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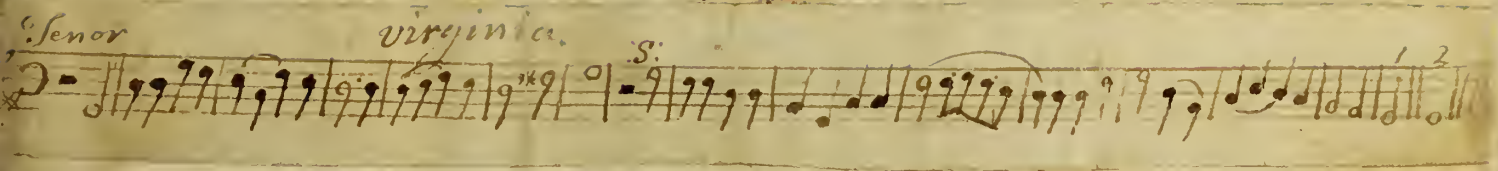
Señor
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S.

ollon Brown Brooks's Book 178

THE

MASSACHUSETTS HARMONY.

BEING

A NEW COLLECTION OF

PSALM TUNES,

FUGES AND ANTHEMS,

SELECTED

From the moſt Approved AUTHORS, Ancient and Modern.

BY A *LOVER* OF *HARMONY.*

BOSTON:

PRINTED 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.

I N D E X.

M. 447.47

Tunes.	Page.
A	
ALESBURY	19
Amherst	12
All Saints	81
B	
Bethlehem	28
Bornham	45
Bethesda	65
Brookfield	25
Bath	23
Bunker Hill	17
Bedford	14
Bangor	9
Broomsgrove	9
Buckingham	8
C	
Colchester	7
Canterbury	81
Carolines Hymn	52
Cheshunt	48
Christchurch	42
D	
Dalston	51
Denbigh	84
Denmark	84
E	
Essingham	14
F	
Fairfield	24
Falmouth	24
Funeral Thought	10
G	
Guilford	82
Grantham	39
H	
Hanover	95
Hartford	29
Hatfield	88
I	
Islington	80
Isle of Wight	47
Irish	19
Infant Saviour	31
K	
Kingsbridge	33
L	
Landaff	83
Lydd	89
Lexington	22
Little Marlborough	10
M	
Moreton	46
Morning Hymn	ibid.
Middletown	32
Milford	26
N	
Norwich	53
Newbury	18
North Street	78
O	
Old Hundred	28
P	
Putney	33
Poole	36
Philadelphia	43
Plymouth	70
Paria	87
Parindon	20
Psalm 25	53
Ditto 122	27
Ditto 3	30
Ditto 33	34
Ditto 136	35
Ditto 46	37
Ditto 15	49
Ditto 34	6
R	
Rothwell	47
Rickmansworth	78
Rineton	13
Richmond	12
Rochester	7
S	
Springfield	41
Salem	38
South	45
Sutton	50
Stockbridge	15
Suffield	11
Sheffield	77
Savoy	18
St. Anns	11
St. James	82
St. Hellens	40
St. Martins	50
St. Matthews	16
W	
Washington	88
Winchester	8
Wickham	21
Wantage	23
Wells	25
Windsor	44
ANTHEMS.	
Arise shine O Zion	60
I will Sing	71
Lift up your Heads	90
O Lord God of Israel	54
The Beauty of Israel	66

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

PREFACE.

THE 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 Fuges 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 would 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 plagiary, 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.

ADVERTISEMENT.

SOME 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.

ORNAMENTS of MUSIC.

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 MOODS.

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 Rests, 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	¢	Has a Semibreve for the Measure Note, and beats after the same manner, only half as quick again.
	Third	C or ¢	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	2/4	This has a Minim for a Measure Note, and beat as in the last, only a third quicker
Triple Time.	First	3/2	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 line of two Seconds, two beats down, and one up.
	Second	3/4	Contains three Crotchets, or a pricked Minim in a Bar, and beat after the same manner, but a third quicker.
	Third	3/8	Has three Quivers in a Bar, and Sung a third quicker than the 2d——two beats in a Bar, the Hand twice as long down as up.
Compound.	First	6/4	Contains six Crotchets in a Bar, three beat down, and three up, two beats in a Bar.
	Second	6/8	Contains six Quavers in each Bar, three beat down, and three up, in each Bar.

THE GAMUT, &c.

Treble and Tenor

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

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

Counter,

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

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

Baſs.

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

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

Names	Notes	Reſts
Semibreve		
Minim		
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.

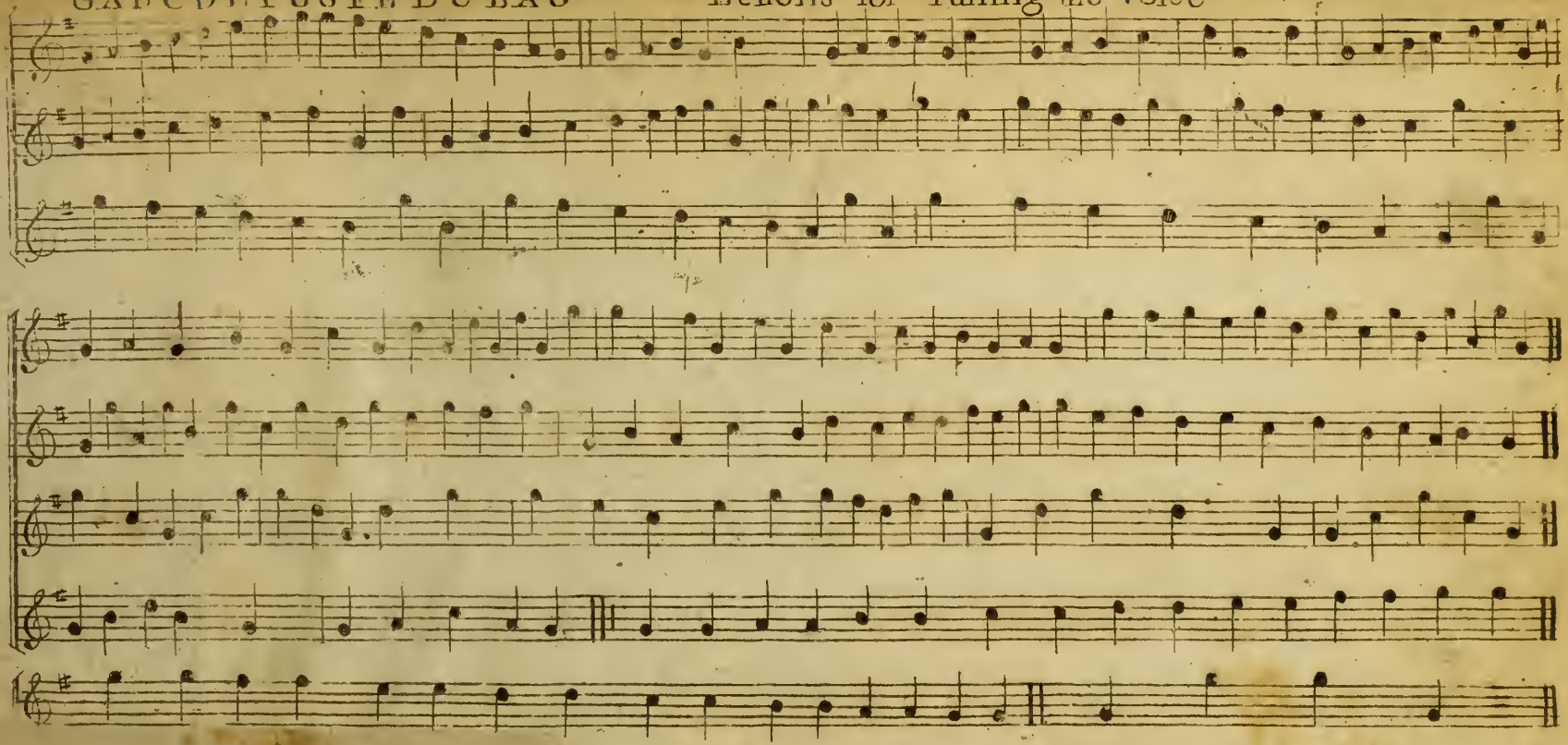
Characters.		
A Brace.	⎧	Shews how many Parts move together.
Single Bar,	|	Divides the time equally according to the Meaſure Note.
Double Bar.	‖	Denotes that the ſtrain is ended.
A Stave	≡	The five Lines on which the Muſic is written.
Ledger Line.	—	A Line added when the Notes aſcend, or deſcend above or below the Stave.
A Flat.	♭	Set before a Note, ſinks it half a Tone.
A Sharp.	♯	Set before a Note raiſes it half a Tone.
A Natural	♮	Reduces a Note made Flat or Sharp to its primitive Sound.
A Slur.	⁀	Is drawn over or under as many Notes as are Sung to one Syllable.
Figure.	3	Set over any three Notes, ſhews that they muſt be ſung in the time of two.
Repeat.	:S:	Shews the ſtrain, from the note over which it is placed to a double bar, or cloſe, is repeated.
Dot or Point.		At the right hand of a Note, makes it half as long again, as without it.
Figures,	1. 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.

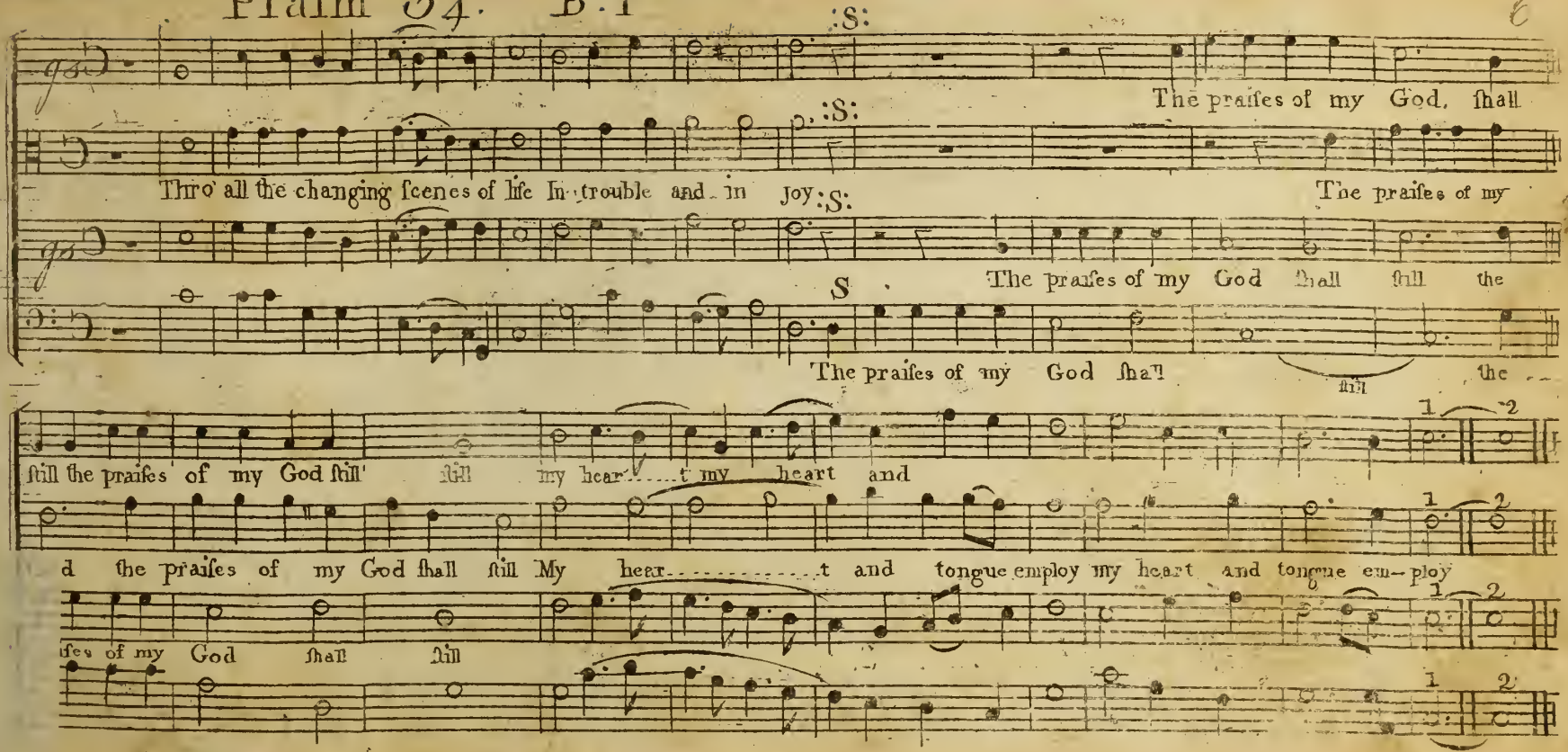
Flats and Sharps placed at the beginning of Tunes, regulate the Mi in the Tranſlations of Keys. There are but two natural Keys in Muſic, viz. C the Sharp, or cheerful, and A the Flat and melancholly Key, and theſe are diſtinguiſhed as may be ſeen in the Scale. No Tune can be formed on any other Key than 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 again, whether Flats Sharps or not.

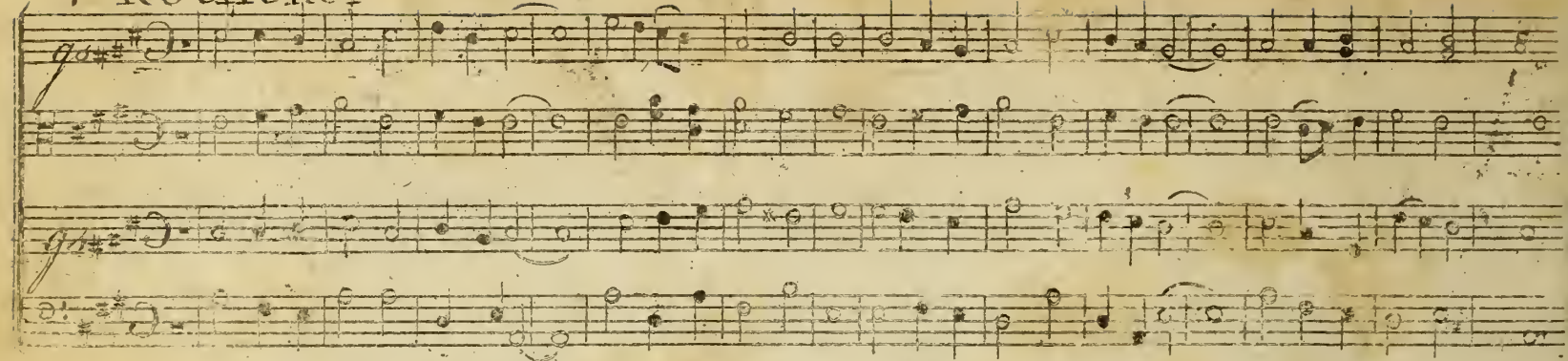
G A B C D E F G G F E D C B A G



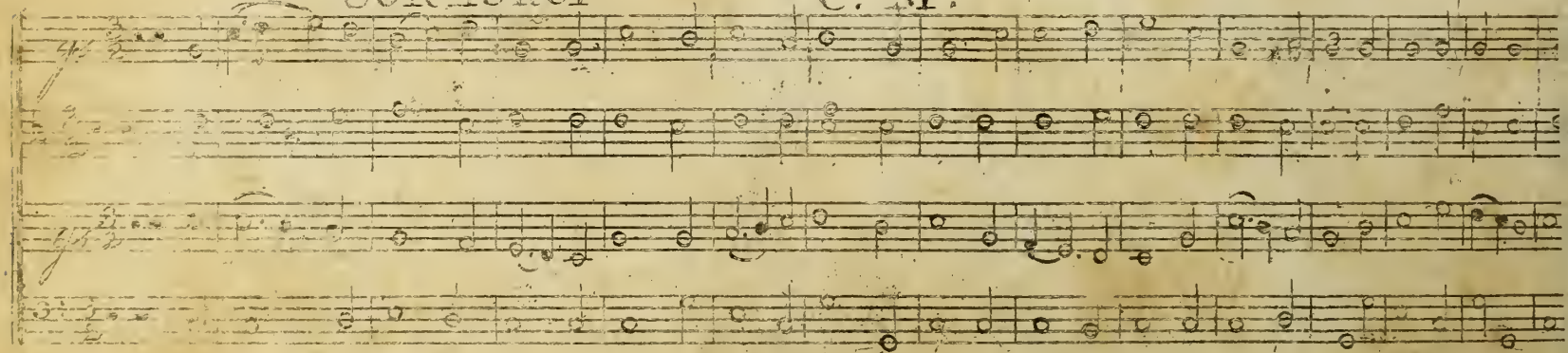
Pſalm 34. B.T


:S:
The praiſes of my God, ſhall
Thro' all the changing ſcenes of life In trouble and in joy.
:S:
The praiſes of my
S
The praiſes of my God ſhall ſtill the
The praiſes of my God ſhall
ſtill
the
1
2
ſtill the praiſes of my God ſtill' ſtill my hear t my heart and
d the praiſes of my God ſhall ſtill My hear t and tongue employ my heart and tongue em-ploy
ſes of my God ſhall ſtill

7 Rochester C. M.



Colchester C. M.

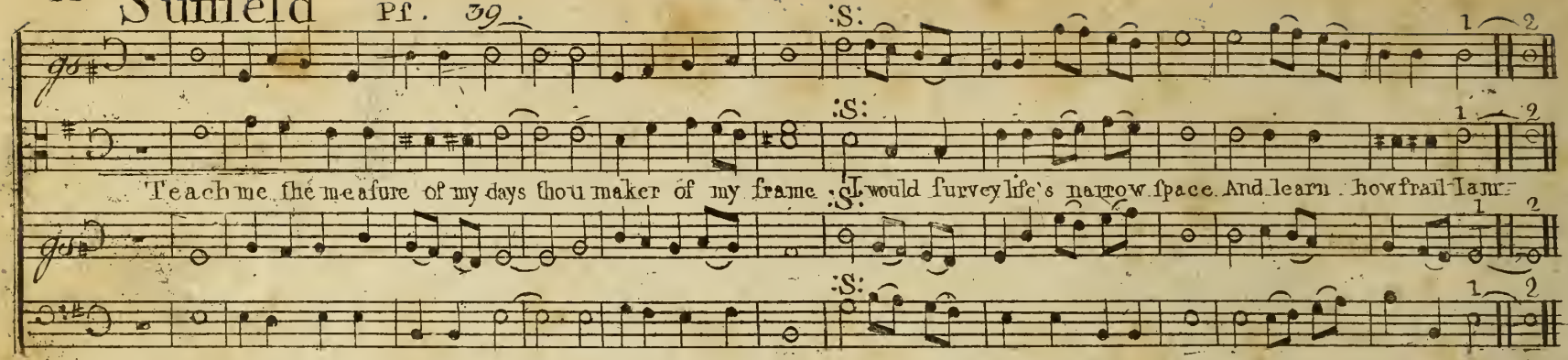


Funeral Thought

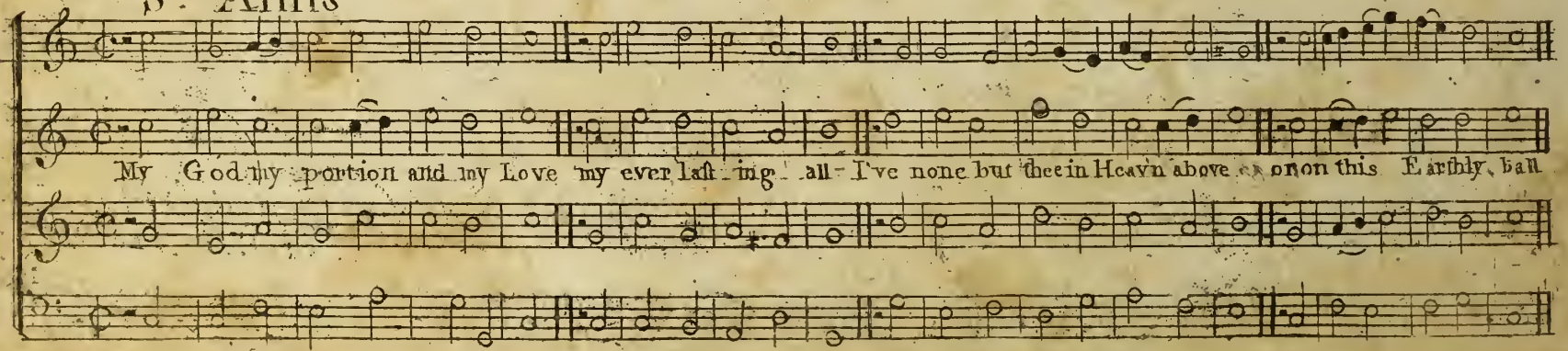
Hark from the Tombs a doleful sound my ears attend the cry Ye living Men come view y ground where you must shortly lie

Little Marlborough

11 Suffield Pt. 39.



St. Anns



Amherst P. M

:S: :S: :S: :S:

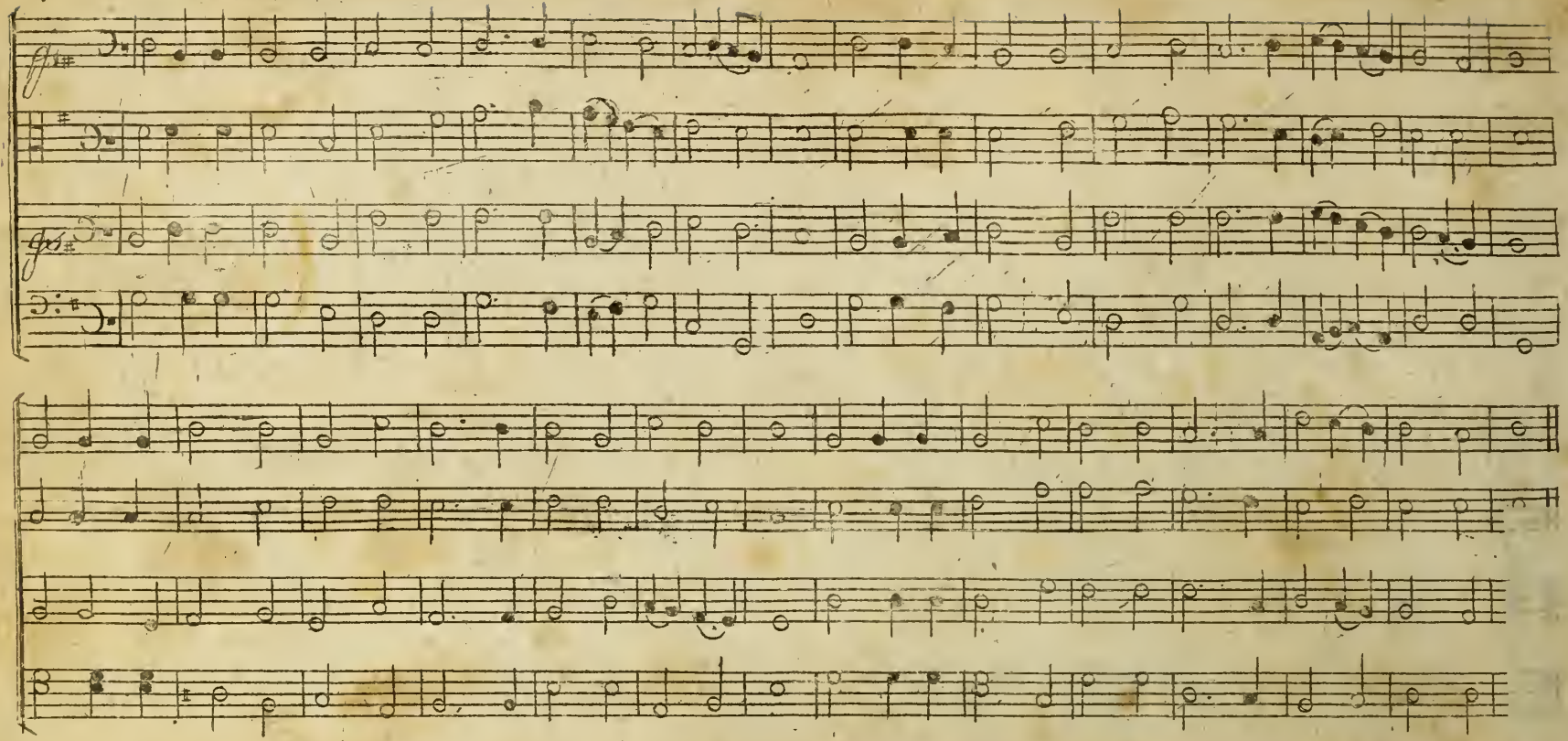
Richmond Words by Relly

:S: :S:

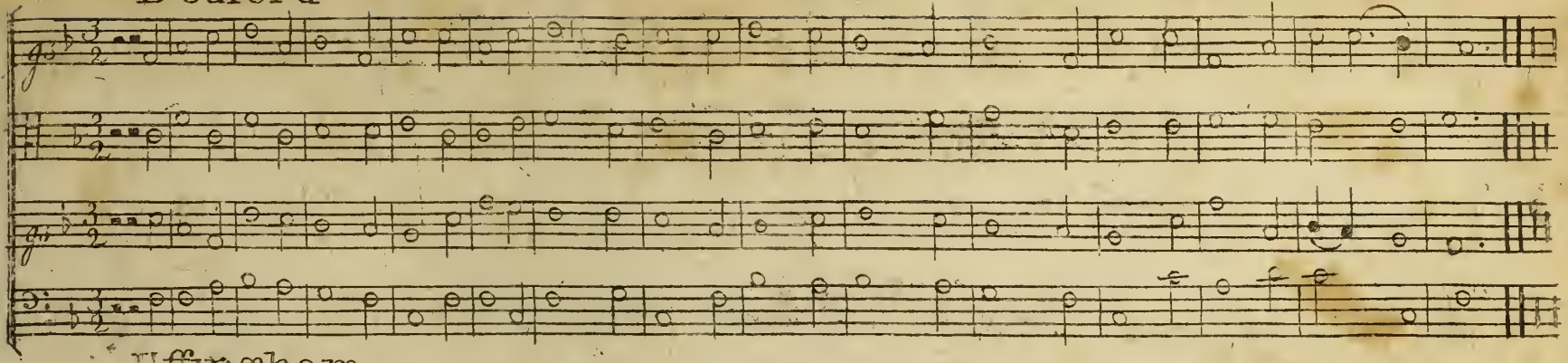
My beloved haste away sick of love for thee I languish Fails my soul at thy delay Feels a dying lover's anguish :S: quickly quickly Jesus come O make my breast thy native home

:S: :S:

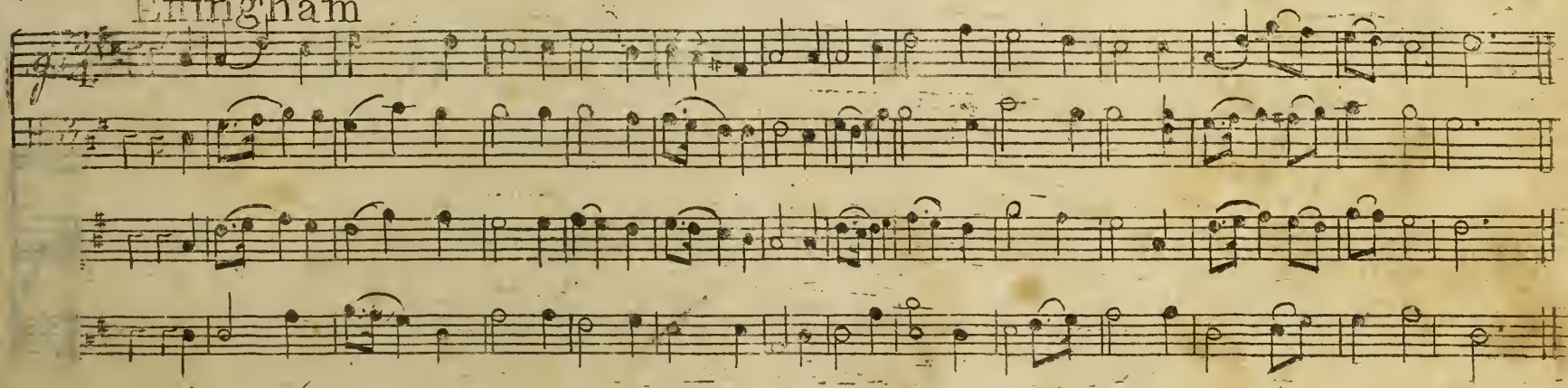
Rineton



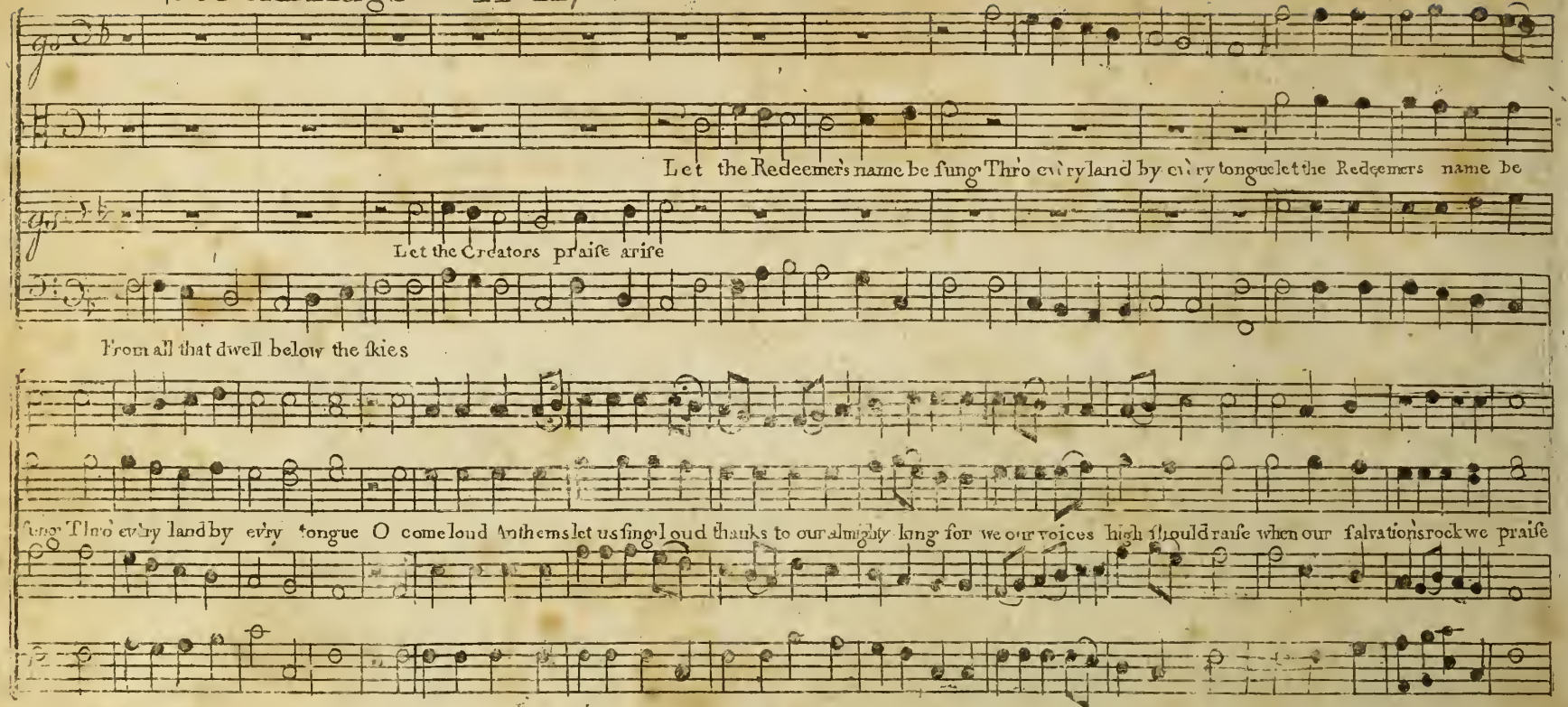
Bedford

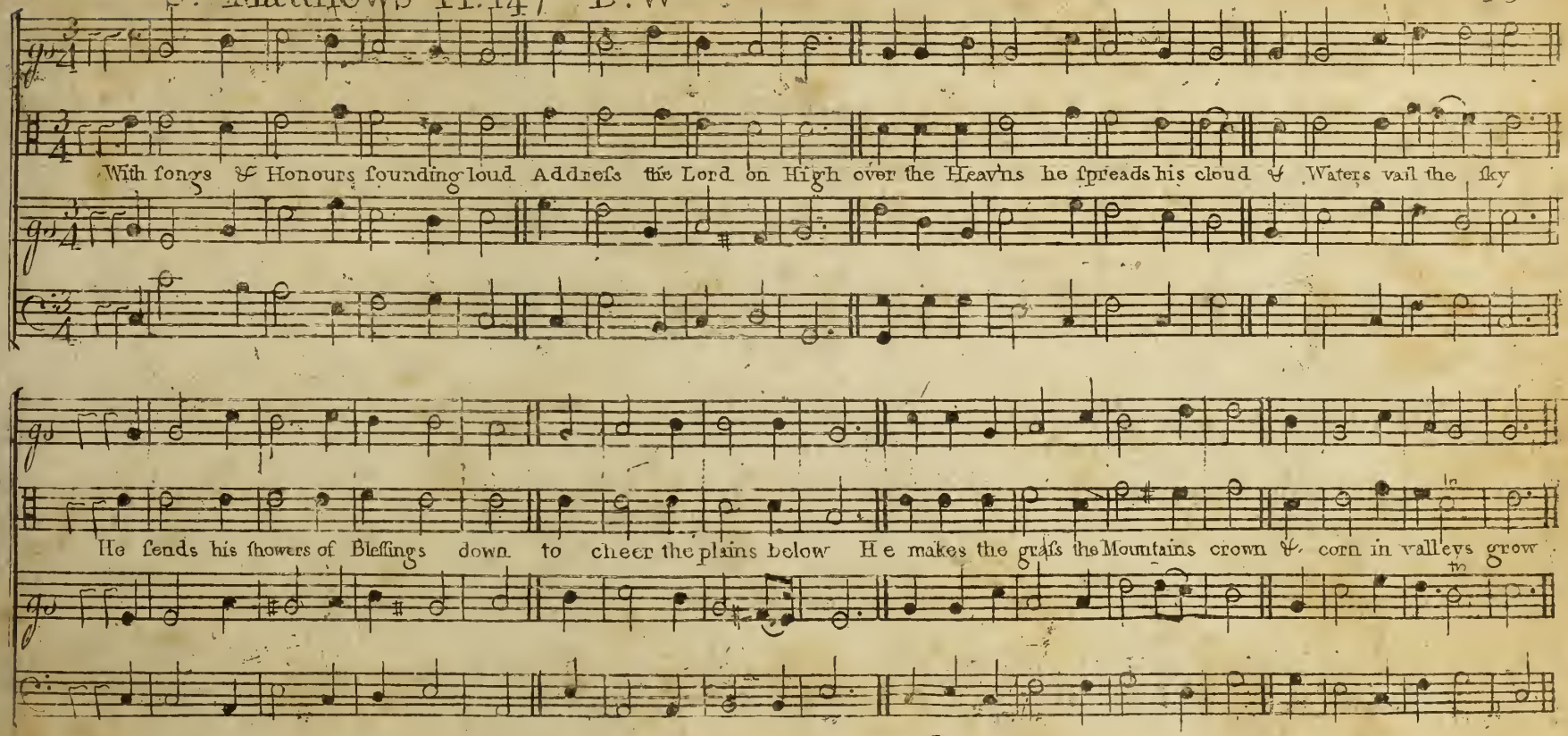


Effingham

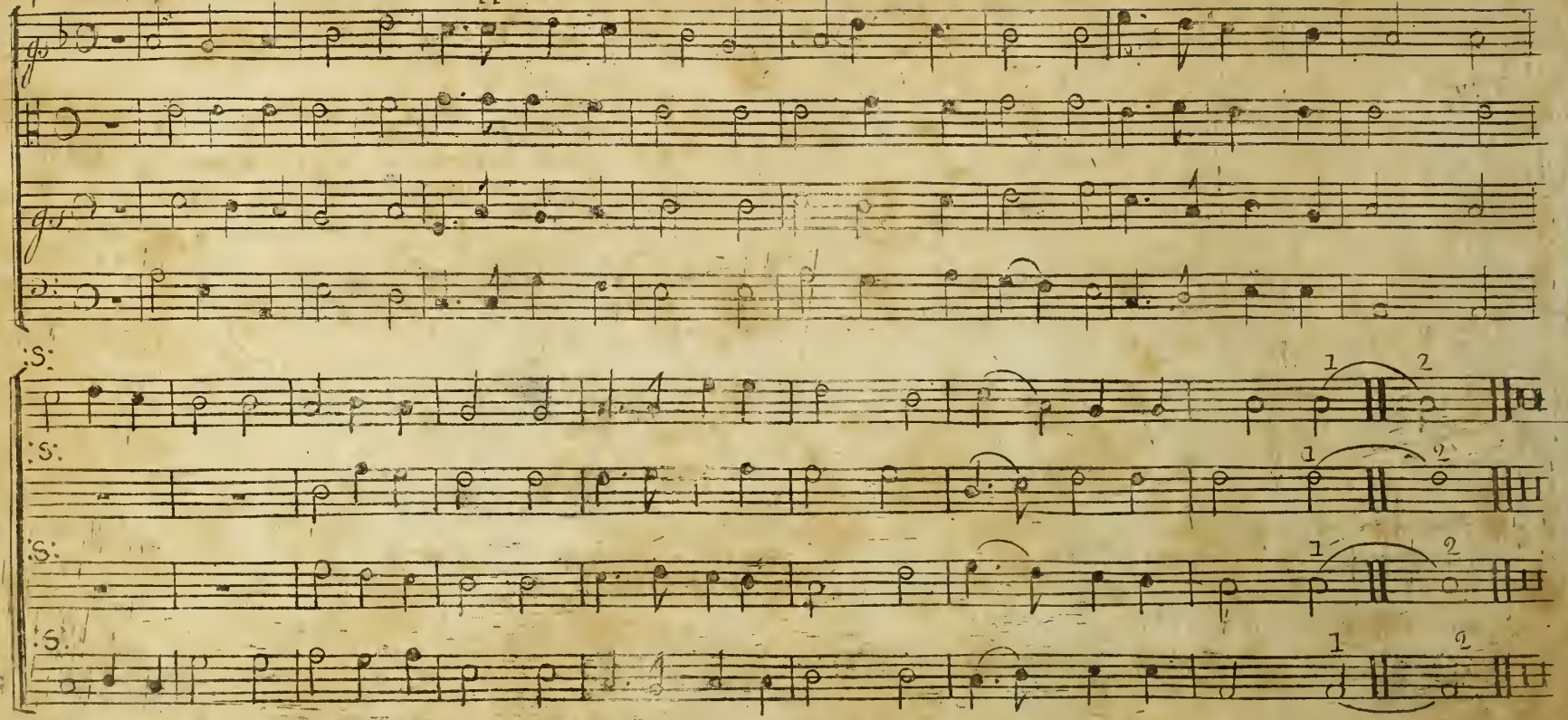


75 Stockbridge Pf. 117 D.W.

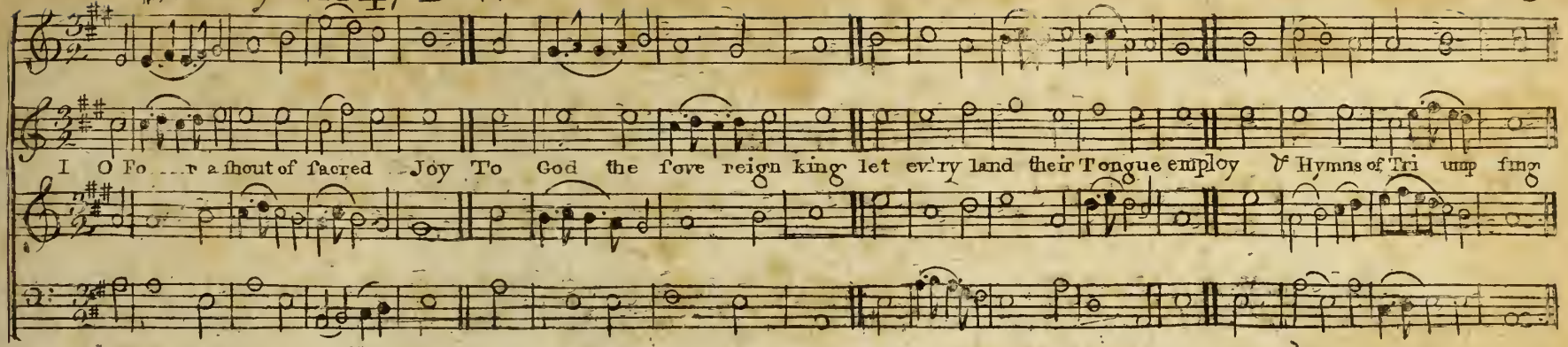



With songs & Honours sounding loud Addreſs the Lord on High over the Heavns he ſpreads his cloud & Waters vail the ſky
He ſends his showers of Bleſſings down to cheer the plains below He makes the graſs the Mountains crown & corn in valleys grow

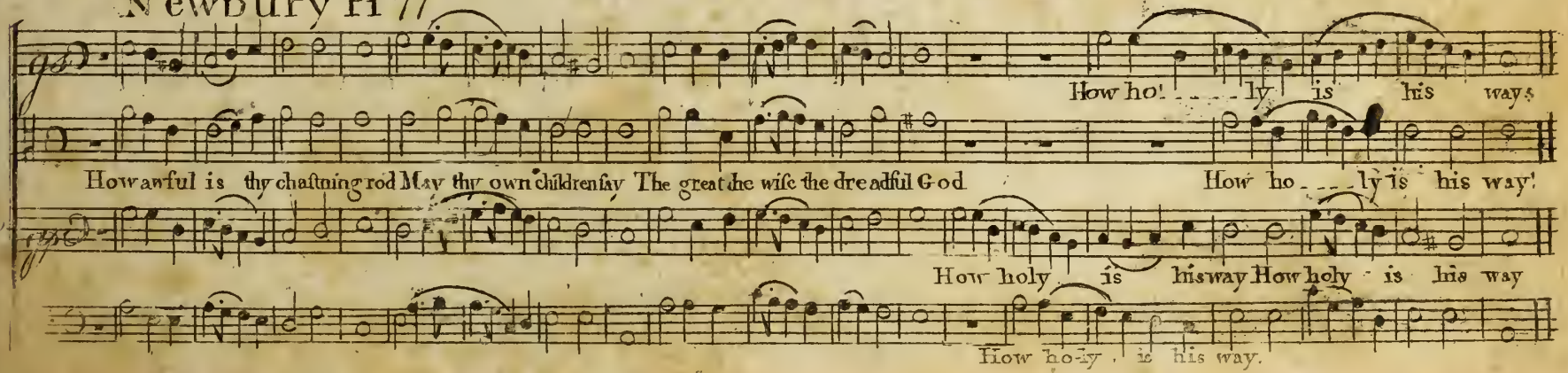
Bunker hill A Sapphick ode



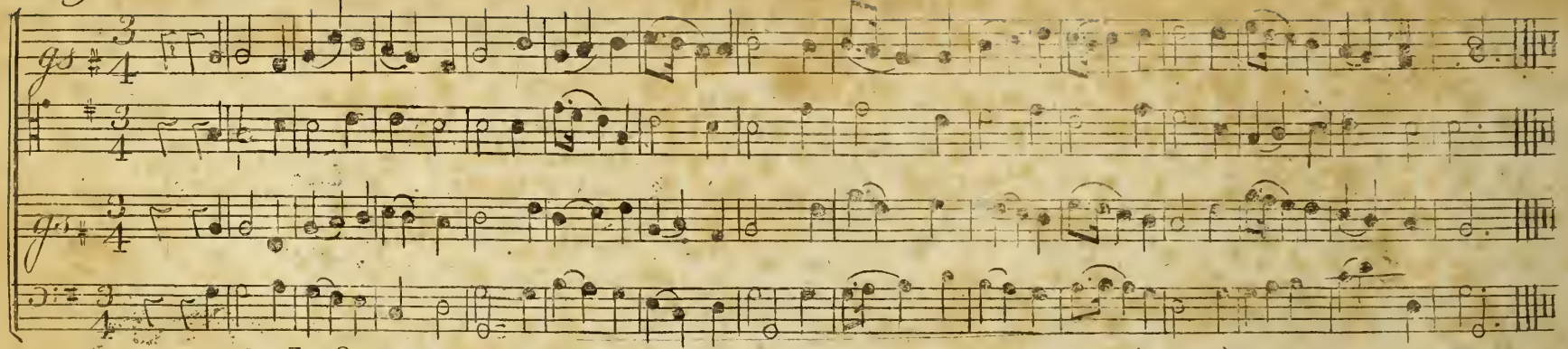
Savoy Pf. 47 D.W



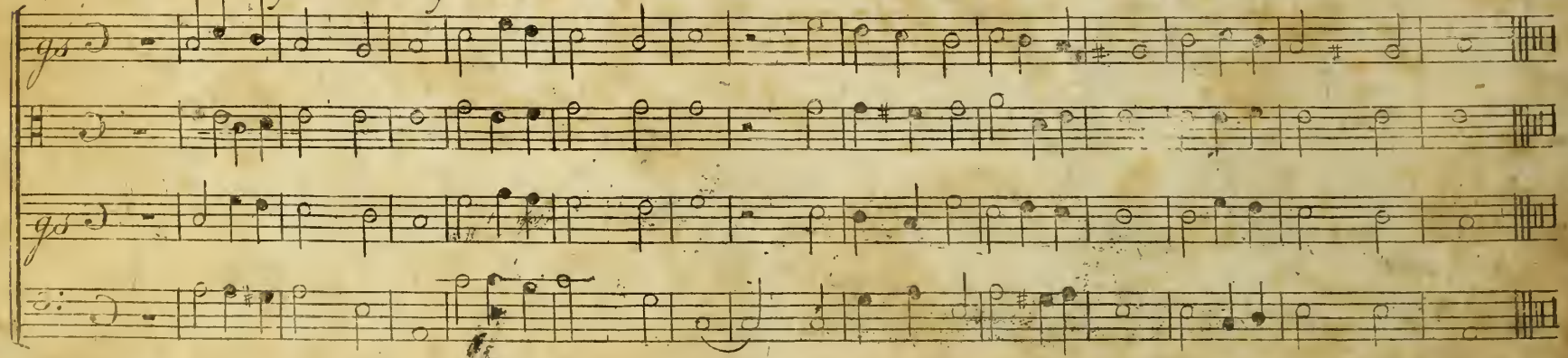
Newbury Pf 77



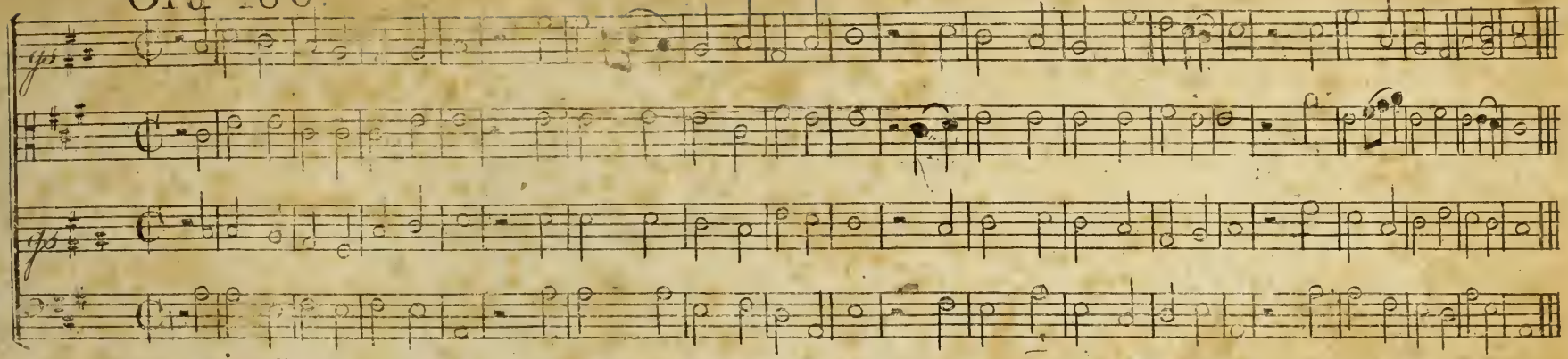
Irish.



