

The Complete Works of
William Billings
Volume I

THE COMPLETE WORKS OF
William Billings

VOLUME I

The New-England Psalm-Singer

(1770)

KARL KROEGER, EDITOR

Richard Crawford, Editorial Consultant

The American Musicological Society
& *The Colonial Society of Massachusetts, Boston*

Distributed by the University Press of Virginia

Copyright © 1981, The American Musicological Society
and The Colonial Society of Massachusetts

Library of Congress catalogue card number 80-69464

Musical engraving by A-R Editions, Inc., Madison, Wisconsin.
Design and typesetting by The Stinehour Press, Lunenburg, Vermont.
Illustrations and printing by The Meriden Gravure Company,
Meriden, Connecticut.

The Complete Works of William Billings

VOLUME I

The New-England Psalm-Singer (1770)

VOLUME II

The Singing Master's Assistant (1778)

Music in Miniature (1779)

VOLUME III

The Psalm-Singer's Amusement (1781)

The Suffolk Harmony (1786)

and the occasional publications

VOLUME IV

The Continental Harmony (1794)

Contents

| | |
|--|------------|
| Foreword | ix |
| by James Haar, <i>The American Musicological Society</i> | |
| by Frederick S. Allis, Jr., <i>The Colonial Society</i> <i>of Massachusetts</i> | |
| | |
| Introduction | |
| Music in Boston, 1750–1770 | xiii |
| The Roots of Billings’s Musical Style | xviii |
| <i>The New-England Psalm-Singer</i> —A History and Description | xxviii |
| An Essay on the Nature and Properties of Sound | xxxii |
| The Theoretical Introduction | xxxiv |
| The Music of <i>The New-England Psalm-Singer</i> | xli |
| The Influence of <i>The New-England Psalm-Singer</i> | liii |
| Editorial Policy | lviii |
| Acknowledgments | lxii |
| | |
| Introduction to Volume II | lxv |
| by Hans Nathan | |
| | |
| THE NEW-ENGLAND PSALM-SINGER (1770) | |
| Facsimile of Title Page | 2 |
| Billings’s Introduction | 3 |
| Preface | 3 |
| Advertisement | 4 |
| An Essay on the Nature and Properties of Sound [by Charles Stockbridge] | 4 |
| On Music, from a Miscellany of the Rev. Dr. Byles | 12 |

| | |
|---|-----|
| An Introduction to the Rules of Musick | 13 |
| Advertisement | 34 |
| An Hymn compos'd by the Rev. Mr. Whitefield | 35 |
| The Music | 39 |
| | |
| Abbreviations and Short Titles | 358 |
| | |
| Commentary | 359 |
| | |
| Bibliography | 373 |
| | |
| Index of Titles | 379 |
| | |
| Index of First Lines | 381 |
| | |
| Index of Facsimiles | 383 |

The New-England Psalm-Singer

THE
New-England PSALM-SINGER :
OR,
American CHORISTER.

CONTAINING
A Number of PSALM-TUNES, ANTHEMS AND CANONS.
In Four and Five Parts.
[*Never before Published.*]

Composed by WILLIAM BILLINGS,
A Native of BOSTON, in *New-England.*

MATTHEW XXI. 16. — *Out of the Mouth of Babies and Sucklings thou hast perfected Praise.*

JAMES V. 13. — *Is any Merry? Let him sing Psalms.*

*O praise the Lord with one Consent, and in this grand Design,
Let Britain and the Colonies, unanimously join.*

BOSTON: *New-England.* Printed by EDES and GILL. *Oct 7. 1770*

And to be Sold by them at their Printing-Office in Queen-Street; by Deacon Elliot, under Liberty-Tree;
by *Isaac Flagg*, in Fifth-Street; by *Gillam Bats*, the Corner of Ann-Street, and by the Author.

[Price Eight Shillings, L. M.]

Billings's Introduction to *The New-England Psalm-Singer*

P R E F A C E

ALTHO this Composition hath cost me much Time and Pains; yet I little thought of exposing it to public View: But being repeatedly importuned by my Friends, I was at last prevailed upon to commit it to the Press. And such as it is I now offer it to the Public, from whom, should it meet with a favourable Reception, it would compensate for all the Trouble I have been at, and the Time I have spent in the Prosecution of it. Perhaps there may appear in the Eyes of the Accurate much Incorrectness that I was not able to discern; therefore [I] would beg the Critic to be tender, and rectify those Errors which through Inexperience may happen to have escaped the Notice of a Youth, in the Course of so large a Volume.

I would here take Occasion to return my Thanks to those Gentlemen who have put so much Confidence in this Performance, as to promote and encourage it by Subscription, before they could have an Opportunity of examining it. And I would acknowledge myself in a particular Manner obligated to that Gentleman who has honored me and this book with his learned Philosophical Essay on Sound; yet at the same Time I can't but be sorry that I am not allowed to give the Public the Satisfaction of knowing his Name: For somewhat contrary to Nature, Modesty in this Gentleman, has so far gained the Ascendency over Ambition, that the World must remain deprived of the Knowledge of him, 'till his Name shall shine on the Page of some future Work.

It would be needless in me to attempt to set forth the Usefulness and Importance of Psalm-singing, which is so universally known and acknowledged, and on which depends no inconsiderable Part of the Divine Worship of our Churches. But thus much would I say, That he who finds himself gifted with a tunable Voice, and yet neglects to cultivate it, not only hides in the Earth a Talent of the highest Value, but robs himself of that peculiar Pleasure, of which they only are conscious who exercise that Faculty.

Authors in general, upon Subjects of this Nature, abound mostly in Tunes of common Metre; but in this Respect, I have deviated from them, endeavouring to have a Sufficiency in each Measure. In the Composition I have been as plain and simple as possible; and yet have tried to the utmost of my Power to preserve the modern Air and Manner of Singing. And should it upon Proof be found equal to the Attempt, I hope it will be as well an Inducement to the unskill'd in the Art to prosecute the Study of it, as an Entertainment to the more experienced in it.

BOSTON, October 7 1770

A D V E R T I S E M E N T.

If this Work would meet with Encouragement, it may be an Inducement to the Author to publish another Volume, which he has in [his] Possession, consisting chiefly of Anthems, Fuges and Chorus's, of his own Composition.

An ESSAY on the Nature and Properties of SOUND.

[by Dr. Charles Stockbridge]

MUSIC being nothing but particular Sounds, variously modified, and adapted to please the Ear, perhaps those, whose Ears are so constituted, as to delight in it, may not be unentertained with some Observations on the Nature of Sounds in general, more especially such, as are called Musical Tones.—The Doctrine of Sounds, is, in many Respects, the most intricate and perplexed, of any one Branch of natural Philosophy; and has puzzled the greatest Genius's in the Explication of the *Phaenomena* relative thereto. I shall not here attempt to enter into the more abstruse Parts of it, such, as may require Mathematical Calculations in the Investigation of, but consider those Things, only, which are of principal Concernment, and at the same Time, not very difficult to comprehend; for, this Essay is designed only to give a general Notion of the Nature and Properties of Sound to those, who have not had the Advantages of a Philosophical Education.—Sound, considered abstractedly as a mere Perception of the Mind, admits not of Definition or Explanation; what is here principally to be considered, are those Circumstances, which must necessarily take Place in Nature, in order to produce in us the Idea of Sound.—It appears very evident from Experiments, that Sound, has a necessary dependence on the Air; for, in Places, from whence the Air is extracted, as in an exhausted Receiver, the most sonorous Bodies emit no Sound at all. The Air, therefore, may be considered, as the Subject, or Medium of Sound, without which, we never shou'd have the Perception of it. And, as the Air, is a Fluid whose Particles are specifically extremely light, and indued with the Property of Elasticity in a great Degree, it follows, that they make but a small Resistance, and are easily put into Motion by any impress'd Force; which Motion of the Air, will ever correspond with, and partake of, the same Kind, of the Motion of the moving Power. When, therefore, the Parts of an elastic Body by Percussion, are put into a tremulous, vibrating Motion (which Kind of Motion is natural to all elastic Bodies in recovering their natural State, after an impressing Force ceases to act) those tremulous Motions, communicate correspondent Vibrations, to the contiguous Particles of Air, they to others, and so on, till having arrived at a certain

Distance from the tremulous Body, the Vibrations cease; being gradually destroyed, by a continual successive Propagation of Motion, to fresh Particles of Air, throughout their Progress.—A steady uniform Current of Air such as produces Wind, however strong, will not occasion Sound; but it is necessary there should be a tremulous, or reciprocal vibratory Motion, and that to a certain Degree of Quickness, in order to produce an audible Tone. This Matter will be best conceived of, by instancing in the Vibrations of a Musical Chord. When an elastic Chord or String sufficiently stretched, is pulled out of its rectilinear Situation by a Force applied; and then left to recover its natural State by its Power of Elasticity, it will produce a Number of Vibrations; that is it will pass and repass a Number of Times across the Line which it occupies in its quiescent State. These Vibrations, though they become shorter and shorter till the Chord is at perfect Rest, are all made in equal Times; that is, the first or longest Vibration, takes up no more Time than the last or shortest. Now, it must appear very evident, that the contiguous Particles of Air, being compelled to move forward by the first Impulse of the Chord in its first Vibration, propel those next to them, and these, others again, and so on to a considerable Distance according to the Intensity of the percussive Force. But when the Chord makes the second Part of the Vibration, by returning back again, the Particles of Air also, by their repulsive Power, repel each other toward their proper Places, and thus again expand themselves; and thus there will be a continual Condensation and Expansion of the Air, at every compleat Vibration of the Chord. Whence it will appear evident, that there must be the same Number of Tremors or Vibrations of the Air, that the sonorous Body makes. These reciprocal Tremors of the Air, made by the Vibrations of an elastic Body[,] succeed each other in an undulatory or wave-like Manner, analogous [sic] to Waves generated in the Surface of stagnant Water by an impressed Force, and spread themselves around in every Direction, in concentric [sic] Spheres, whose Centre is the sonorous Body. And it frequently happens, that in their Progress from the sounding Body which is their Centre, that they meet with various resisting Objects, upon which they are impinged, which will reflect them back, and so cause new Vibrations of the same Kind the Contrary Way. If the resisting Object [sic] is a little more than 500 Feet distant, the reflected Sound will be distinctly heard, because it will take up near a second of Time in its Access and Recess. But if the Distance be much less, the reflected Sound will so nearly coincide with the original as not to be distinguished from it. This may be observed in Churches where, though the Voice of the Speaker suffers a vast Number of Reflections from the Roof, Floor, and Walls, yet they so mix themselves together with the original Voice, as not to be distinguished from it, but only render it stronger. These reflected Sounds constitute what is called an *Eccho* [sic]; and the greater the Distance of the reflecting Object, the longer in Proportion to that Distance will the Time be, before the Repetition of the Sound will be heard: And when the Sound in its Progress meets with Objects at different Distances sufficient to produce an *Eccho*, the same Sound will be repeated several Times successively, according to the different Distances of these Objects from the sounding Body; which makes what is called a repeated *Eccho*. Sound is subject to the same Laws in its Reflection, that Light and Heat are, the Angle of Reflection in both Cases, being the same as the Angle of Incidence; and therefore it is easy to determine where the *Eccho* will be most distinctly

heard when the Figure of the reflecting Surface, and the Situation of the sounding Body are known.—If Sound is impressed upon a Column of Air, contained in a long narrow, but diverging Tube such as the common Speaking Trumpet, it will be continually reflected and reverberated from the curved Sides, into the Axis, whereby it becomes more intense at its Exit, and will consequently be much louder, and be heard at a much greater Distance than otherwise it wou'd be. So likewise if the narrow End be applied to the Ear, and the broad End directed towards the Body which emits the Sound, the sonorous Rays (as they may be called) will be collected, converged, and strike the Drum of the Ear with greater Force, in Proportion, as the Diameter of the broad End, is greater than the narrow.—The Velocity of the aerial Waves, or of Sound, is equible [sic] and uniform, and *ceteris paribus*, will pass over Spaces proportional to the Times; that is, double the Space, in double the Time, and so on. Adverse or conspiring Winds make but a small Difference in the Velocity of Sounds, (tho' very considerable in their Loudness) too small to be distinguished in several Miles, tho' in great Distances the Difference is sensible. All Sounds, proceeding from whatever sonorous Bodies, whether intense or weak, grave or acute, move with the same Degree of Velocity, which is at the Rate of 1142 Feet per Second, or nearly a Mile in $4\frac{1}{2}$ Seconds. The Distance to which Sounds may be heard depends upon many concurring Circumstances, viz. First, the Intensity of the Stroke made on the tremulous Body emitting the Sound; for, the greater the Stroke is, the greater will be the Agitation of the Particles of the sonorous Body, and consequently the greater will be the Force with which they will impress the contiguous Particles of Air; and the greater the Force is impressed upon Air, the more closely will it be condensed, and with greater Violence expanded; hence the greater will be the Stroke at any given Distance on the Drum of the Ear, and consequently the greater will be the Distance at which the Agitation of the Air, will be sensible. Secondly, the Density of the Air; for the more dense the Air is, the louder will the Sound be from the same Cause; and, as the Loudness of the Sound depends upon the Magnitude of the Force impressed upon the Air, by the tremulous Body, it follows, that the more dense the Air is, the greater will be the Force impressed upon the Air, by a tremulous Body agitated with the same Degree of Violence, and consequently the Sound will be heard at a greater Distance. Thirdly, conspiring Winds; for as the Particles of Air contiguous to the sonorous Body, receive a certain Quantity of Motion at each Vibration of the Body, they communicate Motion to those next [to] them, they to others, and so on successively; but, as the circular Waves continually increase in their Surface as they depart from the Center, they must consequently communicate Motion to larger Portions of Air, so that the Force not the Velocity of their Motions must constantly decrease, till finally it will be so far lost, as not to be perceptible to the Ear; this takes place in a perfect Calm: But when a current of Air conspires with this undulatory Motion, it meets with less Resistance, and consequently will have the same Force, and be audible at a greater Distance. There are numerous Experiments by which it has been found, that Sound is audible, Sixty or Eighty Miles: And in the Fight between England and Holland A.D. 1662, the Report of the Cannon was heard at the Distance of 200 Miles.

In order the more effectually to comprehend the Nature of Sound, and conceive of the

Manner in which that Perception is excited in the Mind, it will be necessary to have some Knowledge of the Mechanism of the Ear, which, of all the Organs of Sense[,] is the most wonderful and complex. I shall not here attempt an exact anatomical Description of the Ear, but consider it so far only, as may be necessary in some Degree to ascertain the Modus of Hearing.—The external Part of the Ear, or that which is without the Head, is most curiously contrived to collect the sonorous Rays (in like Manner as a concave Mirror collects the Rays of the Sun) which meets in a *Focus* at the Entrance of the *Meatus auditorius*, or Passage which leads directly into the Head to the internal Ear, by which means the most obscure Sounds may be rendered audible. The *Meatus auditorius* is a Tube composed partly of Cartilage, partly of Bone, lined with a smooth nervous Membrane defended with a viscid Water and Wax; whence, it is extremely well adapted to convey Sounds from without, inward without corrupting them. In its Course inward, it proceeds not in a strait Line, but first ascends, then descends, then ascends again in a serpentine Manner till it terminates in the Membrane of the *Tympanum*, or Drum of the Ear; which winding Course, by increasing its Length, serves to increase the Number of Reflections, and Loudness of the Sounds. At the End of the *Meatus auditorius*, there is a fine nervous Membrane spread across, called the *Membrana Tympani*, or Membrane of the *Tympanum*; upon the Center of which, the tremulous Concussions of the Air, after various Reflections and Reverberations through the *Meatus auditorius*, are impinged. Under this Membrane, is the cavity of the *Tympanum*, which contains a Portion of common Air, but has no natural Communication with the external Ear; there is a tube which leads from thence, into the Mouth behind the Tonsils; by means of which, the Air from the *Tympanum*, may be expelled, or fresh Air admitted. Under the Membrane of the *Tympanum*, there is a Nerve extended across, in like Manner that Chords are extended across the Parchment of the Bottom of a Drum. The Membrane of the *Tympanum*, is furnished with proper Muscles, by means of which, it may be strained or relaxed, according to the variety of Sounds, that it may be capable of coming into Unison, or correspond Harmonically, to all Sounds; otherwise, it would be affected with only one Sound, namely, that, with which, it was in Concord. There are in the Labyrinth of the Ear, four little Bones furnished with proper Muscles, very useful in the Operation of Hearing. These are called the *Malleus*, the *Incus*, the *Os Orbiculare*, and the *Stapes*. The Membrane of the *Tympanum* is connected with the Handle of the *Malleus*, which is articulated with the *Incus*; the *Incus* is connected with the *Os Orbiculare*, and *Stapes*; which last, by Means of a Membrane, adheres to the *Fenestra Ovalis*. The *Fenestra Ovalis*, is an opening into another Cavity of the Ear, called the *Vestibulum*; the lesser Part of which, communicates with the superiour Part of the *Cochlea*. The *Cochlea*, is a hollow spiral Body, containing two Circumvolutions and a half, in order to increase its Length; the Necessity of which, will, by and by[,] be perceived, in its Use; it is the inmost Cavity of the Ear, and properly the Place, where Sounds are the most distinctly impressed upon the auditory¹ *Nerve*. The *auditory*

1. The Nerves are cylindrical, whitish Fibres originating in the Brain, and running from thence to every Part of the Body capable of Sensation. They are the immediate Instruments of Sensation, Motion, and Nutrition of the several Parts of the whole human Fabric.—It is by means of the Nerves that we see, hear, taste, smell and

Nerve, enters into the *Vestibulum* by several little Holes, and forms a curious Lining all over the inside Surface of it. These *Nerves* also, pass into the *Cochlea*; and branch themselves out into an exquisite Membranous Expansion on each Side of the same, which thus becomes the more immediate Organ of Hearing. The Cavity of the *Vestibulum* is always filled with an elastic Air, tho' there appears no visible Way by which it can enter.

Having thus premised a Description of the Organ of Hearing, we shall better conceive the Nature of, and the Manner in which, Sounds are excited in the Mind. When the Air is put into a tremulous Motion by the Vibrations of a sonorous Body, the sonorous Rays are collected by the external Ear, and centered into a *Focus*, at the Entrance of the *Meatus auditorius*, where they are condensed by various Reflections through that Passage, to their Incidence on the *Membrana Tympani*; which, being actuated by its proper Muscles for that Purpose, is rendered more or less lax or tense, as the Tone of the Sound is more or less acute or grave, and thus be fitly adapted to vibrate in Correspondence with the vibrating Body. This Membrane being connected with the *Malleus*, will excite that into harmonical Tremors; and the *Incus* being connected with the *Malleus*, must be agitated in the same Manner, and communicate the like Tremors to the *Os Orbiculare*, and *Stapes*; and the Membrane which shuts the *Fenestra Ovalis*, being contiguous to the *Stapes*, must suffer the like Agitations, which will be communicated to the elastic Air in the *Vestibulum*, and *Cochlea*, and consequently to the auditory Nerve itself. The Membrane which shuts the *Fenestra Ovalis*, by a curious Apparatus of the Parts, in like Manner as the Membrane of the *Tympanum*, may be intended, or remitted, in a vast Variety of Degrees, so as to be adapted for every Sort and Degree of Sound; and for communicating them to the internal Air, which affects the Nerves expanded over the internal Surface of the *Vestibulum* and *Cochlea*, with similar and corresponding Tremors. There is something extremely curious in the Expansion of the Nerves over the spiral Fabric of the *Cochlea*; for they are contrived, like so many Strings of an Harpsichord, of various decreasing Lengths, and different Octaves, that so, some or other of them, may be of a proper Length to be in Concord with the sounding Body, and to tremble with the same Vibration; which, by the Continuation of the Nerves, are conveyed to the common Sensory in the Brain, where the Mind perceives, and distinguishes the infinite Differences of harmonious and discording Tones. Having treated thus far of the Nature of Sounds in general, the Organ of Hearing, and the Manner in which Sounds are impressed upon that Organ, I shall now add some few Observations on those particular Sounds, called harmonious or musical Tones.

When the Air is uniformly agitated by an homogeneous elastic Body for a Length of Time sufficient to gain the Attention, it constitutes a musical Tone or Sound, which will be either acute or grave in Proportion to the Number of Vibrations performed in a given Time. The quicker the Succession of the Vibrations is, the more acute is the Tone and *è contra*. But these reciprocal Tremors of the Air must be to a certain determinate Degree of Quickness in

feel, and if they are suspended in their Origin, all the animal Functions immediately cease, and Death ensues. They may, therefore, properly be called the immediate Organs of Perception.

order to produce Sound. For if there are fewer than five or six Hundred in the Space of a Second of Time, they will not produce Sound to a human Ear; about that Number being the gravest audible Tone; and on the other Hand, if more than six or seven Thousand, succeed each other in the same Space of Time, no Sound will be produced in us; because, corresponding Tremors, or Vibrations, in the Organ of Hearing, cannot take Place. All Sounds, from the loudest to the lowest, which proceed from the Vibrations of the same Body, are of the same Tone; the Magnitude of the Stroke, upon the sonorous Body, though it increases the Loudness of the Sound, yet adds not to the Acuteness of it, because, the Vibrations are made in equal Times, and the Times of the Vibrations, are what constitute the Acuteness or Gravity of the Sound. Therefore, all sonorous Bodies of whatever Kind, or Nature, which produce an equal Number of Vibrations in the same Time, will yield one and the same Tone called an *Unison*, which is the most perfect Concord. In this Case, the Number of Vibrations, though performed by a Variety of Bodies perfectly coinciding, the Air will be uniformly agitated, and affect the Ear with a simple Sound, increased only in Loudness by the Number of sonorous Bodies. In Truth and Fact, this is very generally the Case with what we call simple Sounds; for let any Sound be made, either with the Voice, or any sonorous Body, every other sonorous Body near it, and in Unison with it, that is, such as perform an equal Number of Vibrations in the same Time, will be thereby made to Sound. For the Vibrations of the Air, which correspond to the Tremors of the first sounding Body, agreeing exactly in Point of Time, with those, which are capable of being given to the other Body in Unison with it, when they have, by their Impulse communicated a small Degree of Motion to it, will, by conspiring with it, as it moves backwards and forward, continually increase its Motion, till it becomes sensible. So that the greater Number of sonorous Bodies there are in Unison with the first sounding Body, and near enough to be sensibly affected with its Tremors, the louder will the Sound be; and will seem to the Ear, to be a simple unmixt Sound. And, not only those Bodies, which are in Unison with the first sounding Body, but Bodies which naturally yield a Tone an *Octave*, *Fifth*, or *Third*, *greater* or *lesser*, more grave or acute than the first sounding Body, will be made to tremble and yield their natural Tone in Concord with the first, though not in equal Degree with a perfect *Unison*. But, when sonorous Bodies are in Discord with each other, that is, when their Vibrations are not performed in equal Times, or in *Octave*, *Fifth*, or *Third*, *greater* or *lesser*, the Reverse of this will take Place. For, though the first Vibration of one, may give Motion to the rest, yet as they are unequal in the Times of their Vibrations, and not within the Reach of concurring Vibrations, there will be a crossing of Motions more or less according to the inequality; by reason of which, the Motions of the untouched Bodies, will be so checked, as never to be sensible. With respect to two Musical Chords of the same Species of Matter, stretched with the same Degree of Force, and of the same Magnitude, but one double the Length of the other, it may be observed, that the longer naturally yields a Tone one Octave lower than the shorter; by reason of its making but half the Number of Vibrations in the same time, but if the shorter be made to sound, the two Extrems [sic] of the longer, if within a proper Distance, will each sound in Unison with it, while the middle Point remain[s] at Rest. So likewise, if one be thrice the Length of the other, and under the same Circumstances,

beforementioned, if the shorter be made to vibrate, the other will be divided into three Parts, each of which will sound an Unison with the shorter, and the two Points between those Parts, will remain at Rest. And unless this was to take Place, that Chord which vibrates twice, while the other once, must necessarily interfere with it at every second Vibration; and that which vibrates thrice, while the other once, wou'd interfere with it at every third; so that it would not be put into a sufficient motion to produce Sound. But, when it is divided by the quiescent Points, it becomes so many Chords at Unison with the former, each of which easily receives its Vibrations from thence. — — Thus we have attained the Idea of a most perfect Concord, called an *Unison*, which is no more than an exact Correspondence of the Vibrations of sonorous Bodies, respecting Time; for the Ground and Reason of Concordance among Musical Sounds, is, the Coincidences of the Vibrations of sonorous Bodies. The next most perfect Concord, is what is called the *Octave*, and differs from an *Unison* in this, that in two Musical Chords or Strings, the one which yields a Tone an Octave more acute than the other, it performs double the Number of Vibrations in the same Time; whereas in an Unison, the same Number is performed in the same Time. An Octave comes the nearest to an Unison, of any possible Sound in Nature; and therefore is called the next most perfect Concord; because the more acute Octave, makes precisely two Vibrations while the more grave or deep one, makes one; consequently there is a Coincidence at every Vibration of the grave, and at every other of the acute. Hence Unison and Octave, by reason of their near Resemblance, have been mistaken for one and the same Sound. When the Times of the Vibrations of two Musical Chords, are as two to three, the Coincidence will be at every third Vibrations of the quickest; which is therefore in the next Degree of Perfection, and called a *Fifth*. If the Times of the Vibrations, are, as three to four, the Coincidence will be at every fourth of the lesser; and this is called a *Fourth*. But this, and the two next which follow in order, viz. four to five, and five to six, which make the *Third greater* and *Third lesser*, are not so pleasant and agreeable to the judicious Ear; and are therefore called imperfect Concords. If the Coincidences become less frequent than these, the Consonance is intolerable to a Musical Ear, and constitutes what is called Discord. The difference, therefore, between Concord and Discord among Sounds, seems to arise, from the different Proportions of the Vibrations of sonorous Bodies; that is, from the frequency of the Coincidences of their Vibrations. The more frequent the Vibrations of two Musical Chords coincide, the more perfect the Concord, and the more agreeable to the Ear, is the compound Sound; and, *vice versa*. But, the essential Difference between Concord and Discord; that is, the Reason why the one shou'd be agreeable, the other disagreeable, seems to be beyond the Reach of natural Philosophy to account for. There does not appear any natural Aptitude in the two Sounds of a Concord, to give a pleasing Sensation, more than in two of a Discord; this must be released into the Divine Will, which, has thought proper to impress us, with pleasing or displeasing Perceptions, from those particular Circumstances of Sound. We know from Experience, what Proportion of Vibrations are pleasing, and, what not; and we know likewise how to express their Difference by the Proportion of Numbers. We know *what* is pleasing, tho' we do not know *why*, for Instance, we know that the Ratios of one to two which we call an Octave, constitute a Concord, and six to seven a Discord; but on what

original System, pleasing or displeasing Ideas, are connected with those relations, seems to be above the Reach of our Faculties to determine.

The following Ratios, or Comparisons, of the Lengths of Chords, of the same Diameters, and stretched with equal Forces will be Concords, viz. 2 to 1, 3 to 2, 4 to 3, 5 to 4, 6 to 5, 5 to 3, and 8 to 5; that is, by taking any Chord for a Fundamental, represented by 1, the following Divisions thereof will be all Concords with the whole; a 1/2, 2/3, 3/4, 4/5, 5/6, 3/5, 5/8.—I will here subjoin a Table of all the Concords, between the Ratio of Unison, or 1 to 1, and the Octave 2 to 1; expressing the Ratio's [sic] or Comparisons of the Lengths of the Chords, and their Vibrations, the Frequency of their Coincidences with the fundamental or gravest Tone, Names expressing their Intervals, and Degrees of Perfection.

| Length | Vibrat: | Coin. | Names | |
|--------|---------|-------|----------------|---------------|
| 1 to 1 | 1 to 1 | 1 | Unison | Most perfect. |
| 6 to 5 | 5 to 6 | 5 | Third lesser. | Imperfect. |
| 5 to 4 | 4 to 5 | 4 | Third greater. | Imperfect. |
| 4 to 3 | 3 to 4 | 3 | Fourth. | Imperfect. |
| 3 to 2 | 2 to 3 | 2 | Fifth. | Perfect. |
| 8 to 5 | 5 to 8 | 5 | Sixth lesser. | Imperfect. |
| 5 to 3 | 3 to 5 | 3 | Sixth greater. | Imperfect. |
| 2 to 1 | 1 to 2 | 1 | Octave. | Perfect. |

This Table wants but little Explanation; take the example of the *Fifth*; the Length of the Chords sounding this Concord, must be as 3 to 2, the Vibrations will be as 2 to 3, the Coincidence of their Vibrations, will be at every second Vibration of the Fundamental, or slowest vibrating Chord, it is called a *Fifth*, as being the fifth Note from the Fundamental, or Key-Note inclusive; and is the next perfect Concord to an Octave; as will readily appear from an Inspection of the Table. By this Table it will appear, that in Concords the greatest Number of Vibrations of the Fundamental cannot exceed five; that is, there will be no Concord where the Fundamental makes more than five Vibrations of one Coincidence of the acute Term.

Among the many wonderful Effects, which are said to be produced by Musick, none is more extraordinary than that which it has on those, who have been bit by the *Tarantula*. As there is something curious in the Account given of it by good Authority, perhaps a short Relation may not be unacceptable. The *Tarantula*, is a large Spider, about three quarters of an Inch long, and as big as one's little Finger; they are Natives of *Aupulia* in the Kingdom of *Naples* in *Italy*. They are not venomous, but in hot Weather; at which Time, whoever is bit by them after some Time loses both Sense and Motion, and dies if destitute of Help. The most effectual Remedy is *Music*. The Musician tries a Variety of Airs, till he hits upon one, that effects [sic] the Patient, who upon that begins to move by Degrees; first keeps Time with his Fingers, Arms, and Legs, afterwards is violently agitated in every Part of his Body; and then leaps up, begins to dance, and increases in Activity every Moment; till after five or six Hours, being very much fatigued, he is put to Bed and left to sweat. The next Day the same

Air brings him out of Bed for a new Dance. Which Exercise being thus continued, the Distemper is abated in the Space of four or five Days; the Effects of the Bite being in some measure carried off by Sweat, and the Patient begins then to recover his Sense and Knowledge by little and little. The Cure seems to be for a Season only, for the Syntoms [sic] come on again about the same Time the next Year; and are again carried off in the same Manner; and if they should neglect to carry off this Relapse by Music and Dancing, they fall into incurable Disorders of which they in a few Years die. As Music is the common Cure, so they who are bitten are pleased, some with one sort of it, and some with another; one is pleased with a Pipe, another with a Timbrel, one with a Harp, and another with a Fiddle; so that the Musicians sometimes make several Essays before they can accommodate their Art to the Venom: but this is constant and certain, notwithstanding this Variety, that they all require the quickest and briskest Tunes; and are never moved by a slow dull Harmony.

The Reason that is given why the Patient is thus affected by *Music*, is because the Nerves of his Body are so disposed in that Distemper, as easily to be agitated by the Vibrations which are occasioned by the Principle [sic] and stronger Notes of what is played.

On MUSIC.

From a Miscellany of the Rev. Dr. BYLES.

DOWN steers the *Bass* with grave Majestic Air,
 And up the *Treble* mounts with shrill Career;
 With softer Sound, 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;
 Thro' Harmony's sublimest Sphere it flies,
 And to Angelic Accents seems to rise;
 From the bold Height it hails the echoing *Bass*,
 Which swells to meet, and mix in close Embrace.
 Tho' diff'rent Systems all the parts divide,
 With Music's Chords the distant Notes are ty'd;
 And Sympathetick Strains enchanting winde
 Their restless Race, till all the Parts are join'd:
 Then rolls the Rapture thro' the Air around
 In the full Magic Melody of Sound.

An Introduction to the Rules of MUSICK,
With such Directions
for Singing, as is most easy and necessary for Learners.

CONTENTS of BOOK I.

- CHAP. I. Containing the Gamut, and the Explanation thereof; also the several Cliffs, and their Explanation.
- CHAP. II. Containing a Scale of the four Parts, as they are set down according to the Gamut. Also the Parts separated, whereby you may see the true Distance of each Part from the Bass, as they are figur'd.
- CHAP. III. Containing Rules for tuning the Voice; also an Explanation of a Concert Pitch-Pipe.
- CHAP. IV. Containing some Characters us'd in Musick with their Explanation; also an Example of prick'd Notes.
- CHAP. V. Containing some other Characters made Use of in Musick; and their Explanation.
- CHAP. VI. Containing an Example of the several Moods of Time, and how to beat them; also the Grace of Transition.
- CHAP. VII. Containing an Example of the several Keys us'd in Musick, and how to transpose B. Mi into any of them.
- CHAP. VIII. Containing an Example of Concords and Discords.
- CHAP. IX. Containing some thoughts upon Musick.
- CHAP. X. Containing an Alphabetical Table of such Terms as are generally us'd in Musick. Also a New-England Hymn by the Rev. Dr. BYLES.

CHAP. I.

Explanation of the GAMUT.

THE Gamut is founded on no more than Seven Letters, viz. ABCDEFG, all above or below these are the same repeated over again, there being but Seven distinct Sounds in Nature, every Eighth or Octave being the same.

Observe, That in the first Column of this Gamut [see Plate I] Mi is in B, in the Second

Column B is Flat, M[i] is in E, the Third Column B and E Flat, Mi is in A, the Fourth Column B. E. & A Flat, Mi is in D, the Fifth Column B. E. A. and D Flat, Mi is in G, the Sixth Column B. E. A. D. and G Flat, Mi is in C, the Seventh Column B. E. A. D. G. and C Flat, Mi is in F, the Eighth Column B. E. A. D. G. C. and F Flat, Mi is in B, which brings Mi into its Natural Place, according to the Poet.

By Flats the Mi is Driven Round,
Till forc'd in B, to stand its Ground.

In the Ninth Column F is Sharp, Mi is in F, the Tenth Column F and C is Sharp, Mi is in C, the Eleventh Column F. C. and G is Sharp, Mi is in G, the Twelfth Column F. C. G. and D is Sharp, Mi is in D, the Thirteenth Column F. C. G. D. and A is Sharp, Mi is in A, the Fourteenth Column F. C. G. D. A. and E is Sharp, Mi is in E, the Fifteenth Column F. C. G. D. A. E and B is Sharp, Mi is in B, which again brings Mi into its Natural Place, as the poet expresses it,

By Sharps the Mi's led through the Keys,
Till brought Home to its Native Place.

Thus you have an Example of the Transportation of B. Mi through the Seven Letters both by Flats, and Sharps, which is as Extensive as possibly can be.

But three Flats and three Sharps is as many as is generally used, as thus,

THE SCHEME.

The Natural Place for Mi is in B, but

| | | | | |
|------------|---|------------------|---|---|
| if B | } | be Flat Mi is in | { | E |
| if B & E | } | be Flat Mi is in | { | A |
| if B E & A | } | be Flat Mi is in | { | D |

And

| | | | | |
|------------|---|-------------------|---|---|
| if F | } | be Sharp Mi is in | { | F |
| if F & C | } | be Sharp Mi is in | { | C |
| if F C & G | } | be Sharp Mi is in | { | G |

And when you have found Mi in any of these Variations the Notes above are Fa, Sol, La, Fa, Sol, La, and below are La, Sol, Fa, La, Sol, Fa, then comes Mi again.

In order to make you more Expeditious in finding your Mi, I have set the Letters under each Column into which Mi is transpos'd, and have likewise for the Benefit of the Sight, added a Row of Figures under the Letters which makes it very Easy to find the Column you are in pursuit of, and when you have found your Mi in any of all these Variations the Notes above are Fa, Sol, La, Fa, Sol, La, and all below are La, Sol, Fa, La, Sol, Fa. And then comes Mi again.

All your Notes above your Mi,
twice Fa, Sol, La, as you may see,

And all below your Mi do fall,
twice La, Sol, Fa, as you may Call. (For Example, see P.I.)

The gamut or scale of musick shewing at one view the Use of flats & sharps in the three cliffs where [then] is show'n the transposition of mi seven times by flats & seven times by sharps.

| | open | 1 | | | | | | | | | | | | | | |
|-------|------|------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|--|
| | key | flat | 2 _b | 3 _b | 4 _b | 5 _b | 6 _b | 7 _b | 1 _# | 2 _# | 3 _# | 4 _# | 5 _# | 6 _# | 7 _# | |
| G | sol | sol | la | la | mi | ♭ fa | ♭ fa | ♭ sol | fa | fa | ♯ mi | ♯ la | ♯ la | ♯ sol | ♯ sol | |
| F | fa | fa | sol | sol | la | la | mi | ♭ fa | ♯ mi | ♯ la | ♯ la | ♯ sol | ♯ sol | ♯ fa | ♯ fa | |
| E | la | mi | ♭ fa | ♭ fa | ♭ sol | ♭ sol | ♭ la | ♭ la | la | sol | sol | fa | fa | ♯ mi | ♯ la | |
| D | sol | la | la | mi | ♭ fa | ♭ fa | ♭ sol | ♭ sol | sol | fa | fa | ♯ mi | ♯ la | ♯ la | ♯ sol | |
| C | fa | sol | sol | la | la | mi | ♭ fa | ♭ fa | fa | ♯ mi | ♯ la | ♯ la | ♯ sol | ♯ sol | ♯ fa | |
| B | mi | ♭ fa | ♭ fa | ♭ sol | ♭ sol | ♭ la | ♭ la | ♭ mi | la | la | sol | sol | fa | fa | ♯ mi | |
| A | la | la | mi | ♭ fa | ♭ fa | ♭ sol | ♭ sol | ♭ la | sol | sol | fa | fa | ♯ mi | ♯ la | ♯ la | |
| G | | | | | | | | | | | | | | | | |
| F | fa | fa | sol | sol | la | la | mi | ♭ fa | ♯ mi | ♯ la | ♯ la | ♯ sol | ♯ sol | ♯ fa | ♯ fa | |
| E | la | mi | ♭ fa | ♭ fa | ♭ sol | ♭ sol | ♭ la | ♭ la | la | sol | sol | fa | fa | ♯ mi | ♯ la | |
| D | sol | la | la | mi | ♭ fa | ♭ fa | ♭ sol | ♭ sol | sol | fa | fa | ♯ mi | ♯ la | ♯ la | ♯ sol | |
| C | fa | sol | sol | la | la | mi | ♭ fa | ♭ fa | fa | ♯ mi | ♯ la | ♯ la | ♯ sol | ♯ sol | ♯ fa | |
| B | mi | ♭ fa | ♭ fa | ♭ sol | ♭ sol | ♭ la | ♭ la | ♭ mi | la | la | sol | sol | fa | fa | ♯ mi | |
| A | la | la | mi | ♭ fa | ♭ fa | ♭ sol | ♭ sol | ♭ la | sol | sol | fa | fa | ♯ mi | ♯ la | ♯ la | |
| G | sol | sol | la | la | mi | ♭ fa | ♭ fa | ♭ sol | fa | fa | ♯ mi | ♯ la | ♯ la | ♯ sol | ♯ sol | |
| F | fa | fa | sol | sol | la | la | mi | ♭ fa | ♯ mi | ♯ la | ♯ la | ♯ sol | ♯ sol | ♯ fa | ♯ fa | |
| E | la | mi | ♭ fa | ♭ fa | ♭ sol | ♭ sol | ♭ la | ♭ la | la | sol | sol | fa | fa | ♯ mi | ♯ la | |
| D | sol | la | la | mi | ♭ fa | ♭ fa | ♭ sol | ♭ sol | sol | fa | fa | ♯ mi | ♯ la | ♯ la | ♯ sol | |
| C | fa | sol | sol | la | la | mi | ♭ fa | ♭ fa | fa | ♯ mi | ♯ la | ♯ la | ♯ sol | ♯ sol | ♯ fa | |
| B | mi | ♭ fa | ♭ fa | ♭ sol | ♭ sol | ♭ la | ♭ la | ♭ mi | la | la | sol | sol | fa | fa | ♯ mi | |
| A | la | la | mi | ♭ fa | ♭ fa | ♭ sol | ♭ sol | ♭ la | sol | sol | fa | fa | ♯ mi | ♯ la | ♯ la | |
| G | sol | sol | la | la | mi | ♭ fa | ♭ fa | ♭ sol | fa | fa | ♯ mi | ♯ la | ♯ la | ♯ sol | ♯ sol | |
| F | fa | fa | sol | sol | la | la | mi | ♭ fa | ♯ mi | ♯ la | ♯ la | ♯ sol | ♯ sol | ♯ fa | ♯ fa | |
| mi in | B | E | A | D | G | C | F | B | F | C | G | D | A | E | B | |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | |

Plate I

Having explained the Gamut in as clear a Light as I am Master of, I shall proceed to the Explanation of the Three several Cliffs, each in their Order.

First, The F. faut or Bass Cliff, is generally set on the highest Line but one of the Five marked as in [Figure 1],

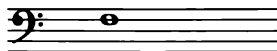


Fig. 1

it gives its place the Name of F, and when sung must be called Fa, unless it is contradicted by Flats or Sharps at the beginning of a Tune.

Secondly, The C Sol faut Cliff is set on any one of the five Lines, as in [Figure 2],



Fig. 2

and gives its Place the Name of C, and when sung must be called Fa, unless contradicted as before said. This was formerly the Tenor Cliff, though it seems at present almost out of Fashion, the Tenor now being commonly set in the G sol.re.ut or Treble Cliff. But in the following Work, I have made use of the C Cliff for the Counter and placed it upon the middle Line, as in [Figure 3],

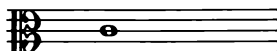


Fig. 3

which must be called Fa, unless contradicted as before mentioned. This Cliff is now commonly us'd for the Counter, and in my Opinion, is the best of the Three for that Purpose.

Thirdly, the G.sol.re.ut or Treble Cliff is commonly set on the Second Line from the Bottom, as in [Figure 4],



Fig. 4

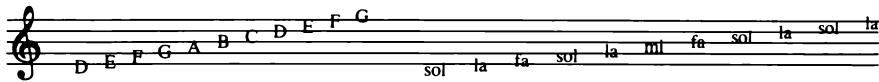
and when sung must be called Sol, unless contradicted as abovesaid, and is reckoned to be the best Cliff, either for Tenor or Treble of any now in use.

Here I think it may not be amiss to exhibit an Example of the Gamut divided into the Three several Cliffs, after the Manner they are taught, by the help of which any Person may learn to call their Notes without the Aid of a Master, as in [Figure 5].

CHAP. II.

Containing a Scale of the four Parts,
as they are set down according to the Gamut.

A gamut for tenor or treble



A gamut for the counter



A gamut for the bass

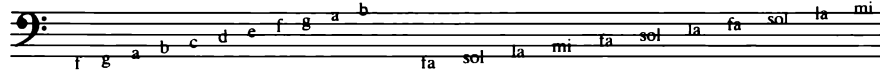


Fig. 5

THIS Scale (see [Figure 6]) plainly proves, the Treble to be naturally an Eighth above the Tenor, although I have often heard it disputed. For some will say, if an Eighth, why not a Fifteenth; nay I have heard some positively affirm that it is a Fifteenth, which is so Inconsistent with Reason, that nothing but Ignorance could inspire the Thought. But if such Persons will but give themselves the Trouble to look into this Example, they will presently find themselves in a gross Mistake. Because from the lowest Space in the Bass, which is upon A, to the highest Space in the Treble, which is upon E, is but a Nineteenth which you may easily see by counting up the Letters between them; whereas according to their Opinion, if you were to raise it the other Eighth, it would be a Twenty Sixth, which is almost out of the Reach of the human Voice. On the other Hand, if you will look into the Parts separated, you will find the Treble ending upon A. and likewise the Tenor. Trace them back into the Scale, and you will find them exactly an Eighth apart, which is a plain Demonstration that a Man cannot sing a proper Treble without counterfeiting a Woman's Voice, which is very unnatural, and in the Ears of most Judges very Disagreeable: Neither can a Woman sing a proper Tenor without counterfeiting a Man's Voice, which is also unnatural and disagreeable: But a Man may sing a Treble the Eighth below, and a Woman a Tenor the Eighth above, and then they will act upon Principles of Nature, and may make good Music, for every Eighth or Octave in Effect is the same.

A scale of the four parts

the parts separated

19 15 10 12 10 15

E E C A G A

12 8 5 10 8 12

E E E F E E

8 5 3 8 5 8

A B C D B A

A E A D E A

Fig. 6

CHAP. III
Containing Rules for tuning the Voice, &c.

3. ds Rising & 2ds fall[ing]

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

s l m f s l f s s f l s f m l s

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

s l m f s l f s s f l s f m l s

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

s l m f s l f s s f l s f m l s

3^{ds} fal[ling] & 2^{ds} Rising 4ths Rising & 3^{ds} fal[ling]

4ths falling & thir[ds] Rising

5ths Rising & 4ths falling 5ths falling & 4th Rising 6th ris. 5th fall^s 6ths fall 5th Rising

7 Rise 6 fall 7 fall 6 Rise 8 rise & fall notes leaping promiscuously

[Plate II]

OBSERVE, That in raising the Eight Notes, there are two Semi or half Tones, and those are from Mi to Fa, and La to Fa, ascending; and from Fa to La, and Fa to Mi, descending. So that an Octave consists of Five whole Tones, and two half Tones; but for your better Instruction, observe the following Mathematical Scale, calculated to shew all the Semi Tones included in an Eighth or Octave with the Concords and Discords figured on the Lines and Spaces, by Way of Inches and half Inches, in Form of a Pitch Pipe, as in [Figure 7].

A Mathematical Scale in the form of Pitch Pipe.

| | | | | | | | | | | | | |
|-----------------|------------------|------------------|------------------|------------------|-----------------|-------------------|-----------------|-------------------|-----------------|-------------------|-------------------|----|
| C(h)ord's names | | | | | | | | | | | | |
| unison | b 2 ^d | # 2 ^d | b 3 ^d | # 3 ^d | 4 th | # 4 th | 5 th | b 6 th | 6 th | b 7 th | # 7 th | |
| By flats | $\flat B$ | $\flat C$ | | | $\flat D$ | $\flat E$ | | $\flat F$ | $\flat G$ | | $\flat A$ | |
| Proper name | C | A | B | C | D | E | F | G | A | B | C | |
| By Sharps | $\sharp C$ | $\sharp D$ | | | $\sharp E$ | $\sharp F$ | | $\sharp G$ | $\sharp A$ | | $\sharp B$ | |
| Semitones | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |

Fig. 7

Explanation of a Concert Pitch Pipe.

THIS Scale, which is drawn according to the Keys of an Organ, is precisely six inches long, and contains the seven Sounds in Nature, which may be divided into twelve semi or half Tones. N.B. G sharp and a b [a flat] are Unison to each other. B b [b flat] and A sharp, D b [d flat] & C sharp, E b [e flat] & D sharp, G b [g flat] & F sharp, &c. &c. &c. For example, see [Figure 7].

CHAP. IV.

Containing some Characters us'd in Musick, with their Explanations, &c.

Of the Names and Number of Notes with their Rests, Use & Proportion of Time.

| | A semibreve | a minim | a crotchet | a quaver | a semiquaver | A Demisemiquaver |
|-------------|-------------|---------|------------|----------|--------------|------------------|
| Proportions | 1 Bar | 1/2 | 1/4 | 1/8 | 1/16 | 1/32 |
| notes | | | | | | |
| Rests | | | | | | |

Fig. 8

THIS Table comprehends the Six several Sorts of Notes that are now in Use, with their

Rests under them, and their Names and Proportions at Top, which I shall explain in their Order, and begin with

1st. The Semibreve which is the longest Note now in Use, though formerly the shortest, whose Length and Proportion of Time, is as long as you may leisurely tell 1. 2. 3. 4. your best Guide in this Case will be the Pendulum of a large Chamber Clock, four Vibrations of which being exactly the Time of one Semibreve: This is the Measure Note, and guideth all the Rest.

2d. The Minim, is but half the Length of the Semibreve, having a Tail to it.

3d. The Crotchet is but half the Length of a Minim, with a black Head and Tail.

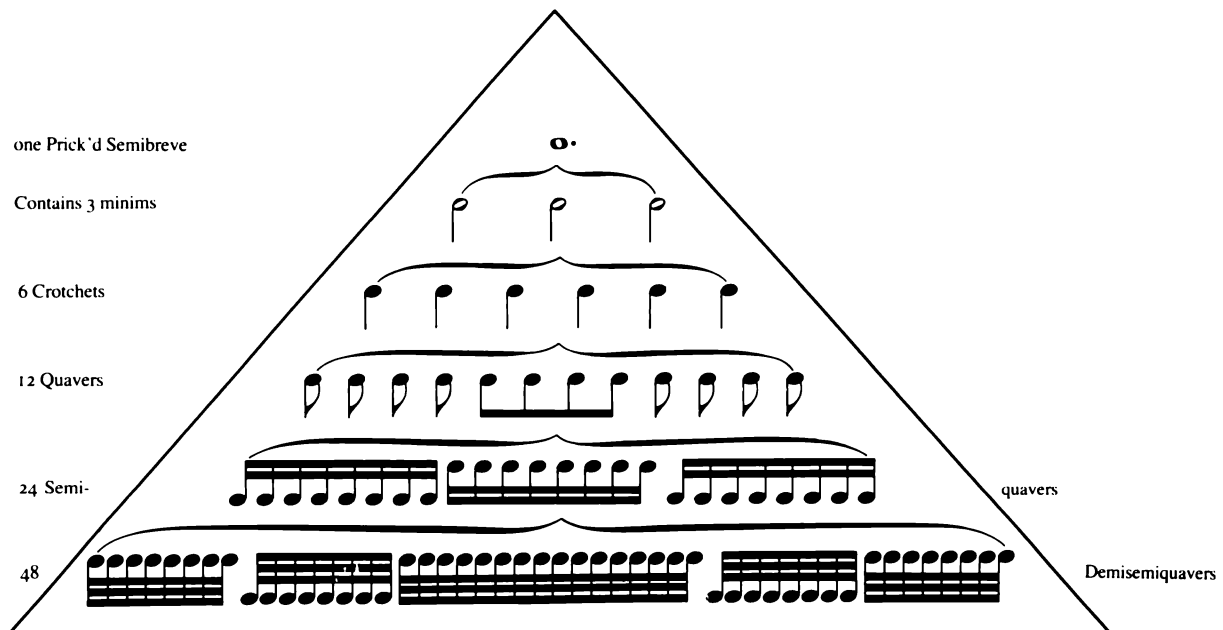
4th. The Quaver is but half the Length of a Crotchet, with a Tail turn'd up.

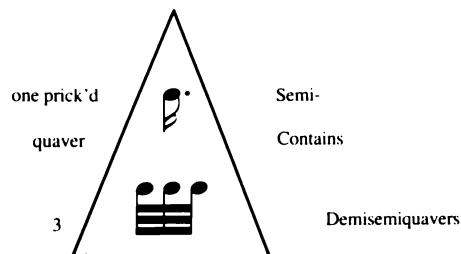
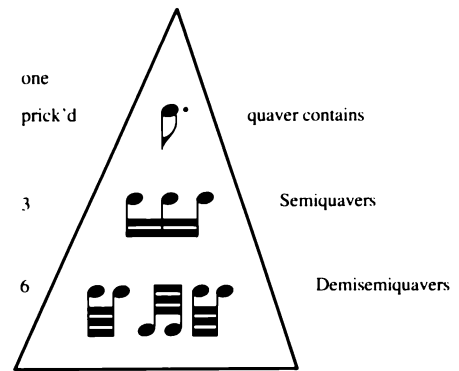
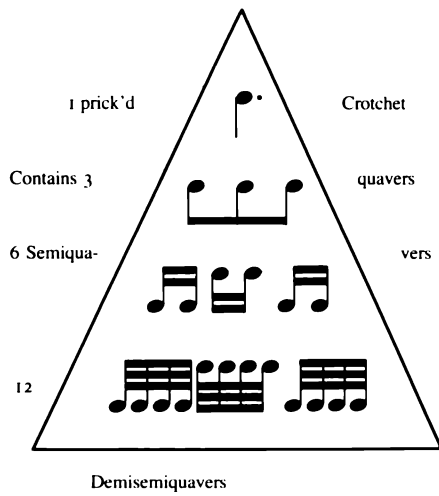
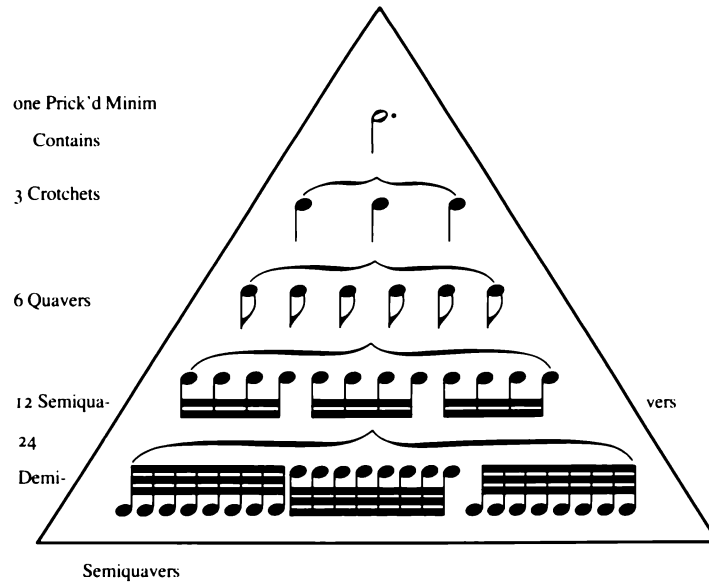
5th. The Semiquaver is but half the Length of a Quaver, with two Tails turn'd up.

6th. The Demisemiquaver is but half the Length of a Semiquaver with three Tails turn'd up; this is the shortest Note now in Use.

N.B. Rests are notes of Silence, which signify that you must rest or keep Silence as long as you would be sounding one of the respective Notes to which they belong, as in [Figure 8].

There is another Character used in Music, call'd a Prick of Perfection or Point of Addition, mark'd thus (.) when this Point is set to a Semibreve, it must be held as long as three Minims, because it makes the Note half as long again as it was before. Here it may not be amiss to give you an Example of prick'd Notes, as in [Plate III].





[Plate III]

CHAP. V.

Containing an Explanation of several Musical Characters.

First, a Flat is a Mark of Contraction, and serveth to sink any Note half a Tone lower than it was before. Flats [are] also us'd to regulate the Mi in the Transposition of Keys.

2d. A Sharp is a Mark of Extension, it being to raise a Note half a Tone higher than it was before. Sharps are also us'd to regulate the Mi in the Transposition of Keys.

3d. A Repeat is us'd to direct the Performer that such a Part or Strain must be repeated over again, from the Note that it is set over or under. This Character is also us'd in Canons to direct the following Parts to fall in, at such Notes as it is plac'd over.

4th. A Slur is in Form like a Bow drawn over or under the Heads of two, three or more Notes, when they are to be Sung but to one Syllable.

5th. A single Bar serves to divide the Time in Music according to the Measure Note.

6th. A Double Bar serves to divide many Strains in Music. But if they be Dotted on each Side, thus : || : it signifies that such a Strain must be repeated over again. Double Bars are us'd in Psalm Tunes, to divide the Tune into Metre, and likewise to stop to take Breath if you please.

7th. A Direct is plac'd at the End of a Line to direct the Performer to the Place of the first Note in the next Line.

8th. A Natural is a Mark of Restoration, which being set before a Note, that was made Flat or Sharp at the Beginning, restores it to its former Natural Tone.

9th. A Shake or Trill, is to direct the Performer to Shake or Grace any Note it is plac'd over.

10th. A Close is three, four, or more Bars together, and always set after the last Note of a Piece of Musick, which signifies a Conclusion, or the Closing of all Parts in a proper Key, as in [Figure 9].

There is yet another Character call'd a Divider, commonly mark'd as in [Figure 9], which Divides the Score of the Composition, shewing what Parts move together, and what do not.

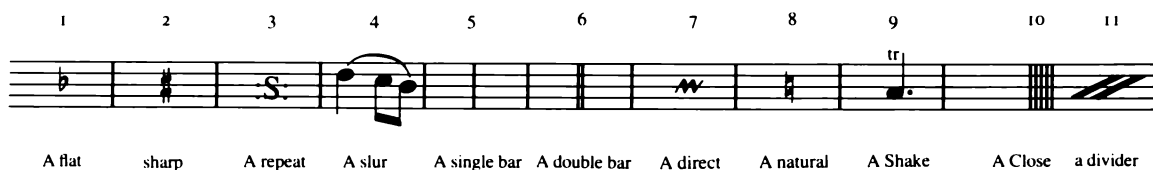


Fig. 9

CHAP. VI.

Of Time in its various Moods, and how to Beat it in each of them.

THIS Part of Musick called Time, is so necessary to be understood, that no Person can ever be able, without it, to Sing as he ought to do; neither can his Musick yield any Delight to himself or others; for, if there be not an exact Agreement of Time in all the Parts, it causes the Musick to Jarr and Disagree; but, if rightly understood by all the Performers, it causes the Parts to move and agree one with another, according to the Design of the Composer.

There are several Sorts of Moods for Time, yet all are deduced from two, viz. Common Time and Tripla Time, which are measured by either an even or odd Number of Notes, as 4 or 3; not precisely so many Notes in Number, but the Quantity of such like Notes, to be included in every Bar.

But next I shall give you an Example of the several Moods commonly us'd in Psalmody, as in [Figure 10].

An Example of the four Several moods in Common Time & three in Treble Time

Adagio 1 2 Largo 2 Allegro 2 1 2 1 2 3 1 2 3 1 2 3

d u d u d u d u d d u d d u d d u

Fig. 10

Explanation of the several Moods.

THE First of these Moods is called Adagio which is a very slow Movement. A Semibreve in this Mood is precisely the Time of four Seconds. You may Beat it two several Ways, either with your Hand once down, and once up in every Bar, which is called Minim Beating, or twice down and twice up which is called Crotchet Beating. Where the Tune chiefly consists of Minims, I would recommend the first, but where the Musick consists of lesser Notes, I would recommend the latter to be the easiest and plainest Way, because every Crotchet is exactly one Second, which is a very natural and easy Motion.

The second Mood or Mark is called the Largo Mood being half as quick again as the former, so that three Minims in this Mood are to be perform'd in the same Time that two Minims are in the Adagio Mood, but it is often fix'd to Psalm Tunes, in which the Crotchets and all other Notes in Proportion are Sung in the Time of Seconds, so as to make no Distinction between this and the Adagio Mood except in the Anthems and other brisk Pieces of Music.

