F 46.103
St 71

655 **Stone,** Joseph, and Abraham Wood. The Columbian harmony, containing the rules of psalmody; together with a collection of Sacred Music. Designed for the use of worshipping assemblies, and singing societies. Eight pages eng. by Allen and one hundred and twelve pages of music eng. by Ruggles. Bds., 9⅛x5¼. N. p., n. d. (Boston, 1793). $7.50

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C. H. Foster.

Cf. Catherine.

Here are our good great grand-
Mothers melodies — Ever reverentially let
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THE COLUMBIAN HARMONY.

CONTAINING

The RULES of PSALMODY; together with a Collection of

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Designed for the use of Worshiping Assemblies & Singing Societies.

BY

Joseph Stone and Abraham Wood.

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1793

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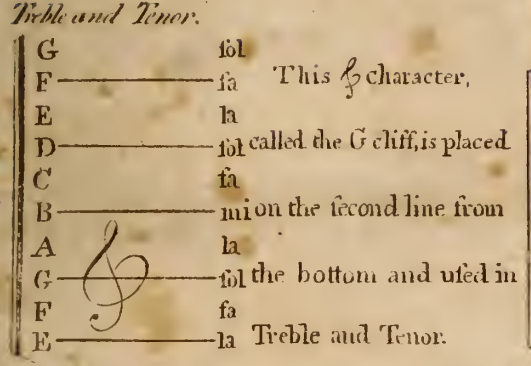
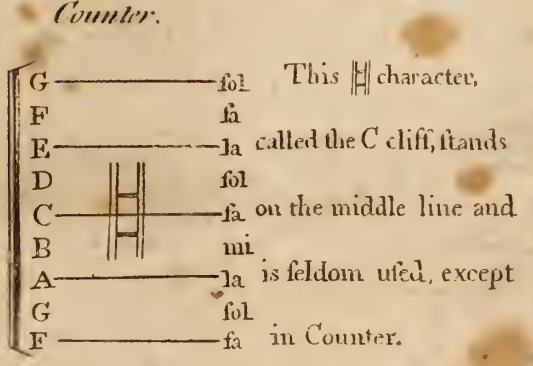
Treble and Tenor.



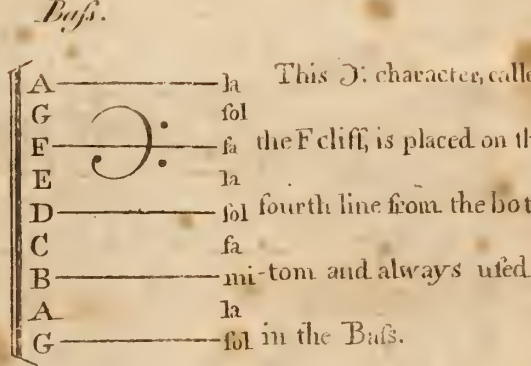
This 𝄞 character, called the G cliff, is placed on the ſecond line from the bottom and uſed in Treble and Tenor.

Counter.



This 𝄡 character, called the C cliff, ſtands on the middle line and is ſeldom uſed, except in Counter.

Baſs.



This 𝄢 character, called the F cliff, is placed on the fourth line from the bottom and always uſed in the Baſs.

The natural place for mi *is in* B. *But,*

If B be flat, Mi is in E.
If B and E be flat, Mi is in A.
If B, E and A be flat, Mi is in D.
If B, E, A and D be flat, Mi is in G.

If F be ſharp, Mi is in F.
If F and C be ſharp, Mi is in C.
If F, C and G be ſharp, Mi is in G.
If F, C, G and D be ſharp, Mi is in D.

Wherever mi is placed, the names of the next lines and ſpaces above it are fa, ſol, la, fa, ſol, la; and below it, the ſame inverted la, ſol, fa, la, ſol, fa, then comes mi again.

Semibreve, Minim, Crotchet, Quaver, Semiquaver, Demiſemiquaver. EIGHT NOTES.

Reſts are marks or notes which ſignify that you muſt reſt, or keep ſilence as long as you would be ſounding one of thoſe notes to which they belong: The Semibreve reſt fills a bar in all moods of time.

From mi to fa and la to fa aſcending, and from fa to la and fa to mi deſcending, are but half tones.

One Semibreve contains

Two Minims,

Four Crotchets,

Eight Quavers,

Sixteen Semiquavers,

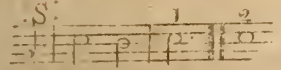
Thirty two Demisemi-quavers.

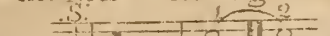
A Brace, Shows how many parts are sung together.

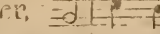
Stave, Five lines with their intermediate spaces whereon Music is written.

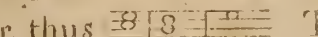
Ledger line, Is added to the stave, when notes ascend, or descend, a line above or below.

A Flat, ♭, placed before a note, sinks it half a tone. A Sharp, ♯ raises a note, before which it is set; half a tone. Flats or sharps, set at the beginning of a tune, affect the notes on the same letters thro' the tune. A Natural, ♮ reduces any note, made flat or sharp, to its primitive sound. A Slur, ⁀ drawn over or under any number of notes, shows they are sung to one syllable. A single bar, divides the time according to the measure note. A double bar, shows the end of a strain. A Close, shows the end of the tune. A Dot, or point, at the right hand of a note, makes it half as long again: Thus, one semibreve is equal to three minims, &c. When a figure of 3 is set over, or under three notes, they must be sung in the time of two of the like kind. A Repeat, S. is set at the beginning and end of such part of the music as is to be sung over again; except where the figures 1, 2, occur, in which case the last repeat is omitted; S. S. and when those figures are set over two notes,



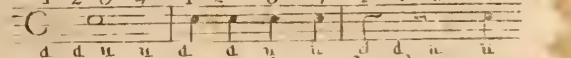
the note under figure 1 must be ſung before, and the note under figure 2, after repeating: But if tied together, 

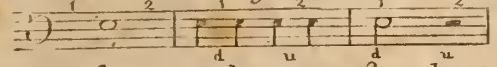
they muſt both be ſung after repeating. Chuſing notes ſtand one over another, thus 

Trill, *tr*, requires the notes over which it is ſet to be ſhaken in a graceful manner 

Mark of diſtinction, ! requires the notes over which it is placed to be ſung very diſtinctly and emphatically.

COMMON TIME MOODS.

Adagio, C the firſt mood, has a ſemibreve or its quantity in every bar and requires four beats, two down and two up; each beat performed in the time of one ſecond, 

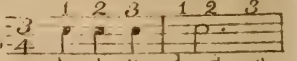
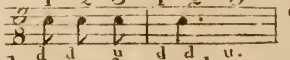
The Pendulum for ſeconds is 39$\frac{3}{10}$ inches in length. Largo ¢ the ſecond mood, contains a ſemibreve or its amount, in every bar, and is performed in the manner of adagio, only one quarter quicker. A Pendulum for crotchets in this mood is 22$\frac{1}{10}$ inches in length. Allegro, D the third mood, has a ſemibreve or other notes equal thereto, in every bar; two beats one down and the other up, each performed in the time of one ſecond, 

The fourth mood $\frac{2}{4}$ has a minim or its amount in a bar, two equal beats, one down and one up; four beats in this mood are performed in the time of three in Largo,

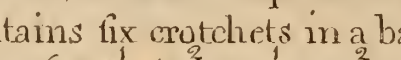
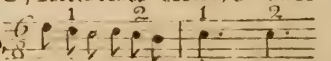
A Pendulum for crotchets in this mood is 12$\frac{4}{10}$ inches in length.

Triple Time.

Triple time is meaſured by odd numbers, or threes. The firſt mood called 3 to 2, marked thus, $\frac{3}{2}$ contains three minims in a bar, each ſung in the time of one ſecond, two down and one up,

The ſecond mood, called *3* from 4, marked thus, $\frac{3}{4}$ contains three crotchets in a bar, two down and one up, each performed in the time of one crotchet in Largo.  Third mood, called *3* from 8, marked thus, $\frac{3}{8}$ contains three quavers in a bar, two down and one up, each beat as quick again as in three four.  The length of a pendulum, that will vi-brate once in the time that a quaver ſhould be performed, in this mood, muſt be $5\frac{1}{2}$ inches.

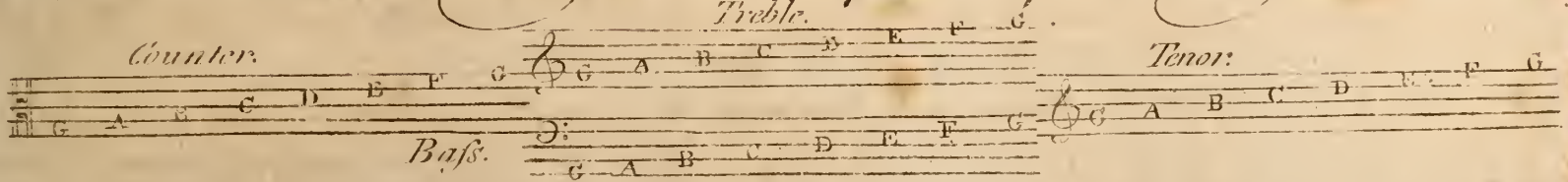
Compound Moods.

Compound moods are ſo called, becauſe compounded of common and triple time. The firſt, called *6* to 4, marked thus, $\frac{6}{4}$ contains ſix crotchets in a bar, three down and three up, two beats, each equal to one ſecond of time,  The ſecond, called *6* from 8, marked thus, $\frac{6}{8}$ con-tains ſix quavers in a bar, three down and three up, each beat equal to a beat in largo.  In thoſe moods of time marked with figures, the upper figure ſhows that a certain number of notes of ſome kind fill a bar, and the under figure the number of the ſame kind that fill a bar in common time.

Syncopation.

Thoſe notes that are driven out of their proper order in the bar, or driven thro' the bar, and re-quire the hand to be taken up or put down while they are ſounding, are called notes of ſyn-copation, Example

A Scale, showing how the parts pitch together.



In this ſcale, G, the ſecond line in the treble, conſidered in a feminine voice, is the ſame pitch with G, the upper line in the counter, and G the ſpace above the upper line in the tenor: and G, the lower ſpace in the counter, and G, the ſecond line in the tenor, the ſame with G, the upper ſpace in the baſs.

Of the Keys in MUSIC.

A key is a certain ſound, or note, which the tendency of the Air of any piece of muſic inclines it to end in, and is known to be flat or ſharp, by the third above the laſt note of the baſs; if that third contains two whole tones, the tune is on a ſharp key; but if only a tone and ſemitone, it is on a flat key.

Accent.

Accent is a certain force of voice upon particular notes: In common time, where the bar is divided into two parts, the accent ſhould be on the firſt, and when divided into four parts, the accent ſhould be on the firſt and third; in triple time it ſhould be on the firſt beat in every bar; and in compound time on the firſt part of each beat in every bar. But, notwithſtanding the rules here given, the accent of the muſic ſhould always agree with emphatical words and accented ſyllables.

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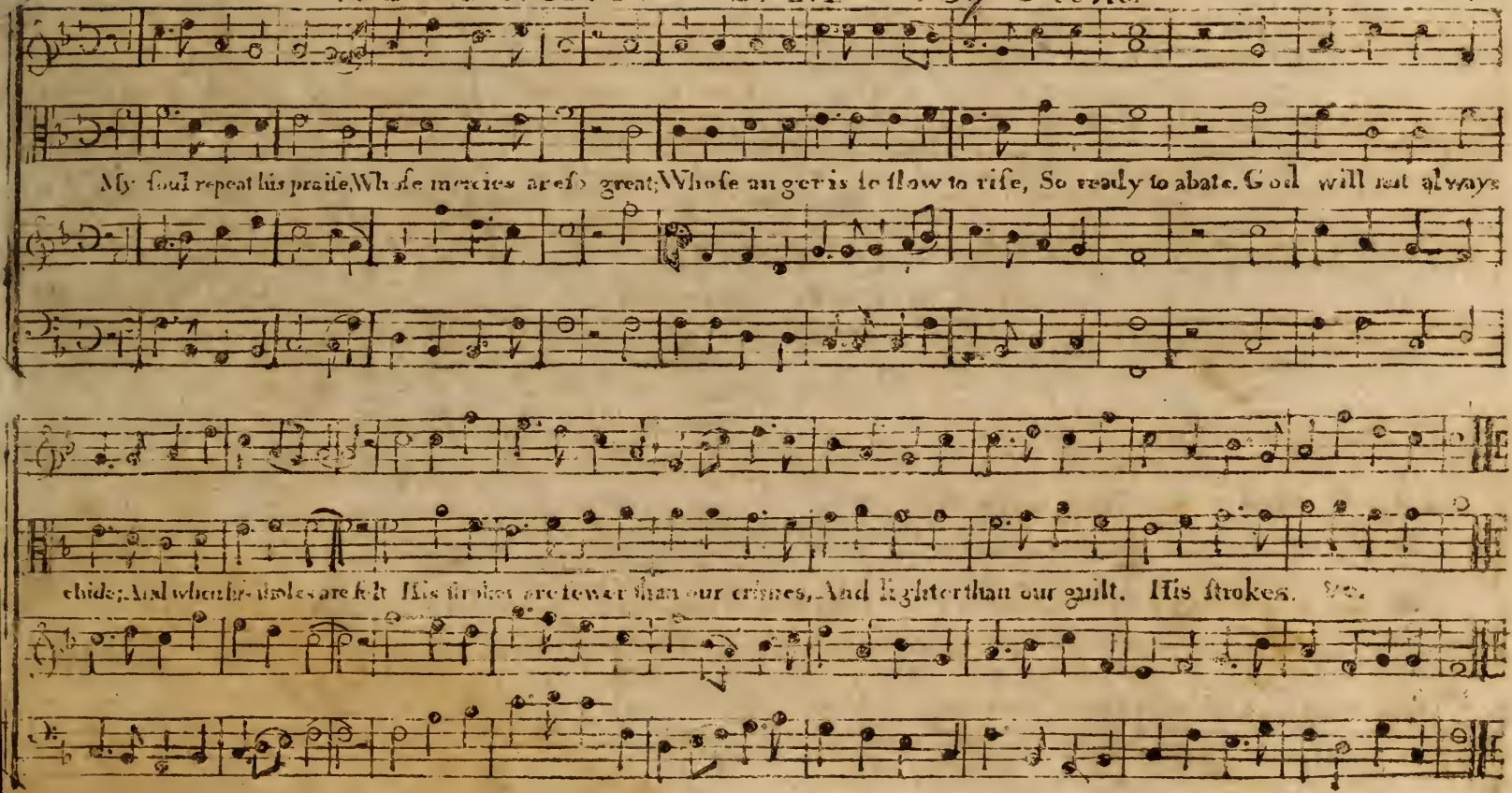
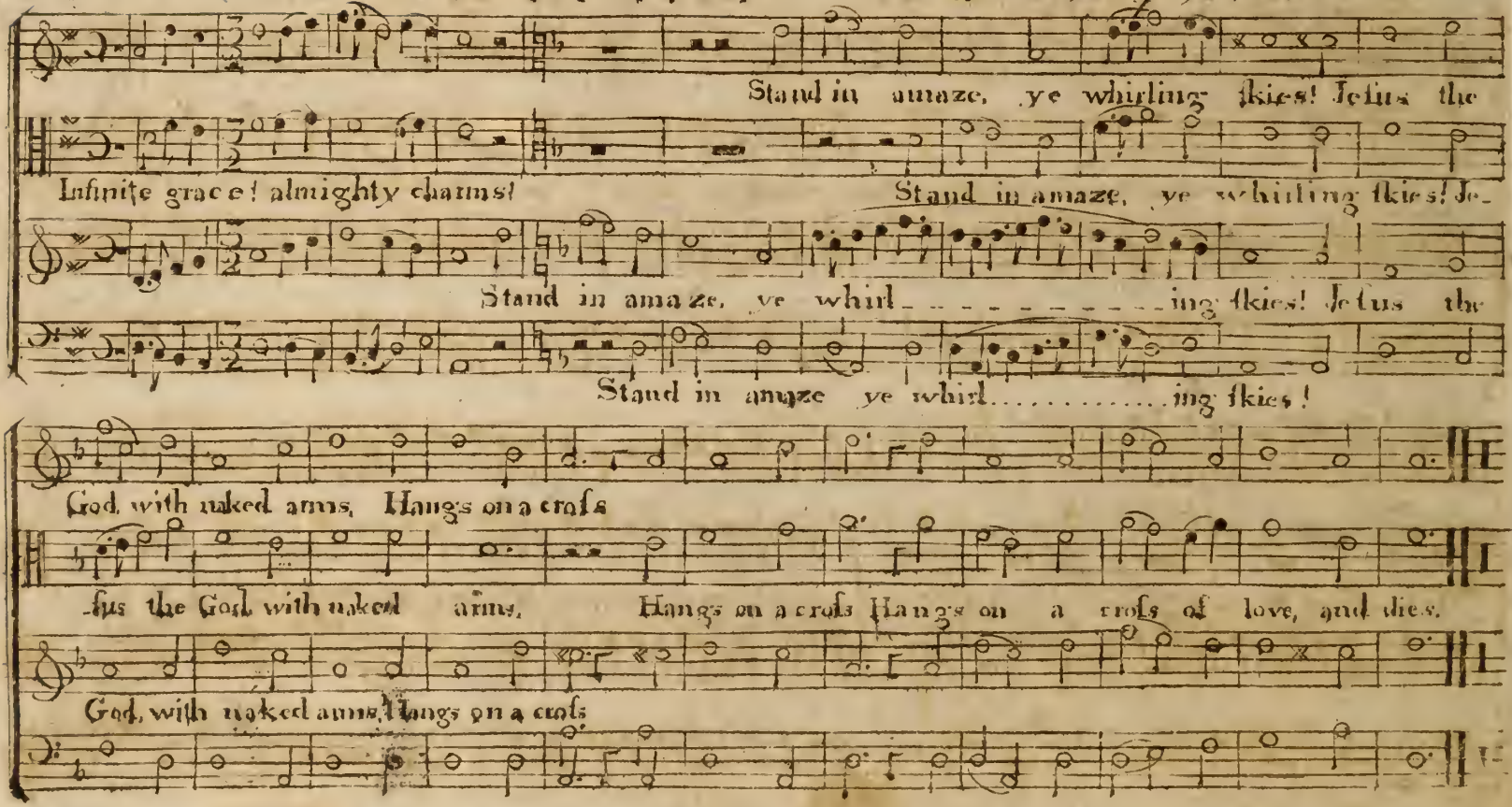
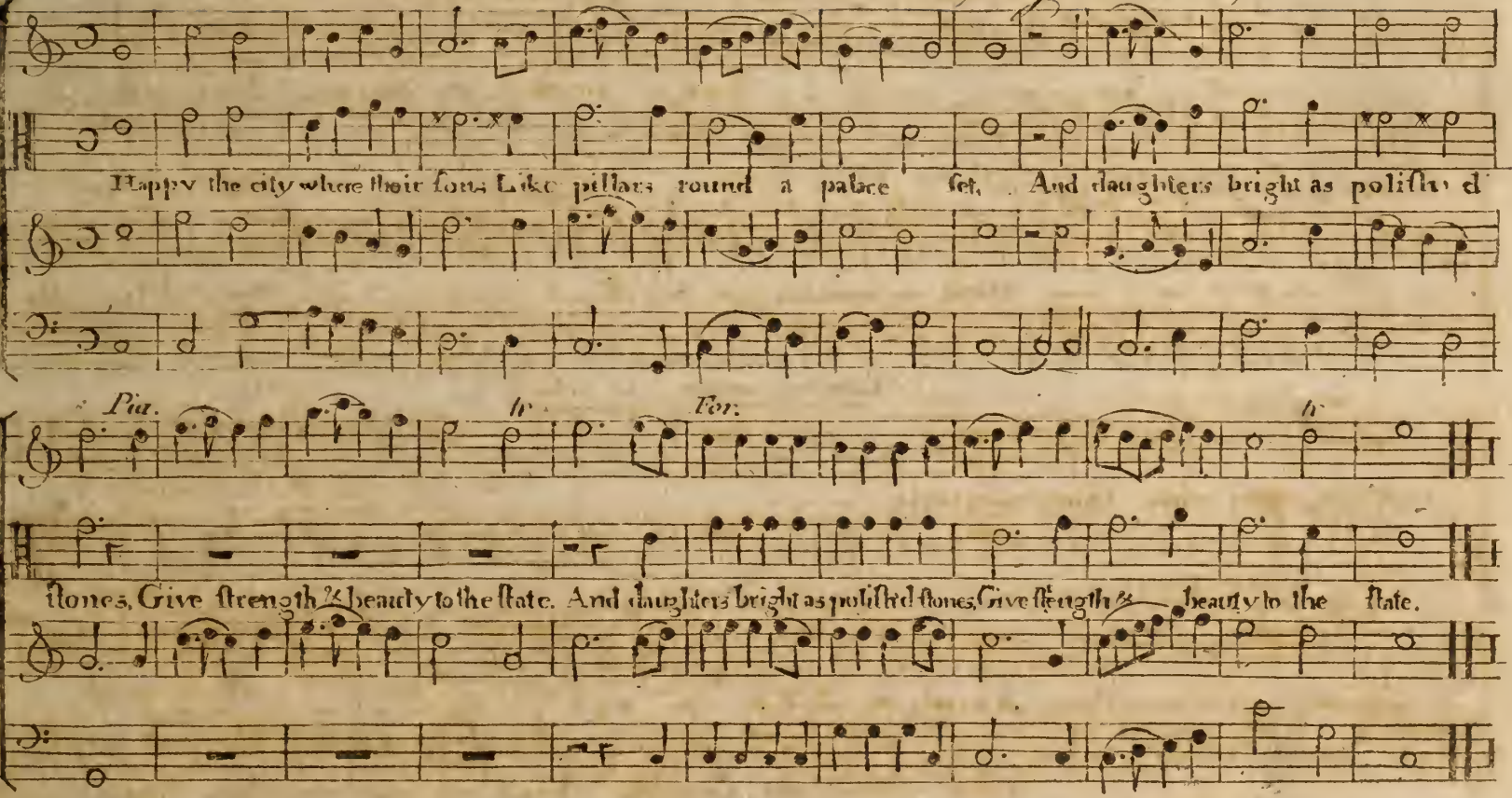
Joel Allen ſculp.

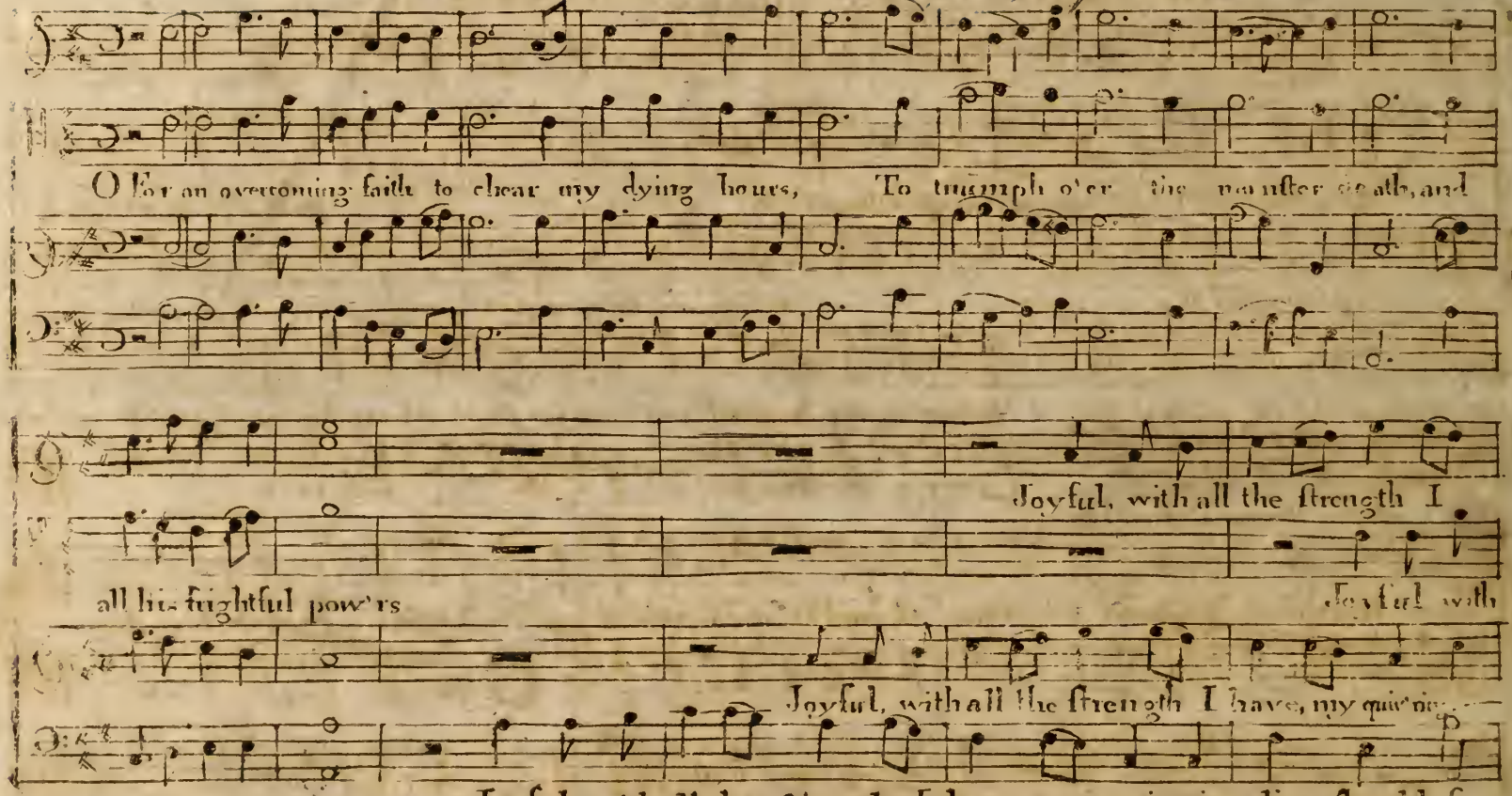

My soul repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to abate. God will not always
chide; And when his strokes are felt His strokes are fewer than our crimes, And lighter than our guilt. His strokes. &c.

ADMIRATION. L. M. By Babcock.




Happy the city where their sons Like pillars round a palace set, And daughters bright as polish'd
Pia. fo. For. fo.
stones, Give strength & beauty to the state. And daughters bright as polish'd stones, Give strength & beauty to the state.

POMFRET. C. M. By Stone.



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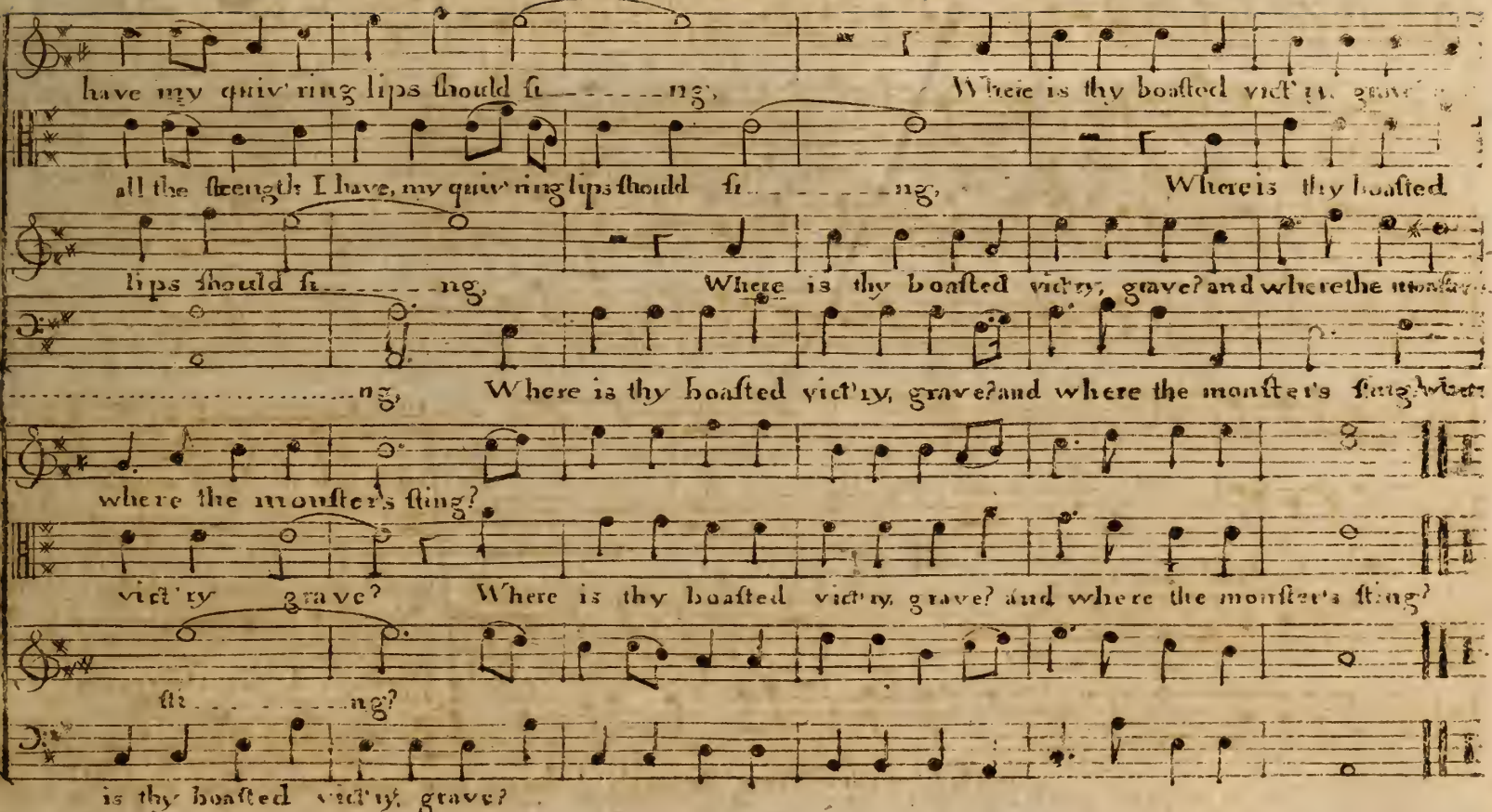
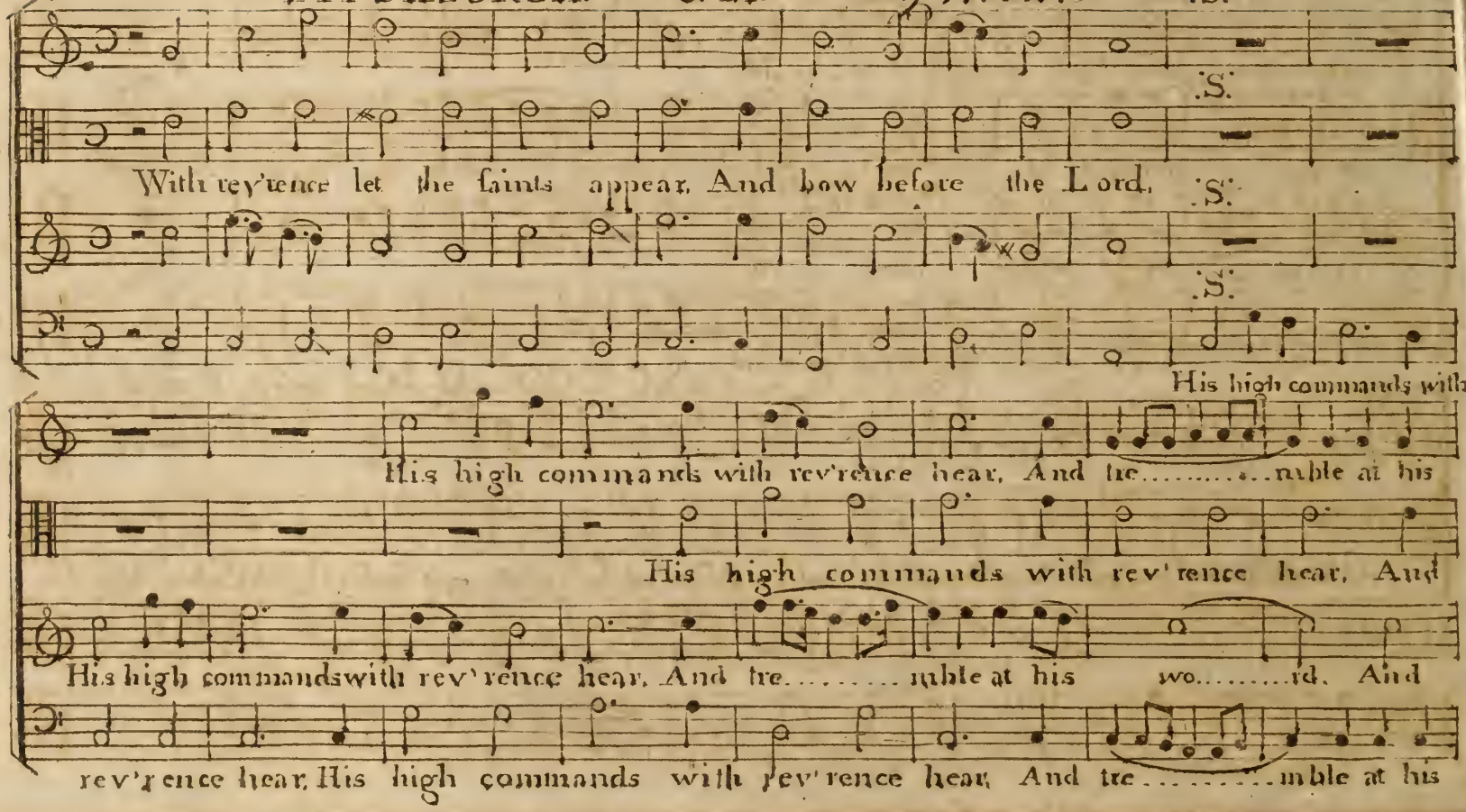
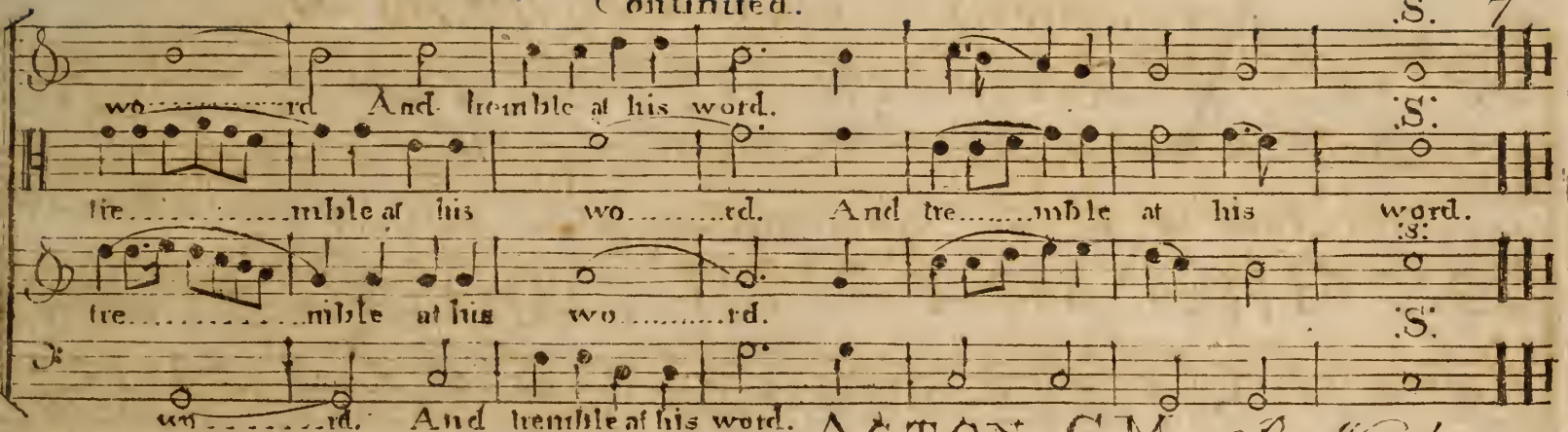
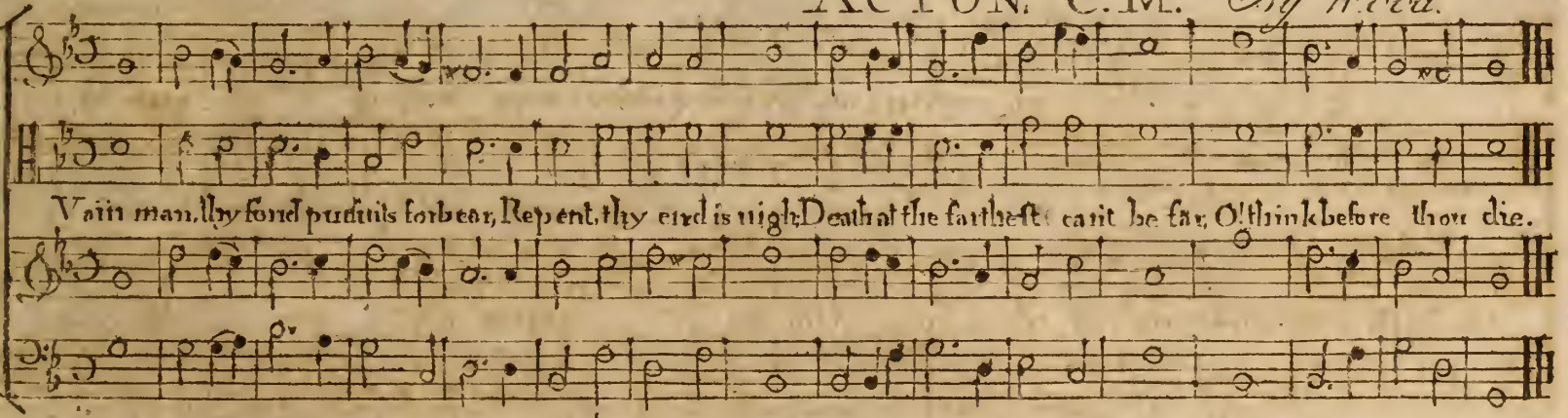

have my quiv'ring lips should fi——ng,
Where is thy boasted vict'ry grave?
all the strength I have, my quiv'ring lips should fi——ng,
Where is thy boasted
lips should fi——ng,
Where is thy boasted vict'ry, grave? and where the monster's
——ng,
Where is thy boasted vict'ry, grave? and where the monster's sting?
where the monster's sting?
vict'ry grave?
Where is thy boasted vict'ry, grave? and where the monster's sting?
fti——ng?
is thy boasted vict'ry, grave?

FITCHBURGH. C. M. (By Wood.)



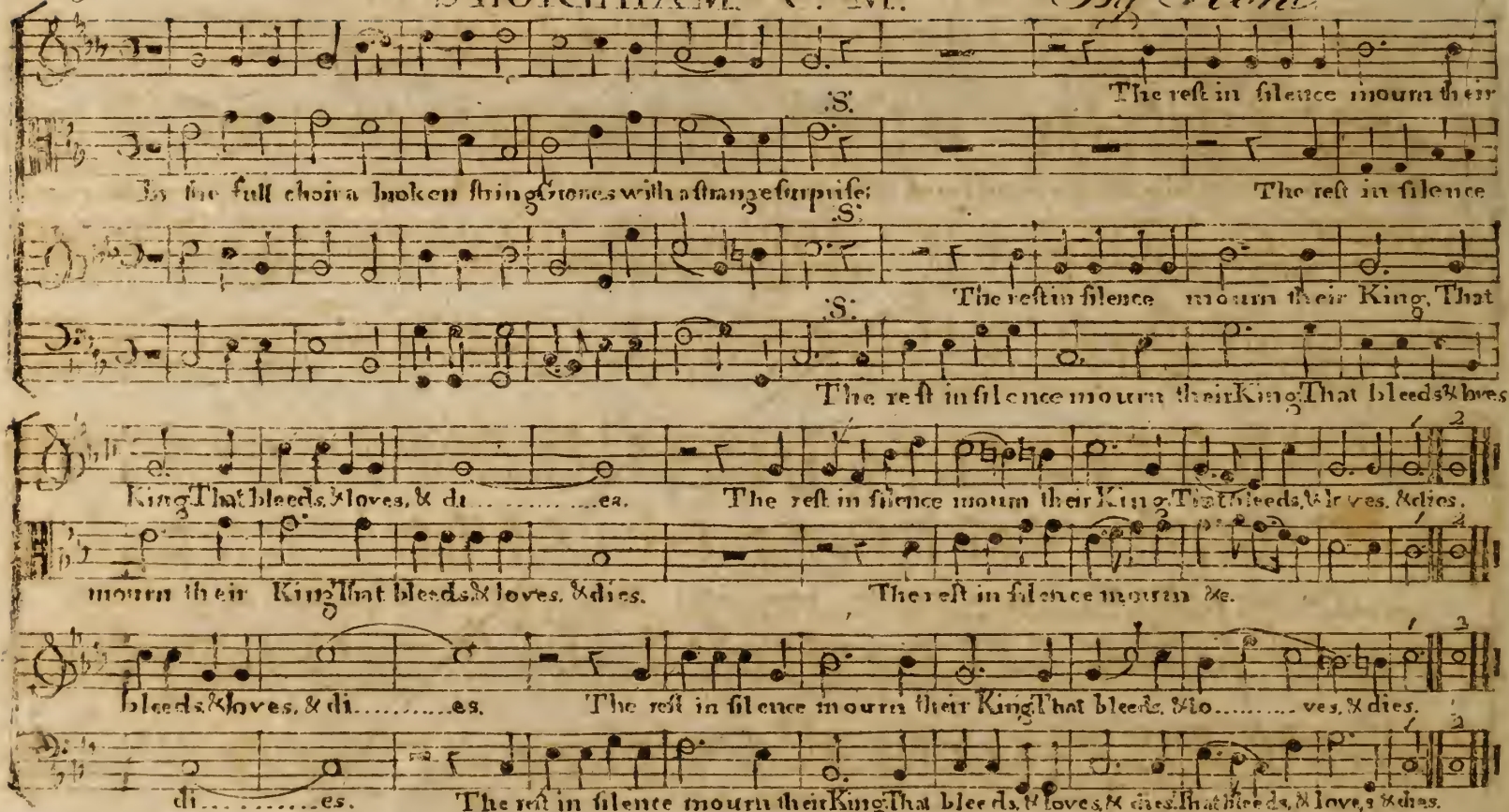


ACTON. C.M. *By Ward.*

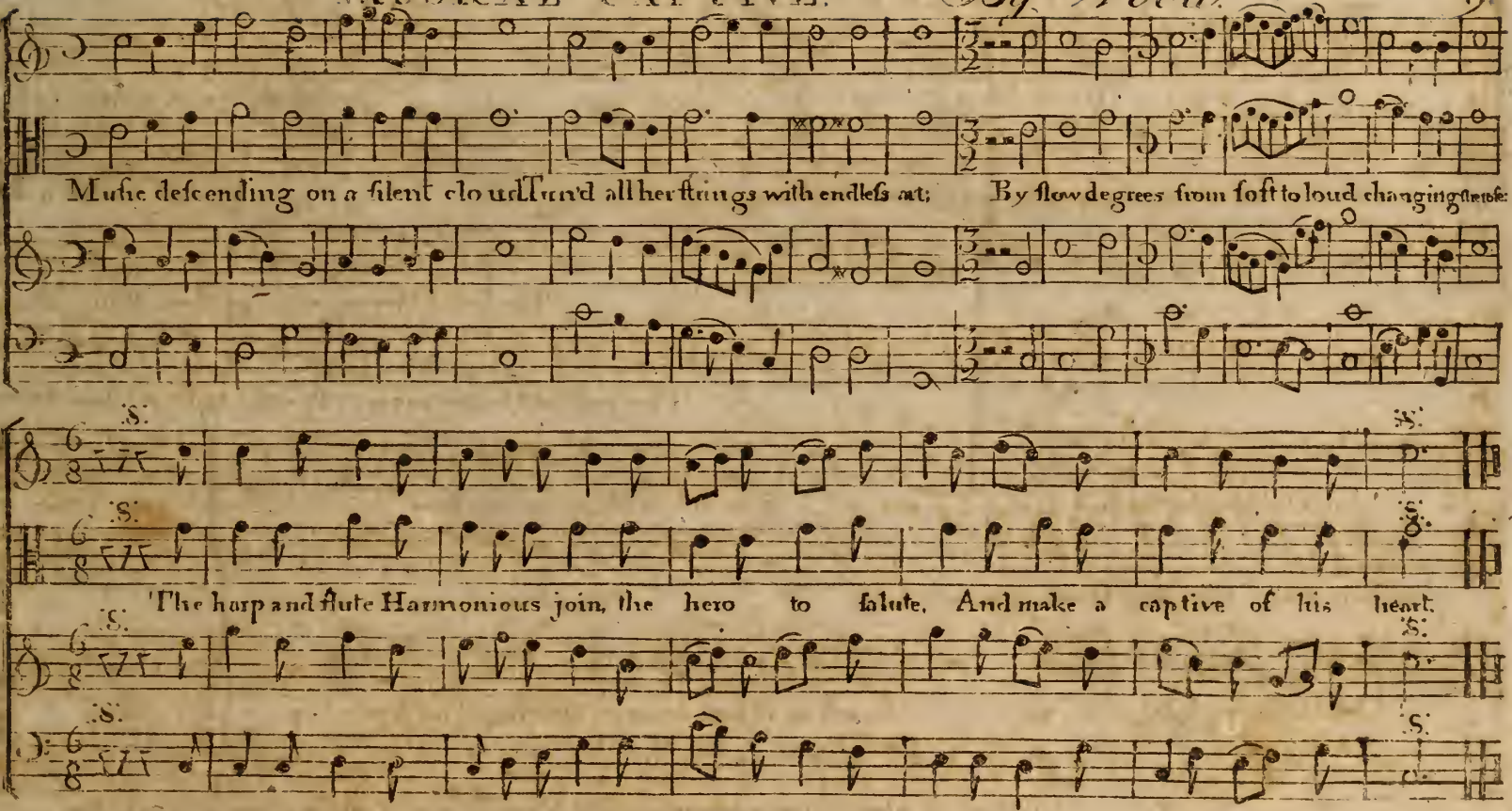


SHOREHAM. C. M.

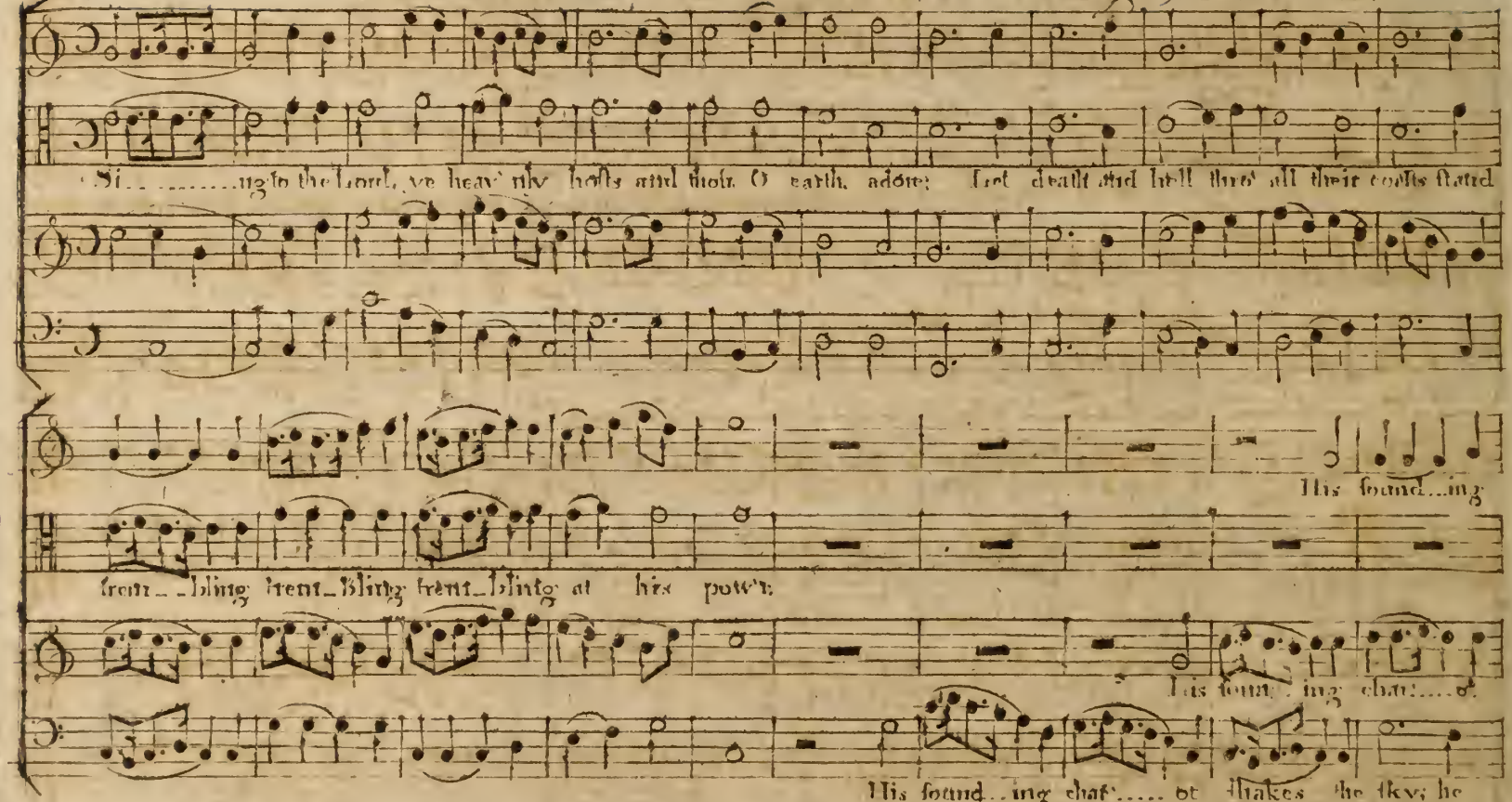
By Stanc

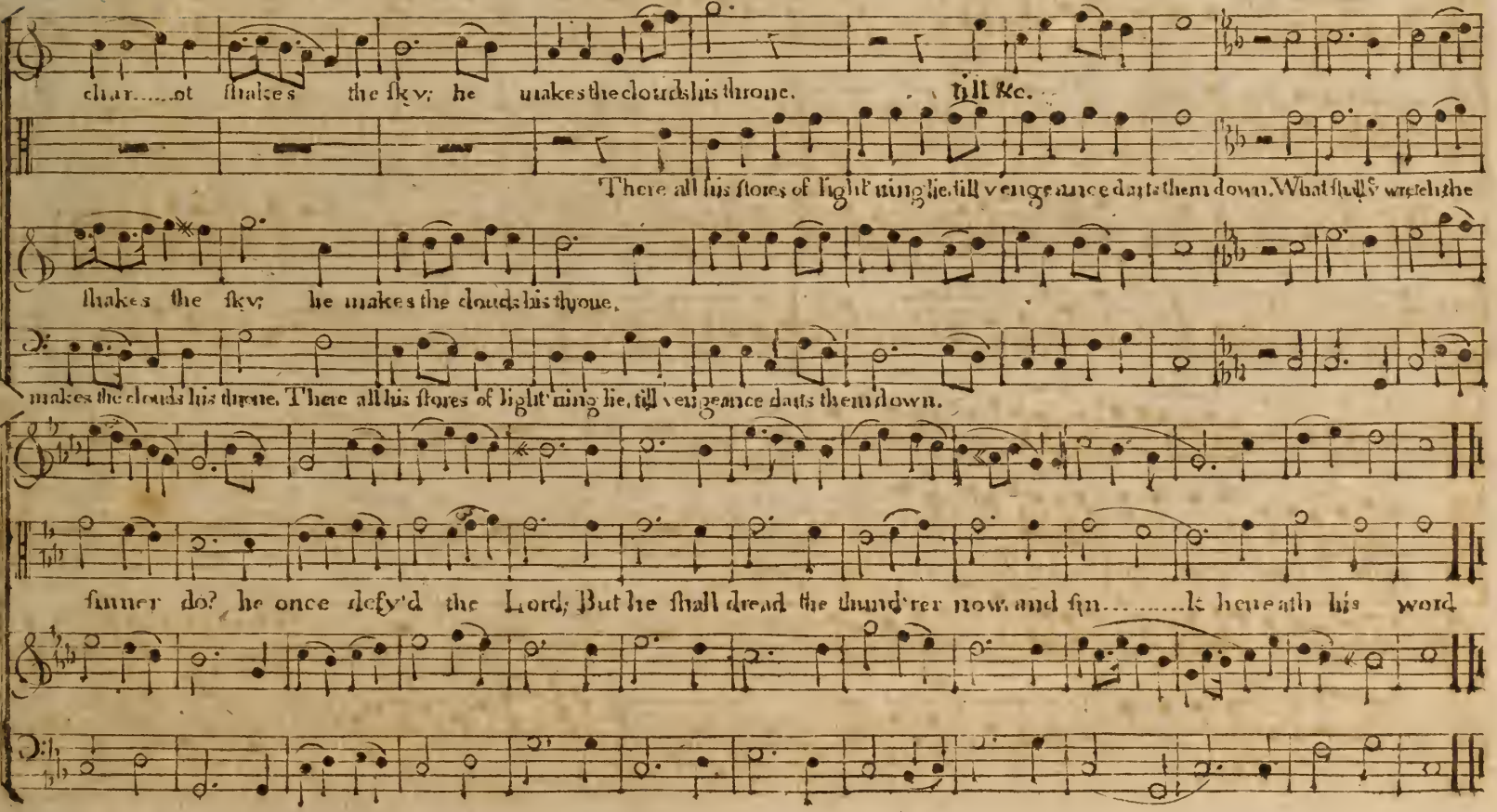


MUSICAL CAPTIVE. By Wood.

