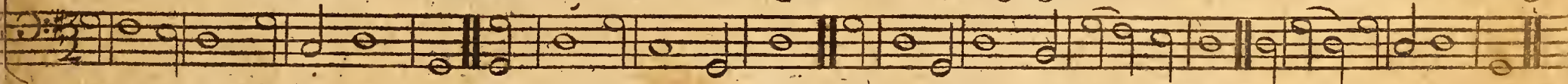
Psalm CXVII .

D^r W. C. M.

O all ye Nations praise the Lord, Each with a diff'rent Tongue, In Ev-ry Language learn his Word, And let his Name be Sung .



O all ye Nations praise the Lord, Each with a diff'rent Tongue, In Ev-ry Language learn his Word, And let his Name be Sung .



His Mercy reigns thro' every Land, Proclaim his Grace abroad, For ever firm his Truth shall stand, Praise ye the faithful God.

When Israel freed from Pharaoh's Hand, Left the proud Tyrant & his Land, The Tribes wth Cheerful Homage own Their King & Ju- dawas his Thron

A cros the Deep their Journey lay, The Deep divides to makes them Way, Jordan beheld their March and fled With backward Current to his Hea

STAFFORD .

Psalm CXXXII .

D^r W . C . M .

No Sleep nor Slumber to his Eyes, Good Da- vid would af- ford, Till he had found be- low the Skies, A Dwelling for the Lord .

The Lord in Zion plac'd his Name, His Ark was settled there, To Zion the whole Nation came, To worship Thrice a Year .

Life is the Time to serve the Lord, The Time t'insure y^e great Reward, And while the Lamp holds out to burn, The vilest Sinner may return .

Life is the Time to serve the Lord, The Time t'insure y^e great Reward, And while the Lamp holds out to burn, The vilest Sinner may return .

Life is the Hour that God has giv'n, To scape from Hell and fly to Heav'n, The Day of Grace and Mortals may Secure the Blessings of the Day.

ROCHESTER.

Psalm XLIX .

D^r W. C. M.

Ye Sons of pride that hate the Just, And trample on the poor, When Death has brought you down to Dust, Your Pomp shall rise no more .

Ye Sons of pride that hate the Just, And trample on the poor, When Death has brought you down to Dust, Your Pomp shall rise no more .

The last great Day shall change the Scene, When will that Hour appear, When shall the Just revive and reign, O'er all that scorn'd them here .

Blest is the Man whose Bowels move And melt with Pi-ty to the Poor, Whose Soul by sympathizing Love Feels what his fellow-Saints en-dure.

Blest is the Man whose Bowels move And melt with Pi-ty to the Poor, Whose Soul by sympathizing Love Feels what his fellow-Saints en-dure.

His Heart contrives for their Relief, More Good than his own Hands can do, He in the Time of general Grief Shall find the Lord has Bowels to o.

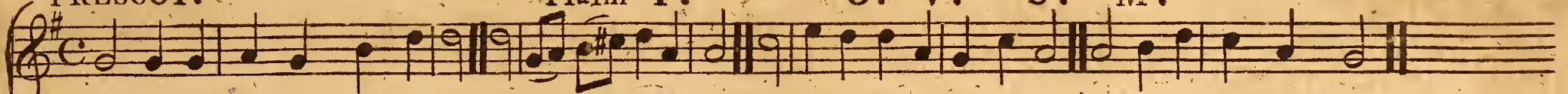
VIRGINIA.

Hymn CXLVI. D^r W. L. M.

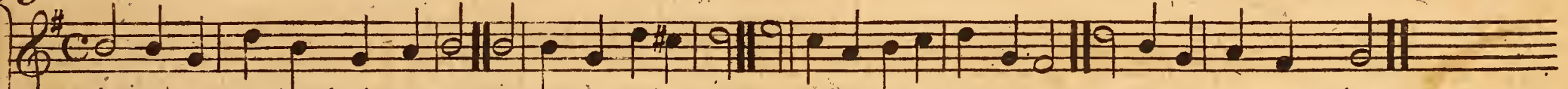
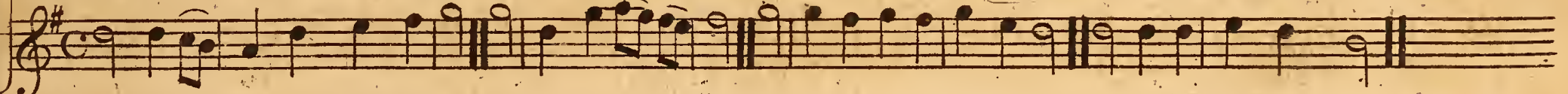
Go wor-ship at Im-ma-nuel's Feet See in his Face what Wonder's meet, Earth is too nar-row

to ex-prefs His Worth, his Glo-ry, or his Grace his Worth, his Glo-ry, or his Grace.

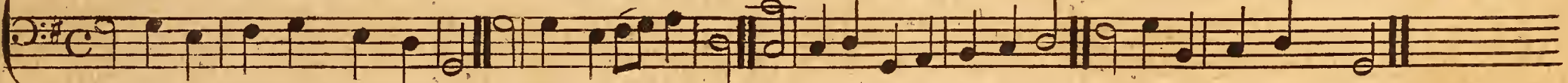
The whole Creation can afford But some faint Shadows of my Lord, Nature to make his Beauties known Must mingle Colours nother own.



The Man is blest that hath not lent To wick-ed Men his Ear Nor led his Life as Sinners do Nor sat in Scorners Chair.



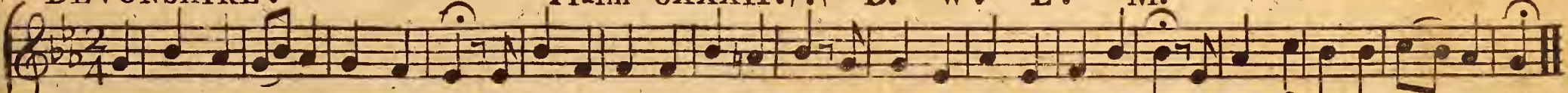
The Man is blest that hath not lent To wick-ed Men his Ear Nor led his Life as Sinners do Nor sat in Scorners Chair.



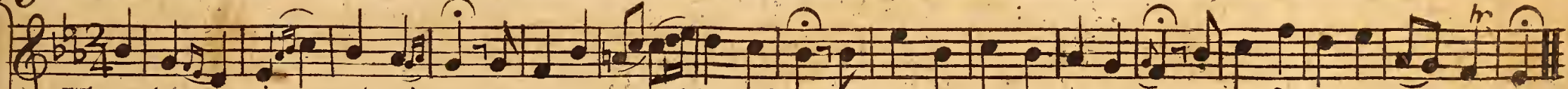
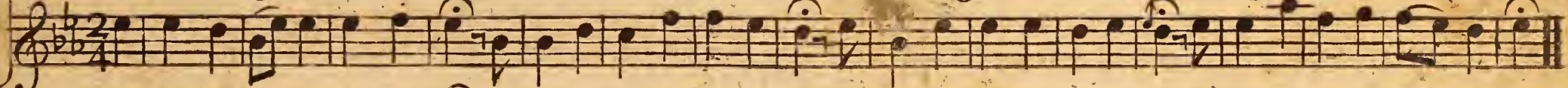
But in the law of God the Lord doth set his whole delight, And in the same doth exercise himself both day and Night.

DEVONSHIRE.

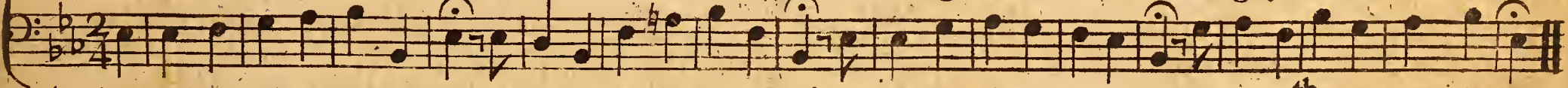
Pfalm CXXXII. Dr. W. L. M.



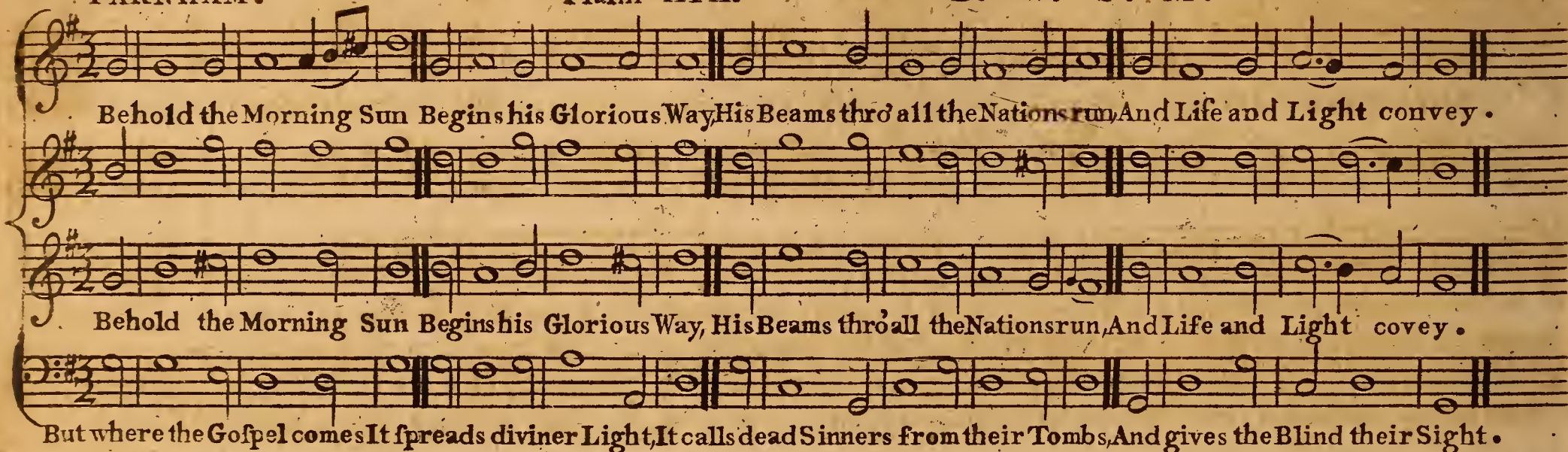
Where shall we go to Seek and find A Ha-bi-ta-tion for our God A dwelling for th'Eternal mind Amongst y^e sons of Flesh & Blood



Where shall we go to Seek and find A Ha-bi-ta-tion for our God A dwelling for th'Eternal mind Amongst y^e sons of Flesh & Blood



The God of Jacob chose the Hill Of Zion for his ancient Rest And Zion is his Dwelling still His Church is wh^{is} Presence blest.



