



THE

# Continental Harmony,

CONTAINING,

A Number of ANTHEMS, FUGES, and CHORUSSES, in several PARTS.

NEVER BEFORE PUBLISHED.

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COMPOSED BY WILLIAM BILLINGS,

AUTHOR of various MUSIC BOOKS.

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Psaln lxxxvii. 7. As well the Singers as the Players on instruments shall be there.

Psaln lxviii. 25. The Singers went before, the Players on instruments followed after, amongst them were the Damsels.

Luke xix. 40. I tell you that if these should hold their peace, the stones would immediately cry out.

Rev. xix. 3. And again they said Alleluia.

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

From east to west his praise proclaim,  
From pole to pole extol his fame,  
The sky shall echo back his praise.

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1774

Schulze.

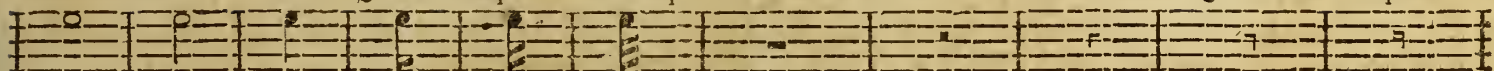
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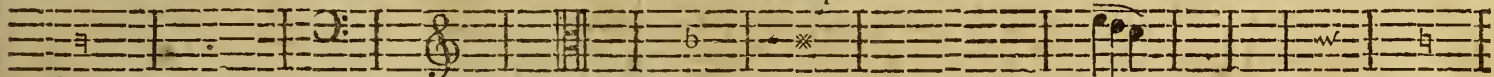


# Musical Characters.

Semibreve. Minum. Crotchet. Quaver. Semiquaver. Demifemiquaver. Semibreve rest. Minum rest. Crotchet rest. Quâver rest. Semiquaver rest.



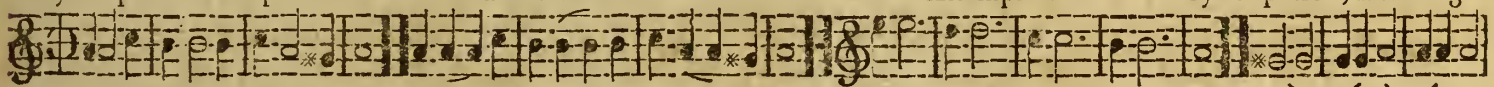
Demifemiquaver rest. Point of Addition. F Cliff. G Cliff. C Cliff. A Flat. A Sharp. A Repeat. :S: Slur. A bar. Direct. Natural.



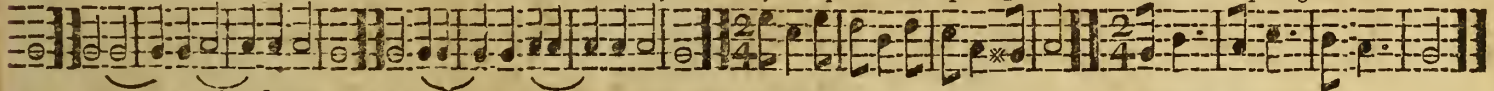
Mark of Distinction. Close. Adagio. Largo. Allegro. 2 from 4. 6 to 4. 6 from 8. 3 to 2. 3 from 4. 3 from 8.



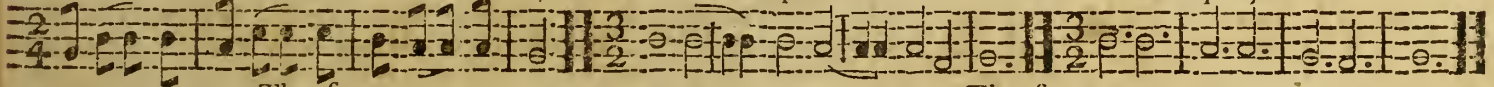
Syncope. Example 1st. The same. Example 2d. Syncopation, Exam. 3d.



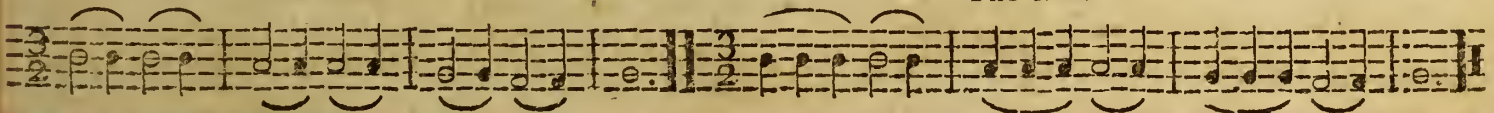
The same. The same another way. Syncope, Example 4th. Example 5th.



The same. Example 6th. Example 7th.



The same. The same.



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

My BRETHREN,

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

THE G A M U T.

LESSON I. FOR TENOR OR TREBLE.

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

For COUNTER.

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

For BASS.

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

Observe, that from E to F, and from B to C, are half notes ascending, and from F to E, and from C to B, descending ; so that an octave consists of five whole, and two half notes. Likewise be very careful to make a proper distinction between the sound of B mi, and C fa ; for many singers, who have not curious ears, are apt to strike B mi, as high as C fa, in sharp keyed tunes, which ruins the composition.

LESSON II. On TRANSPOSITION.


The natural place for mi is in B ; but if B be flat, mi is in E ; if B and E be flat mi is in A ; if B E and A be flat, mi is in D ; if B E A and D be flat, mi is in G. If F be sharp, mi is in F ; if F and C be sharp, mi is in C ;  
if

if F C and G be sharp, mi is in G ; if F C G and D be sharp, mi is in D. And when you have found mi in any of these variations, the notes above are fa, sol, la, fa sol, la, and then comes mi again ; and the notes below mi, are la, sol, fa, la, sol, fa, and then comes mi again.

### LESSON III. ON CLIFFS.

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

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

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

### LESSON IV. ON CHARACTERS. *For the Notes, Rests and other Characters, see page 3.*

THE names of the six musical notes now in use, and how they are proportioned from each other, together with their respective rests.

1st. The Semibreve, which is the longest note now in use, though formerly the shortest ; this note when set in the adagio mood, is to be sounded four seconds, or as long as four vibrations of the pendulum, which is  $39\frac{2}{10}$  inches long. This is the measure note, and guideth all the rest ; it is in shape something like the letter O.

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

3d. The Crotchet is but half the length of the minum, having a black head.

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

5th. The Semiquaver is but half the length of the quaver, having the tail turned up with two strokes. 6th.

6th. The Demisemiquaver is but half the length of the semiquaver, having the tail turned up with three strokes ; this is the shortest note now in use.

A Rest is a note of silence, which signifies that you must rest, or keep silence as long as you would be sounding one of the notes it is intended to represent. The rest which is set to the semibreve should be called a bar rest, because it is used to fill an empty bar in all moods of time.

A Prick of Perfection is not well named in my opinion, because a note may be perfect without it ; a Point of Addition is the best name ; because it adds one third to the time of any note ; for a pointed semibreve contains three minims, a pointed minim contains three crotchets, a pointed crotchet contains three quavers, a pointed quaver contains three semiquavers, and a pointed semiquaver contains three demisemiquavers.

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

1st. A Flat serves to sink a note half a tone lower than it was before, and flats set at the beginning serve to flat all notes that are inserted on that line or space, unless contradicted by an accidental sharp or natural. Likewise they are used to drive *mi*, from one place to another.

2. A Sharp serves to raise a note half a tone higher than it was before, and sharps set at the beginning of the staff serve to sharp all notes which occur on that line or space, unless contradicted by an accidental flat or natural. They are also used to draw *mi* from one place to another.

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

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

5th. A Bar is to divide the time in music, according to the mood in which the tune is set ; it is also used to direct the performers in beating time ; for the hand must be always falling in the first part of a bar, and rising in the last part, both in common and triple time ; it is also intended to shew where the accents fall, which are always in the first and third part of the bar, in common time, and in the first part of the bar in triple time.

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

7th.

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

8th. A Mark of Distinction is set over a note, when it is to be struck distinct and emphatic, without using the grace of transition.

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

9th. A close is made up of three, four or more bars, and always set at the end of a tune ; it signifies a conclusion.

## L E S S O N VI. An Explanation of the several MOODS of TIME.

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

The second mood is called Largo, which is in proportion to the adagio as 5 is to 4. You may beat this two several ways; either once down and once up, in every bar, which is called minum beating, or twice down and twice up, which is called crotchet beating ; the same way you beat the adagio. Where the tune consists chiefly of minums, I recommend minum beating ; but where it is made up of less notes, I recommend crotchet beating : the length of the pendulum to beat minums in this mood, must be seven feet, four inches and two tenths ; and the pendulum to beat crotchets, must be twenty-two inches and one twentieth of an inch.\*

N.B.

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

N. B. When I think it adviseable to beat largo in minum beating, I write "minum beating," over the top of the tune, and where these words are not wrote, you may beat crotchet beating.

The third mood is called Allegro, it is as quick again as adagio, so that minums are sung to the time of seconds. This is performed in minum beating, viz. one down and one up; the pendulum to beat minums must be thirty-nine inches and two tenths.

The fourth mood is called Two from Four, marked thus,  $\frac{2}{4}$ , each bar containing two crotchets; a crotchet is performed in the time of half a second; this is performed in crotchet beating, viz. one down and one up. The pendulum to beat crotchets in this mood must be nine inches and eight tenths long.

N. B. The four above mentioned moods are all common time.

The next mood is called Six to Four, marked thus,  $\frac{6}{4}$ , each bar containing six crotchets; three beat down and three up. The pendulum to beat three crotchets in this mood, must be twenty-two inches and one twentieth.

The next mood is called Six from Eight, marked thus,  $\frac{6}{8}$ , each bar containing six quavers, three beat down and three up. The pendulum to beat three quavers, in this mood, must be twenty-two inches and one twentieth.

N. B. The two last moods are neither common nor triple time; but compounded of both, and, in my opinion, they are very beautiful movements.

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

The next mood is called Three from Four, marked thus,  $\frac{3}{4}$ , each bar containing three crotchets, two beat down and one up. The pendulum to beat crotchets in this mood, must be twenty-two inches and one twentieth long.

The same motion is used in this mood, that was laid down in  $\frac{3}{2}$ , only quicker, according to the pendulum.

The

The next mood is called three from eight, marked thus  $\frac{3}{8}$ , each bar containing three quavers, two beat down and one up. The pendulum to beat whole bars in this mood must be four feet, two inches, and two tenths of an inch long. The same motion is used for three from eight, as for three from four, only quicker; and in this mood you must make three motions of the hand, for every swing of the pendulum. N. B. This is but an indifferent mood, and almost out of use in vocal music.

N. B. The three last mentioned moods are all in triple time, and the reason why they are called triple, is, because they are three-fold, or measured by threes; for the meaning of the word triple is three-fold: And common time is measured by even numbers, as 2—4—8—16—32—viz. 2 minims, 4 crotchets, 8 quavers, 16 semiquavers, or 32 demisemiquavers, are included in each bar, either of which amounts to but one semibreve: therefore the semibreve is called the measure note; because all moods are measured by it in the following manner, viz. The fourth mood in common time is called two from four, and why is it called so? I answer; because the upper figure implies that there are two notes of some kind included in each bar, and the lower figure informs you how many of the same sort it takes to make one semibreve. And in  $\frac{3}{8}$  the upper figure tells you, that there are three notes contained in a bar, and the lower figure will determine them to be quavers; because it takes 8 quavers to make one semibreve.

N. B. This rule will hold good in all moods of time.

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

Likewise, you will often meet with the figures 1, 2, the figure one standing over one bar, and figure two standing over the next bar, which signifies a repeat; and observe, that in singing that strain, the first time you perform the bar under figure 1, and omit the bar under figure 2, and in repeating you perform the bar under figure 2, and omit the bar under figure 1, which is so contrived to fill out the bars; for the bar under figure 1 is not always full, without borrowing a beat, or half a beat, &c. from the first bar which is repeated, whereas the bar under figure 2, is or ought to be full, without borrowing from any other but the first bar in the tune, and if the first bar is full, the bar under

figure 2 must be full likewise. Be very careful to strike in proper upon a half beat, but this is much easier obtained by practice than precept, provided you have an able teacher.

Syncope, syncopation, or driving notes, either through bars, or through each other, are subjects that have not been sufficiently explained by any writers I have met with ; therefore I shall be very particular, and give you several examples, together with their variations and explanations.

Example first. The time is Allegro, and the bar is filled with a minum between two crotchets ; you must take half the time of the minum, and carry it back to the first crotchet, and the last half to the last crotchet, and then it will be equal to two crotchets in each beat.

In the second example the time is Allegro, and the bar is filled with a crotchet before a pointed minum ; take half the minum and carry back to the crotchet, which makes one beat ; then the last half of the minum, together with the point of addition, completes the last beat.

In example third, you will find a minum in one bar, tied to a point of addition in the next bar, which signifies that the sound of the pointed minum is continued the length of a crotchet into the next bar ; but the time which is occasioned by the point of addition, is to help fill the bar it stands in.

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


Example fifth is the same as example second.

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

Example seventh is in  $\frac{3}{2}$ , as difficult as any part of syncope ; therefore I have given several variations from the example, in which the bar is filled with two pointed minums, which must be divided into three parts, in the following manner, viz. The first minum must be beat with the ends of the fingers ; secondly, the point of addition, and the first half of the last minum, must be beat with the heel of the hand ; and thirdly, the last half of the last minum, together with the point of addition, must be beat with the hand rising ; and in the several variations you must divide the notes into three equal parts, so as to have one minum in each beat : And in all the examples with their variations, you must first inform yourself what particular note goes for one beat, whether minum, crotchet or quaver, and then divide the syncopated note accordingly. As this subject has not been very fairly explained by any of our modern authors, I have great reason to think it is not well understood ; I therefore recommend it to all teachers, to insist  
very

very much on this part of practical music; it is a very essential part of their office: And if any who sustain the office of teachers, should not be able to perform this branch of their business by the help of these examples (for their honour and their pupils interest) I advise such semi-teachers to resign their office, and put themselves under some able master, and never presume to commence teachers again, until they thoroughly understand both syncope and syncopation, in all their variations.


N. B. The same examples of syncope and syncopation, which are set down in  $\frac{3}{2}$ , you may have in  $\frac{3}{4}$ ; only observe to substitute minims for semibreves; crotchets for minims; and quavers for crotchets; and in  $\frac{3}{4}$  you must make the notes as short again as they are in  $\frac{3}{2}$ .

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

## L E S S O N . VIII.

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

N. B. It is very essential that these two keys should be well understood; they must be strictly enquired into by all musical practitioners; for without a good understanding of their different natures, no person can be a judge of music. The different effects they have upon people of different constitutions, are surprizing, as well as diverting. As music is said to cure several disorders, if I was to undertake for the patients, I should chuse rather to inject these two keys into their ears, to operate on their auditory, than to prescribe after the common custom of Physicians.

 Choristers must always remember to set flat keyed tunes to melancholy words, and sharp keyed tunes to cheerful words.

A COMMENTARY on the preceding RULES ; by way of DIALOGUE, between MASTER  
and SCHOLAR.

*Scholar.* SIR, I have for some time past been wishing for a favourable opportunity to be better instructed by you ; I have read over your rules, and although I think that they are very explicit, yet I confess I am not so well versed in the fundamental parts of music as I wish to be ; therefore (if it be not intruding too far upon your patience) I should be very glad to ask you some questions, and I doubt not but your answers will be gratefully accepted by many of your attentive readers, and in a particular manner by your inquisitive Pupil.

*Master.* It gives me great pleasure to see you so desirous of being better informed, and I can truly say, I never am happier than when I am communicating happiness to others ; you may be assured your proposal is so far from being an intrusion, that it gives me great satisfaction ; therefore, without any more preface, you may ask as many questions as you please, and I will endeavour to answer them as plainly and judiciously as I possibly can.

*Scholar.* Sir, I thank you, and as I have your approbation, I will begin with the gamut, and so go on, in the order in which you have laid the rules down, for I think I have something to ask upon almost every chapter.

*Master.* I like your method of beginning, and as we have agreed upon the manner, let us come to the matter in hand without any further ceremony.

*Scholar.* Sir, I should be glad to know how long the Gamut has been invented, and who was the first inventor ?

*Master.* The first invention is attributed to several Grecians ; but the form in which the scale now stands, is said to have been projected between 7 and 800 years ago, by *Guido Arctinus*, a Monk ; whose name deserves to be recorded in the annals of fame, in capitals of gold : and here I think it worthy of remark, that though this invention of *Guido's* can never be sufficiently admired, yet it appears from history, that he did not see its extensive use in composition ; and as it is said the letters of the alphabet (by which are expressed all words in nature) were handed down to *Moses*, the great Lawgiver of Israel, by God himself, I think we may with equal propriety say, that it is probable that *Guido* was inspired with this invention, by Him, who is the Author of harmony itself.

*Scholar.*

*Scholar.* Sir, if the scale of music was invented but about 700 years ago, how is it supposed the Royal Psalmist, King David, and his celebrated choir of musicians (both vocal and instrumental) performed by rule or rote?

*Master.* As it is not in my power to give a positive answer to your question, perhaps it may not be a satisfactory one: but however it is rational to suppose, that King David and his choir, had the benefit of a certain rule or form, which was to them, both communicative and intelligible; and there is a passage in his life which both favours and strengthens this supposition; you may find it recorded in the first book of Chronicles, 15th chap. and 22d verse. - *And Chenaniah, chief of the Levites, was for song; he instructed about the song, because he was skilful.* I think this circumstance amounts almost to a demonstration; for it would be absurd to suppose that Chenaniah should be able to instruct so great a number, as we may reasonably conjecture, or gather from scripture, would be under his immediate inspection, or tuition, without a certain form or method, so as to make the performers exactly correspond with each other both in time and sound; therefore I think it is more than probable, that *Guido* by some means or other availed himself of King David's Scale,\* and by making some few alterations and amendments, or it may be by climbing a few steps higher on a ladder of King David's raising, he (in spite of the royal author) has unjustly taken all the glory of the first invention to himself. But as this is a matter of mere conjecture, or dry speculation, we must be content to leave it, where we found it, and proceed to something more authentic.

*Scholar.* Sir, is it absolutely necessary for B mi to be transposed so often as I see it in your explanation? I think you say there are but *seven* letters, and yet there *fourteen* removes for B mi.

*Master.* Your remark upon that is very just; for as there are but seven letters, so there are but six removes, viz. B flat, B and E flat, B E and A flat, and F sharp, F and C sharp, and F C and G sharp, these are the six removes for B mi, which, together with B mi natural, take up the seven letters; for if you add another flat, or sharp, it will only be going over the same again; as for instance, if B E A and D be flat, mi is in G, which is the same as F C and

\* I would not be understood, by the candid reader, to be guilty of so great a piece of absurdity as this may appear to be, at the first glance; viz. the attempting to destroy a monument which (in the answer to the preceding question) I was so industrious and solicitous in erecting, to immortalize the name of *Guido*; so far from that, I think I reflect great honour on *Guido*, in supposing him capable of improving, or making any addition to a musical scale of King David's invention; the man who, in scripture, is styled *The Lord's anointed, the man after God's own heart, the chief musician, &c.* The daughters of Israel sang by way of congratulation, "Saul hath slain his thousands, and David his ten thousands," and by way of simile, thus sing I, "Guido hath done well, and David hath done better."

and G sharp, so likewise if F C G and D be sharp, mi is in D, which is the same as B E and A flat, so that after three removes by flats, and three by sharps, the rest are only a different way of expressing the same thing ; therefore all the essential difference is in pitching the tune. Take this instance, suppose you have a sharp key tune, with B and E flatted, ending on B ; in order to make the voice conform to an instrument, you must not pitch the tune on B natural, but B flat ; because a flat inserted at the beginning of the five lines serves to flat all notes that may happen on that line, or space, unless it is contradicted by an accidental sharp, or natural : and all sharps that are placed at the beginning of the five lines, serve to sharp all notes that may happen to be on that line, or space, unless contradicted by an accidental flat, or natural ; therefore in order to raise the tune, without removing the notes, you must take off the two flats, and substitute five sharps ; that is, F C G D and A must be sharpened, which bring Mi into the same place, and raises the tune a semitone higher ; for B is now made natural ; and if a tune stands too high, which is sharpened at the beginning, you may take off the sharps, and substitute as many flats as will bring Mi into the same place ; and in so doing, you will sink the tune a semitone lower without removing the notes.

*Scholar.* Sir, I am obliged to you for being so explicit, and I doubt not but I shall reap the benefit of it ; and now, sir, if you please, we will proceed to the next thing in order, viz. the cliffs : pray sir, why are they so called ?

*Master.* The word cliff is much the same as a key, which serves to unlock, or let into a piece of music ; for if there was no cliff marked you would be at a loss to know how to begin, and you might suppose it to be either of the three cliffs, and you have two chances to guess wrong, where you have one to guess right.

*Scholar.* I see the necessity of them, pray, sir, how many cliffs are in use, and what distance are they from each other ?

*Master.* Three cliffs are as many as I ever knew, viz. the F, the C, and the G cliffs : The F cliff is the lowest ; the C cliff is a fifth higher than the F cliff ; and the G cliff a fifth higher than the C cliff ; unless the G cliff is set to the tenor, and then it is a fourth below the C cliff, and but one note above the F cliff.

*Scholar.* Are the cliffs always confined to one place ?

*Master.* The F, and G cliffs are generally (and I believe always) confined, viz. the F cliff to the upper line but one in the bass, and the G cliff to the lower line but one in the treble and tenor, but the C cliff is removed, from one line

line to another, as the composer pleases, and Mr. *Williams* informs us that the cliff was formerly made use of to transpose B—Mi in the room of flats and sharps.

*Scholar.* Pray sir, what is the difference between the *Medius* and *Treble*?

*Master.* When a piece of music is set in four parts, if a woman sings the upper part, it is called a *Treble*, because it is threefold, or the third octave from the Bass, but if a man sings it, it is called a *Medius*, or *Cantus*, because he sings it an octave below a *Treble*.

*Scholar.* Which is the best of these two?

*Master.* It is sometimes set so, as for one part to be best, and sometimes the other; but in general they are best sung together, viz. if a man sings it as a *Medius*, and a woman as a *Treble*, it is then in effect as two parts; so likewise, if a man sing a Tenor with a masculine and a woman with a feminine voice, the Tenor is as full as two parts, and a tune so sung, (although it has but four parts) is in effect the same as six. Such a conjunction of masculine and feminine voices is beyond expression, sweet and ravishing, and is esteemed by all good judges to be vastly preferable to any instrument whatever, framed by human \* invention.

*Scholar.* And is it a matter of indifference which part is sung, either *Medius*, or *Treble*?

*Master.* No, for if one part must be omitted, I chuse it should be the *Medius*, because oftentimes notes in the *Treble* which are fifths above the Tenor, or Bass, when sung as a *Medius*, are converted into fourths below; an instance

\* We find it recorded in sacred writ, that "Jubal was the Father of all such as handled the harp and organ." But who was the father, or rather the former of the human voice? *The Lord God Omnipotent*! Then surely a greater than Jubal is here; we know that neither Jubal, or any of his successors were ever able to frame an organ, that can distinctly articulate these words, "Hear my prayer O Lord," or change the key and say; "Praise the Lord O my soul," surely not. The most curious instrument that ever was constructed, is but sound, and sound without sense: while man, who is blest and endued with the faculties of speech can alternately sing of mercy and of judgment as duty bids, or occasion may require. The Royal Psalmist, who calls upon "every thing that hath breath to praise the Lord," has made this very beautiful distinction, where he says, "the Singers went before, the Players on instruments followed after." Here you see the singers took the lead, while the instrumental practitioners humbly followed after. Lord what is man that thou hast thus distinguished him, for thou hast made him but a little lower than the angels, and hast crowned him with glory and honour. To return, I think it no great encomium upon the Creator of heaven and earth, to acknowledge his superiority in constructing a vehicle for the conveyance of sounds, which is at once both capable of vociferation and articulation; for indeed I think it not much short of blasphemy, to set up Jubal as a competitor with the Almighty of Heaven. Repent ye Jubalites, lest his jealousy awake and punish the presumption. "O Lord how manifold are thy works, in wisdom hast thou made them all." Help us O Lord to admire Jubal for thy sake, and adore thee for thine own sake. Then shall we render unto Jubal the things that are Jubal's, and unto God the things which are God's.

stance of which is in that admirable piece (composed by the ingenious Mr. Stephenson) commonly known by the name of the 34th Psalm: where the Tenor and Bass begin in unison upon C, and the Treble on G Sol-re-ut line, which if sung as a Treble is a fifth above the Tenor and Bass, but if sung as a Medius is a fourth below; and also notes which are thirds above, when sung as a Treble, are converted into fixes below, when sung as a Medius, which frustrates the design of the composer; but when they are both sung together, one serves to hide the imperfection of the other.

*Scholar.* Sir, I think you say that rests are notes of silence, which signify that you must rest or keep silence, as long as you would be sounding one of the respective notes to which they belong; but it seems to me this rule does not hold good in a semibreve rest, for in some moods of time, it contains more, and in some other, it contains less than a semibreve. I should be glad if you would set that matter right.

*Master.* This would be more properly called a bar rest, which is sometimes longer, and sometimes shorter, according to the variation of the time, for it will fill an empty bar in any mood of time; so that in  $\frac{3}{2}$  it is half as long again as a semibreve, and in  $\frac{2}{4}$  it is but just half as long as a semibreve; but for the future, I advise you to call it a bar rest; because it is not always a semibreve rest, but in every mood of time, it is used as a bar rest.

*Scholar.* Sir, I do not well understand the true intent of a *Hold*; for Mr. Arnold saith, that a note under a *Hold* must be holden something longer than the time it contains, and Mr. Tansur, does not say positively that it must, but that it may be holden longer than the note contains, if the performer please; he tells us that the French call it a *Surprise*.

*Master.* And in my opinion, it is very rightly named; for it is a matter of very great *surprise* to me, that any author should give license, and such room for dispute, as may (and to my certain knowledge does daily) arise from such a paltry insignificant thing; which is so far from being any benefit, that I have known a company of musicians to break off in the middle of a piece, because they were divided in sentiment, at the occurrence of a *Hold*; some were for holding on the sound something longer than the time; some were for stopping to take breath, and perhaps in this party, no two would be agreed about the length of time they purposed to stop, but would begin one after another, as if they were performing a *Fuge*; others would be for going on without taking any notice of the *Hold*, which (in my opinion) is much the best way; for certainly if you hold on the note any longer than the time, it is impossible

ble to beat the *Bars* ; if the bar is full (as it ought to be) without it, there is no room for it, and if the bar be not full without it, certainly it is deficient with it ; and if any two should dispute upon it, there is authority for them to contradict each other ; for one may say he has a right to observe it, another will say he has a right to omit it, and both will refer each other to the same author, to prove what each one has asserted ; so that in fact they are both right, and yet disagree at the same time ; therefore I think it so absurd, that it is best to take no notice of it ; for my own part, I never observe it, and I find upon enquiry that most judges of music are of my opinion.

*Scholar.* Sir, I have heard many dispute about double Bars ; for some authors say that a double Bar dotted on each side signifies a Repeat ; and some say, that a double Bar without dots stands for a Repeat ; and others say you *may* stop at a double Bar, in psalm tunes, the time of one or two beats, to take breath, *if* you please ; which sometimes occasions as much confusion, as the occurrence of a Hold ; for if I am disposed to stop, and another to proceed, I do not see how the time is to be preserved.

*Master.* I do not see any more rule for stopping at a double Bar, than at a single Bar, unless there be a rest inserted ; because it cannot be done without losing time ; and in my definition of a double Bar,\* instead of saying, that you may stop to *take* breath, I should have said that you may stop to *catch* breath ; and even that must be done without losing time ; but double Bars in Psalm tunes are placed at the end of the lines, for the benefit of the sight, to direct the performer, where to stop, in congregations, where they keep up that absurd † practice of reading between the lines, which is so destructive to harmony, and is a work of so much time, that unless the performers have very good

\* I never place a double Bar for a repetition of notes, but always make use of an :S: though I sometimes make use of a double Bar dotted for a repetition of words ; for where the same word occurs several times successively, a double bar dotted answers the same purpose as the word written at length, and saves a great deal of labour and room.

† Among the many other absurdities which always take place, where this contemptible practice of reading between the lines is still kept up, this one may be added, viz. the great tendency it has to shut such an excellent body of divine poetry (as is contained in the psalm and hymn book now in vogue among us) out of private families ; for where the singing is carried on without reading, the performers must (of necessity) be furnished with books ; on the other hand, there are many who excuse themselves from procuring books in this manner, viz. why should I be at this unnecessary expense, when I am enabled (by the help of the Clerk, or Deacon) to sing without it ? Ironically, I answer, and why need we be at the expense of purchasing a bible, or trouble ourselves with perusing it at home, so long as we may, by going to meeting once a week, hear a chapter or two gratis. (I confess this remark should have been inserted in the body of the work, but it did not take place in my mind till the pages were full ; therefore I plead benefit of *margin*, a glorious privilege, for which bad memories and dull authors cannot be too thankful.)

good memories, they are apt to forget the tune, while the line is reading. I defy the greatest advocates for reading between the lines, to produce one word of scripture for it, and I will leave it to all judicious people, whether it is founded on reason; and certainly, whatever is founded on neither reason, nor religion, had better be omitted. The practice of retailing † the psalm line by line, was introduced so long ago as when very few people had the knowledge of reading; therefore a reader was substituted for the whole congregation, who was called a Clerk; but at this time when every man is capable of reading for himself; and when we consider the confusion that is caused in the music, by reading the lines, and the destruction it occasions to the sense of the psalm, I can see no reason for keeping up so absurd a practice. Consider further, that according to the practice in country churches, the psalm is three times repeated. First the minister reads it audibly alone, secondly the clerk, or deacon, line by line, and thirdly, it is sung by the congregation; now if we are obliged to repeat the psalm three times over, why are we not obliged to repeat our prayers as often before they would be deemed to be acceptable. I expect this doctrine will meet with some opposition in the country, but let who will concur or dissent, I think myself highly honoured in having the approbation of the pious and learned Dr. WATTS\* (that great master of divine song) who in his writings has declared himself to be of the same opinion.

*Scholar.* Sir, I should be glad to know how many notes were formerly used when a semibreve was the shortest.

*Master.* The ancients made use of three other characters, viz. the *Large*, the *Long*, the *Breve*, and then the *Semibreve*; but the moderns have struck out the three first, and substituted some lesser notes, viz. the *Minum*, the *Crotch-et*, the *Quaver*, &c. therefore the semibreve, which was formerly the shortest note, is (under the present system) become the longest.

*Scholar.*

† Whatever Mr. Clerk, or Mr. Deacon, or Mr. Any-body-else, who sustains the office of retailer may think; I shall take the liberty to tell them, I think it a very gross affront upon the audience, for they still go upon the old supposition, viz. the congregation in general cannot read; therefore they practically say, *we men of letters, and you ignorant creatures.*

\* Here take the Doctor's own words. "It were to be wished that all congregations and private families would sing as they do in foreign protestant churches, without reading line by line, though the author has done what he could to make the sense complete in every line or two, yet many inconveniences will always attend this unhappy manner of singing," &c. Thus he, the Rev. Doctor, does not tarry upon this subject long enough to enumerate the many inconveniences he seems to refer to: I imagine his reasons for declining the task, were, the great tendency such an undertaking would have to swell each page to a treatise, or rather a volume; therefore we may reasonably conclude that the omission was merely for want of room, not for want of reason.

*Scholar.* Sir, I want to know the difference between Common Time and Triple Time, and why one sort of time is called Common and the other Triple Time ?

