~~Kept on Q. 61.49~~ M. 447.40
(No ~~8049a.253~~)

Bought with the income of
the Scholfield bequests.

Mary Coxhead

Philadelphia

ECCLESIÆ HARMONIA.

Selection of

SACRED MUSIC;

by

Charles Woodward.

OF THE

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*

(B)

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

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.

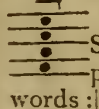
we are obliged to object to them, if we can produce no other reaſon for it, than the unpleaſant ſounds of ſome of their names, and the more ſo, when uſed in ſeveral parts at the ſame time. But we contend, that the old mode is not only the beſt in itſelf, but is alſo the eaſieſt; If we were to aſk any 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.

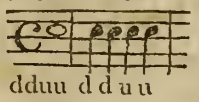
Cliff F is used only in the bass.

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.

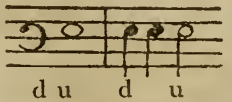
MODES OF COMMON TIME.

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.

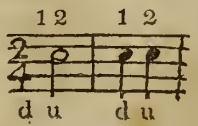


Second mode is expressed by a with a perpendicular line through it, has the same measure sung in the time of three seconds, four beats in a bar, two down and two up.*

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

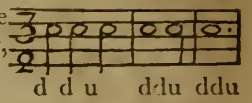


Fourth mode is expressed by the figures $\frac{2}{4}$, has a minim for its measure, sung in the time of one second, two beats in a bar, one down and one up.

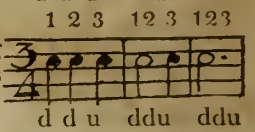


MODES OF TRIPLE TIME.

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 $\frac{6}{2}$, 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.

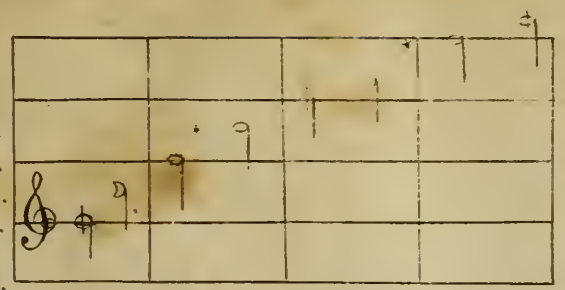
The hand falls at the beginning of every bar in all kinds of time

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

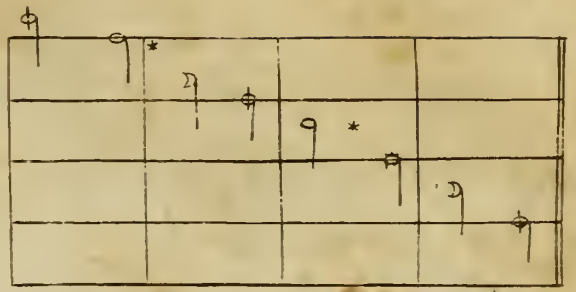
* This mode by some is sung to two beats in a bar, one down and one up.

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.



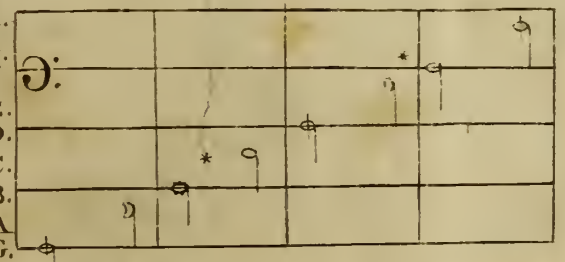
Sol.
Faw.
Law.
Sol.
Faw.
Mi.
Law.
Sol.



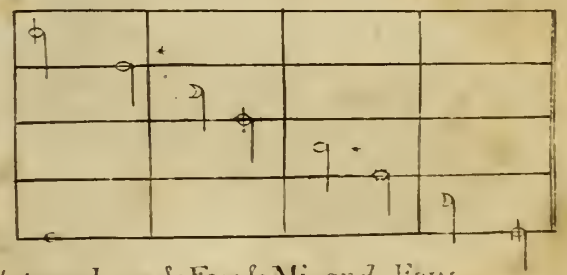
Four characters are here used to wit ✡ ♀ ♁ ☽ *the star is* Mi. *The Oval note* Faw. *The Oval note with The perpendicular line through it* Sol. *and the half moon* Law.

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* Faw.

Proportion of the Notes and their Rests.

One Semibreve equal	Or Four Crotchets	Or 16 Semiquavers	The Semibreve rest fills a bar
To two Minims	Or Eight Quavers	Or 32 Demisemiquavers	In all kinds of Time.

Lessons for tuning the Voice.

Major or Sharp key.

Lesson. 3.

Minor or Flat Key.

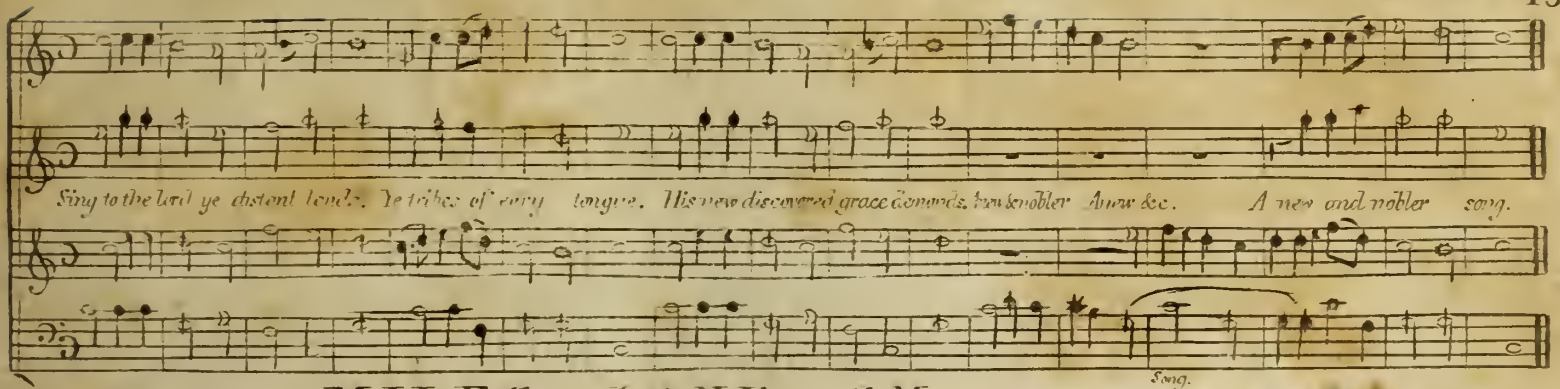
Lesson. 4.

Lesson. 5.

The upper lesson may be sung to two or 4 beats in a Bar. The Figures shew the degrees of distance from the key note. The 1st & 8th sound being an Octave are Considered as One.

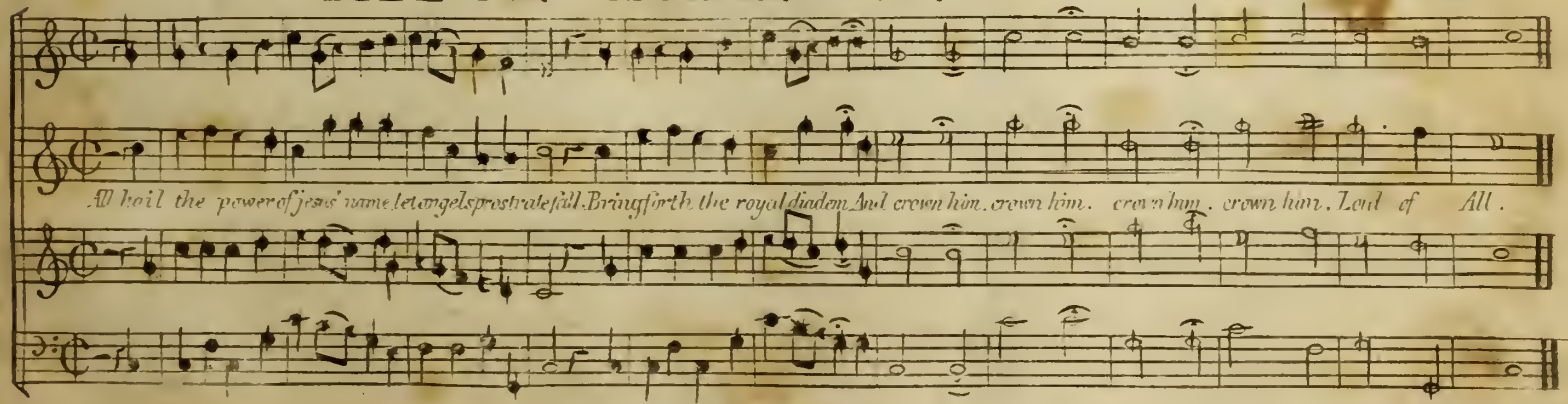
CAMBRIDGE. C.M.

Dr. Randall.



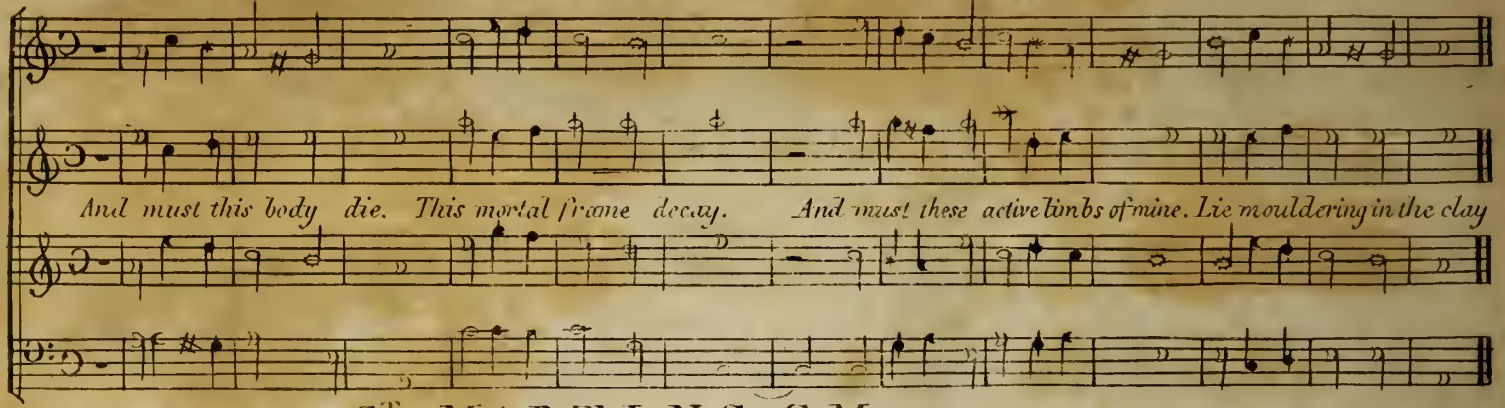
MILES. LANE. C.M.

Shrubsole.



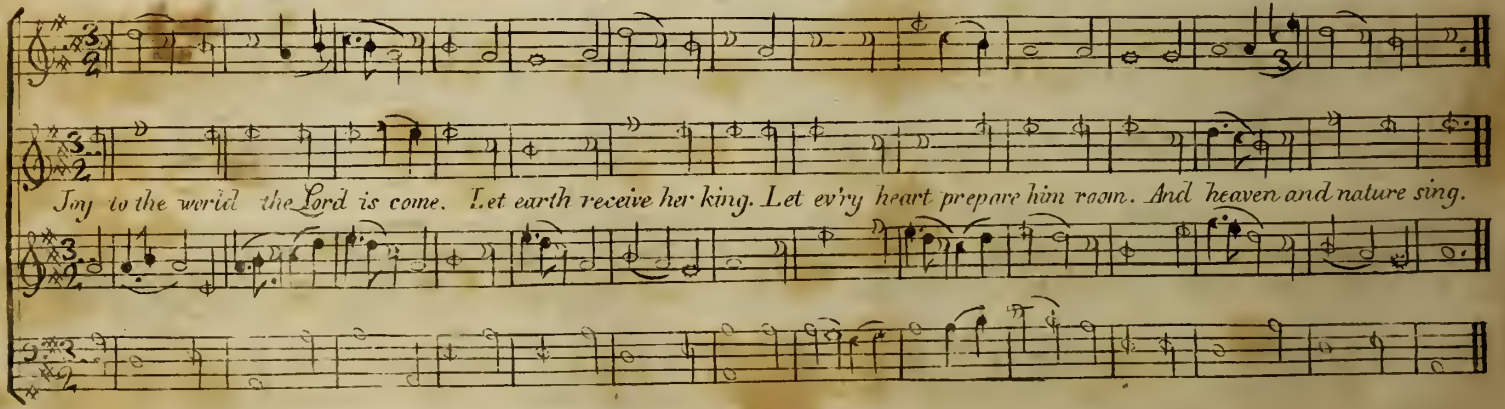
AYLESBURY. S.M.

Williams.

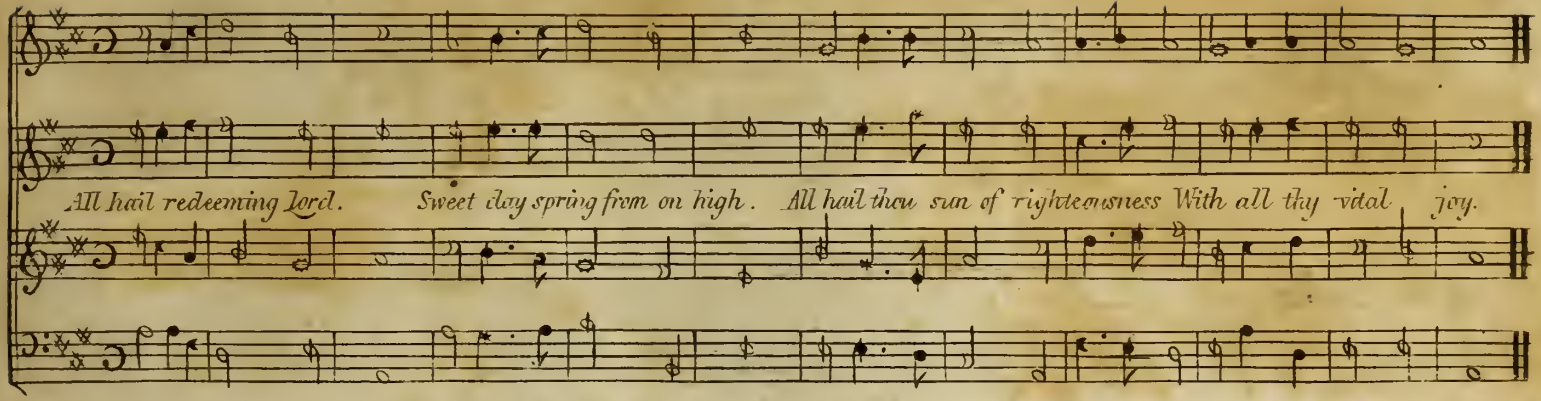


ST. MARTINS. C M

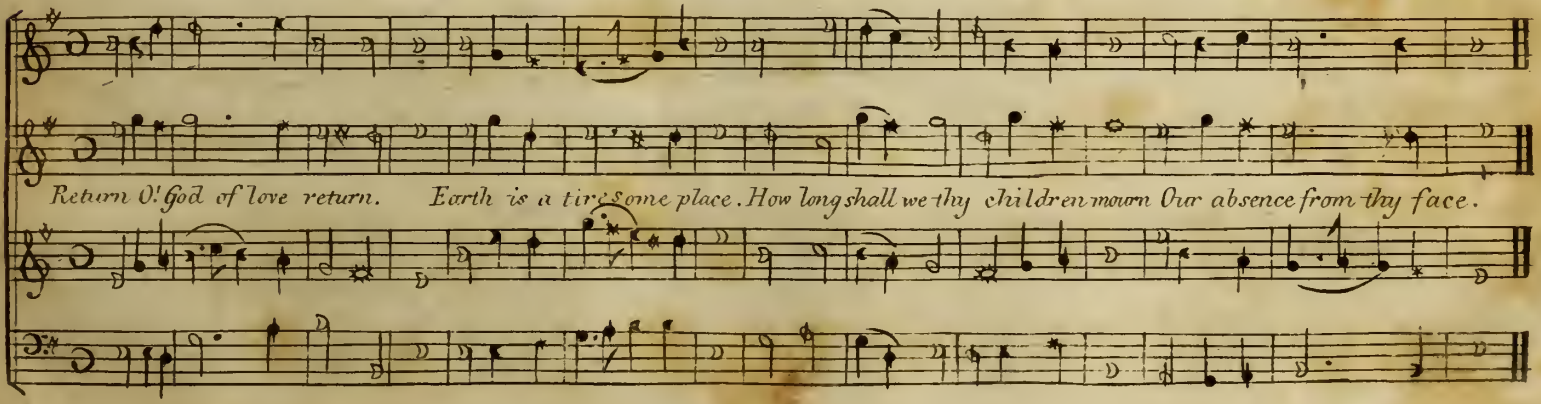
Tansur.



GERMANY. S.M.

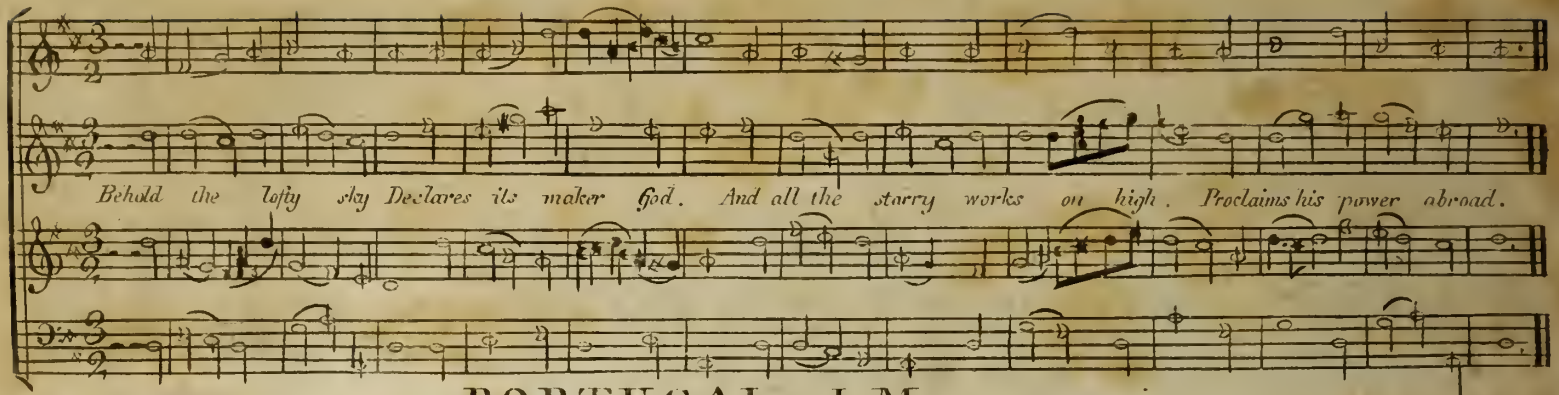


GEORGIA. C.M.



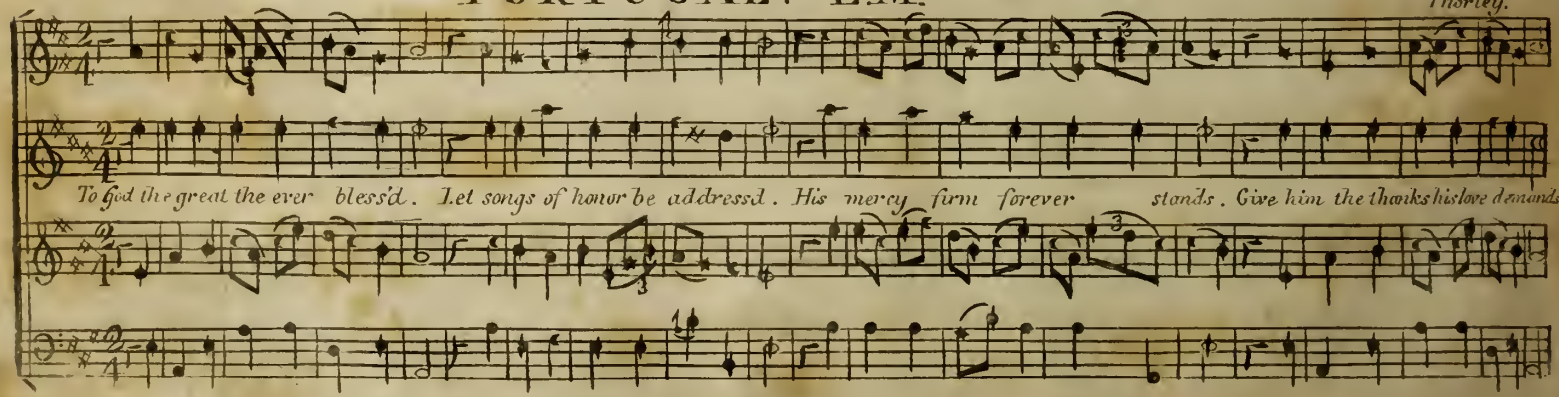
PECKHAM. S.M.

Smith.

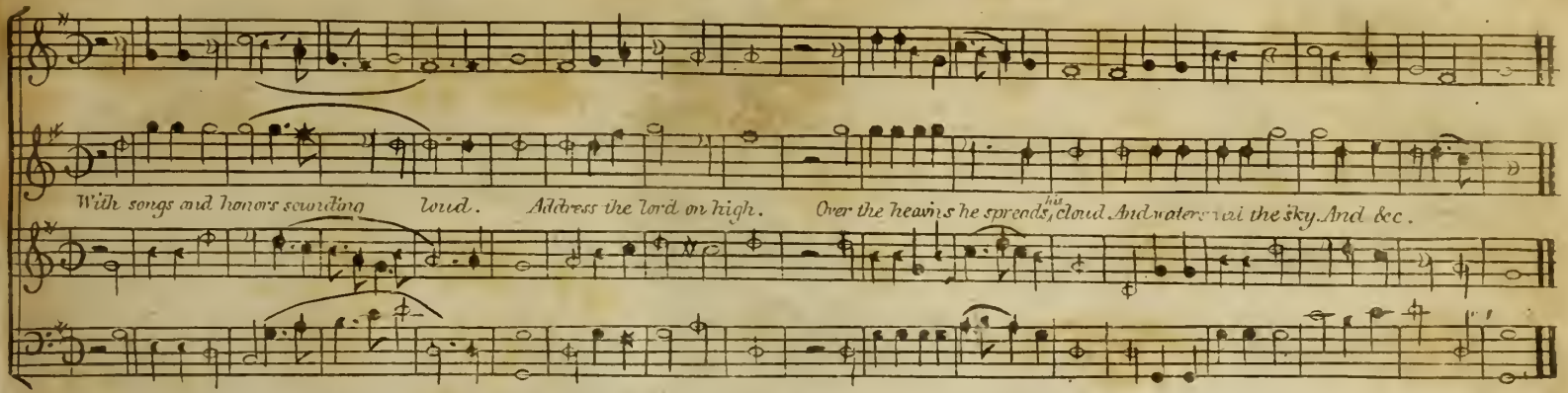


PORTUGAL. L.M.

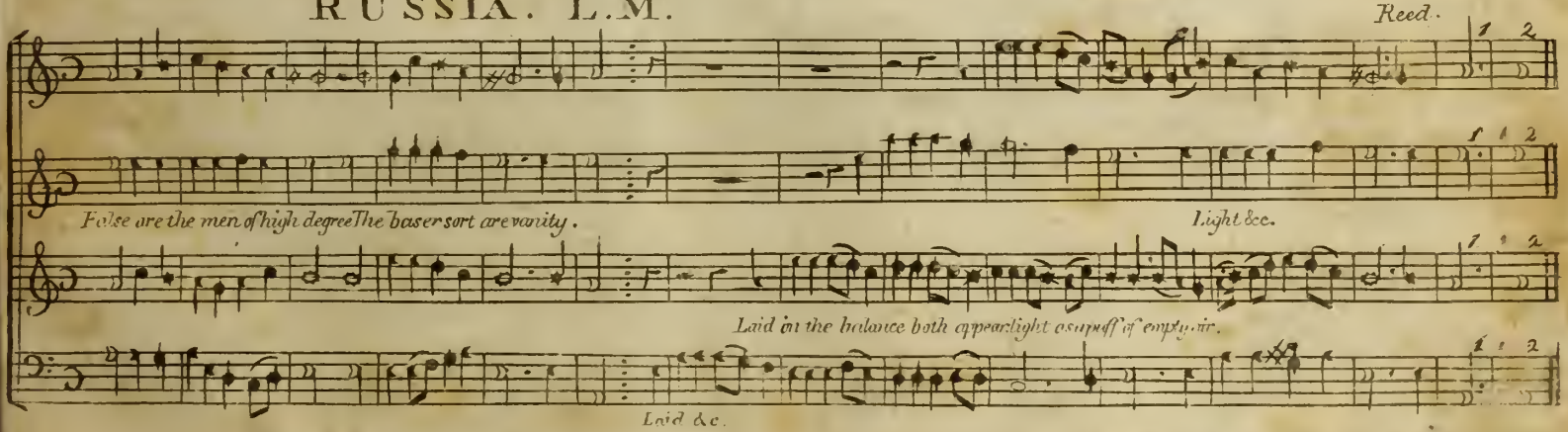
Thorley.



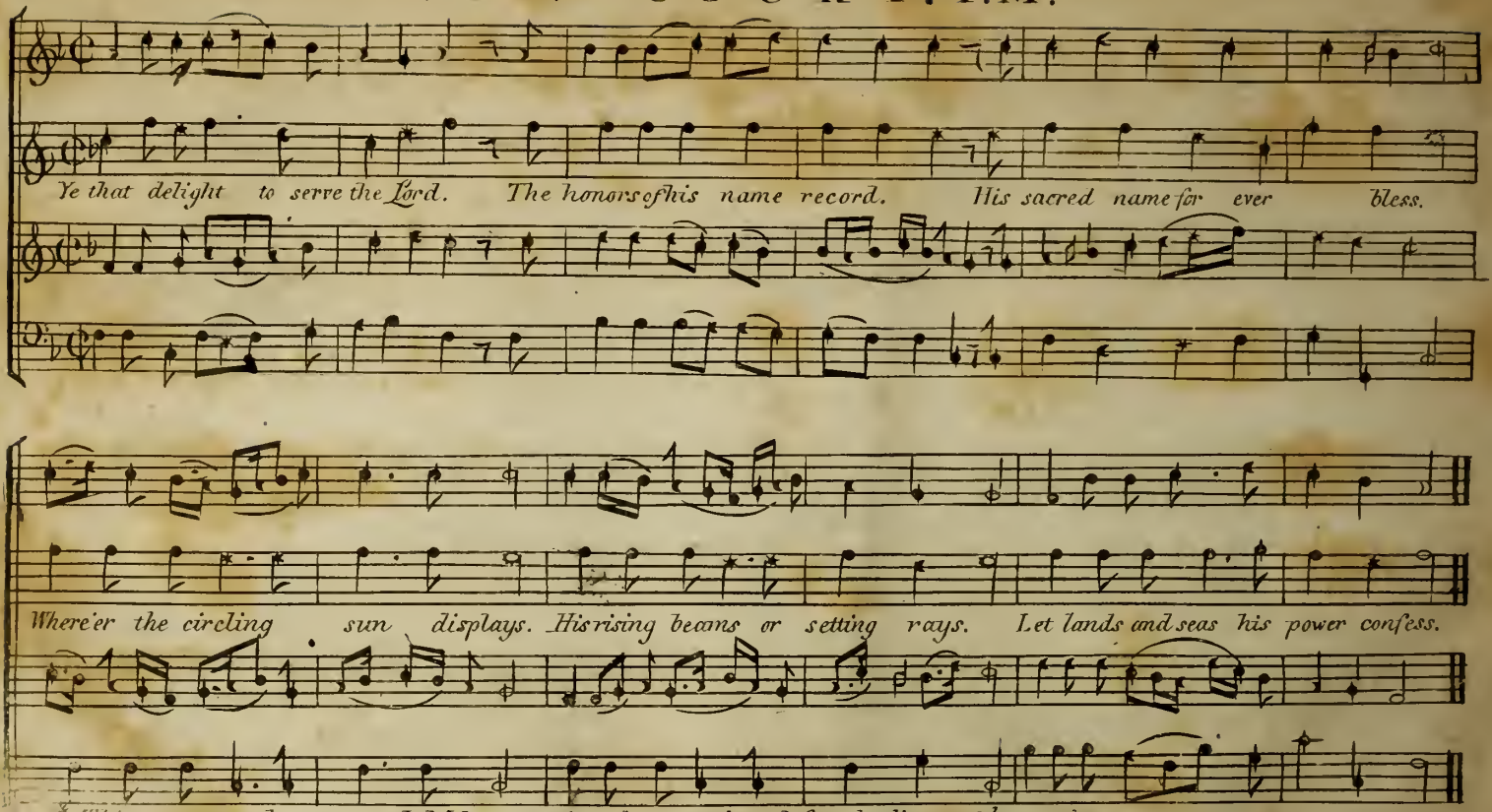
MULBERRY STREET. C.M.



