F 46.103
W8713e
L18091

FROM THE LIBRARY OF

REV. LOUIS FITZGERALD BENSON, D. D.

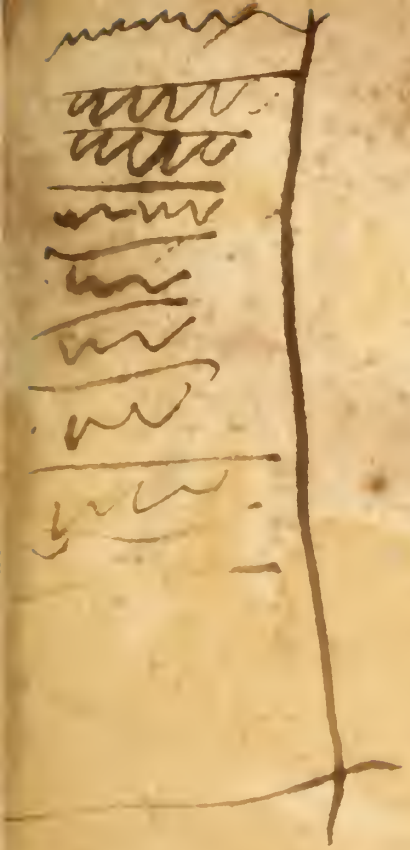
BEQUEATHED BY HIM TO

THE LIBRARY OF

PRINCETON THEOLOGICAL SEMINARY

Division SC B

Section 2784



ECCLESIÆ HARMONIA.

A Selection of

SACRED MUSIC.

(by)

Charles Woodward.

LIBRARY OF PRINCETON
JUL 19 1932
THEOLOGICAL SEMINARY

The second Edition improved & enlarged by the addition of upwards of 40 tunes including Anthems & pieces.
Philad^a Sold by W. W. Woodward corner of Chesnut & Second streets and by the Editor N° 162 North 5th Street

DISTRICT OF PENNSYLVANIA, TO WIT:

BE IT REMEMBERED, That on the twenty-eighth Day of September, in the thirty-fourth Year of the Independence of the United States of America, A. D. 1809. CHARLES WOODWARD, of the said District, hath deposited in this Office, the Title of a Book, the Right whereof he claims as Proprietor, in the Words following, *to wit:*

"Ecclesiæ Harmonia. A Selection of sacred Music; by Charles Woodward. The second "Edition improved and enlarged by the Addition of upwards of 40 Tunes, including Anthems and "Pieces."

In Conformity to the Act of the Congress of the United States, intituled, "An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies during the Times therein mentioned." And also to the Act, entitled "An Act supplementary to an Act, entitled, "An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies during the Time therein mentioned," and extending the Benefits thereof to the Arts of designing, engraving, and etching historical and other Prints."

D. CALDWELL, *Clerk of the District of Pennsylvania*

PREFACE TO THE FIRST EDITION.

TO celebrate the praises of God, is a duty which it becomes every reasonable creature frequently, and with fervency of heart to discharge.

In every age of the church, praise has employed a great portion of the devotions of holy persons. Moses and Miriam, David and Asaph, Christ and his apostles, have successively engaged in the delightful employment. While the œconomy of Jewish ceremonies was in existence, psalms and spiritual songs were more pleasing to God than the offering of an ox or a bullock; and when those rituals were abolished, the praises of Jehovah, became a part of moral worship and were still sung by the thousands who believed in the Redeemer's name. A charge against the Christians, stated by Pliny in a letter to the emperor Trajan, was, that "they used to meet together before it was light, and sing a hymn among themselves to Christ as God." Happy for the church, if occasion for such a charge existed to a greater degree.

So obvious, indeed, is the duty we speak of, that Heathens, guided only by the light of nature, have been influenced to perform it. "If," says Arianus, a stoic philosopher, "we are intelligent creatures, what else should we do, in public and private, than sing a hymn to the deity? Were I a nightingale, I would act as a nightingale; or if a swan, as a swan; but since I am a rational creature, I ought to praise God, and I exhort you to the self-same song." Plutarch asserts, and his assertions ought to awaken blushes on the cheeks of many who are termed Christians, that among the ancient Greeks, the whole science of music was employed in the worship of their gods. Alas! with thousands in Christendom the whole science is devoted to carnal and destructive amusement.

Praise will be the everlasting employment of the redeemed in glory. Its utility to the good man as he travels thither need not be demonstrated. Many a Christian has found his experience correspond with that of the excellent Austin, who says, "How much have I wept at thy hymns and songs, being exceedingly moved at the voices of thy church sweetly sounding. These voices entered my ears, thy truth melted into my heart; from thence pious affections were raised....the tears ran, and it was well with me."

From such considerations it is evident, that an acquaintance with music is worthy the exertions of all. To facilitate the efforts of the lovers of psalmody, they are here presented with what is believed to be a selection of sacred music, of real merit, suited to the solemn worship of God. Some tunes are inserted, because they have gained admission into worshipping assemblies, and that such as are averse to new ones, may improve upon the old.

This selection will be found to contain most of the best tunes in use in different churches, as well as some that are original.

Solfaing has been long in high repute as a mode well calculated to progress the pupil, and principles are introduced into the work which divest the system of its obscurities. The advantages will, on a fair trial, immediately appear.

The compiler has only to add, that should he enjoy the patronage he has behoved to deserve, he will spare no future exertions to enlarge and enrich the selection, as genius or piety may introduce new tunes to his observation.

A former edition of this work having met with a favourable reception, a second is now offered to the lovers of sacred music, considerably enlarged, without any addition of price; some few of the tunes in the former edition have the counter-parts omitted in the present one, (and it is believed without injury to the music,) to give room for a greater number of tunes, a part of which by desire of a number of friends, have been carefully selected to suit the various metres in Dr. Rippon's, and the Methodist hymn books. This arrangement it is hoped will render the work generally useful and meet the approbation of teachers also, as it considerably adds to the variety of the music; an improved index is also added for the convenience of those who are desirous of finding tunes to particular metres, and of these an assortment will be found exceeding 40 in number. Some few alterations of the parts were also desired, but as these are but few, it is hoped they will not be taken amiss; in some instances choosing notes only have been added, so that those who prefer the former parts can use them; it is requested that where the new passages are used in one part, they may also be used in the others of the same tunes, as the harmony will not in all instances, be good without them.

The tune called Milbourn Port, in one bar, was said to be incorrect in the former edition, this is also altered.

Such tunes as have choruses at the close of them, when sung in public worship, the chorus may be omitted or sung at the close of the last verse only, if the subject matter of the hymn or psalm will admit of them, of such are Ashley, Falcon Street, Kedron &c.

The peculiar metre of four lines, 10, 12, may be well supplied by Harwich tune, by dividing the minim into two crotchets in each place where the word "Come" occurs. Also by Hanover tune, by using two crotchets instead of the minim in the 5th, 7th and 13th bars, and by slurring the first and second minims in the 10th bar.

Maxfield tune may also be sung to the same metre, by using two quavers, instead of the crotchet in the 5th, 13th and 15th bars, and by slurring the first and second notes in the 7th and 11th bars. The metre of 6 lines 7's, may be supplied by any of the four line tunes of 7's, if the music is repeated, to the 3rd and 4th lines of the words in each stanza.

C. M. denotes Common Metre, L. M. Long Metre, S. M. Short Metre, P. M. Peculiar Metre. The figures show the number of syllables contained in each line, and the number of figures show the number of lines in each verse. Those Tunes with the brace inclosing more than one Metre, denote they are adapted to each of such Metres inclosed.

The Air of the tunes will be found next to the Bass, except where the word "Air" shows to the contrary.

Arlington	- - -	28	C. M.	Brewer	- - - -	77	L. M.	Hayner	- - - -	48	S. M.
Adeste fideles,	-	37	{ L. M 11,11,11,10,	Cambridge New	-	15	C. M.	Hanover	- - -	34	{ L. M. 10,10,11,11
Angels Hymn	-	47	L. M.	Christmas	- - -	47	7,7,7,7.	Helmsley	- - -	79	8,7,8,7,4,7,
Aylesbury	- - -	16	S. M.	Crowle	- - - -	43	C. M.	Hope	- - - -	41	5,5,5,5,6,5,6,5,
Abridge	- - -	23	C. M.	Coleshill	- - -	22	C. M.	Hepzibah	- - -	40	C. M.
Amherst	- - -	32	{ As the 148th. 6666.88	Canticles	- - -	60	11,11,11,11	Hotham	- - -	55	7,7,7,7,7,7,7,7,7
Ashley	- - - -	48	C. M.	Careys	- - - -	83	{ L. M. 8888,88	Harwich	- - -	87	{ 10,11,10,11 55655565
Amsterdam	- -	87	7,6,7,6,7,7,7,6	Chatham	- - -	89	886,886	Horsley	- - - -	93	L. M.
Agnes	- - - -	87	66668686	Calvary	- - -	90	8,7,8,7,4,7	Hosanna	- - -	99	C. M. Double.
Brooks	- - - -	28	C. M.	Clarkes	- - - -	92	7,6,7,6,7,8,7,6	Harts	- - - -	63	7,7,7,7,
Bedford	- - -	27	C. M.	Dauphin	- - -	46	S. M.	Havant	- - - -	100	8,3,3,6,
Bangor	- - - -	42	C. M.	Dunstan	- - -	32	L. M.	Irish	- - - -	24	C. M.
Brookfield	- - -	43	L. M.	Derby	- - - -	36	L. M.	Islington	- - -	35	L. M.
Bramcoate	- - -	78	L. M.	Elenborough	- -	34	C. M.	Irene	- - - -	92	6,6,7,7,7,7
Bath Chaple	- -	38	C. M.	Everton	- - -	82	6,6,4,6,6,6,4,	Italy	- - - -	94	8,8,8,8,7,7
Bristol	- - - -	36	{ C. M. 86558	Elim	- - - -	99	C. M.	Jewin Street	- -	39	8,7,8,7,8,7,8,7
Bridgewater	- -	33	L. M.	Falcon Street	- -	49	S. M.	Johns	- - - -	38	{ As Psalm 122. 6,6,8,6,6,8,
Broomsgrove	- -	76	{ L. M. 8888,88	Feversham	- -	59	{ 7,7,7,7, 777,777	Jordan	- - - -	79	8,7,8,7,4,7
Bermondsey	- -	81	6,6,4,6,6,6,4	Fyatt	- - - -	46	7,7,7,7,	Kingsbridge	- -	44	L. M.
Bampton	- - -	94	L. M.	Firths	- - -	91	7777,77	Knaresboro	- -	98	C. M.
Bunker Hill	- -	97	Sapphic Ode.	Greenfield	- - -	45	{ As the 113th. 888,888	Little Marlbro	-	25	S. M.
Blockley	- - -	101	5,6,5,5,	Germany	- - -	17	S. M.	Lennox	- - - -	45	{ As the 148th. 6666,88
				Georgia	- - -	17	C. M.				

Lilly	41	L. M.
Ludlow	49	C. M.
Love Divine	70	8,7,8,7,8,7,8,7,
Lock	81	8,8,8,8,8,8,8,8,
Lambeth	83	8,8,8,8,8,8,8,8,
Leoni	86	6,6,8,6,6,8 6,6,8,4,6,6,8,4
Mear	21	C. M.
Mulberry Street	19	C. M.
Missionary	39	C. M.
Mansfield	52	S. M.
Milbourn Port	30	C. M.
Martin's Lane	40	L. M. 888.888,
Maxfield	78	5,5,5,5,6,5,6,5,
Mile's Lane	15	C. M.
Mariners	79	8,7,8,7,
Madrid	107	11,8,11,8
Maidstone	91	7,7,7,7,7,7,7,7
Newton	29	C. M.
New York	23	C. M.
New Sabbath	29	L. M.
New Court	20	L. M. 888,888,
Nottingham	57	8,8,6,8,8,6,
Old 100th	27	L. M.
Otford	35	C. M.
Portugal	18	L. M.
Portugal	77	S. M.
Pennsylvania	39	C. M.
Peckham	18	S. M.
Pelham	80	S. M. Double.
Pine Grove	82	L. M. 10,10,10,10, 10 10 10 10 10 10 10 10 10 10 11 11
Prosperity	88	8,8,8,8,8,4,
Portsmouth	101	As 148th. 6,6,6,6,4,4,4,4
Rochester	24	C. M.
Russia	19	L. M.
Romain	26	7,6,7,6,7,6,7,6,
Roachdale	80	8,8,6,8,8,6,
St. Martins	16	C. M.
St. Thomas	25	S. M.
Suffield	43	C, M.
Sutton	47	C. M.
Salem	31	C. M.
Savannah	46	8,8,8,8,
Southwark	90	6,6,8,6,6,8,
Stepney	85	S. M. Double.
Supplication	66	7,6,7,6,7,8,7,6
Snowfields	89	8,8,6,8,8,6,
Spaldwick	93	S. M.
Surry or Derby	100	5,5,5,11
Springfield	95	7,6,7,6,7,7,7,6
Transport	30	L. M. 888,888
Virginia	42	C. M.
Vienna	97	S. M.
Wells	21	L. M.
Wareham	38	L. M.
Williamstown	42	L. M.
Weston Favel	44	C. M.
Walsal	22	C. M.
Willow Grove	86	As 148th. 6,6,6,6,4,4,4,4,
West Street	95	6,6,9,6,6,9,
Walworth	100	Psalm 50th. 10 10 10 10 10 10
Warsaw	98	10,10,10,10
Zion	75	S. M.
ANTHEMS & PIECES.		
Anthem from 24th Psalm	104	
Anthem from Rev. 14th Chapter	96	
Avon	58	
Arabia	84	
Denmark	53	
Dying Christian	50	
Denbigh	108	L. M. Double.
Exaltation	67	
Easter	105	
Easter Ode	102	
Harmonia	61	
Kedron	56	11,11,11,11,
Preparation	71	
Sheffield	64	

OF MUSICAL SOUNDS.

There are in music seven different sounds or tones; five of which are whole tones, and two are semi or half tones, the eighth compleating what is termed an octave, in the space of which octave or eight notes, the whole compass of music is explained, for whatever number of notes it may be possible to make use of, the whole is but a repetition of the first eight. These sounds are communicated unto us by the medium of five lines and their spaces, on which music is written, and are called by the seven first letters in the alphabet, viz. ABCDEFG, a more particular division of which are thus used Cc,* sharp, Dd sharp, E,† F,f sharp, G,g sharp, A,a sharp B,‡ these additional sharps are affixed to the whole tones, the two first mentioned half tones, continuing the same,§ nor can eight sounds be correctly made without the use of those two semitones. The natural place of the semitones from G the first note of the scale or gamut are between B, C, and E, F, as demonstrated by an octave of the keys of a Piano Forte.

In order to obtain good music it is necessary to attend to TUNING THE VOICE this consists in good tones in proper tune, to produce which, the teeth must be moderately extended or kept apart, the throat open, and the sounds should proceed from the same, with freedom, ease, and softness; care should be observed (particularly by those who have strong voices) not to sing too loud, it is frequently the case in worshipping assemblies that the clerk or leader (if he would keep the voices of the congregation together) is necessitated to exert his voice to overpower some dissonant singer, or one who will sing too slow, too fast, or too loud; we should perhaps be safe in laying this down as a rule for such, that they be careful never to sing so loud, but that they can distinctly hear their leader. The tones ought also with a few exceptions to commence soft, swell towards the middle, and then gradually decrease. Sounds singly, without the addition of chords being united therewith, is what is called melody, and next to this we remark; that HARMONY consists in a variety of sounds, being properly combined by perfect and imperfect chords, for which purpose, those several parts contained in the brace at the commencement of music, show they are to be sung together, care ought here also to be taken that such parts as rise above the air of the music (which is always the principal part) are not sung so loud as to destroy the air, for example, when the air is running on the low sounds, the bass frequently rises a third, a fifth, or an octave above the air, in such passages the bass ought to be performed very soft, hence the propriety naturally arises of giving the air of music to treble voices, because they are acute and distinguishable, and render the music intelligible, even to those unacquainted with the nature of harmony, this arrangement has been partially noticed in this second edition, with those tunes which were not contained in the first, yet every teacher has certainly a right to make choice of his own method, it is nevertheless unknown to the editor, if there is one tune where the air is placed upon the top stave, for the treble voices, but was intended to be so by its author. It is however wished to be understood, that treble voices may also be put upon those parts, which are immediately under the air in many instances,‖ yet ought they to be so proportioned, as not to overpower the air. THE ACCENT in music we would next notice, and this consists in a greater stress of the voice upon a certain part or parts of a bar. In performing the first and second modes of common time, the first and third parts of the bar ought to be accented, as such contain four crotchets, or their quantity, in a bar or measure, the first and third ought to be accented, the second and fourth unaccented, but it must be remembered the second accent is less in its degree than the first. The third and fourth modes of common time are accented only at the beginning of each

* C sharp is the same with D flat and D sharp the same with E flat, and so also with the other letters. † From E to F is only half a tone, therefore to sharp this letter will make it F. ‡ B and C stand in the same relation as E and F. § The natural key of C is here spoken of. ‖ Such parts that accompany the air, and rise high are generally intended to be sung by tenor voices.

bar. The firſt and ſecond modes of compound time are accented on the firſt and fourth parts of the bar. The modes of triple time are accented with the firſt beat in each bar; the accent ought to be performed in its degree with reference to the importance or unimportance of the word ſo occurring, this will increaſe the beauty of the muſic, and tends alſo to keep the various parts better together. SOFT AND LOUD when properly noticed, add conſiderably alſo to the beauty and variety of muſic: of this little more can be ſaid as a rule for its performance, than that where ſuch words are affixed over certain paſſages, care ſhould be taken to moderate, or increaſe the power of the voice agreeably thereunto. THE KEYS are alſo of the greateſt importance to be well underſtood, of theſe there are but two in muſic, the ſharp or major, and the flat or minor, and are always determined by the laſt note in the baſs, which, if a ſharp key, will be known by the plain oval note, if a flat key, by the half moon, the latter of which is ſuited to ſubjects of petition, confeſſion, and ſorrow; the former to ſubjects of praiſe and thankſgiving. Theſe keys are called natural when there is neither flat nor ſharp at the beginning of a tune, and will then be either in A or C, if in A, the tune will be in the flat key; if in C it will be in the ſharp key.

TRANSPOSITION ſimply conſiſts in the removal or alteration of any key, to one taken upon another letter, either higher or lower; for example, ſuppoſe a tune to be in the ſharp key of C, and ſome of the ſounds ſhould aſcend above the reach of common voices, and it ſhould be thought proper to lower the key note to the letter A, it will then be neceſſary to add 3 ſharps* which will remove the tones and ſemitones to the ſame order as they are found in the natural key of C,† to be more particular from A (the ſuppoſed tranſpoſed key note) to C, (the former) there are only three ſemitones‡ contained, it is conſequently a flat third, inſtead of a ſharp third which belongs to the ſharp key; we muſt therefore raiſe the natural note C half a tone by placing a ſharp on that letter and then we have a ſharp third. The next governing tone is the 6th degree, which from A will be F, this alſo being a minor 4th to the ſharp key of C, will be a minor 6th to the key of A, we muſt therefore place a ſharp upon F, and ſo make the 6th degree of the key ſharp; we have next to make the 7th degree of the key ſharp, by placing a ſharp upon G, and then we have the proper order of the tones, and ſemitones, tranſpoſed into the ſharp key of A which before was in the ſharp key C, namely a ſharp 3d, 6th and 7th degrees to the key, the 4th, 5th, and 8th degrees, of the key, being in both flat and ſharp keys the ſame, this plainly ſhews the uſe of FLATS § AND SHARPS.

The following table will ſhew all the flat or ſharp keys now in uſe, with the place of the Mi, or maſter note.

FLAT KEYS.		SHARP KEYS.	
A, the natural flat key,	Mi in B.	C, the natural ſharp key,	Mi in B.
B, 2 ſharps on F & C	Mi in C.	D, 2 ſharps on F and C	Mi in C.
C, 3 flats on B, E & A	Mi in D.	E, 4 ſharps on F, C, G & D, or 3 flats on B, E & A	Mi in D.
D, 1 flat on B,	Mi in E.	F, 1 flat on B,	Mi in E.
E, 1 ſharp on F,	Mi in F.	G, 1 ſharp on F,	Mi in F.
F, 5 ſharps on F, C, & G, or 4 flats on B, E, A, & D	Mi in G.	A, 3 ſharps on F, C & G,	Mi in G.
G, 2 flats on B & E,	Mi in A.	B, 2 flats on B & E,	Mi in A.

OF NAMING THE NOTES.

The old mode of ſol-fa-ing, we conſider ſuperior to any other yet diſcovered, this conſiſts in the ſimple ſyllables of Mi, Faw, Sol, Law, the laſt three being repeated to complete the octave. Others have ſeven names, but

* The ſame may also be done by 4 flats. † See pages 13 and 14. ‡ By this it will be ſeen the ſharp key, contains one ſemitone more in the 3d, 6th and 7th degrees, than the flat key. § Flats are added by 4ths, ſharps by 5ths, when flats or ſharps are found at the beginning of a tune, they influence every note upon the ſame letter through the tune, or to a double bar. Accidental ſharps and flats are ſuch as are found after the beginning, and only affect the notes in the bar where they ſtand.

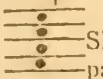
we are obliged to object to them, if we can produce no other reason for it, than the unpleasant sounds of some of their names, and the more so, when used in several parts at the same time. But we contend, that the old mode is not only the best in itself, but is also the easiest; If we were to ask any candid person, whether seven or four names were the easiest to bear in the memory, the latter is obvious, but others contend that by the application of a name to every letter or sound, it is best calculated to produce the desired sound; but we answer, the name is by no means sufficient for this end, for nothing is plainer than that any person who reads these remarks may repeat the syllables mi, faw, sol, law, and a thousand others, and continue through the whole with one and the same tone of voice, but we assert, that the degree or distance of sound from the key, is that to which the tone must be directed, and then the strength of the argument for the other mode is removed. But furthermore, the advantages of the old mode, as it respects passages from the sharp key into the flat, and from the flat key into the sharp, is more than all the supposed advantage of the other mode, called by some a new one, but this could soon be proved to the contrary, if it were disputed. After what we have said, we do not expect to persuade such who have made but little progress in vocal music, and have received their instruction through this disputed mode, to renounce it and adopt the old; yet whilst others would lead the uninformed astray, we wish it to be seen, that we have arguments in our favour, more in number, and far more important than they.

EXPLANATION OF VARIOUS CHARACTERS USED IN MUSIC.

A Flat ♭ sinks a note half a tone.

A Sharp ♯ raises a note half a tone.

A Natural ♮ restores a note to its primitive sound.

A Repeat S. or  Shows the tune is to be sung again, from that part to a double bar or close.

A repeat of words :‖: shows the last words sung are to be repeated.

A stave is five lines with their spaces, on which music is written.

A slur ⁀ shows how many notes are to be sung to one syllable.

A hold 𝄐 shows the note over which it is placed to be held beyond its usual time.

A ledger line — is added, when a note ascends or descends a line beyond the stave.

A dot . at the right hand of a note makes it one half longer.

Figure 3 over or under any three notes shows they are to be sung in the time of two of the same kind.

Figures 1, 2 show that the note under 1 is to be sung the first time, that under 2, the second; if slurred, both are to be sung the second time.

A brace shows how many parts are sung together.

Preparative, or grace notes are small notes intermixed with others, and when they are found at the beginning of a bar, or in an accented part of a bar, are generally intended to borrow one half of the time from the note which follows them, if they precede a dotted note, are intended to borrow two thirds of its time, in other places they are used to ease the passage from one note to another.

Staccato ' shows a note is to be sung distinct and emphatical.

A single bar | divides the time according to the measure note.

Double Bar — shows the end of a strain and the end of a tune.

Cliff G — is used in the treble, counter, and tenor.

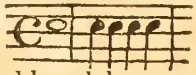
Cliff F — is used only in the bass.

Driving Notes — are those driven through the bar, upon the same line or space, and are only once named in singing by note.

Choosing Notes — either may be sung.

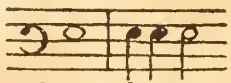
MODES OF COMMON TIME.

First mode is expressed by a plain C, has a semibreve, or its quantity in a measure, sung in the time of four seconds, or while you may leisurely count 1, 2, 3, 4; four beats in a bar, two down and two up.

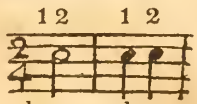


Second mode is expressed by a with a perpendicular line through it, has the same measure sung in the time of three seconds, four beats in a bar, two down and two up.*

Third mode is expressed by a inverted, has the same measure sung in the time of two seconds, two beats in a bar, one down and one up.

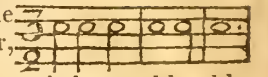


Fourth mode is expressed by the figures $\frac{2}{4}$, has a minim for its measure, sung in the time of one second, two beats in a bar, one down and one up.

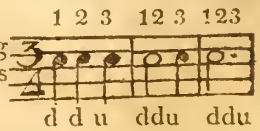


MODES OF TRIPLE TIME.

First mode is expressed by the figures $\frac{3}{2}$, has three minims for its measure, sung in the time of three seconds, three beats in a bar, two down and one up.



Second mode is expressed by the figures $\frac{3}{4}$, has three crotchets for its measure, sung in half the time of the first mode, three beats in a bar, two down and one up.



N. B. The figures over the notes, as above, show the place of the beats; the letters d u, under them, show the beats down or up.

MODES OF COMPOUND TIME.

First mode is expressed by the figures $\frac{6}{4}$, has six crotchets for its measure, sung in the time of two seconds, two beats in a bar, one down and one up.

Second mode is expressed by the figures $\frac{6}{8}$, has six quavers for its measure, sung in the time of one second, two beats in a bar, one down and one up.

N. B. Notwithstanding the preceding statements of time, the words slow, cheerful, lively, &c. must always be noticed, as also that some subjects to the same tunes will require the music sung something faster or slower than others

MODE OF BEATING TIME.

The methods of beating time are various, but may be performed by those who choose in the following manner.

First and second modes of common time.—1st beat. Let the ends of the fingers fall upon the thing beat upon.—2d. Let the heel of the hand fall, and the hand become flat.—3d. Shut the hand and raise it a little towards the breast.—4th. Bring the hand back to its first position, ready to commence another bar.

Third and fourth modes of common time.—1st. Let the hand fall with the fingers flat on the thing beat upon.—2d. Let the hand be raised to its first position.

First and second modes of triple time.—Let the two first beats be performed as the first and second in the first mode of common time.—3d. Bring the hand back to its first position.

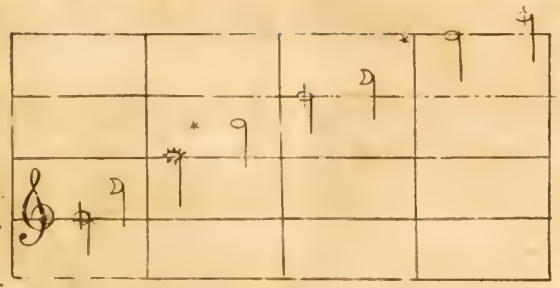
The hand falls at the beginning of every bar in all kinds of time

N. B. All noise ought to be avoided in beating while singing.

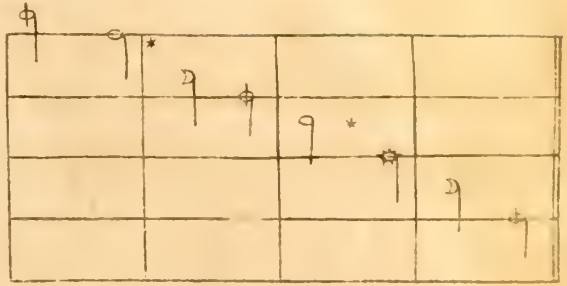
* This mode by some is sung to two beats in a bar, one down and one up.

Treble Counter & Tenor,

Fifth space G.
Fifth line F.
Fourth space E.
Fourth line D.
Third space C.
Third line B.
Second space A.
Second line G.
First space F.
First line E.



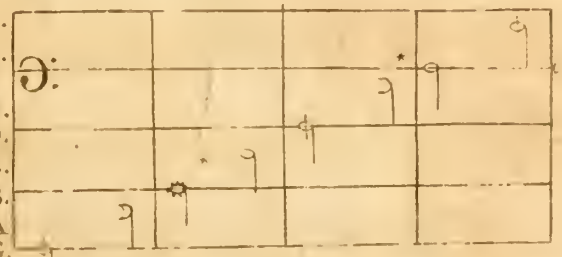
Sol.
Faw.
Law.
Sol.
Faw.
Mi.
Law.
Sol.



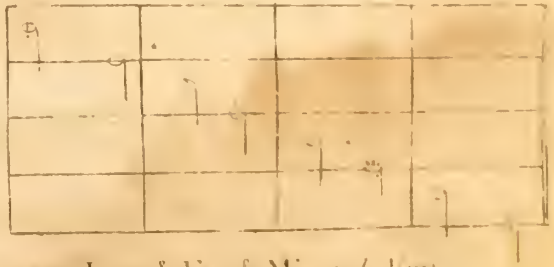
Four characters are here used to wit ✡ ♩ ♩ ♩ *the star is* Mi. *The Oval note* Faw. *The Oval note with The perpendicular line through it* Sol. *and the half moon* Law.

Bass,

Fifth space B.
Fifth line A.
Fourth space G.
Fourth line F
Third space E.
Third line D.
Second space C.
Second line B.
First space A
First line G.



Sol.
Faw.
Law.
Sol.
Faw.
Mi.
Law.
Sol.



The Stars shew the place of the Semitones which are always between Law & Faw. & Mi. *and* Law.

Proportion of the Notes and their Rests.

One Semibreve equal	Mi Faw Sol Law Rests	Or Four Crotchets	M F S L Rests	Or 16 Semiquav.s	M F S L Rests	The Semibreve rest fills a bar
To two Minims		Or Eight Quavers.		Or 32 Demisemiquav.s		In all kinds of time.

Lessons for tuning the Voice.

Major or Sharp key.

Common Chords

Lesson. 3.

Common chords

Lesson. 4.

Minor or Flat key.

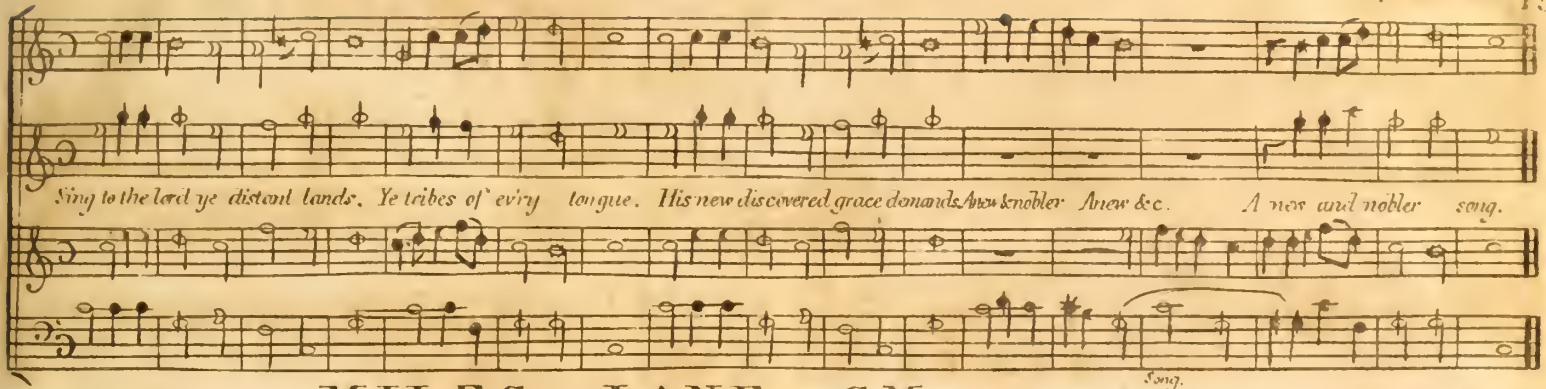
Common Chords

Lesson. 5.

[illegible] may be sung to two or 4 beats in a bar. The Figures shew the degrees of distance from the key note 1 The 1st & 8th sounds being an Octave are Considered as One.

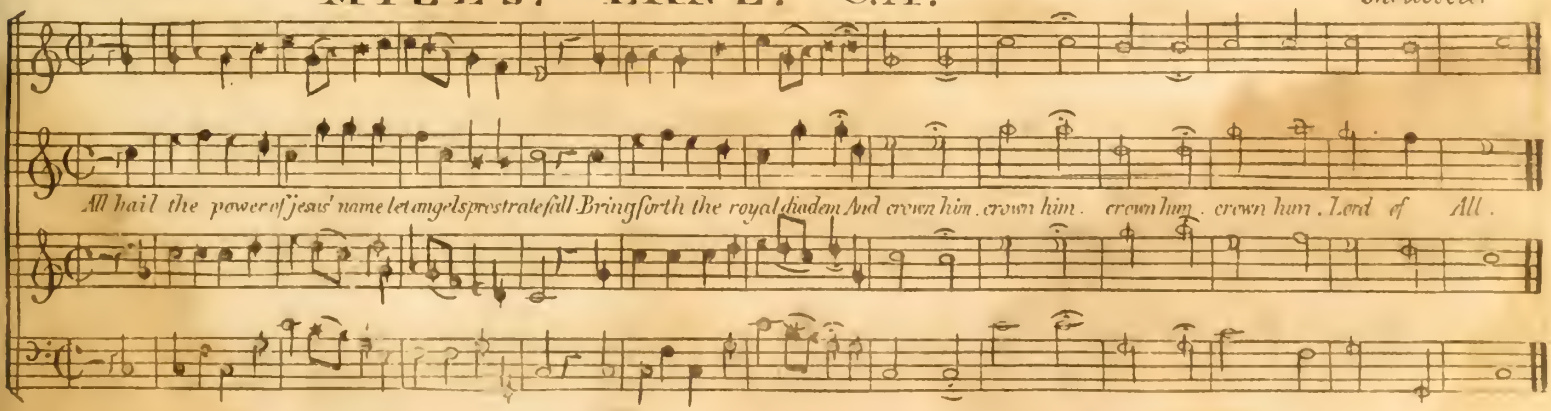
CAMBRIDGE. C.M.

Dr. Randall.



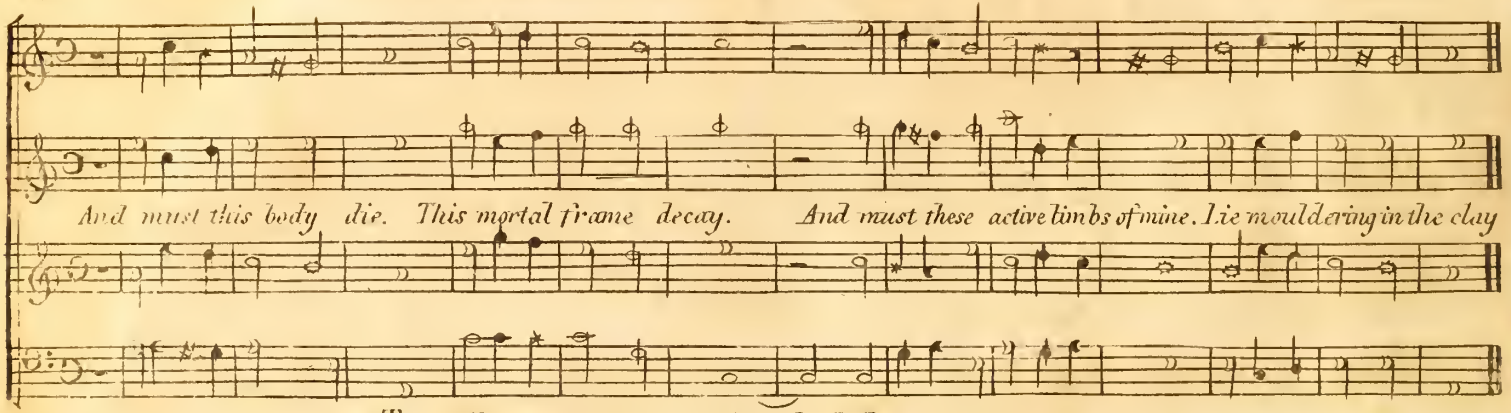
MILES. LANE. C.M.

Shrubsole.



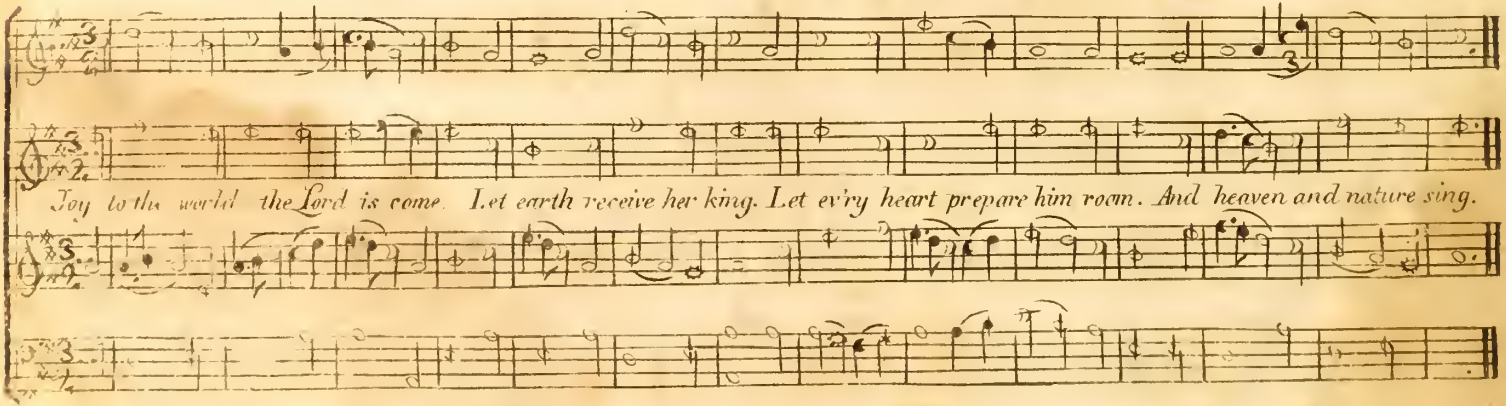
AYLESBURY. S.M.

Williams.

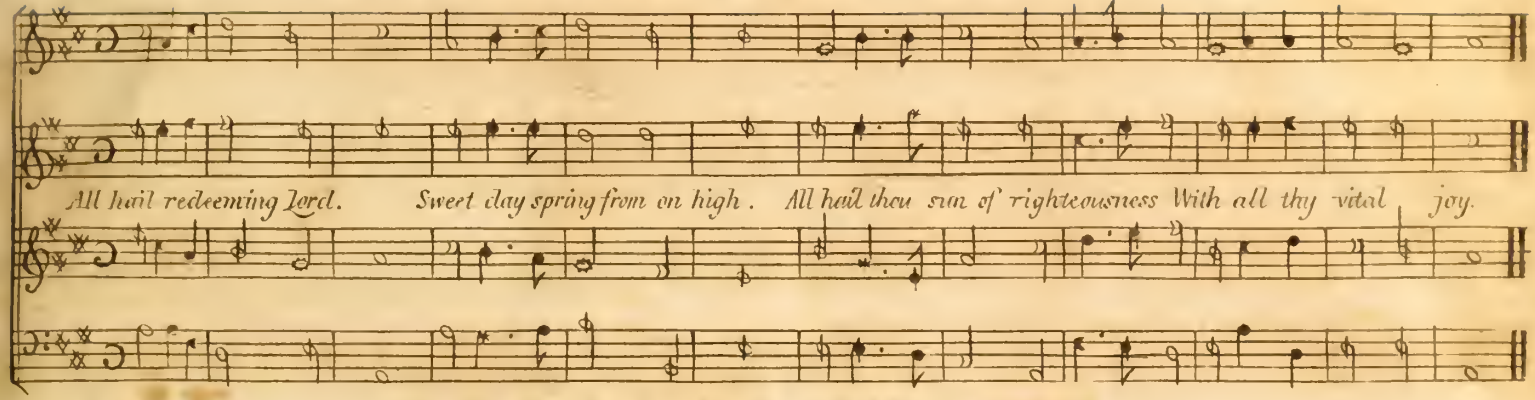


ST. MARTINS. C.M

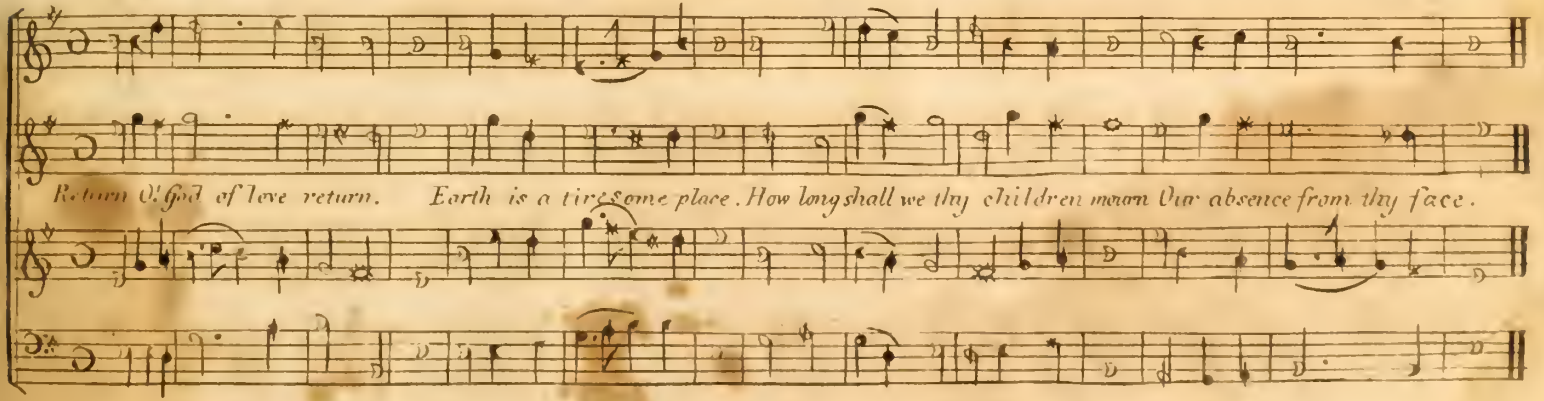
Tansur.



GERMANY. S.M.

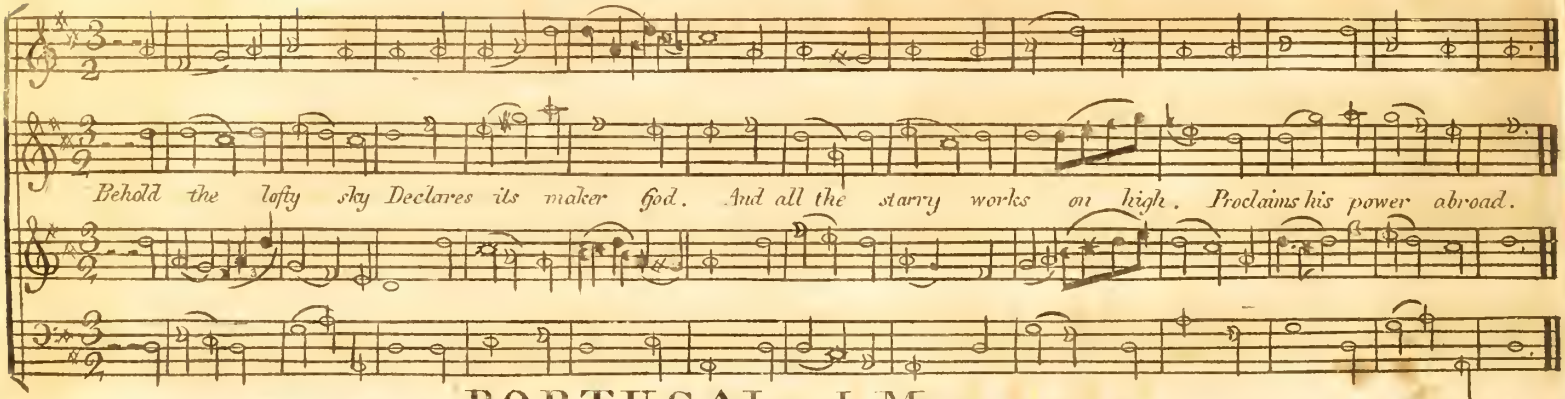


GEORGIA. C.M.



