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LUX ET VERITAS

אורים ותמים

Presented by

Mrs. Wm. A. Larne

1861.

(B)

Sculf
June 3, 1912
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xx M. 149a. 85

The G

Treble.

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

Tenor.

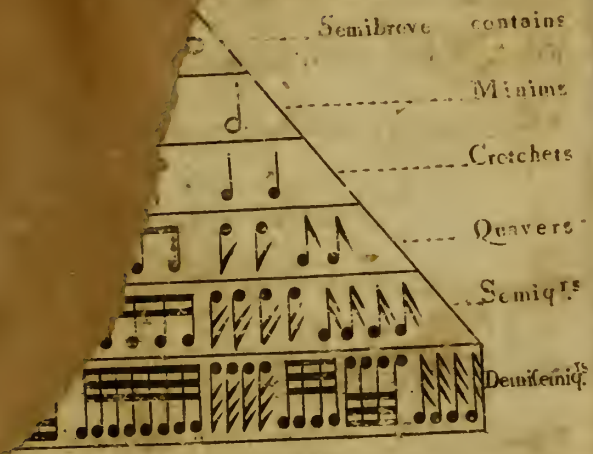
14	F	fa	F	
13	E	la	E	
12	D	ſol	D	
11	C	fa	C	
10	B	Mi	B	
9	A	la	A	
8	G	gs ſol	G	
7	F	fa	F	
6	E	la		

Baſs.

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

FF

s and their Proportions

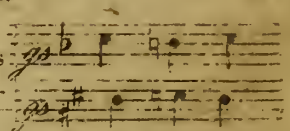
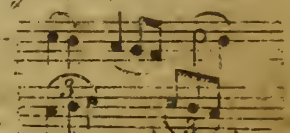
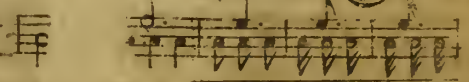
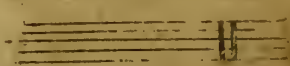


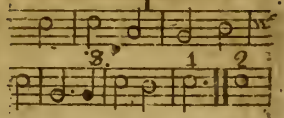
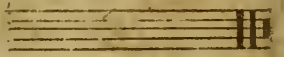
.B. The notes bear the same proportion to each other in all sorts of time.

A Brace — Shows how many parts are sung together.

A Stave — Five lines with their spaces, whereon music is written

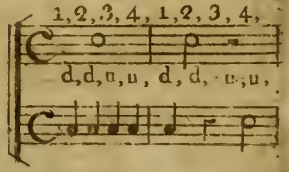
s,

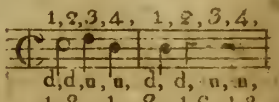
Characters.		Explanations.	Examples. 7
Ledger line	—	Is added where notes aſcend or deſcend a line beyond the ſtave.	
Flat,	b	Set before a note, ſinks it half a tone.	
Sharp,	#	Set before a note, raiſes it half a tone.	
		Flats or ſharps, when ſet at the beginning of a tune, affect all the notes on the 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.	
Dot or point,	•	At the right hand of a note, makes it half as long a- gain, a ſemibreve equal to three minims, &c.	
Single bar,	|	Divides the time according to the meaſure-note of the mu ut.	
Double bar,	‖	Shows the end of a ſtrain.	

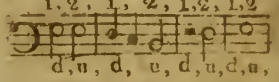
Characters.		Explanations.	Examples.
Direct,	𝄐	At the end of the ſtave, ſhows the place of the ſucceeding note.	
Repeat,	𝄇	Denotes a repetition of the tune, from the note over, or under, which it is placed, to a double bar, or close.	
Figures,	1, 2,	The note, or notes, under figure 1, is ſung before 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.	

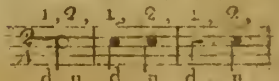
COMMON-TIME Moods

First	𝄴	Common time is meaſured by even numbers or 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	𝄵	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	𝄶	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.





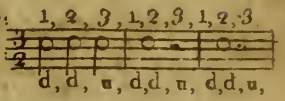




TRIPLE-TIME MOODS.

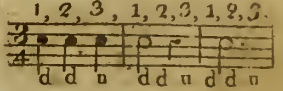
First 3/2

Triple time is measured by odd numbers or threes, the fall double to the rise. 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.



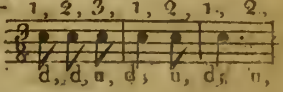
Second 3/4

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.



Third 3/8

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.



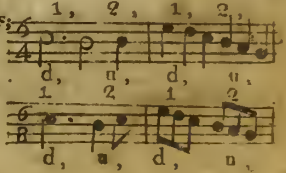
COMPOUND MOODS.

First 6/4

Contains six crotchets in a bar, and sung in the time of two seconds; two equal beats, one down, the other up.

Second 6/8

Contains six quavers in a bar, and beat as the first mood of compound time, only half as quick again.



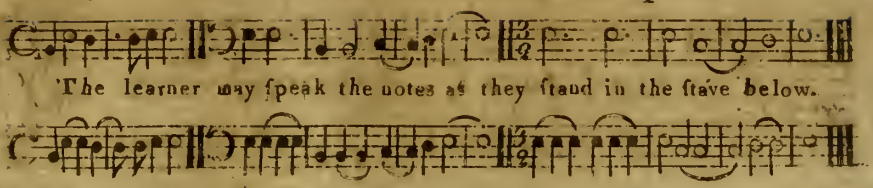
The two last of these moods are a compound of common and triple measure: -- common, as the bar is equally divided, the fall being equal to the rise; and of triple, as each half of the bar is three fold.

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

Explanations.

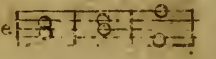
Notes of Syncopation, are those driven out of their proper order in the bar, or driven through the Bar, and require the hand to be taken up or put down, while sounding.

Examples.



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

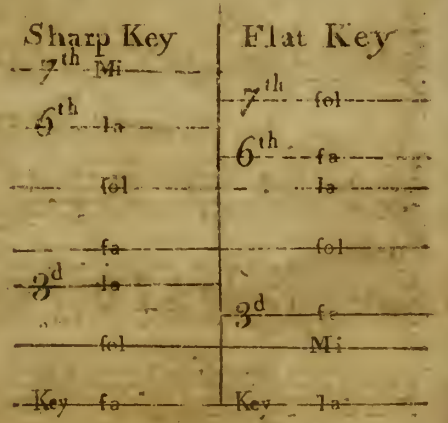
Choosing notes; are when one stands directly over another, and one only to be sung by the same voice.



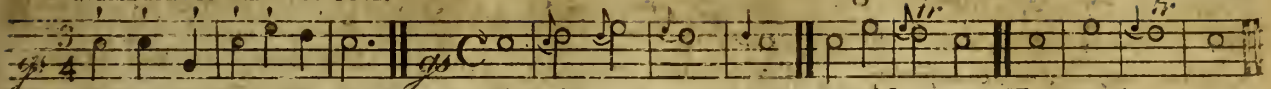
A key, in music, is the principal and governing tone.

There are but two natural primitive keys in music, Viz. C the Sharp key, and A the flat key. No tune can be formed, rightly and truly, but on one of these two keys, except the Mi be transposed by flats or sharps, which bring them to the same effect as the two natural keys. 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.

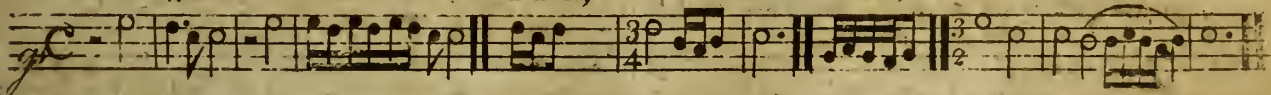
In the sharp key, (which is chearful) every third, sixth, and seventh, is half a tone higher than in the flat and mournful key



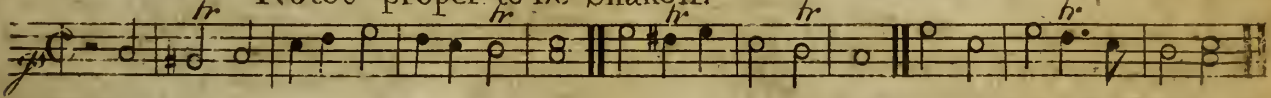
Marks of diſtinction. Leading Notes.



Trill, Explaind. Single Turn, Example. Double Turn, Example.



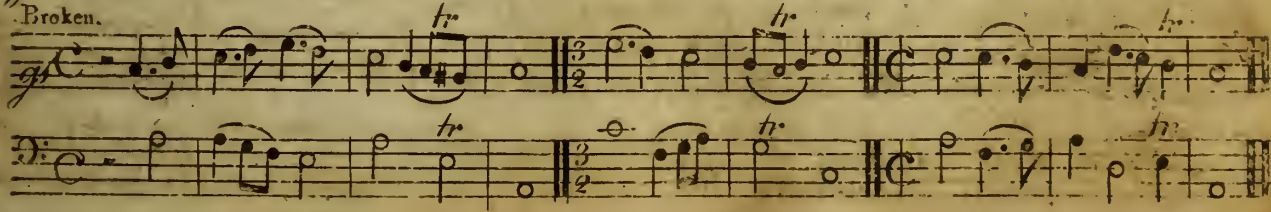
Notes proper to be Shaken.



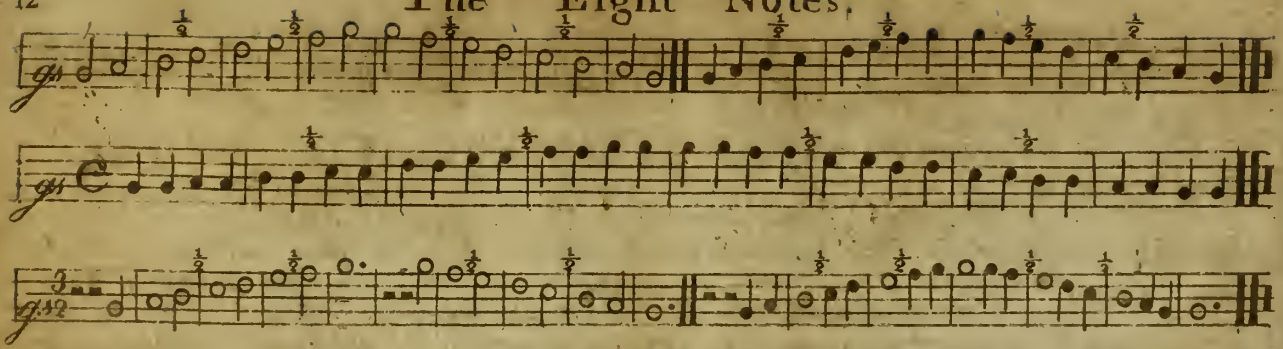
An Example of Tranſition, or breaking of Notes.

Plain Notes.

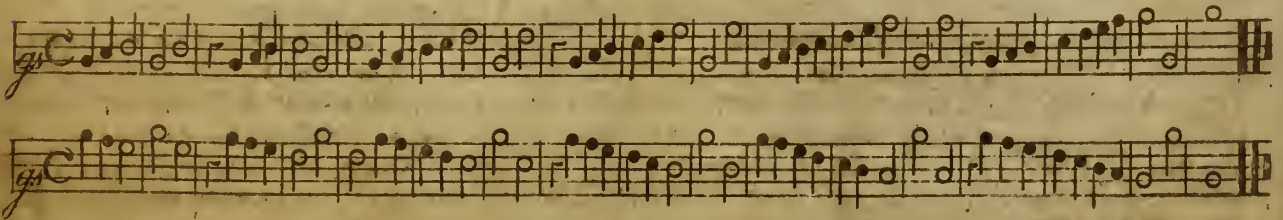
Broken.



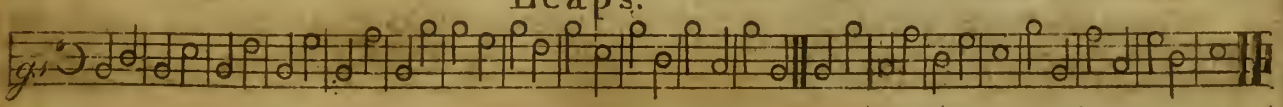
The Eight Notes.



Intervals Proved.



Leaps.



OF TUNING AND FORMING THE VOICE.

LEARNERS, 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 medium 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.

IN 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 beats, which

two notes

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 atended 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 ſuitable, as might, thunder, &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, eternalle, &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

PSALM TUNES, IN FOUR PARTS.

THE INDEX.

Tunes Names.	American Authors.	Page.
COMMON METRES.		
BANGOR		1
* Bethany,	Bunnel,	54
Bethlehem,	Billings,	52
Buckingham		25
Colchester		1
Egham		24
Knighton		36
Mear		2
Newbury		39
New North,	Billings,	20
Parindon		26
Plymouth		34
Portsmouth		32
Princetown,	Billings,	20
Psalm 3		50
—— 9		29
—— 24	Brown,	41
—— 33		46
—— 34		35
—— 57		28
—— 90		51
Psalm 145		34
Queenborough		29
Rineton		22
Rochester		24
St. Martin's		3
Stroud		3
Suffield,	Ingersoll,	38
* Virginia,	Brownson,	60
Wantage		2
Warwick		23
Watling		30
Willington		25
LONG METRES.		
All Saints		5
Angels Hymn		7
Bath		6
Brentwood's 100		40
* Bridgwater,	Edson,	62
Brookfield,	Billings,	4
Burton		38
Chester	Billings,	8

Kingsbridge

INDEX.

Tunes Names.	*American Authors.*	*Page.*
Kingsbridge		20
Lebanon		47
* New Suffield,	Edson,	33
Old 100		4
Paris		53
Pool		44
Psalm 150		26
Putney		6
Rickmansworth		5
Stockbridge,	Billings,	42
Washington,	Billings,	48
Wells		8
Winchester		7
* White Haven		37
SHORT METRES.		
Aylesbury		11
Childerditch		9
* Christiana,	Johnson,	37
Fulham		64
Hebron,	Billings,	12
Little Marborough,		10
New Castle		10
New Eagle-Street,		28
New Hingham,	Billings,	32
New South,	Billings,	12
" * Norfolk,	Brownson,	55
" Norwich,	Unknown,	44
Philadelphia,	Billings,	56
Royal		40
St. Thomas's		11
" * Stafford,	Reed,	62
Sutton		9
PARTICULAR METRES.		
America,	Billings,	19
Amherst,	Billings,	27
Columbia,	Billings,	21
Dalston		15
* Fame,	Johnson,	63
" * Greenfield,	Edson,	58
Landaff		17
" * Lenox,	Edson,	59
* New-Haven,	Johnson,	60
* Psalm 89		14
St. Helen's		
St. Michael's		
Sherburne,	Billings,	
* Williamsburg,	Johnson,	57
Wrentham,	Billings,	16

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

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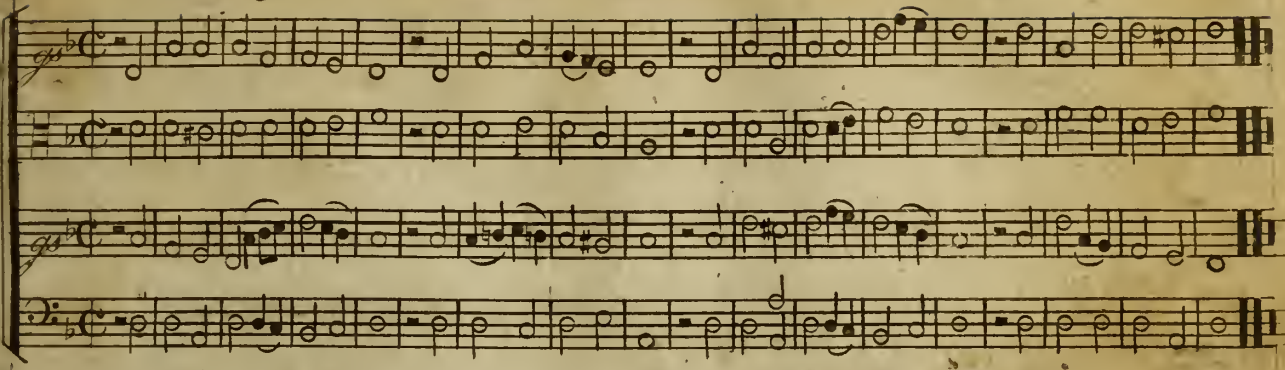

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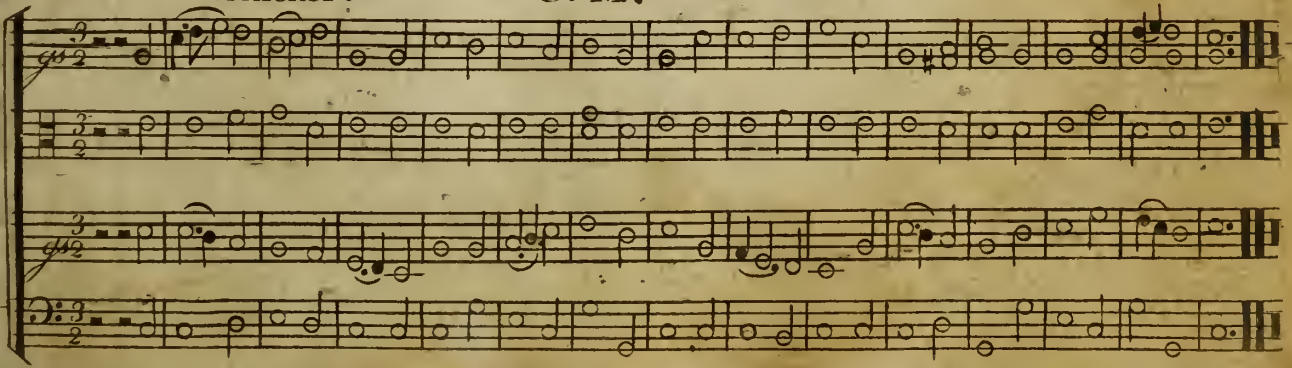

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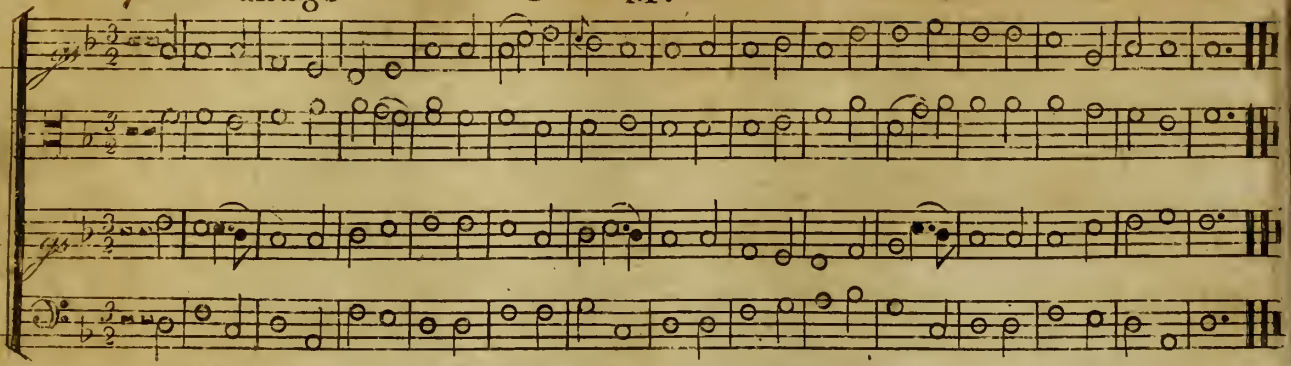

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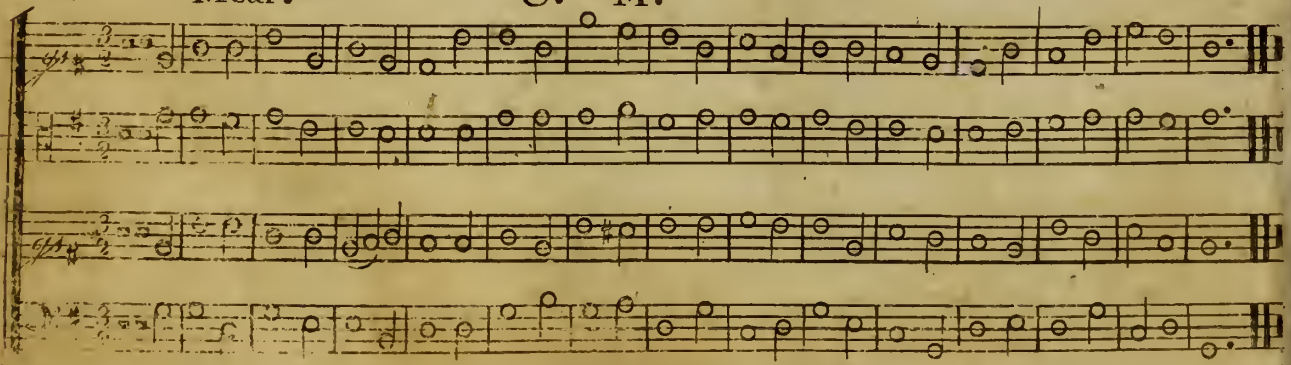

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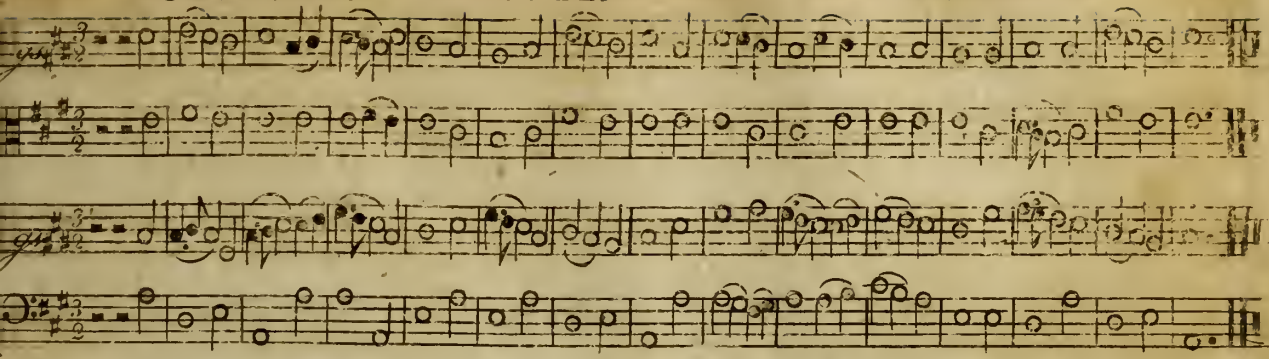

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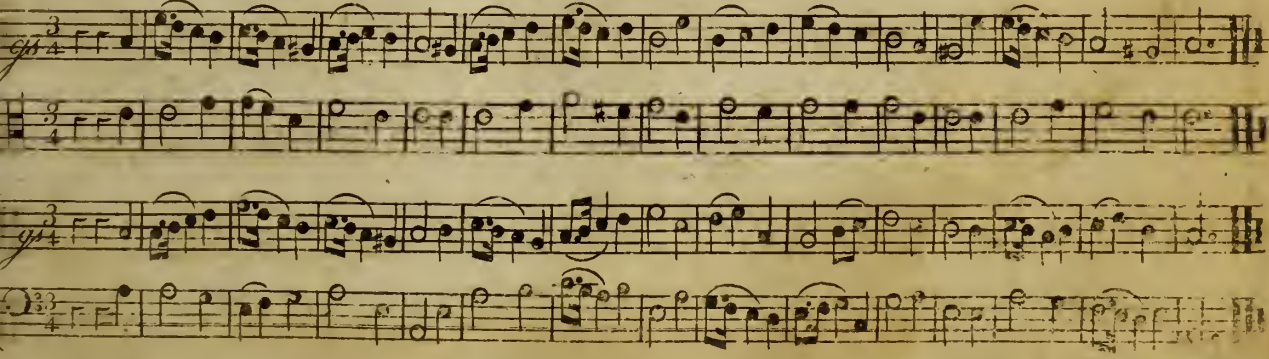

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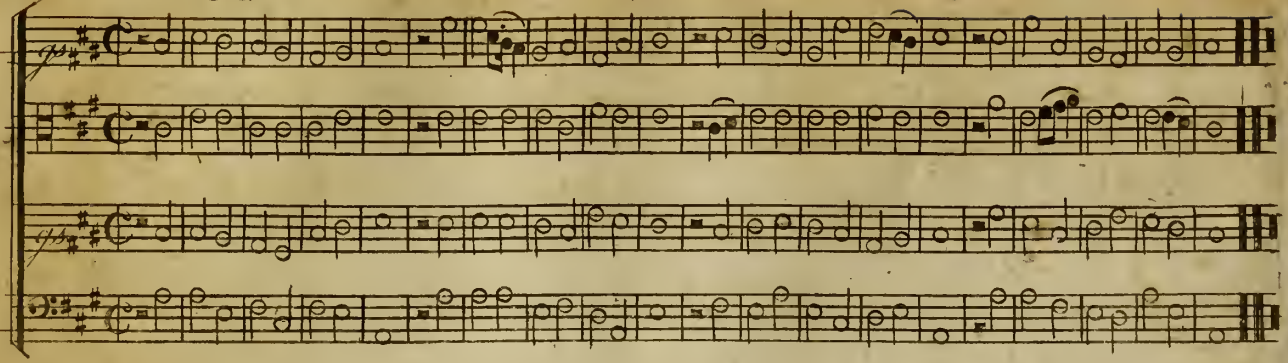

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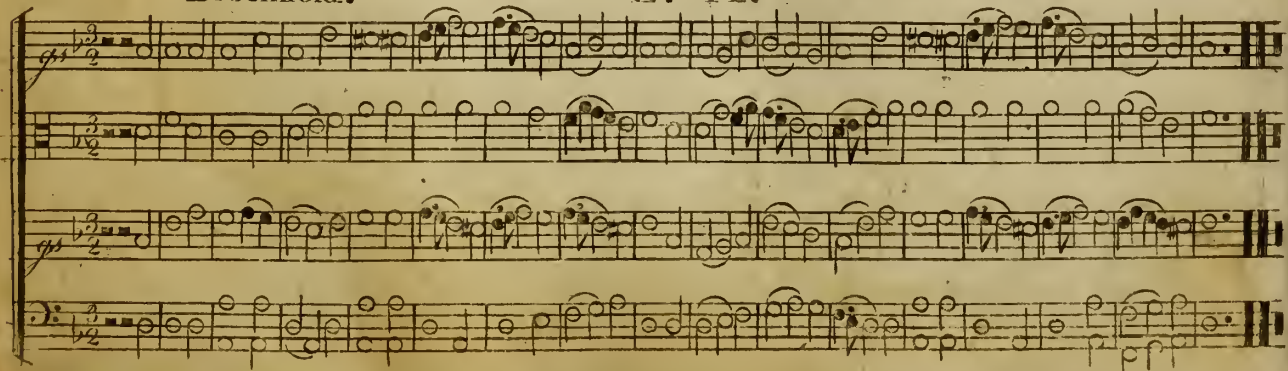

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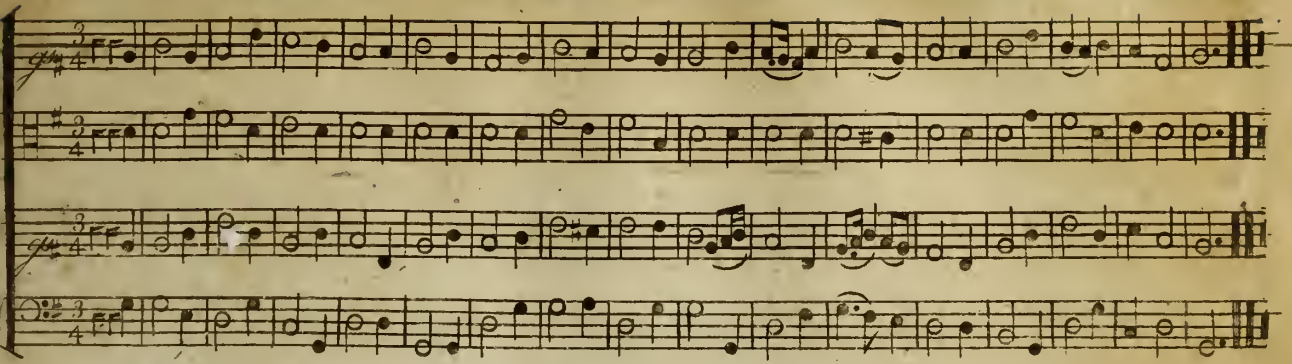
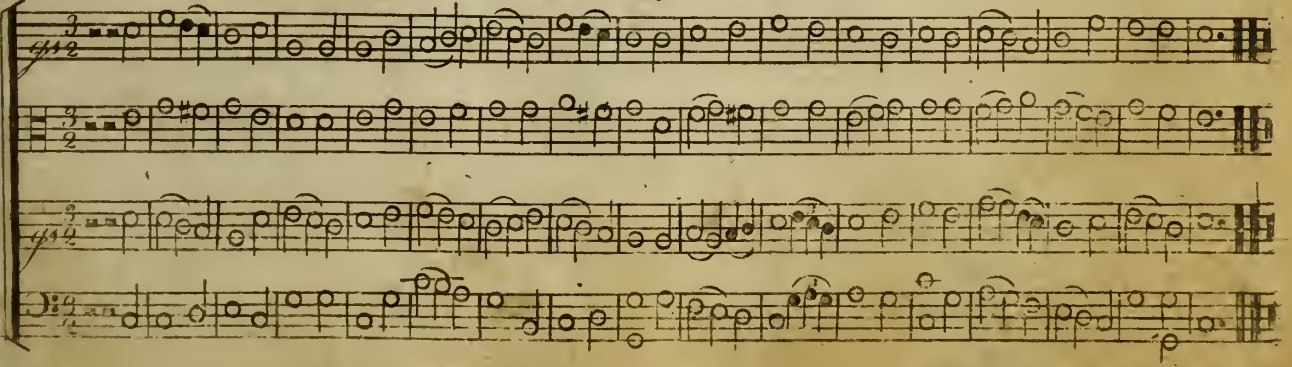


All-Saints. L. M.