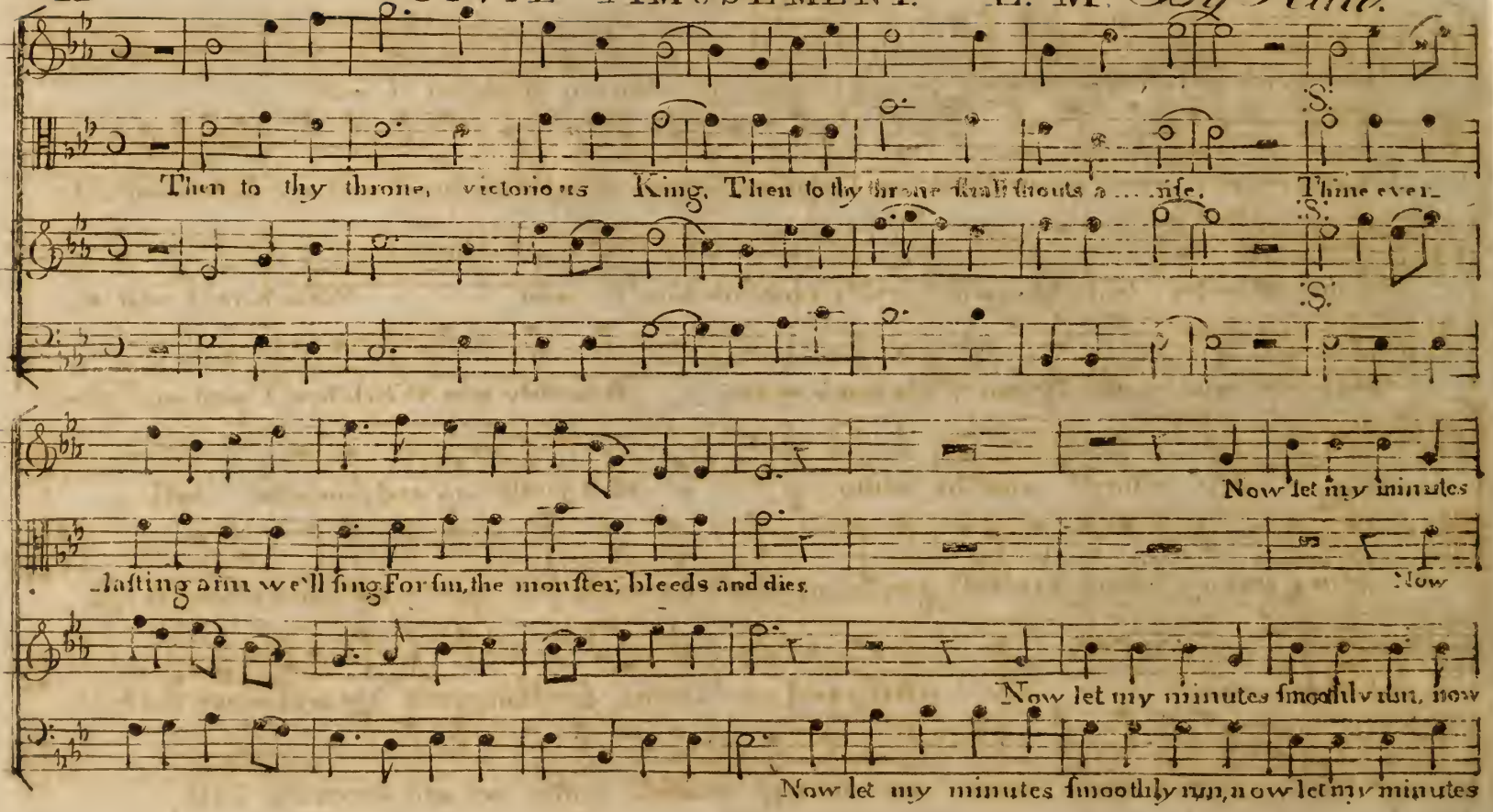


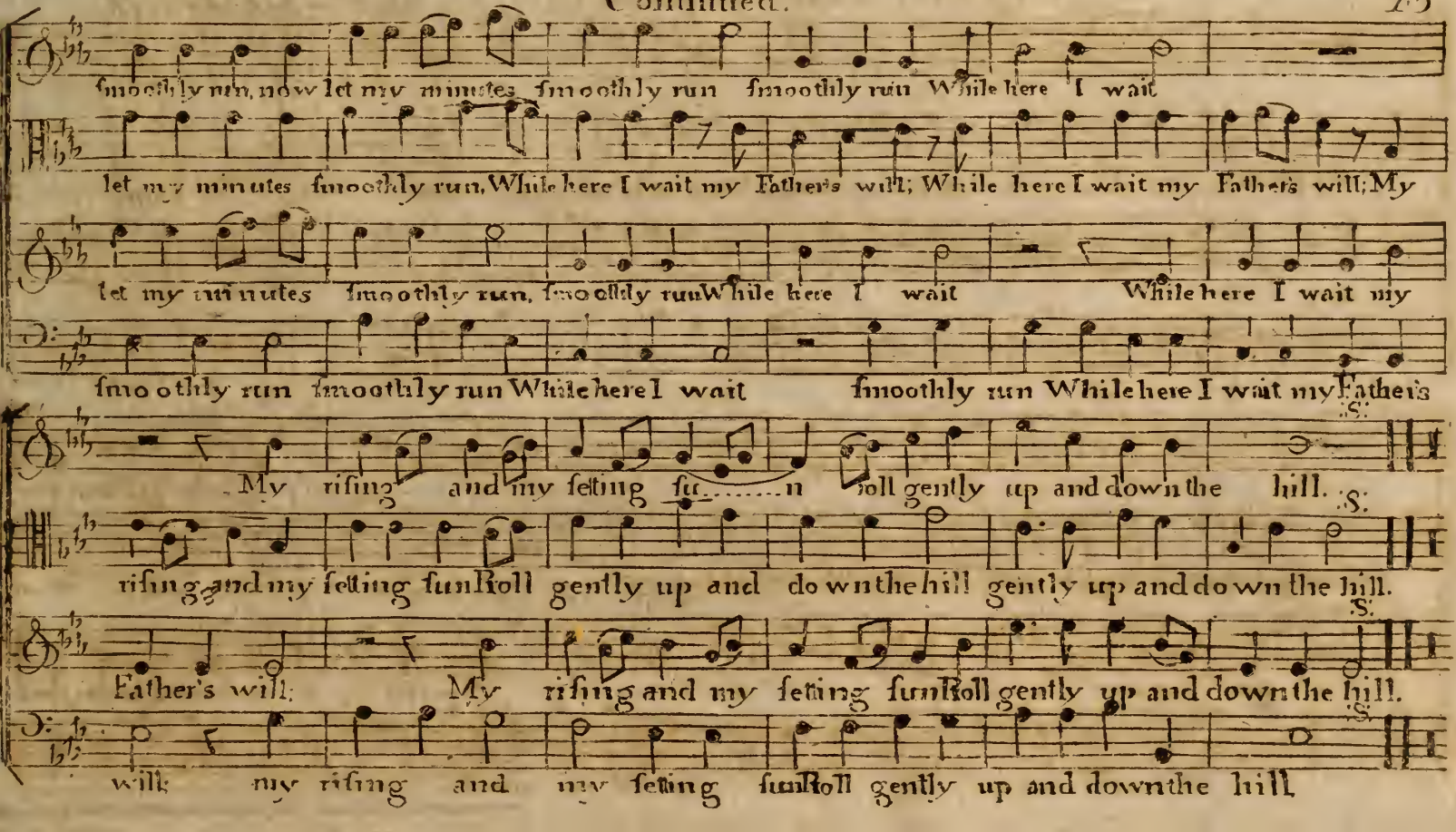
WESTBOROUGH C. M. By Babcock



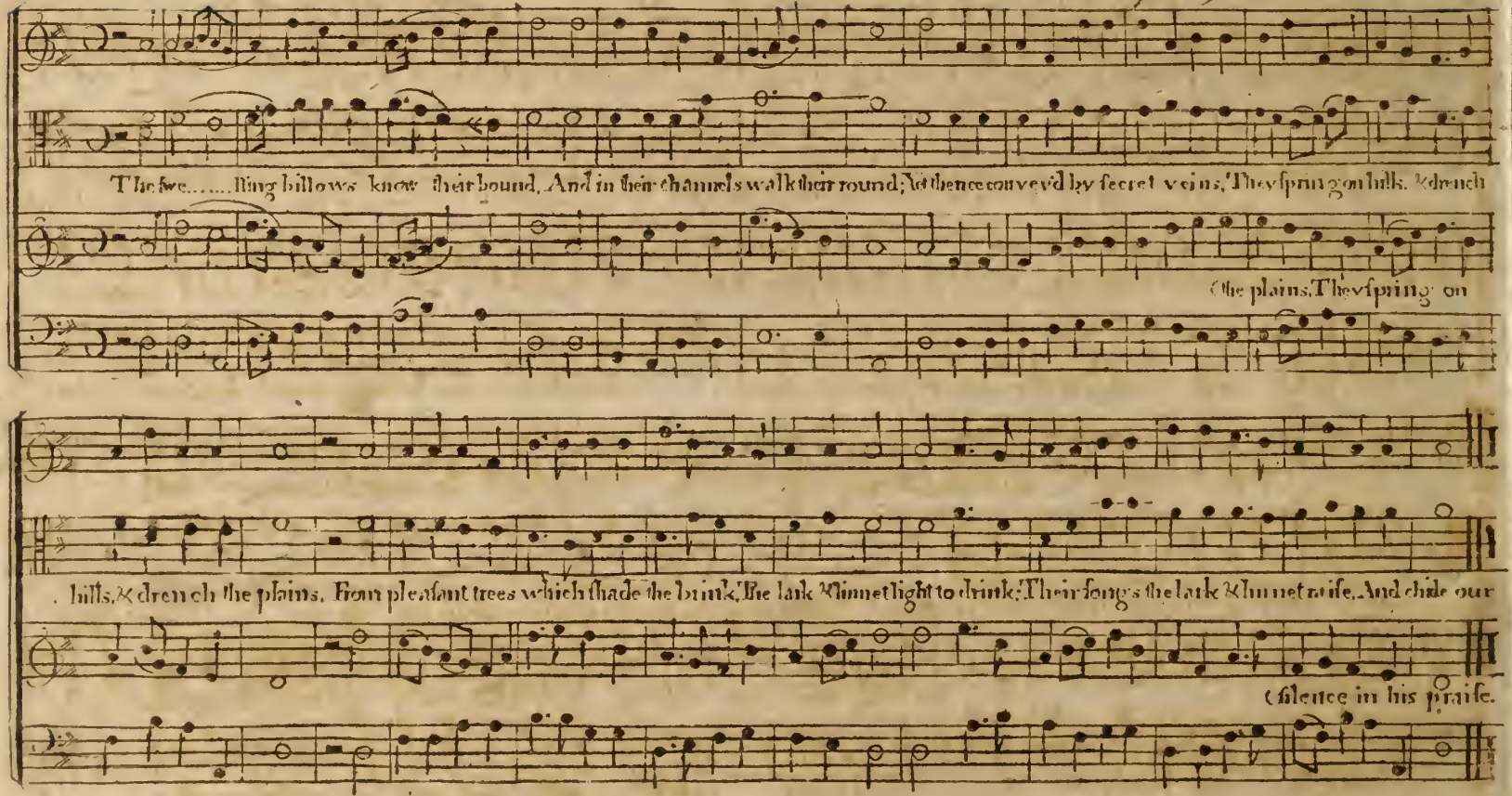

char.....ot ſhakes the ſky; he makes the clouds his throne. Till &c.
There all his ſtores of light'ning lie, till vengeance darts them down. What ſhall ſ wretch the
ſhakes the ſky; he makes the clouds his throne.
makes the clouds his throne. There all his ſtores of light'ning lie, till vengeance darts them down.
ſinner do? he once defy'd the Lord; But he ſhall dread the thund'rer now, and ſin.....k beneath his word

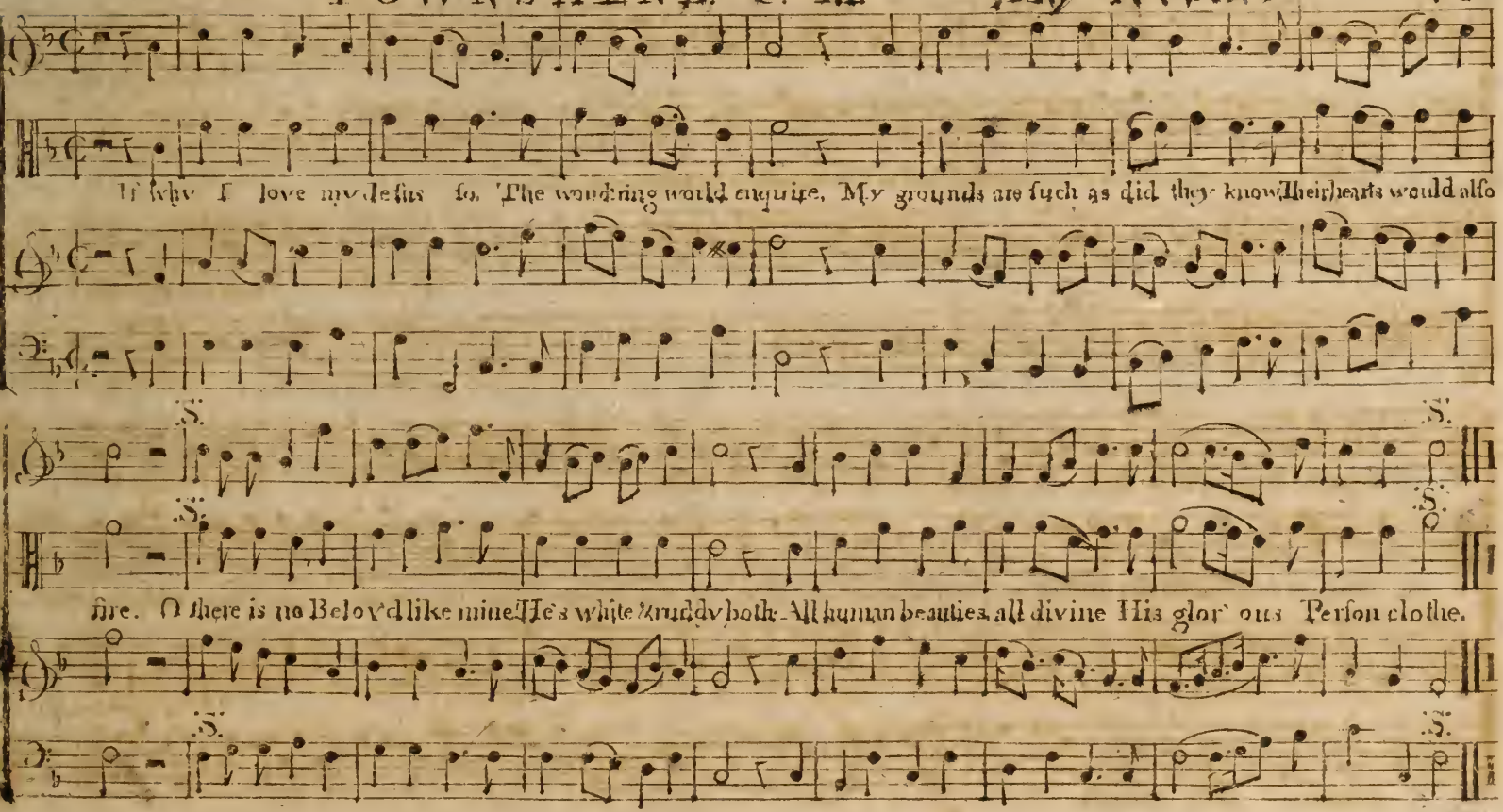
CIVIL AMUSEMENT. L. M. By Hall.




fmoothly run, now let my minutes fmoothly run fmoothly run While here I wait
let my minutes fmoothly run, While here I wait my Father's will; While here I wait my Father's will; My
let my minutes fmoothly run, fmoothly run While here I wait While here I wait my
fmoothly run fmoothly run While here I wait fmoothly run While here I wait my Father's
S.
My rifing and my fetting fu.....n Roll gently up and down the hill.
S.
rifing and my fetting fun Roll gently up and down the hill gently up and down the hill.
S.
Father's will; My rifing and my fetting fun Roll gently up and down the hill.
S.
will; my rifing and my fetting fun Roll gently up and down the hill.

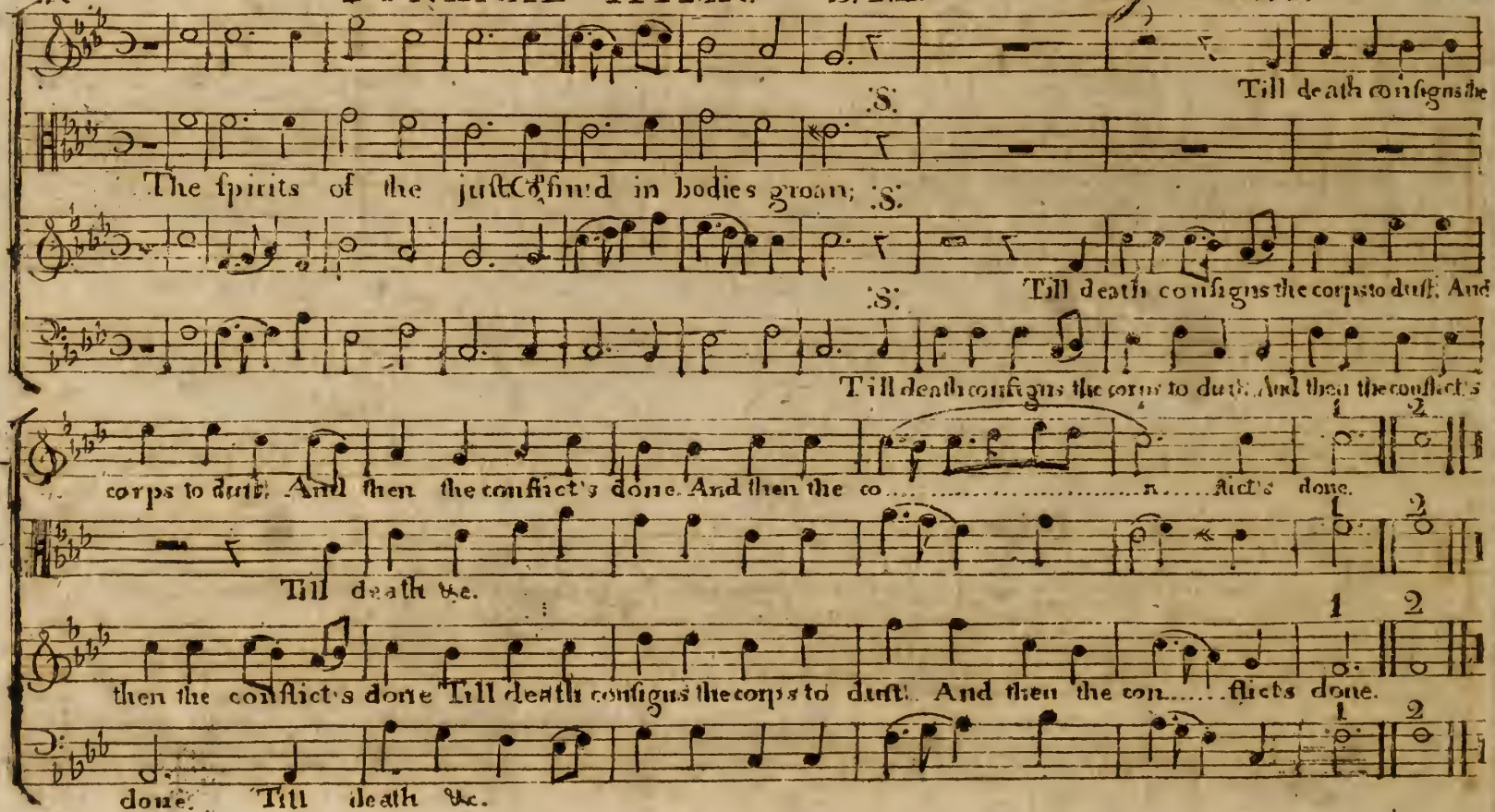
LINNET. L. M. By Stone.



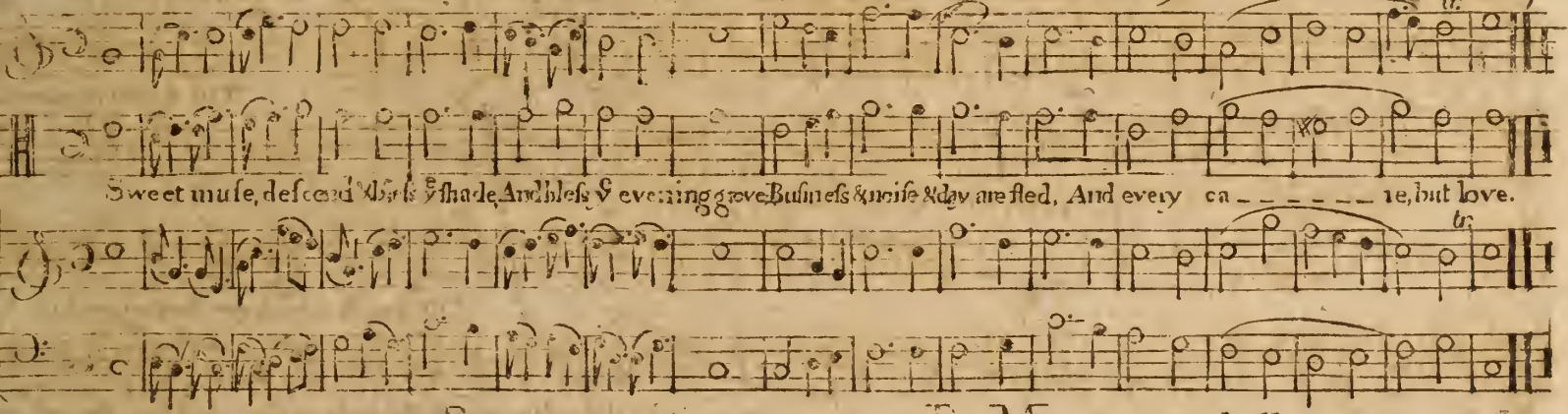

If why I love my Jesus so, The wondring world enquire, My grounds are such as did they know Their hearts would also
fire. O there is no Belov'd like mine He's white & ruddy both All human beauties all divine His glor' ous Person clothe.

FUNERAL HYMN. S. M.

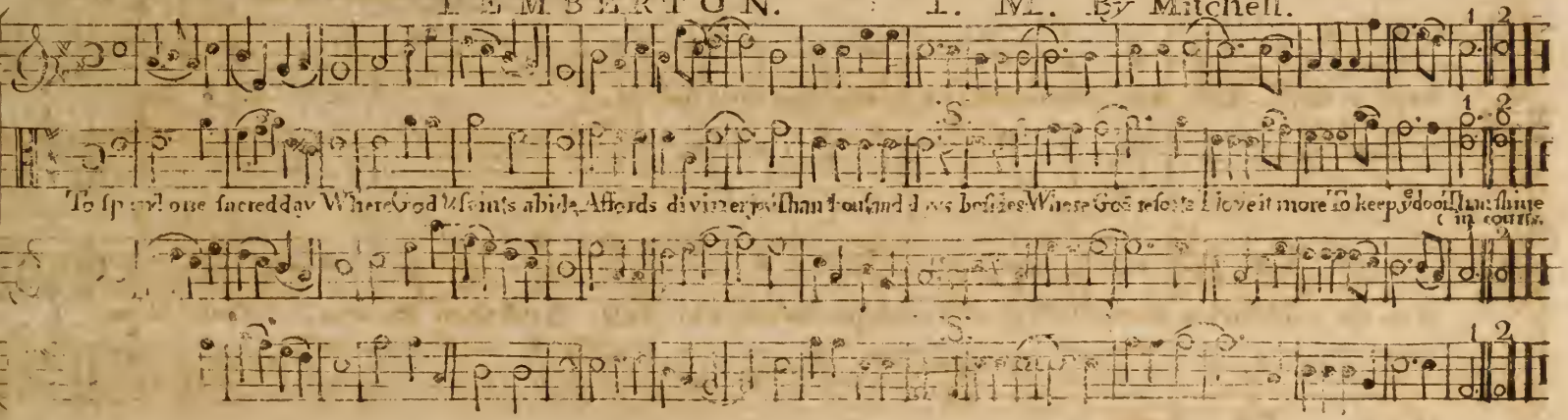
By Stone.



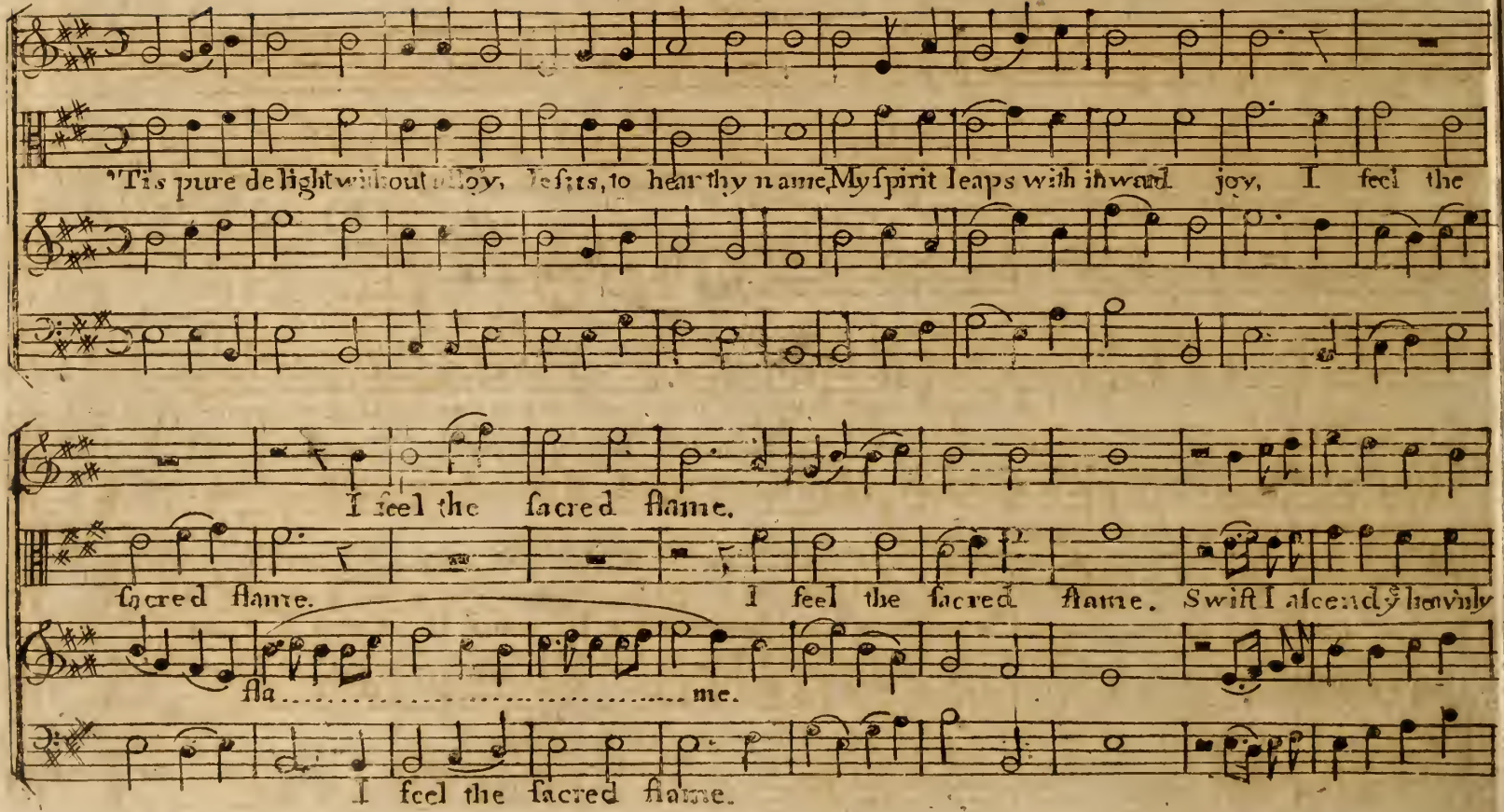
ARABIA. C. M. (By Wood.)



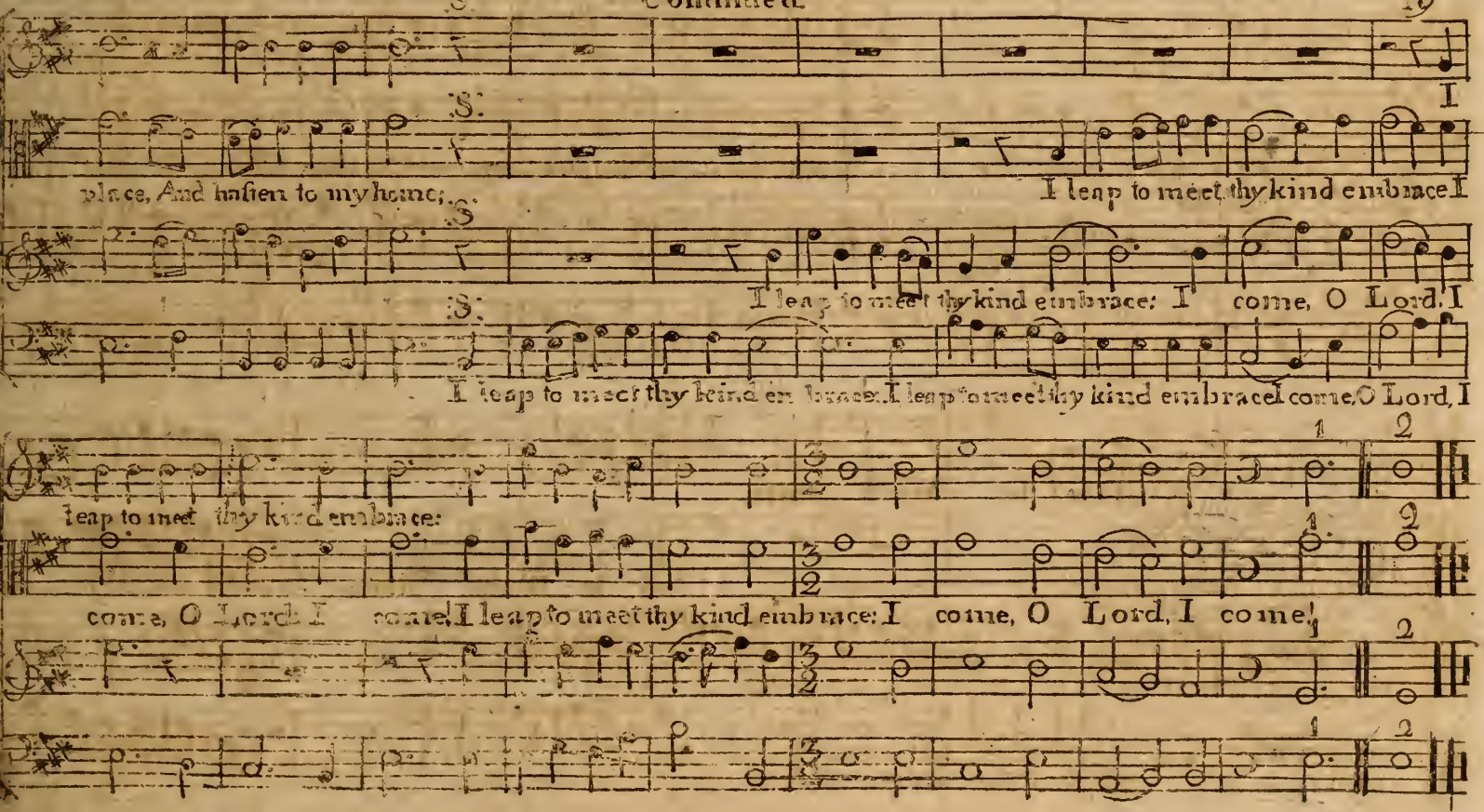
PEMBERTON. L. M. By Mitchell.



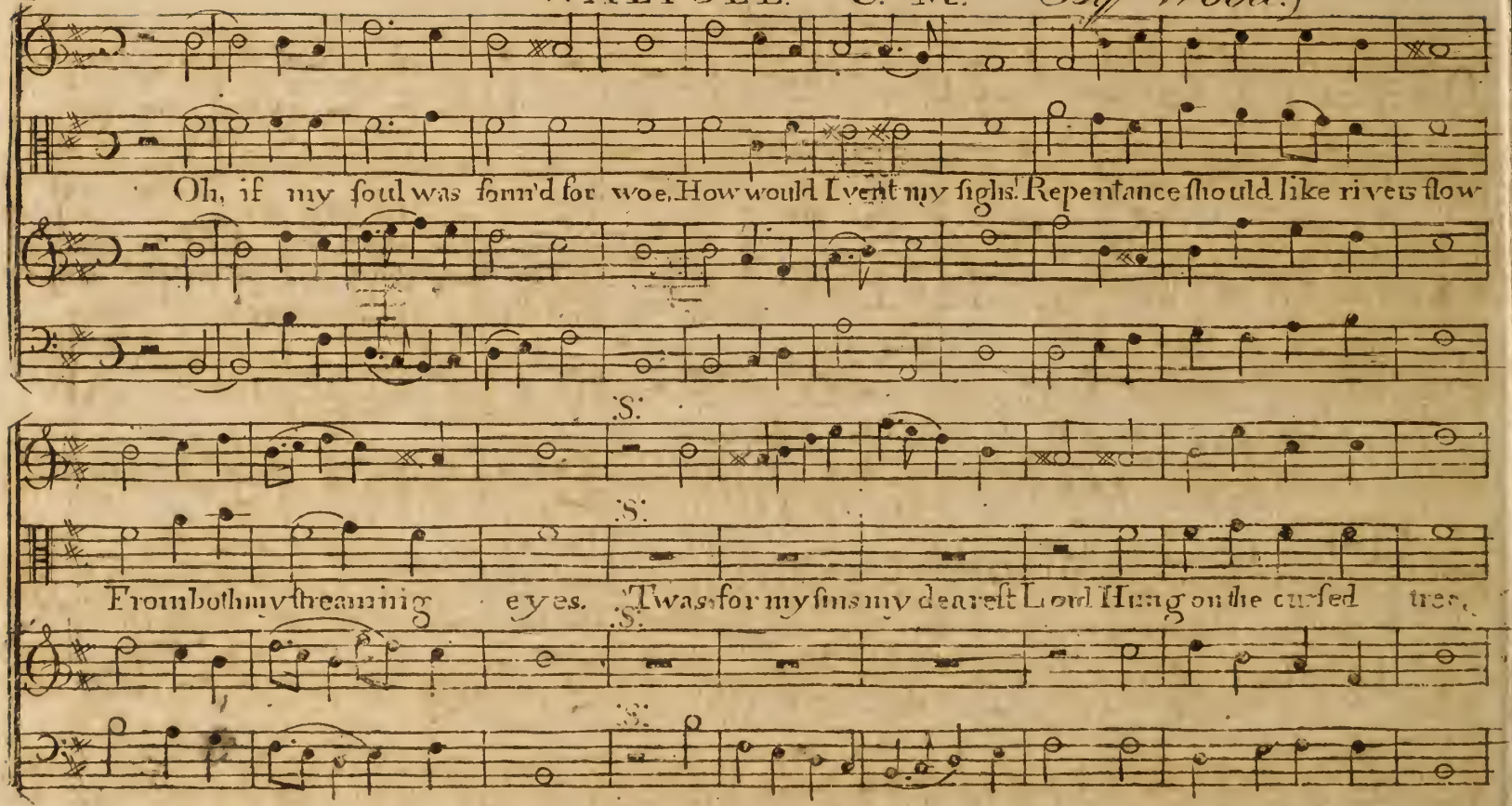
ASPIRATION. C. M. By Wood.

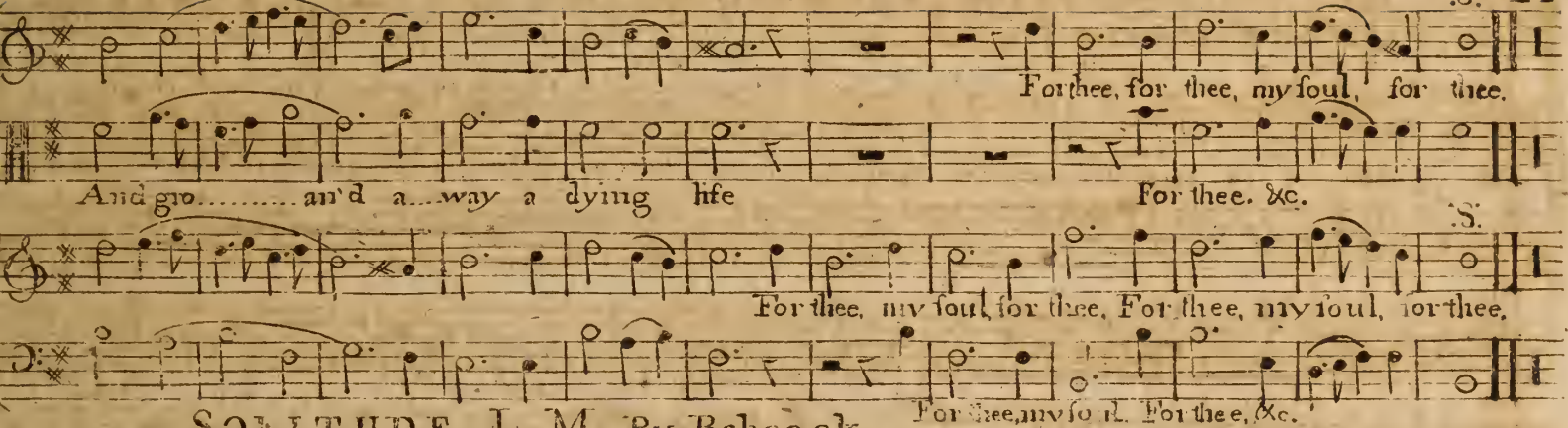


S. Continued.

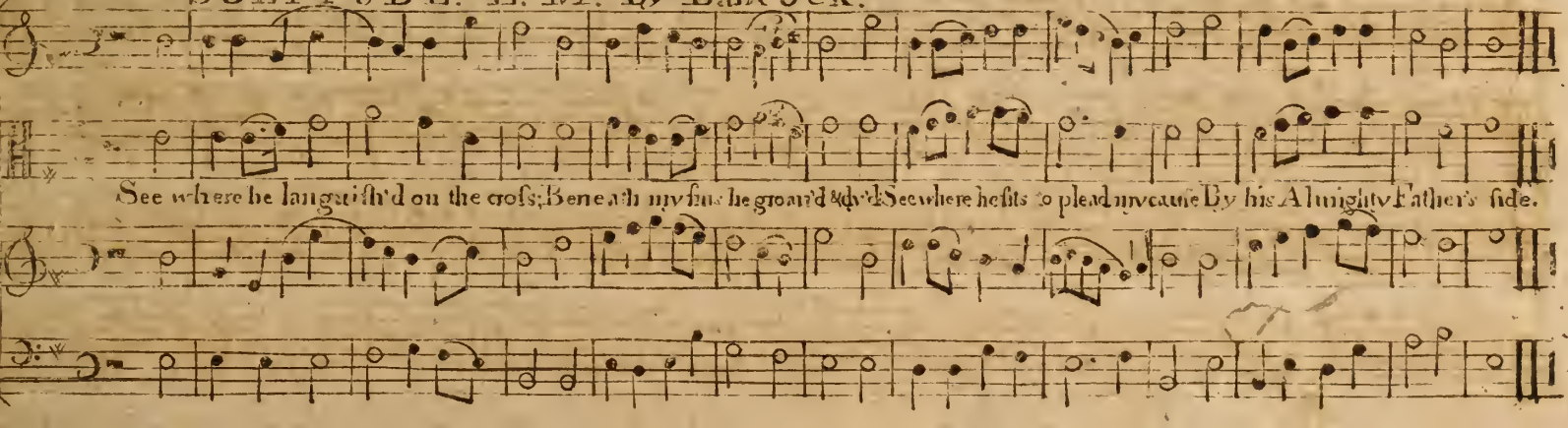

S.
place, And hasten to my home;
I leap to meet thy kind embrace I
S.
I leap to meet thy kind embrace: I come, O Lord, I
S.
I leap to meet thy kind embrace: I leap to meet thy kind embrace I come, O Lord, I
leap to meet thy kind embrace:
come, O Lord, I come! I leap to meet thy kind embrace: I come, O Lord, I come!

WALPOLE. C. M. *By Wood.*

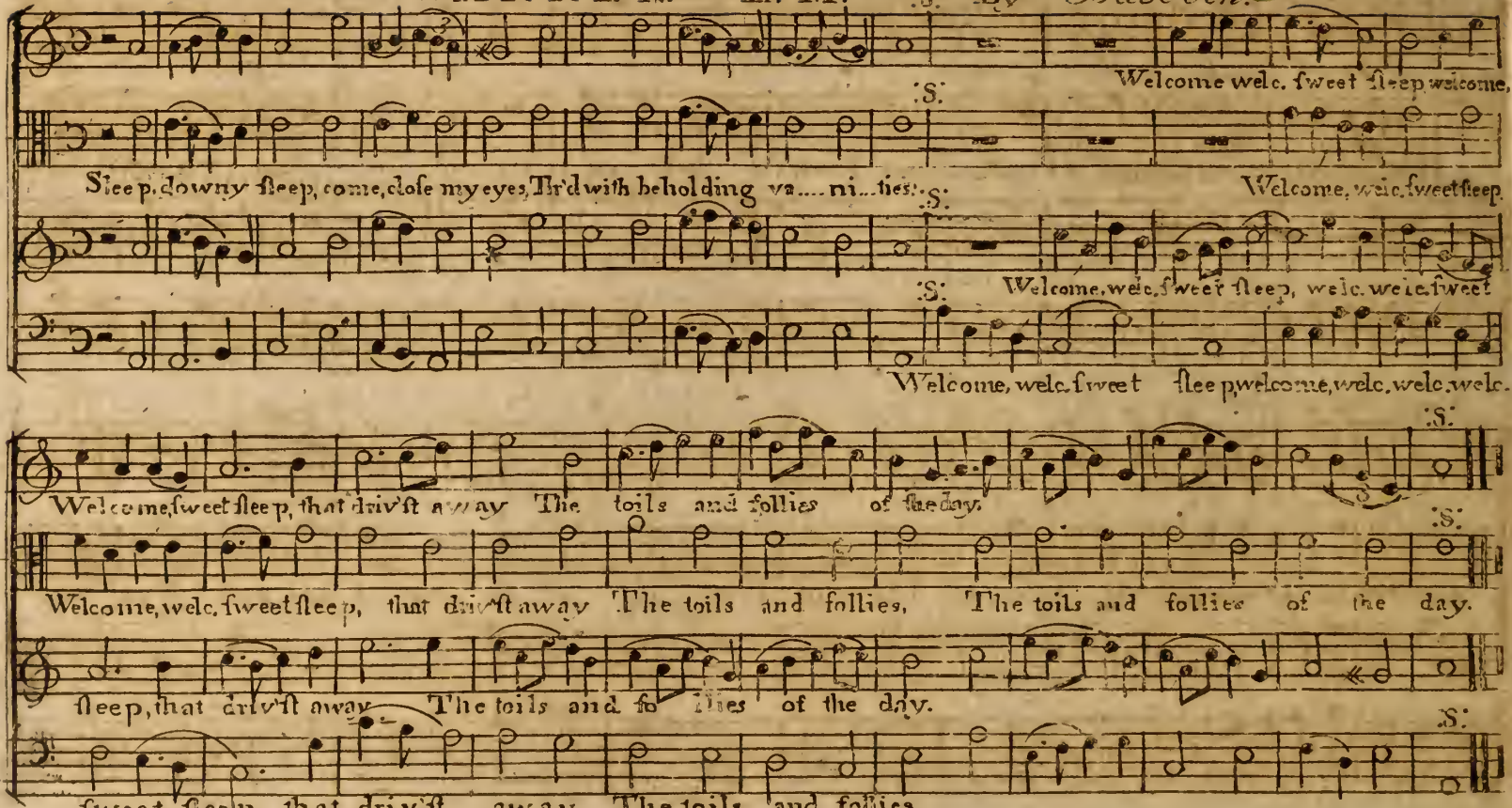


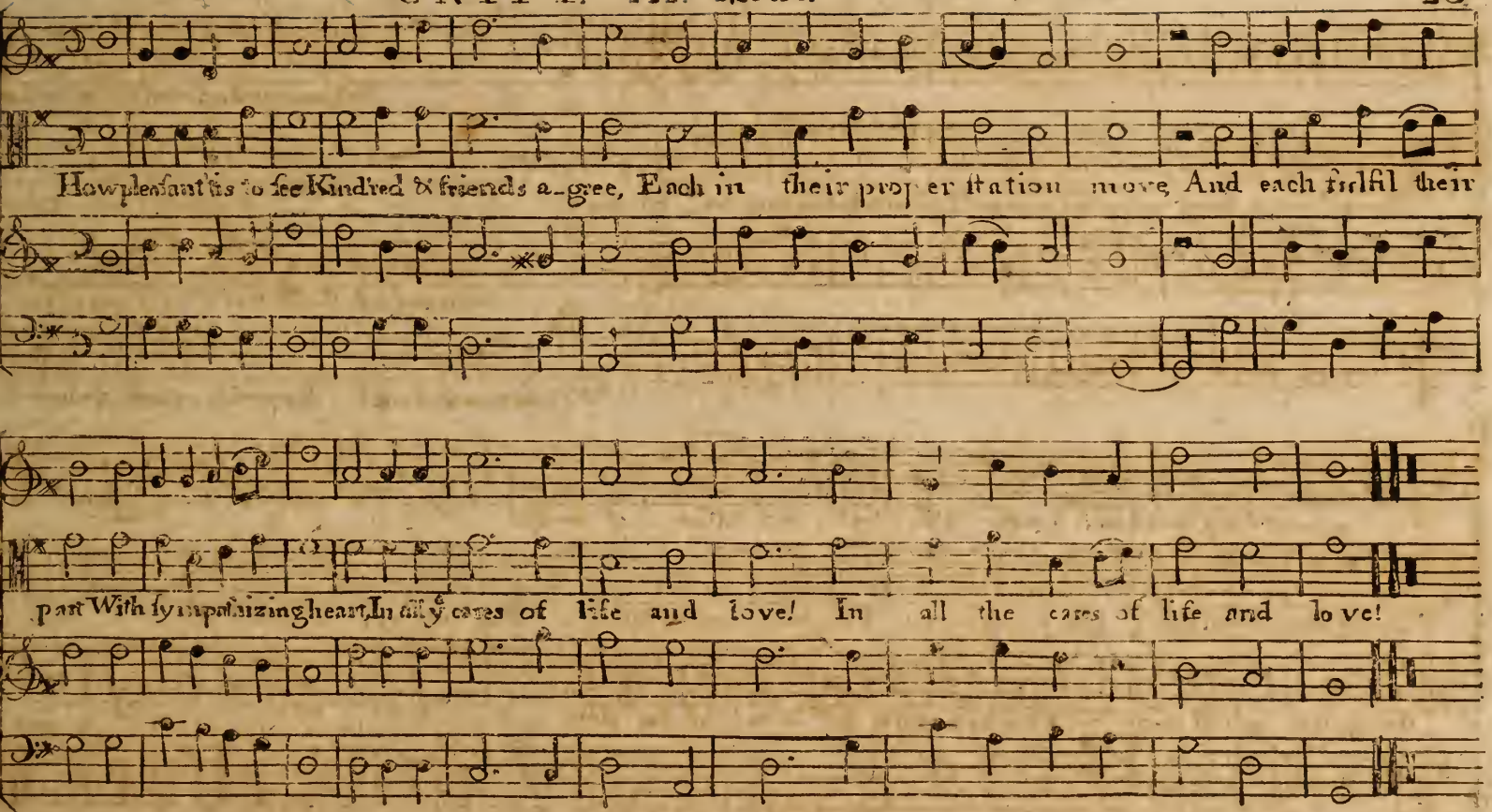


SOLITUDE. L. M. By Babcock.

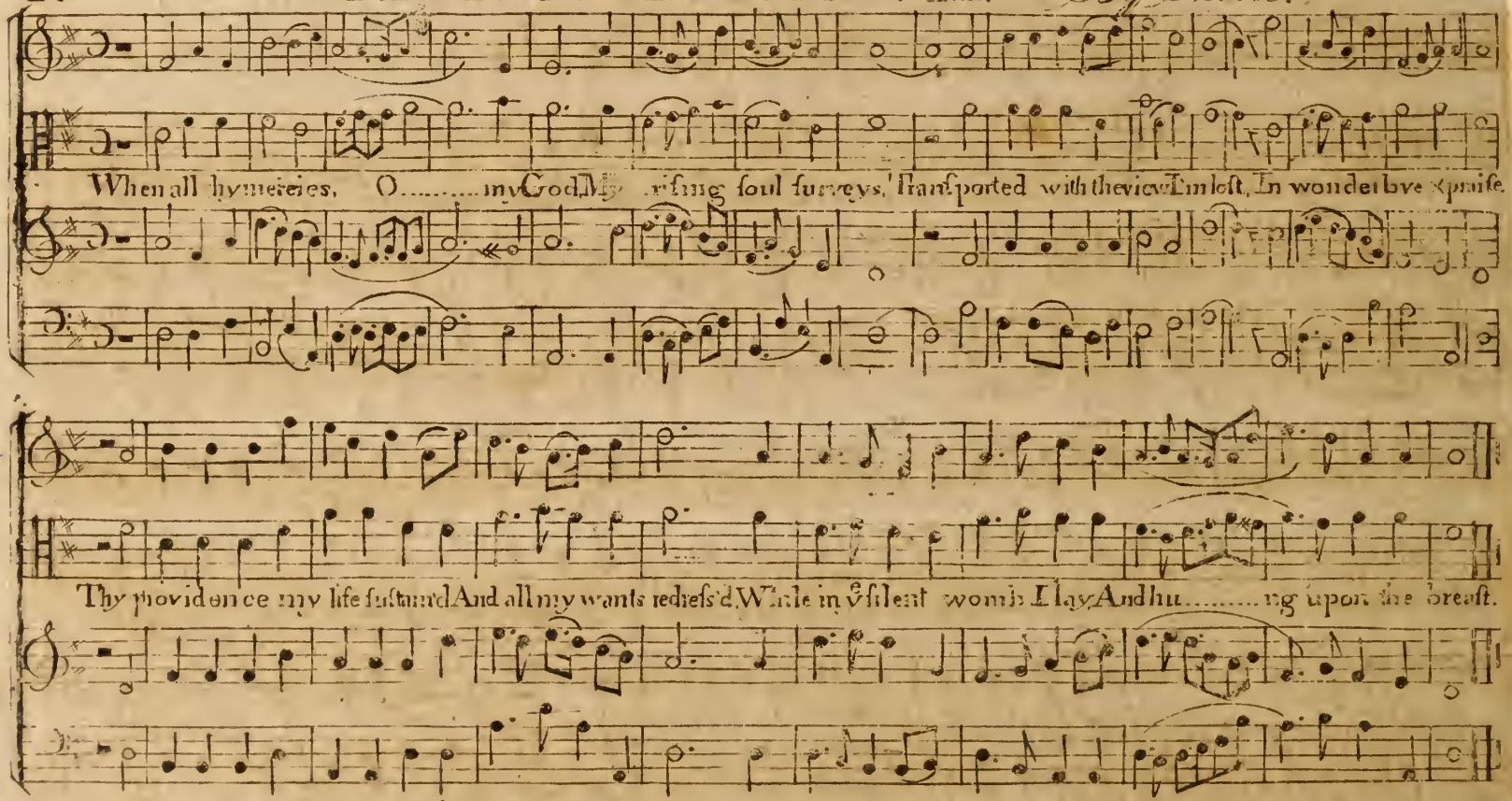


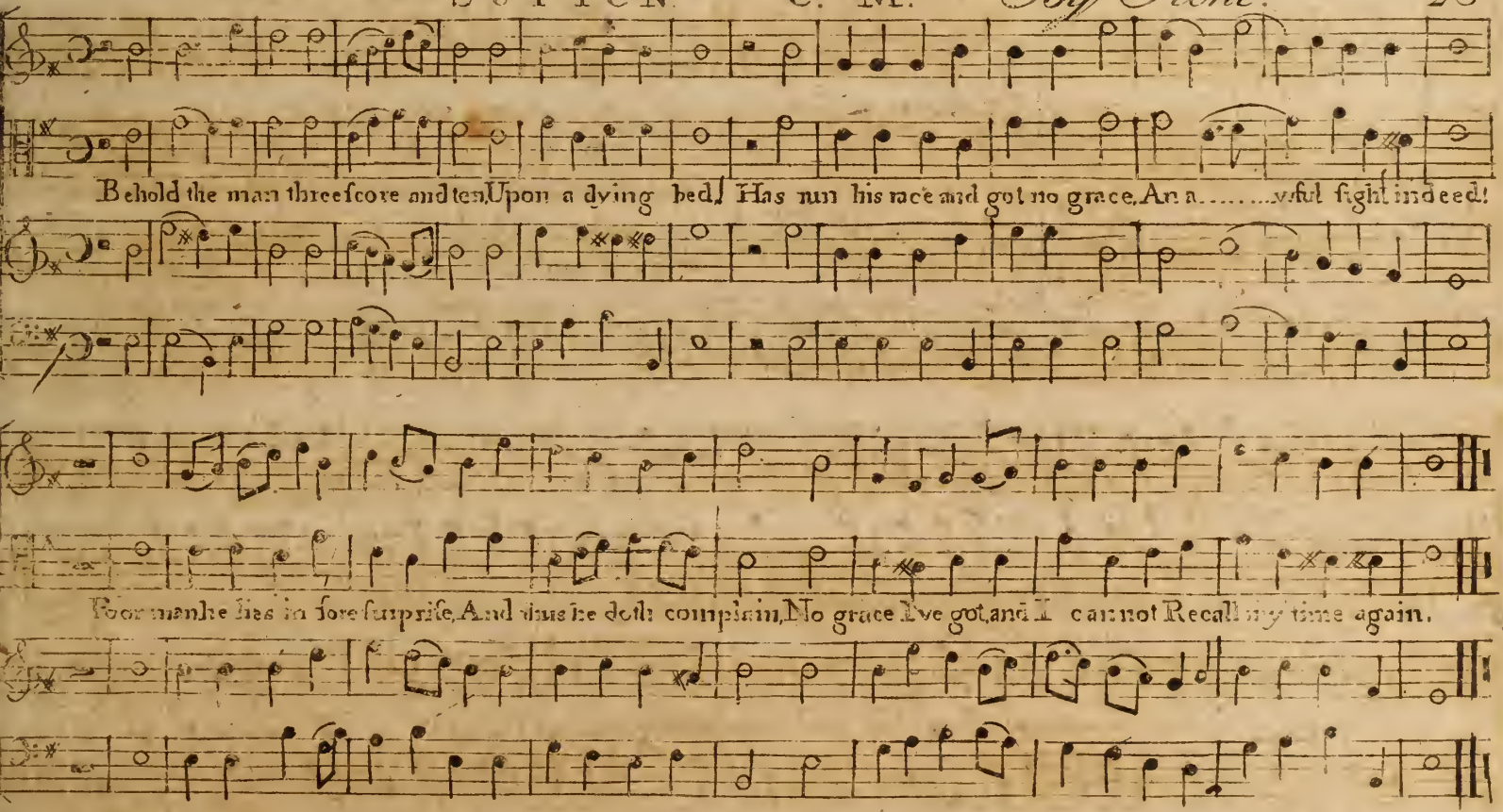
WARREN. L. M. :S: By *Babcock.*



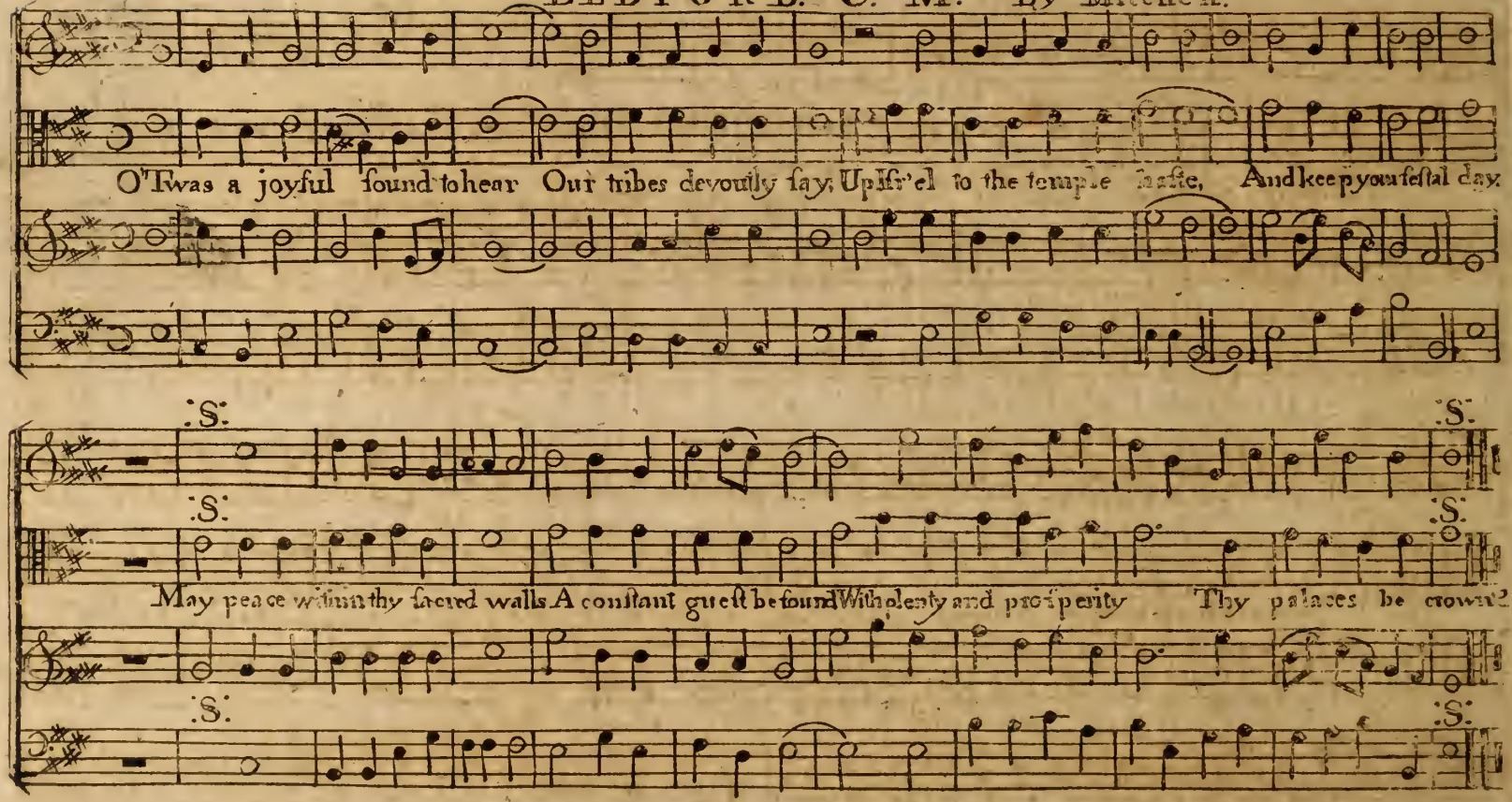

How pleasant 'tis to see Kindred & friends a-gree, Each in their prop-er station move, And each fulfil their
part With sym-pathizing heart, In all y^e cares of life and love! In all the cares of life and love!

