

The  
CHORISTER'S COMPANION,  
OR  
Church Music Revised.

CONTAINING--

Besides the Necessary Rules of Psalmody,

A Variety of Plain and Fusing Psalm Tunes;

Together with

A Collection of approved Hymns and Anthems.

Many of which never before printed.

Amos Dooley

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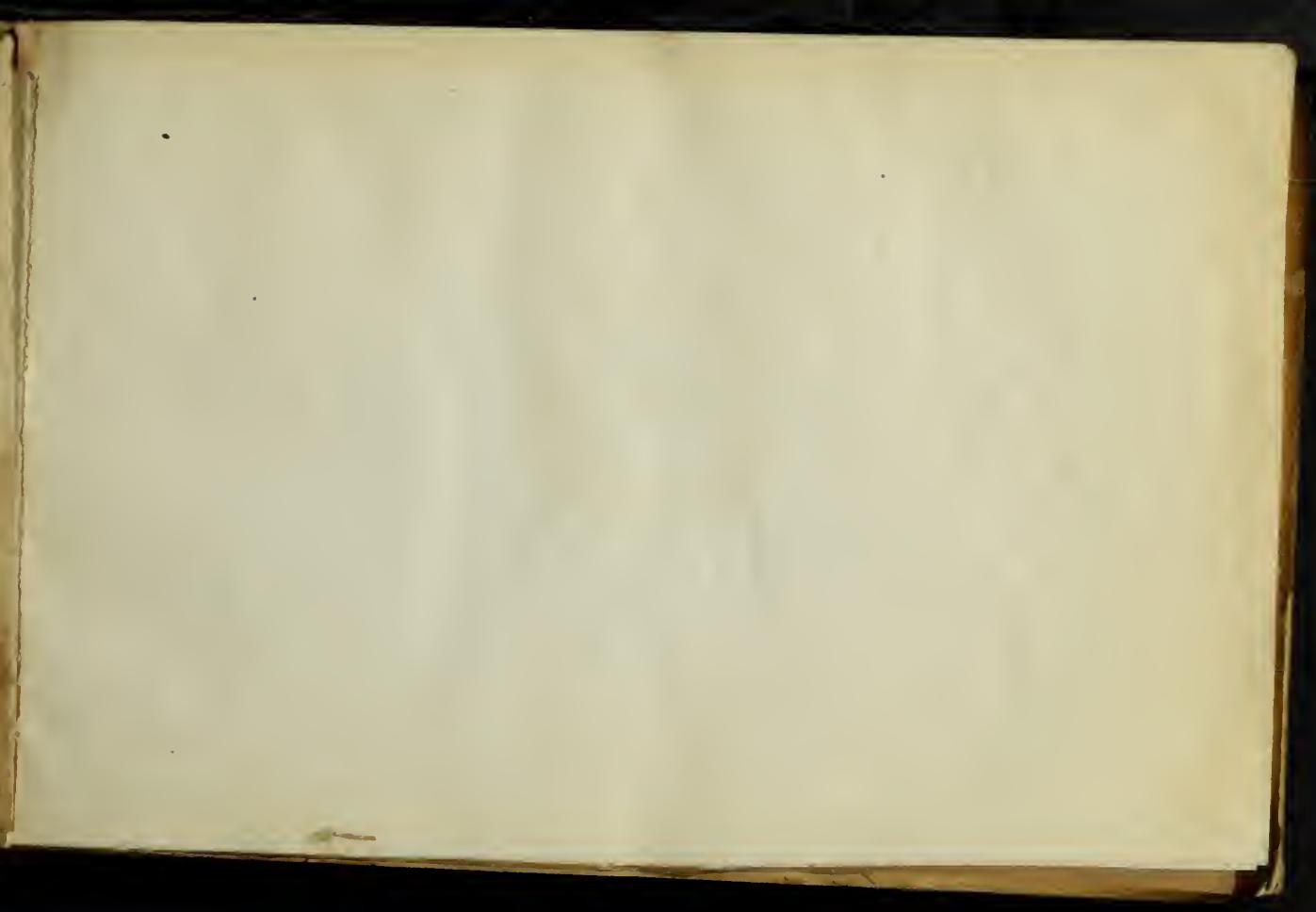
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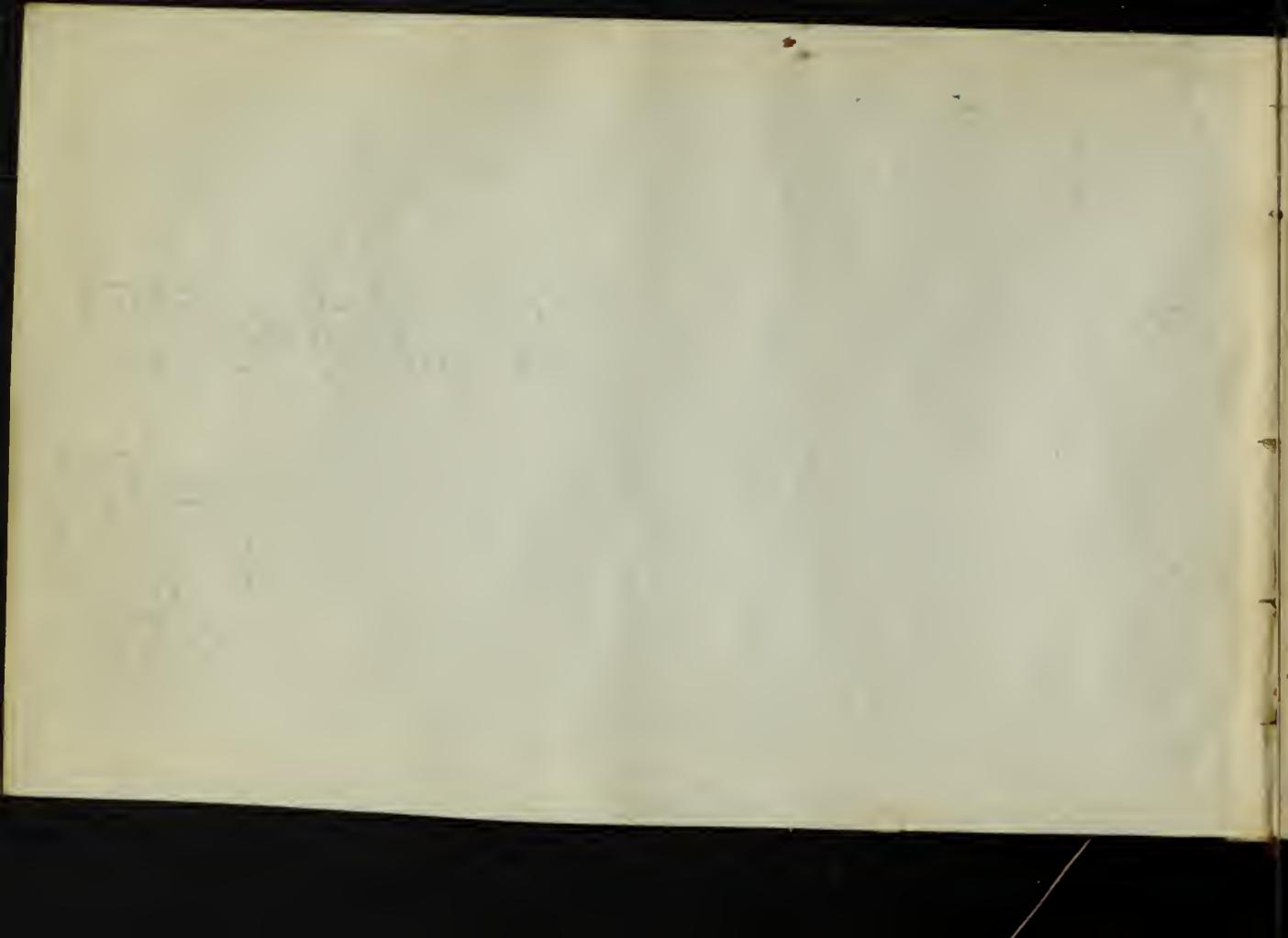
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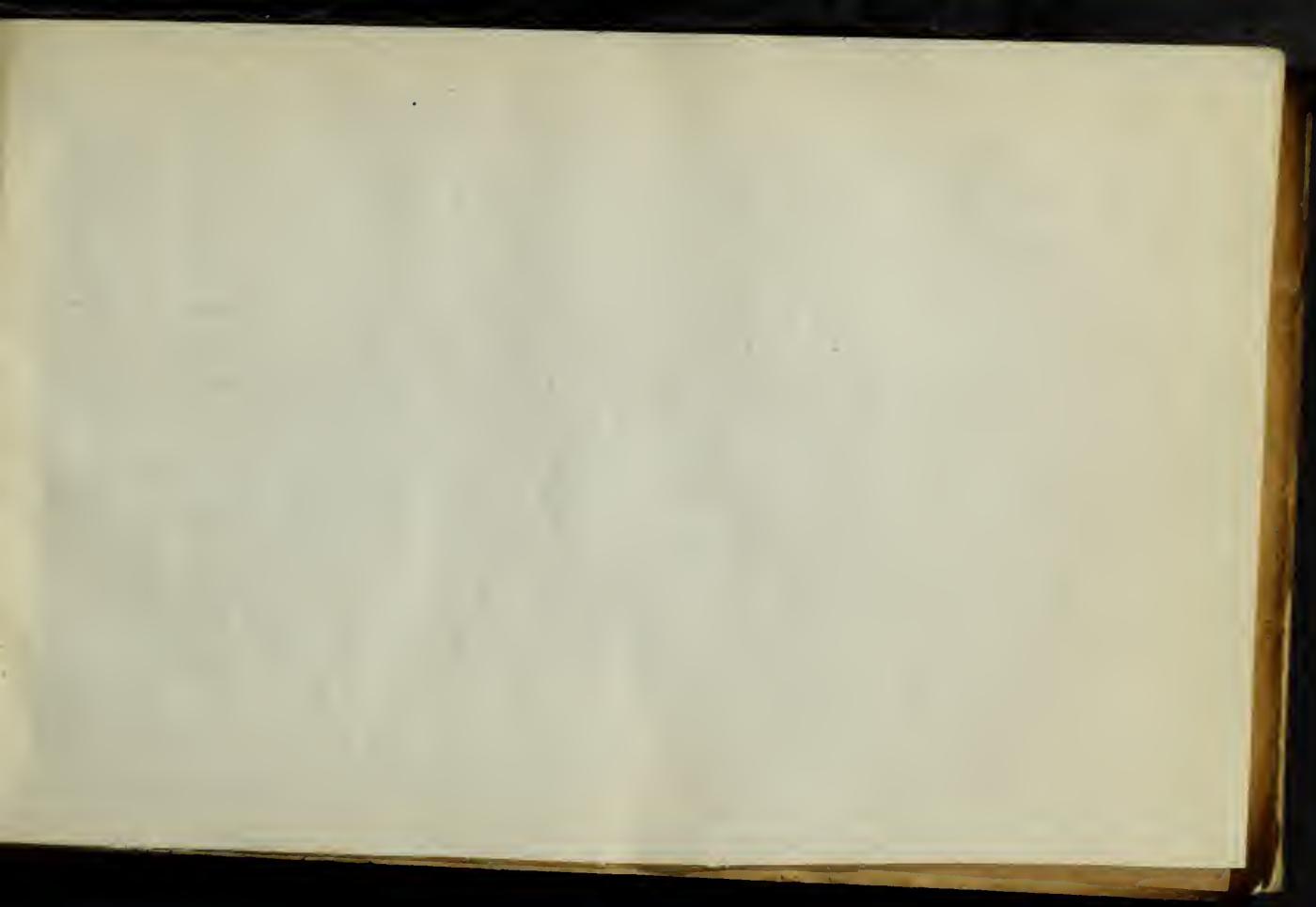
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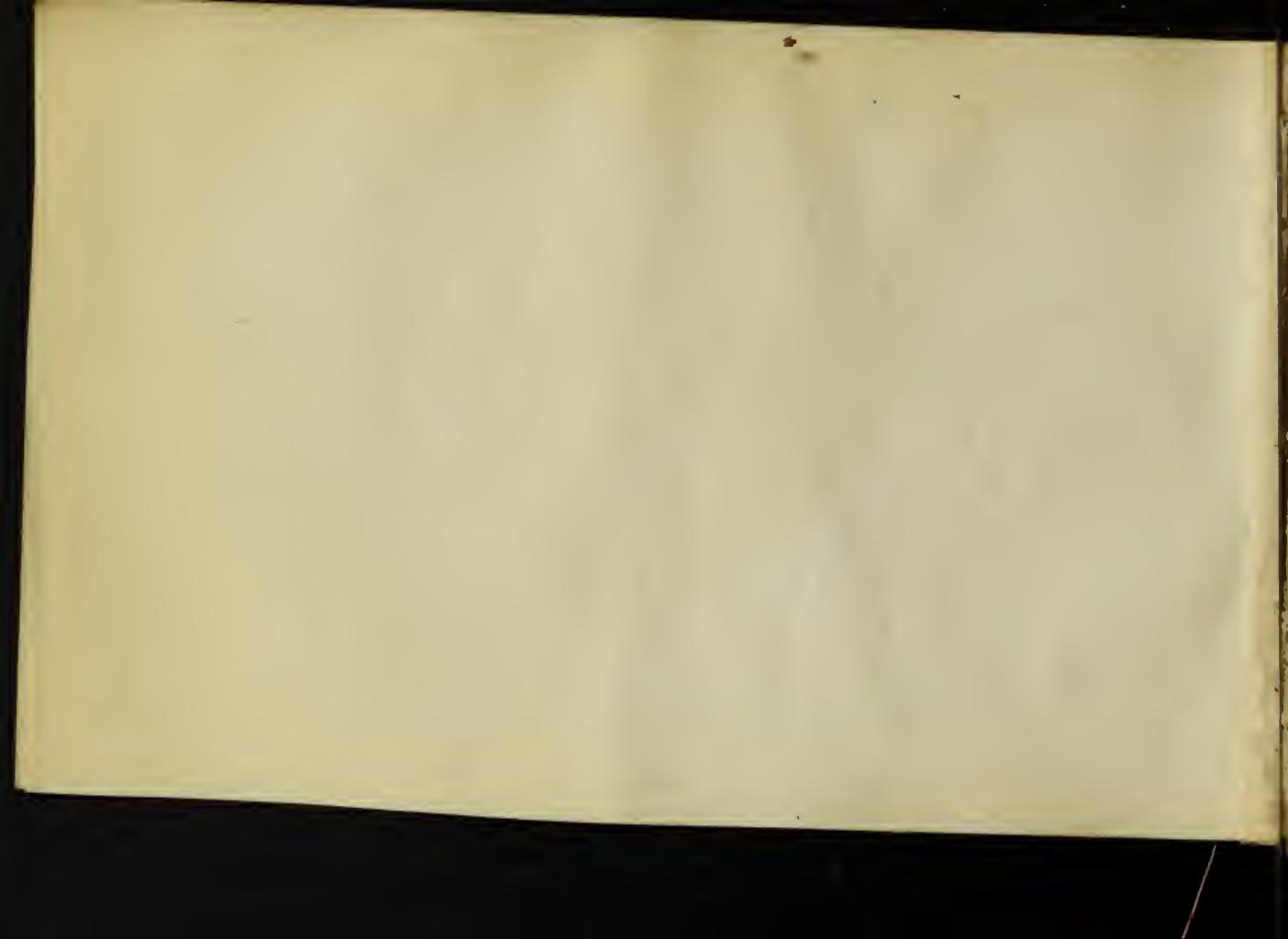
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June 23, 1914  
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# The G Treble.

22	G
21	F
20	E
19	D
18	C
17	B
16	A
15	G
14	F
13	E

## Tenor.

14	F	fa	E
13	E	la	E
12	D	sol	D
11	C	fa	C
10	B	Mi	B
9	A	la	A
8	G	sol	G
7	F	fa	F
6	E	la	

## Bass.

9	A	la	
8	G	sol	
7	F	fa	
6	E	la	
5	D	sol	sta
4	C	fa	four
3	B	Mi	used on
2	A	la	
1	G	sol	

FF

s and their Proportions

Semibreve contains

Minims

Crotchets

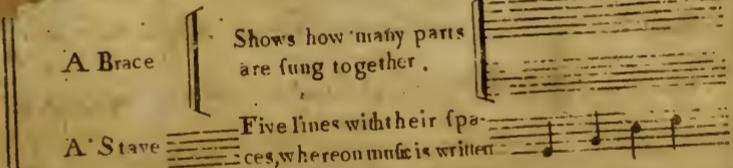
Quavers

Semiqu.

Demi-semiqu.



B. The notes bear the same proportion to each other in all sorts of time.



## Characters.

## Explanations.

## Examples. 7

Ledger line,	Is added where notes ascend or descend a line beyond the stave.	
Flat, b	Set before a note, sinks it half a tone.	
Sharp, #	Set before a note, raises it half a tone.	
	Flats or sharps, when set at the beginning of a tune, affect all the notes on the same lines and spaces on which they stand, unless contradicted.	
Natural, =	Set before a note made flat or sharp by the governing flats or sharps in the beginning of a tune, restores it to its primitive sound.	
Slur,	Is drawn over so many notes as are sung to one syllable.	
Figure, 3	Set over or under any three notes, denotes they are to be sung in the time of two of the same denomination.	
Det or point, .	At the right hand of a note, makes it half as long again, a semibreve equal to three minims, &c.	
Single bar,	Divides the time according to the measure-note of the music.	
Double bar,	Shows the end of a strain.	

## Characters.

Direct, W

At the end of the stave, shows the place of the succeeding note.

Repeat, S.

Denotes a repetition of the tune, from the note over, or under, which it is placed, to a double bar, or close.

Figures, 1,2,

The note, or notes, under figure 1, is sung before repeating, and the note, or notes, under figure 2, after passing figure 1; but if tied with a slur, both are sung after the repeat.

Close, |||

Signifies the conclusion or end of a tune.

## COMMON TIME Moons First C

Common time is measured by even numbers of beats, as two, four: the first mood denotes a slow movement; has a semibreve for a measure-note, containing that, or other notes or rests equal to it, between each single bar, which is held four seconds, or while you may leisurely tell 1,2,3,4, counting 1,2, with the hand down, and 3,4, with it up.