RUSSIA. L.M.

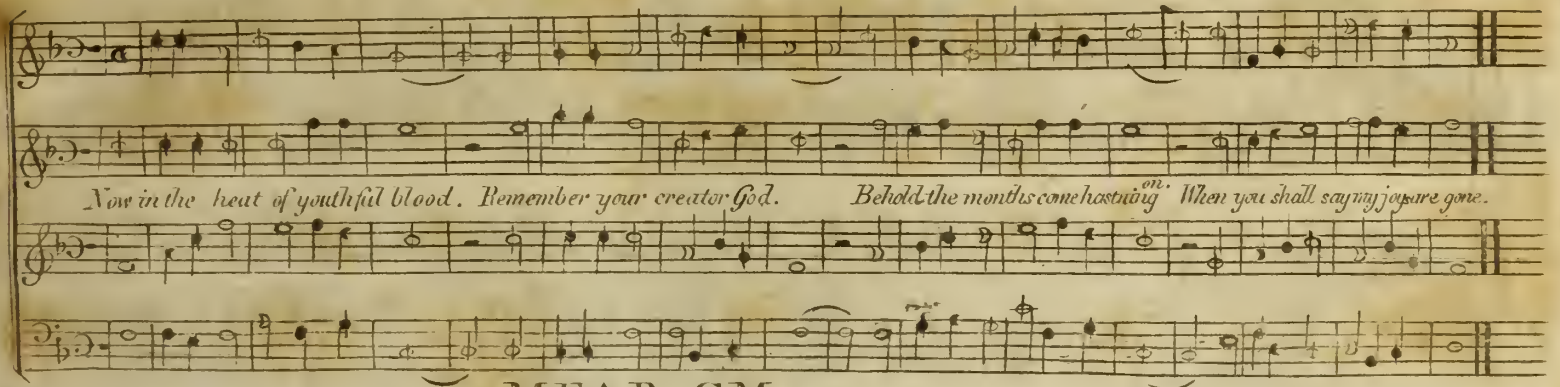


NEW COURT. P.M.*

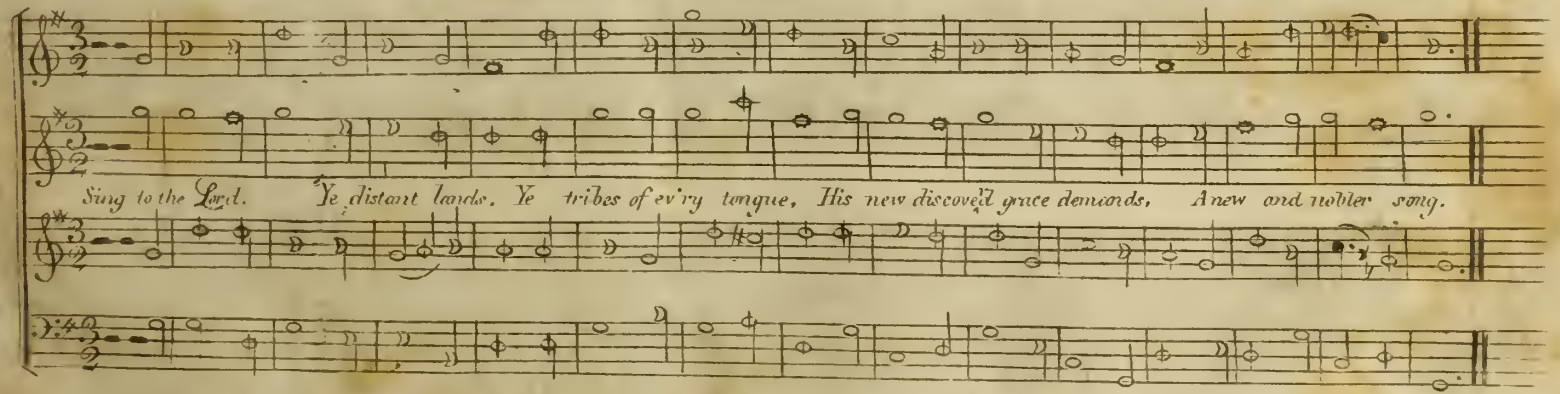


* This tune may be sung to L.M. by repeating the second and fourth lines of the words.

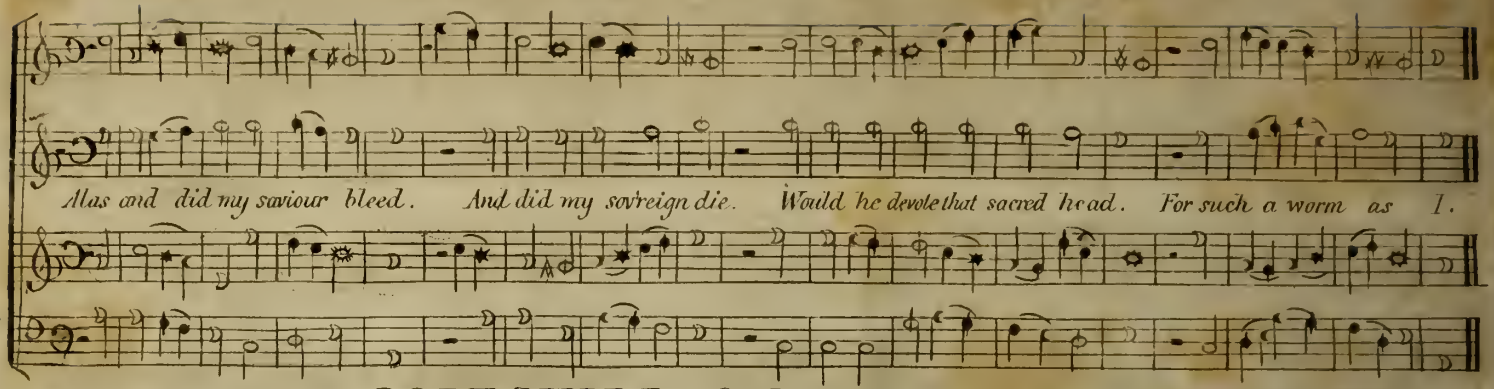
WELLS. LM.



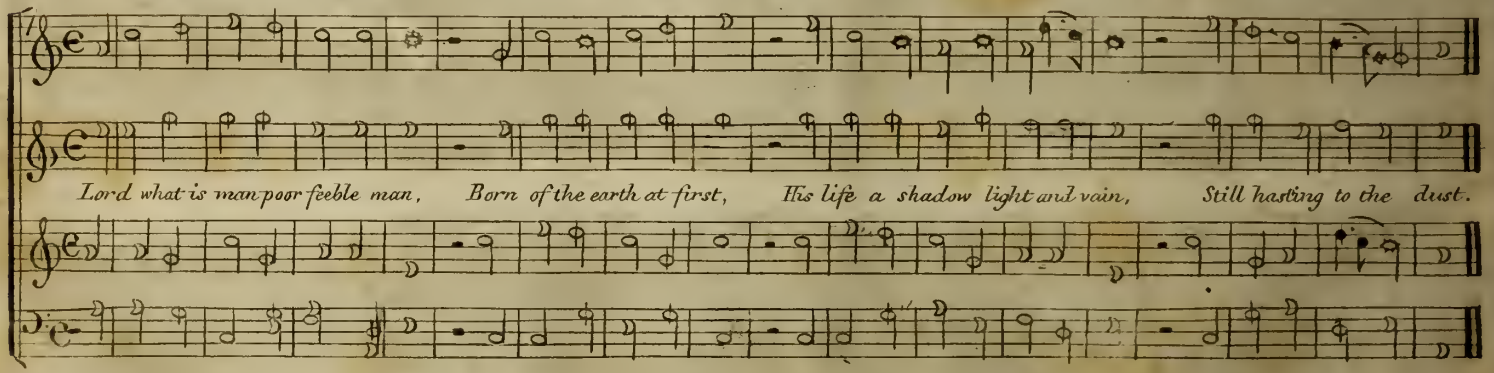
MEAR. CM.



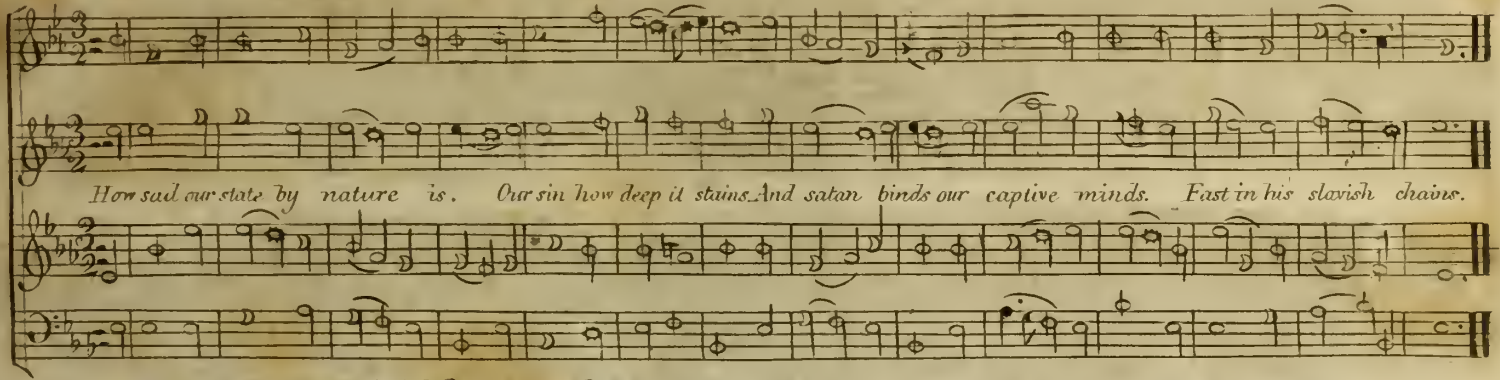
WALSAL. C.M.



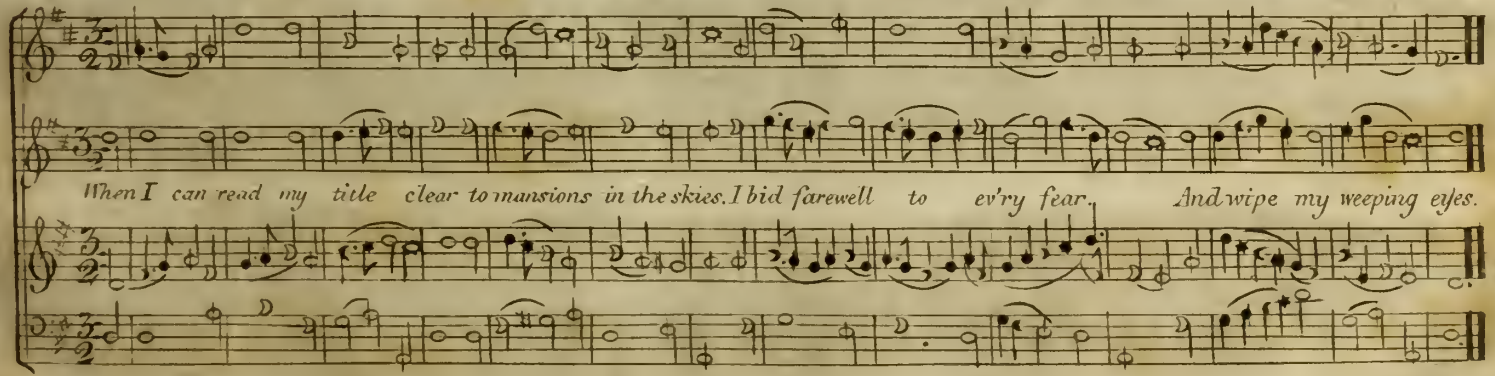
COLESHILL. C.M.



ABRIDGE. C.M.

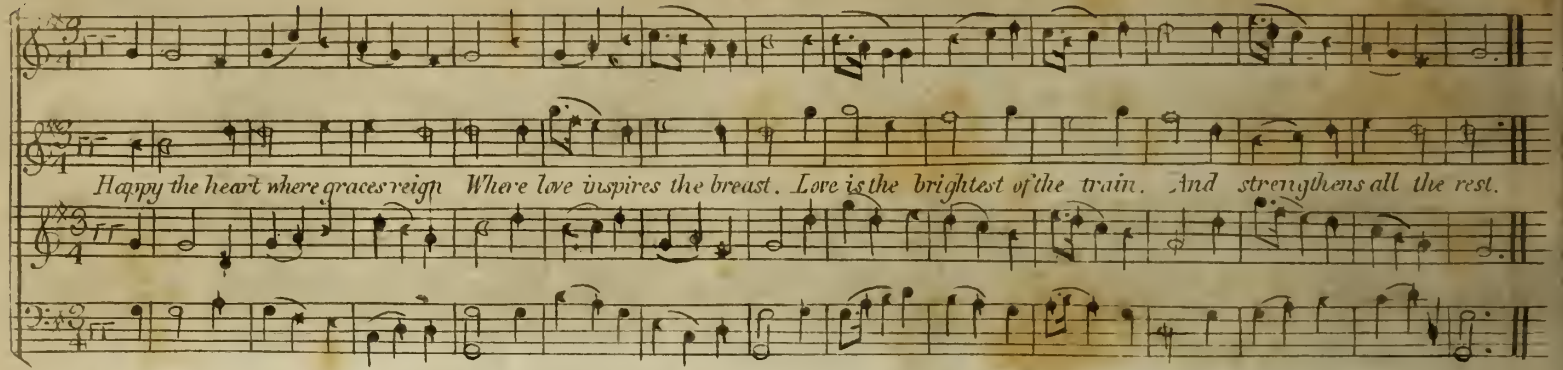


NEW-YORK. C.M.



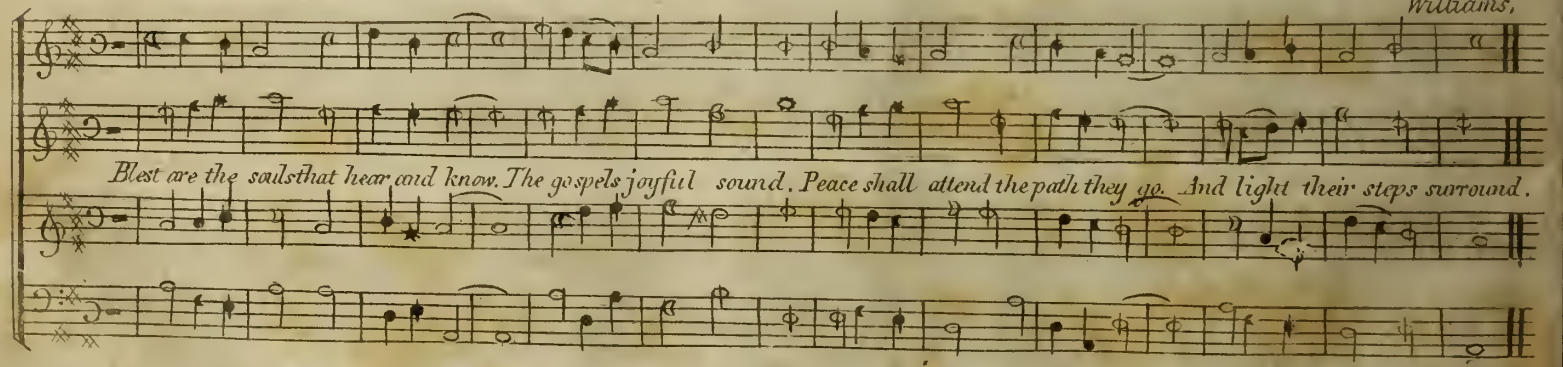
IRISH. CM.

Conder.



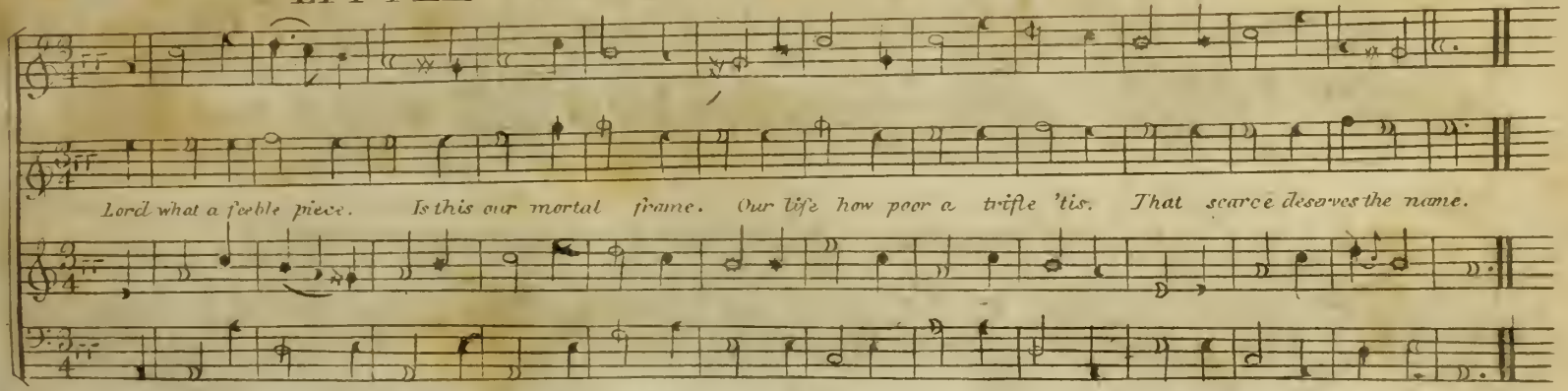
ROCHESTER. CM.

Williams.



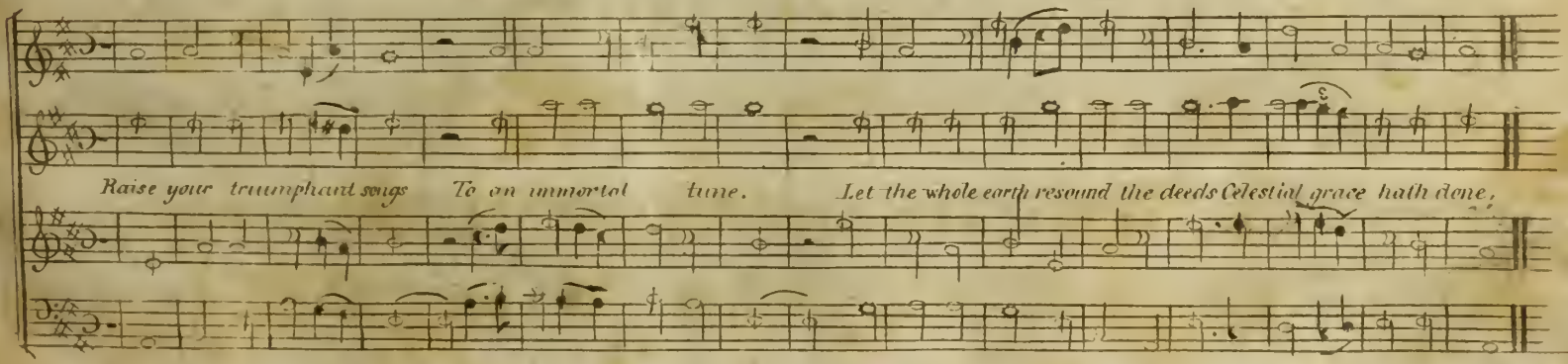
LITTLE MARLBORO. SM.

Williams



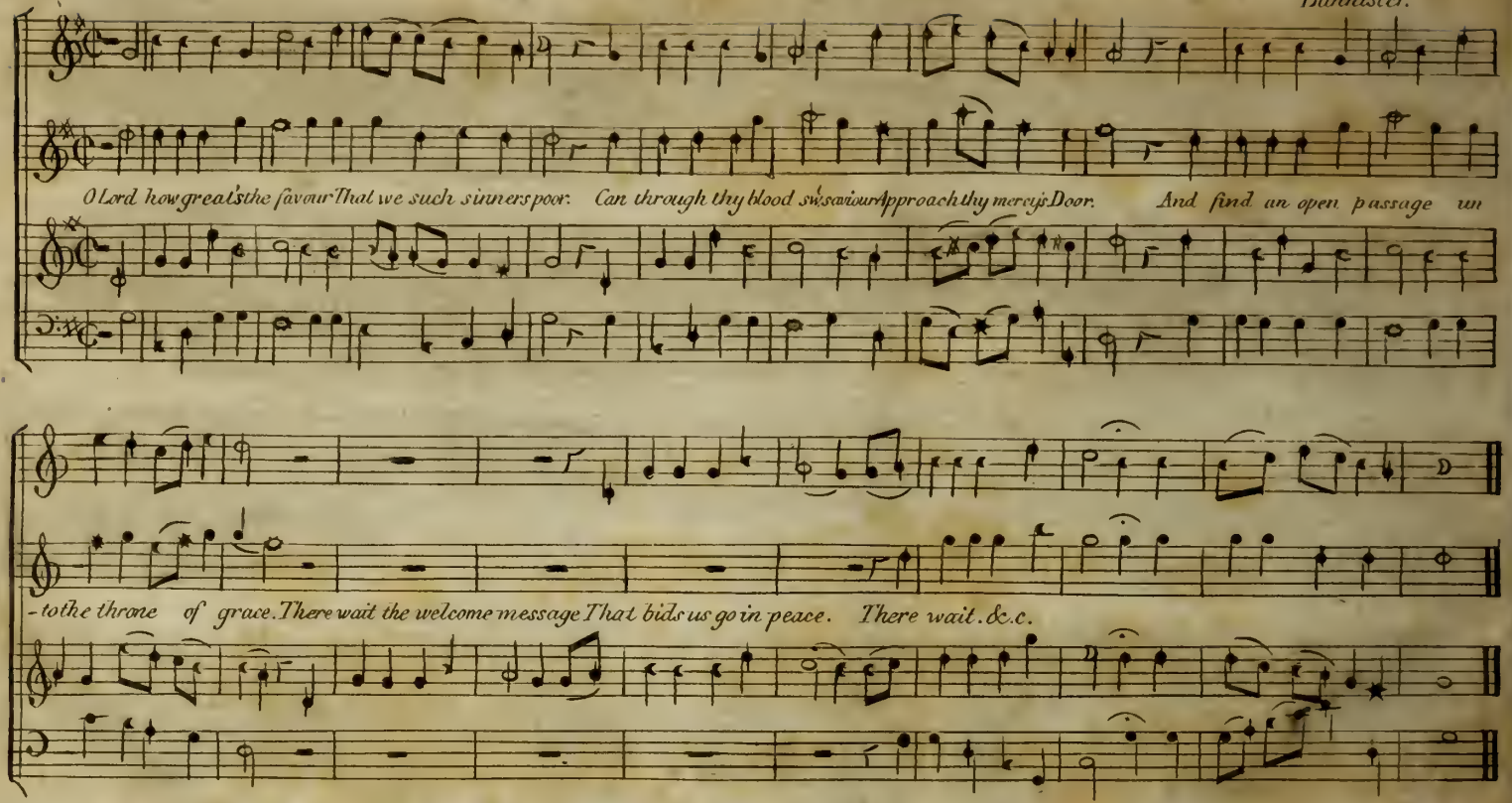
St. THOMAS. SM.

Williams



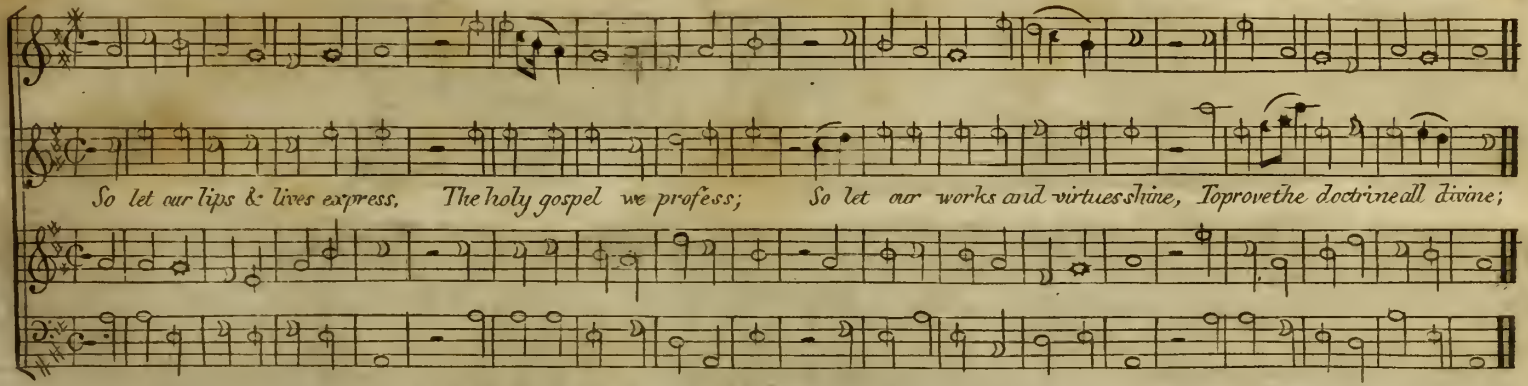
ROMAIN. 7.6.

Bannister.



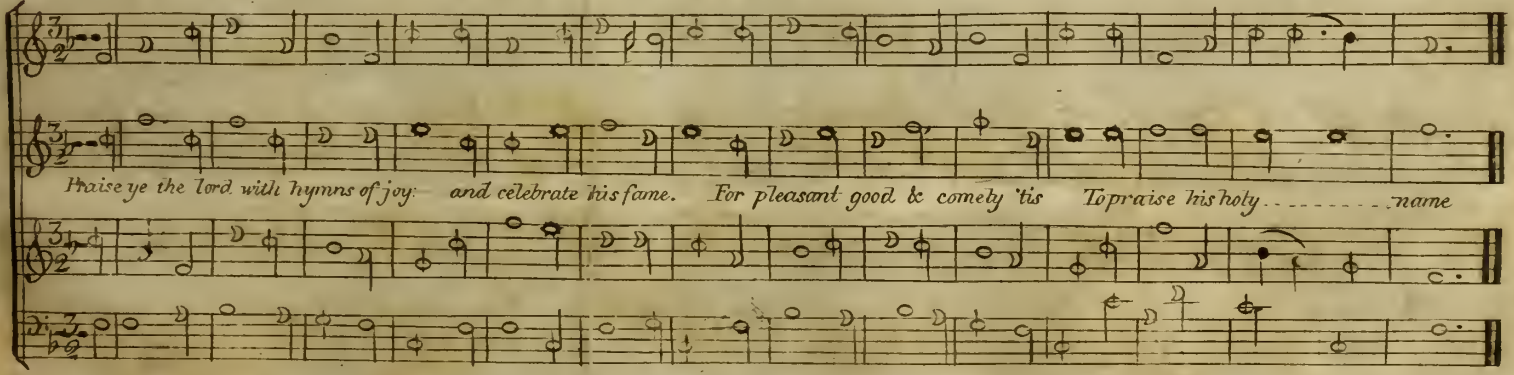
OLD. 100. L.M.

Martin Luther.

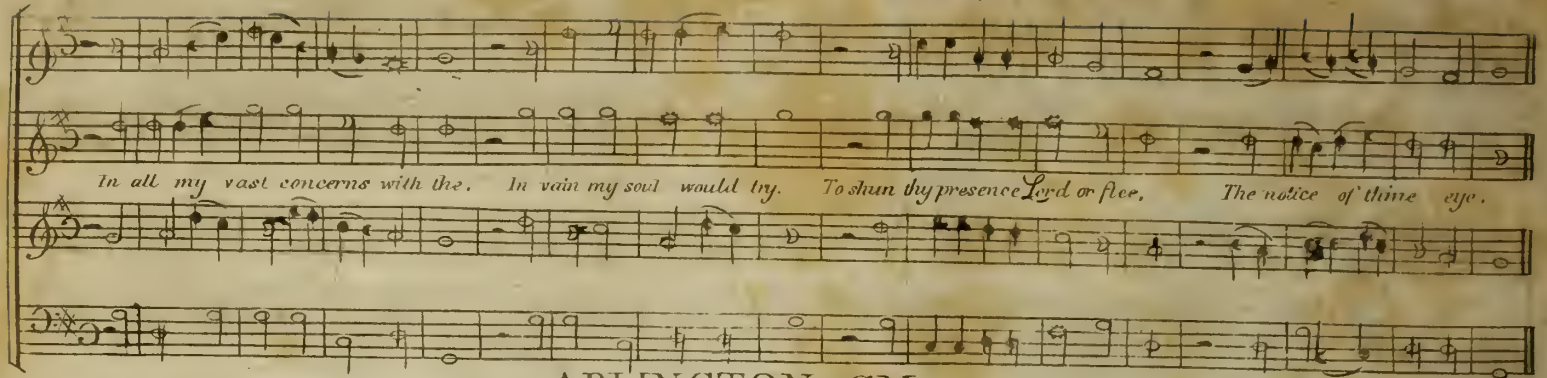


BEDFORD. C.M.

