



~~Boston~~ ~~Callahan~~ ~~8/19/17~~
PRESENTED TO THE



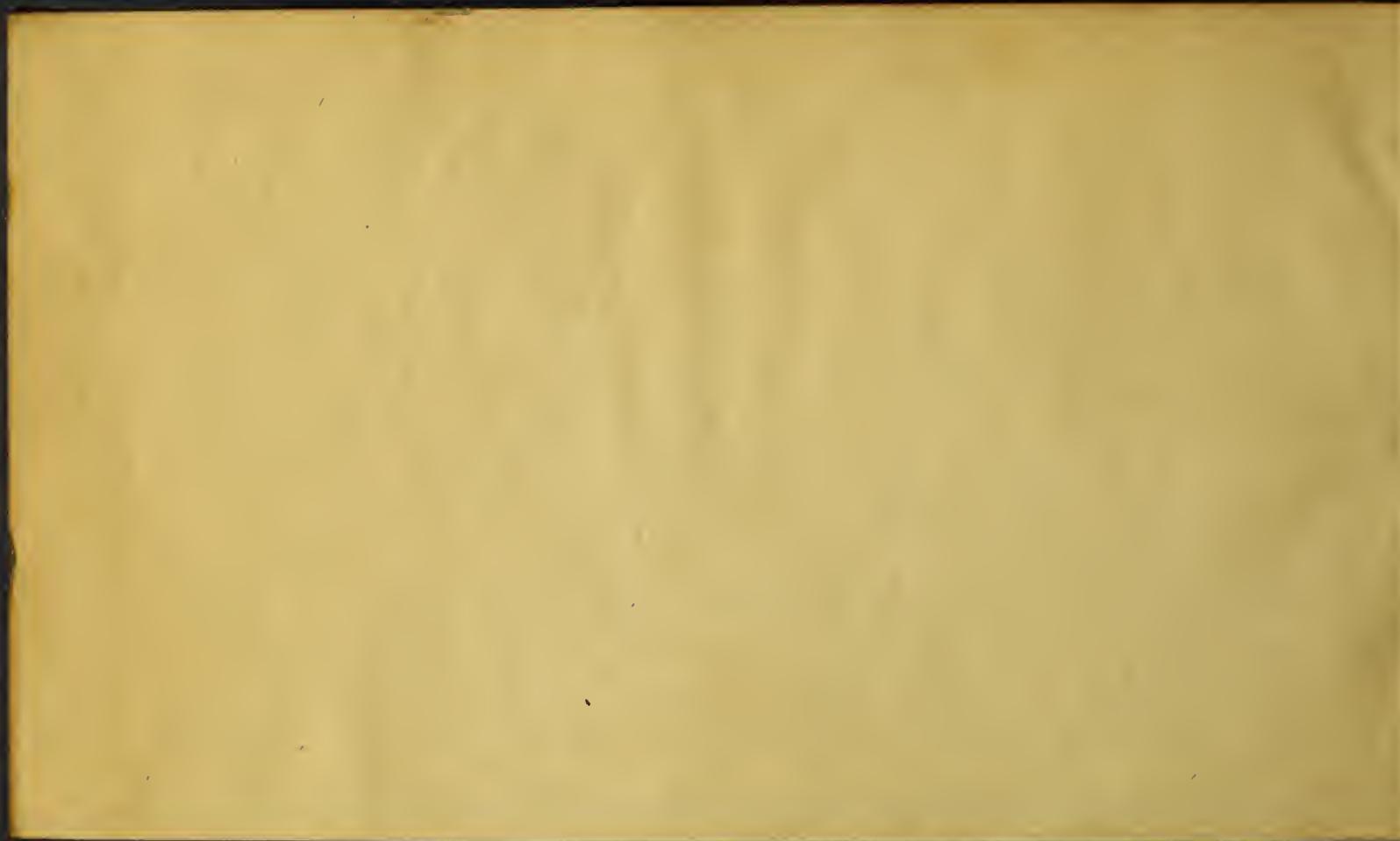
M. 374^a.15

Public Library of the City of Boston



By Ross E. C. Trussey
Received Feb. 19. 1874. T. 152,675

Index page 71-74, 85-92
95-98
103-106
127-130
133-156 (etc)



1,17

Paul Bailey's.

JAN^{RY} 10th 1797.

Paul

Paul Baker, 28 Jan

11. 374 15

111

$\frac{26}{10}h$

LAUS DEO!

THE

Worcester Collection of Sacred Harmony.

In TWO PARTS.

CONTAINING,

- I. An INTRODUCTION to the GROUNDS of MUSICK : Or, RULES for LEARNERS.
- II. A large Number of celebrated PSALM TUNES, from the most approved Authors. Suited to all Metres usually fung in Churches.

TO WHICH IS ADDED,

An APPENDIX.

Containing a Number of excellent PSALM TUNES, (several of which are entirely NEW) and other PIÉCES of SACRED VOCAL MUSICK, many of which were composed by eminent European Authors, and never before published in this country.

The WHOLE compiled for the Use of SCHOOLS and SINGING SOCIETIES.

PRAISE ye the LORD : For it is good to SING Praises unto our God.—PSALM CXLVII.

THE FIFTH EDITION, CORRECTED AND REVISED, WITH GREAT ADDITIONS.

PRINTED, *Typographically*, at BOSTON,

BY ISAIAH THOMAS AND EBENEZER T. ANDREWS.

Sold by them at FAUST'S STATUE, No. 45, Newbury Street and by said THOMAS in WORCESTER. Sold also by the Bookfellers in Town and Country.—1794.

152. 675

P R E F A C E, to the F I F T H Edition:

THE encouragement which continues to be given to this Work, has induced the Editor to publish another Edition, which he flatters himself will meet with the approbation of the Performers of Vocal Sacred Harmony.

A number of Gentlemen, who are good judges of Musick, have been consulted—and no Tunes are inserted but such as have been well recommended. Several original pieces of Musick, and others which have never before been published on this side the Atlantick, embellish this Edition.

Through the hurry in which the fourth Edition went through the Press, many errors escaped the observation of the Corrector, until the Book was published; but the greatest care has been taken to make this fifth Edition more correct, and the Editor hopes it will be found so—Several Gentlemen, well acquainted with Musick, and respectable Authors, having inspected it before publication, and corrected the errors of the Press.

The Lovers of Sacred Harmony may rest assured; that at all times every attention will be paid to make this Collection truly useful and pleasing, and any approved Musick that may be presented for insertion, or any hints for the improvement of the work, will be thankfully received by their's and the publick's very humble servant,

ISAIAH THOMAS.

Worcester, October, 1794.



TO THE
Several Musical Societies,

In the NEW ENGLAND STATES,

THIS
TYPOGRAPHICAL IMPRESSION

OF
Sacred Harmony,

IS HUMBLY DEDICATED,

BY THEIR OBEDIENT SERVANT,

The EDITOR.





ON MUSICK.

DOWN steers the Bass with grave majestick air,
And up the TREBLE mounts with shrill career ;
With softer sounds, in mild melodious maze,
Warbling between, the TENOR gently plays :
But if th' aspiring ALTUS join its force,
See ! like the lark, it wings its tow'ring course ;
Then rolls the rapture thro the air around,
In the full magick melody of found.

"Tis thine, sweet Power, to raise the thought sublime,
Quell each rude passion, and the heart refine ;
Soft are thy strains as Gabriel's gentlest string,
Calm as the breathing zephyrs of the spring.





T H E
Worcester Collection of SACRED HARMONY.

P A R T I.

An INTRODUCTION to the GROUNDS of MUSICK; and RULES for LEARNERS.

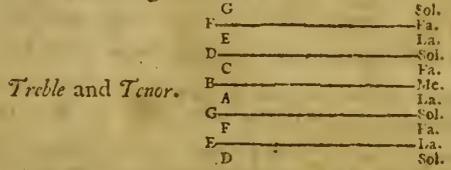
Of the SCALE of MUSICAL NOTES, commonly called

MUSICK is written on five lines, which, including the spaces between them, and immediately below them, are called by musicians, a *stave*, and are thus placed,



It often happens that notes of musick ascend above, or descend below, these five lines, and then another line is occasionally added, and is called the *Ledger Line*. Notes on the upper ledger line, are called notes in *Alt*, and those on the lower ledger line, are called *Doubles*.

These lines and spaces are represented by the first seven letters of the alphabet, which are placed on the stave, according to the part of musick for which it is designed. The parts of church musick are commonly four, viz. *Treble, Counter, Tenor, and Bass*. The letters are placed on the *Treble* and *Tenor* stave in the following order,



Every part of musick has, placed at the beginning of the stave, what is called a *Clef*, or a musical character which shews what part of the musick is on that stave—whether *Treble, Tenor, Counter, or Bass*.

There are said to be but *seven* natural sounds, every eighth sound being the same, and is called an *Octave*; therefore these sounds are represented by only *seven* letters. The sounds are called in musick *Tones*, five of them are called whole tones, and two of them semitones, or half notes. The semitones are between B and C, and between E and F, as marked in the foregoing example.

Although this is the natural situation of the semitones, yet their places on the staves, are very often altered by flats and sharps; therefore observe, that the *natural* place for *me*, is, in all parts of musick, on that line or space of the staff which is called B:

But if B be flat, <i>b me</i> is in	E	If F be sharp * <i>me</i> is in	F
B ♭ and E ♭ it is in	A	F * and C * it is in	C
B ♭ E ♭ and A ♭ it is in	D	F * C * and G * it is in	G
B ♭ E ♭ A ♭ and D ♭ it is in	G	F * C * G * and D * it is in	D

As in the following example, viz.

Me in its Natural Place.	Me, transposed by Flats.				Me, transposed by Sharps.			
	B ♭ flat, Me in E.	B & E flat, Me in A.	B, E & A flat, Me in D.	B, E, A and D flat, Me in G.	F sharp * Me in F.	F & C sharp, Me in C.	F, C & G sharp, Me in G.	F, C, G and D sharp, Me in D.
Tenor, or Treble.								
Counter.								
Violin.								
Viola.								
Cello.								
Me.								

When B is flatted it makes a *whole* tone between B and C, and leaves only *half* a tone between E and F, consequently but *half* a tone between F and G. The reason of this is the alteration of *me*; for, find *me* where you will, the notes *above*, are called as before observed, *fa, sol, la, &c.* and *below, la, sol, fa, &c.* and the two semitones are always found between *me* and *fa*, and *la* and *fa*.

A distinction should always be made between the two kinds of *B-me* and *C-fa*: Many are apt to strike *B-me* as high as *C-fa* in sharp keyed staves, which injures the composition.

The NAMES and MEASURES of the NOTES used in MUSICK, with their RESTS.

	1. Semibreve. 1 Bar.	2. Minim. $\frac{1}{2}$ Bar.	3. Crotchet. $\frac{1}{4}$ Bar.	4. Quaver. $\frac{1}{8}$ Bar.	5. Semiquaver. $\frac{1}{16}$ Bar.	6. Demisemiquaver. $\frac{1}{32}$ Bar.
NOTES.						
RESTS.						

The following SCALE will shew at one View the *Proportion* one Note bears to another.

1 - - - - - Semibreve - Contains

2 - - - - - Minims.

4 - - - - - Crotchets.

8 - - - - - Quavers.

16 - - - - - Semiquavers.

32 - - - - - Demisemiquavers.

These notes are sounded sometimes quicker, and sometimes slower, according to the several moods of time hereafter to be explained; the notes of themselves always bear the same proportion to each other, whatever the time may be.

EXPLANATION of the SCALE.

THIS Scale comprehends the six musical notes, with their rests, and the proportion they bear to each other.

1. The *Semibreve*, is now the longest note used in musick, though anciently it was the shortest. It is the measure note, and guideth all others.

2. The *Minim*, is but half the length of the semibreve, and has a tail to it.

3. The *Crotchet*, is but half the length of the minim, and has a black head.

4. The *Quaver*, is but half the length of the crotchet, having one turn to its tail, which is crooked, sometimes one way and some-

times another, as thus,

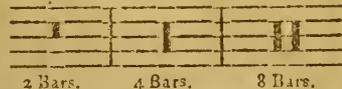
5. The *semiquaver*, is half the length of the quaver, having two turns to its tail, which turns are crooked as variously as that of the quaver.

6. The *Demisemiquaver*, is half the length of the semiquaver, and has three turns to its tail, crooked like those of the semiquaver.

All *Rests* are notes of silence, which signify that you must rest, or keep silent, so long time as it takes to sound the notes they represent : Excepting the *Semibreve Rest*, which is called the *Bar Rest*, always filling a bar, let the mood of time be what it may.

Rests also help to fill bars at the beginning and end of tunes.

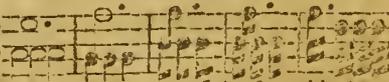
Besides these rests there are others, made use of in instrumental musick, which are as follow,



Of other CHARACTERS used in MUSICK, and their USES.



1. THE *Point of Addition*, set at the right hand of any note, adds to the time of that note *half* as much as it was before. When this point is set to a semibreve, it is as long as three minims, &c. as for example,



2. A *Figure of 3*, or *Diminution*, set over or under any three notes, shews that they must be reduced to the time of *two* notes of the same kind, as

for example, which shews that when this figure is set over *three* crotchets, they must be sung in the time of *one* minim, and *three* quavers, with this figure, in the time of *one* crotchet.

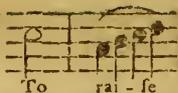
3. A *Flat* *b* is a mark of *Depression*, and causeth any note before which it is placed to be sounded *half a tone lower* than if the flat was not there, and when a flat is set at the beginning of a stave, it has the influence of *flattening* all such notes as happen to be on that line or space through the whole strain, unless regulated by the intervention of sharps, or naturals, which answer only for those notes where those naturals or sharps are placed, and respect the tone of those notes only, but do not alter their names.

4. A *Sharp* *#* is a mark of *Elevation*, just the reverse of the flat, and raises all the notes before which it is placed, *half a tone higher* : If set at the beginning of a stave, it sharpens, or raises every note on that line or space throughout the strain, except contradicted by flats or naturals.

5. A *Natural* *n* is a mark of *Restoration*, which being set before any note, that was made flat, or sharp, at the beginning of a stave, restores it to

its former natural tone, as for example, Here you may see that *B* is made flat at the beginning of a stave, but the note which stands on *B* must be sung as if there had been no flat there, because it is restored by the *Natural* placed before it.

6. A *Slur* or *Tie*, links any number of notes together which should be sung to *one* syllable, * as for example,



7. A *Direct*, \llcorner is placed only at the end of lines, to direct the performer to the place of the first note, in the next line.

8. A *Bar* \lrcorner is used to divide the musick according to the measure of a note, into equal parts.

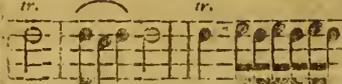
9. A *Double Bar* $\lrcorner\lrcorner$ shews the end of a strain, and in modern musick, is commonly preceded by a *Repeat*.