## Second C

Has the same measure-note as the first mood, and beat in the same manner, only half as quick again; 4 in the time of 2.

## Third C

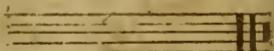
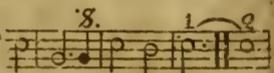
Has the same measure-note and sung as quick again as the first mood: two beats in each bar, one down the other up.

Fourth 2  
4

Has a minim for a measure-note; crotchets beat as minims in the third mood, only a third quicker; 3 in the time of 2.

## Explanations.

## Examples.



1,2,3,4, 1,2,3,4,  
  
 C o p .  
 d,d,u,u, d, d, u,u,

1,2,3,4, 1,2,3,4,  
  
 C o n . e p .

1,2,3,4, 1,2,3,4,  
  
 C P p p p -  
 d,d,u,u, d, d, u,u,  
 1,2,1,2,1,2,1,2  
  
 D p p p - p p  
 d,u,d,u,d,u,

1,2,1,2,1,2,  
  
 D p p p - p p  
 d,u,d,u,d,u,

## TRIPLE-TIME MEODS.

Compound Meads.

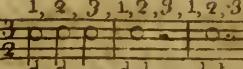
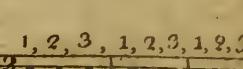
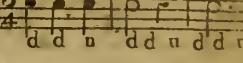
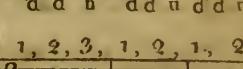
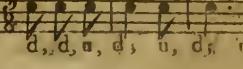
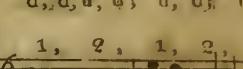
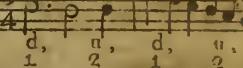
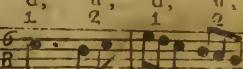
TRIPLE-TIME MEODS.

TRIPLE-TIME

## Characters.

## Explanations.

## Examples. 9.

First	3	This mood contains three minims, one pointed semibreve, or other notes, or rests equal to it, in a bar, and sung in the time of three seconds, two beats down, and one up; a minim being performed in the same time as a crotchet in the first mood of common time.	
Second	3	Contains three crotchets, or one pointed minim, in a bar; beat as the first mood, only half as quick again; a crotchet equal in time to a crotchet in the second mood of common time.	
	4		
Third	3	Contains three quavers, or one pointed crotchet, in a bar, which is performed as quick again as the second mood, and beat in the same manner, or only with two beats in a bar, the hand as long again down as up.	
	8		
First	6	Contains six crotchets in a bar, and sung in the time of two seconds; two equal beats, one down, the other up.	
	4		
Second	6	Contains six quavers in a bar, and beat as the first mood of compound time, only half as quick again.	
	8		
The two last of these moods are a compound of common and triple measure: -- common, as the bar is equally divided, the fall being equal to the rise; and of triple, as each half of the bar is three fold.			

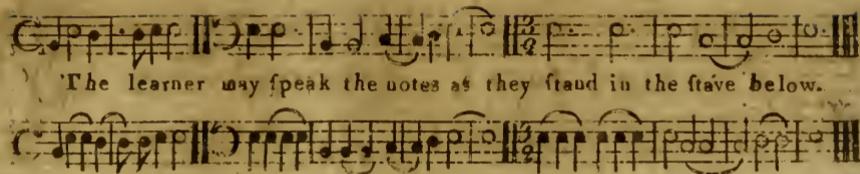
The two last of these moods are a compound of common and triple measure: -- common, as the bar is equally divided, the fall being equal to the rise; and of triple, as each half of the bar is three fold.

☞ NR The hand falls at the beginning of every bar, in all mood of time.

## 16 Explanations.

Notes of Syncopation, are those driven out of their proper order in the bar, or drive through the bar, and require the hand to be taken up or put down, while sounding.

## Examples.



The learner may speak the notes as they stand in the stave below.

Choosing notes; are when one stands directly over another, and one only to be sung by the same voice.

A key, in music, is the principal and governing tone.

There are but two natural primitive keys in music, viz. C the sharp key, and A the flat key. No tone can be formed, rightly and truly, but on one of these two keys, except the Mi be transposed by flats or sharps, which bring them to the same effect as the two natural keys. The last note in the bass is the key note, which is next above or below Mi, if above, it is a sharp key, if below Mi it is a flat key; or, in other words, if the last note in the bass is named fa, it is a sharp key, and if la, it is a flat key.

In the sharp key, (which is cheerful) every third, sixth, and seventh, is half a tone higher than in the flat and mournful key.

Sharp Key	Flat Key
7 <sup>th</sup> Mi	7 <sup>th</sup> sol
6 <sup>th</sup> la	6 <sup>th</sup> fa
5 <sup>th</sup> sol	5 <sup>th</sup> la
4 <sup>d</sup> fa	4 <sup>d</sup> sol
3 <sup>d</sup> la	3 <sup>d</sup> fa
2 <sup>d</sup> sol	2 <sup>d</sup> Mi
Key fa	Key la

Graces used in Music.

Marks of distinction.

Leading Notes.

11

Trill, Explain'd. Single Example. Double Turn, Example.

*hr.*

Turn,

Turn,

Notes proper to be Shaken.

*hr.*

*hr.*

*hr.*

*hr.*

Plain Notes.

An Example of Transition, or breaking of Notes.

*tr*

*hr.*

*tr*

Broken.

*tr*

*tr*

*hr.*

*tr*

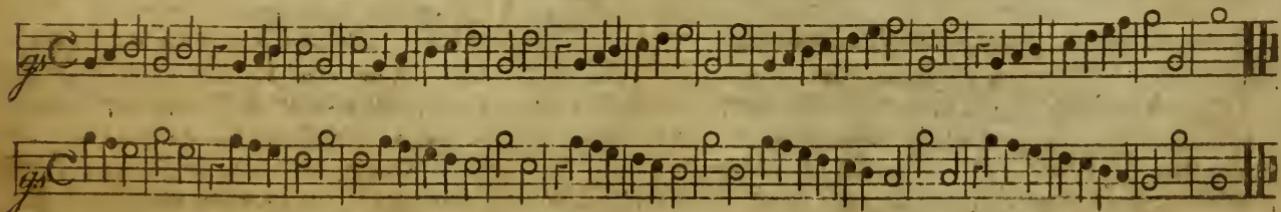
*tr*

*hr.*

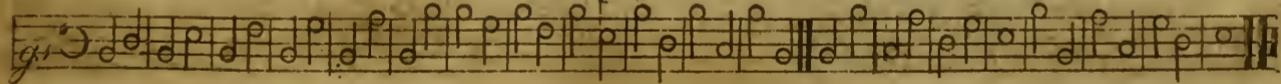
## The Eight Notes.

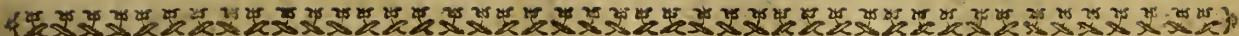


## Intervals Proved.



## Leaps.





## OF TUNING AND FORMING THE VOICE.

**L**EARNERS, who have attained to a sufficient knowledge of the GAMUT, and first principles of PSALMODY, and can readily tell the name of each line and space, both by letter and note, (especially of the part they are learning) may proceed to tune and form the voice, beginning with the eight notes, giving to each a true and distinct sound; carefully observing the semi-tones between mi and fa, and la and fa, ascending, and between fa and la, and fa and mi, descending.---The mi should be pronounced soft, being called me ; or, rather, as with the short i, being a medium between mee and my;---the a, in fa and la, open, as in farm, larm, &c. a médium between fae lae, and faw law ;---the o, in sol, open, as sole.---Let the voice be clear and smooth as possible, neither forcing the sound through the nose, nor blowing through the teeth with the mouth shut ;---a trembling in the voice is also carefully to be avoided.---All high notes should be sounded soft, but not faint ;---the low notes full, but not harsh ;---and let all be done with ease and freedom, endeavouring to cultivate a musical voice ; observing for imitation, the sweet sound of the violin, the soft melody of the flute, and the tuneful notes of the nightingale.

Having, by diligent practice, become master of all the sounds, rising and falling, both by degrees and intervals, they may then begin to practice in plain Psalmody.

OBSERVATIONS

## OBSERVATIONS ON SINGING.

**I**N order to make any considerable proficiency in Psalmody, the learner should proceed gradually; beginning with a few plain tunes, in which he should continue 'till he has become perfect, both as to the air and time.

In singing, the notes should not be struck and ended abruptly, like the report of a smith's hammer; nor yet in a dull and heavy manner, by beginning half a tone under, and painfully arriving at the true sound:---The low notes, indeed, should be sounded full, but the others ought to be struck and ended soft, swelling each sound as the air of the tune may require. This method of sounding is easier for the voice, and, if performed with spirit, will be more pleasing to the ear; ---and it may here be noted, that swelling a sound, and raising a tone, are essentially different.--- Notes of two beats, will admit of a double swell, the first swell the fullest, (except in syncopated notes) the other soft, like an echo. Where no rests are set, the music should go on without intermission---a cessation between the notes is very hurtful to the air;---it makes the music heavy and dull, and the audience impatient;---if allowable any where, it is at the end of lines in Psalm-tunes.

All the notes going to one syllable, should be sung with the lips and teeth asunder, and, if possible, at one breath, which should be previously taken for that purpose.---A long chain of notes under a slur, should be sung somewhat softer than plain notes, being lightly warbled in the throat.---Great care should be taken in beating, to keep exact time, and to have the voice accompany the beats.

There

There are several things observed as Graces or Ornaments in Music, the most necessary are,  
 1st. The Mark of Distinction,---being set over a note, denotes it is to be sung as distinct and  
 emphatic as possible.

2d. The Appoggiatura, or leading note, which serves for the arriving more gracefully to the following note, either rising or falling, and must be dwelt on according to the length of the note it is made of ; sometimes 'tis used as a preparation to a trill, and is express'd by an intermediate note, or notes.

3d. The Trill or Shake,---which is the shaking of two distinct notes upon one syllable as long as the time allows, always beginning with the upper, and ending on the lower note ; and ought to be used on all descending pointed crotchets, and generally before a close ;---also, on all descending sharp'd notes, and semi-tones, but none shorter than crotchets.---Of these there are two sorts, call'd open or close ; if the next note above the note to be shaken be a whole tone, it is an open shake, but if a semi-tone, 'tis a close shake.

4th. The Turn,---which is either single, or double.---The single turn divides a note into three parts, and may be used on a note of one beat, between two higher notes, when the last note rises a semi-tone.

The double turn, divides a note into five  
 two notes

parts, which

5th. Another grace which is very ornamental, when well performed, is call'd Transition; that is, to slur or break a note, to soften the roughness of a leap:---the turning of thirds up and down, if performed with ease, is especially a beautiful part of music; but notes, descending more than a third, should, generally, be sounded plain, without bending or sliding the voice, especially the sharp key note:---the flat key note may be broke, in descending a fourth, by lightly touching or sliding upon the intermediate notes.---See the examples.

(It is best, however, at first, to sing plain, and not to attempt any turn or humour of the voice, but what is entirely natural to the performer; as the beauty of singing consists, in a great measure, in a kind of ease and seeming negligence.)

6th. Accent, and propriety of expression, is especially necessary to be attended to.

1st. The Accent; to perform which, observe, that as a bar of common time is divided into four parts, a bar of triple time into three parts, and a bar of compound time into six parts; the first and third parts of a bar of common time\*, the first of triple time, and the first and fourth of compound time, ought to be adapted to the accent of the words, so that if any part is sung louder than the rest, it must be that on which the accent is placed. Regard should also be had to the words; singing strong where the words are ~~strong~~<sup>mighty</sup>, ~~weak~~<sup>thunder</sup>, &c. and soft where the words are so, as mild, weak, &c.

the words

Many words which end in y, should be pronounced as ending in e, or the short i, as lofte, eter-nalle, &c. but not in every instance; the words sanctify, magnify, justify, glorify, are exceptions, being pronounced as they are spelt. Hallelujah, should be pronounced halleuiah.

To sing in concert, there are several things further to be observed. One very essential thing, is to have the parts properly proportioned. Three upon the bass, one upon the tenor, one on the counter, and two upon the treble (in general) is about the proportion required by the laws of harmony.---The voices on the bass should be majestic, deep, and solemn; the tenor, full, bold, and manly; the counter, loud, clear, and lofty; the treble, soft, shrill, and sonorous.

Let each performer sing the part that is most suitable to his voice, and never stretch it beyond its proper bearing, nor strive to sing louder than the rest of the company, unless he is in the place of a leader.

Let the piece be set so that all parts may sing with ease; for which purpose, a pitch-pipe is very convenient.

Let the key-note be sounded first, and the parts take their respective pitches from it. Particular care should be taken, to have every voice perfectly in tune; as the least variation from the true sound, though in but one voice, will render the harmony imperfect.

Let the low notes in the bass be struck full, and the high notes soft.

ther part is added. When the words are repeated, the accent should be more forcible, unless otherwise directed.

A Solo should be sung soft and graceful.

Time, is so necessary to be observed, (especially in a concert) that without it, the best piece of music would run into confusion of sounds: there should be an exact agreement of time, in all the parts, both as to the beats and accents. Particular attention should, also, be paid to the closing note; not to break it off abruptly, nor yet to die away in a faint and lifeless manner; but let it be sounded clear and smooth, and gently swell the last beat, not jerking, but soft like an echo, and all conclude at the same instant. It would be well to raise the hand somewhat slower, in a closing note of but two beats; always observing to continue the sound the whole time of the last beat,

Decency and uniformity, in the position of body, and in beating of time, ought strictly to be attended to:---A small beat is sufficient for all, except the leader.---All levity, whispering, laughing, or looking about, while singing sacred words, is abominable, and renders the performance contemptible.

The beauty of Psalm-singing depends much on an agreement between the tune and subject; that the melody may express the meaning of the words as much as possible.---For a Psalm of penitence and prayer, the music should be grave, and grounded on a flat key. For a Psalm of praise and thanksgiving, the music pleasant and

# P S A L M T U N E S, IN FOUR PARTS.

## T H E I N D E X.

Tunes Names.	American Authors.	Page.
COMMON METRES.		
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Bethlehem,	Billings,	52
Buckingham		25
Colchester		1
Egham		24
Knighton		36
Mear		2
Newbury		29
New North,	Billings,	20
Parindon		26
Plymouth		24
Portsmouth		22
Princeton,	Billings,	20
Psalms		30
— 9		29
— 4	Brown,	41
— 33		46
— 24		25
— 57		28
— 99		51

Tunes Names.	American Authors.	Page.
LONG METRES.		
All Saints		5
Angels Hymn		7
Bath		6
Brentwood'sico		40
" * Bridgwater,	Edson,	62
Brookfield,	Billings,	4
Burton		25
Chester	Billings,	2
	Kingbridge	

# I N D E X.

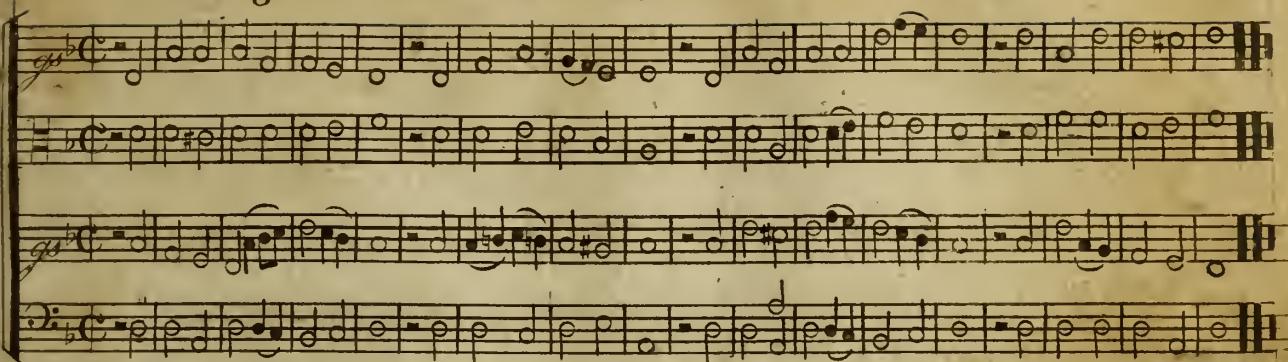
<i>Tunes Names.</i>	<i>American Authors.</i>	<i>Page.</i>	<i>Tunes Names,</i>	<i>American Authors.</i>	<i>Page.</i>
Kingbridge	-	20	New South,	Billings,	12
Lebanon	-	47	* Norfolk,	Brownson,	55
* New Suffield,	Edson,	33	Norwich;	Unknown,	44
Old 100	-	4	Philadelphia,	Billings,	56
Paris	-	53	Royal	-	40
Pool	-	44	St. Thomas's	-	11
Psalms 150	-	26	" Stafford,	Reed,	62
Putney	-	6	Sutton	-	9
Rickmansworth	-	5	PARTICULAR METRES.		
Stockbridge,	Billings,	42	America,	Billings,	19
Washington,	Billings,	48	Amherst,	Billings,	27
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Winchester	-	7	Dalston	-	15
* White Haven	-	27	* Fame,	Johnson,	63
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* Christians,	Johnson,	37	* New-Haven,	Johnson,	60
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Hebron,	Billings,	12	St. Helen's	-	7
Little Marlborough,	-	10	St. Michael's	-	1
New Castle	-	10	Sherburne,	Billings,	2
New Eagle-Street,	-	28	* Williamsburg,	Johnson,	67
New Hingham,	Billings,	32	Wrentham,	Billings,	16

(\*.) The tunes with this mark (\*) have never before been printed.

Bangor.

