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HARMONY OF HARMONY.

Paul Warner B.A. IN FIVE PARTS.

CONTAINING,

- I. The *GROUND WORK*, or *PRINCIPLES* of *MUSIC*, by way of Question and Answer.
- II. The *GAMUT*, or *SCALE* of *MUSIC*, in a very Plain and Concise Method, together with Observations on *MUSIC*.
- III. A Complete Set of *PSALM TUNES*, Adapted to all the different *METRES* and *KEYS* usually sung in *CHURCHES*.
- IV. A Number of *PIECES* Set to Particular *PSALMS* and *HYMNS*, together with *ODES*, *FUGING* and *FLYING* *PIECES*.
- V. A Number of *ANTHEMS*, Suitable for different occasions.

+++++
By *JACOB FRENCH*, *Musico Theorico*.

AUTHOR of the *NEW AMERICAN MELODY*, and the *PSALMODIST'S* companion.
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P R E F A C E.

PSALMODY is an important part of Christian worship : It has deservedly engaged the attention of many able men, both Poets and Musicians. It is an acknowledged assistant to devotion, and to the honor of our country, encouragements are given to every meritorious attempt for its promotion.

Our Psalms and Hymns contain a rich variety of sentiments adapted to almost every affection of the pious heart. Adoration, love, praise, confession, intercession, gratitude, faith, hope, joy, triumph, self-denial, affliction, grief, &c. are cast into easy animated Poetry, for the use of public and private worship ; and Hymns are composed on the perfections and administrations of God—the glories of our Redeemer—the excellencies of the Scriptures—the influencies of the Spirit—christian institutions, on death, the resurrection, judgment, eternity, and many other subjects and occasions. These all require to be set to different airs of music, corresponding with the different subjects. Our congregations are necessarily disgusted with such an impropriety, as a tune adapted to expressions of triumph, but sung in a Psalm where deep affliction pours out its sorrows through every line. It is very desirable that our religious assemblies should be abundantly furnished with airs of music, accommodated to every strain of devotion, and that those who lead the singing should attentively regard the choice of tunes for each psalm. It is the design of the author to furnish the public with an additional variety of music, for various christian subjects and in this way contribute a little to their advantage and entertainment. He gratefully acknowledges the very favorable reception of his former publications, and assures his countrymen that he has exerted himself to render the present useful, he has inserted a number of tunes never before published, and he trusts it may meet with their generous approbation.

The purchasers of this Book, are requested to correct the mistakes noticed in the ERRATA, before they attempt to sing.

Q. Give an example of the Major and Minor sounds.

Ma. 2d. Mi. 2d. Ma. 3d. Mi. 3d. Ma. 4th. Mi. 4th. Ma. 5th. Mi. 5th. Ma. 6th. Mi. 6th. Ma. 7th. Mi. 7th. Octave.

2 Semitones, 1 S., 4 S., 3 S., 6 S., 5 S., 7 S., 6 S., 9 S., 8 S., 11 S., 10 S., 12 Semitones.

THE GAMUT or SCALE of MUSIC.

LESSON. I.

| | | |
|----------|---|------|
| | G | Sol. |
| | F | Fa. |
| | E | La. |
| | D | Sol. |
| | C | Fa. |
| Treble. | B | Mi. |
| | A | La. |
| | G | Sol. |
| | F | Fa. |
| | E | La. |
| | D | Sol. |
| Counter. | C | Fa. |
| | B | Mi. |
| Tenor. | A | La. |
| | G | Sol. |
| | F | Fa. |
| | E | La. |
| | D | Sol. |
| | C | Fa. |
| | B | Mi. |
| | A | La. |
| | G | Sol. |
| Bass. | F | Fa. |

This character is called the G, cliff, and usually stands on the second line, and is used in treble and tenor.

This character is called the C cliff, and commonly stands on the middle line and is frequently used in Counter.

This character is called the F cliff, it generally stands on the fourth line and is used in Bass. If the cliffs move they move the letters.

The above Scale shews how the different parts pitch with each other. The upper line of the Bass is the same sound as the space below the middle line in the tenor and the lower line but one in the Counter: and the Treble is an octave above the Tenor.

LESSON. II.

RULES TO FIND THE MI.

| | | | |
|--|---|---|---|
| The natural place for <i>mi</i> is in | B | If F is SHARP <i>mi</i> is in | F |
| If B is FLAT <i>mi</i> is in | E | If F and C are SHARP <i>mi</i> is in | C |
| If B and E are FLAT <i>mi</i> is in | A | If F, C and G are SHARP <i>mi</i> is in | G |
| If B, E and A are FLAT <i>mi</i> is in | D | If F, C, G and D are SHARP <i>mi</i> is in | D |
| If B, E, A and D are FLAT <i>mi</i> is in | G | If F, C, G, D and A are SHARP <i>mi</i> is in | A |
| If B, E, A, D and G are FLAT <i>mi</i> is in | C | | |

Above the *mi* is twice *fa*, *sol*, *la*, ascending and then *mi* comes again : Below the *mi* twice *la*, *sol*, *fa*, descending and then *mi* comes again. The *mi* governs the places of the semitones which are always between *mi* and *fa*, and *la* and *fa*.

LESSON. III.

NOTES AND RESTS

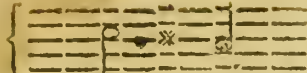
Semibreves. Minims. Crotchets. Quavers. Semiquavers. Demisemiquavers.


Rests are marks of silence, the semibreve rest is commonly used to fill a bar in all moods of time.

CHARACTERS and EXPLANATIONS.

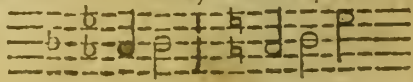
A Staff, Is five lines with their spaces, on which Music is written.

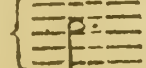
A Bracc, Shows how many parts move together.

A Sharp.  Raises the note after it half a tone.

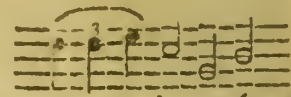
A Flat.  Sinks the note after it half a tone.

Flats and Sharps at the beginning of a tune or strain of music, sink or raise all the notes half a tone, on the lines or spaces where they are placed, unless contradicted by a natural. *A Natural* \natural before a note restores it to its primitive sound. So many naturals as are set at the beginning of a strain, in a tune sharped or flatted in the beginning, restores those lines and spaces on which they are set, to their natural sound, through the remainder of the tune, unless flats, or sharps are added again.



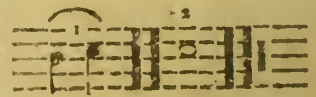
A Point of Addition  At the right hand of a note, adds one third to the length of its sound.

A Diminution, 3 reduces the three notes under or over it, to the time of two notes of the same kind. *A Slur*, \frown shows that the notes included are sung at one syllable.




A Repeat, $\text{:} \overline{\hspace{1cm}} \text{:}$ Shows that the tune is repeated from the place where it is set, to the next repeat, double bar, figures 1, 2, or clofe. It also shows when the parts strike in a Canon.

Figures, 1, 2, Show that the notes under figure 2, are to be omitted before the repeat, and those under figure 1, are to be omitted in repeating.



A Single Bar.  Divides the time in music.

A Double Bar.  Is sometimes used at the end of a strain.

Marks of
Distinction.



Shows that the note so marked, should be sung with emphasis.

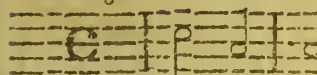
A Close.

Shows the end of a tune.

LESSON IV. ON the MODES of TIME.

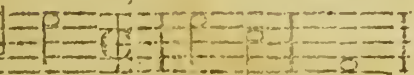
COMMON TIME.

Adagio.



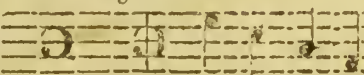
1st. Mode.

Largo.



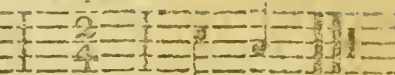
2d. Mode.

or *Allegro.*



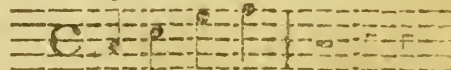
3d. Mode.

2-4ths.



4th. Mode.

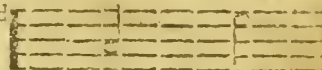
Adagio, or the 1st. mode, has four beats in a bar, two down and two up, is beat by seconds of time, and is accented on the first and third quarters.



Down, up, down, up.

Largo, or the 2d. mode, is a quarter quicker, and is beat and accented in the same manner.

Allegro, or the third mode, is as quick again as the first mode, has but two beats in a bar, one up, and the other down, and is accented as the first mode.

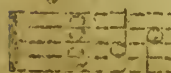


Down, up.

2-4ths, or the fourth mode, is as quick again as the third mode, and is beat and accented in the same manner. The three first modes have the length of two minims in a bar, the fourth but two crotchets, or two fourths of a semibreve.

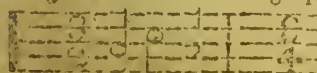
TREBLE TIME.

3-2ds.



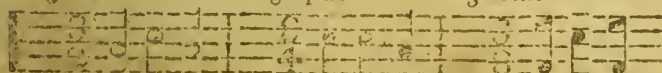
1st. mode.

3-4ths



2d. mode.

3-8ths



3d. mode.

3-2ds. or the first mode, has three beats in a bar, two down, and one up, is beat by seconds, and is accented only on the first part of the bars.

3-4ths. or the 2d. mode, is accented and beat like the first mode, only a quarter quicker. 3-8ths. or the 3d. mode, is accented and beat like the first mode, only as quick again. The first has three minims in a bar, the second, three crotchets, and the third, three quavers.

The first has three minims in a bar, the second, three crotchets, and the third, three quavers.

6--4ths. 6--8ths.

1st, mode. 2d, mode.

6--4ths, or the first mode, has two beats in a bar, is beat by seconds, and the accent lies on the 1st, and 4th, part of the bar. 6--8ths, or the 2^d. mode, is beat by a quarter quicker, has two beats, & is accented like the first mode. The first mode has six crochets to a bar, that is 6--8ths. of a semibreve, and the 2^d. six quavers, or 6--8ths. of a semibreve.

Common Time, is called *common*, because the notes are even, and the beats even. *Treble Time*, is called *treble*, because it is three-fold. It has three notes, and three beats to a bar. *Compound Time*, is so called, because it is compound of both, having twice three notes, and but two beats in a bar.

The upper figure, in all modes of time, distinguishes how many notes belong to a bar; and the lower figure informs us how many of them are equal to a semibreve. As for example, in the upper figure shows that there are three notes of a certain kind necessary to fill a bar, and the lower figure shows that they are $\frac{2}{3}$ of such a kind, that two of them are equal to one semibreve, which is the case only with minims; and therefore in that mode, $\frac{2}{3}$ three minims belong to a bar, or other notes which are of equal lengths, and is therefore called three seconds or halves of a semibreve.

Though figures are not generally used in the first, second and third modes of common time, yet they are understood to be marked 2--3s, because they have in a bar two minims, which equal one semibreve, or other answerable notes.

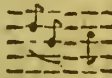
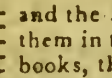
The last note in the Bass is called the key to the time, and gives the pitch; but the judicious musician will sometimes use his own discretion in this matter.

OBSERVATIONS.

Let the notes always be sounded exactly right, sound the high notes soft and the low notes full; let the sound be according to the length of the note; a semibreve twice as loud as a minim and all other notes in proportion, let the semibreve be swelled in the middle, and soft on the edges, except there are a number tied together which are all considered one, and should be sounded smooth from one end to the other. Let the time be kept with exactness, not singing too fast, or too slow, for both are alike erroneous; let your time continue, and the sound both together, exactly, till every note has its full length. Let the accent be struck gradually, not sudden nor harsh; this is the most difficult part to perform in music, and is the least attended to, though it is of the greatest importance; For to sing without accenting, is like reading without accent or emphasis; and if the music is rightly composed, the music and the words will agree, but in singing, it often happens that we sing music in different words where they do not agree, and then the music should bend to the words, and not the words to the music. Good pronunciation is also very necessary in singing; therefore the words and notes should be spoken distinctly and properly, the *z*, and *i*, should be softened into *e*, when they carry the same sense; *to*, should be pronounced *two*, and *a*, should be pronounced broad; *the* should be pronounced as *thou*; *Fa*, should be pronounced as in *Father*; and *La*, as in *Latter*, except the low notes in the Bass, which should be pronounced *Faw* and *Lau*. Let the music be performed according

to the rules above, and the mind impressed with the great truths that are uttered; then will the audience be pleased, and the fingers will be employed in the nearest act of worship to the heavenly hosts, who are continually singing praises to God and the Lamb.

N. B. L. M. stands for long metre; C. M. for common metre; S. M. for short metre; H. M. for hallelujah metre, and P. M. for particular metre. The flat or sharp over the tune, stands for the key, and the Letters stand for the pitch.

The Apogiatura,  and the *Hold,*  I did not intend to have tried to have given them any explanation, or even to have had them in this book, for I look upon them superfluous and nonsensical; but by taking music from other books, they crept in unnoticed, therefore I will explain them as well as possible. The *Apogiatura* notes should be always sounded without taking any time for them, and the note under the *Hold*, should be sounded longer than it ought to be sounded if it was not there, which is perfectly inconsistent with the rule of *beating time*.

On COMPOSITION.

SOME persons have a good understanding in music, and are good singers, but they know nothing about *Composition*; for a man may be an excellent singer and know nothing about *Composition*; but a man cannot be a good teacher, without understanding *Composition*, for if any note or notes happen to be inserted wrong, he cannot tell how to alter them. Many know the chords and discords, and compose most beautiful airs, but not knowing the rules of *Composition*, they run into all the errors possible, and those persons who have had a good experience in *Composition*, when they see their works, they either reject them entirely, or alter their music, which is one reason that so much music is altered, others, who profess to understand *Composition*, insert discords, so that the concords may be the sweeter; but if those authors would but consider, I dare presume they never would insert any more, of any length, for in composing and singing, we should strive to imitate the heavenly host, who are continually praising God and the Lamb, where there is neither discord or jar, but all the music is sweet, perfectly sweet: For these two reasons, I have made some alterations in this book, and for none else, which reasons, I think, will justify me, or any body else in so doing. The rules of *Composition* are these, no fifths or eighths should ascend or descend together, neither should any note be set out of the air of the tune, accented words on accented notes, and unaccented words on unaccented notes.

On SYNCOPATION.

SYNCOPATION is where notes are driven through bars, or out of their natural order, viz. a crotchet between two quavers, or a minim between two crotchets, &c.

On ACCENT.

ACCENT is a certain stress or swell of the voice, on the accented or emphatical words.

On TRANSITION.

TRANSITION is sliding easily and softly from one note to another, which is very beautiful; but to strike harsh from one note to another, would be more like jumping than sliding.

On the two KEYS.

THERE are but two natural Keys in music, A, the flat, and C, the sharp, all the rest are done by flats and sharps, and are artificial. Flats and sharps move the semitone, but never move the letters, as some authors have asserted.

Forward and backward,
Natural, Flat or Sharp,

LESSONS for TUNING the VOICE.

LESSON I.

Flat,
Natural,
Sharp,

G A B C D E F G

LESSON II. Double.

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

LESSON III. Triple.

G G G A A A B B B C C C

LESSON IV. Four Double.

D D D E E E F F F G G G

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

LESSON V.

G G G A A A

Forward.

LESSON VI. Different.

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

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

Backward.

LESSON VII.

D D C C B B A A G G

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

FLAT KEY.

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

Now to the Lord a nobler song, A - wake my soul awake my tongue; Ho - san - nah to th' eternal name And all his boundless love proclaim.

MUSICAL DICTIONARY.

ADAGIO, slowest mode of time,
Affettuoso, or *Affettuoso*, affectionately.
Air, leading part.
Allegro, a brisk movement.
Allegretto, not so quick as *Allegro*.
Andante, not too quick, also in a distinct manner.
Choro Grando, Grand Chorus.
Crescendo, increasing the sound.
Da Capo, or *D C*, close with the first strain.
Diminuendo, decreasing the sound

Devoto, in a devout manner.
Espressivo, Expressively.
For.te, Loud.
Fortissimo, very loud.
Fuge, the parts falling in after each other in the same notes.
Grave, heavy and slow.
Gratioso, graceful and agreeable.
Gravissimus, very grave and slow.
Languissant, lamentingly & grave.
Lamentatione, in a lamenting manner.
Musico Theorico, a person who stud

ies music and explains dark passages and teaches publicly.
Majesto, or *Majesto*, with majesty.
Mezze, or *Mez*, a natural degree of voice between the *Piano* and *For.te*.
Moderato, slacken the time.
Presto, quick.
Piano, Soft.
Pianissimo, very soft.
Recite, and *Recita*, forward & backward.

Recitativo, Musical Speaking.
Spiritoso, or *Spirituoso*, with spirit.
Symphony, or *Sym*, an interlude for instruments.
Tenderment, in a tender manner.
Unison, when two or more parts sound the same note of an octave.
Veloce, very quick.
Vigorofo, with energy.
Vivace, lively, quick.
Voluntary, an air played in the church without hiring.

E R R A T A.

IN *Dissolution*, first stave in Bass, the minim, semibreve and pointed minim under the slur, should be on A.—*Farmington*, the last note in the Counter, should be on F.—*Warren*, Treble, insert 4th. note on A, and the 5th. on B.—There is a mistake in part of the Books, of a minim rest, after beginning of *Coronation and Concord*.—*Livona*, insert the words, *Think mighty God, on feeble man, &c.*—*Delight*, Tenor, insert a crotchet under the two first quavers in the last bar but one.—*Attention*, the fifth note should be a minim.—*Reception*, 5th. verse 2d. line, for *raise* insert *sound*: 3d. line, for *Prince* insert *God*.—*Wisdom*, 1st. line, for *We*, insert *I*: 3d. line, for *shall* insert *can*: 3d. verse, 1st. line, for *wakeful*, insert *watchful*: 3d. line, for *judgment*, insert *wisdom*: 4th. verse, 3d. line, for *days*, insert *years*, for *years*, insert *life*: 4th. line, for *are*, insert *is*: 5th. verse, 3d. line, for *shall stand*, insert *remains*.—*Leicester*, 3d. bar in the Treble, insert a crotchet in the upper space: in the Tenor, 7th. bar, insert the two quavers on C, and B: in the Bass, in the lower Staves in the 2d. bar, insert a crotchet above the lines and spaces on B.—*Norfolk*, sing the verse through and then repeat the last line.—*Sabbath*, insert the two last notes in the Bass, on the lower line G.—*Bethany*, the 7th. bar in the Treble, insert a crotchet on D: the upper line but one in *Cammand*, the 5th. bar, in the Bass, insert the 3d. crotchet on C.—*Musical Concert*, in the lower stave, the upper note under figure 1, insert above the lines, and insert a Choice note the last note before that on the upper line, insert the last note in the Tenor on A.—*New-Plymouth*, in the lower stave, in the 9th. bar, Bass, insert the two last crotchets on C.—*Wisdom*, for *darkness*, insert *secrets*, and in the 67th Page lower stave, 6th. bar, in the Tenor, insert a semibreve below the Ledger, at the bottom, and in the 6th. bar, of the Bass, in the same stave, insert a semibreve on the lower line, and one on the next line to that.—*Scipio*, the lower stave in the Bass, 3d. bar, the 2d. crotchet insert on C.—105th. Page, *Castle-Street*, 1st. line of the Treble, 12th. bar, strike out the two semiquavers and insert two crotchets, the 1st. on G, the 2d. on A, slurd.—114th. P. insert the last crotchet in the Treble on C.—116th. P. 2d. stave 2d. bar in the Treble, take all the notes out, and insert a crotchet on D, then a quaver on E, another on F, slur them, then insert a crotchet on E.—119th. P. 2d. stave, 4th bar in the Bass, add another quaver on C.—121st. P. at the word *bitterly*, insert a minim rest and repeat the chorus.—122d. P. repeat the chorus at the word *saves*.—124th. P. 2d. line in the Tenor, the 8th. bar, insert the two last on D.—126th. P. 1st. line of the Tenor, insert the first quaver on A, the second only.—127th. P. 2d. line in the Treble, 1st. bar, the 3d. quaver insert on F, and the last note in the Counter, insert on A, and the 10th. bar of the Tenor, the first note insert on G.—141st. P. 1st. line on the Bass, the 2d. bar, 1st. note insert a crotchet.—142d. P. insert a point at the right hand of all the last notes.—149th. P. at the word *tears* repeat the chorus, and also at the word *heaviness* repeat the chorus.—150th. P. 1st. line in the Tenor, the 7th bar, insert the last note on A.

The *Dedication, Ordination, Thanksgiving and Fast Anthems* by FRENCH; *Easter and Funeral Anthems* and *Who is this*, by W. BILLINGS; *Preserve me O Lord*, by STEPHENSON.

HARMONY OF HARMONY.

PART III.

A COMPLETE SET of PSALM TUNES.

Adapted to all the METRES and KEYS, usually sung in CHURCHES.

Attention. L. M. * C.

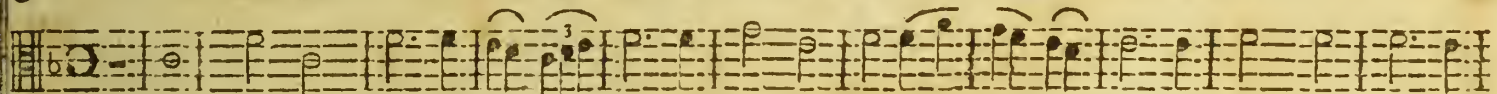
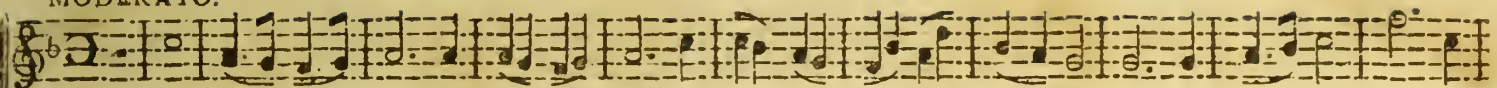
Great God at once while Zion sings, The joy that from thy presence springs, To spend one day with thee on earth, Exceeds a thousand days of mirth.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are printed below the vocal line.

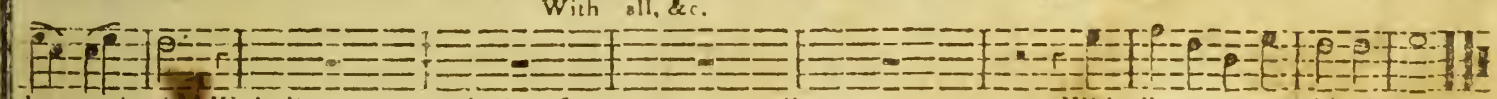
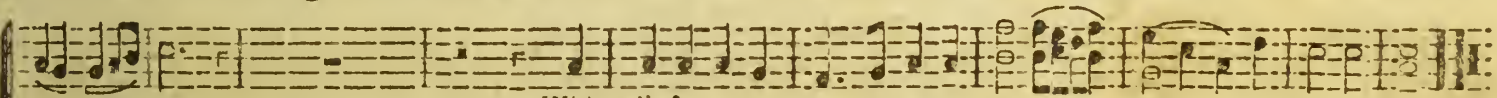
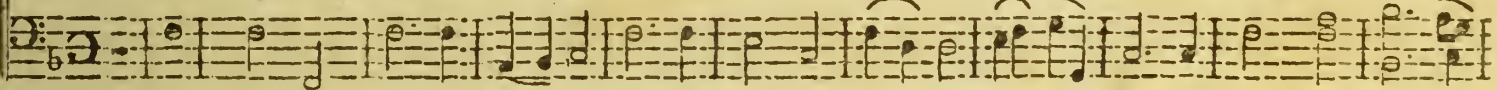
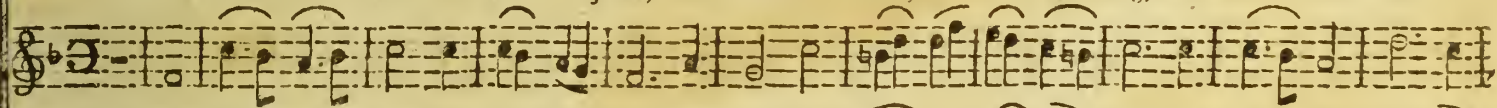
Blest be the man whose piercing mind, By vulgar precepts unconfin'd, On wild inventive wings can soar, Where

wide misshapen systems lay, Beyond the reach of order's sway, And nature's boundless depths explore.

MODERATO.



Ye nations round the earth rejoice, Before the Lord your sov'reign king, Serve him with cheerful

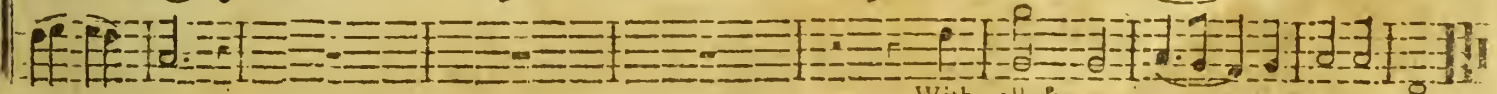
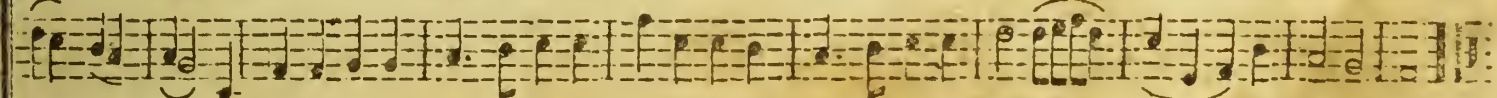


With all, &c.

heart and voice, With all your tongues his glory sing.

||:

With all your tongues his glory sing.



With all, &c.

Providence. H. M. * C.

And let the spacious earth his works and glory sing, Thy
 Give thanks aloud to God, to God the heavenly king, And let the spacious earth, his works and glory sing
 And let the spacious earth,
 And let the spacious earth,

may thy Lord than still endure,
 And ever sure abides thy word, And ever sure abides thy word.

*Terror. P. M. * F.*

Silent I was with long fulling loss, But

He-

didst thou hope that I should ne'er reprove, And the selfish in impious thought within, That God's high-tribes would indulge thy sin

Behold my terrors, &c.

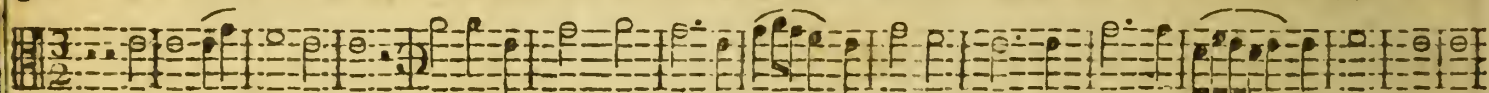
Behold my terrors now my

hold my terrors now, my thunders roar, And thine, &c.

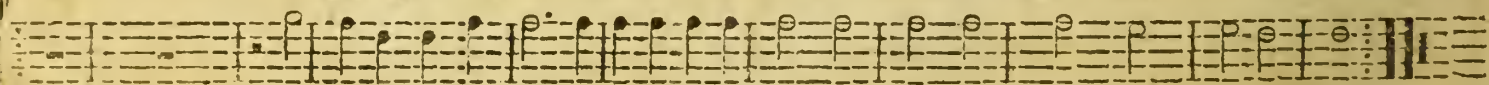
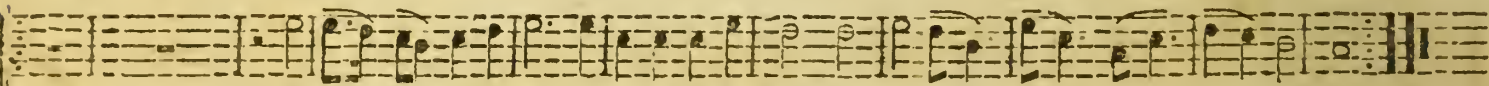
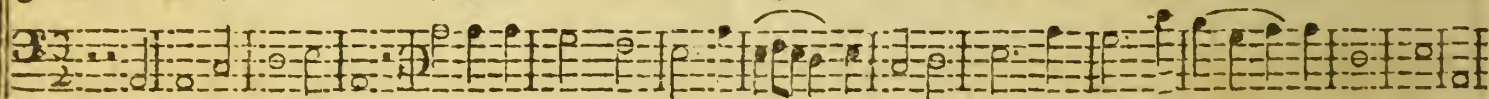
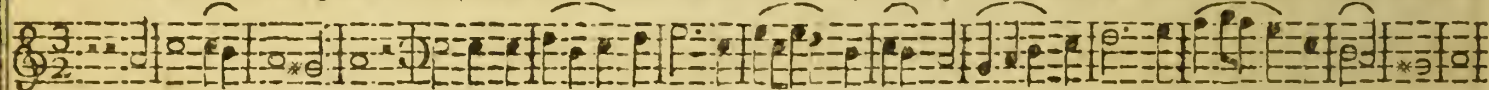
Behold my terrors now my thunders roar, And thine own crimes fright thy guilty soul, And thine own crimes fright thy guilty soul.

My thunders

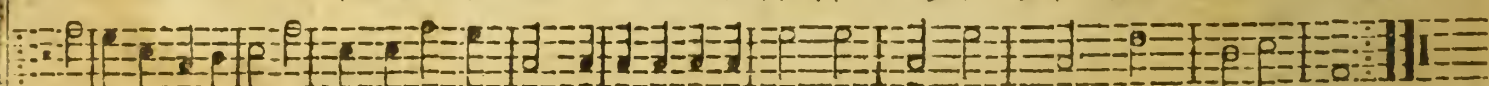
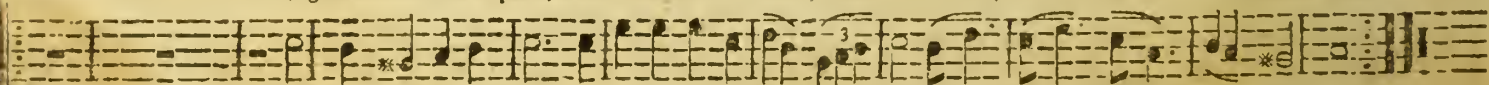
thunders roar, My thunders



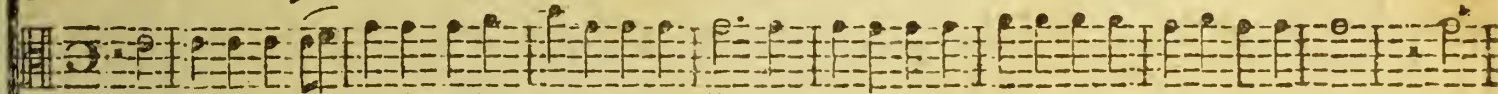
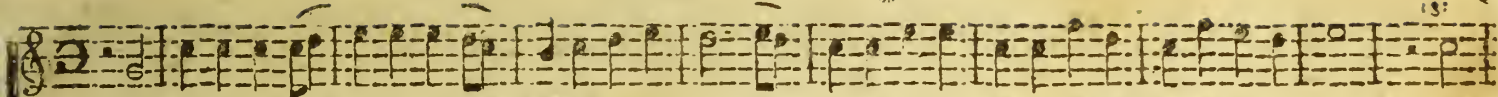
Alas my aching heart, here the keen torment lies, It racks my waking hours with smart, And frights my slumb'ring eyes.