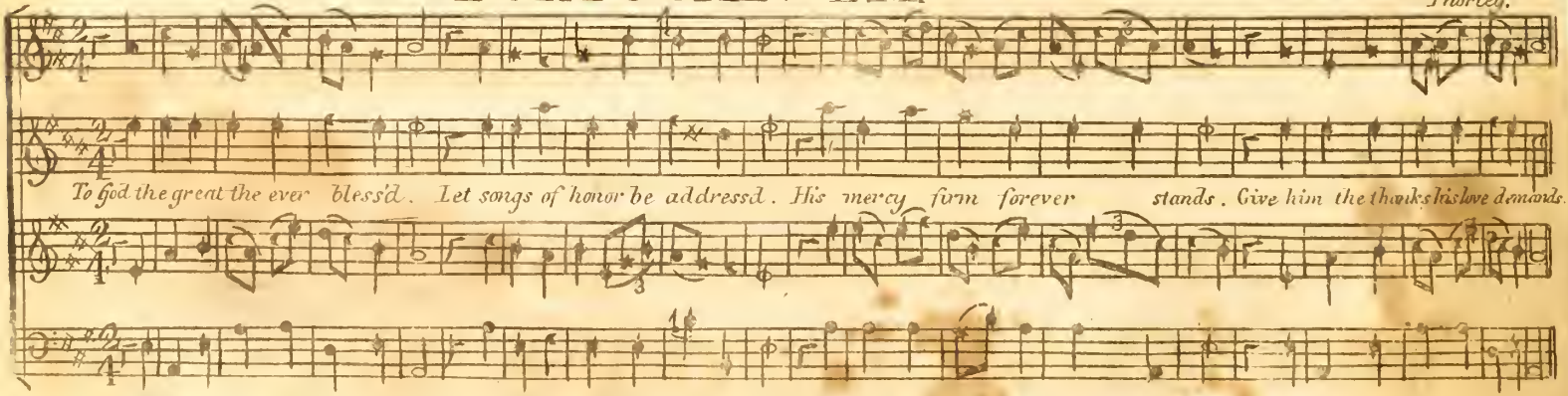
PECKHAM. S.M.

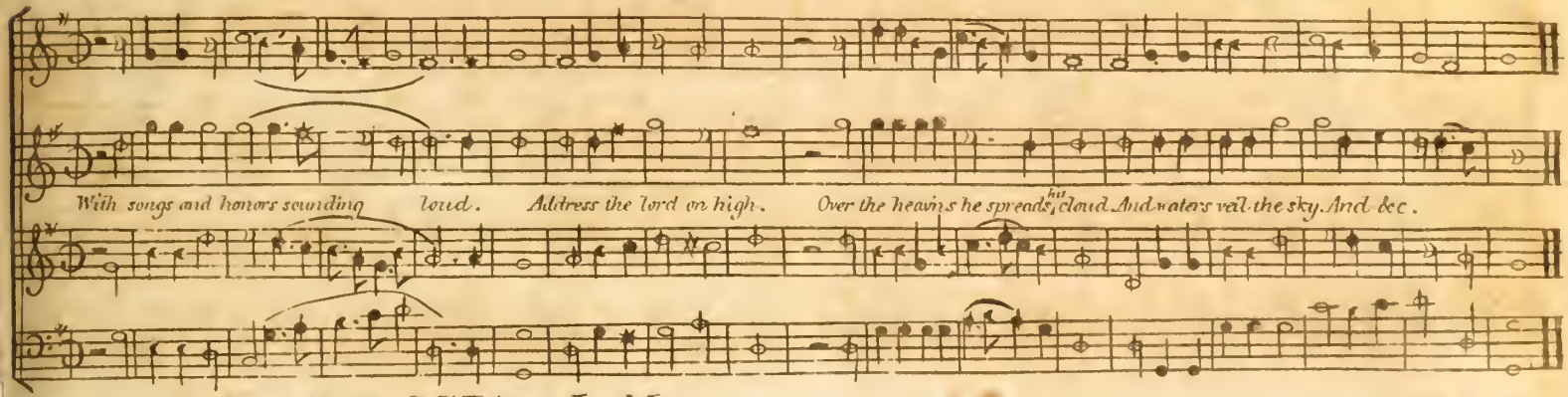
Smith.



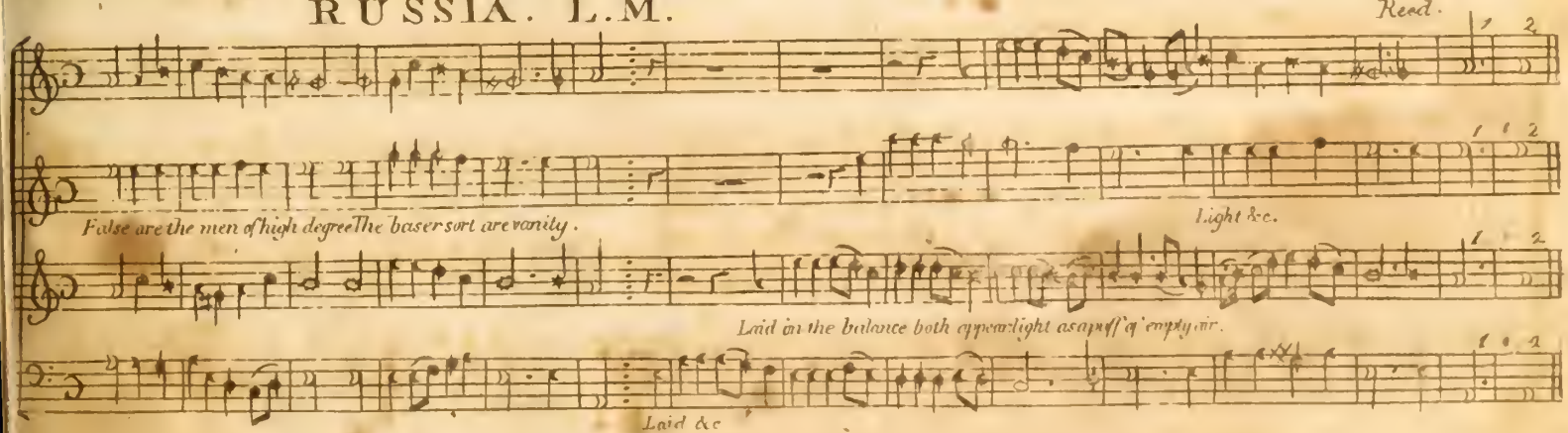
PORTUGAL. L.M.

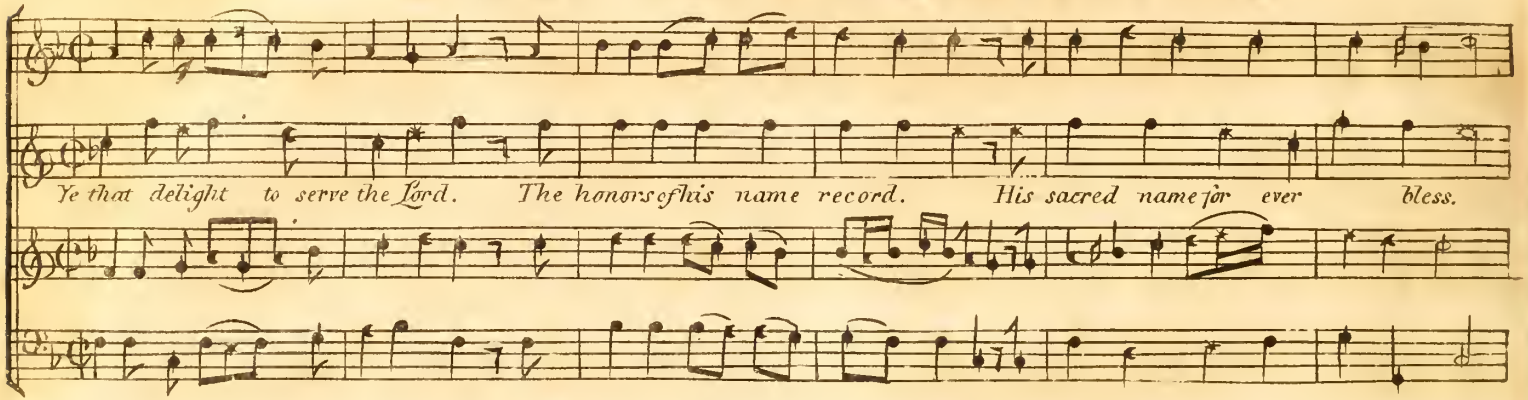
Thorley.

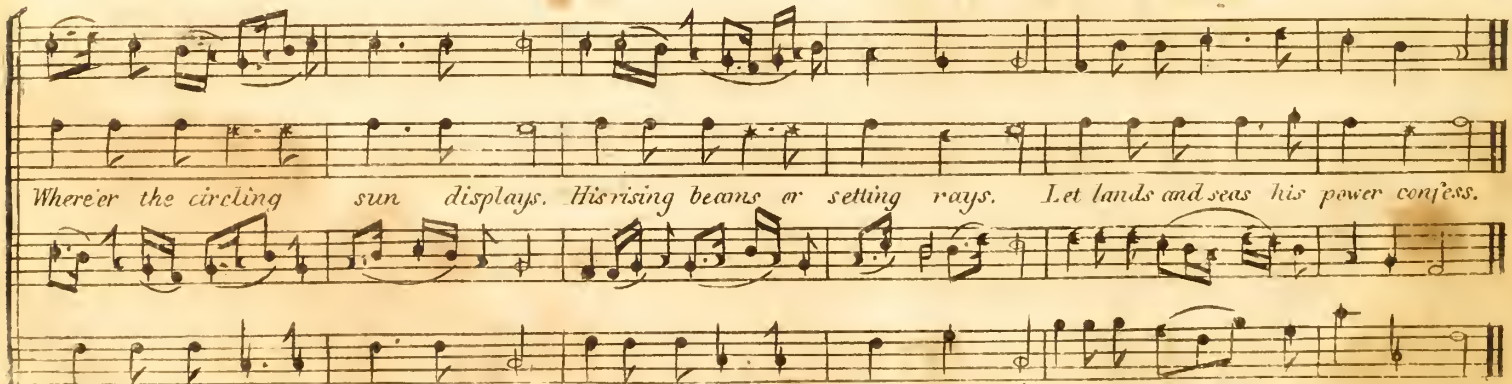



With songs and honors sounding loud. Address the lord on high. Over the heavns he spreads his cloud And waters veil the sky. And &c.

RUSSIA. L.M.

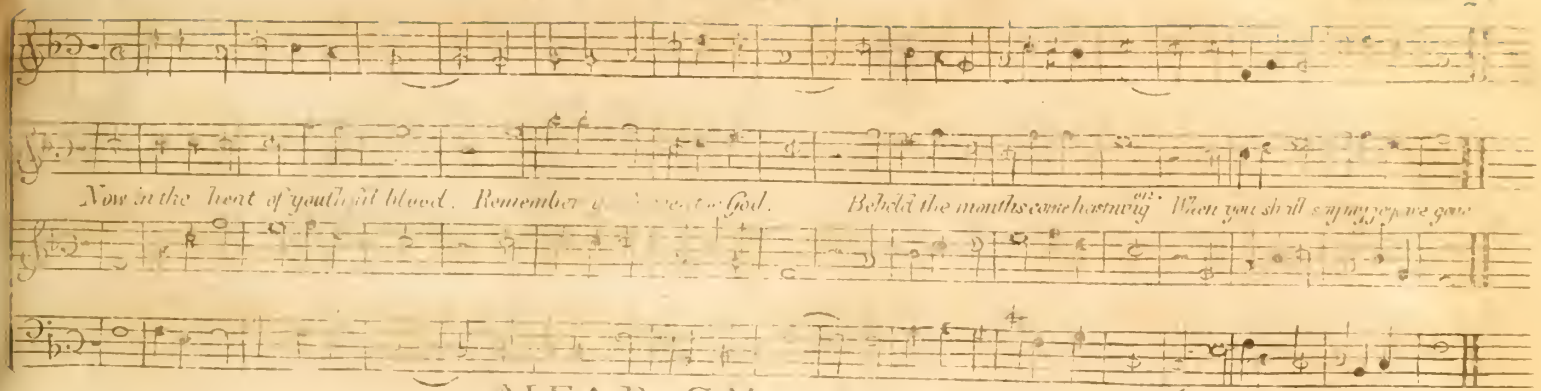

Read.
False are the men of high degree The baser sort are vanity.
Light &c.
Laid in the balance both appear light as apuff'd empty air.
Laid &c



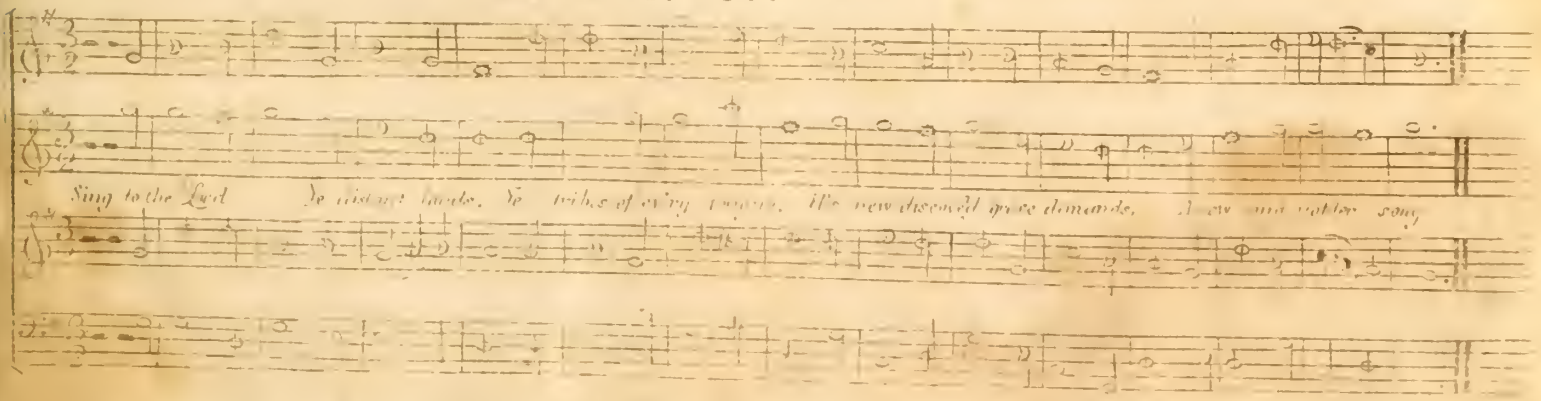


* This tune may be sung to L.M. by repeating the second and fourth lines of the words.

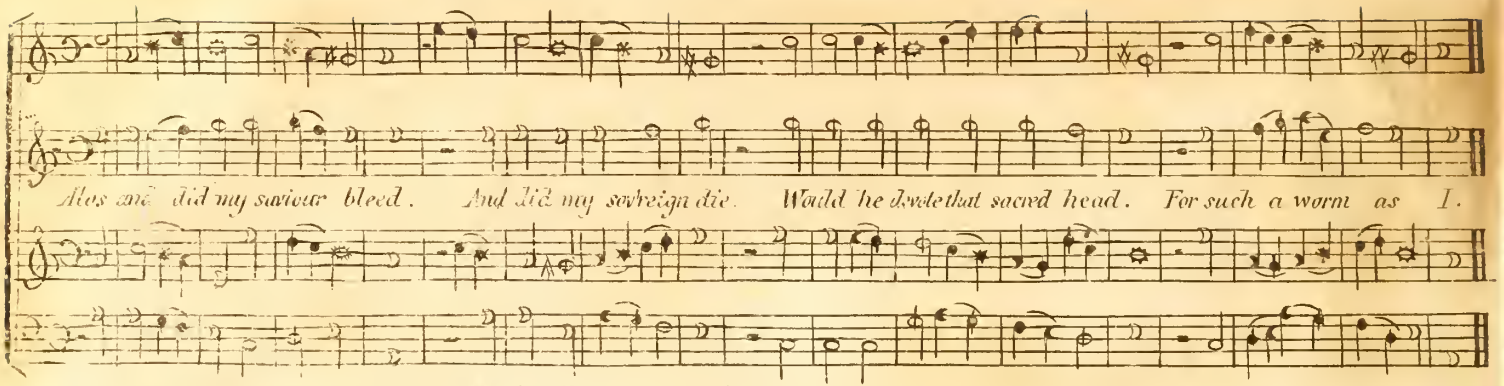
WELLS. L.M.



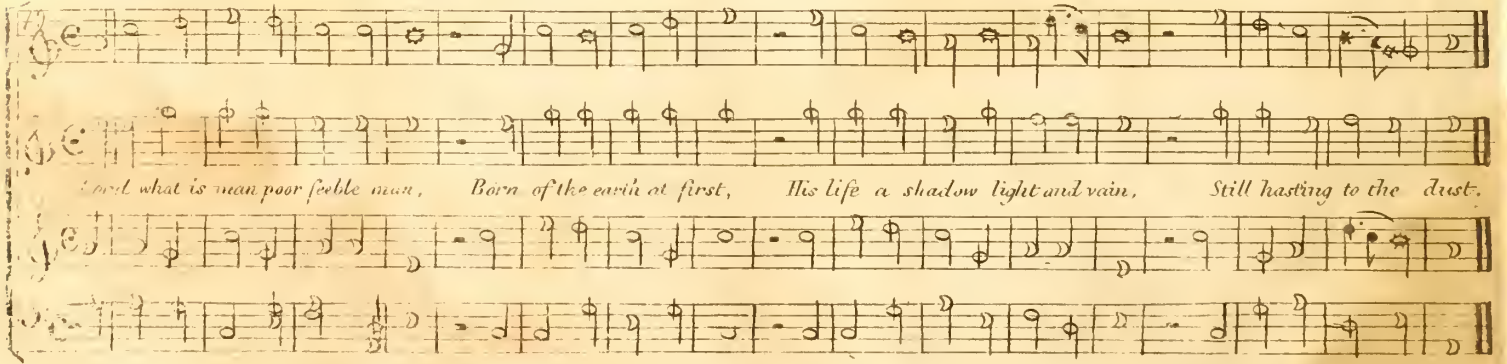
MEAR. C.M.



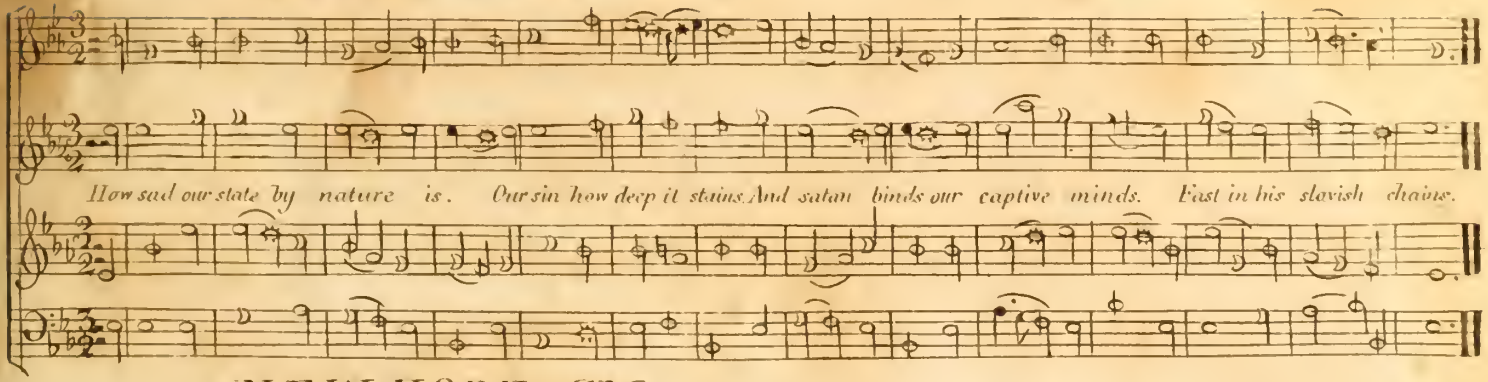
WALSAL. CM.



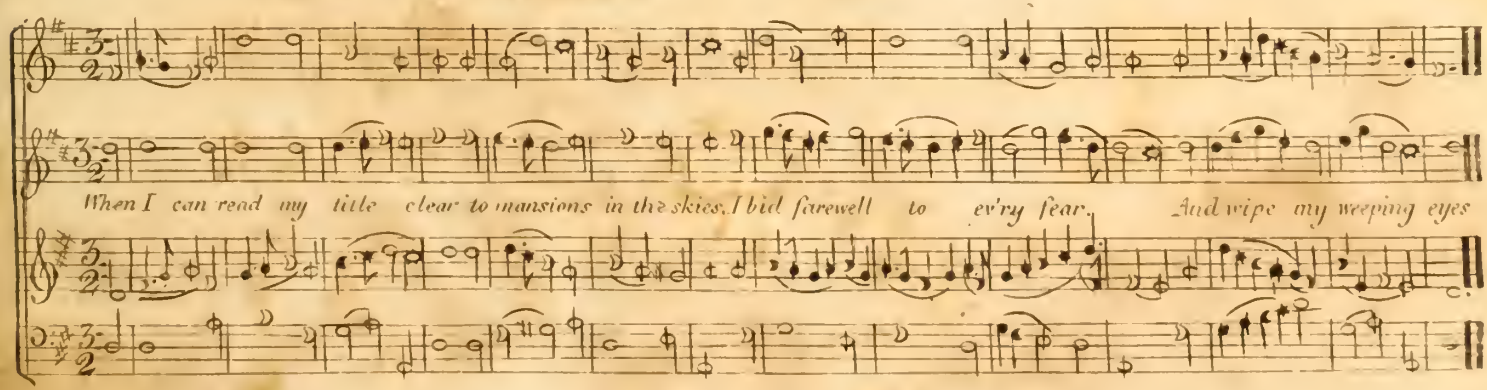
COLESHILL. CM.



ABRIDGE. C.M.

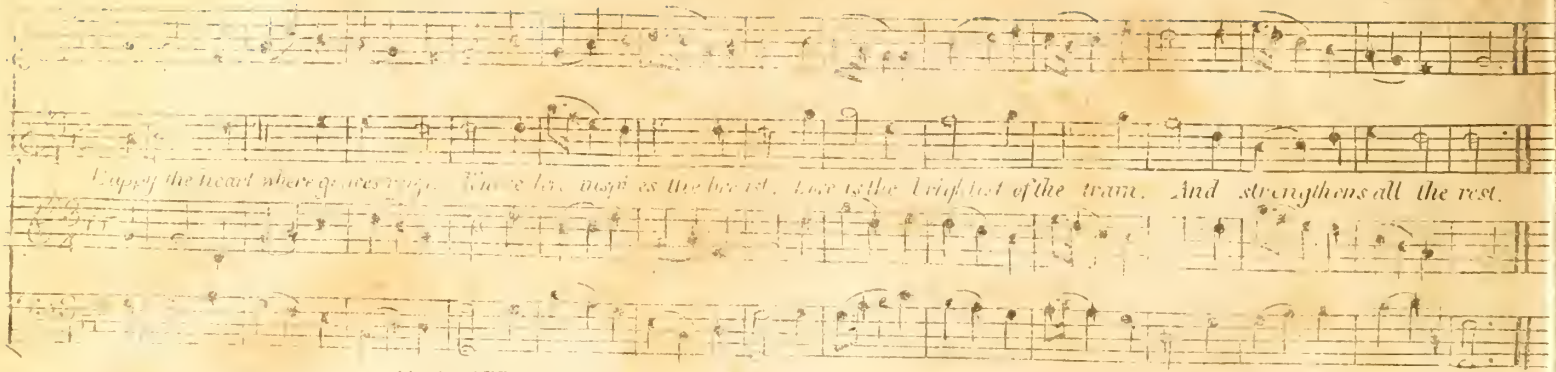


NEW-YORK. C.M.



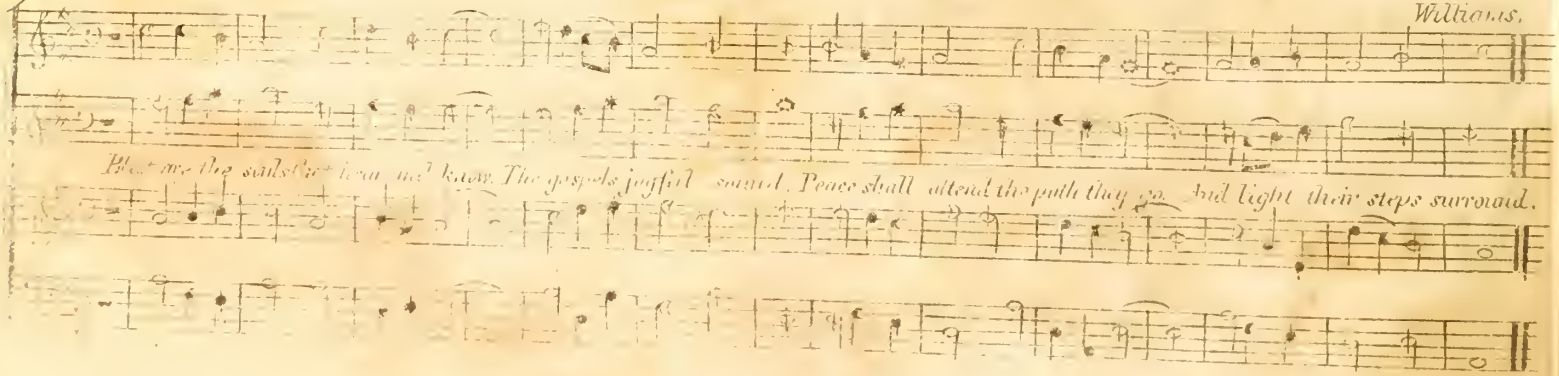
IRISH CM.

Conder.



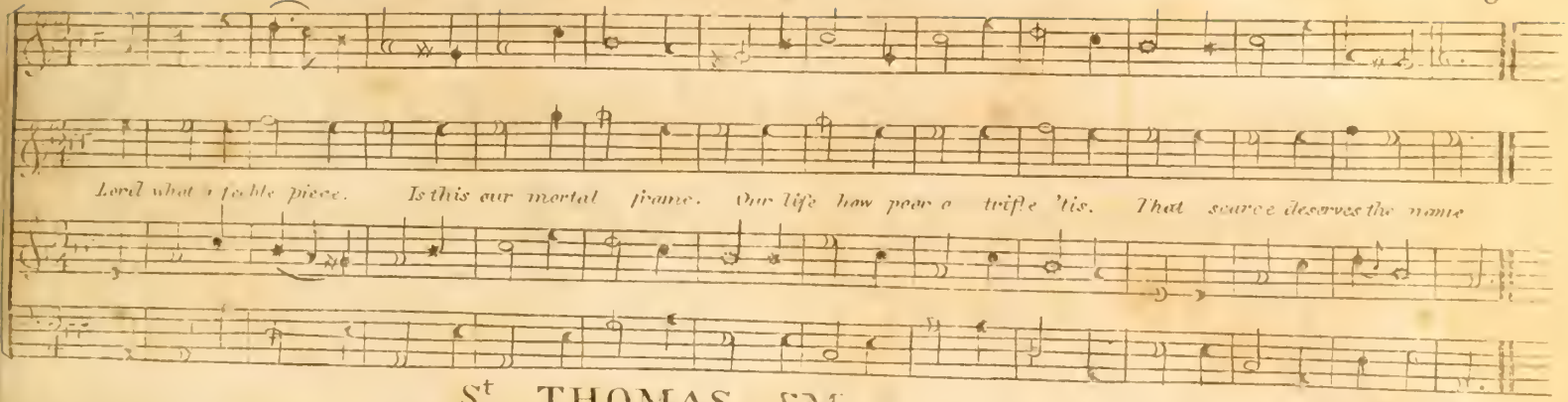
ROCHESTER CM.

Williams.



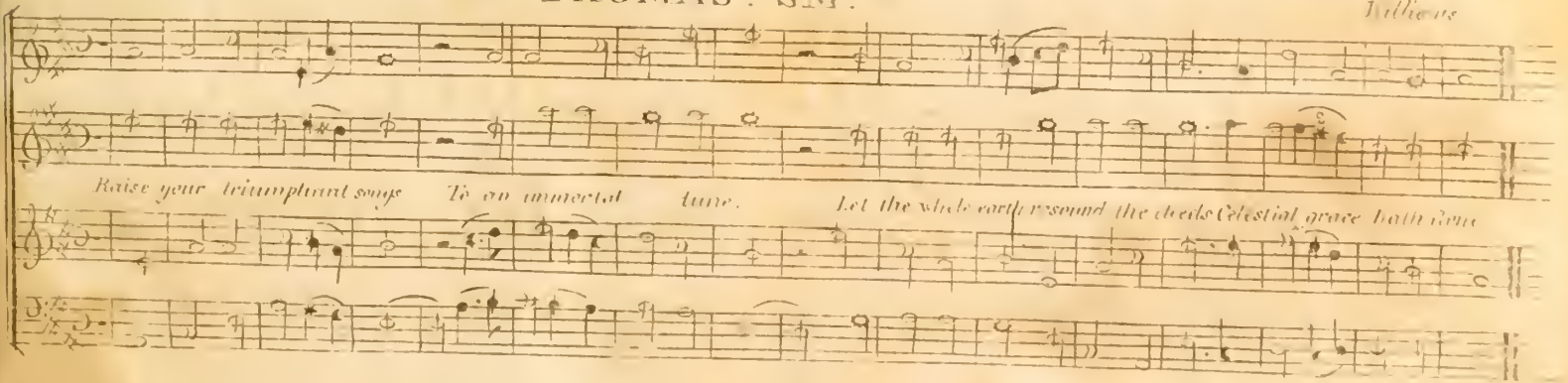
LITTLE MARLBORO. S.M.

Williams



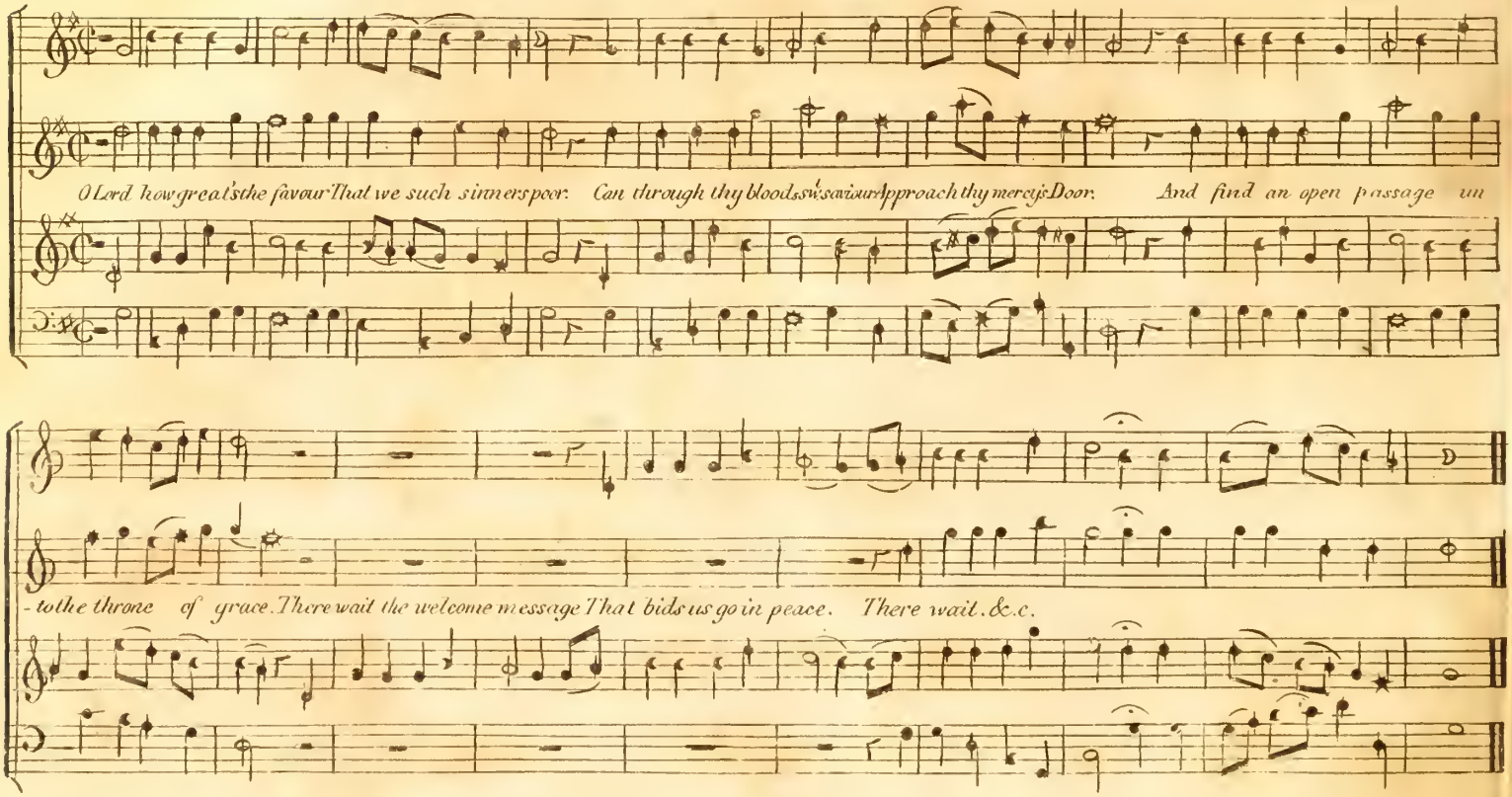
S^t. THOMAS. S.M.

Williams

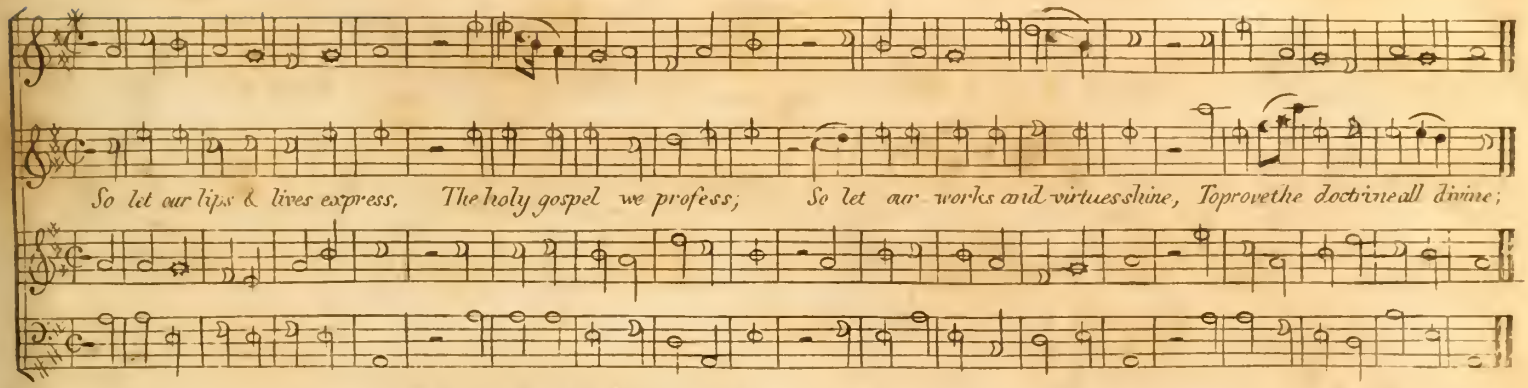


ROMAIN. 7.6.

Bannister.

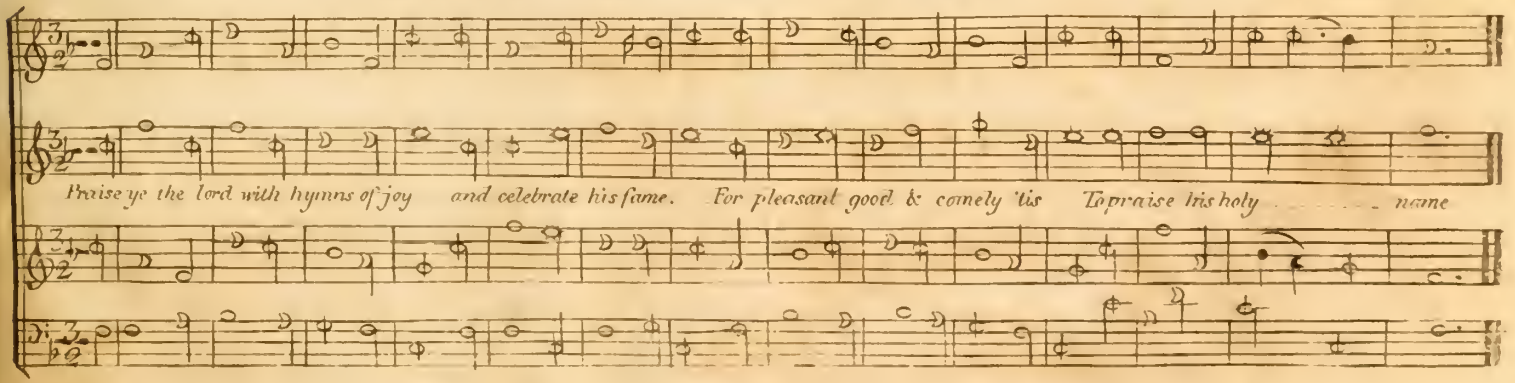


OLD. 100. L.M.

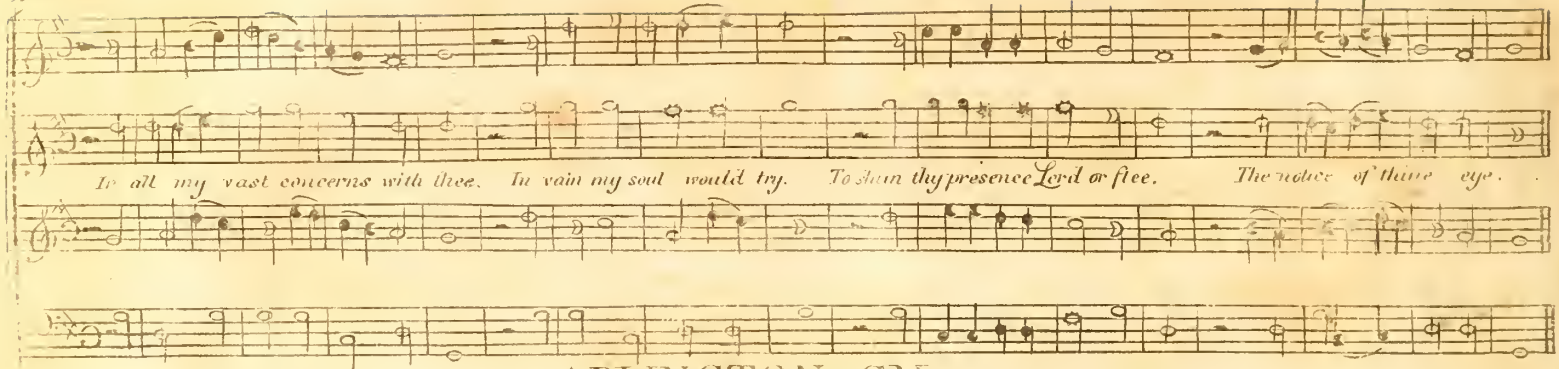


BEDFORD. C.M.

Weal.

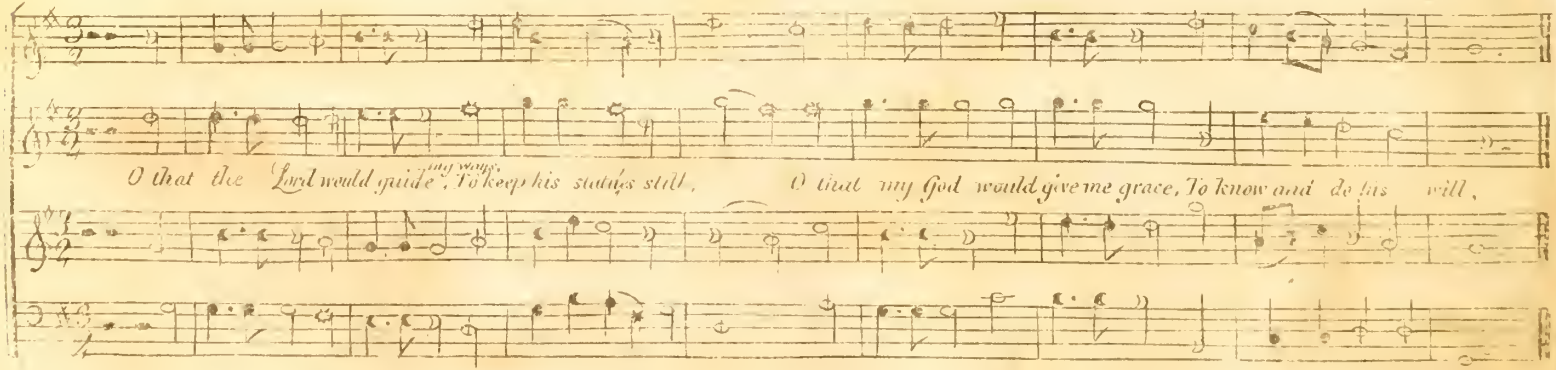


BROOKS. CM.



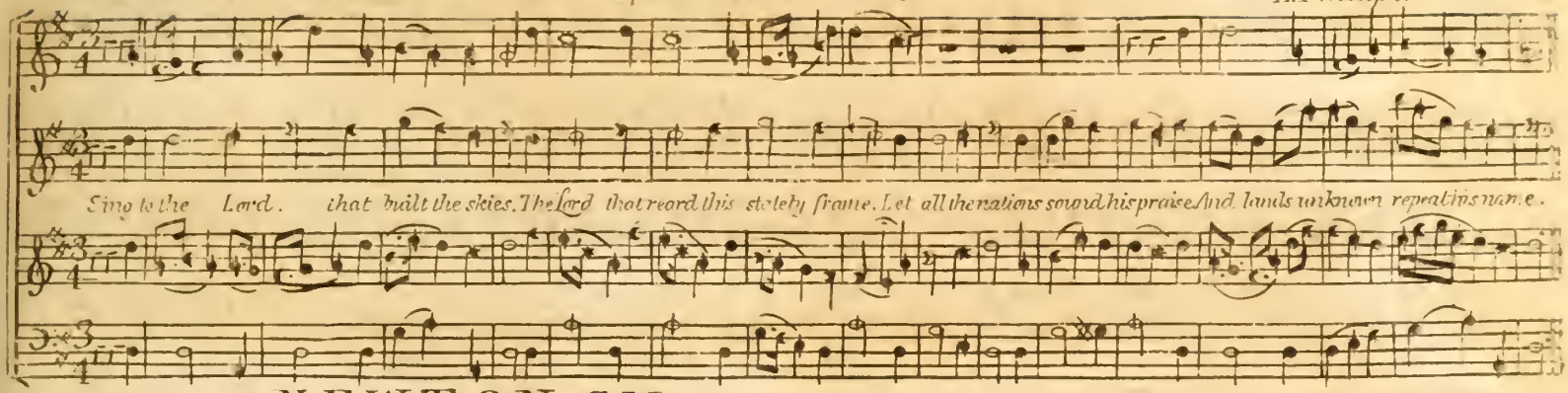
ARLINGTON CM.