*Master.* I believe your question is but little understood ; although it is very plain and easy, yet, through inattention, but few people entertain a right notion of it ; for did mankind in general understand what is meant by *Time*\* in music, they would no longer entertain those false ideas which they now do ; viz. that common time is a very slow movement, and triple time a very quick movement. The essential difference between common time and triple time does not consist in slowness or quickness, but in the measure of the bars ; for all moods in common time, are measured by even numbers, and all moods in triple time are measured by odd numbers, viz. by threes, for the very import of the word *Triple* is three-fold ; therefore the most material difference between common time and triple time, is in accenting the bars, because in common time the accent † falls twice in a bar, and in triple time but once. But to ascertain the exact length of time in each particular mood, you must be governed by pendulums. But although triple time is differently barred from common time, yet all triple time moods are measured by the semibreve in common time, as thus : the first mood in triple time is called three to two ; and now the question which naturally arises, is this ; why is it called three to two ? Answer, because each bar contains three minims, whereas a bar in common time contains but two, which is the length of one semibreve ; therefore it is called three to two. The second mood in triple time is called three from four, because each bar contains three crotchets ; whereas, a bar in common time contains four, which is the amount of one semibreve ; therefore it is called three from four, because it is taken from

\* There are several species of good *Time*, which may be divided in the following manner, viz. one good division of Time is, when the performers give each note its due proportion, viz. the semibreve as long again as the minim, the minim as long again as the crotchet, &c. Another good division of time is, when the performers give each bar its due length of time, not performing one bar quicker than another. Another good division of time is, when the performers move exactly together. Another good division is, when the performers move in exact conformity to the vibration of a pendulum. N. B. These are all grand divisions, and to carry this military idea still further, you may consider the single bars in the stead of file leaders, and the pendulum in the place of the standard.

† You may take this as infallible, that your hand or foot must always be falling in the first part, or note in a bar, and rising in the last part, both in common time and triple time. The motion of the hand in beating time is as correspondent with the music, as the feet of the soldier is to the sound of the fife ; and through the medium of the eye, as well as the ear, it conveys the accents into the minds of the audience, and serves to strike the passions in an extraordinary manner ; for the accents are the life and spirit of the music, without which, it would be very insipid, and destitute of meaning.

from four such like notes in common time. The next mood in triple time is called three from eight, because each bar contains three quavers, whereas a bar in common time contains eight, which is the amount of one semibreve ; and in all moods of time, both in vocal and instrumental music, the semibreve is the measure note ; therefore by observing the figures, you may tell how much is included in a bar, in any mood of time whatever, for the upper figure tells what quantity of notes is contained in a bar, but it does not tell what sort of notes, whether they are minims, crotchets, quavers, or semiquavers ; but the under figure tells how many notes of the same sort is required to make one semibreve : Take this instance, suppose the time to be marked thus  $\frac{6}{8}$ , the upper figure signifies that there are six notes of some sort included in each bar, and the under figure will determine them to be crotchets, because four crotchets amount to one semibreve. N. B. You may depend upon the infallibility of this rule in any mood of time whatever.

*Scholar.* I think this is very plain ; and now Sir, I want to know where to rank these moods of time called 6 to 4, and 6 from 8, whether in common or triple time ?

*Master.* I think it is neither common time, nor triple time, but composed of both ; yet it must be beat as common time, viz. three quavers down, and three up ; for if you beat it as triple time, it is synonymous with three from four, there being the same quantity of notes included in a bar : but although the bars are filled in the same manner, yet there is as much difference between  $\frac{3}{4}$  and  $\frac{6}{8}$  as there is between any two moods whatsoever : for in  $\frac{3}{4}$  the accent falls but once in a bar, in  $\frac{6}{8}$  it falls twice in a bar ; and it is impossible to beat  $\frac{6}{8}$  as triple time without confounding the sense of the time and tune : and if any are in doubt of the truth of this assertion, I advise them to try the experiment.

*Scholar.* If common time is measured by even numbers why is not  $\frac{6}{8}$  entirely of the Binary species ?

*Master.* This mood of time marked thus,  $\frac{6}{8}$ , simply considered, may be called common time, but in dissecting the bar, the first division falls out in threes, which makes it partake of the Trinary ; the subdivision is likewise uneven, and that mood which will not bear dividing without partaking of the other species cannot properly be called either Binary, or Trinary, neither can it be said to be neuter because it partakes largely of the beauties of both.

*Scholar.* How much quicker, or slower, must a strain be sung for a quick, or slow term being set over it ; for it seems to be a matter of uncertainty and sometimes occasions a great deal of dispute ?

*Master.*

*Master.* I dont know what other authors may intend, but I should be glad to have such strains, performed one fourth part quicker or slower ; for if it is not reduced to a matter of certainty, it may occasion not only a great deal of dispute but also a great deal of confusion, and most practitioners who are not thorough masters of time, are very apt to drive the time; especially in the Allegro mood.

*Scholar.* Sir, I should be glad to know whether the grace of transition should be always used in tuning thirds up and down ?

*Master.* Where the time of the notes will admit of it, I am very fond of the notes being graced by sounding the intermediate note, which serves for a stair for the performer to step up or down upon ; but where the notes are but a half beat in length, you must not strike the intermediate note, because the two outside notes are so short, that if you spend any time upon the intermediate note, it makes them sound like notes tied together, in threes, which is very false, and entirely spoils the *air* ; but where you meet with such notes, you must strike them as distinct and emphatic as if a mark of distinction was placed over their heads.

*Scholar.* Sir, I want to know the essential difference between a flat key, and a sharp key ?

*Master.* You will find that the third above the flat key, contains but three semitones, and the third above the sharp key, contains four semitones.\*

*Scholar.* Sir, I should be glad to know which key you think is best ; the flat, or the sharp key ?

*Master.* I believe your question would puzzle the greatest philosopher, or practitioner, upon earth ; for there are so many excellent pieces on each key, that we are apt to fall in with a certain man, who heard two very eminent lawyers plead in opposition to each other ; after the first had done speaking, the man was so charmed with his eloquence and oratory, that he thought it would be an idle (as well as a rash) attempt for any one to gainsay, or contradict him ; but when he had heard the second, he said, that his reasons were so nervous and weighty, he was about to give him the preference ; upon which the first made so forcible a reply, that the man knew not what to say, at last he concluded they were both best. Similar to this, let us suppose ourselves to be auditors to a company of musicians ;

\* To the above definition this might be added, viz. that the flat key has its lesser *sixth*, and *seventh*, rising above the key note ; and the sharp key has its greater *sixth* and *seventh*, rising above the key note ; but as these are circumstances which must take place in consequence of the former, they are supposed to be included in the above answer.

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cians : how enraptured should we be to hear the sharp key, express itself in such lofty and majestic strains, as these ! *O come let us sing unto the Lord, let us make a joyful noise, to the rock of our salvation ; let us come before his presence with thanksgiving, and make a joyful noise unto him with psalms. Sing unto the Lord all the earth, make a loud noise, rejoice and sing praise !* Do I hear the voice of men, or angels ! surely such angelic sounds cannot proceed from the mouths of sinful mortals : but while we are yet warm with the thought, and ravished with the sound, the musicians change their tone, and the flat \* key utters itself in strains so moving, and pathetic, that it seems at least to command our attention to such mournful sounds as these : *Hear my prayer O Lord, give ear to my supplication, hear me speedily : O Lord my spirit faileth, hide not thy face from me ; O my God, my soul is cast down within me. Have pity upon me, O ye my friends, for the hand of God hath touched me.* O how these sounds thrill through my soul ! how agreeably they affect my nerves ! how soft, how sweet, how soothing ! methinks these sounds are more expressive than the other, for they affect us both with pleasure and pain, but the pleasure is so great it makes even pain to be pleasant, so that for the sake of the pleasure, I could forever bear that pain. But hark ! what shout is that ? It seems the sharp key is again upon the wing towards heaven ; jealous, perhaps, that we pay too much deference to his rival : he not only desires, but commands us to join in such exalted strains at these. *Rejoice in the Lord, and again I say, rejoice, O clap your hands all ye people, shout unto God with the voice of triumph ; God is gone up with a shout, the Lord with the sound of a trumpet ; sing praises to God, sing praises, sing praises unto our King, sing praises.* What an ecstasy of joy may we suppose the Royal Author to be in when he composed this Psalm of praise ! perhaps it might be some such strain as this, that expelled the evil spirit, and I wish it might expel some of the *evil spirits* in these days, who are averse to hearing God's praises sung, in such a manner as the Psalmist has here pointed out : but I would refer such persons to King David, for their character, who says, *they are like the deaf adder, who stoppeth her ear, and will not hearken to the voice of charmers, charming never so wisely.* But to return, you see the extreme difficulty, and almost impossibility of giving the preference to either of these keys, both of which are so agreeable to our natures, and are so excellent that

\* I take this opportunity to make this remark, viz. the impropriety of setting a *Hallelujah* in a flat key ; the reader may observe, that the import of the word is, *Praise ye the Lord.*—Query, is it not very inconsistent to praise the Lord, in tones which are plaintive and prayerful ? for certainly the words and the music, must contradict each other. N. B. This error I confess myself guilty of in a former publication, but upon more mature reflection, I heartily wish it were in my power to erase it.

that they seem to excel each other ; \* for when we are just about to declare ourselves in favour of one, the other comes and pleads its own cause so powerfully upon our nerves, that it not only staggers, but sometimes sets us quite beside our purpose ; for the one is so sublime, so grand, and so majestic, † the other, so soft, so soothing, so pathetic ; in fact, the key which comes last seems to be the best, and generally leaves the greatest impression. History gives us an account very similar to this in the Life of Alexander the Great, viz. that while he was sitting at table (calmly and quietly) his musician would strike upon a majestic strain on the sharp key, sounding *to arms, to arms, to arms*, in such animating and commanding sounds, that the king being filled with martial rage, would start from table, draw his sword, and be just about to sally forth, in order to slay his enemies, when none were near him ; but even while martial fury had the ascendancy over reason, the musicians would change the key, and play such moving and melting airs ; viz. *Darius is fall'n, fall'n, fall'n*, that the king (being melted into pity) would let his sword drop out of his hand, sit down and weep heartily for him, whose destruction he had been always seeking, and whose ruin he had but just accomplished. For my own curiosity I have been very critical in my observations, and very industrious in my inquiries, and I find that most men who are lovers of music, are affected in the same manner (though not often to such a degree) as Alexander was ; but at the same time, if all, who are lovers of music, were to decide the point by vote, I am positive the flat key would have the preference by a great majority.

*Scholar.* Sir, I do not well understand you, for you have but just given it as your opinion, that the two keys, were to most men equally pleasing ; therefore I should be glad to hear you explain yourself further.

*Master.* When I spoke in that manner, I meant to confine the observation to the male sex : but you may take it for granted, that the female part of the creation are much the greatest lovers of music ; for I scarcely ever met with one but what was more or less entertained with musical sounds, and I am very positive that nine tenths of them are

\* It is probable that at the first glance, this may appear inconsistent, viz. that any two things opposed should be said to excel each other ; but I presume (upon second thought) all who are judges of music will allow that the sharp and the flat key are so excellent each in its own way, that considering them in this light, though so different, they may (without any impropriety) be said to excel each other.

† I think it may not be amiss to rank the sharp key (by reason of its majesty and grandeur) in the masculine, and flat key (by reason of its softness and effeminacy) in the feminine gender ; and all indifferent pieces, which are of no force in either key, may (with contempt) be ranked in the neuter.

are much more pleased and entertained with a flat, than a sharp air ; and I make no doubt, but that the musical world (if upon reading what I have now asserted, they should be induced to make some observations that way) must unavoidably fall into my opinion.

*Scholar.* Sir, I dont well understand the transposition of keys, or the removal of B-mi from one place to another ; I should be glad to have it explained.

*Master.* In the first place, Mi is in B, and now the question is, where is B ? and that you must find out by the cliffs ; and you will find it to be the next letter but two above the F cliff, the next letter below the C cliff, and the next letter but one above the G cliff ; so that for instance, suppose the G cliff, to be on the lower line but one, then B-mi is on the middle line, and in that case you must always suppose it to be there ; but if there is a flat \* set on B, it removes it to E ; that is, B is then where E was, when B was on the middle line ; and E is removed into the place of some other letter in order to make room for B ; for when B removes, all the other letters must move with it, like so many attendants ; so that when B is in the place of E, C being always one letter higher, must consequently be in the place of F, and A being one letter below, B must be in the place of D ; so that you see by placing a flat on B the whole scale is removed either a fourth higher than what it was before ; or a fifth below. The next remove is effected by adding another flat, and that must be put on the place where B-mi is, viz. on E, and that removes B into the place of A, and in order to make room for B, A modestly steps down into the place of G ; and here you see the remove is either a fourth above, or a fifth below : the next remove is by placing another flat on A, and that removes B into the place of D, and this remove is either a fourth above, or fifth below ; so you see placing a flat on the place where B stands, always removes it either a fourth above, or a fifth below. The next remove is by placing a sharp on F, which draws B out of its native place into its own place, which removes it either a fifth above, or a fourth below ; the next remove is made by placing a sharp on C, which draws B out of F into C, and this remove is either a fifth above, or fourth below ; the next remove is made by placing a sharp on G, which draws B out of C into G, and this remove is either a fifth above, or a fourth below : these are all the removes of B-mi : and I would have you observe, that

\* The reason why B is the first letter flatted, is, because it is the sharpest tone in the whole octave, and E is the next sharpest tone, and A the next, and so on as they are laid down in the rules of transposition : and the reason why F is first sharped, is, because it is the flattest tone in the whole octave, C is the next, G is the next, &c. For it is a maxim with musicians to flat the sharpest tones first, and sharp the flattest.

that by inserting a flat you drive B either a *fourth* higher, or a *fifth* lower ; whereas by inserting a sharp, it is just the contrary, for that draws B either a *fifth* higher, or a *fourth* lower ; and I would have you take notice that flats drive B out of any letter, and sharps draw it into any letter ; for instance, suppose B to be on the middle line, then by placing a flat on the middle line, you drive B into E, then by placing a flat on E, you drive B into A, then by placing a flat on A, you drive A into D ; on the other hand, by placing a sharp on F, you draw B into F, then by placing a sharp on C, you drive B into C, then by placing a sharp on G, you draw B into G ; so you see the last sharp always carries B with it, whereas the last flat always drives B from it ; and that is the reason why flats are said to drive, and sharps to draw. The Poet expresses it thus :

“ By flats the *mi* is driven round,

“ Till forc’d on B to stand its ground.

“ By sharps the *mi*’s led through the keys,

“ Till brought home to its native place.”

You must likewise remember that where Mi is, there is B ; for fa, sol, la, mi, are only other names for the letters, but when you pitch a tune by a pitch pipe, you must draw out the pipe to the key note, without paying any regard to transposition, that is, if the key note stands upon the G-sol-re-ut line although G is removed to some other place, by the transposition of B-mi, yet it is always considered as in its native place on a pitch pipe, and so are all the other letters, unless there is a flat or sharp set on the letter the tune is pitched on, which raises it, or lowers it a semitone ; thus you see, that no tune can end on any other letter but C, or A, for when B-mi is removed to any other place in the scale, A is always the next letter under it, and C, the next letter above it ; and I have told you elsewhere that your tune must always end one note above, or one note below B-mi, which brings the key always into C or A.

*Scholar.* Sir, I do not see the necessity of transposing B-mi from one place to another, for if the tune must always end on A or C, I do not see any great difference between a tune that is set in its native place and one that is transposed, and I am sure it would be much easier for the learner if it was always confined to one place.

*Master.* The transposing of B-mi oftentimes serves to keep the tune more in the compass of the five-lines, than it could possibly be, if B-mi stood in its native place, and likewise gives a variety of airs. For any one who is ac-

quainted

quainted with music will allow that a sharp key tune ending on D, is much more sprightly and expresses a shout better than one which stands on C ; so likewise, a flat key tune ending on G is more pensive and melancholy, than one which stands on A, and every letter has its own peculiar air, which air is very much hurt if the tune is not rightly pitched ; for instance, if a tune is set on A natural, and in pitching the tune, you set it a tone too low, you transpose the key into G, which is perhaps quite different from the intention of the author, and oftentimes very destructive to the harmony, for there is a certain pitch for every tune where it will go smoother and pleasanter than it would on any other letter whatsoever.

*Scholar.* Sir, I think I have read in some authors, that if the performers can sound the highest and lowest note in a tune clear, the tune may be said to be well pitched.

*Master.* There is no general rule without some exceptions, and I think in this rule there is room for a very great one, for perhaps in a company of singers, one may be able to strike several notes above G-sol-re-ut in Alt, another perhaps can strike double B in the Bass ; now can that tune always be said to be well pitched, because these two extraordinary voices can strike the two extreme notes ? so far from it, that by this rule there is room to pitch the tune perhaps five or six notes too high, or too low.

*Scholar.* Sir, I should be glad to know what rule I am to be governed by in this case.

*Master.* The best general rule I know of, is, to set the tune on the \* letter the author has set it, unless he has given directions to the contrary ; for it is to be supposed that any one, who has skill enough to compose a piece of music, has likewise judgment enough to set it on a proper key. But although this rule is good in general, yet it is not infallible ; for oftentimes the greatest masters of composition set some of their pieces too high or too low, which you will soon discover by making yourself master of the tune.

*Scholar.* Sir, I want to know if there are not some principal or dominant tones besides the key note which serve to regulate the rest ?

*Master.* In the first place, you must pay great attention to the *key note*, and the sound of B-mi which constitutes the key note, and causes it to be either flat or † sharp ; the next principal tone to be regarded, is the *third* above the

\* The utility of that little instrument, called a *Pitch Pipe*, is so universally known and acknowledged, that it would be needless for me to engross the reader's time in proving a thing which is already granted.

† It may not be amiss here to trace this matter back to the fountain head, viz. the *cliffs*, for the *cliffs* ascertain the place of B-mi, and B-mi constitutes the *key note*, and that determines the *tones* above or below it to be either flat or sharp, according to the scale.

key note, which contains a great part of the true air of the tune, for by the sound of the *third*, we are enabled to tell whether the key is flat or sharp; another principal tone is the *sixth* above the key note, which is either flat or sharp, according to the key of the tune; for the *sixth* above A, the natural flat key, contains but eight semitones, viz. from A to F, which is a flat and melancholy sound; whereas the *sixth* above C, the natural sharp key, contains nine semitones, viz. from C to A, which is very martial and sprightly, and I think is almost as great a mark of distinction as the *third*: the *seventh* is likewise a guide in this case, for the *seventh* above the flat key contains but ten semitones, whereas the *seventh* above the sharp key contains eleven semitones. The *fourth* is no guide in this case, for there are the same number of semitones included in the *fourth* above the flat key as there is above the sharp, viz. from A to D is five semitones, and from C to F is five semitones: the *fifth* is no guide in this case, for the same number of semitones are included in the *fifth* above the flat, as there are above the sharp key, viz. from A to E is seven semitones, and from C to G is seven semitones: the *octave* is no guide at all in this case, for every *octave* contains twelve semitones.

N. B. Experience will teach you that great advantages will arise from these observations.

*Scholar.* Sir, I have observed in a sharp key tune, most people are apt to strike B-mi too sharp, so as to make but little distinction between B-mi and C-fa; can you render any reason for it?

*Master.* I believe it is the power of attraction in the key note, which is naturally very drawing. A proof of this you may observe in a flat key tune, where the note before the close stands on G sol, which is a whole tone below the key; but it is so natural to sharp it, that it seems to be doing violence to nature to strike it without the sharp; and I presume all masters of music, both vocal and instrumental, will allow this to be fact, and as a further proof of what I have asserted, you may observe that B-mi is easy to strike in a flat key, and so is G-sol, in a sharp key.

*Scholar.* Sir, I have observed that strangers who are well skilled in the rules of music, do not harmonize so well at first trial, as those who are better acquainted with each others voices; I cannot conceive the reason, for I always thought the rule was so extensive and infallible as to cause as much harmony between those who never sung together before, as between those who were intimately acquainted with each others voices.

*Master.* Strangers often disagree about the grace of transition, or sliding from one note to another, especially in turning thirds, for some will lean very hard upon the intermediate note, and some will not touch it at all, but will leap

leap from one note to another as they would in a fourth, or any other distance; but they oftener disagree about the emphatical notes in the tune, for some authors confine the emphatical or accented notes to the first part of the bar, both in common and triple time, and some lay the emphasis on the first and third parts of the bar, in common time, and some others let them fall where they may happen, without any restraint at all; but it is much the best way (I think) to lay the emphasis on the first part of the bar in triple time, and on the first and third parts of the bar in common time, though sometimes it is very difficult for the composer to accent the bars without losing the air, especially in futing music;\* but if the air can be preserved, and the bars properly accented also, it discovers much more ingenuity in the composer, and adds a greater lustre to the composition, and it would likewise have a tendency

to

\* It is an old maxim, and I think a very just one, viz. *that variety is always pleasing*, and it is well known that there is more variety in one piece of futing music, than in twenty pieces of plain song, for while the tones do in ist sweetly coincide and agree, the words are seemingly engaged in a musical warfare; and excuse the paradox if I further add, that each part seems determined by dint of harmony and strength of accent, to drown his competitor in an ocean of harmony, and while each part is thus mutually striving for mastery, and sweetly contending for victory, the audience are most luxuriously entertained, and exceedingly delighted; in the mean time, their minds are surprizingly agitated, and extremely fluctuated; sometimes declaring in favour of one part, and sometimes another.—Now the solemn bass demands their attention, now the manly tenor, now the lofty counter, now the volatile treble, now here, now there, now here again.—O inchanting! O ecstatic! Push on, push on ye sons of harmony, and

Discharge your deep mouth'd canon, full fraught with Diapasons;  
May you with Maestoso, rush on to Choro-Grando,  
And then with Vigoroso, let fly your Dispentos  
About our nervous system.

#### AN EJACULATION OF PHILO FUGING.

Grant I beseech thee, O Apollo, that these thy devotees may never want competitors, and let these thy futers be unanimously disagreed, and sweetly irreconcilable.—

Hark! Hark! hear the voice of reason, who in disguise has attended through the whole controversy, and thus she addresses the contending parties. “Give over your fruitless endeavours, ye sons of Consonance, and no longer attempt impossibilities, for we have heard with our ears, and our auditory nerves have informed us, that the author of this composition has ingeniously turned all your efforts for ascendancy into the right channel, so that all your extraordinary exertions for supremacy, has but a tendency to animate and stimulate your rival competitors; therefore we do, by and with the advice of the author, both counsel and command that (for the present) you let all musical hostilities subside, and it is our royal will and pleasure, that your thirds and fourths, your sixths and tenths, be resolved into the unison and octave, the twelfth and fifteenth from the bass.

By the command of REASON,

The AUTHOR, SECRETARY.

to bring strangers to a better agreement about using Forte and Piano, so that one voice would not be so apt to swallow up the other, as is sometimes the case, when they are at a loss about accenting.\*

*Scholar.*

\* But says the critic. Ah! well, what says the critic? "I think, Mr. Author, your *precept* is excellent, and your *practice* but indifferent, for in your New England Psalm Singer, you seem to take but little notice of either *emphasis* or *accent*, and whether the reason is founded either upon ignorance or inattention, I am not able to determine, but I am rather inclined to think the former." Hark you, Mr. Critic, a word in your ear, hear and be astonished, and let me assure you, upon the word and honour of an author, that what I am about to confess is neither ambiguous nor ironical, but you may depend upon my sincerity, when I acknowledge, I was fool enough to commence author before I really understood either *tune*, *time*, or *concord*. "Indeed, this from your heart." This from my very soul. "Amazing, what condescension is this, in an author of your popularity? But sure, Mr. Author, you do not intend to publish this acknowledgement to the world." O, by no means, as I told you before, this is only a word in your ear. "But if my opticks inform me right, I saw this same confession inserted, verbatim, in a dialogue between you and your pupil, how then do you suppose it possible to conceal it from the world, when it is typically conveyed to every reader." Softly Sir, not quite so loud, if my pupil (who is hard by) should chance to hear your interrogation or my confession, his great opinion of my infallibility, would be entirely destroyed, and instead of respect for my knowledge, he would, no doubt, show his contempt of my ignorance, and he might also (with great propriety) express his indignation at my impudence in attempting to instruct him in a science of which I have confessed myself entirely ignorant; although such teachers are no *novelty*, yet no doubt the consequences to me would be this; the loss of my character, which would be attended with the loss of my business, and consequently the loss of my bread; therefore Sir, in the name of charity, I must entreat you not to be so clamorous. "But indeed, Mr. Author, your manner of answering my last question is very foreign from the purpose, and entirely evasive; but I am resolved your equivocation shall not excuse you from answering this concise question. How do you expect to keep private, what you have already made public?" I do not intend to have it inserted in the body of the work, but by way of whisper in a marginal note, and I intend to order the printer to print it on a very small type, in an obscure part of the book, and as near the bottom of the page as possible. I suppose, Mr. Critic, I need not inform you that all readers may be divided into these two classes, viz. the *curious* and *incurious*; the curious reader, by perusing this work, will (without this information of mine) be fully satisfied that the composition is both inaccurate and indifferant; therefore, as I tell him no more than he knew before, my popularity will not be diminished by this frank confession; but if he has a spark of generosity, he will bestow large encomiums both on my honesty and modesty; and if he does not (I still further confess) I shall be prodigiously chagrined, and confoundedly disappointed. As to the incurious readers (by way of gratitude) I confess they are a set of people I have a great respect for; because they constitute the greater part of my admirers; and as they seldom trouble themselves with marginal notes (unless some Type-Master-General should be so ill-natured as to inform against me) they would be none the wiser, and (by this artful evasion) I presume I shall be none the worse for this honest declaration. And now Sir, in my turn, I shall take it upon me (however you may receive it) to interrogate you. Pray Sir, how came you so impertinently officious in your criticisms upon me? You syllable catcher, if you are but half so honest as I am condescending, you will acknowledge I *have made game out of your own band*, and beat you at your own weapons! You comma hunter, did I not inform you that I intended to discharge you from my service, and do my own drudgery; and now Mr. Semi-critic, once more I command you to quit my Conscience, with the velocity of a Demisemi; and

If you ever be so hardy as to traverse my *Quartas*,  
Or score off your *Septachords* with my *Diapasons*,  
I solemnly protest,

By

*Scholar.* Sir, I want to know your opinion of a fourth, for as some call it a concord, and some a discord, and as I have observed it to be very much used in composition, I am at a loss where to rank it.

*Master.* I think Mr. *Walker* is the only author I ever read, who is so fond of a fourth, as to call it a concord, for a fourth, simply considered, without dispute is a discord \* (at least to my ear) though not so harsh and disagreeable as a second or a seventh, for the harsh sound of a fourth may be so mollified and sweetened by a fifth and an eighth, as to induce those, who are led more by the ear than by the understanding, to think that the three sounds were all perfect concords to each other; for instance, let one note struck on the F faut cliff in the bass, another on C faut in the tenor, which is a fifth from the bass, and another on F faut in the counter, which is an eighth from the bass, and a fourth from the tenor, these three sounds harmonize almost as well as any three sounds in nature; but if you take away the bass you mar all the music, because in taking away the bass† you take off the fifth and the eighth, which is produced

By the graveness of Adagio, and vivacity of Allegro,  
The Forte of my Canon well charg'd with Septi Nonas,  
Shall greet your Auditory with terrible Sensations,  
And fill you with tremor.  
I'll beat your empty bars in the twinkle of a pendulum,  
By way of Syncopation I'll score your composition,  
And with a single Solo I'll close up your Chorus  
In taciturnity eternal.

\* Although it is generally supposed by philosophers that the more frequent the coincidences the more agreeable the concord, yet Mr. Martin (in his *Philosophical Grammar*) says, "there is something else besides the frequency of coincidences, which constitute a concord," otherwise a fourth would have the preference to a greater third, which is contrary to experience.

† The utility of the bass is as conspicuous in this example, as it can possibly be, for by taking away one note you take away two concords, which were not only concords in themselves, but by their joint force they converted a discord into a concord; and in order to illustrate this point still more fully, you may select out one of the best tunes that was ever composed, and let the upper parts perform without the bass, the noise would be almost intolerable, but, vice versa, let one of the upper parts be taken off and the bass substituted in its stead, the concert would be agreeable, although it would be diminished from a full chorus. And here it may not be amiss to inform the reader that in a concert of four parts, with their octaves, there is a great number of chords, or harmonious tones struck at the same time; I have heard between twenty and thirty different tones struck from the four parts, and their octaves; but time would fail me to insist largely upon this subject, for if a man (Briarous like) had a hundred hands, and a pen in each hand, the ages of all men from Adam down to the present day, multiplied together, would be too little to comment at large upon this subject, and I think I may safely defy all the mathematicians in the universe, to calculate the number of coincidences and vibrations which take place at one and the same instant of time, for there is something magical in it, and out of the reach of human art. Dr. Biles expresses it very beautifully and emphatically in the following Lines,

"Then rolls the rapture through the air around,  
In the full magic melody of sound."

produced by the bass and tenor, and bass and counter, and leave only the fourth, which is produced by the tenor and counter, and I would advise those persons who are so fond of a fourth, to try this method, and if, after that, they still continue of the same mind, I shall be induced to think that one sound is almost as agreeable to them as another.

*Scholar.* Sir, I should be glad to know whether you have any particular rule for introducing discords, in musical composition ; I think you say that you have not tied yourself to any rules laid down by others, and I want to know whether you have formed a set of rules in your own mind, by which you are governed in some measure.

*Master.* Musical composition is a sort of something, which is much better felt than described, (at least by me) for if I was to attempt it, I should not know where to begin or where to leave off ; therefore considering myself so unable to perform it, I shall not undertake the task ; but in answer to your question, although I am not confined to rules prescribed by others, yet I come as near as I possibly can to a set of rules which I have carved out for myself ; but when fancy gets upon the wing, she seems to despise all form, and scorns to be confined or limited by any formal prescriptions whatsoever ; for the first part is nothing more than a flight of fancy, the other parts are forced to comply and conform to that, by partaking of the same air, or, at least, as much of it as they can get : But by reason of this restraint, the last parts are seldom so good as the first ; for the second part is subservient to the first, the third part must conform to first and second, and the fourth part must conform to the other three ; therefore the grand difficulty in composition, is to preserve the air through each part separately, and yet cause them to harmonize with each other at the same time.

*Scholar.* Which of the concords is most useful in composition ?

*Master.* I believe the third is the most in use of any concord in nature, for it seldom comes amiss ; the sixth is also in great request, but it does not so often take place between the tenor and bass, as between the tenor and counter, tenor and treble, counter and treble, &c. But in my opinion the octave, viz. a tenth, is the grandest concord in nature ; the fifth is by far the sweetest, but not so durable as the tenth, because it is so luscious and fullsome that it is apt to cloy, and that I suppose to be one reason which forbids two of them from succeeding each other, either rising or falling ; the same may be said of two eighths. I believe most people think that a unison is very easily struck ; but I would have them keep this truth in mind, viz. if one voice vibrates a thousand times in a second, and the other nine hundred and ninety nine, they are not in unison.

*Scholar.*

*Scholar.* Sir, I should be glad to know which you think is to be preferred in a finger, a good voice or a good ear.

*Master.* A good ear is as much preferable to a good voice, as good eye sight is to a good looking glass, for the ear is governour of the voice as much as the helm is governour of the ship; for when I attempt to strike a certain sound, my ear informs me whether I am right or wrong, and if wrong, whether I am too high or too low; without which information, I should not be able to sing one tune, nor strike one note rightly, but by mere chance, for any one that has not a musical ear\* is no better judge of musical sounds, than a blind man is of colours, and you may take it for granted, that any one who has a curious ear, with an indifferent voice, will harmonize much better in concert, than one who has an excellent voice with an indifferent ear.

*Scholar.* Have you ever heard it observed what part of this globe is most productive of musical performers.

*Master.* I have often heard it remarked by travellers, that the people who live near the torrid zone, are in general more musical than those who border upon the frigid. I have made one observation which induces me to believe this remark to be just, viz. the blacks who are brought here from Africa, are in general better constituted for music, than the natives of North America; indeed nature seems to have lavishly bestowed on them, all the mechanical powers requisite to constitute musical performers, for they have strong lungs, they are remarkably long winded, they have musical ears, and very melodious voices. N. B. This remark will not apply to blacks born in this country, for their voices are but indifferent.

*Scholar.* What is an Anthem?

*Master.* It is a divine † song, generally in prose, and although I have often heard it disputed, yet I think any piece of divine music, that is not divided into metre (excepting canons and chanting pieces) may with propriety be called an *Anthem*.

*Scholar.*

\* I think we may with propriety make a distinction between those who (are said to) have a musical ear, and those who have an ear for music; for any who are pleased and entertained with musical sounds, may be said to have an ear for music, but before they can *justly* be said to have a musical ear, they must be able to make very nice distinctions.