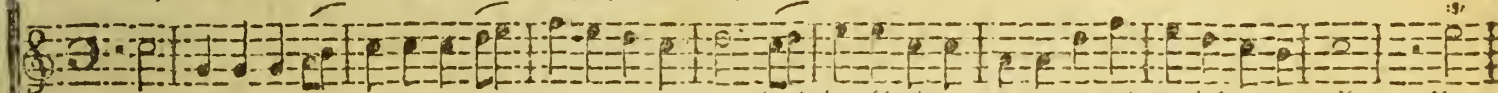
My griefs take vent apace, The crimes that blot my conscience o'er, Flush crimson in my face.



Guilt shall be hid no more,

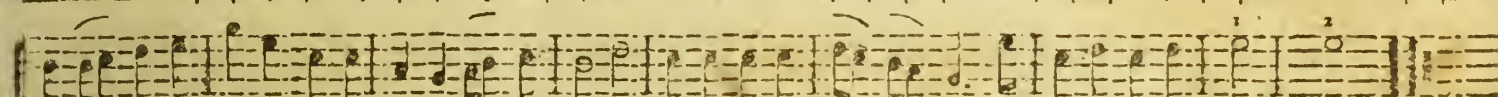
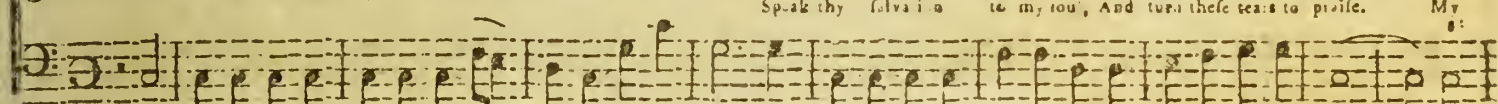


My Saviour God in voice burst forth, These dying hopes can raise;

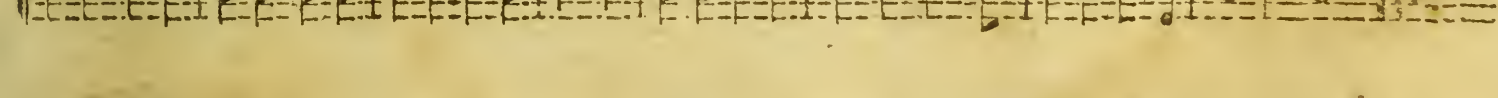
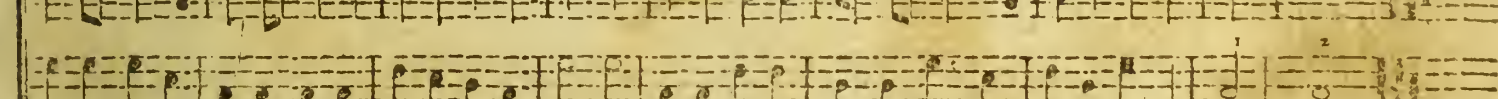
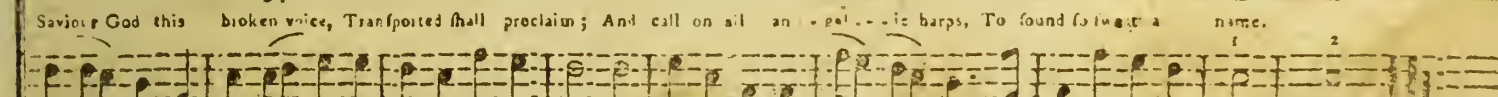


Speak thy salvation to my soul, And turn these tears to praise.

13:



Saviour God this broken voice, Transported shall proclaim; And call on all angelic harps, To sound forth thy name.



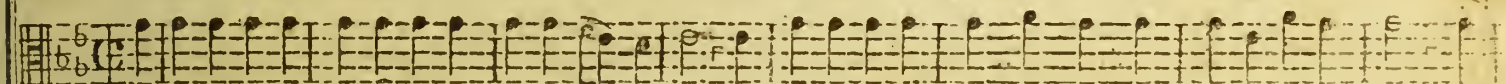
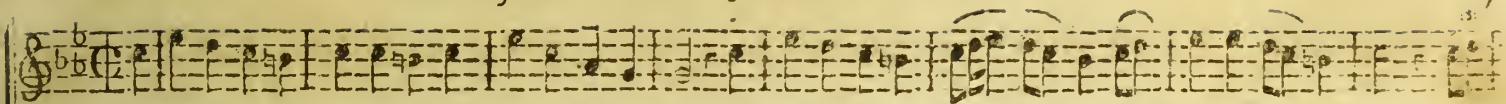
Ascension. *P. M.* * *G.* For.

Chant a while to mortals giv'n,

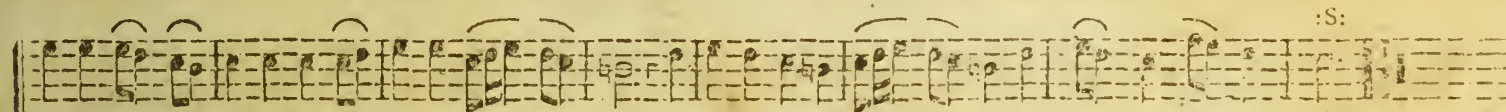
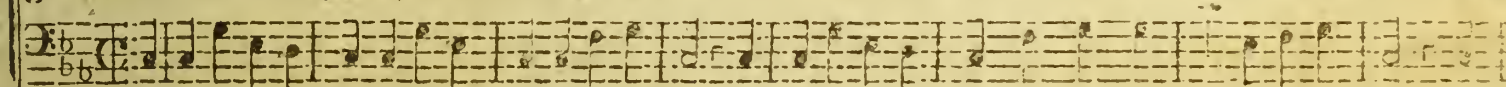
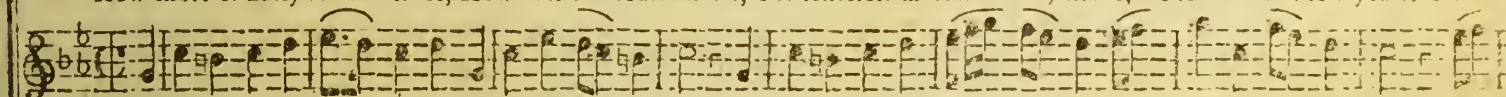
It is the day that saw him rise, Ravish'd from our wishful eyes ; Reascends his native heav'n, The e the son p us triumph wa is.

P. For.

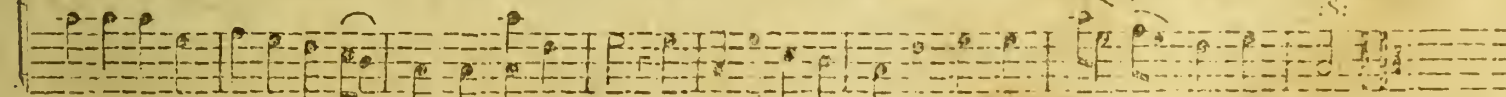
Lift your heads eternal gates, With un - fold the radiant face, Take the king of glory in. Take, &.



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



days run thoughtlessly along, Without a moment's stay, Just like a story or a song, We pass our lives a-way.



Scarce shall I feel death's cold embrace, If
 Jesus the vision of thy face, Hath overpowering charms, Scarce shall I feel death's
 Scarce shall I feel death's cold embrace, If Christ be in my
 Scarce shall I feel death's cold embrace, If Christ be in my arms;
 Christ be in my arms. Scarce, &c.
 cold embrace, If Christ be in my arms. Scarce, &c.
 arms. Scarce, &c. If Christ, &c.
 Scarce shall I feel, &c. If Christ, &c.

Then while ye hear my heart strings break,

How sweet my minutes ro - - - ll,

Then while ye hear my heart strings break,

How sweet my minutes ro - - - ll,

How sweet my minutes ro -

Then while ye hear my heart strings break,

How sweet my minutes ro - - - ll,

Then while ye hear my heart strings break,

How sweet my minutes ro - - - ll,

A mortal grief

A mortal paineds

on my cheek, And glory in my soul.

And glory in my soul,

- - - ll,

A mortal paineds on my cheek, And glory in my soul,

And glory in my soul.

mortal paineds on my cheek, and glory in my soul.

A mortal paineds on my cheek, And glory in my soul.

on my cheek, And glory in my soul.

A mortal paineds on my cheek, And glory in my soul.

The first system of music consists of two staves. The upper staff is a vocal line with a treble clef and a 2/4 time signature. It begins with a common rest and contains several measures of music with various note values and rests. The lower staff is a keyboard accompaniment line with a bass clef and a 2/4 time signature, featuring a steady rhythmic pattern of eighth and sixteenth notes.

Rise my soul & stretch thy wings, Thy better portion trace, Rise from tran-si-to-ry things, Toward heav'n thy native place.

The second system continues the musical piece with two staves. The vocal line (treble clef) and keyboard accompaniment (bass clef) maintain the same 2/4 time signature and melodic/harmonic structure as the first system.

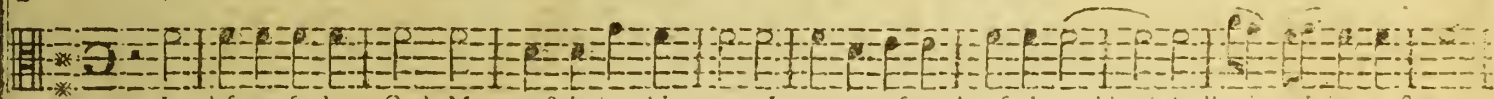
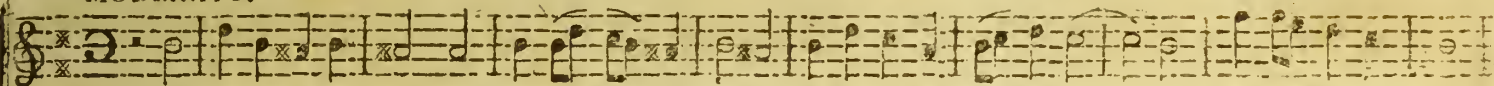
:S:

The third system begins with a repeat sign (:S:). It contains two staves of music. The vocal line includes first and second endings, indicated by the numbers '1' and '2' above the notes. The keyboard accompaniment continues with its characteristic rhythmic accompaniment.

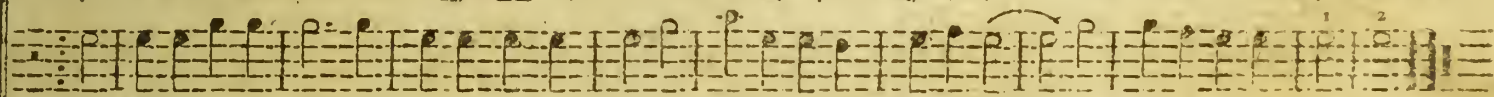
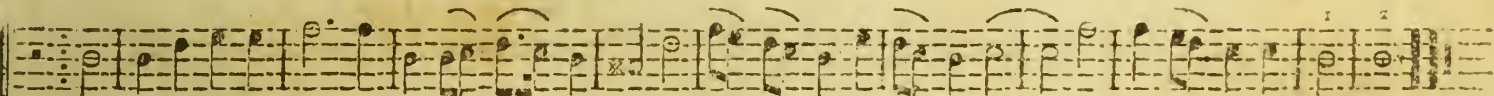
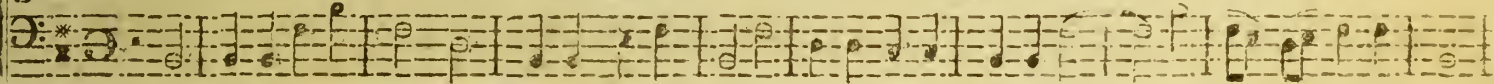
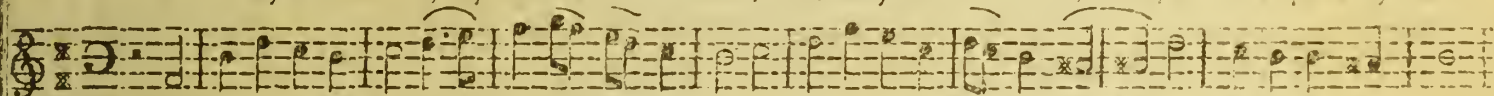
Sun & moon & stars decay, Time shall soon this earth remove, Rise my soul and haste away, To seats prepar'd above.

The fourth system concludes the piece with two staves. It features first and second endings for both the vocal and keyboard parts, marked with '1' and '2'. The music ends with a final cadence.

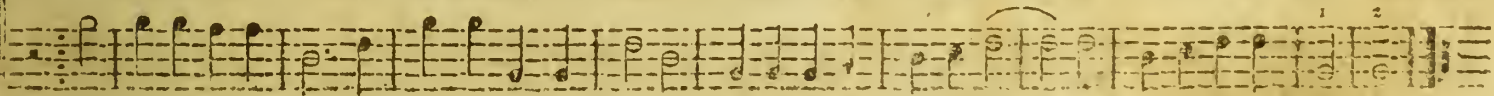
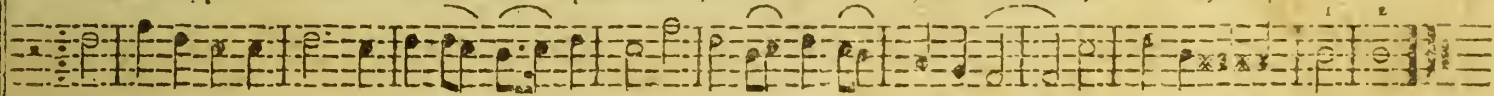
MODERATO.



I lift my soul to God, My trust is in his name; Let not my foes that seek my blood, Still triumph in my shame.



Sin and the pow'rs of hell Persuade me to despair; Lord, make me know thy cov'nant well, That I may 'scape the snare.



Let ev'ry creature join, To praise the - ter - nal God; Ye heav'nly host the

Ye heav'nly host the song begin, Ye

Ye heav'nly host the song begin, Ye

Ye heav'nly host the song begin, &c.

Ye heav'nly host the song begin, &c.

And found his same abroad. And moon with paler rays,

heav'nly host the song be - gin, &c.

heav'nly host the song begin, &c.

Thou sun with golden beams,

Starry lights ye twinkling flames, Shine to your Maker's praise.

Ye starry lights &c.

This musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is a bass clef accompaniment. The fourth staff is a basso continuo line with figured bass notation. The music is in a common time signature and features a variety of note values including eighth and sixteenth notes.

Brist.

Mear. C. M. *G.

Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue; His new discover'd grace demands A new and nobler song.

This musical score consists of four staves. The top staff is the vocal line with lyrics. The second staff is a treble clef accompaniment. The third staff is a bass clef accompaniment. The fourth staff is a basso continuo line with figured bass notation. The music is in a common time signature and features a variety of note values including eighth and sixteenth notes.

We are a garden *wa: a* around, Chesen and made pe - cu - liar ground. A little spot includ' by grace, Out
 A little spot, &c.

ff *Fortissimo* A little spot, &c.

of the world's wide wilderness. Out of the world's wide wilderness. Out of the world's wide wilderness. Out of, &c.

Out of, &c.

All hail the pow'r of Jesus' name, Let angels prostrate fall, Bring forth the royal di-a-dem, And

FOR.

PIA.

FOR.

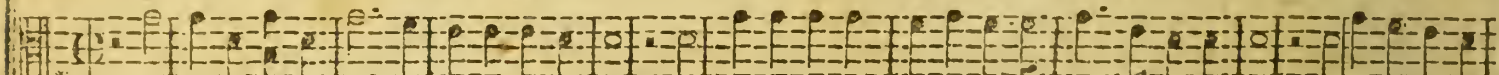
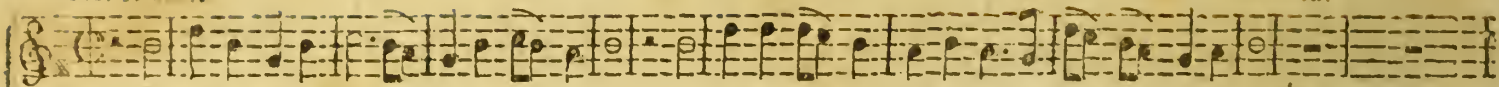
1

2

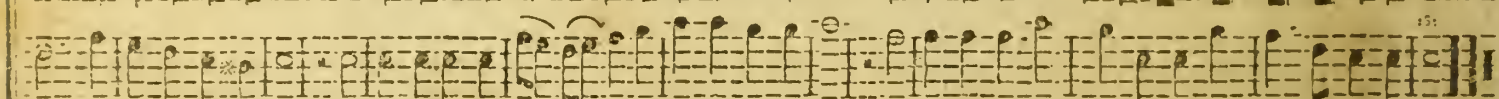
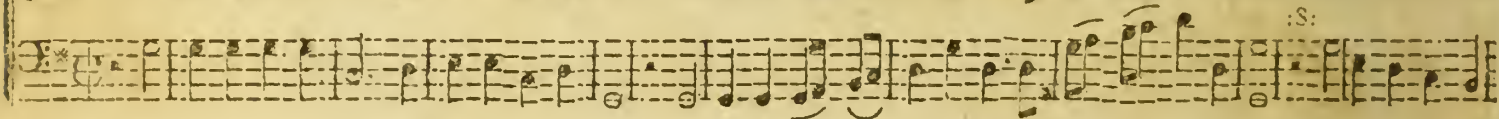
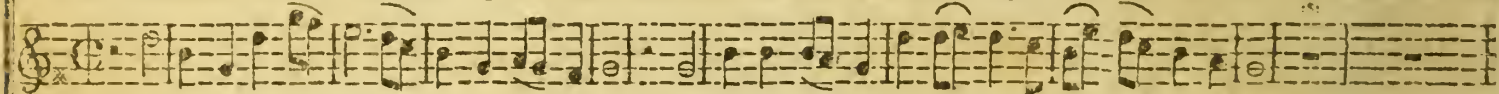
crown him Lord of all. Bring forth the royal diadem, And crown him Lord of all.

Best M^{rs}.

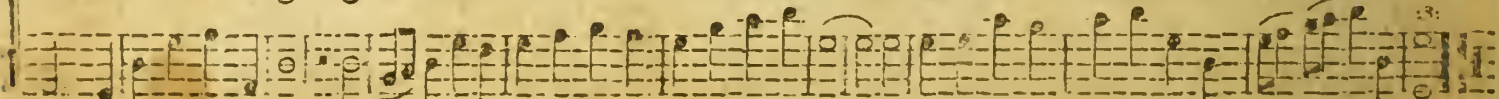
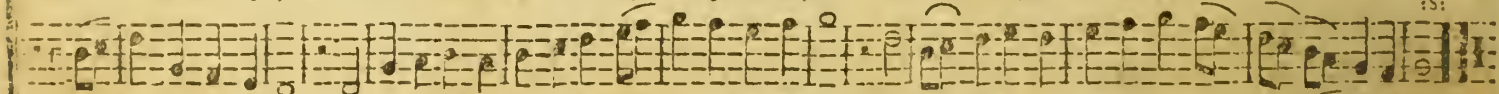
:S:



What if the saint must die, And lodge among the tombs, You need not mourn he shall return, Rejoicing as he comes, Tho' death should hold him



down, With binds and mighty bars, Yet he shall rise above the skies, And sing above the Rars. Yet he shall rise, &c.



Thou

* No burning heats by day Nor blasts of ev'ning air, Shall take my health away, If God be with me there.

Thou art my sun and

Thou art my sun and thou my shade, To

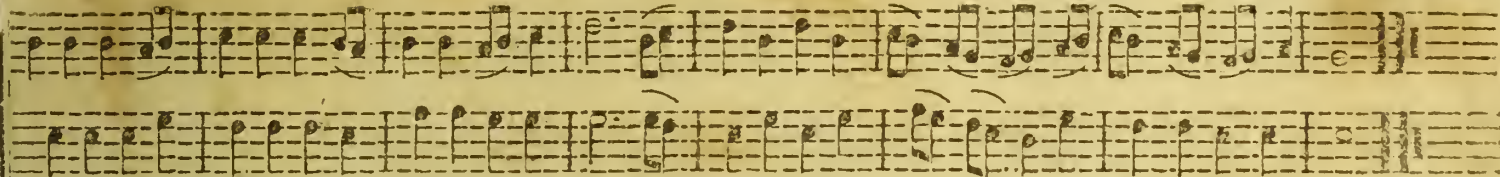
art my sun and thou my shade, To guard my head by night or noon — Thou art, &c.

Thou art my sun and thou my shade, To guard my head by night or noon, by night or noon. Thou art my sun and thou my shade, To guard my head by night or noon.

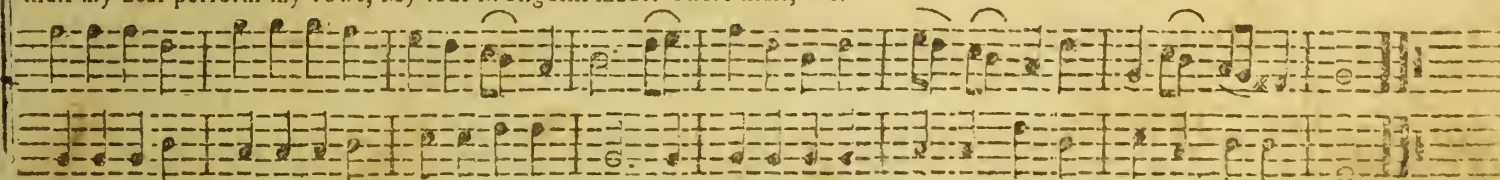
thou my shade, To guard my head by night or noon. Thou art, &c.

guard my head by night or noon. Thou art, &c.

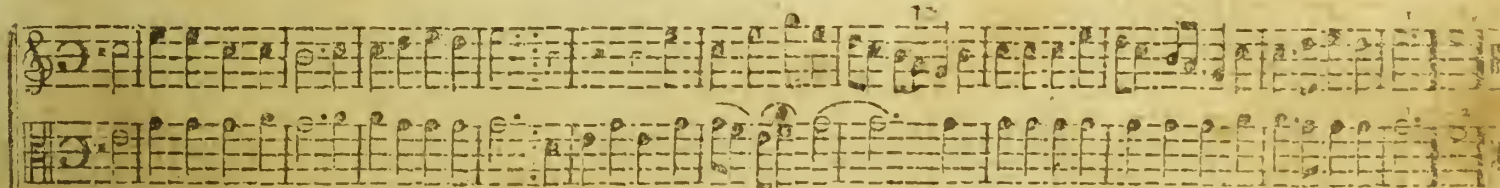
My feet shall visit thine abode, My
 What shall I render to my God, For all his kindness shown; My feet shall visit
 My feet shall visit thine abode, My song ad-
 My feet shall visit thine abode, My song address thy throne, My
 song address thy throne, My song, &c.
 thine abode, My song address thy throne. My song, &c. Among the saints that fill thine house My offerings shall be paid, Thero
 dress thy throne, My song, &c.
 song address thy throne. My song, &c.



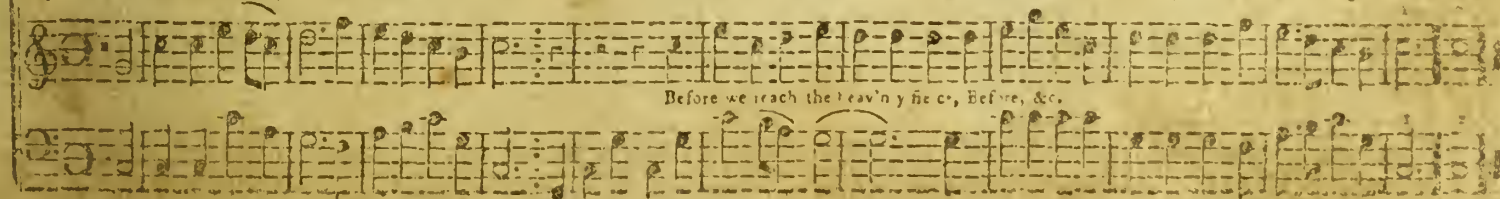
shall my zeal perform my vows, My soul in anguish made. There shall, &c.



Concord. S. M.



The hill of Zion yields, A thousand sacred sweets, Before we reach the heav'nly fields, Before we reach the heav'nly fields, Or walk the golden streets,



Before we reach the heav'nly fields, Before, &c.

Babylon. P. M. bF.

:S:

While Zion's fall in

A - long the banks where Babel's current flows, Our Captive bands in deep dissonance stay'd ;

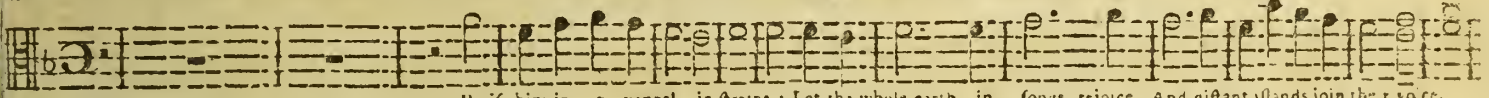
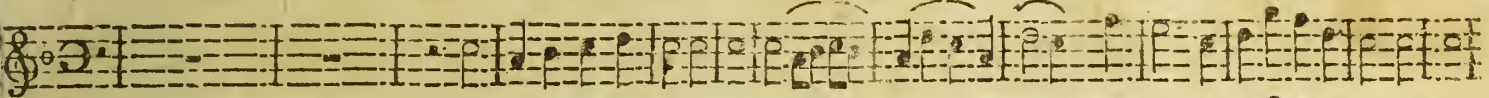
While

sad remembrance rose, Her friends, her children mingled with the dea - - - d. Her friends, &c.

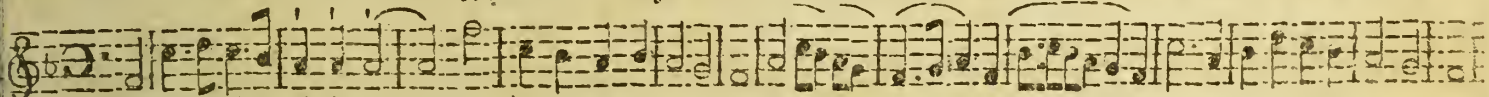
Zion's fall in sad remembrance rose, Her friends, her children mingled with h: dead. Her friends, &c.

While Zion's fall in sad remembrance n ce, Her friends, &c.

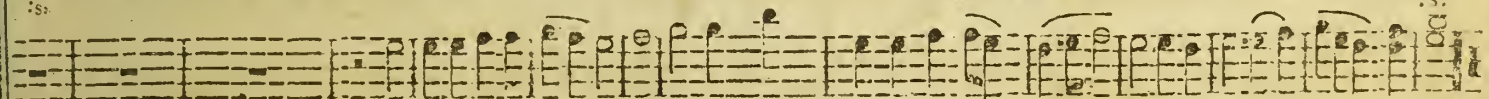
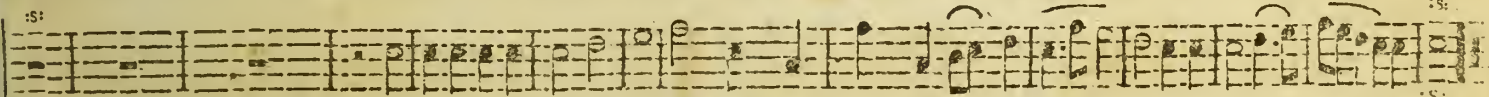
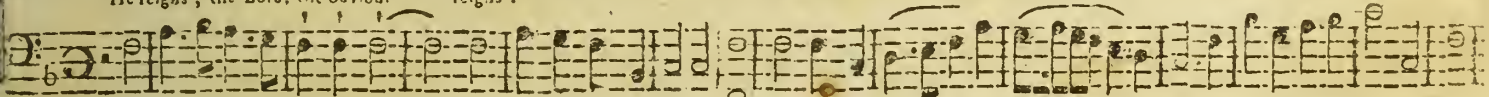
While Zion's fall in sad remembrance so ce, Her friends, &c.



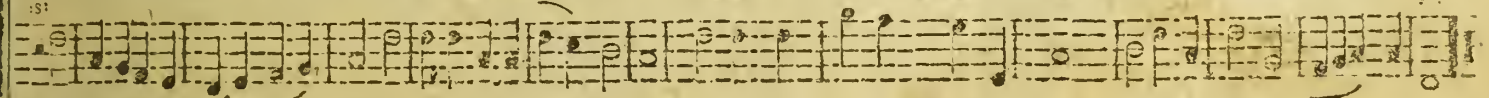
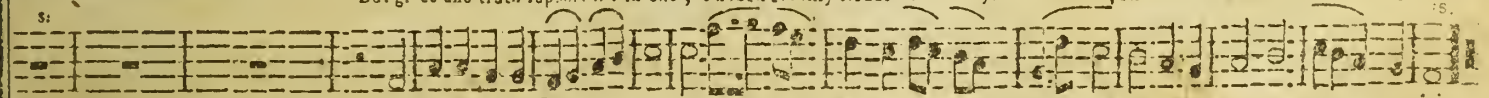
Praise him in e - vang - el - ic strains : Let the whole earth in songs rejoice, And distant islands join their voice.



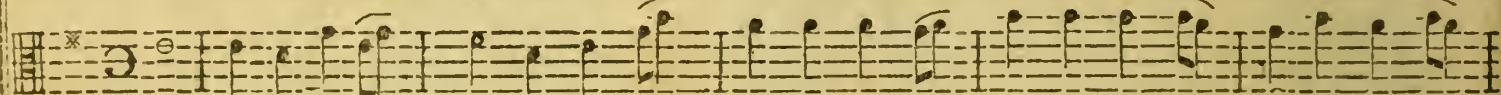
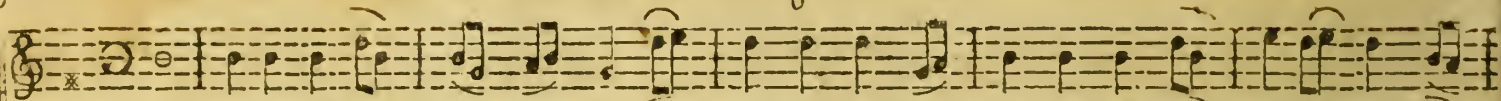
He reigns ; the Lord, the Saviour reigns !



