



seventh yeeres *Sabbath*, and the yere or *Iubilee*. These Feasts them, commanding, that in those three principal Feasts, every preterit it, that were cleane and sound, and from twenty yee should appeare there where the Tabernacle or Temple was, a great Parish, *Deut. 16.* hereby to retaine an *unitie* in diuine *lenity*; with encrease of *joy* and *charity*; being better *consoled* they here saw to be the same which at home they had learned ned against the errors of the Heathen, and idolatrous feasts (after added vpon occasions, by the Church of the Iewes, the of their calamities receyued from the Chaldeans, their Feast others, as shall follow in their order.

They began to celebrate their Feasts at Euen: so *Moses* *new to Euen shall yee celebrate your Sabbath*; imitated in the holy Euens; yet the Christian Sabbath is by some supposed to be cause Christ did rise at that time. As for the causes of Feasts That the Time it selfe should in the reuolution thereof be a *p* *dulnesse*; *This is the * day which the Lord hath made, let vs* And what else is a festiuall day, but a witness of times, light mistresse of life? a token of publike thankfulness for greateth to the imitation of our noble ancestor the Christian Worth Ethnike and ignorant, which thus, by what wee doe, may be visible heauen to the spirituall man, that in festiuall ioyes tasteth the first fruits of glory, & with his *Te Deums* and *Hallel Song of the Lamb*; whiles Time it selfe puts on her festiuall admonisheth the present ages, teacheth by example, quickeneth hope, inciteth charity, and in this glimpse and daw that Sunne of Eternitie, when Time shall bee no longer, beuerlasting. These the true causes of festiuall Times.

C H A P. V.

Of the Festivall dayes instituted by God



As they were enioyned to offer a Lamb in the Euening every day, with other Prayer had the *SABBATH* in the sequen-

trics
y

CHAP. IV.

Of TIME in its various Moods, and how to beat them.

Sect. 1. Of the Measure and Proportion of COMMON-TIME and its various Moods.

COMMON-TIME *, is measured by even Numbers, as 2, 4, 8; &c. each Bar including such a Quantity of Notes as will amount to one *Semibreve*, (which is the *Measure-Note*, and guideth all the rest) it being called a *Whole Time*, or the *Time-Note*.

But to give every Note its due Measure of Time, you must use a constant Motion with your Hand, or Foot; once down, and once up in every Bar; which Motion is called *Time* and *Measure*.

I told you before, that the Time and Measure of the *Semibreve*, (which is the *Measure-Note* in *Common-Time*) was so long as you may leisurely tell 1, 2 : 3, 4 : therefore the Motion of your Hand, or Foot, is to beat two with your hand down, and two up, in every Bar; so that you are *ascending down as up*; which sort of Time is known by the several Marks or Moods called *Quadruple Proportion*, being measured by Four.

The First Mood or Mark, is the *Adagio Mood*, which denotes a very slow Movement. The second Sort is the *Largo Mood*, being half as quick again. The third Mood, is the *Allegro Mood*, or *Retorted Mood*, being as quick again as the second; so that you may tell 1, 2 : 3, 4 in every Bar, almost as fast as the Motion of a Watch. It is sometimes marked with a large Figure of 2; and sometimes contains but two Crotchets in a Bar. See the Examples of the several Moods of Time Page first; by the Help of which, and observing other Lessons in *Common Time* you may be able to beat and perform any Lesson in this Sort of Time, still dividing the *Semibreve* into as many lesser Notes as you please, according to its *Measure-Note*.

Syncopation,

* There are two sorts of Time, in Musick, viz. *Common Time*, and *Triple Time*. *Common Time* contains the quantity of one *Semibreve*, or two Minims, or four Crotchets in a Bar; the two first are to beat with the Hand or foot down, and the two last with it up. The first Mood or Mark for *Common Time*, is a simple C, and denotes a slow grave Movement. The Crotchets in this Mood are to be sung in the Time of Seconds; so that 60 Crotchets, 30 Minims, or 15 *Semibreves*, are to be sung in the Time of a Minute. The second Mood, which has a Line drawn across the

is sounding : But the foregoing Examples are sufficient to give you a right Understanding of them, by telling
2, with the Hand down, and 3, 4, with it up.

Sect. 2. Of the Measure and Proportion of TRIPLA TIME, in its various Moods.

TRIPLA TIME is measured by odd Numbers, as 3, 6, 9, &c. each Bar including either 3 Semibreves, 3 Minims, 3 Crotchets, or 3 Quavers ; two of which must be sung or played with the Hand or foot down, and one up ; so that you are just as long again down as up.

The first, and generally the slowest mood in Triple Time is called *Sesquialtera Proportion*, being a Triple Measure of three Notes to two such like Notes in Common Time, and sung or played in the same time ; which is one fourth Part quicker in every Bar.

This Mood is called *Three to Two*, and includes three Minims in a Bar, which are performed in the same Time as two Minims in Common Time ; two beat down, and one up ; marked thus : 3

The second sort of Triple Time, is called *Three from four*, each Bar containing three Crotchets, or one pointed Minim ; two beat down, and one up ; marked thus : 3

The third sort, is *Three from Eight*, each Bar including three Quavers ; two down, and one up ; and are marked thus : 3

These being all the Moods that are commonly used in Vocal Music.

And

Middle of the C, denotes a brisk movement ; the Time is to be beat and sung about half as fast again as in the slow Mood ; and when the C, is inverted, or turned backwards, or marked with a large Figure of 2, it denotes a very quick Movement, and is to be beat or sung about as quick again as the slowest Mood. Note, That the Mood in Common Time, which denotes a brisk Movement, called the *Largo Mood*, is now generally fixed to all Psalm Tunes that are in Common Time ; in which the Crotchets, and so all other Notes in proportion, have been from a long Time past, and now for the most Part, are sung in the time of Seconds.

Triple Time contains 3 Minims, 3 Crotchets, or 3 Quavers, in a Bar. The whole Bar or Measure, in all these different Moods, are divided into three equal Parts, called from that Property *Triple Time* : the two first in each Bar are to be beat and sung with the Hand or Foot down, and the third or last with it up. Three Minims in a Bar are marked thus $\frac{3}{2}$ and are to be sung near as quick as Crotchets in slow Common Time. Three Crotchets in a Bar are marked thus $\frac{3}{4}$, and are to be sung about as quick as Crotchets in brisk Common Time, or the *Largo Mood*.

And though these *Directions* import, that your *Hand* must be always down at the first *Note* in every *Bar*, a practice to *beat* every *Beat* down, both in *Common Time* and in *Triple*; But I think it is not very material how a person or what *Motion* he uses, so he keeps but a true *Movement*, to answer both *Notes* and *Rests*: For, unless a person can count *Time* in his thoughts, as he sees it, it is impossible either to *beat*, or perform in *Consort*.

C H A P. V.

Of the several KEYS in Musick : And of Transposition of Keys.

IN *Musick* there are but two *natural* primitive *Keys*, viz. *C-faut*, the *sharp* and cheerful *Key*; and *A-re*, the *flat* and melancholy *Key*: And that no *Tune* can be formed on any other *Key* but these two, without the Help of placing either *Flats* or *Sharps* at the beginning of the five *Lines*; which transposes *B-mi*, the *Center* or *Master-Note* (together with all the rest in their Order, both above and below it) to be the same in effect as the two *Natural Keys*. For an example of the two *natural Keys*, see Table Page 7th.

The *Key-Note* is the last *Note* of the *Base*, by reason it is the *Fundamental Part* of all others; which is taken from *B-mi*, the *Center-Note*, which lies between both the *Key-Notes*, the one *flat*, and the other *sharp*; which are so called, from their having their *Thirds*, *Sixths*, and *Sevenths*, *Major* or *Minor* above. And as the *Key-Note* of every *Composition* is a certain *Principal*, and *DOMINANT TONE*, fixed on to guide all other *Sounds* in Order, above and below it; even so *B-mi* governs that; and when *B-mi* (or *Al*, as we call it) changes its Place, all other *Notes*, in their Order, like so many *Attendants*, remove along; and although, in *Instrumental Musick*, it is not practicable to change their *Letters* for every *Remove* of *B-mi*, by *Flats*, or *Sharps*, (by reason they always play by *Letters*) yet they are obliged to *flat* or *sharp* all *Notes* as are order'd to change the *Places* of the *Semitones*, to be the very same in effect; yet it may be practicable in *Vocal-Musick*, if the performers are well skill'd enough to call their *Notes* by *Letters*; but this is too perplexing for young *Beginners*, they generally finding it difficult enough, at first, to *sol-fa* them.

But I shall no longer descant on this *Point*; but shall, in the next Place, set down the several *Removes* of *B-mi*, (as are concern'd in this Book) whereby you may be able to *transpose* any Piece from its *Natural-Key*, to any of the other *Artificial-Keys*, whether *flat* or *sharp*; and to be the very same in Effect, though higher, or lower, &c. which Table you may see

H A P. VI.

*General CONCORDS, and DISCORDS; both Perfect and Imperfect: And of the Figures, used in the THOROUGHBAASS;
With some general Rules thereunto.*

THERE are but Four CONCORDS in Musick, viz. the *Unison Third, Fifth and Sixth*; (their *Eights* 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 *Sounds* not being so full nor so sweet as the *Perfect*: But in four parts the *Sixth* is used instead of the *Fifth* in some certain Places, when the *Fifth* is left out; in Effect, there are but three *Concords*.

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 *Lesser*, or *Imperfect*, or *Minor-Third*, includes but three *Half-Tones*: the *Greater* or *Perfect*, or *Major-Third*, includes four *Half-Tones*, &c.

The *DISCORDS*, are a *Second*, a *Fourth*, and a *Seventh*, and their *Octaves*: though sometimes the *Greater Fourth* comes very near to the Sound 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.

C O N C O R D S.

D I S C O R D S.

1. 3. 5. 6.				2. 4. 7.		
8	10	12	13	9	11	14
15	17	19	20	16	18	21
22	24	26	27	23	25	28

Their Octaves, or Eights—

N. B. That if a *Voice* or *Instrument*, could reach to Ten Thousand *Octaves*, they are all con-

The Table of *CORDS*, *Major*, and *Minor*, are inserted Page 8th; By which you will see how *Concords* and *Discords* are made either *Greater* or *Lesser*, (*Perfect* or *Imperfect*) without the Help of either *Flats* or *Sharps* (except the *Lesser 4th*;) But they may be made in *Composition* either *Greater* or *Lesser*, by adding either *Flats* or *Sharps* to one of the *Parts*, that stands joined with another; and that *Discords* may be used in *Composition*, if mixed with Judgment, &c.

A MUSICAL DICTIONARY,

CONTAINING

An Explanation of the most useful Terms that are used in Music ;
in Alphabetical order.

ACCENTS. The emphatical notes in music.

ADAGIO. Very slow, the slowest movement of time.

ACCENTOR. The leader, or chorif, who is expected to pronounce distinctly.

ALLEGRO. Very quick, being as quick in as Adagio, i. e. two bars in Allegro, performed in the same time, as one in Adagio.

AFFECTUOSO. Tender and affectionate.

ALLELUIA. Praise ye the Lord, the same as Hallelujah, and is esteemed as the best word in music.

ATUS. The Counter.

CUTE. When the notes are high and

ANONYMOUS. The Authors name not known.

ASSAYING. Trying if voices are in true tone.

ANTHEM. A divine song, generally in prose.

BREVE. An ancient note twice the length of a Semibreve.

N. B. The moderns have dropped this note entirely.

BASS. The lowest, or foundational part; the most majestic part in music, generally set in the F clef.

BINARY-TIME. Up and down, both equal.

BAR-DOUBLE. An insignificant character in church music; therefore but little

esteemed among us:

BAR-SINGLE. Which divides the time of the tune into equal parts, and also directs where to place the accents.

N. B. A most dignified character of very great utility.

BAR FULL. When there is a sufficient quantity of notes included in each Bar, to answer the time of the tune, viz. if the time be Adagio, Largo, or Allegro, one Semibreve, or the same quantity of less notes are required, to fill a bar; if the time is $\frac{3}{4}$, three Minims fill a bar; if $\frac{3}{8}$ then three Crotchets, &c.

BAR-EMPTY. When the bar contains no notes of sound, but notes of Silence.

BEAT. One motion of the hand, or foot in keeping time.

BEAT-NOTE. The note which goes for a beat, viz. a Minim is the Beat-Note in Allegro, and $\frac{3}{4}$, a crotchet is a Beat-Note in $\frac{3}{4}$, and $\frac{2}{4}$, &c.

CAROL. A song, or hymn of joy, on a feast, or birth day.

CANON. A perpetual fuge.

