

THE
RURAL HARMONY,
BEING AN
ORIGINAL COMPOSITION
In *THREE* and *FOUR PARTS*.

For the USE of SINGING SCHOOLS and MUSICAL SOCIETIES.

BY JACOB KIMBALL, JUN. A. B.

The man who has not music in his soul,
And is not mov'd by concert of sweet sounds,
Is fit for treasons, stratagems, and spoils ;
The motions of his spirit are dull as night,
And his affections dark as Erebus.—SHAKESPEARE.

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P R E F A C E.

IN a country where music has not yet become a regular profession, it cannot be expected that a composition of this kind can stand a rigid criticism ; but as every attempt to subscribe the interest, or to encrease the innocent pleasures of the community, deserves public patronage, the author of the following work, without further apology, presents it to the public eye.

He has aimed at originality in his compositions, and endeavoured to deviate (as far as he deemed it justifiable) from the common style ; where he has given into it, he has attempted to improve it by a particular attention to the harmony.

Those who have encouraged the work by subscription, are respectfully thanked, and are assured that the utmost pains have been taken to render the work correct ; such errors as escaped observation in the execution of it, are noticed in the errata.

The author sincerely wishes that the purchasers of the work may derive sufficient advantage from it, to compensate them for their expenses ; but should the reverse be true, he will as sincerely lament that he and his friends have mistaken his abilities.

TOPSFIELD, Novem. 1793.



INTRODUCTION to the ART of SINGING.

Of MUSIC in GENERAL.

MUSIC consists in a succession of pleasing sounds ;"—As a *Science*, it demonstrates and explains their true relation and just disposition ;—as an *Art*, it teaches their proper expression.

All musick is comprehended in *melody* and *harmony*. Melody is a single succession of sounds ; or, in other words, is the air of a piece of music. Harmony is the combination of several sounds at the same time. Modulation is the just arrangement of the sounds both of the Melody and Harmony.

The primary and most essential qualities of musical sounds are, *Time* and *Tune* ; upon a due attention to these distinctions, and their judicious management, depends all the pleasing and infinite variety of the musical art.

Of the GAMUT, or SCALE of MUSIC.

There are but seven distinct degrees of sound in the scale ; five of which are called whole, and two are called half, or semi-tones. Every eighth from any given sound will be the same, and the degrees of ascent or descent from it, will be in effect a repetition of the former sounds. These seven sounds are represented on lines and spaces by the seven first letters of the alphabet ; their places on them are as follow :

Bass.		Counter.		Tenor, or Treble.	
B	Mi.	A	La.	G	Sol.
A	La.	G	Sol.	F	Fa.
G	Sol.	F	Fa.	F	La.
F	Fa.	E	La.	D	Sol.
E	La.	D	Sol.	C	Fa.
D	Sol.	C	Fa.	B	Mi.
C	Fa.	B	Mi.	A	La.
B	Mi.	A	La.	G	Sol.
A	La.	G	Sol.	F	Fa.
G	Sol.	F	Fa.	E	La.
F	Fa.	E	La.	D	Sol.

THE scale is divided into three parts ; each part, consisting of five lines, with their spaces, and distinguished with a cliff, is called a stave.

The first division is called the Bass stave ; its cliff is thus marked  and is called the F cliff—it is always placed on the fourth line from the bottom.

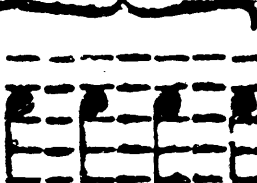
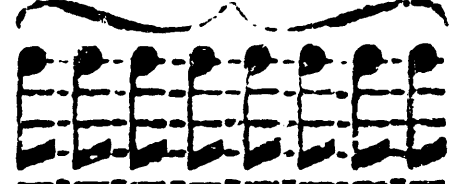
The second division of the scale is called the Counter stave ;—its cliff is thus marked  and is called the C cliff. It is commonly placed on the middle line of the stave. This cliff, however, is moveable, and may be placed on either of the five lines or spaces ; that line or space which passes between the two transverse strokes, will be C, and all the other letters of the scale will be in regular succession above and below it.

The third and last division of the scale is called the Treble or Tenor stave ; its cliff is marked thus  and is called the G cliff ; its place is invariably on the second line from the bottom.

There are but four names of notes representing sounds, viz. Mi, Fa, Sol, La ; of which Mi is the principal, and governs all the rest ; and when Mi is found, the order of the notes above it will be Fa, Sol, La, Fa, Sol, La ; and below Mi, La, Sol, Fa, La, Sol, Fa, and then Mi recurs, either way.

It has been before observed, that of the seven degrees of sound in the scale, two are semi-tones ; their natural places are between B and C, and E and F. Their situation, however, is often varied by flats and sharps, which transpose Mi from B, its natural place ; in all which cases the semitones will be between Mi and Fa, and La and Fa, as in the natural scale.

The following SCALE will shew the *Proportion* of the Notes to each other.

1	<i>Semibreve</i>	- - - -		- - - -	Contains
2		- - - -		- - - -	<i>Minims.</i>
4		- - - -		- - - -	<i>Crotchets.</i>
8		- - - -		- - - -	<i>Quavers.</i>
16		- - - -		- - - -	<i>Semiquavers.</i>
32		- - - -		- - - -	<i>Demisemiquavers.</i>

Rests are notes of silence. The semibreve rest is considered as a bar rest ; all the others are of the same deter-

minate length with the notes by which they are called, and which they represent.

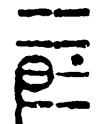
MUSICAL CHARACTERS and TERMS, with their EXPLANATIONS and Uses.

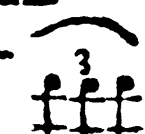
A flat *b* A FLAT at the beginning of a tune regulates the Mi ; before any note, it sinks it half a tone from its natural pitch.

A sharp *** This character also, at the beginning of a tune, regulates the Mi ; when it is placed before any note, it raises it half a tone from its natural pitch.

A Natural *n* This character is never used, unless to counteract the effect of one or the other of the foregoing, and restores a note to its natural pitch. When it is placed in opposition to a flat, it raises a note half a tone ; but when it is placed in opposition to a sharp, it sinks a note half a tone.

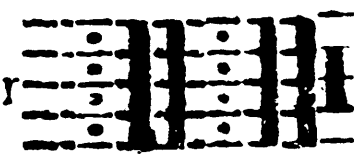
These three are very important characters in music ; and their effects and uses should be carefully and critically explained to learners by every teacher.

Point of Addition.  This point, placed after a note, makes its sound half as long again as it would be without it.

Point of Diminution.  A point of diminution placed over or under any three notes, reduces them to the time of two of the same kind.

Single Bars.  Single bars are perpendicular lines drawn through the staff; their use is to divide the notes into equal portions of two, three or four beats, according to the mode of time in which the music is composed.

Double Bar.  A double bar denotes the end of a strain.

Repeat.  A repeat directs that the music, from the note where it is placed, be sung over again; when it is placed before a double bar or close, it is to remind the performer that the preceding strain, or some part of it, is to be repeated.

Figures. 1. 2. These figures are used only when some part of the music is to be repeated; the note under figure 1 is to be performed the first time; the second time, it is omitted, and the note or notes under figure 2 performed; sometimes they are connected by a slur, and then they are both performed.

A Slur.  A slur is drawn over or under so many notes as belong to one syllable.

A Brace.  A brace shews how many parts move together.

A Hold.  A hold placed over a note shews that it is to be sounded longer than its true time. This character, though too generally neglected, when properly attended to, produces a very pleasing effect.

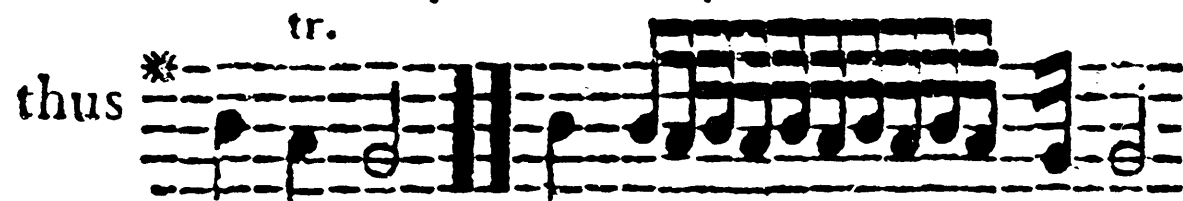
A Direct.  A direct placed at the end of a staff points out the place of the first note in the next staff.

Ledger Line. Sometimes the notes extend beyond the compass of the staff; in such cases, short lines are added, called Ledger Lines.

A Close.  A close shews the end of a piece of music.

Trill

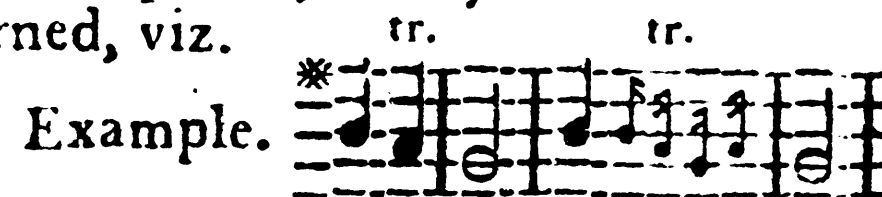
Trill or Shake. tr. A trill or shake is a quick and alternate repetition of the note over which it is placed, and the note immediately above it (from which the trill begins) so long as the time will allow ;



A trill may be open or close ; if the note immediately above that to be shaken be a whole tone from it, it will be an open shake ; if but half a tone, it will be a close shake.

When the note immediately under that to be shaken is inserted just before the conclusion of the trill, it is called a turned shake.

The trill is a very beautiful grace, but as it is very difficult to be acquired, it may not be amiss to propose the following substitute for it, till it can be perfectly learned, viz.

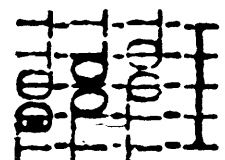


This manner of performing a trill, if the note be not a long one, and if the note succeeding it be descending, produces a very agreeable effect.

Marks of Distinction, ' or Staccato.

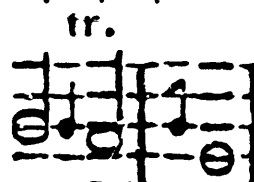
These imply that such passages must be sung very distinctly and emphatically.

Choosing Notes.



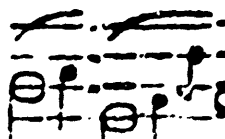
Choosing notes are placed immediately over each other ; the performer may sing which of them he pleases ; if there be several performers to the same part, all the notes should be sung.

Appoggiatura.



The appoggiatura is a small note added to the regular notes in the bar to lead the voice more easily and gracefully into the sound of the succeeding note ; it should be dwelt upon according to the value of the note ; but whatever time is given to it, must be taken from the succeeding note. It is often used as a preparation for a trill.

Notes of Transition.



Notes of transition are also small notes added to the regular notes, and usually slurred to them ; the time given to them is commonly taken from the preceding note, and always from the note to which they are tied. Transition is considered as a musical grace, and judicious performers

performers may introduce it in many places where the notes are not expressed in the composition ; but young fingers should be cautioned against its too frequent use ; for an unskillful introduction of it, instead of gracing, will have quite a contrary effect upon the music ; and indeed this, and every other musical grace, had better be entirely omitted than performed in an irregular manner.

Piano. Directs the performer to sing soft like an echo.
Pianissimo. Very soft.
Forte. Loud and strong.
Fortissimo. Very loud.
The foregoing terms are very frequently contrasted in musical compositions, and ought to be strictly attended to, for otherwise the design of the composer will be obscured, if not wholly lost.
Crescendo. This implies that the force of the voice must increase gradually till the strain is ended.
Diminuendo. Means the reverse of the foregoing, and is sometimes set in opposition to it ; when properly performed they make no trifling addition to the beauties of music.
Maestoso. Passages which have this term placed over them must be performed slow and with majesty and grandeur.
Con Spirito. With life and spirit
Vigorouso. With strength and firmness.

Vivace. In a lively, cheerful manner.
Moderato. Somewhat slower than the true time.
Presto. Faster than the true time.
Andante. Implies a moderate, equal and distinct manner of performing.
Adagio. Denotes the slowest movement ; and is the proper name of the first mode in common time.
Largo. Denotes a movement some faster than adagio, and is the name of the second mode in common time.
Allegro. Denotes a quick movement, and is the name of the third mode in common time.
Grave, or Gravement. Denotes a slow movement between Adagio and Largo ; it requires also a solemn manner of singing.
Largetto. Is a movement between Largo and Allegro.

A variety of other musical terms might be explained, but as they are not often met within music books in this country, it may not be necessary to insert them Of

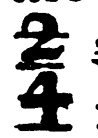
OF T I M E, and its various MARKS or MODES.

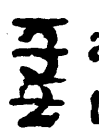
THERE are three kinds of time made use of in Music, viz. Common Time, Treble Time, and Compound Time.

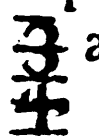
Common Time is divided into four modes. The first mode is called Adagio, and is thus marked  This mode contains one semibreve, or the value thereof in other notes or rests in each bar :—The bar is usually performed in the time of four seconds.

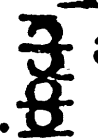
The second mode of common time is called Largo, and thus marked  It contains the same quantity of notes in the bar as the foregoing, but is performed a quarter faster.

The third mode of common time is called Allegro, and thus marked  This also contains the same notes in a bar as the first mode, but the bar is performed in the time of two seconds.

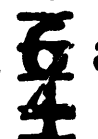
The fourth mode of common time is marked  and contains the amount of one minim in the bar :—it is performed about one quarter faster than the Allegro  mode.

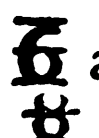
Treble time is divided into three modes. The first mode is marked thus  and contains three minims in a bar, or other notes and rests to that amount. The bar is performed in the time of  three seconds.

The second mode of treble time is marked thus  and contains three crotchets or their value in each bar, and is performed about a quarter faster.

The third mode of treble time is thus marked  and contains the value of three quavers in a bar : This mode is performed about a quarter faster than the second. 

There are many modes of compound time, two of which only shall be noticed here.

The first mode is thus marked  and contains the value of six crotchets in a bar. The bar is performed in the time of two seconds. 

The second mode is thus marked  and contains the amount of six quavers in a bar. It is performed one quarter faster than the first mode. 

N. B. All Modes of time must be sung faster or slower than their comparative length as explained before, when musical terms expressing *moderation* or *hastening* are applied to them.

Of S Y N C O P A T I O N.

NOTES of Syncopation are such as have their sound continued through bars, or are placed out of their natural order in them ; very difficult examples of such notes may be framed, but when words are applied to them, they induce a forced and vicious pronunciation, and never occur in good vocal music ; the common instances are by no means difficult to be executed, and do not merit a particular explanation.

Of A C C E N T.

ACCENT is a certain modulation or warbling of the sounds, in order to express the passions naturally with the voice.

Accented parts of the bar are, for common time, the first and third parts ; for treble time, the first part only ; for compound time, the first and fourth parts of the bar ; and emphatical words should be set to those parts ; but it will often happen, that such words will occur in other parts, and the accented parts have words of no emphasis ; in which cases, every one must feel the propriety of the music's bending to the words, and that the general rule for accenting must be neglected ; and from hence, may be inferred, that the doctrine of accent is designed more for the use of the composer, than of the performer.

Of the K E Y S of M U S I C.

THERE are but two keys in music, viz. 1st. the major or sharp key, and 2d. the minor or flat key. The first of these is adapted to express the cheerful passions, and the latter is expressive of the solemn, the mournful and the pathetic.

The key note is that sound upon which a tune may be said to be built :—It is the predominant tone, to which all others have a particular reference ; it is commonly the concluding note of the tenor, and always that of the bass.
In

In reckoning from the key note, if the semitones in the octave be between the third and the fourth, and between the seventh and the eighth, the tune is in the major or sharp key ; if they lie between the second and third, and between the fifth and sixth, it is in the minor or flat key.

In the natural scale the key note of the major key, will be C ; of the minor it will be A.

EXAMPLES.

C, Major Key.	1	2	3	4	5	6	7	8	A, Minor Key.	1	2	3	4	5	6	7	8
key note									key note								

The regular places for the half tones are between B and C, and E and F, an examination of the octave as laid down above, shews that they lie between the third and fourth, and between the seventh and eighth, consequently it is in the sharp key, &c.

An examination of this octave shews that the semitones are between the second and third, and between the fifth and sixth, of course it is the flat key, &c.

No tune can be regularly composed on any other letter besides C and A, without the assistance of flats or sharps ; but, by a proper placing of them on the lines and spaces, every semitone contained in the octave may be made the foundation or key note of a tune : For instance, if the letter C be taken for the key note of a tune in the major key, one of the semitones will be between the sixth and seventh, whereas it should be between the seventh and eighth ; now, by placing a sharp on F, the sound of all the notes on that letter will be a semitone higher than in the natural scale, and consequently leave but half a tone between the seventh and eighth from G ; by which mean, G then becomes regularly the key note for a tune in the sharp key.

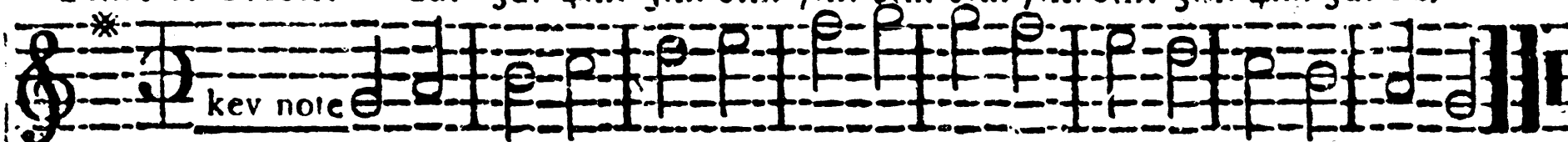
It would be no difficult task to extend this explanation through all the semitones contained in the octave, but perhaps it may be sufficient for learners to be taught to distinguish the keys, in the first place, by the following rule, viz. if the key note be the *Fa* immediately above Mi, a third from it will be a major third, and the music will be in the sharp key ; but if the key note be the *La* immediately under Mi, a third from it will be a minor third, and the tune will be in the flat key.

N. B. A major third contains two whole, or four semitones. A minor third contains but three semitones.

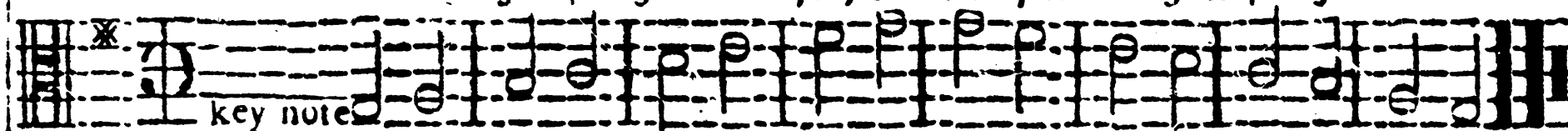
LESSONS for TUNING the VOICE.

Lesson in the major key.

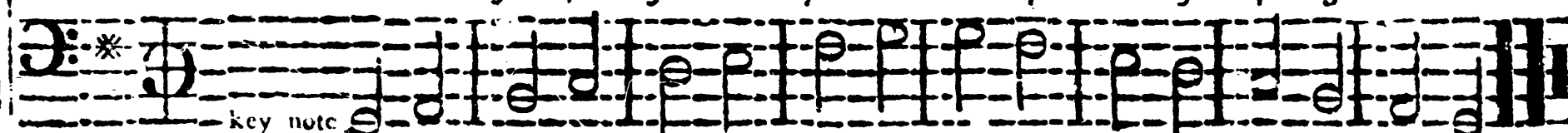
Tenor or Treble. 2d. 3d. 4th. 5th. 6th. 7th. 8th. 8th. 7th. 6th. 5th. 4th. 3d. 2d.



Counter. 2d. 3d. 4th. 5th. 6th. 7th. 8th. 8th. 7th. 6th. 5th. 4th. 3d. 2d.

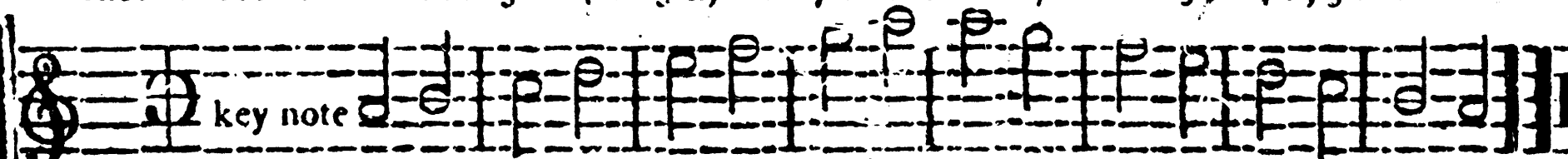


Bass. 2d. 3d. 4th. 5th. 6th. 7th. 8th. 8th. 7th. 6th. 5th. 4th. 3d. 2d.

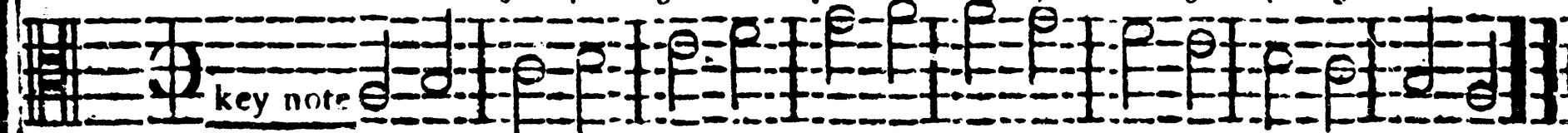


Lesson in the minor key.

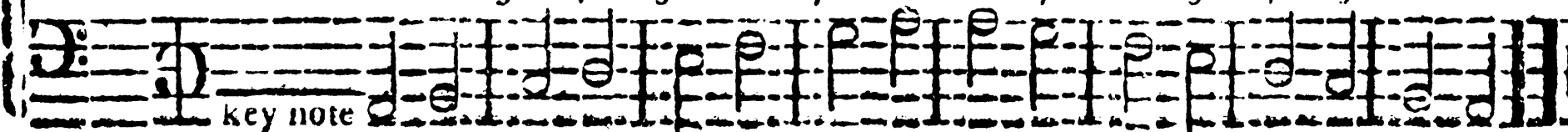
Tenor or treble. 2d. 3d. 4th. 5th. 6th. 7th. 8th. 8th. 7th. 6th. 5th. 4th. 3d. 2d.



Counter. 2d. 3d. 4th. 5th. 6th. 7th. 8th. 8th. 7th. 6th. 5th. 4th. 3d. 2d.



Bass. 2d. 3d. 4th. 5th. 6th. 7th. 8th. 8th. 7th. 6th. 5th. 4th. 3d. 2d.



N. B. This lesson should be well learned, and the relative distance of each note from the key note, (as distinguished by the figures placed over them) understood so as to be sounded readily, before tunes in the major key are attempted.

N. B. This lesson also should be well understood before tunes in the minor key are attempted.

Whichever of these lessons a teacher chuses his pupils should first attend to, it is recommended that they be made to practise upon tunes in the same key, before they endeavour to acquire a knowledge of the other, &c.

PARTICULAR OBSERVATIONS.

IN the following work, when tunes have but three parts, the treble is placed between the tenor and the bass ; when they have four parts, the tenor is placed next to the bass, the counter next to the tenor, and the treble next to the counter.

Flats, sharps, and naturals, are not considered as having influence (excepting at the beginning of tunes or strains) upon any note but that immediately succeeding.

The pitch of all the parts should be taken from the key note.

MISCELLANEOUS OBSERVATIONS.

EVERY person should sing that part to which his voice is best adapted ; to determine which, learners should submit to the judgment of their teacher.

The tone of the bass should be full and majestic ; of the tenor, bold and manly ; of the counter, soft yet firm ; of the treble, smooth and delicate.

High notes in every part should, in general, be sung softer than the low.

In a company of singers it would have a good effect for some of the performers on each part to be silent when passages marked *piano*, occur ; the additional strength of their voices in the *forte*, which generally precedes or succeeds the *piano*, would mark the contrast more distinctly, and give peculiar force and energy to the performance.

The various inflections of voice and tone, which render one *air* more expressive of one passion than another, cannot be taught by certain and infallible rules ; a performer should endeavour to form a proper idea of the author's design in a piece of music, and his own judgment and taste must be his principal directors in doing justice to it.

A good and graceful manner of singing is best acquired by *imitation*. A teacher cannot by precept alone instruct his pupils in the art of modulating different airs to express different passions ; but by example he can.

Every note of every part of an excellent piece of music may be sounded, strictly speaking, right, and the composition, nevertheless, appear dull and trifling. It is the expressive manner—the realizing the passion—and giving particular emphasis to those words which contain the force of the sentiment, which give rise to the inexpressible delight derived from hearing good musical performances.

The voice, the looks, the gestures of the performers, are severally necessary to give music its full energy, and are respectively the sources of pleasure or disgust to the observing hearer.

Besides.

Besides the artificial graces of music, such as trills, appoggiatura, &c. there are innumerable others which never have been, nor ever can be, defined ; but must be learned (as was hinted before) by imitation, or suggested by a discerning judgment.

Few graces, however, if any, are admissible in full chorusses, unless they are expressed in the composition ; in strains of two or three parts, they may be frequently introduced ; but solos are the proper field for their full display.

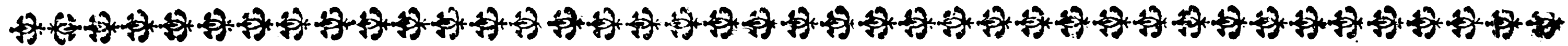
A vulgar, inarticulate pronunciation—a heavy, lifeless manner—sudden and unmeaning explosions of sound, are totally inconsistent with good singing ; on the other hand, a clear and spirited tone—a just and accurate pronunciation—and occasional swells upon the notes, judiciously introduced, are distinguishing characteristics of an elegant performer.

In good music, as well as in good poetry, or in any other species of good writing, there are different styles ; some of which, though they may not, at first hearing, command a very favourable opinion, upon being often performed, and rendered familiar, will please more, and longer, than others which were thought superior ; hence, the impropriety and injustice of hastily rejecting, as worthless and insignificant, such music as may be composed out of the common style.

In composition, it is an essential point to adapt the tune to the subject of the song. Subjects of penitence, prayer, sorrow, &c. require tunes in the minor key ; and those of cheerfulness, joy, thanksgiving, &c. the major key ; but this rule is often violated ; and with the most unhappy and ridiculous effect. Can that joy, or praise, or thanksgiving be thought sincere, the expression of which is accompanied with sighs, and groans, and tears ? Can his sorrow or distress appear otherwise than farcical, whose relation of it is interrupted by sallies of pleasantry, and peals of laughter ? If this be not an unjust representation of the effect of disregarding the foregoing rule, (and it is presumed it is not) it must be considered not only a transgression against all musical propriety, but an outrageous affront to common sense.

In churches and congregations this rule demands a still more particular attention ; for an injudicious application of tunes to the psalms or hymns, will make the performance appear a profane burlesque upon a very important duty.

A decent and regular demeanor in a band of singers, adds much to the pleasure arising from their performances ; in worshipping societies, a contrary behaviour is altogether inexcusable, and well deserves the censure of every sober mind ; for it argues a total insensibility to those solemn impressions, which every one should feel when in the more immediate presence of the *Supreme Being*, and employed in one of the highest acts of his worship.



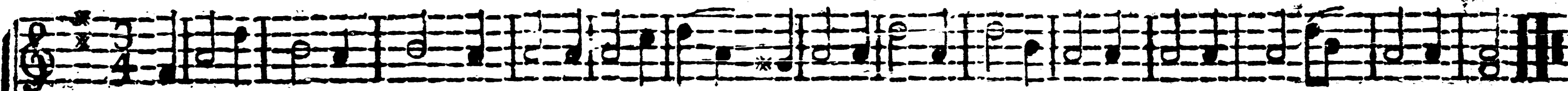
T H E

RURAL HARMONY, &c.

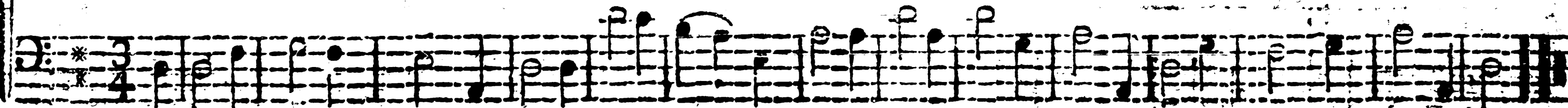
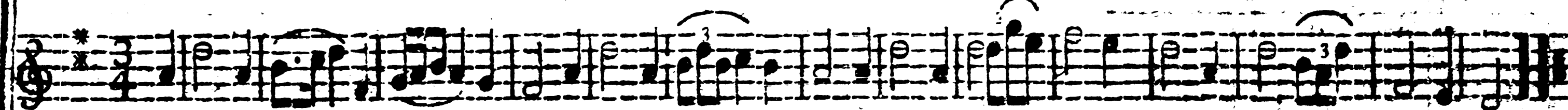


Preston. C. M.

Forte.



Thou art my portion, O my God ; Soon as I know thy way, My heart makes haste to obey thy word, And suffers no delay.