Dr Arne.



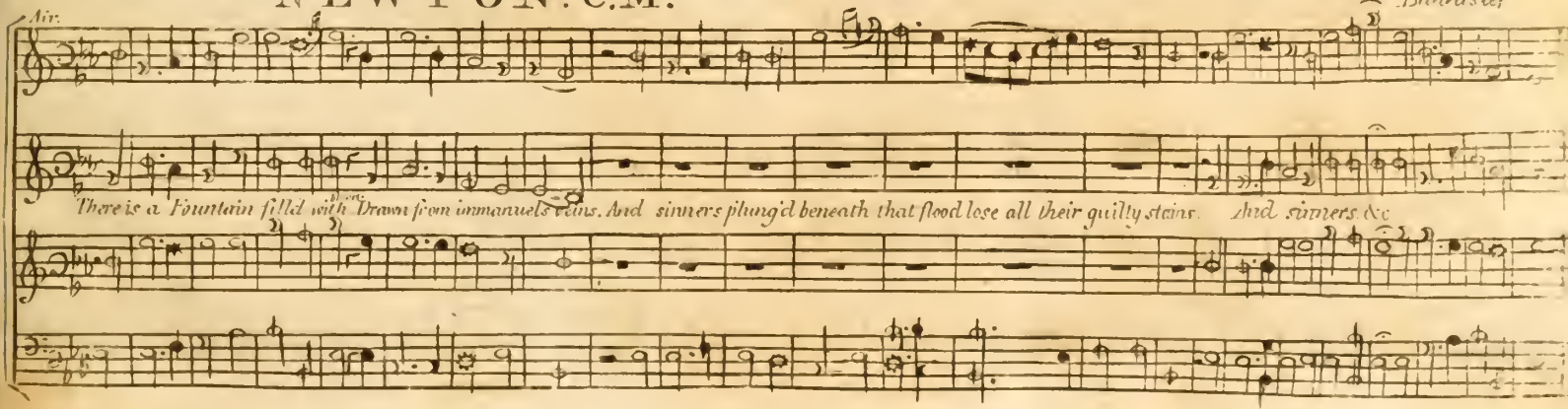
NEW SABBATH. L.M.

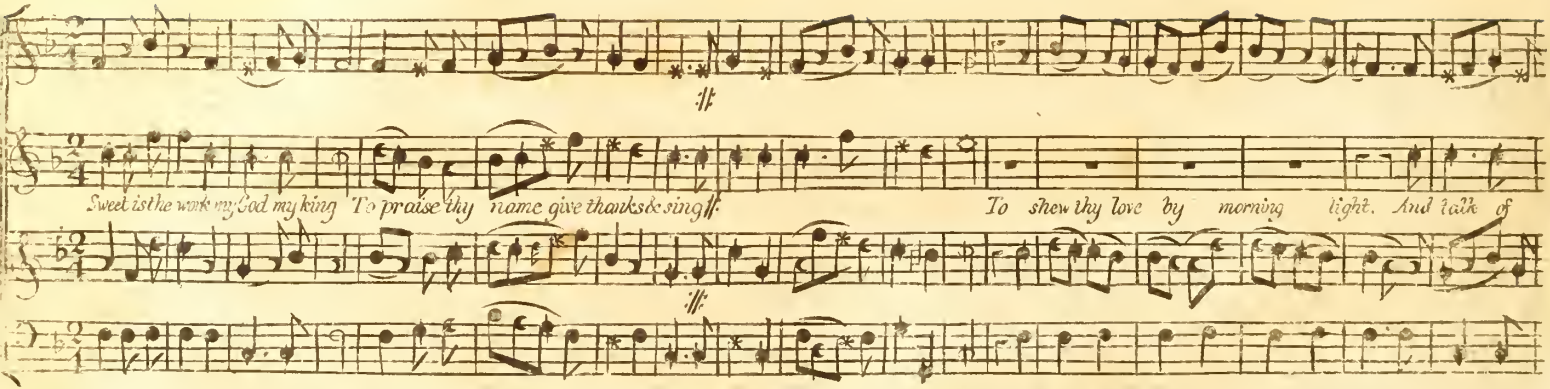
H. Phillips. 21



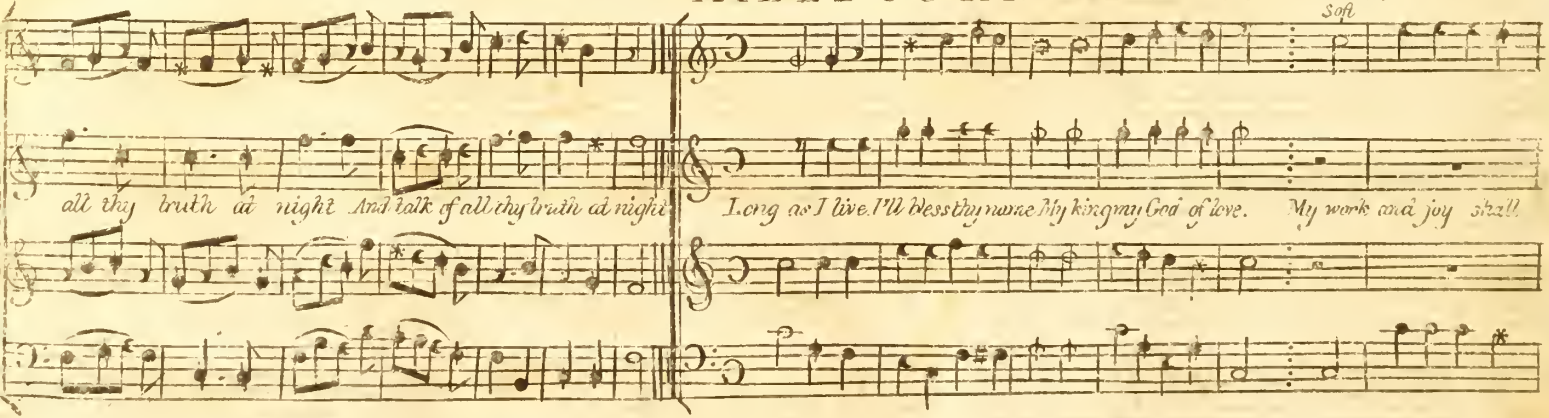
NEWTON. C.M.

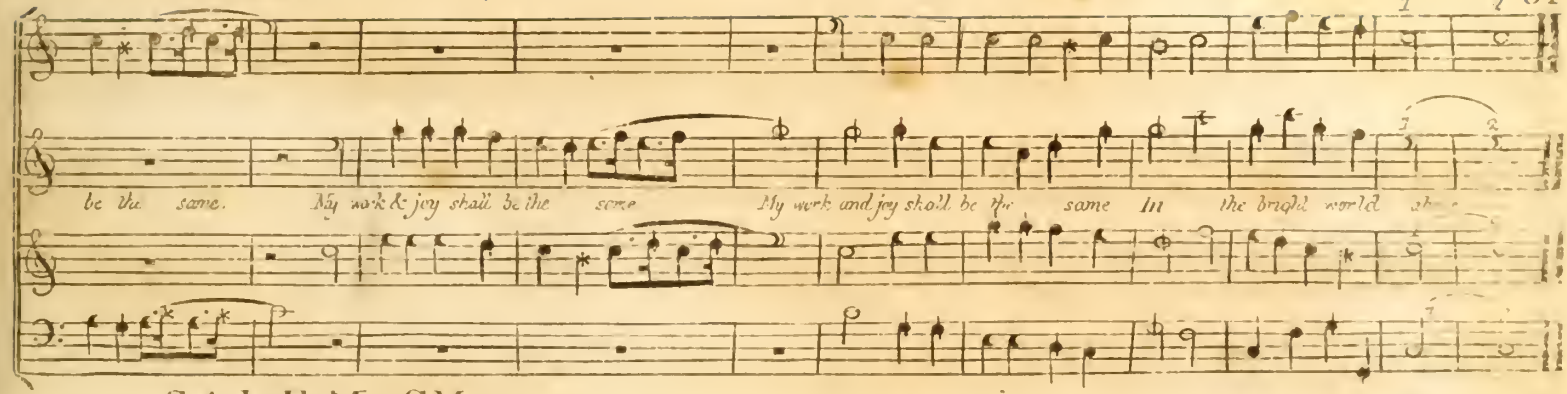
Air. Bannister



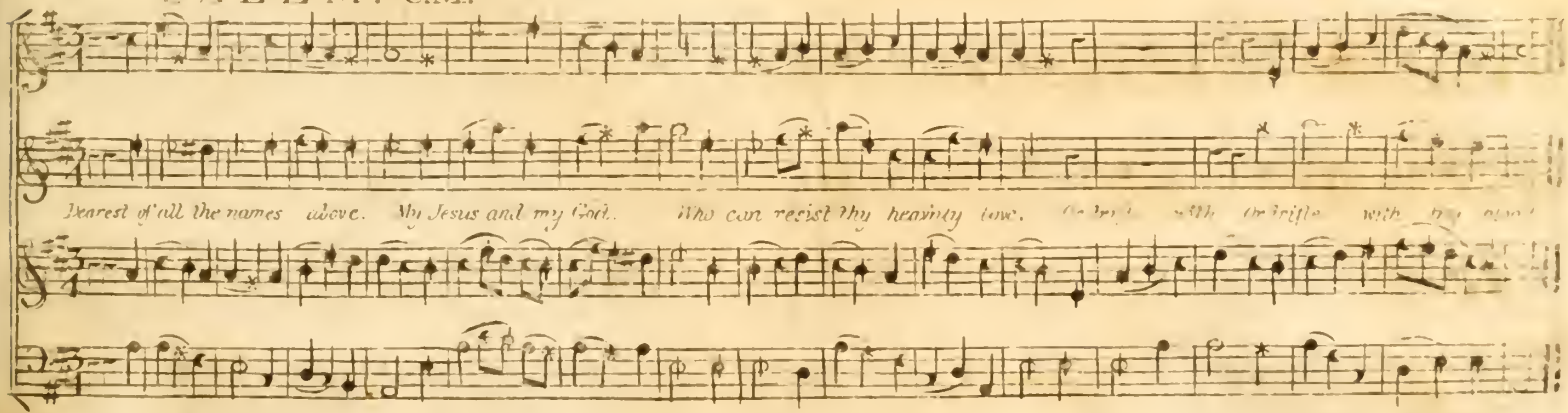


MILLBOURN PORT. C.M.




be the same. My work & joy shall be the same My work and joy shall be the same In the bright world above

SALEM. CM.


Dearest of all the names above. My Jesus and my God. Who can resist thy heavnly love.

DUNSTAN. L.M.

Dr. Madan.

Soft

Jesus shall reign where'er the sun. Does his suc cessive journies run. His kingdom stretch from shore to shore. Till moons shall

Continued. Loud

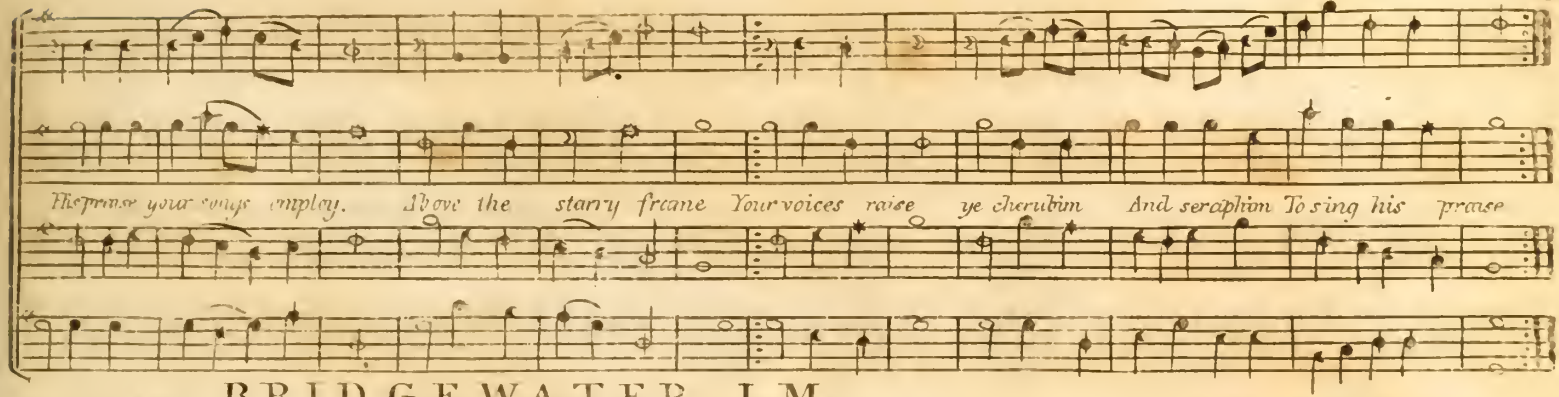
was and wane no more. Till moonshee.

AMHERST. P.M.

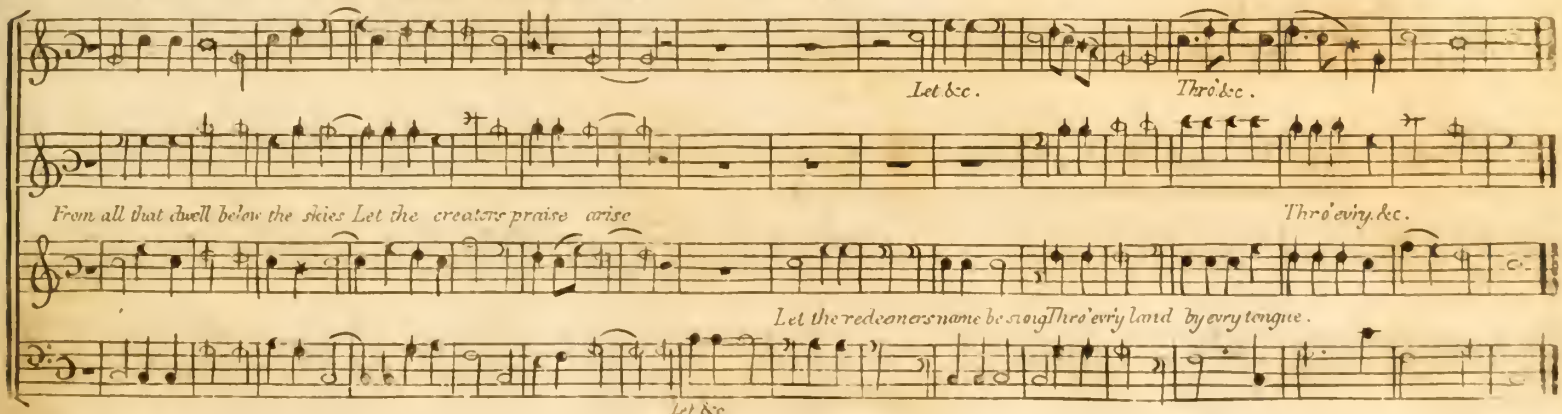
Billings.

Ye boundless realms of joy. Exalt your makers fame.

Continued.



BRIDGEWATER. L.M.



HANOVER. P.M.* *With the dotted slurs, LM.*

Handel.

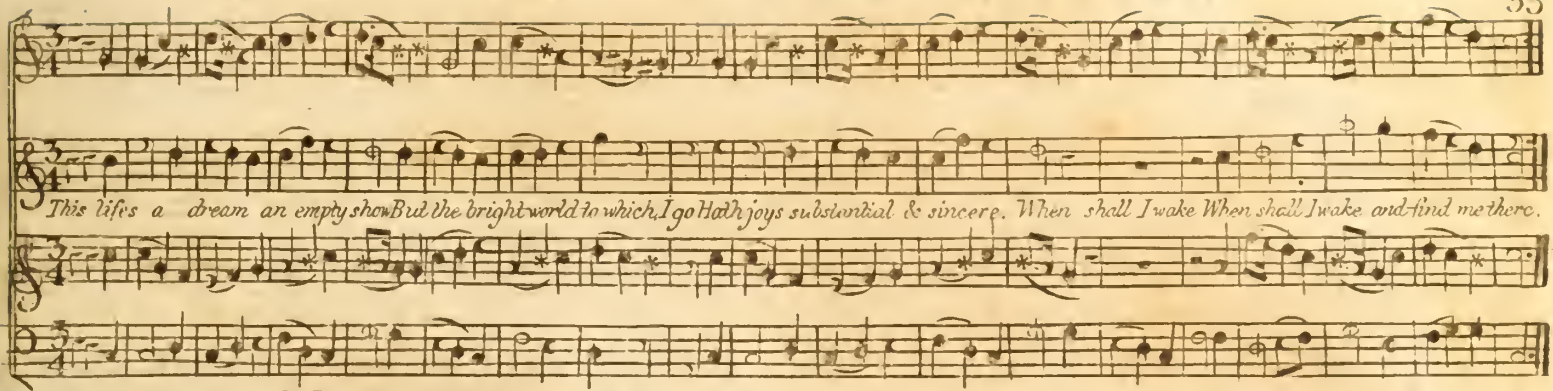
O praise ye the Lord prepare a new song And let all his saints in full concert join. With voices united the anthem prolong. And shew forth his honors in music divine.

ELENBOROUGH. CM.

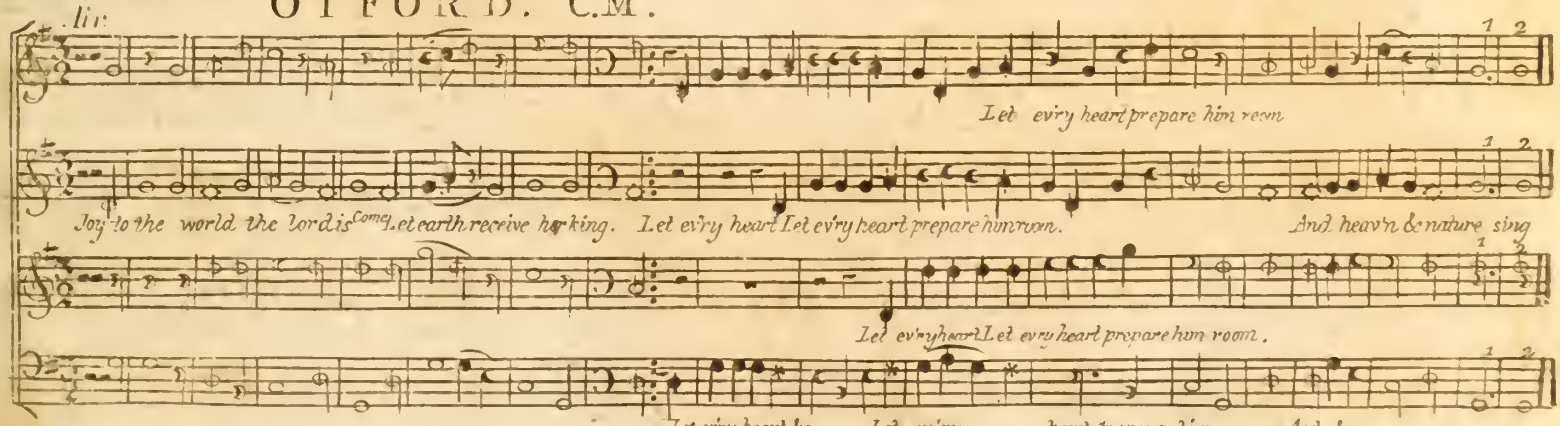
Air

How vain are all things here below How false & yet how fair Each pleasure hath its poison too each pleasure has its poison too. And ev'ry sweet a snare. And ev'ry &c.

ISLINGTON. L.M.

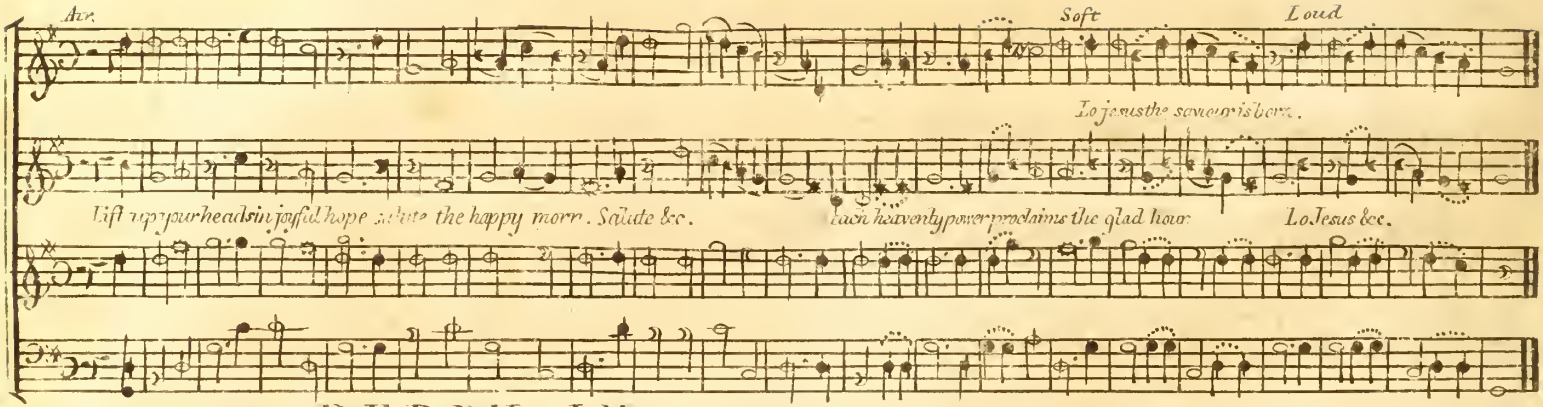


OTFORD. C.M.

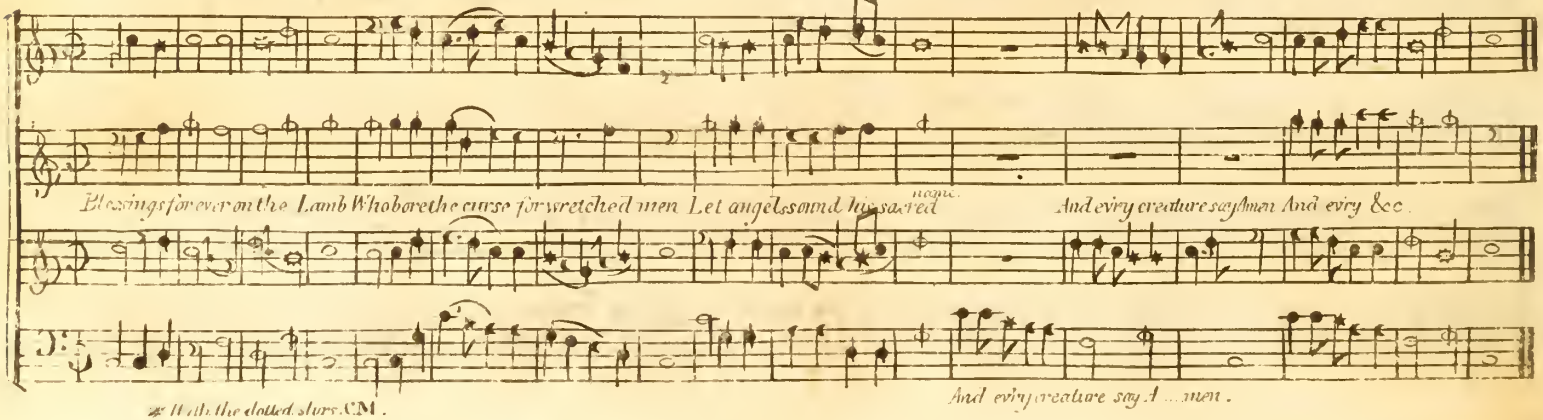


BRISTOL. P.M. *.

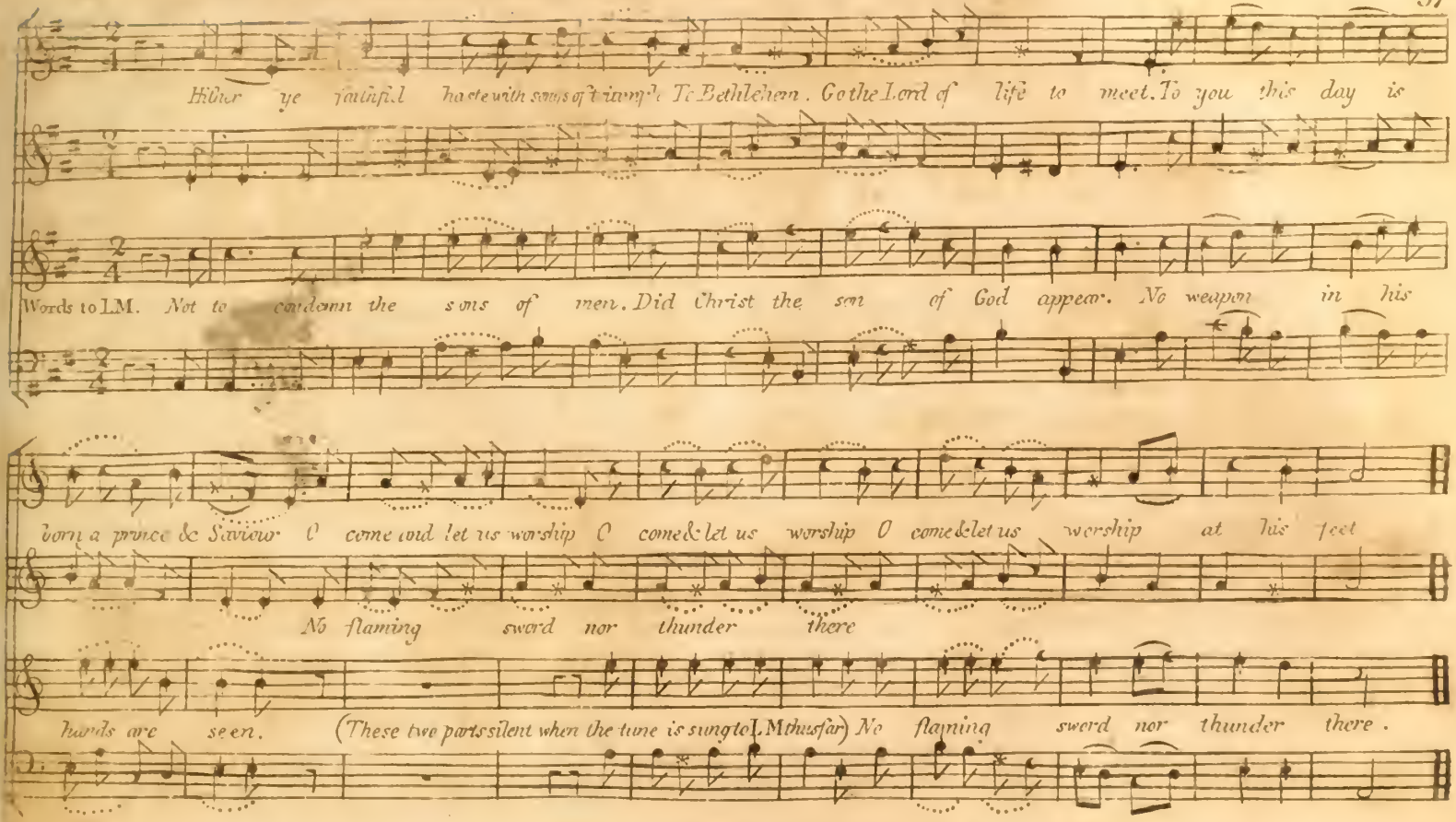
Madan.



DERBY. L.M.



ADESTE FIDELES. P.M. with double bars. L.M.



Air. JOHNS. as the 392. Ps.

How pleasant tis to see. Kindred and friends agree. Each in his proper station move & each fulfil his part. With In all the cares of life and love.

sympathizing heart.

Air. WAREHAM. L.M. Knapp.

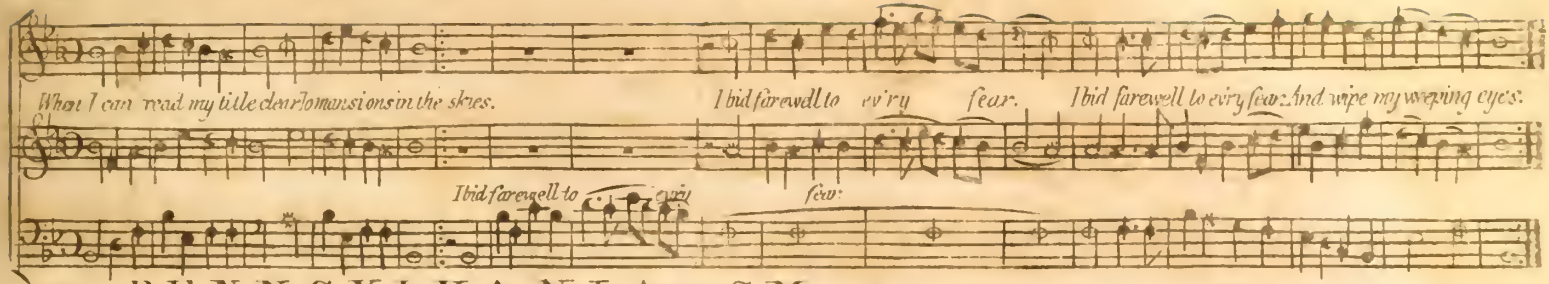
God in his earthly temple lays Foundation for his heavnly praise. He lik'd the tents of Jacob well. But still in Zion loves to dwell.

Air. BATH. CHAPEL. C.M.

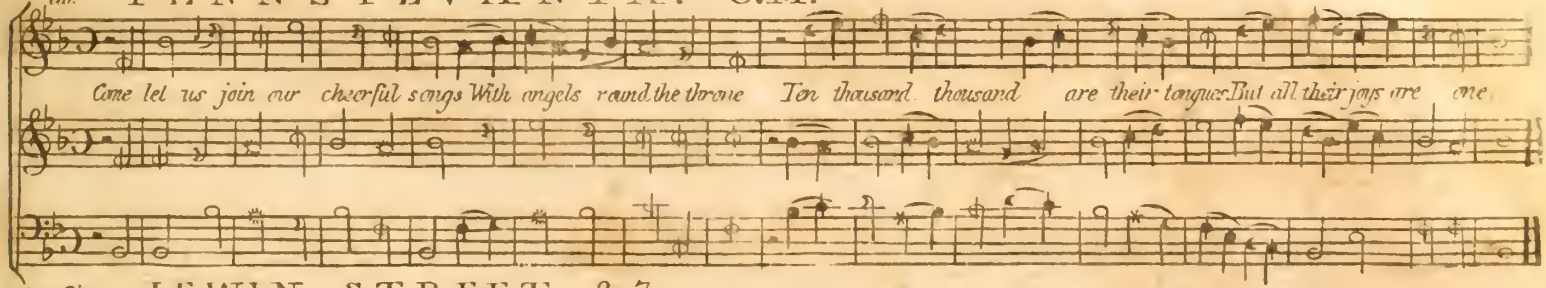
How did my heart rejoice to hear My friends devoutly say. In Zion let us In Zion let us all appear and keep the solemn day.

In Zion let us.

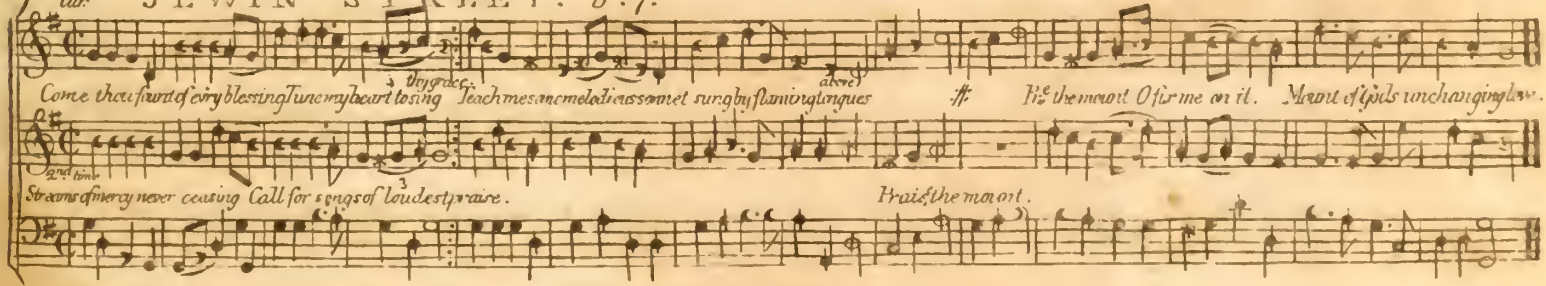
Air. MISSIONARY. C.M.



Air. PENNSYLVANIA. C.M.



Air. JEWIN STREET. 8.7.



HEPZIBAH. C.M.

Husband.

There is a land of pure delight Where saints immortal reign. Infinite day exclude the night. Infinite. &c. And

pleasure banish pain & pleasures banish pain & pleas. & pleasures banish pain.

MARTINS LANE.

E. Lees.

Now be my heart inspired to sing The glories of my saviour

king. The glories &c. Jesus the Lord how heavnly fair. His form how bright his beauties are. His form. &c.

Air HOPE. P.M.

How happy the man Whose heart is set free The people that can be joyful in thee Their joy is to walk in the light of thy face & still & still they are talking of

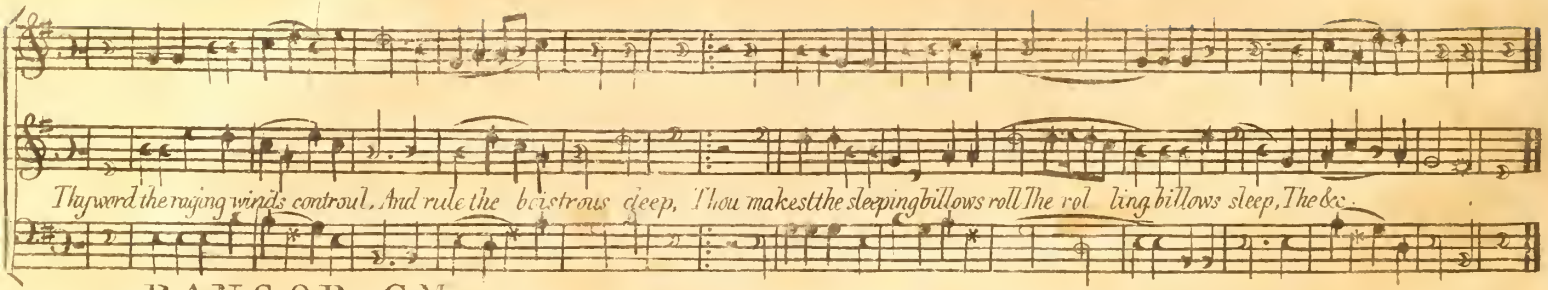
Jesus's grace & still & still & still they are talking of Jesus's grace.

Air LILY. L.M. Bannister

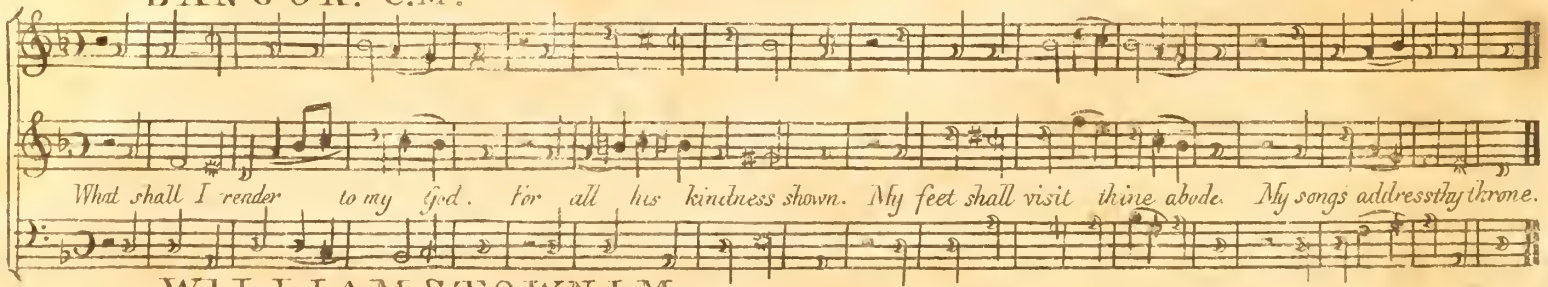
Behold the rose of Sharon here. The lily which the

vallies bear. Behold the tree of life that gives Refreshing fruit and healing leaves Refreshing &c.

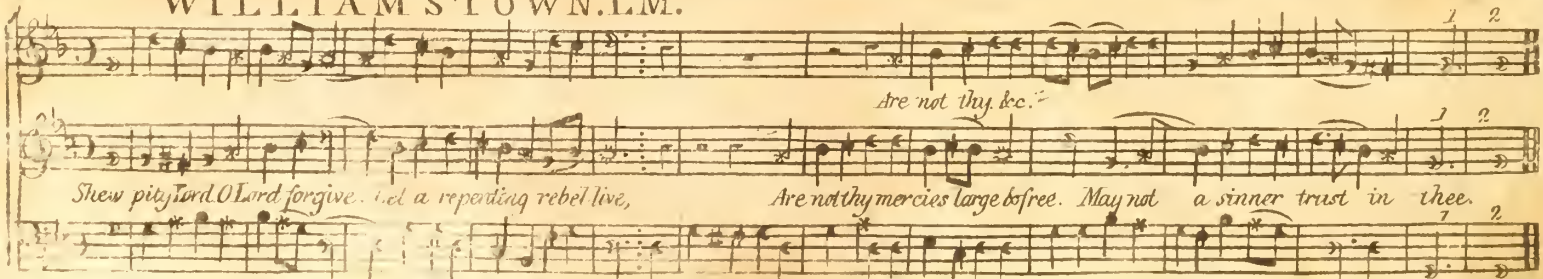
VIRGINIA. C.M.



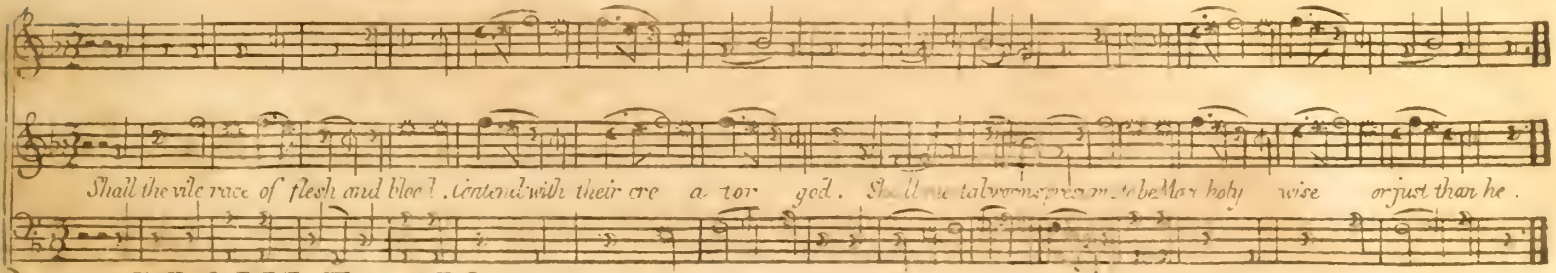
BANGOR. C.M.



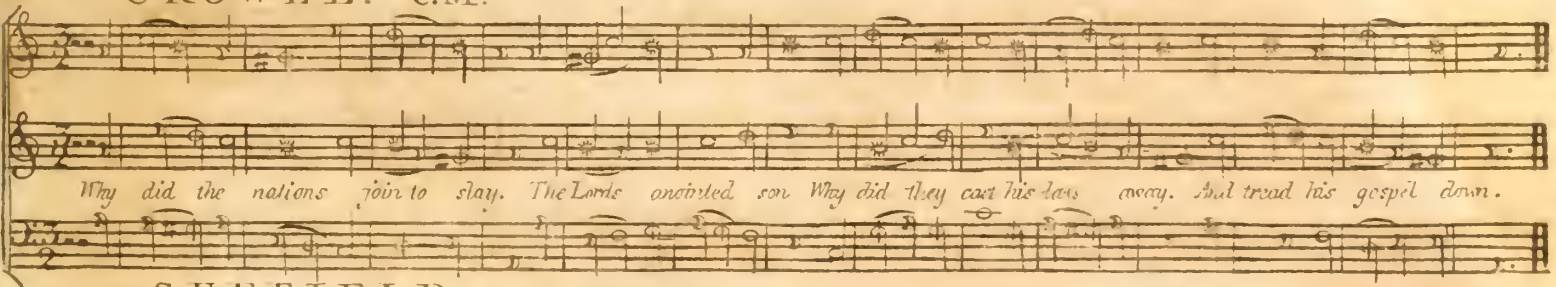
WILLIAMSTOWN. L.M.



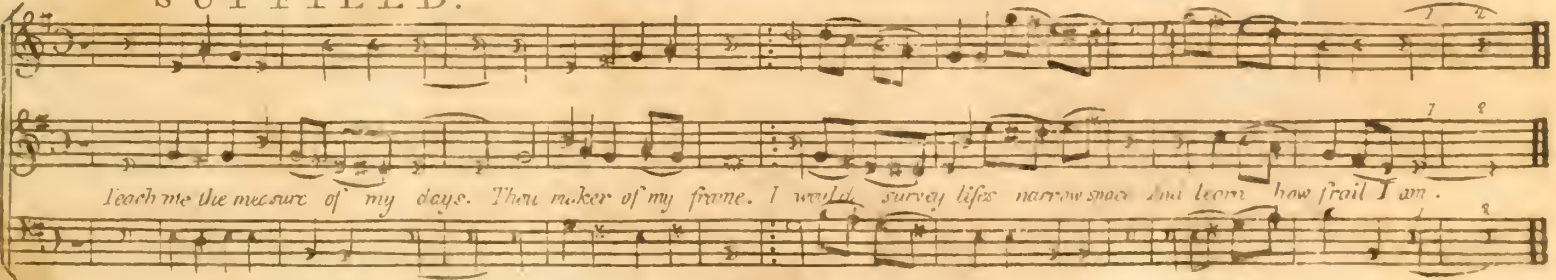
BROOKFIELD. L.M.



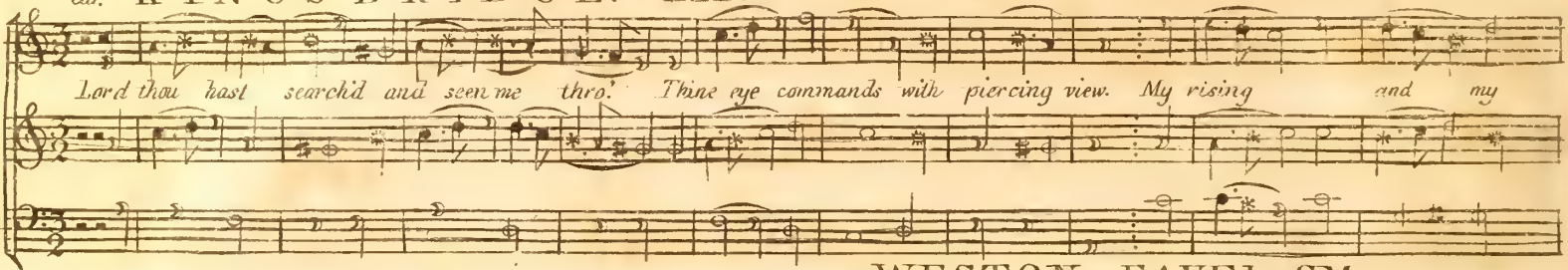
CROWLE. C.M.