N. B. Canons are not esteemed with us so much as formerly, and I think not with out good reason; for we can express all the beauty and variety of Canons, in fuging music, and with this apparent advantage, viz. that all the performers may sing the part most suitable to their voices, which cannot be done in canons; for they partake of the height of the counter, and the depth of the bass, and unless the performers have suitable voices for every part, they cannot sing a canon with ease, or elegance; therefore I think the contrivance of canons is more curious, than useful.

CONSONANCE. Sounds which are agreeable, much the same as Consonant.

CLIFF. The key to unlock, or open a piece of music, consisting of three, viz. F. C and G.

CHANT. To sing.

CHORUS. All parts moving together.
CHORO-GRANDO. The grandest chorus.

CLAVIS. Or cliff, or key. See cliff.

CONCORD. An agreeable or musical sound.

CROTCHET. A note, half the length of a Minim, and twice the length of a Quaver.

CHOIR. A company of musicians.

COUNTER. A part between tenor and treble.

D A-CAPO. End with the first strain. It is often set in minuets, jigs, marches and for gs, at the end of a tune, and refers the performer back to the first strain.

N. B. Sometimes the word is wrote at length, and sometimes only D C.

DISCANT. The art of composition.

DISCANT-DOUBLE. Or double-discant, is when the bass and tenor pass by each other, so that the bass becomes highest and the tenor lowest. In such compositions the bass and tenor exchange characters for the time being.

N. B. Particular care should be taken on such notes to sound the bass soft, and tenor

full; otherwise the upper part will overpower the lower.

DISCORD. A disagreeable sound,

DISONANCE. A disagreeing noise.

DISONANT. The same as discord.

DICTIONARY. A magazine of words, together with the explanation.

DIAPENTE. A fifth, a sweet concord.

DOMINANT TONES. Such as the key note, the greater third, greater sixth, &c.

DIVISION. A running, or singing a chain of quick Notes.

DOXOLOGY. Glory to God, or a song to the trinity.

DUODECIMO. A twelveth; an Octave above *Diapente*, consequently a Concord.

DECIMO. A tenth; a grand Concord, an Octave above the third, or Trio.

DEMI. [In music] is the half of a half. i. e. a Demisemi quaver is the fourth of a Quaver, and the half of a Semiquaver.

DIAPASON. An eighth, the next perfect Concord to the Unison.

DISDIAPASON. A fiftenth, a Concord, an Octave above *Diapason*, and two Octaves above Unison.

DIVOTO. In a devout manner

bove Unison.

DIVOTO, in a devout manner.

DOUBLE, all Note, that descend below Gamut, viz the lower line in the Bass are called doubles, as double F, double E, double D, double C, double B, double G, and all below double G, all called doubledouble; as double double F, &c.

N. B. But few voices reach below double C except it is done by blowing.

EMPHATICAL-NOTES, are where the accent is placed.

EMPHASIS, the same as accent.

ELEGY, a funeral hymn, or song.

ENCORE, sing it again the same as repeat.

ERRATA, errors in the publication or printing.

ETYMOLOGY, the first derivation, from whence a word, or sound is taken.

EXPLORE, to find out by study.

CLIFF, in the Bass, fixed on the upper line but one.

N. B. It is one whole tone below the G Cliff, in the Tenor.

FOURTH, a Discord,

TORTE, loud and full.

FORTISSIMO, very loud.

FUGE, or Fuging. Notes, flying after each other, altho' not always the same sound.

N. B. Music is said to be Fuging, when one part comes in after another, its beauties cannot be numbered, it is sufficient to say, that it is universally pleasing.

FLAT, a Character used to sink a Note half a tone lower, and to regulate the Mi, in transposition.

FIFTH, see Diapente.

GAMUT, the Arctinian Scale of Music; also the name of the lower line in the Bass.

GRAVASONUS, very grave and solid.

GUIDO Aretinus, the inventor, or at least the improver of the present Scale of Music.

GLOSSARY, much the same, as Dictionary

GRAVE, slow in Time, or in Vibration.

N. B. Grave and Acute, are opposite to each other.

G. Cliff, for the Treble and Tenor fixed on the lower line but one.

N. B. G. in the Treble is an Octave above G. in the Tenor.

D

HARMONY, the agreement that result from practical Music.

HARP, a stringed instrument.

HARPSICORD, a wire instrument with Keys like an Organ.

HEXACHORD, a sixth, an imperfect Concord.

HARMONIC, see Harmony.

HALLELUJAH, see Hallelujah.

HOSANNA, by some Authors, it "save we beseech thee," and according to others, the same as Hallelujah.

N. B. I use it for Hallelujah.

IMITATION, is when one part imitates, or mimicks another.

N. B. This is frequently done in Fuging peices.

INHARMONICAL, sounds disagreeable

INTONATION, the Art of rightly pitching a Tune, see Pitch-pipe.

JARGON, the worst of sounds, see Discord.

KEY, the Dominant; or principal Note, or tone on which the Tune is founded.

KEY, natural, or natural Key, viz. A and G.

KEY, artificial, or artificial Key, is when *Mi*, is transposed by Flats, or Sharps.

LONG, a Note containing two Breves; now out of use.

LARGE, a Note containing two Longs; now out of use.

LEDGER-Lines, Lines which run above or below the five lines.

N. B. All Notes that run more than an Octave above the *G*. Cliff, in the Treble, are said to be in Alt.

LARGO, a middle moment of Time, between Adagio and Allegro.

N. B. According to the Pendulums you must perform five Bars in Largo, to four in Adagio.

LANGUISSANT, in a languishing manner.

LUTE, a stringed Instrument.

MEASURE-Note, a Note containing a whole Bar of Time. In Adagio, Largo and Allegro, a Semibreve is the Measure Note; because it fills a Bar of itself, and in $\frac{3}{4}$, a Crotchet is the measure Note; for the same reason.

MINUM, a Note as long as two

Crotchets, and half as long as a Semibreve.

MOOD, the mark or measure of Time.

MAJOR, the greater.

MINOR, the less.

MEDIUS, the Treble sung an Octave, below itself, with a Tenser Voice.

MUSICO Theorico, a Composer, a Master, or teacher of Music.

MAESTUSO, with Majesty and Grandeur.

NONA, a ninth, an Octave above Secundo, consequently a Discant.

NOTA-BENE, or *N. B.* mark well.

OCTAVE, an eighth of 12 Semitones, see Diapason

OSCILLATION, a Vibrating, or swinging.

ORGAN, the grandest of all Musical Instruments.

PITCH Pipe, an Instrument to give tunes a proper pitch, consisting of, 1st the Chest, or hollow Tube; 2^d the Register, or Slider, on which the letters are marked, which being pushed in, or drawn out of the Chest, untill you get to the letter; then by blowing gently, you obtain the true sound.

Observe not to blow too hard for that will cause a false sound; nor too weak, for that will emit no sound at all.

N. B. most of the Pitch-pipes in the country are set too high, they should be regulated by an Organ.

PIANO, soft, like an Eccho.

PRESIO, quick.

PHILO-Musico, a lover of Music.

QUARTA, four parts in Score.

QUAVER, a Note containing two Semiquavers, and half as long as a Crotchet.

RECTE and Retro, forwards and backwards.

REPEAT, a certain part to be performed over again.

REPLICA, see Repeat.

SEMI, the half.

SEMIQUAVER, a Note containing two Demisemiquavers, and half as long as a Quaver.

SCORE, all parts standing Bar against Bar, according to the nicest rules.

N. B. Music out of Score, is said to be tune without time.

Heath. words Amen.

11

Awake & see the new born light Sprung

Awake my Soul awake my eyes. Awake my dumb Faculties.

Awake & see the new born li

Awake & see the new born light

Awake &c.

From the darkness womb of Night. Sprung from the darkness

Oh! Sprung from the darkness womb of Night. Sprung from the darkness Sprung from the darkness womb of Night

Sprung from the darkness womb of Night

From the darkness &c

And Slavery clank her galling chains. New-England's God forever reign
 Let tyrants shunke their iron rod. We fear them not we trust in God.

2
 Howe and Burgoyne and Clinton too.
 With Prescott and Cornwallis join'd.
 Together plot our overthrow.
 In one Infernal league combine'd.

3
 When God inspir'd us for the fight.
 Their ranks were broke their lines were join'd.
 Their Ships were Shatter'd in our sight.
 Or swiftly driven from our Coast.

4
 The Foe comes on with haughty stride.
 Our troops advance with martial pride.
 Their Vel'ours flee before our Youth's
 And Gen'als yield to beardless Boy.
 5
 What wretched Off'ring shall we bring?
 What shall we render to the Lord?
 And Hallelujah let us sing.
 And praise his name on every Chord.

Joseph Mansfield's Book

Cont.

S:

19

voice

ex...al...t...ed

///

be our voice.

ex...al...t...ed

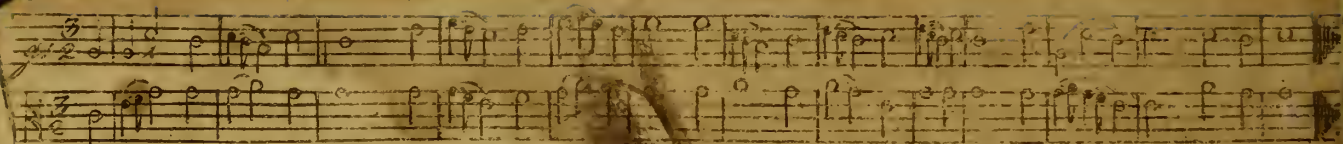
S:

Consolation, C.M. Words Anon.

He's come let every knee be bent, All hearts new joys resume, Let nations sing with one consent, The Comforter is come.

The Comforter be.

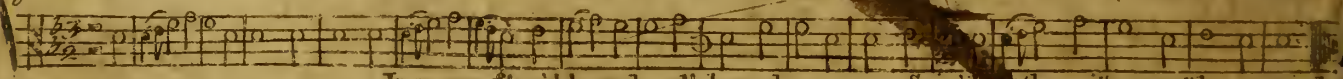
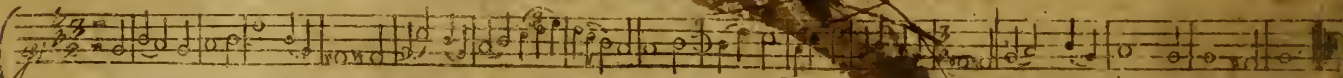
St. Margaret's Book



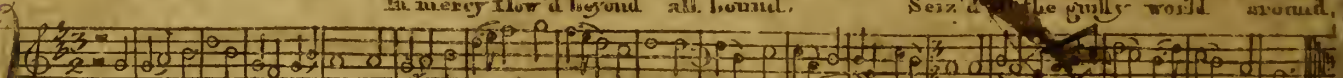
My Saviour and my King, Thy Beauties are my life, Thy lips with Blessings overflow, And ev'ry Grace is thine.



Communion, L.M. W.

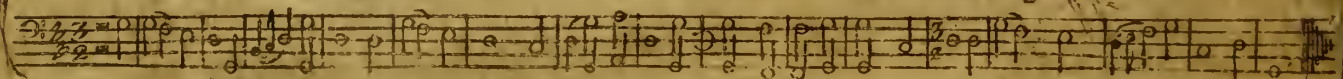


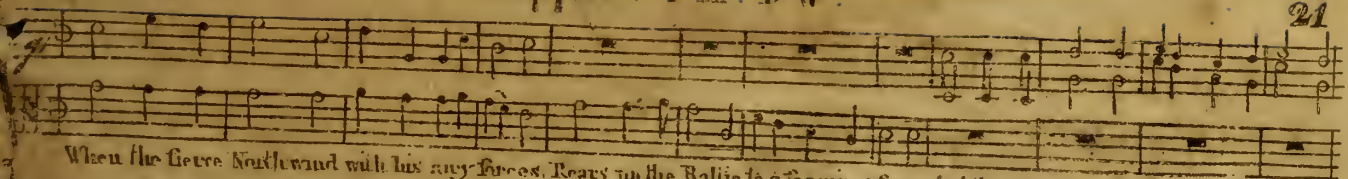
In mercy flow'd beyond all bound, Seiz'd up the guilty world around.