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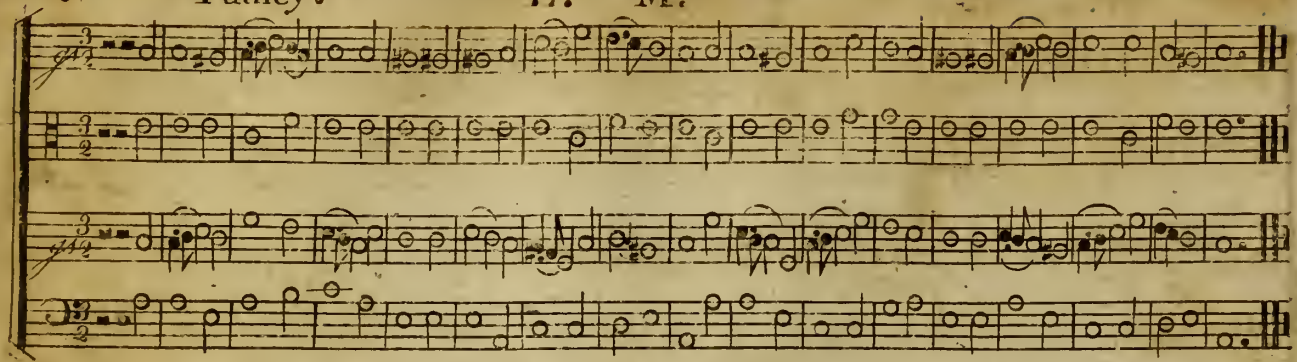

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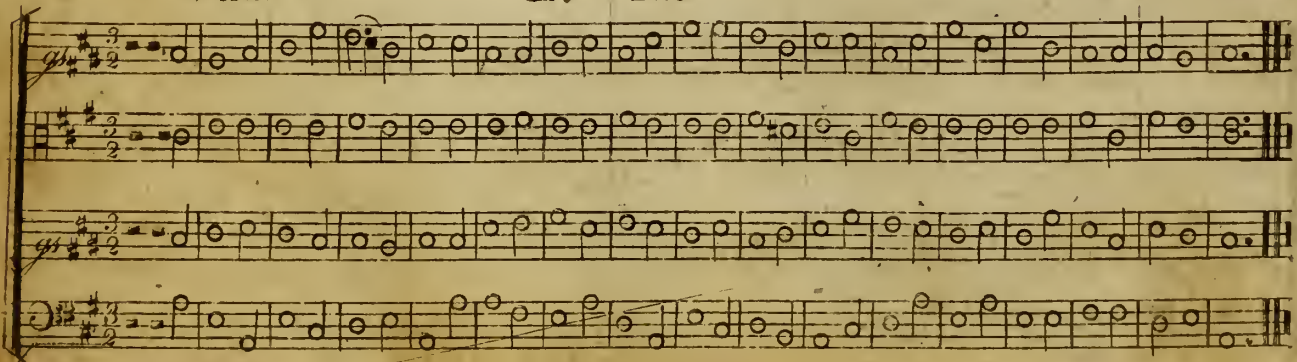

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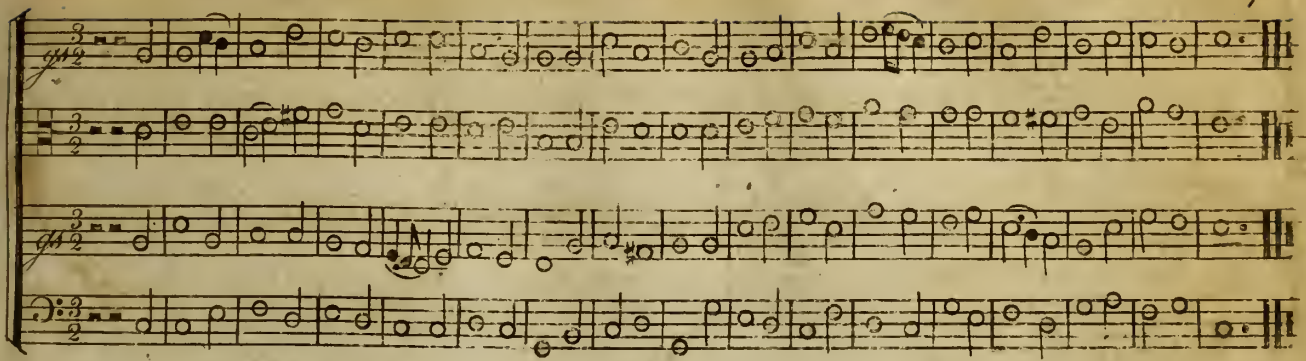

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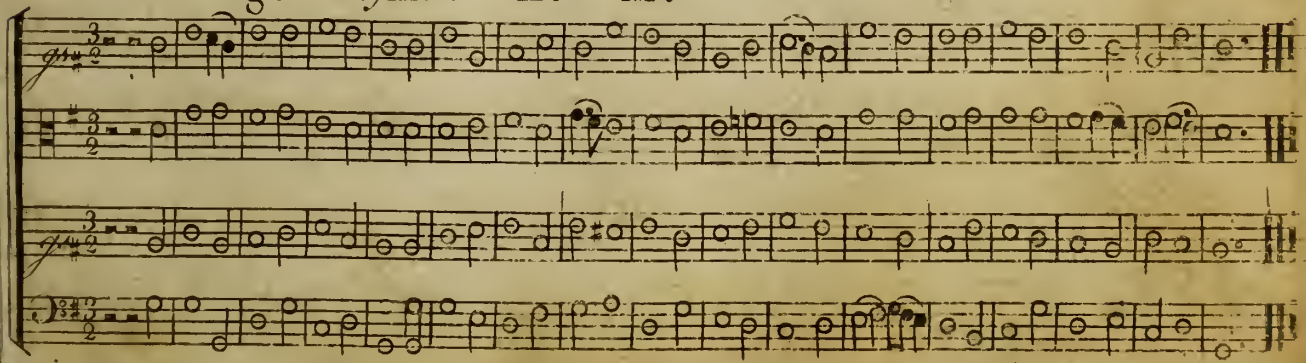

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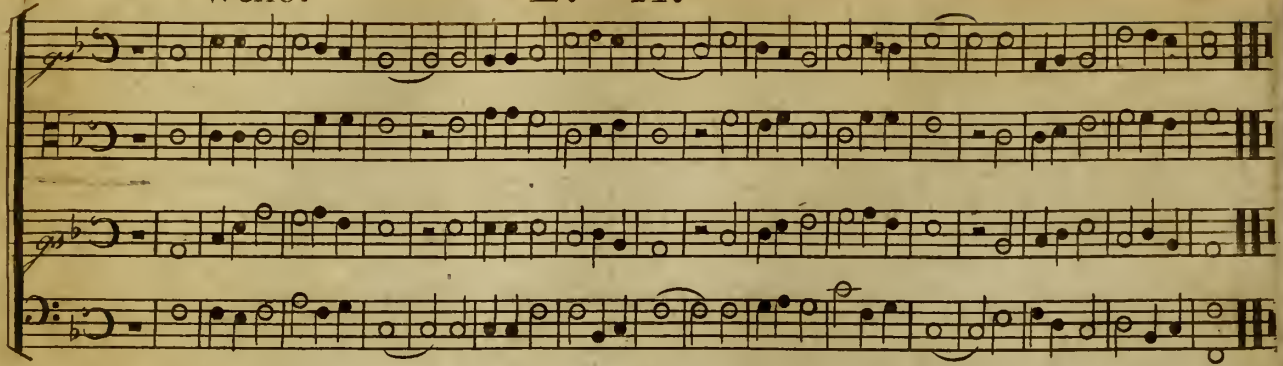

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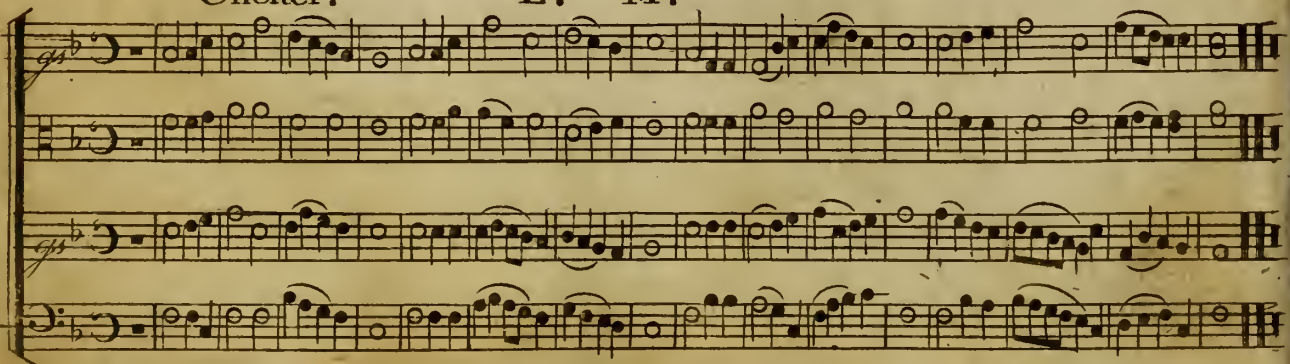

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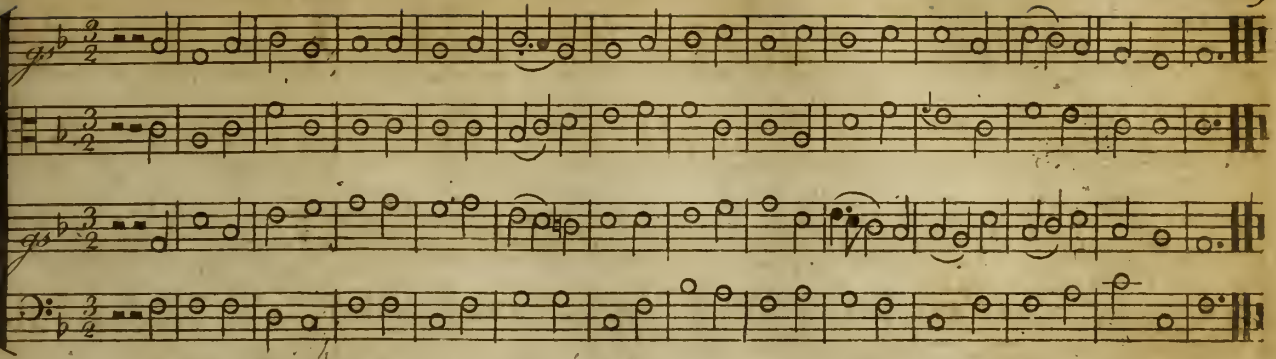

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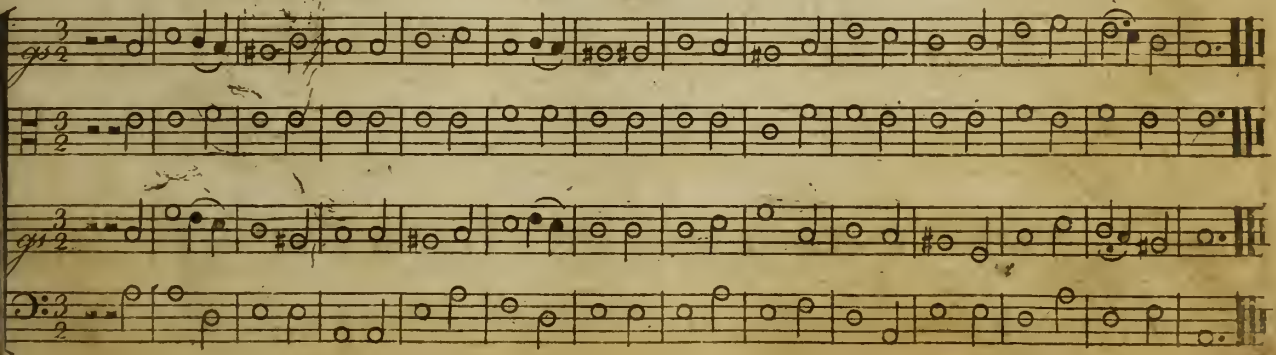

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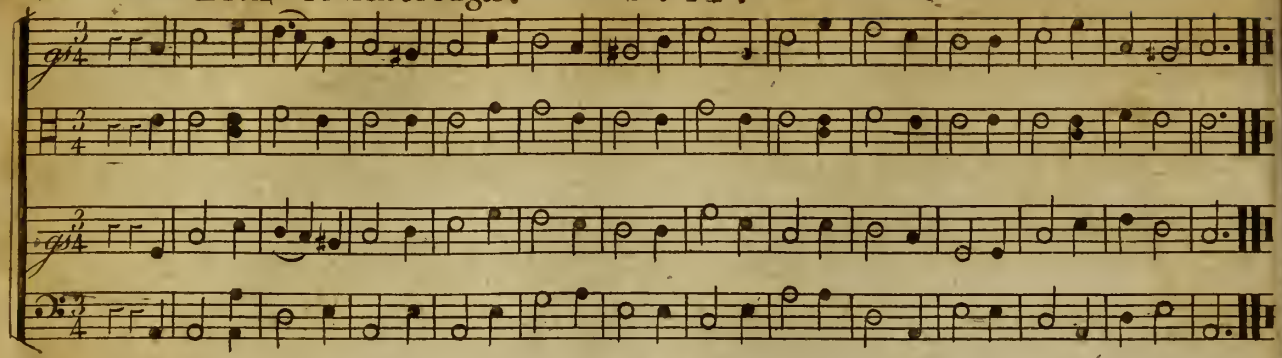

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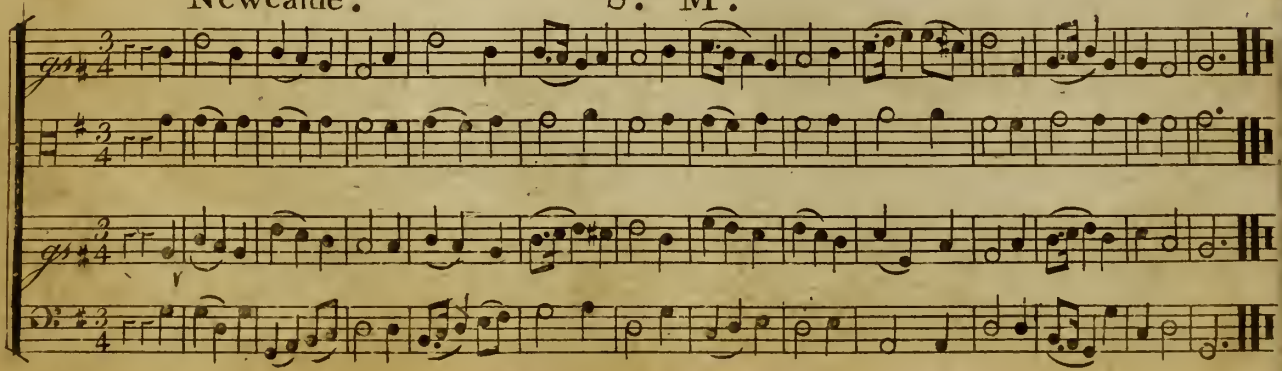

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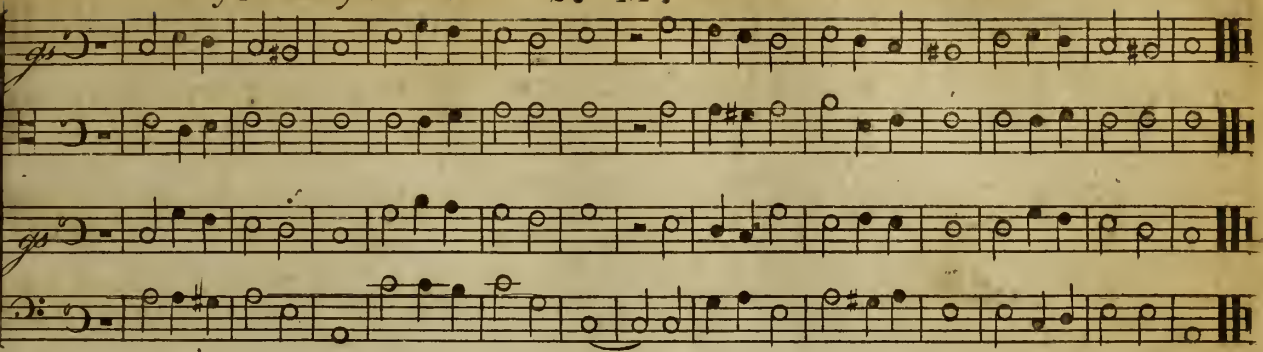
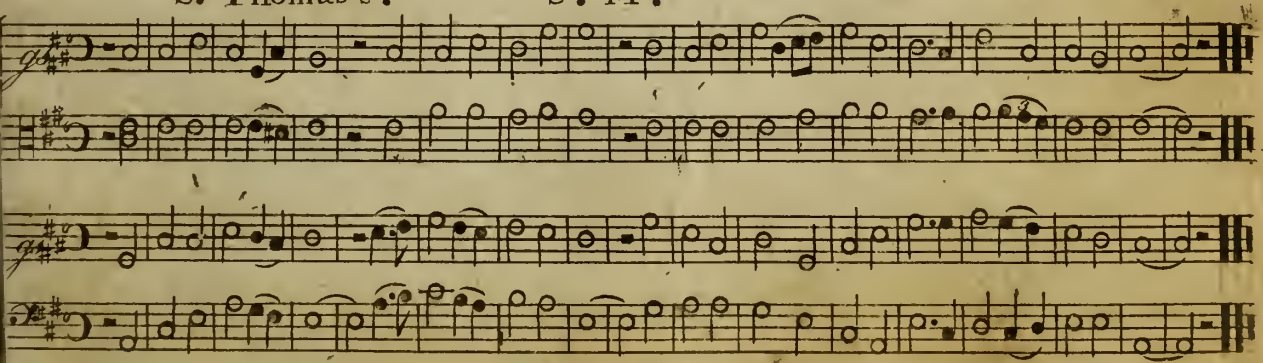
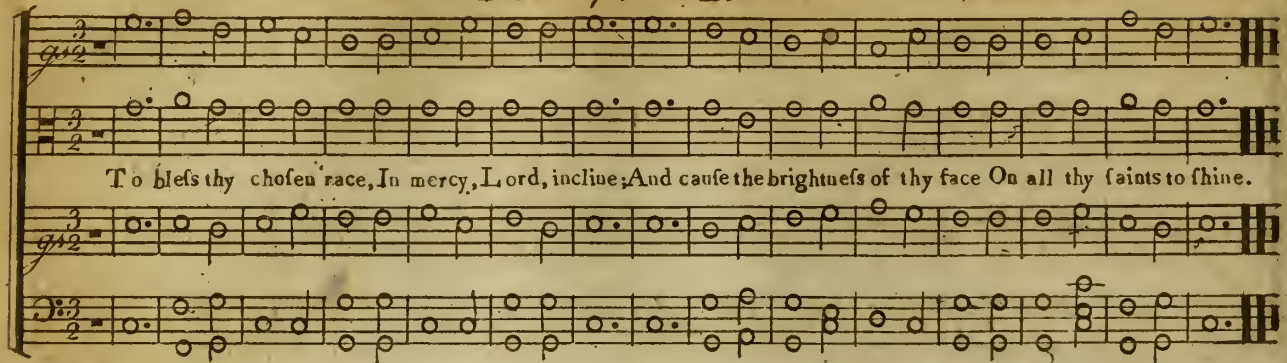


St. Thomas's. S. M.



New South. | Pf. 67. B.& T. S. M.