Aylesbury.



Old 100.



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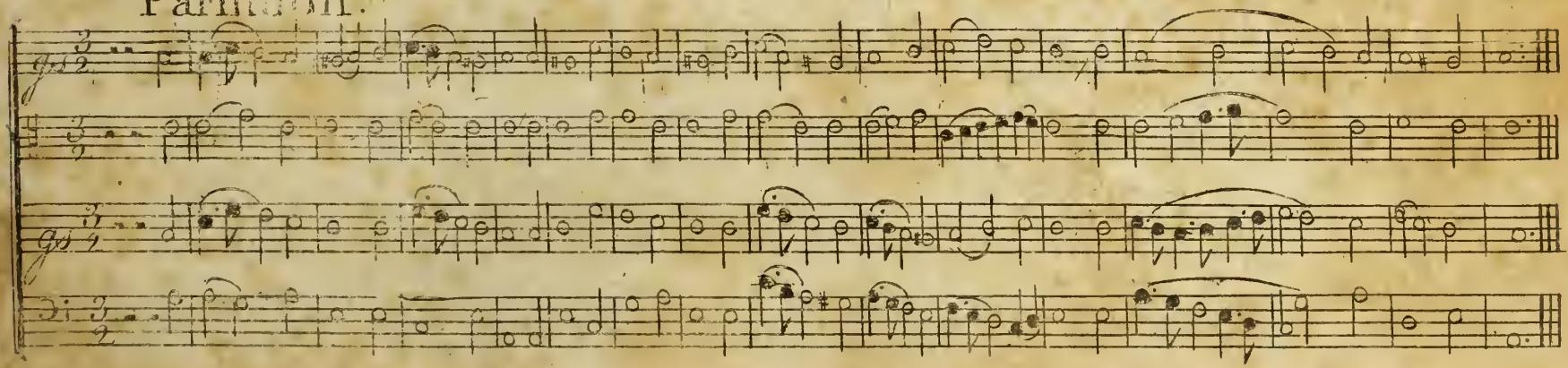
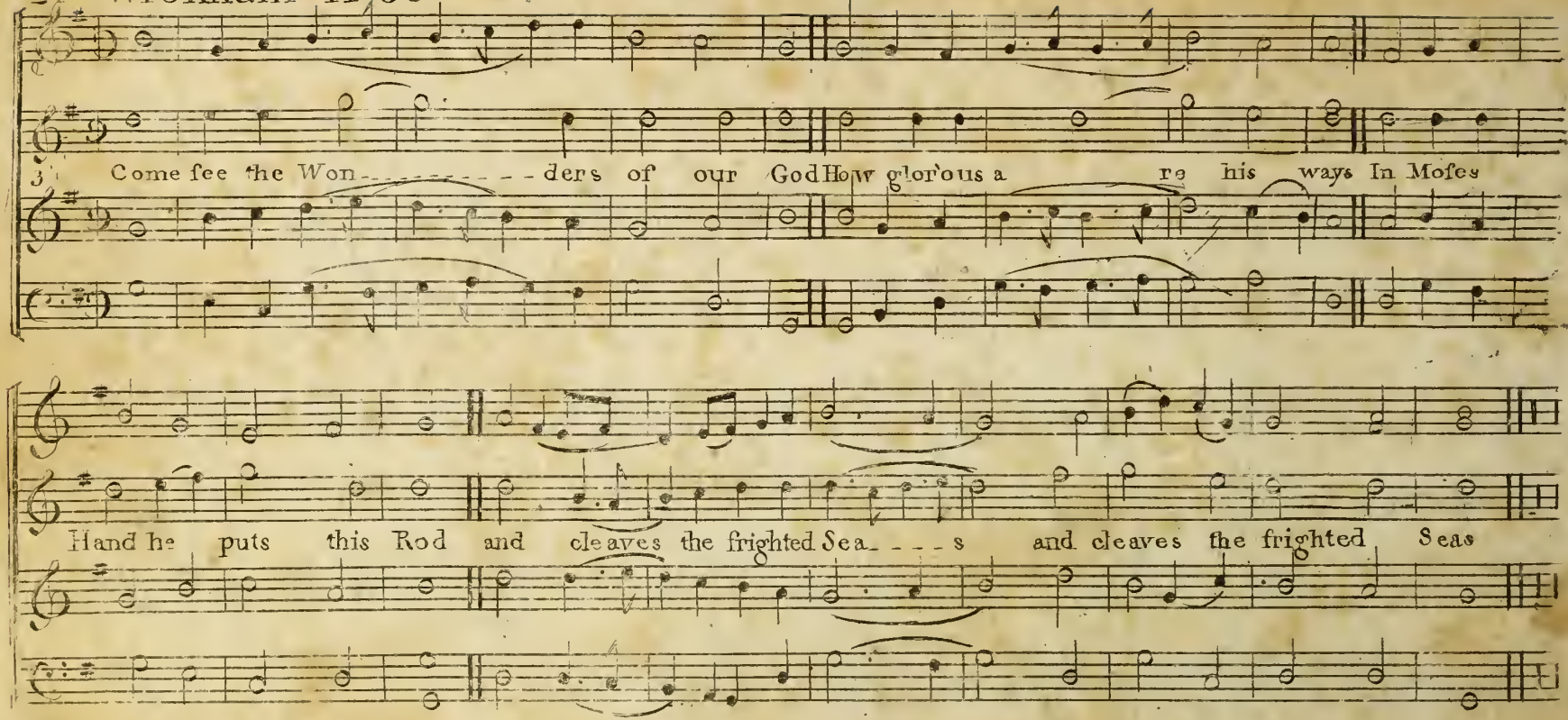
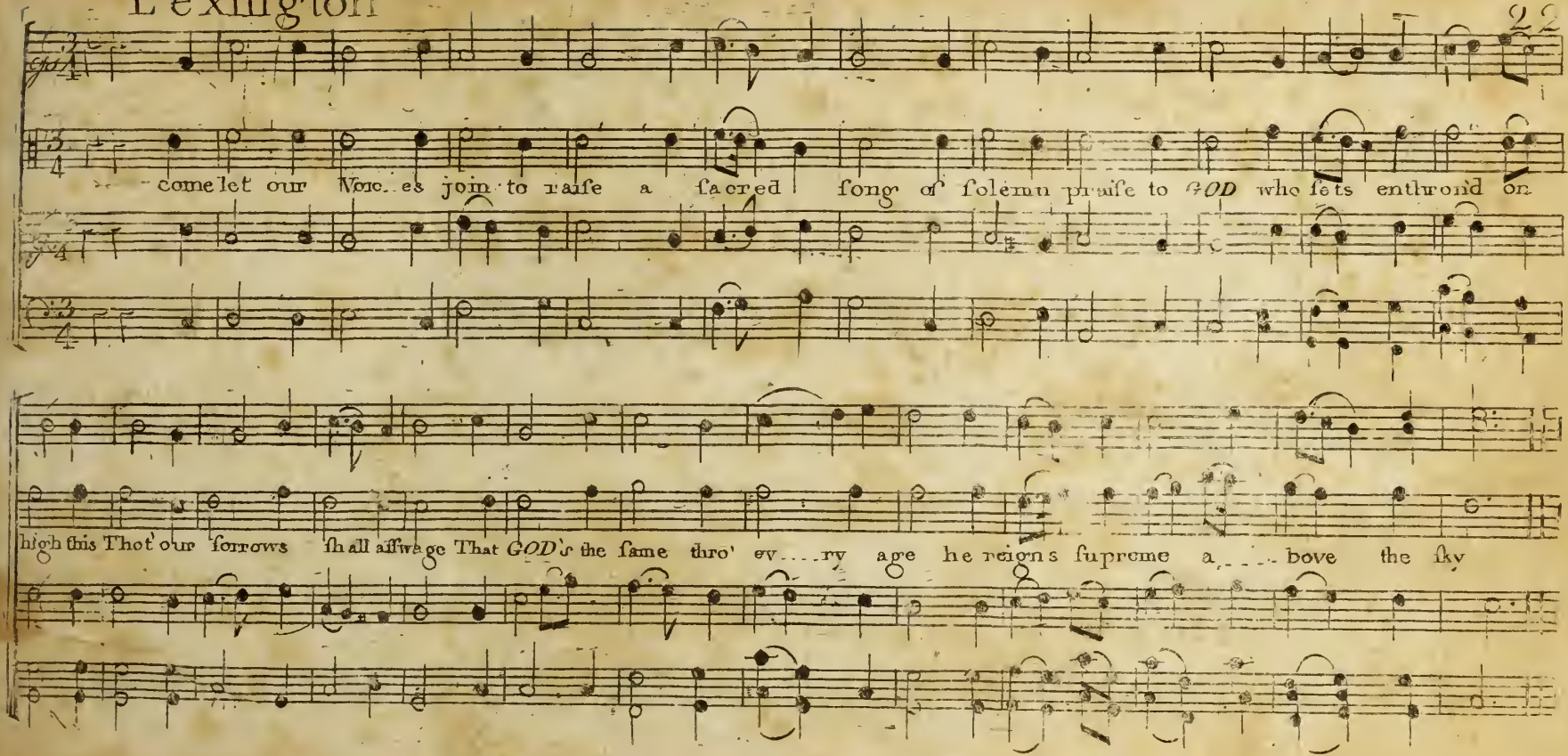


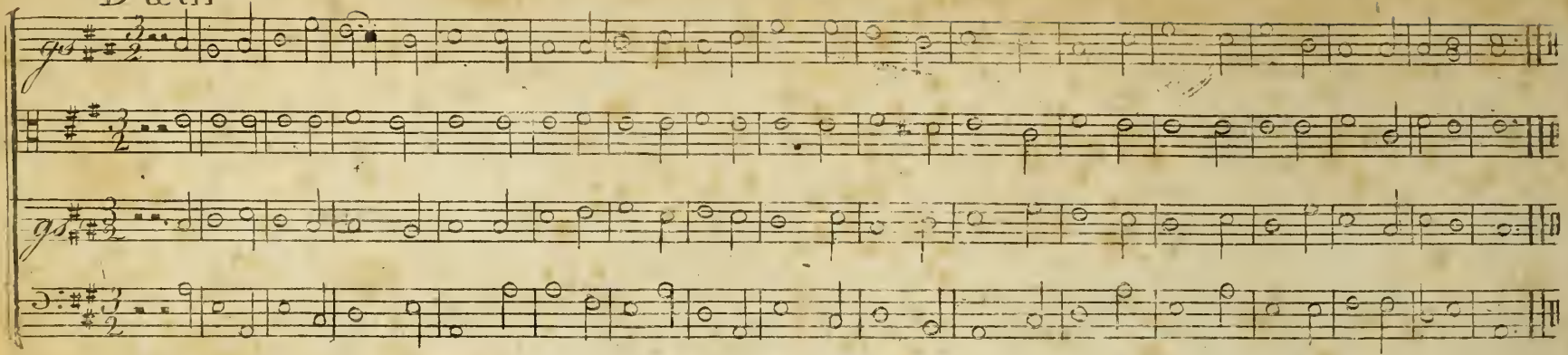
21 Wickham Pt 66th DW



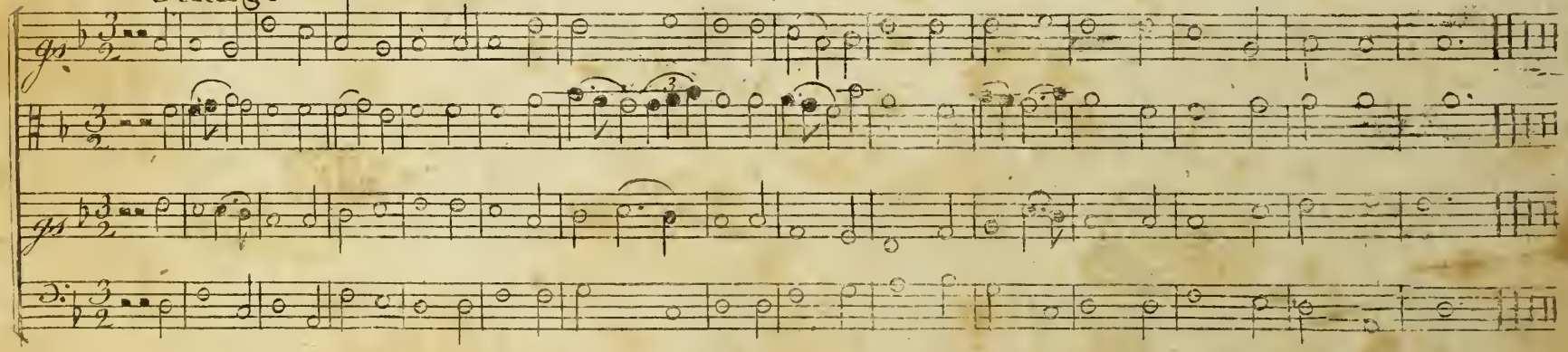
Lexington


come let our Voices join to raise a sacred song of solemn praise to GOD who sets enthroned on
high this That our sorrows shall assuage That GOD's the same thro' ev....ry age he reigns supreme a....bove the sky

Bath



Wantage



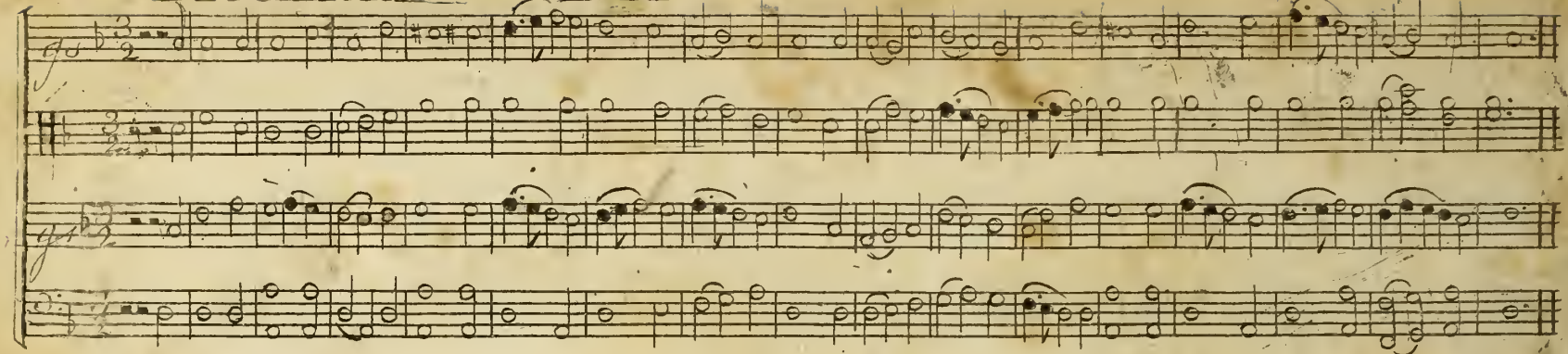
Falmouth

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

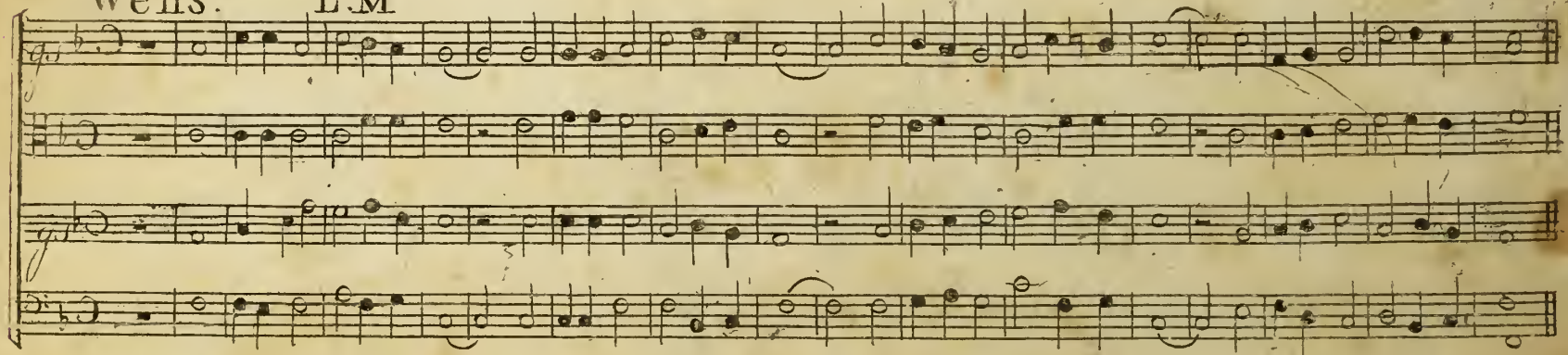
Soft Loud Soft Loud

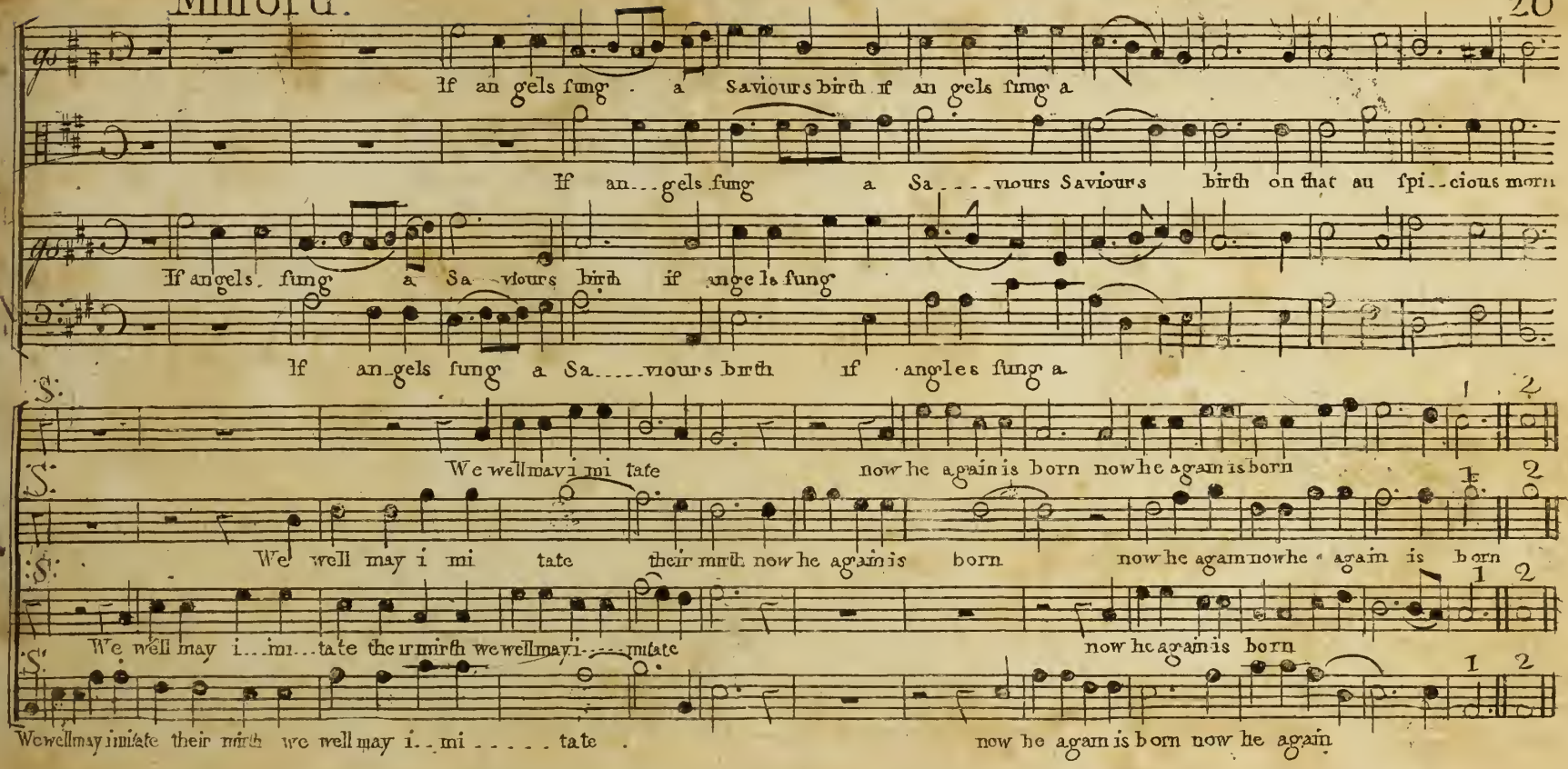
Lord on thee our souls de pend in compassion now descend Fill our hearts with thy rich grace Tune our lips to sing thy praise tune our lips to sing thy praise

25 Brookfield. L.M

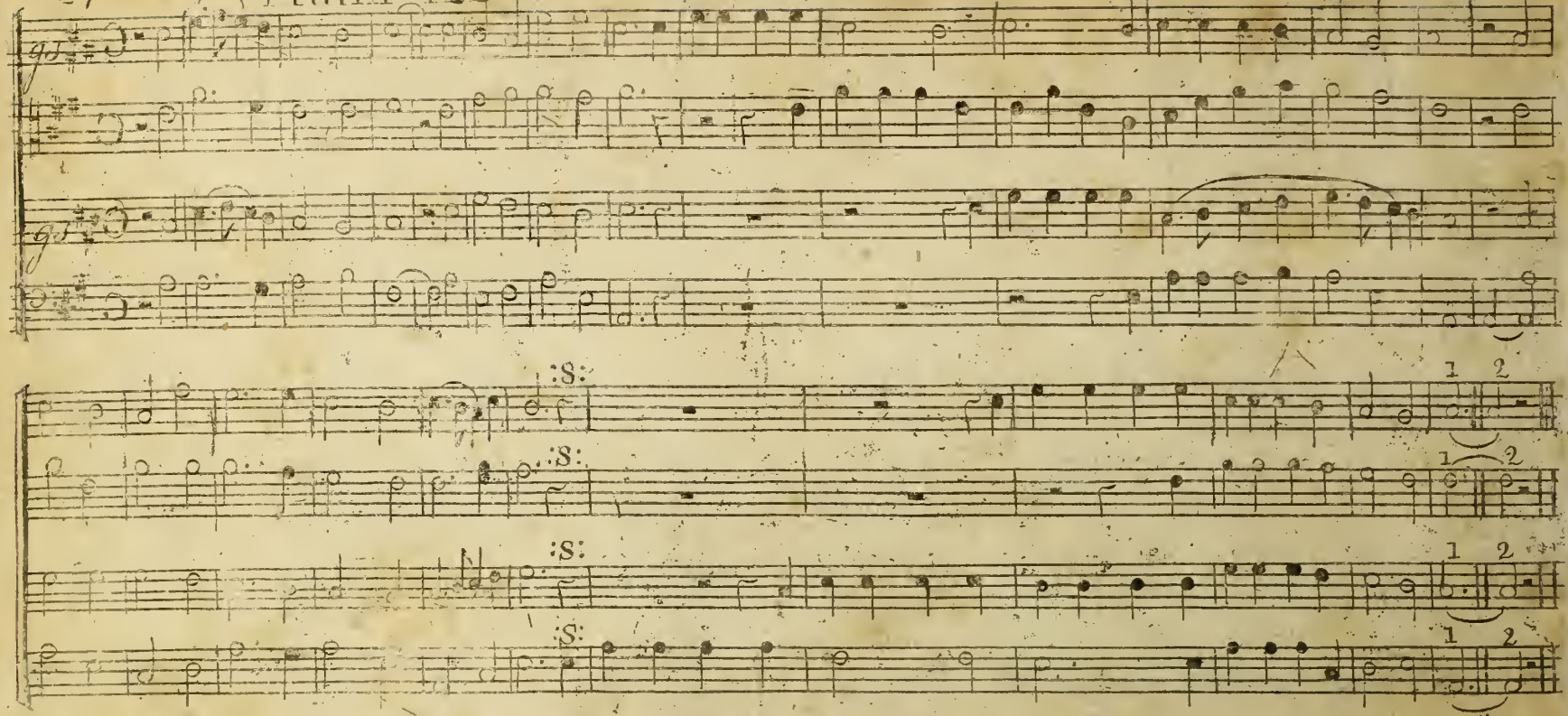


Wells. L.M

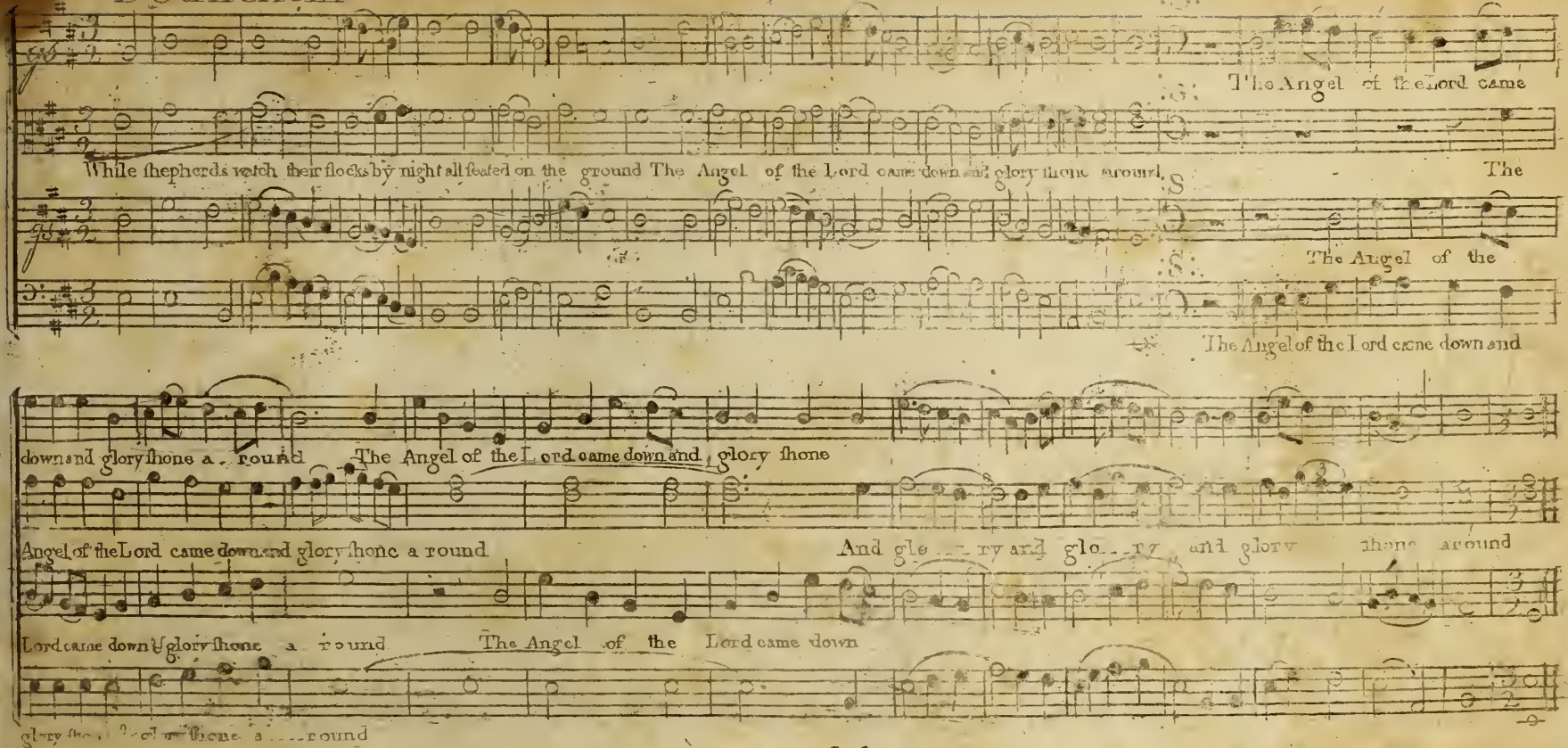



If an gels fung a Saviours birth if an gels fung a
If an gels fung a Sa viours Saviours birth on that au fpi cious morn
If angels fung a Sa viours birth if angels fung
If an gels fung a Sa viours birth if angles fung a
We well may i mi tate now he again is born now he again is born
We well may i mi tate their mirth now he again is born now he again now he again is born
We well may i mi tate their mirth 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

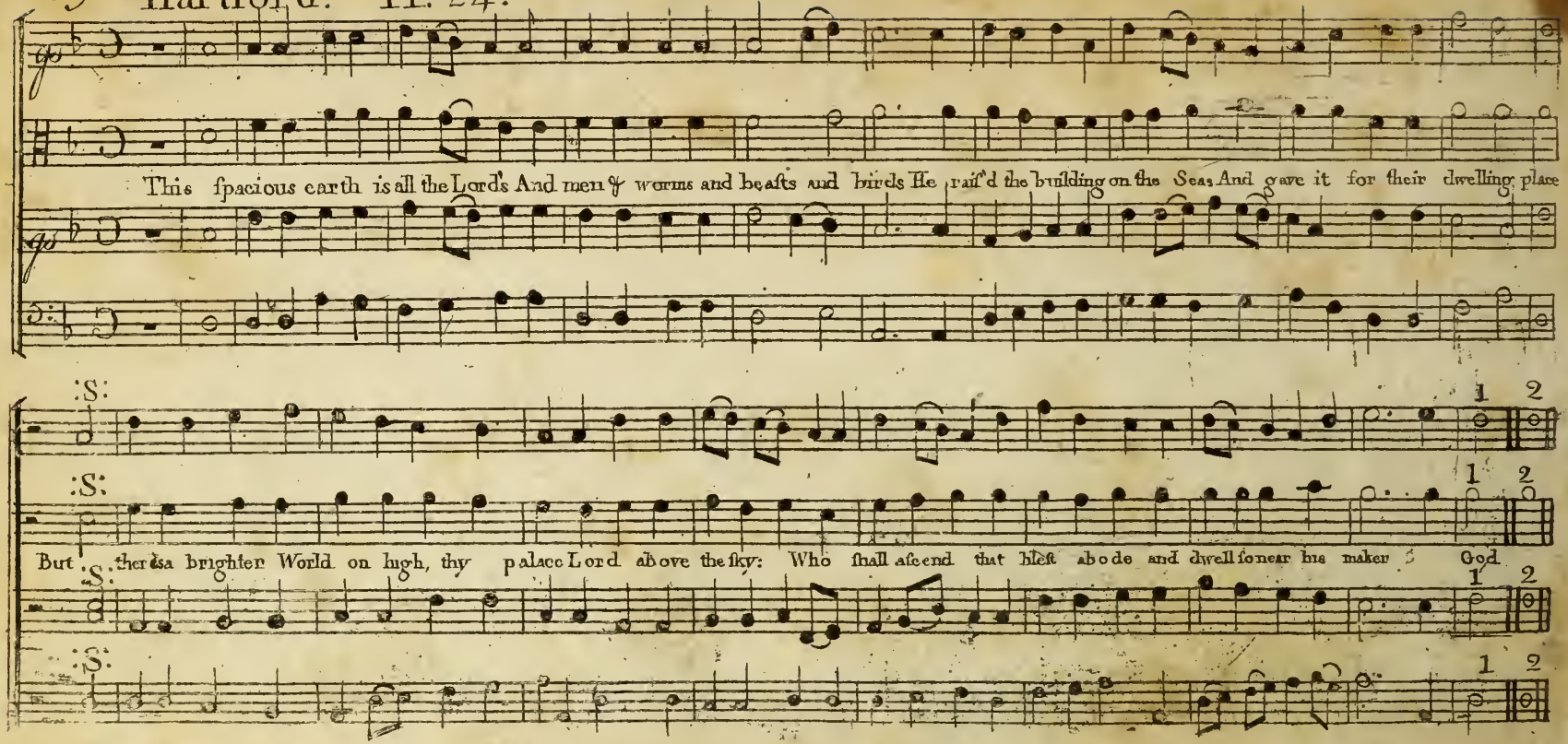
Psalm 122

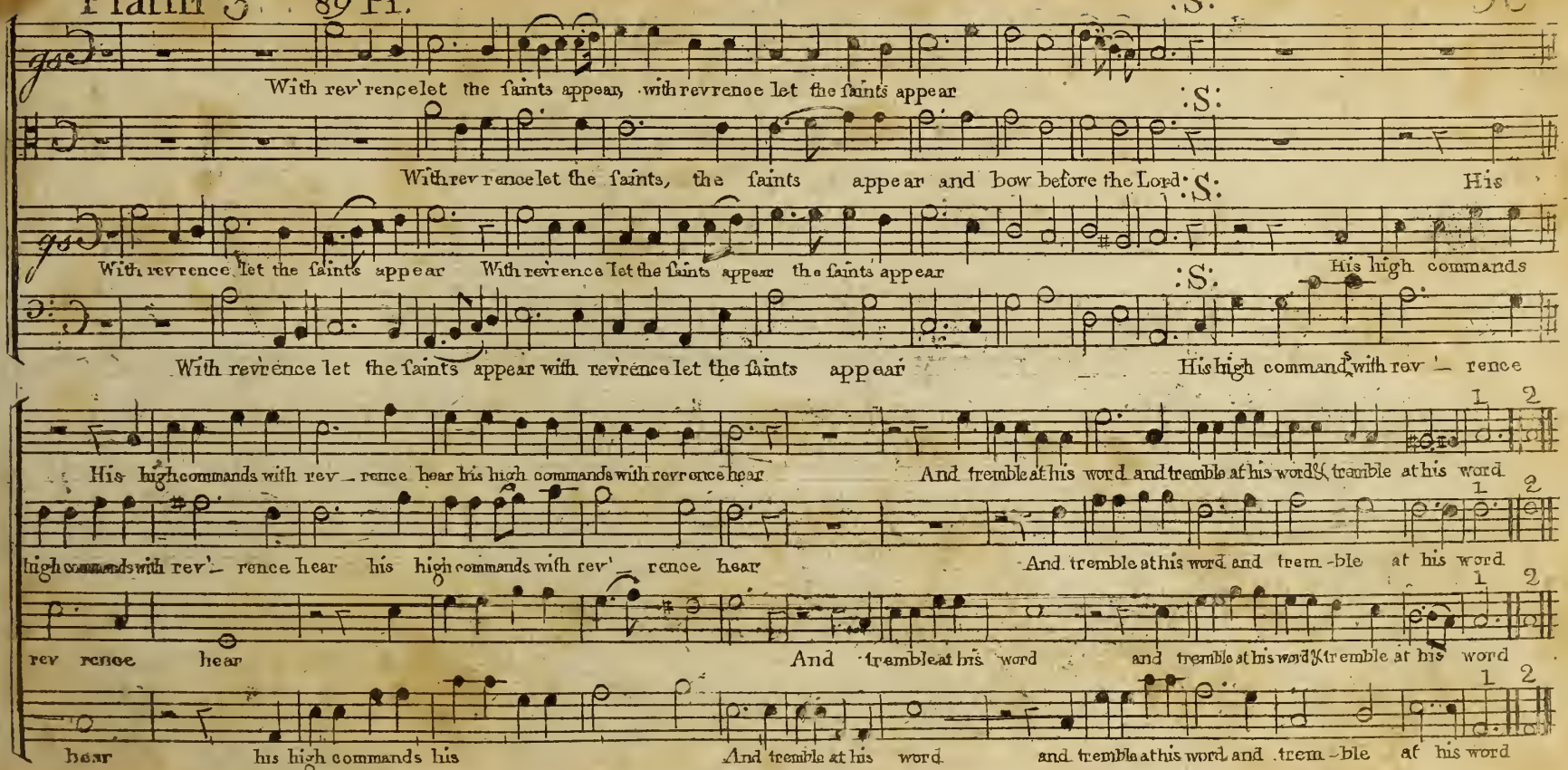


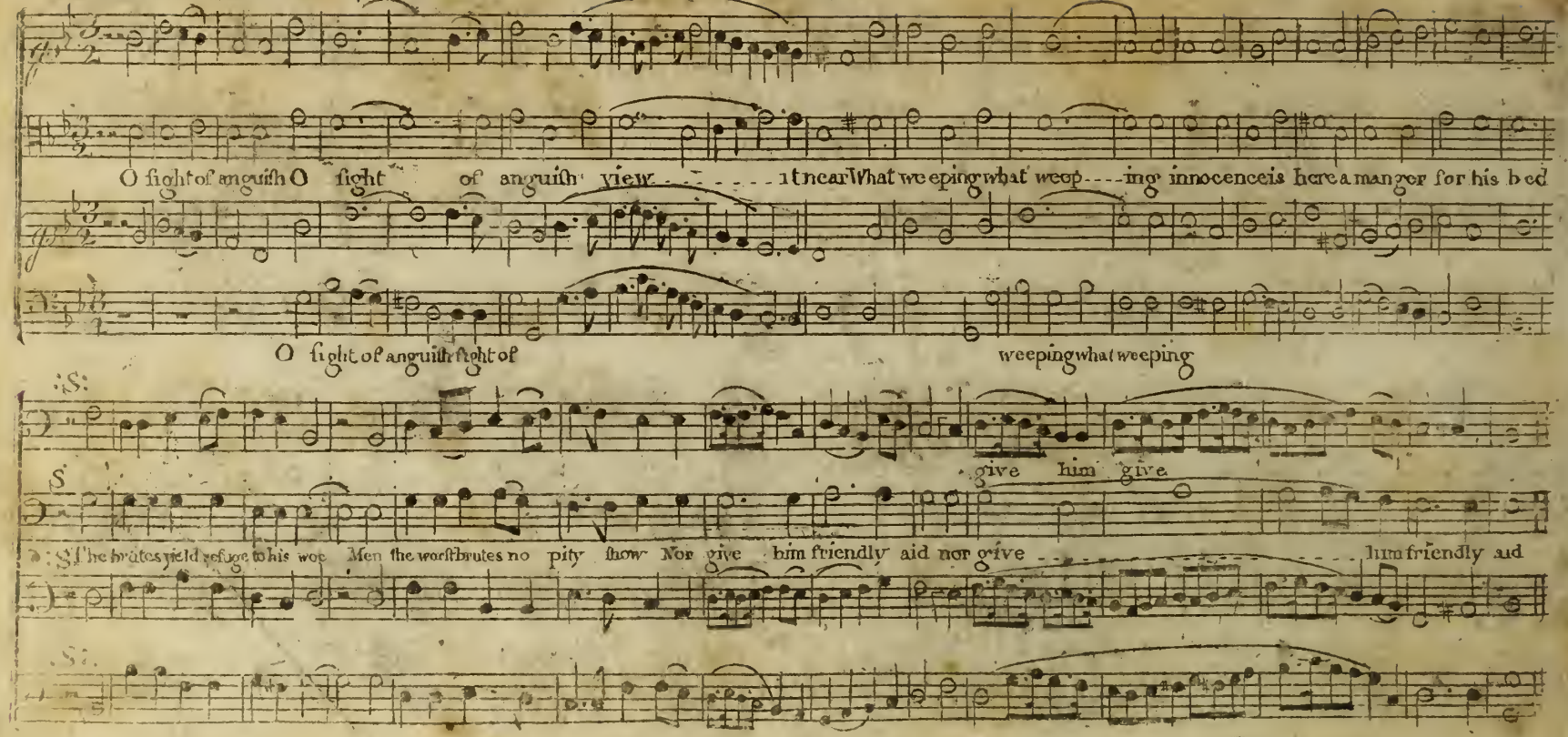
Bethlehem

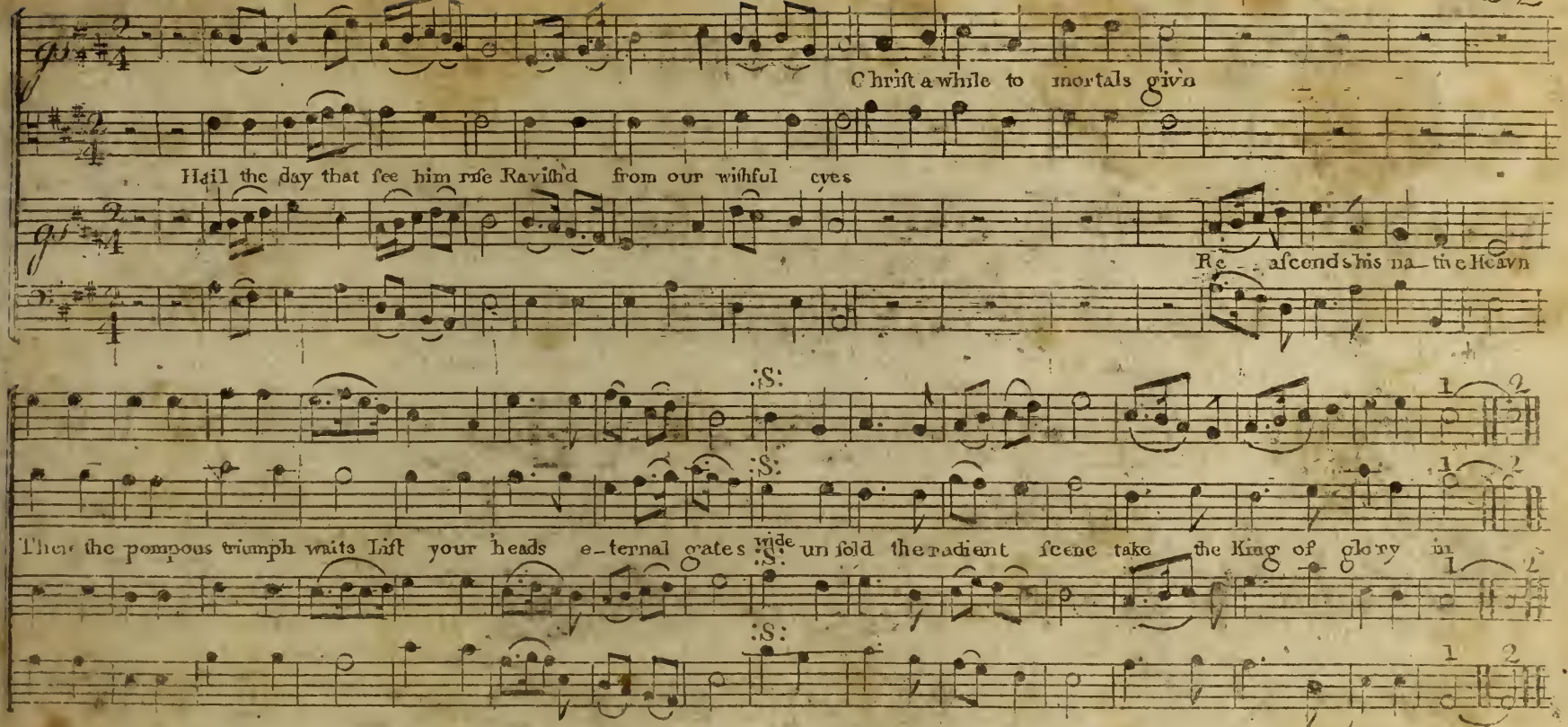

The Angel of the Lord came
While shepherds watch their flocks by night all seated on the ground The Angel of the Lord came down and glory shone around.
The
The Angel of the
The Angel of the Lord came down and
down and glory shone a round
The Angel of the Lord came down and glory shone
Angel of the Lord came down and glory shone a round
And glo ry and glo ry and glory shone around
Lord came down & glory shone a round
The Angel of the Lord came down
glory the of me shone a round