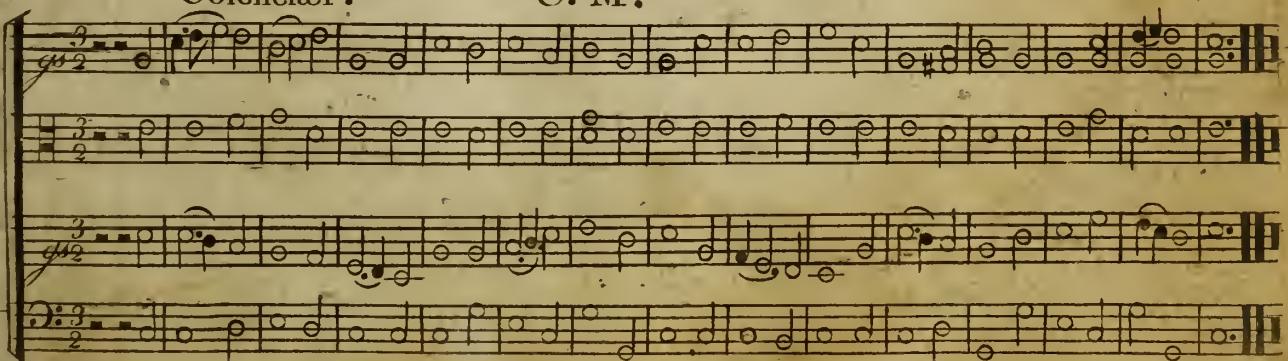
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Colchester.

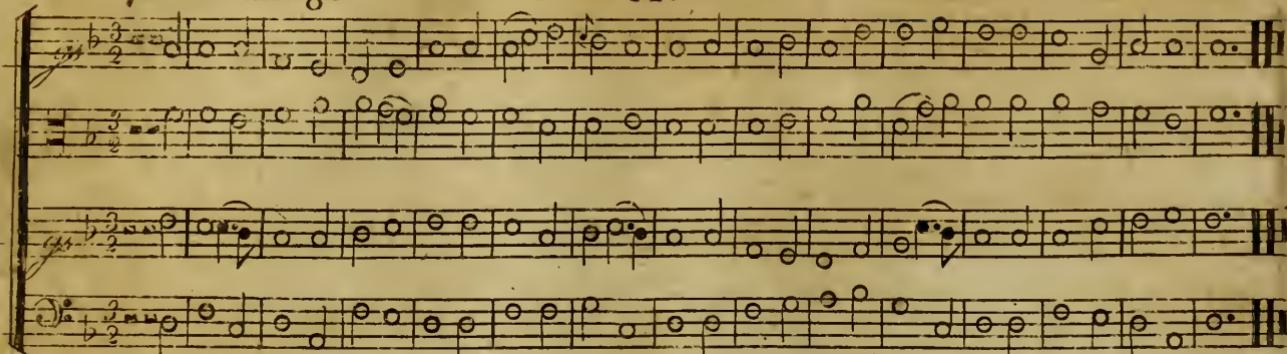
C. M.



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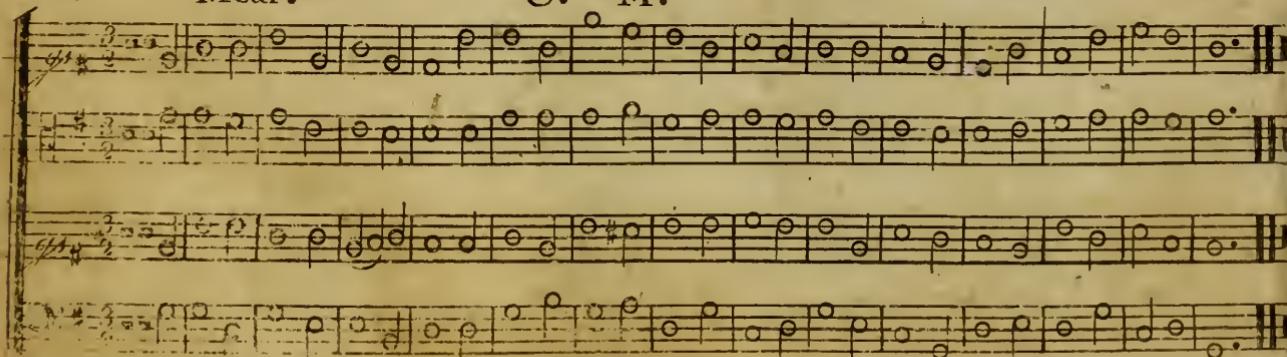
Wantage.

C. M.



Mear.

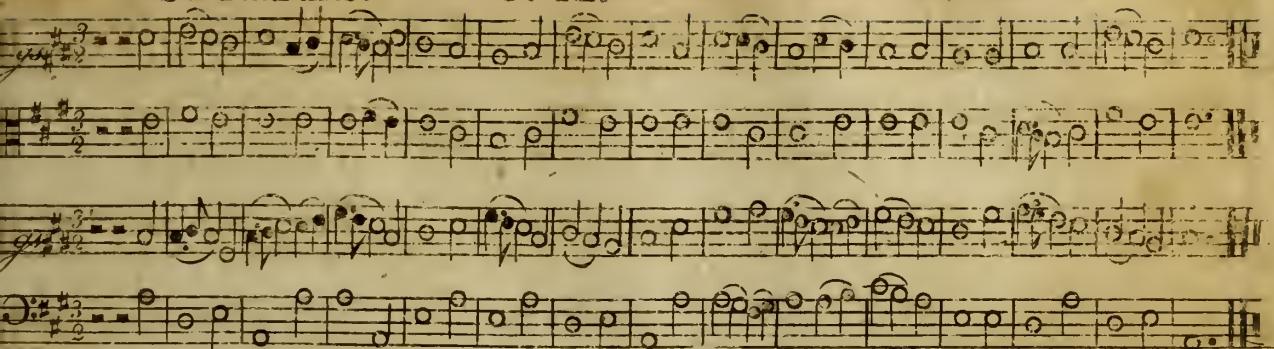
C. M.



S<sup>t</sup>. Martin's.

C. M.

3



Stroud.

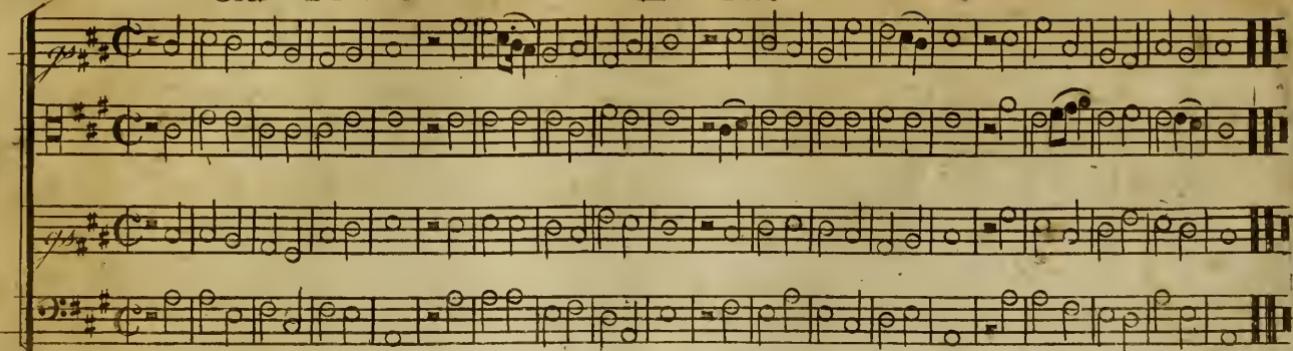
C. M.



4

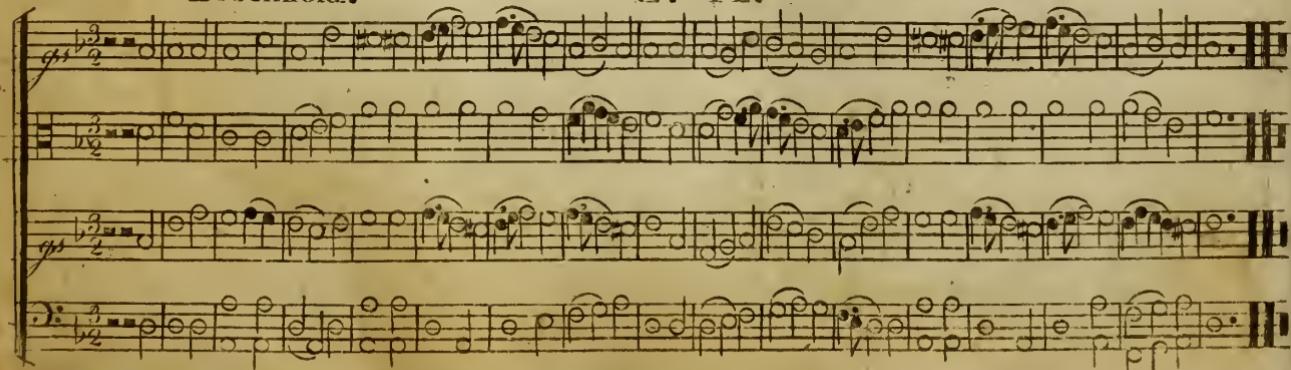
Old 100<sup>th</sup>

L. M.



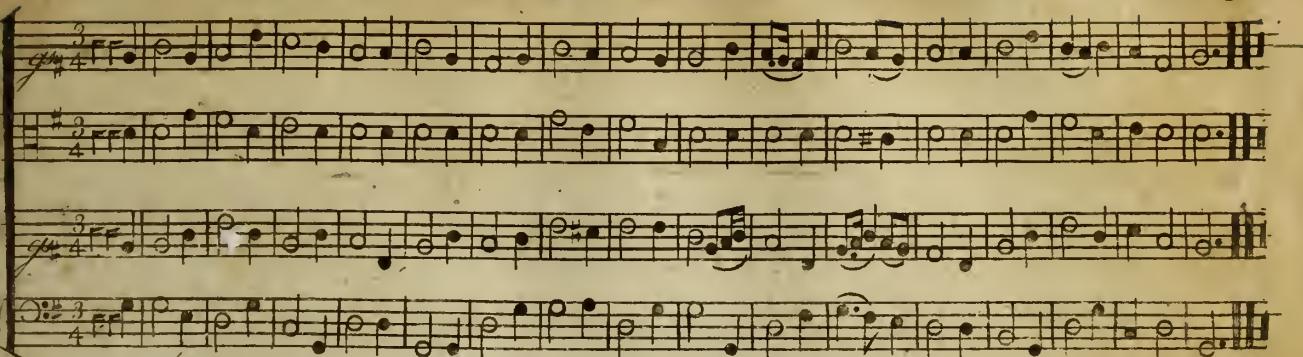
Brookfield.

L. M.

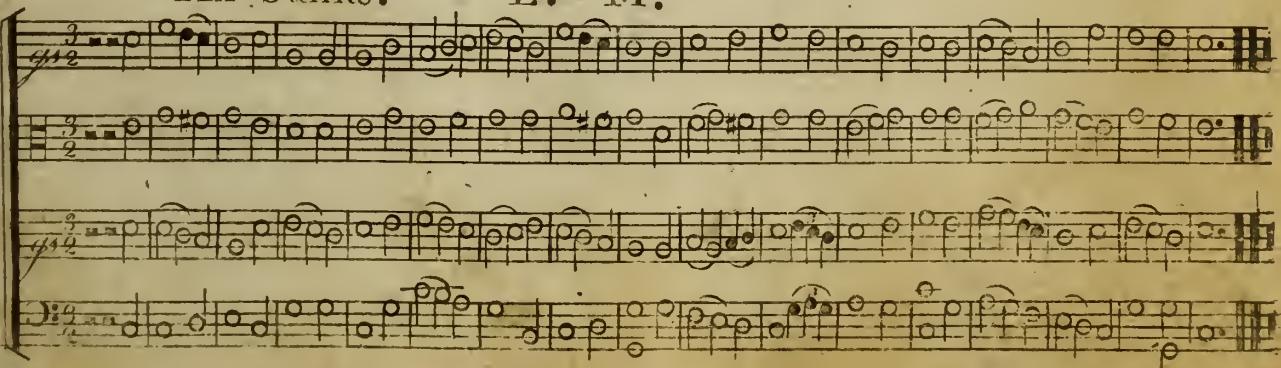


Rickmansworth. L. M.

5



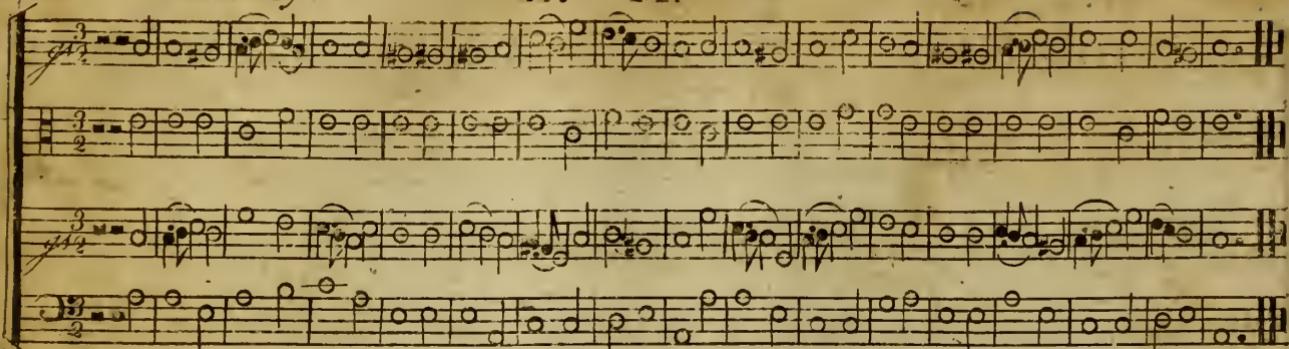
All-Saints. L. M.



6

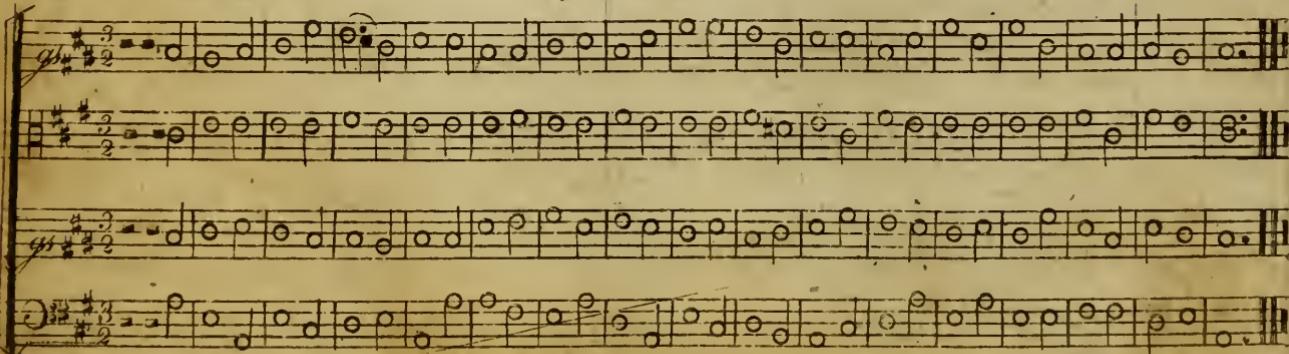
Putney.

L. M.



Bath.

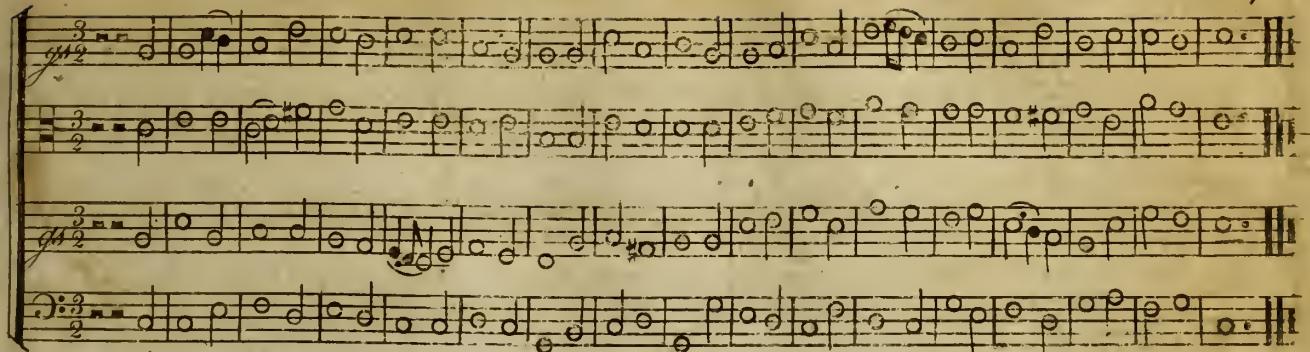
L. M.



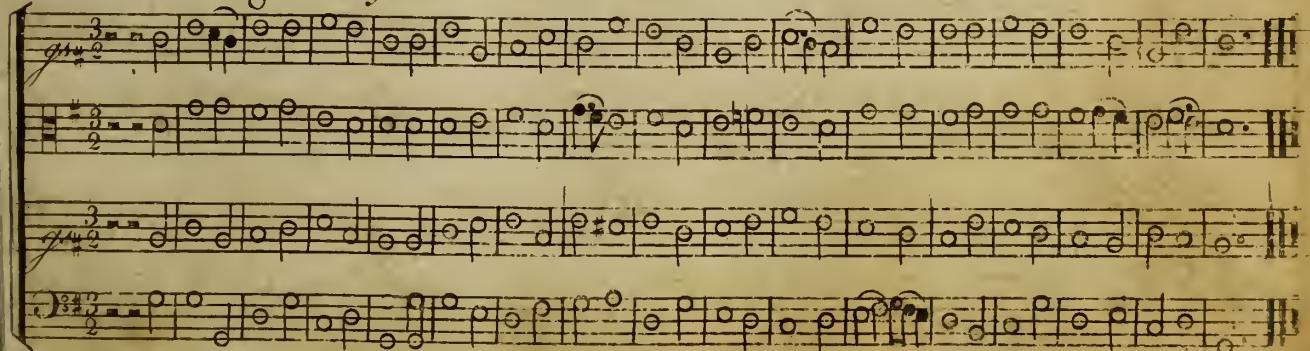
Winchester.