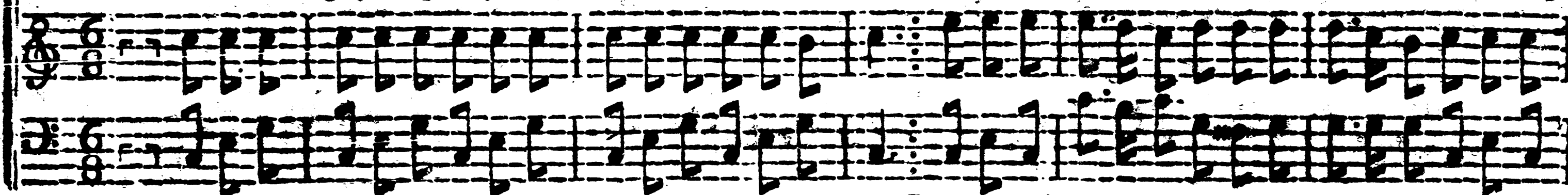
C

Slow.

Con. Spirito.

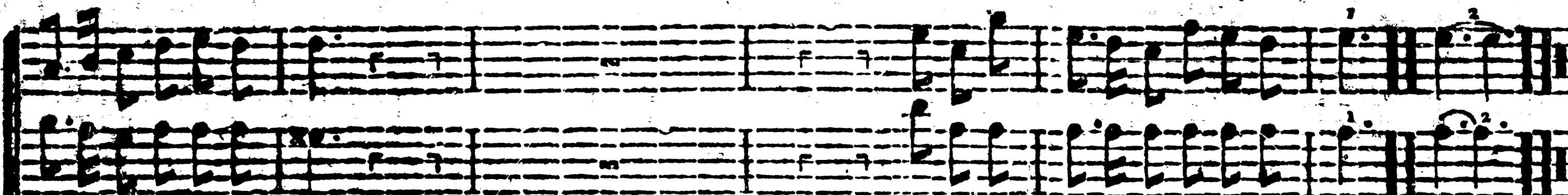


Come thou Almighty King, Help us thy name to sing, Help us to praise. Father all glorious! O'er all victorious, Come and reign



Pia.

For.



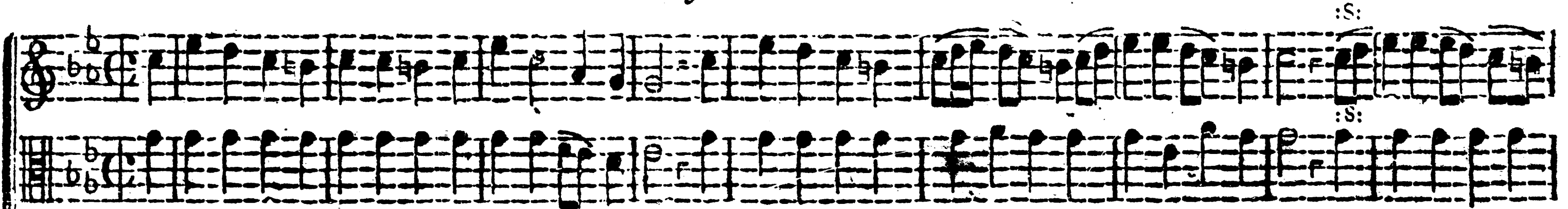
over us, Ancient of days!

Come and reign over us, Ancient of days.

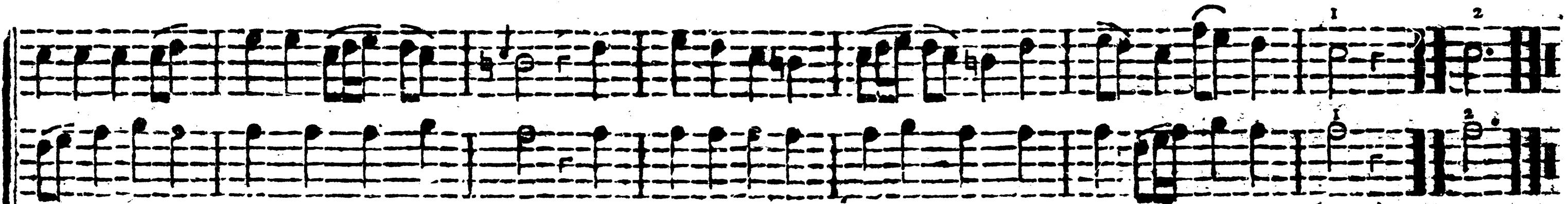
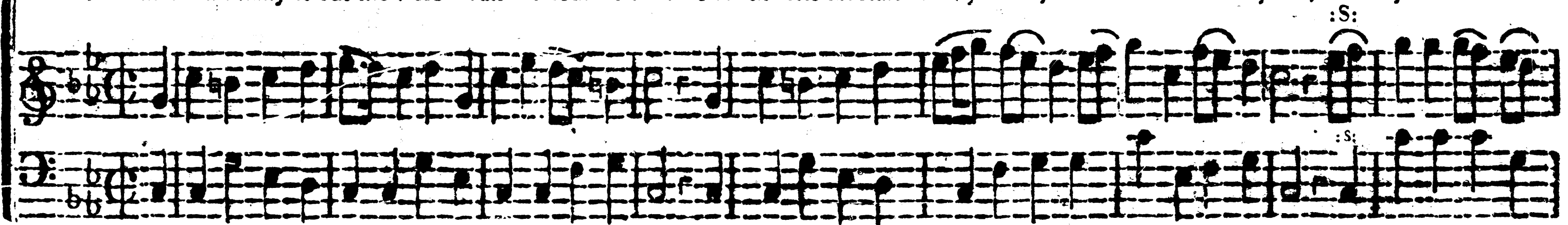


Come and reign over us,

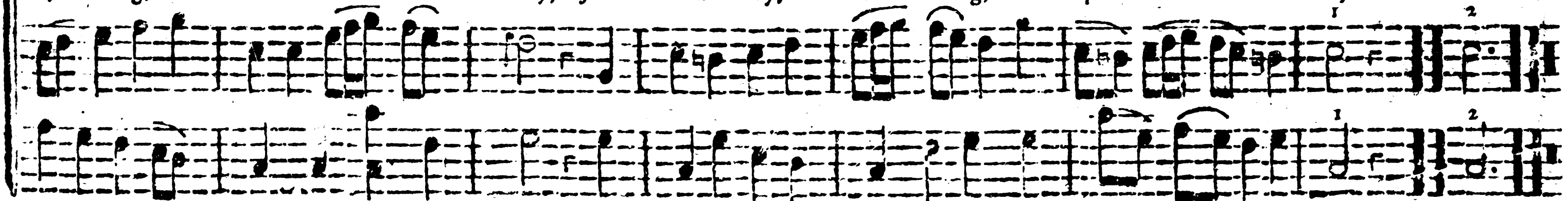
Come and reign over us,



How short and hasty is our life ! How vast our souls' affairs ! Yet senseless mortals vainly strive, To lavish out their years, Our days run tho'tless.

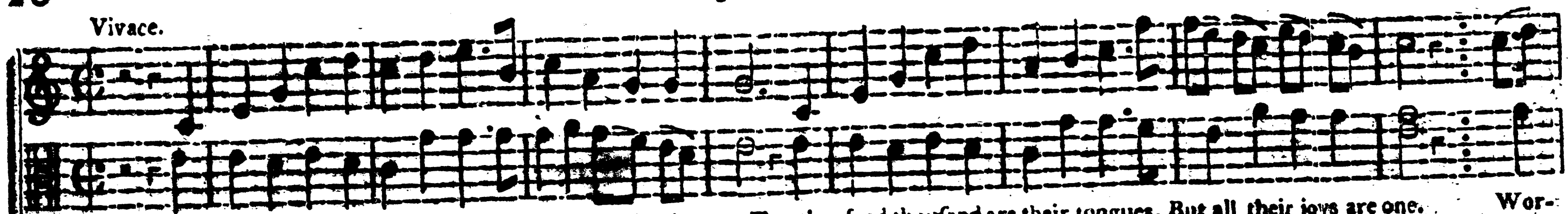


ly along, Without a moment's stay, Just like a story, or a song, We pass our lives a way.

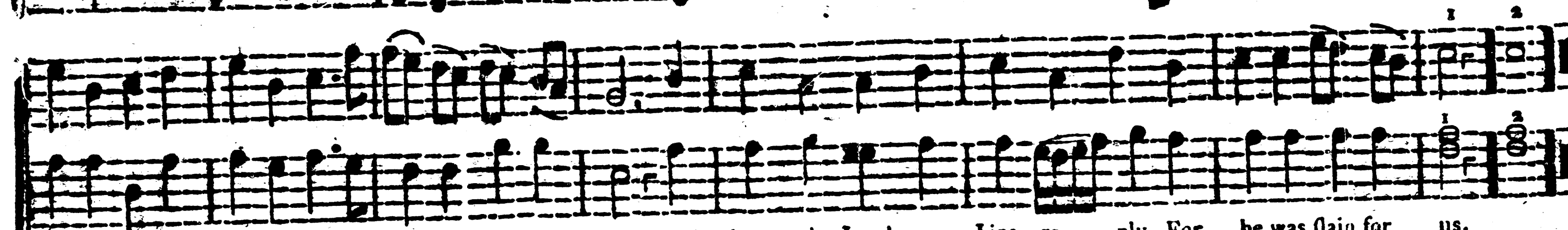
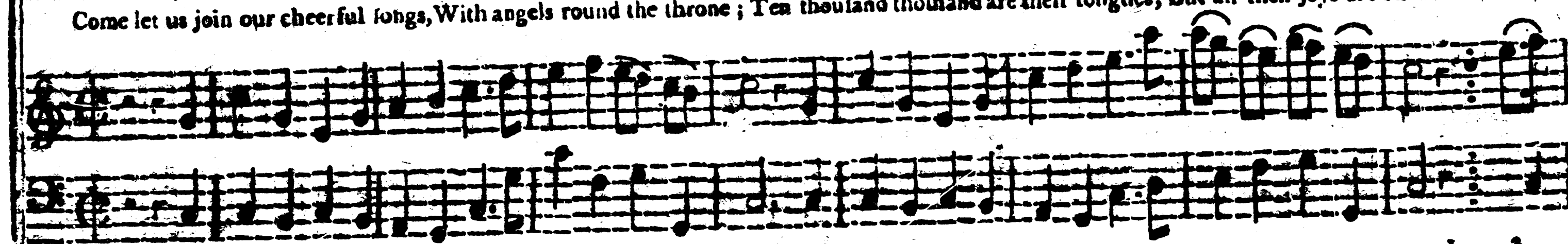


Berkeley. C. M.

Vivace.



Come let us join our cheerful songs, With angels round the throne ; Ten thousand thousand are their tongues, But all their joys are one. Wor-

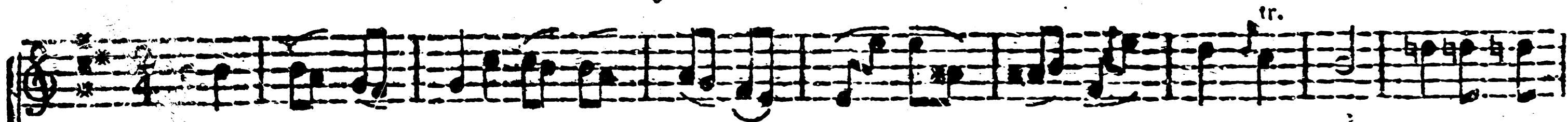


thy the Lamb that dy'd they cry, To be exalted thus ; Worthy the Lamb, our Lips re - ply, For he was slain for us.

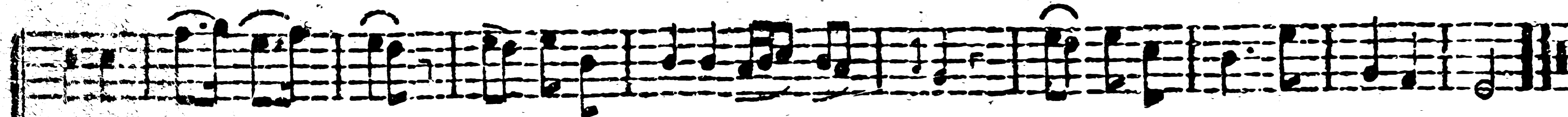
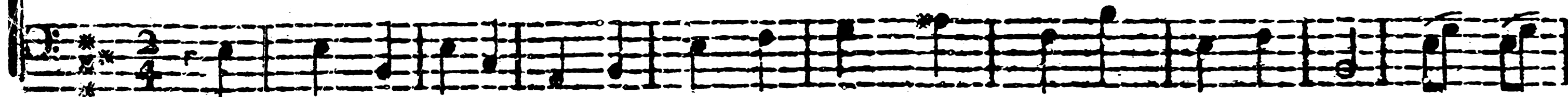
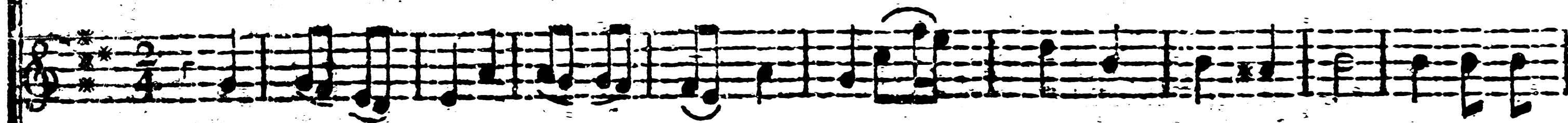


California. L. M.

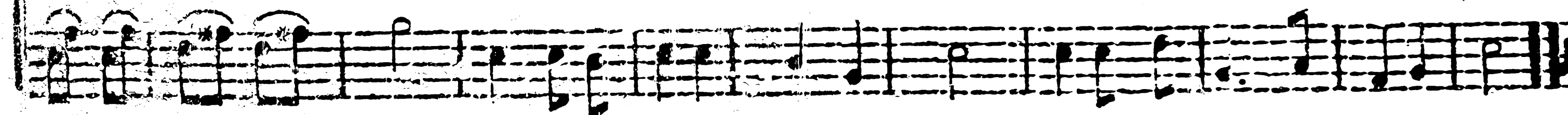
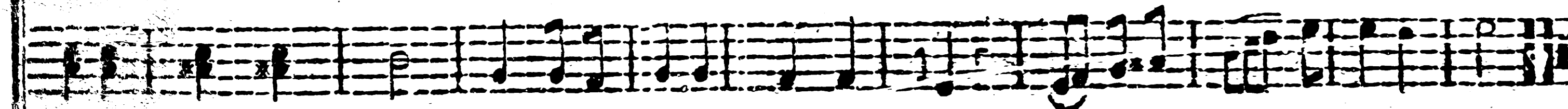
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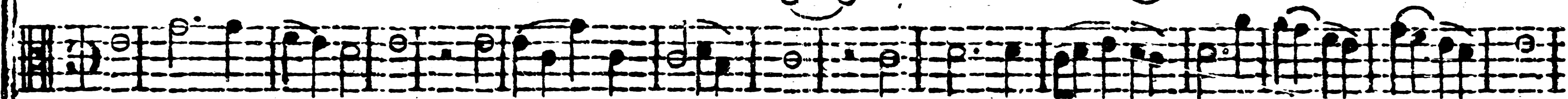
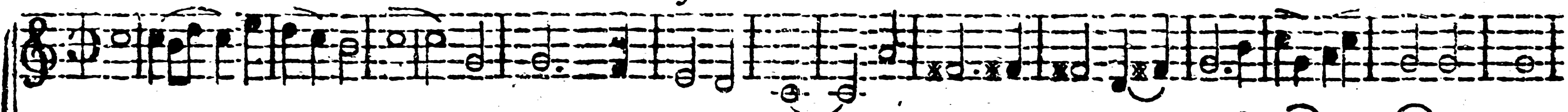


Thou whom my soul admires a - bove All earth - ly joys, all earthly love ; Tell me dear

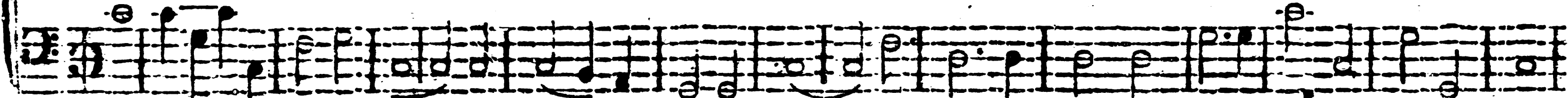
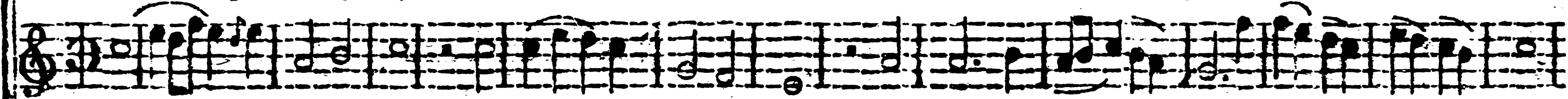


Shepherd, let me know, Where doth thy sweetest pasture grow, Where doth thy sweetest pasture grow.



Weathersfield. P. M.

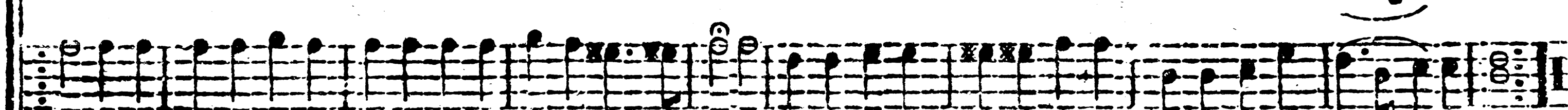
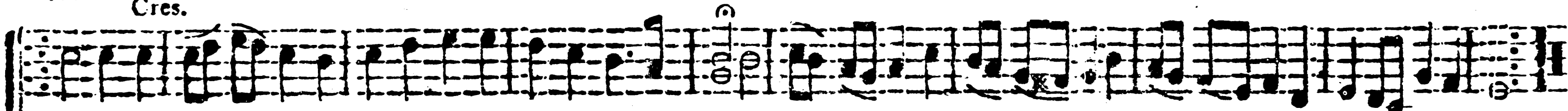
No burning heats by day, Nor blasts of ev'ning air, Shall take my health away, If God be with me there,



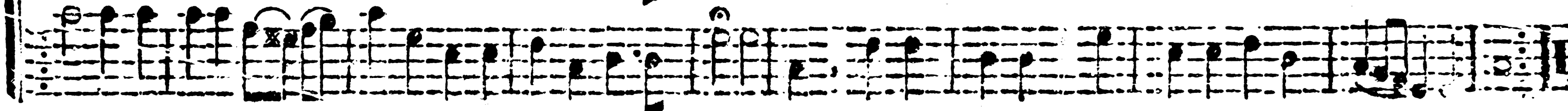
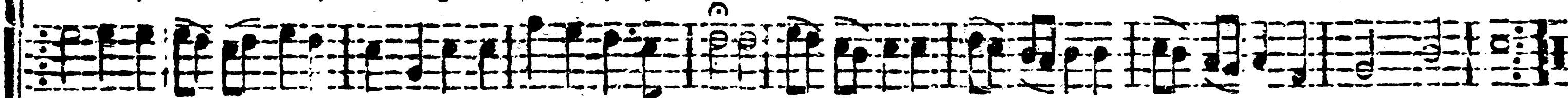
:S:

Cres.

Dimin.



Thou art my Sun and thou my Shade, To guard my head by night or noon, Thou art my Sun and thou my Shade, To guard my head by night or noon.



Bennington. L. M.

Adagio.

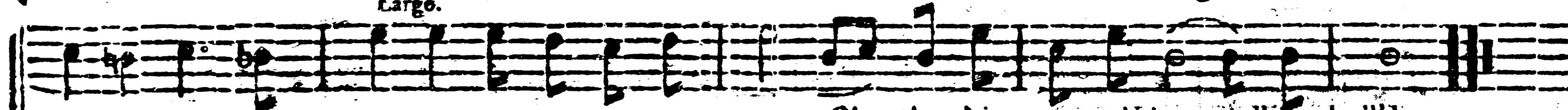
23



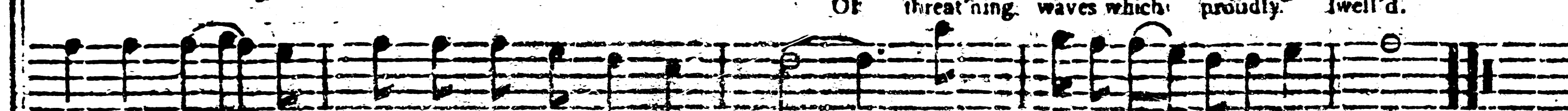
The Lord did on my side engage, From heav'n, his throne, my cause upheld, And snatch'd me from the



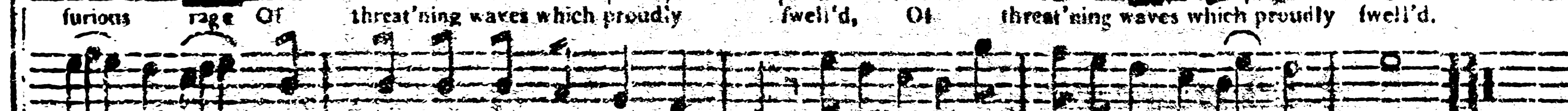
Largo.



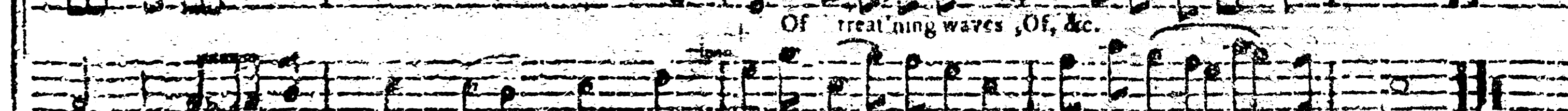
Of threat'ning waves which proudly swell'd.



furious rage Of threat'ning waves which proudly swell'd, Of threat'ning waves which proudly swell'd.



Of treat'ning waves, Of, &c.



Of threat'ning waves which proud - ly swell'd.

Hillsborough. C. M.

Thro' all the world his

Come saints adore Je - ho - vah's name, Your loud Hosannas raise, Thro' all the world his works proclaim,

Thro' all the world his works pro - claim, Thro'

Thro'

works proclaim Thro' all the world, Thro' all the world his works &c. And

claim, Thro' all the world his works proclaim,

all the world, &c.

And found his glorious

Hillyborough. Continued.

25

found his glor'ous praise, And found
And found his glor'ous praise, his glor'ous praise.
And found his glor'ous praise, And found
praise, And found his glor'ous praise, And found &c.

Topsfield. C. M.

Lo! what an Entertaining sight, Are brethren who agree, Whole Latins with clerical hearts unite In bonds of re - c - ty, When

Topsfield. Continued.

streams of love from Christ the spring, Descend to ev'ry soul, And heav'nly peace with

And heav'nly peace with balmy wing, with

And heav'nly peace with balmy wing, and heav'nly &c.

And heav'nly peace with balmy wing,

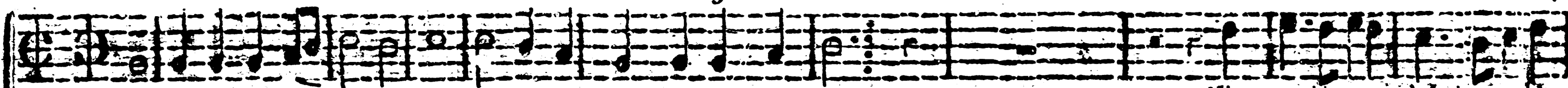
balmy wings with bal my wing,

bal my wing, Shades and be - dew the whole, Shades and bedews the whole.

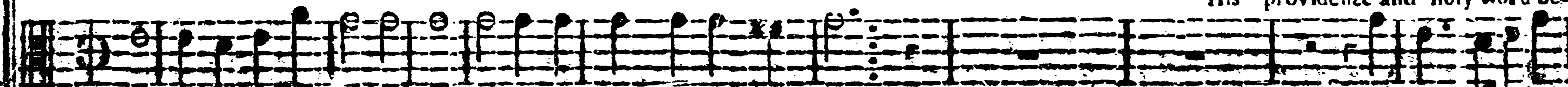
with balmy wing,

Charlestown. L. M.

27

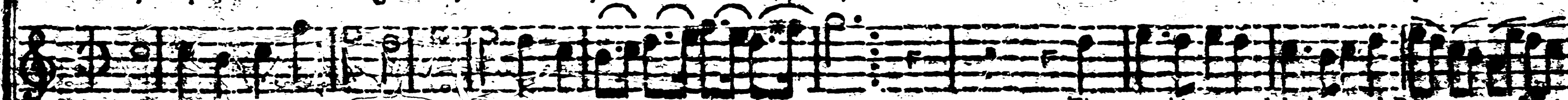


His providence and holy word be-

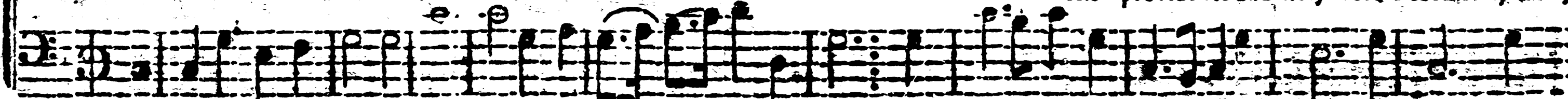


My shepherd is the living Lord; Now shall my wants be well supplied;

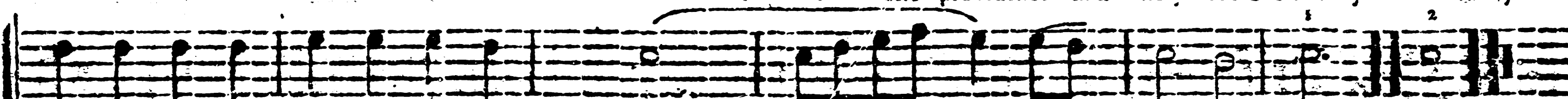
His providence and



His providence and holy word Become my safety



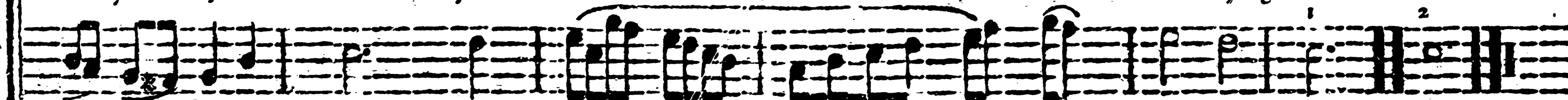
His providence and holy word Become my safety



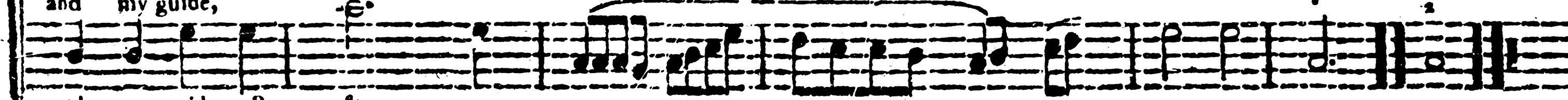
come my safety and my guide, my safe ty and my guide.



holy word, Become my safe ty and my guide.



and my guide,



and my guide Become &c.

Condescension. P. M.