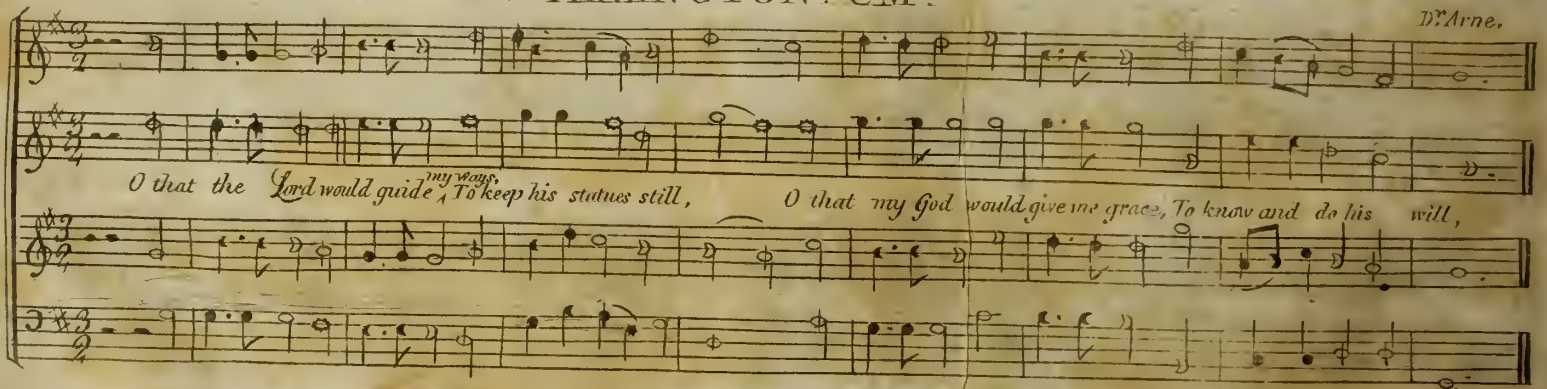
Weal.



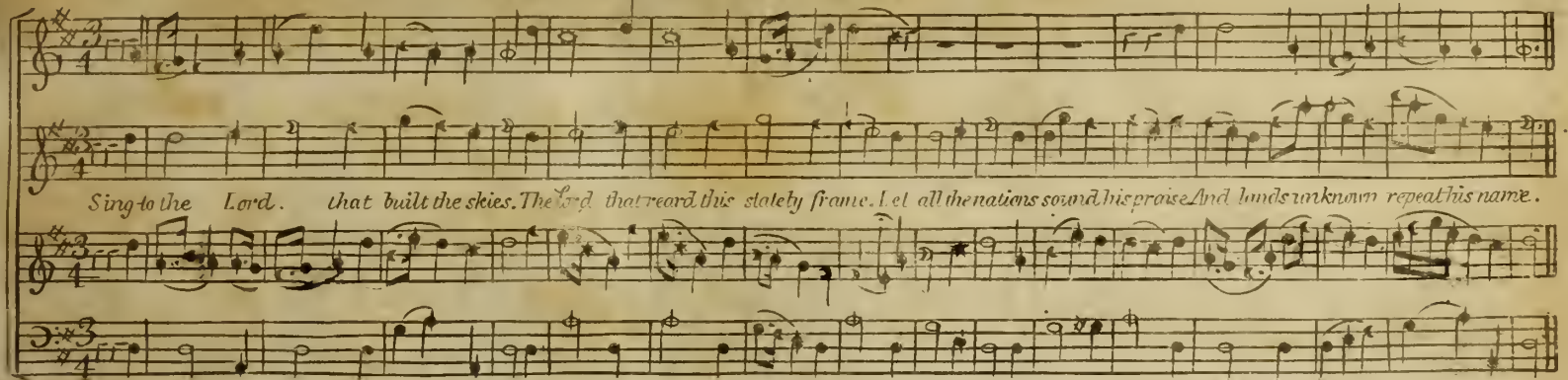
BROOKS. CM.



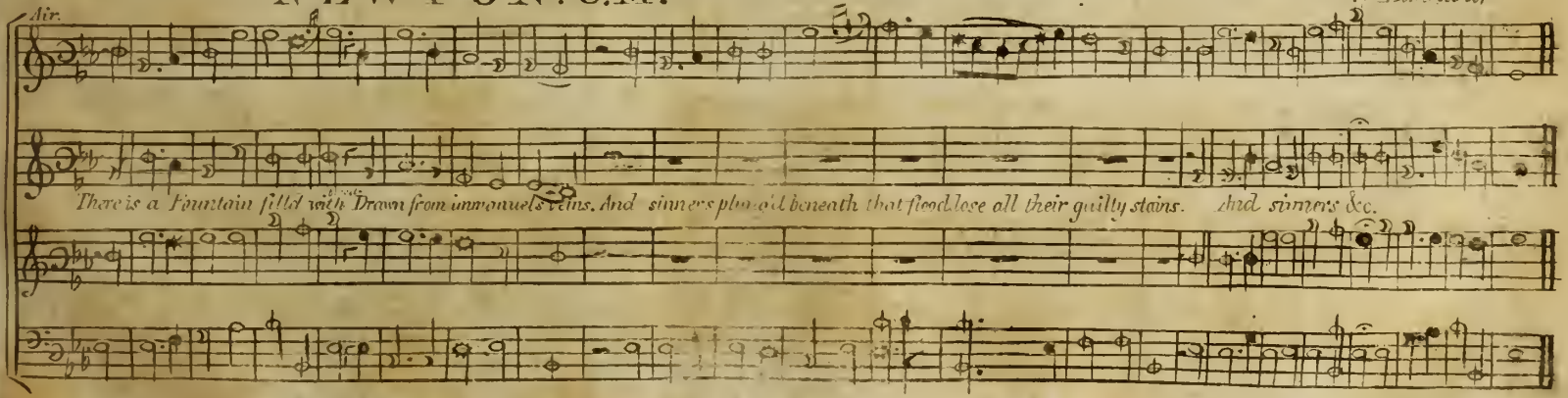
ARLINGTON. CM.



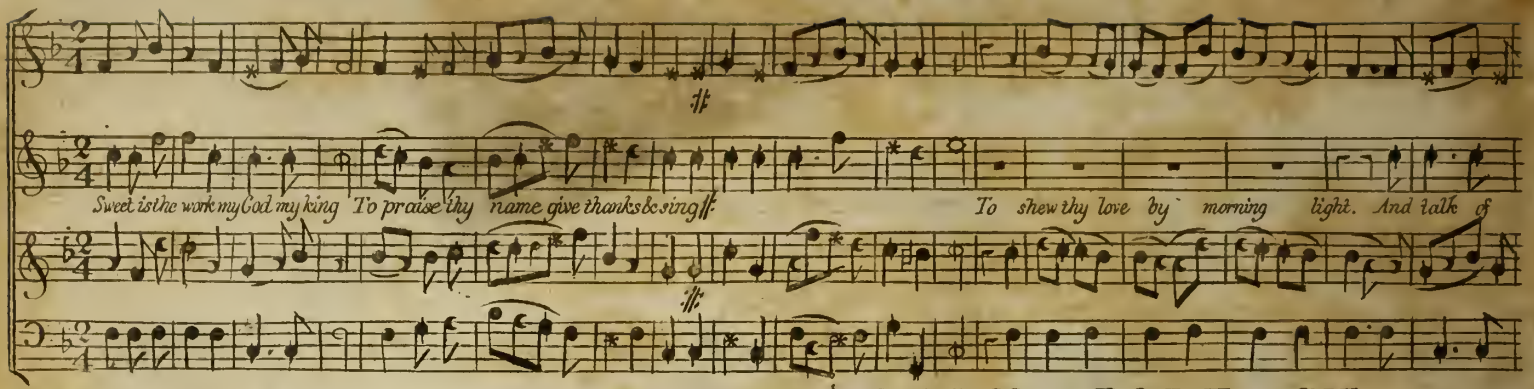
NEW SABBATH. L.M.



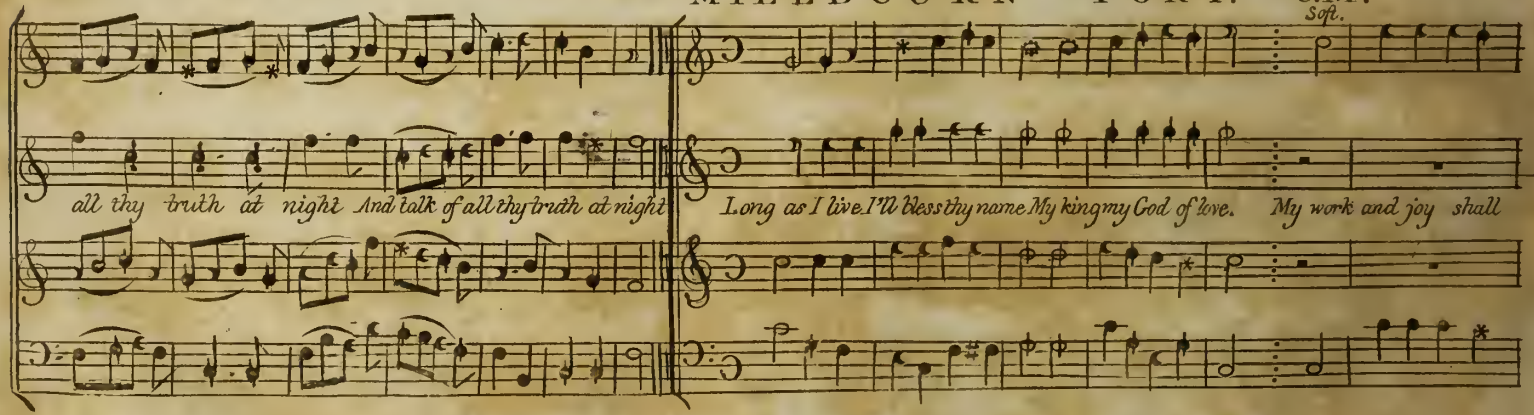
NEWTON. C.M.



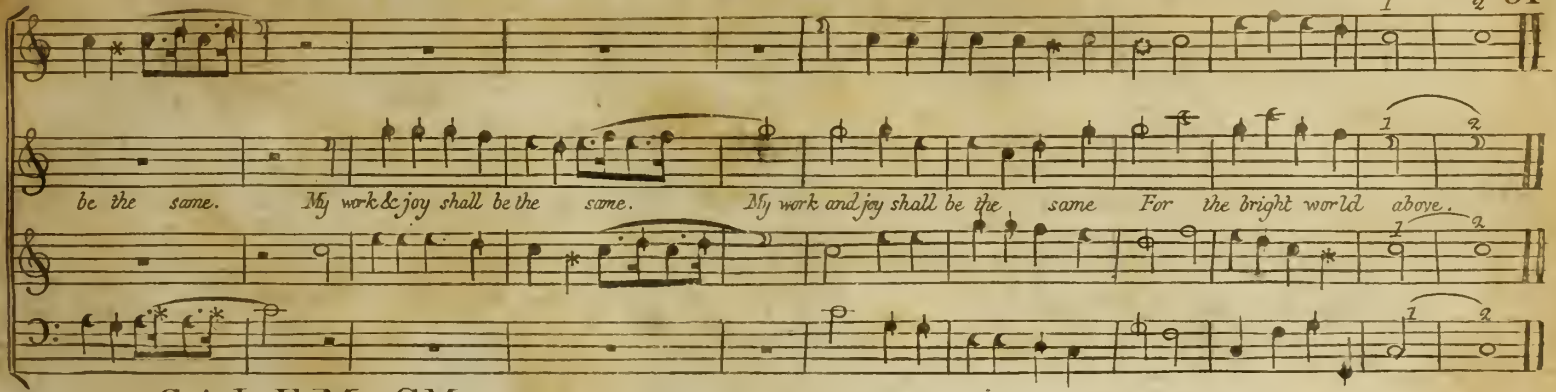
TRANSPORT. L.M.



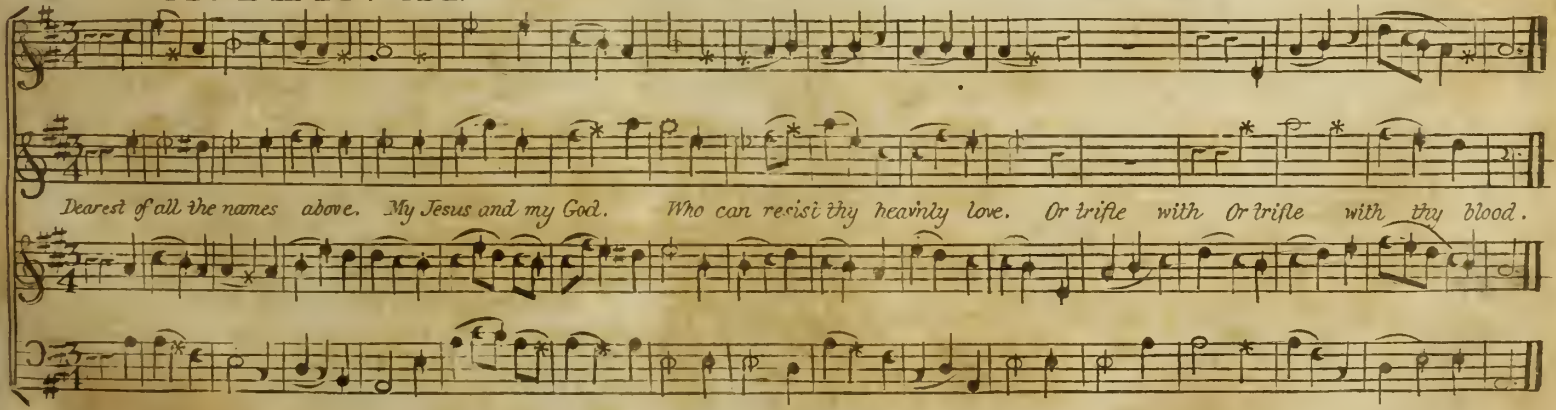
MILLBOURN PORT. C.M.



Continued.



SALEM. C.M.



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

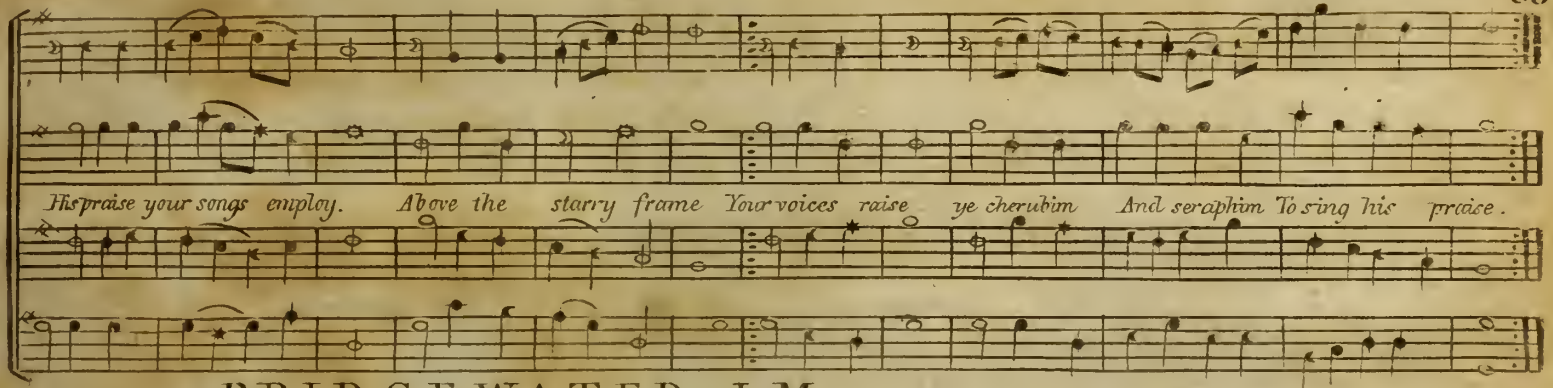
AMHERST. P.M.

Billings.

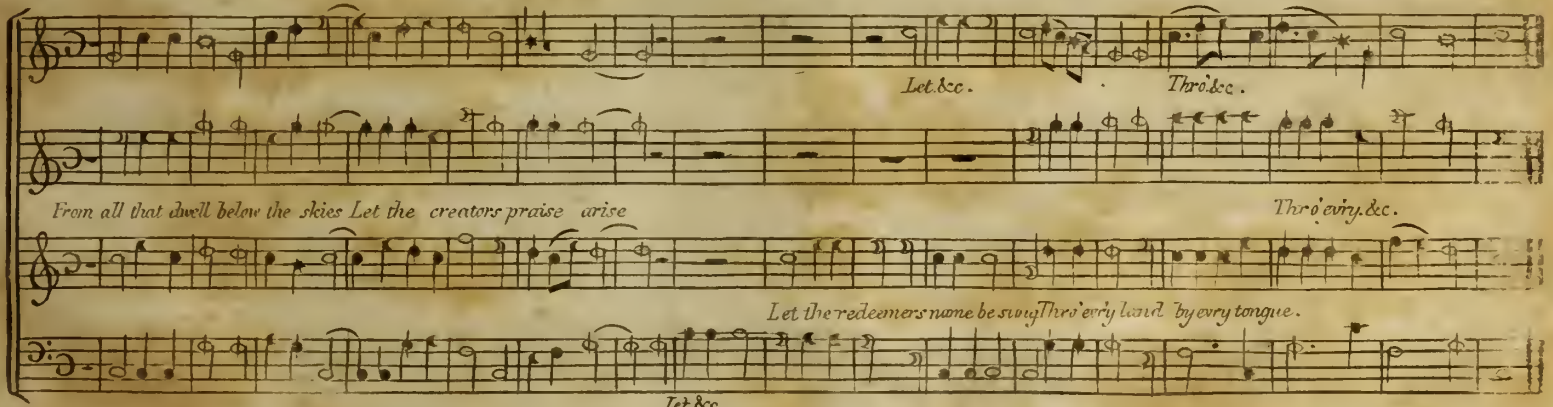
wax and wane no more. Till moons &c.

Ye boundless realms of joy. Exalt your makers fame.

Continued.

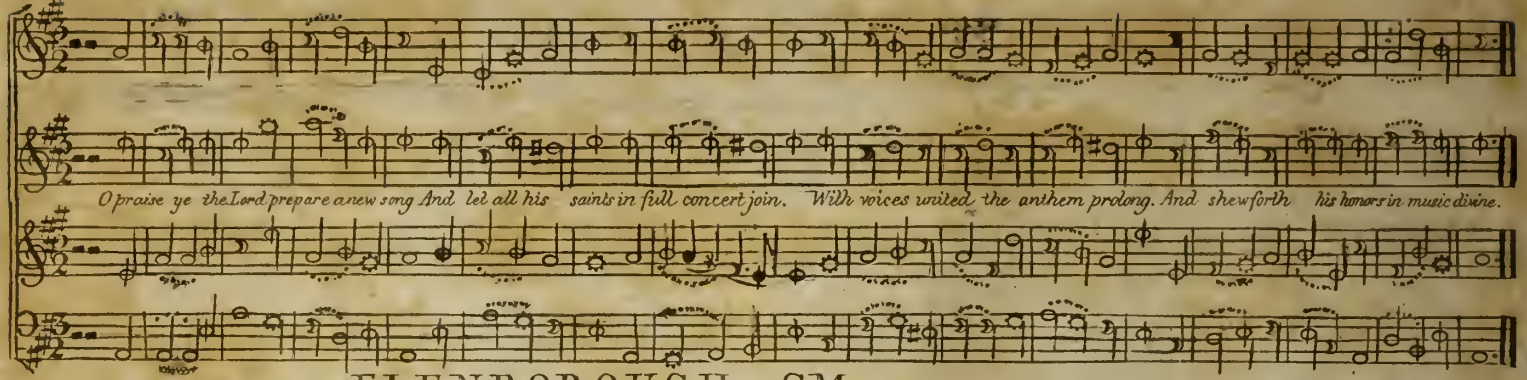


BRIDGEWATER. L.M.

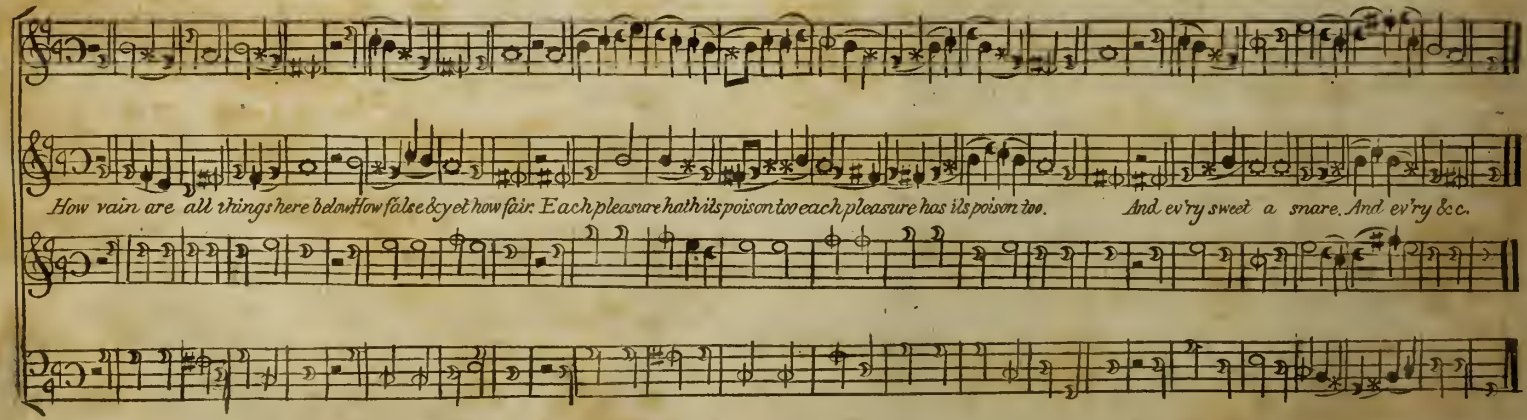


HANOVER. P.M.* *With the dotted slurs.* L.M.

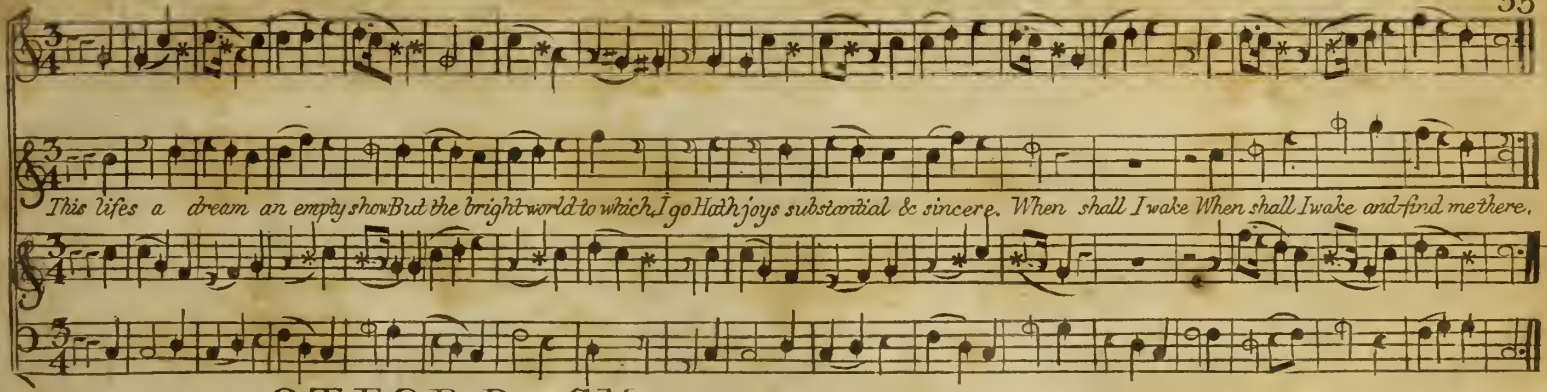
Handel.



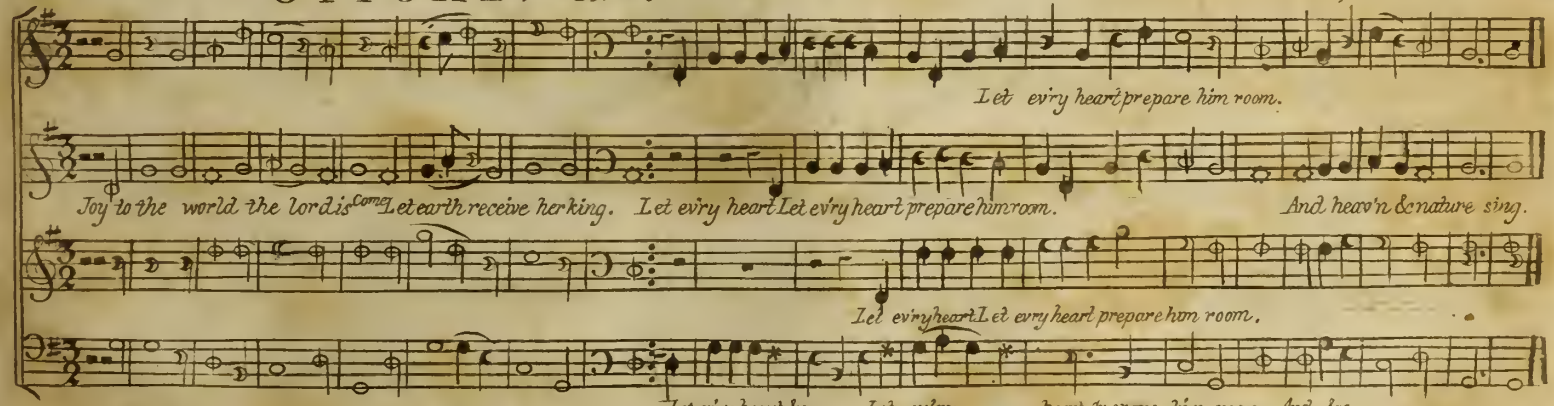
ELENBOROUGH. C.M.



ISLINGTON. L.M.

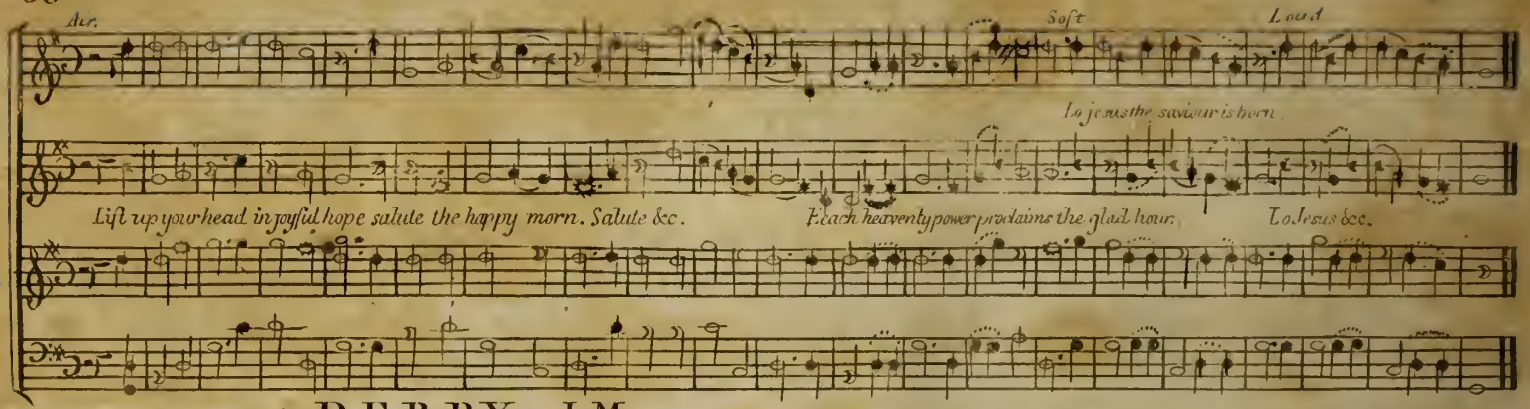


OTFORD. C.M.