L. M.

7



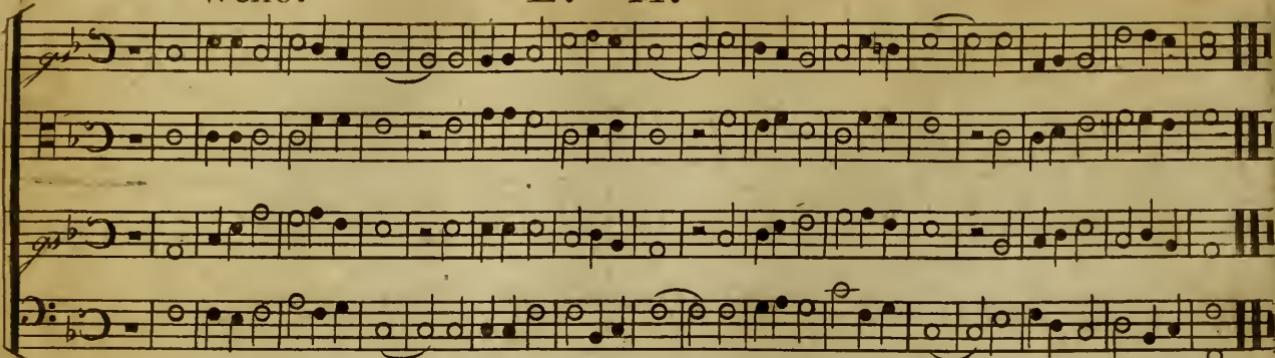
Angels Hymn. L. M.



8

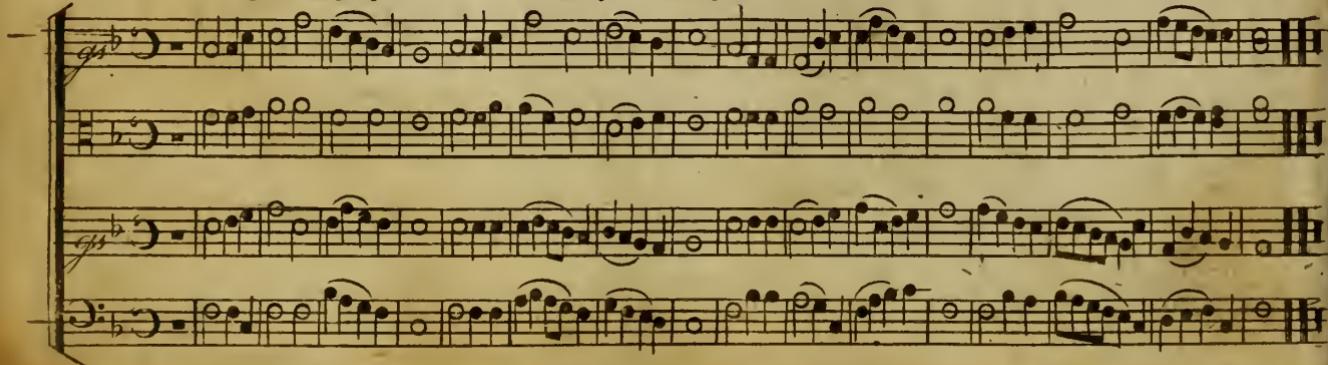
Wells.

L. M.



Chester.

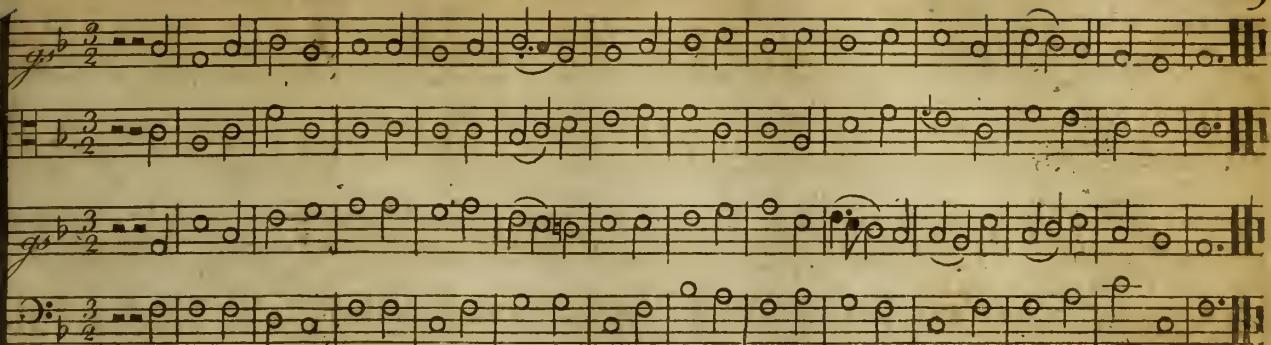
L. M.



Sutton.

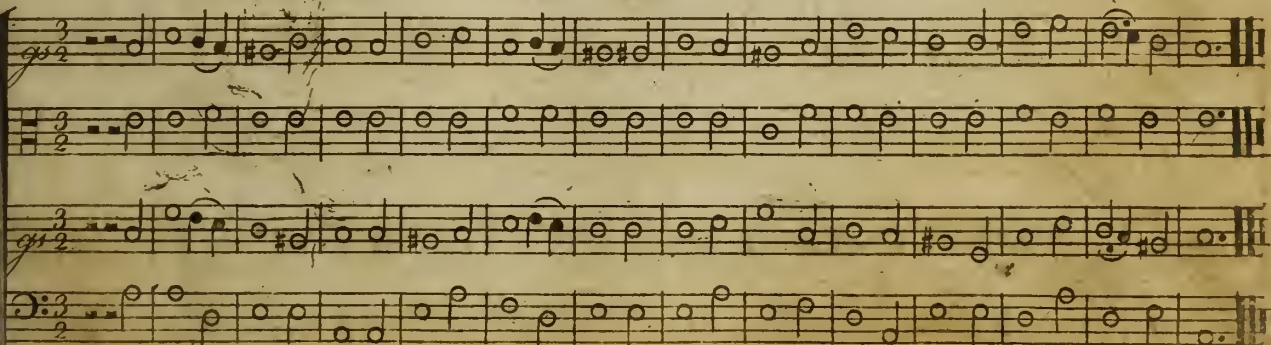
S. M.

9



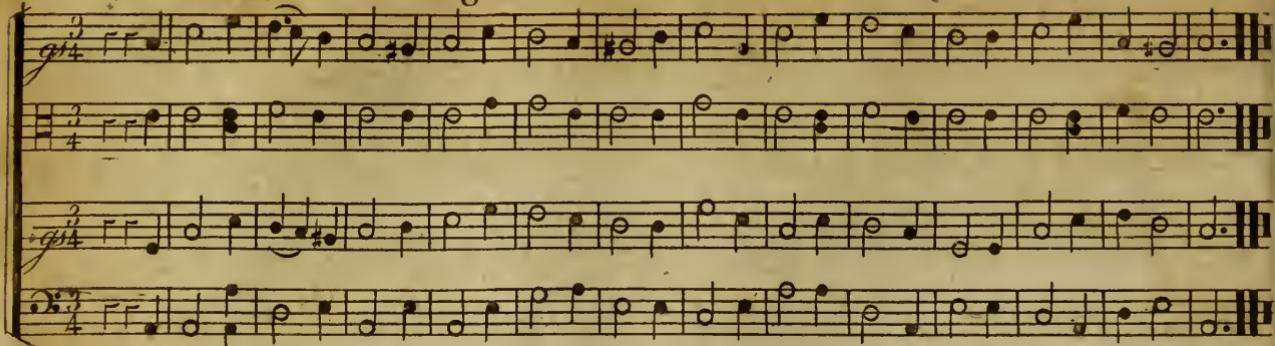
Childerditch.

S. M.



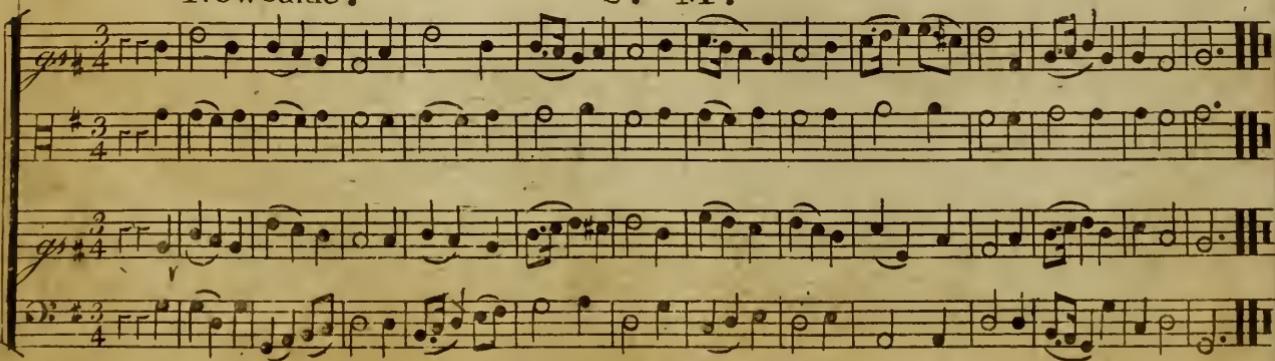
10

## Little Marlborough. S. M.



## Newcastle.

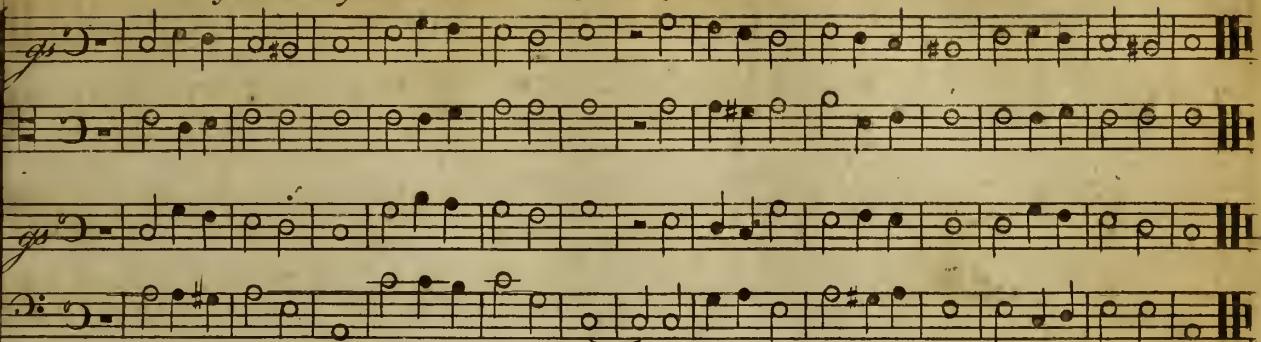
S. M.



Aylesbury.

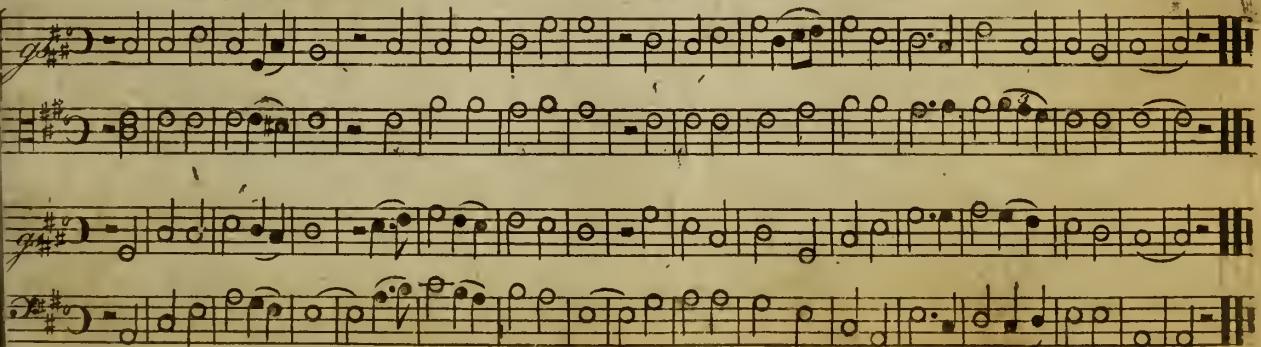
S. M.

11



S<sup>t</sup>. Thomas's.

S. M.



Musical score for "New South." The score consists of four staves of music. The first two staves are in common time (indicated by a 'C') and the last two are in 2/2 time (indicated by a '2'). The music is composed of quarter notes and rests. The lyrics are as follows:

To bless thy chosen race, In mercy, Lord, incline;  
And cause the brightness of thy face On all thy saints to shine.

Hebron.

S. M.

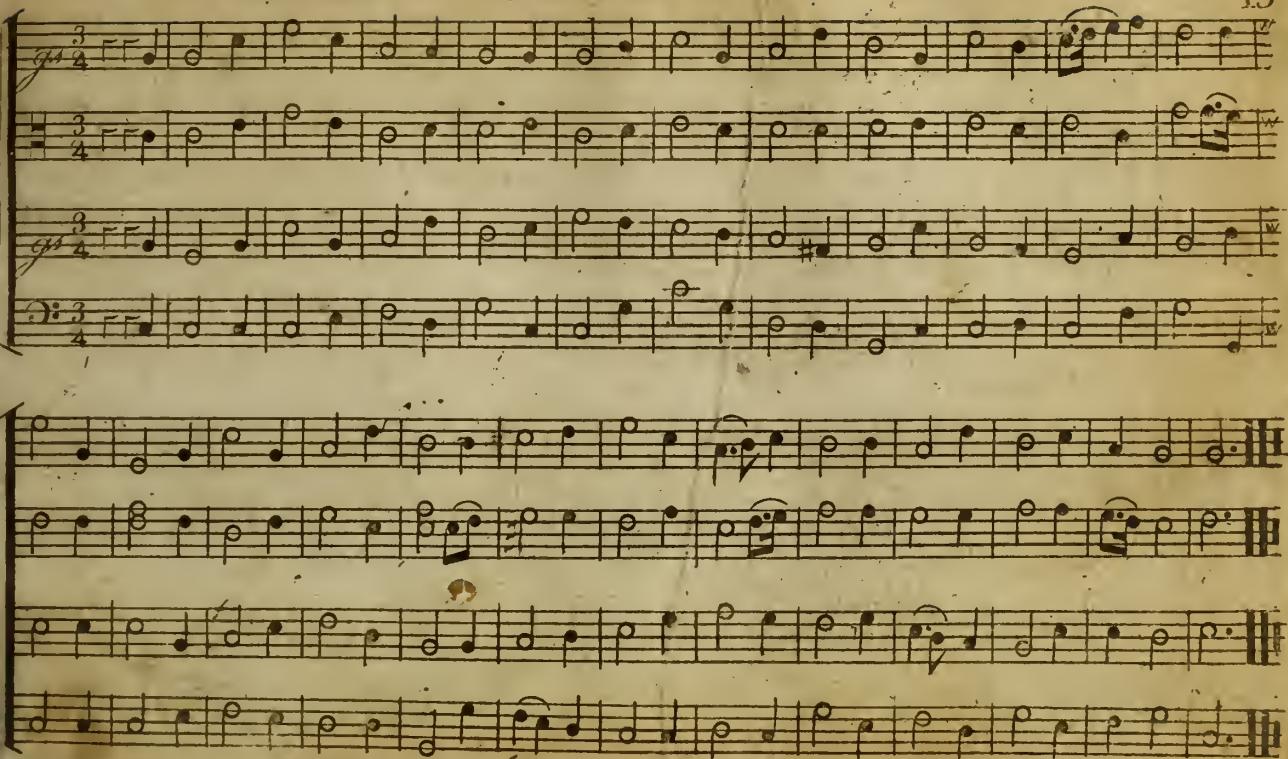
Musical score for "Hebron." The score consists of four staves of music. The first two staves are in common time (indicated by a 'C') and the last two are in 2/2 time (indicated by a '2'). The music is composed of quarter notes and rests. The lyrics are as follows:

In

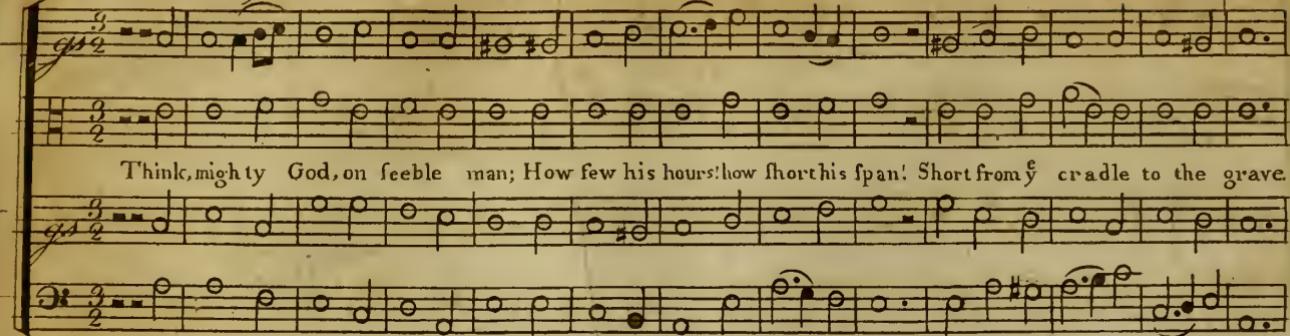
S<sup>t</sup>. Hellen's.