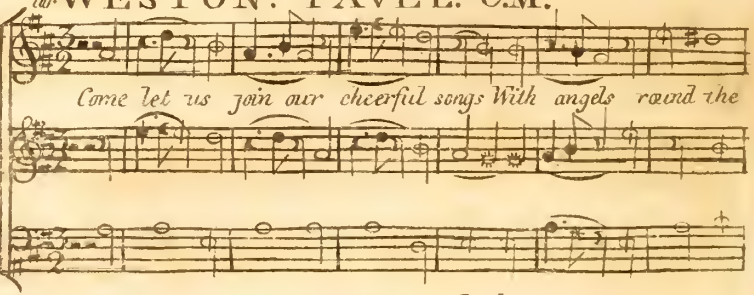
SUFFIELD.

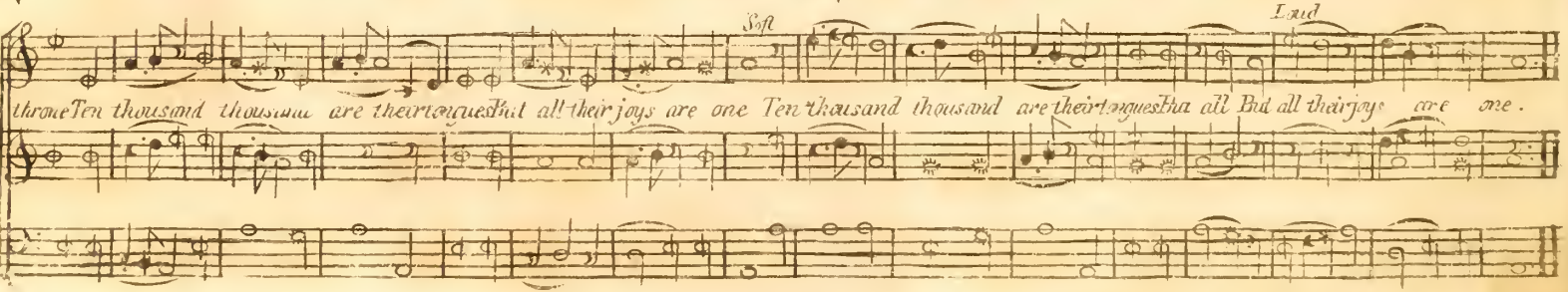


Air. KINGS BRIDGE. L.M.



Air. WESTON. FAVEL. C.M.





LENNOX as 148th

The year &c

Blow ye the trumpet blow. The gladly solemn sound Let all the nations know. To earths remotest bounds. The year of jubilee. is come the

The year &c.

year of jubilee is come return ye ransomd sinners home.

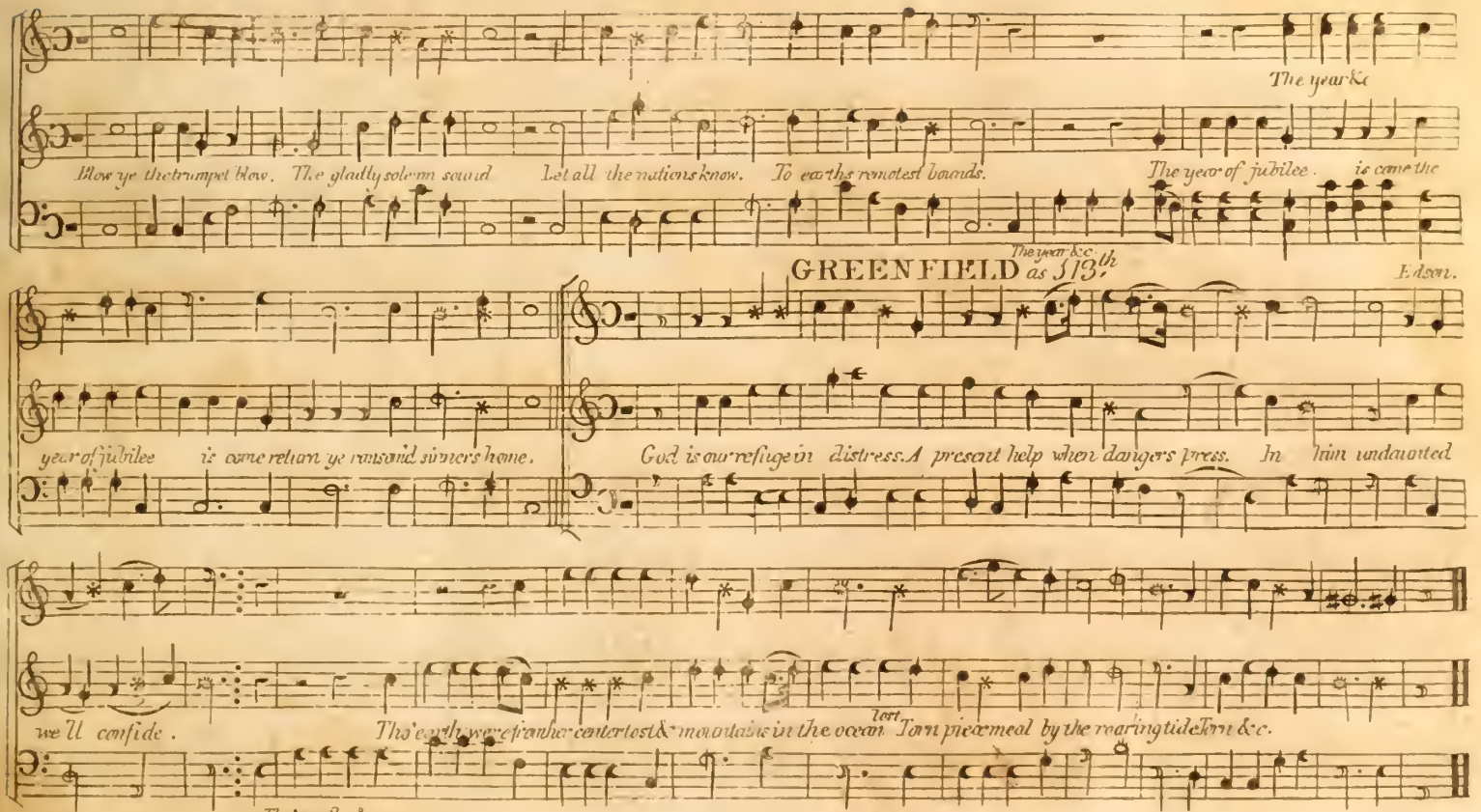
GREENFIELD as 113th

Edson.

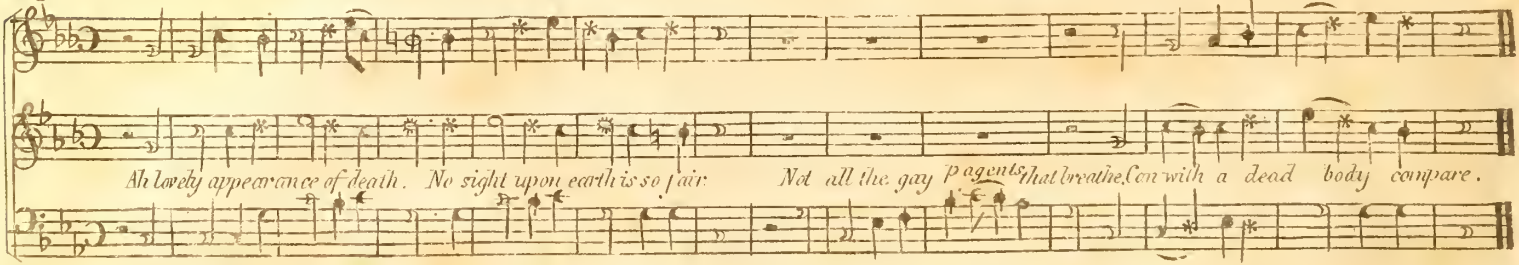
God is our refuge in distress. A present help when dangers press. In him undaunted

we'll confide. Tho' earth were from her center lost & mountains in the ocean lost Torn piecemeal by the roaring tide Torn &c.

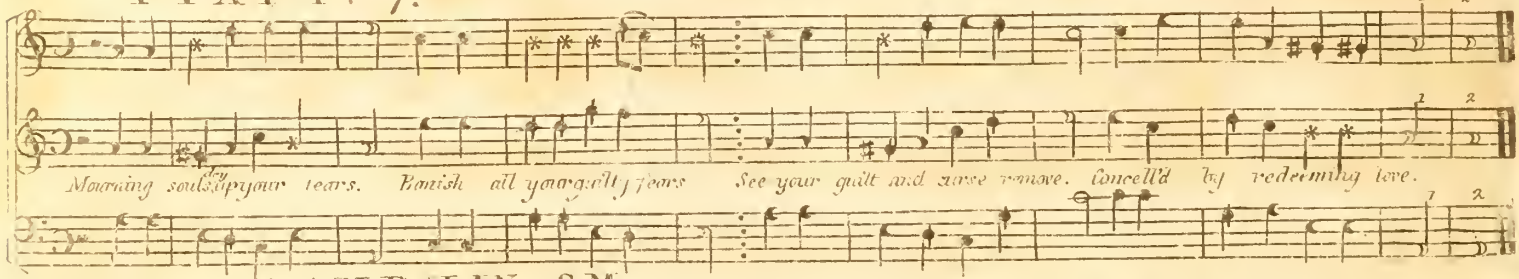
Tho' earth. &c.



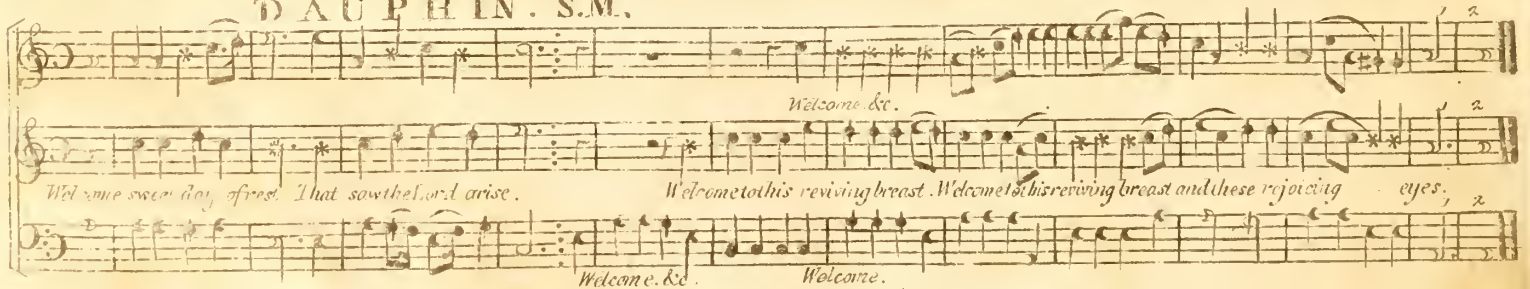
SAVANNA. 8.



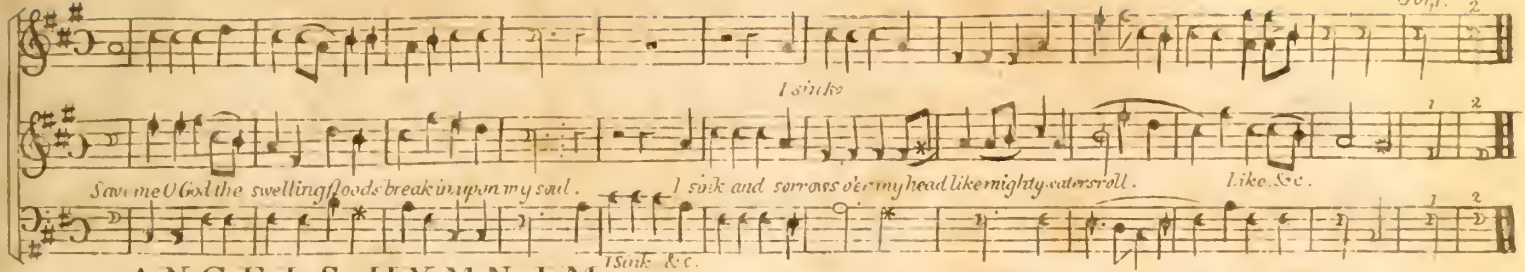
FYATT. 7.



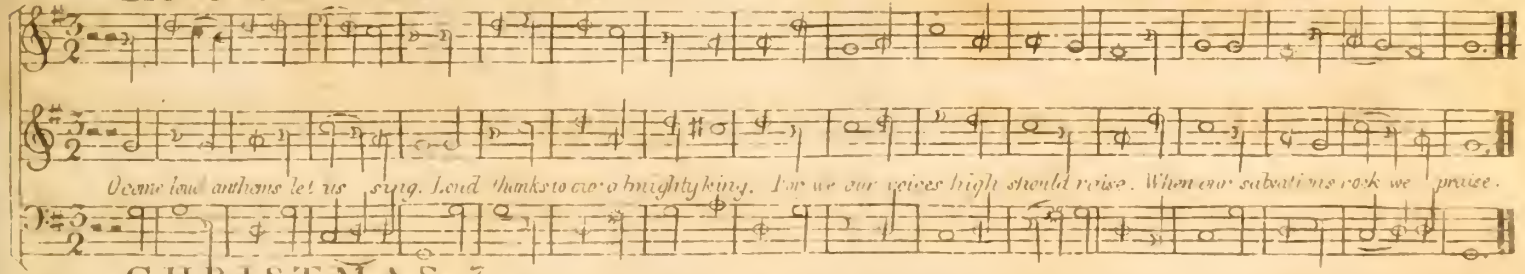
DAUPHIN. S.M.



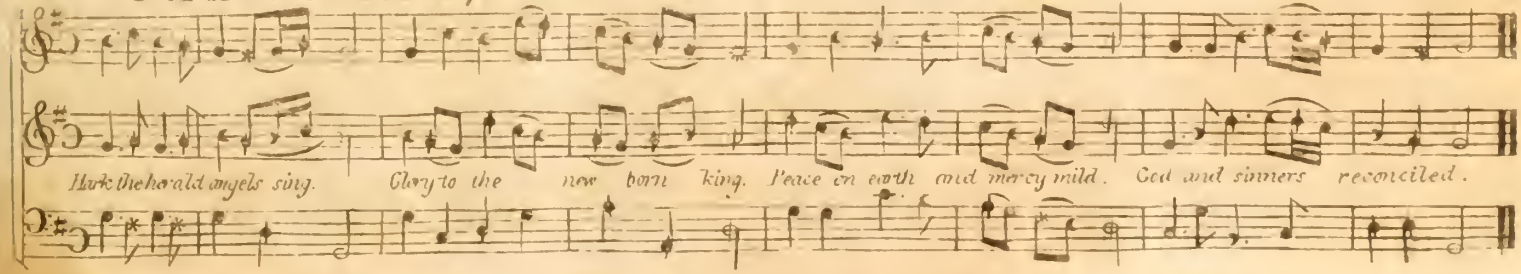
SUTTON. C.M.



ANGELS HYMN. LM.



CHRISTMAS 7.



ASHLEY. C.M.

Air.

Salvation O the joyful sound 'tis pleasure to our ears A sov' reign balm for every wound. A Cordial

Soft Loud Soft Loud

for our fears. Glory honor praise&power. Be unto the lamb forever. Jesus Christ is our redeemer. Halleluia. Praise the lord.

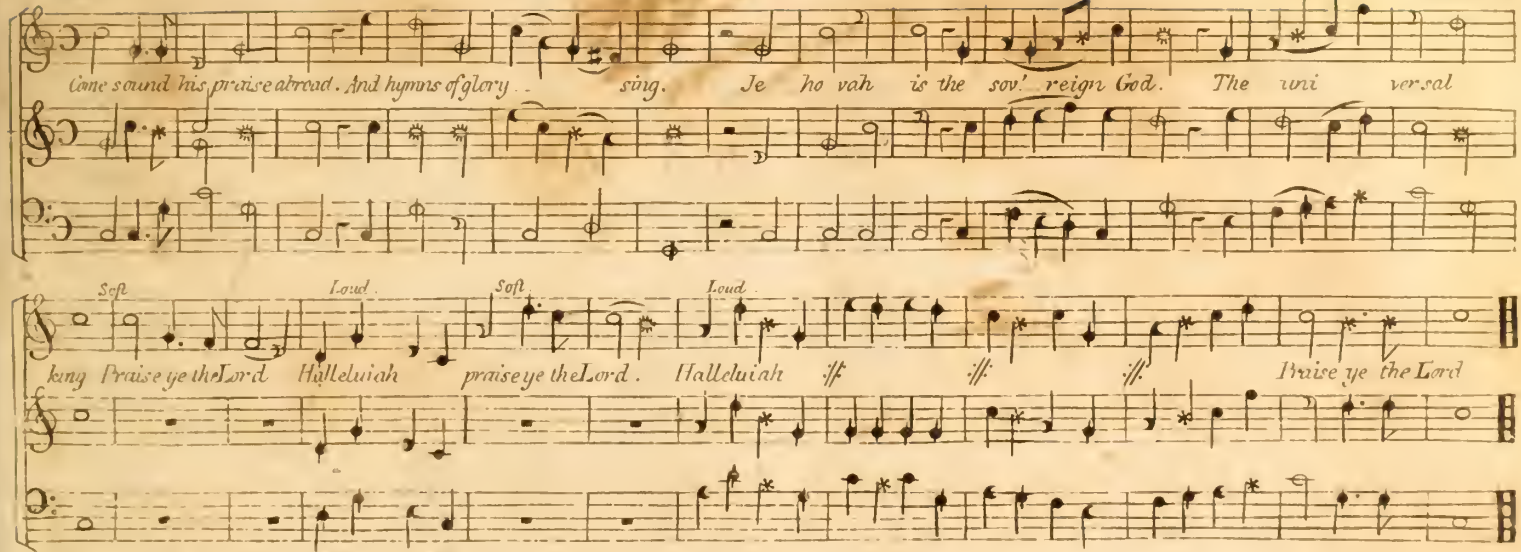
HAYNER. SM.

Air.

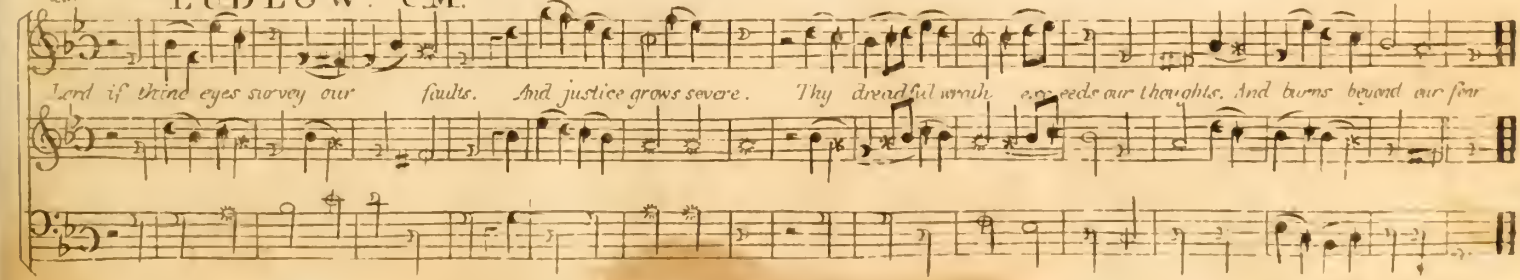
Behold what wondrous grace. The father has bestowed. On sinners of a mortal . To call them sons of God.

FALCON STREET. S.M.

Air.

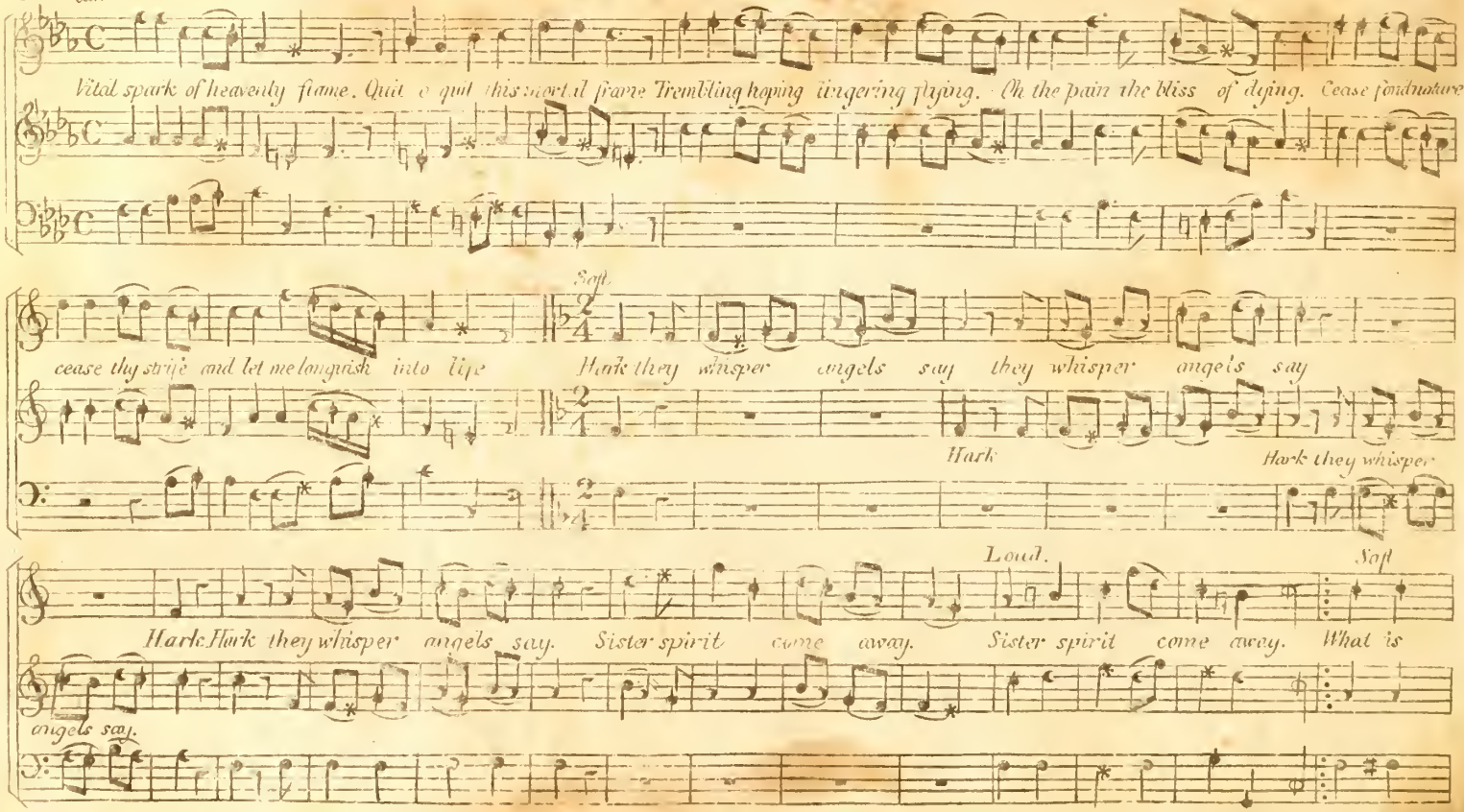


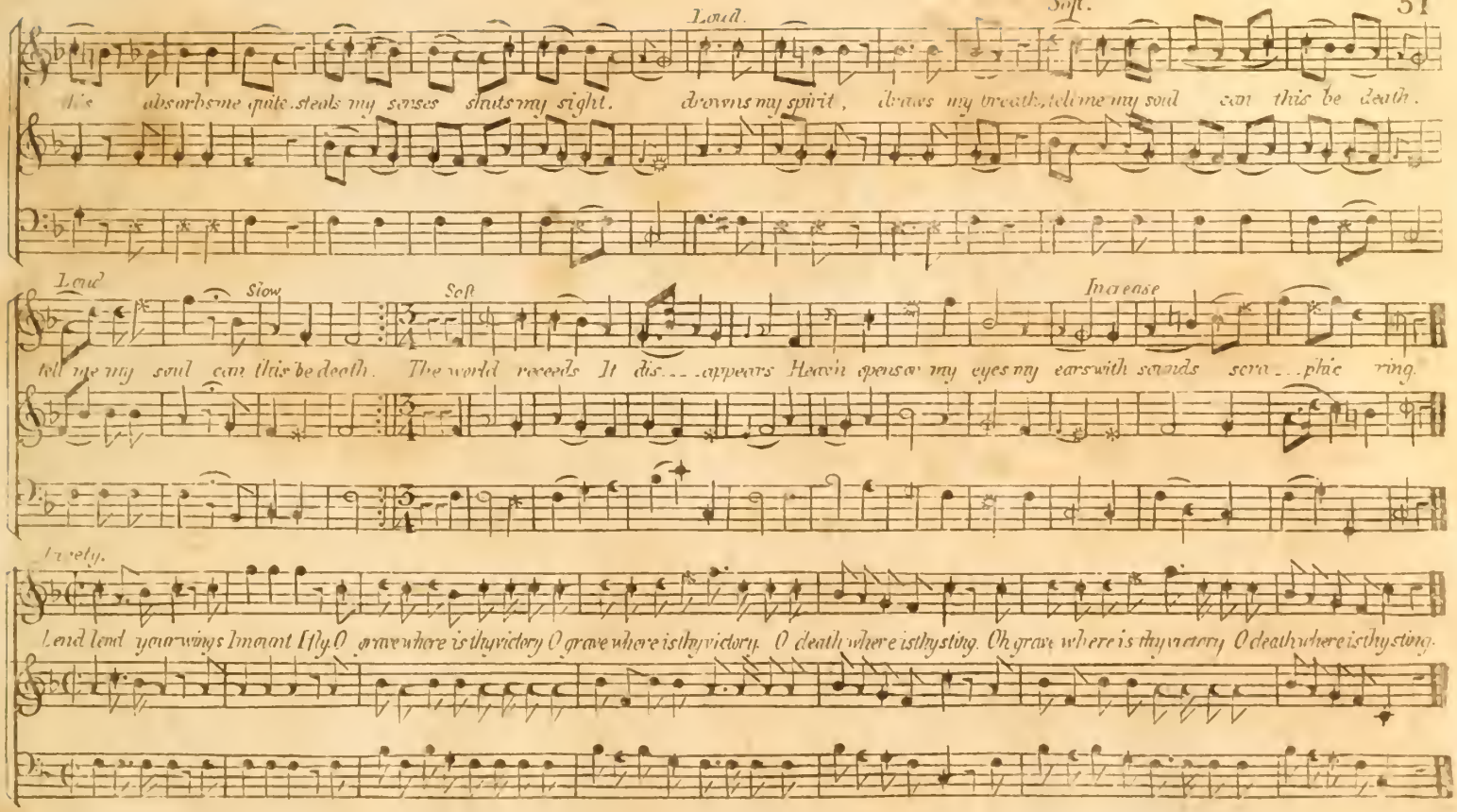
Air. LUDLOW. C.M.

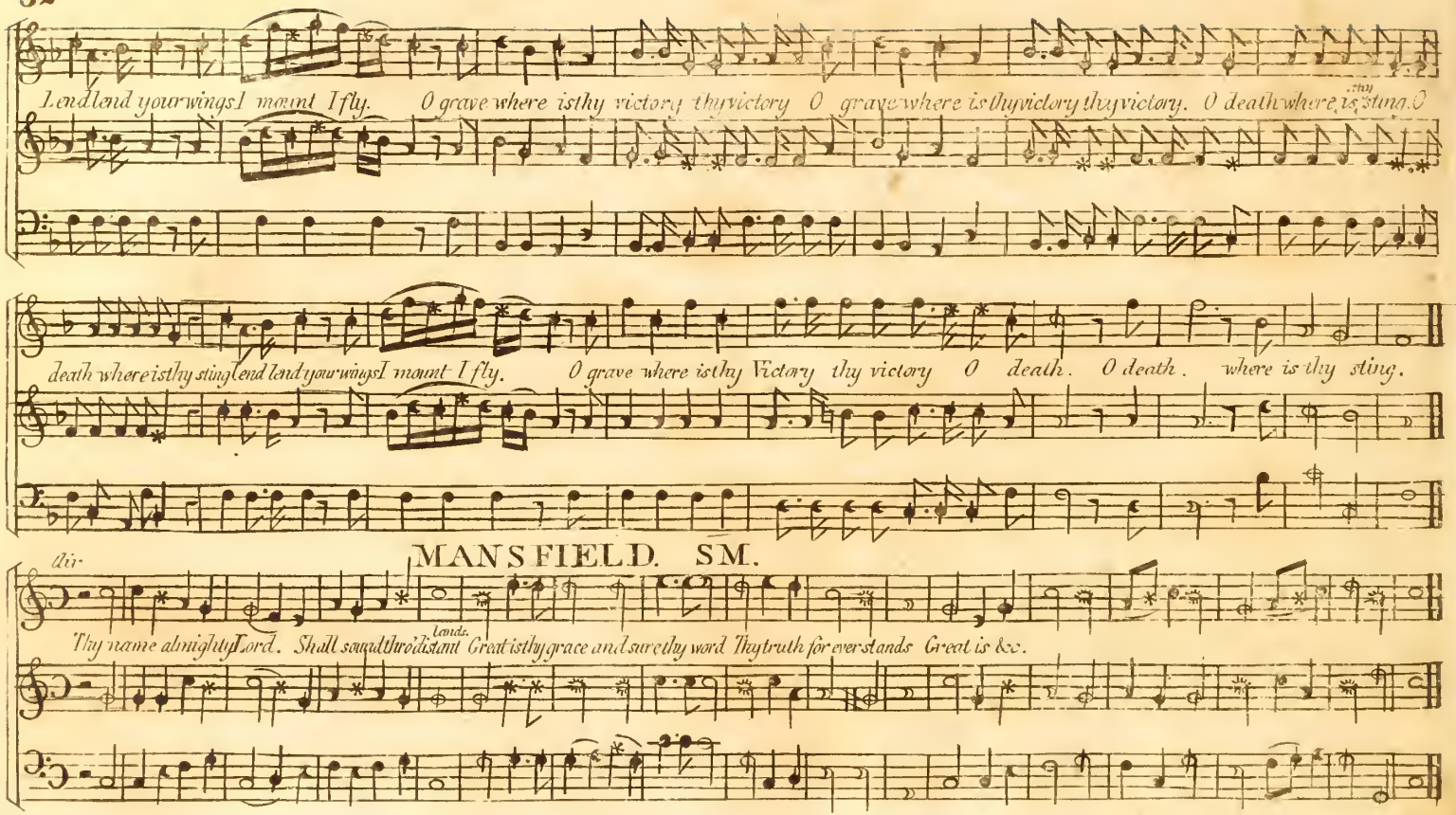


DYING CHRISTIAN.

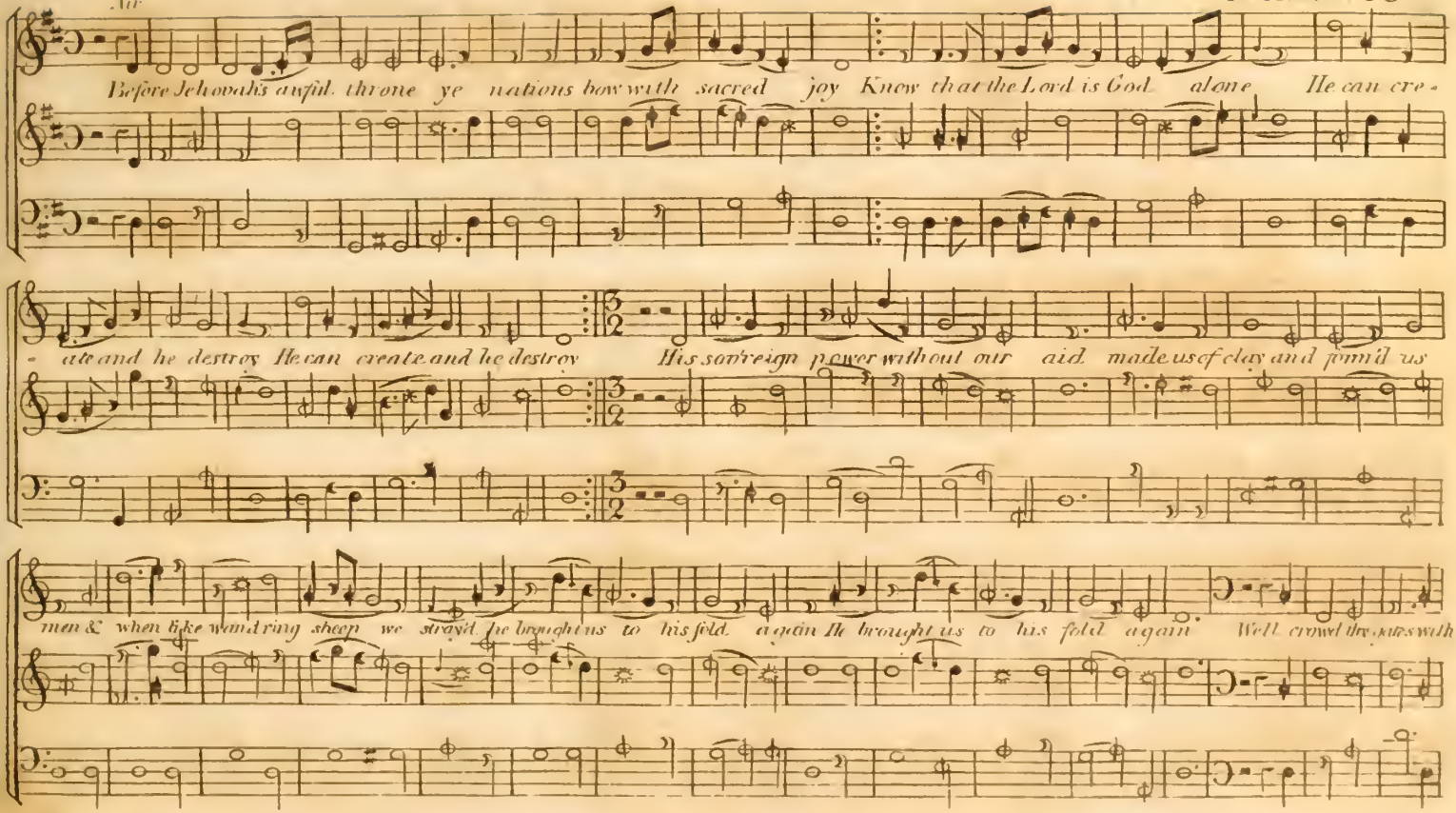
50 Air.

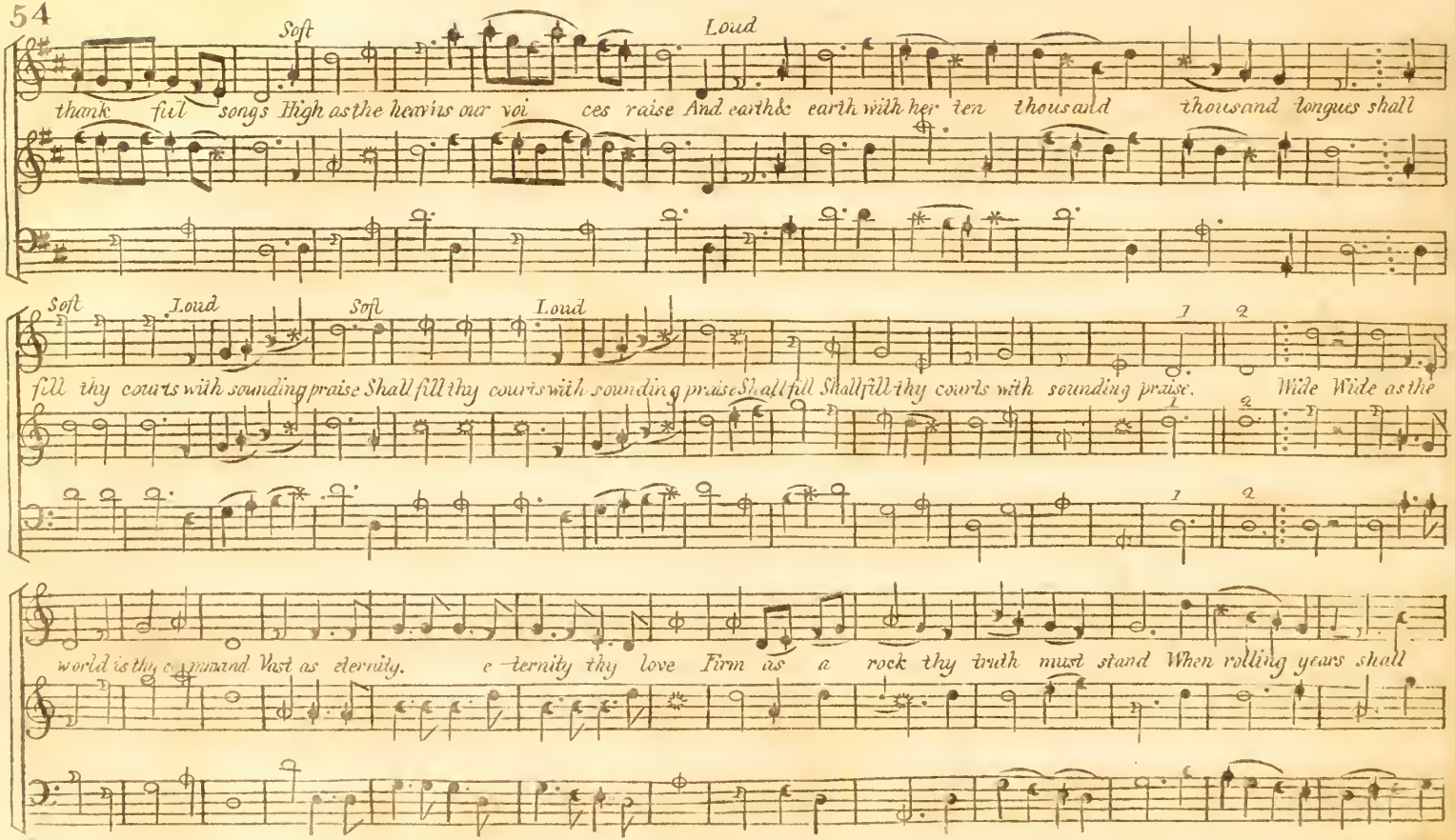



Loud.
Soft.
this absorbs me quite. steals my senses shuts my sight. drowns my spirit, draws my breath, tell me my soul can this be death.
Loud
Slow
Soft
Increase
tell me my soul can this be death. The world recedes It dis...appears Heavn opens my eyes my ears with sounds sera...phic ring.
Lively.
Lend lend your wings I mount I fly O grave where is thy victory O grave where is thy victory. O death where is thy sting. Oh grave where is thy victory O death where is thy sting.


Lend lend your wings I mount I fly. O grave where is thy victory thy victory O grave where is thy victory thy victory. O death where is thy sting. O
death where is thy sting lend lend your wings I mount I fly. O grave where is thy Victory thy victory O death. O death. where is thy sting.
MANSFIELD. SM.
Air.
Thy name almighty Lord. Shall sound thro' lands distant Great is thy grace and sure thy word Thy truth for ever stands Great is &c.

Air


Before Jehovah's awful throne ye nations bow with sacred joy Know that the Lord is God alone He can cre-
-ate and he destroy He can create and he destroy His sovereign power without our aid made us of clay and form'd us
man & when like wand'ring sheep we strayd he brought us to his fold again He brought us to his fold again We'll crowd thy gates with


Soft
Loud
thank ful songs High as the heavns our voi ces raise And earth& earth with her ten thousand thousand tongues shall
Soft
Loud
Soft
Loud
1
2
fill thy courts with sounding praise Shall fill thy courts with sounding praise Shall fill Shall fill thy courts with sounding praise.
Wide Wide as the
world is thy command Vast as eternity. e ternity thy love Firm as a rock thy truth must stand When rolling years shall

cease to move shall cease to move. When rolling years shall cease to move. When rol ling years shall cease to move.

HOTHAM. 7.s

Air

Dr Madan

Jesu lover of my soul let me to thy bosom fly. When the nearer waters roll. While the tempest still is nigh. Hide me O my

Loud

Saviour hide 'till the storm of life is past Safe into the haven guide. O receive O receive. O receive my soul at last.

KEDRON. 11.s

W.E.Miller

Air.

