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101
SACRED HARMONY,
CONTAINING

The necessary Rules of Music with a variety of
PSALM & HYMN TUNES SEVERAL PIECES & ANTHEMS,

— Many of which are Original —

Compiled for the use of Worshipping Assemblies & Singing Societies

From the most approved, Ancient & Modern, Authors:

BY

THOMAS H. ATWILL.

Published according to Act of Congress.

Engraved for the Editor by A. Mearns, Read, Lancasterburg 1795

SCALES OF TRANSPOSITION

	Me Nat.	1 st Shift.	2 ^d	3 ^d	4 th	5 th	6 th	7 th
F	•	•	•	•	•	•	•	•
E	•	•	•	•	•	•	•	•
D	•	•	•	•	•	•	•	•
C	•	•	•	•	•	•	•	•
B	•	•	•	•	•	•	•	•
A	•	•	•	•	•	•	•	•
G	•	•	•	•	•	•	•	•
F	•	•	•	•	•	•	•	•

	Me Nat.	1 st Shift.	2 ^d	3 ^d	4 th	5 th	6 th	7 th
F	•	•	•	•	•	•	•	•
E	•	•	•	•	•	•	•	•
D	•	•	•	•	•	•	•	•
C	•	•	•	•	•	•	•	•
B	•	•	•	•	•	•	•	•
A	•	•	•	•	•	•	•	•
G	•	•	•	•	•	•	•	•
F	•	•	•	•	•	•	•	•

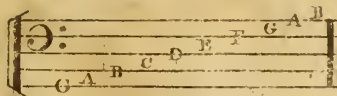
GROUNDS OF MUSIC.

Bass.

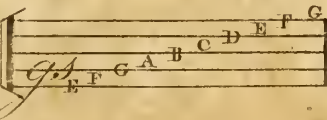
Tenor & Treble.

Counter.

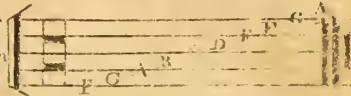
The F Cliff
stands on F in
the Bass.



The G Cliff
stands on G in
Tenor & Treble.



The C Cliff
stands on C in
the Counter.



The natural place for ME is in B; but

If B be flat me is in E

If F, be sharp me is in F

If B, E, me is in A

If F, C, me is in C

If B, E, A, me is in D

If F, C, G, me is in G

If B, E, A, D, me is in G

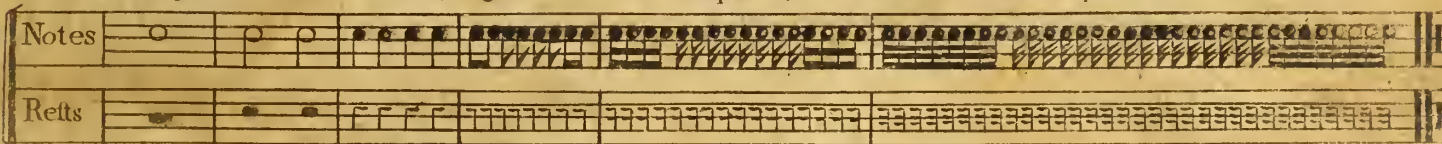
If F, C, G, D, me is in D

When me is found, the notes ascending, are, twice faw fol law, and descending, twice law fol faw, then comes me again either way.

1 Semibreve is equal to 2 Minims, 4 Crotchets, 8 Quavers,


16 Semiquavers,

32 Demisemiquavers.





Rests are marks of silence of the same length as the notes they stand for. A Semibreve rest fills a bar in all moods of time.


MUSICAL CHARACTERS WITH THEIR EXPLANATIONS.

Stave  Is five lines and their spaces on which music is written.

Ledger line—— Is added when notes ascend or descend beyond the stave.

Brace  Shows how many parts move together.

Flat  Set before a note sinks it half a tone.


Sharp  Raises a note half a tone.


NB. Flats or sharps at the beginning have influence thro' a tune.


Natural  Restores a note made flat or sharp to its first sound.

Slur  Ties so many notes as are sung to one syllable.


Figure  Reduces any three notes to the length of two.


Point  At the right side of a note makes it half as long again.



Single bar --  -- Divides the time according to the measure note .

Double bar  -- Shows the end of a strain, or when to repeat .


Ciofe ---  -- Shows the end of a tune .


Hold ---  --- Shows that the note under it is to be sounded longer than its usual time .

Mark of }  -- Directs the note under it to be sung full and emphatical .
distinction)

Repeat ---  or  -- Denotes a repeat from that to a double bar or ciofe .

Figures --- 1, 2 --- Show that the note under 1 is sung before the repeat & that under 2 after it, if flurred, both are sung after it .

Choosing }  -- Either may be sung, but not both by the same voice .
notes . }

Driving }  -- Are those driven thro' the bar, or out of their proper order in the bar .
notes . }

Directory } *Vivace* Make $\frac{1}{2}$ difference in the time or sound, & should be strictly attended to .
terms }

Transition ---  -- Is a turning of the voice from one note to another by small notes which count nothing in time .

A 3. finger is required to extend to these diminutive notes in the Re. 11th Cillet's music .

COMMON-TIME MOODS.

- 1^{st} C - Contains one semibreve or its quantity in each single bar, and four beats, two down and two up, in the time of four seconds.
- 2^{d} C - Has the same measure note, beat in the same manner, but a third quicker.
- 3^{d} C - Has the same measure note, and 2 beats in a bar, 1 down and 1 up. It is beat as quick again as the first. The accent in each mood falls on the 1st and 3^d parts of the bar.
- 4^{th} $\frac{2}{4}$ - Has a minim for a measure note, and beat like the last, only a third quicker.

TRIPLE-TIME MOODS.

- 1^{st} $\frac{3}{2}$ - Contains 3 minims in a bar, and 3 beats in the time of 3 seconds, 2 down and 1 up.
- 2^{d} $\frac{3}{4}$ - Contains 3 crotchets in a bar, beat like the first, but a third faster.
- 3^{d} $\frac{3}{8}$ - Contains 3 quavers in a bar, beat like the last, but a third faster.

COMPOUND-TIME MOODS.

1st ----- $\frac{6}{4}$ — Contains six crotchets in a bar, and two beats, 1 down and 1 up; each beat 1 second.

2^d ----- $\frac{6}{8}$ — Contains six quavers in a bar; beat like the first, but a third quicker. In these two moods the beats & accent fall on the 1st and 4th parts of the bar.

NB. Every bar begins with the hand falling, in all moods.

The last note in the Bass is the key note, which is the next above or below me, if above, it is a sharp key, if below, it is a flat key.

Eight Notes.

Sharp Key. Flat Key.

mi	7	7	fol
law	6	6	faw
fol	5	5	law
faw	4	4	fol
law	3	3	faw
fol	2	2	mi
faw	Key		law

NB. Between me & faw, & law & faw, are half tones.

I N D E X

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Andison 50	Hebron 43	New Canaan 23	Torrington 30
Angels Hyran 8	Hund ^d & thirty sixth 22	Old 100 4	Topsfield 34
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Aylebury 7	Huntington 53	Plymouth 3	Virginia 4
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Greenwich 39	Ninety ninth 57	Troy 12	Dedicatory Ode 68

Slow.

BANGOR.

C. M.

By Sanson. 3

Musical score for 'Bangor' in Common Time (C.M.). The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are: 'Let me to some wild desert go, And find a peaceful home; Where storms of malice never blow, Temptations never come.'

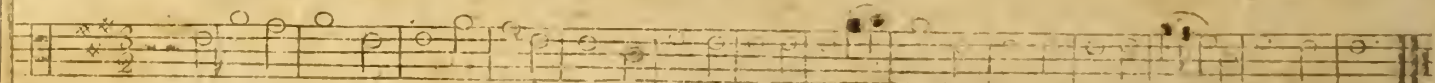
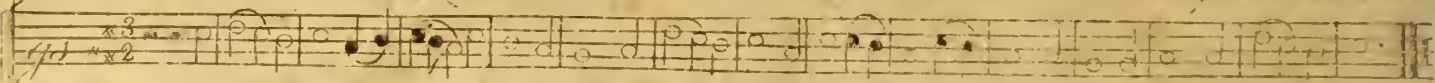
COLCHESTER. C. M.

Musical score for 'Colchester' in Common Time (C.M.). The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are: 'My never ceasing song shall show, The mercy of the Lord; And make succeeding ages know, How faithful is his word.'

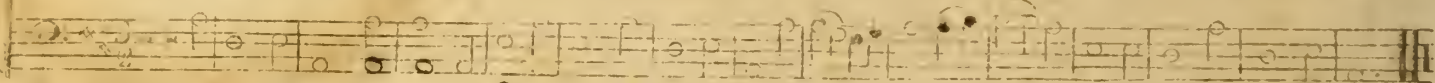
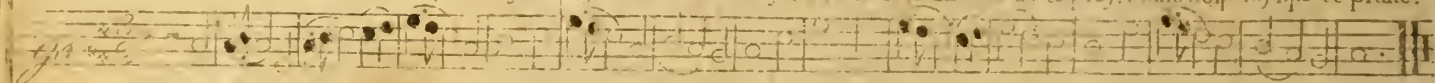
S., MARTIN'S.

C. M.

B. Johnson



He blefs the Lord from day to day, How great are all his ways, His power blefs us, let us to pray, Come help my lips to praise.



VIRGINIA

C. M.

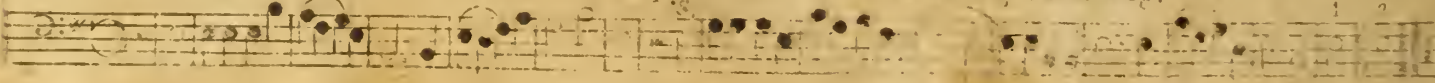
The Virginian



By words the e'ng'ling wind control, The ratchet the fling of his roll The



And nill the buttrous do p, The roll in, blow the rep.



BUCKINGHAM.

C. M.

3

Lord thou wilt hear me when I pray, I am forever thine; I fear before thee all the day, Nor would I dare to sin.

The musical score for 'BUCKINGHAM' consists of four staves. The first staff is the vocal line, starting with a treble clef, a 3/2 time signature, and a 'ps.' marking. The second staff is the vocal line with lyrics. The third staff is the vocal line with lyrics. The fourth staff is the bass line, starting with a bass clef and a 2/2 time signature.

MEAR.

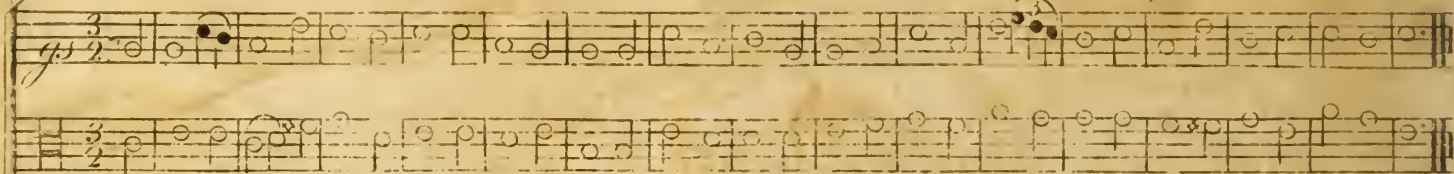
C. M.