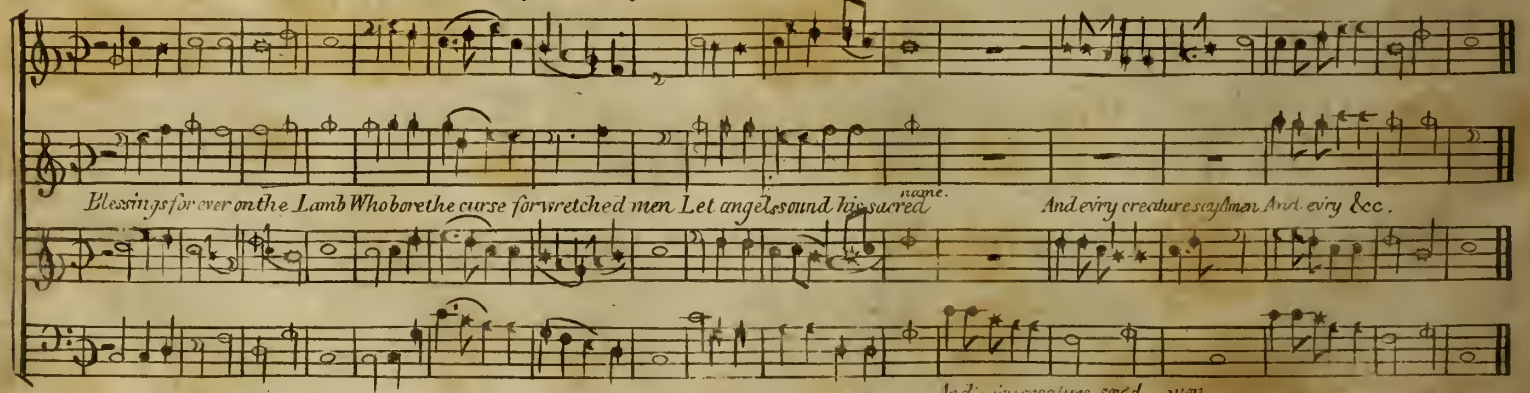


BRISTOL. P.M. *,

Madan.



DERBY. L.M.



* With the dotted slurs. CM.

air

ADESTE FIDELES. P.M. *with dotted slurs.* L.M.

Hither ye faithful haste with songs of triumph To Bethlehem: Go the Lord of life to meet. To you this day is

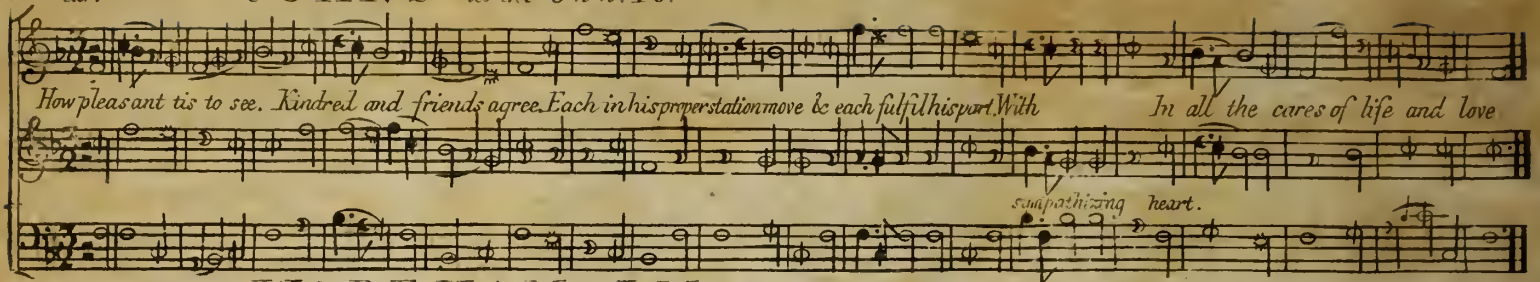
Words to L.M. Not to condemn the sons of men. Did Christ the son of God appear. No weapon in his

born a prince & Saviour O come and let us worship O come & let us worship O come & let us worship at his feet

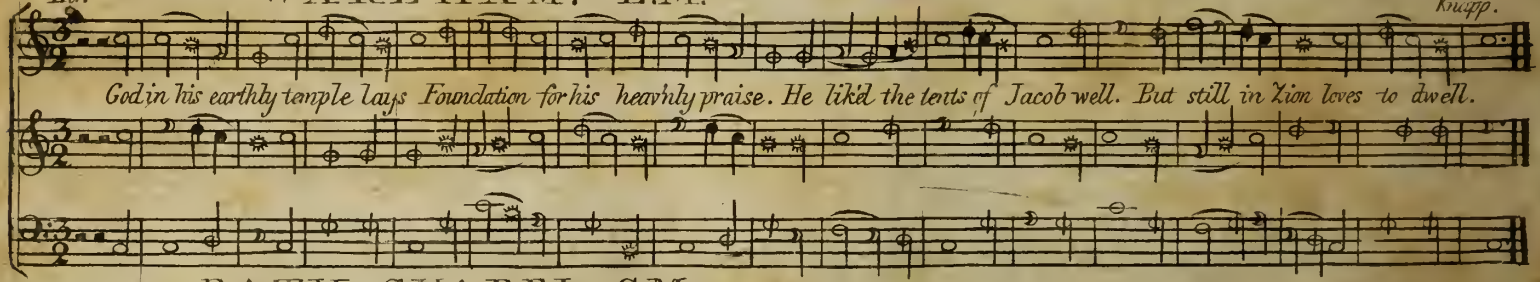
No flaming sword nor thunder there

hands are seen. (These two parts silent when the tune is sung to L.M thus far) No flaming sword nor thunder there.

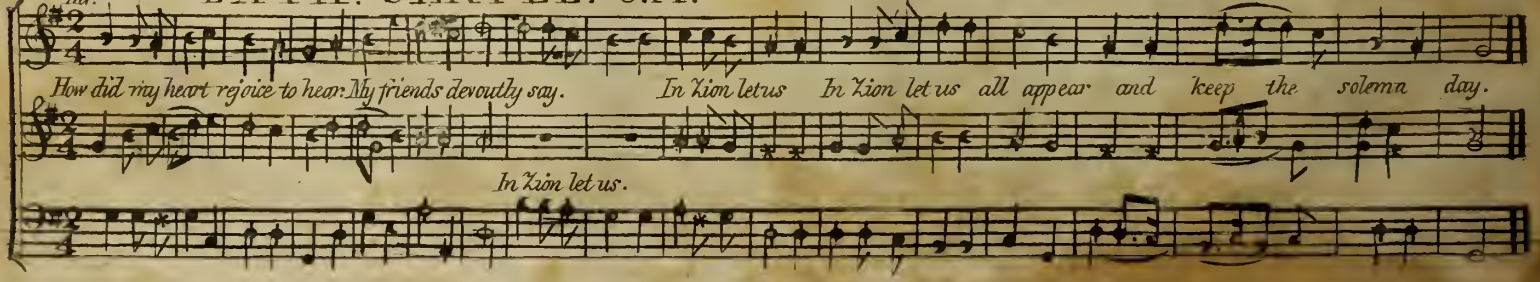
Air. JOHNS. as the 122. Ps.



Air. WAREHAM. L.M. Knapp.



Air. BATH. CHAPEL. C.M.



Air. MISSIONARY. C.M.

When I can read my title clear To mansions in the skies. Bid farewell to ev'ry fear. Bid farewell to every fear And wipe my weeping eyes.

Bid farewell to every fear.

Air. PENNSYLVANIA. C.M.

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

Air. JEWIN STREET. 8.7.

Come thou fount of every blessing Tune my heart to sing thy grace. Teach me some melodious sonnet sung by flaming tongues above. :|: Praise the mount O fix me on it. Mount of God's unchanging love.

2nd time.

Streams of mercy never ceasing Call for songs of loudest praise. Praise the mount.

Air

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.

F. Lees.

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

king. The glories, &c. Jesus the Lord how heavinly 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

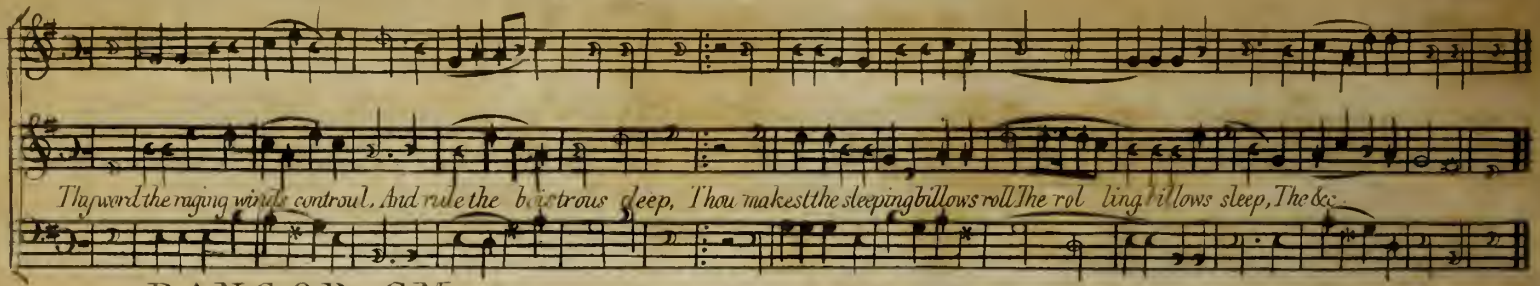
Jesus's grace & still & still & still they are talking of Jesus's grace.

Air LILY. L.M. Bannister

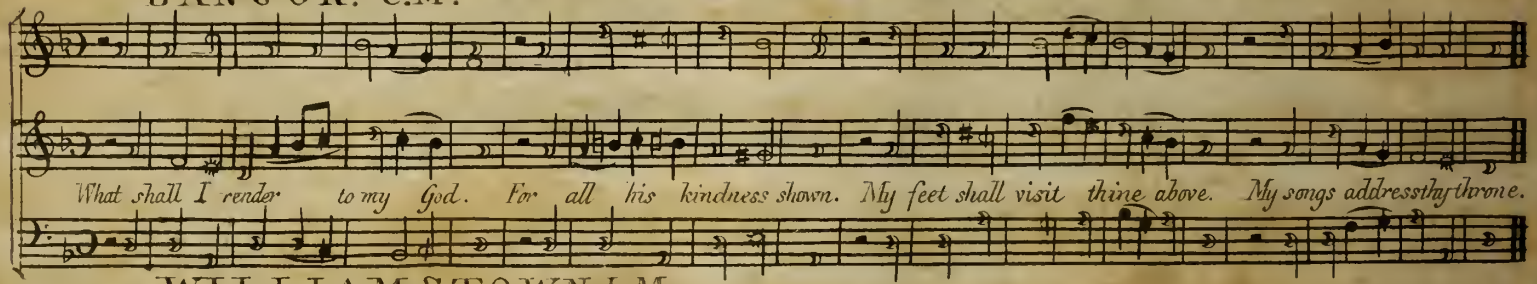
Behold the rose of Sharon here. The lily which the

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

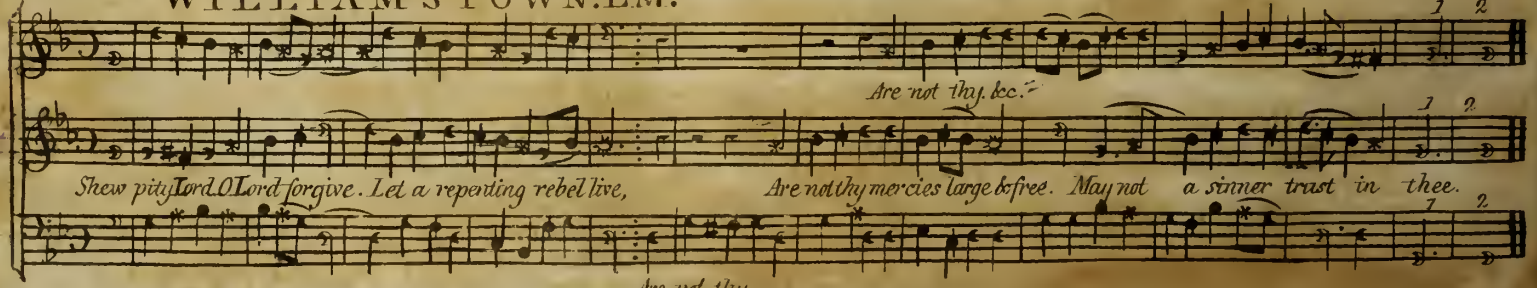
VIRGINIA. C.M.



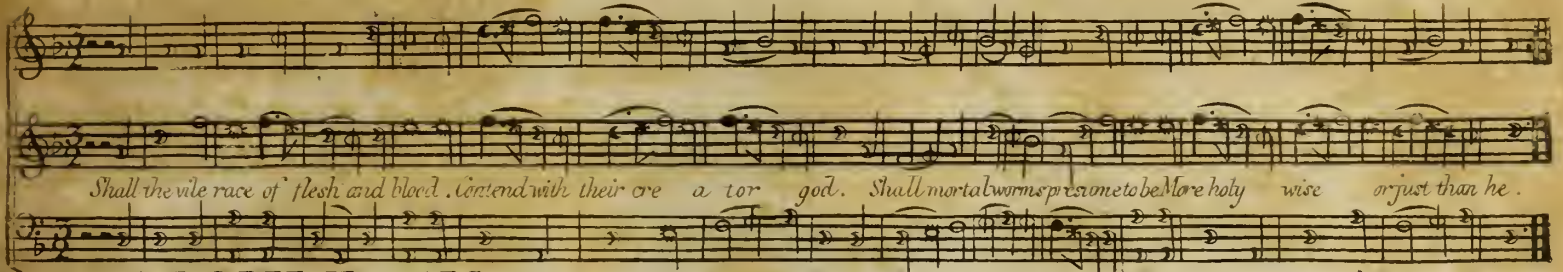
BANGOR. C.M.



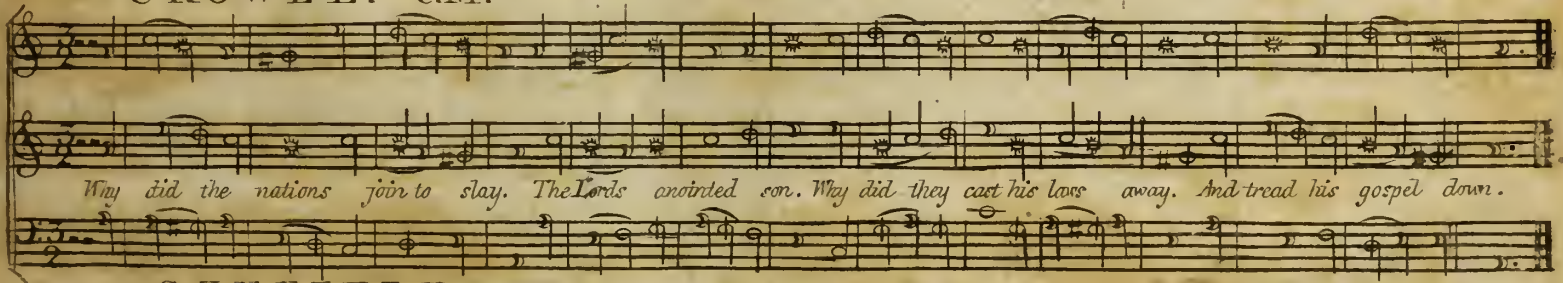
WILLIAMSTOWN. L.M.



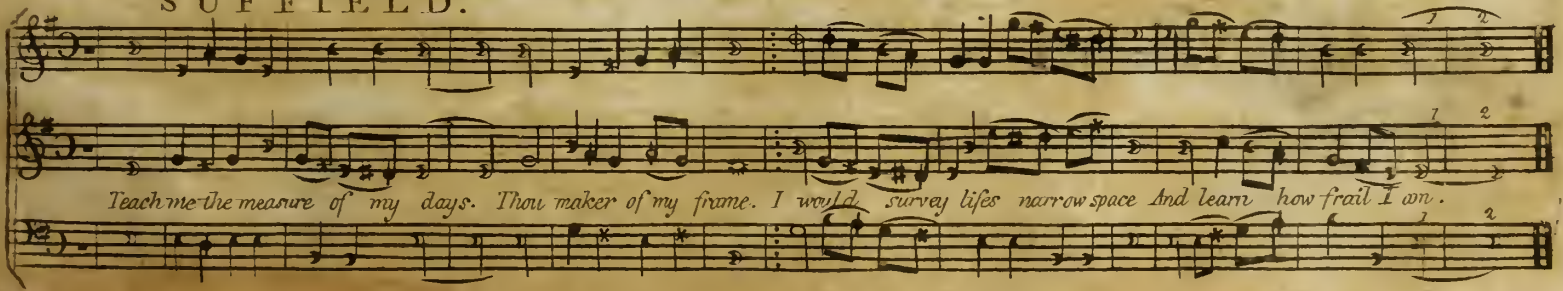
BROOKFIELD. L.M.



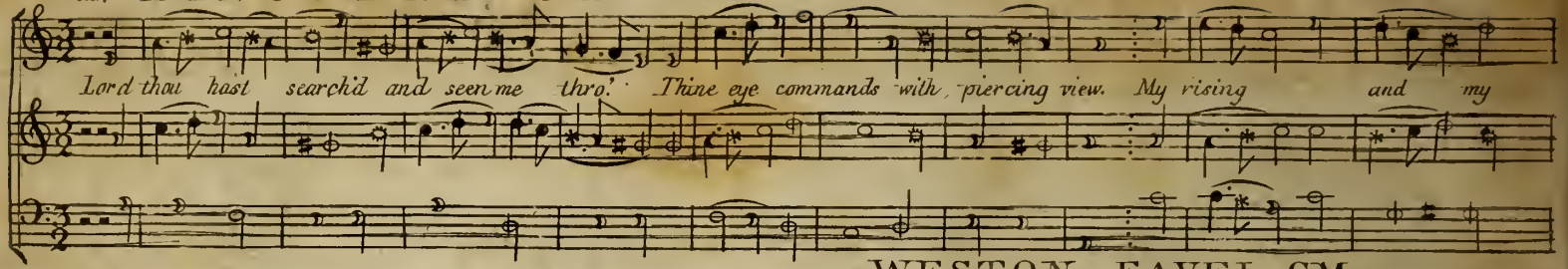
CROWLE. C.M.



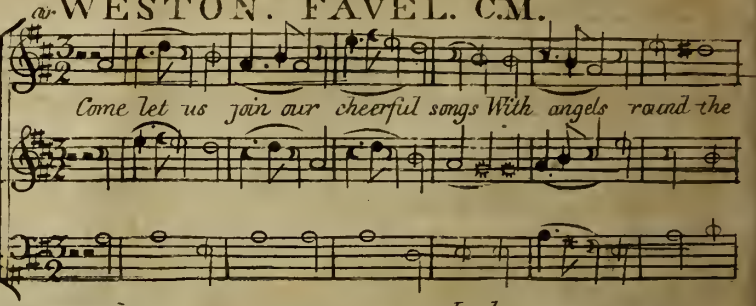
SUFFIELD.

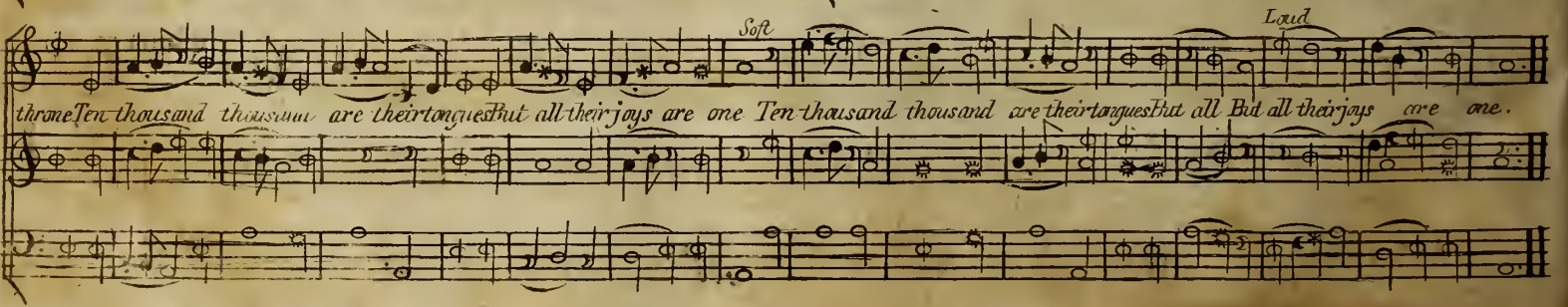


Air. KINGS BRIDGE. L.M.



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.

GREENFIELD as 313th

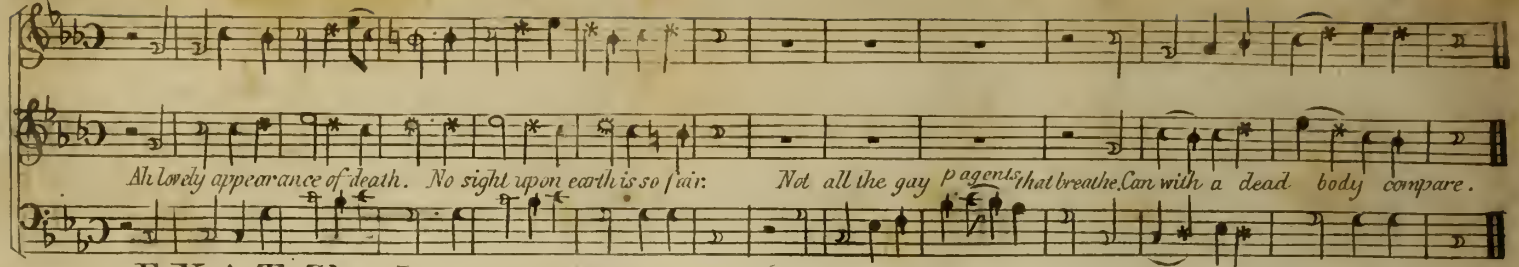
Edson.

year of jubilee is come return ye ransom'd sinners home. God is our refuge in distress A present help when dangers press. In him undaunted

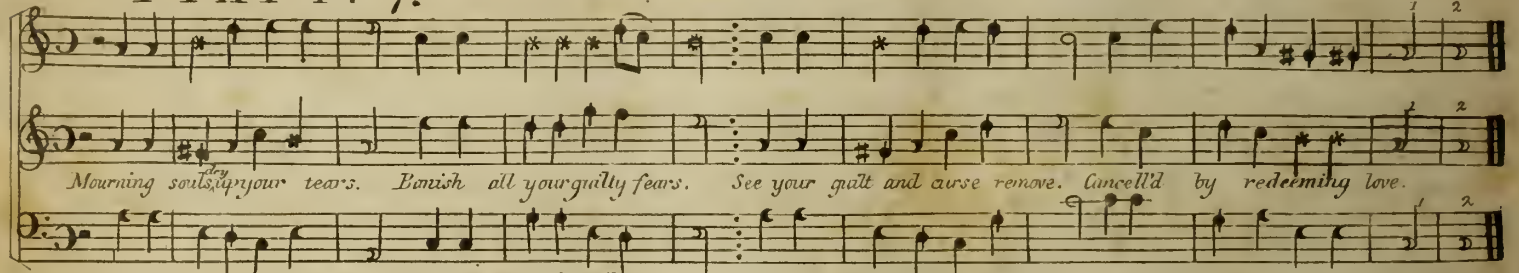
we'll confide. Tho' earth were from her center tost & mountains in the ocean Tort Torn piecemeal by the roaring tide Torn &c.

Tho' earth. &c.

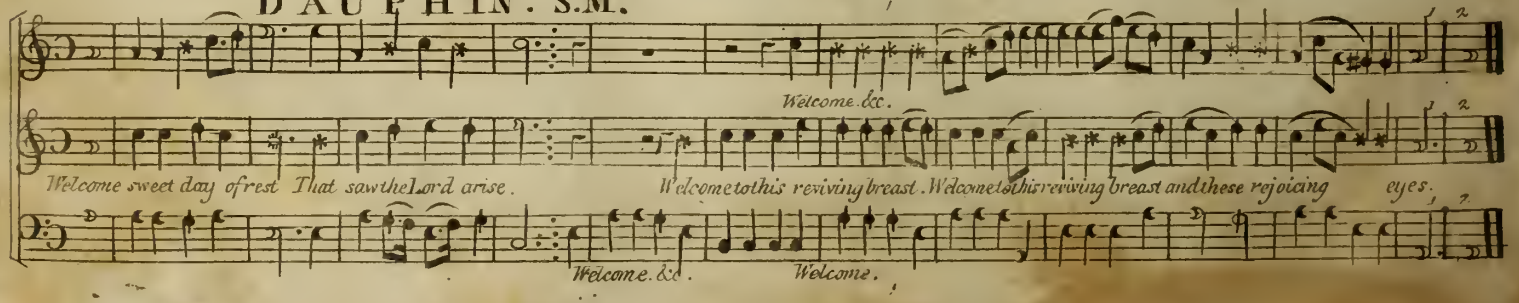
SAVANNA. 8.



FYATT. 7.



DAUPHIN. S.M.



SUTTON. C.M.

Goff.

I sink

Save me O God the swelling floods break in upon my soul. I sink and sorrows o'er my head like mighty waters roll. Like. &c.

I sink. &c.

ANGELS HYMN. L.M.

O come loud anthems let us sing. Loud thanks to our almighty king. For we our voices high should raise. When our salvations rock we praise.

CHRISTMAS. 7.

Hark the herald angels sing. Glory to the new born king. Peace on earth and mercy mild. God and sinners reconciled.

ASHLEY. C.M.

Air.

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

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

HAYNER. S.M.

Air.

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

FALCON STREET. S.M.

Air.

Come sound his praise abroad. And hymns of glory . . . . sing. Je . . ho vah is the sov! . reign God. The uni versal

Soft. Loud. Soft. Loud.

king Praise ye the Lord Halleluiah praise ye the Lord. Halleluiah /// /// /// Praise ye the Lord.

LUDLOW. C.M.

Air.

Lord if thine eyes survey our faults. And justice grows severe. Thy dreadful wrath exceeds our thoughts. And burns beyond our fears.

DYING CHRISTIAN.

Air.