The third Mood or Mark is called the Allegro Mood, being as quick again as the first, so that Minims in this Mood are Sung to the Time of Seconds. N.B. This is a very beautiful Movement, and if rightly perform'd carries great Life and Spirit with it.

There is another Mood sometimes used in Psalmody, mark'd as in [Figure 10], and is called two from four, each Bar containing two Crotchets, one to be beaten down, and the other up. And Crotchets in this Time must be quick as Crotchets in the Allegro Mood. Thus much for Common Time.

Explanation of the several Moods of Tripla Time

TRIPLA Time is measur'd by odd Numbers, as 3, 6, 9, &c. each Bar including either three Semibreves, three Minims, three Crotchets, or three Quavers, two of which must be sung or play'd with the Hand down, and one up, so that you are just as long again down as up. The first and Slowest Mood is called three to two, each Bar including three Minims, or one pointed Semibreve which are perform'd in the same Time as three Crotchets in Adagio. Two Beats down, and one up, mark'd thus $\frac{3}{2}$.

The second Sort of Tripla Time is called Three from Four: Each Bar including three Crotchets, or one pointed Minim. A Crotchet in this Mood to be performed in the same Time as a Crotchet in Largo, two Beats down, and one up mark'd thus $\frac{3}{4}$.

The third Sort of Tripla Time is called Three from Eight, each Bar including three Quavers or one pointed Crotchet, two beats down and one up, each Bar being performed as quick again as Three from Four, mark'd thus $\frac{3}{8}$.

Thus much for Tripla Time.

In keeping Time the Hand may be a Guide,
Yet Thought's the Prime in which you must confide.

The most correct Way is to beat Time by Pendulums.²

2. Four Pendulums, properly managed, will be sufficient to regulate the Time of the seven Moods commonly used in Psalmody. A Crotchet in the Adagio Mood, which seems to be the Theme or Root from whence all the other six are derived, is to be sounded the length of one second of Time or the Sixtieth part of a Minute; consequently a Pendulum, whose length from the point of suspension to the Center of Oscillation, (which in Pendulums made of very small lines, is about the Center of the Bob,) is thirty-nine Inches and two tenths of an Inch, will vibrate it's [sic] true time. The Largo Mood is to be sung quicker than the Adagio, in a proportion of 4 to 3; therefore a Crotchet in this Mood is to be sounded in the time of an Oscillation of a Pendulum, which is twenty-two Inches and one twentieth in length. As the Allegro Mood is as quick again as the Adagio, the Pendulum answering to Crotchets in that Mood will serve for Minims in this. In the fourth Mood of Common Time, marked thus ($\frac{2}{4}$) a Crotchet is sung in the Time of a Crotchet in the Allegro, which is as quick again as the Adagio; therefore the length of a Pendulum to vibrate Crotchets in this Mood, must be nine inches and eight tenths. The first two of the abovementioned Pendulums, may be applied to the two first Moods of Tripla Time. The Pendulum which Oscillates the Time of Crotchets in the Adagio Mood, will Oscillate Minims in the first Mood of Tripla Time; marked thus ($\frac{3}{2}$). And the Pendulum which serves for Crotchets in the Largo Mood will serve for Crotchets likewise in the second Mood of Tripla Time; marked thus ($\frac{3}{4}$). But as the Third sort of Tripla Time, marked thus ($\frac{3}{8}$) contains but three Quavers in a Bar of equal length of three Quavers in the second sort of Tripla Time, the Movement will be so quick that it will be best to have a Pendulum which will vibrate whole Bars: For which purpose the Pendulum must be in length about fifty inches and two tenths.

Philo-Musico.

CAMBRIDGE, SEPT. 26th, 1770.

Notwithstanding the exactness of these Rules for keeping Time, yet Authors are sometimes arbitrary in quickening or slackening the Time, by inserting Musical Phrases over particular Strains, such as Adagio, Slow, Grave, &c. Either of these signify that Strain to be performed somewhat slower than the Mood it is set to: So likewise when you see Allegro, Vivace, Presto, &c. over any particular Strain, it implies that it must be

Of the Grace of Transition.

THIS Grace, called the Grace of Transition, if rightly performed, is one of the greatest Ornaments to Music that can be used; and in my Opinion, the turning of Thirds up and down, is one of the nicest Points, and if well done, beautifies the Musick exceedingly, whether Vocal or Instrumental.

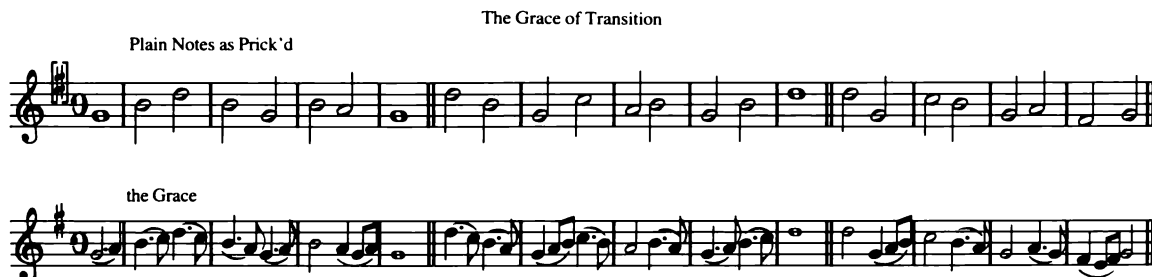


Fig. 11

N.B. When you see three Notes of any Kind with a Figure of 3, they are to be sung in the Time of one Beat; that is, if the Time be $\frac{3}{2}$, they are to be sounded the Length of a Minim; but if the Time be $\frac{3}{4}$, they are to be sung in the Time of a Crotchet, &c.

Note also—That when you meet with two Notes standing one over the other, they are called choosing Notes, and signify that you may sing which you please, or both if you have Voices enough, and remember that they add not to the Time, but to the Variety.

CHAP. VII.

Of the several Keys in Musick, and how to Transpose any Tune out of either of the two natural Keys, by Flats, or Sharps into any other Key.

THERE are but two natural primitive Keys in Musick, viz. C, the sharp and cheerful Key, and A, the flat and melancholly [sic] Key. No Tune can be formed rightly and truly, but in

performed something quicker than the Mood that is fixed to it; but when nothing of this Nature occurs; then observe strictly the Rules beforementioned. Before I leave this Subject it may not be amiss to say something with respect to Motion in beating Time, and you may take this as infallable [sic] that your Hand or Foot must always be falling in the first Part or Note in a Bar, and rising in the last Part, both in Common Time and Treble Time. In Treble Time there is a Threefold Motion required to beat a Bar, viz. After this Manner, 1st, in letting your Hand fall, observe that you strike first the Ends of your Fingers, 2d, then the Heel of your Hand, and 3dly, raise your Hand up which finishes the Bar; be sure, that you divide these Motions into three equal Lengths of Time, not allowing more time to one than another. In that Mood of Time called three to two, this Motion beats Minims, and in three from four it beats Crotchets, and in three from eight it beats Quavers, N.B. One Motion serves for all these three Treble Time Moods only one quicker than the other, in proportion to the Rule laid down by Pendulums.

An Example of the Several flat Keys by sharps

D made ♭ flat key mi in E E made ♭ flat key mi in F F made ♭ flat key mi in G G made ♭ flat key mi in A

A made ♭ flat key mi in B B made ♭ flat key mi in C C made ♭ flat key mi in D D made ♭ flat key mi in E E made ♭ flat key mi in F

An Example of the Several sharp Keys by sharps

D ♯ sharp key mi in C E ♯ sharp key mi in D F ♯ sharp key mi in E G ♯ sharp key mi in F

A ♯ sharp key mi in G B ♯ sharp key mi in A C ♯ sharp key mi in B D ♯ sharp key mi in C E ♯ sharp key mi in D

An Example of the several Artificial sharp keys by flats

D^c sharp key mi in C E^c sharp key mi in D F^c # key mi in E G^c # key mi in F A^c # key mi in G

B made ^c # key mi in A C made ^c # key mi in B D made ^c # key mi in C E made ^c flat key mi in F

Plate IV

Thus I have given an Example of the several Keys, both natural and artificial, into which B. Mi is transpos'd; and I would have it be remembered that it is not Flats that make flat Keys, nor Sharps that make sharp Keys. But it is B. Mi which is always next to the Key Note, either above or below; if below, then it is a sharp Key, and if above, then it is a flat Key.

Observe, That the last Note in the Bass is the Key Note, and contains the Air of the whole Tune: For a Tune depends as much on its proper Key, as a Sermon does on its Text. Thus much for Keys.

CHAP. VIII.

Of the Doctrine of Concords and Discords, both Perfect and Imperfect.

THERE are but four Concords, in Music, viz. the Unison, Third, Fifth and Sixth, their Eighths or Octaves are also meant. The Unison is call'd a perfect Chord, the Fifth is also call'd a Perfect Chord, the Third and Sixth are call'd Imperfect, their Sounds being not so full and Sweet as the Perfect.

The Discords are a Second, Fourth and Seventh, and their Octaves. Here take an Example of Concords and Discords with their Octaves under them.

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

Fig. 13

N.B. If a Voice or Instrument, could reach to Ten Thousand Octaves,³ they all counted as one in Nature.

CHAP. IX. Thoughts on MUSIC

IN Order to make good Music, there is great Judgment required in dividing the Parts properly, so that one shall not over-power the other. In most Singing Companies I ever heard, the greatest Failure was in the Bass, for let the Three upper Parts be Sung by the Best Voices upon Earth, and after the Best Manner, yet without a sufficient Quantity of Bass, they are no better than a Scream, because the Bass is the Foundation, and if it be well laid, you may build upon it at Pleasure. Therefore in order to have good Music, there must be Three Bass to one of the upper Parts. So that for Instance, suppose a Company of Forty People, Twenty of them should sing the Bass, the other Twenty should be divided according to the Discretion of the Company into the upper Parts, six or seven of the deepest Voices should sing the Ground Bass, which I have set to most of the Tunes in the following Work, and have taken Care to set it chiefly in the compass of the Human Voice, which if well sung together with the upper Parts, is most Majestic, and so exceeding Grand as to cause the Floor to tremble,⁴ as I myself have often experienced. Great Care should also be taken to Pitch a Tune on or near the Letter it is set, though sometimes it will bear to be set a little above and sometimes a little below the Key, according to the Discretion of the Performer;

3. Perhaps there may appear (in the Eyes of some) a direct contradiction between this Clause and the 9th Page in the Essay on Sound, where a material Difference is Philosophically prov'd between a Unison and an Octave; but although the Vibrations are as different as that of 2 to 1, yet there is so great a similarity that vulgarly (not strictly) speaking, they are called the same. But however, this is a very nice Point, and must be left for more Mature Heads to comment upon; and I would not advise any who have not had ten or twelve Years Experience in the Science, to perplex themselves about the Definition of it, for I am positive that before they can have a thorough Understanding of this Matter, they must be very well vers'd in the Theory as well as the Practice.

4. All Notes that descend below G Gamut in the Bass, occasion an agreeable Tremor. But in my Opinion double D, viz. (an Octave below the Middle Line of the Bass) is the most commanding and Majestick of any Sound in Nature. N.B. Blowing a Note carries it an Octave below itself, so as to make D blow'd as low as double D not blow'd &c.

but I would recommend a Pitch Pipe, which will give the Sound even to the nicety of a half a Tone.

Much caution should be used in singing a Solo, in my Opinion Two or Three at most are enough to sing it well, it should be sung as Soft as an Eccho [sic], in order to keep the Hearers in an agreeable Suspense till all the Parts join together in a full Chorus, as smart and strong as possible. Let all Parts close in a proper Key, and a full Organ, which will yield great delight⁵ both to the Performers and Hearers.

Thus gentle reader you have my Sentiments upon the Matter.

No Doubt they're Faulty, pray excuse 'em. }

If you like 'em, prithee use 'em, }

Criticks, be Tender, don't abuse 'em. }

Your's,

W. B.

On MUSICK.

HAIL sacred Music, which of all the Sweets
From Heaven deriv'd for Man to taste, art chief.
In all the various Frames of Man, 'tis thine
To move the Various Passions of the Soul.
When Pain usurps the Empire of the Breast,
Thy soothing Balsam can assuage the Sting,
And pour the Balm of Pleasure on the Wound.
When Grief and Cares hang heavy o'er the Mind,
And gloomy Melancholy clogs the Thought,
Thy enliv'ning Beams can dissipate the Cloud,
And warm the Soul with rapturous Delight.
When Passion rages over all the Man,
'Tis thine to calm the Tempest of the Mind,
And soften all the Hero into Love.
Again 'tis thine to call the Lover forth,
From the soft Scenes of Pleasure and Amour,

To brave the Dangers of the bloody War.
The Savage owns thy almost magic Power,
To Tame the Native Wildness of his Breast,
And melt the icy Fibres of his Heart.
Again the Lion raging for his Prey,
When Musick meets him on his rapid Course,
Struck into Pause, let's [sic] drop his Fury there,
In fond Attention to the pleasing Charm.
Such is the Nature of the vital Clay,
Such the Formation of its curious Parts,
That all the nicer Passions of the Man,
And every coarser Instinct of the Brute,
Are sweetly subject to the Powers of Sound.

Cambridge, Sept. 30, 1770.

Philo-Musico.

5.

Such is thy Force, O Harmony Divine!
Such the Effect thou hast upon the Ear!
That all are forc'd to listen to thy Charms,
In pleasing Extacy and fond Amaze.

To all Musical Practitioners.

PERHAPS it may be expected by some, that I should say something concerning Rules for Composition; to these I answer that *Nature is the best Dictator*, for all the hard dry studied Rules that ever was prescribed, will not enable any Person to form an Air any more than the bare Knowledge of the four and twenty Letters, and strict Grammatical Rules will qualify a Scholar for composing a Piece of Poetry, or properly adjusting a Tragedy, without a Genius. It must be Nature, Nature must lay the Foundation, Nature must inspire the Thought. But perhaps some may think I mean and intend to throw Art intirely [sic] out of the Question, I answer by no Means, for the more Art is display'd, the more Nature is decorated. And in some sorts of Composition, there is dry Study requir'd, and Art very requisite. For instance, in a *Fuge*, where the Parts come in after each other, with the same Notes; but even there, Art is subservient to Genius, for Fancy goes first, and strikes out the Work roughly, and Art comes after, and polishes it over. But to return to my Text; I have read several Author's [sic] Rules on Composition, and find the strictest of them make some Exceptions, as thus, they say that two Eights or two Fifths may not be taken together rising or falling, unless one be Major and the other Minor; but rather than spoil the Air, they will allow that Breach to be made, and this allowance gives great Latitude to young Composers, for they may always make that Plea, and say, if I am not allow'd to transgress the Rules of Composition, I shall certainly spoil the Air, and Cross the Strain, that fancy dictated: And indeed this is without dispute, a very just Plea, for I am sure I have often and sensibly felt the disagreeable and slavish Effects of such a restraint as is here pointed out, and so I believe has every Composer of Poetry, as well as Musick, for I presume there are as strict Rules for Poetry, as for Musick. But as I have often heard of a Poetical Licence, I don't see why with the same Priority there may not be a Musical Licence, for Poetry and Music are in close Connection, and nearly allied, besides they are often assistants to each other; and like true friends often hide each others [sic] failings: For I have known a Piece of Poetry that had neither "*Rhime nor Reason*"⁶ in it, pass for tolerable good Sense, because it happened to be set to an excellent Piece of Musick, and so get respect rather for its good fortune in falling into such respectable Company than for any Merit in itself; so likewise I have known and heard a very indifferent Tune often sung, and much caress'd, only because it was set to a fine Piece of Poetry, without which recommendation, perhaps it would not be sung twice over by one Person, and would be deem'd to be dearly bo't only at the expence [sic] of Breath requisite to perform it—for my own Part, as I don't think myself confin'd to any Rules for Composition laid down by any that went before me, neither should I think (were I to pretend to lay down Rules) that any who came after me were any ways obligated to adhere to them,

6. A simple Fellow bro't a Piece of Prose to Sir *Thomas Moore* for his Inspection; Sir *Thomas* told him to put it into Rhime, accordingly he did; upon which Sir *Thomas* said to him, now it is *Rhime*; but before it was neither *Rhime nor Reason*.

any further than they should think proper: So in fact, I think it is best for every *Composer* to be his own *Carver*. Therefore, upon this Consideration, for me to dictate, or pretend to prescribe Rules of this Nature for others, would not only be very unnecessary, but also a great Piece of Vanity.

CHAP. X.

Containing an Explanation of the most Useful Terms that are us'd in Musick; particularly of those that are in this Book, set down in Alphabetical Order.

- A***DAGIO*—very slow or the slowest Movement of Time.
- Allegro*—a very quick Movement, being as quick again as *Adagio*.
- Affetuoso*—very Tender and Affectionate.
- Allelujah*—PRAISE THE LORD.
- Altus*—The Counter.
- Breve*—a Note containing two Semibreves.
- Bass*—The lowest foundational Part & generally confin'd to the F Cliff.
- Binary*—up, and down, both equal.
- Cliff*—the Key to open a Piece of Musick.
- Cadence*—All Parts making a Close.
- Canon*—A perpetual Fuge.
- Chant*—to sing, also the Church Tune.
- Chorus*—all Parts moving together.
- Close*—all Parts ending in Harmony.
- Counter-Tenor*—between Treble and Tenor may be set in the C or G Cliff.
- Da-Capo*—End with the first Strain.
- Demi*—The Half.
- Diapason*—a perfect Eighth.
- Disdiapason*—a Fifteenth.
- Divoto*—in a devout Manner.
- Dux*—the leading Fuge or Part.
- Doubles*—all Notes 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 A, double G; and all below double G, are called double double; as double double F, &c.
- Eccho*—soft like an Eccho.
- Encore*—over again more yet, the same as Repeat.
- Forte*—Loud, Strong.
- F, faut*—in the Bass one whole Tone below G solreut in the Tenor
- Fortissimo*—very loud.
- Fin*—The last or finishing Note.
- Fuge or Fuging*—Notes flying after of the same. N.B. Fuging is accounted the most ingenious and generally the most grateful both to Performers and Auditors, of any Part in Composition.
- Granda*—very grand or the greatest.
- Gratioso*—graceful and agreeable.
- Guida*—the leading Voice or Instrument.
- Gravasonus*—very grave and solid.
- Harmonick Sounds*—Sounds agreeable.
- Hemi*—The Half.
- Hallelujah*—Praise ye the Lord.
- In harmonical*—sounds disagreeable.
- Ledger Lines*, viz.—Lines that run above or below the five Lines.
- Lamantatone*—Lamenting and Grave.
- Large*—a Note containing two Longs.
- Long*—a Note containing two Breves.
- Languissant*—in a languishing Manner.
- Largo*—a Middle Movement of Time, being half way between *Adagio* and *Allegro*.
- Musico-Theorico*—a Composer, a Master or Teacher of Musick.
- Medius*—The Counter Part or Treble, sung an Octave below itself with a Tenor Voice.
- Major*—The Greater.
- Maestuso*—With Majesty and Grandeur.
- Minor*—The Lesser.
- Moderatio*—Of a moderate strength.
- Nota-Bene*—Mark well.
- Octave*—A perfect Eighth of 12 Semitones.

Oscillation—A vibrating or swinging.
Organo—The Organ Part.
Organ—The grandest of all Wind Instruments.
Piano—soft and sweet like an Eccho.
Presto—Quick.
Pieno—Full, or altogether.
Philo-Musico—A lover of Musick.
Quarta—Four Parts in Score.
Recte & Rectro—Forwards & Backwards.
Replica—Let it be repeated.
Semi—the Half.
Score—All Parts standing Bar against Bar, according to the strictest Rules. N.B. Musick out of score, said to be like Tune without Time.
Semitonick—The Octave divided into 12 Sounds.
Solo or Solus—Either Part alone.
Syncopation—Sounds driven thro' the Bars.
Treble—The 3d Octave above the Bass, adapted to Feminine Voices in either Sex, cannot with Propriety be set in any other but the G Cliff. Observe that G solreut in the Treble is an Octave above G solreut in the Tenor Mathematically prov'd in [Figure 6].
Tacet—Silence.
Tenderment—In a tender Manner.
Transposition—Removing from one Key to another.

Tre or Trio—Three Parts.
Tritone—A greater 3d of 4 Semitones.
Tripla—Time moving or measured by Threes.
Tenor—The second Octave above the Bass, also the leading or Church Part, and may be set in the C or G Cliff, if in the latter it must be sung an Eighth below the Treble, see [Figure 6].
Tutt or Tute—All Voices together.
Unison—One and the same Sound.
Vivace—Gay, quick and lively.
Veloce—Very quick.
Vivacissimo—With Life and Spirit.
Vibration—Shaking or Trembling.
Vigorouso—With Life and Vigour.
Voce-Solo—A Solo to be performed by a single Voice.

N.B. These are the most general Terms us'd in Musick, therefore most beneficial for Learners.

P.S. Musick Pens for drawing the 5 lines at once, made & sold by *Josiah Flagg*, at his Shop in Fish-Street, at the North-End of *Boston*.

(Price 50s. Old Tenor.)

ADVERTISEMENT.

To the generous Subscribers for this Book.

THE Author having to his great Loss deferred the Publication of these Sheets for Eighteen Months, to have them put upon American Paper, hopes the Delay will be pardoned; and the good Ladies, Heads of the Families, into whose Hands they may fall, will zealously endeavour to furnish the Paper Mills with all the Fragments of Linnen [sic] they can possibly afford: Paper being the Vehicle of Literature, and Literature the Spring and Security of human Happiness.

The Reader is desired to excuse my inserting the following Explanatory Piece so much out of Place, but the Reason is because it intirely [sic] slipt my Memory till the Introduction was Printed—it being very essential to be understood, I could not (in Justice to the Learner) omit it.

You will often meet with the Figures 1, 2. The Figure 1 standing over one Bar, and 2 over the next Bar, with a Repeat⁷ standing between them; it signifies that [the] Strain from the Figure 1, [is] to be repeated; that is, you must look back from Figure 1, till you find a Repeat, and observe that in going over that Strain the second Time, you omit the Bar under Figure 1, and perform the Bar under Figure 2.—And you will find upon Examination, that it is so contriv'd, to make out full Bars, as for Example—suppose the Time be $\frac{3}{2}$, and the Bar under Figure 1 contains but a Semibreve, then by borrowing a Minim out of the first Bar that is repeated, you fill the Bar under Figure 1; and you must take it for granted that the Bar under Figure 2, is, or ought to be full, without borrowing; so that by omitting the Bar under Figure 1, in repeating, you have all Bars full.—For an Example of this Nature, I would refer you to Pumpily Tune. And oftentimes in plain Psalmody, where the Time is $\frac{3}{2}$, you will find but one Minim in the first Bar, and a Semibreve in the last Bar: And in this Case, they both make one Bar; so that by borrowing of each other, they may both be full, that is, if I beat two Beats down on the Semibreve, then in Singing the Tune the Second Time, I sing the Minim with my Hand up, it compleats the Bar; and when you have sung the Tune as often as you propose, you must leave off with the Two Beats down, without raising your Hand, because unless you begin the Tune again, the Bar is Imperfect.

N.B. This Example holds good in $\frac{3}{4}$ and $\frac{3}{8}$.

An HYMN compos'd by the Rev. Mr. WHITEFIELD, [*recte* Charles Wesley (see Julian, p. 32)] with design to be sung at his own Funeral, And here inserted at the Request of a Number of his Friends.

Adapted to *Marshfield* Tune, p. 276, *Brookfield* ditto, p. 64, or *Westfield* ditto, p. 254.

I.

AH! lovely Appearance of Death!
No Sight upon Earth is so fair;
Not all the gay Pageants that breathe,
Can with a dead Body compare.

II.

With solemn delight I survey,
The Corpse when the Spirit is fled;
In love with the beautiful Clay,
And longing to lie in it's [sic] Stead.

7. If the Repeat happens to be omitted the Figures are as Significant and Expressive as if it was inserted. [The material on this and the following page was printed on pages inserted at the end of the tunebook. It should also be noted that the verses attributed to George Whitefield by Billings cannot be sung to the tunes suggested without causing serious accentual distortions. There are no tunes in *NEPS* which fit this verse pattern.]

III.

How blest is our Brother, bereft
Of all that could burthen his Mind!
How easy the Soul that hath left
This wearisome Body behind!

IV.

Of Evil incapable thou,
Whose Relicts with Envy I see;
No longer in Misery now,
No longer a Sinner like me.

V.

This Earth is affected no more
With Sickness or shaken with Pain;
The War in the Members is o'er,
And never shall vex him again.

VI.

No Anger hence forward, or Shame,
Shall redden this innocent Clay.
Extinct is the Animal Flame,
And Passion is vanish'd away.

VII.

This languishing Head is at rest,
Its thinking and aching are o'er;
This quiet immoveable Breast
Is heav'd by Affliction no more.

VIII.

This Heart no longer the Seat
Of Trouble and torturing Pain,
It ceases to flutter and beat,
It never shall flutter again.

IX.

The Lids he so seldom could close,
By Sorrows forbidden to sleep,
Seal'd up in eternal Repose,
Have strangely forgotten to weep.

X.

The Fountains can yield no Supplies,
These Hollows from Water are free,
The Tears are all wip'd from these Eyes,
And evil they never shall see.

XI.

To mourn and to suffer is mine,
While bound in a Prison I breathe,
And still for Deliverance pine.
And press to the Issues of Death.

XII.

What now with my Tears I bedew,
O! Might I this Moment become!
My Spirit created anew,
My Flesh be consign'd to the Tomb.

The New-England Psalm-Singer
Music

Wake ev-ry Breath, & ev-ry String, To ble's the great Redeem-er King His Name thro' ev-ry Chord.

And JE - SUS found 'oh ev - ry Chord.

Wake ev-ry Breath, & ev-ry String, To ble's the great Redeem-er King His Name thro' ev-ry Chord.

Wake ev-ry Breath, & ev-ry String, To ble's the great Redeem-er King His Name thro' ev-ry Chord.



(P. Keever sculp)

A Canon of 6 in One with alground, the Words by the Rev. Dr. Byles; Set to Music by the Billings.

Let for Gra-ti-tude, and Love, Thro' all the Notes of Music, Clime ador'd. Let for Gra-ti-tude, and Love, Thro' all the Notes of Music, Clime ador'd.

Continually sung by 6 or 8 deep Voices with the 6 other parts

A Canon of 6 in One with a Ground

Wake Ev'ry Breath

[♩ = M.M. 60]

1 Wake ev- 'ry Breath, and ev- 'ry String,

2 To bless the great Re- deem- er King,

3 His Name thro' ev- 'ry Clime a- dor'd.

4 Let Joy and Gra- ti- tude, and Love,

5 Thro' all the Notes of Mu- sic rove;

6 And JE- SUS sound on ev- 'ry Chord.

[Ground Bass]
To bless the great Re- deem- er King,

[Billings's note on performance:] N.B. The Ground Bass to be continually sung by 3 or 4 deep voices with the 6 other parts

America

[♩=M.M.60]

P.M.[8.8.8.8.8.]

5

1. To Thee the tune-ful An- them soars, To Thee, our

1. To Thee the tune-ful An- them soars, To Thee, our

8 1. To Thee the tune-ful An- them soars, To Thee, our

1. To Thee the tune-ful An- them soars, To Thee, our

10

Fa-ther's God, and our's; This Wil- der-ness we

Fa-ther's God, and our's; This Wil- der-ness we

8 Fa-ther's God, and our's; This Wil- der-ness we

Fa-ther's God, and our's; This Wil- der-ness we

15

chose our Seat: To Rights se- cur'd by E- qual

chose our Seat: To Rights se- cur'd by E- qual

8 chose our Seat: To Rights se- cur'd by E- qual

chose our Seat: To Rights se- cur'd by E- qual

20

Laws, From Per-se-cu-tion's I-ron Claws, We

Laws, From Per-se-cu-tion's I-ron Claws, We

8 Laws, From Per-se-cu-tion's I-ron Claws, We

Laws, From Per-se-cu-tion's I-ron Claws, We

here have sought our calm Re-treat.

here have sought our calm Re-treat.

8 here have sought our calm Re-treat.

here have sought our calm Re-treat.

2. See! how the Flocks of Jesus rise!
 See! how the Face of Paradise
 Blooms thro' the Thickets of the Wild!
 Here Liberty erects her Throne;
 Here Plenty pours her Treasures down;
 Peace smiles, as Heav'nly Cherubs mild.

3. Lord, guard thy Favours; Lord, extend
 Where farther Western Suns descend;
 Nor Southern Seas the Blessings bound;
 'Till Freedom lift her chearful Head,
 'Till pure Religion onward spread,
 And beaming, wrap the Globe around.

Brookline

[♩ = M.M. 60] C.M.

1. The Heav'ns declare thy Glory, Lord, Which

1. The Heav'ns declare thy Glory, Lord, Which

8 1. The Heav'ns declare thy Glory, Lord, Which

1. The Heav'ns declare thy Glory, Lord, Which

5 that alone can fill; The Firmament and

that alone can fill; The Firmament and

8 that alone can fill; The Firmament and

that alone can fill; The Firmament and

10 Stars express Their great Creator's Skill.

Stars express Their great Creator's Skill.

8 Stars express Their great Creator's Skill.

Stars express Their great Creator's Skill.

2. The Dawn of each returning Day,
Fresh Beams of Knowledge brings;
And from the dark Returns of Night
Divine Instruction springs.
3. Their pow'rful Language to no Realm
Or Region is confin'd:
'Tis Nature's Voice, and understood
Alike by all Mankind.
4. Their Doctrine does its sacred Sense
Through Earth's Extent display;
Whose bright Contents the circling Sun
Does round the World convey.
5. No Bridegroom for his Nuptials dress'd
Has such a chearful Face:
No Giant does like him rejoice,
To run his glorious Race.
6. From East to West, from West to East,
His restless Course he goes;
And, through his Progress, chearful Light,
And vital Warmth bestows.

Part II

7. God's perfect Law converts the Soul,
Reclaims from false Desires;
With sacred Wisdom his sure Word
The Ignorant inspires.
8. The Statutes of the Lord are just,
And bring sincere Delight;
His pure Commands in search of Truth
Assist the feeblest Sight.
9. His perfect Worship here is fix'd,
On sure Foundations laid:
His equal Laws are in the Scales
Of Truth and Justice weigh'd:
10. Of more Esteem than golden Mines,
Or Gold refin'd with Skill;
More sweet than Honey, or the Drops
That from the Comb distil.
11. My trusty Counsellors they are,
And friendly Warnings give:
Divine Rewards attend on those,
Who by thy Precepts live.
12. But what frail Man observes how oft
He does from Virtue fall!
O! cleanse me from my secret Faults,
Thou God that know'st them all.
13. Let no presumptuous Sin, O Lord,
Dominion have o'er me;
That, by thy Grace preserv'd, I may
The great Transgression flee.
14. So shall my Pray'r and Praises be,
With thy Acceptance blest;
And I secure, on thy Defence,
My Strength and Saviour rest.

Nantucket

[♩ = M.M.60]

S.M.

1. How beau-teous are their Feet Who stand on

1. How beau-teous are their Feet Who stand on

8 1. How beau-teous are their Feet Who stand on

1. How beau-teous are their Feet Who stand on

5 Si-on's Hill, Who bring Sal-va-tion

Si-on's Hill, Who bring Sal-va-tion

8 Si-on's Hill, Who bring Sal-va-tion

Si-on's Hill, Who bring Sal-va-tion

10 on their Tongues, And Words of Peace re-veal!

on their Tongues, And Words of Peace re-veal!

8 on their Tongues, And Words of Peace re-veal!

on their Tongues, And Words of Peace re-veal!

2. How charming is their Voice!
How sweet the Tidings are!
"Sion behold thy Saviour King,
He reigns and triumphs here.['']

4. How blessed are our Eyes,
That see his heav'nly Light;
Prophets and Kings desir'd it long,
But dy'd without the Sight!

3. How happy are our Ears,
That hear this joyful Sound,
Which Kings and Prophets waited for,
And sought but never found!

5. The Watchmen join their Voice,
And tuneful Notes employ;
Jerusalem breaks forth with Songs,
And Desarts learn the Joy.

6. The Lord makes bare his Arm
Thro' all the Earth abroad;
Let ev'ry Nation now behold
Their Saviour and their God.

2

Brookline. — Pf. 10. CM.

Nantucket. Hymn. 5 SM.

NB I. have put CM. for common metre. LM. for long metre SM. for short metre
PM. for Particular metre.

A 2

Hampshire

[♩ = M.M. 60]

L.M.

[1. In thine own Ways, O God of Love, We

[1. In thine own Ways, O God of Love, We

8 [1. In thine own Ways, O God of Love, We

[1. In thine own Ways, O God of Love, We

This system contains the first five measures of the hymn. It features four staves: soprano, alto, tenor, and bass. The lyrics are: "[1. In thine own Ways, O God of Love, We". A box containing the number "5" is positioned above the fifth measure.

wait the Vis-its of thy Grace; Our Soul's De-sire is

wait the Vis-its of thy Grace; Our Soul's De-sire is

8 wait the Vis-its of thy Grace; Our Soul's De-sire is

wait the Vis-its of thy Grace; Our Soul's De-sire is

This system contains measures 6 through 10. The lyrics are: "wait the Vis-its of thy Grace; Our Soul's De-sire is". A box containing the number "10" is positioned above the tenth measure.

to thy Name, And the Re-mem-brance of thy Face.]

to thy Name, And the Re-mem-brance of thy Face.]

8 to thy Name, And the Re-mem-brance of thy Face.]

to thy Name, And the Re-mem-brance of thy Face.]

This system contains measures 11 through 15. The lyrics are: "to thy Name, And the Re-mem-brance of thy Face.]. A box containing the number "15" is positioned above the fifteenth measure.

2. My Thoughts are searching, Lord, for Thee,
 Amongst the Shades of lonesome Night:
 My earnest Pray'rs ascend the Skies
 Before the Dawn restores the Light.
3. Look how rebellious Men deride
 The tender Patience of my God;
 But they shall see thy lifted Hand,
 And feel the Scourges of thy Rod.
4. Hark! the Eternal rends the Sky,
 A mighty Voice before Him goes,
 A Voice of Musick to his Friends,
 But threatning Thunder to his Foes.
5. Come, Children, to your Father's Arms,
 Hide in the Chambers of my Grace,
 Till the fierce Storms be overblown,
 And my revenging Fury cease.



New Town

[♩ = M.M. 80] L.M.

5

[1. Ye Prin-ces that in Might ex-cell, Your

[1. Ye Prin-ces that in Might ex-cell, Your

8 [1. Ye Prin-ces that in Might ex-cell, Your

[1. Ye Prin-ces that in Might ex-cell, Your

10

grate-ful Sac-ri-fice pre- pare; God's glo-ri-ous Ac-tions

grate-ful Sac-ri-fice pre- pare; God's glo-ri-ous Ac-tions

8 grate-ful Sac-ri-fice pre- pare; God's glo-ri-ous Ac-tions

grate-ful Sac-ri-fice pre- pare; God's glo-ri-ous Ac-tions

15

loud-ly tell, His won-d'rous Power to all de-clare.]

loud-ly tell, His won-d'rous Power to all de-clare.]

8 loud-ly tell, His won-d'rous Power to all de-clare.]

loud-ly tell, His won-d'rous Power to all de-clare.]

2. To his great Name fresh Altars raise;
Devoutly due Respect afford;
Him in his holy Temple praise,
Where He's with solemn State ador'd.
3. 'Tis He that with amazing Noise
The wat'ry Clouds in sunder breaks:
The Ocean trembles at his Voice,
When He from Heav'n in Thunder speaks.
4. How full of Pow'r his Voice appears!
With what majestick Terror crown'd!
Which from the Roots tall Cedars tears,
And strews their scatter'd Branches round.
5. They, and the Hills on which they grow,
Are sometimes hurried far away;
And leap like Hinds that bounding go,
Or Unicorns in youthful Play.
6. When God in Thunder loudly speaks,
And scatter'd Flames of Lightning sends,
The Forest nods, the Desart quakes,
And stubborn Kadesh lowly bends.
7. He makes the Hinds to cast their young
And lays the Beasts dark Coverts bare;
While those that to his Courts belong,
Securely sing his Praises there.
8. God rules the angry floods on high;
His boundless Sway shall never cease:
His People He'll with Strength supply,
And bless his own with constant Peace.

4

Malden. Pf. 106 LM.

Handwritten musical score for 'Malden. Pf. 106 LM.' consisting of four staves. The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef. The third staff is in treble clef with a key signature change to one sharp (F#). The fourth staff is in bass clef. The music features a variety of note values including eighth and sixteenth notes, and rests.

Unior. Pf. 25 SM.

Handwritten musical score for 'Unior. Pf. 25 SM.' consisting of four staves. The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef. The third staff is in treble clef with a key signature change to one sharp (F#). The fourth staff is in bass clef. The music features a variety of note values including eighth and sixteenth notes, and rests.

Malden

[♩ = M.M. 60]

L.M.

1. O Ren- der Thanks to God a- bove, The Foun- tain

1. O Ren- der Thanks to God a- bove, The Foun- tain

8 1. O Ren- der Thanks to God a- bove, The Foun- tain

1. O Ren- der Thanks to God a- bove, The Foun- tain

of e- ter- nal Love; Whose Mer- cy firm through

of e- ter- nal Love; Whose Mer- cy firm through

8 of e- ter- nal Love; Whose Mer- cy firm through

of e- ter- nal Love; Whose Mer- cy firm through

A- ges past Has stood, and shall for ev- er last.

A- ges past Has stood, and shall for ev- er last.

8 A- ges past Has stood, and shall for ev- er last.

A- ges past Has stood, and shall for ev- er last.

- Part II
2. Who can his mighty Deeds express,
Not only vast, but numberless?
What mortal Eloquence can raise,
His Tribute of immortal Praise?
 3. Happy are they, and only they,
Who from thy Judgments never stray:
Who know what's right; nor only so,
But always practise what they know.
 4. Extend to me that Favour Lord,
Thou to thy chosen dost afford:
When thou return'st to set them free,
Let thy Salvation visit me.
 5. O may I worthy prove to see
Thy Saints in full Prosperity;
That I the joyful Choir may join,
And count thy People's Triumph mine.
 6. But ah! can we expect such Grace,
Of Parents vile, the viler Race;
Who their Misdeeds have acted o'er
And with new Crimes increas'd the Score?
 7. Ingrateful! they no longer thought
On all his Works in Egypt wrought;
The Red Sea they no sooner view'd,
But they their base Distrust renew'd.
 8. Yet He, to vindicate his Name,
Once more to their Deliv'rance came,
To make his sov'reign Pow'r be known,
That He is God, and He alone.
 9. To right and left, at his Command,
The parting Deep disclos'd her Sand;
Where firm and dry the Passage lay,
As though some parch'd and desert Way.
 10. Thus rescu'd from their Foes they were,
Who closely press'd upon their Rear,
Whose Rage pursu'd 'em to those Waves,
That prov'd the rash Pursuers Graves.
 11. The watry Mountains sudden Fall
O'erwhelm'd proud Pharaoh, Host and all.
This Proof did stupid Isr'el move
To own God's Truth, and praise his Love.
 12. But soon these Wonders they forgot,
And for his Counsel waited not;
But lusting in the Wilderness,
Did Him with fresh Temptations press.
 13. Strong Food at their Request He sent,
But made their Sin their Punishment.
Yet still his Saints they did oppose,
The Priest and Prophet whom He chose.
 14. But Earth, the Quarrel to decide,
Her vengeful Jaws extended wide,
Rash Dathan to her Centre drew,
With proud Abiram's factious Crew.
 15. The rest of those who did conspire
To kindle wild Sedition's Fire,
With all their impious Train became
A Prey to Heav'n's devouring Flame.
 16. Near Horeb's Mount a Calf they made,
And to the molten Image pray'd;
Adoring what their Hands did frame
They chang'd their Glory to their Shame.
 17. Their God and Saviour they forgot,
And all his Works in Egypt wrought;
His Signs in Ham's astonish'd Coast,
And where proud Pharaoh's Troops were lost.
 18. Thus urg'd, his vengeful Hand He rear'd,
But Moses in the Breach appear'd;
The Saint did for the Rebels pray,
And turn'd Heav'n's kindled Wrath away.
 19. Yet they his pleasant Land despis'd,
Nor his repeated Promise priz'd,
Nor did th'Almighty's Voice obey;
But when God said, Go up, would stay.
 20. This seal'd their Doom, without Redress
To perish in the Wilderness;
Or else to be by heathen Hands
O'erthrown and scatter'd thro' the Lands.

Part III

21. Yet unreclaim'd this stubborn Race
 Baal Peor's Worship did embrace;
 Became his impious Guests, and fed
 On sacrifices to the Dead.
22. Thus they persisted to provoke
 God's Vengeance to the final Stroke,
 'Tis come:—the deadly Pest is come
 To execute their gen'ral Doom.
23. But Phinehas fir'd with holy Rage,
 (Th'Almighty's Vengeance to assuage)
 Did, by two bold Offenders Fall,
 Th'Atonement make that ransom'd All.
24. As him a heav'nly Zeal had mov'd,
 So Heav'n the zealous Act approv'd;
 To him confirming, and his Race,
 The Priesthood he so well did grace.
25. At Meribah God's Wrath they mov'd,
 Who Moses for their sakes reprov'd;
 Whose patient Soul they did provoke,
 'Till rashly the meek Prophet spoke.
26. Nor when possess'd of Canaan's Land,
 Did they perform their Lord's Command,
 Nor his commission'd Sword employ
 The guilty Nations to destroy.
27. Nor only spar'd the Pagan Crew,
 But mingling learnt their Vices too;
 And Worship to those Idols paid,
 Which them to fatal Snares betray'd.
28. To Devils they did sacrifice
 Their Children with relentless Eyes;
 Approach'd their Altars thro' a Flood
 Of their own Sons and Daughters Blood.
29. No cheaper Victims would appease
 Canaan's remorseless Deities;
 No Blood her Idols reconcile,
 But that which did the Land defile.

Part IV

30. Nor did these savage Cruelties
 The harden'd Reprobates suffice;
 For after their Hearts Lusts they went,
 And daily did new crimes invent.
31. But Sins of such infernal Hue
 God's Wrath against his People drew,
 'Till He, their once indulgent Lord,
 His own Inheritance abhor'd.
32. He them defenceless did expose
 To their insulting heathen Foes;
 And made them on the Triumphs wait,
 Of those, who bore them greatest Hate.
33. Nor thus his Indignation ceas'd;
 Their List of Tyrants He increas'd,
 'Till they, who God's mild Sway declin'd,
 Were made the Vassals of Mankind.
34. Yet, when distress'd, they did repent,
 His Anger did as oft relent:
 But freed, they did his Wrath provoke,
 Renew'd their Sins, and He their Yoke.
35. Nor yet implacable He prov'd,
 Nor heard their wretched Cries unmov'd;
 But did to mind his Promise bring,
 And Mercy's unexhausted Spring.
36. Compassion too He did impart,
 E'en to their Foes obdurate Heart,
 And Pity for their Suff'rings bred
 In those who them to Bondage led.
37. Still save us, Lord, and Isr'el's Bands
 Together bring from heathen Lands;
 So to thy Name our Thanks we'll raise,
 And ever triumph in thy Praise.
38. Let Isr'el's God be ever bless'd,
 His Name eternally confess'd:
 Let all his Saints with full Accord
 Sing loud Amens—Praise ye the Lord.

Union

[♩ = M.M. 60] S.M.

1. To God, in whom I trust, I lift my
Heart and Voice; O let me not be
put to Shame, Nor let my Foes re-joice.

1. To God, in whom I trust, I lift my
Heart and Voice; O let me not be
put to Shame, Nor let my Foes re-joice.

8 1. To God, in whom I trust, I lift my
Heart and Voice; O let me not be
put to Shame, Nor let my Foes re-joice.

8 Heart and Voice; O let me not be
put to Shame, Nor let my Foes re-joice.

8 Heart and Voice; O let me not be
put to Shame, Nor let my Foes re-joice.

8 put to Shame, Nor let my Foes re-joice.

2. Those, who on Thee rely,
Let no Disgrace attend:
Be that the shameful Lot of such
As wilfully offend.
3. To me thy Truth impart,
And lead me in thy Way:
For Thou art He that brings me Help;
On Thee I wait all Day.
4. Thy Mercies, and thy Love,
O Lord, recall to mind;
And graciously continue still
As Thou wert ever, kind.
5. Let all my youthful Crimes
Be blotted out by Thee;
And for thy wond'rous Goodness' sake
In Mercy think on me.
6. His Mercy, and his Truth,
The righteous Lord displays,
In bringing wand'ring Sinners home,
And teaching them his Ways.
7. He those in Justice guides,
Who his Direction seek;
And in his sacred Paths shall lead
The Humble and the Meek.
8. Through all the Ways of God
Both Truth and Mercy shine,
To such as with religious Hearts
To his blest Will incline.
11. His quiet Soul with Peace
Shall be forever blest,
And by his num'rous Race the Land,
Successively possess'd.
12. For God to all his Saints
His secret Will imparts,
And does his gracious Cov'nant write
In their obedient Hearts.
13. To Him I lift my Eyes,
And wait his timely Aid;
Who breaks the strong and treach'rous Snare,
Which for my Feet was laid.
14. O! turn and all my Griefs,
In Mercy, Lord, redress;
For I am compass'd round with Woes,
And plung'd in deep Distress.
15. The Sorrows of my Heart
To mighty Sums increase;
O! from this dark and dismal State
My troubled Soul release!
16. Do thou, with tender Eyes,
My sad Affliction see;
Acquit me, Lord, and from my Guilt
Intirely set me free.
17. Consider, Lord my Foes,
How vast their Numbers grow!
What lawless Force and Rage they use,
What boundless Hate they show!

Part II

9. Since Mercy is the Grace
That most exalts thy Fame;
Forgive my heinous Sin, O Lord,
And so advance thy Name.
10. Whoe'er with humble Fear
To God his Duty pays,
Shall find the Lord a faithful Guide,
In all his righteous Ways.
18. Protect, and set my Soul,
From their fierce Malice free;
Nor let me be asham'd who place
My stedfast Trust in Thee.
19. Let all my righteous Acts
To full Perfection rise;
Because my firm and constant Hope
On Thee alone relies.
20. To Israel's chosen race
Continue ever kind;
And in the midst of all their Wants
Let them thy Succour find.

Pembroke

[♩ = M.M. 60] L.M.

1. Thus saith the high and lofty One, "I
 sit up- on my ho- ly Throne: My Name is God, I
 dwell on high; Dwell in my own E- ter- ni- ty."

1. Thus saith the high and lofty One, "I
 sit up- on my ho- ly Throne: My Name is God, I
 dwell on high; Dwell in my own E- ter- ni- ty."

1. Thus saith the high and lofty One, "I
 sit up- on my ho- ly Throne: My Name is God, I
 dwell on high; Dwell in my own E- ter- ni- ty."

1. Thus saith the high and lofty One, "I
 sit up- on my ho- ly Throne: My Name is God, I
 dwell on high; Dwell in my own E- ter- ni- ty."

2. "But I descend to Worlds below,
On Earth I have a Mansion too;
The humble Spirit and contrite
Is an Abode of my Delight.

3. The humble Soul my Words revive,
I bid the mourning Sinner live;
Heal all the broken Hearts I find,
And ease the Sorrows of the Mind.

4. When I contend against their Sin,
I make them know how vile they've been:
But should my Wrath for ever smoke,
Their Souls would sink beneath my Stroke.['']

5. O may thy pard'ning Grace be nigh,
Lest we should faint, despair and die!
Thus shall our better Thoughts approve
The Methods of thy chast'ning Love.

Pembroke Hymns 17 LM. 5

CONCORD. Pf. CM.

Concord

[♩ = M.M. 60]

C.M.

[1. Lord, hear the Voice of my Complaint; Ac-

[1. Lord, hear the Voice of my Complaint; Ac-

8 [1. Lord, hear the Voice of my Complaint; Ac-

[1. Lord, hear the Voice of my Complaint; Ac-

5
-cept my secret Pray'r; To Thee alone, my

-cept my secret Pray'r; To Thee alone, my

8
-cept my secret Pray'r; To Thee alone, my

-cept my secret Pray'r; To Thee alone, my

10
King, my God, Will I for Help re-pair.]

King, my God, Will I for Help re-pair.]

8
King, my God, Will I for Help re-pair.]

King, my God, Will I for Help re-pair.]

2. Thou in the Morn my Voice shalt hear,
And with the dawning Day,
To thee devoutly I'll look up,
To thee devoutly pray.
3. For thou, the Wrongs that I sustain,
Canst never, Lord, approve;
Who from thy sacred Dwelling-place
All Evil dost remove.
4. Not long shall stubborn Fools remain
Unpunish'd in thy View:
All such as act unrighteous Things,
Thy Vengeance shall pursue.
5. The sland'ring Tongue, O God of Truth,
By thee shall be destroy'd;
Who hat'st alike the Man in Blood,
And in Deceit employ'd.
6. But when thy boundless Grace shall me
To thy lov'd Courts restore
On thee I'll fix my longing Eyes,
And humbly there adore.
7. Conduct me by thy righteous Laws;
For watchful is my Foe:
Therefore, O Lord, make plain the Way,
Wherein I ought to go.
8. Their Mouth vents nothing but Deceit;
Their Heart is set on Wrong;
Their Throat is a devouring Grave;
They flatter with their Tongue.
9. By their own Counsels let them fall,
Oppress'd with Loads of Sin;
For they against thy righteous Laws
Have harden'd Rebels been.
10. But let all those who trust in thee,
With Shouts their Joy proclaim;
Let them rejoice, whom thou preserv'st,
And all that love thy Name.
11. To righteous Men the righteous Lord,
His Blessing will extend;
And with his Favour all his Saints,
As with a Shield, defend.

New Boston

[♩ = M.M.60]

[H.M.]

5

1. Ye bound- less Realms of Joy, Ex- alt your Mak- er's Fame: His

1. Ye bound- less Realms of Joy, Ex- alt your Mak- er's Fame: His

8 1. Ye bound- less Realms of Joy, Ex- alt your Mak- er's Fame: His

1. Ye bound- less Realms of Joy, Ex- alt your Mak- er's Fame: His

10

Praise your Song em- ploy A- bove the star- ry Frame: Your Voi- ces

Praise your Song em- ploy A- bove the star- ry Frame: Your Voi- ces

8 Praise your Song em- ploy A- bove the star- ry Frame: Your Voi- ces

Praise your Song em- ploy A- bove the star- ry Frame: Your Voi- ces

15 20

raise, Ye Cher- u- bim And Ser- a- phim, To sing his Praise.

raise, Ye Cher- u- bim And Ser- a- phim, To sing his Praise.

8 raise, Ye Cher- u- bim And Ser- a- phim, To sing his Praise.

raise, Ye Cher- u- bim And Ser- a- phim, To sing his Praise.

2. Thou Moon that rul'st the Night,
 And Sun that guid'st the Day,
 Ye glitt'ring Stars of Light,
 To Him your Homage pay:
 His Praise declare,
 Ye Heav'ns above,
 And Clouds that move
 In liquid Air.
3. Let them adore the Lord,
 And praise his holy Name,
 By whose almighty Word
 They all from Nothing came:
 And all shall last,
 From Changes free:
 His firm Decree
 Stands ever fast.
4. Let Earth her Tribute pay;
 Praise Him ye dreadful Whales,
 And Fish that through the Sea
 Glide swift with glitt'ring Scales:
 Fire, Hail, and Snow,
 And misty Air,
 And Winds that, where
 He bids them, blow.
5. By Hills and Mountains (all
 In grateful Consort join'd)
 By Cedars stately tall,
 And Trees for Fruit design'd:
 By ev'ry Beast,
 And creeping Thing,
 And Fowl of Wing
 His Name be blest.
6. Let all of royal Birth,
 With those of humbler Frame,
 And Judges of the Earth,
 His matchless Praise proclaim.
 In this Design
 Let Youths with Maids,
 And hoary Heads
 With Children join.
7. United Zeal be shown,
 His wond'rous Fame to raise,
 Whose glorious Name alone
 Deserves our endless Praise.
 Earth's utmost Ends
 His Pow'r obey:
 His glorious Sway
 The Sky transcends.
8. His chosen Saints to grace.
 He sets them up on high,
 And favours Isr'el's Race,
 Who still to Him are nigh.
 O therefore raise
 Your grateful Voice,
 And still rejoice
 The Lord to praise.

Hingham

[♩ = M.M. 60]

S.M.

[1. Shall we go on to sin, Be-

5
-cause thy Grace a- bounds, Or cru- ci- fy the

10
Lord a- gain And o- pen all his Wounds?

2. Forbid it, mighty God,
Nor let it e'er be said,
That we whose Sins are crucify'd,
Should raise them from the Dead.

3. We will be Slaves no more,
Since Christ has made us free,
Has nail'd our Tyrants to his Cross,
And bought our Liberty.

6
New Boston. Pf. 148. PM.

Hingham. SM.

Brookfield

[♩ = M.M. 60] L.M.

1. 'Twas on that dark, that dole-ful Night When Pow'rs of

1. 'Twas on that dark, that dole-ful Night When Pow'rs of

1. 'Twas on that dark, that dole-ful Night When Pow'rs of

1. 'Twas on that dark, that dole-ful Night When Pow'rs of

10

Earth and Hell a-rose, A-gainst the Son of

Earth and Hell a-rose, A-gainst the Son of

Earth and Hell a-rose, A-gainst the Son of

Earth and Hell a-rose, A-gainst the Son of

15

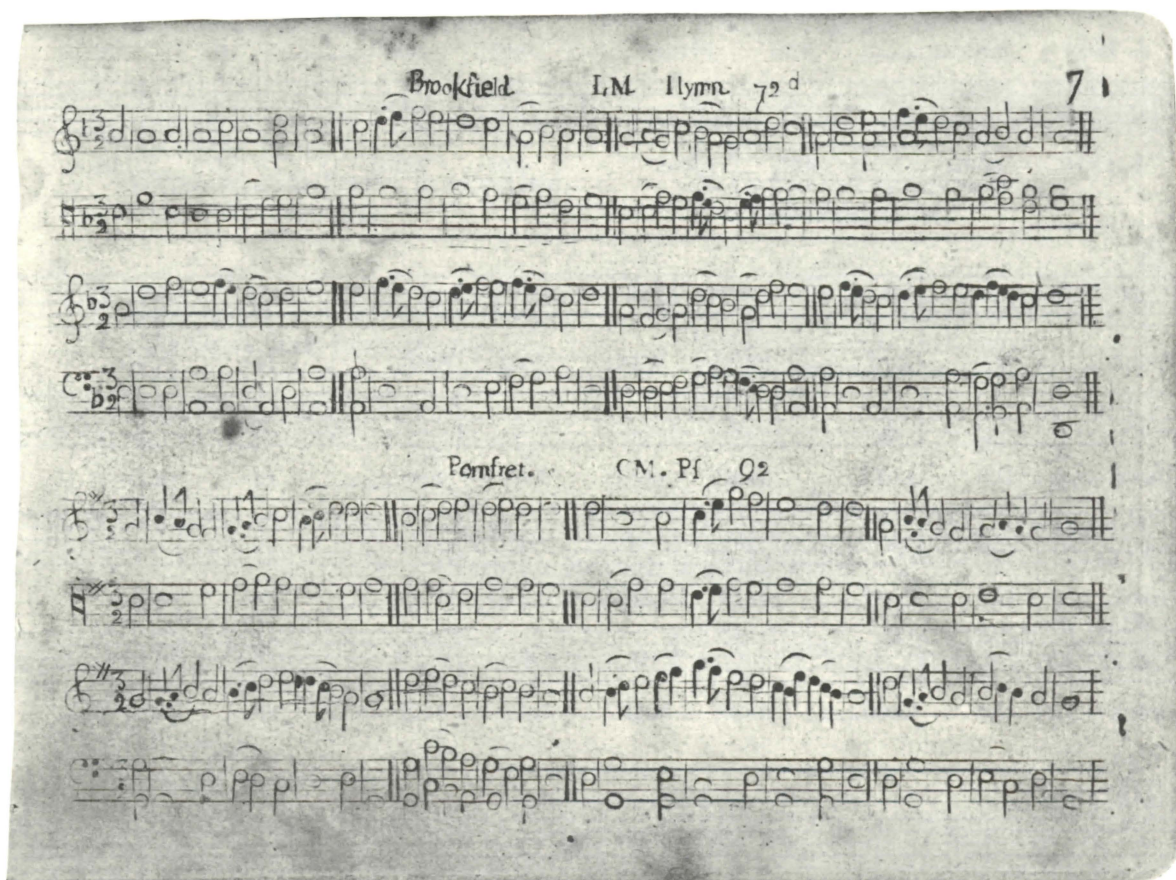
God's De-light, And Friends be-tray'd him to his Foes:

God's De-light, And Friends be-tray'd him to his Foes:

God's De-light, And Friends be-tray'd him to his Foes:

God's De-light, And Friends be-tray'd him to his Foes:

- | | |
|--|---|
| <p>2. Before the mournful Scene began, He took the Bread, and bless'd, and break: What Love thro' all his Actions ran! What wond'rous Words of Grace he spake!</p> | <p>4. Do this," (he cry'd) ["']'till Time shall end, In Mem'ry of your dying Friend; Meet at my Table and record The Love of your departed Lord."</p> |
| <p>3. "This is my Body, broke for Sin, Receive and eat the living Food," Then took the Cup, and bless'd the Wine; "'Tis the new Cov'nant in my Blood.</p> | <p>5. Jesus, thy Feast we celebrate, We shew thy Death, we sing thy Name, 'Till thou return, and we shall eat The Marriage-Supper of the Lamb.</p> |



Pomfret

[♩ = M.M. 60]

C.M.

1. How good and pleasant must it be To

1. How good and pleasant must it be To

1. How good and pleasant must it be To

1. How good and pleasant must it be To

5
thank the Lord most high; And with repeated

thank the Lord most high; And with repeated

8
thank the Lord most high; And with repeated

thank the Lord most high; And with repeated

10
Hymns of Praise, His Name to magnify.

Hymns of Praise, His Name to magnify.

8
Hymns of Praise, His Name to magnify.

Hymns of Praise, His Name to magnify.