Soon as I heard my father say, "Ye children seek my grace, My heart replied without delay, I'll seek my Father's face."

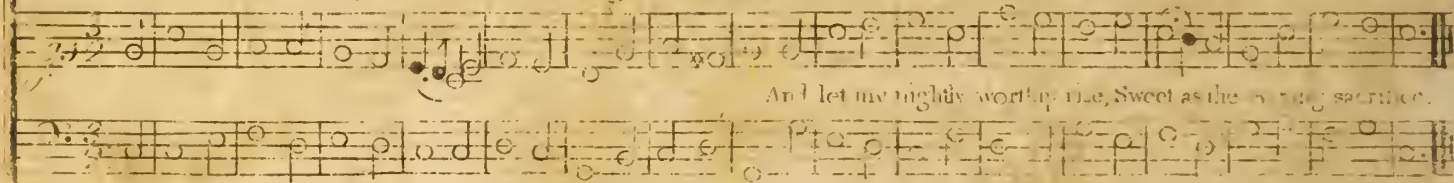
The musical score for 'MEAR' consists of four staves. The first staff is the vocal line, starting with a treble clef, a 2/2 time signature, and a 'ps.' marking. The second staff is the vocal line with lyrics. The third staff is the vocal line with lyrics. The fourth staff is the bass line, starting with a bass clef, a 2/2 time signature, and a 'ps.' marking.

WINCHELSTON.

L. M.

By Williams.

My God accept my early vows, Like morning incense in thy house,

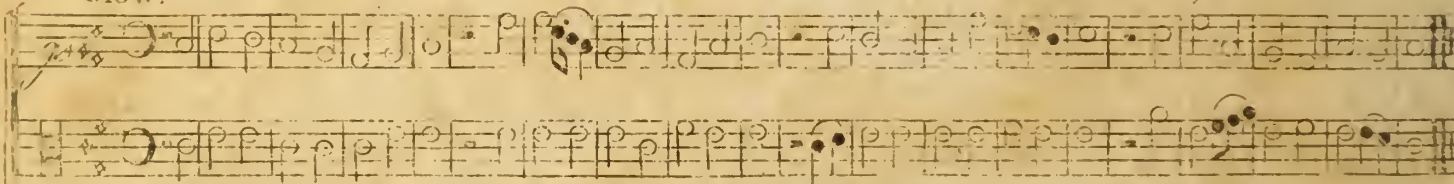


And let me nightly worship thee, Sweet as the evening sacrifice.

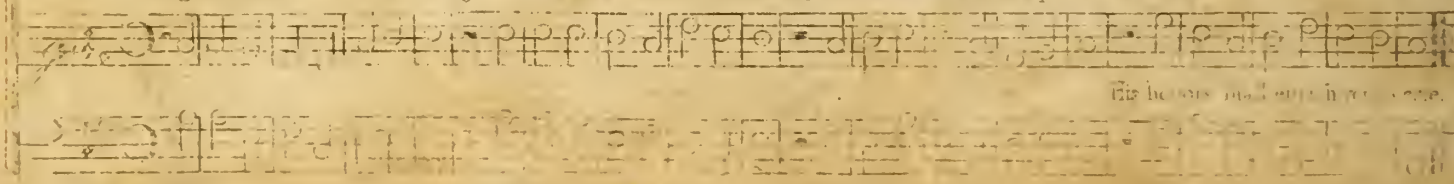
Slow.

OLD HUNDRED.

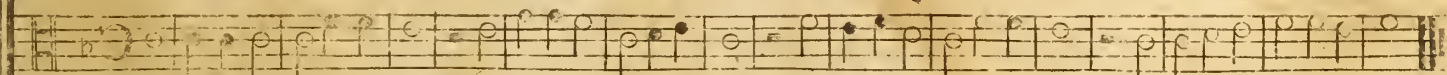
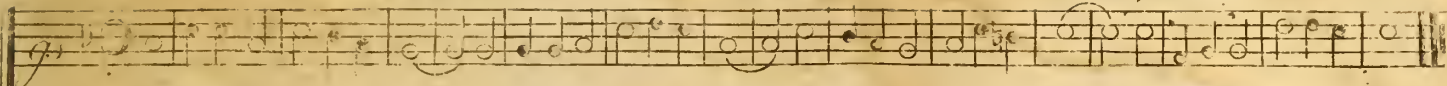
L. M.

By H. Luther.

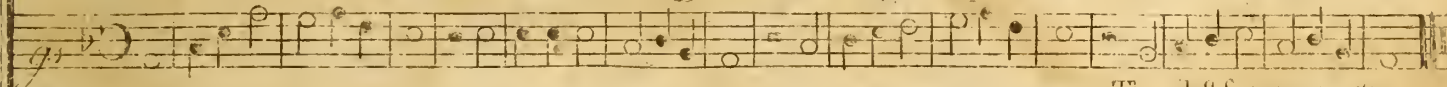
Kingdoms & thrones to God belong; Crown him ye nations in your song; His wondrous works & power rehearse;



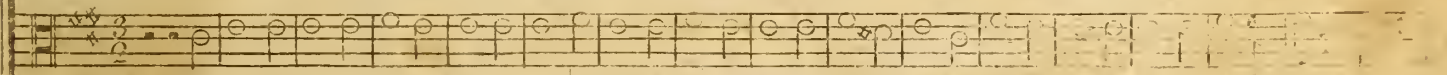
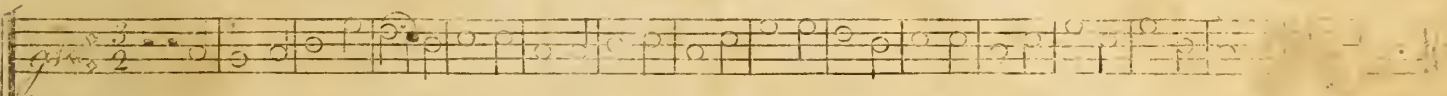
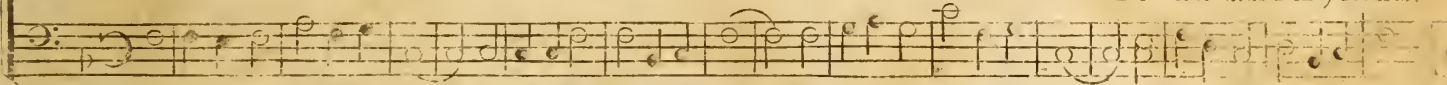
His glorious majesty adore.



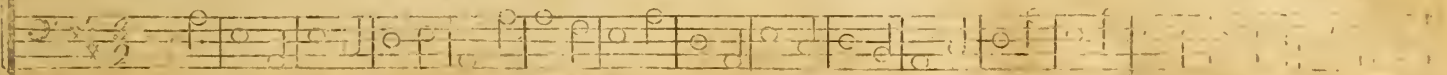
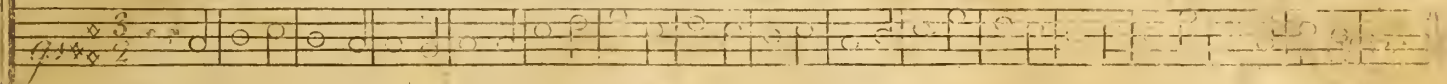
Life is the time to serve the Lord; The time t'insure the great reward; & whilst the lamp holds out to burn,



The vilest sinner may return.



Nature with open volume stands; To spread her Maker's praise abroad; & every labor of his hand, in a solemn way, is told



Welcome sweet day of rest, That saw the Lord arise; Welcome to this reviv - ing breath, And these rejoicing eyes.

This musical score is for the hymn "Little Marlborough" in the style of a Small Meeting (S.M.). It consists of four staves of music. The first staff is the vocal line, followed by a piano accompaniment. The lyrics are: "Welcome sweet day of rest, That saw the Lord arise; Welcome to this reviv - ing breath, And these rejoicing eyes." The music is in 3/4 time and ends with a double bar line.

PLYMOUTH.

C. M.

O God of mercy hear my call, My loads of guilt remove, Break down this separating wall, That bars me from thy love.

This musical score is for the hymn "Plymouth" in the style of a Common Meeting (C.M.). It consists of four staves of music. The first staff is the vocal line, followed by a piano accompaniment. The lyrics are: "O God of mercy hear my call, My loads of guilt remove, Break down this separating wall, That bars me from thy love." The music is in 3/4 time and ends with a double bar line.

Musical score for 'Andersbury' consisting of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The music is in common time (C) and begins with a treble clef and a 'G' time signature. The lyrics are written below the second staff.

O keep my soul from death, Nor put my hope to shame; For I have placed my only trust In my Redeemer's name.

TWENTY FIFTH.

S. M.

By Gillet

Musical score for 'Twenty Fifth' consisting of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The music is in common time (C) and begins with a treble clef and a 'G' time signature. The lyrics are written below the second staff.

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

Still &c.

ANGELS' HYMN. C. M.

The first system of musical notation for 'ANGELS' HYMN'. It consists of two staves. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 2/4 time signature. The music is written in a simple, hymn-like style with mostly quarter and half notes.

The God of our salvation hears The groans of Sion mixt with tears, Yet when he comes with kind designs,

The second system of musical notation for 'ANGELS' HYMN'. It consists of two staves. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 2/4 time signature. The music continues from the first system.

'Thro' all the way his terror shines.

IRISH.

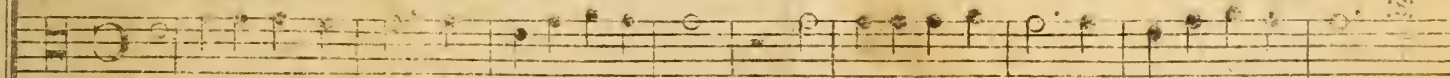
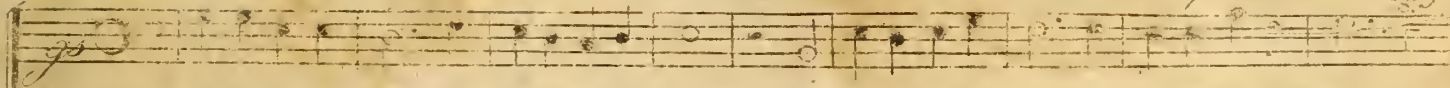
C. M.

By Williams.