10. A *Repeat* :S shews that a *part* of the tune is to be sung *twice*, beginning the second time of singing, at the note over which it is placed, and ending at the next *Double Bar*, or *Close*: Therefore having sung that part once you must immediately sing it again.

11. A *Shake*, *tr.* or *Trill*, is or ought to be placed over any note that

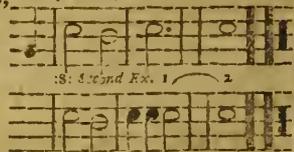
* In singing slurred notes in words, great care should be taken to pronounce the words properly, for which purpose observe these directions: Keep your lips and teeth asunder from the beginning to the end of the slur, warble the notes in your throat, sliding easily from one sound to another, without any kind of hitch or jolt, (which is too often practised) and if possible do not stop to take breath until you have done; otherwise you break the slur and spoil the pronunciation.

that is, or ought to be shaken, something like the following



This is called one of the graces in musick; but unless it is well done, it had better be unattempted by the performer, and sung plain. Notes may sometimes be *graced*, but not *disgraced*. Observe that a note cannot be shaken without breaking of it to pieces, as in the example: See the minim marked with a *tr.* and the example how to perform it.

12. A *Double Ending*, shown by the figures 1 2 set over notes at the close of a tune, when there is a repeat, thus, :S *First Ex. mpic.* 1 2 informs the singer, that the note under figure 1, is sung *before* the repeat, and the note under 2 must be sung the *second* time, omitting the note under figure 1. But if the notes are tied, as in the second example, then *both* notes are sung the *second* time.



13. Such notes as have *Marks of Distinction* placed over or under them, should be sounded very distinct, and with some emphasis,

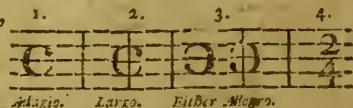


14. A *Close*, $\lrcorner\lrcorner$ is two, three, or four bars together, which shew the tune to be ended.

Of the various MOODS of TIME used in PSALMODY.

NINE different Moods of Time are now used in Psalmody, four of which are called *Common Time*, viz. *Adagio*, *Largo*, *Allergro*, and 2, 4, or 2 *Fours*, and are thus characterized at the beginning of tunes or strains, viz.

These four are called common time, because they are measured by even numbers, as 2, 4, 8, &c. *Adagio*, denotes a very slow movement: It has a semibreve for its measure note; every bar containing that or other notes or rests amounting to the same quantity of time; so in the example following, a semibreve fills the first bar; the second bar is filled by four crotchets; the third bar by a semibreve rest. In order to give these notes and rests their proper regular



Adagio. Largo. Fours. Allegro.

time,

time, a motion of the hand is necessary, which is calling *Beating of Time*; every motion or swing of the hand, is called a *Beat*. This mood has *four* beats in a bar, which should be beaten two down, and two up, in the following manner,

First, lightly strike the ends of your fingers: *Secondly*, the heel of your hand: *Thirdly*, raise your hand a little, and shut it partly up: *Fourthly*, raise it still higher, and throw it open at the same time; which completes the bar. It is best to distinguish the third motion from the fourth, by shutting or opening the hand. Every bar in this mood of time is performed in the like manner. Each beat should be exactly one second of time.

Adagio. 1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4.

d, d, u, u. d, d, u, u. d, d, u, u.

Largo, the *second* mood in common time, has likewise a *semibreve* for its measure note, and contains notes or rests to that amount, in each bar. This also has *four* beats to a bar, performed in the same manner as in *Adagio*, only one quarter quicker, or *four* beats in the time of *three* seconds.

Largo. 1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4.

d, d, u, u. d, d, u, u. d, d, u, u.

Where the music, in *Largo*, consists chiefly of minims, sometimes but *two* beats are given to a bar.

1, 2, 1, 2.

d, u. d, u.

Allgro, the *third* common time mood, has also a *semibreve* for its measure note, and contains notes or rests to that amount, in each bar; but has only *two* beats to a bar, which are *one* down, and *one* up, allowing one second to each beat, as in the example.

Allgro. 1, 2. 1, 2. 1, 2.

d, u. d, u. d, u.

The *fourth* common time mood, 2, 4, or 2 *fours*, has a *minim* for its measure note, and notes or rests to that amount in each bar; it has also *two* beats to a bar, *one* down; and *one* up. *Four* beats in this time, are performed as quick as *three* in *Largo*, when four beats are given to that mood of time.

1, 2. 1, 2. 1, 2.

d, u. d, u. d, u.

(See note at the bottom of page 6th.)

The next moods of time in order, are called *Triple Time* moods, of which there are *three*, viz. 3 *Twos*; 3 *Fours*; and 3 *Eights*. They are called *Triple*, because they are measured by odd numbers, each bar containing either *three* minims, *three* crotchets, or *three* quavers; *two* of which must be sung with the hand down, and *one* up. The marks of triple time are thus set at the beginning of staves,

The *first*, 3 *Twos*, contains *three* minims, or *one* pointed semibreve, or other notes which measure equal to them, in a bar; which are sung in the time of three seconds, *two* beats down, and *one* up, as in the example.

1st. Triple Time. 1, 2, 3. 1, 2, 3. 1, 2, 3.

d, d, u. d, d, u. d, d, u.

N. B. A minim in 3 *Twos* is performed in the same time as a crotchet in the first mood of common time.

The *second* mood of triple time, 3 *fours*, contains *three* crotchets, or other notes or rests equivalent, in a bar, which has *three* beats, *two* down, and the other up, one half quicker than the first triple time mood: A crotchet in this time is equal to a crotchet in the second mood of common time.

2d. Triple Time. 1, 2, 3. 1, 2, 3. 1, 2, 3.

Example.

d, d, u. d, d, u. d, d, u.

The *third* triple time mood, has *three* quavers, or one pointed crotchet, or other notes, or rests, equivalent, in a bar; has also *three* beats to a bar, but they are performed as quick again as in the mood last mentioned.

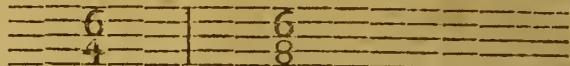
3d. Triple Time. 1, 2, 3. 1, 2, 3. 1, 2, 3.

d, d, u. d, d, u. d, d, u.

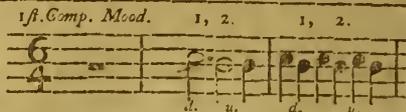
The.

The two remaining moods are called *Compound Moods*; being compounded of common and triple measure; of common, as the bar is divided equally, the fall being equal to the rise; and of triple, as each half of the bar is threefold.

The two compound moods are distinguished, at the beginning of staves, thus,



The first, 6 *Fours*, contains six crotchets in a bar, or other notes or rests equivalent, which are sung in the time of two seconds, and by two equal beats, one down and one up, as in the example following:



The second compound mood, contains six quavers in a bar; has also two beats to a bar, one down and one up. A beat in this mood has the same time as the second in common time, called *Largo*.*

* Mr. Reed, in treating of the several moods of time, writes as follows: "The figures in the examples placed over the bars shew the number of beats in each bar, and the letters placed under the bars shew how they must be beat, viz. the letter *d* shews when the hand must go down, and the letter *u*, when it must rise up.

The bar rest is properly so called, because it is allowed to fill a bar in all moods of time.

Observe here—That the hand falls at the beginning, and rises at the end of every bar, in all moods of time,

That in the *Adagio* and *Largo* moods, a semibreve is four beats, a minim two, a crotchet one, a quaver half, &c.

That in the *Allegro* and 3, 2, moods, a semibreve is two beats, a minim one, a crotchet half, &c.

That in the 2, 4; 3, 4; 3, 8, and 6, 8, moods, a semibreve cannot be used, because that it will more than fill a bar.

That in 2, 4, and 3, 4, a minim is two beats, a crotchet one, and a quaver half, &c.

That in 3, 8, where a minim cannot be used, a crotchet is two beats, a quaver one, &c.

That in 6, 4, a pointed minim is one beat, crotchets three at a beat, &c.

That in 6, 8, a pointed crotchet is one beat, quavers three at a beat, &c.

Observe also.—That in those moods of time which are not marked with figures, a semibreve fills a bar; but in all those moods which are marked with figures, the upper figure expresses a certain number of notes of some kind which fill a bar, and the under figure shews how many of that kind of notes are equal to a semibreve; so in the mood marked $\frac{3}{2}$, the upper figure being 3, shews that three notes of some kind will fill a bar in that mood, and the under figure 2, shews that two of them are equal to a semibreve; now two minims are equal to a semibreve, therefore three minims fill a bar in that mood of time. The same rule holds good with regard to the other moods marked with figures.

The performing the several moods in their proper time, is a matter which should be well attended to: And yet fingers often fail in this point. That some moods are quicker and some slower, all agree, yet some will sing every mood alike, or so nearly alike that the difference is scarcely perceptible. This, in many pieces, especially in such as change from one mood to another, entirely frustrates the design of the composer, and ruins the music. Others again will sing all moods too slow: This is so common that many persons who profess to be good fingers will scarcely allow it to be an error. It is generally most prevalent in those companies where the spirit of music is upon the decline, and the fingers grown dull and indifferent about singing; they will then drag on heavily through a piece of music, and render it not only a burden to themselves, but disagreeable to all who hear them. On the other hand, some may err by beating time too fast; this error is sometimes found in persons who are possessed of too great a share

Of the BRACE.



THE several parts of a piece of musick, which are sung together, are shewn by a *Brace*, placed at the beginning of the staves, as in the example. If *two* parts only are sung together, the brace, or *two* perpendicular lines, enclose the two staves; and if three parts are sung together, then the brace is extended to enclose *three*, and so of *four*.

Of CHUSING NOTES.

NOTES are often set immediately over each other in the same staff and bar, only *one* of which is to be sounded by the same person; the finger may sound which of them he pleases: If two persons are singing the same part, one of them may take the *upper* note, and the other the *lower* note.

Example of chusing Notes.



Notes set an *eighth* below the *common Bass*, are called *Ground Bass*. Rests are often placed over each other, but the time of *both* is to be reckoned.

Of the several CONCORDS and DISCORDS, both perfect and imperfect. [From *Tanjour's Royal Mel.*]

THERE are but four *Concords* in musick, viz. *Unison*, *Third*, *Fifth*, and *Sixth*; (their *Eighths* or *Octaves* are also meant.) The *Unison* is called a *perfect cord*; and commonly the *Fifth* is so called; but the *Fifth* may be made *imperfect*, if the composer pleases.—The *Third* and *Sixth*, are called *imperfect*; their *cords* not being so full, nor so sweet as the *perfect*: But in four parts, the *Sixth* is often used instead of the *Fifth*, in some certain places, when the *Fifth* is left out; so in effect, there are but three *concords*, employed together, in *composition*.

N. B. The meaning of the word *Imperfect*, signifies, that it wants a *semitone* of its *perfection*, to what it does when it is perfect; for, as the *less*, or *imperfect Third*, includes but three *half tones*; the *greater or major Third*, includes four *half tones*, &c. The

of ostentation To enable young singers and young teachers of musick to avoid all these errors, and to give each mood its proper time, I have added the following directions. Take a leaden ball, the size whereof is immaterial; about an inch in diameter is as well as any: Suspend it by a small tight cord in such a manner as that it may swing each way without interruption, and for the several moods of time, let the length of the cord from the centre of the ball to the pin or nail from which it is suspended be as follows:

- For the Adagio, Allegro, 3, 2 and 6, 4 moods, $39\frac{1}{16}$ Inches.
- For the Largo, 3, 4 and 6, 8 moods, $22\frac{1}{5}$ —
- For 2, 4 $12\frac{4}{16}$ —
- For 3, 8 $5\frac{1}{4}$ —

Then for every swing or vibration of the ball, i. e. every time that it crosses the perpendicular line, or place of its natural situation when at rest, count one beat, and for the different moods of time according to the different lengths of the cord as expressed above. This is so easy a way of ascertaining the true time for each mood, that it is presumed no one who designs to be a singer will think it too much trouble to make trial of it.

These moods are however, sometimes varied from their true time, by arbitrary words, such as quick, slow, &c. being placed over the tune or anthem, in which case no certain rules can be given: The following general directions however may not be amiss.

When the term *slow* occurs, let the musick be performed about one sixth slower than the true time, and when the term *very slow* occurs, about as much slower still, and contrary for terms *quick* and *very quick*.

The *Discords*, are a *Second*, a *Fourth*, and a *Seventh*, and their *Octaves*; though sometimes the *greater Fourth* comes very near to the *found* of an *imperfect cord*, it being the same in *ratio* as the *minor Fifth*. But I will let you

An Example of the several *CONCORDS* and *DISCORDS*, with their *OCTAVES* under them.

CONCORDS. | DISCORDS.
Single Cords—1. 3. 5. 6. | 2. 4. 7.

Their *Octaves*, or *Eighths*—

8	10	12	13	9	11	14
15	17	19	20	16	18	21
22	24	26	27	23	25	28

&c.

N. B. That if a *voice*, or *instrument*, could reach to ten thousand *Octaves*, they are all counted as one, in nature.

Every *Eighth*, or *Octave*, contains *twelve* semitones, the *five* whole tones being divided into *semitones*, and the *two* natural semitones, make the twelve. As in the following example.

An OCTAVE contains 12
Semitones.

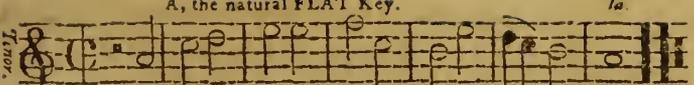
G	8 th	12
f [♯] or g ^b	7 th	11
F	7 th	10
E	6 th	9
e ^b or d [♯]	6 th	8
D	5 th	7
e [♯] or d ^b	4 th	6
C	4 th	5
B	3 ^d	4
b ^b or a [♯]	3 ^d	3
A	2 ^d	2
g [♯] or a ^b	2 ^d	1
C	unison.	0

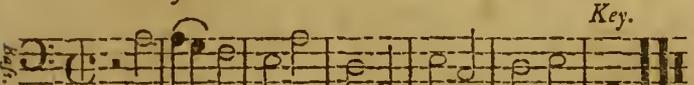
In this scale of *Semitones*, the lower line G is made the foundation from which the others are reckoned, and is therefore called a *Unison*, because one and the same sound is a unison. The right hand column of figures shews the number of semitones between G at the bottom and each of the other letters, both in their natural situation, and when made flat or sharp. Next above G you will find G sharp, or A flat, which is called a flat second, containing but one semitone; the next is A, which is a sharp second, containing two semitones; the next is B flat, or A sharp, which is a flat third, containing three semitones; the next is B, which is a sharp third, containing four semitones; the next is C, which is a fourth, containing five semitones, &c. &c. The flat second, third, sixth and seventh, are called lesser seconds, thirds, &c. and the sharp second, third, fourth, sixth and seventh, are called greater seconds, thirds, &c. which is the common distinction, and the greater always contains a semitone more than the lesser.