2. With ev'ry Morning's early Dawn,
His Goodness to relate;
And of his constant Truth, each Night
The glad Effects repeat.
3. To ten string'd Instruments we'll sing,
With tuneful Psalt'ries join'd,
And to the Harp, with solemn Sounds
For sacred Use design'd.
4. For thro' thy wondrous Works, O Lord,
Thou mak'st my Heart rejoice;
The Thoughts of them shall make me glad,
And shout with chearful Voice.
5. How wond'rous are thy Works, O Lord!
How deep are thy Decrees!
Whose winding Tracks, in secret laid,
No stupid Sinner sees.
6. He little thinks, when wicked Men,
Like Grass, look fresh and gay;
How soon their short-liv'd Splendor must
For ever pass away.
7. But Thou, my God, art still most High;
And all thy lofty Foes,
Who thought they might securely sin,
Shall be o'erwhelm'd with Woes.
8. Whilst Thou exalt'st my sov'reign Pow'r,
And mak'st it largely spread;
And with refreshing Oil anoint'st
My consecrated Head.
9. I soon shall see my stubborn Foes
To utter Ruin brought;
And hear the dismal End of those,
Who have against me fought.
10. But righteous Men, like fruitful Palms,
Shall make a glorious Show;
As Cedars that on Lebanon
In stately Order grow.
11. These, planted in the House of God,
Within his Courts shall thrive;
Their Vigour and their Lustre both
Shall in old Age revive.
12. Thus will the Lord his Justice shew;
My God, my strong Defence,
Shall due Rewards to all the World
Impartially dispense.

S^t Elisha's

[♩ = M.M. 60] L.M.

5

1. Thou whom my Soul ad- mires a- bove All earth- ly

1. Thou whom my Soul ad- mires — a- bove All earth- ly

8 1. Thou whom my Soul ad- mires — a- bove All earth- ly

1. Thou whom my Soul ad- mires — a- bove All earth- ly

10

Joys and earth- ly Love, Tell me, dear Shep- herd, let me

Joys and earth- ly Love, Tell me, dear Shep- herd, let me

8 Joys and earth- ly Love, Tell me, dear Shep- herd, let — me

Joys and earth- ly Love, Tell me, dear Shep- herd, let — me

15

know, Where dost — thy sweet- est Pas- ture grow?

know, Where dost — thy sweet- est Pas- ture grow?

8 know, Where dost — thy sweet- est Pas- ture grow?

know, Where dost — thy sweet- est Pas- ture grow?

2. Where is the Shadow of that Rock,
That from the Sun defends thy Flock?
Fain would I feed among thy Sheep,
Among them rest, among them sleep.

4. The Footsteps of thy Flock I see;
Thy sweetest Pastures here they be;
A wondrous Feat thy Love prepares,
Bought with thy Wounds, and Groans & Tears.

3. Why should thy Bride appear like one
That turns aside to Paths unknown?
My constant Feet would never rove,
Would never seek another Love.

5. His dearest Flesh He makes my Food,
And bids me drink his richest Blood:
Here to these Hills my Soul will come
Till my Beloved lead me home.

8

St. Elisha's Hymn. 14 LM.

Duxbercough. LM.

The image shows a page of handwritten musical notation on aged paper. It features two hymn tunes. The first, 'St. Elisha's Hymn. 14 LM.', is written in a 3/2 time signature and consists of four staves of music. The second, 'Duxbercough. LM.', is written in a 3/4 time signature and consists of four staves of music. The notation includes treble and bass clefs, various note values, rests, and bar lines. The paper shows signs of age, including some staining and wear at the corners.

Duxborough

[♩ = M.M.60] L.M.

[1. In vain the wealthy Mortals toil, And

[1. In vain the wealthy Mortals toil, And

[1. In vain the wealthy Mortals toil, And

[1. In vain the wealthy Mortals toil, And

10

heap their shining Dust in vain, Look down and scorn the

heap their shining Dust in vain, Look down and scorn the

heap their shining Dust in vain, Look down and scorn the

heap their shining Dust in vain, Look down and scorn the

15

hum- ble Poor, And boast their loft- y Hills of Gain.]

hum- ble Poor, And boast their loft- y Hills of Gain.]

hum- ble Poor, And boast their loft- y Hills of Gain.]

hum- ble Poor, And boast their loft- y Hills of Gain.]

2. Their golden Cordials cannot ease
Their pained Hearts or aching Heads,
Nor fright nor bribe approaching Death
From glittering Roofs and downy Beds.
3. The ling'ring, the unwilling Soul
The dismal Summons must obey,
And bid a long, a sad Farewell
To the pale lump of lifeless Clay.
4. Thence they are huddled to the Grave,
Where Kings and Slaves have equal Thrones,
Their Bones without Distinction lie
Amongst the Heap of meaner Bones.

Scituate

[♩ = M.M. 60] L.M.

[1. Thus saith the first, the great Com- mand, "Let all thy

[1. Thus saith the first, the great Com- mand, "Let all thy

[1. Thus saith the first, the great Com- mand, "Let all thy

[1. Thus saith the first, the great Com- mand, "Let all thy

in- ward Pow'rs u- nite To love thy Mak- er

in- ward Pow'rs u- nite To love thy Mak- er

in- ward Pow'rs u- nite To love thy Mak- er

in- ward Pow'rs u- nite To love thy Mak- er

and thy God, With ut- most Vig- our and De- light."']

and thy God, With ut- most Vig- our and De- light."']

and thy God, With ut- most Vig- our and De- light."']

and thy God, With ut- most Vig- our and De- light."']

2. "Then shall thy Neighbour next in Place
Share thine Affections and Exteem,
And let thy Kindness to thy self
Measure and rule thy Love to him."
3. This is the Sense that Moses spoke,
This did the Prophets preach and prove;
For Want of this the Law is broke,
And the whole Law's fulfill'd by Love.

4. But O! how base our Passions are!
How cold our Charity and Zeal!
Lord fill our Souls with heav'nly Fire,
Or we shall ne'er perform thy Will.

Seituate. L.M.

Musical notation for the first piece, 'Seituate. L.M.'. It consists of two systems of two staves each. The first system is in treble clef with a key signature of one flat and a 2/2 time signature. The second system is in bass clef with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests and a final cadence.

Liberty. S.M.

Musical notation for the second piece, 'Liberty. S.M.'. It consists of two systems of two staves each. The first system is in treble clef with a key signature of one flat and a 2/2 time signature. The second system is in bass clef with the same key signature and time signature. The music includes lyrics: "all his royal race", "God Bless our gracious King", "may live before thy face", and "preserve Queen & grant that they". A large letter 'B' is written below the second system of staves.

Liberty

[♩ = M.M. 60]

S.M.

God Bless our gra-cious King And all his

God Bless our gra-cious King And all his

8 God Bless our gra-cious King And all his

God Bless our gra-cious King And all his

5
roy-al race; Pre-serve the queen and

roy-al race; Pre-serve the queen and

8
roy-al race; Pre-serve the queen and

roy-al race; Pre-serve the queen and

10
grant that they May live be-fore thy face.

grant that they May live be-fore thy face.

8
grant that they May live be-fore thy face.

grant that they May live be-fore thy face.

Pembroke New

[♩ = M.M. 60] P.M. [8.8.8.8.8.8.]

[1. My God, my gra- cious God, to Thee, My

[1. My God, my gra- cious God, to Thee, My

[1. My God, my gra- cious God, to Thee, My

[1. My God, my gra- cious God, to Thee, My

5

Morn- ing Pray'rs shall of- fer'd be; For Thee my

Morn- ing Pray'rs shall of- fer'd be; For Thee my

Morn- ing Pray'rs shall of- fer'd be; For Thee my

Morn- ing Pray'rs shall of- fer'd be; For Thee my

10

thirst- y Soul does pant; My faint- ing Flesh im-

thirst- y Soul does pant; My faint- ing Flesh im-

thirst- y Soul does pant; My faint- ing Flesh im-

thirst- y Soul does pant; My faint- ing Flesh im-

15

-plores thy Grace, Within this dry and barren

-plores thy Grace, Within this dry and barren

-plores thy Grace, Within this dry and barren

-plores thy Grace, Within this dry and barren

20

Place, Where I refreshing Waters want.]

Place, Where I refreshing Waters want.]

Place, Where I refreshing Waters want.]

Place, Where I refreshing Waters want.]

2. O! to my longing Eyes once more
That View of glorious Pow'r restore,
Which thy majestic House displays:
Because to me thy wond'rous Love
Than Life itself does dearer prove,
My Lips shall always speak thy Praise.

3. My Life, while I that Life enjoy,
In blessing God I will employ;
With lifted Hands adore his Name:
My Soul's Content shall be as great
As theirs, who choicest Dainties eat,
While I with Joy his Praise proclaim.

4. When down I lie, sweet Sleep to find,
Thou, Lord, art present to my Mind;
And when I wake in Dead of Night.

Because Thou still dost Succour bring,
Beneath the Shadow of thy Wing
I rest with Safety and Delight.

5. My Soul, when Foes would me devour,
Cleaves fast to Thee, whose matchless Pow'r
In her Support is daily shown:
But those the righteous Lord shall slay,
That my Destruction wish; and they,
That seek my Life, shall lose their own.

6. They by untimely Ends shall die,
Their Flesh a Prey to Foxes lie;
But God shall fill the King with Joy:
Who swears by Thee shall still rejoice;
Whilst the false Tongue, and lying Voice,
Thou, Lord, shalt silence and destroy.

Plymton

[♩ = M.M. 60]

P.M. [8.8.8.8.8.8.]

5

[1. In deep Dis-tress I oft have cry'd To God, who

[1. In deep Dis-tress I oft have cry'd To God, who

[1. In deep Dis-tress I oft have cry'd To God, who

[1. In deep Dis-tress I oft have cry'd To God, who

10

nev-er yet de-ny'd To res-cue me op-press'd with

nev-er yet de-ny'd To res-cue me op-press'd with

nev-er yet de-ny'd To res-cue me op-press'd with

nev-er yet de-ny'd To res-cue me op-press'd with

15

Wrongs: Once more, O Lord, De-liv-'rance send, From ly-ing

Wrongs: Once more, O Lord, De-liv-'rance send, From ly-ing

Wrongs: Once more, O Lord, De-liv-'rance send, From ly-ing

Wrongs: Once more, O Lord, De-liv-'rance send, From ly-ing

20 Lips my Soul de- fend, And from the Rage of slan- d'ring Tongues.]

Lips my Soul de- fend, And from the Rage of slan- d'ring Tongues.]

8 Lips my Soul de- fend, And from the Rage of slan- d'ring Tongues.]

Lips my Soul de- fend, And from the Rage of slan- d'ring Tongues.]

25

2. What little Profit can accrue,
 And yet what heavy Wrath is due,
 O thou perfidious Tongue, to thee?
 Thy Sting upon thyself shall turn;
 Of lasting Flames that fiercely burn,
 The constant Fuel thou shalt be.

3. But O! how wretched is my Doom,
 Who am a Sojourner become
 In barren Mesech's desert Soil!
 With Kedar's wicked Tents inclos'd,
 To lawless Savages expos'd,
 Who live on nought but Theft and Spoil.

4. My hapless Dwelling is with those
 Who Peace and Amity oppose,
 And Pleasure take in others Harms:
 Sweet Peace is all I court and seek;
 But when to them of Peace I speak,
 They straight cry out, To Arms, To Arms.

New South

[♩ = M.M. 60] S.M.

[1. To bless thy cho-sen Race, In Mer-cy,

[1. To bless thy cho-sen Race, In Mer-cy,

[1. To bless thy cho-sen Race, In Mer-cy,

[1. To bless thy cho-sen Race, In Mer-cy,

Lord, in-cline; And cause the Bright-ness

Lord, in-cline; And cause the Bright-ness

Lord, in-cline; And cause the Bright-ness

Lord, in-cline; And cause the Bright-ness

of thy Face On all thy Saints to shine;]

of thy Face On all thy Saints to shine;]

of thy Face On all thy Saints to shine;]

of thy Face On all thy Saints to shine;]

2. That so thy wondrous Way
May through the World be known,
Whilst distant Lands their Tribute pay,
And thy Salvation own.
3. Let diff'ring Nations join
To celebrate thy Fame;
Let all the World, O Lord, combine
To praise thy glorious Name.
4. O let them shout and sing,
Dissolv'd in pious Mirth;
For Thou, the righteous Judge and King,
Shall govern all the Earth.
5. Let diff'ring Nations join
To celebrate thy Fame;
Let all the World, O Lord, combine
To praise thy glorious Name.
6. Then shall the teeming Ground
A large Increase disclose;
And we with Plenty shall be crown'd,
Which God, our God, bestows.
7. Then God upon our Land
Shall constant Blessings show'r;
And all the World in Awe shall stand
Of his resistless Pow'r.

Sudbury

[♩ = M.M. 60] C.M.

[1. Blest be the ever-lasting God, The

[1. Blest be the ever-lasting God, The

[1. Blest be the ever-lasting God, The

[1. Blest be the ever-lasting God, The

Fa-ther of our Lord; Be his abounding

Fa-ther of our Lord; Be his abounding

Fa-ther of our Lord; Be his abounding

Fa-ther of our Lord; Be his abounding

Mer-cy prais'd, His Ma-jes-ty a-dor'd.]

Mer-cy prais'd, His Ma-jes-ty a-dor'd.]

Mer-cy prais'd, His Ma-jes-ty a-dor'd.]

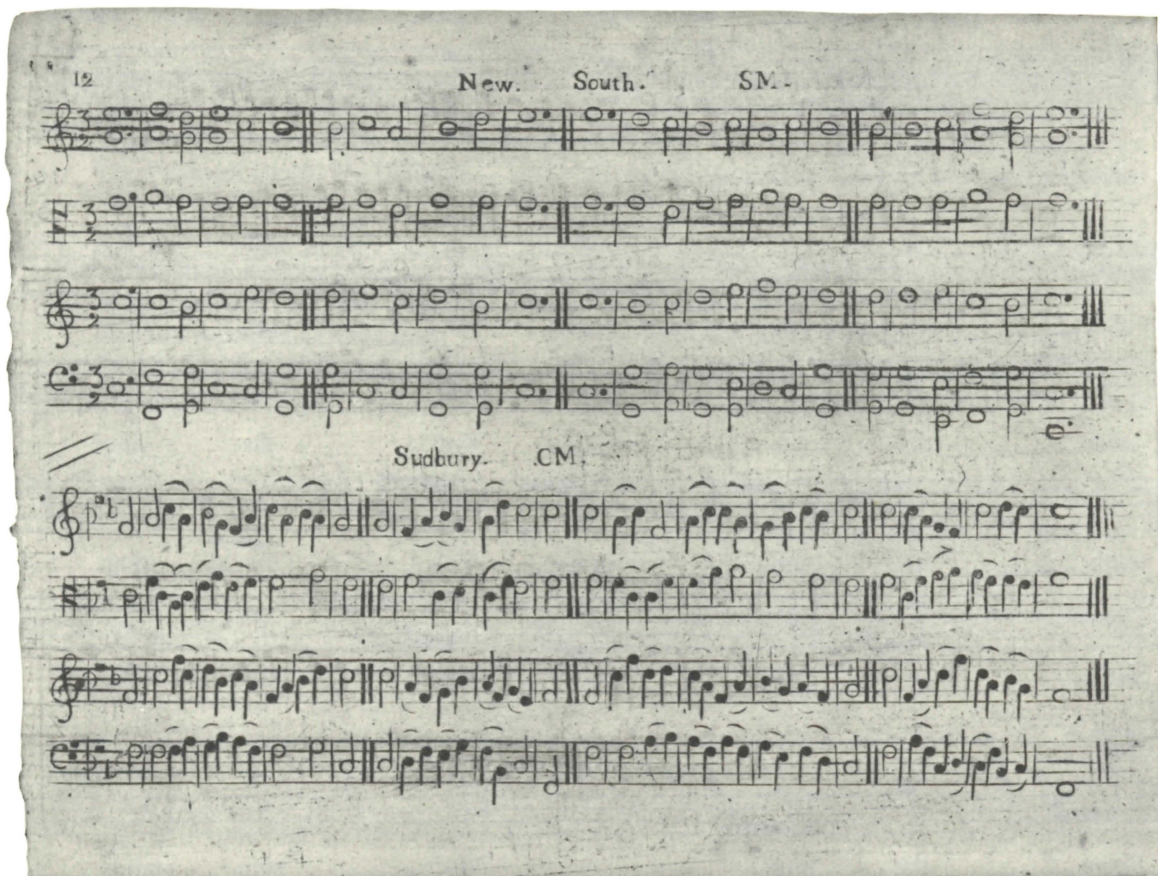
Mer-cy prais'd, His Ma-jes-ty a-dor'd.]

2. When from the Dead He rais'd his Son,
And call'd Him to the Sky,
He gave our Souls a lively Hope
That they should never die.

4. There's an Inheritance divine
Reserv'd against that Day,
'Tis uncorrupted, undefil'd,
And cannot waste away.

3. What tho' our inbred Sins require
Our Flesh to see the Dust,
Yet as the Lord our Saviour rose,
So all his Followers must.

5. Saints by the Pow'r of God are kept,
Till the Salvation come;
We walk by Faith as Strangers here,
Till Christ shall call us home.



Water Town

[♩ = M.M. 90] L.M.

[1. O All ye Peo- ple, clap your Hands, And

[1. O All ye Peo- ple, clap your Hands, And

[1. O All ye Peo- ple, clap your Hands, And

[1. O All ye Peo- ple, clap your Hands, And

with tri- um- phant Voi- ces sing: No

with tri- um- phant Voi- ces sing: No

with tri- um- phant Voi- ces sing: No

with tri- um- phant Voi- ces sing: No

10

Force the might- y Pow'r with- stands Of

Force the might- y Pow'r with- stands Of

Force the might- y Pow'r with- stands Of

Force the might- y Pow'r with- stands Of

15

God, the u-ni-ver-sal King.]

God, the u-ni-ver-sal King.]

8 God, the u-ni-ver-sal King.]

God, the u-ni-ver-sal King.]

- | | |
|--|---|
| <p>2. He shall opposing Nations quell, And with Success our Battles fight; Shall fix the Place where we must dwell, The Pride of Jacob, his Delight.</p> | <p>4. Your utmost Skill in Praise be shown, For Him, who all the World commands; Who sits upon his righteous Throne, And spreads his Sway o'er heathen Lands.</p> |
| <p>3. God is gone up, our Lord and King, With Shouts of Joy, and Trumpets Sound. To Him repeated Praises sing, And let the chearful Song go round.</p> | <p>5. Our Chiefs, and Tribes, that far from hence T'adore the God of Abr'am came; Found Him their constant sure Defence, How great and glorious is his Name!</p> |

Fairfield

[♩ = M.M. 60] 5 S.M.

ORIGINAL BARRING:

[1. From low-est Depths of Woe, To God I
 sent my Cry; Lord, hear my sup-pli-

[1. From low-est Depths of Woe, To God I
 sent my Cry; Lord, hear my sup-pli-

[1. From low-est Depths of Woe, To God I
 sent my Cry; Lord, hear my sup-pli-

[1. From low-est Depths of Woe, To God I
 sent my Cry; Lord, hear my sup-pli-

10
 -ca-ting Voice, And graciously re-ply.]
 -ca-ting Voice, And graciously re-ply.]
 -ca-ting Voice, And graciously re-ply.]
 -ca-ting Voice, And graciously re-ply.]

2. Should'st thou severely judge,
Who can the Trial bear?
But Thou forgiv'st, lest we despond,
And quite renounce thy Fear.

4. My longing Eyes look out
For the enliv'ning Ray,
More duly than the Morning Watch
To spy the dawning Day.

3. My Soul with Patience waits
For Thee the Living Lord;
My Hopes are on thy Promise built,
Thy never-failing Word.

5. Let Isr'el trust in God,
No Bounds his Mercy knows;
The plenteous Source and Spring from whence
Eternal Succour flows.

6. Whose friendly Streams to us
Supplies in Want convey;
A healing Spring, a Spring to cleanse,
And wash our Guilt away.

Water Town. LM. 13

Fairfield. SM.

The image shows a page of handwritten musical notation. The top section is titled "Water Town. LM." and contains four staves of music. The bottom section is titled "Fairfield. SM." and contains four staves of music. The page number "13" is written in the top right corner. The notation includes treble and bass clefs, time signatures, and various musical symbols such as notes, rests, and bar lines.

Africa

[♩ = M.M. 60]

C.M.

[1. Now shall my in-ward Joys a-rise, And

5
burst in- to a Song; Al- mighty y Love in-

10
-spires my Heart, And Pleas- ure tunes my Tongue.]

2. God on his thirsty Sion-Hill
Some Mercy Drops has thrown,
And solemn Oaths have bound his Love
To show'r Salvation down.

4. Can a kind Woman e'er forget
The Infant of her Womb,
Among a thousand tender Thoughts
Her Suckling have no Room?

3. Why do we then indulge our Fears,
Suspensions and Complaints?
Is He a God, and shall his Grace
Grow weary of his Saints?

5. "Yet," saith the Lord, "should Nature change
And Mothers Monsters prove,
Sion still dwells upon the Heart,
Of everlasting Love.

6. Deep on the Palms of both my Hands
I have engrav'd her Name;
My Hands shall raise her ruin'd Walls
And build her broken Frame."

12

Africa. C M.

Hamton. L m.

The image shows a page of handwritten musical notation on aged paper. At the top left, the number '12' is written. The first section is titled 'Africa. C M.' and consists of four staves of music. The second section is titled 'Hamton. L m.' and also consists of four staves of music. The notation includes treble and bass clefs, various note values, and rests.

Hamton

[♩ = M.M. 60]

L.M.

5

[1. Let mor-tal Tongues at-tempt to sing The Wars of
[1. Let mor-tal Tongues at-tempt to sing The Wars of
8 [1. Let mor-tal Tongues at-tempt to sing The Wars of
[1. Let mor-tal Tongues at-tempt to sing The Wars of

10

Heav'n when Mi-chael stood Chief Gen-'ral of th'e-
Heav'n when Mi-chael stood Chief Gen-'ral of th'e-
8 Heav'n when Mi-chael stood Chief Gen-'ral of th'e-
Heav'n when Mi-chael stood Chief Gen-'ral of th'e-

15

-ter-nal King, And fought the Bat-tles of our God.]
-ter-nal King, And fought the Bat-tles of our God.]
8 -ter-nal King, And fought the Bat-tles of our God.]
-ter-nal King, And fought the Bat-tles of our God.]

2. Against the Dragon and his Host
The Armies of the Lord prevail:
In vain they rage, in vain they boast,
Their Courage sinks, their Weapons fail.
3. Down to the Earth was Satan thrown,
Down to the Earth his Legions fell;
Then was the Trump of Triumph blown,
And shook the dreadful Deeps of Hell.
4. Now is the Hour of Darkness past,
Christ has assum'd his reigning Pow'r;
Behold the great Accuser cast
Down from the Skies, to rise no more.
5. 'Twas by thy Blood, immortal Lamb,
Thine Armies trod the Tempter down;
'Twas by thy Word and pow'rful Name
They gain'd the Battle and Renown.
6. Rejoice ye Heav'ns; let every Star
Shine with new Glories round the Sky;
Saints, while ye sing the heav'nly War,
Raise your Deliverer's Name on high

An Hymn for Christmas or Charlston

[♩ = M.M. 60] C.M.

1. While Shep- herds watch'd their Flocks by Night, all seat- ed on the

1. While Shep- herds watch'd their Flocks by Night, all seat- ed on the

1. While Shep- herds watch'd their Flocks by Night, all seat- ed on the

1. While Shep- herds watch'd their Flocks by Night, all seat- ed on the

5

Ground, The An- gel of the Lord came down, and Glo- ry shone a- round. "Fear

Ground, The An- gel of the Lord came down, and Glo- ry shone a- round. "Fear

8 Ground, The An- gel of the Lord came down, and Glo- ry shone a- round. "Fear

Ground, The An- gel of the Lord came down, and Glo- ry shone a- round. "Fear

10

not," said he, (for might- y Dread had seiz'd their trou- bled Mind,) "Glad

not," said he, (for might- y Dread had seiz'd their trou- bled Mind,) "Glad

8 not," said he, (for might- y Dread had seiz'd their trou- bled Mind,) "Glad

not," said he, (for might- y Dread had seiz'd their trou- bled Mind,) "Glad

15

Tid- ings of great Joy I bring to you and all Man- kind," kind."

Tid- ings of great Joy I bring to you and _ all Man- kind," kind."

Tid- ings of great Joy I bring to you and _ all _ Man- kind," kind."

Tid- ings of great Joy I bring_ to you_ and_ all Man- kind," kind."

2. "To you, in David's Town, this Day
 is born of David's Line
 The Saviour, who is Christ the Lord;
 and this shall be the Sign.
 The heav'nly Babe you there shall find
 to human View display'd,
 All meanly wrapt in Swathing Bands,
 and in a Manger laid."

3. Thus spake the Seraph, and forthwith
 appear'd a shining Throng
 Of Angels, praising God, and thus
 address their joyful Song;
 "All Glory be to God on High;
 and to the Earth be Peace;
 Good-will henceforth from Heav'n to Men,
 begin and never cease."

Cumberland

[♩ = M.M. 60] C.M.

[1. Be- hold the Glo- ries of the Lamb A-

[1. Be- hold the Glo- ries of the Lamb A-

[1. Be- hold the Glo- ries of the Lamb A-

[1. Be- hold the Glo- ries of the Lamb A-

-midst his Fa- ther's Throne; Pre- pare new Hon- ours

-midst his Fa- ther's Throne; Pre- pare new Hon- ours

-midst his Fa- ther's Throne; Pre- pare new Hon- ours

-midst his Fa- ther's Throne; Pre- pare new Hon- ours

for his Name, And Songs be- fore _____ un- known.]

for his Name, And Songs be- fore _____ un- known.]

for _____ his Name, And Songs be- fore _____ un- known.]

for _____ his Name, And Songs be- fore _____ un- known.]

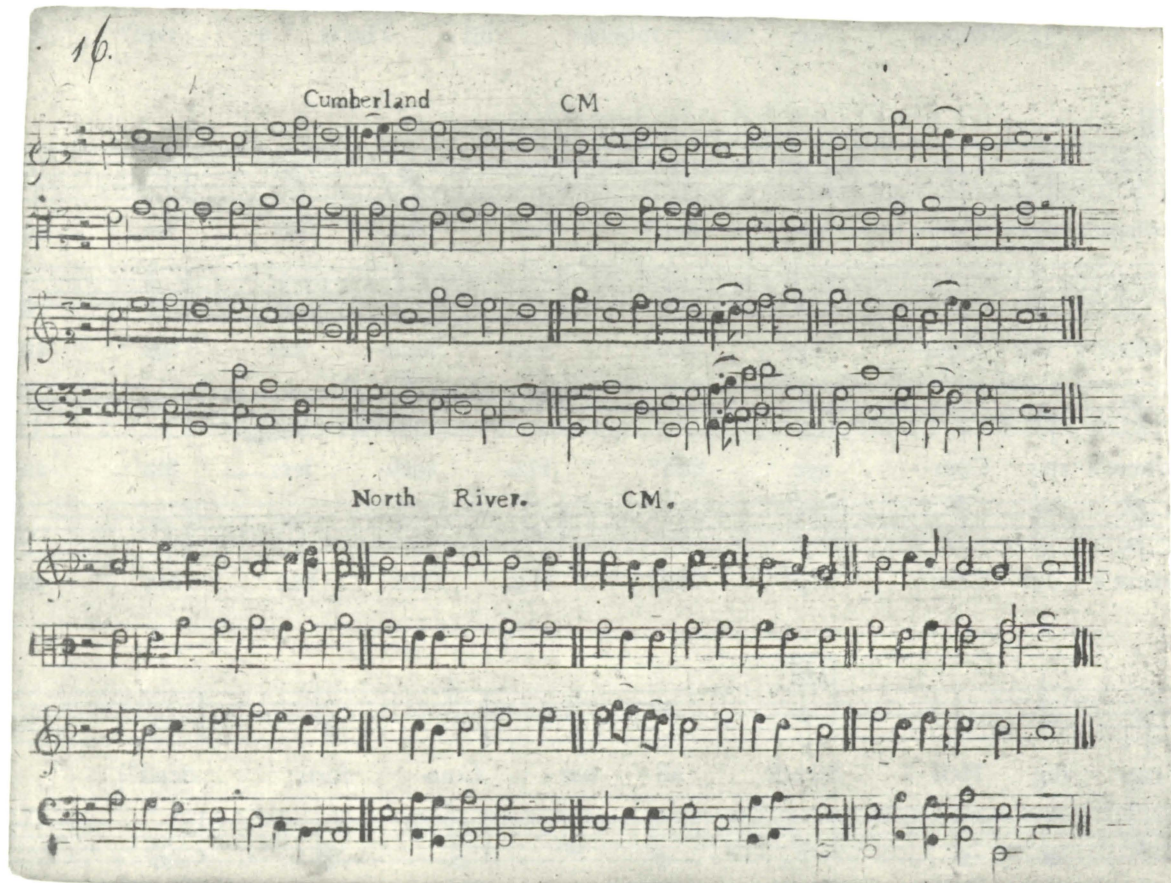
2. Let Elders worship at his Feet,
The Church adore around,
With Vials full of Odours sweet,
With Harps of sweetest Sound.

4. Now to the Lamb that once was slain,
Be endless Blessings paid;
Salvation, Glory, Joy remain
For ever on thy Head.

3. Those are the offer'd Prayers of Saints,
And these the Hymns they raise:
Jesus is kind to our Complaints,
He loves to hear our Praise.

5. Thou hast redeem'd our Souls with Blood,
Hast set the Pris'ners free,
Hast made us Kings and Priests to God,
And we shall reign with Thee.

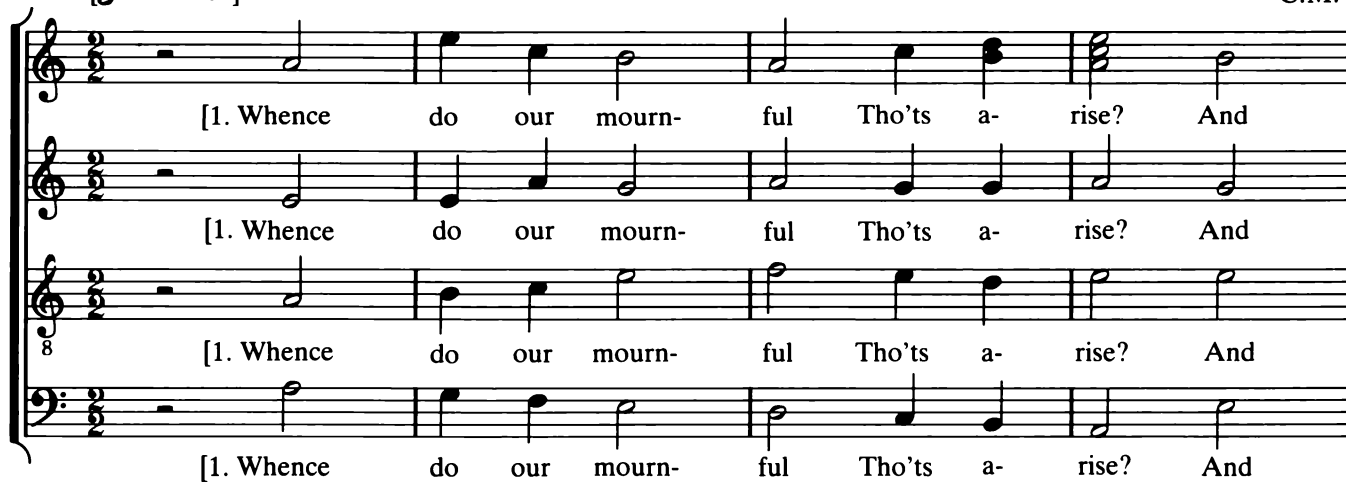
6. The Worlds of Nature and of Grace
Are put beneath thy Pow'r;
Then shorten these delaying Days.
And bring the promis'd Hour.



North River

[♩ = M.M.60]

C.M.

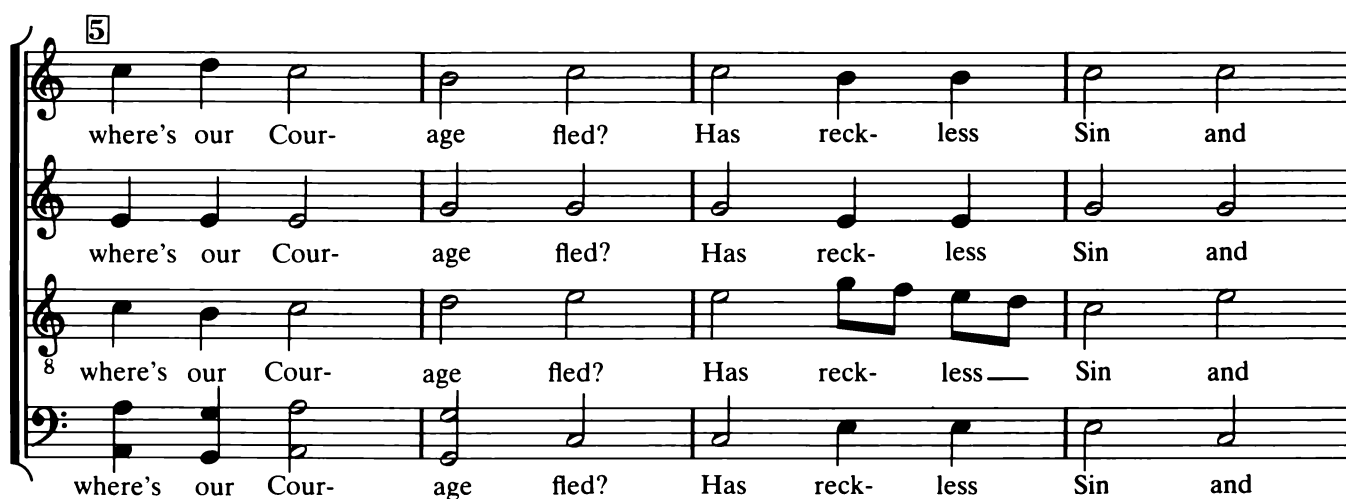


[1. Whence do our mourn-ful Tho'ts a-rise? And

[1. Whence do our mourn-ful Tho'ts a-rise? And

[1. Whence do our mourn-ful Tho'ts a-rise? And

[1. Whence do our mourn-ful Tho'ts a-rise? And

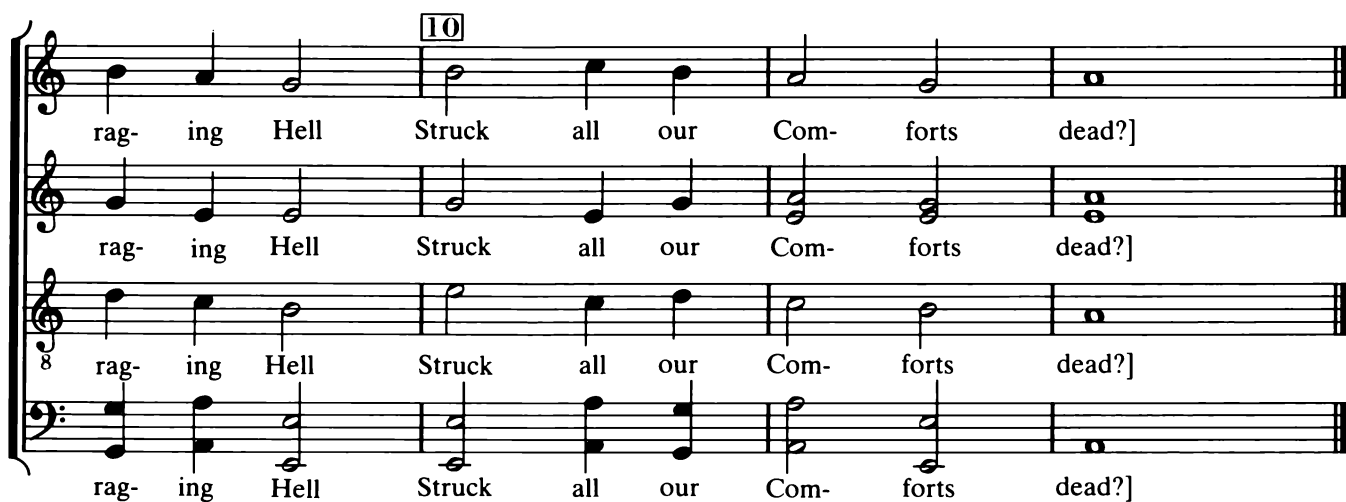


5
where's our Cour-age fled? Has reck-less Sin and

where's our Cour-age fled? Has reck-less Sin and

8
where's our Cour-age fled? Has reck-less— Sin and

where's our Cour-age fled? Has reck-less Sin and



10
rag-ing Hell Struck all our Com-forts dead?]

rag-ing Hell Struck all our Com-forts dead?]

8
rag-ing Hell Struck all our Com-forts dead?]

rag-ing Hell Struck all our Com-forts dead?]

2. Have we forgot th'almighty Name
That form'd the Earth and Sea?
And can an all-creating Arm
Grow weary or decay?
3. Treasures of everlasting Might
In our Jehovah dwell;
He gives the Conquest to the weak,
And treads their Foes to Hell.
4. Mere mortal Power shall fade and die,
And youthful Vigour cease,
But we that wait upon the Lord
Shall feel our Strength increase.
5. The Saints shall mount on Eagles Wings,
And taste the promis'd Bliss,
'Till their unwearied Feet arrive
Where perfect Pleasure is.

Albany

[♩ = M.M. 60]

C.M.

[1. How long wilt thou for- get me, Lord? Must

[1. How long wilt thou for- get me, Lord? Must

[1. How long wilt thou for- get me, Lord? Must

[1. How long wilt thou for- get me, Lord? Must

5 I for- ev- er mourn? How long wilt thou with-

I for- ev- er mourn? How long wilt thou with-

8 I for- ev- er mourn? How long wilt thou with-

I for- ev- er mourn? How long wilt thou with-

10 -draw from me, Oh, nev- er to re- turn?]

-draw from me, Oh, nev- er to re- turn?]

8 -draw from me, Oh, nev- er to re- turn?]

-draw from me, Oh, nev- er to re- turn?]

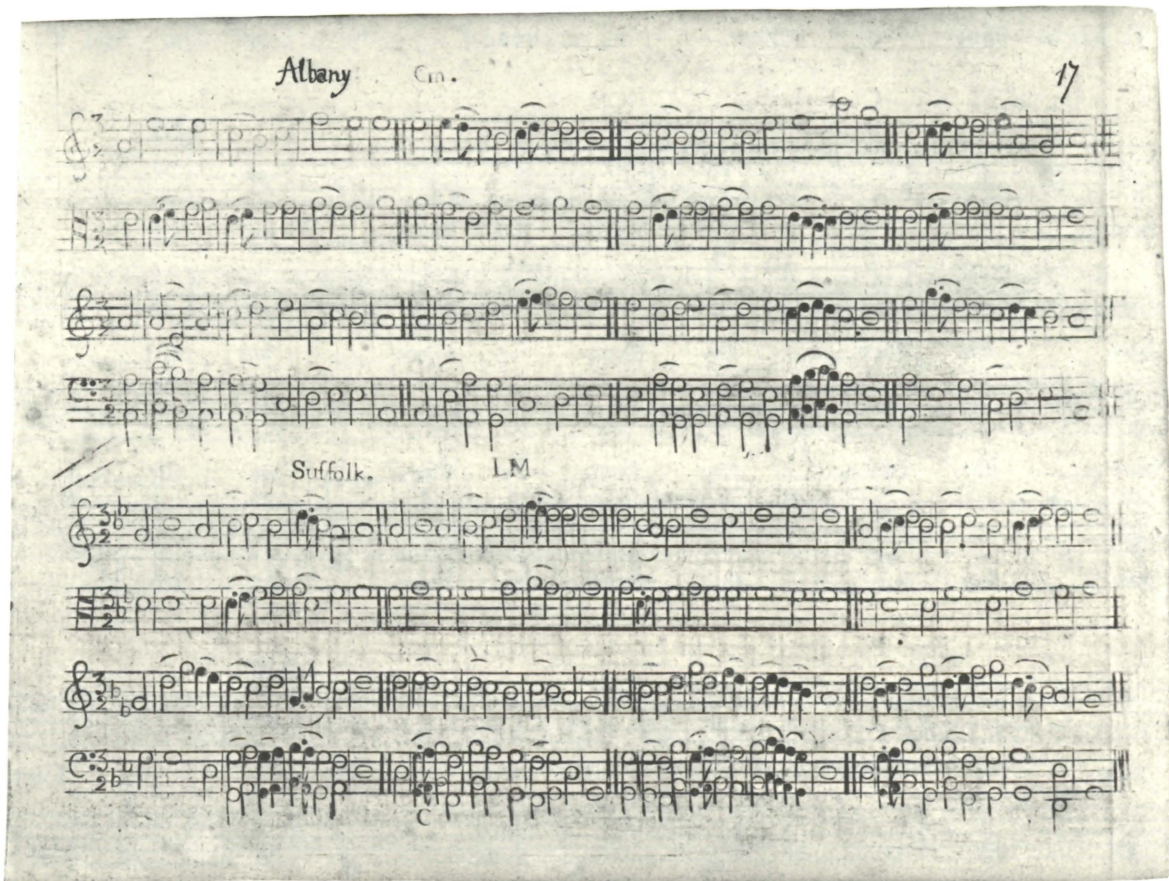
2. How long shall anxious Thoughts my Soul,
And Grief my Heart oppress?
How long my enemies insult,
And I have no Redress?

4. Restore me, lest they proudly boast
'Twas their own Strength o'ercame:
Permit not them that vex my Soul,
To triumph in my Shame.

3. O, hear! and to my longing Eyes
Restore thy wonted Light;
And suddenly, or I shall sleep
In everlasting Night.

5. Since I have always plac'd my Trust
Beneath thy Mercy's Wing,
Thy saving Health will come, and then
My Heart with Joy shall spring;

6. Then shall my Song, with Praise inspir'd
To thee, my God, ascend,
Who to thy Servant in Distress,
Such Bounty didst extend.



Suffolk

[♩ = M.M. 60] L.M.

5
[1. Bright King of Glo- ry, dread- ful God! Our Spir- its
[1. Bright King of Glo- ry, dread- ful God! Our Spir- its
8 [1. Bright King— of— Glo- ry, dread- ful God! Our Spir- its
[1. Bright King of Glo- ry,— dread- ful God! Our Spir- its

10
bow — be- fore — thy Seat; To Thee — we lift an
bow be- fore — thy Seat; To Thee — we lift — an
8 bow — be- fore — thy Seat; To Thee — we lift — an —
bow — be- fore — thy Seat; To Thee — we lift — an

15
hum- ble Thought, And wor- ship at — thine aw- ful Feet.]
hum- ble Thought, And wor- ship at thine aw- ful Feet.]
8 hum- ble — Thought, And wor- ship at — thine aw- ful Feet.]
hum- ble Thought, And wor- ship at — thine aw- ful Feet.]

2. Thy Power hath form'd, thy Wisdom sways,
All Nature with a sovereign Word:
And the bright World of Stars obeys
The Will of their superiour Lord.
3. Mercy and Truth unite in one,
And smiling sit at thy Right-Hand;
Eternal Justice guards thy Throne,
And Vengeance waits thy dread Command.
4. A thousand Seraphs, strong and bright,
Stand round the glorious Deity;
But who, amongst the Sons of Light,
Pretends Comparison with Thee?
5. Yet there is one of human Frame,
Jesus, array'd in Flesh and Blood,
Thinks it no Robbery to claim
Full Equality with God.
6. Their Glory shines with equal Beams;
Their Essence is for ever one,
Though they are known by different Names,
The Father-God, and God the Son.
7. Then let the Name of Christ, our King,
With equal Honours be ador'd;
His Praise let ev'ry Angel sing,
And all the Nations own him Lord.

Wheellers Point

[♩ = M.M.60] L.M.

1. On Thee who dwell'st above the Skies, For Mer- cy

1. On Thee who dwell'st above the Skies, For Mer- cy

1. On Thee who dwell'st above the Skies, For Mer- cy

1. On Thee who dwell'st above the Skies, For Mer- cy

wait my long- ing Eyes; As Ser- vants watch their

wait my long- ing Eyes; As Ser- vants watch their

wait my long- ing Eyes; As Ser- vants watch their

wait my long- ing Eyes; As Ser- vants watch their

Mas- ter's Hands, And Maids their Mis- tress- es com- mands.]

Mas- ter's Hands, And Maids their Mis- tress- es com- mands.]

Mas- ter's Hands, And Maids their Mis- tress- es com- mands.]

Mas- ter's Hands, And Maids their Mis- tress- es com- mands.]

2. O then have Mercy on us, Lord,
Thy gracious Aid to us afford:
To us whom cruel Foes oppress,
Grown rich and proud by our Distress.

18

Wheellers Point. L.M.

Unity. L.M.

The image shows a page of handwritten musical notation. At the top left, the number '18' is written. The first section is titled 'Wheellers Point. L.M.' and consists of four staves of music. The second section is titled 'Unity. L.M.' and also consists of four staves of music. The notation includes various note values, rests, and bar lines, typical of 18th-century manuscript notation.

Unity

[♩ = M.M. 60] L.M.

[1. Al- mighty y Rul- er of the Skies, Thro'

[1. Al- mighty y Rul- er of the Skies, Thro'

[1. Al- mighty y Rul- er of the Skies, Thro'

[1. Al- mighty y Rul- er of the Skies, Thro'

10

the wide Earth thy name is spread, And thine e- ter- nal

the wide Earth thy name is spread, And thine e- ter- nal

the wide Earth thy name is spread, And thine e- ter- nal

the wide Earth thy name is spread, And thine e- ter- nal

15

Glo- ries rise O'er all the Heav'ns thy Hands have made.]

Glo- ries rise O'er all the Heav'ns thy Hands have made.]

Glo- ries rise O'er all the Heav'ns thy Hands have made.]

Glo- ries rise O'er all the Heav'ns thy Hands have made.]

2. To thee the Voices of the Young,
A Monument of Honour raise;
And Babes with uninstructed Tongue
Declare the Wonders of thy Praise.
3. Thy Pow'r assists their tender Age
To bring proud Rebels to the Ground,
To still the bold Blasphemer's Rage,
And all their Policies confound.
4. Children amidst thy Temple throng
To see their great Redeemer's face;
The Son of David is their Song,
And young Hosannas fill the Place.
5. The frowning Scribes and angry Priests
In vain their impious Cavils bring;
Revenge sits silent in their Breasts,
While Jewish Babes proclaim their King.

Brattle street. LM

The first system of music consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is in bass clef with a 2/2 time signature. The third staff is in treble clef with a key signature of one sharp and a 3/2 time signature. The fourth staff is in bass clef with a key signature of one sharp and a 2/2 time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and bar lines.

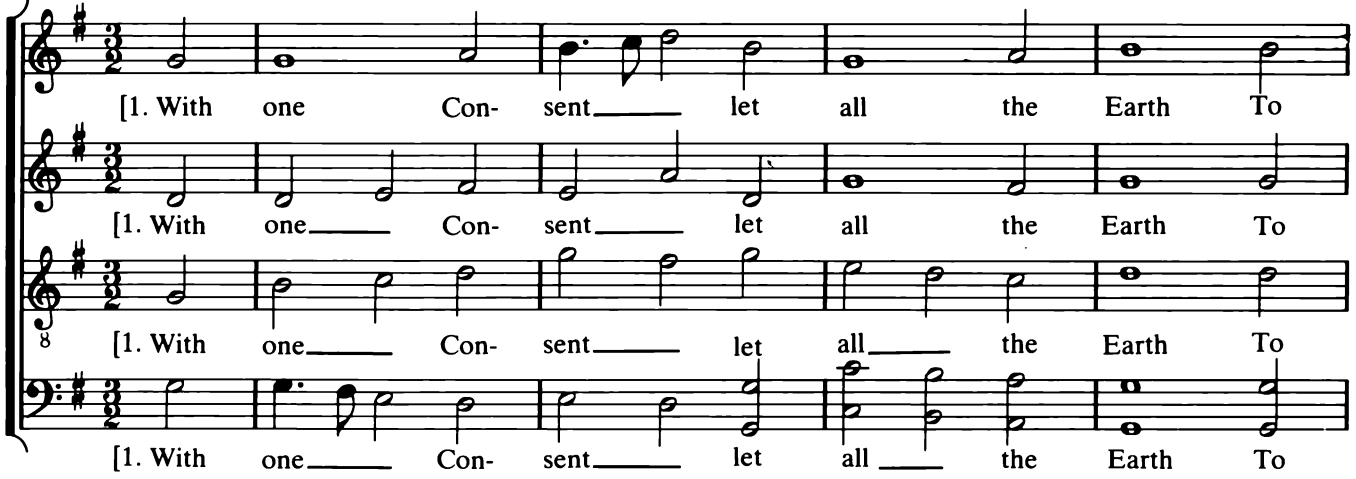
Con.

The second system of music consists of four staves. The top staff is in treble clef with a key signature of one sharp and a 3/2 time signature. The second staff is in bass clef with a 2/2 time signature. The third staff is in treble clef with a key signature of one sharp and a 3/2 time signature. The fourth staff is in bass clef with a key signature of one sharp and a 2/2 time signature. The music continues with similar notation to the first system, ending with a double bar line.

Brattle Street

[♩ = M.M. 60]

L.M.



[1. With one Con-sent let all the Earth To



5
God their chear-ful Voi-ces raise: Glad



10
Hom-age pay with aw-ful Mirth, And

15

sing — be- fore — him Songs of Praise. Con- vinc'd — that
 sing — be- fore — him Songs of Praise. Con- vinc'd — that
 sing — be- fore — him Songs — of Praise. Con- vinc'd — that
 sing — be- fore — him Songs of Praise. Con- vinc'd — that

20

He — is God — a- lone, From whom both we and
 He — is God — a- lone, From whom both we — and
 He — is God — a- lone, From whom — both we — and
 He — is God — a- lone, From whom — both we — and

25

all — pro- ceed; We, whom — He chus- es for — his
 all — pro- ceed; We, whom He chus- es for — his
 all — pro- ceed; We, whom — He chus- es for — his
 all — pro- ceed; We, whom — He chus- es for — his

30

own, The Flock which He vouch-safes to feed.]

own, The Flock which He vouch-safes to feed.]

own, The Flock which He vouch-safes to feed.]

own, The Flock which He vouch-safes to feed.]

2. O enter, then his Temple Gate,
 Thence to his Courts devoutly press,
 And still your grateful Hymns repeat,
 And still his Name with Praises bless.
 For He's the Lord supremely good,
 His Mercy is for ever sure;
 His Truth, which all times firmly stood,
 To endless Ages shall endure.

Old Brick

[♩ = M.M. 60] L.M.

[1. Shall the vile Race of Flesh and Blood Con-tend with

[1. Shall the vile Race of Flesh and Blood Con-tend with

[1. Shall the vile Race of Flesh and Blood Con-tend with

[1. Shall the vile Race of Flesh and Blood Con-tend with

10

their Cre-a-tor, God? Shall mor-tal Worms pre-

their Cre-a-tor, God? Shall mor-tal Worms pre-

their Cre-a-tor, God? Shall mor-tal Worms pre-

their Cre-a-tor, God? Shall mor-tal Worms pre-

15

-sume to be More ho-ly, wise, or just, than He?]

-sume to be More ho-ly, wise, or just, than He?]

-sume to be More ho-ly, wise, or just, than He?]

-sume to be More ho-ly, wise, or just, than He?]

2. Behold, He puts his Trust in none
Of all the Spirits round his Throne;
Their Natures, when compar'd with his,
Are neither holy, just nor wise.

4. From Night to Day, from Day to Night,
We die by thousands in thy Sight:
Bury'd in Dust whole Nations lie
Like a forgotten Vanity.

3. But how much meaner Things they are
Who spring from Dust, and dwell in Clay!
Touch'd by the Finger of thy Wrath,
We faint and vanish like the Moth.

5. Almighty Power, to Thee we bow;
How frail are we! how glorious Thou!
No more the Sons of Earth shall dare
With an Eternal God compare.

20 Old Brick. LM

Rexbury. LM

The image shows a page of handwritten musical notation on aged paper. The page is numbered '20' in the top left corner. It contains two hymn tunes. The first tune, 'Old Brick', is marked 'LM' and consists of four staves of music. The second tune, 'Rexbury', is also marked 'LM' and consists of four staves of music. The notation includes various note values, rests, and bar lines, typical of 18th-century manuscript notation.

Roxbury

[♩ = M.M.60] L.M.

5

[1. O Lord, to my Re- lief draw near; For nev- er

[1. O Lord, to my Re- lief draw near; For nev- er

8 [1. O Lord, to my Re- lief draw near; For nev- er

[1. O Lord, to my Re- lief draw near; For nev- er

10

was more press- ing Need: For my De- liv- 'rance,

was more press- ing Need: For my De- liv- 'rance,

8 was more press- ing Need: For my De- liv- 'rance,

was more press- ing Need: For my De- liv- 'rance,

15

Lord, ap- pear, And add to that De- liv- 'rance Speed.]

Lord, ap- pear, And add to that De- liv- 'rance Speed.]

8 Lord, ap- pear, And add to that De- liv- 'rance Speed.]

Lord, ap- pear, And add to that De- liv- 'rance Speed.]

2. Confusion on their Heads return,
Who to destroy my Soul combine:
Let them, defeated, blush and mourn,
Ensnar'd in their own vile Design.

3. Their Doom let Desolation be;
With Shame their Malice be repaid,
Who mock'd my Confidence in Thee,
And Sport of my Affliction made:

4. While those, who humbly seek thy Face,
To joyful Triumphs shall be rais'd;
And all, who prize thy saving Grace,
With me shall sing, The Lord be prais'd.

5. Thus wretched though I am, and poor,
The mighty Lord of me takes care:
Thou, God, who only canst restore,
To my Relief with Speed repair.

Old South

[♩ = M.M. 60] C.M.

[1. Hark! from the Tombs a dole-ful Sound; My Ears—

[1. Hark! from the Tombs a dole-ful Sound; My Ears

[1. Hark! from the Tombs a dole-ful Sound; My Ears—

[1. Hark! from the Tombs a dole-ful Sound; My Ears

at-tend the Cry, "Ye liv-ing Men, come

at-tend the Cry, "Ye liv-ing Men, come

at-tend the Cry, "Ye liv-ing Men, come

at-tend the Cry, "Ye liv-ing Men, come

10

view the Ground, Where you must short-ly lie."]

view the Ground, Where you must short-ly lie."]

view the Ground, Where you must short-ly lie."]

view the Ground, Where you must short-ly lie."]

2. "Princes, this Clay must be your Bed
In sight of all your Tow'rs;
The tall, the wise, the rev'rend Head
Must lie as low as ours."

3. Great God! is this our certain Doom?
And are we still secure?
Still walking downwards to our Tomb,
And yet prepare no more?

4. Grant us the Pow'rs of quick'ning Grace,
To fit our Souls to fly,
Then, when we drop this dying Flesh,
We'll rise above the Sky.

Handwritten musical score on aged paper, page 21. The score is divided into two sections: "Old South. Cm." and "Greenland. SM." The "Old South" section consists of four staves of music, with the first staff starting with a treble clef and a common time signature. The "Greenland" section consists of four staves of music, with the first staff starting with a treble clef and a 2/2 time signature. The notation includes various note values, rests, and bar lines.

Greenland

[♩ = M.M.60]

S.M.

[1. Have Mer-cy, Lord, on me, As Thou _____ wert

[1. Have Mer-cy, Lord, on me, As Thou _____ wert

8 [1. Have Mer-cy, Lord, on me, As Thou _____ wert

[1. Have Mer-cy, Lord, on me, As Thou _____ wert

5 ev-er kind: Let me, _____ op-press'd with

ev-er kind: Let me, _____ op-press'd _____ with

8 ev-er kind: Let me, _____ op-press'd _____ with

ev-er kind: Let me, _____ op-press'd with

10 Loads _____ of Guilt, Thy wont-ed Mer-cy find.]

Loads _____ of Guilt, Thy wont-ed Mer-cy find.]

8 Loads _____ of Guilt, Thy wont-ed Mer-cy find.]

Loads _____ of Guilt, Thy wont-ed Mer-cy find.]

2. Wash off my foul Offence,
And cleanse me from my Sin:
For I confess my Crime and see
How great my Guilt has been.
3. Against Thee, Lord, alone,
And only in thy Sight,
Have I transgress'd, and tho' condemn'd,
Must own thy Judgments right.
4. In Guilt each Part was form'd
Of all this sinful Frame;
In Guilt I was conceiv'd, and born
The Heir of Sin and Shame.
5. Yet Thou, whose searching Eye
Does inward Truth require,
In secret didst with Wisdom's Laws
My tender Soul inspire.
6. With Hyssop purge me Lord;
And so I clean shall be:
I shall with Snow in Whiteness vie,
When purify'd by Thee.
7. Make me to hear with Joy
Thy kind forgiving Voice;
That so the Bones which Thou hast broke,
May with fresh Strength rejoice.
8. Blot out my crying Sins:
Nor me in Anger view;
Create in me a Heart that's clean,
An upright Mind renew.
9. Withdraw not Thou thy Help,
Nor cast me from thy Sight;
Nor let thy Holy Spirit take
Its everlasting Flight.
10. The Joy thy Favour gives,
Let me again obtain;
And thy free Spirit's firm Support
My fainting Soul sustain.
11. So I thy righteous Ways
To Sinners will impart;
Whilst my Advice shall wicked Men
To thy just Laws convert.
12. My Guilt of Blood remove,
My Saviour and my God;
And my glad Tongue shall loudly tell
Thy righteous Acts abroad.
13. Do Thou unlock my Lips,
With Sorrow clos'd, and Shame:
So shall my Mouth thy wond'rous Praise
To all the World proclaim.
14. Could Sacrifice atone,
Whole Flocks and Herds should die;
But on such Off'rings Thou disdain'st
To cast a gracious Eye.
15. A broken Spirit is
By God most highly priz'd;
By Him a broken contrite Heart
Shall never be despis'd.
16. Let Sion Favour find,
Of thy Good-will assur'd;
And thy own City flourish long,
By lofty Walls secur'd.
17. The Just shall then attend,
And pleasing Tribute pay;
And Sacrifice of choicest Kind,
Upon thy Altar lay.

Part II

Old North or Morning Hymn

[♩ = M.M. 60] S.M.