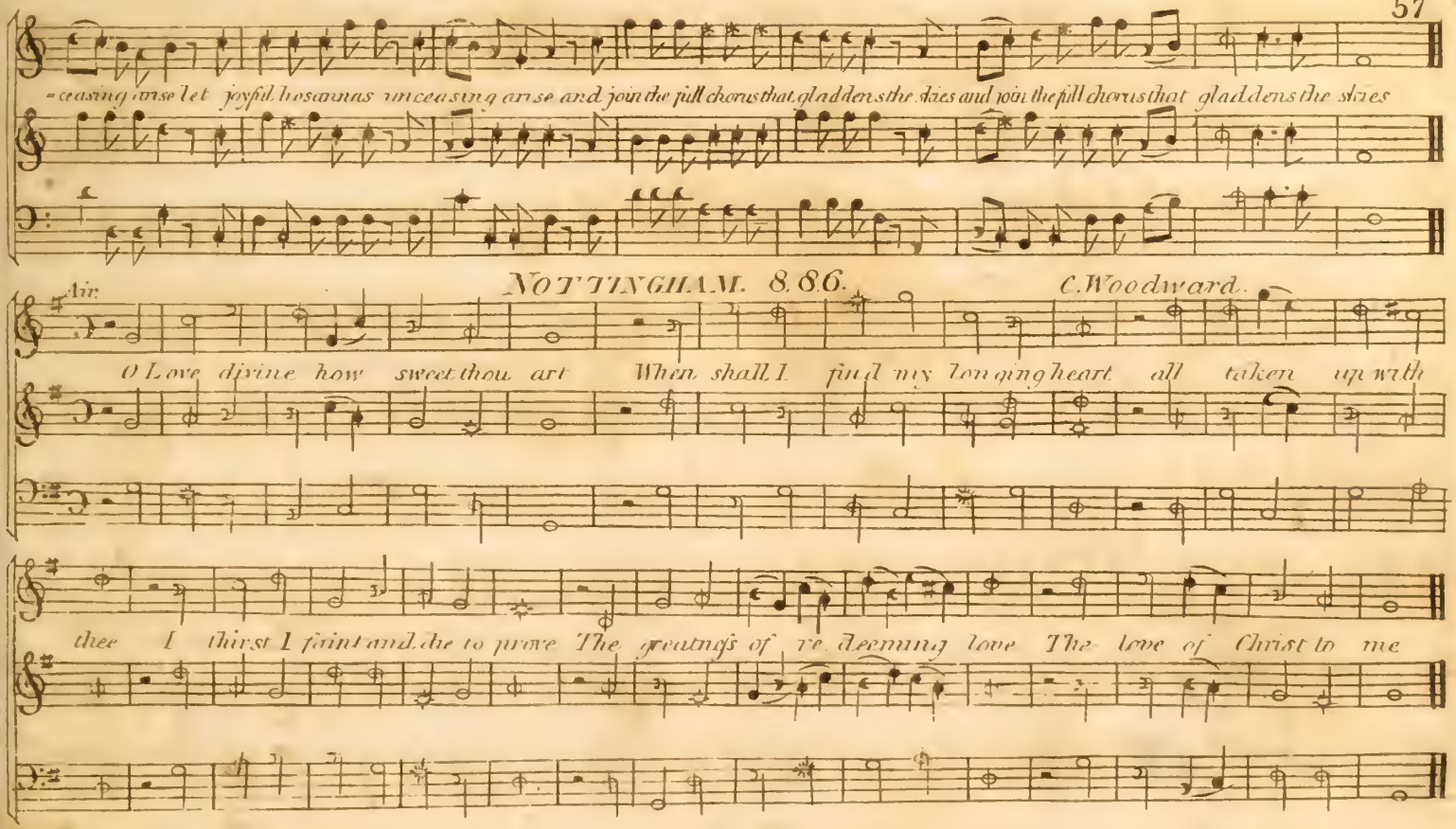
Thou sweet gliding Kedron by thy silver stream Our Saviour at midnight when Cynthia's pale beam shone

Soft.

bright on the waters would frequently stray and lose in thy murmurs and lose in thy murmurs the toils of the day the

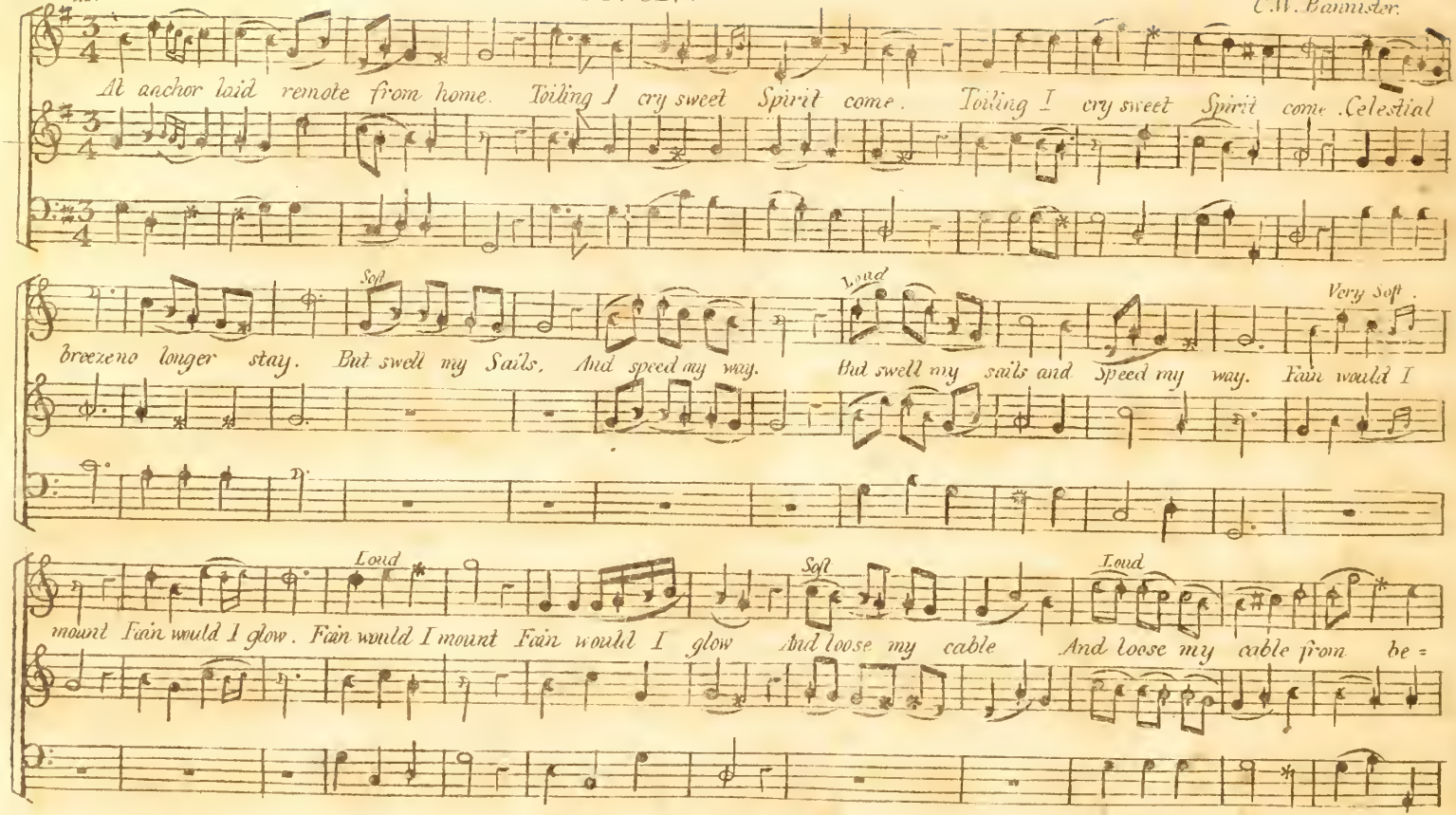
Chorus lively.

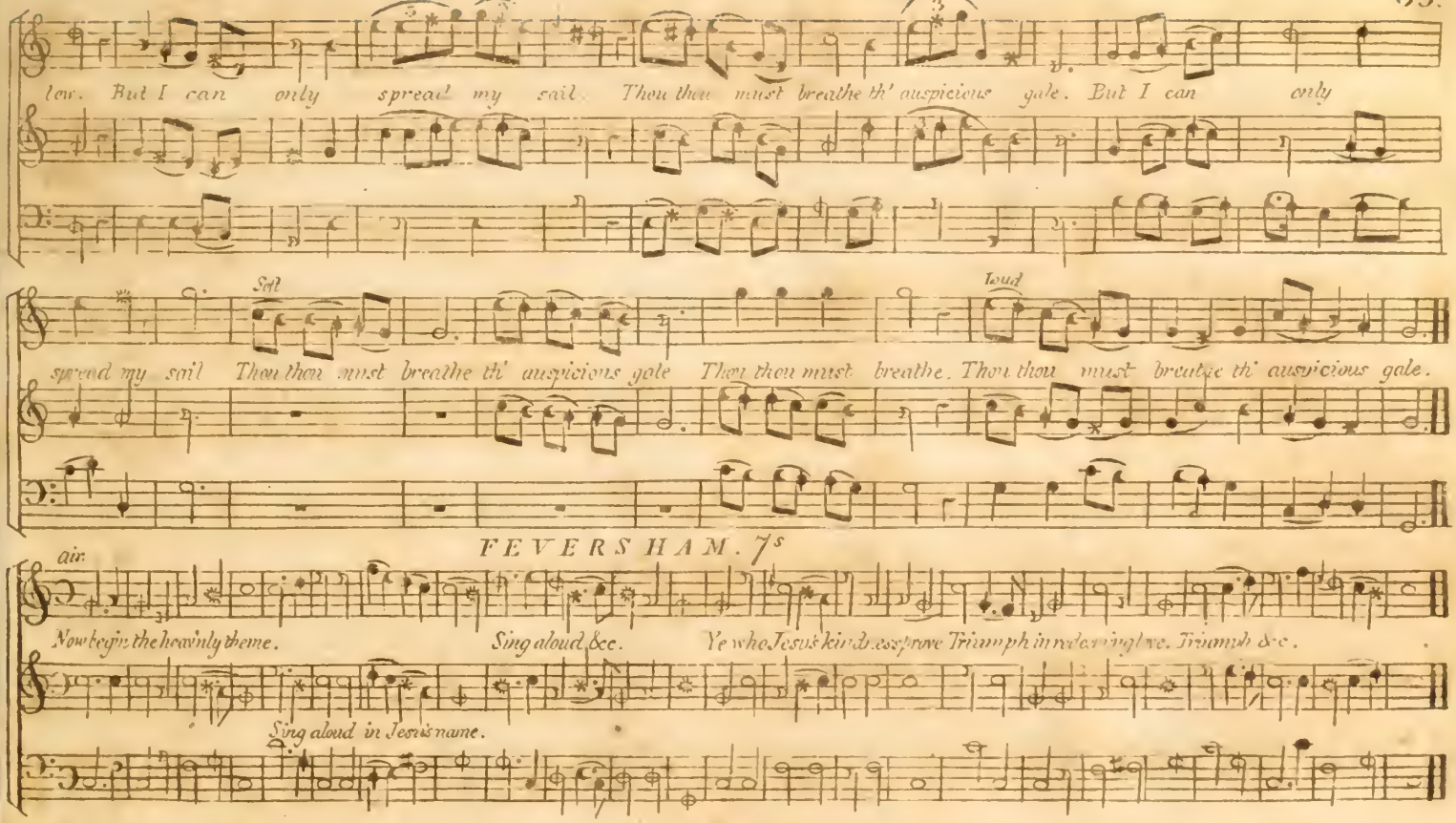
toils of the day the toils of the day Come saints & adore him come bow at his feet O give him the glory the praise that is meet let joyful hosannas

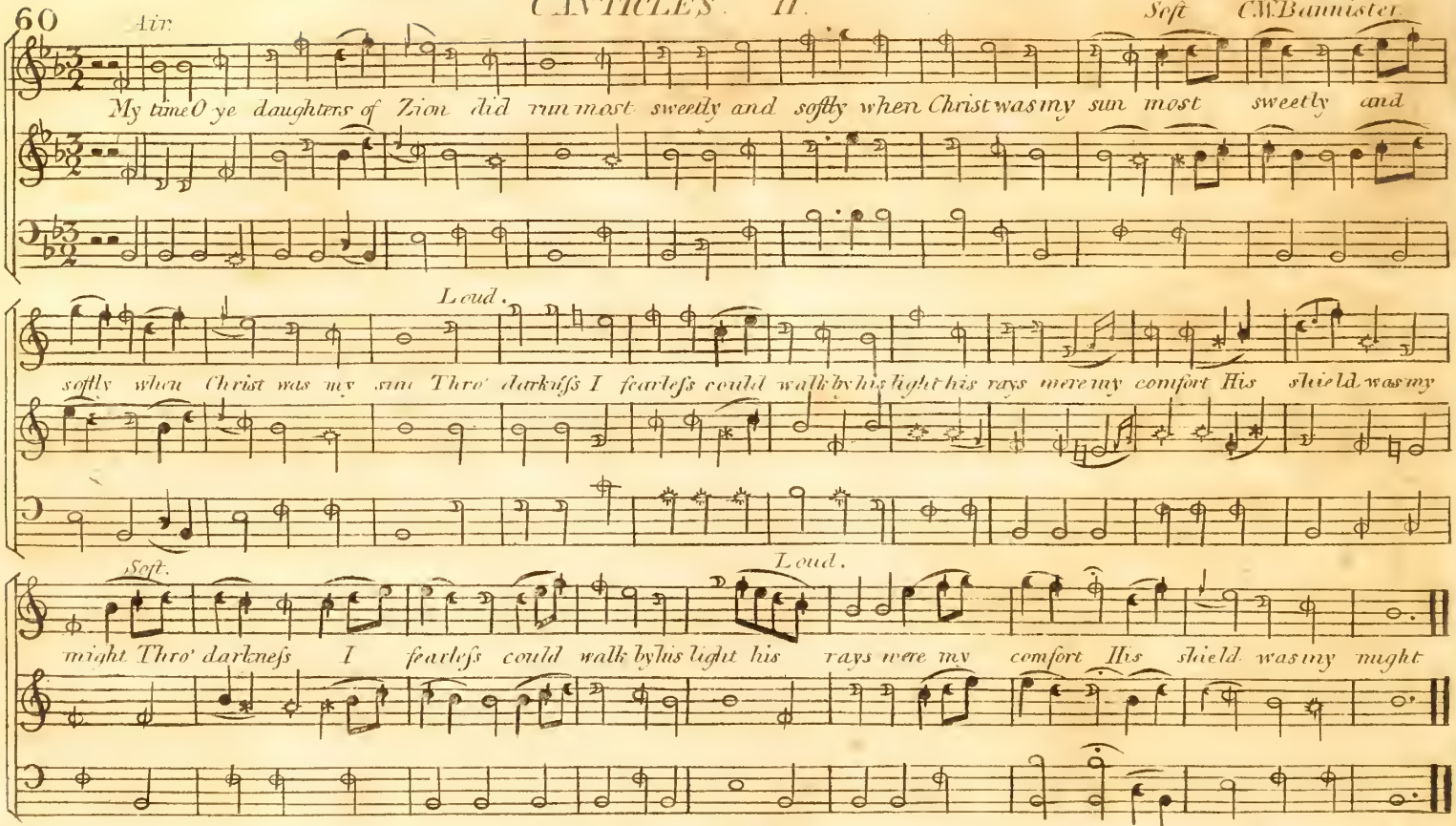

-ceasing arise let joyful hosannas unceasing arise and join the full chorus that gladdens the skies and join the full chorus that gladdens the skies
Air.
NOTTINGHAM. 8.86.
C. Woodward.
O Love divine how sweet thou art When shall I find my longing heart all taken up with
thee I thirst I faint and die to prove The greatings of re-deeming love The love of Christ to me

AVON.

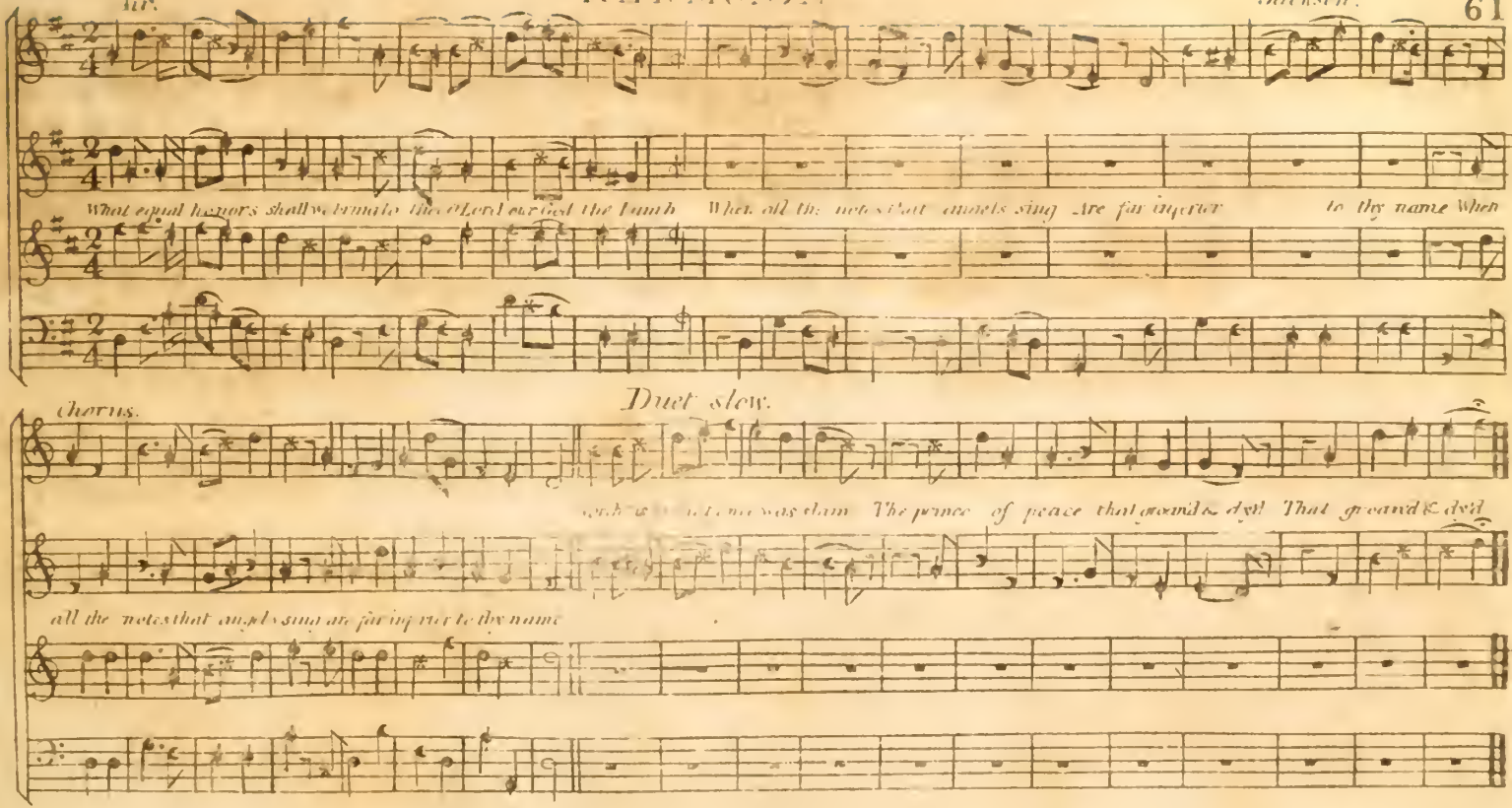
C.W. Bannister.

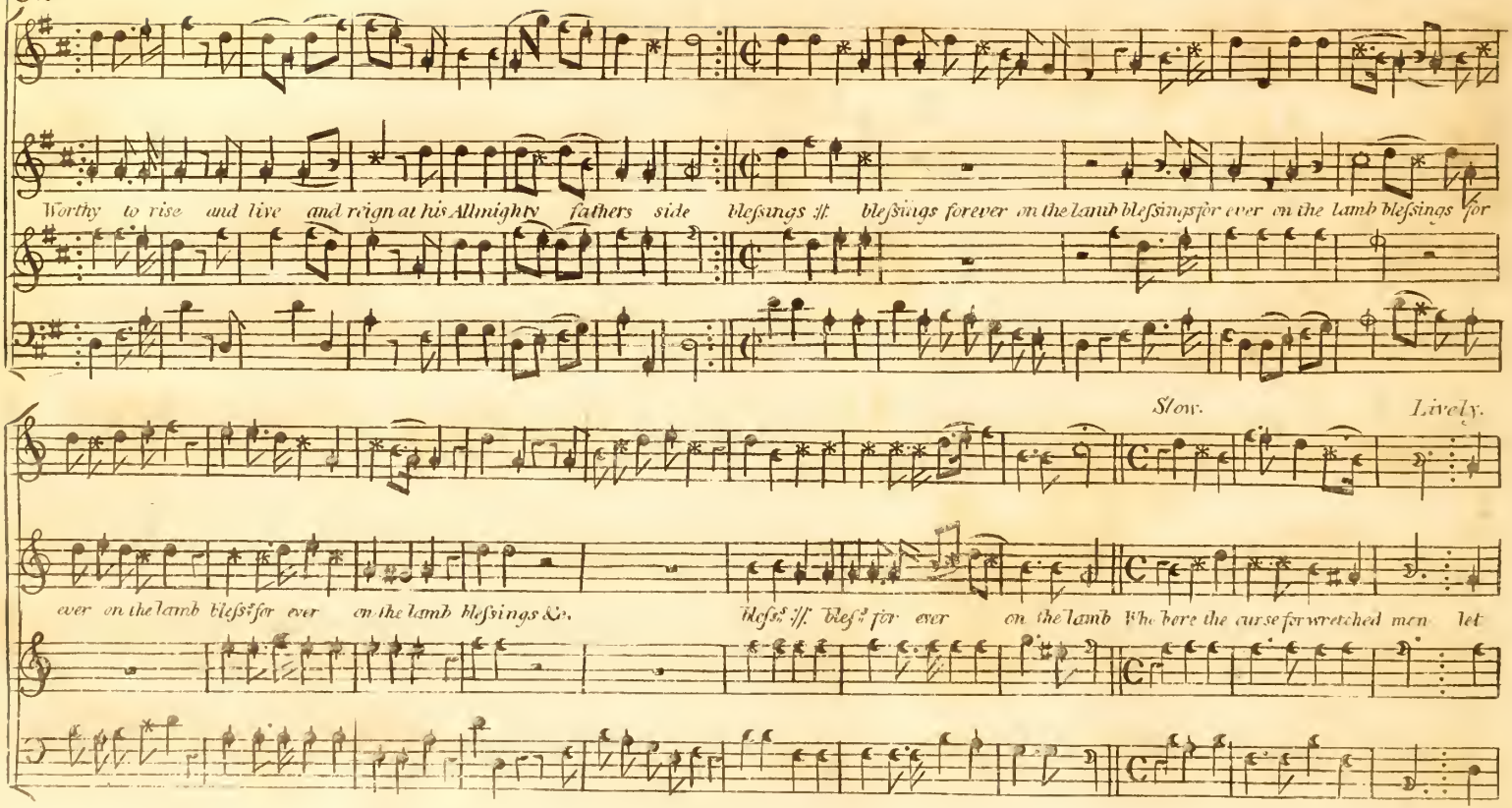


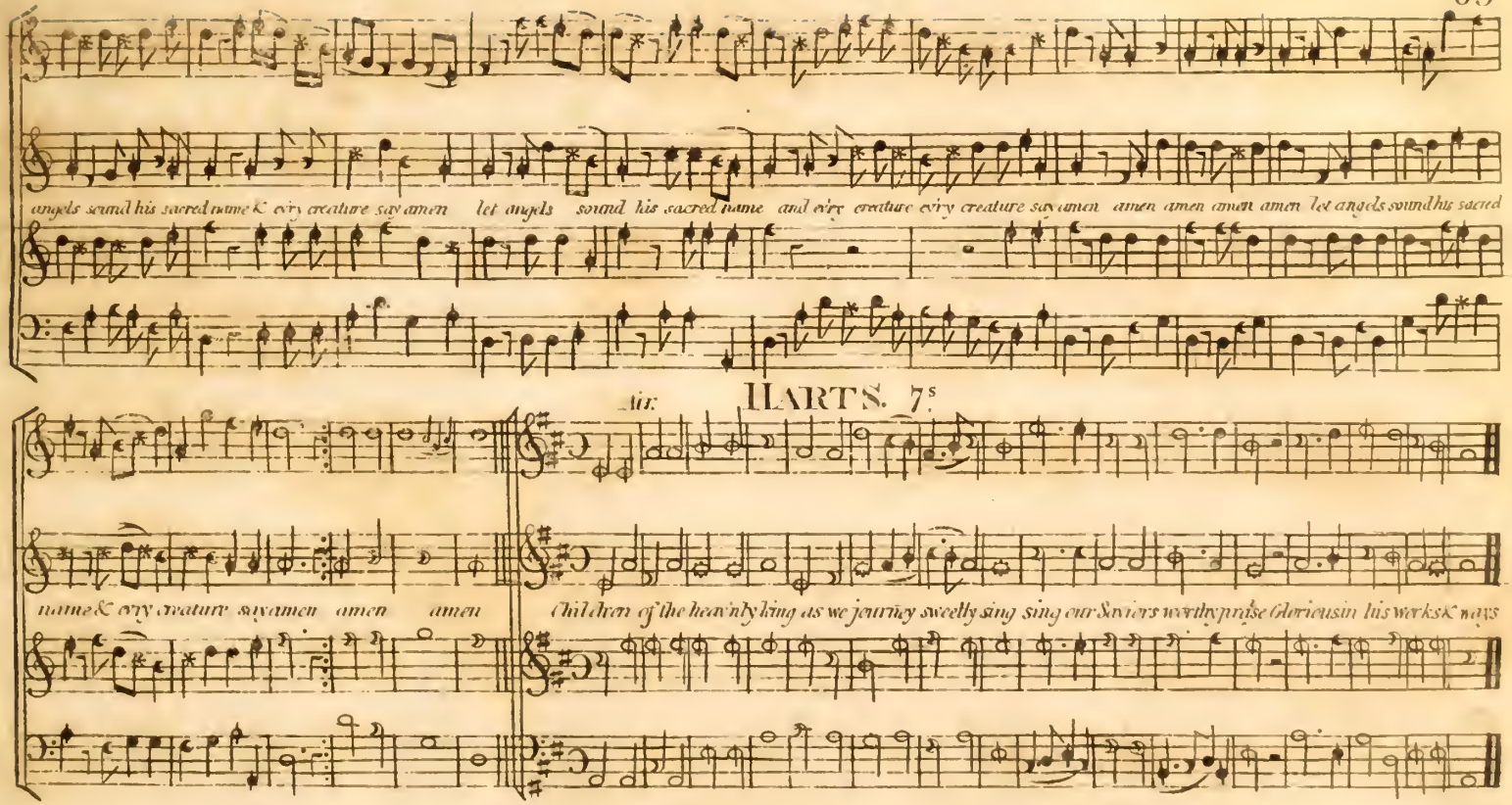

low. But I can only spread my sail. Thou thou must breathe th' auspicious gale. But I can only
Sol
loud
spread my sail Thou thou must breathe th' auspicious gale Thou thou must breathe. Thou thou must breathe th' auspicious gale.
FEVERSHAM. 7s
air.
Now begin the heavinly theme. Sing aloud &c. Ye who Jesus kind address prove Triumph in redeeming love. Triumph &c.
Sing aloud in Jesus name.


Air.
Soft C.W.Bannister
My time O ye daughters of Zion did run most sweetly and softly when Christ was my sun most sweetly and
Loud.
softly when Christ was my sun Thro' darkuſs I fearleſs could walk by his light his rays were my comfort His shield was my
Soft.
Loud.
might Thro' darkneſs I fearleſs could walk by his light his rays were my comfort His shield was my might

Air. Jackson.


What equal honors shall we bring to thee O Lord our God the Lamb When all the notes that angels sing Are far inferior to thy name When
Chorus. Duet slow.
all the notes that angels sing are far inferior to thy name


Worthy to rise and live and reign at his Allmighty fathers side bleſsings &c. bleſsings forever on the lamb bleſsings for ever on the lamb bleſsings for
Slow.
Lively.
ever on the lamb bleſs.d for ever on the lamb bleſsings &c.
bleſs.d &c. bleſs.d for ever on the lamb Where the curse for wretched men let


angels sound his sacred name & ev'ry creature say amen let angels sound his sacred name and ev'ry creature ev'ry creature say amen amen amen amen amen let angels sound his sacred
Air. HARTS. 7s
name & ev'ry creature say amen amen amen
Children of the heav'nly king as we journey sweetly sing sing our Saviors worthy praise Glorious in his works & ways

SHEFFIELD *

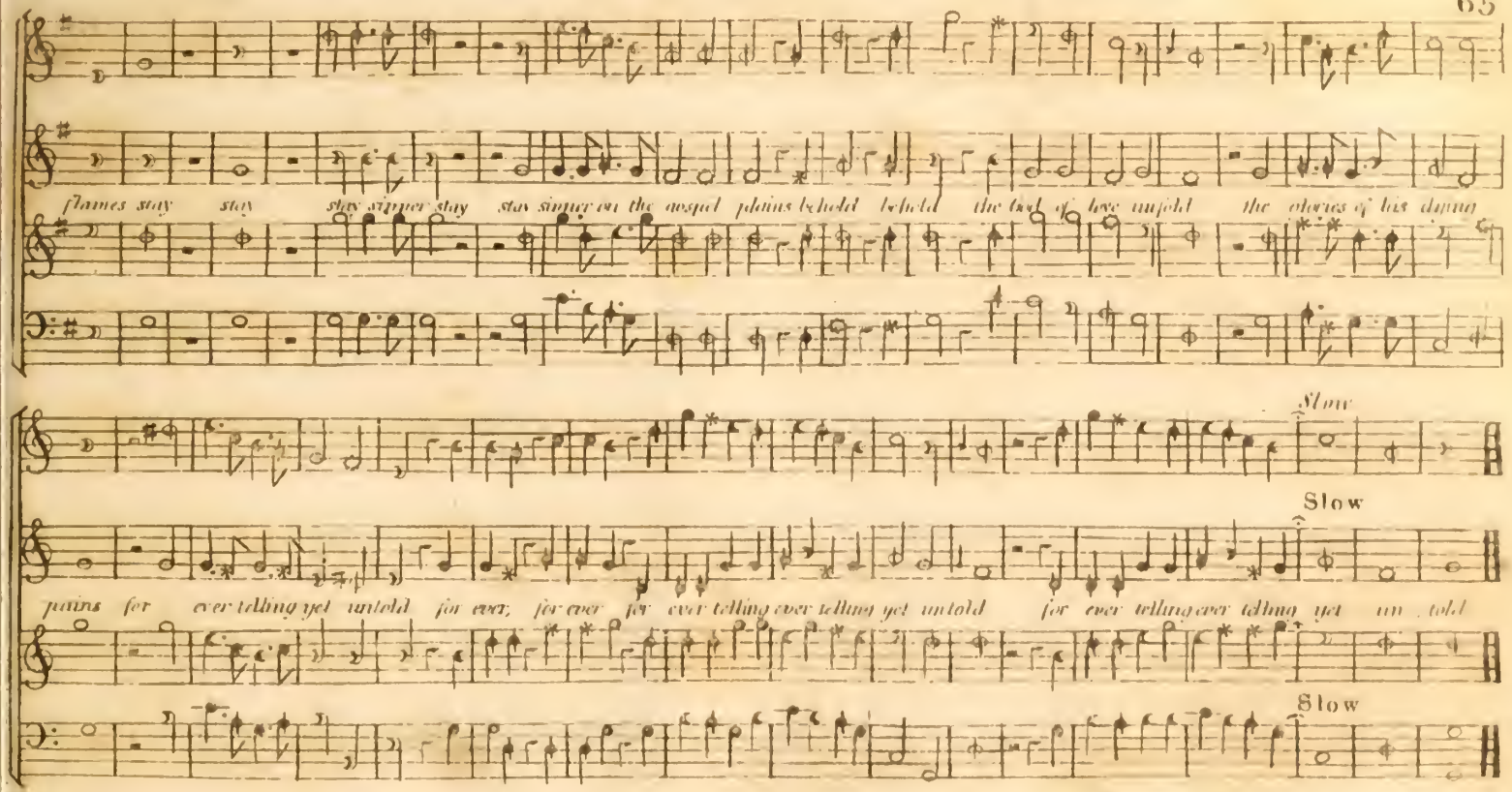
Brevillat.

Air.

Sinner O why so thoughtless grown why in such dreadful haste to die Daring to leap to worlds unknown heedless against thy God to fly

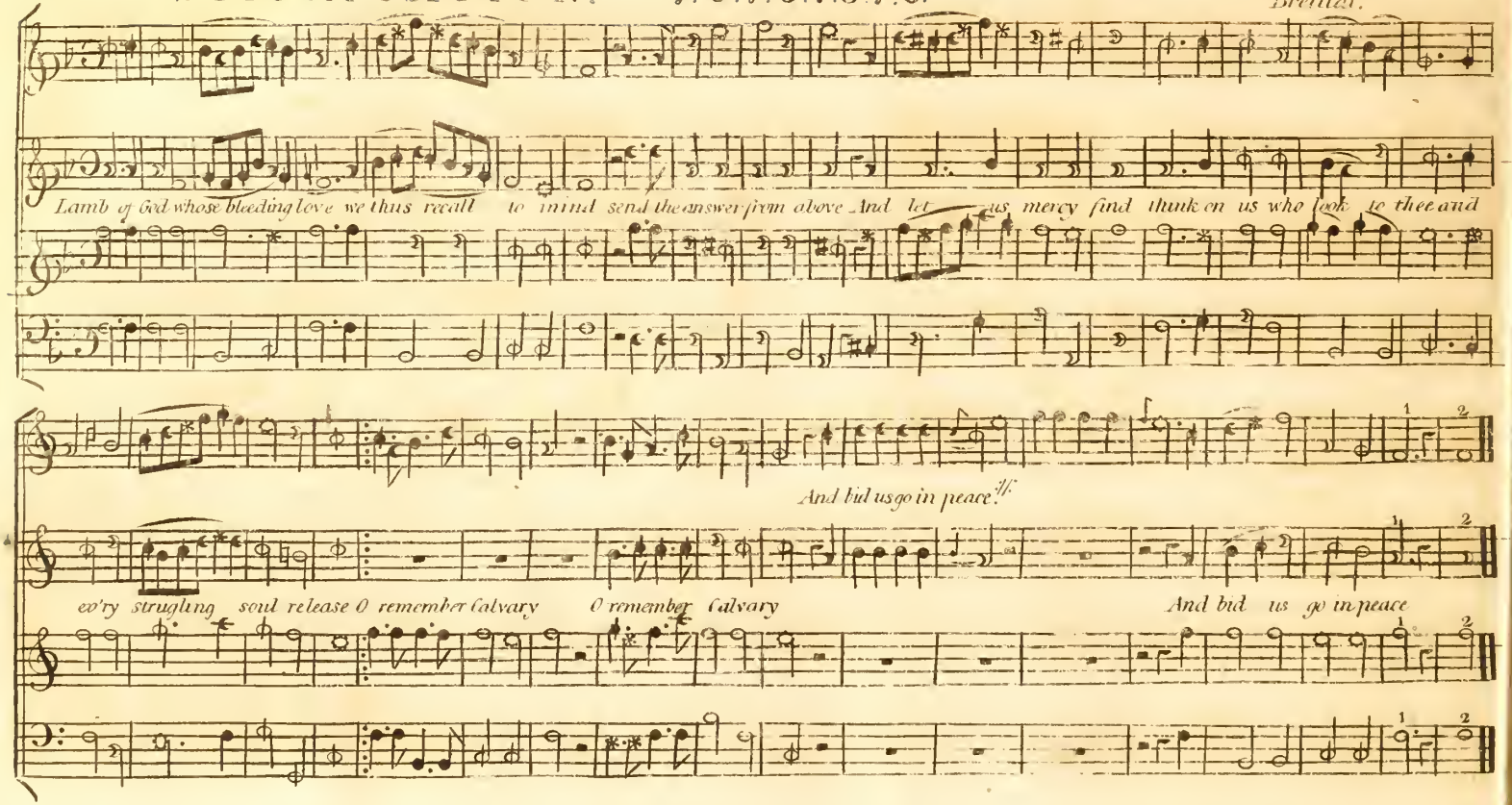
Will thou despise eternal fate Vigil or by Sins fair bait. the dreams Madly attempt the' infernal gate and force thy passage to the

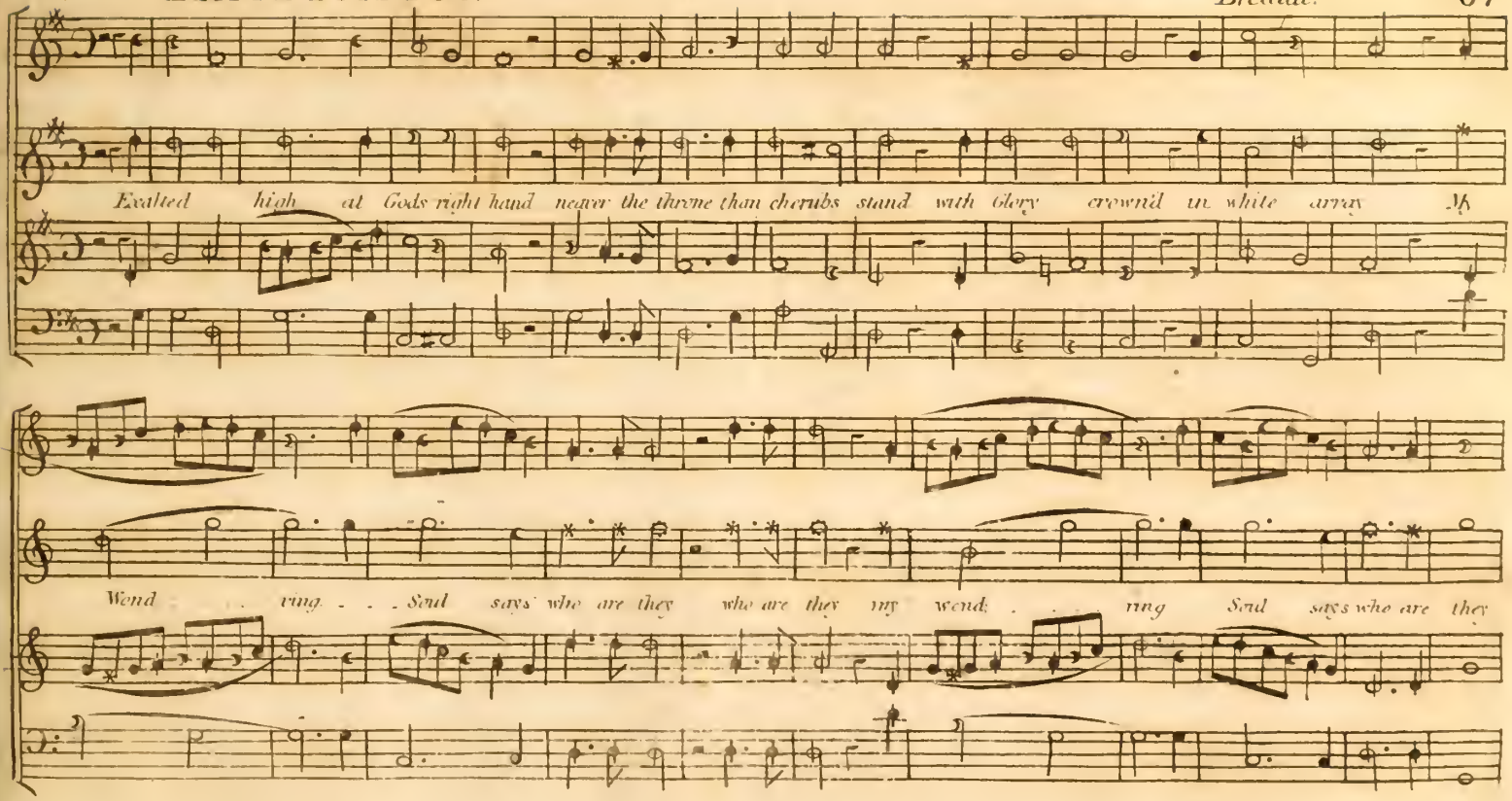
* This Tune may be sung to the 117th Hy 2nd Book.


flames stay stay stay stay stay stay on the angel plains behold behold the book of love unfold the stories of his dying
Slow
Slow
pains for ever telling yet untold for ever, for ever for ever telling ever telling yet untold for ever telling ever telling yet un told
Slow

Air SUPPLICATION. 7.6.7.6.7.8.7.6.

Breillat.



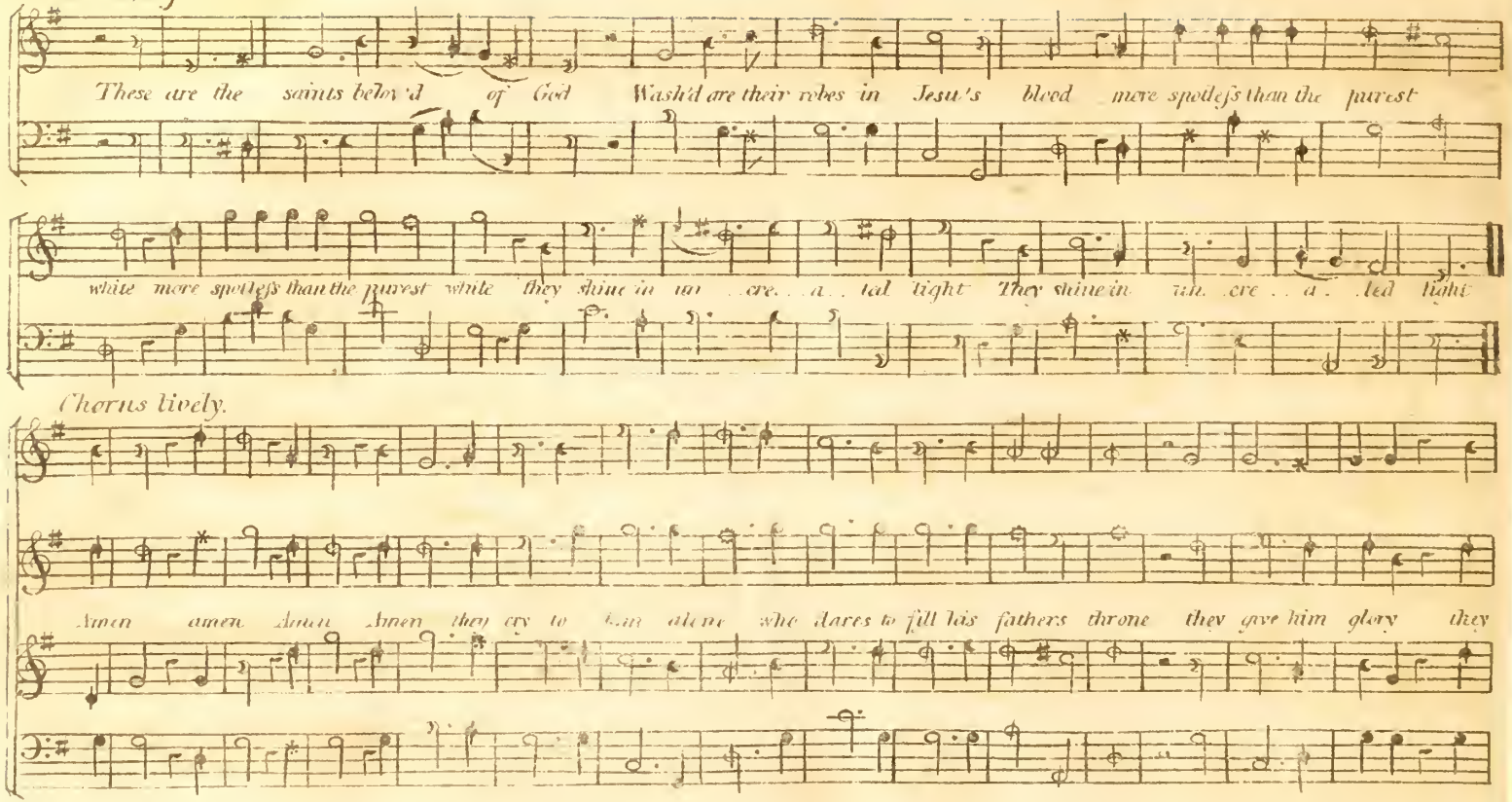

Exalted high at Gods right hand nearer the throne than cherubs stand with Glory crownid in white array
Wend ring Soul says who are they who are they my wend ring Soul says who are they

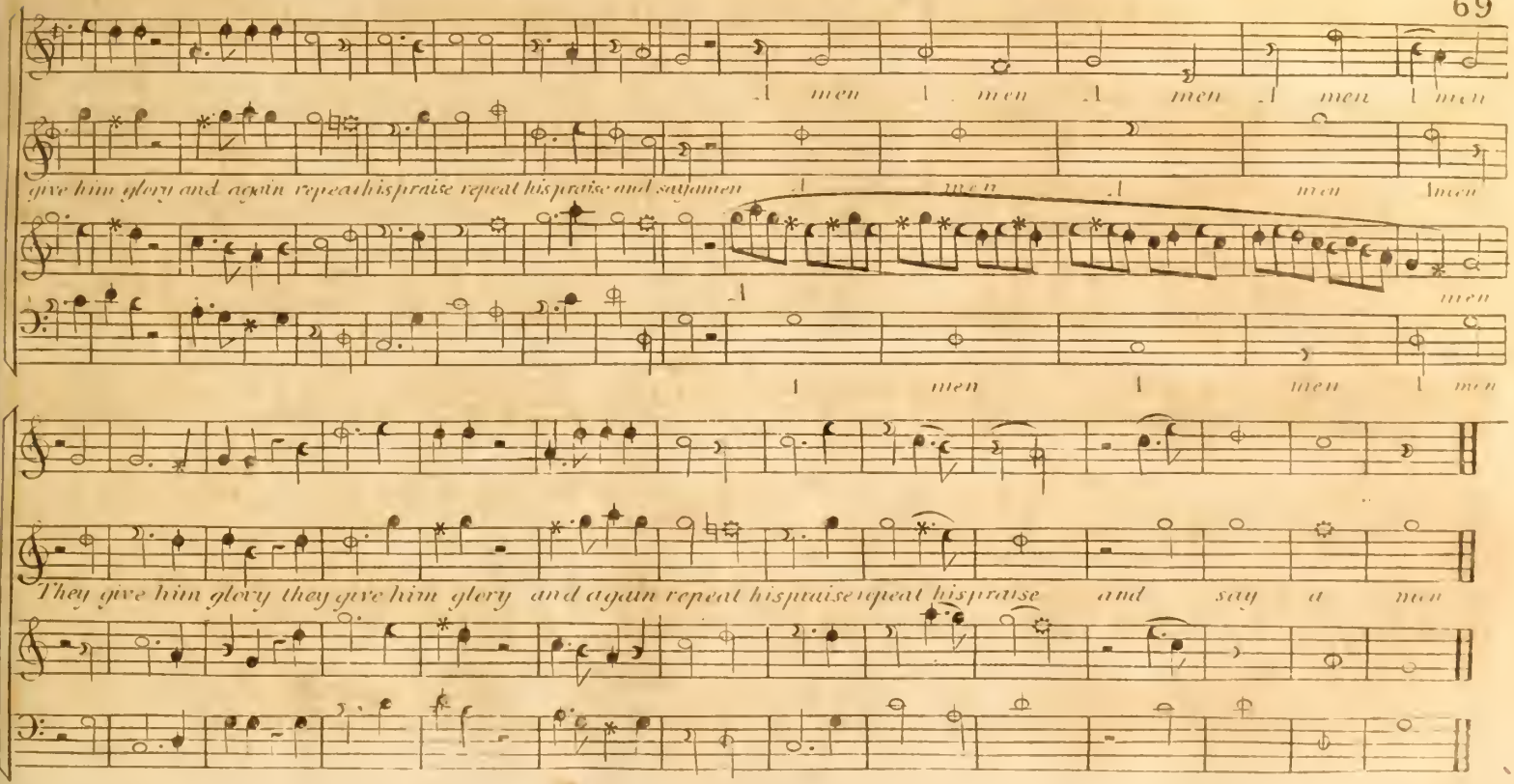
These are the saints belov'd of God Wash'd are their robes in Jesu's blood more spotless than the purest

white more spotless than the purest white they shine in un . cre . . a . . ted light They shine in un . cre . . a . . ted light

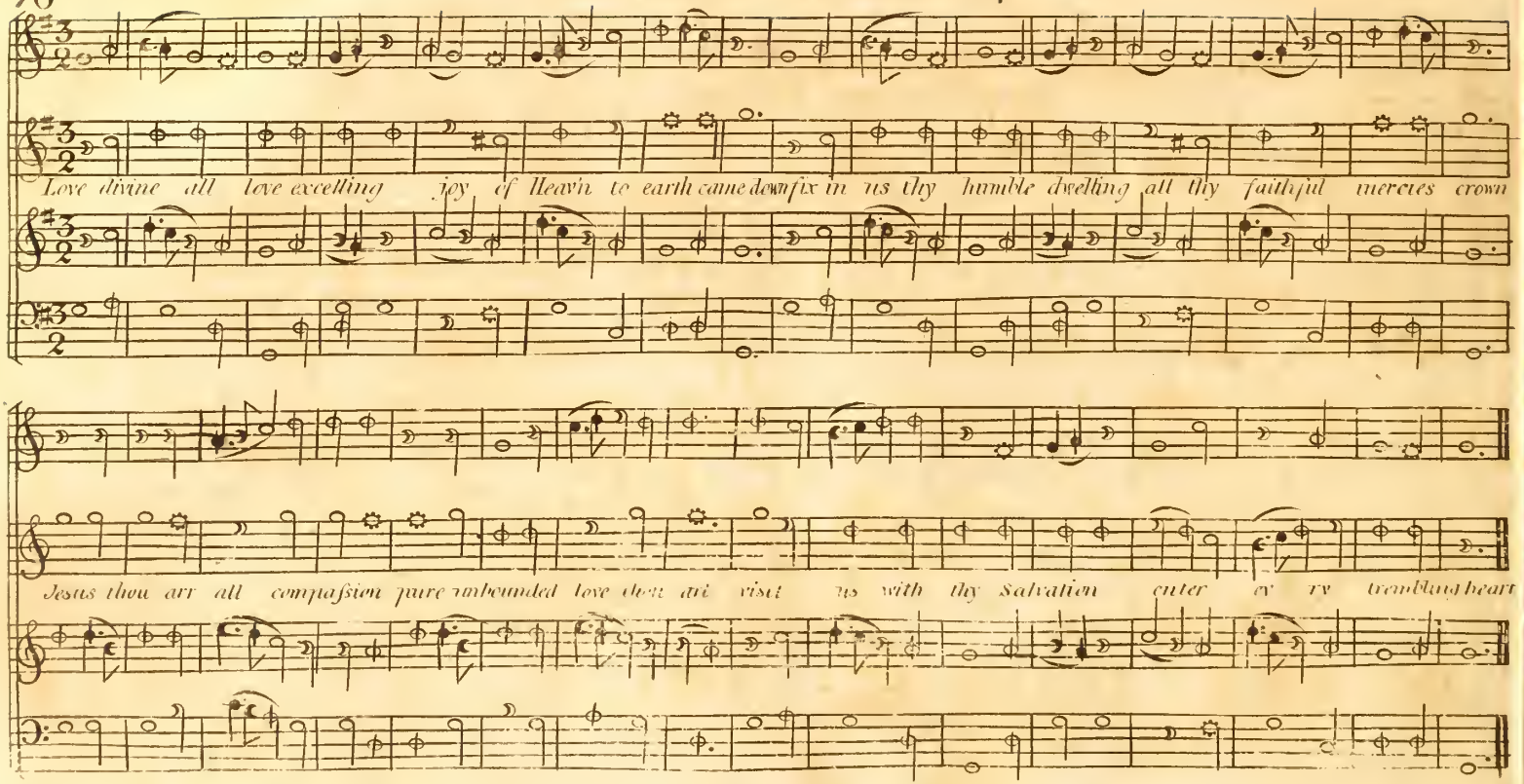
Chorus lively.