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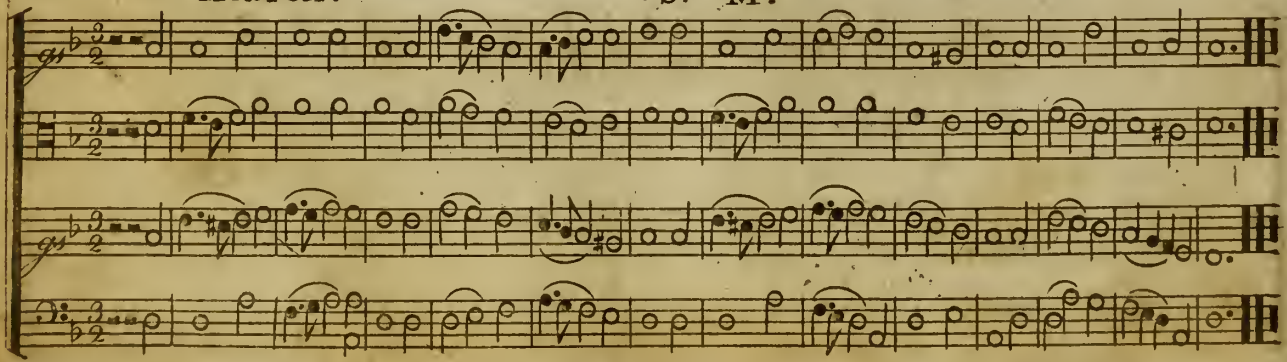
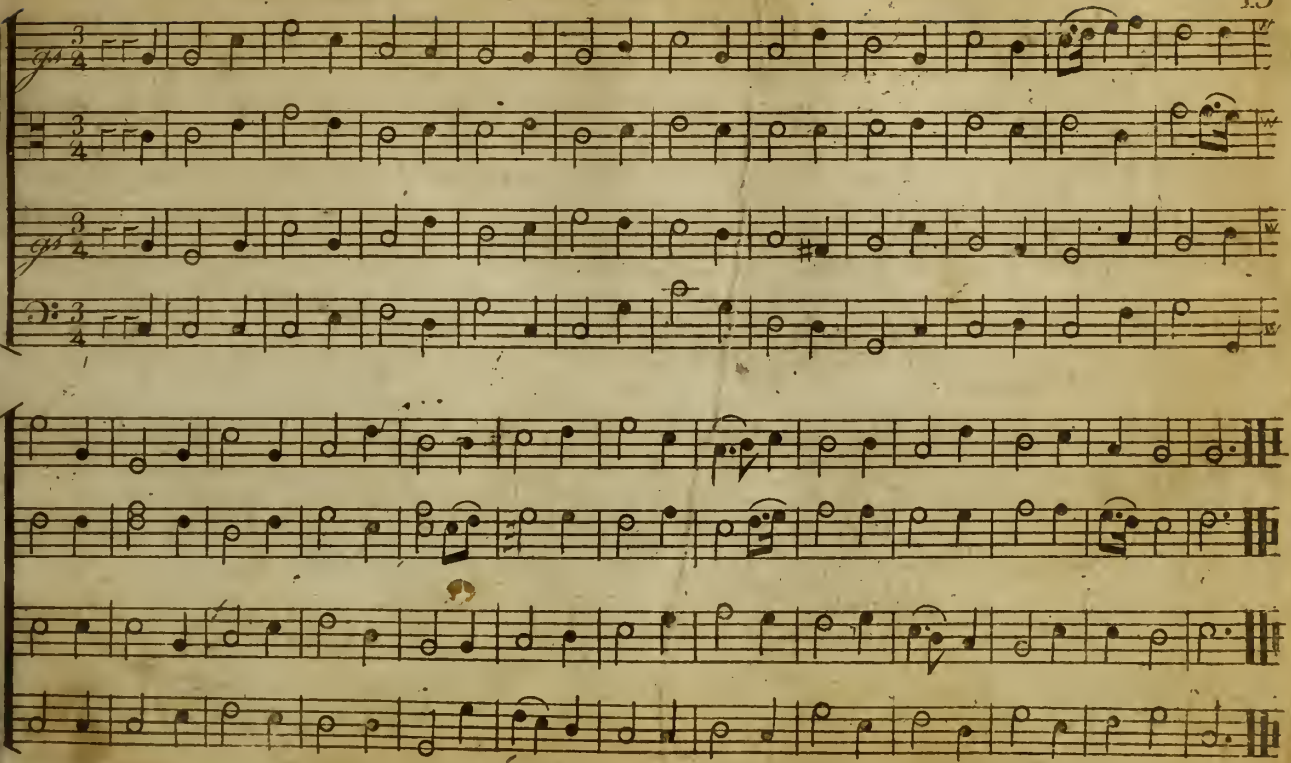
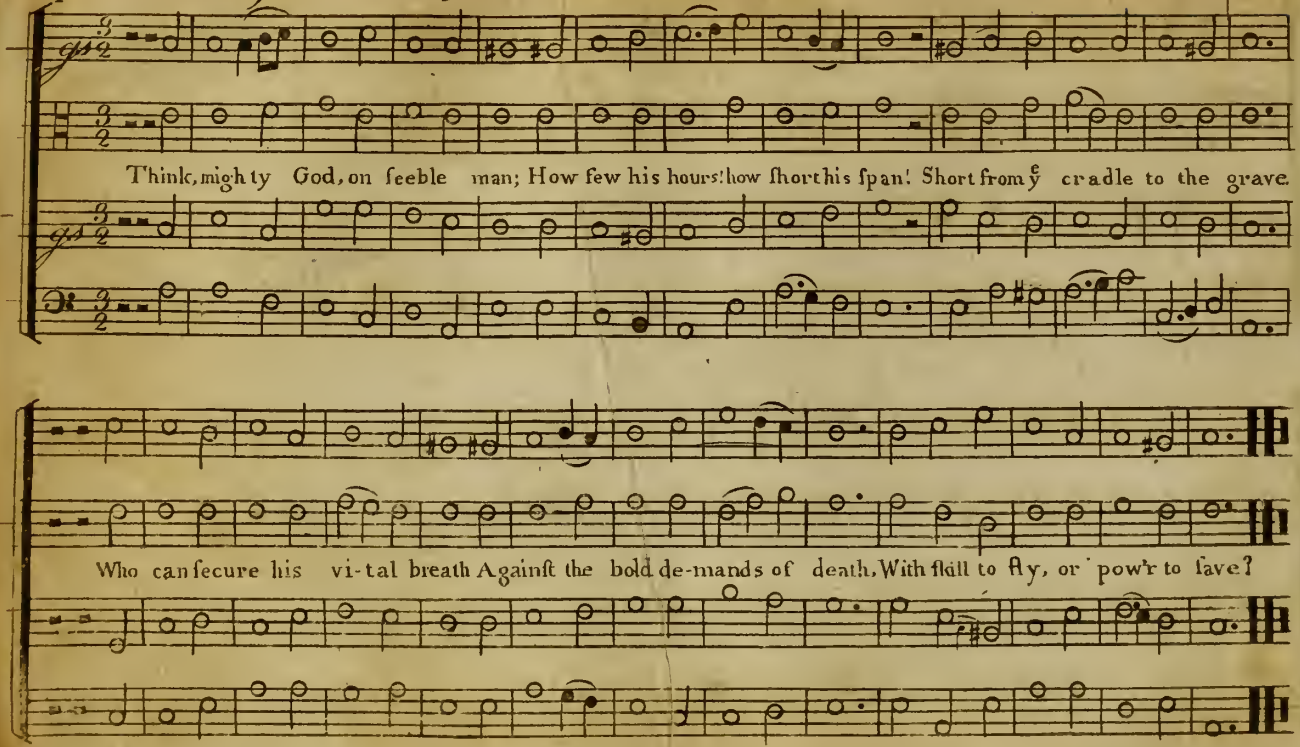
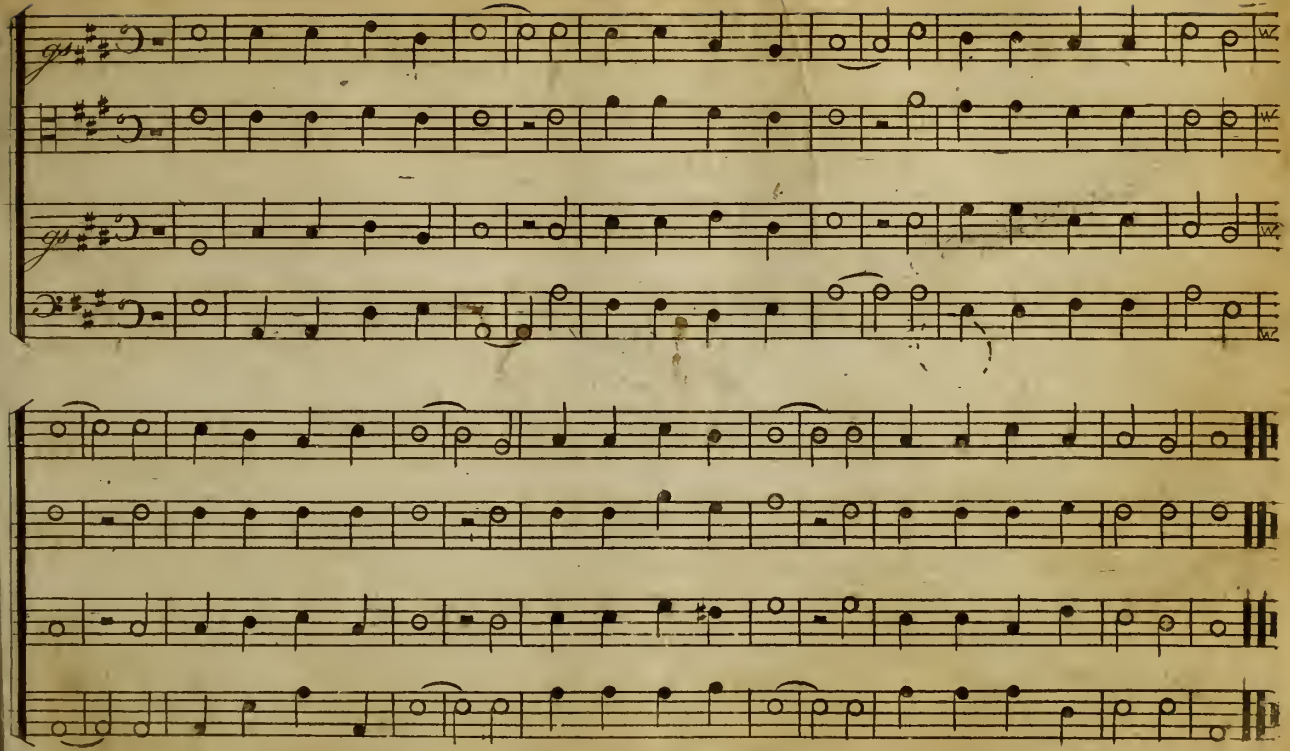


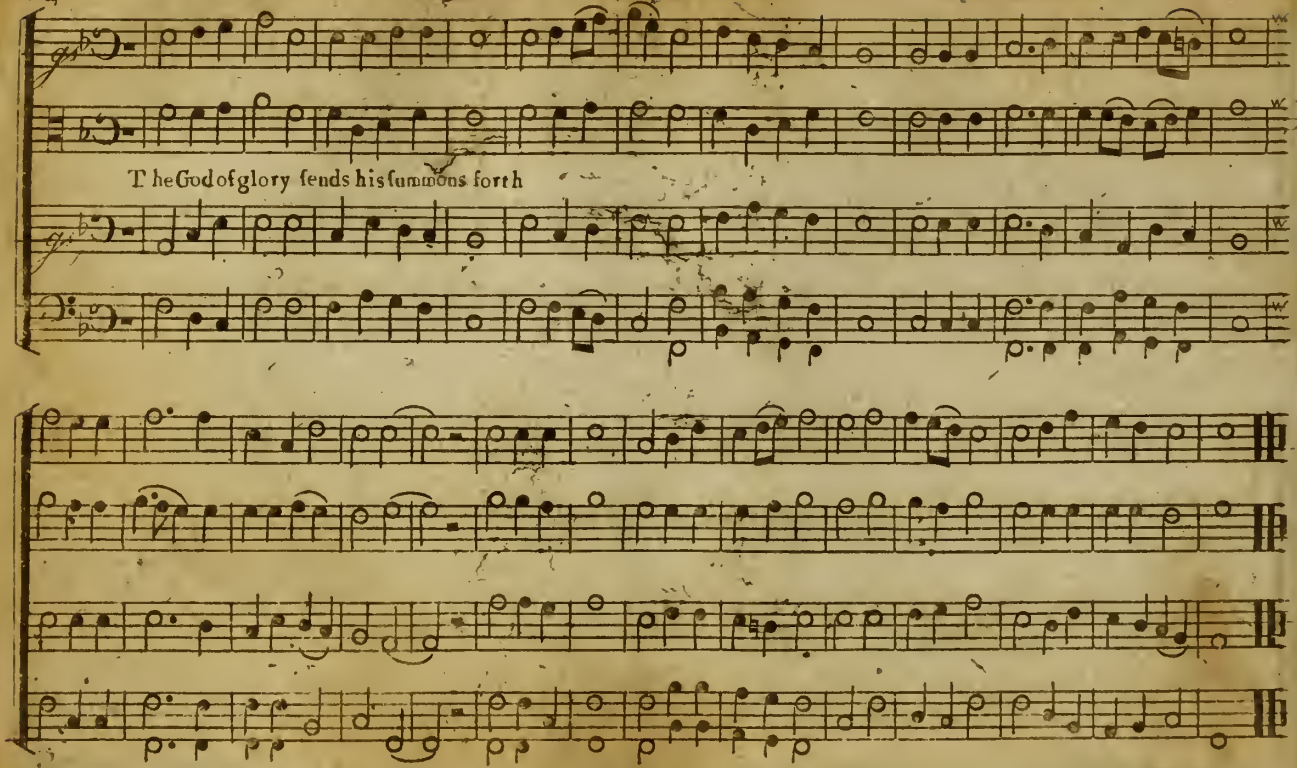
St. Hellen's. P. M.

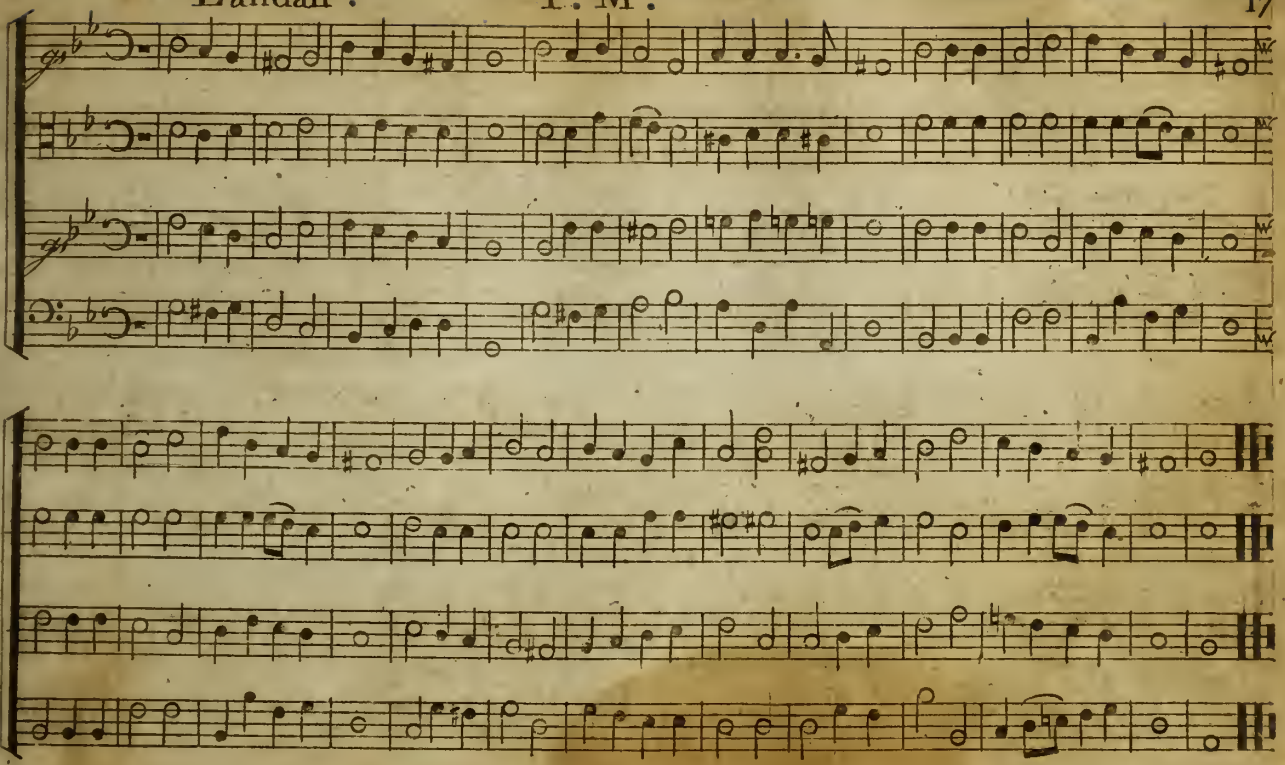



Think, mighty God, on feeble man; How few his hours! how ſhort his ſpan! Short from ye cradle to the grave.
Who can ſecure his vi-tal breath Againſt the bold de-mands of death, With ſtill to fly, or pow'r to ſave?

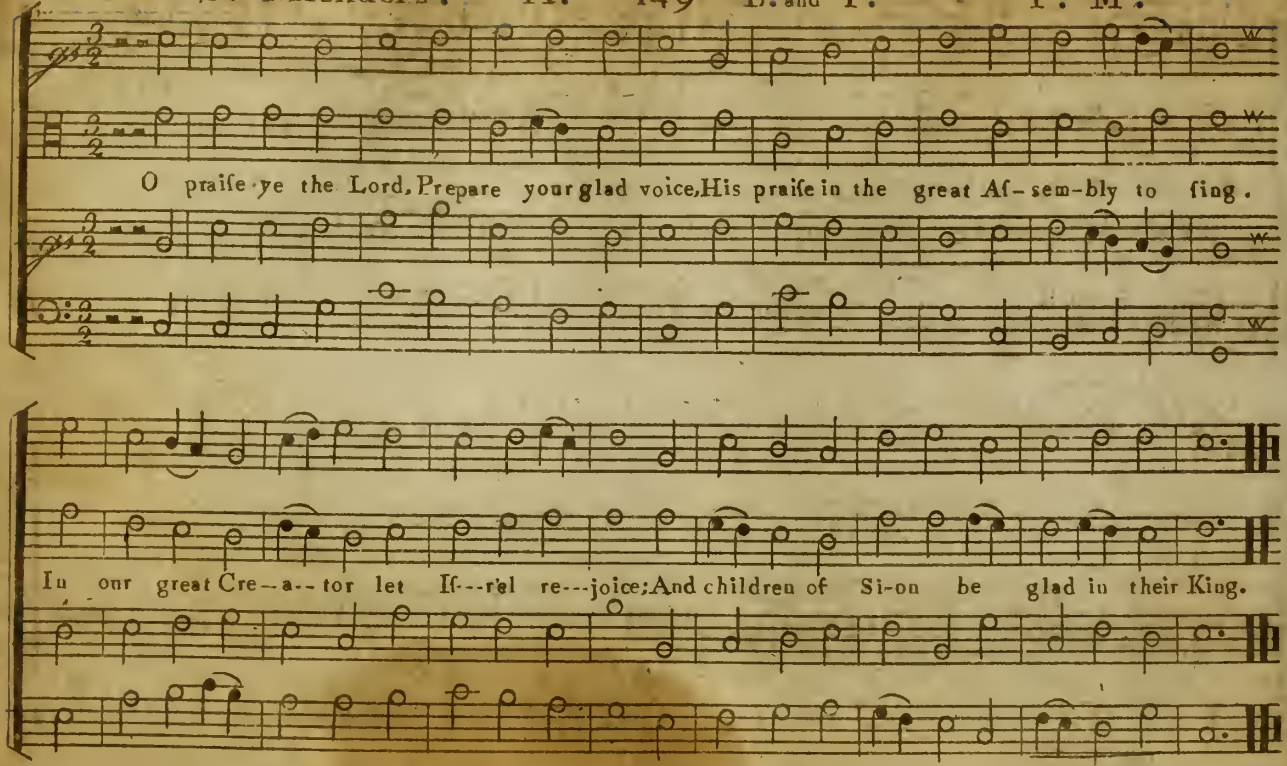


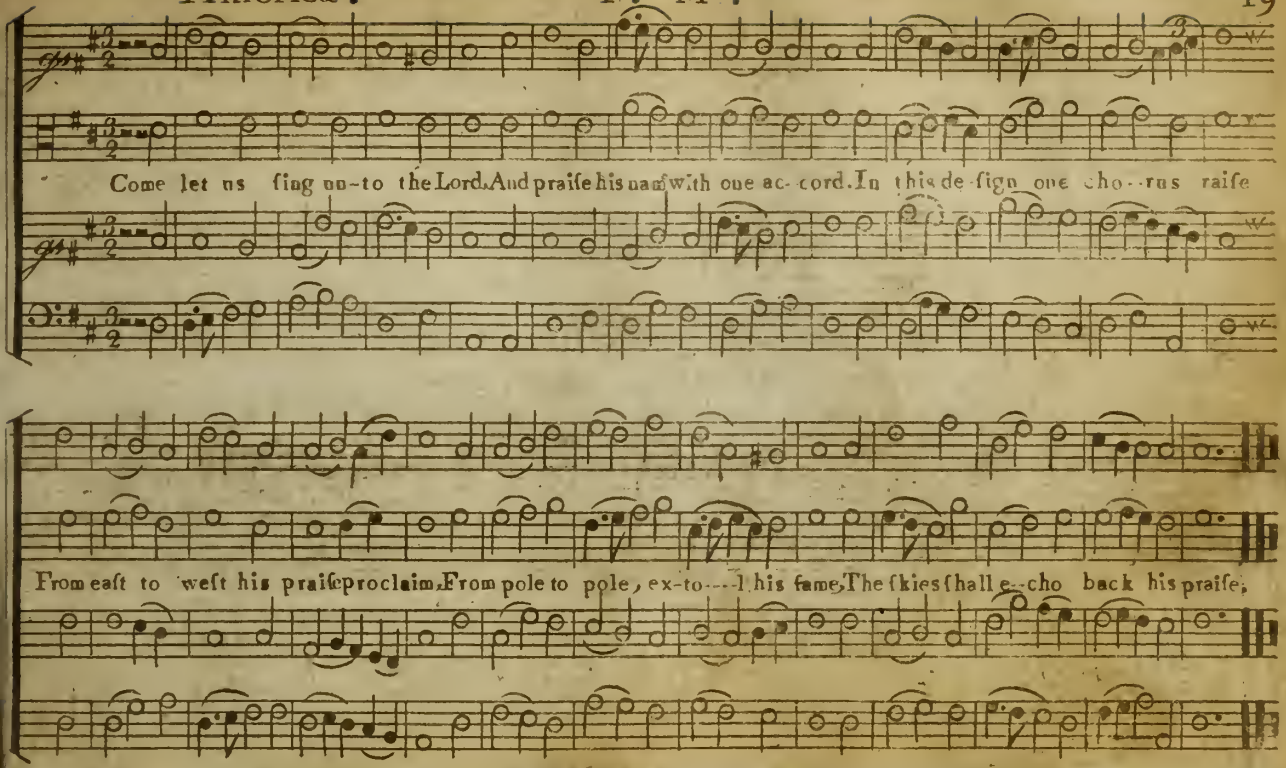
Wrentham. Pt. 50th Dr. W. P. M.



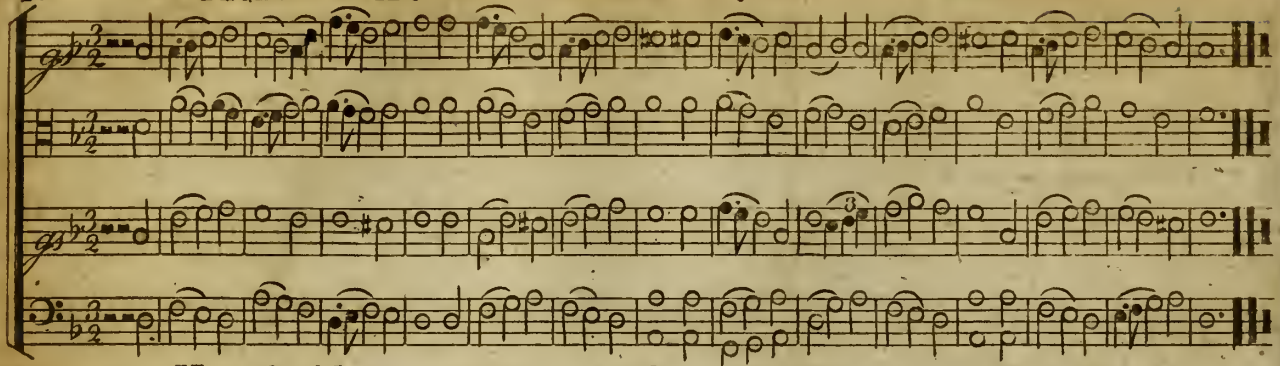


St. Michael's. Pf. 149th B. and T. P. M.

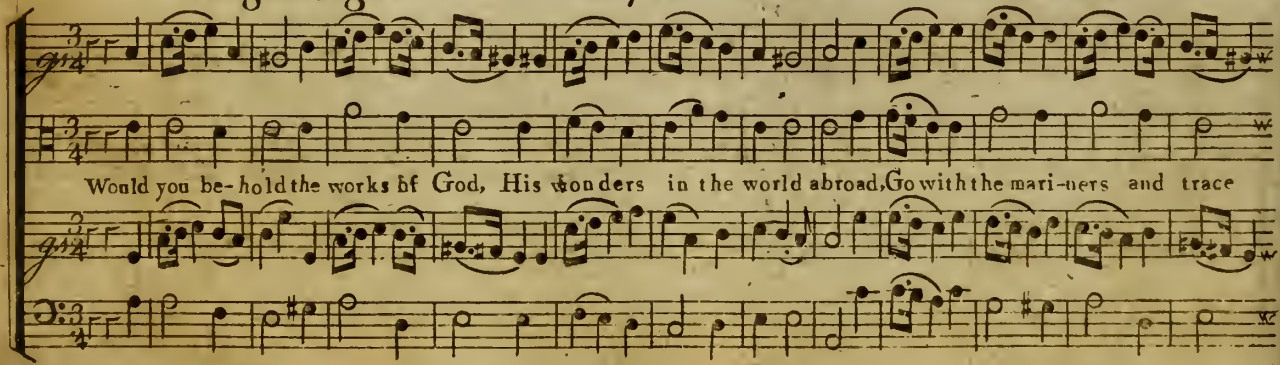


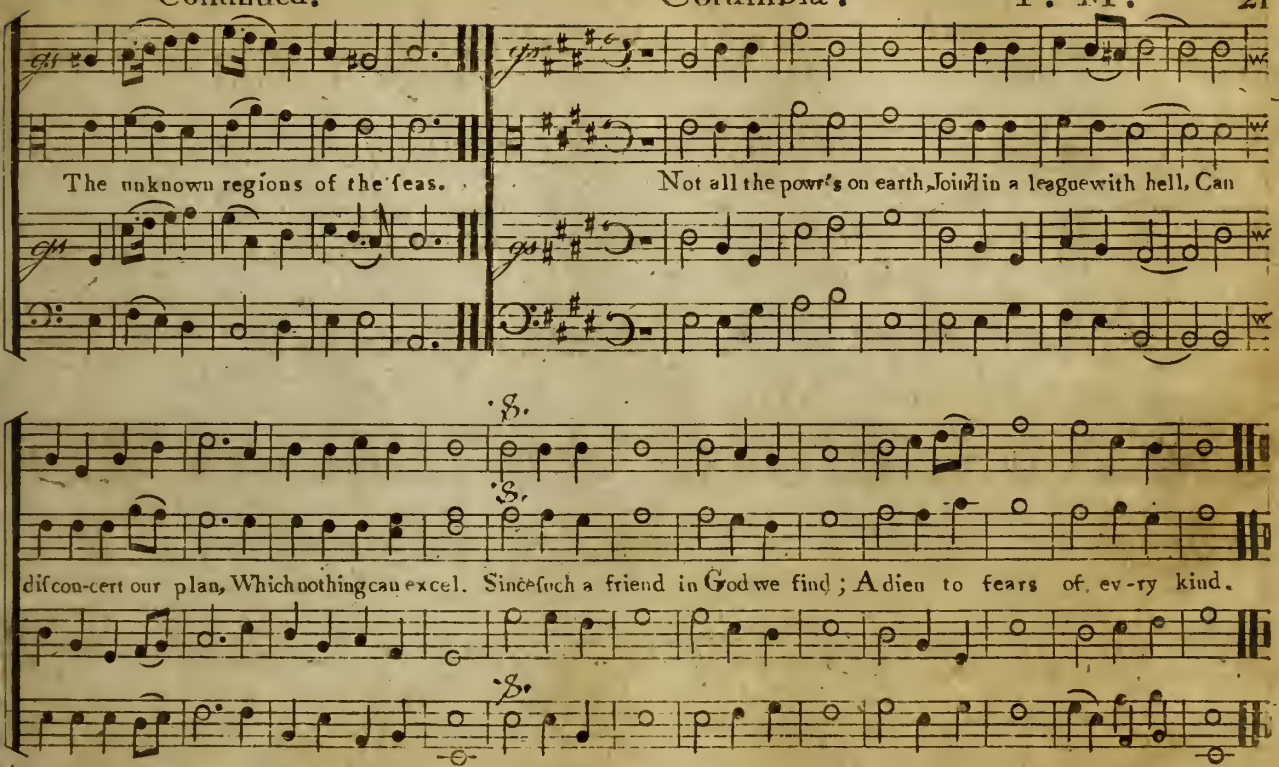

Come let us sing un-to the Lord, And praise his name with one ac-cord. In this de-sign one cho--rus raise
From east to west his praise proclaim, From pole to pole, ex-to----l his fame, The skies shall e--cho back his praise,

Princetown. C. M.

