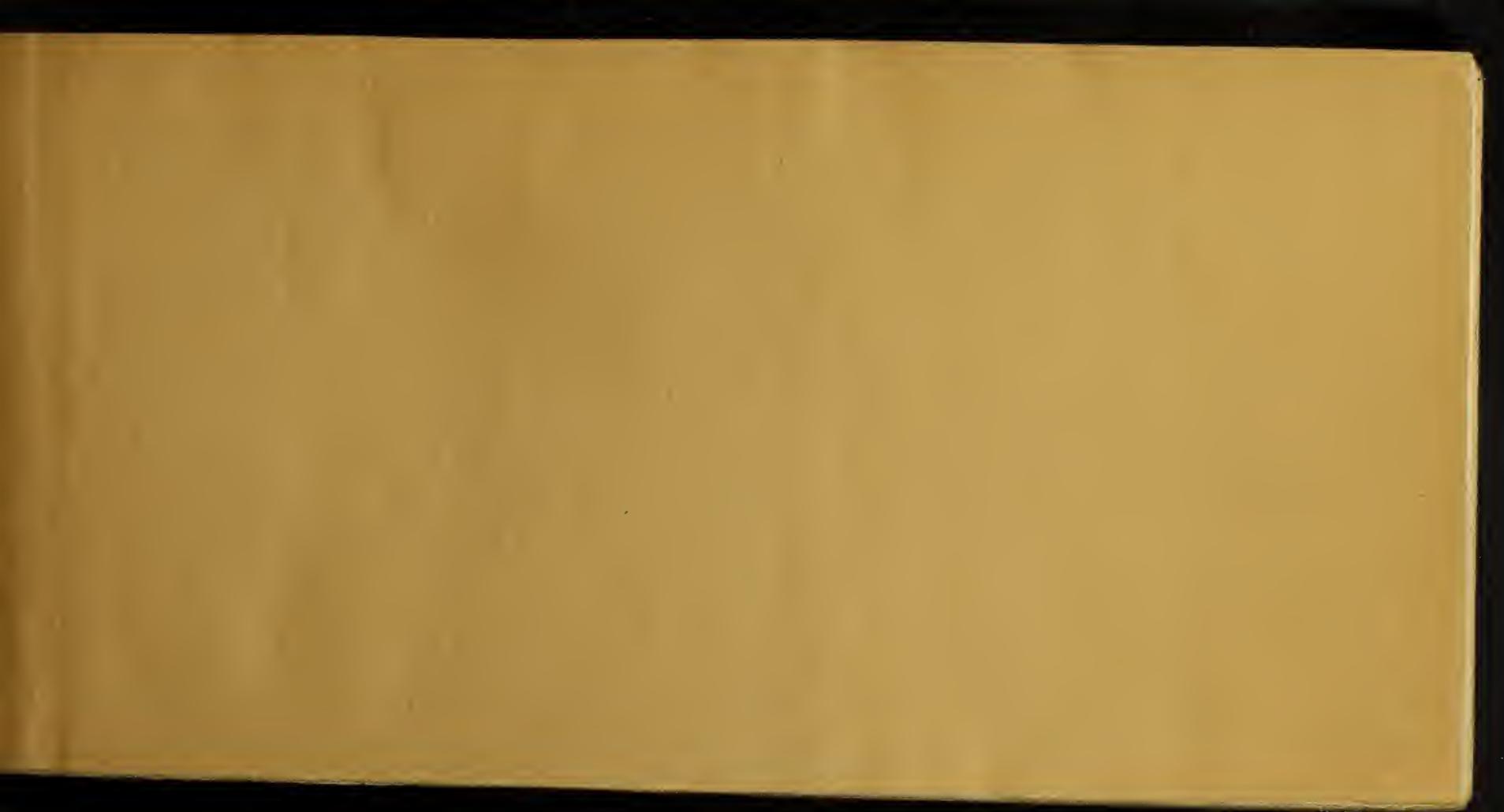
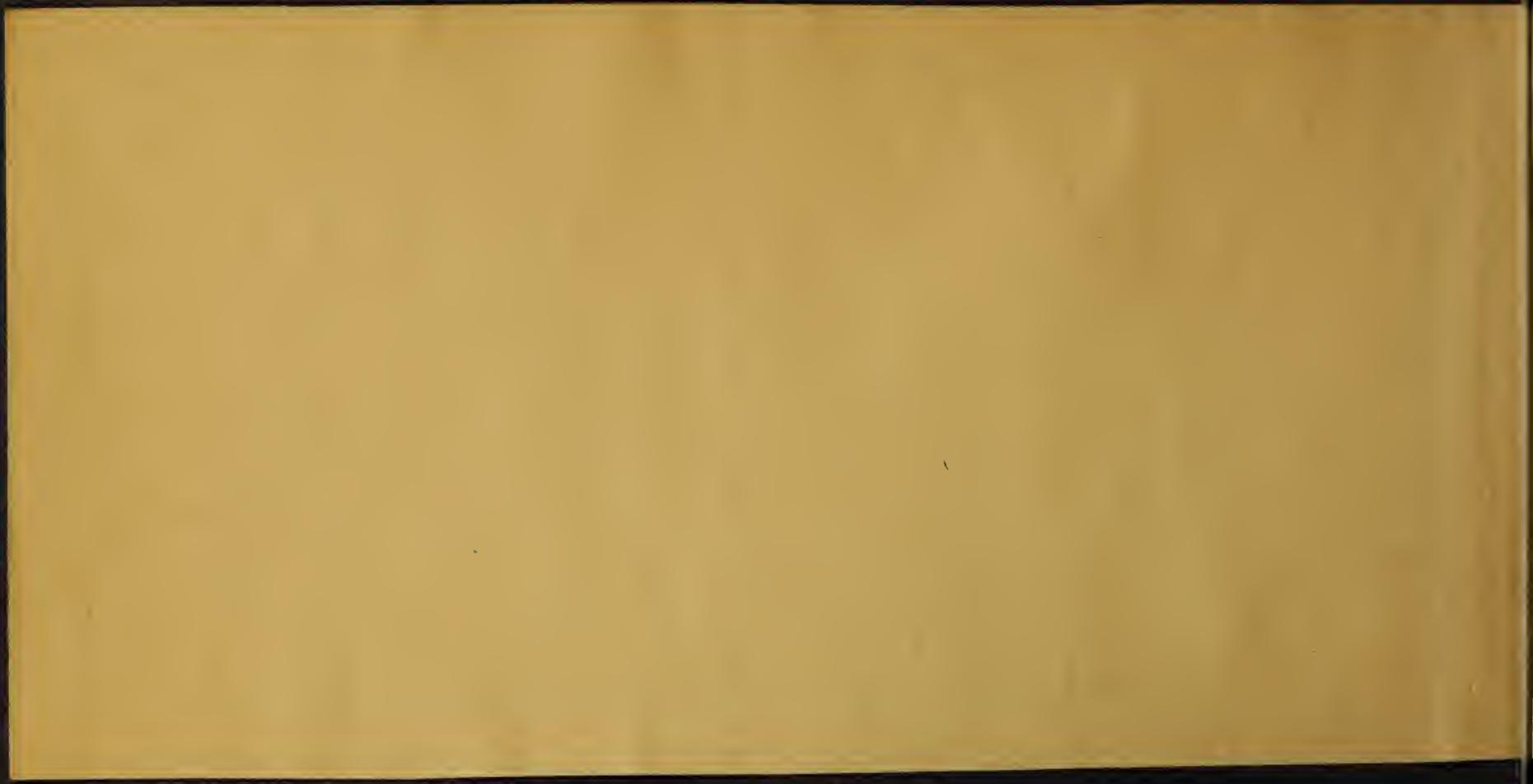


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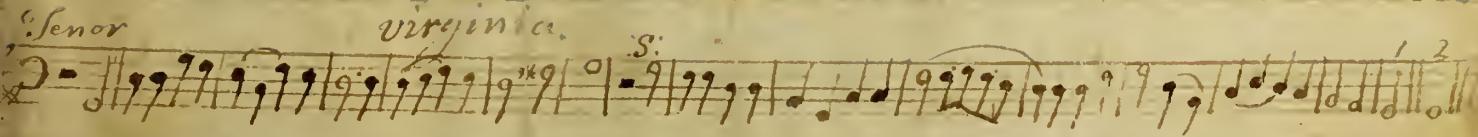












is to you & everybody - many thanks

T H E
MASSACHUSETTS HARMONY.
B E I N G
A NEW COLLECTION OF
P S A L M T U N E S,

FUGES AND ANTHEMS,

S E L E C T E D

From the most Approved AUTHORS, Ancient and Modern.

BY A LOVER OF HARMONY.

1/203

P R I N T E D for, and Sold by JOHN NORMAN, at his Shop in Marshall's Lane, near the Boston Stone; where may be had a new Collection of Tunes
suitable to bind up with WATT's Psalms and Hymns; also, the British Grammar, French Grammar, Spelling Books, Psalters, Primers, &c.

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							The Beauty of Israel

* The Cliff on the Tenor, in the 15th Psalm Tune, should be on the upper line but one.

P R E F A C E.

TH E Motives which first induc'd me to publish the following sheets, were the repeated solicitations of many persons, and a sincere desire to furnish Schools with a variety of plain Psalm Tunes, and such as were particularly adapted to public Social Worship. I have selected most of the Puges and Anthems from different European Publications, and some are entirely Original. I wish'd to have added several other Anthems; but the propos'd size wou'd not admit of it. I hope none of those worthy Characters who have heretofore published Books of this kind, will be so ungenerous as to brand me with the appellation of pirate, or plagiarism, because I have so high an opinion of their knowledge in this Science, their judgment, and good taste, as to publish some of their Compositions. If, I have any claim to truth, I shall be believed when I assert, that I did not undertake this Compilation from lucrative motives, but, as hinted before, with a desire to be serviceable to such as wish to gain some knowledge in this divine Science. I have endeavoured to fill the following pages with the works of the most approved Authors, both ancient and modern, though it cannot be expected that all the good pieces which they contain can appear in so small a compass as this; doubtless there may be many in this, which the judicious and curious may think might have been omitted, and their places filled with those which are better. I am very sensible, that no publication of this kind will universally please; because those pieces which agreeably affect the auricular Organs of some, will not strike others in the same manner: And indeed there are some stoic souls, whom music's charms could never move, and who would not blush to assert, that the grinding of knives entertained them as agreeably as Handell's organ. To which I have nothing to say; but only that they are deprived of part of that pleasure and satisfaction which I enjoy. I shall receive it kindly of those who may discover errors, if they would judge candidly, and hope to be believed when I assert, that I have meant well, and had this collection been as much better as some may think it might have been, they should have been as sincerely welcome.

The EDITOR.

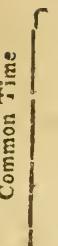
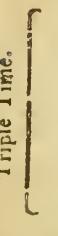
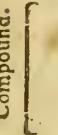
A D V E R T I S E M E N T.

SO M E Tunes (being given to the Engraver, who took them from wrong publications) will appear without the usual Cliff on the Counter, and some with double Bars, and two or three with a C Cliff on the Tenor, from the great Mr. Arnold, who always used the Cliff: But as the Counter may as easily be sung without a C Cliff, and the Tenor with a C, as a G Cliff, and the trouble of erasing would be so great, I presume it will be excused. Some discords may be found in several pieces; but they are allowed when properly covered, and all parts move together; and I only wish there may not more be made in performing the pieces, than there really are in them. I must confess, I don't think it absolutely necessary to introduce discords into the composition of a tune, in order to have some discovered in performing it. And I wish Masters in particular would attend to such persons, and choirs as they instruct, and observe that they give the right sound to Mi, in a natural sharp key; for 'tis very seldom that I hear St. Hellens or 34th Psalm, &c. sung right, and even by such persons, who would not think you complimented them too highly, if you told them they had a most delicate ear, and could accurately distinguish between a concord and discord, even if they were then grating your ear with their Jargon. Correctness has been the principal object in view, if I have failed in attempting to obtain it, the indulgence of the public, and the candor of teachers in particular, will plead in my favour. I shall omit suggesting any rules respecting composition, lest it might be too justly observed, that I had attempted what I did not sufficiently understand.

O R N A M E N T S of M U S I C.

IN performing vocal Music, it is absolutely necessary, that the voice should be as clear as possible, that every note should be sounded clear and distinct; the words and syllables, should be pronounced plain and full, except such, in which are letters, which are not sounded in common pronunciation, as in people, chosen, &c. Accent is a certain force of the voice upon particular parts of the bar, and distinguishes one mood from another, and without which there would be but one mood. Common Time being divided into four equal parts, the first and third are accented. Triple Time into three equal parts, the first and third likewise. Compound Time into six; the first and fourth are accented. The first part of a Bar is always accented, and more forcibly than the last accented part. The fourth Mood of Common Time, and the Moods of Triple, can but just be said to have more than one accent in a Bar. The length of Notes sometimes answers, in some measure, for force of voice, which is common in Triple Time; by this Notes of Syncopation are formed, which interfere with the proper Accent, and have it in the middle of the Note. The accent of the Music should always agree with emphatical Words and accented Syllables.

Of M O O D S.