His Zion's gates in his account, Our

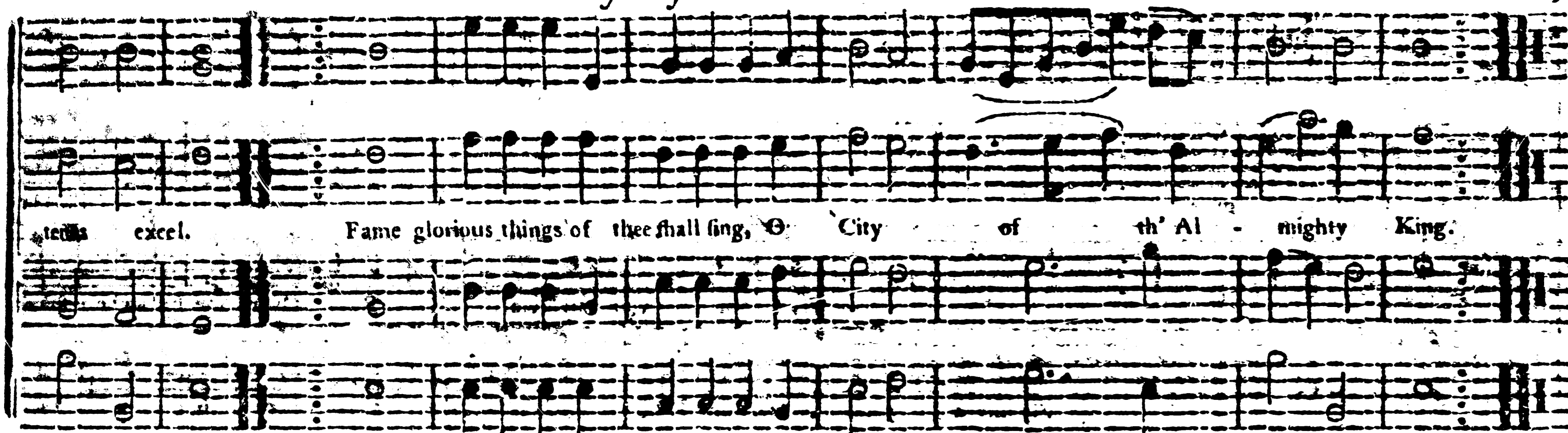
God's temple crowns the holy mount; The Lord there condescends to dwell,

Israel's fairest tents excel,

His Zion's gates in his account, Our Is - rael's fairest

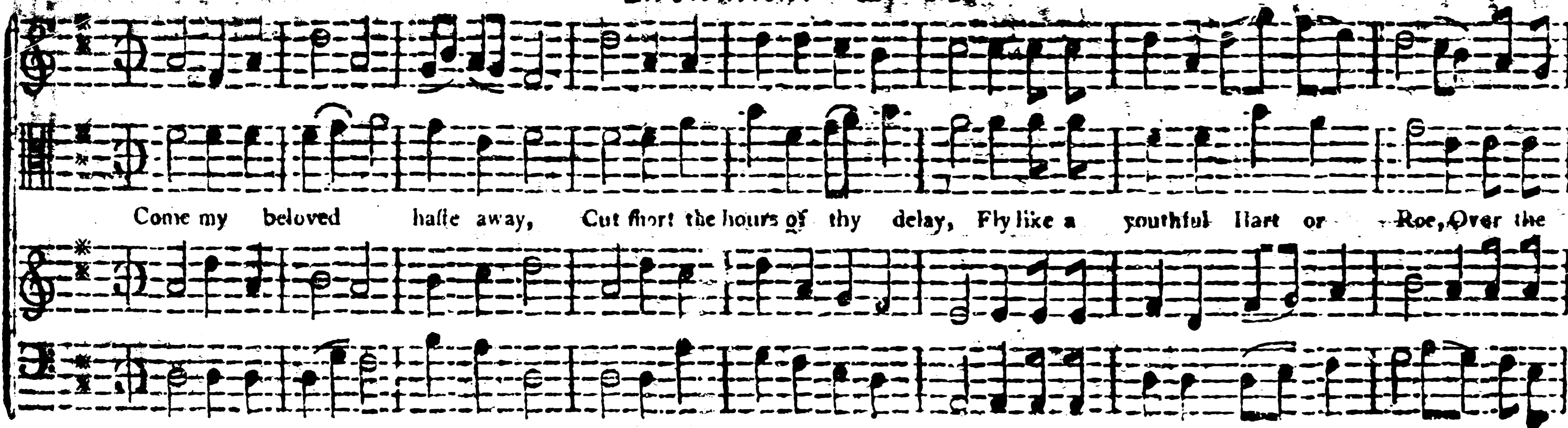
Condescension. Continued.

29



tells excel. Fame glorious things of thee shall sing, O City of th' Al - mighty King.

Invitation. L. M.



Come my beloved haste away, Cut short the hours of thy delay, Fly like a youthful Hart or Roe, Over the

Invitation. Continued.

Fly like a youthful Hart
 hills where spices grow. Fly like a youthful Hart or
 Fly like a youthful Hart or Roe, Over the hills where spices
 Fly like a youthful Hart or Roe, Over the hills where spices

Roe, O ver the hills, &c.
 Roe, O ver the hills where spices grow, Over the hills where spices grow.
 grow, Fly like a youthful, &c. O ver. &c.
 grow, Fly like a, &c.

Ipſwich. S. M.

31

Wel - come sweet day of rest, That saw the Lord a - rise ! :S: Wel - come to this re -

viv - ing break, And these re - joic - ing eyes, And these re - joicing eyes. :S:

The musical score consists of four systems of staves. Each system contains a vocal line (treble clef) and an instrumental line (bass clef). The lyrics are written below the vocal line. The score is in common time (C) and features various musical notations including notes, rests, and bar lines. The lyrics are: 'Wel - come sweet day of rest, That saw the Lord a - rise ! :S: Wel - come to this re -', 'viv - ing break, And these re - joic - ing eyes, And these re - joicing eyes. :S:'. The score ends with a double bar line and a repeat sign.

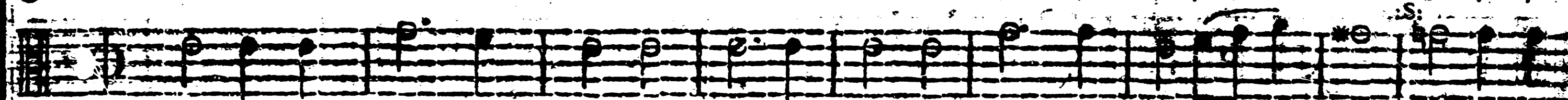
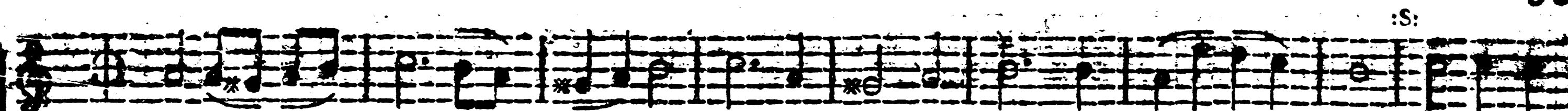
Dartmouth. P. M.

My feet shall never slide, Nor fall in fatal snres, Since God my guard and guide, Defends me from my foes.

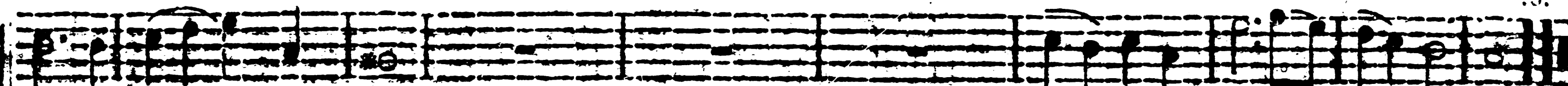
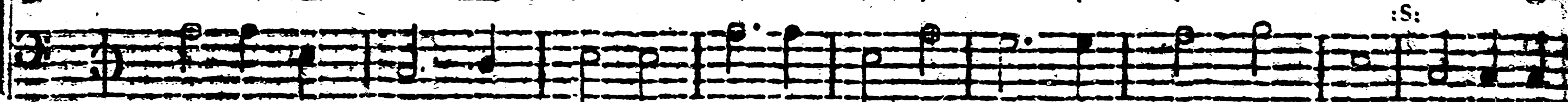
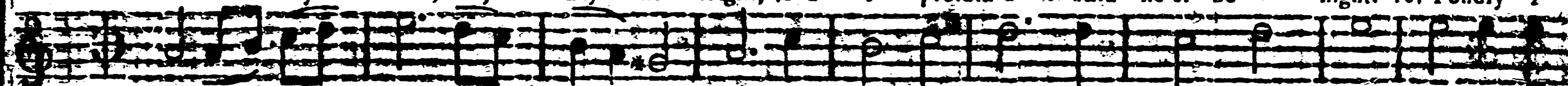
Those wakeful eyes that never sleep, Shall Israel keep when dangers rife, Shall Israel keep when dangers rife.

Woburn. L. M.

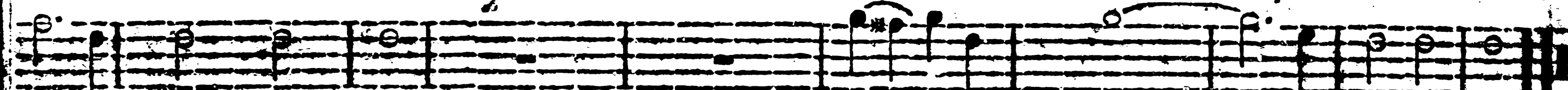
33



Firm was my health, my day was bright, And I presum'd 'twould ne'er be night. :S: Fondly I

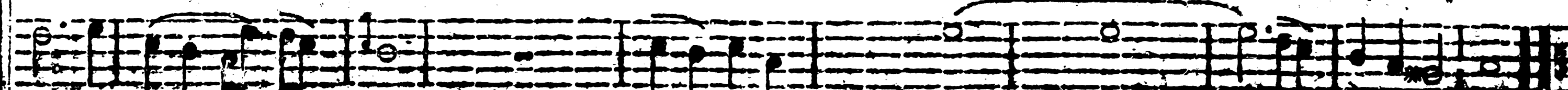


Pleasure and and peace

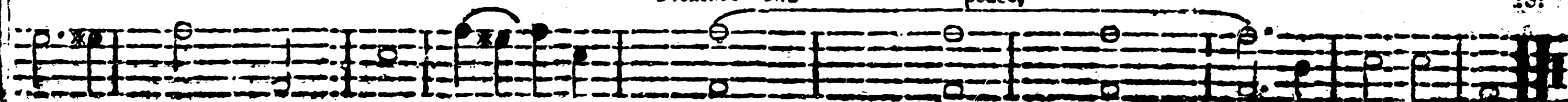


said with - in my heart

Pleasure and peace shall ne'er depart. :S:



Pleasure and peace,



Pleasure and peace,

E

Thy praise, O God, in Zion waits; All flesh shall croud thy sa - - - cied gates,

To offer sacri-

To offer sacrifice and

offer sacrifice and pray'r, And pay their willing homage there. And pay &c.

To offer sacrifice and pray'r, And pay their willing homage there.

fice and pray'r, And pay their willing homage there, And pay &c.

pray'r, And pay their willing homage there, And pay &c.

Dover. S. M.

35

Not all the blood of beasts, On Jew - ish al - tars slain, Can give the guilty - conscience

The first system of the musical score for 'Dover' consists of four staves. The top staff is a treble clef melody in 3/2 time. The second staff is a bass clef accompaniment. The third and fourth staves continue the melody and accompaniment respectively. The lyrics are written below the second staff.

Or wash a - way

peace Or wash a - way, a - way the stain.

Or wash a - way,

The second system of the musical score continues the melody and accompaniment. It includes the lyrics 'Or wash a - way' and 'peace Or wash a - way, a - way the stain.' followed by 'Or wash a - way,'.

Jesus shall reign where'er the sun, Does his suc - cessive journeys run; His kingdom

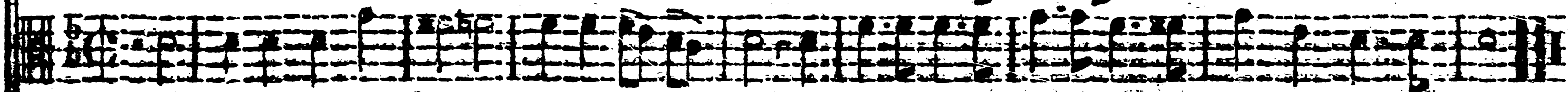
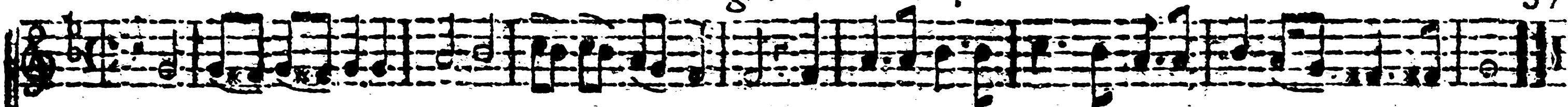
The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is an alto clef. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef. The lyrics are written below the second and third staves.

stretch from shore to shore, 'Till moons shall wax and wane no more.

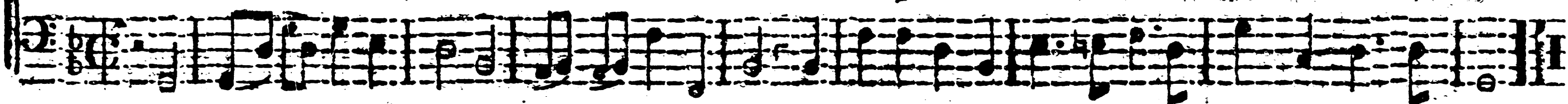
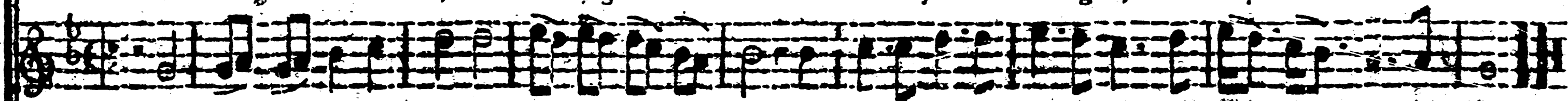
The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is an alto clef. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef. The lyrics are written below the second and third staves.

Wilmington. S. M.

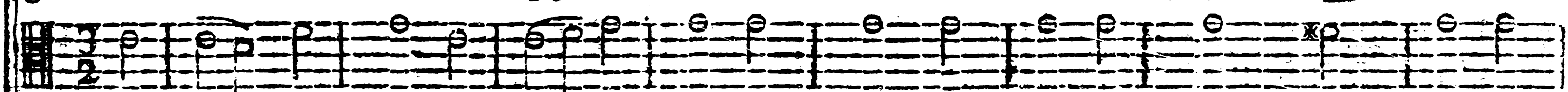
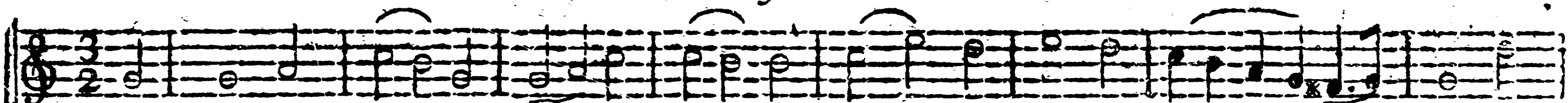
37



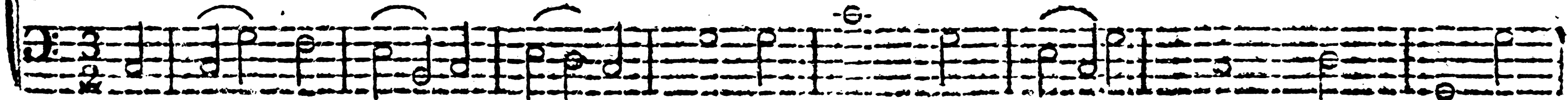
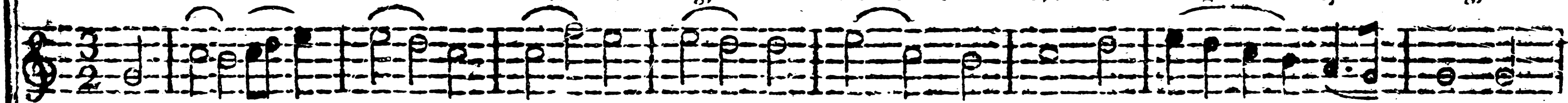
Shall we go on to sin, Because thy grace abounds? Or crucify the Lord again, And open all his wounds?



Beverly. L. M.



O come loud anthems let us sing, Loud thanks to our al-migh-ty king, For



Beverly. Continued.

we our voices high should raise, When our sal - va - tion's rock we praise.

This musical score is for the song 'Beverly. Continued.' It consists of four staves. The first staff is a vocal line with a treble clef, featuring a melody with eighth and sixteenth notes, some beamed together, and a final half note. The second staff is a piano accompaniment line with a bass clef, featuring a steady eighth-note bass line and chords. The third staff is another vocal line, similar to the first, and the fourth staff is another piano accompaniment line, similar to the second. The lyrics 'we our voices high should raise, When our sal - va - tion's rock we praise.' are written below the third staff.

Monmouth. P. M. Psalm 121. Dr. Watts.

Upward I lift my eyes; From God is all my aid; The God who built the skies, And earth and

This musical score is for the song 'Monmouth. P. M. Psalm 121. Dr. Watts.' It consists of four staves. The first staff is a vocal line with a treble clef, featuring a melody with eighth and sixteenth notes, some beamed together, and a final half note. The second staff is a piano accompaniment line with a bass clef, featuring a steady eighth-note bass line and chords. The third staff is another vocal line, similar to the first, and the fourth staff is another piano accompaniment line, similar to the second. The lyrics 'Upward I lift my eyes; From God is all my aid; The God who built the skies, And earth and' are written below the third staff.

Monmouth Continued.

39

His grace is high in
nature made. God is the tow'r to which I fly; His grace is
His grace is high in ev'ry
His grace is high in ev'ry ho -
ev - ry hour
high in ev'ry hour, His grace is high in ev'ry hour.
hour
ur

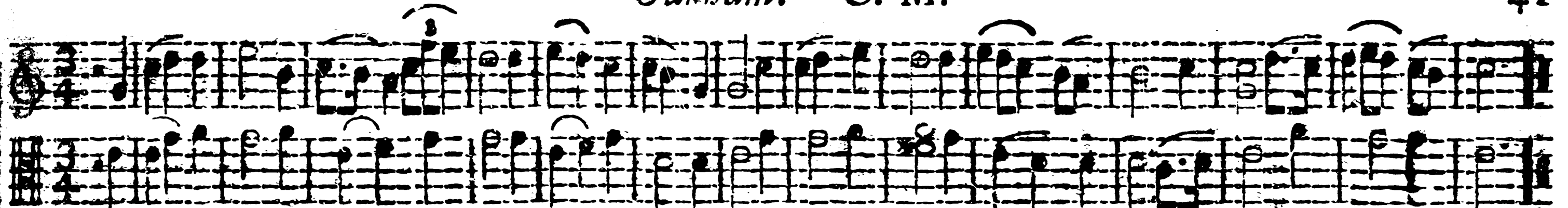
Bedford. L. M.

Thou Lord by strictest search hast known, My rising up and ly - ing down; My

se - cret thoughts are known to thee, Known long be - fore conceiv'd by me.

Oakham. C. M.

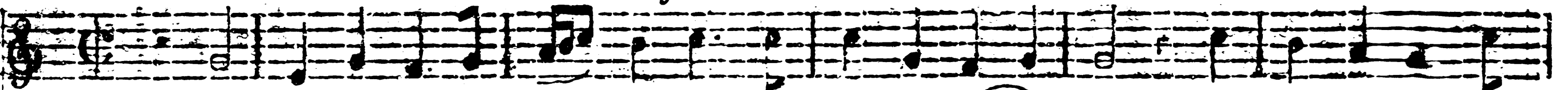
41



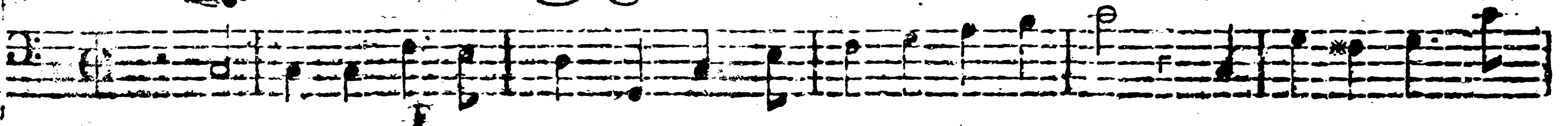
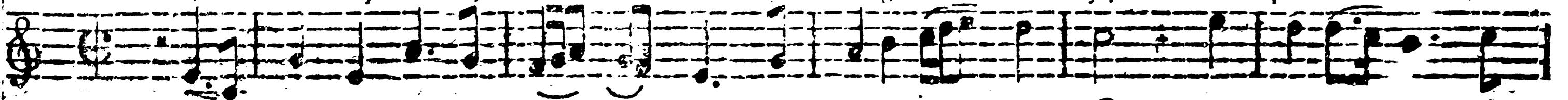
I love the Lord; He heard my cries, And pity'd ev'ry groan; Long as I live, when troubles rise, I'll hassen to thy throne.



Portsmouth. C. M.



When all thy mercies, O my God. My rising soul sur-veys, Transported with the



Portsmouth. Continued.

view I'm lost, In wonder, love and praise. O how shall words, with equal warmth, The gratitude de-

The first system of the musical score consists of four staves. The first two staves contain the vocal melody with lyrics underneath. The third and fourth staves provide the piano accompaniment. The music is in a common time signature and features various note values including eighth and sixteenth notes, as well as rests.

Staccato.

clare, That glows with - in my ravish'd heart? But thou can'st read it there, But thou can'st read it there.

The second system of the musical score also consists of four staves. It continues the vocal melody and piano accompaniment from the first system. The lyrics are placed below the first two staves. The music maintains the same tempo and style, with staccato markings indicated above certain notes in the piano part.



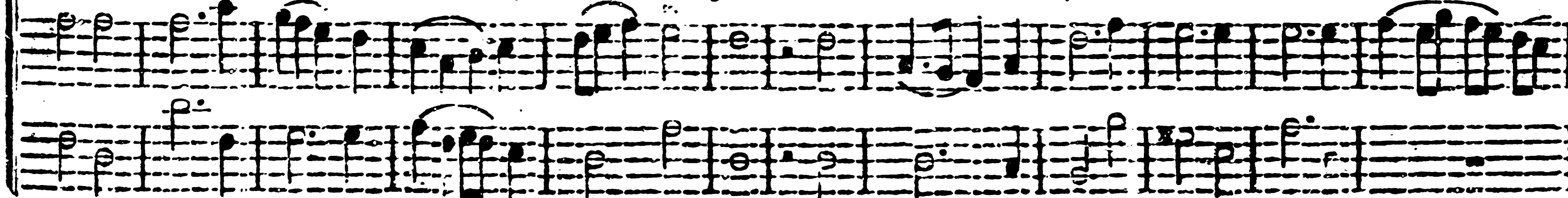
Sweet is the work, my God and King, To praise thy name, give thanks and sing ; To shew thy love by



Piano.



morning light, And talk of all thy truth at night. Sweet is the day of sacred rest, No mor - tal



Reading. Continued.

O may my heart in tune be found, O may my heart in tune be found Like
 cares shall seize my breath. Like David's harp of solemn found.

O may my heart in tune be found O

David's harp of solemn found, Like David's &c.

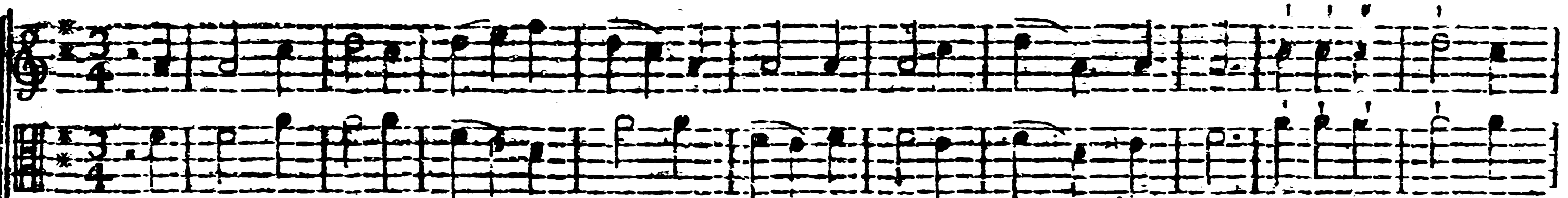
O may my heart in tune be found Like David's harp of solemn found.

tune be found, Like David's harp of solemn found, Like David's &c.

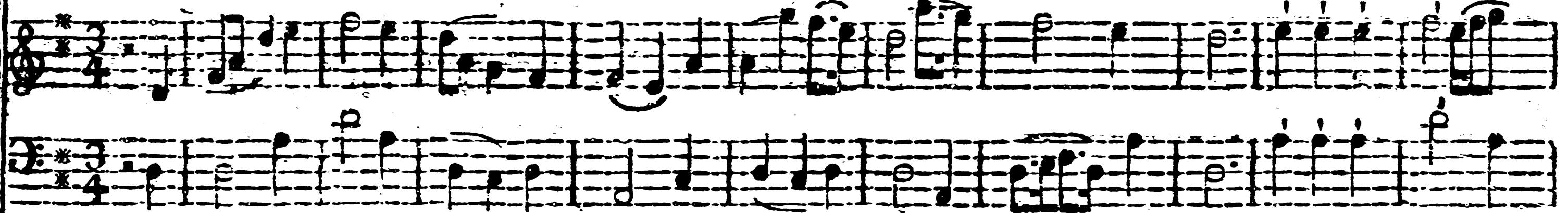
may my heart in tune be found Like David's harp of solemn found, Like David's harp of solemn found.

Portland. P. M. Psalm 104. Dr. Watts.

45



My soul thy great Cre - a - tor praise, When cloth'd in his ce - les - tial rays, He in full majes -



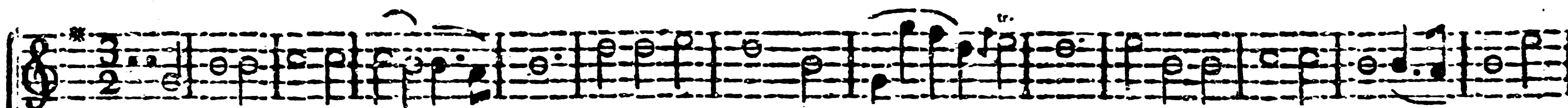
M - ello - so.



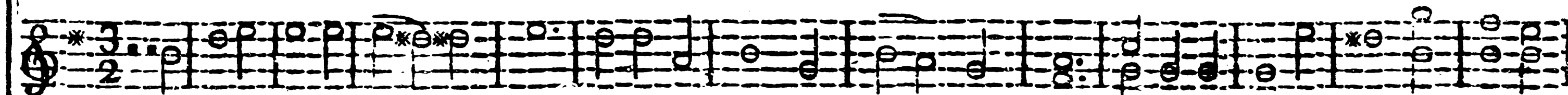
ty ap - pears, And like a robe his glory wears. Great is the Lord, What tongue can frame An equal honour to his name.



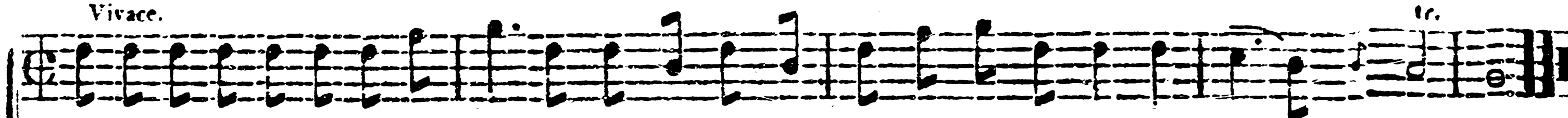
Boxford. L. M.



The lands which long in darknets lay, Now have beheld a heav'n - ly light; Nations which sat in death's cold shade, Are

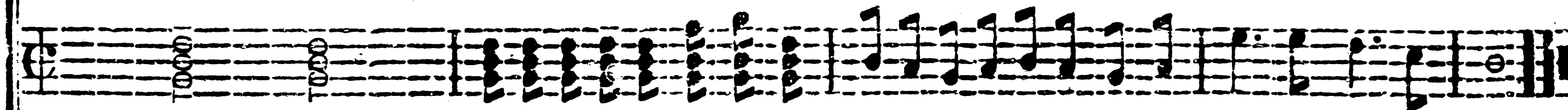


Vivace.



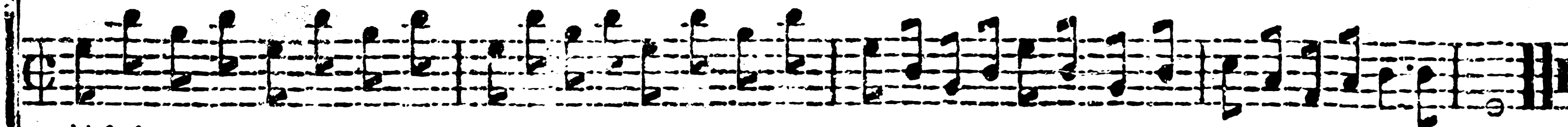
blest with beams divinely bright, Are blest with beams, &c.

Are blest, &c.



blest with beams divinely bright, Are blest, &c.

Are blest, &c.

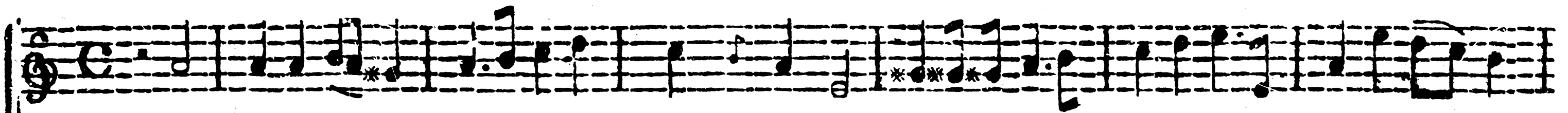


blest, &c.

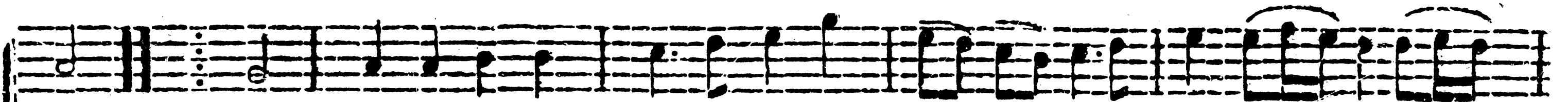
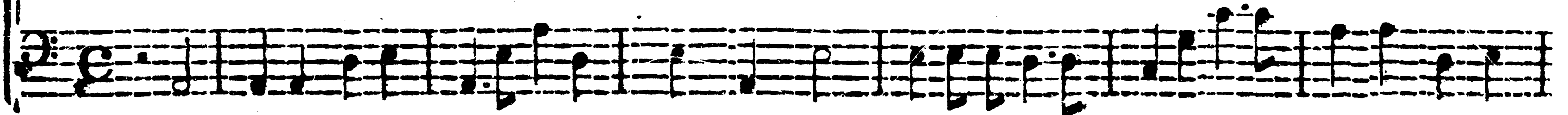
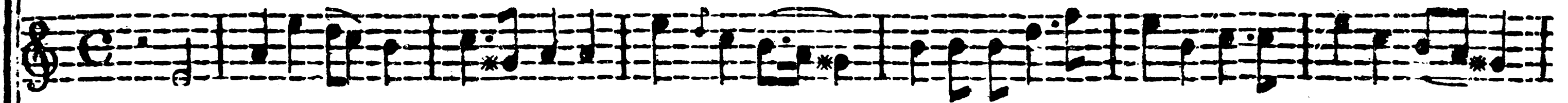
Are blest, &c.