Of the KEYS used in Musick.

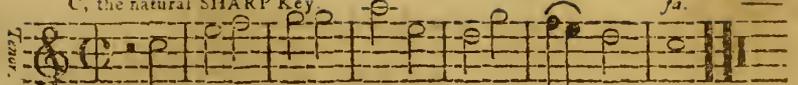
IN Musick there are only two *natural*, or primitive Keys; one of which is cheerful, and called *sharp*; the other melancholy, and called *flat*. C is called the sharp key, and A the flat key. Without the aid of flats and sharps placed at the beginning of staves, no tune can rightly be formed on any other than *natural* keys. Flats and sharps placed at the beginning of staves transpose B-me, the centre and master note, together with all the rest in their order, and by forming what are called *artificial keys*, bring the same effect as the two natural keys. The reason why the two natural keys are transposed by flats and sharps at the beginning of the staves, is, to bring them within the compass of the voice. The last note in the Bass is the *key note*, and is immediately *above*, or *below* me; if above, it is a sharp key; and if below, it is a flat key; or in plainer terms—all tunes are either on a *sharp* or a *flat* key; if the last note of the Bass, or *key note* is named *fa*, then it is a sharp key; but if it is named *la* then it is a flat key. The *key note* can never properly be *me*, or *sol*. The reason why one tune is on a sharp, lively key, and another on a flat, melancholy one, is that every third, sixth and seventh, in the sharp key, is half a tone higher than in the flat key. See the following example of the two keys. A

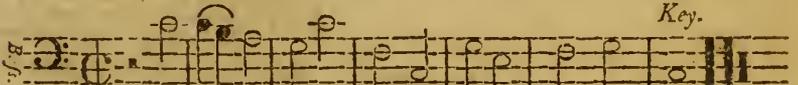
A, the natural FLAT Key.

Tenor.  *La. fa.* *A. Key.*

Bass.  *La. la.* *La.*

C, the natural SHARP Key.

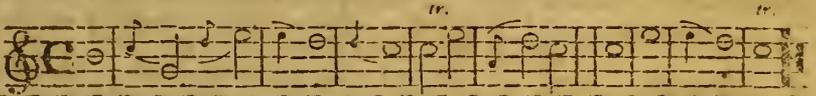
Tenor.  *Fa. la.* *C. Key.*

Bass.  *Fa. fa.* *Fa.*

Of LEADING NOTES.

THE Appoggiatura, or leading note, 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 it is used as a preparation to a trill, and is expressed by an intermediate note, or notes: As for example.

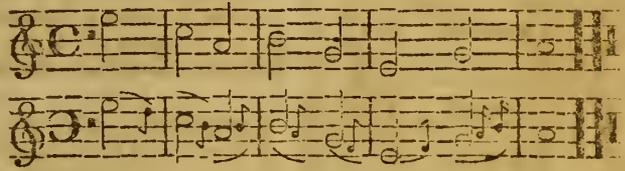
N. B. Observe the *little notes* are not reckoned in time, and are only to be softly touched, or sounded.



Of TRANSITION.

M. R. REED has written so concisely on Transition, that it seems best to give his own words and example, which are as follows, viz. "The *little notes* flurred to the minims must not be considered as adding any thing to the time, the bars being full without them, but only as notes to lead the voice from one sound to another, and if sounded at all, must be sounded as much softer than the minims as they are smaller. Transition is nothing but sliding gracefully from one note to another: But fingers should be exceedingly careful to deviate as little as possible from the true sound of a note, because in going off from the true sound they will undoubtedly make discords where the composer did not design to have any, and then perhaps the composition will be despised, because the performers are faulty.

"N. B. Transition, as well as trills, had better be omitted than badly performed."



Of SYNCOPATION.

NOTES of Syncopation are those which are driven out of their proper order in the bar, or driven through it, and require the hand to be taken up or put down, while such notes are sounding. One or two examples follow, which, with the help of the master, will soon be understood by the young singers of tolerable capacities.

Examples

Examples of Syncopation.

The Learner may sing the Notes as they stand in the following Stave.

Great care must be taken to give every note its true and distinct sound, and to observe the semitones between *me* and *fa*, and *la* and *fa* in ascending; and also between *fa* and *la*, and *fa* and *me*, descending. After having learned to sound the following notes well, they may begin to practice on plain and easy musick.

CONCLUSION.

THIS part of the work will be concluded with some observations on singing, and general directions to learners, extracted from the American Singing Book, which are as follows, *viz.*

“When a tune is well learnt by note it may be sung in words, and every word should not only be pronounced according to the best rules of grammar, but spoken plain and distinct. Singers often fail in this point, by which means half the beauty of the musick is lost, the words not being understood.

“Notwithstanding all that has been said or can be said with regard to graces, the best way is to sing with ease and freedom, and without confining yourself to any certain rules for gracing musick, any further than can be adapted to a natural and easy manner, there being nothing forced or unnatural in good musick.—Every singer should sing that part which is most suitable to his voice, in which case learners should submit to the judgment of their master. Care should be taken, in singing companies, to have the parts properly proportioned; one half the strength of the voices should be upon the bass, the other half divided upon the other parts.—A solo should generally be sung softer, and a chorus which follows a solo, louder than the rest of the musick. When the words soft, loud, &c. are placed over the musick, some regard should be paid to them. When words are repeated in musick, the strength of the voices should increase every time they are repeated, and when the musick is repeated it may be well to sing it louder the second time than the first. Low notes in the bass should generally be sounded full, and the high notes in any part, not full, but clear. In singing musick the strength of the voices should increase as the parts fall in, and the pronunciation in such cases should be very distinct and emphatic.”

Of the founding the EIGHT NOTES.

THOSE learners of psalmody, who make themselves sufficiently acquainted with the knowledge of the Gamut, and first principles of vocal music, may proceed to tune their voices by the following notes.



T H E

Worcester Collection of SACRED HARMONY.

P A R T II.

PSALM and HYMN TUNES.

From the most approved ancient and modern AUTHORS. Suited to all METRES usually sung in CHURCHES.



Derby. L. M.

Lord of the worlds above, How pleasant and how fair, The dwellings of thy love, Thy earthly temples are; To thine abode my heart aspires, With warm desires to see my God.

I send the joys of earth Away, away ye tempters of the mind, False as the smooth deceitful sea, And empty as the whistling wind, Your streams were floating

me along Down to the gulf of black despair, And while I listen'd to your song, Your streams had e'en convey'd me there.

Thy kingdom come, Thy will be done Throughout this earthly

Our Father who in heaven art, All hallowed be thy name, Thy kingdom come, Thy

Thy kingdom come, Thy will be done, Throughout this earthly frame, Our

Thy kingdom come, Thy will be done, Throughout this earthly frame, Our Father

frame, Our Father who in heaven art, All hallowed be thy name, Thy, &c.

will be done, Throughout this earthly. frame, Thy kingdom come, Thy will be done, Throughout this earthly. frame.

Father who in heaven art, All hallowed be thy name, Thy, &c.

who in, &c.

Doomsday.

Behold with awful pomp, The Judge prepares to come.

Th'Arch - angel

Th'Arch - angel founds the

Th'Arch - angel founds the dreadful trump, And, &c.

Th'Arch - angel founds the dreadful trump, And wakes the gen - 'ral doom.

found the dreadful trump, And, &c. And, &c.

dreadful trump, And, &c. And, &c.

Ye boundless realms of joy, Exalt your Mak - er's fame ; His praise your songs em -

:S:

ploy Above the flarry frame : Your voices raise, Ye cher - u - bim and seraph - im, To Eng his praise.

:S:

:S:

D

Awake ye, saints: To praise your king, your sweetest passions raise; :S: Your pious

Your pious pleasure while you

Your pious pleasure while you sing, Increasing

Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef with a 3/2 time signature. The second staff is a bass clef. The third staff is a treble clef. The fourth staff is a bass clef. The lyrics are written below the staves, with some words placed above notes. The system ends with a repeat sign and a fermata.

pleasure while you sing in - creasing with the praise, Your pious pleasure while you sing, In - creasing with the praise.

Your pious pleasure while you sing, In - creasing with the praise, In - creasing with the praise,

sing, In - creasing with the praise, Your pious pleasure while you sing, In - creasing with the praise

with the praise, Your pious pleasure while you sing, In - creasing with the

Detailed description: This system contains the next four staves of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the staves, with some words placed above notes. The system ends with a repeat sign and a fermata. There are first and second endings marked with '1' and '2' at the end of the system.

The first system of music consists of two staves. The upper staff is in treble clef with a 3/2 time signature and contains a melody of quarter and eighth notes. The lower staff is in bass clef with a 3/2 time signature and contains a bass line of quarter and eighth notes. Both staves end with a double bar line and repeat dots.

Nature with open volume stands, To spread her Maker's praise abroad, And ev'ry labour of his hands, Shews something worthy of a God.

The second system of music consists of two staves. The upper staff is in treble clef with a 3/2 time signature and contains a melody of quarter and eighth notes. The lower staff is in bass clef with a 3/2 time signature and contains a bass line of quarter and eighth notes. Both staves end with a double bar line and repeat dots.

Colchester. C. M.

The first system of music consists of two staves. The upper staff is in treble clef with a 3/2 time signature and contains a melody of quarter and eighth notes. The lower staff is in bass clef with a 3/2 time signature and contains a bass line of quarter and eighth notes. Both staves end with a double bar line and repeat dots.

O 'twas a joyful sound to hear, Our tribes devoutly say—Up Israel to the temple haste, And keep your festal day.

The second system of music consists of two staves. The upper staff is in treble clef with a 3/2 time signature and contains a melody of quarter and eighth notes. The lower staff is in bass clef with a 3/2 time signature and contains a bass line of quarter and eighth notes. Both staves end with a double bar line and repeat dots.

While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glo - ry

:S:

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

:S:

shone around. :S: The Angel of the Lord came down, And glory shone a - - rou - -

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

:S:

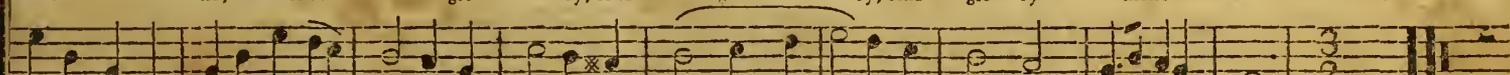
The Angel of the Lord came down, And glory shone, And glory shone - - - rou - - -



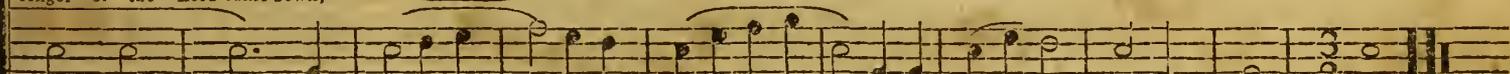
Lord came down, And glory shone,



nd, And glo - ry, And glo - ry, And glo - ry shone a - round.

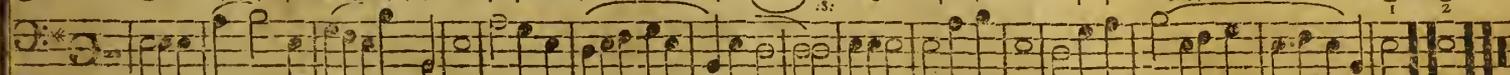
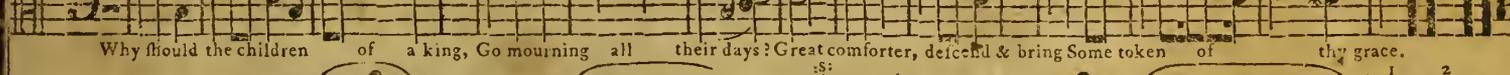


Angel of the Lord came down,



nd.

Branford. C. M.



The lofty pillars of the sky, And spacious concave rais'd on high, Spangled with stars a shia - ing fra-

me, Their great original proclaim. Th'unweari'd, &c.
 Th'unweari'd sun from day to day, Pours knowledge on his
 Th'unweari'd, &c.
 Th'unweari'd, &c.
 And, &c.

Bristol. Continued.

And, &c.

golden ray, And pub - lish - es to ev' - ry land, The work of an almighty hand.

This musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "golden ray, And pub - lish - es to ev' - ry land, The work of an almighty hand." The piece concludes with first and second endings.

Bridgewater. L. M.

:S: He in, &c. And, &c.

My soul thy great Creator praise, When cloth'd in his celestial rays, He in full majesty appears, And like a robe his glory wears.

:S: He in, &c. And, &c. And, &c.

He in, &c. He in, &c. And, &c.

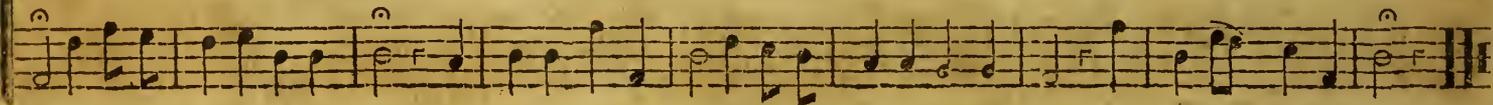
This musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "My soul thy great Creator praise, When cloth'd in his celestial rays, He in full majesty appears, And like a robe his glory wears." The piece concludes with first and second endings.



Thou great and sacred Lord of all, Of life the only spring, Cre - a - tor of unnumber'd worlds, Im - men - se - ly glorious



King, Whose image shakes the stagg'ring mind, Beyond conception high, Crown'd with omnipotence and veil'd With dark e - ternal - ty.



Chester. L. M.

The first system of music for 'Chester' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values including eighth, sixteenth, and quarter notes, with some notes beamed together.

Let the high heav'ns your songs invite, Those spacious fields of brilliant light ; Where sun, and moon, and planets roll, And stars that glow from pole to pole.

The second system of music for 'Chester' continues the melody and accompaniment from the first system, maintaining the same musical structure and notation.

Irish. C. M.

The first system of music for 'Irish' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is characterized by a more rhythmic and melodic style typical of Irish music.

Blest morning, whose young dawning rays Beheld the son of God arise Triumphant from the grave, And leave his dark abode.

The second system of music for 'Irish' continues the melody and accompaniment from the first system, maintaining the same musical structure and notation.

Calvary. C. M.

My thot's that often mount the skies, &c. :S:

My thot's that often mount the skies, Go search, Go search the world beneath; :S: Where

My thot's that oft - en mount the skies, Go search :S: Where nature all in

My thot's that oft - en mount the skies, Go search the world, Go search, &c. Where nature all in ruin lies, Where

Where, &c.

nature all, Where nature all in ruin lies, And owns, And owns, And owns her sov'reign death.

ruin lies, Where, &c.

nature all in ruin lies, in, &c.

Charlestown. C. M.

When God reveal'd his gracious name, And chang'd my mournful state,

My rapture
My rapture seem'd a pleasing dream, The

My rapture seem'd a pleasing dream, The grace appear'd so great, &c.