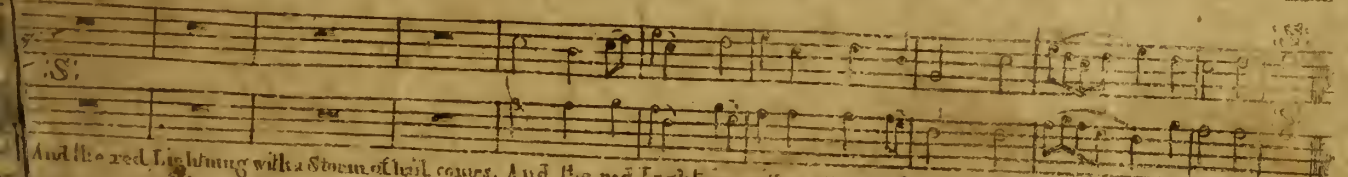
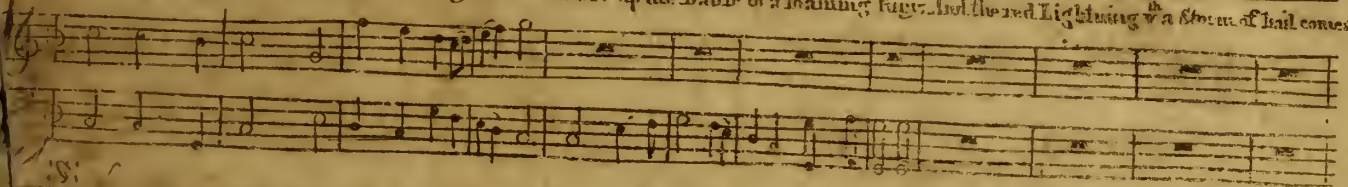
When Jesus wept a falling tear,

When Jesus groan'd a trembling fear.

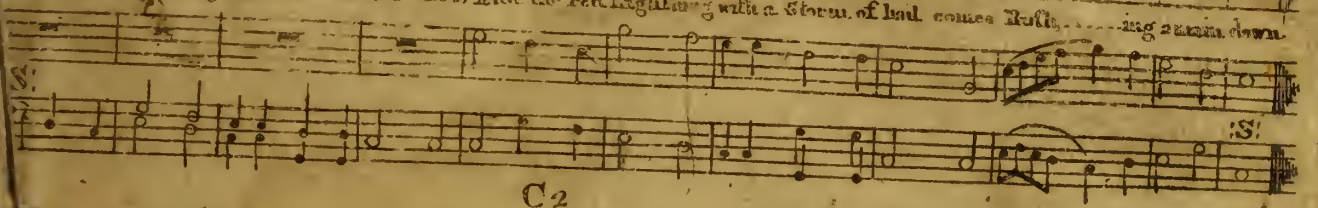




When the fierce Northwind with his angry forces, Rears up the Baltic to a foaming surge, And the red Lightning with a storm of hail comes.



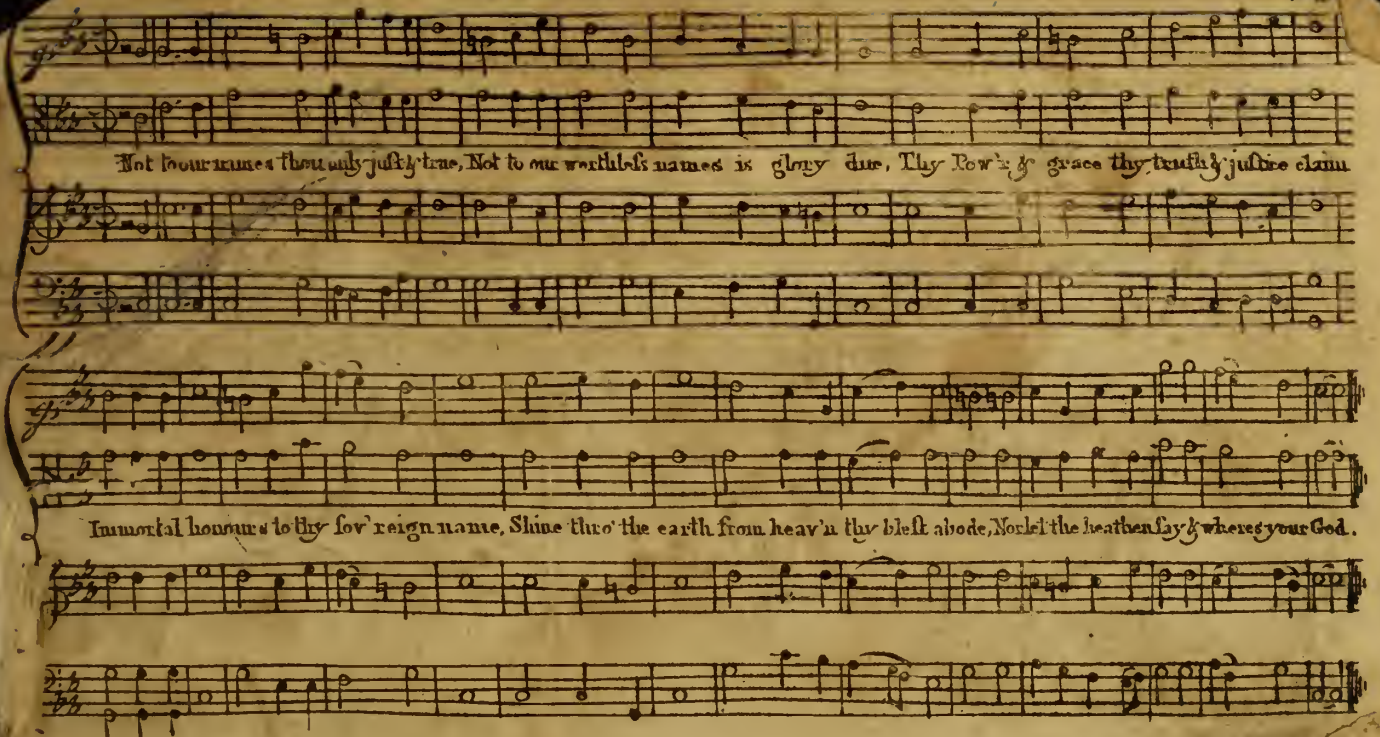
And the red Lightning with a storm of hail comes, And the red Lightning with a storm of hail comes rolling again down.



David's Lamentation.

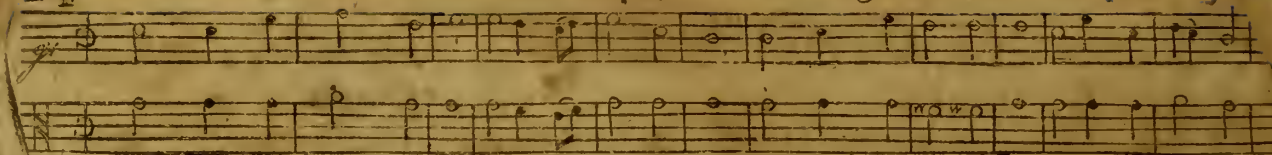
David the King was grieved & moved He went to his Chamber his Chamber y wept and as he went he wept & hid

O my Son O my Son would to God I had died would to God I had died would to God I had died for the O Absalom my Son my Son

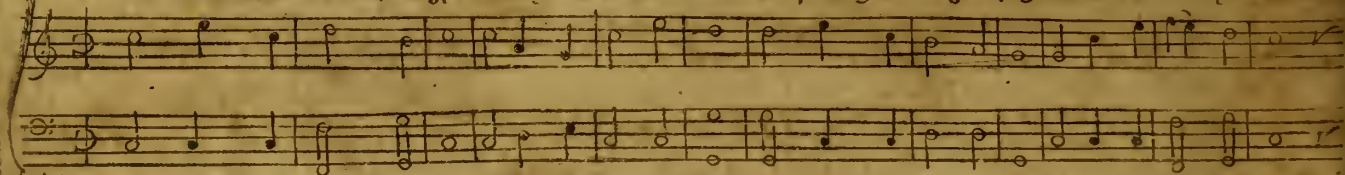


Not honour names thou only justly true, Not to our worldly names is glory due, Thy Pow'r & grace thy truth & justice claim

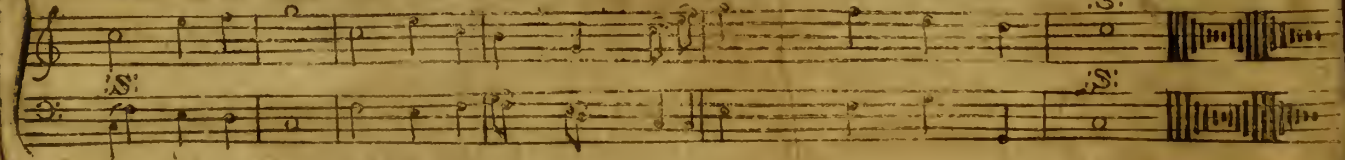
Immortal honours to thy sov' reign name, Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say & where's your God.



Ye boundless Reins of joy Exalt your Makers Name, His praise your Song employ, Above the Starry Frame.

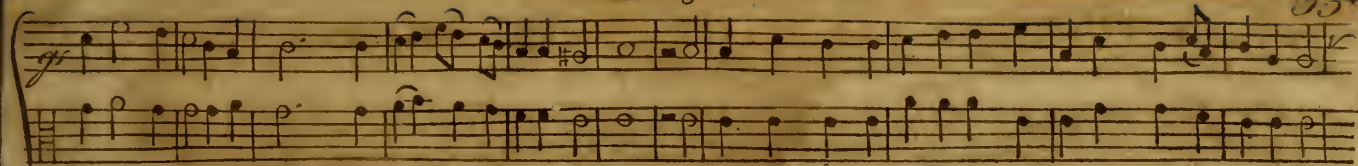


Your voices raise, Ye Cherubim, And Seraphim, To sing his praise.

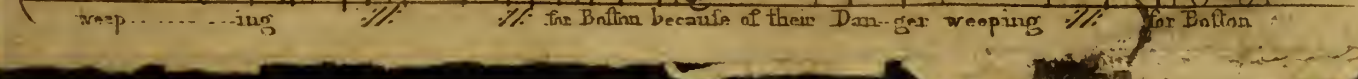
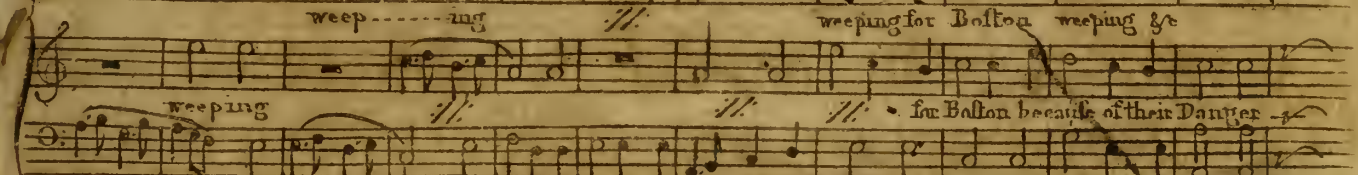
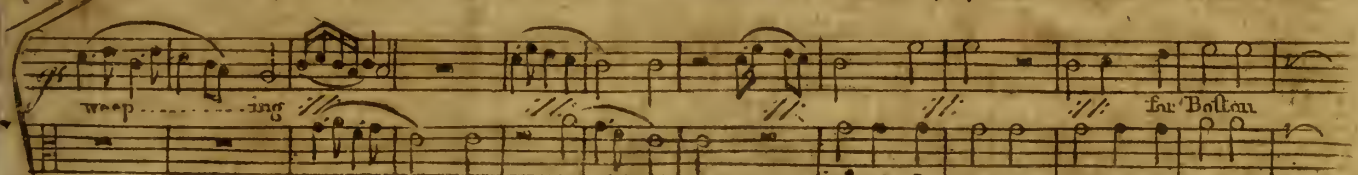
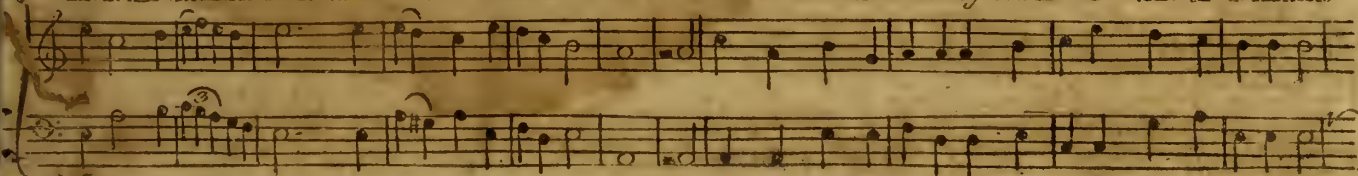


Con. 5

55



lucked Bostonian Breasts should thirst for American Blood. A voice was heard in Roxbury which echoed thro' the Continent.



weep...ing &c.

weeping // for Boston because of their Danger. Is Boston my dear Town is it my native Place for

weep...ing &c.

// // &c.