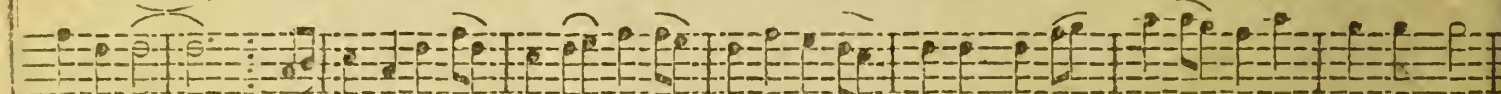
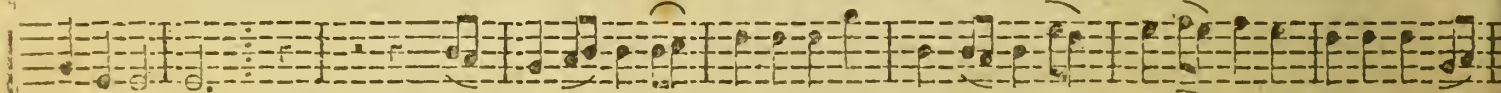
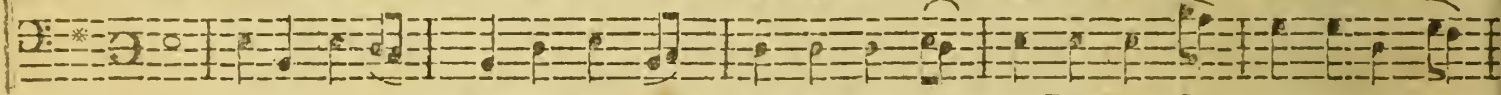
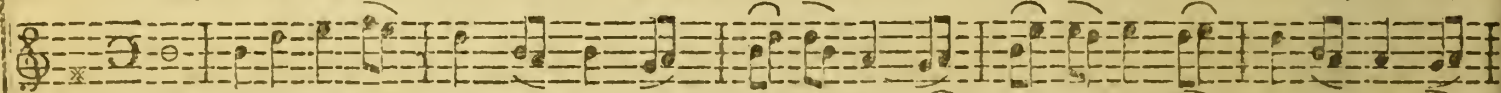
But gr - ce and truth support his throne ; Though gloomy clouds his ways surround : Just - ce is their e - ter - nal ground.



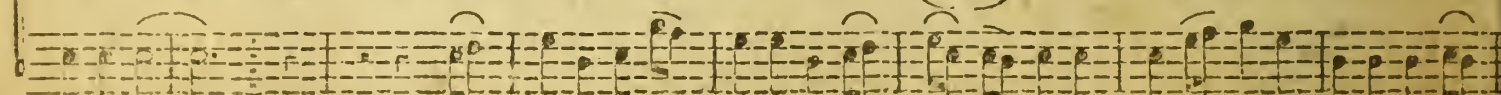
Deep are his counsels and unknown ;



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 & tho't & being last, Or im-mor-tal-i-ty endures.



The first system of musical notation consists of two staves. The upper staff is a vocal line with a treble clef, and the lower staff is a piano accompaniment with a bass clef. The music is written in a common time signature. The lyrics are printed below the staves.

My days of praise shall ne'er be past, While life and tho't and being last, Or im-mor-tal-i-ty endur.s.

The second system of musical notation continues the piece with two staves, maintaining the same vocal and piano parts as the first system.

Middlesex. C. M. \flat E

The first system of musical notation for 'Middlesex.' consists of two staves. The upper staff is a vocal line with a treble clef, and the lower staff is a piano accompaniment with a bass clef. The music is in common time. The lyrics are printed below the staves.

Death 'tis a mel-an-chol-ly day, To those that know not God; When the poor soul is forst away, To seek its last abode.

The second system of musical notation for 'Middlesex.' continues the piece with two staves, maintaining the same vocal and piano parts as the first system.

E

My feet, &c. My lung, &c. My lung, &c.

What shall I render to my God, For all his kindness shown; My feet shall visit thine abode, My feet shall visit thine abode, My lung address thy throne.

My feet, &c. My feet, &c.

My feet shall visit thine abode, My feet, &c.

Little Marlborough. S. M. b A.

Welcome sweet day of rest, That saw the Lord arise, Welcome to this re-viving breath, And these rejoicing eyes.

The first two staves of the musical score, featuring a treble clef and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, with some rests and phrasing slurs.

The God of glory leads his summons forth, Calls the fourth nations and awakes the north, From east to west his sov'reign orders spread, Thro' distant worlds &

The third and fourth staves of the musical score, continuing the melody from the previous staves. The notation includes various note values and rests, with some notes beamed together.

The fifth and sixth staves of the musical score. The fifth staff includes the instruction "Lift:" below it. The sixth staff includes the instruction "Lift, &c." below it.

regions of the dead, The trumpet sounds, hell trembles, heaven rejoices, Lift up your heads ye saints, Lift up your heads ye saints, With cheerful voice.

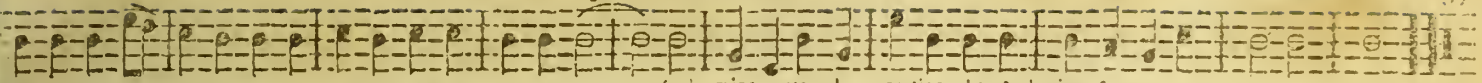
The seventh and eighth staves of the musical score. The seventh staff includes the instruction "Lift" below it. The eighth staff includes the instruction "Lift, &c." below it.

The ninth and tenth staves of the musical score. The ninth staff includes the instruction "Lift" below it. The tenth staff includes the instruction "Lift, &c." below it.

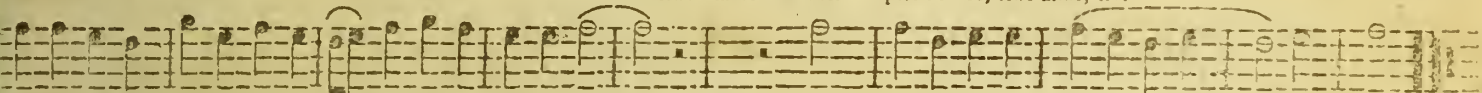
When then in heav'n but thee a - lone have I, Whose favour I re - quire; Throughout this spa - cious earth there's none, That

I be - fore thee can de - sire, My trem - bling Bath and aching heart, Would often fail to suc - cor me, But

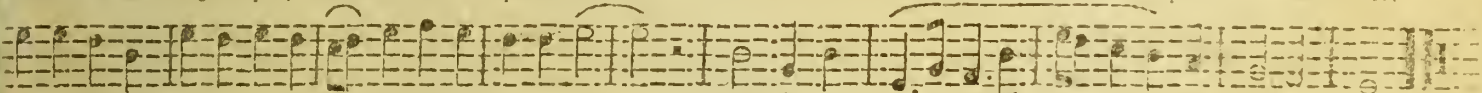
My trem - bling Bath, &c.



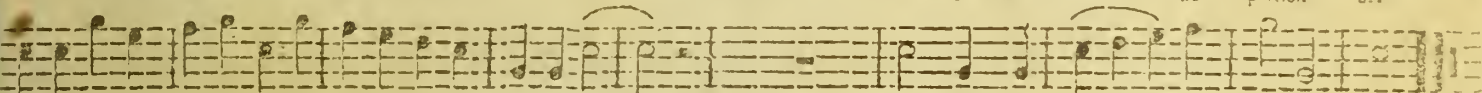
And mine eternal portion be, And mine, &c.



God shall in ward strength impart, And mine eternal portion be, And mine eternal portion be.

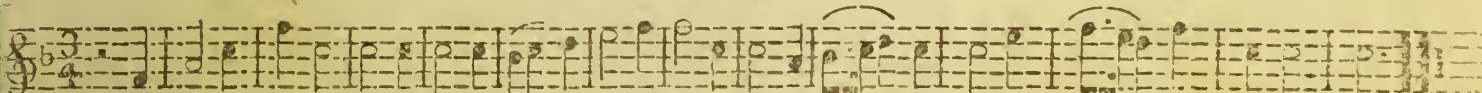


And mine eternal portion be.

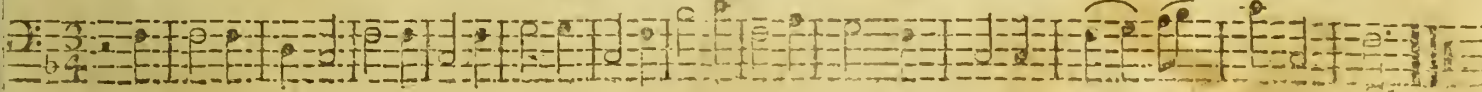
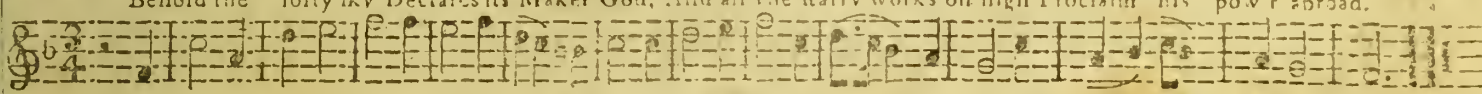
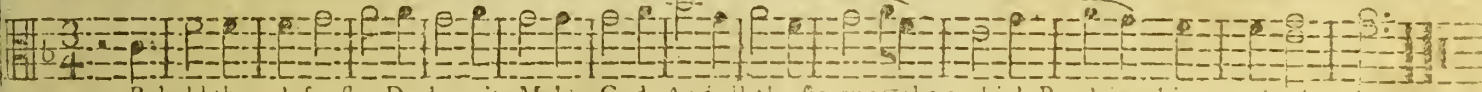


And mine, &c.

Sutton. S. M. * F.



Behold the lofty sky Declares its Maker God, And all the starry works on high Proclaim his pow'r abroad.



Vanity. C. M. \flat F.

Some walk in honors gaudy flow, Some dig for golden ore; They toil for heirs they know not who, And strait are seen no more.

The musical score for 'Vanity' consists of four staves. The top staff is the vocal line in treble clef. The second staff is the right-hand piano accompaniment in treble clef. The third staff is the left-hand piano accompaniment in bass clef. The fourth staff is the basso continuo line in bass clef. The music is in common time (C) and the key signature has one flat (F major or D minor). The lyrics are written below the vocal staff.

Warren. S. M. *A.

Let all our tongues be one, To praise our God on high; Who from his bosom sent his Son, To fetch us strangers nigh.

The musical score for 'Warren' consists of four staves. The top staff is the vocal line in treble clef. The second staff is the right-hand piano accompaniment in treble clef. The third staff is the left-hand piano accompaniment in bass clef. The fourth staff is the basso continuo line in bass clef. The music is in common time (C) and the key signature has one sharp (F# major or D minor). The lyrics are written below the vocal staff.

Happinefs. C. M. * G.

Joy to the world the Lord is come, Let earth receive her King, Let ev'ry heart prepare him room, And heav'n & nature sing,

Joy to the earth the Saviour reigns, Let men their songs employ, While fields & floods, rocks hills & plains, Repeat the louding joy,

Joy to the earth the Saviour reigns, Let men their songs employ, While fields & floods, rocks hills & plains, Repeat the louding joy,

Ye sons of adam vain and young, Indulge your eyes indulge your tongue; Taste the deligh's your souls de-sire,

Taste the delights &c.
 and give a loose to all your fire. Taste the delights your souls desire, your souls desire, And g've a loose to all your fire.
 Taste, &c.
 Taste the delights your souls desire, your souls desire, And give, &c.

Marlborough. S. M. C.

Thy lips, &c. And, &c. Thy lips, &c. And And ev'ry grace is thine.

My Saviour and my King, Thy beauties are divine; Thy lips with blessings overflow, And ev'ry grace is thine, Thy lips, &c.

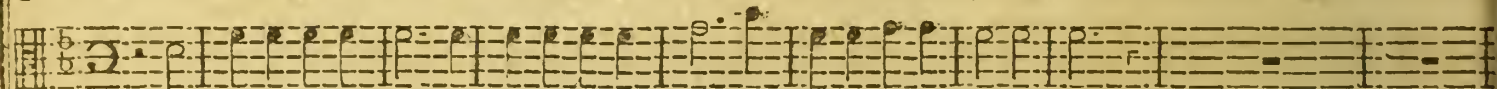
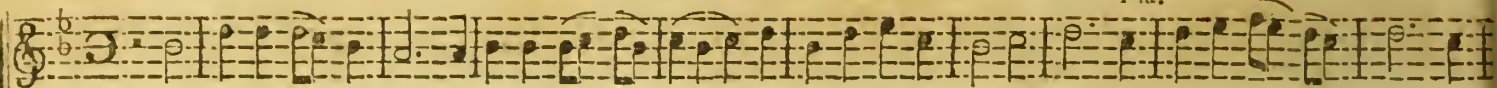
Thy lips, &c. Thy lips, &c.

Thy lips, &c. Thy lips, &c. And, &c.

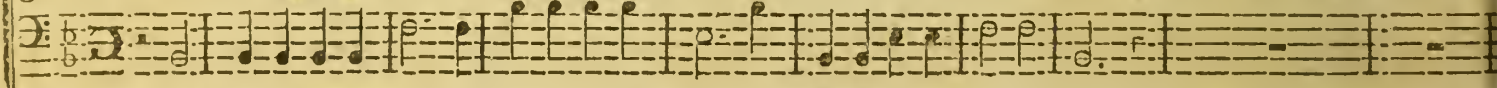
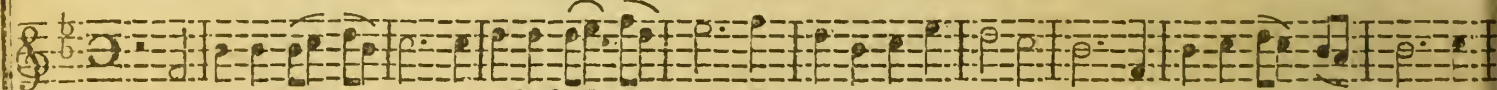
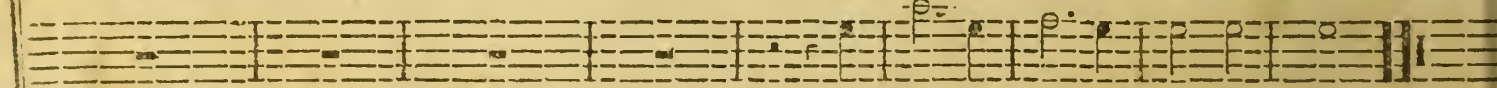
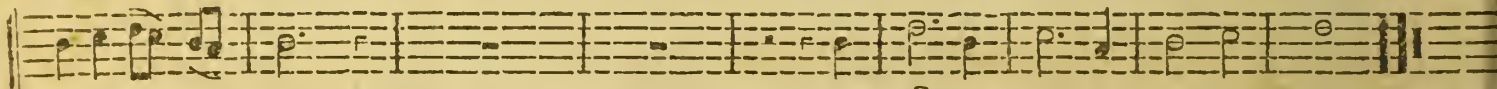
Old Hundred. L. M.

Be thou, O God, exalted high, And as thy glory fills the sky; So let it be on earth display'd, Till thou art here as there obey'd.

F

Pia.

How pleas'd & blest was I, To hear the people cry, Come let us seek our God to-day; Yes with a cheerful zeal, We'll

*For:*

haste to Zion's hill, And there our vows and honors pay. And there our vows and honors pay.



In this design one chorus

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

In this design one cho

In this design one chorus raise, one chorus

Slow.

raise,

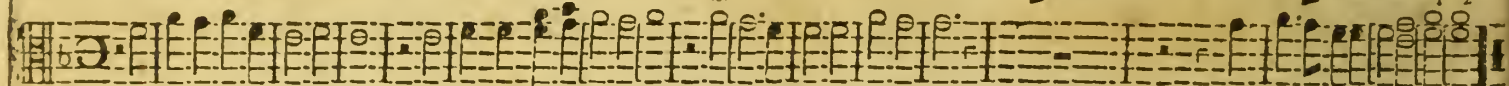
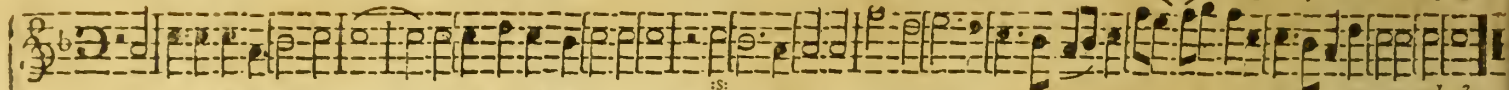
raise, From east to west his praise proclaim, From pole to pole extol his fame, The waves that echo back his praise, The skies, &c.

raise, From east to west his praise proclaim, From pole to pole extol his fame, The waves that echo back his praise, The skies, &c.

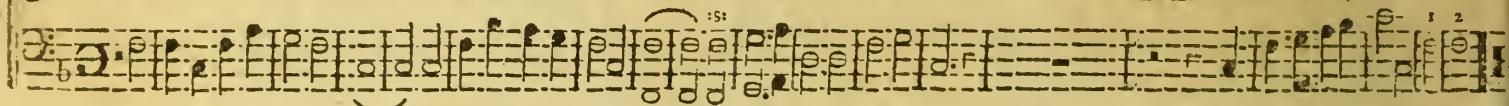
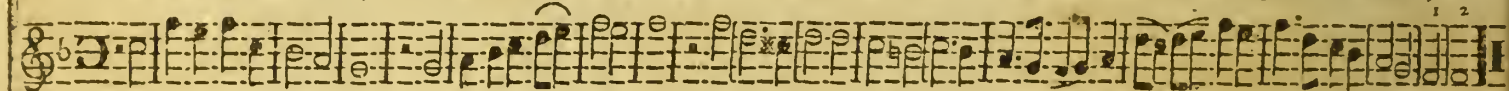
raise, From east to west his praise proclaim, From pole to pole extol his fame, The waves that echo back his praise, The skies, &c.

Attleborough. L. M. * F.

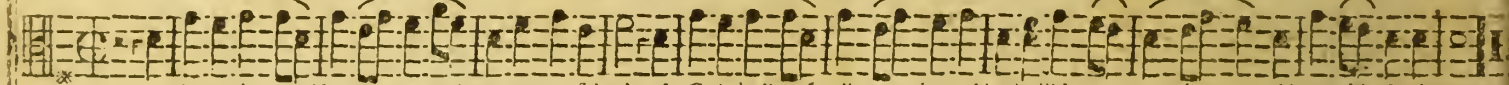
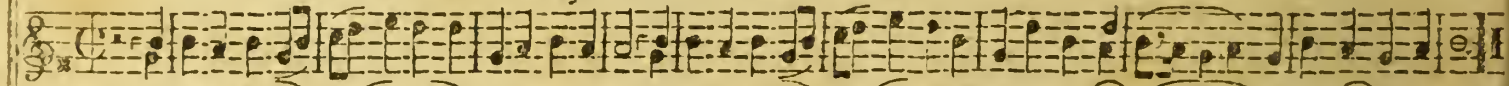
:S: Soft. Loud. Soft. Loud. 1 2



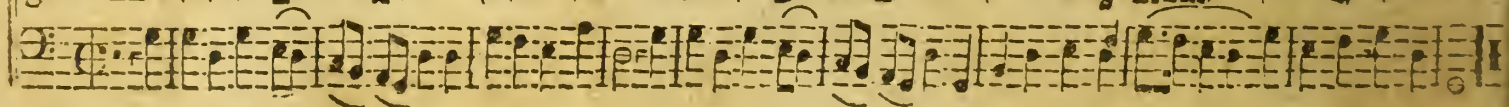
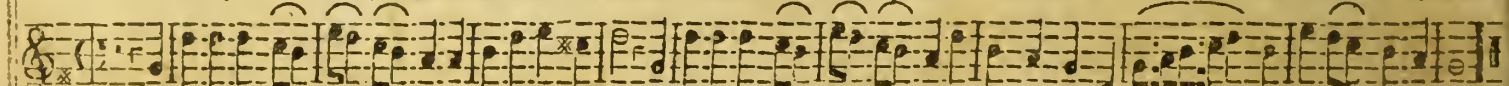
The Lord how wondrous are his ways, How firm his truth how large his grace, He takes his mercy from his throne, And thence he makes his glories known. And, &c.



Bray. C. M. * C.



Awake my heart arise my tongue, Prepare a tuneful voice, In God the life of all my joys, Aloud will I re - - joice Aloud will I rejoice.



New Jerusalem: C. M. * G.

The new Jerusalem comes down, A - - dorn'd with

From the third heav'n where God resides, That ho'y happy place, The new Jerusalem comes down, A -

The new Je-ru - sa-lem comes down, A - dorn'd with sh'ning grace,

The new Je-ru - sa-lem comes down, A - - - dorn'd with sh'ning grace. The

new, &c.

dorn'd with sh'ning grace. Adorn'd, &c. A - - dorn'd, &c.

The new, &c.

Sleep, downy sleep, come close my eyes, Tir'd with beholding van - i - ty, Sweet

Sweet slumber come and slumber come and drive a - way, The

slumber come and drive a - way, The toils and follies of the day,

drive away, The toils and follies of the day.

Sweet slumber come and drive a - way, The toils and follies of the day.

Here is a song that doth belong, To all the human race; Concerning death, That stops the breath, And blasts the comely face. Come listen all ye.

and pa - - - - - fs

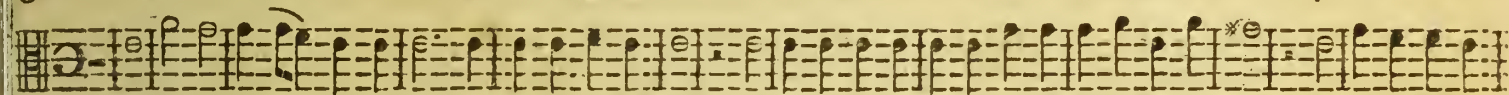
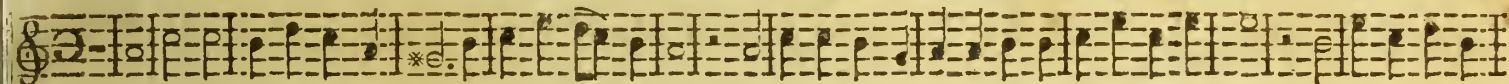
to the call, That I do make to-day, For you must die, As well as I: And pass from hence: a - - way. And pass from hence a - - way.

And pa fs

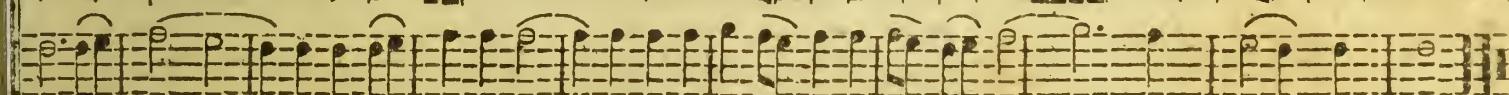
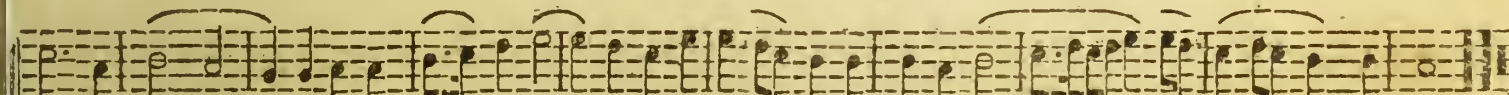
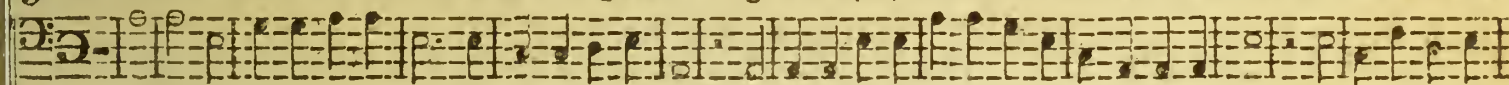
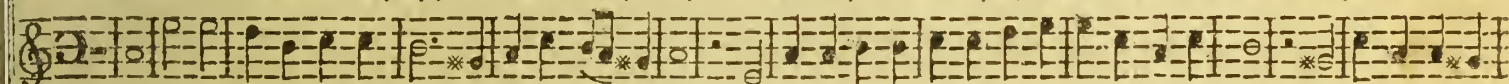
And pass from hence a - - way.

Theron among his travels found, A broken stature on the ground, And searching onward as he went, He trac'd a ruin'd monument.

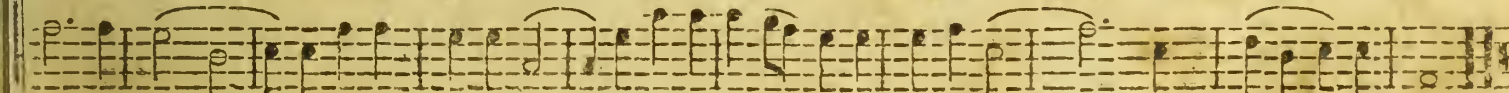
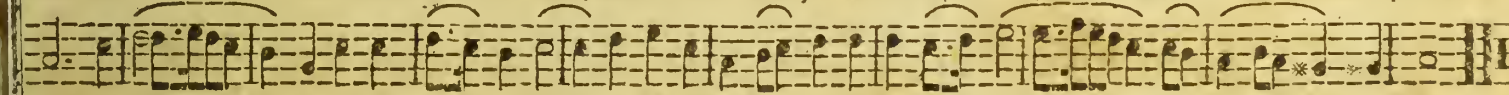
Mould moss and shades had overgrown, the sculpture of the crumbling stone, Yet e'er he pass'd with much ado, He guess'd & spelt out Scipio.



Teach me the measure of my days, Thou Maker of my frame, I would survey life's narrow space, And learn how frail I am, A span is all that



we can boast, An inch or two of time, Man is but vanity and dust, In all his flow'r and prime.



Pia.

Rejoice ye shining worlds on high, Behold the King of glory nigh; Who is this King, of glo-

*Pia.**Vigorofo.*

ry? The mighty Lord, the Saviour he. The mighty Lord, the Saviour he. The mighty Lord the Saviour he.

Mortality. C. M. 6 E.

Think how a gasping mortal lies, And

Stoop down my thro'ts which use to rise, Converse a while with death ;

Think how a gasping mortal lies, And pants

Think how a gasping mortal lies, And pants away his breath, And

Think how a gasping mortal lies, And pants away his breath And

pants away his breath and pants

Think

way his breath. And

pants

away his breath. And pa

nts, And pants

away his

breath.

pants, &c.

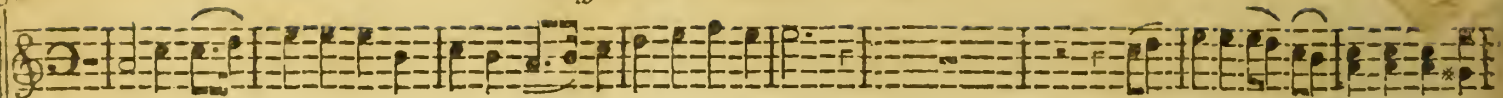
I think

And pants, &c.

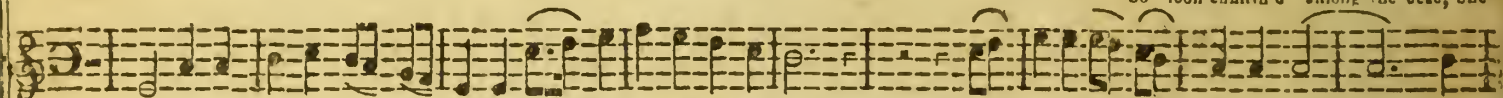
pants, &c.

Think, &c.

Dissolution. P. M. b A.

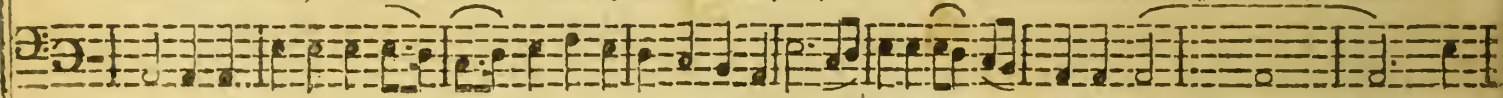


So soon enshrin'd among the dead, She

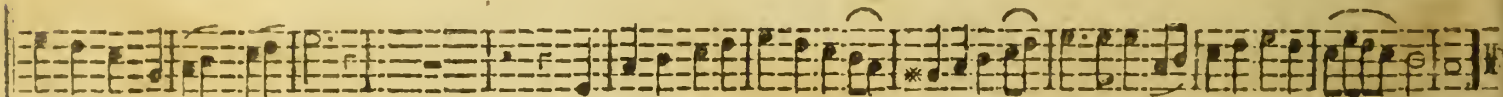


And is the lovely shadow fled? The blooming wonder of her years;

So soon enshrin'd among the dead. She

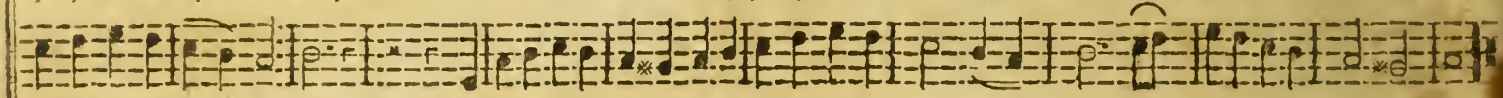


So soon enshrin'd among the de - - - - - ad, She

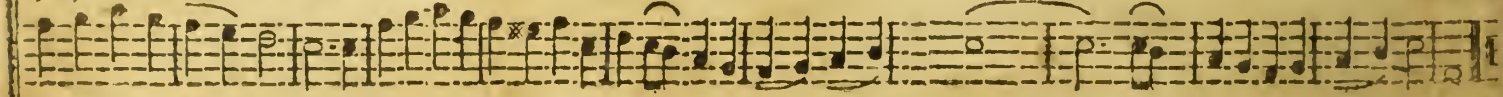


justly claims our pious tears,

Who new to heav'nly spirits join'd, Hath left our wretched world behind. Hath left our wretched world behind.



justly claims our pi - ous tears.



Colchester. S. M. 6 A.