Common Time. 	First	C Common Time is measured by even Numbers, as 2, 4, 8, &c. each bar including such a Quantity of Notes, or Refts, as will amount to a Semibreve, which is the Measure Note, and is to be sounded while you may distinctly tell 1, 2, 3, 4, containing 1, 2, with the hand down, and 3, 4, with it up.
	Second	D Has a Semibreve for the Measure Note, and beats after the same manner, only half as quick again.
	Third	C or D Has the same Measure Note, and Sung as quick again as the first and second; the hand once down, and once up in each Bar, which contains two beats.
	Fourth	E This has a Minim for a Measure Note, and beat as in the last, only a third quicker
Triple Time. 	First	F Triple Time is measured by odd Numbers, as three Minims, three Crotchets, three Quavers, and in a Bar. This Mood contains three Minims in a Bar; and Sung in the time of two Seconds, two beats down, and one up.
	Second	G Contains three Crotchets, or a pricked Minim in a Bar, and beat after the same manner, but a third quicker.
	Third	H Has three Quavers in a Bar, and Sung a third quicker than the 2d—two beats in a Bar, the Hand twice as long down as up.
	Fourth	I Contains six Crotchets in a Bar, three beat down, and three up, two beats in a Bar.
Compound. 	Second	J Contains six Quavers in each Bar, three beat down, and three up, in each Bar.

Treble and Tenor

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

Counter,

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

Bass.

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

This Cliff is used on the Treble and Tenor, and is always on the Second line from the bottom.

This Cliff is seldom used but in Counter, and is placed on the middle Line and is called the C Cliff.

This Cliff used only in Bass, is set on the Second Line from the Top, and is called the F Cliff.

T S E G A M U T, &c.

Names	Notes	Refts
Semibreve	○	
Minima	○	
Crotchet	○	
Quaver	○	
Simiquaver	○	
Demisemiquaver	○	

If there are neither Flats nor Sharps on a Tune, Mi is in — B. But if B be flat Mi is in — E. If B & E be flat Mi is in — A. If B E & A be flat Mi is in — D. If B E A & D be flat Mi is in — G. B E A D & G be flat Mi is in — C. If B E A D G & C be flat Mi is in — F. If B E A D G C & F be flat Mi is in — B.
If F be Sharp Mi is in — F. If F & C be sharp Mi is in — C. If F C & G be sharp Mi is in — G. F C G & D be sharp Mi is in — D. If F C G D & A be sharp Mi is in — A. If F C G D A & E be sharp Mi is in — E. If F C G D A E & B be flat Mi is in — B.

The following Scale will easily discover whether a Tune is on a flat, or sharp Key, if the third sixth and seventh, are half a Tone higher, or are major thirds, sixth and seventh it is on a Sharp Key, if minor, then it is on a Flat Key. If the last Note in the Bass which is the Key Note, is immediately above Mi, consequently Fa, it is a Sharp Key, if below Mi, consequently La, the Tune is on a Flat Key.

Sharp Key,	Flat Key.
Major — Mi — 7th —	Minor — Sol — 7th —
Major — La — 6th —	Minor — Fa —
— Sol —	— La —
— Fa —	— Sol —
Major — La — 3d —	Minor — Fa — 3d —
— Sol —	— Mi —
— Fa —	— La —

Explanation of the several Musical Characters.

Characters.	
A Brace.	{ Shews how many Parts move together.
Single Bar,	Divides the time equally according to the Measure Note.
Double Bar.	Denotes that the strain is ended.
A Stave	— The five Lines on which the Music is written.
Ledger Line.	— A Line added when the Notes ascend, or descend above or below the Stave.
A Flat.	b Set before a Note, sinks it half a Tone.
A Sharp.	# Set before a Note raises it half a Tone.
A Natural	n Reduces a Note made Flat or Sharp to its primitive Sound.
A Slur. i Figure.	~ Is drawn over or under as many Notes as are Sung to one Syllable.
Repeat.	3 Set over any three Notes, shews that they must be sung in the time of two.
Dot or Point. Figures,	:S: Shews the strain, from the note over which it is placed to a double bar, or close, is repeated. At the right hand of a Note, makes it half as long again, as without it.
I. 2.	I. 2. Shew that Note under figure 1. is Sung before the Repeat, and under figure 2 after, but if tied, both are Sung after the Repeat.
A Close.	Shews the End of the Tune.

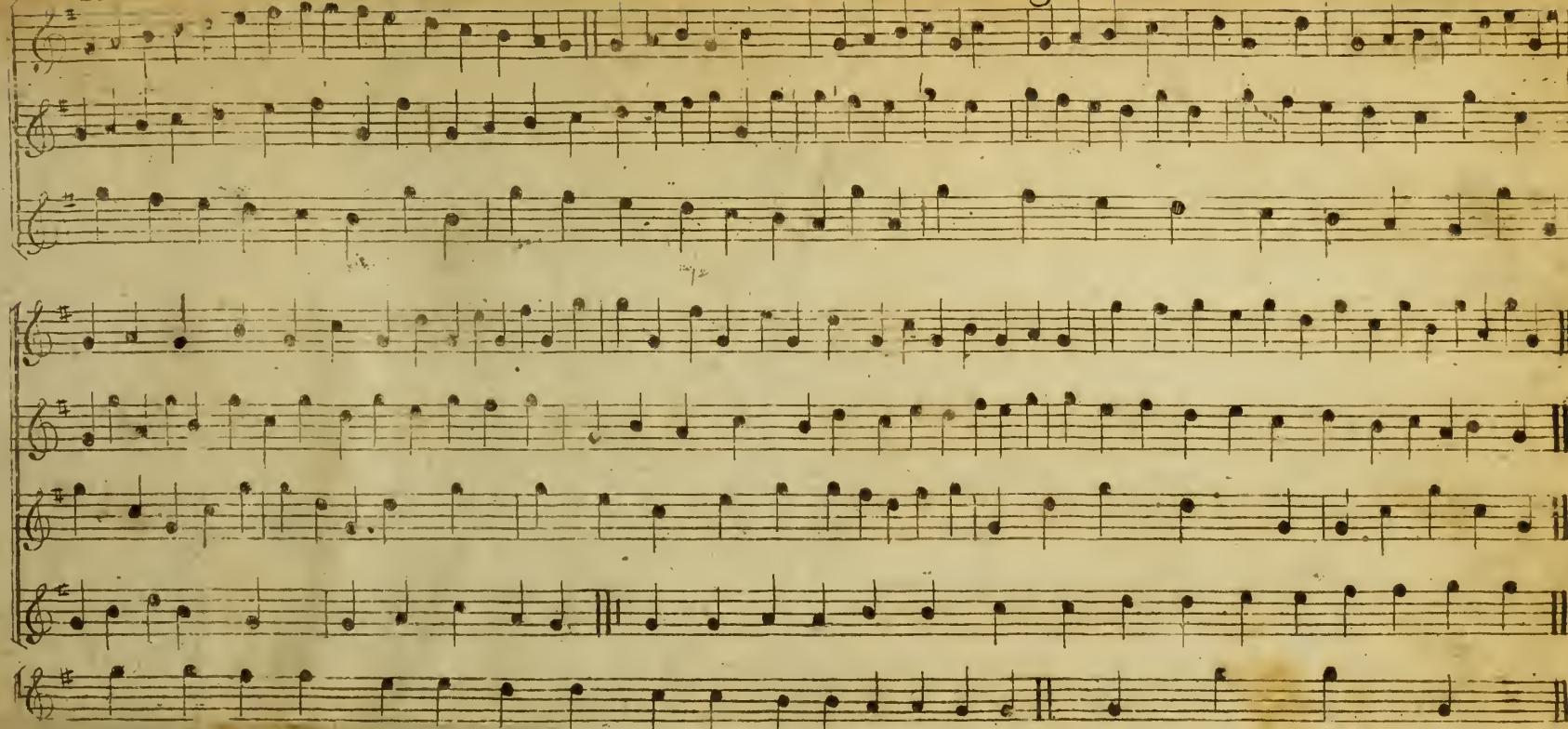
Of Flats, Sharps, and Transposition of Keys.

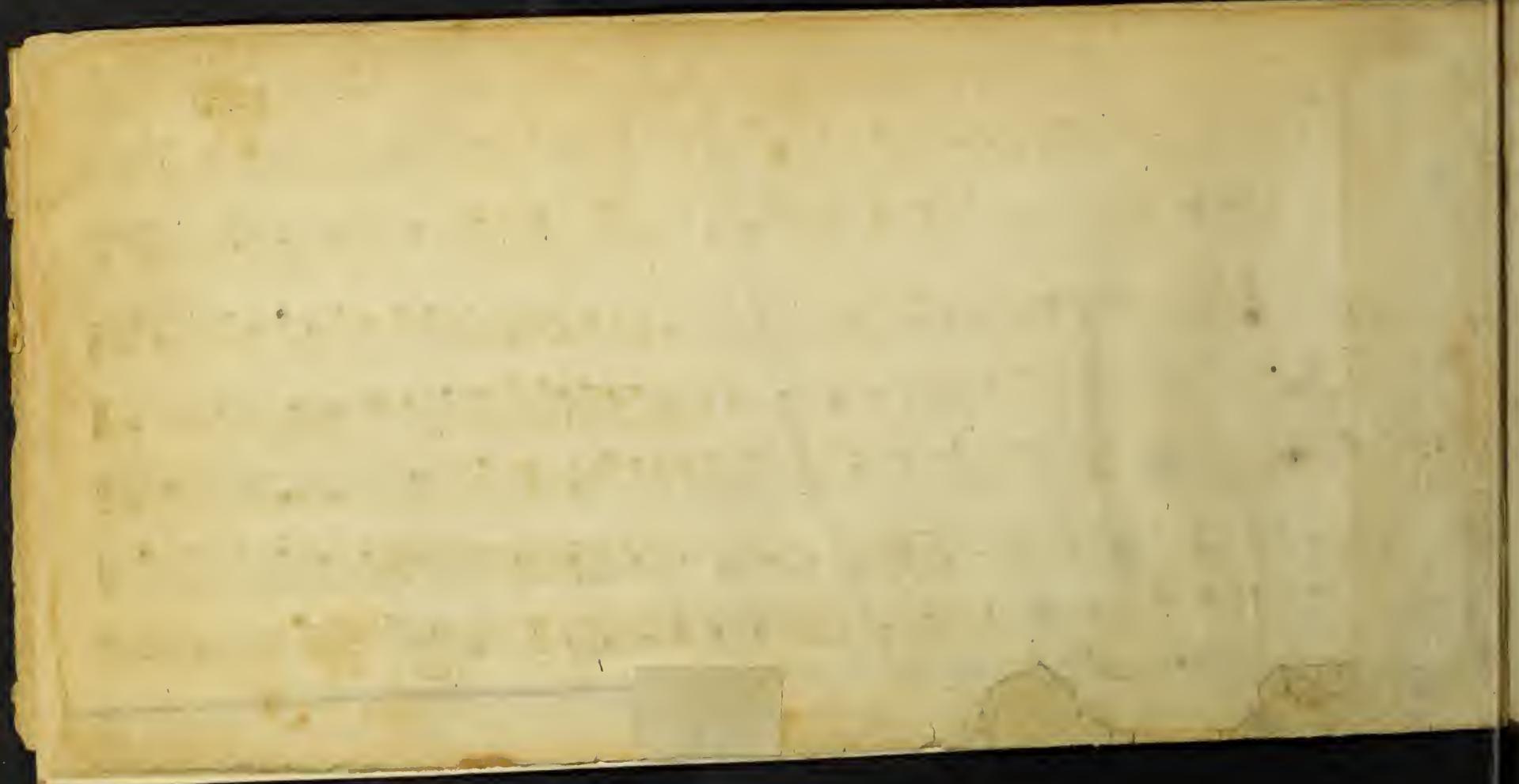
Flats and Sharps placed at the beginning of Tunes, regulate the Mi in the Translations of Keys. There are but two natural Keys in Music, viz. C the Sharp, or cheerful, and A the Flat and melancholy Key, and these are distinguished as may be seen in the Scale. No Tune can be formed on any other Key than these, without the addition of Flats or Sharps at the beginning, which brings the progressions of the other Keys to the same effect as the two natural Keys. The reason why the two natural Keys are so transposed, is to bring the several Tunes within the compass of the human voice. Observe that from mi to fa, and la to fa, ascending, are but half notes, and from fa to la, and fa to mi descending.

N. B. Whenever you have found Mi, the Notes above are fa sol la, fa sol la ; and below, la sol fa, la sol fa, then Mi ag ain, whether Flats Sharps or not.