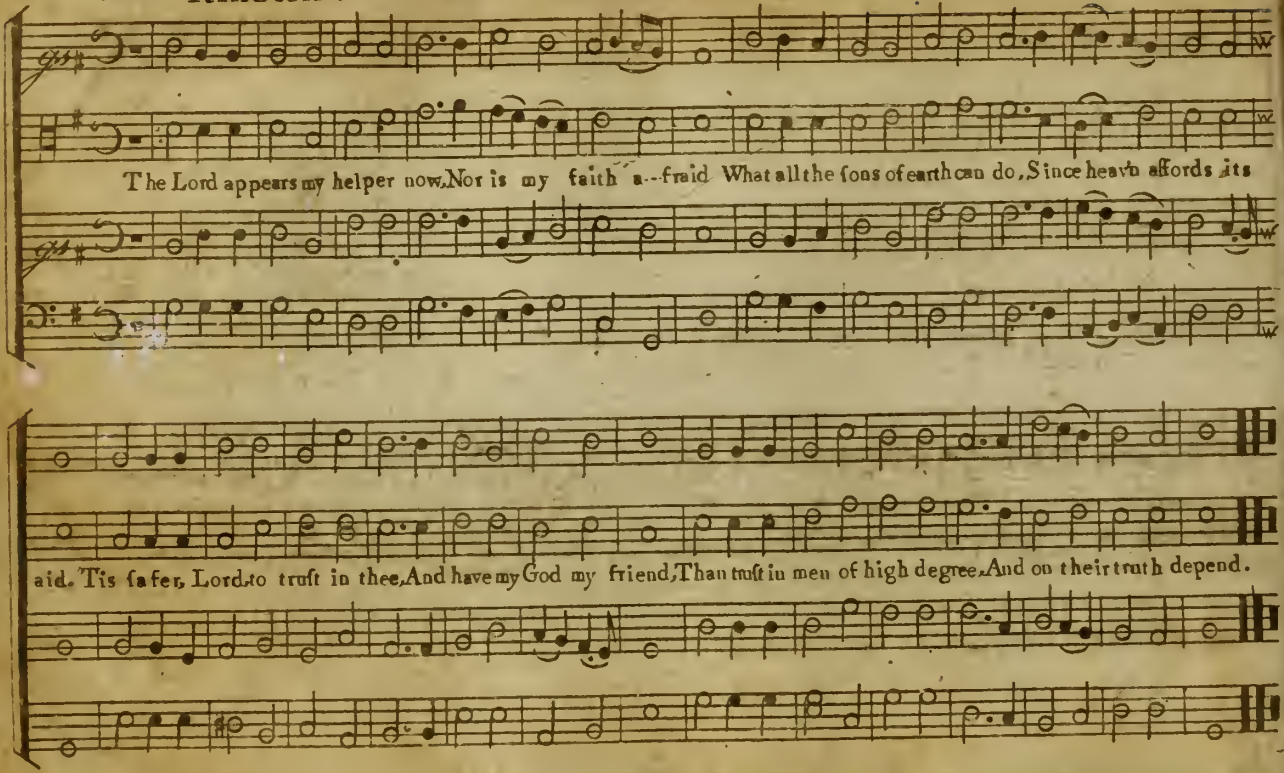


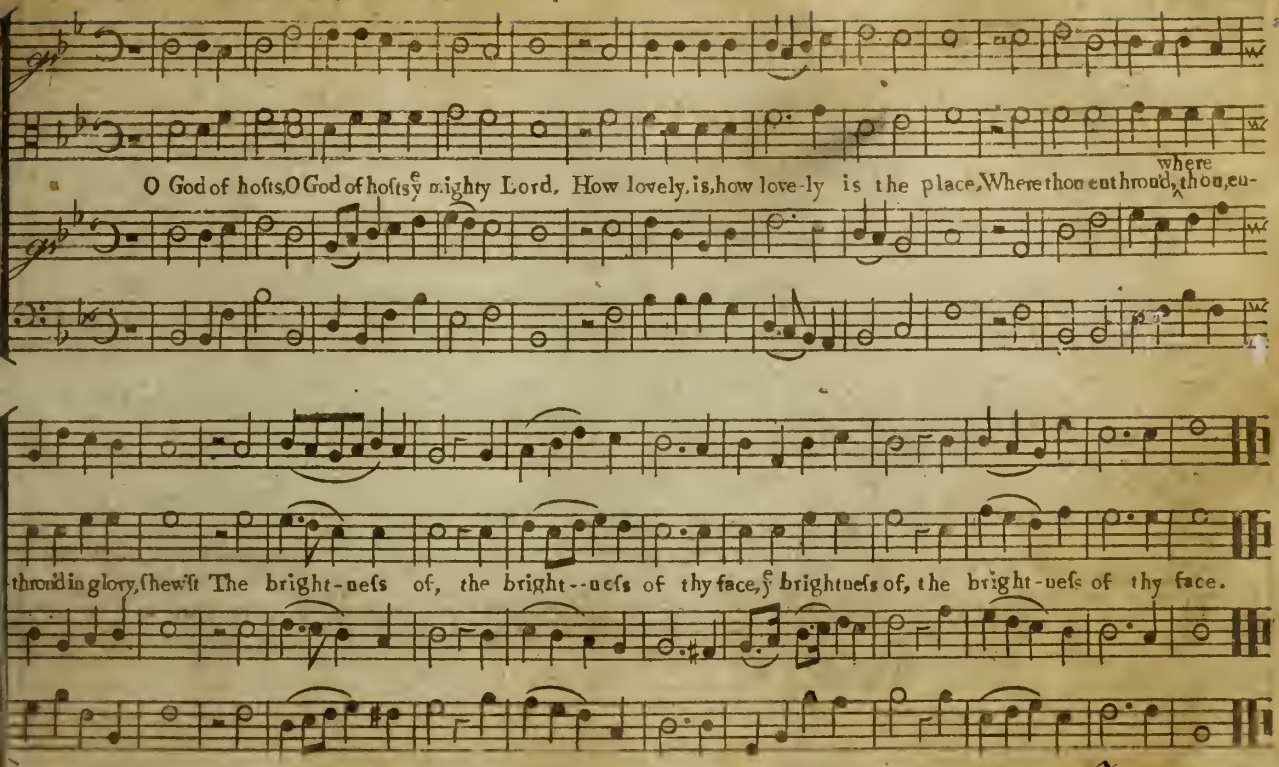
Kingsbridge. Pf. 107th Dr. W. L. M.



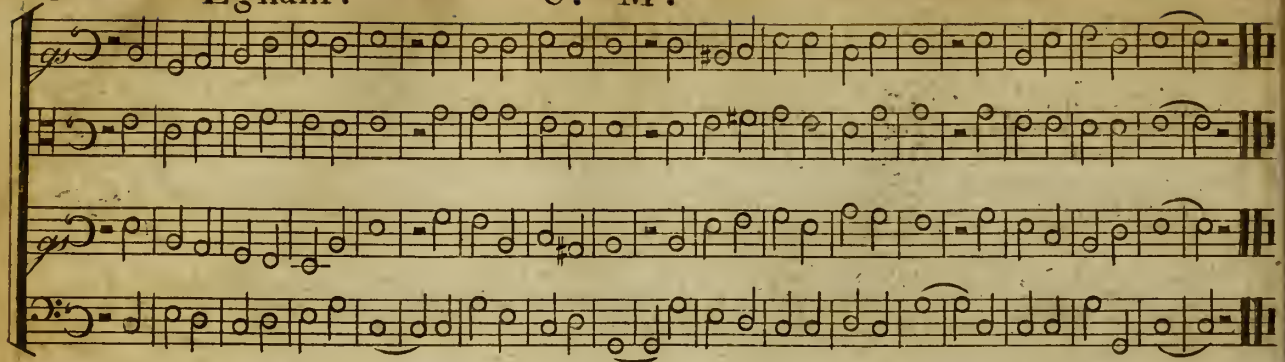

The unknown regions of the seas.
Not all the powr's on earth, Join'd in a league with hell, Can
S.
S.
disconcert our plan, Which nothing can excel. Since such a friend in God we find; Adieu to fears of ev-ry kind.
S.

Rineton. Pf. 118th Dr W. C. M. Double.

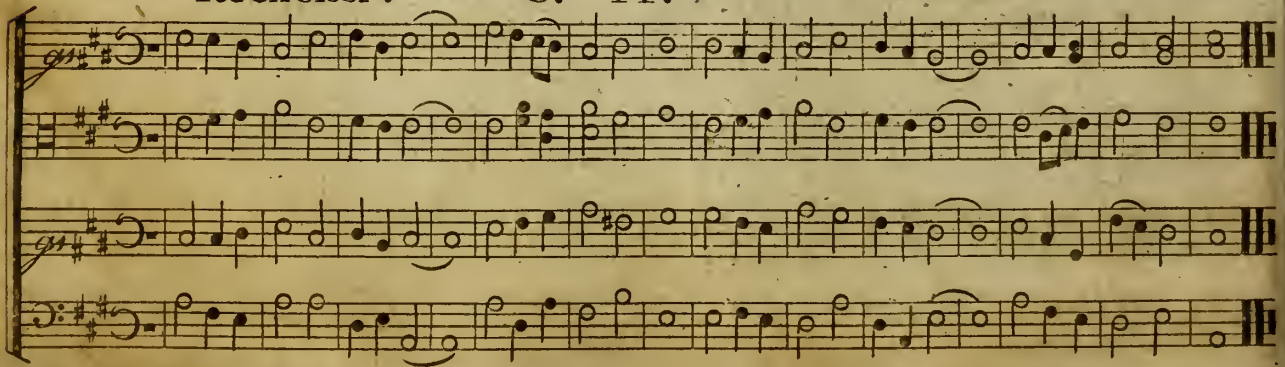



O God of hosts, O God of hosts ye mighty Lord, How lovely, is, how love-ly is the place, Where thou enthrond, where thou, en-
throned in glory, shewst The bright-ness of, the bright--ness of thy face, ye bright-ness of, the bright-ness of thy face.

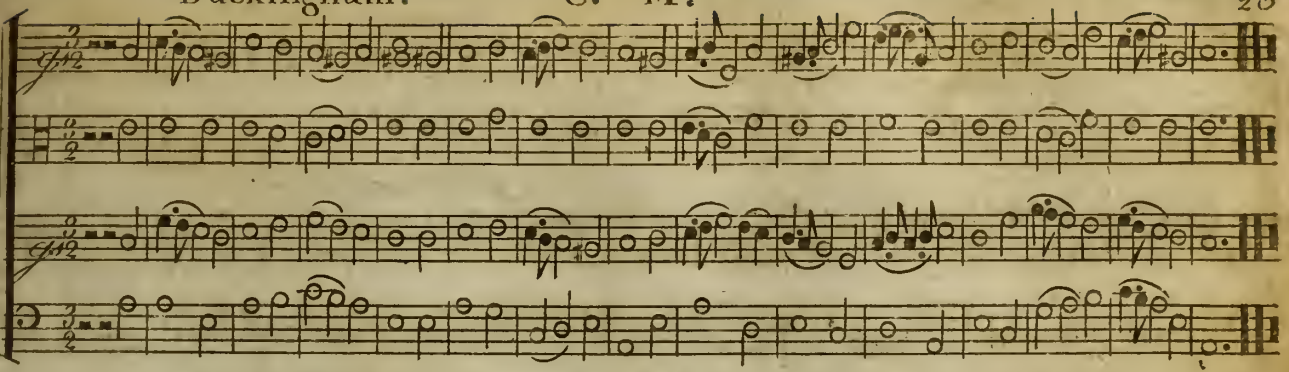
Egham. C. M.



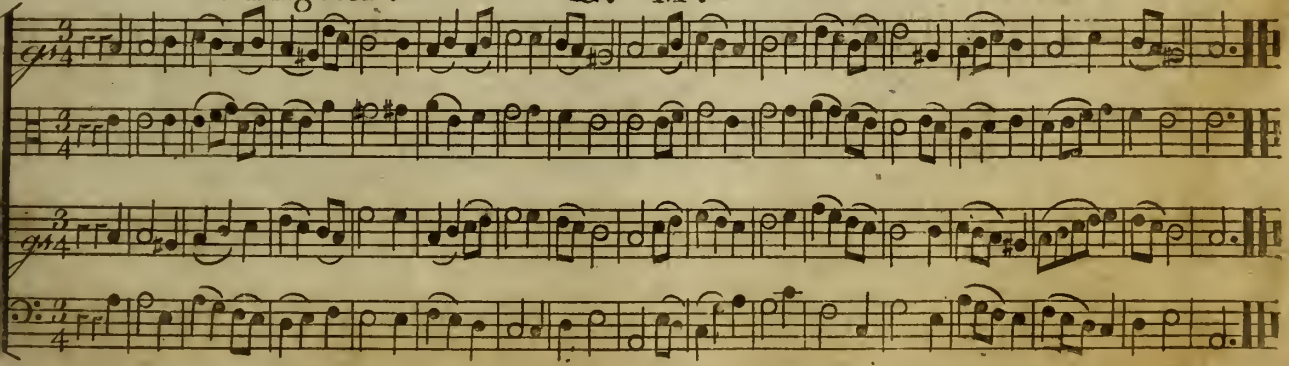
Rocheſter. C. M.



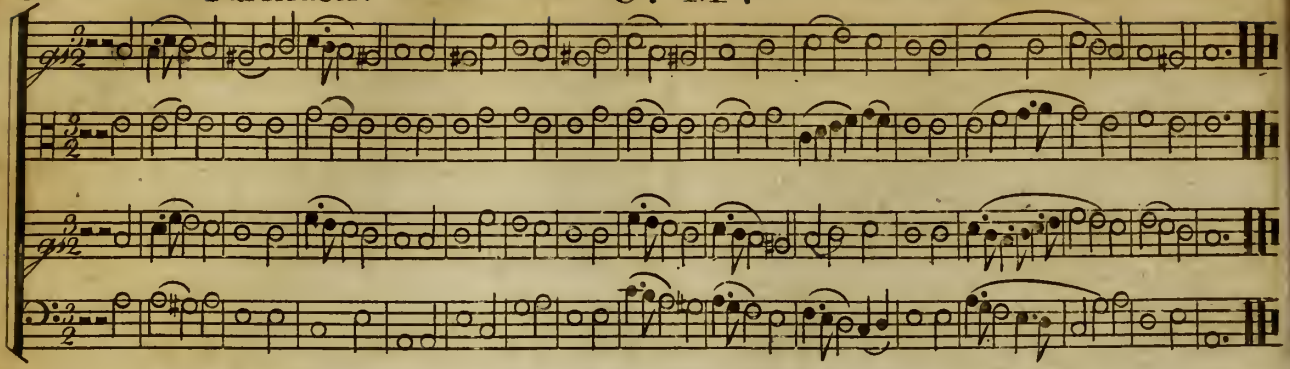
Buckingham. C. M.



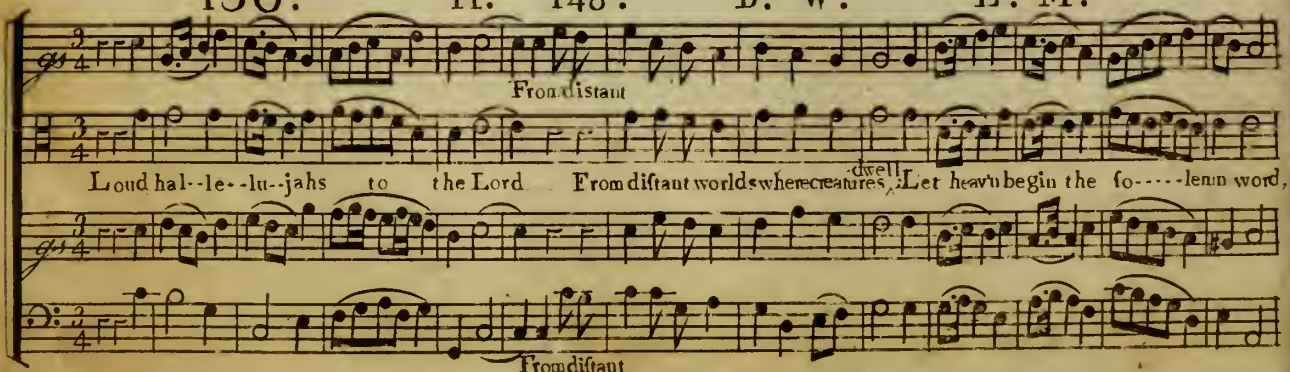
Willington. L. M.

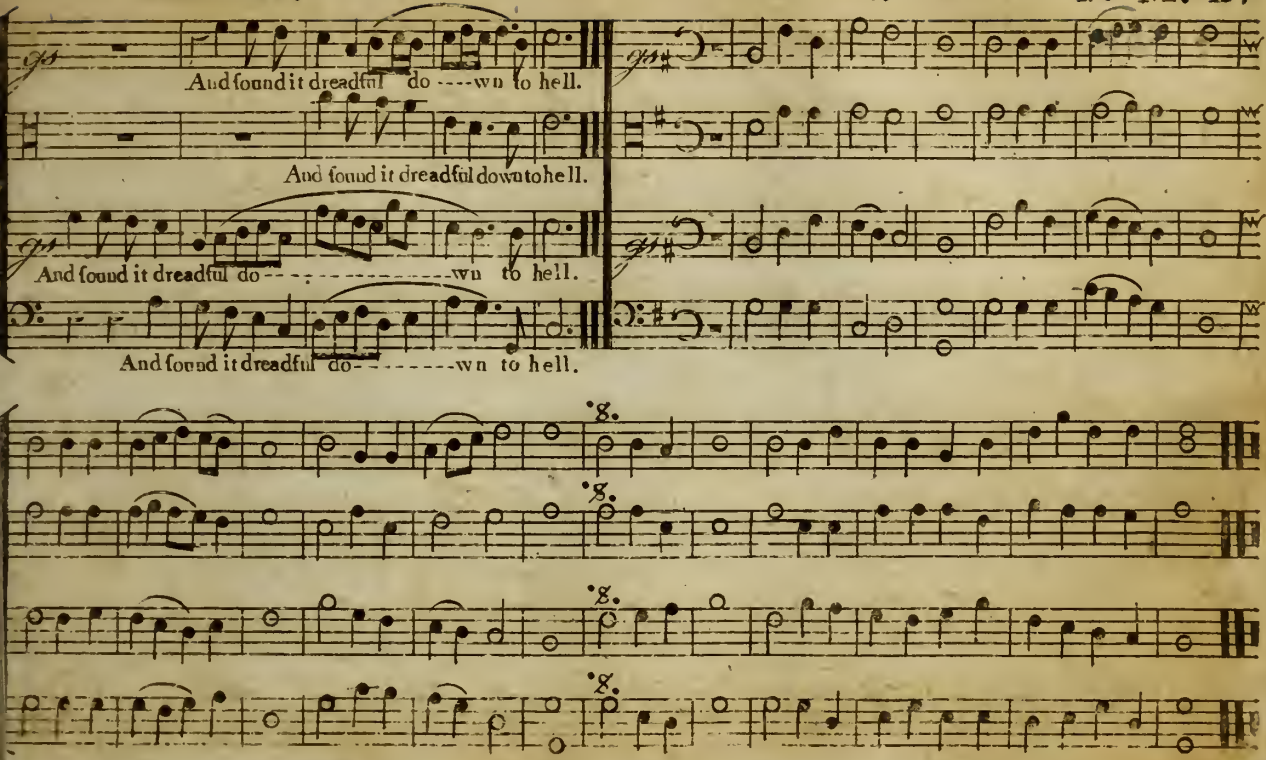


Parindon. C. M.

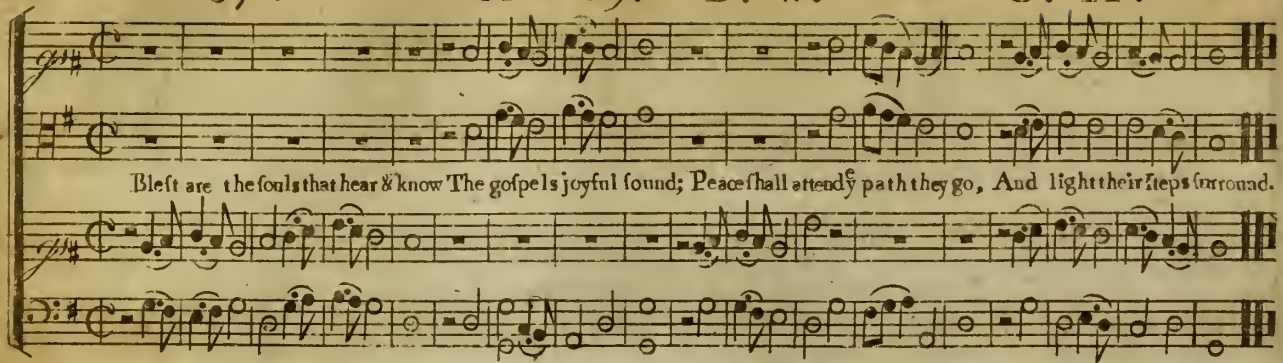


150th Pf. 148th Dr. W. L. M.

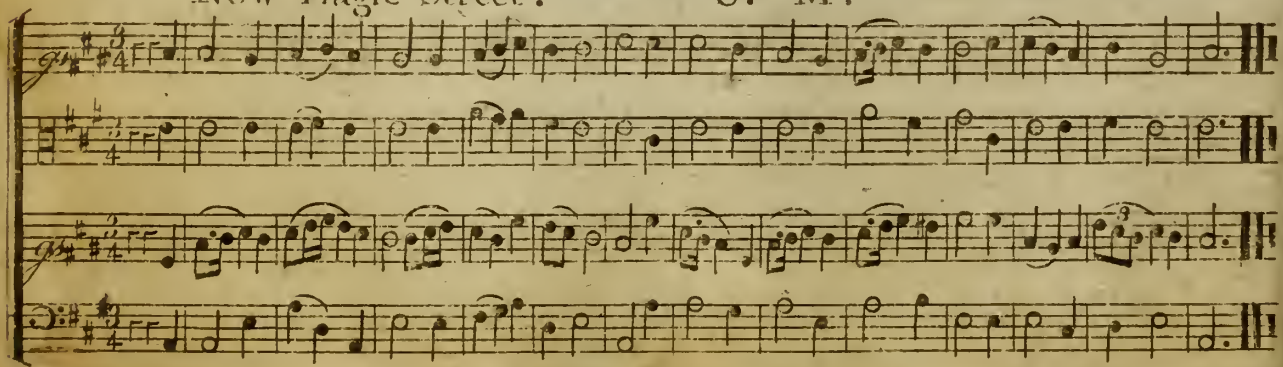



And sound it dreadful do ----wn to hell.
And sound it dreadful down to hell.
And sound it dreadful do ----------wn to hell.
And sound it dreadful do--------wn to hell.

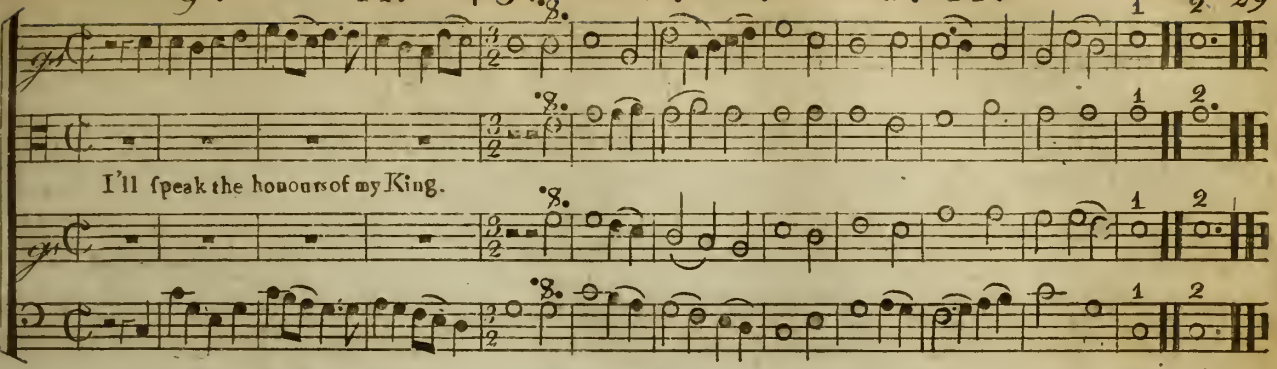
57th Pt. 89th Dr. W. C. M.



New Eagle-Street. S. M.

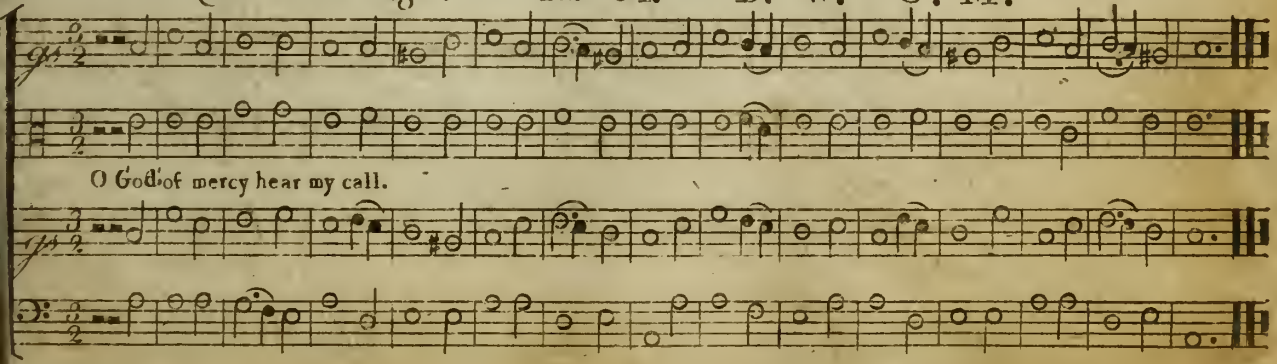


9th Pf. 45th D: W. C. M.



I'll speak the honours of my King.

Queenborough. Pf. 51st D: W. C. M.