Are blest, &c.

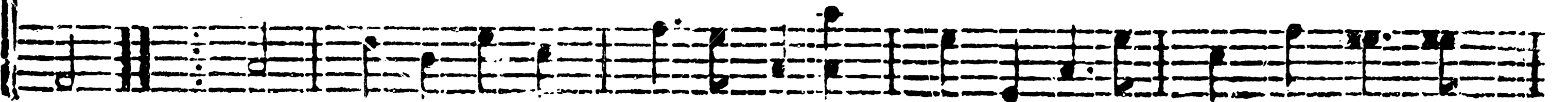
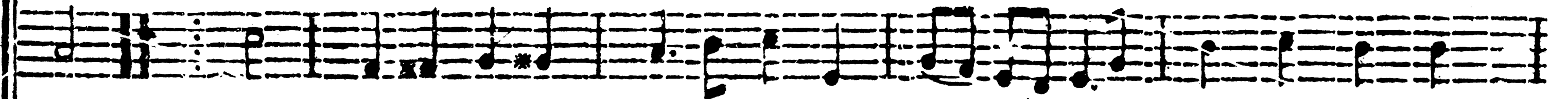
Are blest, &c.



When overwhelm'd with grief, My heart within me dies ! Helpless and far from all relief, To heav'n I lift my



eyes. O lead me to the Rock, That's high above my head ; And make the sov'reign



Middleton. Continued.

of thy wings My shelter and my shade, My shel . . . ter and my shade.

The musical score consists of three staves. The first staff contains the lyrics 'of thy wings My shelter and my shade, My shel . . . ter and my shade.' The second and third staves contain musical notation, including notes, rests, and bar lines, with some notes marked with asterisks.

Salem. S. M.

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

The musical score consists of three staves. The first staff contains the lyrics 'And must this body die, This mortal frame decay? And must these active limbs of mine Lie mould'ring in the clay?'. The second and third staves contain musical notation, including notes, rests, and bar lines, with some notes marked with asterisks.

An Anthem.

49

O come sing un - to the Lord, unto the Lord, O come

O come sing un - to the Lord, O come sing unto the Lord,

O come sing unto the Lord, O come sing unto the Lord, O come sing un - to the

O come sing un - to the Lord, O come sing un-

sing unto the Lord, unto the Lord,

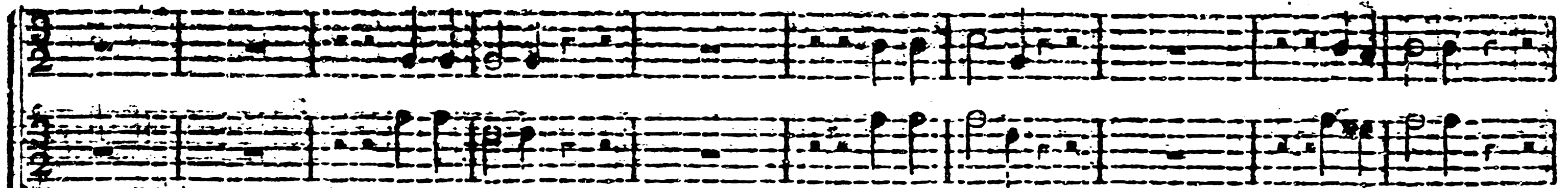
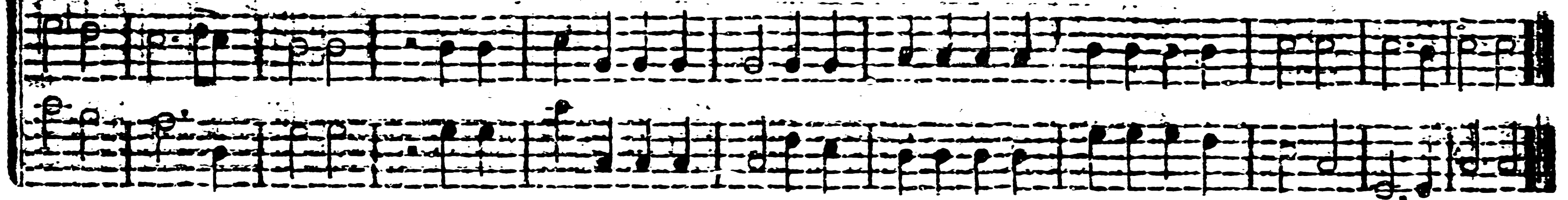
O come sing unto the Lord, Let us heartily rejoice, in the rock of our salvation, the rock of our salvation, the

Lord, O come sing unto the Lord,

to the Lord, come sing unto the Lord,

Anthem. Continued.

rock of our sal - vation, Let us heartily rejoice in the rock of our sal - vation, in the rock of our salvation.



We will come into his presence with thanksgiving, we will come into his presence with thanksgiving, we will come into his presence with thanksgiving, we will



Anthem. Continued.

51

unto him with psalms,

For the Lord is a great God !

unto him with psalms.

make a joyful noise unto him with psalms, we will make a joyful noise

Pia.

For.

For the Lord is a great God !

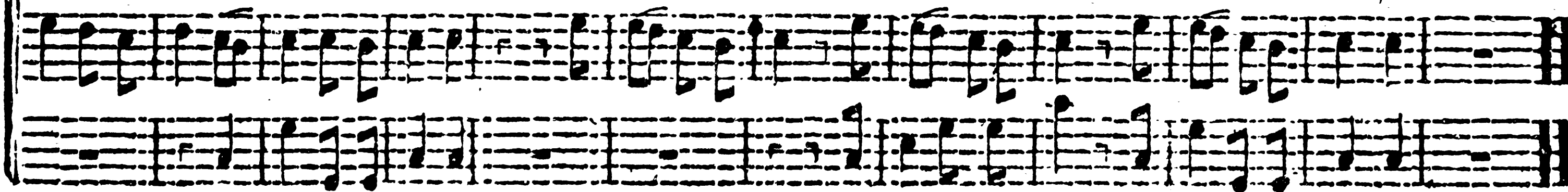
And his merciful kindness, his merciful kindness is ever, evermore towards us.

*Anthem. Continued.**Pia.**Forte.**Piano.*

and his merciful kindness, his merciful kindness is ever, ever more towards us. And the truth of the Lord, the truth of the Lord, the

*Forte.**Pia.**Forte.*

truth of the Lord endureth for - ever, the truth of the Lord, the truth of the Lord, en-dur-eth for - ever.



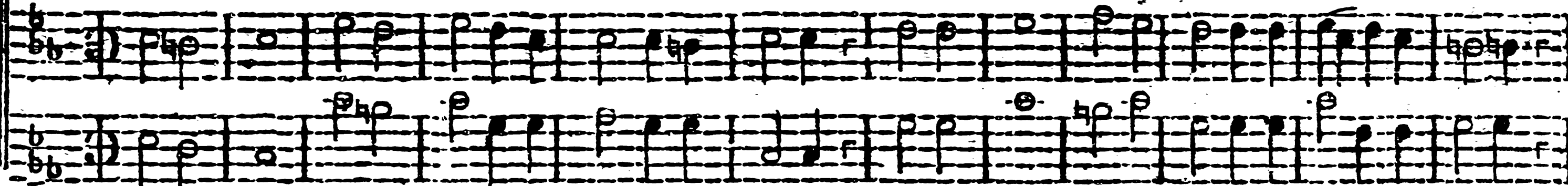
Anthem. Continued.

53

Minore.



Tho' his wrath, tho' his wrath may endure for a moment, tho' his wrath, tho' his wrath may endure for a moment,



Major.



Yet in his favor, in his favor is life, yet in his favor, in his favor is life, yet in his favor, in his favor, in his favor,



Antenna. Continued.

is life. Glory be to the Father and to the Son and to the Ho - ly Ho - ly Ghost, Glory be to the Father and to the

Forte.

Son and to the Holy Holy Ghost, As it was in the beginaing, as it was in the beginning is now and ever shall

Anthem. Continued.

55

Pra.

Forte.

be and ever shall be, World without end amen, world without end amen, a-men, amen, amen.

Exelham. C. M.

Sin hath a thousand treach'rous arts To practice on the mind; With flatter'ing looks she tempts our hearts, but leaves a sting-behind.

Rowley. L. M.

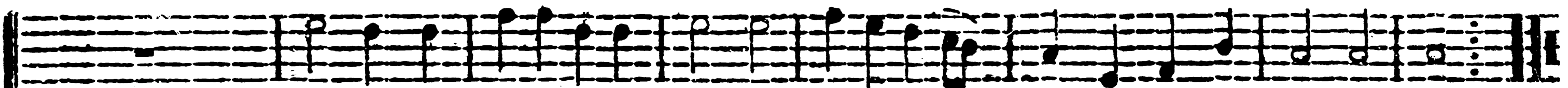


The saints shall flourish in his days, Drest in the robes of joy and praise;

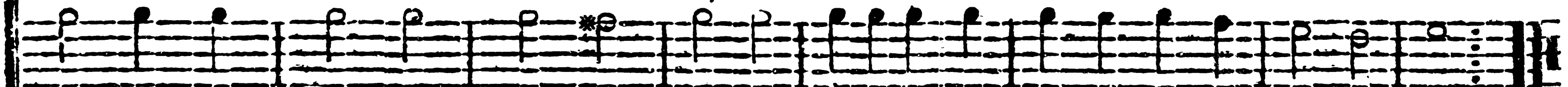


Peace like a

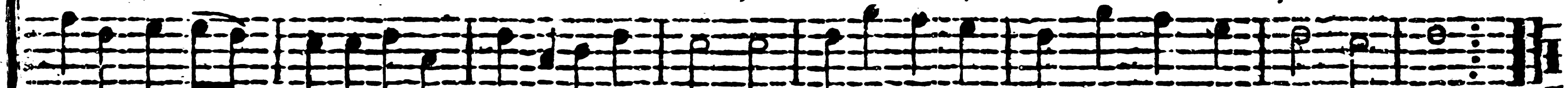
Peace like a river



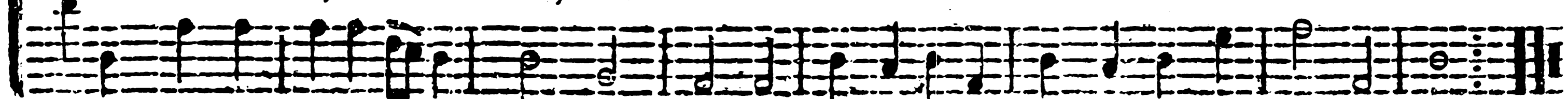
Peace like a river from his throne,

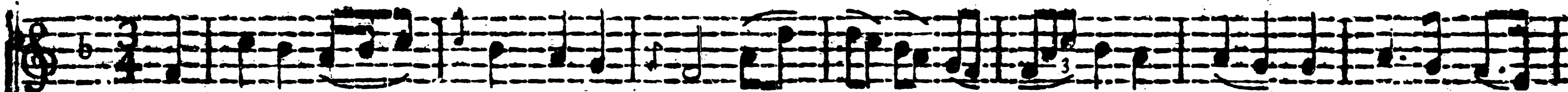


Peace like a river from his throne, Shall flow to nations, flow to nations yet unknown.

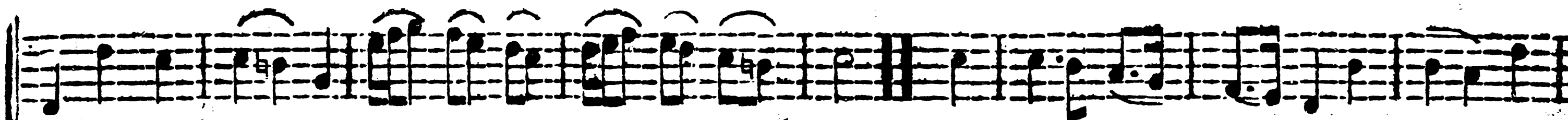
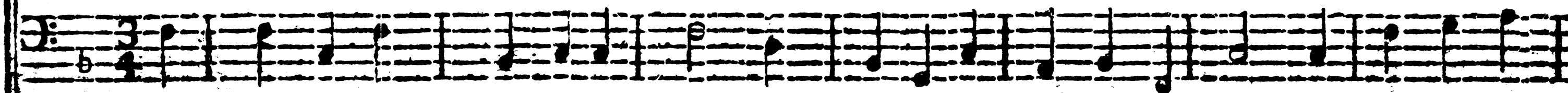
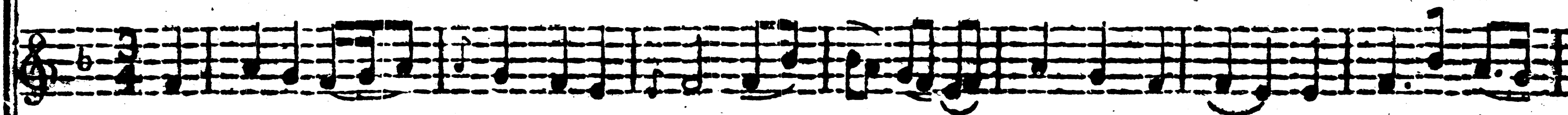


river from his throne, Shall flow to nations yet unknown.

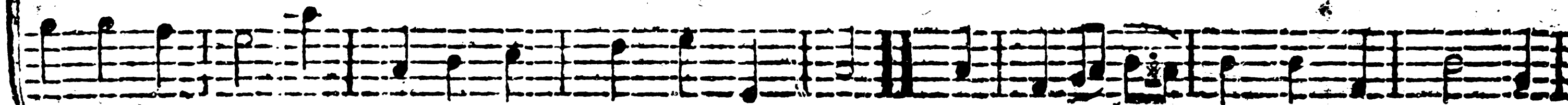
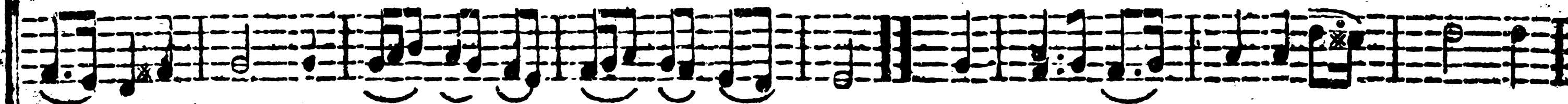




Ah lovely ap - pearance of death, No sight upon earth is so fair, Not all the gay



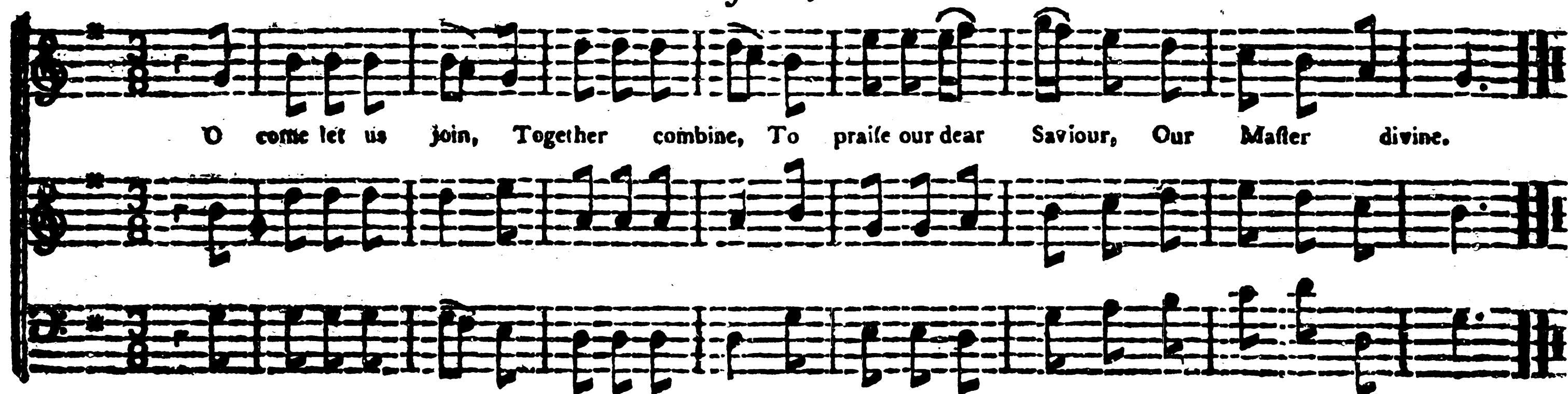
pageants that breathe, Can with a dead body compare. With solemn delight I survey The



Stockholm. Continued.

corps when the spirit is fled, In love with the beautiful clay, And longing to lie in its stead.

This musical score consists of three staves. The top staff contains the vocal melody with lyrics. The middle and bottom staves provide harmonic accompaniment. The music is written in a common time signature and features various musical notations including notes, rests, and bar lines.

Stamford, P. M.

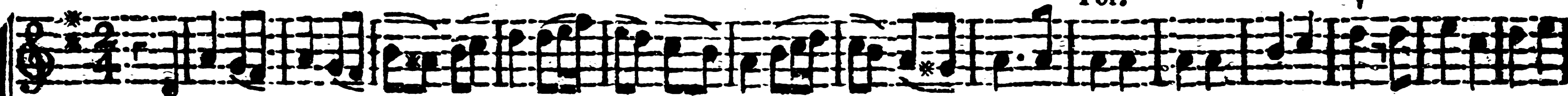
O come let us join, Together combine, To praise our dear Saviour, Our Master divine.

This musical score consists of three staves. The top staff contains the vocal melody with lyrics. The middle and bottom staves provide harmonic accompaniment. The music is written in a common time signature and features various musical notations including notes, rests, and bar lines.

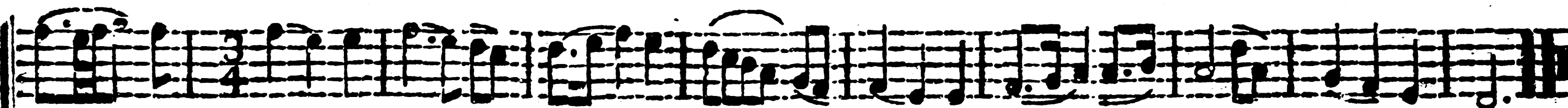
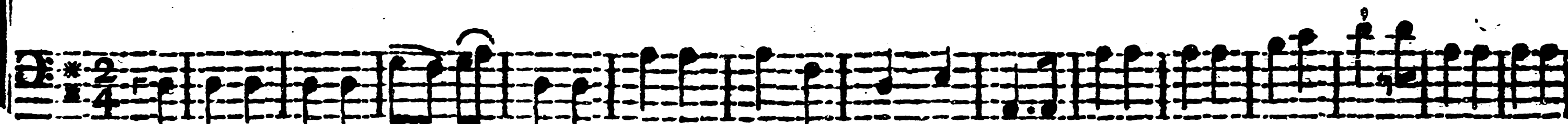
Judgment. P. M.

59

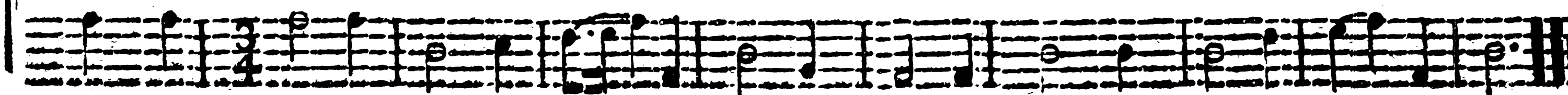
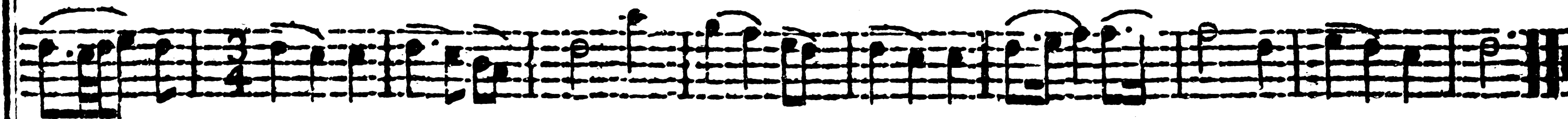
For.

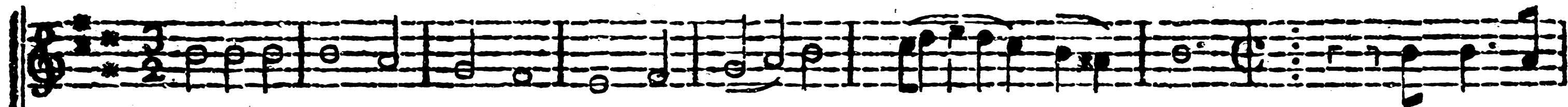


Our God shall come, and keep no more, Misconstru'd silence as before ; But wasting flames before him send ; Around shall tempests

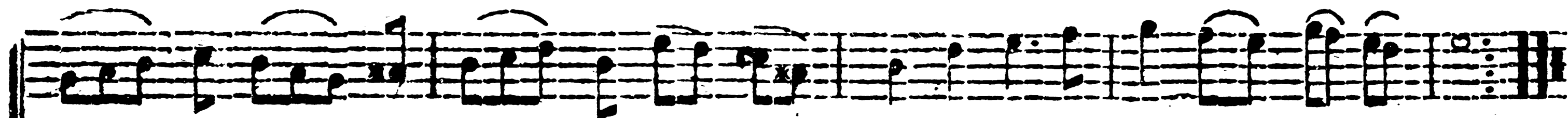
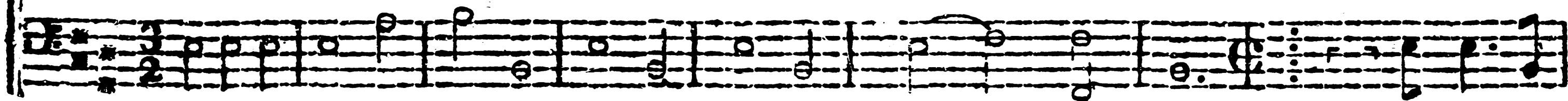
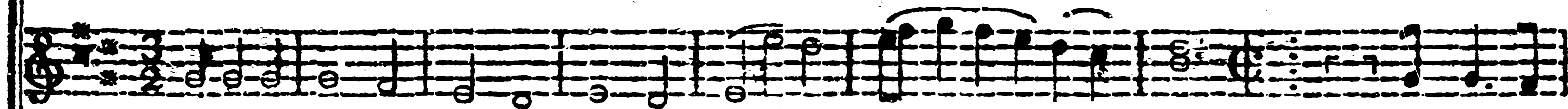


fiercely rage, While he doth heav'n and earth engage, His just tri - bunal to attend.

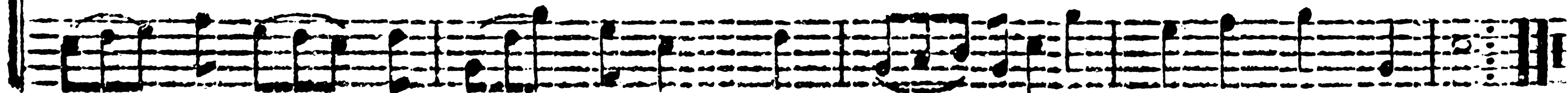
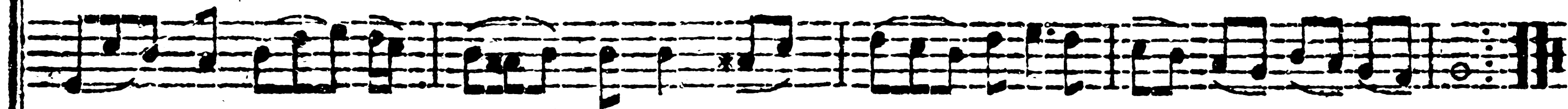


Malden. C. M.

Now shall my head be lifted high Above my foes around, And songs of

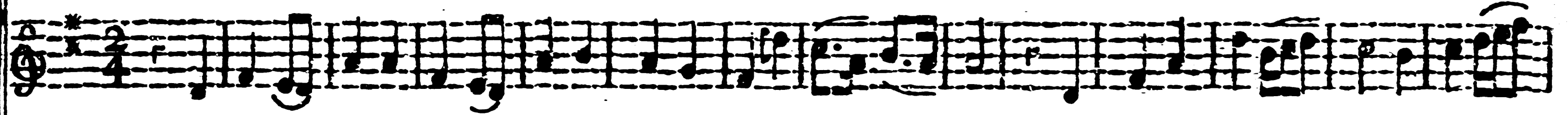


joy and vic - - to - - ry, Within thy temple sound, Within thy temple sound.

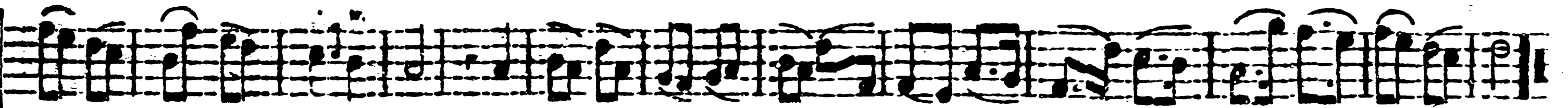
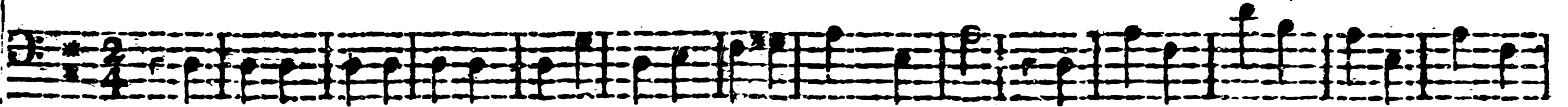
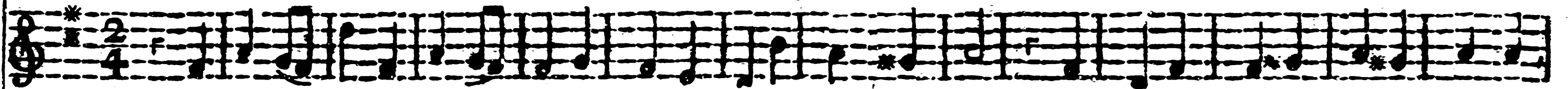


Marietta. Words by Addison.

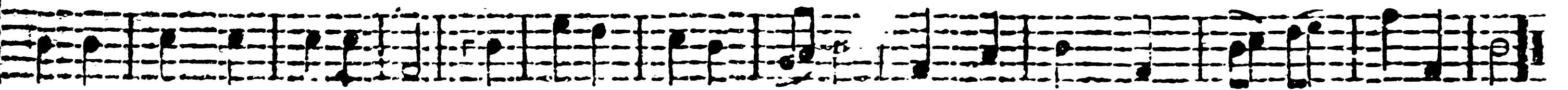
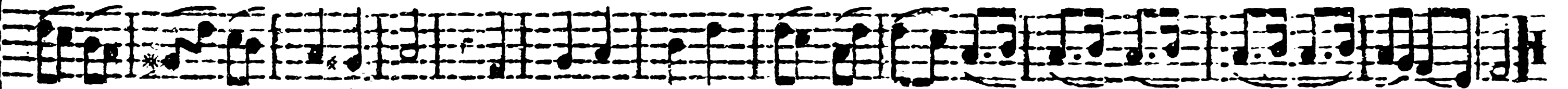
61

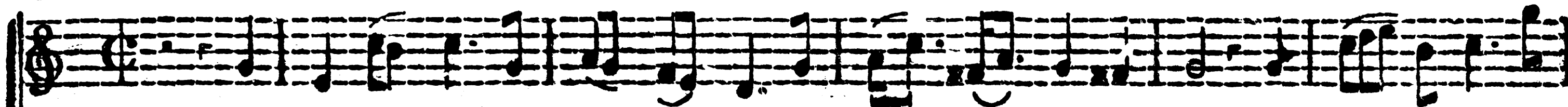


The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply, And

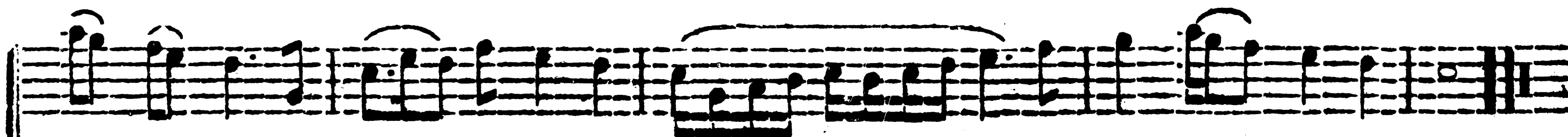
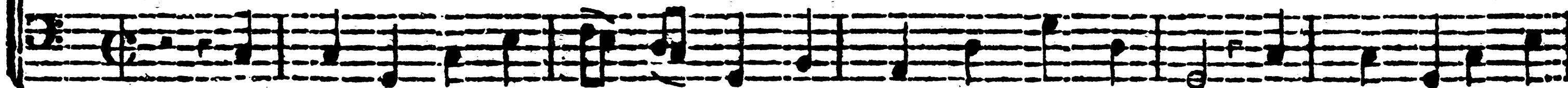
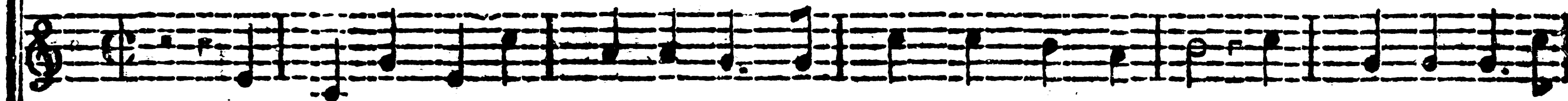


guard me with a watchful eye; My noonday walks he shall attend, And all my midnight hours defend

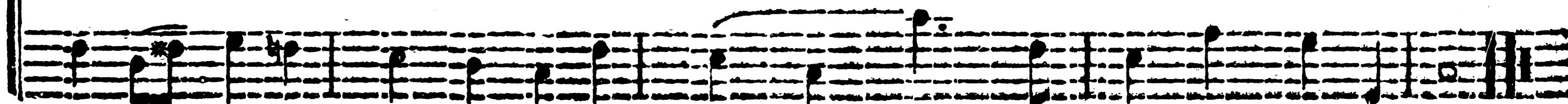
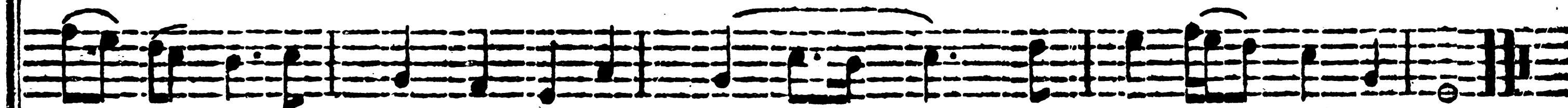


Haddam. C. M.