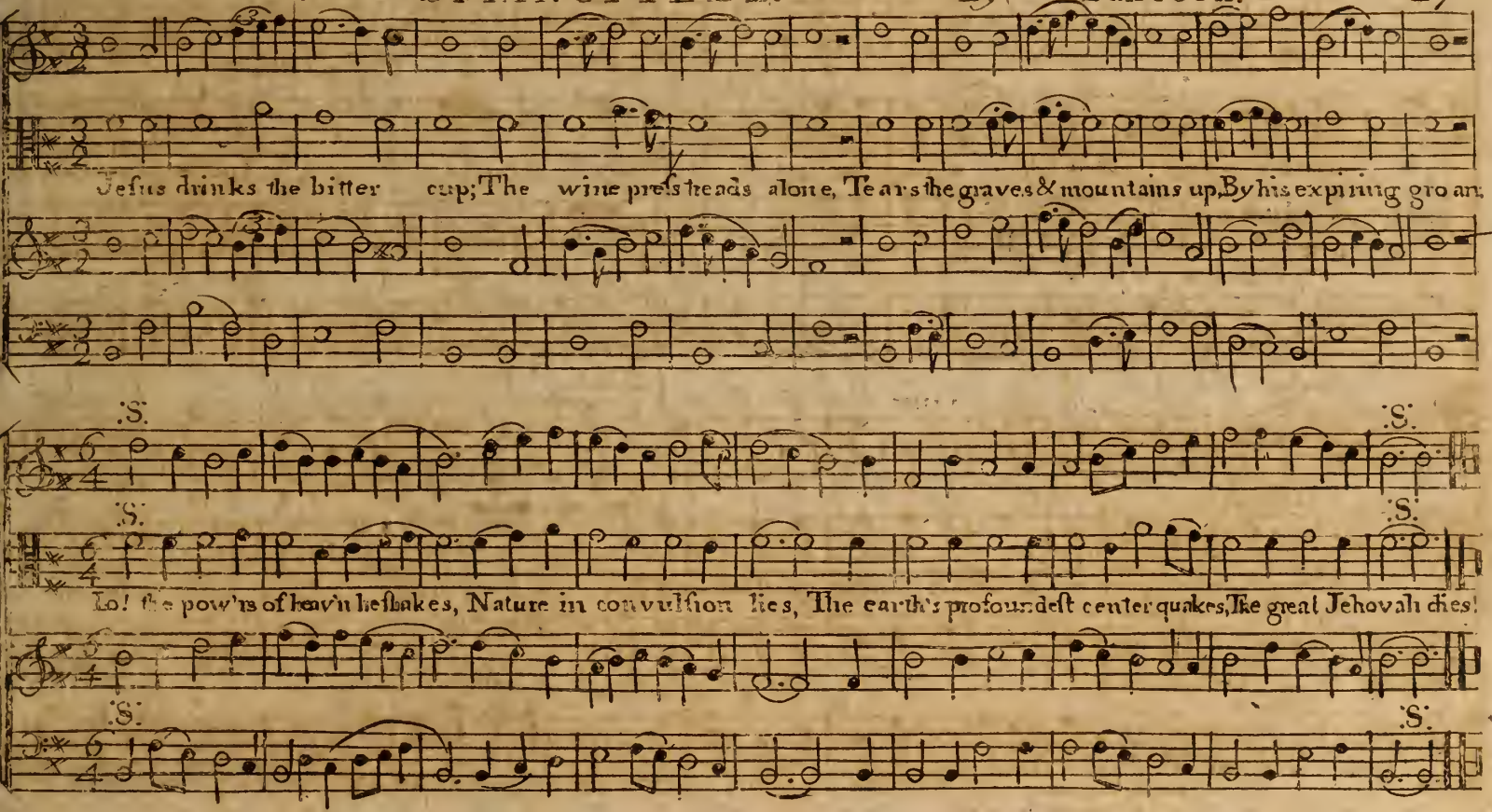
ATTLEBOROUGH. C. M. By Stone.



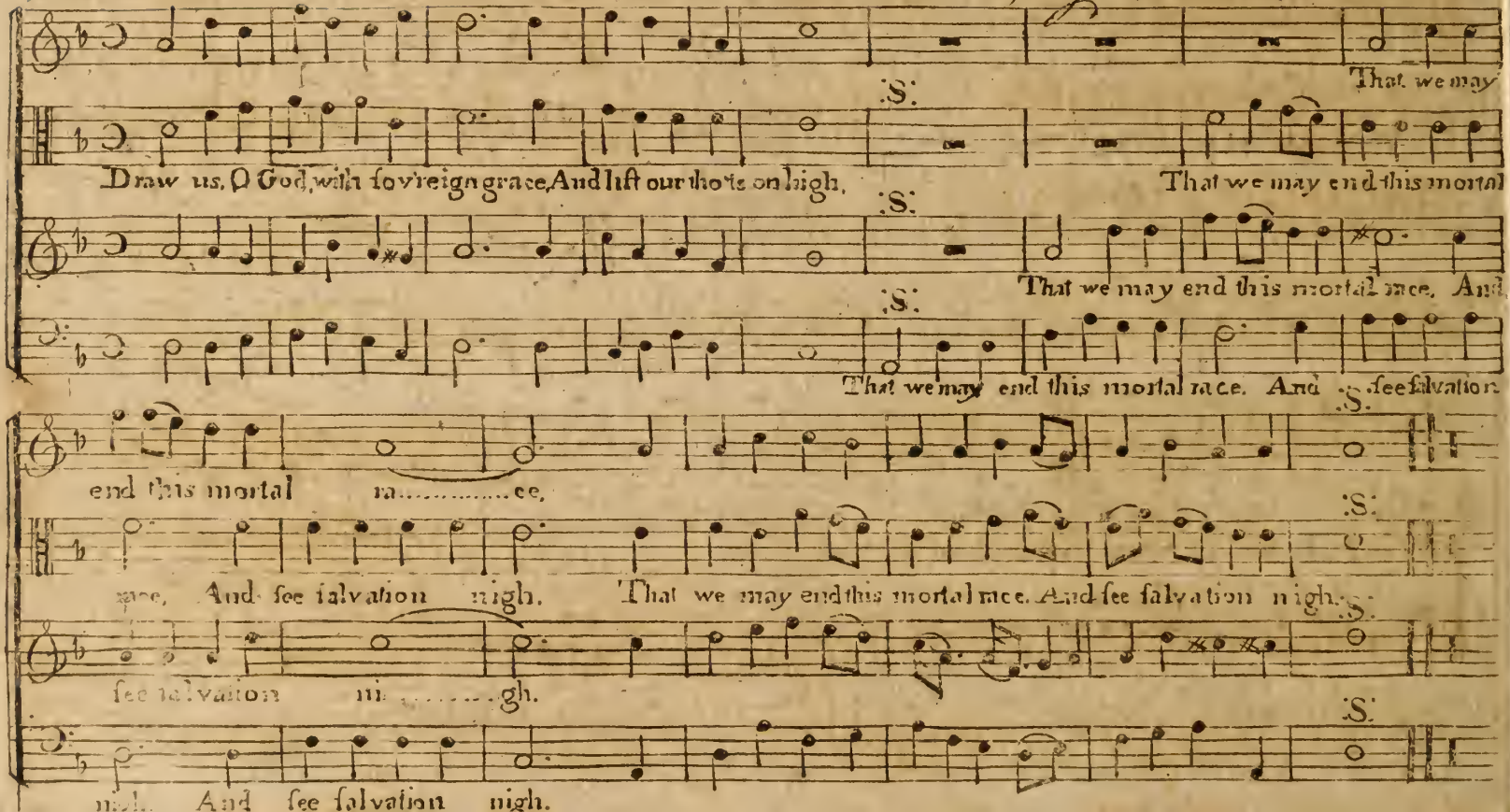

Behold the man threescore and ten Upon a dying bed, Has run his race and got no grace, An a.....vful sight indeed!
Poor man he lies in sore surprise, And thus he doth complain, No grace I've got, and I cannot Recall my time again.

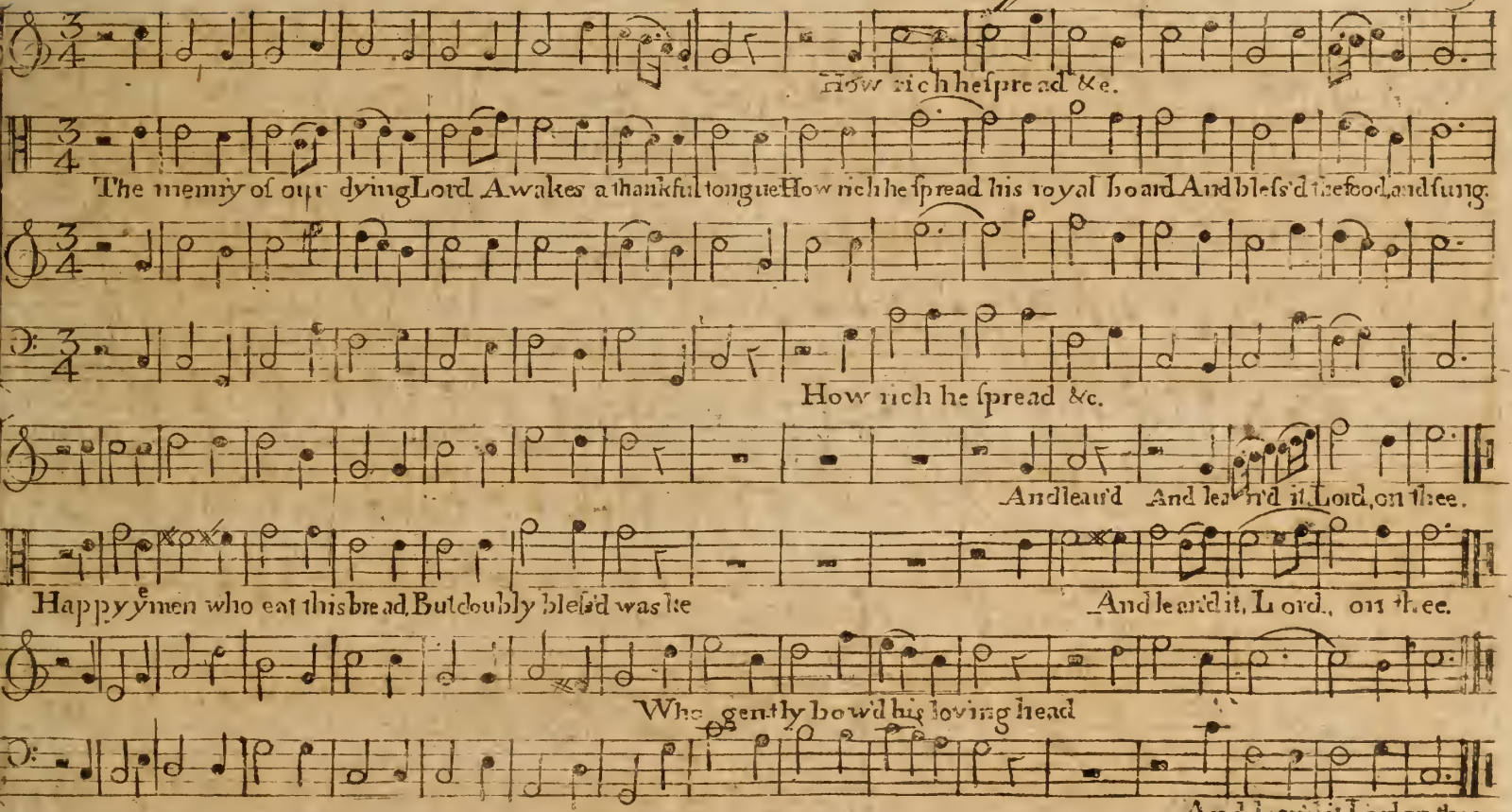
BEDFORD. C. M. By Mitchell.



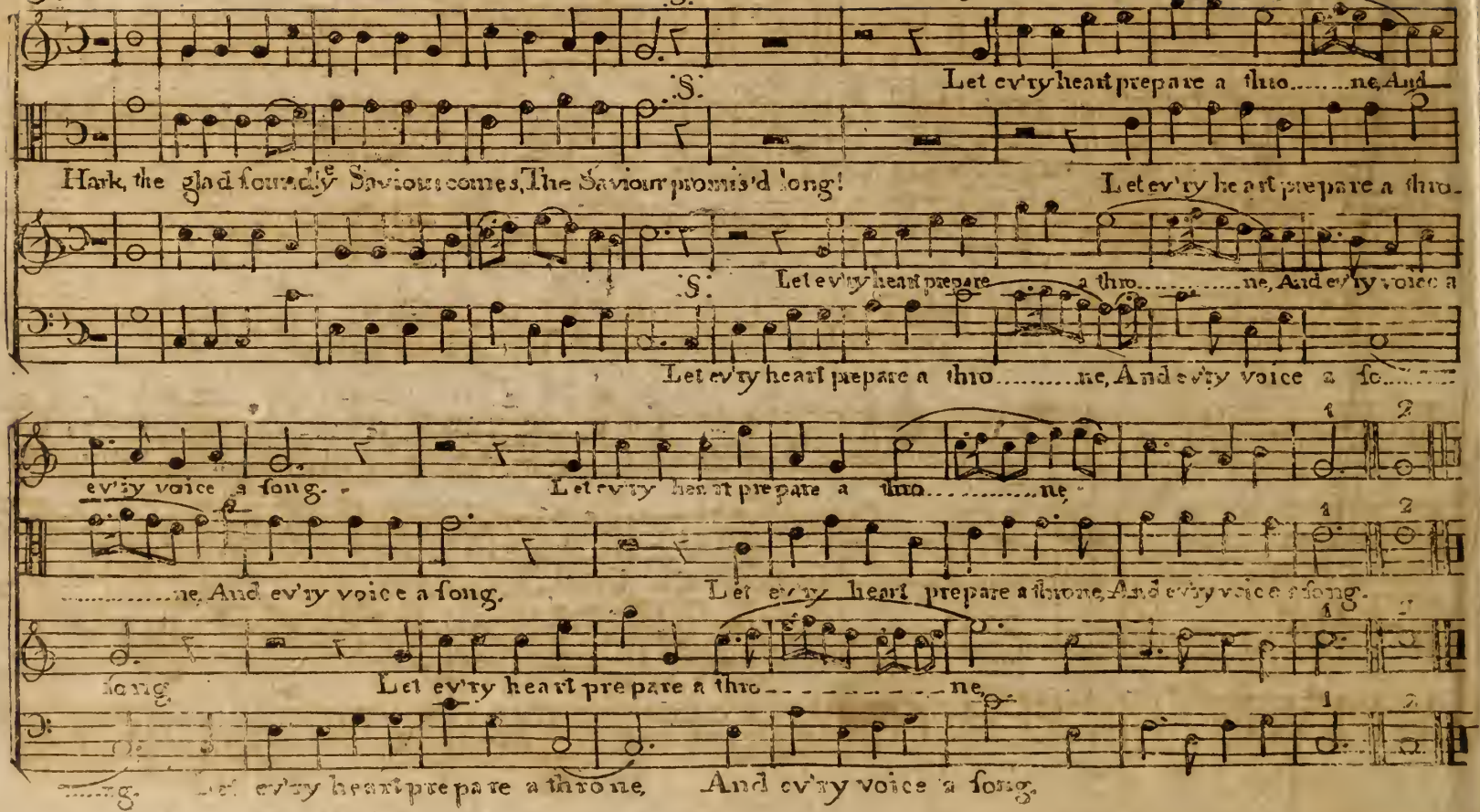

Jesus drinks the bitter cup; The wine press heads alone, Tears the graves & mountains up, By his expiring groan.
S.
S.
S.
S.
Lo! the pow'rs of heav'n he shakes, Nature in convulsion lies, The earth's profoundest center quakes, The great Jehovah dies!
S.
S.

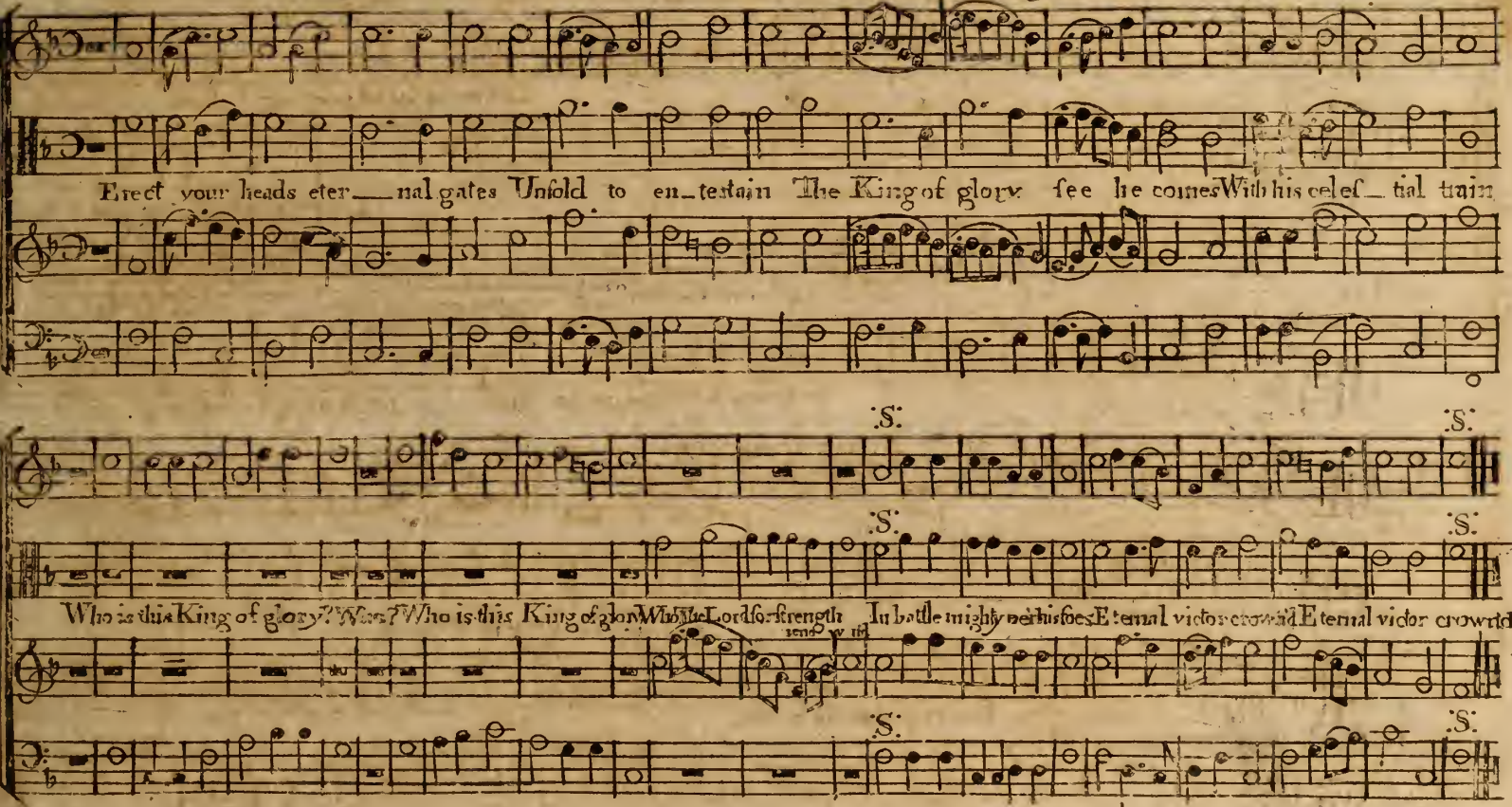
CHOCKSET. C. M. By Mitchell.



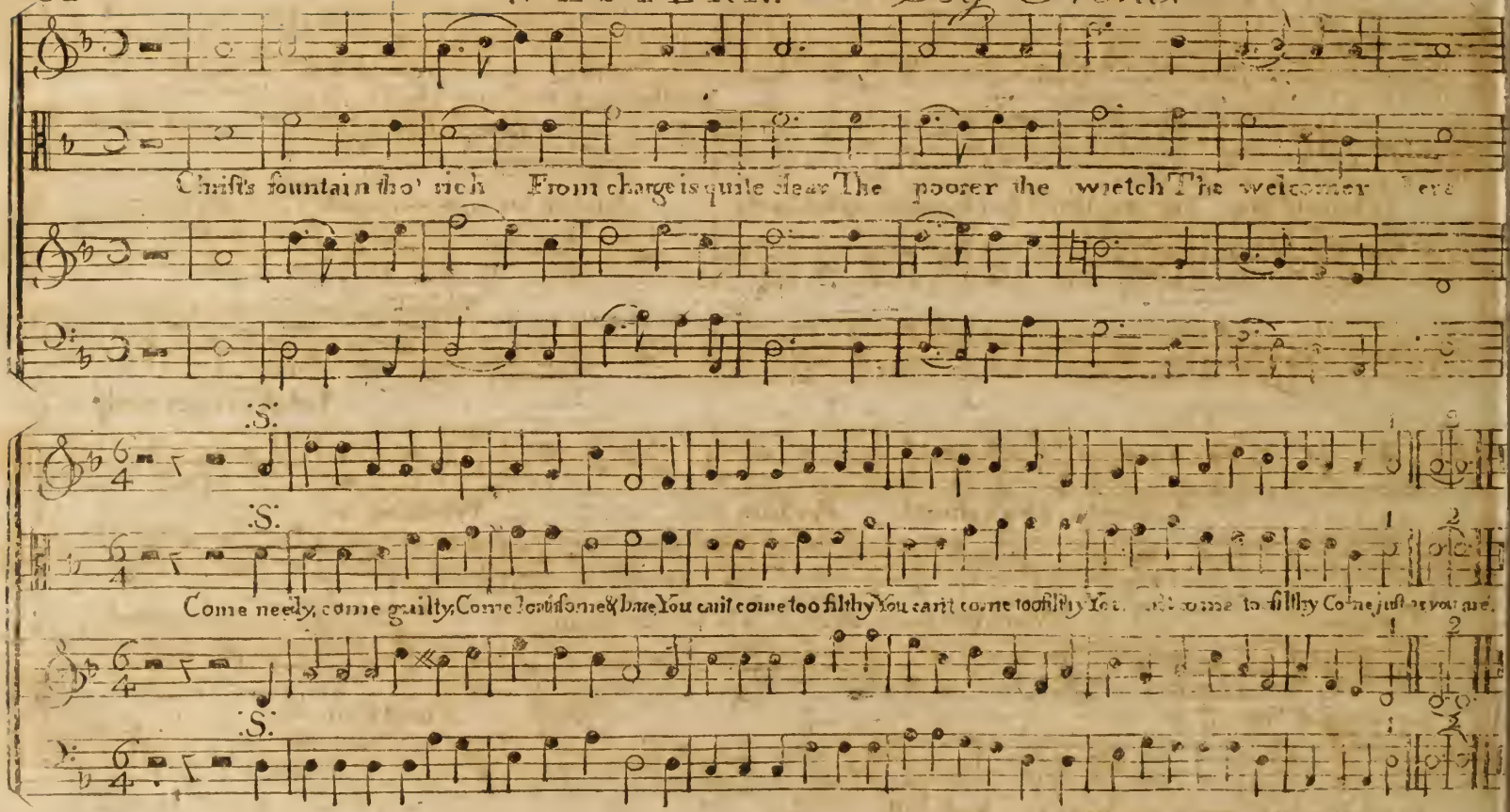

How rich he spread &c.
The memry of our dying Lord Awakes a thankful tongue How rich he spread his royal board And bless'd the food, and sung.
How rich he spread &c.
And lean'd And lean'd it, Lord, on thee.
Happy ye men who eat this bread, But doubly bless'd was he
And lean'd it, Lord, on thee.
Who gently bow'd his loving head
And lean'd it, Lord, on thee.

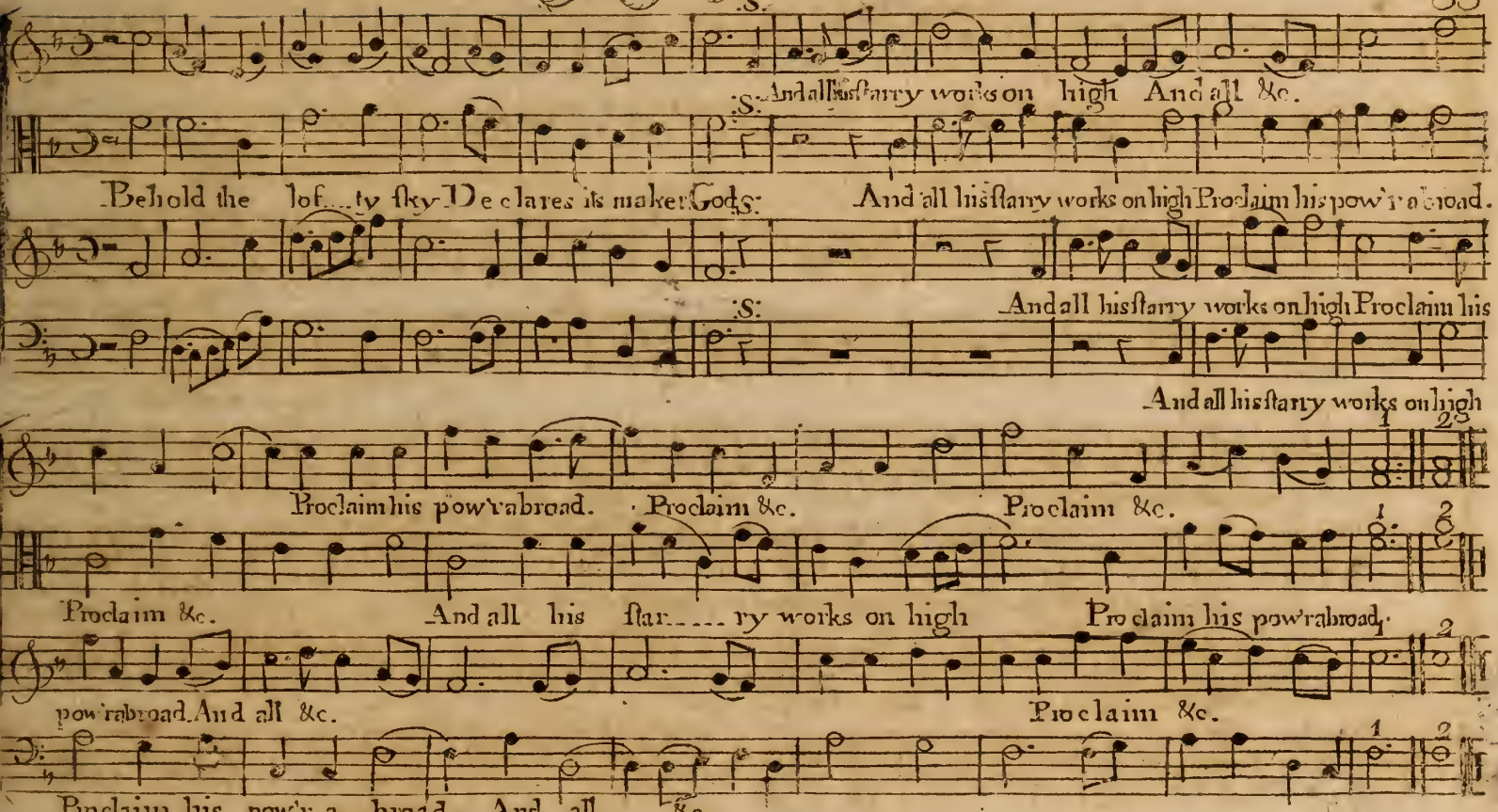
OXFORD. S. C. M. By *Stone.*



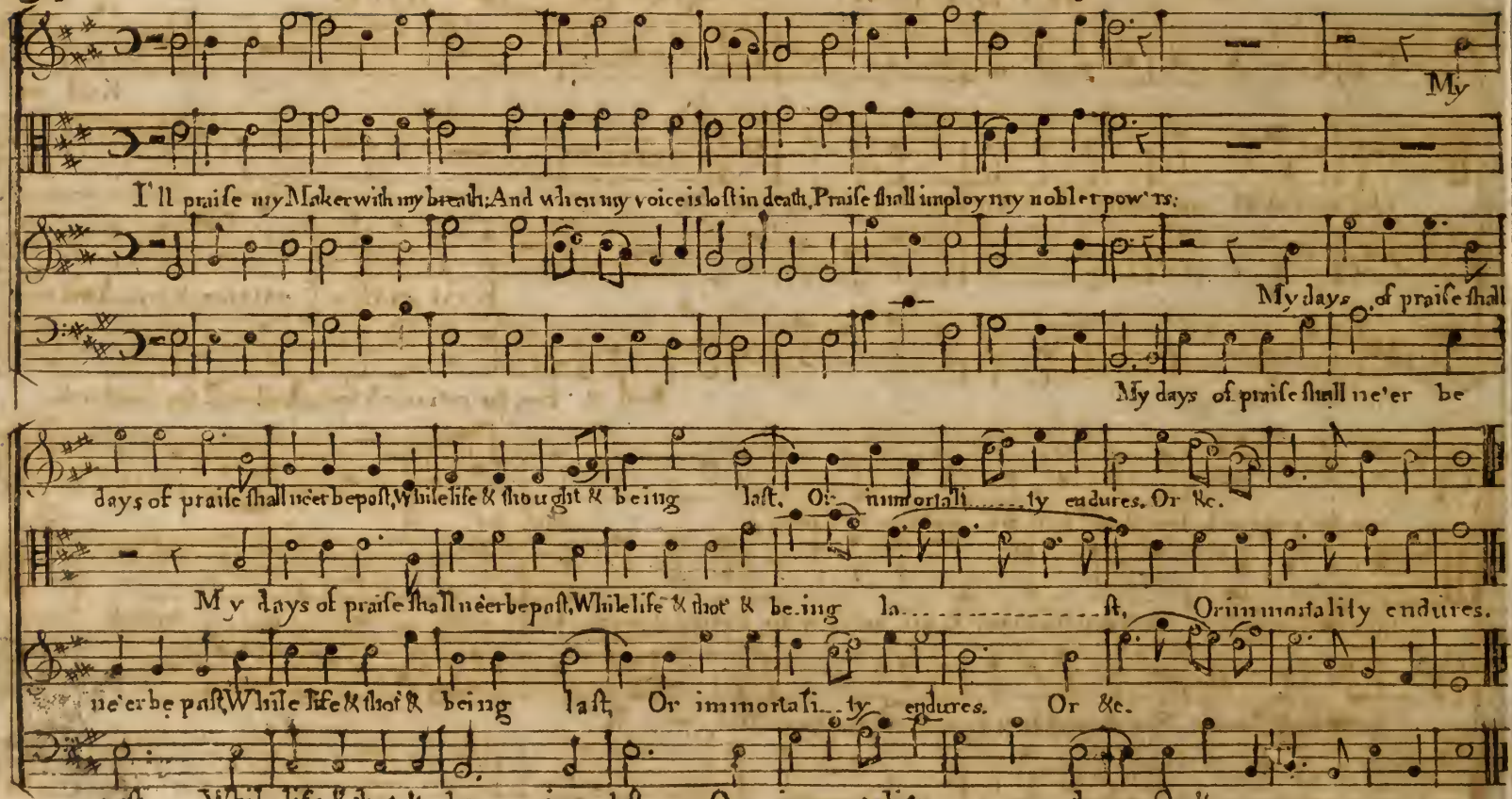

Erect your heads eter__nal gates Unfold to en_tertain The King of glory see he comes With his celes_tial train
S. S.
S. S.
Who is this King of glory? Who? Who is this King of glory Who? The Lord of strength In battle mighty ne his foes Eternal victor crowned Eternal victor crowned.
S. S.

WESTERN. *By Stone.*

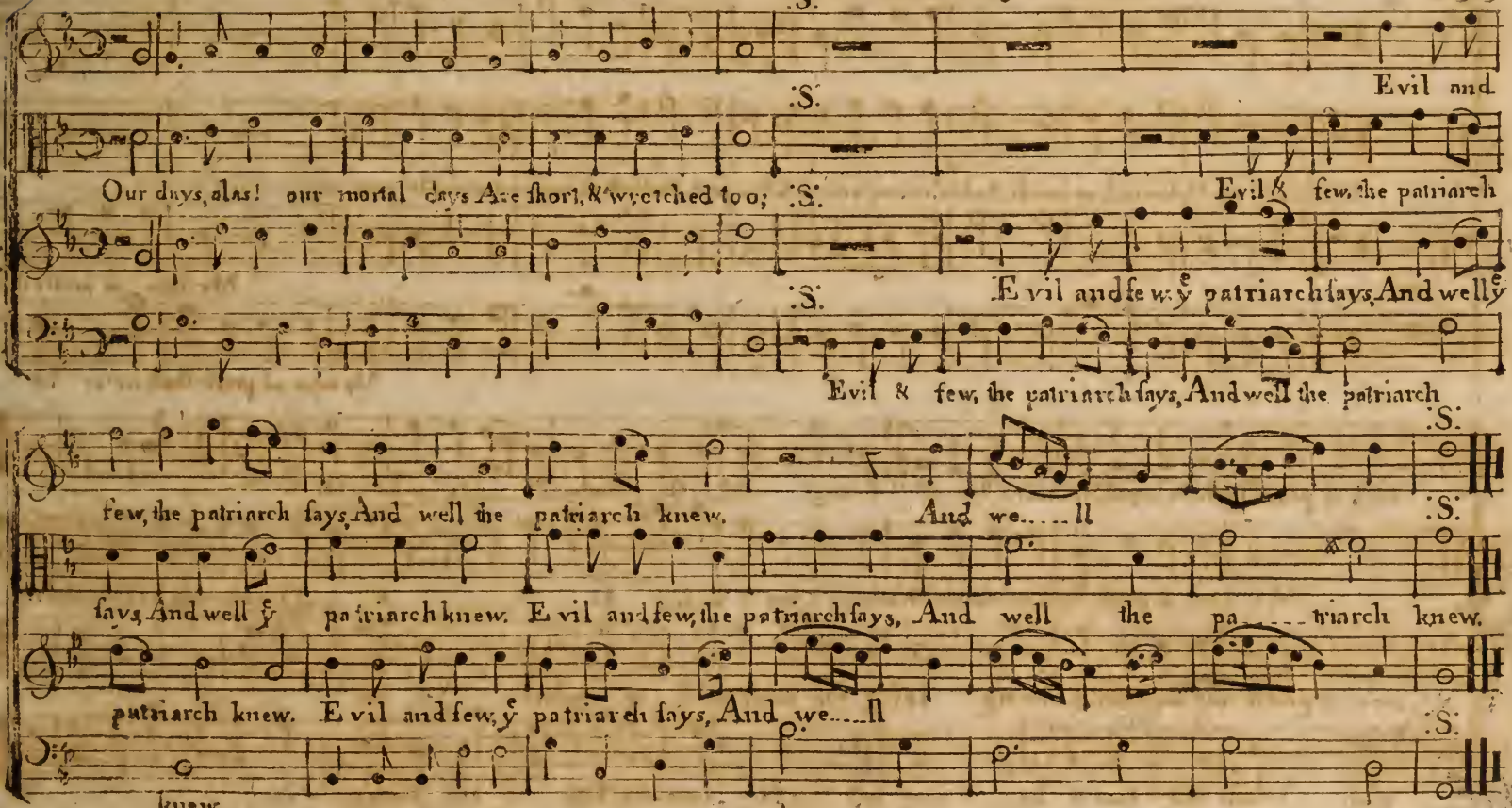

Christ's fountain tho' rich From charge is quite clear The poorer the wretch The welcomer here
Come needy, come guilty, Come loathsome & bare, You can't come too filthy You can't come too filthy You can't come too filthy Come just as you are.


S. And all his starry works on high And all &c.
Behold the lof...ty sky De clares its maker God S. And all his starry works on high Proclaim his pow'r abroad.
S. And all his starry works on high Proclaim his
And all his starry works on high
Proclaim his pow'r abroad. Proclaim &c. Proclaim &c.
Proclaim &c. And all his star.....ry works on high Proclaim his pow'r abroad.
pow'r abroad. And all &c. Proclaim &c.
Proclaim his pow'r a broad. And all &c.

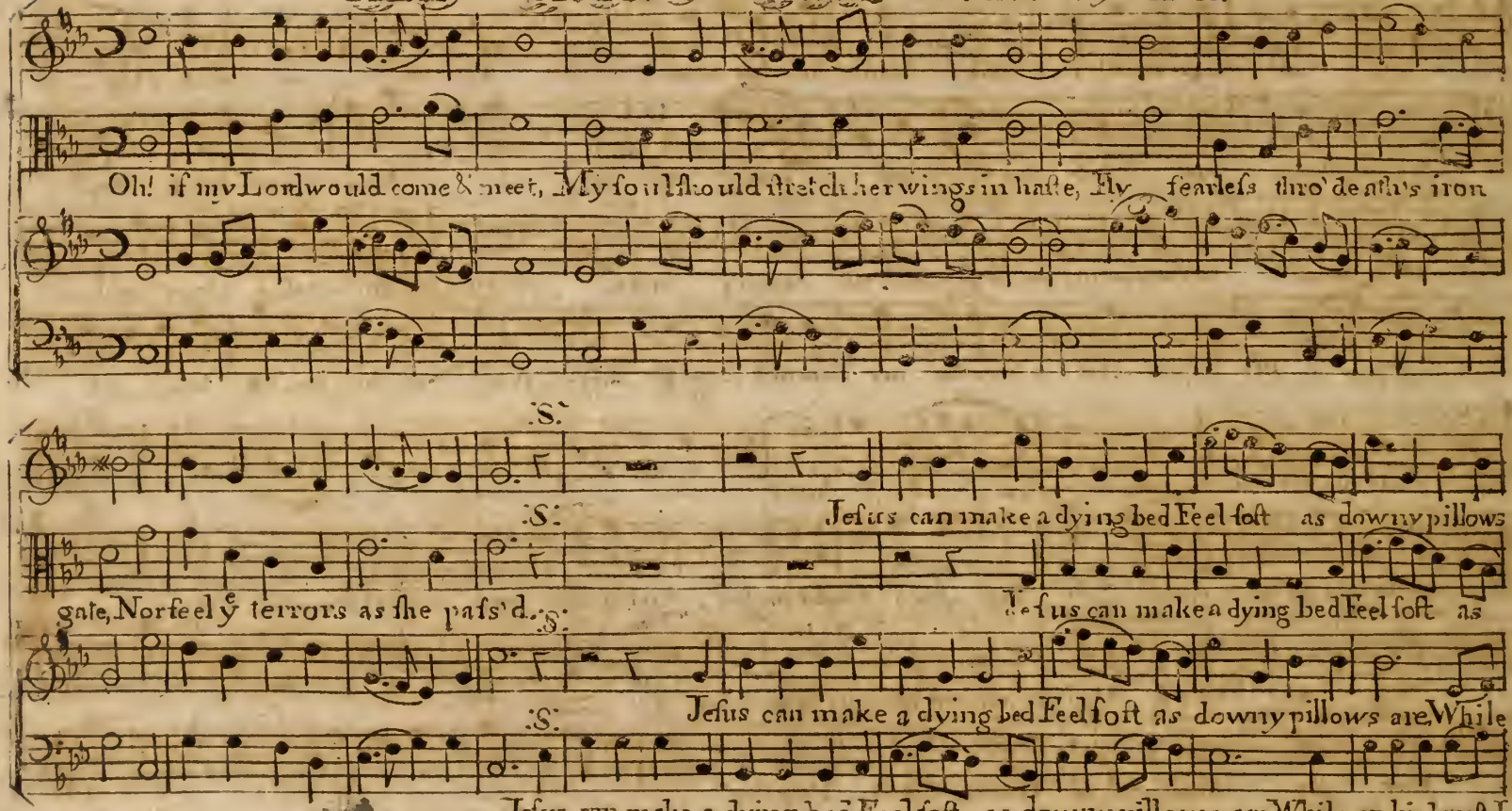
PETERSHAM. P. M. By Stone

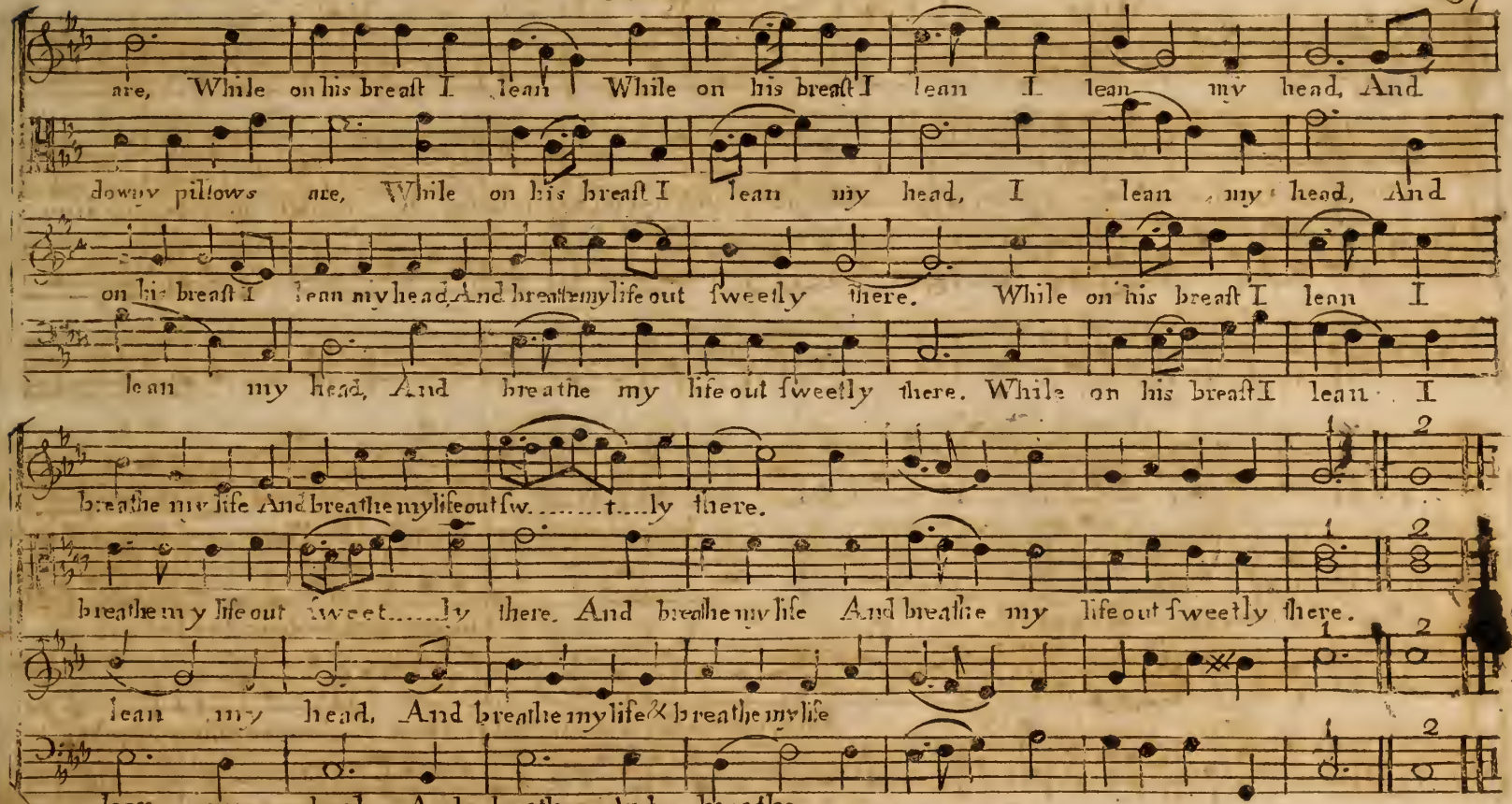


WILTON. S. C.M. By Wood.

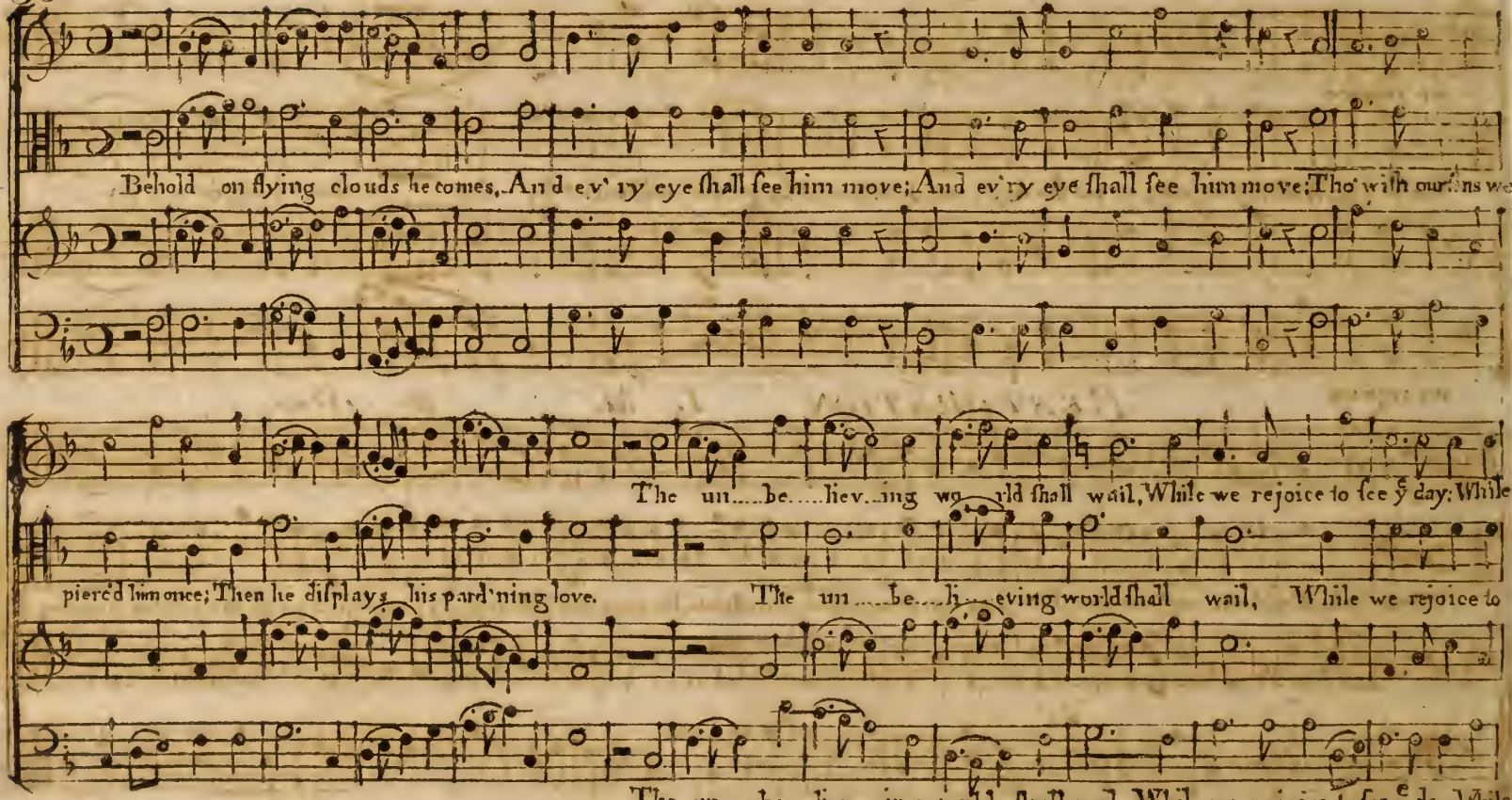


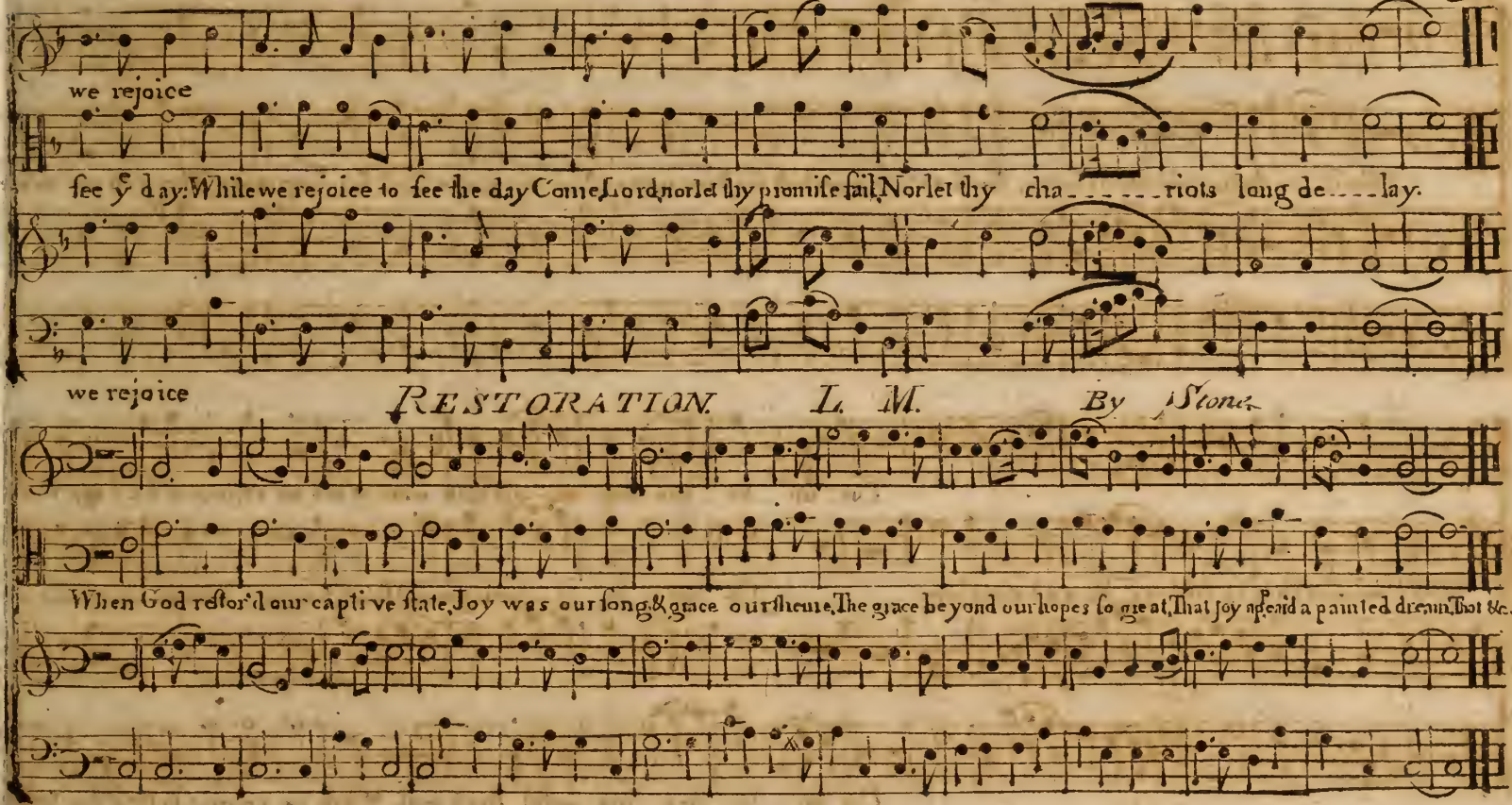
ALL SAINTS—NEW. L. M. By Hall.




are, While on his breaſt I lean While on his breaſt I lean I lean my head, And
downy pillows are, While on his breaſt I lean my head, I lean my head, And
on his breaſt I lean my head And breathe my life out ſweetly there. While on his breaſt I lean I
lean my head, And breathe my life out ſweetly there. While on his breaſt I lean I
breathe my life And breathe my life out ſw.....t....ly there.
breathe my life out ſweet.....ly there. And breathe my life And breathe my life out ſweetly there.
lean my head, And breathe my life & breathe my life
lean my head, And breathe And breathe

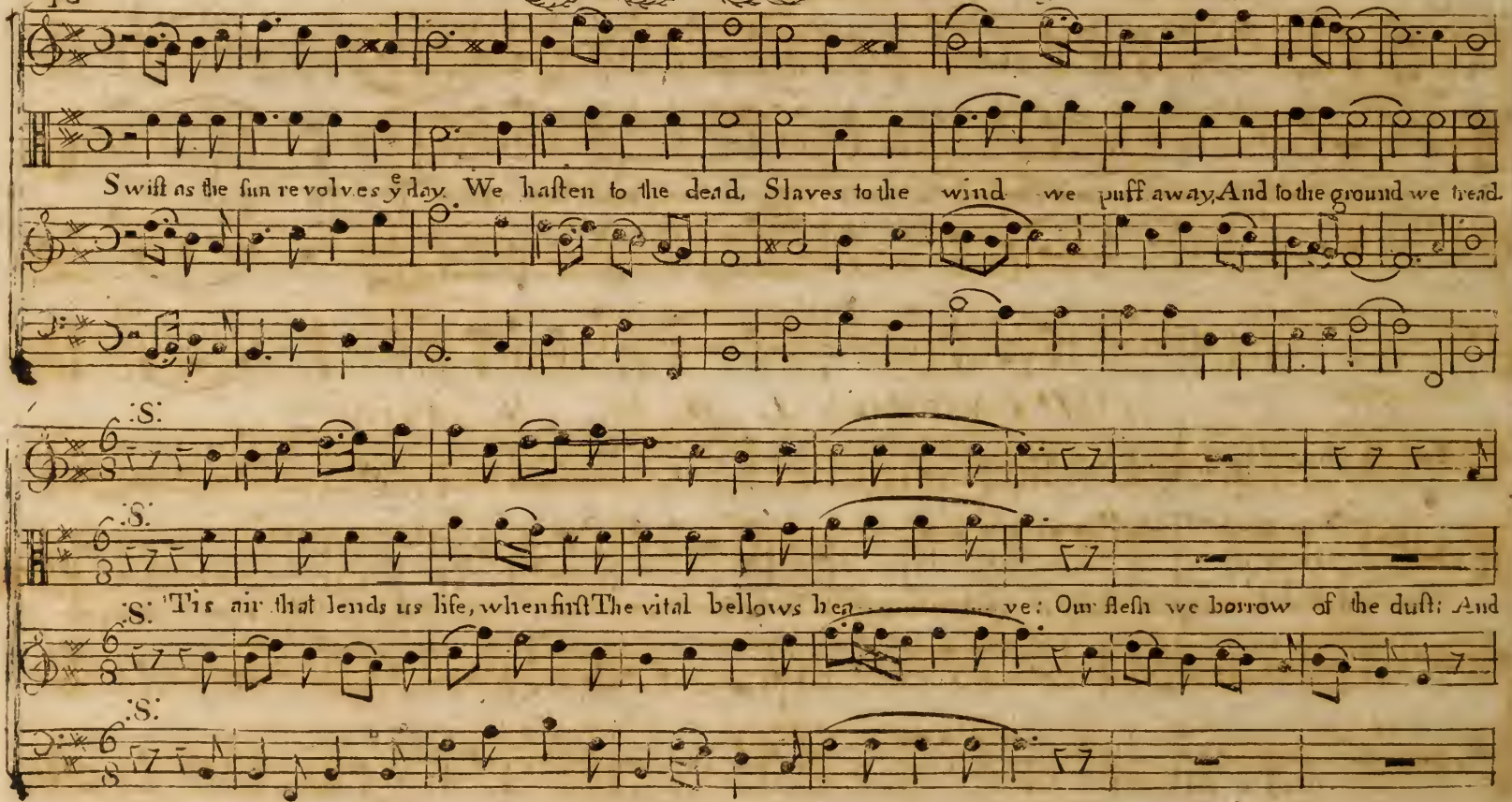
WESTMINSTER. L. M. By Stone.




we rejoice
see y day: While we rejoice to see the day Come Lord nor let thy promise fail, Nor let thy cha - - - - - riots long de - - - - lay.
we rejoice
RESTORATION. L. M. By Stone.
When God restor'd our captive state, Joy was our song, & grace our theme, The grace beyond our hopes so great, That joy spend a painted dream, That &c.