29 Hartford. Pf. 24th.

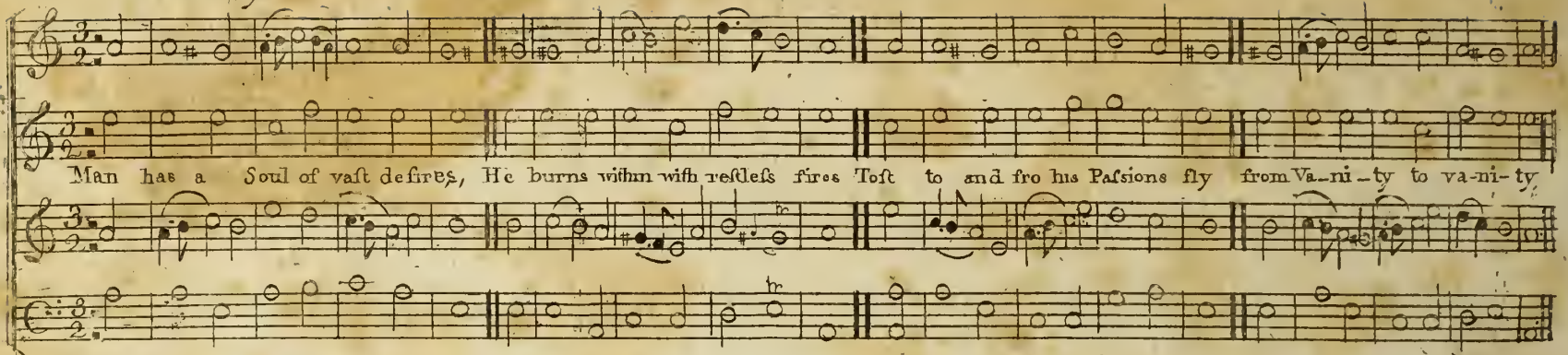



With rev'rence let the ſaints appear, with revrence let the ſaints appear
With rev rence let the ſaints, the ſaints appear and bow before the Lord
His
With revrence let the ſaints appear With revrence let the ſaints appear the ſaints appear
His high commands
With revrence let the ſaints appear with revrence let the ſaints appear
His high command with rev – rence
His high commands with rev – rence hear his high commands with revrence 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 trem-ble at his word
rev rence hear
And tremble at his word and tremble at his word & tremble at his word
hear his high commands his
And tremble at his word and tremble at his word and trem-ble at his word

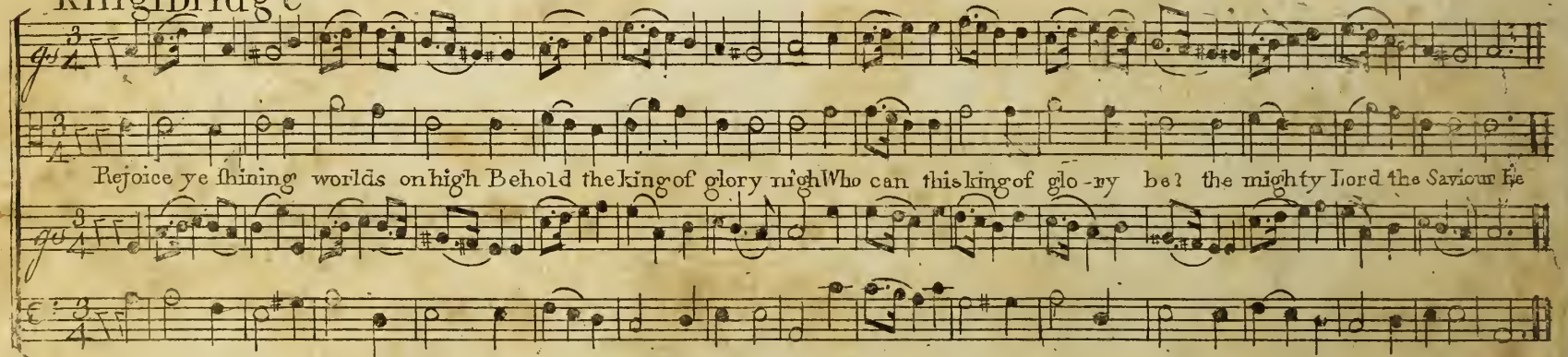

O sight of anguish O sight of anguish view ... it near What weeping what weep ... ing innocence is here a manger for his bed
O sight of anguish sight of weeping what weeping
S:
give him give
S
The brutes yield refuge to his woe Men the worst brutes no pity show Nor give him friendly aid nor give ... him friendly aid
S:

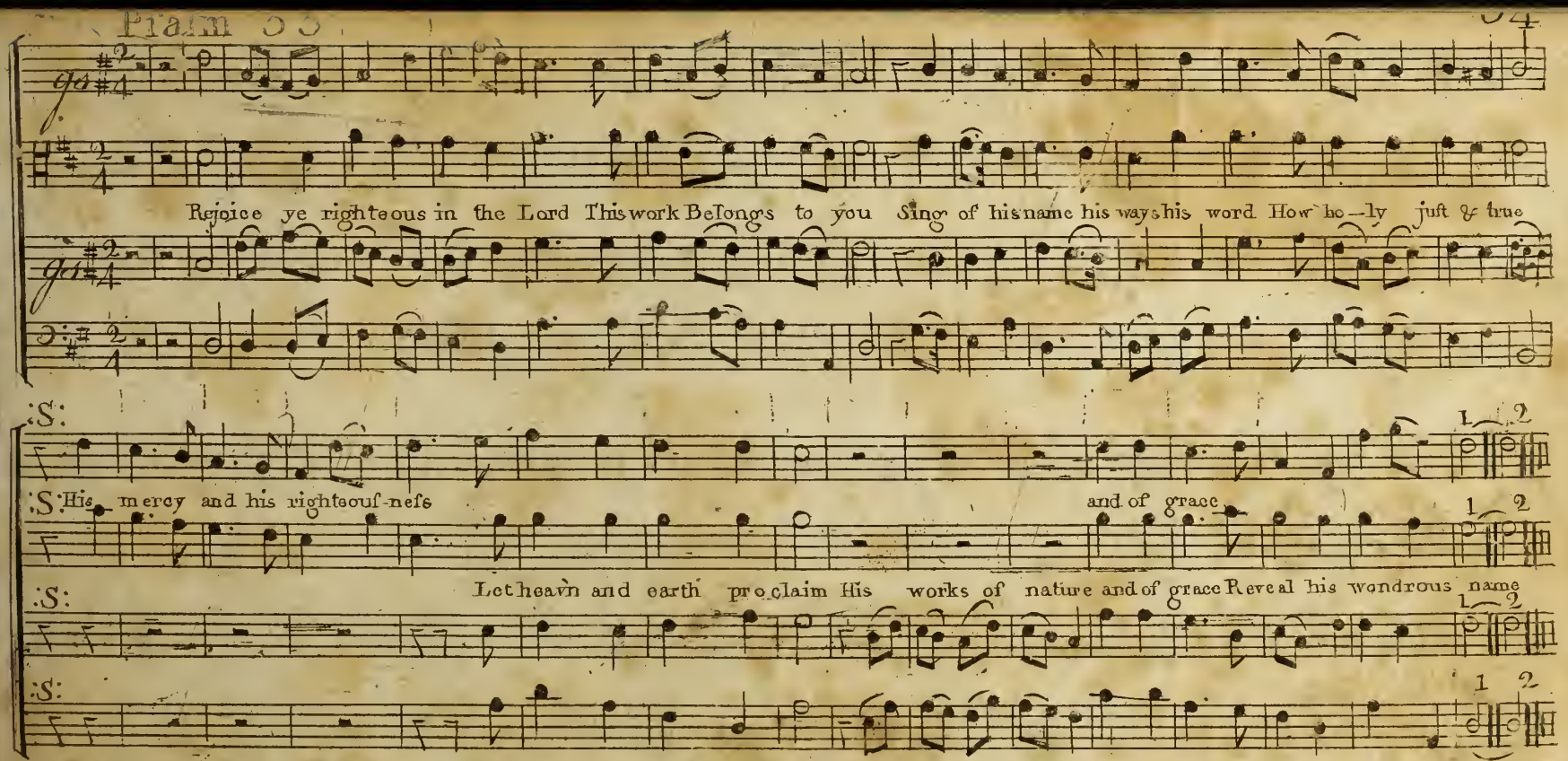

Christ a while to mortals giv'n
Hail the day that see him rise Ravish'd from our wishful eyes
Re - ascends his na - tive Heavn
There the pompous triumph waits Lift your heads e - ternal gates wide un fold the radient scene take the King of glory in

Putney

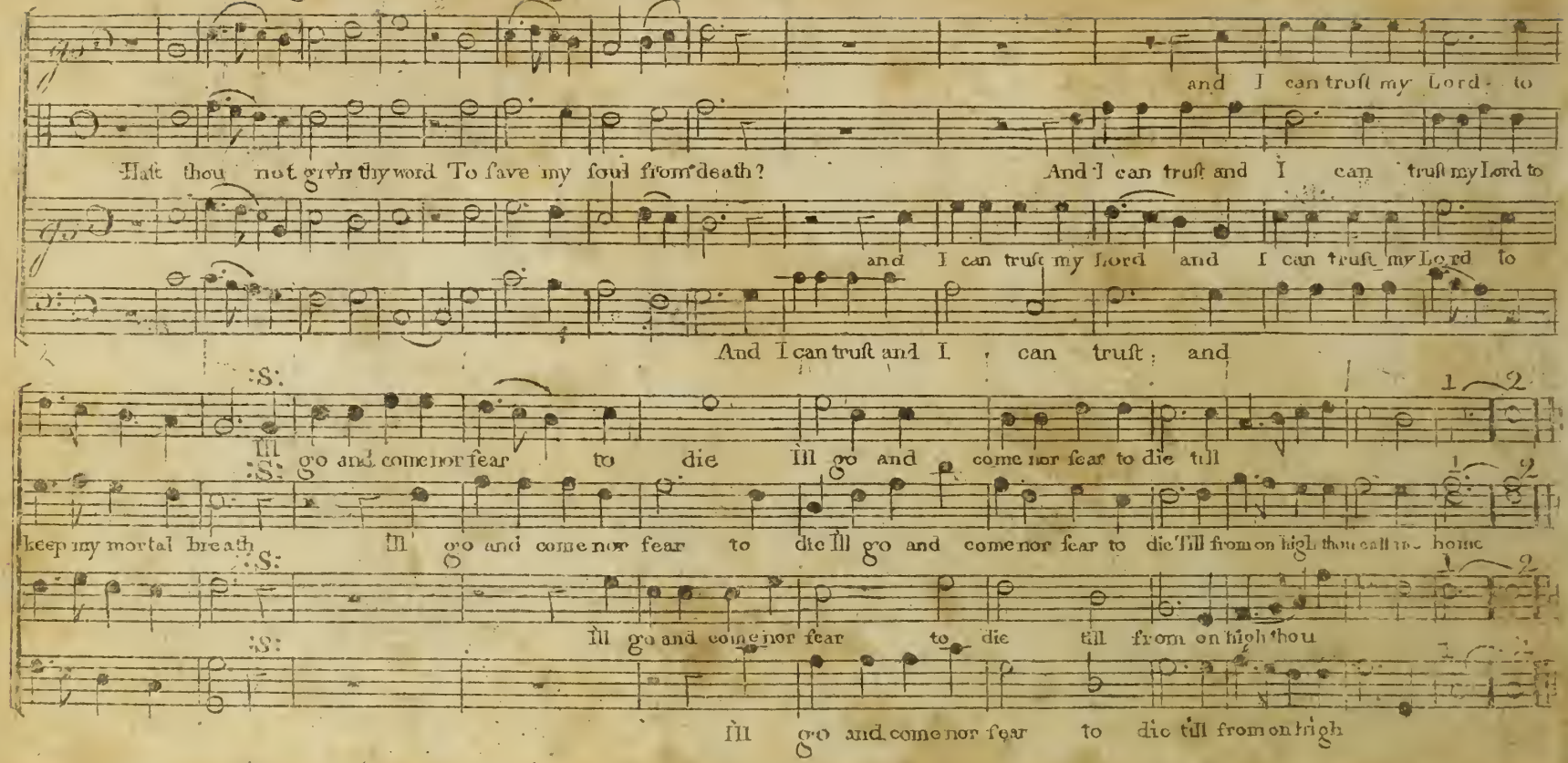


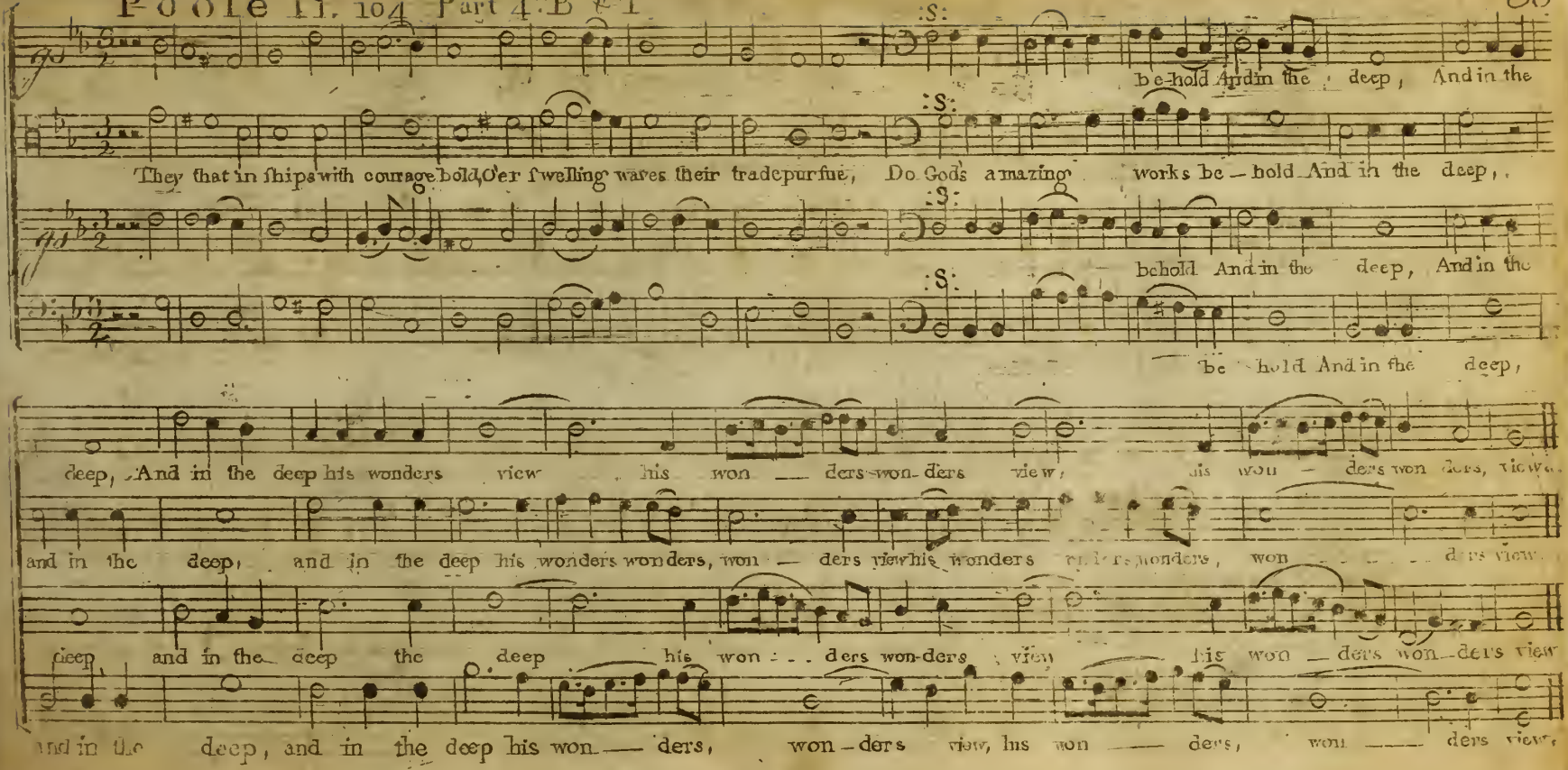
Kingſbridge

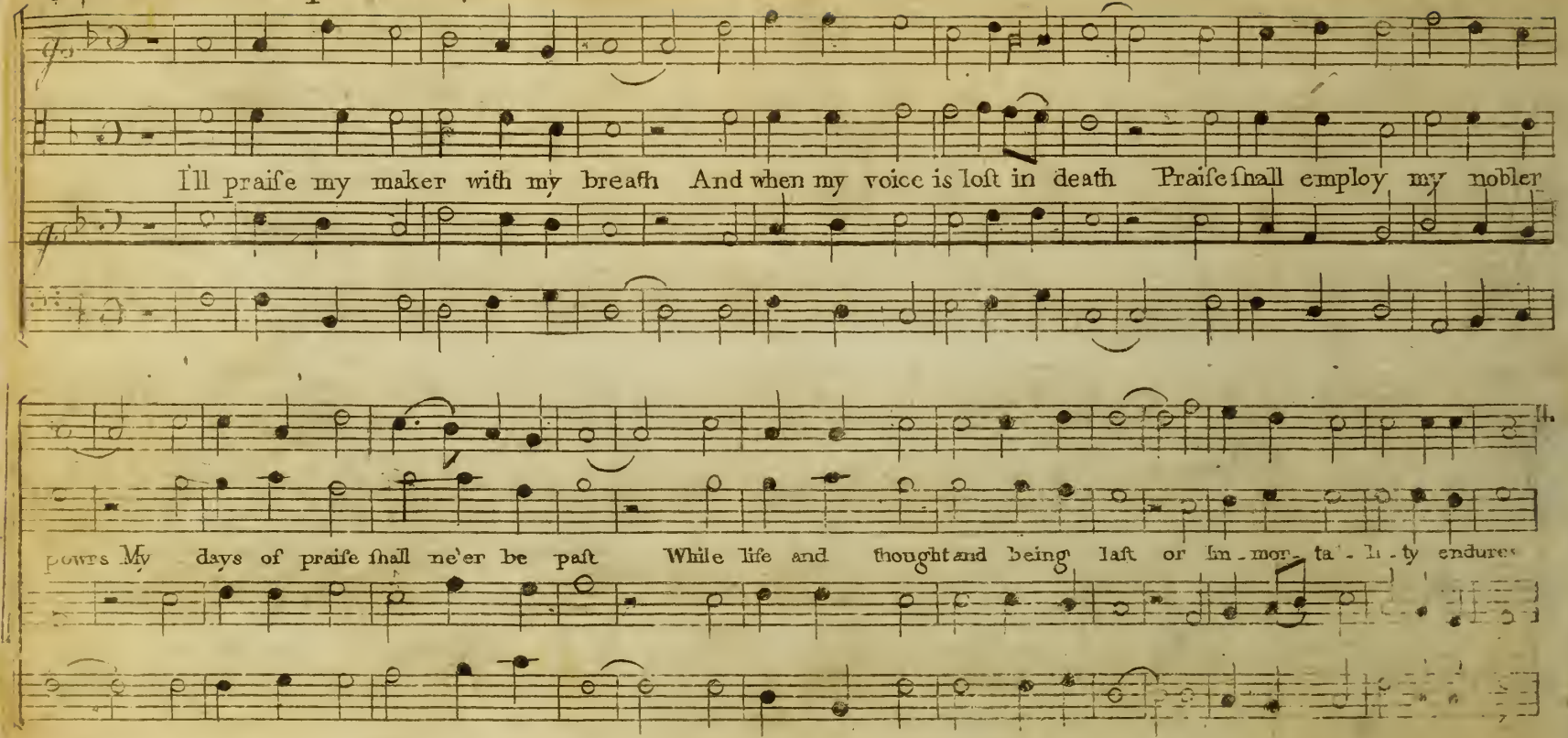



Psalm 33
Rejoice ye righteous in the Lord This work Belongs to you Sing of his name his ways his word How ho—ly just & true
His mercy and his righteouf-nefs
and of grace
Let heavn and earth proclaim His works of nature and of grace Reveal his wondrous name

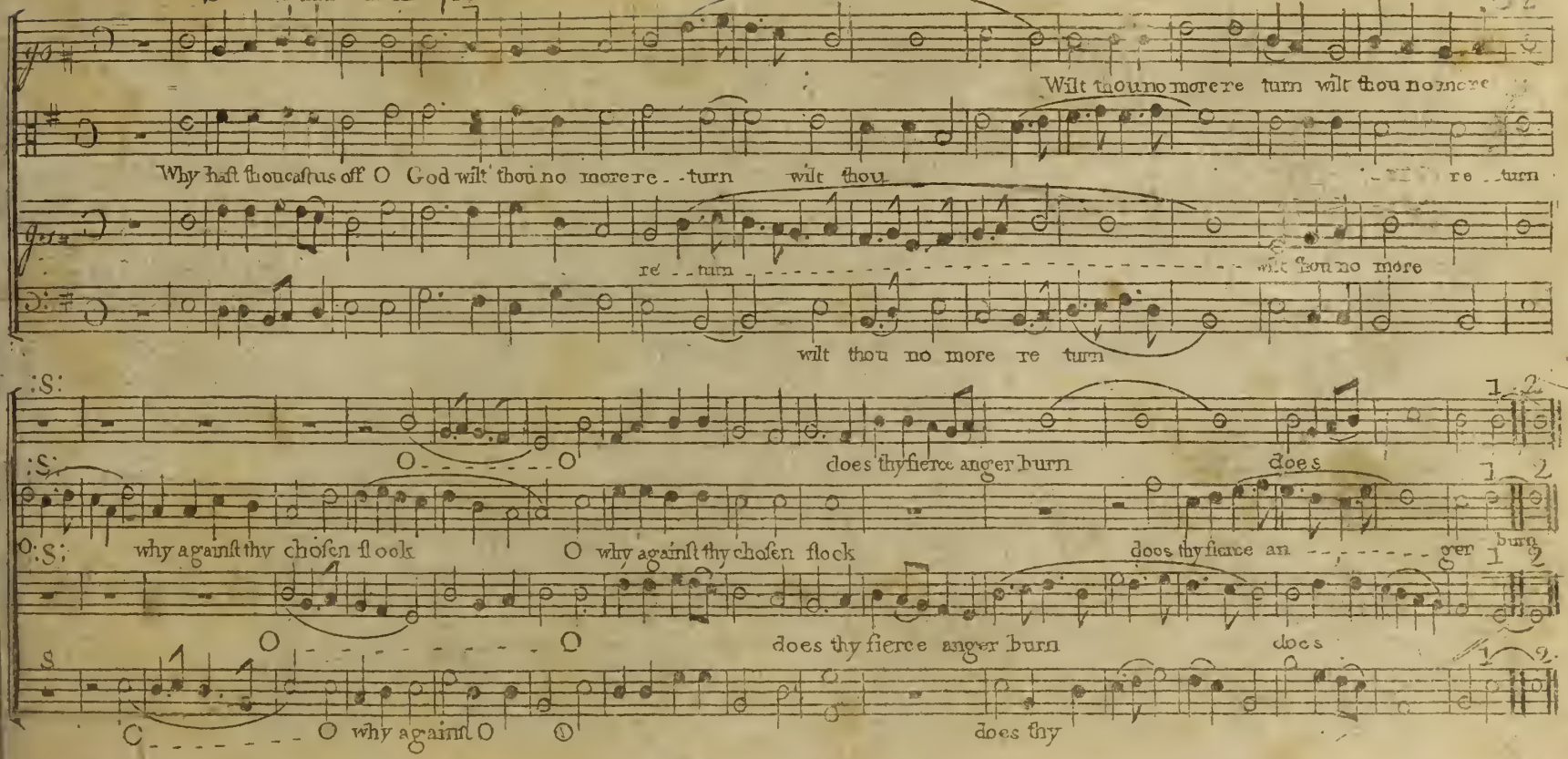
136. Ps 121 4th Verse




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


I'll praiſe my maker with my breath And when my voice is loſt in death Praiſe ſhall employ my nobler
powrs My days of praiſe ſhall ne'er be paſt While life and thought and being laſt or im-mor-ta-li-ty endures

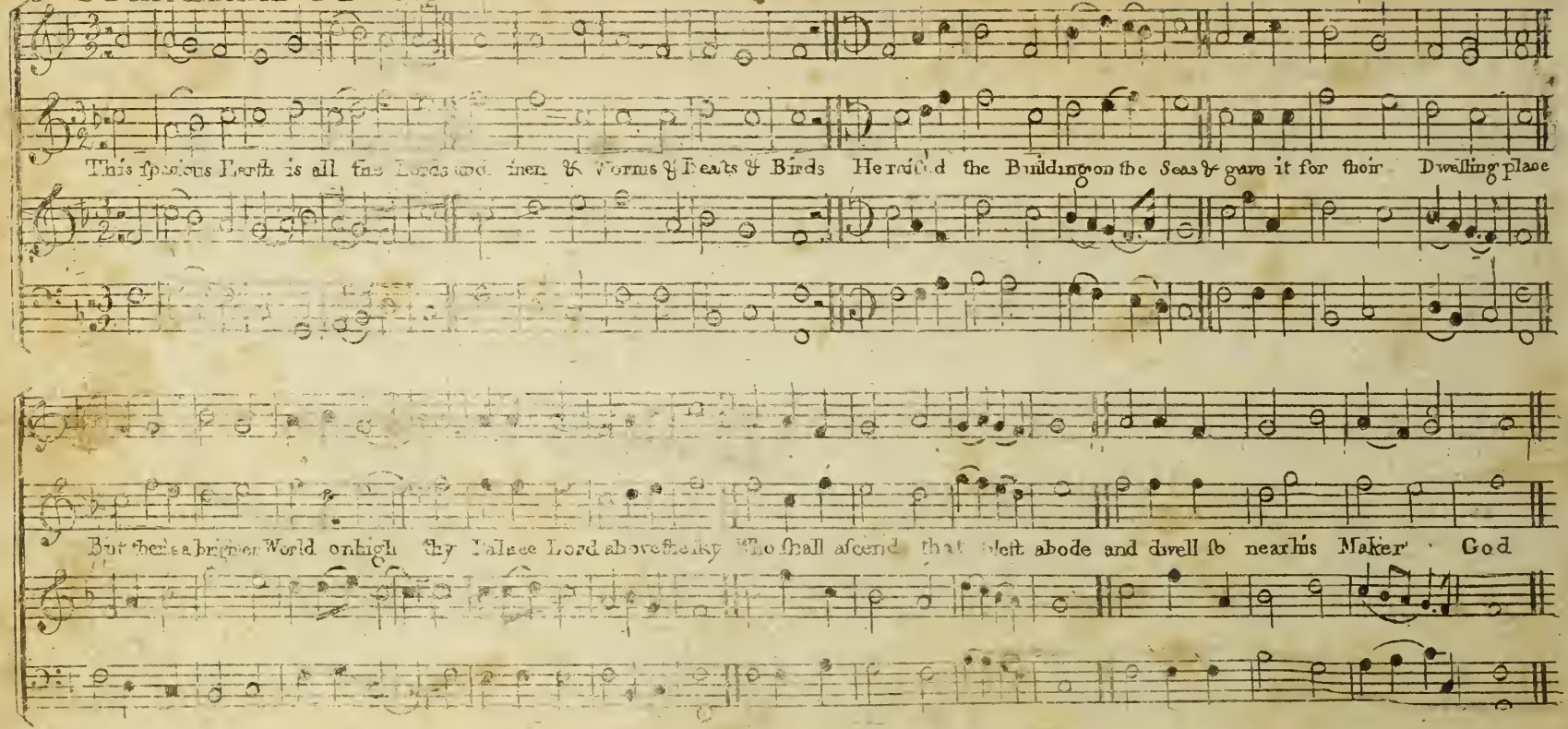
Salem Pt. 74 B.T



39 Grantham Ps. 24 Dr. W

This spacious Earth is all the Lords and men & Worms & Beasts & Birds He raised the Building on the Seas & gave it for their Dwelling place

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

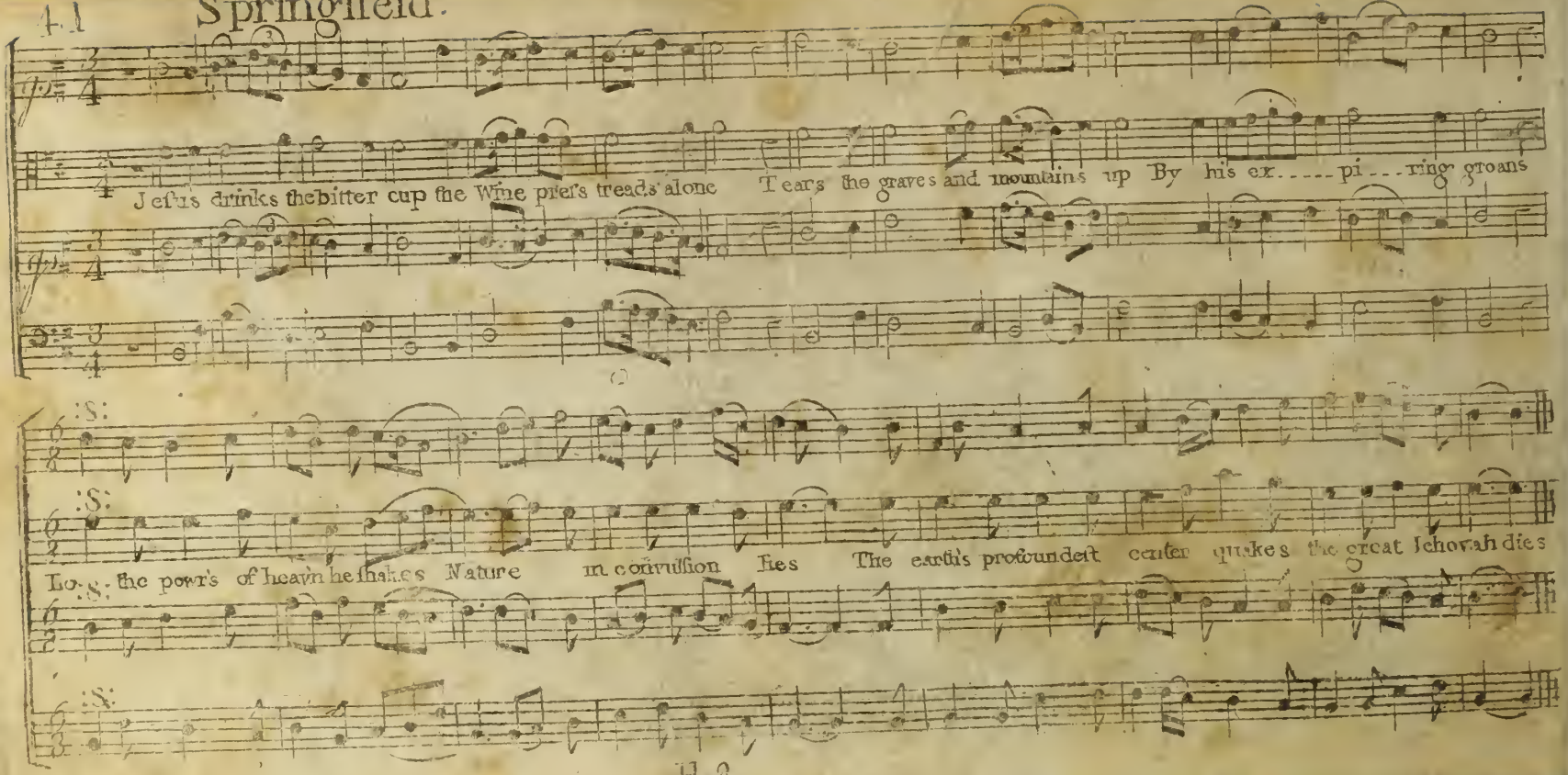


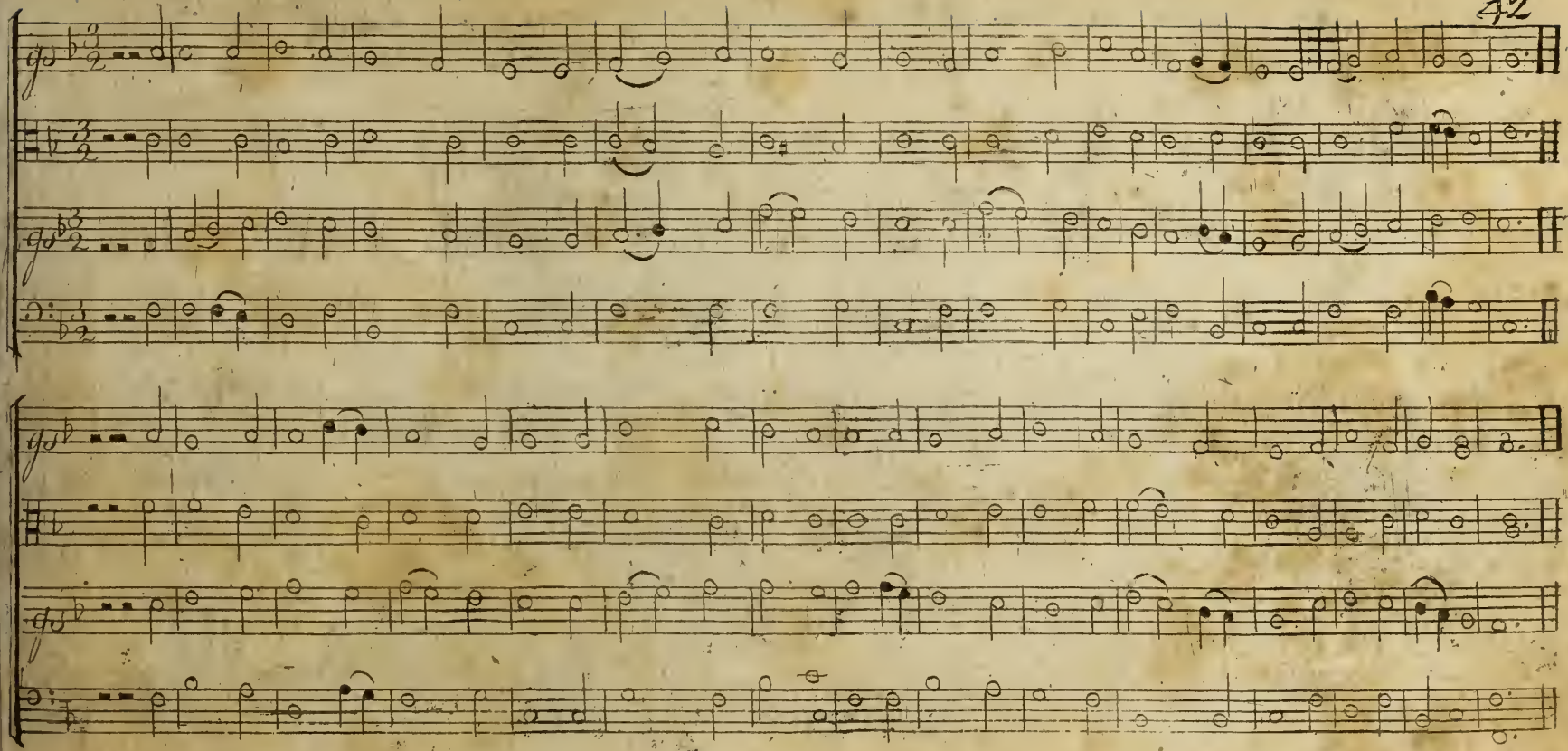
St Hellens Pf 146th D W

I'll praise my Maker with my breath and when my Voice is lost in Death praise shall employ my Nobler

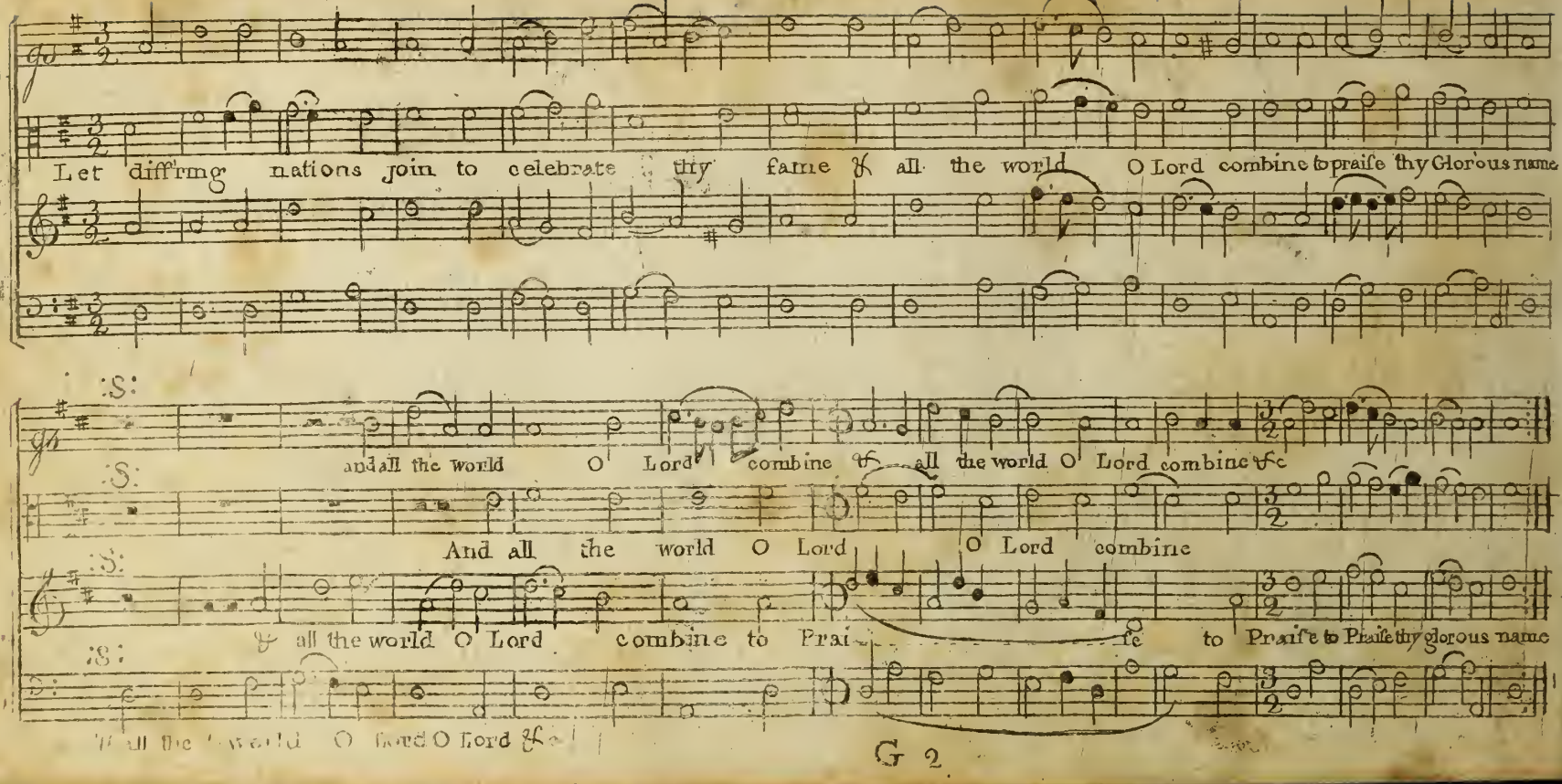
Powrs my Days of praise shall never be past while Life & Thought & Being last Or Immor — ta — ty endures

41 Springfield.

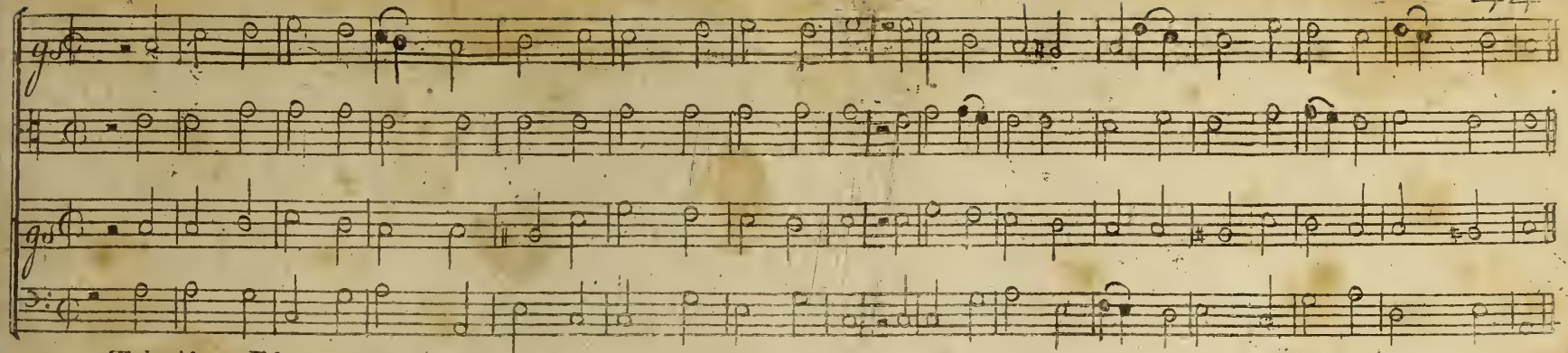




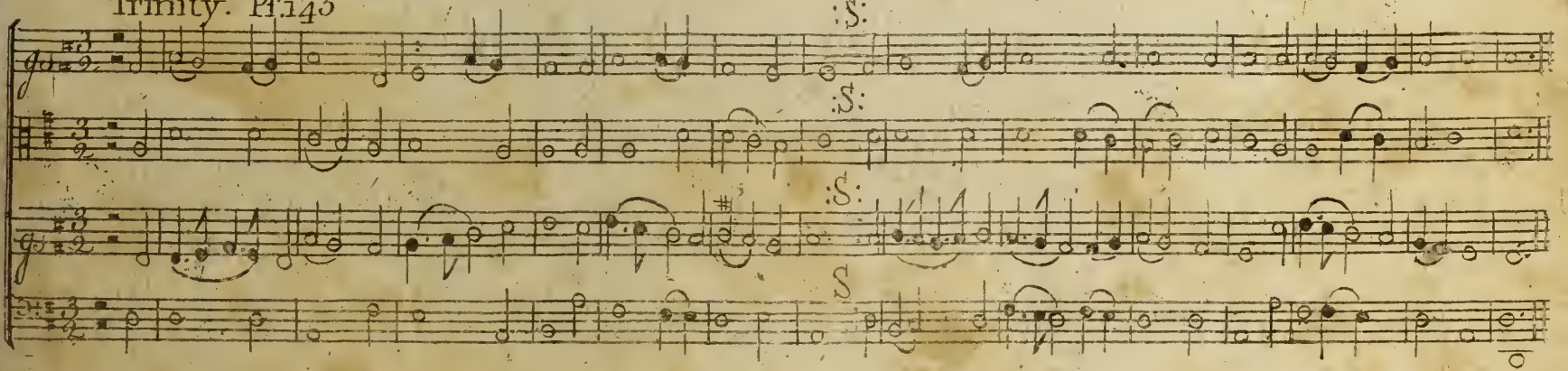
Philadelphia



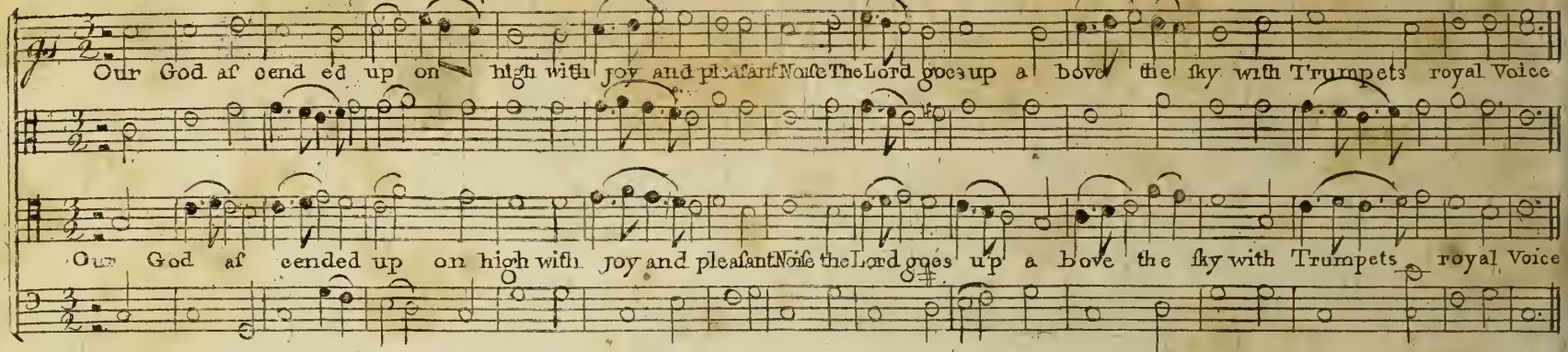
Windsor Pf. 39.