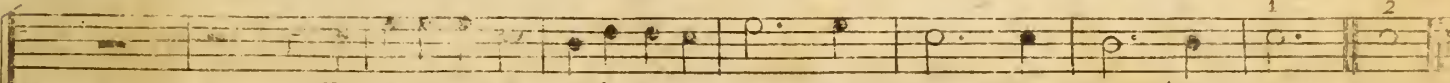
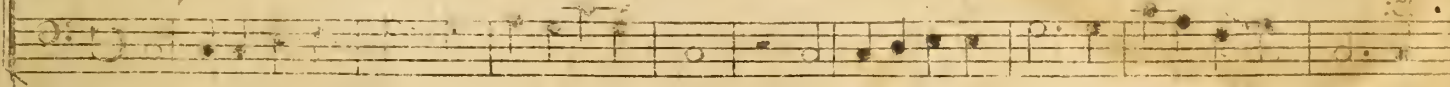
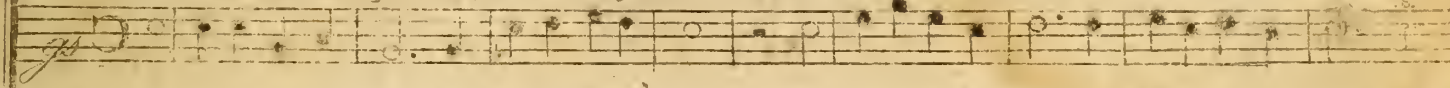
The first system of musical notation for 'IRISH'. It consists of two staves. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 2/4 time signature. The music is more rhythmic and melodic than the first hymn.

Blest morning wholely o'erg dawning rays, Beheld the son of God, Arise triumphant from the grave, And leave his dark abode.

The second system of musical notation for 'IRISH'. It consists of two staves. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 2/4 time signature. The music continues from the first system.



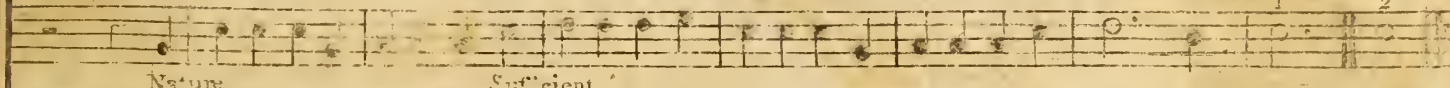
With cheerful voice I sing, The titles of my Lord, And borrow all the names Of honor from his word. Na-



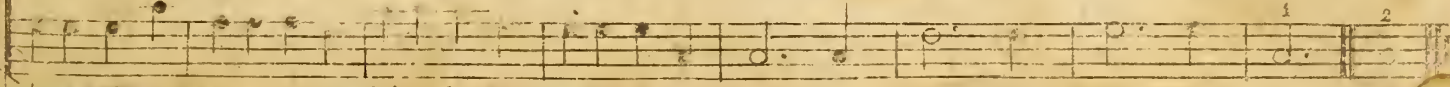
Nature and art can ne'er supply Suf-fi- - cient forms of ma - jes - ty



Nature Suf



Nature Sufficient

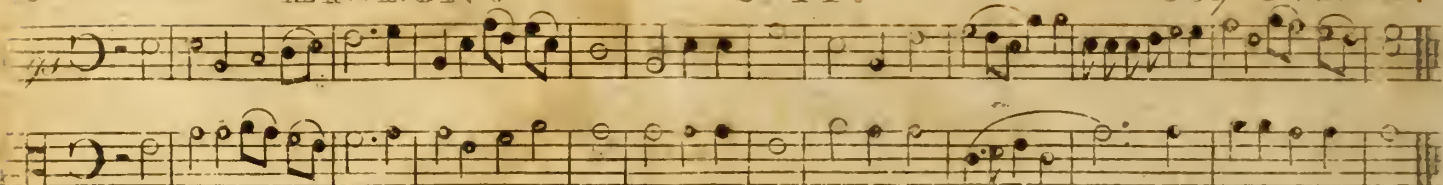


ture and art can ne'er supply Sufficient forms of majesty

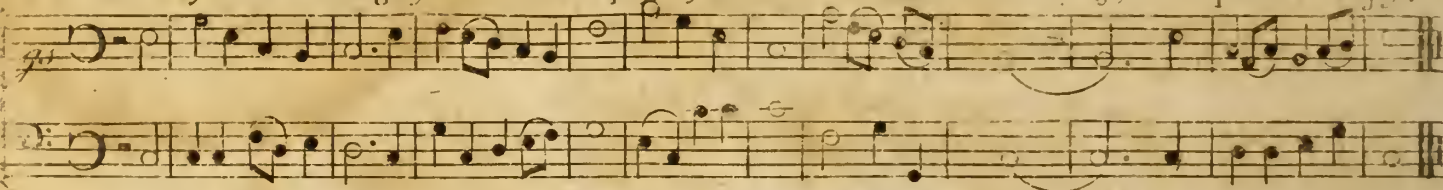
LISBON.

S. M.

By Swan.



O let thy God and King thy sweetest thro's employ, Thy children shall his honors si-----ng, In palaces of joy.

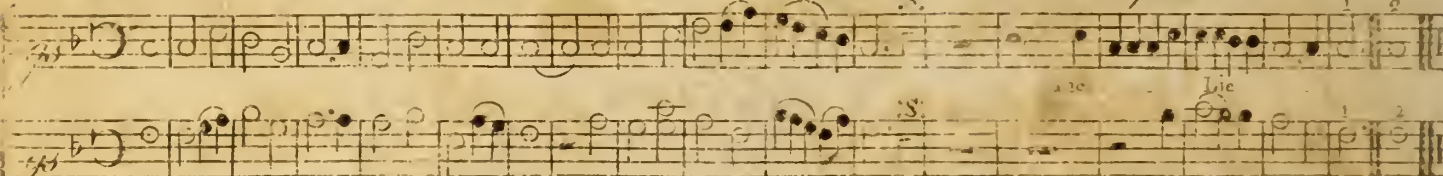


Slow

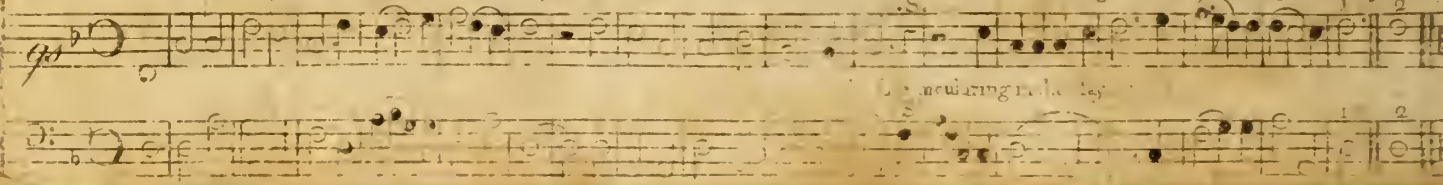
NORFOLK.

S. M.

By Breuninger.



And must this body die, This mortal frame decay! And must these active limbs of mine, Lie mouldring etc. Lie mouldring in the clay!



He

The Lord hath eyes to give the blind; The Lord supports the sinking mind;

He sends the labring

He

He sends the labring conscience peace.

conscience peace; He helps the stranger in distress, The widow and the fatherless, And grants the prisoner sweet release

TROY.

C.M.

Handwritten signature

Slow.

Ten thousand tongues are in the tongue.

Come let us join our cheerful songs, With angels in the throne.

Ten thousand are their tongues.

Ten.

But all their joys are one.

Ten thousand &c. But all their joys are one.

Ten thousand &c.

Ten thousand &c.

BRIDGWATER.

L.M.

By Edson 1822

Now... And...

Professe the Lord my heart shall join

Now... And... And...

In works & pierce his throne.

Now... And... And...

Now while the flesh is mine abode, And when my soul ascends to God, At his

BROOKFIELD.

S.M.

By Chandler

1st Treble

2^d Treble

My thirsty fainting soul, Thy mercy does implore, Not travellers in desert lands, Can part... ever more

14 Slow

COMPLAINT.

L.M.

By *Barrett*.

Save us O Lord aloud we pray, Nor let our sun go down at noon; Thy

Thy years are one eternal day, And

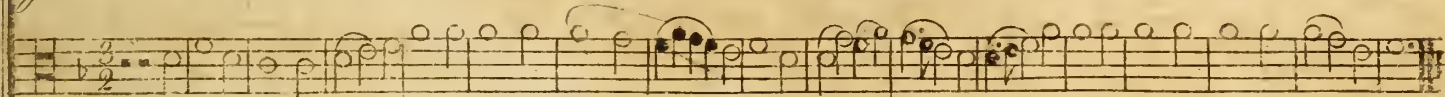
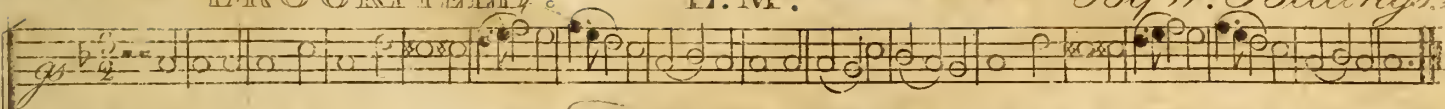
years

Thy Thy years are one eternal day, And must thy children die so soon.

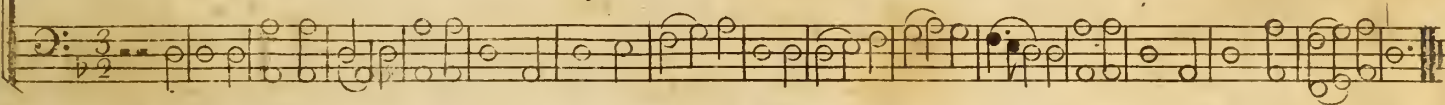
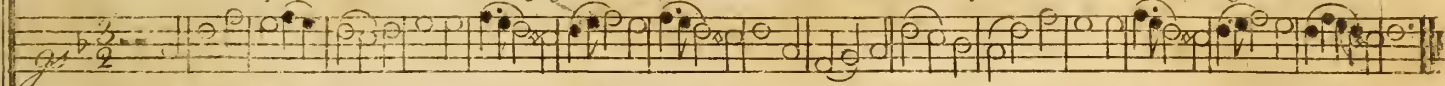
children die so soon.

BROOKFIELD.

L. M.

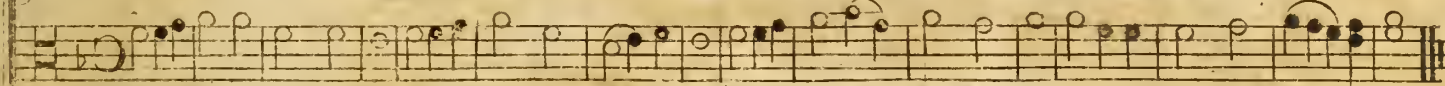
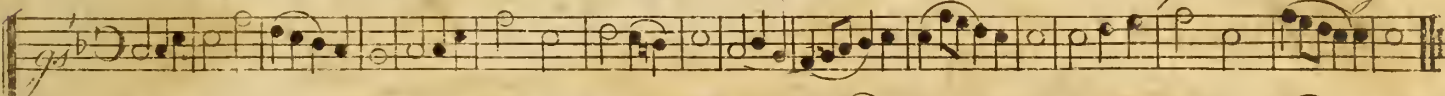
By W. Billings.

Look down in pity Lord and see, The mighty woes that burthen me; Down to the dust my life is bro't, Like one long buried and forgot.