But in the worship of my God, I'll spend my daily breath.

Let sinners take their course, And chuse the road to death; But in the worship of my God, I'll spend my daily breath. I'll spend my daily breath.

But in the worship of my God, I'll spend my daily breath. I'll spend my daily breath.

But in the worship of my God, I'll spend my daily breath. I'll spend my daily breath.

Plymouth. C. M. 6 A.

Teach me the measure of my days, Thou Maker of my frame; I would survey lifes narrow space, And learn how frail I am.

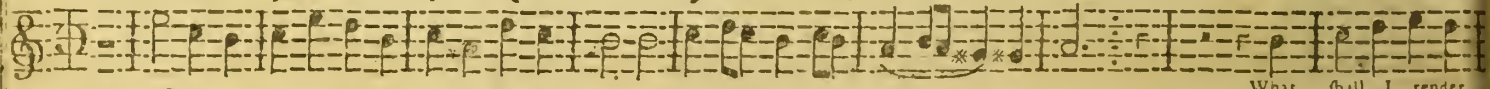
Teach me the measure of my days, Thou Maker of my frame; I would survey lifes narrow space, And learn how frail I am.



What



When'er I take my wa'ks abroad, How ma - ny poor I see,



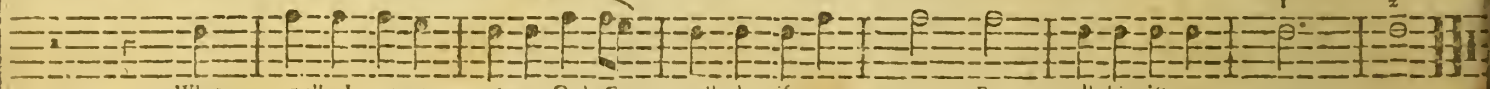
What shall I render



What shall I render to my God, For



shall I render to my God, For a' his gifts to me. For all his gifts to me.

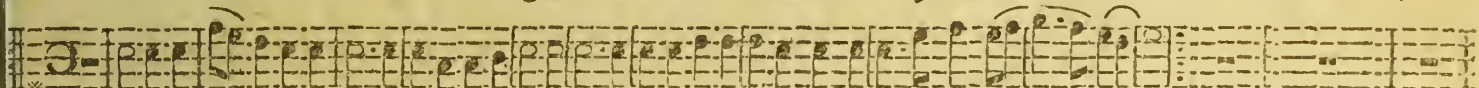
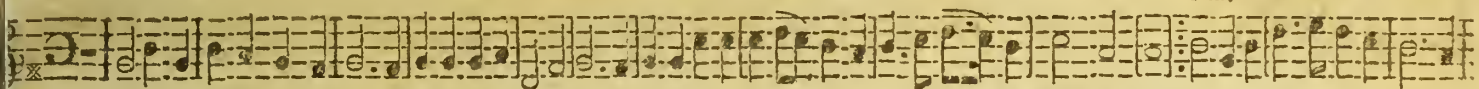


What shall I render to my God, For a' his gifts to me. For all his gifts to me.

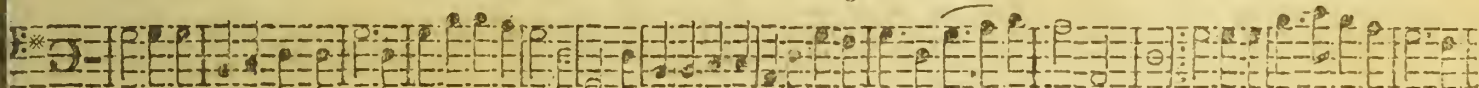
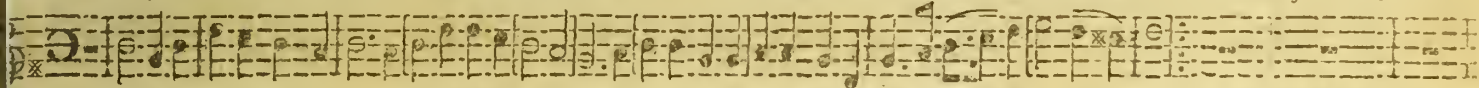


to my God, For all his gifts to me. What shall I render to my God, For all his gifts to me.

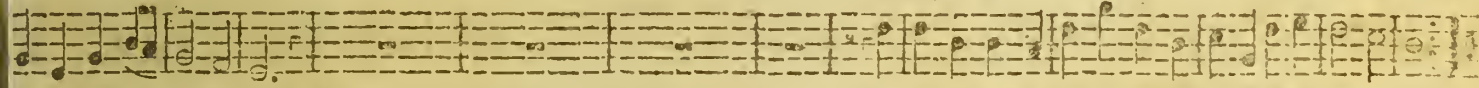




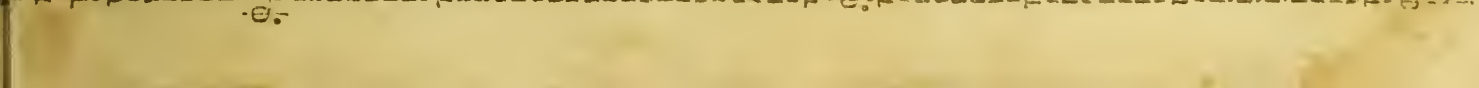
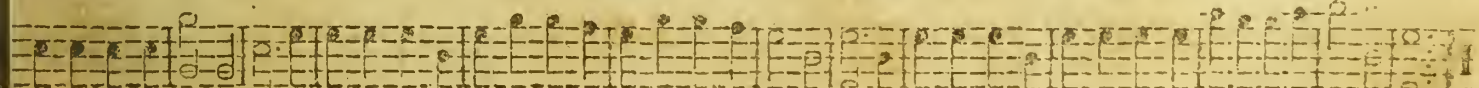
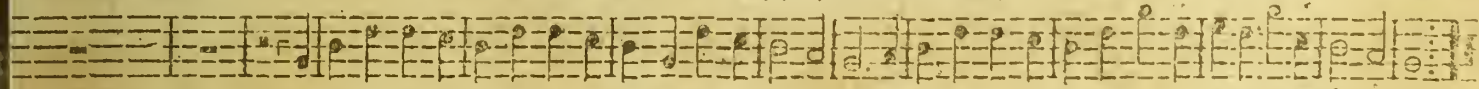
Now can my soul in God rejoice, I feel my Saviour's cheering voice, My heart awakes to sing his praise, And longs to join immortal joys. Hold me dear Jesus in thy arms, And



Forte.



hear me with immortal charms, Till I awake in realms above, Forever to enjoy thy love. Till I awake, &c.



Farmington. L. M. 6F.

Black heavy thoughts like mountains roll, O'er my poor breast with boding fears, And crushing hard my tortur'd soul, Wring through my eyes the briny tears.

Aylesbury. S. M. 6B

The Lord my shepherd is, I shall be well supply'd, Since he is mine and I am his, What can I want beside.

When God restor'd our captive state, Joy was our song and grace our theme, The grace beyond our hope so great, The joy appear'd a pleasing dream.

Sabbath. C. M. * G.

Arise triumphant from the grave, And leave his dark abode.

Bless'd morning whose young dawning rays, Beneid the Son of God ;

Arise triumphant from the grave. And leave his dark abode.

Arise triumphant from the grave, And leave his dark a - bode.

Arise triumphant from the grave, And leave his dark a - bode.

Deban. C. M. b A.

The first system of musical notation for 'Deban.' consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef. The music is written in a minor key (one flat) and common time. It features a melody with various note values including eighth and sixteenth notes, and rests. There are asterisks marking specific notes in both staves.

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

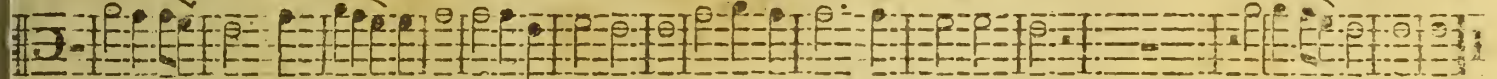
The second system of musical notation for 'Deban.' continues the piece with two staves. The notation is consistent with the first system, showing the continuation of the melody and accompaniment. Asterisks are used to mark specific notes in the upper staff.

Morpheus. L. M. b A.

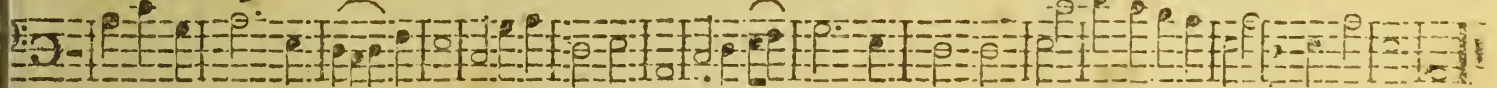
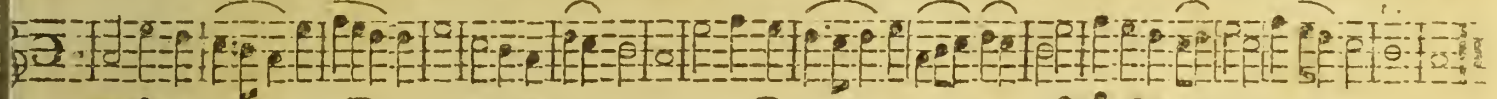
The first system of musical notation for 'Morpheus.' consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef. The music is written in a minor key (one flat) and common time. It features a melody with various note values including eighth and sixteenth notes, and rests. There are asterisks marking specific notes in both staves.

Sleep downy sleep come close my eyes, Tir'd with beholding vanity ; Soft slumber come and drive away, The toils and follies of the day.

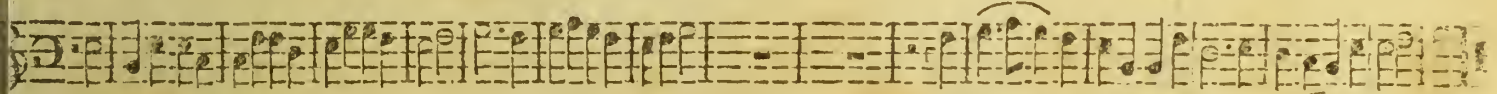
The second system of musical notation for 'Morpheus.' continues the piece with two staves. The notation is consistent with the first system, showing the continuation of the melody and accompaniment. Asterisks are used to mark specific notes in the upper staff.



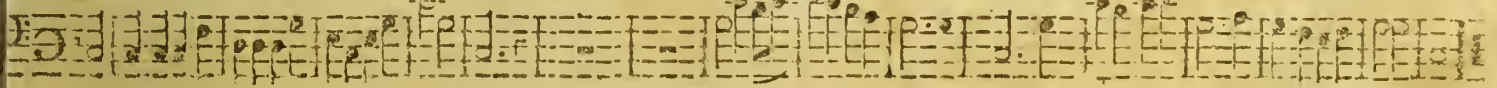
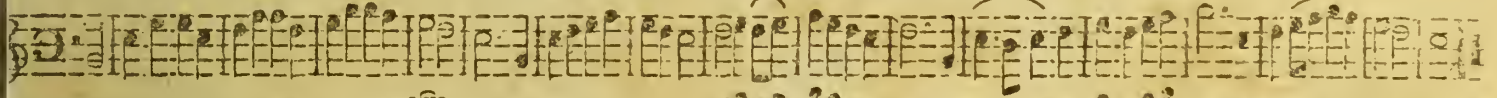
Thou God of love, thou ever blest'd, Pity my suffering state, When will my God my soul release, From lips that love deceit. From. &c.



Norfolk New. L. M. * C.



Sweet is the work my God my King, To praise thy name give thanks and sing ; To show thy love by morning light, And talk of all thy truths at night.



Firm was my health, my day was brigh, And I pre - sum'd twould ne'er be night ; Fondly I said with-

Fondly I said with

Pleas - ure and peace &c.

in my heart, Pleasure and peace shall ne'er de - part.

in my heart, Pleas - ure and pea ce shall ne'er depart.

Pleasure and pea ce shall ne'er depart.

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

Mourn mourn ye saints, as if you see, Your Saviour dear nail'd to the tree, A bitter death he did endure, To save the souls of

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

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

A bitter death he did endure, To save the souls of men secure. To &c.

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

A bitter death he did endure, To save the souls of men secure. To &c.

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

A bitter death he did endure, To save the souls of men secure. To &c.

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

A bitter death he did endure, To save the souls of men secure. To &c.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melody with various note values, including quarter and eighth notes, and rests. The lower staff is in bass clef and provides a harmonic accompaniment with mostly quarter notes. There are asterisks in the upper staff at the beginning of the second, third, and fourth measures.

Lord I am vile conceiv'd in sin, And born unholy and unclean; Sprung from the man whose guilty fall, Corrupts the race and taints us all.

The second system of musical notation continues the piece with two staves. The upper staff is in treble clef and the lower staff is in bass clef. The notation follows the same style as the first system, with a melody and accompaniment. There are asterisks in the upper staff at the beginning of the second, third, and fourth measures.

Resurrection. C. M. * G.

Sof.

Loud.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It contains a melody with various note values, including quarter and eighth notes, and rests. The lower staff is in bass clef and provides a harmonic accompaniment with mostly quarter notes. There is an asterisk in the upper staff at the beginning of the first measure.

The joyful day is coming on, I shall arise and sing, O grave where is thy victory, O death where is thy sting. O grave, &c.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It contains a melody with various note values, including quarter and eighth notes, and rests. The lower staff is in bass clef and provides a harmonic accompaniment with mostly quarter notes. There is an asterisk in the upper staff at the beginning of the first measure.

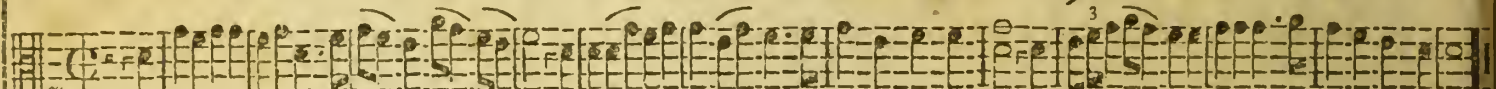
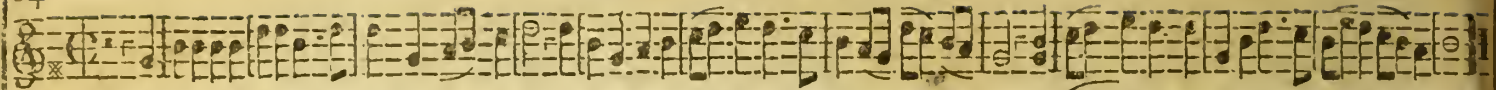
Not from the dust all evil grows, Nor troubles rise by chance; Yet we are born to cares and woes, A sad inheritance.

As sparks fly out from burning coals, And still are upwards borne;

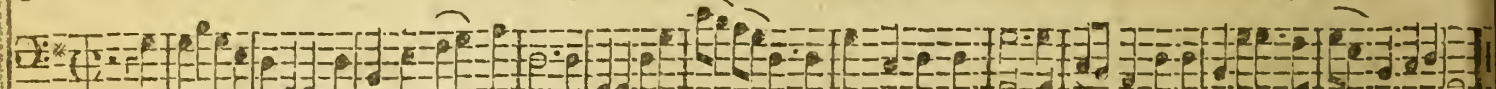
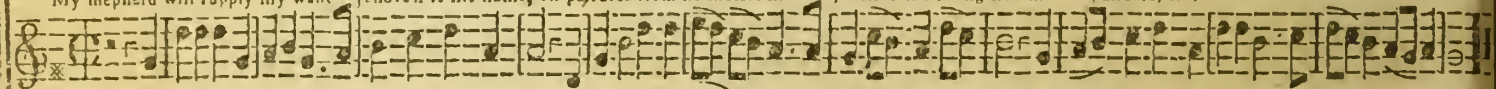
As sparks fly out from burning coals And still are upwards borne; So grief is visited in our sins, And sin grows up to mourn.

Sparks fly out from burning coal, And still are upwards borne; And still &c.

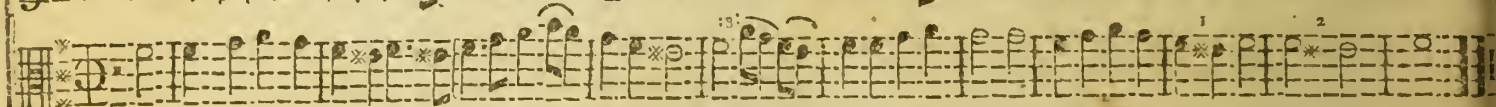
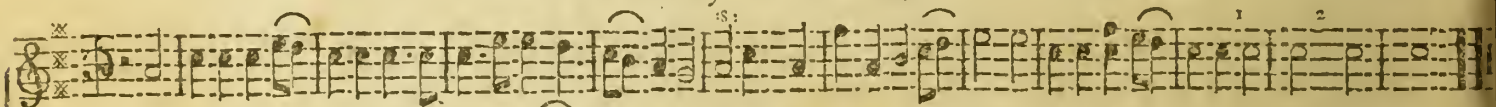
burning coal, And still are upwards borne, And still &c.



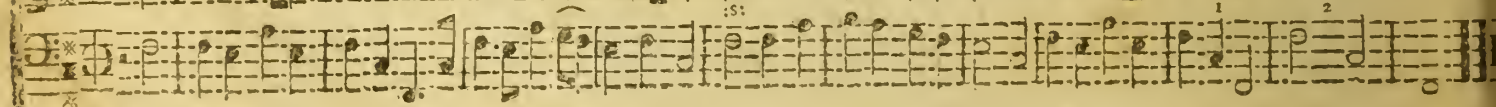
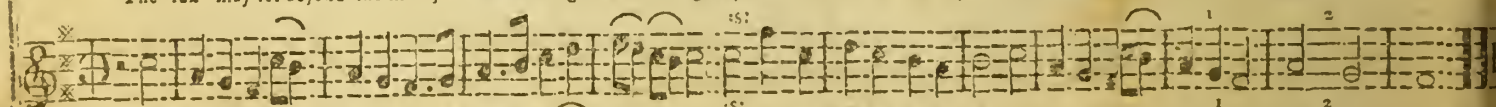
My shepherd will supply my want: Jehovah is his name, In pastures fresh he makes me feed, Beside the living streams. In pastures, &c.



Coventry. L. M. b F.



The sun may set beyond the main, And rise to light the world again; But we when our sad days are o'er, Shall set alas to rise no more.



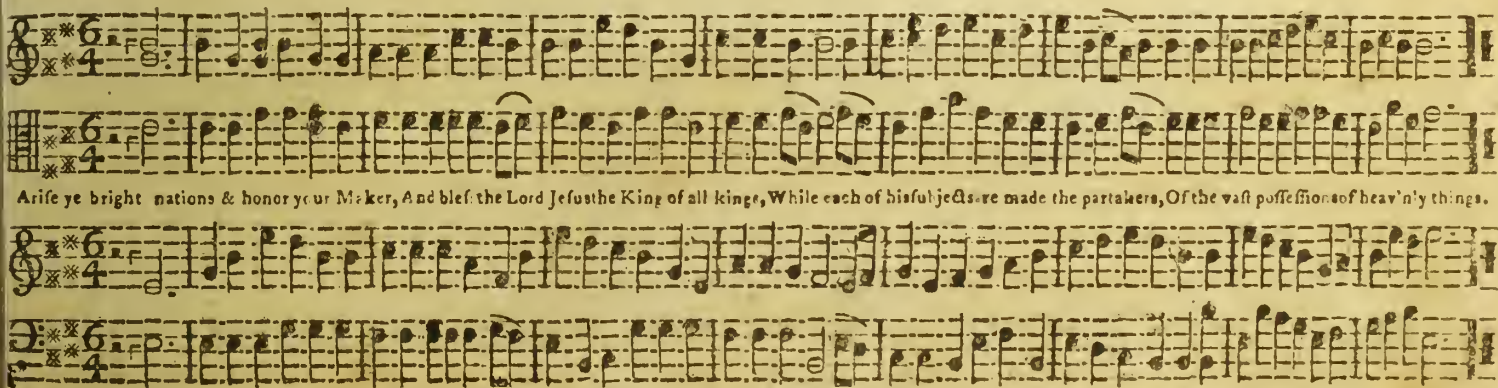


HARMONY OF HARMONY.

PART IV.
CONTAINING,

A number of Pieces, set to particular Psalms and Hymns, together with Odes, Fuging and Flying Pieces.

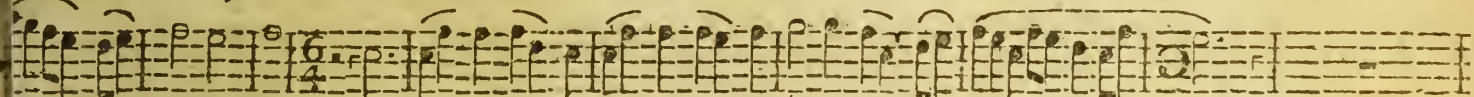
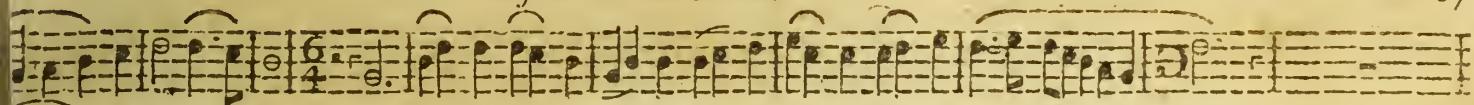
Command. P. M. * E.



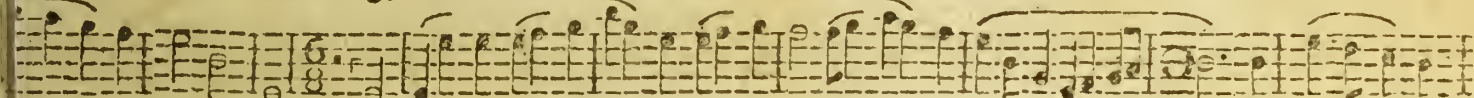
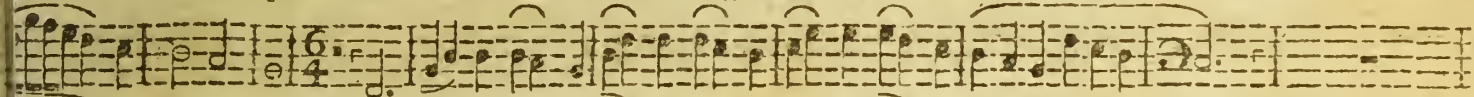
Arise ye bright nations & honor your Maker, And bless the Lord Jesus the King of all kings, While each of his faithfuls are made the partakers, Of the vast possession of heav'nly things.

Who shall ascend that high abode, Or
 How shall we praise th'E - ter - nal Mind, That infinite unknown; Who shall ascend that high a -
 Who shall ascend that high a -
 Who shall ascend, that high abode, Or venture
Pia. *Forte.*

venture near his throne.
 bode, Or venture near his throne. The great in - vis - i - ble, He dwells conceal'd in daz - ling light, But his all-searching eye reveals, The
 bode, Or venture near his throne.
 near his throne, Or venture, &



dark-ness of the night. Those wakeful eyes that never sleep, Survey the world a



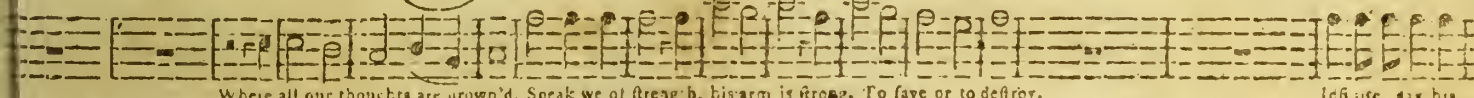
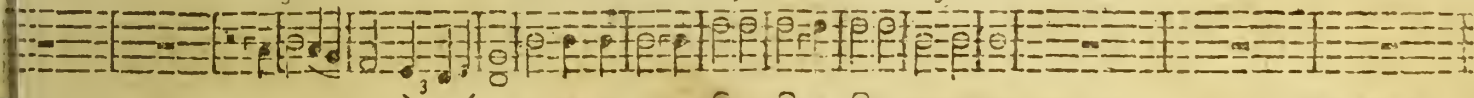
Soft.

Loud.

Very Loud.

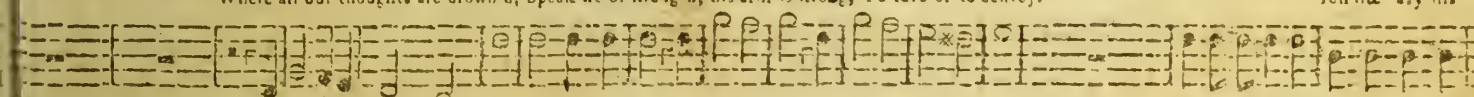
Soft.

His judg-men

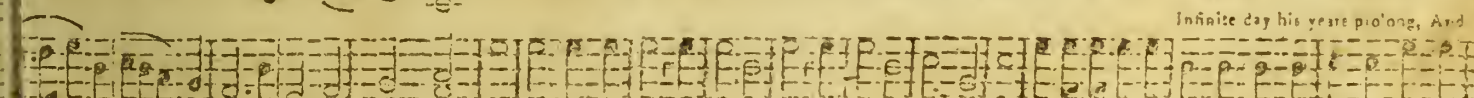


Where all our thoughts are crown'd, Speak we of streng'h, his arm is strong, To save or to destroy.

Infinite day his



Infinite day his years prolong, And



are a mighty deep,

Infinite day his years prolong, And great is his

Infinite day his years prolong, And endless are his joys.

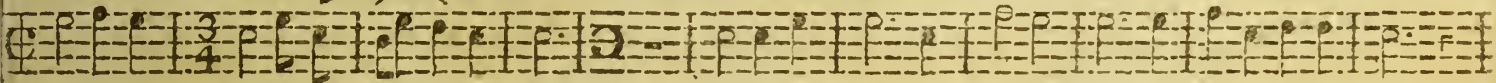
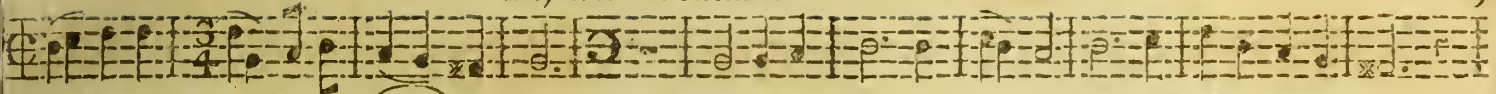
years prolong, And endless are his joys. And endless are his joys. He knows no shadow of a change, Nor alters his decrees, Firm as the

endless are his joys. And endless are his joys.

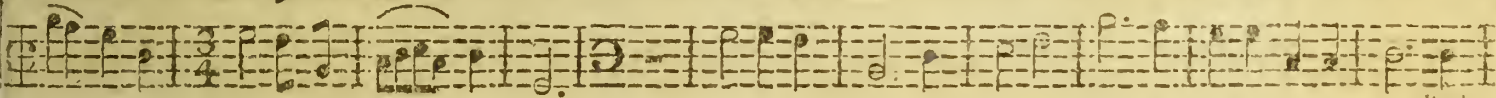
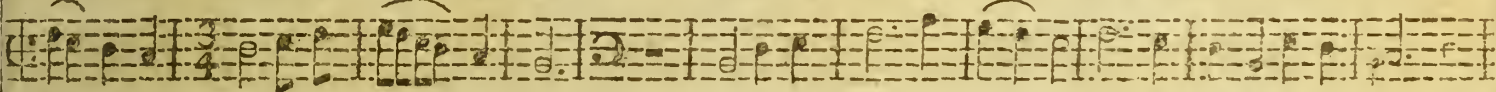
joys. Infinite day his years prolong, And endless are his joys.

Slow. *Soft.*

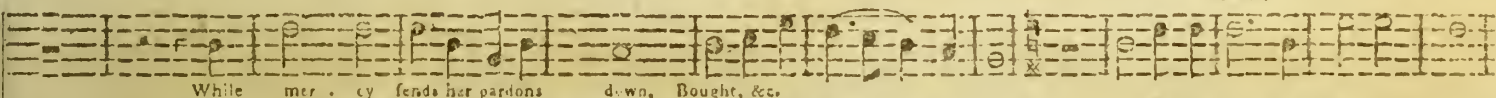
world his truth must stand, To guard his promises. Sinners before his presence die, How holy is his name, His anger: and his



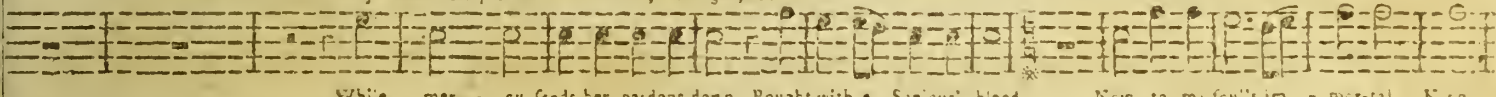
jealousy Burns like ce - vor - ing flame. Justice up - on a dreadful throne, Maintains the rights of God,



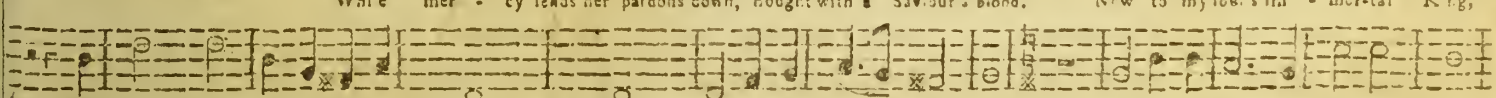
Fall.



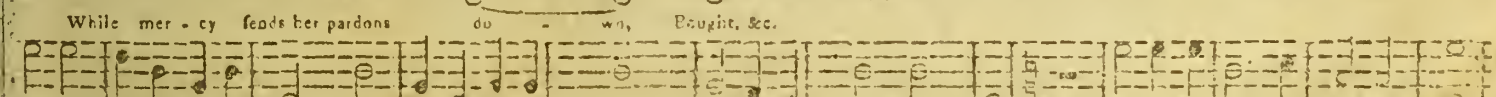
While mer - cy sends her pardons down, Bought, &c.