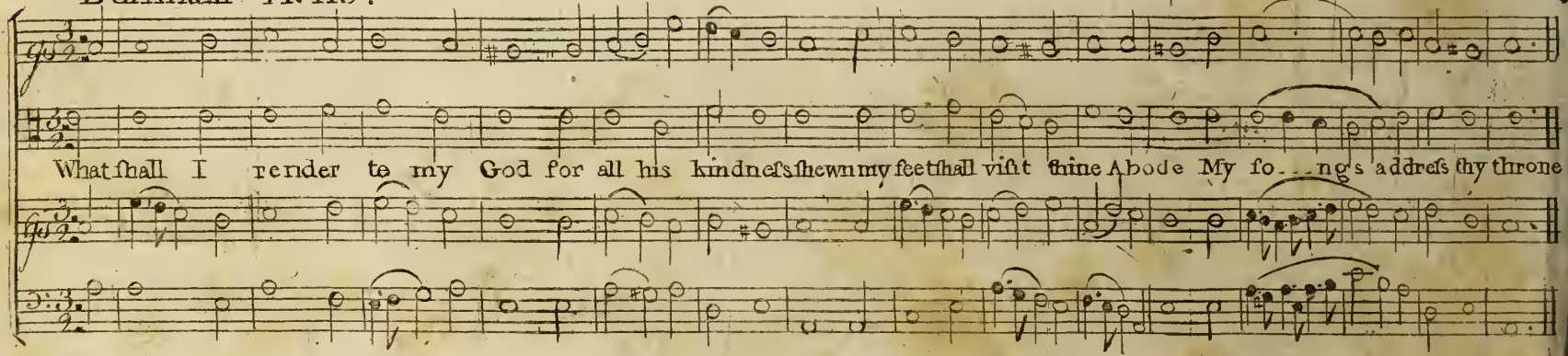
Trinity. Pf. 145



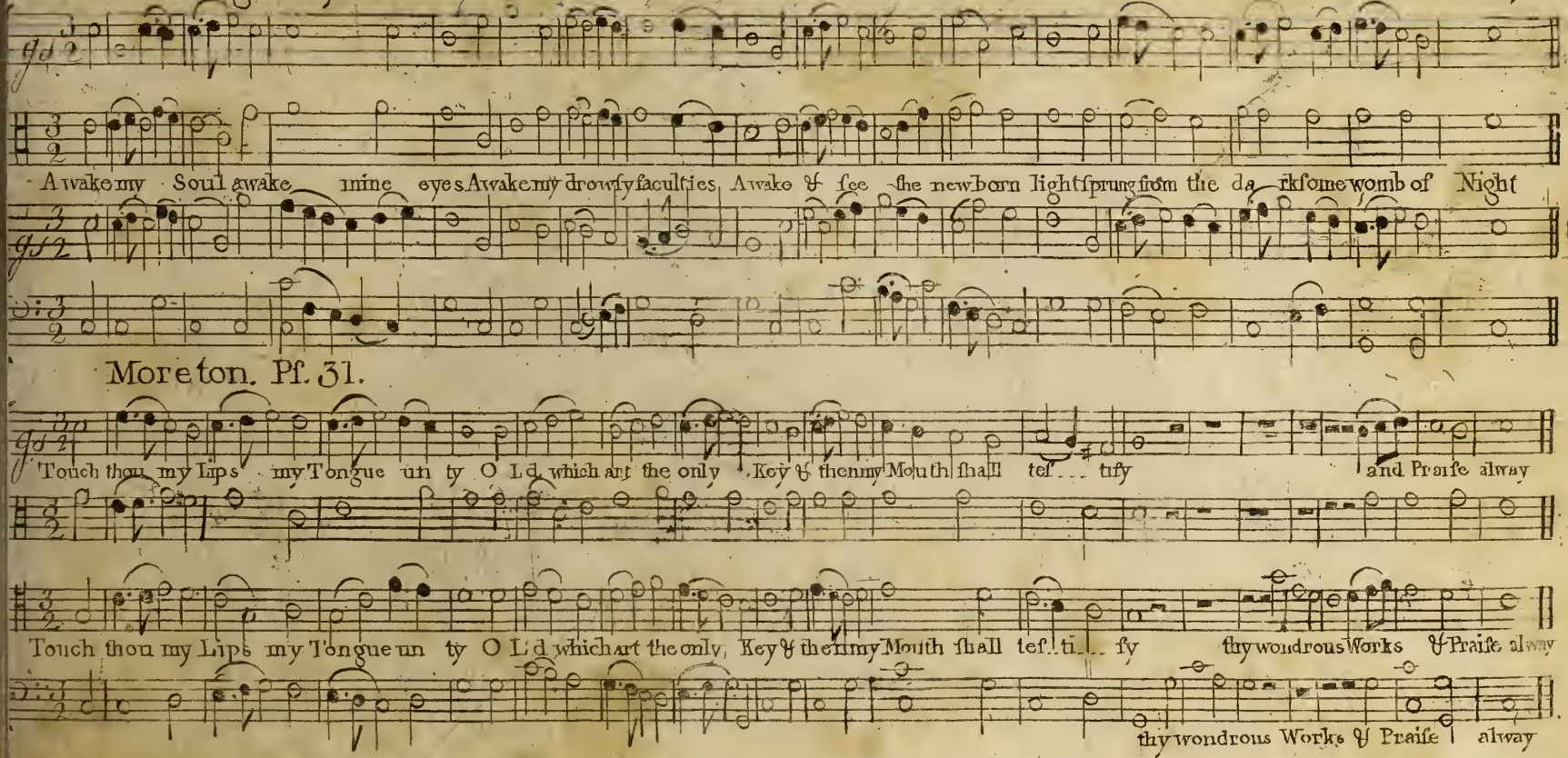
45 South Ockendon Pf. 47.



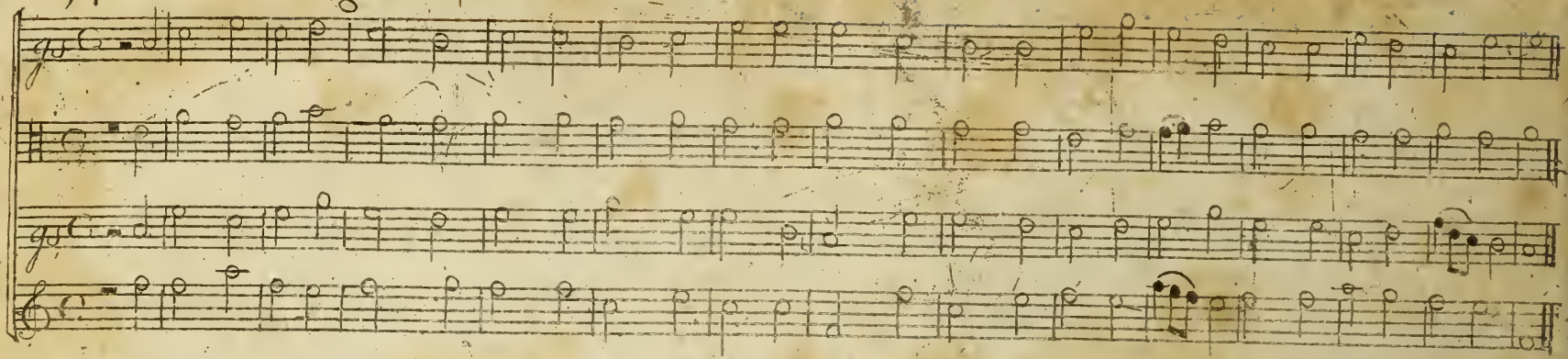
Burnham Pf. 116.



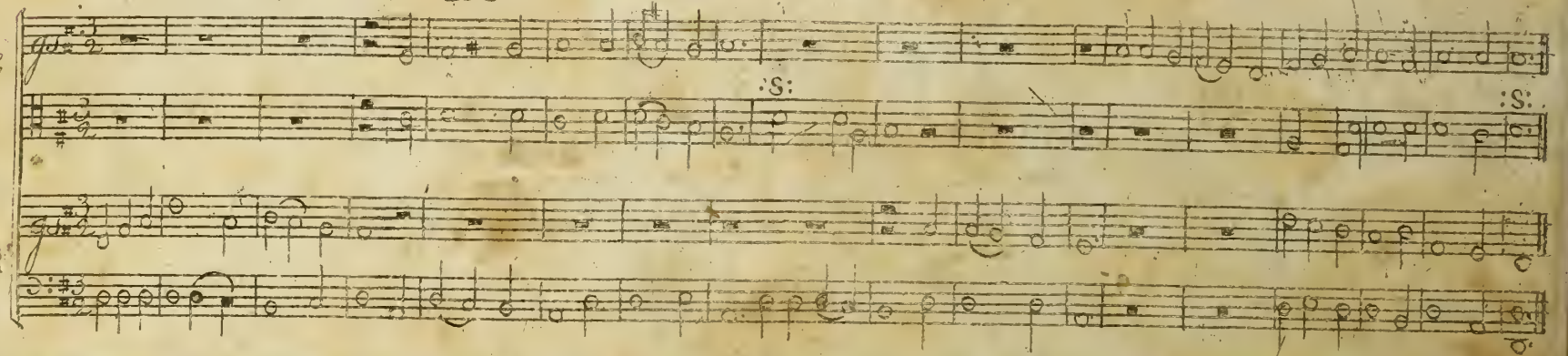
Morning Hymn

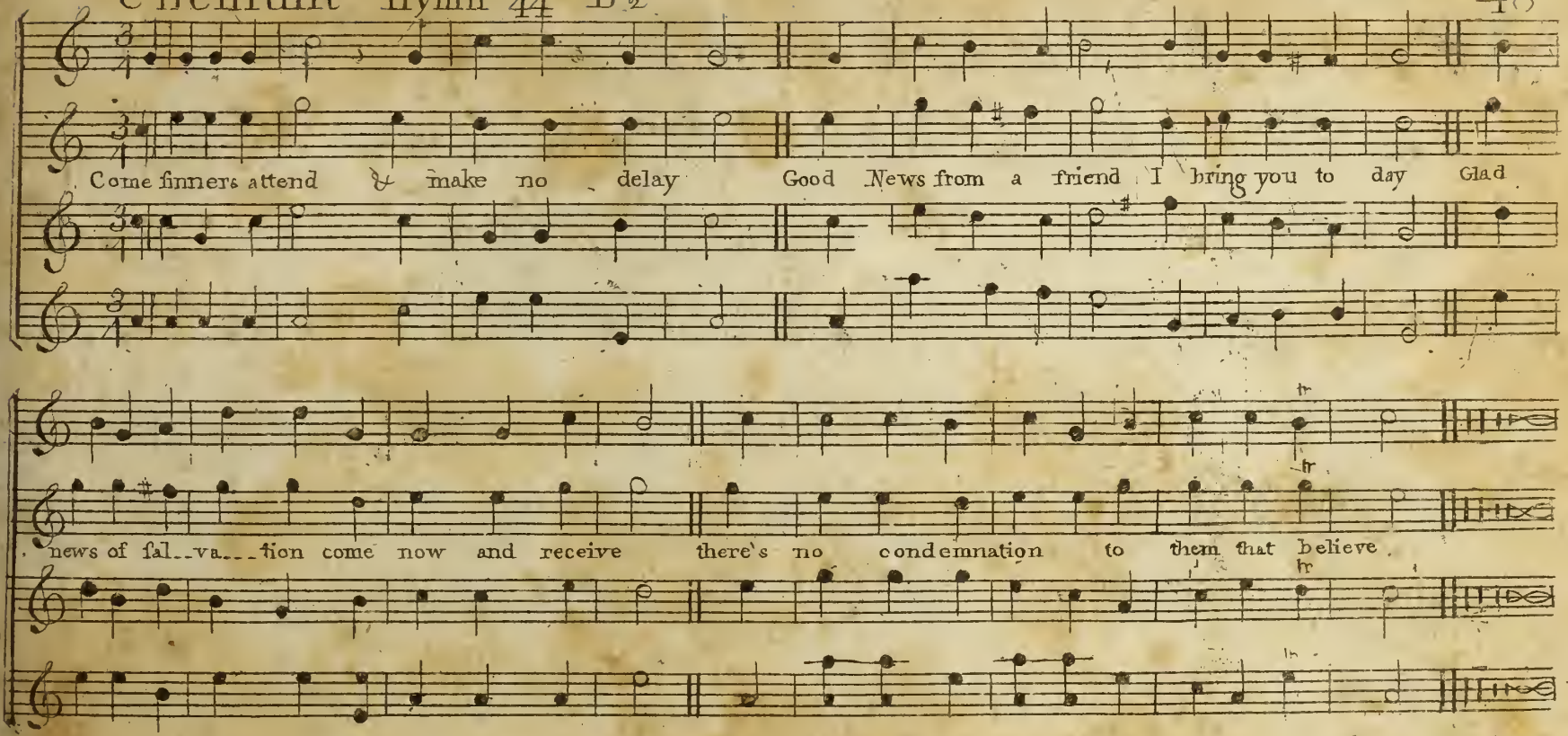


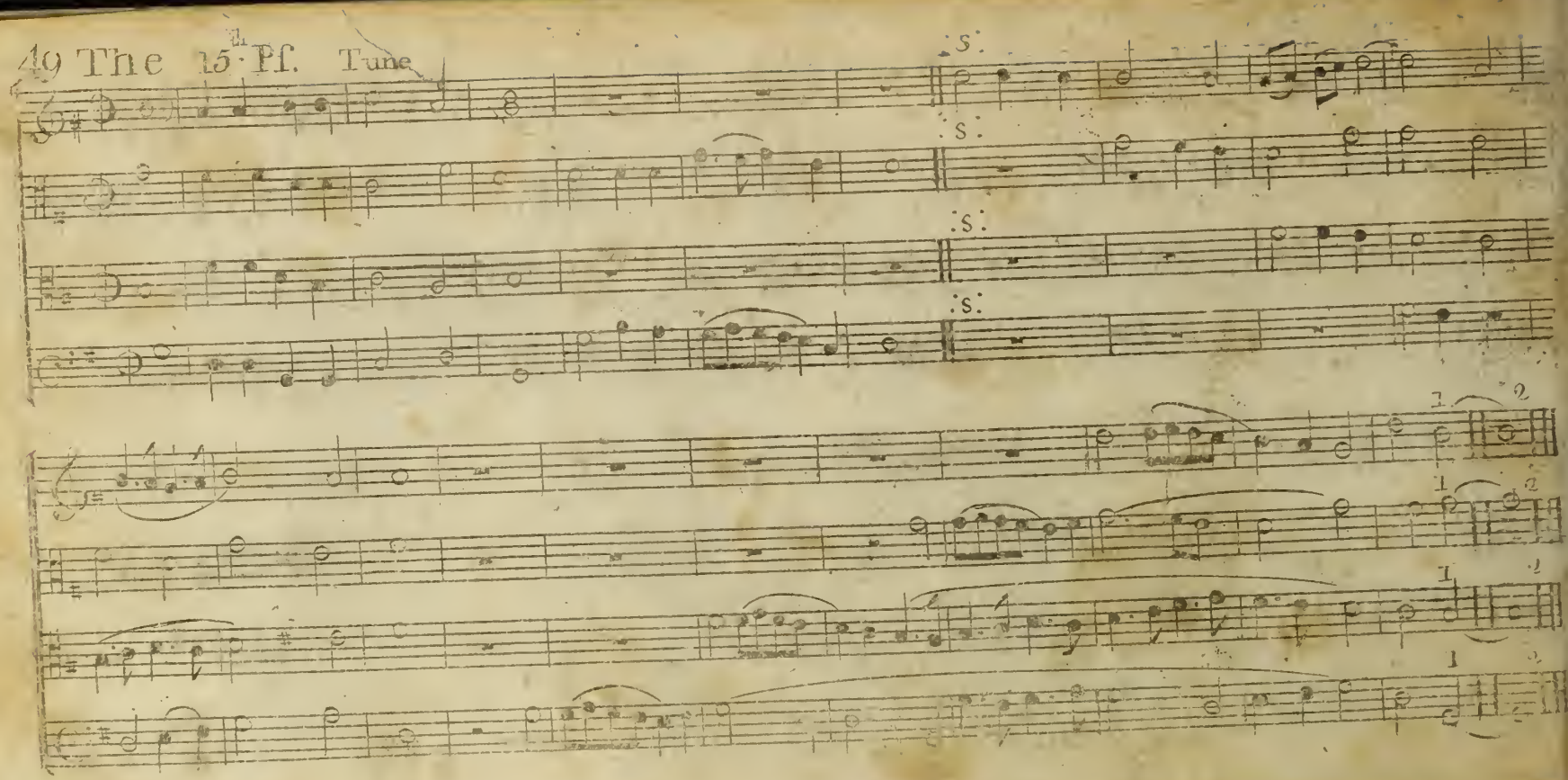
47 Isle of Wight



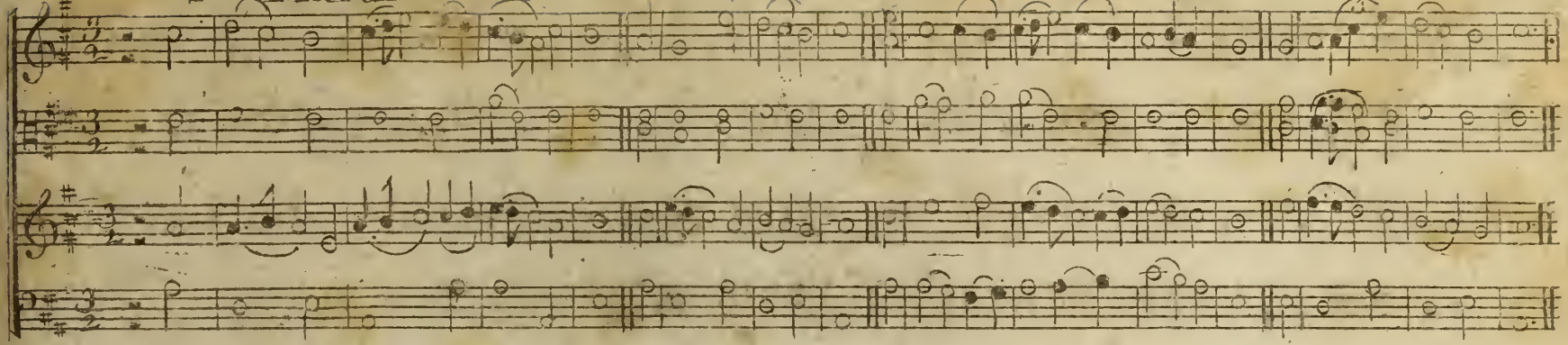
Rothwell Pt. 100.



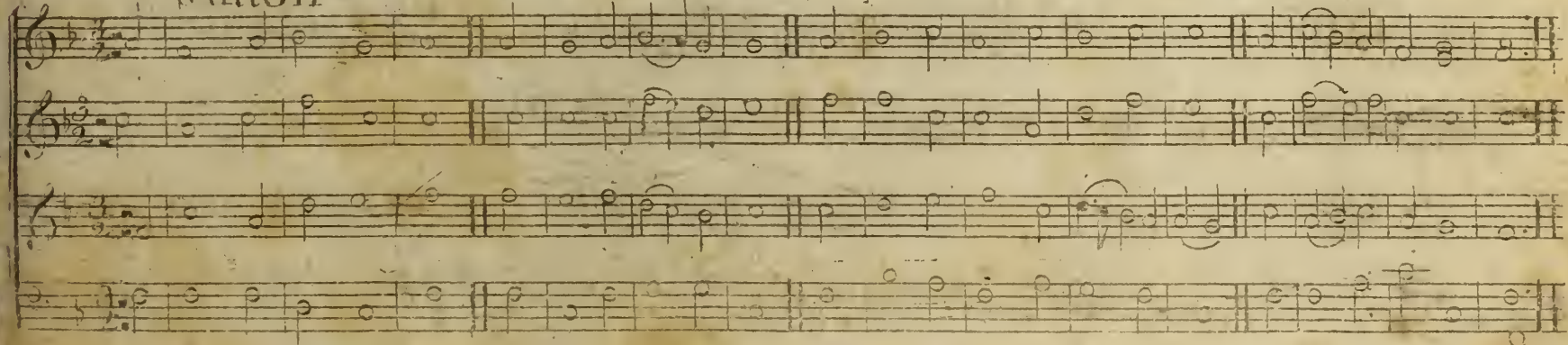

Come sinners attend & make no delay Good News from a friend I bring you to day Glad
news of sal--va---tion come now and receive there's no condemnation to them that believe


The 15 Pf. Tune
S.
S.
S.
S.
1
2
1
2
1
2
1
2

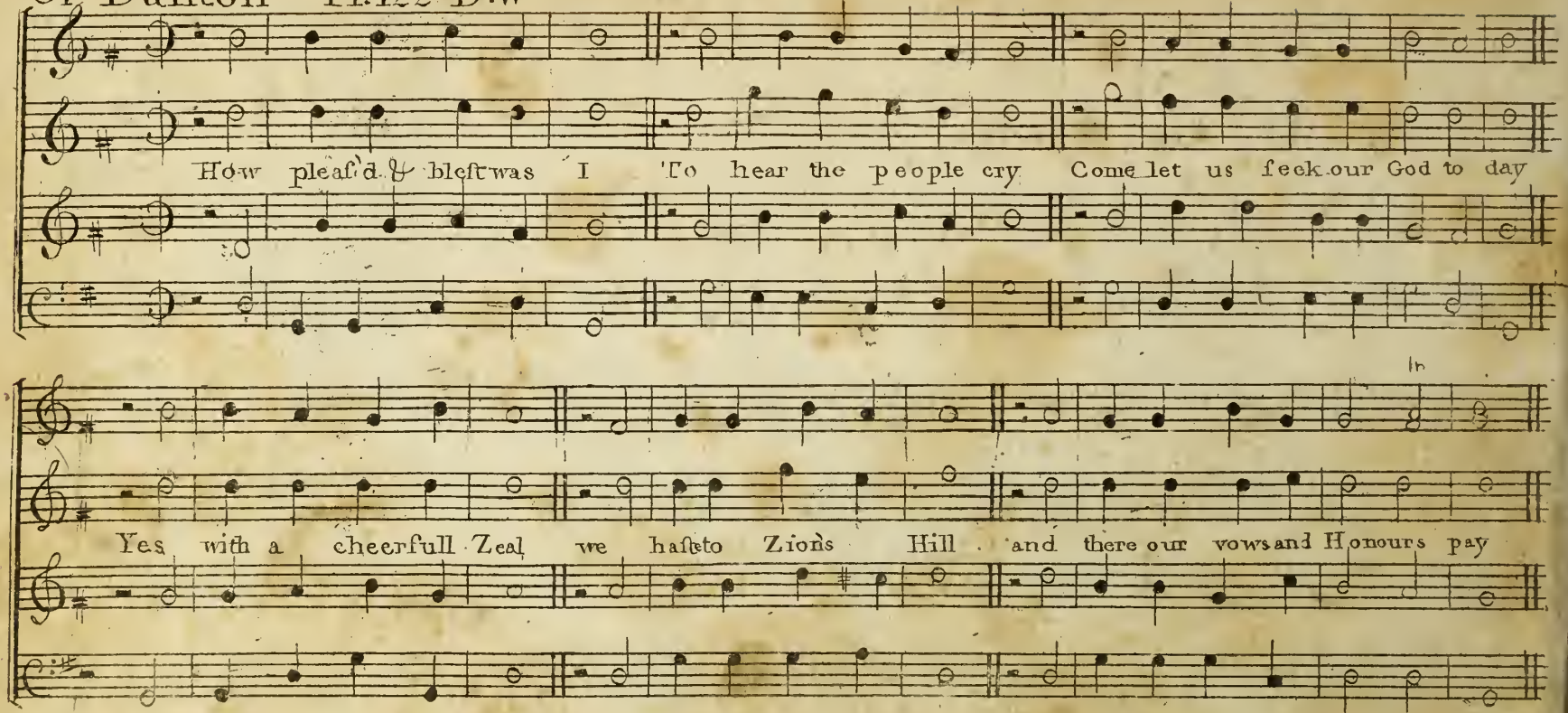
St Martins



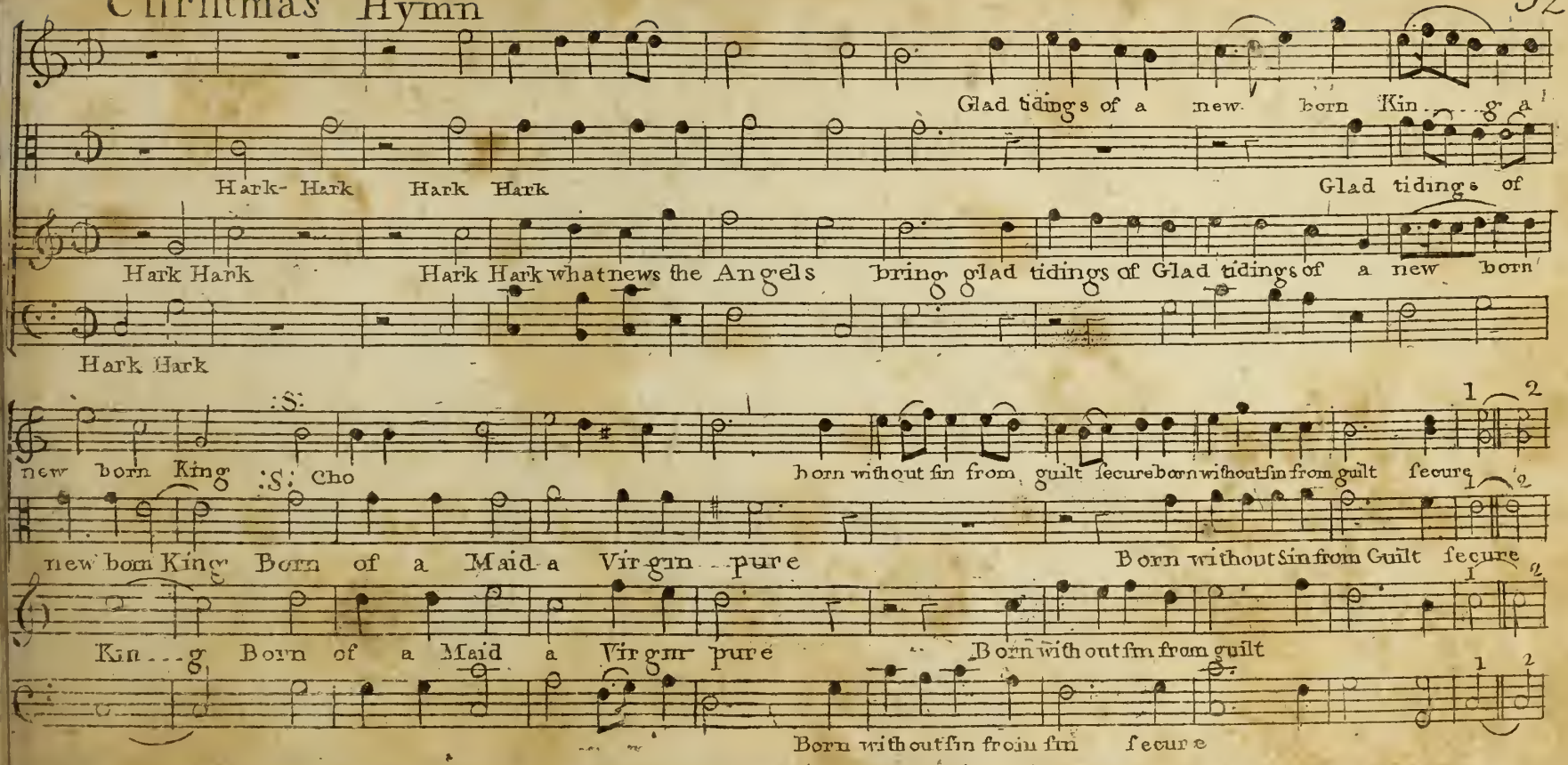
Sutton



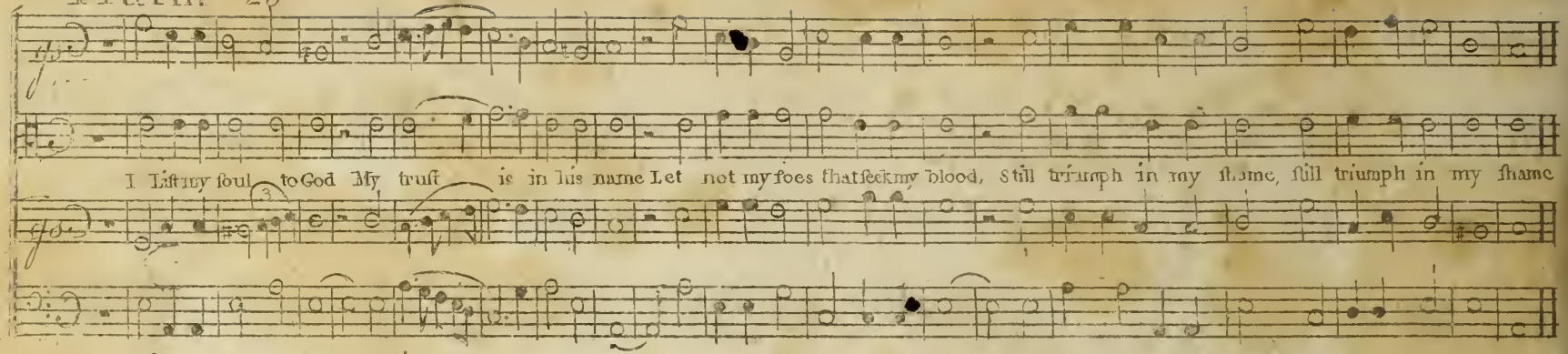
51 Dalston Pf.122 D.W



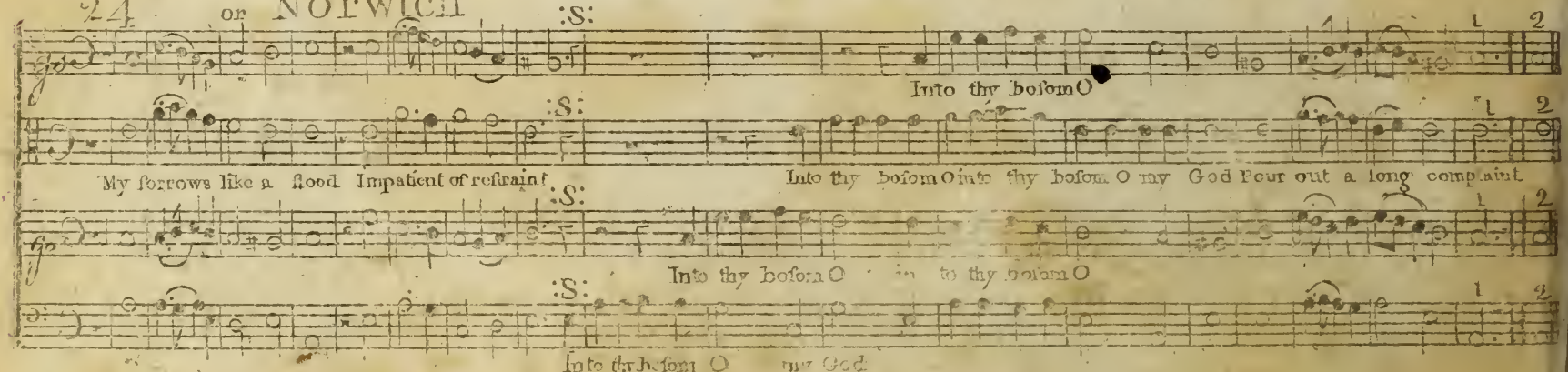
Chriſtmas Hymn



Pſalm 25



24th or Norwich



ANTHEM 1 Kings 8 Chap and Ps 132

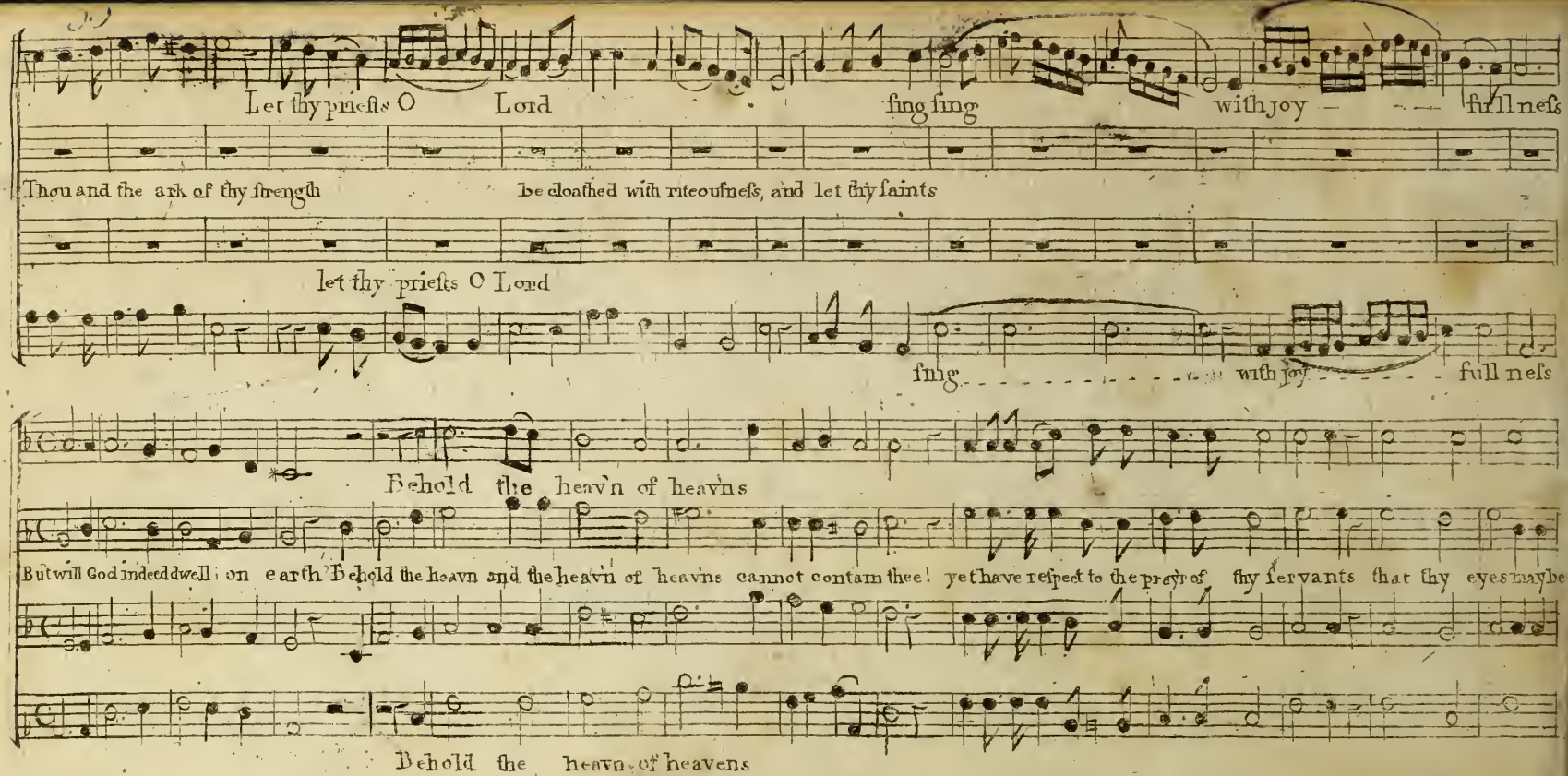
O Lord O Lord O Lord God of Israel there's no God like thee in heavn above or on the earth beneath who keepest covenant and mercy who keepest covenant