Since their Calamity I do earnestly remember it still I do earnestly I do earnestly I do earnestly remember it still

S:

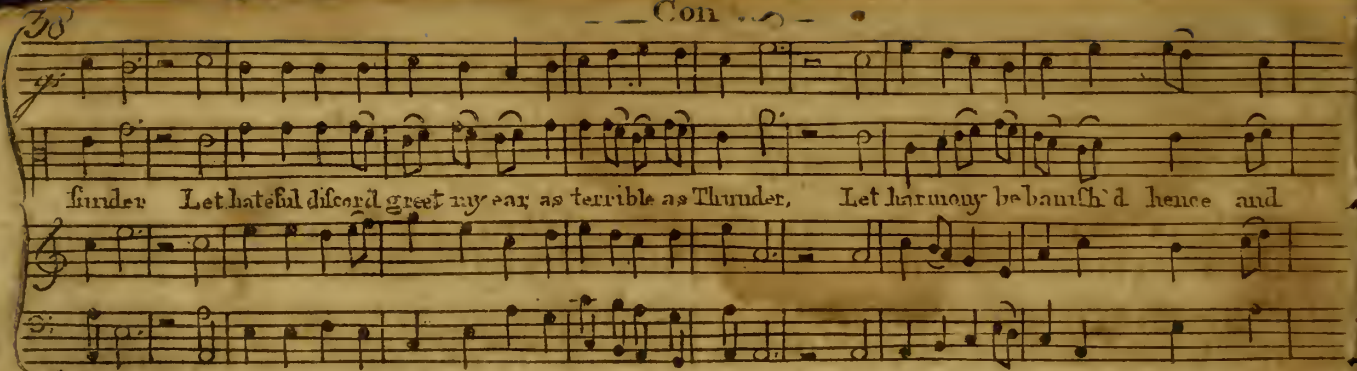
Con. ~

If I forget thee if I forget thee yea if I do not remember thee Then let my numbers cease to flow Then be my Muse un-

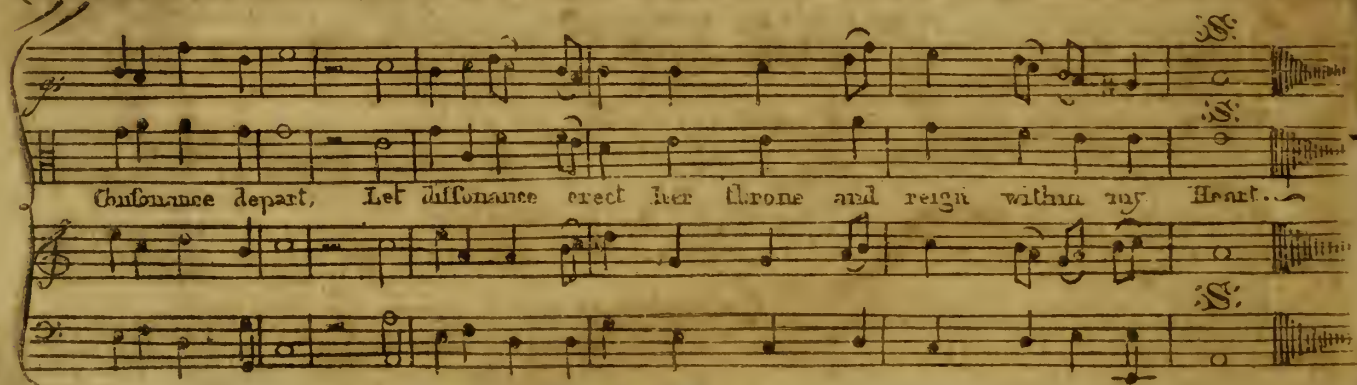
kind. Then let my Tongue forget to move & ever be confind. Let horrid Jargon split the Air & rive my nerves a -

— Con —

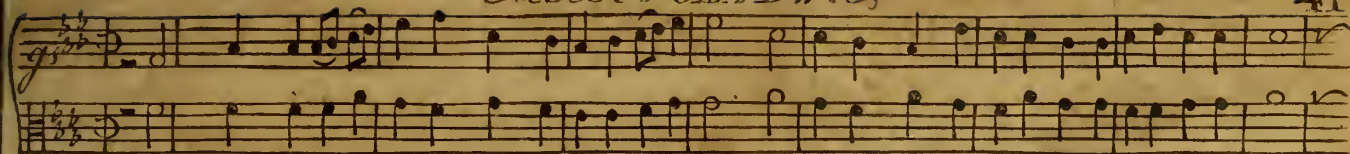
30



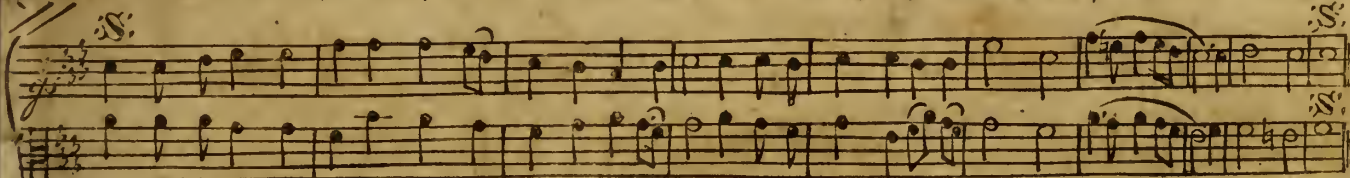
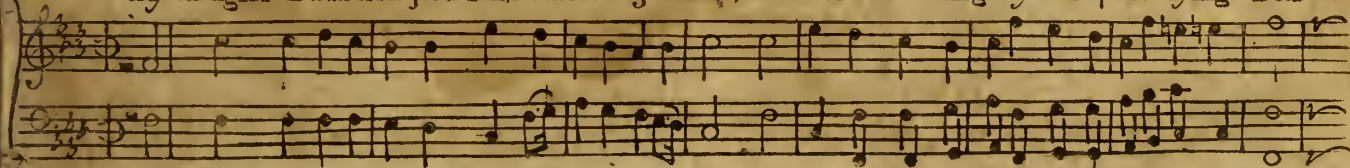
finder Let hateful discord greet my ear as terrible as Thunder, Let harmony be banish'd hence and



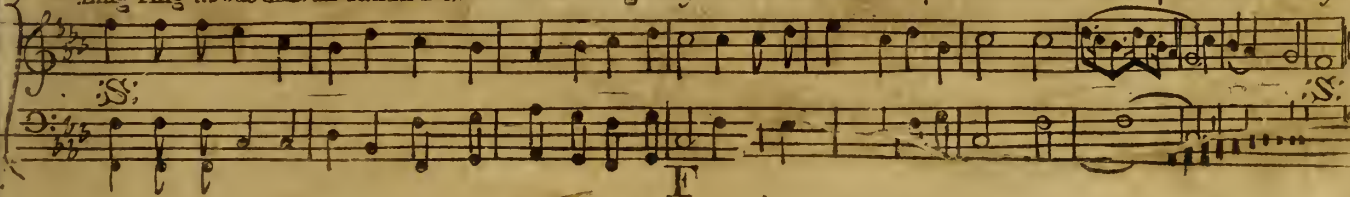
Consonance depart, Let dissonance erect her throne and reign within my Heart.

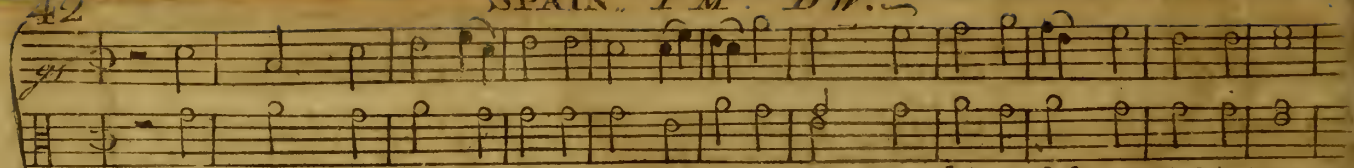


My thoughts on awful subjects roll, Damnation & the dead, What horrors seize the guilty soul Upon a dying Bed.

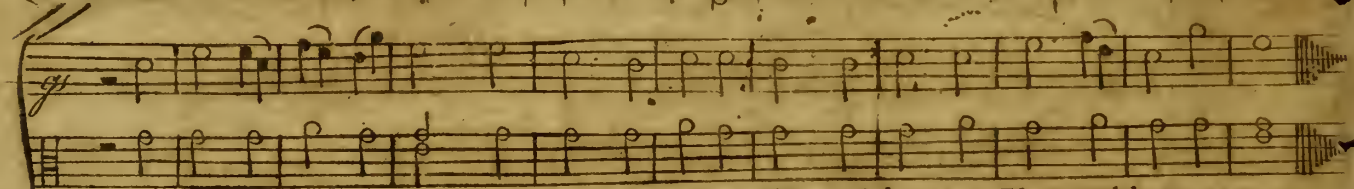
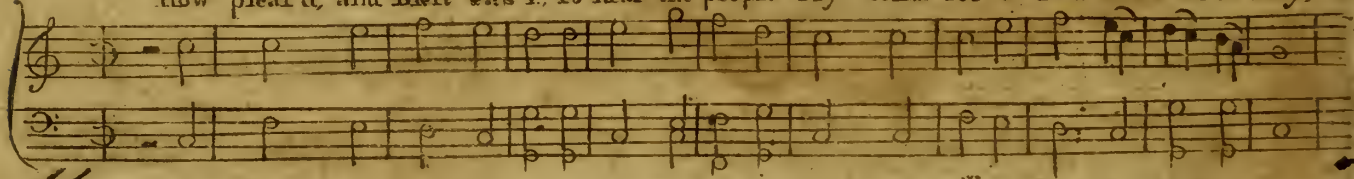


Ling'ring about these mortal shores, She makes a long delay: Till like a flood of rapid force, Death sweeps the wretch away.

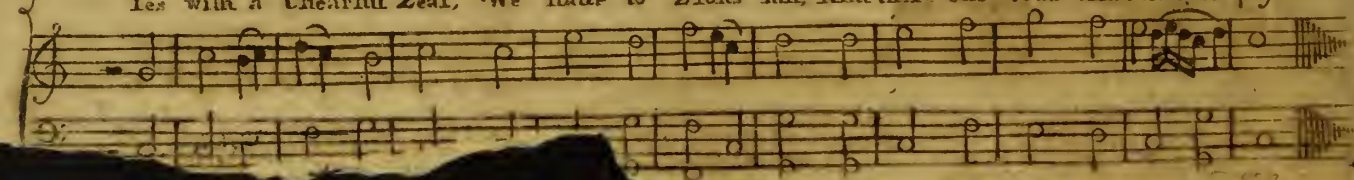




How pleas'd, and Blest was I, To hear the people Cry: Come let us seek our God to Day;



Yes with a Cheerful Zeal, We haste to Zions hill, And there our Vows and honours pay.



Can

Baltimore.

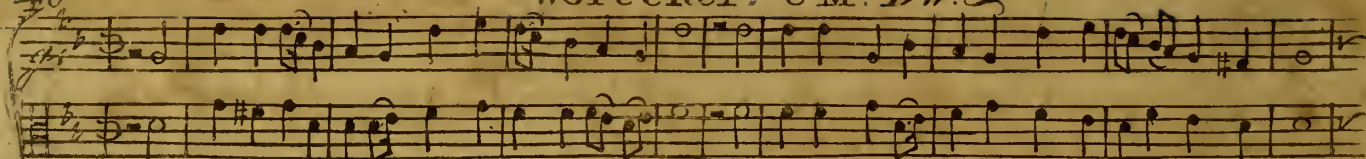
47

joyce And children of Sion Be glad in their King.

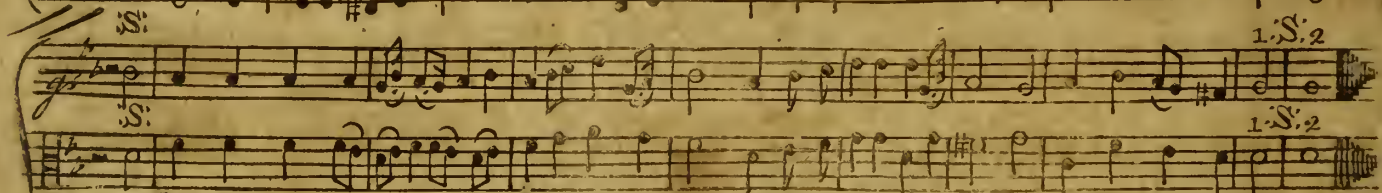
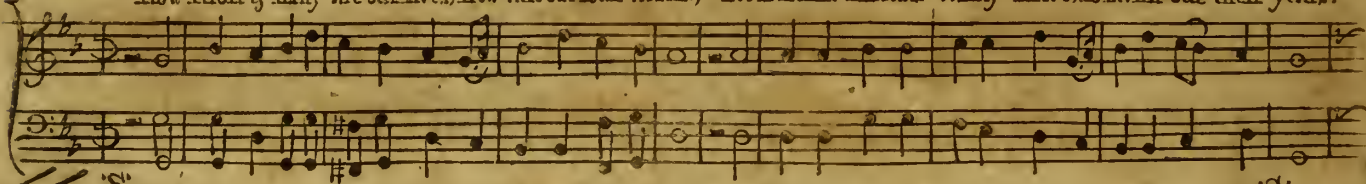
Father of mercies thou fountain of Graces one God ever more.