My rapture seem'd a pleasing dream, The The grace appear'd so great.

seem'd a pleasing dream, The grace appear'd so great, &c.

grace appear'd so great, My, &c.

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

Lord what a tho'tless wretch was I, To mourn and murmur and repine, To see the wicked plac'd on high, In pride and robes of honour shine. :S:

But, O their end, their

But, O their end, their dreadful end Thy sanctuary taught me so; On slipp'ry rocks I see them stand, And fi'ry billows roll below.

But O their end, their dreadful end, Thy sanctuary taught me so; On slipp'ry rocks I see them stand, And fiery billows roll below.

O their end, their dreadful end, Thy sanctuary taught me so; On slipp'ry rocks I see them stand, And fi'ry billows roll below.

dreadful end, Thy sanctu - - a - ry taught me so; &c.

God is our refuge in distress, A present help when dangers press, In him undaunted we'll con - fide ; :S:

Though

Though earth were from her

Though earth were from her centre tost, And mountains in, &c.

Though earth were from her centre tost, And mountains in the ocean tost, Torn piecemeal by the roaring tide.

earth were from her centre tost, And mountains in the ocean tost, Torn, &c. Torn, &c.

centre tost, And mountains in the ocean tost, Torn, &c.

Jordan. C. M.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by the piano accompaniment. The lyrics are: "There is a land of pure delight, Where saints immortal reign; Infinite day excludes the night, And pleasures banish pain,"

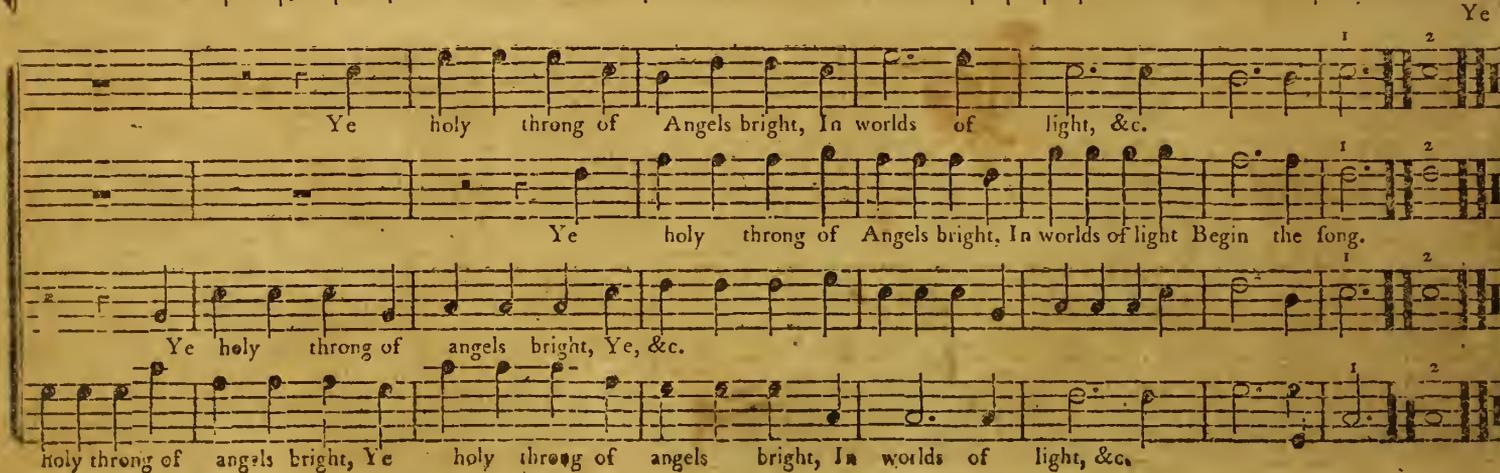
:S: *Picno.*

Forte.

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by the piano accompaniment. The lyrics are: "Sweet fields beyond the swelling flood, Stand dress'd in living green: So to the Jews old Cana's flood, While Jordan roll'd between."



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



Ye holy throng of Angels bright, In worlds of light, &c.

Ye holy throng of Angels bright, In worlds of light Begin the song.

Ye holy throng of angels bright, Ye, &c.

holy throng of angels bright, Ye holy throng of angels bright, In worlds of light, &c.

Let diff'ring nations joia to cel - e - brate thy fame, And all the world, O Lord, combine To praise thy glorious name.

:S:

:S: And all the world, O Lord, combine, And all the world, O Lord, combine To praise, &c.

:S: And all the world O Lord O Lord combine To praise, To praise thy glorious name.

:S: And all the world, O Lord combine To praise, To praise, &c.

And all the world, O Lord, O Lord, &c.

F

Would you be - hold the works of God, His wonders in the world abroad, Go

The first system of the musical score consists of four staves. The top staff is a treble clef with a 3/4 time signature. The second staff is an alto clef with a 3/4 time signature. The third staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The lyrics are written below the second and third staves.

with the mar - i - ners and trace The unknown regions of the seas.

The second system of the musical score consists of four staves. The top staff is a treble clef with a 3/4 time signature. The second staff is an alto clef with a 3/4 time signature. The third staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The lyrics are written below the second and third staves.

Lebanon. C. M.

The first system of musical notation for 'Lebanon' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in common time (C). The melody in the upper staff begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. There are several accidentals (sharps and naturals) throughout the piece.

Lord, what is man, poor feeble man, Born of the earth at first? His life a shadow, light and vain, Still hastening to the dust.

The second system of musical notation for 'Lebanon' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues in common time. The melody in the upper staff features a half note G4, followed by quarter notes A4, B4, and C5. The bass line continues with a half note G2, followed by quarter notes A2, B2, and C3. The piece concludes with a double bar line.

Little Marlborough. S. M.

The first system of musical notation for 'Little Marlborough' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music begins with a forte (ff) dynamic marking. The melody in the upper staff starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line starts with a quarter note G2, followed by eighth notes A2, B2, and C3. There are several accidentals (sharps and naturals) throughout the piece.

Welcome sweet day of rest, That saw the Lord arise; Welcome to this re - living breast, And these rejoicing eyes.

The second system of musical notation for 'Little Marlborough' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music continues with a forte (ff) dynamic marking. The melody in the upper staff features a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line continues with a quarter note G2, followed by eighth notes A2, B2, and C3. The piece concludes with a double bar line.

Let the shrill trumpet's warlike voice, Make rocks and hills his praise rebound, Praise him with harp's melodious noise, And gentle psaltry's silver sound.

This system consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The second staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves. The music features a variety of note values including eighth and sixteenth notes, often beamed together, and rests.

Let virgin troops soft timbrels bring, And some with graceful motion dance ;

Let instruments of various strings, With organs

This system consists of four staves. The top staff is a treble clef with a key signature of two sharps and a 2/4 time signature. The second staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves. The music continues with similar rhythmic patterns and note values as the first system.

Manchester. Continued.

With organs join'd his praise advance, With, &c.

join'd his praise ad - vance, With organs join'd his praise ad - vance, With organs join'd his praise advance.

With organs join'd, With, &c.

his praise advance, With organs join'd his praise, &c.

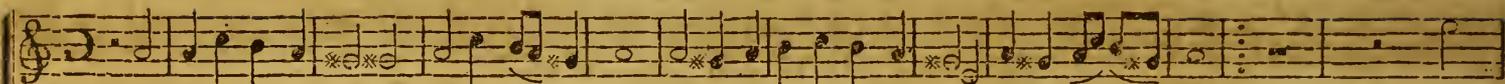
:S: Naples. L. M.

:S: Shall mortal, &c. More, &c.

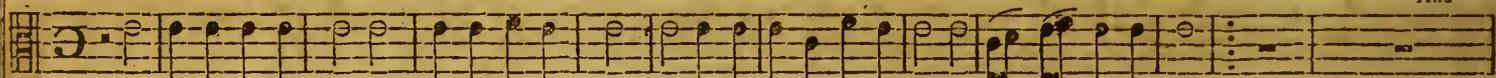
Shall the vile race of flesh and blood Contend with their Creator God? Shall mortal worms presume to be More holy, wise or just than he.

:S: Shall mortal, &c. More, &c. More, &c.

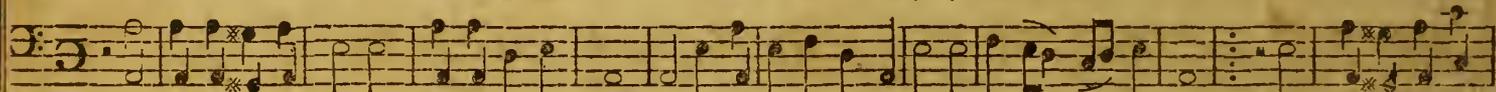
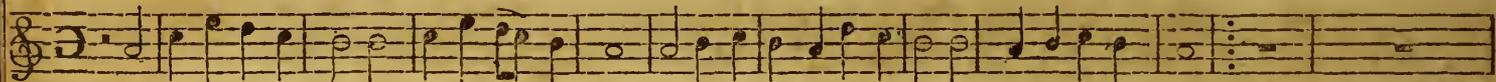
:S: Shall mortal, &c. More, &c. More, &c.



And



And must this body die, This mortal frame decay? And must these active limbs of mine Lie mould'ring in the clay?



And must these active



must these active limbs of mine Lie mould'ring in the clay, Lie mould'ring in the clay, Lie mould'ring in the clay.



And must these active limbs of mine Lie mould'ring in the clay, Lie mould'ring in the clay.



And must these active limbs of mine Lie mould'ring in the clay. Lie mould'ring in the clay.



limbs of mine Lie mould'ring in the clay, And must these active limbs of mine Lie, &c.

Third Psalm Tune. C. M.

With rev'rence let the saints appear, With rev'rence let the saints appear,
 With rev'rence let the saints the saints appear, And bow before the Lord; His
 With rev'rence let the saints appear, With rev'rence let the saints appear, the saints appear, His high commands with-
 With rev'rence let the saints appear, With rev'rence let the saints appear His high commands with rev'rence

His high commands with rev'rence hear, His high commands with rev'rence hear, And tremble at his word, And tremble at his word, And tremble at his word.
 high commands with rev'rence hear, His high commands with rev'rence hear, And tremble at his word, And tremble at his word.
 rev'rence hear, And tremble at his word, And tremble at his word, And tremble at his word.
 hear, His high commands, His, &c. And tremble at his word, And tremble at his word, And tremble at his word.

Ye that delight to serve the Lord, The honours of his name record, His sacred name for - ever

The first system of the musical score consists of four staves. The top staff is a treble clef with a 3/4 time signature. The second staff is an alto clef with a 3/4 time signature. The third staff is a treble clef with a 3/4 time signature. The fourth staff is a bass clef with a 3/4 time signature. The lyrics are written below the second and third staves.

less ; Where'er the circling sun displays His rising beams or setting rays, Let lands and seas his pow'r confess.

The second system of the musical score consists of four staves. The top staff is a treble clef with a 3/4 time signature. The second staff is an alto clef with a 3/4 time signature. The third staff is a treble clef with a 3/4 time signature. The fourth staff is a bass clef with a 3/4 time signature. The lyrics are written below the second and third staves.

Who bring salvation on their tongues, And words of peace reveal, Who bring salvation on their tongues, And

Who stand on Zion's hill,

How beau - tiful are their feet,

words of peace re - veal. How charming, charming is their voice, How sweet the tidings are!

Zion be -

Zion be - hold thy Saviour

Zion be - hold thy Saviour King, He reigns and

Zion behold thy Saviour King, He reigns and triumphs here, Zion, &c.

hold thy Saviour King, He reigns and triumphs here, He reigns and triumphs here, Zion behold thy Saviour King, He reigns and triumphs here.

King, He reigns and triumphs here, Zion behold thy Saviour king he reigns and triumphs here,

triumphs here, Zion behold thy Saviour King, He, &c.

Walpole. C. M.

Oh, if my soul was form'd for woe, How would I vent my sighs! Repentance should like rivers flow

From both my stream - ing eyes. 'Twas for my sins my dear - est Lord Hung on the cursed tree,

For thee, For, &c.

And groan'd a - way a dying life, For thee, my soul, for thee.

For thee, my soul, for thee, For, &c.

For thee, my soul, For thee, &c.

Hundred and Twentysecond Psalm Tune. P. M.

Come let us seek our God to day, Come, &c.
 How pleas'd and blest was I, To hear the people cry, Come, let us seek our God to day, Come, let us seek our God to day; Yes,
 Come, let us seek our God to day; Yes
 Come, let us seek our God to day,
 And there our vows, And, &c.
 with a cheerful zeal, We'll haste to Zion's hill, And there our vows and honours pay.
 And there our vows and honours pay,
 And there our vows and honours pay,

The musical score consists of four systems of music, each with a vocal line and a piano accompaniment line. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are as follows:

System 1:
 If angels fung a Saviour's birth, If angels fung, &c.

System 2:
 If angels fung a Saviour's, Saviour's birth, On that auspicious morn,
 If angels fung a Saviour's birth, If angels, &c. We

System 3:
 If angels fung a Saviour's birth, If angels, &c. We well may imi-
 We well may imitate Now he again is born, Now he again is born, 1 2

System 4:
 We well may imi - - - tate their mirth; Now he again is born, Now he again, Now he again is born
 well may imitate their mirth, We well may imitate their mirth, Now he again is born, 1 2
 tate their mirth, We well may imi - - - tate Now he again is born, Now he again

Thirtyfourth Psalm Tune. C. M.

The praises of my God shall
 Through all the changing scenes of life, in trouble and in joy, The praises of my
 The praises of my God shall still, The
 The praises of my God shall still,
 still, The praises of my God shall still, My heart, My heart and
 God, The praises of my God shall still, My heart and tongue employ. My heart and tongue em - ploy.
 praises of my God shall still.

Hundred and Thirty-sixth Psalm Tune. P. M.

And I can trust my Lord To
 Haft thou not giv'n thy word, To save my soul from death? And I can trust, And I can trust my Lord To
 And I can trust my Lord, And I can trust my Lord To
 And I can trust, And I can trust, And

I'll go and come, Nor fear to die, I'll go and come, Nor fear to die, 'Till
 keep my mortal breath. :S: I'll go and come, Nor fear to die, I'll go and come, Nor fear to die, 'Till from on high Thou call'st me home.
 :S: I'll go and come, Nor fear to die, 'Till from on high Thou
 I'll go and come, Nor fear to die, 'Till from on high

:s: Virginia. C. M.

The first system of musical notation for 'Virginia' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff. There are repeat signs and first/second endings indicated by '1' and '2' at the end of the system.

Thy words the raging winds control, And rule the boist'rous deep, Thou mak'st the sleeping billows roll, The rolling billows sleep, The rolling billows sleep.

The second system of musical notation for 'Virginia' continues the melody and bass line from the first system. It includes the same key signature and time signature. The system concludes with first and second endings.

:s: Norwich. S. M.

The first system of musical notation for 'Norwich' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff. The system concludes with first and second endings.