HANLEY.

By Wood.



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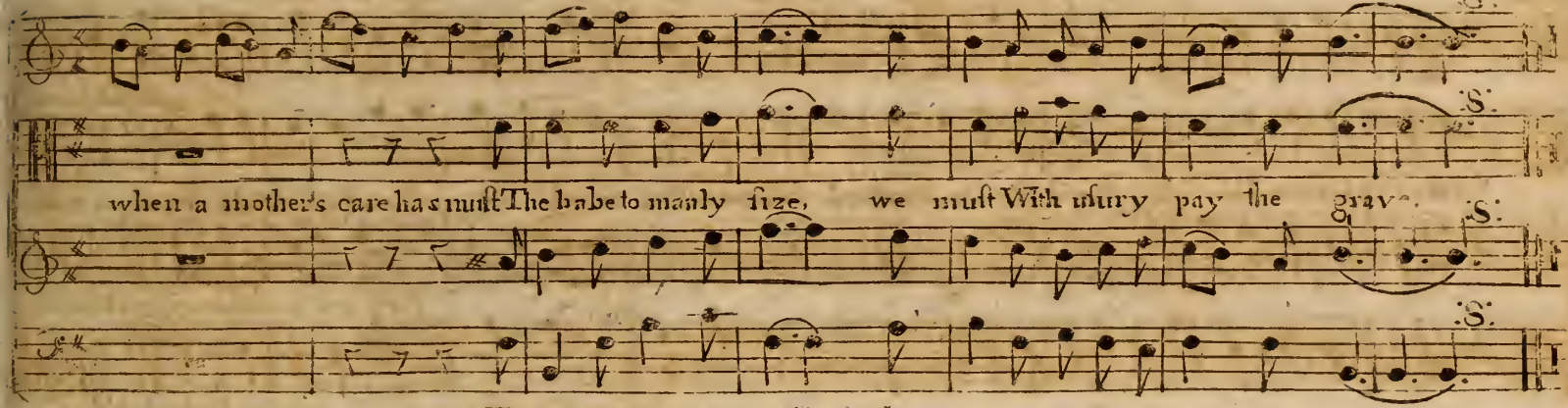
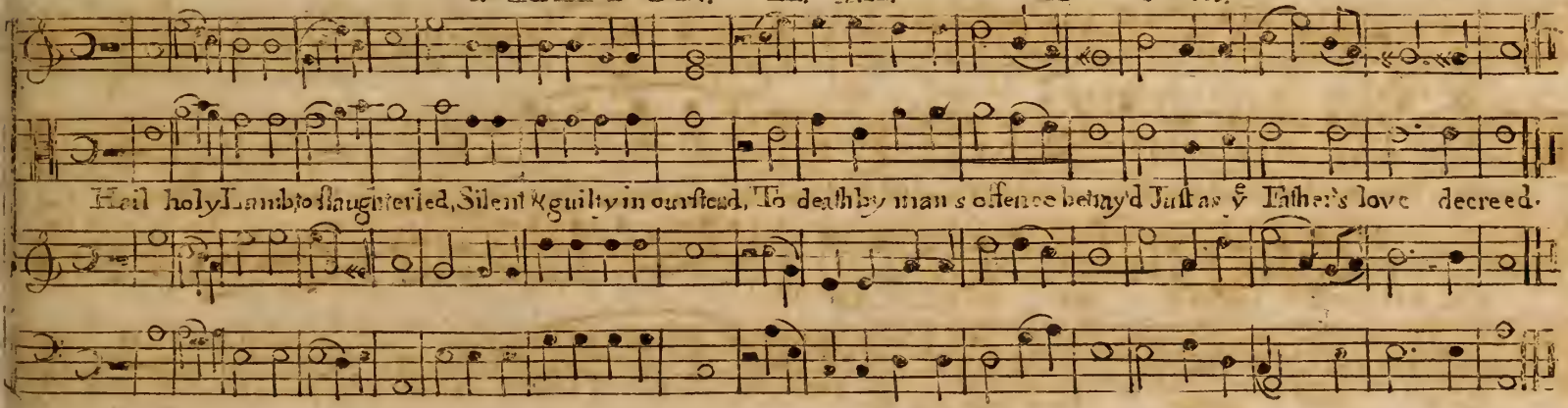
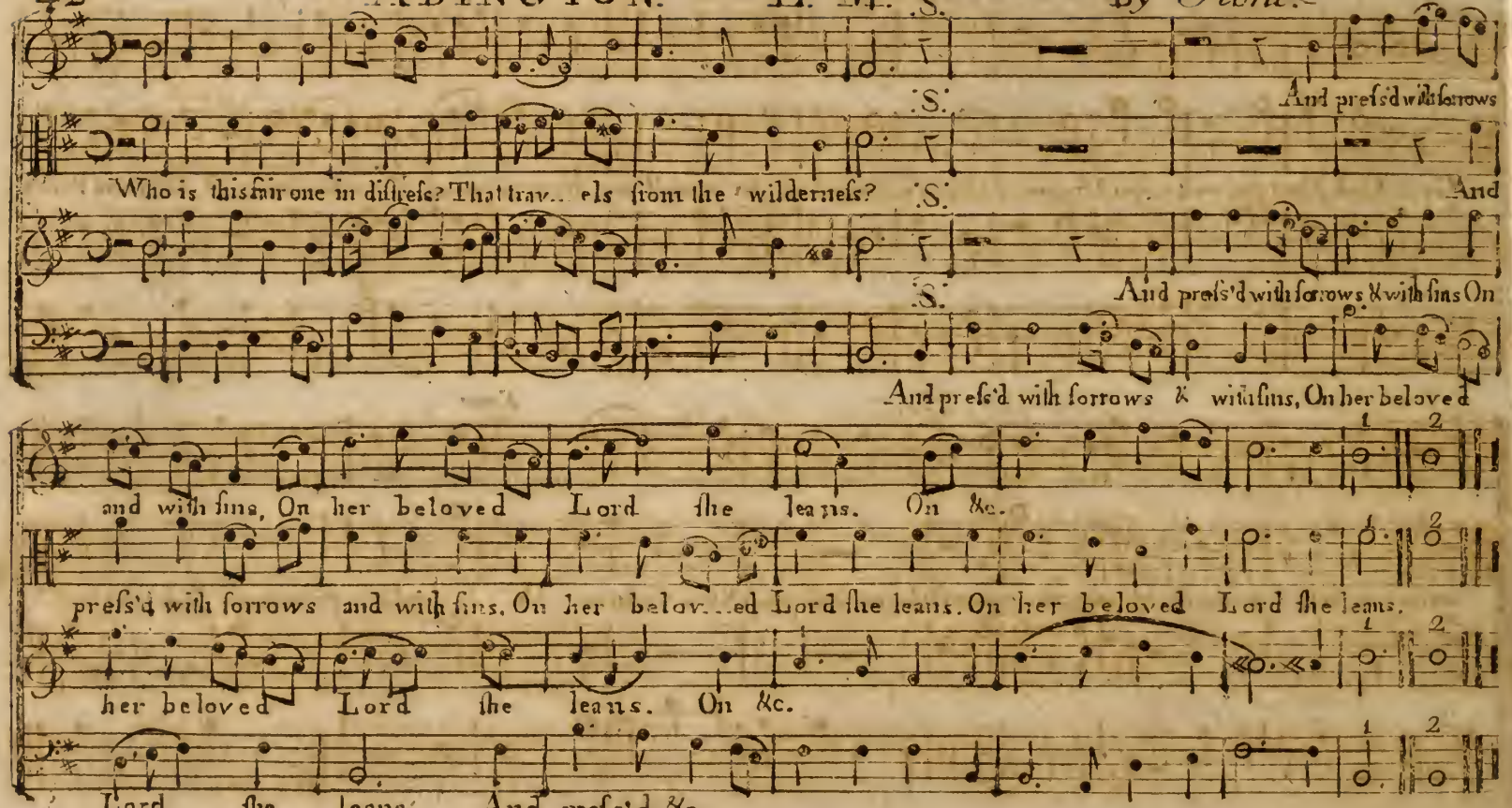


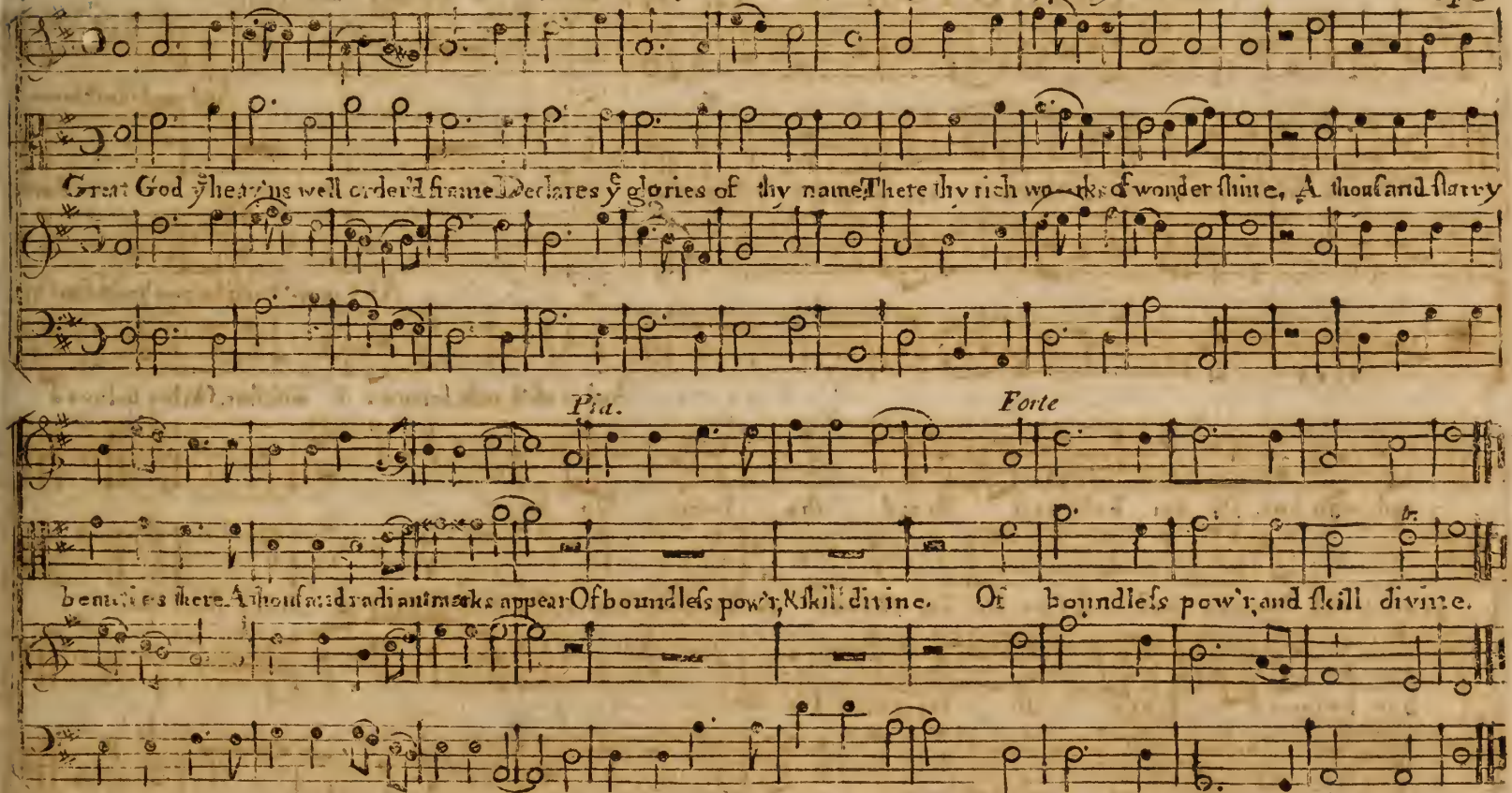
PLAXTON. L. M. By Stone.



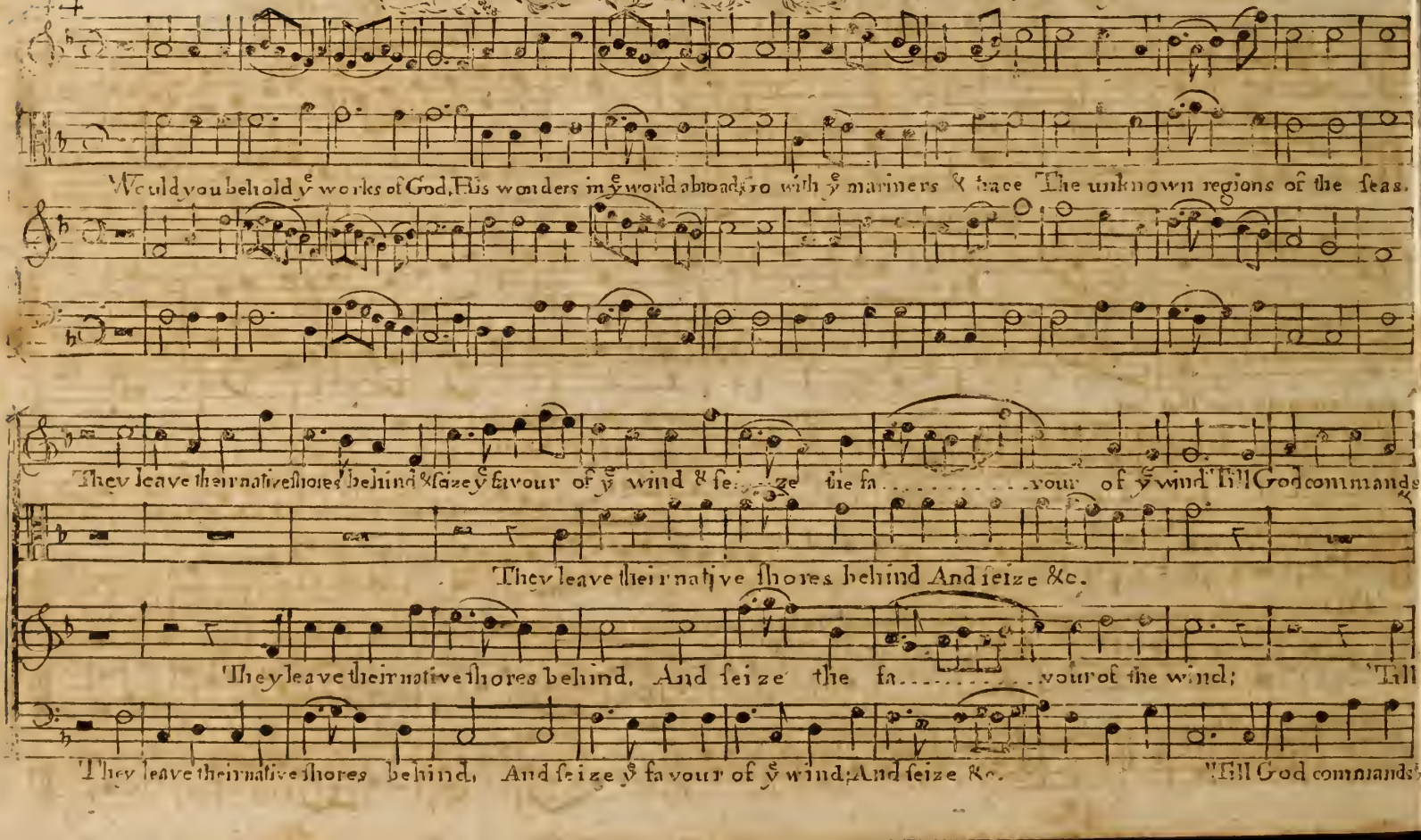
ABINGTON. L. M.

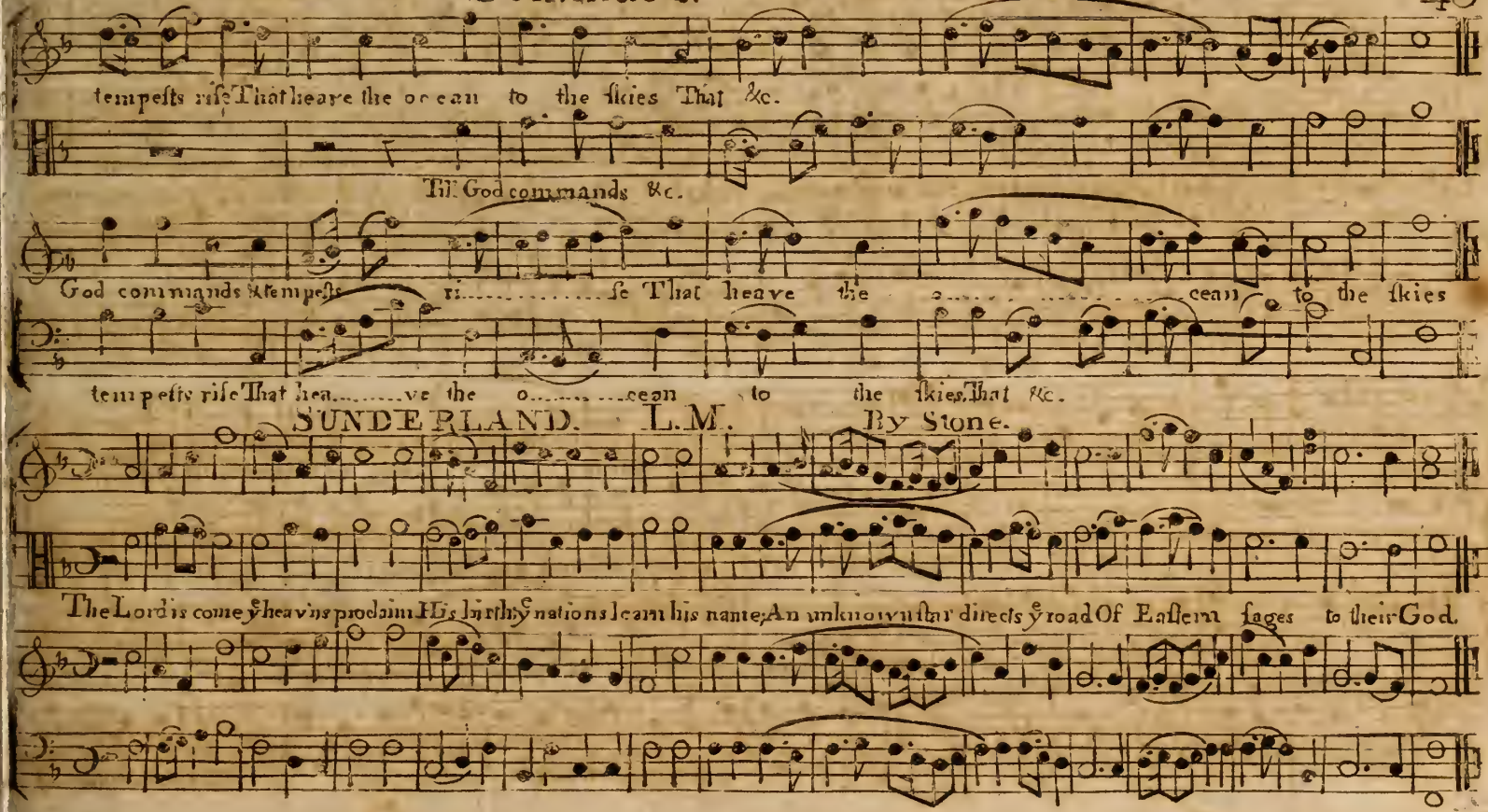
By *Stone.*



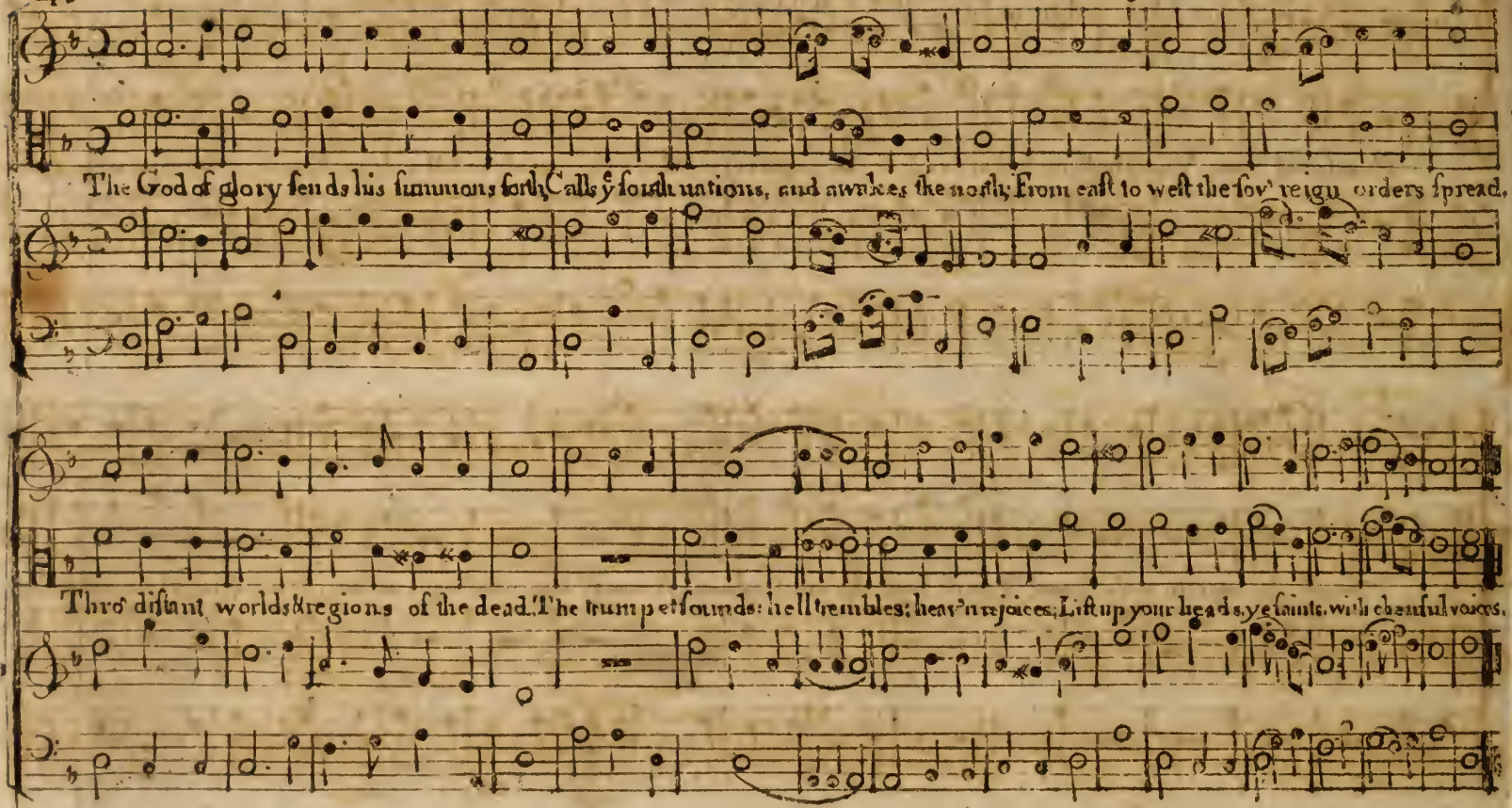

Great God ye heavens well order'd frame Declares ye glories of thy name There thy rich works of wonder shine, A thousand starry
Pia.
Forte
beauties here A thousand radiant marks appear Of boundless pow'r, & skill divine. Of boundless pow'r, and skill divine.

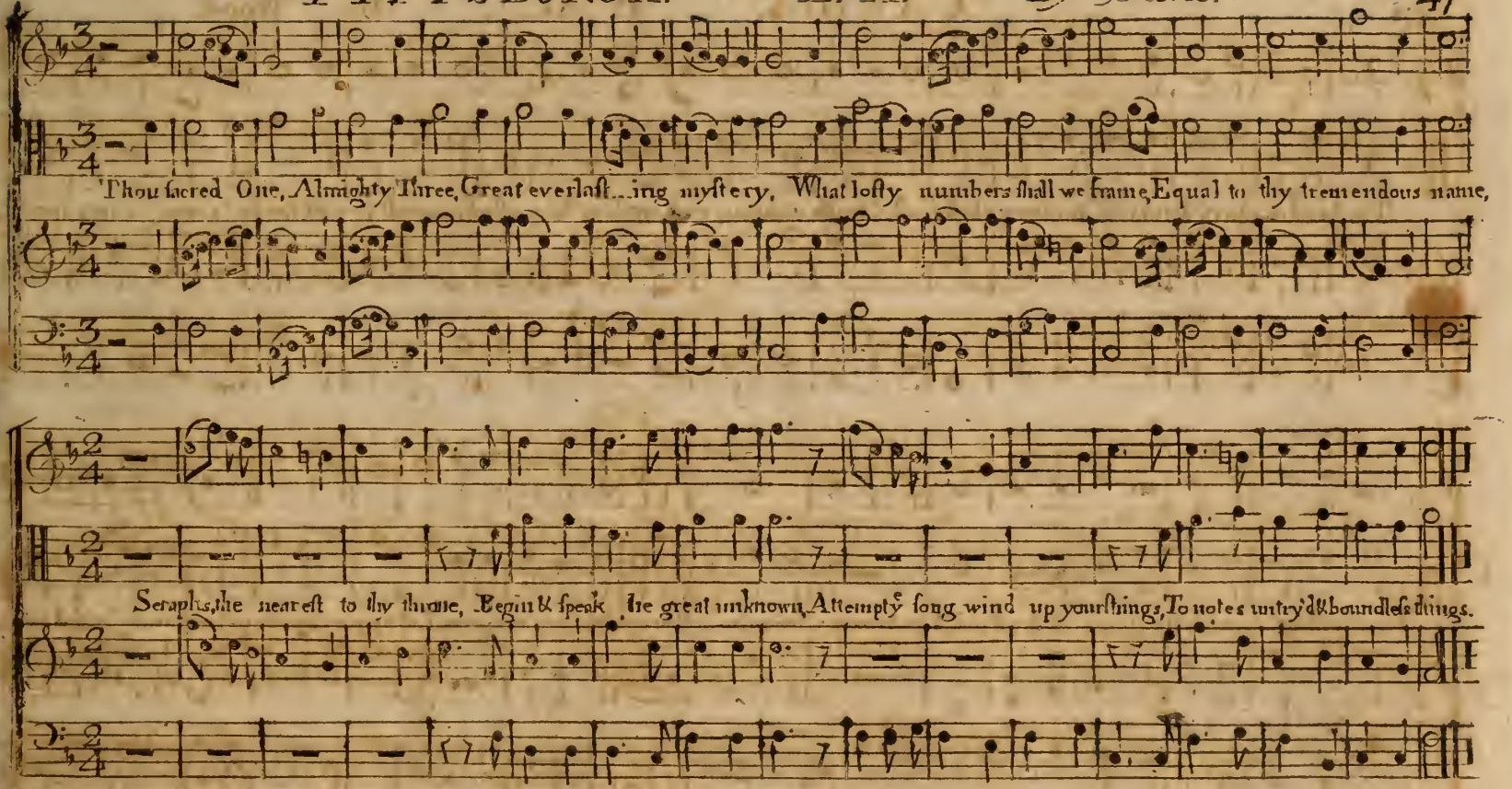
BROOKFIELD. L. M. By Stone.



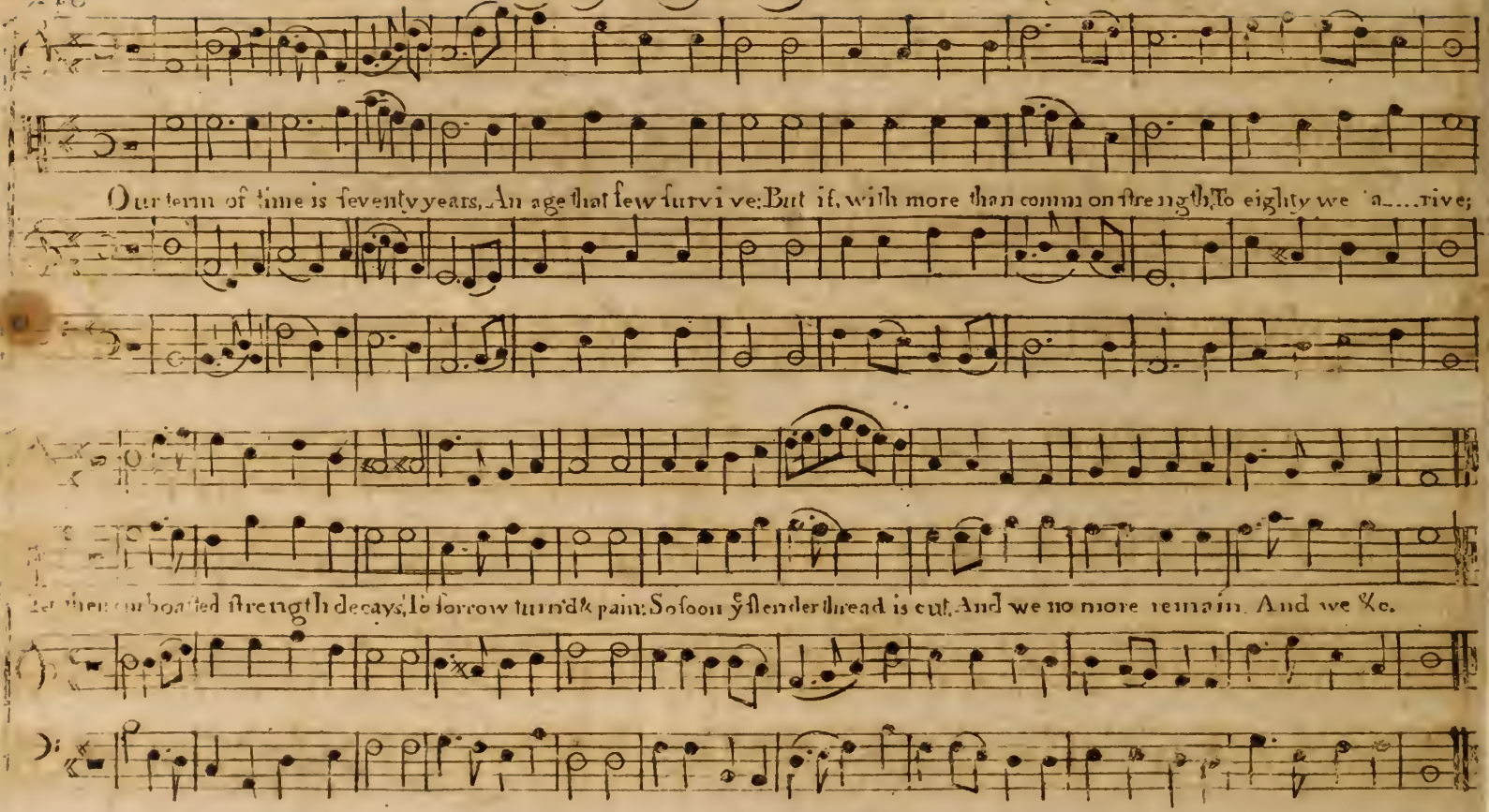

tempests rise That heave the ocean to the skies That &c.
Till God commands &c.
God commands &c tempests ri.....se That heave the o.....cean to the skies
tempests rise That hea.....ve the o.....cean to the skies That &c.
SUNDERLAND. L.M. By Stone.
The Lord is come ye heavns proclaim His birth ye nations learn his name An unknown star directs ye road Of Eastern sages to their God.

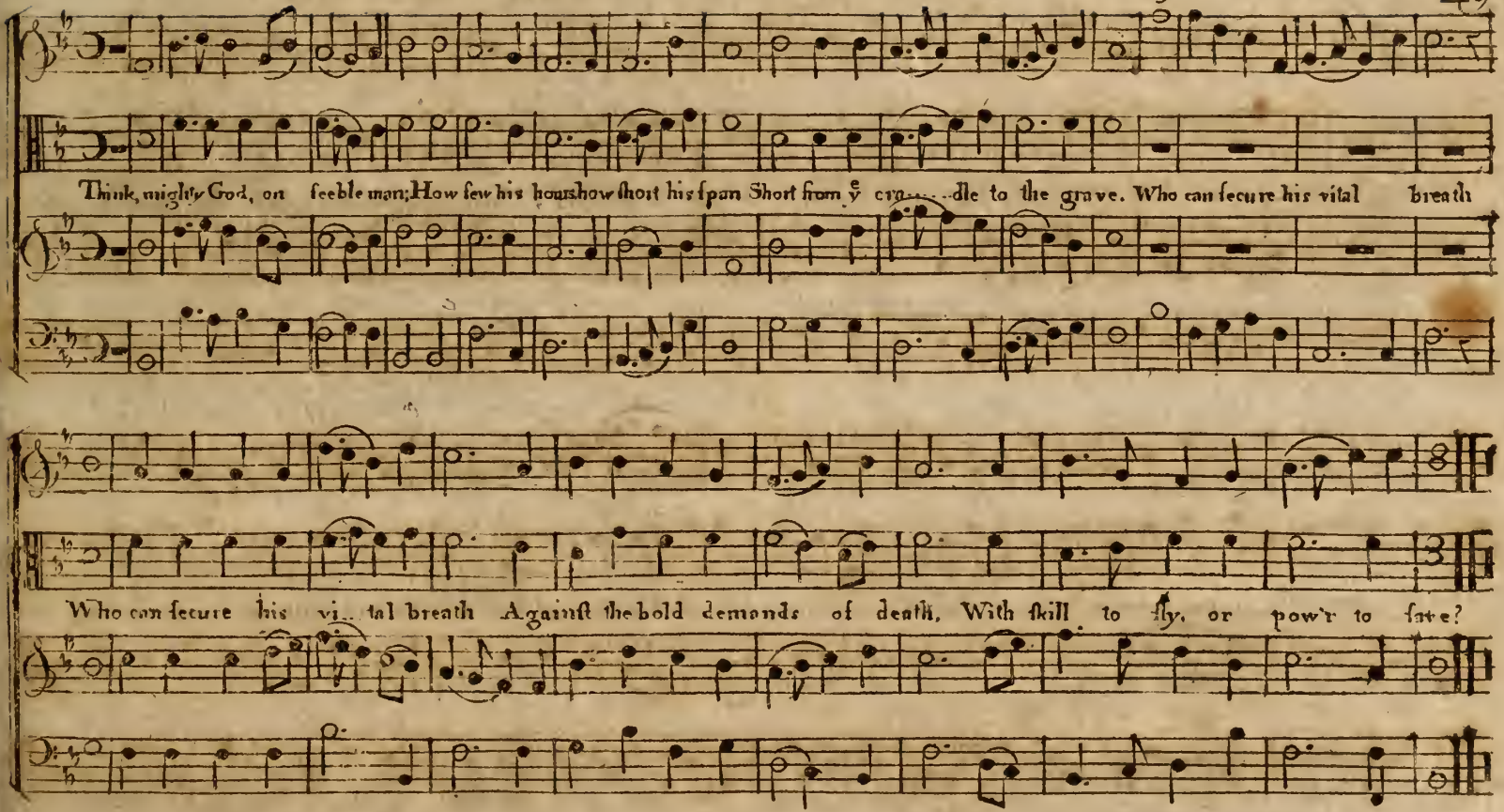
CANDIA. P. M. By Wood.



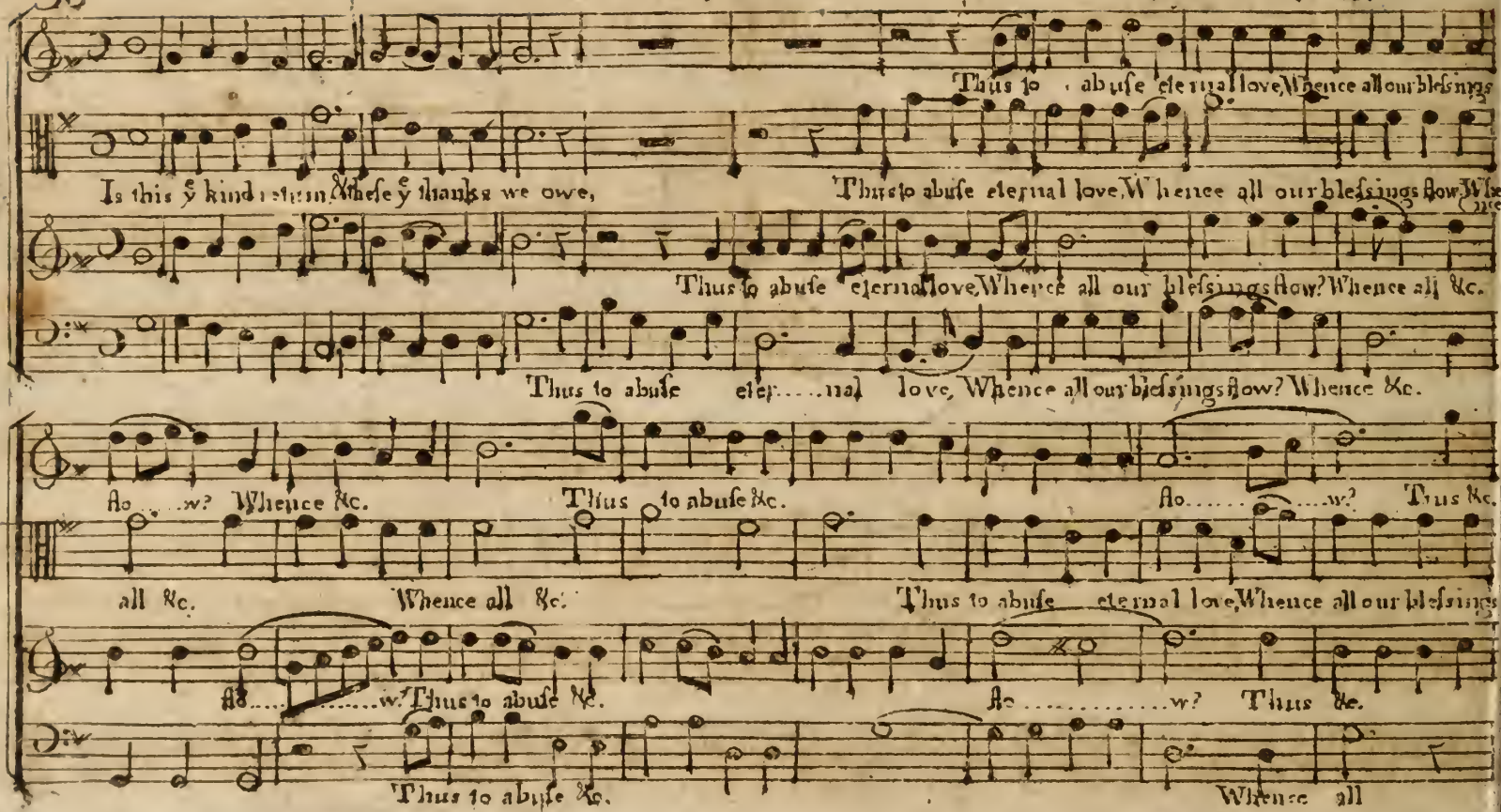

Thou sacred One, Almighty Three, Great everlast...ing mystery, What lofty numbers shall we frame, Equal to thy tremendous name,
Seraphs, the nearest to thy throne, Begin & speak the great unknown, Attempt & sing wind up your strings, To notes untry'd & boundless things.

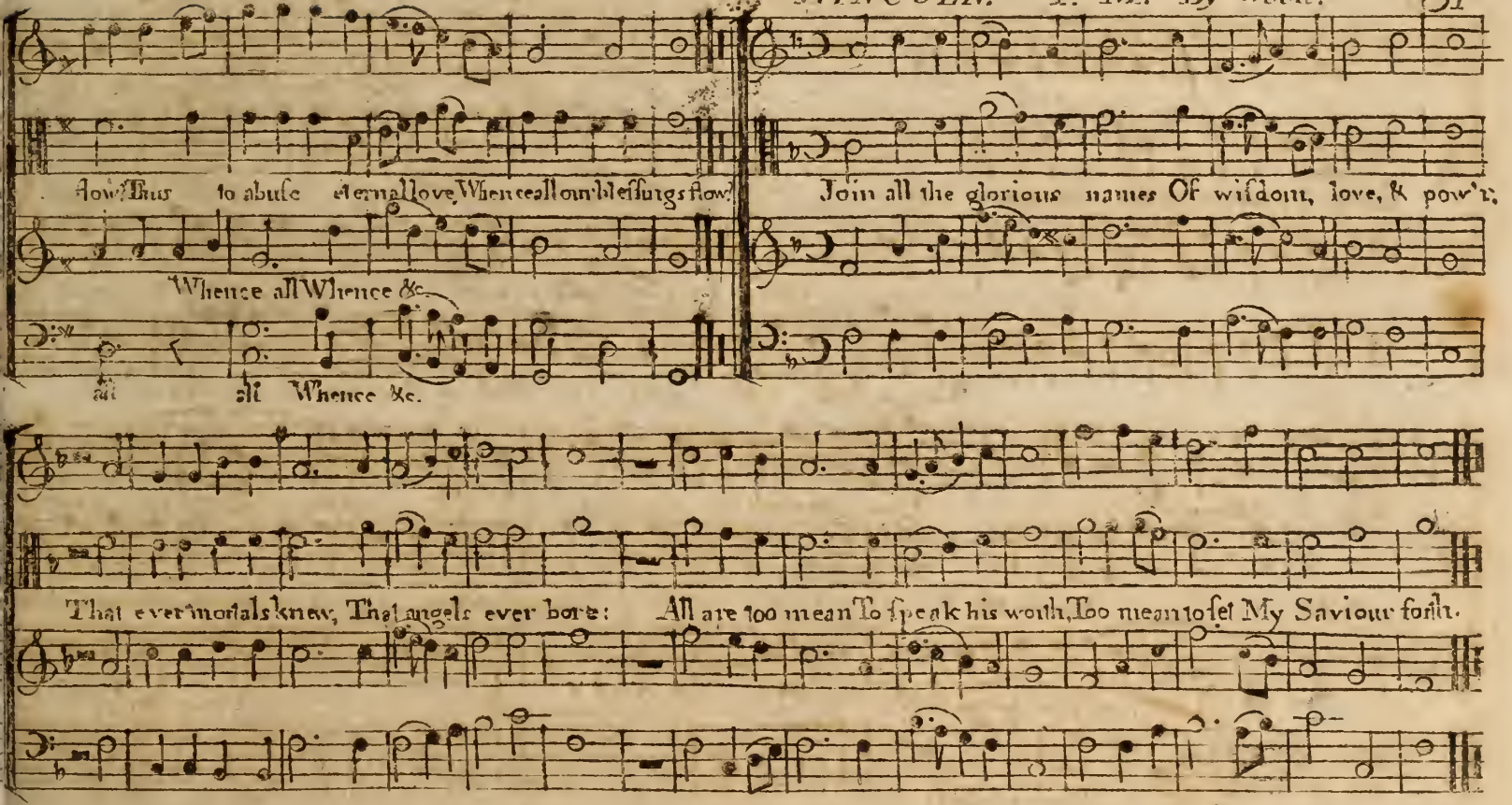
HOLDEN. C. M. By Stone.



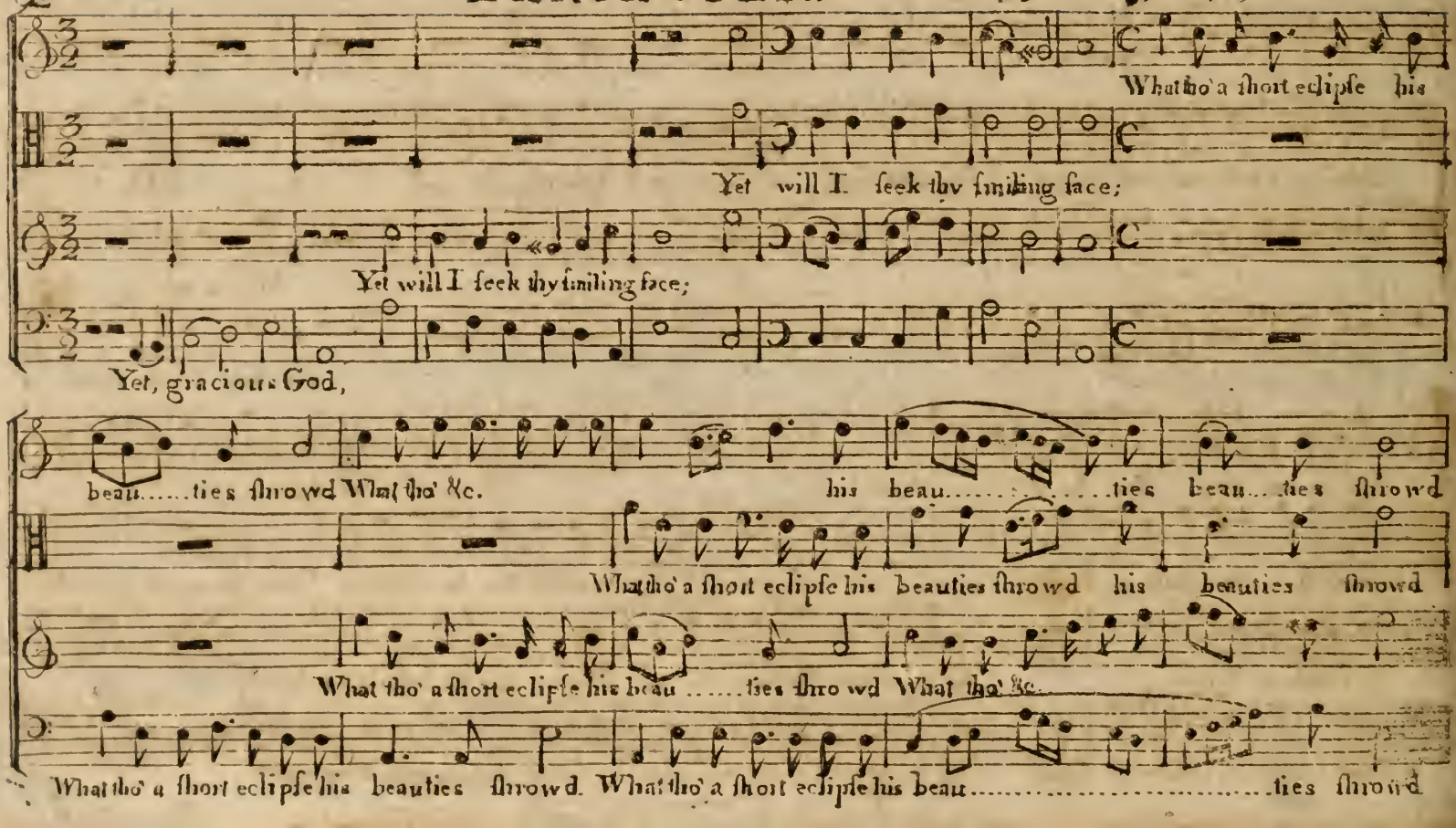

Think, mighty God, on feeble man; How few his hours how short his span Short from y^e cra...dle to the grave. Who can secure his vital breath
Who can secure his vi...tal breath Against the bold demands of death, With skill to fly, or pow'r to save?

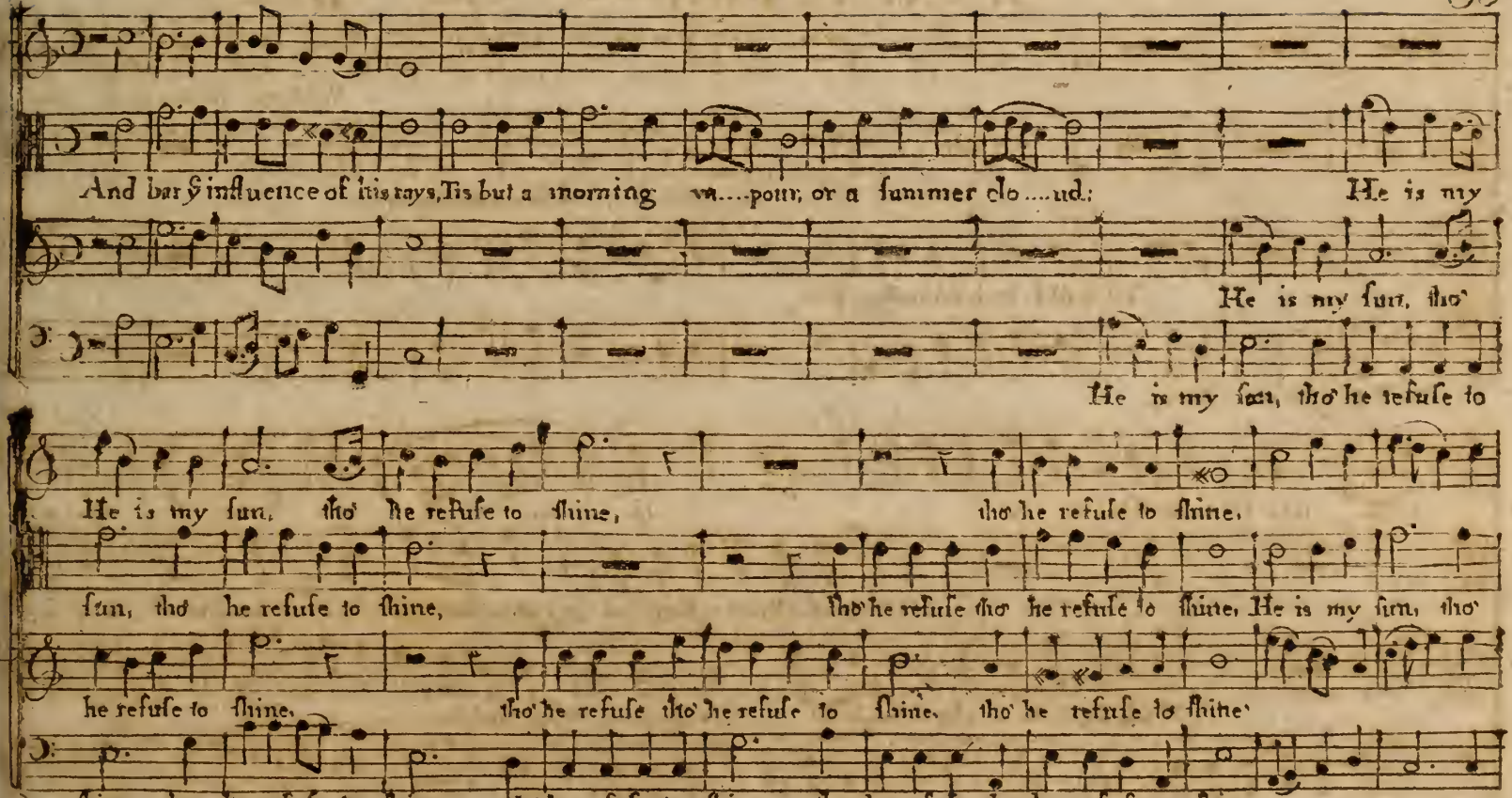
AUSTRIA. S. M. By Mitchell.




flow! Thus to abuse eternal love, Whence all our blessings flow!
Join all the glorious names Of wisdom, love, & pow'r,
Whence all Whence &c.
all all Whence &c.
That ever mortals knew, That angels ever bore: All are too mean To speak his worth, Too mean to set My Saviour forth.

LANCASTER. By Wood.




And bar§ influence of his rays, Tis but a morning va....pour, or a ſummer clo....ud.
He is my
He is my ſun, tho'
He is my ſun, tho' he refuſe to
He is my ſun, tho' he refuſe to ſhine, tho' he refuſe to ſhine.
ſun, tho' he refuſe to ſhine, tho' he refuſe tho' he refuſe to ſhine. He is my ſun, tho'
he refuſe to ſhine, tho' he refuſe tho' he refuſe to ſhine. tho' he refuſe to ſhine.
ſhine tho' he refuſe to ſhine, tho' he refuſe to ſhine, tho' he refuſe tho' he refuſe to ſhine.

Continued.

:S: :S:

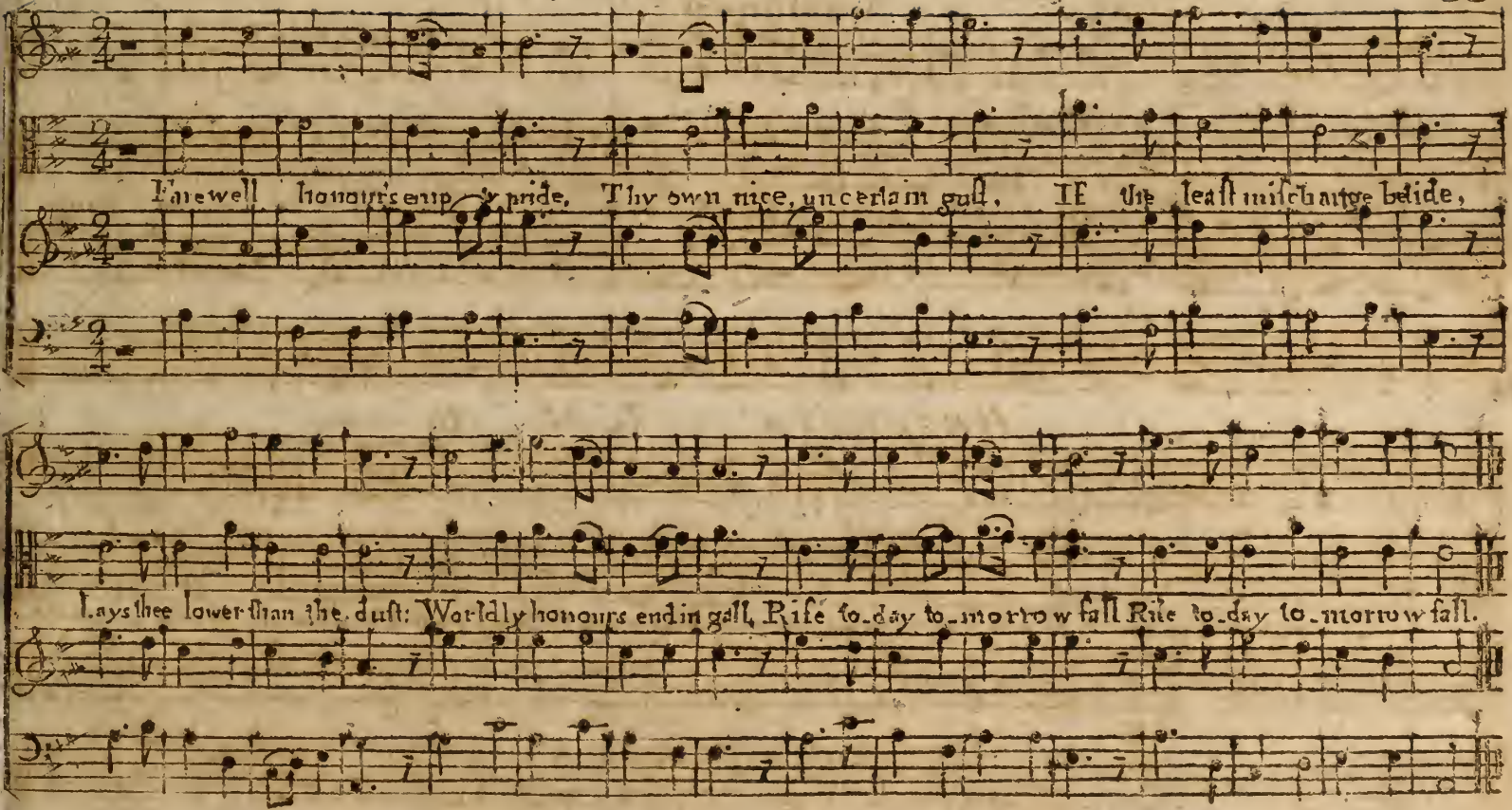
:S: :S:

he refuse to shine. Tho for a moment he depart I dwell forever on his heart. For ever he on mine.