A- wake my Soul a- wake, A- wake look

A- wake my Soul a- wake, A- wake look

A- wake my Soul a- wake, A- wake look

A- wake my Soul a- wake, A- wake look

5

up and view, The glorious Sun who

up and view, The glorious Sun who

up and view, The glorious Sun who

up and view, The glorious Sun who

10

has begun, His daily Task a- new. The With

has begun, His daily Task a- new. The With

has begun, His daily Task a- new. The With

has begun, His daily Task a- new. The With

15

sov-what 'reign a- God maz- com-ing mands, Speed, And He Sol wings doth his

sov-what 'reign a- God maz- com-ing mands, Speed, And He Sol wings doth his

8 sov-what 'reign a- God maz- com-ing mands, Speed, And He Sol wings doth his

sov-what 'reign a- God maz- com-ing mands, Speed, And He Sol wings doth his

20

streght rap- a- id rise, Way, With From won-Morn d'rous to Force Noon, pur-from

streght rap- a- id rise, Way, With From won-Morn d'rous to Force Noon, pur-from

8 streght rap- a- id rise, Way,

streght rap- a- id rise, Way, With From won-Morn d'rous to Force Noon, pur-from

25

-sues Noon his to Course, Night, Thro' And the thus e-con- the-cludes real the Skies. Day.

-sues Noon his to Course, Night, Thro' And the thus e-con- the-cludes real the Skies. Day.

8 Thro' And the thus e-con- the-cludes real the Skies. Day.

-sues Noon his to Course, Night, Thro' And the thus e-con- the-cludes real the Skies. Day.

Boston. For Christmas

C.M.

[♩ = M.M. 60]

ORIGINAL BARRING:

1. "Shep- herds re- joice, lift up_ your_ Eyes, and send your Fears a-

1. "Shep- herds re- joice, lift up your Eyes, and send your Fears a-

1. "Shep- herds re- joice, lift up_ your Eyes, and send your_ Fears_ a-

1. "Shep- herds re- joice, lift up your Eyes, and send your Fears a-

-way; _____ News from the Re- gion of_ the_ Skies, Sal-

-way; _____ News from the Re- gion of the Skies, Sal-

-way; _____ News from the Re- gion of the Skies, Sal-

-way; _____ News from the Re- gion of the Skies, Sal-

-va- tion's born to- day. Je- sus, the God whom

-va- tion's born to- day. Je- sus, the God_ whom_

-va- tion's_ born_ to- day. Je- sus, the God_ whom_

-va- tion's born to- day. Je- sus, the God_ whom_

15

An- gels fear, comes down to dwell with you, To-

An- gels fear, comes down to dwell with you, To-

An- gels fear, — comes — down to — dwell with you, To-

An- gels fear, — comes — down to dwell with you, To-

-day He makes his En- trance here, but — not as Mon- archs do."

-day He makes his En- trance here, but not as Mon- archs do."

-day He — makes his En- trance — here, but — not as — Mon- archs — do."

-day He makes — his En- trance — here, — but not as — Mon- archs do."

- | | |
|--|--|
| <p>2. "No Gold, nor purple Swadling Bands, nor royal shining Things; A Manger for his Cradle stands, and holds the King of Kings. Go, Shepherds, where the Infant lies, and see his humble Throne; With Tears of Joy in all your Eyes, go, Shepherds, kiss the Son."</p> | <p>3. Thus Gabriel sang, and strait around the heavenly Armies throng, They tune their Harps to lofty Sound, and thus conclude the Song: "Glory to God that reigns above, let Peace surround the Earth; Mortals shall know their Maker's Love, at their Redeemer's Birth."</p> |
|--|--|

4. Lord! and shall Angels have their Songs,
and Men no Tunes to raise?
O may we lose these useless Tongues
when they forget to praise!
Glory to God that reigns above,
that pitied us forlorn,
We join to sing our Maker's Love,
for there's a Saviour born.

The Lord is King & is clothed with Majesty The Lord is king & is clothed with Majesty the Lord is

Con.

King is clothed with Majesty the Lord is King and is clothed with Majesty the lord is King & is

Continued

(Fortissimo)

the lord is king
King & is clothed the lord is king & is clothed with majesty & honour & is cloath d with majesty

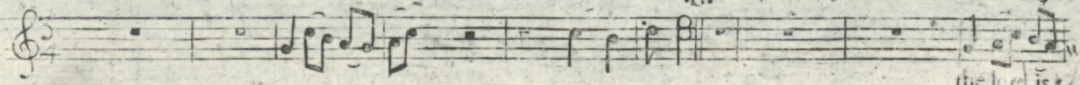
Con.

And honour the world also is ef -
the lord is clothed with strength where with he hath guided himself about

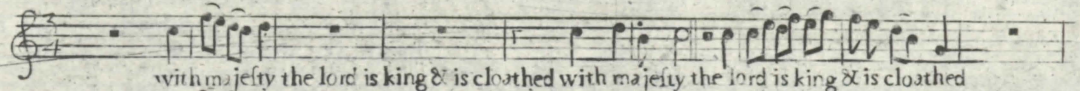
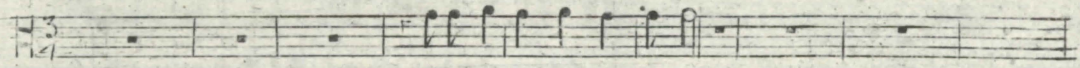
D 2

Continued

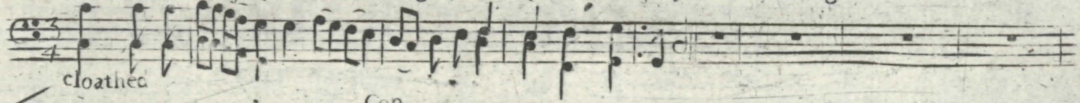
26



the lord is r

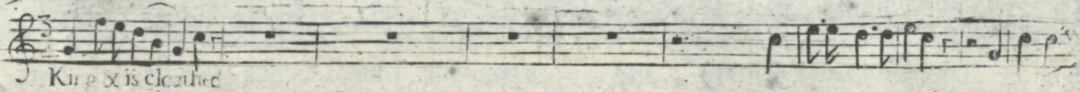


with majesty the lord is king & is clothed with majesty the lord is king & is clothed

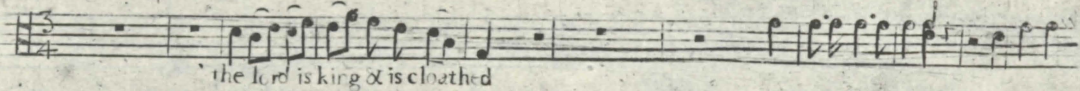


cloathed

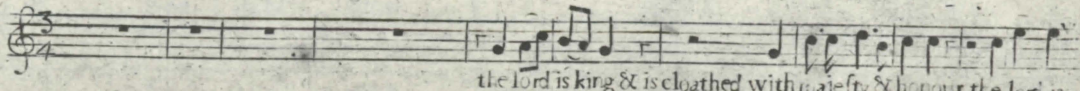
Con.



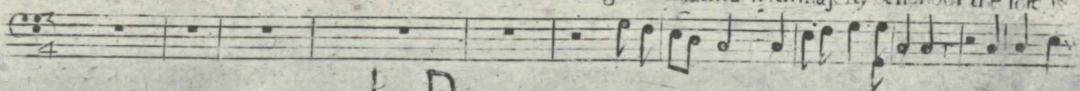
King & is clothed



the lord is king & is clothed



the lord is king & is clothed with majesty & honour the lord is



D

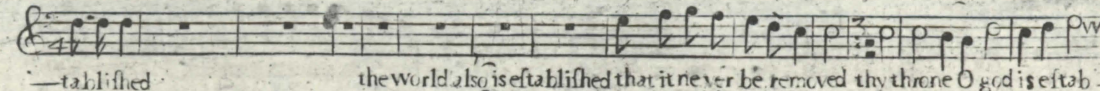
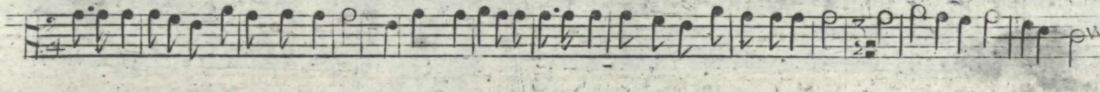
Continued

Divoto

27

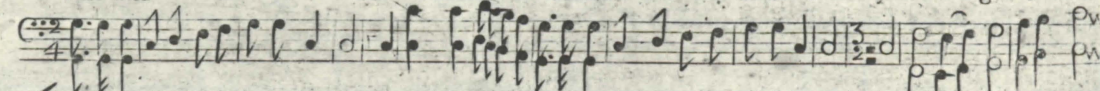


that it never be removed

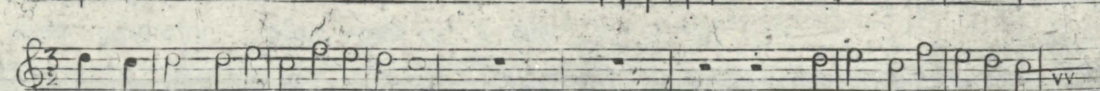
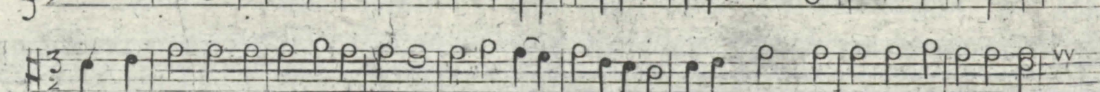
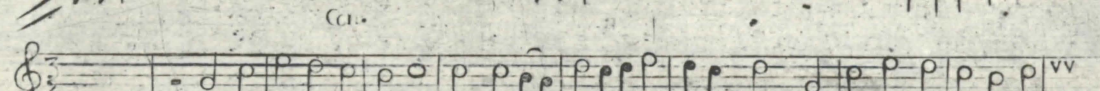


established

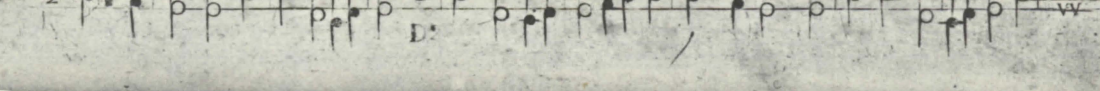
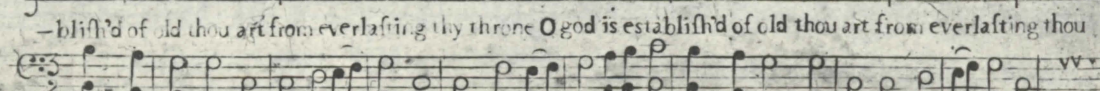
the world also is established that it never be removed thy throne O god is estab-



lified of old thou art from everlasting thy throne O god is established of old thou art from everlasting thou



lified of old thou art from everlasting thy throne O god is established of old thou art from everlasting thou



D

ANTHEM

The Lord Is King

[♩ = M.M. 90]

ORIGINAL BARRING:

with Maj- es- ty, The

with Maj- es- ty,

8 The Lord is King— and is cloth- ed with Maj- es- ty, The

with Maj- es- ty,

Lord— is King— and is cloth- ed with Maj- es- ty, The

with Maj- es- ty,

8 Lord— is King— and is cloth- ed with Maj- es- ty,

with Maj- es- ty,

10

Lord is King— and is cloth- ed with Maj- es- ty, The

with Maj- es- ty,

8 with— Maj- es- ty, The

with Maj- es- ty,

15

Lord— is King— and is cloth- ed with Maj- es- ty,
 with Maj- es- ty,
 Lord— is King— and is cloth- ed with Maj- es- ty,
 with Maj- es- ty, The

20

The Lord— is— King—
 and is
 with Maj- es- ty,
 Lord— is— King and is cloth- ed with Maj- es- ty, The Lord— is— King— and is

25

with Maj- es- ty,
 cloth- ed with Maj- es- ty,
 with Maj- es- ty, The Lord— is— King— and is
 cloth- ed with Maj- es- ty,

The Lord is King and is cloth-ed,

The cloth-ed,

30

Lord is King and is cloth-ed,

The Lord is King, and is

35

with Majesty and Honour, The

with Majesty and Honour, The

with Majesty and Honour, The

cloth-ed with Majesty and Honour, The

40

Lord is King and is cloth-ed, The Lord is King,
 Lord is King and is cloth-ed,
 Lord is King and is cloth-ed,

Lord is King
 and is cloth-ed with Maj-es-ty and
 and is cloth-ed with Maj-es-ty and
 and is cloth-ed with Maj-es-ty and

45 *Fortissimo*

and is cloth-ed with Maj-es-ty and Hon-our,
 Hon-our, and is cloth-ed with Maj-es-ty and Hon-our,
 Hon-our, and is cloth-ed with Maj-es-ty and Hon-our,
 Hon-our, and is cloth-ed with Maj-es-ty and Hon-our,

2. $\text{♩} = \text{M.M. 60}$ 50

-our.
-our.
-our.
-our. The Lord is cloth-ed with Strength where

55

the World al- so
the World al- so
with He hath gird- ed him- self a- bout; the World al- so

that it nev- er be re- mov- ed, the
is es- tab- lish- ed that it nev- er be re- mov- ed, the
is es- tab- lish- ed
is es- tab- lish- ed that it nev- er be re- mov- ed, the

60

World al- so is es- tab- lish- ed that it nev- er be re- mov- ed.

World al- so is es- tab- lish- ed that it nev- er be re- mov- ed.

World al- so is es- tab- lish- ed that it nev- er be re- mov- ed.

World al- so is es- tab- lish- ed that it nev- er be re- mov- ed.

Divoto [♩ = M.M. 60] 65

Thou

Thy Throne, O God, is es- tab- lish'd of old, Thou

Thy Throne, O God, is es- tab- lish'd of old, Thou

Thy Throne, O God, is es- tab- lish'd of old, Thou

70

art from Ev- er- last- ing, Thy Throne, O God, is es-

art from Ev- er- last- ing, Thy Throne, O God, is es-

art from Ev- er- last- ing, Thy Throne, O God, is es-

75

-tab-lish'd of old, Thou art from Ev-er-last-ing, Thou

-tab-lish'd of old, Thou art from Ev-er-last-ing, Thou

8

Thou art from Ev-er-last-ing, Thou

-tab-lish'd of old, Thou art from Ev-er-last-ing, Thou

80

[♩ = M.M. 90]

85

art from Ev-er-last-ing. The Floods have

art from Ev-er-last-ing. The Floods have

8

art from Ev-er-last-ing. The Floods have

art from Ev-er-last-ing. The Floods have

90

lift-ed up, O Lord,

lift-ed up, O Lord, the Floods have lift-ed up their Heads,

8

95

the Floods have lift-ed up their Waves,
the Floods have lift-ed up their Waves,

100

Maestoso

The Lord on high is might-ier than the lift-ed up their Voice. The Lord on high is might-ier than the The Lord on high is might-ier than the

105

Noise of man-y Wa-ters, yea, yea, yea, yea, the
Noise of man-y Wa-ters, yea, yea, yea, yea, the
Noise of man-y Wa-ters, yea, yea, yea, yea, the
Noise of man-y Wa-ters, yea, yea, yea, yea, the

110

Voice of the Lord is might-ier than the— Noise of man- y Wa- ters,

Voice of the Lord is— might-ier than the— Noise of man- y Wa- ters,

Voice of the Lord is— might-ier— than the— Noise of— man- y— Wa- ters,

Voice of the Lord is— might-ier— than the— Noise of man- y Wa- ters,

2.

Divoto [♩ = M.M. 60]

115

Wa- ters. Thy Tes- ti- mo- nies are ver- y

Wa- ters.

Wa- ters.

Wa- ters.

sure,

Thy Tes- ti- mo- nies are ver- y sure,

120

Thy Tes-ti-mo-nies are ver-y sure;

Vigoroso [♩ = M.M. 80] 125

Ho-li-ness be-comes thy House, O Lord, for-ev-er and

Ho-li-ness be-comes thy House, O Lord, for-ev-er and

Ho-li-ness be-comes thy House, O Lord, for-ev-er and

Ho-li-ness be-comes thy House, O Lord, for-ev-er and

130

ev-er, A-men, Ho-li-ness be-comes thy

ev-er, A-men, Ho-li-ness be-comes thy

ev-er, A-men, Ho-li-ness be-comes thy

ev-er, A-men, Ho-li-ness be-comes thy

House, O Lord, for- ever and ev- er, A- men,

House, O Lord, for- ever and ev- er, A- men,

House, O Lord, for- ever and ev- er, A- men,

House, O Lord, for- ever and ev- er, A- men,

135

Ho- li- ness be- comes thy House, O Lord, for- ever, A-

Ho- li- ness be- comes thy House, O Lord, for- ever, A-

Ho- li- ness be- comes thy House, O Lord, for- ever, A-

Ho- li- ness be- comes thy House, O Lord, for- ever, A-

140

- men, A- men, A- men, A- men.

- men, A- men, A- men, A- men.

- men, A- men, A- men, A- men.

- men, A- men, A- men, A- men.

Adagio (Divoto) [♩ = M.M. 60]

145

Hal- le- lu- jah, Hal- le- lu- jah, A- men, A-
Hal- le- lu- jah, Praise ye the Lord, Hal- le- lu-
Hal- le- lu- jah, Hal- le- lu- jah, A- men, A-
Hal- le- lu- jah, A- men, A- men, Hal- le- lu-

150

Forte

Fortissimo

155

- men, Hal- le- lu- jah, Praise ye the Lord, A- men, A- men.
- jah, A- men, A- men, Hal- le- lu- jah, A- men, A- men.
- men, Praise ye the Lord, Hal- le- lu- jah, A- men, A- men.
- jah, A- men, A- men, Hal- le- lu- jah, A- men, A- men.

An Anthem. Psalm 42
(Affettuoso)

As the hart panteth after
As the hart panteth after the water brooks
As the hart panteth after the water brooks
As the hart panteth after the water brooks
the water brooks
As the hart panteth after the water brooks
so panteth my soul after the Lord
As the hart panteth after the water brooks

Con. :S: (Forte)

Con.

God for the living for the living for the living for the living for the living God my tears have been my meat
d Co - - - d for the living God for the living God my tear
for the living for the living God for the living for the living God
d for the living God for the living God
have been my meat day and night
my tears have been my meat while they say unto me where is now thy God when I remember

Con. :S: :S:

32

Con. :S:

Trio.

my

so parteth my soul after the Lord God :S: Qu. x. my soul thirsteth for the Lord for the

my soul thirsteth for the Lord for the living for the living God when

Con. Quarta.

my soul Thirsteth for the Lord for the living for the living for living

soul thirsteth for the Lord for the living God when shall I come & appear before Co

Live for the living God when shall I come and appear before God

shall I come & appear before God my soul Thirsteth for God for Co

34

Con. (vivace.) :S:

I pour out my soul in me

when I remember these things

for I had

these things

Con.

gone with the multitude for I had gone with the multitude I went with them into the house of God with

ANTHEM

As the Hart Panteth

Affetuoso [♩ = M.M. 45]

ORIGINAL BARRING:

As the Hart pant-eth af-ter the Wa-ter- brooks,

As the Hart pant-eth af-ter the Wa-ter- brooks,

As the Hart pant-eth af-ter the

pant-eth af-ter the Wa-ter- brooks,

Wa-ter- brooks, As the Hart pant-eth

20

As the Hart pant-eth af-ter the Wa-ter- brooks,
af-ter the Wa-ter- brooks,

$\text{♩} = \text{M.M. 60}$ *Forte* 25

So pant-eth my Soul af-ter Thee, O God, so
So pant-eth my Soul af-ter Thee, O God, so
So pant-eth my Soul af-ter Thee, O God, so
So pant-eth my Soul af-ter Thee, O God, so

30

pant-eth my Soul af-ter Thee, O God.
pant-eth my Soul af-ter Thee, O God.
pant-eth my Soul af-ter Thee, O God.
pant-eth my Soul af-ter Thee, O God. My

35

Soul thirst- eth for the Lord, for the liv- ing, for the liv- ing

My Soul thirst- eth for the Lord, for the liv- ing, for the liv- ing God;
 God; when shall I come and ap- pear be-

40

My Soul thirst- eth for the Lord,
 Lord, for the liv- ing God; when shall
 when shall I come and ap- pear
 -fore God; my Soul thirst- eth for

45

for the liv- ing, for the liv- ing, for the liv- ing God, for the liv- ing,
 I come and ap- pear be- fore God, God,
 be- fore God, for the liv- ing,
 God, for God, for the liv- ing

50

for the liv- ing, for the liv- ing, for the liv- ing, for the liv- ing God;
 for the liv- ing God, for the liv- ing God;
 for the liv- ing God, for the liv- ing, for the liv- ing God;
 God, for the liv- ing, for the liv- ing, for the liv- ing God;

55

God. My Tears have been my Meat,
 God. My Tears have been my
 God.
 God.

60

Day and Night, while they say un- to
 Meat, Day and Night, while they say un- to
 My Tears have been my Meat, Day and Night, while they say un- to
 Day and Night, while they say un- to

65

me where is now— thy God?
 me where is now thy God?
 me where is now— thy God?
 me where is now thy God? When I re- mem- ber these

70

When I re- mem- ber these Things,
 Things,

75

I pour out my Soul in

I pour out my Soul in

Vivace [♩ = M.M. 120]

80

me: For I had gone with the Multi-tude, for

For I had gone with the Multi-tude, for—

For— I had gone with the Multi-tude, for—

me: For I had gone with the Multi-tude, for

85

I had gone with the Multi-tude, I went with them in-

I had gone with the Multi-tude, I went with them in-

I had gone_ with the Multi-tude, I went with_ them in-

I had gone with the Multi-tude, I went with them in-

90

- to the House of God with the Voice of Joy and Praise,
 - to the House of God with the Voice of Joy and Praise,
 - to the House of God with the Voice of Joy and Praise,
 - to the House of God with the Voice of Joy and Praise,

95 Gravisonus [♩ = M.M.60] 100

C

with a Multitude that keep Holy-day, with a
 with a Multitude that keep Holy-day,
 with a Multitude that keep Holy-day,
 with a Multitude that keep Holy-day, with a

105 [♩ = M.M.60]

Mul- ti- tude that keep Ho- ly- day. Why
 Why
 Why
 Mul- ti- tude that keep Ho- ly- day. Why

110

art— thou cast down, O— my Soul? and why art thou dis-qui-et-ed with-

art thou cast down, O— my Soul? and why art thou dis-qui-et-ed with-

art— thou cast down, O— my Soul?— and why art thou dis-qui-et-ed— with-

art— thou cast down, O— my Soul? and why art thou dis-qui-et-ed with-

115

-in me? Hope thou in God for I shall yet praise Him for the

-in me? Hope thou in God for I shall yet praise Him for the

-in me? Hope thou in God for I shall yet praise Him for the

-in me? Hope thou in God for I shall yet praise Him for the

Adagio [♩ = M.M. 60]

120

Help of His Coun- te- nance.

Help of His Coun- te- nance.

Help of His Coun- te- nance. O— my— God, my—

Help of His Coun- te- nance.

125

O my
Soul is cast down within me,
Therefore will I remember Thee and from the Land of

130

God, my Soul is cast down within me,
Jor- dan, there- fore will I re- mem- ber Thee and

135

and from the Hill of
and from the Land of
and from the Hill of
from the Land of Jor- dan, and from the Hill of

140

Mi- zar.

Jor- dan. Deep

8 Mi- zar. Deep call- ed un- to Deep,

Mi- zar. Deep call- ed un- to Deep,

145

150

all thy Waves and thy Bil- lows are gone

call- ed un- to Deep,

all thy Waves and thy Bil- lows are gone

155

1. o- ver me, all thy Waves and thy Bil- lows are gone o- ver me,

all thy Waves and thy Bil- lows are gone o- ver me,

o- ver me, all thy Waves and thy Bil- lows are gone o- ver me,

all thy Waves and thy Bil- lows are gone o- ver me,

Vigoroso [♩ = M.M. 60]

o- ver me. Why art thou cast down, O my

o- ver me. Why art thou cast down, O my

o- ver me. Why art thou cast down, O my

o- ver me. Why art thou cast down, O my

160

Soul? and why art thou dis- qui- et- ed with- in me? Hope thou in

Soul? and why art thou dis- qui- et- ed with- in me? Hope thou in

Soul? and why art thou dis- qui- et- ed with- in me? Hope thou in

Soul? and why art thou dis- qui- et- ed with- in me? Hope thou in

165 | 170

God for I shall yet praise Him for the Light of His Coun- te- nance,

God for I shall yet praise Him for the Light of His Coun- te- nance,

God for I shall yet praise Him for the Light of His Coun- te- nance,

God for I shall yet praise Him for the Light of His Coun- te- nance,

2.

-nance. Hal- le-
 -nance. Hal- le-
 -nance. Hal- - le- lu- jah, Hal- le-
 -nance. Hal- le-

175

-lu- jah, Hal- le- lu- jah, A- men, Hal- le-
 -lu- jah, Hal- le- lu- jah, A- men, Hal- le-
 -lu- jah, Hal- - le- lu- jah, Hal- - le- lu- jah, Hal- le-
 -lu- jah, A- men, A- men, A- men, Hal- le-

180

-lu- jah, A- men, A- men.
 -lu- jah, A- men, A- men.
 -lu- jah, Hal- - le- lu- jah. Hal- - le- lu- jah,
 -lu- jah, A- men, A- men.

185

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah

190 Adagio [♩ = M.M. 60]

-lu-jah, A-men, A-men, A-men, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, A-men, A-men, A-men

195

-men, A-men, A-men, A-men, Hal-le-lu-jah, jah.
 -men, A-men, A-men, A-men, Hal-le-lu-jah, jah.
 -le-lu-jah, A-men, A-men, Hal-le-lu-jah, jah.
 -men, A-men, A-men, A-men, Hal-le-lu-jah, jah.

200 [♩ = M.M. 60] 205

Hal- - le-lu- jah, Hal- le- lu- jah, Hal-

Hal- le- lu- jah, Hal-

Hal- le- lu- jah, Hal-

Hal- le- lu- jah, Hal-

Adagio [♩ = M.M. 60] 210

-le- lu- jah, A- men, A- men,

-le- lu- jah, A- men, A- men,

- le- lu- jah, Hal- le- lu-

-le- lu- jah, A- men, A- men,

215 1. 2.

A- men, A- men, Hal- le- lu- jah, Hal- le- lu- jah, jah.

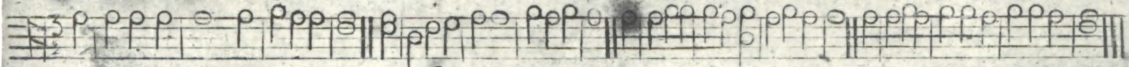
A- men, A- men, Hal- le- lu- jah, Hal- le- lu- jah, jah.

-jah, A- men, A- men, Hal- le- lu- jah, Hal- le- lu- jah, jah.

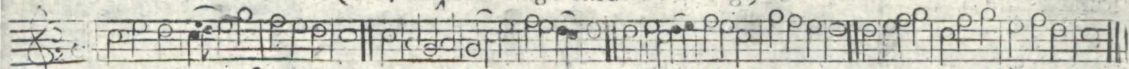
A- men, A- men, Hal- le- lu- jah, Hal- le- lu- jah, jah.



(And children of learning unite in y song)

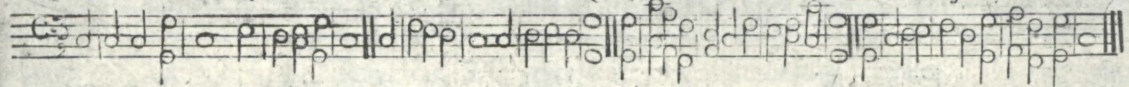


(then com let us sing & shout in a throng)

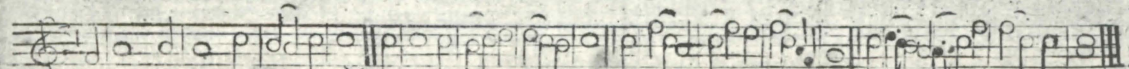


(Great is the Lord God, y thunder's his voice)

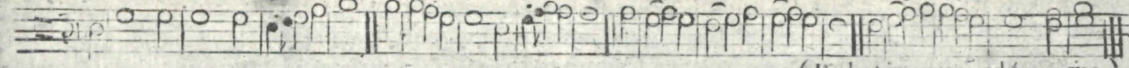
(Let all of true wisdom before him rejoice)



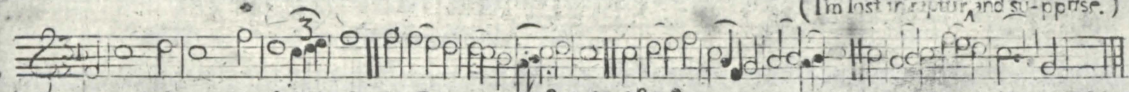
Bridgwater or Evening Hymn. L.M.



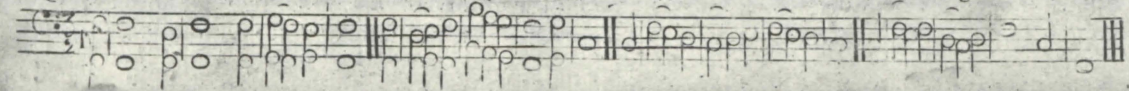
Magnifyck God when Ie see, (the pleneary world on high, where ere I turn my wondering eyes.)



(I'm lost in admiration and surprize.)



(Creator of these orbs of light, kindly Protect me in y night, th' in y morn when I arise, accept my grateful sacrifice.)



Massachusetts

P.M.[10.10.11.11]

[♩=M.M.60]

5

Great is the Lord God, the Thun-der's His Voice, Then come let us
Great is the Lord God, the Thun-der's His Voice, Then come let us
8 Great is the Lord God, the Thun-der's His Voice, Then come let us
Great is the Lord God, the Thun-der's His Voice, Then come let us

10

sing and shout in a Throng; Let all of true Wis- dom be-
sing and shout in a Throng; Let all of true Wis- dom be-
8 sing and shout in a Throng; Let all of true Wis- dom be-
sing and shout in a Throng; Let all of true Wis- dom be-

15

-fore Him re- joice, And Child- ren of Learn- ing u- nite in the Song.
-fore Him re- joice, And Child- ren of Learn- ing u- nite in the Song.
8 -fore Him re- joice, And Child- ren of Learn- ing u- nite in the Song.
-fore Him re- joice, And Child- ren of Learn- ing u- nite in the Song.

Bridgwater or Evening Hymn

[♩ = M.M.60]

L.M.

5

1. Ma- jes- tyck God when I des- cry The plan- e-

1. Ma- jes- tyck God when I des- cry The plan- e-

1. Ma- jes- tyck God when I des- cry The plan- e-

1. Ma- jes- tyck God when I des- cry The plan- e-

10

-tar- y World on high, Wher- e'er I turn my

-tar- y World on high, Wher- e'er I turn my

-tar- y World on high, Wher- e'er I turn my

-tar- y World on high, Wher- e'er I turn my

15

won- dering Eyes, I'm lost in Rap- ture and Sur- prise.

won- dering Eyes, I'm lost in Rap- ture and Sur- prise.

won- dering Eyes, I'm lost in Rap- ture and Sur- prise.

won- dering Eyes, I'm lost in Rap- ture and Sur- prise.

2. Creator of these Orbs of Light,
Kindly protect me in the Night,
Then, in the Morn when I arise,
Accept my grateful Sacrifice.

Pleasant Street

[♩ = M.M. 60] L.M.

5

[1. No more my God, I boast no more Of all the

[1. No more my God, I boast no more Of all the

8 [1. No more my God, I boast no more Of all the

[1. No more my God I boast no more Of all the

10

Du-ties I have done; I quit the Hopes I

Du-ties I have done; I quit the Hopes I

8 Du-ties I have done; I quit the Hopes I

Du-ties I have done; I quit the Hopes I

15

held be-fore To trust the Mer-its of thy Son.]

held be-fore To trust the Mer-its of thy Son.]

8 held be-fore To trust the Mer-its of thy Son.]

held be-fore To trust the Mer-its of thy Son.]

2. Now for the Love I bear his Name,
What was my Gain I count my Loss;
My former Pride I call my Shame,
And nail my Glory to his Cross.

3. Yes, and I must and will esteem
All Things but Loss for Jesus' sake:
O may my Soul be found in Him,
And of his Righteousness partake!

4. The best Obedience of my Hands
Dares not appear before thy Throne;
But Faith can answer thy Demands,
By pleading what my Lord has done.

The image shows a page of handwritten musical notation on aged paper. At the top, it is titled "Pleasant Street, L.M." with the number "41" in the upper right corner. The score consists of two systems of music. The first system is for "Pleasant Street, L.M." and the second is for "Naptasket, L.M.". Each system includes a vocal line on a treble clef staff and a keyboard accompaniment on a bass clef staff. The notation is in a historical style, featuring various note values, rests, and bar lines. A large letter "F" is written at the bottom of the page, likely indicating the first ending or a specific measure.

Nantasket

[♩ = M.M. 60] L.M.

5

[1. A- wake our Souls (a- way our Fears, Let ev- 'ry

8 [1. A- wake our Souls (a- way our Fears, Let ev- 'ry

10

trem- bling Thought be gone) A- wake, and run the

8 trem- bling Thought be gone) A- wake, and run the

15

heaven- ly Race, And put a chear- ful Cour- age on.]

8 heaven- ly Race, And put a chear- ful Cour- age on.]

heaven- ly Race, And put a chear- ful Cour- age on.]

2. True, 'tis a strait and thorny Road,
And mortal Spirits tire and faint,
But they forget the mighty God
That feeds the Strength of ev'ry Saint.
3. The mighty God, whose matchless Pow'r
Is ever new and ever young,
And firm endures while endless Years
Their everlasting Circles run.
4. From Thee the overflowing Spring,
Our Souls shall drink a fresh Supply,
While such as trust their native Strength
Shall melt away, and drop, and die.
5. Swift as an Eagle cuts the Air,
We'll mount aloft to thine Abode,
On Wings of Love our Souls shall fly,
Nor tire amidst the heavenly Road.

Stoughton

[♩ = M.M. 90]

C.M.

[1. My Sav-iour, my Al-might-y Friend, When

[1. My Sav-iour, my Al-might-y Friend, When

8 [1. My Sav-iour, my Al-might-y Friend, When

[1. My Sav-iour, my Al-might-y Friend, When

5 I be-gin thy Praise, Where will the grow-ing

I be-gin thy Praise, Where will the grow-ing

8 I be-gin thy Praise, Where will the grow-ing

I be-gin thy Praise, Where will the grow-ing

10 Num-bers end, The Num-bers of thy Grace?]

Num-bers end, The Num-bers of thy Grace?]

8 Num-bers end, The Num-bers of thy Grace?]

Num-bers end, The Num-bers of thy Grace?]

2. Thou art my everlasting Trust,
Thy Goodness I adore;
And since I knew thy Graces first
I speak thy Glories more.
3. My Feet shall travel all the Length
Of the celestial Road,
And march with Courage in my Strength
To see my Father-God.
4. When I am fill'd with sore Distress
For some surprizing Sin,
I'll plead thy perfect Righteousness
And mention none but Thine.
5. How will my Lips rejoice to tell
The Vict'ries of my King!
My Soul redeem'd from Sin and Hell
Shall thy Salvation sing.
6. My Tongue shall all the Day proclaim
My Saviour and my God,
His Death has brought my Foes to Shame,
And drown'd them in his Blood.
7. Awake, awake, my tuneful Pow'rs;
With this delightful Song
I'll entertain the darkest Hours,
Nor think the Season long.

Orange Street

[♩ = M.M. 60]

C.M.

[1. How short and hast-y is our Life! How

5

vast our Souls Affairs! Yet sense-less Mor-tals

10

vain-ly strive To lav-ish out their Years.]

2. Our Days run thoughtlessly along,
Without a Moment's Stay,
Just like a Story or a Song,
We pass our Lives away.

4. How we deserve the deepest Hell
That slight the Joys above!
What Chains of Vengeance should we feel
That break such Cords of Love!

3. God from on high invites us Home,
But we march heedless on,
And ever hast'ning to the Tomb,
Stoop downwards as we run.

5. Draw us, O God, with sovereign Grace,
And lift our Thoughts on high,
That we may end this mortal Race,
And see Salvation nigh.

42

Stoughton. CM.

Orange Street. CM.

F 2

The image shows a page of handwritten musical notation. At the top left, the number '42' is written. The first section is titled 'Stoughton. CM.' and consists of five systems of music. Each system has a treble clef staff on top and a bass clef staff on the bottom. The music is written in common time (CM) and features various rhythmic patterns, including triplets. The second section is titled 'Orange Street. CM.' and also consists of five systems of music, following the same two-staff format. The notation is clear and legible, with some ink bleed-through from the reverse side of the page.

Braintree

[♩ = M.M. 60]

P.M. [8.8.8.8.8.8.]

5

[1. God is our Ref-uge in Dis-tress; A pres-ent

[1. God is our Ref-uge in Dis-tress; A pres-ent

[1. God is our Ref-uge in Dis-tress; A pres-ent

[1. God is our Ref-uge in Dis-tress; A pres-ent

10

Help, when Dan-gers press In Him, un-daunt-ed, we'll con-

Help, when Dan-gers press In Him, un-daunt-ed, we'll con-

Help, when Dan-gers press In Him, un-daunt-ed, we'll con-

Help, when Dan-gers press In Him, un-daunt-ed, we'll con-

15

-fide: Tho' Earth were from her Cen-tre toss'd, And Moun-tains

-fide: Tho' Earth were from her Cen-tre toss'd, And Moun-tains

-fide: Tho' Earth were from her Cen-tre toss'd, And Moun-tains

-fide: Tho' Earth were from her Cen-tre toss'd, And Moun-tains

20 25

in the O-cean lost, Torn piece-meal by the roar-ing Tide.]

in the O-cean lost, Torn piece-meal by the roar-ing Tide.]

8 in the O-cean lost, Torn piece-meal by the roar-ing Tide.]

in the O-cean lost, Torn piece-meal by the roar-ing Tide.]

2. A gentler Stream with Gladness still
 The City of our Lord shall fill,
 The royal Seat of God most high;
 God dwells in Sion, whose fair Tow'rs
 Shall mock th'Assaults of earthly Pow'rs,
 While his almighty Aid is nigh.

3. In Tumults when the Heathen rag'd,
 And Kingdoms War against us wag'd,
 He thunder'd, and dispers'd their Pow'rs:
 The Lord of Hosts conducts our Arms,
 Our Tow'r of Refuge in Alarms,
 Our Fathers guardian God, and ours.

4. Come see the Wonders He has wrought,
 On Earth what Desolation brought;
 How He has calm'd the jarring World:
 He broke the warlike Spear and Bow;
 With them their thund'ring Chariots too
 Into devouring Flames were hurl'd.

5. Submit to God's almighty Sway;
 For Him the Heathen shall obey,
 And Earth her sov'reign Lord confess:
 The God of Hosts conducts our Arms,
 Our Tow'r of Refuge in Alarms,
 As to our Fathers in Distress.

The first two staves of the musical score. The top staff is in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 2/2 time signature. Both staves contain a series of rhythmic patterns, primarily consisting of quarter and eighth notes.

The third and fourth staves of the musical score. The top staff is in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 2/2 time signature. The lyrics are written below the notes.

& bleſs thy name allway. & conſtant homage pay.
 the will I laud my God & king. this tribute daily will I bring.

The fifth, sixth, and seventh staves of the musical score. The top staff is in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 2/2 time signature. The lyrics are written below the notes. A 'Con.' marking is present above the fifth staff.

Con.
 this tribute daily I will bring
 this tribute daily I will bring
 this tribute daily I will bring this tribute daily I will bring and conſ - - - tant homage pay
 this tribute daily I will bring this tribute daily I will bring and con - ſtant homag - e pay

Milton

[♩ = M.M. 60]

C.M.

5

Thee will I laud my God and King, And bless Thy

Thee will I laud my God and King, And bless Thy

8 Thee will I laud my God and King, And bless Thy

Thee will I laud my God and King, And bless Thy

10

Name all-way; This Tribute daily will I

Name all-way; This Tribute daily will I

8 Name all-way; This Tribute daily will I

Name all-way; This Tribute daily will I

15

bring, And constant Homage pay.

bring, And constant Homage pay.

8 bring, And constant Homage pay.

bring, And constant Homage pay. This

20

Trib- ute dai- ly will I bring, this Trib- ute dai- ly will I bring, this Trib- ute dai- ly will I bring, And

25

And dai- ly will I bring, this Trib- ute dai- ly will I bring, And dai- ly will I bring, And

30

con- stant Hom- age pay, pay. con- stant Hom- age pay, pay. con- stant Hom- age pay, pay. con- stant Hom- age pay, pay.

1. 2.

2. Thou, Lord, beyond Compare art great,
And highly to be prais'd;
Thy Majesty, with boundless Height,
Above our Knowledge rais'd.
3. Renown'd for mighty Acts, thy Fame
To future Times extends;
From Age to Age thy glorious Name
Successively descends.
4. Whilst I thy Glory and Renown,
And wond'rous Works express,
The World with me thy Might shall own
And thy great Pow'r confess.
5. The Praise that to thy Love belongs,
They shall with Joy proclaim;
Thy Truth of all their grateful Songs
Shall be the constant Theme.
6. The Lord is good; fresh Acts of Grace
His Pity still supplies;
His Anger moves with slowest Pace,
His willing Mercy flies.
7. Thy Love thro' Earth extends its Fame,
To all thy Works exprest;
These shew thy Praise, whilst thy great Name
Is by thy Servants blest.
8. They, with the glorious Prospect fir'd,
Shall of thy Kingdom speak;
And thy great Pow'r, by all admir'd,
Their lofty Subject make.
9. God's glorious Works of ancient Date,
Shall thus to all be known;
And thus his Kingdom's royal State,
With publick Splendor shown.
10. His stedfast Throne, from Changes free,
Shall stand for ever fast;
His boundless Sway no End shall see,
But Time itself out-last.
- Part II
11. The Lord does them support that fall,
And makes the prostrate rise;
For his kind Aid all Creatures call,
Who timely Food supplies.
12. Whate'er their various Wants require,
With open Hand he gives;
And so fulfils the just Desire
Of ev'ry thing that lives.
13. How holy is the Lord! how just!
How righteous all his Ways!
How nigh to him, who with firm Trust
For his Assistance prays!
14. He grants the full Desire of those
Who Him with Fear adore;
And will their Troubles soon compose,
When they his Aid implore.
15. The Lord preserves all those with Care
Whom grateful Love employs:
But Sinners, who his Vengeance dare,
With furious Rage destroys.
16. My Time to come, in Praises spent,
Shall still advance his Fame,
And all Mankind with one Consent
For ever bléss his Name.

Dedham

[♩ = M.M. 60]

L.M.

5

[1. Life is the Time to serve the Lord, The Time t'in-

[1. Life is the Time to serve the Lord, The Time t'in-

8 [1. Life is the Time to serve the Lord, The Time t'in-

[1. Life is the Time to serve the Lord, The Time t'in-

10

-sure the great Reward, And while the Lamp holds

-sure the great Reward, And while the Lamp holds

8 -sure the great Reward, And while the Lamp holds

-sure the great Reward, And while the Lamp holds

15

out to burn, The vilest Sinner may return.]

out to burn, The vilest Sinner may return.]

8 out to burn, The vilest Sinner may return.]

out to burn, The vilest Sinner may return.]

2. Life is the Hour that God has giv'n
To 'scape from Hell, and fly to Heav'n;
The Day of Grace, and Mortals may
Secure the Blessings of the Day.

4. Their Hatred and their Love is lost,
Their Envy buried in the Dust;
They have no Share in all that's done
Beneath the Circuit of the Sun.

3. The Living know that they must die,
But all the Dead forgotten lie;
Their Mem'ry and their Sense is gone,
Alike unknowing and unknown.

5. Then what Thoughts design to do,
My Hands, with all your Might pursue,
Since no Device, nor Work is found,
Nor Faith, nor Hope, beneath the Ground.

6. There are no Acts of Pardon pass'd
In the cold Grave, to which we haste;
But Darkness, Death, and long Despair,
Reign in eternal Silence there.

Dedham, L.M. 45

The image shows a page of handwritten musical notation on aged paper. It contains two pieces of music. The first piece is titled 'Dedham, L.M.' and is marked with a '45' in the top right corner. It consists of four staves of music. The first staff is in treble clef with a 2/2 time signature. The second staff is in bass clef with a 2/2 time signature. The third staff is in treble clef with a 2/2 time signature. The fourth staff is in bass clef with a 2/2 time signature. The second piece is titled 'Prince. Town, C.M.' and consists of four staves of music. The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef with a 3/4 time signature. The third staff is in treble clef with a 3/4 time signature. The fourth staff is in bass clef with a 3/4 time signature. The notation includes various note values, rests, and bar lines.

Princetown

[♩ = M.M.60]

C.M.

[1. Lord, hear the Voice of my Complaint; To

5
my Request give Ear; Preserve my Life from

10
Cruel Foes, And free my Soul from Fear.]

2. O! hide me with thy tender Care
In some secure Retreat,
From Sinners that against me rise;
And all their Plots defeat.
3. See how, intent to work my Harm,
They whet their Tongues like Swords;
And bend their Bows to shoot their Darts,
Sharp Lyes and bitter Words.
4. Lurking in private, at the Just
They take their secret Aim;
And suddenly at him they shoot,
Quite void of Fear and Shame.
5. To carry on their ill Designs
They mutually agree;
They speak of laying private Snares,
And think that none shall see.
6. With utmost Diligence and Care
Their wicked Plots they lay;
The deep Designs of all their Hearts
Are only to betray.
7. But God, to Anger justly mov'd,
His dreadful Bow shall bend,
And on his flying Arrow's Point
Shall swift Destruction send.
8. Those Slanders which their Mouths did vent,
Upon themselves shall fall;
Their Crimes disclos'd shall make them be
Despis'd and shunn'd by all.
9. The World shall then God's Pow'r confess;
And Nations trembling stand;
Convinc'd, that 'tis the mighty Work
Of his avenging Hand:
10. While righteous Men, by God secur'd,
In Him shall gladly trust;
And all the list'ning Earth shall hear
Loud Triumphs of the Just.

Corsica

[♩ = M.M. 60] C.M.

1. The Lord al-might-y is a God That will pro-

1. The Lord al-might-y is a God That will pro-

8 1. The Lord al-might-y is a God That will pro-

1. The Lord al-might-y is a God That will pro-

10

-tect the Free, And learn them to dis-dain the Rod Of

-tect the Free, And learn them to dis-dain the Rod Of

8 -tect the Free, And learn them to dis-dain the Rod Of

-tect the Free, And learn them to dis-dain the Rod Of

15

Bale- full Slav-er-y, y.

Bale- full Slav-er-y, y.

8 Bale- full Slav-er-y, y.

Bale- full Slav-er-y, y.

2. He can defend the smallest Isle
By his almighty Hand;
And teach them to defeat the Guile
Of an enslaving Land.

God almighty is a God That will protect the free & learn them to discern

Con. (A Canon of 4 in 1)

... of Ea - - - le full Slaver - y.

He can defend y smallest Isle by his almighty hand & teach them to defeat y guilt of an enslaving land.

A Canon of 4 in 1

[Now to the Pow'r of God Supreme]

[♩ = M.M.90]

1 [Now to the Pow'r of God su- preme

2 Be ev- er- last- ing Hon- ours giv'n,

3 He saves from Hell (we bless his Name)

4 He calls our wan- d'ring Feet to Heav'n.]

Cambridge

[♩ = M.M.60]

P.M. [8.8.8.8.8.]

5

[1. Ye that de-light to serve the Lord, The

[1. Ye that de-light to serve the Lord, The

[1. Ye that de-light to serve the Lord, The

[1. Ye that de-light to serve the Lord, The

10

Hon-ours of His Name re-cord, His sa-cred

Hon-ours of His Name re-cord, His sa-cred

Hon-ours of His Name re-cord, His sa-cred

Hon-ours of His Name re-cord, His sa-cred

15

Name for ev-er bless: Where-e'er the cir-cling

Name for ev-er bless: Where-e'er the cir-cling

Name for ev-er bless: Where-e'er the cir-cling

Name for ev-er bless: Where-e'er the cir-cling

20

Sun — dis- plays His ris- ing Beams, or set- ting

Sun dis- plays His ris- ing Beams, or set- ting

Sun dis- plays His ris- ing Beams, or set- ting

Sun — dis- plays His ris- ing Beams, or set- ting

25

30

Rays, Let Lands and Seas his Pow'r con- fess.]

Rays, Let Lands and Seas his Pow'r con- fess.]

Rays, Let Lands and Seas his Pow'r con- fess.]

Rays, Let Lands and Seas his Pow'r con- fess.]

2. Not Time, nor Nature's narrow Rounds,
 Can give his vast Dominion Bounds;
 The Heav'ns are far below his Height:
 Let no created Greatness dare
 With our eternal God compare,
 Arm'd with his uncreated Might.
3. He bows his glorious Head to view
 What the bright Host of Angels do;
 And bends his Care to mortal Things;
 His Sov'reign Hand exalts the Poor,
 He takes the Needy from the Door,
 And makes them Company for Kings.
4. When childless Families despair,
 He sends the Blessings of an Heir,
 To rescue their expiring Name:
 The Mother, with a thankful Voice,
 Proclaims his Praises and her Joys:
 Let ev'ry Age advance his Fame.

Chelsea

[♩ = M.M.60] 5 L.M.

[1. He reigns; the Lord the Saviour reigns! Praise him in

[1. He reigns; the Lord the Saviour reigns! Praise him in

[1. He reigns; the Lord the Saviour reigns! Praise him in

e- van- gel- ic Strains: Let the whole Earth in

e- van- gel- ic Strains: Let the whole Earth in

e- van- gel- ic Strains: Let the whole Earth in

Songs re- joice, And dis- tant Is- lands join their Voice.]

Songs re- joice, And dis- tant Is- lands join their Voice.]

Songs re- joice, And dis- tant Is- lands join their Voice.]

Songs re- joice, And dis- tant Is- lands join their Voice.]

2. Deep are his Counsels and unknown;
But Grace and Truth support his Throne:
Tho' gloomy Clouds his Way surround,
Justice is their eternal Ground.

3. In Robes of Judgment, lo, he comes,
Shakes the wide Earth, & cleaves the Tombs;
Before him burns devouring Fire,
The Mountains melt, the Seas retire.

4. His Enemies with sore Dismay,
Fly from the Sight, and shun the Day;
Then lift your Heads, ye Saints, on high,
And sing, for your Redemption's nigh.

Chelsea. LM.

Amherst. Psalm. 136. PM.

1. God &c. Your Joyful &c. to his c as good &c. for God &c.

The image shows a page of handwritten musical notation on aged paper. It features two main sections: 'Chelsea. LM.' and 'Amherst. Psalm. 136. PM.'. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. There are also some handwritten annotations and a small number '48' in the top left corner. At the bottom, there is a line of text: '1. God &c. Your Joyful &c. to his c as good &c. for God &c.'.

Amherst

[♩ = M.M. 60] [H.M.]

1. To God, the mighty Lord, Your joyful Thanks re-

1. To God, the mighty Lord, Your joyful Thanks — re-

1. To God, the mighty Lord, Your joyful Thanks — re-

1. To God, the mighty Lord, Your joyful Thanks — re-

5

-peat: To him due Praise— afford, As good as He— is great. For

-peat: To him due Praise— afford, As good as He is great. For

-peat: To him due Praise— afford, As good as He— is great. For

-peat: To him due Praise— afford, As good as He— is great. For

10

God does prove Our constant Friend, His boundless Love Shall never end, end.

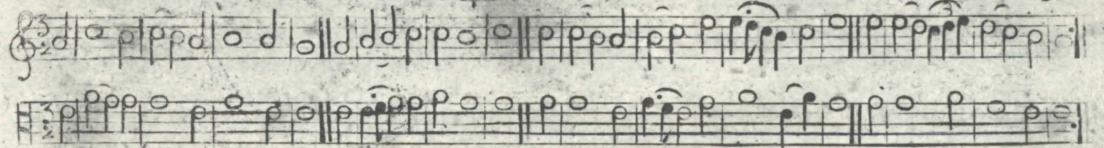
God does prove Our constant Friend, His boundless Love Shall never end, end.

God does prove Our constant Friend, His boundless Love Shall never end, end.

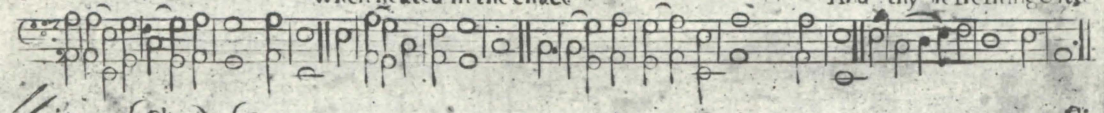
God does prove Our constant Friend, His boundless Love Shall never end, end.

2. To Him, whose wond'rous Pow'r
All other Gods obey,
Whom earthly Kings adore,
This grateful Homage pay:
For God [does prove
Our constant Friend,
His boundless Love
Shall never end.]
3. By his almighty Hand
Amazing Works are wrought;
The Heav'ns by his Command
Were to Perfection brought.
For God [does prove
Our constant Friend,
His boundless Love
Shall never end.]
4. He spread the Ocean round
About the spacious Land;
And made the rising Ground
Above the Waters stand.
For God [does prove
Our constant Friend,
His boundless Love
Shall never end.]
5. Thro' Heav'n He did display
His num'rous Hosts of Light;
The Sun to rule by Day,
The Moon and Stars by Night.
For God [does prove
Our constant Friend,
His boundless Love
Shall never end.]
6. He struck the first born dead
Of Egypt's stubborn Land;
And thence his People led
With his resistless Hand.
For God [does prove
Our constant Friend,
His boundless Love
Shall never end.]
7. By Him the raging Sea,
As if in Pieces rent,
Disclos'd a middle Way,
Through which his People went.
For God [does prove
Our constant Friend,
His boundless Love
Shall never end.]
8. Where soon He overthrew
Proud Pharaoh and his Host,
Who daring to pursue,
Were in the Billows lost.
For God [does prove
Our constant Friend,
His boundless Love
Shall never end.]
9. Thro' Deserts vast and wild
He led the chosen Seed;
And famous Princes foil'd,
And made great Monarchs bleed.
For God [does prove
Our constant Friend,
His boundless Love
Shall never end.]
10. Sihon, whose potent Hand
Great Ammon's Sceptre sway'd;
And Og, whose stern Command
Rich Bashan's Land obey'd.
For God [does prove
Our constant Friend,
His boundless Love
Shall never end.]
11. And of his wond'rous Grace,
Their Lands, whom He destroy'd,
He gave to Isr'el's Race,
To be by them enjoy'd.
For God [does prove
Our constant Friend,
His boundless Love
Shall never end.]
12. He, in our Depth of Woes,
On us with Favour thought,
And from our cruel Foes
In Peace and Safety brought,
For God [does prove
Our constant Friend,
His boundless Love
Shall never end.]
13. He does the Food supply,
On which all Creatures live:
To God who reigns on high
Eternal Praises give.
For God will prove
Our constant Friend,
His boundless Love
Shall never end.]

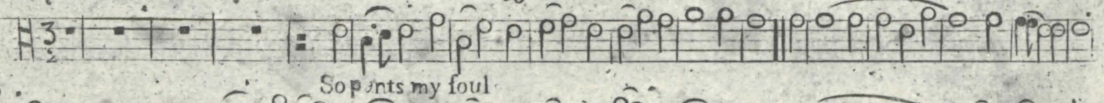
(Taunton Psalm 42 M.)



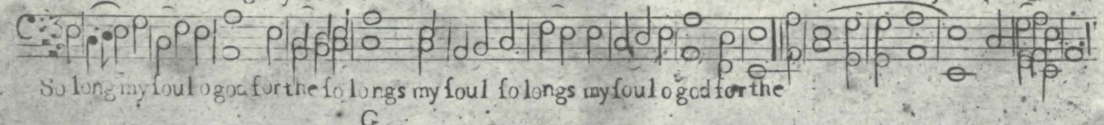
As pants the hart for cooling fountains . . . So longs my soul O God for thee
when heated in the chace And thy refreshing Grace



S: (Chc.) (Con. S:
f_o



So pants my soul
So longs my soul O God for the And th . . . refreshing Grace



So long my soul o god for the so longs my soul so longs my soul o god for the

Taunton

[♩ = M.M. 60]

C.M.

1. As pants the Hart for cooling Streams, When

1. As pants the Hart for cooling Streams, When

1. As pants the Hart for cooling Streams, When

1. As pants the Hart for cooling Streams, When

5 heat-ed in the Chace; So longs my Soul, O

heat-ed in the Chace; So longs my Soul, O

8 heat-ed in the Chace; So longs my Soul, O

heat-ed in the Chace; So longs my Soul, O

10 God, for Thee, And thy re-fresh-ing Grace.

God, for Thee, And thy re-fresh-ing Grace.

8 God, for Thee, And thy re-fresh-ing Grace.

God, for Thee, And thy re-fresh-ing Grace.

15

So longs my Soul, O God, for Thee, so

20

So longs my Soul, O God, for
 longs my Soul, so longs my Soul, O God, for
 God, for Thee, so longs my Soul, O God, for
 longs my Soul, so longs my Soul, O God, for

25

30

Thee, And thy re-fresh-ing Grace.
 Thee, And thy re-fresh-ing Grace.
 Thee, And thy re-fresh-ing Grace.
 Thee, And thy re-fresh-ing Grace.

2. For Thee, my God, the living God,
My thirsty Soul doth pine:
O! when shall I behold thy Face,
Thou Majesty Divine?
3. Tears are my constant Food, while thus
Insulting Foes upbraid:
“Deluded Wretch! where’s now thy God?
And where his promis’d Aid?”
4. I sigh whene’er my musing Thoughts
Those happy Days present,
When I with Troops of pious Friends
Thy Temple did frequent:
5. When I advanc’d with Songs of Praise,
My solemn Vows to pay;
And led the joyful sacred Throng,
That kept the festal Day.
6. Why restless, why cast down, my Soul?
Trust God; and He’ll employ
His Aid for thee, and change these Sighs
To thankful Hymns of Joy.
7. My Soul’s cast down, O God; but thinks
On Thee and Sion, still;
From Jordan’s Bank, from Hermon’s Heights,
And Missar’s humbler Hill.
8. One Trouble calls another on;
And, bursting o’er my Head,
Fall spouting down, till round my Soul,
A roaring Sea is spread.
9. But when thy Presence, Lord of Life,
Has once dispell’d this Storm,
To Thee I’ll midnight Anthems sing,
And all my Vows perform.
10. God of my Strength, how long shall I,
Like one forgotten mourn,
Forlorn, forsaken, and expos’d
To my Oppressors Scorn?
11. My Heart is pierc’d, as with a Sword,
Whil’st thus my Foes upbraid;
“Vain Boaster, where is now thy God?
And where his promis’d Aid?”
12. Why restless, why cast down, my Soul?
Hope still; and thou shalt sing
The Praise of Him who is thy God,
Thy Health’s eternal Spring.