† I have heard some object to this definition, because it was a partial one, for they say that all divine words when set to music, may with propriety be called divine songs, whether in prose or verse. — In answer, I grant that the remark is very pertinent; but as words were made to convey ideas, and different names were given to different things, for the sake of distinguishing one thing from another: I have (for the sake of *convenience*) distinguished *Anthem*s from *Psalms* in the manner above mentioned.

*Scholar.* Why may not the Italians be deemed uncharitable who say, that "*God loves not him who loves not music?*"

*Master.* Because they well know that there are no such beings. For as our organs of sense, are differently constructed; so our notions of sensitive things are proportionably various, and this variety gave birth to a proverb which is common among us, viz "*What is one man's meat is another man's poison.*" Therefore the *psalmodist* hears *music*, in a composition of *church music*: The *valiant soldier*, in the sound of the *fife* and *drum*, in the *roaring of cannon* and *whistling of bullets*: The *fearful soldier*, in the midnight cry of "*all is well*:" The *hunter*, in the sound of the *horn* and cry of the *hounds*: The *stageplayer*, in the *clap of applause*: The *centinel*, in the sound of "*relief guard*:" The *merchant*, in the sound of *cent per cent*: The *usurer*, in the sound of *interest upon interest*: The *miser*, in the sound of his *double jo's*, *moidores* and *guineas*. To the two last mentioned, we may add another animal by far the noblest of the three, viz. the *horse*, who hears *music*, in the sound of his *provender*, *rattling* from the *pottle* to the *trough*. Therefore as music is nothing more than agreeable sounds, certainly that sound which is most pleasing is most musical. These things considered; let us exclude those only who are not blest with the faculty of hearing, and then we may (without presumption) join the Italians and say, "*God loves not them who love \* not music.*"

*Scholar.* Sir, I thank you, for your kind instructions; I think I have no more questions to ask † at present, but your advice will always be gratefully received by your much obliged pupil.

*Master.*

\* I think the Friends are the only religious sect, who exclude music from their devotions; but, although it is against their principles, yet it is not always against their constitutions: which sometimes occasions their getting behind doors, or under windows, to gratify an itching ear—which they happened to be born with. One of this sect was once so catholic as to allow two of her nieces to attend my school, and I observed that she came almost every evening, "to see the girls safe home," as she expressed it; and what is most diverting is, that she always came an hour or more before school broke up, and that was, as she said, "to be there in season;" but her pretensions were so thin, they were easily seen through, for if I am not much out of my conjectures, she was as highly entertained as any of the audience. And yet this woman would never acknowledge that music was any gratification to her, nor would she allow it to be practised in her house. An arch Wag brought her a fiddle to play on, she resented it highly; upon which he told her the following story. "Once on a time all the beasts met together in order for diversion, they were all for music but the *Devil* and the *Ass*, chuse which you will."

† *Scholar.* Farewell Preceptor!

*Master.* Farewell! dear pupil, your pertinent interrogations, have sweetly extorted many remarks and digressions from your loving preceptor; and if you are as much edified in the reception, as I was delighted, in the conveyance of these broken hints and imperfect ideas, the satisfaction on my side will fully compensate for all my trouble; and I take this opportunity to recommend your inquisitive turn of mind to all my pupils, for the answers edify (not only the interrogator, but) all within hearing.

*Master.* I advise you to be neither too confident, nor too diffident, that is, do not be too ready to give up your argument, when your cause may be just and well grounded, and on the other hand, do not be swallowed up, in self-will nor self-conceit, but let your mind be always open to conviction, diligently enquiring after truth; for *Solomon* says, "*instruct a wise man and he will yet be wiser.*" Therefore you must never think yourself too wise \* to be taught, nor too old to learn; but be always ready to receive instruction from any one; and I hope you will be able to say with the *Psalmist*, "*I have more understanding than all my teachers.*" At the same time you must not be so taken up with the *sound* as to neglect the *substance*, but strive to sing in the spirit as well as with the understanding: and *God* grant we may so conduct ourselves here, as to be admitted into that land of *Harmony*, † where we may in tuneful Hosannahs and eternal Hallelujahs, Shout the REDEEMER.

## THE

\* There is a very striking passage recorded in Ecclesiasticus, viz. "*he that is not wise will not be taught,*" a conclusive argument that ignorance and conceit are inseparable companions. To illustrate this more fully, take one instance. In my musical excursions through the country, I became acquainted with a superannuated old *Deacon*, who had officiated as chorist. r in his parish upwards of thirty years successively. He frequently told me, that he understood the scale of music perfectly: and by close application and severe study, he had found out that there was no half tones in nature, but that their imaginary existence was introduced by pedantic singing masters to keep people in ignorance in order to fleece them of their money. This same gentleman happening to be at some distance from home was invited to attend a monthly lecture: where, without being desired, he undertook to set the psalm, which happened to be long metre. The *Deacon* struck St. Martin's, "that wont do." Then New-Gloucester—"nor that." Then Wantage—"never the nearer."—He then made an effort to sing Bangor, but was sagacious enough to discover his mistake, by the time he had ended the *second* line. In this interval or cessation of sound one of the congregation set Buckland, which relieved the poor *Deacon* for that time.—After divine service was ended, one of his acquaintance interrogates the *Deacon* in the following manner. "How now! *Deacon*, what a man of your vast abilities in music make such intolerable blunders? To which the *Deacon* (by way of repentment) made the following reply. "Do not blame me, blame the minister, for it is vastly out of character in him to give out a long metre Psalm, on a Lecture day."

†———"where they introduce  
The sacred song; and waken raptures high:  
No one exempt, no voice but well could join  
Melodious part: such concord is in heaven."—MILTON.

T H E

# CONTINENTAL HARMONY, &c.

:S:

*An Anthem; for Thanksgiving.* Psalm 148.

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It is in the key of B-flat major (two flats) and 3/4 time. The lyrics are: "O praise the Lord of heaven, praise him in the height. O praise the Lord of heaven, Praise him in the depth,". The score consists of four staves, each with a clef and a key signature of two flats. The lyrics are written below the staves, with the first two lines of lyrics corresponding to the first two staves and the last two lines corresponding to the last two staves.

O praise the Lord of heaven, praise him in the height. O praise the Lord of heaven,  
Praise him in the depth,

praise him, praise him all ye angels, praise him all ye angels, praise him all ye angels, praise him, praise him all ye angels, praise, praise Je - hovah, praise Je - hovah, praise him all ye angels, praise him, praise him, praise, praise him all ye angels, praise him, praise him all ye angels,

Praise the Lord, praise the Lord, praise the Lord, Let them praise the Lord, praise him sun and moon and blazing comets,

praise him sun and moon and blazing comets,

name of the Lord,

and they were created, ad-

For he spake the word and all were made, he com - manded and they were cre - ated,

mire, adore, admire adore.

Change your dis-

Ye dargons\* whose contagious breath,

People the dark a - bodes of death,

hissings in - to heav'nly fongs, And praise, your maker with your forked

Fork - ed

fork - ed, :||: :||: tongues, with your forked, :||: :||: forked, :||: :||: tongues, with your forked :||: :||: tongues, and praise your Maker

ed fork ed

forked :||: :||: forked :||: :||:

with your for - ked tongues, O praise the Lord of heaven

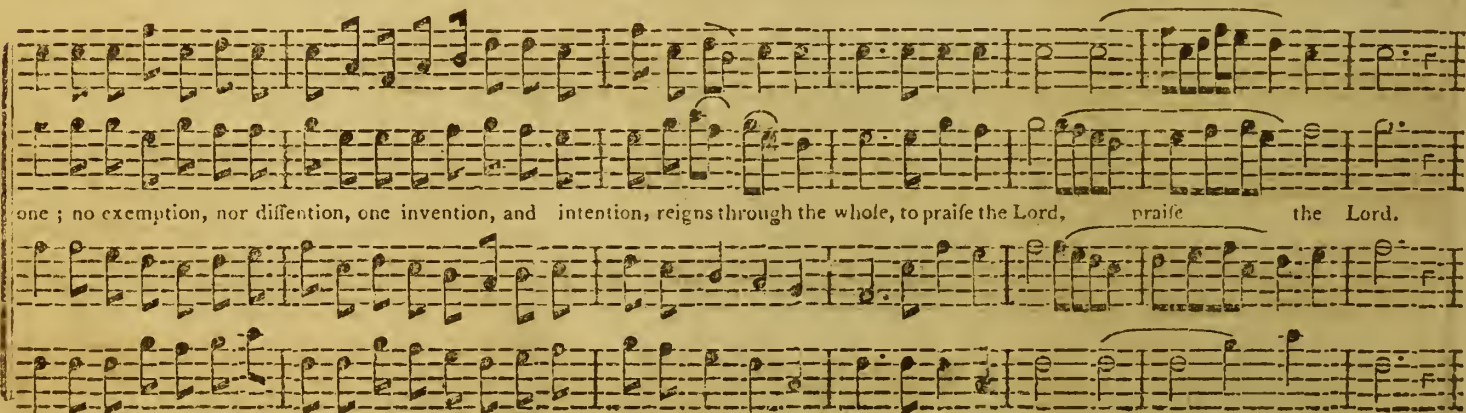
fire, hail and snow,

wind and storms,

beasts & cattle, creeping insects, flying fowl, kings & princes, men & angels praise the Lord, Jew & Gentile, male & female, bond & free, earth & heaven,



land & water, praise the Lord, young men & maids, old men & babes praise the Lord, join creation, preservation, and redemption join in



one ; no exemption, nor dissention, one invention, and intention, reigns through the whole, to praise the Lord, praise the Lord.

Hal - le - lu - jah, hal - le - lujah, hal - le - lujah, hal - le - lu - jah, hal - le lu - jah,

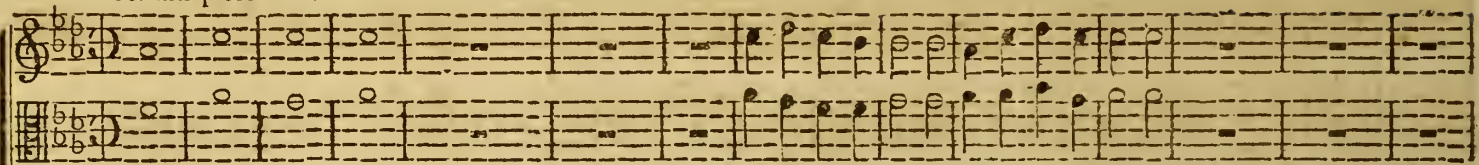
prai - se the Lord.

F

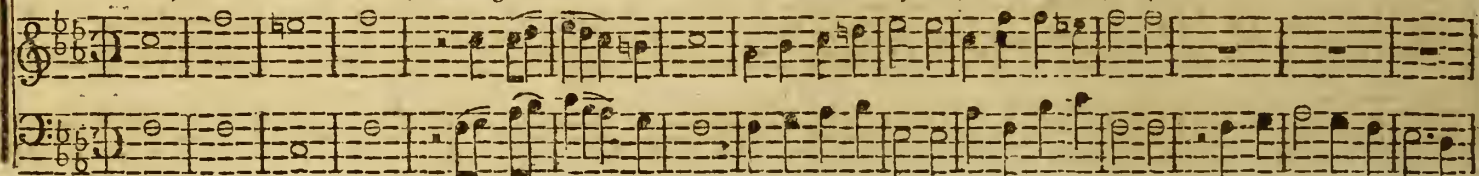
This musical score is for a hymn, likely 'Hallelujah'. It is written on ten staves, organized into two systems of five staves each. The first system contains the vocal melody and a basso continuo line. The lyrics 'Hal - le - lu - jah, hal - le - lujah, hal - le - lujah, hal - le - lu - jah, hal - le lu - jah,' are written below the first four staves. The second system continues the melody and includes the lyrics 'prai - se the Lord.' at the end of the fourth staff. The music is in a common time signature (C) and features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. The key signature is one flat (B-flat). The score concludes with a double bar line and repeat signs at the end of the final staff.

*An Anthem, for Fast Day. Isaiah, Chap. 1 st.*

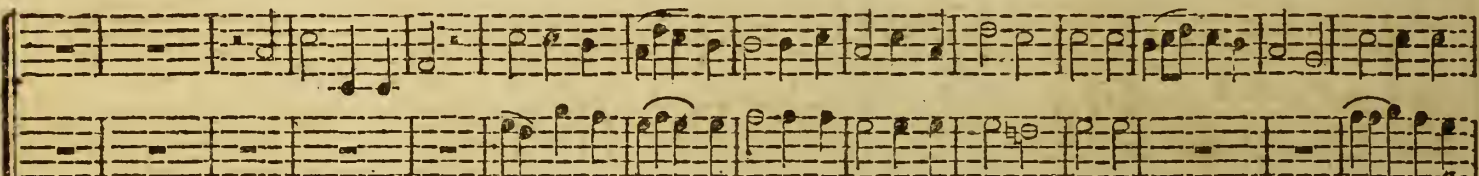
Set this piece in E.



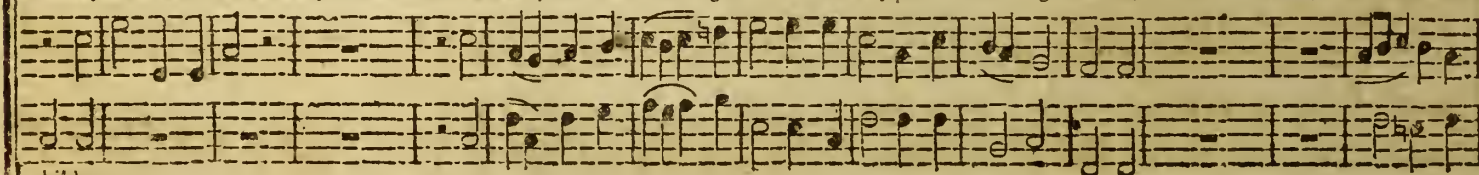
Hear, hear O heav'ns, and give ear O earth for the Lord hath spoken, for the Lord hath spoken,



I have nourish'd and brought up



and they have rebell'd, and they have rebell'd, and they have rebell'd against me, and they have rebell'd against me, ah sinful nation, ah sinful



children,

nation. The ox knows his owner, the ass his master's crib, but Isr'el doth not know, but Isr'el doth not know, but Isr'el doth not

know, my people doth not consider, Ah sinful nation, ah sinful nation.  
A people laden with iniquity, a seed of evil

Children, that are corruptors, they have for - sak - en the Lord, they have provoked, provoked, pro - vok - ed the holy

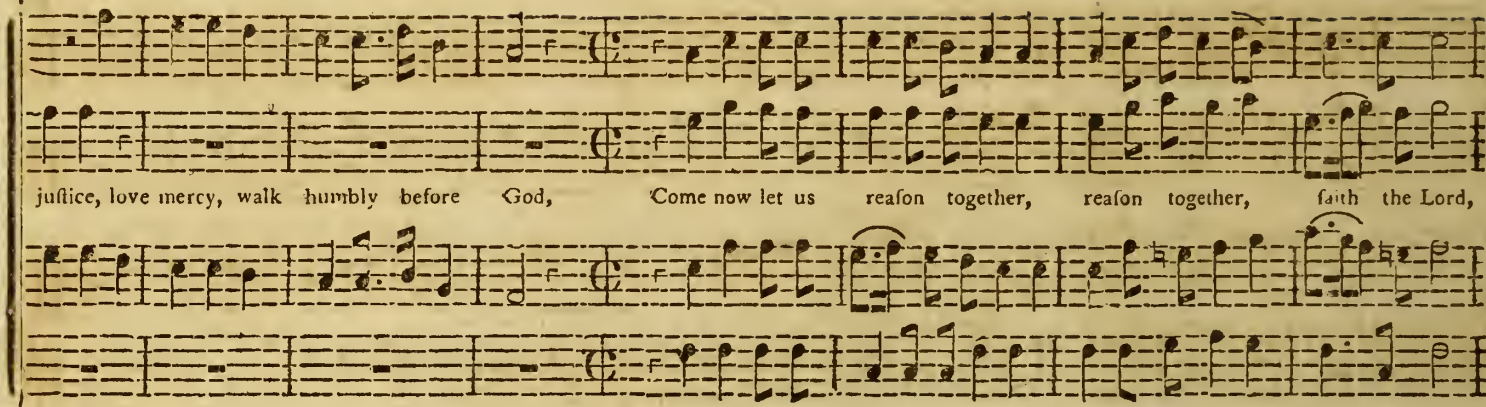
one of Isr'el unto anger. Ah sinful nation, ah sinful nation, Wash ye make ye clean, put away the

evil of your doings from before mine eyes, learn to do well, seek judgment, relieve the oppressed, judge the

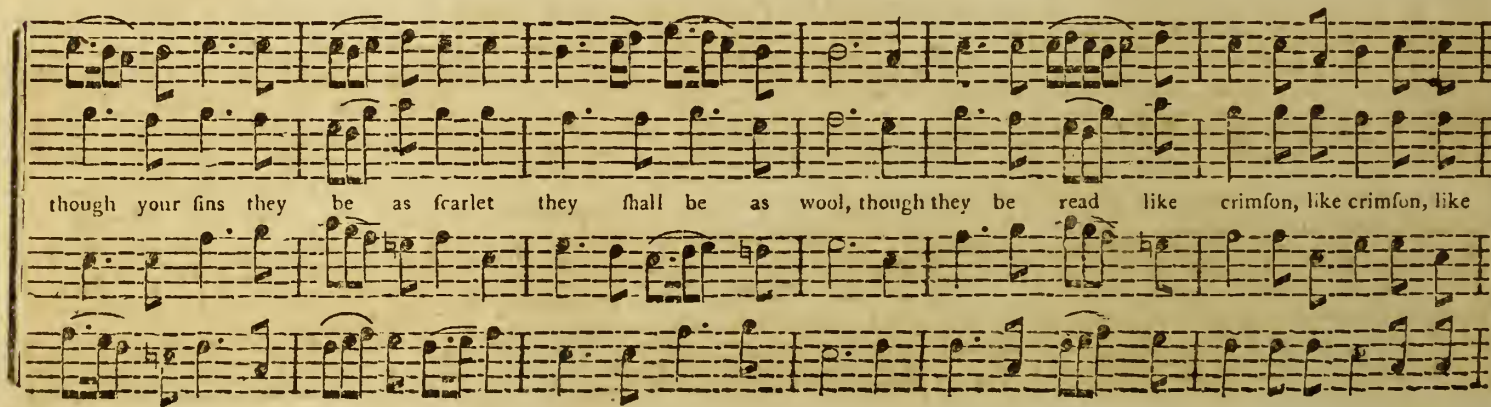
cease to do evil, judge the

plead, for the widow, plead, for the widow do

plead, for the widow, plead, fatherless, plead for the widow, plead for the widow, plead, plead, plead,



justice, love mercy, walk humbly before God, Come now let us reason together, reason together, faith the Lord,



though your sins they be as scarlet they shall be as wool, though they be red like crimson, like crimson, like

crimson, yet they shall be as white as snow, as white as snow, yet they shall be as white as snow.

snow

snow

*Great-Plain.* Words from Dr. Watts.

Ye slumb'ring saints a heav'nly host, stands waiting at your gaping tombs, let ev'ry sacred sleeping

dust, leap into life for Je - sus comes, let ev' - ry sacred sleeping  
 let ev'ry sacred sleeping dust leap  
 let ev'ry sacred sleeping dust let ev'ry sacred  
 :S:  
 ry sacred sleeping dust, Leap into life for Jesus comes, leap in - to life  
 dust, let ev'ry sacred sleeping dust, leap, :: :: : :: :: :: in - to life for Jesus comes.  
 info life, for Je - sus comes, leap in to life  
 sleeping dust, leap, :: :: into life for Jesus comes, leap in - to life  
 Part of this tune is very badly bar'd, but I will leave it for the observation of the reader.

*Rocky-Nook.* :S: Words from Dr. Watts.

49

how came they to the

Those glorious minds how bright they shine, Whence all their white array, How came they to the happy seats of

How came they to the happy

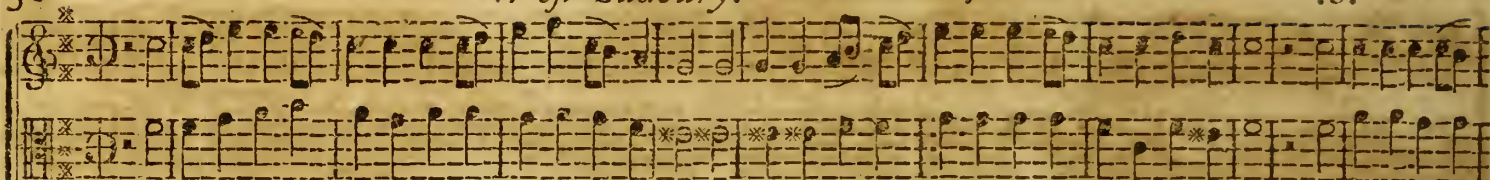
How came they to the happy, happy :S: seats

hap - py seats of everlasting day.

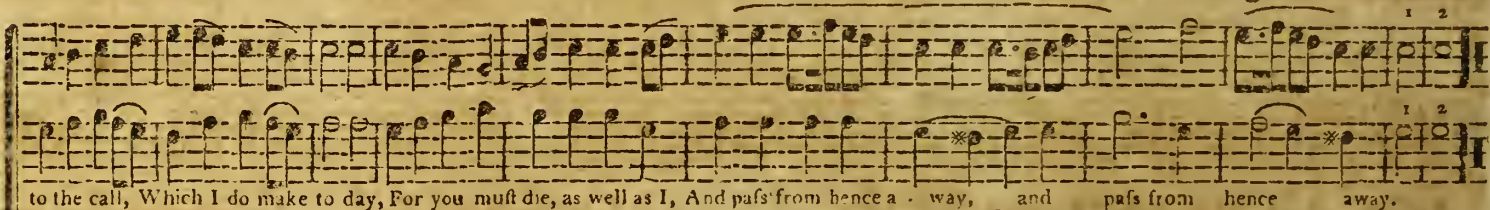
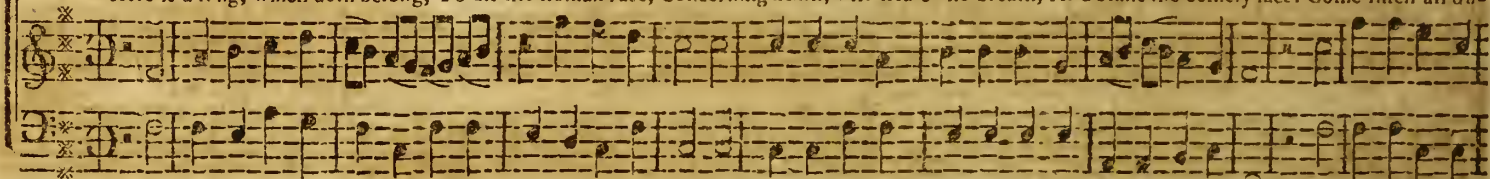
everlasting day. How came, &c.

seats, How came, &c.

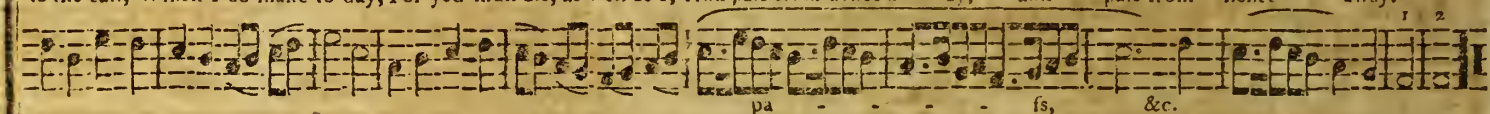
How came they to the happy seats, How came, &c.



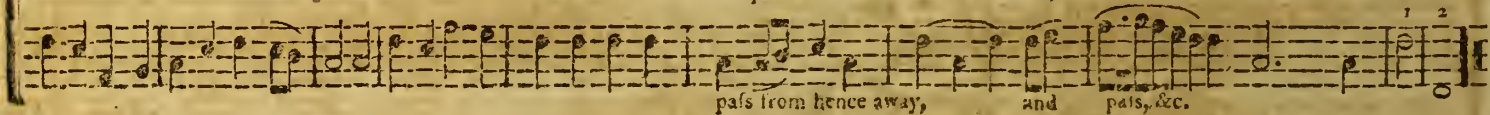
Here is a song, which doth belong, To all the human race, Concerning death, who steals the breath, And blasts the comely face. Come listen all un-



to the call, Which I do make to day, For you must die, as well as I, And pass from hence a way, and pass from hence away.



pa - - - fs, &c.

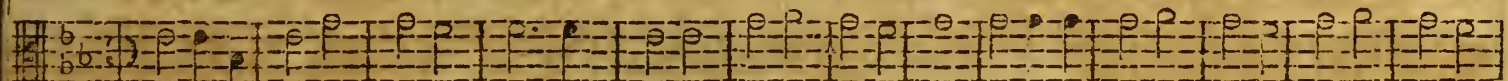


pass from hence away, and pass, &c.

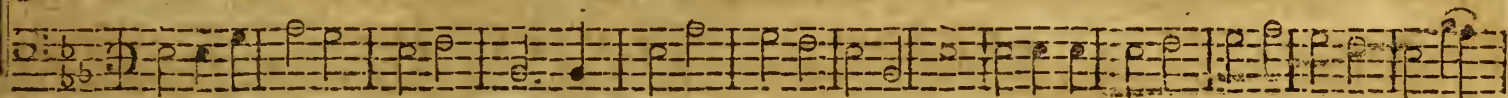
*Norfolk.*

Words by Dr. Watts.

51

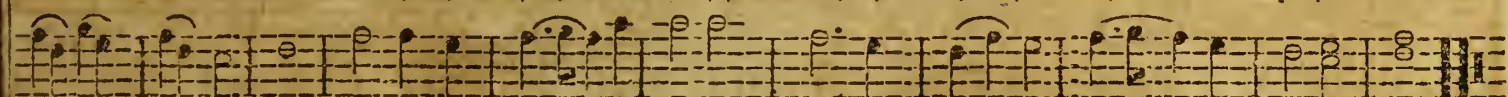


Let the old heathen tune their song, Of great Di - ana and of Jove, But the sweet theme that moves my tongue, Is the Re -

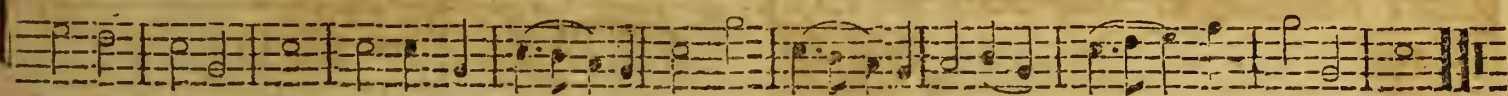
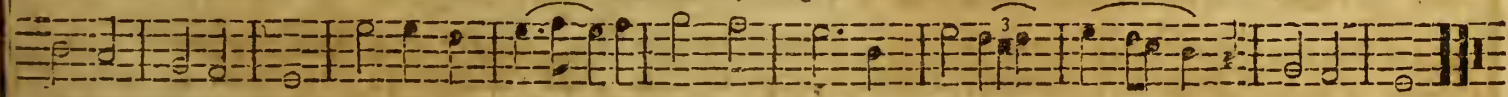


:S:

:S:



deemer and his love, But the sweet theme that moves my tongue, Is the Re - deemer and his love.



*Creation.*

Words by Dr. Watts.

When I with pleasing wonder stand, And all my frame survey, Lord, 'tis thy work I own thy hand, Thus

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the keyboard accompaniment. The key signature is one flat (B-flat), and the time signature is 3/2. The lyrics are written below the vocal staves.

built my humble clay, Lord, 'tis thy work, I own thy hand, Thus built my humble clay. Our life con-

The second system of the musical score continues the composition. It also consists of four staves with the same key signature and time signature. The lyrics are written below the vocal staves.

Strange that a harp of thousand

tains a thousand strings, and dies if one be gone. Strange that a harp of thousand

Strange that a harp of thousand strings should

Strange that a harp of thousand strings, Should keep in tune so

strings, Should keep in tune so long, should keep in tune, should keep in tune so long, should keep in tune so long, should

strings, Should keep in tune so long, Strange that a harp of thousand strings, Should keep in tune, should keep in tune so lo

keep in tune so long, should keep in tune so long, should keep in tune so long, should long, should

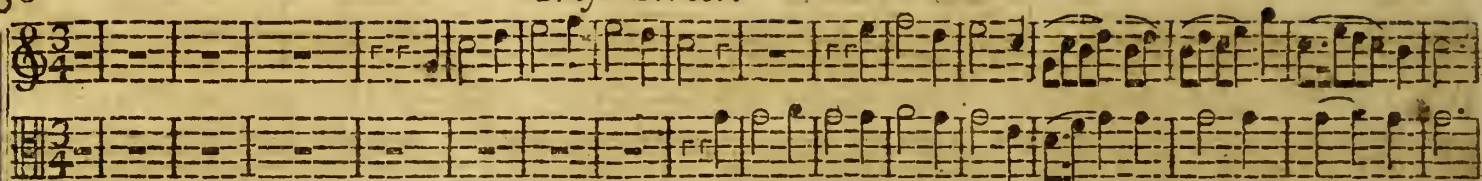
long, Strange that a harp of thousand strings, Should keep in tune so long, should keep in tune so long, should

keep in tune so long, Strange that a harp of thousand strings, Should keep in tune so long, so long, so long, Our life contains a thousand springs and dies if one be gone, Strange that a harp of

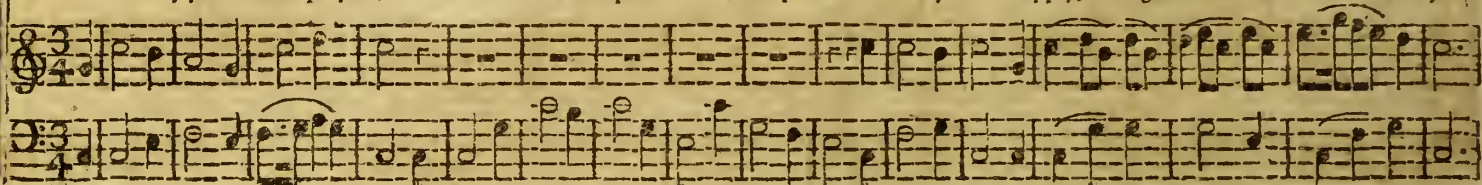
keep in tune so long, Strange that a harp of thousand strings, Should keep in tune so long long, Strange that a harp of thousand strings, Should keep in tune so long long, Strange that a harp of thousand strings, Should keep in tune so long, should keep in tune so long, should keep in tune so long, &c. thousand strings, Should keep in tune so long, should keep in tune so long, so long, Strange that a harp of thousand strings, Should keep in tune so long, ng, should keep in tune so long, Strange that a harp of thousand strings, Should keep in tune, should keep in tune so long,

Where are the mourners, &c,

This page contains a handwritten musical score. The top system consists of a vocal melody on a single staff and a multi-staff accompaniment. The vocal melody is written in a treble clef with a key signature of one flat (B-flat). The lyrics "Where are the mourners, &c," are written below the vocal staff. The accompaniment consists of four staves: a second treble staff, a bass staff, and two additional staves at the bottom of the system. The bottom system also consists of a vocal melody on a single staff and a multi-staff accompaniment. The vocal melody continues from the top system. The accompaniment consists of four staves: a second treble staff, a bass staff, and two additional staves at the bottom of the system. The music is written in a clear, legible hand.

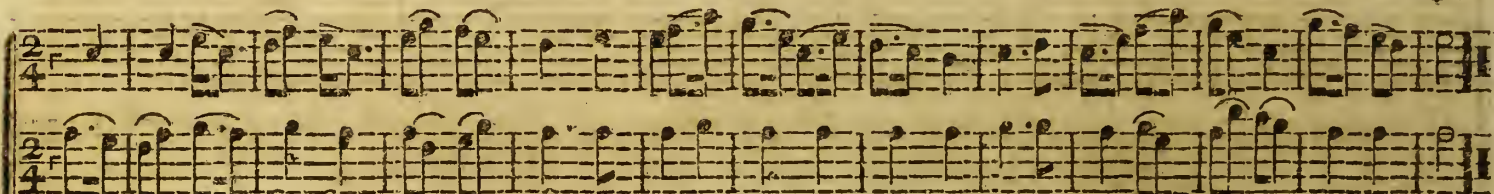


The Lord my pasture shall prepare, And feed me with a shepherd's care, His presence shall my wants supply, And guard me with a watchful eye.