Behold the Morning Sun Begins his Glorious Way His Beams thro' all the Nations run And Life and Light convey .

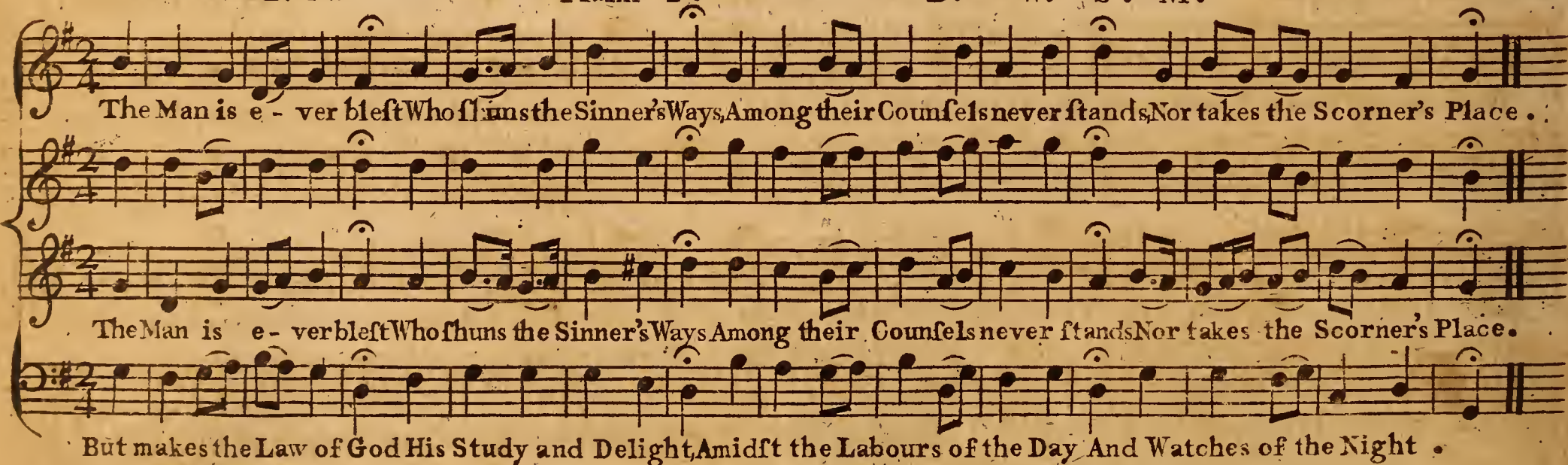
Behold the Morning Sun Begins his Glorious Way, His Beams thro' all the Nations run, And Life and Light convey .

But where the Gospel comes It spreads diviner Light, It calls dead Sinners from their Tombs, And gives the Blind their Sight .

STAFFORD NEW

Psalm I.

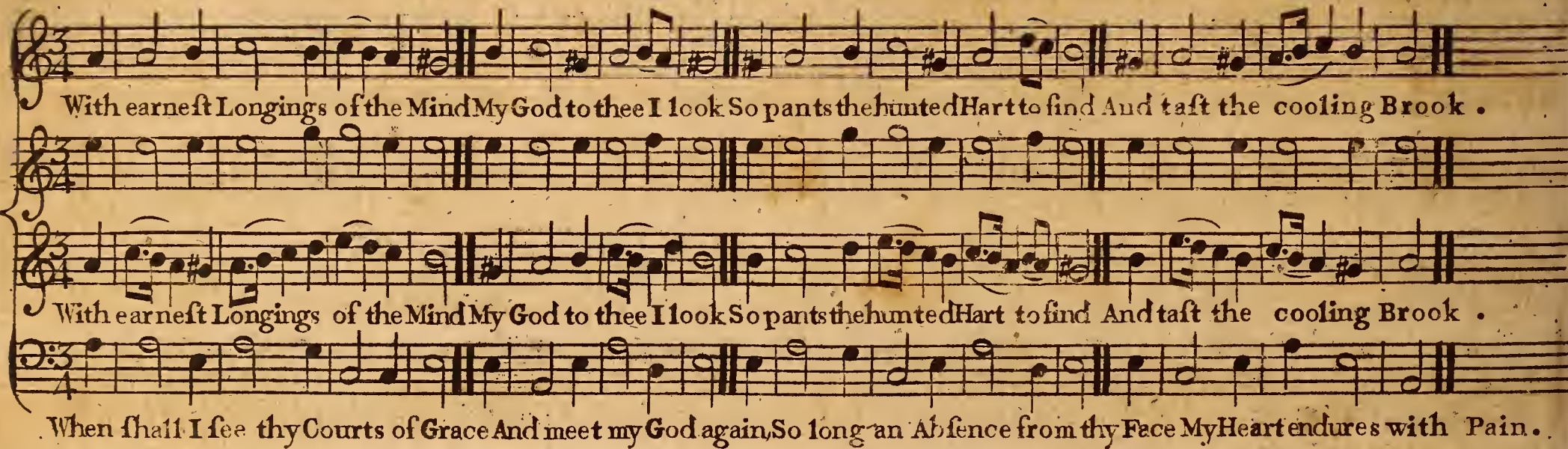
Dr. W. S. M.



The Man is e - ver blest Who flun the Sinner's Ways, Among their Counfels never stands, Nor takes the Scorners Place .

The Man is e - ver blest Who flun the Sinner's Ways Among their Counfels never stands Nor takes the Scorners Place.

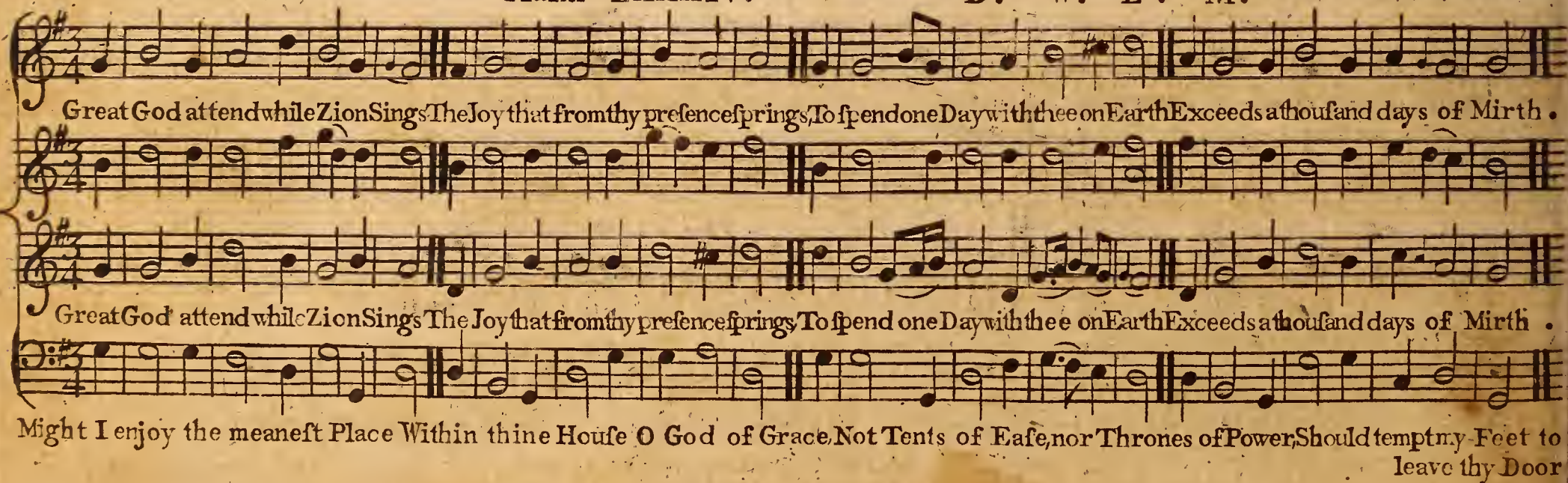
But makes the Law of God His Study and Delight, Amidst the Labours of the Day And Watches of the Night .



With earnest Longings of the Mind My God to thee I look So pants the hunted Hart to find And tast the cooling Brook .

With earnest Longings of the Mind My God to thee I look So pants the hunted Hart to find And tast the cooling Brook .

When shall I see thy Courts of Grace And meet my God again, So long an Absence from thy Face My Heart endures with Pain.



Great God attend while Zion Sings The Joy that from thy prefence springs, To spend one Day with thee on Earth Exceeds a thousand days of Mirth .

Great God attend while Zion Sings The Joy that from thy prefence springs, To spend one Day with thee on Earth Exceeds a thousand days of Mirth .

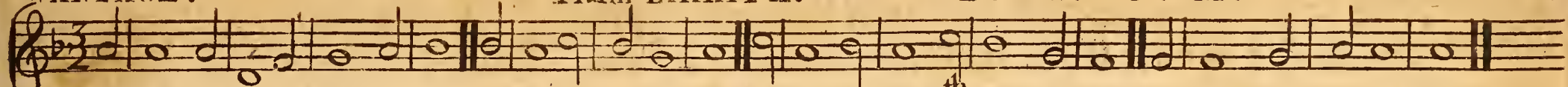
Might I enjoy the meanest Place Within thine House O God of Grace, Not Tents of Ease, nor Thrones of Power, Should tempt my Feet to leave thy Door

WANTAGE.

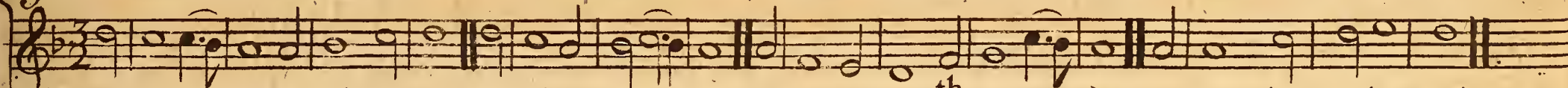
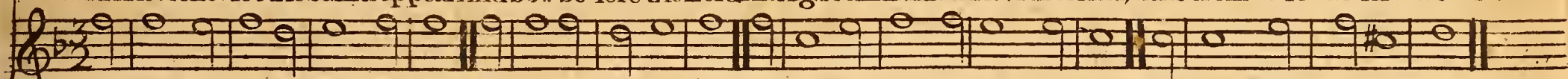
Psalm LXXXIX.

D^r. W. C. M.

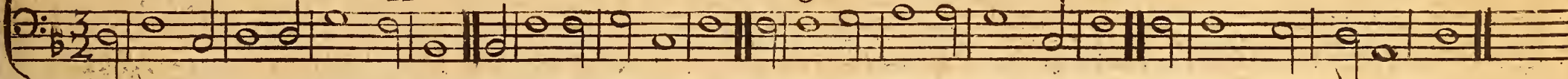
55



With Rev^rence let the Saints appear And bow be-fore the Lord His high Commandsth Rev^rence hear, And trem-ble at his Word.