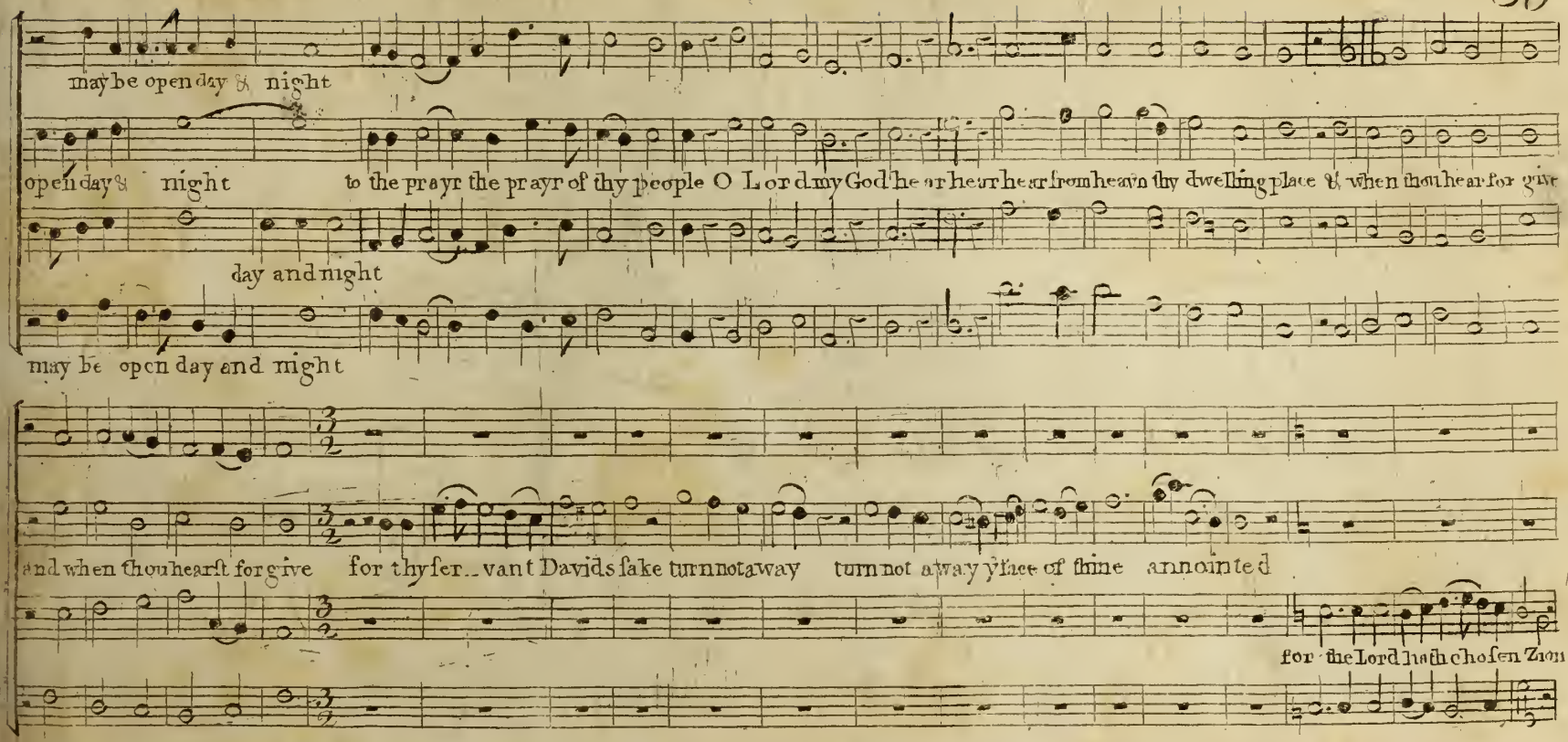
that walk before the Arise arise

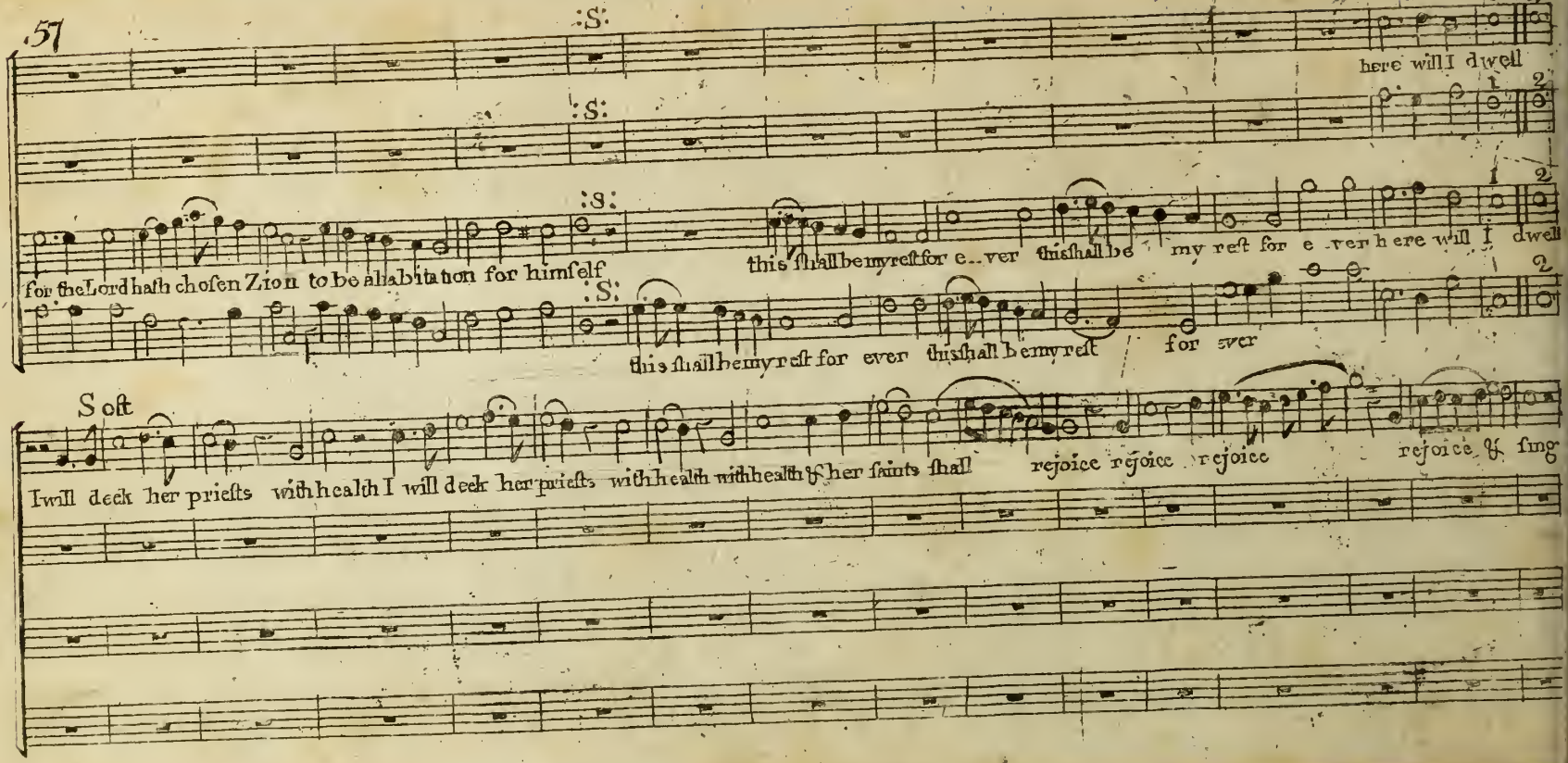
and mercy with those that walk that walk that walk before thee with all their heart O Lord into thy resting place thou and the ark of thy strength

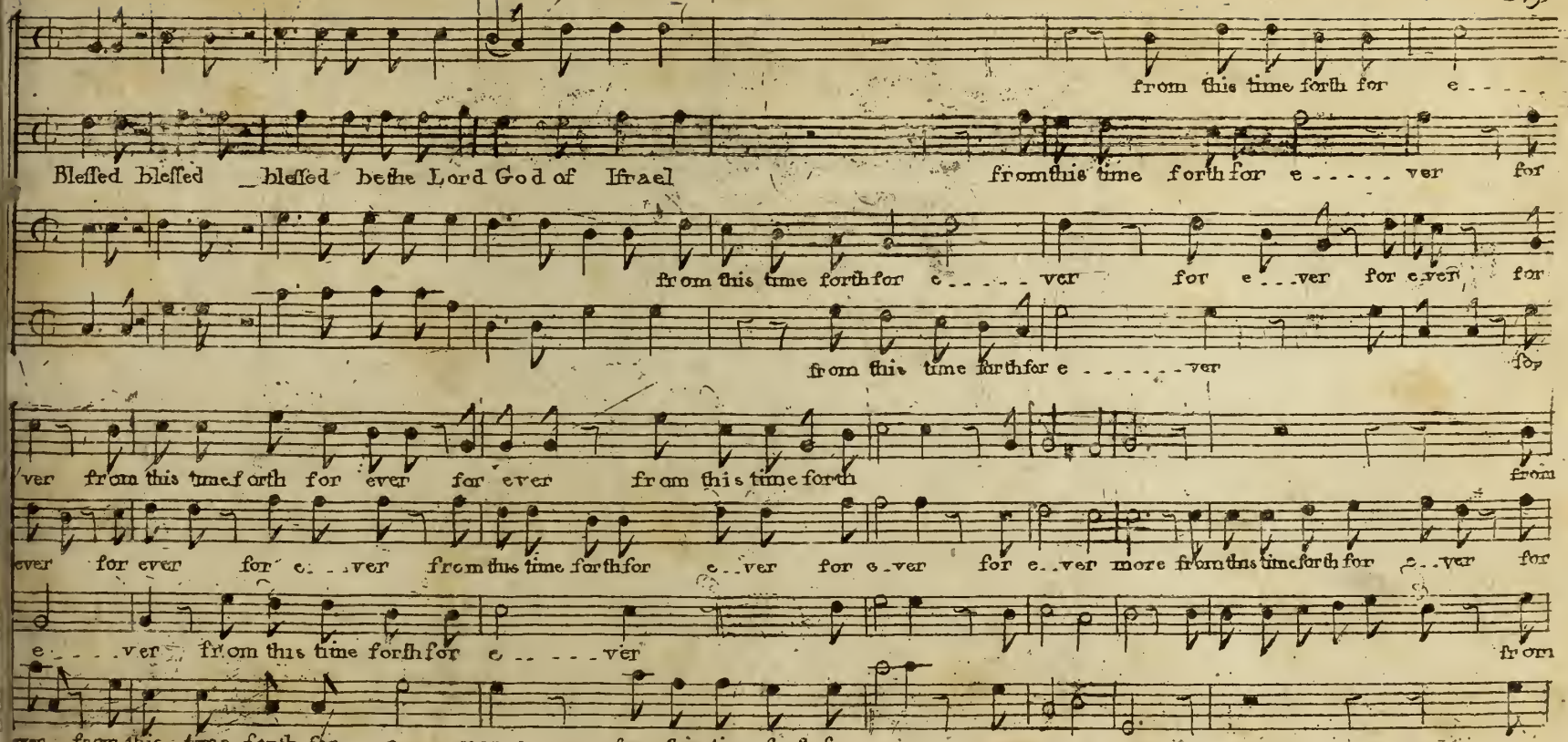
Arise arise

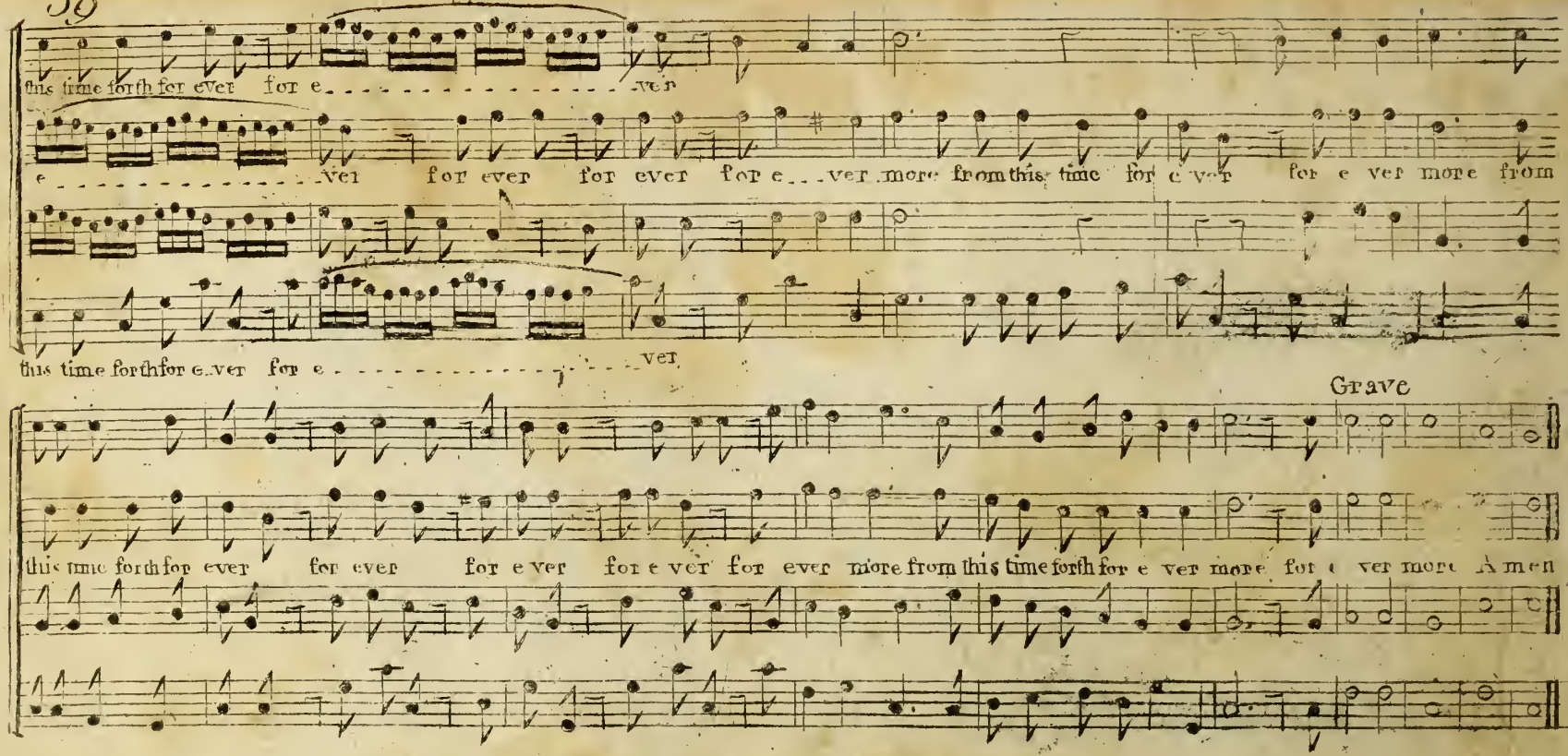
that walk before thee


Let thy priests O Lord sing sing with joy full nefs
Thou and the ark of thy strength be cloathed with riteousnefs, and let thy saints
let thy priests O Lord
sing with joy full nefs
Behold the heavn of heavns
But will God indeed dwell on earth Behold the heavn and the heavn of heavns cannot contain thee! yet have respect to the prayr of thy servants that thy eyes may be
Behold the heavn of heavens

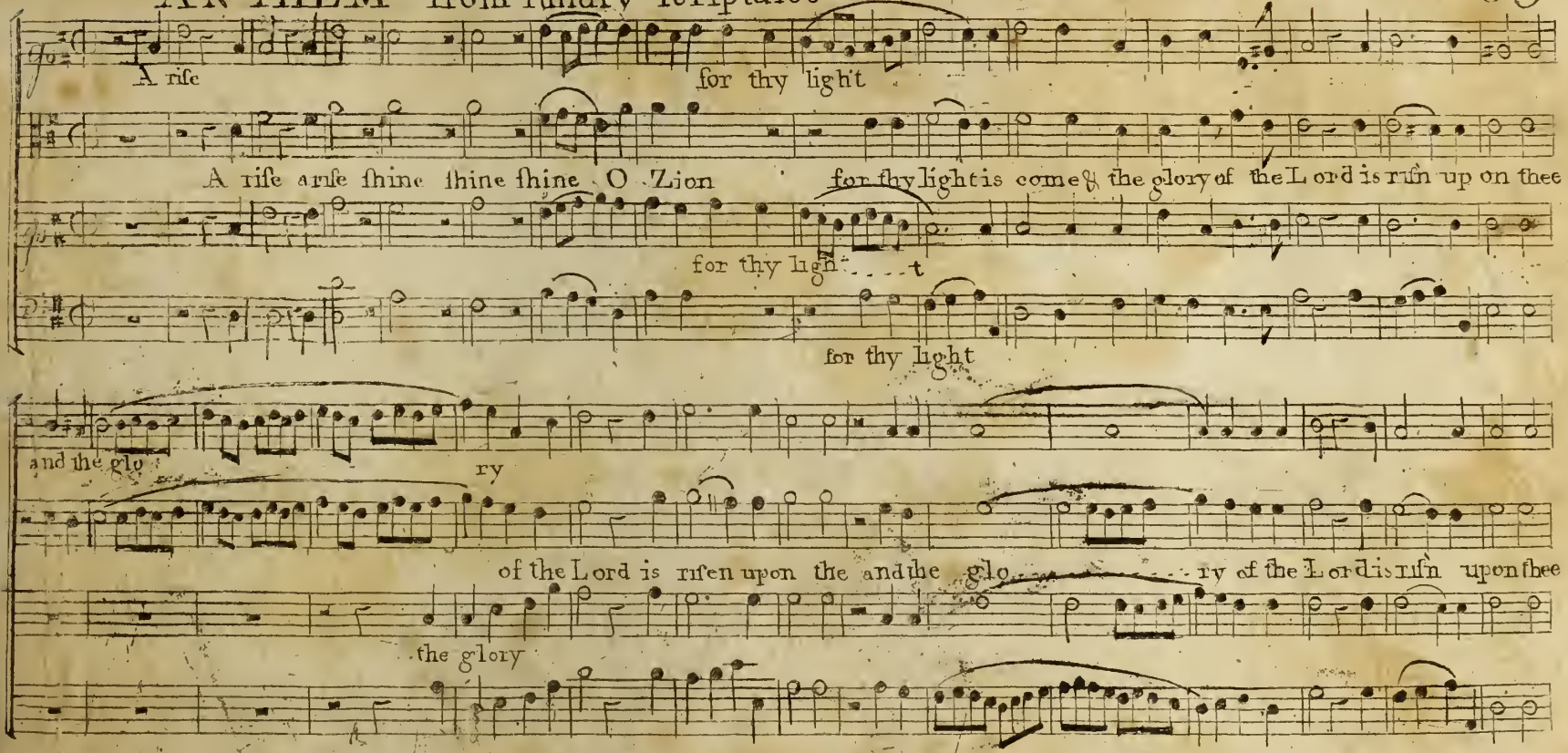

may be open day & night
open day & night
to the prayr the prayr of thy people O Lord my God hear hear hear from heavn thy dwelling place & when thou hear for give
day and night
may be open day and night
and when thou hearst for give for thy ser..vant Davids sake turn not away turn not away yface of thine annointed
for the Lord hath chosen Zion

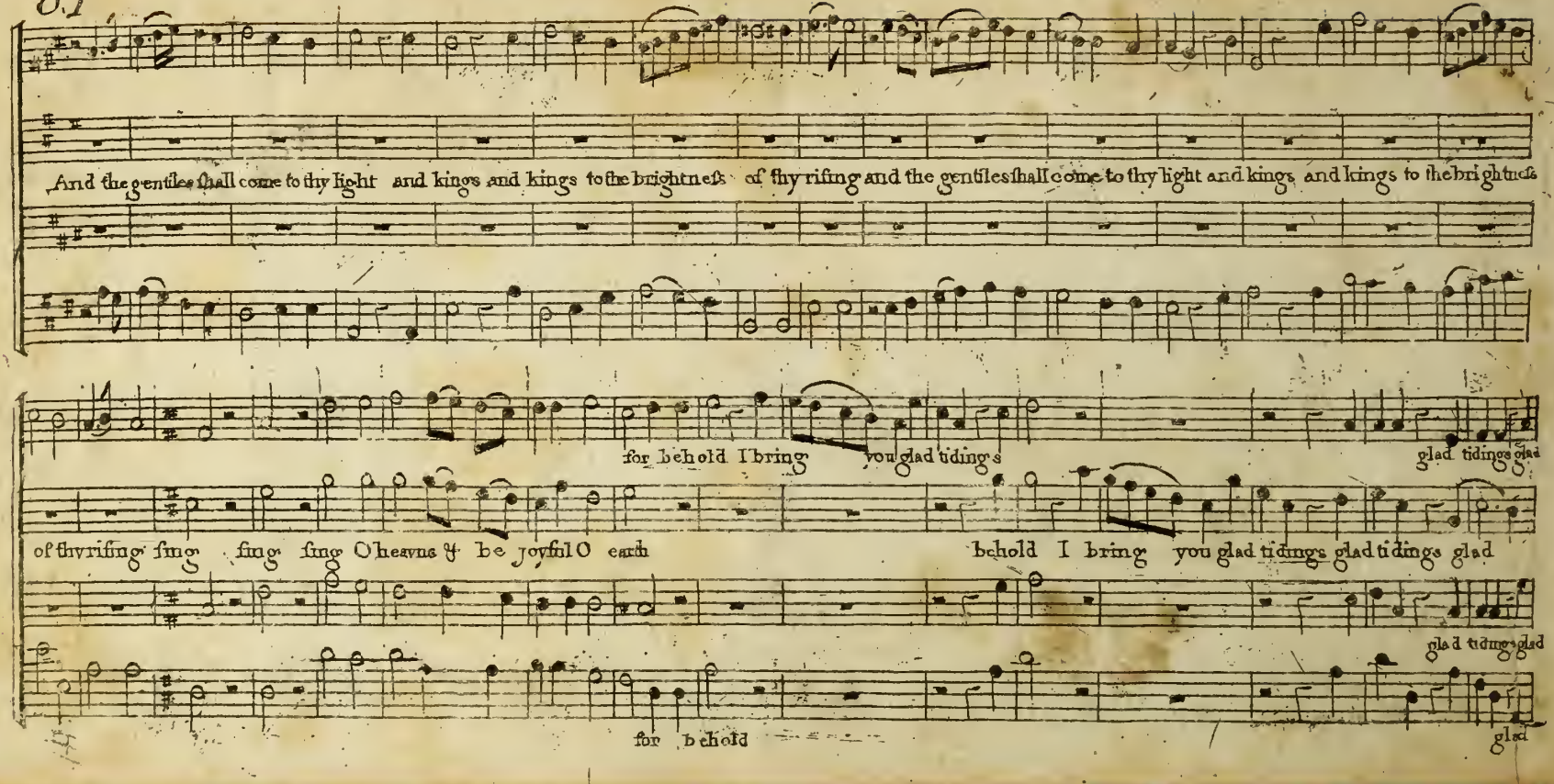

:S:
here will I dwell
1 2
:S:
1 2
:S:
for the Lord hath chosen Zion to be a habitation for himself
this shall be my rest for e...ver this shall be my rest for e ver here will I dwell
:S:
this shall be my rest for ever this shall be my rest for ever
2
Soft
I will deck her priests with health I will deck her priests with health with health & her saints shall rejoice rejoice rejoice rejoice & sing

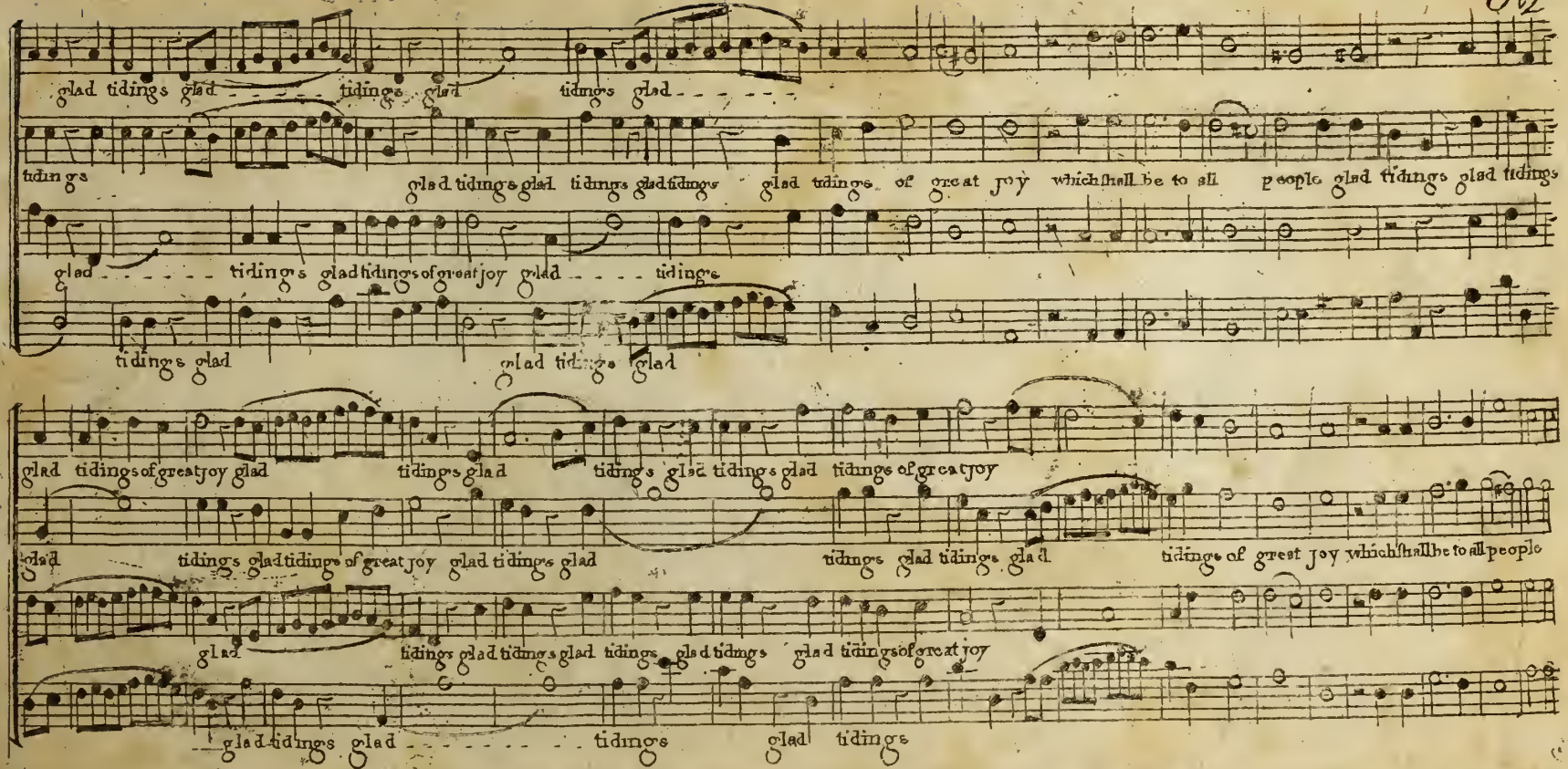

from this time forth for e . . . . .
Bleſſed bleſſed _ bleſſed be the Lord God of Iſrael from this time forth for e . . . . . ver for
from this time forth for e . . . . . ver for e . . . ver for e ver for
from this time forth for e . . . . . ver
ver from this time forth for ever for ever from this time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

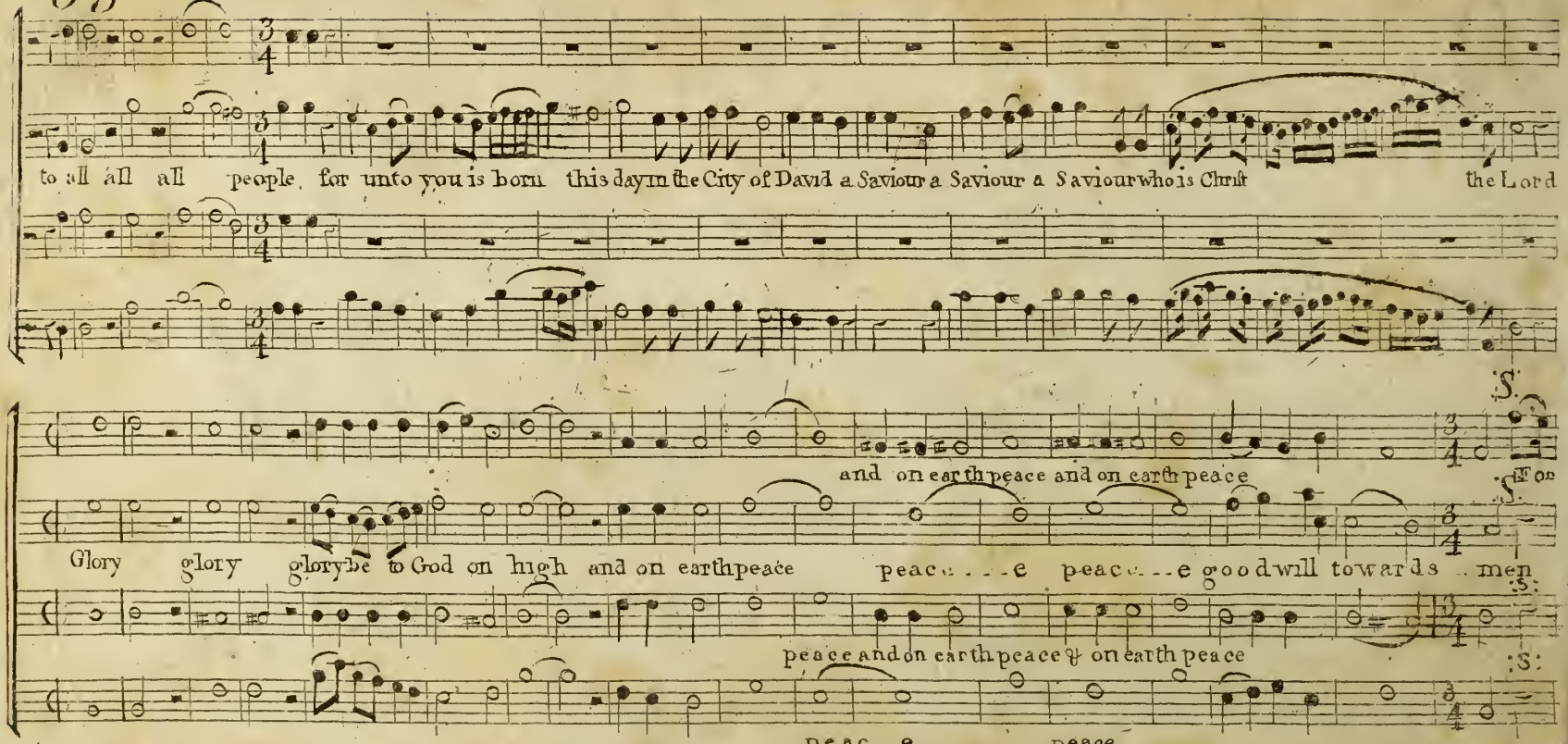

this time forth for ever for e . . . . . ver
e . . . . . ver for ever for ever for e . . . ver more from this time for e ver for e ver more from
this time forth for e ver for e . . . . . ver
Grave
this time forth for ever for ever for e ver for e ver for ever more from this time forth for e ver more for e ver more Amen

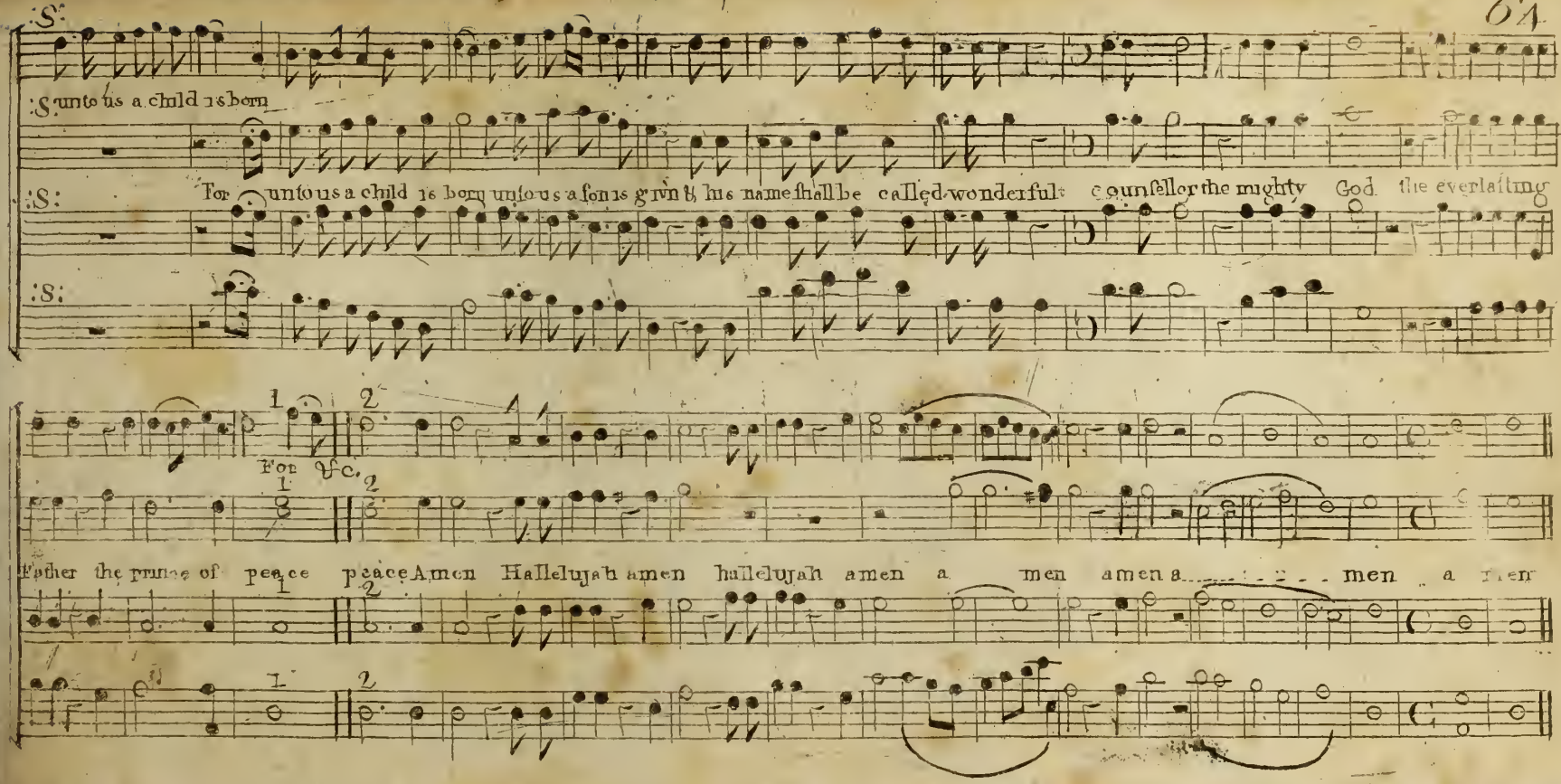
ANTHEM from fundry ſcriptures



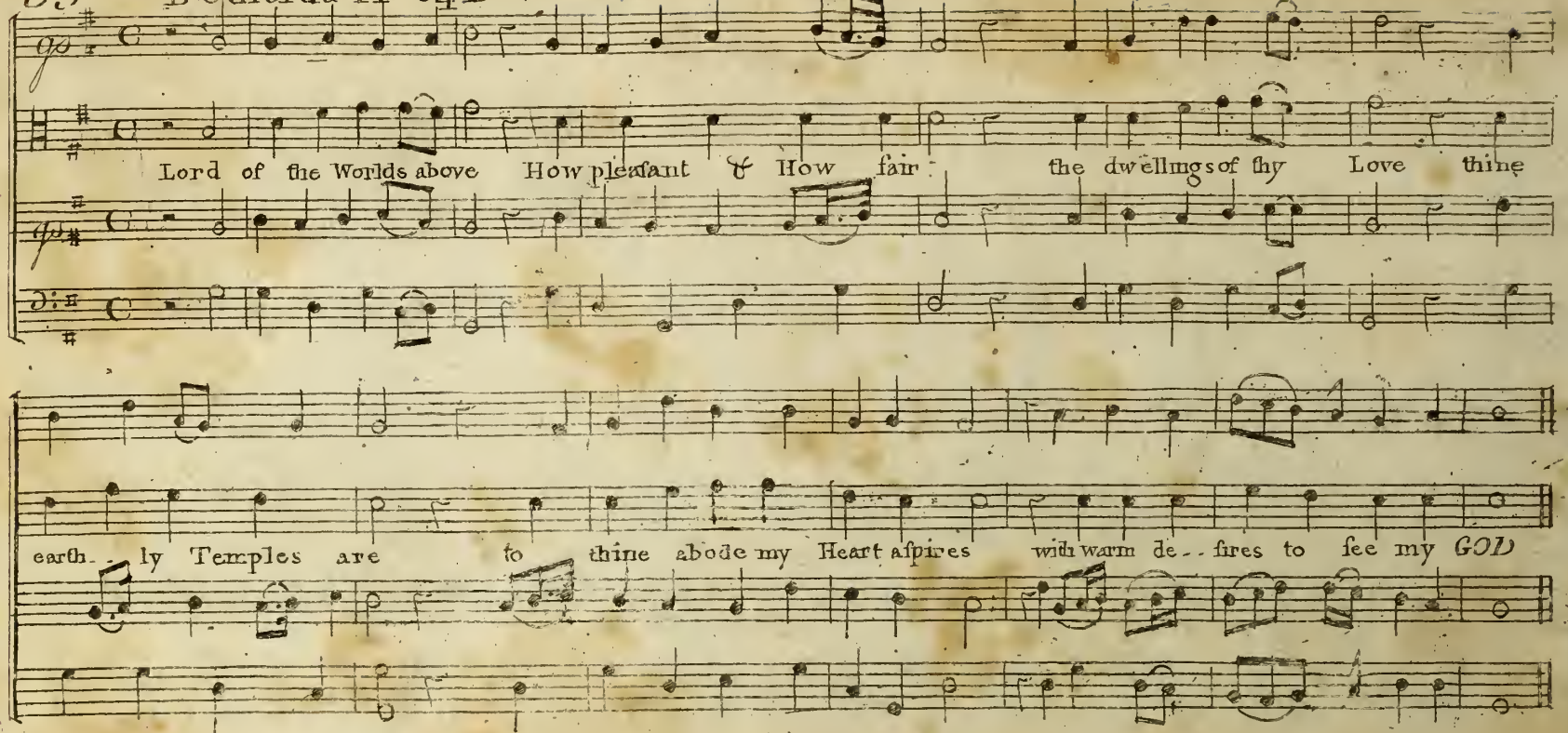

And the gentiles shall come to thy light and kings and kings to the brightnes of thy rising and the gentiles shall come to thy light and kings and kings to the brightnes
for behold I bring you glad tidings
glad tidings glad
of thy rising sing sing sing O heavns & be joyful O earth
behold I bring you glad tidings glad tidings glad
glad tidings glad
for behold
glad

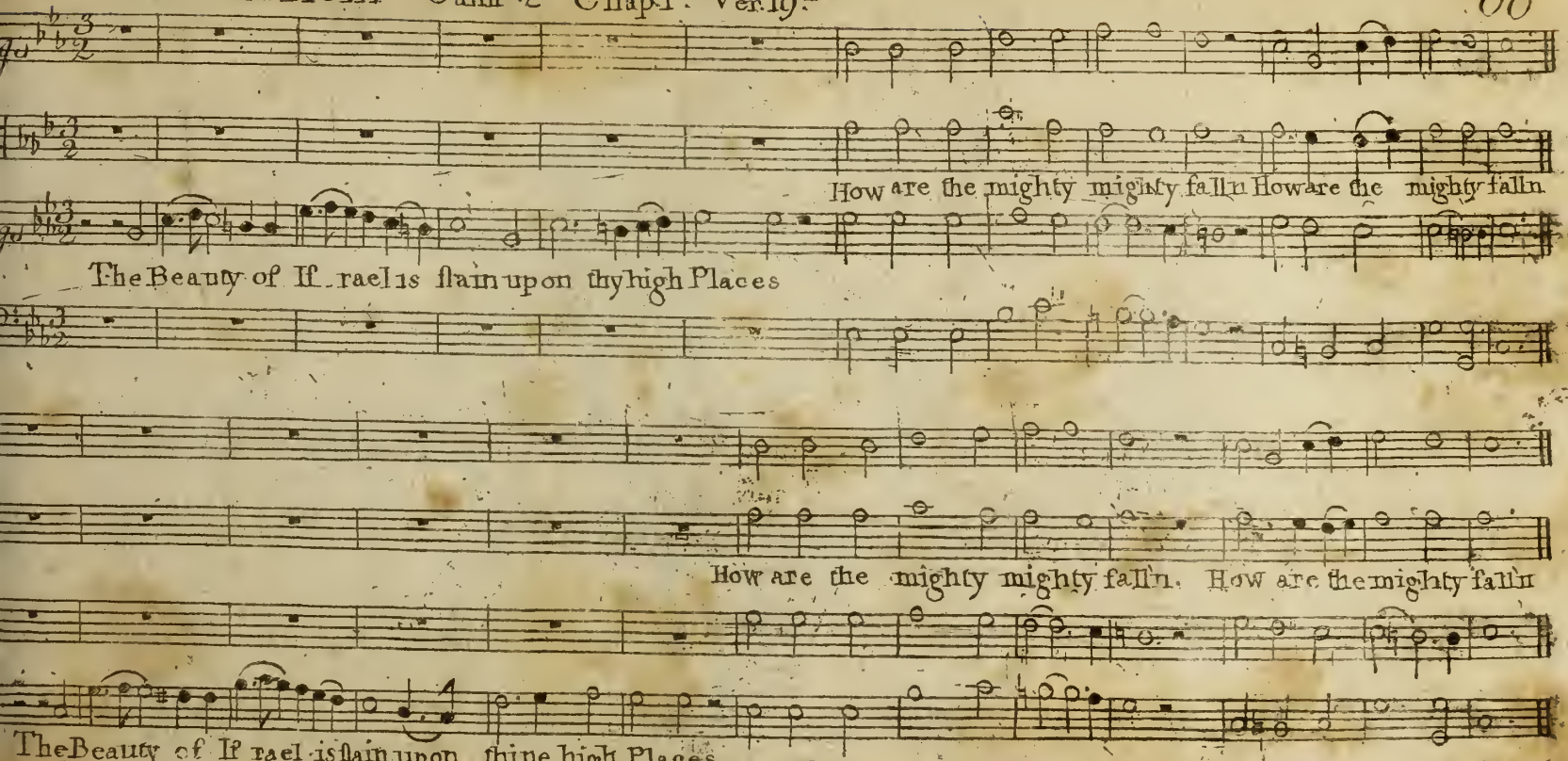

glad tidings glad tidings glad tidings glad
tidings glad tidings glad tidings glad tidings glad tidings of great joy which shall be to all people glad tidings glad tidings
glad tidings glad tidings of great joy glad tidings
tidings glad glad tidings glad
glad tidings of great joy glad tidings glad tidings glad tidings glad tidings of great joy
glad tidings glad tidings of great joy glad tidings glad tidings glad tidings glad tidings of great joy which shall be to all people
glad tidings glad tidings glad tidings glad tidings glad tidings of great joy
glad tidings glad tidings glad tidings glad

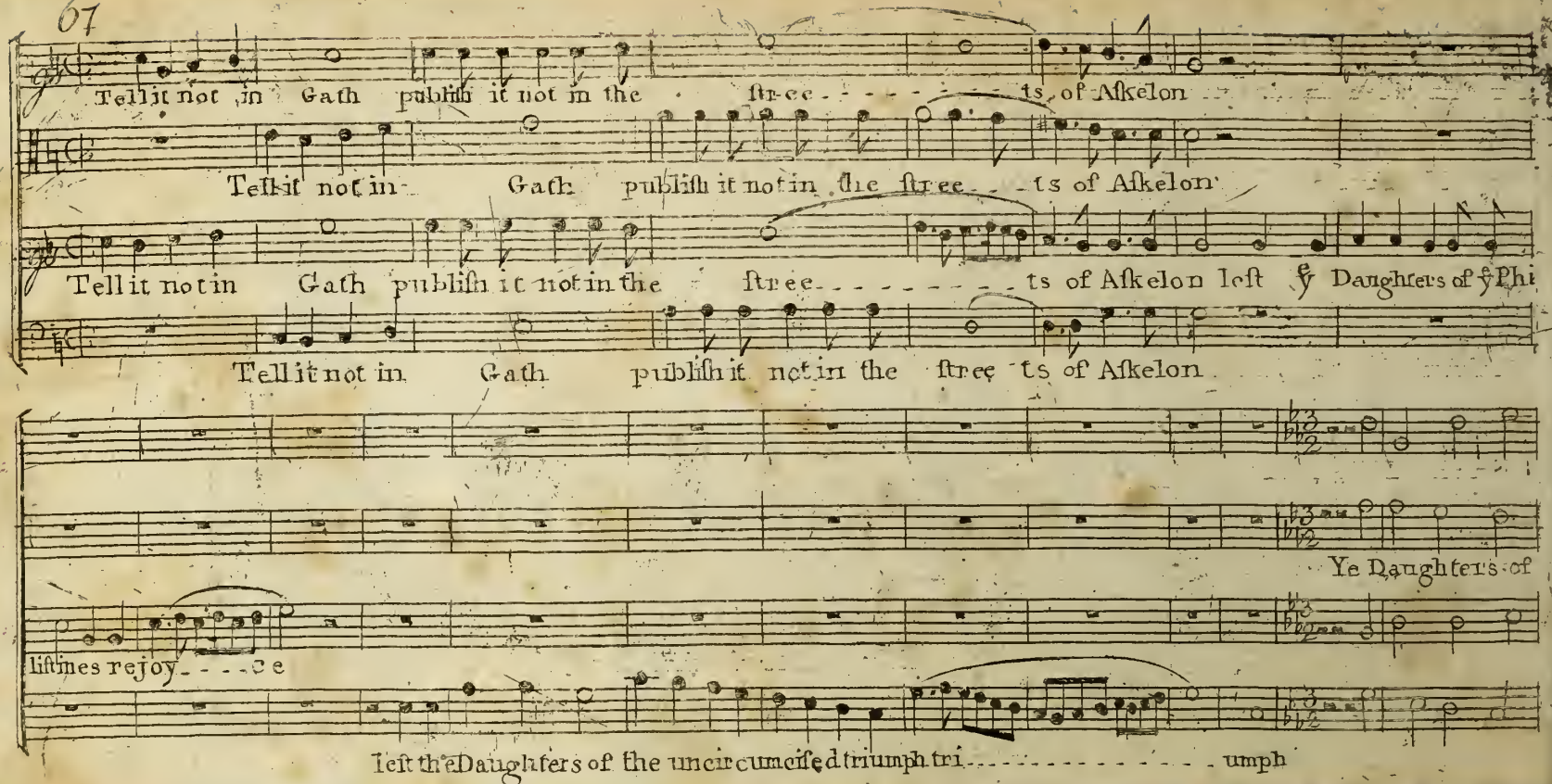

to all all all people for unto you is born this day in the City of David a Saviour a Saviour a Saviour who is Christ the Lord
and on earth peace and on earth peace
Glory glory glory be to God on high and on earth peace peace e peace e good will towards men
peace and on earth peace & on earth peace
peac e peace