Into thy bosom, O my God,

My sorrows like a flood Impatient of restraint, Into thy bosom, O, Into thy bosom, O my God, Pour out a long complaint.

The second system of musical notation for 'Norwich' continues the melody and bass line from the first system. It includes the same key signature and time signature. The system concludes with first and second endings.

Into thy bosom, O my God.

See what a living stone, The builders did refuse; :S: Yet God hath built his church thereon
 :S: Yet God, &c.
 :S: Yet God hath built his church, Yet, &c.
 Yet God hath built his church thereon, Yet, &c.

Continued.

Columbia. P. M.

In spite of envious Jews. Not all the pow'rs on earth, join'd in a league with hell, Can

Columbia. Continued.

55

disconcert our plan, Which nothing can ex - cel. Since such a friend in God we find, Adieu to fears of ev'ry kind.

:S:

:S:

Suffolk. L. M.

Bright King of glo - ry dreadful God, Our spirits bow before thy seat, To thee we lift an humble tho't, And worship at thine awful feet.

Ye sons of men with joy record, The various wonders of the Lord, And let his pow'r and goodness found, Thro' all your tribes the world around.

Let the high heav'ns your

Let the high heav'ns your songs invite, Those spacious fields of brilliant light, Where

Let the high heav'ns your songs invite, Those spacious fields of brilliant light, Where sun & moon & planets roll, And stars that glow from pole to pole.

the high heav'ns, &c. Those spacious, &c. Where sun, &c. Where

songs invite, Those spacious, &c. Where sun and moon and planets roll, Where, &c.

Slow.

Mortality. L. M.

57

The first two staves of the musical score for 'Mortality'. The top staff is in treble clef and the bottom staff is in bass clef. Both are in common time (C) and the key signature has two flats (B-flat and E-flat). The music consists of a vocal line and a piano accompaniment line. The vocal line features a melodic line with various note values and rests, while the piano accompaniment provides harmonic support with chords and moving lines.

Death like an over - flowing stream, Sweeps us away, our life's a dream; An empty tale, a morning flow'r, Cut down and wither'd in an hour.

The last two staves of the musical score for 'Mortality'. The top staff is in treble clef and the bottom staff is in bass clef. Both are in common time (C) and the key signature has two flats (B-flat and E-flat). The music continues the vocal and piano parts from the previous staves, concluding with a final cadence.

Slow.

Windham. L. M.

The first two staves of the musical score for 'Windham'. The top staff is in treble clef and the bottom staff is in bass clef. Both are in common time (C) and the key signature has two flats (B-flat and E-flat). The music consists of a vocal line and a piano accompaniment line. The vocal line features a melodic line with various note values and rests, while the piano accompaniment provides harmonic support with chords and moving lines.

Broad is the road that leads to death, And thousands walk together there, But wisdom shows a narrow path, With here and there a traveller.

The last two staves of the musical score for 'Windham'. The top staff is in treble clef and the bottom staff is in bass clef. Both are in common time (C) and the key signature has two flats (B-flat and E-flat). The music continues the vocal and piano parts from the previous staves, concluding with a final cadence.

How charmingly sounds The word of the Lord, Where witness abounds, That man is restor'd To

God his poi - ses - sion, Dear Jesus in thee, From sin and trans - gression For - ev - er set free.

He dies! He dies! the heav'nly lover dies! The tidings strike a doleful found On my poor heart-strings

Deep he lies In the cold caverns of the ground. :S: Come faints, and drop a tear or two On the dear bosom of your God,

He shed a thousand drops for you, A thousand drops of richer blood, A thousand drops, A thousand drops, A thousand drops of richer blood,

This musical score consists of four staves. The top two staves are vocal lines with lyrics underneath. The bottom two staves are instrumental accompaniment. The music is in a common time signature and features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several asterisks (*) placed above certain notes in the vocal lines, likely indicating specific performance instructions or ornaments.

Russia. L. M.

Falfe are the men of high de - gree, The baser fort are van - i - ty,

Laid

Laid in a balance

This musical score consists of four staves. The top two staves are vocal lines with lyrics underneath. The bottom two staves are instrumental accompaniment. The music is in a common time signature and features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several asterisks (*) placed above certain notes in the vocal lines, likely indicating specific performance instructions or ornaments. The word "Laid" appears at the end of the second vocal line, and "Laid in a balance" appears at the end of the bottom instrumental line.

Russia. Continued.

Laid in a balance both appear Light as a puff of empty air.

Laid in a balance both ap - pear Light as a puff of empty air.

in a balance both appear Light as a puff of empty air, Light as a puff of empty air.

both appear Light as a puff of emp - ty air, Light as a puff of empty air.

Wells. L. M.

Life is the time to serve the Lord, The time t'enure the great reward, And whilst the lamp holds out to burn, The vilest sinner may return.

Forty sixth Psalm Tune. P. M.

:S: He sends the lab'ring co
 The Lord hath eyes to give the blind, The Lord supports the sink - ing mind, :S: He sends the lab'ring
 :S: He sends the lab'ring conscience peace, He. sends the lab'ring
 He sends the lab'ring conscience peace, He, &c.
 conscience, peace.
 conscience peace. He helps the stranger in distress, The widow and the fatherless, And grants the prisoner sweet release.
 1 2
 1 2
 1 2

The first system of the musical score consists of four staves. The top staff is in treble clef with a 2/4 time signature. The second staff is in alto clef with a 2/4 time signature. The third staff is in treble clef with a 2/4 time signature. The fourth staff is in bass clef with a 2/4 time signature. The music is written in a key with one sharp (F#). The lyrics are printed below the second and third staves.

He reigns, the Lord the Saviour reigns, Praise him in evan - gel - ick strains; Let the whole earth in songs rejoice, And distant islands join their voice, And

Slow.

The second system of the musical score consists of four staves. The top staff is in treble clef with a 2/4 time signature. The second staff is in alto clef with a 2/4 time signature. The third staff is in treble clef with a 2/4 time signature. The fourth staff is in bass clef with a 2/4 time signature. The music is written in a key with one sharp (F#). The lyrics are printed below the second and third staves.

distant islands join their voice. Deep are his counsels and unknown; But grace & truth support his throne: Tho' gloomy clouds his way surround,

Grave.

Victory. Continued.

Justice is their e - ternal ground. In robes of judgment, lo he comes! Shakes the wide earth and cleaves the tombs, Shakes the wide earth and cleaves the tombs,

:S:

:S: Before him burns de-vour-ing fire, The mountains, mountains, &c.

:S: Before him burns devouring fire, The mountains melt, the seas retire. His enemies with fore dismay, Fly

:S: Before him burns devouring fire, The mountains melt, the seas retire, The, &c.

Before him burns devouring fire, The, &c. The, &c.

Victory. Continued.

:S: Vivaec.

First musical staff with notes and rests, 2/4 time signature.

:S: Then lift your heads ye faints on high, And

Second musical staff with notes and rests, 2/4 time signature.

from the sight and shun the day ; Fly from the sight and shun the day ;

:S: Then lift your heads, ye faints, on high, And

Third musical staff with notes and rests, 2/4 time signature.

Then lift your heads, lift, &c.

:S:

Fourth musical staff with notes and rests, 2/4 time signature.

Then lift your heads, lift, &c.

Fifth musical staff with notes and rests, 2/4 time signature.

sing, sing, sing, sing for, &c.

Sixth musical staff with notes and rests, 2/4 time signature.

sing, for your redemption's sigh. Then lift your heads, ye faints, on high, And sing, for your redemption's sigh.

Seventh musical staff with notes and rests, 2/4 time signature.

Eighth musical staff with notes and rests, 2/4 time signature.

Now shall my head be lifted high, Above my foes around, And songs of joy and victory With-

found, Within thy temples found, Within thy temples found.

in thy temples found, found, found, Within thy temples found.

Within thy temples found, found, Within thy temples found.

found, found, Within thy temples found.

Lisbon. S. M.

Welcome sweet day of rest, That saw the Lord arise, Welcome to this, &c. Welcome to this reviving breast, And these re-joic-ing eyes, Welcome, &c.

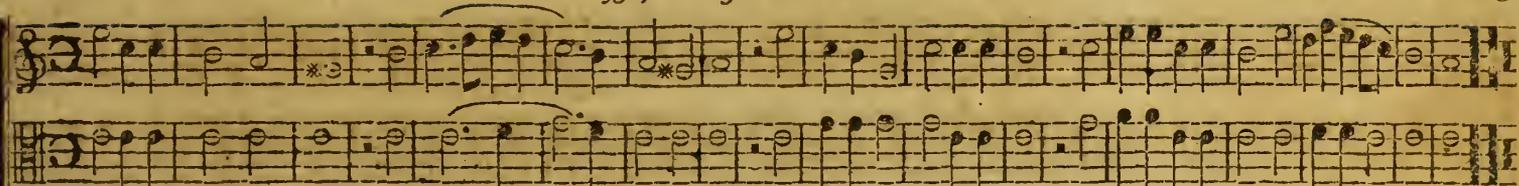
This musical score is for the hymn "Lisbon. S. M." It consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "Welcome sweet day of rest, That saw the Lord arise, Welcome to this, &c. Welcome to this reviving breast, And these re-joic-ing eyes, Welcome, &c." There are first and second endings marked with '1' and '2' at the end of the piece.

Africa. C. M.

Now shall my inward joy arise, And burst into a song, Almighty love inspires my heart, And pleasure tunes my tongue.

This musical score is for the hymn "Africa. C. M." It consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "Now shall my inward joy arise, And burst into a song, Almighty love inspires my heart, And pleasure tunes my tongue."

Twentyfifth Psalm Tune. S. M.



I lift my soul to God, My trust is in his name, Let not my foes that seek my blood, Still triumph in my shame, Still, &c.



Westford. P. M.

Air.



Almighty God, to thee be endless honors done, The undivided Three, And the mysterious One ; Where reason fails with all her pow'rs, There faith prevails, and love adores.



Peterburgh. L. M.

Thus saith the high and lofty One, "I sit upon my holy throne, My name is God, I dwell on high. Dwell in my own e - ter - ni - ty.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef with a 2/4 time signature. The music is written in a single system with a repeat sign at the beginning. The lyrics are printed below the staves.

But I descend to worlds below, On earth I have a mansion too; The humble spirit

The second system of the musical score consists of two staves. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef with a 2/4 time signature. The music is written in a single system with a repeat sign at the beginning. The lyrics are printed below the staves.

Perseus

Ocean. C. M.

Thy works of glory mighty Lord, That rule the boist'rous sea, The sons of courage shall record, Who tempt the dang'rous way. At thy command the

At

At thy command the

At thy command, &c.

winds arise, And swell the tow'ring waves, And swell the tow'ring waves,

The men astonish'd mount the skies, And sink in gaping graves.

thy command, &c.

winds arise, And swell the tow'ring wa - - - - - ves, The men, &c.

All Saints New.

Oh ! if my Lord would come and meet My soul should stretch her wings in haste, Fly fearless thro' death's iron gate, Nor feel the terrors

:S:

:S: Jesus can make a dying bed, Feel soft as downy pillars are, While on his breast I

:S: Jesus can make a dying bed, Feel soft as downy pillars are, While

as the post. :S: Jesus can make a dying bed, Feel soft as downy pillars are, While on his breast I lean my head, And

Jesus can make a dying bed, Feel soft as downy pillars are, While on his breast I lean my head, And

lean, While on his breast I lean, I lean my head, And breathe my life, And breathe out sweetly there, And breathe, And breathe my
 on his breast I lean my head. I lean my head, And breathe, And breathe, And breathe, And breathe my life, And breathe my
 breathe my life out sweetly there. While on his breast I lean, I lean my head, And breathe my life out sweetly there, And breathe my
 breathe my life out sweetly there. While on his breast I lean, I lean my head, And breathe, And breathe, And breathe my

Thirtythird Psalm Tune. C. M.

Life out sweetly there. Rejoice ye righteous in the Lord, This work belongs to you: Sing of his name, his ways, his

Thirtythird Psalm Tune. Continued.

His mercy and his righteousness, And of grace, &c.

word, How holy just and true. :S: Let heav'n & earth proclaim : His works of nature & of grace Reveal his wond'rous name. 1 2

Old Hundred. L. M.

L

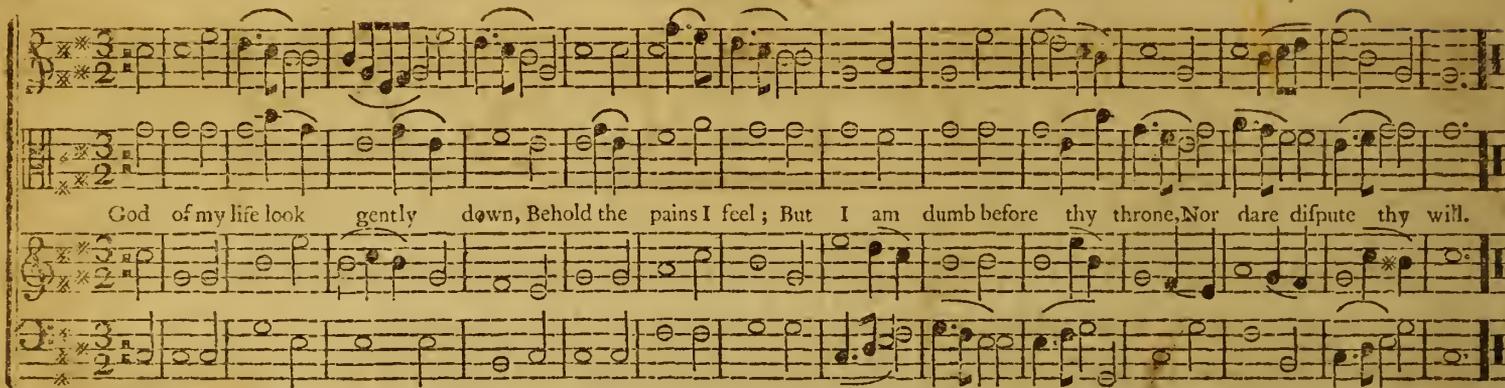
Be thou, O God, exalted high ; And, as thy glory fills the sky, So let it be on earth display'd, 'Till thou art here, as there obey'd.

Moderato.