With Rev^rence let the Saints appear And bow be-fore the Lord His high Commandsth Rev^rence hear, And trem-ble at his Word.



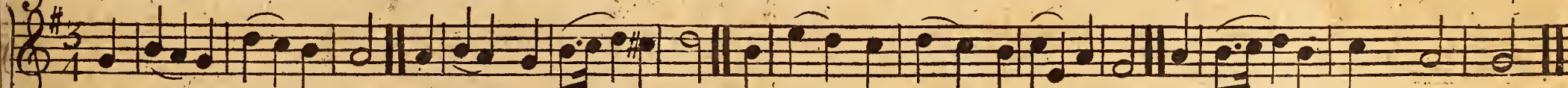
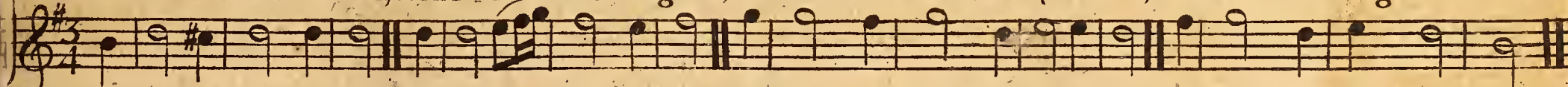
How terrible thy Glories be How bright thine Armies shine Where is^e Power that vies with thee Or Truth compar'd to thine.

NEWCASTLE.

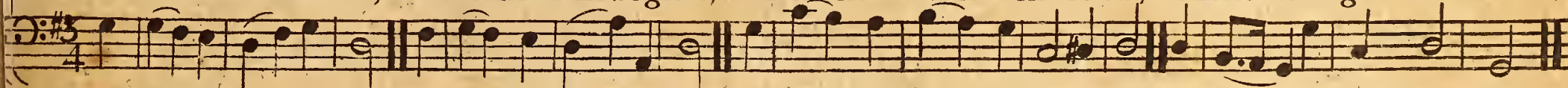
Psalm XLVIII.

D^r. W. C. M.

Great is the Lord our God, And let his Praise be great, He makes his Churches his Abode, His most de- - ligh-ful Seat.

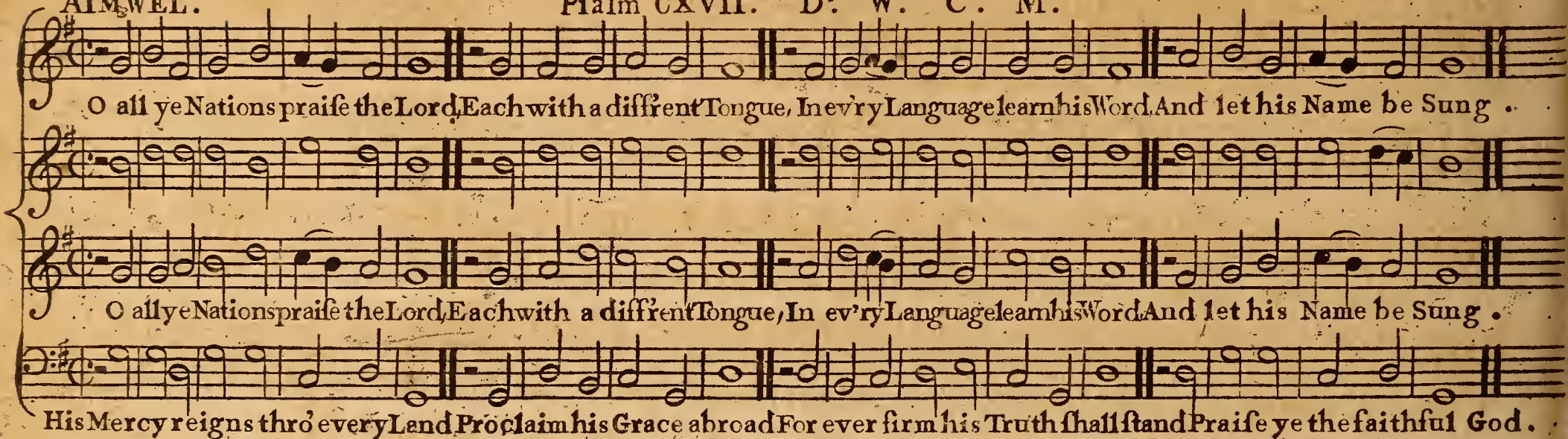


Great is the Lord our God, And let his Praise be great, He makes his Churches his Abode, His most de- ligh- - ful Seat.



These Temples of his Grace How beautifull they stand, The Honours of our Native Place, And Bulworks of our Land.

AIMWEL.

Psalm CXVII. D^r. W. C. M.


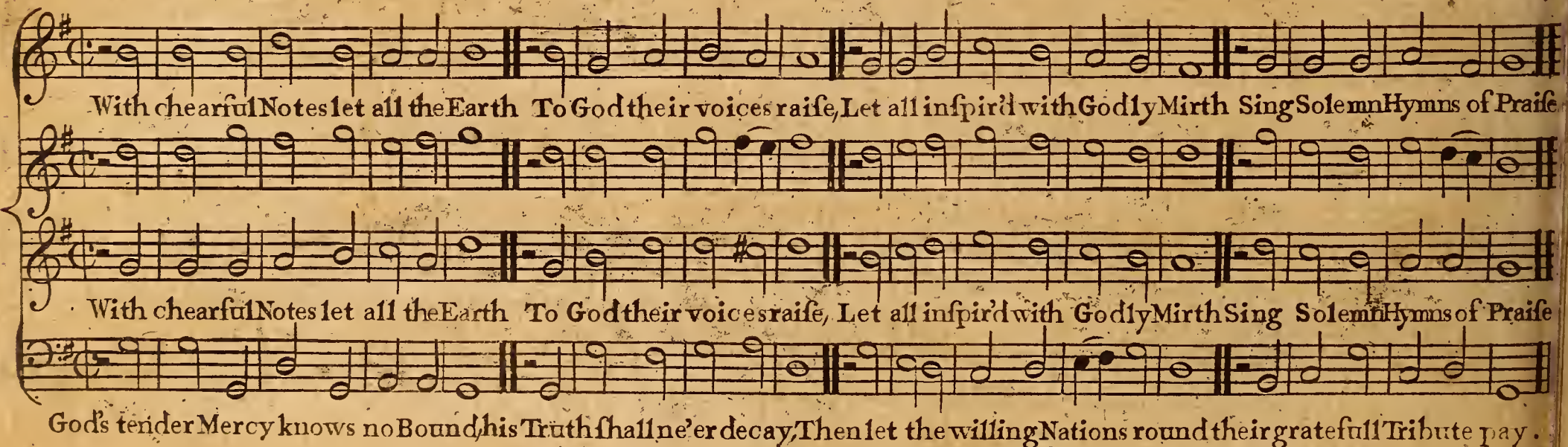
O all ye Nations praise the Lord, Each with a different Tongue, In ev'ry Language learn his Word And let his Name be Sung .

O all ye Nations praise the Lord, Each with a different Tongue, In ev'ry Language learn his Word And let his Name be Sung .

His Mercy reigns thro' every Land Proclaim his Grace abroad For ever firm his Truth shall stand Praise ye the faithful God .

WESTMINSTER.

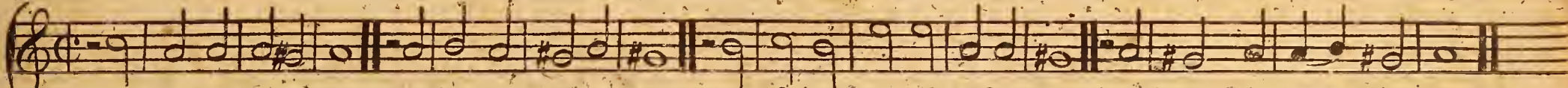
Psalm CXVII. N. V. C. M.



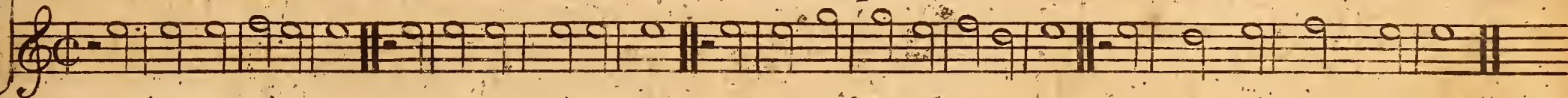
With chearful Notes let all the Earth To God their voices raise, Let all inspir'd with Godly Mirth Sing Solemn Hymns of Praise

With chearful Notes let all the Earth To God their voices raise, Let all inspir'd with Godly Mirth Sing Solemn Hymns of Praise

Gods tender Mercy knows no Bound, his Truth shall ne'er decay, Then let the willing Nations round their gratefull Tribute pay .



Lord what a feeble Piece Is this our mortal Frame Our Life how poor a Trifle 'tis That scarce deserves the Name .

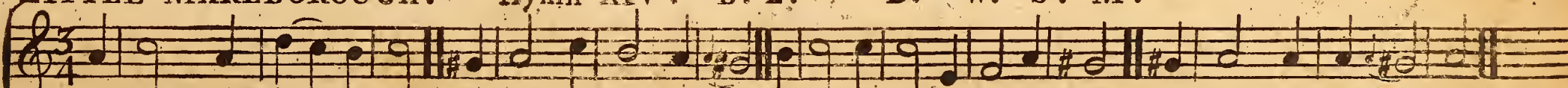


Lord what a feeble Piece Is this our mortal Frame Our Life how poor a Trifle 'tis That scarce deserves the Name .



Alas the brittle Clay That built our Body first And every Month and every Day 'Tis mouldring back to Dust.

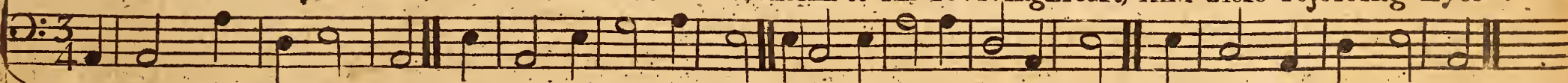
LITTLE MARLBOROUGH.

Hymn XIV. B. 2^d.D^r W. S. M.

Welcome sweet Day of Rest That saw the Lord arise Welcome to this reviving Breast, And these rejoicing Eyes .



Welcome sweet Day of Rest That saw the Lord a - rise Welcome to this reviving Breast, And these rejoicing Eyes .