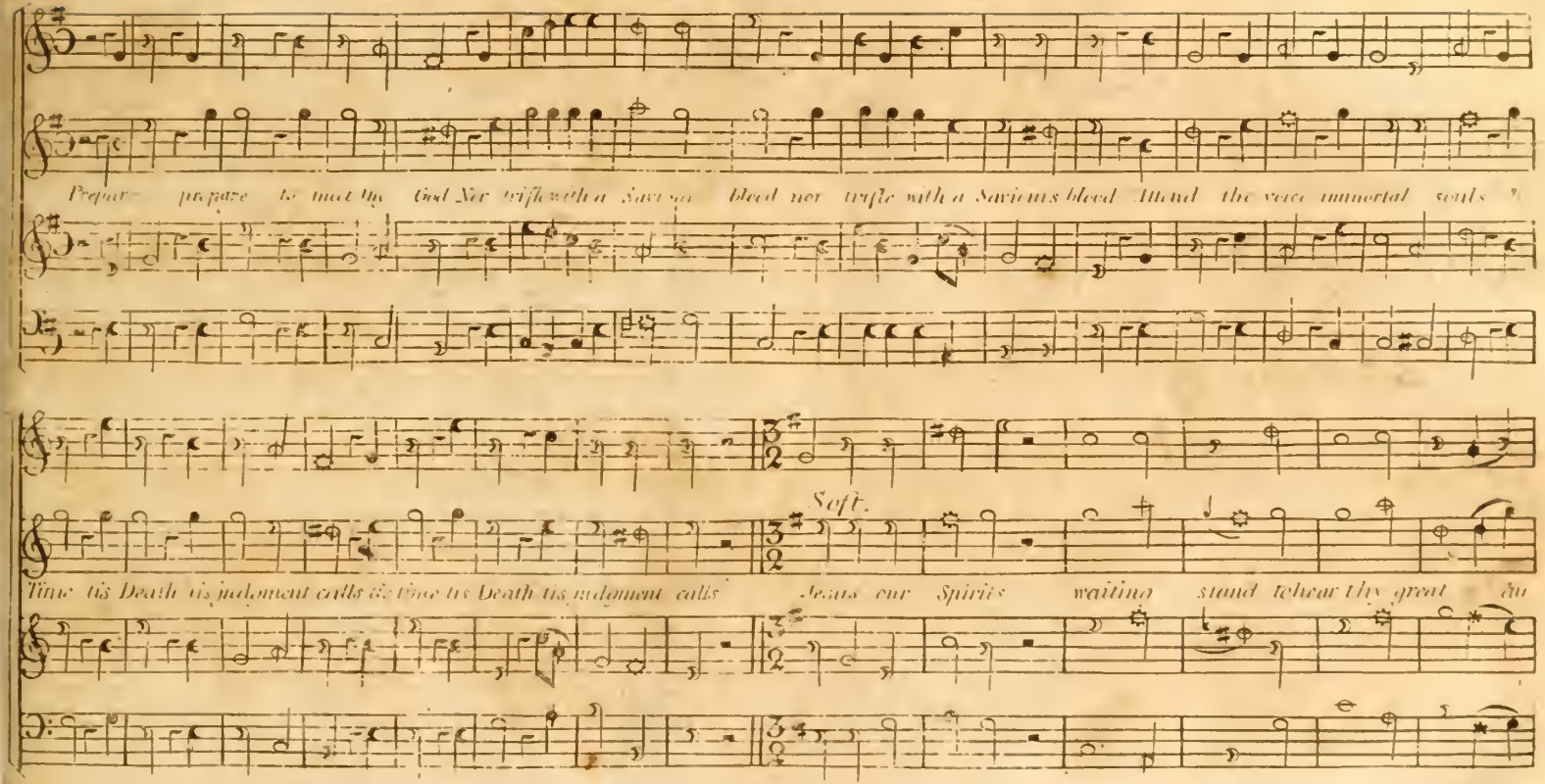
Amen amen Amen Amen they cry to him alone who dares to fill his fathers throne they give him glory they

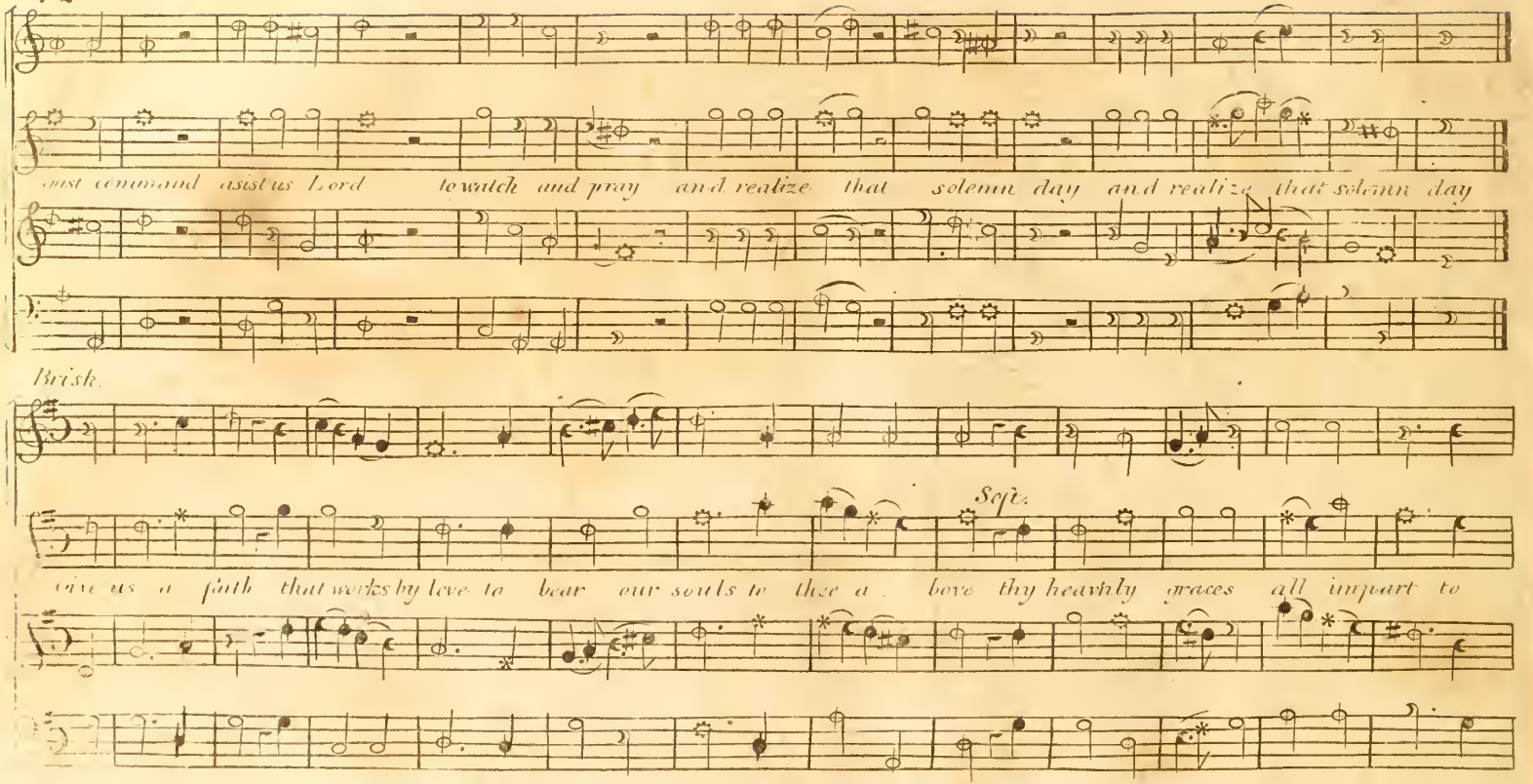


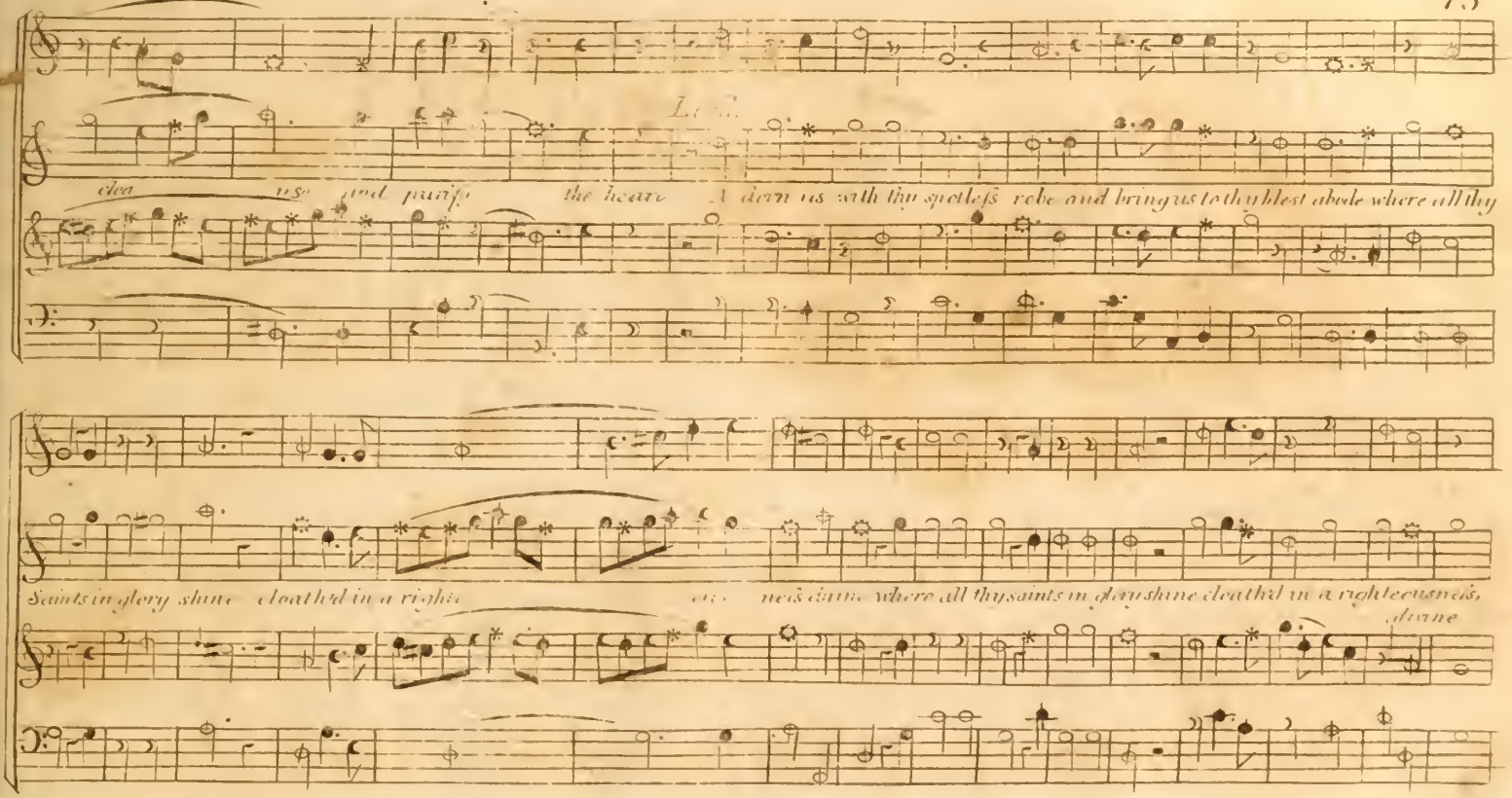

men men men men men
give him glory and again repeat his praise repeat his praise and say amen men men men
men
men men men
They give him glory they give him glory and again repeat his praise repeat his praise and say a men

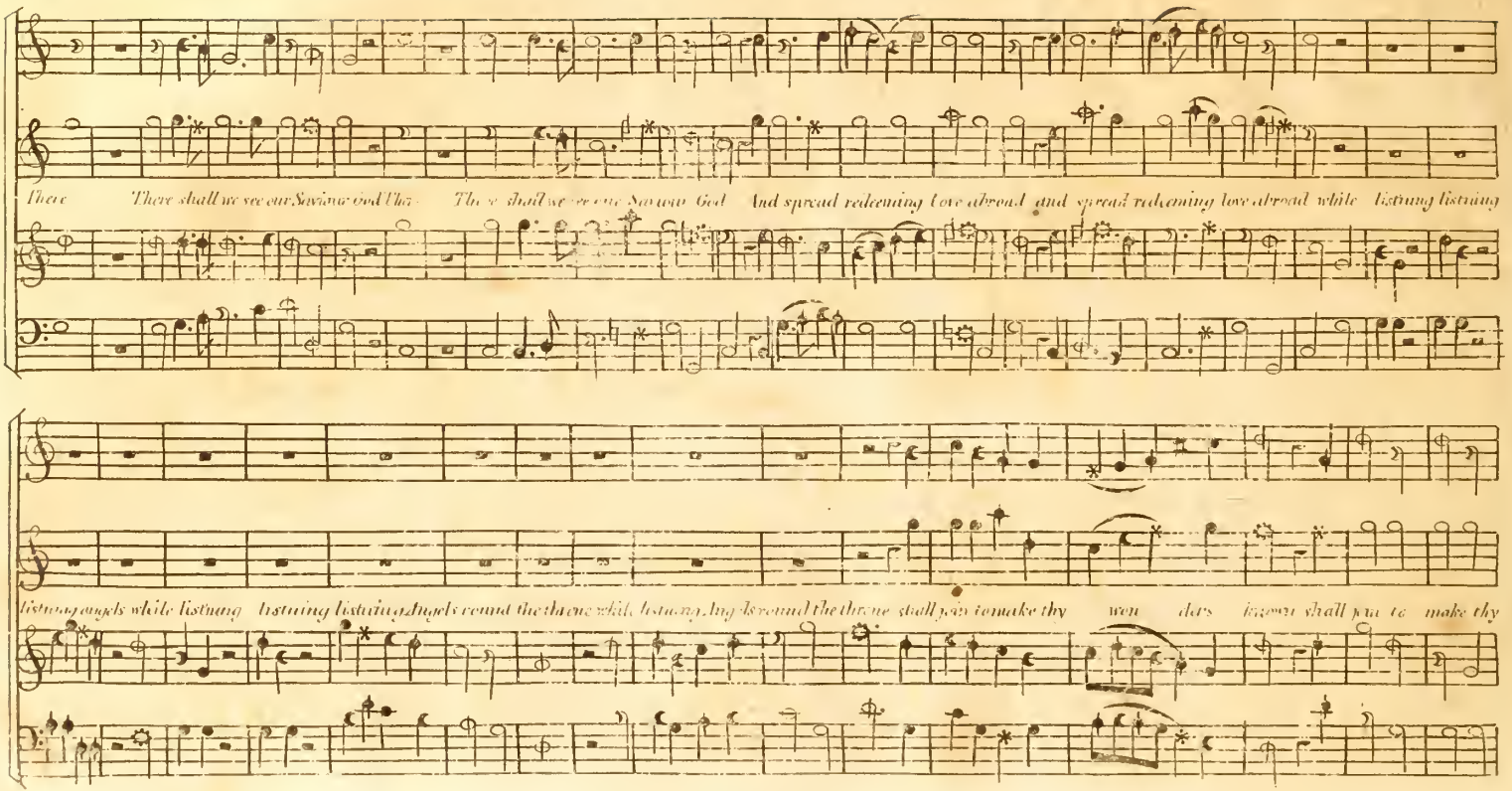
LOVE DIVINE. 8.7.

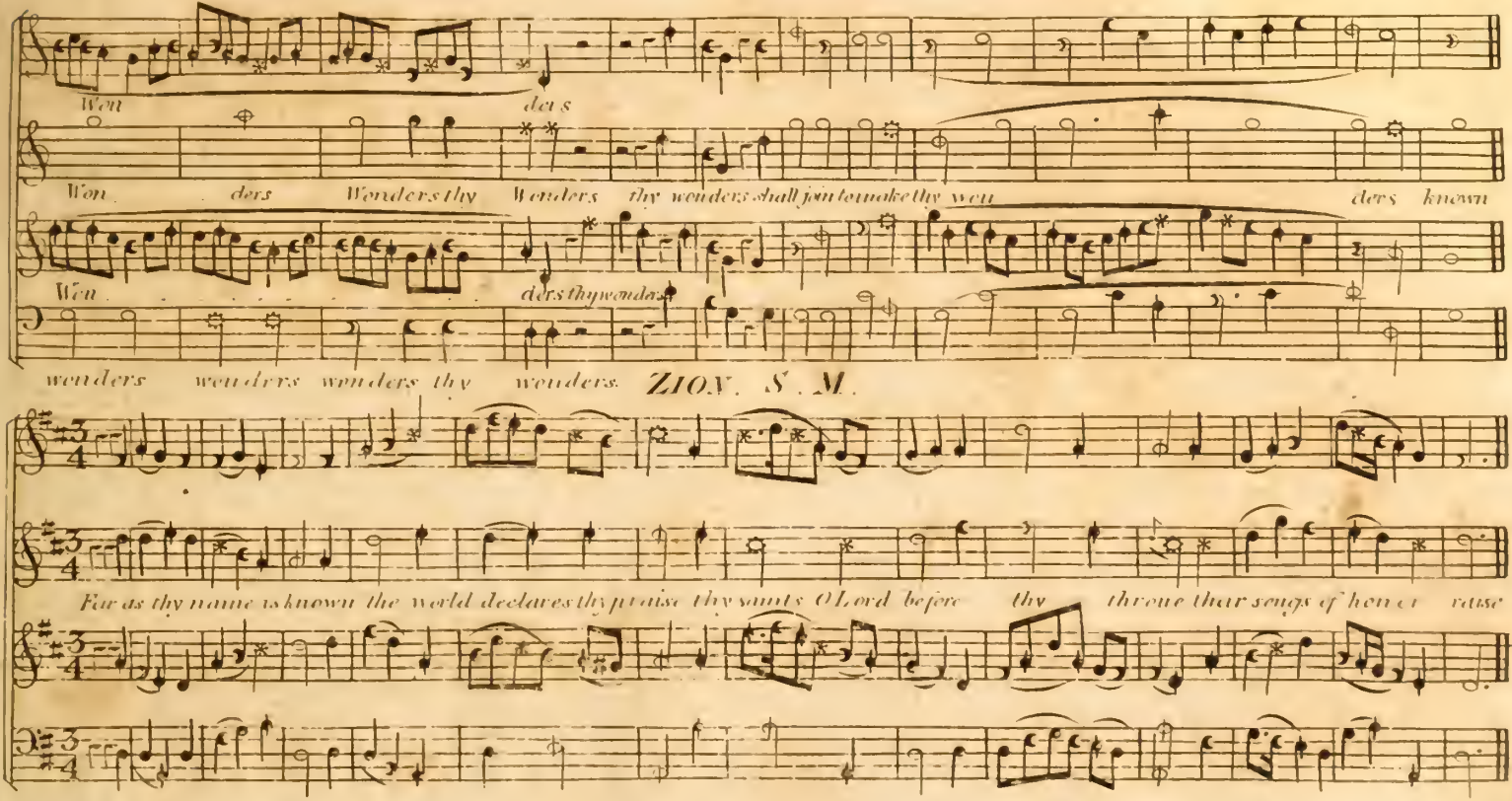



Prepare prepare to meet thy God Nor trifle with a Saviours blood Nor trifle with a Saviours blood Attend the voice immortal souls
Soft.
Time tis Death tis judgment calls tis time tis Death tis judgment calls Jesus our Spirits waiting stand to hear thy great du

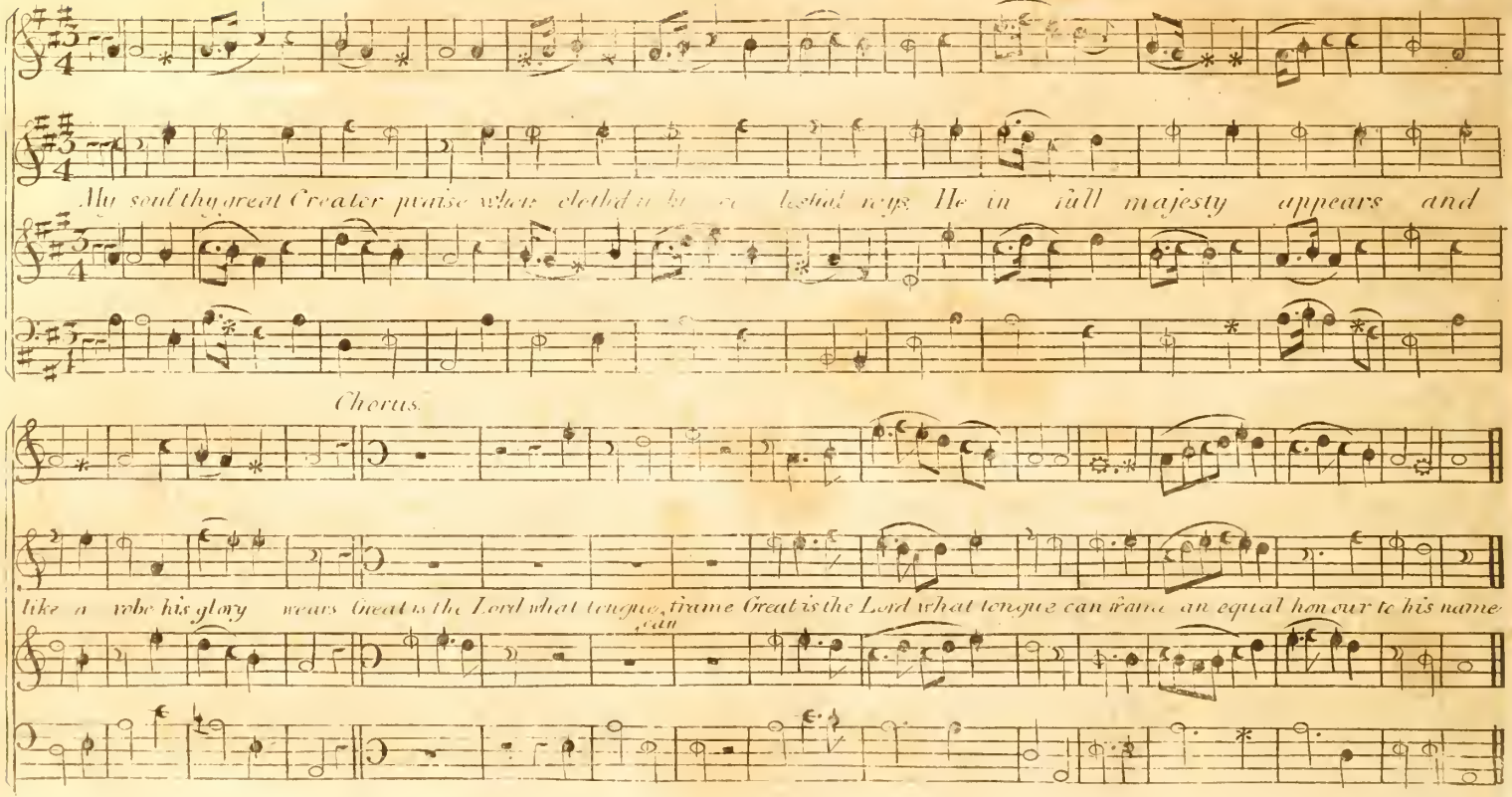

just command assist us Lord to watch and pray and realize that solemn day and realize that solemn day
Brisk.
Soft.
give us a faith that works by love to bear our souls to thee a bove thy heavnly graces all impart to

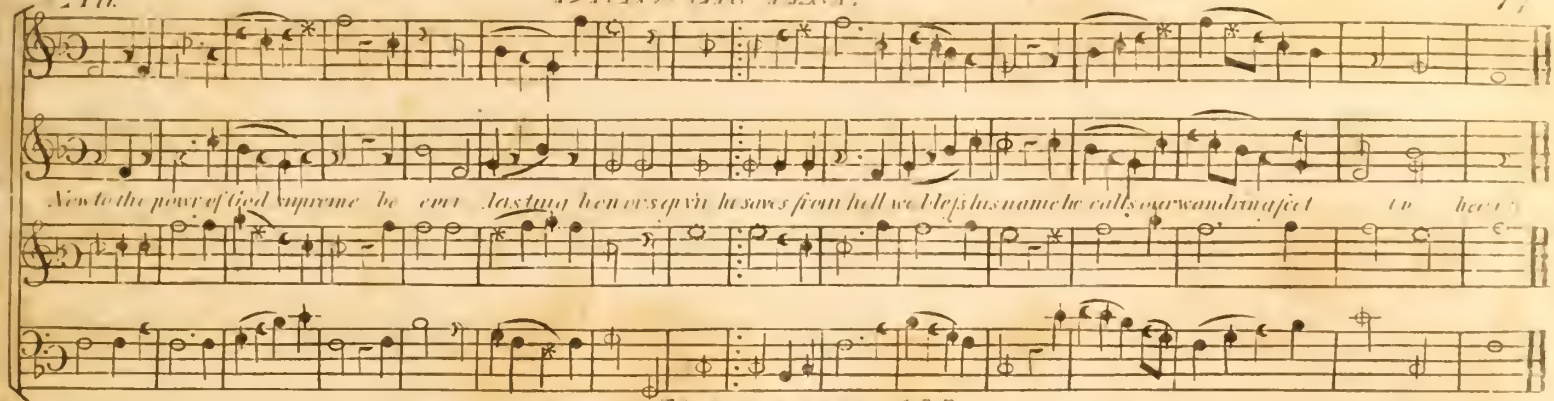

clea use and purify the heart
A dorn us with thy spotless robe and bring us to thy blest abode where all thy
Saints in glory shine cloath'd in a righte ness divine where all thy saints in glory shine cloath'd in a righteousness,
divine


There There shall we see our Saviour God Tha- There shall we see our Saviour God And spread redeeming love abroad and spread redeeming love abroad while listning listning
listning angels while listning listning listning Angels round the throne while listning Angels round the throne shall join to make thy won ders known shall join to make thy

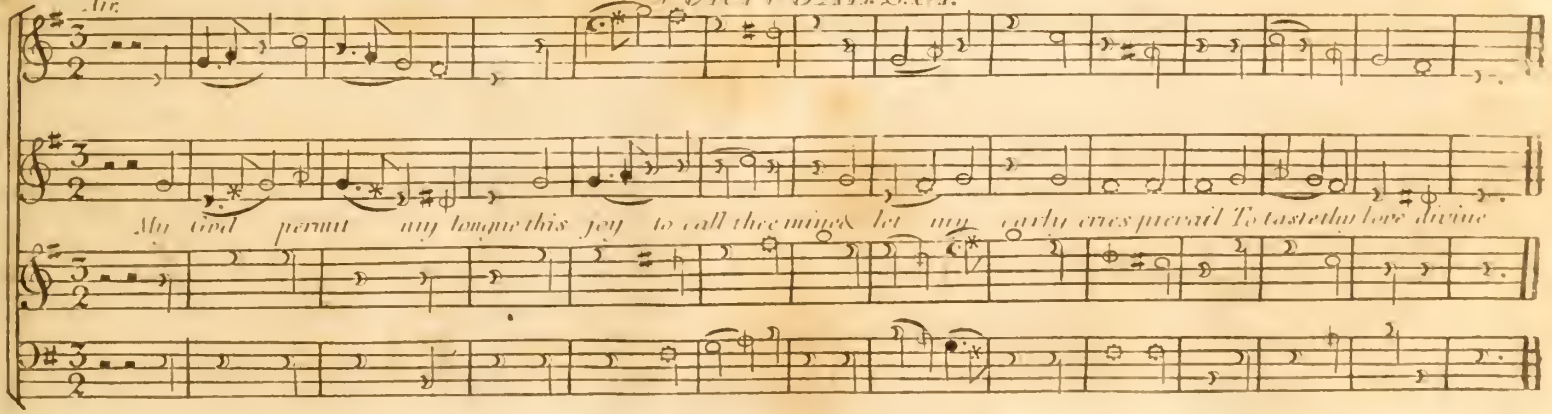

Won ders
Won ders Wonders thy Wonders thy wonders shall join to make thy won ders known
Won ders thy wonders
wonders wonders wonders thy wonders.
ZION. S. M.
Far as thy name is known the world declares thy praise thy saints O Lord before thy throne their songs of heaven raise

BROOMSGROVE Ps. 104 or L.M without the Chorus.

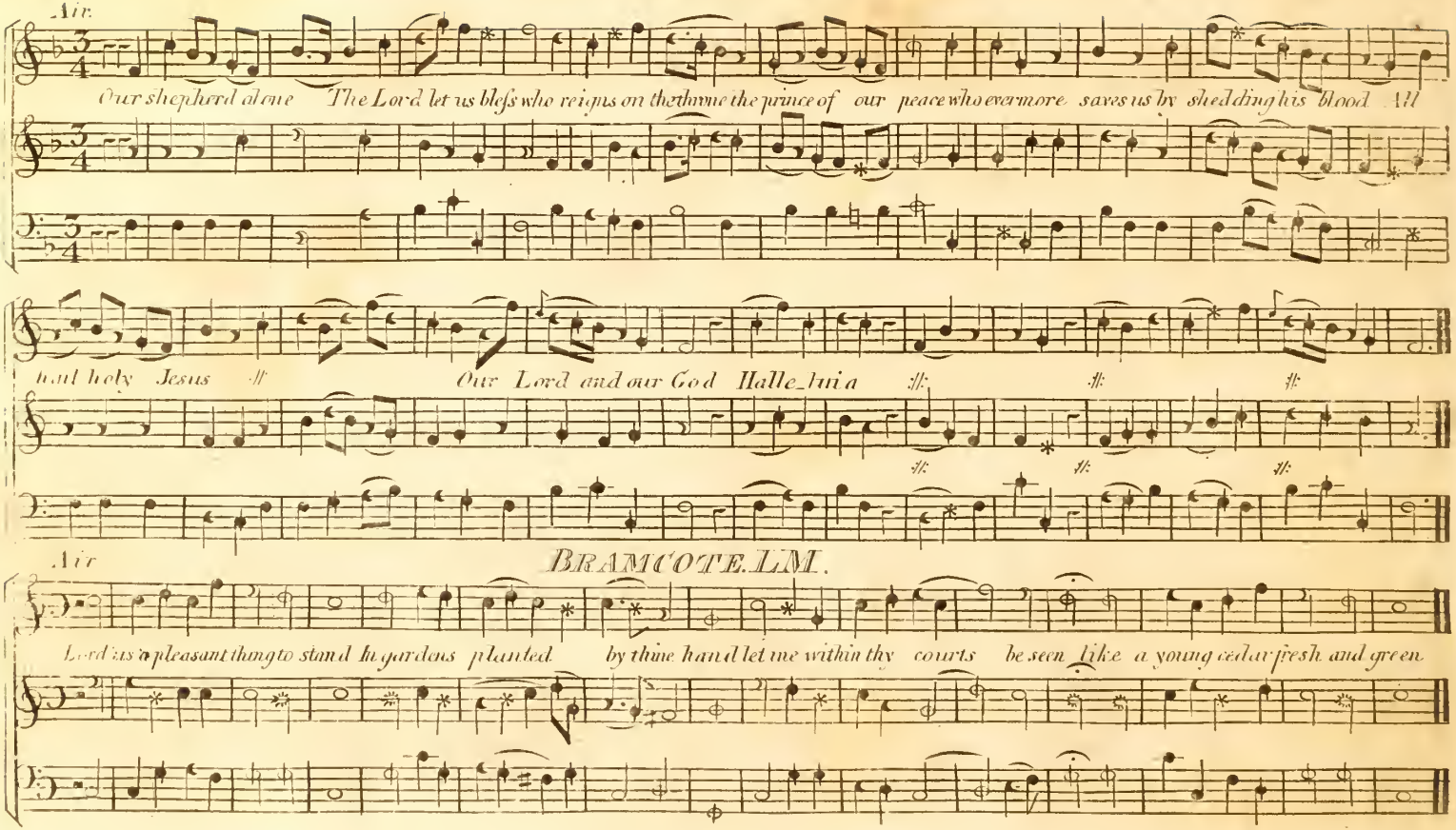



Now to the power of God supreme be ever lasting honours giv'n he saves from hell we bless his name he calls our wand'ring feet to heav'n

PORTUGAL. S.M.


Air.
My God permit my tongue this joy to call thee mine & let my earthly cares prevail To taste thy love divine

MAXFIELD. 10.10.11.11.



HELMSLEY. 8.7.4.

Air

Lord dismiss us with thy blessing Fill our hearts with joy and peace O refresh us ‖ Travelling through this wilderness

2nd time Let us each thy love possessing Triumph in redeeming grace.

JORDAN. 8.7.4.

Air Soft. Loud.

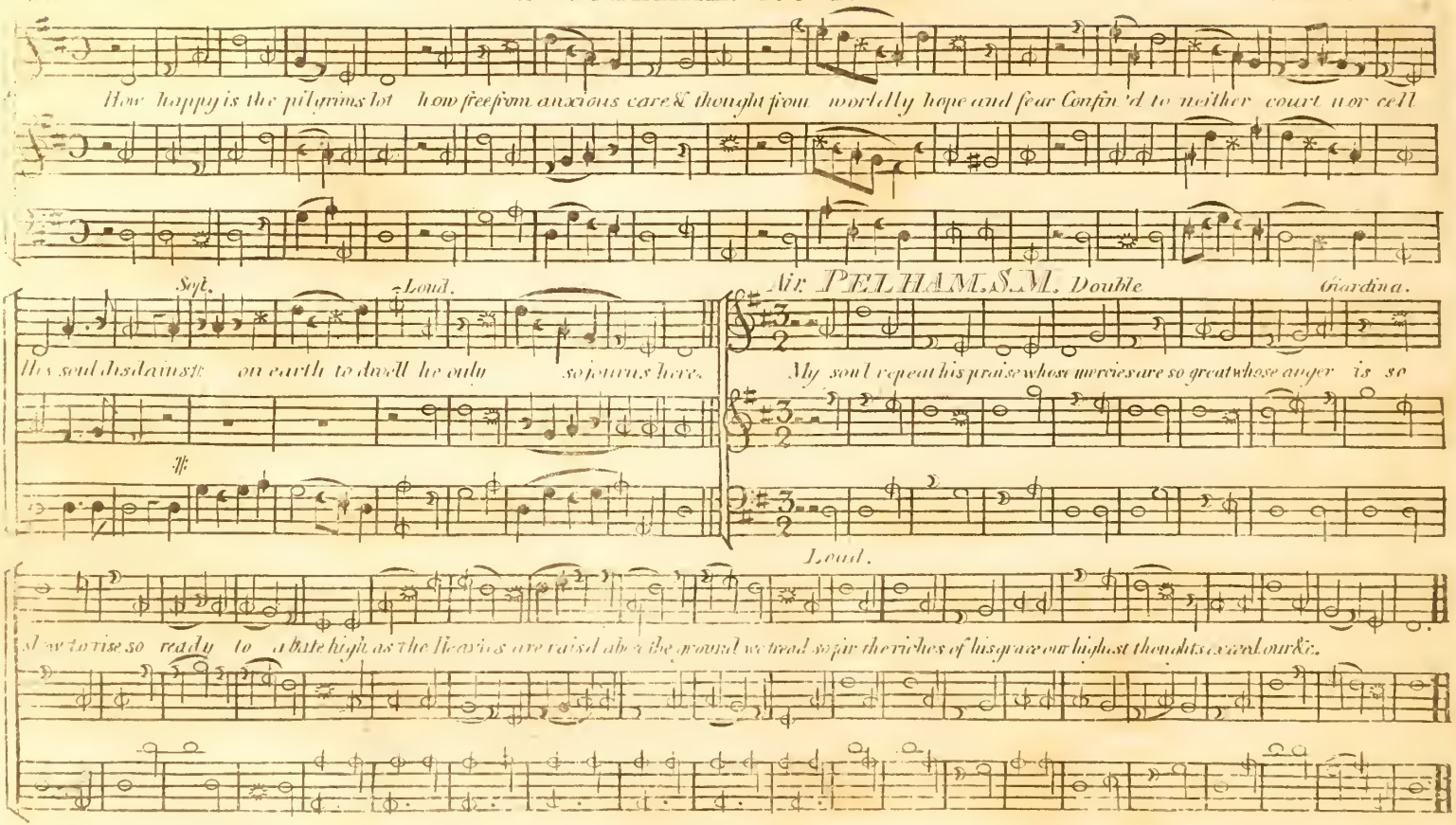
Day of judgment day of wonders Hark the trumpets awful sound How the summons ‖ Will the sinners heart confound

2nd Louder in an a thousand thunders shakes the vast creation round

MARINERS. 8.7.

Air

Saviour canst thou love a traitor canst thou love a child of wrath can a hell deserving creature Be the purchase of thy death


How happy is the pilgrims lot how free from anxious care & thought from worldly hope and fear Confin'd to neither court nor cell
Soft.
Loud.
His soul disdains to on earth to dwell he only so journys here.
Air. PELHAM. S.M. Double
Giardina.
My soul repeat his praise whose mercies are so great whose anger is so
Loud.
slow to rise so ready to abate high as the Heavens are raised above the ground we tread so far the riches of his grace our highest thoughts exceed our's.