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

Lessons for Tuning the Voice





Psalms 34. B.T

:S:

The praises of my God shall

Thro' all the changing scenes of life In trouble and in joy :S:

The praises of my

The praises of my God shall still fill the

The praises of my God shall

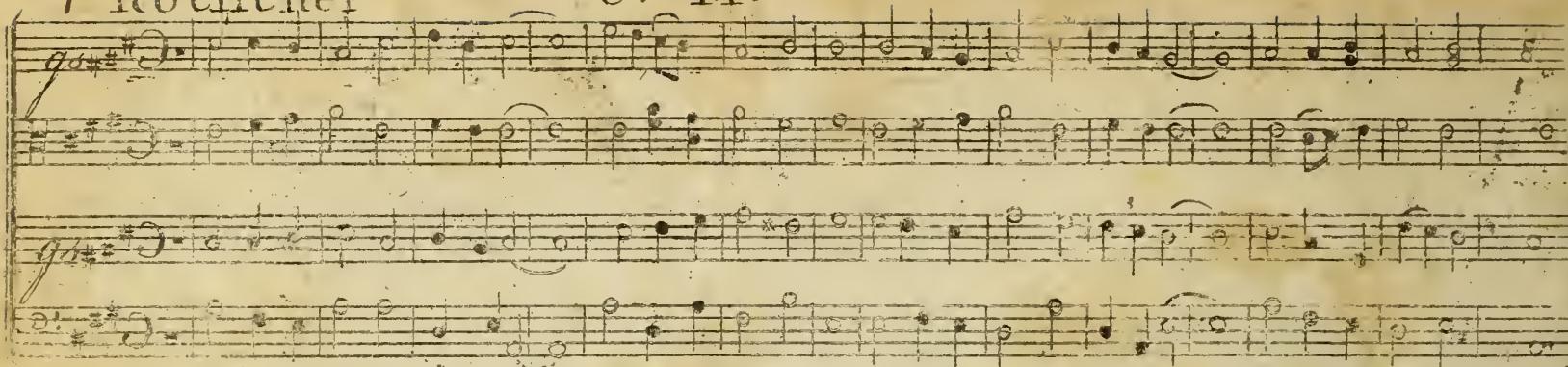
still the praises of my God still fill my heart my heart and

the praises of my God shall still My hear and tongue employ my heart and tongue em-ploy

ises of my God shall still

7 Rochester

C. M.



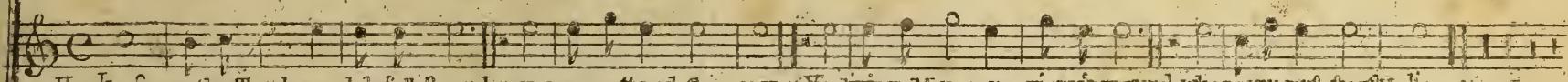
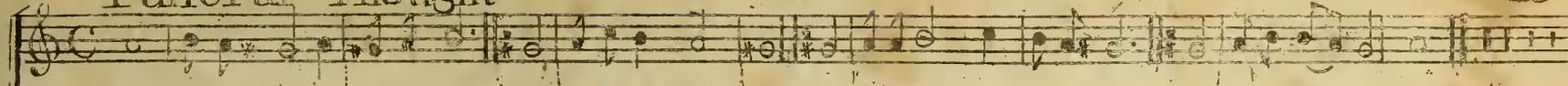
Colchester

C. M.

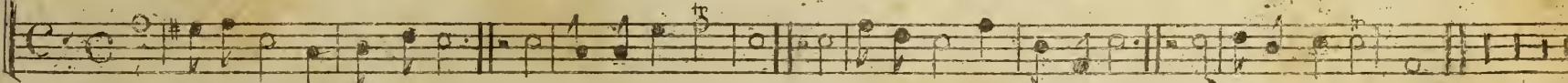
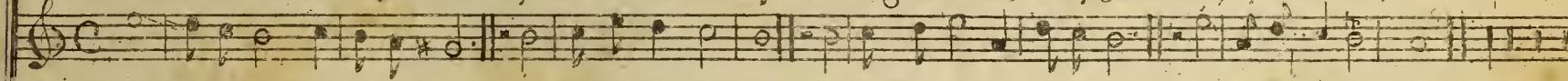


Funeral Thought

10



Hark from the Tombs a doleful sound my ears attend the cry Ye living Men come view y ground where you must shortly lie



Little Marlborough



A II

11 Suffield

Pf. 39.

:S:

1 2

Teach me the measure of my days shou maker of my frame :S: I would survey life's narrow space And learn how frail I am 1 2

St. Anns

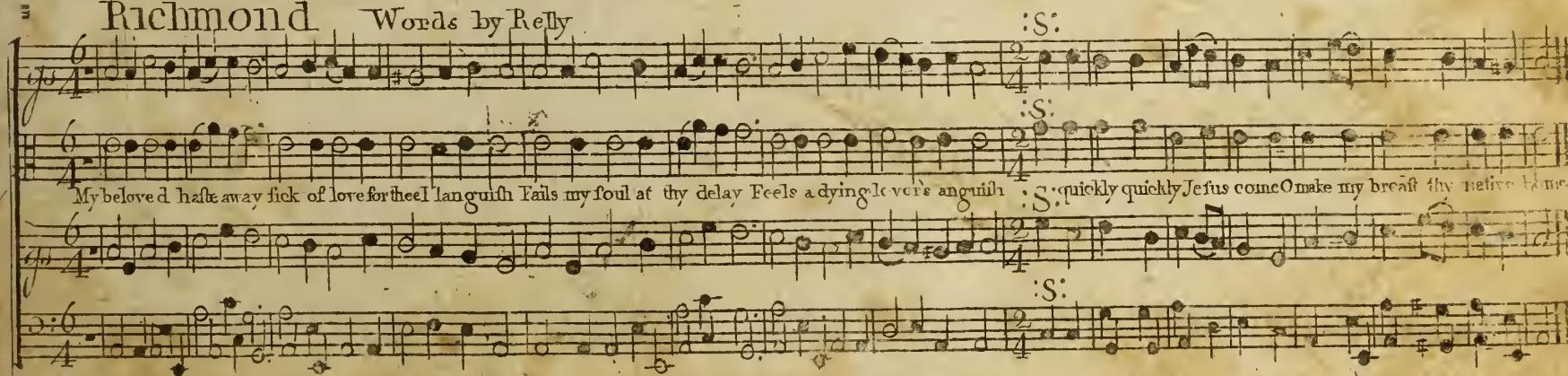
My God my portion and my Love my ever last ing all I've none but thee in Heav'n above on this Earthly ball

Amherst P.M.

12



Richmond Words by Rely

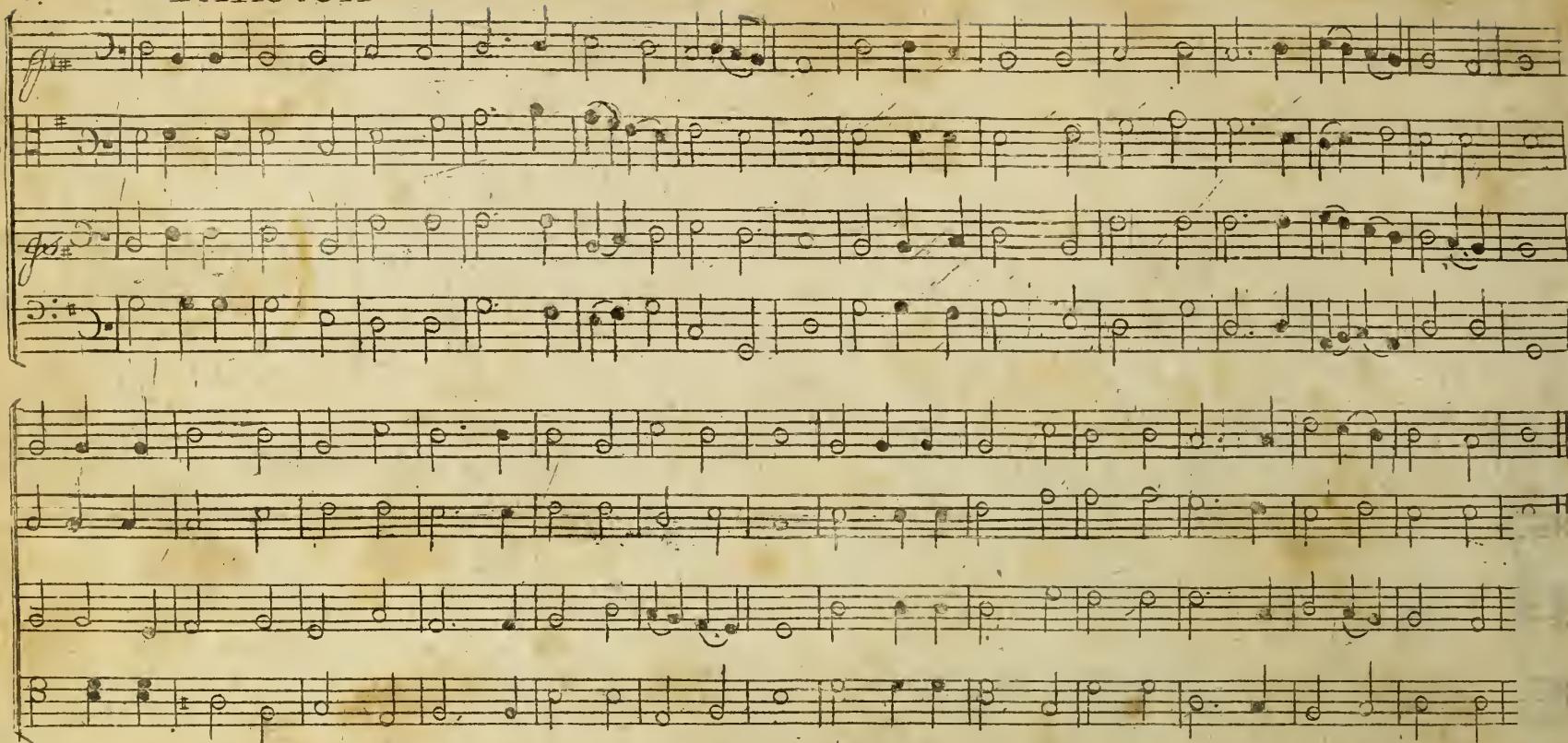


A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The key signature is G major. The music consists of eight staves of sixteenth-note patterns. The vocal parts are labeled with colon followed by 'S' (Soprano), 'A' (Alto), 'T' (Tenor), and 'B' (Bass). The score is written on five-line staff paper.

My beloved hast away sick of love for thee I languish Fails my soul at thy delay Feels a dying lover's anguish :S: quickly quickly Jesus come O make my breast thy native home

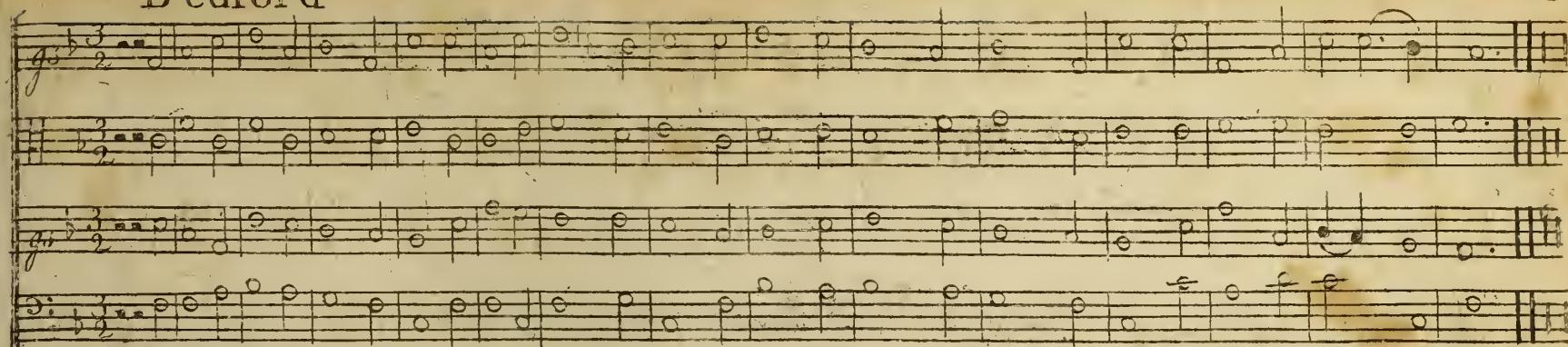
13

Rineton

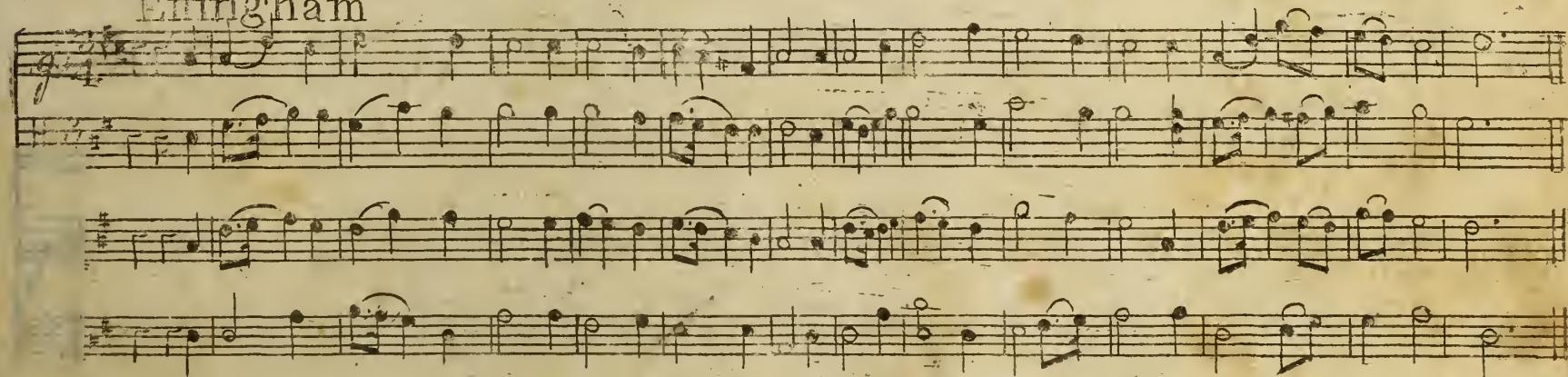


Bedford

14



Effingham



75

Stockbridge Pf. 117 DW

g. C. Let the Redeemer's name be sung Thro' ev'ry land by ev'ry tongue let the Redemeer's name be
g. F. Let the Creators praise arise
F. From all that dwell below the skies