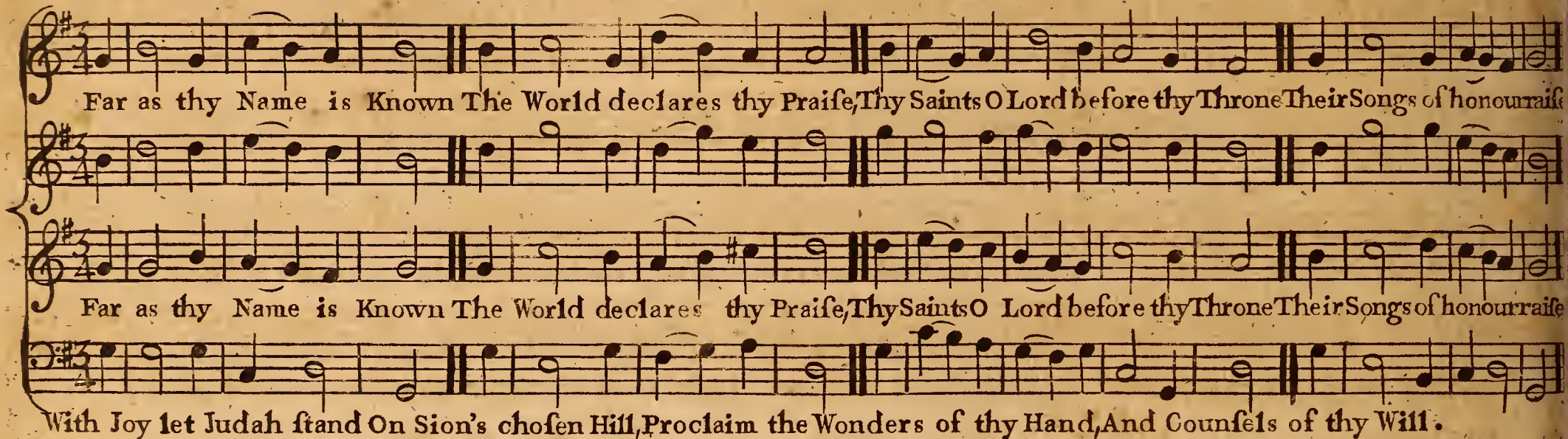


The King himself comes near, And feasts his Saints to Day; Here we may sit and see him here, And love & praise & pray

DUDLEY.

Psalm XLVIII.

D: W. S. M.



Far as thy Name is Known The World declares thy Praise, Thy Saints O Lord before thy Throne Their Songs of honour raise

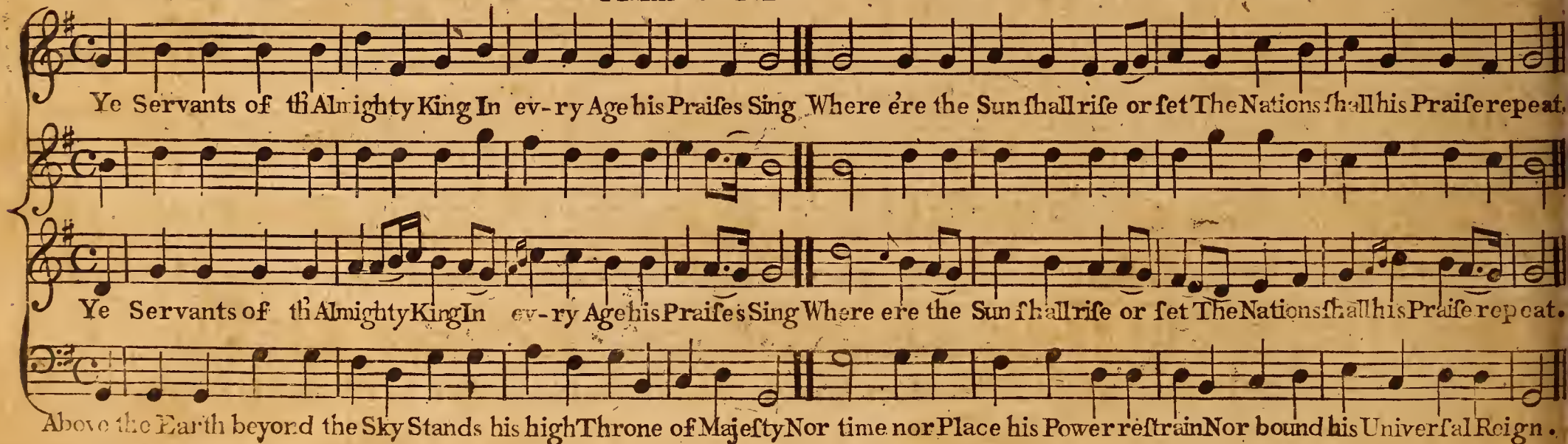
Far as thy Name is Known The World declares thy Praise, Thy Saints O Lord before thy Throne Their Songs of honour raise

With Joy let Judah stand On Sion's chosen Hill, Proclaim the Wonders of thy Hand, And Counsels of thy Will.

CANON.

Psalm CXIII.

D: W. L. M.



Ye Servants of th' Almighty King In ev-ry Age his Praifes Sing Where ere the Sun shall rise or set The Nations shall his Praife repeat.

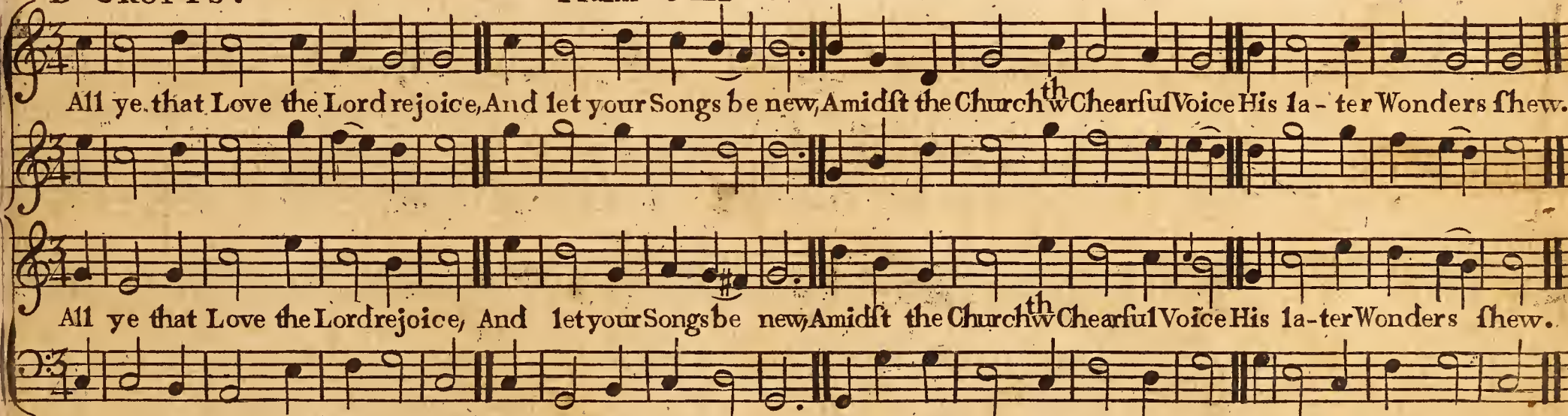
Ye Servants of th' Almighty King In ev-ry Age his Praifes Sing Where ere the Sun shall rise or set The Nations shall his Praife repeat.

Above the Earth beyond the Sky Stands his high Throne of Majesty Nor time nor Place his Power restrain Nor bound his Universal Reign.



My Soul how lovely is the place To which thy God resorts, Tis Heav'n to see his smiling Face, Tho' in his Earthly Courts.

There the Great Monarch of the Skies His saving Power displays, And Light breaks in upon our Eyes, With kind and quickning Rays.



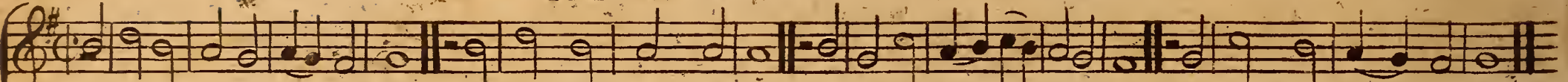
All ye that Love the Lord rejoice, And let your Songs be new, Amidst the Churchth Cheerful Voice His la-ter Wonders shew.

The Jews the People of his Grace Shall their Redeemer sing, And Gentile Nations Join the Praise, While Zion owns her King.

DEAL.

Pfalm LXXV.

N. V.



To thee O God we render Praise, To thee with thanks repair For that thy Name to us is near Thy Wondrous Works declare .



To thee O God we render Praise, To thee with thanks repair, For that thy Name to us is near Thy Wondrous Works declare .

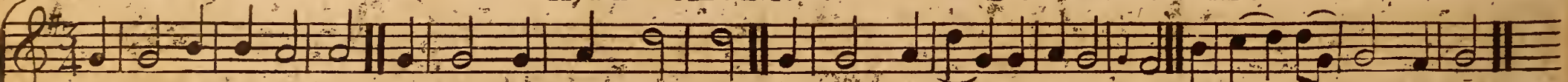


In Israel when my Throne is fix'd with me shall Justice reign, The Land with Discord shakes, but I y^e sinking Frame sustain.

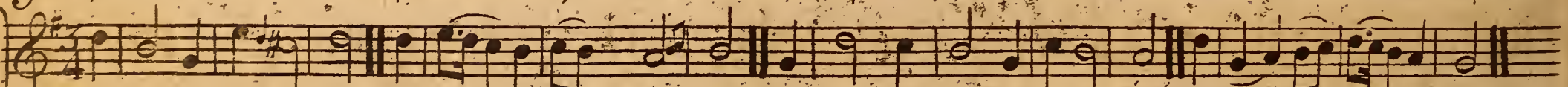
WAKEFIELD.

Hymn XCII . B. 1st

D^r W. S. M.



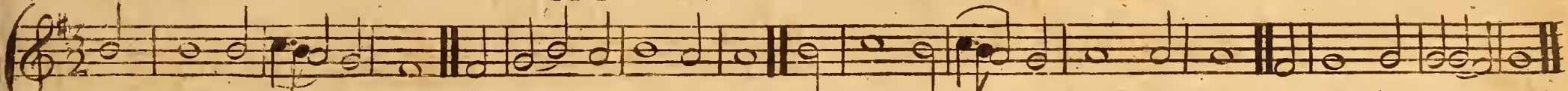
Shall Wisdom cry a-loud And not her Speech be heard, The Voice of Gods eternal Word Deserves it no Regard.