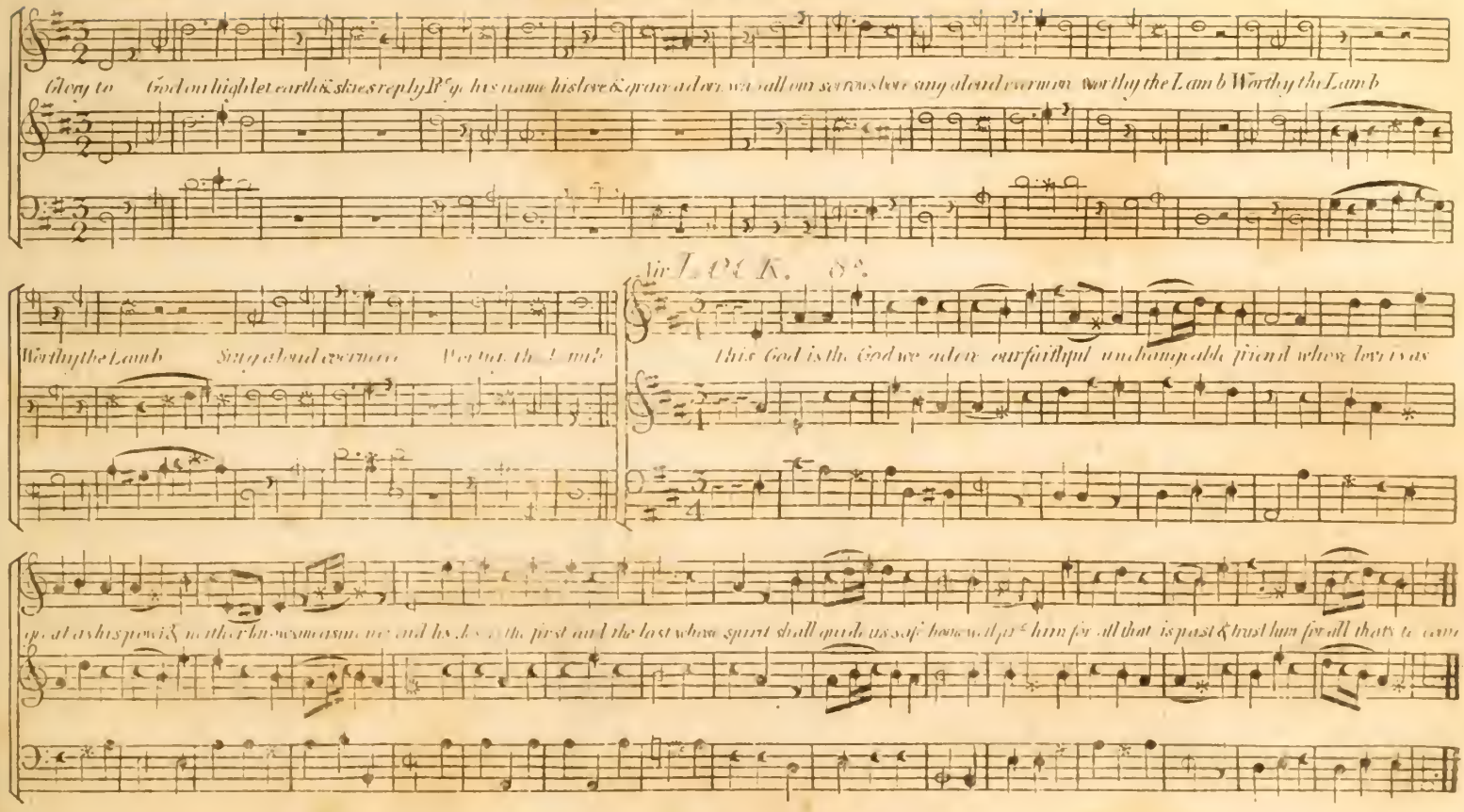
Glory to God on high let earth & skies reply Pr. ye his name his love & grace adore who all our sorrows bore sing aloud evermore worthy the Lamb Worthy the Lamb

Worthy the Lamb Sing aloud evermore Worthy the Lamb

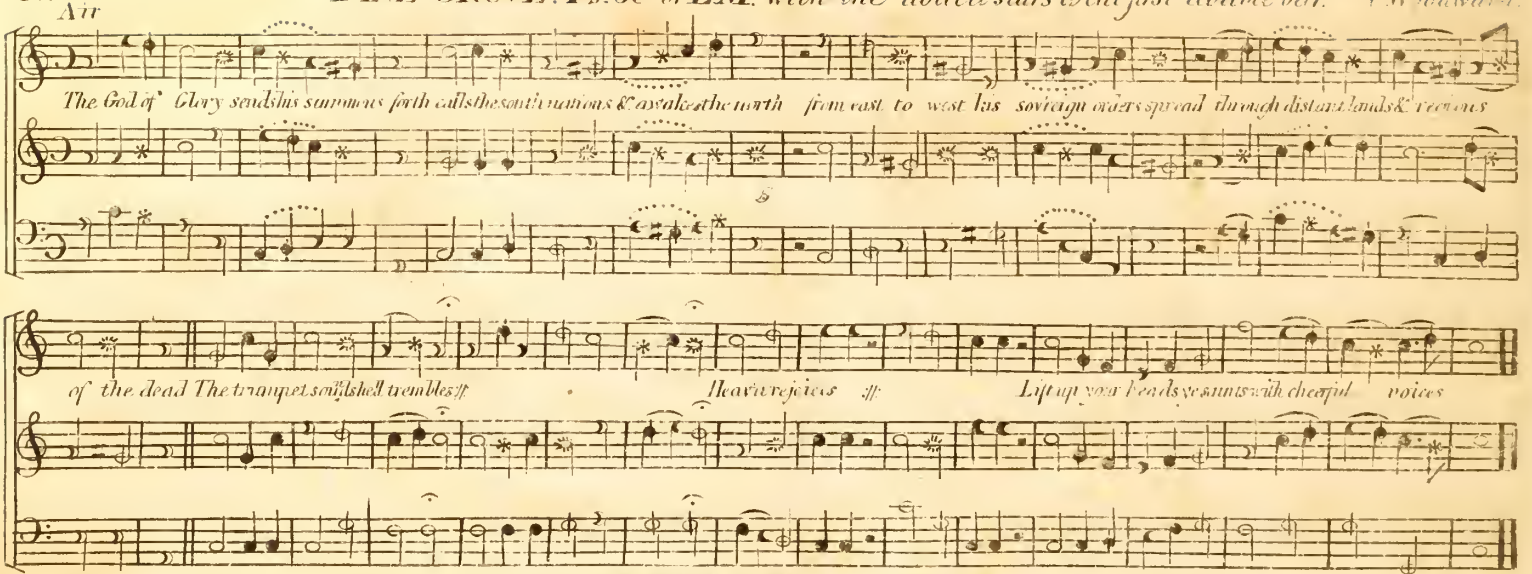
Air LOCK. 8°.

This God is the God we adore our faithful unchangeable friend whose love is as

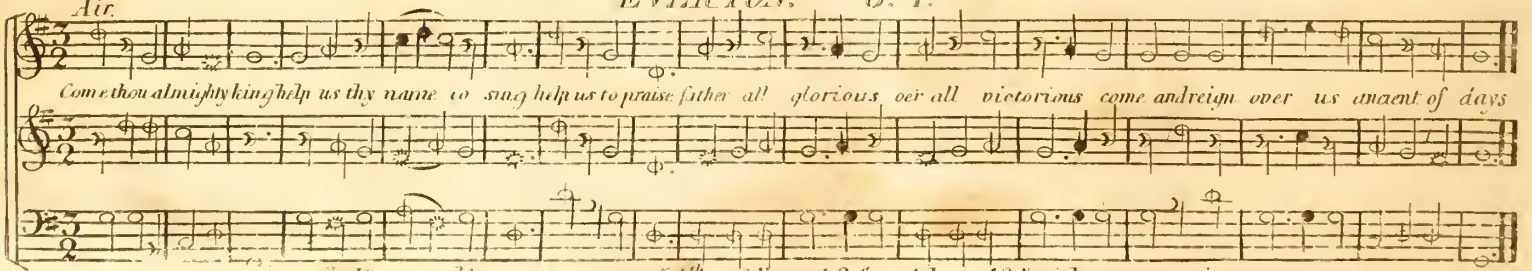
great as his power & neither knows measure nor end his [illegible] the first and the last whose spirit shall guide us safe home well pr. him for all that is past & trust him for all that's to come



PINE GROVE. Ps. 50th or LM. with the dotted slurs to the first double bar. C. Woodward.



EVERTON. 6. 7.



Repeat this strain to new 50th or 6 lines 10s or 4 lines 10s without repeating.

Air

Thou shepherd of Isr'el divine The joy of the contrite in heart for closer communion they pine still still to re-

Soft. Loud.

side where thou art the pasture oh when shall we find where all who their shepherd obey are safe and thy bosom reclin'd are screen'd from the heat of the day

CAREYS 8s six lines.

Air

1st Dear friend of friendless sinners hear and magnify thy grace divine A worm by self and sin oppress that pants to reach the promis'd rest

2nd Pardon a worm that would draw near that would his heart to thee resign

ARABIA.

Lennister.

He is a God of sorreign love who promis'd beaven to me that taught my thoughts to soar above to soar above where happy spirits be That taught &c.

Soft and distinct.

Where happy spirits be Prepare me Lord for thy right hand then come the joyful day come death & some celestial band & some celestial band to bear my

Come death come death &.

Come death &.

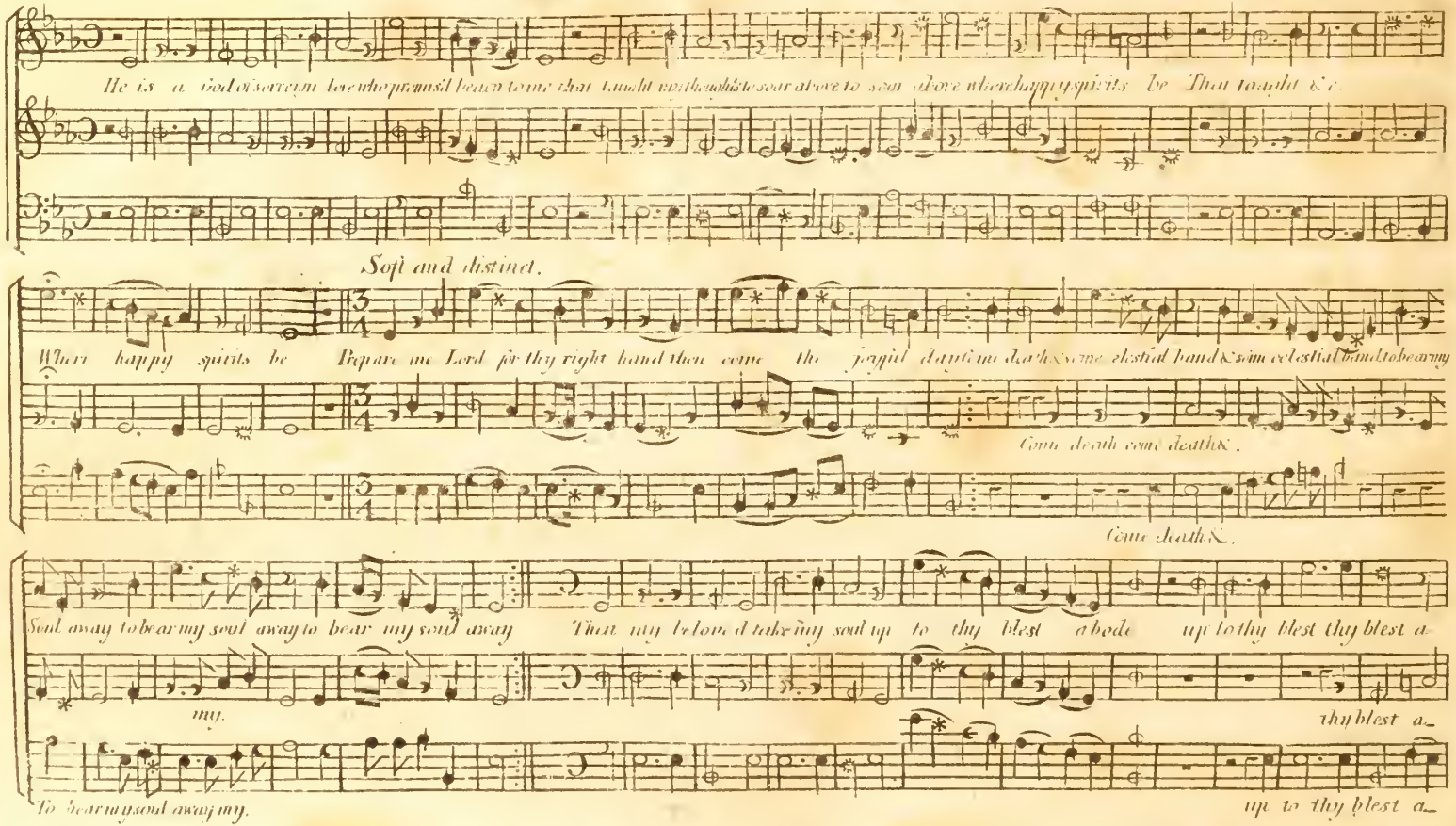
Soul away to bear my soul away to bear my soul away Then my beloved take my soul up to thy blest abode up to thy blest thy blest a

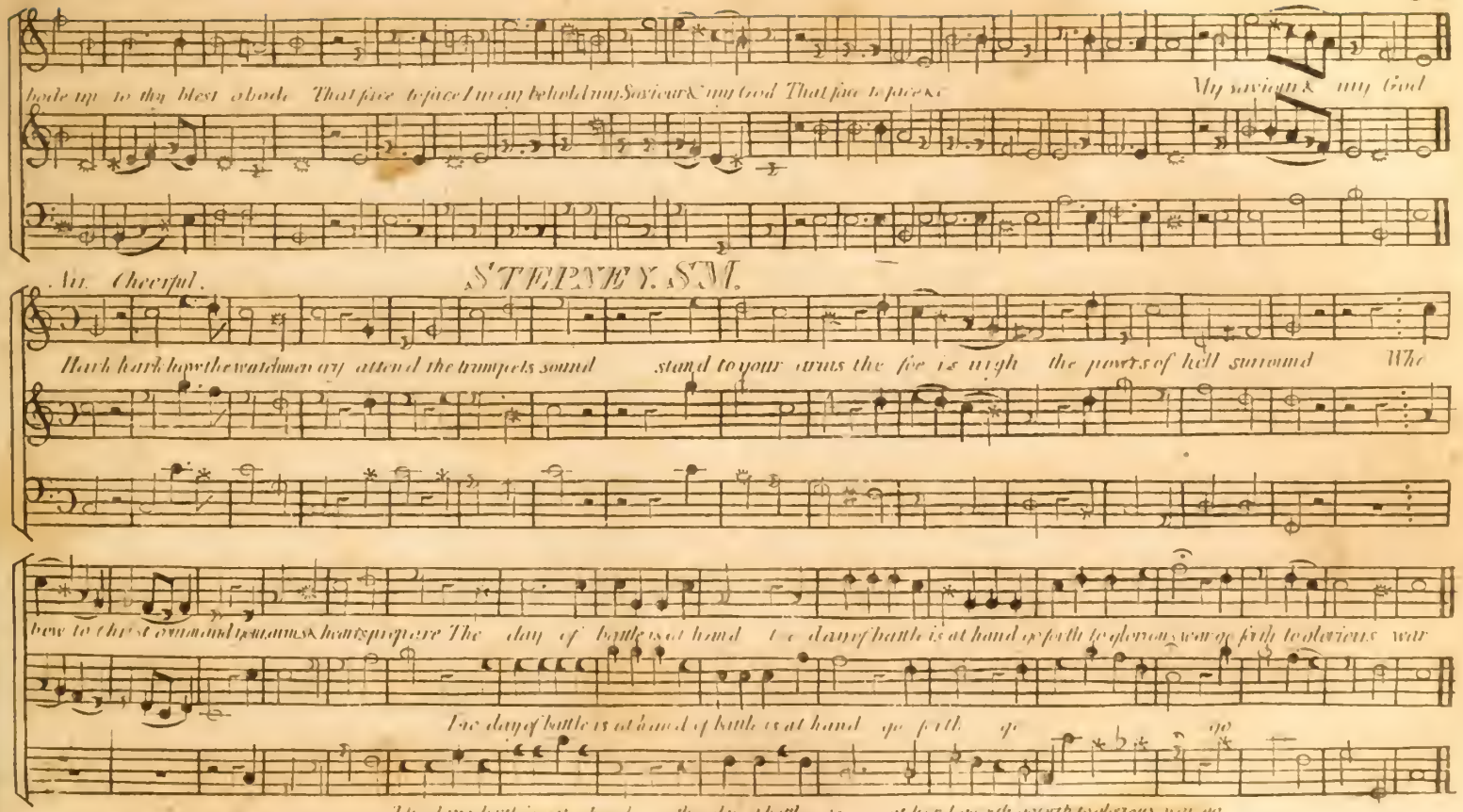
my.

thy blest a

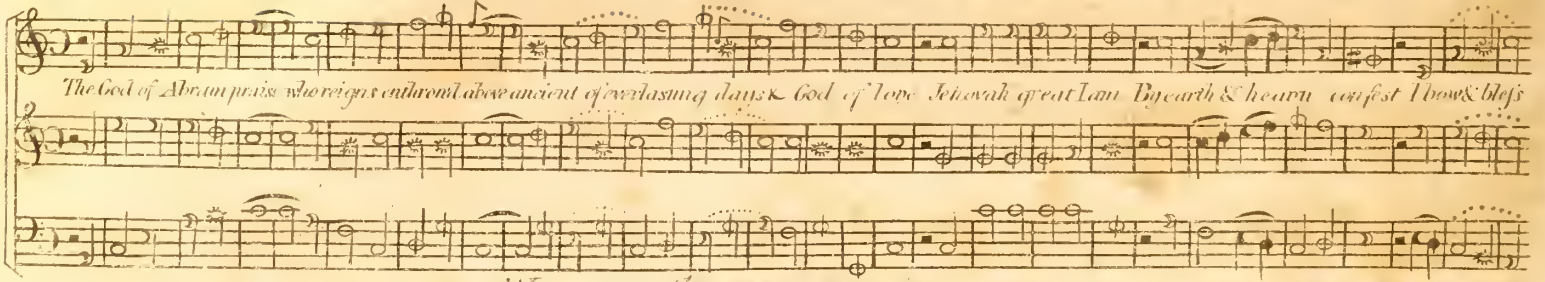
To bear my soul away my.

up to thy blest a

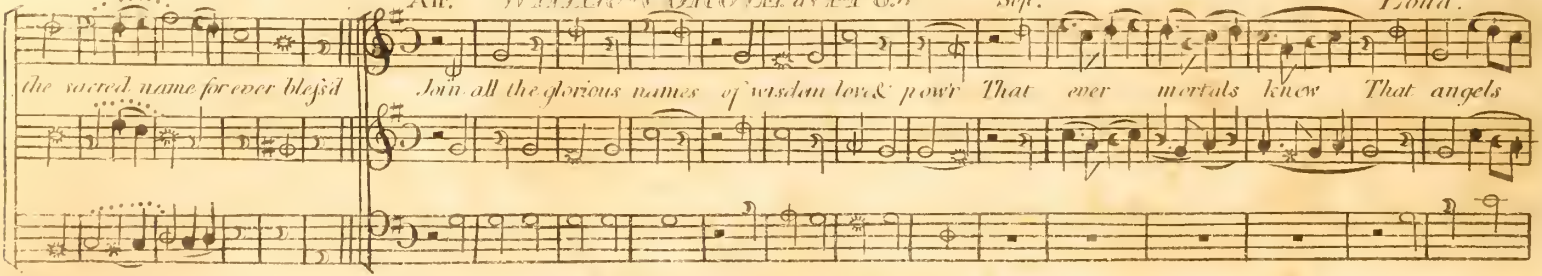


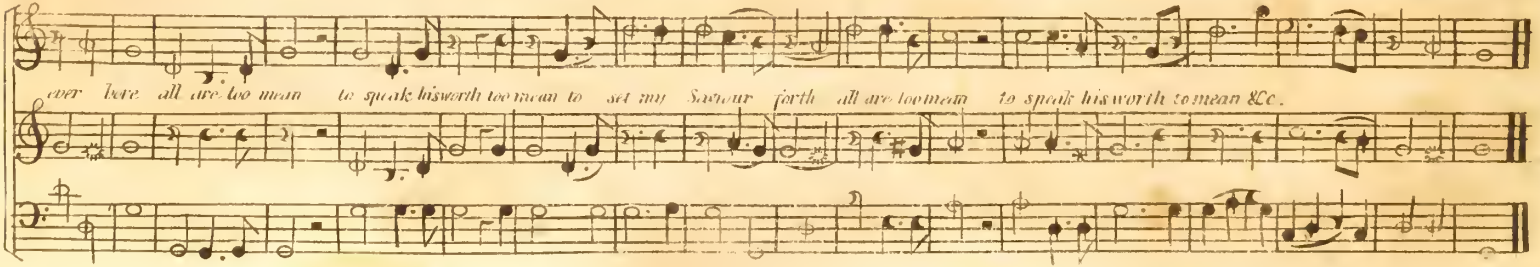

bode up to thy blest abode That face to face I may behold my Saviour & my God That face to face
My saviour & my God
Air. Cheerful.
STEPNEY. SM.
Hark hark how the watchmen cry attend the trumpets sound stand to your arms the foe is nigh the powers of hell surround Who
bow to Christ command your arms & hearts prepare The day of battle is at hand The day of battle is at hand go forth to glorious war go forth to glorious war
The day of battle is at hand of battle is at hand go forth go go
The day of battle is at hand the day of battle is at hand go forth to glorious war

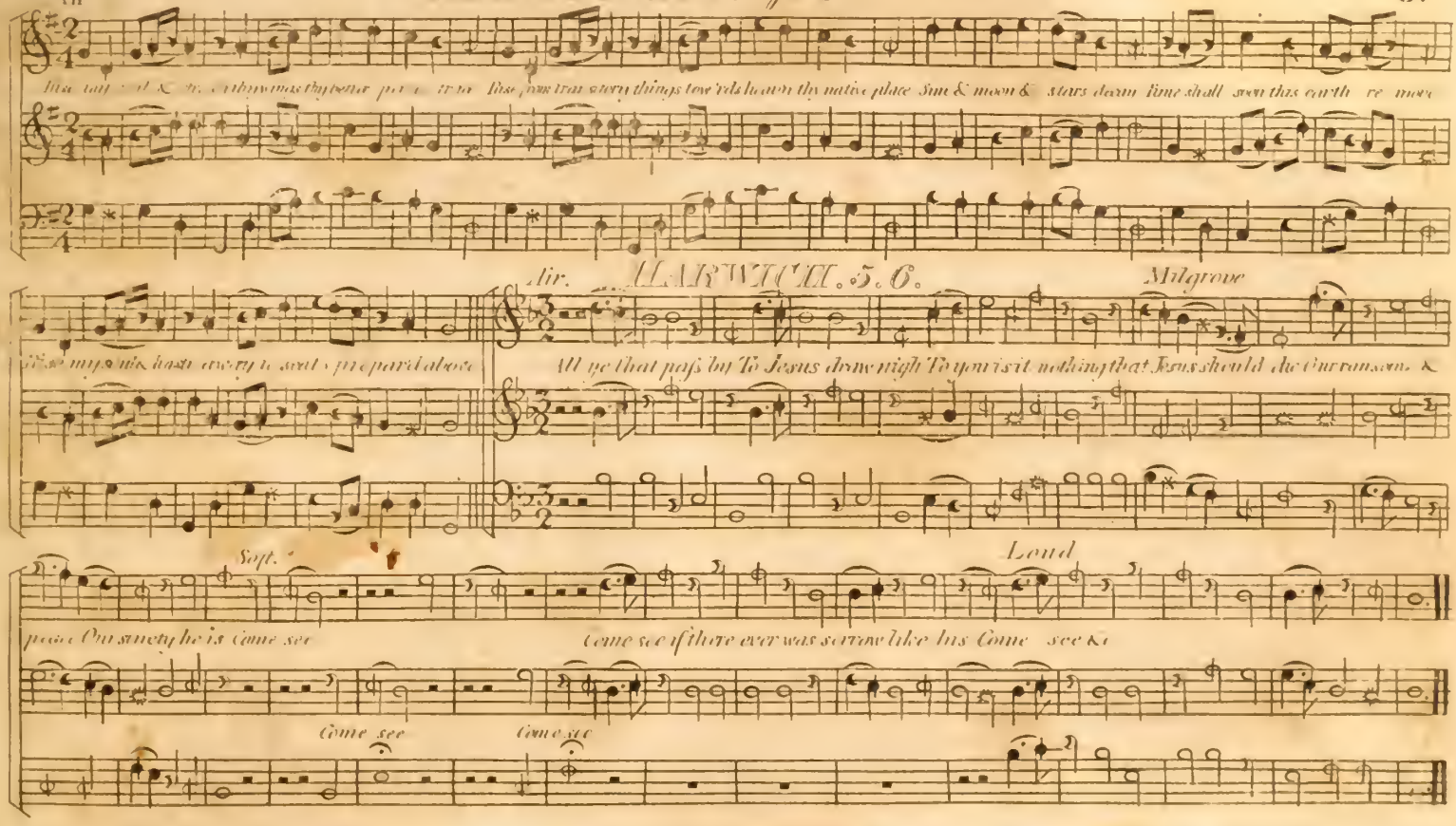
Air. LEONI 6. 8. 4 with dotted bars 6. 6 8. as P. 93



Air. WILLOW GROVE as L.M 8th Soft. Loud.

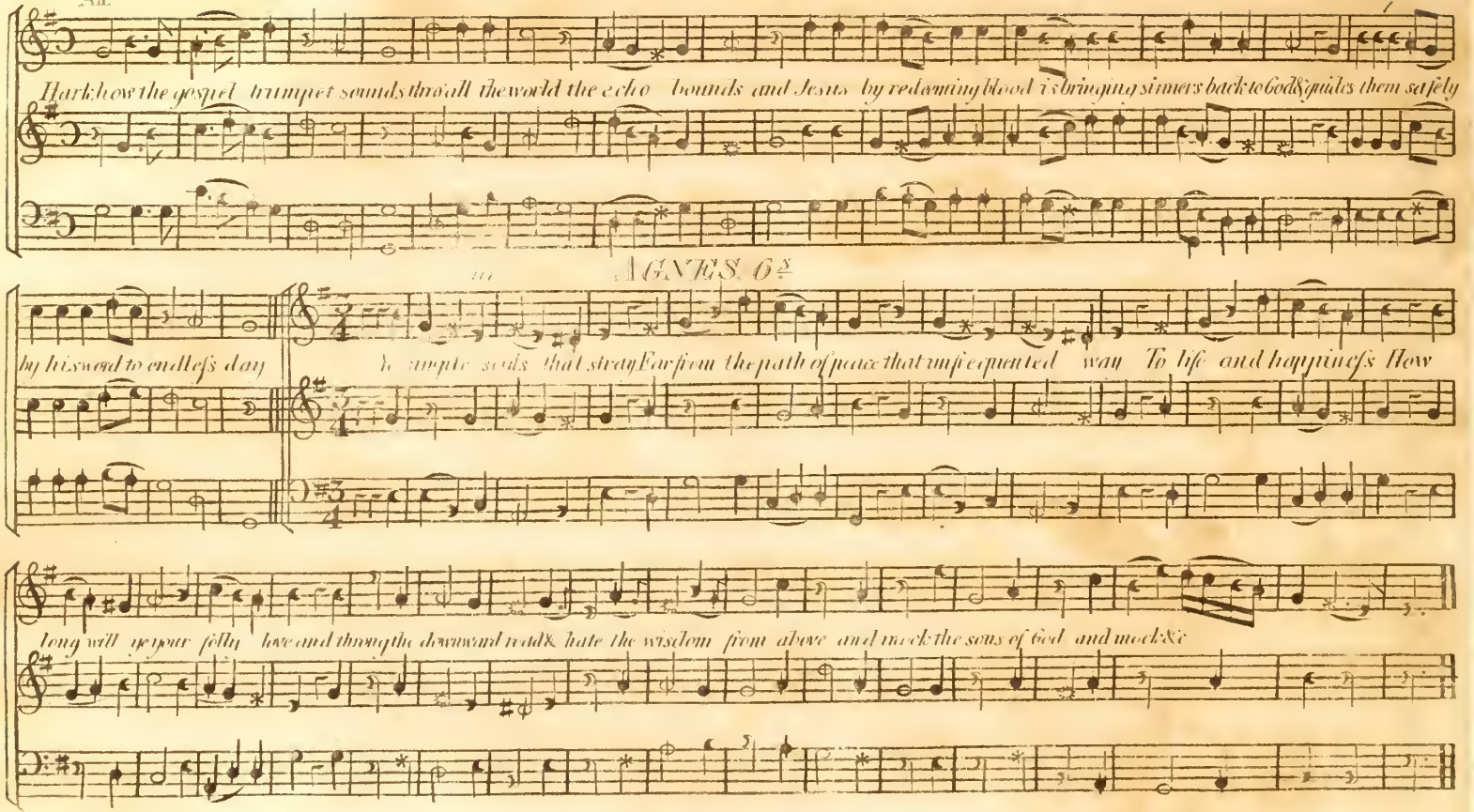


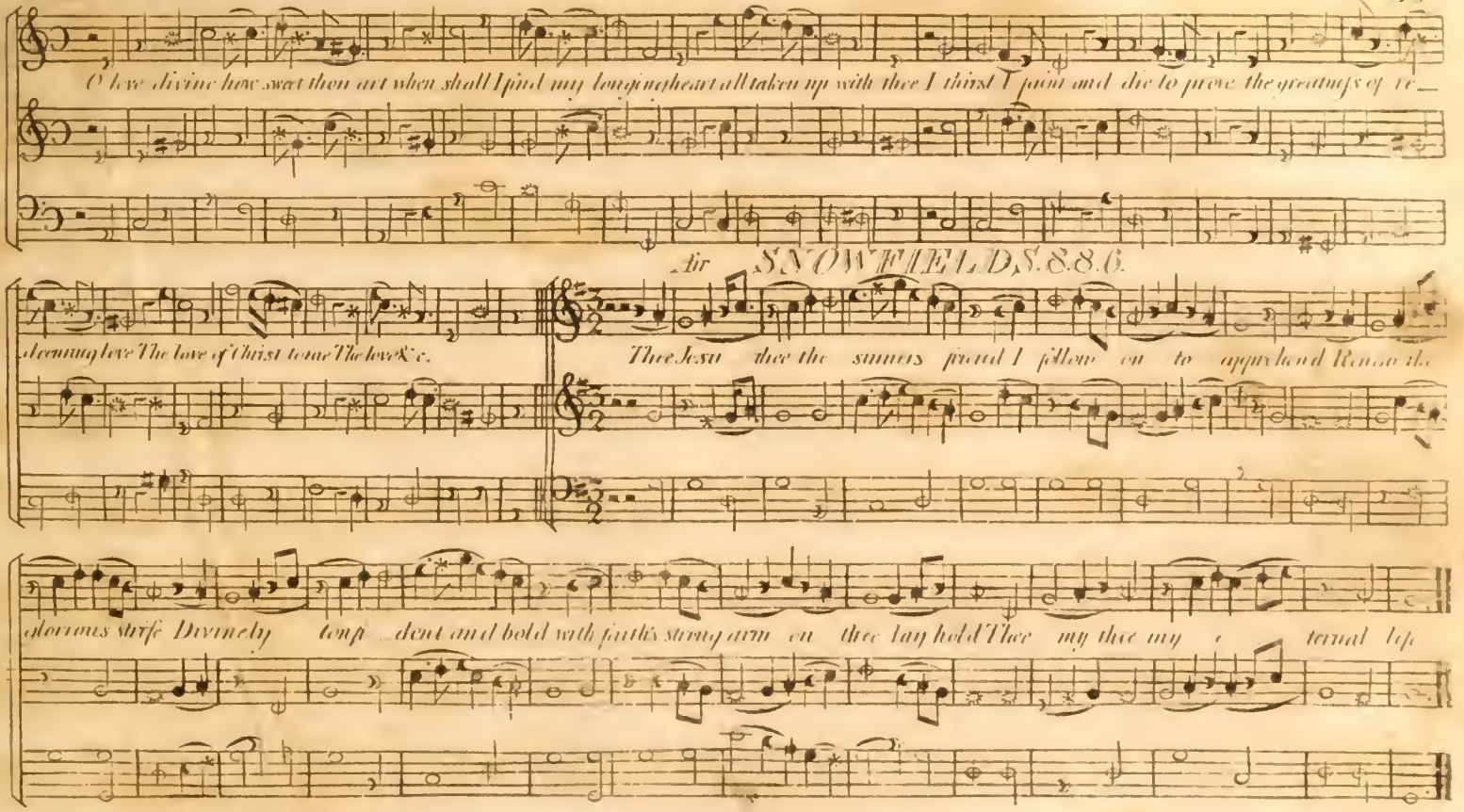



Air. HARWICH. 5. 6. Milgrove
Soft. Loud

PROSPERITY. 8.4

Air




O love divine how sweet thou art when shall I find my longing heart all taken up with thee I thirst I faint and die to prove the greatness of re—
Air SNOWFIELDS. 8.8.6.
deeming love The love of Christ to me The love &c.
Thee Jesu thee the summits gained I follow on to apprehend Reason the
glorious strife Divinely confident and bold with faith's strong arm on thee lay hold Thee my thee my eternal life

CALVARY. 8. 7. 4.

Slow & soft.

Hark the voice of Love and mercy sounds aloud from Calvary see it rends the rocks asunder shakes the earth & veils the sky It is

Repeat 2nd Air. SOUTHWARK 6 6 8

finished it is finished Hear the dying Saviour cry

How pleas'd & blest was I to hear the people cry come let us seek our God to

How pleas'd & blest

day yes with a cheerful zeal we haste to Zion's hill we haste to Zion's hill we haste to Zion's hill and there our vows & honors pay

& there our vows & honors pay

we haste to Zion's hill &

and there our vows

Air. FIRTHS 7.s 6 lines.

Rock of ages shelter me let me hide myself in thee Let the water and the blood From thy wounded side which flowd be of sin the double cure cleanse me

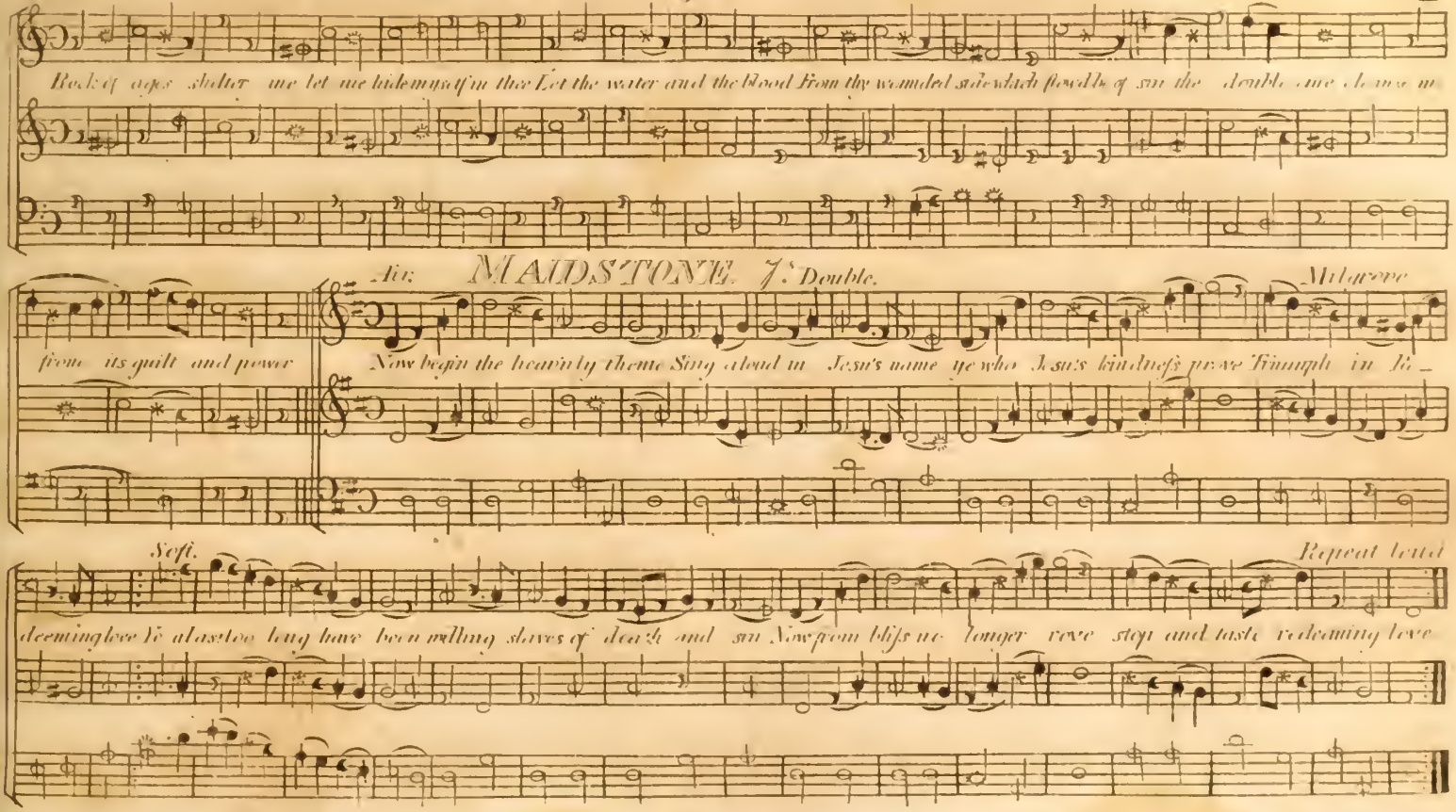
from its guilt and power

Air. MAIDSTONE. 7.s Double. Milgrove

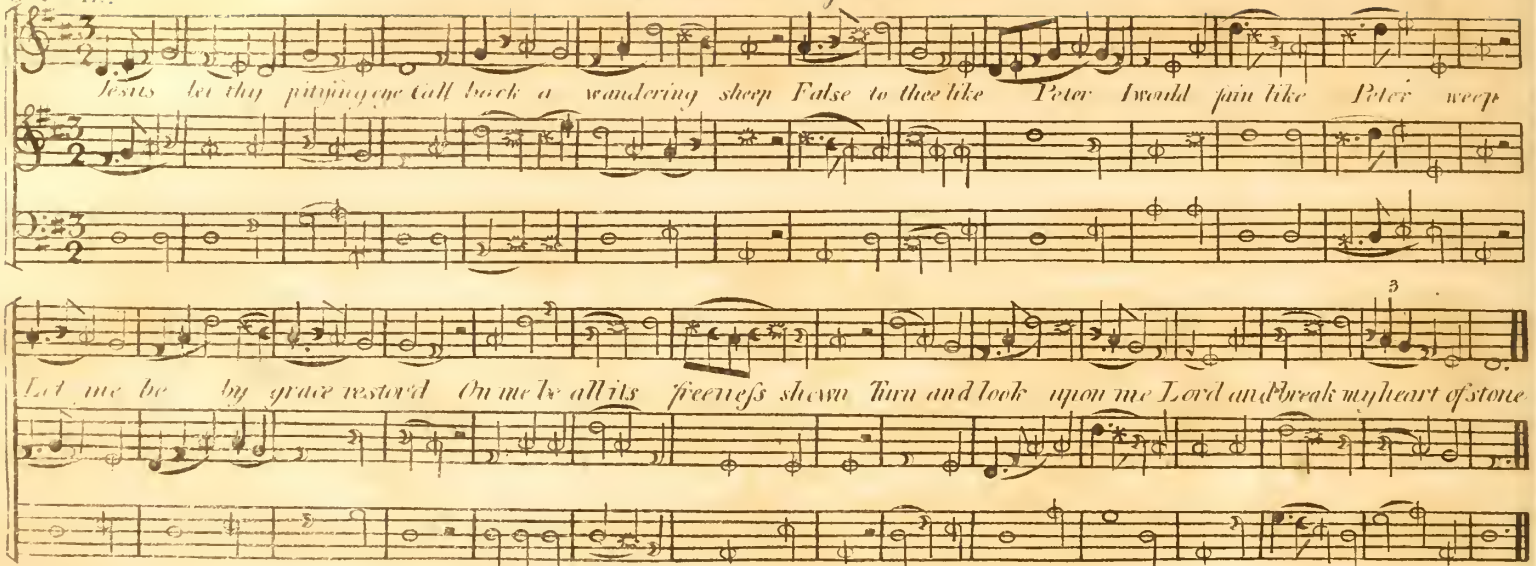
Now begin the heavnly theme Sing aloud in Jesu's name ye who Jesu's kindness prove Triumph in Re_

Soft. Repeat loud

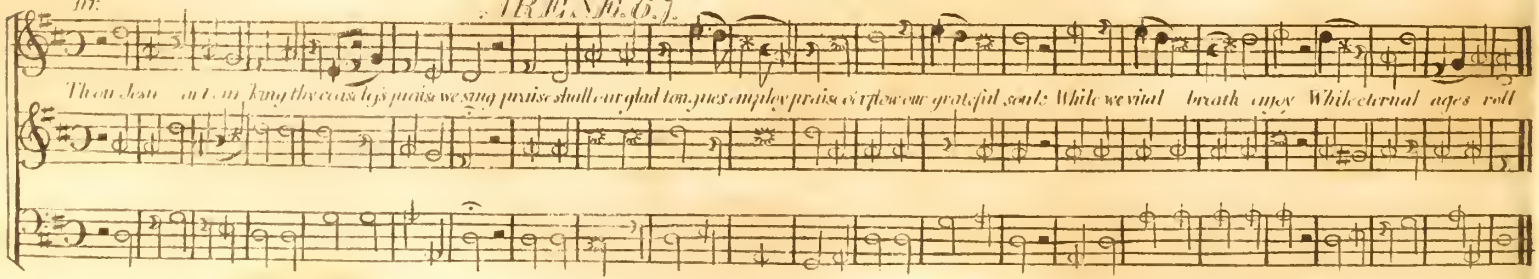
deeming love Ye alas too long have been willing slaves of death and sin Now from bliss no longer rove stop and taste redeeming love



CLARKES. J. 6. 8.



IRENE. 6. 7.



HORSLEY. L.M.

Suf.

Arr.

The heavens declare thy glory Lord In every star thy goodness shines But when our eyes behold thy word We read thy name in fairer

thy

We read thy name in fairer

SPALDWICK. S.M.

Loud

lines We read thy name in fairer lines

We

Defend me Lord from shame defend me Lord from shame for still I trust in thee as just and

Defend me Lord from shame for still I trust in thee I

Defend me Lord from shame for still I

righteous is thy name

from dangers set from dangers set me free from dangers set me free from dangers set me free

from dangers set me free from

from

From dangers set me free

free

Air.

BAMPTON. L.M.

Descend from heav'n immortal dove stoop down & take us on thy wings And mount & bear us far above The reach of these inferior things

The reach &c.

Air. ITALY. 8.7.

The reach of these inferior things

things the &c.

The voice of my beloved sounds while o'er the mountain top he bounds he flies exulting o'er the

The

The

hills. And all my soul with transport fills Gently doth he chide my stay Rise my soul and come a - way rise &c.

WEST STREET. 6 6. 9.

Air.