P. M.

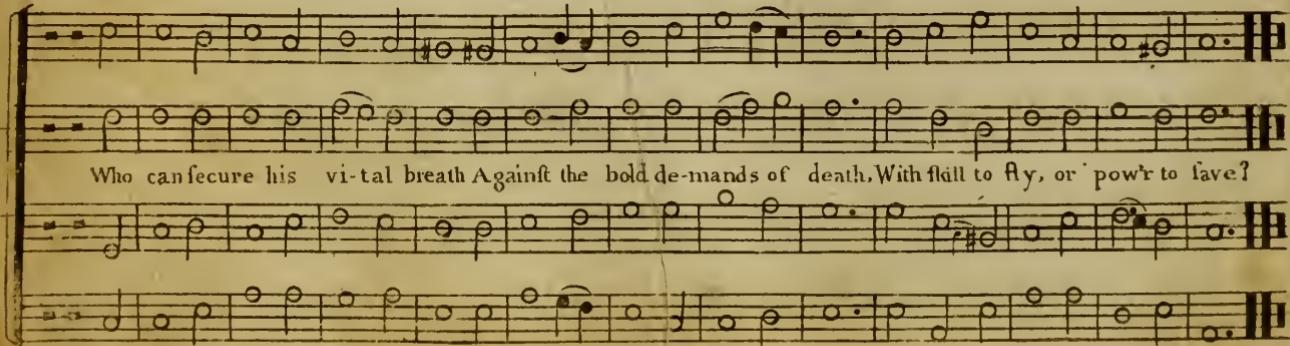
13



14 \* 89.<sup>th</sup> Pf. 89<sup>th</sup>. Dr. W. 63<sup>d</sup> or 120<sup>th</sup> B. and T. P. M.



Think, mighty God, on feeble man; How few his hours! how short his span! Short from thy cradle to the grave.

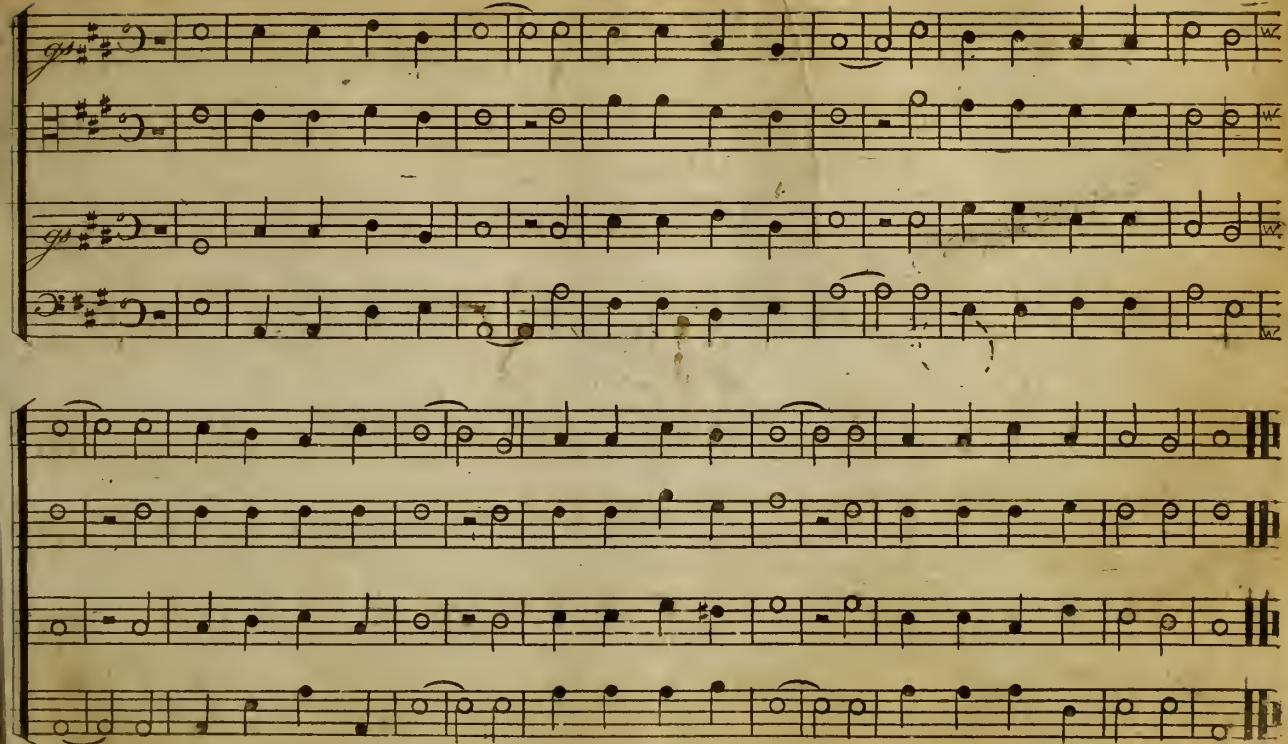


Who can secure his vital breath Against the bold demands of death, With skill to fly, or pow'r to save?

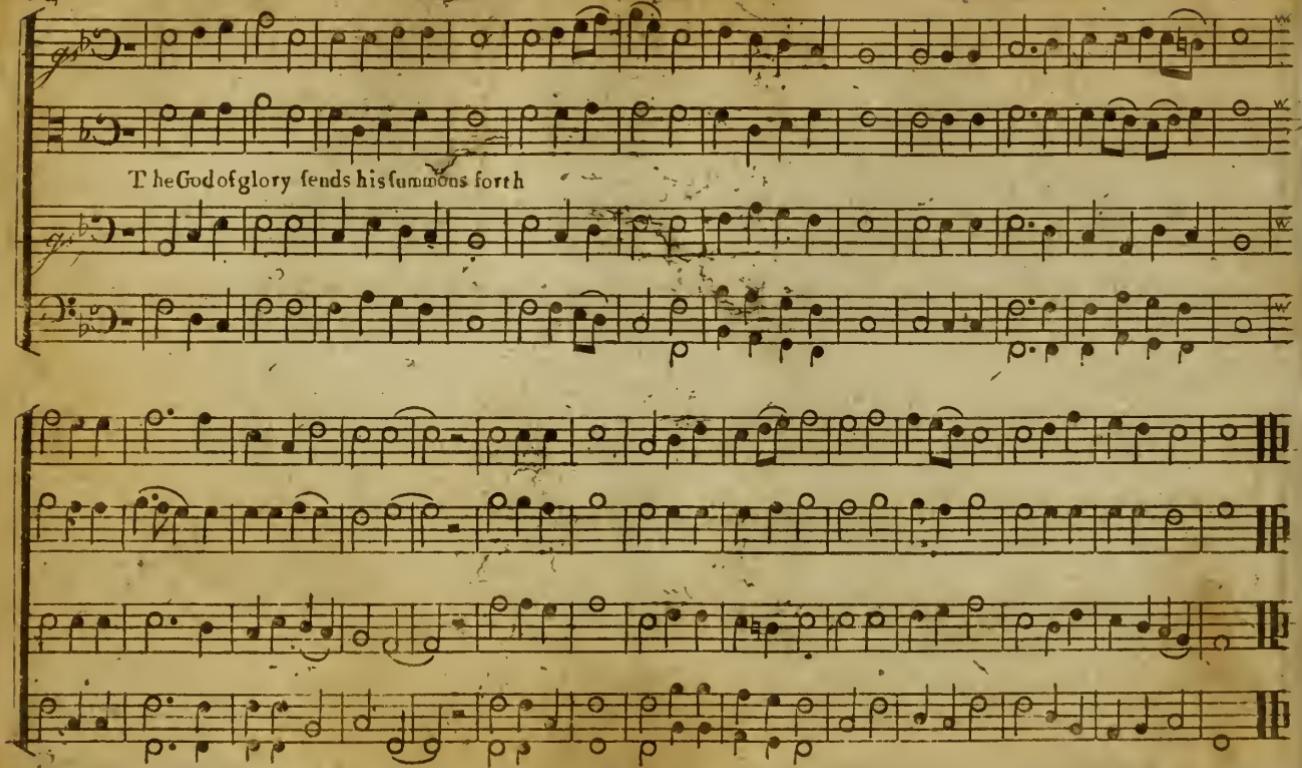
Dalton.

P. M.

15



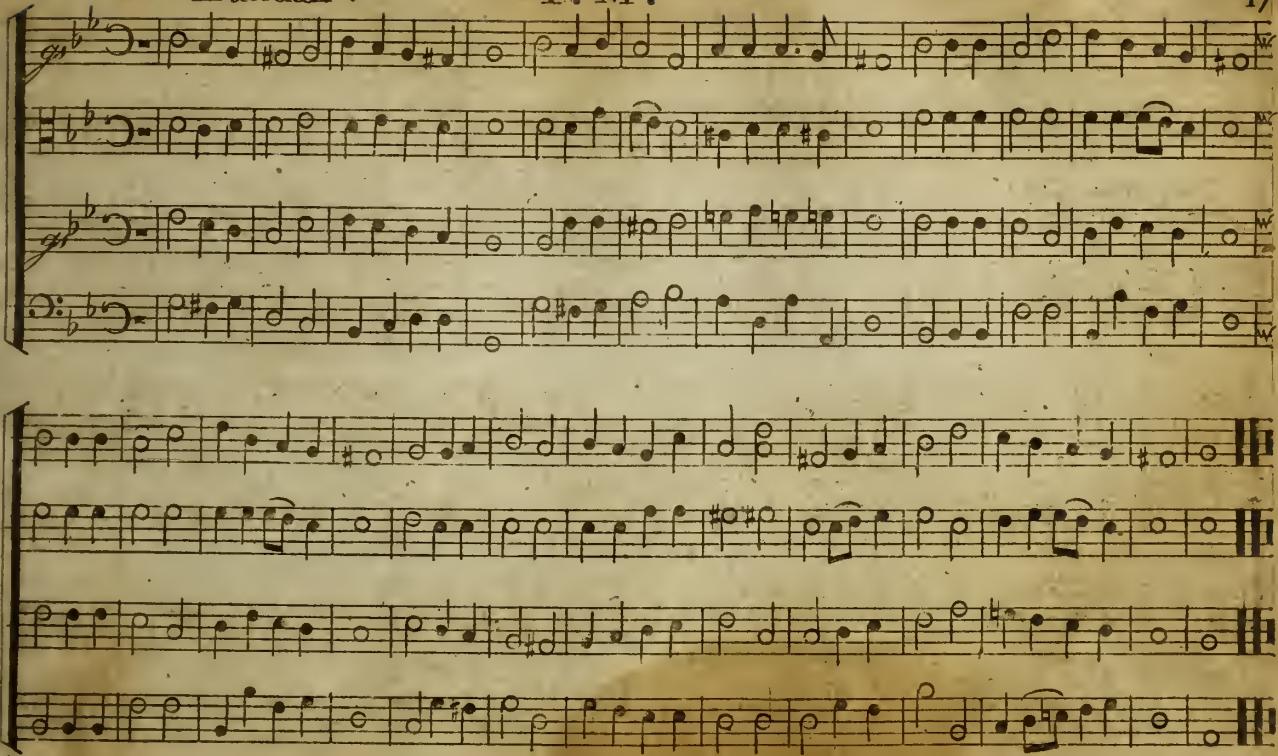
The God of glory sends his summons forth

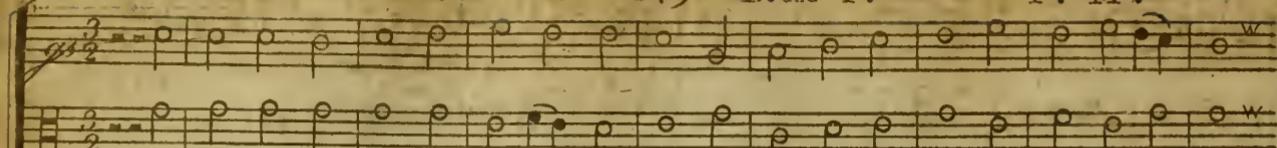


Landaff.

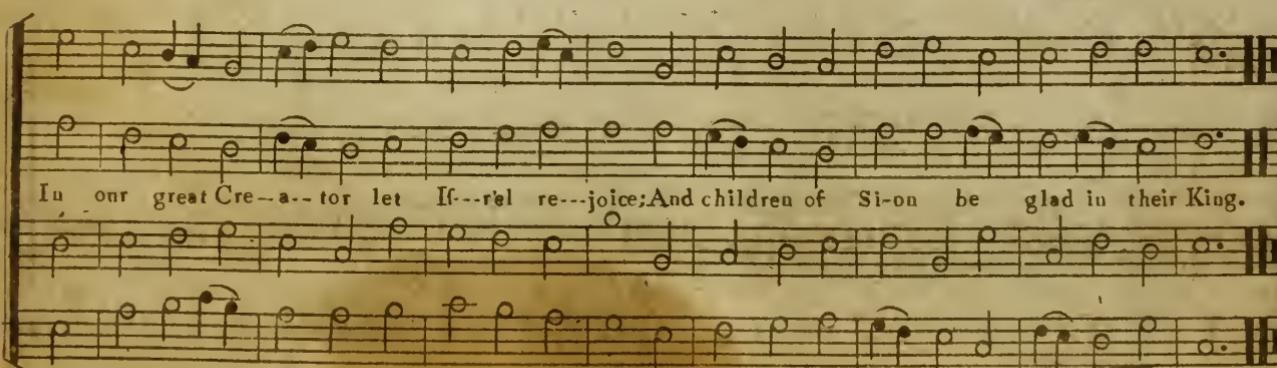
P. M.

17





O praise ye the Lord, Prepare your glad voice, His praise in the great As- sem-bly to sing.

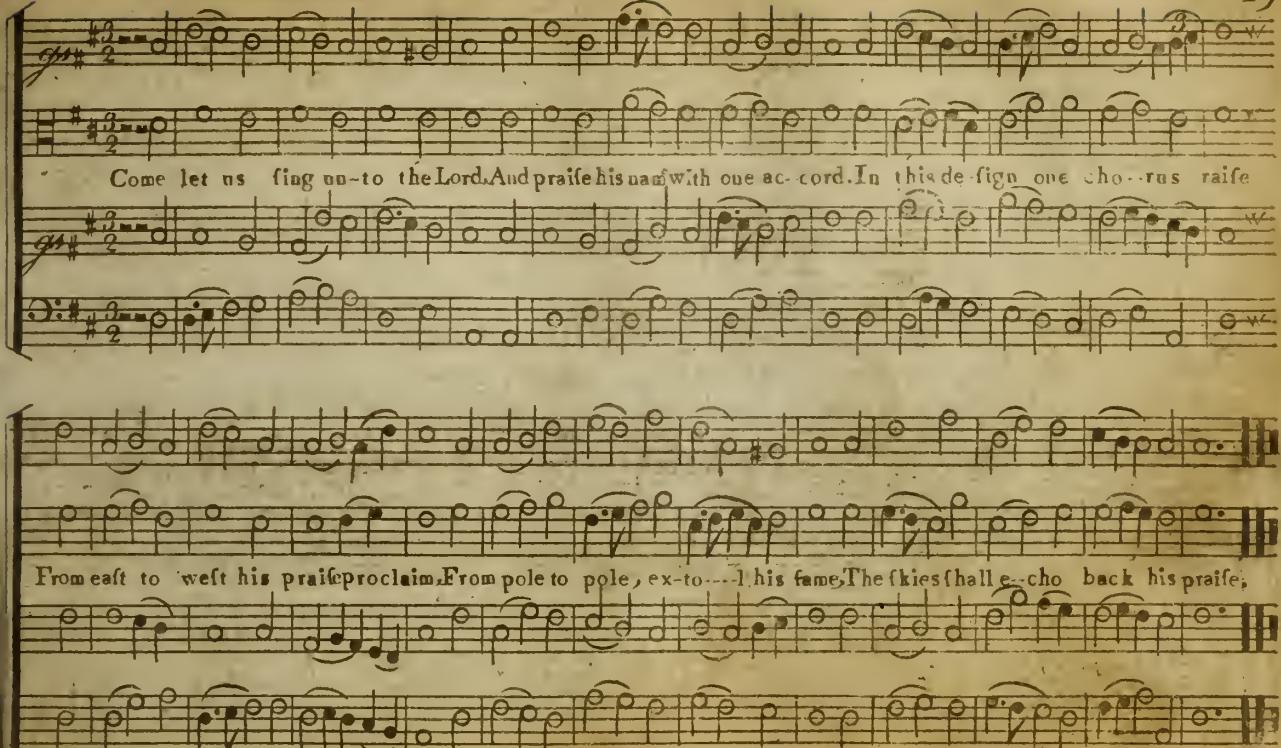


In our great Cre-a--tor let Is--rael re--joice; And children of Si-on be glad in their King.

## America.

P. M.

19



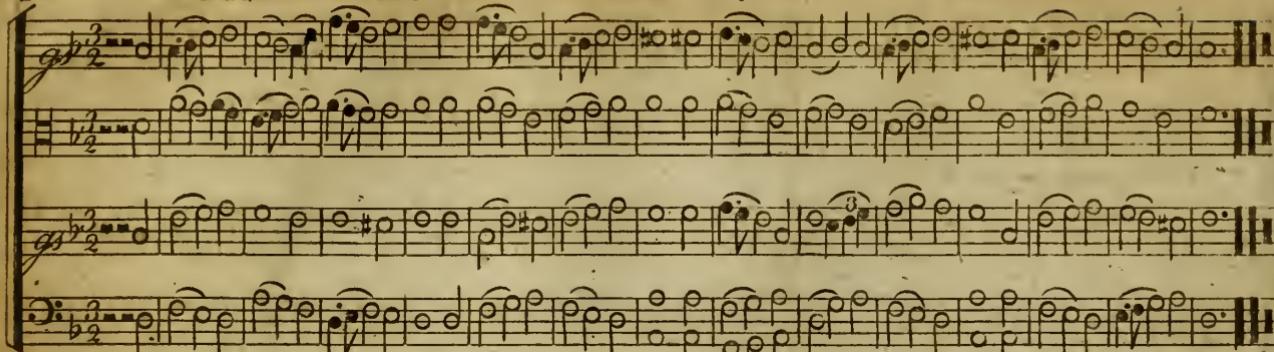
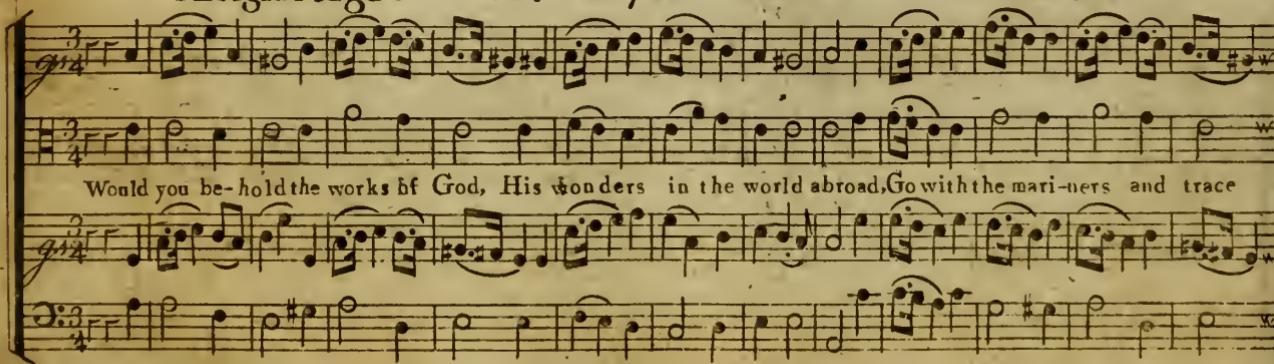
Come let us sing up-to the Lord, And praise his name with one ac-cord. In this de-sign one cho-rus raise

From east to west his praise proclaim, From pole to pole, ex-to---l his fame, The skies shall e-cho back his praise;

20

## Princetown.

C. M.

Kingsbridge. Pf. 107<sup>th</sup> Dr. W. L. M.