Author of Mercies Hater of Tyranny Essence of Majesty Thee we adore.

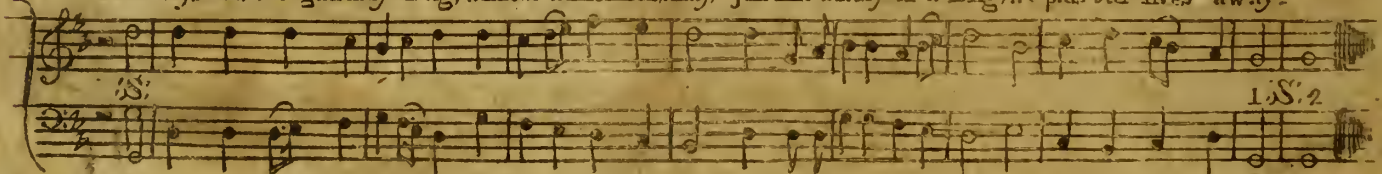
Worcester. C M. D W.



How short & hasty are our lives, How vast our souls affairs, Yet senseless mortals vainly strive, To lavish out their years.



Our days run thoughtlessly along, Without a moments stay, Just like a story or a song, We pass our lives away.



To Mansfield

Chocksett, P.M. DW.

49

Lord of the worlds above, How pleasant & how fair, The dwellings of thy Love, Thine earthly temples are,

To thine a-bode My heart aspires With warm de-sires To see my God . .

RICHMOND *T.M.* Words by Relly.

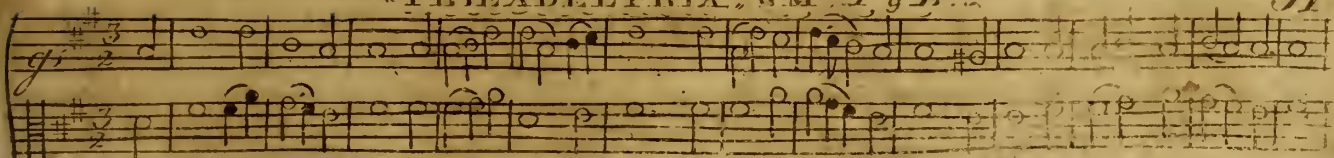
50

My Beloved halle away; Sick of Love for thee I Languish, Tails my Soul at thy Delay.

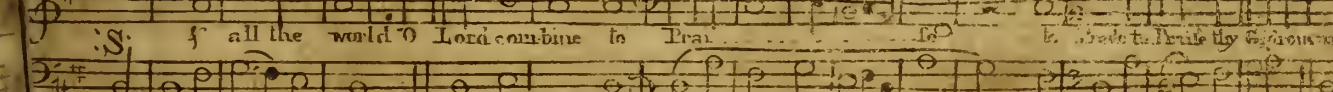
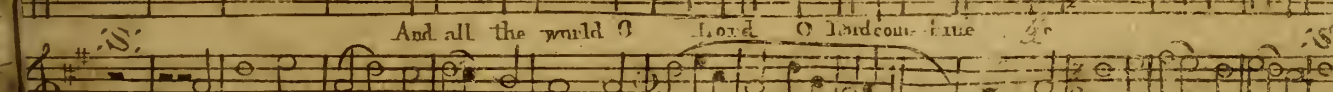
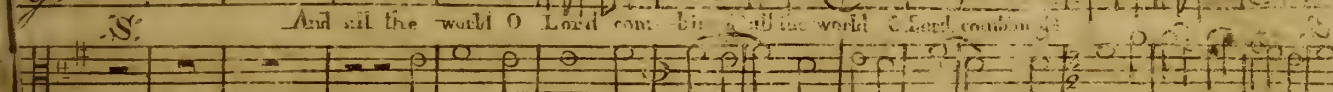
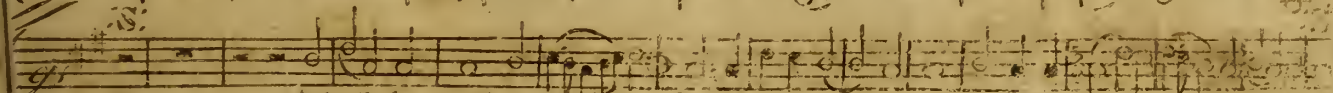
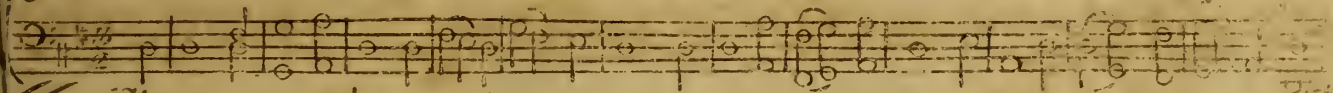
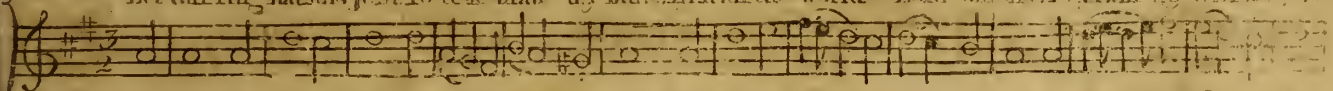
Feels a dying Givers anguish Quickly Quickly Jesus come, O make my Breast thy native Home.

PHILADELPHIA, SM. I. J. B.

51



Let differing nations join To celebrate thy name And all the world O Lord combine To praise thy glorious name



And all the world O Lord O Lord join —

A Funeral Anthem Rev Chap 14th

I heard a great voice from Heav'n saying unto me write from henceforth write from henceforth

write from henceforth Blessed are the Dead which die in the Lord: Yea saith the spirit

Con . . .

53

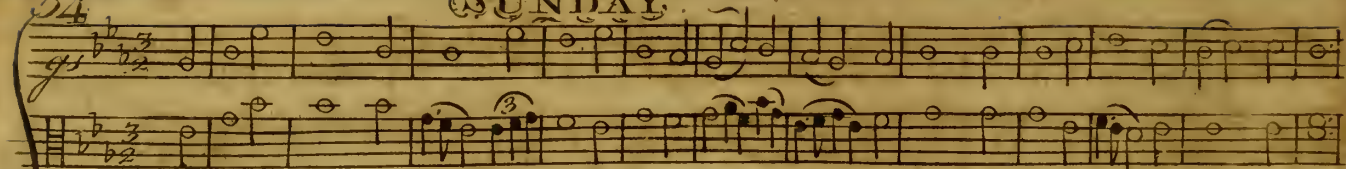
for they rest for they rest for they rest for they rest from their Labours from their Lab

This system contains the first eight measures of the piece. It features a vocal melody in the upper staves and a basso continuo line in the lower staves. The lyrics are written below the vocal staves. The time signature is 3/2, and the key signature has two flats (B-flat and E-flat).

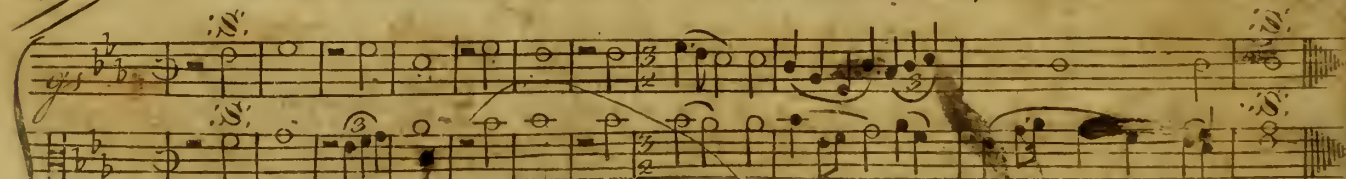
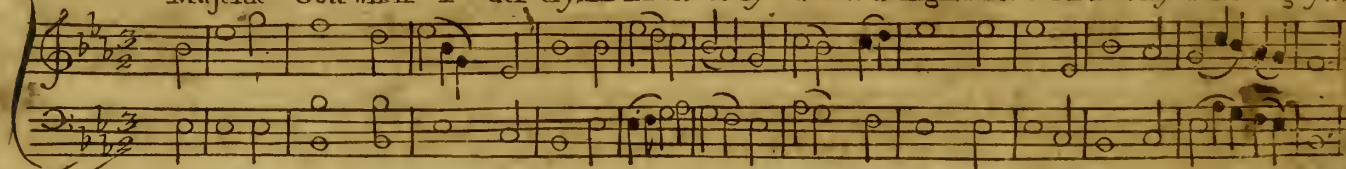
from their Labours their works which do follow follow follow which do follow follow them which do follow them.

This system contains measures 9 through 16. It continues the vocal melody and basso continuo line. The lyrics are written below the vocal staves. The time signature is 3/2, and the key signature has two flats. The system concludes with a double bar line.

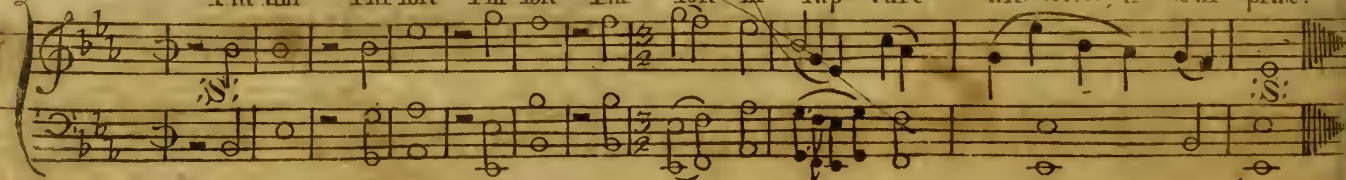
G 2



Majestic God when I deſ-cry The Plane-tary world on high, Where-e'er I turn my wond'ring eyes.



I'm loft I'm loft I'm loft I'm loft in rap-ture and Sur-prize.



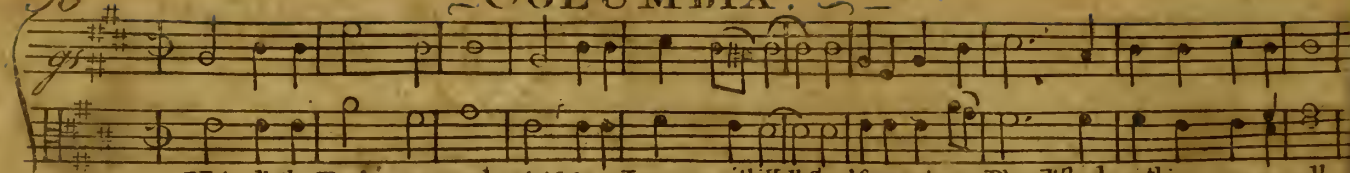
VERMONT. CM DW.

55

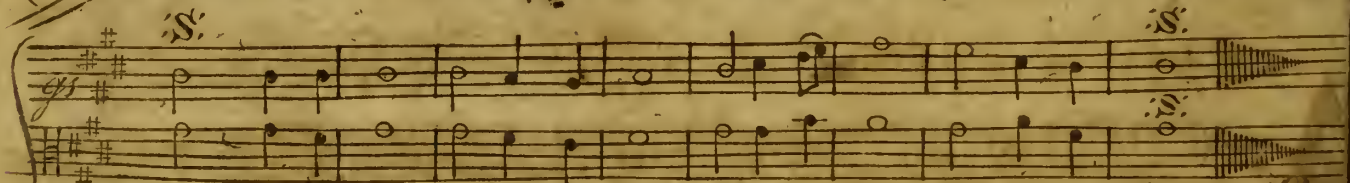
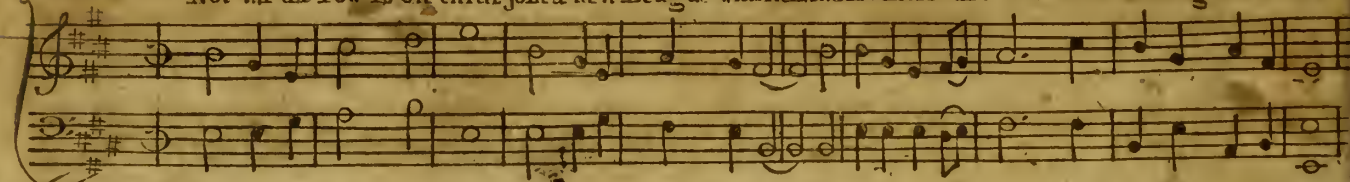
In vain we lavish out our lives, To gather empty wind, The choicest Blessing earth can yield Will serve an hungry mind.

Come and the Lord shall feed our souls, With more substantial meat With such as saints in glory love With such as angels eat.