Sung Thro' ev'ry land by ev'ry tongue O come loud Anthems let us sing loud thanks to our almighty king for we our voices high should raise when our salva^tions rock we praise

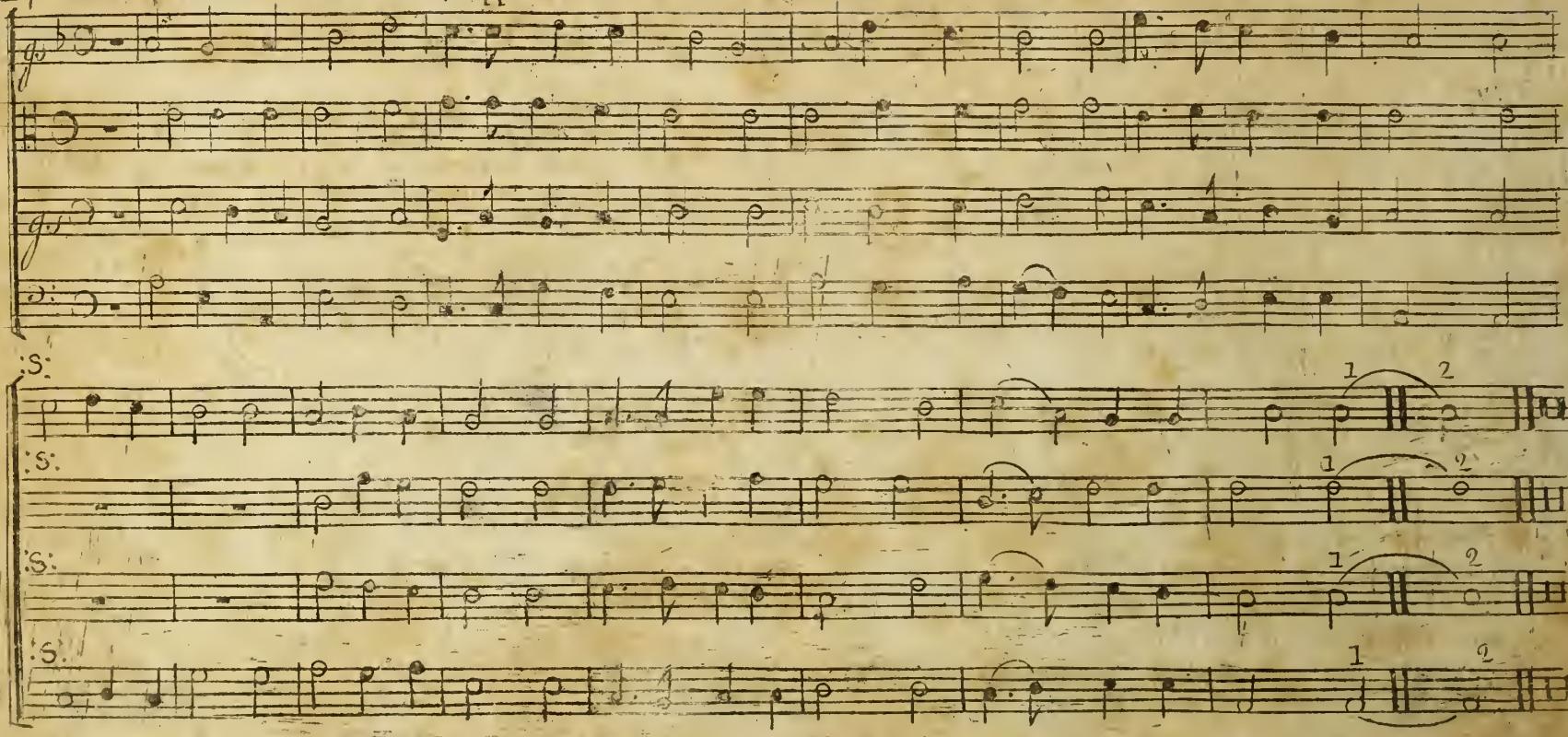
S^t. Matthews Pf. 147th D.W

16

With songs & Honours sounding loud Address the Lord on High over the Heavns he spreads his cloud & Waters veil the sky

He sends his showers of Blessings down to cheer the plains below He makes the grass the Mountains crown & corn in valleys grow

17 Bunker hill A Sapphic Ode



Savoy Pf.47 D.W.

3/4 time, key signature 3 sharps. The music consists of four staves of handwritten musical notation.

Text: I O F o ... r a shout of sacred Joy To God the love reign king let ev'ry land their Tongue employ & Hymns of Tri umph sing

Newbury Pf 77.

Newbury Pf 77.

2/4 time, key signature 3 sharps. The music consists of four staves of handwritten musical notation.

Text: How ho... ly is his ways
How awful is thy chastning rod May thy own children say The great the wise the dreadful God
How ho... ly is his way!
How holy is his way How holy is his way
How holy is his way

19

Irish.



Aylesbury.



Old 100.

20



Parndon.



21 Wickham Pr 66th DW

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The music is in common time, treble clef for Soprano, alto clef for Alto, bass clef for Bass, and a C-clef for the piano. The vocal parts are in G major, while the piano part is in C major. The score consists of two systems of music. The first system starts with a piano introduction followed by the vocal entries. The lyrics are:

Come see the Won-ders of our God How glorious a re his ways In Moses
Hand he puts this Rod and cleaves the frightened Sea-s and cleaves the frightened Seas

Lexington

22

come let our voices join to raise a sacred song of solemn praise to GOD who sets enthroned on

high this Thot' our sorrows shall affwage That GOD's the same thro' ev'ry age he reigns supreme a... bove the sky

23

Bath



Wantage



Falmouth

24

Lord we come before thee now at thy feet we humbly bow Oh do not our suit disdain shall we seek the Lord in vain

Soft

Loud

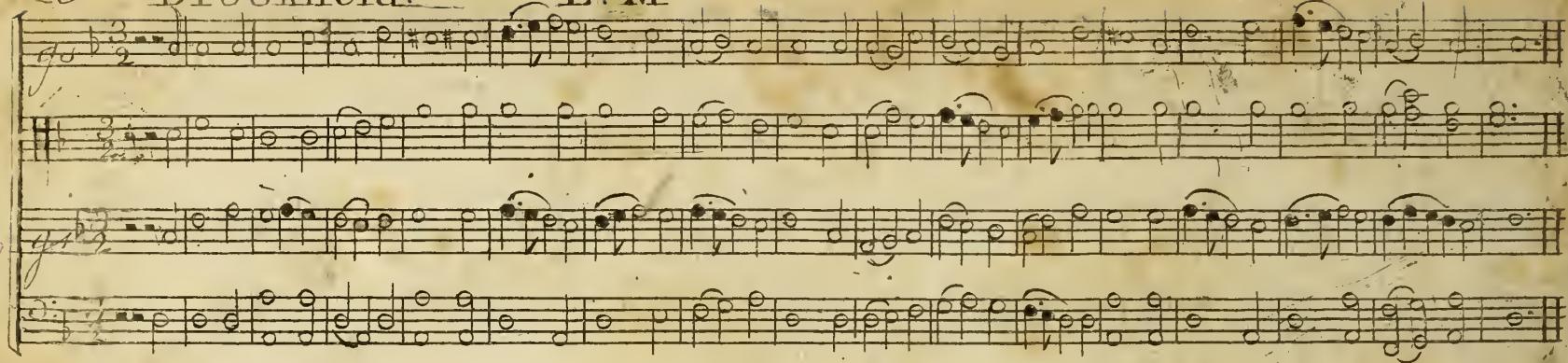
Soft

Loud.

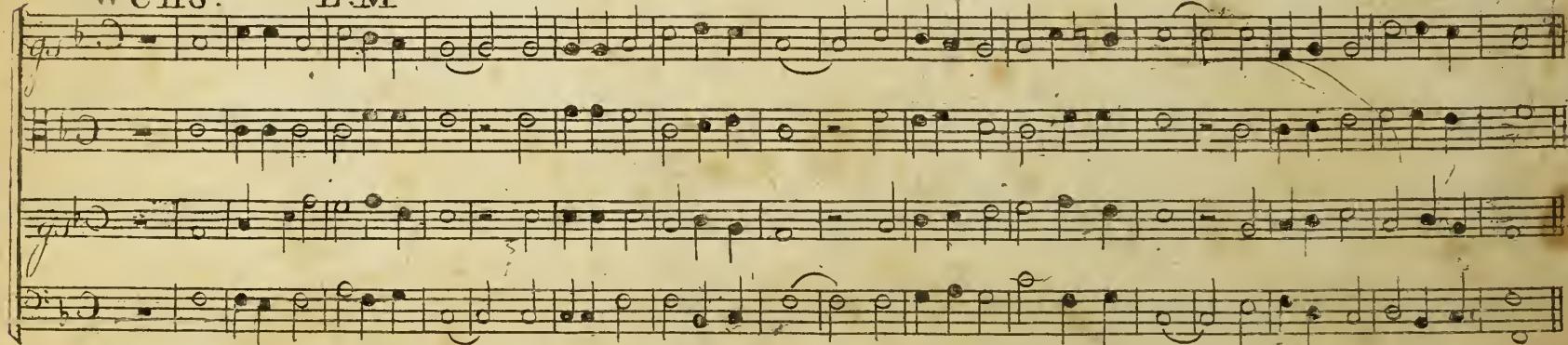
Lord on thee our souls de pend in compassion now descend Fill our hearts with thy rich grace Tune our lips to sing thy praise tune our lips to sing thy praise

25 Brookfield.

L.M



Wells. L.M



Milford.

26

If an gels fung a Saviours birth if an gels fung a
If an...gels fung a Sa...viours Saviour's birth on that au spi...cious morn
If angels fung a Sa...viours birth if angels fung
If an gels fung a Sa...viours birth if angles fung a

We well may i mi tate now he again is born now he again is born
We well may i...mi...tate their mirth now he again is born now he again is born
We well may i...mi...tate the irmirth we well may i...mi...tate now he again is born
We well may imitate their mirth we well may i...mi...tate now he again is born now he again

27

Psalms 122

Handwritten musical score for Psalm 122, page 27. The score consists of four staves of music with various note heads and rests. Measures 1 through 7 are shown on the first three staves, followed by a repeat sign (S:) and measures 8 through 15 on the bottom staff. Measure 15 concludes with a double bar line and measure numbers 1 and 2 above it.

Bethlehem

28

The Angel of the Lord came

While shepherds watch their flocks by night all seated on the ground The Angel of the Lord came down and glory shone around.

The

The Angel of the

The Angel of the Lord came down and

down and glory shone a round The Angel of the Lord came down and glory shone

Angel of the Lord came down and glory shone a round

And glo - ry and glo - ry and glo - ry shone around

Lord came down glory shone a round

The Angel of the Lord came down

glory shone a round

D 1

29 Hartford. Pf. 24th.

This spacious earth is all the Lord's And men & worms and beasts and birds He rais'd the building on the sea, And gave it for their dwelling place

:S: 1 2
But there's a brighter world on high, thy palace Lord above the sky: Who shall ascend that blest abode and dwell for ever near his maker God

:S: 1 2
D 11

Psalms 3. 89 Pf.

:S:

30

With rev'rence let the saints appear, with rev'rence let the saints appear

:S:

With rev'rence let the saints, the saints appear and bow before the Lord :S:

His

With rev'rence let the saints appear With rev'rence let the saints appear the saints appear

:S:

His high commands

With rev'rence let the saints appear with rev'rence let the saints appear

His high command with rev'rence

His high commands with rev'rence hear his high commands with rev'rence hear

And tremble at his word, and tremble at his word, tremble at his word

high commands with rev'rence hear his high commands with rev'rence hear

And tremble at his word and tremble at his word

rev'rence hear

And tremble at his word and tremble at his word

bear his high commands his And tremble at his word and tremble at his word

E 1

31 The Infant Saviour

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano, featuring three staves of music with lyrics in English.

The score consists of three staves of music, each with a vocal line and a piano accompaniment. The vocal parts are labeled Soprano (S.), Alto (A.), and Bass (B.). The piano part is labeled P. (Piano).