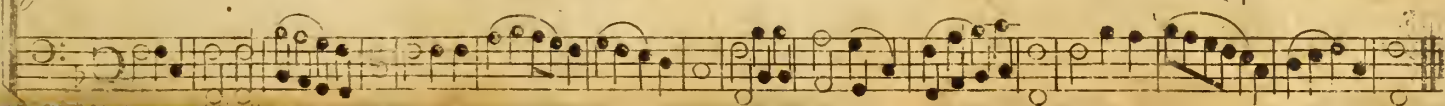
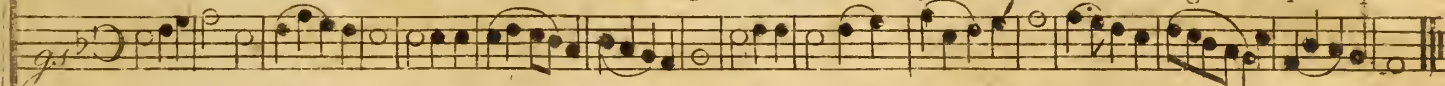


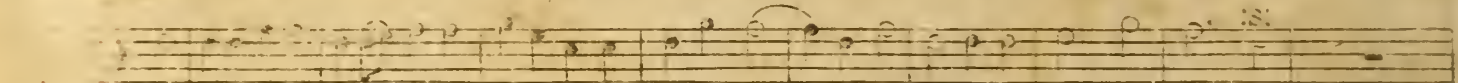
CHESTER.

L. M.

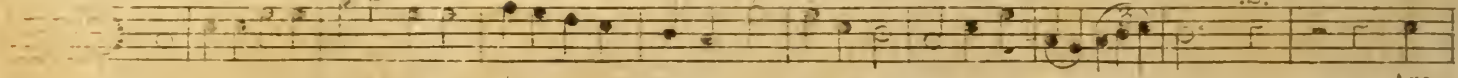
By W. Billings.

Let the high Heavens your songs invite, Th'ole ipacious fields of brilliant light, Where sun & moon & planets roll, And stars that glow from pole to pole.





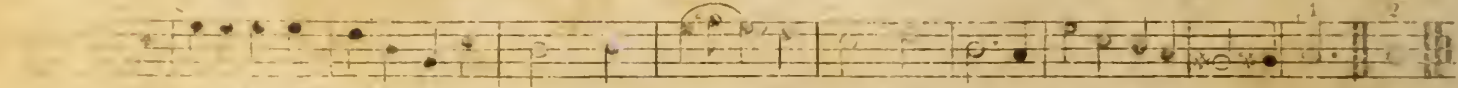
Lord shall it prove: the race of man was only made for sickness, sorrow and the dust.



Are



Are not thy servants



Are

Sent



Lord where's thy kingdom to the praise of Lord



... day

NORWICH.

S.M.

By Willbard. 17

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

Into thy bosom O my God,

NEWTON.

S.M.

By J. Smith.

Come we who love the Lord, And let our joys be known: Join in a song with sweet accord, And thus surround the throne.

If. If If
 On that auspicious morn ,
 If angels sung a Saviour's birth , If angels sung a Sav - our's Saviour's birth ,
 If. We

We Now Now Now
 We Now he again is born . Now Now
 We We Now

The...
 Thro' all the vicissitudes of life, I am able and in joy The...
 The... The...
 The praises of my God shall still, The...

My heart My heart
 The... My heart and tongue employ. My...

There is a land of pure delight Where saints immortal reign
 Infinite day excludes the night And pleasures banish pain

ff

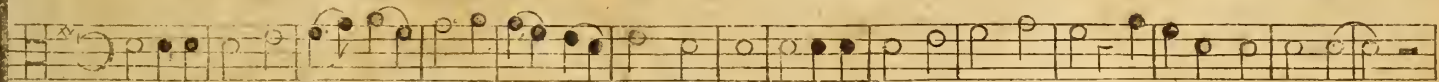
This system contains the first two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is marked *ff* (fortissimo). The lyrics are written below the first staff.

Sweet fields beyond the swelling flood Stand drest in living green:
 So to the Jews old Canaan stood, While Jordan roll'd between.

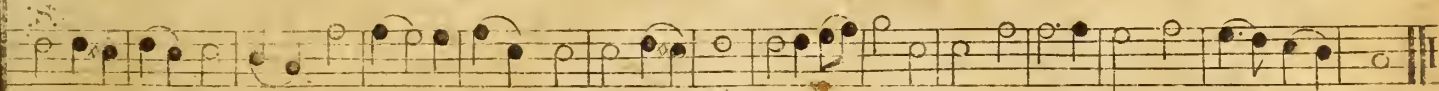
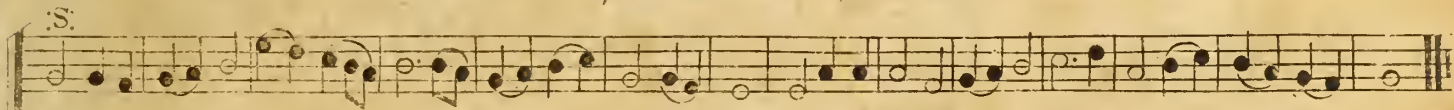
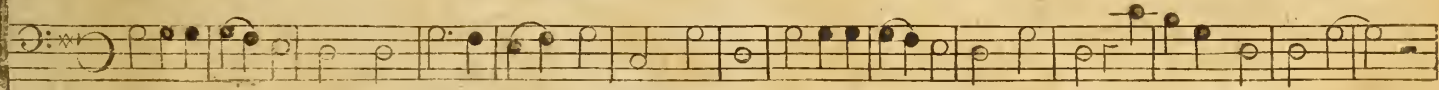
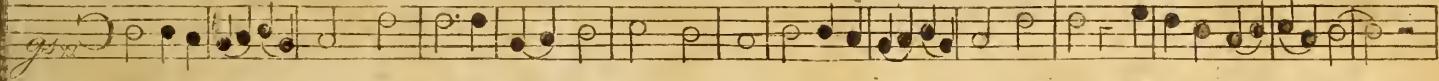
ff

Forte.

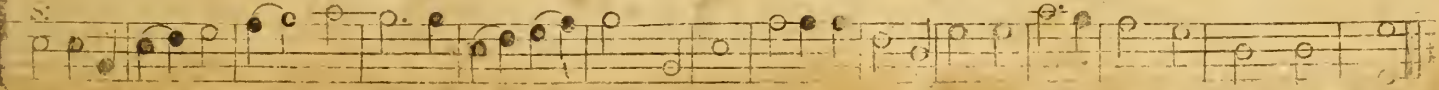
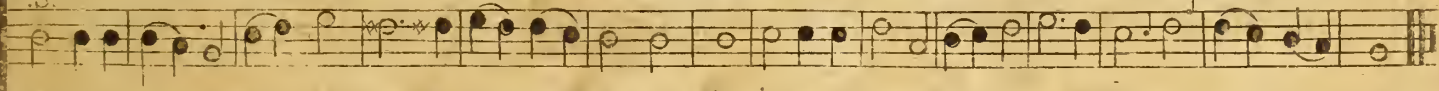
This system contains the next two staves of music. The second staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is marked *ff* (fortissimo). The lyrics are written below the second staff. The word *Forte.* is written above the second staff.



Joy to the world the Lord is come: Let earth receive her King; Let every heart prepare him room, And heaven & nature sing.



Joy to the earth, the Saviour reigns; Let men their songs employ: While fields & floods rocks hills & plains, Repeat the sounding joy.



Hast thou not given thy word, To save my soul from death? And And

And I can trust my Lord, And

And I can trust And I can trust, And

I'll go & come nor fear to die. I'll I'll from on high thou call me home.

To keep my mortal breath. I'll I'll I'll

The Lord Jehovah reigns, And roy - - al state maintains, His head with awful glo - - ries crowned

Ar -
:S:

Arrayed - - - Begirt - - -
Arrayed - - - Begirt - - - And rays of ma - - jef - - ty around .
rayed in robes of light , Begirt with sov'reign might ,
Arrayed - - - Begirt - - -

Behold I fall before thy face: My only refuge is thy grace: No outward forms can make me clean: No

The top rock lies deep within.

The score consists of four staves. The first staff is for the vocal line, marked 'f' and 'rit. & 2'. The second staff is for the piano accompaniment, marked 'f' and 'rit. & 2'. The third staff is for the vocal line, marked 'f' and 'rit. & 2'. The fourth staff is for the piano accompaniment, marked 'f' and 'rit. & 2'. The music is in 3/2 time and features a variety of note values, including eighth and sixteenth notes, and rests.

bleeding bird nor bleeding beast, Nor running brook nor flood nor sea;

Nor hyssop branch nor sprinkling priest; Can wash the dismal stain away.

The score consists of four staves. The first staff is for the vocal line, marked 'f' and 'rit. & 2'. The second staff is for the piano accompaniment, marked 'f' and 'rit. & 2'. The third staff is for the vocal line, marked 'f' and 'rit. & 2'. The fourth staff is for the piano accompaniment, marked 'f' and 'rit. & 2'. The music is in 3/2 time and features a variety of note values, including eighth and sixteenth notes, and rests.

Address the Lord on high; And waters veil the sky.

With songs and honors sounding loud, Over the Heavens he spreads his cloud, He

He sends his showers of blessings down, To cheer the plains below:

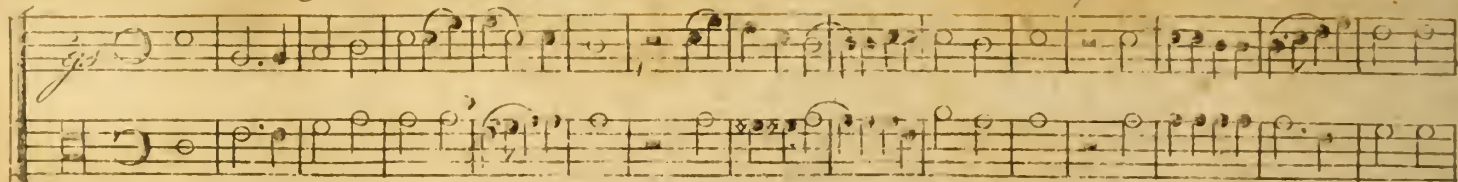
He makes the grass the mountains crown, And corn in vallies grow.