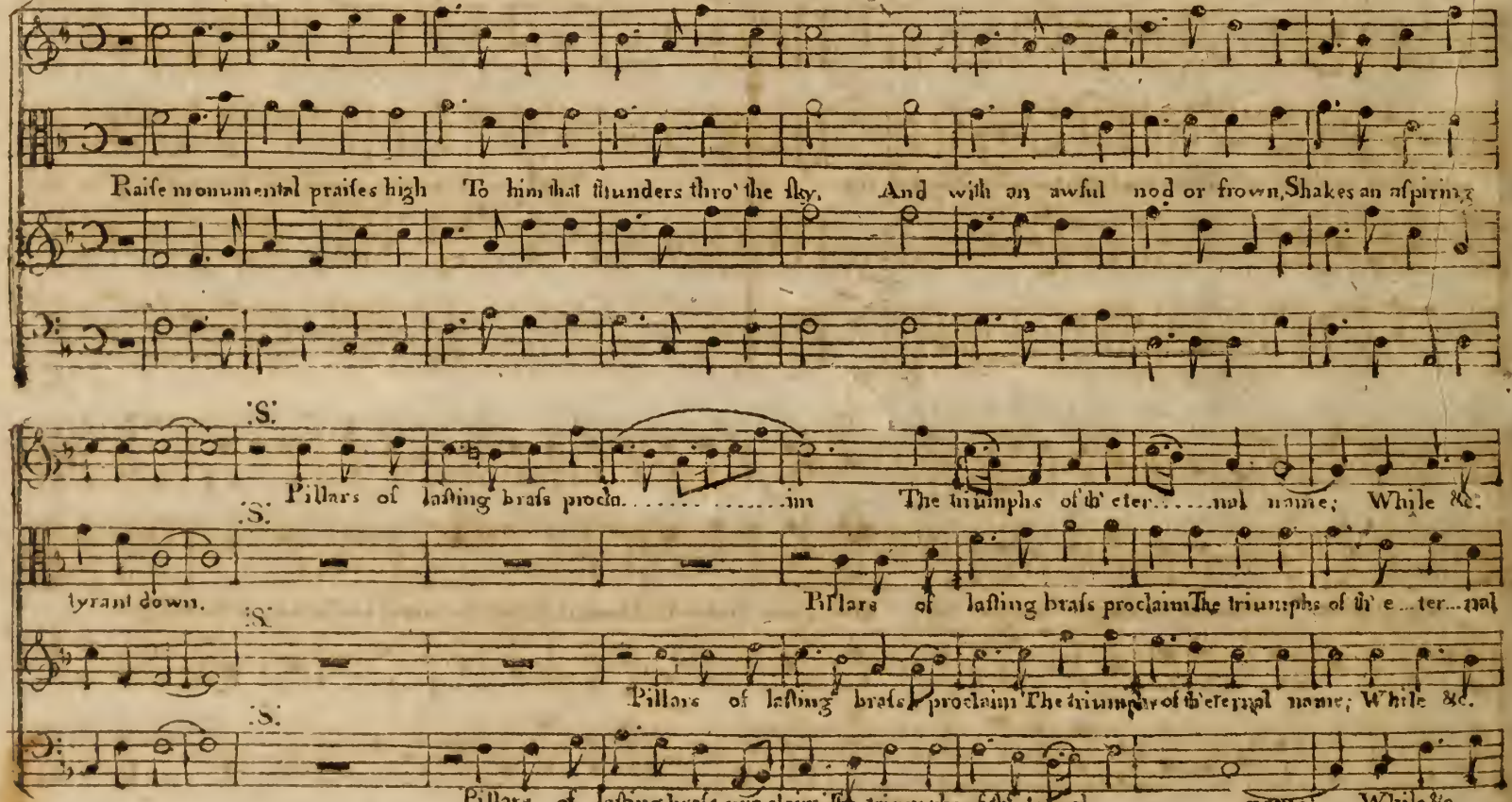
:S: :S:

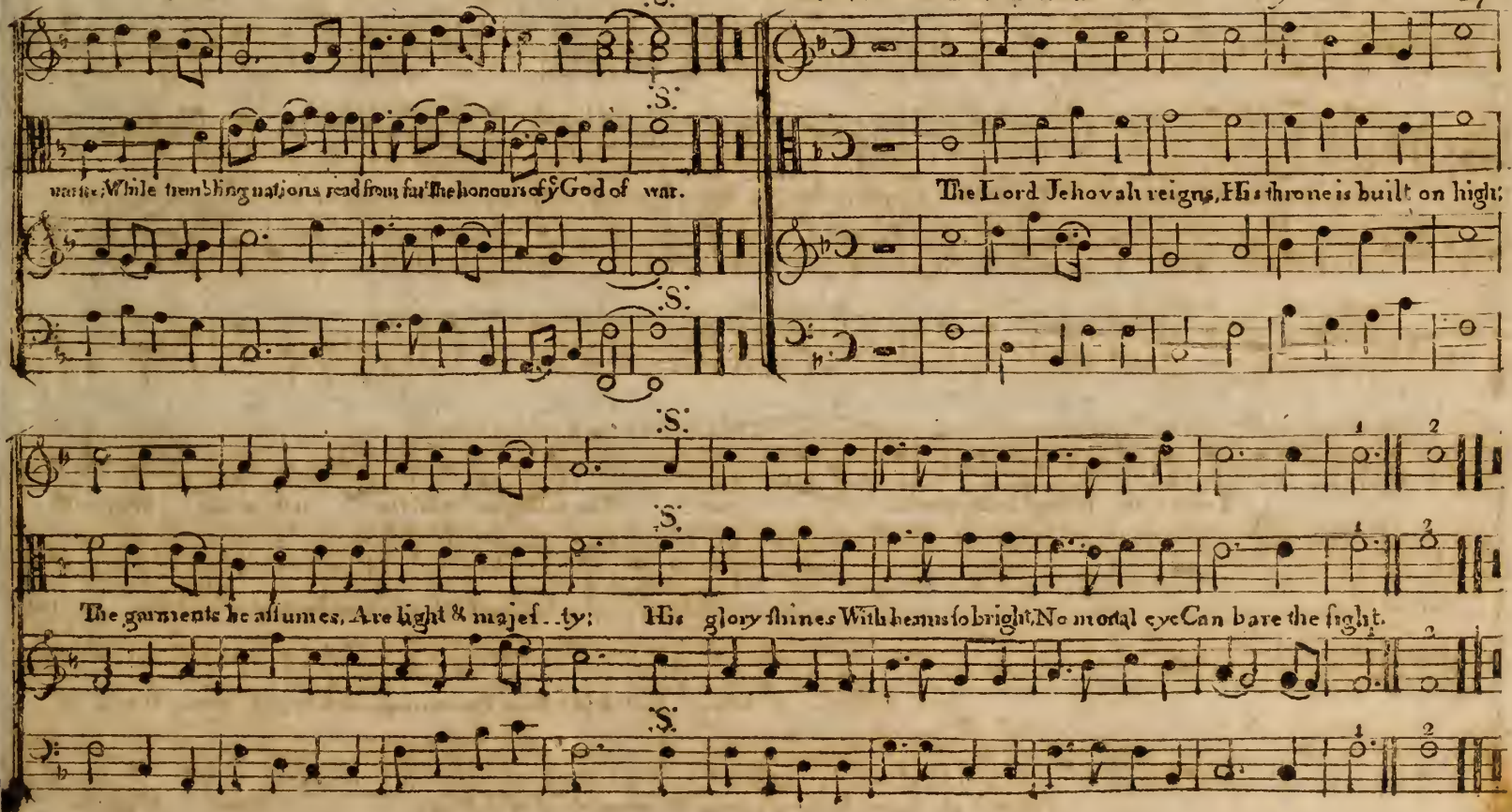
BROOKLYN. L. M. By Stone.

O wash my soul from ev'ry sin, And make my guilty conscience clean Here on my heart y^e burden lies, And past offences pain mine eyes.

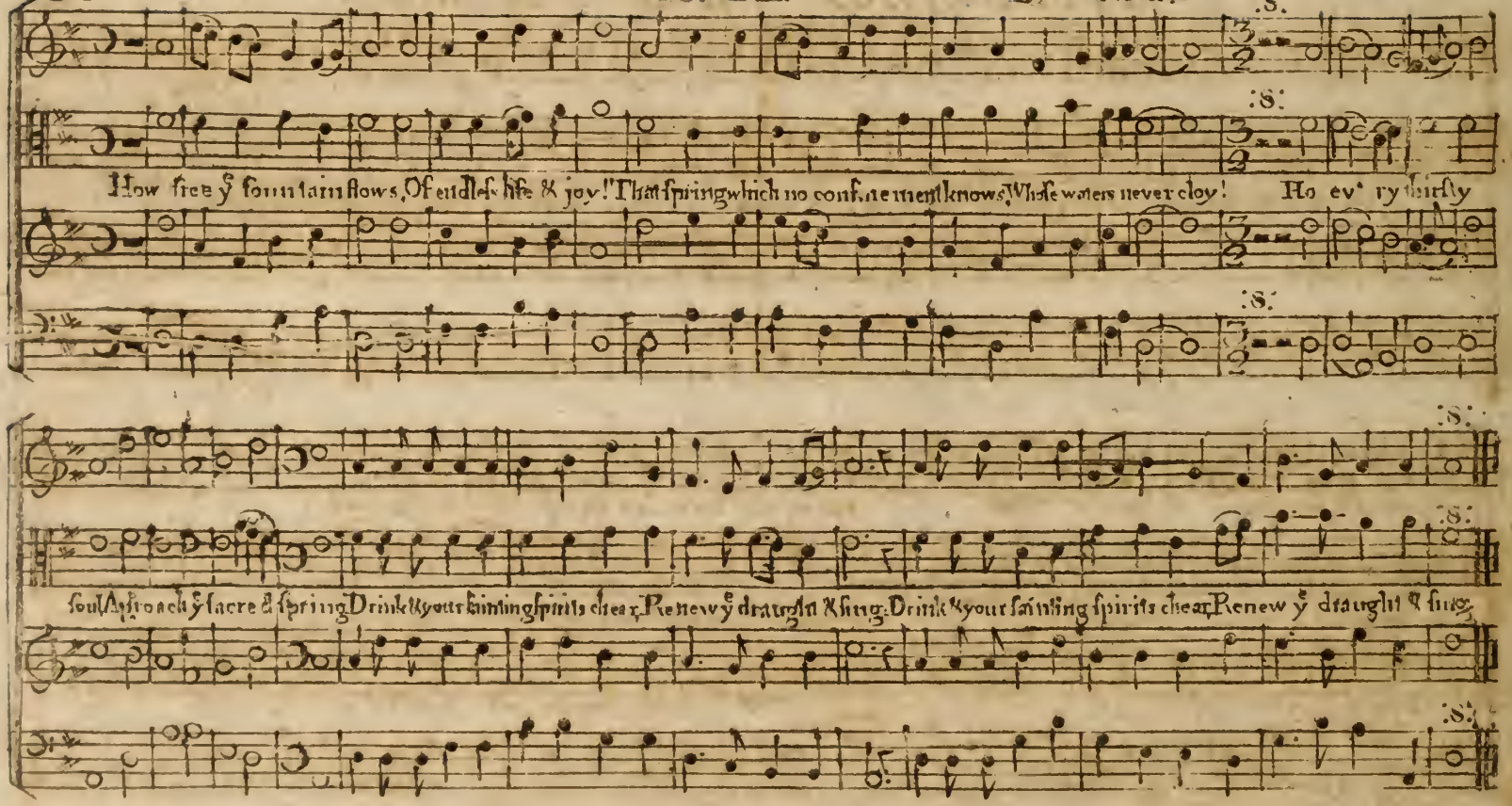

Farewell honours envy'd pride. Thy own nice, uncertain gall. If the least mischance betide,
Lays thee lower than the dust: Worldly honours end in gall, Rise to-day to-morrow fall Rise to-day to-morrow fall.

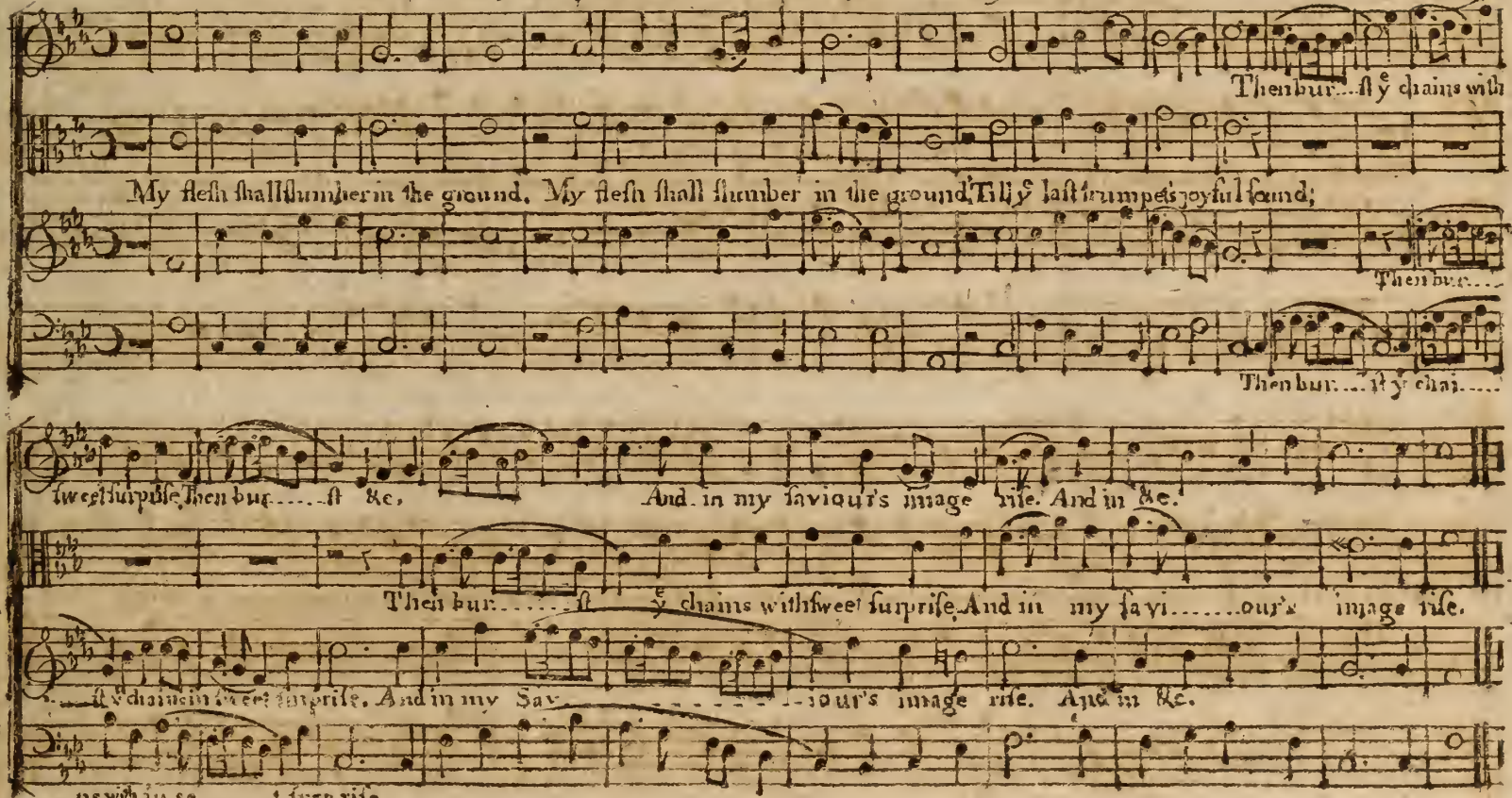
NEW-BRAINTREE. L. M. By *Stone*



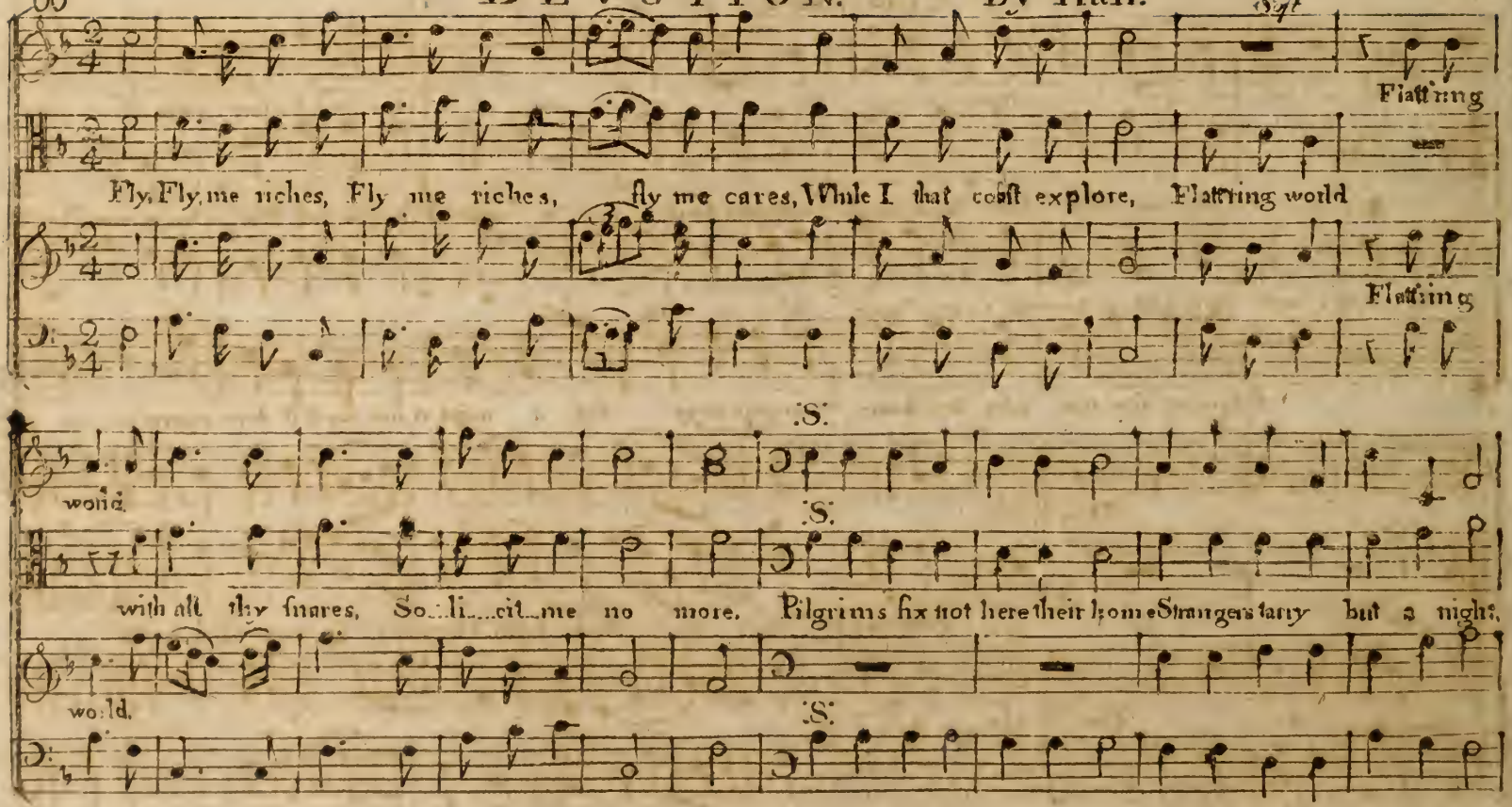

S.
S.
S.
S.
S.
S.
S.
S.
warre; While trembling nations read from far The honours of ye God of war.
The Lord Jehovah reigns, His throne is built on high;
The garments he assumes, Are light & majes..ty; His glory shines With beams so bright No mortal eye Can bare the sight.

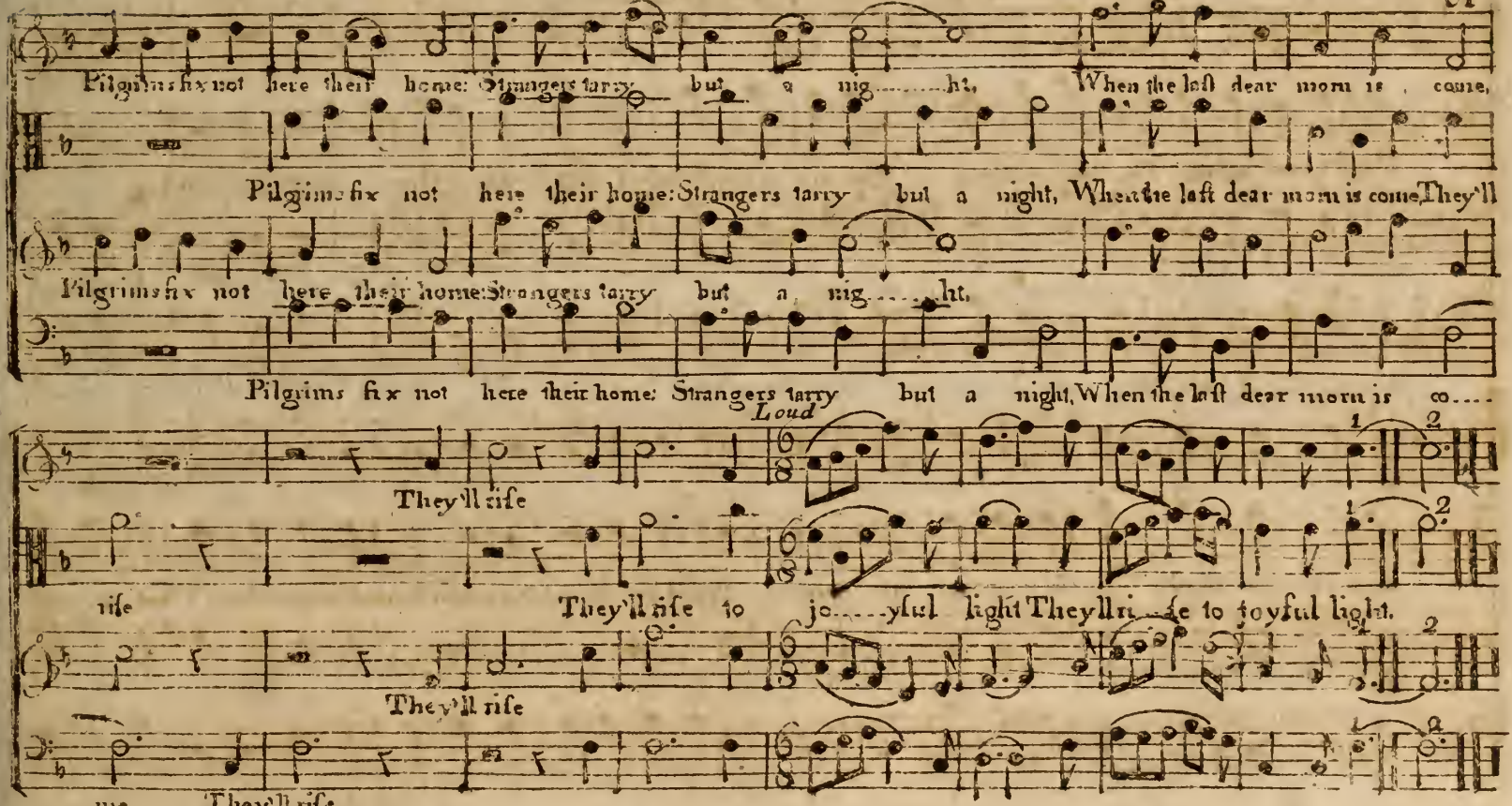
ORANGE. S. M. By Stone.



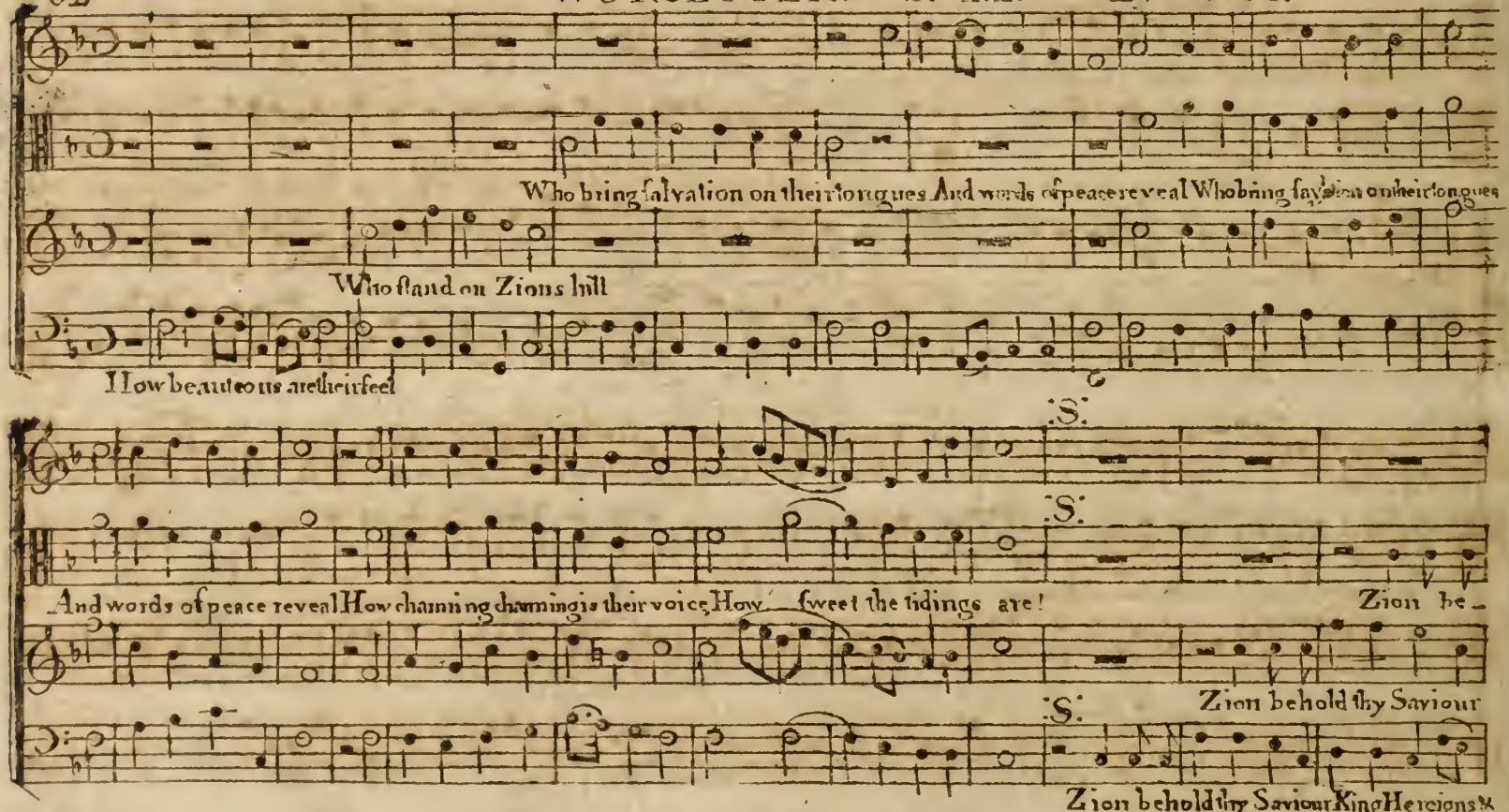

Then bur....st ye chains with
My flesh shall slumber in the ground. My flesh shall slumber in the ground, Till ye last trumpet's joyful sound;
Then bur....
Then bur....st ye chai....
sweet surprise, Then bur.....st &c, And in my saviour's image rise. And in &c.
Then bur.....st ye chains with sweet surprise, And in my savi.....our's image rise.
....st ye chains in sweet surprise. And in my Sav.....iour's image rise. And in &c.
....ns with swee.....t surprise,

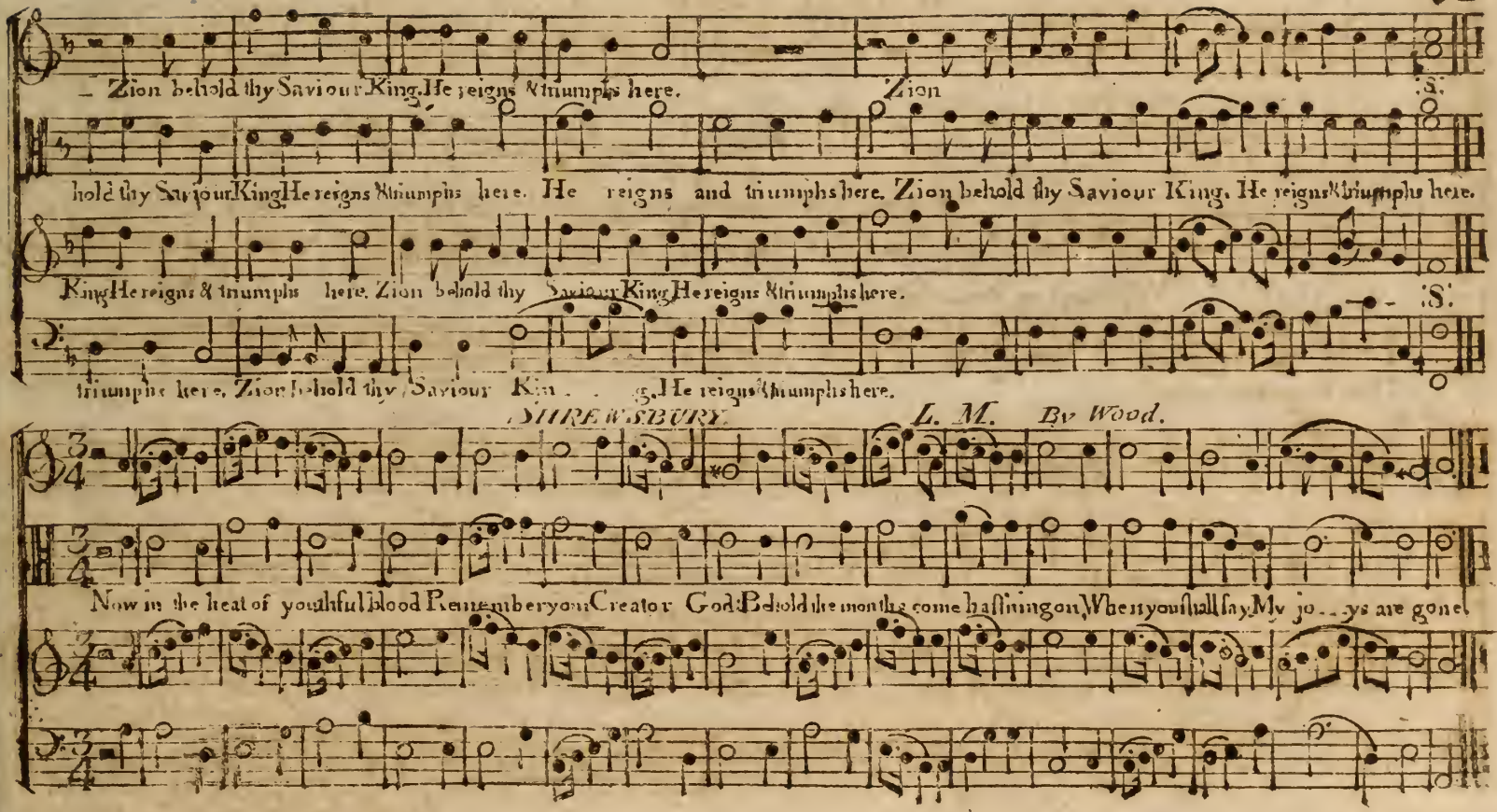
DEVOTION. By Hall.



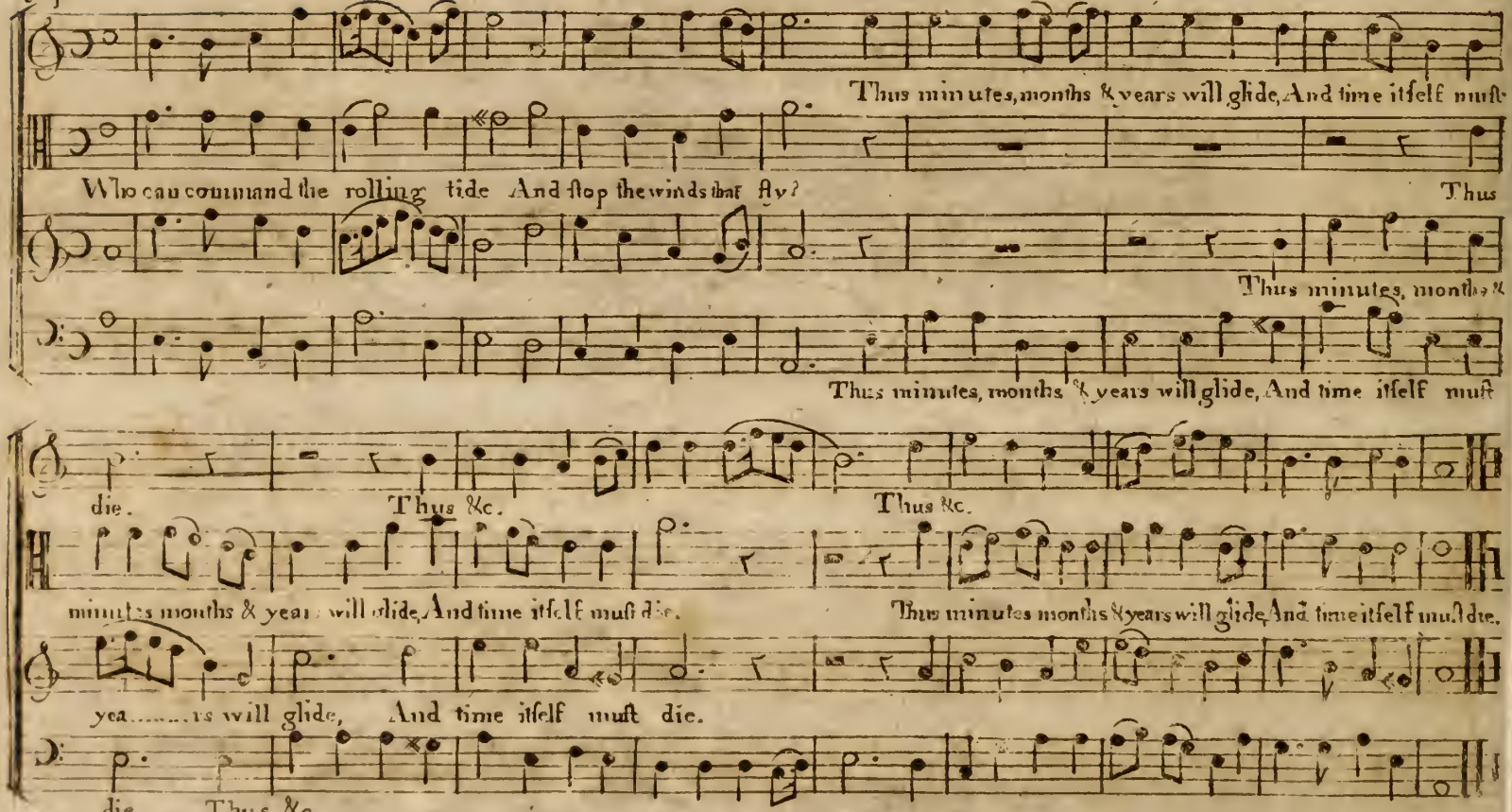

Pilgrims fix not here their home: Strangers tarry but a nig.....ht, When the last dear morn is come,
Pilgrims fix not here their home: Strangers tarry but a night, When the last dear morn is come, They'll
Pilgrims fix not here their home: Strangers tarry but a nig.....ht.
Pilgrims fix not here their home: Strangers tarry but a night, When the last dear morn is co....
Loud
They'll rise
rise
They'll rise to jo.....yful light They'll ri..se to joyful light.
They'll rise
.....me, They'll rise

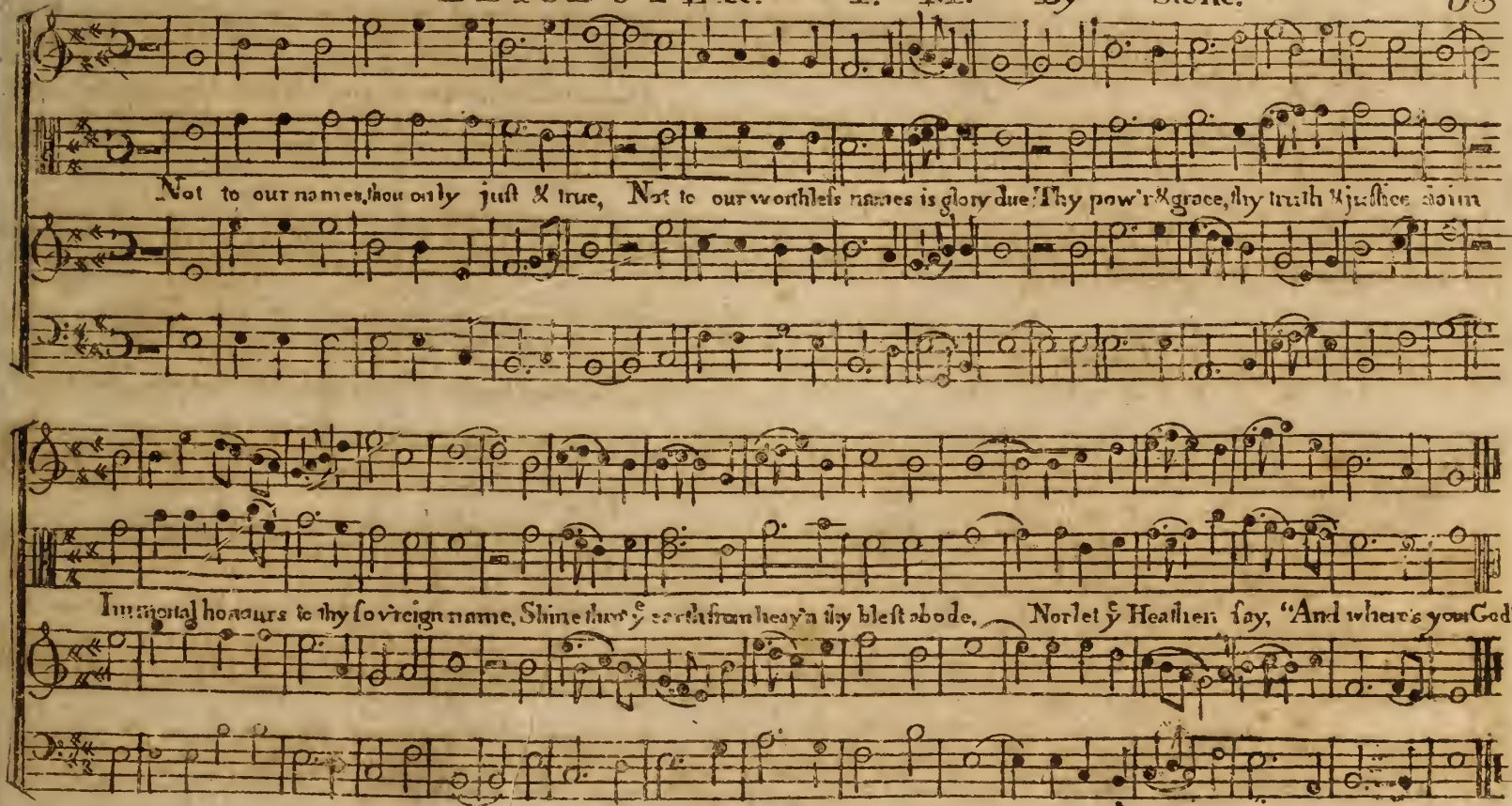
WORCESTER. S. M. By Wood.




Zion behold thy Saviour King. He reigns & triumphs here.
Zion
:S:
hold thy Saviour King He reigns & triumphs here. He reigns and triumphs here. Zion behold thy Saviour King. He reigns & triumphs here.
King He reigns & triumphs here. Zion behold thy Saviour King He reigns & triumphs here.
:S:
triumphs here. Zion behold thy Saviour King. He reigns & triumphs here.
SHREWSBURY.
L. M.
By Wood.
Now in the heat of youthful blood Remember your Creator God Behold the months come hastning on, When you shall say My joys are gone.

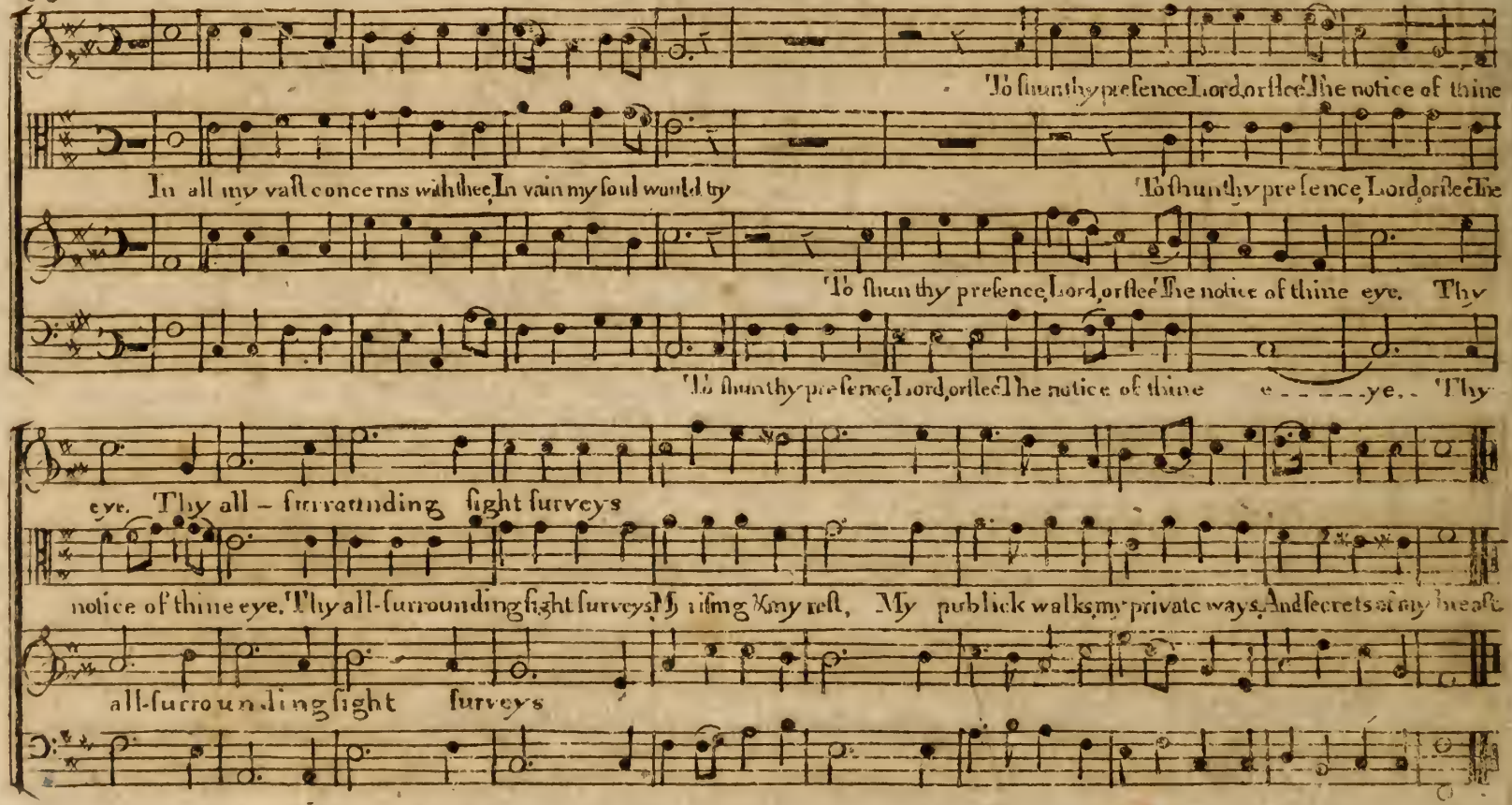
WALTHAM. C. M. By Baird.

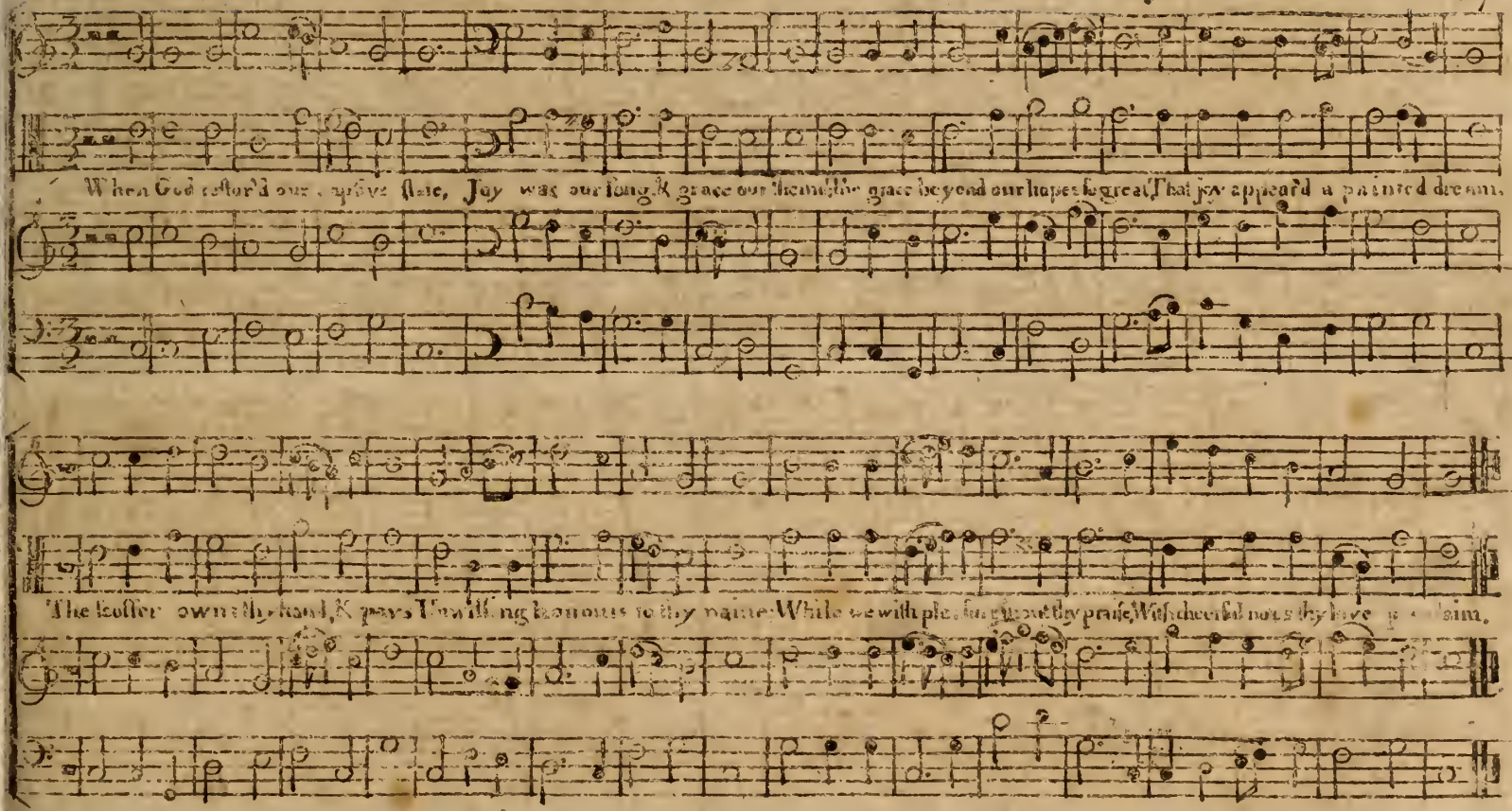



Not to our names, thou only just & true, Not to our worthless names is glory due! Thy pow'r & grace, thy truth & justice claim
Immortal honours to thy sovreign name. Shine thro' y earth from heav'n thy blest abode. Nor let y Heathen say, "And where's your God?"

WARD. C. M.

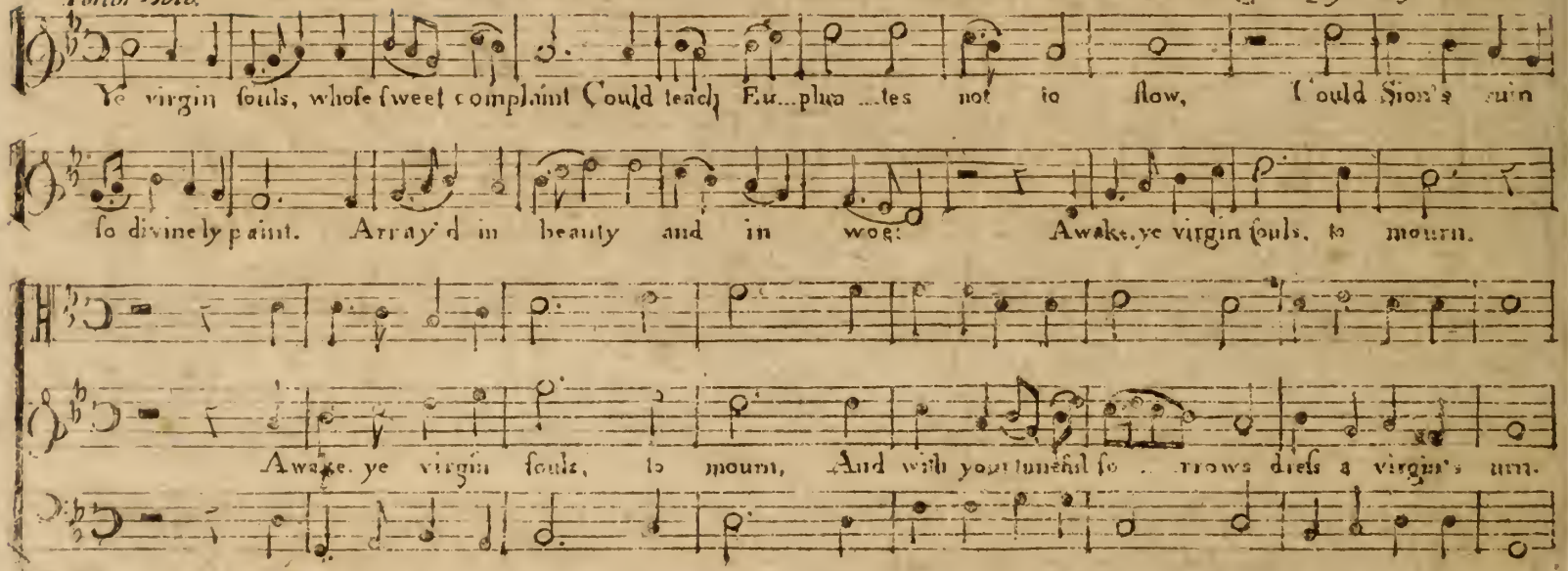
By Stone.



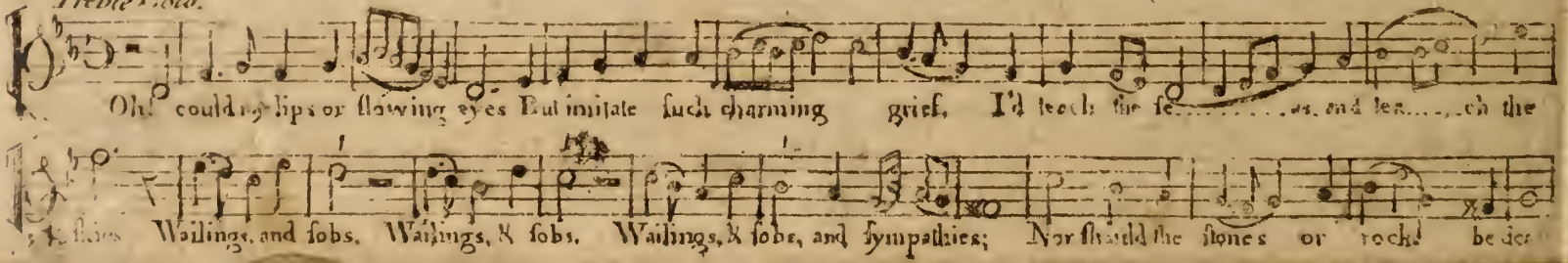

When God relor'd our captive state, Joy was our song, & grace our theme; the grace beyond our hopes so great, That joy appear'd a painted dream.
The lesser own thy hand, & pays Unwilling honours to thy name: While we with pleasure give the praise, With cheerful notes thy love proclaim.

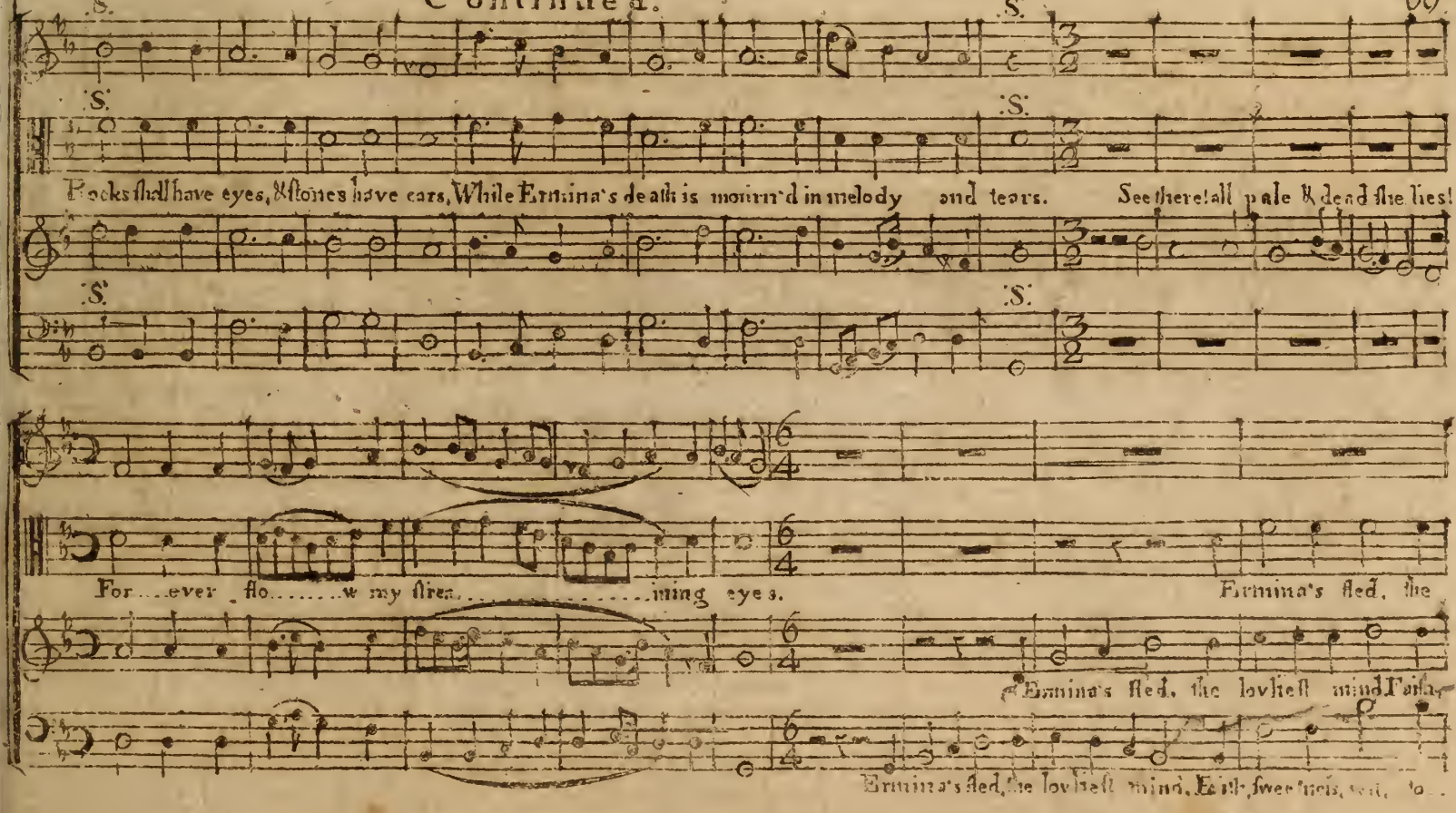
An ELEGY on the Death of a young Lady. By Wood.