The lyrics are as follows:

O sight of anguish O sight of anguish view
I hear what weeping what weeping innocence is here a manger for his bed

O sight of anguish O sight of weeping what weeping

S. give him give him friendly aid

B. She hateth yield refuge to his woe Men the worst brutes no pity show Nor give him friendly aid nor give him friendly aid

Middletown

32

Handwritten musical score for "Middletown" featuring three staves of music with lyrics. The score is in common time, with key signatures of G major (indicated by a G and a sharp sign). The first staff begins with a treble clef and consists of six measures. The second staff begins with a bass clef and consists of five measures. The third staff begins with a treble clef and consists of six measures. The lyrics are written below the notes:

Christ awhile to mortals givn
Hail the day that see him rise Ravishd from our wishful eyes
Re - ascends his na - tive Heavn

Then the pompous triumph waits Lift your heads e - ter nal gates wide un - sold the radient scene take the King of glory in

33 Putney

Man has a Soul of vast desires, He burns within with restless fires Tost to and fro his Passions fly from Va-ni-ty to va-ni-ty

Kingsbridge

Rejoice ye shining worlds on high Behold the King of glory nigh Who can this king of glo-ry be? the mighty Lord the Saviour He

Psalm 100

A handwritten musical score for Psalm 100, featuring four staves of music and corresponding lyrics. The music is in common time, with measures indicated by vertical bar lines. The key signature changes between G major (#4) and C major (no sharps or flats). The lyrics are written below the staves, aligned with the musical phrases.

Rejoice ye righteous in the Lord This work Belongs to you Sing of his name his way his word How ho-ly just & true

S: His mercy and his righteous-ness and of grace 1 2

S: Let heavn and earth proclaim His works of nature and of grace Reveal his wondrous name 1 2

and I can trust my Lord to
 Hast thou not giv'n thy word To save my soul from death? And I can trust and I can trust my Lord to
 and I can trust my Lord and I can trust my Lord to
 And I can trust and I can trust; and

S: 1 2
 I'll go and come nor fear to die I'll go and come nor fear to die till
 S: 1 2
 keep my mortal breath I'll go and come nor fear to die I'll go and come nor fear to die till from on high thou call me home
 S: 1 2
 I'll go and come nor fear to die till from on high thou
 I'll go and come nor fear to die till from on high

Poole Pf. 104 Part 4th B & T

36

be - hold And in the deep, And in the

They that in ship with courage bold O'er swelling waves their trade pursue, Do God's amazing works be - hold And in the deep,

be - hold And in the deep, And in the

be - hold And in the deep,

deep, And in the deep his wonders view his won - ders won - ders view, his won - ders won - ders view.

and in the deep, and in the deep his wonders wonders, won - ders view his wonders won - ders, won - ders view.

deep, and in the deep the deep his won - ders won - ders view his won - ders won - ders view

and in the deep, and in the deep his won - ders, won - ders view, his won - ders, won - ders view.

37 Psalm 46 Pf 146

A handwritten musical score for three voices and piano. The score consists of six staves of music, divided into two systems by a double bar line. The top system contains three staves, and the bottom system contains three staves. The music is written in common time, with a key signature of one sharp (F#). The vocal parts are in soprano, alto, and basso (Bass) voices. The piano part is on the right side of the page. The lyrics are written in a cursive hand below the music. The first system's lyrics are: "I'll praise my maker with my breath And when my voice is lost in death Praise shall employ my nobler". The second system's lyrics are: "powers My days of praise shall ne'er be past While life and thought and being last or immortality endures". The music features various note heads (solid black, open circles, and solid dots), stems, and rests.

Salem Pl. 74 B.T.

36

Wilt thou no more re turn wilt thou no more

Why hast thou cast us off O God wilt thou no more re turn wilt thou

re turn

wilt thou no more

wilt thou no more re turn

S:

does thy fierce anger burn

does

1 2

S:

why against thy chosen flock

O why against thy chosen flock

does thy fierce an

ger 1 2 burn

O:S:

does thy fierce anger burn

does

1 2

S:

O why against O

does thy

39 Grantham Pt D.W



This spacious Earth is all the Lordes &c then the Wormes & Beasts & Birds Herald the Building on the Seas & gave it for their Dwelling place



But there a brighter World on high By Palace Lord above the sky Who shall ascend that neit abode and dwell so near his Maker God



S^t Hellens Pl. 146th D.W.

140

I'll praise my Maker with my breath and when my voice is left in death praise shall employ my noble

Powers my days of praise shall never be past while life & thought & being last or humor - tally endures

41

Springfield.

41 Springfield.

4 Jesus drinks the bitter cup the Wine pier's treads alone Tears the graves and mountains up By his ex - pi - ring groans

:S:
Lo: g: the pow'r of heaven he shakes Nature in convulsion lies The earth's profoundest center quakes the great Jehovah dies

H 2

Christ Church Pf. 68.

42

A handwritten musical score for eight voices, consisting of eight staves of music. The music is written in common time (indicated by 'C') and uses a soprano C-clef for all voices. The key signature varies between G major (no sharps or flats) and F major (one sharp). The score includes various note heads (circles, squares, triangles) and rests, with some notes having stems pointing up and others down. The music is divided into measures by vertical bar lines. The score is numbered 42 at the top right. The bottom staff ends with a large letter 'G'.

G

45

Philadelphia

Let differ^ging nations join to celebrate thy fame & all the world O Lord combine to praise thy Glorious name

and all the world O Lord combine & all the world O Lord combine &c

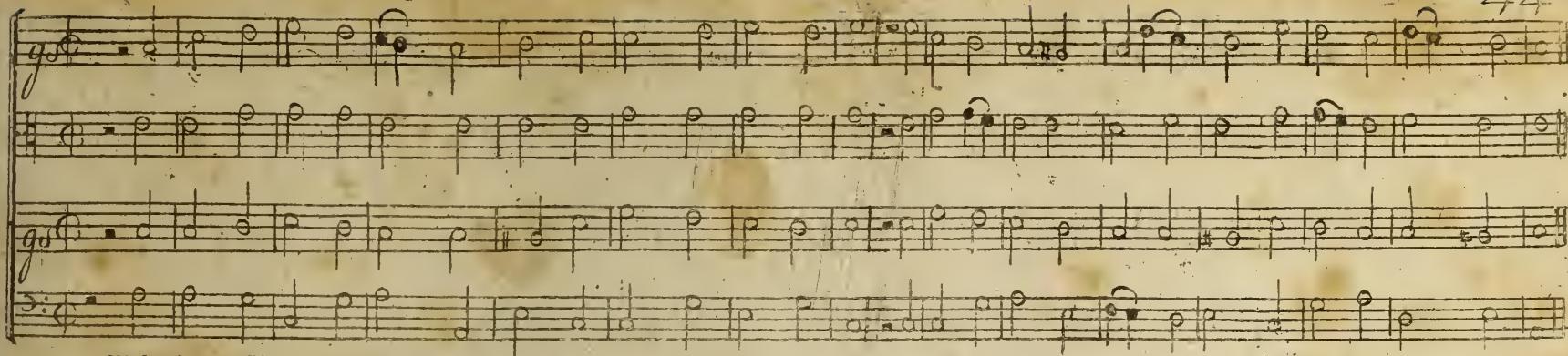
And all the world O Lord O Lord combine

& all the world O Lord combine to Prai^e to Praise to Praisethy glorious name

With all the world O Lord O Lord &c

Windsor Pf. 39.

44



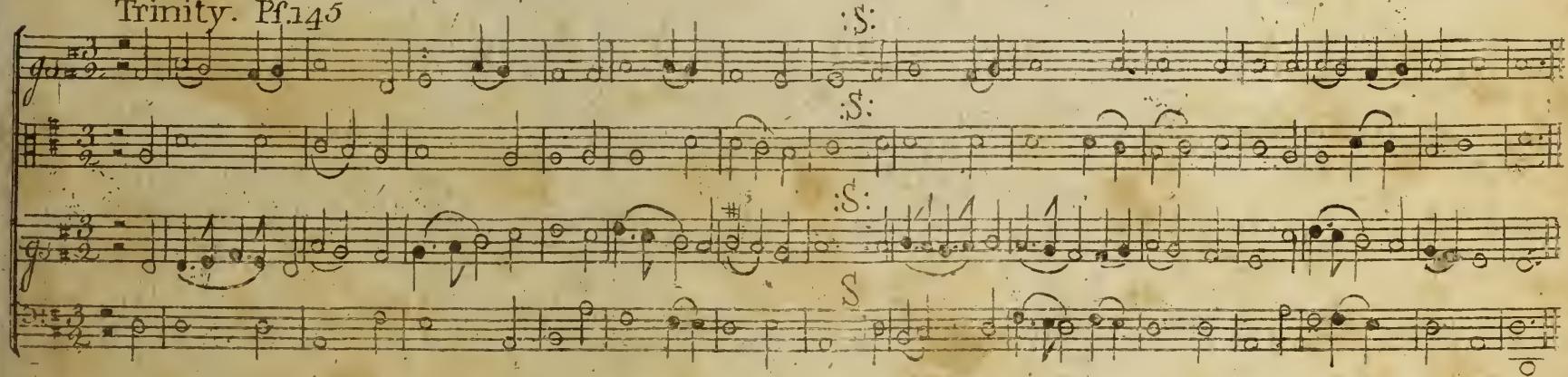
Trinity. Pf. 145

:S:

:S:

:S:

S



45 South Ockendon Pf. 47.

Our God ascended up on high with joy and pleasant noise The Lord goes up above the sky with Trumpets royal voice

Our God ascended up on high with joy and pleasant noise The Lord goes up above the sky with Trumpets royal voice

Burnham Pf. 116.

What shall I render to my God for all his kindness shewn my feet shall visit thine Abode My song's address thy throne

Morning Hymn

46

A wake my Soul awake mine eyes. Awake my drowsy faculties. Awake & see the new born lights sprung from the darksome womb of Night.

Moreton. Pf. 31.

Touch thou my Lips my Tongue un ty O Ld which art the only Key & then my Mouth shall tes... tify and Praise alway

Touch thou my Lips my Tongue un ty O Ld which art the only Key & then my Mouth shall tes... tify thy wondrous Works & Praise alway
thy wondrous Works & Praise alway

47 Isle of Wight



Rothwell P. 100.

A handwritten musical score for three voices. The top staff is in common time and G major. The middle staff is in common time and F major. The bottom staff is in common time and C major. The music includes various note heads, stems, and rests. There are two endings, labeled 'S:' and 'S:', indicated by a bracket above the staff.

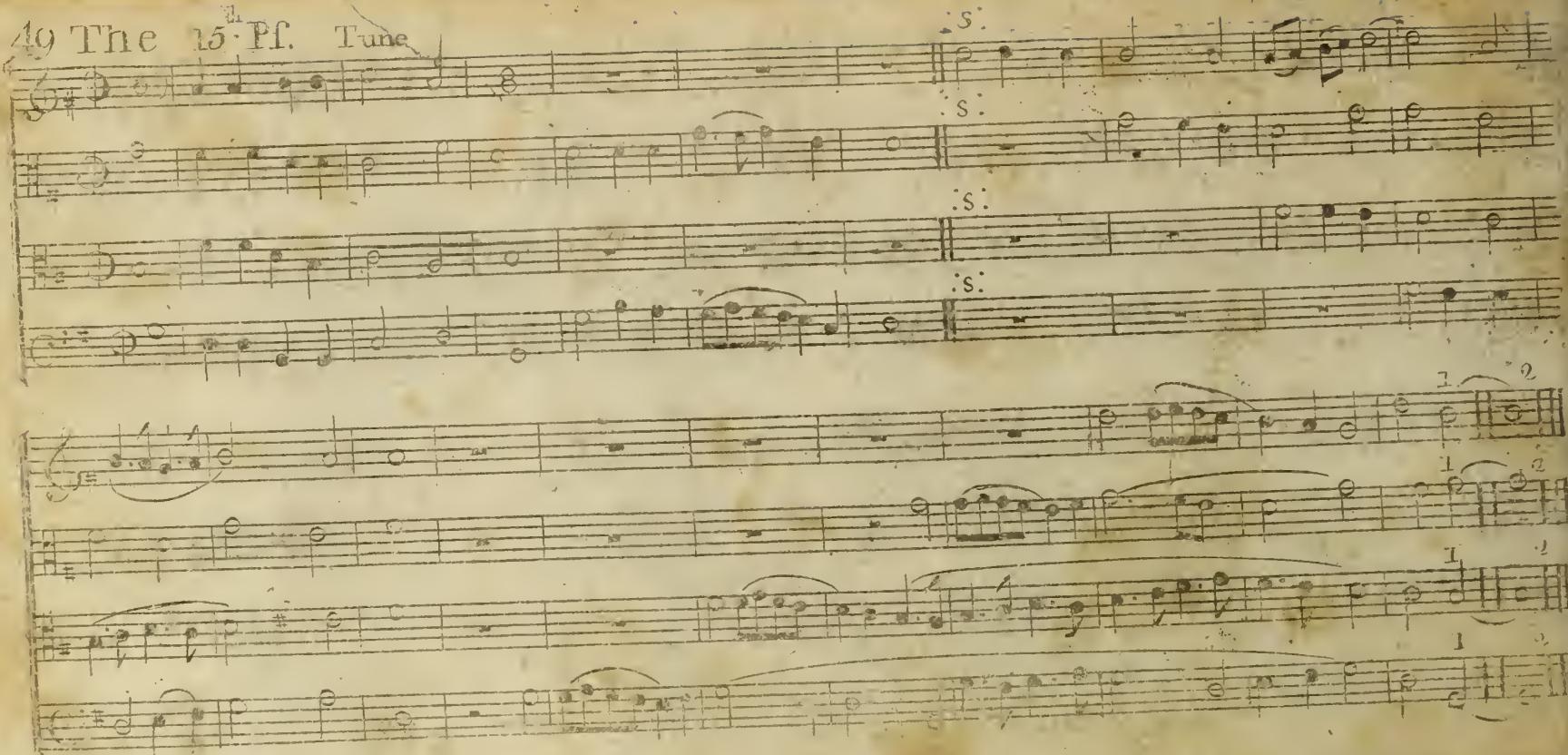
Cheshunt Hymn 44^b B₂^d.