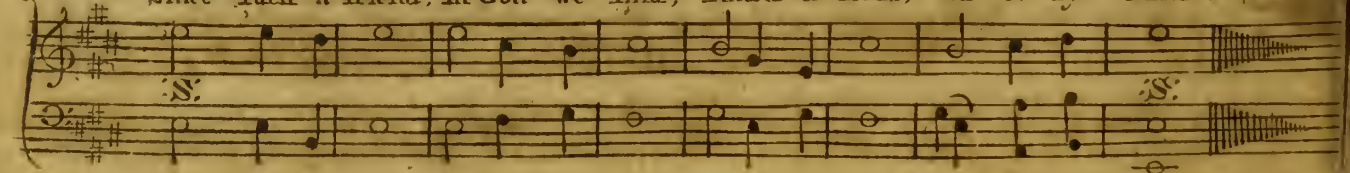
COLUMBIA.



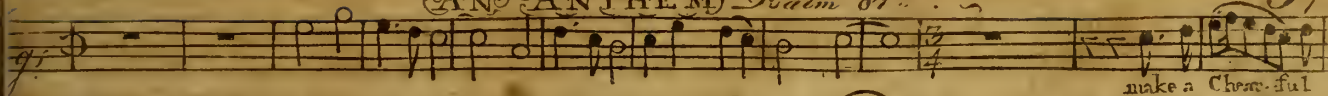
Not all the Powers on earth, join'd in a League with Hell, could concert our Plan, Which nothing can excell



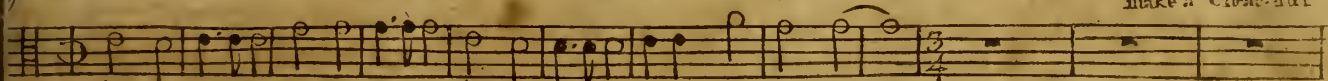
Since such a friend, In God we find, Adieu to fears, Of ev'ry Kind.



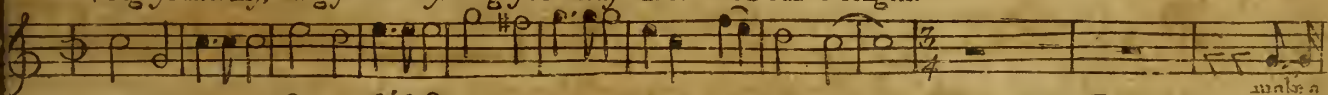
AN ANTHEM Psalm 81st.



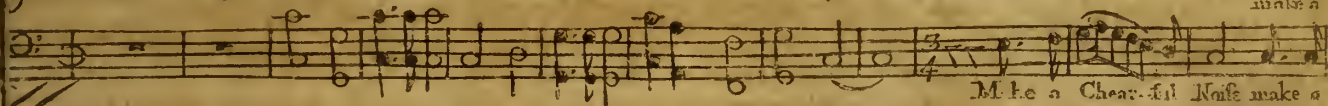
make a Cheer-ful



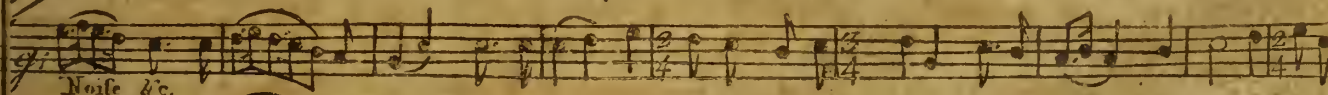
Sing ye merrily, Sing ye merrily: Sing ye merrily unto God our Strength.



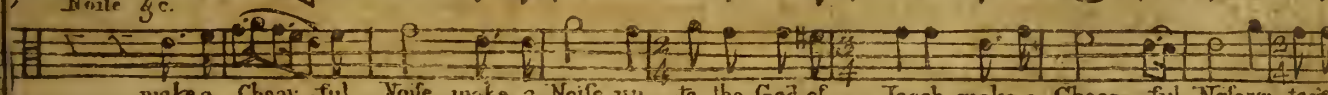
make a



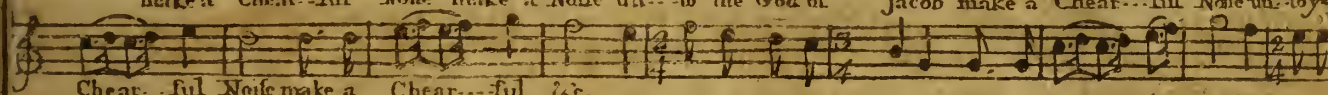
Make a Cheer-ful Noise make a



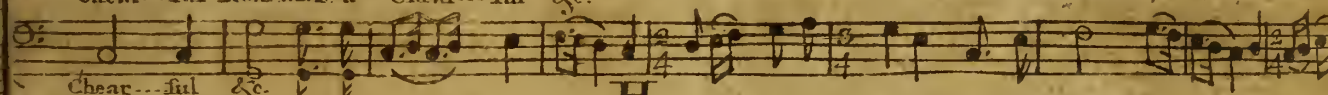
Noise &c.



make a Cheer-ful Noise make a Noise un-- to the God of Jacob make a Cheer-ful Noise un-to ye



Cheer-ful Noise make a Cheer-ful &c.



Cheer-ful &c.

H

58

Con.

God of Jacob

take y^e Psalm bring in ther y^e Tabret

take the Psalm bring hither the Tabret & merrye // Harp with the Lute

merrye // Harp with the Lute blow up y^e trumpet blow up y^e trumpet blow up y^e trumpet in y^e new Moon evenin g

For Mansfield's Book

Con.

59

time appointed and upon our So-lemn feast day for this was made a Statute in Isra-el for this was made a

Statute in Isra-el a Law a Law a Law of the God of Jacob a Law a Law of the God of Jacob

Glo...ry // be to the Father & to the Son & to the Holy-Ghost .

as it was in the Beginning as it was in the Beginning is now & ever now & ever shall be

as it was in the Beginning is now & ever now & ever shall be world without

as it was in the Beginning is now & ever now & ever shall be world without end

as it was in the Beginning is now & ever now & ever shall be shall be now & ever shall be world

A-men

as it &c.

as it was in the Beginning is now & ever &c.

end A-men

as it was in the Beginning is now & ever

shall be world

A-men

as it was in the Beginning is now & ever

shall be world with

but and Amen A...

as it was in the Beginning

is now &

as it &c.

with-out end A-men

as it was in the Beginning is now & ever

shall

out end A-men

as it was in the Beginning is now & ever

ever shall be world with-out

en d as it was in the Beginning as it &c.

world without &c.

be world with-out end A-men // World without end Amen & A-men

shall be world with-out end A-men

is now & ever shall be A-men

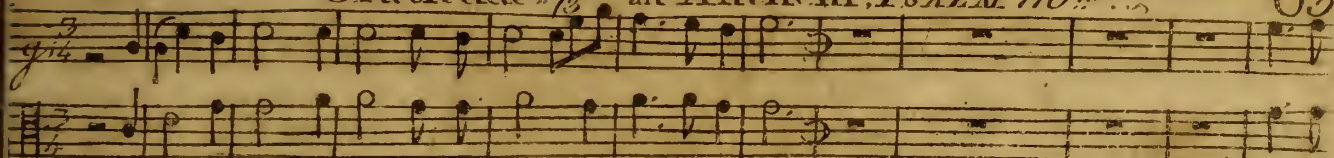
WARREN. G.W.

Children of the Heavenly King As ye Journey sweetly sing Sing your Sav'our's worthy praise on his works & ways.

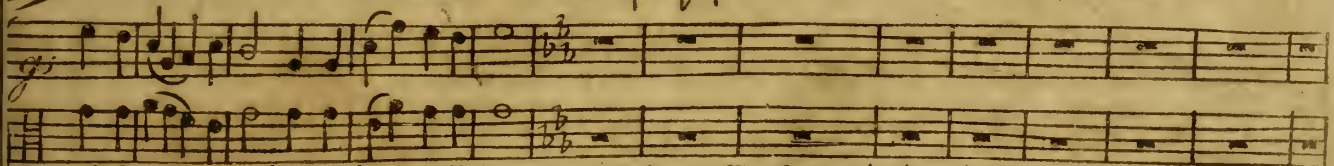
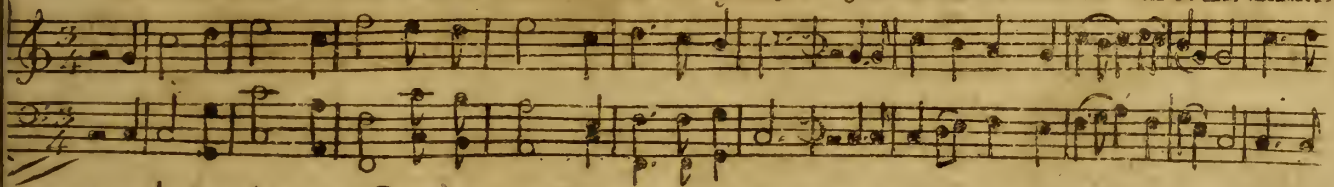
J. Mansfield

Gratitude.. ³ an Anthem, *PSALM 116th*..

63

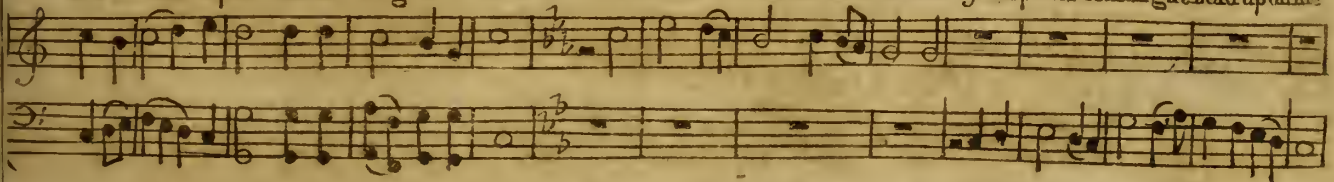


I love the Lord because he hath heard the voice of my Prayer & he hath build his Ear un-to me therefore



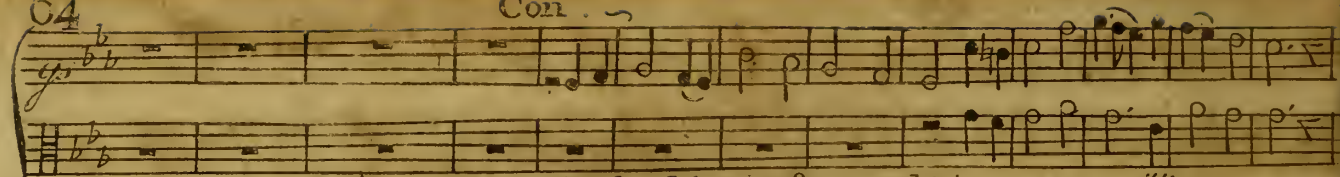
will I call upon him as long as I live

The snares of Death came about me & the pains of Hell gat hold upon me



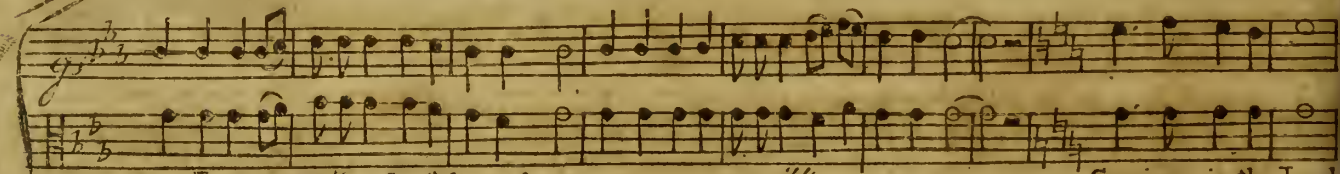
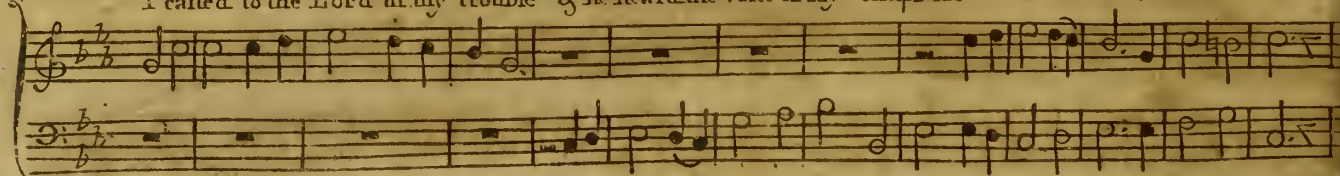
64

Con. ~



I called to the Lord in my trouble & he heard the voice of my complaint

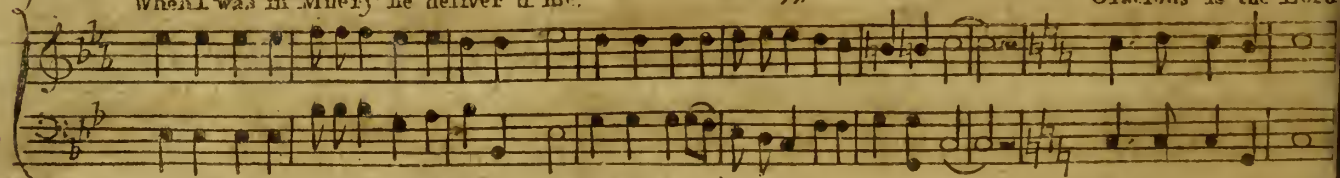
//



When I was in Misery he deliver'd me.