Tenor Solo.



Treble Solo.




S.
S.
S.
S.
Rocks shall have eyes, & stones have ears, While Ermina's death is mourn'd in melody and tears. See there! all pale & dead she lies!
S.
S.
For ever flo w my siren ming eyes.
Ermina's fled, the
Ermina's fled, the loveliest mind Faith,
Ermina's fled, the loveliest mind, Faith, sweetness, wit, to

Continued.

:S:

Er..mina's fled., the lovliest mind, Faith, sweetness wit, t...gether join'd,

lovl'est mind, Faith sweetness wit, Faith sweetness wit, together jo.....in'd

:S:

sweetness wit, toge..ther join'd, Faith sweetness wit, together jo.....in'd.

:S:

gether joi.....n'd, Faith, &c.

Dwelt faith & wit and sweetness share?

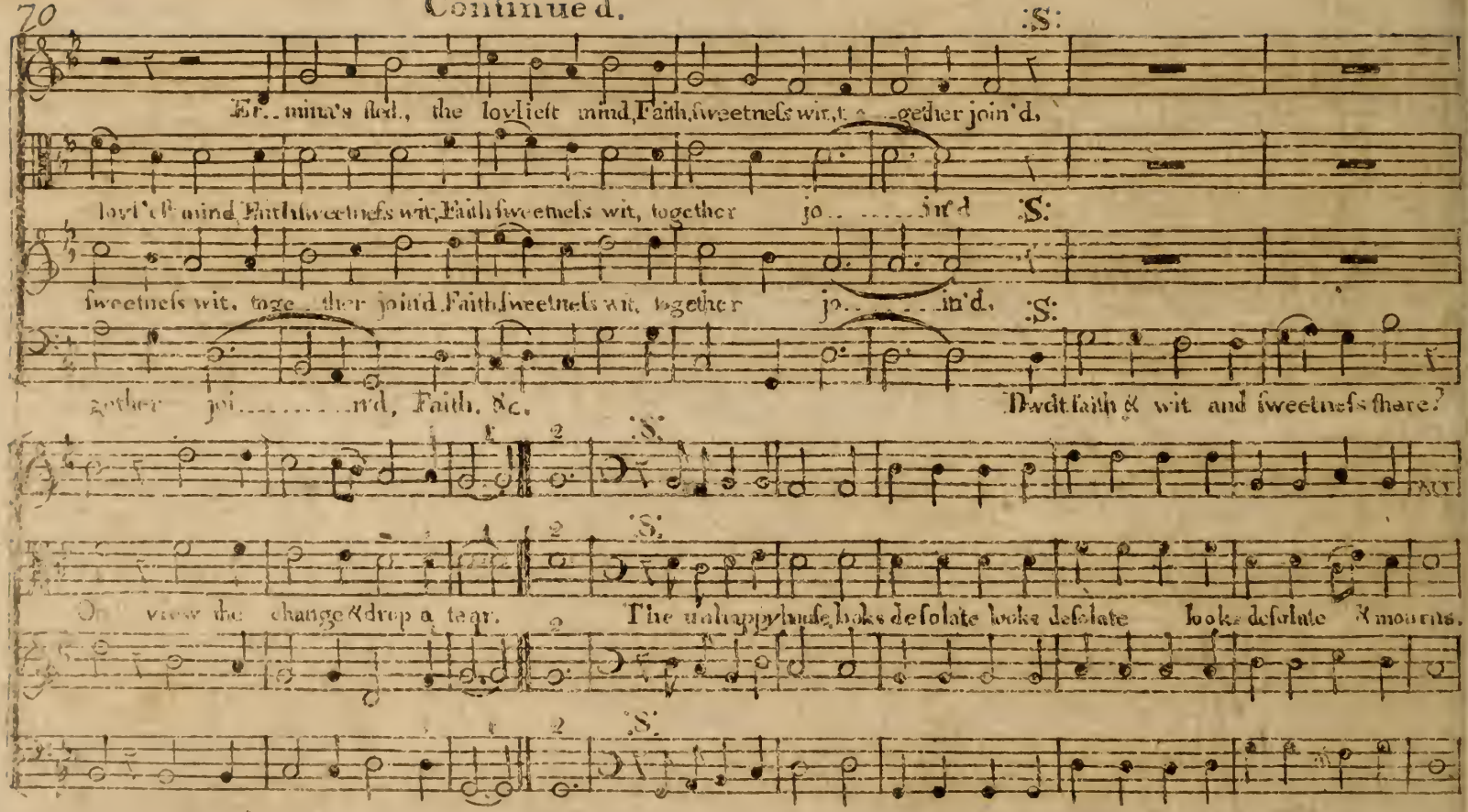
:S:

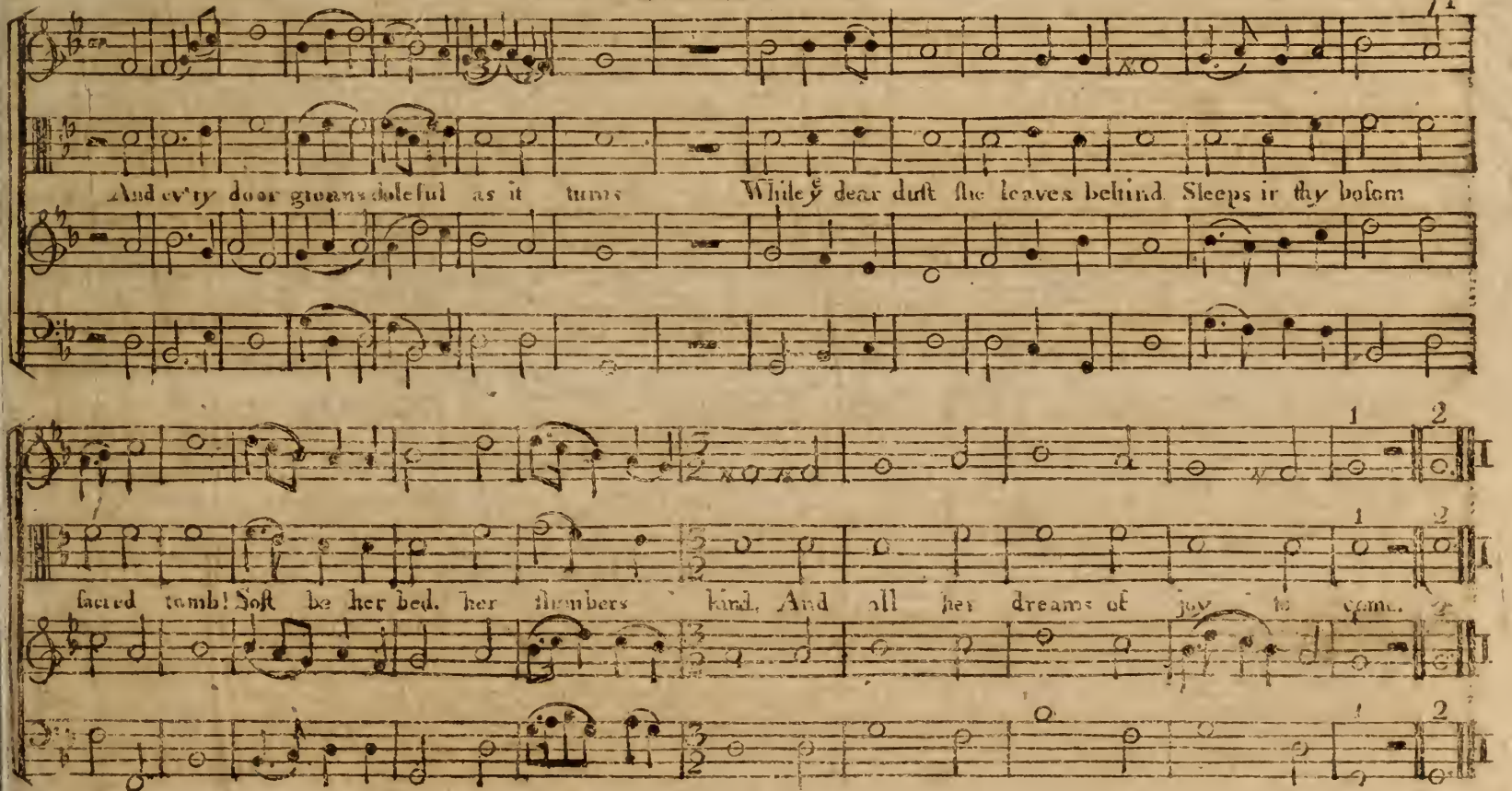
On view the change & drop a tear.

:S:

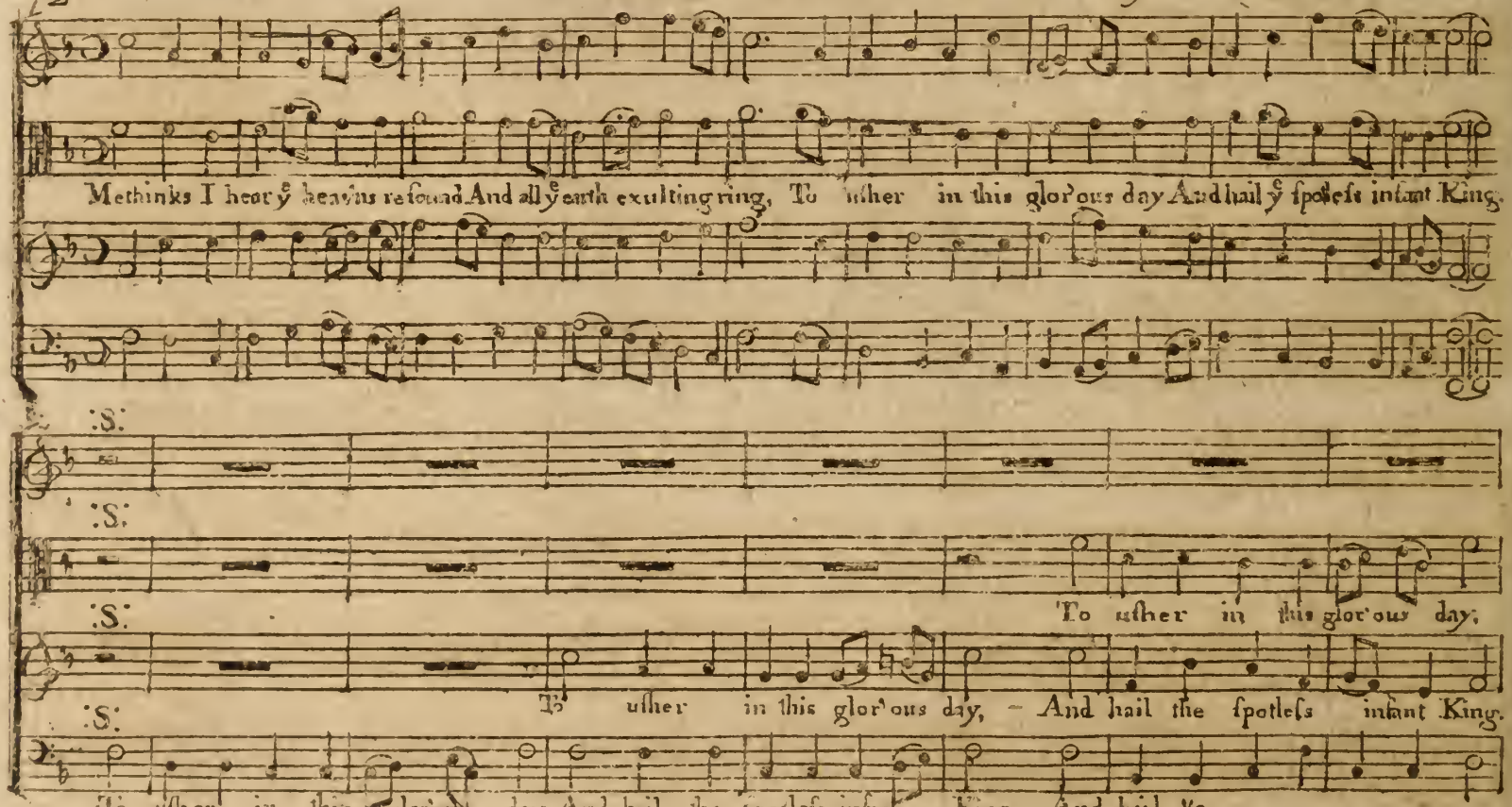
The unhappy house, looks desolate looks desolate looks desolate & mourns.

:S:




And ev'ry door groans doleful as it turns
While ỹ dear dust she leaves behind. Sleeps in thy bosom
1
2
sacred tomb! Soft be her bed. her slumbers kind, And all her dreams of joy to come.
1
2
1
2

WRENTHAM. L. M. By Babcock.



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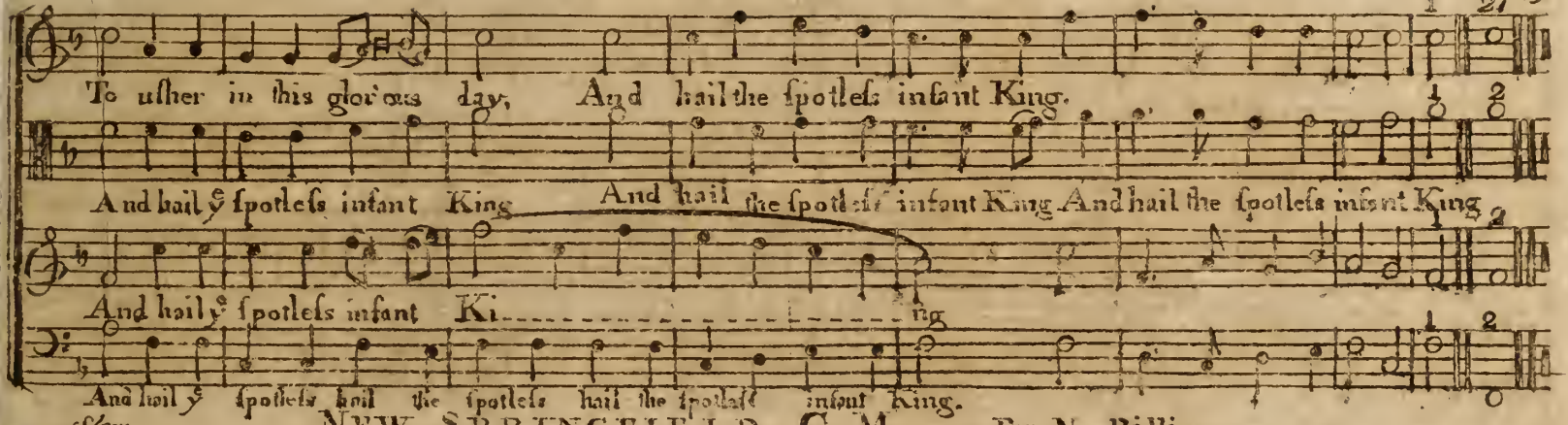
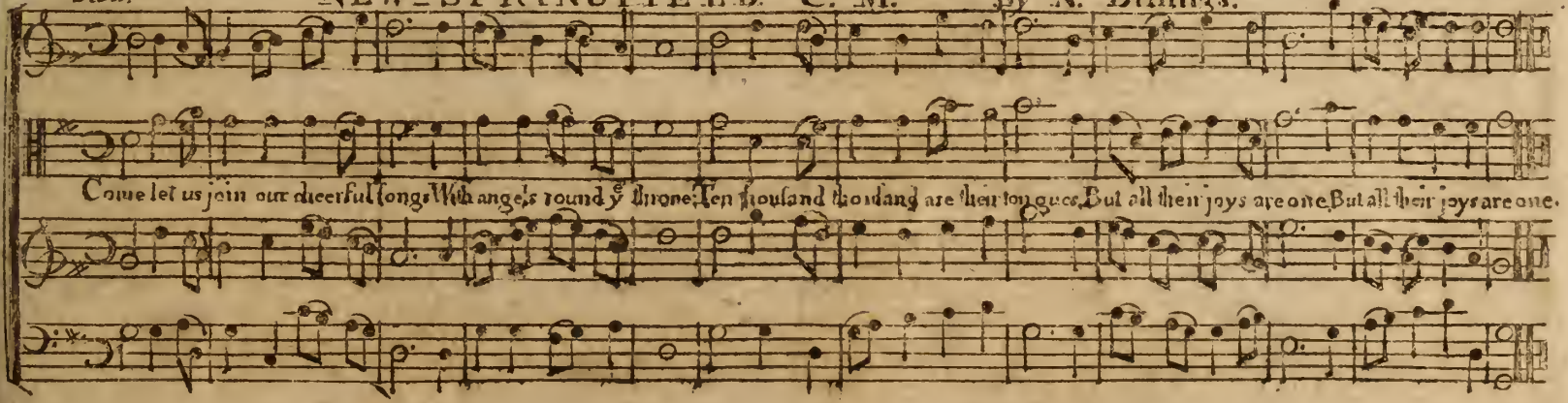
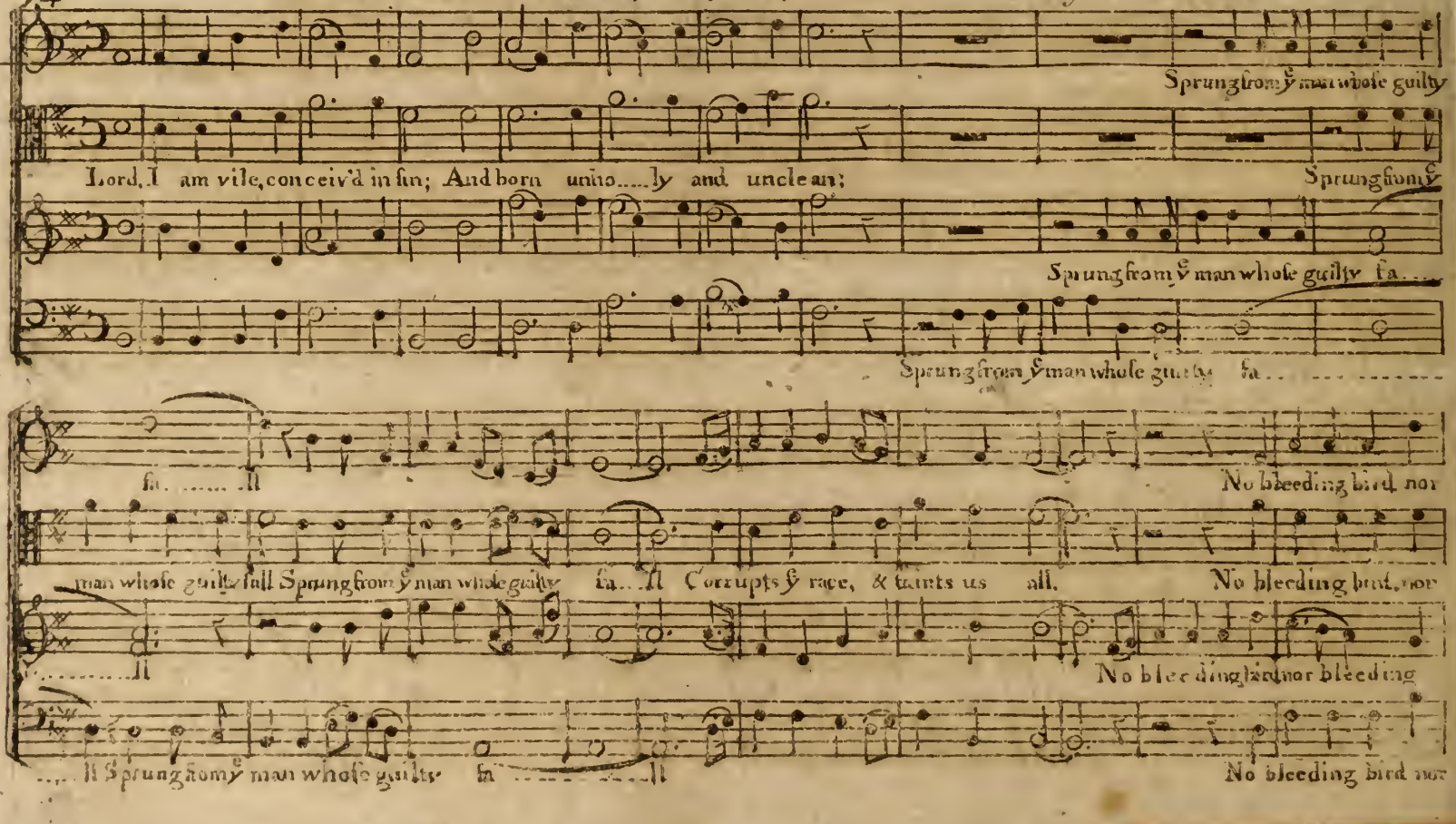


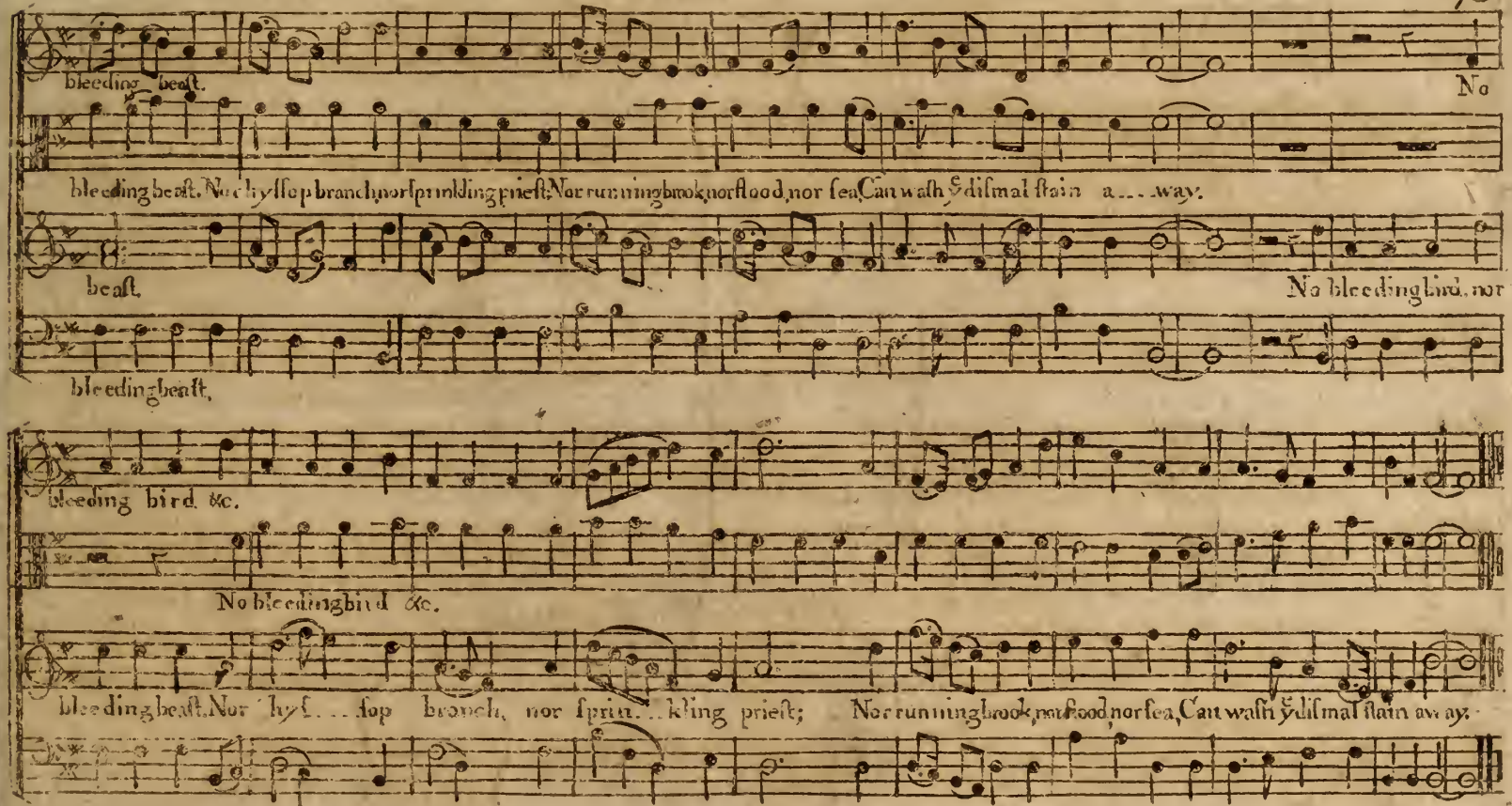
Slow. NEW SPRINGFIELD. C. M. By N. Billings.



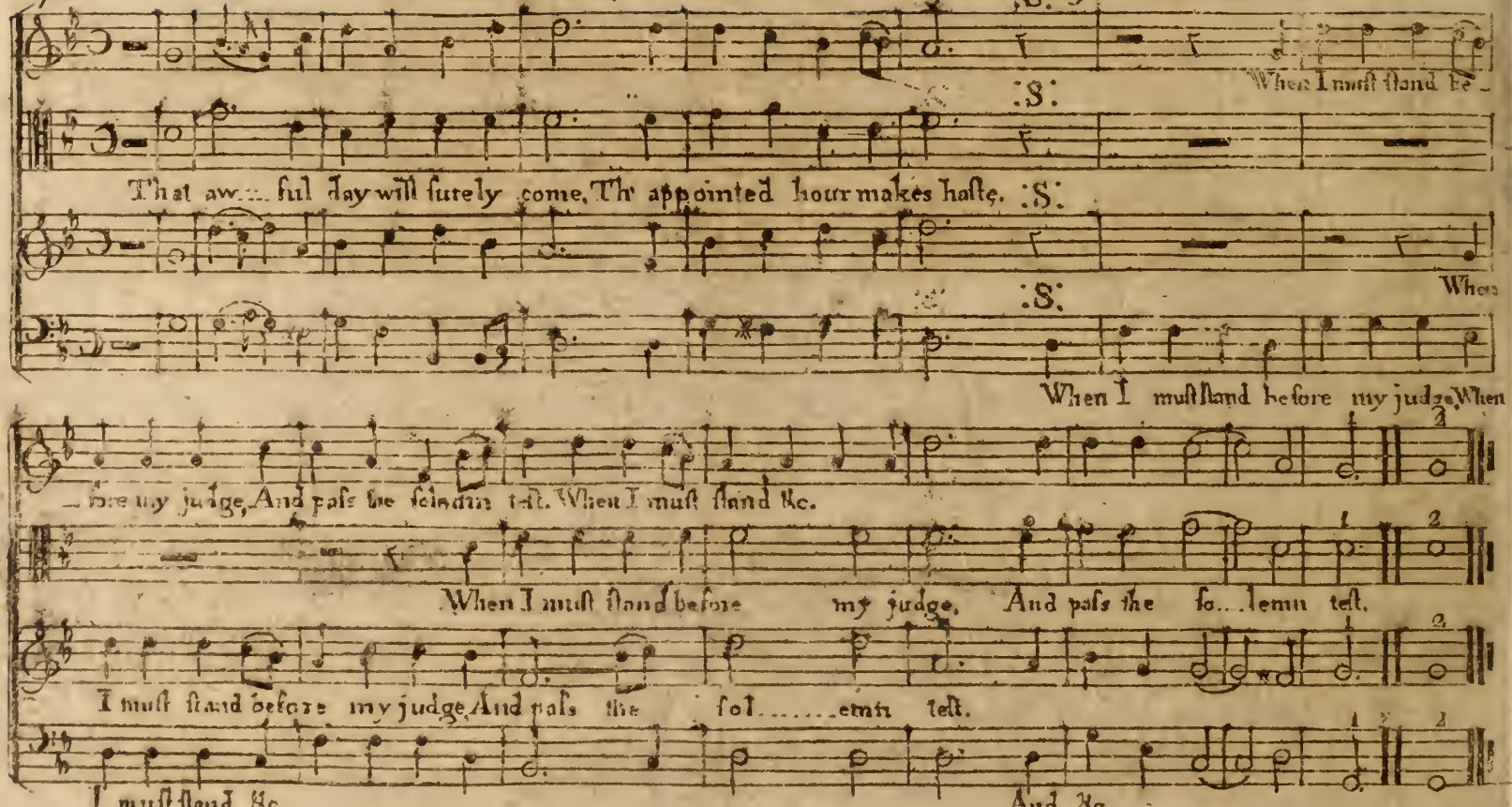
DORCHESTER. L.M.

By Stone.

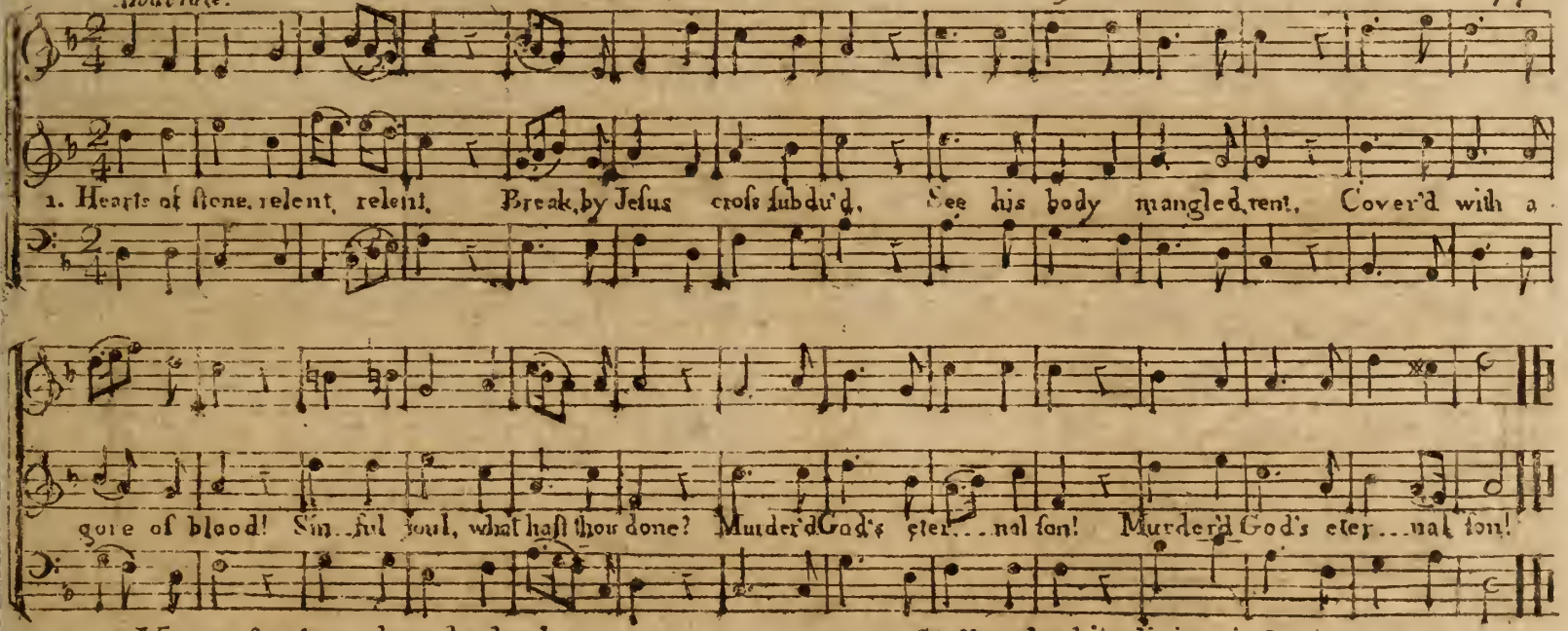



bleeding beast.
No
bleeding beast. Nor hyssop branch, nor sprinkling priest; Nor running brook, nor flood, nor sea, Can wash ye dismal stain a... way.
beast.
No bleeding bird, nor
bleeding beast,
bleeding bird &c.
No bleeding bird &c.
bleeding beast. Nor hys... sop branch, nor sprin... kling priest; Nor running brook, nor flood, nor sea, Can wash ye dismal stain away.

HADLEY. C. M. By Stone.



Moderate. **CRUCIFIXION.** By Stone.

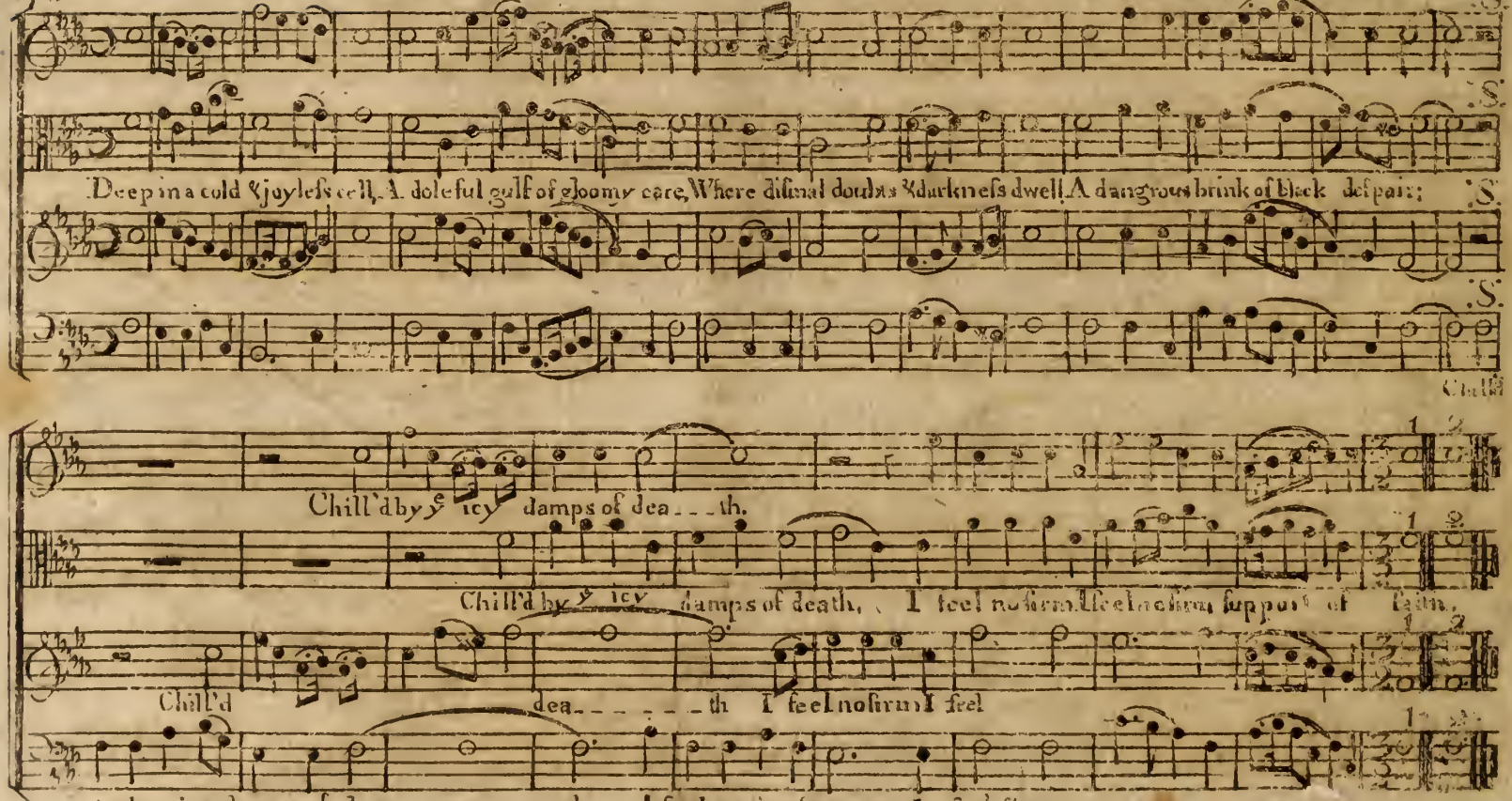


2. Yes, our sins have done the deed,
Drove the nails that fix him here,
Crown'd with thorns his sacred head,
Pierc'd him with a soldiers spear,
Made his soul a sacrifice:
For a sinful world he dies.

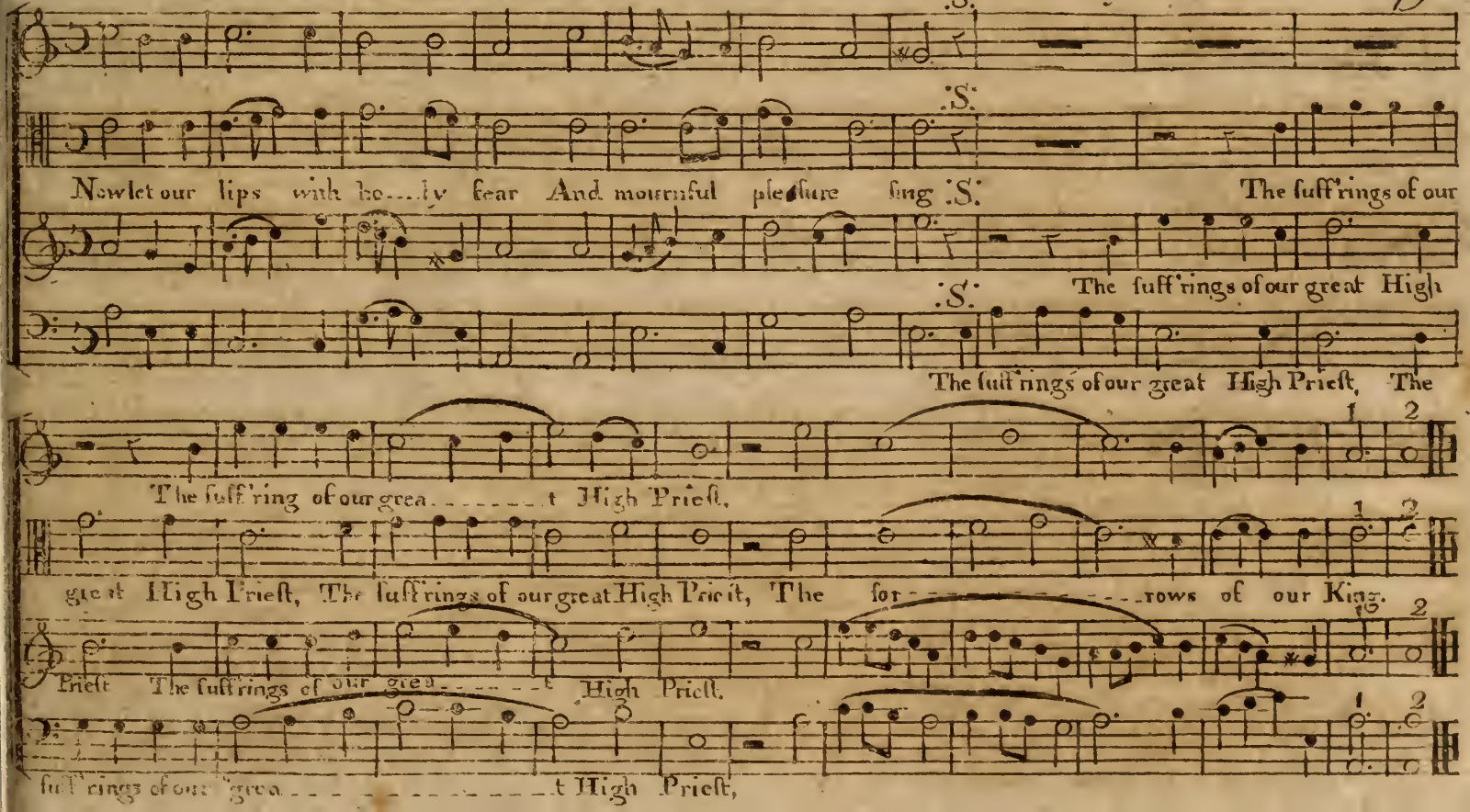
3. Shall we let him die in vain?
Still to death pursue our God?
Open tear his wounds again,
Trample on his precious blood?
No; with all our sins we part...
Saviour, take my broken heart.

BRAINTREE. P. M.

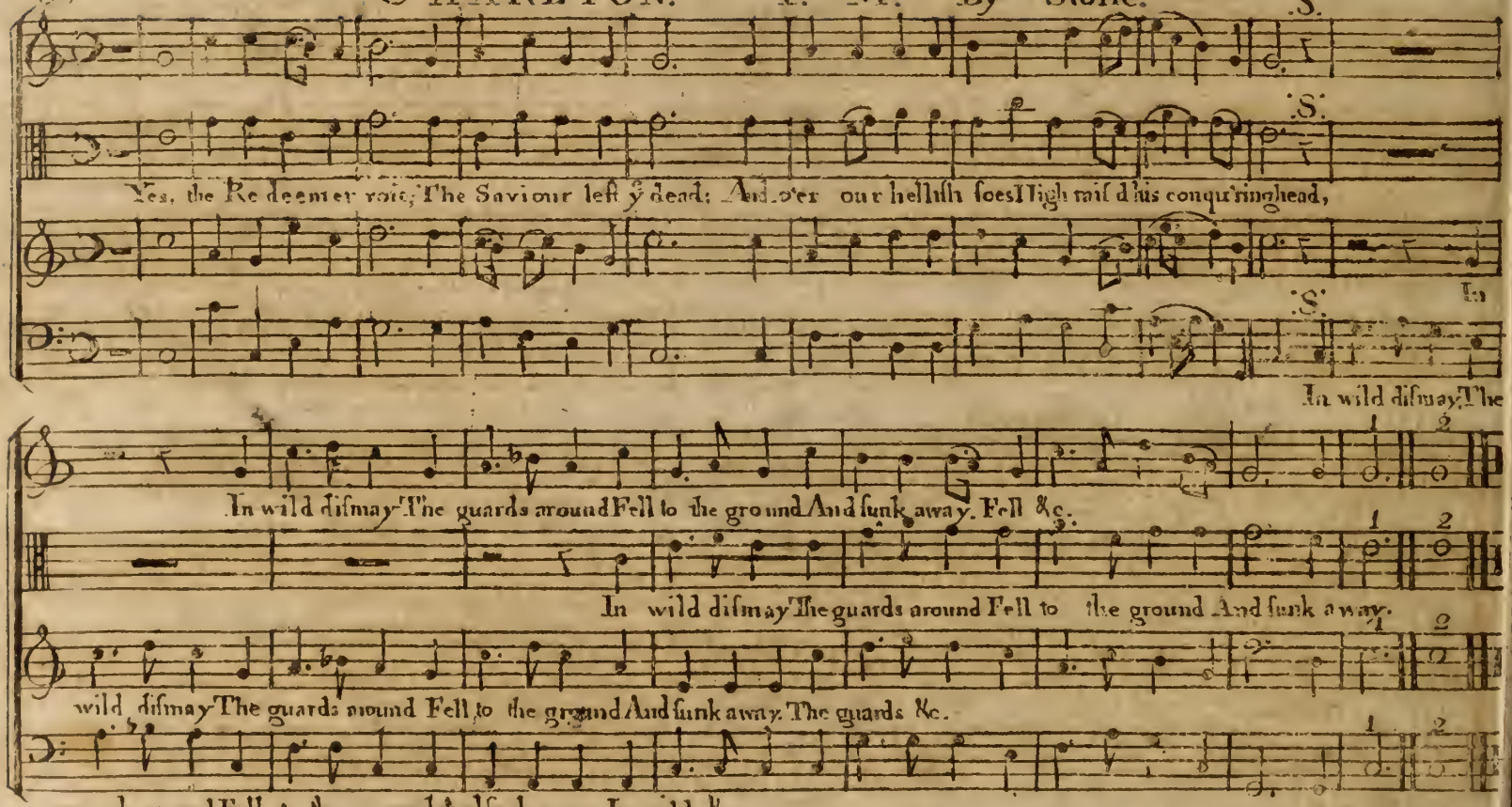
By Bruce.



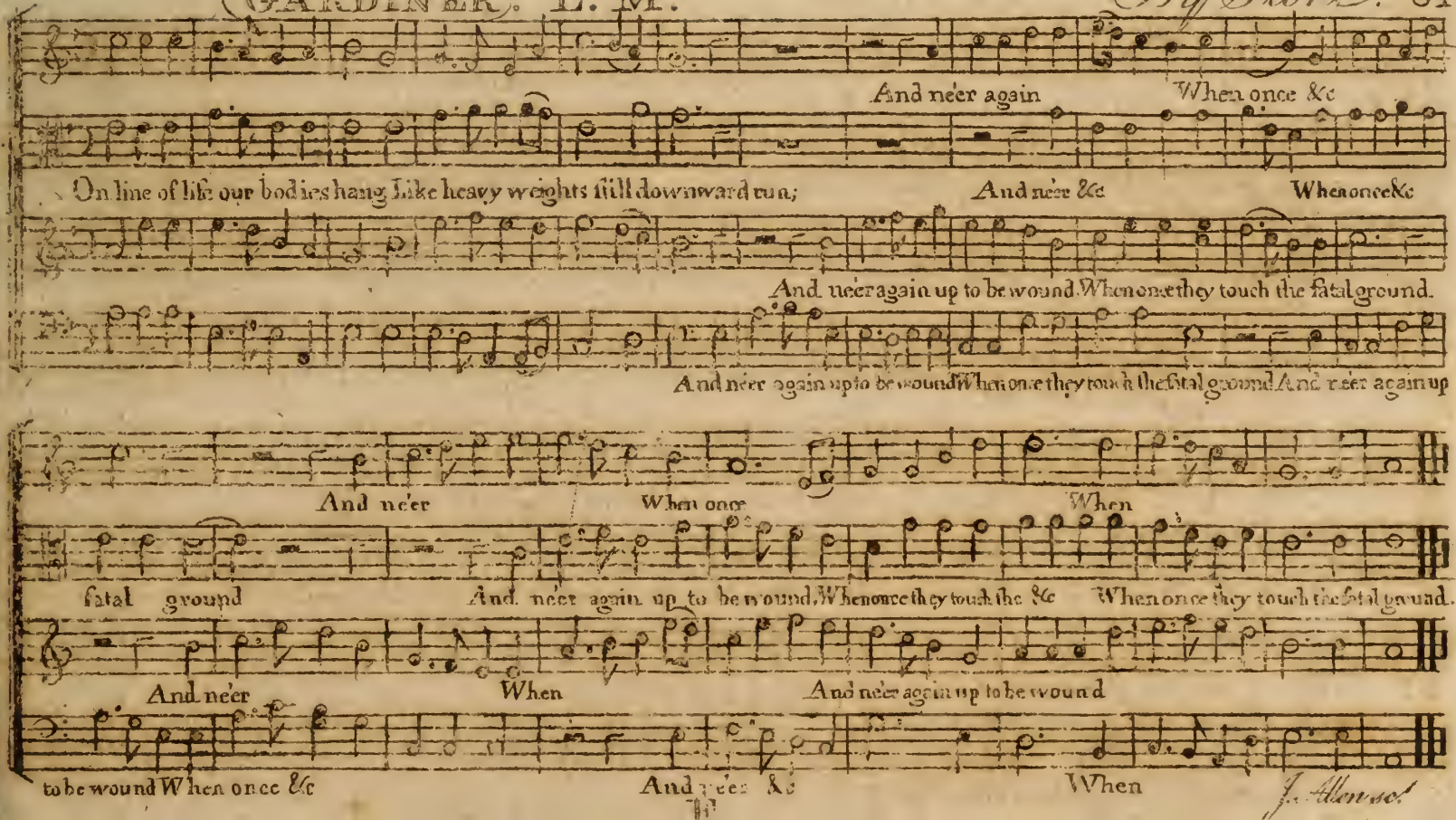
SOUTHBOROUGH. C. M. By Wood



CHARLTON. P. M. By Stone.

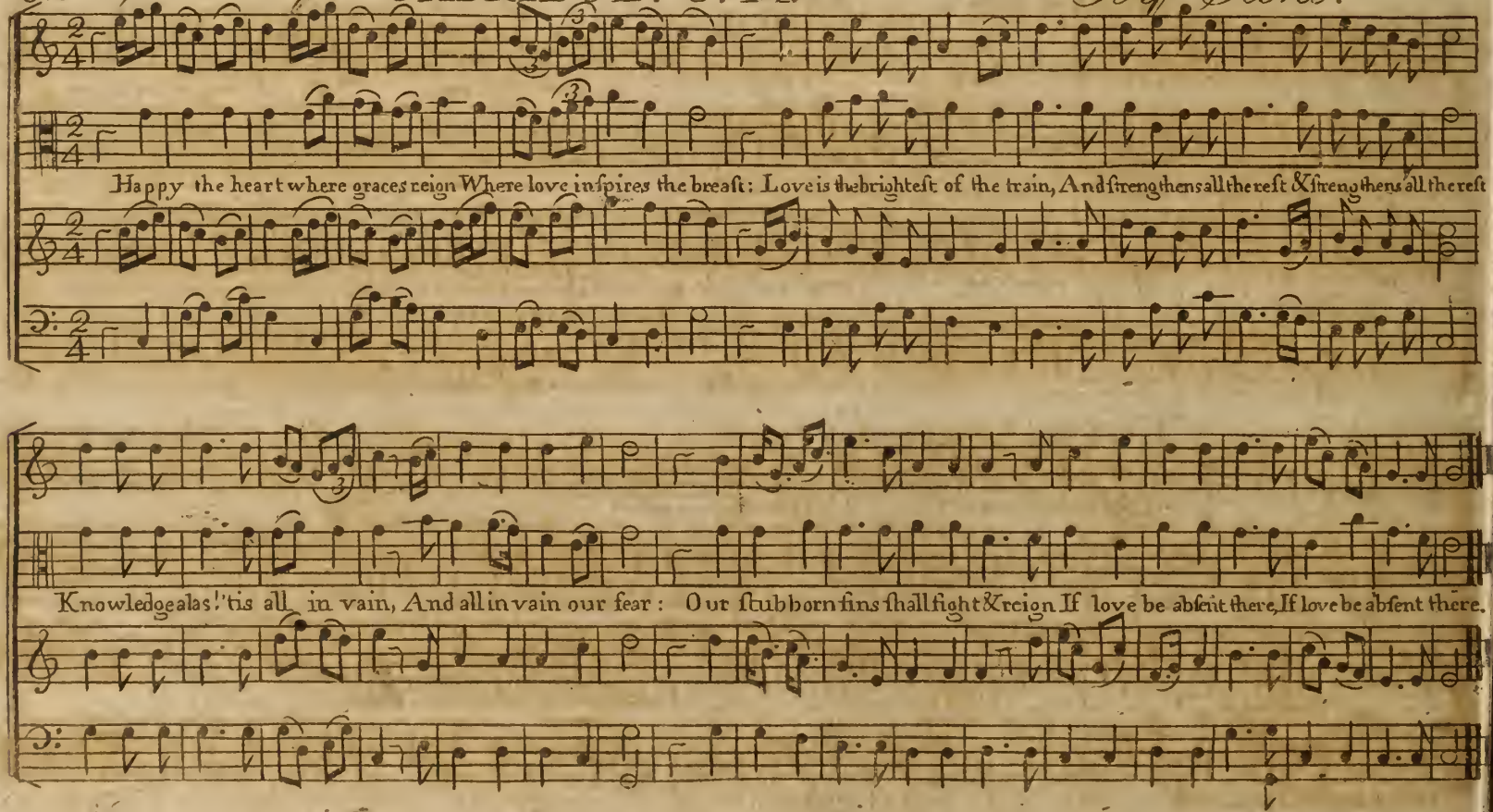


GARDINER. L. M.


And ne'er again
When once &c
On line of life our bodies hang Like heavy weights still downward run;
And ne'er &c
When once &c
And ne'er again up to be wound When once they touch the fatal ground.
And ne'er again up to be wound When once they touch the fatal ground And ne'er again up
And ne'er
When once
When
fatal ground
And ne'er again up to be wound When once they touch the &c
When once they touch the fatal ground.
And ne'er
When
And ne'er again up to be wound
to be wound When once &c
And ne'er &c
When
J. Allen sc.

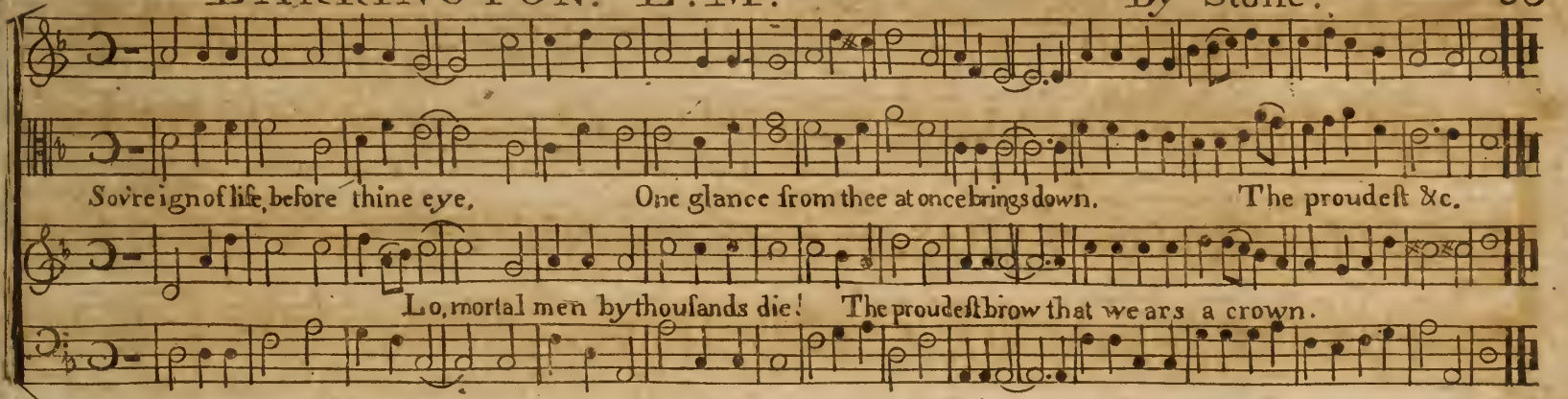
UXBRIDGE. C. M.

By Stone.



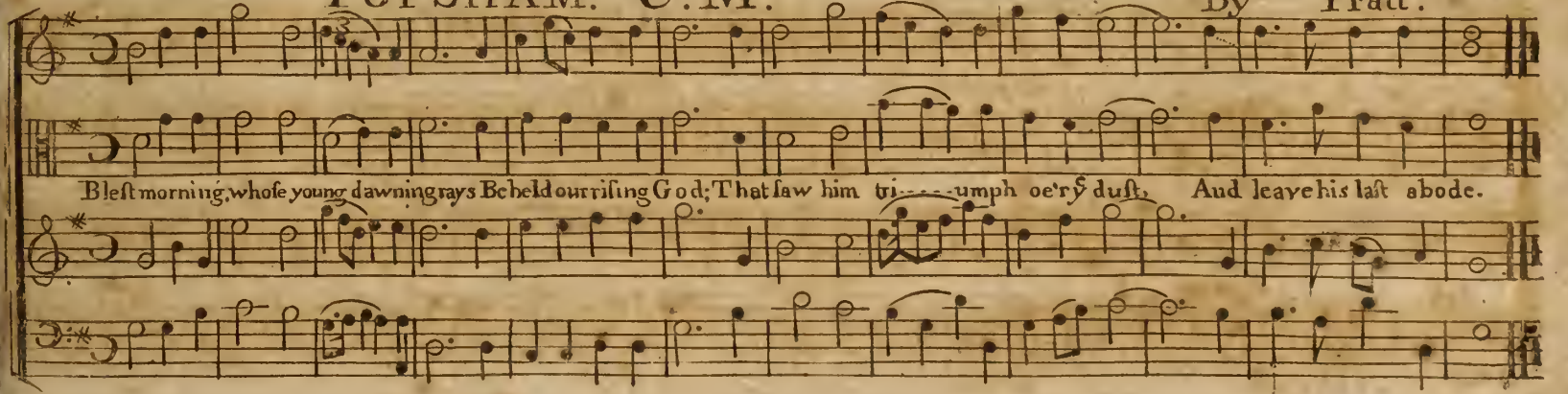
BARRINGTON. L.M.