Let all the earth their voices raise , To sing the choicest psalm of praise ; 'To sing and bless Jehovah's name :

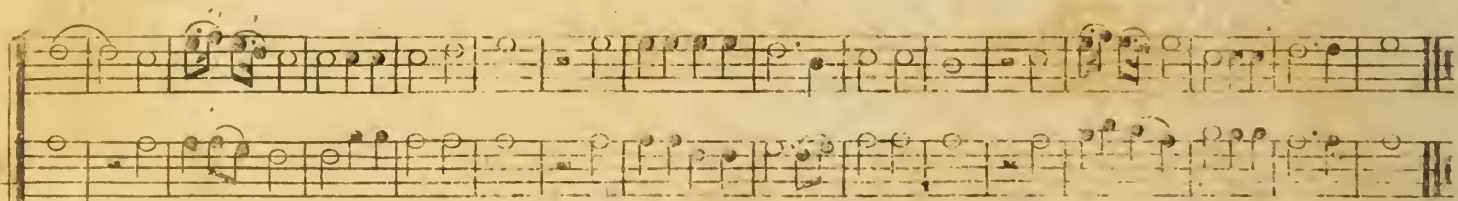
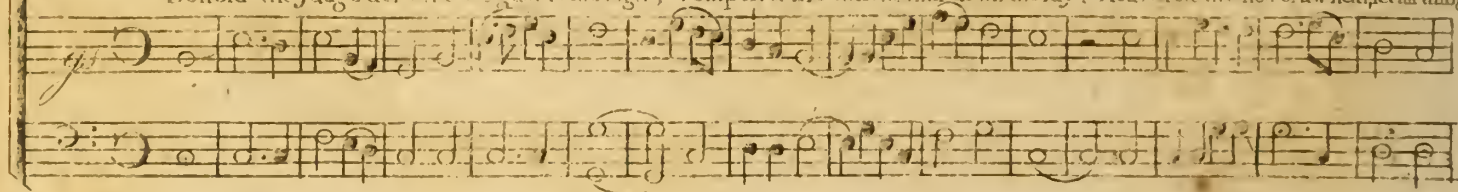
His glory to the heathens know ; His wonders to the nations show , And all his saving works proclaim .

What shall I render to my God, For all his kindness shown?

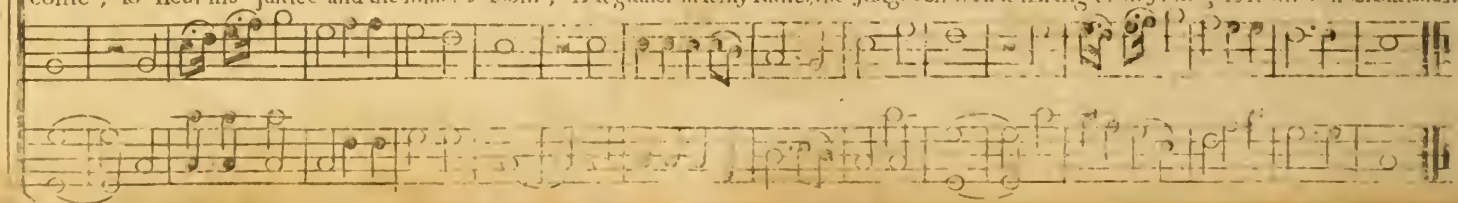
My feet shall visit thine abode, My songs address thy throne, My songs, My feet, My songs, My feet, My songs



Behold the Judge defends his cause, his arms are high, 'Tempest & fire attend him down the sky! Heaven & earth shall draw near, let all things



come, 'To hear his justice and the sinner's doom, But gather first my saints, the Judge commands. Bring them ye angels from their stations.



WESTPOINT. S.M. By Chandler.

Slow.

1.st Treble.

2.^d Treble.

Come sound his praise abroad, And hymns of glory sing, Jeho - vah
 Jeho - vah is the sovereign God, The u - ni -

ho vah
 Je hovah The u - ni - versal King.
 The
 ver - sal King. The

2^a Treble.

Joy to the world; the Lord is come; Let earth receive her king: Let every heart prepare him room, And

Soft. Increase.

Heaven & nature sing. Joy to the earth; the Savior reigns; Let men their songs employ,

First staff of music with notes and rests.

Second staff of music with notes and rests.

While fields & floods rocks hills and plains, Repeat the founding joy. Repeat

Third staff of music with notes and rests.

Fourth staff of music with notes and rests.

1st Treble, Lively.

POUGHKEEPSIE. C.M.

By Chandler.

First staff of the second piece, 3/8 time signature, notes and rests.

Second staff of the second piece, 3/8 time signature, notes and rests.

A refuge always nigh

To distant mountains fly!

Since I have placed my trust in God,

Why should I like a tim'rous bird,

To

Third staff of the second piece, 3/8 time signature, notes and rests.

Fourth staff of the second piece, 3/8 time signature, notes and rests.

Slw.

STRATFIELD . I. M.

By Goff.

Two staves of musical notation. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "Thro' every age eternal God . Thou art our rest our safe abode :".

Two staves of musical notation. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "High was thy throne ere Heaven was made High &c.".

Two staves of musical notation. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "Or earth thy humble footstool laid".

Two staves of musical notation. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "Or earth thy humble footstool laid".

Slow. Air.

PARDONING GRACE L.M.

By M^r. Gillet.

33

ff

2^d Treble.

ff

From deep distress and troubled tho'ts, To thee, my God, I raise - d my cries: If

ff

ff

ff

ff

thou severely mark our faults, No flesh can stand be - fore thine eyes. No

ff

ff

35 WINDHAM. L.M.

By Reed

Handwritten musical score for 'Windham' in G major, 4/4 time. It consists of four staves. The first two staves are the vocal line, and the last two are the piano accompaniment. The lyrics are: 'Broad is the road that leads to death, But wisdom shows a narrow path, And thousands walk together there: With here & there a traveller.'

FLANDERS. L.M.

By Swan

Handwritten musical score for 'Flanders' in G major, 3/4 time. It consists of four staves. The first two staves are the vocal line, and the last two are the piano accompaniment. The lyrics are: 'The saints shall flourish in his days, Peace, like a river from his throne, Drest in the robes of joy & bliss, Shall flow to nations yet unknown.'

GREENWICH. L. M. By Reed.

To mourn and murmur and repine; In pride and robes of honor shine.

Lord what a doleful wretch was I, To see the wicked placed on high,

out Thy On And

But Thy

But Thy On slippery rocks I see them stand, And fiery billows roll below.

But Other and, their dreadful end, Thy sanctu-ry taught me so,

But Other and, their dreadful end, Thy sanctu-ry taught me so,

But Other and, their dreadful end, Thy sanctu-ry taught me so,

But Other and, their dreadful end, Thy sanctu-ry taught me so,

But Other and, their dreadful end, Thy sanctu-ry taught me so,

And words of peace reveal
 Who bring salvation on their tongues , Who bring
 Who stand on Zion's hill?
 How beautiful are their feet ,

The first system of the musical score consists of four staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music is written in a simple, hymn-like style with various note values and rests. The lyrics are placed below the staves, with some words appearing on multiple staves.

And How charming charming is their voice? How sweet the tidings are

The second system of the musical score continues the melody from the first system. It also consists of four staves. The lyrics are placed below the staves, with some words appearing on multiple staves. The music continues with similar note values and rests.

Zion He
 Zion behold He He Zion He
 hold He Zion He
 King, He reigns & triumphs here Zion He

WARREN, S. M. By Edson.

Let suffering nations join, To celebrate thy name, Let all the world O Lord, combine To praise thy glorious name.

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

From both my stream.....ing eyes. 'Twas for my sins, my dearest Lord, Hung on th'accursed tree,

For thee, For
 And gro-aned away a dy-ing life, For thee, my soul, for thee.
 For thee, my soul, for thee
 For thee, my soul, For

1st Treble. *Slow.* AMANDA, L.M. *By M. Gillette.*

2^d Treble. Sweeps us away, our life's a dream; Cut down and withered in an hour.
 Death like an overflowing stream, An empty tale, a morning flower;

2^d Treble.

My feet - -

What shall I render to my God, For all his kindness shown?

My

My feet shall visit thine

My feet

My feet My son - - g's address thy throne. My

My

My feet

False are the men of high degree, The baser sort are

Laid in the balance

Laid in the balance

Laid in the balance

Light as a puff of empty air

appear Light as a puff of empty air.

SOUNDING-JOY. C.M. By J. S. Storm.

Joy to the earth, the Sav - ior reigns ; Let men their songs employ :

While

While fields & floods, rocks

While - - - Repeat - - -

While - - - Repeat - - - Repeat - - - joy - - - y.

hills, and plans Repeat the sounding j - - - oy.

HILLSBOROUGH. C.M. *By A. Ring.*

When

When

How long wilt thou conceal thy face! My God how long delay?

When

When shall I feel those heavenly ra-

When That cha se my fears away That away!

When

4/4
C
2^d Treble.

Go worship at Immanuel's feet, See in his face what wonders meet! Earth is too narrow to ex-

Soft

Increase

is, his worth, his glori- for his grace. Nor earth nor seas, nor sun nor stars, Nor Heaven's full resemblance bears,

His beauties we can never trace, 'Till we behold him face to face. 'Till we behold his face to face.

ANDOVER. S.M. *By A King.*

Behold the morning sun, Begins his glorious way, His beams thro' all the nations run, And life and light convey.

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a *ps* marking and a common time signature. The middle and bottom staves are for piano accompaniment. The lyrics are written below the middle staff.

The Lord descend-ed from a---bove, And bowed the Heavens most high, And underneath his feet he

The second system of the musical score consists of three staves. The top staff is the vocal line, continuing from the first system. The middle and bottom staves are for piano accompaniment. The lyrics are written below the middle staff.

cast, The da---rk-ness of the sky. On cherubs and on cherubims, full royally he rode, And

on the wings of mighty winds, Came flying all abroad . And Came

POLAND. C.M. *By Swan.*

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

The shining words above In glorious order stand, Or in swift courses move, By his supreme command.

Take the word And all their frame From nothing came, To praise the Lord

He From

He From To

SHERBURNE. C.M. By Reed.

A _

Salvation Oh the joyful sound . Tis pleasure to our ears .

A _

A _

A sovercign balm for every wound A co - - - r - - dial

A _

A _

A

A love - Acor - A _

A sore - A _

far:

2^d Violin

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

Soft. Inc. Fud.

And each fulfil his part, With songs that fill his heart, In all the cares, in all the cares of life and love.

day; My God behold my longi ng eyes, And shorten thy del... ay. And... delay.

WANTAGE. C. M.

Our faith beholds our dying Lord,

While sitting round our Father's board, We raise our tuneful breath, And dooms our sins to death.

Thro' distant

The God of glory sends his summons forth Calls the south nations & awakes the north From east to west his sovereign orders spread

and is & regions of the dead :The trumpet sounds hell trembles Heaven rejoices Lift up your heads ye faints with cheerful voices.

There...
 Great God the Heaven's well ordered frame, Declares... There thy rich works of wonder fine;
 Declaresthe glories of thy name; There...

A thousand radiant marks appear A thousand radiant _Of boundless power & skill divine,
 A thousand itarry beauties there, A thousand itarry _ Of _ _ _ _ _ divine,
 Of _ _ _ _ _

Come my be-loved haste away, Cut short the hours of thy delay, Fly like a youthful heart or

over the hills where spices grow. Fly

Fly

over

O-ver
Fly like
Over the hills where spices grow.

STAFFORD. S.M. By Reed.

See what a living stone, The builders did refuse, Yet In spite of envious Jews, Yet God hath built his church thereon.

This life's a dream an empty show, But the bright world to which I go,
 When shall I wake, When shall I wake & find me there!
 Hath joys substantial & sincere.

The first system consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and features a variety of note values and rests. The lyrics are written below the vocal staves.

Lively.

O glorious hour! O glorious hour! O blest a-bode! I shall be near and like my God! And flesh and in no more...