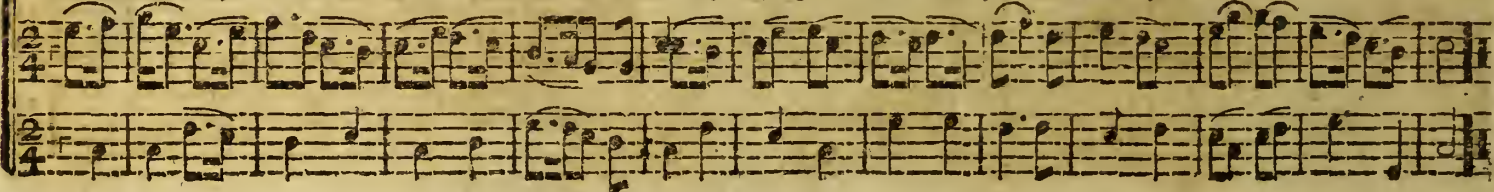


:S:

:S:



My noonday walk he shall attend, And all my midnight hours defend, And all my, &c.



Invocation.

57

Majestic God our muse inspire, And fill us with se - raphic fire, Augment our swells, our

:S:

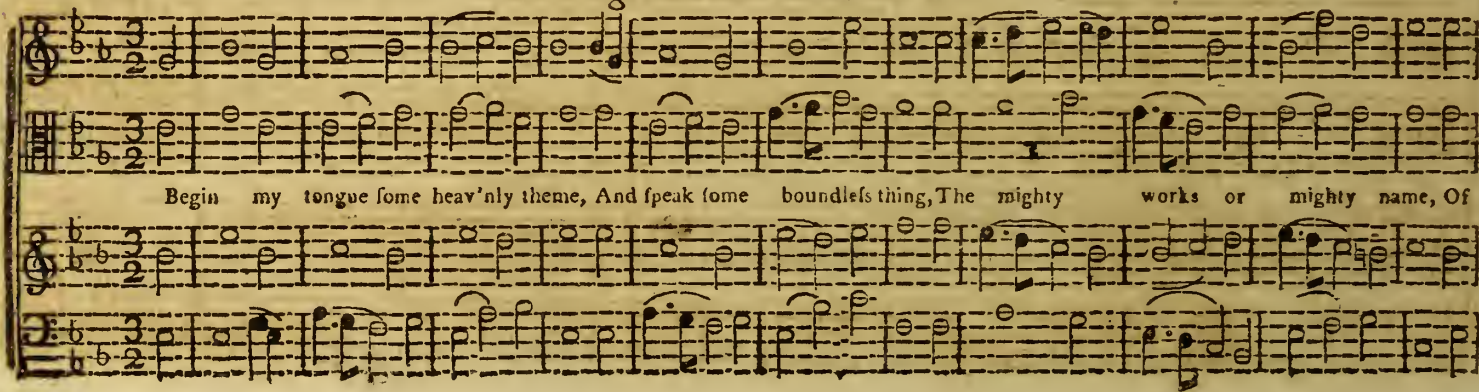
tones re - fine, Per - formance ours, the glory thine. Augment our swells, our tones refine, Per-

Augment our swells, our



ment our swells our tones refine, performance ours the glory thine, &c.  
 formance ours the glory thine, the glory thine, the glory thine, Per - formance ours the glory thine.  
 tones refine, Performance ours, &c.

*Bellingham.* Words by Dr. Watts.



Begin my tongue some heav'nly theme, And speak some boundless thing, The mighty works or mighty name, Of

our eternal King, Tell of his wond'rous faithfulness, And sound his pow'r abroad, Sing the sweet promise of his grace, And the performing God, And the performing God.

*Cobasset.* Words by Dr. Watts.

Life is the time to serve the Lord, The time t'in - sure the great re-

ward, And while the lamp holds out to burn, The vilest sinner may return.

:S:

And while the lamp, &c.

And while the lamp holds out to burn, The vilest sinner may return.

And while the lamp, &c.

And while the lamp, &c.

:S:

# Egypt.

Words by Dr. Watts.

:S:

61

Come see the wonders, see the wonders, see the wonders of our God, How glor'ous are his ways, In Moses hand he

In Moses hand he

In Moses hand he puts his rod, And

In Moses hand he puts his rod, And cleaves the frighted seas, And cleaves the frighted seas, and cleaves the frighted

puts his rod, And cleaves the frighted seas, and cleaves the frighted seas, and cleaves the frighted seas, and

puts his rod and cleaves the frighted seas, and cleaves the frighted seas, and cleaves the frighted seas, and

cleaves the frighted seas, and cleaves the frighted seas, and cleaves the frighted seas, and cleaves and

seas, cleaves, and cleaves, and cleaves, and cleaves, &c.

cleaves the frightened seas, and cleaves, and cleaves the frightened seas, and cleaves the frightened seas, and cleaves the frightened seas.

come see the wonders of our God, How glorious are his ways, In Moses hand he puts his rod, And cleaves, &c.

cleaves, and cleaves the frightened seas, and cleaves, and cleaves, and cleaves the, &c.

*Revelation.* Words by Dr. Watts.

Let all the heathen writers join, To form one perfect book; Great God if once compar'd with thine, How mean their writings

look. Great God if once compar'd with thine, How mean their writings look, Great God if once compar'd with

Great God if once compar'd with

How mean, how mean their writings look, how

How mean their writings look, how mean, how mean their writings

once, Great God if once compar'd with thine, &c.

thine, how mean, how mean, their writings look, how mean, how mean their writings look.

mean, how mean their writings look, how mean, &c.

look, how mean their writings look, &c.

Now shall my inward joys a - rise, And burst into a song, Almighty love inspires my heart, And pleasure tunes my

tongue, and pleasure tunes my tongue. Al - migh - ty love inspires my heart, Al -

Almighty love inspires my heart and pleasure tunes, and

Almighty love inspires my heart, and pleasure tunes my tongue, - Al -

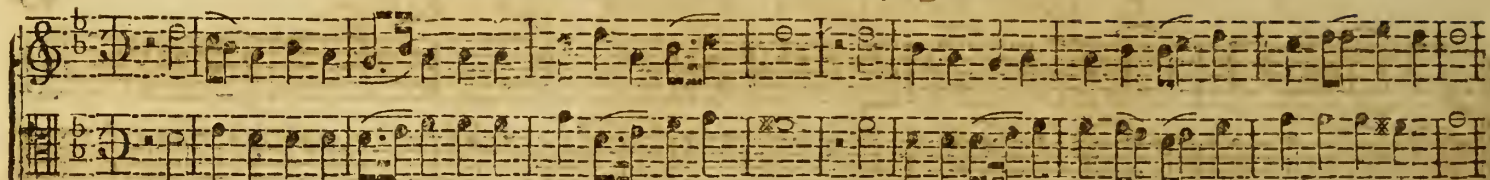
mighty love inspires my heart, And pleasure tunes, and pleasure tunes my tongue, Al - mighty love in-

pleasure tunes, and pleasure tunes, and pleasure tunes, and pleasure tunes my tongue,

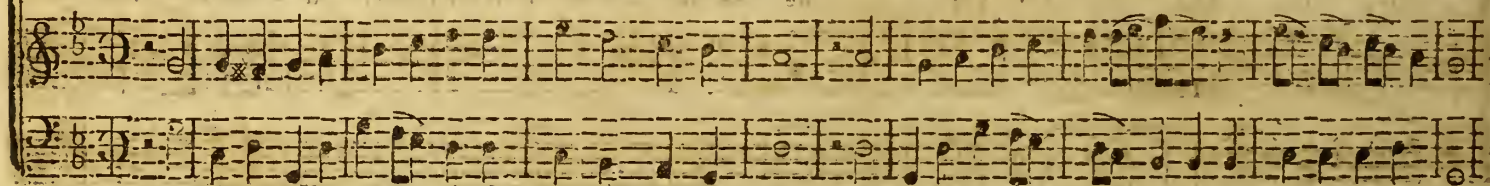
mighty love inspires my heart, And pleasure tunes my tongue.

:S:

pires my heart, And pleasure tunes, and pleasure tunes my tongue.

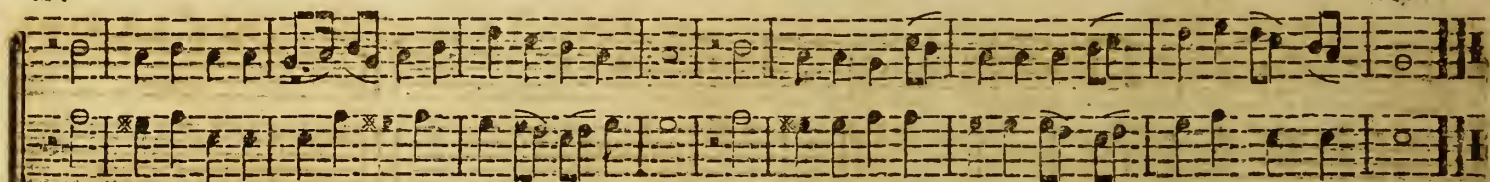


Great God how frail a thing is man, How swift his minutes pass, His age contracts within a span, He blooms and dies like grass.

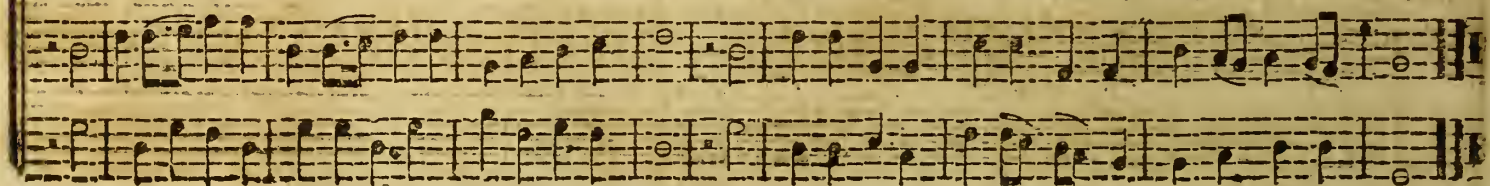


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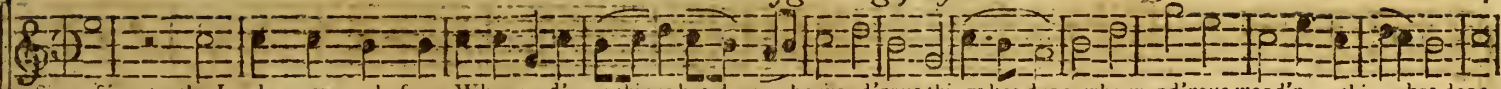


And must my moments thus decline, And must I sink to death, To, thee my spirit I resign, Thou maker of my breath.

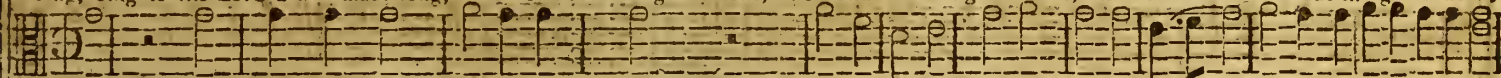


*St. Enoch. For a Thanksgiving, after a Victory.*

67



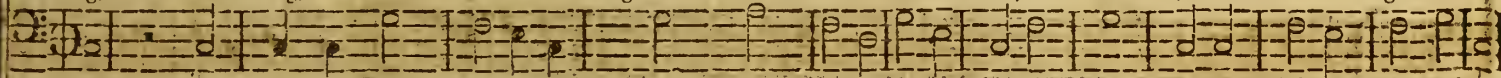
Sing, Sing to the Lord a new made song, Who wond'rous things has done, who wond'rous things has done, who wond'rous wond'rous things has done.



Sing, Sing to the Lord a new made song, Who wond'rous, who wond'rous things has done, who wond'rous, wond'rous things has done.



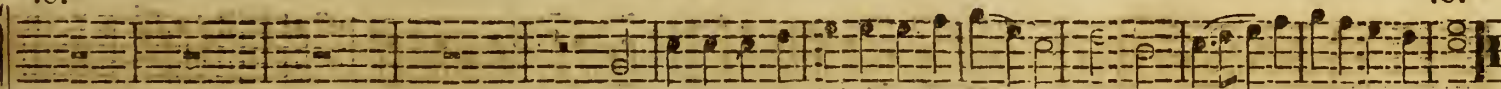
Sing, Sing, Sing, who wond'rous, who wond'rous, who wond'rous things has done.



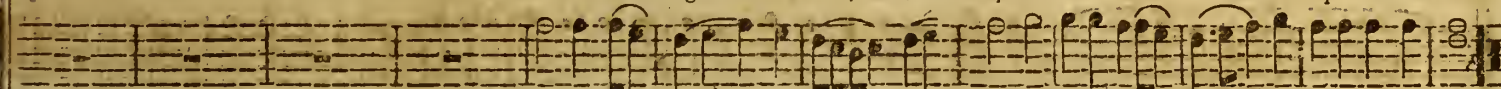
Sing, Sing, to the Lord a new made song, Who wond'rous, who wond'rous things has done, who wond'rous things has done.

:S:

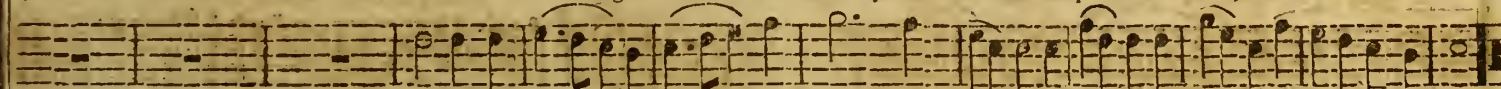
:S:



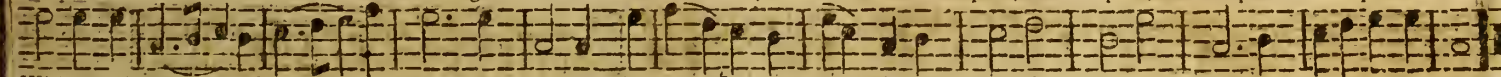
with his right hand and holy arm, the conquest he has won the conquest he has won.



with his right hand and holy arm the conquest he has won, &c.



with his right hand and ho - ly arm the conquest, the conquest, the conquest the conquest, &c.



With his right hand and holy arm the conquest, the conquest, the conquest, the conquest he has won, &c.

*Morning Hymn.*

:S: Words by Dr. Watts.

Once more my soul the rising day salutes thy waking eyes. Once more my voice thy tribute pay to him that

Once more my voice thy tribute pay to him that ro-

Once more my voice thy tribute pay, To him that rolls the <sup>1</sup>ski-

tribute pay to him that rolls the skies, rolls,

rolls the skies, &c. rolls that rolls the skies, <sup>1</sup><sup>2</sup>

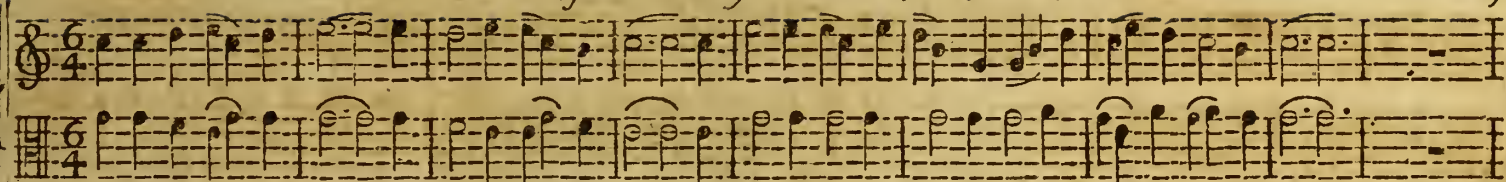
lls that rolls the skies, rolls,

ce, to him that rolls,

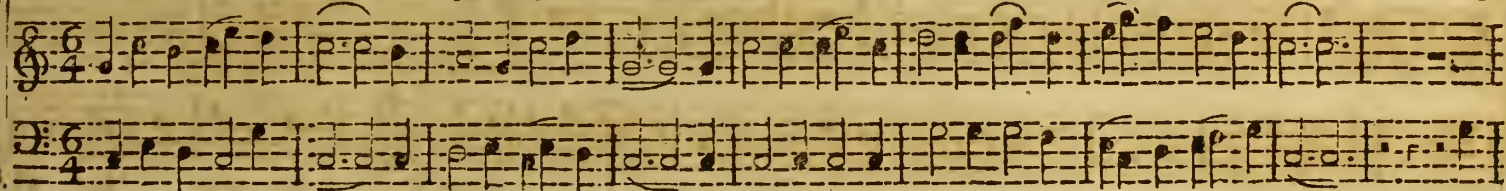
*West-Sudbury.*

Words by Mr. John Peck.

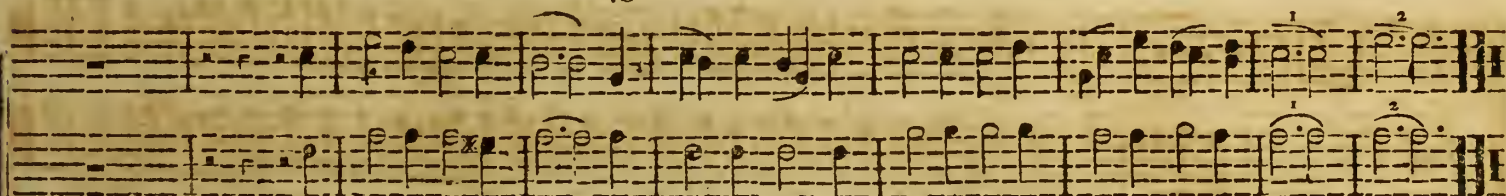
69



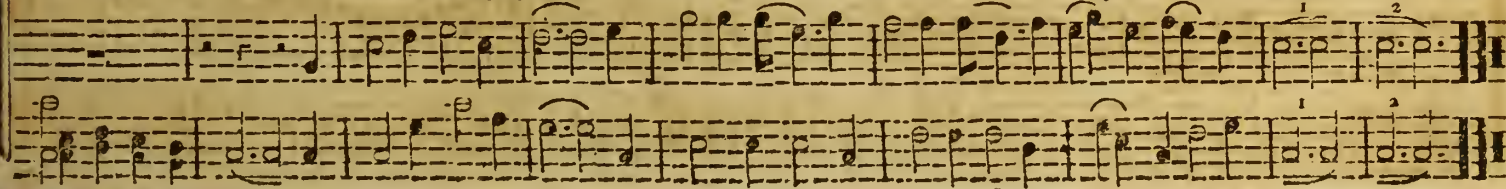
What if the saint must die, And lodge among the tombs ; He need not mourn he shall return, Rejoicing as he comes. Though

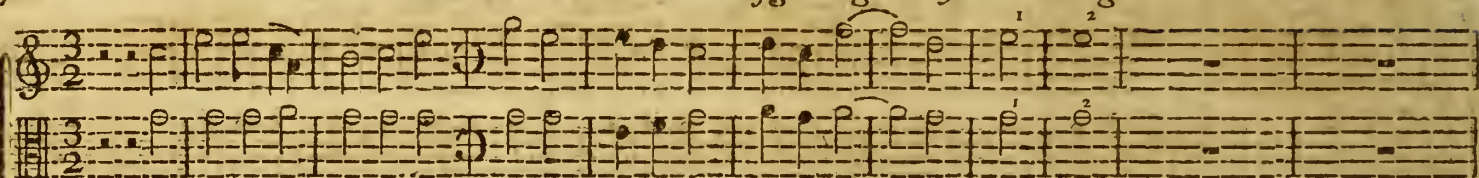


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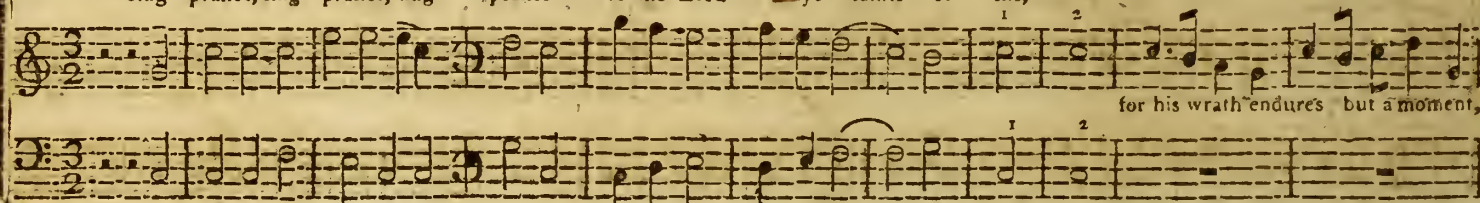


death should hold him down, With bands and mighty bars ; Yet he shall rise above the skies, And sing above the skies.



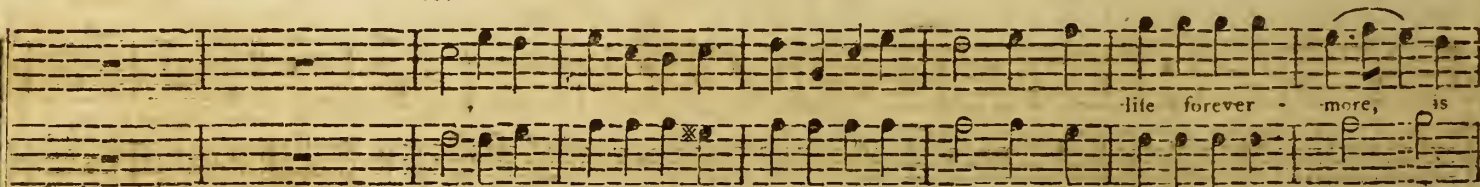
*An Anthem. For Thanksgiving Day Morning.*

Sing praises, sing praises, sing praises to the Lord O ye saints of his,



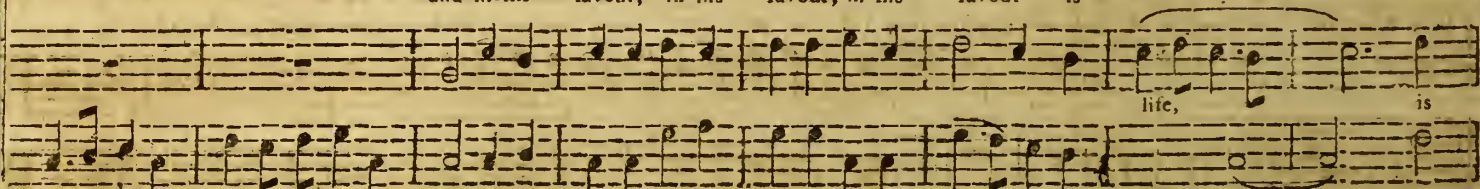
for his wrath endures but a moment,

:S:



life forever - more, is

and in his favour, in his favour, in his favour is



life, is

for his wrath endures but a moment,

life forevermore, is life for - ever, is life for - ev - er more. Sing  
and in his favour is life forevermore. Sing praises,  
life, is life, is life for - ev - ermore. Sing praises,  
life, is life for - ev - ermore, is life Sing praises,

:S:

:S:

praises, sing praises, sing praises, sing praises to the Lord O ye saints of his, for his wrath endures but a moment and in his

and in his favour, in his favour is life, is life forevermore, and in his favour, his favour is  
 favour, in his favour is life forevermore A - men, is life forevermore, is life forevermore,  
 for - e - vermore, is life, is life, is li-  
 life, is life, is life, is life is  
 life, is life for - ev - er - more. For his wrath endures but a moment, is life is  
 and in his favour is life forevermore. and in his favour is life, is life, is  
 - fe, is life, for - ev - ermore  
 life for - ev - er - more.

life, is life, is life forevermore, is life forever more, and in his favour, in his favour is  
 life, is life, is life, is life forevermore and in his favour, his favour is life, in his favour is  
 for - ever - more, is life, is li

life, is life, is life forevermore. Heaviness may endure for a night but joy but  
 life is life forevermore, forevermore. may endure for a night but  
 - fe, &c. may endure for a night but joy but  
 more, is life, &c. Heaviness may endure for a night,

joy cometh in the morning, &c.

joy, but joy cometh in the morning, but joy cometh in the morning, but joy, but joy, but joy cometh in the morning.

joy, but joy, but joy, but joy, &c.

*Weymouth.*

Words by Dr. Watts.

Shall we go on to sin, Because thy grace abounds. Or cru-ci-fy the Lord again, And open all his

:S:

75

Or cru - ci - fy the Lord again, And open all his  
wounds. Or . cruci - fy the Lord again, And open all his  
Or cru - ci - fy the Lord a - gain, And open all his  
Or cru - ci - fy the Lord again, Or cru - ci - fy the Lord again, And open all his

:S:

wounds. Or crucify the Lord again and open all his wounds, and open all his wounds.  
wounds. Or cru - ci - fy the Lord a - gain, and open all his wounds.  
pen all his wounds.  
cru - ci - fy the Lord a - gain and open all, &c.

*An Anthem.* Solomon's Songs, Chap. 5th.

The musical score is arranged in four systems, each consisting of four staves. The first two staves of each system are for vocal parts (Soprano and Alto), and the last two are for instrumental parts (Tenor and Bass). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

I am come into my garden my sister my spouse,

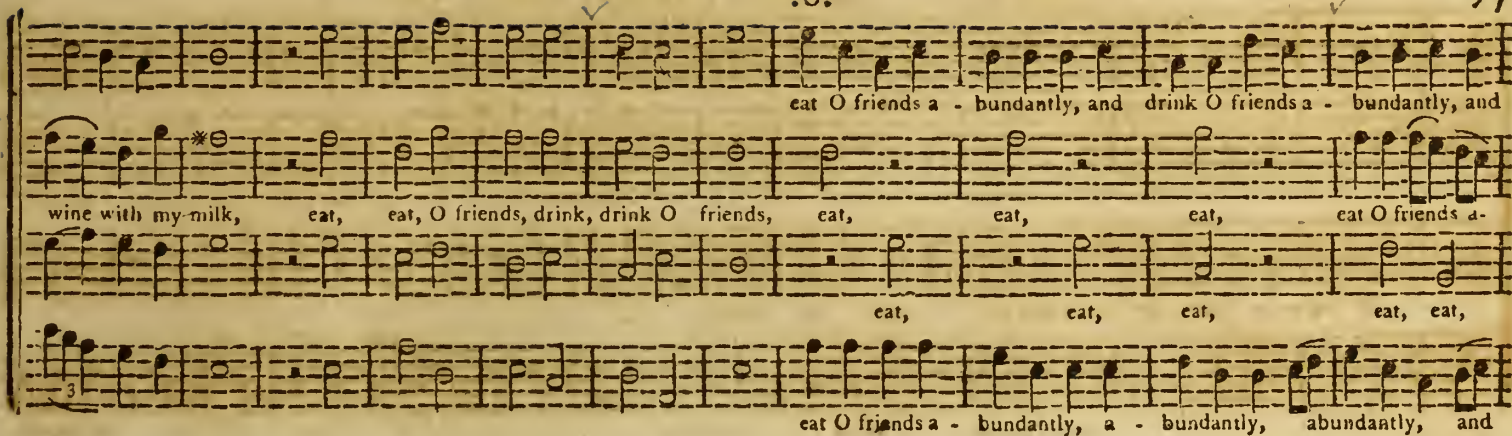
I am come into my garden my sister my spouse,

I have

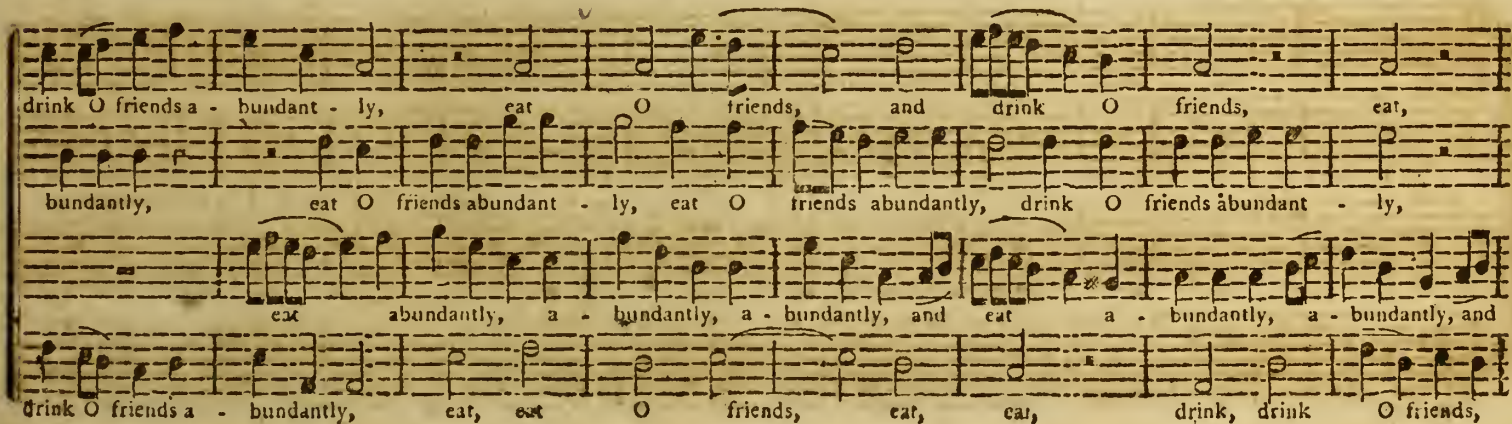
I have drank my

I have eaten my honeycomb, my honeycomb with my honey,

gathered my myrrh with my spice,



eat O friends a - bundantly, and drink O friends a - bundantly, and  
 wine with my milk, eat, eat, O friends, drink, drink O friends, eat, eat, eat, eat O friends a -  
 eat, eat, eat, eat, eat,



eat O friends a - bundantly, a - bundantly, abundantly, and  
 drink O friends a - bundant - ly, eat O friends, and drink O friends, eat,  
 bundantly, eat O friends abundant - ly, eat O friends abundantly, drink O friends abundant - ly,  
 eat abundantly, a - bundantly, a - bundantly, and eat a - bundantly, a - bundantly, and  
 drink O friends a - bundantly, eat, eat O friends, eat, eat, drink, drink O friends,

:S:

eat O friends a - bundantly,

I sleep, but my heart waketh, it is the voice of my be loved saying,

open to me

for my head is fill'd with dew and my

my sister, my love, my dove, my un - de - filed,

I open'd to my be - loved, but my be - loved had withdrawn himself,

locks with the drops of the night.

and he was gone, I sought him, I sought him but I could not find him, I call'd him, I call'd him, I

and he was gone,

Stay me with flagons, comfort me with apples for I am  
call'd him, I call'd him but he gave me no answer.

:S: Vigoroso.

sick of love.  
Make haste my beloved, make haste my beloved, and be like a roe, and be like a roe.

be like a roe or a young hart upon the mountains, the mountains, the mountains, the mountains the mountains the mountains of spices.

*Rochester.* :S: Words by the Rev. George Whitefield.

Ye servants of God, your Master proclaim, And publish abroad, his wonderful name; The name all victor'ous, of Jesus extol, H's kingdom is glor'ous, and rules over all.

## Gilead. :S:

Words by Dr. Watts.

A sov'reign balm for ev'ry wound, A

Salvation, oh the joyful sound, 'Tis pleasure to our ears, A sov'reign balm for

A sov'reign balm for ev'ry wound, A cordial

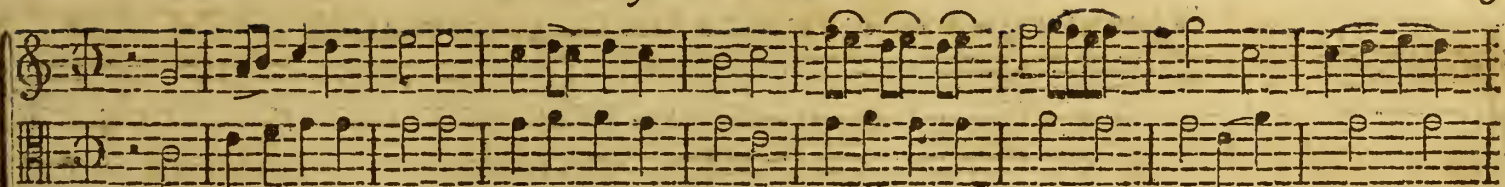
A sov'reign balm for ev'ry wound, A cordial for our fears, A

cordial for our fears, A sov'reign balm for ev'ry wound, A cor-dial, &c.