Ye princes that in might ex - cel, Your grateful faci - fice prepare; God's glor'ous actions

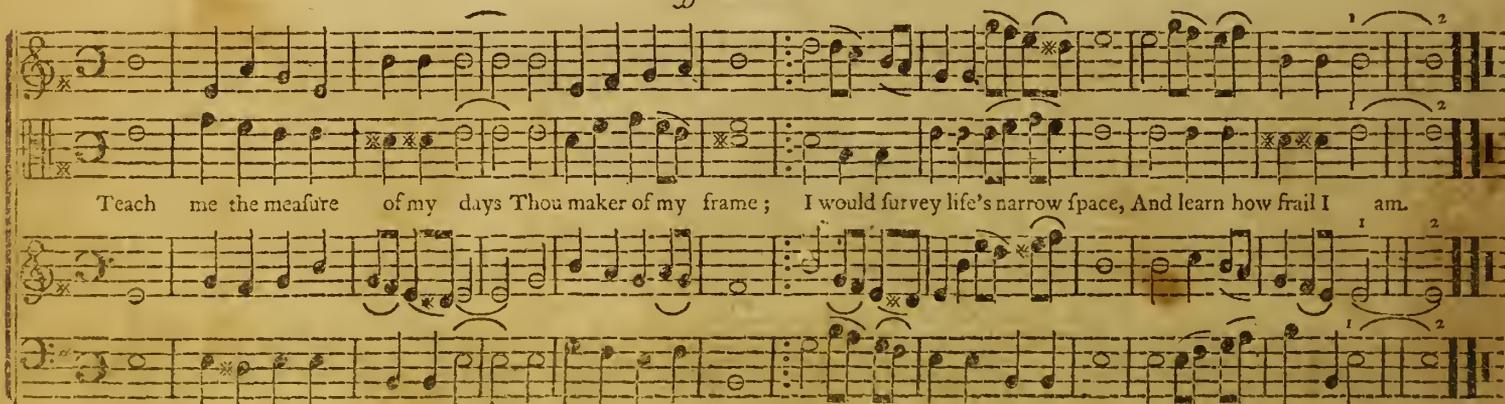
loudly tell, His wond'rous pow'r to all declare. His wond'rous pow'r to all declare.

Poland. C. M.



God of my life look gently down, Behold the pains I feel; But I am dumb before thy throne. Nor dare dispute thy will.

Suffield. C. M.



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



A P P E N D I X.

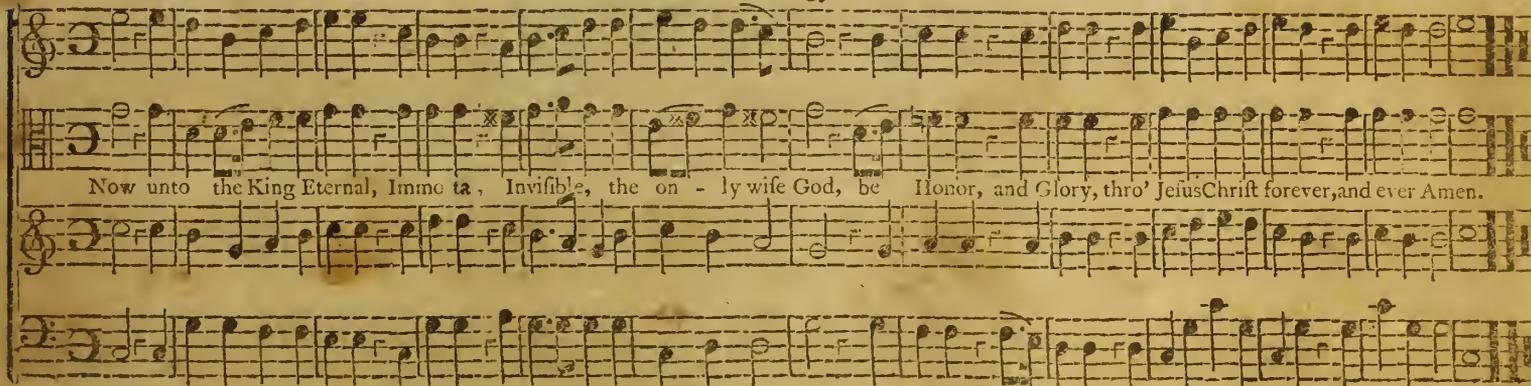
C O N T A I N I N G,

A Number of PSALM TUNES, and other PIECES of SACRED VOCAL MUSICK.

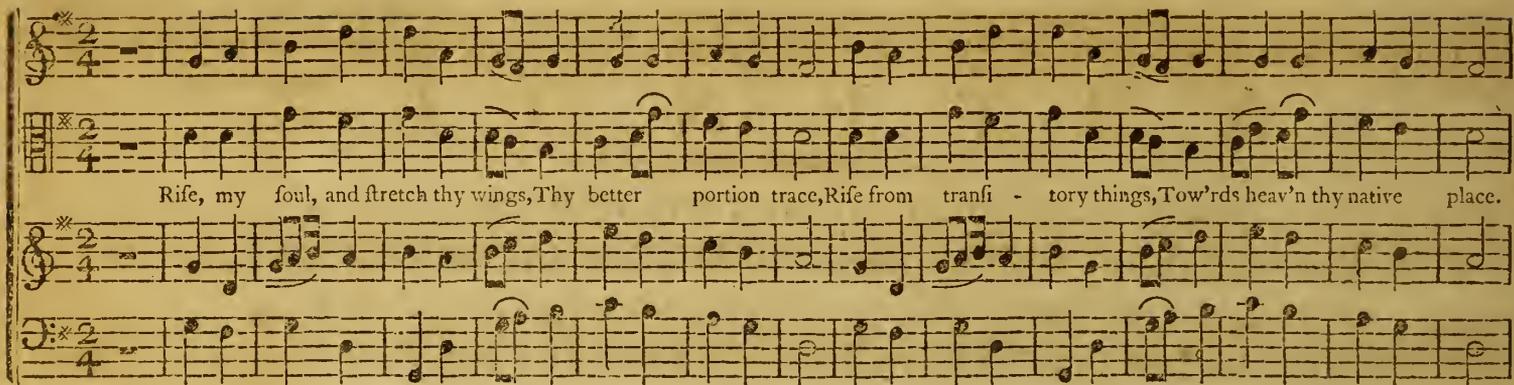
Several of which were composed by eminent European Authors.



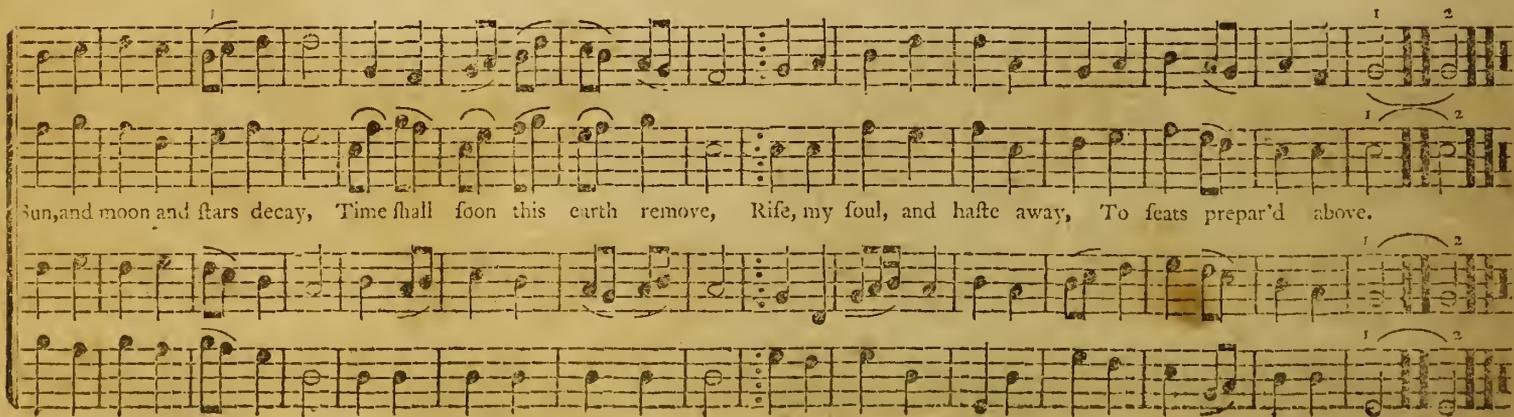
Doxology.



Now unto the King Eternal, Imme ta, Invisi ble, the on - ly wife God, be Honor, and Glory, thro' Je sus Christ forever, and ever Amen.



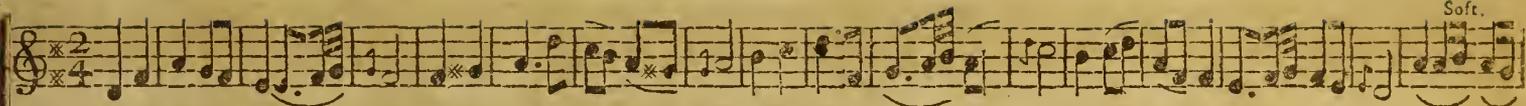
Rise, my soul, and stretch thy wings, Thy better portion trace, Rise from transitory things, Tow'rd's heav'n thy native place.



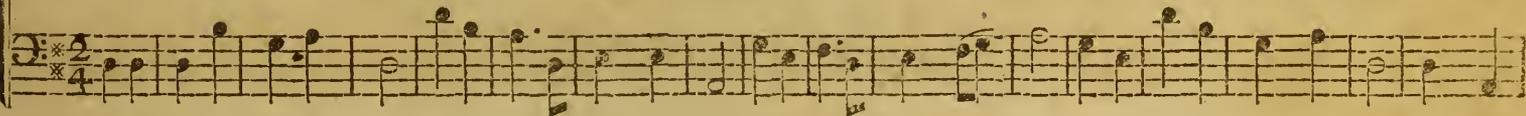
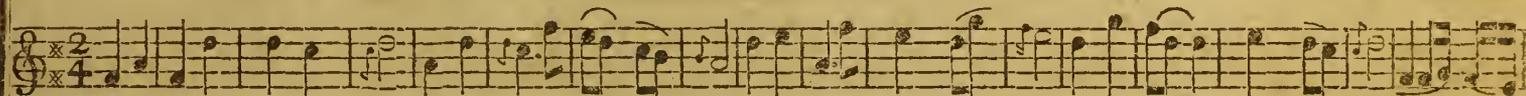
Sun, and moon and stars decay, Time shall soon this earth remove, Rise, my soul, and haste away, To seats prepar'd above.

Falmouth.

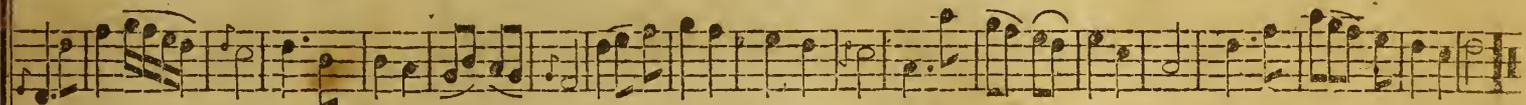
Soft.



Lord we come before thee now, At thy feet we humbly bow! O! do not our fruit disdain, Shall we seek the Lord in vain. Lord on



thee our souls de - pend, In compassion now descend; Fill our hearts with thy rich grace, Tune our lips to sing thy praise, Tune our Lips to sing thy praise.



Denbeigh.

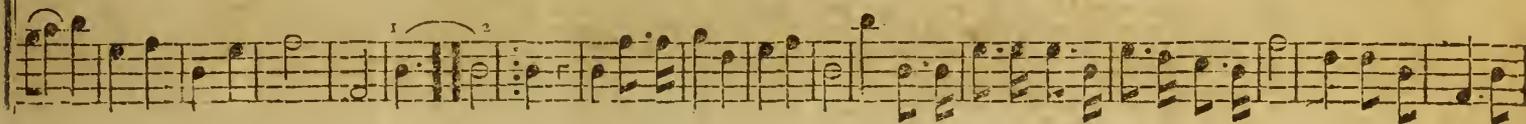
From all that dwell below the skies, Let the Cre - a - tor's praise a - rise Let the redeemer's name be sung.

thro' ev'ry land,

by ev'ry tongue. Eternal are thy mercies, Lord, Eternal truth attends thy word; Thy praise shall sound from shore to shore, Tho' thro' ev'ry land,



fill, shall fill thy courts with founding praise. Wide, Wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - ni - ty thy love, Firm as a rock thy



ruth must stand, When rolling years shall cease to move, shall cease to move, When rolling years shall cease to move, When ro - - li - ing years shall cease to move.



Funeral Hymn. C. M.

Moderato.

Pia.

Why do we mourn, de - parting friends, Or shake at death's a - larms, 'Tis but the voice that

Je - - sus sends, 'Tis but the voice that Jesus sends, 'Tis but the voice that Jesus sends, To call them to his arms.

gits, to man, Thine all the glory, man's the boundless blifs.

Thine all the glory, man's the boundless blifs,

:S: Thine all the glory, man's the boundless blifs. :S:

:S: Thine all the glory, man's the boundless blifs. :S:

:S: Thine all the glory, man's the boundless blifs. :S:

:S: Thine all the glory, man's the boundless blifs. :S:

Leverett Street. C. M.

When all thy mercies O my God, My rising soul furveys; Transported with the view, I'm lost in won - der, love and praise.

Hotham.

Air. Slow.

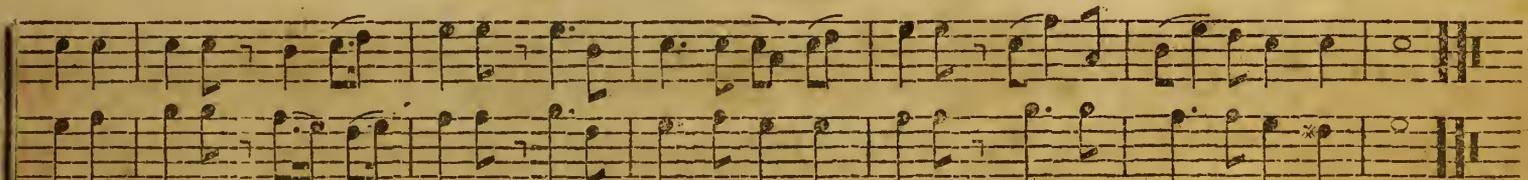
Jesu, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is nigh. Hide me O my

Saviour hide, 'Till the storm of life is past, Safe into the haven guide, O receive, O receive, O receive my soul at last.

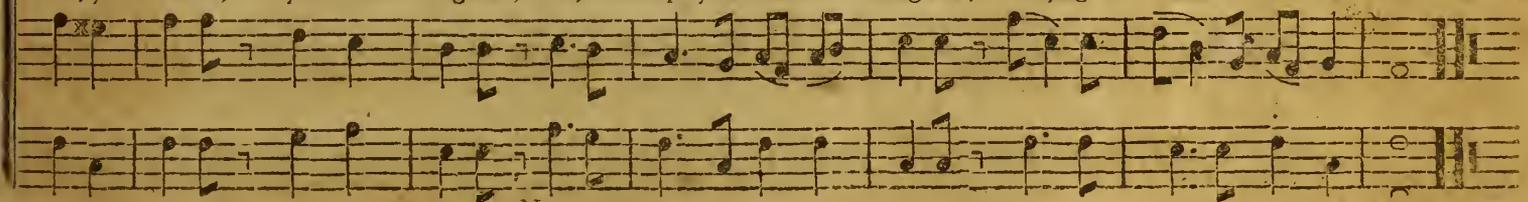
Lena. P. M.



See the Lord of glory dying! See him gasping! hear him crying! See his burthen'd bosom heave!



Look, ye sinners, ye that hung him; Look, how deep your sins have stung him; Dying sinners, Look and live.