The second system also consists of four staves. The tempo is marked 'Lively'. The music continues with similar notation to the first system. The lyrics are written below the vocal staves.

sacred pleasures, the sacred pleasures, the sacred pleasures of the soul! My flesh shall slumber in the ground,

Incr.

Lively & loud.

Till the last trumpet's joyful sound, Then burst the chains with sweet surprise, And in my Saviour's image rise, And rise.

The God of glory sends his summons forth, Calls the south nations & awakes the north, From east to west his severest orders spread,

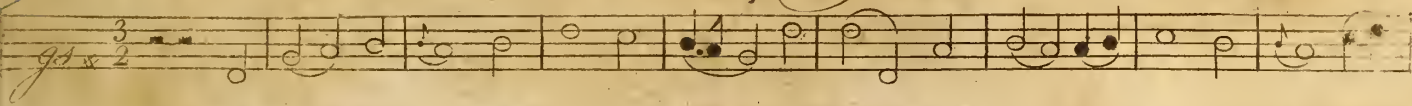
Thro' distant worlds & regions of the dead. The trumpet ^{sounds} Hell trembles, Heaven rejoices, Lift up your heads ye faints, with cheerful voices.

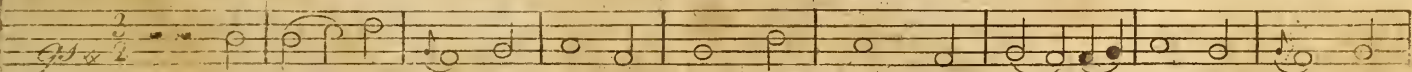
Cheerful.

Air.

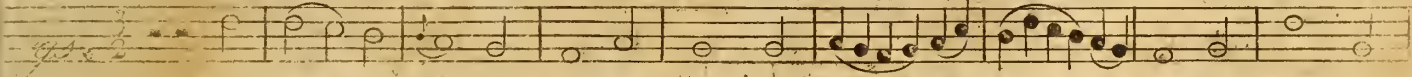
PALMIS.

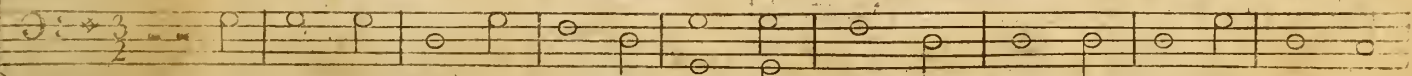
By Gabrieli.

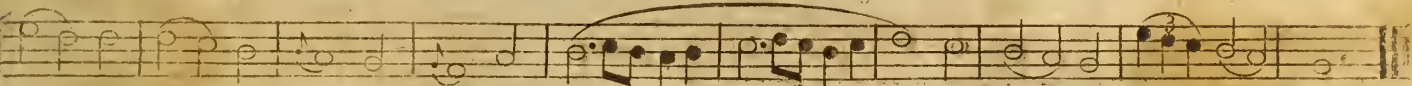
g♯ $\frac{3}{2}$ 

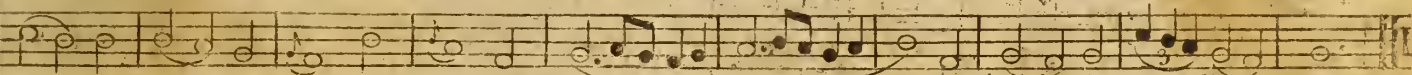
g♯ $\frac{2}{2}$ 

Eter-nal power! whose high abode, Be comes the gran-deur of a God: th:

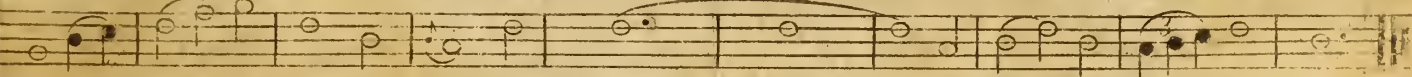
g♯ $\frac{2}{2}$ 

$\frac{3}{2}$ 





finite lengths beyond the bounds, Where sta-...rs revolve their little rounds





Where shall the man be found, That fears to offend his God? That God!

That loves the gospel's joyful sound, That And trembles at the rod, And rod

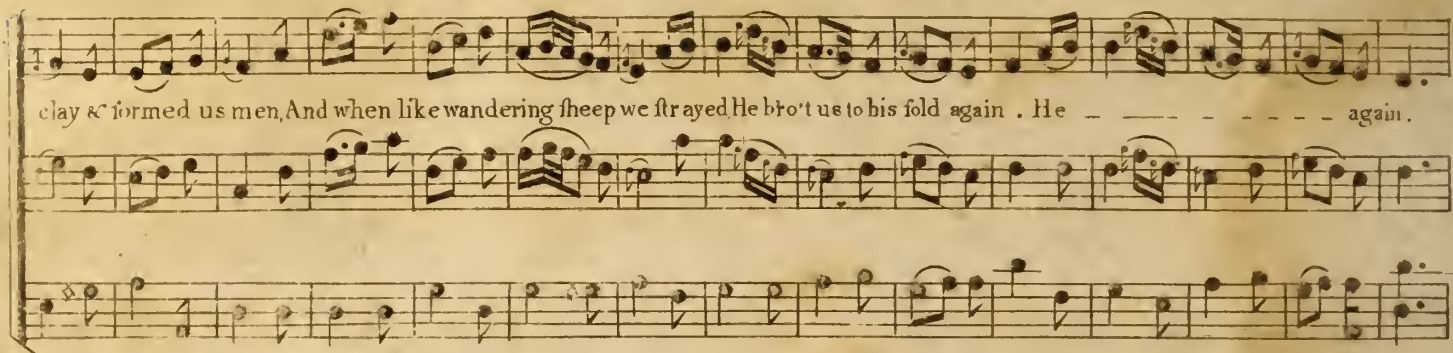
Slow.

DENMARK. L.M. *Set by D. Madan.* 65

Before JEHOVAH'S awful throne, Ye nations bow with sacred joy : Know that the Lord is God a--lone,

Slow & soft.

He can create and he destroy . He ----- destroy , His sovereign power without our aid , Made us of



clay & formed us men, And when like wandering sheep we strayed, He bro't us to his fold again. He --- again.

Lively & Loud.

Soft.

Loud.



We'll crowd thy gates with thankful songs, High as the Heavens our voi --- ces raise And earth, and earth with her ten

Continued.

Soft

Loud

Soft

Loud

thou- sand, thou- sand tongues, Shall fill thy courts with founding praise . Shall ----- praise. Shall

fill, Shall ----- praise . Wide, Wide as the world is thy com- - mand,

Vast as eterni ty e-ter-ni-ty love, Firm as a rock thy truth must stand, When rolling years shall cease to

Soft. Loud.

move, shall ——— When ——— When ——— move .

CHESSUNT.

Set by D.^r Arnold.

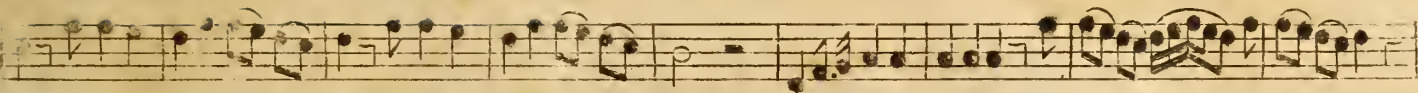
Our Lord is risen from the dead, Our Jesus is gone up on high, The powers of hell are captived Dragged to the portals of the sky. The

Dragged - - - - Dragged - - - - sky. There his triumphant chariot waits, & angels chant the solemn day

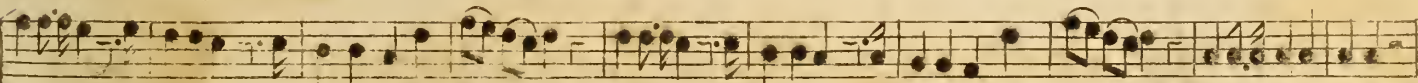
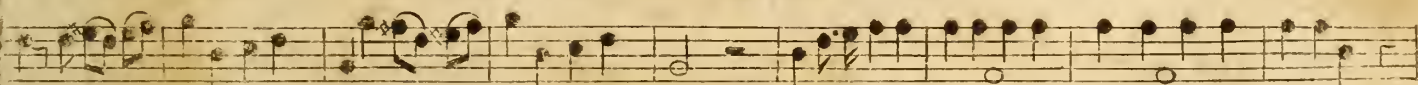
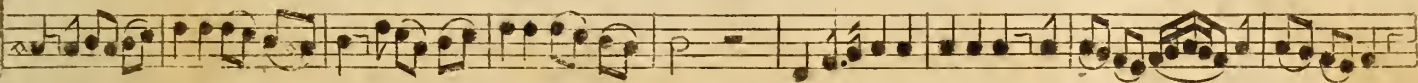
Continued.

Lift up your heads y^e heavenly gates, Ye everlasting doors give way Lift &c. ———— Ye ———— way. Who is this king of glory

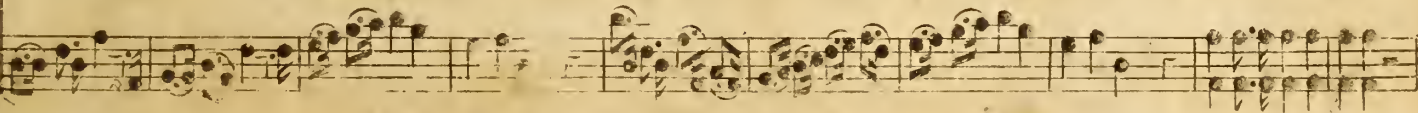
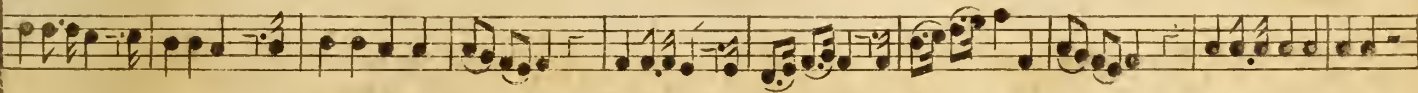
who? Who, Who is this king of glory who? The Lord that all his foes overcome The world, sin, death, hell overthrow, ———— is the conqueror



name. And ----- And ----- Lo his triumphant chariot waits And ----- day,



Lift up ----- Ye ----- Lift ----- Ye ----- Who is this king of glory?



Continued.

Who! Who? Who, Who is this king of glory who? The Lord of glorious power, possessor of all things, his & angels too, God over

all forever blessed, God — — — — — God — — — — — God — — — — — forever blessed.

Air - *The dying Christian to his Soul* by H. Carnwood

Pi.

Cresc. Pia.

Vital spark of heavenly flame, Quit, oh' quit this mortal frame, Trembling hoping, lingering, t'ring off the pain, the bliss of dying! Cease fond nature, cease thy

For. Pia.

For. Pia.

For. Pia.

For. Pia.

life, And let me languish into life. Hark! they whisper, angels say, they whisper, angels say, Hark! Hark, they

Hark

they whisper, angels say.

Hark.

Continued.

For.

whisper, angels say, "Sister spirit come away. Sister spirit come away,, . What is this abouts me quite?