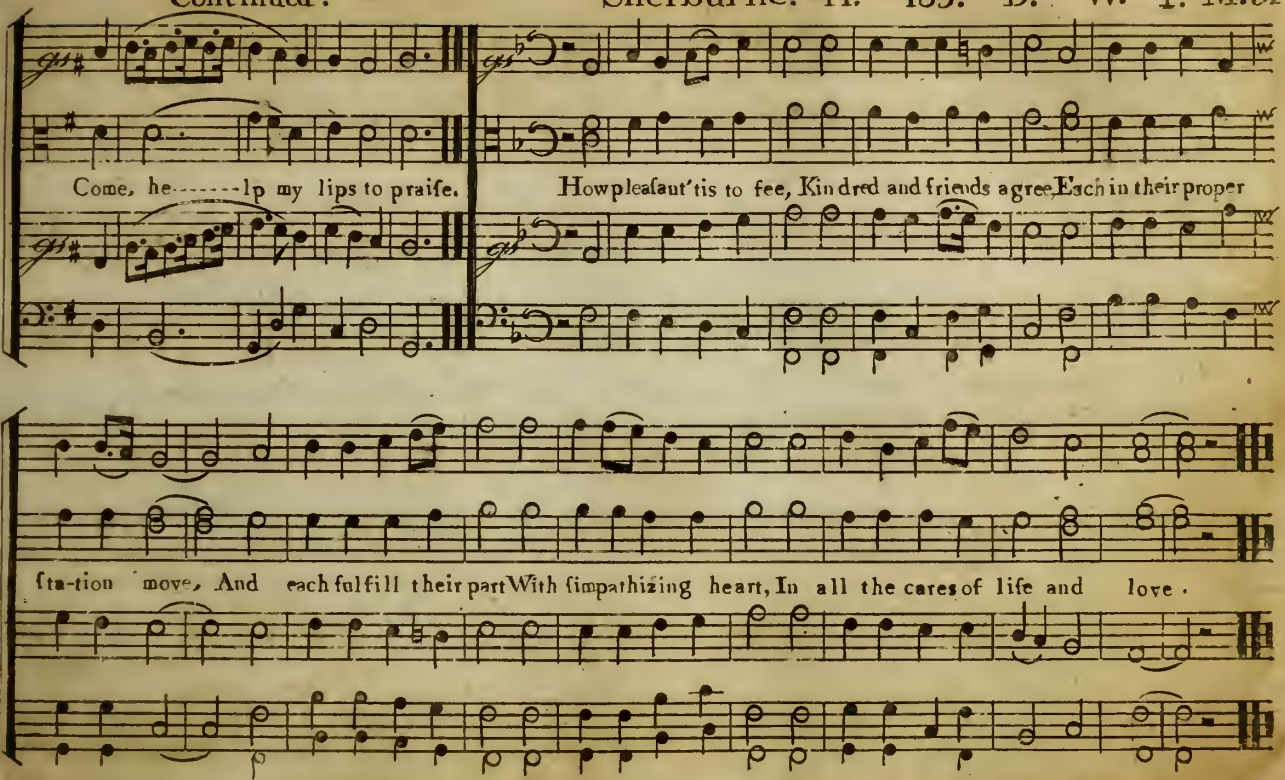
O God! of mercy hear my call.

New North. Pf. 135.th B. and T. C. M.

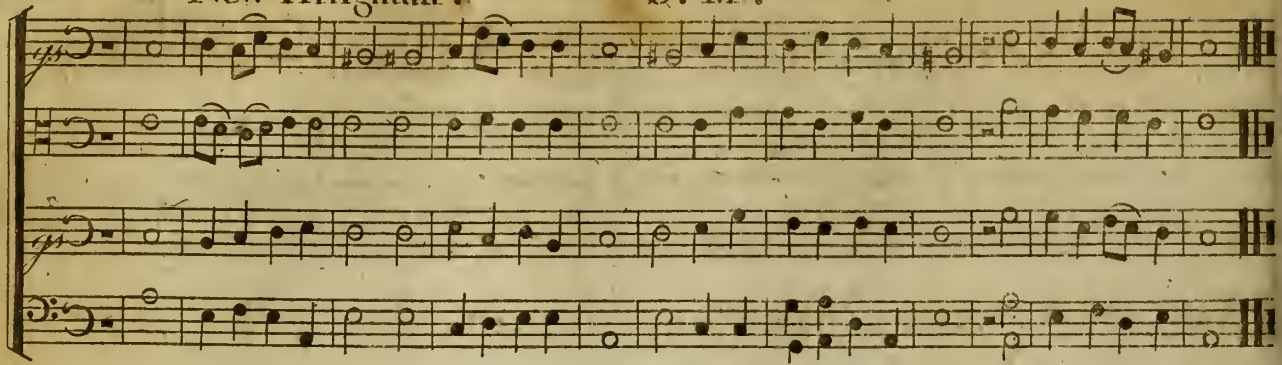
O praise the Lord

Watling. Pf. 34.th D.r W. C. M.

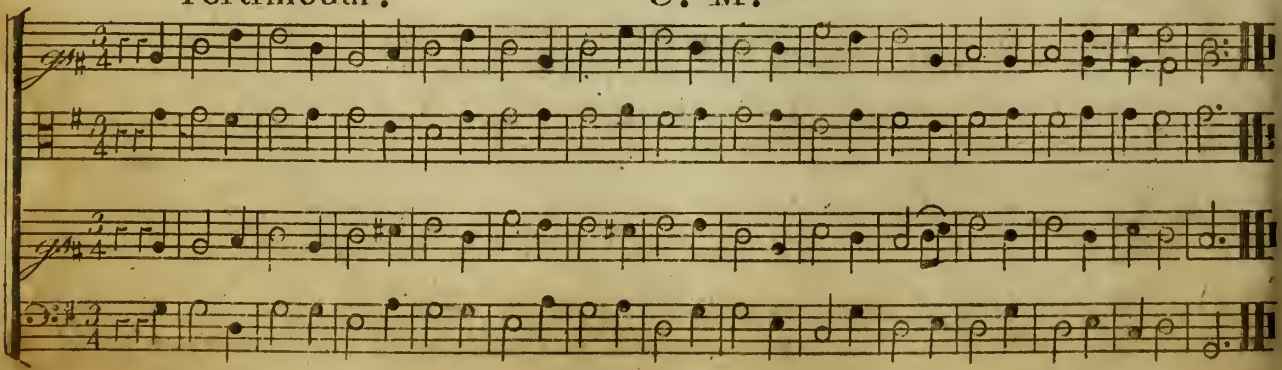
I'll bless the Lo.....rd from day to day; How good are all, how good are all his ways! Ye humble souls that use to pray,


Come, he-------lp my lips to praiſe.
Howpleaſant'tis to ſee, Kindred and friends agree, Each in their proper
ſta-tion move, And each fulfill their part With ſimpathizing heart, In all the cares of life and love.

New Hingham. S. M.

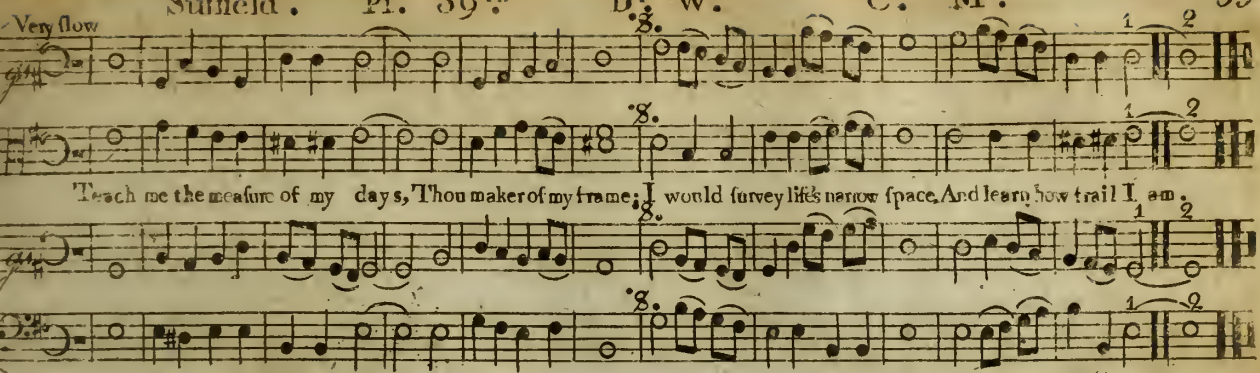


Portſmouth. C. M.

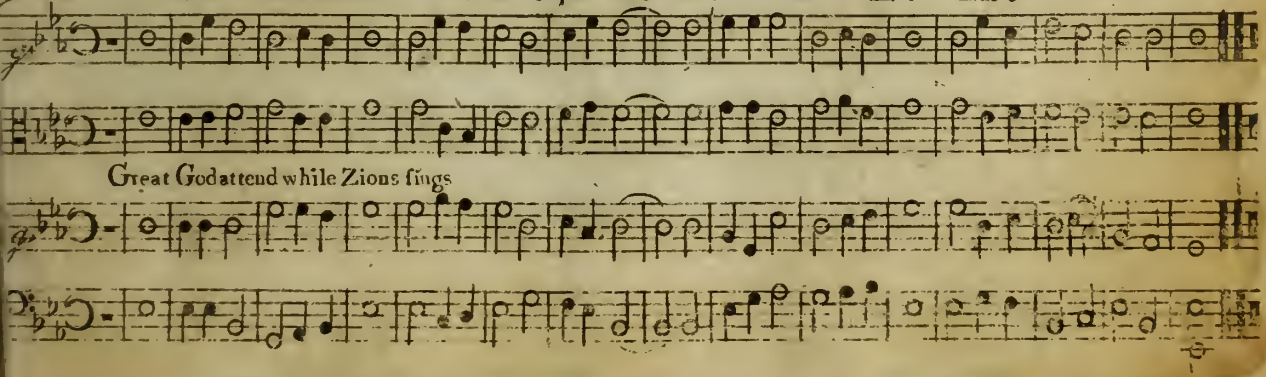


Suffield. Pf. 39th D: W. C. M.

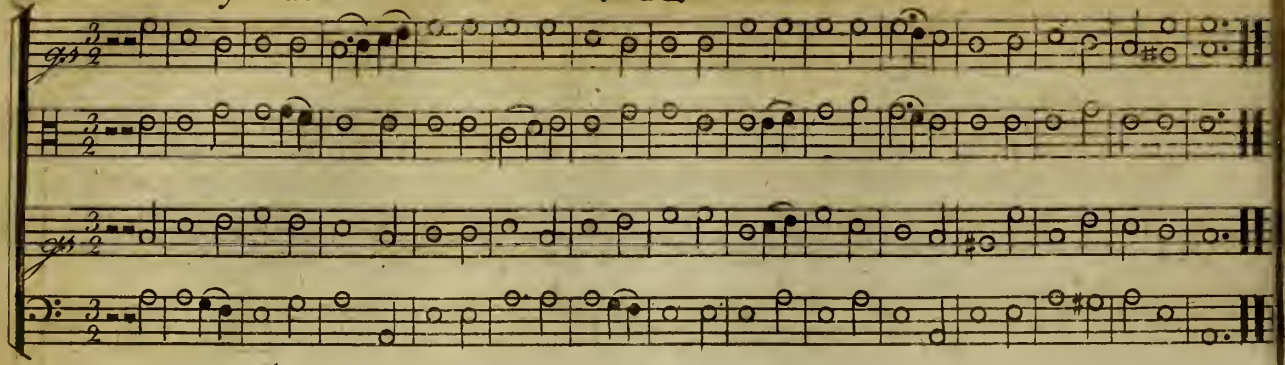
Very slow



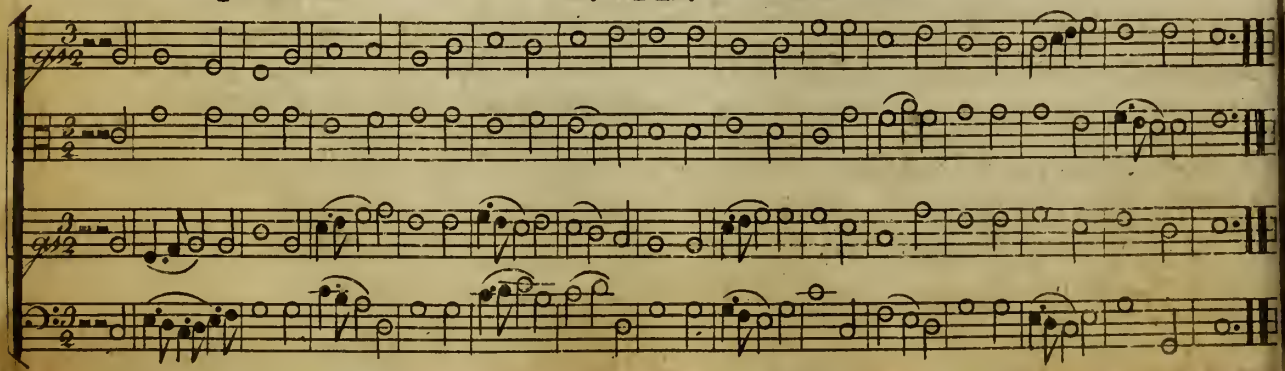
* New Suffield. Pf. 84th D: W. L. M.

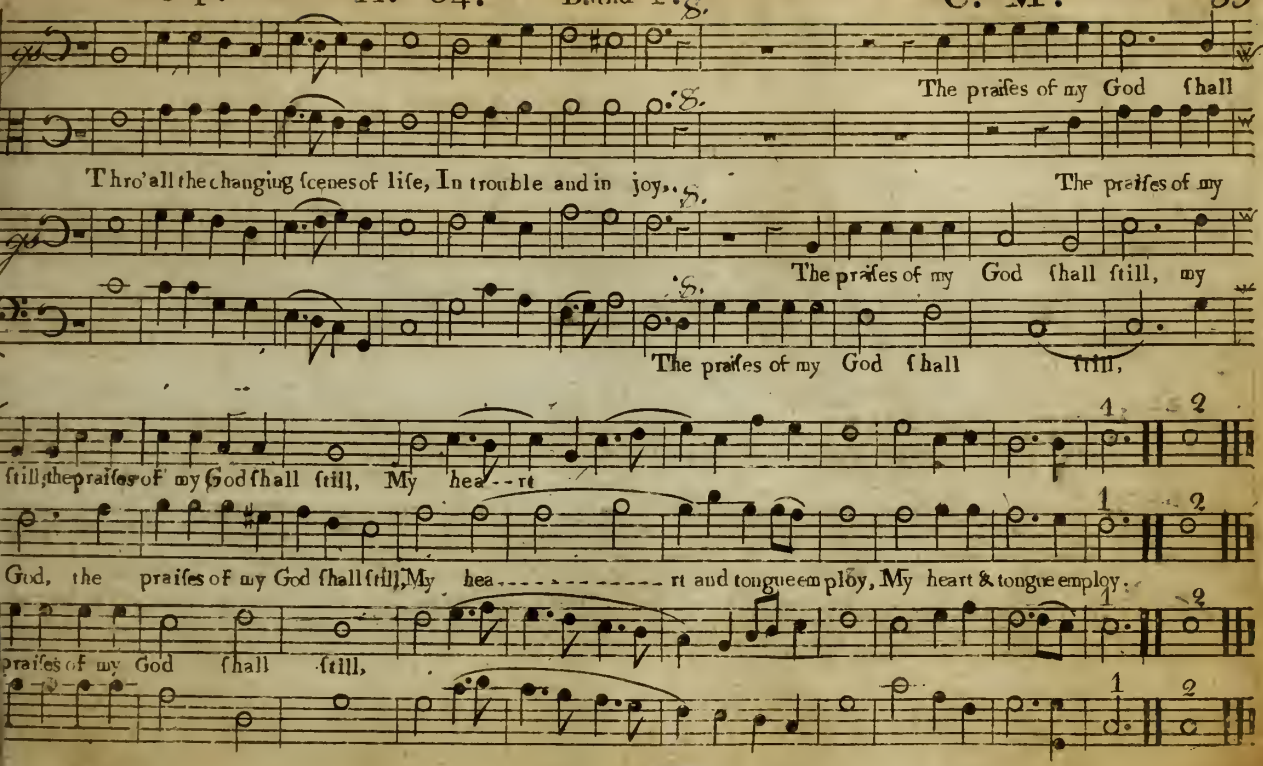


Plymouth. C. M.

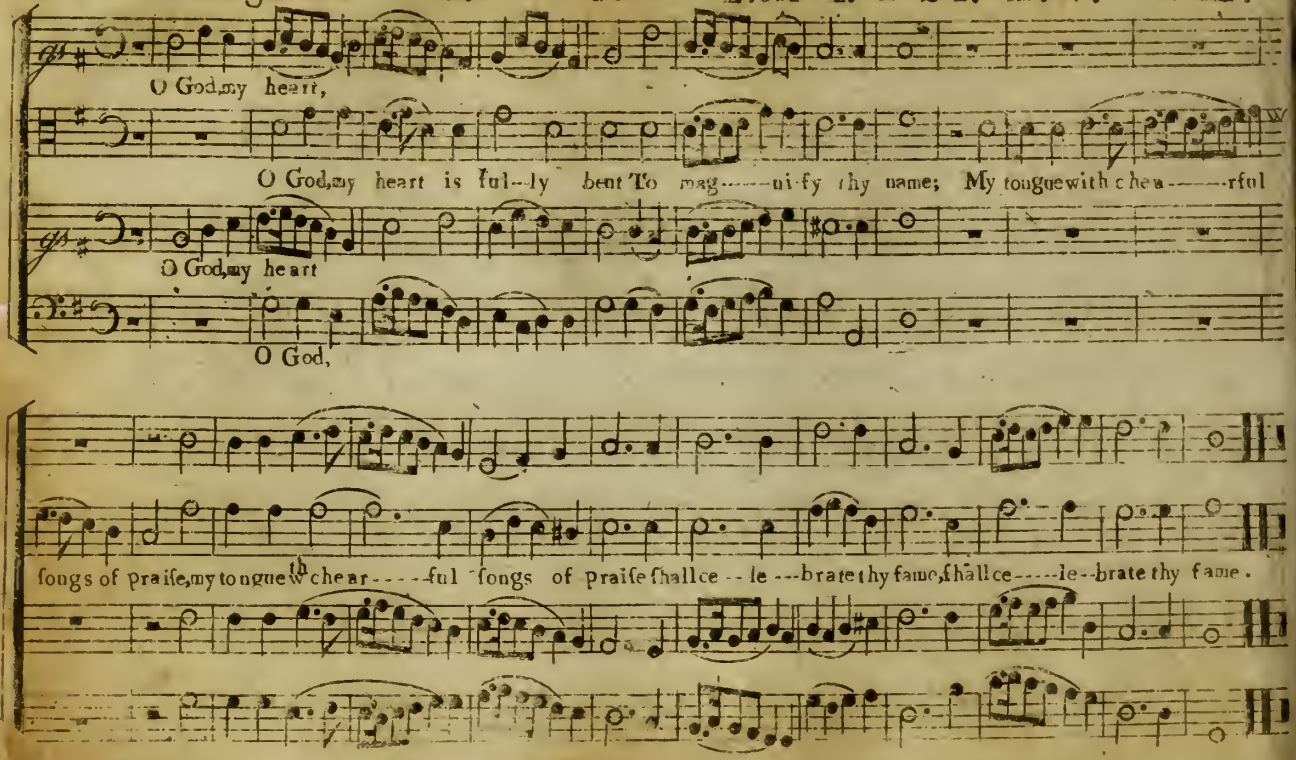


145th C. M.

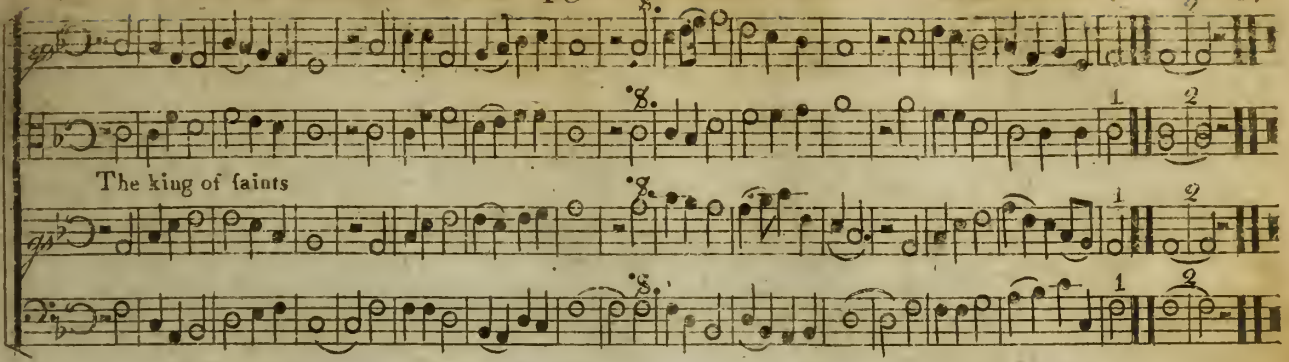



The praiſes of my God ſhall
Thro' all the changing ſcenes of life, In trouble and in joy.
The praiſes of my
The praiſes of my God ſhall ſtill, my
The praiſes of my God ſhall ſtill,
ſtill, the praiſes of my God ſhall ſtill, My hea--rt
God, the praiſes of my God ſhall ſtill, My hea---------rt and tongue employ, My heart & tongue employ.
praiſes of my God ſhall ſtill,

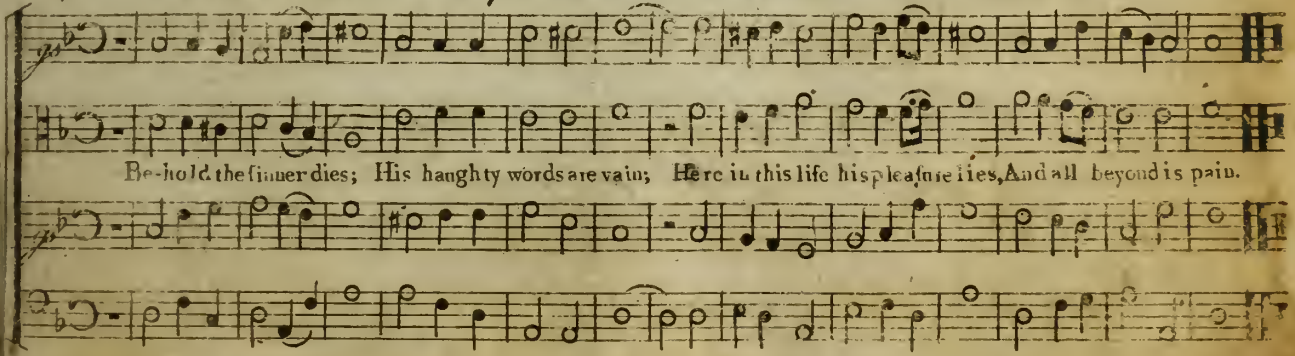
Knighton. Pf. 108.th B. and T. or 21.st D. W. C. M.



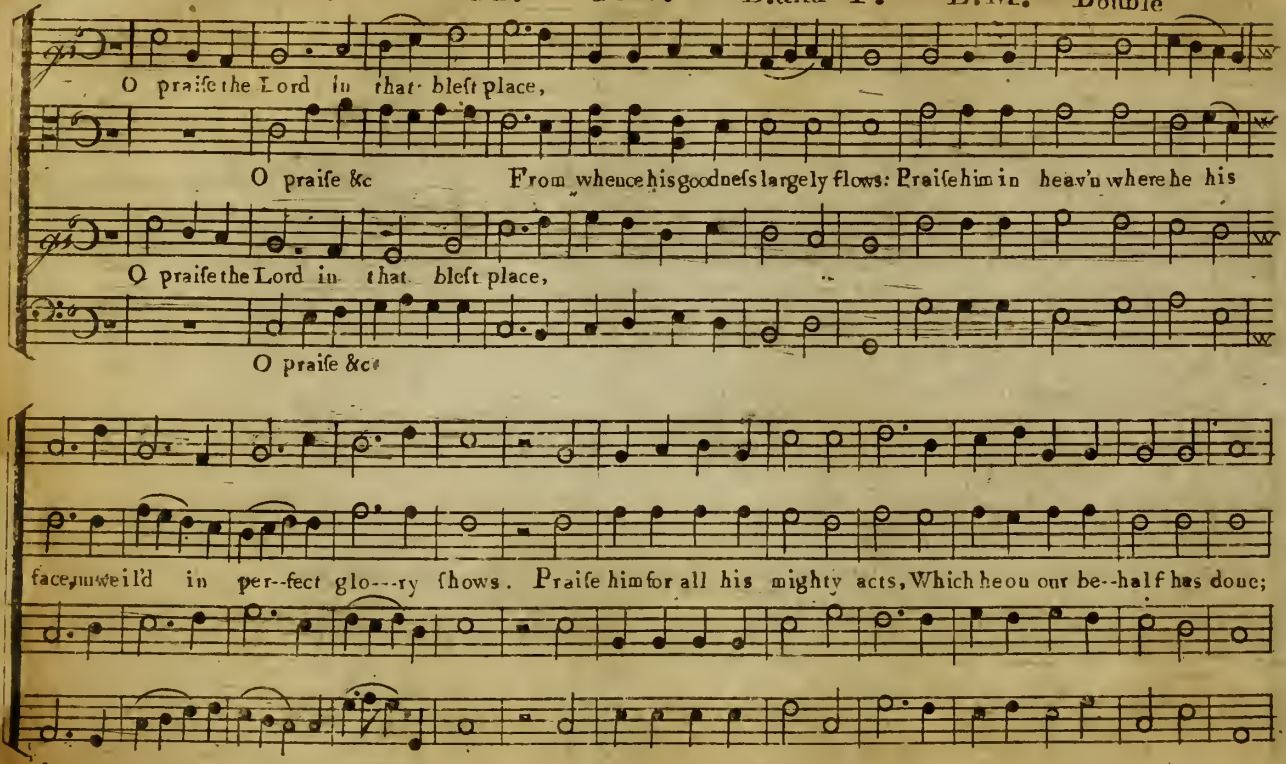
* White Haven. Pf. 45.th D! W. L. M.

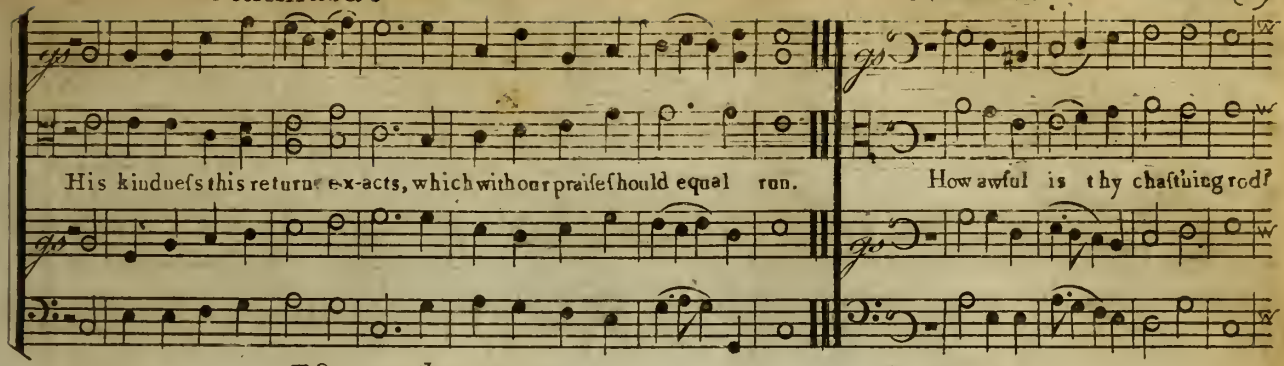


* Christiana. Pf. 17.th 2.d verse D! W. S. M.