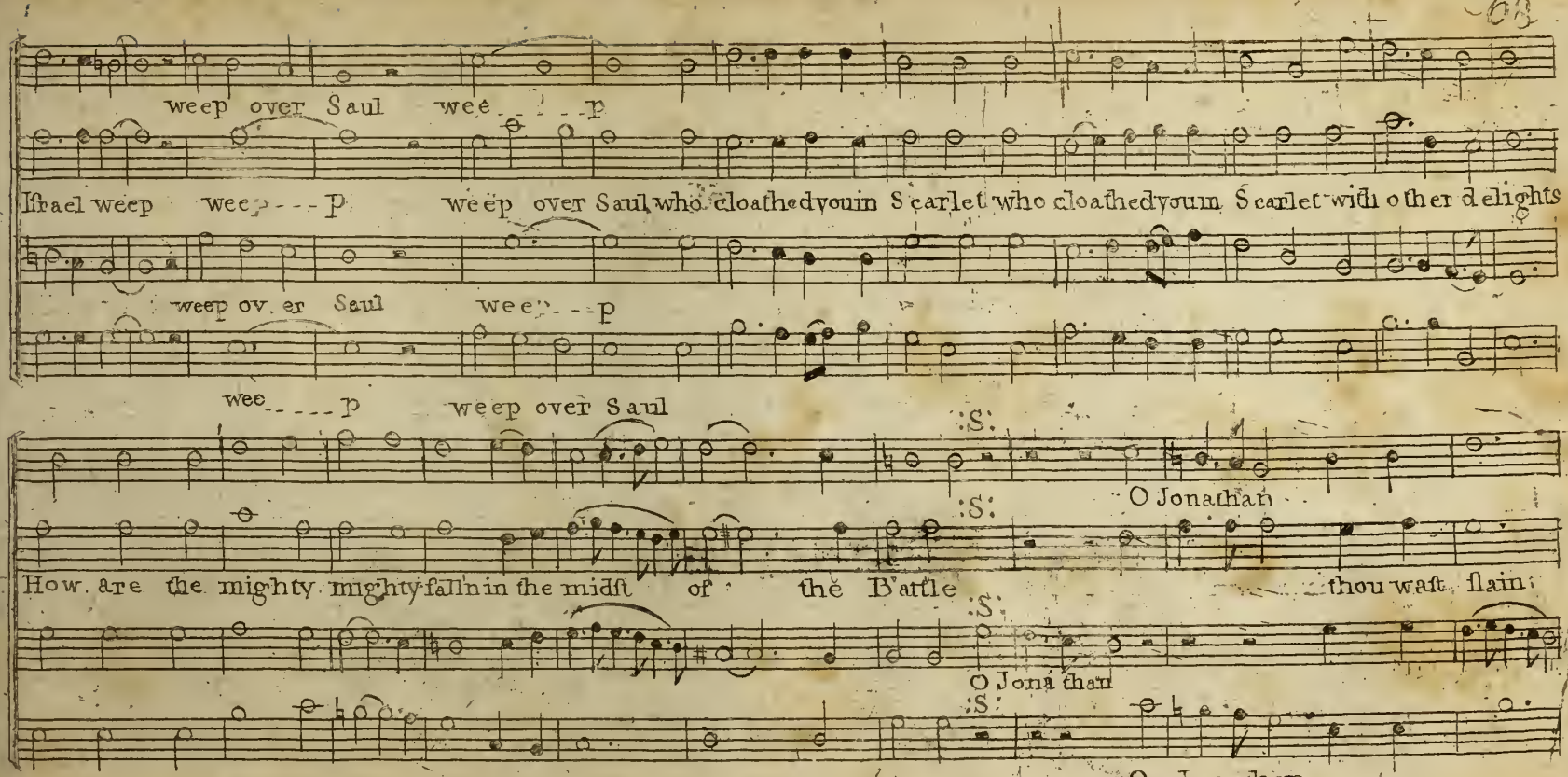

S:
S: unto us a child is born
S: For unto us a child is born unto us a son is given & his name shall be called wonderful counseller the mighty God the everlasting
S:
1
2
For &c.
1
2
Father the prince of peace peace Amen Hallelujah amen hallelujah amen a men amen a men a men
1
2
1
2

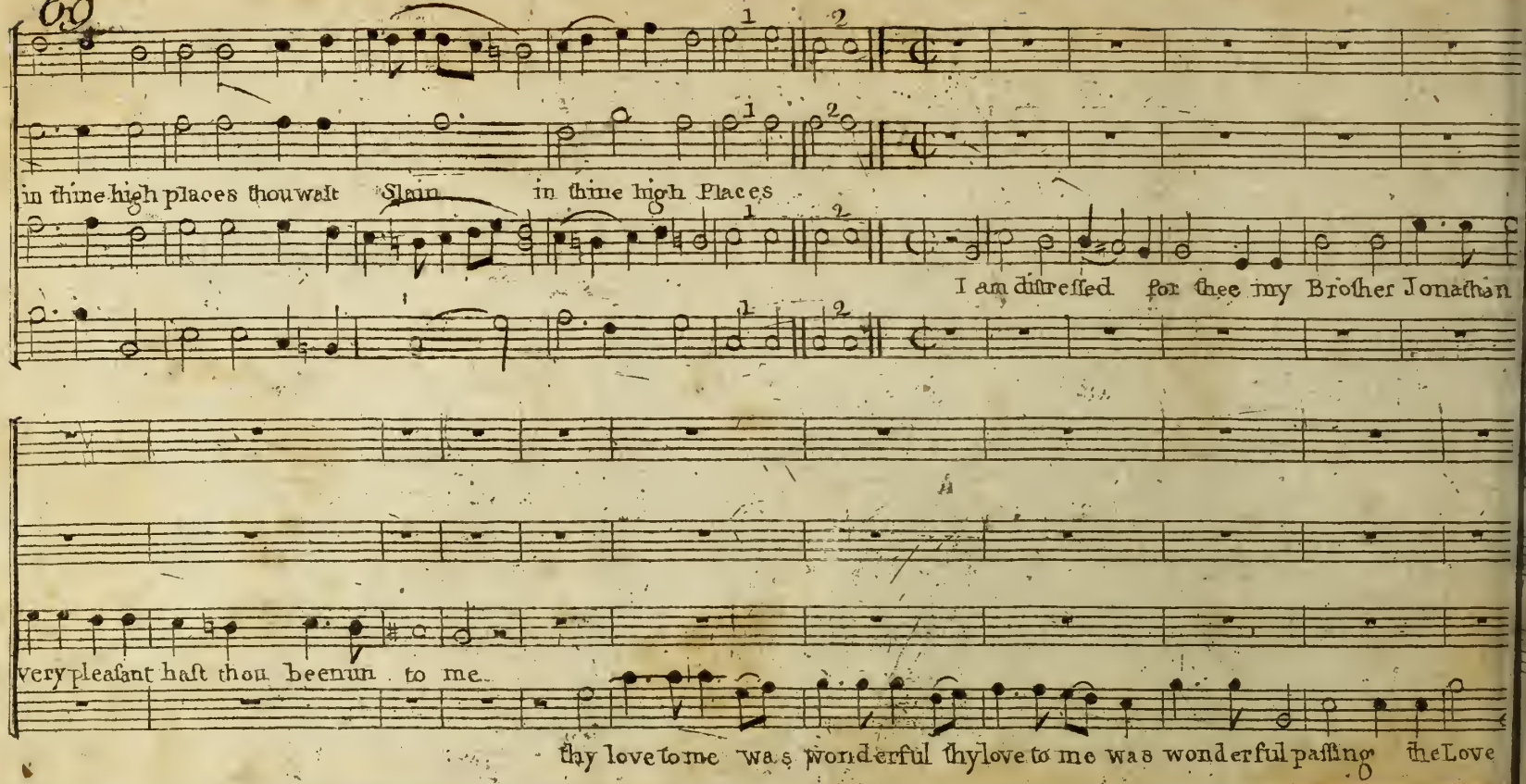
65 Bethesda Pf. 84 D.W




How are the mighty mighty fallen How are the mighty fallen
The Beauty of Israel is slain upon thy high Places
How are the mighty mighty fallen. How are the mighty fallen
The Beauty of Israel is slain upon thine high Places.


Tell it not in Gath publish it not in the stree - - - - - ts of Askelon
Tell it not in Gath publish it not in the stree - - ts of Askelon
Tell it not in Gath publish it not in the stree - - - - - - - - ts of Askelon lest ye Daughters of ye Phi
Tell it not in Gath publish it not in the stree ts of Askelon
Ye Daughters of
listines rejoy - - - ce
lest the Daughters of the uncircumcised triumph tri - - - - - - - - - - - - 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
S:
How are the mighty mighty fall'n in the midst of the Battle thou wast slain
S:
O Jonathan
S:
O Jonathan


in thine high places thou wast Slain in thine high Places
I am distressed for thee my Brother Jonathan
very pleasant hast thou been unto me
thy love to me was wonderful thy love to me was wonderful passing the Love

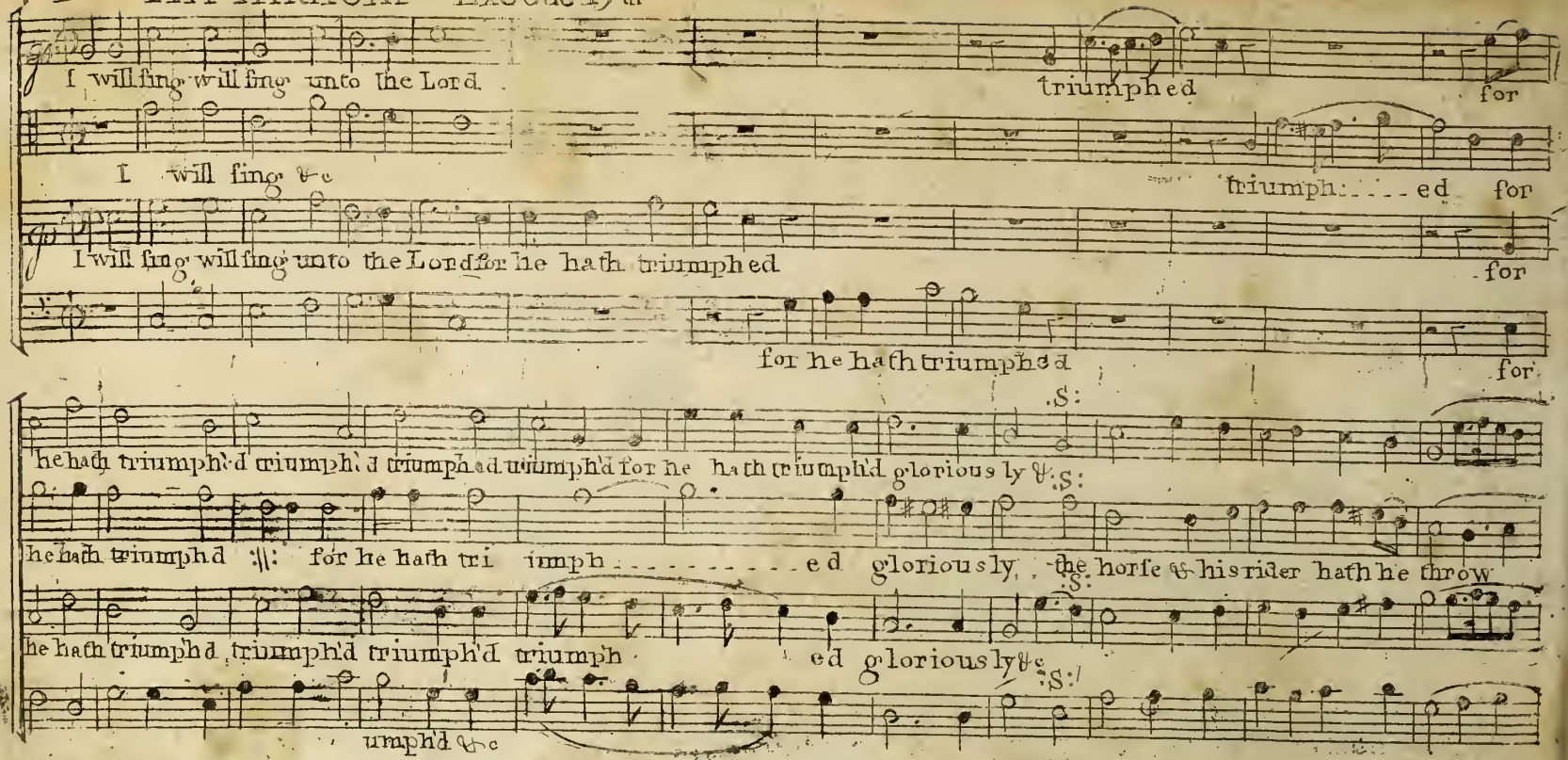
:S:

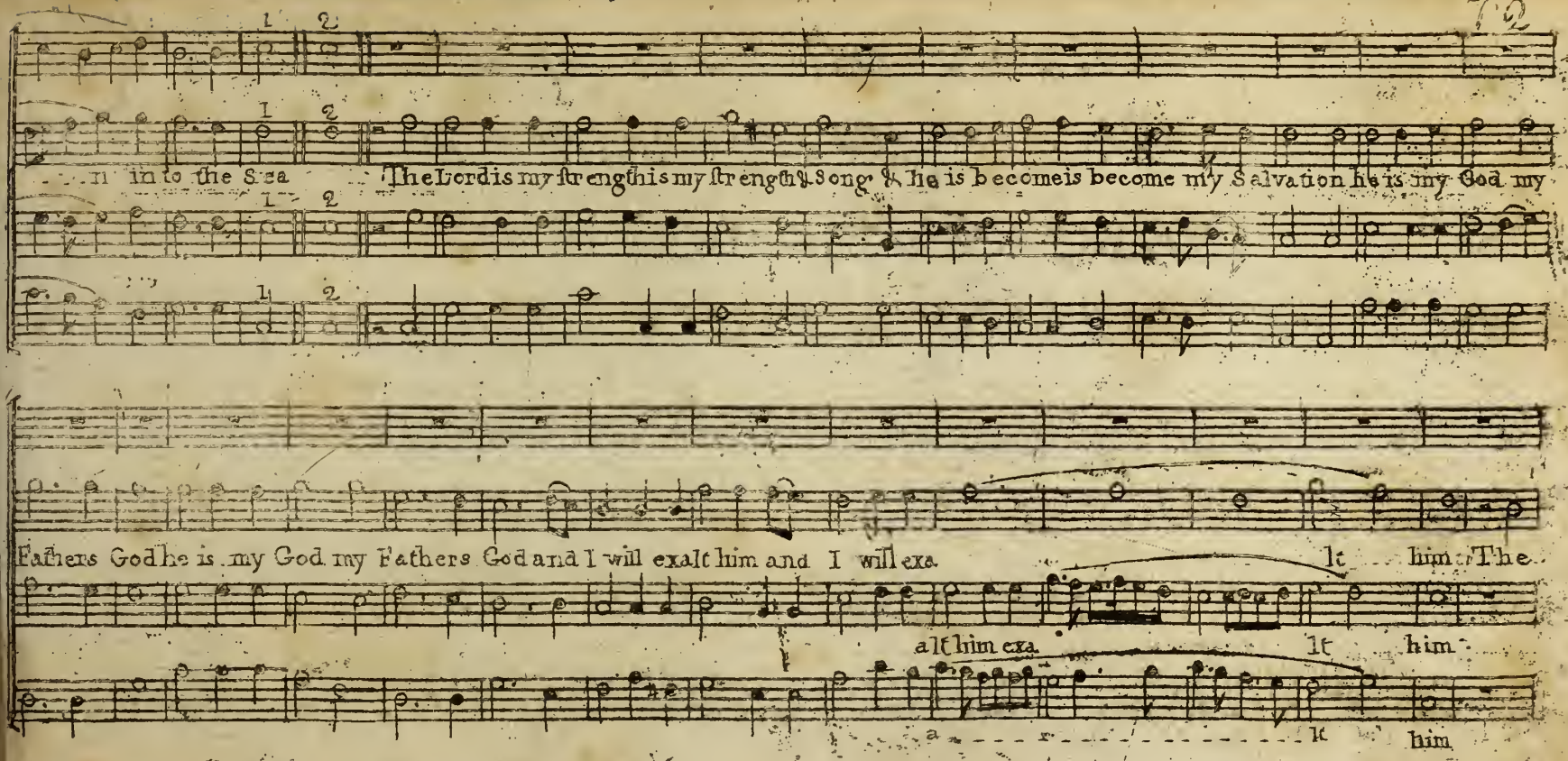
:S:

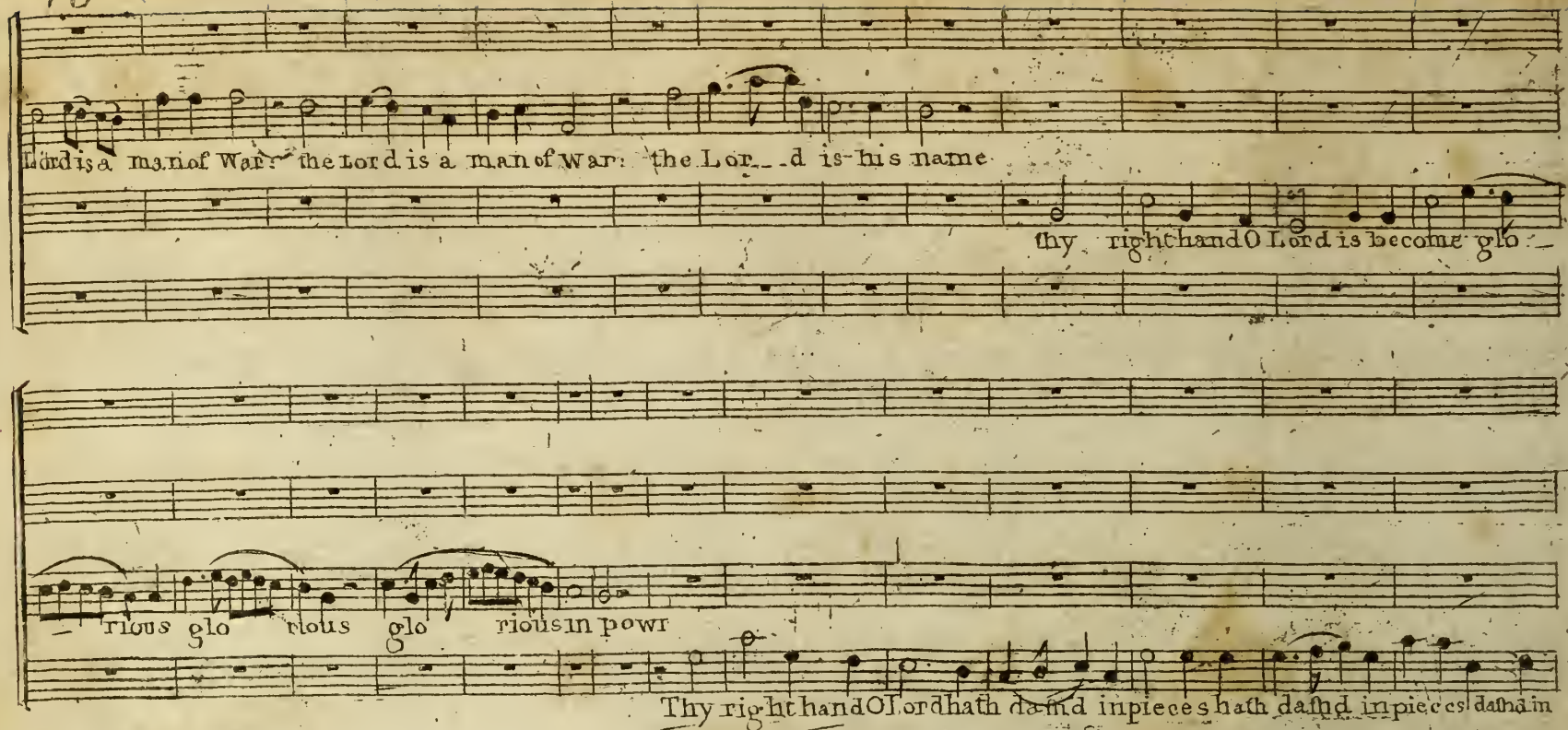
How :S: are the mighty mighty falln& the weapons of War perish'd & the weapons of War perish'd

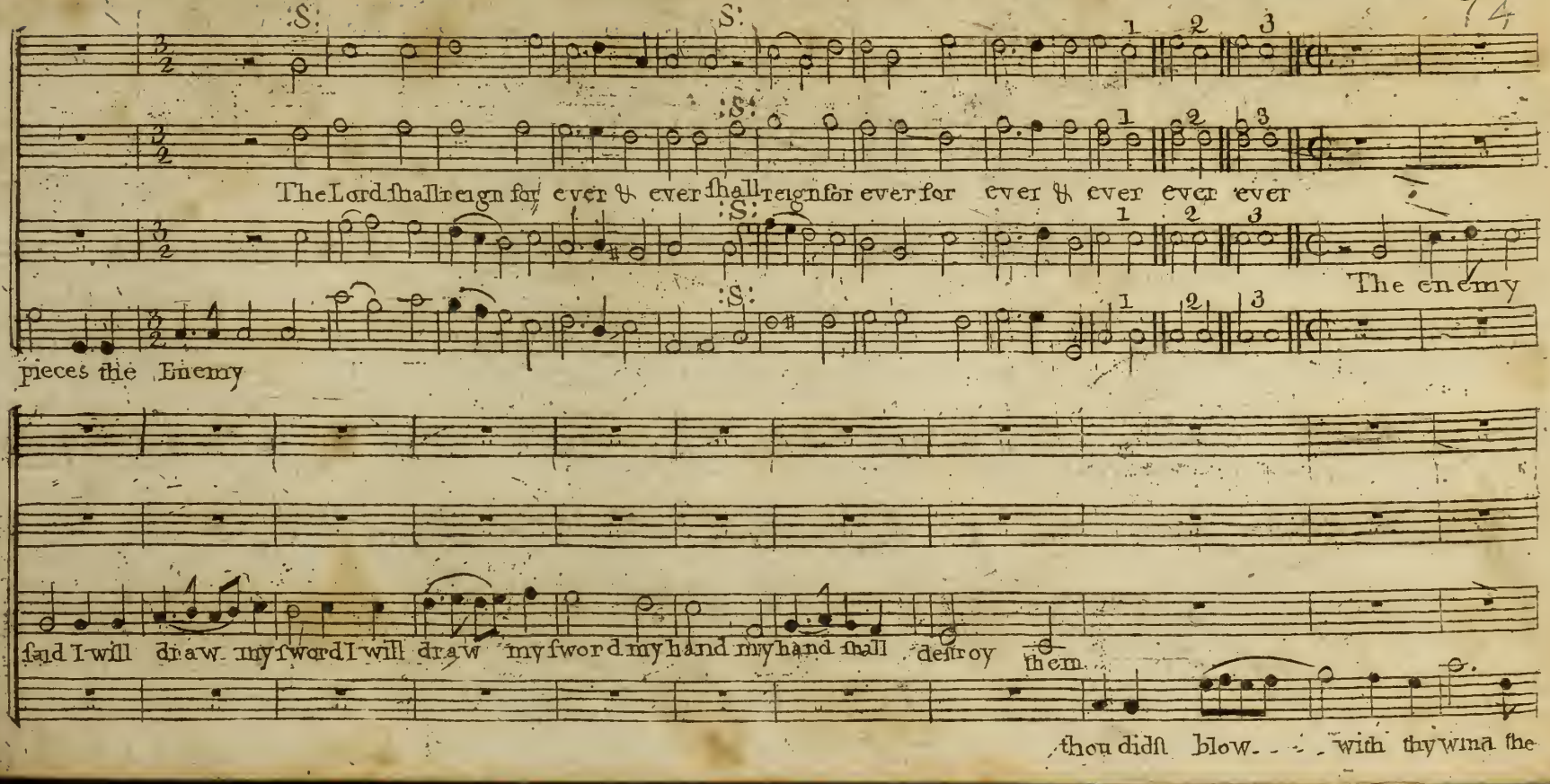
Woman Plymouth

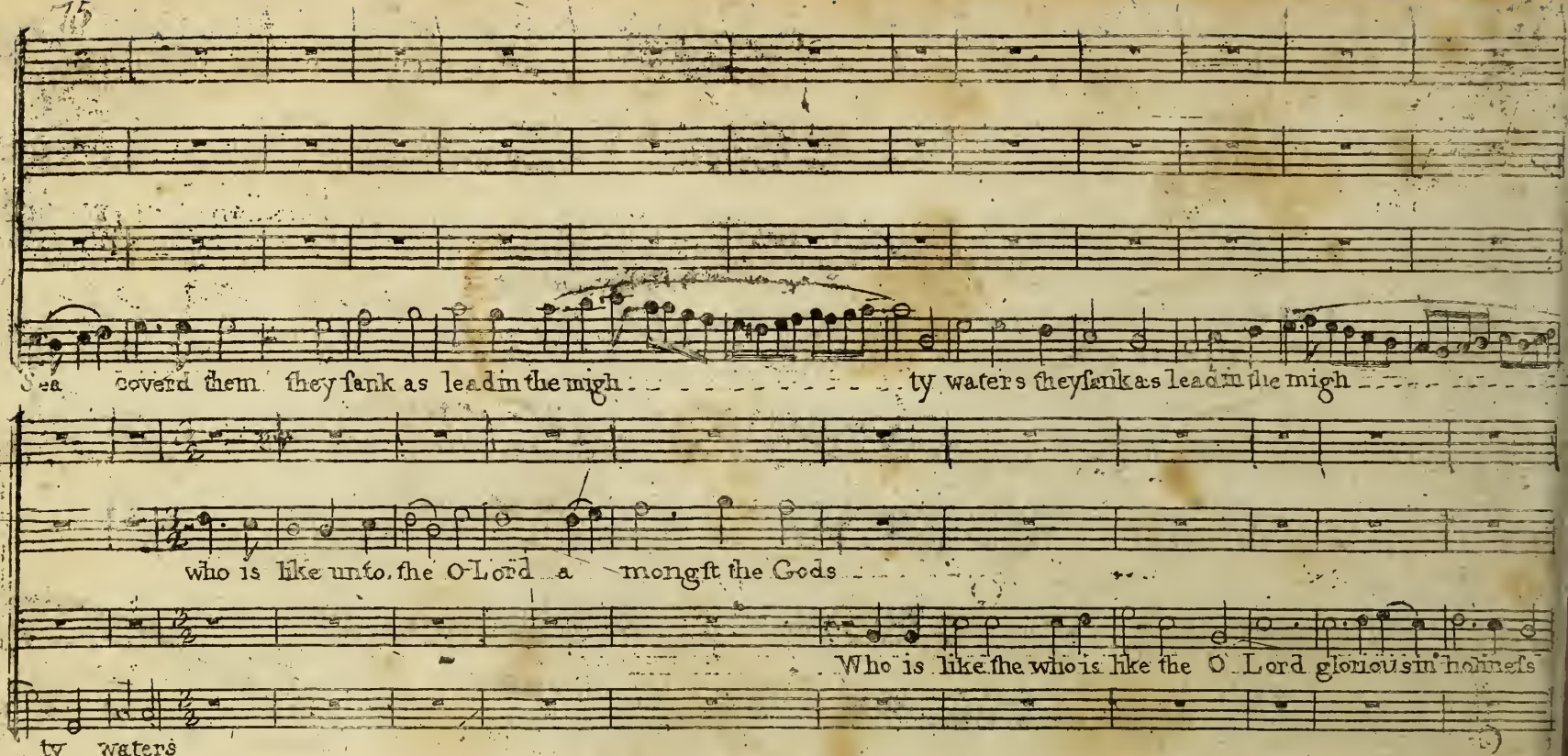
An Anthem Exodus 15th

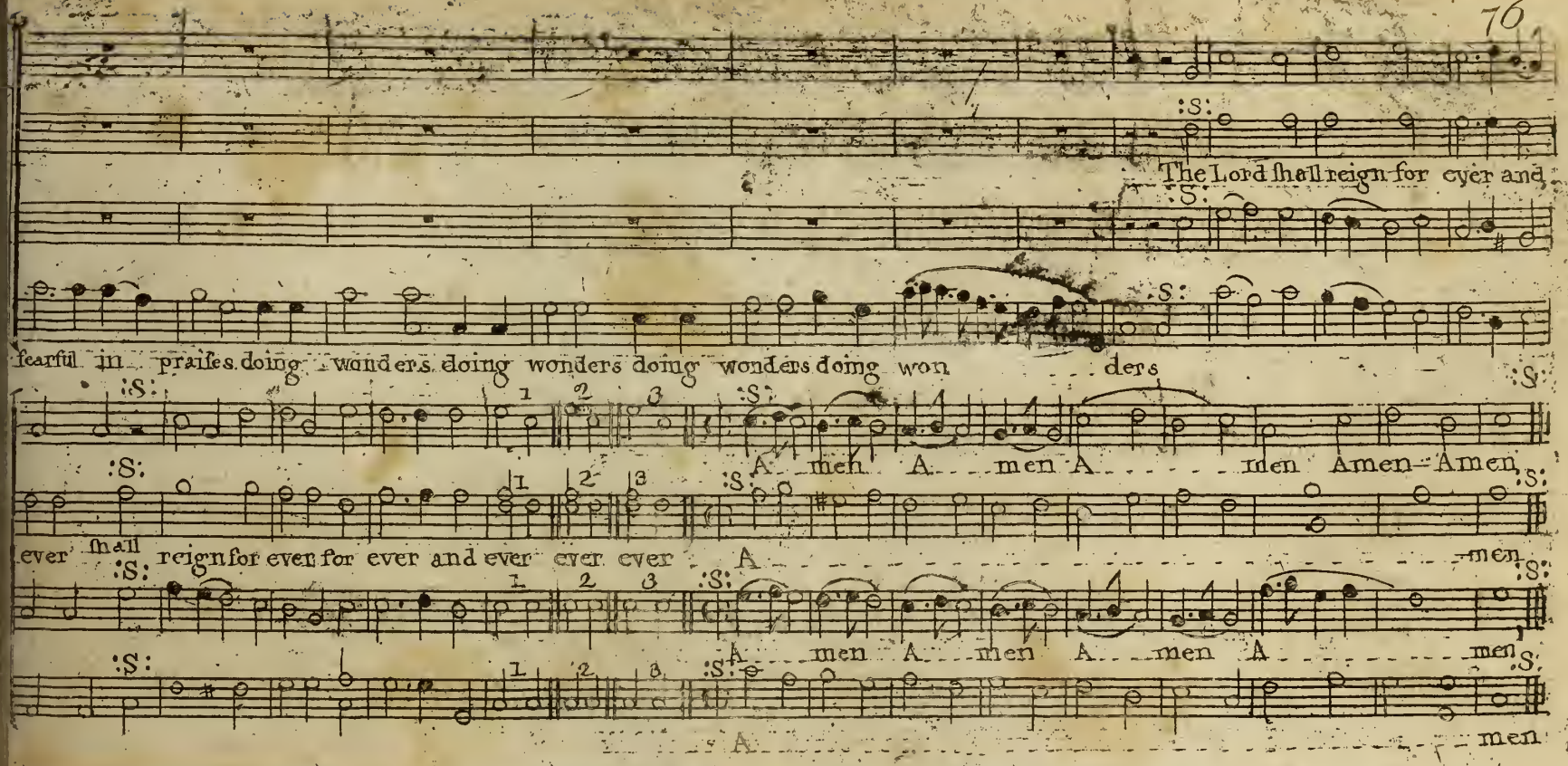



1 2
1 2
n in to the Sea The Lord is my strength is my strength & Song & he is become is become my Salvation he is my God my
1 2
1 2
Fathers God he is my God my Fathers God and I will exalt him and I will exa lt him The
alt him exa lt him
lt him

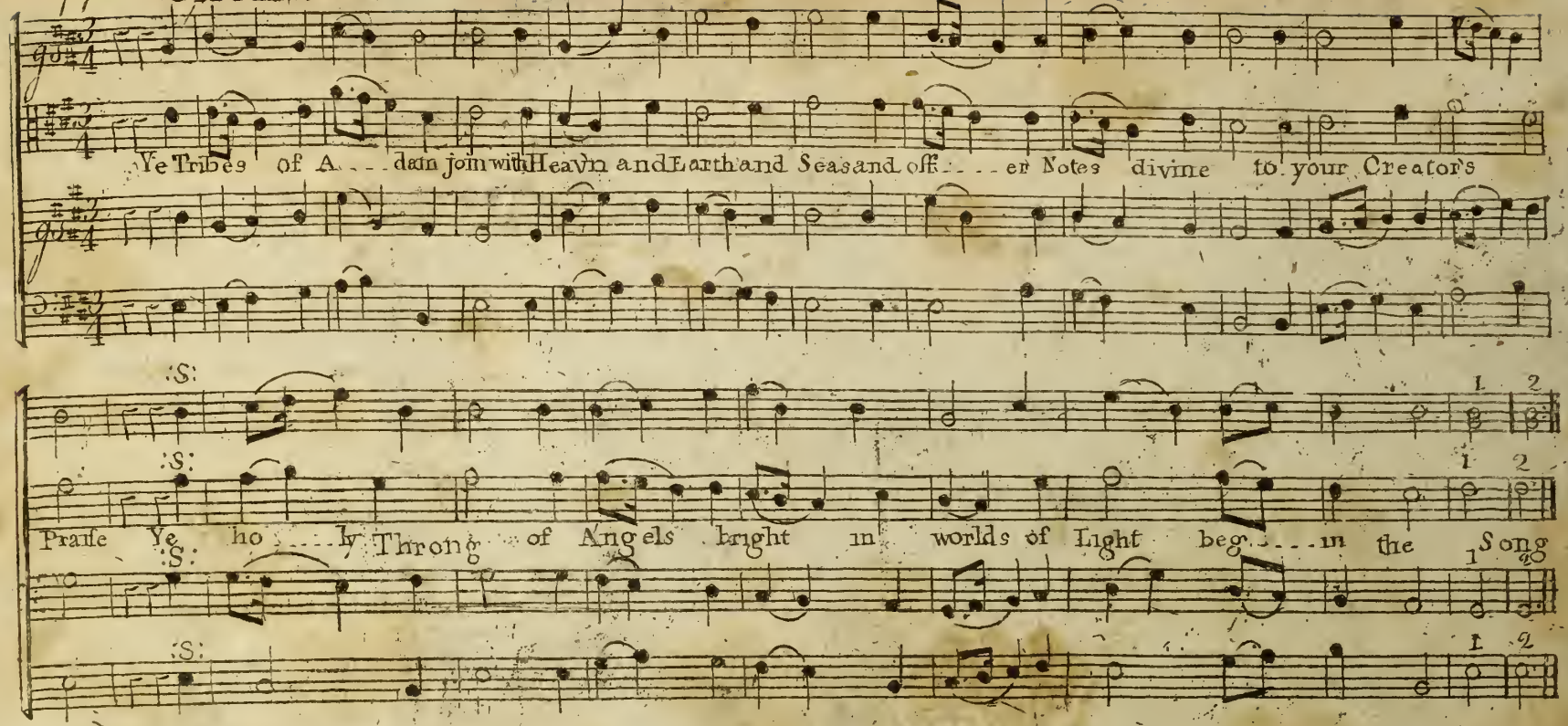

Lord is a man of War the Lord is a man of War the Lor d is his name
thy right hand O Lord is become glo
rious glo rious glo rious in powr
Thy right hand O Lord hath dashd in pieces hath dashd in pieces dashd in


S:
S:
1
2
3
The Lord shall reign for ever & ever shall reign for ever for ever & ever ever ever
The enemy
pieces the Enemy
said I will draw my sword I will draw my sword my hand my hand shall destroy them
thou didst blow - - - with thy wind the

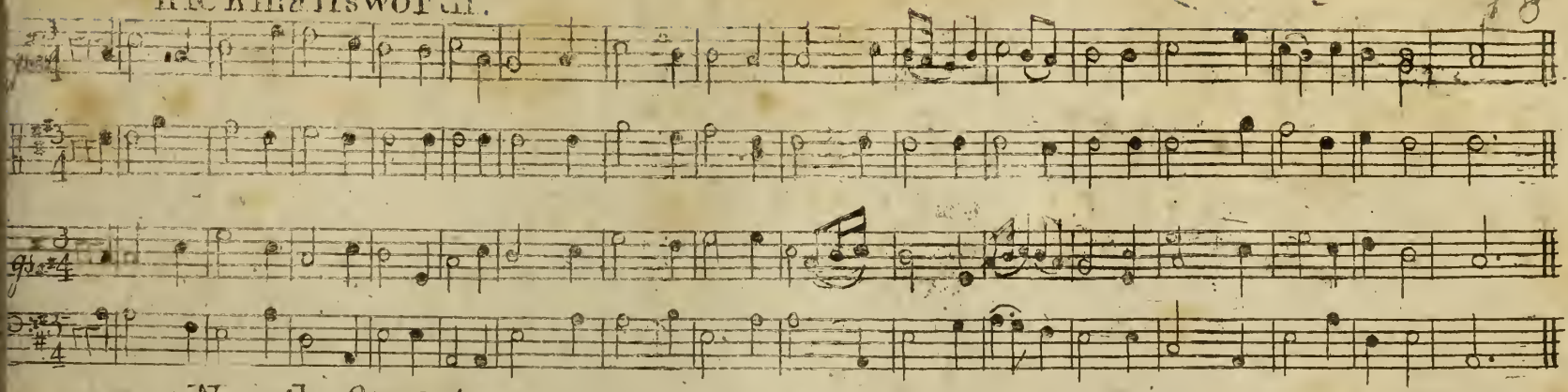

Sea covers them they sank as lead in the migh ty waters they sank as lead in the migh
who is like unto the O Lord a mongst the Gods
Who is like the who is like the O Lord glorious in holiness
ty waters


:S:
The Lord shall reign for ever and
:S:
:S:
fearful in praises doing wonders doing wonders doing wonders doing won ders
:S:
:S:
1 2 3
:S:
A men A men A men Amen Amen
:S:
:S:
1 2 3
:S:
ever shall reign for ever for ever and ever ever ever A men
:S:
:S:
1 2 3
:S:
A men A men A men A men
:S:
:S:
1 2 3
:S:
A men

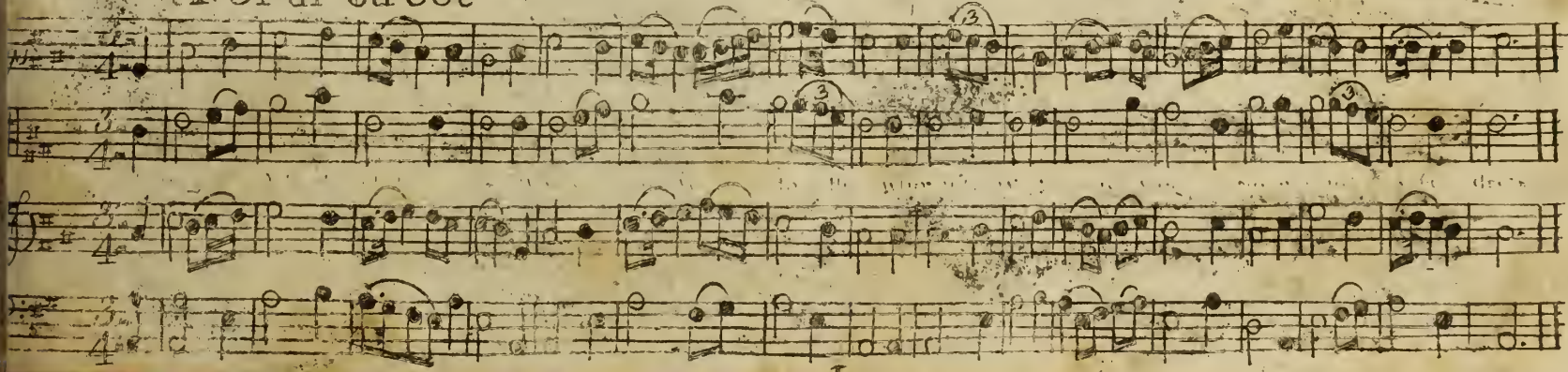
77 Sheffield



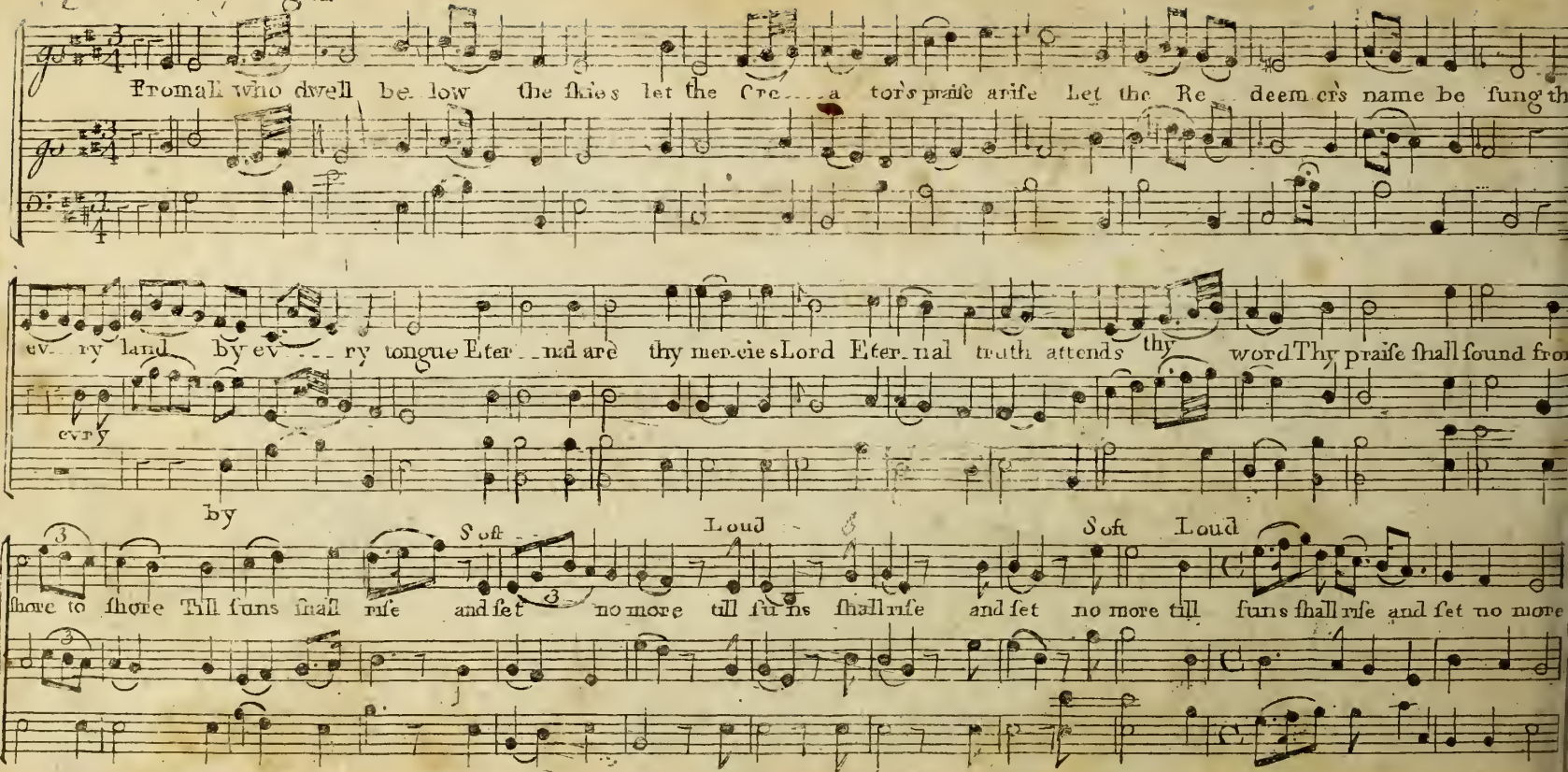
Rickmansworth.