48

Come sinners attend & make no delay Good News from a friend I bring you to day Glad

news of salva...tion come now and receive there's no condemnation to them that believe.

49 The 15th Pf. Tune

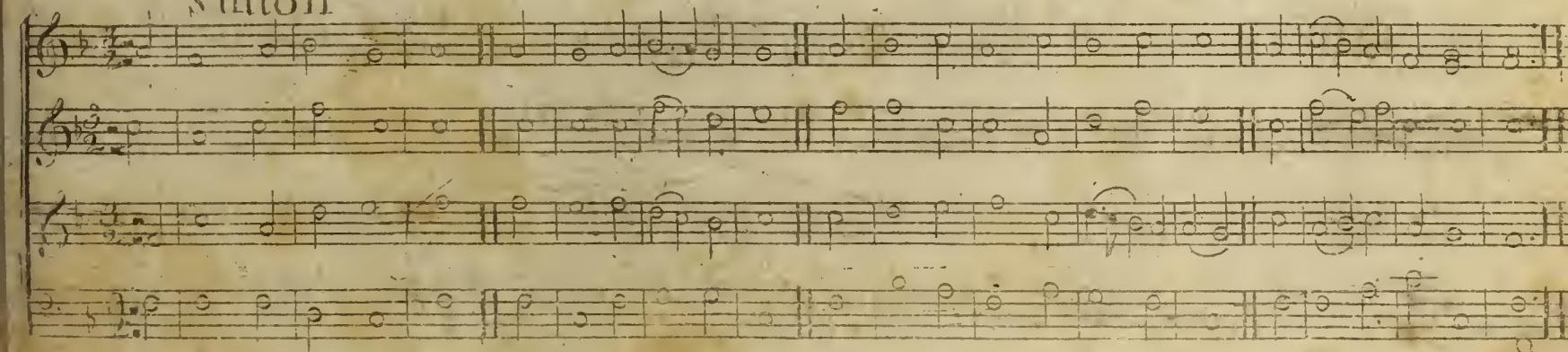


S^t Martins

50



Sutton



51 Dalston Pf. 122 D.W

A handwritten musical score for four voices and piano. The score consists of eight staves. The top two staves are soprano, the middle two are alto, and the bottom two are bass. The piano part is on the far left. The music is in common time, with a key signature of one sharp. The vocal parts have lyrics in black ink. The first section of lyrics is:

How pleas'd & blest was I To hear the people cry Come let us seek our God to day

The second section of lyrics is:

In
Yes with a cheerfull Zeal we hast to Zions Hill and there our vows and Honours pay

Christmas Hymn

52

Handwritten musical score for a Christmas Hymn, featuring four staves of music with lyrics integrated into the vocal parts. The score is numbered 52 in the top right corner.

The lyrics are as follows:

Glad tidings of a new born Kin...g a
Hark Hark Hark Hark Glad tidings of
Hark Hark Hark Hark what news the Angels bring glad tidings of Glad tidings of a new born
Hark Hark

:S: 1 2
new born King :S: Cho horn without sin from guilt secure born without sin from guilt secure
new born King Born of a Maid a Virgin pure Born without sin from Guilt secure
Kin...g Born of a Maid a Virgin pure Born without sin from guilt
Born without sin from sin secure

53 Psalm 25

1 List my soul to God My trust is in his name Let not my foes that seek my blood still triumph in my shame still triumph in my shame

24th or Norwich :S:

My sorrows like a flood Impatient of restraint :S: Into thy bosom O

Into thy bosom O into thy bosom O my God Pour out a long complaint

Into thy bosom O into thy bosom O in to thy bosom O

Into thy bosom O my God

ANTHEM 1 Kings 8 Chap and Ps 132

54.

O Lord O Lord O Lord God of Israel there's no God like thee in heaven above or on the earth beneath who keepest covenant and mercy who keepest covenant

that walk

before the

Arise arise

and mercy with those that walk that walk that walk before thee with all their heart

O Lord into thy resting place thou send the ark of thy strength

Arise arise

that walk

before thee

Let thy priests O Lord sing sing with joy fullness

Thou and the ark of thy strength be cloathed with righteousness, and let thy saints

let thy priests O Lord sing with joy full nes

Behold the heav'n of heav'ns

But will God indeed dwell on earth? Behold the heaven and the heav'n of heav'ns cannot contain thee! yet have respect to the pray of thy servants that thy eyes maybe

Behold the heav'n of heav'ns

may be open day & night

open day & night to the prayr the prayr of thy people O Lord my God hear hear hear from heaven thy dwelling place & when thou hear for give

day and night

may be open day and night

and when thou hearest for give for thyser vant Davids sake turn not away turn not away y face of thine annointed

for the Lord hath chosen Zion

57

:S:

:S:

:S:

for the Lord hath chosen Zion to be a habitation for himself.

here will I dwell
 this shall be my rest for ever this shall be my rest for ever here will I dwell
 this shall be my rest for ever this shall be my rest for ever

Soft

I will deck her priests with health I will deck her priests with health with health her saints shall rejoice rejoice rejoice

rejoice & sing

A handwritten musical score for four voices, likely a setting of the Magnificat. The score consists of six staves of music, each with a different vocal line. The lyrics are written below the staves, corresponding to the musical phrases. The music is in common time, and the voices are in soprano, alto, tenor, and bass. The score is numbered 53 at the top right.

from this time forth for e.....ver for
Blessed blessed blessed before Lord God of Israel
from this time forth for e.....ver for e.....ver for
from this time forth for e.....ver for e.....ver for e.....ver for
from this time forth for e.....ver for
ver from this time forth for ever for ever from this time forth from
ever for ever for ever from this time forth for ever for ever for ever more from this time forth for ever for
ever from this time forth for e.....ver from
ever from this time forth for e.....ver from this time forth for

59

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of four systems of music, each with three staves. The vocal parts are in common time, and the piano part is in common time. The vocal parts are mostly in soprano, alto, and tenor/bass ranges. The piano part includes bass notes and harmonic support. The score is written in black ink on aged paper.

the time forth for ever for e . . . ver
ever for ever for ever for ever more from this time for ever for ever more from
this time forth for ever for e . . . ver

Grave

the time forth for ever for ever for ever for ever more from this time forth for ever more for ever more Amen

ANTHEM from sundry scriptures

60

A rise
for thy light

A rise arise shine shine O Zion
for thy light is come & the glory of the Lord is risen up on thee
for thy light

for thy light

and the glo ry

of the Lord is risen upon the and the glo ry of the Lord is risen upon thee
the glo ry

This is a handwritten musical score for a three-part anthem. The music is written on six staves, each consisting of five horizontal lines. The vocal parts are likely soprano, alto, and bass. The score includes lyrics in English. The first two staves begin with a treble clef, the third staff begins with an alto clef, and the remaining staves begin with a bass clef. The time signature varies across the staves. The music features various note values including eighth and sixteenth notes, and rests. The score is numbered 60 in the top right corner. The lyrics describe a call to arise and shine, mentioning Zion, the Lord's glory, and the risen Christ.

6.1

And the gentiles shall come to thy light and kings and kings to the brightness of thy rising and the gentiles shall come to thy light and kings and kings to the brightness

for behold I bring you glad tidings

glad tidings glad

of thy rising sing sing sing O heavens & be joyful earth

behold I bring you glad tidings glad tidings glad

glad tidings glad

for behold

A handwritten musical score for three voices, likely for soprano, alto, and bass. The music is written on five staves, each with a different vocal line. The lyrics are integrated into the music, appearing below the notes. The score begins with a soprano line, followed by an alto line, and then a bass line. The lyrics include "glad tidings glad tidings", "of great joy which shall be to all people", and "glad tidings". The music consists of various note heads and stems, with some notes connected by horizontal lines. The score is numbered 62 in the top right corner.

glad tidings glad tidings glad
tidings glad tidings glad tidings
glad tidings glad tidings glad tidings
glad tidings glad tidings of great joy
glad tidings glad
glad tidings glad
glad tidings of great joy glad
tidings glad
glad tidings glad tidings glad tidings of great joy
glad tidings glad tidings glad
glad tidings glad
glad tidings glad tidings glad tidings
glad tidings glad
glad tidings glad
glad tidings

63

to all all all people, for unto you is born this day in the City of David a Saviour a Saviour a Saviour who is Christ the Lord

and on earth peace and on earth peace

Glory glory glory be to God on high and on earth peace peace...e peace...e goodwill towards men

peace and on earth peace & on earth peace

peace peace

S: Unto us a child is born

S: For unto us a child is born unto us a son is given his name shall be called wonderful counsellor the mighty God the everlasting

S:

For 1 & c. 2

Father the prince of peace Amen Hallelujah amen hallelujah amen a men amen a men a men

65 Bethesda Pf. 84 D.W.

A handwritten musical score for four voices and piano. The score consists of five staves. The top staff is for the soprano voice, the second for the alto, the third for the tenor, and the fourth for the bass. The fifth staff is for the piano, indicated by a treble clef and a bass clef. The key signature is one sharp, and the time signature is common time. The music is in four parts. The lyrics are as follows:

Lord of the Worlds above How pleasant & How fair the dwellings of thy Love thine
earthly Temples are to thine abode my Heart aspires with warm de-fires to see my GOD

An Anthem Saml 2^d Chap. Ist Ver 19th

66



The Beauty of If rael is slain upon thy high Places



How are the mighty mighty fallen. How are the mighty fallen



The Beauty of If rael is slain upon thine high Places.

K

67

Tell it not in Gath publish it not in the streets of Askelon

Tell it not in Gath publish it not in the streets of Askelon

Tell it not in Gath publish it not in the streets of Askelon lest Daughters of Phi

Tell it not in Gath publish it not in the streets of Askelon

Ye Daughters of

listines rejoice

Lest the Daughters of the uncircumcised triumph

umph

weep over Saul wee p

Israel weep wee p weep over Saul who cloathed you in Scarlet who cloathed you in Scarlet with other delights

weep over Saul wee p

wee p weep over Saul

:S:

O Jonathan

How are the mighty mighty fallen in the midst of the Battle thou wast slain

:S:

O Jonathan

:S:

O Jonathan

69

in thine high places thou wait

~~Slain~~

in thine high Places

I am distressed for thee my Brother Jonathan

very pleasant hast thou beenun to me.

thy love to me was wonderful thy love to me was wonderful passing the Love

:S:

:S:

How :S: are the mighty mighty fallen the weapons of War perish'd & the weapons of War perished

Voman Plymouth

71 An Anthem Exodus 15:4

A handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The music consists of two systems of measures. The first system starts with a soprano vocal line, followed by an alto line, and then a bass line. The lyrics are written below the staves. The second system begins with a bass vocal line, followed by an alto line, and then a soprano line. The lyrics continue from the first system. The music is written in common time with various note values including quarter notes, eighth notes, sixteenth notes, and thirty-second notes.

I will sing will sing unto the Lord.
I will sing will sing unto the Lord for he hath triumphed
I will sing will sing unto the Lord for he hath triumphed
for he hath triumphed
he hath triumph'd triumph'd triumph'd triumph'd for he hath triumph'd gloriously & s:
he hath triumph'd for he hath tri i mph ed gloriously, the horse & his rider hath he throw
he hath triumph'd triumph'd triumph'd triumph'd triumph'd ed gloriously & s:
umph'd &

72

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of six staves. The top two staves are soprano, the middle two are alto, and the bottom two are tenor/bass. The piano part is on the far left, indicated by a treble clef and a bass clef. The vocal parts have fingerings (1 and 2) above them. The lyrics are written below the vocal staves. The score is numbered 72 in the top right corner.

1 2
n into the sea The Lord is my strength my strength is song & he is become is become my salvation he is my God my
1 2
Fathers God he is my God my Fathers God and I will exalt him and I will exalt him The
1 2
alt him exa. it him
1 2
it him
1 2
it him

75

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of six staves. The top two staves are for the voices, with lyrics written below them. The bottom four staves are for the piano, with a bass line and harmonic indications. The music is in common time.

The lyrics are as follows:

Lord is a man of War: the Lord is a man of War: the Lor_d is his name.
thy righ_{th}and O Lord is become glo-
rious glo-rious glo-rious in powr
Thy right hand O Lord hath dash_d in pieces dash_d in pieces dash_d in pieces dash_d in pieces

S:

The Lord shall reign for ever & ever shall reign for ever for ever & ever ever ever
S: 1 2 3

pieces the Enemy

S:

1 2 3

The enemy

S:

1 2 3

and I will draw my sword I will draw my sword my hand my hand shall destroy them

thou didst blow with thy wind the

Sea covered them they sank as lead in the migh - ty waters they sank as lead in the migh -

who is like unto the O'Lord a mongst the Gods

Who is like she who is like the O'Lord glorious in holines

ty waters

The Lord shall reign for ever and,

Amen.

fearful in praises doing wonders doing wonders doing won-

ders.