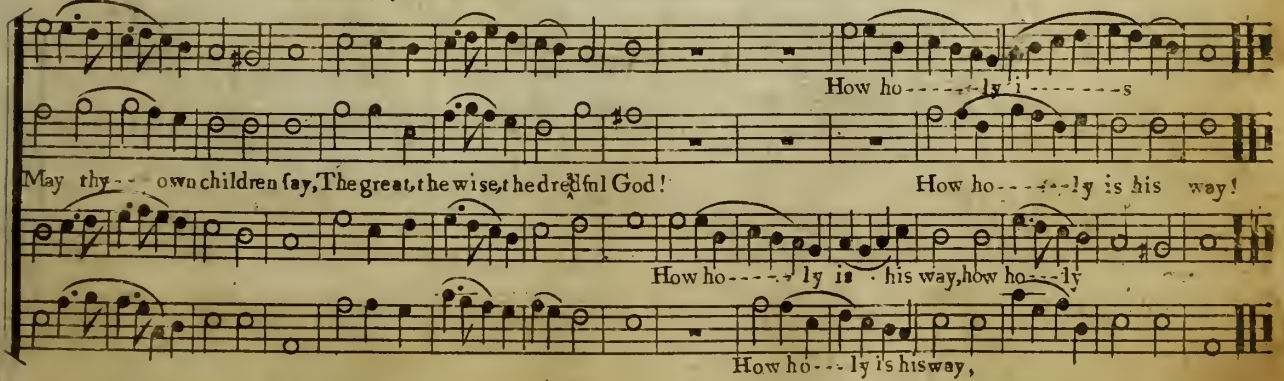


Burton. Pf. 150th B. and T. L.M. Double

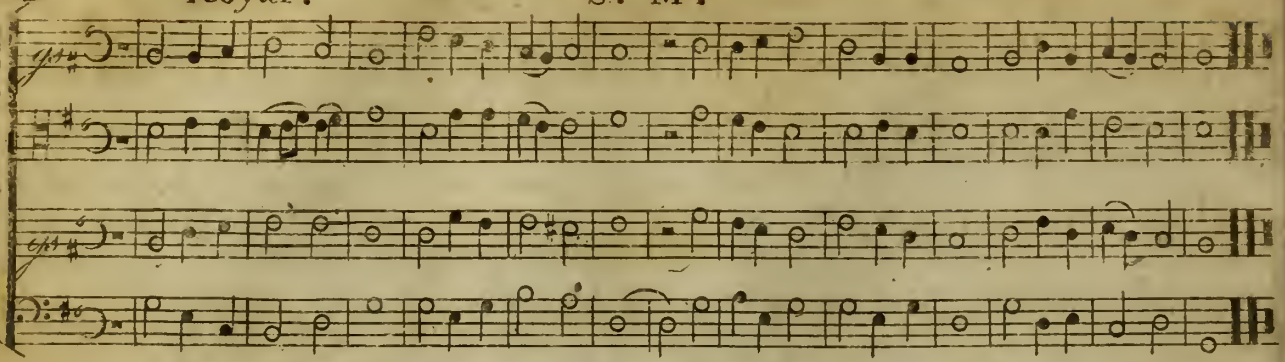




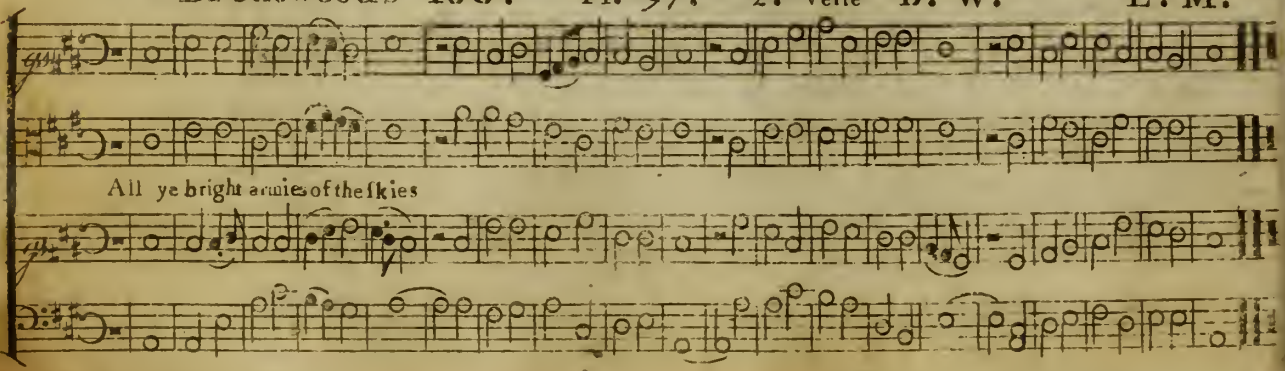
Pſ. 77th Dr W. C. M.



Royal. S. M.



Brentwood's 100th Pf. 97th 2d verse Dr. W. L. M.



Tenor

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

Bass

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

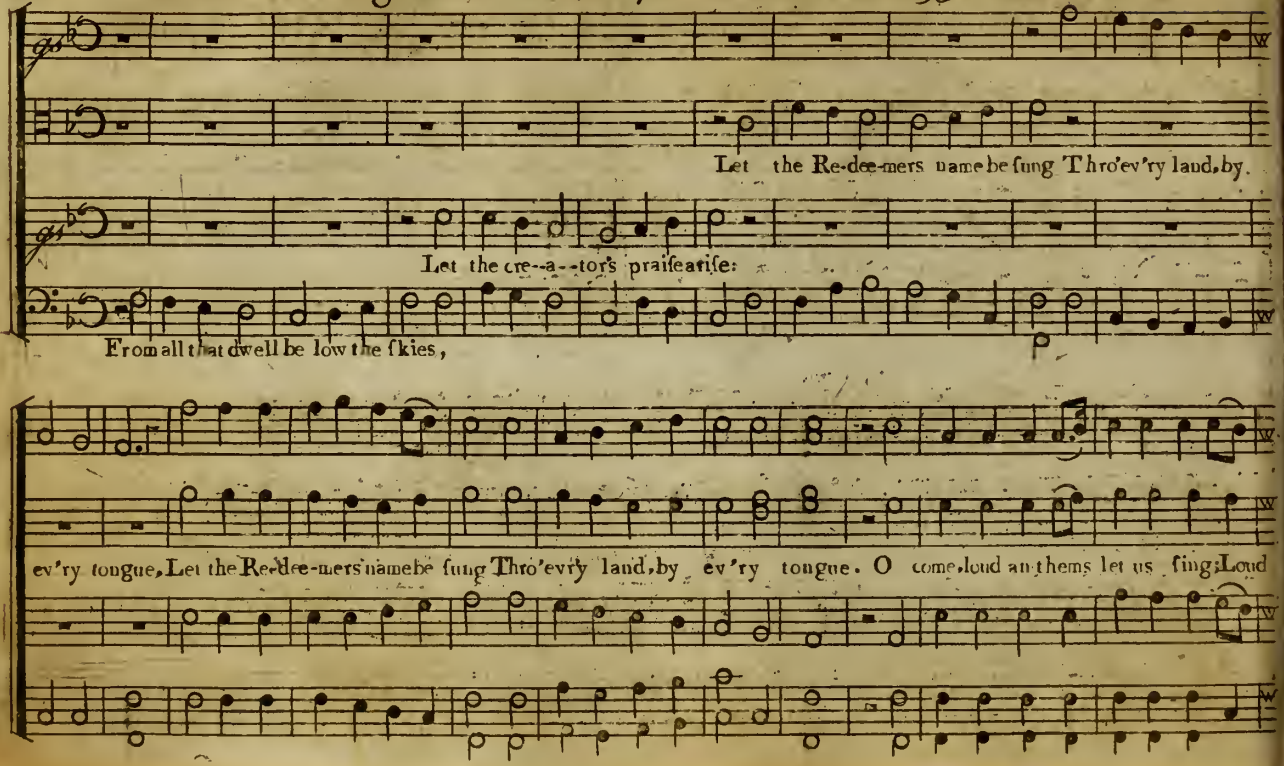
-tain The King of Glo ry: See! he comes With his celestial train.

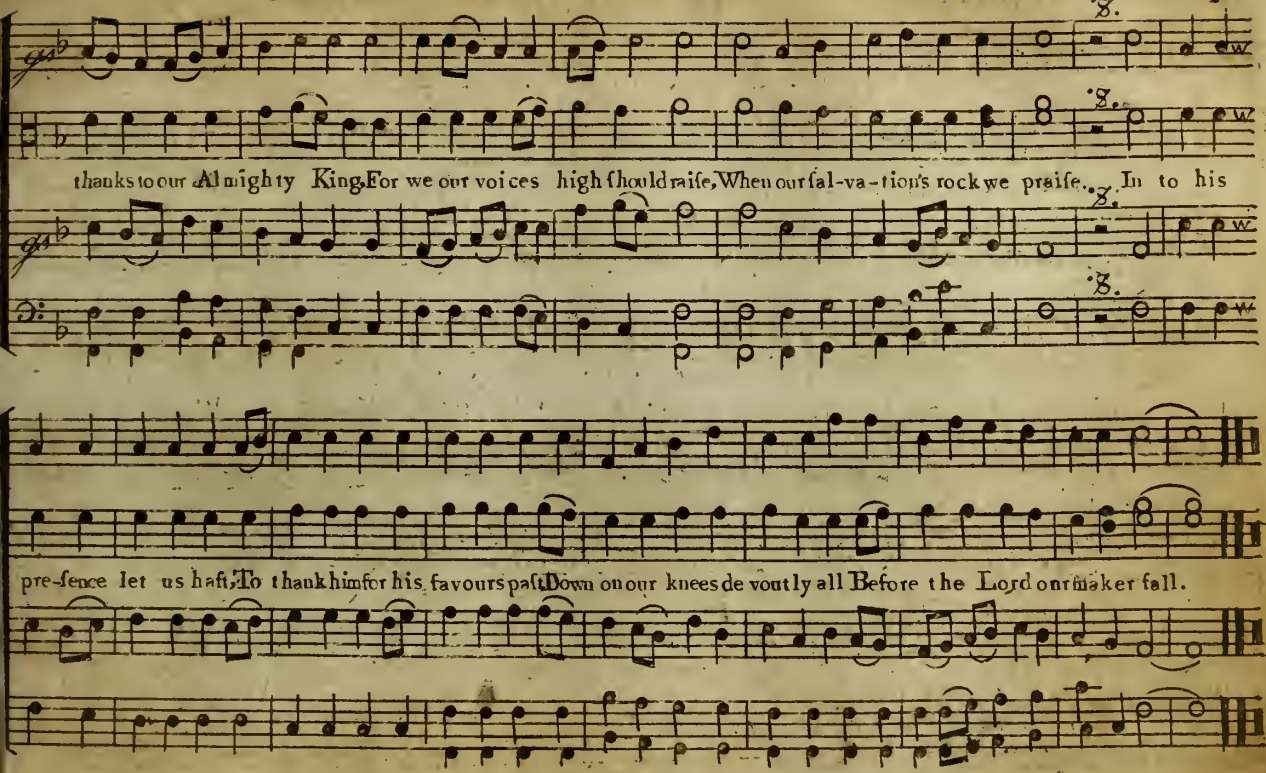
8. Lively

Who?

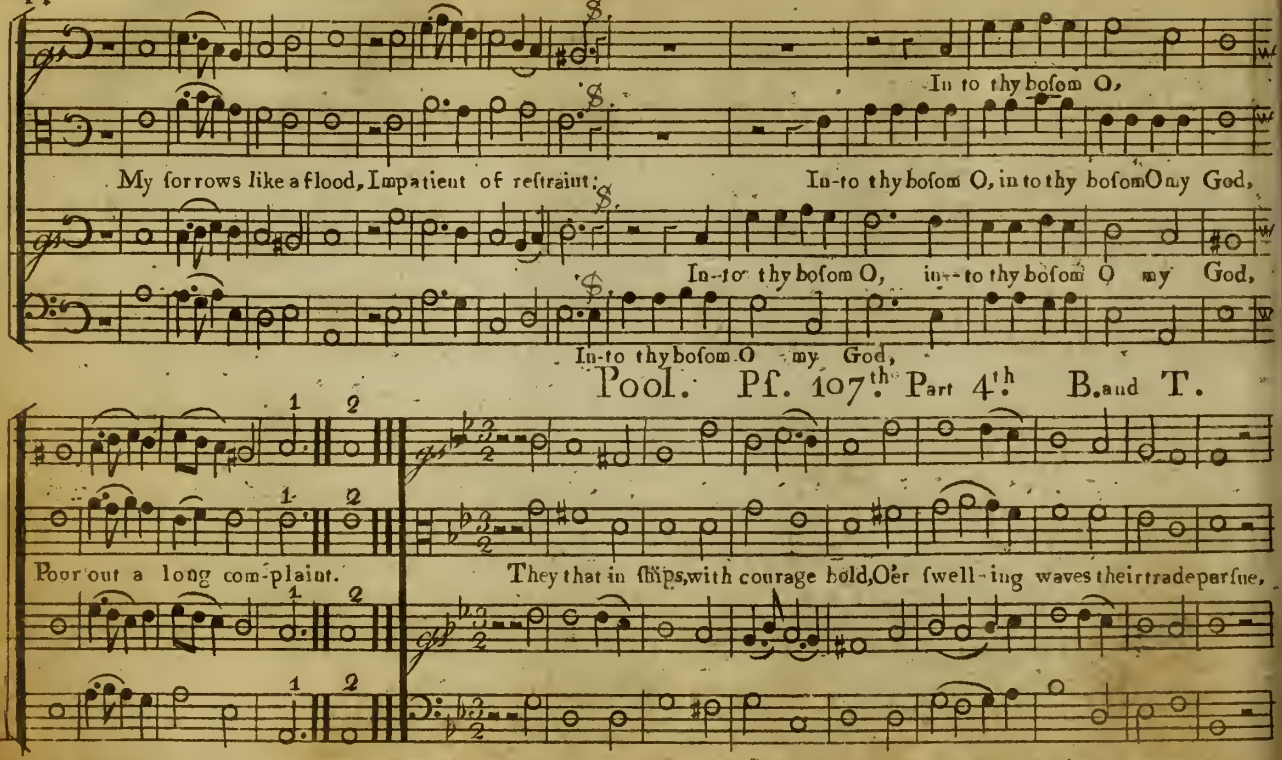
strength, The Lord for strength renown'd In battle migh ty o'er his foes Eternal Victor crown'd, Eter-nal Victor crown'd.

Stockbridge. Pf. 117th Dr. W. and 95th B. and T.




thanks to our Almighty King, For we our voices high should raise, When our sal-va-tion's rock we praise. In to his
pre-sence let us haft, To thank him for his favours past, Down on our knees de voutly all Before the Lord our maker fall.

Norwich. S. M.


In to thy bosom O,
My sorrows like a flood, Impatient of restraint;
In-to thy bosom O, in to thy bosom O my God,
In-to thy bosom O, in-to thy bosom O my God,
In-to thy bosom O my God,
Pool. Pf. 107th Part 4th B. and T.
Pour out a long com-plaint.
They that in ships, with courage bold, O'er swell-ing waves their trade pursue,

Continued.

behold, And in the deep, and in the deep, and in the deep his wonders

Do God's a-ma-zing 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

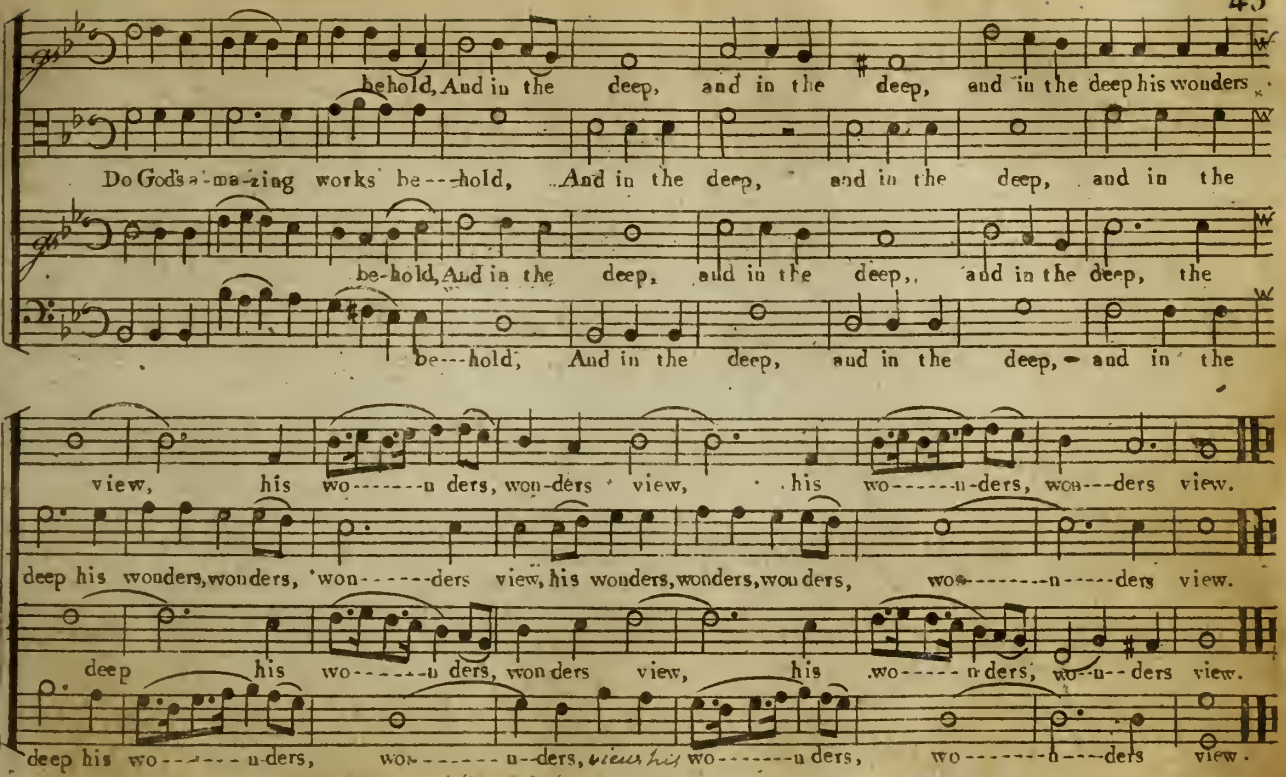
be---hold, And in the deep, and in the deep, and in the

view, his wo-------n ders, won-ders view, his wo------n-ders, won---ders view.

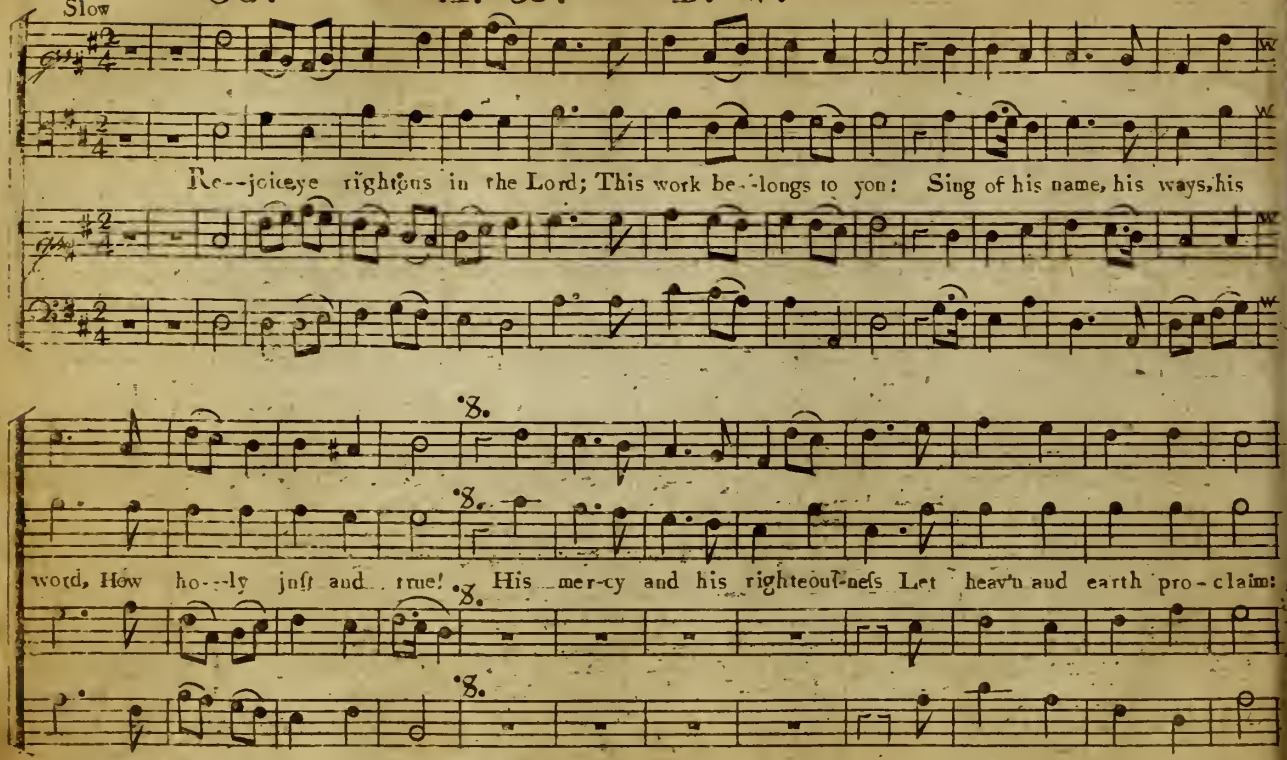
deep his wonders, wonders, won------ders view, his wonders, wonders, wonders, wo--------n-----ders view.

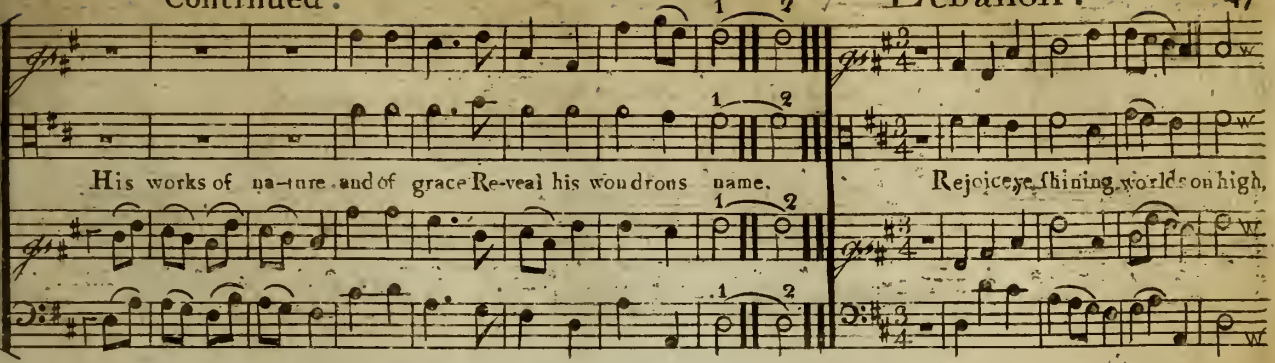
deep his wo------n ders, won ders view, his wo-----n ders, wo--n--ders view.

deep his wo------n-ders, wo-------n--ders, view his wo-------n ders, wo-------n---ders view.

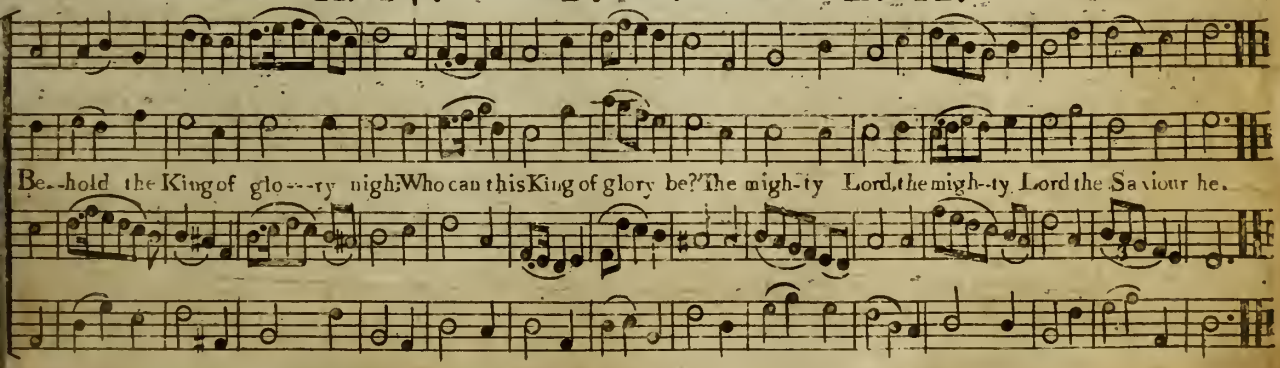


33d. Pf. 33d. Dr W.