Vital spark of heavenly flame. Quit o quit this mortal frame Trembling hoping lingering flying. -Oh the pain the bliss of dying. Cease fondnatur

Soft

cease thy strife and let me languish into life. Hark they whisper angels say they whisper angels say

Hark

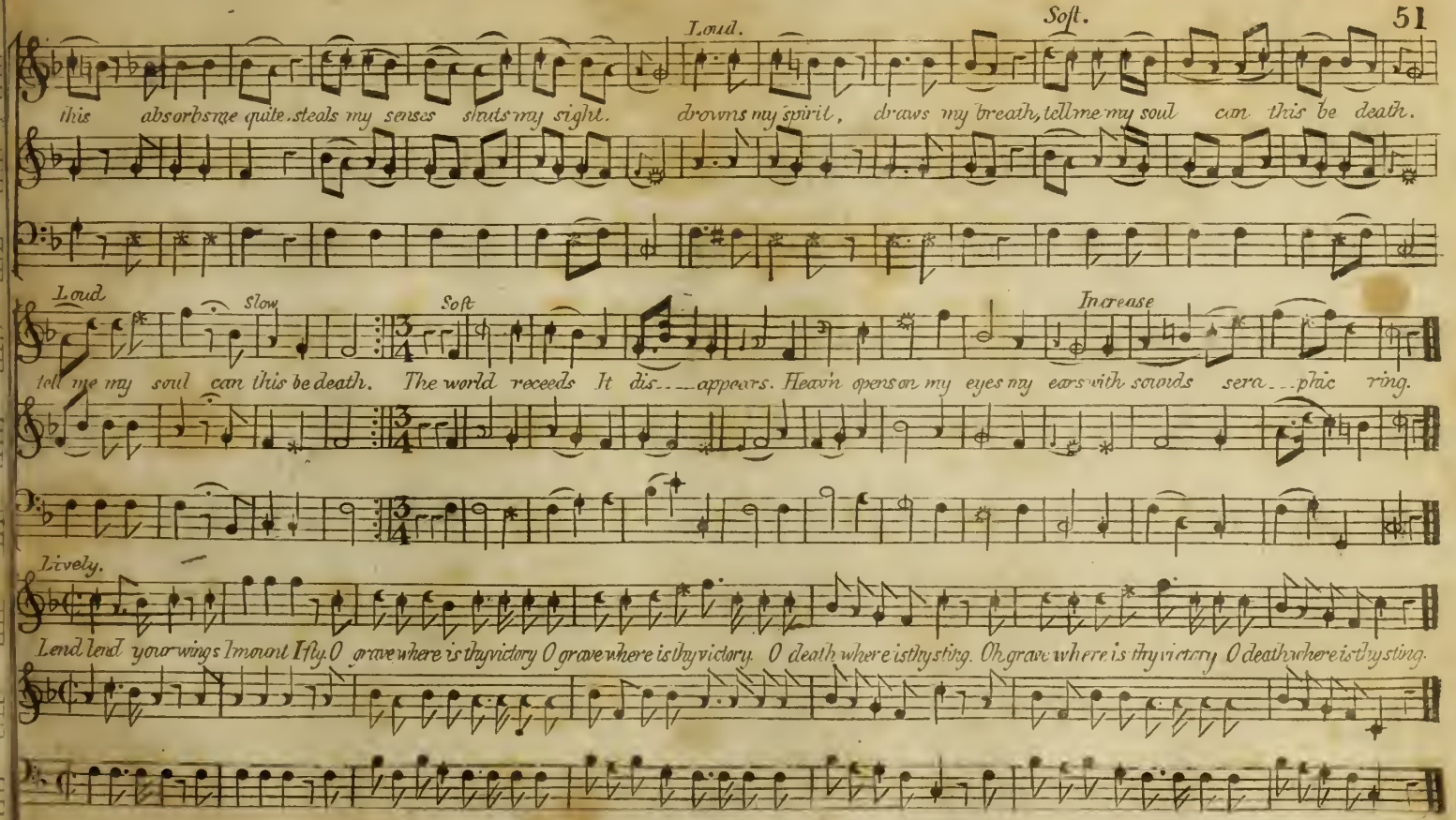
Hark they whisper

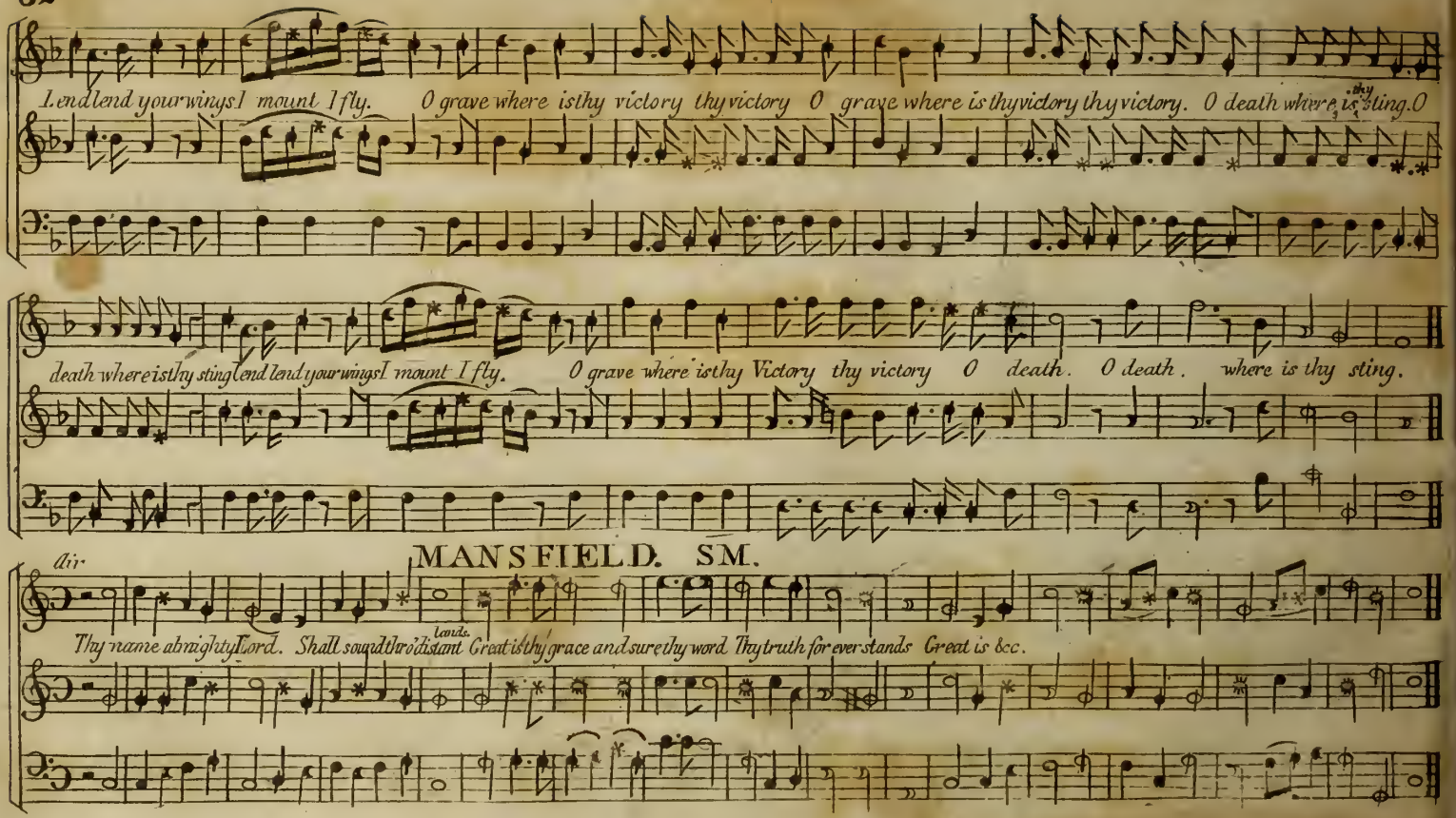
Loud.

Soft

Hark Hark they whisper angels say. Sister spirit come away. Sister spirit come away. What is

angels say.


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 receeds It dis___appears. Heav'n opens on 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.

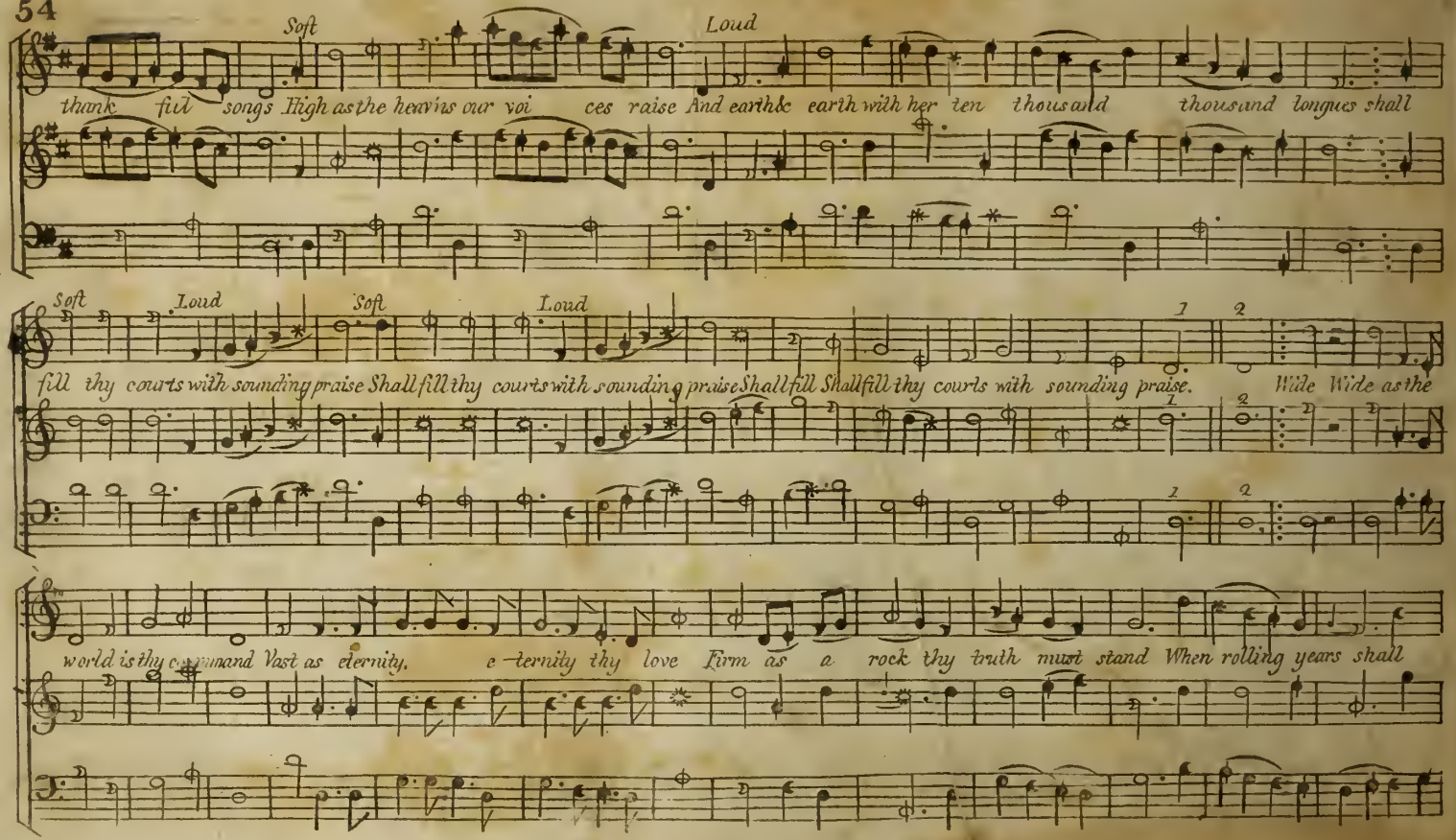

I end lend your wings I mount I fly. O grave where is thy victory thy victory O grave where is thy victory thy victory. O death where is thy sting. O
death where is thy sting lend lend your wings I mount I fly. O grave where is thy Victory thy victory O death. O death. where is thy sting.
Air.
MANSFIELD. SM.
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.

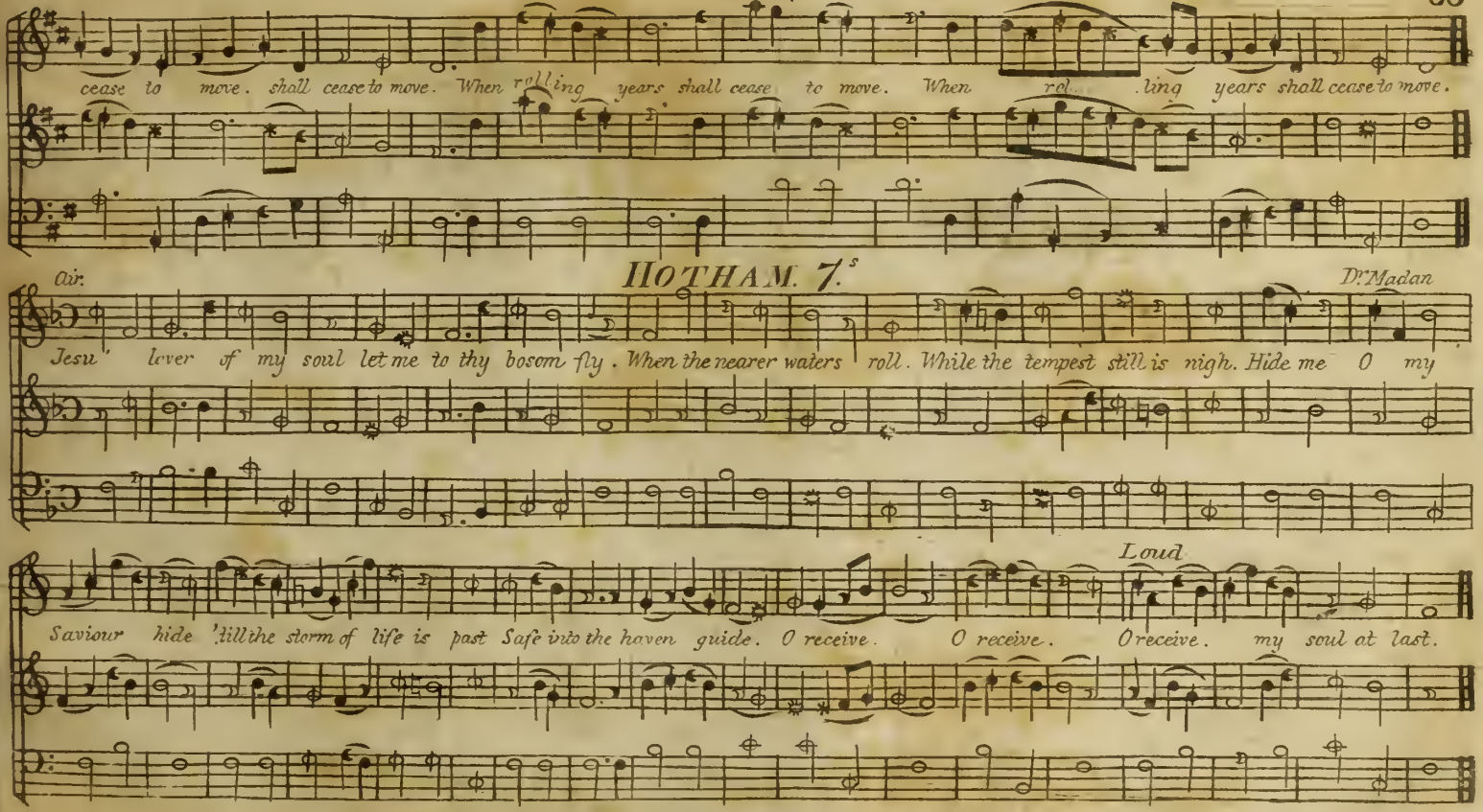
Air.

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 fram'd us

men & 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.
Air.
HOTHAM. 7.s
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.

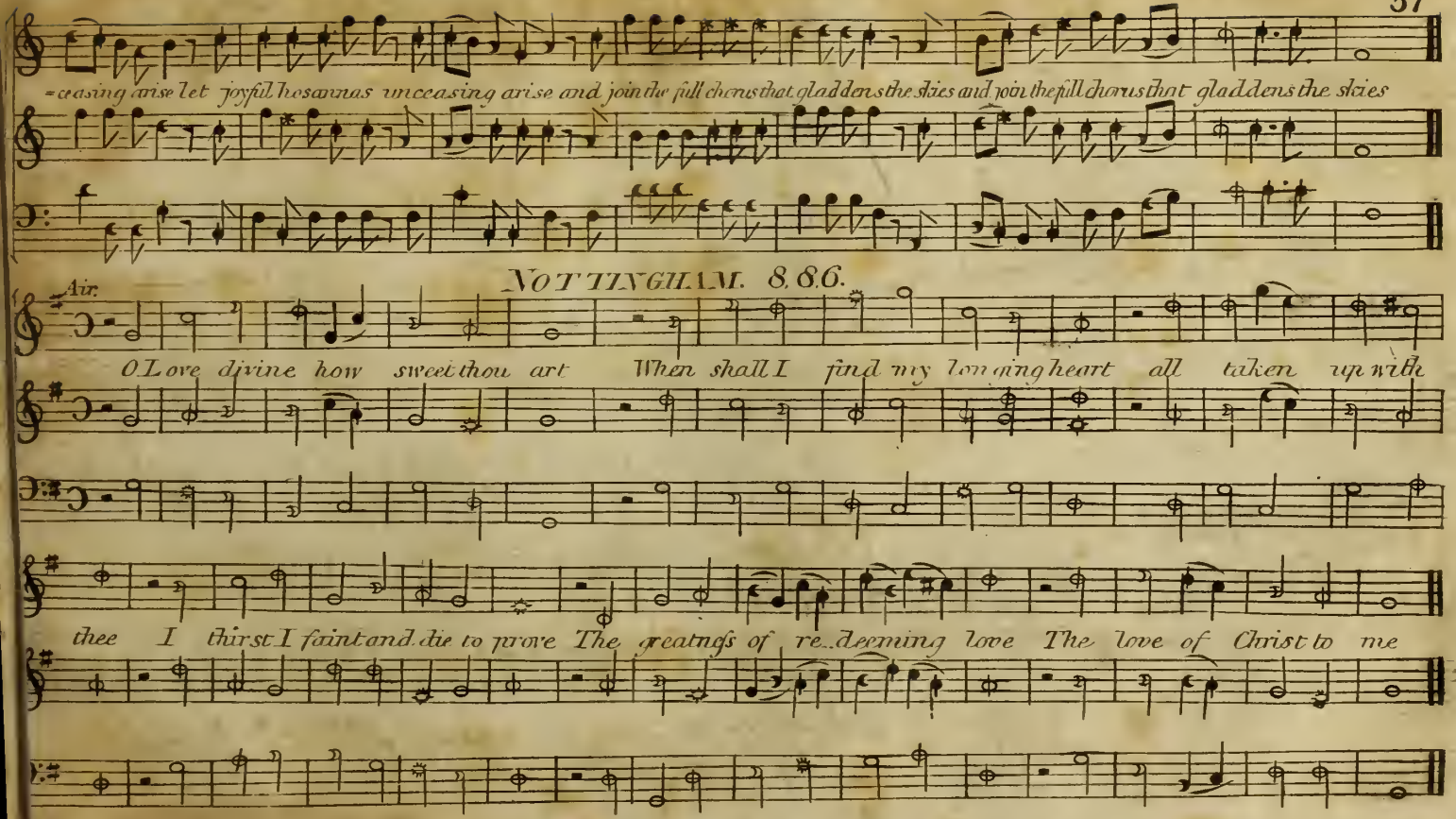
Thou sweet gliding Kedron by thy silver stream Our Saviour at midnight when Cynthia's pale beam shone

Soft.

bright on the waters wou'd frequently stray and lose in thy murmurs and lose in thy murmurs the toils of the day the

Chorus lively.

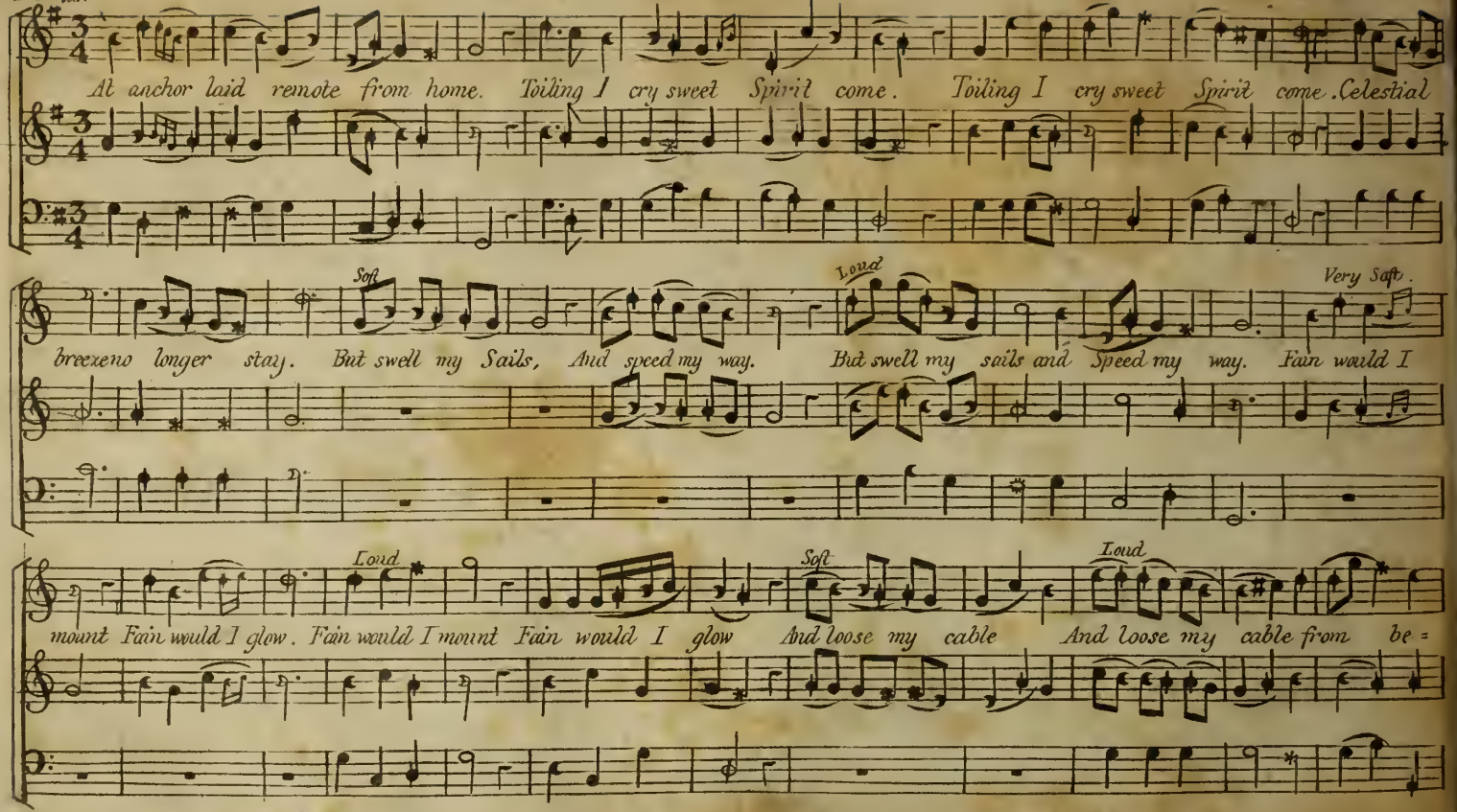
toils of the day the toils of the day Come saints & adore him come bow at his feet O give him the glory the praise that is meet let joyful hozannas un


=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. 8.8.6.
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-deeming love The love of Christ to me

Air.

AVON.

C.W. Bannister.



low. But I can only spread my sail. Thou thou must breathe th' auspicious gale. But I can only

Soft

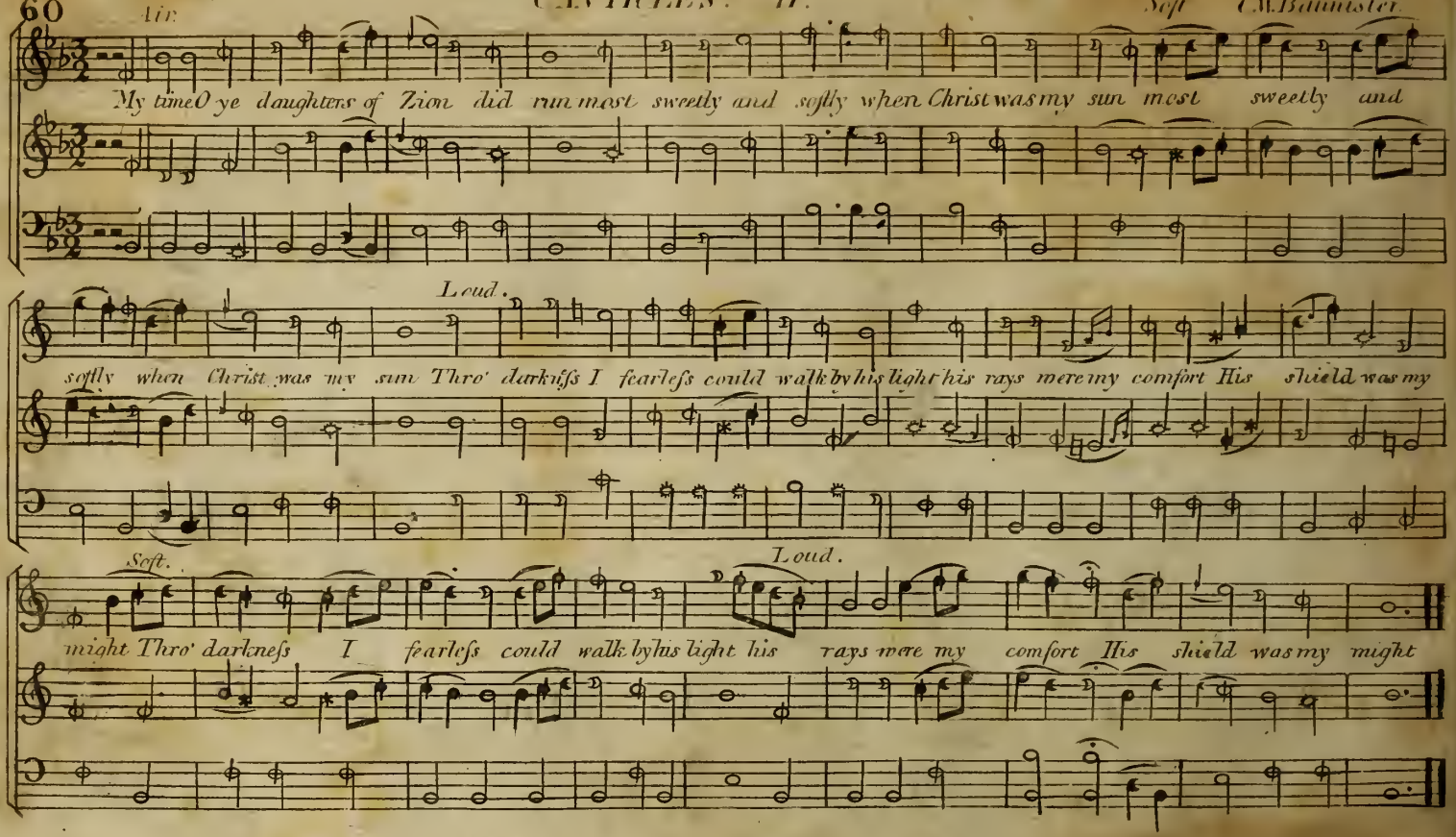
spread my sail Thou thou must breathe th' auspicious gale. Thou thou must breathe. Loud Thou thou must breathe th' auspicious gale.

air.

FEVERSHAM. 7s

Now begin the heav'nly theme. Sing aloud &c. Ye who Jesus's kindness prove Triumph in redeeming love. Triumph &c.

Sing aloud in Jesus's name.


Air.
Soft C.M.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' darkniſs 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

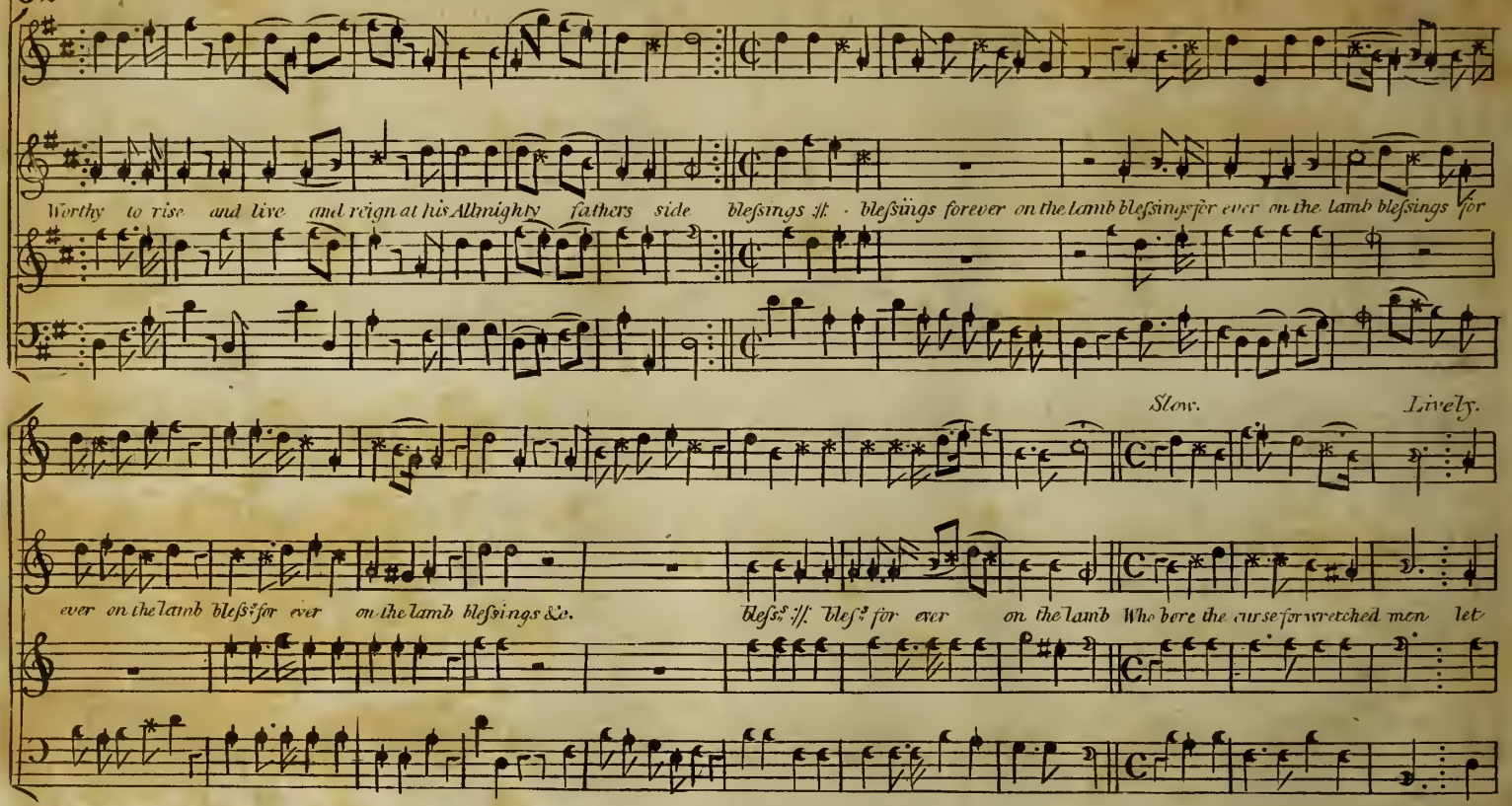
Air. Jackson.