Now shall my inward joys arise And burst in - to a song, Al - migh - ty love in -



spires my heart, And pleasure tunes my tongue And pleasure tunes my tongue.

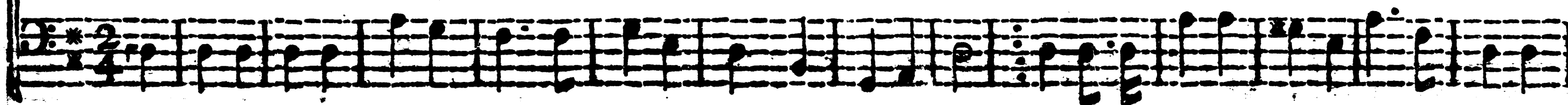
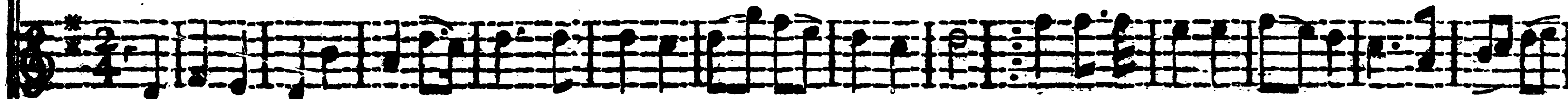


Harlem. Psalm 100. Dr. Watts.

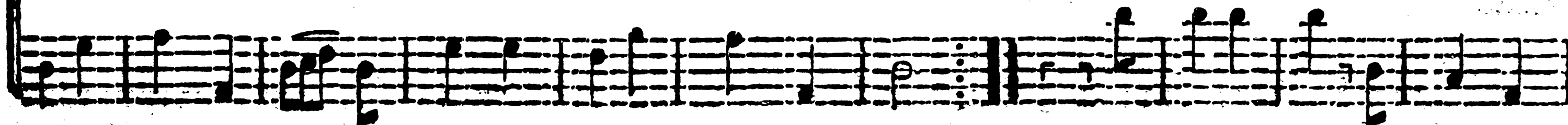
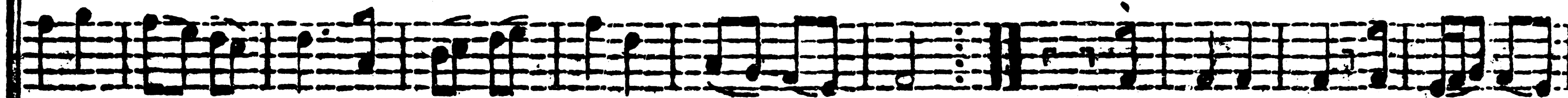
63

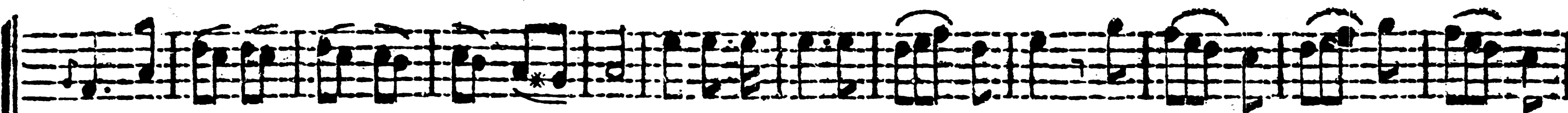


Ye nations round the earth rejoice, Before the Lord the lov'reign king ; Serve him with cheerful heart and voice, With all your

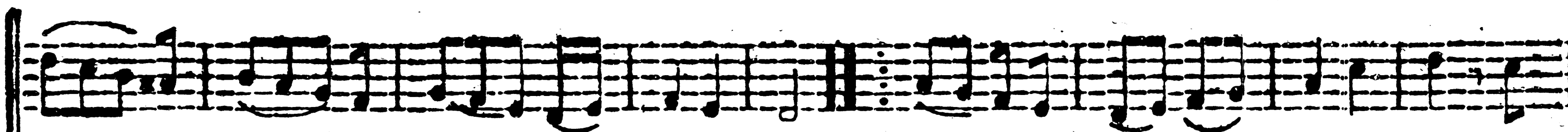
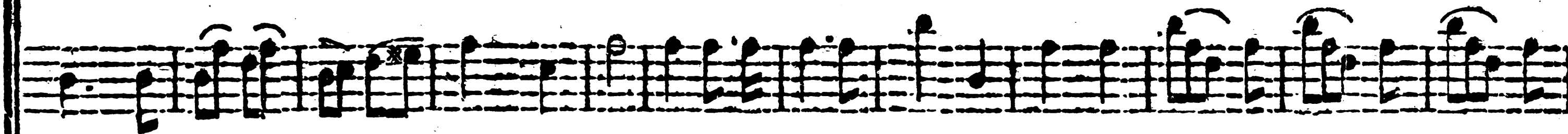
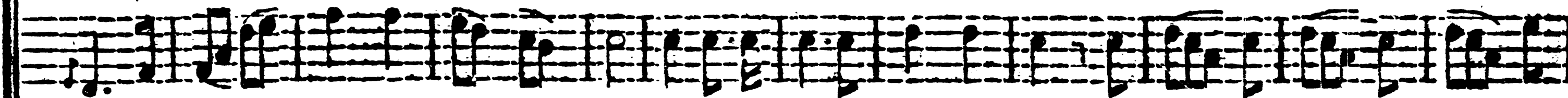


tongues his glory sing, With all your tongues his glory sing. The Lord is God ! 'tis he a-

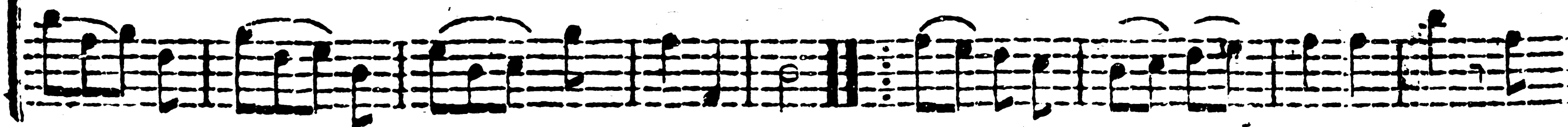
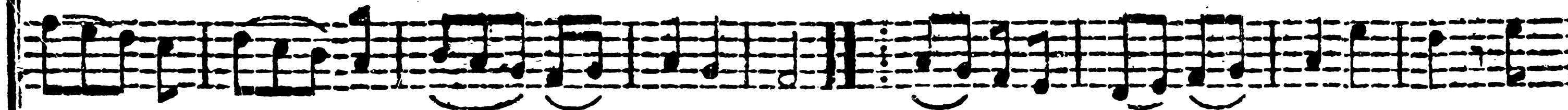


Harlem. Continued.

lone Doth life and light and be - ing give ; We are his works and not our own, The sheep that on his pastures

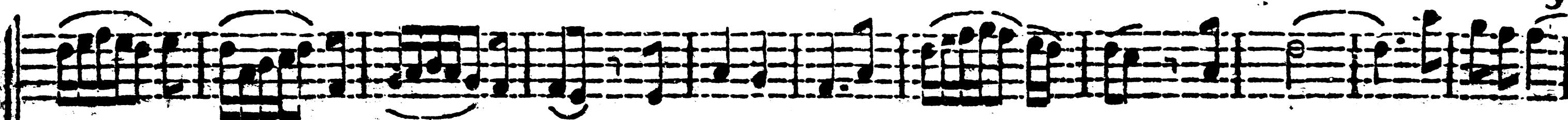


live, The sheep that on his pastures live. Enter his gates with songs of joy, With

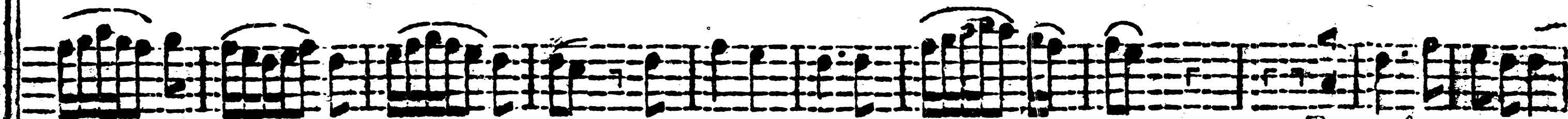


Harlem. Continued.

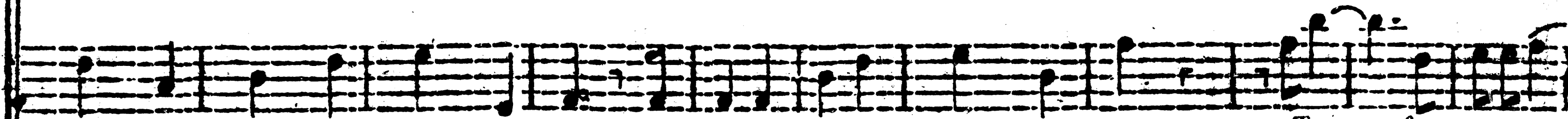
65



praises to his courts repair; And make it your di - vine employ, To pay your thankful ho-



To pay, &c.

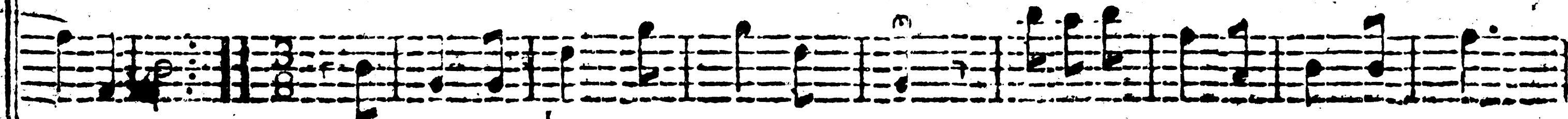
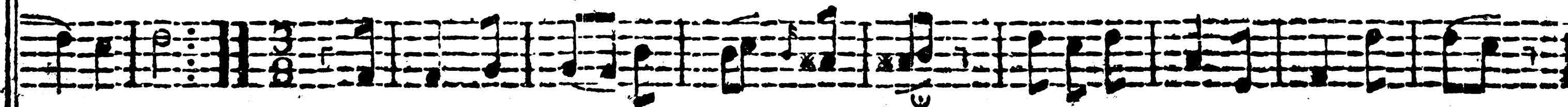


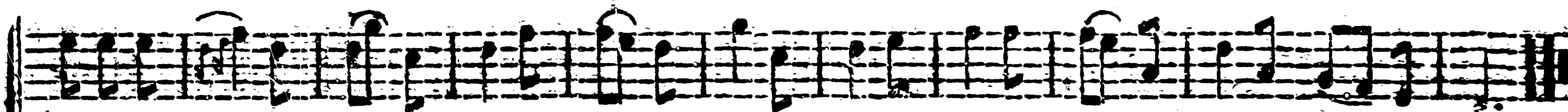
To pay, &c.

Fin.

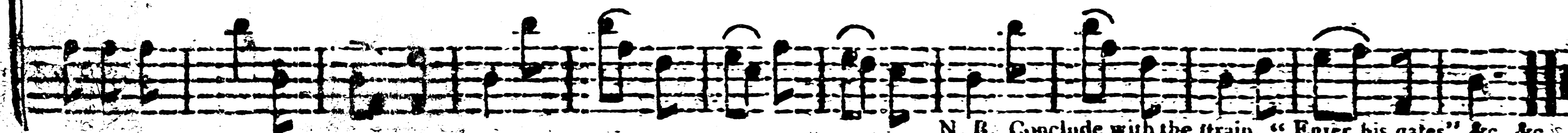
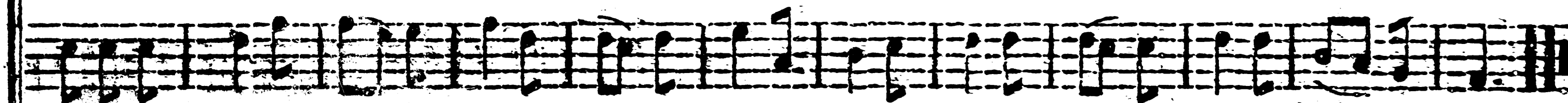


mage there. The Lord is good the Lord is kind; Great is his grace, his mercy ture;

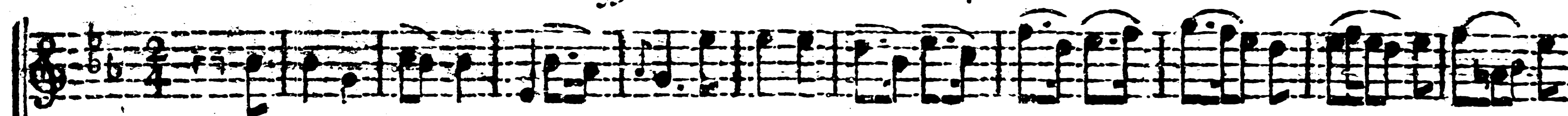


Harlem. Continued.

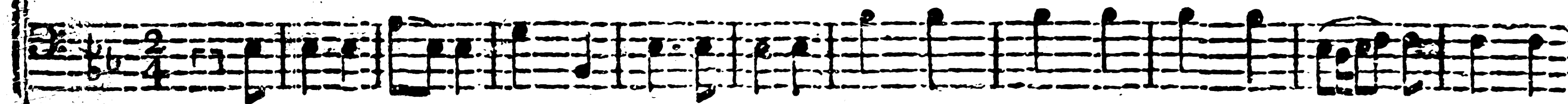
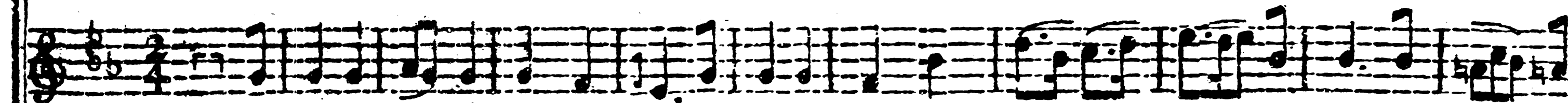
And the whole race of man shall find, His truth from age to age endure, His truth from age to age endure.



N. B. Conclude with the strain, "Enter his gates" &c. &c.

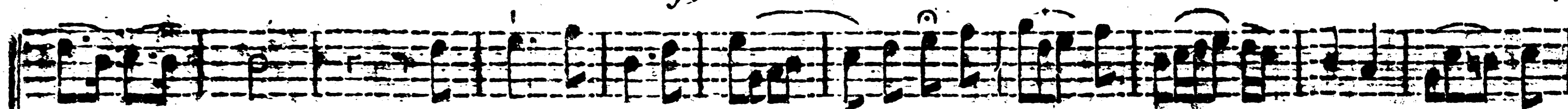
Pennsylvania. Psalm 24. Dr. Watts.

Rejoice ye shining worlds on high, Behold the king of glo - ry nigh, Behold the king of

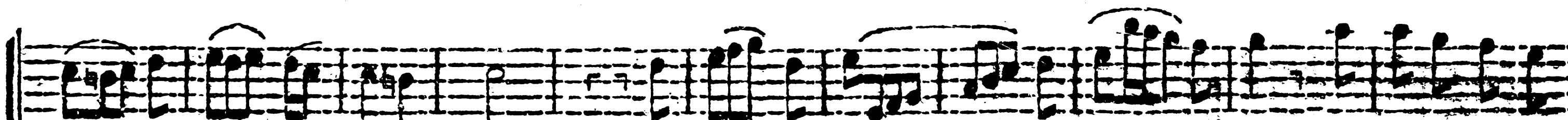


Pennsylvania. Continued.

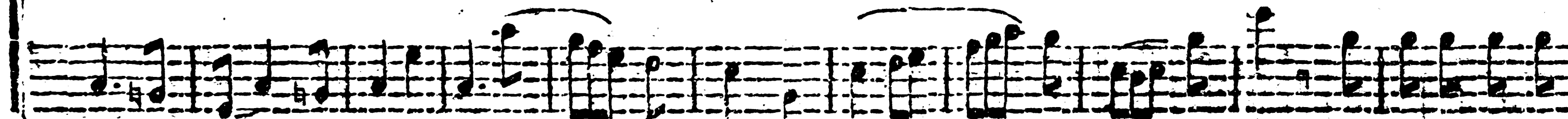
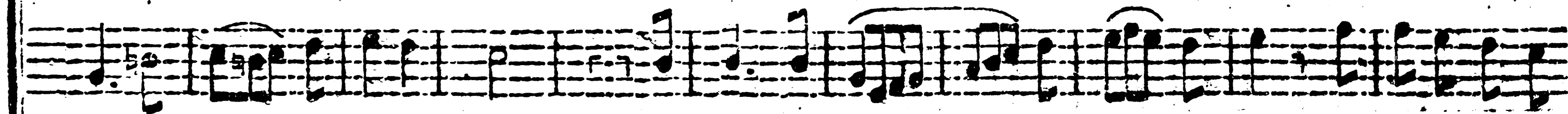
67



glo - ry nigh. Rejoice ye thinning worlds on high, Behold the King of glory nigh, Be-



hold the King of glory nigh. Rejoice ye thinning worlds on high, Behold the King of



Pennsylvania. Continued.

glory nigh. Who can this king of glory be? The mighty Lord, the Saviour's he! The migh - ty

Forte.

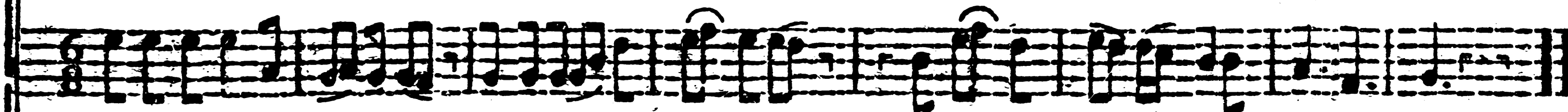
Lord, The Saviour's he, The Saviour's he! Ye Heav'nly gates, your leaves display, To make this King of glory way,

Pennsylvania Continued.

69



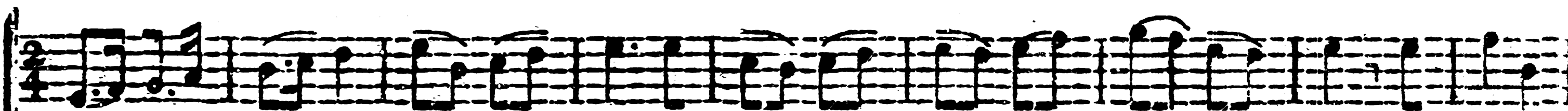
Laden with spoils of earth and hell, Laden with spoils of earth and hell, The Conq'rer comes, the Conq'rer comes with God to dwell.



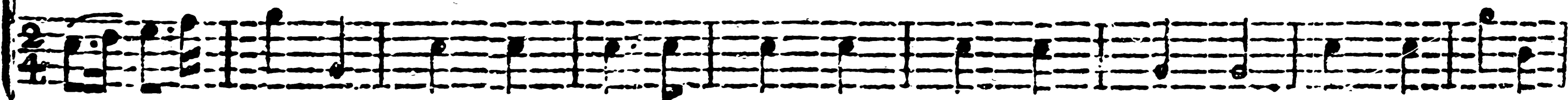
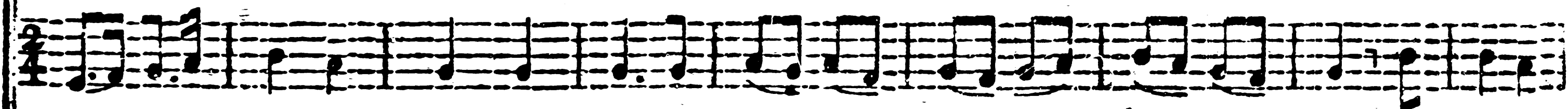
The Conq'rer, Conq'rer comes with God, &c.



The Conq'rer &c.



Rais'd from the dead, he goes be - fore; He opens heav'n's e - ter - nal door, He opens



Pennsylvania. Continued.

Pia.

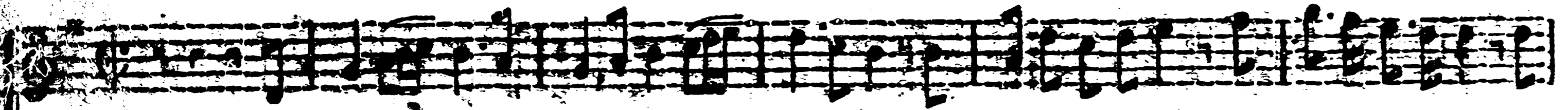
For.

heav'n's e - ternal door, To give, to give his saints a blest, a blest abode, To give, to give his saints a blest a-

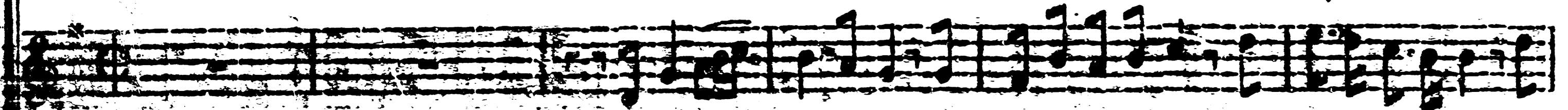
Crescendo.

Diminuendo.

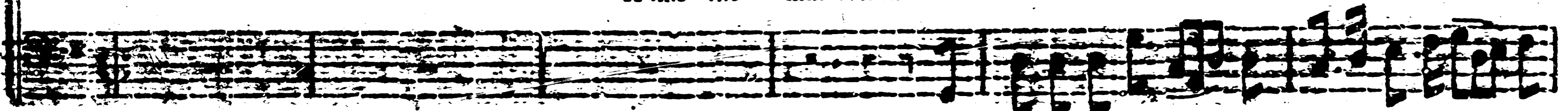
bode, Near their Redeemer and their God, Near their Redeemer, Near their Redeemer and their God.



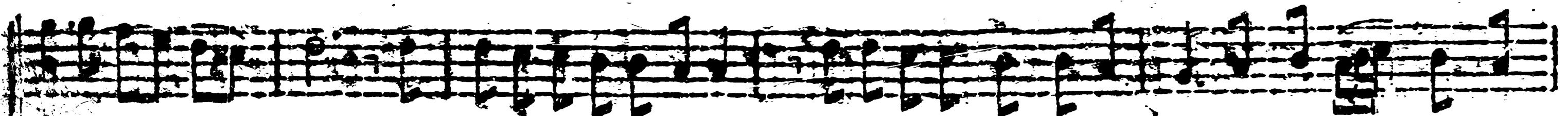
Is this the kind return? And these the thanks we owe, Is this the kind return, And these the thanks we owe, And



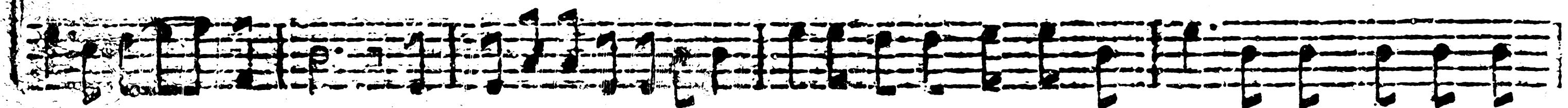
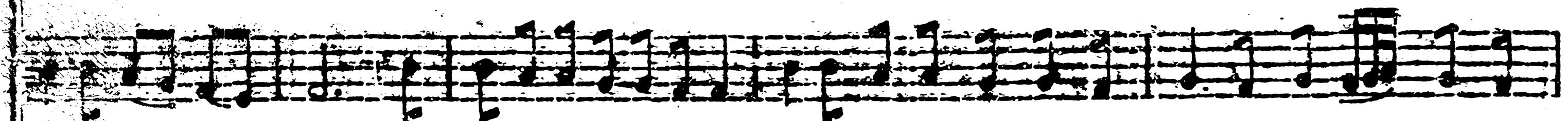
Is this the kind return? Is this the kind return?



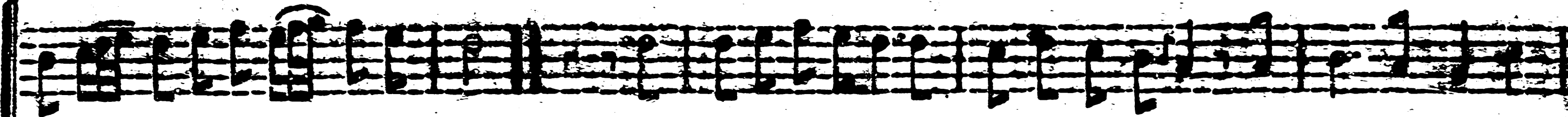
Is this the kind return?



these the thanks we owe? Thus to abuse eternal love, Thus to abuse eternal love, Whence all our blessings

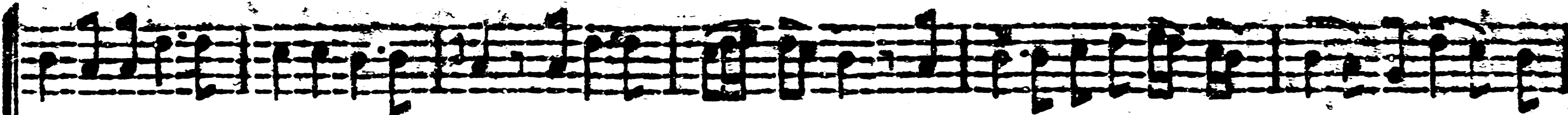
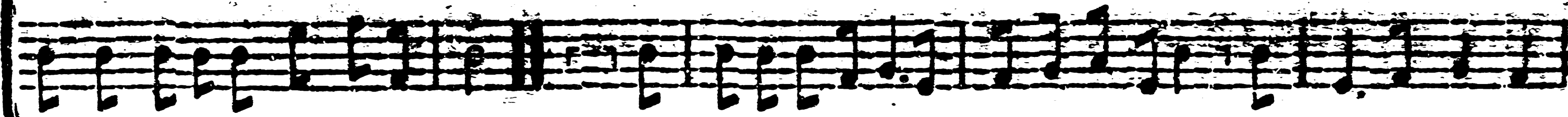
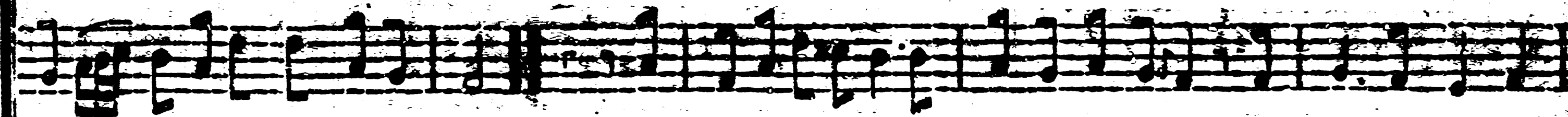


Severn. Continued.

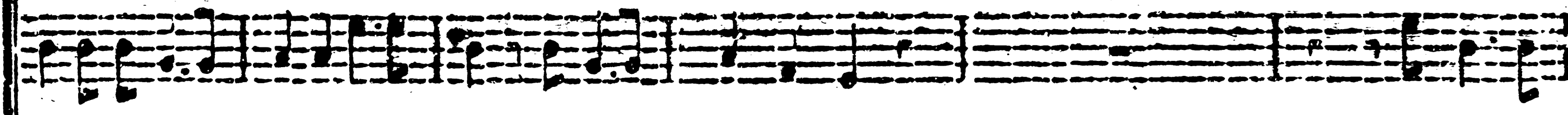
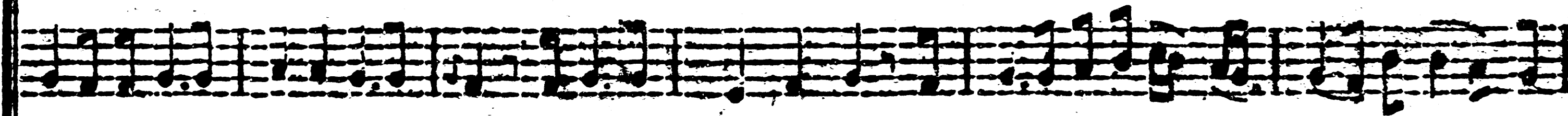


all our blessings, all our blessings flow?