By Stone.



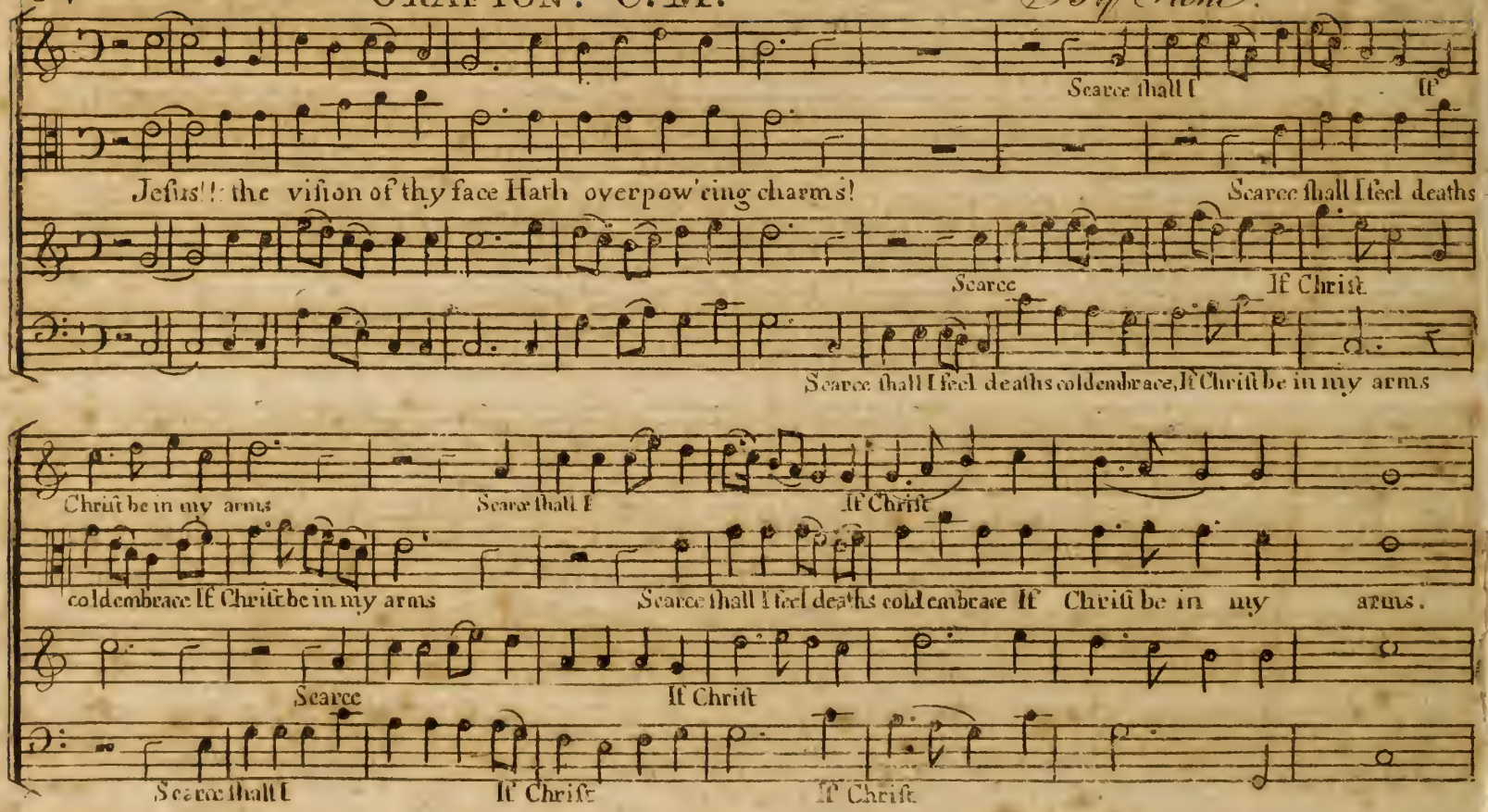
TOPSHAM. C.M.

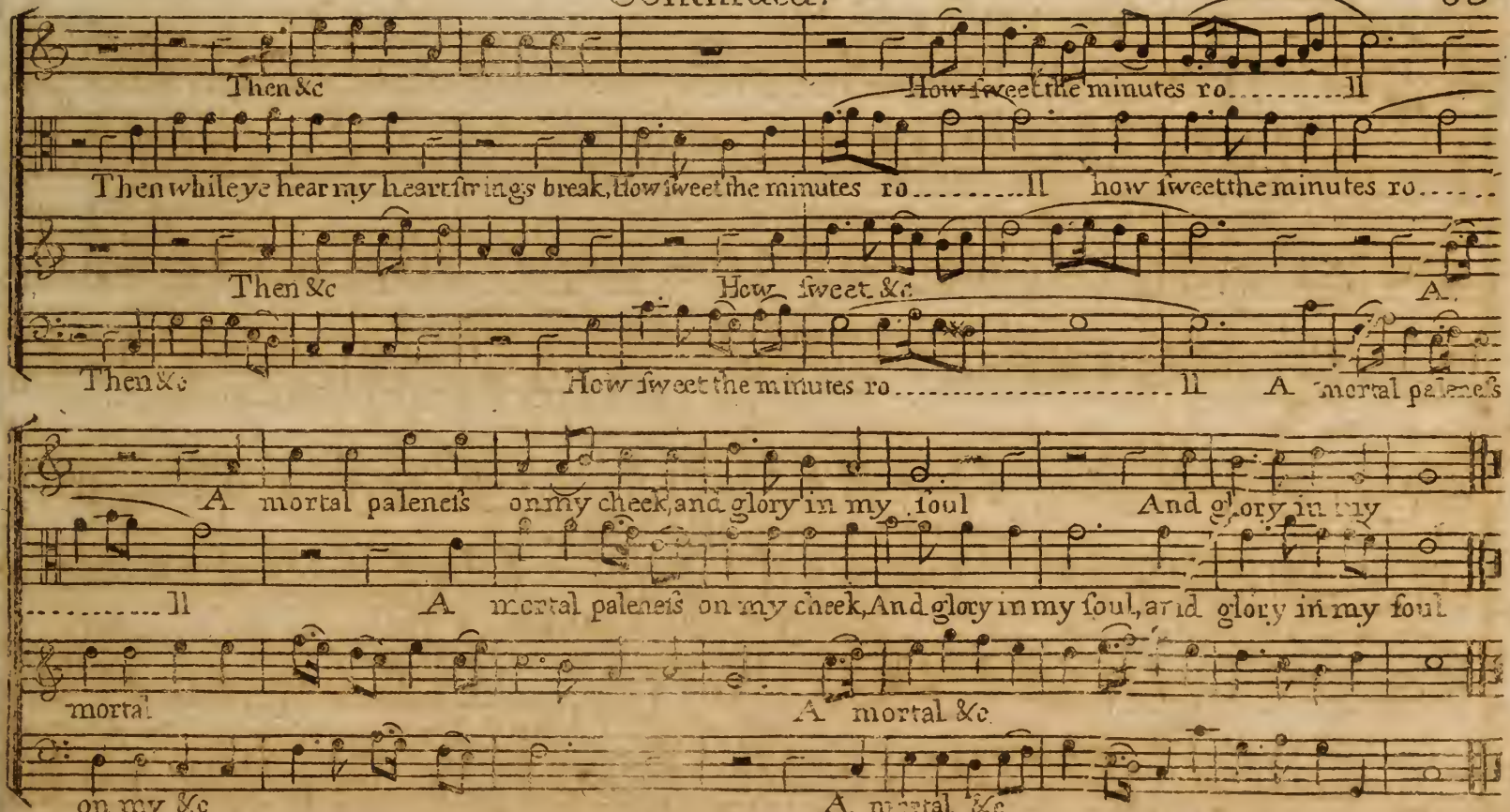
By Pratt.



GRAFTON. C.M.

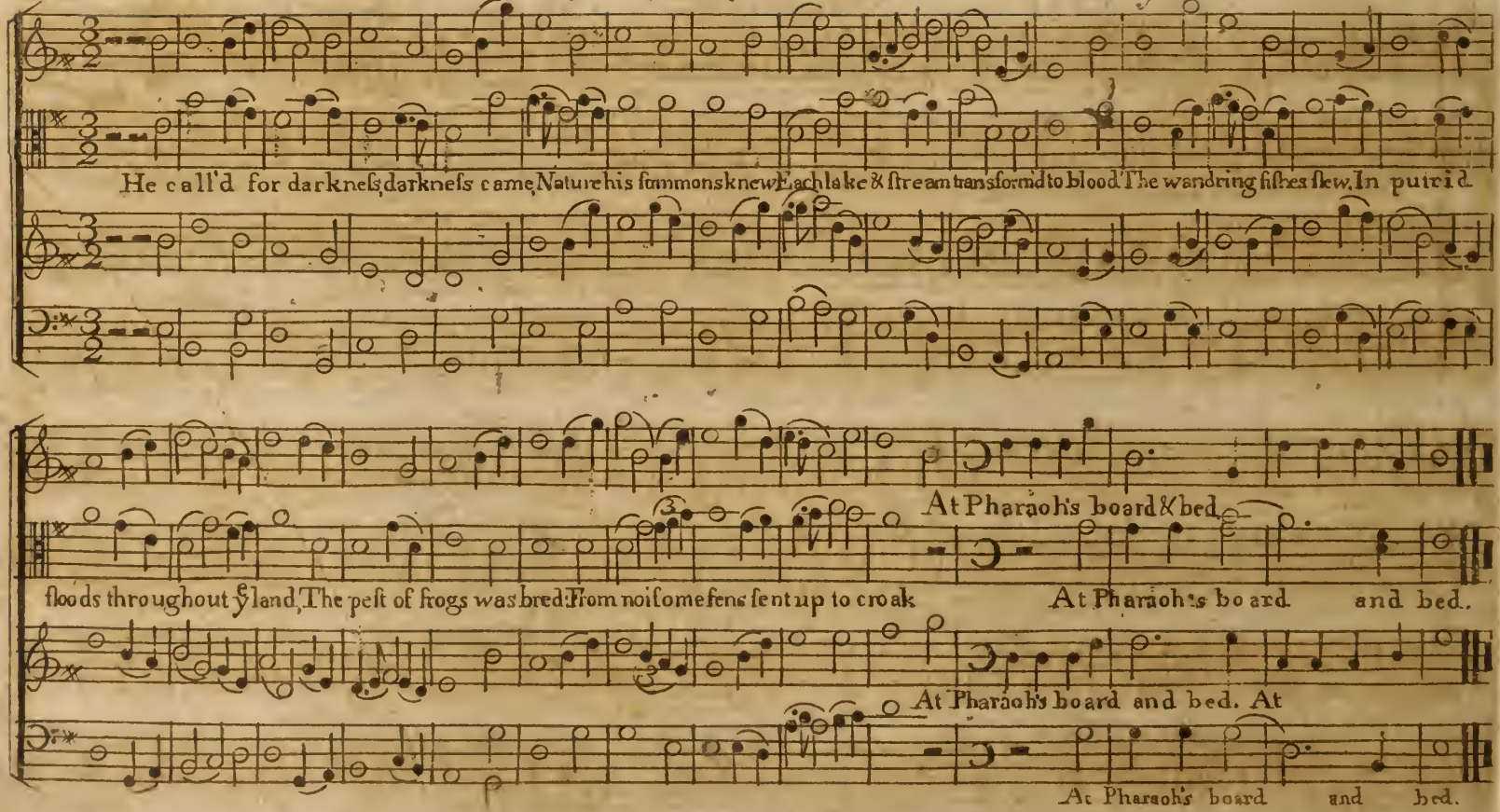
By Stone.

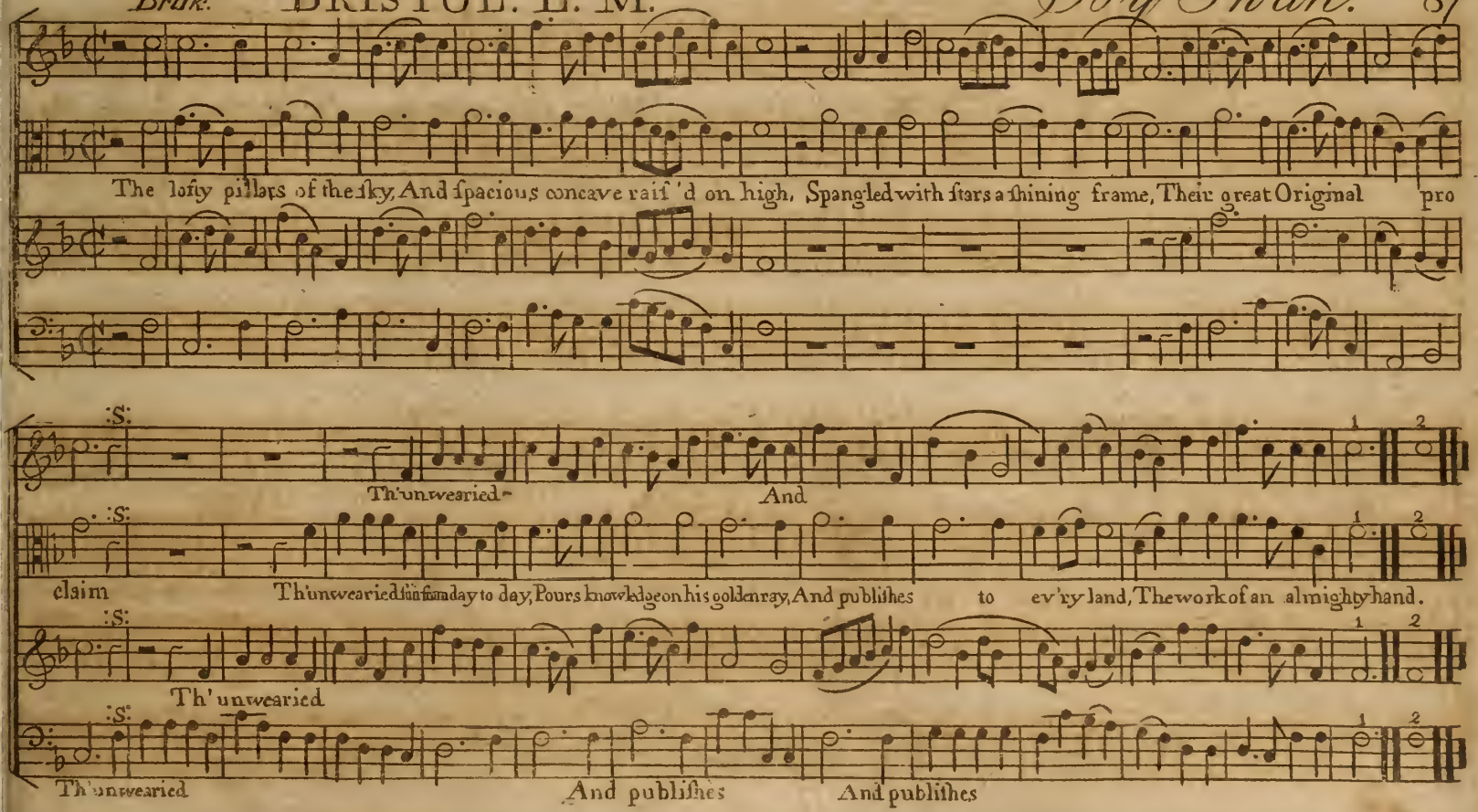



Then &c
How ſweet the minutes ro.....ll
Then while ye hear my heart ſtrings break, How ſweet the minutes ro.....ll how ſweet the minutes ro.....
Then &c
How ſweet &c
A
Then &c
How ſweet the minutes ro.....ll A mortal paleneſs
A mortal paleneſs on my cheek, and glory in my ſoul And glory in my
.....ll A mortal paleneſs on my cheek, And glory in my ſoul, and glory in my ſoul
mortal
A mortal &c
on my &c
A mortal &c

EGYPT. C.M.

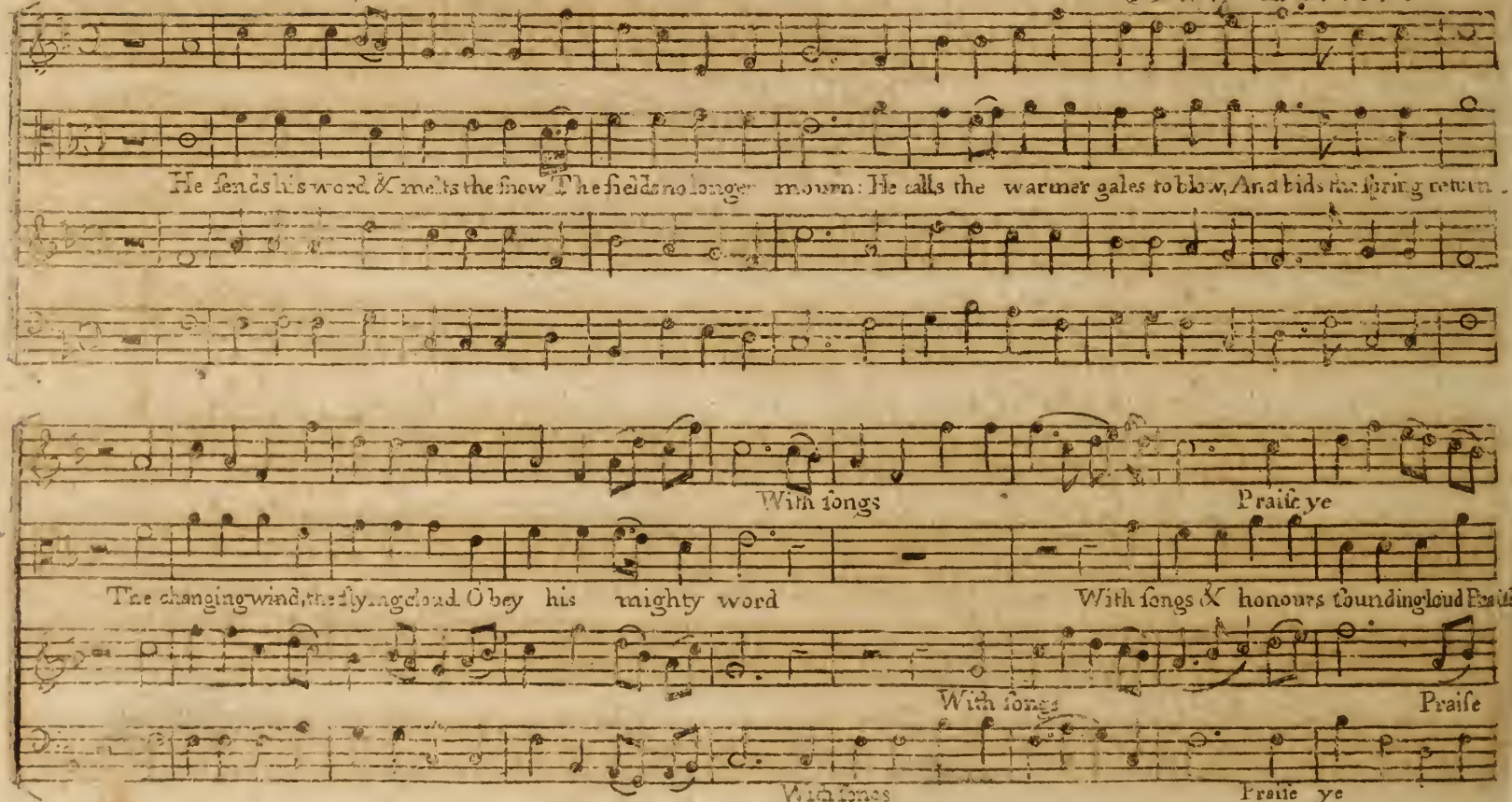
By Swán.




The lofty pillars of the sky, And spacious concave raiſ'd on high, Spangled with ſtars a ſhining frame, Their great Original pro
:S:
Th'unwearied
And
claim
Th'unwearied ſun from day to day, Pours knowledge on his golden ray, And publiſhes to ev'ry land, The work of an almighty hand.
Th'unwearied
Th'unwearied
And publiſhes
And publiſhes

SPRING. C. M.

Ray Stone.



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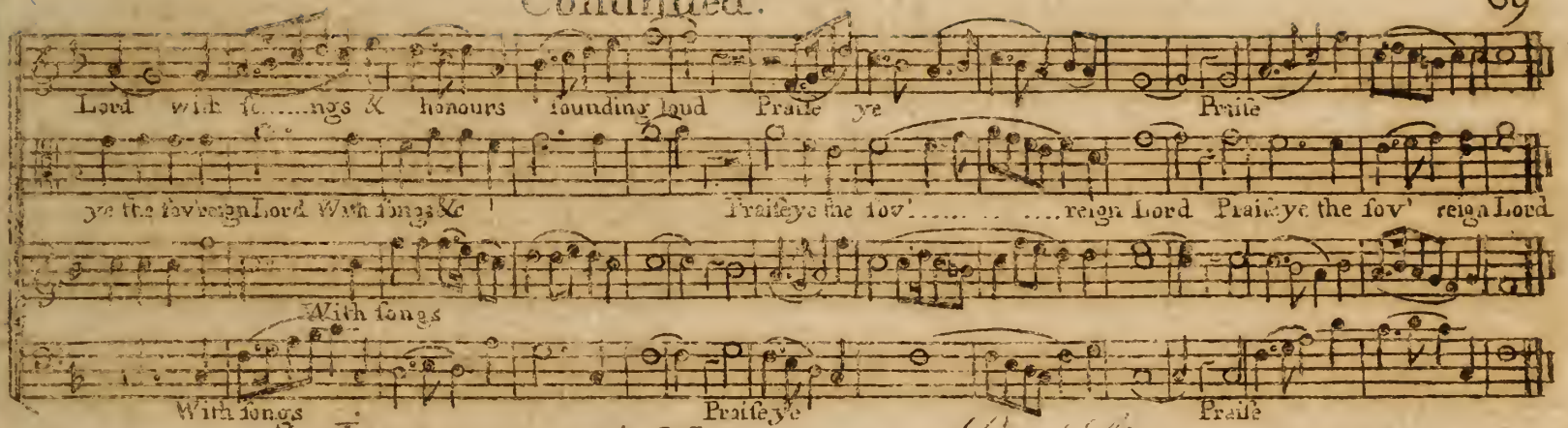
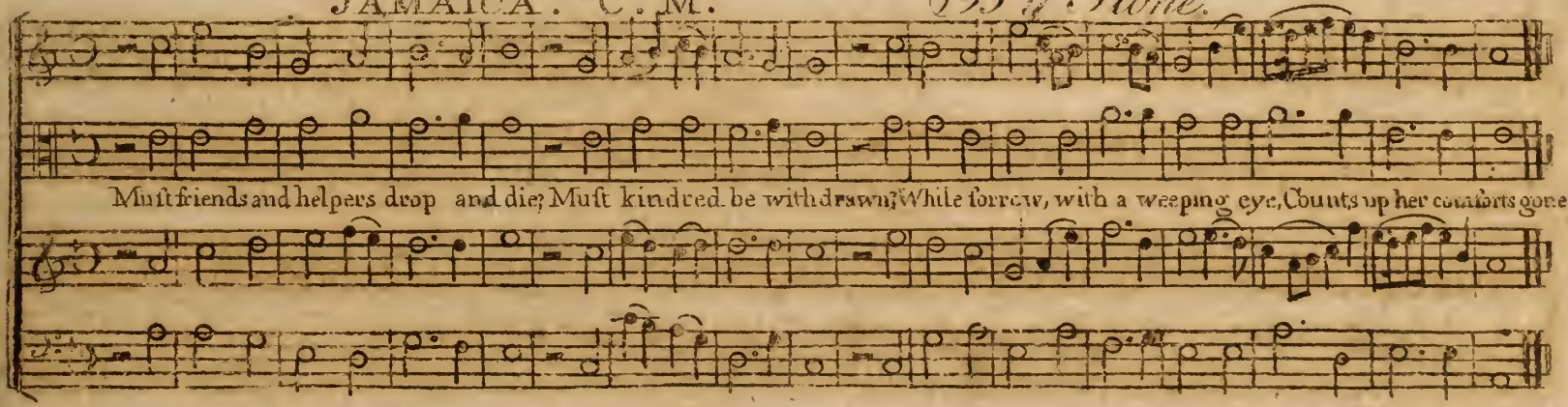
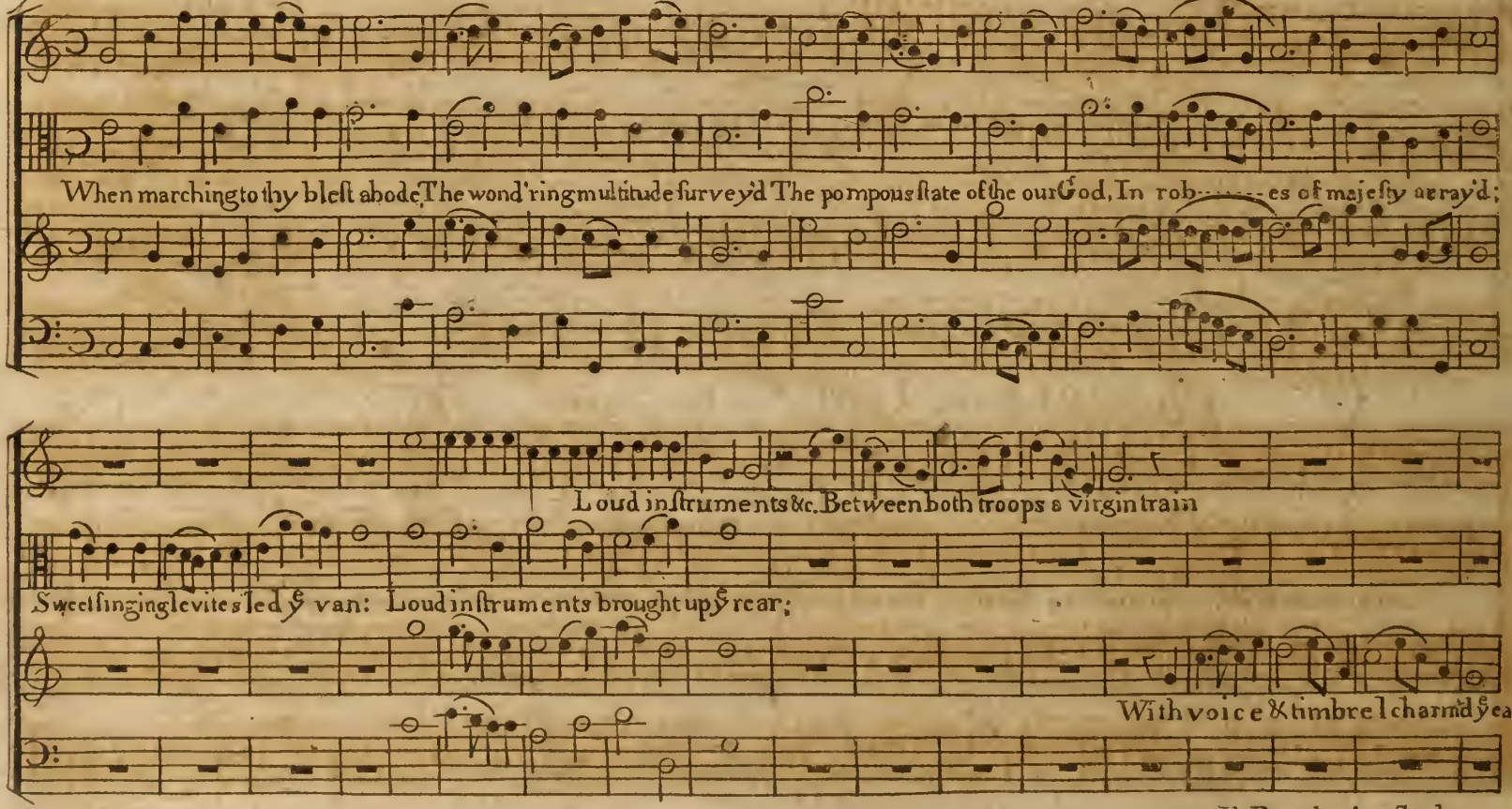


JAMAICA. C. M. W. Stone.

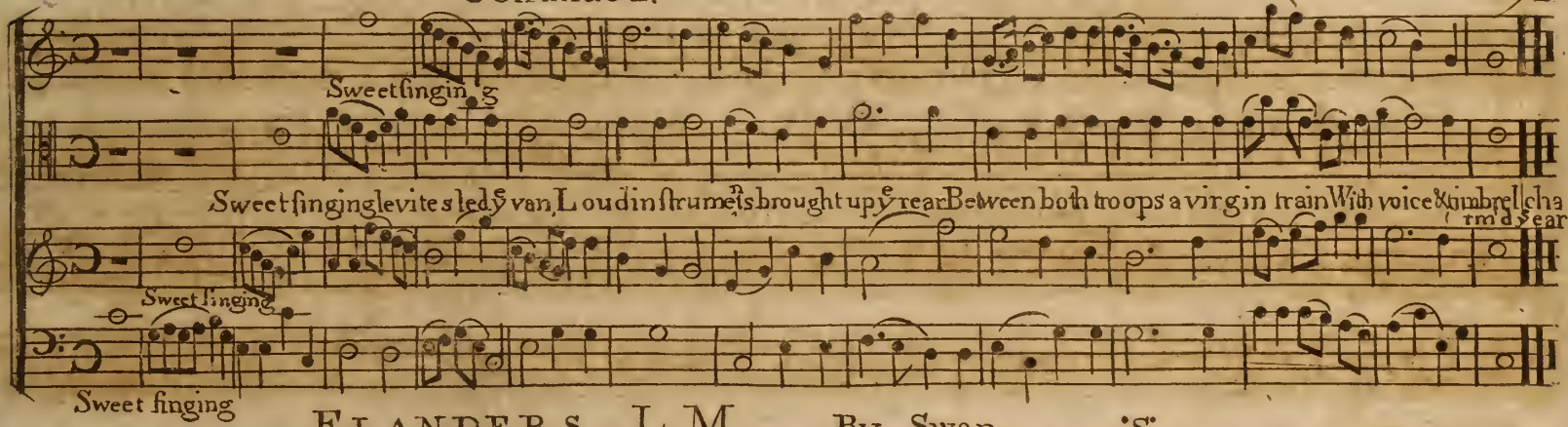


CANTON. L.M.

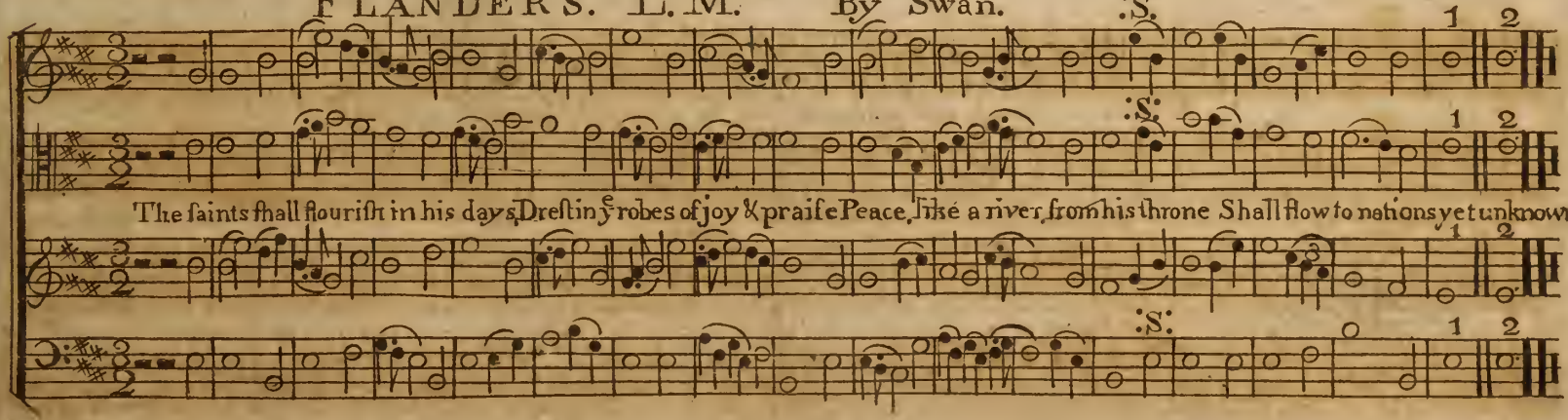
By Swan.



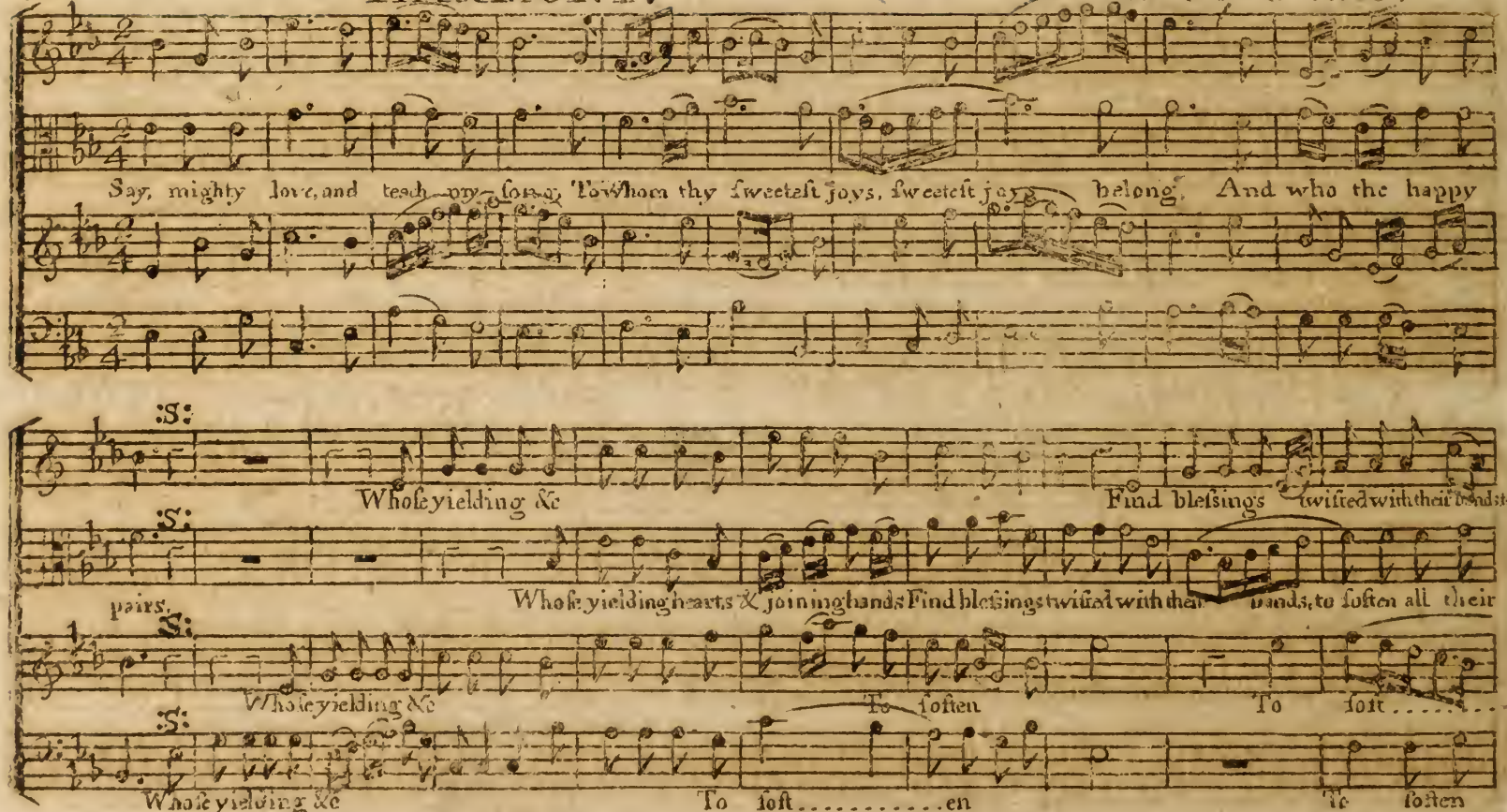
E. Ruggles jun. Sculp.



FLANDERS. L.M. By Swan.



By Hall.


Say, mighty love, and teach my song, To Whom thy sweetest joys, sweetest joys belong. And who the happy
:S:
Whose yielding &c
Find blessings twisted with their hands to
:S:
Whose yielding hearts & joining hands Find blessings twisted with their hands, to soften all their
pairs.
:S:
Whose yielding &c
To soften
To soft.....
:S:
Whose yielding &c
To soft.....en
To soften

Continued.

soften all their cares. To soft ..... en all their cares. To soften

cares To soften all their cares all all Find blessings twisted with their hands, To soften all their cares. To soften all their cares.

ten. all their cares all all all all To soften, all their cares To soften

all their cares Find blessings To soften all their cares To soften

BRIMFIELD. C.M.

Bel Stone.

And melt & melt & melt

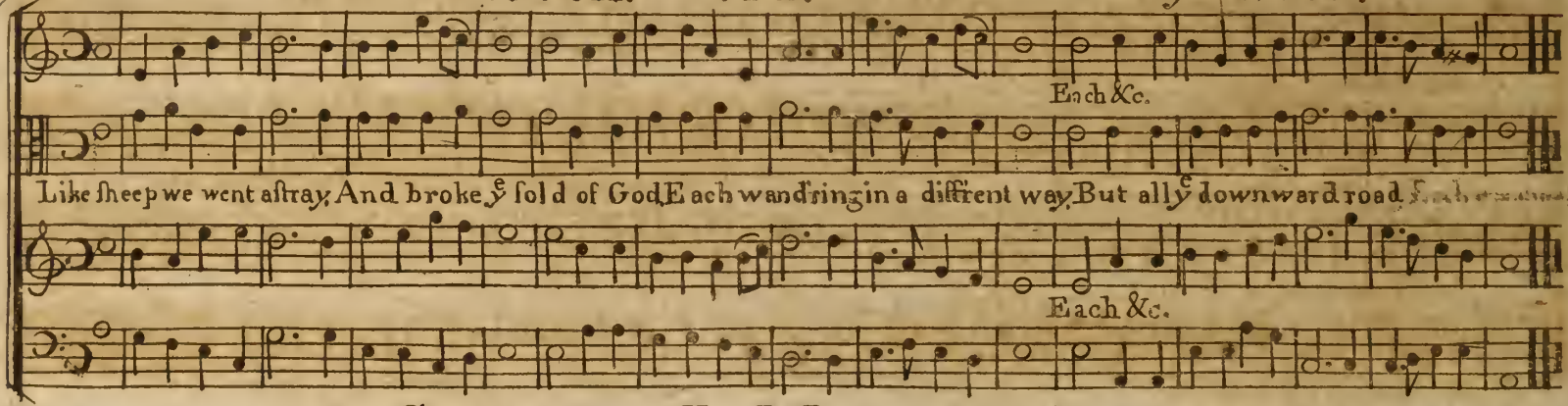
To thine Almighty arm we owe The triumphs of the day; Thy terrors Lord confound the foe And melt & And melt their strength away.

And melt, & melt their strength away

And melt

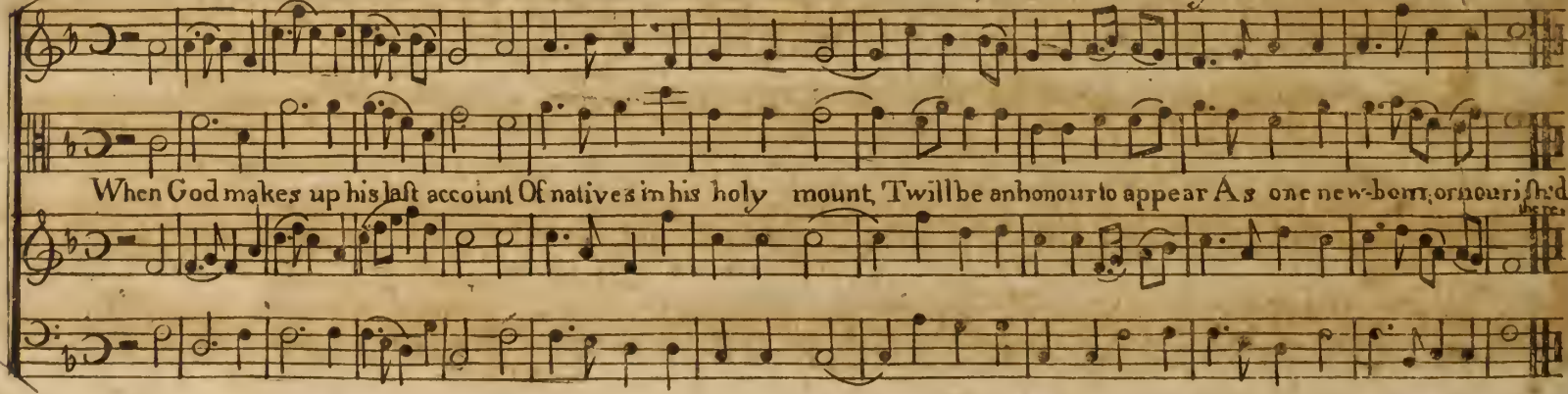
BOXBOROUGH. S. M.

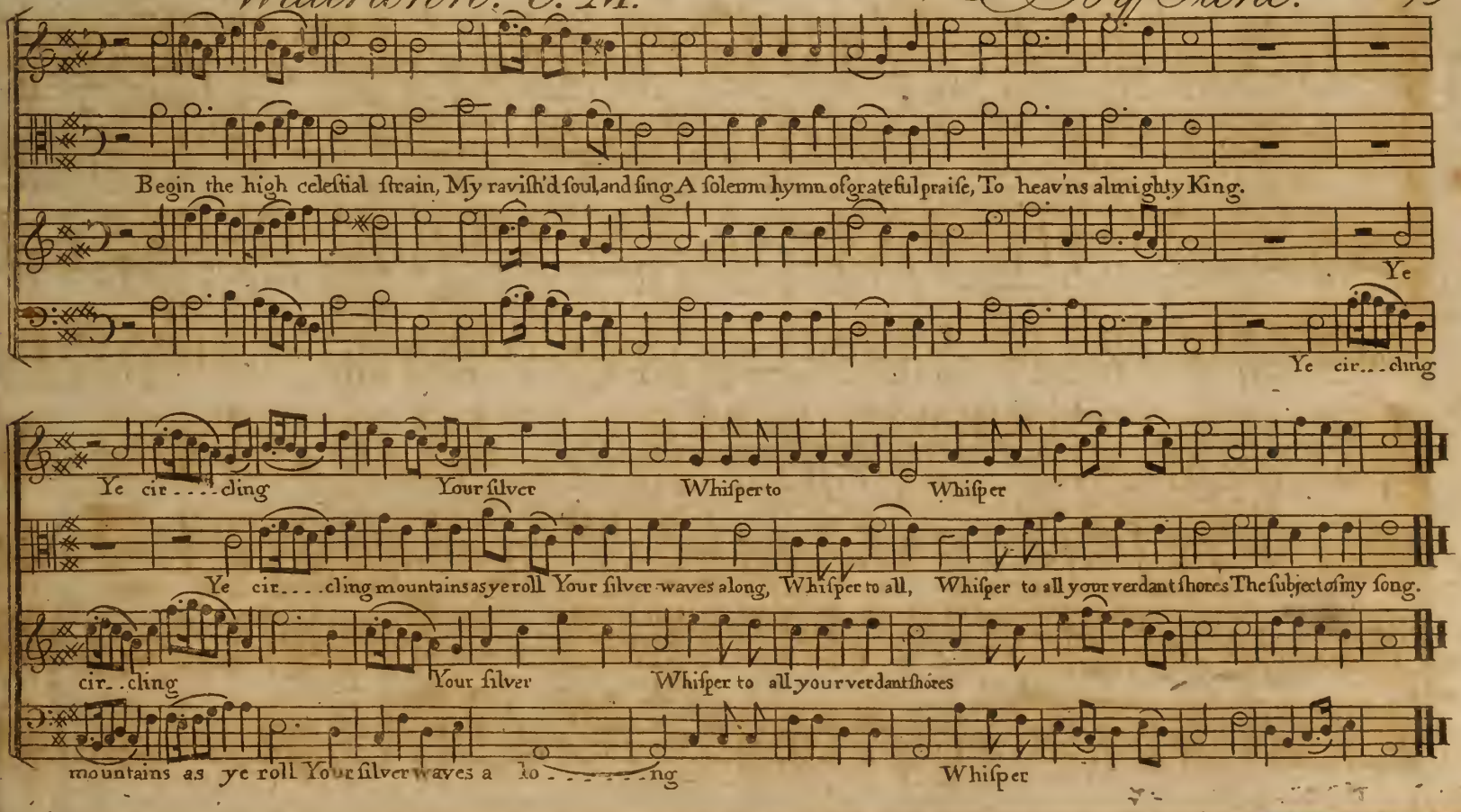
By Wood.



GERRY. L. M.

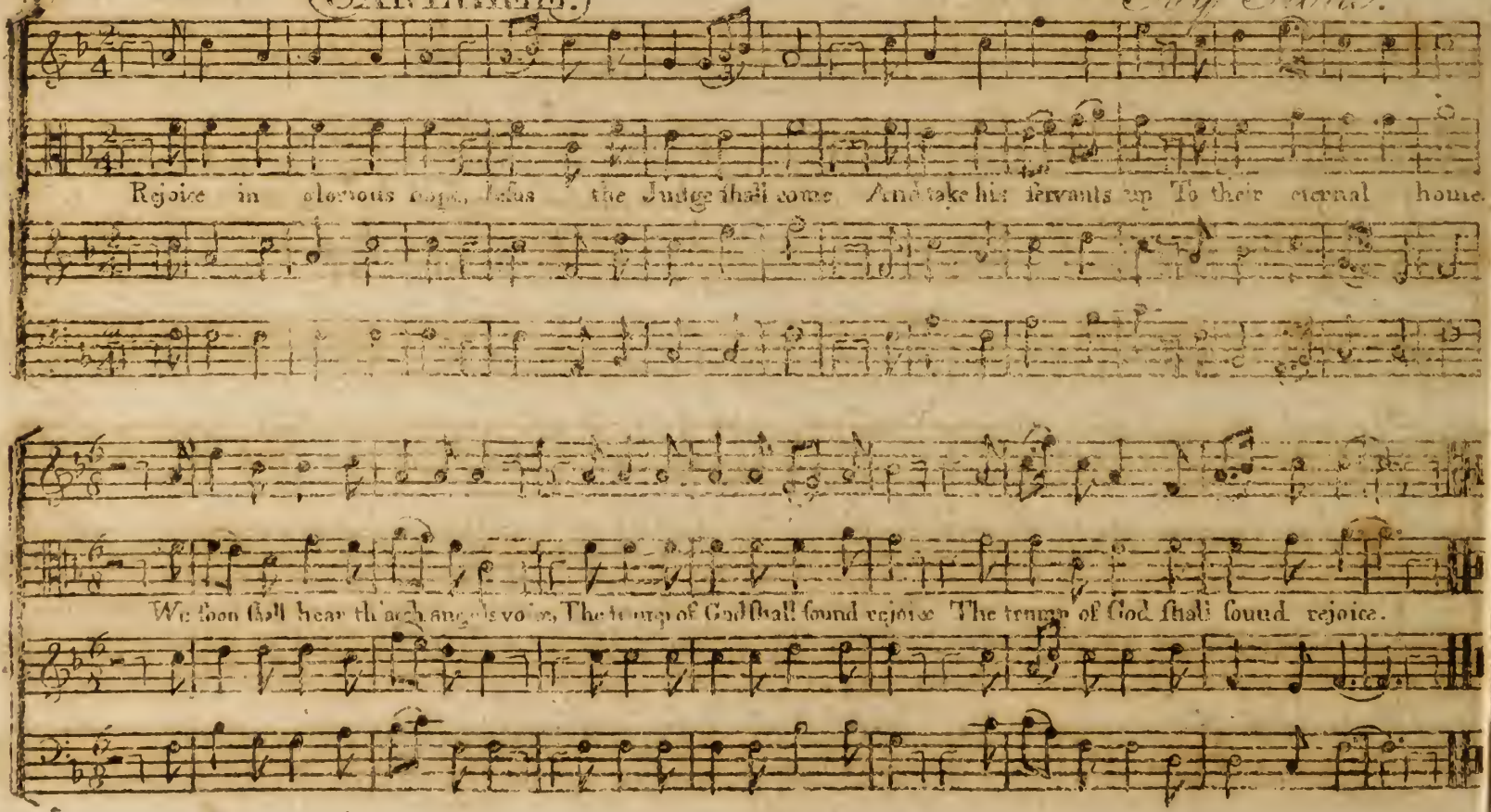
By Stone.

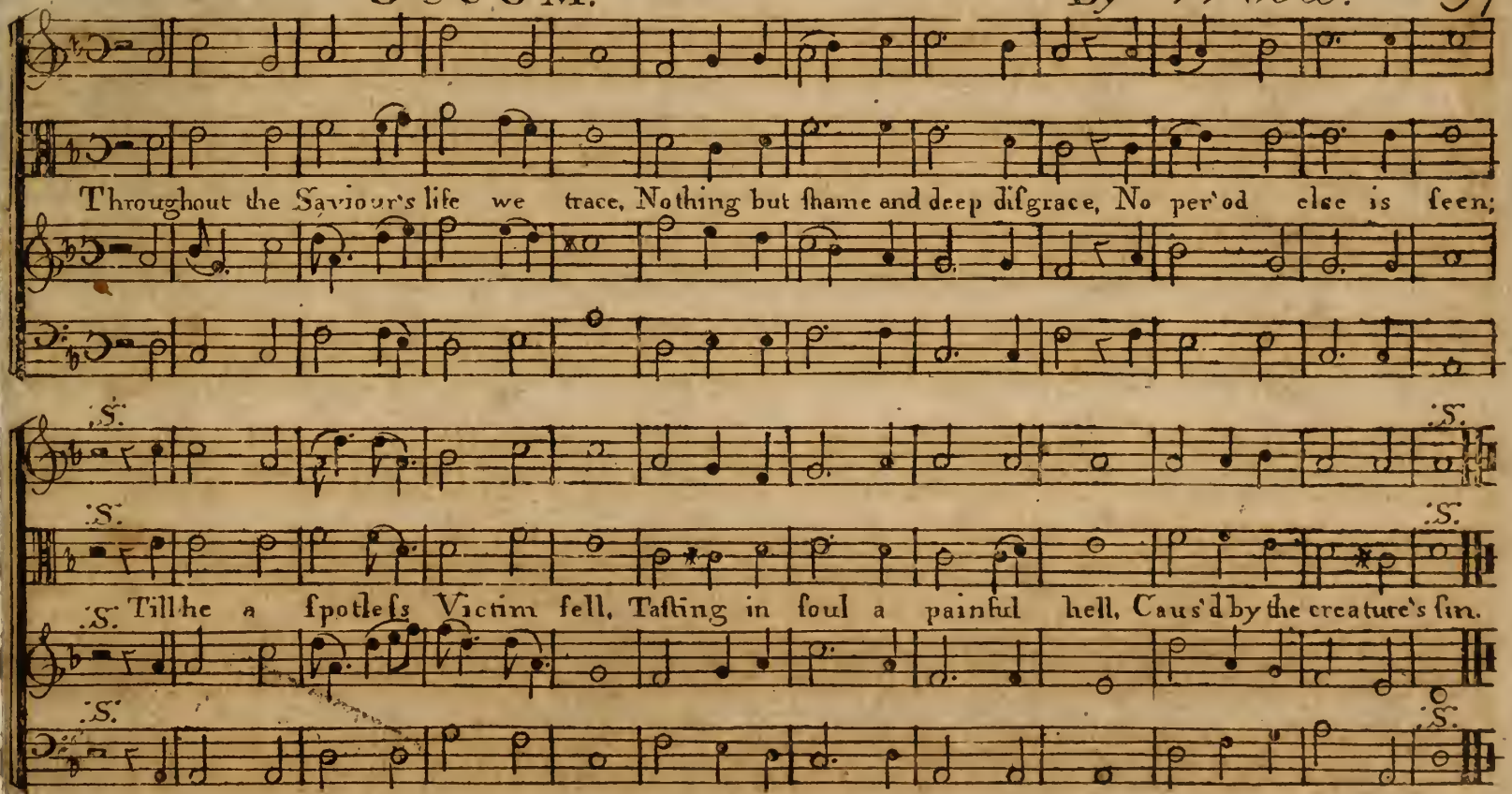



Begin the high celestial strain, My ravish'd soul, and sing A solemn hymn of grateful praise, To heav'ns almighty King.
Ye
Ye cir...cling
Ye cir....cling Your silver Whisper to Whisper
Ye cir....cling mountains as ye roll Your silver waves along, Whisper to all, Whisper to all your verdant shores The subject of my song.
cir..cling Your silver Whisper to all your verdant shores
mountains as ye roll Your silver waves a lo.....ng Whisper

CARLISLE.

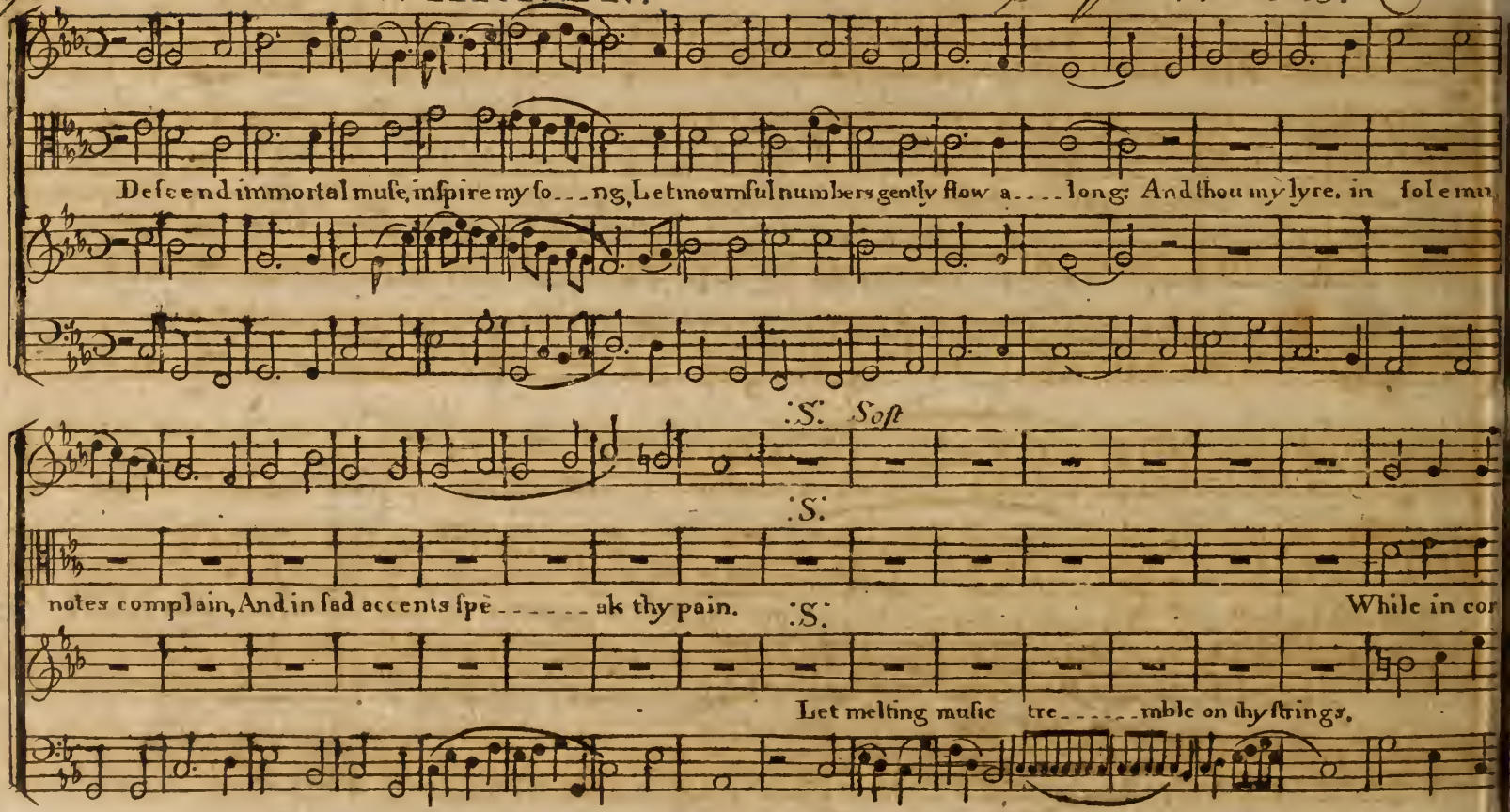
By Stone.