Pia

t

rit.

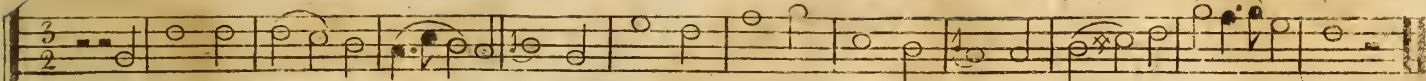
Steals my senses, shuts my sight, Drowns my spirits, draws my breath! Tell me, my soul, can this be death? Tell me, my soul, can this be death?

Pia.

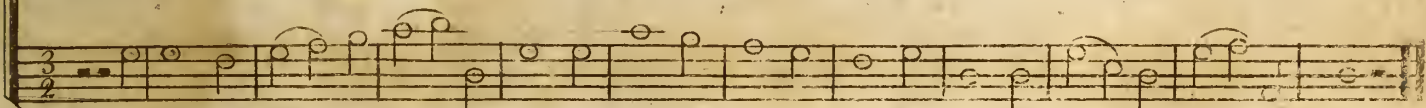
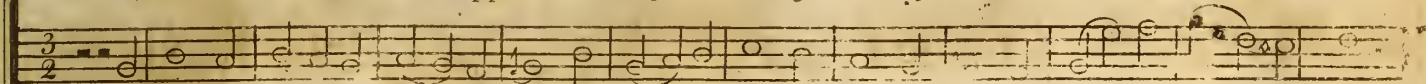
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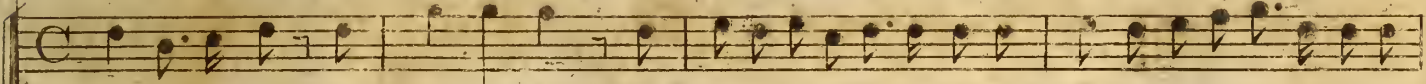
76



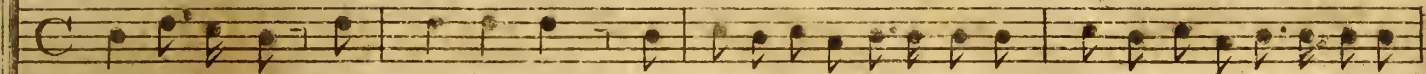
The world recedes, it dis--appears, Heaven opens on my eyes, my ears, With sounds seraphic ring!



Vivace.



Lend, lend your wings, I mount I fly, O! grave where is thy victo-ry? O! grave where is thy victo-ry? O!



death where is thy sting? O! grave where is thy vic--to--ry? O! death where is thy sting? Lend, lend your wings, I

mount I fly, O! grave where is thy vic-to-ry, thy vic-to-ry? O! death where is thy

vic-to-ry thy vic-to-ry? O! death where is thy sting? O! death where is thy sting? Lend, lend your wings. I mount I fly, I

mount I fly, O! grave where is thy victory, thy victory? O! death, O! death, where is thy sting!

Slow

CAMBRIDGE.

Set to *Giardini*.

Father, Father, how wide thy glory shines! How high thy wonders rise! Known thro' the earth by thousand signs, By thousand thro' the skies.

Fia.

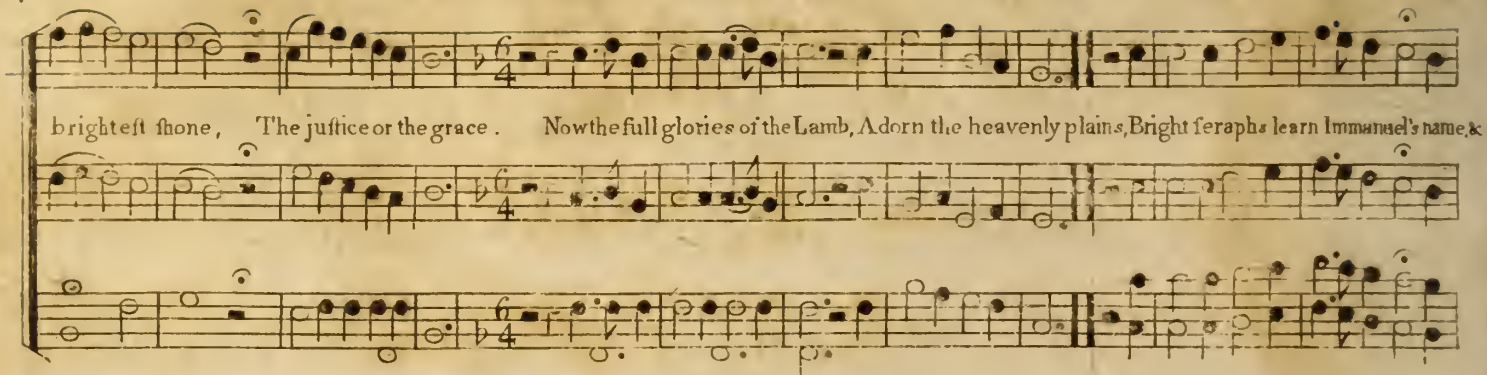
Those mighty orbs proclaim thy power, Those motions speak thy skill, And on the wings of every hour, We read thy presence still

But when we view thy great design, To save re-bell-ious worms, Where vengeance and compas-sion

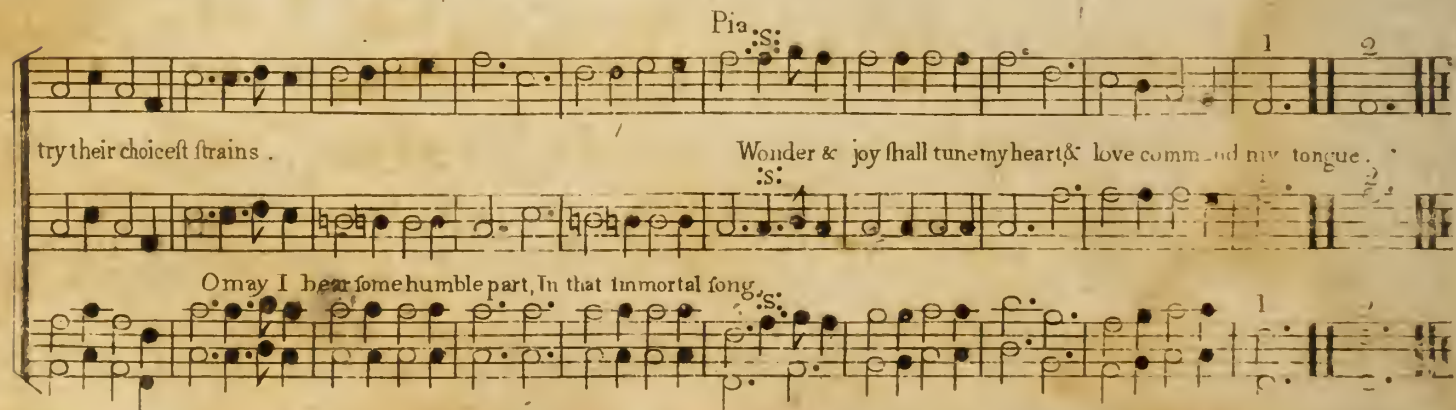
Pia.

For.

join, In their divin—est forms : Here the whole Deity is known, Nor dares a creature guess, Which of the glories



brightest shone, The justice or the grace. Now the full glories of the Lamb, Adorn the heavenly plains, Bright seraphs learn Immanuel's name, &



try their choicest strains. Wonder & joy shall tune my heart, & love command my tongue.

O may I hear some humble part, In that immortal song.

2^d Treble.

He framed the globe he built the sky, He made the flaming worlds on high, And reigns complete in glo-ry there:

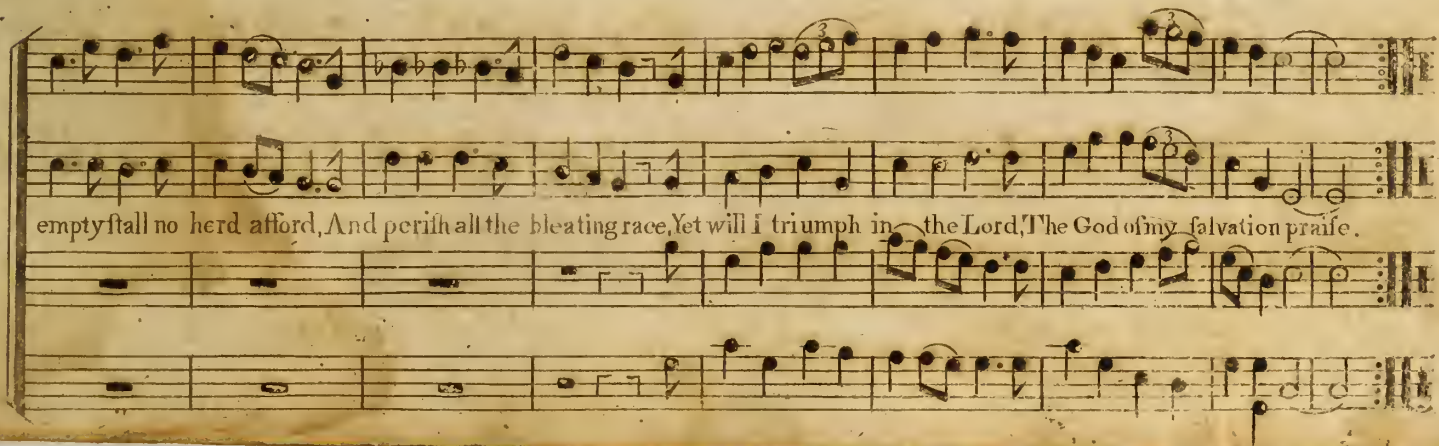
His beams are majes-ty & light, His beauties how divine-ly bright! His tem-ple how divine-ly fair!

And.

A musical score for the first system, consisting of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are: "Away my unbelieving fear, Fear shall in me no more take place, My Savior doth not yet appear, He hides the brightness of his face, But

A musical score for the second system, consisting of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are: "shall I therefore let him go And basely to the tempter yield? No, in the strength of Je-
sus, no, I never will let go my shield. Al

tho' the vine its fruit deny, Altho' the olive yield no oil, The withering figtree drop & die, The field illude the tiller's toil, The



empty stall no herd afford, And perish all the bleating race, Yet will I triumph in the Lord, The God of my salvation praise.

2^d Treble.

Sweet is the work my God my King, To praise thy name give thanks & sing. To shew thy love b-y

Soft

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

care shall seize my breast. Oh! may my heart in tune be found, Like David's harp of solemn

Soft. Inc. Loud.

found. Oh! may... Like... Like Da-vid's harp of sol-lemn found.

g^s *2^d Treble.*

Shew pity Lord, O Lord forgive! Let a repent-ing re-bel live! Are not thy mer-cies

large and free? May not a sin-ner trust in thee? My crimes are great, but can't surpass, The power &

Loud.

Continued.

glo-ry of thy grace : Great God thy nature hath no bound, So let thy pardoning love be found.

Great God ... So let ... So let ... found.