//

Gracious is the Lord



Joseph Mansfield

Con.

65

//

//

mer ci ful, Ye a our God is a bundant in Goodness flow to

Anger forgiving 1. in quity transgression & Sin. Blessed be the Lord God of Israel from this time forth for .ev. er.

I

for e-ver more

from this time &c. from this time forth for e-ver for e-ver from this time forth for e-ver for e-ver--more from

from this time forth for

this time forth for--e-ver from &c. from this time forth for--e-ver

J. Mansfield

S:

Divoto Con.

67

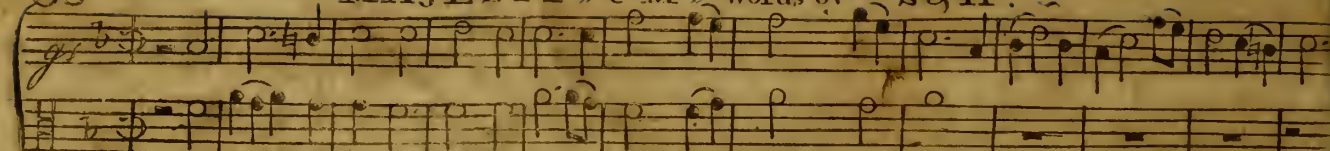
e-ver more

The Grace of our Lord Je-fus Christ be with you all A-men.

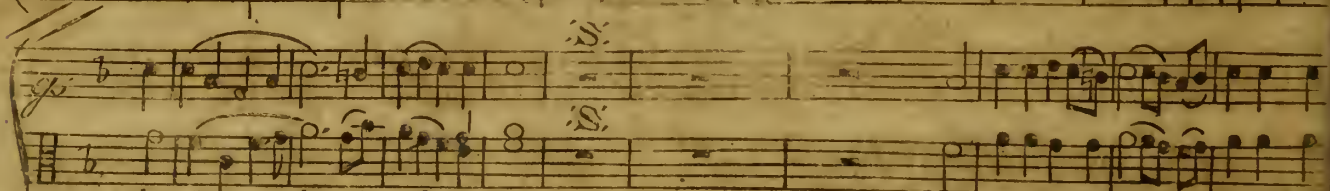
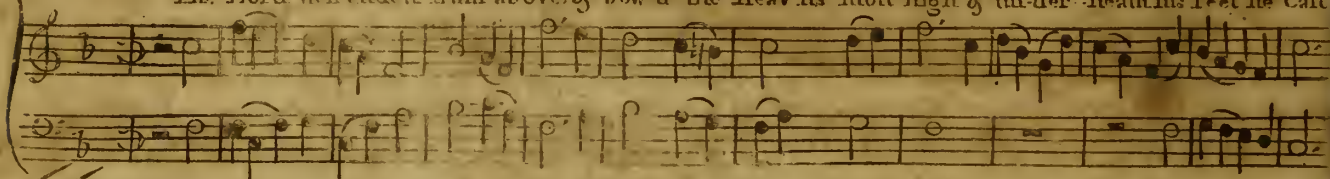
S:

NEW NORTH CM T & B.

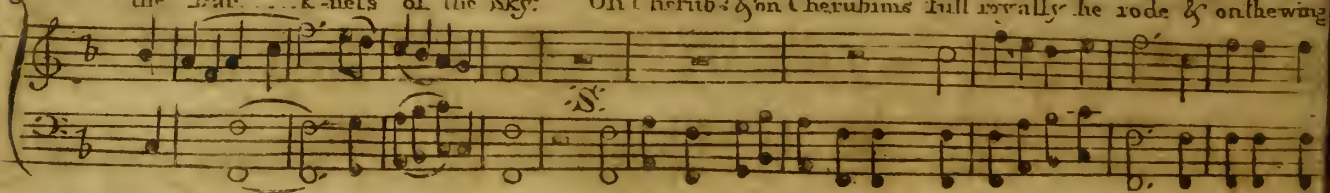
O Praise the Lord with one consent, And magnify his name Let all the servants of the Lord, His worthy Traile proclaim.



The Lord descended from above, & bow'd the Heav'ns most high & un-derneath his Feet he Cast



the Dar...k-nels of the sky: On Cherubs & on Cherubims full royally he rode & on the wing



Con.

S. 69

of mighty winds came flying all abroad & on the wings &c.

BETHLEHEM CM DW.

While Shepherds watch their flocks by night All seated on the ground The Angel of the Lord came down And Glory shone around.

Con

[illegible]

North Providence C. M. D. W.

71

Come let us Join our cheerful Songs With Angels round the throne. Ten thousand // are their tongues but all their joys are one but

Ten thousand // are their tongues but all their joys are one but

Ten thousand // are their tongues but all their joys are one but

Ten thousand // are their tongues but all their joys are one but

all their joys are one Ten thousand // are their tongues but all their joys are one but &c.—

all their joys but all their joys are one but &c.— Ten thousand // are they &c.—

Benevolence CM 2 & 2

Happy the man whose tender care Relieves the Poor distressed When he's by troubles compass'd round The Lord shall give him rest

t the Lord shall give him Rest When he's by Troubles compass'd round the Lord shall give the Lord shall give

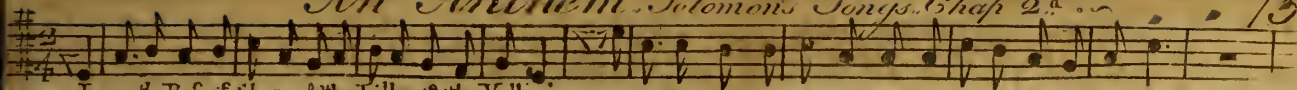
the Lord shall give him Rest -- t // // shall give... e him

--ve him Rest the Lord shall give him Rest // // the Lord &c

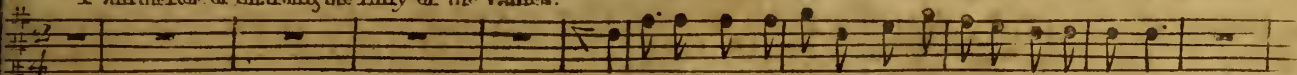
t give him Rest the Lord shall &c

An Anthem. Solomons Songs. Chap 2.^d

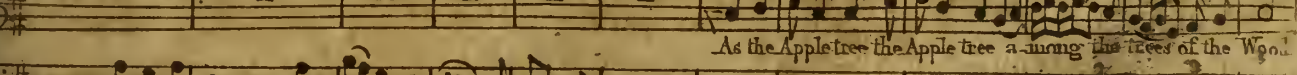
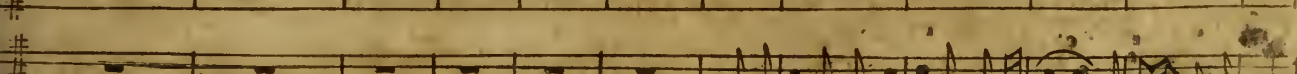
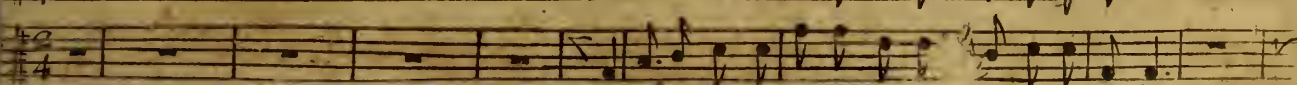
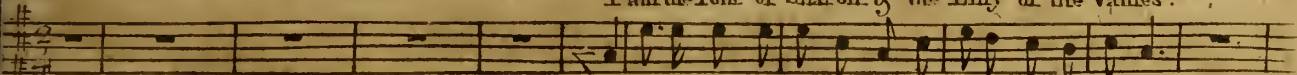
73



I am the Rose of Sharon & the Lilly of the Vallies.



I am the Rose of Sharon & the Lilly of the Vallies.



As the Apple tree the Apple tree a-mong the trees of the Wood.



As the Lilly among the thorns so is my Love among the Daughters.

K

I sat down &c.

So is my &c.

I sat down &c.

So is my Beloved among the Sons,

I sat down under his shadow with great delight

I sat down &c.

And his fruit -- t was sweet to my taste & his fruit & his fruit &c.

& his fruit & his fruit &c.

& his fruit t was sweet to my taste

And his fruit & his fruit &c.

& his fruit & his fruit &c.

He brought me to the Banquet of H

Handwritten musical score on eight staves. The notation includes various note values (minims, crotchets, quavers), rests, and bar lines. The lyrics are written below the staves in a mix of Latin and English. The music is in a key with one sharp (F#) and a 2/4 time signature.

Lyrics:

- Stem me with Flagous
- He brought me &c.
- Confort me with
- His Banner over me was Love
- for I am sick
- for I am sic...k of Love I charge you O ye Daughters of Je-ru-sa-lem
- Apple & for I am sick

that you stir not up that you stir not up n

by the Roes & by the Hinds of the Field that you stir not up

that you stir not up

The voice of my Beloved

A-wake my Love till he please

Behold he cometh

Con.

77

skipping

skipping Leaping up on the mountains skipping upon the Hills

skipping

Leaping up on the mountains skipping

My beloved spake

said unto me

for to the Winters

rise up

rise up

rise up my Love my fair one & come a way

rise up

K₂.

Con.

past the rains is over & gone

for lo

the rain is over the rain is over the

rain is over & gone for lo the Winter is past the rain is over & gone

WASHINGTON D.W.

79

Lord when thou did'st a-scend on high, Ten thousand Angels fill'd the Sky; Ten thousand Angels fill'd the Sky.

S: Those heav'nly Guards a-round the wait like Char'ots that at

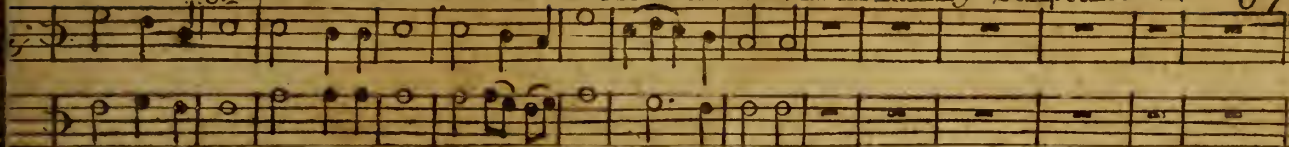
S: Those heav'nly Guards a-round the wait like

S: Those heav'nly Guards a-round the wait like Char'ots that at-tend thy State like

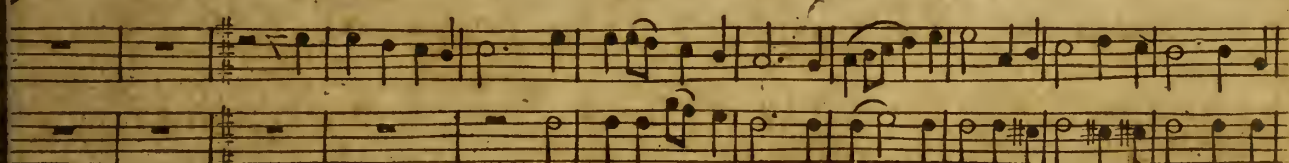
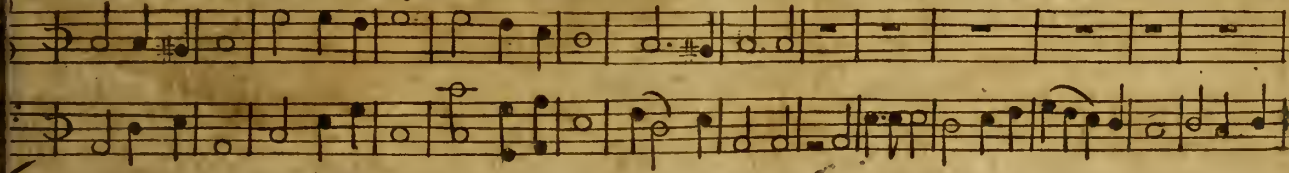
Those heav'nly Guards a round the wait like Char'ots that at-tend thy State like Char'ots that at

tend thy State Those heav'nly Guards around thee wait like Cha-
 Char'ots That heav'nly &c. Char'ots that attend thy
 Cha- r'ots like Cha- r'ots like
 tend thy State Those heav'nly Guards around thee wait like Char'ots that at tend thy State Those
 ots like Cha- r'ots &c. 1. S. 2.
 State Those heav'nly Guards around thee wait &c. 1. S. 2.
 Char'ots that at tend thy State like Char'ots that at tend thy State.
 heav'nly Guards around thee wait like Char'ots &c.