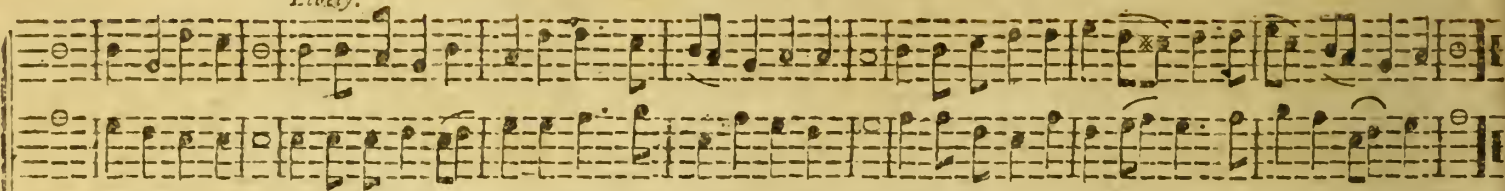
While mer - cy sends her pardons down, Bought with a Saviour's blood, Now to my soul's im - mor-tal King,



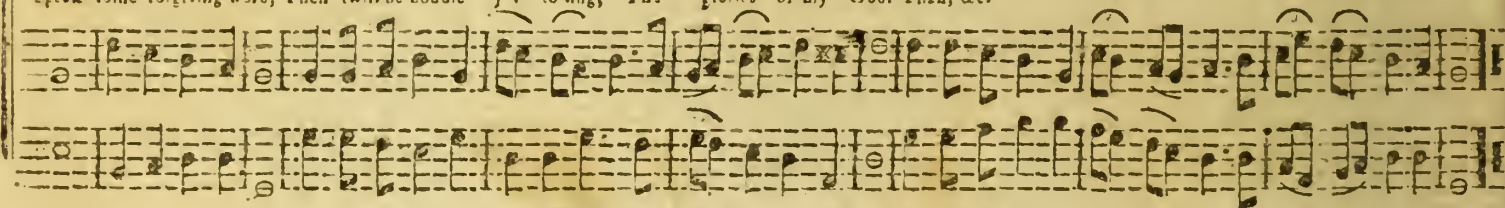
While mer - cy sends her pardons do - wn, Bought, &c.



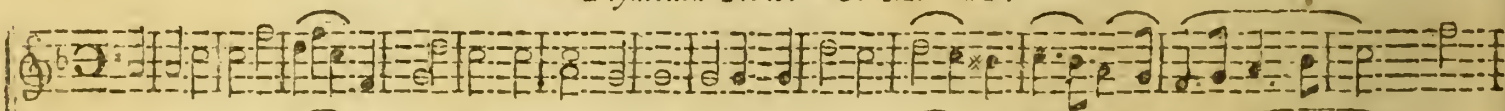
mercy sends her pardons down, Bought with a Saviour's blood, Bought, &c.

Lively.

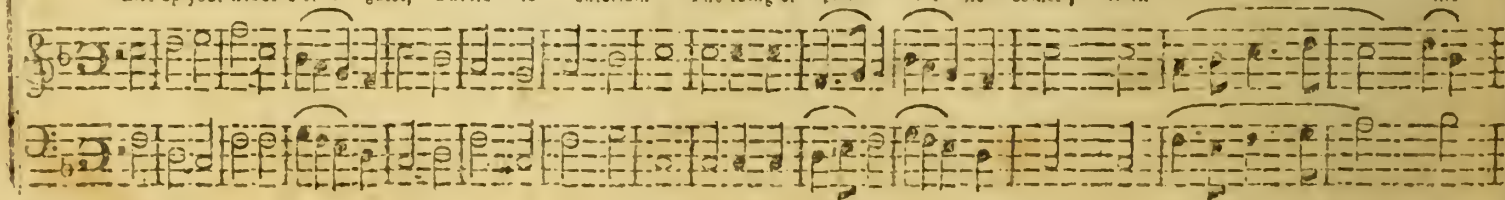
Speak some forgiving word, Then 'twill be double joy to sing, The glories of my God. Then, &c.



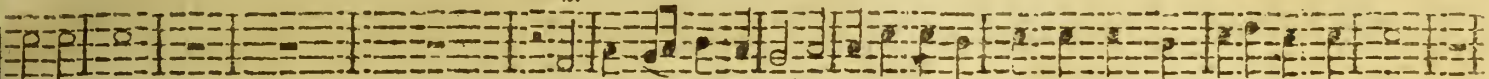
Plymouth New. C. M. *F.



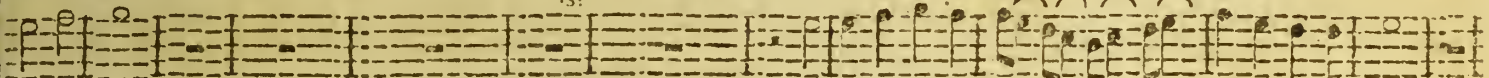
Lift up your heads eternal gates, Unfold to entertain The King of glory, for he comes; With his



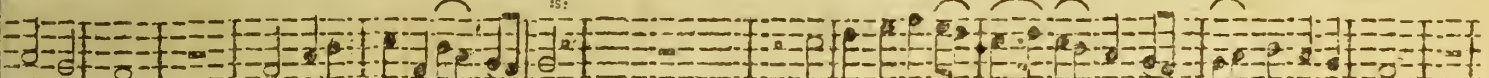
Plymouth New: Continued.



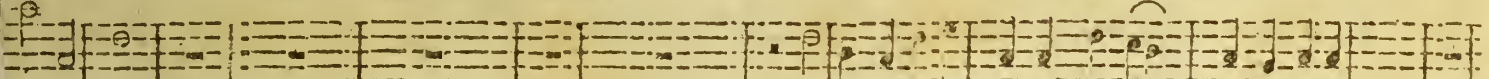
Rising train, The Lord for strength renown'd.



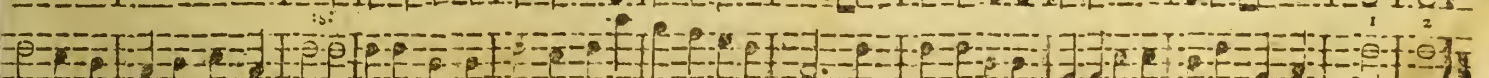
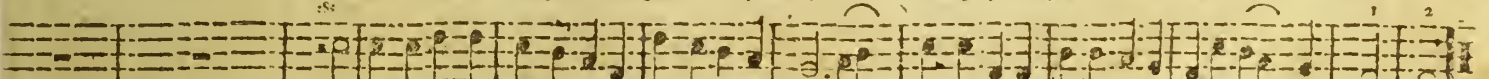
In battle mighty o'er his foes, And let his name resound ;



Who is this King of glory, Who



The Lord Almighty strong in battle great in glory thows, The Lord Almighty strong in battle o'er all his foes.



Who is this King of glory, Who

Beet Minims.

You that in concert sing, Play on the pipe or ring ; Or strike the trembling string, Of love our lay ; All instruments now join, With voice and tune and time ; Our

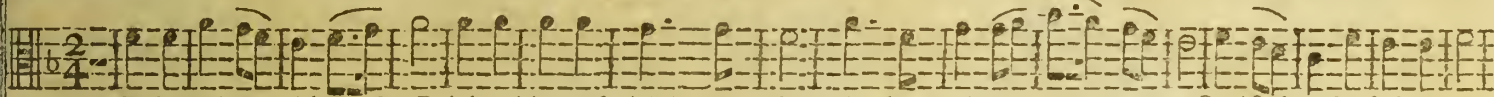
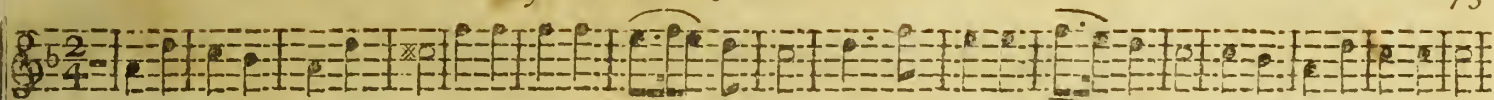
art it is divine, The scriptures say.

II.

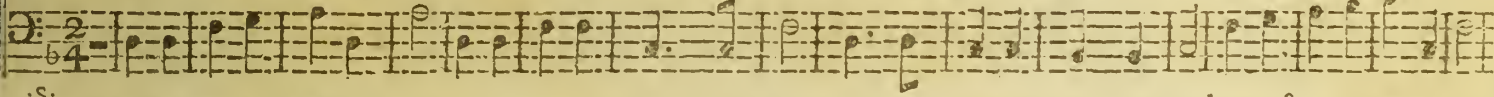
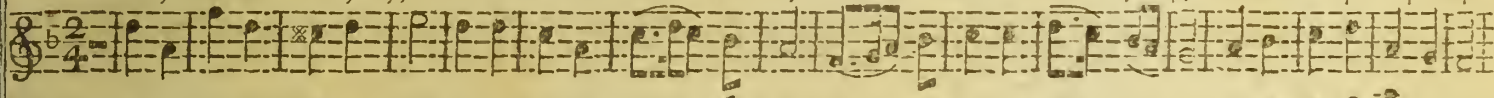
When David young and gay,
 Before king Saul did play ;
 Saul's demon march'd away,
 Great Pow'r was nigh ;
 Ev'n so will we oppose,
 Our great and evil foes ;
 And with a thund'ring noise,
 We'll make them fly.

III.

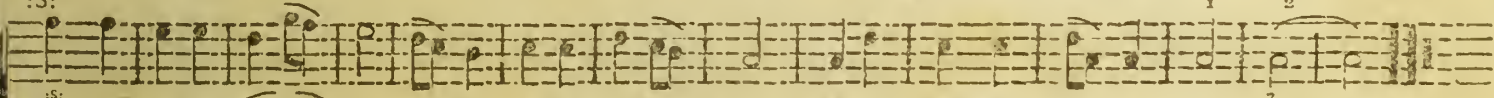
Since many men of might,
 Love darkness more than light ;
 Would hinder our delight,
 That's from above.
 Then let us all agree,
 That we may happy be ;
 And sing eternally,
 In peace and love.



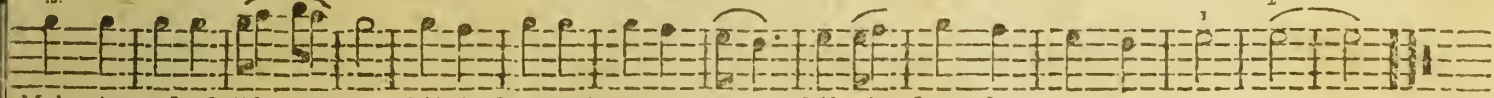
Busy curious thirsty fly, Drink with me & drink as I, freely welcome to my cup, Coult thou sip & sip it up.



:S:

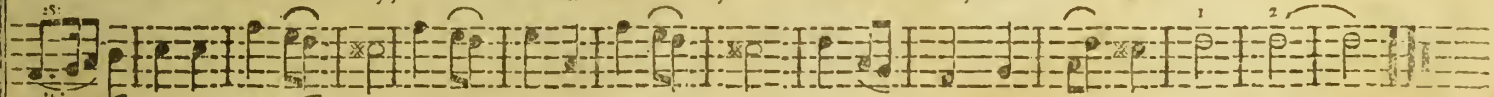


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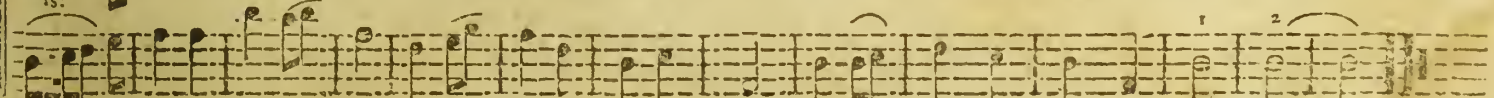


Make the most of life you may, Life is short and wears away. Life is short, &c.

:S:



:S:



Bellingham. L. M. b A.

The first system of music consists of two staves. The upper staff is in treble clef with a 6/4 time signature. The lower staff is in bass clef with a 6/4 time signature. The music is written in a single melodic line with various note values and rests.

Come dearest Lord, descend and dwell, By faith and love in ev'ry breast, Then shall we know and taste and feel, The joys that cannot be ex-

The second system of music continues the melody from the first system. It features two staves in treble and bass clefs, maintaining the 6/4 time signature. The notation includes various note values and rests, with some notes beamed together.

The third system of music continues the melody. It features two staves in treble and bass clefs, maintaining the 6/4 time signature. The notation includes various note values and rests, with some notes beamed together. There are some asterisks in the lower staff of this system.

posed. Come fill our hearts with inward strength, Make our enlarged souls possess And learn the height & breadth & length, Of thine unmeasurable grace.

The fourth system of music continues the melody. It features two staves in treble and bass clefs, maintaining the 6/4 time signature. The notation includes various note values and rests, with some notes beamed together. There are some asterisks in the lower staff of this system.

Two systems of musical notation. The first system consists of a treble staff and a bass staff. The second system also consists of a treble staff and a bass staff. The music is written in 2/4 time and includes various note values, rests, and articulation marks.

Now to the God whose pow'r can do, More than our thoughts or w'ches know, Be everlasting honors done, By all the church, by all the church, thro' Christ his son.

Two systems of musical notation. The first system consists of a treble staff and a bass staff. The second system also consists of a treble staff and a bass staff. The music is written in 2/4 time and includes various note values, rests, and articulation marks.

Communion. C. M. b E.

Two systems of musical notation. The first system consists of a treble staff and a bass staff. The second system also consists of a treble staff and a bass staff. The music is written in 2/4 time and includes various note values, rests, and articulation marks.

Father we wait to feel thy grace, To see thy glory shine, The Lord, he will his table bless, And make the feast divine.

Two systems of musical notation. The first system consists of a treble staff and a bass staff. The second system also consists of a treble staff and a bass staff. The music is written in 2/4 time and includes various note values, rests, and articulation marks.

We touch we taste the heav'nly bread, We drink the sacred cup, With outward forms our sense is fed, Our souls rejoice in hope.

Vivace.

Let us indulge a cheerful frame, For joy becomes a feast, We love the mem'ry of his name, More than the wine we taste.

Morning Song. L. M. *F.

God of the morning at whose voice, The cheerful sun makes haste to rise; And like a giant duth re - - joice, To run his journey

Pia. through the skies. From the fair chambers of the east, The circuit of his race begins; And without weariness or rest, Round the whole earth

Cres.

Morning Song. Continued.

Longuam.

Lively.

O like the sun may I fulfil, Th' appointed
 earth round the whole earth he flies and shines.
 O like the sun may I fulfil, Th' appointed duties of the day with
 O like the sun may I fulfil, Th' appointed duties of the day; With

Loud.

Pia.

O like the sun may I fulfil, The appointed duties of the day; With
 ready mind and active will, March on and keep my heavenly way;
 But I should rove and lose the way, If God my sun should disappear; And

Morning Song. Continued.

For. Moderato.

I am in this world's wide maze, To follow every wandering star;

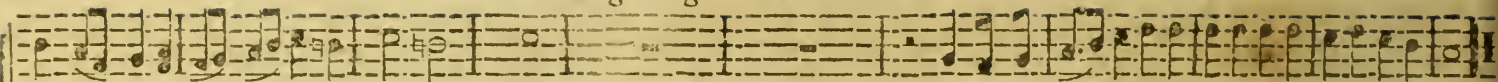
Lord thy commandments are clean and pure, Enlightning our beclouded eyes.

Give me thy counsels for my guide, And then receive me

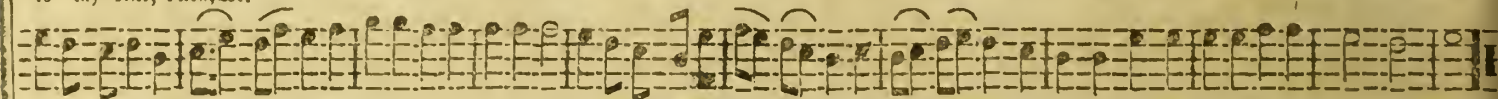
Thy commandments just thy promise sure, Thy gospel makes the simple wife;

Give me the counsels
Give me thy counsels for my guide and

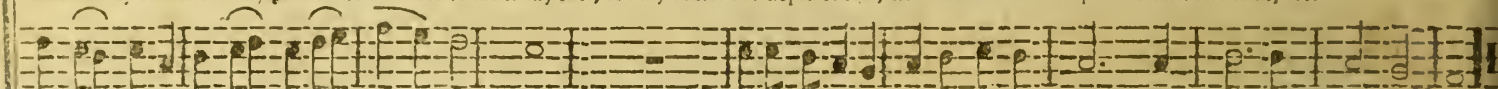
V. Solo.



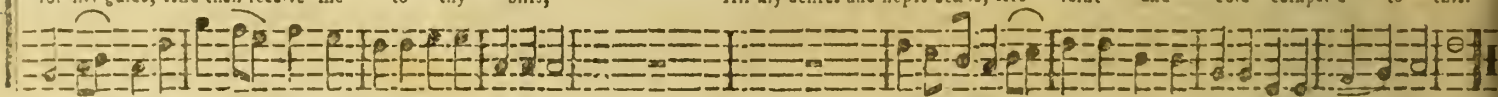
to thy bliss, Then, &c.



Give me thy counsels for my guide. And then receive me to thy bliss, All my desires and hopes besides, Are faint and cold compar'd to this. Are faint, &c.



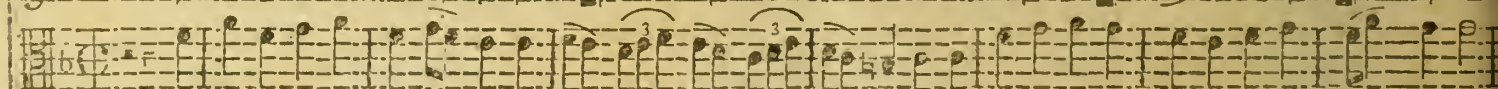
for my guide, And then receive me to thy bliss, All my desires and hopes besides, Are faint and cold compar'd to this.



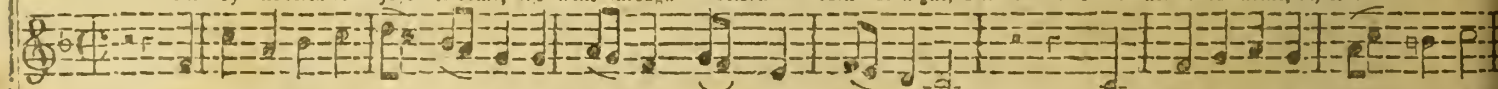
then receive me to thy bliss, And then, &c.

All my desires, &c.

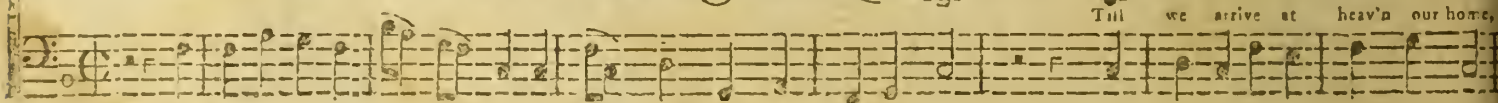
Christianity. L. M. * F.



'Tis by the faith of joys to come, We walk through darkness dark as night, Till we arrive at heav'n our home, at, &c.



Till we arrive at heav'n our home,



faith is our guide and faith our light. The want of light she well supplies. She makes the pearly gates appear, Far into distant

worlds she pries, And brings e - ter - nal glories near, Cheerful we tread the desert through, While faith inspires a

The musical score consists of ten staves of music. The first two staves are vocal lines with lyrics. The third and fourth staves are instrumental accompaniment. The fifth and sixth staves are vocal lines with lyrics. The seventh and eighth staves are instrumental accompaniment. The ninth and tenth staves are vocal lines with lyrics. The music is in 6/4 time and features various musical notations including treble clefs, notes, rests, and ornaments.

heav'nly ra - - y, Tho' lions roar and tempests blow, And rocks & dangers fill the way. So Abra'm by divine command

Left his own house to walk with God, His faith beheld the promis'd land, And fir'd his zeal along the road.

Well the Redeemer's gone, T'appear before a God, To sprinkle o'er the flaming throne, With his atoning blood. No fiery vengeance now, No

Slow.

burning wrath comes down, If justice calls for sinners blood, The Saviour shows his own. Before his father's eye, Our humble suit he moves, The

Reception. Continued.

Vigoroſo.

father lays his thunders by, And looks and ſmiles and loves. Now may our joyful tongues, Our Maker's praifes ſing. Jeſus the

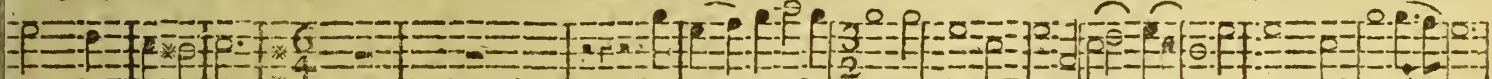
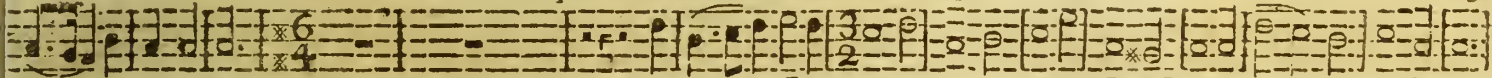
prieſt receives Our ſongs, & bears them to the King. We bow before his face, And raiſe his honors high, Hoſanna to the prince of grace, Who

The musical score consists of two systems of four staves each. The first system contains the lyrics: "father lays his thunders by, And looks and smiles and loves. Now may our joyful tongues, Our Maker's praises sing. Jesus the". The second system contains the lyrics: "prieſt receives Our ſongs, & bears them to the King. We bow before his face, And raiſe his honors high, Hoſanna to the prince of grace, Who". The music is written in a single melodic line on a five-line staff. It features various rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests. There are several dynamic markings, including asterisks (*), and some notes are marked with a cross (X). A triplet of eighth notes is marked with a '3' above it in the second system. The score is set in a key with one flat (B-flat) and a common time signature (C).

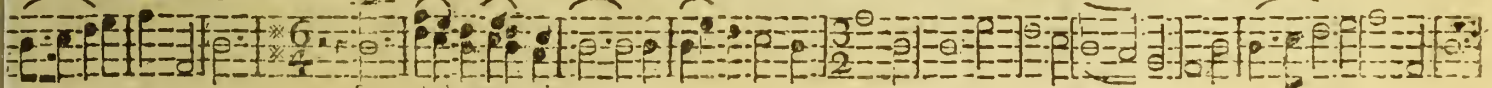
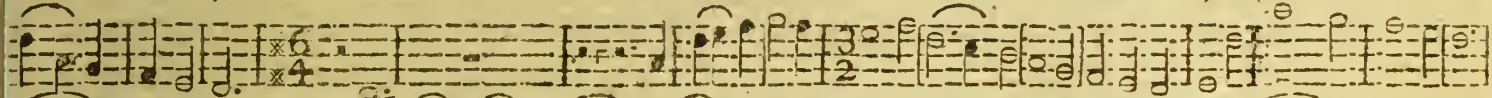
Reception: Continued.

Soft.

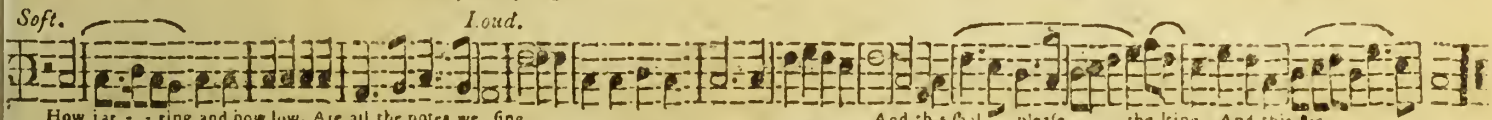
Loud.



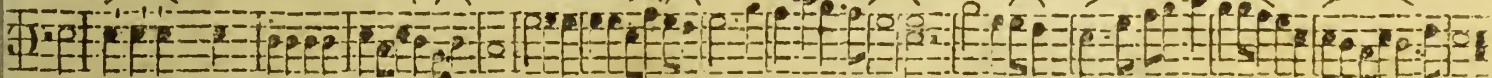
his thunders by, And triumphs all above. Yet Lord how weak our mortal strains, To speak immortal love.



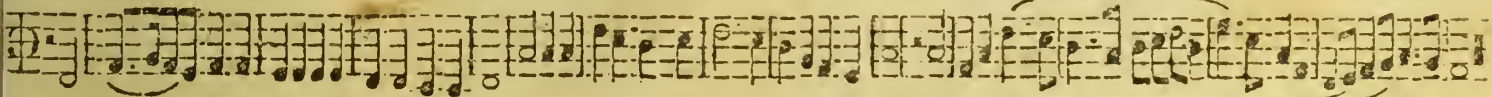
On earth thy mercy reigns.



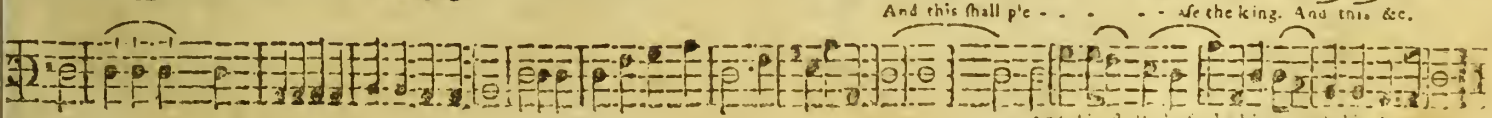
How jar - ring and how low, Are all the notes we sing, And 'tis but, please the king, And this &c.



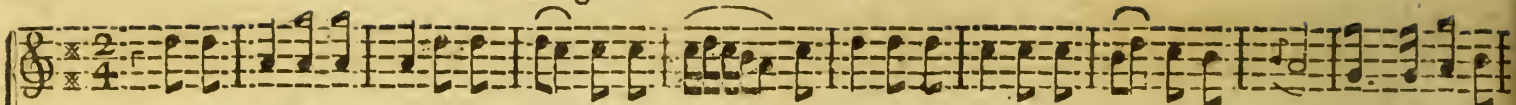
How jar ring and how low, Are all the notes we sing, Sweet Saviour tune our songs new, And this shall please the king, And this &c. And this shall, I love the king.



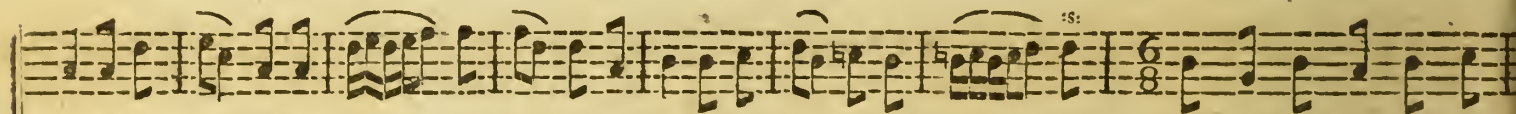
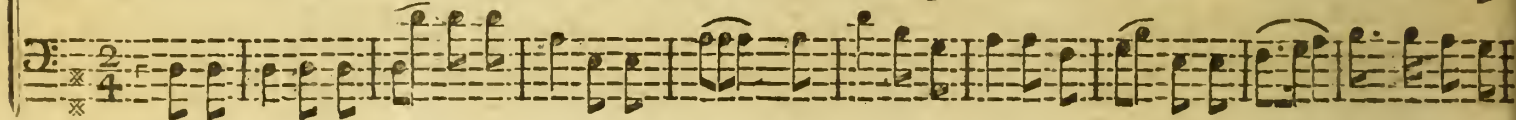
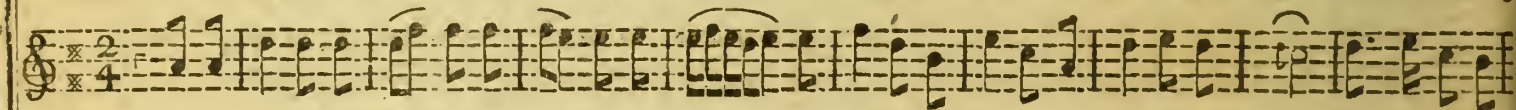
And this shall please the king. And this &c.



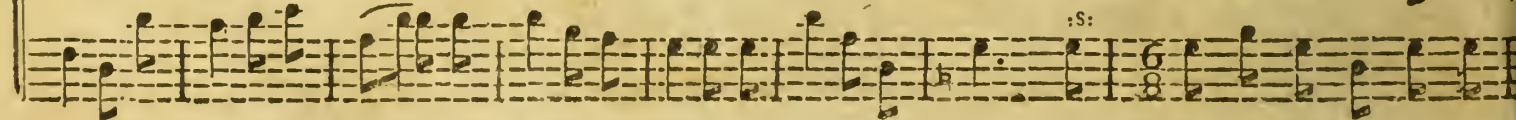
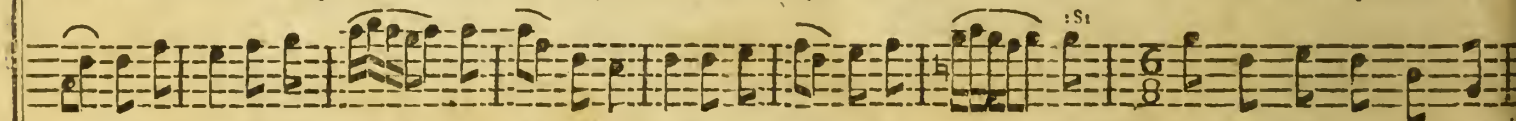
And this shall please the king, and this &c.