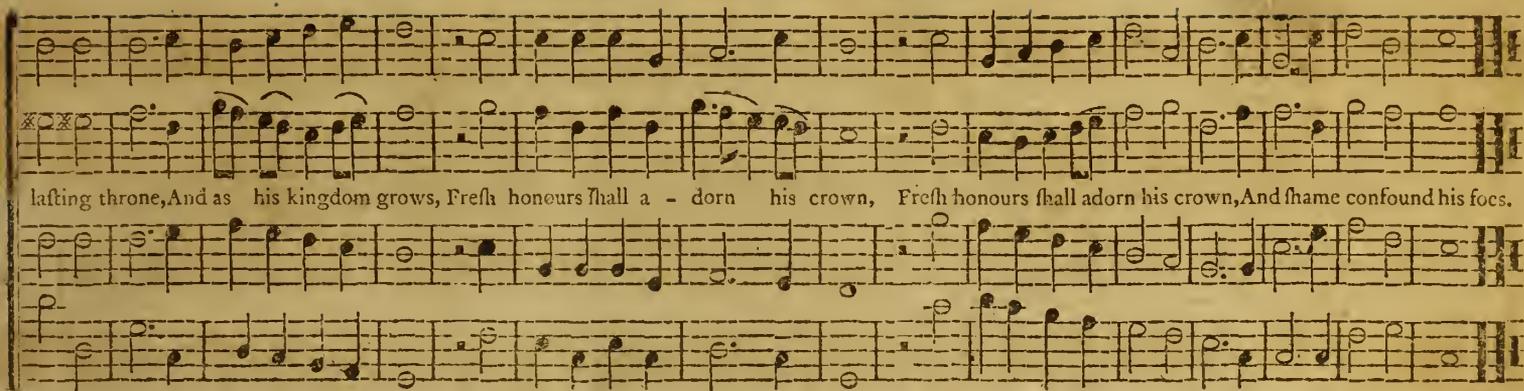


Plung'd in a gulf of dark despair, We wretched wretched mortals lay, Without one cheerful beam of hope, Or spark of glimm'ring day.

Grave.

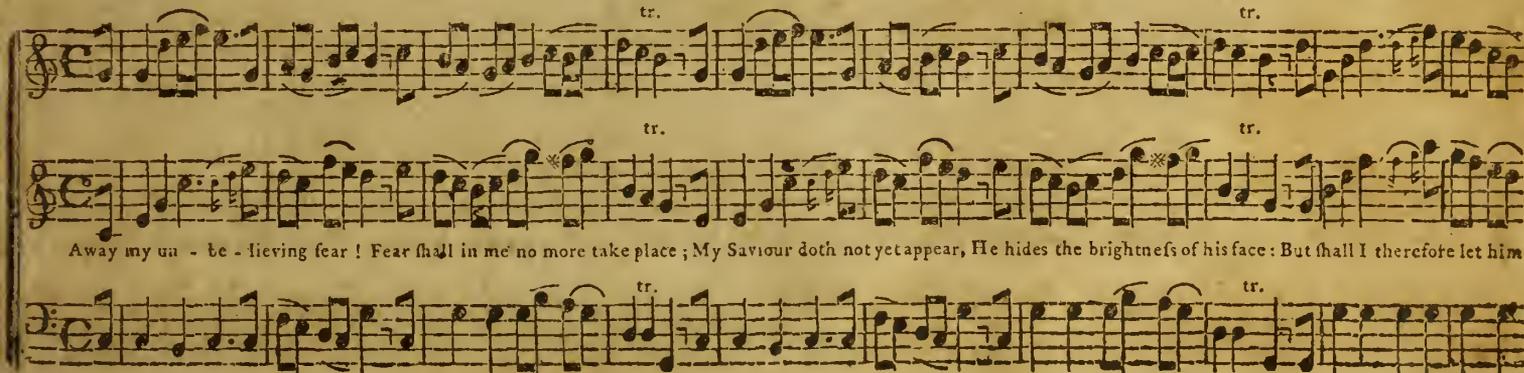
With pit'ying eyes the Prince of grace, Beheld our helpless helpless grief, He saw, and O amazing love, He came to our relief, Down from the

Boylston. Continued. Loud.



lasting throne, And as his kingdom grows, Fresh honours shall adorn his crown, Fresh honours shall adorn his crown, And shame confound his foes.

Habakkuk. L. M.



Away my un - be - lieving fear! Fear shall in me no more take place; My Saviour doth not yet appear, He hides the brightness of his face: But shall I therefore let him



go, And basely to the tempter yield? No, in the strength of Jesus, no! I never will give up my shield, Altho' the vine its fruit deny, Altho' the olive yield no oil, The with'ring

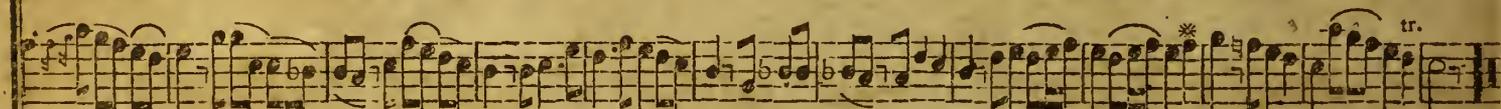


fig-tree droop & die, The field illude the tillers toil, The empty stall no herd afford, And perish all the bleating ræc; Yet will I triumph in the Lord, The God of my salvation praise.



Bind Kings with Chains. From Psalm 149.

[An occasional ANTHEM, dedicated to the SINGING SOCIETIES of NEWBURYPORT, by their humble servant HANS GRAM.—

CHARLESTOWN, October, 1794.

1st and 2d Treble. ANDANTE POMPOSO.

Musical notation for the first system of the 1st and 2d Treble parts. It consists of two staves, both in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The music is in a grand staff format with a brace on the left. The notes are primarily quarter and eighth notes, with some rests.

Praise, praise, praise ye the Lord, praise ye the Lord, praise ye the Lord.

Musical notation for the first system of the 1st and 2d Tenor parts. It consists of two staves, both in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The music is in a grand staff format with a brace on the left. The notes are primarily quarter and eighth notes, with some rests.

(1st and 2d Tenor.)

(2 Trebles.)

Musical notation for the first system of the 2 Trebles parts. It consists of two staves, both in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The music is in a grand staff format with a brace on the left. The notes are primarily quarter and eighth notes, with some rests.

Sing unto the Lord a new song and his

Musical notation for the second system of the 2 Trebles parts. It consists of two staves, both in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The music is in a grand staff format with a brace on the left. The notes are primarily quarter and eighth notes, with some rests.

praise in the congregation of the saints.

(2 Tenors and Bass.)

Musical notation for the first system of the 2 Tenors and Bass parts. It consists of three staves: two in treble clef and one in bass clef, all with a key signature of one sharp (F#) and a time signature of 3/4. The music is in a grand staff format with a brace on the left. The notes are primarily quarter and eighth notes, with some rests.

Sing unto the Lord a new song, and his praise in the congregation of the saints,

Forte.

Praise ye the Lord, sing unto the Lord a new song, and his praise in the congregation of the Saints, praise ye the Lord, praise ye the Lord, praise ye the Lord, praise ye the Lord.

Forte.

(2 Tenors.) *AFFECTUOSO.*

Let Israel rejoice in him that made him, let the children of Zion be joyful in their king, let them praise his name in the dance.

(2 Trebles.)

in the dance, let them praise his name in the dance, let them praise his name.

Anthem. Continued.

(2 Tenors and Bafs.)

Forte.

Let them fing praifes to him, with the timbrel and the harp, with the harp, let them fing praifes to him with the timbrel and the harp, with the harp,

(2 Trebles.)

with the

Ligato.

Pia.

timbrel and the ha - - - rp. Let

Forte.

let the childrea of Zion be yoyful in their King.

(2 Tenors.)

Israel rejoice, Let Israel rejoice in him that made him,

Anthem. Continued.

(Voce solo.) LARGO RECITATIVO.

Mezza.

(Instrumento.) For the Lord taketh pleasure in his people, he will beautify the meek with salvation, let the faints be joyful in glory, let them

sing aloud upon their beds, let the high praises of God be on their mouth, and a two edged sword in their hand, to execute the judgment written :

(Tutti Basso Voces.) ANDANTE STACATÒ.

Bind kings with chains, bind kings with chains, and

nobles with fetters of iron, bind

kings with chains, and

nobles with fetters of iron.

ADAGIO.

This honor have all the faints.

Anthem. Continued.

(1st Treble.) VIVACE.

(2d Treble.)

Praise ye the Lord, praise, &c. praise, &c. praise, &c. praise, &c.

praise ye the Lord, praise, &c.

(1st Tenor.)

Praise ye the Lord, praise ye, &c. praise, &c. praise, &c.

bind kings, &c.

(2d Tenor.)

Pia. Bind kings with chains, bind, &c. bind, &c. bind, &c. bind, &c. bind, &c. praise, &c. praise, &c.

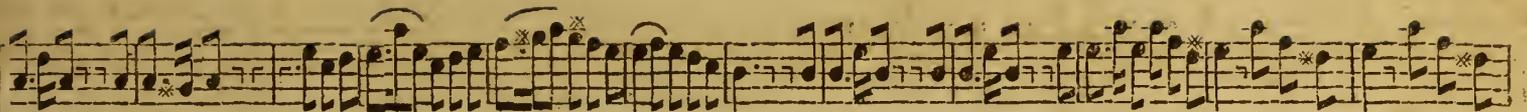
praise ye the Lord, praise, &c. praise, &c. praise, &c. praise, &c. praise,

bind, &c. bind, &c. bind, &c. bind, &c. bind, &c. bind, &c.

praise ye, &c. bind, &c. bind, &c. bind, &c. bind, &c. bind, &c. bind, &c.

praise ye the Lord, praise, &c. praise, &c. praise, &c. bind, kings, &c. praise, &c. bind, &c. praise, &c. praise, &c. praise, &c.

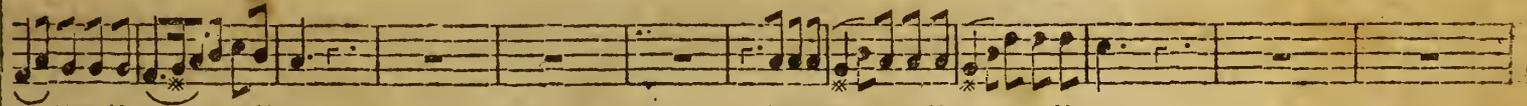
VIGOROSO.



praise, &c. bind, &c. praise, &c. bind, &c. praise, &c. praise, &c. praise, &c. praise, &c. bind, &c. bind, &c. bind, &c.



bind, &c. bind, &c. bind, &c. bind, &c. bind, &c.



bind, &c. bind, &c. bind, &c. bind, &c. bind, &c.



praise, &c. praise, &c. praise, &c. praise, &c. praise, &c. bind, &c. bind, &c. bind,

Musical score for "Anthem. Concluded." consisting of seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics "praise, &c." are repeated throughout the piece. The score concludes with the instruction "Forte."

The lyrics are:

praise, &c. praise, &c. praise, &c.

bind, &c. praise, &c. bind, &c. praise, &c.

praise, &c. praise, &c. praise, &c. praise, &c. praise, &c.

&c. praise, &c.

Forte.

O God how endless is thy love! Thy gifts are ev'ry ev'ning new; And morning mercies from above, Gently distil like

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The third and fourth staves are also treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the second staff.

Solemn.

early dew. Gently distil like early dew. Thou spread'st the curtain of the night, Great guardian of our sleeping hours, Thy Sov'reign word re-

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The third and fourth staves are also treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the second staff. A dynamic marking 'p' is located at the bottom of the fourth staff.

fores the light, And quickens all our drowfy pow'rs, Thy lov' reign word restores the light, And quickens all our drowfy pow'rs. We yield our pow'rs to

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are written below the piano staff. The music is in a common time signature and features various rhythmic values including eighth and sixteenth notes, as well as rests.

thy command, We yield our pow'rs to thy command, To Thee we consecrate our days, Per - pctual

The second system of the musical score also consists of four staves. The lyrics continue below the piano staff. The music concludes with a double bar line and a 2/4 time signature. The piano accompaniment includes a variety of rhythmic patterns and rests.

Peterfham. Continued.

bleffings, Per - pe - tual bleffings, Perpetual bleffings from thine hand, Demand per - petual fongs of praife.

This musical score consists of four staves. The first two staves are vocal lines with lyrics underneath. The third and fourth staves are instrumental accompaniment. The music is written in a common time signature (C) and features various note values, rests, and dynamic markings. The lyrics are: "bleffings, Per - pe - tual bleffings, Perpetual bleffings from thine hand, Demand per - petual fongs of praife."

Doxology.

Now unto the king eternal, immortal, invifible, the only wife God, Be honour & glory, dominion and pow'r, world without end amen, a - men.

This musical score consists of three staves. The first two staves are vocal lines with lyrics underneath. The third staff is an instrumental accompaniment. The music is written in a common time signature (C) and features various note values, rests, and dynamic markings. The lyrics are: "Now unto the king eternal, immortal, invifible, the only wife God, Be honour & glory, dominion and pow'r, world without end amen, a - men."

Unity. Original.

The first system of the musical score consists of four staves. The top staff is a treble clef with a 6/4 time signature and a key signature of one flat. The second staff is a bass clef with a 6/4 time signature and a key signature of one flat. The third staff is a treble clef with a 6/4 time signature and a key signature of one flat. The fourth staff is a bass clef with a 6/4 time signature and a key signature of one flat. The lyrics are written below the second and third staves.

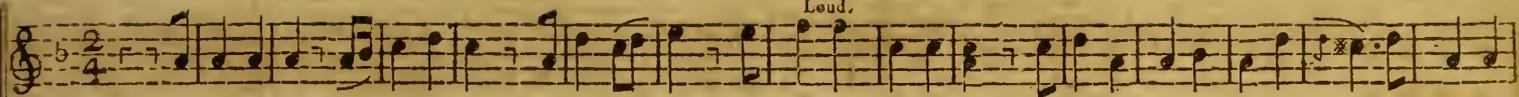
Say mighty love and teach my song, To whom my sweetest joys belong. And who the happy pairs, And who the happy pairs;

The second system of the musical score consists of four staves. The top staff is a treble clef with a 6/4 time signature and a key signature of one flat. The second staff is a bass clef with a 6/4 time signature and a key signature of one flat. The third staff is a treble clef with a 6/4 time signature and a key signature of one flat. The fourth staff is a bass clef with a 6/4 time signature and a key signature of one flat. The lyrics are written below the second and third staves. Dynamic markings are placed above the staves.