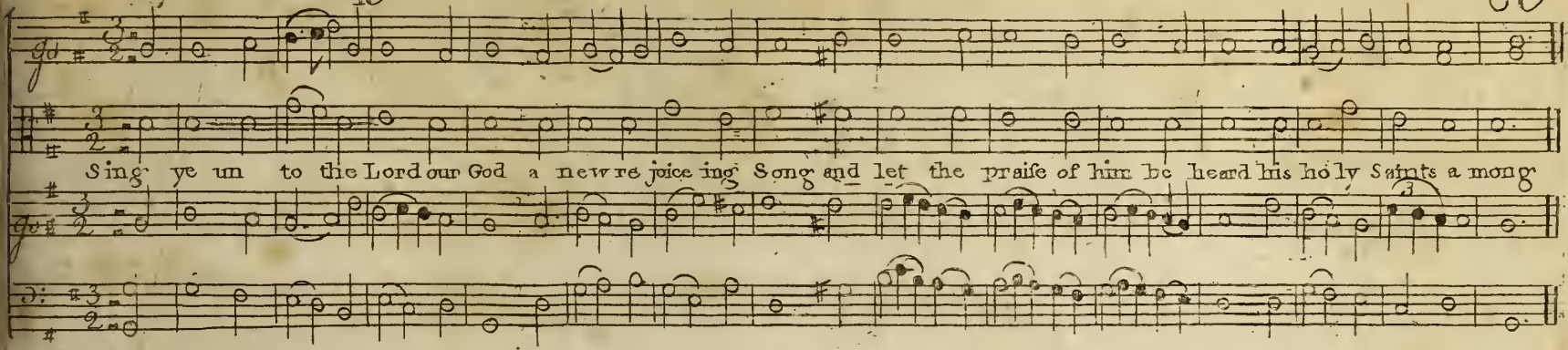
North Street



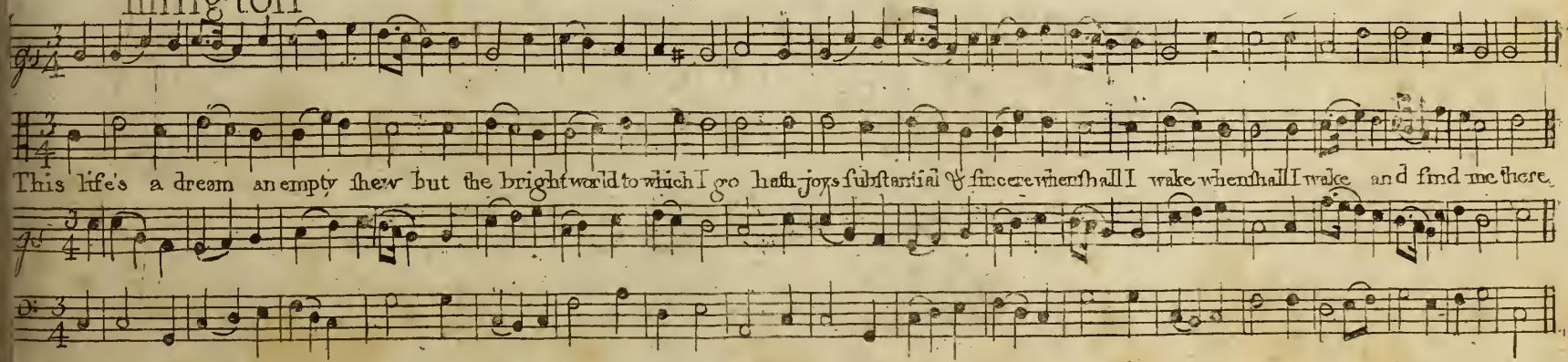
Denbigh


From all who dwell be low the skies let the Cre a tor's praise arise Let the Re deem ers name be sung th
ev ry land by ev ry tongue Eter nal are thy mercies Lord Eter nal truth attends thy word Thy praise shall sound fro
every
by
Soft
Loud
Soft
Loud
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

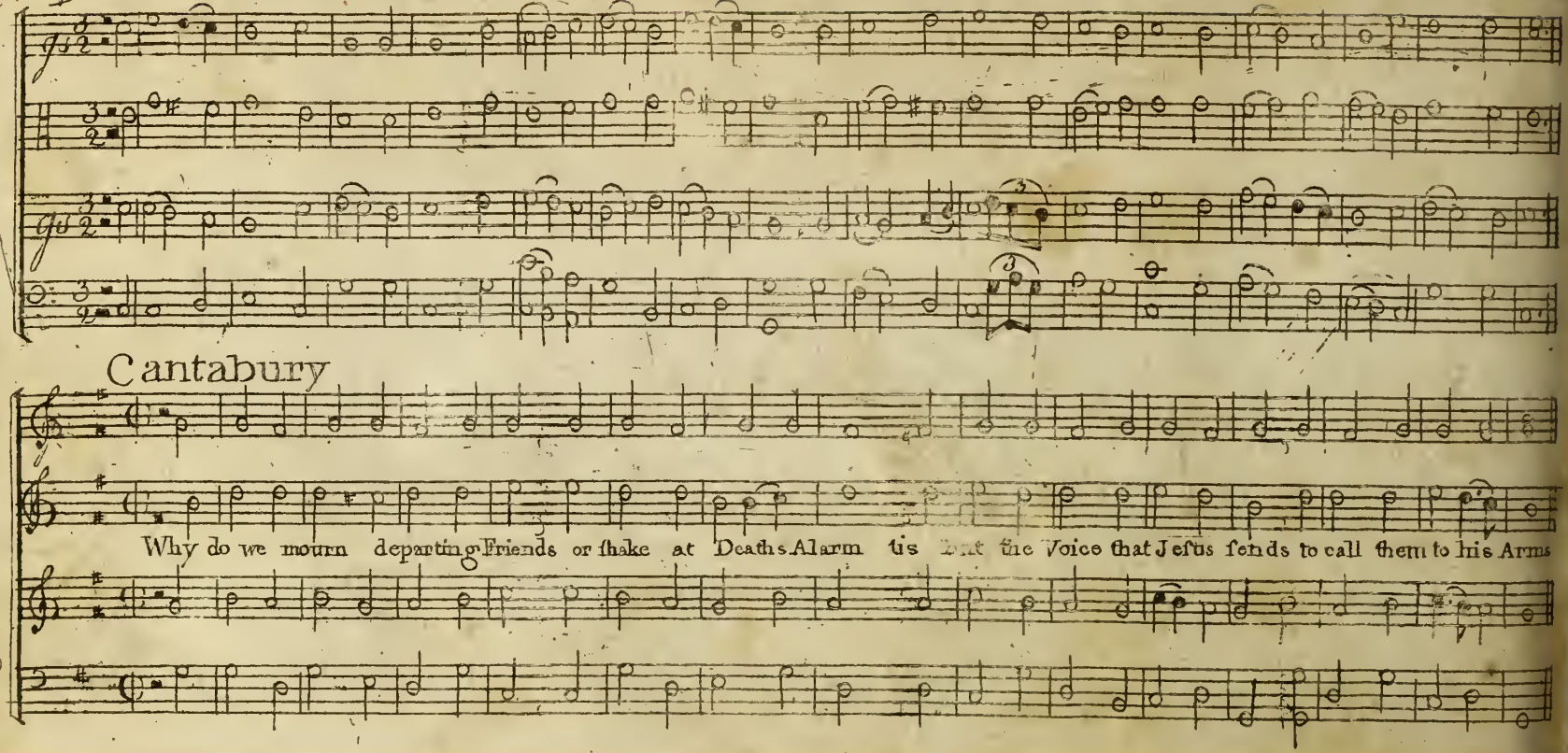
Lydd Pf. 149

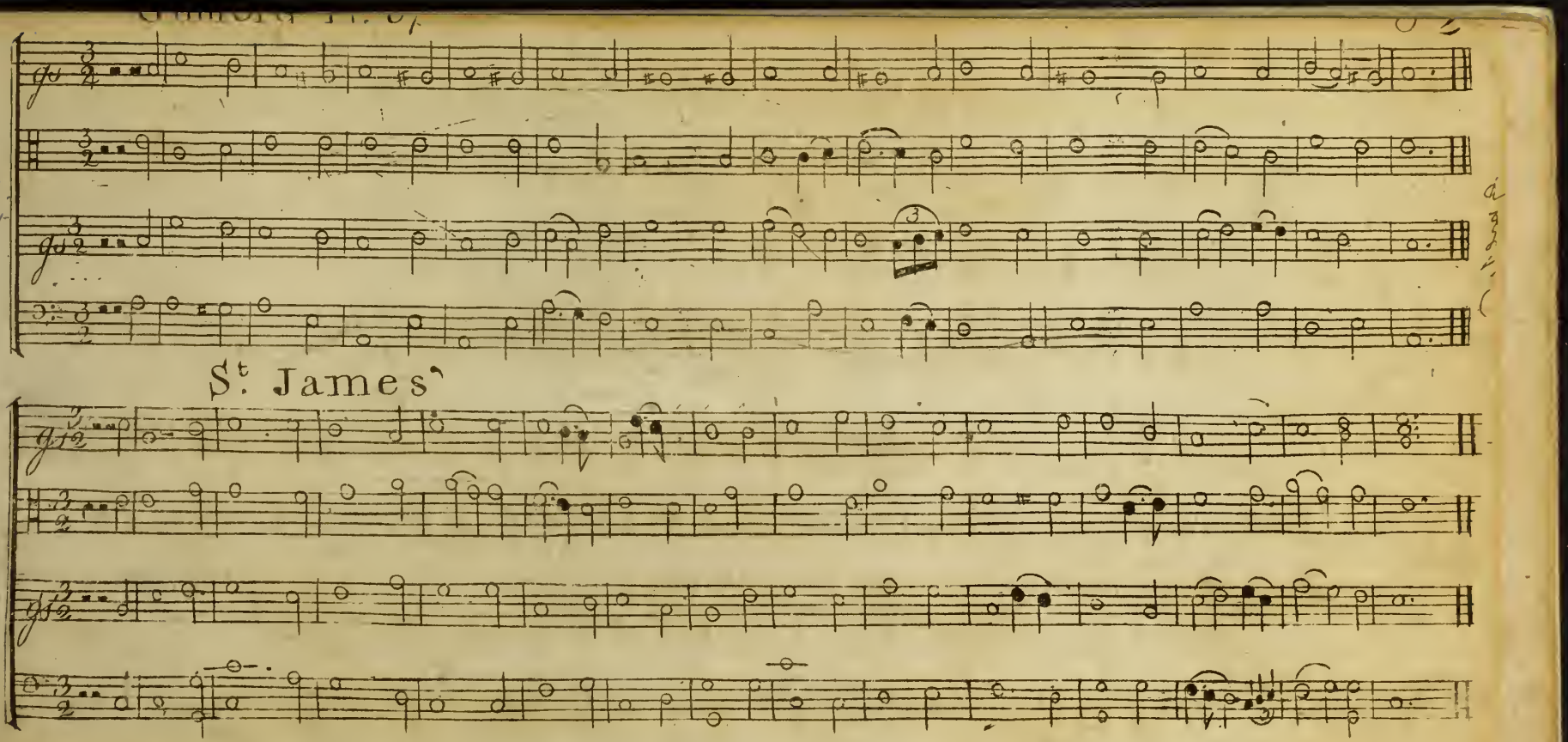


Ilfington

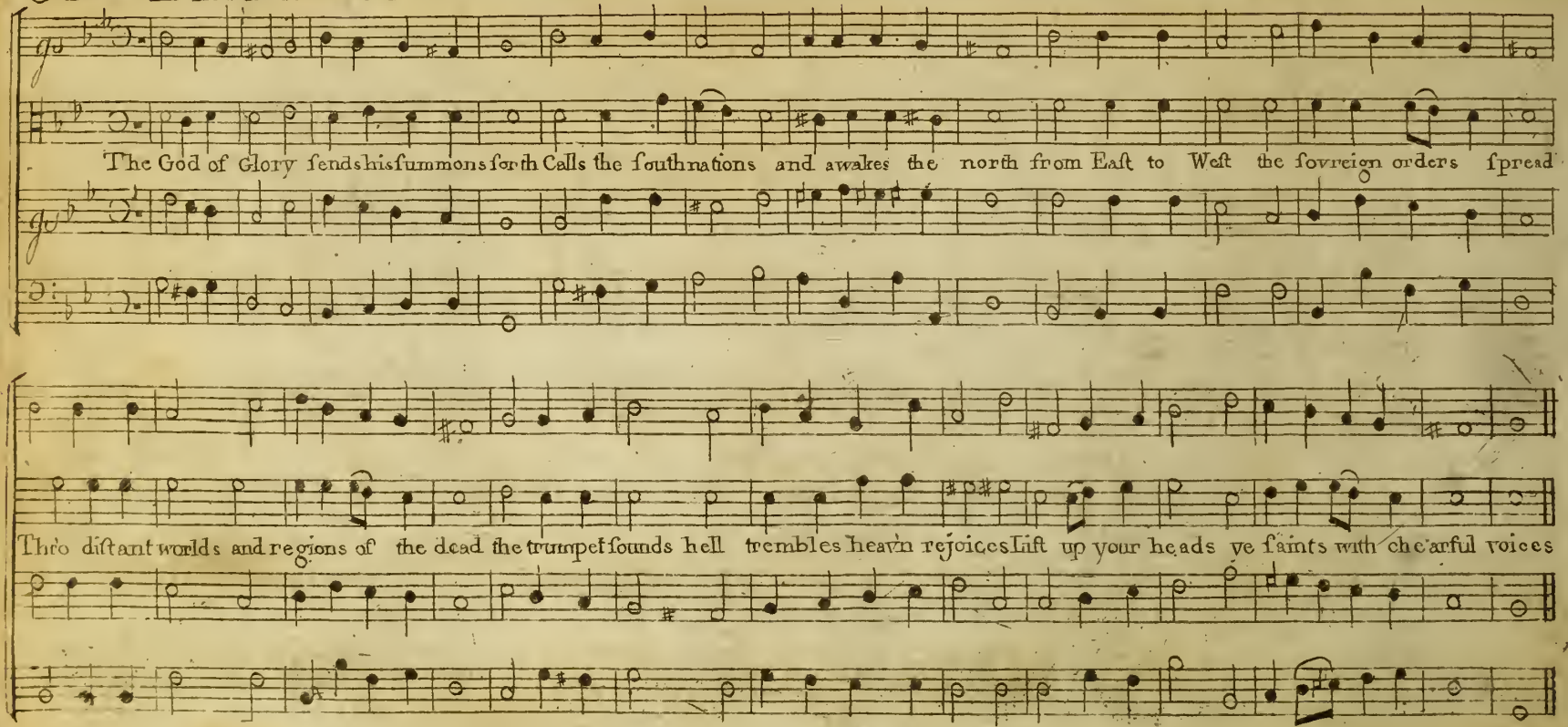


81 All Saints Pf. 36

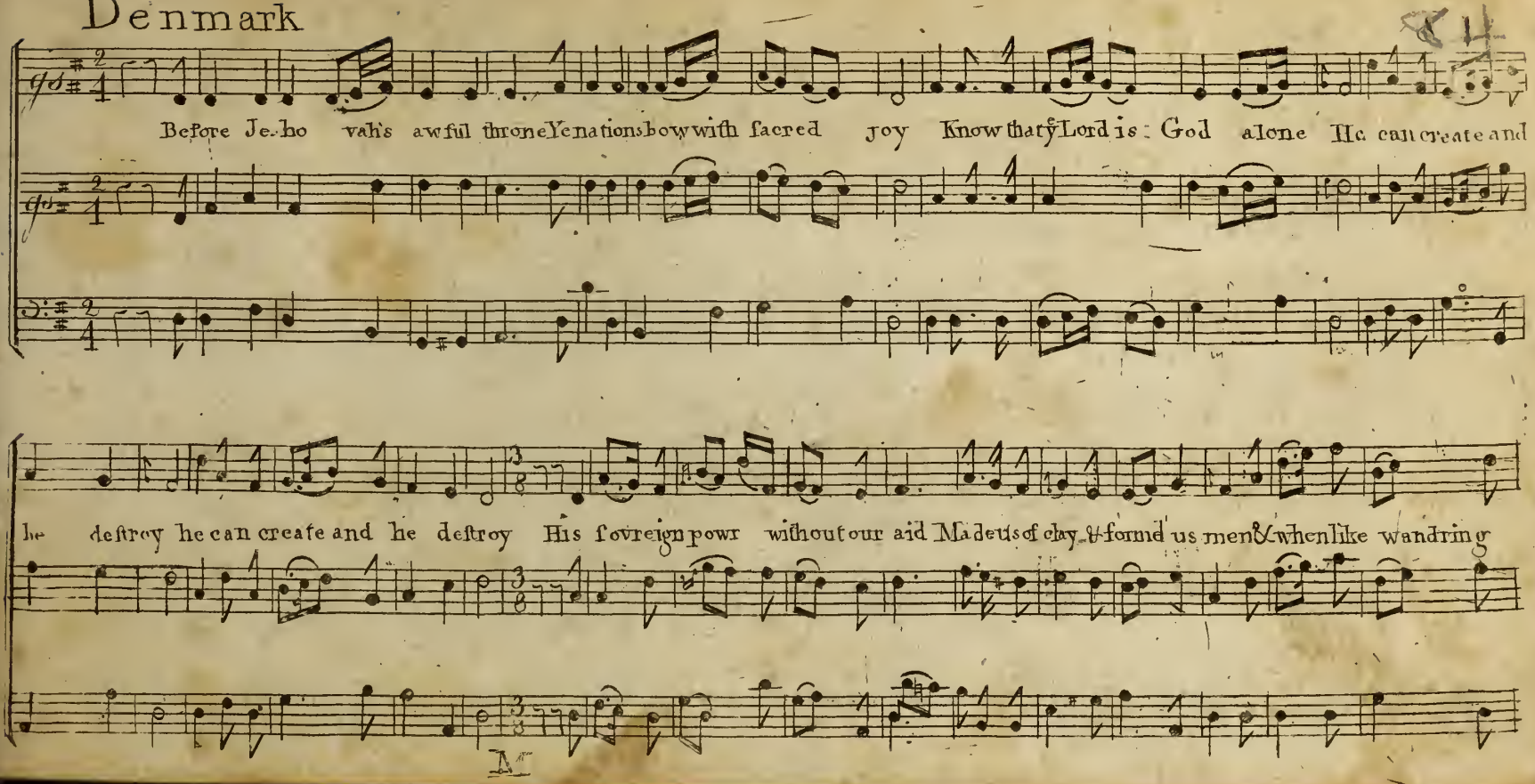


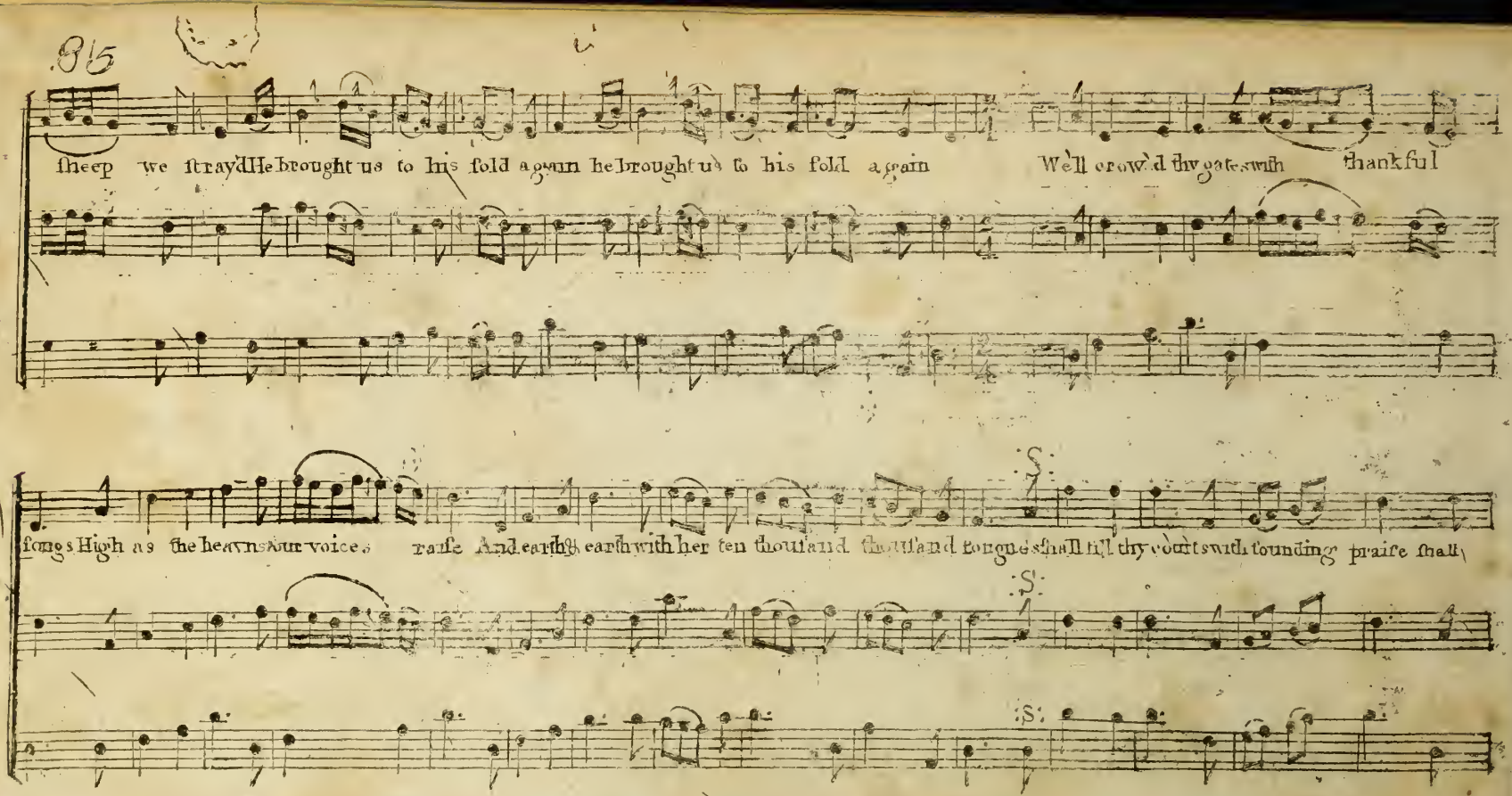

St. James'

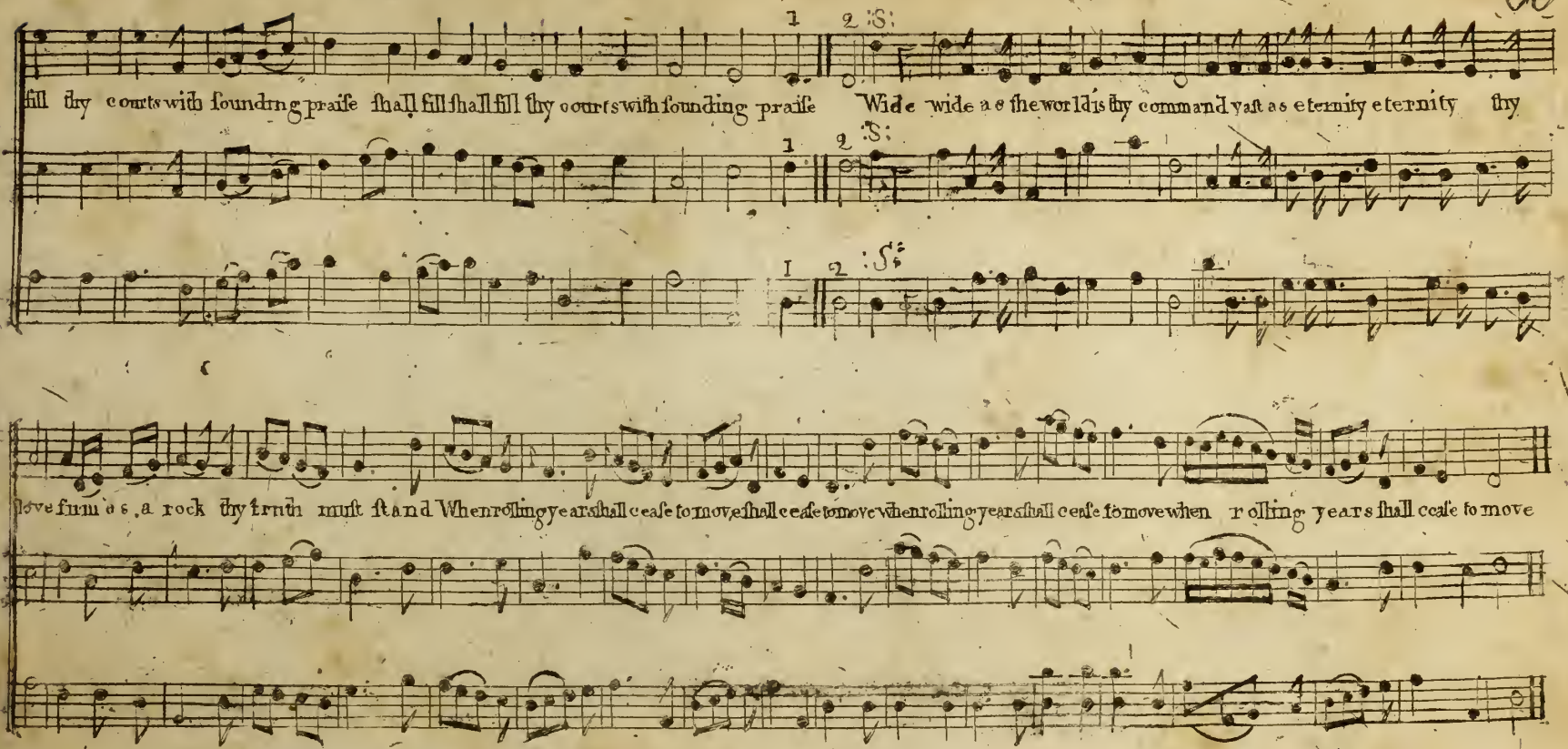
83 Landaff Pf. 50



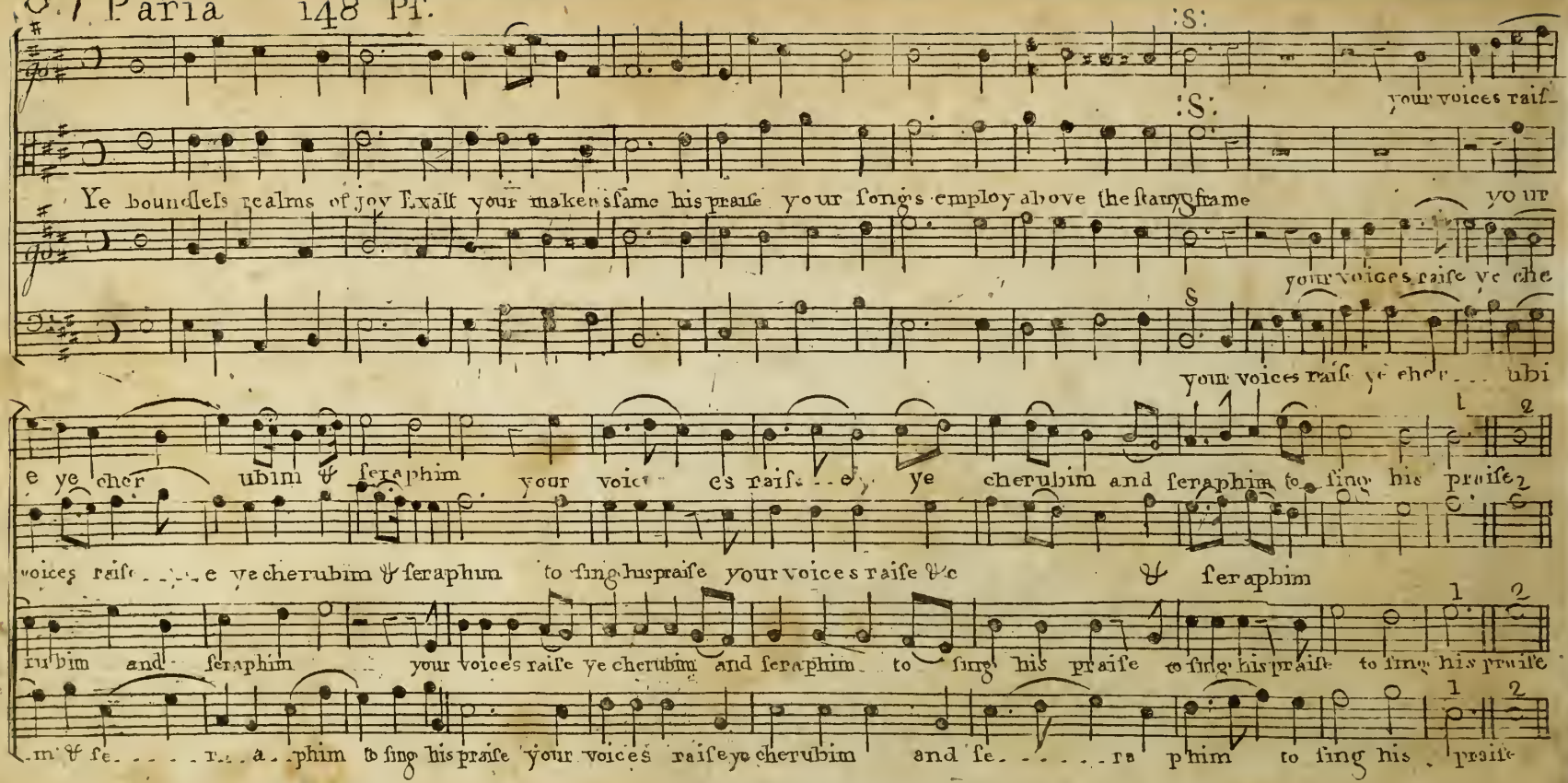
Denmark


Before Je-ho vah's awful throne Ye nations bow with sacred joy Know that ty Lord is God alone He can create and
he destroy he can create and he destroy His sovreign powr without our aid Made us of clay & formd us men & when like wandring

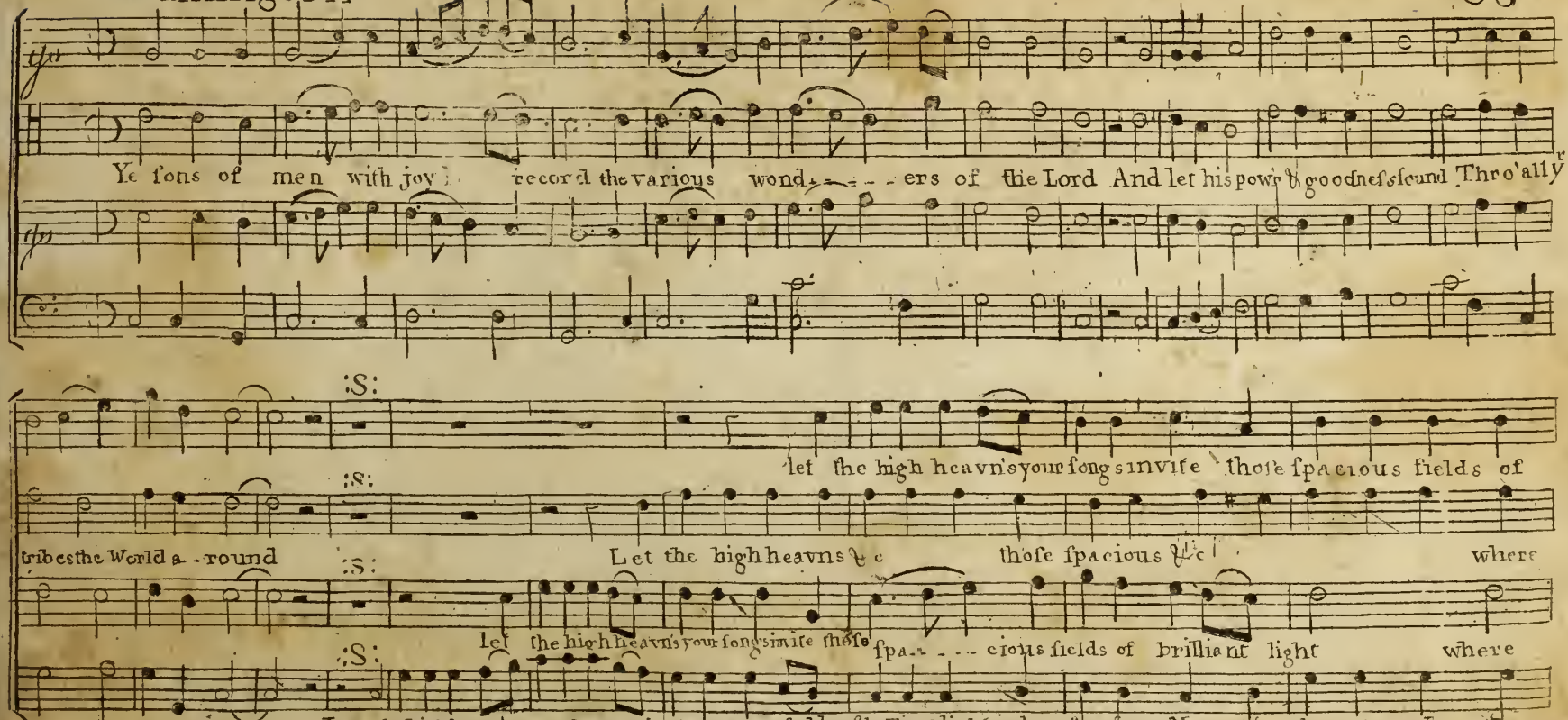

sheep we strayd He brought us to his fold again he brought us to his fold again We'll crown'd thy gates with thankful
songs High as the heavns our voices raise And earth & earth with her ten thousand thousand tongues shall fill thy courts with sounding praise shall

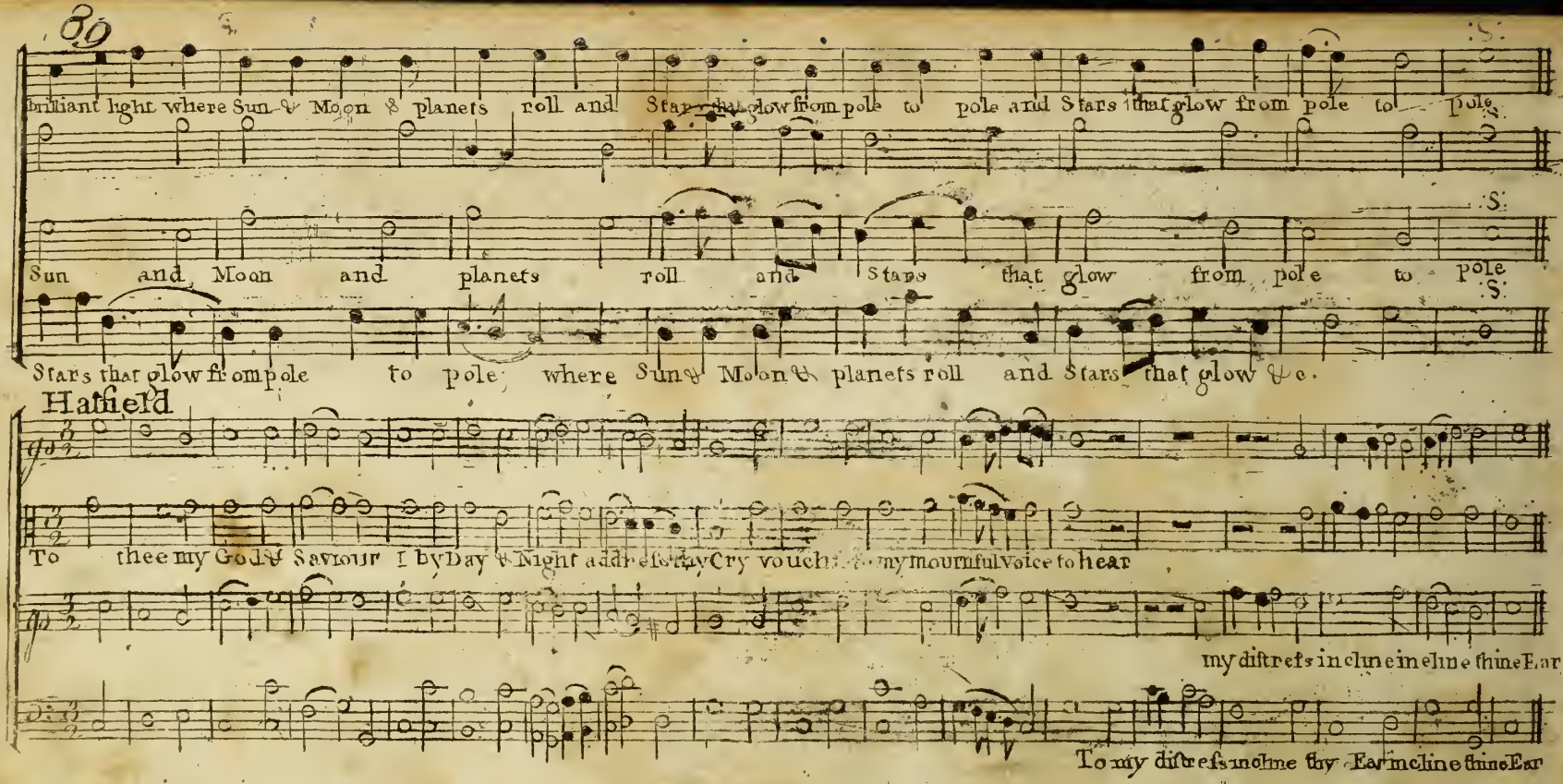

1 2 :S:
fill thy courts with sounding praise shall fill shall fill thy courts with sounding praise Wide wide as the world is thy command vast as eternity eternity thy
1 2 :S:
1 2 :S:
love firm as a rock thy truth must stand When rolling years shall cease to move shall cease to move when rolling years shall cease to move when rolling years shall cease to move

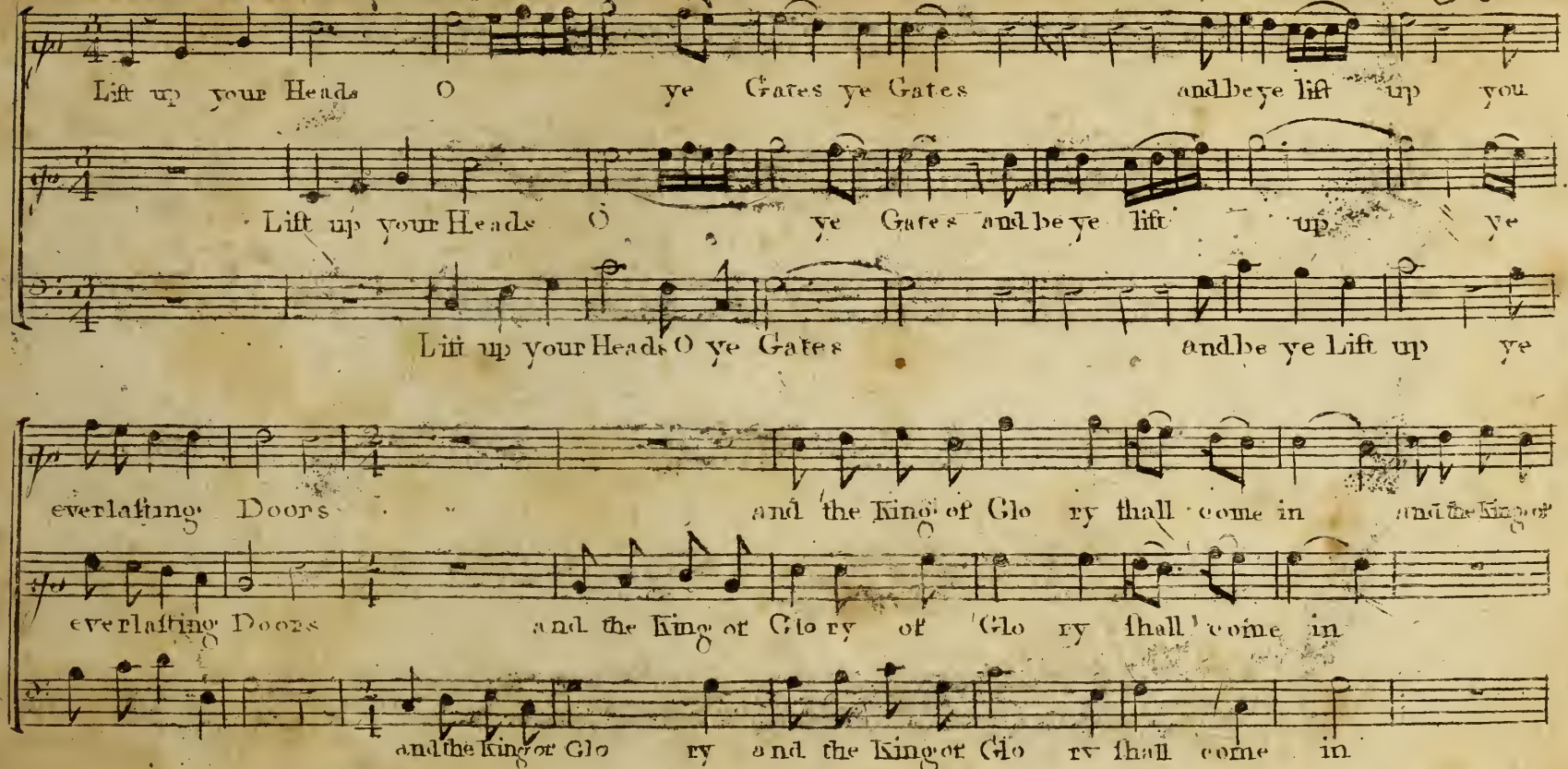
87 Paria 148 Pf.