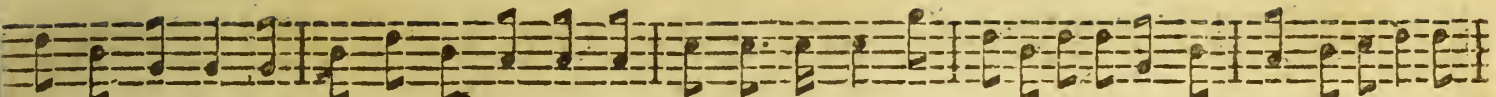


Let us all fly to music this morning, And sing our last night's protection, By our heav'nly King, While the morning



sun-beams make nature rejoice, In - tel - li - gent beings should praise with their voice. We wonder with pleasure to

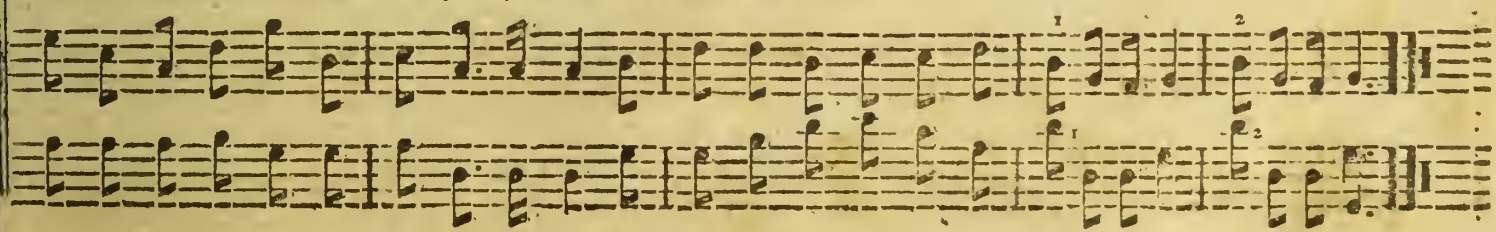


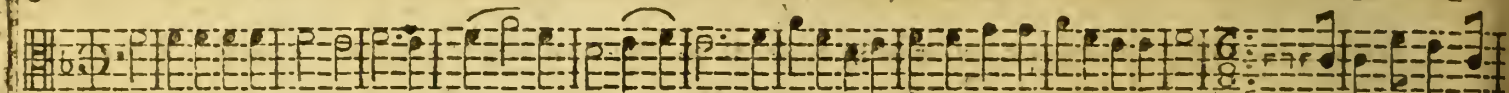
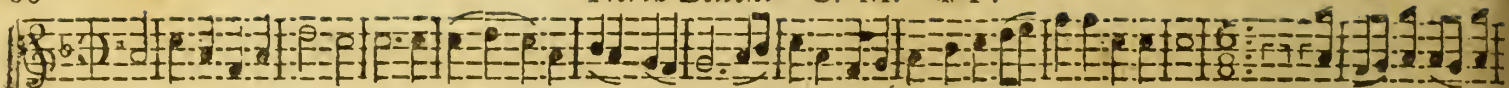


see the orbs roll, With such complete har - mo - ny, wake O my soul, To sing of creation becomes us as one, The

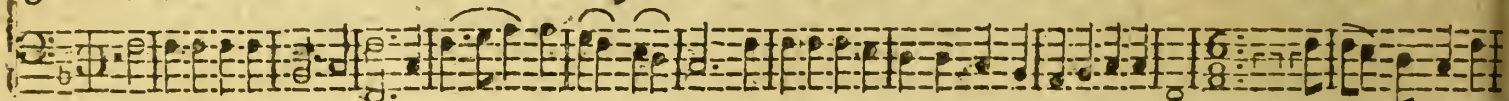
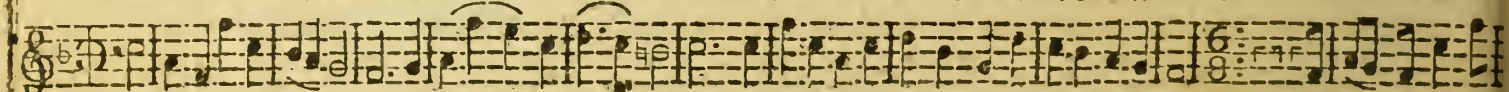


work is e - ter - nal and completely done. The work, &c.

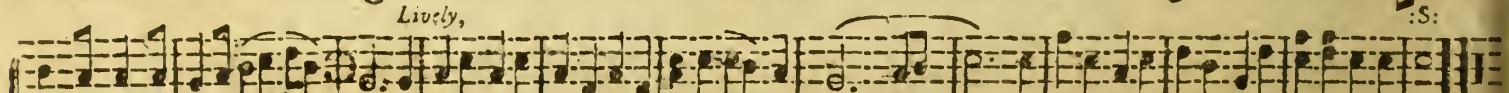




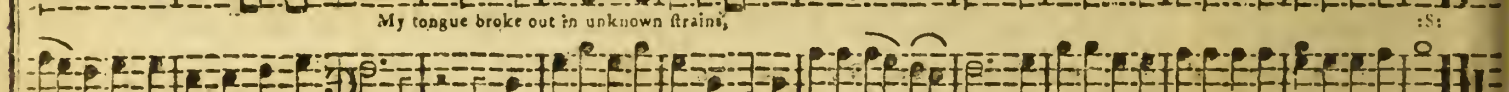
When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasing dream, Thy grace appear'd so great, The world beheld the



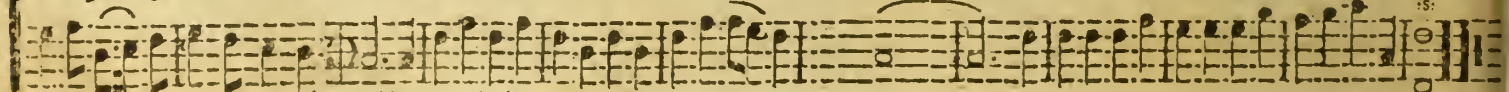
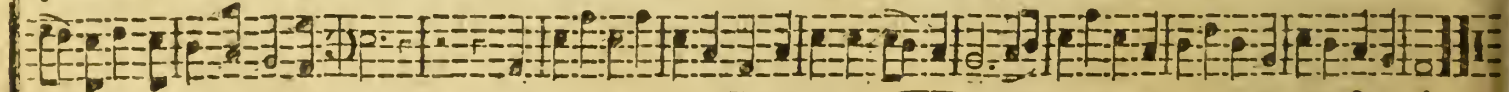
Lively,



My tongue broke out in unknown strains,



glorious change, And did thy hand confess, My tongue broke out in unknown strains, And sung surpris'ng grace. My tongue, &c.



My tongue broke out

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 2/4 time and G major. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various note values and rests.

Content thou dear object of all our desires, To thee the fond bosom with rapture inspires, Poor mortals deluded, thy phantoms pursue, We

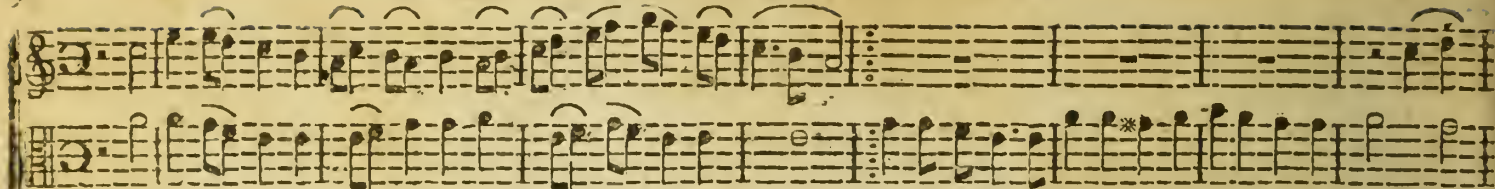
The second system of music continues the melody and bass line from the first system. It includes a repeat sign in the upper staff towards the end of the system.

The third system of music continues the melody and bass line. It includes dynamic markings 'Pia.' and 'For.' in the lower staff.

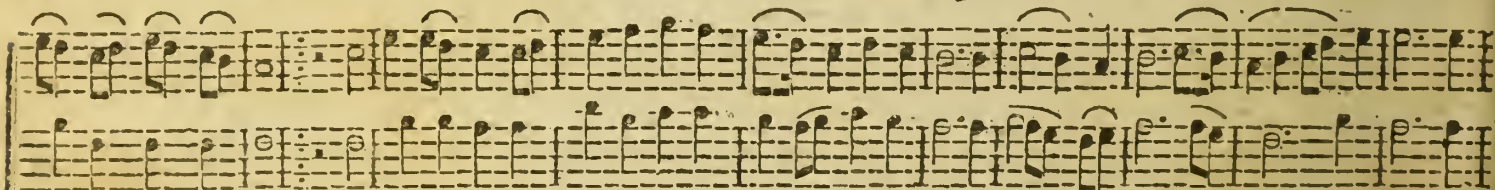
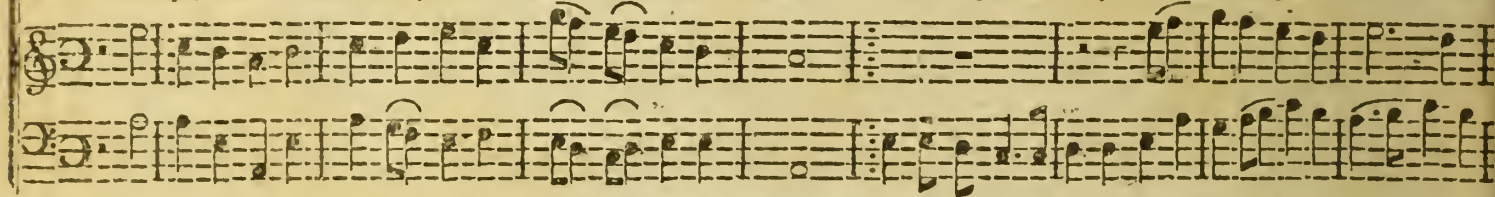
The fourth system of music continues the melody and bass line. It includes dynamic markings 'Pia.' and 'For.' in the lower staff.

never possess tho' we keep thee in view, we keep thee in view, :||: We never possess tho' we keep thee in view.

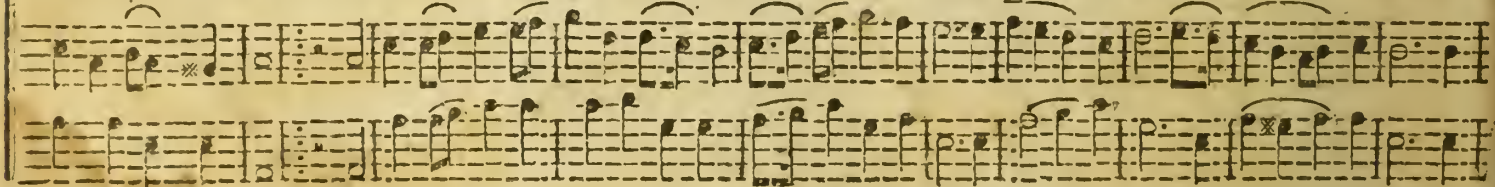
The fifth system of music continues the melody and bass line. It includes dynamic markings 'Pia.' and 'For.' in the lower staff.



Our days, alas, our mortal days, Are short and wretched too; Evil and few the patr'arch says, And well the patr'arch knew. And



well the patr'arch knew. 'Tis but at best a narrow bound, That heav'n allows to men, And pains & sins run through the round, Of



Pavotuxet. Continued.

Well if ye must be sad and few, In haste run on my days, run on my days, run
three - score years and ten. Well if ye must be sad and few, Run on my days, Run on my days in haste, Run on my days, Run
In haste run on my days, run on my days, run
Run,
on my days in haste. Moments of sin and months of woe, Ye cannot fly too fast. Let

Pavane. Continued.

heav'nly love pre - pare my soul, And call her to the skies, Where years of long sal - va - tion roll, And

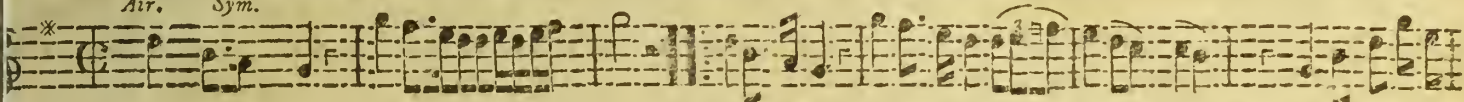
ro - - ro - -
:S:
glo - ry nev - er dies. Where, &c.

And glo - ry never dies.

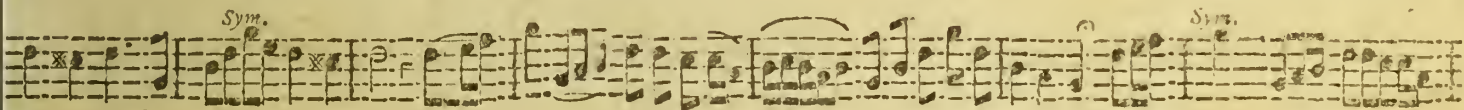
Composed for, and performed at the celebration of St. John's Day, in Charlestown, and suitable for other charitable occasions.

The air may be performed as a Solo, accompanied with instruments, or all parts by the voices alone by omitting the symphonies.

Air. Sym.

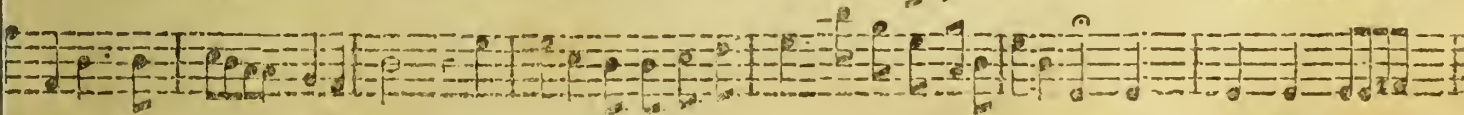
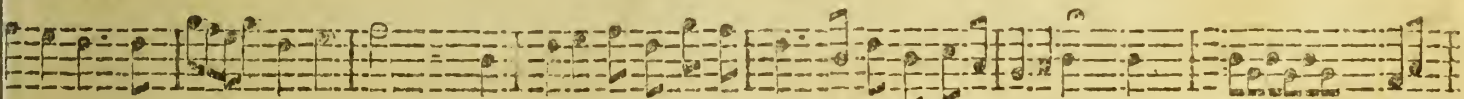


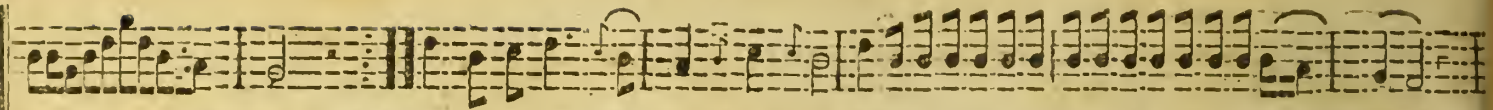
Come charity, Come charity with goodness crown'd encircled in thy



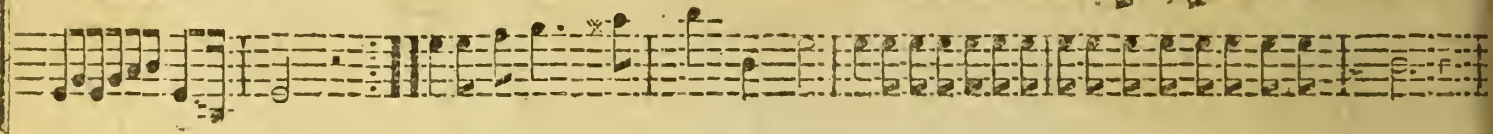
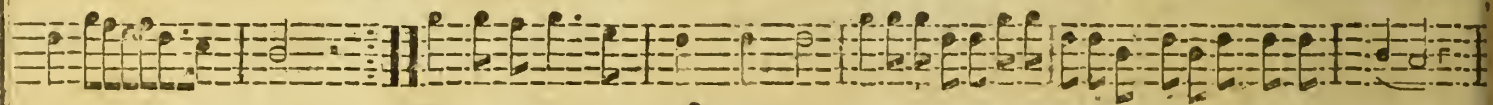
heav'nly robo,

Diffuse thy blessings all around, to ev'ry corner of the globe.

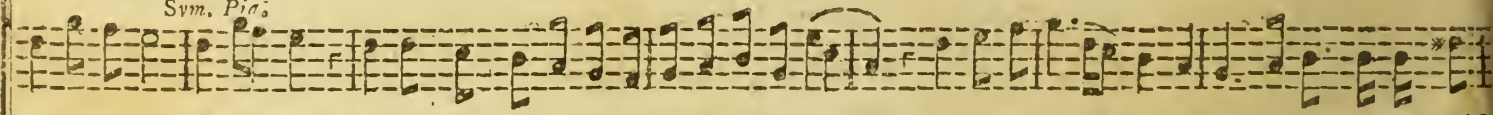




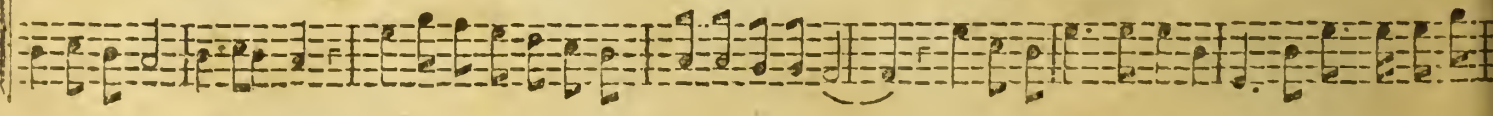
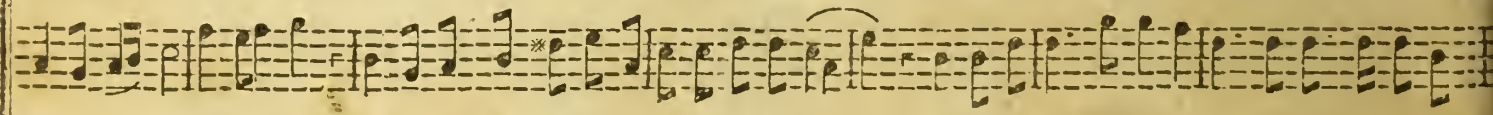
See where she comes with pow'r to blefs, See where she comes with pow'r to blefs, with open hand and tender heart



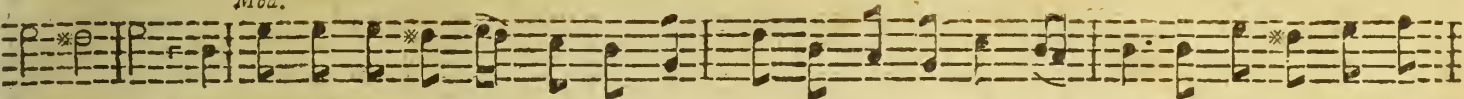
Sym. Piã



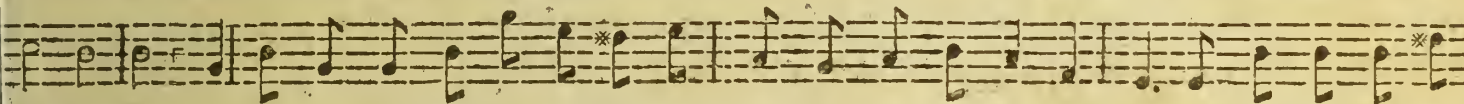
See where she comes, See where she comes with pow'r to blefs, with open hand, See where she comes with pow'r to blefs, With open hand &



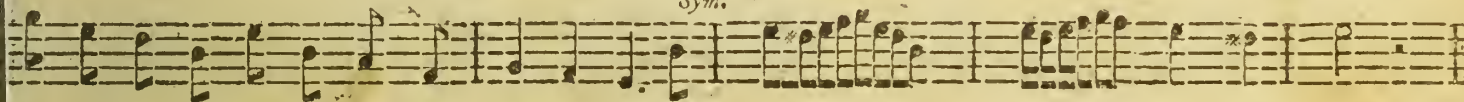
Mod.



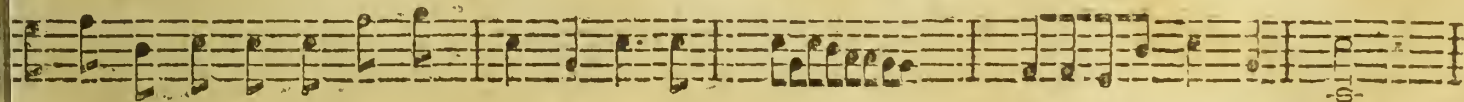
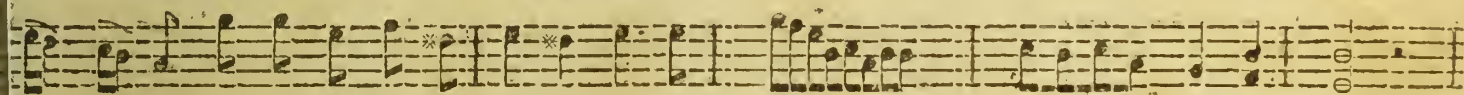
tender heart, Which wounded is at man's distress, And bleeds at ev'ry human smart, Which wounded is at



Sym.



man's distress, And bleeds at ev'ry human smart.



Sym. Pia.

Come charity, Come charity with goodness crown'd. encircled in thy heav'nly robe,

Sym. For.

Diffuse thy blessings all around, To ev'ry corner of the globe.

Transposed with the view, I'm

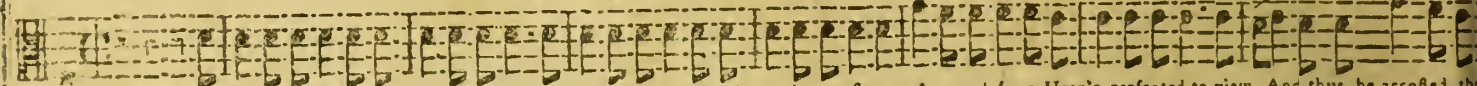
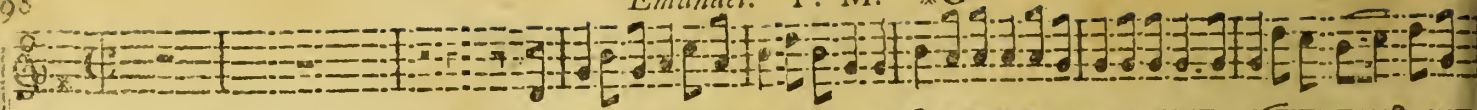
When all thy mercies O my God, My ri - sing soul fur - - veys; Transposed with the view I'm

Transposed, &c. Transposed, &c. Transposed

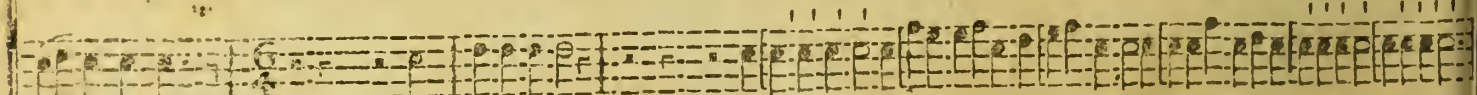
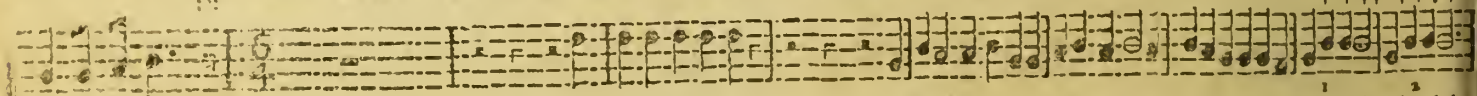
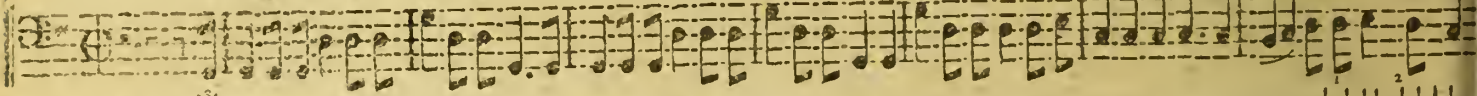
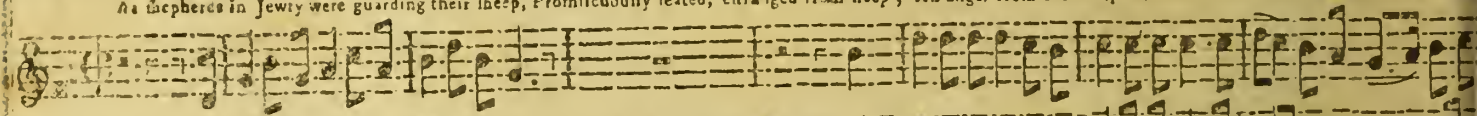
Transposed with the view. I'm not in winter too and praise

Transposed

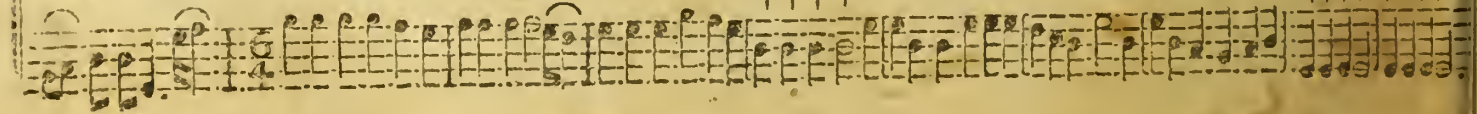
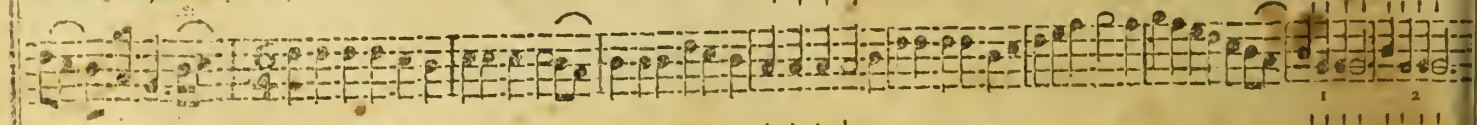
with the view, I'm not, Transposed Transposed, &c.



As shepherds in Jewy were guarding their sheep, Promiscuously feasted, estranged from sleep; An angel from Heav'n presented to view, And thus he accosted the



trembling low, O cast all your sorrows and banish your fears, For Jesus the Saviour in Jewy appears. Dispel, &c.



II.

Who' Adam the first in Rebellion was found,
 Forbidden to tarry on hallowed ground ;
 Yet Adam the second appears to retrieve,
 The loss you sustain'd by the Devil and Eve.
 Then Shepherds be tranquil this instant arise.
 Go visit your Saviour and see where he lies.

III.

A token I leave you wherby you may find,
 This heavenly stranger this friend to mankind ;
 A manger's his cradle a stall his abode,
 The oxen are near him and blow on your God.
 Then Shepherds be humble be meek and lie low,
 For JESUS your Saviour's abundantly so.

VI.

To Bethlehem City the Shepherds repair'd,
 For full confirmation of what they had heard ;
 They enter'd the stable with aspect so mild,
 And there they beheld both the Mother and Child.
 Then make proclamation divulge it abroad,
 That gentle and simple may hear of the Lord.

IV.

This wonderous story scarce cool'd on the ear,
 When thousands of Angels in glory appear ;
 They join in the concert and this was the theme,
 " All glory to God and good will towards men.
 Then Shepherds strike in, join your voice to the
 choir,
 And catch a few sparks of Celestial fire.

V.

Hosanna ! the Angels in Extacy cry,
 Hosanna" the wondering Shepherds reply ;
 Salvation Redemption are centured in one,
 All glory to God for the Birth of his Son.
 Then Shepherds adieu we commend you to God,
 Go visit the Son in his humble abode.

Celestial Queen. P. M. * F.

What re - - tur'd soon as sa - - lute our ears, Gently dispersing gloomy fears Of wars destructive scene.

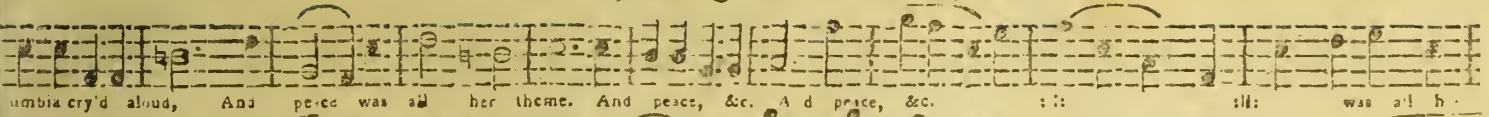
Mant'd on yonder silver cloud, It was Columbia cry'd aloud; cry'd aloud, Mant'd on yonder silver cloud, It was Col-

Mant'd on yonder silver cloud, It was Columbia cry'd aloud, And peace was all her theme. Mant'd on yonder silver

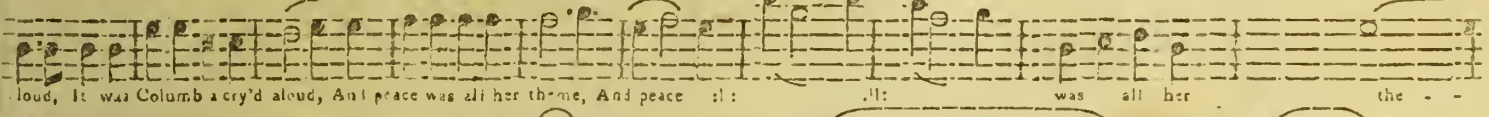
Mant'd on yonder silver cloud, It was Columbia cry'd aloud, cry'd aloud, And peace was all her theme. Mant'd on

yonder silver cloud, It was Columbia cry'd aloud, And peace was all her theme. And peace &c.

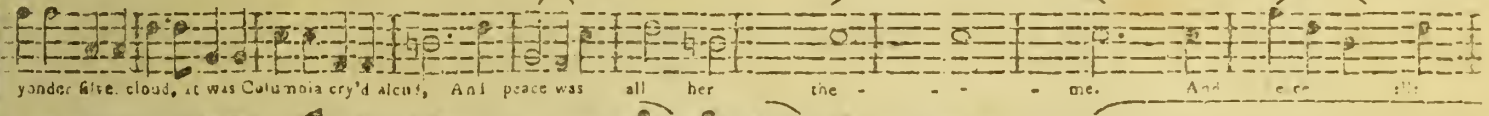
Celestial Queen. Continued.