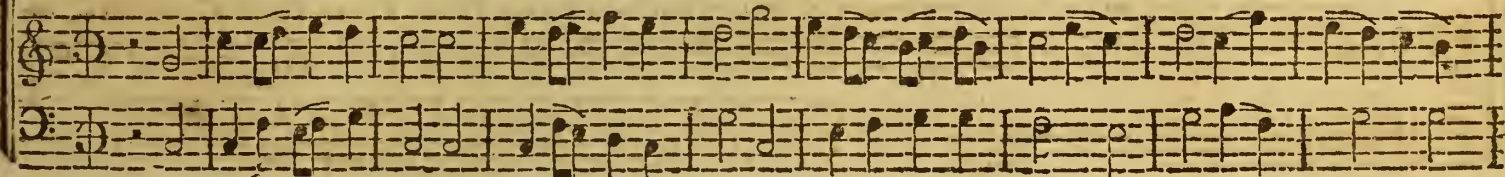
ev'ry wound, A cordial for our fears, A sov'reign balm for ev'ry wound, A cordial for our fears.

for our fears, A sov'reign balm for ev'ry wound, A cor-dial, &c.

sov'reign balm for ev'ry wound, A cor-dial for our fears, A cor-dial &c.

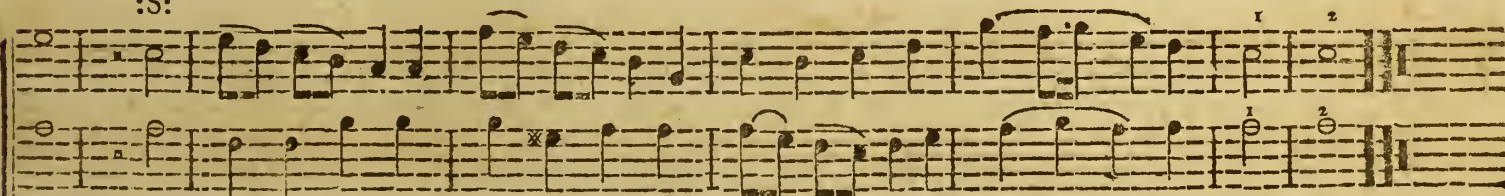


Join all the glorious names, Of wisdom love and pow'r, That ever mortals knew, That angels ever

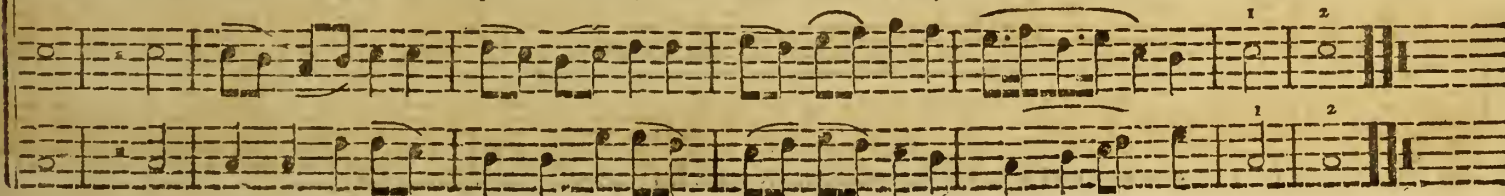


:S:

:S:



bore. All are too mean to speak his worth, Too mean to set ray Sa - viour forth.



*An Anthem.* Psalm 44th.

Suitable to be sung on the anniversary of our Fore-fathers' landing, and for Thanksgiving.

The musical score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a series of eighth and sixteenth notes, with some rests. The second staff continues the melody. The third staff begins with a new line of music, also in treble clef and one sharp key signature. The fourth staff continues the melody. The lyrics are placed between the staves, with some lines of music continuing above or below the text.

We have heard with our ears, and our fathers have told us, We have heard with our ears, and our fathers have told us, have told us, our

fathers have told us,

for they got not the land by their

How thou didst drive out the heathen before them, and planted them, and planted them,

sword nor by their bow,

But thy right hand and holy arm, and the light of thy countenance,

This system contains the first two lines of the musical score. The top staff is a vocal line with lyrics. The three staves below are accompaniment. The lyrics are: "sword nor by their bow," followed by "But thy right hand and holy arm, and the light of thy countenance,".

because thou hadst a favour unto them, be thou our king O God, command de - liv - erance, com-

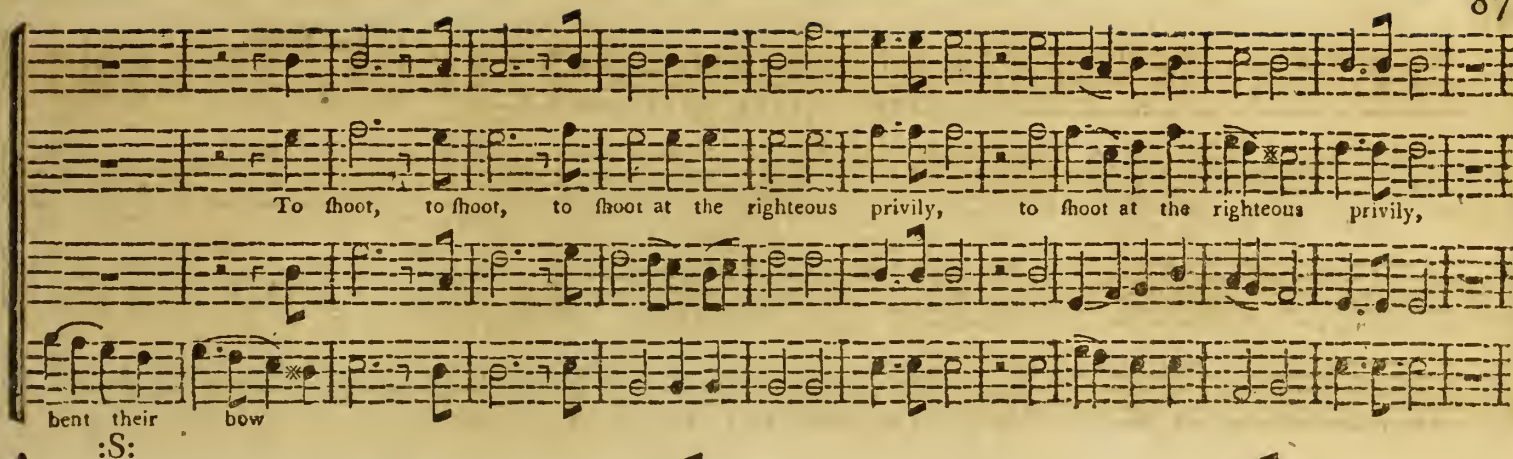
This system contains the next two lines of the musical score. The top staff is a vocal line with lyrics. The three staves below are accompaniment. The lyrics are: "because thou hadst a favour unto them, be thou our king O God, command de - liv - erance, com-".

b key.

mand de - liverance for Jacob, be thou our king, O God command deliverance for Jacob, Awake, why

sleepest thou O Lord arise arise cast us not off forever cast us not off forever.

for so the wicked have



To shoot, to shoot, to shoot at the righteous privily, to shoot at the righteous privily,  
bent their bow  
:S:



O Lord we acknowledge we have sinned, O Lord we acknowledge we have sinned, O  
O Lord we acknowledge we have sinned, we acknowledge we have sinned, we acknowledge we have sinned,  
O Lord we acknowledge, we have sinned, we acknowledge, we have sinned, we acknowledge we have sinned, before  
O Lord we acknowledge we have sinned, we acknowledge we have sinned, we acknowledge we have sinned,

Lord we acknowledge we have sinned before thee and are not worthy, are not worthy, we are &c.

we acknowledge we have sinned, we are not worthy, we are not worthy, we are not worthy, not worthy to be called thy children

thee and are not worthy, are not worthy, are not worthy to be called thy children, we are not worthy &c.

we acknowledge we have sinned, we are not worthy we are not worthy, we are, &c.

hear us, hear us, hear us, hear us from heav'n, and when thou hear'st forgive and when thou hear'st forgive.

Father of mercy, God of conso - lation hear us, hear from heav'n thy dwelling place, and when thou hear'st for-

- give, and when thou hear'st, forgive. Arise, :||: O Lord, gird on thy sword, most mighty prince, put on thy strength most

M

mighty Lord, Ride upon the heavens for our help, and in thy majesty upon the skies ride upon the heavens

This system contains the first four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, hymn-like style with various note values including minims, crotchets, and quavers. The lyrics are printed below the first two staves.

for our help, and in thy majesty upon the skies, then the heathen will acknowledge that the Lord he is God then the heathen will ac-

This system contains the next four staves of music. The melody continues from the first system, maintaining the same musical style and notation. The lyrics are printed below the second and third staves.

knowledge that the Lord he is God.

The enemy said I will bray - dish my sword, I will slay - ish my

thou didst blow,

sword, my hand shall demolish then my hand shall devour then

thou didst blow,

Fortissimo.

thou didst blow with thy wind the Lord shall reign for ever and

they sunk like lead in the mighty waters,

:S:

ever shall reign for ever, for - ever and ever, for this cause I will give

for this cause I will give thanks, and

for this cause I will give thanks, for this cause I will give

for this cause I will give thanks, and praise his holy name, praise ye the  
 thanks and praise his holy name, and praise his holy name, praise ye the  
 praise his holy name, and praise his &c. praise thou the  
 thanks, and praise his holy name, and praise his &c. praise ye the  
 Lord the Lord's name be praised, praised, the Lord, the Lord's name be praised, and let all the people say ame-  
 Lord O my soul, praise ye the Lord Halle - le - lu - jah, for this cause I will give thanks  
 Lord, the Lord's name be praised praise ye the Lord the Lord's name be praised Hallelu - jah, halle - lu - jah,  
 Lord and all that is within me, praise ye the Lord, the Lord's name be praised, for this cause I will give thanks,

en, &c. A - men, a - m -

and praise his holy name, and let all the people say a - men, a - men, and let all the people say amen,

a - men, amen, &c. and let all the people say, and let

and praise his holy name, &c. :S: a - men, amen,

en, a - men, &c.

a - men, a - men amen, praise ye the Lord a - men, amen.

all the people say a - men, &c.

a - men, :||: :||: :||:

*Dedham.*

Words by Dr. Waks.

95

Rejoice ye shining worlds on high. Behold the king of glory nigh. Who

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a common time signature (C). The lyrics are written below the staves, with some words like 'Rejoice', 'Behold', and 'Who' aligned with specific notes.

:S:

can this king of glo - ry be, The mighty Lord and Sa - viour's he Who

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics 'can this king of glo - ry be, The mighty Lord and Sa - viour's he Who' are written below the staves, with hyphens indicating words that span across multiple notes or staves.

Who can this king of glo - ry be, The mighty, mighty

Who can this king, this king of glory be, The

Who can this king of glo - ry be, The mighty mighty

can this king of glo - ry be, The mighty mighty, Lord and Sa - viour's

Lord, the mighty, mighty, mighty Lord and Saviour's he, &c.

mighty, mighty Lord, the mighty, :||: :||: :||: Lord and Saviour's he.

mighty Lord and Saviour's he, The mighty :||: :||: Lord and, &c.

he, the mighty, mighty, mighty Lord and Sa - viour's he, &c.

Universal Praise : An Anthem, for *Thanksgiving Day*, taken from Psalm 149, &c.

O praise God, O praise God, O praise God, praise him in his holiness, praise him propagation, praise him vegetation, and let your voice, pro-

claim your choice, & testify, to standers by, with ardent fire, your firm desire, to praise, praise, praise, praise, praise the Lord.

Let the leading bass in-

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and a basso continuo. It features a variety of note values including minims, crotchets, and quavers, with frequent use of rests and ties. The lyrics are placed below the vocal staves, with some words appearing in italics. The score is divided into systems, with the first system containing the first two lines of music and the second system containing the remaining three lines. The final line of the score is cut off by the bottom of the page.

Let the counter still be high'r, until all the parts have join'd the choir, Let all agree and join with me, to praise, praise,

Let the tenor catch the fire, and specify their firm desire, until all the parts have join'd the choir,

spire, and stimulate with ardent fire, Ardent, ardent fire, until all the parts have join'd the choir,

praise, praise, praise the Lord. Shout ye hills and sing ye plains, tell the earth Jehovah reigns, sound the trumpets, beat the drums, tell the

*Anthem Continued.*

99

roll the drums, roll the drums, found the trumpets, roll the drums,  
earth Jehovah comes. Sound the trumpets, roll the drums, found the trumpets, beat the drums, beat, beat, beat, the drum,  
trum - pets, found the trumpets, trum - pets, roll the drums,  
roll the drums, found the trumpets, beat the drums, beat, beat, beat the drums.  
found the trumpets, beat the drums, found the trumpets, ro - ll the drums, tell the earth

*Anthem.* Continued.

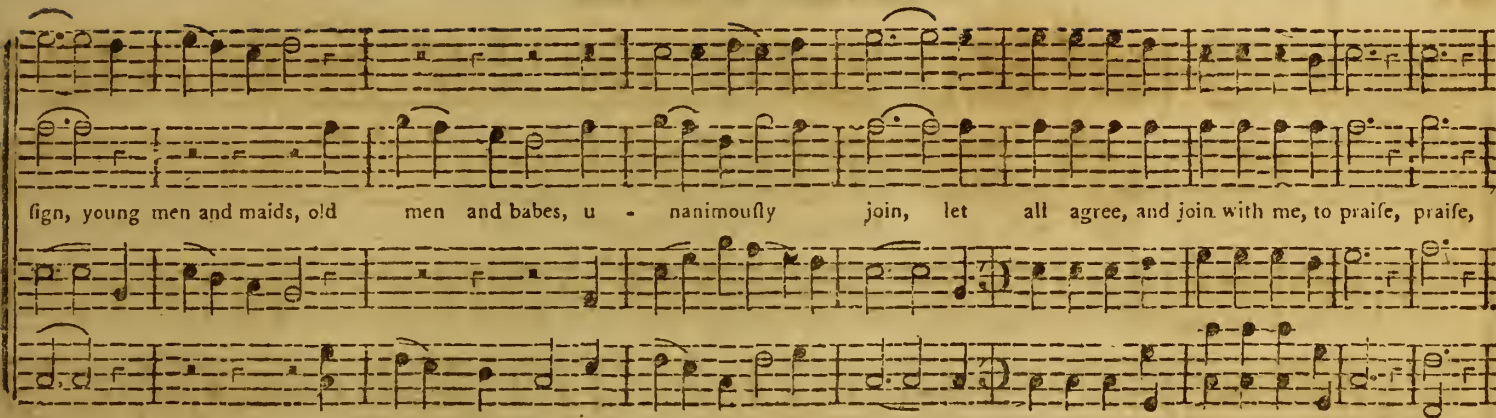
Je - ho - vah comes, to judge the world in righteousness, and ev'ry injur'd saint redress, let all agree, and

join with me to praise, praise, praise, praise, praise the Lord. O Praise the Lord with one consent, and in this grand de-

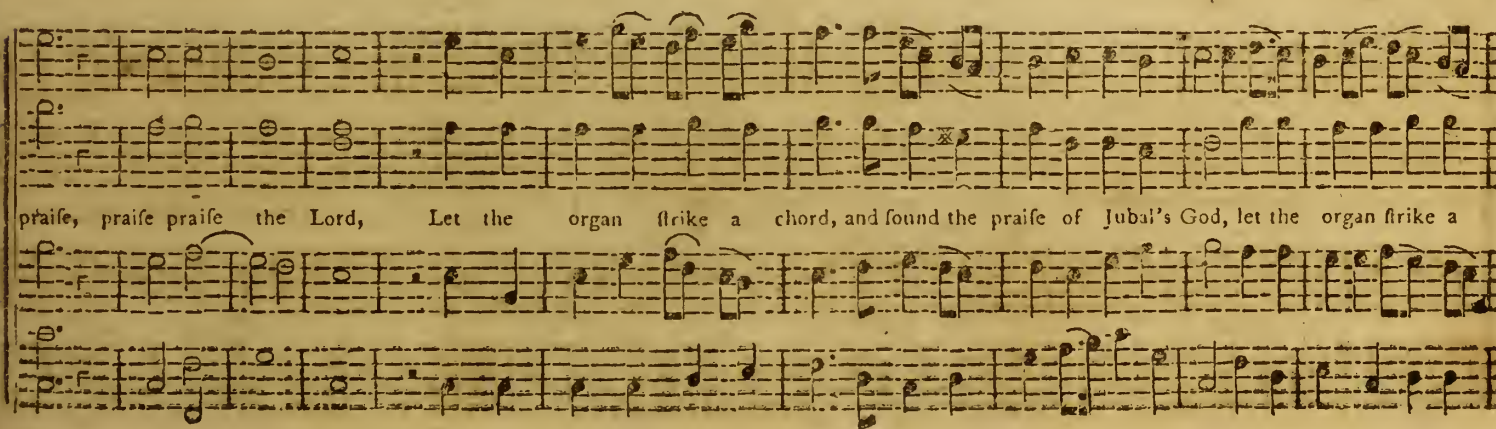
The musical score is written on two systems of staves. Each system consists of two staves. The first system has lyrics written below the staves. The second system also has lyrics. The music is in 6/4 time, as indicated by the time signature at the beginning of each system. The notation includes various musical symbols such as notes, rests, and bar lines.

*Anthem. Continued.*

101



sign, young men and maids, old men and babes, u - nanimously join, let all agree, and join with me, to praise, praise,



praise, praise praise the Lord, Let the organ strike a chord, and sound the praise of Jubal's God, let the organ strike a

*Anthem.* Continued.

chord and found the praise of Jubal's God, Praise him on the harp and lute and let not a - ny string be mute but

all agree and join with me to praise praise, praise, praise, praise the Lord, Hark hear the sheep how they

The musical score consists of two systems, each with four staves. The first system contains the lyrics 'chord and found the praise of Jubal's God, Praise him on the harp and lute and let not a - ny string be mute but'. The second system contains the lyrics 'all agree and join with me to praise praise, praise, praise, praise the Lord, Hark hear the sheep how they'. The notation includes various musical symbols such as notes, rests, and bar lines.

*Anthem.* Continued.

103

bleat, and found, found, found, found and found their maker's praise, then rouse for shame and catch the flame of u - ni - ver - sal

praise, praise, praise, praise, praise the Lord, Let the hearers fill their part, tho' mute in voice yet join in heart and praise

Hal - le - lujah, hal - le - lujah, hal - le -

praise, praise, praise, praise the Lord, A - men, a - men, a - men. Hal - le - lujah praise, praise the

Amen, Hal - le - lujah

Halle - lu - jah, hal - le - lujah, hal - le - lujah, hal - le -

:S:

lujah a - men, a - men, praise, praise the Lord, a - men,

Lord a - men, a - men, Hal - le - lujah, A - men, a - men, a - men, a - men, Hal - le - lujah, hal - le - lujah a - men,

- men, a - men, a - men,

lujah a - men.

*An Anthem for Ordination.* Words from Tate & Brady, Scripture, &c.

105

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and organ. It is in 3/2 time. The lyrics are: "O thou to whom all creatures bow, Within this earthly frame, Thro' all the world how great art thou, How glorious is thy name. Thro' all the world how". The score includes a repeat sign with a first ending and a second ending marked ":S:". The organ part is indicated by a stylized organ icon at the beginning of the first system.

O thou to whom all creatures bow, Within this earthly frame, Thro' all the world how

great art thou, How glorious is thy name. Thro' all the

Thro' all the world how

Thro' all the world how great art thou, in all, &c.

world how great art thou, in all, in all, in all this earth - ly frame.

all the world how great art thou in all, in all, &c.

great art thou, in all, in all, in all, in all, &c.

That they may

And he shall purify the sons of Levi, and purge them as gold and silver,

I will deck her priests with  
offer un - to the Lord an off'ring, an off'ring in righteousness.

health. I will deck her priests with health and her saints shall shout shall shout shall

health, shout, shall shout

ut, shall shout, still sho - ut and her saints &c.

shout, shall shout and sing, shall shout and sing, shall &c.

shout, shall shout, shall shout, shall shout, shall shout and

ut, shall shout, shall shout, and sing and her saints shall

*Pia.* *Forte.*

sing, Hal - le - lujah, hal - le - lu jah, hal - le - lujah, I will deck her priests with health,

and her saints shall shout, and her saints shall shout, and her &c.

I will deck her priests with health, and her saints shall shout, and her saints shall shout, and her saints shall shout, shall

and her saints shall shout, and her saints shall shout and sing,

shout and sing, shall shout and sing, and her saints shall sho

and her saints shall shout.

nt, shall shout and sing, then the eyes of the blind, shall be open'd.

Glory be to thee O Lord, glory be to thee O Lord,

deaf shall be unstopped for how can they hear with-

the Lord gave the word, the  
and how shall they preach except they be lent,  
the Lord gave the word, the Lord gave the  
the Lord gave the word, the Lord gave the word the  
out a preacher, the Lord gave the word, :S:  
Lord gave the word, and  
word, and great was the company of preachers, the Lord gave the word, the Lord gave the word, the Lord gave the word, and  
Lord gave the word, and

great was the company of preachers, How beautiful, how beautiful, how beautiful, up-

on the mountaints, are the feet of him that bringeth good tidings, that publisheth peace, peace,

The musical score is written on two systems of four staves each. The first system contains the lyrics "great was the company of preachers, How beautiful, how beautiful, how beautiful, up-". The second system contains the lyrics "on the mountaints, are the feet of him that bringeth good tidings, that publisheth peace, peace,". The notation includes various musical symbols such as notes, rests, and clefs, with some staves featuring a 3/2 time signature. There are also first and second endings marked with "1" and "2" above the notes.

peace, peace be on earth good will towards men. *Sym. to introduce B flat.* The great high

The great high priest, the

The great high priest the glo'rous work the

The great high priest the glo'rous work has done, and shouting, &c.

priest, the glo'rous work has done, and shouting seraphs, shouting seraphs, seraphs bear him to his throne.

glo'rous work has done, and shouting seraphs, shouting seraphs, shouting seraphs bear him to his throne.

glo'rous work has done and shout

ting seraphs bear him to his throne. Then

Then

Then while the heav'ns re - found with ju - be -

Then while the heav'ns re - found, re - found with Ju - bi -

Then while the heav'ns re - found with Ju - bi - lee, let mortals raise, let

while the heav'ns re - found with Ju - bi - lee, let mortals raise the gen'ral voice, let

lee let mortals raise the gen'ral voice of joy, of joy, of joy let, &c.

lee, let mortals raise the gen'ral voice of joy, of joy, of joy, let

mortals raise the gen'ral voice of joy, of joy, of joy, of joy. let

mortals raise the gen'ral, &c.

:S:

115

mortals, raise the gen'ral voice of joy, of joy.

:S:

Not unto us O Lord, not unto us but un - to thy name be the glory. Glory be to God on

Glory, glory, peace be on earth Halle - lujah, Good will to men peace be on earth Halle - lujah,  
 high, Halle - lujah, good will to men, glory, glory, peace be on earth, Halle - lujah, glory, glory,  
 peace be on earth, glory, glory, good will to men. Halle - lujah, glory, glory, peace be on earth,  
 Good will to men, Halle - lujah, peace be on earth, glory, glory, good will to men Halle - lujah,  
 glory, &c.

glory to God, peace, good will to men glory to God.

*An Anthem for Christmas.* Words from Luke 2d. and elsewhere.

117

Hark! hark! hear you not, hark! hark! hear you not, hear you not a cheerful noise, &c. make the heavens ring with  
a cheerful noise which, &c

:S:

joy, see where light stars bright angels fly, &c.  
see where light stars bright bright angels fly &c.  
see where light stars bright angels fly a  
see where light stars bright angels fly bright angels fly &c.

N. B. Set this piece one note lower.

thousand, a thousand, a thousand heav'nly echos echos echos cry, be - hold I bring you glad

Behold I bring you glad tidings glad

Behold I bring you glad

tidings, glad tidings, I bring you glad tidings of joy, &c.

tidings, I bring you glad tidings, glad tidings of joy, unto you, unto you and to all people,

For unto you this day is born a Saviour, a Saviour which is, &c. and this shall be a

For unto you this day is born a Saviour which is, &c.

For unto you this day is born a Saviour a Saviour who is Christ the Lord.

unto you this day is born a Saviour, a &c,

:S:

sign unto you, you shall find the babe meanly wrap'd in swaddling bands and lying in a manger. And

And suddenly there was with the angels a multitude and suddenly there

And suddenly there was with the angels a multitude, a multitude

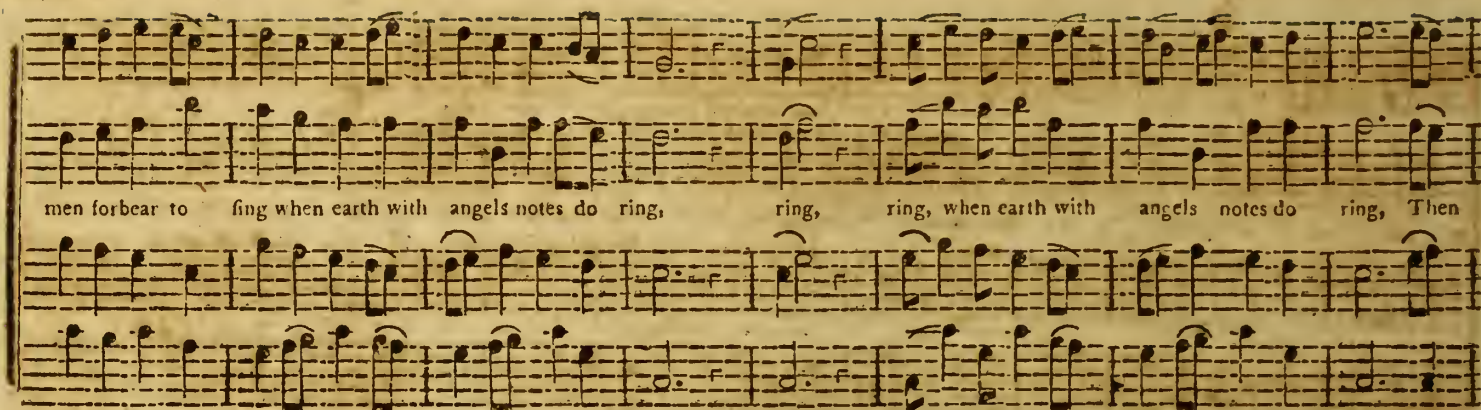
And suddenly there was with the angels a multitude, a multitude, a multitude of the heav'nly

suddenly there was with the angels a multitude a multitude of the heav'nly hosts, the heav'nly ho-

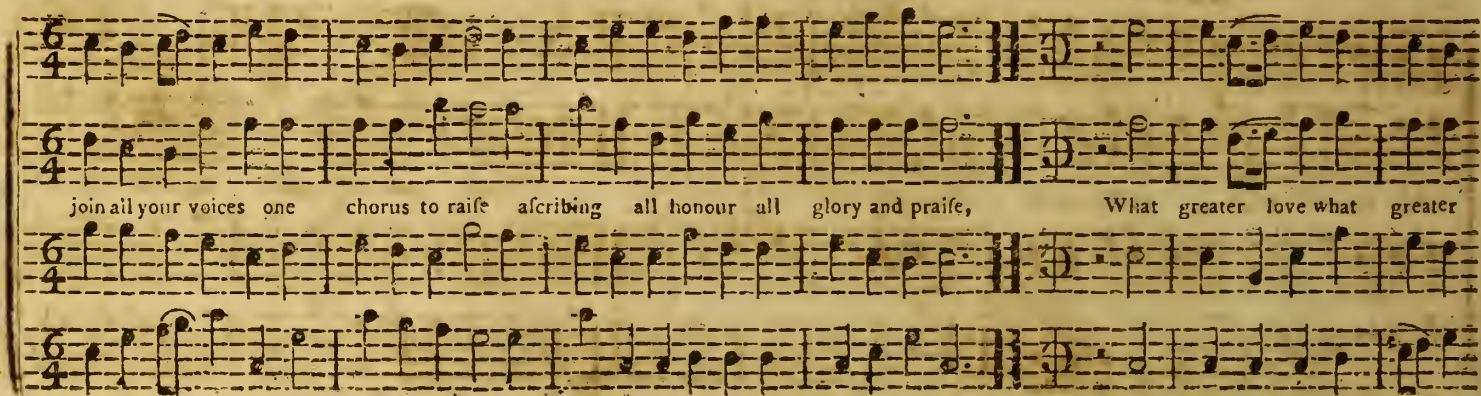
was with the angels, &c.

of the heav'nly hosts, a multitude a multitude of the heav'nly hosts, and they were praising God, and they were praising





men forbear to sing when earth with angels notes do ring, ring, ring, when earth with angels notes do ring, Then



join all your voices one chorus to raise ascribing all honour all glory and praise, What greater love what greater

:S:

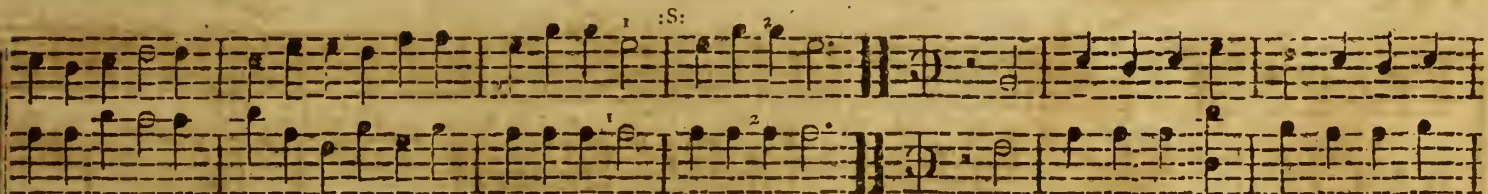
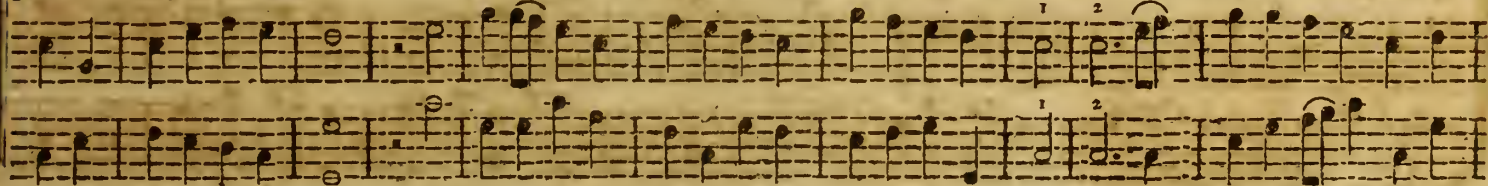
:S:

:S:

123

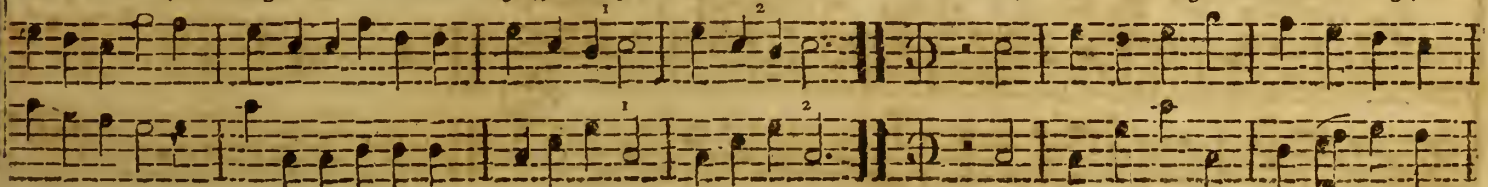


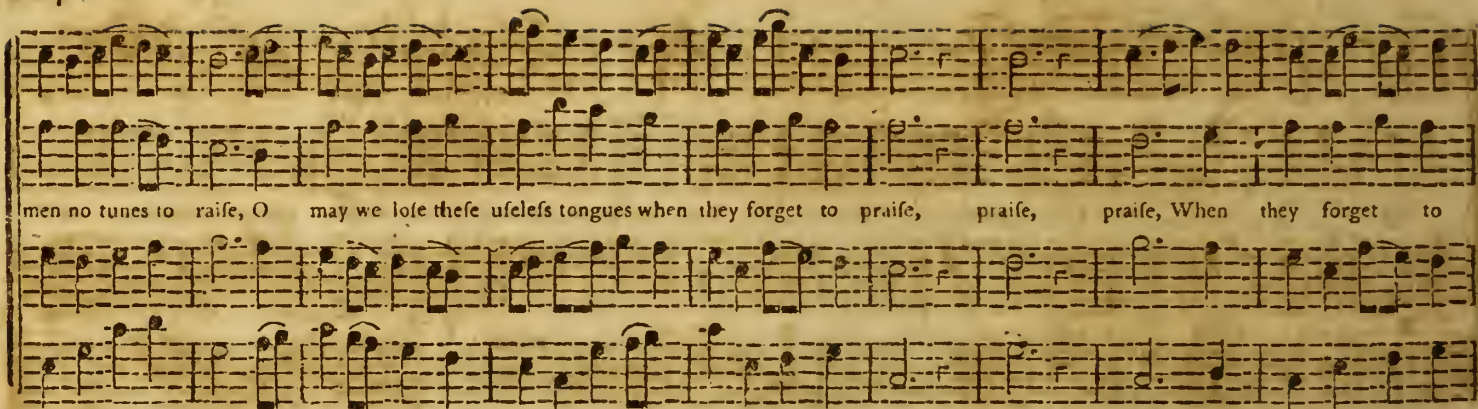
gift, can God, on man bestow, 'Tis half the angel's heav'n above, And all our heav'n below. Then join all your voices, one



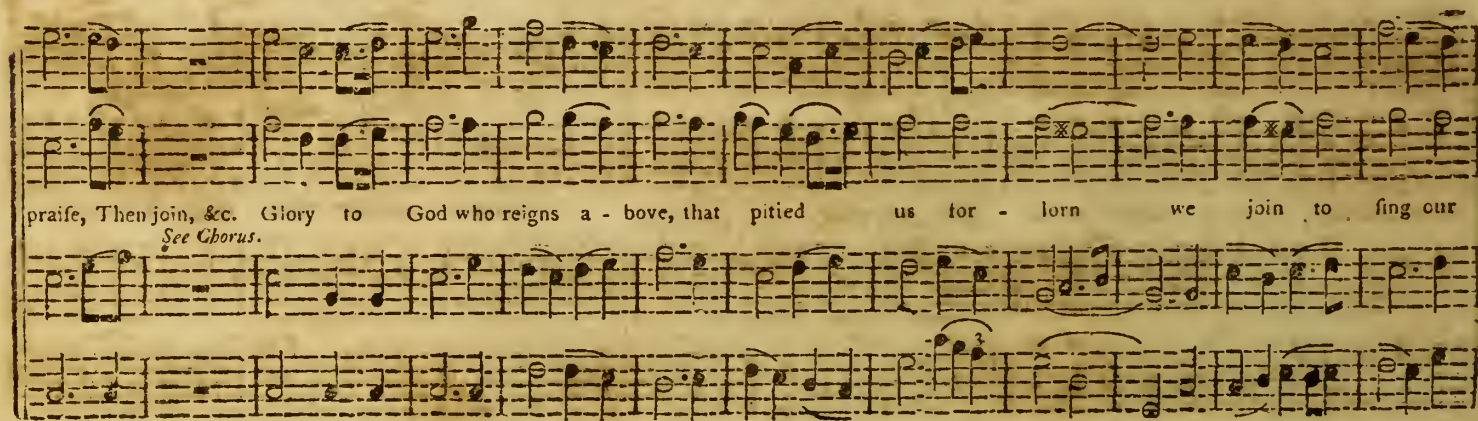
chorus to raise, ascribing all honour all glory and praise.