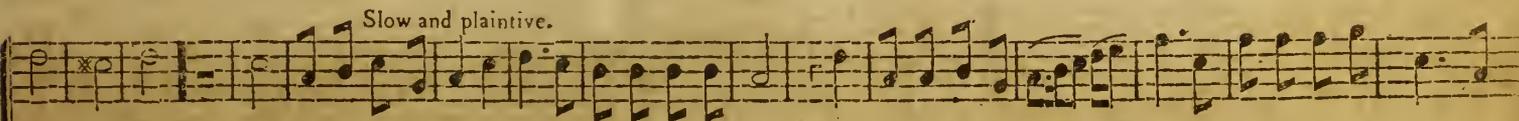
Soft. Loud. :S:

Whose yielding hearts and joining hands, Find blessings twilted with their bands, To soften all their cares, To soften all their cares.

Milton. C. M. Original.



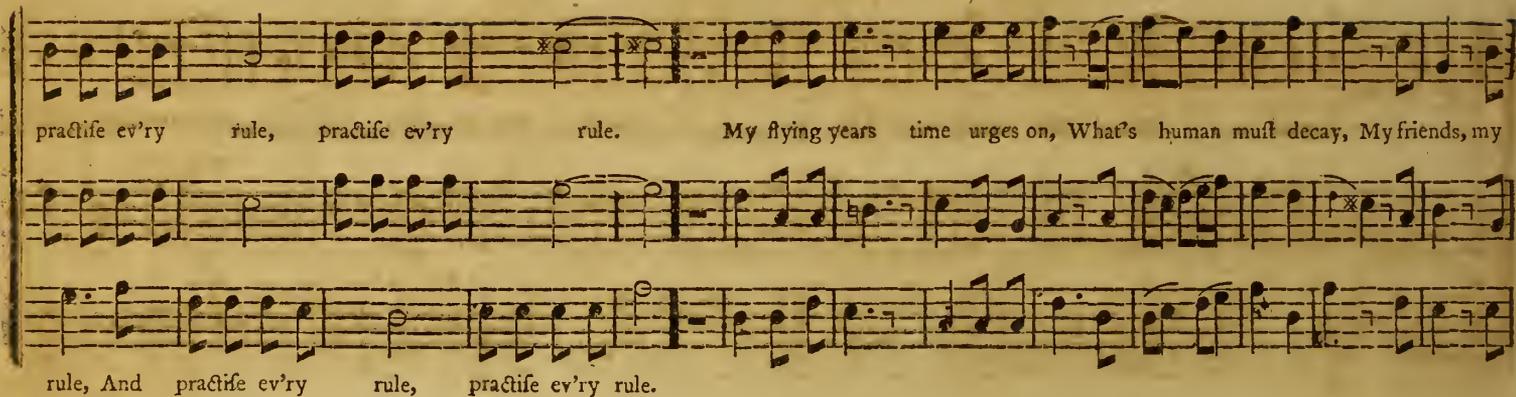
Eternal Sire! eternal Sire! enthron'd on high, Whom angel hosts adore; Whom yet to suppliant dust art nigh, Thy presence



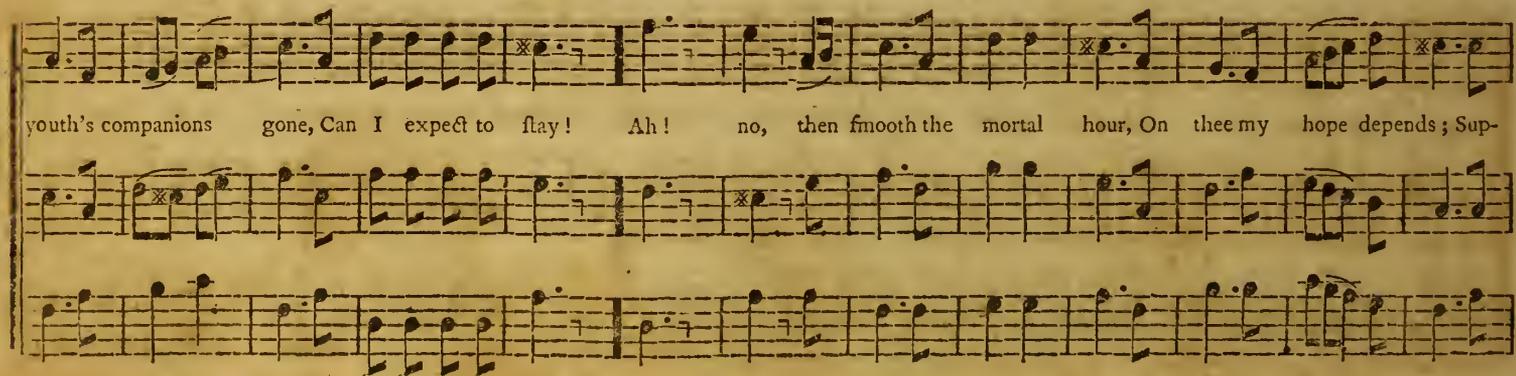
I implore. O guide me down the steep of age, And keep my passions cool; Teach me to scan the sacred page, And practise ev'ry rule, And



page, And practise ev'ry



practise ev'ry rule, practise ev'ry rule. My flying years time urges on, What's human must decay, My friends, my rule, And practise ev'ry rule, practise ev'ry rule.



youth's companions gone, Can I expect to stay! Ah! no, then smooth the mortal hour, On thee my hope depends; Sup-

Milton. Continued.

Lively.

port me with almighty pow'r, While duft to duft descends. Then wing my foul! O! gracious God, While

The first system of music consists of three staves. The top staff contains the vocal line with lyrics. The middle and bottom staves contain instrumental accompaniment. The music is in a common time signature and features a variety of note values and rests. There are two double bar lines in the middle of the system, each with a double asterisk symbol below it. The tempo marking 'Lively.' is positioned above the first staff.

Soft

angels guard the way, Admitted to the blest abode, I'll endless anthems pay, Admitted to the blest a-

The second system of music also consists of three staves. The top staff contains the vocal line with lyrics. The middle and bottom staves contain instrumental accompaniment. The music is in a common time signature and features a variety of note values and rests. There are two double bar lines in the middle of the system, each with a double asterisk symbol below it. The tempo marking 'Soft' is positioned above the first staff.

bode, I'll endlefs anthems pay. Thro' heav'n, howe'er remote the bound, Thy matchlefs love proclaim, And

join the choirs of faints that found Their dear redeemer's name, And join the choirs of faints that found Their dear redeemer's name.

N. B. End with the first verse of the Major Key.

Eighteenth Psalm Tune.

Bass Solo. *ANDANTE.*

When God arose my part to take, The conscious earth was struck with fear; The hills did at his

preference shake, Nor could his dreadful fury bear: Thick clouds of smoke dispers'd abroad, Ea-

signs of wrath before him came; Devouring fire around him glow'd, That coals were kindled at the flame.

VERSE Tenor and Bass.

He left the beauteous realms of light, Whilst heav'n bow'd down its awful head,

Be - neath his feet, sh - stan - tial night Was like a fa - ble, car - pet spread:

Chorus.

The Char'ot of the king of kings, Which troops of active angels drew, On a strong tempest's

Seventeenth Psalm Tune. Continued.

'tis unfeign'd, A gracious ear afford, afford, a gracious ear afford; As in thy sight I am approv'd, so

let my sentence be; And with impartial eyes, O Lord, my upright dealings see.

Eleventh Psalm Tune.

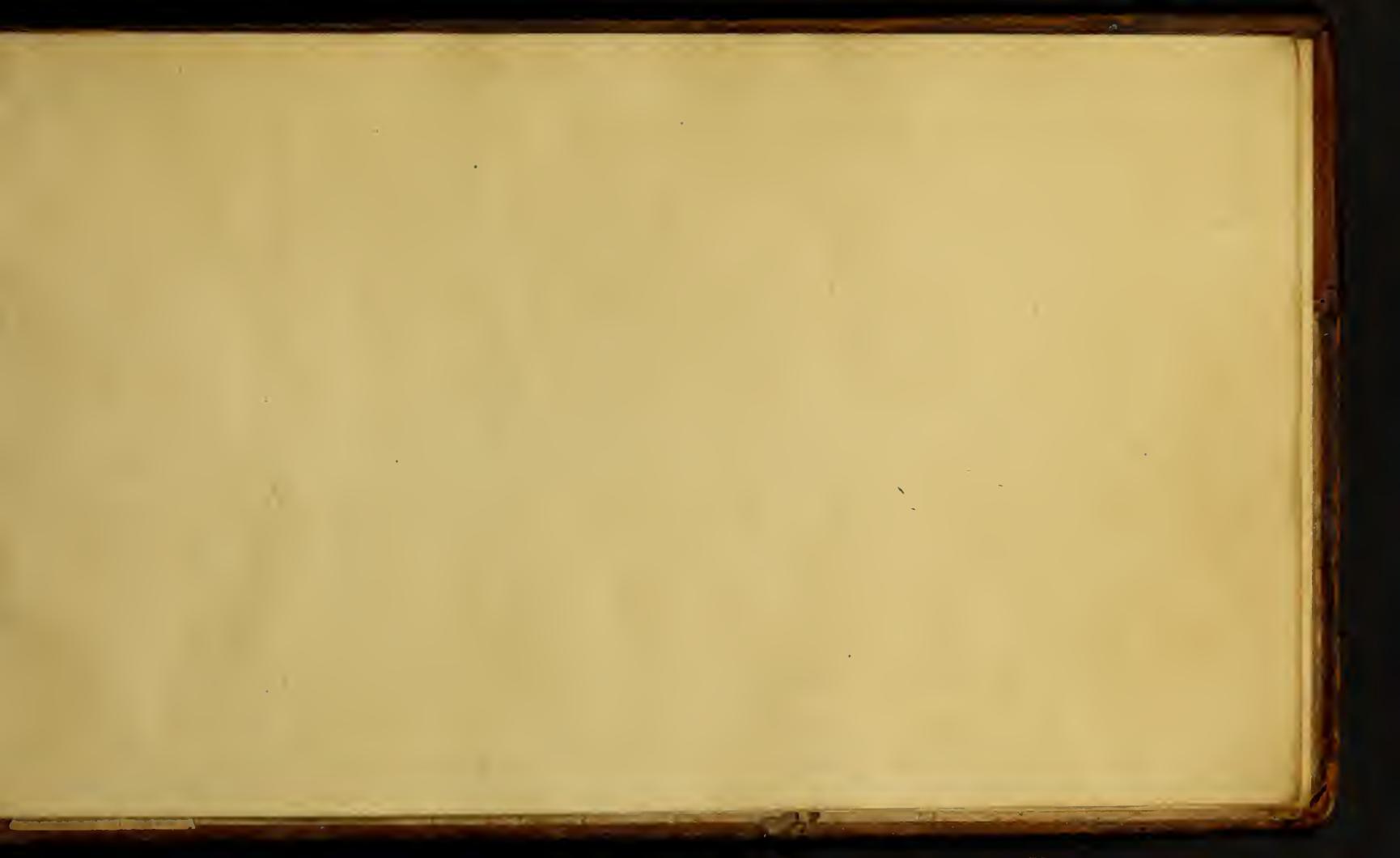
Verse two Trebles.

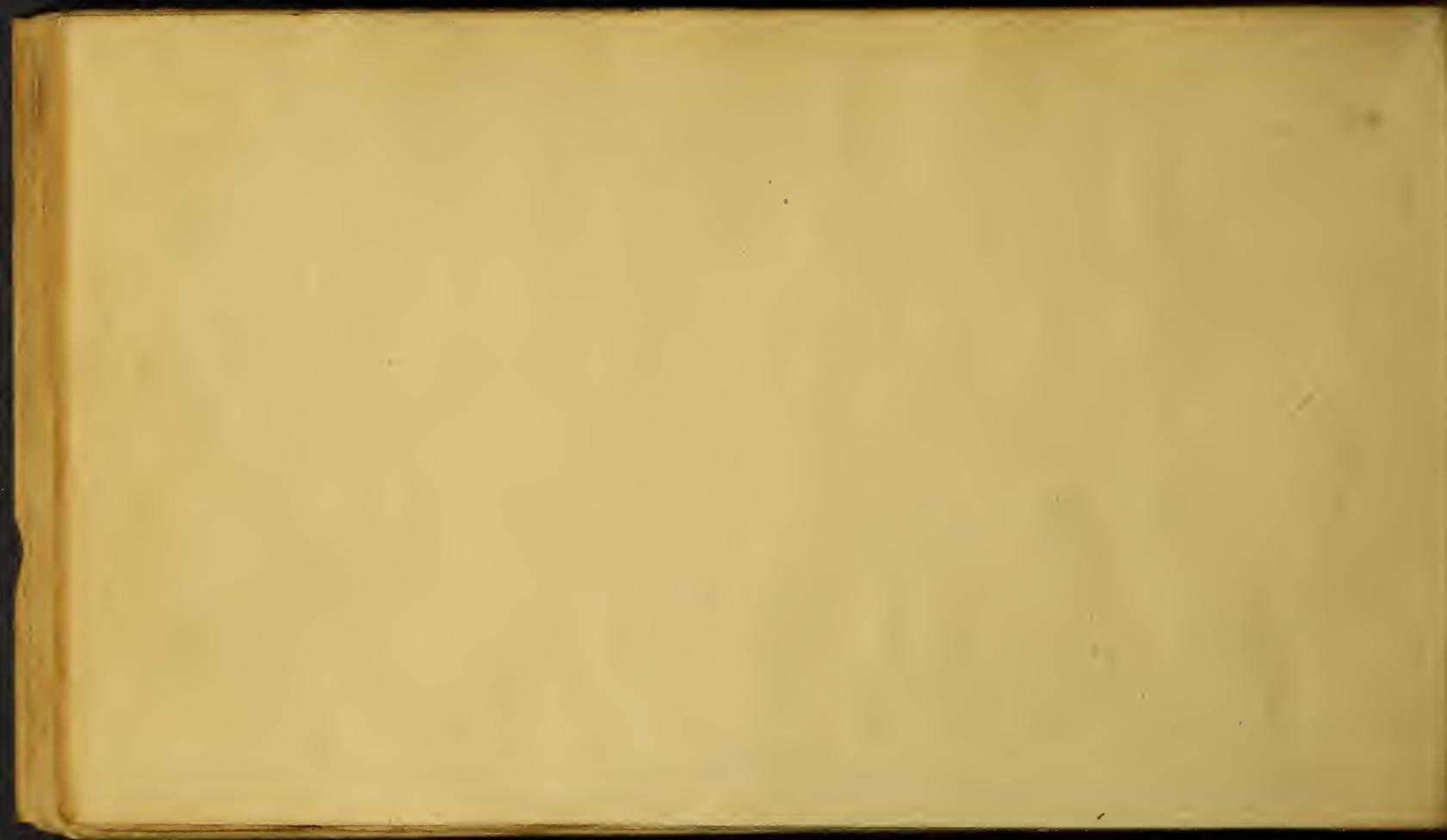
Since I have plac'd my trust in God, a refuge always nigh, Why should I like a tim'rous bird,

ad. Treble.

Chorus.

to distant mountains, to distant mountains, to distant moun - tains fly.





APR 9 1918

9 1918