To what a stubborn frame, Has sin reduc'd our mind! What strange rebellious

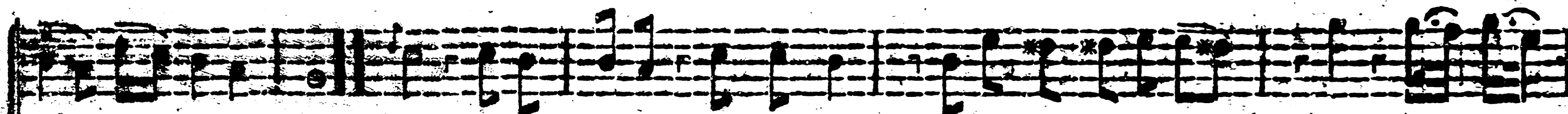


wretches, What strange rebellious wretches we, And God as strangely kind! What strange rebellious wretches we, And God, and

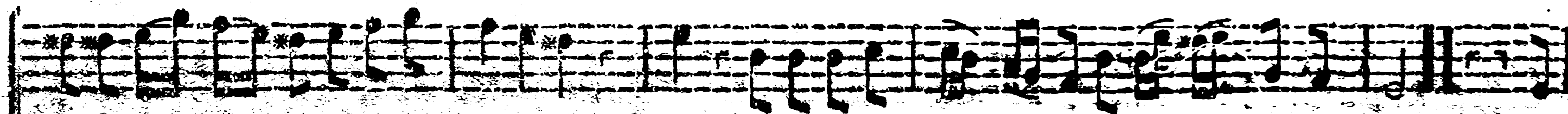
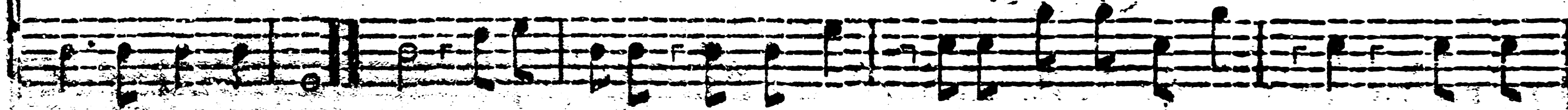
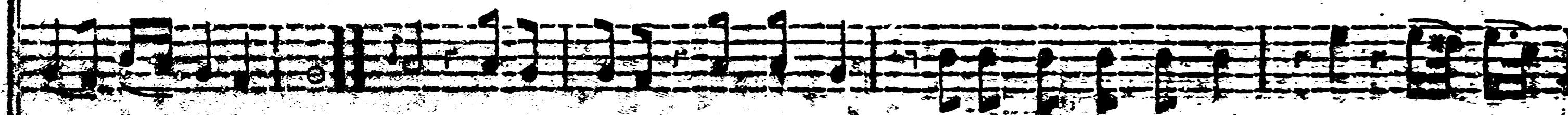


Severn. Continued.

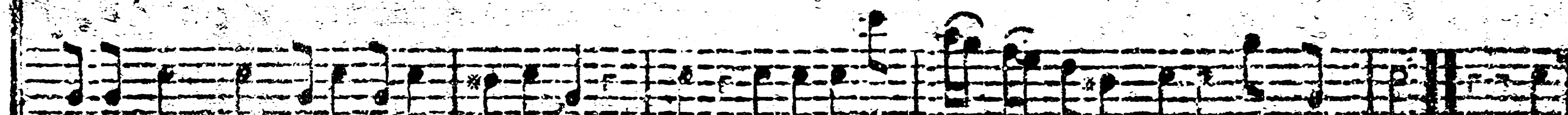
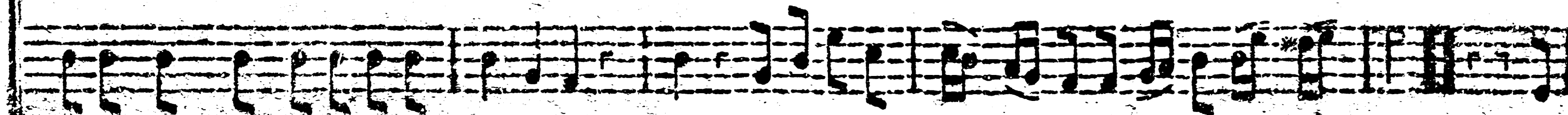
73



God as strangely kind! Turn, Turn us, turn us, mighty God! And mould our hearts afresh, Break for'reign



grace these hearts of stone, And give us hearts of flesh. Break, for'reign grace these hearts of stone, And give us hearts of flesh. Let



K

old ingratitude, Provoke our weeping eyes ; And hourly as new mercies fall, Let hourly thanks a - rise. Let old in-

gratitude, Provoke our weeping, weeping eyes, And hourly as new mercies fall, Let hourly thanks arise, And hourly as new mercies fall, Let

Severn. Continued.

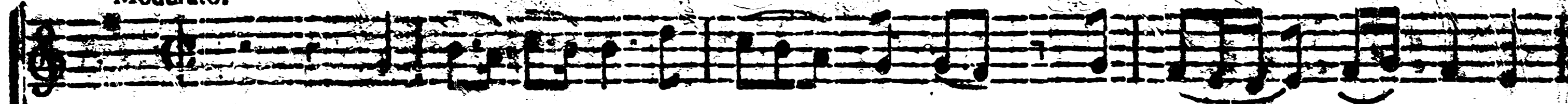
75

hourly thanks a - rise, Let hourly, hourly, thanks arise.

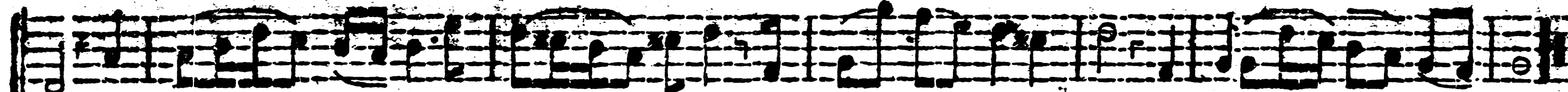
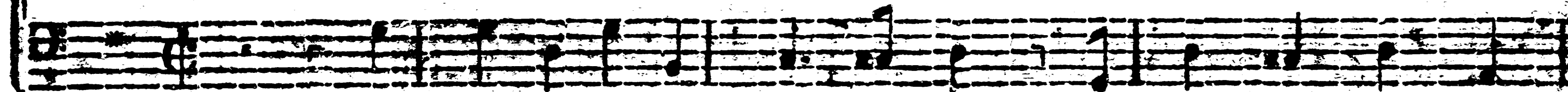
Groton. C. M.

Arise my soul, my joyful pow'rs, And triumph in my God; Awake, my voice, and loud proclaim His glor'ous grace abroad.

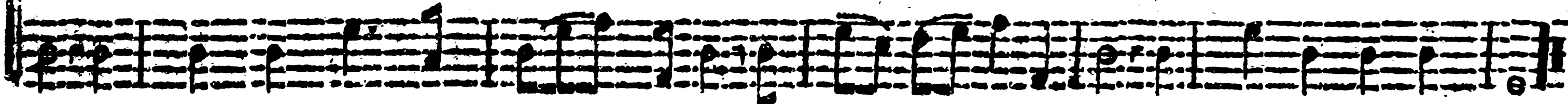
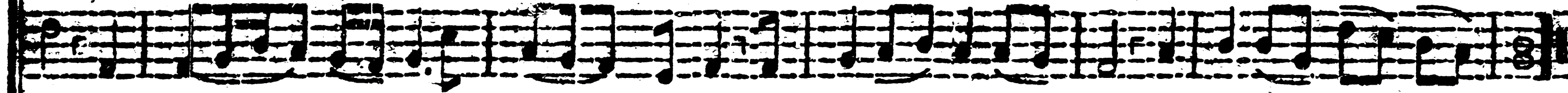
Moderato.

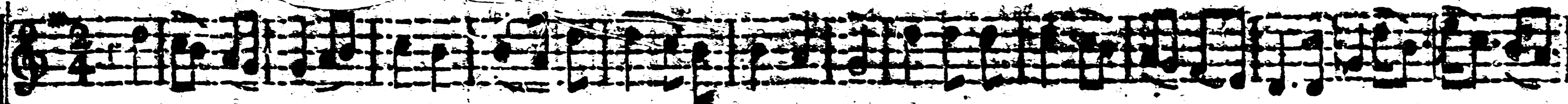


My God, my portion and my love, My ev - er - lasting

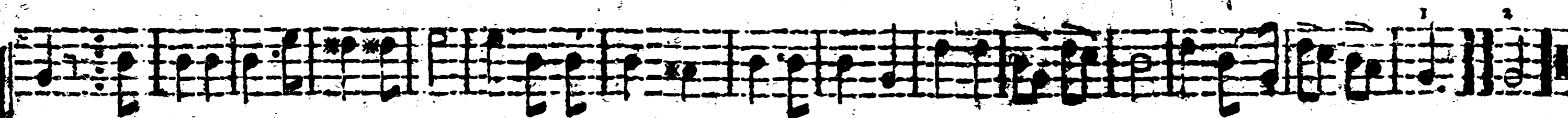
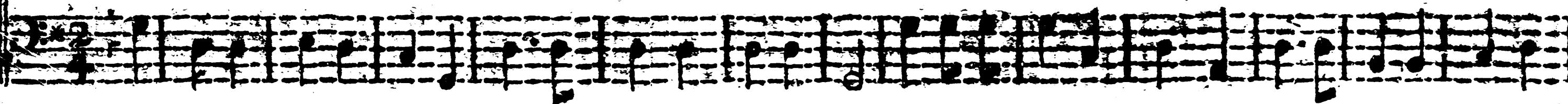
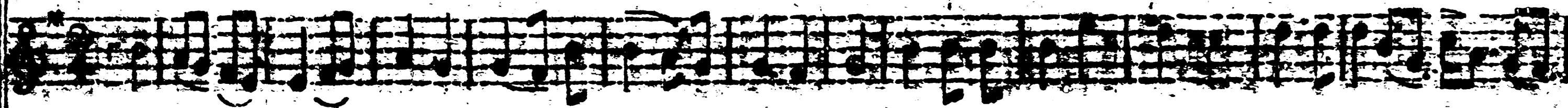


all I've none but thee in heav'n above, Or on this earthly ball, Or on this earthly ball.

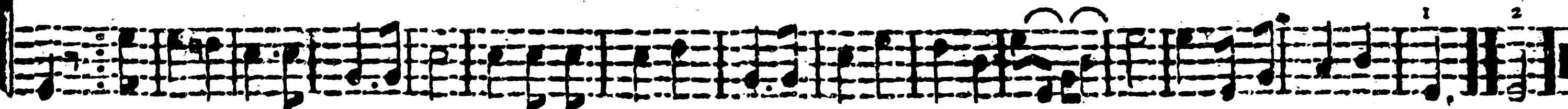
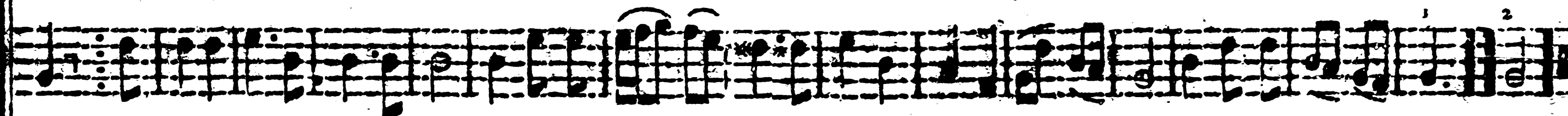




How vain are all things here below : How false and yet how fair ! Each pleasure hath a poison too, And ev'ry sweet a



snare. The brightest things below the sky Give but a flatt'ring light, We should suspect some danger nigh, When we possess delight.



Georgia. L. M.

Hark! hark, hark what news the angels bring, Glad tidings of a newborn king. Born

Born of a maid, a

Born of a maid, a virgin, pure, Born

Born of a maid, a virgin pure, Born without sin from guilt secure,

of a maid, a virgin pure, Born without sin from guilt secure. Born of a maid, a virgin pure, Born without sin from guilt secure.

virgin pure, Born without sin from guilt secure, Born without, &c.

without sin from guilt secure, Born without sin from guilt secure.

Hadley. Psalm 50. Dr. Watts.

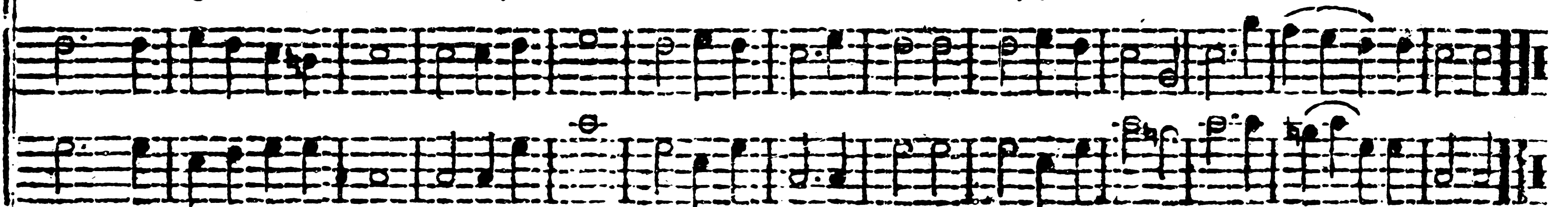
79



The God of glory sends his summons forth; Calls the south nations and awakes the north; From east to west the sov' reign orders spread, Thro' distant



worlds and regions of the dead. The trumpet sounds; Hell trembles; Heav'n rejoices; Lift up your heads, ye saints, With cheertul voices.



Methuen. C. M.

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

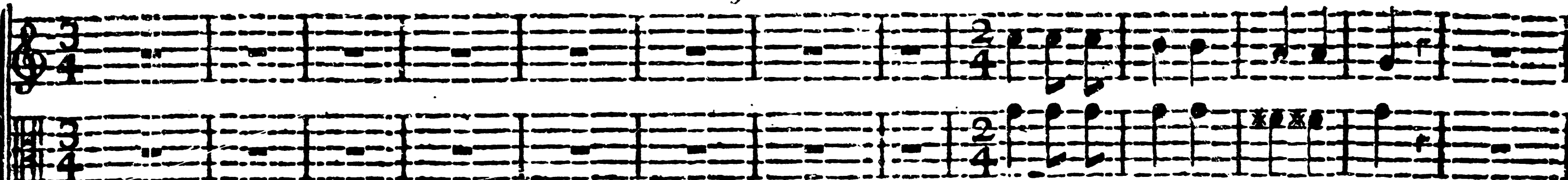
I sing my Saviour's wondrous death; He triumph'd when he fell, 'Tis

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

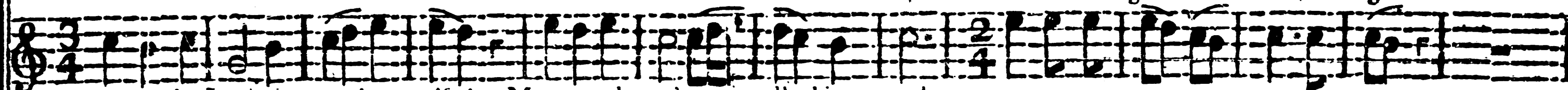
finish'd laid his dy - ing breath, And shook the gates of he'll.

Gloucester. L. M.

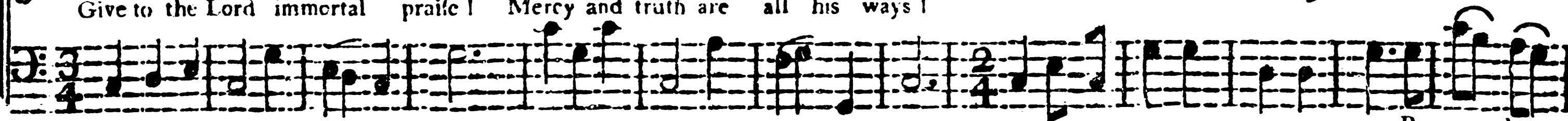
81



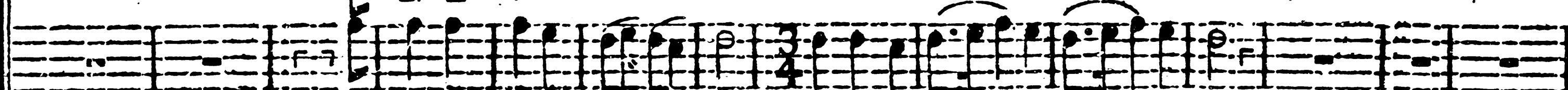
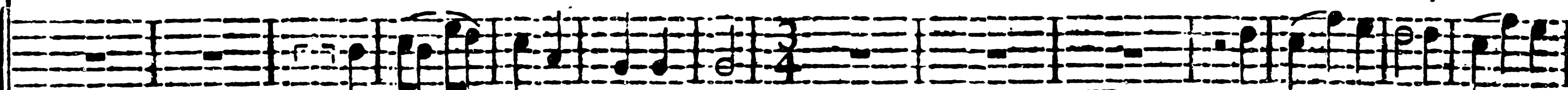
Wonders of grace to God belong



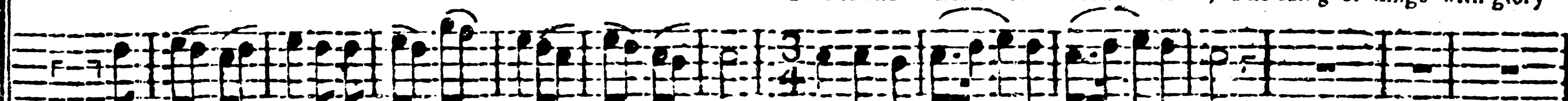
Give to the Lord immortal praise! Mercy and truth are all his ways!



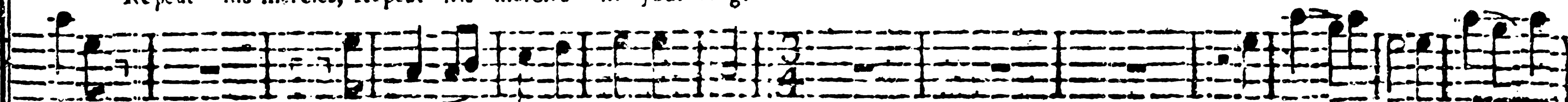
Repeat his



Give to the Lord of Lords renown, The King of kings with glory



Repeat his mercies, Repeat his mercies in your song.



mercies,

Gloucester. Continued.

His mercy ever shall endure, When lords and kings
crown, His mercy ever shall endure, When lords and kings are known no more.
His mercy ever shall endure,
His mercy ever shall endure, are known no more,

Funeral Anthem. Rev. 14th Chap.

Pia.

For.

Pia

For.

I heard a great voice from heav'n, I heard a great voice from heav'n, saying unto me, saying unto

Antbern. Continued.

83

Pia.

Forte.

Pia.

Forte.

me, write from henceforth, write from henceforth, write blessed are the dead, blessed are the dead, who die in the Lord.

Pia.

Forte.

Even so, even so, saith the spirit, for they rest from their labors, they rest from their labors, they rest from their

*Anthem. Continued.**Pia.**Forte.**Adagio.*

labors, and their works do follow them, their works do follow them, their works do follow them.

*Milton. P. M.**Presto.*

:S:

Ye servants of God your master proclaim, And publish abroad his wonderful name; The name all vic.

Milton, Continued.

85

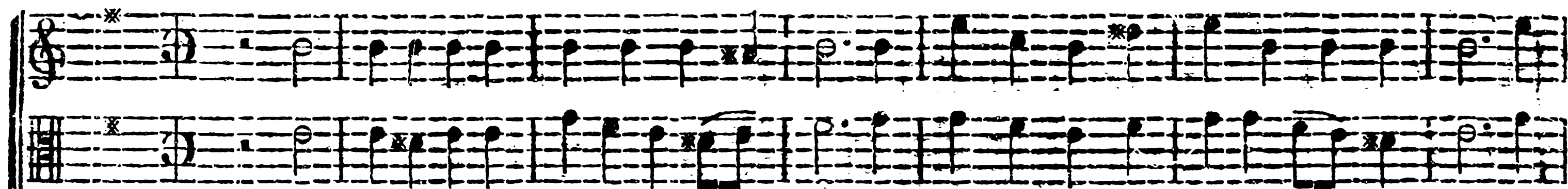
tor'ous of Jesus ex - tol ; His kingdom is glor'ous and rules over all.

Loudon. S. M. :s.

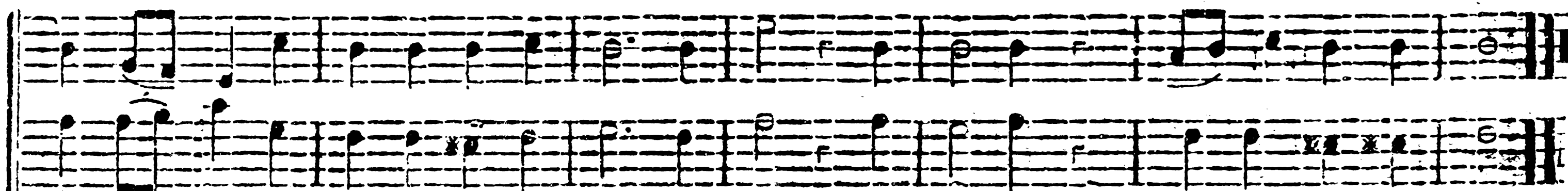
Whose kind designs to serve and please :s: Thro' all their actions run.

Blest are the souls of peace, Whose hearts and hopes are one, Whose kind designs to serve and please :s: Thro' all their actions run.

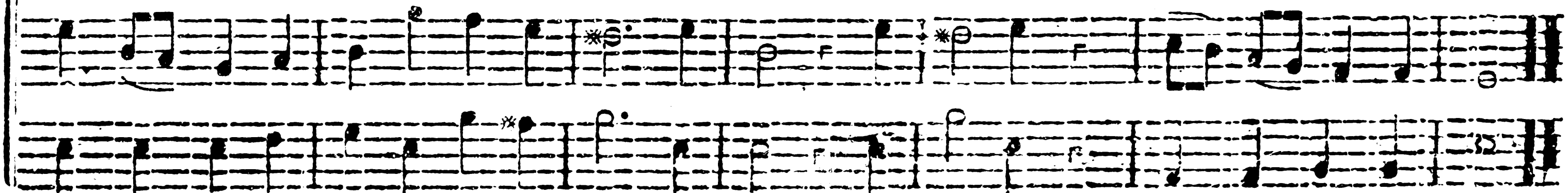
Thro' all their actions run. :s: Thro' all their actions run.



Along the banks where Babel's current flows, Our captive bands in deep despondence stray'd ; While



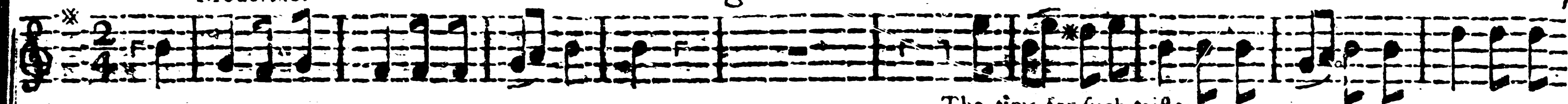
Zion's fall in sad remembrance rose, Her friends, her children, mingled with the dead.



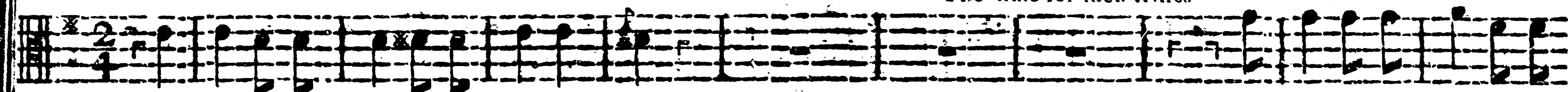
Moderato.

Edinburgh. P. M.

87



The time for such trifles

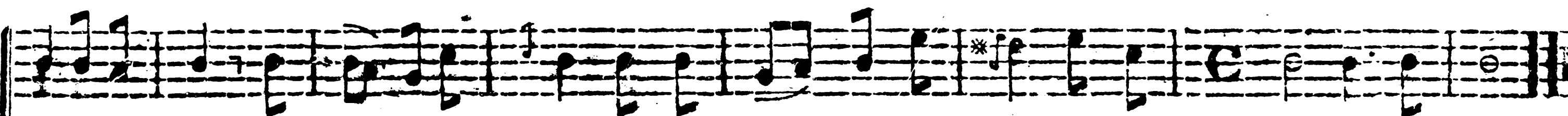
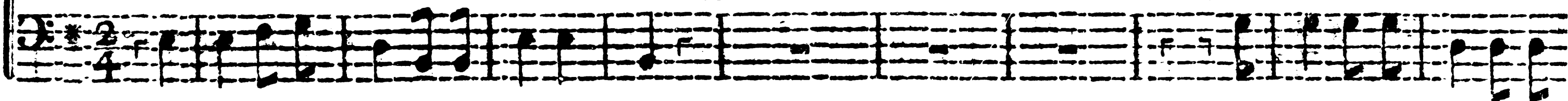


O tell me no more, Of this world's vain store,

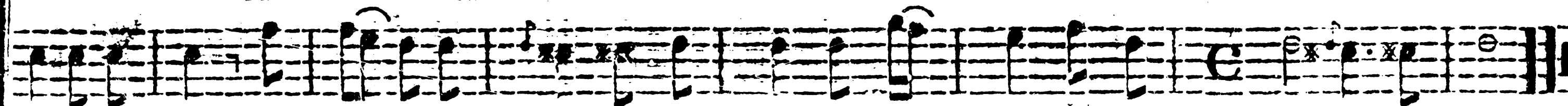
The time for such trifles with



The time for such trifles.

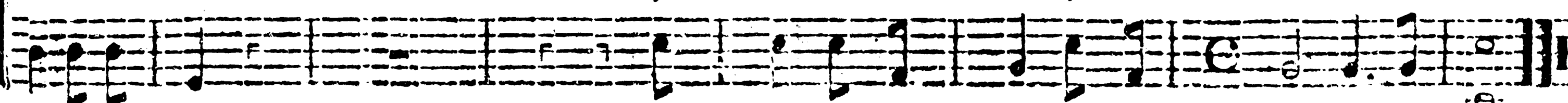
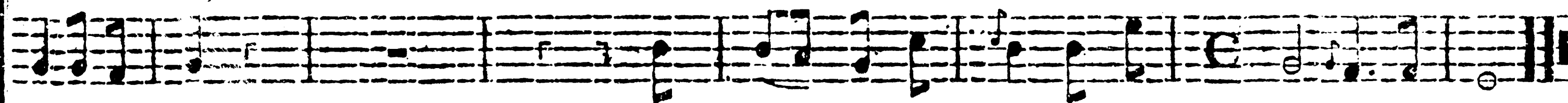


The time for such trifles



me now is o'er,

The time for such trifles with me now is o'er.



Fairford. P. M.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The third and fourth staves are also treble and bass clefs respectively, with a key signature of one sharp (F#) and a time signature of 2/4. The music is written in a style typical of 18th or 19th-century hymn books, with many beamed eighth and sixteenth notes.

Jesus, who dy'd a world to save, Revives and rises from the grave, By his almighty pow'r; From sin and death and

Mod.

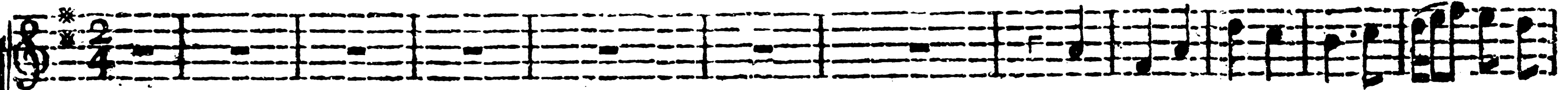
The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The third and fourth staves are also treble and bass clefs respectively, with a key signature of one sharp (F#) and a time signature of 2/4. The music continues with similar notation to the first system, featuring many beamed eighth and sixteenth notes.

hell set free, He captive leads cap - tiv - ity, He captive leads cap - tiv - ity, And lives to die no more.

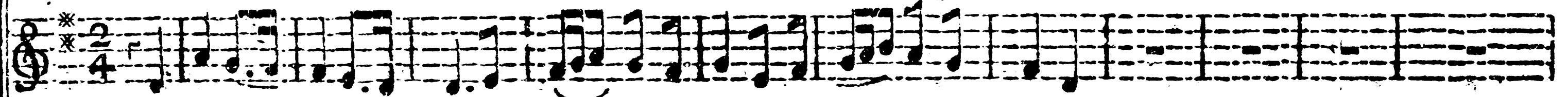
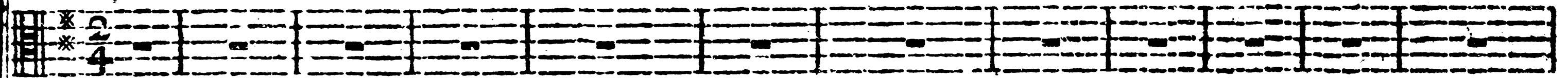
An Anthem.