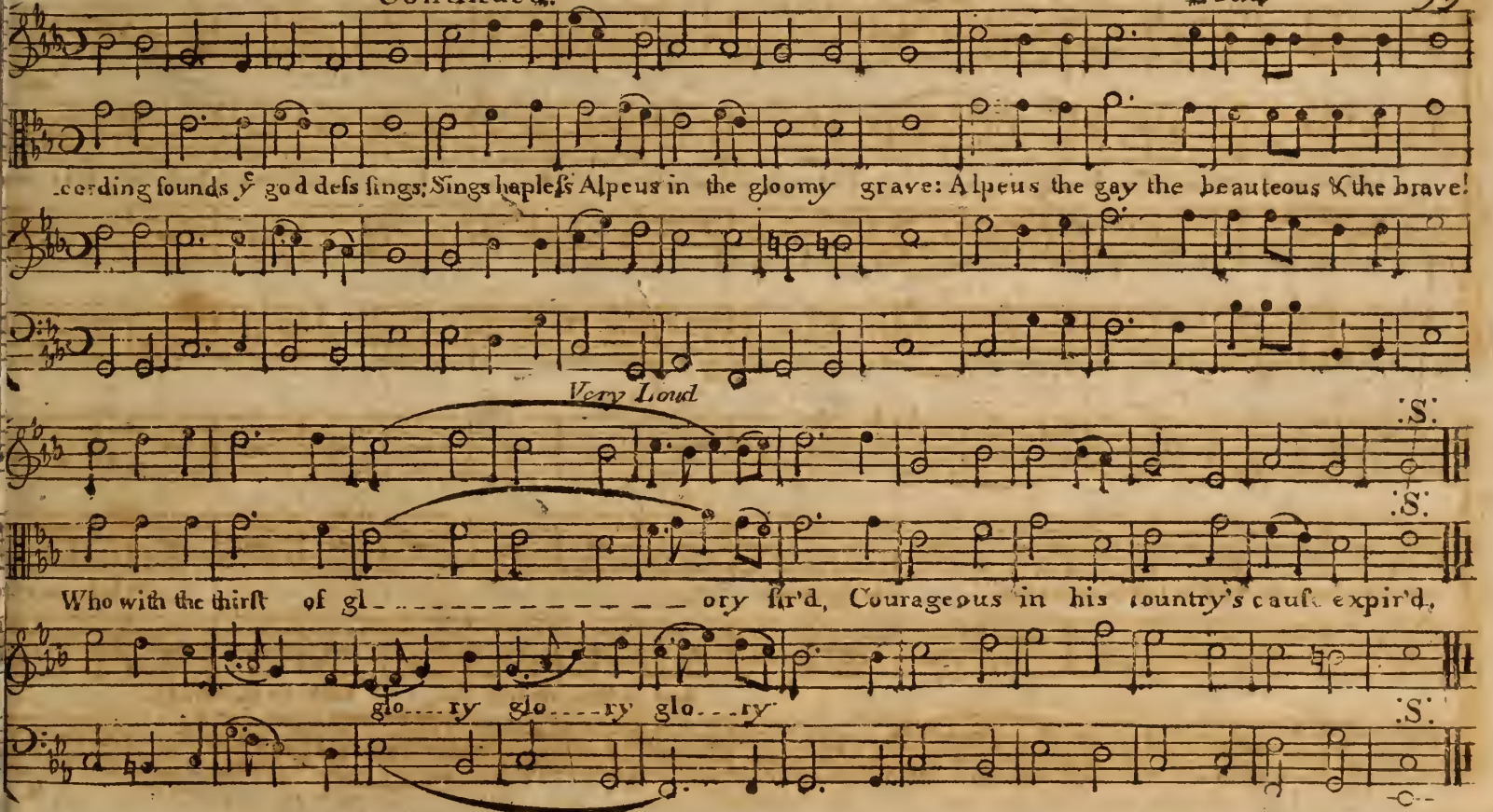



Throughout the Saviour's life we trace, Nothing but ſhame and deep diſgrace, No per'od else is ſeen;
Till he a ſpotleſs Victim fell, Taſting in ſoul a painful hell, Caus'd by the creature's ſin.

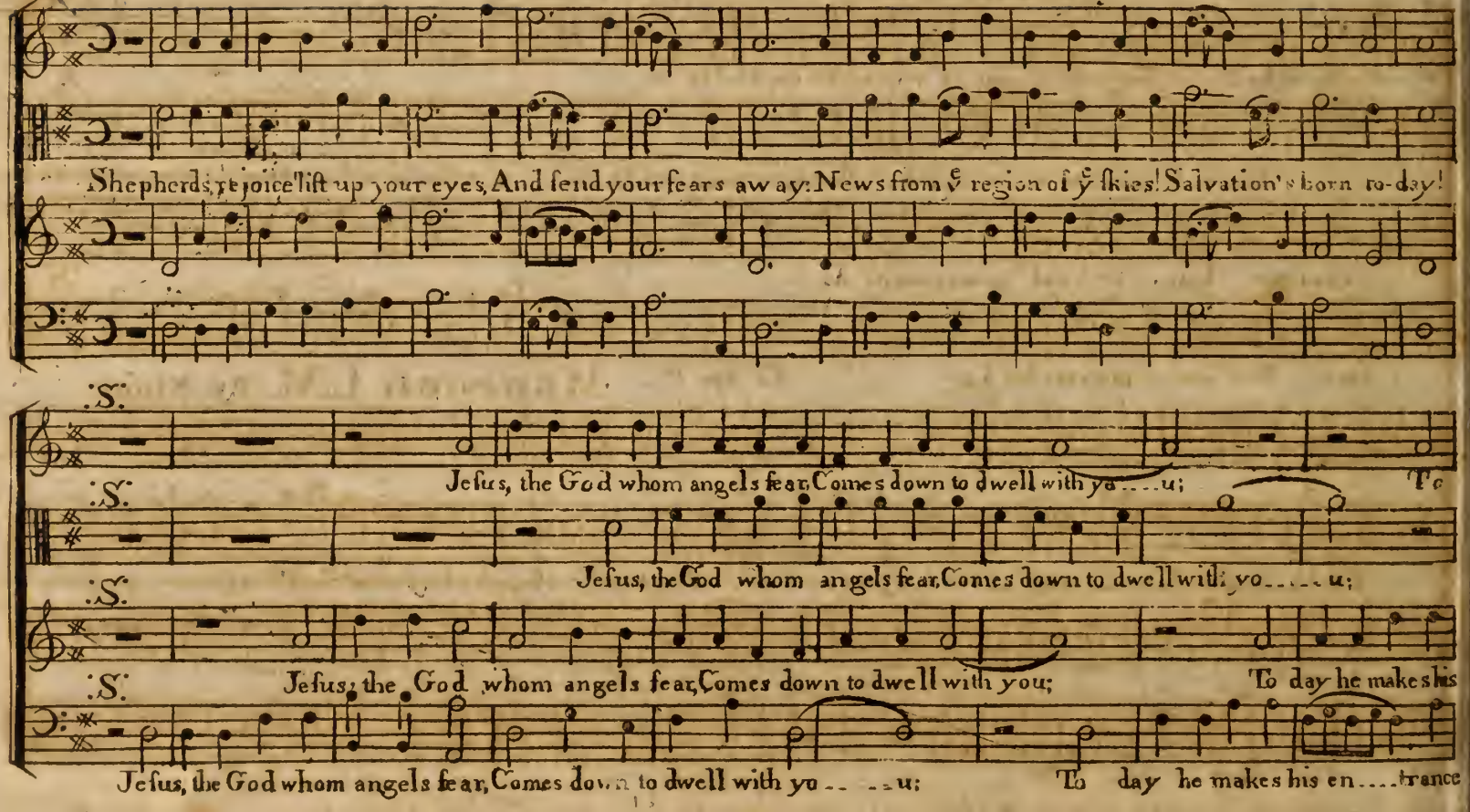
WARREN.

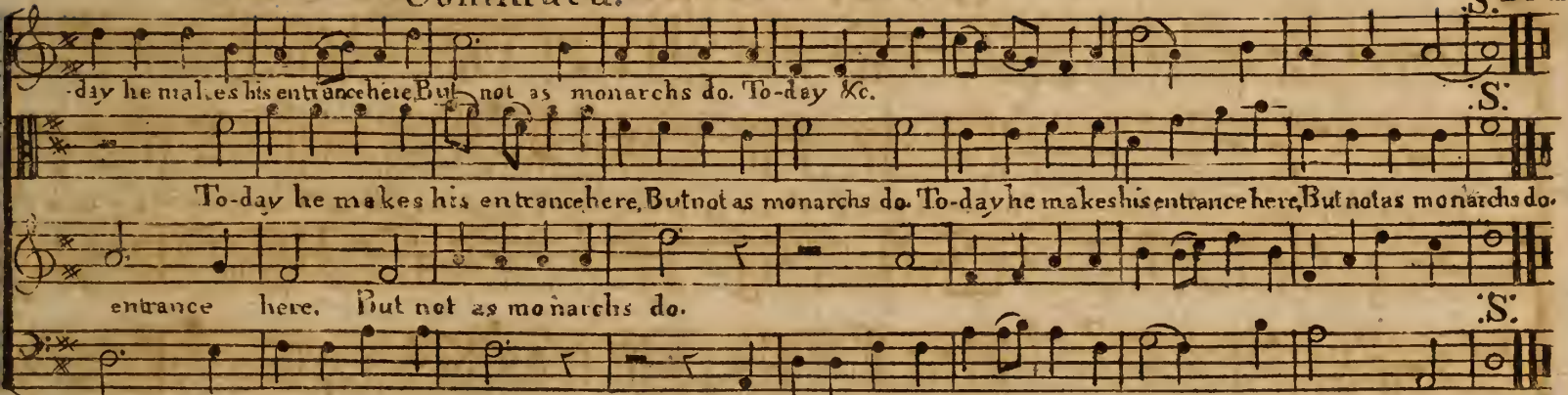
By Wood.



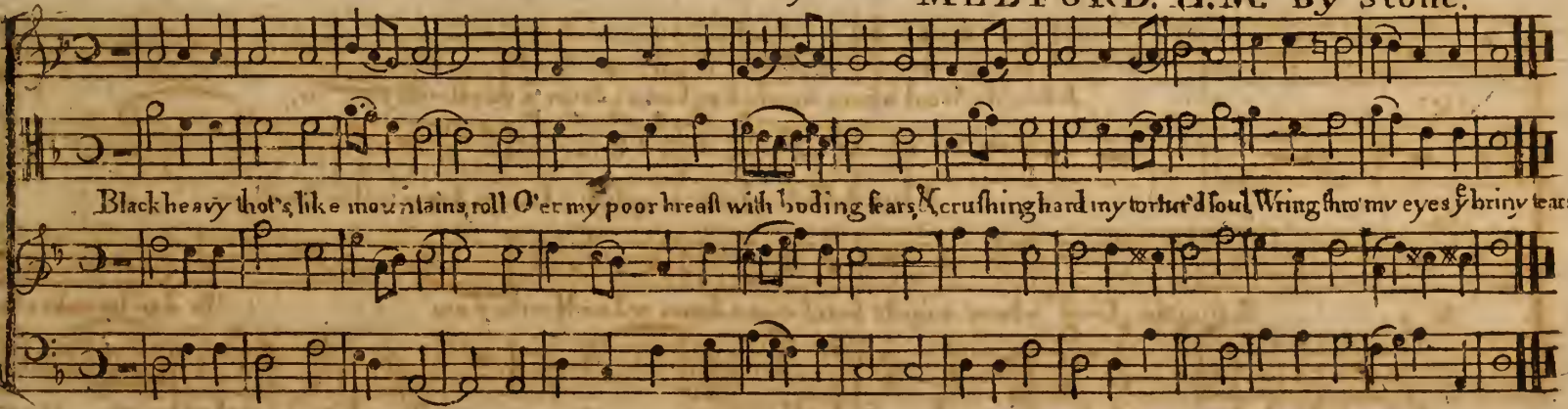

cording founds ye god desses sings: Sings hapless Alpeus in the gloomy grave: Alpeus the gay the beauteous & the brave!
Very Loud
S.
S.
Who with the thirst of gl_____ory fir'd, Courageous in his country's cause expir'd,
glo....ry glo....ry glo...ry
S.

HAMPSHIRE. C.M. By Stone.



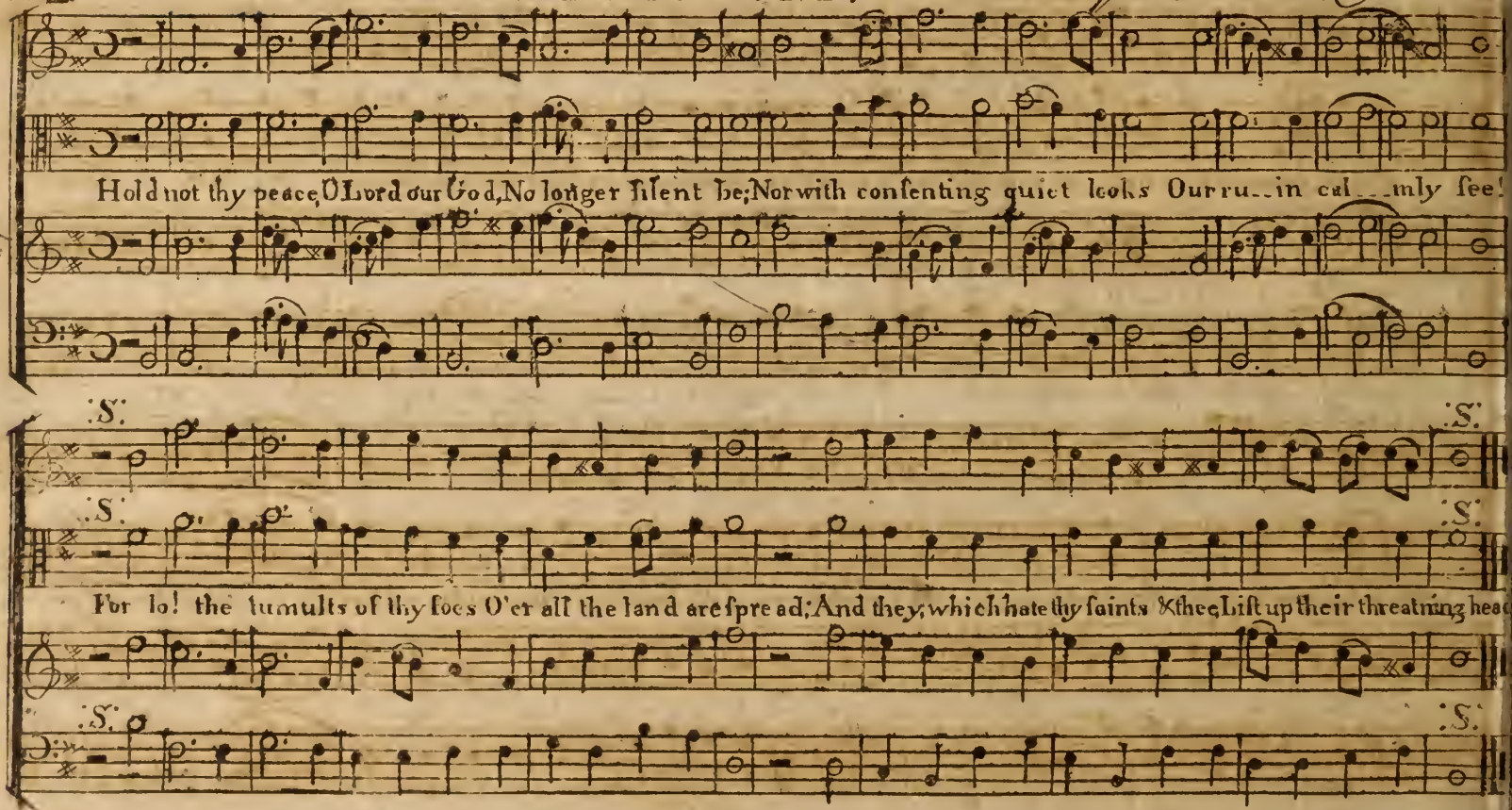


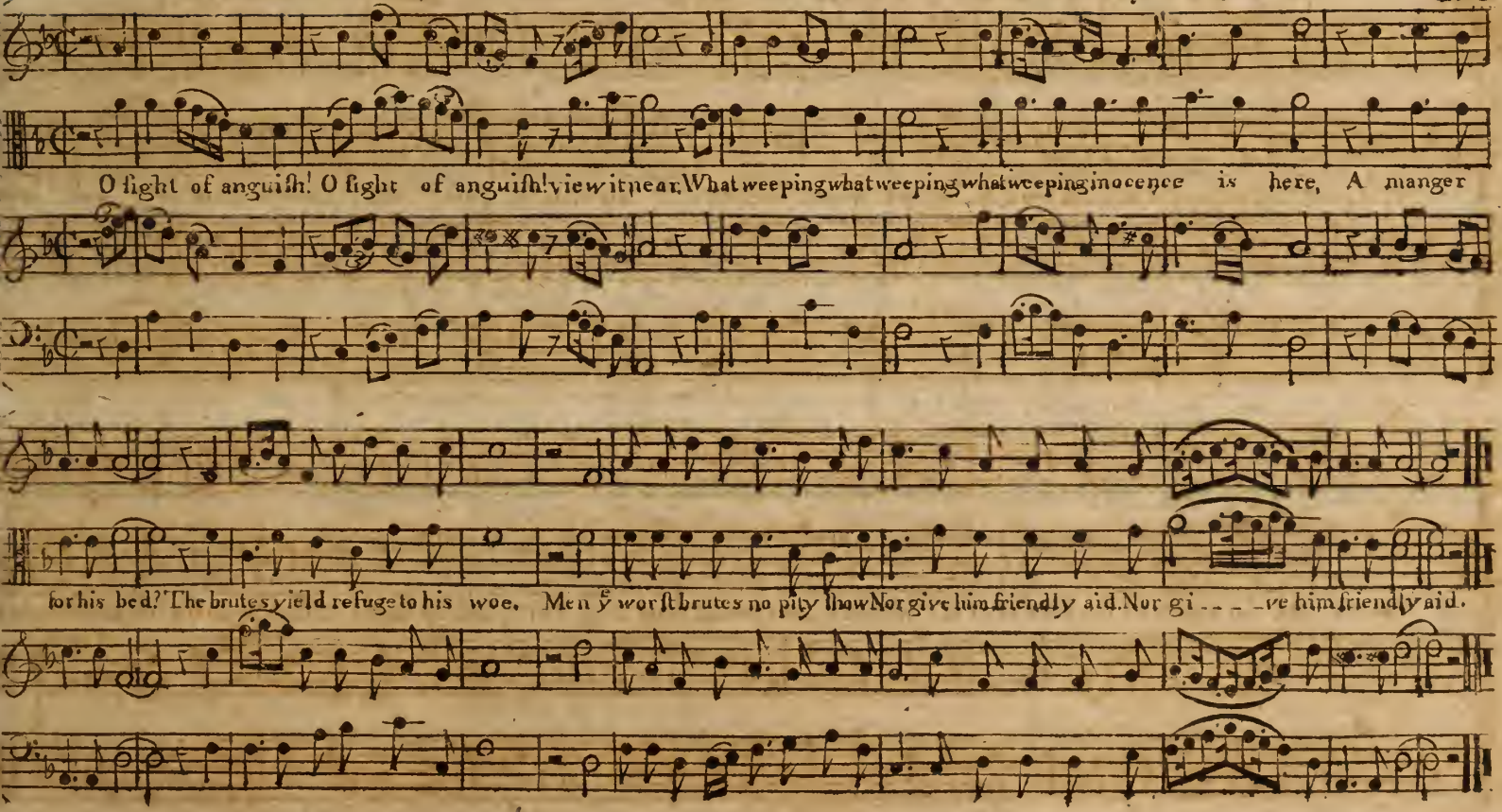
MEDFORD. L.M. By Stone.



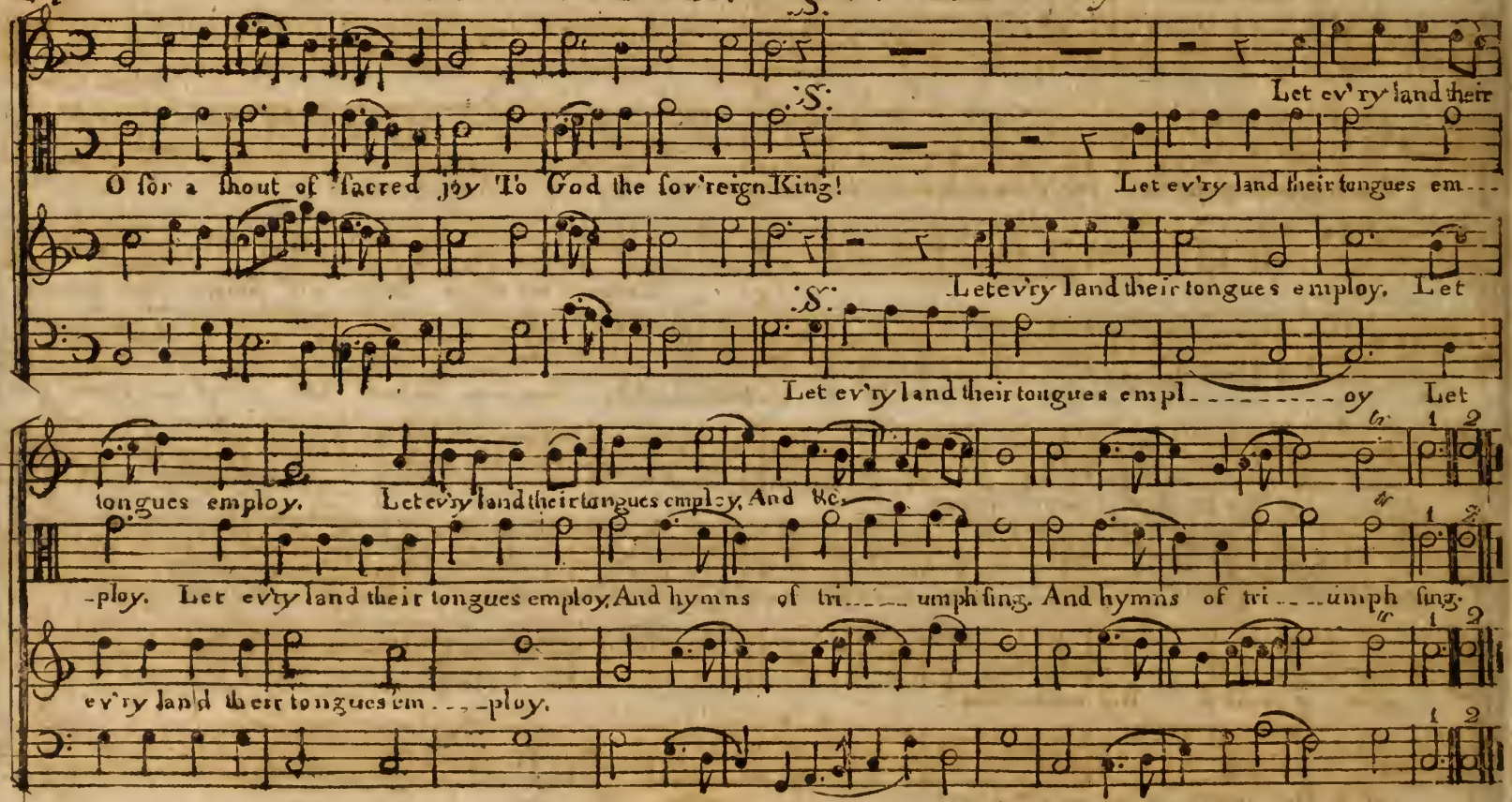
LEXINGTON. C. M.

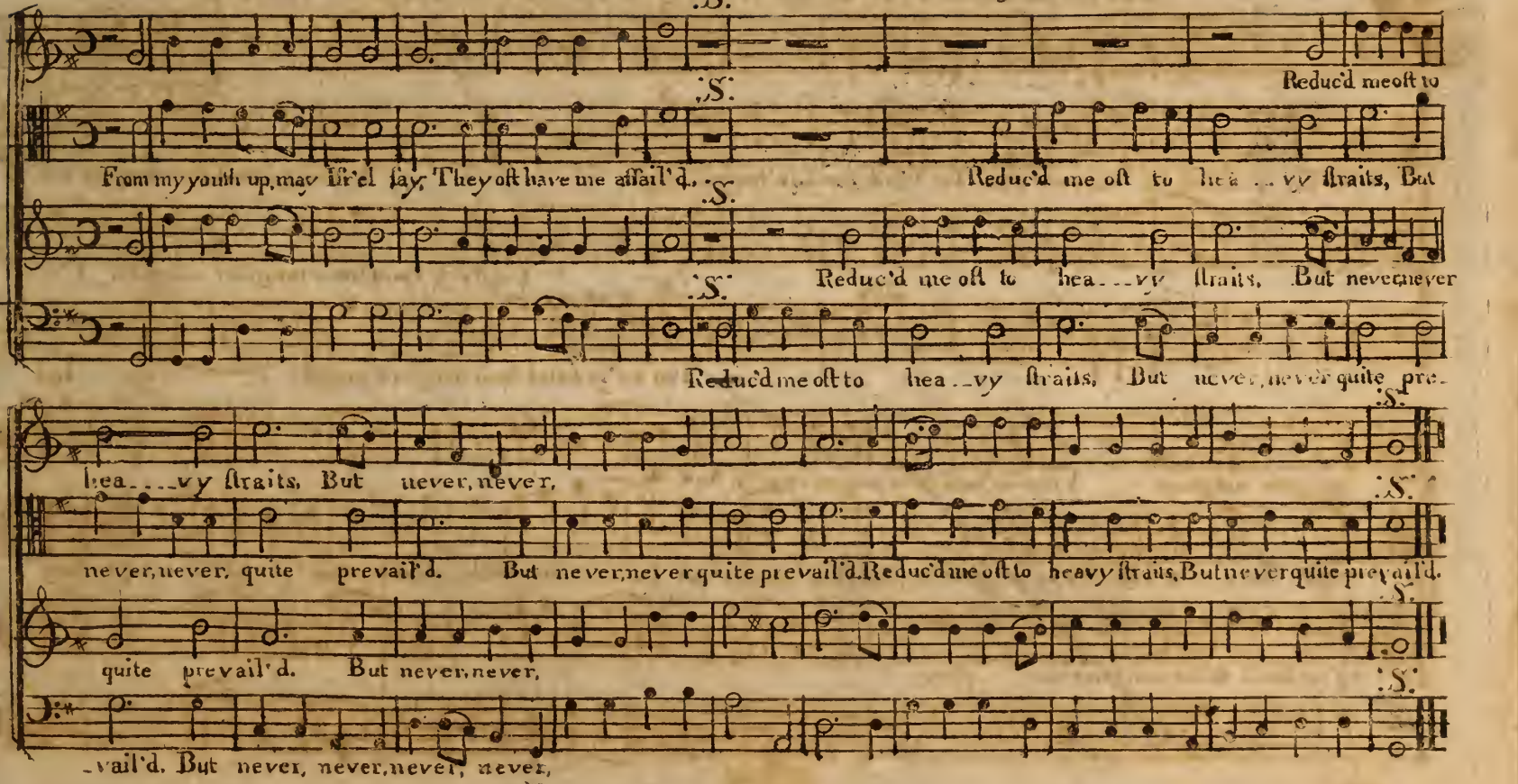
By Wood.



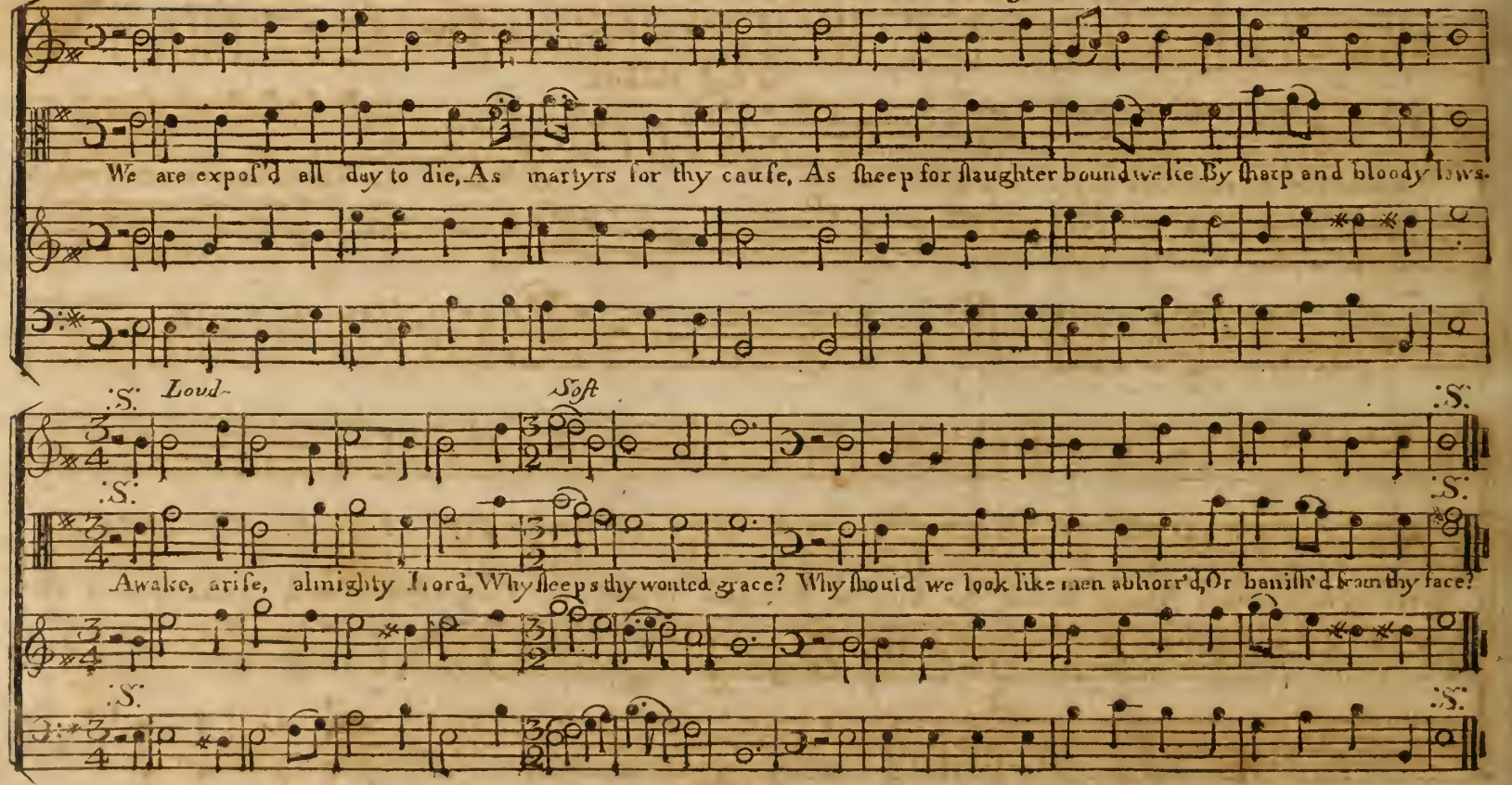

O sight of anguish! O sight of anguish! view it near, What weeping what weeping what weeping innocence is here, A manger
for his bed? The brutes yield refuge to his woe. Men y worst brutes no pity show Nor give him friendly aid. Nor gi - - - ve him friendly aid.

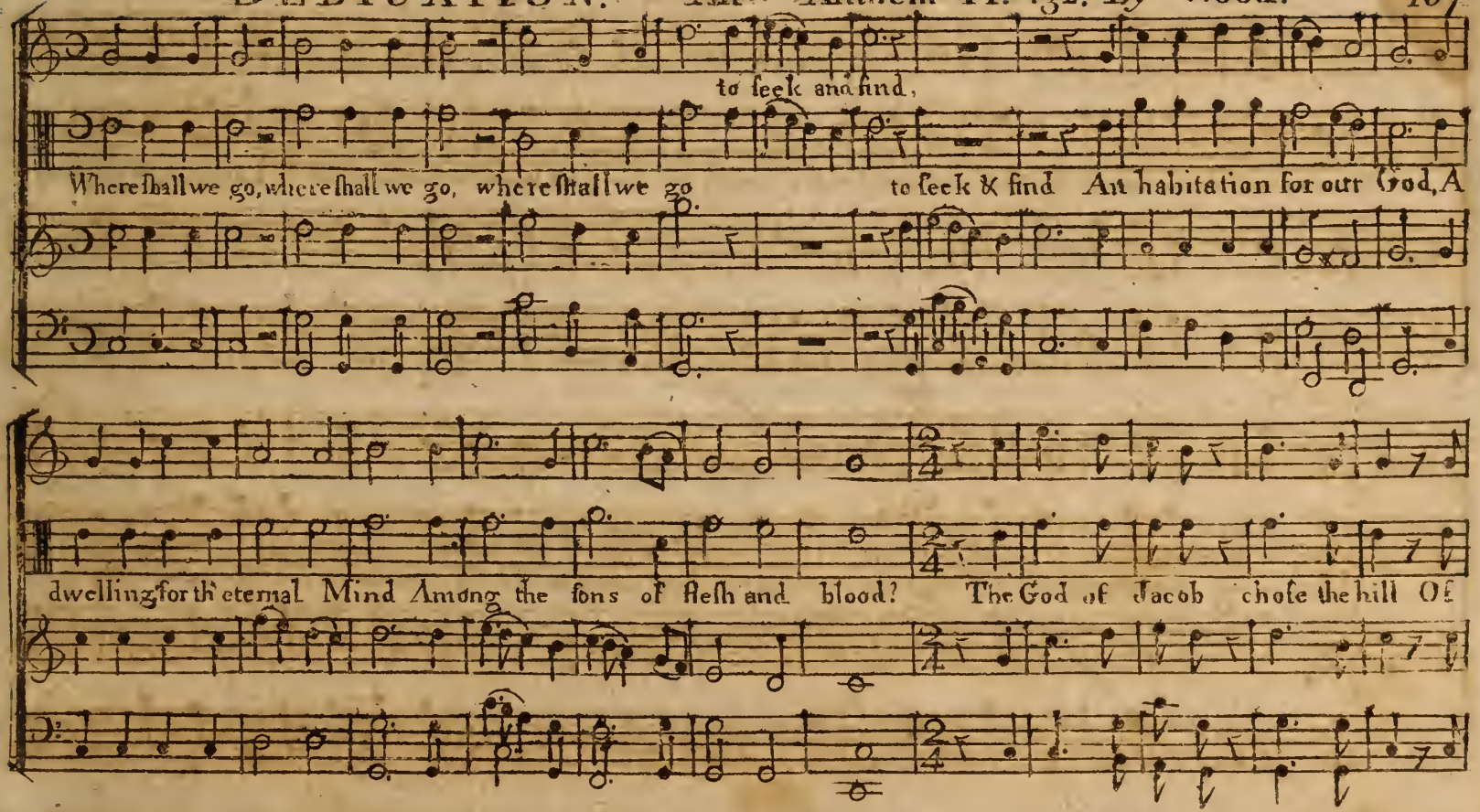
MARLBOROUGH. S. C. M. By Wood.



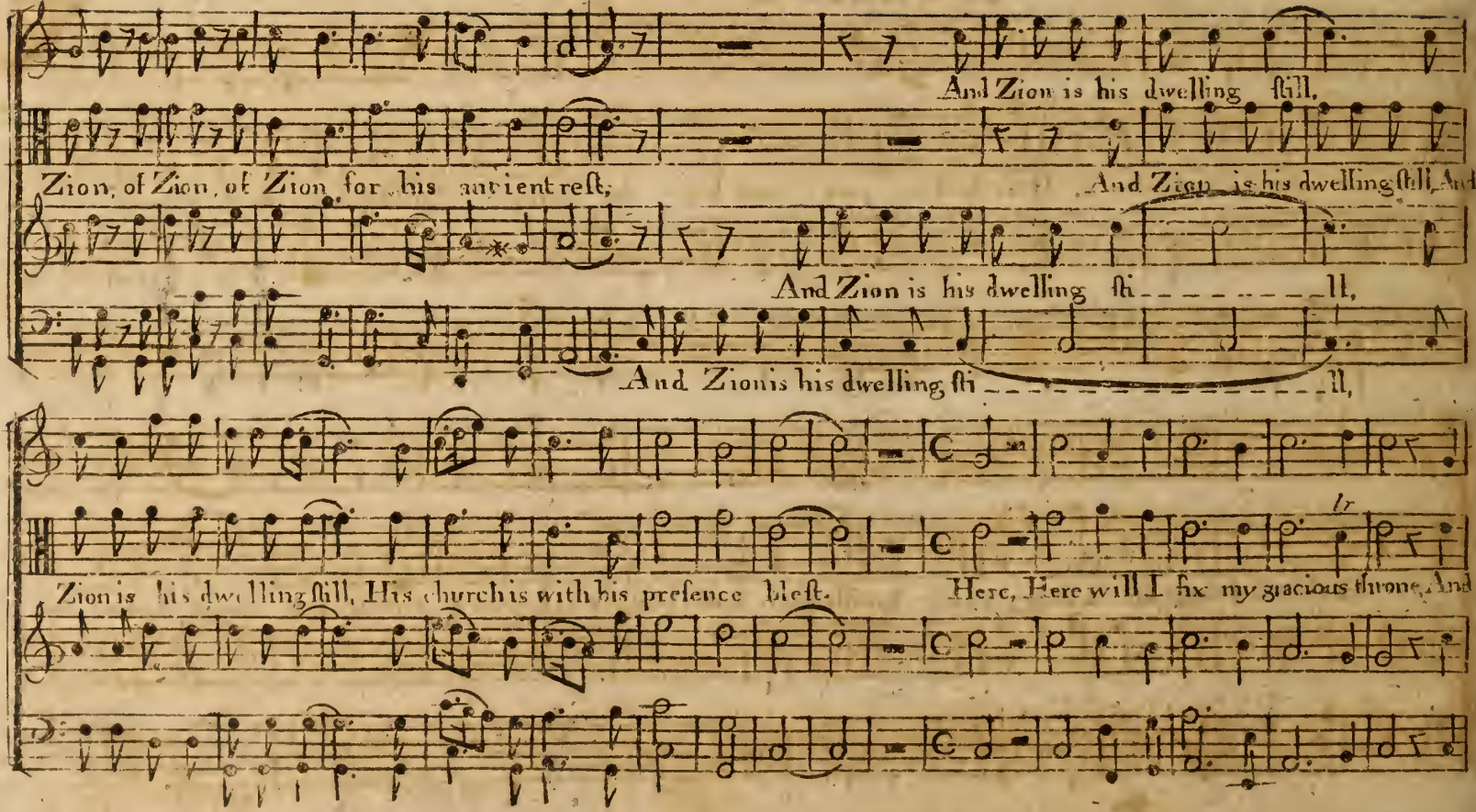

Reduc'd meoft to
From my youth up, may ſir'el ſay, They oft have me aſſail'd.
Reduc'd me oft to hea...vy ſtraits, But
Reduc'd me oft to hea...vy ſtraits, But nevernever
Reduc'd me oft to hea..vy ſtraits, But never, never quite pre-
hea....vy ſtraits, But never, never,
never, never, quite prevail'd. But never, never quite prevail'd. Reduc'd me oft to heavy ſtraits, But never quite prevail'd.
quite prevail'd. But never, never,
..vail'd. But never, never, never, never,

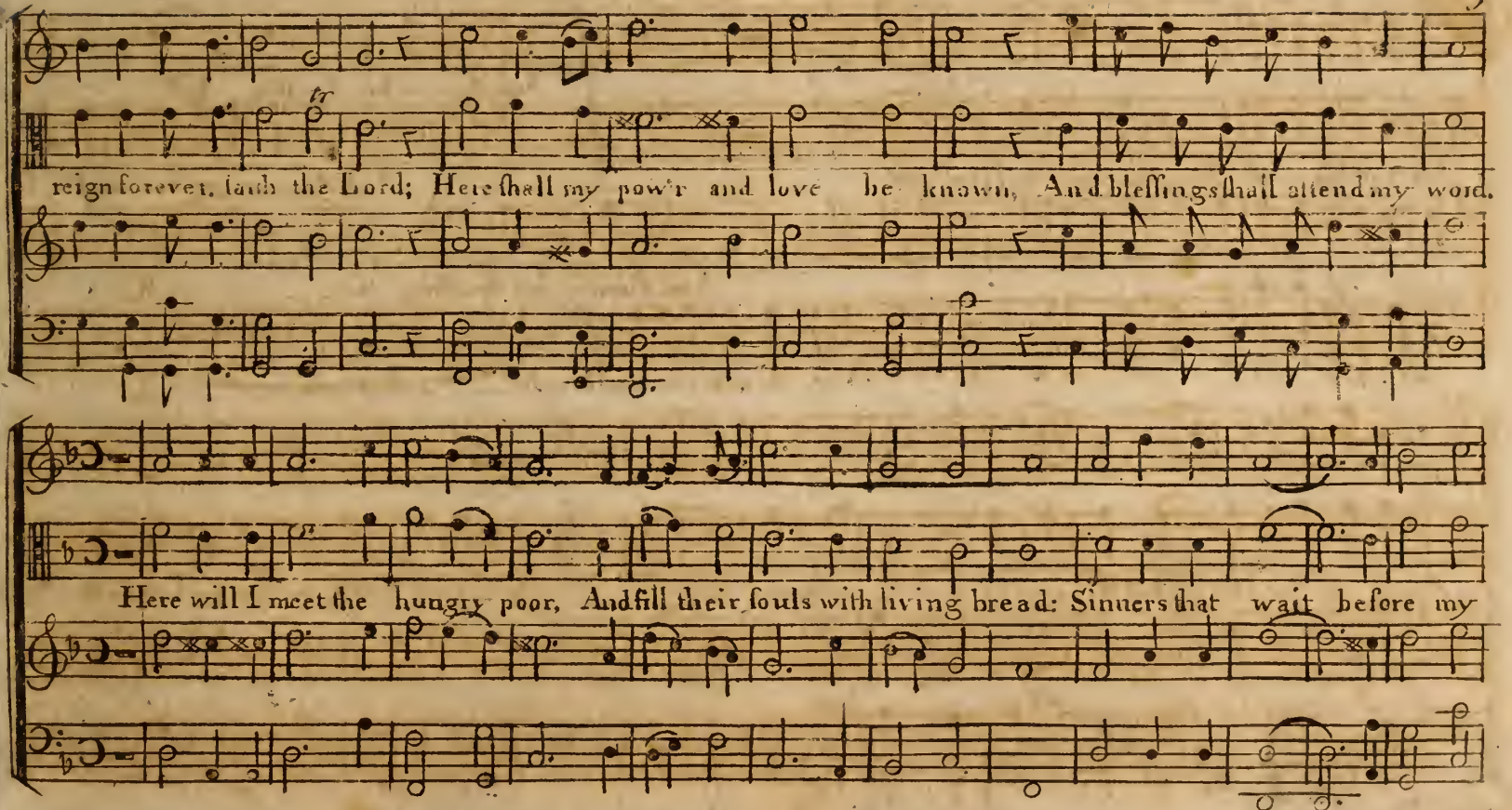
BUNKERHILL. C.M. By Wood.



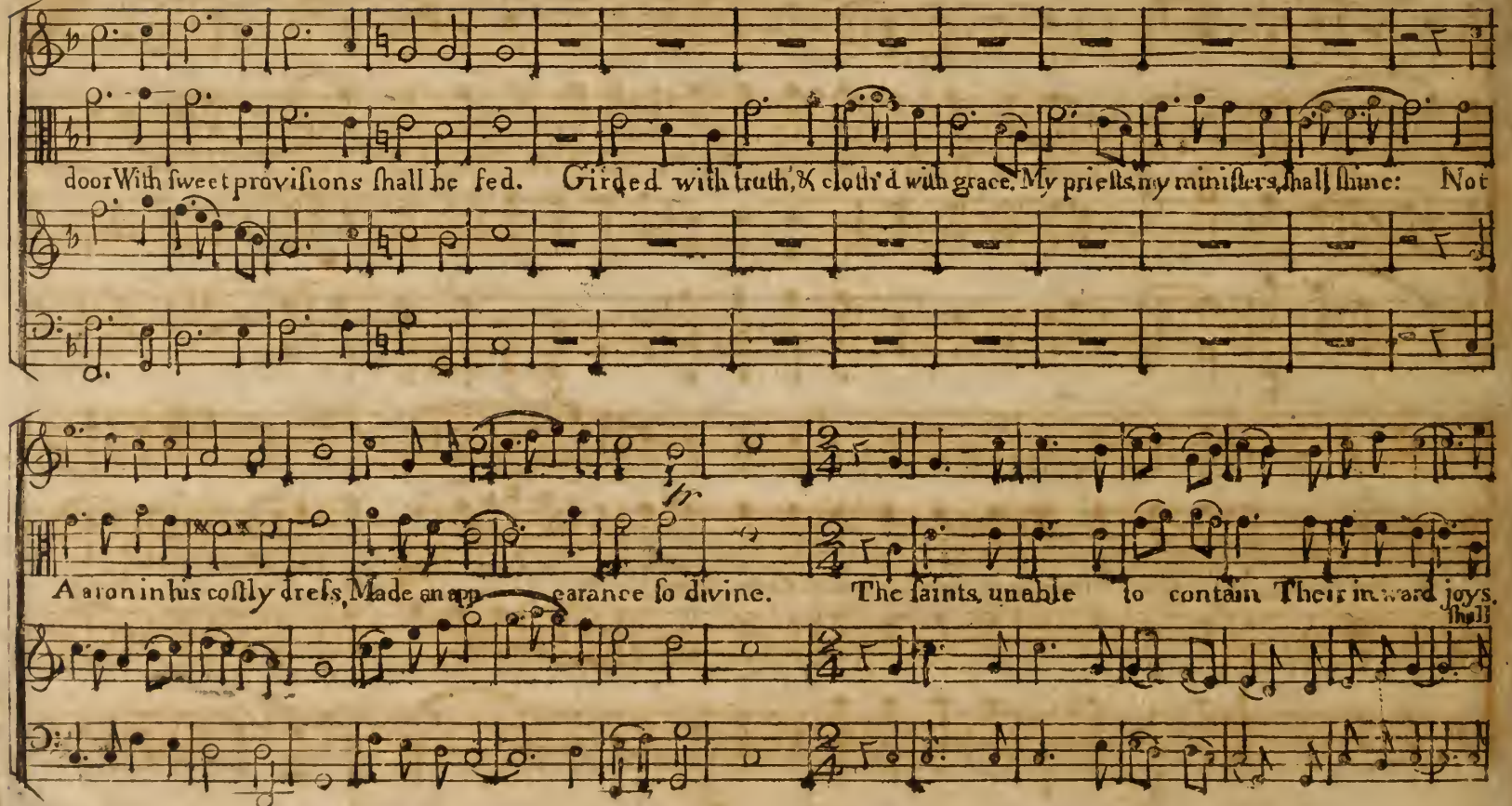

to seek and find,
Where shall we go, where shall we go, where shall we go to seek & find An habitation for our God, A
dwelling for th' eternal Mind Among the sons of flesh and blood? The God of Jacob chose the hill Of

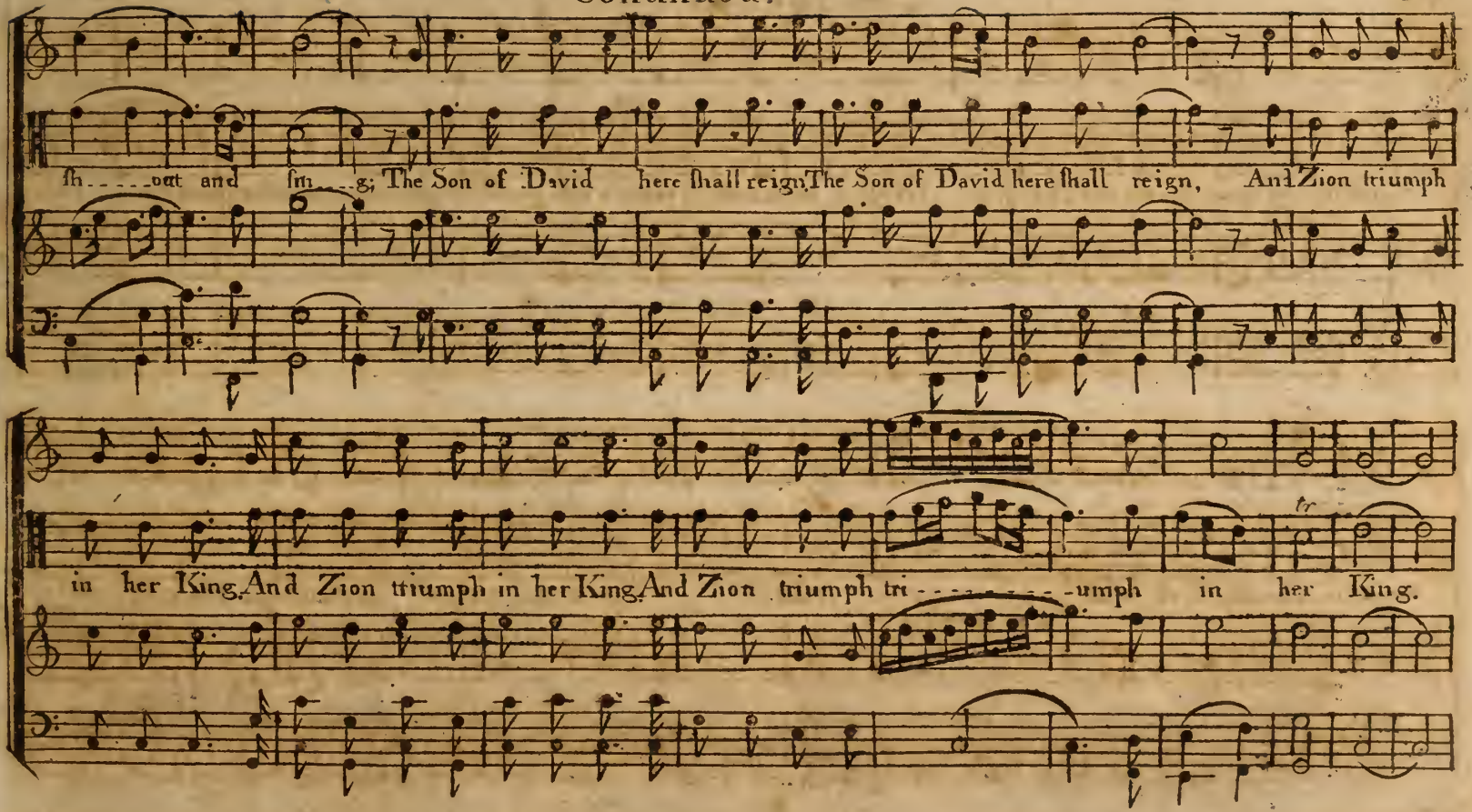
Continued.


And Zion is his dwelling ſtill,
Zion, of Zion, of Zion for his antient reſt;
And Zion is his dwelling ſtill, And
And Zion is his dwelling ſti ll,
And Zion is his dwelling ſti ll,
Zion is his dwelling ſtill, His church is with his preſence bleſt.
Here, Here will I fix my gracious throne, And

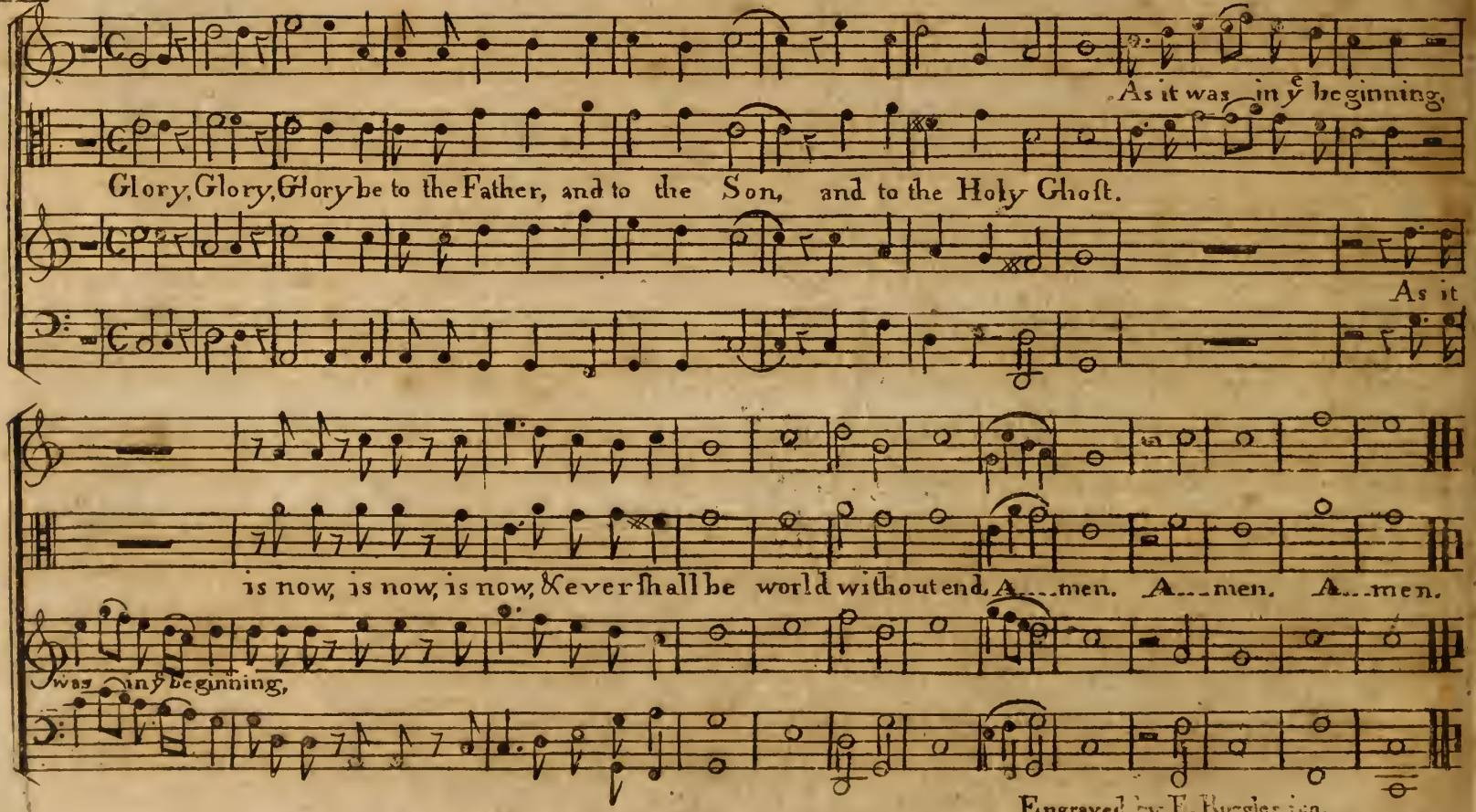

reign forever, saith the Lord; Here shall my pow'r and love be known, And blessings shall attend my word.
Here will I meet the hungry poor, And fill their souls with living bread: Sinners that wait before my

Continued.


door With sweet provisions shall be fed. Girded with truth, & cloth'd with grace. My priests, my ministers, shall shine: Not
fr.
A aron in his costly dress, Made an ap earance so divine. The saints, unable to contain Their inward joys, shall


sh.....out and sin...g; The Son of David here shall reign, The Son of David here shall reign, And Zion triumph
in her King, And Zion triumph in her King, And Zion triumph tri.....umph in her King.

Continued.


As it was in y^e beginning,
Glory, Glory, Glory be to the Father, and to the Son, and to the Holy Ghost.
As it
is now, is now, is now, & ever shall be world without end, A....men. A....men. A....men.
was in ye beginning,
Engraved by F. Ruggles jun.