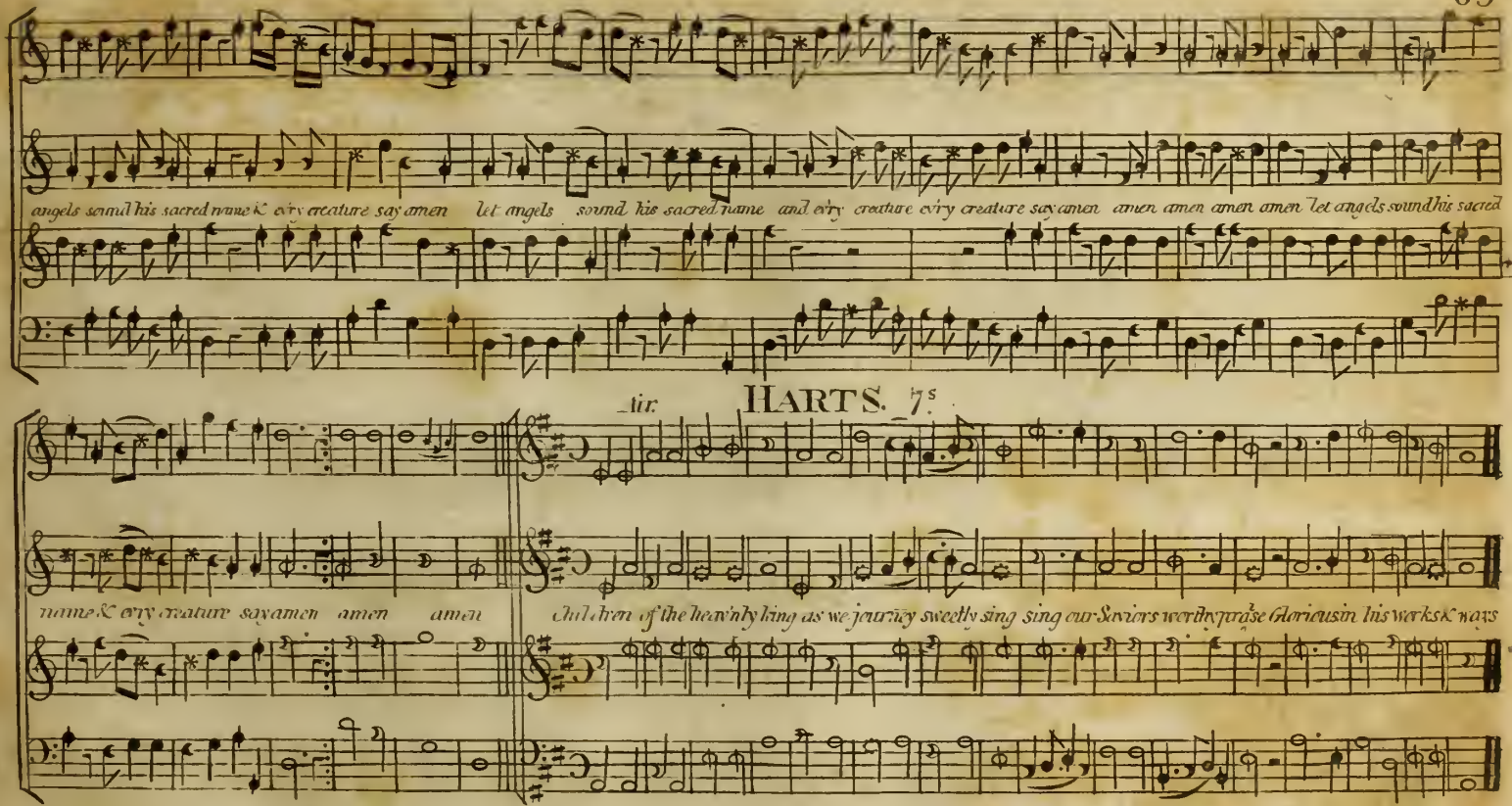
What equal honors shall we bring to thee O Lord God the Lamb When all the notes that angels sing Are far inferior to thy name When

Chorus. Duet slow.

Worthy is he that once was slain The prince of peace that groand & dyd That groand & dyd

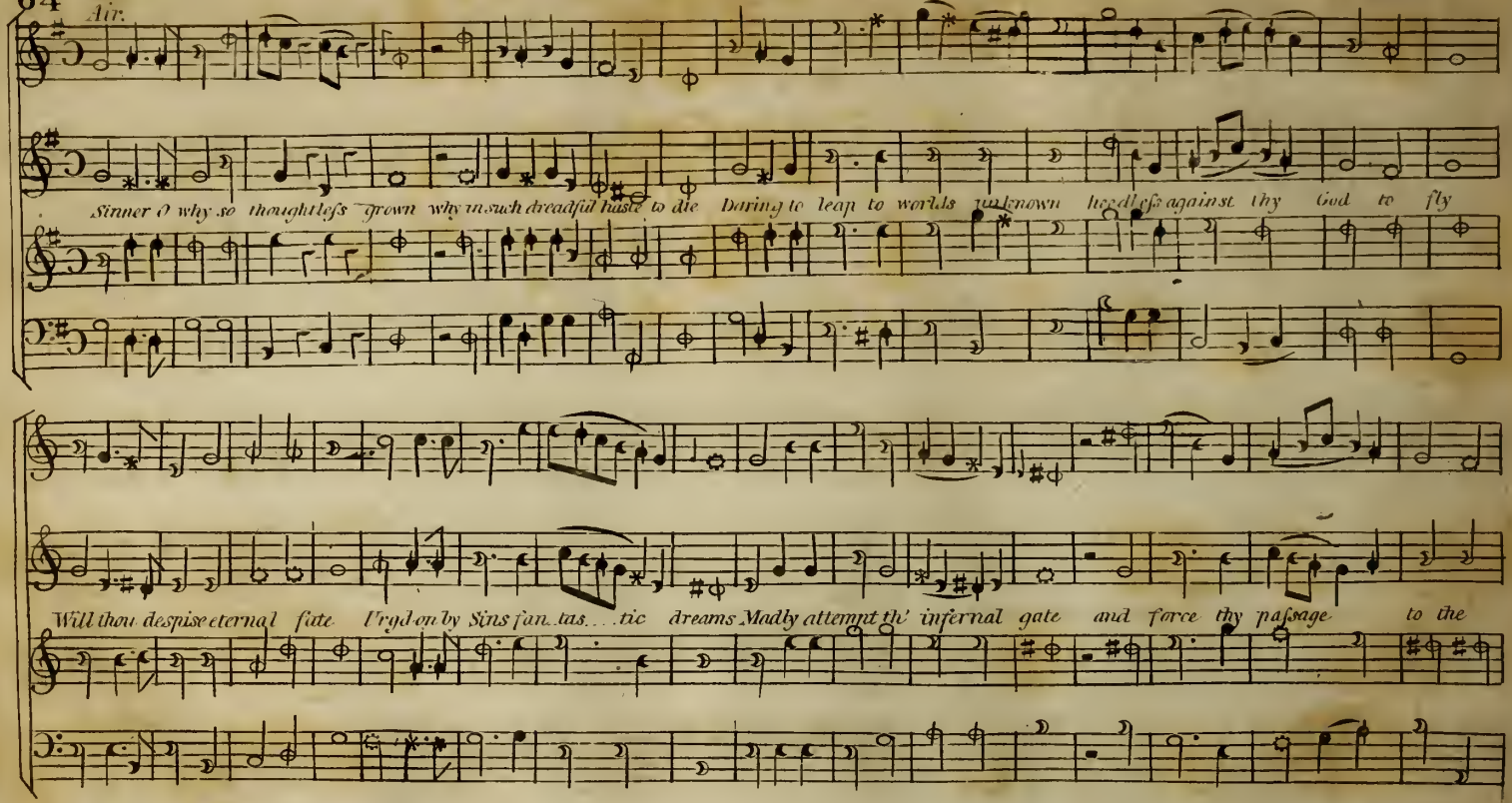
all the notes that angels sing are far inferior to thy name

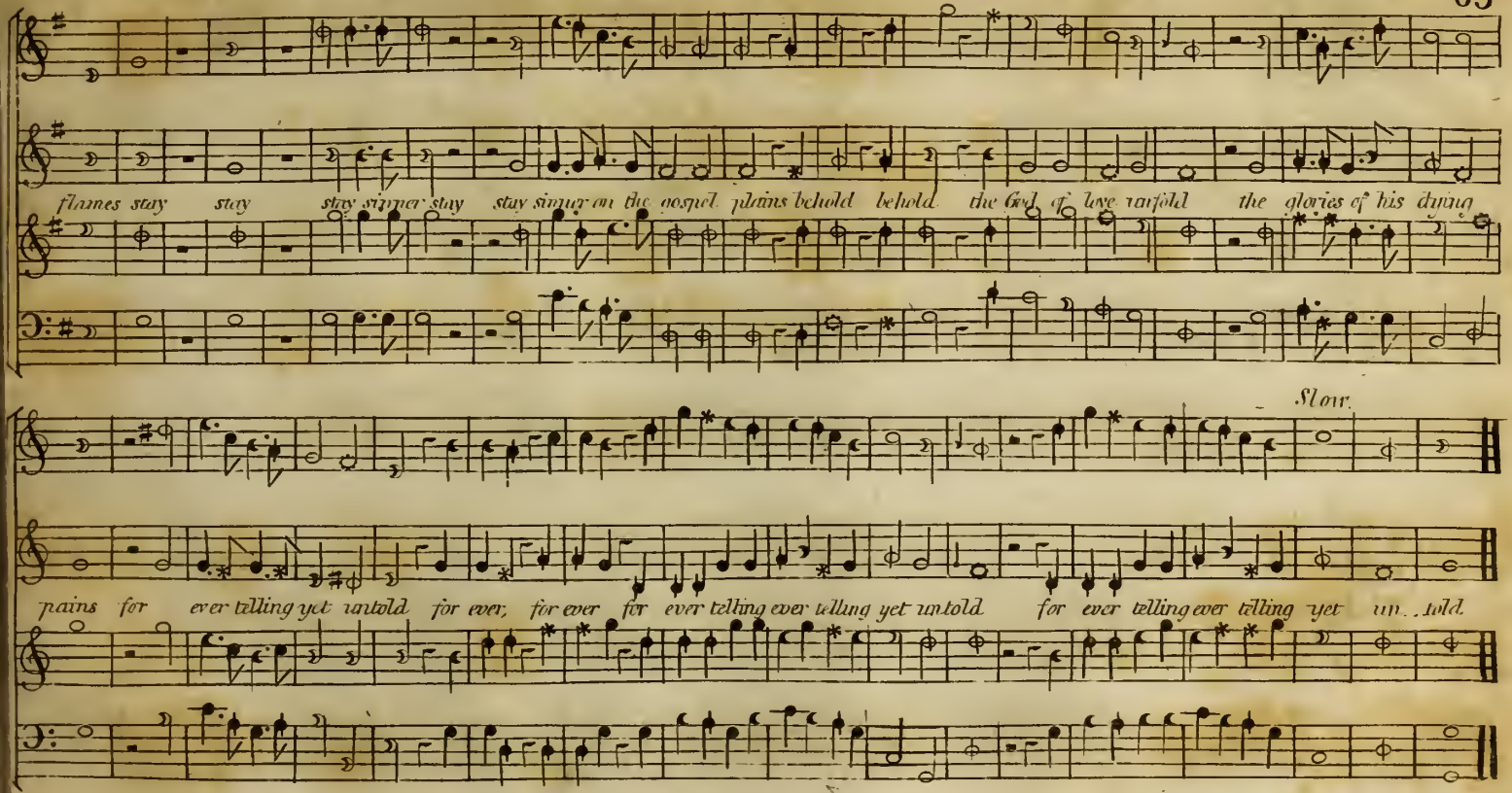

Worthy to rise and live and reign at his Allmighty fathers side blessings &c. blessings forever on the lamb blessings for ever on the lamb blessings for
Slow.
Lively.
ever on the lamb bless for ever on the lamb blessings &c.
Bless &c. Bless for ever on the lamb Who bore the curse for wretched men let


angels sound his sacred name & evry creature say amen let angels sound his sacred name and evry creature evry creature say amen amen amen amen amen let angels sound his sacred
tir.
HARTS. 7s
name & evry 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

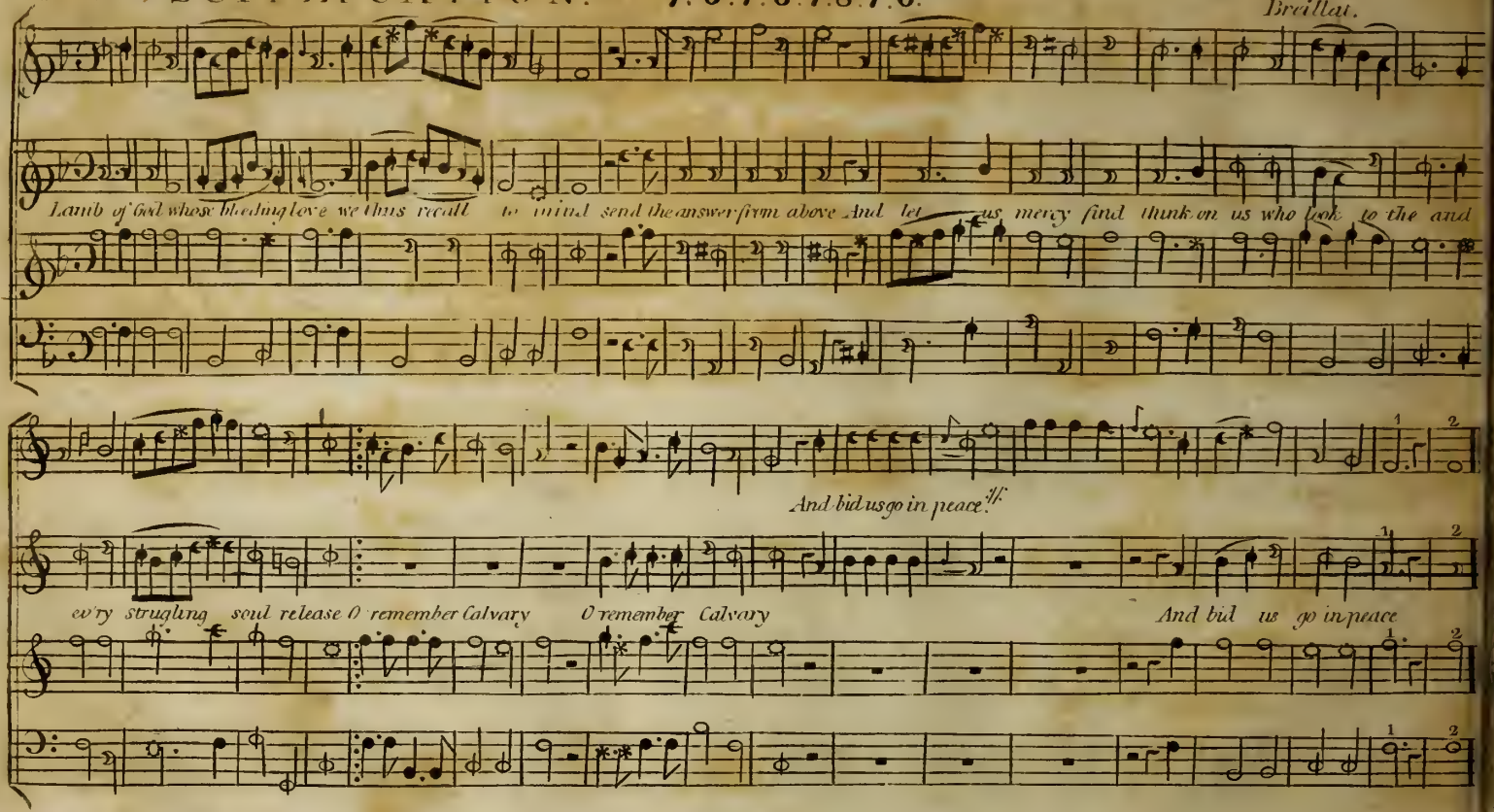
Breillat.

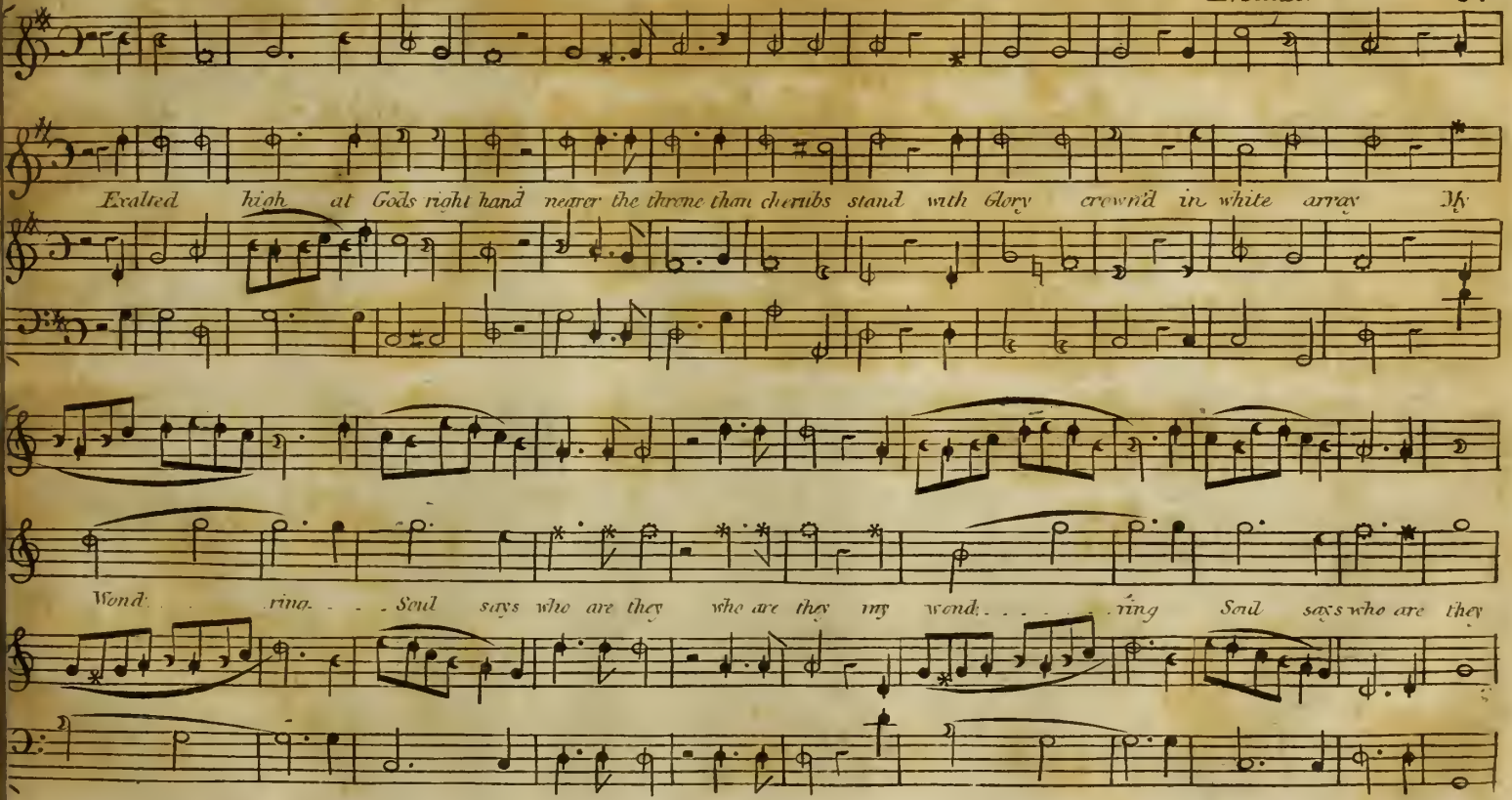


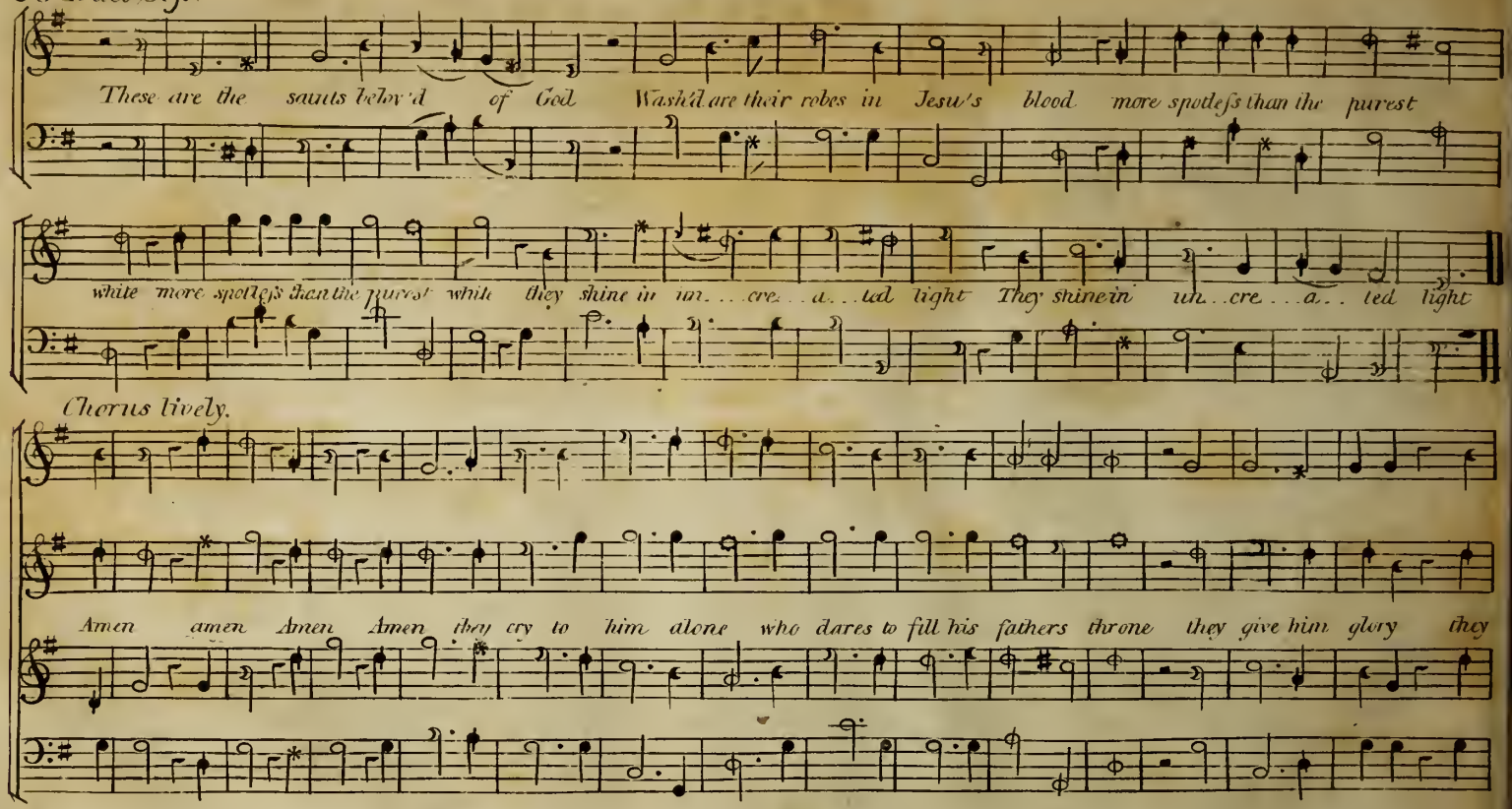

flames stay stay stay stayer stay stay singer on the gospel plains behold behold the God of love unfold the glories of his divine
Slow.
pains for ever telling yet untold for ever, for ever for ever telling ever telling yet untold for ever telling ever telling yet un..told.

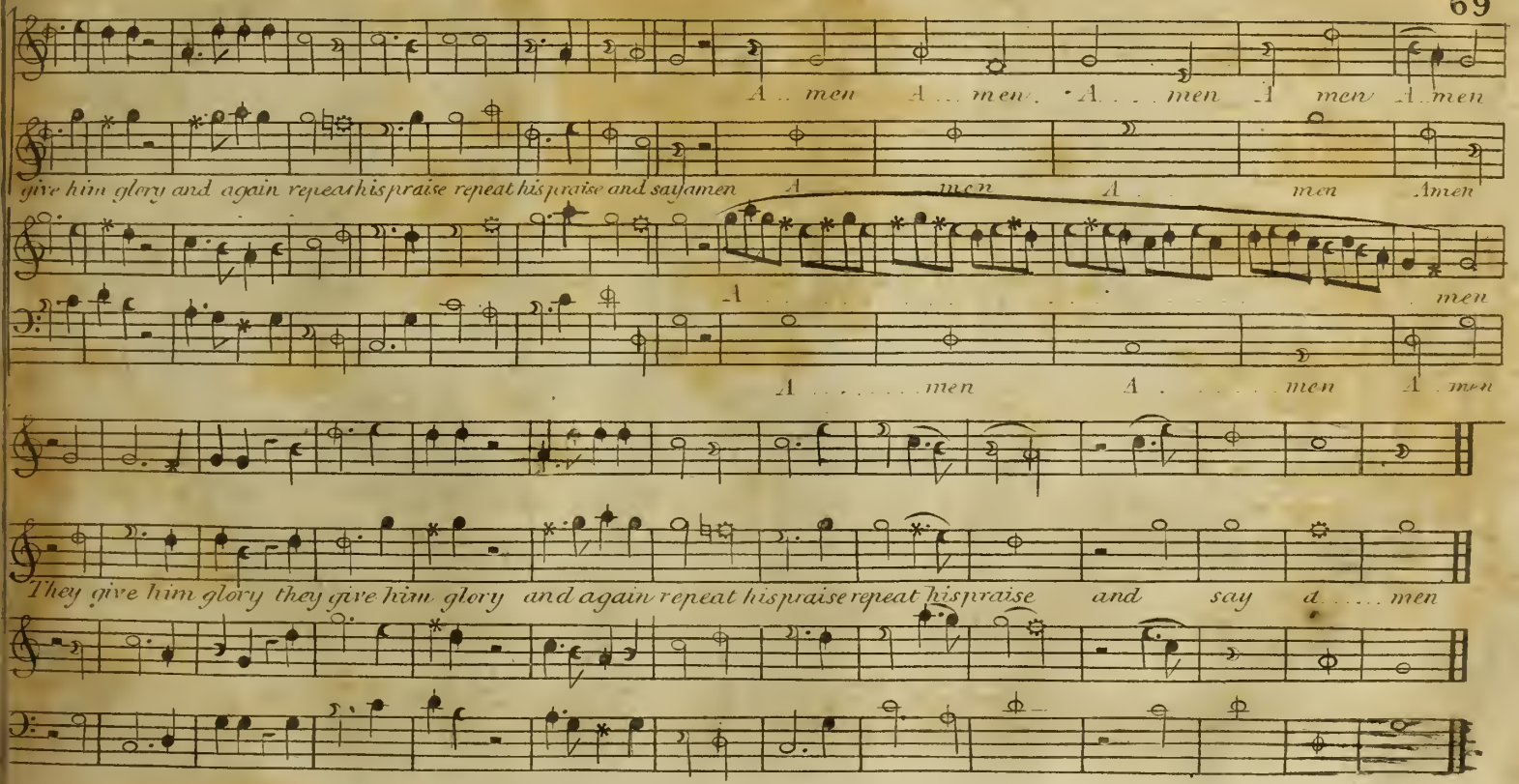
SUPPLICATION. 7.6.7.6.7.8.7.6.

Brillat.