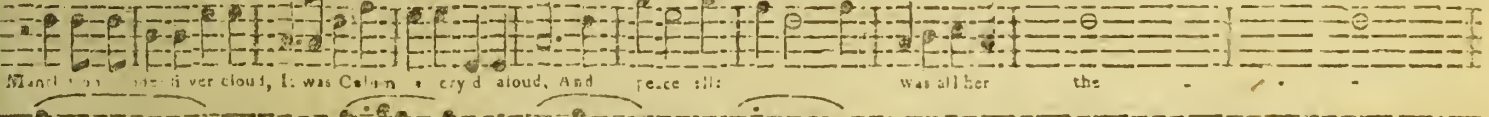
umbia cry'd aloud, And pece was all her theme. And pece, &c. A d pece, &c. :|| :|| was all h



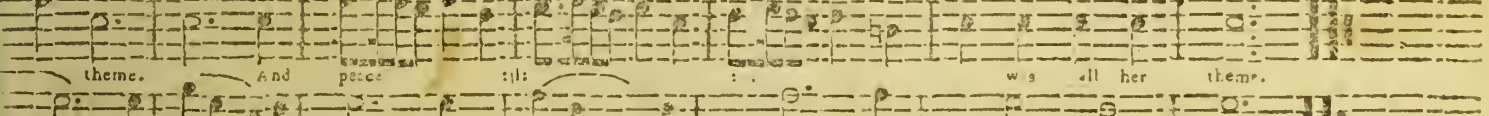
loud, It was Columba cry'd aloud, And pece was all her theme, And pece :|| :|| was all her the - -



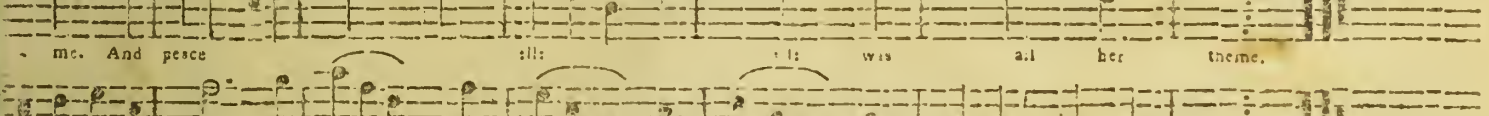
yonder live. cloud, it was Columbia cry'd aloud, And pece was all her the - - - me. And pece :||



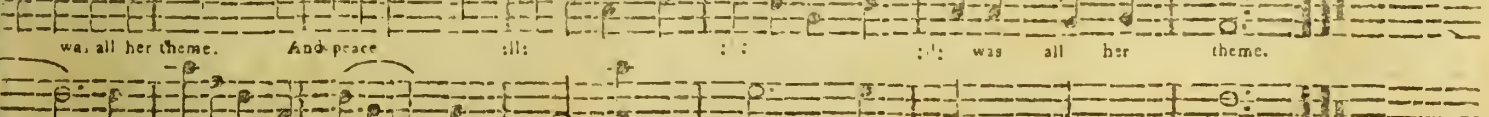
And it was ever cloud, It was Columba cry'd aloud, And pece :|| was all her the



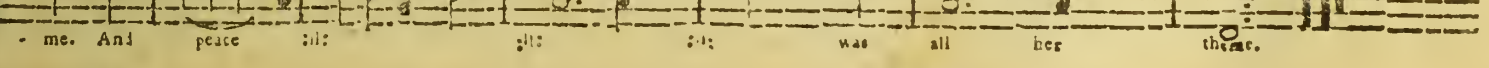
theme. And pece :|| :|| was all her theme.



- me. And pece :|| :|| was all her theme.



wa. all her theme. And pece :|| :|| was all her theme.



- me. And pece :|| :|| was all her theme.

Behold God's works in various ways, Which men and angels blush to see, Now ad - o - ra - tion

moves my tongue, May ev'ry noble soul agree, May ev' - ry noble soul a - - gree, To

The glorious faith,

bles the God who deign'd to speak, Both men and worlds from chaos gloom, Resign'd to man a godlike part, The glorious faith,

of worlds to come.

glorious faith of worlds to come, To con c.

glorious faith of words to come, the gl. rous glo rous faith of worlds to come

glorious faith of world to come.

worlds to come, The glorious faith of worlds to co -

me.

Musing on my habitation, Musing on my heav'nly home; Fills my soul with holy longing, Come my

:S: *Soft.* *Loud.* :S:

Jesus quickly come, :S: Lord I long - - - g to be with thee. :S:

:S: *Vanity is all I see-* :S;

The first system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The music features a melody in the upper staff and a bass line in the lower staff, with various note values and rests.

When I my various blessings see, What a kind God has done for me, My heart with gratitude shall glow, I love the

The second system of music continues the piece with two staves. The upper staff is in treble clef and the lower staff is in bass clef, both in 3/4 time. The notation includes various musical symbols such as beams, slurs, and rests.

The Pilgrim's Farewell. & F.

The third system of music is divided into two parts. The left part has two staves (treble and bass clef) in 3/4 time. The right part has two staves (treble and bass clef) in 6/8 time. The lyrics 'Fare you well, :||: :||: my friends, I' are placed between the two parts.

spring. from whence they flow, I love, &c.

Fare you well, :||: :||: my friends, I

The fourth system of music continues the piece with two staves. The upper staff is in treble clef and the lower staff is in bass clef. The notation includes various musical symbols such as beams, slurs, and rests.

mult be gone, I have no home nor stay with you, I'll take my staff & travel on, Till I a better world can view.

This system contains the first two staves of music. The first staff is the vocal line, and the second is the piano accompaniment. The lyrics are written below the first staff. The music features a mix of eighth and sixteenth notes, with some rests and phrasing slurs. There are first and second endings marked at the end of the system.

Soft and Slow, Loud and Quick.

This system contains the next two staves of music. The tempo and dynamics markings 'Soft and Slow' and 'Loud and Quick' are placed between the staves. The musical notation continues with similar rhythmic patterns and includes first and second endings.

I'm bound to Canans land, I'll land on Canans shore: Where pleasur es neve. end And troubles come no more. Farewell :||: farewell my loving friends, farewell.

This system contains the final two staves of music. The lyrics are written below the first staff. The music concludes with a double bar line and repeat signs. The tempo and dynamics markings from the previous system apply to this section.

This system contains the final two staves of music, which are instrumental accompaniment for the piece. The notation consists of sixteenth and eighth notes, providing a rhythmic foundation for the vocal lines.

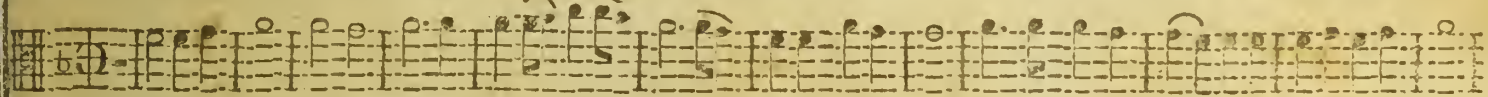
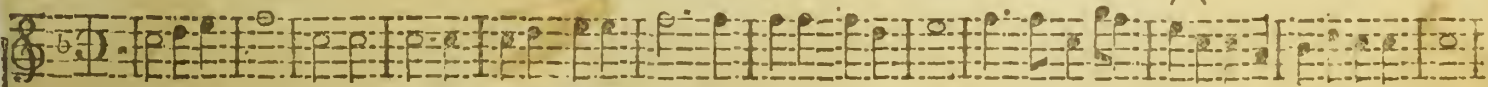


HARMONY OF HARMONY.

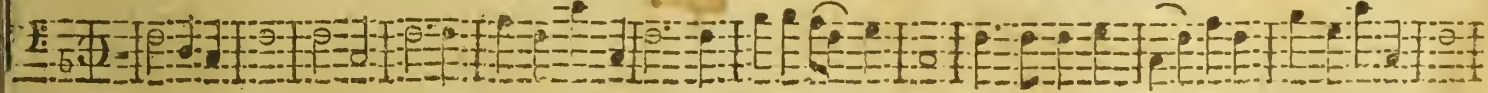
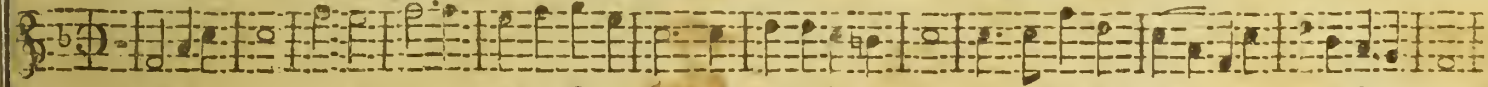
PART V.
CONTAINING,
A number of Anthems, suitable for different occasions.

Chorus.

Dedication Anthem. * F.



Lift up your heads O ye gates, and be ye lifted up ye everlasting doors; And the King of glory of glory shall come in.



He hath founded it up-
 on the earth is the Lord's, and the fullness thereof; the world and they that dwell therein. He hath founded it upon the
 He hath founded it upon the seas, and estab-
 lish'd it upon the seas, and establish'd it up-
 For.

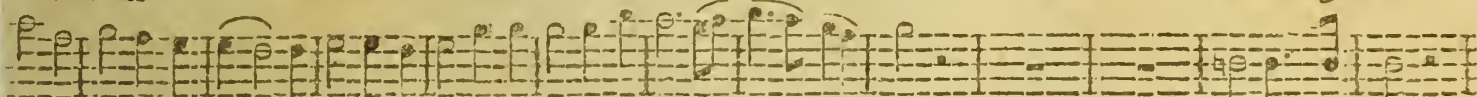
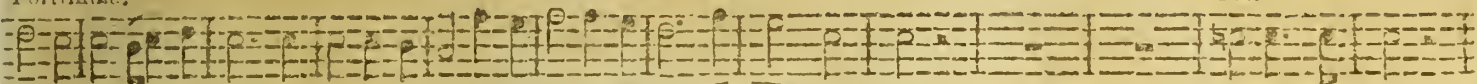
Repeat the Chorus

Pia.

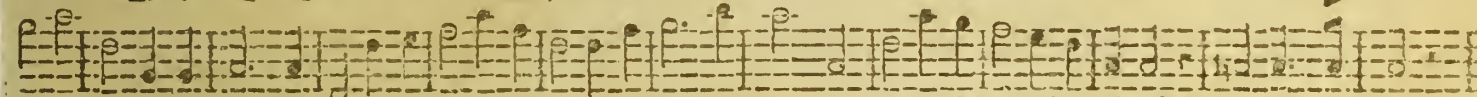
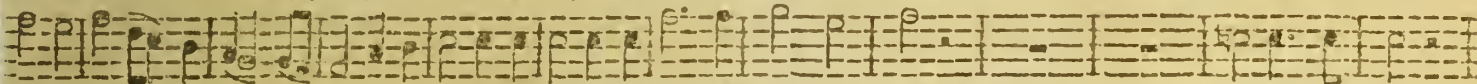
on the seas and establish'd it upon the floods
 establish'd it upon the floods, establish'd it upon the floods
 who shall ascend into the hill of the Lord, and who shall stand and
 establish'd it upon the floods, and establish'd, &c.
 on the floods, and establish'd it upon the floods.

Fortissimo.

Pia.

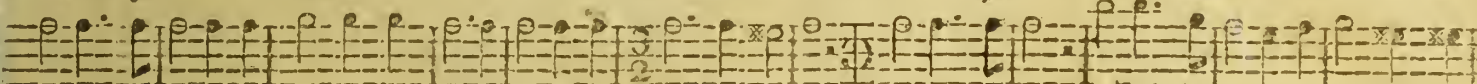
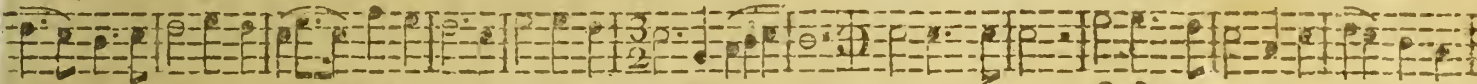


who shall stand in his holy place, for the heav'n is my throne saith the high & lofty one, where is the house,

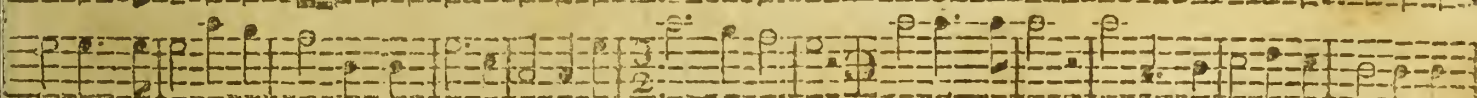
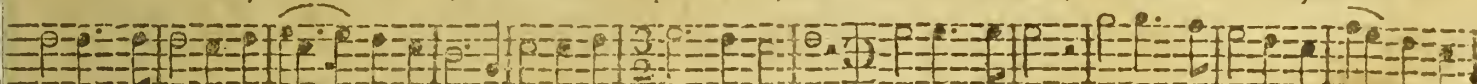


and the earth is my foot stool, Forte. Fortissimo.

Cree.



:||: that ye build unto me, and where is the place of my rest. Where is the house, :||: that ye build unto



ne, & where is the place of my rest, For my hands have made all these things, saith the Lord, To this man will I lock. :||

Whose hands are clean, whose heart is pure, who trembles at my word, he shall receive the blessing from the Lord.

Antem. Continued.

Repeat the Chorus.

:R:

:S:

Enter into his gates with thanksgiving, & into his courts with praise, & into his courts with praise, with praise.

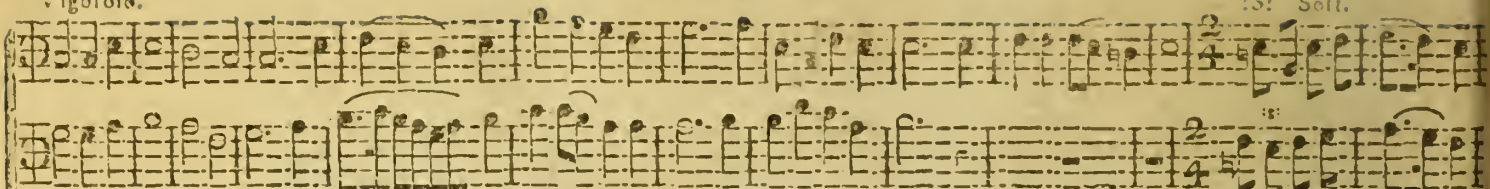
:S:

:S:

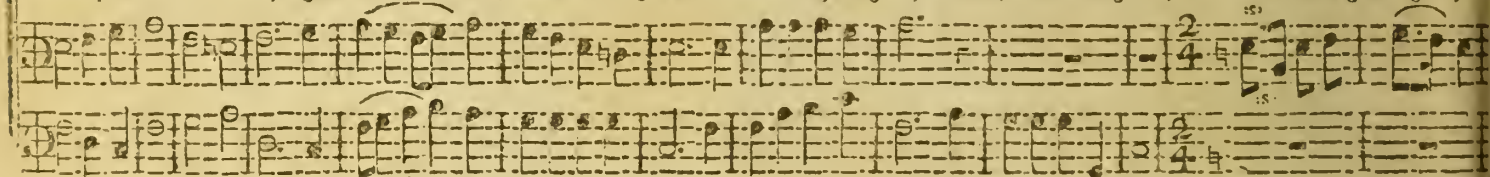
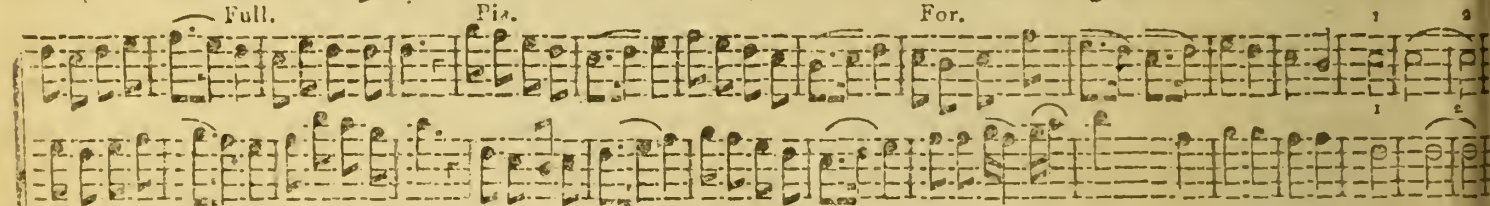
Pia *Forte.* *Pia.* *Forte. Marcato.*

Who is this king of glory, the Lord strong and mighty, the Lord God merciful and gracious, the Lord &c.

Vigorofo.

:f: *Soft.*

Lift up your heads, O ye gates un - - fold ye everlasting doors, the King of glory comes, The King &c, Welcome King of glory

*Full.**Pia.**For.*

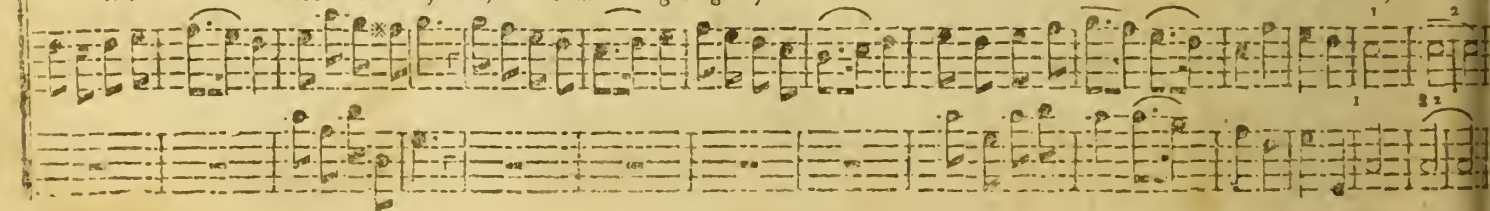
:||:

Welcome to thy rest, Welcome King of glory

:||:

:||:

Welcome to thy rest.



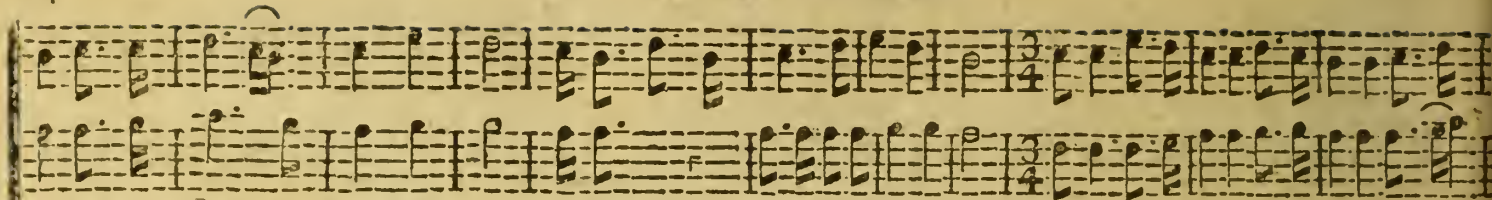
Hal - le - lujah: :ll: :ll: for the Lord God Omnipotent reigneth.

Let us be glad and re

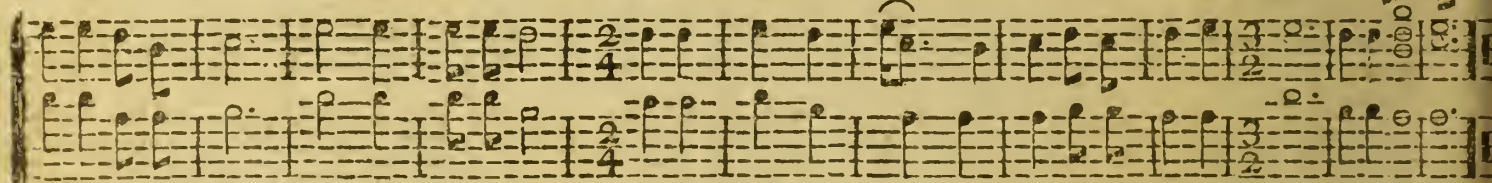
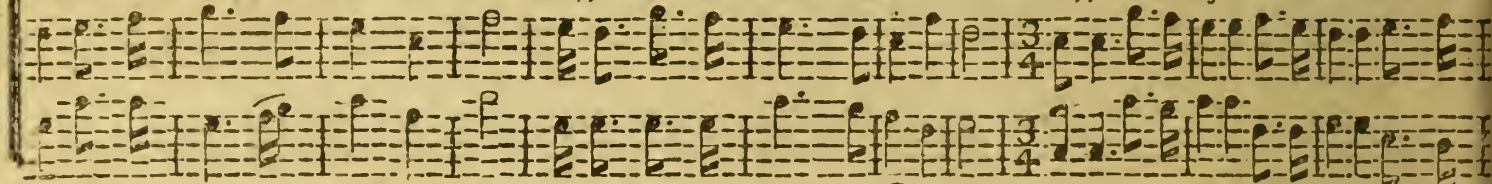
Let us be glad and re - - jice,

Let us be glad and re - - jice for the marriage supper of the Lamb is

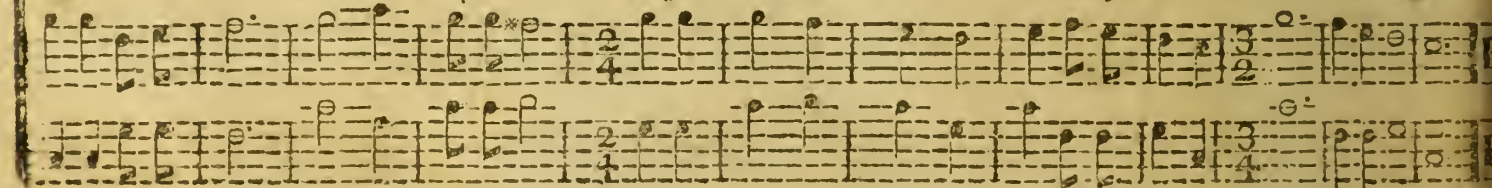
Let us be glad and re - - jice,



come and the bride hath made herself ready, and the bride hath made herself ready, Hallelujah :|| :||



For the Lord God Omnipotent reigneth. Amen :|| Hallelujah :|| :|| amen.



As Anthem taken out of the 16th Psalm.

I will thank thee O

Preserve me, O God, preserve me, O God, for in thee have I put my trust;

I will

I will than 7th O

God, I will thank thee

where-

thank thee O God, O God, for giving me warning. My reins also chasten me in the night season.

God, I will thank thee,

where-

fore my heart, wherefore my heart, my heart, was glad was glad and my glory and my glory

wherefore my heart, wherefore my heart, was glad, and my glory rejoiced, was glad, was glad,

fore my heart, wherefore my heart, and my glory and my glory

wherefore my heart wherefore my heart was glad was glad was glad was

my glory

and my glory rejoiced, My flesh also shall rest in hope; because thou wilt not leave my

my glory

glad, and my glory

Anthem, Continued.

soul in hell, neith - - er wilt thou suffer

Thy

Thy Ho - - ly One, thy

Ho - - ly One, thy Ho - - ly

Thy Ho - - ly One, Holy One to

O - - e, thy Ho - - ly O - - e, Ho - - ly

Ho - - ly One, thy Ho - - ly

Slow.

Quick.

In thy presence is fulness,
 Thou shalt show me the path of life. In thy presence is fulness, is fulness of joy, and at thy right
 In thy presence is fulness,
 there is pleasure for - ev - er, there is
 hand, there is pleasure for - ev - er, is pleasure for - ev - er, for - ev - er more.
 there is pleasure for - ev - er, for - ev - er, the e is pleasure
 there is pleasure, is pleasure,

Rebellion.—An Anthem for Pass. * C

Full.

Soft.

Cres.

For.

Fortissimo.

Hear O Heav'ns!

I the Lord have spoken.

:||:

:||:

I have spoken.

And give ear O earth,

I have nourish'd and brought up Children, but they have rebelled a.

I have nourish'd and brought up children, but they have rebelled against me, rebelled a

I have nourish'd and brought up children, but they have rebelled against me, but they have rebelled against me, rebelled, a.

I have nourish'd and brought up children, but they have rebelld against me, but they have revolted against me, rebelled rebelled rebelled

Rebellion. Continued.

Chorus. *Soft.**Loud.**Soft.**Cres.*

The musical score for the first system consists of two staves. The upper staff contains the vocal line with lyrics: "The ox knows his owner, gainst me. Ah, simple nation, :||: :||: But Israel doth not know, And the ass his master's crib,". The lower staff contains the accompaniment. Dynamics include *Soft.*, *Loud.*, *Soft.*, and *Cres.*. There are asterisks (*) and 'x' marks on the lower staff, likely indicating performance instructions.

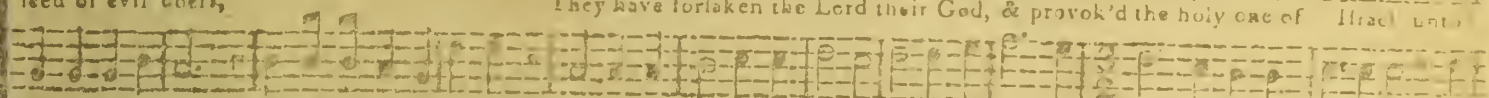
Repeat the Chorus.

The musical score for the second system consists of two staves. The upper staff contains the vocal line with lyrics: "My people doth not consider, A people laden with in - i - qui - ty,". The lower staff contains the accompaniment. Dynamics include *Soft.*, *Loud.*, and *Soft.*. There are asterisks (*) and 'x' marks on the lower staff, likely indicating performance instructions.

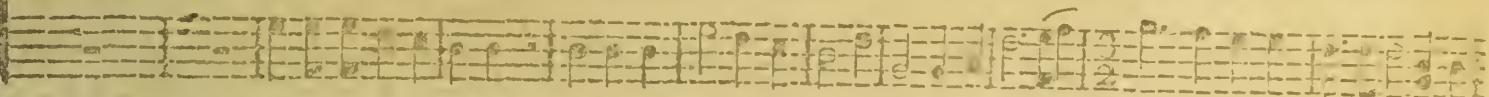


seed of evil doers,

They have forsaken the Lord their God, & provok'd the holy one of Israel unto

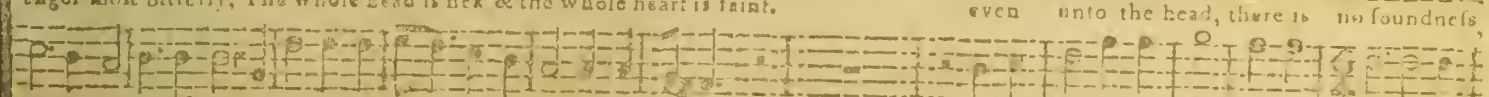


Children that are corrupters,

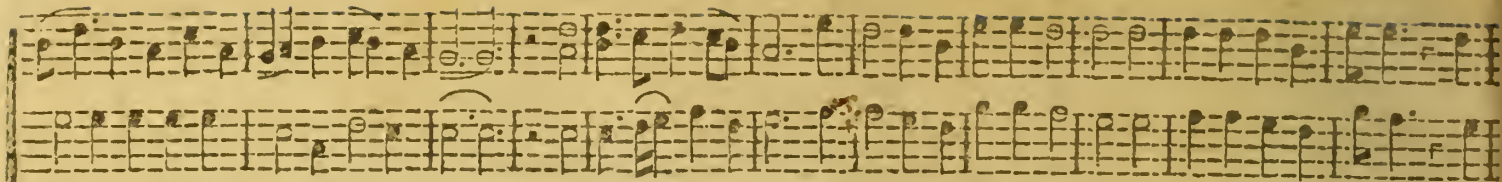


anger most bitterly, The whole head is sick & the whole heart is faint.

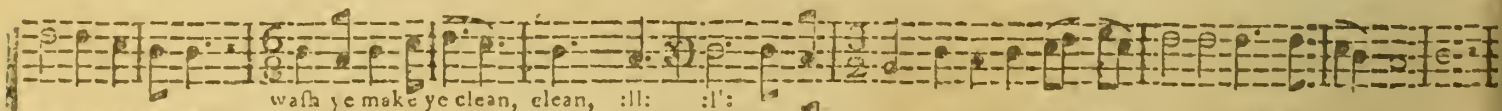
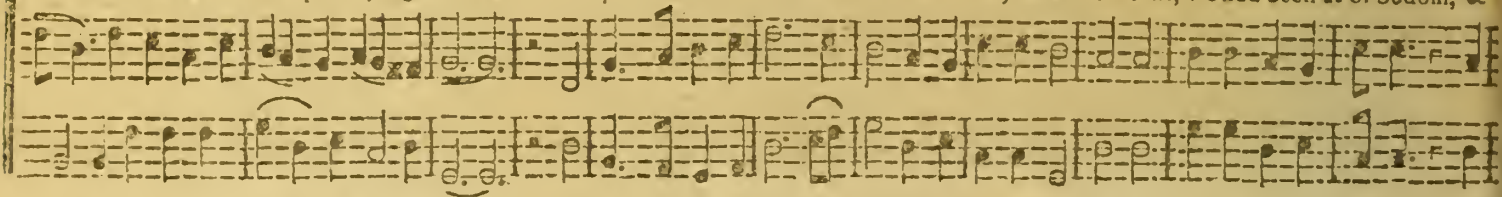
even unto the head, there is no soundness,



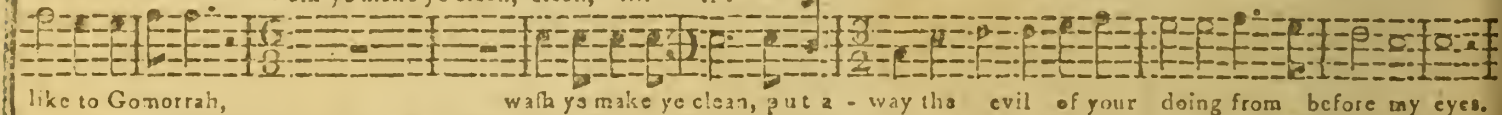
From the sole of the foot,



but wounds & bruises, & putrifying sores. Except the Lord of hosts had left us a very small remnant, we had been as of Sodom, &

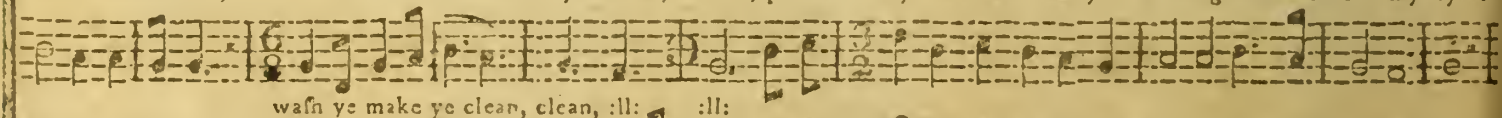


wash ye make ye clean, clean, :ll: :l':

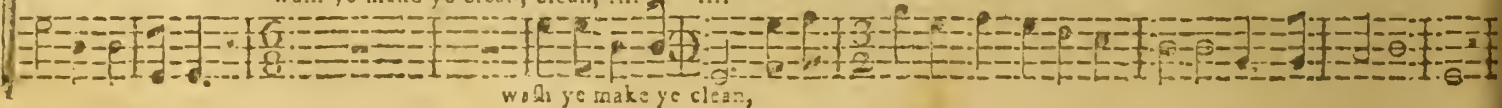


like to Gomorrah,

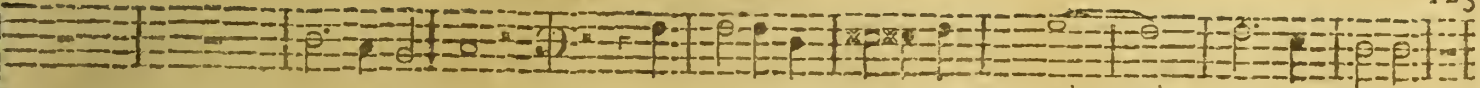
wash ye make ye clean, put a - way the evil of your doing from before my eyes.