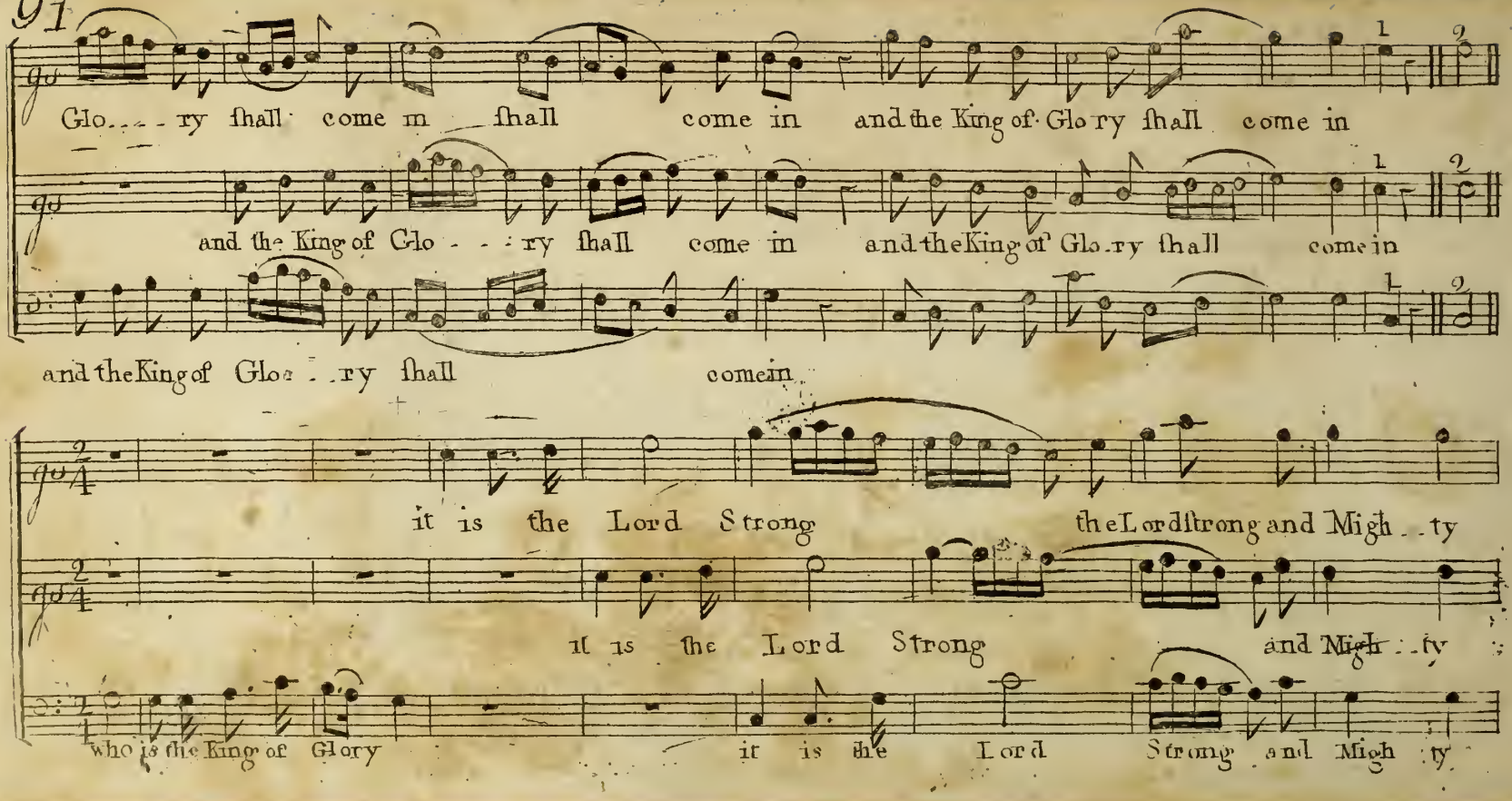


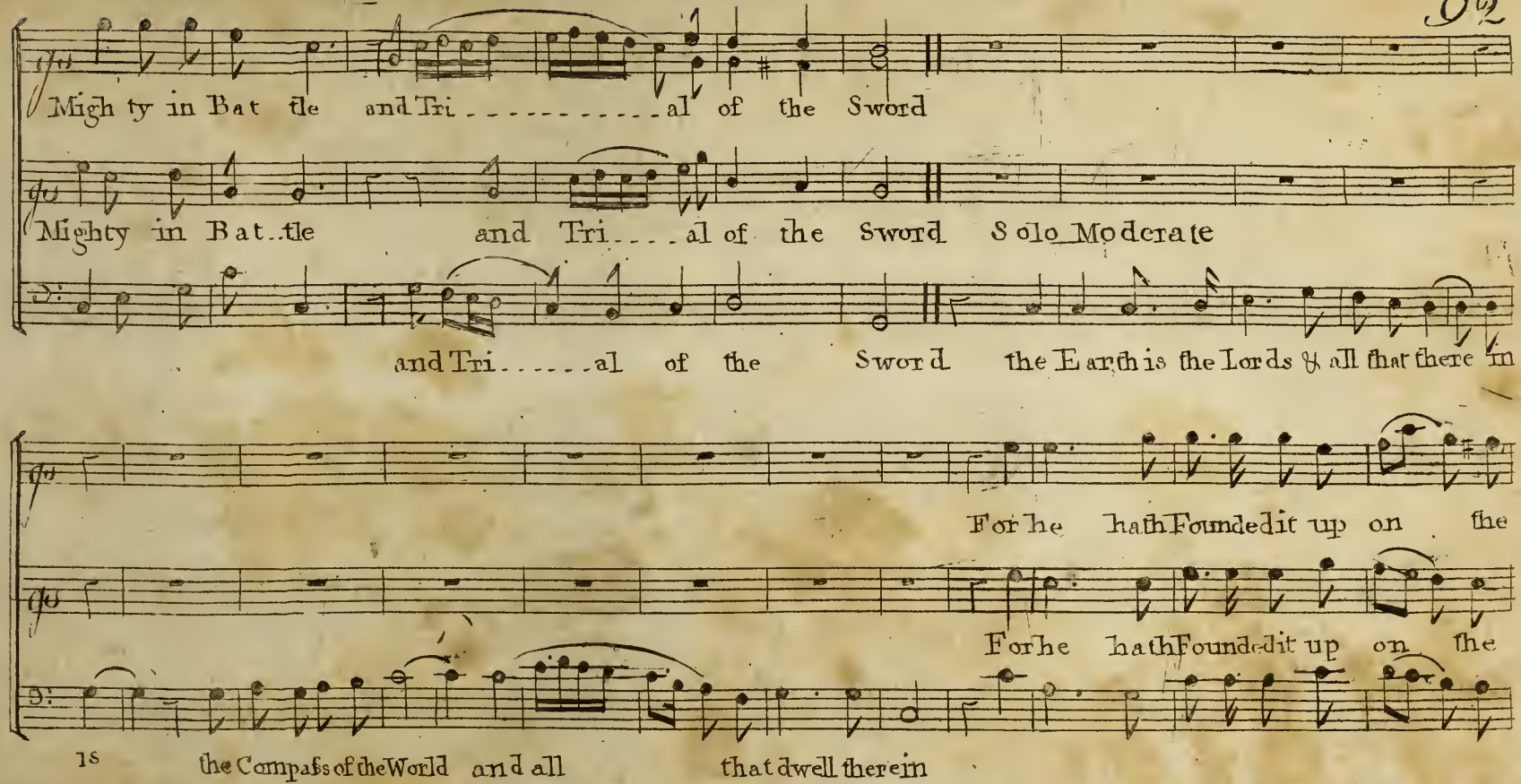
Washington

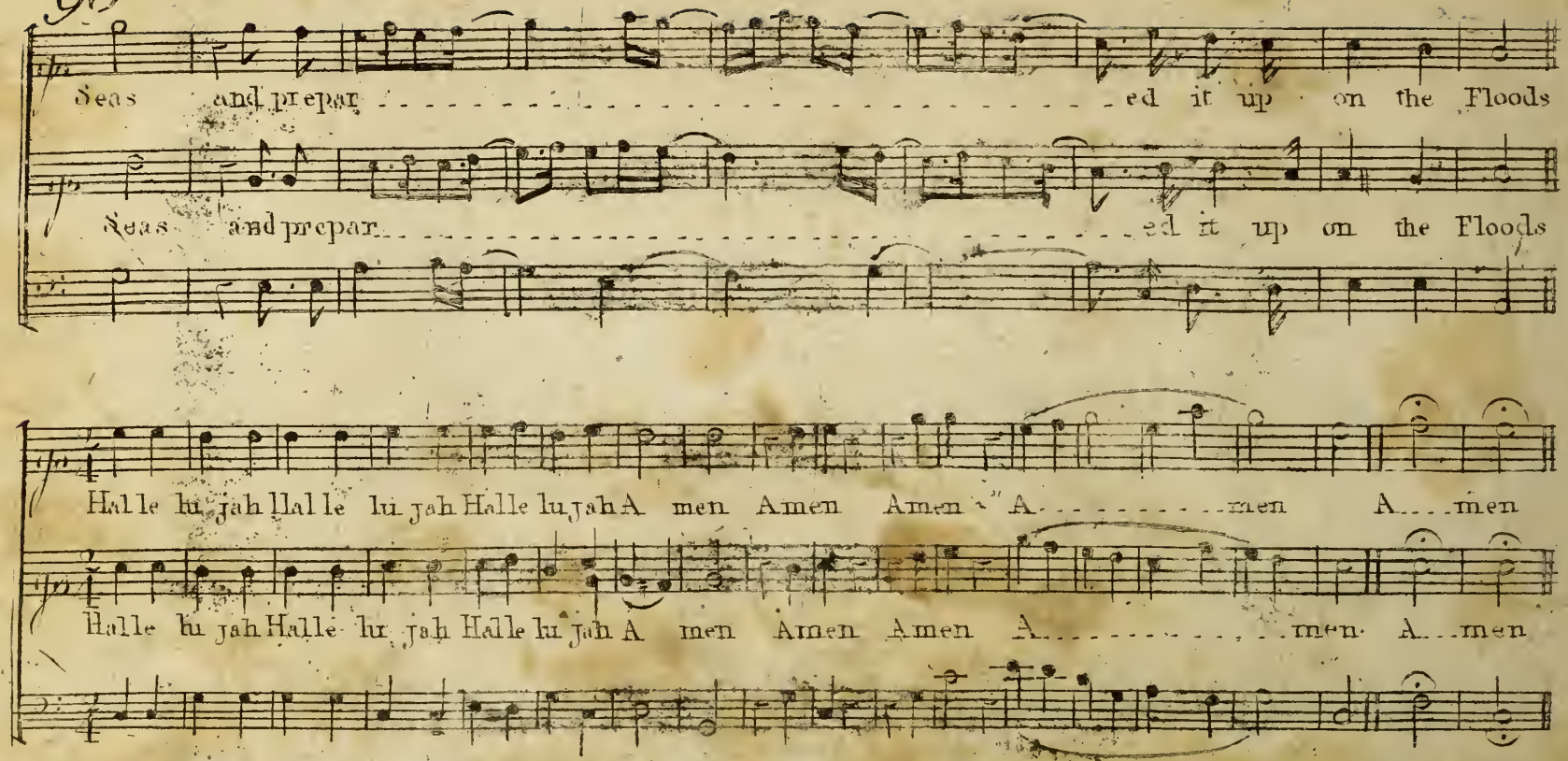

Ye sons of men with joy record the various wonders of the Lord And let his pow'r & goodness sound Thro' all
:S:
let the high heavn's your songs invite those spacious fields of
tribes the World a-round
Let the high heavns &c those spacious &c where
let the high heavn's your songs invite those spacious fields of brilliant light where
Let the high heavn's your songs unite those spacious fields of brilliant light where the Moon & planets roll


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.
Hatfield
To thee my God & Saviour I by Day & Night address my Cry vouch. safe my mournful Voice to hear
my distress incline incline thine Ear
To my distress incline thy Ear incline thine Ear

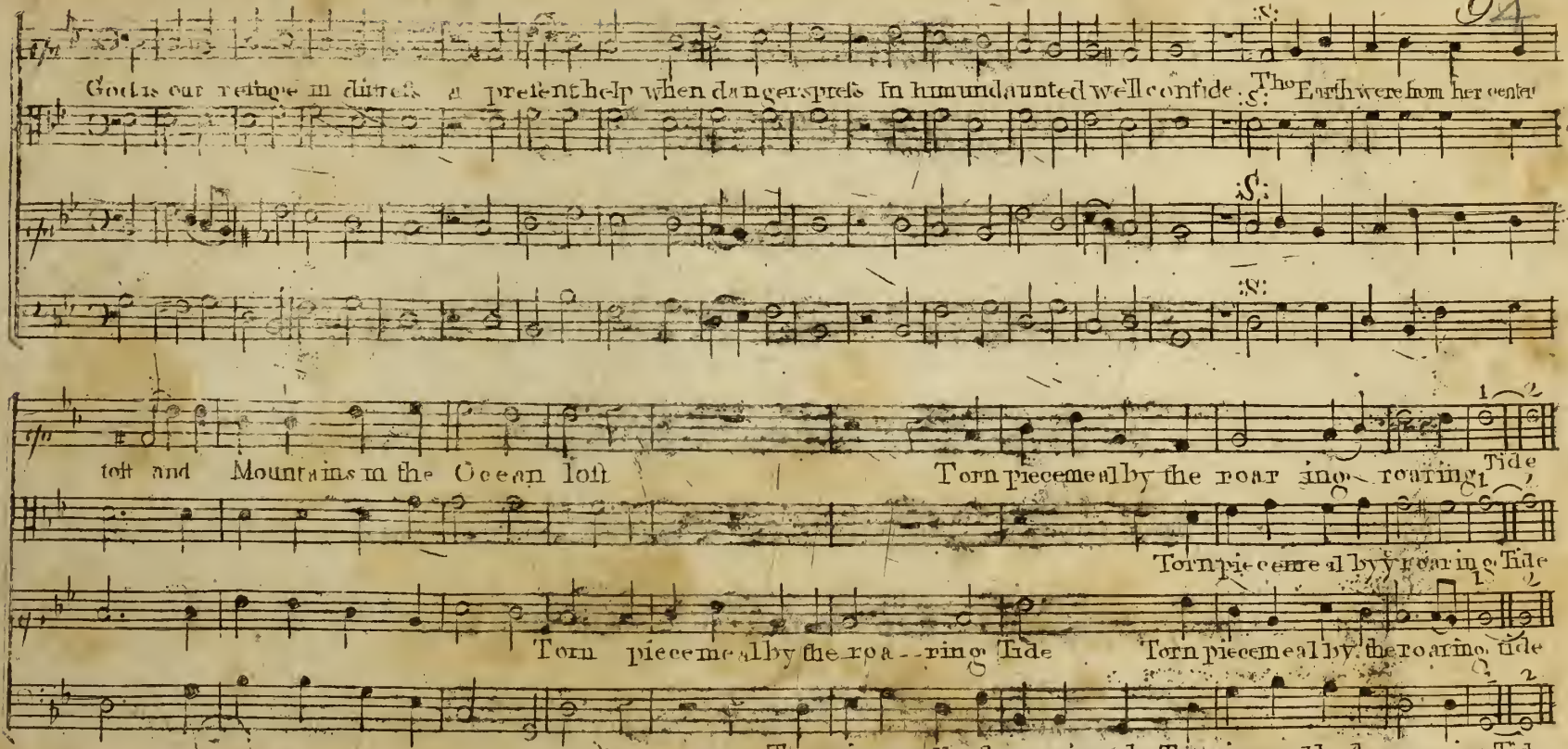

Lift up your Heads O ye Gates ye Gates and be ye lift up you
Lift up your Heads O ye Gates and be ye lift up ye
Lift up your Heads O ye Gates and be ye Lift up ye
everlasting Doors and the King of Glo ry shall come in and the King of
everlasting Doors and the King of Glory of Glo ry shall come in
and the King of Glo ry and the King of Glo ry shall come in


Glo - - - ry shall come in shall come in and the King of Glory shall come in
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

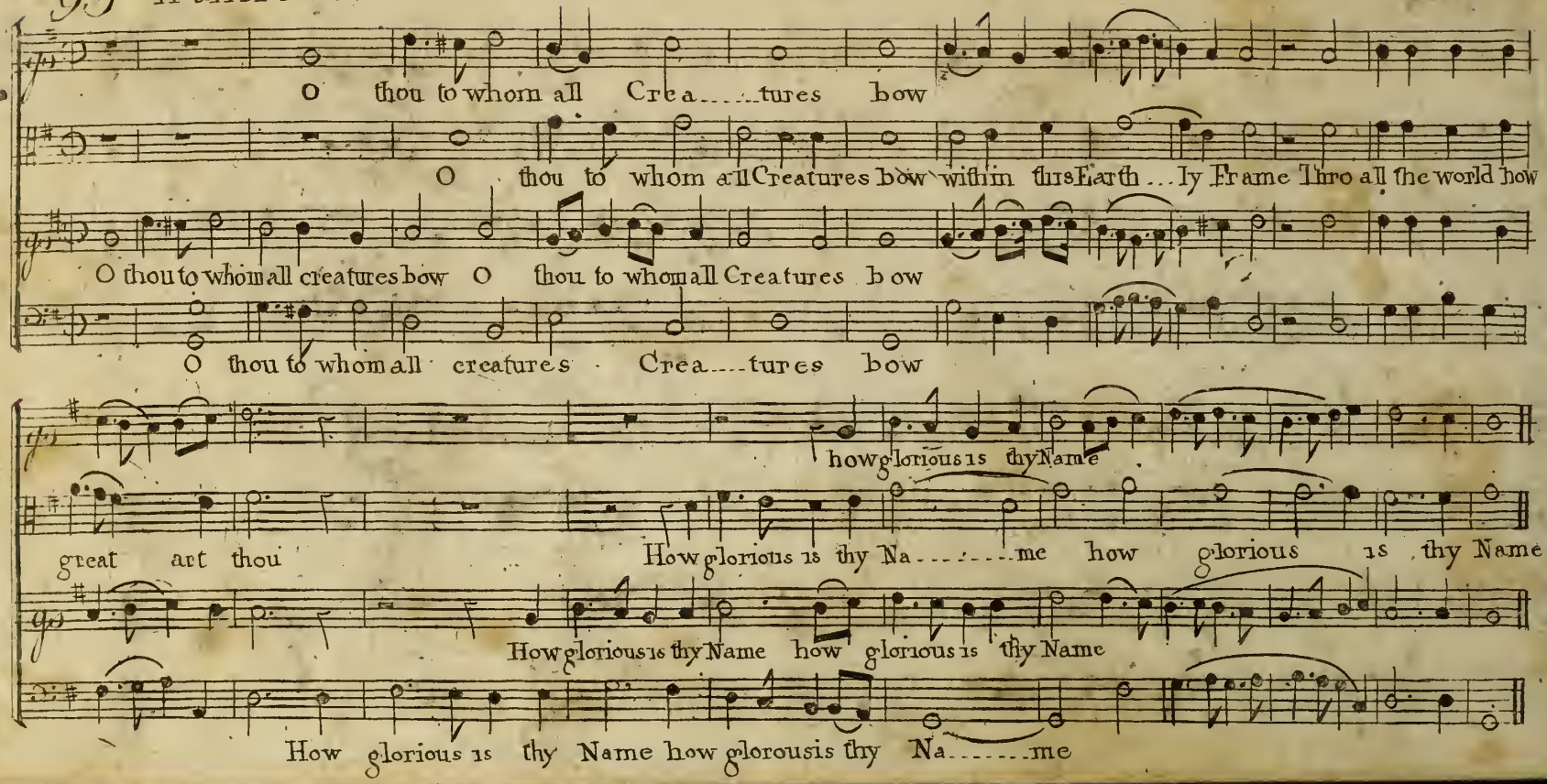

Migh ty in Bat tle and Tri . . . . . al of the Sword
Mighty in Bat..tle and Tri . . . . al of the Sword Solo Moderate
and Tri . . . . . al of the Sword the Earth is the Lords & all that there in
For he hath Founded it up on the
For he hath Founded it up on the
the Compass of the World and all that dwell therein


Seas and prepar ed it up on the Floods
Seas and prepar ed it up on the Floods
Halle lu jah Halle lu jah Halle lu jah A men Amen Amen A men A men
Halle lu jah Halle lu jah Halle lu jah A men Amen Amen A men A men

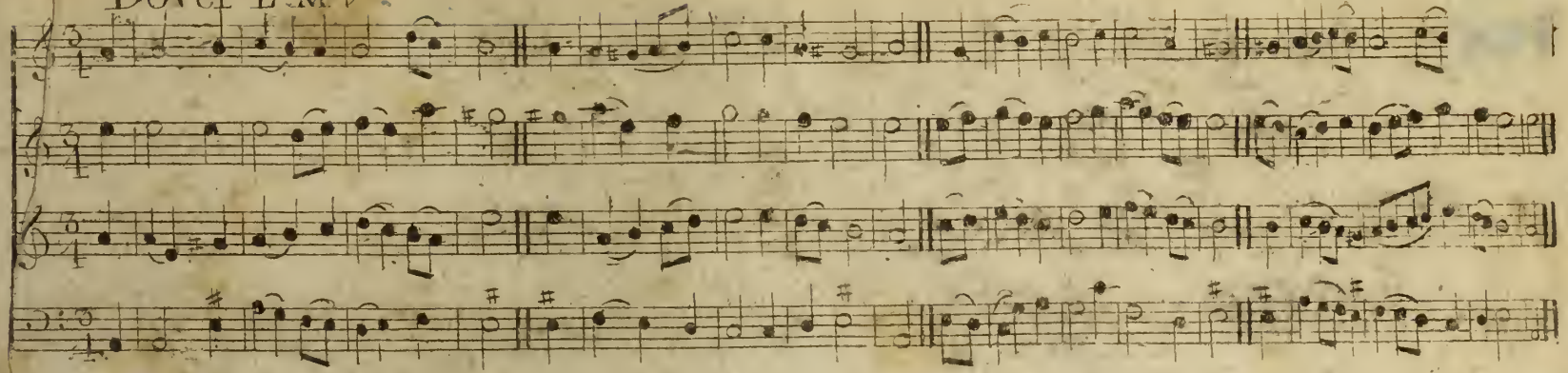
Fairfield


Gods our refuge in distress a present help when dangers pres In him undaunted we'll confide
The Earth were from her center
toft and Mountains in the Ocean loft
Torn piecemeal by the roar ing roaring Tide
Torn piecemeal by roaring Tide
Torn piecemeal by the roa - ring Tide
Torn piecemeal by the roaring tide
Torn piecemeal by the roaring tide Torn piecemeal by the roaring Tide

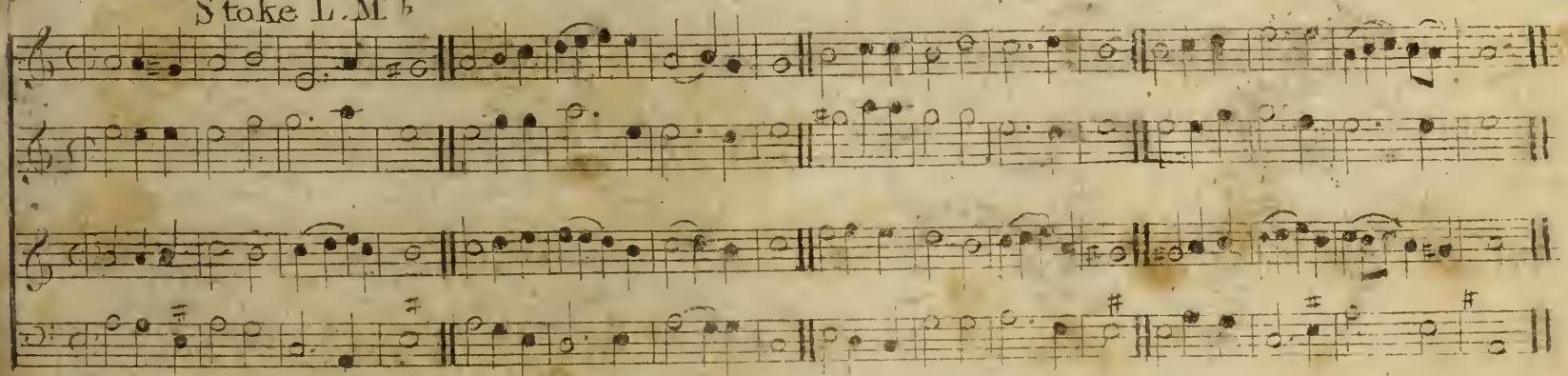
95 Hannover


O thou to whom all Crea....tures bow
O thou to whom all Creatures bow within this 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 Crea....tures bow
how glorious is thy Name
great art thou
How glorious is thy Na.....me how glorious is thy Name
How glorious is thy Name how glorious is thy Name
How glorious is thy Name how glorous is thy Na.....me

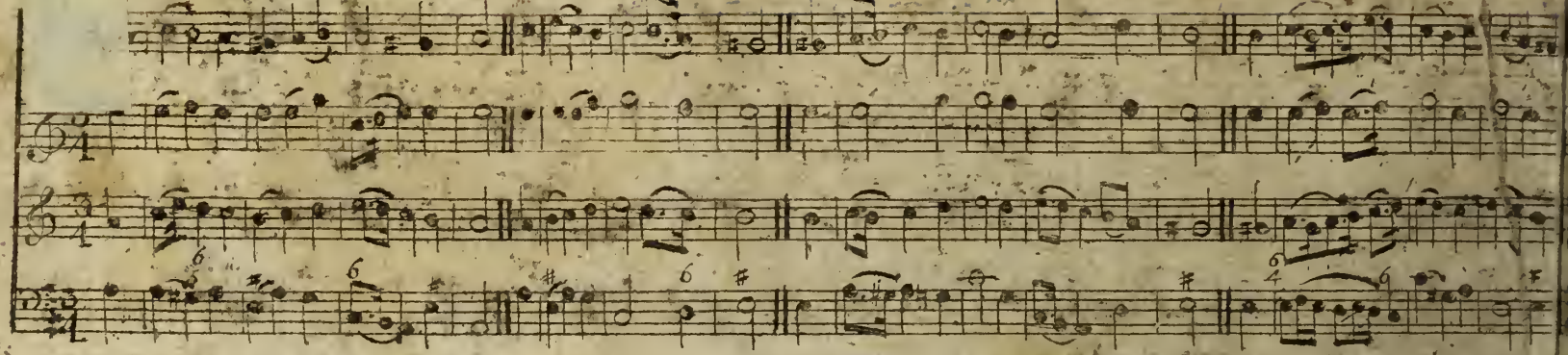
Dover L.M♭



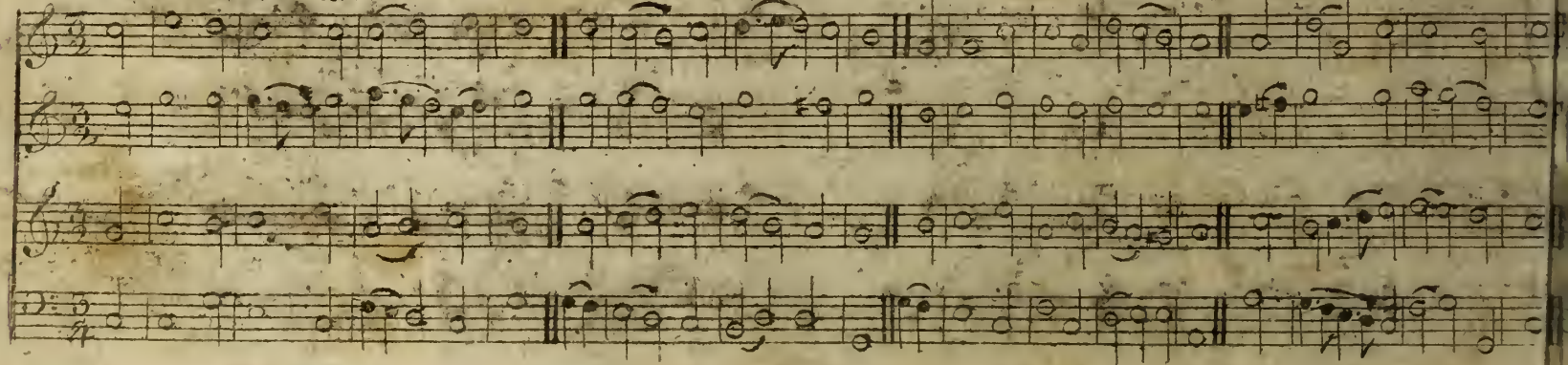
Stoke L.M♭



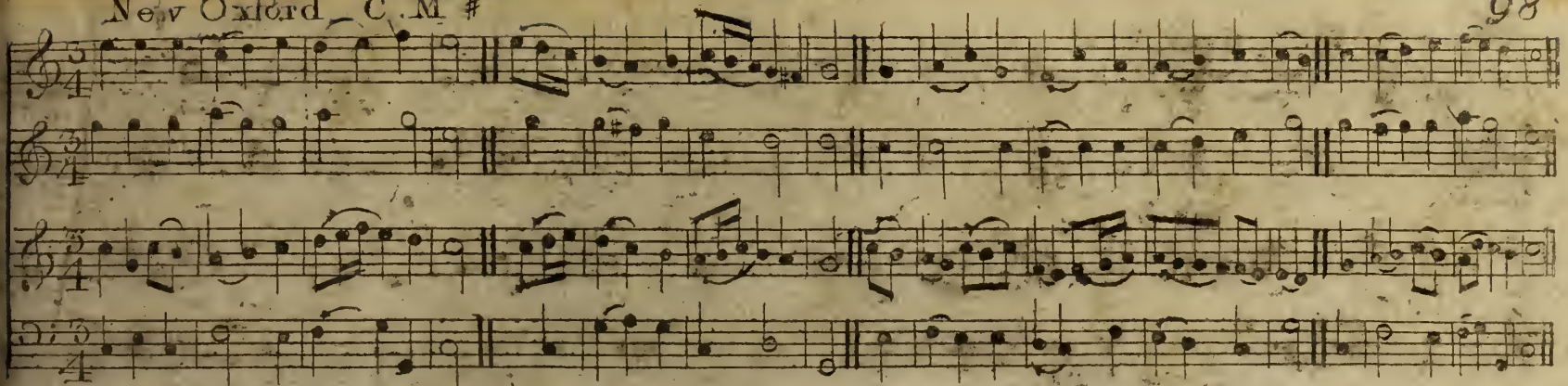
Wilton C.M ♭



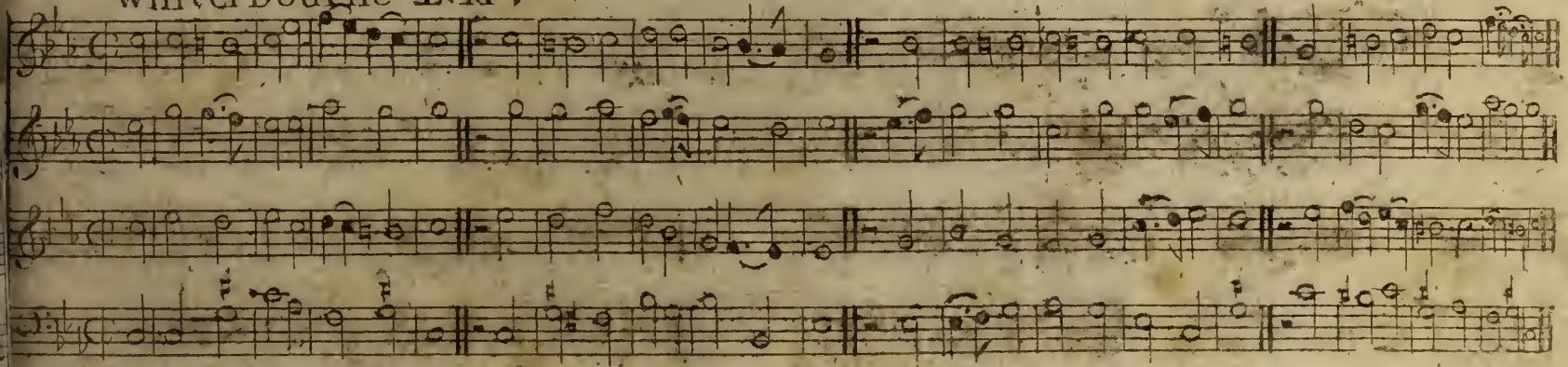
Preston C.M ♯



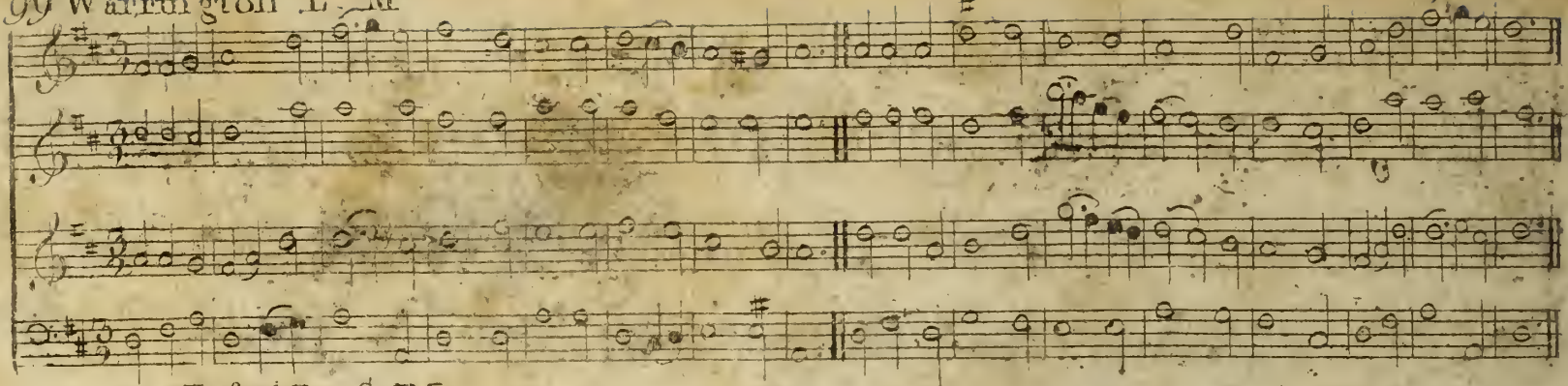
New Oxford C.M ♯



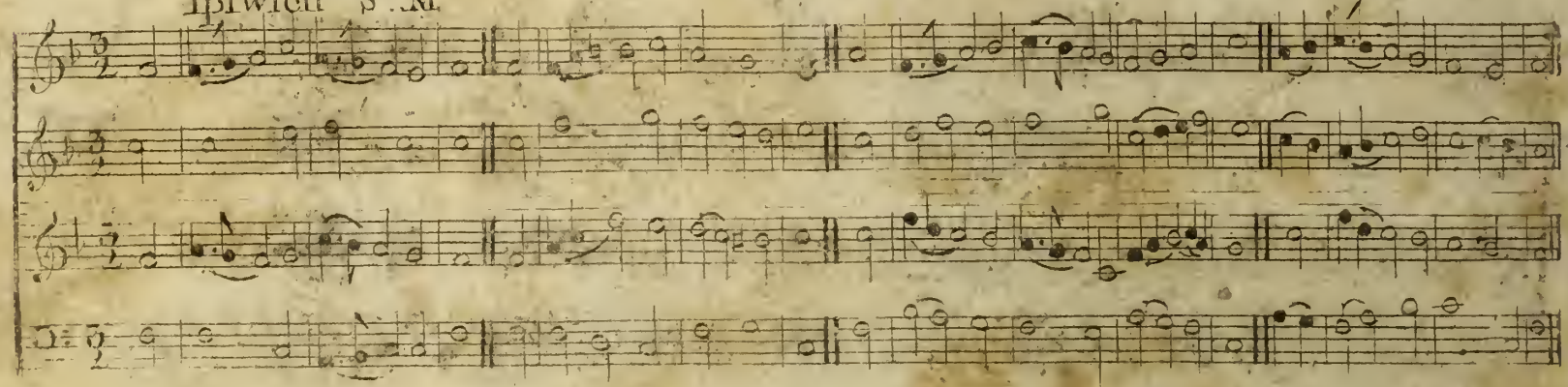
Winterbourne L.M ♭



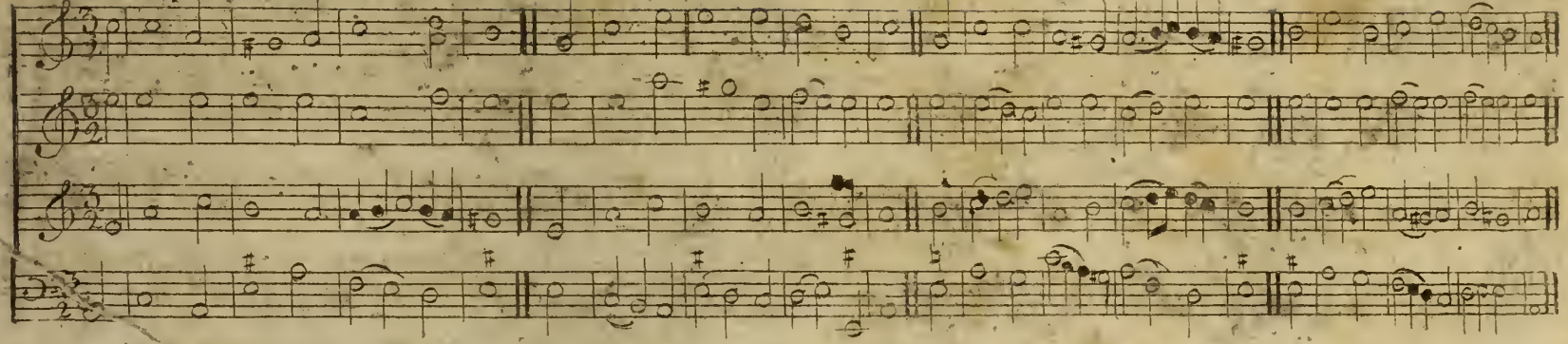
99 Warrington L. M.



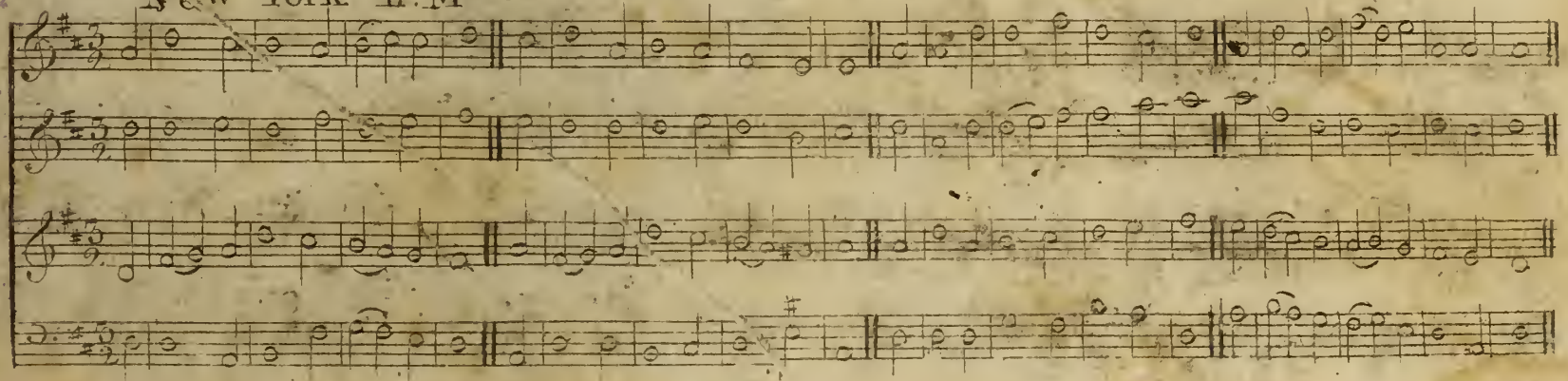
Ipswich S. M.



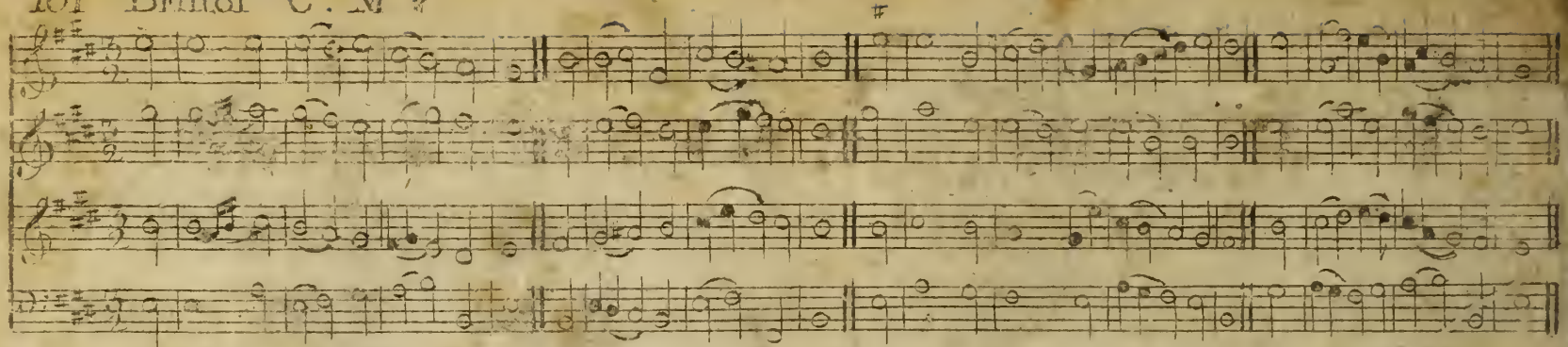
Plymouth L.M b



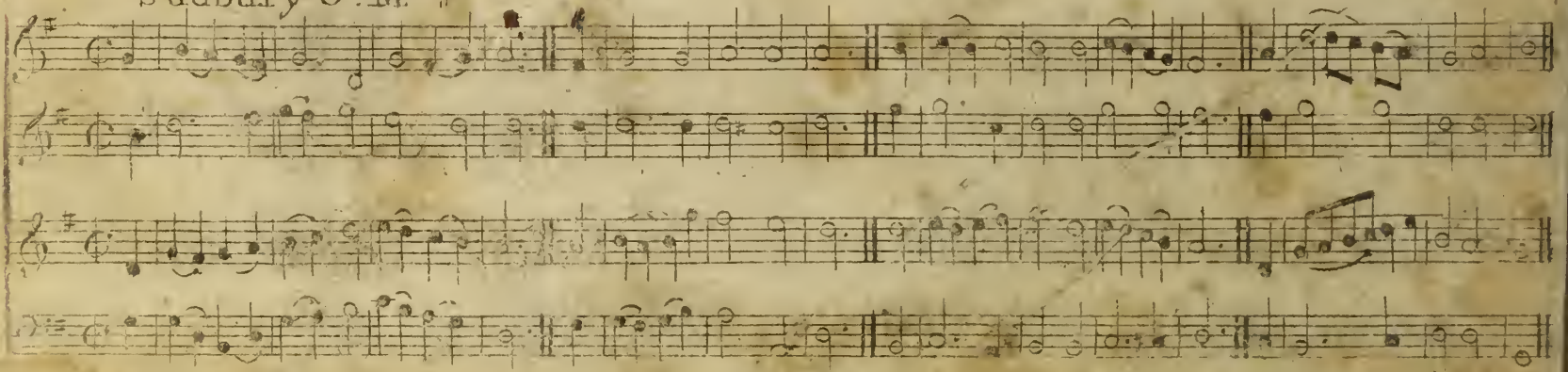
New York. L.M



101 Bristol C. M ♯



Sudbury C. M. ♯



My soul thy great creatures praise
When clothed in his eclistial rays
He's infull. magesty appears
And like a robe his glory wares