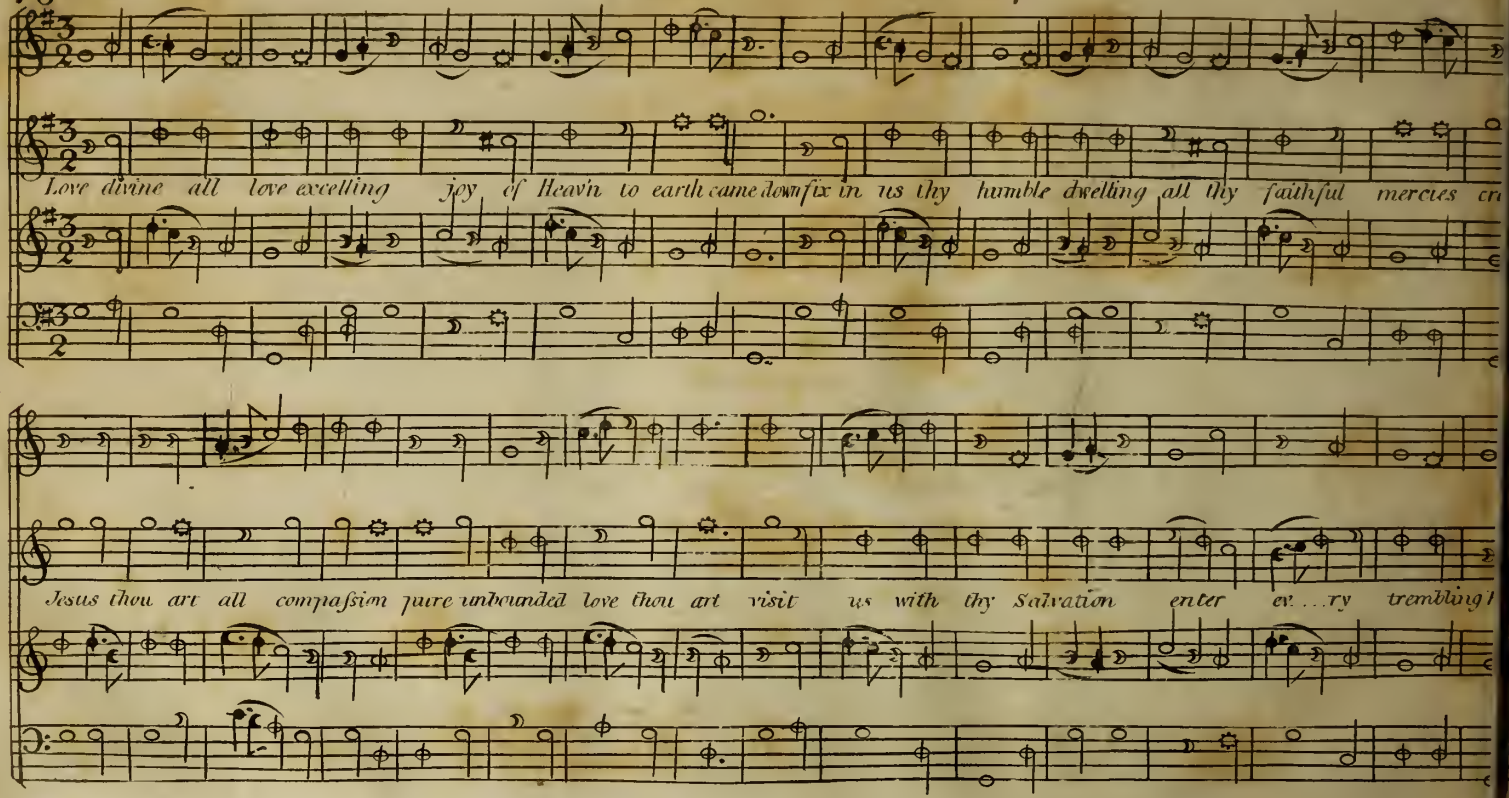


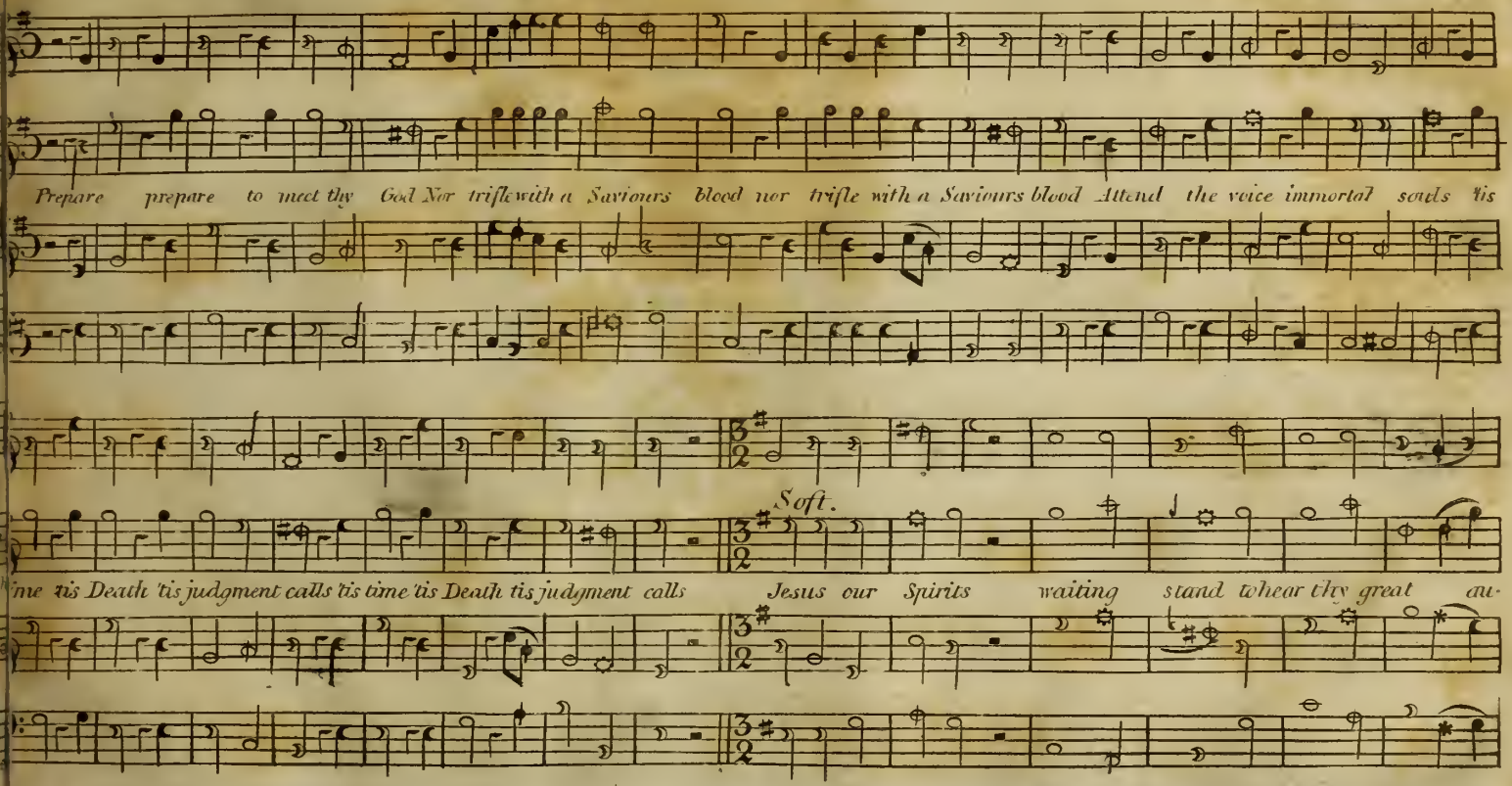

Exalted high at Gods right hand nearer the throne than cherubs stand with Glory crown'd in white array My
Wond. . . . rina. . . . Soul says who are they who are they my wond. . . . . ring Soul says who are they

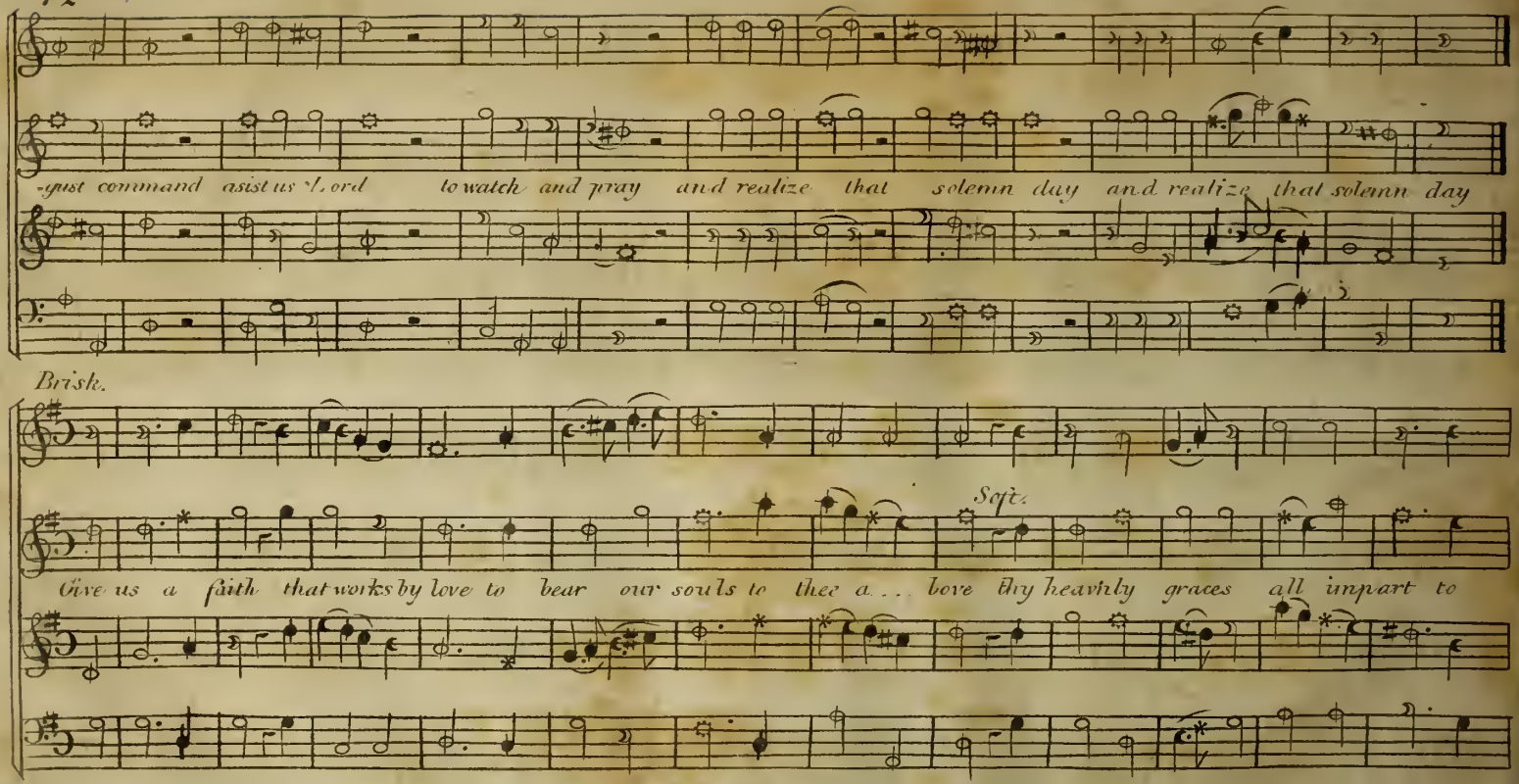

These are the saints belov'd of God Washd are their robes in Jesu's blood more spotless than the purest
white more spotless than the purest while they shine in in... cre... a... ted light They shine in in... cre... a... ted light
Chorus lively.
Amen amen Amen Amen they cry to him alone who dares to fill his fathers throne they give him glory they

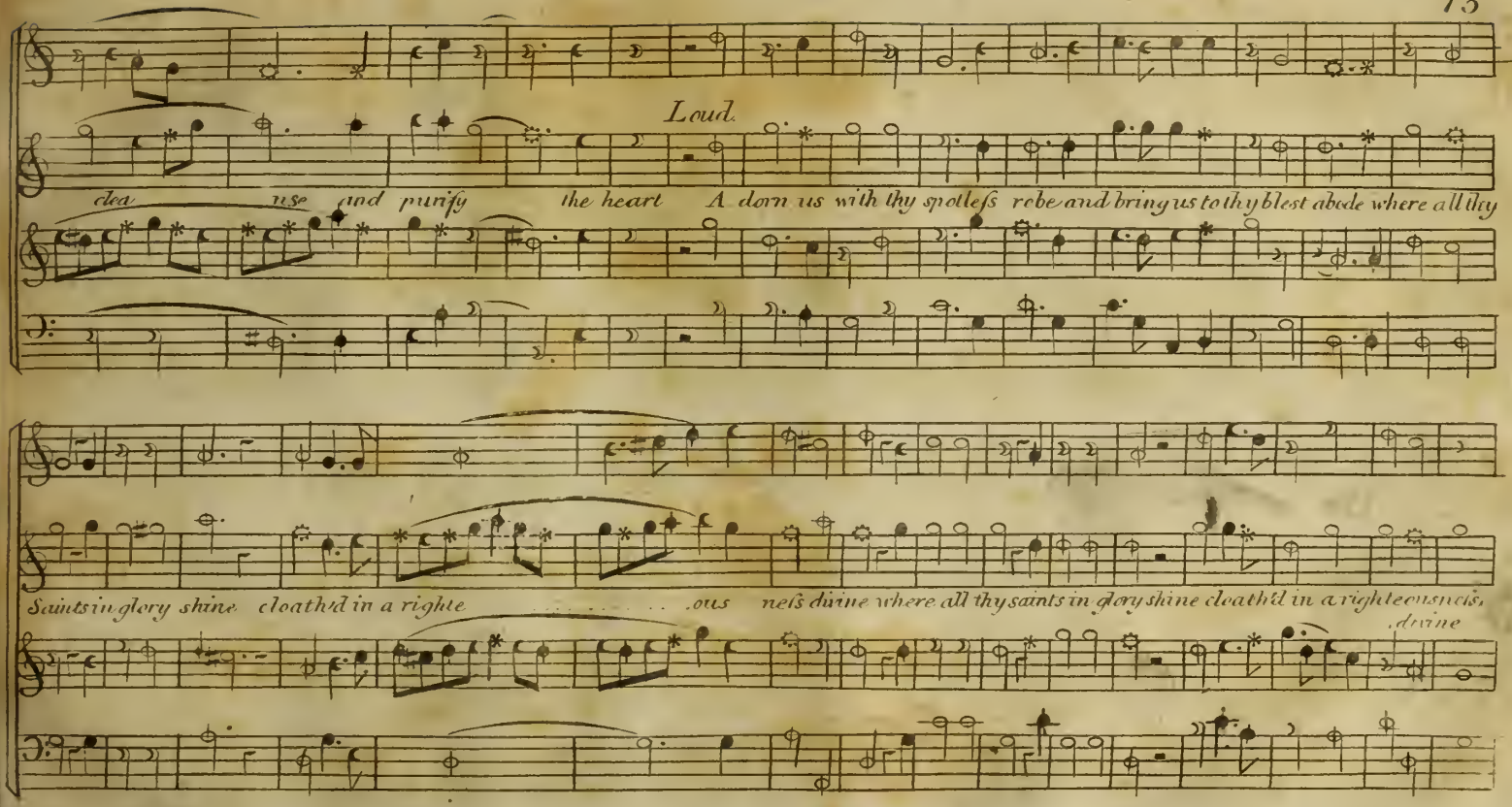

A . . men A . . . men . A . . . men A men A . men
give him glory and again repeat his praise repeat his praise and say amen A men A . men Amen
A men
A . . . . . men A . . . . . men A . men
They give him glory they give him glory and again repeat his praise repeat his praise and say a . . . . . men

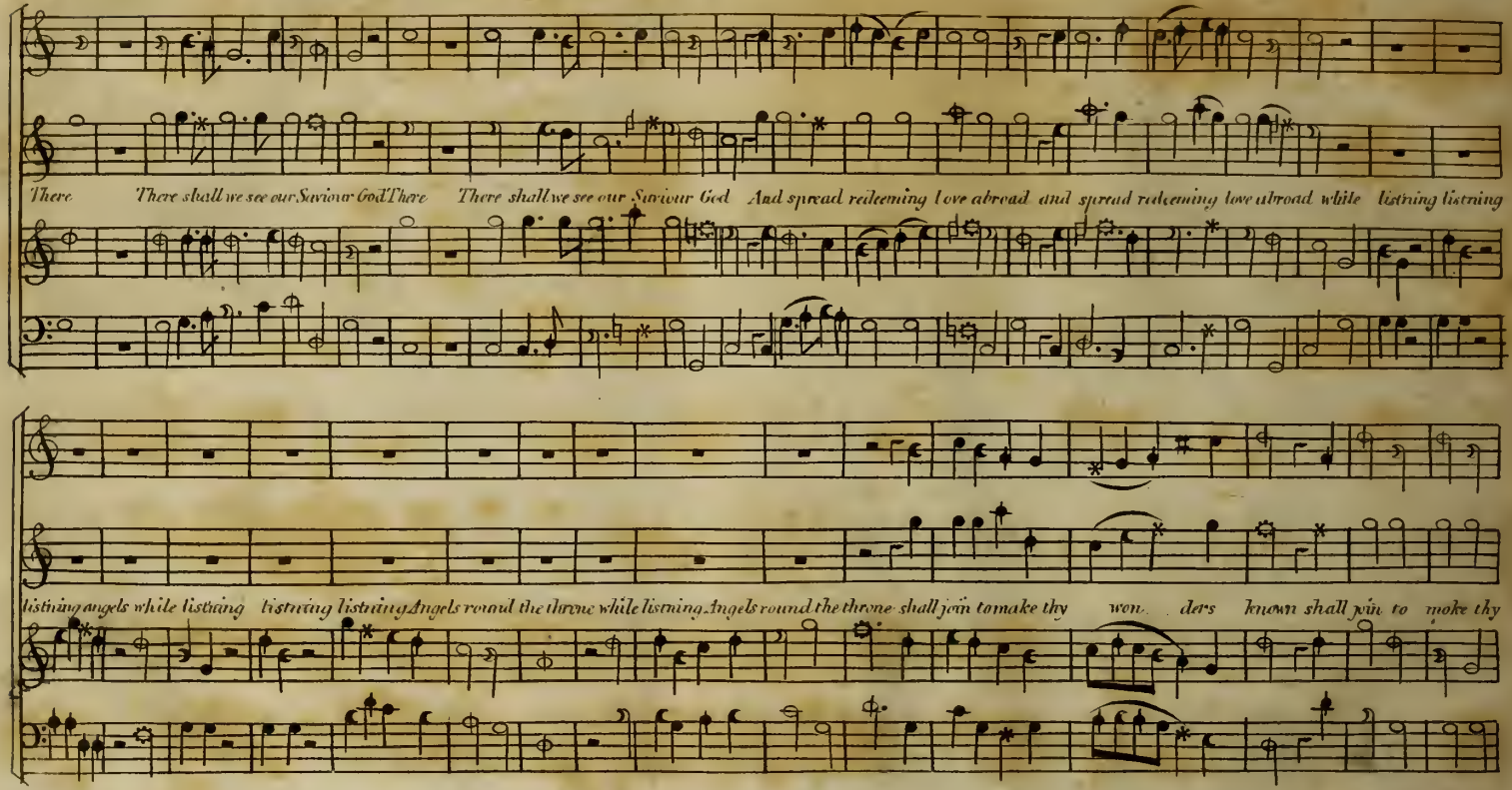
LOVE' DIVINE. 8.7.

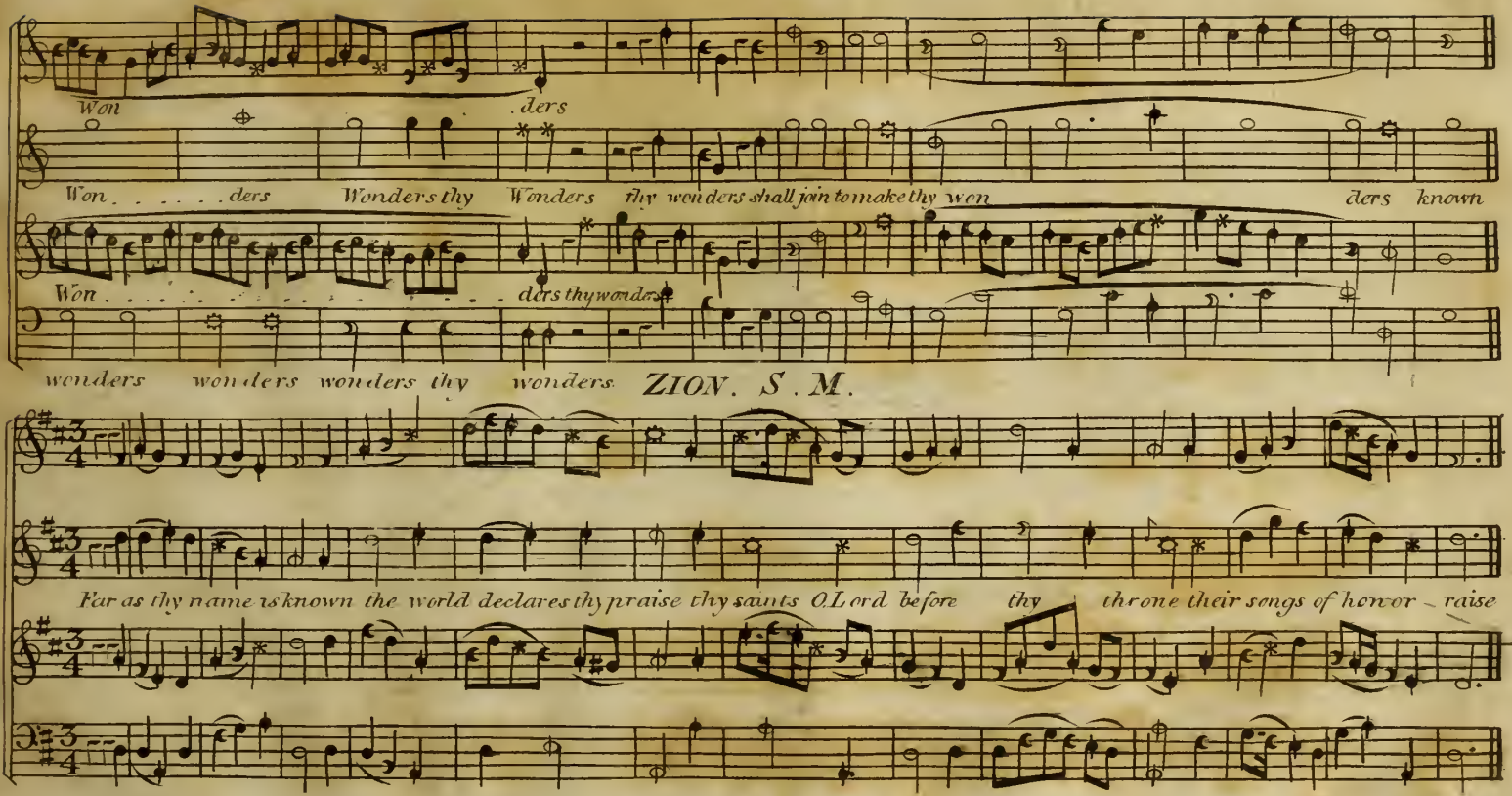



Prepare prepare to meet thy God Nor trifle with a Saviours blood nor trifle with a Saviours blood Attend the voice immortal souls 'tis
Soft.
me 'tis Death 'tis judgment calls 'tis time 'tis Death 'tis judgment calls Jesus our Spirits waiting stand whear thy great au-

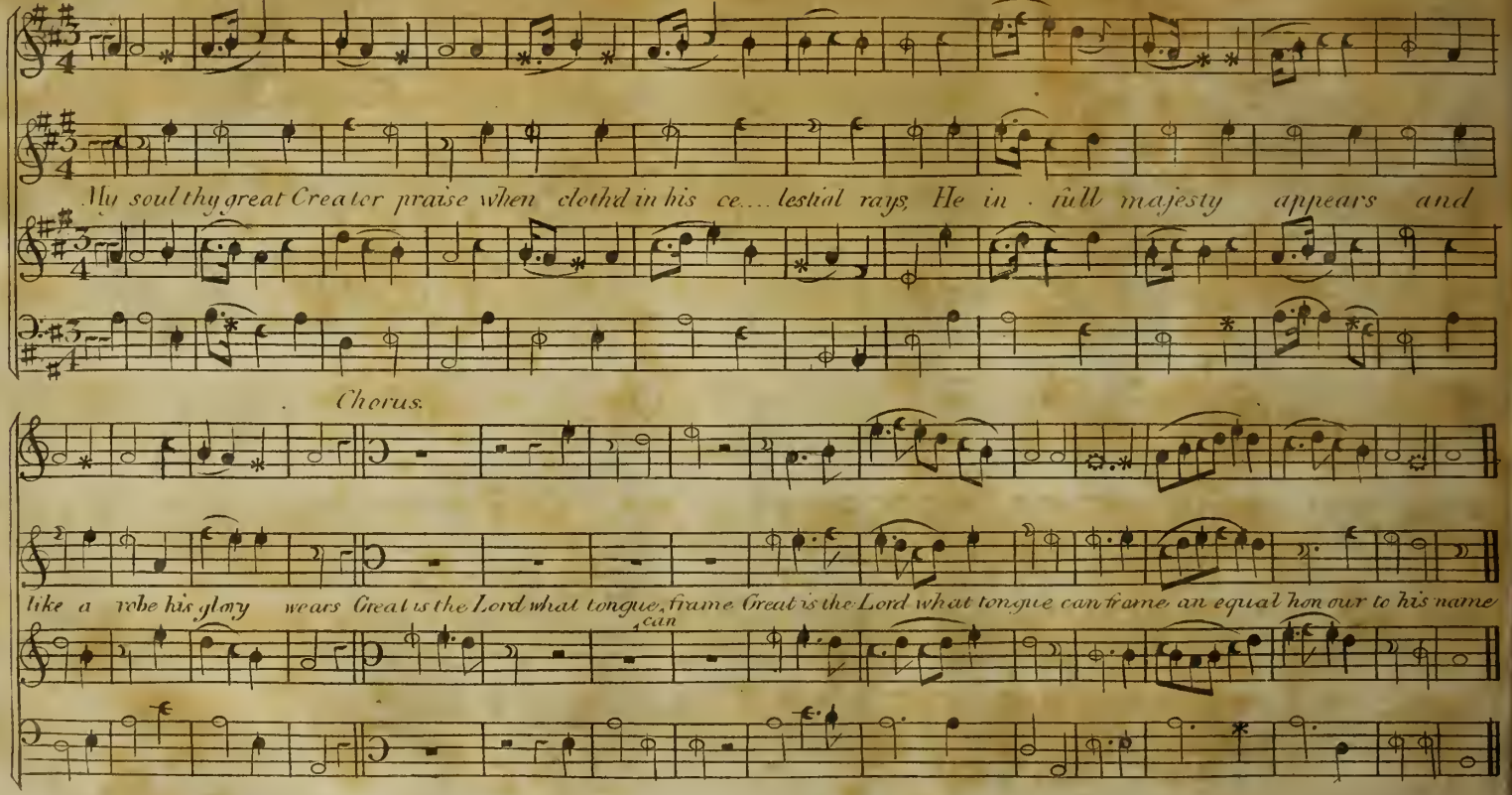

-gust command asist us O Lord to watch and pray and realize that solemn day and realize that solemn day
Brisk.
Soft.
Give us a faith that works by love to bear our souls to thee a . . . bove thy heavnly graces all impart to


Loud.
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 cloathid in a righte ous nefs divine where all thy saints in glory shine cloathid in a righteousnefs,
divine


There There shall we see our Saviour God There 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

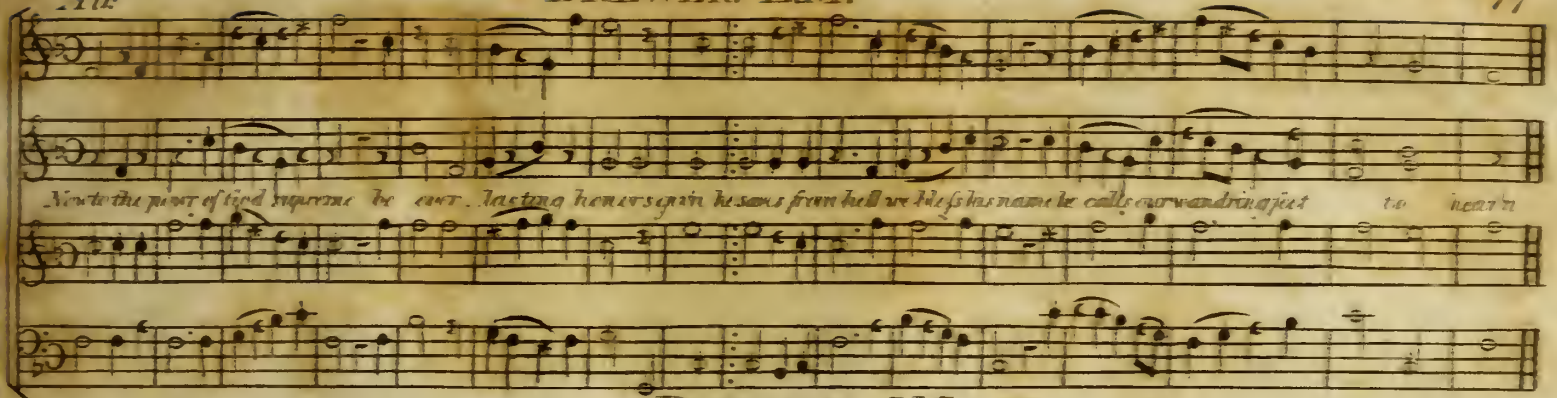

Won ders
Won ders Wonders thy Wonders thy wonders shall join to make thy won ders known
Won ders thy wonders
wonders wonders wonders thy wonders.
ZION. S. M.
Far as thy name is known the world declares thy praise thy saints O Lord before thy throne their songs of honor raise

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



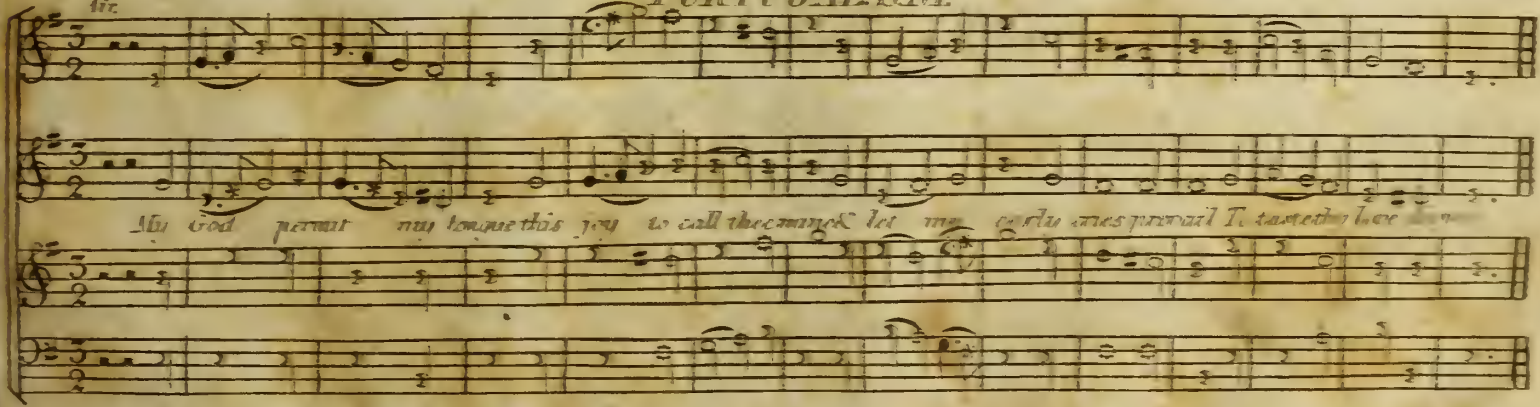
Air

BREWER. L.M.