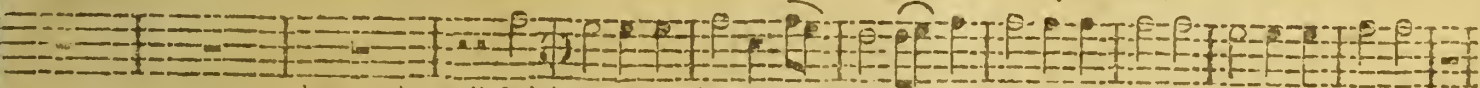
wash ye make ye clean, clean, :ll: :ll:



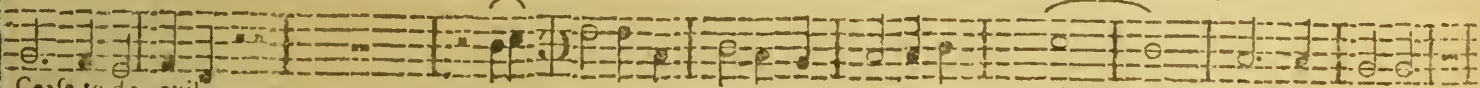
wash ye make ye clean,



ple - - ad,

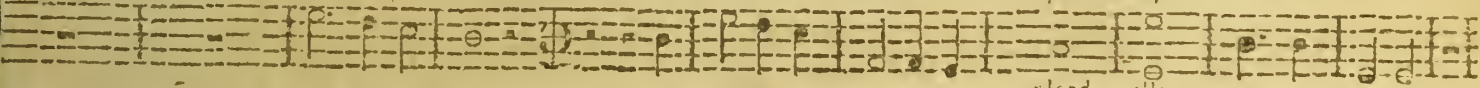


learn to do well, seek judgment, relieve the oppressed, and plead for the widow, plead for the widow.



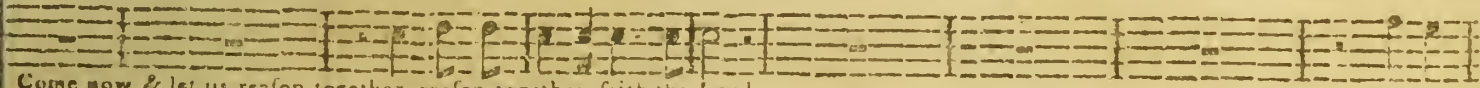
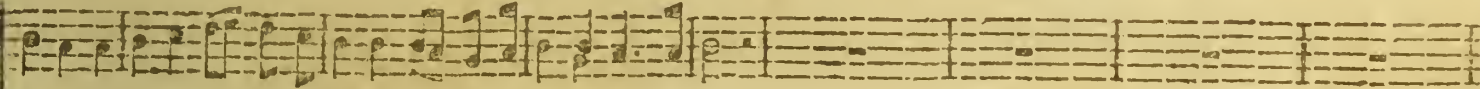
Cease to do evil.

ple - - ad,



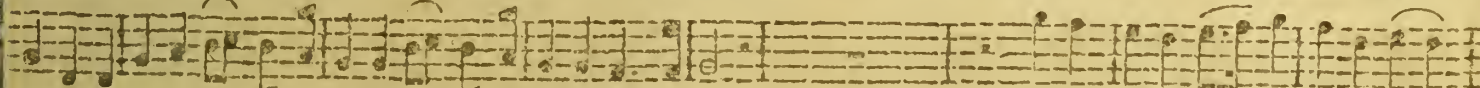
plead, ill:

Vivace.

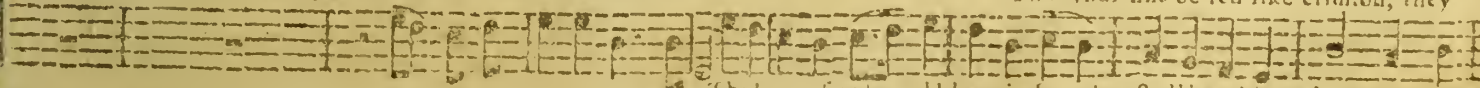


Come now & let us reason together, reason together, saith the Lord,

Tho' your



Tho' your sins be red like crimson, they



Tho' your sins be red like crimson, they shall be white as snow. Tho' your

Tho' your sins be red like crimson, they shall be white as snow.
 As white as snow, as white as snow, as white as snow, as white as snow.
 Enter into the rock, and hide thyself in
 the shadow of the rock, and hide thyself in the shadow of the rock,
 and hide thyself in the shadow of the rock, and hide thyself in the shadow of the rock.

Soft Slow. Quick Loud.

When he ascended to make the earth, to make, &c. to make
 out, for fear of the Lord, and the glory of his majesty,
 with to ascend in the sky, to ascend in the sky,
 to ascend in the sky, to ascend in the sky, to ascend in the sky,
 to ascend in the sky, to ascend in the sky, to ascend in the sky,
 to ascend in the sky, to ascend in the sky, to ascend in the sky,

terrily the earth. Hallelujah, :||: :||: :||: :||: Amen, A - - - - - men.

This section consists of four staves of music. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third and fourth staves are instrumental accompaniment. The lyrics are: "terrily the earth. Hallelujah, :||: :||: :||: :||: Amen, A - - - - - men."

An Anthem. For Ordination. * D.

Celestial Devo Inspire our souls, With perfect love, And tune our feeble layes.

Descend from Heav'n

This section consists of four staves of music. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third and fourth staves are instrumental accompaniment. The lyrics are: "Celestial Devo Inspire our souls, With perfect love, And tune our feeble layes." and "Descend from Heav'n".

Beam on our minds thy Heav'nly fire, & teach our bosoms to aspire, To noble & songs of praise, Long did the world in darkness groan how

Dim the light of reason hence, Before thy morning rose ; No calm content the soul could find, Discord that vesture of the mind, Had breath'd soft repose.

With steady cars, And anxious pain ; They strove to find, But all in vain. y

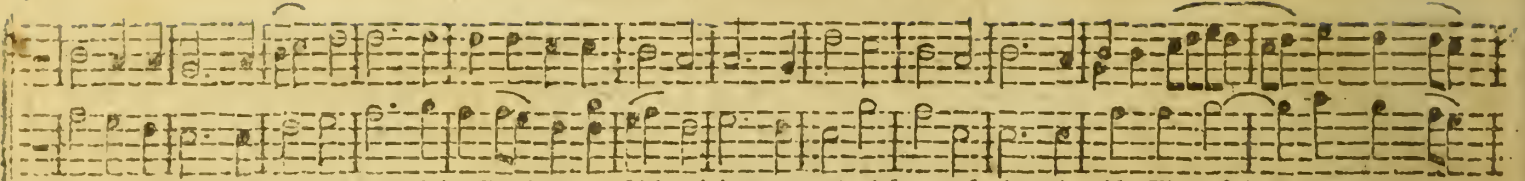
Nor could the senses explore, Eternity's untrod'n shore, No light the systems gave.

world beyond the grave, But now a brighter scene appears, Ye weeping mortals dry your tears, For error's course is run. Now bright around your beams ?

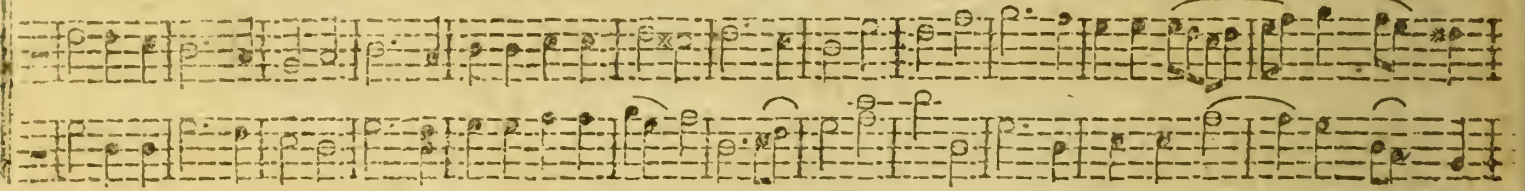
day And death's dark shadow melt, Away before the gospel be, Behold the Son of God, Descend prostrate before him, Ye Heavens bend be

leaves the shining spheres. See on mount Calv'ry he expires, Ye sun and stars withdraw your fires, And hide ye heav'ns in tears.

20
Antem. Continued.

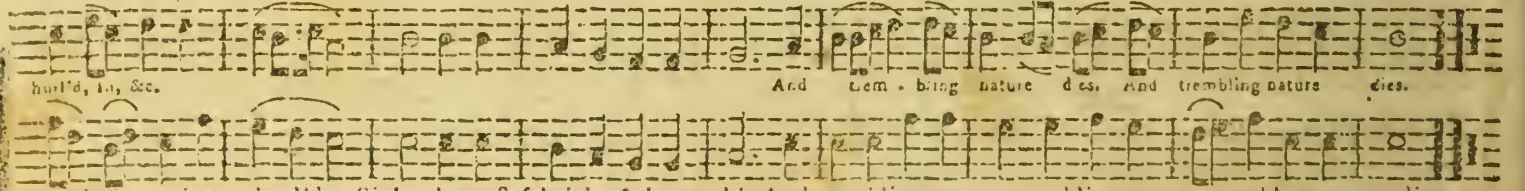


Long may our tongues with joy proclaim, The honors of his mighty name, And songs of triumph raise, Till lost in flames in ruin



hurl'd, In, See,

And trem - bling nature dies, And trembling nature dies.



hurl'd, In ruin hurl'd, Sinks the vast fabrick of the world, And trembling nature, trembling nature, trembling nature dies.



her - - - - - id,

And trem - - - - - bling na - - - - - ture dies.



And trembling nature dies, And trembling nature dies,

An Anthem for Easter.

For.

Piz.

Hal - - le - lu jah, The Lord is ris'n indeed, Hal - le -
The Lord is ris'n indeed,

lu - jah, :S: Now is Christ risen from the :S: Now is Christ risen from the

Now is Christ risen from the dead, & becomes the first fruits of them that sleep.

Antbem. Continued.

:S: Pia.

For.

12: Musical notation for the first system, including vocal line and piano accompaniment.

13: dead, & become the first fruits of them that slept: S: Hal - lo - lu - jah, Hal - lo - lu - jah,

14: Hal - lo - lu jah,

15: And did he rise, and did he rise, For.

16: And did he rise, did he rise. Hear O ye nations,

17: And did he rise, And did he rise,

18: And did he rise, And did he rise.

He rose, he rose, He burst the bars of death,

Hear it O ye dead, He burst the bars of

He rose, he rose, He burst the bars of death, -

Full.

death and triumph'd o'er the grave. Show us the earth and Heaven this sum of good to man

Whole nature then look

Whole nature then look wi

Whose nature then took wing,
 nature then took wing,
 wing, whose nature then took wing,
 wing, whose nature then took wing,
 mounted with him from the tomb. Then, then, then I-rose, then I rose, then I

Antiem. Continued.

For.

Pia. Recitativo.

rose, then I rose, then first hu - man - i - ty tri - umph ant past the chrysal parts of ligh, and

1. S: 2

Pia.

For.

sciz'd e - - ter-nal youth. 1. S: Man all immortal hail, hail, hail heav'n all lavish of fange

Pia.

For.

Gift to man,
 Thine all the glory, man's the boundless bliss.

Thine all the glory man's the boundless bliss.

Thanksgiving. Anthem.

O Sing O Sing unto the Lord, O Sing unto the Lord, O Sing unto the Lord, and praise his glorious name by

By telling of his wonders every morning, by telling, &c.

telling of his wonders, his wonders every morning, by telling of his wonders, his wonders every morning, and his truth day by

By telling of his wonders, his wonders, :||: :||: every morning, &c.

day, :||: By telling of his wonders, his wonders every morning, and his truth day by day. De-

day, :||: By telling of his wonders, his wonders every morning, and his truth day by day. De-

day, :||: By telling of his wonders, his wonders every morning, and his truth day by day. De-

day, :||: By telling of his wonders, his wonders every morning, and his truth day by day. De-

day, :||: By telling of his wonders, his wonders every morning, and his truth day by day. De-

day, :||: By telling of his wonders, his wonders every morning, and his truth day by day. De-

Anthem. Continued.

For.

Pia.

And his glo - ry among the
 care his honor, :||: among the heathen, :||: and his glory among the
 and his glo - ry, :||:
 and his

Cres.

people, De - - clare
 people, De - - clare his honor among the heathen, and his e - - gory among the people, for the Lord is a great
 :||: his glo - ry, his
 glo - ry among the peopl., Declare, &c.

Antem. Continued.

God and worthy to be praised, he is to be feared above all Gods. Let the heav'ns rejoice, and the earth be glad,

let the sea roar, and the fulness thereof, before the Lord, for he cometh, :||: to judge the world.

Quick. Pia.

For.

Pia.

For.

Slow.

Hallelujah, :ll: :ll: Amen, Hallelujah, :ll: Amen. A - - men.

*An Anthem. From sundry Scriptures. * E.*

Who is this, who is this, that cometh from Edom, with dy'd garments from Bozrah. Who is he, and what is his name. His
His name shall be
His name shall be called

Anthem. Continued.

His name shall be call'd wonderful, :||: Counsellor the mighty :||: God, the Everlasting Father, the Prince of
 name shall be called wonderful Counsellor, the mighty :||: God; His name shall be call - - ce wonderful Counsellor Shiloh E-
 called wonderful Counsellor, the mighty :||: :||: God, the Everlasting Father the Prince of peace, th-
 wonderful :||: Counsellor the mighty :||: :||: God, the Everlasting Father the Prince of pea - - -
 peace, the great I am the first and last the Alpha, and Omega, Shiloh, God with us Shiloh, E-
 manuel God with us, God with us, Shiloh Emanuel, God with us Shiloh E-
 great I am the first and last the Alpha and Omega. Shiloh, E-man - - u-el God with us, God with
 - - - ce the great I am the first and last the Alpha and - - - me - - - g, Shiloh

Antiphon. Continued.

manuel the Lord our righteousness, the Lord our righteousness, Prince of peace, the seed of the woman, serpent bruiser,

manuel, the Lord our righteousness. The seed of the woman, serpent bruiser. Shiloh E-

manuel, the Lord our righteousness, The seed of the woman, serpent, bruiser. Shiloh Emanuel.

manuel the Lord our righteousness, the Lord our righteousness, Prince of peace

Shiloh friend to man, Shiloh Lamb of God.

manuel God with us. Equal with the Father grace and truth, grace and truth.

Son of man, Shiloh Son of God, Shiloh, &c. mercy and truth have met to-

cc,

Anthem. Continued.

righteousness and peace have kiss'd each other,

Now is the hour of darkness come, And Jesus waits to hear his doom.

gather,

The Romans speak, the Jews reply: his blood be on us, let him die, die, die. Let him die, Death & despair,

what do I see, The Lamb of God nail'd to a tree, With rusty nails his body tore, And bloody sweat from ev'ry pore, Runs plenteous down,

Forte.

Piano.

:ll: :ll: :ll: :ll: :ll: Hark, how he groans, His bitter cries the rocks have split, But see he dies,

Antem. Continued.

Vigorofo.

The musical score consists of two staves. The top staff contains the vocal line with lyrics: "but see he dies. Now is the hour of darkness past, Christ has assum'd his reigning pow'r, Behold the great a-". The bottom staff contains the basso continuo line with lyrics: "cuser cast, Down from the skies to rise no more. Old Adam the first excited by lust, And Eve the seducer entai ed the curse, Not Adam the second our". The music is written in a style typical of 18th-century printed music, with various note values, rests, and ornaments.

Anthem: Continued.

Saviour & King, Has made the atonement & freed us from sin, & freed us from sin. Has made the atonement and freed us from sin.

praise the Lord, :||: praise the Lo - - - rd,
 O that men would praise the Lord, O that men would praise the Lord, :||: O that men would praise the Lord, praise him for cre-
 praise the Lord, O that men would praise the Lord, :||: :||: praise him for cre-
 praise the Lord, O that men would praise the Lord, praise him for cre - at - ing, pa - - - wr,

ill: praise him for ere - at - ing pow'r, praise him for re - deem ing love,
 at - ing po - w'r, praise the Lord, praise him for redeeming love, prai - se the Lord, Ha -
 at - ing po - w'r, praise the Lord,
 praise the Lord, praise him for re - deem ing lo - ve, praise the Lord,

le - lu - jah, ill: praise ye the Lord, Hal - le - lu - jah, praise ye the Lord.

Sun moon and stars convey thy praise, Round the whole earth and never stand, So when thy truth be-

6 4 2 2 . . . ce, It touch'd, it glanc'd on ev'ry land, It touch'd, &c.

Have pity on me: O ye my friends, for the hand of

Have pity on me O ye my friends, for the hand of God hath touched me.

Treble Solo.

Bass Solo.

Repeat the Chorus.

Lover and friend hast thou put far from me, and mine acquaintance into a knife.

Bass Solo.

Tenor Solo.

God hath touched me, I am weary with my groaning all the night, I make my bed to swim, I water my couch with my tears.

Tenor Solo.

Bass Solo.

my feet cleave to the dust, my feet misbeth for heaviness.

Treble Solo.

Tenor Solo.

Heard come I out of my mother's womb, and make that I

The Lord gave and the Lord taketh away, and blessed be the name of the Lord.

Death of Gen. Washington, or, Mount-Vernon Hymn. L. M. 6 E.

What solemn sounds the ear invade, What wraps the land in sorrow's shade, From Heav'n the awful mandate flies, The father of his country dies.

Let
Let ev'ry heart

Let ev'ry heart be fill'd with woe,
 Let ev'ry eye with tears o'erflow, Each form oppress'd, with deepest gloom, be clad in sentiments of the tomb!
 ev'ry heart, &c. Each form, &c.
 fill'd with woe, &c. Each form, &c.

III.

Behold that venerable band,
 The rulers of our mourning land;
 With grief proclaim, from shore to shore,
 Our Guide, our Washington's no more!

IV.

Where shall Columbia turn its eye,
 What help remains beneath the sky?
 Our friend, protector, strength and trust,
 Lies low and mould'ring in the dust.

V.

Almighty God, to Thee we fly,
 Before thy throne above the sky;
 In deep prostration humbly bow,
 And pour the penitential vow.

VI.

Hear, O Most High, our earnest pray'r,
 Our Country take beneath thy care;
 When dangers press and foes draw near,
 May future Washingtons appear.



INDEX to the MUSIC.

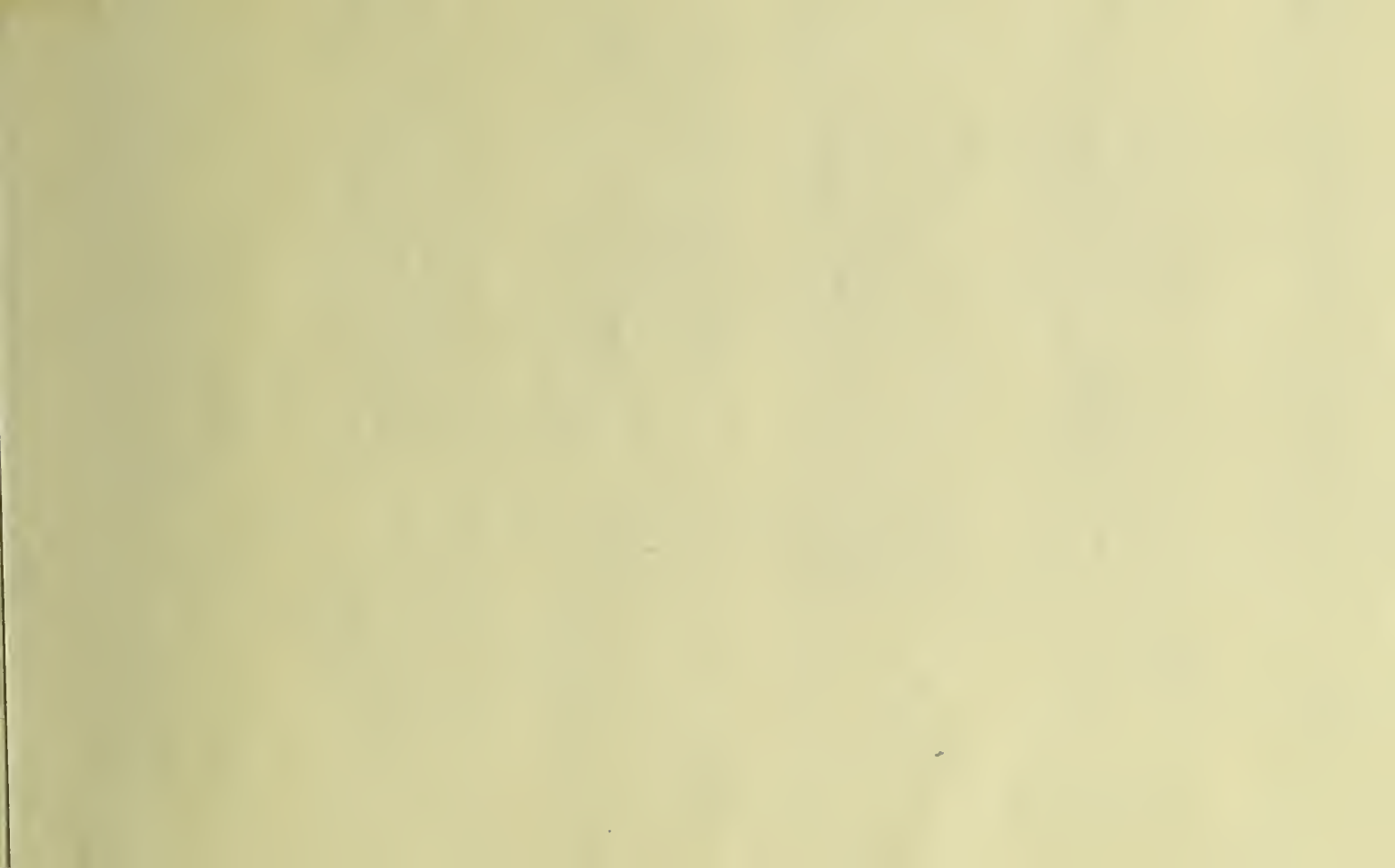
PSALM TUNES.

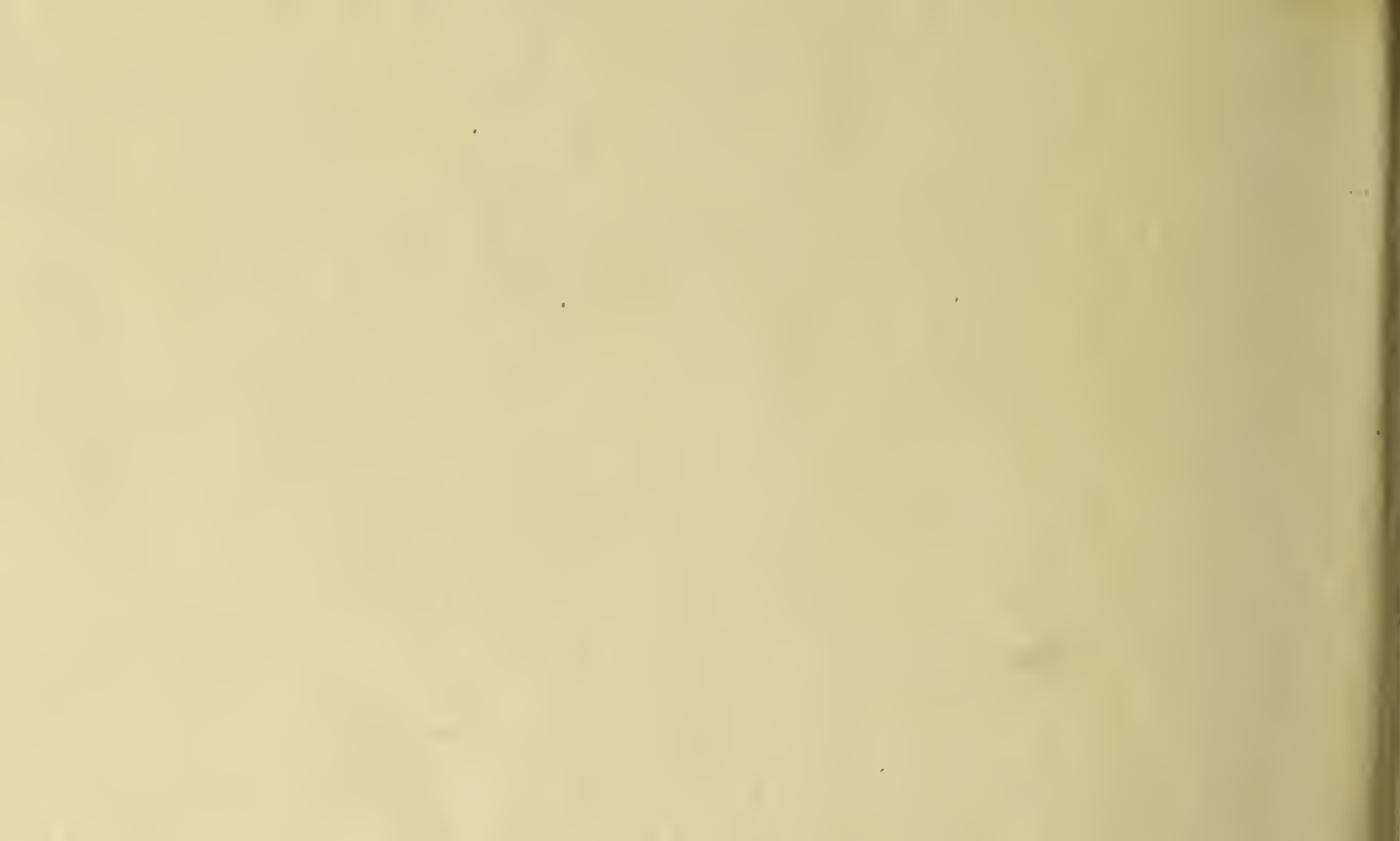
| | | |
|-----------------------------------|--------------------------------------|--|
| A T'eb-tough, L. M. * R. Lane, 44 | Dathan, C. M. b A. — 58 | New Jerusalem, C. M. * G. Jazai, 40 |
| Aylebury, S. M. b A. — 56 | Dowland, L. M. * C. Do. land, 57 | Northampton, L. M. * F. French, 57 |
| Andson, P. M. * G. French, 15 | Dormant, L. M. b A. French, 46 | New Hundred, L. M. * F. Beckenhead, 11 |
| Attention, L. M. * C. — 9 | Dissolution, P. M. b A. do., 52 | Newton, C. M. * C. Balloch, 15 |
| Bathany, L. M. b A. French, 61 | Delight, H. M. b E. Coan, 27 | On Hundred, L. M. * B. Donland, 41 |
| Beauty, L. M. b G. do., 24 | Farmington, L. M. b F. French, 56 | Providence, H. M. * C. French, 12 |
| Bradford, C. M. b G. Kimball, 17 | Grafton, C. M. * C. Stone, 18 | Proclamation, L. M. * F. do., 31 |
| Bray, C. M. * G. Williams, 44 | Gratitude, C. M. b G. French, 28 | Plymouth, C. M. b A. — 53 |
| Brausen, C. M. * A. Brausen, 49 | Hampton, C. M. b A. Dexter, 54 | Resurrection, C. M. * G. do., 62 |
| Babylon, P. M. b F. French, 30 | Happiness, C. M. * G. French, 39 | Reliance, C. M. * C. — 64 |
| Charlstown, L. M. b A. Norton, 62 | Leicester, C. M. b E. Kimball, 63 | Retribution, P. M. * F. French, 35 |
| Coventry, L. M. b F. French, 64 | Little-Marlboro', S. M. b A. — 34 | Sabbath, C. M. * G. do., 57 |
| Cælestis, P. M. b G. do., 20 | Livona, P. M. b E. Saunders, 32 | Sabbath, L. M. * C. do., 48 |
| Charlton, P. M. * B. do., 42 | Morpheus, L. M. b A. W. Billings, 58 | Sutton, S. M. * F. — 37 |
| Connecticut, P. M. * C. do., 43 | Mear, C. M. b G. — 23 | Savona, C. M. * F. Findly, 34 |
| Confidence, L. M. * G. Holden, 55 | Matiborough, S. M. * C. French, 41 | Terror, P. M. * F. French, 18 |
| Colchester, S. M. b A. French, 53 | Mortality, C. M. b E. Weeks, 51 | Vanity, C. M. b A. do., 32 |
| Corcord, S. M. * C. Holden, 29 | Minden, L. M. b A. French, 40 | Weburn, L. M. b A. Kimball, 60 |
| Coronation, C. M. * A. do., 25 | Middlesex, C. M. b E. do., 33 | Weston, S. M. b B. Babcock, 21 |
| Conviction, S. M. b A. French, 14 | Mount-Vernon, S. M. * G. do., 20 | West-Sudbury, C. M. b F. W. Billings, 47 |
| Creation, P. M. * G. do., 10 | Messiah, L. M. * F. — 148 | Winthrop, L. M. * E. French, 36 |
| Castle Street, L. M. * G. — 105 | Norfolk, L. M. * C. Capin, 59 | Warren, S. M. * A. Lane, 28 |
| Defue, C. M. b A. — 59 | Newburg, S. M. * C. Myrton, 22 | |

SET PIECES, &c.

| | | |
|------------------------------------|--|---|
| Association, P. M. * F. French, 89 | Emmanuel, P. M. * G. W. Billings, 93 | North Bolton, C. M. * F. French, 88 |
| Birmingham, L. M. b A. do., 71 | Evil, L. M. b D. French, 73 | Oisego, L. M. * D. N. Billings, 102 |
| Carthage, L. M. * F. do., 82 | Evil Cries, C. M. * A. N. Billings, 97 | Plymouth-New, C. M. * F. W. Billings, 70 |
| Communion, C. M. b E. do., 75 | Morning Song, L. M. * F. French, 77 | Pawtucket, C. M. b A. French, 97 |
| Concord, P. M. b F. do., 65 | Morning View, P. M. * D. N. Billings, 85 | Pilgrim's Farewell, P. M. * E. French, 101 |
| Concord, P. M. * G. do., 60 | Old-Father's Garden, P. M. * A. French, 72 | Reception, S. M. * D. French, 81 |
| Concord, P. M. * F. do., 60 | Old-Father's Garden, P. M. * A. French, 72 | Waltham, C. M. * G. do., 101 |
| Concord, P. M. * F. do., 60 | Old-Father's Garden, P. M. * A. French, 72 | What is this that cometh from the East, 105 |
| Concord, P. M. * F. do., 60 | Old-Father's Garden, P. M. * A. French, 72 | What is this that cometh from the East, 105 |
| Concord, P. M. * F. do., 60 | Old-Father's Garden, P. M. * A. French, 72 | What is this that cometh from the East, 105 |

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