Lord, and shall angels have their songs, and





men no tunes to raise, O may we lose these useless tongues when they forget to praise, praise, praise, When they forget to



praise, Then join, &c. Glory to God who reigns a - bove, that pitied us for - lorn we join to sing our  
*See Chorus.*

maker's love for there's a Saviour born. Halle - lujah, Halle - lujah, Halle - lujah, Hofannah, in the

:S:

highest, Halle - lujah, Hofannah in the highest, Hofannah in the highest. What greater love, what greater

gift can God on man be - flow, 'Tis half the an - gels heav'n a -

bove and a - - - ll our heav'n below, and all, and all our heav'n be -

low 'tis half the Angels heav'n a - bove and all, all, all our heav'n below.

*St. Thomas.* Words from Dr. Watts.

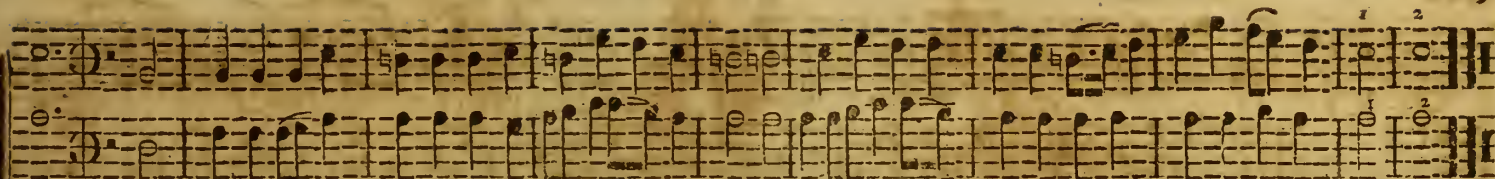
Methinks I see my Saviour dear, On the accursed tree, Methinks I see his bleeding wounds, which he receiv'd for me.

:S:

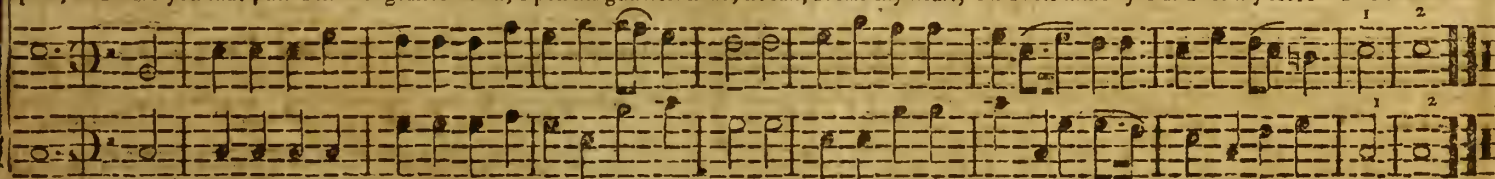
:S:

Infinite grief a-maz-ing woe behold, our bleeding Lord, Hell and the Jews conspir'd his death, and us'd the Roman sword.

'Twere you my sins my cruel sins, His chief tormentors were, Each of my crimes became a nail, And unbe-lief, the



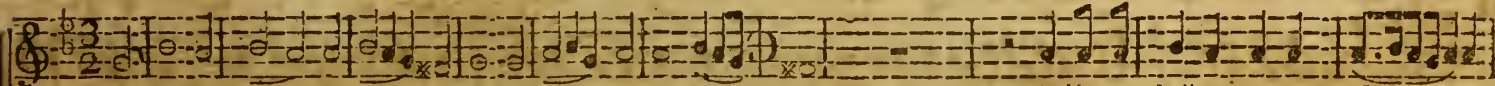
spear, 'Twere you that pull'd the vengeance down, Upon his guiltless head, Break, break my heart, Oh burst mine eyes and let my sorrow bleed.



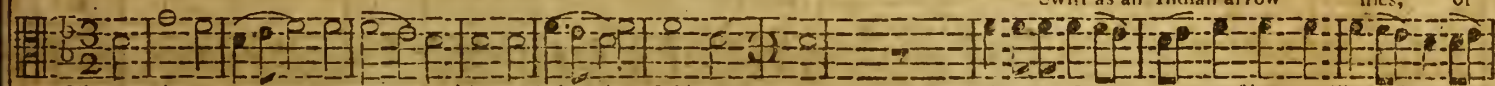
Observe that this tune will contain four verses.

### *Broad Cove.*

:S: Words from Dr. Watts.

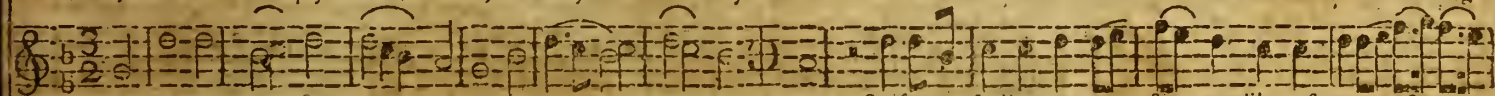


Swift as an Indian arrow flies, or

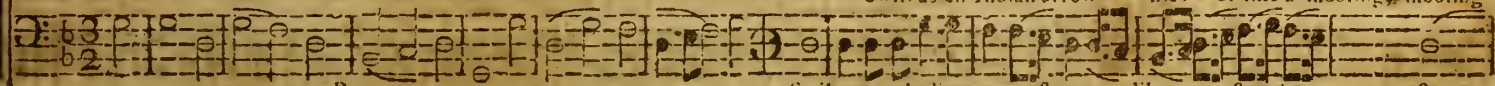


Time, what an empty vapor 'tis, And days how swift they are.

Swift as an Indian arrow flies or like a shooting



Swift as an Indian arrow flies or like a shooting shooting



R

Swift as an Indian arrow flies or like a shooting sta

like a shooting, shooting, shooting, like a shooting, shoot - ing; shooting, shooting,

shooting, shooting, shooting, like a shooting, shooting, star or like a shooting star or

star, Swift as an Indian arrow flies or like a shooting, shooting, shooting

- r, Swift as an Indian ar - row flies or like a shooting star, Swift as an Indian

shooting like a shooting, shoot - ing star, :S:

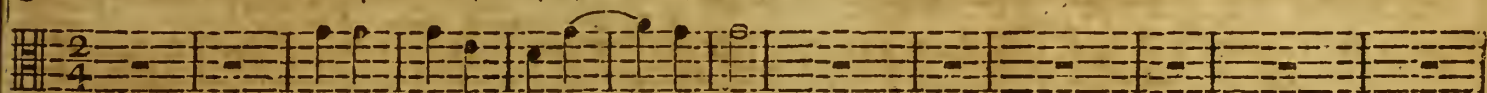
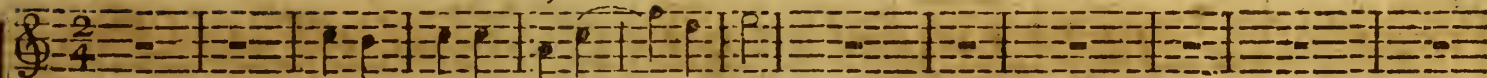
like a shooting, shooting, shooting, like a shooting star, Swift as an Indian arrow flies or like a shooting star.

star, or like a shooting, shooting star,

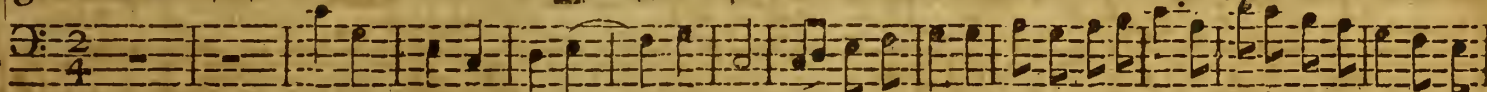
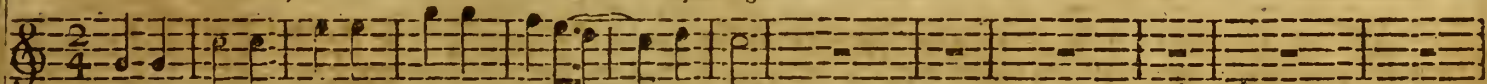
row flies or like a shooting star.

*Deliverance, An Anthem.* Words from sundry scriptures, &c.

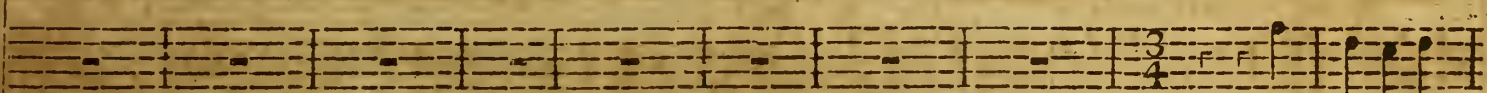
131



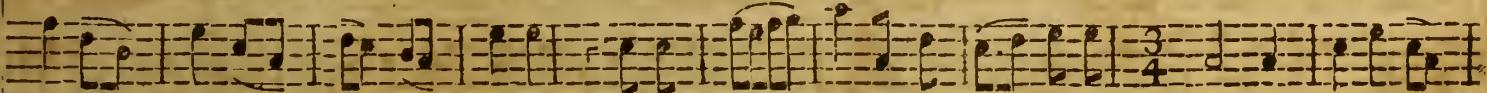
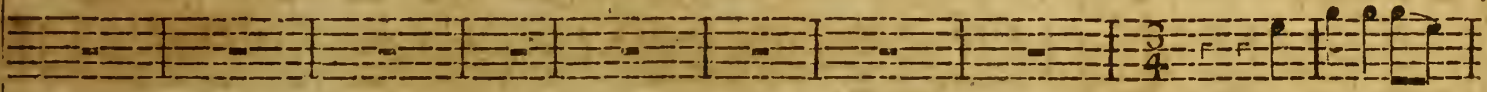
I will love thee, I will love thee O Lord my strength.



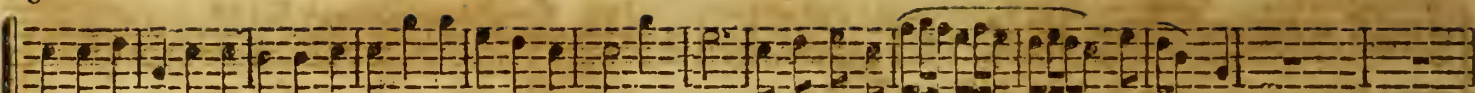
In my distrets I called to the Lord, and cry'd unto my God and he  
Chorus. Soft.



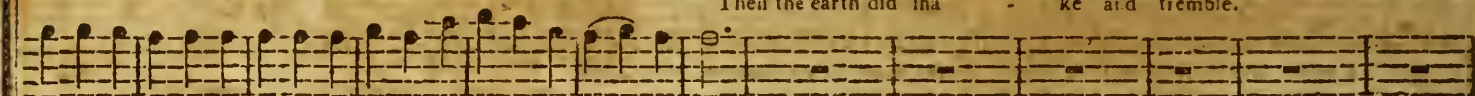
Therefore I will



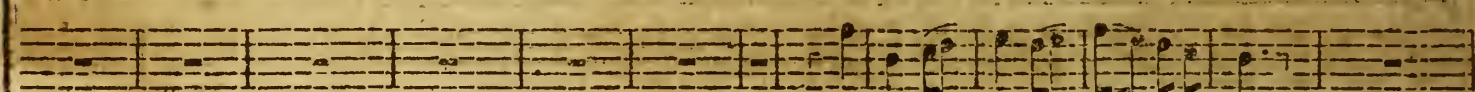
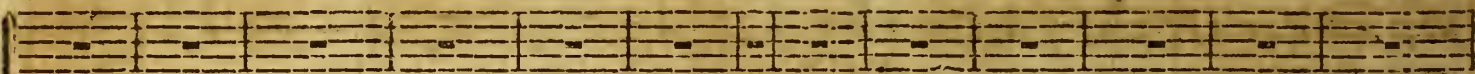
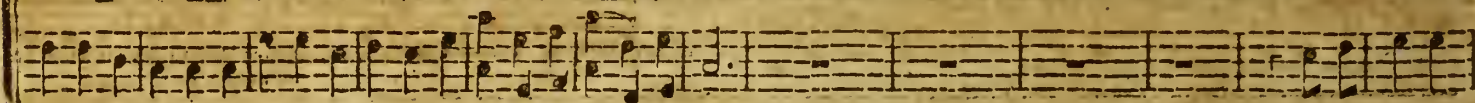
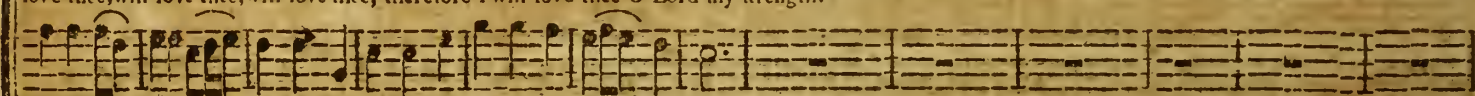
heard my voice out of his temple, and my cry reached the ear of my God,



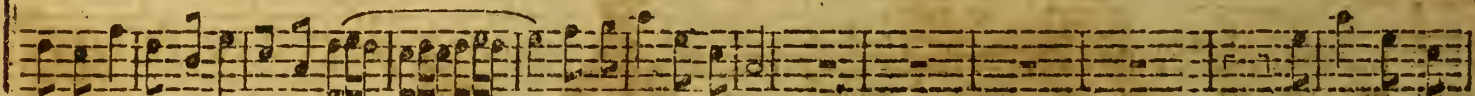
Then the earth did sha - ke and tremble.



love thee, will love thee, will love thee, therefore I will love thee O Lord my strength.



he bow'd the heav'n's al - so and came down, and darkness was

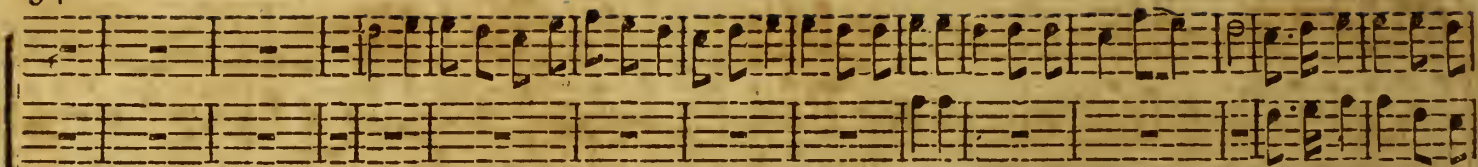


of the hills were removed and sha - ken, because he was wroth,

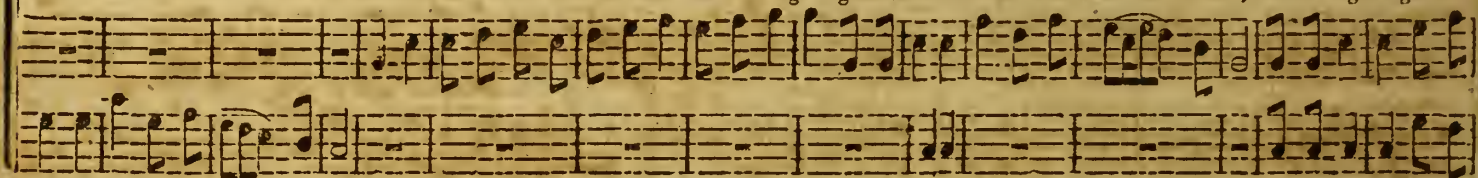
fly, and did fly, yea  
and he rode upon a cherub and did fly, yea  
under his feet, and darkness was under his feet, fly, and did fly, yea

*See Chorus.*

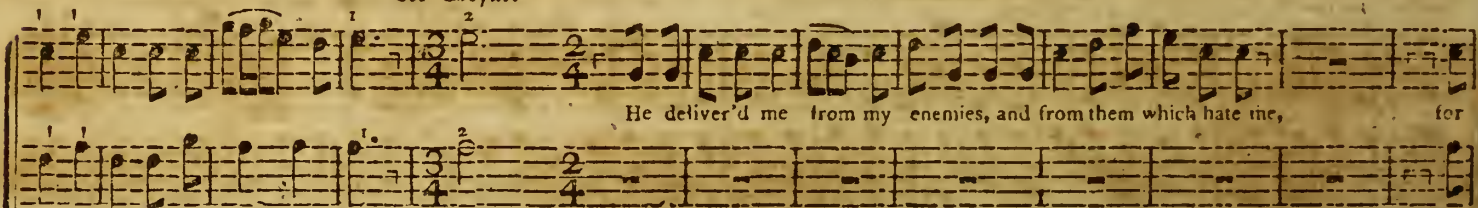
he did fly up on the wings of the wind, Therefore, &c.  
fly did fly the Lord also thunder'd out of heav'n and the highest gave his



The Lord also thunder'd out of heav'n and the highest gave his thunder hail stones and coals of fire, and the highest gave his

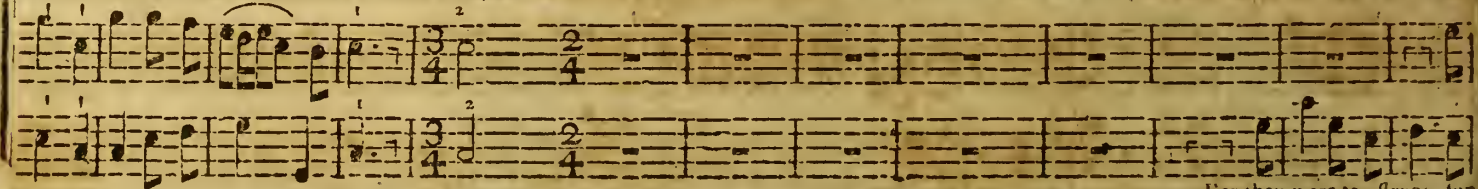


*See Chorus.*

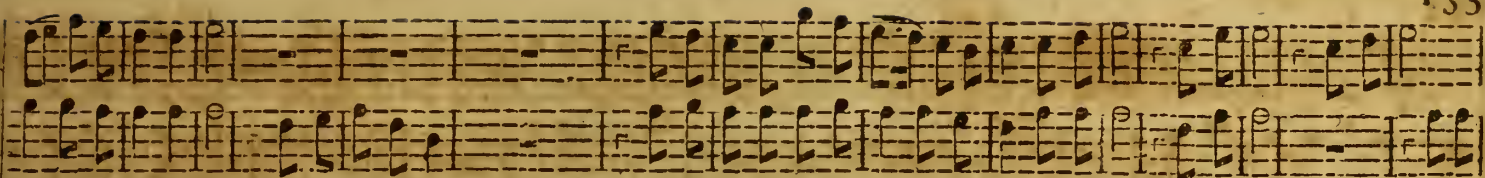


He deliver'd me from my enemies, and from them which hate me, for

thunder hail stones and coals of fire. Therefore, &c. for

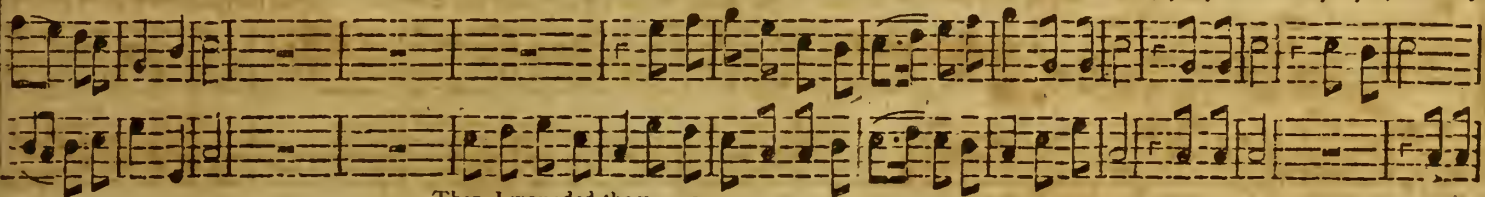


For they were too strong, for

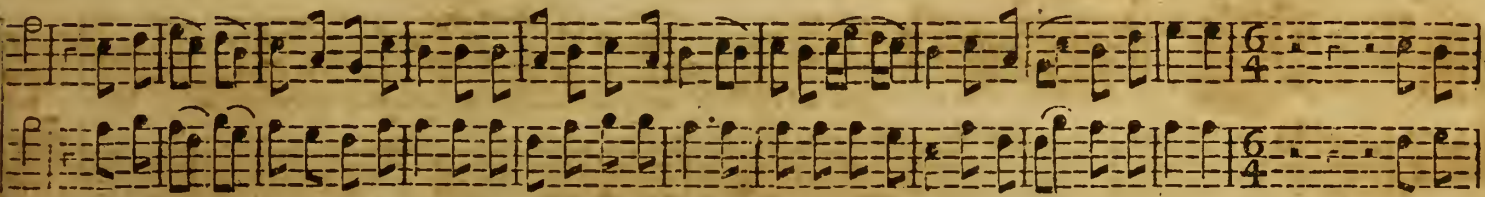


they were too strong for me, Then I wounded them,

Then I wounded them that they were not able to rise, then they cry'd, then they cry'd, then they

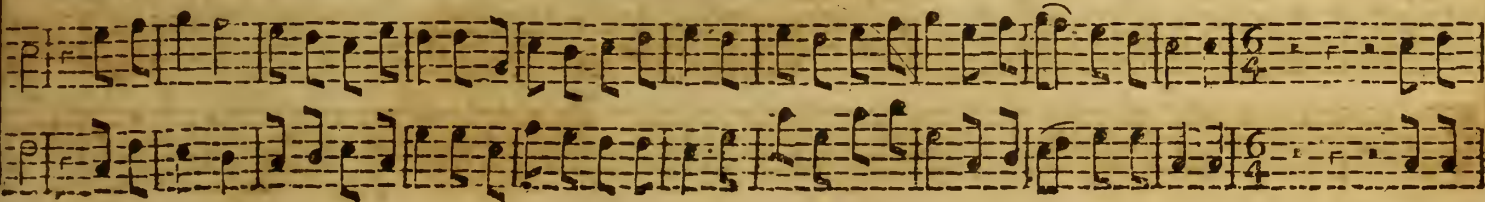


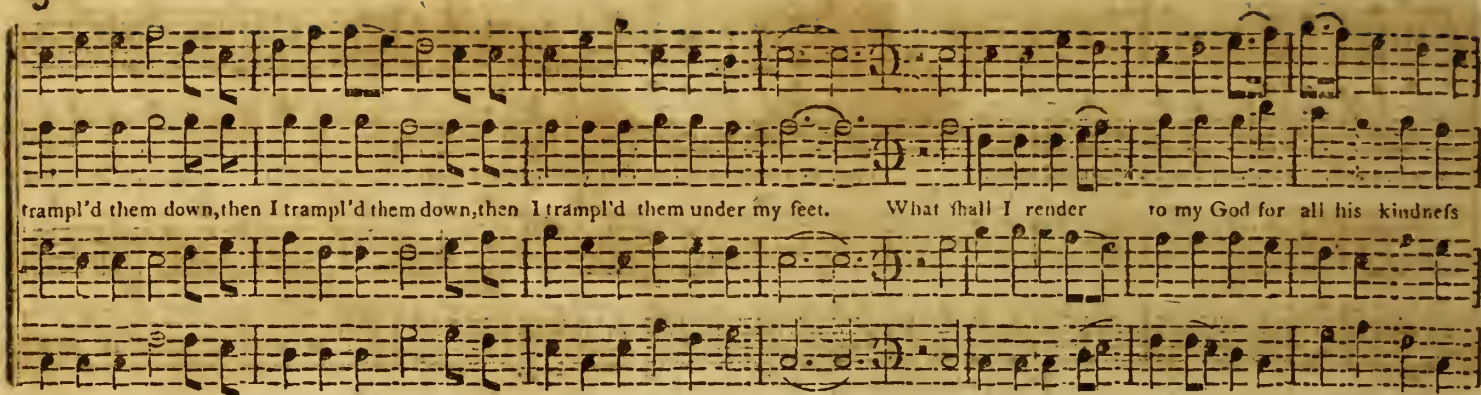
Then I wounded them,



cry'd, then they cry'd, but there was none to hear them they cry'd unto the Lord, they cry'd unto the Lord but he gave them no answer.

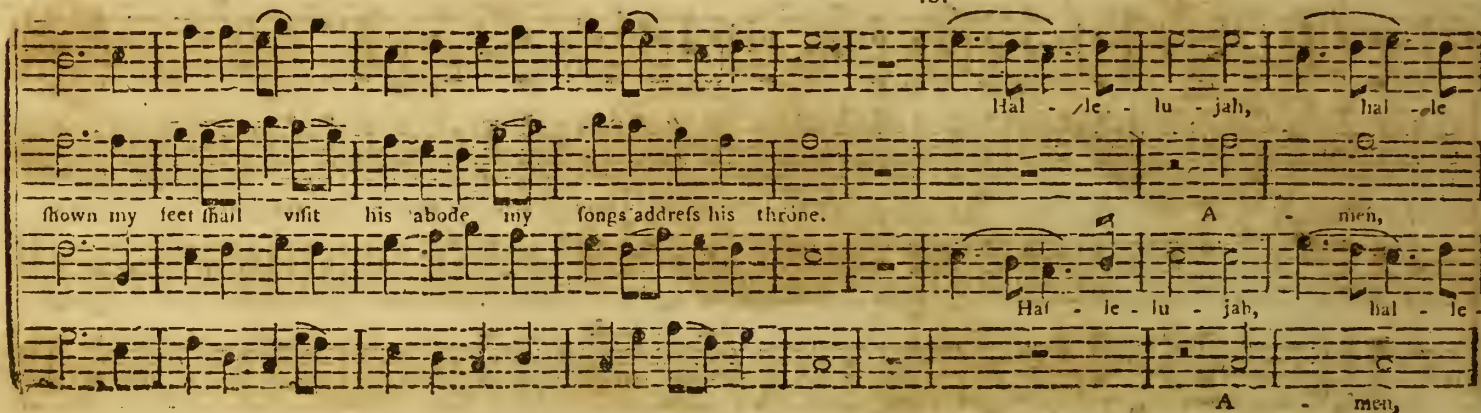
Then I





trampl'd them down, then I trampl'd them down, then I trampl'd them under my feet. What shall I render to my God for all his kindness

:S:



Hal - le - lu - jah, hal - le  
shown my feet shall visit his abode my songs address his throne. A - men,  
Hal - le - lu - jah, hal - le  
A - men,

Swell.

- lujah, Hal - le - lujah, praise the Lord, Amen, amen,

a - men, amen, a - men, Halle - lujah, Halle - lujah, praise the Lord, Hallelujah,

- lujah, halle - lujah, praise the Lord, a - men, amen,

a - men, amen, a - men, hal-le-lu-jah, hal-le-lu-jah, :S: Forte.

praise, praise the Lord, praise, praise the Lord.

hallelujah, hallelujah, praise, praise, praise, praise, praise the Lord, praise, praise the Lord.

praise the Lord, praise, praise, praise, praise the Lord,

Hallelujah praise, praise, praise, praise

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The second staff is an alto clef with a key signature of one flat and a common time signature. The third staff is a treble clef with a key signature of one flat and a common time signature. The fourth staff is a bass clef with a key signature of one flat and a common time signature. The music is written in a style typical of 18th-century hymnals, with notes and rests on a five-line staff.

O God thou hast been displeased, O God thou hast been displeased, O God thou hast been dis-pleas-ed, O turn thee, O turn thee, O

O God thou hast been displeased, O God

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The second staff is an alto clef with a key signature of one flat and a common time signature. The third staff is a treble clef with a key signature of one flat and a common time signature. The fourth staff is a bass clef with a key signature of one flat and a common time signature. The music is written in a style typical of 18th-century hymnals, with notes and rests on a five-line staff.

turn thee unto us again, O turn thee unto us again, thou hast mov'd the land, and disturbed it, thou hast mov'd the

heal the sores, heal the sores, heal the sores there - of,

land and disturbed it, heal the sores, heal the sores, heal the sores thereof, for it shak - - eth, for it

heal the sores, heal the sores, heal the sores there - of,

:S:

shak - - eth, thou hast giv'n a token for such as fear thee, that they may tri - - umph because of thy truth, may

triumph, may triumph, may triumph because of thy truth, therefore were thy be - lov-ed de-liv-er-ed, hear us hear us

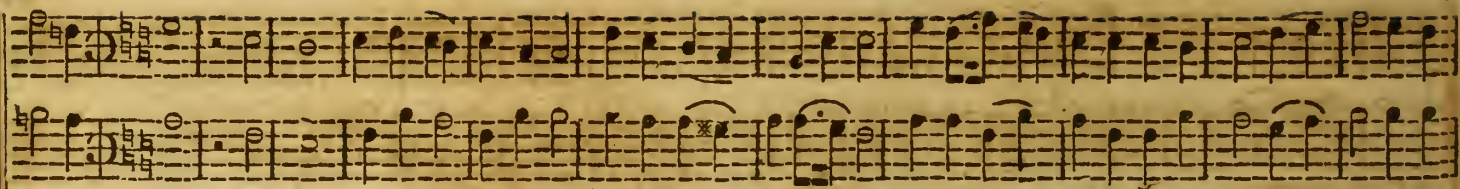
hear us, hear us, hear us, O help us, O help us, O help us with thy right hand and hear us, hear us, help us with thy right hand, and hear us,

Crotchet beating.