Queen Street

[♩ = M.M. 60] [C.M.]

O clap your Hands and shout for Joy with Tri-umph and with Mirth, Be-

O clap your Hands and shout for Joy with Tri-umph and with Mirth, Be-

O clap your Hands and shout for Joy with Tri-umph and with Mirth, Be-

O clap your Hands and shout for Joy with Tri-umph and with Mirth, Be-

-cause the Lord is ter-ri-ble and King of all the Earth. God

-cause the Lord is ter-ri-ble and King of all the Earth. God

-cause the Lord is ter-ri-ble and King of all the Earth. God

-cause the Lord is ter-ri-ble and King of all the Earth. God

10

has as-cend-ed with a Shout and with the Trum-pet's Sound; O

has as-cend-ed with a Shout and with the Trum-pet's Sound; O

has as-cend-ed with a Shout and with the Trum-pet's Sound; O

has as-cend-ed with a Shout and with the Trum-pet's Sound; O

(V. & G.) (An Anthem Psalm 18.)

car -

the lord descended from above & bowed the heavens most high & underneath his feet he cast the dar -

dar -

Con.

k - nefs on cherubs & on cherubims full royally he rode

k - nefs of the sky the darknels of the skye

k - nefs on cherubs & on cherubims full royally he rode & on y wings of mighty

Continued

on cherubs & on cherubims full royally he rode and on the wings of mighty wings

wings come flying all abroad

(Grave)

Con.

Came fly - - - - - ing all abroad the Lord descended from above & bowed

ANTHEM

The Lord Descended from Above

ORIGINAL BARRING: 3
Vigorous [♩=M.M.90]

The Lord de- scend- ed from a- bove and bow'd the Heav'ns_ most

The Lord de- scend- ed from a- bove and bow'd the Heav'ns most

The Lord de- scend- ed from_ a- bove and bow'd the_ Heav'ns most

The Lord de- scend- ed from a- bove_ and bow'd the Heav'ns most

high, And un- der- neath his Feet He cast the Dark-

high, And un- der- neath his Feet He cast the Dark-

high, And_ un- der- neath his Feet_____ He cast the Dark-

high, And un- der- neath his Feet He cast_ the_ Dark-

ness of_____ the Sky;

ness of the Sky;

- ness of_____ the Sky;

ness of_____ the Sky;

[♩ = M.M. 60] 15

On Cher-ubs and on Cher-u-bims full roy-al-ly He rode, —

On Cher-ubs and on Cher-u-bims full roy-al-ly He rode,

the Dark-ness of the Sky;

On Cher-ubs and on Cher-u-bims full roy-al-ly He rode,

[♩ = M.M. 90] 20

And on the Wings of might-y Winds came fly-ing all a-broad.

[♩ = M.M. 60] 25

On Cher-ubs and on Cher-u-bims full roy-al-ly He

On Cher-ubs and on Cher-u-bims full roy-al-ly He

On Cher-ubs and on Cher-u-bims full roy-al-ly He

On Cher-ubs and on Cher-u-bims full roy-al-ly He

30

rode, And on the Wings of mighty Winds

rode, And on the Wings of mighty Winds

8 rode, And on the Wings of mighty Winds

rode, And on the Wings of mighty Winds

Grave [♩ = M.M.48]

35

came fly-

came fly-

8 came fly-

came fly-

40

ing

ing

ing

ing

[♩ = M.M.90]

45

all a-broad. The Lord de-scend-ed

-ing all a-broad. The Lord de-scend-ed

all a-broad. The Lord de-scend-ed

all a-broad. The Lord de-scend-ed

50

from a-bove and bow'd the Heavens most high; And un-der-neath his

from a-bove and bow'd the Heavens most high; And un-der-neath his

55

the Dark-ness of the Sky;

the Dark-ness of the Sky;

feet He cast the Dark-ness of the Sky;

feet He cast the Dark-ness of the Sky;

[♩ = M.M.60]

60

On Cher-ubs and on Cher-u-bims full roy-al-ly He

On Cher-ubs and on Cher-u-bims full roy-al-ly He

On Cher-ubs and on Cher-u-bims full roy-al-ly He

On Cher-ubs and on Cher-u-bims full roy-al-ly He

65

[♩ = ♪]

rode,

rode, And on the Wings of might-y Winds

rode, And on the Wings of might-y Winds

rode, And on the Wings of might-y Winds

70

came fly-ing all a-broad.

came fly-ing all a-broad.

came fly-ing all a-broad.

came fly-ing all a-broad.

75

The Lord de- scend- ed from a- bove and

The Lord de- scend- ed from a- bove and

The Lord de- scend- ed from a- bove and

80

bow'd the Heavens most high; and un- der- neath his

bow'd the Heavens most high; and un- der- neath his

bow'd the Heavens most high; and un- der- neath his

85

Feet He cast the Dark- ness of the

Feet He cast the Dark- ness of the

Feet He cast the Dark- ness of the

90

Sky;
 Sky;
 Sky;
 full

On Cher-ubs and on Cher-u-bims full

95

roy- - al- ly He rode, and on the Wings of

roy- - al- ly He rode,

100

came fly- - ing all a-

came fly- ing all a-

might- y Winds came fly- - ing all a-

came fly- - ing all a-

105

-broad, came fly- ing all a- broad.

-broad, came fly- ing all a- broad.

8 -broad, came fly- ing all a- broad.

-broad, came fly- ing all a- broad.

Choro Grando

110

Hal- le- lu- jah, Praise ye the Lord, A-

Hal- le- lu- jah, A- men, A- men, Hal-

8 Hal- le- lu- jah, Hal- le- lu- jah, A-

Hal- le- lu- jah, A- men, A- men, Praise

115

-men, Hal- le- lu- jah, A- - men, Hal- le-

-le- lu- jah, A- men, Hal- le- lu- jah, Praise

8 -men, Praise ye the Lord, A- - men,

ye the Lord, A- men, Hal- le- lu- jah, A-

120

-lu- jah, A- men, — A- men, A- men, — Praise ye the
 ye the Lord, Hal- le- lu- jah, A- men, A- men, A-
 8 A- men, A- men, Hal- le- lu-
 -men A- men, Praise — ye — the Lord, A- - men, —

125

Lord, A- men, — A- men, — A- men, — A- men, —
 -men, A- men, Hal- le- lu- jah, Praise ye the Lord, A-
 8 -jah, A- men, A- men, A- men, A- men,
 — A- men, Hal- le- lu- jah, A- men, —

130

— Hal- le- lu- jah, Praise ye the Lord, Hal- le- lu- jah, Hal- le-
 -men, A- men, A- men, A- men, A- men, Praise the Lord, A-
 8 A- men, A- men, A- men, Praise ye the Lord, A-
 Praise ye the Lord, A- men, Hal- le- lu- jah, A-

135

-lu jah, Praise the Lord, A- men, A- men, Hal- le-
 -men, A- men, A- men, A- men,
 8 A- men, A- men, A- men, A- men, Hal- le-
 -men, Hal- le- lu- jah, A- men, A- men, A- men, A- men,

140

-lu jah, A- men, Hal- le- lu- jah, A- men, A-
 A- men, A- men, A- men, A- men, A-
 8 -lu- jah, Hal- le- lu- jah, Hal- le- lu- jah, A- men, A-
 A- men, A- men, A- men, A- men, A- men, A- men, A- men, A- men, A- men, A- men,

145
1.

-men, A- men, A- men, Hal- le- lu- jah, A- men,
 -men, A- men, A- men, Hal- le- lu- jah, A- men,
 8 -men, A- men, A- men, A- men, A- men,
 -men, A- men, A- men, A- men, A- men, Hal- le- lu- jah,

♩ = M.M. 30

Adagio

150

2.

8

-men, Hal-le-lu-jah, A-men, A-men.

A- men, Hal-le-lu-jah, A-men, A-men.

-men, Hal-le-lu-jah, A-men, A-men.

-lu-jah, Hal-le-lu-jah, A-men, A-men.

Con.

:S:

Lord Hallelujah Hallelujah Praise y Ld Amen Ame - - n Hallelujah Amen Amen Amen

-men Praise y Ld Amen Amen Amen Amen Amen Amen Amen Amen

Amen Amen Amen Amen Amen Hal. :||: :||: Am n Amen

le-lu-jah Amen Hal. Amen Am Amen Amen Amen Amen Amen Amen

Con.

:S: (Adagio)

(A Canon of 4 in 1)

Amen Hallelujah Amen

Amen Hallelujah Amen

Amen A me - - - n Amen Hallelujah Amen Amen

Amen Amen Hallelujah

when Jesus wept, the falling tear,

In mercy flow'd beyond all bound;

when Jesus groan'd a trembling fear,

seis'd all y guilty world around.

A Canon of 4 in 1

When Jesus Wept

[♩ = M.M.60]

1 When Je- sus wept, — the fall- ing Tear,

2 In Mer- cy flow'd — be- yond all Bound;

3 When Je- sus groan'd — a trem- bling Fear,

4 Seiz'd all — the guil- ty World — a- round.

Pitt

[♩ = M.M. 60] S.M.

[1. Be- hold what won- d'rous Grace The Fa- ther has be-

[1. Be- hold what won- d'rous Grace The Fa- ther has be-

[1. Be- hold what won- d'rous Grace The Fa- ther has be-

[1. Be- hold what won- d'rous Grace The Fa- ther has be-

- stow'd On Sin- ners of a mor- tal Race, To

- stow'd On Sin- ners of a mor- tal Race, To

- stow'd On Sin- ners of a mor- tal Race, To

- stow'd On Sin- ners of a mor- tal Race, To

call_ them_ Sons of God! 'Tis no sur- priz- ing Thing,

call them Sons of God! 'Tis no sur- priz- ing Thing,

call them Sons of God! 'Tis no sur- priz- ing Thing,

call_ them_ Sons of God! 'Tis no sur- priz- ing Thing,

20

That we should be un- known; The Jew- ish World knew_

That we should be un- known; The Jew- ish World knew

That we should be un- known; The Jew- ish World knew

That we_ should_ be un- known; The Jew- ish World knew

not their King, God's ev- er- last- ing Son: Son:]

not_ their_ King, God's ev- er- last- ing Son: Son:]

not their King, God's ev- er- last- ing Son: Son:]

not_ their_ King, God's ev- er- last- ing Son: Son:]

2. Nor doth it yet appear
 How great we must be made;
 But when we see our Saviour here,
 We shall be like our Head.

3. If in my Father's Love
 I share a filial Part,
 Send down thy Spirit, like a Dove,
 To rest upon my Heart.

A Hope so much divine
 May Trials well endure,
 May purge our Souls from Sense and Sin
 As Christ the Lord is pure.

We would no longer lie
 Like Slaves beneath the Throne:
 My Faith shall Abba, Father, cry,
 And thou the Kindred own.

Freedom

[♩ = M.M. 60]

S.M.

[1. To God with mourn-ful Voice, In deep Dis-

5

- tress I pray'd; Made him the Em-pire

10

of my Cause, My Wrongs be-fore Him laid.]

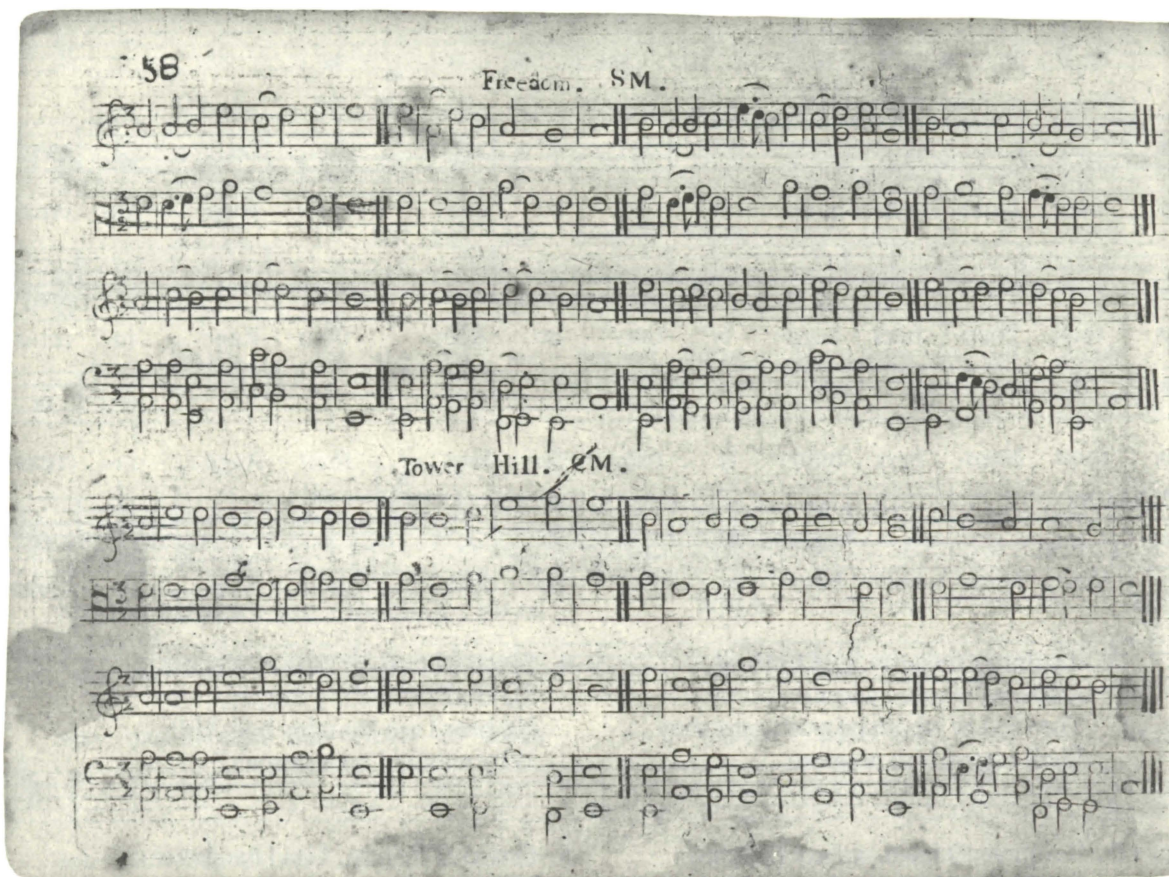
2. Thou didst my Steps direct,
When my griev'd Soul despar'd;
For where I thought to walk secure,
They had their Traps prepar'd.

4. To God at last I pray'd,
Thou, Lord, my Refuge art.
My Portion in the Land of Life,
'Till Life itself depart.

3. I look'd, but found no Friend
To own me in Distress;
All Refuge fail'd, no Man vouchsaf'd
His Pity or Redress.

5. Reduc'd to greatest Straits,
To Thee I make my Moan;
O save me from oppressive Foes,
For me too pow'ful grown.

6. That I may praise thy Name,
My Soul from Prison bring;
Whilst of thy kind Regard to me,
Assembled Saints shall sing.



Tower Hill

[♩ = M.M. 60] C.M.

[1. How man- y, Lord, of late are grown The Trou- blers of my Peace! And

[1. How man- y, Lord, of late — are grown The Trou- blers of my Peace! And

[1. How man- y, Lord, of late are grown The Trou- blers of my Peace! And

[1. How man- y, Lord, of late are grown The Trou- blers of my Peace! And

as their Num- bers hour- ly rise, So does their Rage in- crease.]

as their Num- bers hour- ly rise, So does their Rage — in- crease.]

as their Num- bers hour- ly rise, So does — their Rage — in- crease.]

as their Num- bers hour- ly rise, So does — their Rage — in- crease.]

2. Insulting, they my Soul upbraid,
And him whom I adore:
The God in whom he trusts, say they,
Shall rescue him no more.

4. Since whenso'er in like Distress,
To God I made my Prayer,
He heard me from his holy Hill:
Why should I now despair?

3. But thou, O Lord, art my Defence;
On thee my Hopes rely:
Thou art my Glory, and shalt yet
Lift up my Head on high.

5. Guarded by him, I laid me down
My sweet Repose to take;
For I through him securely sleep,
Through him in Safety wake.

6. No Force nor Fury of my Foes,
My Courage shall confound;
Were they as many Hosts as Men,
That have beset me round.

And scatter'd oft these Foes to me,
And to thy righteous Laws.

7. Arise, and save me, O my God,
Who oft hast own'd my Cause;

8. Salvation to the Lord belongs;
He only can defend;
His Blessing he extends to all,
That on his Pow'r depend.

New-Hingham

[♩ = M.M. 60] S.M.

Death, O! the aw-ful Sound! What Hor- rors in it dwell; The

Death, O! the aw-ful Sound! What Hor- rors in it dwell; The

Death, O! the aw-ful Sound! What Hor- rors in it dwell; The

Death, O! the aw-ful Sound! What Hor- rors in it dwell; The

sec- ond Death's the Death I mean Which sinks our Souls to Hell.

sec- ond Death's the Death I mean Which sinks our Souls to Hell.

sec- ond Death's the Death I mean Which sinks our Souls to Hell.

sec- ond Death's the Death I mean Which sinks our Souls to Hell.

Attleborough

[♩ = M.M. 60]

S.M.

[1. To God the on-ly Wise, Our Sav-iour

5

and our King, Let all the Saints be-

10

- low the Skies Their hum-ble Prais-es bring.]

2. 'Tis his almighty Love,
His Counsel and his Care,
Preserves us safe from Sin and Death,
And ev'ry hurtful Snare.

3. He will present our Souls
Unblemish'd and compleat,
Before the Glory of his Face,
With Joys divinely great.

4. Then all the chosen Seed
Shall meet around the Throne,
Shall bless the Conduct of his Grace,
And make his Wonders known.

5. To our Redeemer God
Wisdom and Pow'r belongs,
Immortal Crowns of Majesty,
And everlasting Songs.

New Hingham. S.M. s. 59

which sinks our souls to hell.

Death O the awful sound: what horrors in it dwell; the second Death's the Death. In mean

Attleborough. S.M.

H. 2

The image shows two pages of handwritten musical notation. The top page is titled 'New Hingham. S.M.' and contains two systems of music. The first system has a treble clef and a key signature of one flat. The second system has a bass clef and a key signature of one flat. The lyrics 'which sinks our souls to hell.' are written below the second system. The bottom page is titled 'Attleborough. S.M.' and contains two systems of music. The first system has a treble clef and a key signature of one flat. The second system has a bass clef and a key signature of one flat. The lyrics 'Death O the awful sound: what horrors in it dwell; the second Death's the Death. In mean' are written below the first system. The page number 'H. 2' is written at the bottom of the second system.

Pumpily

[♩=M.M.60] [H.M.]

1. Ye bound-less Realms of Joy, Ex- alt your Mak- er's Fame: His

1. Ye bound-less Realms of Joy, Ex- alt your Mak- er's Fame: His

8 1. Ye bound-less Realms of Joy, Ex- alt your Mak- er's Fame: His

1. Ye bound-less Realms of Joy, Ex- alt your Mak- er's Fame: His

Praise your Song em- ploy A- bove the star- ry Frame: Your _ Voi- ces raise

Praise your Song em- ploy A- bove the star- ry Frame: Your _ Voi- ces raise _

8 Praise your Song em- ploy A- bove the star- ry Frame: Your Voi- ces raise

Praise your Song em- ploy A- bove the star- ry Frame: Your _ Voi- ces raise _

1. 2.

Ye Cher- u- bim And Ser- a- phim, To sing his Praise, Praise.

Ye Cher- u- bim And Ser- a- phim, To sing his Praise, Praise.

8 Ye Cher- u- bim And Ser- a- phim, To sing his Praise, Praise.

Ye Cher- u- bim And Ser- a- phim, To sing his Praise, Praise.

2. Thou Moon that rul'st the Night,
And Sun that guid'st the Day,
Ye glitt'ring Stars of Light,
To Him your Homage pay:
His Praise declare,
Ye Heav'ns above,
And Clouds that move
In liquid Air.
3. Let them adore the Lord,
And praise his holy Name,
By whose almighty Word
They all from Nothing came:
And all shall last,
From Changes free:
His firm Decree
Stands ever fast.
4. Let Earth her Tribute pay;
Praise Him ye dreadful Whales,
And Fish that through the Sea
Glide swift with glitt'ring Scales:
Fire, Hail, and Snow,
And misty Air,
And Winds that, where
He bids them, blow.
5. By Hills and Mountains (all
In grateful Consort join'd)
By Cedars stately tall,
And Trees for Fruit design'd:
By ev'ry Beast,
And creeping Thing,
And Fowl of Wing
His Name be blest.
6. Let all of royal Birth,
With those of humbler Frame,
And Judges of the Earth,
His matchless Praise proclaim.
In this Design
Let Youths with Maids,
And hoary Heads
With Children join.
7. United Zeal be shown,
His wond'rous Fame to raise,
Whose glorious Name alone
Deserves our endless Praise.
Earth's utmost Ends
His Pow'r obey:
His glorious Sway
The Sky transcends.
8. His chosen Saints to grace,
He sets them up on high,
And favours Isr'el's Race,
Who still to Him are nigh.
O therefore raise
Your grateful Voice,
And still rejoice
The Lord to praise.

Asia

S.M.

[♩ = M.M. 60]

[1. De- fend me Lord, from Shame; For still I trust in Thee: As

[1. De- fend me Lord, from Shame; For still I trust in Thee: As

[1. De- fend me Lord, from Shame; For still I trust in Thee: As

[1. De- fend me Lord, from Shame; For still I trust in Thee: As

Just and Right- eous is thy Name, From Dan- ger set me free.]

Just and Right- eous is thy Name, From Dan- ger set me free.]

Just and Right- eous is thy Name, From Dan- ger set me free.]

Just and Right- eous is thy Name, From Dan- ger set me free.]

2. Bow down thy gracious Ear,
And speedy Succour send:
Do Thou my stedfast Rock appear,
To shelter and defend.

4. Release me from the Snare
Which they have closely laid;
Since I, O God my Strength, repair
To Thee alone for Aid.

3. Since Thou, when Foes oppress,
My Rock and Fortress art,
To guide me forth from this Distress,
Thy wonted Help impart.

5. To Thee, the God of Truth,
My Life, and all that's mine,
(For Thou preserv'st me from my Youth,)
I willingly resign.

6. All vain Designs I hate,
Of those that trust in Lies:
And still my Soul, in ev'ry State,
To God for Succour flies.

Part II

7. Those Mercies Thou hast shown,
I'll Chearfully express;
For Thou hast seen my Streights, and known
My Soul in deep Distress.
8. When Keilah's treach'rous Race
Did all my Strength inclose,
Thou gav'st my Feet a larger Space,
To shun my watchful Foes.
9. Thy Mercy, Lord, display,
And hear my just Complaint;
For both my Soul and Flesh decay,
With Grief and Hunger faint.
10. Sad Thoughts my Life oppress;
My Years are spent in Groans;
My Sins have made my Strength decrease,
And ev'n consum'd my Bones.
11. My Foes my Suff'ring mock'd;
My Neighbours did upbraid;
My Friends, at Sight of me, were shock'd,
And fled, as Men dismay'd.
12. Forsook by all am I,
As dead, and out of Mind;
And like a shatter'd Vessel lie,
Whose Parts can ne'er be join'd.
13. Yet sland'rous Words they speak,
And seem my Pow'r to dread;
Whilst they together Counsel take,
My guiltless Blood to shed.
14. But still my steadfast Trust,
I on thy Help repose:
That Thou, my God, art good and just,
My Soul with Comfort knows.

Part III

15. Whate'er Events betide,
Thy Wisdom times them all:
Then Lord, thy Servant safely hide
From those that seek his Fall.
16. The Brightness of thy Face,
To me, O Lord, disclose;
And, as thy Mercies still increase,
Preserve me from my Foes.
17. Me from Dishonour save,
Who still have call'd on Thee;
Let That, and Silence in the Grave,
The Sinner's Portion be.
18. Do Thou their Tongues restrain;
Whose Breath in Lies is spent;
Who false Reports, with proud Disdain,
Against the Righteous vent.
19. How great thy Mercies are
To such as fear thy Name;
Which Thou, for those that trust thy Care,
Dost to the World proclaim!
20. Thou keep'st them in thy Sight,
From proud Oppressors free:
From Tongues that do in Strife delight,
They are preserv'd by Thee.
21. With Glory and Renown
God's Name be ever bless'd;
Whose Love in Keilah's well-fenc'd Town
Was wond'rously express'd!
22. I said, in hasty Flight,
"I'm banish'd from thine Eyes:"
Yet still Thou keptst me in thy Sight
And heardst my earnest Cries.
23. O! all ye Saints, the Lord
With eager Love pursue;
Who to the Just will Help afford,
And give the Proud their Due.
24. Ye that on God rely,
Courageously proceed;
For He will yet your Hearts supply
With Strength in Time of Need.

Friendship S M.

61

Handwritten musical score for 'Friendship S M.' consisting of four staves. The first staff is a treble clef with a key signature of one flat and a common time signature. The second and third staves are bass clefs. The fourth staff is a treble clef. The music is written in a style typical of 18th or 19th-century manuscript notation, with various note values, rests, and bar lines.

Wellfleet S M.

Handwritten musical score for 'Wellfleet S M.' consisting of four staves. The first staff is a treble clef with a key signature of one flat and a common time signature. The second and third staves are bass clefs. The fourth staff is a treble clef. The music is written in a style typical of 18th or 19th-century manuscript notation, with various note values, rests, and bar lines.

Friendship

[♩ = M.M. 60] S.M.

[1. My Sav- iour and my King, Thy Beau- ties are Di- vine; Thy

[1. My Sav- iour and my King, Thy Beau- ties are Di- vine; Thy

[1. My Sav- iour and my King, Thy Beau- ties are Di- vine; Thy

[1. My Sav- iour and my King, Thy Beau- ties are Di- vine; Thy

10

Lips with Bless- ings o- ver- flow, And ev- 'ry Grace is thine.]

Lips with Bless- ings o- ver- flow, And ev- 'ry Grace is thine.]

Lips with Bless- ings o- ver- flow, And ev- 'ry Grace is thine.]

Lips with Bless- ings o- ver- flow, And ev- 'ry Grace is thine.]

- | | | |
|--|--|--|
| <p>2. Now make thy Glory known, Gird on thy dreadful Sword, And ride in Majesty to spread The Conquests of thy Word.</p> | <p>4. Thy Laws, O God, are right; Thy Throne shall ever stand; And thy victor'ous Gospel proves A Sceptre in thy Hand.</p> | <p>6. Behold at thy Right-hand The Gentile Church is seen, Like a fair Bride in rich Attire; And Princes guard the Queen.</p> |
| <p>3. Strike thro' thy stubborn Foes, Or melt their Hearts t'obey, While Justice, Meekness, Grace and Truth Attend thy glorious Way.</p> | <p>5. Thy Father and thy God, Hath without Measure shed His Spirit, like a joyful Oil, T'anoint thy sacred Head.</p> | <p>7. Fair Bride, receive his Love, Forget thy Father's House; Forsake thy Gods, thy Idol-Gods, And pay thy Lord thy Vows.</p> |
| <p>8. O let thy God and King Thy sweetest Thoughts employ; Thy Children shall his Honour sing In Palaces of Joy.</p> | | |

Wellfleet

[♩ = M.M.60] S.M.

[1. Who has believ'd thy Word, Or thy Sal-

[1. Who has believ'd thy Word, Or thy Sal-

[1. Who has believ'd thy Word, Or thy Sal-

[1. Who has believ'd thy Word, Or thy Sal-

5

-va- tion known? Re-veal thine Arm, al-

-va- tion known? Re-veal thine Arm, al-

-va- tion known? Re-veal thine Arm, al-

-va- tion known? Re-veal thine Arm, al-

10

-might- y Lord, And glo-ri- fy thy Son.]

-might- y Lord, And glo-ri- fy thy Son.]

-might- y Lord, And glo-ri- fy thy Son.]

-might- y Lord, And glo-ri- fy thy Son.]

- | | |
|--|--|
| <p>2. The Jews esteem'd Him here Too mean for their Belief; Sorrows his chief Acquaintance were, And his Companion, Grief.</p> | <p>5. "But I'll prolong his Days. And make his Kingdom stand. My Pleasure (saith the God of Grace) Shall prosper in his Hand.</p> |
| <p>3. They turn's their Eyes away, And treated Him with Scorn; But 'twas their Grief upon Him lay, Their Sorrows He was borne.</p> | <p>6. His joyful Soul shall see The Purchase of his Pain, And by his Knowledge justify The guilty Sons of Men.</p> |
| <p>4. 'Twas for the stubborn Jews And Gentiles then unknown, The God of Justice pleas'd to bruise His best-beloved Son.</p> | <p>7. Ten thousand captive Slaves Releas'd from Death and Sin, Shall quit their Prisons and their Graves And own his Pow'r divine.</p> |
8. Heav'n shall advance my Son
To Joys that Earth deny'd;
Who saw the Follies Men had done,
And bore their Sins, and dy'd."

Eastham

[♩ = M.M.60]

C.M.

1. Christ from the Dead is rais'd, and made The

1. Christ from the Dead is rais'd, and made The

1. Christ from the Dead is rais'd, and made The

1. Christ from the Dead is rais'd, and made The

5 first Fruits of the Tomb; For, as by Man came

first Fruits of the Tomb; For, as by Man came

8 first Fruits of the Tomb; For, as by Man came

first Fruits of the Tomb; For, as by Man came

10 Death, by Man Did Re-sur-rec-tion come.]

Death, by Man Did Re-sur-rec-tion come.]

8 Death, by Man Did Re-sur-rec-tion come.]

Death, by Man Did Re-sur-rec-tion come.]

2. For, as in Adam, all Mankind
Did Guilt and Death derive;
So, by the Righteousness of Christ,
Shall all be made alive.

3. If then ye risen are with Christ,
Seek only how to get
The Things that are above, where Christ
At God's right Hand is set.

62 Eastham. C.M.

Mid'lesex. C.M.

Middlesex

[♩ = M.M.60] 5 C.M.

ORIGINAL BARRING:

[The Fa-ther

[1. Blest be the ev-er-last-ing God, The Fa-ther

[1. Blest be the ev-er-last-ing— God, The Fa-ther

[1. Blest be the ev-er-last-ing— God, The Fa-ther

of our Lord; Be his a-bound-ing

of our Lord; Be his a-bound-ing

of our Lord; Be his a-bound-ing

of our Lord; Be his a-bound-ing

10 Mer-cy prais'd, His Ma-jes-ty a-dor'd.]

Mer-cy prais'd, His Ma-jes-ty a-tr dor'd.]

Mer-cy prais'd, His Ma-jes-ty a-dor'd.]

Mer-cy prais'd, His Ma-jes-ty a-dor'd.]

2. When from the Dead He rais'd his Son,
And call'd Him to the Sky,
He gave our Souls a lively Hope
That they should never die.
3. What tho' our inbred Sins require
Our Flesh to see the Dust,
Yet as the Lord our Saviour rose,
So all his Followers must.
4. There's an Inheritance divine
Reserv'd against that Day,
'Tis uncorrupted, undefil'd,
And cannot waste away.
5. Saints by the Pow'r of God are kept,
Till the Salvation come;
We walk by Faith as Strangers here,
Till Christ shall call us home.

Chesterfield

[♩ = M.M. 60] C.M.

1. Death may dis- solve my Bod- y now, And bear — my

Spir- it home; Why do my Min- utes

move so slow, Nor my Sal- va- tion come?]

5

8

10

2. With heav'nly Weapons I have fought
The Battles of the Lord,
Finish'd my Course, and kept the Faith,
And wait the sure Reward.

4. Nor hath the King of Grace decreed
This Prize for me alone;
But all that love, and long to see
Th' Appearance of his Son.

3. God has laid up in Heav'n for me
A Crown which cannot fade;
The righteous Judge at that great Day
Shall place it on my Head.

5. Jesus, the Lord, shall guard me safe
From ev'ry ill Design;
And to his heav'nly Kingdom keep
This feeble Soul of mine.

6. God is my everlasting Aid,
And Hell shall rage in vain;
To Him be highest Glory paid,
And endless Praise. Amen.

Chesterfield. CM. 63

Fast - Town. SM.

East-Town

[♩ = M.M.60] S.M.

1. Be- hold _____ what won- d'rous Grace The Fa- ther

1. Be- hold _____ what won- d'rous Grace The Fa- ther

8 1. Be- hold _____ what won- d'rous _____ Grace The Fa- ther

1. Be- hold what won- d'rous Grace The Fa- ther

5

has _____ be- stow'd On Sin- ners of _____ a

has _____ be- stow'd On Sin- ners of _____ a

8 has _____ be- stow'd On Sin- ners of _____ a

has _____ be- stow'd On Sin- ners of _____ a

10

mor- tal Race, To call _____ them Sons of God!]

mor- tal Race, To call them Sons of God!]

8 mor- tal Race, To call _____ them Sons of God!]

mor- tal Race, To call them Sons of God!]

2. 'Tis no surprizing Thing,
That we should be unknown;
The Jewish World knew not their King,
God's everlasting Son:
3. Nor doth it yet appear
How great we must be made;
But when we see our Saviour here,
We shall be like our Head.
4. A Hope so much divine
May Trials well endure,
May purge our Souls from Sense and Sin,
As Christ the Lord is pure.
5. If in my Father's Love
I share a filial Part,
Send down thy Spirit like a Dove,
To rest upon my Heart.
6. We would no longer lie
Like Slaves beneath the Throne:
My Faith shall, Abba, Father cry,
And thou the Kindred own.

Uxbridge

C.M.

[♩ = M.M. 90]

[1. Our Fa-ther, who in Heav-en art, All

[1. Our Fa-ther, who in Heav-en art, All

8 [1. Our Fa-ther who in Heav-en art, All

[1. Our Fa-ther who in Heav-en art, All

5

hal-low'd be thy Name; Thy King-dom come; thy

hal-low'd be thy Name; Thy King-dom come; thy

8 hal-low'd be thy Name; Thy King-dom come; thy

hal-low'd be thy Name; Thy King-dom come; thy

10

Will be done, Through-out this earth-ly Frame.]

Will be done, Through-out this earth-ly Frame.]

8 Will be done, Through-out this earth-ly Frame.]

Will be done, Through-out this earth-ly Frame.]

2. As cheerfully as 'tis by those
Who dwell with Thee on high;
Lord, let thy Bounty Day by Day
Our daily Food supply;

3. As we forgive our Enemies,
Thy Pardon, Lord, we crave;
Into Temptation lead us not,
But us from Evil save.

4. For Kingdom, Pow'r and Glory, all
Belong, O Lord, to Thee;
Thine from Eternity they were,
And thine shall ever be.

564. Uxbridge. CM.

Jamaica. L.M.

The image shows two stanzas of handwritten musical notation. The first stanza is titled '564. Uxbridge. CM.' and consists of four staves of music. The second stanza is titled 'Jamaica. L.M.' and also consists of four staves of music. The notation includes treble and bass clefs, various note values, and rests, typical of 18th-century manuscript notation.

Jamaica

[♩ = M.M.60]

L.M.

5

[1. When I sur-vey the won-d'rous Cross On which the

[1. When I sur-vey the won-d'rous Cross On which the

8 [1. When I sur-vey the won-d'rous Cross On which the

[1. When I sur-vey the won-d'rous Cross On which the

10

Prince of Glo-ry dy'd, My rich-est Gain I

Prince of Glo-ry dy'd, My rich-est Gain I

8 Prince of Glo-ry dy'd, My rich-est Gain I

Prince of Glo-ry dy'd, My rich-est Gain I

15

count but Loss, And pour Con-tempt on all my Pride.]

count but Loss, And pour Con-tempt on all my Pride.]

8 count but Loss, And pour Con-tempt on all my Pride.]

count but Loss, And pour Con-tempt on all my Pride.]

2. Forbid it, Lord, that I should boast
Save in the Death of Christ my God:
All the vain Things that charm me most,
I sacrifice them to his Blood.
3. See from his Head, his Hands, his Feet,
Sorrow and Love flow mingled down!
Did e'er such Love and Sorrow meet?
Or Thorns compose so rich a Crown?
4. His dying Crimson, like a Robe,
Spreads o'er his Body on the Tree;
Then am I dead to all the Globe,
And all the Globe is dead to me.
5. Were the whole Realm of Nature mine,
That were a Present far too small:
Love so amazing, so divine,
Demands my Soul, my Life, my All.

Essex

[♩ = M.M. 60]

S.M.

[1. How beau- te- ous are their Feet Who stand ___ on

[1. How beau- te- ous are their Feet Who stand on

[1. How beau- te- ous are ___ their Feet Who stand ___ on

[1. How beau- te- ous are their Feet Who stand ___ on

5
Si- on's Hill, Who bring Sal- va- tion

Si- on's Hill, Who bring Sal- va- tion

8
Si- on's Hill, Who bring ___ Sal- va- tion

Si- on's Hill, Who bring Sal- va- tion

10
on their Tongues, And Words of Peace re- veal!]

on their Tongues, And Words of Peace ___ re- veal!]

8
on ___ their Tongues, And Words ___ of ___ Peace ___ re- veal!]

on their Tongues, And Words of Peace ___ re- veal!]

2. How charming is their Voice!
How sweet the Tidings are!
“Sion behold thy Saviour King,
He reigns and triumphs here.”

4. How blessed are our Eyes,
That see this heav'nly Light;
Prophets and Kings desir'd it long,
But dy'd without the Sight!

3. How happy are our Ears,
That hear this joyful Sound,
Which Kings and Prophets waited for,
And sought but never found!

5. The Watchmen join their Voice,
And tuneful Notes employ;
Jerusalem breaks forth with Songs,
And Desarts learn the Joy.

6. The Lord makes bare his Arm
Thro' all the Earth abroad;
Let ev'ry Nation now behold
Their Saviour and their God.

Essex. S.M. 65

Andover. C.M.

1

The image shows a page of handwritten musical notation. It features two distinct sections. The first section is titled 'Essex. S.M.' and is marked with the number '65' in the upper right corner. It consists of four staves of music, with the first two staves in treble clef and the last two in bass clef. The second section is titled 'Andover. C.M.' and also consists of four staves of music, with the first two in treble clef and the last two in bass clef. A small number '1' is written below the first staff of the second section. The paper is aged and shows some wear and tear.

Andover

[♩ = M.M. 60]

C.M.

[1. O God, we praise Thee and confess, That

[1. O God, we praise Thee and confess, That

8 [1. O God, we praise Thee and confess, That

[1. O God, we praise Thee and confess, That

5 Thou the only Lord, And everlasting

Thou the only Lord, And everlasting

8 Thou the only Lord, And everlasting

Thou the only Lord, And everlasting

10 Fa-ther art By all the Earth ador'd.]

Fa-ther art By all the Earth ador'd.]

8 Fa-ther art By all the Earth ador'd.]

Fa-ther art By all the Earth ador'd.]

2. To Thee all Angels cry aloud,
To Thee the Pow'rs on high,
Both Cherubim and Seraphim
Continually do cry;
3. O holy, holy, holy, Lord,
Whom heav'nly Host obey;
The World is with the Glory fill'd
Of thy majestick Sway.
4. Th' Apostles glorious Company,
And Prophets crown'd with Light,
With all the Martyrs noble Host,
Thy constant Praise recite.
5. The holy Church throughout the World,
O Lord, confesses Thee,
That Thou eternal Father art
Of boundless Majesty:
6. Thy honour'd true and only Son,
And holy Ghost the Spring
Of never-ceasing Joy; O Christ
Of Glory thou art King.
7. The Father's everlasting Son,
Thou from on high didst come
To save Mankind, and didst not then
Disdain the Virgin's Womb.
8. And having overcome the Sting
Of Death, Thou open'st wide
The Gates of Heav'n to all, who firm
In thy Belief abide.

Part II

9. Crown'd with the Father's Glory Thou
At God's Right-hand do'st sit:
Whence Thou shalt come to be our Judge,
To sentence or acquit.
10. O therefore save thy Servants, Lord,
Whose Souls so dearly cost;
Nor let the Purchase of thy Blood,
Thy precious Blood, be lost.
11. We magnify Thee Day by Day;
And ever worship Thee.
Vouchsafe to keep us, Lord, this Day
From Sin and Danger free.
12. Have Mercy, Mercy, on us, Lord!
To us thy Grace extend,
According as for Mercy we
On Thee alone depend.
13. In Thee I have repos'd my Trust,
And ever shall do so;
Preserve me then from Ruin here,
And from eternal Woe.

Lexington

[♩ = M.M.90]

L.M.

5

[1. Thy Mer- cy, Lord, — to me — ex- tend: On thy — Pro-

[1. Thy Mer- cy, Lord, to me ex- tend: On thy — Pro-

[1. Thy Mer- cy, Lord, — to me — ex- tend: On thy — Pro-

[1. Thy Mer- cy, Lord, to me — ex- tend: On thy — Pro-

10

-tec- tion I — de- pend; And to thy Wing — for

-tec- tion I de- pend; And to thy Wing for

8 -tec- tion I — de- pend; And to — thy Wing for —

-tec- tion I — de- pend; And to thy Wing for

15

Shel- ter haste, Till this — out- ra- geous Storm — is past.]

Shel- ter haste, Till this — out- ra- geous Storm — is past.]

8 Shel- ter haste, Till this — out- ra- geous Storm — is past.]

Shel- ter haste, Till this — out- ra- geous Storm — is past.]

2. To thy Tribunal, Lord, I fly,
Thou sov'reign Judge, and God most High,
Who Wonders hast for me begun,
And wilt not leave thy Work undone.
3. From Heav'n protect me by thy Arm,
And shame all those who seek my Harm:
To my Relief thy Mercy send,
And Truth, on which my Hopes depend.
4. For I with savage Men converse,
Like hungry Lions wild and fierce,
With Men whose Teeth are Spears, their Words
Invenom'd Darts, and two-edg'd Swords.
5. 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.
6. To take me, they their Net prepar'd,
And had almost my Soul ensnar'd;
But fell themselves, by just Decree,
Into the Pit they made for me.
7. O God, my Heart is fix'd, 'tis bent,
It's thankful Tribute to present;
And, with my Heart, my Voice I'll raise
To Thee, my God, in Songs of Praise.
8. Awake, my Glory, Harp and Lute,
No longer let your Strings be mute:
And I, my tuneful Part to take,
Will with the early Dawn awake.
9. Thy Praises, Lord, I will resound
To all the list'ning Nations round:
Thy Mercy highest Heav'n transcends;
Thy Truth beyond the Clouds extends.
10. 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.

Summer Street

[♩ = M.M. 60]

C.M.

[1. Speak, O ye Judges of the Earth, If

[1. Speak, O ye Judges of the Earth, If

8 [1. Speak, O ye Judges of the Earth, If

[1. Speak, O ye Judges of the Earth, If

5 just your Sentence be; Or must not Inno-

just your Sentence be; Or must not Inno-

8 just your Sentence be; Or must not Inno-

just your Sentence be; Or must not Inno-

10 -cence appeal To Heav'n, from your Decree?]

-cence appeal To Heav'n, from your Decree?]

8 -cence appeal To Heav'n, from your Decree?]

-cence appeal To Heav'n, from your Decree?]

2. Your wicked Hearts and Judgments are
Alike by Malice sway'd;
Your griping Hands, by weighty Bribes,
To Violence betray'd.
3. To Virtue, Strangers from the Womb,
Their Infant Steps went wrong:
They prattled Slander, and in Lyes
Employ'd their lispng Tongue.
4. No Serpent of parch'd Afric's Breed
Does ranker Poison bear;
The drowsy Adder will as soon
Unlock his sullen Ear.
5. Unmov'd by good Advice, and deaf
As Adders they remain;
From whom the skilful Charmer's Voice
Can no Attention gain.
6. Defeat, O God, their threat'ning Rage,
And timely break their Pow'r:
Disarm these growing Lions Jaws,
Ere practis'd to devour.
7. Let now their Insolence, at Height,
Like ebbing Tides be spent;
Their shiver'd Darts deceive their Aim,
When they their bow have bent.
8. Like Snails, let them dissolve to Slime;
Like hasty Births become,
Unworthy to behold the Sun,
And dead within the Womb.
9. Ere Thorns can make the Flesh-pots boil,
Tempestuous Wrath shall come
From God, and snatch 'em hence alive
To their eternal Doom.
10. The Righteous shall rejoice to see
Their Crimes such Vengeance meet;
And Saints in Persecutors Blood
Shall dip their harmless Feet.
11. Transgressors then with Grief shall see
Just Men Rewards obtain;
And own a God, whose Justice will
The guilty Earth arraign.

Pownall

[♩ = M.M. 60]

L.M.

5

[1. To Thee, my God and Sav-iour, I By Day and

[1. To Thee, my God and Sav-iour, I By Day and

[1. To Thee, my God and Sav-iour, I By Day and

[1. To Thee, my God and Sav-iour, I By Day and

10

Night ad- dress my Cry: Vouch- safe my mourn- ful Voice to

Night ad- dress my Cry: Vouch- safe my mourn- ful Voice to

Night ad- dress my Cry: Vouch- safe my mourn- ful Voice to

Night ad- dress my Cry: Vouch- safe my mourn- ful Voice to

15

hear, To my Dis- tress in- cline thine Ear:]

hear, To my Dis- tress in- cline thine Ear:]

hear, To my Dis- tress in- cline thine Ear:]

hear, To my Dis- tress in- cline thine Ear:]

2. For Seas of Troubles me invade,
My Soul draws nigh to Death's cold Shade.
Like one whose Strength and Hopes are fled,
They number me among the Dead.
3. Like those, who shrouded in the Grave,
From Thee no more Remembrance have;
Cast off from thy sustaining Care,
Down to the Confines of Despair.
4. Thy Wrath has hard upon me lain,
Afflicting me with restless Pain:
Me all thy mountain Waves have prest,
Too weak, alas! to bear the least.
5. Remov'd from Friends I sigh alone,
In a loath'd Dungeon laid, where none
A Visit will vouchsafe to me,
Confin'd, past Hopes of Liberty.
6. My Eyes from weeping never cease,
They waste, but still my Griefs increase;
Yet daily, Lord, to Thee I've pray'd,
With out-stretch'd Hands invoc'd thy Aid.
7. Wilt Thou by Miracle revive
The Dead, whom Thou forsook'st alive?
From Death restore thy Praise to sing,
Whom Thou from Prison would'st not bring?
8. Shall the mute Grave thy Love confess?
A mould'ring Tomb thy Faithfulness?
Thy Truth and Pow'r Renown obtain,
Where Darkness and Oblivion reign?
9. To Thee, O Lord, I cry, forlorn;
My Pray'r prevents the early Morn.
Why hast Thou, Lord, my Soul forsook,
Nor once vouchsaf'd a gracious Look?
10. Prevailing Sorrows bear me down,
Which from my Youth with me have grown;
Thy Terrors past distract my Mind,
And Fears of blacker Days behind.
11. Thy Wrath hast burst upon my Head,
Thy Terrors fill my Soul with Dread;
Environ'd as with Waves combin'd,
And for a gen'ral Deluge join'd.
12. My Lovers, Friends, Familiars, all
Remov'd from Sight, and out of Call;
To dark Oblivion all retir'd,
Dead, or at least to me expir'd.

Pownall. L.M.

67

The first system of music consists of four staves. The top staff is in treble clef with a 3/4 time signature. The second staff is in bass clef. The third and fourth staves are in treble clef. The music is written in a simple, rhythmic style with many whole and half notes.

Barre. C.M.

The second system of music begins with a double slash indicating a barre. It consists of four staves. The top staff is in treble clef with a 3/4 time signature. The second staff is in bass clef. The third and fourth staves are in treble clef. The music is written in a simple, rhythmic style with many whole and half notes.

Barre

[♩ = M.M.120] C.M.

[1. How glo-rious is our heav'n-ly King, Who reigns a-bove the

[1. How glo-rious is our heav'n-ly King, Who reigns a-bove the

[1. How glo-rious is our heav'n-ly King, Who reigns a-bove the

[1. How glo-rious is our heav'n-ly King, Who reigns a-bove the

sky! How shall a child pre-sume to sing His dread-ful Ma-jes-ty?

sky! How shall a child pre-sume to sing His dread-ful Ma-jes-ty?

sky! How shall a child pre-sume to sing His dread-ful Ma-jes-ty?

sky! How shall a child pre-sume to sing His dread-ful Ma-jes-ty?

2. How great his pow' is, none can tell,
Nor think how large his grace;
Not men below, nor saints that dwell
On high, before his face.

3. Not angels that stand round the Lord
Can search his secret will;
But they perform his heav'nly word.
And sing his praises still.

4. Then let me join this holy train,
And my first off'rings bring;
Th'eternal God will not disdain
To hear an infant sing.

5. My heart resolves, my tongue obeys
And angels shall rejoice,
To hear their mighty Maker's praise
Sound from a feeble voice.

Nutfield

[♩ = M.M.60] S.M.

[1. From low- est Depths of Woe, To God I sent my Cry; Lord,

[1. From low- est Depths of Woe, To God I sent my Cry; Lord,

[1. From low- est Depths of Woe, To God I sent my Cry; Lord,

[1. From low- est Depths of Woe, To God I sent my Cry; Lord,

10

hear my sup- pli- ca- ting Voice, And gra- cious- ly re- ply.]

hear my sup- pli- ca- ting Voice, And gra- cious- ly re- ply.]

hear my sup- pli- ca- ting Voice, And gra- cious- ly re- ply.]

hear my sup- pli- ca- ting Voice, And gra- cious- ly re- ply.]

2. Should'st thou severely judge,
Who can the Trial bear?
But Thou forgiv'st, lest we despond,
And quite renounce thy Fear.

4. My longing Eyes look out
For the enliv'ning Ray,
More duly than the Morning Watch
To spy the dawning Day.

3. My Soul with Patience waits
For Thee the living Lord;
My Hopes are on thy Promise built,
Thy never-failing Word.

5. Let Isr'el trust in God,
No Bounds his Mercy knows;
The plenteous Source and Spring from whence
Eternal Succour flows.

6. Whose friendly Streams to us
Supplies in Want convey;
A healing Spring, a Spring to cleanse,
And wash our Guilt away.

Harvard

[♩ = M.M. 60]

C.M.

[1. O Lord, I am not proud of Heart, Nor cast a scorn-ful

[1. O Lord, I am not proud of Heart, Nor cast a scorn-ful

[1. O Lord, I am not proud of Heart, Nor cast a scorn-ful

[1. O Lord, I am not proud of Heart, Nor cast a scorn-ful

Eye; Nor my as- pir- ing Thoughts em- ploy In Things for me too high.]

Eye; Nor my as- pir- ing Thoughts em- ploy In Things for me too high.]

Eye; Nor my as- pir- ing Thoughts em- ploy In Things for me too high.]

Eye; Nor my as- pir- ing Thoughts em- ploy In Things for me too high.]

2. With infant Innocence, thou know'st
I have my self demean'd;
Compos'd to quiet, like a Babe
That from the Breast is wean'd.

3. Like me, let Isr'el hope in God,
His Aid alone implore;
Both now and ever trust in Him,
Who lives for evermore.

Hebron

[♩ = M.M. 60]

S.M.

[1. My God, my Life, my Love; To thee, — to

[1. My God, — my Life, my Love; To thee, — to

[1. My God, — my Life, — my Love; To thee, — to

[1. My God, my Life, — my Love; To thee, — to

5
thee — I call; I can- not live — if

thee — I call; I can- not live if

8
thee — I call; I can- not live — if

thee — I call; I can- not live — if

10
thou re- move, For thou art All in All.]

thou re- move, For thou — art All in All.]

8
thou — re- move, For thou — art All — in All.]

thou re- move, For thou — art All — in All.]

2. Thy shining Grace can cheer
This Dungeon where I dwell;
'Tis Paradise when thou art here;
If thou depart, 'tis Hell.

3. The Smilings of thy Face,
How amiable they are!
'Tis Heav'n to rest in thine Embrace;
And no where else but there.

4. To thee, and thee alone,
The Angels owe their Bliss;
They sit around thy gracious Throne,
And dwell where Jesus is.

5. Not all the Harps above
Can make a heav'nly Place,
If God his Residence remove,
Or but conceal his Face.

6. Nor Earth, nor all the Sky,
Can one Delight afford;
No, not a Drop of real Joy,
Without thy Presence, Lord.

7. Thou art the Sea of Love,
Where all my Pleasures roll:
The Circle where my Passions move,
And Centre of my Soul.

8. To thee my Spirits fly
With infinite Desire:
And yet, how far from thee I lie,
Dear Jesus, raise me high'r.

New North

[♩ = M.M. 60] C.M.

[1. O Praise the Lord with one Con- sent, And

[1. O Praise the Lord with one Con- sent, And

[1. O Praise the Lord with one Con- sent, And

[1. O Praise the Lord with one Con- sent, And

10

mag- ni- fy his Name; Let all the Ser- vants

mag- ni- fy his Name; Let all the Ser- vants

mag- ni- fy his Name; Let all the Ser- vants

mag- ni- fy his Name; Let all the Ser- vants

15

of the Lord His wor- thy Praise pro- claim.]

of the Lord His wor- thy Praise pro- claim.]

of the Lord His wor- thy Praise pro- claim.]

of the Lord His wor- thy Praise pro- claim.]

2. Praise Him all ye that in his House,
Attend with constant Care;
With those that to his outmost Courts
With humble Zeal repair.
3. For this our truest Int'rest is,
Glad Hymns of Praise to sing;
And with loud Songs to bless his Name,
A most delightful Thing.
4. For God his own peculiar Choice
The Sons of Jacob makes;
And Isr'el's Offspring for his own
Most valu'd Treasure takes.
5. That God is great, we often have
By glad Experience found;
And seen how He with wond'rous Pow'r
Above all Gods is crown'd.
6. For He with unresisted Strength
Performs his sov'reign Will;
In Heav'n and Earth, and watry Stores
That Earth's deep Caverns fill.
7. He raises Vapours from the Ground,
Which poiz'd in liquid Air,
Fall down at last in Show'rs thro' which
His dreadful Lightnings glare:
8. He from his Store-house brings the Winds;
And He with vengeful Hand,
The first-born slew of Man and Beast,
Thro' Egypt's mourning Land.
9. He dreadful Signs and Wonders shew'd
Thro' stubborn Egypt's Coasts,
Nor Pharaoh could his Plagues escape,
Nor all his num'rous Hosts.
10. 'Twas He that various Nations smote,
And mighty Kings suppress'd;
Sihon and Og and all besides,
Who Canaan's Land possess'd.
11. Their Land upon his chosen Race
He firmly did entail;
For which his Fame shall always last,
His Praise shall never fail.
12. For God shall soon his People's Cause
With pitying Eyes survey;
Repent Him of his Wrath, and turn
His kindled Rage away.
13. Those Idols, whose false Worship spreads
O'er all the Heathen Lands,
Are made of Silver and of Gold,
The Work of human Hands.
14. They move not their fictitious Tongues,
Nor see with polish'd Eyes;
Their counterfeited Ears are deaf,
No Breath their Mouth supplies.
15. As senseless as themselves are they,
That all their Skill apply
To make them, or in dang'rous Times
On them for Aid rely.
16. Their just Returns of Thanks to God,
Let grateful Isr'el pay:
Nor let the Priests of Aaron's Race
To bless the Lord delay.
17. Their Sense of his unbounded Love
Let Levi's House express;
And let all those that fear the Lord
His Name for ever bless.
18. Let all with Thanks his wond'rous Works
In Sion's Courts proclaim;
Let them in Salem, where He dwells,
Exalt this holy Name.

Dighton

[♩ = M.M. 60]

C.M.

[1. A- dore — and trem- ble, for our God Is

[1. A- dore — and trem- ble, for our God Is

8 [1. A- dore — and trem- ble, for — our God Is

[1. A- dore — and trem- ble, for — our God Is

This system contains four staves of music. The first three staves are vocal parts, and the fourth is a bass line. The lyrics are: [1. A- dore — and trem- ble, for our God Is

5 a — con- sum- ing Fire, His jeal- ous Eyes — his

a con- sum- ing Fire, His jeal- ous Eyes — his

8 a — con- sum- ing Fire, His jeal- ous Eyes — his

a — con- sum- ing Fire, His jeal- ous Eyes — his

This system contains four staves of music. The first three staves are vocal parts, and the fourth is a bass line. The lyrics are: a — con- sum- ing Fire, His jeal- ous Eyes — his

10 Wrath — in- flame, And raise — his Ven- geance higher.]

Wrath in- flame, And raise — his Ven- geance higher.]

8 Wrath — in- flame, And raise — his Ven- geance higher.]

Wrath in- flame, And raise his Ven- geance higher.]

This system contains four staves of music. The first three staves are vocal parts, and the fourth is a bass line. The lyrics are: Wrath — in- flame, And raise — his Ven- geance higher.]

2. Almighty Vengeance, how it burns!
How bright his Fury glows!
Vast Magazines of Plagues and Storms
Lie treasur'd for his Foes.
3. Those Heaps of Wrath by slow Degrees
Are forc'd into a Flame,
But kindled, oh! how fierce they blaze!
And rend all Nature's Frame.
4. At his Approach the Mountains flee
And seek a watry Grave;
The frighted Sea makes Haste away.
And shrinks up ev'ry Wave.
5. Through the wide Air the weighty Rocks,
Are swift as Hail-stones hurl'd:
Who dares engage his fiery Rage,
That shakes the solid World?
6. Yet, mighty God, thy sov'reign Grace,
Sits Regent on the Throne,
The Refuge of thy chosen Race
When Wrath comes rushing down.
7. Thy Hand shall on rebellious Kings
A fiery Tempest pour,
While we beneath thy shelt'ring Wings
Thy just Revenge adore.

Lynn

[♩ = M.M. 60]

C.M.

[1. Lord let thy Servant now depart In-

[1. Lord let thy Servant now depart In-

8 [1. Lord let thy Servant now depart In-

[1. Lord let thy Servant now depart In-

5
-to thy prom- is'd Rest, Since my ex- pect- ing

-to thy prom- is'd Rest, Since my ex- pect- ing

8 -to thy prom- is'd Rest, Since my ex- pect- ing

-to thy prom- is'd Rest, Since my ex- pect- ing

10
Eyes have been With thy Sal- va- tion blest:]

Eyes have been With thy Sal- va- tion blest:]

8 Eyes have been With thy Sal- va- tion blest:]

Eyes have been With thy Sal- va- tion blest:]

2. Which, till this Time, thy favour'd Saints,
And Prophets, only knew,
Long since prepar'd but now set forth
In all the People's View.
3. A Light to shew the heathen World
The Way to saving Grace:
But O! the Light and Glory both
Of Isr'el's chosen Race.