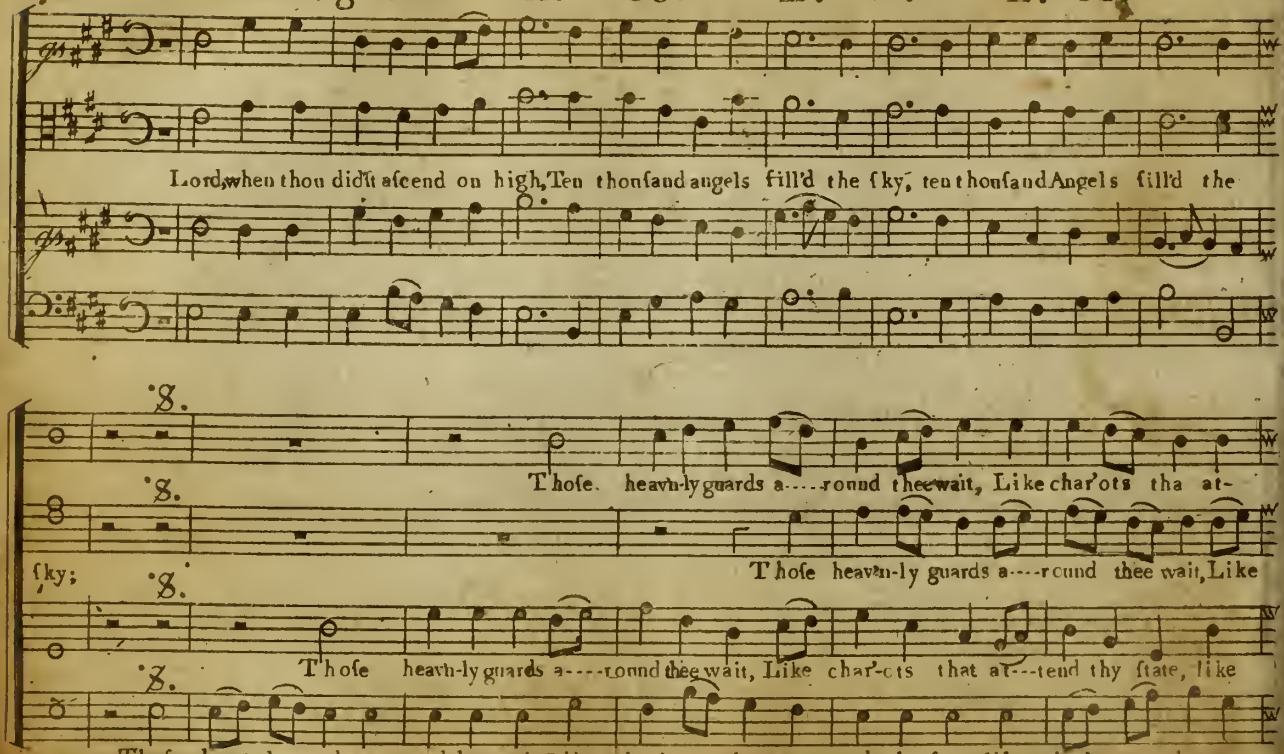


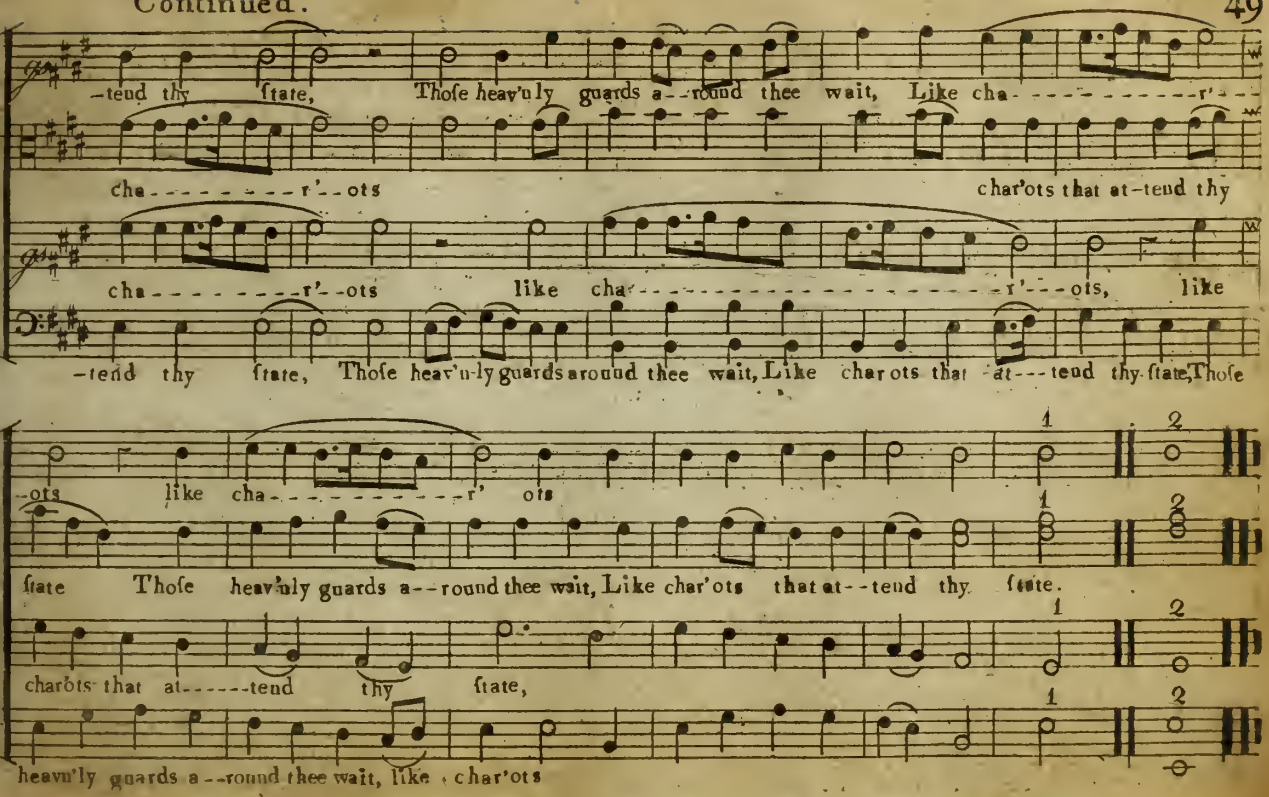


Pf. 24th D.r W. L. M.

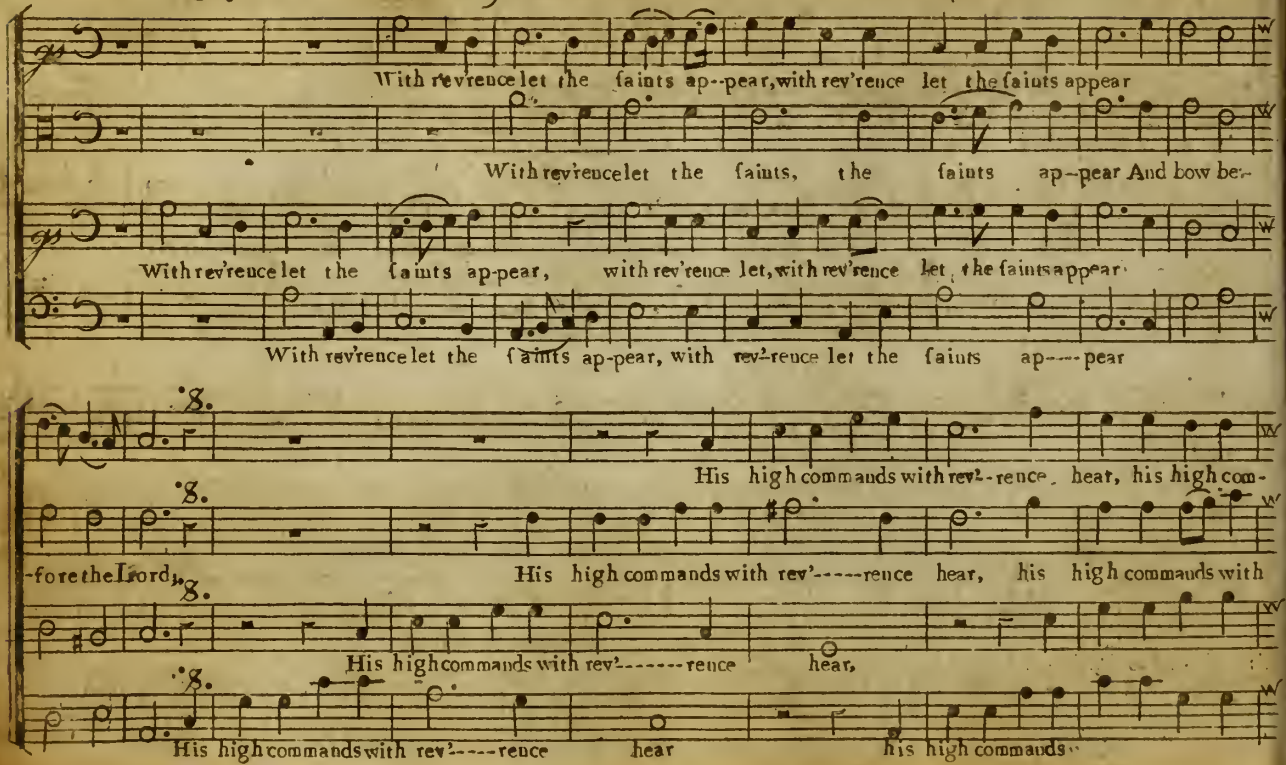


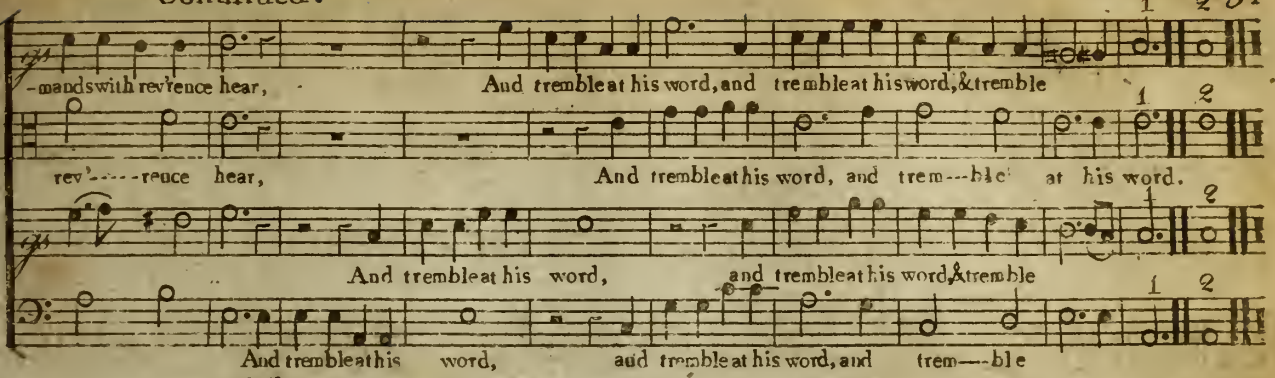
Washington. Pſ. 68.th D.r W. L. M.



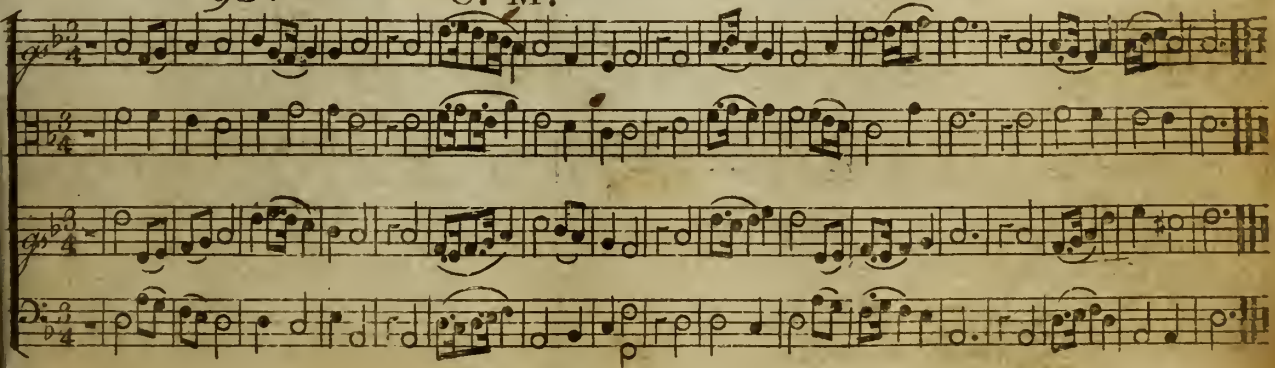

-tend thy ſtate, Thoſe heav'nly guards a--round thee wait, Like cha----------r'---
cha----------r'--ots char'ots that at-tend thy
cha----------r'--ots like cha----------r'---ots, like
-tend thy ſtate, Thoſe heav'n-ly guards around thee wait, Like char ots that at---tend thy ſtate, Thoſe
-ots like cha----------r' ots
ſtate Thoſe heav'nly guards a--round thee wait, Like char'ots that at--tend thy ſtate.
charots that at------tend thy ſtate,
heavn'ly guards a--round thee wait, like char'ots

3d. Pt. 89th. D: W. C. M.

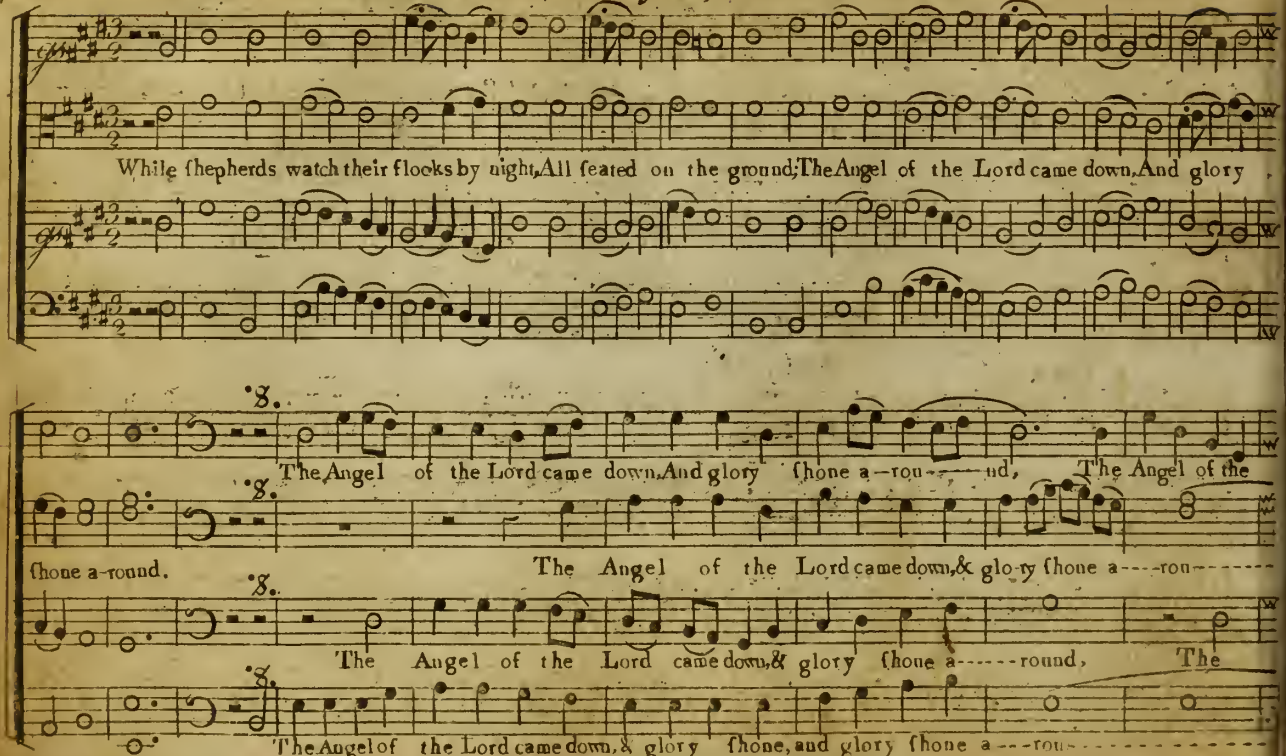



-mands with rev'rence hear, And tremble at his word, and tremble at his word, & tremble
rev'----rence hear, And tremble at his word, and trem---ble at his word.
And tremble at his word, and tremble at his word, & tremble
And tremble at his word, and tremble at his word, and trem---ble

90th C. M.



Bethlehem. Christmas Hymn, or Pf. 4th D: W. C. M.



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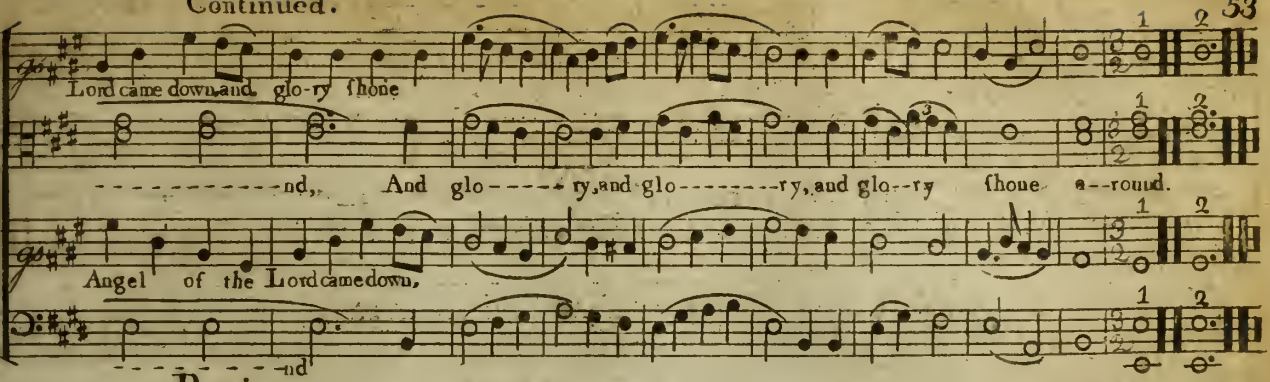
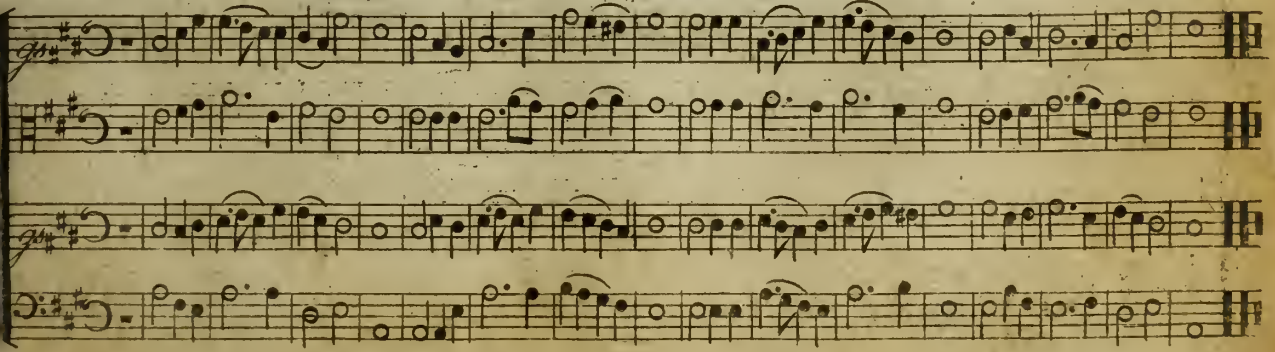
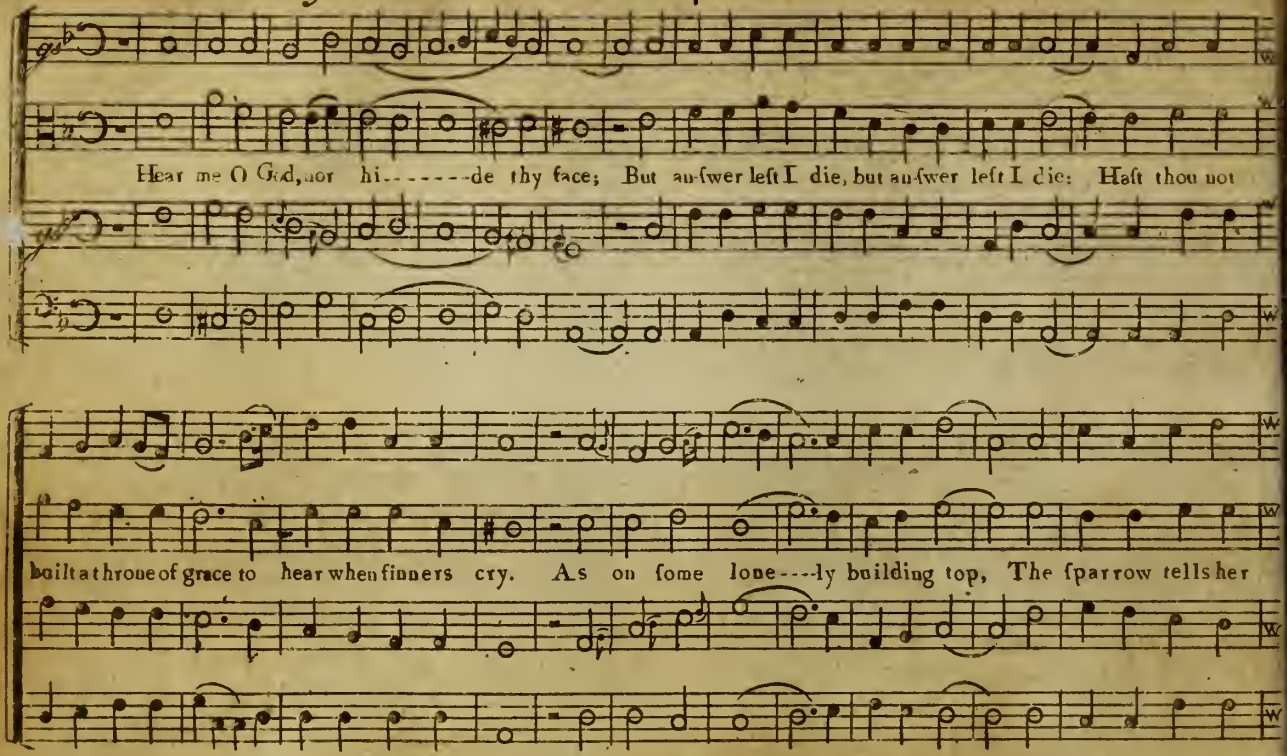
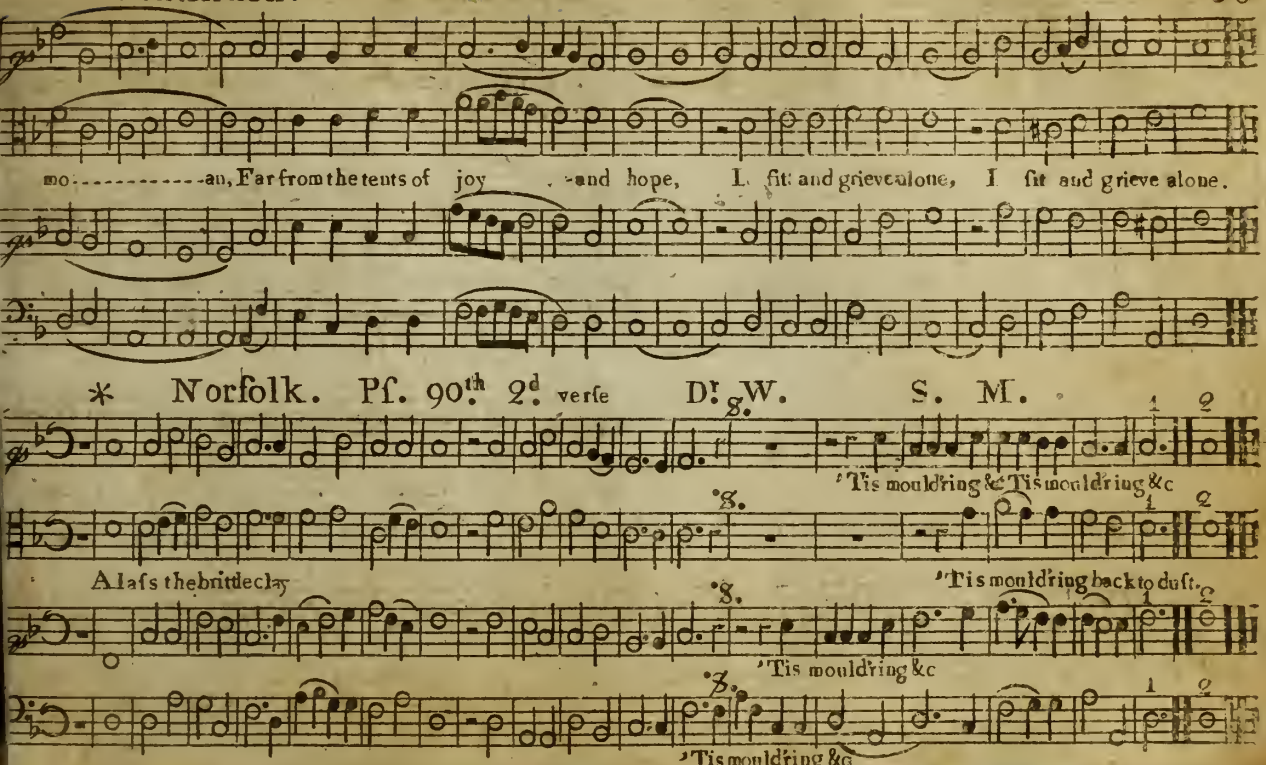


Paris. L. M.

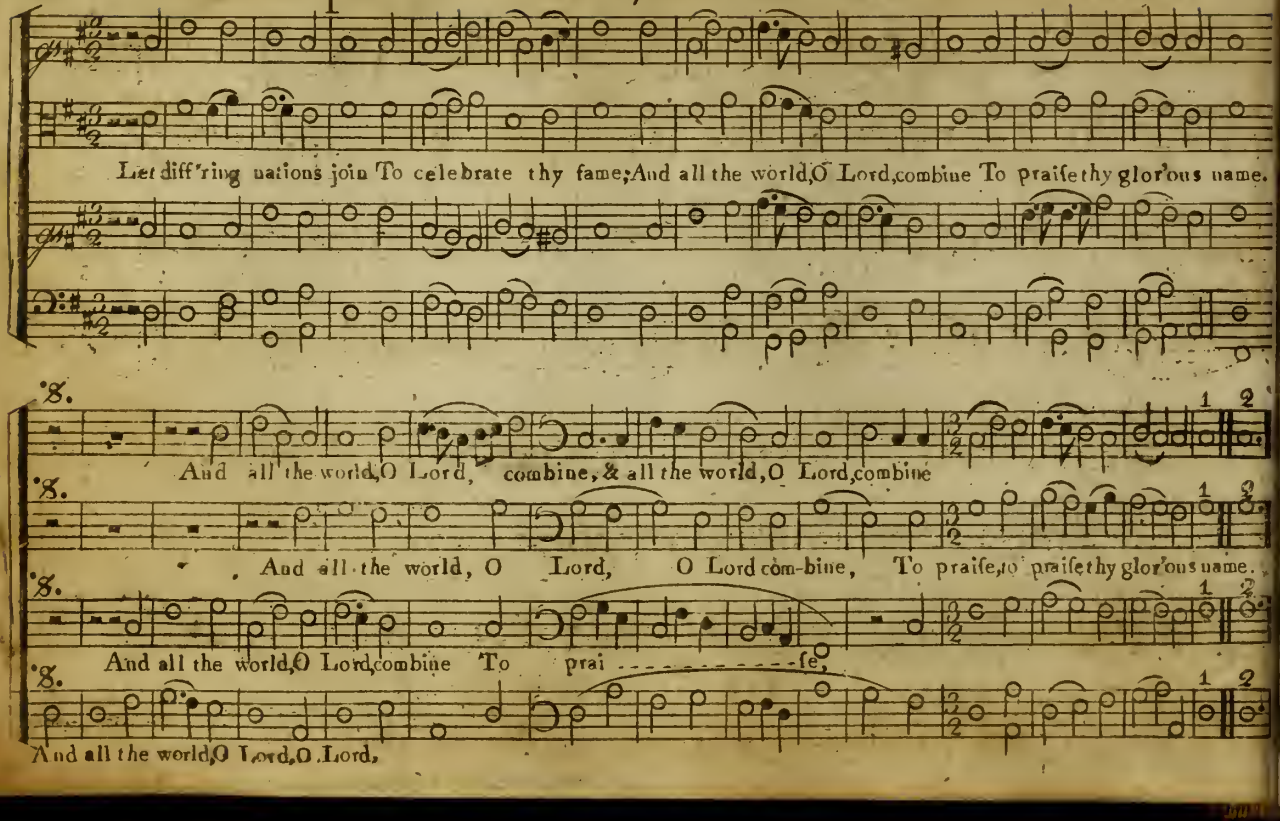


* Bethany. Pſ. 102d 1ſt and 4th verſes D: W.