Would you be-hold the works of God, His won-ders in the world abroad, Go with the mari-ners and trace

Continued.

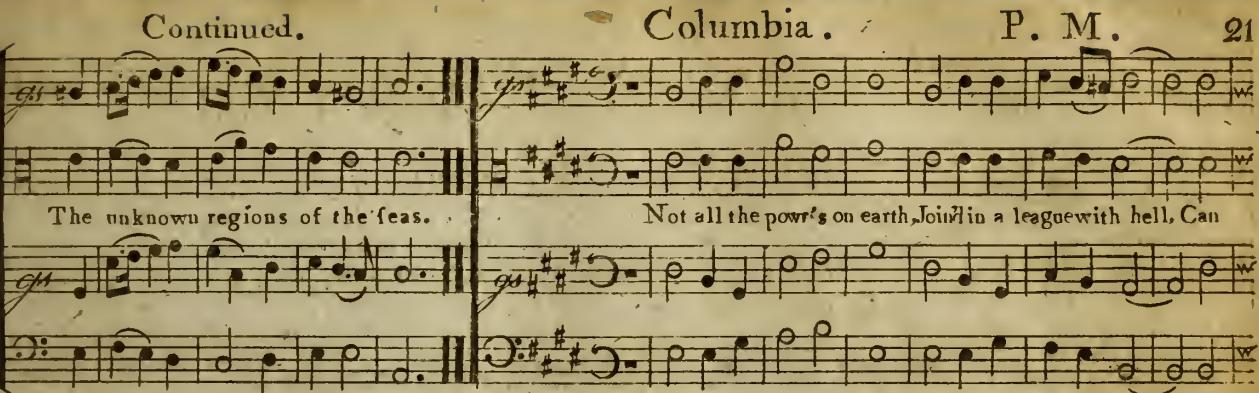
Columbia.

P. M.

21

The unknown regions of the seas.

Not all the pow'r's on earth, Join'd in a league with hell, Can

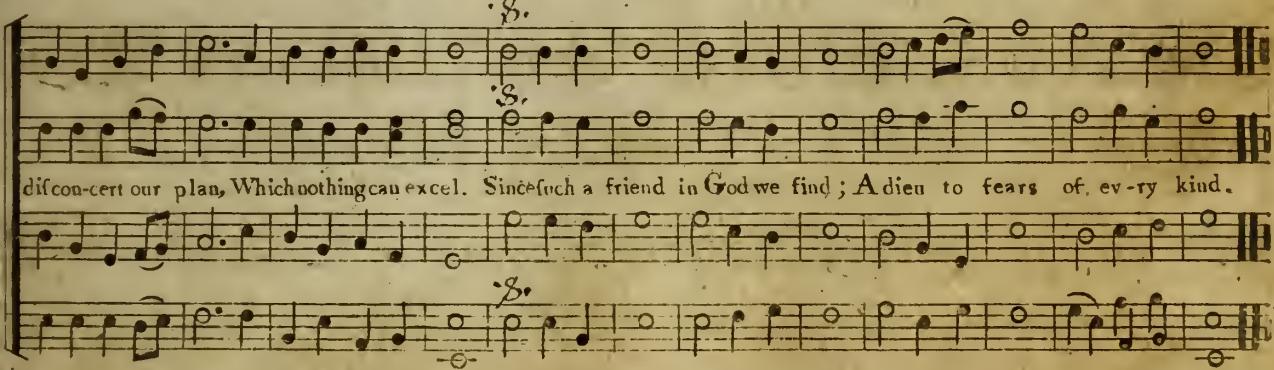


S.

S.

S.

discon-cert our plan, Which nothing cau excel. Since such a friend in God we find; A dieu to fears of ev-ry kind.



A handwritten musical score for Rineton, Pf., D.W., C.M. Double. The score consists of six staves of music. The first three staves begin with a treble clef, a common time signature, and a key signature of one sharp. The fourth staff begins with a bass clef, the fifth with a tenor clef, and the sixth with an alto clef. The music features various note heads, stems, and bar lines. Below the music, there are two stanzas of lyrics:

The Lord appears my helper now, Not is my faith a-fraid What all the sons of earth can do, Since heav'n affords its  
aid. Tis safer, Lord, to trust in thee, And have my God my friend, Than trust in men of high degree, And on their truth depend.

O God of hosts, O God of hosts, <sup>where</sup> mighty Lord, How lovely is, how lovely is the place, Where thou enthou'd, thou, eu-

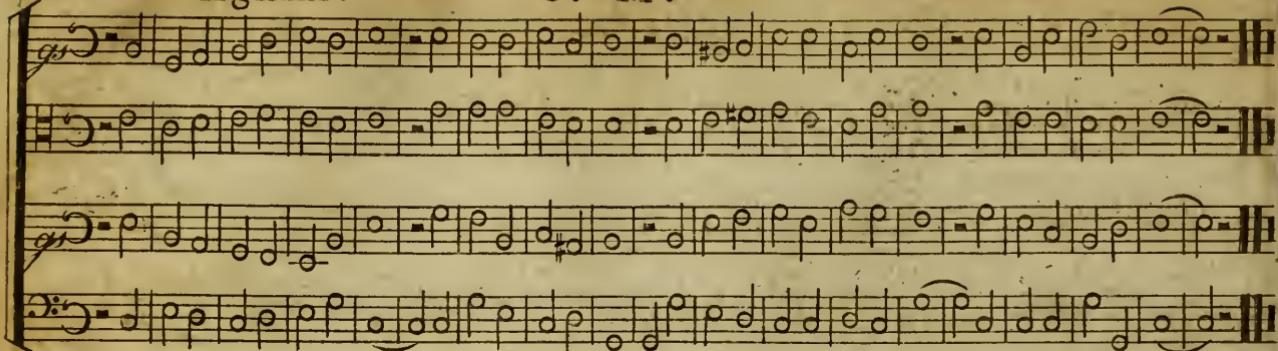
thou'd in glory, shew'st The bright-ness of, the bright-ness of thy face, <sup>is</sup> brightness of, the bright-ness of thy face.

r min

24

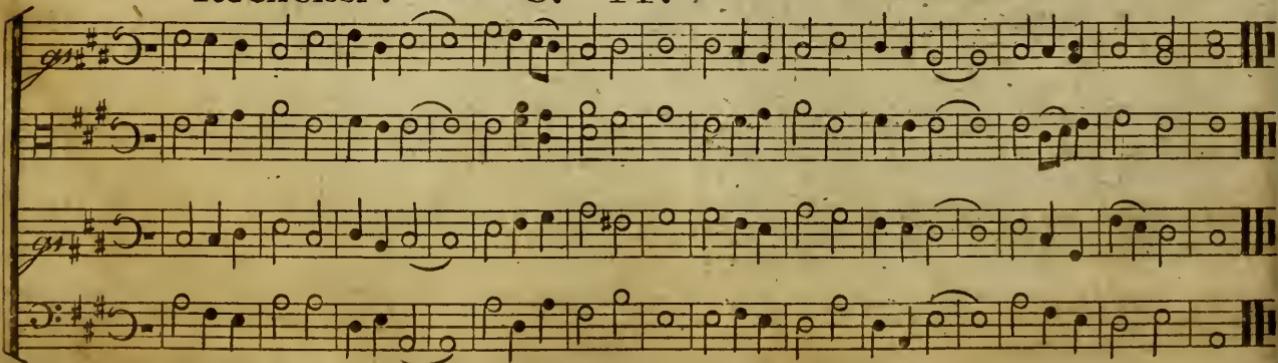
Egham.

C. M.



Rochester.

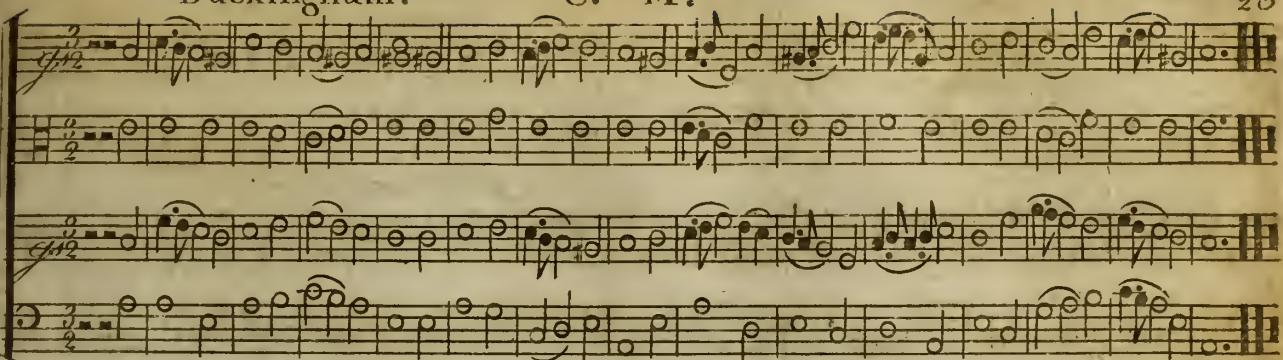
C. M.



Buckingham.

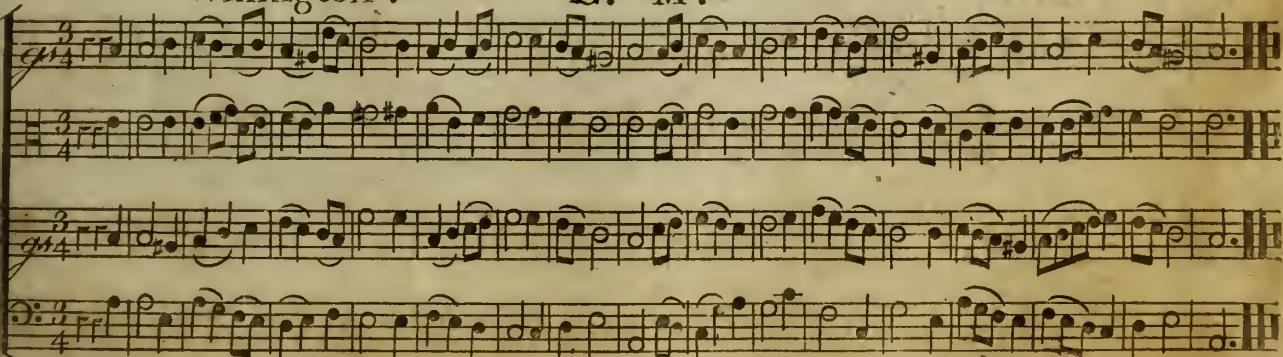
C. M.

25



Willington.

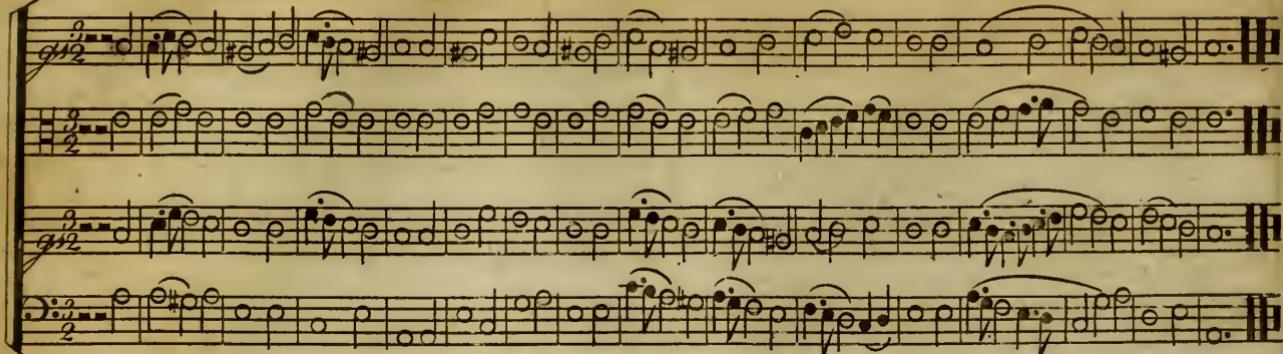
L. M.



26

Parindon.

C. M.

150<sup>th</sup>Pf. 148<sup>th</sup>

Dr. W.

L. M.

Three staves of musical notation in common time, featuring eighth-note patterns. The lyrics are as follows:

Loud hal-le-lu-jahs to the Lord. From distant worlds where creatures dwell, Let heav'n begin the so-lemn word,

*From distant*

Continued.

Amherst.

P. M. 27

And sound it dreadful do --- wn to hell.

And sound it dreadful down to hell.

And sound it dreadful do --- wn to hell.

And sound it dreadful do --- wn to hell.

8.

8.

8.

8.

28

57<sup>th</sup>Pr. 89<sup>th</sup> D. W.

C. M.

Blest are the souls that hear & know The gospel's joyful sound; Peace shall attend ye path they go, And light their steps surround.

New Eagle-Street.

S. M.

9<sup>th</sup> Pf. 45<sup>th</sup><sub>8.</sub> D: W. C. M. 1 2. 29

I'll speak the honours of my King.

Queenborough. Pf. 51<sup>st</sup> D: W. C. M.

O God of mercy hear my call.

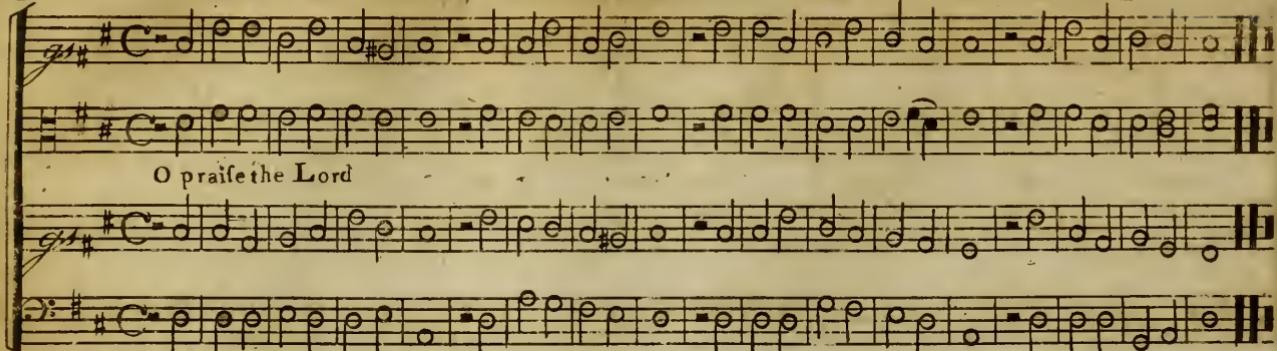
30

New North.

Pf. 135<sup>th</sup>

B. and T.

C. M.



Watling.

Pf. 34<sup>th</sup>

D:

W.

C. M.

A musical score for three voices (Piano, Bass, and Treble) in common time, key of C major. The piano part features eighth-note chords. The bass part has sustained notes on the first and third beats. The treble part has a continuous melody of eighth notes. The vocal parts enter at the end of the first measure.

I'll bless the Lord from day to day; How good are all his ways! Ye humble souls that use to pray,

Continued.

Sherburne. Pf. 133<sup>d</sup>. D<sup>r</sup>. W. P. M. 31

Come, he-----lp my lips to praise.

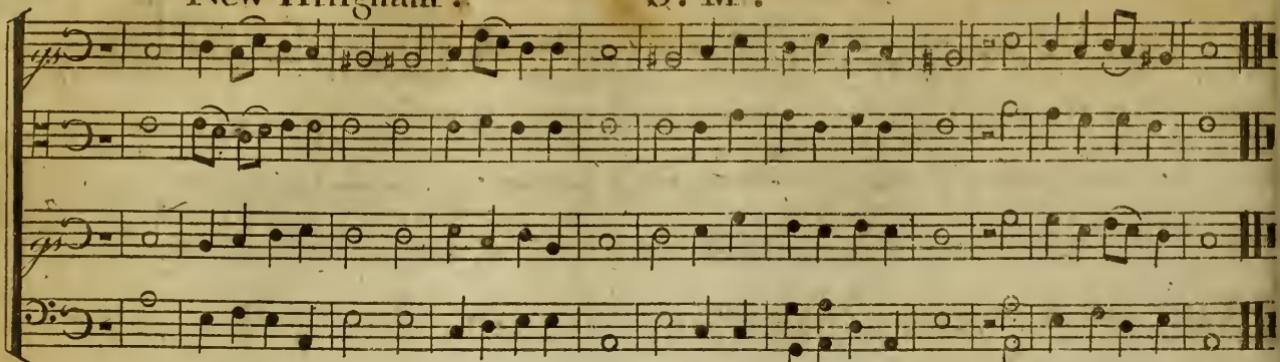
How pleasant'tis to fee, Kindred and friends agree, Each in their proper

sta-tion move, And each fulfill their part With sympathizing heart, In all the cares of life and love.