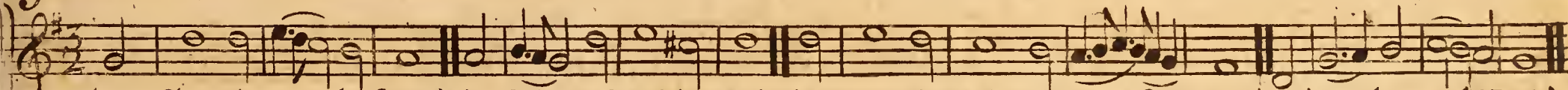
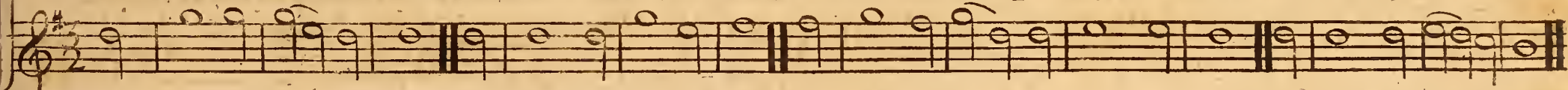
Shall Wisdom cry a-loud And not her Speech be heard, The Voice of Gods eternal Word Deserves it no Regard.



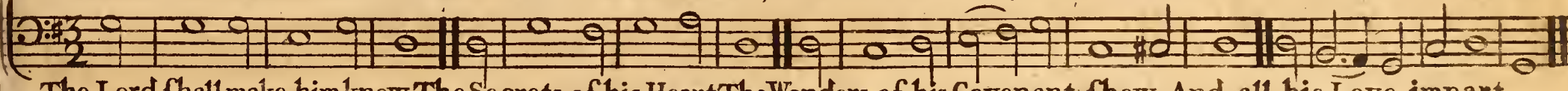
I was his chief Delight, His everlasting Son, Before the first of all his Works Creation was begun .



Where shall the Man be found That fears t'offend his God, That loves the Gos-pels Joy - ful Sound, And Trembles at his Word.



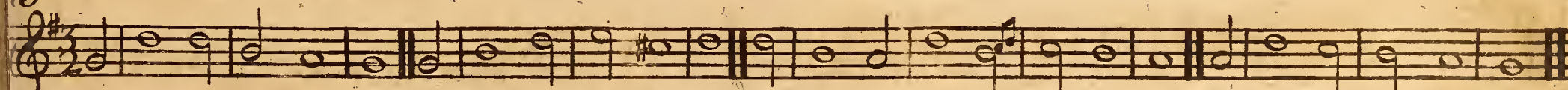
Where shall the Man be found That fears t'offend his God, That loves the Gos-pels Jov- - ful Sound, And Trembles at his Word.



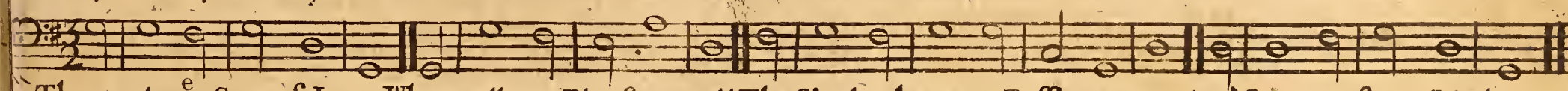
The Lord shall make him know The Secrets of his Heart, The Wonders of his Covenant show, And all his Love impart.



My God my Life my Love, To thee, to thee I Call, I can-not live if thou remove, For thou art All in All.



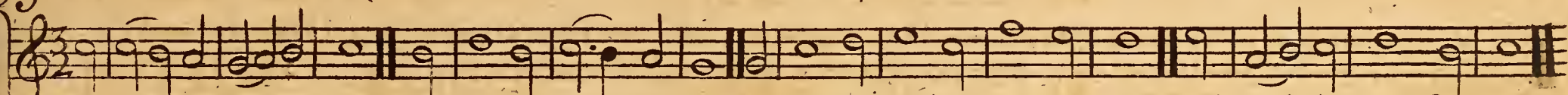
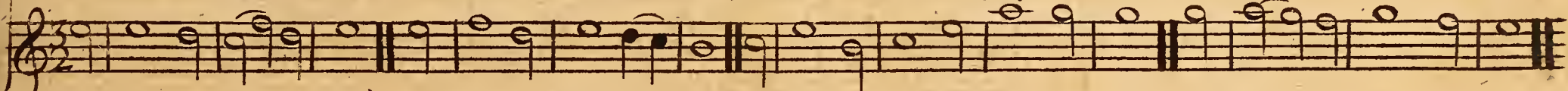
My God my Life my Love, To thee, to thee I Call I can-not live if thou remove, For thou art All in All.



Thou art y^e Sea of Love, Where all my Pleasures roll, The Circle where my Passions move, And Centre of my Soul.



Let God the Makers Name Have Honour Love and Fear, To God the Saviour pay the Same, And God the Com-for-ter .

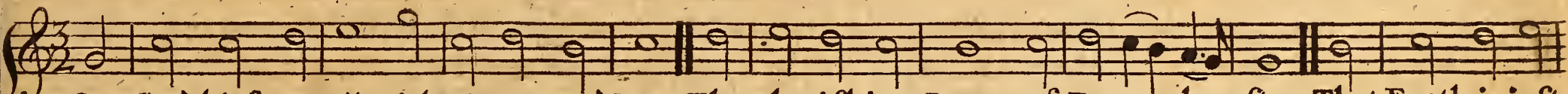


Let God the Makers Name Have Honour Love and Fear, To God the Saviour pay the Same, And God the Com-for-ter .

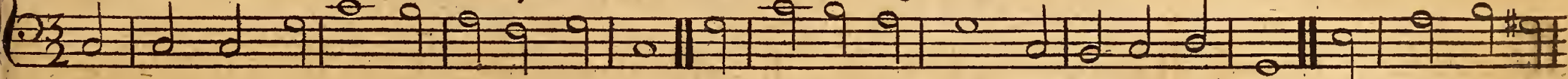


Father of Lights above, Thy Mercy we adore, The Son of thy Eternal Love, And Spirit of thy Pow'r .

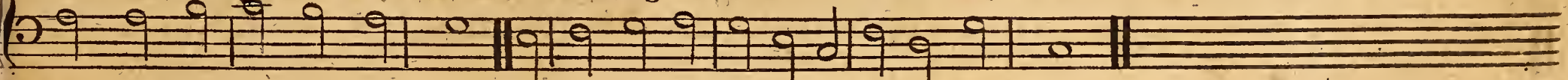
HANOVER .



Our God blefs us all with Mercy and Love, The cherishing Beams of Favour be--stow, That Earth is just



Dealings may see and ap - prove His healing Salvation all People may know .



BABYLON STREAMS.

Pfalm LXIX.

D^r W. L. M.

Deep in our Hearts let us record The deeper Sorrows of our Lord, Behold the rising Billows roll To overwhelm his holy Soul.

Deep in our Hearts let us record The deeper Sorrows of our Lord, Behold the rising Billows roll To overwhelm his holy Soul.

In long Complaints he spends his Breath While Hosts of Hell and Powers o Death And all the Sons of Malice join To executeth^r curst Design.

S^t. THOMASS.

Pfalm XLVIII.

D^r W. S. M.

Great is the Lord our God, And let his Praise be great, He makes his Churches his Abode, His most de-light-ful Seat.

Great is the Lord our God, And let his Praise be great, He makes his Churches his Abode, His most de-light-ful Seat.

These Temples of his Grace How beautifull they Stand, The Honours of our Native place, And Bulwarks of our Land.

Ye that O-bey thimmortal King, At-tend his ho-ly Place, Bow to the Glories of his Pow'r, and blefshis wondrous

Grace . . . , and blefs his wondrous Grace.

Grace . . . , and blest his wondrous Grace.

Lift up your Hands by Morning light,
 And fend your Souls on high,
 Rise your admiring Thoughts by Night,
 Above the starry Sky.

The God of Zion chears our Hearts,
 With Rays of quickning Grace,
 The God that spread the Heavens abroad,
 And rules the swelling Seas.

Thou whom my Soul ad-mires a-bove All earth-ly Joy and earthly Love Tell me dear Shep-herd

Thou whom my Soul ad-mires a-bove All earth-ly Joy and earthly Love Tell me dear Shep-herd

let me know Where doth thy sweetest Pasture grow.

let me know Where doth thy sweetest Pasture grow.

Where is the Shadow of that Rock
That from the Sun defends thy Flock
Fain would I feed among thy Sheep
Among them rest among them sleep.

Why should thy Bride appear like one
That turns aside to Paths unknown
My constant Feet would never rove
Would never seek another Love.

Why did the Jews proclaim their Rage The Romans why their Swords employ Against the Lord their Powrs engage

His dear A - noin - ted to destroy.

Come let us break his Bands they say
 This Man shall never give us Laws
 And thus they cast his Yoke away
 And nail'd the Monarch to the Cross.

But God who high in Glory reigns
 Laughs at their Pride their Rage controls
 He'll vex their Hearts with inward Pains
 And speak in Thunder to their Souls.

Ye boundless Realms of Joy, Ex-altyour Maker's Fame, His Praise your Songs employ, Above the star-ry Frame, your voices raise, Ye Cheru-

him, And Se-ra-phim to Sing his Praise.

Let them adore the Lord,
And praise his holy Name,
By whose almighty Word
They all from nothing came:

And all shall last,
From Changes free:
His firm Decree
Stands ever fast.

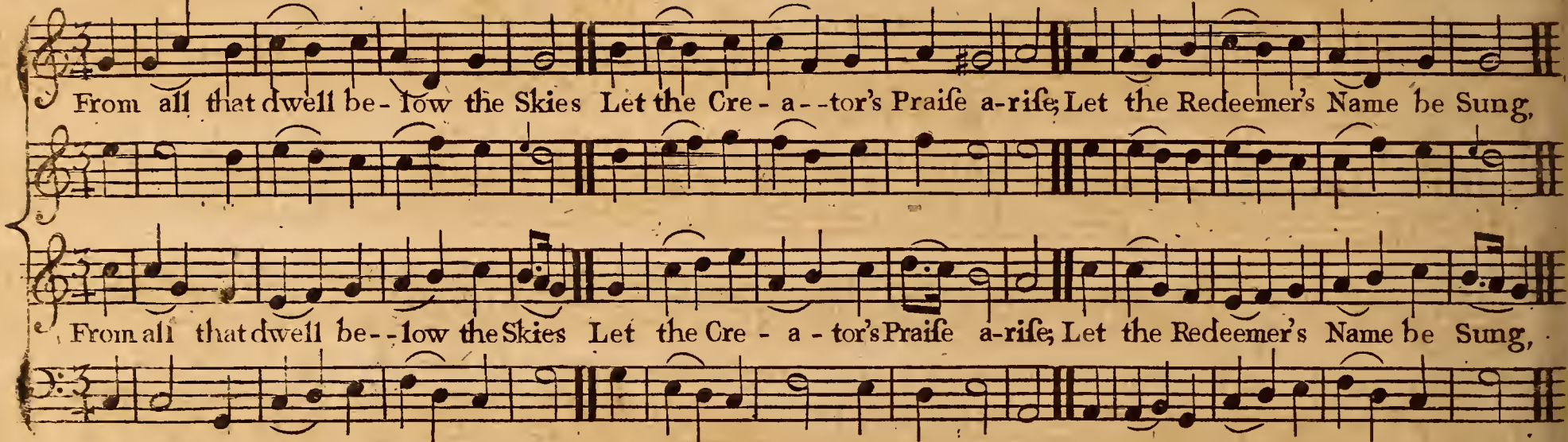
Sing to the Lord with Joy-ful voice, Let ev--'ry Land his Name a-dore, The British Isles shall

Send the Noise, A - cross the Ocean to the Shore.