Words from Isaiah 25th Chap.

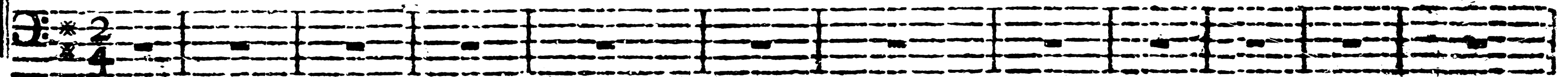
89



O Lord thou art my God and I will ex-



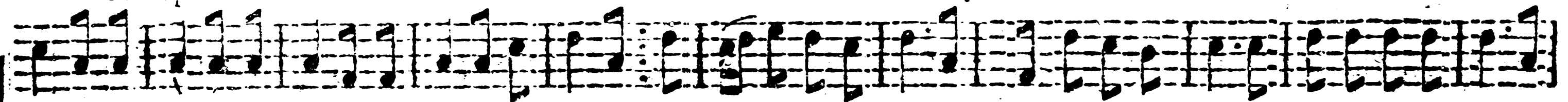
O Lord thou art my God and I will exalt thee, and I will exalt thee,



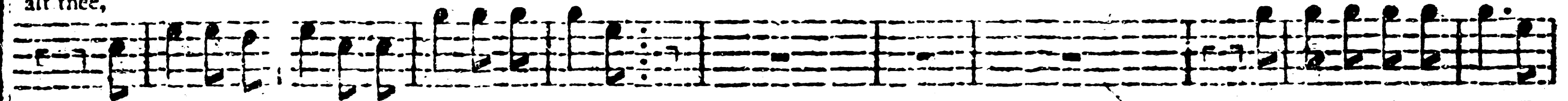
Con Spirito.

Pia.

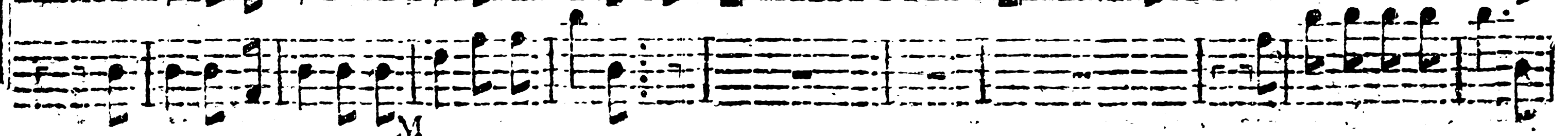
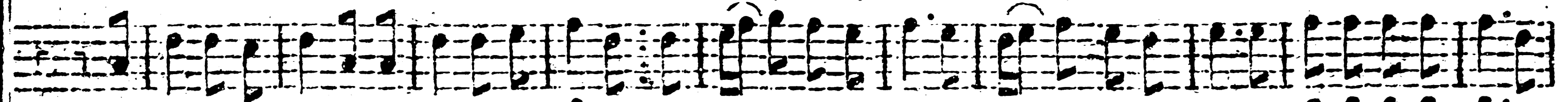
Forte.



alt thee,

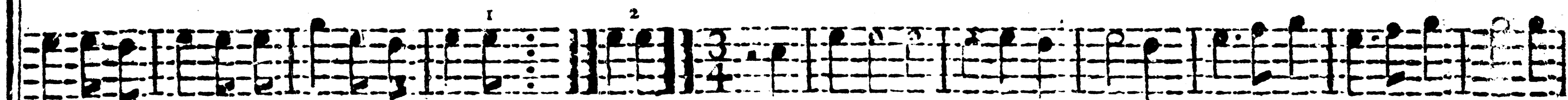
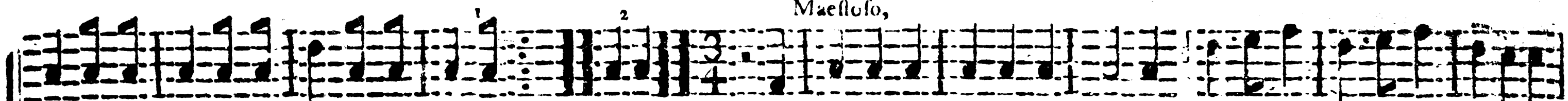


And I will exalt thee, and I will exalt thee, And I will praise thy name, and I will praise thy name, and I will praise thy name, For



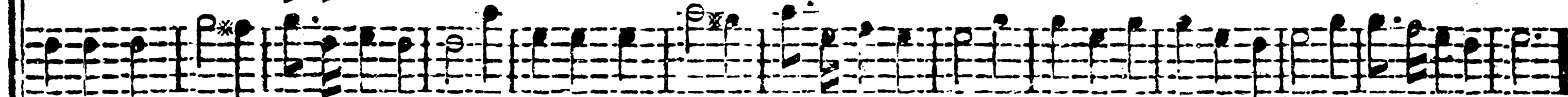
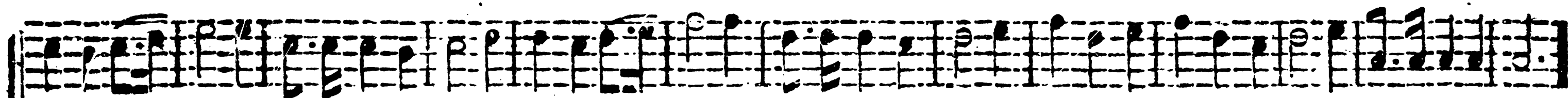
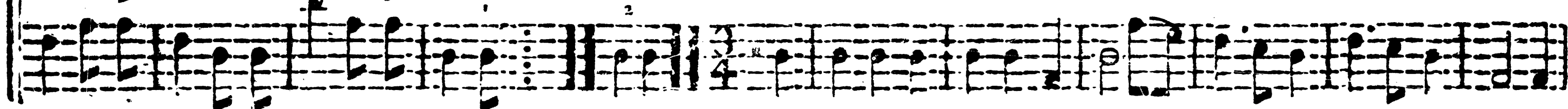
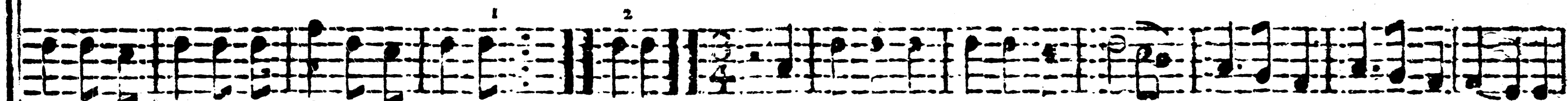
Anthem. Continued.

Maestoso,

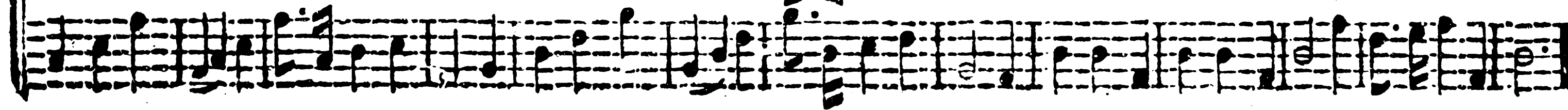
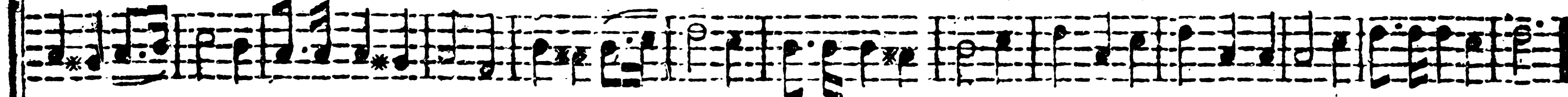


ever and ever, for - ever and ever.

For thou hast done wonderful things, done wonderful, wonderful things; Thy

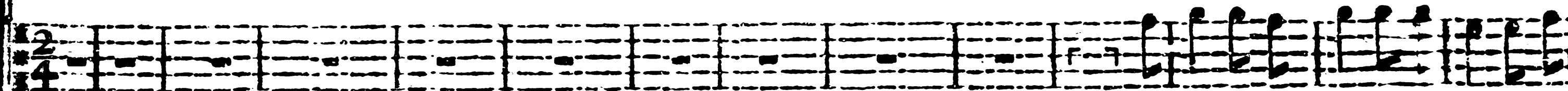
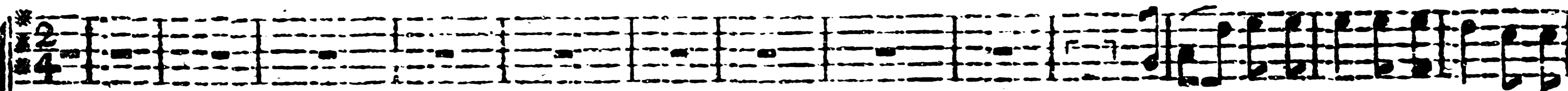


counsels of old are faithfulness and truth, thy counsels of old are faithfulness and truth, thy counsels, thy counsels of old are faithfulness and truth.

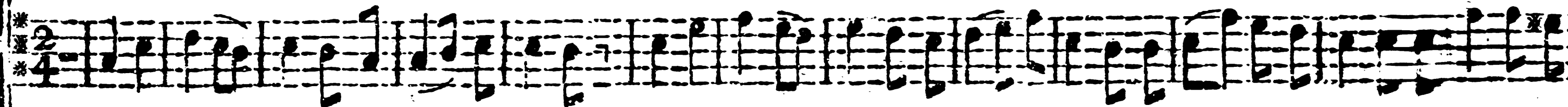


Anthem. Continued.

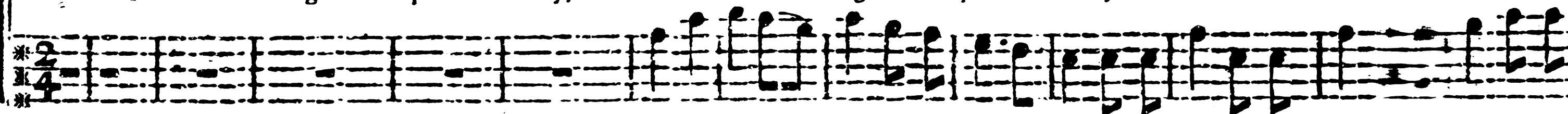
91



in all their distresses. in all their dis-



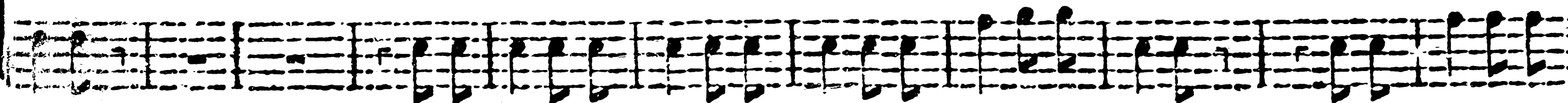
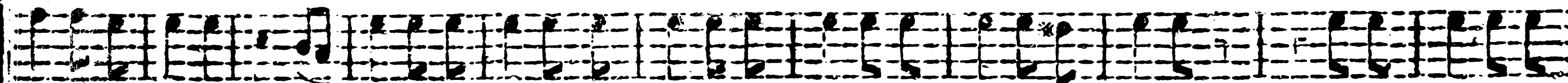
Thou hast been the strength of the poor and needy, thou hast been the strength of the poor and needy



Fortissimo.



resses; A refuge from the storm, When the rage of the mighty arose as a tempest against them, When the rage of the



Anthem. Continued.

mighty arose as a tempest against them. in victory in victory, in

Thou wilt swallow up death, Thou wilt swallow up death,

victory; and the Lord God shall wipe away the tear, the Lord God shall wipe away the tear, the tear from ev'ry eye, the Lord God shall

The musical score consists of four systems of staves. The first system has two staves with lyrics 'mighty arose as a tempest against them. in victory in victory, in'. The second system has two staves with lyrics 'Thou wilt swallow up death, Thou wilt swallow up death,'. The third system has two staves with lyrics 'victory; and the Lord God shall wipe away the tear, the Lord God shall wipe away the tear, the tear from ev'ry eye, the Lord God shall'. The fourth system has two staves with no lyrics. The music is written in a style typical of 19th-century hymnals, with various note values and rests.

Anthem, Continued.

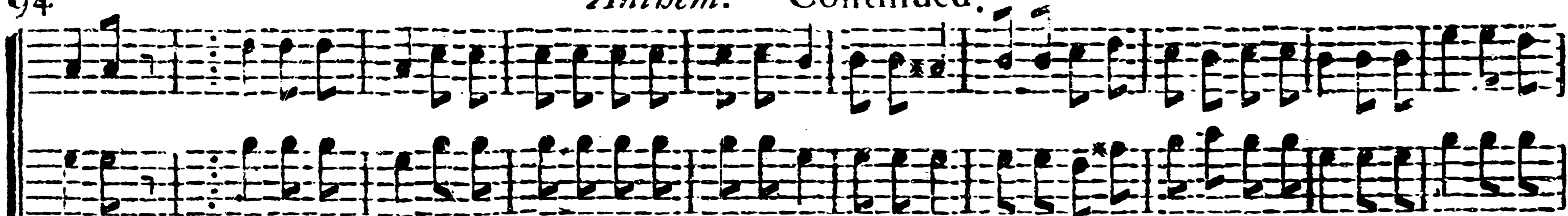
95

Grave.

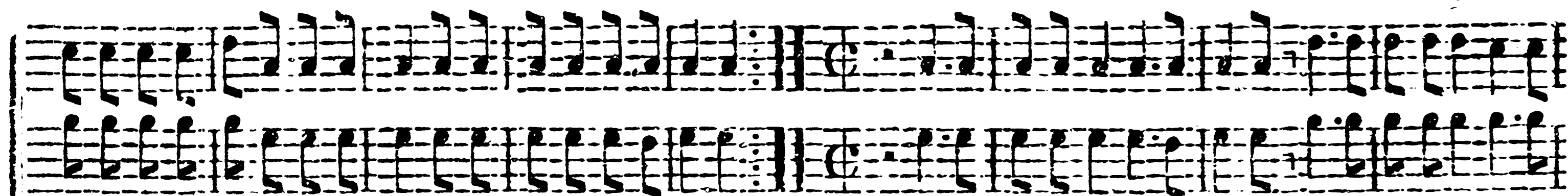
the tear from ev'ry eye ; For the mouth of the Lord hath spoken it

wipe away the tear, shall wipe away the tear,

Lo! this is our God ; We have waited for him and he will save us ; this is the Lord : we have waited for him, we have waited

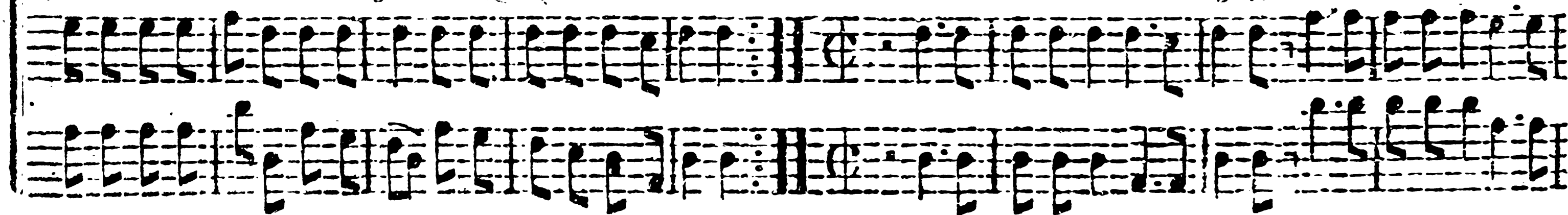
Anthem. Continued.

for him, We will be glad and rejoice in his salvation, we will be glad and rejoice in his salvation, we will be glad and re-



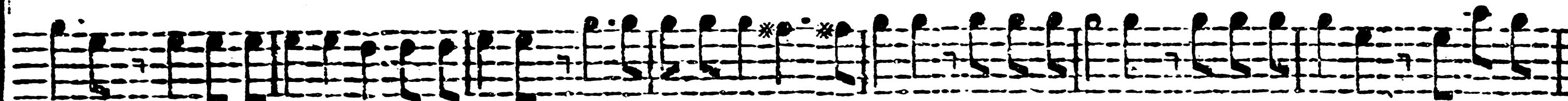
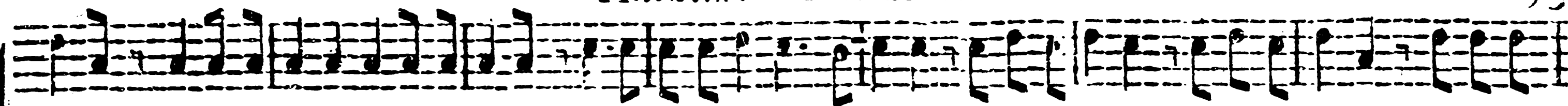
joice in his salvation will be glad and rejoice in his salvation.

Blessed be the Lord God Almighty, blessed be the Lord God Al-

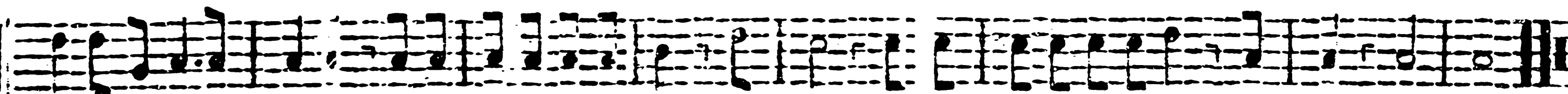
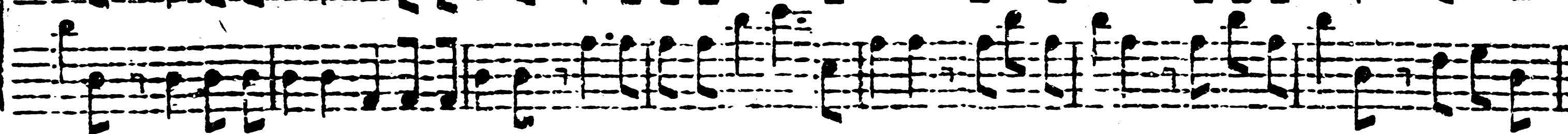
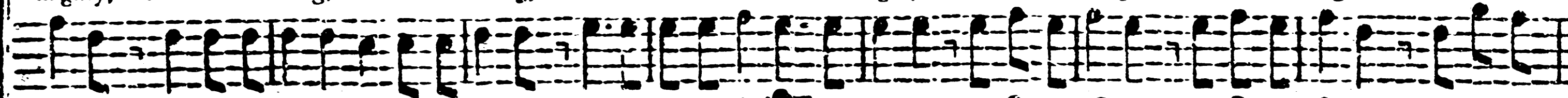


Anthem. Continued.

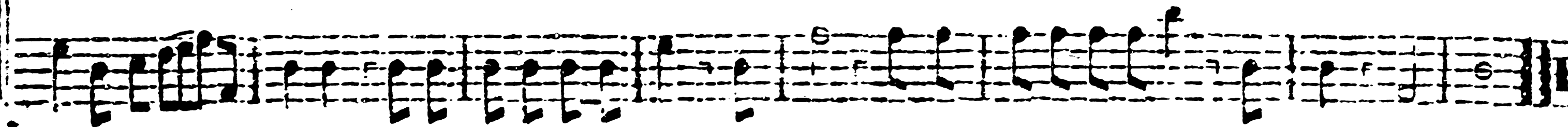
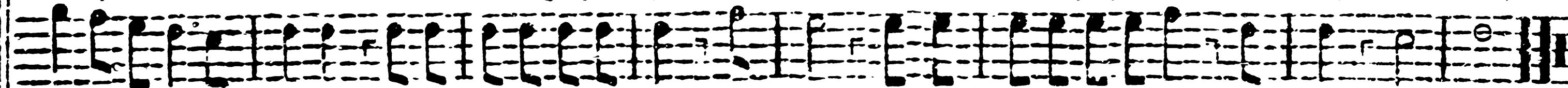
95

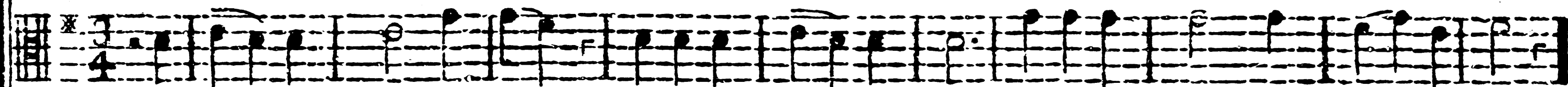
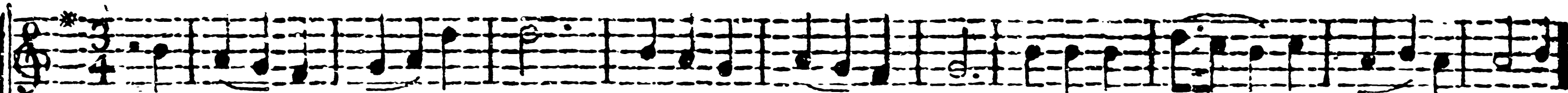


mighty, from everlasting, to everlasting, Blessed be the Lord God Almighty, from everlasting, to everlasting, from ever-

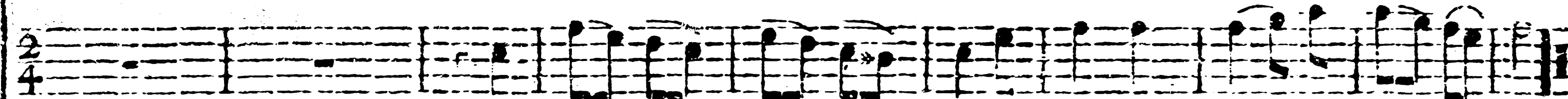
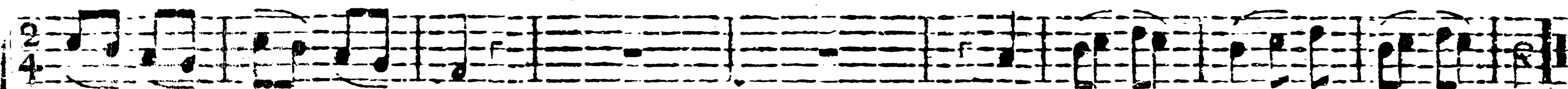
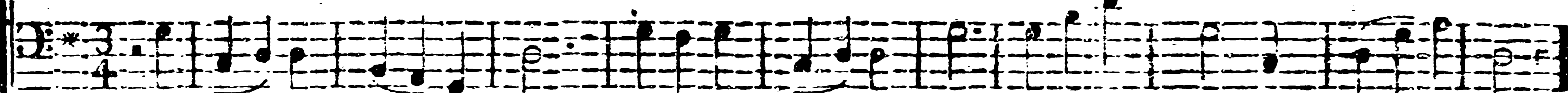
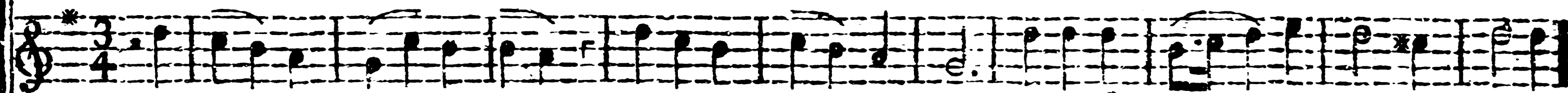


lasting, to ever-lasting. And let all the people say a - men, and let all the people say a - men, a - men,

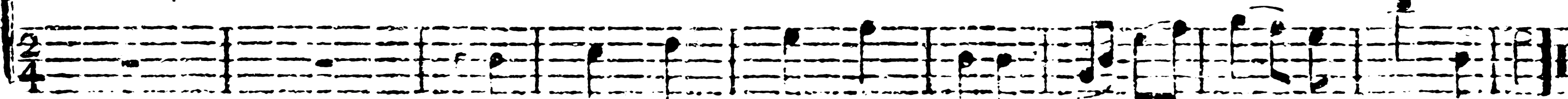
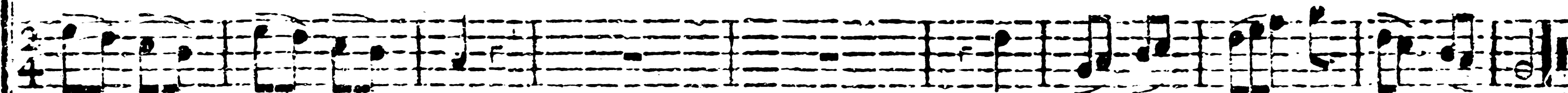




How pleasant 'tis to see, Kindred and friends agree, Each in their proper station move, And

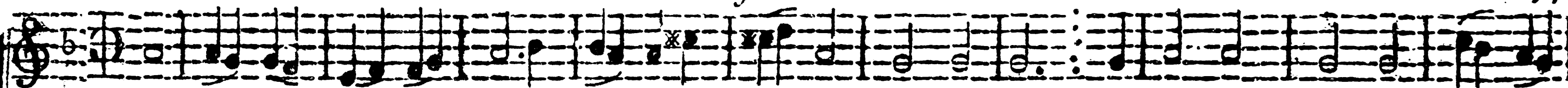


each fulfil their part, With sympathizing heart, In all the cares of life and love.

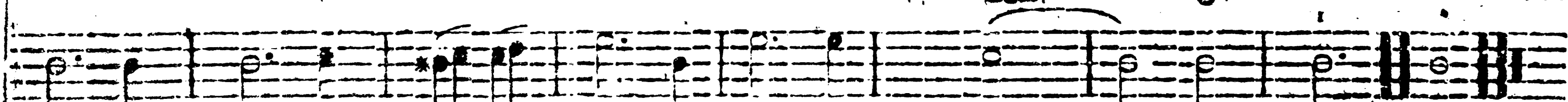
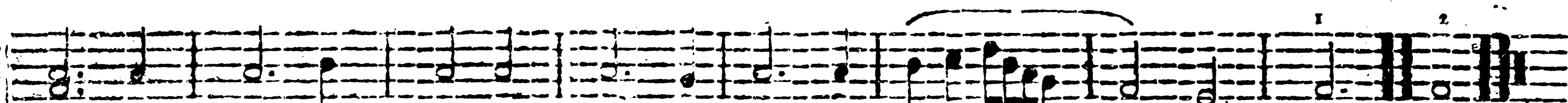
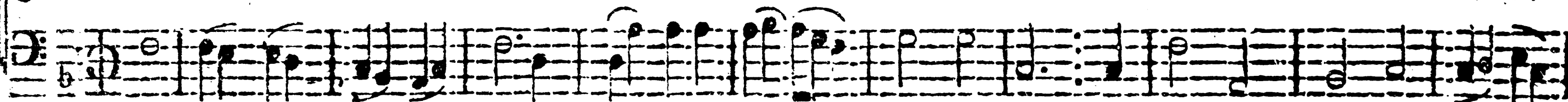


Waterford. S. M.

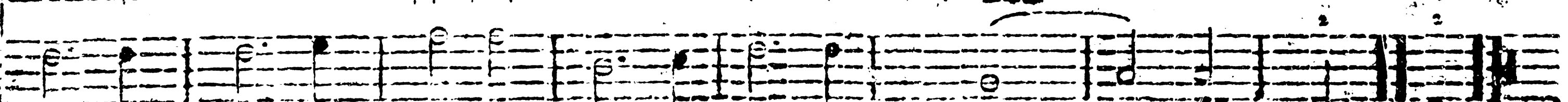
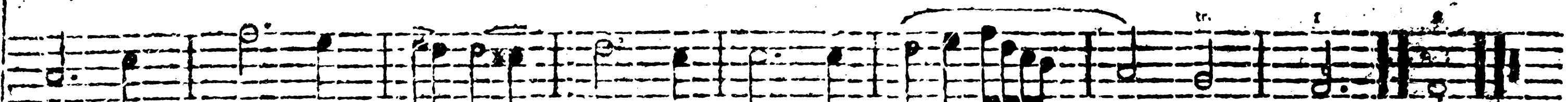
97



To bless thy chosen race, In mercy, In mercy Lord incline, And cause the brightness of thy



face, On all thy saints to shine, On all thy saints to shine.



N

And see how youthful

In - dul - gent God! with pity'ng eyes, The sons of men survey. And

And see how youthful sinners sport In

And see how youthful sinners sport, In a de-

sin - ners sport, And see how youthful sinners

see how youthful sinners sport, And see how youthful, &c. In a destructive way.

a destructive way, And see how youthful sinners sport,

destructive way, And see, &c.

Moderato.

Kingston. C. M.

99

In - fi - nite grief I , a - mazing woe! Be - hold my bleeding Lord! Hell and the Jews con-

spire his death, And use the Roman sword. Oh the sharp pangs of smarting pain, My dear re-

Kingston. Continued.

deemer bore, Wheu knotty whips, and, ragged thorns, His sacred body tore.

This musical score consists of four staves. The first staff is a treble clef melody. The second staff is an alto clef melody with lyrics underneath. The third staff is a bass clef melody. The fourth staff is a bass clef accompaniment. The lyrics are: deemer bore, Wheu knotty whips, and, ragged thorns, His sacred body tore.

Newington. L. M.

How pleasant how di - vinely fair, O Lord of hosts, thy dwellings

This musical score consists of four staves. The first staff is a treble clef melody. The second staff is an alto clef melody with lyrics underneath. The third staff is a bass clef melody. The fourth staff is a bass clef accompaniment. The lyrics are: How pleasant how di - vinely fair, O Lord of hosts, thy dwellings.