Come away to the skies my beloved arise & rejoice in the day thou wast born on this festival day come exulting away & with singing to Sion return & with

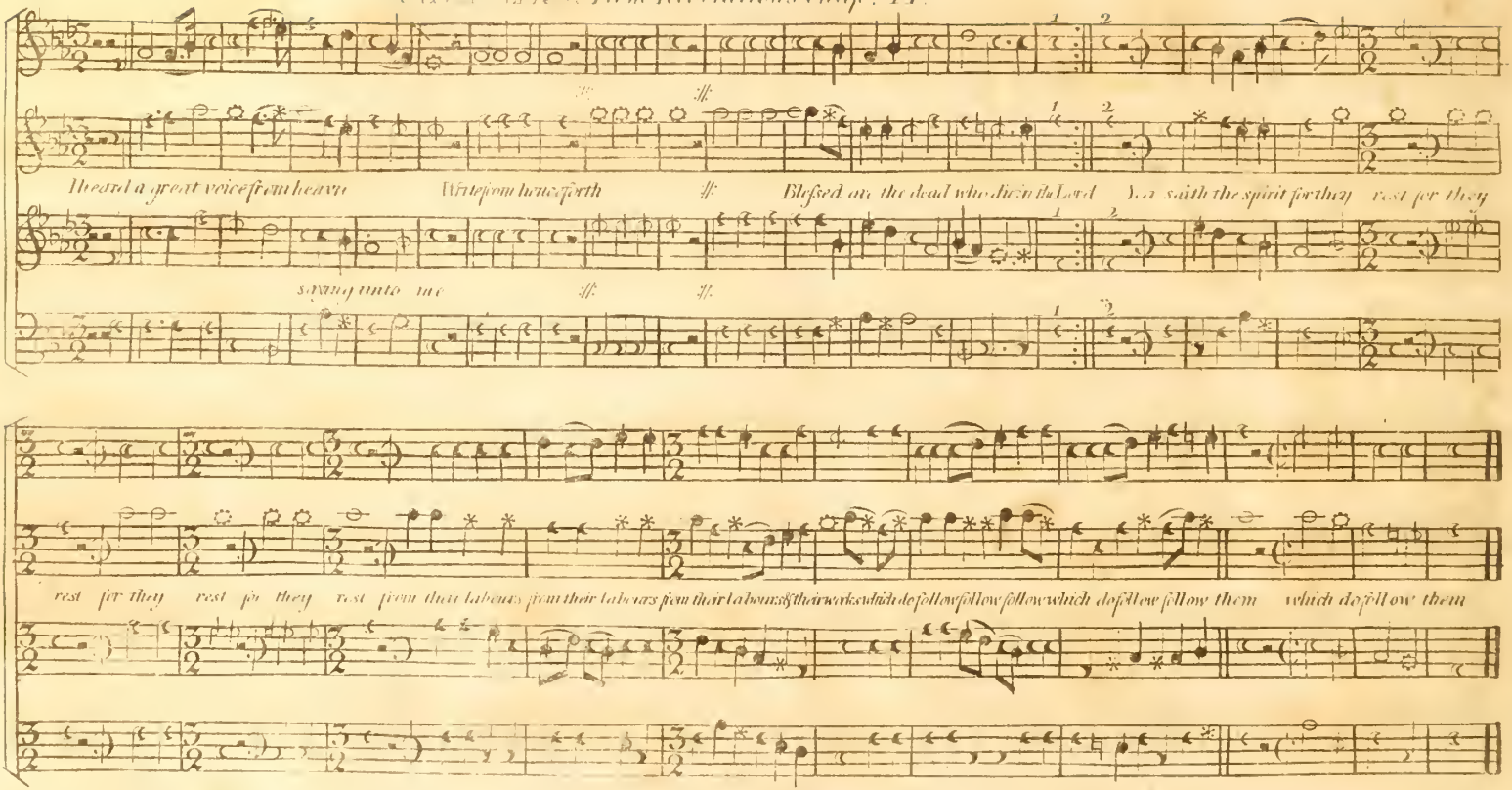
Air. SPRINGFIELD. 7. 6.

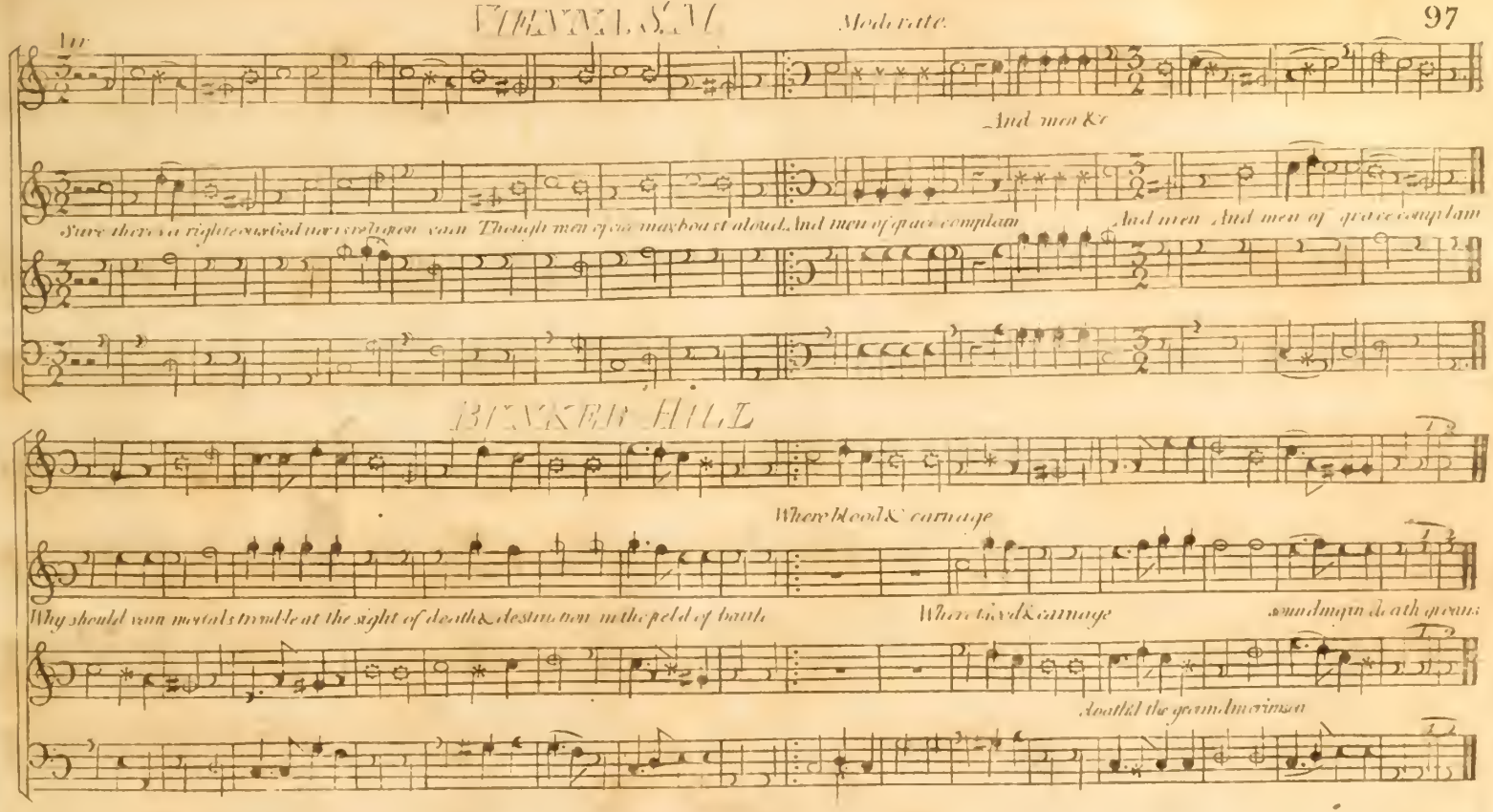
singing &c

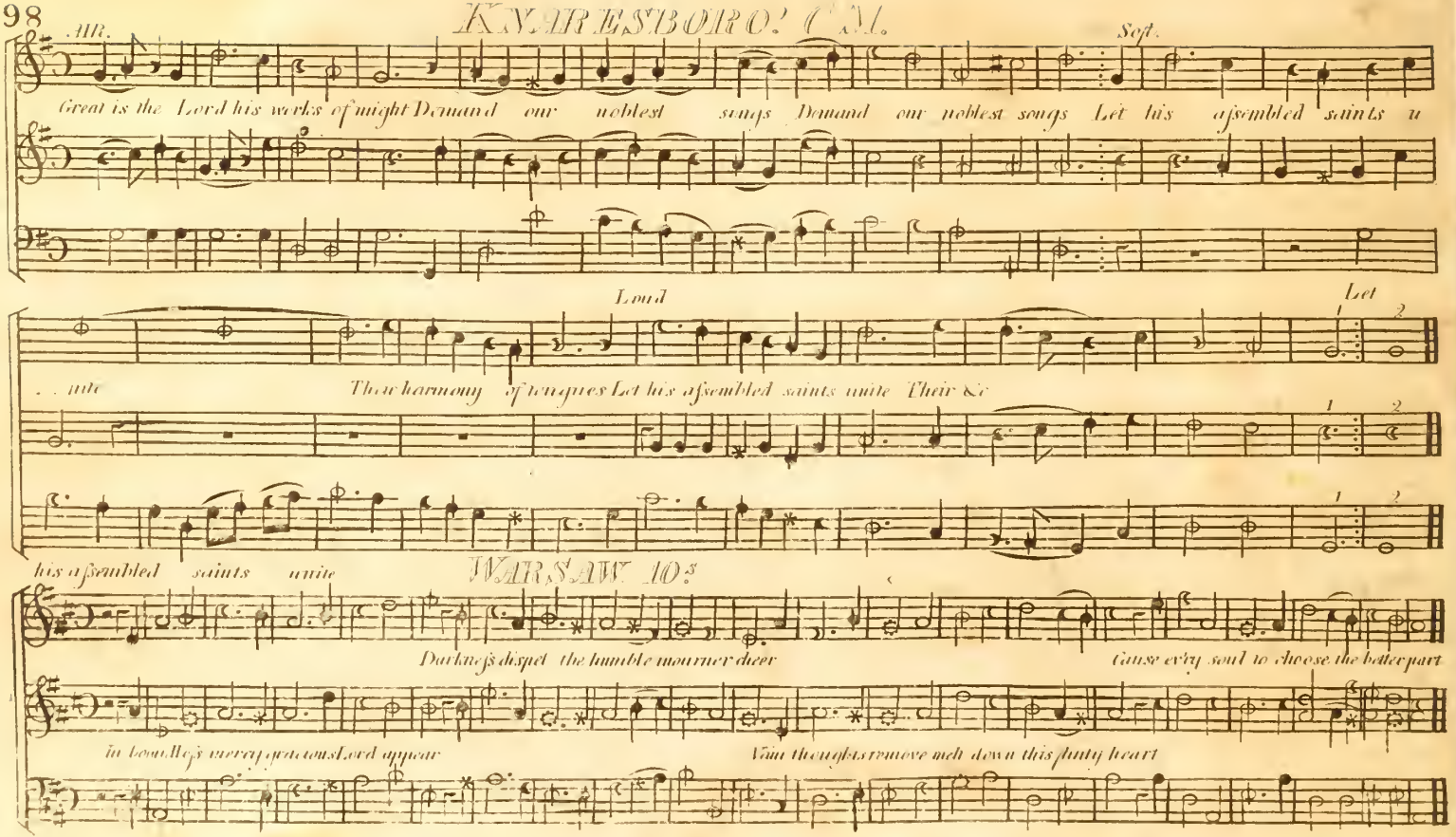
Jesus drinks the bitter cup the winepress treads alone tears the graves and mountains up by

his expiring groan Lo the powers of heavn he shakes Nature in convulsion lies Earths profoundest centre quakes the great Redeemer dies

ANTHEM. From Revelations Chap. 14th

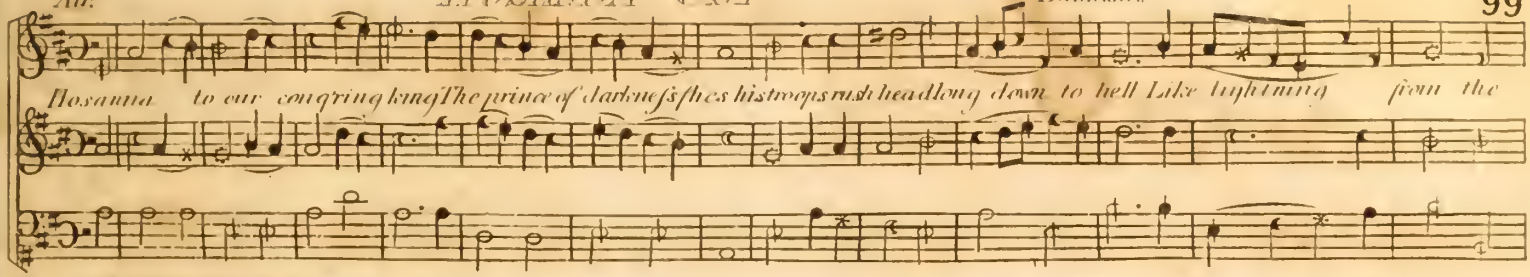



VIENNA S.M.
Moderate.
And men &c
Sure there's a righteous God nor is religion vain Though men of ease may boast aloud, And men of grace complain
And men And men of grace complain
BUNKER HILL
Where blood & carnage
Why should vain mortals tremble at the sight of death & destruction in the field of battle
Where blood & carnage
sounding in death groans
death'd the ground in crimson

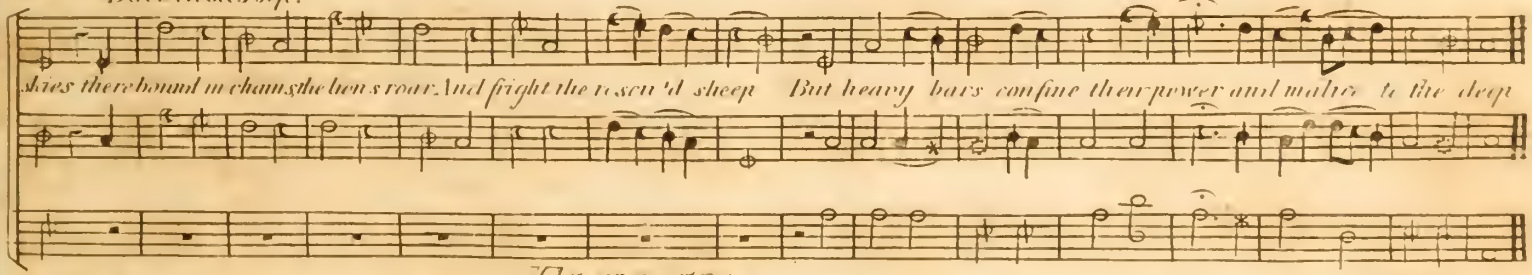

KNARESBORO' C.M.
Alto.
Great is the Lord his works of might Demand our noblest songs Demand our noblest songs Let his assembled saints u
Soft.
Loud
Let
1
2
nite
Their harmony of tongues Let his assembled saints unite Their &c
his assembled saints unite
WARSAW 10.s
Darkness dispel the humble mourner cheer
Cause every soul to choose the better part
In boundless mercy gracious Lord appear
Vain thoughts remove melt down this flinty heart

HOSANNA CM

Air. — Bannister

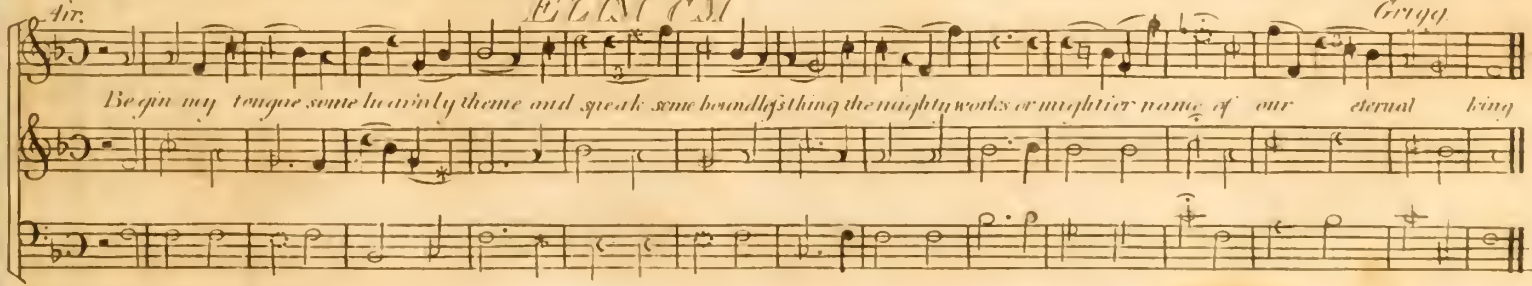


Duet trebles soft.



ELIM CM

Air. — Grigg



SURRY. 10. 5. 11.

Air

Of heavenly birth tho' wandring on earth This is not our place This is not our place but strangers & pilgrims but strangers & pilgrims ourselves we confess

WALWORTH. 10.s

Air.

Wainwright.

Calls the south nations & awakes the north Thro' distant worlds & regions of the dead

The Lord the sovreign sends his summons forth From east to west the sovreign orders spread No more shall

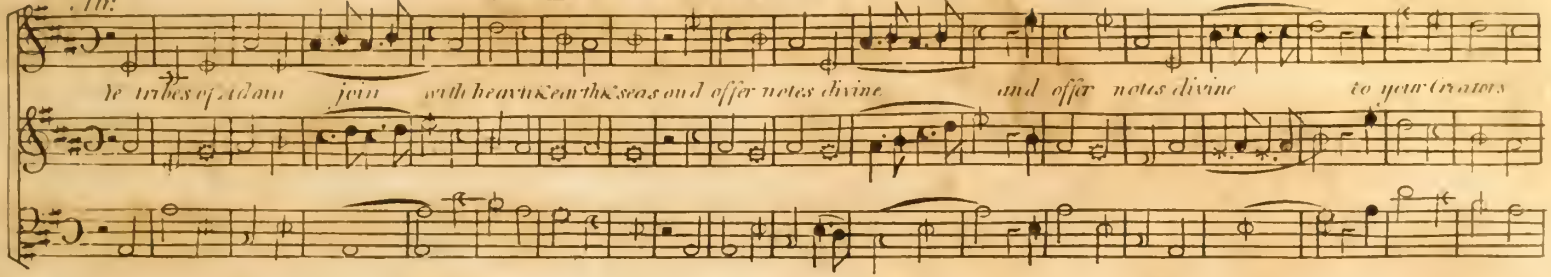
HAVANT. 8. 6. 6.

His vengeance sleeps no more behold the day Praise be to the Father given Christ he gave us to save Now the heirs of heaven

Atheists mock his long delay

PORTSMOUTH as 148th

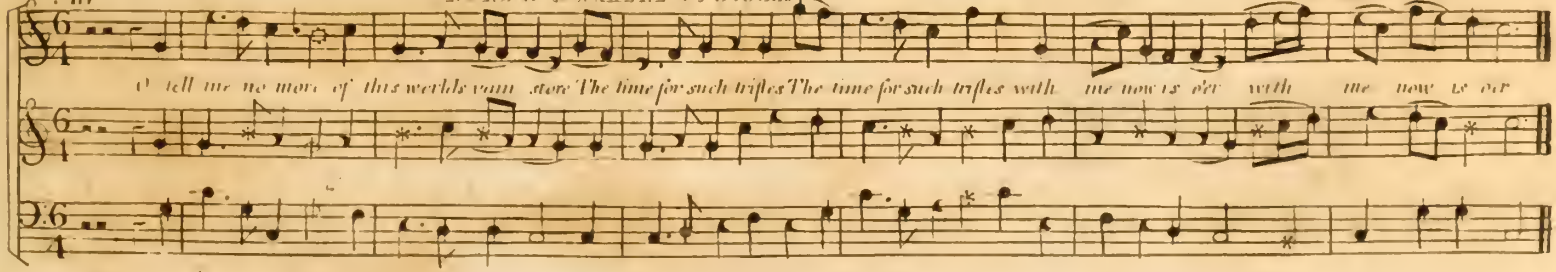
Air.

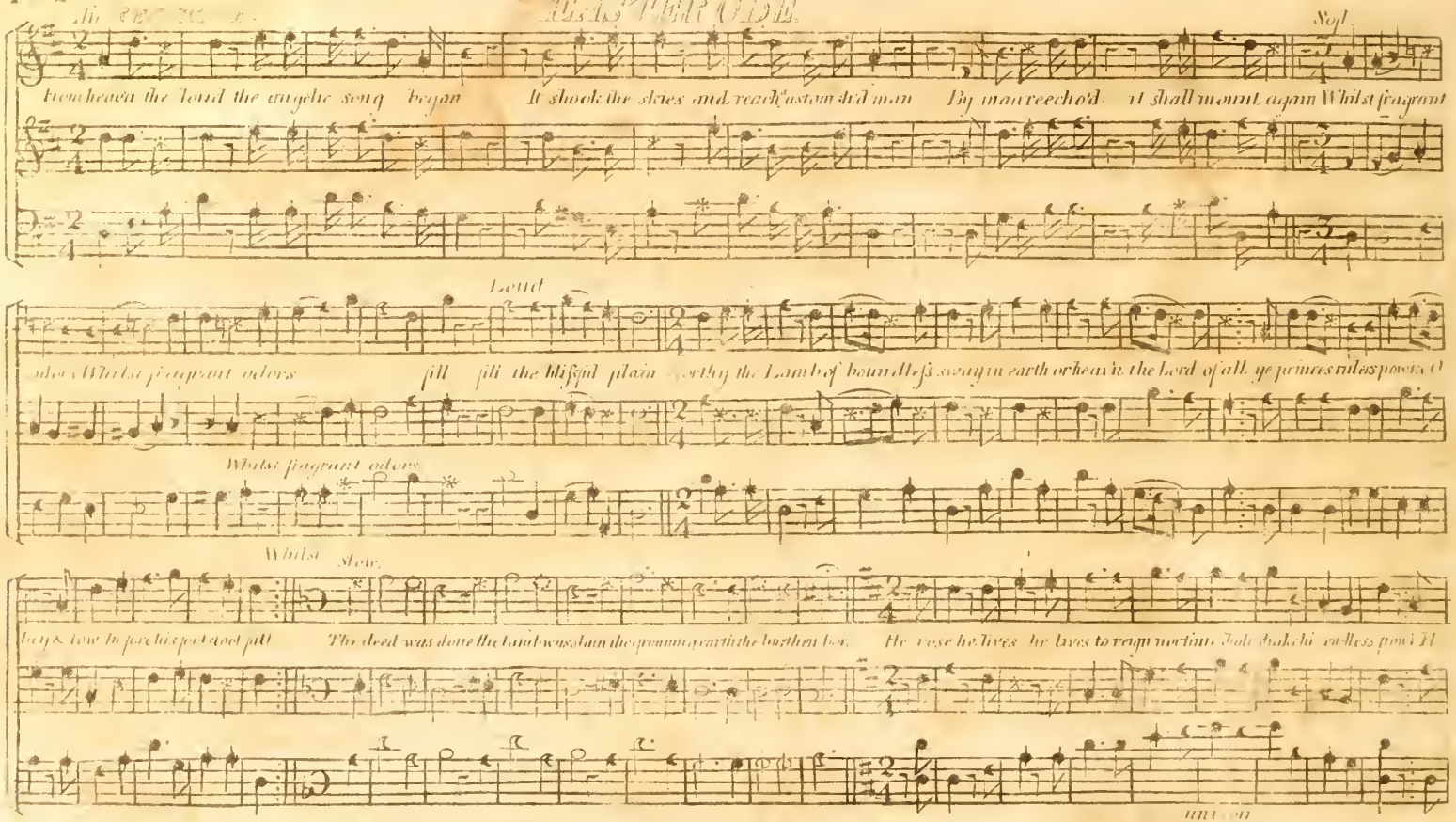


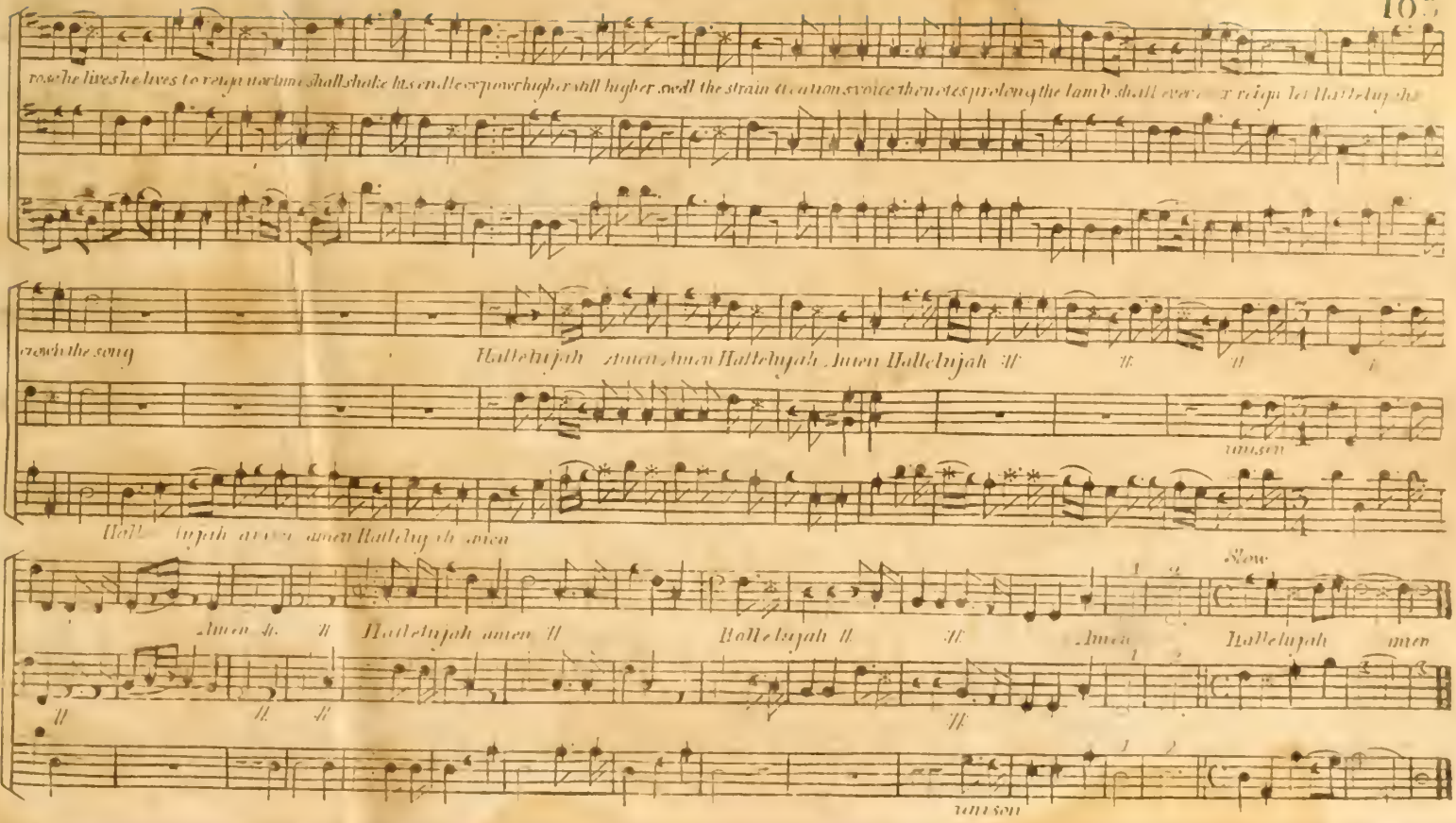
Air

BLOCKLEY. 5.5.11.

Madam

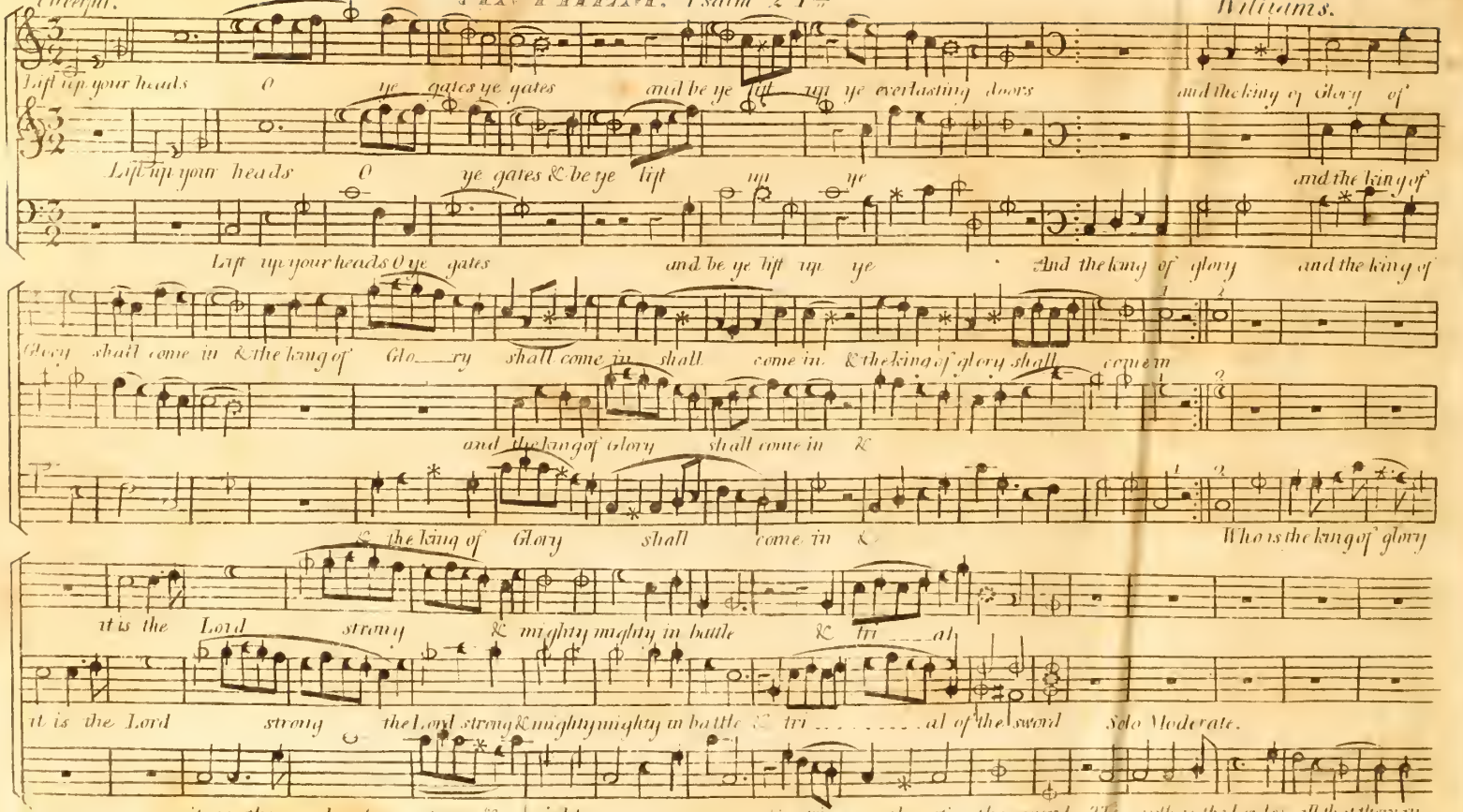


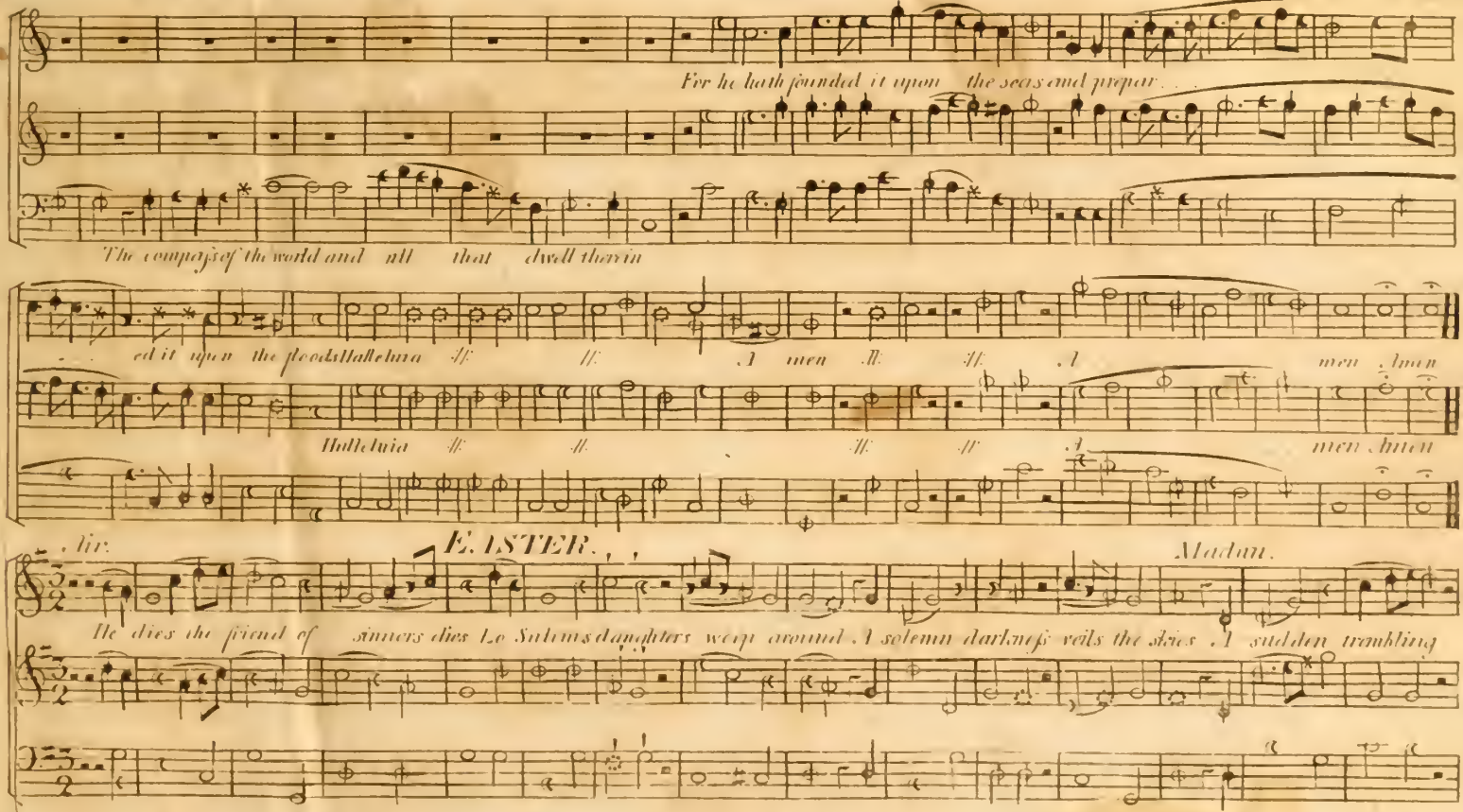

Sol.
From heav'n the loud the angelic song began
It shook the skies and reach'd astonish'd man
By man reecho'd it shall mount again Whilst fragrant
Loud
odors Whilst fragrant odors
fill fill the blissful plain
worthy the Lamb of boundless sway in earth or heav'n the Lord of all ye princes rulers powers O
Whilst fragrant odors
Whilst
Slow.
bey & low before his footstool fall
The deed was done the lamb was slain the groaning earth the burthen bore
He rose he lives he lives to reign nor time
unison

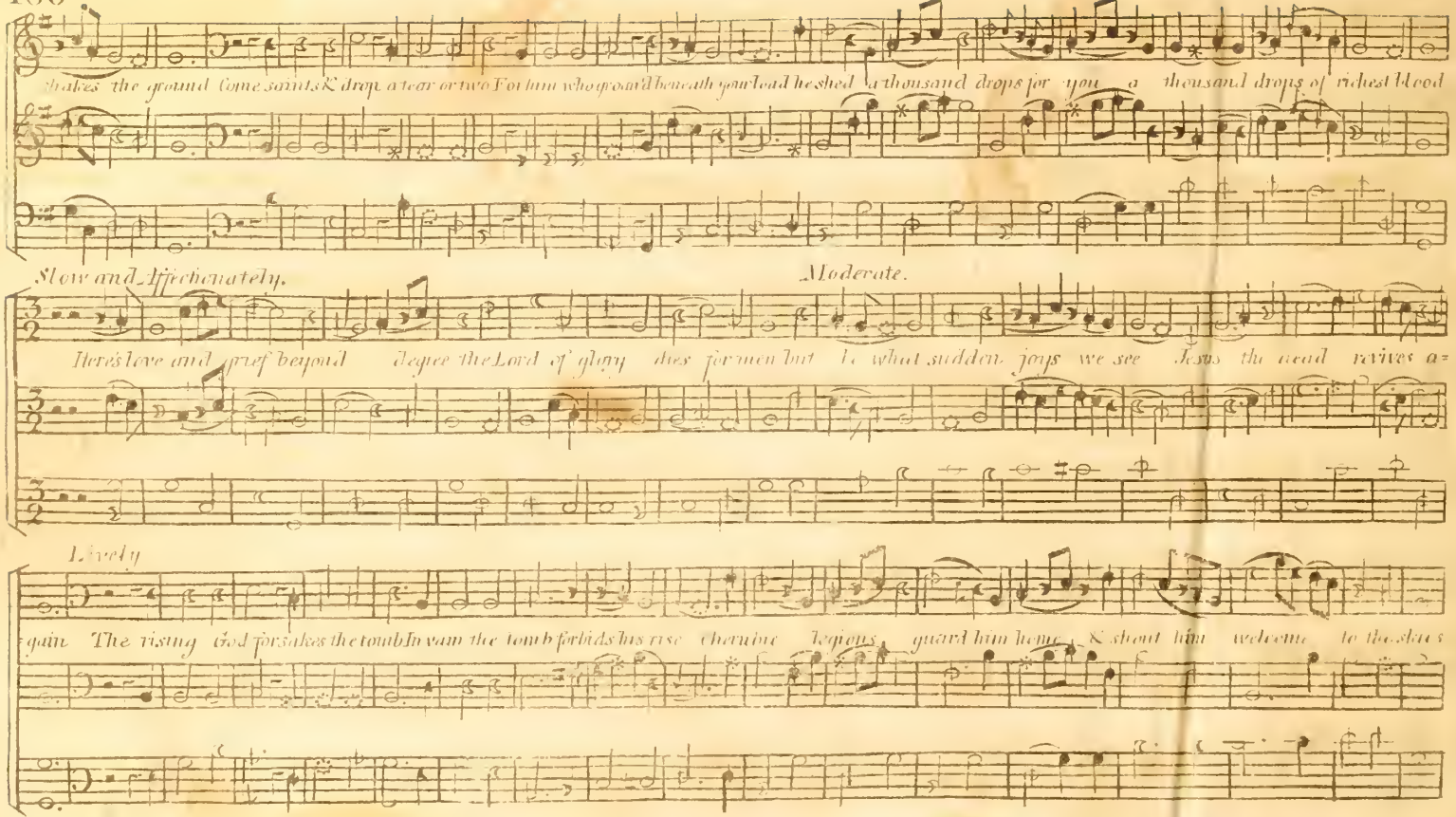
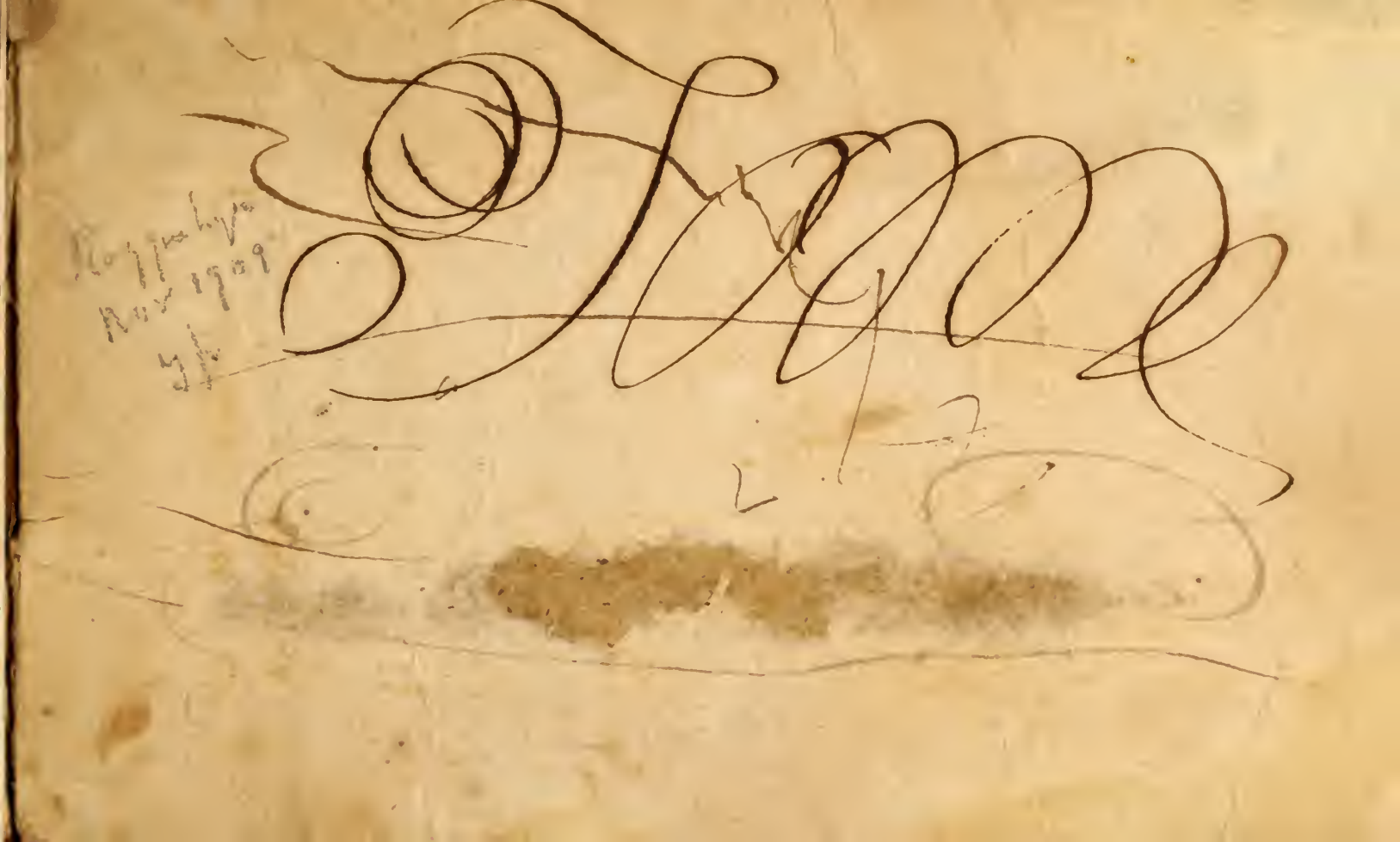

rose he lives he lives to reign nor time shall shake his endless power higher still higher swell the strain creation's voice the notes prolong the lamb shall ever ever reign let Hallelujah
crowth the song
Hallelujah Amen Amen Hallelujah Amen Hallelujah
unison
Hallelujah amen amen Hallelujah amen
Slow
Amen Hallelujah amen Hallelujah Amen Hallelujah amen
unison

ANTHEM. Psalm 24th

Cheerful. Williams.




For he hath founded it upon the seas and prepar
The compass of the world and all that dwell therein
ed it upon the floods Hallelujah
men Amen
Hallelujah
men Amen
Air.
EASTER.
Madam.
He dies the friend of sinners dies Lo Solems daughters weep around A solemn darkness veils the skies A sudden trembling


shakes the ground Come saints & drop a tear or two For him who groan'd beneath your load he shed a thousand drops for you a thousand drops of richest blood
Slow and Affectionately.
Moderate.
Here's love and grief beyond degree the Lord of glory dies for men but lo what sudden joys we see Jesus the dead revives a=
Lively
gain The rising God forsakes the tomb In vain the tomb forbids his rise Cherubic legions guard him home & shout him welcome to the skies