Send y Noife, A - cross the Ocean to the Shore.

We are his People we his Care,
 Our Souls and all our mortal Frame:
 What lasting Honours shall we rear
 Almighty Maker, to thy Name?

We'll croud thy Gates with thankful Songs,
 High as the Heavens our Voices raise;
 And earth with her ten thousand Tongues
 Shall fill thy Courts with sounding Praise.



From all that dwell be - low the Skies Let the Cre - a - tor's Praise a - rise; Let the Redeemer's Name be Sung,



Thro' e - v'ry Land, thro' ev - ry Land, by ev'ry Tongue.

Thro' ev' - ry Land, thro' ev - ry Land, by ev' - ry Tongue.

Eternal are thy Mercies Lord;
 Eternal Truth attends thy Word;
 Thy Praise shall sound from Shore to Shore,
 Till Suns shall rise and set no more.

To God the Father, God the Son,
 And God the Spirit, Three in One,
 Be Honour, Praise, and Glory, giv'n,
 By all on Earth and all in Heav'n.

My Soul repeat his Praise Whose mercies are so great; Whose Anger is so Slow to rise so ready to a-bate:

My Soul repeat his Praise Whose mercies are so great; Whose Anger is so Slow to rise so ready to a-bate:

Whose Anger is so slow to rise so ready to a-bate .

Whose Anger is so slow to rise so ready to a-bate .

God will not always chide,
 And when his Strokes are felt,
 His Strokes are fewer than our Crimes,
 And lighter than our Guilt .

High as the Heavens are rais'd
 Above the Ground we tread,
 So far the Riches of his Grace
 Our highest Thoughts exceed .

Doxology

To our E - ter - nal God, The Fa - ther and the Son, And Spirit all Di - - vine,

To our E - ter - nal God, The Fa - ther and the Son, And Spirit all Di - - vine,

Three My - ste - ries in One, Sal - vation, pow'r, and praise, be given, By all on earth and all in Heaven.

Three My - ste - ries in One, Sal - vation, pow'r, and praise, be given, By all on earth and all in Heaven.

Come let us Join our cheer-ful Songs, With An- - gels round the Throne Ten Thousand Thousand are their Tongues,

But all their Joys are one, Ten Thousand Thousand are their Tongues But all But all their Joys are one.

But all their Joys are one, Ten Thousand Thousand are their Tongues But all But all their Joys are one.

Worthy the Lamb that dy'd they cry, To be exalted thus Worthy the Lamb our Lips reply For he was slain for us .

JESUS is worthy to receive Honour and Power Divine, And Blessings more than we can give, Be Lord for ever thine .

Let all that dwell above the Sky, And Air, and Earth, and Seas, Conspire to lift thy Glories high, And speak thine endless Praise .

The whole Creation join in one, To bless the sacred Name Of him that sits upon the Throne, And to adore the Lamb .

All ye that Love the Lord re-joice, And let your Songs be New; A midst the Church with

All ye that Love the Lord re-joice, And let your Songs be New; A midst the Church with

Chearful Voice His la - - - ter Won-ders shew. The Jews the Peo - ple of his Grace, Shall . .

Chearful Voice His la - - - ter Won-ders shew. The Jews the Peo - ple of - - his Grace, Shall . .

The Lord takes Pleasure in ^y Just Whom Sinners treat with Scorn: The Meek that lie despis'd in Dust Salvation shall adorn . . . Lord.
 Then his high Praise shall fill their Tongues, Their Hands shall wield the Sword, And Vengeance shall attend their Songs, The Vengeance of ^y.
 Then shall they Rule with Iron-Rod Nations that dar'd rebel, And Join the Sentence of their God, On Tyrants doom'd to Hell.

Continued

their - - - Re - dee - mer Sing; And Gen - - tile Na - tions join the Praife While Zi - - on owns her

their - - - Re - dee - mer Sing; And Gen - - tile Na - tions join the Praife While Zi - on_ owns her

King. Hal - le - lujah Hal - le - lujah Halle - lujah Halle lujah Hal - le - lujah Hal - le lujah Hal - le - lujah Halle - lu - jah.

King. Hal - le - lujah Hal - le - lujah Halle - lujah Halle lujah Hal - le - lujah Halle - lujah Halle - lujah Halle lu - jah.

Saints should be Joyfull in their King Even on a dying Bed: And like the Souls in Glory sing For God shall raise the Dead.
 When Christs Judgment-seat ascends, And bids the World appear, Thrones are prepar'd for all his Friends Who humbly lov'd him here.
 The Royal Sinners bound in Chains New Triumphs shall afford Such Honour for the Saints remains: Praise ye and love the Lord.

He dies, the heav'nly Lover dies, The Tidings strike a doleful found, On my poor Heart strings deep he lies, In the cold caverns of y^e

He dies, the heav'nly Lover dies, The Tidings strike a doleful found, On my poor Heart strings deep he lies, In the cold caverns of y^e

Come Saints and drop a tear, or two, On the dear Bosom of your God, He shed a thousand drops for you, A thousand drops of richer Bl^{ood}

Come Saints & drop a tear, or two, On the dear Bosom of your God, He shed a thousand drops for you, A thousand drops of richer Blood.

Here's Love and Grief beynd degree, The LORD of Glory dies for Men, But lo what sudden Joys I see, JESUS the dead revives again.
 The rising GOD forsakes the Tomb, Up to his Father's Court He flies, Cherubic Legions guard him home, And stout him Welcome to the Skies.
 Break off your Tears, ye Saints and tell, How high our great Deliverer reigns, Sing how he spoild the Hosts of Hell, And led y^e Monster Death in Chains.
 Say live for ever wond'rous King, Born to Redeem and strong to Save, Then ask the Monster Where's his Sting, And where's thy Vict'ry boasting Grave.

PRIORS .

A Hymn for Easter Day .

Jesus Christ is ris'n to Day, Hal-----le---lu--jah. Our triumphant Ho-ly day, Hal - - - -le - - - -lu - -jah.

Jesus Christ is ris'n today, Hal - - - - -le - lu - jah. Our triumphant Holy day, Hal - - - - -le - lu - jah.

Who so lately on y^e Cross Hal-----le---lu--jah. Suf-fer'd to redeem our Loss, Hal-----le---lu--jah.

Who so lately on y^e Cross Hal - - - - -le - lu - jah. Suffer'd to redeem our loss, Hal - - - - -le - lu - jah.

Hymns of Praises let us sing, Hallelujah.
 Unto Christ our heav'nly King Hallelujah.
 Who endur'd the Cross and Grave, Hallelujah.
 Sinners to redeem and save. Hallelujah .

But the Pains which he endur'd Hallelujah.
 Our Salvation has procur'd, Hallelujah.
 Now he reigns above the Sky, Hallelujah.
 Where the Angels ever cry Hallelujah .

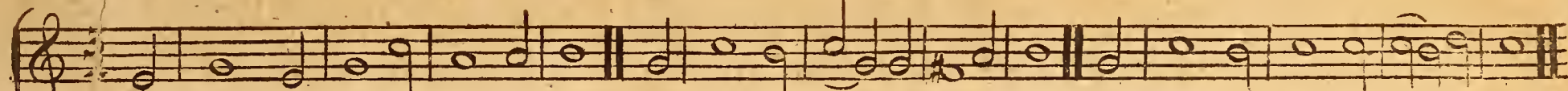
How pleas'd and blest was I To hear the peo- ple cry come let us seek our God to day, Yes with a Chearful

Zeal we haste to Zion's hill, And there our vows and honours pay.

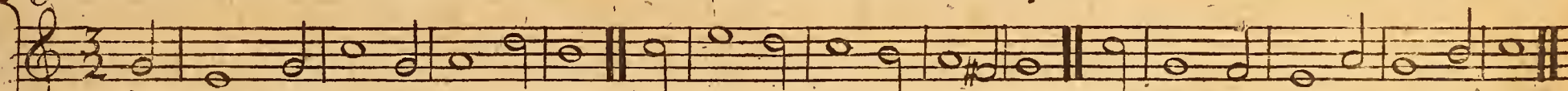
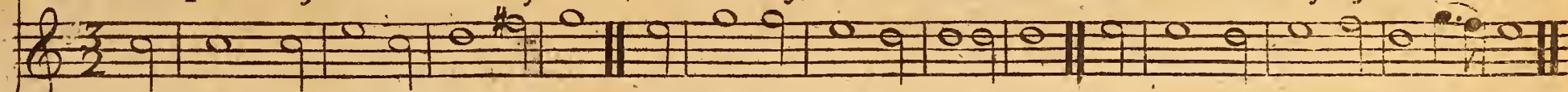
Zeal we haste to Zion's hill, And there our vows and honours pay.

Zion thrice happy Place,
Adorn'd with wondrous Grace
And Walls of Strength embrace thee round,

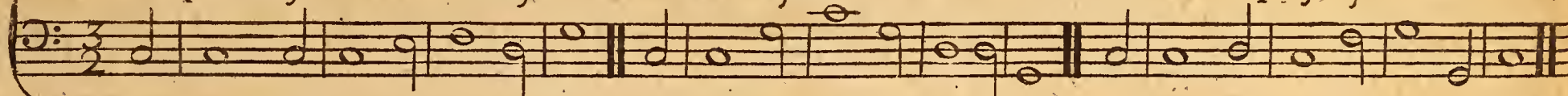
In thee our Tribes appear
To pray, and praise, and hear
The sacred Gospel's joyful Sound.