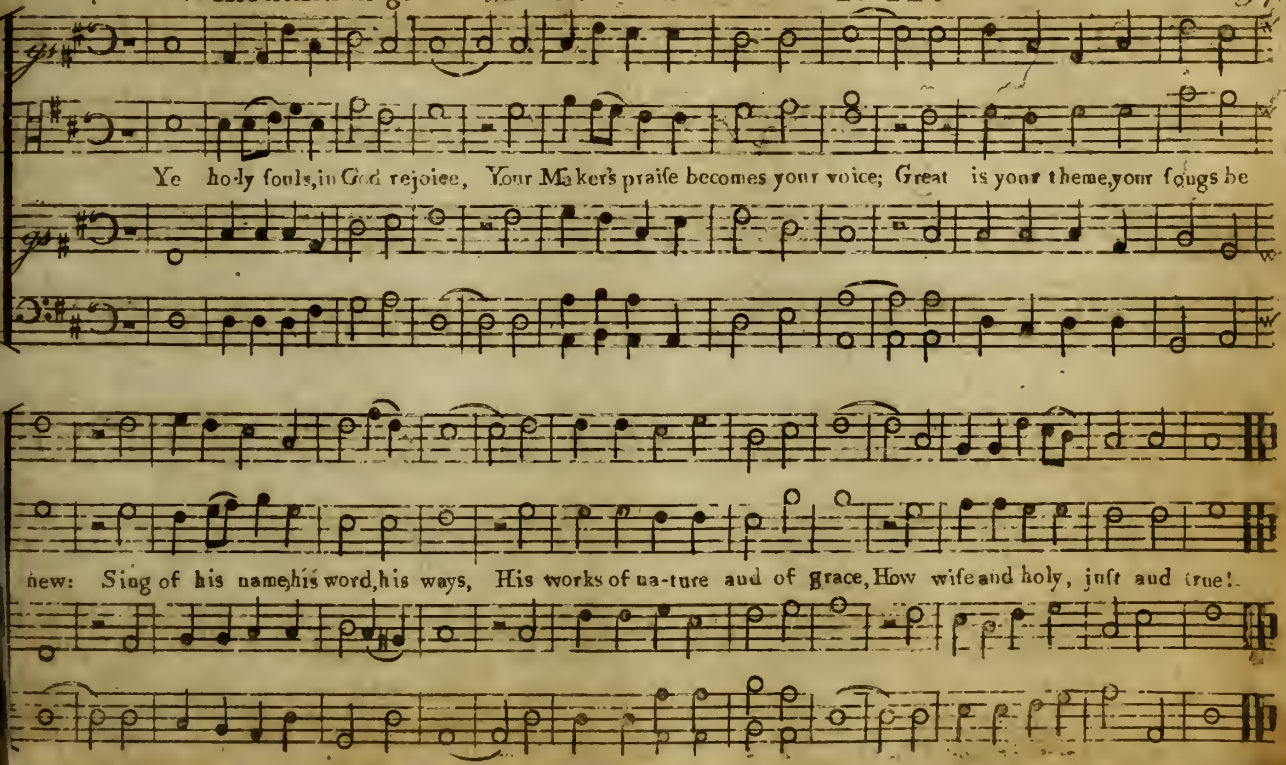


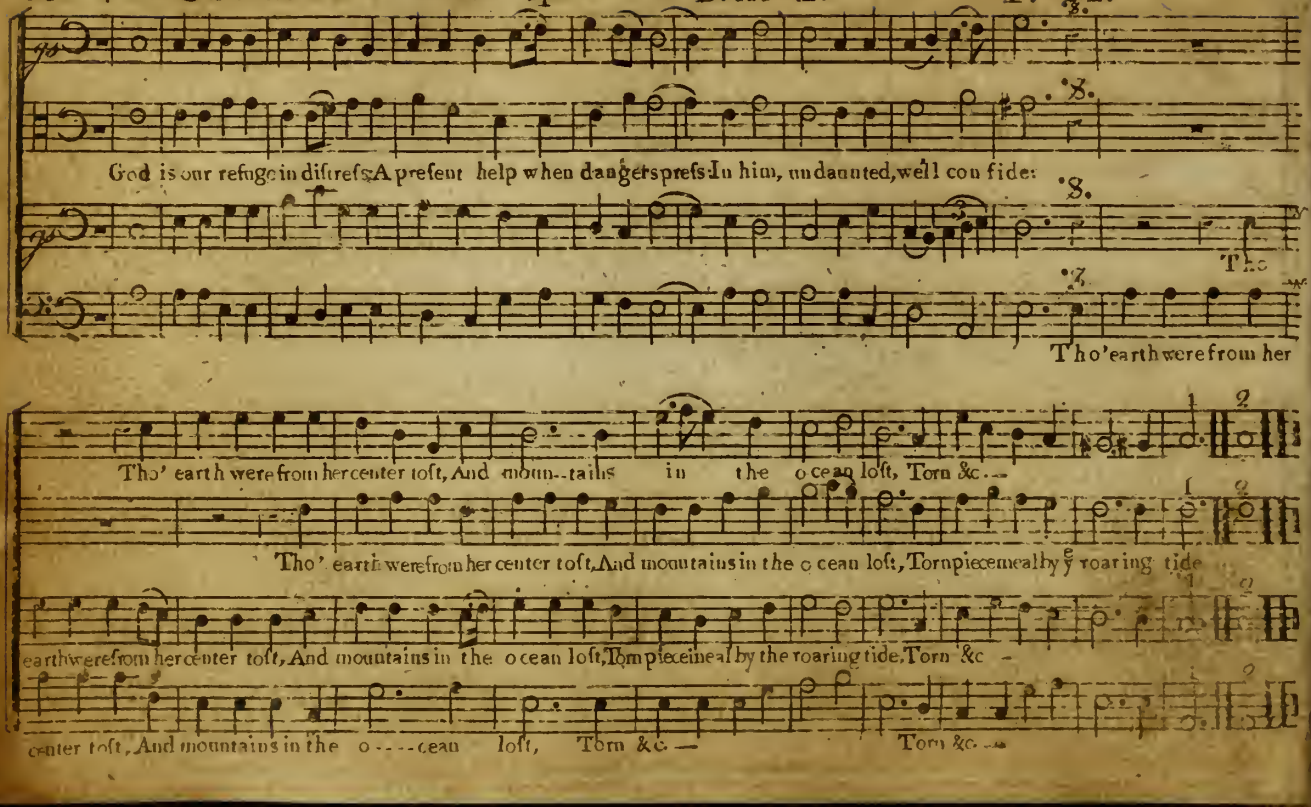

mo----------an, Far from the tents of joy -and hope, I sit and grieve alone. I sit and grieve alone.
* Norfolk. Pf. 90th 2d verse Dr. W. S. M.
'Tis mouldring &c 'Tis mouldring &c
Alas the brittle clay
'Tis mouldring back to dust.
'Tis mouldring &c
'Tis mouldring &c

Philadelphia. Pf. 67.th 3.d verse B. and T. S. M.

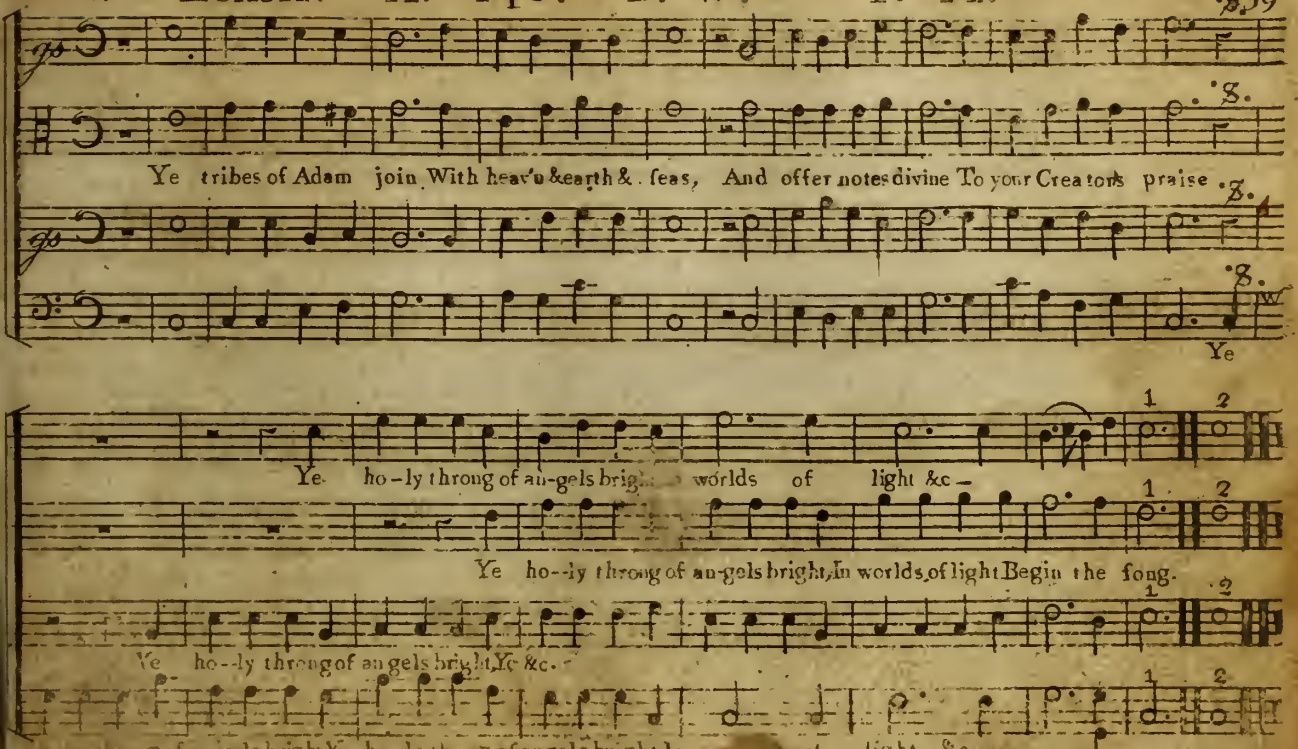


* Williamsburg. Pſ. 33d. Dr. W. P. M.

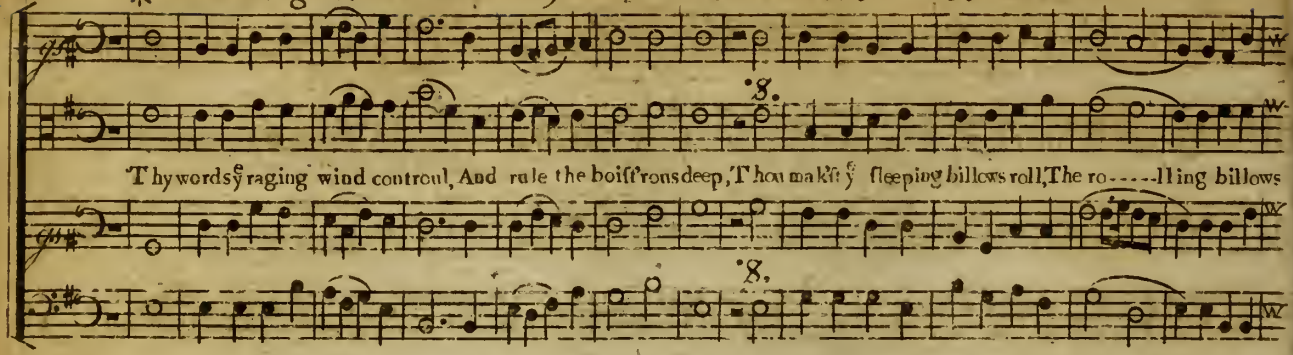



God is our refuge in distress; A present help when dangers press: In him, undaunted, well confide:
Tho' earth were from her
Tho' earth were from her center toft, And moun--tains in the ocean loft, Torn &c.—
Tho' earth were from her center toft, And mountains in the ocean loft, Torn piecemeal by the roaring tide
earth were from her center toft, And mountains in the ocean loft, Torn piecemeal by the roaring tide, Torn &c.
center toft, And mountains in the o----cean loft, Torn &c.—
Torn &c.—

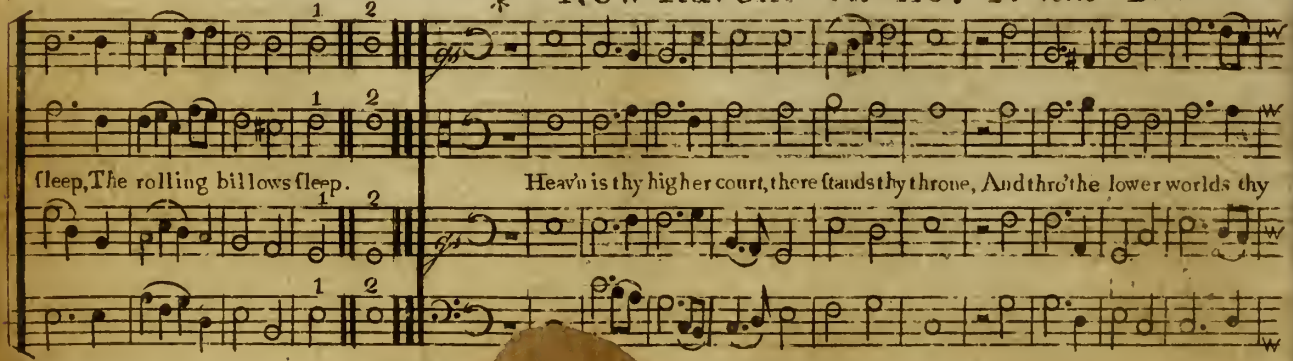
* Lenox. Pf. 148th D: W. P. M.

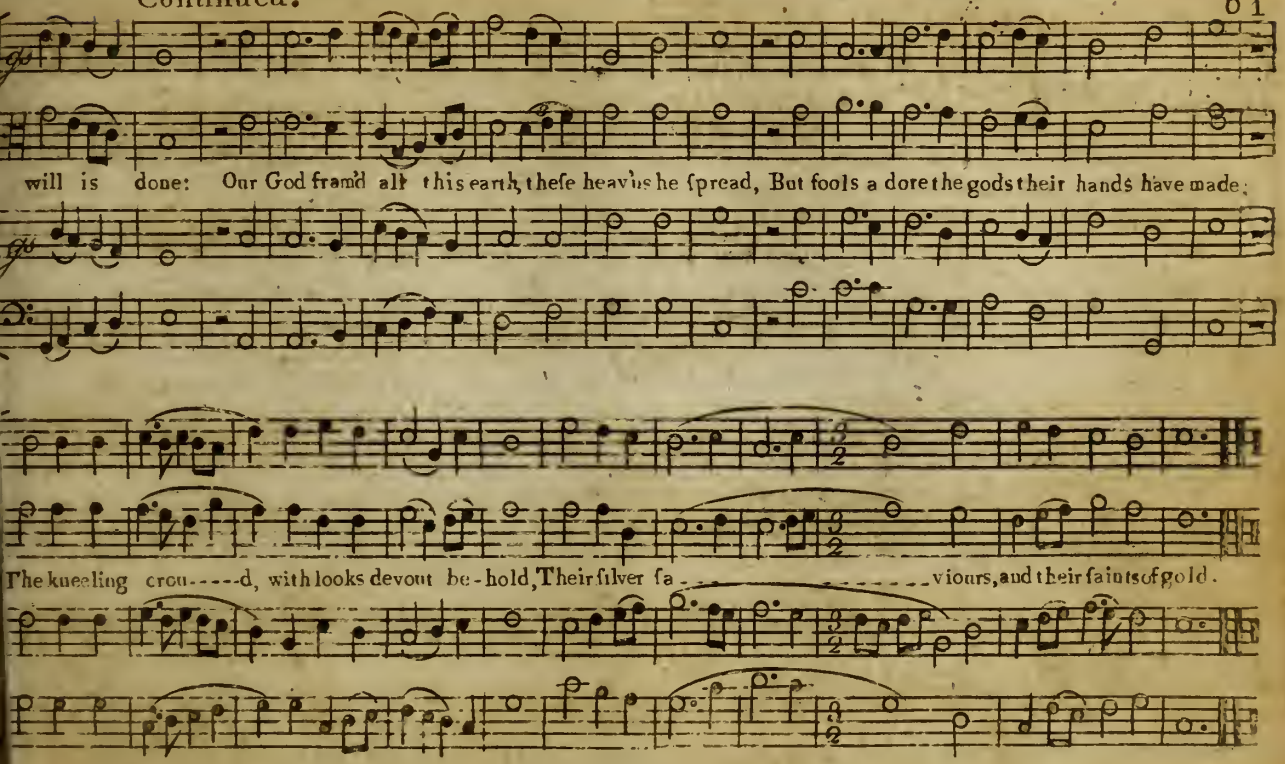


* Virginia. Pf. 89th 4th verse D: W. C. M.

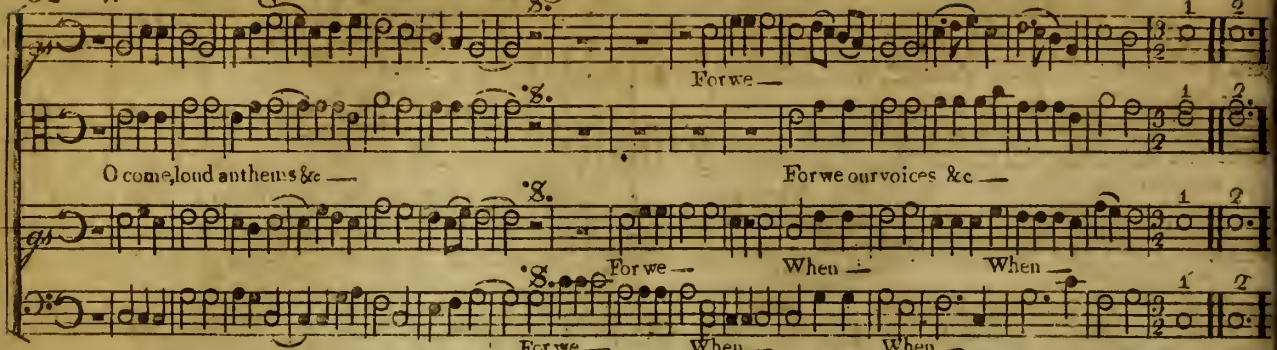


* New-Haven. Pf. 115th 2d verse D: W.

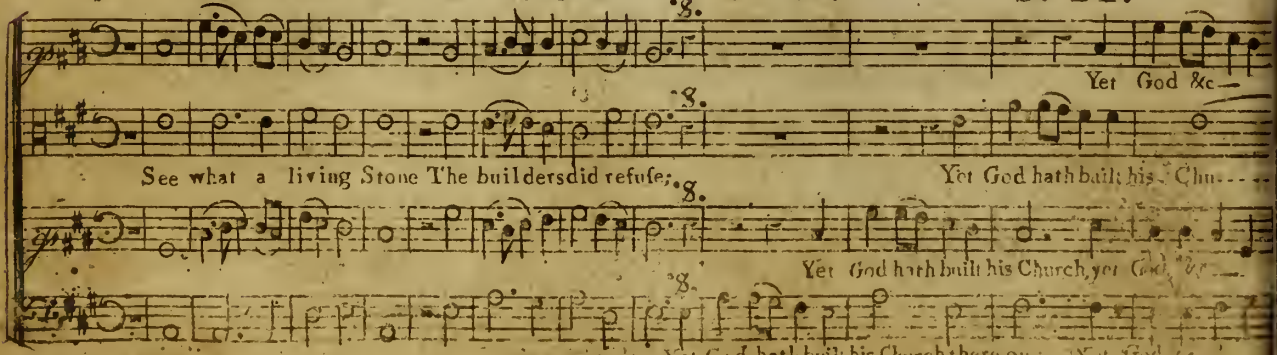


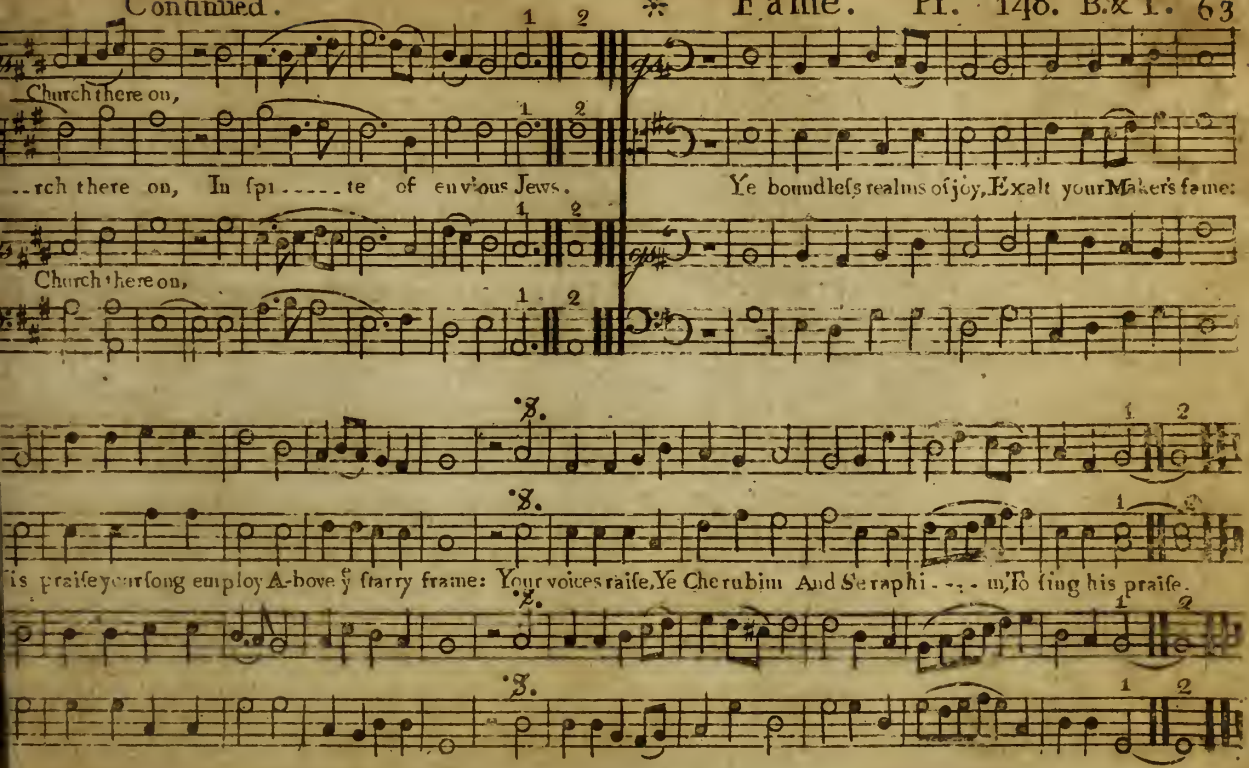
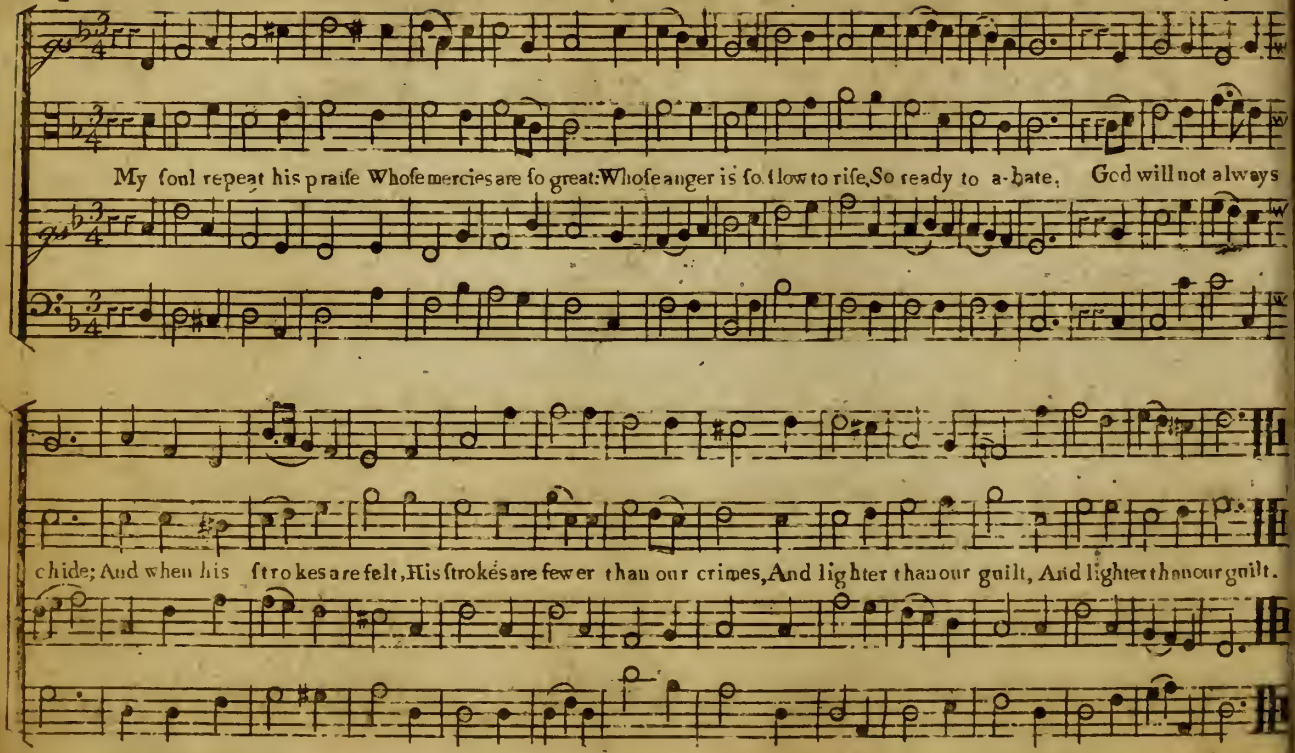

will is done: Our God fram'd all this earth, these heavns he ſpread, But fools a dore the gods their hands have made;
The kneeling crou-----d, with looks devout be-hold, Their ſilver ſa-----viours, and their ſaints of gold.

✻ Bridg-water. Pf. 95th B. & T. L. M.



✻ Stafford. Pf. 118. Dr. W. S. M.




Church there on,
..rch there on, In spi.....te of envious Jews.
Church there on,
Ye boundless realms of joy, Exalt your Maker's fame:
D.S.
D.S.
is praise your song employ A-bove ye starry frame: Your voices raise, Ye Cherubim And Seraphi.....m, To sing his praise.
D.S.
D.S.

Fulham. Pf. 103d, Dr W. S. M. Double.