32

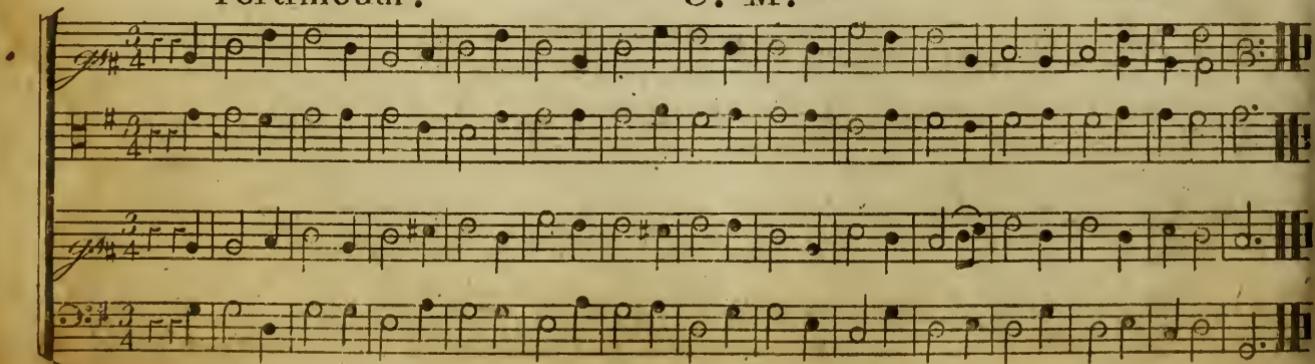
New Hingham.

S. M.



Portsmouth.

C. M.



Very slow

Suffield. Pf. 39<sup>th</sup> D. W. C. M. 33

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

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

\* New Suffield. Pf. 84<sup>th</sup> D. W. L. M.

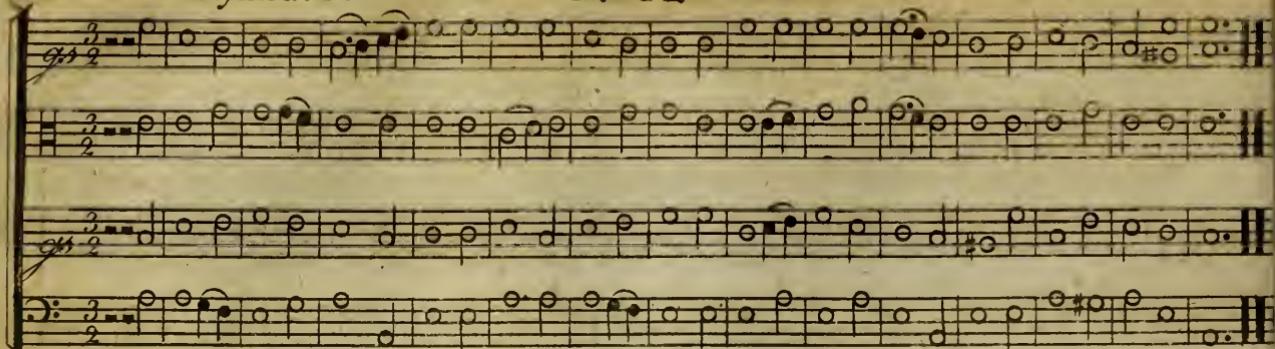
Great God attend while Zions sings

Great God attend while Zions sings

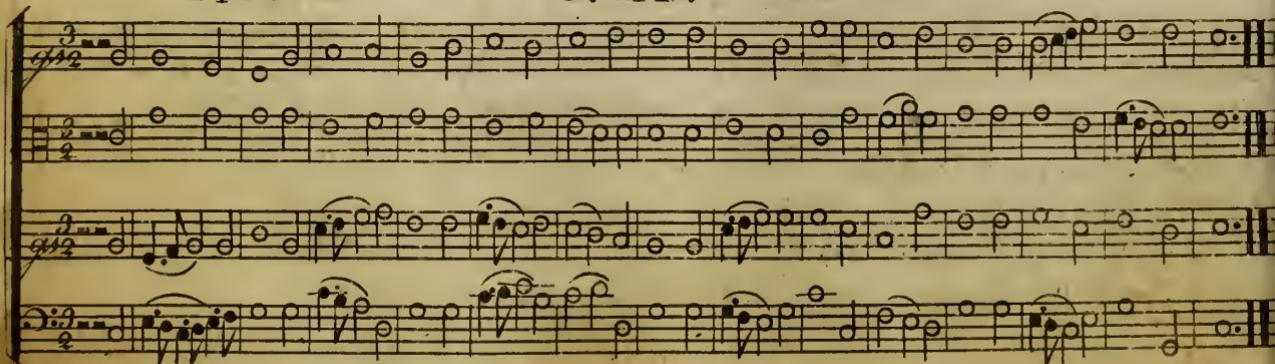
34

Plymouth.

C. M.

145<sup>th</sup>

C. M.



34<sup>th</sup>Pf. 34<sup>th</sup>B. and T.<sub>S.</sub>

C. M.

35

The praises of my God shall

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

The praises of my

The praises of my God shall still, my

The praises of my God shall still,

still, the praises of my God shall still, My hea--rt

1. 2.

God, the praises of my God shall still, My hea-----rt and tongue employ, My heart &amp; tongue employ,

1. 2.

praises of my God shall still,

1. 2.

A musical score for three voices (Bass, Treble, and Tenor) and piano. The piano part is in common time, treble clef, with a key signature of one sharp. The vocal parts are in common time, bass clef, with a key signature of one sharp.

O God, my heart,

O God, my heart is ful-ly bent To mag-nify thy name; My tonguewith chear-ful

O God, my heart

O God,

The continuation of the musical score for three voices and piano. The piano part is in common time, treble clef, with a key signature of one sharp. The vocal parts are in common time, bass clef, with a key signature of one sharp.

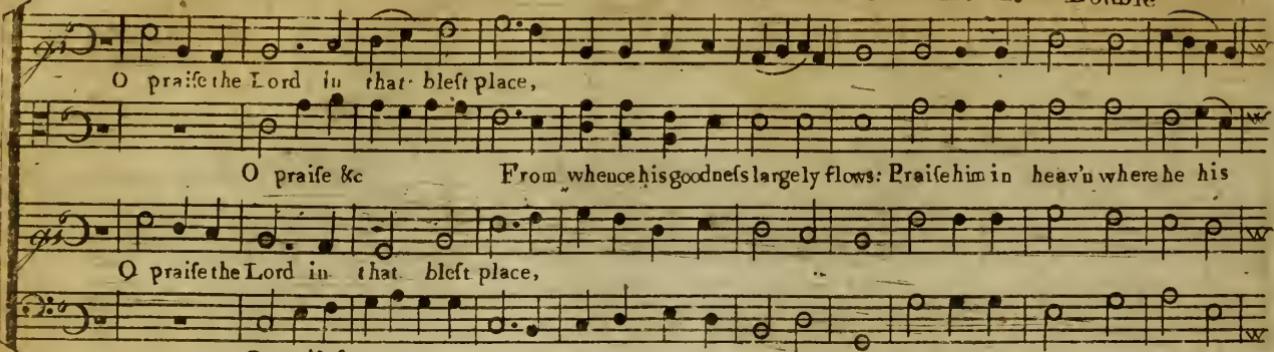
songs of praise, my tongue w<sup>th</sup> chear-ful songs of praise shalce - le - brate thy fame, shalce - le - brate thy fame.

\* White Haven. Ps. 45<sup>th</sup>. D. W. L. M. 37

The king of saints

\* Christiana. Ps. 17<sup>th</sup> 2<sup>d</sup> verse D. W. S. M.

Behold the sinner dies; His haughty words are vain; Here in this life his pleasure lies, And all beyond is pain.

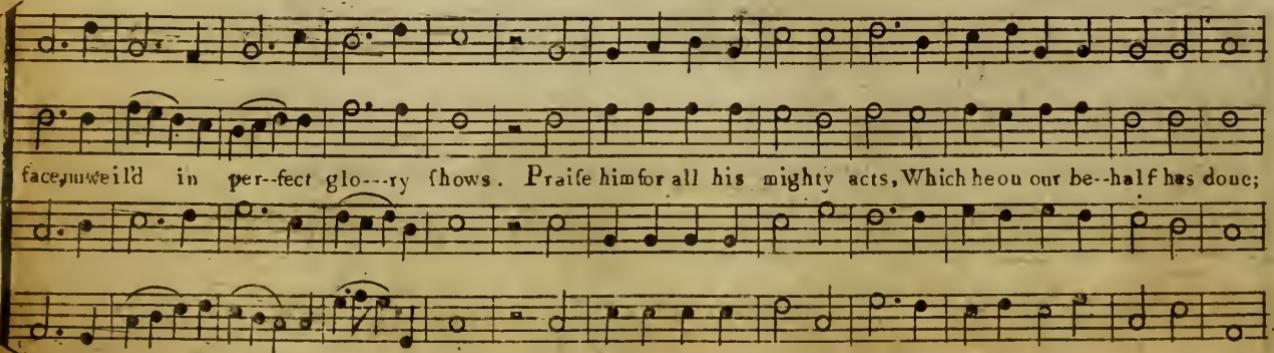


O praise the Lord in that blest place,

O praise &c From whence his goodness largely flows: Praise him in heav'n where he his

O praise the Lord in that blest place,

O praise &c



face, whoeild in per-fect glo-ry shows. Praise him for all his mighty acts, Which he ou our be-half has done;

Continued.

Newbury.

39

His kindness this returns ex-acts, which without praise should equal ton.

How awful is thy chastising rod!

Pf. 77<sup>th</sup> Dr. W.

C. M.

May thy own children say, The great, the wise, the dreadful God!

How ho---ly is his way!

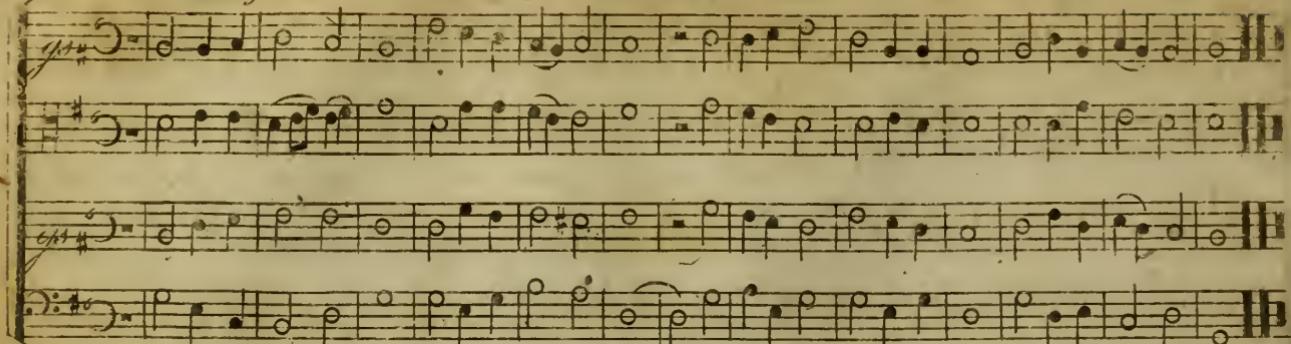
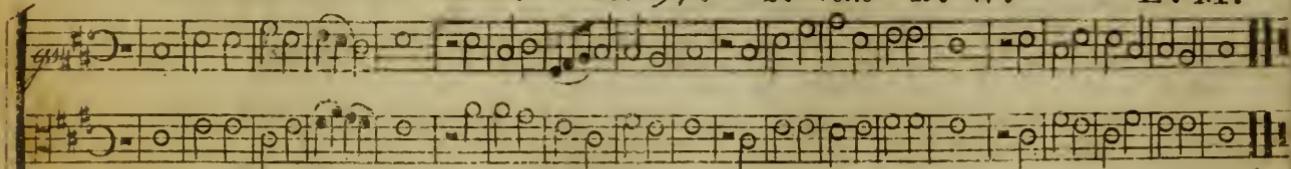
How ho---ly is his way, how ho---ly

How ho---ly is his way,

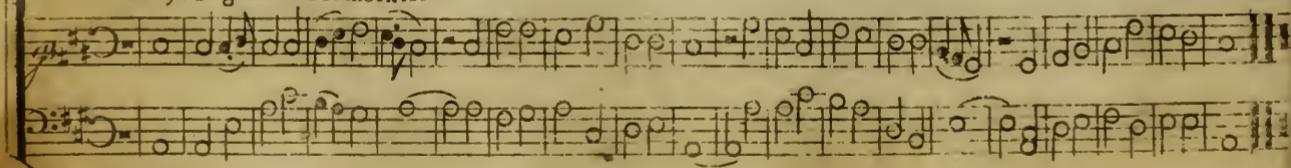
40

Royal.

S. M.

Brentwood's 100<sup>th</sup> Ps. 97<sup>th</sup> 2<sup>d</sup> verse D. W. L. M.

All ye bright armies of the skies



24.<sup>th</sup>Pf. 24<sup>th</sup>

B. &amp; T.

C. M. Double.

41

Tenor

Erect your heads, eternal gates; Unfold to en-ter

Bass

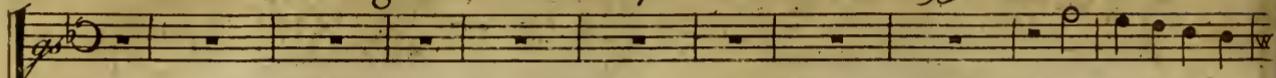
-tainThe King of Glo ry: see ! he comesWith his celestial train..

Who is this King this King of Glo ry? The Lord for

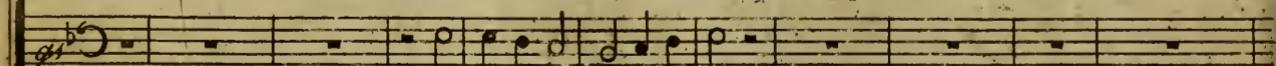
Who?

•8. Lively

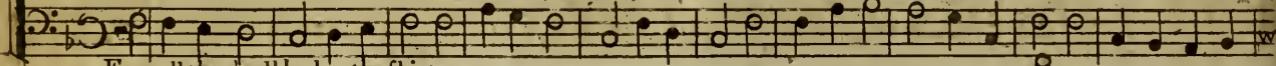
strength, The Lord for strength renown'd In battle migh ty o'er his foes Eternal Victor crownd, Eter-nal Victor crow'd.



Let the Re-dee-mers name be sung Thro'ev'y land, by



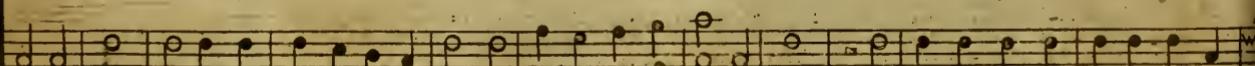
Let the cre-a-tor's praise arise:



From all that dwell be low the skies,



ev'ry tongue, Let the Re-dee-mers name be sung Thro'ev'y land, by ev'ry tongue. O come, loud an-thems let us sing; Loud



Continued.

43

thanks to our Almighty King, For we our voices high should raise, When our salva-tion's rock we praise. In to his

presence let us hast, To thank him for his favours past, Down on our knees de-voutly all Before the Lord our maker fall.

Musical score for two stanzas. The first stanza, "Norwich.", consists of two systems of music for three voices. The lyrics are: "My sorrows like a flood, Impatient of restraint;". The second stanza, "S. M.", also consists of two systems of music for three voices. The lyrics are: "In-to thy bosom O, In-to thy bosom O, in to thy bosom Only God, In-to thy bosom O, in-to thy bosom O my God, In-to thy bosom O my God,".

Pool. Pf. 107<sup>th</sup>. Part 4<sup>th</sup>. B. and T.

Musical score for "Pool. Pf. 107<sup>th</sup>. Part 4<sup>th</sup>. B. and T.". It features four systems of music for three voices. The lyrics are: "Poor out a long com-plaint.", "They that in ships,with courage bold,O'er swell-ing waves their trade pursue,".

## Continued.

45

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, with a key signature of one flat. The vocal parts are written on three staves above the piano part, which includes a bass staff and a treble staff for the right hand. The lyrics describe God's wonders, mentioning "the deep" and "his wonders view". The score is on page 45 of a manuscript.

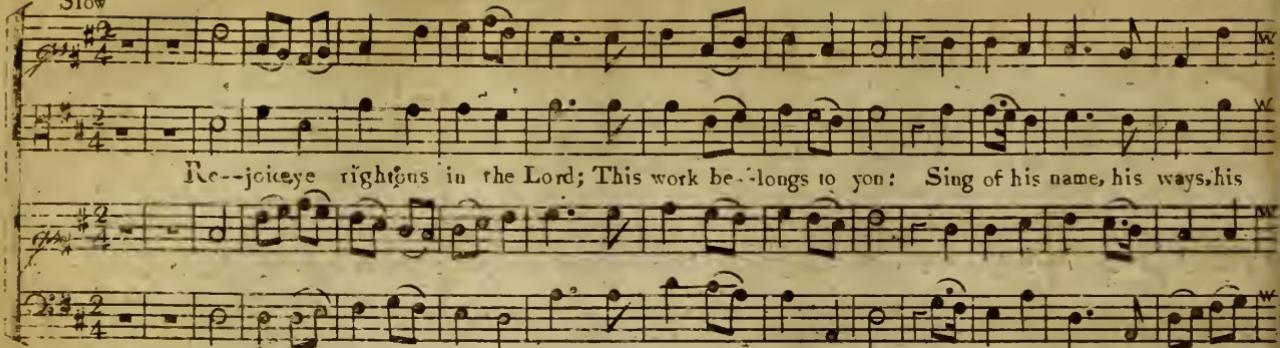
be-hold, And in the deep, and in the deep, and in the deep his wonders.  
Do God's amaz-ing works be--hold, And in the deep, and in the deep, and in the  
be-hold, And in the deep, and in the deep, and in the deep, the  
be--hold; And in the deep, and in the deep, - and in the  
view, his wo----n ders, won--ders view, . his wo----n ders, wo--ders view.  
deep his wonders,wonders, 'won----ders view,his wonders,wonders,wonders, wo----n ders view.  
deep his wo----n ders, won----n ders, view his wo----n ders, wo----n ders view.  
deep his wo----n ders, wo----n ders, view his wo----n ders, wo----n ders view.