70

Dighton. CM

Lynn. CM

Westfield

L.M.

[♩ = M.M. 60]

[1. Not to con- demn the Sons of Men Did Christ, the

[1. Not to con- demn the Sons of Men Did Christ, the

[1. Not to con- demn the Sons of Men Did Christ, the

[1. Not to con- demn the Sons of Men Did Christ, the

Son of God appear: No Weapons in his

Son of God appear: No Weapons in his

Son of God appear: No Weapons in his

Son of God appear: No Weapons in his

Hands are seen, No flaming Sword, nor Thunder there.]

Hands are seen, No flaming Sword, nor Thunder there.]

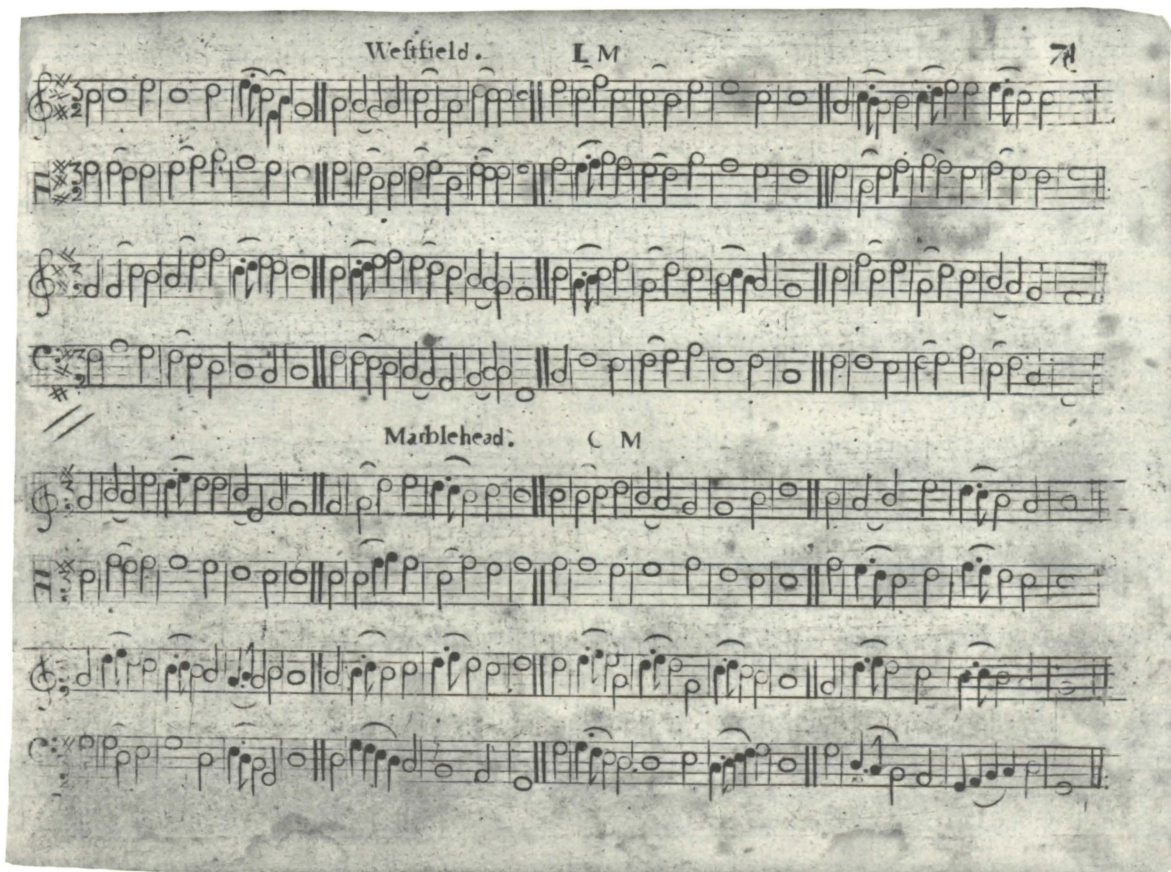
Hands are seen, No flaming Sword, nor Thunder there.]

Hands are seen, No flaming Sword, nor Thunder there.]

2. Such was the Pity of our God,
He lov'd the Race of Man so well,
He sent his Son to bear our Load
Of Sins, and save our Souls from Hell.

3. Sinners, believe the Saviour's Word,
Trust in his mighty Name, and live;
A thousand Joys his lips afford,
His Hands a thousand Blessings give.

4. But Vengeance and Damnation lyes
On Rebels who refuse the Grace;
Who God's eternal Son despise,
The hottest Hell shall be their Place.



Marblehead

[♩ = M.M. 60]

C.M.

[1. How vast must their Advantage be! How

5
great their Pleasure prove! Who live like Brethren,

10
and consent In Offices of Love!]

2. True Love is like that precious Oil
Which, pour'd on Aaron's Head,
Ran down his Beard, and o'er his Robes
Its costly Moisture shed.

3. 'Tis like refreshing Dew, which does
On Hermon's Top distill;
Or like the early Drops, that fall
On Sion's fruitful Hill.

4. For God to all, whose friendly Hearts
With mutual Love abound,
Has firmly promis'd Length of Days
With constant Blessings crown'd.

Ipswich

[♩ = M.M. 60]

C.M.

5

[1. Lord, hear my Cry, re-gard my Pray'r Which

[1. Lord, hear my Cry, re-gard my Pray'r Which

8 [1. Lord, hear my Cry, re-gard my Pray'r Which

[1. Lord, hear my Cry, re-gard my Pray'r Which

10

I, op-press'd with Grief, From Earth's re-mot-est

I, op-press'd with Grief, From Earth's re-mot-est

8 I, op-press'd with Grief, From Earth's re-mot-est

I, op-press'd with Grief, From Earth's re-mot-est

15

Parts ad-dress To Thee for kind Re-lief.]

Parts ad-dress To Thee for kind Re-lief.]

8 Parts ad-dress To Thee for kind Re-lief.]

Parts ad-dress To Thee for kind Re-lief.]

2. O! lodge me safe beyond the Reach
Of persecuting Pow'r,
Thou, who so oft from spiteful Foes
Hast been my shelt'ring Tow'r.

4. In Sign my Vows are heard, once more
I o'er thy Chosen reign:
O! bless with long and prosp'rous Life
The King Thou didst ordain.

3. So shall I in thy sacred Courts
Secure from Danger lie;
Beneath the Covert of thy Wings,
All future Storms defy.

5. Confirm his Throne and make his Reign
Accepted in thy Sight;
And let thy Truth and Mercy both
In his Defence unite.

6. So shall I ever sing thy Praise,
Thy Name for ever bless;
Devote my prosp'rous Days to pay
The Vows of my Distress.

72 IPSWICH. CM.

SWANZEY. CM.

The image shows a page of handwritten musical notation on aged paper. At the top left, the number '72' is written. The title 'IPSWICH. CM.' is centered at the top. The music is written on ten staves, with the first two staves for the vocal line and the remaining eight staves for the lute accompaniment. The notation includes various note values, rests, and bar lines. At the bottom of the page, the title 'SWANZEY. CM.' is written, indicating the beginning of a second piece. The paper shows signs of age, including some staining and wear.

Swanzey

[♩ = M.M. 60]

C.M.

[1. God in the great Assembly stands, Where

[1. God in the great Assembly stands, Where

8 [1. God in the great Assembly stands, Where

[1. God in the great Assembly stands, Where

5 his impartial Eye In State surveys the

his impartial Eye In State surveys the

8 his impartial Eye In State surveys the

his impartial Eye In State surveys the

10 earthly Gods, And does their Judgments try.]

earthly Gods, And does their Judgments try.]

8 earthly Gods, And does their Judgments try.]

earthly Gods, And does their Judgments try.]

2. How dare ye then unjustly judge,
Or be to Sinners kind?
Defend the Orphans, and the Poor:
Let such your Justice find.
3. Protect the humble helpless Man,
Reduc'd to deep Distress,
And let not him become a Prey
To such as would oppress.
4. They neither know, nor will they learn,
But blindly rove and stray:
Justice and Truth, the World's Support,
Thro' all the Land decay.
5. Well then might God in Anger say,
"I've call'd you by my Name:
I've said y'are Gods, the Sons and Heirs
Of my immortal Fame;
6. But ne'ertheless your unjust Deeds
To strict Account I'll call:
You all shall die like common Men,
Like other Tyrants fall."
7. Arise, and thy just Judgments, Lord,
Throughout the Earth display;
And all the Nations of the World
Shall own thy righteous Sway.

Dickinson

[♩ = M.M. 60] S.M.

5

[1. To bless thy chosen Race, In

[1. To bless thy chosen Race, In

8 [1. To bless thy chosen Race, In

[1. To bless thy chosen Race, In

10

Mer- cy, Lord, in- cline; And cause the Bright- ness

Mer- cy, Lord, in- cline; And cause the Bright- ness

8 Mer- cy, Lord, in- cline; And cause the Bright- ness

Mer- cy, Lord, in- cline; And cause the Bright- ness

15

of thy Face On all thy Saints to shine;]

of thy Face On all thy Saints to shine;]

8 of thy Face On all thy Saints to shine;]

of thy Face On all thy Saints to shine;]

2. That so thy wond'rous Way
May through the World be known,
While distant Lands their Tribute pay,
And thy Salvation own.
3. Let diff'ring Nations join
To celebrate thy Fame;
Let all the World, O Lord, combine
To praise thy glorious Name.
4. O let them shout and sing,
Dissolv'd in pious Mirth;
For Thou, the righteous Judge and King,
Shalt govern all the Earth.
5. Let diff'ring Nations join
To celebrate thy Fame;
Let all the World, O Lord, combine
To praise thy glorious Name.
6. Then shall the teeming Ground
A large Increase disclose;
And we with Plenty shall be crown'd,
Which God, our God, bestows.
7. Then God upon our Land
Shall constant Blessings show'r;
And all the World in Awe shall stand
Of His resistless Pow'r.

Purchase Street

[♩ = M.M. 60]

S.M.

[1. To God the on-ly Wise, Our Sav-iour]

5
and our King, Let all the Saints be-

10
- low the Skies Their hum-ble Prais-es bring.]

2. 'Tis his almighty Love,
His Counsel and his Care,
Preserves us safe from Sin and Death,
And ev'ry hurtful Snare.

3. He will present our Souls
Unblemish'd and compleat,
Before the Glory of his Face,
With Joys divinely great.

4. Then all the chosen Seed
Shall meet around the Throne,
Shall bless the Conduct of his Grace,
And make his Wonders known.

5. To our Redeemer God
Wisdom and Pow'r belongs,
Immortal Crowns of Majesty,
And everlasting Songs.

Dickinson. SM. 73

Purchase Street. SM.

K

The image shows a page of handwritten musical notation on aged paper. It features two distinct pieces of music. The first piece, titled 'Dickinson. SM.' with the number '73' in the top right, consists of four staves of music. The second piece, titled 'Purchase Street. SM.', also consists of four staves of music. The notation includes various note values, rests, and bar lines. A small letter 'K' is written below the bottom staff of the second piece.

Middletown. S.M.

Musical notation for the hymn 'Middletown. S.M.' consisting of four staves. The first two staves are in treble clef with a key signature of one flat and a 4/4 time signature. The last two staves are in bass clef with the same key signature and time signature. The music features a simple, rhythmic melody with various note values including quarter and eighth notes.

Shirley. L.M.

Musical notation for the hymn 'Shirley. L.M.' consisting of four staves. The first two staves are in treble clef with a key signature of one flat and a 4/4 time signature. The last two staves are in bass clef with the same key signature and time signature. The music features a simple, rhythmic melody with various note values including quarter and eighth notes. A large 'K' is written below the bottom staff.

Middletown

[♩ = M.M. 120]

S.M.

[1. Shall we go on to sin, Be- cause thy Grace a- bounds,

[1. Shall we go on to sin, Be- cause thy Grace a- bounds,

8 [1. Shall we go on to sin, Be- cause thy Grace a- bounds,

[1. Shall we go on to sin, Be- cause thy Grace a- bounds,

10 Or cru- ci- fy the Lord a- gain And o- pen all his Wounds?]

15 Or cru- ci- fy the Lord a- gain And o- pen all his Wounds?]

8 Or cru- ci- fy the Lord a- gain And o- pen all his Wounds?]

Or cru- ci- fy the Lord a- gain And o- pen all his Wounds?]

2. Forbid it, mighty God,
Nor let it e'er be said,
That we whose Sins are crucify'd,
Should raise them from the Dead.

3. We will be Slaves no more,
Since Christ has made us free,
Has nail'd our Tyrants to his Cross,
And bought our Liberty.

Shirley

[♩ = M.M. 60]

L.M.

5

[1. That Man is blest who stands in awe Of

[1. That Man is blest who stands in awe Of

[1. That Man is blest who stands in awe Of

[1. That Man is blest who stands in awe Of

10

God, and loves his sac- red Law: His Seed on Earth shall

God, and loves his sac- red Law: His Seed on Earth shall

God, and loves his sac- red Law: His Seed on Earth shall

God, and loves his sac- red Law: His Seed on Earth shall

15

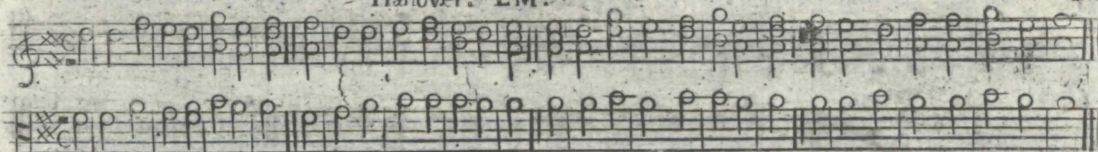
be re- nown'd, And with suc- ces- sive Hon- ours crown'd.

be re- nown'd, And with suc- ces- sive Hon- ours crown'd.

be re- nown'd, And with suc- ces- sive Hon- ours crown'd.

be re- nown'd, And with suc- ces- sive Hon- ours crown'd.

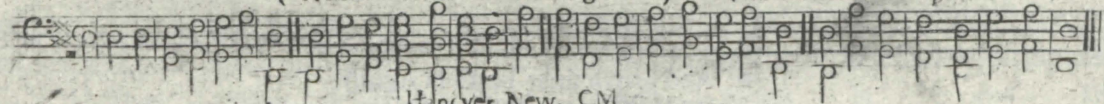
2. His House, the Seat of Wealth, shall be
An inexhausted Treasury;
His Justice, free from all Decay,
Shall Blessings to his Heirs convey.
3. The Soul that's fill'd with Virtue's Light,
Shines brightest in Affliction's Night:
To Pity the Distress'd inclin'd,
As well as just to all Mankind.
4. His lib'ral Favours he extends,
To some he gives, to others lends:
Yet what his Charity impairs,
He saves by Prudence in Affairs.
5. Beset with threatenng Dangers round,
Unmov'd shall he maintain his Ground;
The sweet Remembrance of the Just
Shall flourish when he sleeps in Dust.
6. Ill Tidings never can surprize
His Heart, that fix'd on God relies:
On Safety's Rock he sits, and sees
The Shipwreck of his Enemies.
7. His Hands, while they his Alms bestow'd,
His Glory's future Harvest sow'd,
Whence he shall reap Wealth, Fame, Renown,
A temp'ral and eternal Crown.
8. The Wicked shall his Triumph see,
And gnash their Teeth in Agony;
While their unrighteous Hopes decay,
And vanish with themselves away.



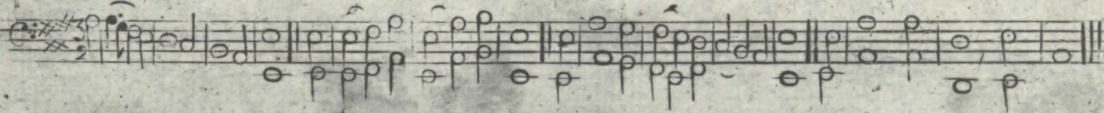
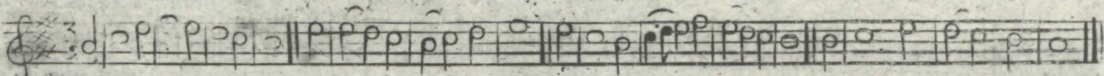
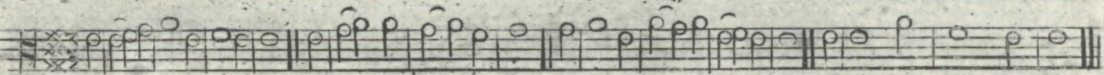
Bless'd is the man supremely blest'd.) (He by his Judge shall stand confess'd.)



(Whose trust is in the living God.) (While sinners feel the awful rod.)



Hanover New. C.M.



Hanover

[♩ = M.M. 60]

L.M.

5

Bless'd is the Man, su- preme- ly bless'd, Whose

Bless'd is the Man, su- preme- ly bless'd, Whose

8 Bless'd is the Man, su- preme- ly bless'd, Whose

Bless'd is the Man, su- preme- ly bless'd, Whose

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line, starting with a measure rest followed by the lyrics 'Bless'd is the Man, su- preme- ly bless'd, Whose'. A box containing the number '5' is positioned above the fifth measure. The second and third staves are alto and tenor parts, respectively, with identical lyrics. The fourth staff is the bass line. The key signature has two sharps (F# and C#) and the time signature is common time (C).

10

Trust is in the liv- ing God; He by his Judge shall

Trust is in the liv- ing God; He by his Judge shall

8 Trust is in the liv- ing God; He by his Judge shall

Trust is in the liv- ing God; He by his Judge shall

Detailed description: This system contains the next four staves. The top staff is the vocal line, with lyrics 'Trust is in the liv- ing God; He by his Judge shall'. A box containing the number '10' is positioned above the tenth measure. The second and third staves are alto and tenor parts, respectively, with identical lyrics. The fourth staff is the bass line. The key signature and time signature remain the same as in the first system.

15

stand con- fess'd, While Sin- ners feel the aw- ful Rod.

stand con- fess'd, While Sin- ners feel the aw- ful Rod.

8 stand con- fess'd, While Sin- ners feel the aw- ful Rod.

stand con- fess'd, While Sin- ners feel the aw- ful Rod.

Detailed description: This system contains the final four staves. The top staff is the vocal line, with lyrics 'stand con- fess'd, While Sin- ners feel the aw- ful Rod.'. A box containing the number '15' is positioned above the fifteenth measure. The second and third staves are alto and tenor parts, respectively, with identical lyrics. The fourth staff is the bass line. The key signature and time signature remain the same as in the first system.

Hanover New

[♩ = M.M. 60]

C.M.

[1. O Praise the Lord and thou my Soul, For

[1. O Praise — the Lord and thou my Soul, For

8 [1. O Praise the Lord and thou my Soul, For

[1. O Praise — the Lord and thou my Soul, For

5 ev-er bless his Name: His won-d'rous Love, while

ev-er bless his Name: His won-d'rous Love, — while

8 ev-er bless his Name: His won-d'rous Love, — while

ev-er bless his Name: His won-d'rous Love, — while

10 Life shall last, My constant Praise shall claim.]

Life shall last, My constant Praise shall claim.]

8 Life shall last, My constant Praise shall claim.]

Life shall last, My constant Praise shall claim.]

2. On Kings, the greatest Sons of Men,
Let none for Aid rely:
They cannot save in dang'rous Times,
Nor timely Help apply.
3. Depriv'd of Breath, to Dust they turn,
And there neglected lie,
And all their Thoughts and vain Designs
Together with them die.
4. Then happy he, who Jacob's God
For his Protector takes;
Who still, with well-plac'd Hope, the Lord
His constant Refuge makes;
5. The Lord, who made both Heav'n and Earth,
And all that they contain,
Will never quit his stedfast Truth,
Nor make his Promise vain.
6. The Poor opprest, from all their Wrongs
Are eas'd by his Decree;
He gives the Hungry needful Food,
And sets the Pris'ners free.
7. By Him the Blind receive their Sight,
The Weak and Fall'n He rears:
With kind Regard and tender Love
He for the Righteous cares.
8. The Strangers He preserves from Harm,
The Orphan kindly treats,
Defends the Widow, and the Wiles
Of wicked Men defeats.
9. The God, that does in Sion dwell,
Is our eternal King:
From Age to Age his Reign endures,
Let all his Praises Sing.

Georgia

[♩ = M.M. 60]

L.M.

5

[1. Now to the Lord that makes us know The Wonders]

[1. Now to the Lord that makes us know The Wonders]

8 [1. Now to the Lord that makes us know The Wonders]

[1. Now to the Lord that makes us know The Wonders]

10

of his dy- ing Love, Be hum- ble Hon- ours

of his dy- ing Love, Be hum- ble Hon- ours

8 of his dy- ing Love, Be hum- ble Hon- ours

of his dy- ing Love, Be hum- ble Hon- ours

15

paid be- low, And strains of nob- ler Praise a- bove.]

paid be- low, And strains of nob- ler Praise a- bove.]

8 paid be- low, And strains of nob- ler Praise a- bove.]

paid be- low, And strains of nob- ler Praise a- bove.]

- | | |
|---|---|
| <p>2. 'Twas He that cleans'd our foulest Sins, And wash'd us in his richest Blood; 'Tis He that makes us Priests and Kings, And brings us Rebels near to God.</p> | <p>4. Behold, on flying Clouds He comes, And ev'ry Eye shall see Him move; Tho' with our Sins we pierc'd Him once, Then He displays his pardoning Love.</p> |
| <p>3. To Jesus our atoning Priest, To Jesus our superior King, Be everlasting Power confest, And ev'ry Tongue his Glory sing.</p> | <p>5. The unbelieving World shall wail While we rejoice to see the Day: Come Lord; nor let thy Promise fail, Nor let thy Chariots long delay.</p> |



Marshfield

[♩ = M.M. 60]

L.M.

5

[1. When we, our wear-y'd Limbs to rest, Sat down by

[1. When we, our wear-y'd Limbs to rest, Sat down by

8 [1. When we, our wear-y'd Limbs to rest, Sat down by

[1. When we, our wear-y'd Limbs to rest, Sat down by

10

proud Eu-phra-tes Stream, We wept, with dole-ful

proud Eu-phra-tes Stream, We wept, with dole-ful

8 proud Eu-phra-tes Stream, We wept, with dole-ful

proud Eu-phra-tes Stream, We wept, with dole-ful

15

Thoughts op-prest, And Si-on was our mourn-ful Theme.]

Thoughts op-prest, And Si-on was our mourn-ful Theme.]

8 Thoughts op-prest, And Si-on was our mourn-ful Theme.]

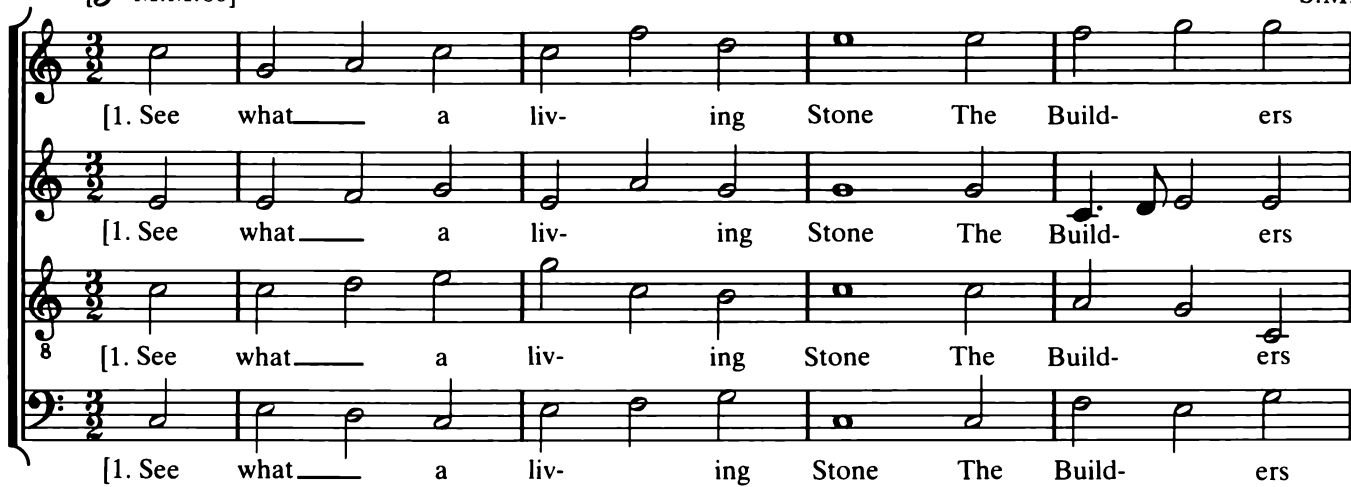
Thoughts op-prest, And Si-on was our mourn-ful Theme.]

2. Our Harps, then when with Joy we sung,
Were wont their tuneful Parts to bear,
With silent Strings neglected hung
On Willow-trees that wither'd there.
3. Mean while our Foes, who all conspir'd
To triumph in our slavish Wrongs,
Musick and Mirth of us requir'd,
"Come, sing us one of Sion's Songs."
4. How shall we tune our Voice to sing?
Or touch our Harps with skilful Hands?
Shall Hymns of Joy to God our King
Be sung by Slaves in foreign Lands?
5. O Salem, our once happy Seat!
When I of thee forgetful prove,
Then let my trembling Hand forget
The speaking String with Art to move.
6. If I to mention thee forbear,
Eternal Silence seize my Tongue;
Or if I sing one chearful Air,
Till thy Deliv'rance is my Song!
7. Remember, Lord, how Edom's Race,
In thy own City's fatal Day,
Cry'd out, "Her stately Walls deface,
And with the Ground quite level lay."
8. Proud Babel's Daughter, doom'd to be
Of Grief and Woe the wretched Prey,
Bless'd is the Man, who shall to thee
The Wrongs thou laid'st on us, repay.
9. Thrice bless'd, who with just Rage possest,
And deaf to all the Parents Moans,
Shall snatch thy Infants from the Breast,
And dash their Heads against the Stones.

Lincoln

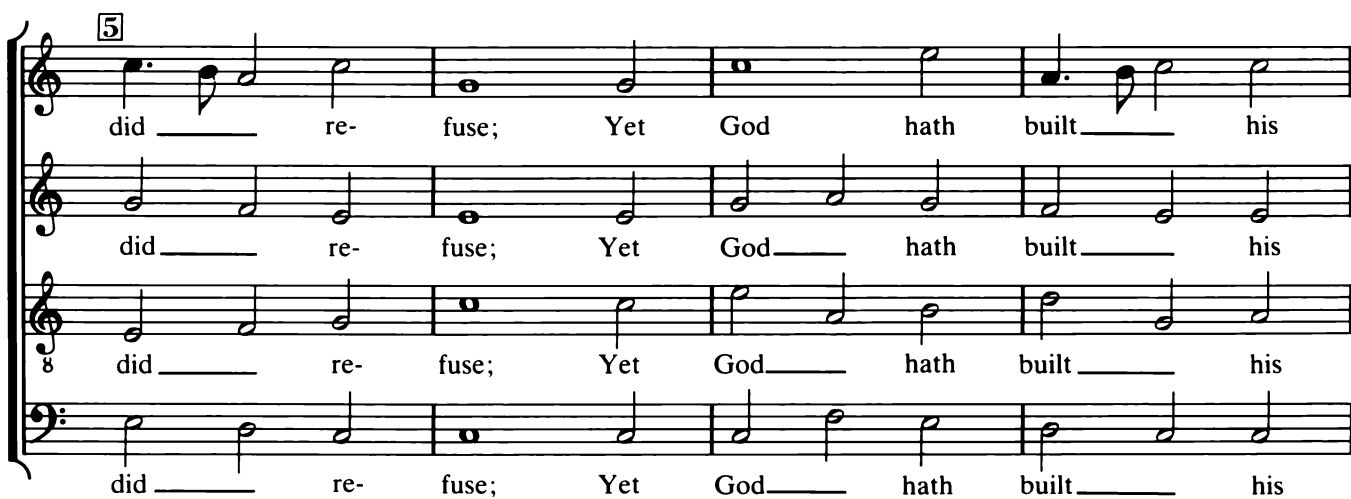
[♩ = M.M. 60]

S.M.



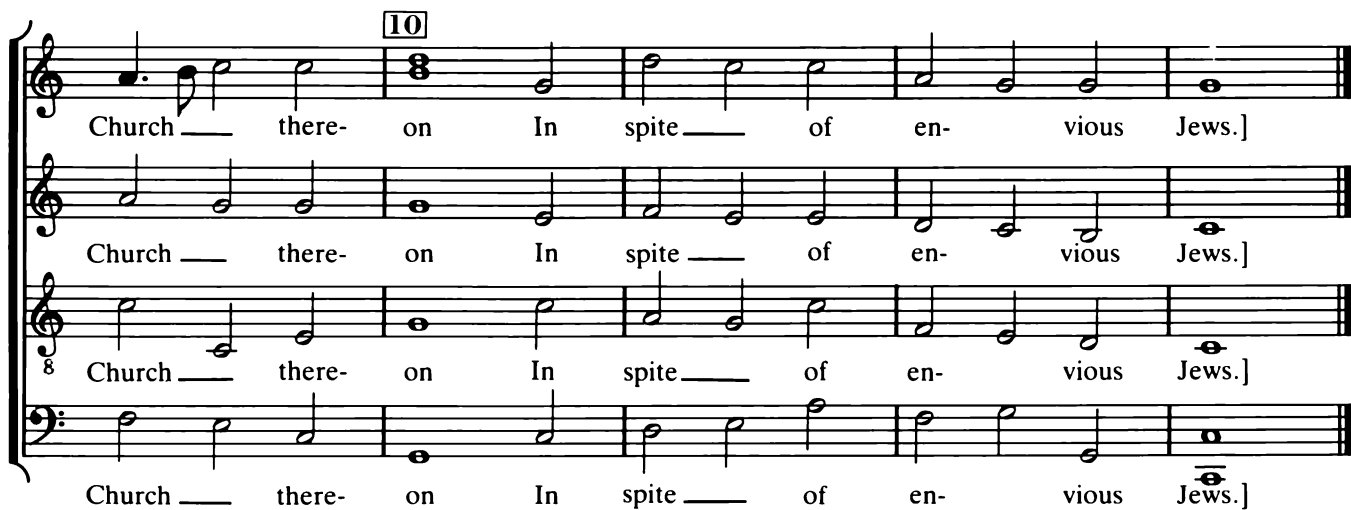
[1. See what a living Stone The Builders

5



did refuse; Yet God hath built his

10



Church thereon In spite of envious Jews.]

2. The Scribe and angry Priest
Reject thine only Son;
Yet on this Rock shall Zion rest,
As the chief Corner-Stone.

4. This is the glorious Day
That our Redeemer made;
Let us rejoice and sing and pray,
Let all the Church be glad.

3. The Work, O Lord, is thine,
And wondrous in our Eyes:
This Day declares it all divine,
This Day did Jesus rise.

5. Hosanna to the King
Of David's royal Blood;
Bless him, ye Saints; he comes to bring
Salvation from your God.

6. We bless thine holy Word,
Which all this Grace displays;
And offer on thine Altar, Lord,
Our Sacrifice of Praise.

Lincoln. S.M.

Handwritten musical notation for the hymn "Lincoln. S.M." consisting of four staves. The first staff is in treble clef with a 3/2 time signature. The second staff is in alto clef with a 2/2 time signature. The third staff is in treble clef with a 2/2 time signature. The fourth staff is in bass clef with a 2/2 time signature. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and bar lines.

Orleans. C.M.

Handwritten musical notation for the hymn "Orleans. C.M." consisting of four staves. The first staff is in treble clef with a 3/4 time signature and a key signature of one flat. The second staff is in alto clef with a 2/2 time signature. The third staff is in treble clef with a 2/2 time signature. The fourth staff is in bass clef with a 2/2 time signature. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and bar lines.

Orleans

[♩ = M.M. 60] C.M.

[1. In- dul- gent God, with pit- ying- Eyes The Sons of Men sur- vey, And

[1. In- dul- gent God, with pit- ying Eyes The Sons of Men sur- vey, And

8 [1. In- dul- gent God, with pit- ying Eyes The Sons of Men sur- vey, And

[1. In- dul- gent God, with pit- ying Eyes The Sons of Men sur- vey, And

10

see how youth- ful Sin- ners sport In a de- struc- tive Way.]

see how youth- ful Sin- ners sport In a de- struc- tive Way.]

8 see how youth- ful Sin- ners sport In a de- struc- tive, Way.]

see how youth- ful Sin- ners sport In a de- struc- tive Way.]

2. Ten thousand Dangers lurk around
 To bear them to the Tomb;
 Each in an Hour may plunge them down,
 Where Hope can never come.

3. Reduce, O Lord, their wand'ring Minds,
 Amus'd with airy Dreams,
 That heav'nly Wisdom may dispel,
 Their visionary Schemes.

4. With holy Caution may they walk,
 And be thy Word their Guide;
 Till each, the Desert safely pass'd,
 On Zion's Hill abide.

Providence

[♩ = M.M. 90] L.M.

5

[1. Who shall the Lord's E-lect con-demn? 'Tis God that

[1. Who shall the Lord's E-lect con-demn? 'Tis God that

8 [1. Who shall the Lord's E-lect con-demn? 'Tis God that

[1. Who shall the Lord's E-lect con-demn? 'Tis God that

10

jus-ti-fies their Souls, And Mer-cy like a

jus-ti-fies their Souls, And Mer-cy like a

8 jus-ti-fies their Souls, And Mer-cy like a

jus-ti-fies their Souls, And Mer-cy like a

15

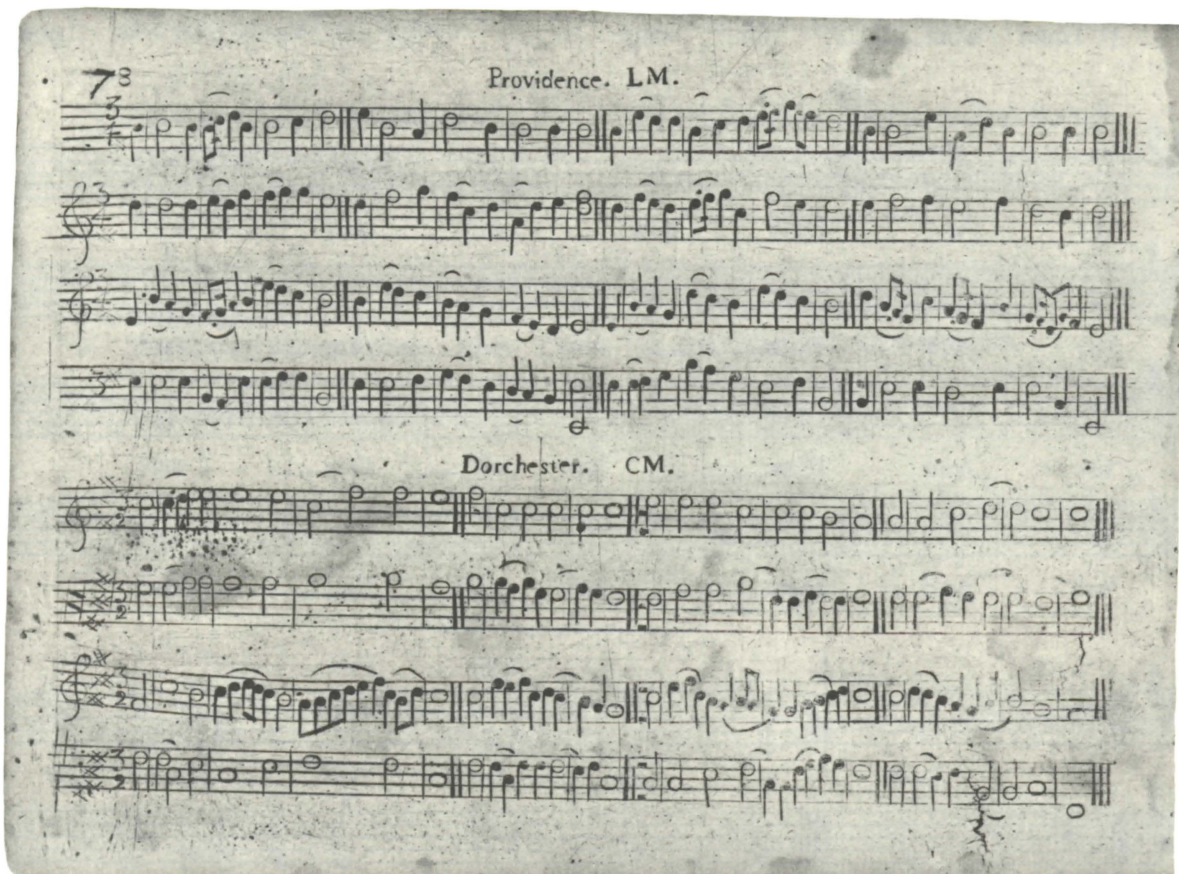
might-y Stream O'er all their Sins di-vine-ly rolls.]

might-y Stream O'er all their Sins di-vine-ly rolls.]

8 might-y Stream O'er all their Sins di-vine-ly rolls.]

might-y Stream O'er all their Sins di-vine-ly rolls.]

2. Who shall adjudge the Saints to Hell?
'Tis Christ that suffer'd in their Stead,
And the Salvation to fulfil
Behold Him rising from the Dead.
3. He lives! He lives! and sits above
For ever interceding there;
Who shall divide us from his Love,
Or what shall tempt us to despair?
4. Shall Persecution, or Distress,
Famine, or Sword, or Nakedness?
He that hath lov'd us bears us thro',
And makes us more than Conqu'rors too.
5. Faith hath an over-coming Power
It triumphs in the dying Hour;
Christ is our Life, our Joy, our Hope,
Nor can we sink with such a Prop.
6. Not all that Men on Earth can do,
Nor Pow'rs on high, nor Pow'rs below,
Shall cause his Mercy to remove,
Or wean our Hearts from Christ our Love.

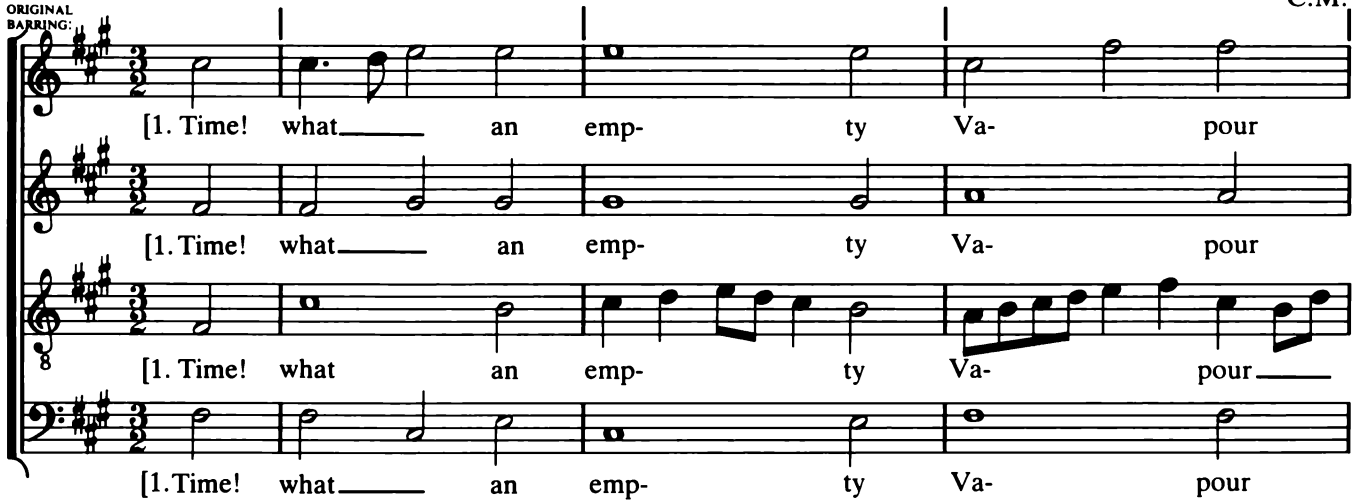


Dorchester

[♩ = M.M. 60]

C.M.

ORIGINAL
BARRING:

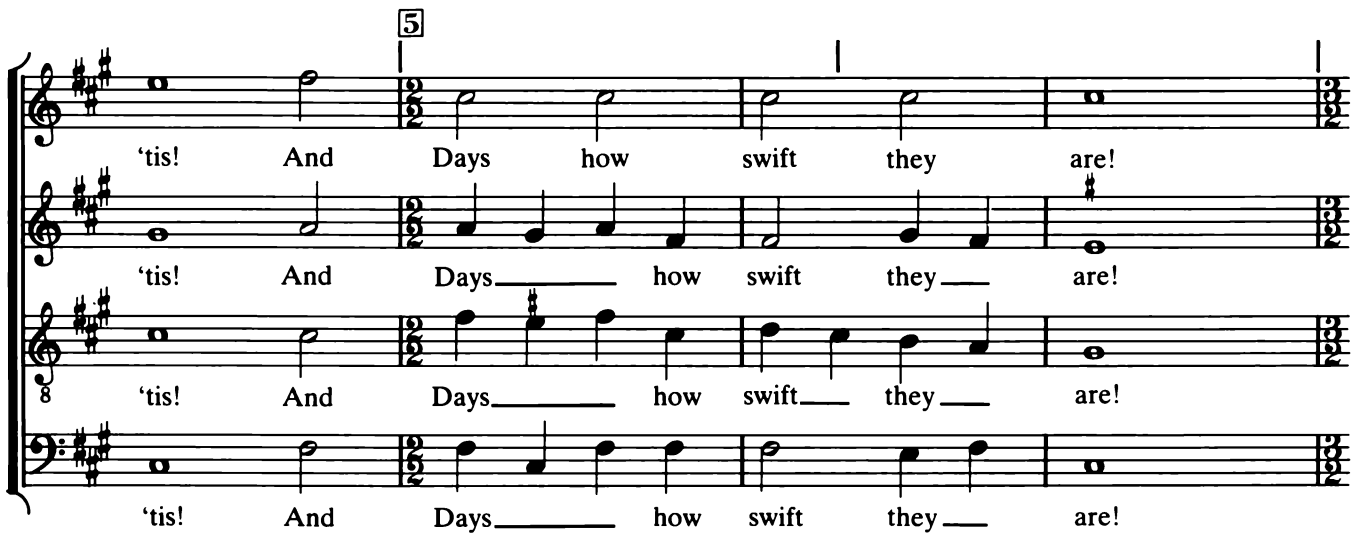


[1. Time! what an emp-ty Va-pour

[1. Time! what an emp-ty Va-pour

[1. Time! what an emp-ty Va-pour

[1. Time! what an emp-ty Va-pour

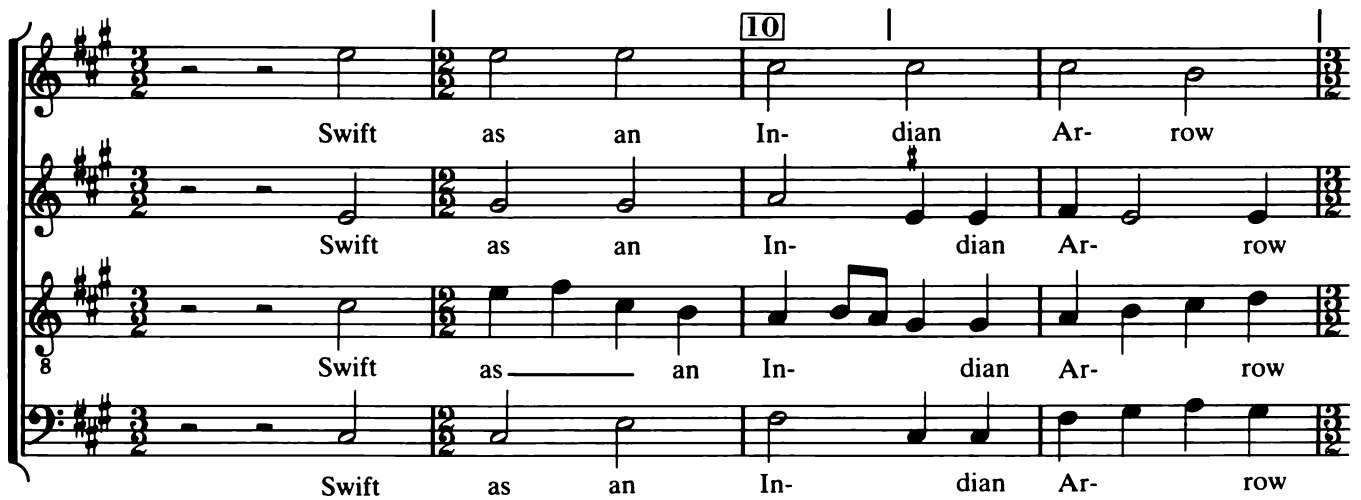


'tis! And Days how swift they are!

'tis! And Days how swift they are!

'tis! And Days how swift they are!

'tis! And Days how swift they are!



Swift as an In-dian Ar-row

Swift as an In-dian Ar-row

Swift as an In-dian Ar-row

Swift as an In-dian Ar-row

flies, Or like a shoot- ing Star.]

flies, Or like a shoot- ing Star.]

flies, Or like a shoot- ing Star.]

flies, Or like a shoot- ing Star.]

2. The present Moments just appear,
 Then slide away in haste,
 That we can never say, "They're here:"
 But only say, "They're past."

5. 'Tis sov'reign Mercy finds us Food,
 And we are cloth'd with Love:
 While Grace stands pointing out the Road,
 That leads our Souls above.

3. Our Life is ever on the Wing,
 And Death is ever nigh:
 The Moment when our Lives begin,
 We all begin to die.>

6. His Goodness runs an endless Round;
 All Glory to the Lord!
 His Mercy never knows a Bound;
 And be his Name ador'd!

4. Yet, mighty God! our fleeting Days
 Thy lasting Favours share,
 Yet with the Bounties of thy Grace
 Thou load'st the rolling Year.

7. Thus we begin the lasting Song;
 And when we close our Eyes,
 Let the next Age thy Praise prolong,
 Till Time and Nature dies.

No. 45

[♩ = M.M. 60] [H.M.]

ORIGINAL BARRING:

[5] [H.M.]

[1. To Him that chose us first, Be- fore the— World be-

[1. To Him that chose us first, Be- fore the World be-

[1. To Him that chose us first, Be- fore the World be-

[1. To Him that chose us first, Be- fore the World be-

[10]

-gan; To Him that bore the Curse, To save re- bel- lious Man;

-gan; To Him that bore the Curse, To save re- bel- lious Man;

8 -gan; To Him that bore the Curse, To save— re- bel- lious Man;

-gan; To Him that bore the Curse, To save re- bel- lious Man;

[15]

To Him that form'd Our Hearts a- new, Is

To Him that form'd Our Hearts a- new, Is

8 To Him that form'd Our Hearts— a- new, Is

To Him that form'd Our Hearts— a- new, Is

20

end- less Praise and Hon- our due, due.

end- less Praise and Hon- our due, due.

end- less Praise and Hon- our due, due.

end- less Praise and Hon- our due, due.

2. The Father's Love shall run
 Thro' our immortal Songs;
 We bring to God the Son
 Hosannas on our Tongues:
 Our Lips address
 The Spirit's Name
 With equal Praise,
 And Zeal the same.

3. Let ev'ry Saint above
 And Angel round the Throne,
 Forever bless and love
 The sacred Three in One:
 Thus Heav'n shall raise
 His Honours high,
 When Earth and Time
 Grow old and die.

The 18th Psalm

[♩ = M.M. 60] C.M.

[1. To thine Al-might-y Arm we owe The Tri-umphs]

[1. To thine Al-might-y Arm we owe The Tri-umphs]

[1. To thine Al-might-y Arm we owe The Tri-umphs]

[1. To thine Al-might-y Arm we owe The Tri-umphs]

10

of the Day: Thy Ter-rors, Lord, con-found the Foe, And

of the Day: Thy Ter-rors, Lord, con-found the Foe, And

of the Day: Thy Ter-rors, Lord, con-found the Foe, And

of the Day: Thy Ter-rors, Lord, con-found the Foe, And

15

melt their Strength a-way.]

melt their Strength a-way.]

melt their Strength a-way.]

melt their Strength a-way.]

2. 'Tis by thine Aid our Troops prevail,
And break united Pow'rs,
Or burn their boasted Fleets, or scale
The proudest of their Tow'rs.
3. How have we chas'd them thro' the Field,
And trod them to the Ground,
While thy Salvation was our Shield,
But they no Shelter found!
4. In Vain to Idol-Saints they cry,
And perish in their Blood:
Where is a Rock so great, so high,
So pow'rful as our God!
5. The Rock of Isr'el ever lives,
His Name be ever blest;
'Tis his own Arm the Vict'ry gives,
And gives his People Rest.
6. On Kings that reign as David did,
He pours his Blessings down;
Secures their Honours to their Seed,
And well supports their Crown.

Wilks

[♩ = M.M. 60] L.M.

1. Al- might- y God, e- ter- nal King, To whom a-

1. Al- might- y God, e- ter- nal King, To whom a-

1. Al- might- y God, e- ter- nal King, To whom a-

1. Al- might- y God, e- ter- nal King, To whom a-

10

- lone all Power be- longs, Let all the Earth thy

- lone all Power be- longs, Let all the Earth thy

- lone all Power be- longs, Let all the Earth thy

- lone all Power be- longs, Let all the Earth thy

15

Prais- es sing, And laud thy Name in ho- ly Songs.

Prais- es sing, And laud thy Name in ho- ly Songs.

Prais- es sing, And laud thy Name in ho- ly Songs.

Prais- es sing, And laud thy Name in ho- ly Songs.

2. The Thunder mutters forth thy Praise,
 The Fire and Hail fulfill thy Word;
 The stormy Winds their Tempest raise
 To thee, their only sov'reign Lord.

80 The 18th Psalm. C.M.

WILKS. words by. P.M. L.M.

and laud thy name in holy songs.

Almighty God eternal King, to whom alone all Power belongs, let all the earth thy praises sing,

The thunder mutters forth thy Praise, } the stormy winds their tempest raise }
 The fire & hail fulfill thy word; } to thee, their only sovereign Lord. }

(Div 10)

An Anthem Psalm the 143 for fast day

81

Hear my prayer O Lord give ear to my supplications and in thy faithfulness answer me and in thy righteousness

and enter not into judgment with thy servant

for in thy sight can no man living be justified for in thy

82

13:2

Con.

I meditate on all thy works I muse

sight can no man living be justified I remember the days of old I muse

on the works of thy hands I remember the days of old I meditate on all thy works I muse on the works of thy hands

on the works of thy hands I remember the days of old I meditate on all thy works I muse on the works of thy hands

ANTHEM

Hear My Prayer, O Lord

Divoto [♩ = M.M. 60]

ORIGINAL
BARRING:

Hear my Prayer, O Lord, give Ear to my

Sup- pli- ca- tions, and in thy Faith- ful- ness an- swer

me, and in thy Right- eous- ness.

And enter — not in- to Judg- ment with — thy

20

Ser- vant:

for in thy Sight can no Man liv- ing be jus- ti-

25

for in thy Sight can no — Man

for in thy Sight can no Man —

for in — thy Sight can no — Man

-fied, for in — thy Sight — can no — Man

30

35

liv- ing be jus- ti- fied, fied.

liv- ing be jus- ti- fied, fied.

3 liv- ing be jus- ti- fied, fied. I re-

liv- ing be jus- ti- fied, fied.

40

I med- i- tate on all thy Works, I

8 -mem- ber the Days ___ of ___ old; I

45

muse on the Works of ___ thy Hands. I re- mem- ber the Days of old; I

8 muse on the Works of ___ thy Hands. I re- mem- ber the Days of old; I

I re- mem- ber the Days of old; I

50

med-i-tate on all thy Works; I muse on the

I muse on the

8 med-i-tate on all thy Works; I muse on the

med-i-tate on all thy Works; I muse on the

Divoto

55

Works of thy Hands.

Works of thy Hands.

8 Works of thy Hands.

Works of thy Hands. I stretch forth my Hands un- to

Lamentatone

my Soul thirst-eth af-ter thee as a

my Soul thirst-eth af-ter thee as a

8 my Soul thirst-eth af-ter thee as a

thee, O God: my Soul thirst-eth af-ter thee as a

60

dry, as a dry, as a dry and a thirst-y Land,

dry, as a dry, as a dry and a thirst-y Land,

8 dry, as a dry, as a dry and a thirst-y Land,

dry, as a dry, as a dry and a thirst-y Land,

65

Vigorouso [♩ = M.M.90]

2.

Land.

Land. Hear me

8 Land. Hear me speed-i-ly, O

Land. Hear me speed-i-ly, Hear me speed-i-ly, O

70

Hear me speed-i-ly, O Lord my God: my

speed-i-ly, O Lord: my

8 Lord my God: my

Lord my God: my

Piano

75

Spir- it fail- eth: hide not thy Face from

Spir- it fail- eth: hide not thy Face from

Spir- it fail- eth: hide not thy Face from

Spir- it fail- eth: hide not thy Face from

80

me, lest I be like un- to them that go down to the Pit.

me, lest I be like un- to them that go down to the Pit.

me, lest I be like un- to them that go down to the Pit.

me, lest I be like un- to them that go down to the Pit.

Largo [♩ = M.M.90]

85

Cause me to know the Way where I should

Cause me to know the Way where I should

Cause me to know the Way where I should

Cause me to know the Way where I should

90

walk; _____ for I lift up my Soul to thee.

walk; _____ for I lift up my Soul _____ to thee.

walk; _____ for I lift up my Soul _____ to thee.

Cause me to know _____ the Way where I should walk; _____ for

Cause me to know _____ the Way where I should walk; _____ for

Cause me to know _____ the Way where I should walk; _____ for

Cause me to know _____ the Way where I should walk; _____ for

95

I lift up my Soul _____ to thee. Cause me to

I lift up my Soul _____ to thee. Cause me to

I lift up my Soul _____ to thee. Cause me to

I lift up my Soul _____ to thee. Cause me to

100

know the Way where I should walk; for I lift up my

know the Way where I should walk; for I lift up my

8 know the Way where I should walk; for I lift up my

know the Way where I should walk; for I lift up my

105

Soul to thee. Hal-le-lu-jah, Hal-

Soul to thee. Hal-le-lu-jah, Hal-

8 Soul to thee. Hal-le-lu-jah, Hal-

Soul to thee. Hal-le-lu-jah, Hal-

110

Forte

-le-lu-jah, Hal-le-lu-jah. Hal-

-le-lu-jah, Hal-le-lu-jah. Hal-

8 -le-lu-jah, Hal-le-lu-jah. Hal-

-le-lu-jah, Hal-le-lu-jah. Hal-

115

-le- lu- jah, Hal- le- lu- jah, jah.

-le- lu- jah, Hal- le- lu- jah, jah.

8 -le- lu- jah, Hal- le- lu- jah, jah.

-le- lu- jah, Hal- le- lu- jah, jah.

Adagio [♩ = M.M. 60]

120

Hal- le- lu- jah, Hal- le- lu- jah, Hal- le- lu- jah.

Hal- le- lu- jah, Hal- le- lu- jah, Hal- le- lu- jah.

8 Hal- le- lu- jah, Hal- le- lu- jah, Hal- le- lu- jah.

Hal- le- lu- jah, Hal- le- lu- jah, Hal- le- lu- jah.

Con

the way where I should walk for I lift up my soul to the Halle-lu-jah Halle-lu-jah Halle-lu-jah

(S: Forte) Con A Capriccio

A Canon of 4 in 1

(Thus with the high the lofty one.)
 (I set open mine hea-venly throne.)
 Halle-lu-jah Halle-lu-jah Halle-lu-jah Halle-lu-jah: my name is C. d. I dwell on high.)
 (I dwell in mine own e-te-rni-ty.)

A Canon of 4 in I

Thus Saith the High and Lofty One

[♩ = M.M. 60]

1
Thus saith — the high — and loft- y One,

2
5
“I sit up- on my ho- ly Throne:

3
10
My Name — is God, — I dwell — on high;

4
15
Dwell in — my own — E- ter- ni- ty.”

Medford

[♩ = M.M. 60]

L.M.

5

[1. With Glo- ry clad, — with Strength ar- ray'd, The Lord, that

[1. With Glo- ry clad, with Strength ar- ray'd, The Lord, — that

8 [1. With Glo- ry clad, — with Strength — ar- ray'd, The Lord, — that

[1. With Glo- ry clad, — with Strength ar- ray'd, The Lord, that

10

o'er — all Na- ture reigns, The World's — Foun- da- tions

o'er all Na- ture reigns, The World's — Foun- da- tions

8 o'er — all Na- ture reigns, The World's — Foun- da- tions

o'er all Na- ture reigns, The World's — Foun- da- tions

15

strong- ly laid, And the vast Fab- rick still sus- tains.]

strong- ly laid, And the vast Fab- rick still — sus- tains.]

8 strong- ly laid, And the — vast Fab- rick still — sus- tains.]

strong- ly laid, And the vast Fab- rick still — sus- tains.]

2. How surely stablish'd is thy Throne!
Which shall no Change or Period see;
For Thou, O Lord, and Thou alone
Art God from all Eternity.

3. The Floods, O Lord, lift up their Voice,
And toss the troubled Waves on high;
But God above can still their Noise,
And make the angry Sea comply.

4. Thy Promise, Lord, is ever sure,
And they, that in thy House would dwell,
That happy Station to secure,
Must still in Holiness excel.

86 Medford. L.M.

Hollis. L.M.

The image shows a page of handwritten musical notation on aged paper. The page is numbered '86' in the top left corner. It contains two hymn tunes. The first, 'Medford. L.M.', is written on four staves (two treble clefs and two bass clefs) and consists of a series of quarter and eighth notes. The second, 'Hollis. L.M.', is also written on four staves and features a more complex rhythmic pattern with many sixteenth notes. The handwriting is in an older style, and the paper shows signs of age and wear.

Hollis

[♩ = M.M. 60]

L.M.

5

[1. How rich are thy Provisions, Lord! Thy table

[1. How rich are thy Provisions, Lord! Thy table

8 [1. How rich are thy Provisions, Lord! Thy table

[1. How rich are thy Provisions, Lord! Thy table

10

furnish'd from above! The Fruits of Life o'er-

furnish'd from above! The Fruits of Life o'er-

8 furnish'd from above! The Fruits of Life o'er-

furnish'd from above! The Fruits of Life o'er-

15

-spread the Board, The Cup o'erflows with heav'nly Love.]