Newington. Continued.

101

are! With long de - fire my spirit faints, To meet th'assemblies of thy faints.

Vermont. C. M.

I'm not aſham'd to own my Lord, Or to defend his cauſe; Maintain the honour of his name, The glory of his

Vermont. Continued.

cross. Jesus my God! I know his name, His name is all my trust; Nor will he put my soul to shame, Nor let my hope be lost.

Queensborough. L. M.

Join all the names of love and pow'r, Which ever men or angels bore; All are too mean to speak his worth, Or set Immanuel's glory forth.

Yarmouth. S. M.

103

Whole anger is so

My soul repeat his praise, Whole mercies are so great ;

Whole anger is so slow to

Whole anger is so slow to rise, So ready to a-

Whole anger is so slow to rise,

slow to rise, Whole anger is, &c.

rise, So ready to abate.

bate, Whole anger is so slow to rise.

Uxbridge. S. M.

And will the God of grace, Per - pet - ual silence keep? The God of justice

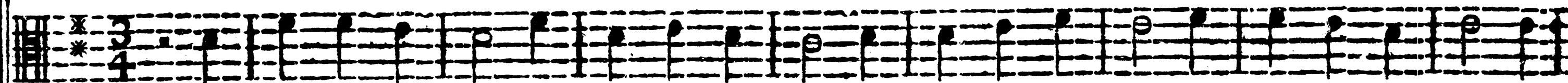
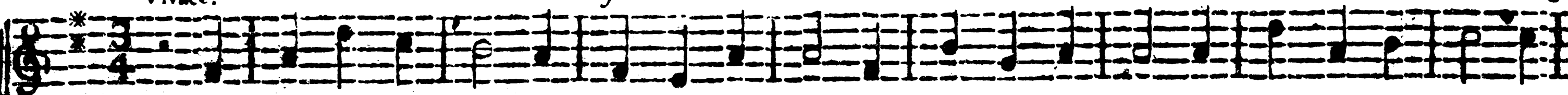
hold his peace, And let his vengeance sleep? And let his vengeance tr. sleep.

The musical score is written for four systems, each containing two staves. The first system uses a treble clef and a 3/2 time signature. The second system uses an alto clef and a 3/2 time signature. The third system uses a treble clef and a 3/2 time signature. The fourth system uses a bass clef and a 3/2 time signature. The lyrics are printed below the second and third systems. The score includes various musical notations such as notes, rests, and accidentals.

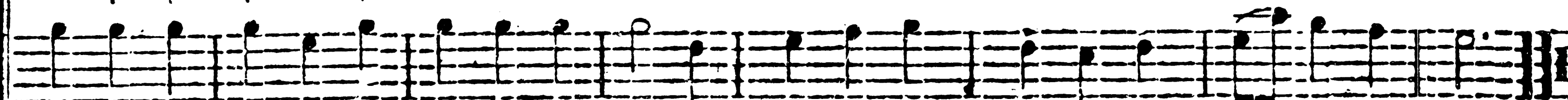
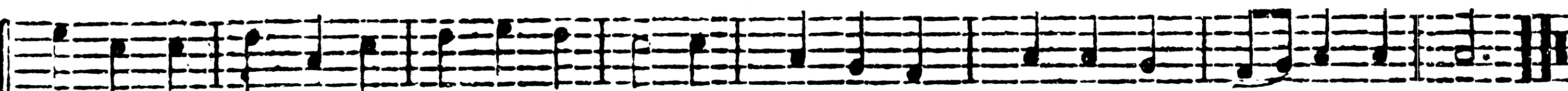
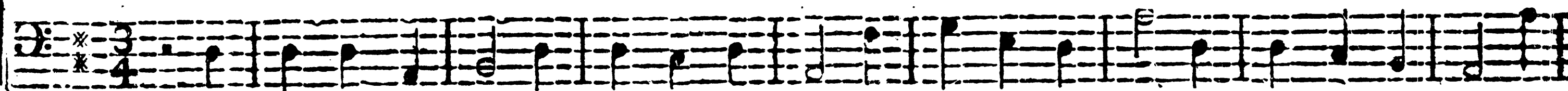
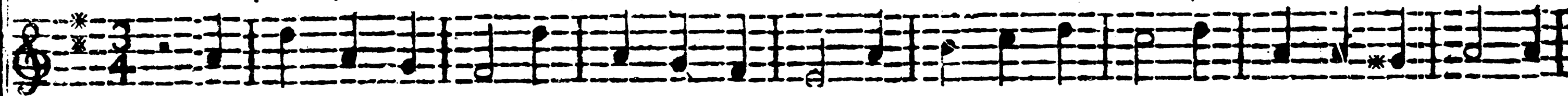
Vivace.

Asburnham. P. M.

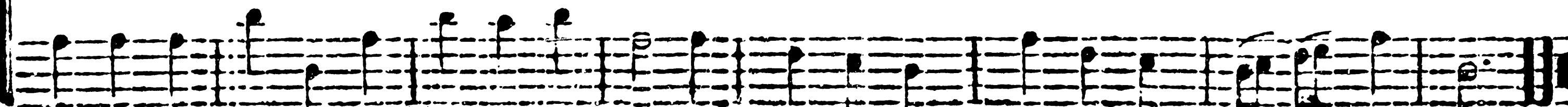
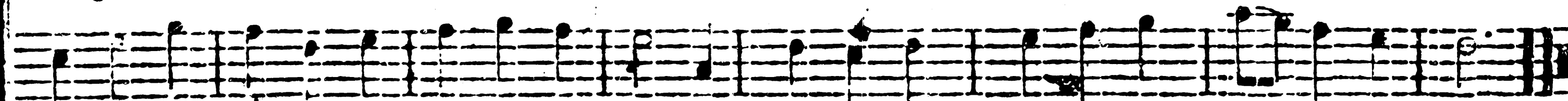
105

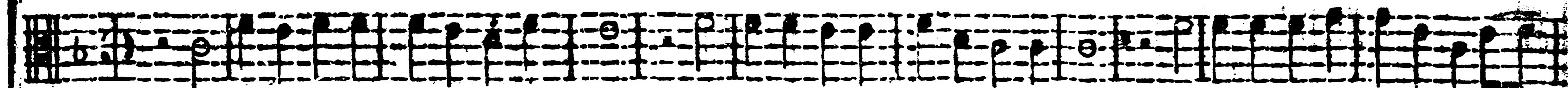
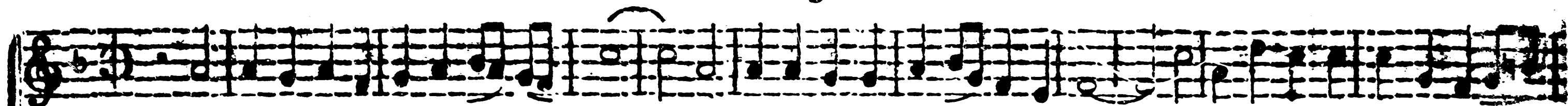


O praise ye the Lord, Prepare your glad voice, His praise in the great As - sem - bly to sing; In

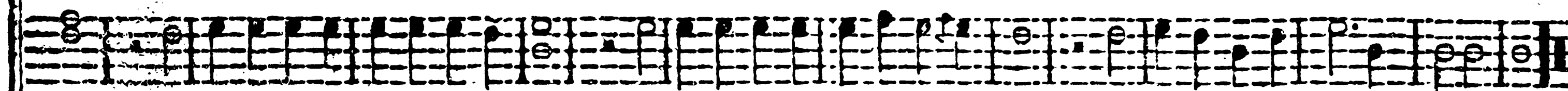
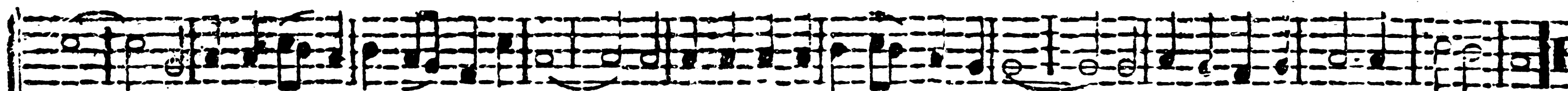
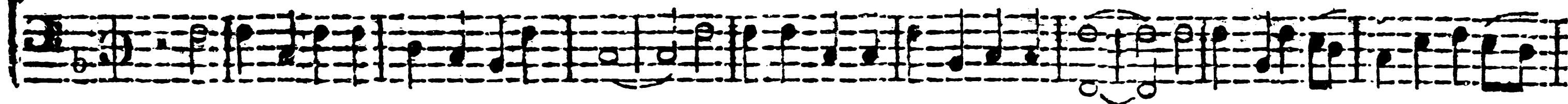
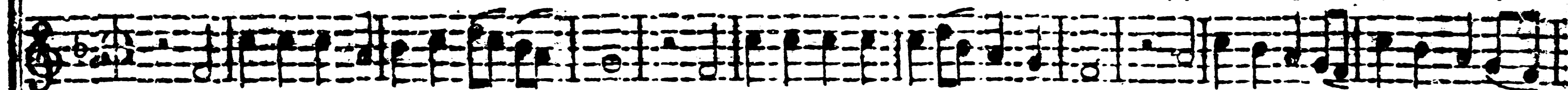


our great Cre - a - tor Let Israel rejoice, And children of Zion Be glad in their King.

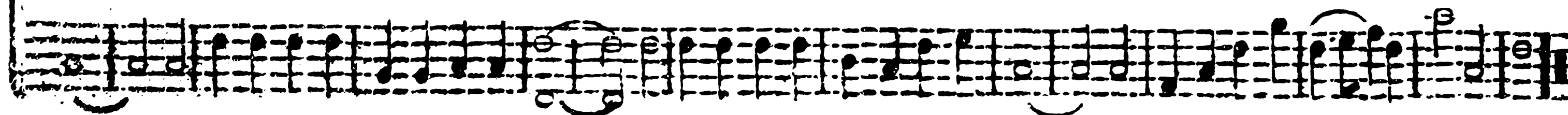
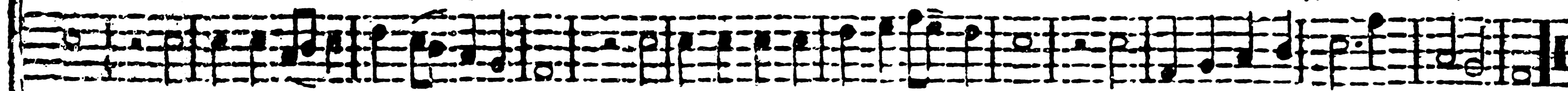




Not to our names, thou only just and true, Not to our worthless names is glory due: Thy pow'r and grace, thy truth and justice

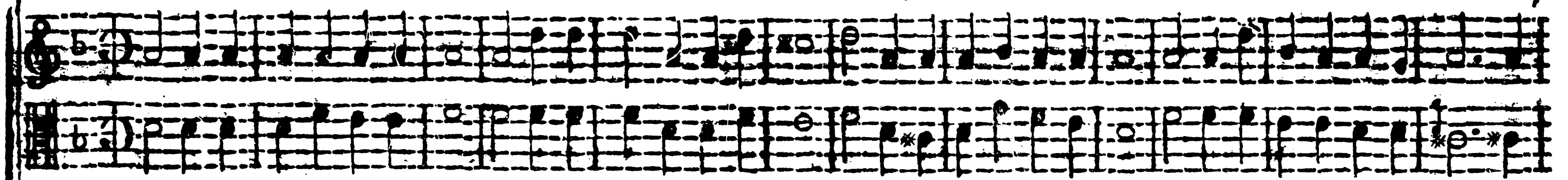


claim, Immortal honors to thy sov'reign name. Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say, and where's your God?

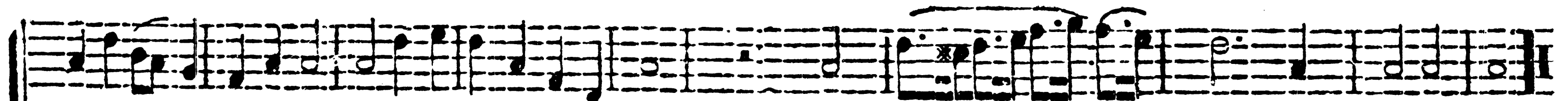


Exeter. P. M.

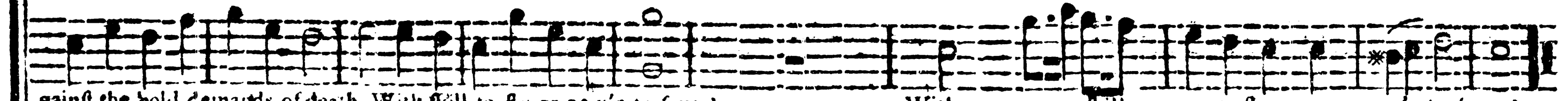
107



Think, mighty God, on feeble man, How few his hours ! how short his span ! Short from the cradle to the grave ! Who can secure his vital breath A-

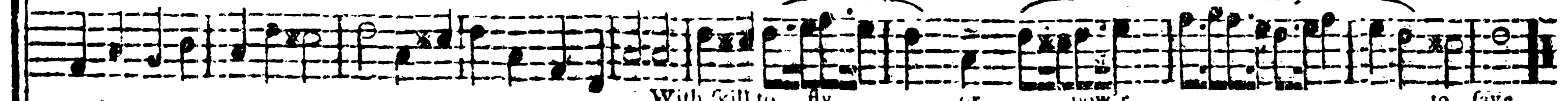


With skill to fly or pow'r

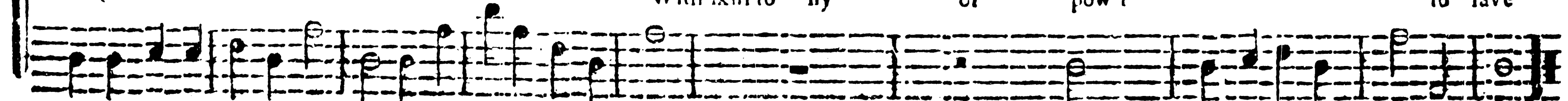


gainst the bold demands of death, With skill to fly or pow'r to save ?

With skill to fly or pow'r to save ?



With skill to fly or pow'r to save



With skill to fly or pow'r, &c.

Tunbridge. C. M.

Moderato.

Our Gas a - las! how strong they be! And like a rag - ing flood, They

The first system of the musical score for 'Tunbridge' consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains the melody for the first line of the song. The middle staff is also in treble clef with the same key signature and time signature, providing a harmonic accompaniment. The bottom staff is in bass clef with the same key signature and time signature, providing a further harmonic layer. The lyrics 'Our Gas a - las! how strong they be! And like a rag - ing flood, They' are written below the top staff, aligned with the notes.

Forte.

break our duty, Lord, to thee, And force us far from God. The waves of trouble how they

The second system of the musical score continues the piece. It also consists of three staves in the same key signature and time signature. The top staff continues the melody, and the lyrics 'break our duty, Lord, to thee, And force us far from God. The waves of trouble how they' are written below it. The middle and bottom staves continue the harmonic accompaniment. The system concludes with a double bar line and repeat signs.

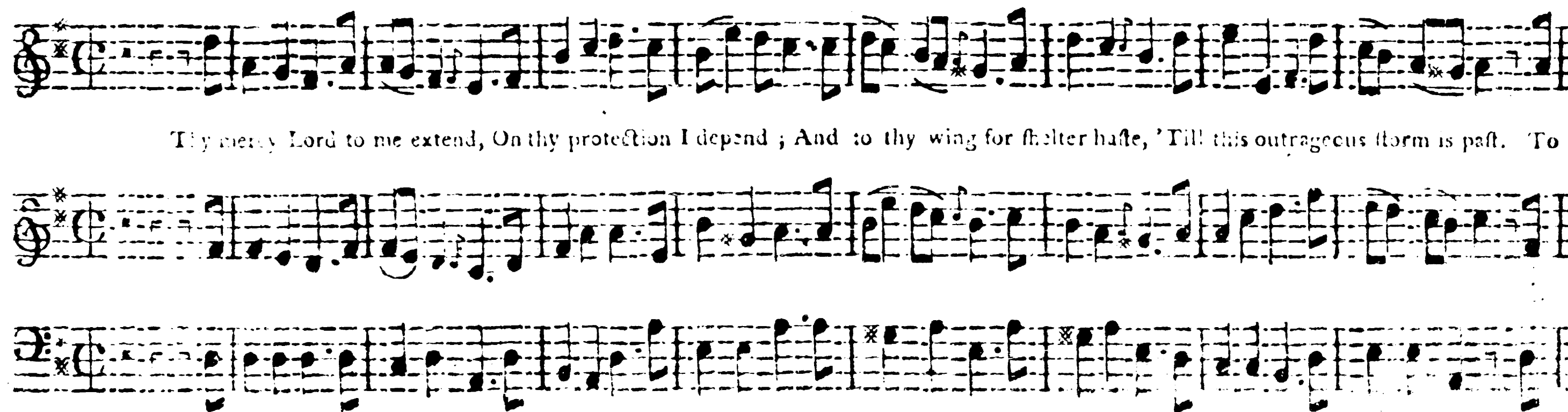
Pia. Tunbridge. Continued.

109



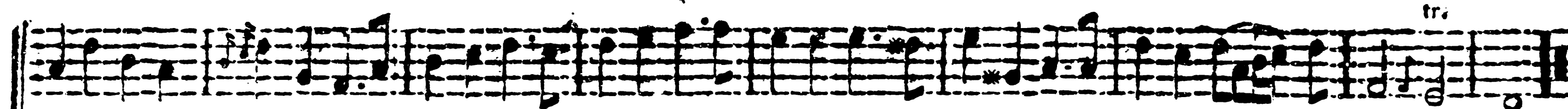
roll ! How loud the tempest roars ! But death shall land each wea - ry soul, Safe on the heav'nly shores.

Oxford. L. M.

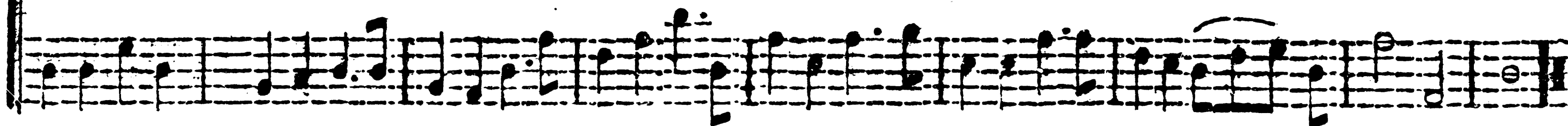
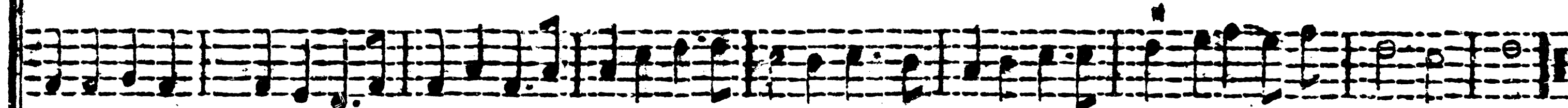


Thy mercy Lord to me extend, On thy protection I depend ; And to thy wing for shelter haste, 'Till this outrageous storm is past. To

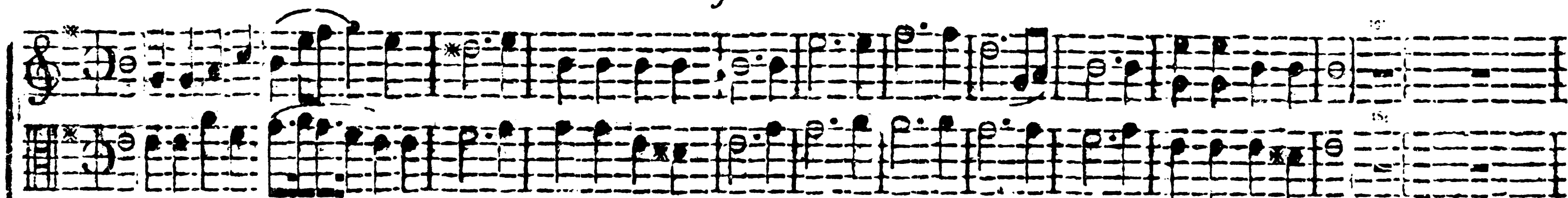
Oxford. Continued.



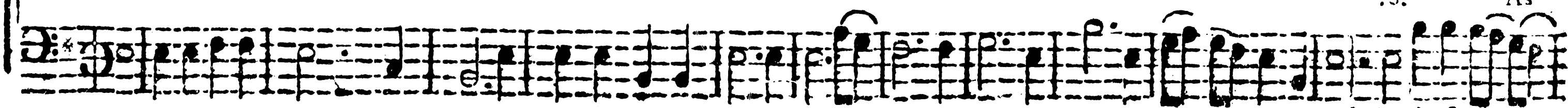
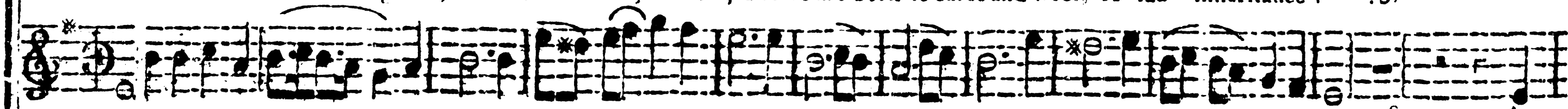
thy tribunal Lord I fly, Thou Sov'reign Judge and God most high, Who wor'st for me begun, And wilt not leave thy work undone.



Leicester. C. M.



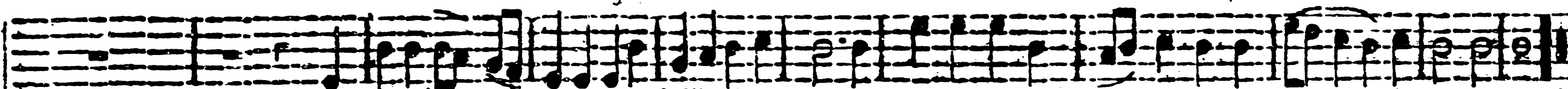
Not from the dust affliction grows, Nor troubles rise by chance; Yet we are born to cares and woes, A sad inheritance!



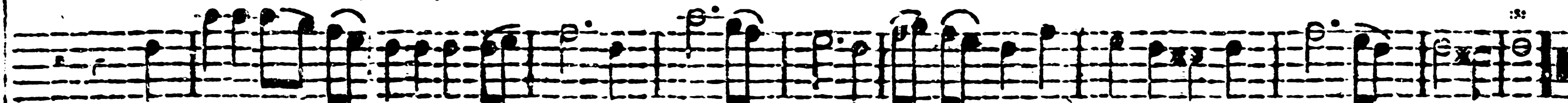
As sparks fly out from

Leicester. Continued.

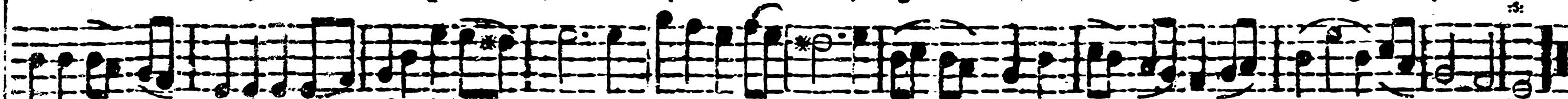
III



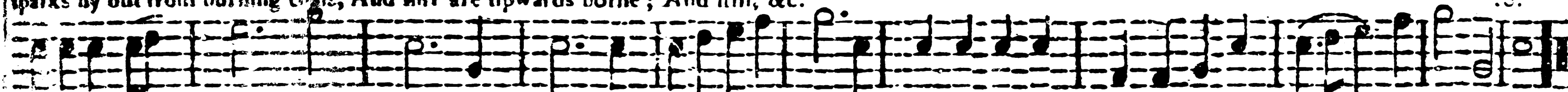
As sparks fly out, &c. And still, &c.



As sparks fly out from burning coals, And still are upwards borne; So grief is rooted in our souls, And man grows up to mourn.

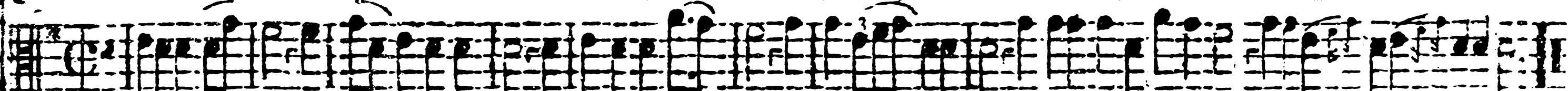
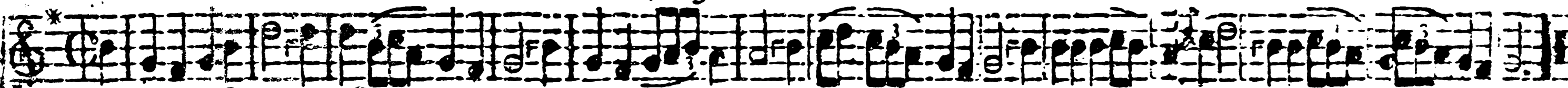


sparks fly out from burning coals, And still are upwards borne; And still, &c.

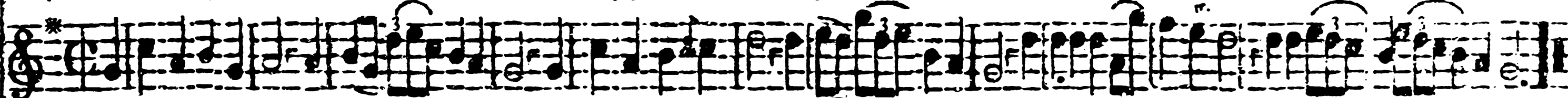


burning coals, And still are upwards borne, And still, &c.

Ashby. P. M.



To spend one sacred day, Where God & saints abide, Affords diviner joy, Than thousand days hence; Where God resorts, I love it more, To keep the door, than shine in courts.



I N D E X.

N. B. *b* denotes the minor, and * the major Key.

<i>b</i> ARUNDELL,	P. M.	86	<i>b</i> Hadley,	P. M.	79	* Reading,	L. M.	43
* Ashburnham,	P. M.	105	* Harlem,	L. M.	63	* Rowley,	L. M.	56
* Aflaby,	P. M.	111	* Hillsborough,	C. M.	24	<i>b</i> Salem,	S. M.	48
<i>b</i> Bedford,	L. M.	40	* Invitation,	L. M.	29	* Severn,	S. M.	71
* Bennington,	L. M.	23	* Ipswich,	S. M.	31	* Stamford,	P. M.	58
* Berkley,	C. M.	20	* Judgment,	P. M.	59	* Stockholm,		57
* Beverly,	L. M.	37	<i>b</i> Kingston,	C. M.	99	* Stoneham,	L. M.	34
* Boxford,	L. M.	46	<i>b</i> Leicester,	C. M.	110	* Topsfield,	C. M.	5
<i>b</i> Bradford,	C. M.	19	* London,	S. M.	85	<i>b</i> Tunbridge,	C. M.	108
* California,	L. M.	21	* Malden,	C. M.	60	<i>b</i> Uxbridge,	S. M.	104
* Charlestown,	L. M.	27	<i>b</i> Marblehead,	C. M.	98	* Vermont,	C. M.	101
* Chelsea,	P. M.	18	* Marietta,	P. M.	61	* Waterford,	S. M.	97
* Condescension,	P. M.	28	* Methuen,	C. M.	80	* Weathersfield,	P. M.	22
* Dartmouth,	P. M.	32	<i>b</i> Middletown,	S. M.	47	* Wenham,	L. M.	36
<i>b</i> Dover,	S. M.	35	* Milton,	P. M.	84	* Westfield,	C. M.	76
* Durham,	P. M.	96	* Monmouth,	P. M.	38	<i>b</i> Wilmington,	S. M.	37
<i>b</i> Edinburgh,	P. M.	87	* Newbern,	P. M.	107	<i>b</i> Woburn,	L. M.	33
<i>b</i> Evesham,	C. M.	55	* Newington,	L. M.	100	* Yarmouth,	S. M.	103
<i>b</i> Exeter,	P. M.	107	* Oakham,	C. M.	41	* Zealand,	C. M.	77
* Fairford,	P. M.	88	* Oxford,	L. M.	109			
* Georgia,	L. M.	78	* Pennsylvania,	L. M.	66			
* Gloucester,	L. M.	81	* Portland,	L. M.	45			
* Groton,	C. M.	75	* Portsmouth,	C. M.	41			
* Haddam,	C. M.	62	* Preston,	C. M.	17			
			* Queensborough,	L. M.	102			

	ANTHEMS.	
I heard a great voice,		82
O Come sing, &c.		49
O Lord thou art, &c.		89

ERRATA.—Page 9, 2d. line for *two* read *too*. Page 13, 11th. line from bottom, for C, read G. Page 26, 1st. slur in the second tenor staff should include the first note in the next bar.—ibid, 2d. tenor staff, last note but three should be a crotchet.—Page 27, 1st. treble staff, instead of the character of the *second mode of common time*, insert the *C clef*.—Page 31, 1st. note in the bass should be a *semibreve*.—Page 42, bass, after the double bar erase the first point of addition.—Page 69, first bass staff, the last note but five should be on E.—Page 76, 2d. tenor staff, insert a point of addition after the first crotchet on D.—Page 95, 2d. brace, erase the third bar in each part.