46  
Slow

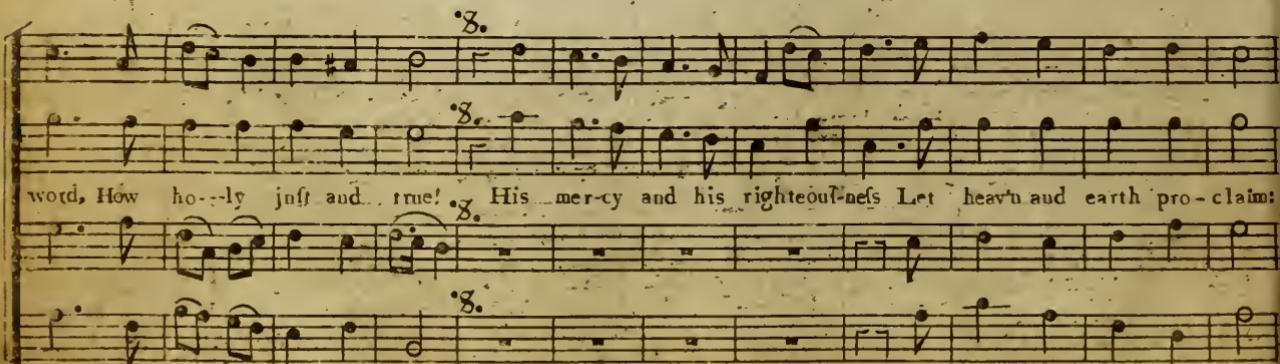
33<sup>d</sup>

Pf. 33<sup>d</sup>

D: W.



Re-joiceye rightens in the Lord; This work be-longs to yon: Sing of his name, his ways, his



word, How ho-ly just and true! His mer-cy and his righteou-snes Let heav'n and earth pro-claim:

Continued.

Lebanon.

47

His works of na-ture and of grace Reveal his wondrous name.

Rejoice ye shining worlds on high,

Pf. 24<sup>th</sup>

D.<sup>r</sup>. W.

L. M.

Be-hold the King of glo-ry nigh; Who can this King of glory be? The migh-ty Lord, the migh-ty Lord the Saviour he.

Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky, ten thousand Angels fill'd the

Those. heavn-ly guards a---round thee wait, Like char'ots tha-  
ky; Those heavenly guards a---round thee wait, Like  
Those heavn-ly guards a---round thee wait, Like char'ots that at---tend thy state, like  
Those heavn-ly guards a---round thee wait, Like char'ots tha at---tend thy state, like char'ots that at-

Continued.

49

A handwritten musical score for two voices (Soprano and Alto) and piano. The music is in common time, with a key signature of one sharp. The vocal parts are written on four-line staves, and the piano part is on a single staff below them. The vocal parts enter at different times, with the Alto entering first and the Soprano joining later. The lyrics describe celestial guards surrounding a ruler. The score includes dynamic markings like 'f' (fortissimo), 'p' (pianissimo), and 'mf' (mezzo-forte). Measure numbers 1 and 2 are indicated above the piano staff.

attend thy state, Those heav'ly guards a-round thee wait, Like char'ots that attend thy state, Those  
char'ots that attend thy state, Those heav'ly guards a-round thee wait, Like char'ots that attend thy state, Those  
char'ots that attend thy state, Those heav'ly guards a-round thee wait, Like char'ots that attend thy state, Those  
state Those heav'ly guards a-round thee wait, Like char'ots that attend thy state.  
char'ots that attend thy state,  
heav'ly guards a-round thee wait, Like char'ots

With reverence let the saints appear, with reverence let the saints appear

With reverence let the saints, the saints appear And bow be-

With reverence let the saints appear, with reverence let, with reverence let, the saints appear

With reverence let the saints appear, with reverence let the saints ap---pear

His high commands with rev<sup>l</sup>-rence hear, his high com-

fore the Lord His high commands with rev'----rnce hear, his high commands with

His high commands with rev'-----rnce hear,

His high commands with rev'----rnce hear his high commands

Continued.

1 2 51

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) on five staves. The music consists of mostly eighth and sixteenth note patterns. The lyrics are as follows:

-mands with rev'rence hear, And tremble at his word, and tremble at his word, & tremble  
rev'rence hear, And tremble at his word, and tremble at his word.  
And tremble at his word, and tremble at his word, & tremble  
And tremble at his word, and tremble at his word, and tremble

90<sup>th</sup>

C. M.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) on five staves. The music consists of mostly eighth and sixteenth note patterns. The lyrics are as follows:

90<sup>th</sup> C. M.

Bethlehem. Christmas Hymn, or Ps. 4<sup>th</sup> D: W. C. M.

While shepherds watch their flocks by night,  
All seated on the ground  
The Angel of the Lord came down,  
And glory shone a-round,

The Angel of the Lord came down,  
And glory shone a-round,  
The Angel of the  
shone a-round.

The Angel of the Lord came down, & glory shone a-round,

The Angel of the Lord came down, & glory shone a-round,  
The

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

Continued.

53

Handwritten musical score for two voices and piano. The vocal parts are in common time, treble clef, and G major. The piano part is in common time, bass clef, and G major. The vocal parts sing in unison. The piano part features eighth-note patterns. The score includes lyrics: "Lord came down and glo-ry shone" (first system), "nd, And glo-ry, and glo-ry, and glo-ry shone a-round." (second system), and "Angel of the Lord came down." (third system). Measure numbers 1 and 2 are indicated above the piano staff.

Paris.

L. M.

Handwritten musical score for piano, continuing from the previous page. The piano part is in common time, bass clef, and G major. It consists of four systems of music, each featuring eighth-note patterns. Measure numbers 1 through 4 are indicated above the piano staff.

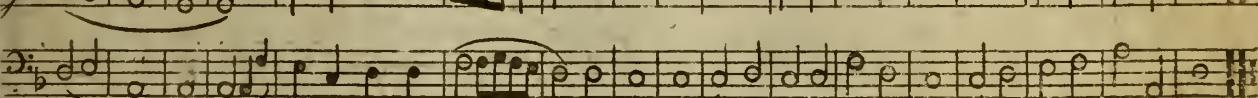
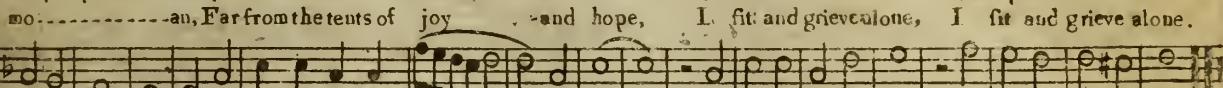
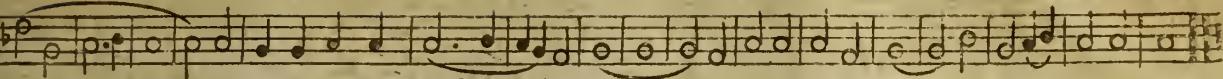
54 \* Bethany. Pl. 102<sup>d</sup> 1<sup>st</sup> and 4<sup>th</sup> verses D! ^W.

The image shows 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 music consists of mostly eighth-note patterns. The lyrics are written below the staves:

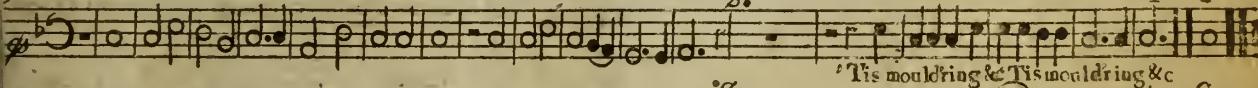
Hear me O God, nor hi-----de thy face; But answer left I die, but answer left I die: Hast thou not  
builta throne of grace to hear when sinners cry. As on some lone---ly building top, The sparrow tells her

Continued.

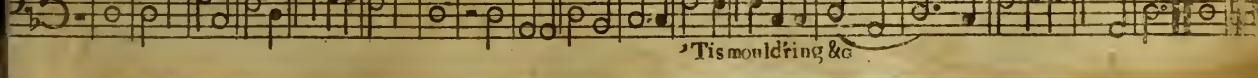
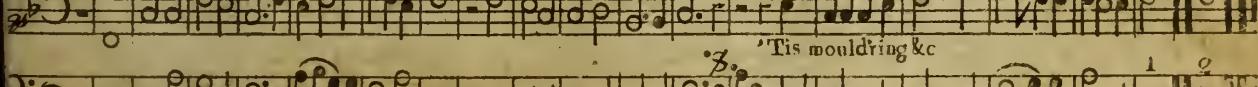
55



\* Norfolk. Ps. 90<sup>th</sup> 2<sup>d</sup> verse D: g. W. S. M.



Alas the brittle clay 'S. 'Tis mouldring back to dust.

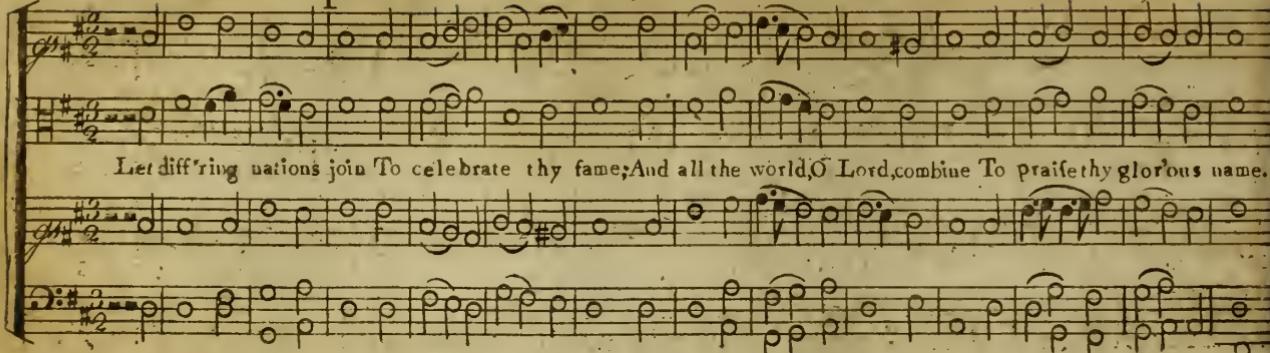


56

Philadelphia.

Pr. 67.<sup>th</sup> 3.<sup>d</sup> verse B. and T.

S. M.



Let diff'rent nations join To celebrate thy fame; And all the world, O Lord, combine To praise thy glorious name.

A handwritten musical score for three staves, continuing from the previous page. The top staff begins with a treble clef, the middle with an alto clef, and the bottom with a bass clef. The key signature is one sharp. The music consists of measures of quarter notes and eighth notes, primarily using a common time signature. The vocal parts are labeled 'B.' and 'T.' above the middle staff, and 'S. M.' above the bottom staff. The lyrics continue in a repeating pattern.

And all the world, O Lord, O Lord,

\* Williamsburg. Pl. 33<sup>d</sup>. D<sup>r</sup> W. P. M.

57

Ye holy souls, in God rejoice, Your Maker's praise becomes your voice; Great is your theme, your songs be

new: Sing of his name, his word, his ways, His works of nature and of grace, How wise and holy, just and true!

58 \* Greenfield. Pf. 46<sup>th</sup>. B. and T. P. M.



God is our refuge in distress, A present help when dangers press; In him, undaunted, well con fide:

8.

The

Tho' earth were from her

Tho' earth were from her center lost, And mountains in the ocean lost, Torn &c...

Tho' earth were from her center lost, And mountains in the ocean lost, Torn piece meal by the roaring tide

earth were from her center lost, And mountains in the ocean lost, Torn piece meal by the roaring tide, Torn &c -

center lost, And mountains in the ocean lost, Torn &c - Torn &c -

\* LenoX. Pf. 148<sup>th</sup>. D: W. P. M.

859

Ye tribes of Adam join With heav' & earth & seas, And offer notes divine To your Creators praise.

z.

Ye

Ye ho-ly throng of an-gels bright worlds of light &c.

1

2

Ye ho-ly throng of an-gels bright, In worlds of light Begin the song.

1

2

Ye ho-ly throng of an-gels bright, Ye &c.

1

2

Ye ho-ly throng of an-gels bright, Ye ho-ly throng of an-gels bright, In worlds of light &c.

60 \* Virginia. Ps. 89<sup>th</sup> 4<sup>th</sup> verse D: W. C. M.

Three staves of musical notation in common time, key signature of one sharp. The first staff uses soprano C-clef, the second staff alto F-clef, and the third staff bass G-clef. The music consists of eighth and sixteenth note patterns.

Thy words<sup>g</sup> raging wind controul, And rule the boiffrons deep, Thou mak<sup>g</sup> sleeping billows roll, The ro-----lling billows

\* New-Haven. Ps. 115<sup>th</sup> 2<sup>d</sup> verse D: W.

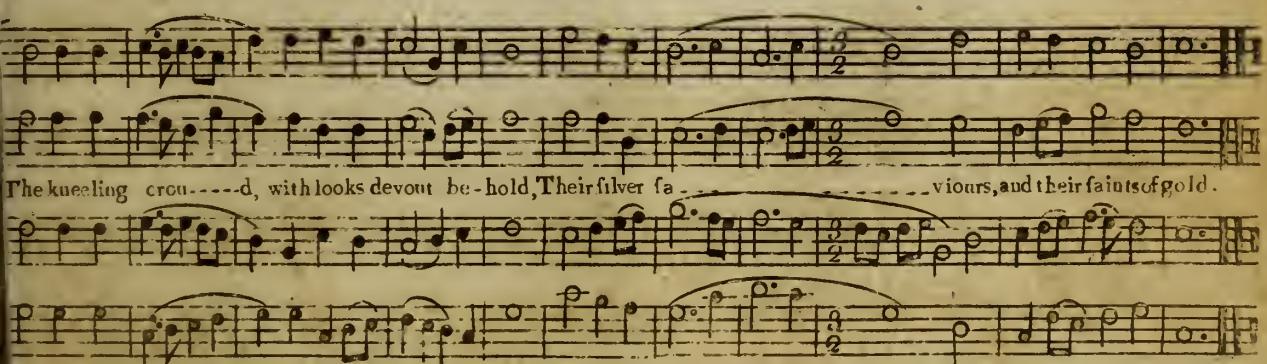
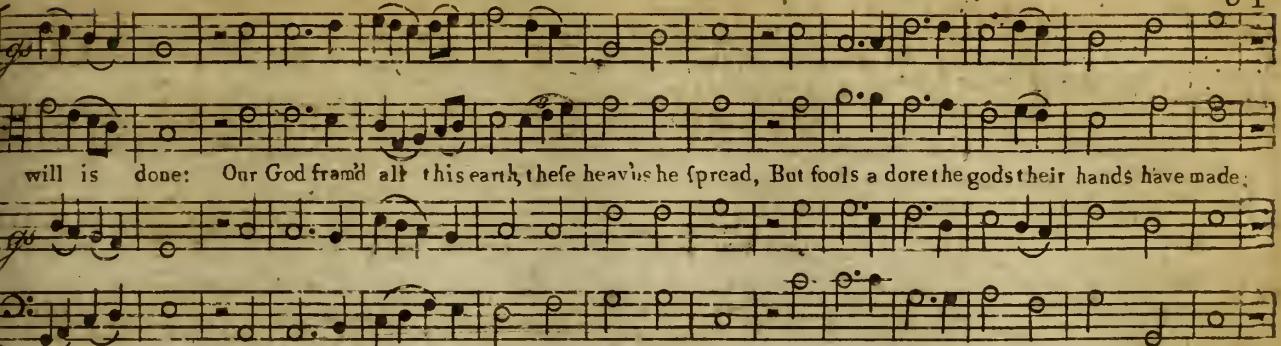
Three staves of musical notation in common time, key signature of one sharp. The first staff uses soprano C-clef, the second staff alto F-clef, and the third staff bass G-clef. The music consists of eighth and sixteenth note patterns.

Sleep, The rolling billows sleep. 1 2

Heav'n is thy higher court, there standst thy throne, And thro' the lower worlds thy

Continued.

61



62

\* Bridg-water. Ps. 95<sup>th</sup>

B. &amp; T.

L. M.

Musical score for Bridg-water, Psalm 95<sup>th</sup>, B. & T., L. M. The score consists of two staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics "For we—" appear at the beginning of the first measure. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics "O come, loud anthems &c —" appear at the beginning of the first measure. The lyrics "For we our voices &c —" appear at the beginning of the second measure. The lyrics "For we — When — When —" appear in both measures.

\* Stafford.

Ps. 118.

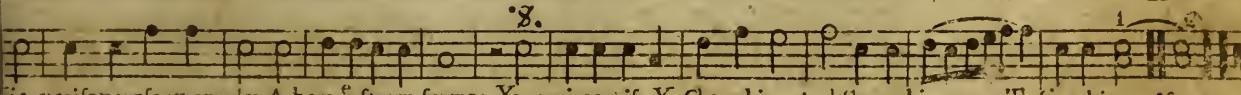
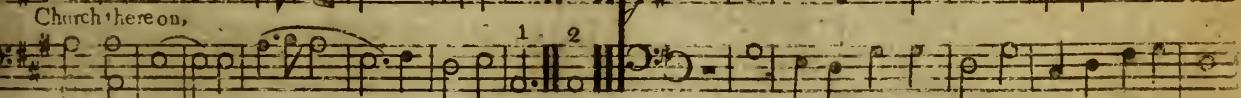
D<sup>r</sup>. W.

S. M.

Musical score for Stafford, Psalm 118, D<sup>r</sup>. W., S. M. The score consists of two staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics "See what a living Stone The builders did refuse;" appear at the beginning of the first measure. The lyrics "Yet God hath built his Chu—" appear at the beginning of the second measure. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics "Yet God hath built his Church, yet God" appear at the beginning of the first measure. The lyrics "Yet God hath built his Church, here on; Yet God" appear at the beginning of the second measure.

Continued.

\* Fame. Pf. 148<sup>th</sup> B.& T. 63



My soul repeat his praise Whose mercies are so great: Whose anger is so slow to rise, So ready to a-bate, God will not always

chide; And when his strokes are felt, His strokes are fewer than our crimes, And lighter than our guilt, And lighter than our guilt.