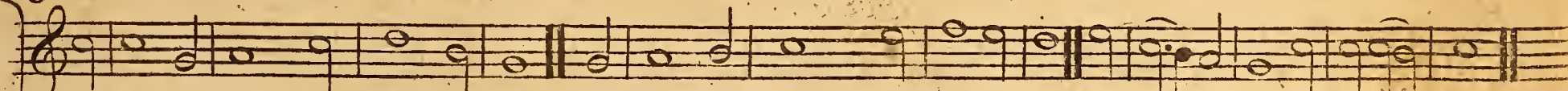
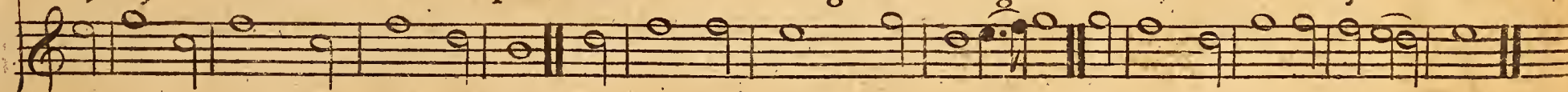
I'll praise my Maker with my Breath, And when my Voice is Lost in Death Praise shall employ my nobler Pow'rs



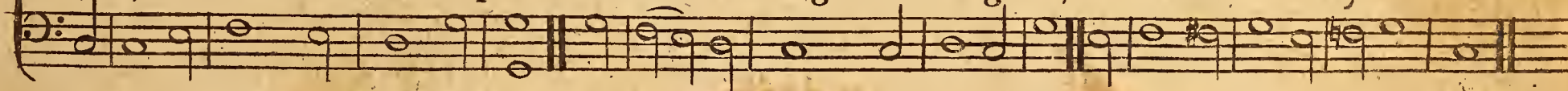
I'll praise my Maker with my Breath, And when my Voice is Lost in Death Praise shall employ my nobler Pow'rs;



My Days of Praise shall ne'er be past, While Life and Thought and being last, Or Im-mor-ta-li-ty en-dures.



My Days of Praise shall ne'er be past, While Life and Thought and being last, Or Im-mor-ta-li-ty en-dures.



Why should I make a Man my Trust, Princes must die and turn to Dust, Vain is the Help of Flesh and Blood,
Their Breath departs their Pomp and Power, And Thoughts all vanish in an Hour, Nor can they make their Promise good.

Join all the Glo - rious Names Of Wisdom, Love, and Pow'r, That e - - - ver Mortals knew, That An - gels,

Join all - - the Glo - - - rious Names Of Wisdom, Love, - and Pow'r, That e - - - ver Mortals knew, That An - - gels,

e - - - ver bore, All are - - too mean to speak his Worth Too mean - - - to fet - - my Saviour forth.

e - - - ver bore, All are - - too mean to speak - - his Worth, Too mean - - - to fet - - my Saviour forth.

But O what gentle Terms, What condescending Ways, Doth our Redeemer use To teach his heav'nly Grace;

Mine Eyes with Joy And Wonder see What Forms of Love He bears for me .

Great God attend while Zi--on Sings The Joy that from thy Prefence springs, To Spend one Day with thee on

Earth, Ex--ceeds a Thousand days of Mirth.

Earth, Ex--ceeds a Thousand days of Mirth.

Might I enjoy the meanest Place
 Within thine House O God of Grace,
 Not Tents of Ease, nor Thrones of Power
 Should tempt my Feet to leave thy Door.

God is our Sun, he makes our Day,
 God is our Shield, he guards our Way
 From all th' Assaults of Hell and Sin,
 From Foes without and Foes within.

Rejoice ye Shining Worlds on High, Be - hold y^e King of Glory Nigh, Who Can this King of Glo - - ry Be,

Rejoice ye Shining Worlds on High, Be - hold y^e King of Glory Nigh, Who Can this King of Glo - - ry Be,

The Migh - ty Lord the Saviour's He .

The Migh - ty Lord the Saviour's He .

Ye Heavenly Gates your Leaves display,
To Make the Lord the Saviour way,
Laden with Spoils from Earth and Hell,
The Conqueror comes with God to dwell.

Rais'd from the dead he goes before
He opens Heaven's eternal Door,
To give his Saints a blest Abode,
Near their Redeemer and their God.

Now shall my inward Joys a-rise And burst in - to a Song, Al-migh-ty Love in-foires my Heart,

Now shall my inward Joys a-rise And burst in - to a Song, Al-migh-ty Love in-spores my Heart,

And Plea - - - - - sure tunes my Tongue.

And Plea - - - - - sure tunes my Tongue.

God on his thirsty Sion Hill

Some Mercy Drops has thrown,

And solemn Oaths have bound his Love

To show'r Salvation down .

O all ye People clap your Hands And with triumphant Voi - ces sing; No Force the mighty Pow'r withstands

O all ye People clap your Hands And with triumphant Voi - ces sing; No Force the mighty Pow'r withstands

Of God the u - ni - ver - sal King.

Of God the u - ni - ver - sal King.

He shall opposing Nations quell,
 And with Success our Battles fight;
 Shall fix the Place where we must dwell,
 The Pride of Jacob, his Delight.

God is gone up, our Lord and King,
 With Shouts of Joy and Trumpets Sound;
 To him repeated Praises sing,
 And let the chearfull Song go round.

Lord we have heard thy Works of Old, Thy Works of Pow'r and Grace; When to our Ears our Fa - - thers told, the

Wonders of their Days; The Wonders of their Days.

How thou didst build thy Churches here,
 And make thy Gospel known;
 Amongst them did thine Arm appear,
 Thy Light and Glory shone.

The Lord of Glory sends his Summons forth, Calls the South Nations, and awakes the North; } From East to West the
 Thro distant Worlds, &

Sov'reign Orders Spread, } The Trumpet Sounds, Hell Trembles, Heav'n rejoices, Lift up your Heads ye Saints with Chearful Voices.
 Reg-ions of the Dead; }

FOUNDLINGS.

Pfalm XXXIII.

D^r. W. C. M.

Rejoice ye Righteous in the Lord, This Work belongs to you; Sing of his Name his Ways his Word, How ho-ly just & true.

LONDON:

Pfalm XXXVII.

D^r. W. C. M.

My God the Steps of pi-ous Men Are order'd by thy Will; Tho they should fall they rise a-gain, Thy hand supports the^m.

YORK.

Pfalm XLIV.

D^r. W. C. M.

Lord we have heard thy Works of old, Thy Works of Power & Grace; When to our Ears our Fathers told The Wonders of their Days.

GAINSBOROUGH.

Pfalm XXXIV.

D^r. W. C. M.

O! Sinners come and taste his Love, Come learn his pleasant Ways, And let your own Experience prove The Sweetness of his Grace.

Far as thy Name is known The World declares thy Praise; Thy Saints O Lord be - - fore thy Throne Their

Songs of Honour raise; Their Songs of Honour raise.

With Joy let Judah stand
On Sion's chosen Hill,
Proclaim the Wonders of thy Hand,
And Counsels of thy Will.

MORNING HYMN.

Set by M^r I. Smith.

Soft on the dow - ny bed I fell, Sweet sleep and wish'd for you. There safe my Ma - - ker

made me dwell, And safe I leave it too.

Let me devote the morning ray,
To thought or deed divine;
And may my virtue like the Day,
To full perfection shine.

Then since myself I cannot keep
Ev'n one short moment thro'
Watch me those eyes that never sleep
Till morning beams a new.

Lord watch me to the Gates of Death
And thro' those gates defend
Thou gav'st and when thou tak'st my breath,
My God be thou my friend.

NON. NO BIS.

A Favourite Canon .

By the late William Bird .

Non no bis Do-mi-ne non no bis fed nomini tuo . . . da Glo-ri - am fednomini tuo . . .

Non no bis Do-mi-ne non no bis fed nomini tuo . . . da Glo ri - am fed nomini . . .

Non no bis Do-mi-ne non no bis fednomini tuo . . . da Glo-ri - - am

da Glo-ri - - am non no bis do mi ne

tuo . . . da Glo-ri - am non no bis Do

fed nomini tuo . . . da Glo-ri - - am Non

The same to English Words .

Not un-to us O Lord not un--to us

but to thy Name . be . all the Praise .

but to thy Name . be all the Praise .

Treble Tenor Bass

Haste Thee O Lord .

A Canon in the Unifon .

by M^r Ford .

Haste thee O Lord, make haste with speed, and help me in this time of need, My Soul doth Sink my forces fail, my

wearied Arms cannot prevail, the waters flow so fast that I can scarcely cry help me O Lord, help me O Lord or else I drown and Dye .

ANTHEM.

From the 12 Chap. of Isaiah.

Behold the Lord is my Salvation. In him will I trust for the Lord is my strength, and my Song and he is become my Salvation,

Cry aloud and Sing unto the Lord, for great is the Holy holy holy holy holy holy One of Is-ra-el.

Hallelujah Hallelujah Hallelujah Hallelujah Hallelujah Hallelujah Hallelujah Hal - le - lu - jah

CANNON.

For three Voices.

O Ab - - - fa - lom! my Son, my Son. O Ab - - fa - lom! my Son, my Son.

Wou'd to God I had dy'd for thee my Son, Wou'd to God I had dy'd for thee my Son.

O Ab - - - fa - lom! my Son, my Son, O Ab - - fa - lom! my Son, my Son.

ANTHEM. From the LXVI Psalm.

By Dr Croft.

O be joyful in God all ye lands, O be joyful in God all ye lands, sing Praises to the honour of his Name, sing
 O be joyful in God all ye lands, O be joyful in God all ye lands, sing Praises to the honour of his Name, sing

Praises to the honour of his Name, make his praise his praise to be glorious make his praise his praise to be glorious.
 Praises to the honour of his Name, make his praise his praise to be glorious make his praise his praise to be glorious.

ANTHEM. From the CL Psalm.

By Mr Weldon.

O Praise God in his Holiness, Praise him in the firmament of his Pow'r, Praise him in his noble acts, Praise him in his
 O Praise God in his Holiness, Praise him in the firmament of his Pow'r, Praise him in his noble acts, Praise him in his

noble acts, Praise him according to his excellent greatness, Praise him in the sound of the Trum-pet, Praise him up - on the

noble acts, Praise him according to his excellent greatness, Praise him in the sound of the Trum-pet, Praise him up - on the

lute and harp, Praise him in the cymbals, and dan - - ces, Praise him up - on the strings and pipe, let evry thing

lute and harp, Praise him in the cymbals, and dan - - ces, Praise him up - on the strings and pipe, let evry thing

that hath breath Praise the Lord ; let ev - ry thing that hath breath Praise the Lord A - - - - men .

that hath breath Praise the Lord let ev - ry thing that hath breath Praise the Lord A - - - - men .

A Favourite ANTHEM. or Canon.

By Dr Blow.

Glo - - ry be to y^e Father & to the Son, and to the Ho - lyghost y^e Ho - lyghost as it was in the beginning.