-spread the Board, The Cup o'erflows with heav'nly Love.]

8 -spread the Board, The Cup o'erflows with heav'nly Love.]

-spread the Board, The Cup o'erflows with heav'nly Love.]

2. Thine antient Family, the Jews,
Were first invited to the Feast:
We humbly take what they refuse,
And Gentiles thy Salvation taste.
3. We are the Poor, the Blind, the Lame,
And Help was far, and Death was nigh!
But, at the Gospel Call, we came,
And ev'ry Want receiv'd Supply.
4. From the Highway that leads to Hell,
From Paths of Darkness and Despair,
Lord, we are come with thee to dwell,
Glad to enjoy thy Presence here.
5. What shall we pay th'Eternal Son,
That left the Heav'n of his Abode,
And to this wretched Earth came down,
To bring us Wand'ers back to God!
6. It cost him Death, to save our Lives;
To buy our Souls, it cost his own;
And all the unknown Joys he gives,
Were bought with Agonies unknown.
7. Our everlasting Love is due
To him that ransom'd Sinners lost;
And pity'd Rebels when he knew
The vast Expense his Love would cost.

Newport

[♩ = M.M.90] L.M.

5

[1. Who is this fair One in Dis-tress, That trav-els

[1. Who is this fair One in Dis-tress, That trav-els

[1. Who is this fair One in Dis-tress, That trav-els

[1. Who is this fair One in Dis-tress, That trav-els

10

from the Wil-der-ness? And press'd with Sor-rows

from the Wil-der-ness? And press'd with Sor-rows

8 from the Wil-der-ness? And press'd with Sor-rows

from the Wil-der-ness? And press'd with Sor-rows

15

and with Sins, On her be-lov-ed Lord she leans.]

and with Sins, On her be-lov-ed Lord she leans.]

8 and with Sins, On her be-lov-ed Lord she leans.]

and with Sins, On her be-lov-ed Lord she leans.]

2. This is the Spouse of Christ our God,
Bought with the Treasures of his Blood:
And her Request, and her Complaint,
Is but the Voice of ev'ry Saint.
3. "O let my Name engraven stand,
Both on thy Heart and on thy Hand:
Seal me upon thine Arm, and wear
That Pledge of Love for ever there.
4. Stronger than Death thy Love is known,
Which Floods of Wrath could never drown;
And Hell and Earth in vain combine
To quench a Fire so much divine.
5. But I am jealous of my Heart,
Lest it should once from Thee depart;
Then let thy Name be well impress'd,
As a fair Signet on my Breast.
6. 'Till Thou hast brought me to thy Home,
Where Fears and Doubts can never come,
Thy Count'nance let me often see,
And often Thou shalt hear from me.
7. Come, my Beloved, haste away,
Cut short the Hours of thy Delay.
Fly like a youthful Hart or Roe
Over the Hills where Spices grow."

Newport. L.M.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature (C) and features a series of eighth and sixteenth notes, with some rests and slurs.

Williamburgh, C.M.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature (C) and features a series of eighth and sixteenth notes, with some rests and slurs.

earth seas & skies proclaims

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature (C) and features a series of eighth and sixteenth notes, with some rests and slurs.

almighty god whose boundless way,

teach me thy precepts to obey,

and fear thy glorious name

Williamsburgh

[♩ = M.M. 60]

C.M.

5

Al- might- y God — whose bound- less Sway, Earth, Seas — and

Al- might- y God — whose bound- less Sway, Earth, Seas — and

8 Al- might- y God — whose bound- less Sway, Earth, Seas — and

Al- might- y God — whose bound- less Sway, Earth, Seas — and

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line, starting with a measure rest followed by the lyrics 'Al- might- y God — whose bound- less Sway, Earth, Seas — and'. A box containing the number '5' is positioned above the fifth measure of the vocal line. The second staff is the alto line, the third is the tenor line (marked with an '8' below the staff), and the fourth is the bass line. All staves are in the key of D major and 3/4 time.

10

Skies — pro- claim; Teach me thy Pre- cepts to — o-

Skies pro- claim; Teach me — thy Pre- cepts to o-

8 Skies — pro- claim; Teach me — thy Pre- cepts to — o-

Skies — pro- claim; Teach me — thy Pre- cepts to o-

Detailed description: This system contains the next four staves of the musical score. The top staff is the vocal line, starting with a measure rest followed by the lyrics 'Skies — pro- claim; Teach me thy Pre- cepts to — o-'. A box containing the number '10' is positioned above the tenth measure of the vocal line. The second staff is the alto line, the third is the tenor line (marked with an '8' below the staff), and the fourth is the bass line. All staves are in the key of D major and 3/4 time.

15

- bey, And fear — thy glor- ious Name.

- bey, And fear — thy glor- ious Name.

8 - bey, And fear — thy glor- ious Name.

- bey, And fear — thy glor- ious Name.

Detailed description: This system contains the final four staves of the musical score. The top staff is the vocal line, starting with a measure rest followed by the lyrics '- bey, And fear — thy glor- ious Name.'. A box containing the number '15' is positioned above the fifteenth measure of the vocal line. The second staff is the alto line, the third is the tenor line (marked with an '8' below the staff), and the fourth is the bass line. All staves are in the key of D major and 3/4 time.

Holden

[♩ = M.M.60]

[P.M.8.8.8.8.8]

[1. Ye Saints and Ser-vants of the Lord The

[1. Ye Saints and Ser-vants of the Lord The

8 [1. Ye Saints and Ser-vants of the Lord The

[1. Ye Saints and Ser-vants of the Lord The

5 Tri-umphs of his Name re-cord; His sa-cred

Tri-umphs of his Name re-cord; His sa-cred

8 Tri-umphs of his Name re-cord; His sa-cred

Tri-umphs of his Name re-cord; His sa-cred

10 Name for ev-er bless Where-e'er the circ-ling

Name for ev-er bless Where-e'er the circ-ling

8 Name for ev-er bless Where-e'er the circ-ling

Name for ev-er bless Where-e'er the circ-ling

15

Sun dis-plays His ris-ing Beams or set-ting Rays,
 Sun dis-plays His ris-ing Beams or set-ting Rays,
 Sun dis-plays His ris-ing Beams or set-ting Rays,
 Sun dis-plays His ris-ing Beams or set-ting Rays,

20

Due praise — to his — great Name — ad- dress.]
 Due praise — to his great Name ad- dress.]
 Due praise — to his — great Name — ad- dress.]
 Due praise — to his — great Name ad- dress.]

2. God thro' the World extends his Sway:
 The Regions of eternal Day,
 But Shadows of his Glory are.
 To Him, whose Majesty excels,
 Who made the Heav'n in which He dwells,
 Let no created Pow'r compare.

3. Though 'tis beneath his State to view
 In highest Heav'n what Angels do,
 Yet he to Death vouchsafes his Care:
 He takes the Needy from his Cell,
 Advancing him in Courts to dwell,
 Companion to the greatest there.

4. When childless Families despair,
 He sends the Blessings of an Heir,
 To rescue their expiring Name:
 Makes her that barren was, to bear,
 And joyfully her Fruit to rear.
 O then extol his matchless Fame!

Ashford

[♩ = M.M. 60] ORIGINAL BARRING: 5 C.M.

the might- y Lord,

the might- y Lord,

1. The Lord him- self, — the might- y — Lord, Vouch-

the might- y Lord, Vouch-

10 The Shep- herd — by whose — con- stant —

8 -safes to — be my Guide;

-safes to — be my Guide; The Shep- herd — by whose con- stant

15 Care The

My — Wants — are — all — sup- ply'd. — The

8 Care My — Wants are all — sup- ply'd. — The

20

Shep- herd by whose con- stant Care My

Shep- herd by whose con- stant Care My

8 Shep- herd by whose con- stant Care My

Shep- herd by whose con- stant Care My

Wants are all sup- ply'd, The ply'd.

Wants are all sup- ply'd, The ply'd.

8 Wants are all sup- ply'd, The ply'd.

Wants are all sup- ply'd, The ply'd.

- | | |
|--|--|
| <p>2. In tender Grass He makes me feed, And gently there repose; Then leads me to cool Shades, and where Refreshing Water flows.</p> | <p>4. I pass the gloomy Vale of Death, From Fear and Danger free; For there his aiding Rod and Staff Defend and comfort me.</p> |
| <p>3. He does my wand'ring Soul reclaim, And, to his endless Praise, Instruct with humble Zeal to walk In his most righteous Ways.</p> | <p>5. In Presence of my spiteful Foes, He does my Table spread; He crowns my Cup with chearful Wine, With Oil anoints my Head.</p> |
6. Since God doth thus his wond'rous Love
Through all my Life extend,
That Life to Him I will devote
And in his Temple spend.

Europe CM.

& trills upon our tongue

1. Let whig and torie all subside, & politicks be dumly, A nobler theme Inspires our muse, &c.

2. O praise the Lord with one consent, & in this grand design, let Britain & her Colonies unanimously join

Con.
A nobler theme Inspires our muse and trills up - on our tongue

A nobler theme In- spire - s our muse - - e a nobler theme In- spire - s our muse

A nobler theme In- spire - s our muse A noble r theme In- spire - s our muse

19. A Nobler &c
20. Let Britain &c

A nobler
Etc Britain

Europe

[♩ = M.M. 60]

C.M.

ORIGINAL BARRING: 5

1. Let Whig and To- ry all sub- side, And

1. Let Whig and To- ry all sub- side, And

8 1. Let Whig and To- ry all sub- side, And

1. Let Whig and To- ry all sub- side, And

10

Pol- i- ticks be dumb; A nob- ler Theme in-

Pol- i- ticks be dumb; A nob- ler Theme in-

8 Pol- i- ticks be dumb; A nob- ler Theme in-

Pol- i- ticks be dumb; A nob- ler Theme in-

15

-spires our Muse, And trills up- on our

-spires our Muse, And trills up- on our

8 -spires our Muse, And trills up- on our

-spires our Muse, And trills up- on our

Tongue. A nob-ler Theme in- spires our

20 A nob-ler Theme in- spires our Muse, And trills Theme in- spires our Muse, a nob-ler Theme in- spires our Muse, a nob-ler Theme in- spires

25 up- on our Tongue, And trills up- on our Tongue, nob-ler Theme in- spires our Muse, And trills, - spires our Muse, And trills our Muse, And trills up-

30

— And trills up- on our Tongue, And trills up-
 up- on our Tongue, — And trills
 — And trills, — And
 - on our Tongue, — And

- on our Tongue, — And trills up- on our Tongue, Tongue.
 up- on our Tongue, — And trills up- on our Tongue, Tongue.
 trills up- on our Tongue, Tongue.
 trills up- on our Tongue, Tongue.

2. O praise the Lord with one Consent,
 And in this grand Design,
 Let Britain and her Colonies
 Unanimously join.

Chester

[♩ = M.M. 60]

L.M.

Let Ty- rants shake their i- ron Rod, And Slav- 'ry

Let Ty- rants shake their i- ron Rod, And Slav- 'ry

Let Ty- rants shake their i- ron Rod, And Slav- 'ry

Let Ty- rants shake their i- ron Rod, And Slav- 'ry

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line, followed by three piano accompaniment staves. The lyrics are: "Let Ty- rants shake their i- ron Rod, And Slav- 'ry". A measure rest of 5 is indicated above the fifth measure of the vocal line.

clank her gall- ing Chains; We fear them not, — we

clank — her gall- ing Chains; We fear them not, we

clank — her gall- ing Chains; We fear them not, — we

clank — her gall- ing Chains; We fear them not, — we

Detailed description: This system contains the next four staves. The lyrics are: "clank her gall- ing Chains; We fear them not, — we". A measure rest of 10 is indicated above the fifth measure of the vocal line.

trust — in God, New Eng- land's God for ev- er reigns.

trust in God, New Eng- land's God for ev- er reigns.

trust — in God, New — Eng- land's God — for ev- er reigns.

trust — in God, New Eng- land's God — for ev- er reigns.

Detailed description: This system contains the final four staves. The lyrics are: "trust — in God, New Eng- land's God for ev- er reigns.". A measure rest of 15 is indicated above the fifth measure of the vocal line.

Smithfield

[♩ = M.M. 60]

C.M.

5

Lord, who's the hap-py Man, — that may To To

10

Not, stran-ger-like, — to
thy — blest Courts — re-pair;
thy — blest Courts re-pair; Not, stran-ger-like, — to

15

But to — in-hab-it there? Not,
vis-it them, Not,
vis-it them, Not,
vis-it them, But to — in-hab-it there? Not,

stran-ger-like, to vis-it them, But

stran-ger-like, to vis-it them, But

8 stran-ger-like, to vis-it them, But

stran-ger-like, to vis-it them, But

20 to in-hab-it there, there?

1. 2.

to in-hab-it there, there?

to in-hab-it there, there?

8 to in-hab-it there, there?

to in-hab-it there, there?

- | | |
|--|---|
| <p>2. 'Tis he, whose ev'ry Thought and Deed By Rules of Virtue moves; Whose gen'rous Tongue disdains to speak The Thing his Heart disproves.</p> | <p>5. Who to his plighted Vows and Trust Has ever firmly stood; And tho' he promised to his Loss, He makes his Promise good.</p> |
| <p>3. Who never did a Slander forge, His Neighbour's Fame to wound; Nor hearken to a false Report, By Malice whisper'd round.</p> | <p>6. Whose Soul in Usury disdains His Treasure to employ; Who no Rewards can ever bribe, The Guiltless to destroy.</p> |
| <p>4. Who Vice in all it's Pomp and Pow'r, Can treat with just Neglect; And Piety, tho' cloath'd in Rags, Religiously respect.</p> | <p>7. The Man, who by this steady Course Has Happiness ensur'd, When Earth's Foundation shakes, shall stand, By Providence secur'd.</p> |

Lancaster

[♩ = M.M. 60]

L.M.

5

[1. "Come hith- er all ye wear- y Souls, Ye

[1. "Come hith- er all ye wear- y Souls, Ye

[1. "Come hith- er all ye wear- y Souls, Ye

[1. "Come hith- er all ye wear- y Souls, Ye

10

heav- y lad- en Sin- ners come, I'll give you Rest from

heav- y lad- en Sin- ners come, I'll give you Rest from

8 heav- y lad- en Sin- ners come, I'll give you Rest from

heav- y lad- en Sin- ners come, I'll give you Rest from

15

all your Toils, And raise you to my heav'n- ly Home."}]

all your Toils, And raise you to my heav'n- ly Home."}]

8 all your Toils, And raise you to my heav'n- ly Home."}]

all your Toils, And raise you to my heav'n- ly Home."}]

2. "They shall find Rest that learn of me;
I'm of a meek and lowly Mind;
But Passion rages like the Sea,
And Pride is restless as the Wind.
3. Bless'd is the Man whose Shoulders take
My Yoke, and bear it with Delight;
My Yoke is easy to his Neck,
My Grace shall make the Burden light."
4. Jesus, we come at thy Command,
With Faith and Hope, and humble Zeal,
Resign our Spirits to thy Hand,
To mould and guide us at thy Will.



Plainfield

[♩ = M.M. 60]

C.M.

[1. Come let us join our chear-ful Songs,

[1. Come let us join our chear-ful Songs,

8 [1. Come let us join — our chear-ful Songs,

[1. Come let us join our chear-ful Songs,

5
With An-gels round the Throne; Ten thou-sand thou-sand

With An-gels round the Throne; Ten thou-sand thou-sand

8 With An-gels round the Throne; Ten thou-sand thou-sand —

With An-gels round the Throne; Ten thou-sand thou-sand

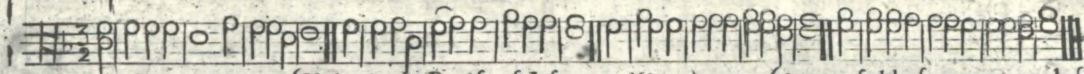
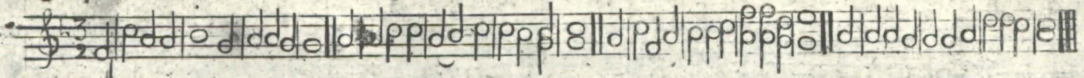
10
are — their Tongues, — But all — their Joys — are one.]

are — their Tongues, But all — their Joys — are one.]

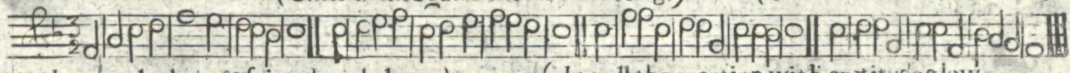
8 are — their Tongues, — But all — their Joys — are one.]

are — their Tongues, But all — their Joys are one.]

2. "Worthy the Lamb that dy'd," they cry,
"To be exalted thus;"
"Worthy the Lamb," our Lips reply,
"For He was slain for us."
3. Jesus is worthy to receive
Honour and Power divine;
And Blessings more than we can give,
Be, Lord, for ever thine.
4. Let all that dwell above the Sky,
And Air, and Earth, and Seas,
Conspire to lift thy Glories high,
And speak thine endless Praise.
5. The whole Creation join in one,
To bless the sacred Name
Of Him that sits upon the Throne,
And to adore the Lamb.



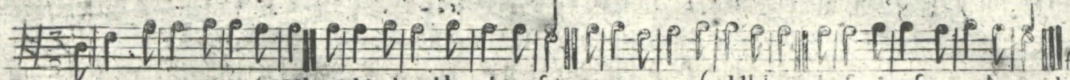
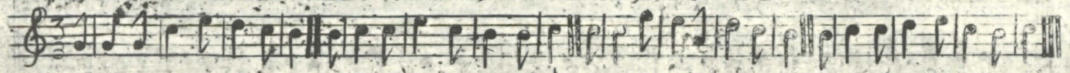
(Unite in the Praise of Jesus our King,) (& tuneful hosannas eternally sing



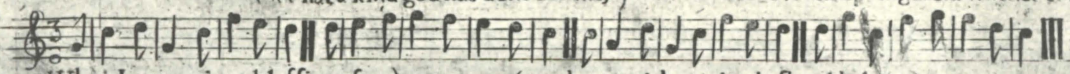
Let angels above & saints here below,) (Let all the creation with gratitude glow,



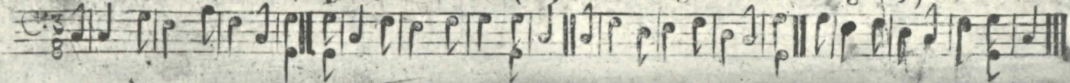
MEDFIELD. Words by the late S. Byles. M.D. L.M.



(What a kind god has done for me,) (All love the spring from whence they



When I my various blessings see,) (my heart with gratitude should glow,)



Hollis Street

[♩ = M.M.60]

P.M. [10.10.11.11.]

Let An-gels a-bove and Saints here be-low, U-nite in the

Let An-gels a-bove and Saints here be-low, U-nite in the

Let An-gels a-bove and Saints here be-low, U-nite in the

Let An-gels a-bove and Saints here be-low, U-nite in the

Praise — of Je-sus our King, Let all the Cre-a-tion with

Praise — of Je-sus our King, Let all the Cre-a-tion with

Praise — of Je-sus our King, Let all the Cre-a-tion with

Praise — of Je-sus our King, Let all the Cre-a-tion with

Grat-i-tude glow, And tune-ful Ho-san-nas e-ter-nal-ly sing.

Grat-i-tude glow, And tune-ful Ho-san-nas e-ter-nal-ly sing.

Grat-i-tude glow, And tune-ful Ho-san-nas e-ter-nal-ly sing.

Grat-i-tude glow, And tune-ful Ho-san-nas e-ter-nal-ly sing.

Medfield

[♩ = M.M. 53]

L.M.

5

When I my var- ious Bless- ings see, What a kind

When I my var- ious Bless- ings see, What a kind

8 When I my var- ious Bless- ings see, What a kind

When I my var- ious Bless- ings see, What a kind

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line, followed by three piano accompaniment staves. The lyrics are: "When I my various Blessings see, What a kind". A box containing the number "5" is positioned above the first measure of the vocal line.

10

God has done for me, My Heart with Grat- i-

God has done for me, My Heart with Grat- i-

8 God has done for me, My Heart with Grat- i-

God has done for me, My Heart with Grat- i-

Detailed description: This system contains the next four staves. The lyrics are: "God has done for me, My Heart with Grat- i-". A box containing the number "10" is positioned above the first measure of the vocal line.

15

-tude should glow, I'll love the Spring from whence they flow.

-tude should glow, I'll love the Spring from whence they flow.

8 -tude should glow, I'll love the Spring from whence they flow.

-tude should glow, I'll love the Spring from whence they flow.

Detailed description: This system contains the final four staves. The lyrics are: "-tude should glow, I'll love the Spring from whence they flow.". A box containing the number "15" is positioned above the first measure of the vocal line.

2. Ere, trembling, on the Breast I hung,
He call'd; and I from Nothing sprung:
And thro' the Perils of each Hour,
He still preserves my Life secure.
3. For me His only Son He sent,
For me the Saviour under-went
The Cross, the Agonies, the Shame;
—For ever will I bless His Name.
4. And tho' I Sin and grieve Him still,
His Mercy spares my Soul from Hell,
Those gloomy Regions of Despair,
For Devils to torment me there.
5. If I'll obey His gentle Voice
His Heav'n He offers to my Choice,
My Tongue His Mercies shall record
And all my Actions praise the Lord.

Waltham

[♩ = M.M. 60]

S.M.

To thee — I made — my Cry, O Lord — of

To thee — I made — my Cry, O Lord — of

8 To thee — I made — my Cry, O Lord — of

To thee I made — my Cry, O Lord — of

The first system of the musical score for 'Waltham'. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The music is in 3/4 time with a tempo of 60 beats per minute. The lyrics are: 'To thee — I made — my Cry, O Lord — of'.

5 Heav'n — a-bove; Thou heard'st — my Prayer — and

Heav'n — a-bove; Thou heard'st my Prayer — and

8 Heav'n — a-bove; Thou heard'st my Prayer — and

Heav'n — a-bove; Thou heard'st my Prayer — and

The second system of the musical score. It begins with a square box containing the number '5'. The lyrics are: 'Heav'n — a-bove; Thou heard'st — my Prayer — and'.

10 heal'd — my Wounds, In Mer- cy and in Love.

heal'd my Wounds, In Mer- cy and in Love.

8 heal'd — my — Wounds, In Mer- cy and in Love.

heal'd my Wounds, In Mer- cy and in Love.

The third system of the musical score. It begins with a square box containing the number '10'. The lyrics are: 'heal'd — my Wounds, In Mer- cy and in Love.'

Lebanon or Funeral Hymn

Divoto [♩ = M.M.60]

C.M.

ORIGINAL BARRING: ♯

1. Death, with his War- rent in his Hand, Comes rush- ing on a- main, We must o-

1. Death, with his War- rent in his Hand, Comes rush- ing on a- main, We must o-

1. Death, with his War- rent in his Hand, Comes rush- ing on a- main, We must o-

1. Death, with his War- rent in his Hand, Comes rush- ing on a- main, We must o-

5

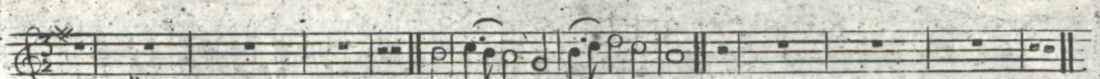
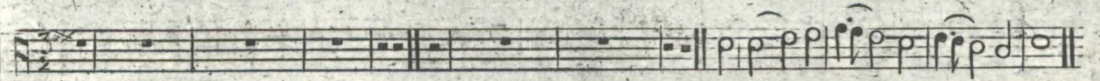
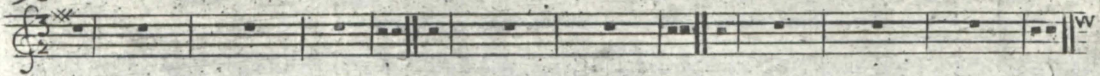
- bey the Sum- mons then, Re- turn to Dust a- gain.

- bey the Sum- mons then, Re- turn to Dust a- gain.

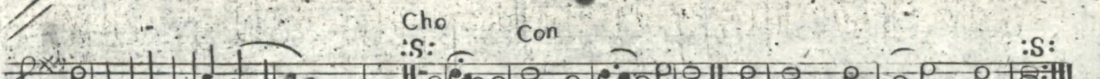
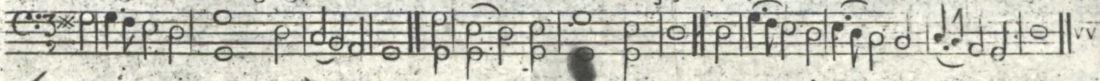
- bey the Sum- mons then, Re- turn to Dust a- gain.

- bey the Sum- mons then, Re- turn to Dust a- gain.

2. Hail, King of Terrors, welcome Death,
 Thou'rt pleasing to mine Eye,
 In Spite of thee I shall arise,
 Above th'ether'al Sky.



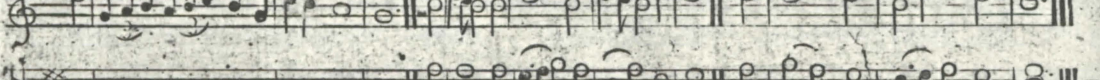
through all the changing scenes of life in trou - ble & in joy . the praises of my God shall fill .



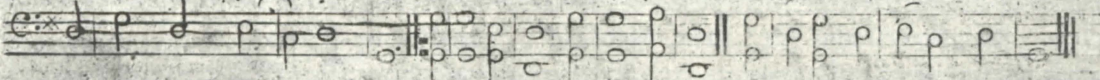
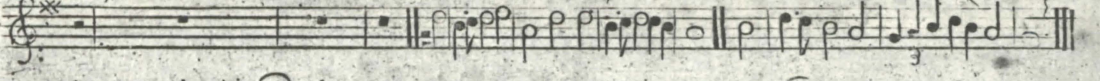
Cho Con

:S:

:S:



my heart & tongue im - ploy . the praises of my God shall fill my heart & tongue im - ploy .



Haverill

[♩ = M.M. 60]

C.M.

ORIGINAL
BARRING:

5

8

In Trou- ble

1. Through all the chang- ing Scenes of Life, In Trou- ble

Detailed description: This system contains the first five measures of the piece. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 3/2. The music consists of whole notes in the treble and bass staves. A box containing the number '5' is placed above the fifth measure. The number '8' is written below the first measure of the bass staff.

10

8

The Prais- es of my God shall

and in Joy,

and in Joy, The Prais- es of my God shall

Detailed description: This system contains measures 6 through 10. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 3/2. The music consists of whole notes in the treble and bass staves. A box containing the number '10' is placed above the tenth measure. The number '8' is written below the first measure of the bass staff.

15

8

My Heart and Tongue em- ploy.

still

still My Heart and Tongue em- ploy.

Detailed description: This system contains measures 11 through 15. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 3/2. The music consists of whole notes in the treble and bass staves. A box containing the number '15' is placed above the fifteenth measure. The number '8' is written below the first measure of the bass staff. There are triplets of eighth notes in the treble staff at measures 11 and 12.

The Prais- es of my God shall

The Prais- es of my God shall

The Prais- es of my God shall

The Prais- es of my God shall

20
still My Heart and Tongue employ.

still My Heart and Tongue employ.

still My Heart and Tongue employ.

still My Heart and Tongue employ.

2. Of his Deliv'rance I will boast,
Till all that are distrest,
From my Example Comfort take,
And charm their Griefs to Rest.

4. Their drooping Hearts were soon refresh'd,
Who look'd to Him for Aid:
Desir'd Success in ev'ry Face
A chearful Air display'd:

3. O! magnify the Lord with me,
With me exalt His Name:
When in Distress to Him I call'd,
He to my rescue came.

5. "Behold (they say), behold the man
Whom Providence reliev'd;
So dang'rously with Woes beset,
So wond'rously retriev'd."

6. The Hosts of God encamp around
The Dwellings of the Just;
Deliv'rance He affords to all
Who on his Succour trust.

8. Fear him, ye Saints; and you will then
Have nothing else to fear;
Make you His service your Delight;
He'll make your Wants his Care.

7. O! make but Trial of his Love,
Experience will decide
How blest they are, and only they,
Who in his Truth confide.

9. While hungry Lions lack their Prey,
The Lord will Food provide
For such as put their Trust in him,
And see their Needs supply'd.

Part II

10. Approach, ye piously dispos'd,
And my Instruction hear;
I'll teach you the true Discipline
Of His religious Fear.

14. But turns His wrathful Look on those,
Whom Mercy can't reclaim,
To cut them off, and from the Earth
Blot out their hated Name.

11. Let Him, who Length of Life desires,
And prosp'rous Days would see,
From sland'ring Language keep his Tongue,
His Lips from Falsehood free;

15. Deliv'rance to His Saints He gives,
When His Relief they crave:
He's nigh to heal the broken Heart,
And contrite Spirit save.

12. The crooked Path of Vice decline,
And Virtue's Way pursue;
Establish Peace where 'tis begun;
And where 'tis lost, renew.

16. The Wicked oft, but still in vain,
Against the Just conspire;
For, under their Affliction's Weight,
He keeps their Bones intire.

13. The Lord from Heav'n beholds the Just
With favourable Eyes;
And, when distress'd, His gracious Ear
Is open to their Cries:

17. The Wicked, from their wicked Arts,
Their Ruin shall derive;
Whilst righteous Men, whom they detest,
Shall them and theirs survive.

18. For God preserves the Souls of those
Who on His Truth depend:
To them, and their Posterity,
His Blessings shall descend.

Suitable to be sung at Charity meeting -
Anthem taken from Mathew 5 & 25 1 Corin. Chap 13 & 14 Psalm 34 & 41

97

upper part soft

Blessed is he that considereth the Poor the Lord shall deliver him the Lord shall deliver him the Lord

Con.

shall deliver him in the time of trouble Blessed is he that Considereth the Poor

98 :s: Forte Con

the Lord will preserve him and keep him alive the Lord will preserve him & keep him alive

:s: Con

and thou
and thou wilt not deliver him into the will of his and thou wilt not deliver him into the will

one mi

Con. :99

and thou wilt not deliver him into the will of his enemies his enemies
 wilt not deliver him in-to the will of his enemies deli - ver him into the will of his enemies
 of his enemies. deliver him * deliver him into the will of his ene - mies
 es and thou wilt not de liver him into the will of his enemies his enemies

Con.

for they shall obtain mercy

Blessed are the merciful Blessed are the merciful for they shall obtain mercy

100 *Maestoso* Con

and Charity
 hope
 Follow after Charity their is faith But the greatest of these is Charity

Con

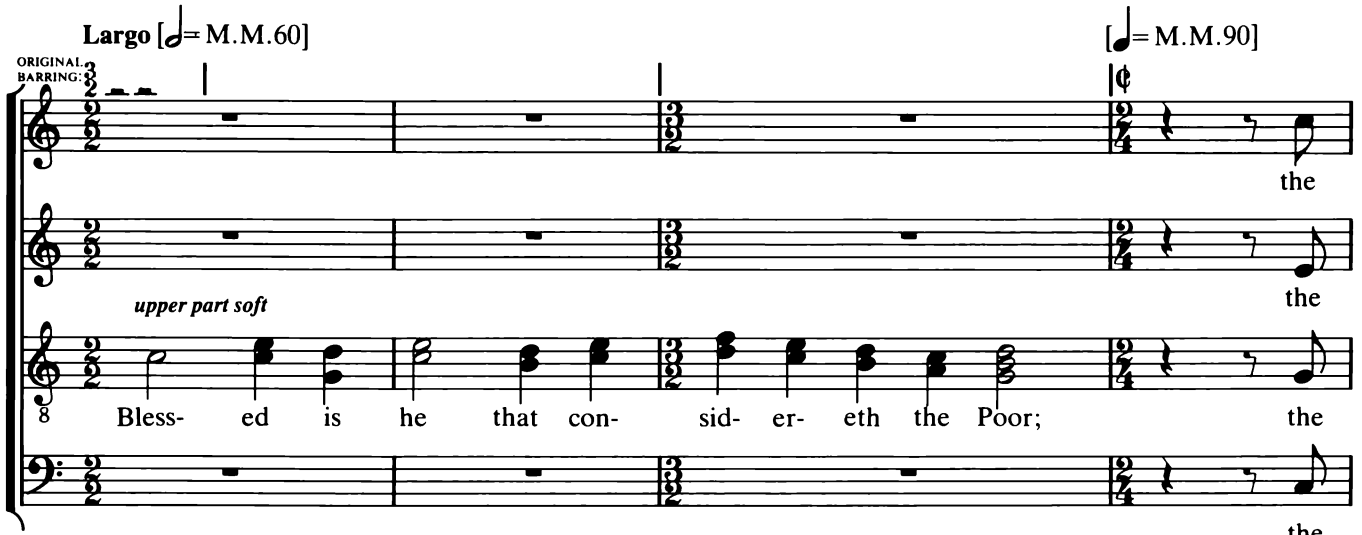
Lower part soft

Blessed is he that Considereth the poor the lord shall strengthen him upon the Lea of languishing

ANTHEM

Blessed is He That Considereth the Poor

Largo [♩ = M.M. 60] [♩ = M.M. 90]

ORIGINAL BARRING: 

the
the
upper part soft
8 Bless- ed is he that con- sid- er- eth the Poor; the
the

5

Lord shall de- liv- er him, the Lord shall de- liv- er him,
Lord shall de- liv- er him, the Lord shall de- liv- er him,
8 Lord shall de- liv- er him, the Lord shall de- liv- er him,
Lord shall de- liv- er him, the Lord shall de- liv- er him,

10

the Lord shall de- liv- er him, in the Time of Trou- ble.
the Lord shall de- liv- er him, in the Time of Trou- ble.
8 the Lord shall de- liv- er him, in the Time of Trou- ble.
the Lord shall de- liv- er him, in the Time of Trou- ble.

15

that con- sid- er- eth the Poor,

Bless- ed is he

Bless- ed is he that con- sid- er- eth the Poor,

20

Forte

the Lord will pre- serve him_ and keep_ him a- live, the

the Lord will pre- serve him and keep_ him_ a- live, the

the Lord will pre- serve him and keep_ him a- live, the

the Lord will pre- serve him and keep_ him a- live, the

25

Lord_ will pre- serve_ him and keep_ him a- live.

Lord will pre- serve_ him and keep_ him a- live.

8 Lord_ will pre- serve_ him and keep_ him a- live.

Lord_ will_ pre- serve_ him and keep_ him a- live.

30

And thou wilt not deliver him into the Will of his

35

And thou wilt not deliver him into the En-emies,

And thou wilt not de-
 thou wilt not deliver him into the Will of his En- e-
 Will of his En-emies, deliver him,
 And thou wilt not de-

40

-liv- er him in- to the Will of his En- e- mies, his En- e- mies.

- mies, de- liv- er him in- to the Will of his En- e- mies.

8 de- liv- er him in- to the Will of his En- e- mies.

-liv- er him in- to the Will of his En- e- mies, his En- e- mies.

[♩ = M.M. 90]

45

for they shall ob- tain Mer- cy,

Bless- ed are the Mer- ci- ful,

50

bless- ed are the Mer- ci- ful for they shall ob- tain Mer- cy.

bless- ed are the Mer- ci- ful for they shall ob- tain Mer- cy.

8 bless- ed are the Mer- ci- ful for they shall ob- tain Mer- cy.

bless- ed are the Mer- ci- ful for they— shall ob- tain Mer- cy.

Maestuso [♩ = M.M. 120] 55

and Char- i-
Hope,
Fol- low af- ter Char- i- ty,
there is Faith,

[♩ = M.M. 60] 60

-ty; but the great- est of these is Char- i- ty.
but the great- est of these is Char- i- ty.
but the great- est of these is Char- i- ty.
but the great- est of these is Char- i- ty. *lower part soft*
Bless- ed is

65

the Lord shall strength- en him up- on the
the Lord shall strength- en him up- on the
the Lord shall strength- en him up- on the
he that con- sid- er- eth the Poor, the Lord shall strength- en him up- on the

[♩ = M.M. 90]

70

Bed of— Lan- guish- ing.

[lower] part soft

Bed of Lan- guish- ing. Bless- ed is he that con- sid- er- eth the Poor,

8 Bed of Lan- guish- ing.

Bed of Lan- guish- ing.

[♩ = M.M. 60]

75

the Lord— shall strength- en him, shall strength- en him, shall strength- en him, shall

the Lord shall strength- en him, shall strength- en him, shall strength- en him, shall

8 the Lord shall strength- en him, shall strength- en him, shall strength- en him, shall

the Lord shall strength- en him, shall strength- en him, shall strength- en him, shall

80

strength- en him, shall strength- en him up- on the Bed of Lan- guish- ing. —

strength- en him, shall strength- en him up- on the Bed of Lan- guish- ing. —

8 strength- en him, shall strength- en him up- on the Bed of Lan- guish- ing. —

strength- en him, shall strength- en him up- on the Bed of Lan- guish- ing. —

Affettuoso 85

and the Lord heard him,
The poor Man cried,

90

and de-liv-er'd him from all his Trou-ble,

Adagio [♩ = M.M.60]
C

de-liv-er'd him out of all his Trou-ble.
de-liv-er'd him out of all his Trou-ble.
de-liv-er'd him out of all his Trou-ble.
de-liv-er'd him out of all his Trou-ble.

95 Vigoroso [♩ = M.M. 120]

Musical score for measures 95-99. The score consists of four staves. The top three staves are for the vocal line, and the bottom staff is for the bass line. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Vigoroso' with a metronome marking of 120 beats per minute. The lyrics are: 'Come ye Bless-ed of my Fath-er in-her-it the King-dom pre-par-ed'.

100

Musical score for measures 100-104. The score consists of four staves. The top three staves are for the vocal line, and the bottom staff is for the bass line. The key signature is one flat (B-flat) and the time signature is 2/4. The lyrics are: 'Come ye Bless-ed of my Fath-er in-her-it the King-dom pre-par-ed for you for you from the Foun-da-tion of'.

105

Musical score for measures 105-109. The score consists of four staves. The top three staves are for the vocal line, and the bottom staff is for the bass line. The key signature is one flat (B-flat) and the time signature is 2/4. The lyrics are: 'Come ye Bless-ed of my Fath-er in-her-it the King-dom pre-her-it the King-dom pre-par-ed for you from from the Foun-da-tion the World, in-her-it the King-'.

[♩ = M.M. 60]

-par- ed for you, for you, from the Foun-
 the Foun- da- tion of the World, from the Foun-
 of the World, from the Foun-
 -dom pre- par- ed for you, from the Foun-

110

-da- tion of the World.
 -da- tion of the World.
 -da- tion of the World.
 -da- tion of the World.

Languissant

115

and ye gave me
 For I was an- hun- ger- ed

120

Meat;

and I was a-thirst-y

and ye gave me Drink.

Presto [♩ = M.M. 148]

125

For I was an-hun-ger-ed and ye gave-me Meat; and

For I was an-hun-ger-ed and ye gave me Meat; and

For I was an-hun-ger-ed and ye gave me Meat; and

For I was an-hun-ger-ed and ye gave me Meat; and

130

I was a-thirst-y and ye gave me Drink.

I was a-thirst-y and ye gave me Drink.

I was a-thirst-y and ye gave me Drink.

I was a-thirst-y and ye gave me Drink.

[♩ = M.M.60]

Bless-ed be the Lord God of Is-ra-el

Bless-ed be the Lord God of Is-ra-el

Bless-ed be the Lord God of Is-ra-el from Ev-er-last-ing un-

135

Bless-ed be the Lord God of Is-ra-el,

from Ev-er-last-ing to Ev-er-last-ing, to Ev-er-

from Ev-er-last-ing to Ev-er-last-

-to Ev-er-last-ing, A-men and A-men; from

140

from Ev-er-last-ing to Ev-er-last-

-last-ing, A-men and A-men,

ing,

Ev-er-last-ing to Ev-er-last-

145

- ing, A- men,

A- men, A- men,

8 A- men, A- men and A- men,

- ing, A- men and A- men, from Ev- er-

from Ev- er- last- ing to Ev- er-

from Ev- er- last- ing to Ev- er-

8 from Ev- er- last- ing to

- last- ing, A- men,

150

- last- ing, A- men and A- men.

- last- ing, A- men and A- men.

8 Ev- er- last- ing, A- men, A- men.

A- men, A- men.

[♩ = M.M. 90] 155

Hal- le- lu- jah, Hal- le- lu- jah, Hal- le- lu- jah, A- men.

Hal- le- lu- jah, Hal- le- lu- jah, Hal- le- lu- jah, A- men.

Hal- le- lu- jah, Hal- le- lu- jah, Hal- le- lu- jah, A- men.

Hal- le- lu- jah, Hal- le- lu- jah, Hal- le- lu- jah, A- men.

160

Hal- le- lu- jah, Hal- le- lu- jah, Hal- le- lu- jah, A- men.

Hal- le- lu- jah, Hal- le- lu- jah, Hal- le- lu- jah, A- men.

Hal- le- lu- jah, Hal- le- lu- jah, Hal- le- lu- jah, A- men.

Hal- le- lu- jah, Hal- le- lu- jah, Hal- le- lu- jah, A- men.

Vivace [♩ = M.M. 120] 165

Bless- ed be the Lord God of

Bless- ed be the Lord God of Is- ra- el

Bless- ed be the Lord God of Is- ra- el

170

Bless-ed be the Lord God of Is-ra-el from
 Is-ra-el from Ev-er-last-ing, from Ev-er-
 8 from Ev-er-last-
 from Ev-er-last-

175

Grave [♩ = M.M. 60]

Ev-er-last-ing to Ev-er-last-ing, A-
 -last-ing to Ev-er-last-ing, praise ye the Lord, A-
 8 - ing to Ev-er-last-ing, A-
 - ing to Ev-er-last-ing, A-


180

Adagio [♩ = M.M. 60] *Forte*

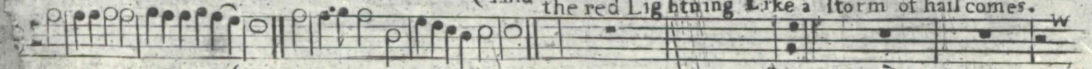
- men and A-men. A-men, A-men.
 - men and A-men. A-men, A-men.
 8 - men and A-men. A-men, A-men.
 - men and A-men. A-men, A-men.

108 A New Tune to D^r Watts's Sapphick Ode. by W. L.

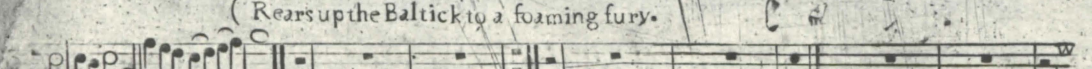
upper part for the



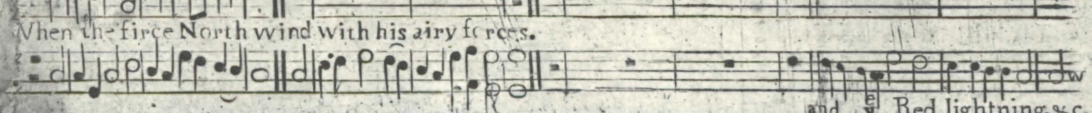
(And the red Lightning Like a storm of hail comes.



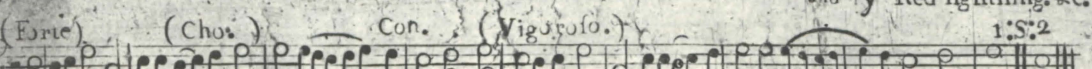
(Rears up the Baltick to a foaming fury.



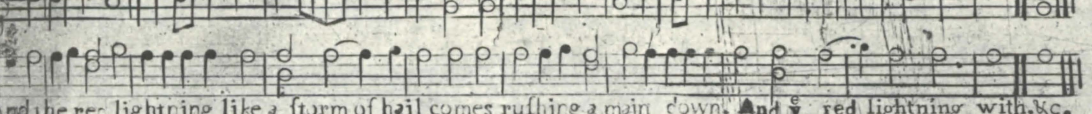
When the fierce North wind with his airy forces.



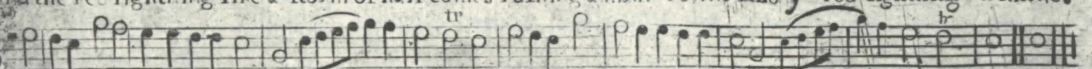
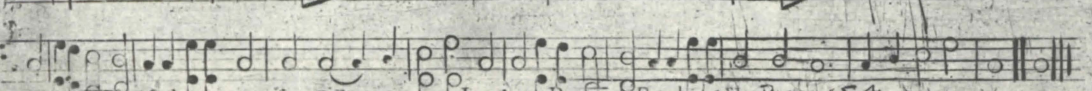
(Forte) (Chor.) Con. (Vigorous.)



and Red lightning, &c.



And the red lightning like a storm of hail comes rushing a main down. And red lightning with, &c.

For the full of the words see D^r Watts's Lyric Poems Book 1st Page 74.

[Sapphick Ode]

A New Tune to Dr. Watts's Sapphick Ode by W.B.

[♩ = M.M. 60]

ORIGINAL
BARRING:

1. When the fierce North Wind with his air- y For- ces Rears up the

Bal- tick to a foam- ing Fu- ry; And the red Light- ning

upper part soft

like a Storm of Hail comes,

And the red Light- ning like a Storm of

Forte 20

And the red Light- ning like a Storm_ of Hail comes

And the red Light- ning like a Storm of Hail comes

And the red Light- ning like a Storm of Hail comes

Hail comes, And the red Light- ning like a Storm of Hail comes

Vigorouso 25

Rush- ing a- main down, And the red Light- ning with a Storm_ of

Rush- ing a- main down, And the red Light- ning with a Storm of

Rush- ing a- main down, And the red Light- ning with a Storm of

Rush- ing a- main down, And the red Light- ning with a Storm of

Hail comes Rush- ing a- main down, down.

Hail comes Rush- ing a- main down, down.

Hail comes Rush- ing a- main down, down.

Hail comes Rush- ing a- main down, down.

2. How the poor Sailors stand amaz'd and tremble!
While the hoarse Thunder, like a bloody Trumpet,
Roars a loud Onset to the gaping Waters
Quick to devour them.
3. Such shall the Noise be, and the wild Disorder,
(If Things Eternal may be like these Earthly)
Such the dire Terror when the great Archangel
Shakes the Creation;
4. Tears the strong Pillars of the Vault of Heaven,
Breaks up old Marble, the Repose of Princes;
See the Graves open, and the Bones arising,
Flames all around 'em!
5. Hark, the shrill Outcries of the guilty Wretches!
Lively bright Horror, and amazing Anguish,
Stare thro' their Eye-lids, while the living Worm lies
Gnawing within them.
6. Thoughts, like old Vultures, prey upon their Heart-Strings,
And the Smart twinges, when the Eye beholds the
Lofty Judge frowning, and a flood of Vengeance
Rolling afore him.
7. Hopeless Immortals! how they scream and shiver
While Devils push them to the Pit wide-yawning
Hideous and gloomy to receive them headlong
Down to the Centre.
8. Stop here, my Fancy: (all away ye horrid
Doleful Ideas,) come, arise to Jesus
How he sits God-like! and the Saints around him
Thron'd, yet adoring!
9. O may I sit there when he comes Triumphant,
Dooming the Nations! then ascend to Glory,
While our Hosannas all along the Passage
Shout the Redeemer.

Abbreviations and Short Titles Used in Commentary

| | |
|------------------------------------|--|
| <i>Appendix</i> | <i>Appendix Containing a Number of Hymns taken Chiefly from Dr. Watts's Scriptural Collections</i> . Boston: M. Dennis, 1762. |
| Bible, Authorized Version | <i>The Holy Bible, Containing the Old and New Testaments</i> . Boston: Thomas & Andrews, 1814. |
| <i>Book of Common Prayer</i> | Protestant Episcopal Church in the United States. <i>The Book of Common Prayer</i> . New York: Evert Duyckinck, 1809. |
| Brady and Tate, <i>New Version</i> | Brady, Nicholas, and Nahum Tate. <i>A Version of the Psalms of David</i> . London: J. Roberts, 1749 (first edition published in London, 1696). |
| DLC copy | Billings, William. <i>The New-England Psalm-Singer</i> . Boston: Edes and Gill, 1770. Copy owned by the Library of Congress. |
| Julian | Julian, John. <i>A Dictionary of Hymnology</i> . New York: Charles Scribner's Sons, 1892; reprinted, New York: Dover, 1957. |
| <i>MM</i> | Billings, William. <i>Music in Miniature</i> . Boston: the author, 1779. |
| <i>SMA</i> | ———. <i>The Singing Master's Assistant</i> . Boston: Draper and Folsom, 1778. |
| <i>Supplement</i> | <i>A Supplement to the New Version of Psalmes</i> . 8th ed. Savoy: E. and R. Nutt, 1724 (first edition published in London, 1700). |
| <i>WB II</i> | <i>The Complete Works of William Billings</i> . Vol. II. Edited by Hans Nathan. Published by The American Musicological Society and The Colonial Society of Massachusetts, and distributed by the University Press of Virginia, 1977. |
| Watts, <i>Horae Lyricae</i> | Watts, Isaac. <i>Horae Lyricae</i> . 11th ed. London: T. Longman and J. Buckland, 1764 (first edition published in London, 1707–09). |
| Watts, <i>Hymns</i> | ———. <i>Hymns and Spiritual Songs in Three Books</i> . London: J. F. and C. Rivington, 1788 (first edition published in London, 1707–09). (<i>Hymns I</i> , <i>Hymns II</i> , and <i>Hymns III</i> refer, respectively, to Books I, II, and III.) |
| Watts, Psalm . . . | ———. <i>The Psalms of David Imitated in the Language of the New Testament</i> . London: J. F. and C. Rivington, 1787 (first edition published in London, 1719). |

Commentary

AFRICA Textless. Text att. from *SMA*: DW [Dr. Watts]. Watts, *Hymns* 1, No. 39; Hymn 9 in *Appendix*. The entire text supplied from *Appendix*. Reprinted with alterations in *SMA*, p. 4, and *MM*, p. 21. See *WB* II, p. 46.

ALBANY Textless. The entire text supplied from Brady and Tate, *New Version*, Psalm 13.
Orig., m. 3, Treble: rhythm reversed, half-note precedes whole-note.

AMERICA Text not underlaid but printed complete on p. 22 of second number sequence, entitled "New-England Hymn." Text att.: "the Rev. Dr. Byles" [Mather Byles]. Reprinted with alterations in *SMA*, p. 5, and *MM*, p. 21. See *WB* II, p. 50.

Note at foot of page: "No doubt the reader will excuse my not adapting words to all the tunes as it is attended with great inconveniency."

AMHERST Partial text (beginning words of each line). Text att.: Psalm. 136. The entire text supplied from Brady and Tate, *New Version*, Psalm 136. Reprinted with alterations in *SMA*, p. 7, and *MM*, p. 11. See *WB* II, p. 54.

Orig.: Poetic meter marked as P.M.; Counter clef omitted at beginning of line; m. 6: Billings's textual change of "him" to "his" has not been retained; m. 12, Counter: diad on third quarter-note is not printed clearly and may be only an A; fourth quarter-note is A.

AN HYMN FOR CHRISTMAS Partial text (beginning words of first and third lines). Text att.: "Hymn 26." (Hymn 26 in *Appendix*.) Original source of text: *Supplement*, No. 11, Christmas. (See Julian, p. 801.) Poetic meter should be designated as Common Meter Doubled.

Orig., m. 6: Billings's spelling of "angel" as "angle" not retained; m. 10: quote marks supplied following "not"; m. 12, Treble: fourth quarter-note may be G.

ANDOVER Textless. Text supplied from *Appendix*, Hymn 28. Original source of text: *Supplement*, No. 1, Te Deum. (See Julian, p. 801.)

ASHFORD Text att.: "Psalm 23." First stanza of Brady and Tate, *New Version*, Psalm 23. Stanzas 2–6 supplied from this source.

Orig., m. 16: Chorus designation (abbreviated Cho.) over Treble not retained; mm. 22–23, Tenor: last quarter-note in m. 22 and first in m. 23 not printed clearly, may be G and F; m. 24: apostrophe omitted in "supply'd."

ASIA Textless. The entire text supplied from Brady and Tate, *New Version*, Psalm 31.

ATTLEBOROUGH Textless. Text supplied from *Appendix*, Hymn 43. Original source of text: Watts, *Hymns* I, No. 51.

Orig.: title misspelled "Attleobrough."

BARRE Textless. Text in Jacob French, *Psalmist's Companion* is Watts, *Divine and Moral*

Songs, Song I (see Julian, p. 1239). First line taken from French; remaining text taken from Watts, *Divine and Moral Songs*, 15th ed. (Boston, 1773). Not in *Appendix*. Reprinted with alterations in French, *Psalmist's Companion*, p. 12, as BARRY.

Orig., m. 9, Bass: lowest note in chord on second beat could be G; m. 13: Treble, Counter, and Bass parts printed unclearly. Tenor seems to be unequivocally a C; Treble could be E, Counter could be A–E diad, and Bass could be A–G diad.

BOSTON Partial text (beginning words of each line). Text att.: Hymn 33d (Hymn 33 in *Appendix*). The entire text supplied from *Appendix*. Original source of text: Watts, *Horae Lyricae* 1, "The Nativity of Christ." Reprinted with alterations in *SMA*, p. 2. See *WB* II, p. 40.

Orig.: m. 11–12, Bass: printing so faint as to be nearly illegible; m. 12, Treble: third quarter-note could be a C.

BRAINTREE Textless. The entire text supplied from Brady and Tate, *New Version*, Psalm 46. Orig.: title misspelled "Branetree."

BRATTLE STREET Textless. The entire text supplied from Brady and Tate, *New Version*, Psalm 100. Poetic meter should be designated as Long Meter Doubled.

Orig., m. 6, Bass: lower note of diad on first beat lacks ledger line; m. 21, Counter: note on first beat is F-sharp in error.

BRIDGWATER Text by Billings. (See *SMA*, "P.S." to Advertisement, p. [3]; *WB* II, p. 6.) Orig., m. 11: wondering should be pronounced as wond'ring.

BROOKFIELD Textless. Text att.: "Hymn 72d" (Hymn 72 in *Appendix*). The entire text supplied from *Appendix*. Original source of text: Watts, *Hymns* III, No. 1. *Appendix* omits vv. 4–5 of hymn; vv. 4–5 of *Appendix* are vv. 6–7 of original. Reprinted with alterations in *SMA*, p. 4, and *MM*, p. 22. See *WB* II, p. 48.

BROOKLINE Textless. Text att.: "Ps. 19." The entire text supplied from Brady and Tate, *New Version*, Psalm 19. Reprinted with alterations in *MM*, p. 7. See *WB* II, p. 300.

CAMBRIDGE Textless. Text att. from *SMA* wrongly given as T & B [Tate and Brady] while printed text is Watts, Psalm 113. The entire text supplied from Watts, Psalm 113. Not in *Appendix*. Reprinted with alterations in *SMA*, p. 13, and *MM*, p. 20. See *WB* II, p. 75.

CHELSEA Textless. Text supplied from *Appendix*, Hymn 98. Original source of text: Watts, Psalm 97, vv. 1–5. Orig.: title misspelled "Chellsea."

CHESTER Text by Billings. (See *SMA*, "P.S." to Advertisement, p. [3]; *WB* II, p. 6.) Reprinted with alterations in *SMA*, p. 12, and *MM*, p. 12. For other verses of text see *WB* II, p. 73. Orig., m. 9, Counter: all notes appear to be G.

CHESTERFIELD Textless. Text supplied from *Appendix*, Hymn 39. Original source of text: Watts, Psalm 2, Short Metre.

Orig., mm. 12–13, Treble: rhythm reversed—half-note followed by whole-note in both measures.

CONCORD Textless. Text att.: "Ps." The entire text supplied from Brady and Tate, *New Version*, Psalm 5.

- CORSICA** Text att.: “words by P.M.” [Perez Morton].
 Orig., mm. 14–15, Treble and Counter: repeated pitches without new text are apparently intended to be articulated; See Commentary to BRUNSWICK and DUNSTABLE, *WB II*, pp. 345–347; second ending, Treble: diad has dot on upper note only.
- CUMBERLAND** Textless. Text supplied from *Appendix*, Hymn 1. Original source of text: Watts, *Hymns I*, No. 1. *Appendix* omits vv. 4–5 of hymn; vv. 4–5 of *Appendix* are vv. 6–7 of original.
 Orig., m. 15, Counter: diad has dot on upper note only.
- DEDHAM** Textless. Text supplied from *Appendix*, Hymn 50. Original source of text: Watts, *Hymns I*, No. 88.
 Orig.: title misspelled “Deadham.”
- DICKINSON** Textless. The entire text supplied from Brady and Tate, *New Version*, Psalm 67.
 Orig., m. 5, Bass: half-rest omitted.
- DIGHTON** Textless. Text supplied from *Appendix*, Hymn 41. Original source of text: Watts, *Hymns I*, No. 42.
 Orig., m. 1, Bass: sharp omitted on lower note of diad on second beat.
- DORCHESTER** Textless. Text att. in *SMA*: DW [Dr. Watts]. Watts, *Hymns II*, No. 58. Not in *Appendix*. Reprinted with alterations in *SMA*, p. 9. See *WB II*, p. 60.
 Orig., m. 5, Bass: third quarter-note is G-sharp.
- DUXBOROUGH** Textless. Text att. in *SMA*: DW [Dr. Watts]. Watts, *Hymns I*, No. 24; Hymn 37 in *Appendix*. The entire text supplied from *Appendix*. Reprinted with alterations in *SMA*, p. 3, and *MM*, p. 9. See *WB II*, p. 42.
- EASTHAM** Textless. Text supplied from *Appendix*, Hymn 32. Original source of text: *Supplement*, No. 13, Easter Hymn. (See Julian, p. 801.)
- EAST-TOWN** Textless. Text supplied from *Appendix*, Hymn 47. Original source of text: Watts, *Hymns I*, No. 64.
 Orig., m. 2, Tenor: note on second beat lacks dot; m. 12, Bass: an E appears below the low G in the diad on the first beat, making a triad E-G-G, possibly an engraving error, not retained.
- ESSEX** Textless. Text supplied from *Appendix*, Hymn 5. Original source of text: Watts, *Hymns I*, No. 10.
- EUROPE** Text not found in other sources; possibly by Billings himself. Reprinted with alterations and without fuge in *MM*, p. 5. See *WB II*, p. 284.
 Orig., m. 10, Treble: quarter-note on third beat may be E; m. 21, Counter: note on first beat may be E; m. 28, Tenor: note on third beat may be C; second ending, Treble and Counter: only upper note of diad has dot. First ending added to correct notation.
- FAIRFIELD** Textless. The entire text supplied from Brady and Tate, *New Version*, Psalm 130.
 Orig., m. 10, Treble: slur between notes on first and second beat; m. 14: dot added to whole-note in all parts.
- FREEDOM** Textless. The entire text supplied from Brady and Tate, *New Version*, Psalm 142.