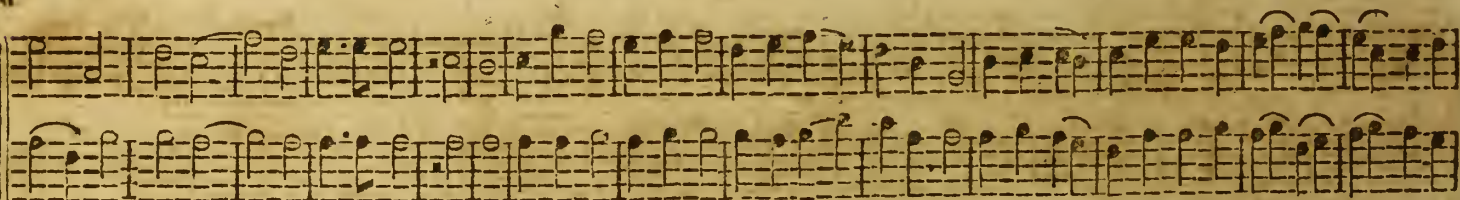
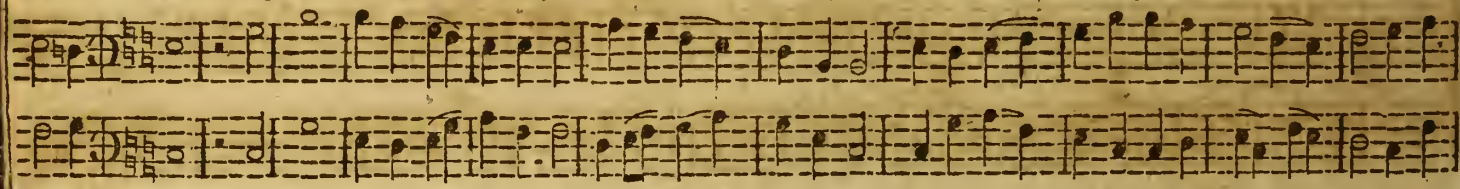
141

Who will lead me, who will lead me into the strong city, who will bring me into Edom, wilt not thou O God go forth with our hosts, wilt not thou O

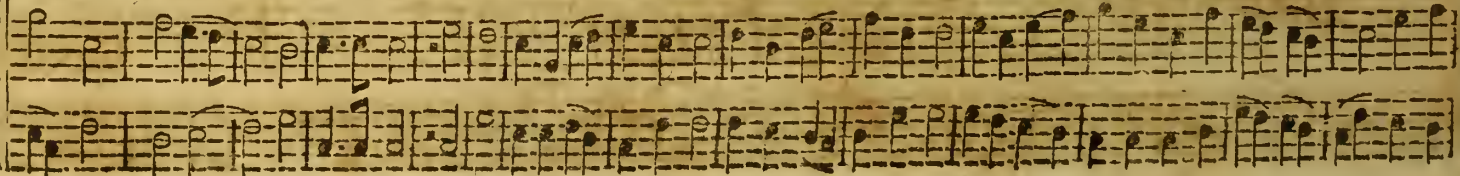
God go forth with our hosts, O help us, O help us, O help us in the time of trouble, for vain, for vain, for vain is the



help of man, through God we shall do valiantly, we shall do valiantly, we shall do valiantly for it is he that shall



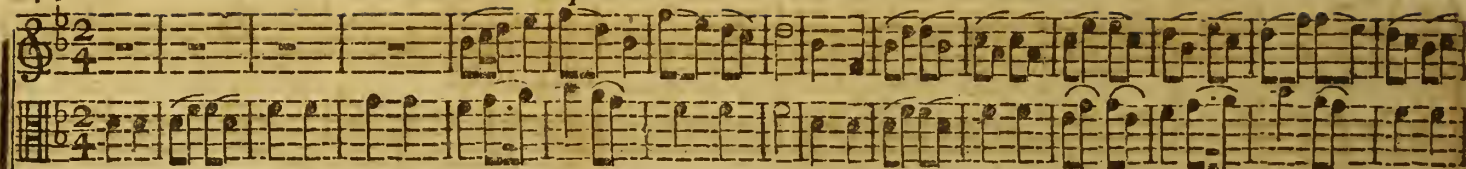
tread down, tread down our enemies, through God we shall do valiantly, we shall do valiantly, we shall do valiantly for it is he that shall



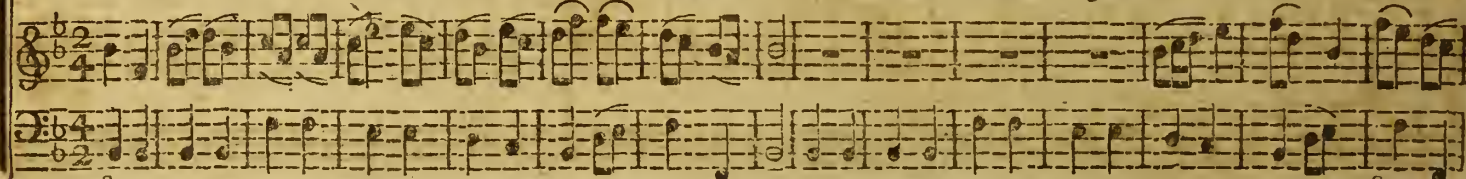
tread down, tread down our enemies. Hallelujah, hallelujah, hallelujah praise ye the Lord hal - le - lujah hal - le -

Swell.

lu - jah, halle - lujah, O praise, O praise, O praise the Lord, praise, praise, the Lord.

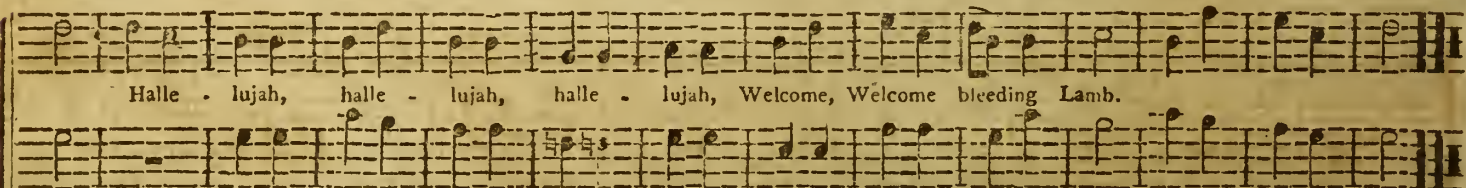


Lo he cometh countles trumpets blow before the bloody sign, midst ten thousand saints and angels - see the cru - ci - fi - ed

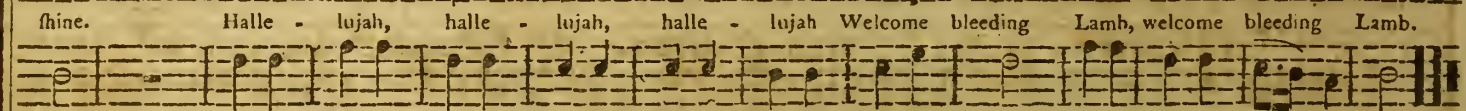


:S:

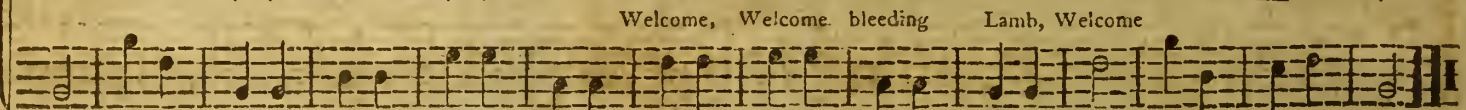
:S:



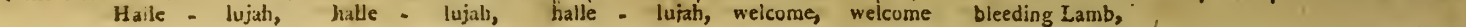
Halle - lujah, halle - lujah, halle - lujah, Welcome, Welcome bleeding Lamb.



shine. Halle - lujah, halle - lujah, halle - lujah Welcome bleeding Lamb, welcome bleeding Lamb.



Welcome, Welcome bleeding Lamb, Welcome



Haile - lujah, halle - lujah, halle - lujah, welcome, welcome bleeding Lamb,

*An Anthem, for Fast Day.* Some of the words from scripture.

145

Mourn, mourn, mourn, mourn, mourn, mourn, mourn, mourn,

Phar'oh and Ahab prevail in our land, Achans abound and

trouble the land, mourn, mourn, mourn, mourn, mourn, mourn, darknefs and clouds of awful shade, hang pendant

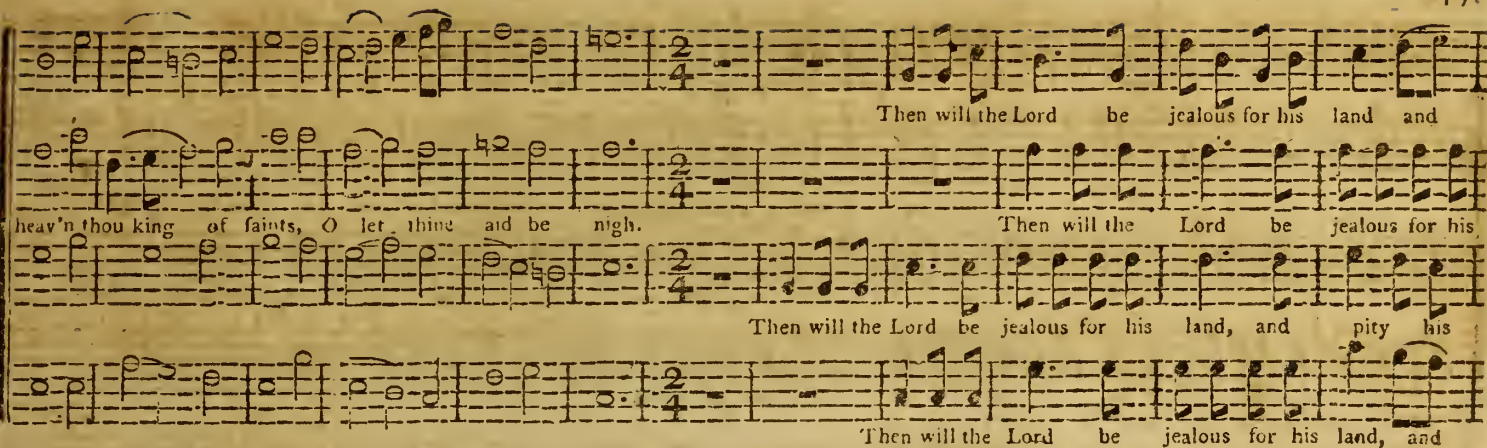
T

The musical score is written on ten staves. The first two staves are for Soprano and Alto voices, the next two for Tenor and Bass voices, and the remaining six staves are for a keyboard instrument. The music is in 3/2 time with a key signature of one flat (B-flat). The lyrics are written below the staves, with some words appearing on multiple staves. The score ends with a 'T' time signature.

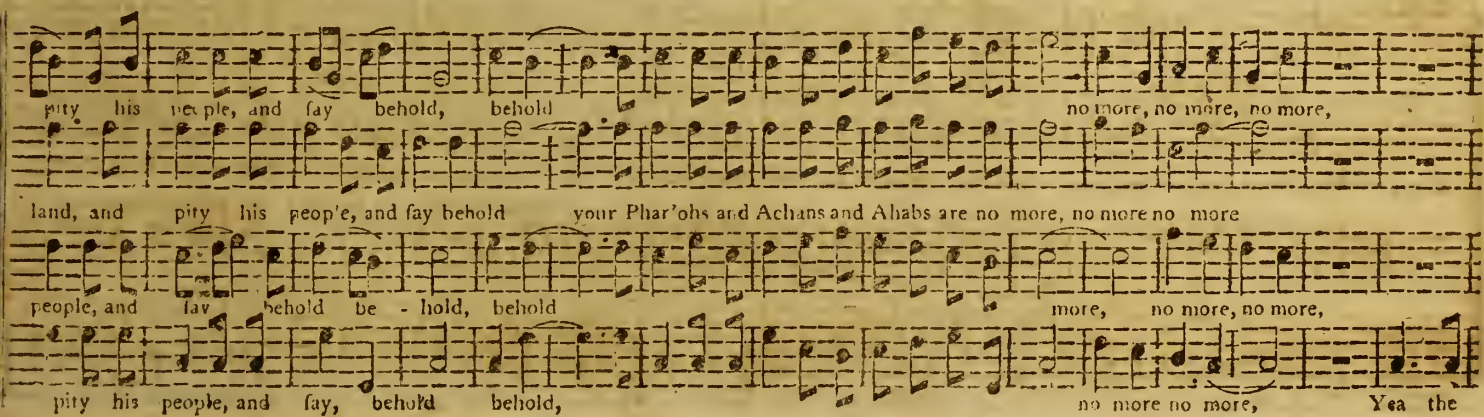
by a slender thread, waiting commission from God the upholder to fall fall, fall, and distress us, great

:S:

God avert th'impending doom, we plead no merit of our own, for mercy Lord we cry, bow down thine ear to our complaints, and hear from.



Then will the Lord be jealous for his land and  
 heav'n thou king of saints, O let thine aid be nigh. Then will the Lord be jealous for his  
 Then will the Lord be jealous for his land, and pity his  
 Then will the Lord be jealous for his land, and



pity his people, and say behold, behold no more, no more, no more,  
 land, and pity his people, and say behold your Phar'ohs and Achans and Ahabs are no more, no more no more  
 people, and say behold be - hold, behold more, no more, no more,  
 pity his people, and say, behold behold, no more no more, Yea the

behold, behold I will send you corn, and wine, and oil, and ye shall be satisfy'd,

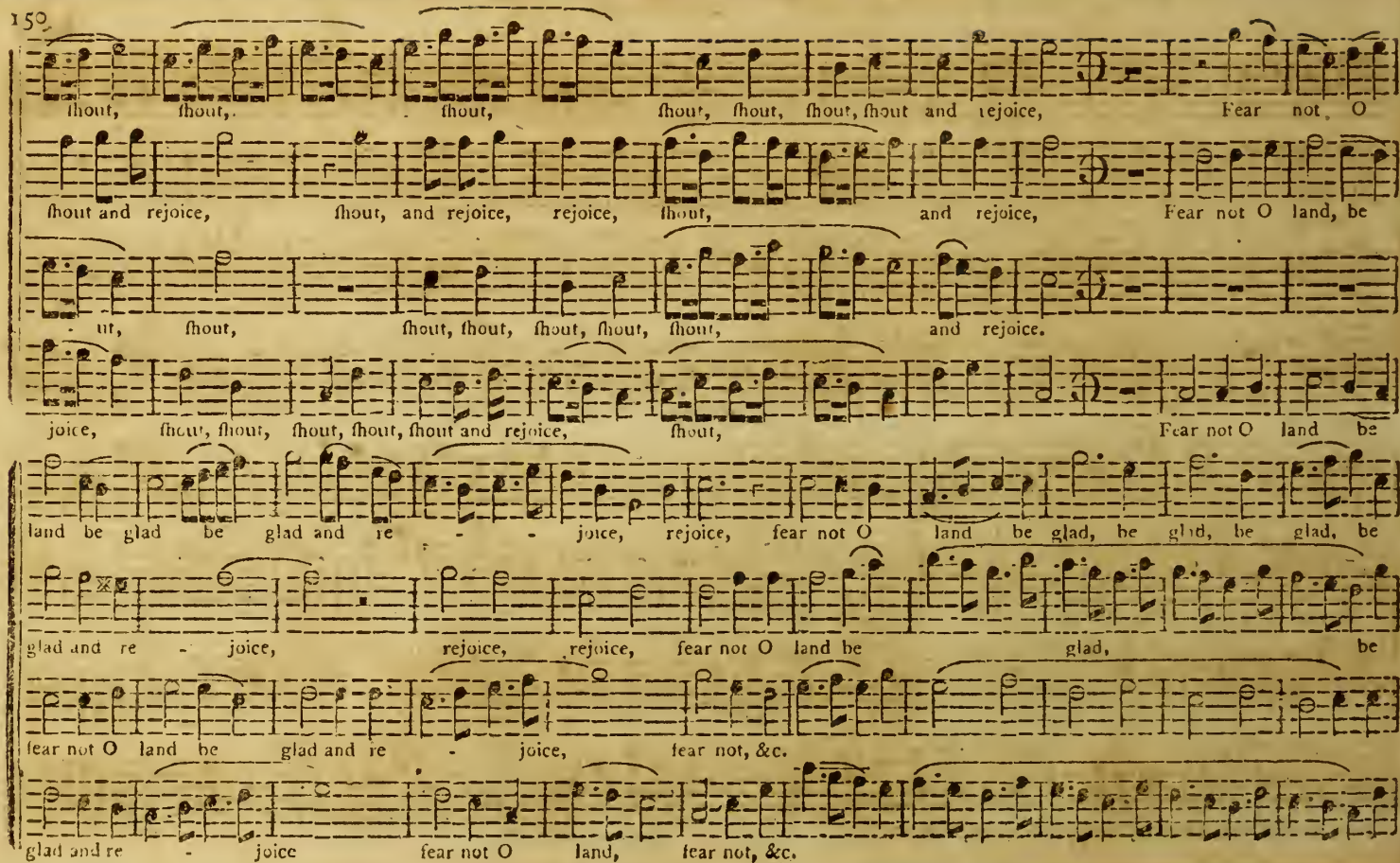
Lord will answer and say unto his people, And

And ye shall be satisfy'd,

be satisfy'd, be satisfy'd, be satisfy'd therewith, be

And ye shall be satisfy'd,





shout, shout, shout, shout, shout and rejoice, Fear not, O  
shout and rejoice, shout, and rejoice, rejoice, shout, and rejoice, Fear not O land, be  
ut, shout, shout, shout, shout, shout, and rejoice.  
joyce, shout, shout, shout, shout, shout and rejoice, shout, Fear not O land be  
land be glad be glad and re - - - joyce, rejoice, fear not O land be glad, be glad, be glad, be  
glad and re - - - joyce, rejoice, rejoice, fear not O land be glad, be  
fear not O land be glad and re - - - joyce, fear not, &c.  
glad and re - - - joyce fear not O land, fear not, &c.

:S:

:S: Soft.

Loud.

glad and rejoice, re-joice.

Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah.

Soft.

Loud.

:S:

praise the Lord, Hal - le - lu jah, hal - le - lu - jah, hal - le - lu - jah, praise the Lord.

Ye tribes of adam join, With heav'n, and earth, and seas, And offer notes divine, To your Creator's

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The music is written in a common time signature (C). The lyrics are printed below the staves, aligned with the notes.

:S: praise, Ye holy throng Of Angels bright, In worlds of light Be - gin the song. :S:

The second system of the musical score also consists of four staves, continuing the melody and harmony from the first system. It features the same instrumental parts and vocal lines. The lyrics continue below the staves, with the phrase 'Be - gin the song.' ending with a double bar line. The system is marked with ':S:' at both the beginning and the end.

*Adams.*

Words by Dr. Waws.

153

To spend one sacred day, Where God and saints a - bide, Af - fords di - viner joys, Than

:S:

:S:

thousand days besides. Where God re - forts I love it more to keep the door than shine in courts.

*Clarimont.* A Hymn for Easter. Words Anon.

Arise and hail the sacred day, Cast all low cares of life away, And thoughts of meaner things. This day to cure thy deadly woes, The

son of righteousness arose, With healing in his wings. The son of righteousness arose with healing in his wings.

Wings, with healing in his wings, &c.

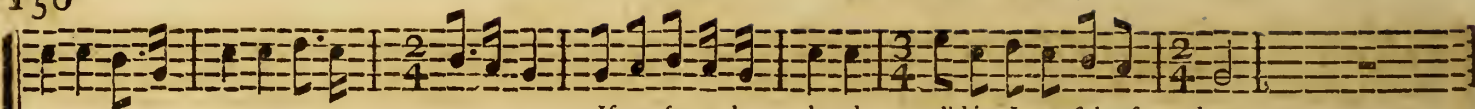
The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It is in the key of G major (one sharp) and 6/8 time. The melody is simple and hymn-like, with a clear structure of four lines of music. The lyrics are printed below the staves, with some words in italics. The score ends with a double bar line and a repeat sign.

*An Anthem.* Solomon's Songs.

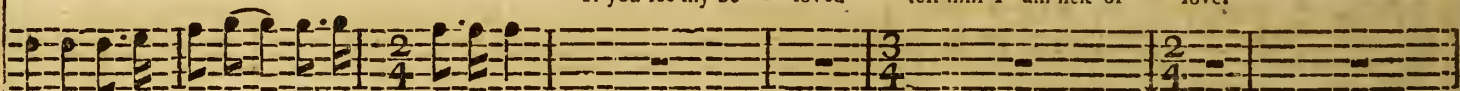
155

I charge you O ye Daughters of Je - rusalem that you stir not up nor awake my love till he please,

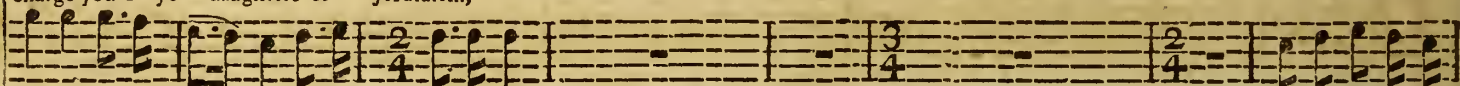
charge you, I charge you, I charge you, I charge you that you stir not up nor awake my love till he please, I



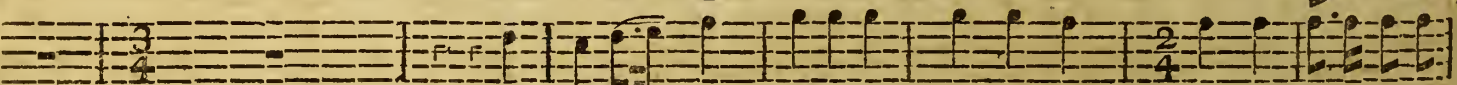
If you see my be - loved tell him I am sick of love.



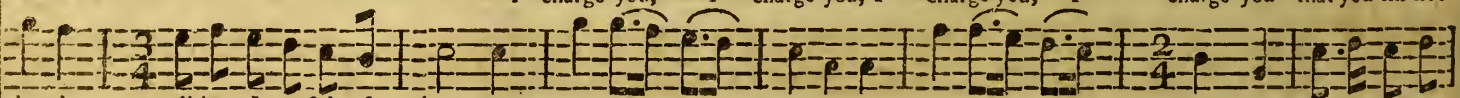
charge you O ye daughters of Jerusalem,



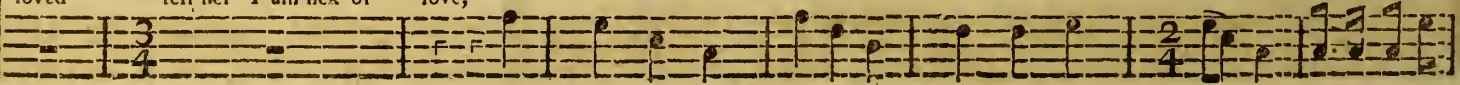
If you see my be-



I charge you, I charge you, I charge you, I charge you that you stir not



loved tell her I am sick of love,



up nor a - wake my love till he please,

What is thy be - loved more than a - nother O thou faireſt

My be - lov - ed is white and ruddy the chief among ten thousand I

among women,

charge you, I charge you, I charge you, I charge you, that you stir not up nor awake my love till he please.

My be - lov - ed is white and ruddy, the

What is thy beloved more than another, O thou fairest among women,

chief among ten thousand and altogether lovely; his head is as gold, and his eyes are like doves, and his hair is as black as a

The first system of the musical score consists of a vocal line and three accompaniment staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a 6/8 time signature. The lyrics are: "chief among ten thousand and altogether lovely; his head is as gold, and his eyes are like doves, and his hair is as black as a". The accompaniment staves are empty, with a 6/8 time signature indicated at the beginning of each staff.

raven. I charge you, I charge you, I charge you, I charge you that you stir not up nor awake my love till he please.

The second system of the musical score consists of a vocal line and three accompaniment staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a 3/4 time signature. The lyrics are: "raven. I charge you, I charge you, I charge you, I charge you that you stir not up nor awake my love till he please." The accompaniment staves are empty, with a 3/4 time signature indicated at the beginning of each staff.

When the Lord turn'd again the captivity of Zion, then was our mouths fill'd with laughter, with laughter, with

laughter and joy, then was our mouths fill'd with laughter, with laughter, with laughter, with laughter and joy.

When the Lord turn'd a

:S:

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then was our mouths fill'd with laughter, with laughter and joy, then was our mouths fill'd with

gain the captivity of Zion, &c.

:S:

laughter, with laughter, with laughter, with laughter, and joy, for they said among the heathen the Lord hath done great things for



for they that sow in tears shall reap in joy, shall reap, shall reap shall

rivers in the fouth. For they that sow in tears shall reap, in joy, for they that sow in tears shall reap, shall

shall re

for they that sow in tears shall reap in

reap, shall reap in joy, shall reap in joy, shall reap in joy, shall reap in joy, for they that sow in

reap, in joy, shall reap, shall reap, shall reap, in joy, in joy, shall reap shall

ap in joy, shall re ap in joy, shall reap, shall

joy, in joy, for they that sow in tears shall reap in joy, shall reap in joy, in

tears, shall reap in joy, shall reap, shall reap, shall reap, &c.  
 reap, shall reap in joy, for they that sow in tears shall reap in joy.  
 reap, &c. shall reap, shall reap, shall, &c.  
 joy, &c. for they that sow in tears, &c.

*The dying Christian's last farewell.* Spoken in the tenor.

Fare you well,  
 Fare you well,  
 My friends I am going a long journey never to return, Farewell,

And God grant we may meet in that land of harmony where the wicked cease from troubling and

Fare you well my friends,

and

where the weary are at rest

Where pleasures dwell for - ev - er more, and joys that never never fade, where pleasure

Joy s that

Joys that never, never fade, where

joys that never, never fade, where pleasures dwell forever more and joys that never fade, that never, never  
fade, and joys that never fade, Where pleasures dwell forever more and joys that never never fade, where pleasures  
fad, that never, never fade, and joys that never, never fade, that  
pleasures dwell forever more and joys that never fade, that never, never fade, that never, never

fade, and joys that never fade, where pleasures dwell forevermore, and joys that never fa  
 dwell forevermore, and joys that never :||: fade and joys that never fade, where pleasures dwell forevermore, and  
 never, never fade, that never, never fade, that never, never fade, and jo  
 fade, and joys that never fade, and joys that never :||: :||: fade where pleasures dwell forevermore, and joys that  
 :S:  
 de, and joys that never fade, that never fade,  
 joys that never fade, and joy that never, never fade,  
 oy that never :||: :||: fade. My friends I am summon'd to appear at the great tribunal,  
 never :||: and joys that never, &c.

Affettuofo.

Fare you well my friend,

Fare you well my friend, Languishing, and God grant we may meet in that land of

Fare you well my friend,

Fare you well my friend,

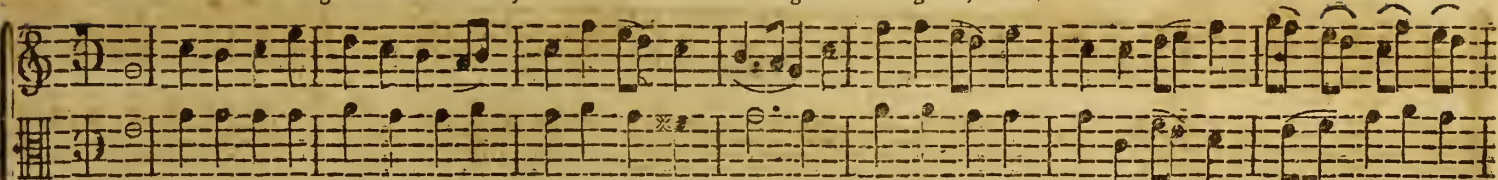
Affettuofo. Minum beating.

Harmony, where the wicked cease from troubling and where the weary are at rest. farewell, farewell, farewell,

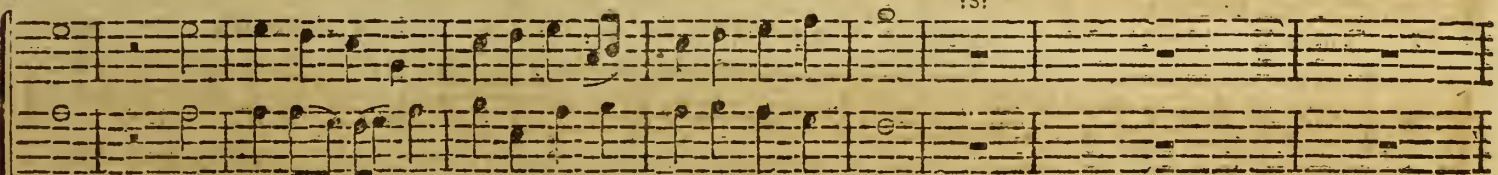
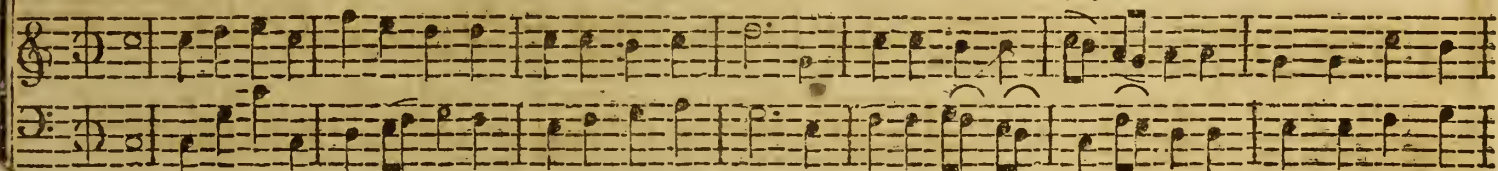
*New-Plymouth.* Words by Tate and Brady.

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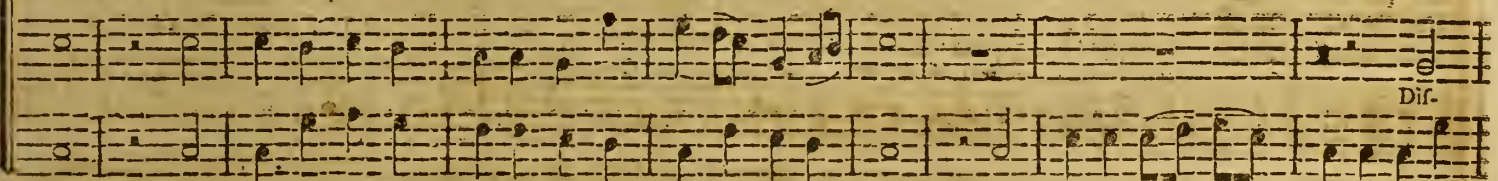
Suitable to be sung on the Anniversary of our Forefathers' landing in New England, Nov. 20th. Anno Domini 1620.



O Lord our fathers oft have told, In our attentive ears, The wonders in their days perform'd, And elder times than



theirs. How thou to plant them here didst drive The heathen from this land.



Rouse ye Yankies and celebrate this Anniversary, and do not say on the 21st day of November, 'I forgot what day it was yesterday.'

Dis - peopl'd by repea-ed strokes, Of thy avenging hand, of thy, &c.

Dis - peopl'd by repeated strokes, Of thy avenging hand, of thy a - veng - ing hand.

peopl'd by re - peated strokes of thy a - venging hand, Dis - peopl'd by repeated strokes of thy, &c.