FUNERAL ANTHEM. *By Bellings.*

I heard a great voice from Heaven saying unto me, "Write from henceforth, Write

Write from henceforth, blessed are the dead that die in the ¹ Lord, ₂ Yea saith the Spirit for they rest.

for they rest, for they rest, for they rest from their labors, from their labors

from their labors & their works which do follow, follow, follow, which do follow them which do follow them

EASTER-ANTHEM.

By Billings.

The Lord is risen in-deed! Hal - le - lujah! The Lord is risen in-deed! Hal - le - lu - jah!

This system contains the first four staves of music. The top staff is a vocal line with a treble clef and a 2/4 time signature. The second staff is a piano accompaniment line with a treble clef and a 2/4 time signature. The third staff is a vocal line with a treble clef and a 2/4 time signature. The fourth staff is a piano accompaniment line with a treble clef and a 2/4 time signature. The lyrics are written between the second and third staves.

Now is Christ risen from the dead, and become the first fruits of them that slept. Now is Christ risen from the

This system contains the next four staves of music. The top staff is a vocal line with a treble clef and a 2/4 time signature. The second staff is a piano accompaniment line with a treble clef and a 2/4 time signature. The third staff is a vocal line with a treble clef and a 2/4 time signature. The fourth staff is a piano accompaniment line with a treble clef and a 2/4 time signature. The lyrics are written between the second and third staves.

dead & become the first fruits of them that sleep: Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.

For.

And did he rise? And did he rise? And did he rise? Hear it ye nations, hear it O ye dead:

And did he rise? And did he rise? And did he rise?

Continued.

He roſe He roſe He roſe He roſe, he buſt the aſes of death, he burſt and triumphed o'er the grave.

Then, then, then I roſe, then I roſe, then I roſe, then I roſe, then firſt hun- dreds ty tri-

elephant pass the cheyftal ports of light, and seized e'ntered youth. Man all immortal hail, hail,

Heaven all lavish of strange gifts to man; 'Thine all the glory, man's the boundless blifs 'Tine - - - - - blifs.

92 Sir ANTHEM, From Isa. Chap. Ist By Charles

Cheerful.

1st Tr. 2^d Tr. 3^d Tr.

Hear O Heavens, give ear O earth, for the Lord hath spoken, "I have nourished & brought up children, I have

Med.

nourished & bro't up children, and they have rebelled against me. "The ox knoweth his owner

The ox knoweth his owner, and the ass his master's crib, but my people doth not consider :

but my people doth not consider : they are all gone out of the way. Ah! sinful people! Ah! sinful people!

Soft. *Inc.*

Continued.

Luc.

Soft

A seed of evil doers, they seek not God. Ah! sin - ful people! Ah! sin - ful peo - ple!

Chorus

plead for the fa - ther - less;
 re - lieve the oppres - sed;
 seek judgment;
 do justice;

Come now: us reason to -

gether faithful; if your sins be as scarlet, they shall be made white as snow; tho' they be like crimson, they shall be -

1 2
come as 1 wool 2, A---men. A---men. Praise the Lord praise praise praise the Lord.

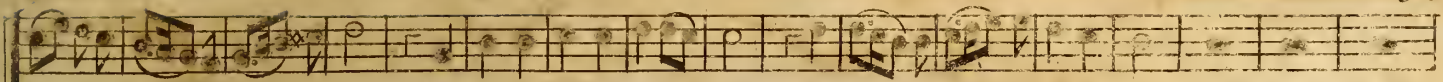
1 2

DEDICATORY ODE. *Set by Oliver Holden.*

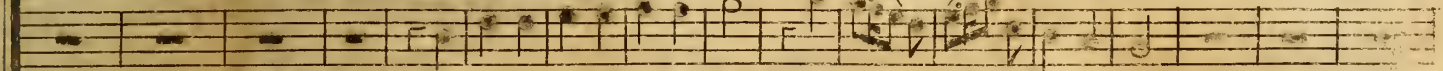
For performance at the dedication of the New Brick Meeting House in Lausburgh, & suitable for other public occasions.

With joyful hearts & tuneful song Let us approach the mighty Lord. With joyful — — — — — Lord.

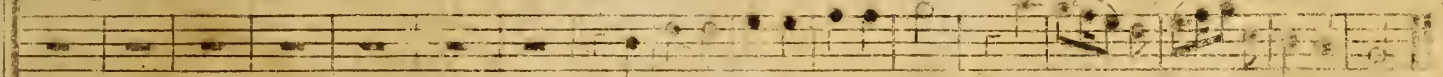
Proclaim his honors without tongues And found his wonderful truth abroad. His glorious name on golden lyres



Strike all the tuneful choirs above, And boundless nature's realms conspire, To celebrate his matchless love. The Heaven of Heavens



his bright throne, And cherubs wait his high be- nef- its of his Son, He vi- sits man in humble dust.



Tenor & Bass.

In temples sacred to his name, His saints assemble round his board, Raise their Hosannas to the Lamb, And taste the supper of the Lord.

Mod. Vivace.

O God our king, this joyful day, We dedicate this hour to thee, Here would we meet to sing and pray, And learn how sweetly dwellings be

Bass Solo. Mod.

Continued.

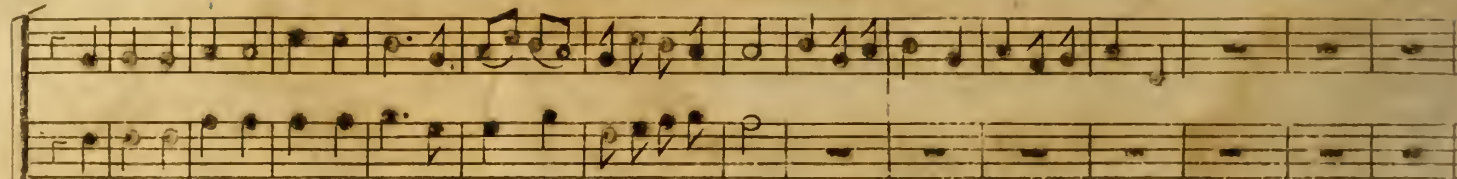
O King of fants, O triuned God, Bow the high Heavens & lend thine ear, O make this house thy fixed abode, And let the heavenly Dove rest here.

Tenor & Treble. Mod.

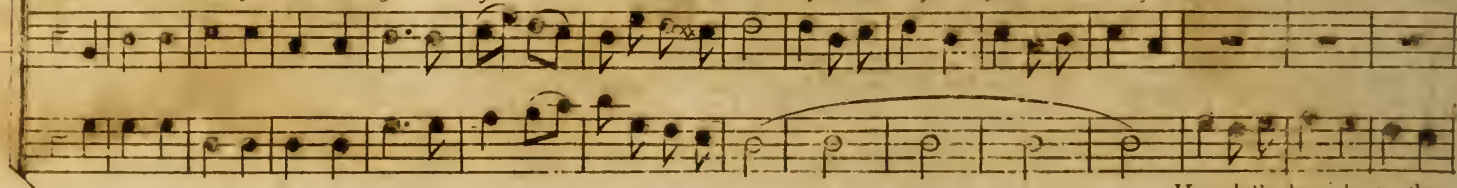
O make And let here. Within these walls may Jesus' charms Al

lure ten thousand souls to love, And all supported by his arm, Shine bright in realms of bliss, in realms of bliss a-bode.

Continued.



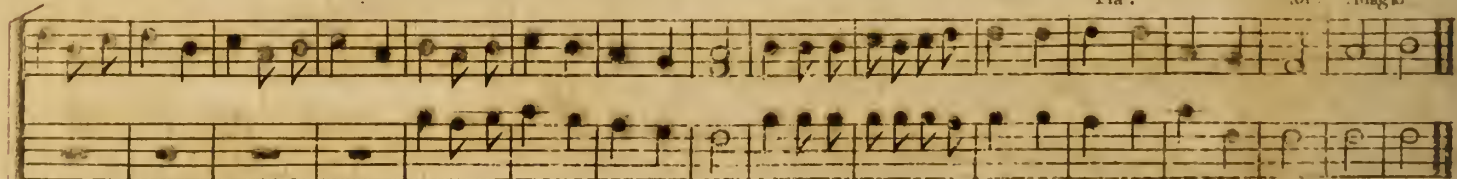
There faints of every tribe & tongue, Shall join the armies of the Lamb, Hymn hallelujahs, Hymn hallelu - - jahs,



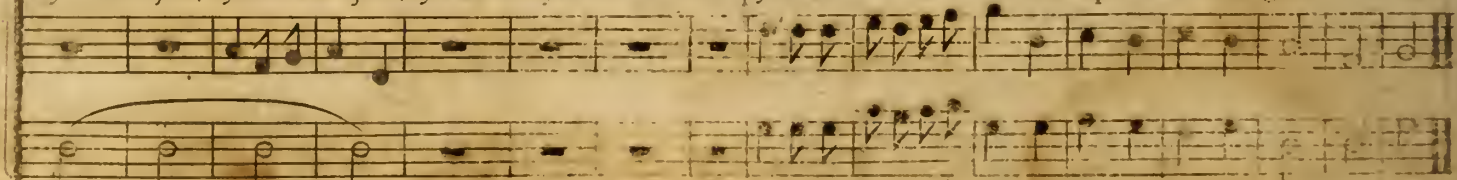
Hymnhalle-lu-jahs to the

Pia.

Or. Adagio



Hymn hallelujahs, Hymn hallelu - jahs, Hymn hallelu - jahs to the Son, (Hymn... The Spirit and the great I AM.



So - - - - - n

Their songs seraphic shall they raise And Gabriel's lyre the notes resound : Their songs ----- And ----- resound :

And ----- resound : Heavens full toned organ join the praise And world to world repeat the sound And -----

Continued.
DOXOLY

And sound. To father son and Holy Ghost, Be ceaseless praise and glory given. By all the

high an-gel - ic host, By all on earth and all in Heaven. Hallelujah, Hallelujah, Hal - le - lujah, Halle - lu - jah amen.

Strike all the tuneful choirs above, And boundless nature's realms conspire, To cele-brate mismatched love. The Heave-

his bright throne, And cherubs wait his high be-hest, Yet for the merits of his Son, He vi-sits man to humb-

Tenor & Bass.

In temples sacred to his name, His saints assemble round his board, Raise their Hosannas to the Lamb, And sat the Supper of the Lord.

Mod.

Vivace.

O God our King, this joyful day, We dedicate this Louë to thee, Here would we meet to sing and pray, And learn to set the due praise.

Bass Solo. Mod.



O sing of his great love, O sing of his great love, O make this house thy fixed abode, And let the weary Dove here


1. 2.

O make And let here

Tenor & Treble. Mod.

Within these walls may Jesus' charms

lure ten thousand souls to love, And all supported by his arm, Shine bright in realms of bliss, in realms of bliss a bey

The image shows a piece of antique manuscript paper, heavily aged and stained with a brownish-tan patina. The paper is torn and ragged, particularly on the left side. Several staves of musical notation are visible, featuring black notes and stems on five-line systems. The text "& tongue, Shall jou" is printed in a black, serif font on one of the staves. The overall appearance is that of a well-used and long-stored historical document.

& tongue, Shall jou