Orig., m. 5, Treble: because of the spatial placement of the two notes in the measure (the whole-note appears over the half-note on the third beat in the other parts) the reverse rhythm may have been intended.

FRIENDSHIP Textless. Text supplied from *Appendix*, Hymn 92. Original source of text: Watts, Psalm 45, First part, Short Metre.

GEORGIA Textless. Text supplied from *Appendix*, Hymn 45. Original source of text: Watts, *Hymns I*, No. 61.

GREENLAND Textless. The entire text supplied from Brady and Tate, *New Version*, Psalm 51.

HAMPSHIRE Textless. Text supplied from *Appendix*, Hymn 7. Original source of text: Watts, *Hymns I*, No. 30. Most editions of Watts's *Hymns* include a sixth verse, not in *Appendix*:

My Sword shall boast its Thousands slain,
And drink the Blood of haughty Kings,
While heav'nly Peace around my Flock
Stretches its soft and downy Wings.

HAMTON Textless. Text supplied from *Appendix*, Hymn 44. Original source of text: Watts, *Hymns I*, No. 58.

Orig., m. 12, Treble: note on third beat is C.

HANOVER Text not found in other sources; possibly by Billings himself.

HANOVER NEW Textless. The entire text supplied from Brady and Tate, *New Version*, Psalm 146.

HARVARD Textless. The entire text supplied from Brady and Tate, *New Version*, Psalm 131.

HAVERILL Text att.: "Psalm 34." First stanza of Brady and Tate, *New Version*, Psalm 34. The entire text supplied from this source.

Orig., anacrusis to m. 1, Treble, Counter, and Tenor: whole-rests instead of half-rests; m. 9, Counter: first note may be F-sharp; mm. 14–15, 22–23: Billings's spelling of employ as "imploy" not retained; m. 16: the designation Chorus (abbreviated Cho.) stands over Treble, not retained; m. 23, Counter: diad has dot on upper note only.

HEBRON Textless. Text att. from *SMA*: DW [Dr. Watts]. Watts, *Hymns II*, No. 93. Not in *Appendix*. Reprinted with alterations in *SMA*, p. 16, and *MM*, p. 14. See *WB II*, p. 86.

HINGHAM Textless. Text supplied from *Appendix*, Hymn 54. Original source of text: Watts, *Hymns I*, No. 106.

Orig., m. 12, Treble: note on third beat may be E.

HOLDEN Textless. The entire text supplied from Brady and Tate, *New Version*, Psalm 113.

HOLLIS Textless. Text supplied from *Appendix*, Hymn 74. Original source of text: Watts, *Hymns III*, No. 12.

Orig., Counter: clef omitted.

- HOLLIS STREET Text att.: "Words by the Rev'd Dr. Byles:" [Mather Byles]. Reprinted with alterations in *SMA*, p. 16. See *WB II*, p. 88.
- IPSWICH Textless. The entire text supplied from Brady and Tate, *New Version*, Psalm 61.
Orig., m. 3, Counter: first note may be F.
- JAMAICA Textless. Text supplied from *Appendix*, Hymn 73. Original source of text: Watts, *Hymns III*, No. 7.
Orig.: title misspelled "Jamacia"; m. 15, Bass: ledger line omitted on lower note of diad on third beat.
- LANCASTER Textless. Text supplied from *Appendix*, Hymn 22. Original source of text: Watts, *Hymns I*, No. 127.
Orig., m. 3, Bass: the diad on the third beat contains a G which may be a poorly corrected error; not retained.
- LEBANON Text by Billings. (See *SMA*, "P.S." to Advertisement, p. [3]; *WB II*, p. 6.) Reprinted with alterations in *SMA*, p. 14, and *MM*, p. 9. See *WB II*, p. 78.
Orig., beginning: Divoto enclosed in parentheses; m. 1: Billings's spelling of warrant as "warrent" has been retained; m. 2, Tenor: note on fourth beat may be E-flat; m. 8: final note shortened one beat to accommodate anacrusis at beginning; Stanza 2, line 1: Billings's spelling of welcome as "wellcome" has been retained.
- LExINGTON Textless. The entire text supplied from Brady and Tate, *New Version*, Psalm 57.
- LIBERTY Text not found in other sources; possibly by Billings himself.
- LINCOLN Textless. Text supplied from *Appendix*, Hymn 93. Original source of text: Watts, Psalm 118:22-27, Short Metre.
- LYNN Textless. Text supplied from *Appendix*, Hymn 25. Original source of text: *Supplement*, No. 6, Nunc Dimittis. (See Julian, p. 801.)
Orig.: m. 1, Bass: all notes in the measure are slurred; m. 3, Treble: last note may be G; m. 3, Tenor: quarter-notes are slurred in pairs; m. 3, Bass: triplets slurred separately; mm. 3-4, Counter: tie between last note in m. 3 and whole-note in m. 4 not retained; text underlay adjusted to agree with other parts.
- MALDEN Textless. Text att.: "Ps. 106." The entire text supplied from Brady and Tate, *New Version*, Psalm 106.
- MARBLEHEAD Textless. Text att. from *SMA*: T & B [Tate and Brady]. The entire text supplied from Brady and Tate, *New Version*, Psalm 133. Reprinted with alterations in *SMA*, p. 14. See *WB II*, p. 80.
- MARSHFIELD Textless. Text att. from *SMA*: T & B [Tate and Brady]. The entire text supplied from Brady and Tate, *New Version*, Psalm 137. Reprinted with alterations in *SMA*, p. 15, and *MM*, p. 23. See *WB II*, p. 84.
Orig., m. 11, Counter: note on first beat is G.
- MASSACHUSETTS Text att.: "words by P M" [Perez Morton]. Poetic meter indicated "as 149th Psalm."
Orig.: title misspelled "Massechustts"; m. 6, Counter: rhythm reversed.

- MEDFIELD** Text att.: “Words by the late Sam^l Byles. M D.” Only first stanza of text provided in *NEPS*; stanzas 2–5 supplied from *WB II*, p. 67. Reprinted with alterations in *SMA*, p. 10. Orig., m. 15, Tenor: quarter-note may be G.
- MEDFORD** Textless. The entire text supplied from Brady and Tate, *New Version*, Psalm 93. Orig., mm. 14–15, Counter: A on third beat of m. 14 and the first beat of m. 15 seem unequivocal; m. 14, Tenor: quarter-note lacks dot.
- MIDDLESEX** Textless. Text supplied from *Appendix*, Hymn 6. Original source of text: Watts, *Hymns I*, No. 26. Orig., m. 4, Treble: rests on first and second beats notated as whole-rests.
- MIDDLETOWN** Textless. Text supplied from *Appendix*, Hymn 54. Original source of text: Watts, *Hymns I*, No. 106.
- MILTON** Text att.: “Psalm. 145.” The first stanza of text appears to be an adaptation by Billings from both Sternhold and Hopkins, *The Whole Book of Psalms*, and Brady and Tate, *New Version*, Psalm 145, with possibly some original lines by Billings himself. Line 1 of text is identical with Sternhold and Hopkins, Psalm 145, line 1; line 3 is identical with Brady and Tate, Psalm 145, line 3. Lines 2 and 4 are not found in either version, nor in other metrical settings of the Psalms. Stanzas 2–16 supplied from Brady and Tate, *New Version*, Psalm 145. Orig., mm. 18–24: Billings’s alteration of text from “daily will I bring” to “daily I will bring” not retained; mm. 26–28, Treble and Counter: diads have dot on upper note only; m. 30: first and second endings supplied to correct notation; m. 30, second ending, Treble: triad has dot on middle note only.
- NANTASKET** Textless. Text supplied from *Appendix*, Hymn 42. Original source of text: Watts, *Hymns I*, No. 109.
- NANTUCKET** Textless. Text att.: “Hymn. 5” (Hymn 5 in *Appendix*). The entire text supplied from *Appendix*. Original source of text: Watts, *Hymns I*, No. 10. Note at bottom of page: “N B I have put CM. for common metre. LM. for long metre SM. for short metre PM. for Particular metre.”
- NEW BOSTON** Textless. Text att.: “Ps. 148.” The entire text supplied from Brady and Tate, *New Version*, Psalm 148.
- NEW HINGHAM** Text by Billings. (See *SMA*, “P.S.” to Advertisement, p. [3]; *WB II*, p. 6.) Reprinted with alterations, and transposed from B minor to A minor in *SMA*, p. 67, and *MM*, p. 16. See *WB II*, p. 83. Third line of text varies from *SMA*, which has: “the second death is here imply’d.”
- NEW NORTH** Textless. Text att. from *SMA*: T & B [Tate and Brady]. The entire text supplied from Brady and Tate, *New Version*, Psalm 135. Reprinted with alterations in *SMA*, p. 67, and *MM*, p. 15. See *WB II*, p. 200; see also p. 264. Orig., m. 15, Bass: lower note in diad on third beat is E.
- NEW SOUTH** Textless. Text att. from *SMA*: T & B [Tate and Brady]. The entire text supplied

from Brady and Tate, *New Version*, Psalm 67. Reprinted with alterations in *SMA*, p. 10, and *MM*, p. 9. See *WB II*, p. 64.

Orig., m. 13, Bass: the G in the triad on third beat may be an uncorrected engraving error, since both Es in the triad are printed much darker.

NEW TOWN Textless. The entire text supplied from Brady and Tate, *New Version*, Psalm 29.

Orig., mm. 15–16, Tenor: bar line omitted between these measures.

NEWPORT Textless. Text supplied from *Appendix*, Hymn 48. Original source of text: Watts, *Hymns I*, No. 78.

NORTH RIVER Textless. Text supplied from *Appendix*, Hymn 8. Original source of text: Watts, *Hymns I*, No. 32.

NO. 45 Textless. Text supplied from *Appendix*, Hymn 76. Original source of text: Watts, *Hymns III*, No. 39.

Orig.: Poetic meter cited as P.M.; second ending, Counter: diad has dot on upper note only.

NUTFIELD Textless. The entire text supplied from Brady and Tate, *New Version*, Psalm 130.

OLD BRICK Textless. Text supplied from *Appendix*, Hymn 49. Original source of text: Watts, *Hymns I*, No. 82.

Orig., m. 8, treble: lower note on first beat is G.

OLD NORTH Text not found in other sources; possibly by Billings himself.

OLD SOUTH Textless. Text supplied from *Appendix*, Hymn 66. Original source of text: Watts, *Hymns II*, No. 63.

Orig., mm. 9–10, Counter: notes in these measures slurred as follows:



m. 12, Treble: note on fourth beat is E; m. 13, Treble: notes on first and second beats are D and C-sharp respectively; m. 13, Bass: lower note of diad may be B.

ORANGE STREET Textless. Text supplied from *Appendix*, Hymn 63. Original source of text: Watts, *Hymns II*, No. 32.

Orig., m. 4, Counter: note on third beat is A; m. 13, Counter: note on first beat is A.

ORLEANS Textless. Text supplied from *Appendix*, Hymn 103. Original source of text unknown.

PEMBROKE Textless. Text att.: “Hymn. 17.” Text supplied from *Appendix*, Hymn 17. Original source of text: Watts, *Hymns I*, No. 87.

PEMBROKE NEW Textless. The entire text supplied from Brady and Tate, *New Version*, Psalm 63.

Orig., m. 14, Bass: note on third beat is G.

PITT Textless. Text supplied from *Appendix*, Hymn 47. Original source of text: Watts, *Hymns I*, No. 64.

PLAINFIELD Textless. Text supplied from *Appendix*, Hymn 46. Original source of text: Watts, *Hymns* 1, No. 62.

Orig., m. 4, Treble: diad has dot on upper note only; m. 5, Tenor: first note in measure has note head that was struck twice with engraving tool, the clearer of which is C, the fainter B; m. 14, Treble: diad has dot on upper note only.

PLEASANT STREET Textless. Text supplied from *Appendix*, Hymn 55. Original source of text: Watts, *Hymns* 1, No. 109.

PLYMTON Textless. The entire text supplied from Brady and Tate, *New Version*, Psalm 120.

POMFRET Textless. Text att.: "Ps 92." The entire text supplied from Brady and Tate, *New Version*, Psalm 92.

POWALL Textless. The entire text supplied from Brady and Tate, *New Version*, Psalm 88.

PRINCETOWN Textless. Text att. from *SMA*: T & B [Tate and Brady]. The entire text supplied from Brady and Tate, *New Version*, Psalm 64. Reprinted with alterations in *SMA*, p. 17, and *MM*, p. 22. See *WB* II, p. 90.

Orig.: title spelled "Prince. Town."

PROVIDENCE Textless. Text supplied from *Appendix*, Hymn 36. Original source of text: Watts, *Hymns* 1, No. 14.

Orig., Treble and Bass: clefs omitted at beginning; Counter: treble clef at beginning of line, but notes read in alto clef; m. 11, Treble: note head of eighth-note on third beat not printed.

PUMPILY Text att.: "Psalm 148." The entire text supplied from Brady and Tate, *New Version*, Psalm 148. Reprinted with alterations in *SMA*, p. 24, and *MM*, p. 16. See *WB* II, p. 114.

Orig.: Poetic meter listed as P.M.

PURCHASE STREET Textless. Text supplied from *Appendix*, Hymn 43. Original source of text: Watts, *Hymns* 1, No. 51.

Orig., m. 2, Bass: first note of measure may be C.

QUEEN STREET Text att.: "words by P.M." [Perez Morton].

Orig., m. 2: Billings's use of singular "hand" for "hands" not retained.

ROXBURY Textless. The entire text supplied from Brady and Tate, *New Version*, Psalm 70.

ST. ELISHA'S Textless. Text att.: "Hymn. 14." Text supplied from *Appendix*, Hymn 14. Original source of text: Watts, *Hymns* 1, No. 67.

Orig., m. 7, Counter: rhythm is reversed; m. 13, Counter: note on third beat lacks ledger line, but is placed significantly above the staff.

SAPPHICK ODE Text att.: Dr. Watts's Sapphick Ode. First stanza of Watts, *Horae Lyricae*, "The Day of Judgment. An Ode Attempted in English Sapphick." (pp. 74–76 of London, 1764, ed.). Stanzas 2–9 supplied from this source. Reprinted with alterations in *SMA*, p. 21, as SAPPHO. See *WB* II, p. 105.

Orig.: title is "A New Tune to Dr. Watts's Sapphick Ode. by W B, "; m. 10, Treble: lower note of diads on first and second beats is A; m. 11, Treble: Billings's alteration of text from "with a storm" to "like a storm" is retained; m. 17: Forte enclosed in parentheses; repeat

sign omitted (*SMA* version is shortened, and repeats from m. 13; however, it was a more common practice to repeat the section designated as “Chorus”—see HAVERILL and ASHFORD); m. 20: Chorus designation (abbreviated Cho. and enclosed in parentheses) standing over second beat of Treble not retained; m. 23: *Vigoroso* enclosed in parentheses; m. 23, Bass: lower note of F-F diad on second half of second beat is G; m. 26, Counter: note on first beat and upper note of diad on second beat may be A; m. 26, Bass: notes on first and second beats may be D; m. 27, Bass: note on first beat lacks stem.

DLC copy has manuscript additions and clarifications, probably in Billings’s hand, which have been included in this edition as follows: m. 13, Bass: all notes and accompanying text notated in manuscript.

Note at bottom of page: “NB. For the rest of the words see D^r Watts’s *Lyric Poems Book 1st* Page 74.”

SCITUATE Textless. Text supplied from *Appendix*, Hymn 21. Original source of text: Watts, *Hymns I*, No. 116.

Orig., m. 15, Counter: note on third beat may be G.

SHIRLEY Textless. The entire text supplied from Brady and Tate, *New Version*, Psalm 112.

SMITHFIELD Text att.: “Psm 15.” First stanza of Brady and Tate, *New Version*, Psalm 15. Stanzas 2–7 supplied from this source.

Orig., m. 15: Chorus designation (abbreviated “Cho.”) stands over Treble, not retained; m. 17, Bass: the diad on the third beat contains a G which may be a poorly corrected error; not retained.

STOUGHTON Textless. Text supplied from *Appendix*, Hymn 94. Original source of text: Watts, Psalm 71, Second Part, C.M. version.

SUDBURY Textless. Text supplied from *Appendix*, Hymn 6. Original source of text: Watts, *Hymns I*, No. 26.

Orig., m. 2, Counter: the third quarter-note may be B-flat.

SUFFOLK Textless. Text att. from *SMA*: DW [Dr. Watts]. Text supplied from *Appendix*, Hymn 65. Original source of text: Watts, *Hymns II*, No. 51. Reprinted with alterations in *SMA*, p. 17, and *MM*, p. 25. See *WB II*, p. 92.

SUMMER STREET Textless. The entire text supplied from Brady and Tate, *New Version*, Psalm 58.

SWANZEY Textless. The entire text supplied from Brady and Tate, *New Version*, Psalm 82.

TAUNTON Text att.: “Psalm 42^d” First stanza of Brady and Tate, *New Version*, Psalm 42. Stanzas 2–12 supplied from this source.

Orig., m. 20, Counter: Billings’s substitution of “So pants my soul” for “so longs my soul” in the text for this part not retained; mm. 26–27, Counter and Bass: repeated pitches without new text are apparently intended to be articulated (see Commentary for *CORSICA*).

THE 18TH PSALM Textless. The entire text supplied from Watts, Psalm 18, Second Part. Not in *Appendix*. (Both Sternhold and Hopkins and Brady and Tate versions of Psalm 18 are in Long Meter.)

368 *The New-England Psalm-Singer*

Orig., m. 12, Counter: diad has dot on upper note only; mm. 12–14, Treble, Counter, Bass: ties omitted.

TOWER HILL Textless. The entire text supplied from Brady and Tate, *New Version*, Psalm 3.

UNION Textless. Text att.: “Ps. 25.” The entire text supplied from Brady and Tate, *New Version*, Psalm 25.

UNITY Textless. Text supplied from *Appendix*, Hymn 80. Original source of text: Watts, Psalm 8, vv. 1–2.

Stanza 5, line 2: “impious” must be sung in only two syllables in order to fit in the poetic meter.

UXBRIDGE Textless. Text supplied from *Appendix*, Hymn 31. Original source of text: *Supplement*, No. 9, Lord’s Prayer. (See Julian, p. 801.) Reprinted with alterations in French, *Psalmist’s Companion*, p. 8, as LESSON VI.

WALTHAM Text att.: “words by P M.” [Perez Morton]. Reprinted with alterations in *SMA*, p. 20, and *MM*, p. 10. See *WB II*, p. 100.

WATER TOWN Textless. The entire text supplied from Brady and Tate, *New Version*, Psalm 47. Orig., m. 17, Tenor: half-note lacks dot; m. 17, Bass: upper note of diad lacks dot, lower note of diad notated as dotted whole-note without ledger line, but significantly below the staff.

WELLFLEET Textless. Text supplied from *Appendix*, Hymn 62. Original source of text: Watts, *Hymns I*, No. 141.

WESTFIELD Textless. Text supplied from *Appendix*, Hymn 52. Original source of text: Watts, *Hymns I*, No. 100.

Orig., m. 4, Treble: whole-note on first beat may be A.

WHEELERS POINT Textless. The entire text supplied from Brady and Tate, *New Version*, Psalm 123.

WILKS Text att.: “words by. PM.” [Perez Morton].

Orig., mm. 2–3: Billings’s spelling of eternal as “etenal” not retained.

WILLIAMSBURG Text not found in other sources; possibly by Billings himself.

Orig., m. 7, Bass: note on first beat may be C; mm. 12–13, Counter: repeated half-notes in melisma are probably intended to be articulated; m. 14, Treble: whole-note on first beat notated as two half-notes tied.

ANTHEMS

ANTHEM: As the Hart panteth

Orig. heading: An Anthem. Psalm 42. Text from Bible, Authorized Version, Psalm 42, with the following alterations and omissions by Billings: verse 2, “for the Lord” substituted for “for God”; verse 3, probably taken from *The Book of Common Prayer* version, with “daily” omitted; verse 6, “and of the Hermonites” omitted; verse 7, “at the noise of thy waterspouts” omitted; verses 8–10 omitted; repeat of verse 5 substituted for verse 11, with “help” changed to “light”; Hallelujah chorus added.

Orig., m. 22: Forte enclosed in parentheses; m. 31, Bass: designation “Dux” over first note not retained; m. 37, Counter: designation “Trio” over first note not retained; m. 40, Treble: designation “Quarta” over first note not retained; m. 78: Vivace enclosed in parentheses; m. 95: expression direction spelled “gravisonos”; m. 97 and 102: Billings’s substitution of “keep” for “kept” is retained; m. 105: natural signs omitted at change of mode, designation “sharp key” over treble not retained; m. 107, Treble: quarter-notes on second beat are B and C respectively; mm. 109–110, Bass: upper notes of G-G diad quarter-notes are A, upper note of A-A diad is B; m. 110, Tenor: final note in measure is D; m. 112, Treble: note of first and second beats may be C; m. 112, Tenor: quarter-notes on second beat are E; m. 112, Bass: upper note of G-G diad on second half of second beat is A; m. 119: natural signs omitted at change of mode, designation “flat key” over Treble not retained; m. 155: first and second endings supplied to correct notation; m. 157: natural signs omitted at change of mode, designation “sharp key” over Treble not retained; m. 157: Vigoroso enclosed in parentheses and stands over mm. 159–160; m. 168, Tenor: note on first beat is E; m. 179, Counter: note on third beat is D; mm. 187–189, Treble and Counter: diads have dot on upper note only; m. 199: first and second endings supplied to correct notation; repeat sign omitted (repeat from this point supposed from parallel passage following); mm. 205–207, Treble and Counter: diads have dot on upper note only; m. 217: first and second endings supplied to correct notation.

DLC copy has a number of manuscript additions, probably by Billings, clarifying pitches and, in one case, supplying a missing note. These occur at the following places: m. 26, Bass: first beat; mm. 55–56, Treble: all notes in manuscript; m. 57, Counter: note on first beat; mm. 151–152, Treble and Tenor: the two quarter-notes and tied half-notes; m. 154, Tenor: third quarter-note. These manuscript additions and clarifications have been included in this edition.

ANTHEM: Blessed is he

Orig. heading: Suitable to be sung at a Charity meeting. Anthem taken from Mathew 5 & 25, 1 Chorin. Chap. 13 & 14, Psalm 34 & 41. Text taken from Bible, Authorized Version, Psalm 41:1–2, Matthew 5:7, 1 Corinthians 14:1, 1 Corinthians 13:13, Psalm 41:3, Psalm 34:6, Matthew 25:34–35, and Psalm 41:13. Hallelujah chorus added. Text varies from Bible, Authorized Version, as follows: m. 54, Bass: “there is” added (Billings’s spelling of there as “their” not retained); mm. 86–88: “and deliver’d him from” substituted for “and saved him out of”; m. 116: biblical spelling of hungred as “hungered” is retained; mm. 119–120: “and” and “a” added to “and I was a Thirsty”; m. 124: biblical spelling of hungred as “hungered” is retained; m. 127: “and” and “a” added to “and I was a Thirsty.”

Orig., mm. 13–14, Treble: B and C in triads not clearly printed; m. 32, Bass: last note in

measure is a quarter-note; mm. 34–38, Bass: repeated notes in melisma are probably intended to be articulated; mm. 35–36, Bass: diads have dot on upper note only; m. 40, Bass: too many syllables of text for notes in measure—original quarter-note on second beat made two eighth-notes to accommodate text; m. 68, Treble and Counter: change of time sign omitted; m. 68, Counter: treble clef stands at beginning of line, but notes read in alto clef; m. 69: in dynamic direction, “lower” not printed (assumed from parallel passage in mm. 60–62); m. 81: *Affettuoso* (abbreviated “*Affetu*”) stands over m. 82, designation “flat key” standing over Treble not retained; m. 91, Counter: notes on first and second beats are A-flat; m. 95: natural signs omitted at change of mode, designation “ \sharp key” standing over Treble not retained; m. 97, Bass: Billings’s spelling of inherit as “inheret” not retained; m. 101, Tenor: Billings’s spelling of inherit as “inheret” not retained; m. 103, Counter: Billings’s spelling of inherit as “inheret” not retained; m. 105, Treble and Bass: Billings’s spelling of inherit as “inheret” not retained; mm. 112–113, Counter: only upper note of diad has tie; m. 114: designation “flat key” standing over Treble not retained; m. 118, Treble: natural sign notated as a sharp; m. 131: natural signs omitted at change of mode, designation “sharp key” standing over Treble not retained; m. 134, Counter: the eighth-note may be F; m. 164: *Vivace* enclosed in parentheses; m. 164, Counter: the designation “Trio” standing above first note not retained; m. 167, Treble: the designation “Quarta” standing above first note not retained; m. 176: *Grave* enclosed in parentheses.

DLC copy has manuscript additions and clarifications, probably in Billings’s hand, at the following places: mm. 135–136: first and second notes in Treble in m. 135, second and third notes in m. 135 and first note in m. 136 in Counter, and second and third notes in m. 135 in Tenor; m. 142, Bass: “ing” of everlasting; m. 151, Treble, Counter, and Tenor: all notes on second beat, including two quarter-notes in Treble; m. 151, Treble: “And” on second quarter-note; m. 161, Treble and Counter: second eighth-note in measure; m. 167, Bass: upper note of C–C diads. These additions and clarifications have been included in this edition.

ANTHEM: Hear my Prayer, O Lord

Orig. heading: An Anthem Psalm the 143 for fast day. Text from Bible, Authorized Version, Psalm 143, with the following alterations and omissions by Billings: verse 2: “can” substituted for “shall”; verses 3–4 omitted; verse 6: “O God” added following “unto Thee”; “a dry and” added before “a thirsty land”; “Selah” omitted; verse 7: “my God” added after “O Lord”; “to” substituted for “unto”; verse 8: first half omitted; verses 9–12 omitted; Hallelujah chorus added.

Orig., m. 19, Treble: Billings’s spelling of Judgment as “Judment” not retained; mm. 32–33, Bass: lower notes of diads on third beat of m. 32 and first and second beats of m. 33 lack ledger lines; m. 59, Tenor: last note is E; m. 64: first and second ending supplied to correct notation; m. 65: *Vigoroso* enclosed in parentheses and stands over m. 66; m. 71, Tenor: note may be C; m. 73, Counter: half-rest omitted; m. 78: Billings’s spelling of least as “least” not retained; m. 87, Counter: second note is A; mm. 94–95, Tenor: pitches on second beat of m. 94 and all of m. 95 are EDEEEE, respectively; m. 96, Counter: third eighth-note is F; m. 96, Tenor: first three notes are FED, respectively; m. 99, Tenor: last note is E; m. 100, Counter: all notes are A; mm. 101–102, Counter: last note in m. 101 and all notes in m. 102 are A; m. 102, Tenor: first eighth-note is E; m. 103, Counter: first note is A;

m. 106, Counter: note on second beat is A; m. 112: Forte enclosed in parentheses and stands over first beat of m. 113.

DCL copy has manuscript additions and clarifications, probably in Billings's hand, at the following places: m. 107, Bass: upper notes of E-E and F-F diads on first beat; mm. 109–110, Counter: last note in m. 109 and all of m. 110; m. 109, Bass: note on third beat; m. 110, Treble: the entire measure. These additions and clarifications have been included in this edition.

ANTHEM: The Lord descended from above

Orig. heading: (An Anthem Psalm 18). Text from Sternhold and Hopkins, *The Whole Book of Psalms*, Psalm 18, verses 9–10. Hallelujah chorus added.

Orig., at beginning: Billings's spelling of Vigoroso as "Vigroso" not retained; Vigoroso enclosed in parentheses; mm. 7–9, Treble and Counter: diads have dot on upper note only; m. 11, Treble: diad has dot on upper note only; m. 19, Bass: Billings's substitution of "wings" for "winds" not retained; m. 31: Grave enclosed in parentheses; mm. 67–68, Counter and Bass: diads have dot on upper note only, tie between upper notes not retained; m. 70, Treble: diad has dot on upper note only; m. 71, Bass: only one half-rest in measure; m. 84, Treble: third and fourth quarter-notes are FE, respectively; m. 92, Bass: second quarter-note is F; mm. 99–100, Bass: no tie between whole-note in m. 99 and half-note in m. 100; mm. 103–104, Counter and Bass: no tie between whole-note in m. 103 and half-note in m. 104; m. 139, Counter: note on second beat is D; m. 146: Adagio enclosed in parentheses.

DLC copy has manuscript additions and clarifications, probably in Billings's hand, at the following places: m. 51, Tenor and Bass: quarter-rest in Tenor, upper note of diad and quarter-rest in Bass. These additions and clarifications have been included in this edition.

ANTHEM: The Lord is King

Orig. heading: An Anthem. Psalm 93. Text from Bible, Authorized Version, Psalm 93, with the following alterations and omissions by Billings: verse 1: "The Lord is King" taken from *The Book of Common Prayer* version, "and honour" added following "with majesty"; "about" added following "girded himself"; "established" substituted for "stablished"; "never" substituted for "cannot"; verse 2: "O God" added following "Thy Throne"; verse 3: "The Floods have lifted up their Heads" added to text, and the lines presented in reverse order from their position in the Psalm; verse 4: "the Voice of the Lord" added; "than the mighty waves of the sea" omitted; verse 5: "becomes thy" substituted for "becometh thine"; "and ever, Amen" added. Hallelujah chorus added.

Orig., m. 29, Counter: the note is clearly D, but has been altered to agree with the same passage in the Tenor in m. 24; m. 37, Counter: notes on fourth beat are AG, respectively; mm. 42–43, Counter: pitches are unclear, could be as follows:



m. 47, Counter: second ending has dot on upper note only; m. 102: Tutti (spelled "Tutt" and enclosed in parentheses) precedes Maestuso, not retained; m. 111, Bass: upper note of diad

on first beat is F; m. 113: figure 1, indicating first ending, stands over second beat of measure; m. 124: Tutti (spelled "Tutt") precedes Vigoroso, not retained; Vigoroso enclosed in parentheses; m. 131: Chorus designation (abbreviated Cho.) and Vigoroso standing over m. 132 not retained; m. 142, Counter: diads have dot on upper note only; m. 150: Forte (spelled "Fort") enclosed in parentheses; m. 153: Fortissimo enclosed in parentheses.

DLC copy has manuscript additions and clarifications, probably in Billings's hand, at the following places: m. 79: notes on the third beat in all parts; m. 117, Bass: note on second beat added. These additions and clarifications have been included in this edition.

CANONS

CANON: [Now to the Pow'r of God]

Orig. heading: A Canon of 4 in 1. Textless. First stanza of Watts, *Hymns* 1, No. 137, supplied from *Appendix*, Hymn 61.

Orig.: Repeat signs appear over first notes of the first and second phrases.

CANON: Thus saith the high and lofty One

Orig. heading: A Canon of 4 in 1. First stanza of Watts, *Hymns* 1, No. 87. (Hymn 17 in *Appendix*.)

Orig., m. 2: Billings's substitution of "the" for "and" not retained; m. 5: Billings substitution of "set" for "sit" is not retained; m. 6: Billings's substitution of "mine" for "my" is not retained; m. 15: note on second beat may be B. Repeat signs appear over the first notes of the first and second phrases.

CANON: Wake ev'ry Breath

Orig. heading: A Canon of 6 in One with a Ground. the Words by ye Rev^d D^f Byles [Mather Byles] Set to Music by W. Billings. Music engraved in circular form surrounding picture.

Orig.: Repeat signs appear over the first notes of the first and second phrases. The second phrase is notated in the bass clef as the ground bass; it is written in the treble clef in this edition, and the ground set separately. Time signature supplied for ground bass.

CANON: When Jesus wept

Orig. heading: A Canon of 4 in 1. Text att. in *SMA*: P M. [Perez Morton]; see commentary for *EMMAUS* in *WB* II, p. 347.

Bibliography

I. BOOKS AND ARTICLES

- Anderson, Gillian B. "Eighteenth-Century Evaluations of William Billings: A Reappraisal." *Quarterly Journal of the Library of Congress*, xxxv (January 1978), p. 48–58.
- Barbour, J. Murray. "Billings and the Barline." *American Choral Review*, v (January 1963), p. 1–5.
- . *The Church Music of William Billings*. East Lansing: Michigan State University Press, 1960.
- Billings, William. *The Complete Works of William Billings*, II, Hans Nathan, editor. The American Musicological Society & The Colonial Society of Massachusetts, 1977.
- Brigham, Clarence S. *Paul Revere's Engravings*. Worcester: American Antiquarian Society, 1954; reprinted, New York: Atheneum, 1969.
- Britton, Allen P. "Theoretical Introductions in American Tunebooks to 1800." Ph.D. dissertation, University of Michigan, 1949.
- Buechner, Alan. "Yankee Singing Schools and the Golden Age of Choral Music in New England, 1760–1800." Ed.D. dissertation, Harvard University, 1960.
- Camus, Raoul. *Military Music of the American Revolution*. Chapel Hill: University of North Carolina Press, 1976.
- Chase, Gilbert. *America's Music*. New York: McGraw-Hill, 1955.
- Crawford, Richard. *Andrew Law, American Psalmist*. Evanston: Northwestern University Press, 1968.
- , and David P. McKay. "Music in Manuscript: A Massachusetts Tune-Book of 1782." *Proceedings of the American Antiquarian Society*, LXXXIV (April 1974), p. 43–64.
- Cunningham, Anne Rowe, ed. *Letters and Diary of John Rowe, Boston Merchant*. Boston: W. B. Clark, 1903.
- Daniel, Ralph P. *The Anthem in New England before 1800*. Evanston: Northwestern University Press, 1966.
- Dictionary of National Biography*. 22 v. London: Oxford University Press, 1908–1909.
- Ellinwood, Leonard. *The History of American Church Music*. New York: Morehouse-Gorham, 1953; reprinted, New York: Da Capo Press, 1970.
- Foote, Henry Wilder. "Musical Life in Boston in the Eighteenth Century." *Proceedings of the American Antiquarian Society*, XLIX (October 1939), p. 1–23.
- . *Three Centuries of American Hymnody*. Cambridge: Harvard University Press, 1940.

- Frost, Maurice. *English & Scottish Psalm & Hymn Tunes, c. 1543–1677*. London: Oxford University Press, 1953.
- Genuchi, Marvin C. "The Life and Music of Jacob French (1754–1817), Colonial Music Composer." Ph.D. dissertation, State University of Iowa, 1964.
- Gould, Nathaniel D. *History of Church Music in America*. Boston: A. N. Johnson, 1853; reprinted, New York: AMS Press, 1972.
- Hitchcock, H. Wiley. "William Billings and the Yankee Tunesmiths." *Hi Fi/Stereo Review*, xvi (February 1966), p. 55–65.
- Hood, George. *A History of Music in New England*. Boston: Wilkins, Carter, 1846; reprinted, New York: Johnson, 1970.
- Julian, John. *A Dictionary of Hymnology*. New York: Charles Scribner's Sons, 1892; reprinted, New York: Dover, 1957.
- Kroeger, Karl. "The Worcester Collection of Sacred Harmony and Sacred Music in America, 1786–1803." Ph.D. dissertation, Brown University, 1976.
- Lindstrom, Carl E. "William Billings and His Times." *The Musical Quarterly*, xxv (October 1939), p. 479–497.
- Lowens, Irving. *Music and Musicians in Early America*. New York: Norton, 1964.
- , and Allen P. Britton. "Daniel Bayley's 'The American Harmony': A Bibliographic Study." *Papers of the Bibliographical Society of America*, LIX (1955), p. 340–354.
- McKay, David. "William Selby, Musical Émigré in Colonial Boston." *The Musical Quarterly*, LVII (October 1971), p. 609–627.
- , and Richard Crawford. *William Billings of Boston, Eighteenth-Century Composer*. Princeton: Princeton University Press, 1975.
- Marrocco, W. Thomas. "The Set Piece." *Journal of the American Musicological Society*, xv (Fall 1962), p. 348–352.
- Mates, Julian. *The American Musical Stage before 1800*. New Brunswick: Rutgers University Press, 1962.
- Metcalf, Frank J. *American Writers and Compilers of Sacred Music*. New York: Abingdon Press, 1925; reprinted, New York: Russell & Russell, 1967.
- Morris, Richard B. *Encyclopedia of American History*. New York: Harper and Row, 1961.
- Nathan, Hans. "William Billings: A Bibliography." *Notes*, xxix (June 1973), p. 658–669.
- . *William Billings: Data and Documents*. Detroit: The College Music Society, 1976.
- . "William Billings: The Continental Harmony (1794)." *The American Choral Review*, v (July 1963), p. 1, 5–9.
- Playford, John. *An Introduction to the Skill of Musick*, 12th ed., corrected and amended by Henry Purcell. London: E. Jones for H. Playford, 1694; reprinted, with a new introduction, glossary, and index by Franklin B. Zimmerman. New York: Da Capo, 1972.

- Ritter, Frédéric Louis. *Music in America*. New York: Scribner's, 1890.
- Schnapper, Edith B. *The British Union-Catalogue of Early Music Printed before the Year 1801*. London: Butterworths, 1957.
- Shipton, Clifford K. *Sibley's Biographies of Harvard Graduates*. 14 v. Boston: Massachusetts Historical Society, 1935–.
- , and James E. Mooney. *National Index of American Imprints before 1800*. Barre, Mass.: American Antiquarian Society and Barre Publishers, 1969.
- Silver, Rollo G. "Prologue to Copyright in America: 1772." *Papers of the Bibliographical Society of the University of Virginia*, IX (1958), p. 259–262.
- Simpson, Christopher. *A Compendium: or, Introduction to Practical Musick*, 5th ed. London: William Pearson, 1714.
- Sonneck, Oscar G. *Early Concert Life in America, (1731–1800)*. Leipzig: Breitkopf & Härtel, 1907; reprinted, New York: Musurgia, 1949.
- Stevenson, Robert. *Protestant Church Music in America*. New York: Norton, 1966.
- Tans'ur, William. *A New Musical Grammar*. [London?]: the Author, 1746.
- Temperley, Nicholas. "John Playford and the Metrical Psalms." *Journal of the American Musicological Society*, xxv (Fall 1972), p. 331–378.
- . *The Music of the English Parish Church*. Cambridge: Cambridge University Press, 1979.
- Tinctoris, Jean. *The Art of Counterpoint*, translated by Albert Seay. Rome: American Institute of Musicology, 1961.
- Warden, G. B. *Boston, 1689–1776*. Boston: Little, Brown, 1970.
- Wienandt, Elwyn A., and Robert H. Young. *The Anthem in England and America*. New York: The Free Press, 1970.

II. HYMNALS, TUNEBOOKS, PSALTERS, AND DEVOTIONAL BOOKS

- Adams, Abraham. *The Psalmist's New Companion*. 10th ed. London: C. and S. Thompson, [c. 1775].
- Appendix Containing a Number of Hymns taken Chiefly from Dr. Watts's Scriptural Collections*. Boston: M. Dennis, 1762.
- Arnold, John. *The Compleat Psalmist*. 4th ed. London: Robert Brown, 1756. 5th ed. London: Robert Brown, 1761.

- . *The Psalmist's Recreation*. London: R. Brown, 1757.
- Ashworth, Caleb. *A Collection of Tunes*. London: J. Buckland, [c. 1760].
- Barrow, John. *The Psalm-Singer's Choice Companion*. 2d ed. London: A. Pearson, [c. 1747].
- Bayley, Daniel. *A New and Compleat Introduction to the Grounds and Rules of Musick*. Boston: Thomas Johnston, 1766.
- . *The Psalm-Singer's Assistant*. Boston: W. M'Alpine, 1767.
- Billings, William. *The Continental Harmony*. Boston: Thomas and Andrews, 1794; reprinted, edited by Hans Nathan. Cambridge: Harvard University Press, 1961.
- . *The Psalm-Singer's Amusement*. Boston: printed and sold by the author, 1781; reprinted, with a new introduction by H. Wiley Hitchcock. New York: Da Capo, 1974.
- Brady, Nicholas, and Nahum Tate. *A New Version of the Psalms of David*. London: J. Roberts, 1749.
- Broome, Michael. *A Choice Collection of Sixteen Excellent Psalm-Tunes*. Birmingham: Mich. Broome, [c. 1733].
- Chetham, John. *A Book of Psalmody*. 7th ed. London: Robert Brown, 1745.
- Crisp, William. *Divine Harmony*. London: Robert Brown, 1755.
- Davenport, Uriah. *The Psalm-Singer's Pocket Companion*. 2d ed. London: Robert Brown, 1758.
- Evison, James. *A Compleat Book of Psalmody*. 2d ed. London: Robert Brown, 1751.
- Flagg, Josiah. *A Collection of the Best Psalm Tunes*. Boston: Josiah Flagg, 1764.
- . *Sixteen Anthems, Collected from Tans'ur, Williams, Knapp, Ashworth, & Stephenson*. Boston: Josiah Flagg, [1766.]
- French, J. *The Young Psalmsinger's Complete Guide*. London: R. Brown, 1759.
- French, Jacob. *The Psalmist's Companion*. Worcester: Leonard Worcester for Isaiah Thomas, 1793.
- Gram, Hans, Oliver Holden, and Samuel Holyoke. *The Massachusetts Compiler of Theoretical and Practical Elements of Sacred Vocal Music*. Boston: Thomas and Andrews, 1795.
- Green, James. *A Book of Psalmody*. 8th ed. London: W. Pearson, 1734.
- . *A Collection of Psalm-Tunes*. 4th ed. London: William Pearson, 1718.
- Holdroyd, Israel. *The Spiritual Man's Companion*. 5th ed. London: Robert Brown, 1753.
- The Holy Bible, Containing the Old and New Testaments*. Boston: Thomas & Andrews, 1814.
- Jocelin, Simeon. *The Chorister's Companion*. New Haven: Simeon Jocelin and Amos Doolittle, 1782.
- . ———. Part Third. New Haven: T. and S. Green, 1783.
- Johnston, Thomas. [*To Learn to Sing, Observe these Rules.*] Boston: Thomas Johnston, 1755.
- . ———. Boston: Thomas Johnston, 1760.

- Knapp, William. *New Church Melody*. London: R. Baldwin, [c. 1752].
- . *A Sett of New Psalm-Tunes and Anthems*. 2d ed. London: J. Leake, [1741].
- Law, Andrew. *Select Harmony*. Farmington, Ct.: [n.p.], 1779.
- Lyon, James. *Urania or A Choice Collection of Psalm-Tunes, Anthems and Hymns*. [Philadelphia,] 1761; reprinted, with a new preface by Richard Crawford. New York: Da Capo, 1974.
- Playford, Henry. *The Divine Companion, or David's Harp New Tun'd*. 3d ed. London: William Pearson, 1715.
- Playford, John. *Psalms & Hymns in Solemn Music of Foure Parts*. London: W. Godbid, 1671.
- . *The Whole Book of Psalms*. London: W. Godbid, 1677.
- . *The Whole Book of Psalms . . . To Which is Added a New Introduction to Psalmody*. 19th ed. London: A. Pearson, 1738.
- Protestant Episcopal Church in the United States. *The Book of Common Prayer*. New York: Evert Duyckinck, 1809.
- Ravenscroft, Thomas. *The Whole Booke of Psalmes with Hymnes Evangelical, and Spiritual Songs*. London: Company of Stationers, 1621.
- Read, Daniel. [Manuscript collection of psalm-tunes and anthems by Daniel Read, dated 1777, in the possession of the New Haven Colony Historical Society].
- Stephenson, Joseph. *Church Harmony*. 4th ed. London: Charles and Samuel Thompson, [c. 1775].
- Sternhold, Thomas, John Hopkins, and others. *The Booke of Psalmes, Collected into English Meetre*. London: Companie of Stationers, 1612.
- Stickney, John. *The Gentleman and Lady's Musical Companion*. Newburyport: Daniel Bayley, 1774.
- The Stoughton Musical Society's Centennial Collection of Sacred Music*. Boston: Ditson & Co., 1878.
- A Supplement to the New Version of Psalmes*. 8th ed. Savoy: E. and R. Nutt, 1724.
- Tans'ur, William. *The American Harmony: or, Royal Melody Complete*. [And] A. Williams. *The American Harmony: or, Universal Psalmist*. Newburyport: Daniel Bayley, 1769.
- . *A Compleat Melody, or The Harmony of Sion*, 3d ed. London: Alice Pearson, 1736.
- . *The Melody of the Heart*. London: W. Pearson, 1735.
- . *The Royal Melody Compleat*. London: R. Brown, 1755.
- . *The Royal Psalmist Compleat*. [Ewell: William Tans'ur], 1748.
- Tufts, John. *An Introduction to the Singing of Psalm-Tunes*. 3d ed. Boston: T. Fleet for Samuel Gerrish, 1723.
- . ———. 5th ed. Boston: for Samuel Gerrish, 1726.
- Walter, Thomas. *The Grounds and Rules of Musick Explained*. Boston: J. Franklin for Samuel Gerrish, 1721.

378 *The New-England Psalm-Singer*

———. ———. Boston: Thomas Johnston, 1764.

Watts, Isaac. *Divine Songs Attempted in Easy Language for the Use of Children*. Utica: Seward and Williams, 1810.

———. *Horae Lyricae, Poems Chiefly of the Lyric Kind*. 11th ed. London: T. Longman and J. Buckland, 1764.

———. *Hymns and Spiritual Songs in Three Books*. London: J. F. and C. Rivington, 1788.

———. *The Psalms of David Imitated in the Language of the New Testament*. London: J. F. and C. Rivington, 1787.

The Whole Booke of Psalmes with their Wonted Tunes. London: Thomas East, 1592. With an introduction by Edward F. Rimbault. London: The Musical Antiquarian Society, 1844.

Williams, Aaron. *The Universal Psalmist*. 2d ed. London: Joseph Johnson, 1764.

Index of Titles

Tune names in brackets are variant spellings found in the NEPS index

- AFRICA 88
ALBANY 98
AMERICA 40
AMHERST 182
AN HYMN FOR
 CHRISTMAS 92
ANDOVER 234
ASHFORD 314
ASIA 214
ATTLEBOROUGH 210
BARRE [Barré] 243
BOSTON 120
BRAINTREE 164
BRATTLE STREET
 [Brattle-Street] 107
BRIDGWATER 154
BROOKFIELD 64
BROOKLINE 42
CAMBRIDGE 178
CHARLESTON [Charlestown]
 See AN HYMN FOR
 CHRISTMAS
CHELSEA 180
CHESTER 321
CHESTERFIELD 224
CONCORD 58
CORSICA 174
CUMBERLAND 94
DEDHAM 170
DICKINSON 262
DIGHTON 250
DORCHESTER 284
DUXBOROUGH 70
EASTHAM 220
EAST-TOWN [Eastown] 226
EIGHTEENTH PSALM
 See THE 18TH PSALM
ESSEX 232
EUROPE 317
EVENING HYMN
 See BRIDGWATER
FAIRFIELD 86
FREEDOM 206
FRIENDSHIP 217
FUNERAL HYMN
 See LEBANON
GEORGIA 274
GREENLAND 116
HAMPSHIRE 46
HAMTON [Hampton] 90
HANOVER 271
HANOVER NEW 272
HARVARD 245
HAVERILL
 [Haverhill] 335
HEBRON 246
HINGHAM 62
HOLDEN 312
HOLLIS 306
HOLLIS STREET
 [Hollis-Street] 329
HYMN FOR CHRISTMAS,
 AN *See* AN HYMN FOR
 CHRISTMAS
IPSWICH 258
JAMAICA 230
LANCASTER 324
LEBANON 333
LEXINGTON 236
LIBERTY 75
LINCOLN 278
LYNN 252
MALDEN 51
MARBLEHEAD 256
MARSHFIELD 276
MASSACHUSETTS 153
MEDFIELD 330
MEDFORD 304
MIDDLESEX 222
MIDDLETOWN 267
MILTON 167
MORNING HYMN
 See OLD NORTH
NANTASKET 158
NANTUCKET 44
NEW BOSTON
 [New-Boston] 60
NEW-HINGHAM 209
NEW NORTH
 [New-North] 248
NEW SOUTH [New-South] 80
NEW TOWN [Newtown] 48
NEWPORT 308
NORTH RIVER
 [North-River] 96
NO. 45 286
NUTFIELD 244
OLD BRICK 110
OLD NORTH [Old-North] 118
OLD SOUTH [Old-South] 114
ORANGE STREET
 [Orange-Street] 162
ORLEANS 281
PEMBROKE 56
PEMBROKE NEW 76
PITT 204
PLAINFIELD 326
PLEASANT STREET
 [Pleasant-Street] 156
PLYMTON 78
POMFRET 66
POWNALL [Pownal] 240
PRINCETOWN 172
PROVIDENCE 282
PSALM 18
 See THE 18TH PSALM
PUMPILY 212
PURCHASE STREET
 [Purchase-Street] 264
QUEEN STREET
 [Queen-Street] 188
ROXBURY 112
ST. ELISHA'S 68
SAPPHICK ODE 355
SCITUATE 72
SHIRLEY 268

SMITHFIELD 322
STOUGHTON 160
SUDBURY 82
SUFFOLK 100
SUMMER STREET
 [Summer-Street] 238
SWANZEY 260
TAUNTON 185
THE 18TH PSALM
 [THE 18TH] 288
TOWER HILL
 [Towerhill] 208
UNION 54

UNITY 104
UXBRIDGE 228
WALTHAM 332
WATER TOWN
 [Watertown] 84
WELLFLEET 218
WESTFIELD 254
WHEELERS POINT
 [Wheeler's Point] 102
WILKS [Wilkes] 290
WILLIAMSBURGH
 [Williamsburg] 311

ANTHEMS

As the Hart panteth 138
Blessed is he 340
Hear my Prayer 293
The Lord descended 191
The Lord is King 124

CANONS

Now to the Pow'r of God 177
Thus saith the high 303
Wake ev'ry Breath 39
When Jesus wept 203

Index of First Lines

- Adore and tremble, for our God 250
 Almighty God, eternal King 290
 Almighty God whose boundless Sway 311
 Almighty Ruler of the Skies 104
 As pants the Hart for cooling Streams 185
 As the Hart panteth 138
 Awake my Soul awake 118
 Awake our Souls, away our Fears 158
 Behold the Glories of the Lamb 94
 Behold what wond'rous Grace 204, 226
 Bless'd is the Man, supremely bless'd 271
 Blessed is he that considereth the Poor 340
 Blest be the everlasting God 82, 222
 Bright King of Glory, dreadful God 100
 Christ from the dead is rais'd, and made 220
 Come hither all ye weary Souls 324
 Come let us join our chearful Songs 326
 Death may dissolve my Body now 224
 Death, O! the awful Sound 209
 Death, with his Warrent in his Hand 333
 Defend me Lord, from Shame 214
 From lowest Depths of Woe 86, 244
 God Bless our gracious King 75
 God in the great Assembly stands 260
 God is our Refuge in Distress 164
 Great is the Lord God 153
 Hark! from the Tombs a doleful Sound 114
 Have Mercy, Lord, on me 116
 He reigns; the Lord the Saviour reigns 180
 Hear my prayer, O Lord 293
 How beauteous are their Feet 44, 232
 How glorious is our heav'nly King 243
 How good and pleasant must it be 66
 How long wilt thou forget me, Lord 98
 How many, Lord, of late are grown 208
 How rich are thy Provisions, Lord 306
 How short and hasty is our Life 162
 How vast must their Advantage be 256
 In deep Distress I oft have cry'd 78
 In thine own Ways, O God of Love 46
 In vain the wealthy Mortals toil 70
 Indulgent God, with pitying Eyes 281
 Let Angels above and Saints here below 329
 Let mortal Tongues attempt to sing 90
 Let Tyrants shake their iron Rod 321
 Let Whig and Tory all subside 317
 Life is the Time to serve the Lord 170
 Lord, hear my Cry, regard my Pray'r 258
 Lord, hear the Voice of my Complaint 58, 172
 Lord let thy Servant now depart 252
 Lord, who's the happy Man, that may 322
 Majestyck God when I descry 154
 My God, my gracious God, to Thee 76
 My God, my Life, my Love 246
 My Saviour and my King 217
 My Saviour, my Almighty Friend 160
 No more my God, I boast no more 156
 Not to condemn the Sons of Men 254
 Now shall my inward Joys arise 88
 Now to the Lord that makes us know 274
 Now to the Pow'r of God supreme 177
 O All ye People, clap your Hands 84
 O clap your Hands and shout for Joy 188
 O God, we praise Thee and confess 234
 O Lord, I am not proud of Heart 245
 O Lord, to my Relief draw near 112
 O Praise the Lord and thou my Soul 272
 O Praise the Lord with one Consent 248
 O Render Thanks to God above 51
 On Thee, who dwell'st above the Skies 102
 Our Father, who in Heaven art 228
 See what a living Stone 278
 Shall the vile Race of Flesh and Blood 110
 Shall we go on to sin 62, 267
 Shepherds rejoice, lift up your Eyes 120
 Speak, O ye Judges of the Earth 238
 That Man is blest who stands in awe 268
 The Heav'ns declare thy Glory, Lord 42
 The Lord almighty is a God 174
 The Lord descended from above 191
 The Lord himself, the mighty Lord 314
 The Lord is King 124
 Thee will I laud my God and King 167
 Thou whom my Soul admires above 68
 Through all the changing Scenes of Life 335
 Thus saith the first, the great Command 72
 Thus saith the high and lofty One 56, 303
 Thy Mercy, Lord, to me extend 236
 Time! what an empty Vapour 'tis 284
 To bless thy chosen Race 80, 262
 To God, in whom I trust 54
 To God, the mighty Lord 182

- To God the only Wise 210, 264
 To God with mournful Voice 206
 To Him that chose us first 286
 To Thee I made my Cry 332
 To Thee, my God and Saviour, I 240
 To Thee the tuneful Anthem soars 40
 To thine Almighty Arm we owe 288
 'Twas on that dark, that doleful Night 64
 Wake ev'ry Breath, and ev'ry String 39
 When I my various Blessings see 330
 When I survey the wond'rous Cross 230
 When Jesus wept, the falling Tear 203
 When the fierce North Wind with his airy
 Forces 355
- When we, our weary'd Limbs to rest 276
 Whence do our mournful Tho'ts arise 96
 While Shepherds watch'd their Flocks by Night 92
 Who has believed thy Word 218
 Who is this fair One in Distress 308
 Who shall the Lord's Elect condemn 282
 With Glory clad, with Strength array'd 304
 With one Consent let all the Earth 107
 Ye boundless Realms of Joy 60, 212
 Ye Princes that in Might excell 48
 Ye Saints and Servants of the Lord 312
 Ye that delight to serve the Lord 178

Index of Facsimiles

Facsimiles are all from the copy at the
John Carter Brown Library, Providence, Rhode Island

The New-England Psalm-Singer, title page, page 2
Frontispiece illustration and Canon of 6 in 1, page 38

COMPOSITIONS

- | | | |
|---|-------------------|----------------------|
| AFRICA 89 | FAIRFIELD 87 | OLD BRICK III |
| ALBANY 99 | FREEDOM 207 | OLD SOUTH 115 |
| AMHERST 181 | FRIENDSHIP 216 | ORANGE STREET 163 |
| ANDOVER 233 | GEORGIA 275 | ORLEANS 280 |
| Anthem: As The Hart Panteth (1st 4 p.) 136-137 | GREENLAND 115 | PEMBROKE 57 |
| Anthem: Blessed Is He (1st 4 p.) 338-339 | HAMPSHIRE 47 | PLAINFIELD 325 |
| Anthem: Hear My Prayer (1st 2 p.) 292, 302 | HAMTON 89 | PLEASANT STREET 157 |
| Anthem: The Lord Descended (1st 2 p.) 190, 202 | HANOVER 270 | POMFRET 65 |
| Anthem: The Lord Is King (1st 4 p.) 122-123 | HANOVER NEW 270 | POWALL 242 |
| ATTLEBOROUGH 211 | HAVERILL 334 | PRINCETOWN 171 |
| BARRE 242 | HINGHAM 63 | PROVIDENCE 283 |
| BRATTLE STREET 106 | HOLLIS 305 | PURCHASE STREET 265 |
| BRIDGWATER 152 | HOLLIS STREET 328 | QUEEN STREET 189 |
| BROOKFIELD 65 | IPSWICH 259 | ROXBURY III |
| BROOKLINE 45 | JAMAICA 229 | ST. ELISHA'S 69 |
| CANON of 4 in 1 176, 202, 302 | LANCASTER 325 | SAPPHICK ODE 354 |
| CHELSEA 181 | LIBERTY 74 | SCITUATE 74 |
| CHESTER 320 | LINCOLN 280 | SHIRLEY 266 |
| CHESTERFIELD 225 | LYNN 253 | STOUGHTON 163 |
| CONCORD 57 | MALDEN 50 | SUDBURY 83 |
| CORSICA 176 | MARBLEHEAD 255 | SUFFOLK 99 |
| CUMBERLAND 95 | MARSHFIELD 275 | SWANZEY 259 |
| DEDHAM 171 | MASSACHUSETTS 152 | TAUNTON 184 |
| DICKINSON 265 | MEDFIELD 328 | THE 18TH PSALM 291 |
| DIGHTON 250 | MEDFORD 305 | TOWER HILL 207 |
| DORCHESTER 283 | MIDDLESEX 221 | UNION 50 |
| DUXBOROUGH 69 | MIDDLETOWN 266 | UNITY 103 |
| EASTHAM 221 | MILTON 166 | UXBRIDGE 229 |
| EAST-TOWN 225 | NANTASKET 157 | WATERTOWN 87 |
| ESSEX 233 | NANTUCKET 45 | WELLFLEET 216 |
| EUROPE 316, 320 | NEW BOSTON 63 | WESTFIELD 255 |
| | NEW HINGHAM 211 | WHEELLER'S POINT 103 |
| | NEW SOUTH 83 | WILKS 291 |
| | NEW TOWN 47 | WILLIAMSBURGH 310 |
| | NEWPORT 310 | |
| | NORTH RIVER 95 | |



HAEC OLIM
MEMINISSE JUVABIT