S: 1 2 3 :S: A men A men A men Amen Amen

ever shall reign for ever for ever and ever ever ever

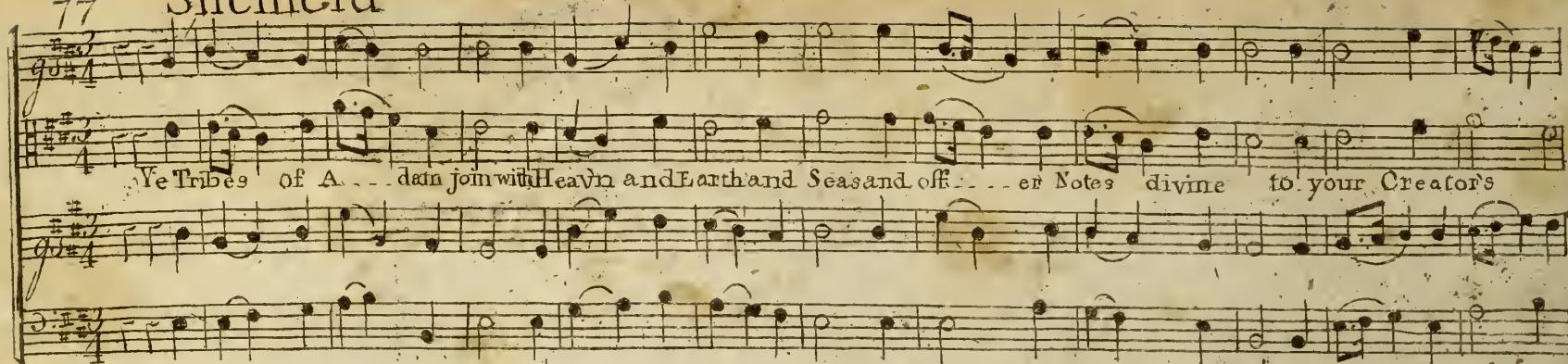
S: 1 2 3 :S: A men A men A men A men

S: 1 2 3 :S: A men A men A men A men

S: A men A men A men A men

77

Sheffield



A handwritten musical score for three voices, continuing from the previous page. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The middle staff begins with a bass clef, a key signature of one sharp, and a common time signature. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. The music consists of six measures. The lyrics are as follows:

Praise ye ho... ly Throng... of Angels bright in worlds of Light beg... in the 1 song
S: 1 2
S: 1 2
S: 1 2

Rickmansworth.

78



North Street



70 Dernbigh

From all who dwell below the skies let the Cre... a tor's praise arise Let the Re... deemer's name be sung th...

every land by every tongue Eter... nal are thy mercies Lord Eter... nal truth attends thy word Thy praise shall sound from

every shore to shore Till suns shall rise and set no more till suns shall rise and set no more till suns shall rise and set no more

by Soft Loud Soft Loud

Lydd Pf. 149

80

Handwritten musical score for three staves in common time with a key signature of one sharp. The music consists of three staves of notes, mostly quarter notes and eighth notes, with some sixteenth-note patterns. The first staff begins with a bass clef, the second with a tenor clef, and the third with a soprano clef.

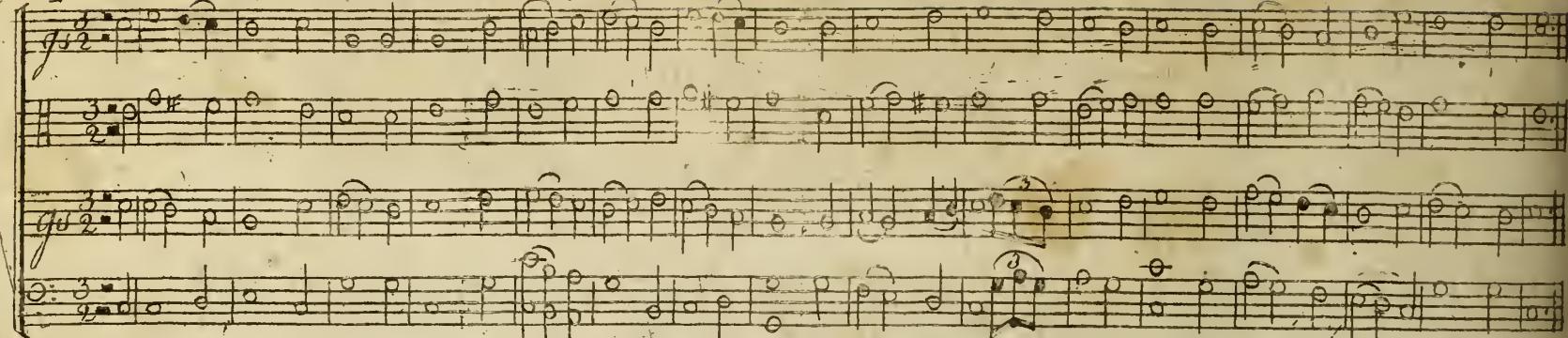
Sing ye unto the Lord our God a new rejoicing Song and let the praise of him be heard his holy Saints among

Mington

Handwritten musical score for four staves in common time with a key signature of one sharp. The music consists of four staves of notes, mostly quarter notes and eighth notes, with some sixteenth-note patterns. The first staff begins with a bass clef, the second with a tenor clef, the third with a soprano clef, and the fourth with a soprano clef.

This life's a dream an empty shew but the bright world to which I go hath joys substantial & sincere when shall I wake when shall I wake and find me there

81 All Saints Pf. 36



Cantabury

A handwritten musical score for three staves. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The key signature is common time (indicated by 'C'). The music consists of eighth-note patterns. The lyrics are written below the middle staff:

Why do we mourn departing Friends or shake at Deaths Alarm tis but the Voice that Jesus sends to call them to his Arms



S^t. James'

A handwritten musical score consisting of four staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains five measures of music. The third staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains five measures of music. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains five measures of music. The notation includes various note heads, stems, and bar lines.

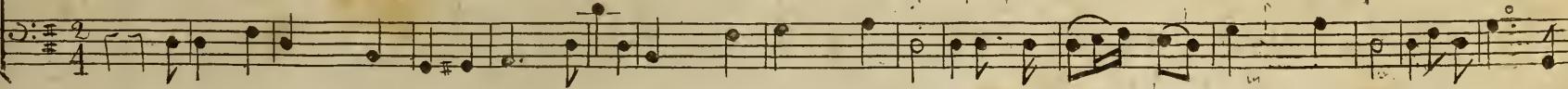
83 Landaff Pf. 50

The God of Glory sends his summons forth Calls the south nations and awakes the north from East to West the sovereign orders spread

Thro distant worlds and regions of the dead the trumpet sounds hell trembles heav'n rejoices Lift up your heads ye saints with cheerful voices

Denmark

Before Je-ho vah's awful throne Yenations bow with sacred joy Know that^y Lord is God alone He can create and



he destroy he can create and he destroy His sovereign powr without our aid Made us of clay & formed us men & when like wandring



85

sheep we stray'd He brought us to his fold again he brought us to his fold again Well crow'd thy gates with thankful

songs High as the heavens our voices raise And earthly earth with her ten thousand thousand tongues shall fill thy courts with sounding praise shall

fill thy courts with sounding praise shall fill shall fill thy courts with sounding praise Wide wide as the world is thy command vast as eternity eternity thy

love firm o's a rock thy truth must stand When rolling years shall cease to move shall cease to move when rolling years shall cease to move when rolling years shall cease to move

When rolling years shall cease to move shall cease to move when rolling years shall cease to move when rolling years shall cease to move

When rolling years shall cease to move shall cease to move when rolling years shall cease to move when rolling years shall cease to move

87. Paria 148 Pf.

your voices raise ye cher... ubi
 your voices raise ye cherubim & seraphim to sing his praise
 voices raise ye cherubim & seraphim to sing his praise your voices raise &c
 & seraphim 1 2
 rubim and seraphim your voices raise ye cherubim and seraphim to sing his praise to sing his praise to sing his praise
 m & se... raphim to sing his praise your voices raise ye cherubim and se... raphim to sing his praise

Washington

88

Ye sons of men with joy record the various wonders of the Lord And let his pow'r & goodness be found Thro' all ye
tribes the world a-round :S: Let the high heavens your song's invite those spacious fields of where
let the high heavens your song's invite those spacious fields of brilliant light where
Let the high heavens your song's unite those spacious fields of brilliant light where the Moon & planets roll

89

Brilliant light where Sun & Moon & planets roll and Stars that glow from pole to pole and Stars that glow from pole to pole.

Sun and Moon and planets roll and Stars that glow from pole to pole.

Stars that glow from pole to pole, where Sun & Moon & planets roll and Stars that glow &c.

Hastfield

To thee my God & Saviour I by Day & Night addresst thy voice to hear,

my distress incline ineline shine Ear

To my distress incline thy Ear incline shine Ear

THE ATTICUM

11. 24

90

Lift up your Heads O ye Gates ye Gates and be ye lift up you

Lift up your Heads O ye Gates and be ye lift up ye

Lift up your Heads O ye Gates and be ye Lift up ye

everlasting Doors and the King of Glo ry thall come in and the King of

everlasting Doors and the King or Glo ry of Glo ry shall come in

and the King or Glo ry and the King or Glo ry shall come in

91

go Glo... ry shall come in shall come in and the King of Glory shall come in

go and the King of Glo... ry shall come in and the King of Glory shall come in

and the King of Glo... ry shall come in

it is the Lord Strong

the Lord strong and Migh... ty

it is the Lord Strong

and Migh... ty

who is the King of Glory

it is the Lord

Strong and Migh... ty

02

Mighty in Battle and Trial of the Sword

Mighty in Battle and Trial of the Sword Solo Moderate

and Trial of the Sword the Earth is the Lord's & all that there is

For he hath founded it up on the

For he hath founded it up on the

the Compass of the World and all that dwell therein

93



Seas and prepar ed it up on the Floods



Halle lu jah Halle lu jah Halle lu jah A men Amen Amen A men Amen A men

Halle lu jah Halle lu jah Halle lu jah A men Amen Amen A men Amen A men



Fairfield

94

God is our refuge in distress, a present help when dangers press. In him undaunted we'll confide; The Earth were from her center

left and Mountains in the Ocean lost

Torn piecemeal by the roaring, roaring Tide

Torn piecemeal by the roaring Tide Torn piecemeal by the roaring Tide

95 Hannover

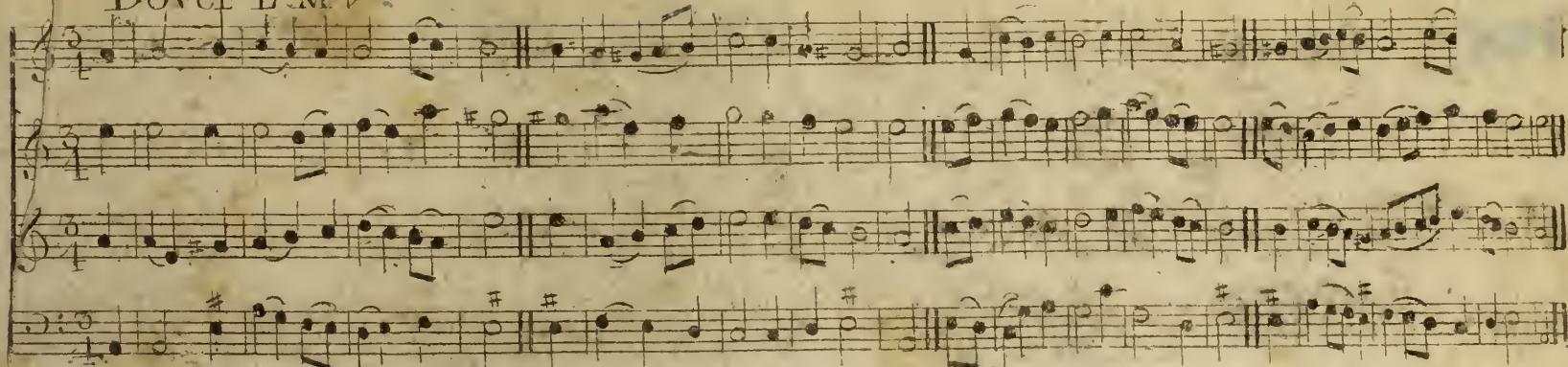
O thou to whom all Creatures bow
O thou to whom all Creatures bow within the Earth...ly Frame Thro all the world how
O thou to whom all creatures bow O thou to whom all Creatures bow
O thou to whom all creatures Creatures bow

how glorious is thy Name

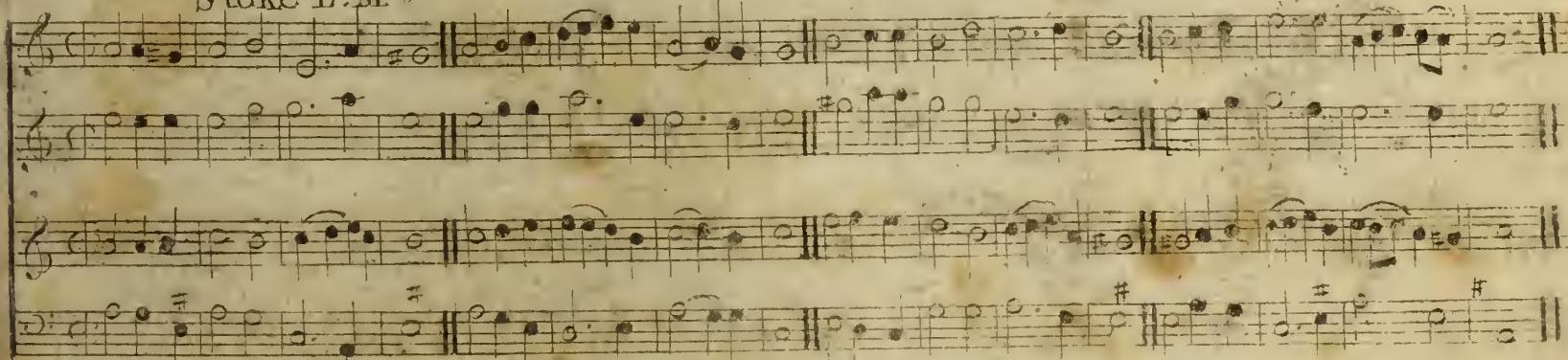
great art thou How glorious is thy Name how glorious is thy Name
How glorious is thy Name how glorious is thy Name

How glorious is thy Name how glorious is thy Name

Dover L.M. b.