Glo - - - ry be to y^e Father & to the Son, and to the Ho - lyghost, the Ho - lyghost as it was in

Glo - - - ry be to y^e Father & to the Son, and to the Ho - lyghost y^e Ho - lyghost as it.

Glo - - - ry be to y^e Father & to the Son, and to the Ho - lyghost, the

is now, is now, & e - ver shall be worldth - out end, A - - - - - men A - - - - - men.

the be - ginning. is now is now, & e - ver shall be worldth - out end, A - - - - - men A - - - - - men.

was in the be - - ginning, is now, is now, & e - ver shall be world without end, A - - - - - men A - - - - - men.

Holyghost as it was in the beginning, is now, is now & e - ver shall be worldth - out end, A - - - - - men.

ANTHEM taken out of the 57th Psalm .

Treble or
Tenor
& Bass

A-wake up my glo-ry; a-wake up my glo-ry; a-wake, a--wake

hr *hr*
a-wake lute and harp; I my-felf will a--wake, will a--wake, a-

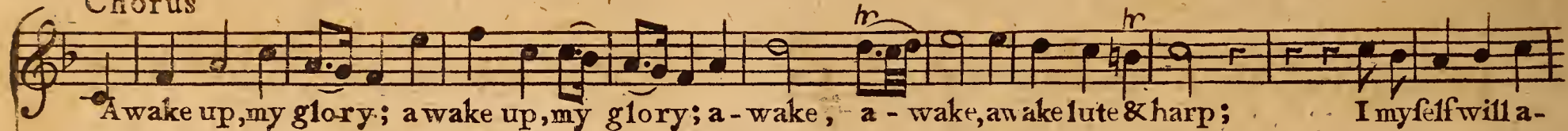
-wake a-wake lute and harp; I my-felf will a--wake, will a-

-wake right early; I my--felf will a--wake, will a--wake

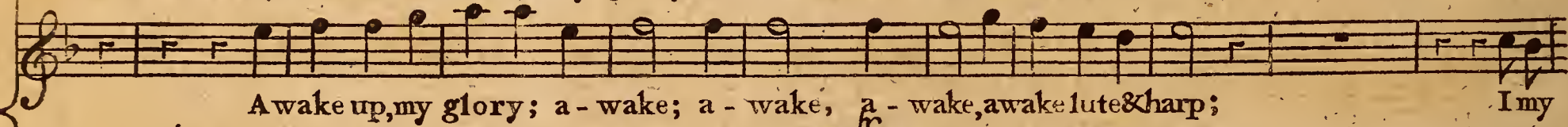
wake right ear-ly.

wake -- -- -- , will a -- wake right ear -- -- -- ly.

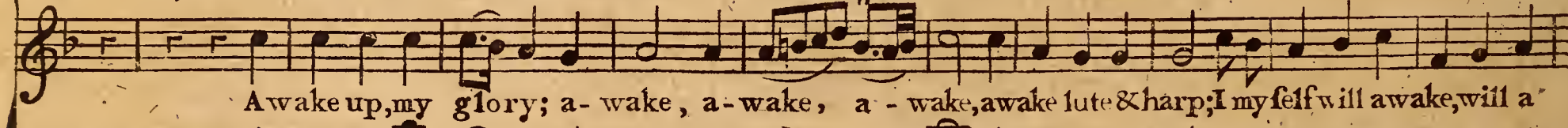
Chorus



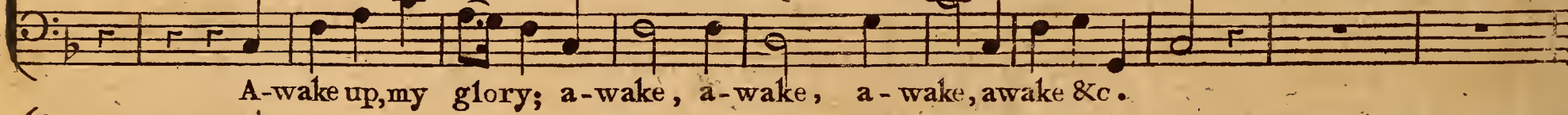
Awake up, my glory; a wake up, my glory; a - wake, a - wake, awake lute & harp; I myself will a -



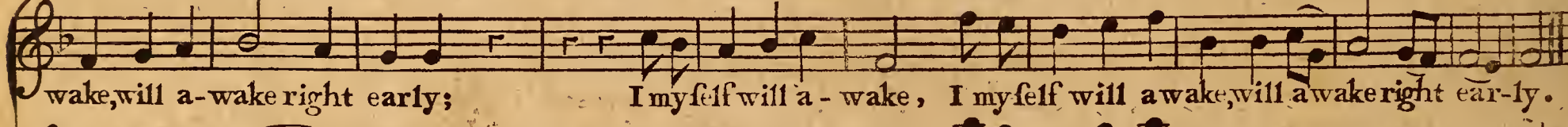
Awake up, my glory; a - wake; a - wake, a - wake, awake lute & harp; I my



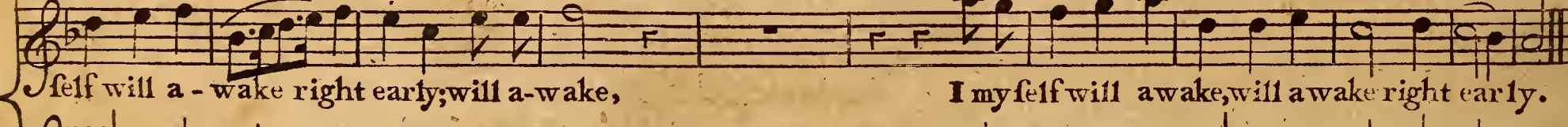
Awake up, my glory; a - wake, a - wake, a - wake, awake lute & harp; I myself will awake, will a



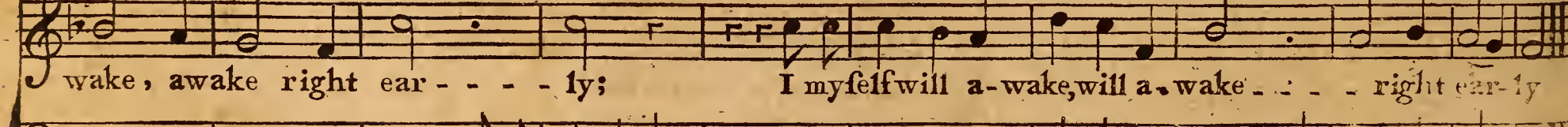
A - wake up, my glory; a - wake, a - wake, a - wake, awake & c.



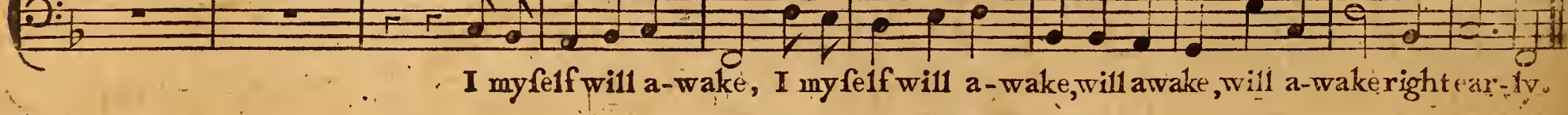
wake, will a - wake right early; I myself will a - wake, I myself will awake, will awake right ear - ly.



self will a - wake right early; will a - wake, I myself will awake, will awake right ear - ly.



wake, awake right ear - - - ly; I myself will a - wake, will a - wake - - - right ear - ly



I myself will a - wake, I myself will a - wake, will awake, will a - wake right ear - ly.

Treble or Tenor & Bass.

I will give thanks unto thee, O Lord, O Lord, among the heathen, and I will sing, and I will

I will give thanks unto thee, O Lord, among the heathen, and I will sing, will

sing, unto thee, unto thee among the nations: I will give thanks - - unto thee, O Lord, O

sing unto thee, unto thee among the Nations: I will give thanks - - unto thee, O

Lord, among the heathen, and I will sing, and I will sing unto thee, unto thee, O Lord, among the

Lord, among the heathen, and I will sing, and I will sing unto thee, O Lord, among the

nations, & I will sing, and I will sing, unto thee, unto thee O Lord, a - mong - - the nations.

nations, and I will sing, and I will sing unto thee, O Lord &c. Repeat, the Chorus, Awake &c.

For the greatness of thy Mercy reacheth un-to the heav'ns,

For the greatness of thy Mercy, thy mercy, reacheth un-to the heav'ns, and thy

For the greatest of thy Mer--cy reacheth, reacheth, reacheth un-to the heav'ns,

and thy truth un-to the clouds . . . , and thy truth, & thy truth unto y cloud

truth un-to the clouds, un-to the clouds, & thy truth . . . , and thy truth unto y clouds

and thy truth unto the clouds, un-to the clouds, and thy truth, thy truth unto y cloud

And thy glory, thy glo - - - - - ry a

Set up thy self, O God, a-bove the heav'ns,

Set up thy self, O God, a-bove the heav'ns,

And thy glory thy glo - - - - - ry a-

bove all the earth. Set up thy self, thy self, O God, a-bove the

Set up thy self, thy self, O God, a-bove the

Set up thy self, thy self, O God, a-bove the

bove all the earth. Set up thy self, thy self, O God, a-bove the

heav'ns, a - bove the heav'ns, and thy glo-ry, and thy glo-ry, thy

heav'ns, a - bove the heav'ns, and thy glo-ry, and thy glo-ry, thy

heav'ns, a - bove the heav'ns, and thy glo-ry, and thy glo-ry, thy

heav'ns, a bove the heav'ns, and thy glo-ry, and thy glo-ry, thy

glo - - - - - ry a-bove all the earth.

glo - - - - - ry a-bove all the earth.

glo - - - - - ry a-bove all the earth.

glo - - - - - ry a-bove all the earth.

ANTHEM taken out of the 14th Chapter of Revelations .

I heard a voice from Heav'n, saying un-to me, saying un-to me, write

I heard a voice from Heav'n, saying unto me, saying un-to me, write

The first system of music consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line of lyrics under the top staff and the second line under the bottom staff.

from henceforth, write from henceforth, Blessed are the dead which die in the Lord!

rom henceforth, write from henceforth, Blessed are the dead which die in the Lord!

The second system of music consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line of lyrics under the top staff and the second line under the bottom staff.

even so, even so faith the Spirit, For . . . they rest from their labours, ^{from} their

For they rest from their labours, from their labours, they rest

even so, even so faith the Spirit, For they rest from their labours, from their labours, they

For they rest from their labours, from their labours, from their labours, from their labours.

labours, they rest from their labours, from their labours, from their labours.

from their labours, they rest from their labours, from their labours, from their labours.

rest from their labours, from their labours, they rest from their labours, from their labours.

labours, they rest from their labours, from their labours, from their labours.