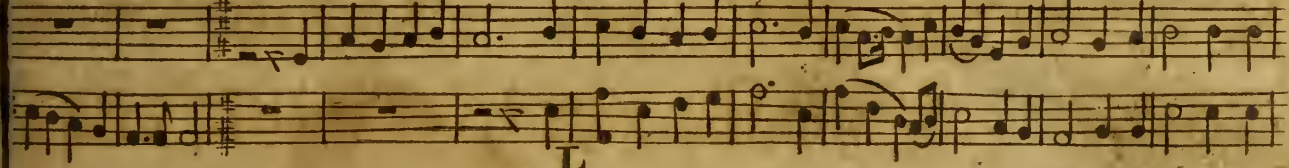
RETROSPECT an ANTHEM, from sundry Scriptures. 81



Was not the Day: was not the Day: was not the Day: dark & gloomy: The Enemy said let us draw a line even from



York to Canada But praised be the Lord. but praised be the Lord the Snare is broken & we are escap-ed but



Con.

32

praised be the Lord. but blessed be the Lord the share is broken & we are escaped. & we are escaped

Hark

Hark hear the Adjuration. Cursed be the man that keepeth back his sword. Cursed be.

Con. Affettuoso

87

My Bowels My Bowels I am pained at my very heart I am &c.

Oh! Difiinal!

Oh! Horrible! Oh! Difiinal!

My heart maketh a noise within me. For thou hast heard O my Soul the sound of the trumpet the Alarm of War the

Con. 5

84

g^s

Behold my Brother

the Alarm of War

found &c.

See my Father

hear him groan hear him

how long will it be how long will it be ere thou be quiet: put thyself into

groan see him die. O thou Lord of the Lord.

Con.

S:

25

thy Scabbard Rest ||: rest & be still Cause us to hear with Joy thy Kind forgiving Voice that so the Bones which

thou hast broke may with fresh strength re-joice

Hark ||:

||: my Soul catch the Sound my Soul catch the

L 2.

Con

[illegible]

This page contains ten staves of handwritten musical notation for a hymn. The lyrics are written below the notes. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are:

hear & re - - - - - joy - - - - - ce
 hear & re - - - - - joyce hear & re - - - - - joyce
 hear & re - - - - - joy - - - - - ce
 joy - - - - - re hear & re - - - - - joyce
 joyce hear & re - - - - - joyce hear & re - - - - - joyce
 joy - - - - - ce

— Con. —

Beat your Swords in-to Plowshares & your Spears in-to Pruning Hooks

Beat your Swords &c.

And learn War no more & learn War no more.

Con.

89

How Beautiful How &c.

How Beautiful How &c.

up... on the Mountains are the feet of him that

Peace ||: ||: ||: be on earth good will toward men

bring eth good ti dings that Publisheth

M

Hal-le-lui-ah for the Lord God Om-ni-potent reigneth for the Lord Gc.

Hal-le-lui-ah A-men A-men Hal-le-lui-ah A-men A-men A-men.

INDEPENDENCE.

91

S.

The States O Lord with Songs of Praise shall in thy Strength re-joice

S.

The States O Lord with Songs of Praise shall in thy Strength re-joice

S.

The States O Lord with Songs of Praise shall in thy Strength re-joice & blest with

The States O Lord with Songs of Praise shall in thy Strength re-joice & blest with

& blest with thy Sal-va-tion raise to Heav'n their cheerful voice & blest with thy Sal-va-tion raise to

& blest &c

the States O Lord with Songs of Praise shall

thy Sal-va-tion raise to Heav'n their cheerful voice & blest with

4r

& blest &c.

Con. -

92

Heav'n their cheerful voice to Heav'n their cheerful voice

blest with thy Salvation

in thy strength re-joice & blest with thy Sal-vation raise to Heav'n their cheerful voice

thy Sal-va-tion raise to Heav'n their cheerful voice

blest with thy Sal-va-tion raise to

raise to Heav'n their cheerful voice & blest with thy Sal-vation raise to Heav'n their cheerful

cheerful

voice to

blest with thy Sal-vation

Heav'n their cheerful voice

blest with thy Sal-va-tion raise to Heav'n their cheerful

Con. ~

93

Heav'n their cheerful voice

To the King &c.

To the King they shall sing Hal-le-lui ah

Thy

A

A covenant of Peace thou mad'st with us confirmed by thy word

Goodness & thy tender care have all our fears destroy'd. M 2.

To the King they shall sing Hal-le-lu. ah.

covenant thou madst with us & sealed it with thy Blood.

To the King &c.

No King but God

And all the Continent shall sing

To the King they shall sing Hal-le-lu-ah

Down with this earthly King

Wm. Mansfield

95

Con

To the King &c.

And the Conit- nent shall sing God is our rightul King Hal- le-lui-ah & the Continent shall sing

God is our gracious King Hal- le-lui-ah They shall sing to the King Hal- le-lui-ah They &c.

Joseph Mansfield

Con. in

A. m. 111e

Let us sing to the King Hal-le-lui-ah.

Ha

L. - lo. lui. ah

God is the King

E. METZ

Hal - - le - - lui - - ah

Lord is his Name

А мен

Maria's Blessing descend World without end on ev-ry part of the Continent May

RETROSPECT an ANTHEM, from sundry Scriptures.

21

Was not the Day: was not the Day, was not the Day dark & gloomy: The Enemy said let us draw a line even from

York to Canada But praised be the Lord, but praised be the Lord the Snare is broken & we are escap-ed but

L

92
Con.

praised be the Lord, but Blessed be the Lord the sinne is broken & we are escaped & we are escaped Hark

Hark hear the Adjuration. Cursed be the man that heareth back his sword. Cursed &c.

Con Affettuoso

My Bowels My Bowels I am pained at my very heart I am &c.

Oh Difual!

Oh Horrible! Oh Difual!

My heart maketh a noise within me. For thou hast heard O my Soul the sound of the trumpet the Alarm of War the

Behold my Brother

the Alarm of War

Sound &c.

See my Father

hear him groan hear him

how long will it be how long will it be ere thou be quiet put thyself into

groan & die.

O thou Lord of

Con.

S.

25

thy Seaboard Rest II: rest & be still Cause us to hear with Joy thy Kind forgiving Voice that so the Bones which

thou hast broke may with fresh strength re-joice Hark II: my Soul catch the Sound my Soul catch the

L. 2.

Con.

Hear & re-
joi

found.

Hear & re-
joice

Hear & re-
joi

Hear & re-
joi - ce

Hear & rejoice

Hear & re-
joice

hear & re-
joice

Hear & re-
joice

hear & re-
joice re-
joice

88

Con.

Beat your Swords in-to Plowshares & your Spears in-to Pruning Hooks

Beat your Swords &c.

And learn War no more & learn War no more.

Con.

89

How Beautiful How &c.

How Beautiful How &c.

up... on the Mountains are the feet of him that

Peace || || || be on earth good wi. towards men

bring-eth good ti. dings that Publisheth.

M

90

Maestrufo.

Choro Grande

Con

Hal-le-lui-ah for the Lord God Om-ni-potent reigneth in the Lord &c.

The first system of the musical score consists of two systems of staves. The top system has a vocal staff (treble clef, key of D major, 3/2 time) and a piano accompaniment staff (treble and bass clefs, 3/2 time). The vocal staff begins with a 'S' marking and contains the lyrics 'Hal-le-lui-ah for the Lord God Om-ni-potent reigneth in the Lord &c.'. The piano accompaniment staff also begins with a 'S' marking and provides harmonic support for the vocal line.

Hal-le-lui-ah A-men A-men Hal-le-lui-ah A-men A-men

The second system of the musical score continues the vocal and piano parts. It features the same instrumental settings as the first system. The vocal staff includes the lyrics 'Hal-le-lui-ah A-men A-men Hal-le-lui-ah A-men A-men'. The piano accompaniment staff continues the harmonic structure, with some measures marked with '1. S. 2.' indicating specific performance instructions or repeat signs.

INDEPENDENCE.

91

S.

The States O Lord with Songs of Praise shall in thy Strength re-joice

S.

The States O Lord with Songs of Praise shall in thy Strength re-joice

S.

The States O Lord with Songs of Praise shall in thy Strength re-joice & blest with

The States O Lord with Songs of Praise shall in thy Strength re-joice & blest with

& blest with thy Sal-va-tion raise to Heav'n their cheerful voice & blest with thy Sal-va-tion raise to

& blest &c

The States O Lord with Songs of Praise shall

thy Sal-va-tion raise to Heav'n their cheerful voice

&c.

& blest &c.

Con.

Heav'n their cheerful voice to Heav'n their cheerful voice blest with thy Salvation
 in thy Strength re-joice & blest with thy Sal-va-tion raise to Heav'n their cheerful voice
 thy Sal-va-tion raise to Heav'n their cheerful voice blest &c.
 blest with thy Sal-va-tion raise to
 raise to Heav'n their cheerful voice & blest with thy Sal-va-tion raise to Heav'n their cheerful
 & blest with
 cheerful ||: ||: voice to
 blest with thy Sal-va-tion &c.
 Heav'n their cheerful voice blest with thy Sal-va-tion raise to Heav'n their cheerful

Con.

93

Heav'n their cheerful voice

To the King &c.

To the King they shall sing Hal-le-lui ah

Thy

A covenant of Peace thou mad'st with us confirmed by thy word

Goodness & thy tender care have all our fears de-stroy'd. M²

94

Com.

To the King they shall sing Hal-le-lui-ah

covenant thou madst with us & seal'd it with thy Blood.

To the King &c.

No King but God

And all the Continent shall sing

To the King they shall sing Hal-le-lui-ah

Down with this earthly King

Con

25

To the King &c.

And the Court-neat shall sing God is our rightfull King Hal-le-lui-ah & the Continent shall sing

God is our gracious King Hal-le-lui-ah They shall sing to the King Hal-le-lui-ah They &c.

A. men The

Let us sing to the King Hal-le-lui-ah

Ha

-le-lui-ah

God is the King A-men

Hal-le-lui-ah

Lord is his Name

A men

May his Blessing de-scend without end on ev-ry part of the Continent May

The day after, or ſecond day of this Paſchall Feſt, the
 a Come of the firſt-fruits of their Cornes, &c. a Lam-
 burnt offering to the L O R D: before which time the
 yeeres fruits, which at that time in thoſe Countreies beg-
 knowledge God the giuer thereof. ſ *Philoſ. 1. Th.*
 othervile brought in his Sacrifice to the Prieſt, ſacrifice
 his owne hands: and elſewhere ſ hee affirmeth the ſam-
 the *Synedrion*, ordayned three hundred and fifty yeer
 that the Paſſe-ouer ſhould not be ſolemnized on the ſe-
 weeke: and therefore when it fell on the fixt day, which
 red to the ſeventh, at the time of Chriffs Paſſion, and
 might before, according to the law of God.

This *Eleazarus* ordayned; that the Feaſt of ſix ſhot
 ſecond, fourth, or ſeventh: Or Pentecoſt on the third,
 Tabernacles, on the firſt, fourth, and fixt: Or the Faſt o-
 or fixt: Or their New-yeeres day, on the firſt, fourth, and
 the booke of *Gamaliel Pauls Maſter*, which they did in
 Sabbaths, (in ſo ſtrict a reſt) together, and carrying bou-
 feaſt tell thereon; and on other ſuch reaſonleſſe reaſons.

After this ſixteenth day of the moneth, or ſecond day
 which firſt of all, ſicke was thruſt into the Harueſt, to
 to God, were ~~the~~ ſpured ſeven in ſixte *Weekes*, and the
 tieth, (accounting incluſively) was celebrated the
 uing his name of that reckoning of fifty: and *Se-*
 cauſe of this reckoning of ſeven weekes, it is called
 of the *firſt fruites*: the i rites thereof are preſcribed
 was in reſpect of the Law then giuen on Mount *Sina*
 licall Law, which CHRIST, having aſcended, by
 bles of ſtone, but in fleſhlie Tables of the heart, which
 the holy Ghoſt to his Diſciples, as a remembrance
 Harueſt-fruits, and of their poſſeſſion of the land whi-
 uſt, which in the wildeſſe they wanted.

As the ſeventh day in the week, ſo the ſeuen moneth
 part feſtiuall: ſettled for that purpoſe, as the fruits of the

* The ſe New-Moone, the Feaſt of Trumpets, in reſpect, ſ that mo-

Exod. 23. 16.

Mat. 2. 4.