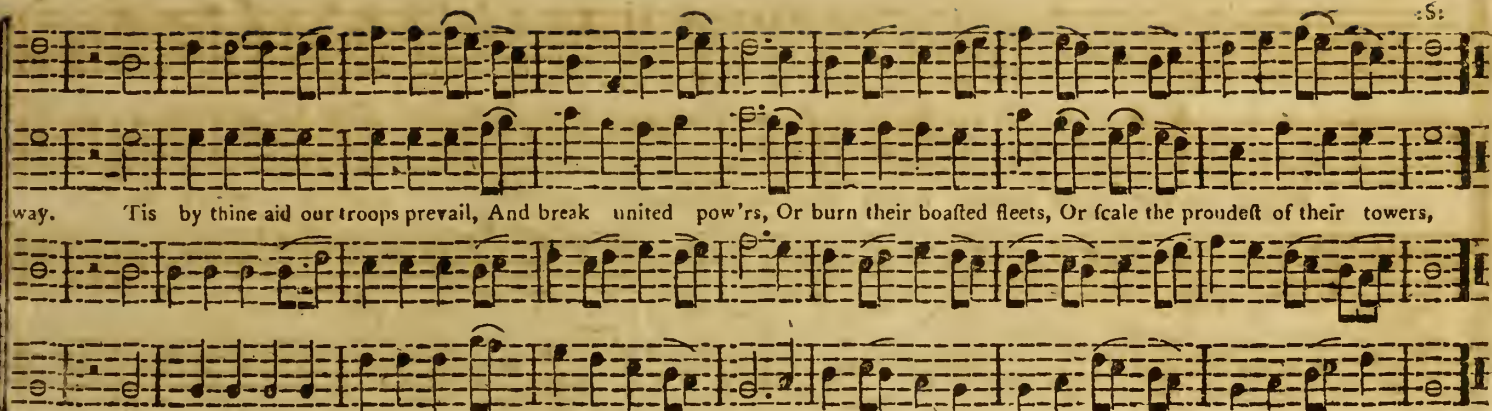
thy avenging hand, Dis - peopl'd by re - peated strokes of thy avenging hand, of thy, &c.

*Victory.* Words by Dr. Watts.

confound the foe, &c.

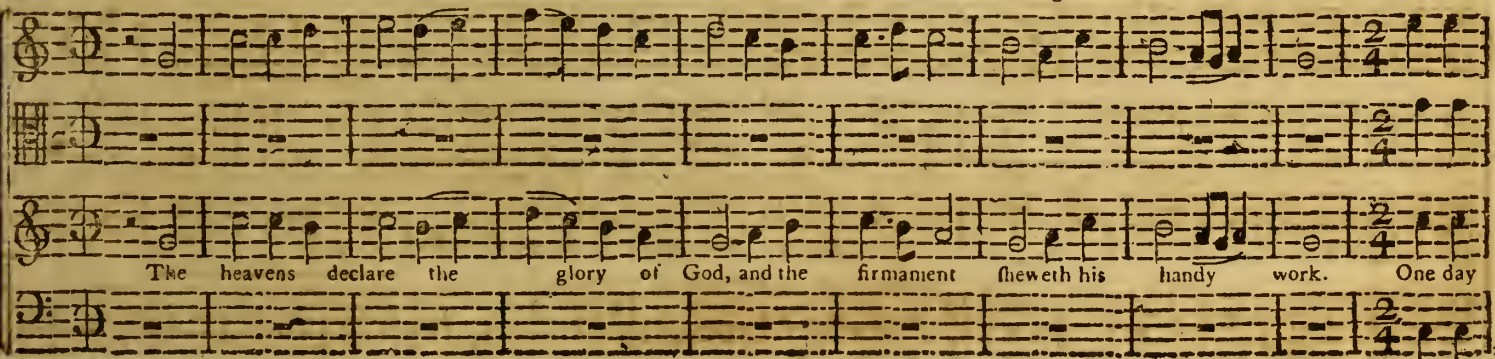
To thine allmighty arm, We owe the triumphs of the day, Thy terrors Lord confound the foe and melt their strength a -

confound the foe, &c.



*Sublimity, an Anthem. Psalm 19.*

This subject is both Praise and Prayer, it may answer for Thanksgiving or Fast.



tellet a - nother, and one night doth certify, doth certify, doth certify, doth certify a - nother,

His handy work, for there is neither

And the firmament sheweth his, &c.

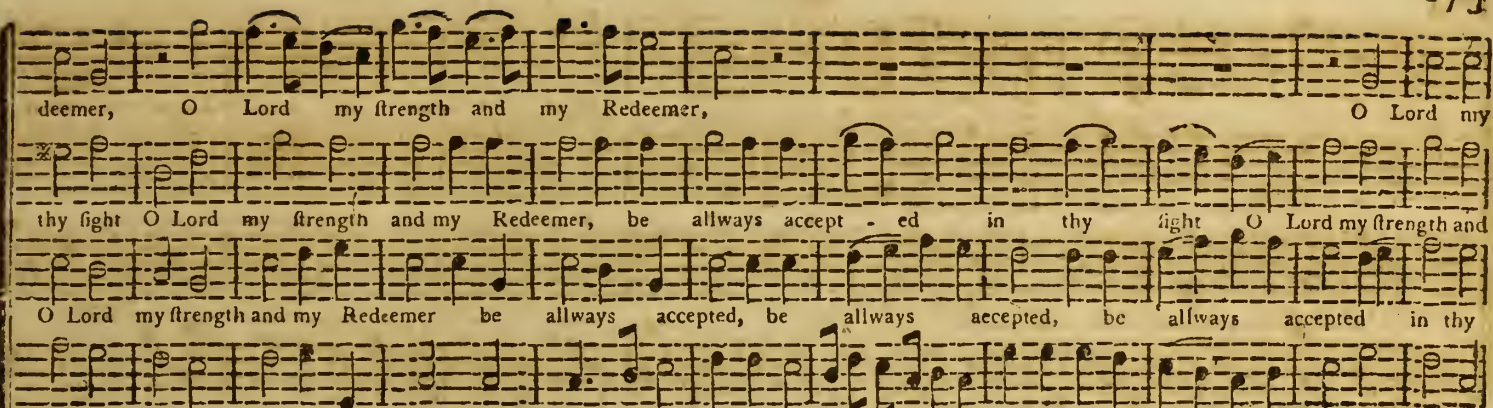
The heavens declare the glory of God,

Their found is gone into all lands, Their found is gone  
 speech nor language where their voice is not heard. Their found is gone out, their found is gone out in-  
 Their found is gone out, their found is gone out, their found is gone out in-  
 Their found is gone out, their found is gone out, is gone out in - to all lands, in-

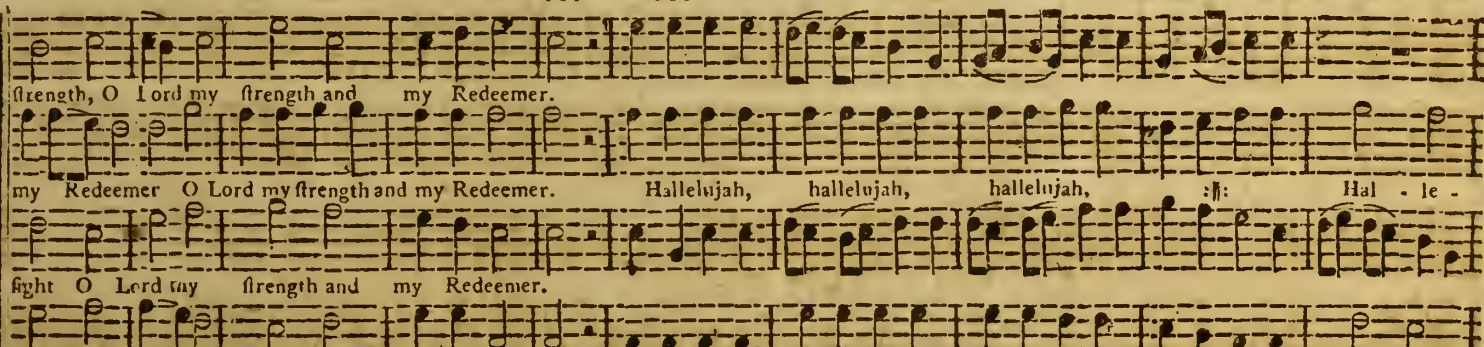
to all lands, The statutes of the Lord are right and rejoice the heart, and rejoice the heart, and rejoice the

Let the words of my  
heart, and rejoice, and rejoice, and rejoice the heart.

Let the words of my mouth and the meditation of my heart be all-ways accept-ed in thy fight O Lord my strength and my Re-  
Let the words of my mouth and the meditation of my heart be allways accepted, be allways accepted in  
words of my mouth and the meditation of my heart, and the meditation of my heart be allways accepted in thy fight  
heart be allways accept-ed in thy fight, O Lord my strength, O Lord my strength,

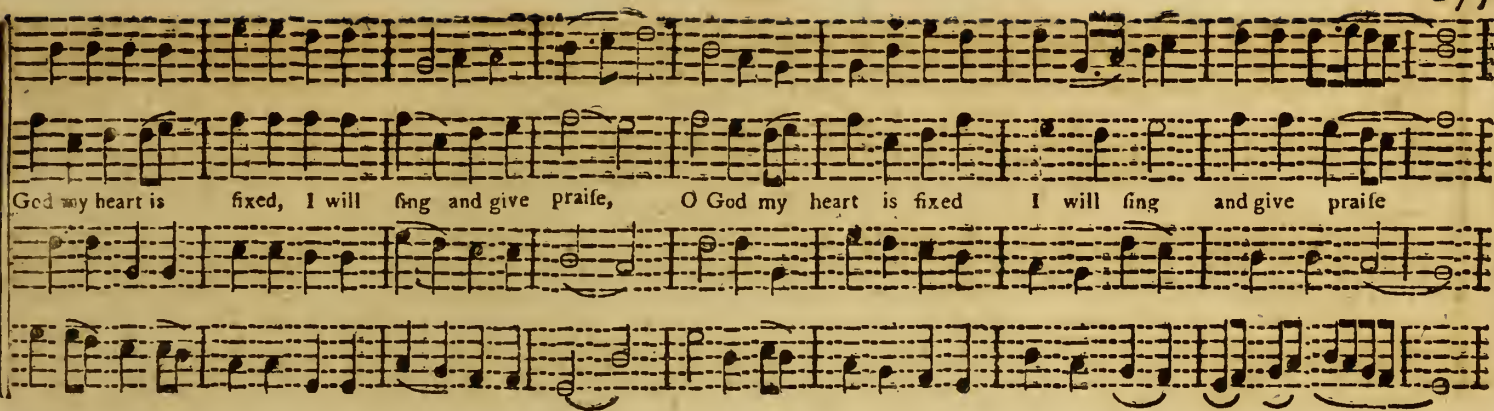


deemer, O Lord my strength and my Redeemer, O Lord my  
 thy fight O Lord my strength and my Redeemer, be allways accept - ed in thy fight O Lord my strength and  
 O Lord my strength and my Redeemer be allways accepted, be allways accepted, be allways accepted in thy  
 O Lord my strength and my Redeemer, Let the words of my mouth and the meditations of my heart be, &c.  
 :S: :S:



strength, O Lord my strength and my Redeemer.  
 my Redeemer O Lord my strength and my Redeemer. Hallelujah, hallelujah, hallelujah, :||: Hal - le -  
 fight O Lord my strength and my Redeemer.  
 Amen,





Even with my glory,

Awake lute and harp, I myself will A-  
 Awake, A - wake lute and  
 glory, even with my glory, even with my glory, Awake, Awake, lute and har-  
 Awake, A - wake, Awake lute and  
 wa - ke, I myself will awake, I myself will A - wake will A - wa - ke, I my-  
 harp, I myself will awake, I myself will Awake, will awake, I myself will awake,  
 - p, I my - self will awake, I myself will awake, I my - self will awake, will awake a-  
 harp, I myself will awake, I myself will awake, I myself will awake, I myself

:S:

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self will awake, I myself will awake, I myself will awake right early.  
 will awake, I myself will awake right early.  
 wake right ear - ly, right early.  
 will awake, I myself will awake, &c. I will praise thee O Lord a-

:S:

And I will sing praises unto thee among the nations. Be thou exalted  
 among the nations.

high, be thou exalted high O God above the heav'ns, and thy glo - ry above all the earth, thy glo - ry, thy and thy glory thy, &c.

glo - ry a - bove all the earth.

Give us help from trouble,

Give us help from

Give us help from trouble,

Give us help from trouble, for va-

trouble, for va

for vain, for vain, for vain, &c.

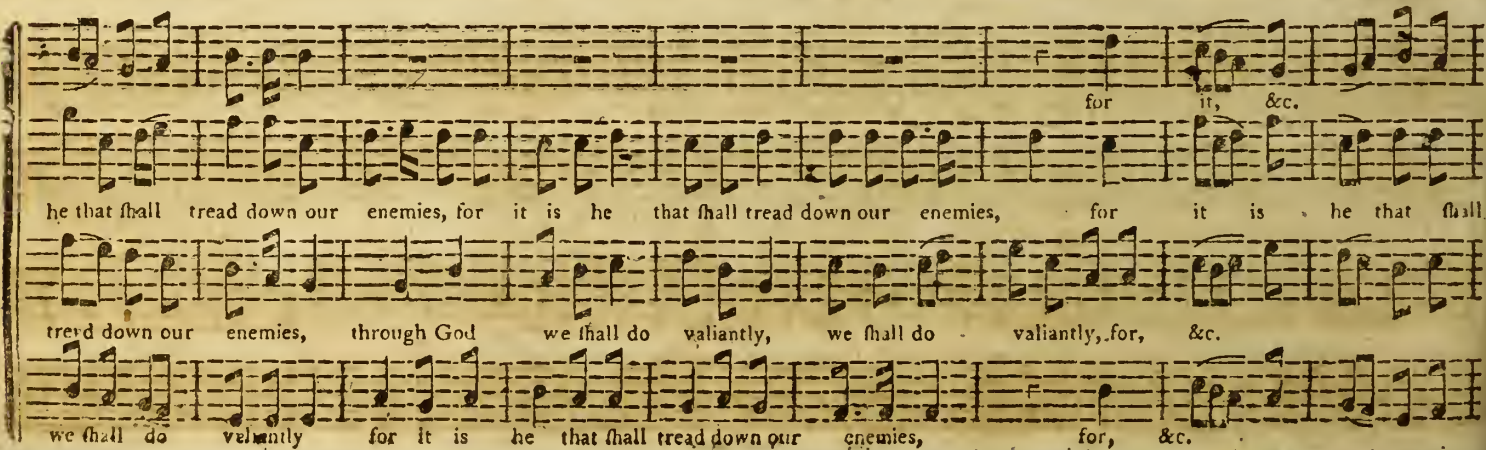
for vain, for vain is the help of man. Through God

in, &c.

in, for vain, for vain, for vain. &c.



we shall do valiantly, we shall do valiantly, we shall do valiantly, for it is  
for it is he that shall  
Through God



for it, &c.  
he that shall tread down our enemies, for it is he that shall tread down our enemies, for it is he that shall  
tread down our enemies, through God we shall do valiantly, we shall do valiantly, for, &c.  
we shall do valiantly for it is he that shall tread down our enemies, for, &c.

tread down our enemies, our enemies, our enemies, for it is he that shall tread down our enemies.

:S:

through God we shall do valiantly, for it is he that shall tread down our enemies. Hallelujah, halle-

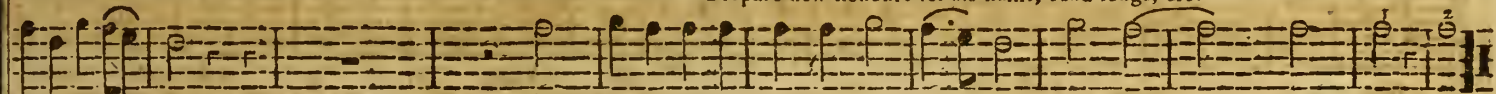
lujah, :||: Amen, Hallelujah, :||: :||: Amen, :||: :||: Hallelujah, Amen.

*St. Andrew's.* Words by Dr. Watts.

Behold the glories of the Lamb, Amidst his father's throne, Prepare new honours, prepare new honours for his name, And

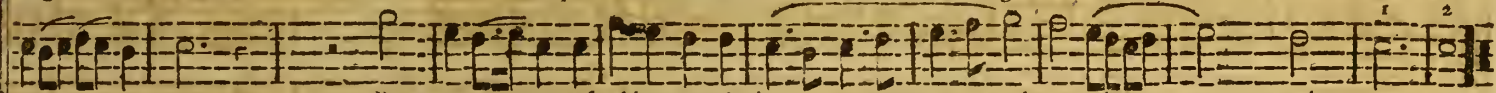


Prepare new honours for his name, And songs, &c.

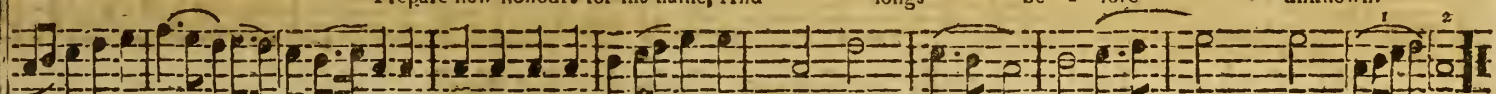


songs before unknown.

Prepare new honours for his name, And songs before unknown.



Prepare new honours for his name, And songs be fore unknown.

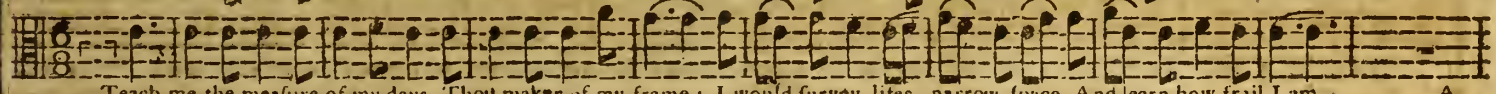
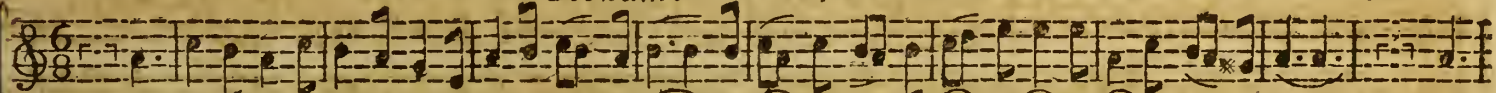


Prepare new honours for his name, And songs before unknown, And songs, &c.

*Cobham.*

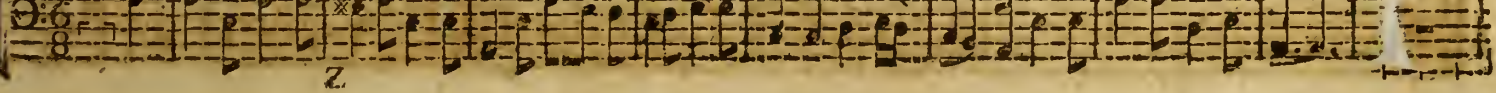
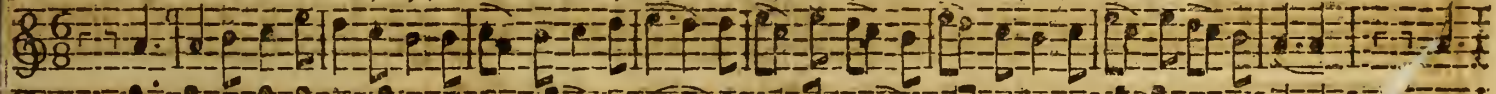
Words by Dr. Watts.

:S:

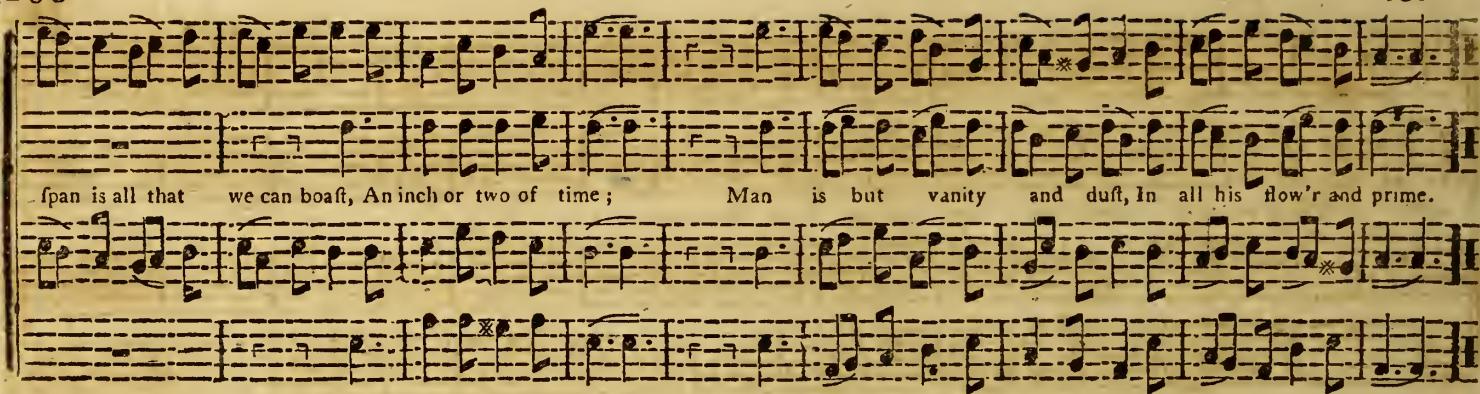


Teach me the measure of my days, Thou maker of my frame; I would survey life's narrow space, And learn how frail I am.

A

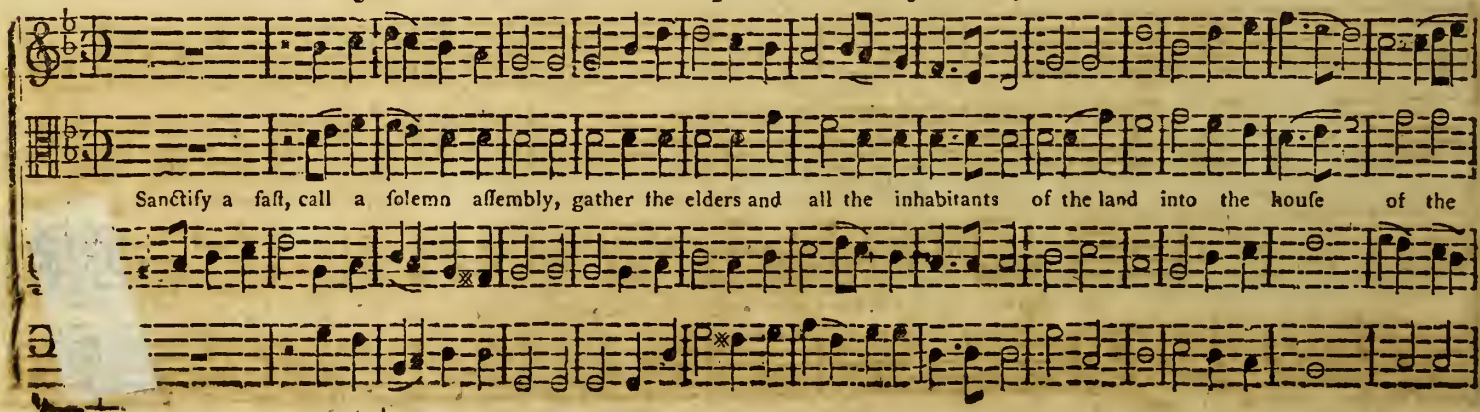


Z



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.

*An Anthem. Joel, 1st and 2d Chap. Suitable for Fast.*



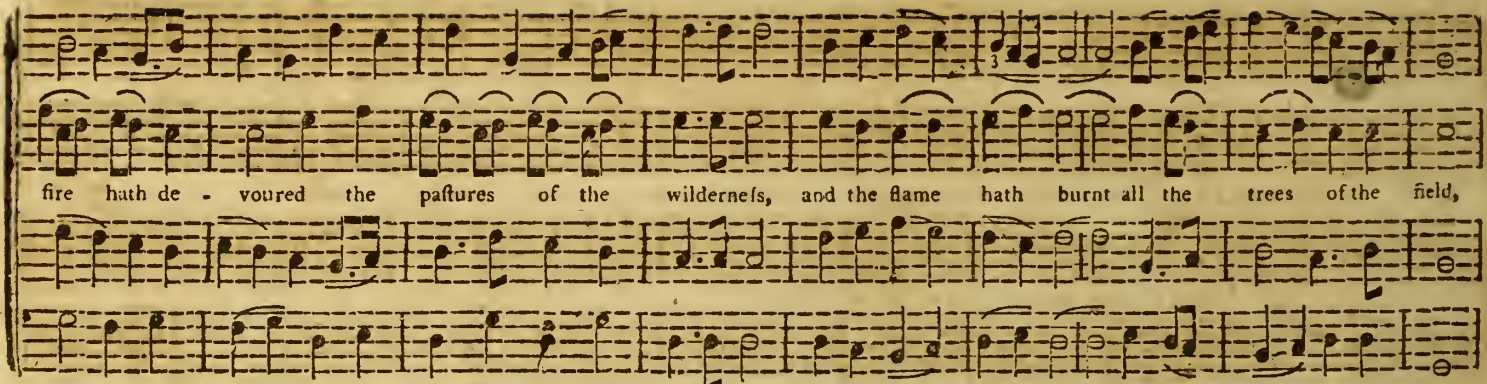
Sanctify a fast, call a solemn assembly, gather the elders and all the inhabitants of the land into the house of the

Lord our God, and cry, and cry, and cry un - to the Lord,


The feed is rotten under the clods, the barns are broken  
:S:

O Lord to thee will I cry, for the

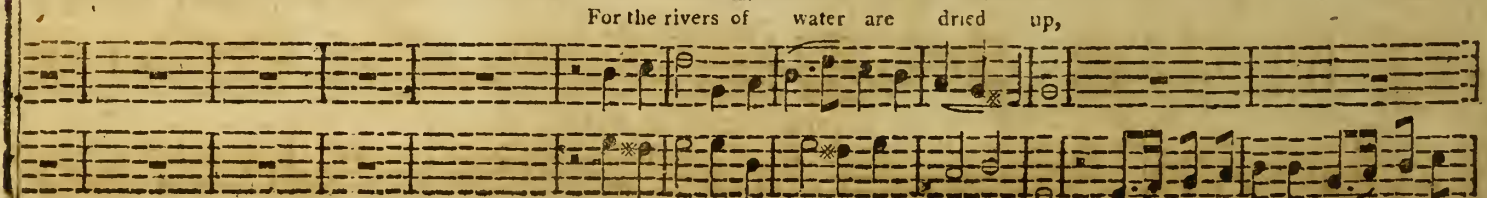
How do the beasts groan because they have no pasture,  
down for the corn is withered,



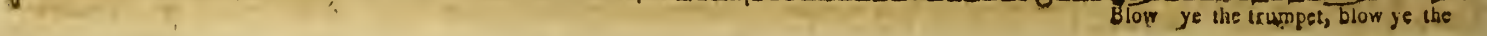
fire hath de - voured the pastures of the wilderness, and the flame hath burnt all the trees of the field,



The beasts of the field cry also unto thee,



For the rivers of water are dried up,



Blow ye the trumpet, blow ye the

Blow ye the trumpet, blow the trumpet, blow ye the trumpet, blow the trumpet,

Blow ye the trumpet, blow the trumpet, let the trumpet sound, blow ye the trumpet, let the

Blow ye the trumpet, blow ye the trumpet, blow ye the trumpet, blow ye the trumpet, blow ye the trumpet,

trumpet, blow ye the trumpet, blow the trumpet, blow the trumpet, let the

blow the trumpet, blow the trumpet, let the trumpet sound.

trumpet sound, sound, let the, &c. Sanctify a fast, call a solemn assembly,

blow the trumpet, blow the trumpet, blow the trumpet, the trumpet in Zion.

trumpet sound, sound, let the trumpet sound.

let the priests, the ministers of the Lord weep, weep, weep, between the porch and the

altar, and let them say O Lord, O Lord, O Lord spare thy people, for wherefore should the heathen say

Sharp key.

191

rejoice, rejoice, rejoice, &c.

where is now their God, Fear not O land, be glad and rejoice, rejoice for the

re jo ice for the

rejoice, rejoice, rejoice, &c.

rejoice, :||: re-

Lord will do great things. Be glad then ye children of Zion, and rejoice, :||: re-

re- joi

rejoice, :||: re-

joyce, :||:

joyce, :||: :||:

in the Lord your God.

ce in, &c.

joyce, :||: :||:

&c.

For

he

hath

given

you

the

former

rain

mod'rately,

and

And

he

will

cause

to

come

down

for

you

the

former

and

the

latter

rain

he

will

cause

to

come

down,

&c.

And the fats shall overflow with wine and oil,  
the first month, Be glad then ye  
And the floor shall be full of wheat,

And re-joice, rejoice,  
children of Zion, and re-joice in the Lord your God, for he hath given you the former rain  
A a

mod'rately and he will cause to come down for you the former rain and the latter rain in the first month, and

ye shall eat in plen - ty, and be fatisfy'd, and praise the name of the Lord your God. Be glad then ye

And rejoice, re-joice, rejoice, &c.

children of Zion, rejoice, :||: :||: in the Lord your God, for he hath given you the

And re-joice, &c.

And rejoice, :||: :||: &c.

former rain moderately, and he will cause to come down for you the rain, the former rain, and the latter rain in

And it shall come to pass: that who so - ever shall call on the name of the Lord,

the first month.

our God shall be de - liver - ed, and rejoice, and rejoice,

Be glad then ye children, of Zion, re - joice,

And re - joice

And rejoice, :||

and rejoice, and rejoice, &c.

rejoice, rejoice, in the Lord your God, for he hath given you the former rain mod'rately and

ce, &c.

re - joice, re - joice, &c.

he will cause to come down for you the rain, the former and the latter rain in the first month.

How vast must their advantage be, How great their pleasure prove ; Who live like brethren, And consent in offices of

love. 'Tis pleasant as the morning dew, That fell on Zion's hill ; When God his mildest glory shews, And

The musical score is written on ten staves. The first system consists of four staves (treble and bass clefs). The second system also consists of four staves, with the first two staves of the second system containing a key signature change to B-flat major and a time signature change to 6/4. The lyrics are placed between the staves.

:S:

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makes his grace dif - til.

Tis like the oil di - vine - ly sweet, On Aaron's rev'rend

head, The trick'ling drops perfum'd his feet, And o'er his garments spread.

# I N D E X.

**A**DAMS,  
 Bellingham,  
 Broad-Cove,  
 Cobham,  
 Cohasset,  
 Claremont,  
 Creation,  
 Cross-Street,  
 Dedham,  
 East-Sudbury,  
 Egypt,  
 Gilead,  
 Great-Plain,  
 Hopkinton,  
 Invocation,  
 Lewis-Town,

H. M. 153  
 C. M. 58  
 C. M. 129  
 C. M. 185  
 L. M. 59  
 P. M. 154  
 C. M. 52  
 P. M. 56  
 L. M. 95  
 H. M. 152  
 C. M. 61  
 C. M. 82  
 L. M. 47  
 P. M. 144  
 L. M. 57  
 C. M. 198

Morning-Hymn,  
 New-Plymouth,  
 Norfolk,  
 Revelation,  
 Rochester,  
 Rocky-Nook,  
 St. Andrews,  
 St. Enoch,  
 St. John's,  
 St. Thomas,  
 South-Boston,  
 Thomas-Town,  
 Victory,  
 Washington-Street,  
 West-Sudbury,  
 West-Sudbury,\*  
 Weymouth,

C. M. 68  
 C. M. 169  
 L. M. 51  
 C. M. 62  
 P. M. 81  
 C. M. 49  
 C. M. 184  
 C. M. 67  
 L. M. 55  
 C. M. 127  
 H. M. 83  
 C. M. 66  
 C. M. 170  
 C. M. 64  
 C. M. 50  
 H. M. 69  
 S. M. 74

## A N T H E M S.

Hark ! Hark ! &c. 117  
 Hear, hear O heavens, &c. 42  
 I charge you, O ye daughters, &c. 155  
 I am come into my garden, &c. 76  
 I will love thee, &c. 131  
 My friends, &c. 164  
 Mourn, mourn, &c. 145  
 O God, thou hast been, &c. 138  
 O God, my heart is fixed, &c. 176  
 O praise God, &c. 97  
 O praise the Lord of heaven, &c. 35  
 O thou to whom, &c. 105  
 Sanctify a fast, &c. 186  
 Sing praises, &c. 70  
 The heavens declare, &c. 171  
 We have heard with our ears, &c. 84  
 When the Lord turned, &c. 160

\* This tune should be named Sudbury, not West Sudbury.