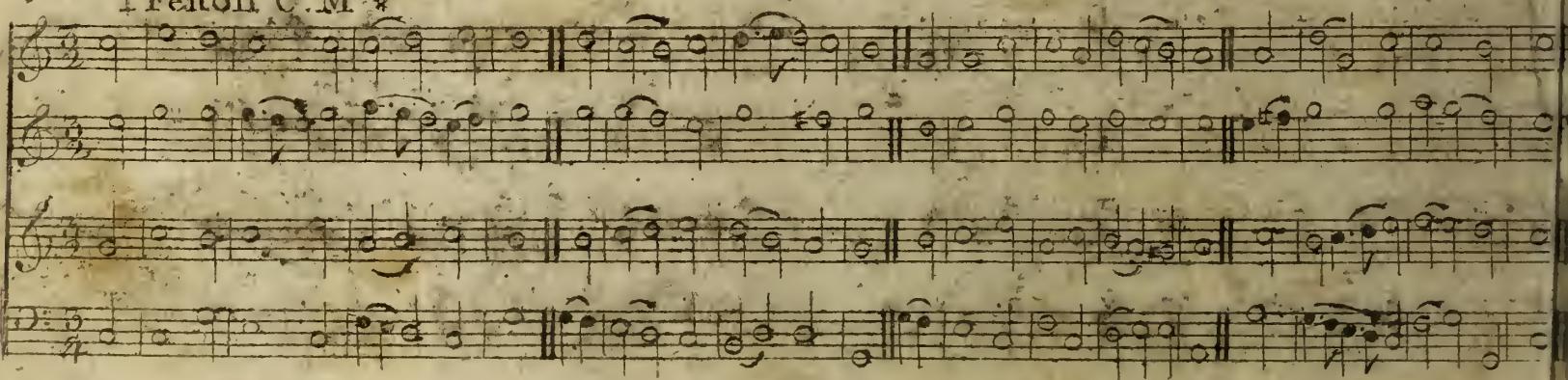
Stoke L.M. b.



Wilton C.M.

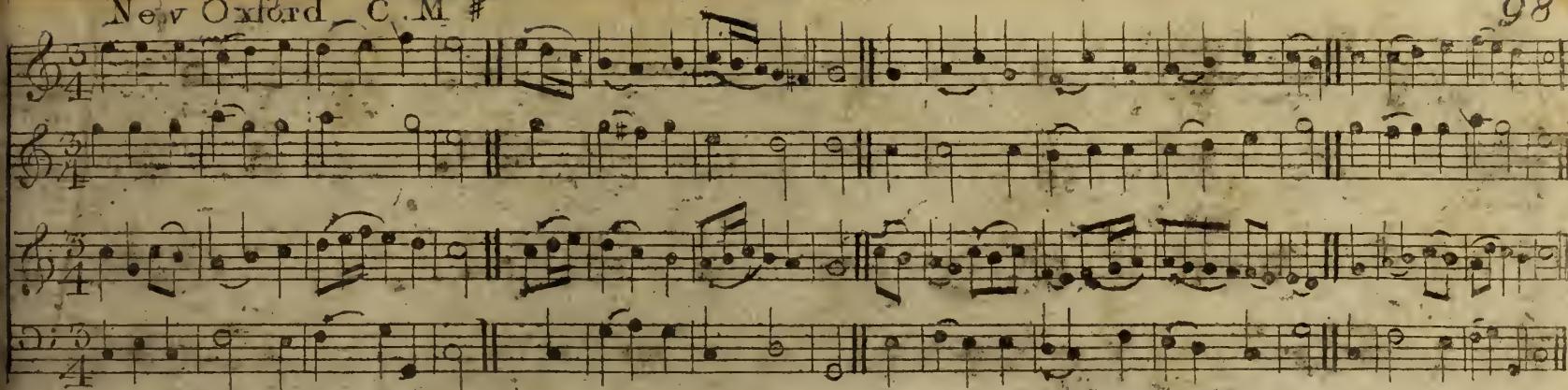


Preston C.M. #

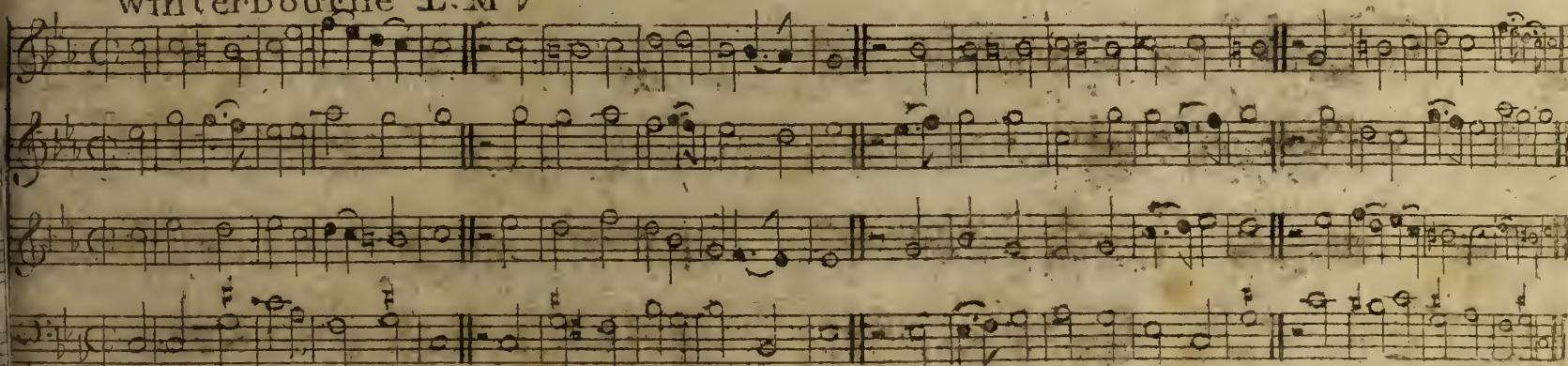


New Oxford C.M. #

98



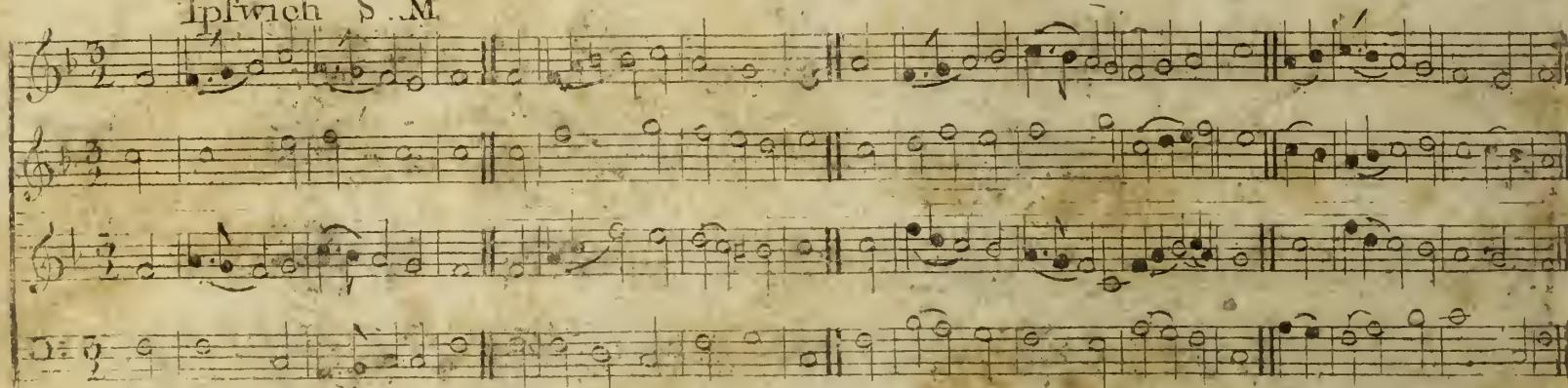
Winterbourne L.M. b



99 Warrington L M

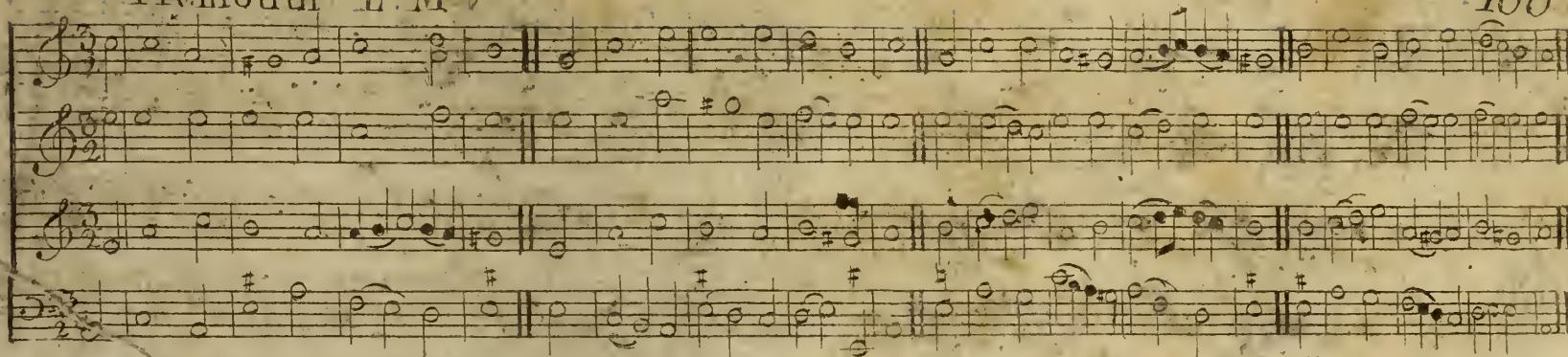


Ipswich S M



Plymouth L.M. b

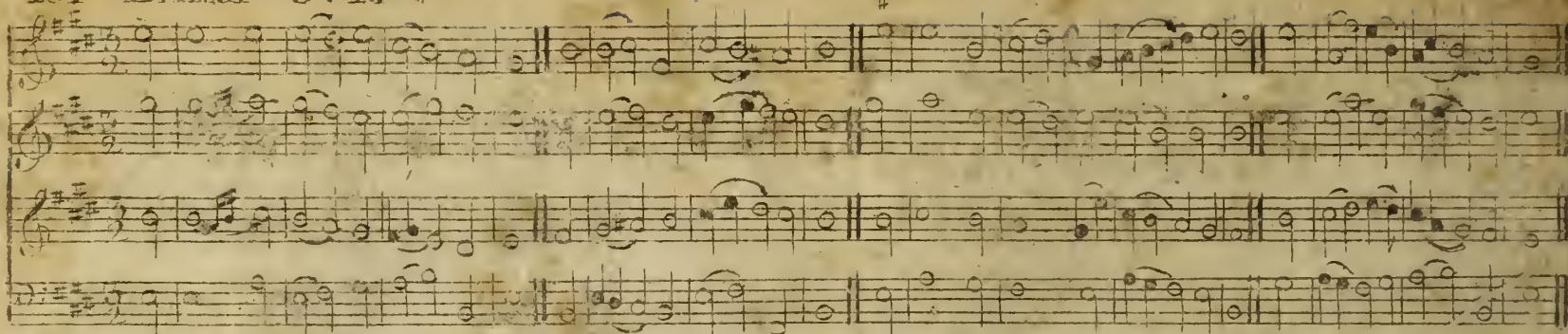
100



New York L.M.



101 Brattle C. M.



Sudbury C. M.



My soul thy great creatures Praise
When clothe I in his celestial rays
His infinite majesty appears
And like a robe his glory waves

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