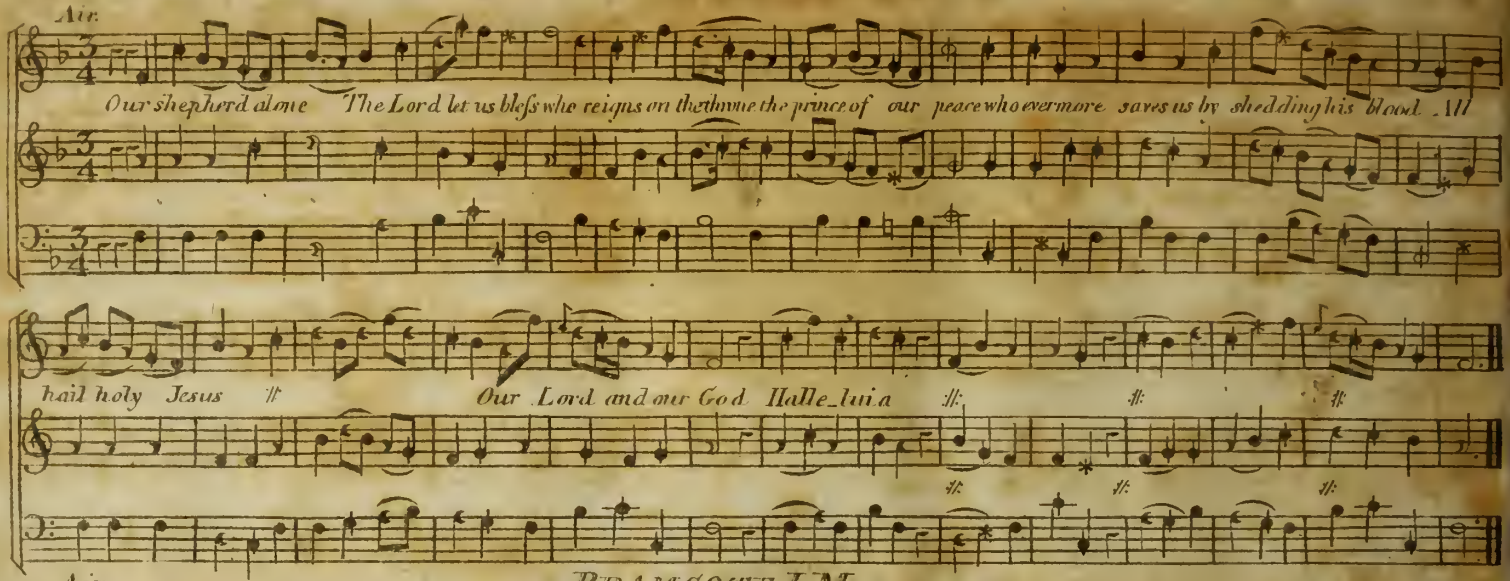


Air

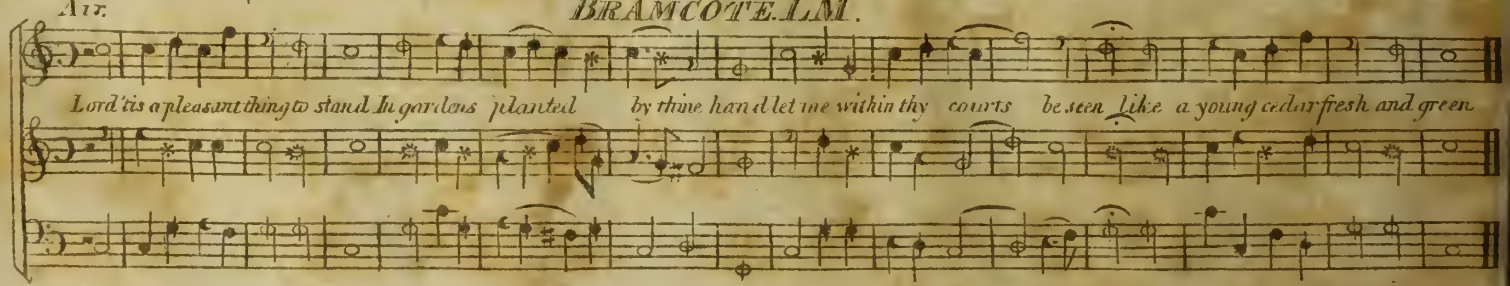
PORTUGAL. S.M.



MAXFIELD. 10.10.11.11.

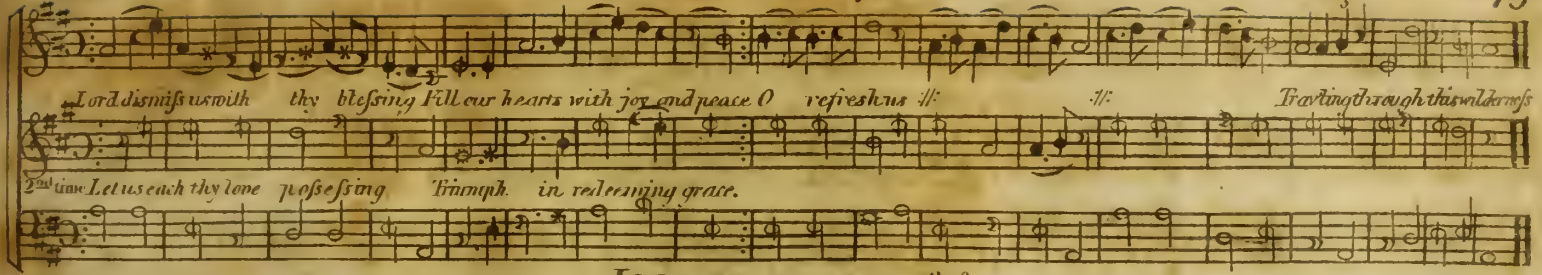


BRAMCOTE. LM.



Air.

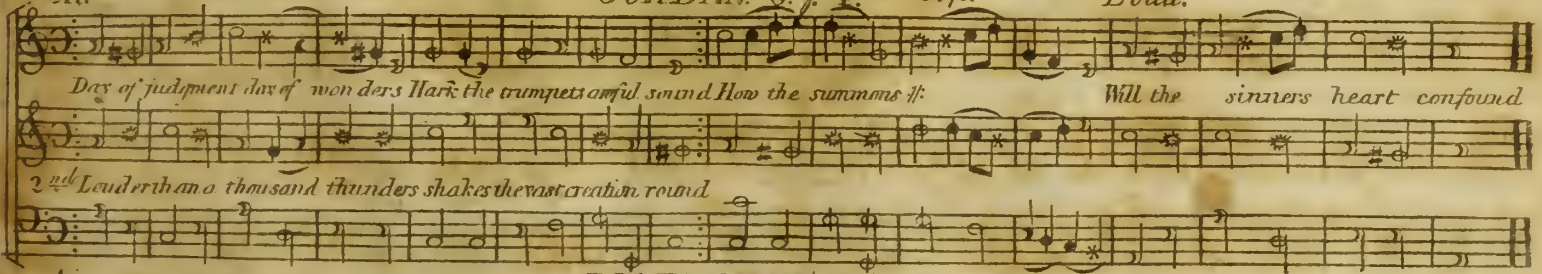
HELMSLEY. 8.7.4.



Air

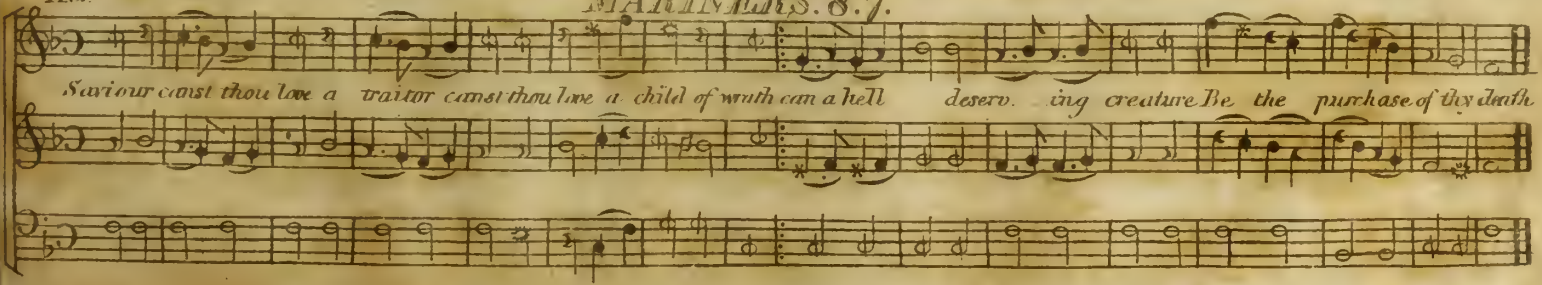
JORDAN. 8.7.4.

Soft. Loud.



Air.

MARINERS. 8.7.



ROACHDALE. 8.8.6.

Leach.

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.

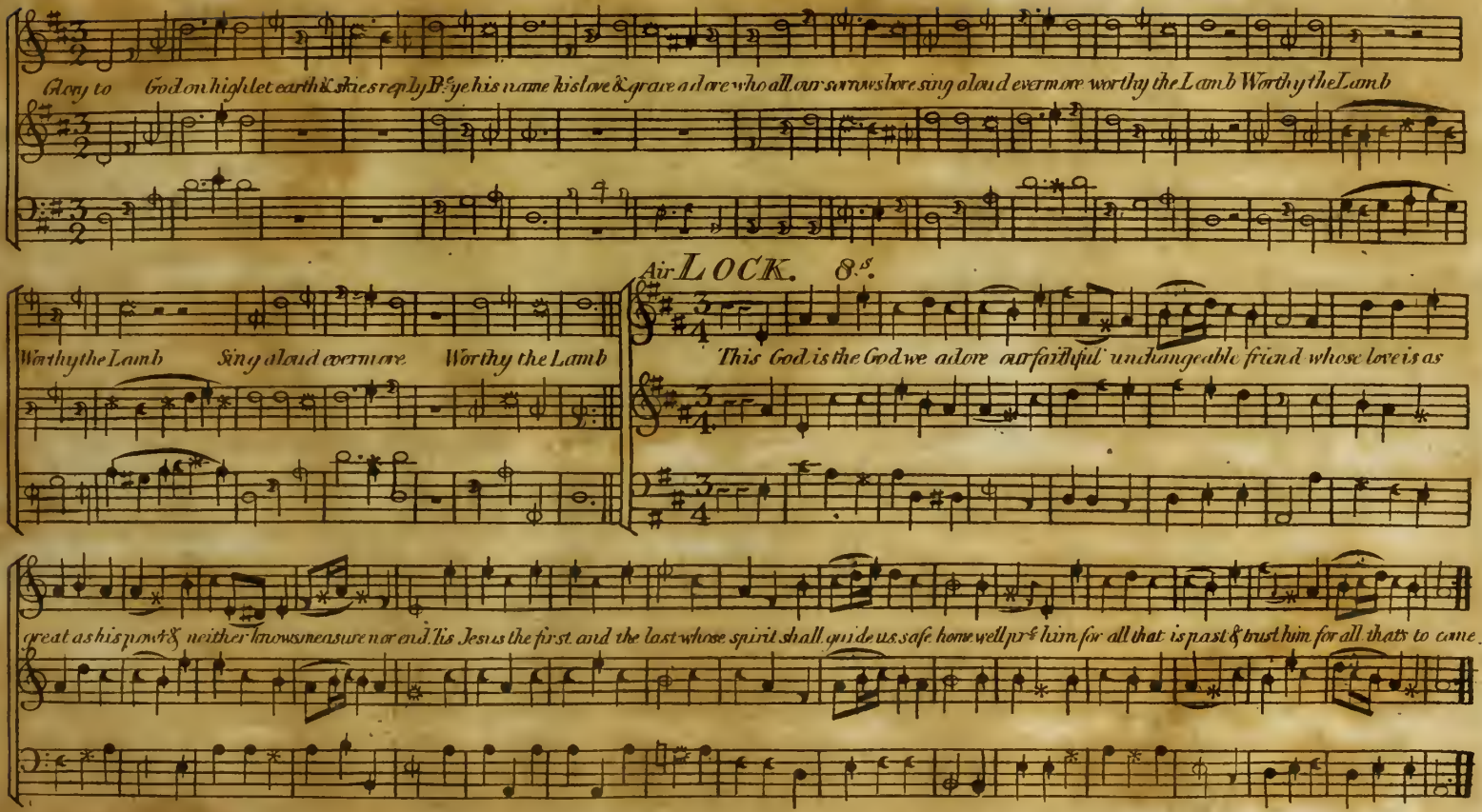
His soul disdains to dwell on earth he only sojourns here.

Air. PELHAM. S.M. Double. Giordina.

My soul repeat his praise whose mercies are so great whose anger is so

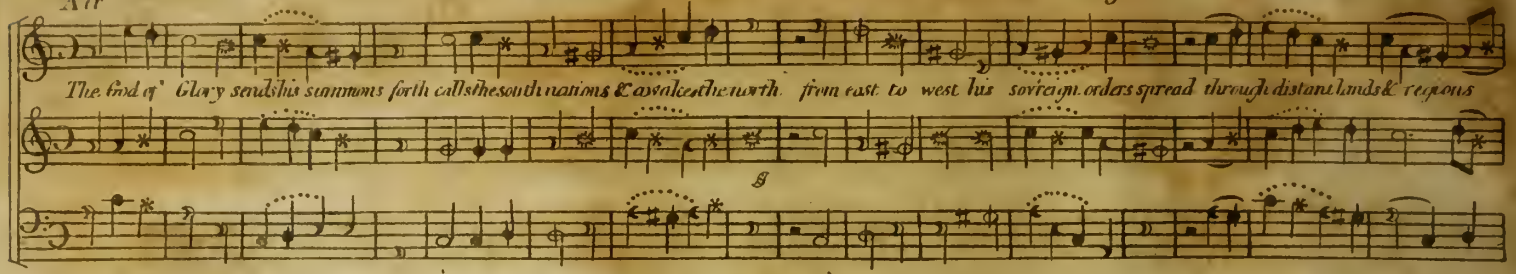
Loud.

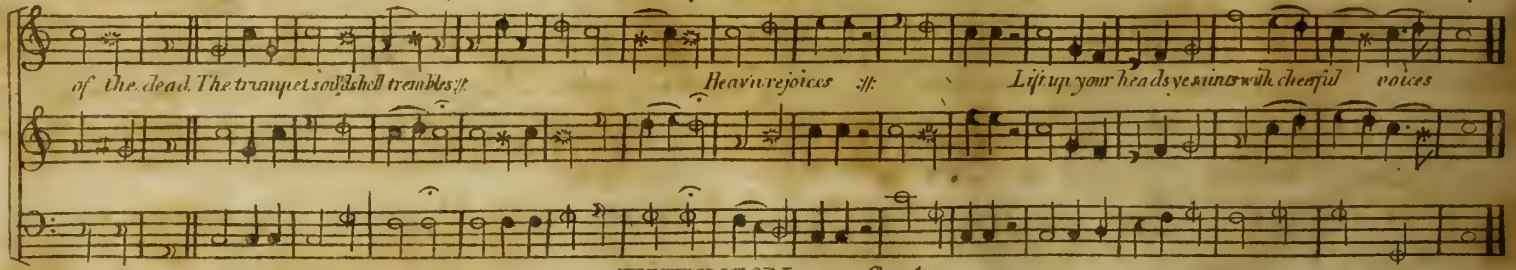
slow to rise so ready to abate high as the Heavens are raisd above the ground we tread so far the riches of his grace our highest thoughts exceed our's.


Glory to God on high let earth & skies reply B^e ye his name his love & grace adore who all our sorrows bore sing aloud evermore worthy the Lamb Worthy the Lamb
Air LOCK. 8.s.
Worthy the Lamb Sing aloud evermore Worthy the Lamb
This God is the God we adore our faithful unchangeable friend whose love is as
great as his pow^r & neither knows measure nor end. 'Tis Jesus the first and the last whose spirit shall guide us safe home we'll pr^e 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.

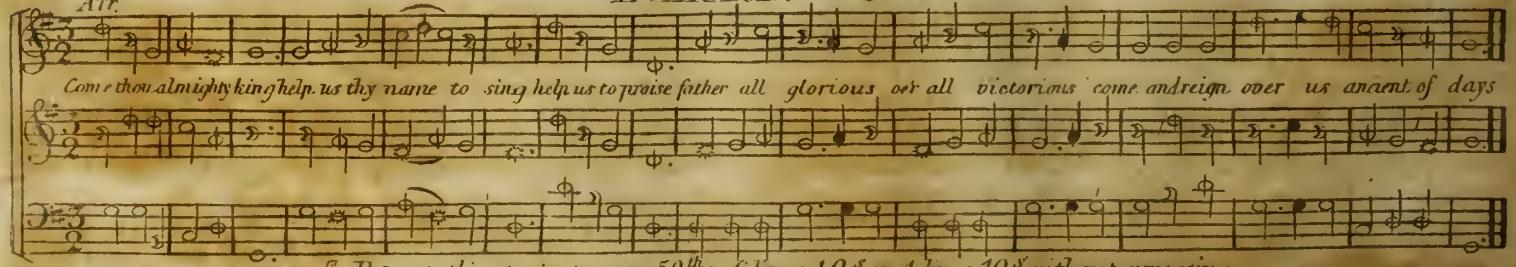
Air





EVERTON. 6. 4.

Air.



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

LAMBETH. 8s Double.

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 fed on thy bosom reclin'd are skreen'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.

Bannister.

He is a God of sovereign love who promis'd heavn 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 &.

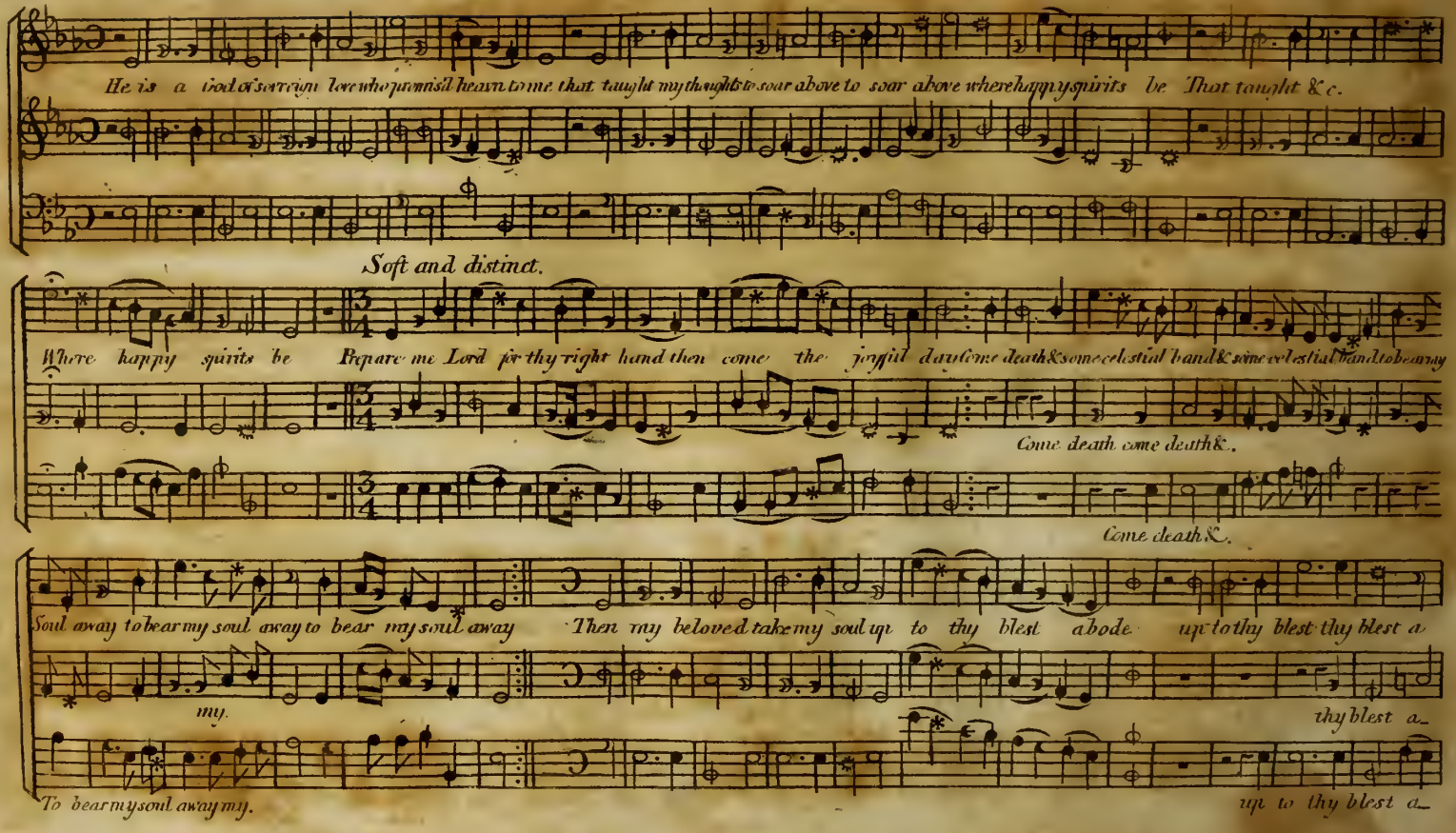
Soul away to bear my soul away to bear my soul away Then my beloved take my soul up to thy blest abode up to thy blest thy blest a

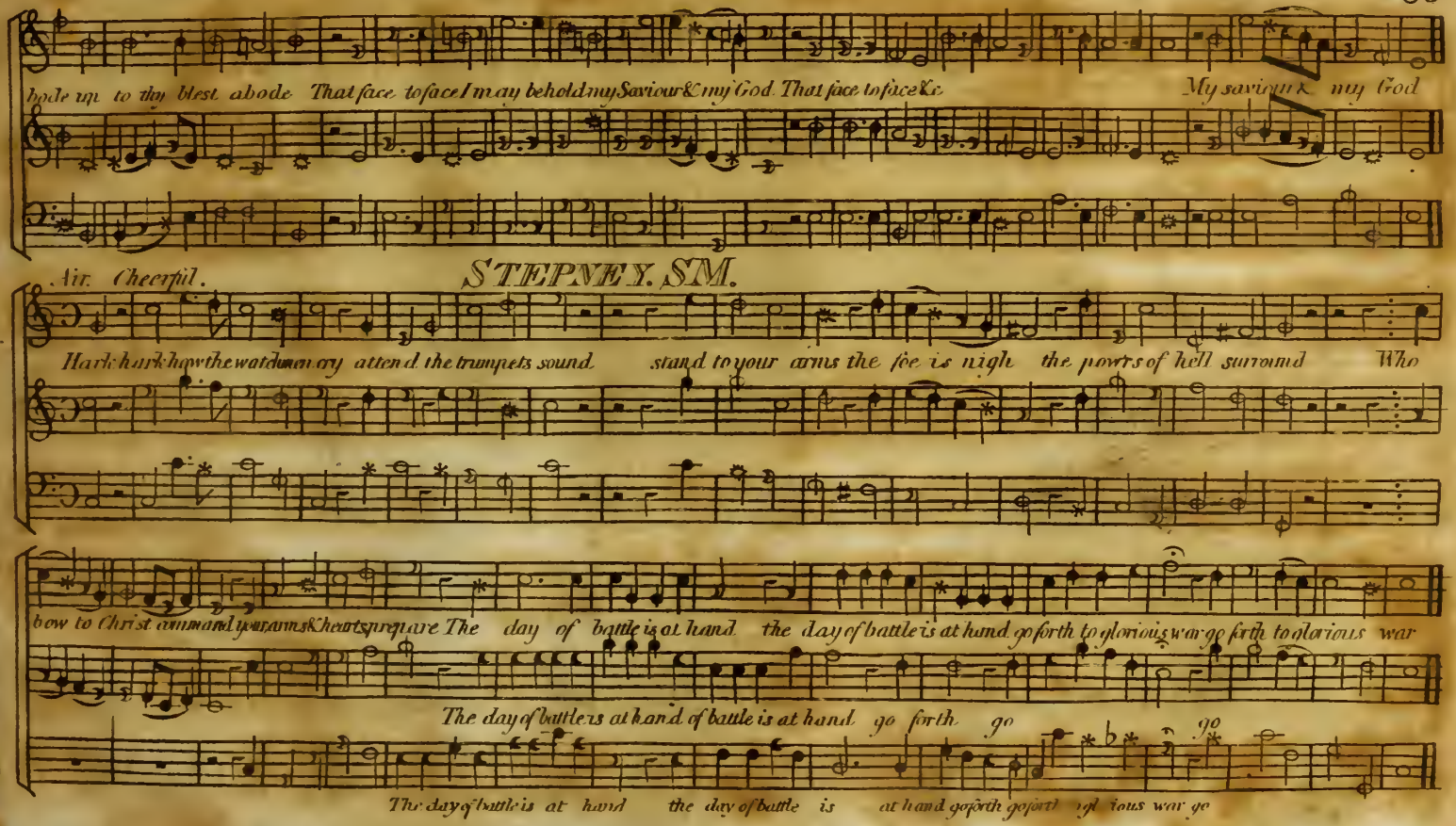
my.

thy blest a_

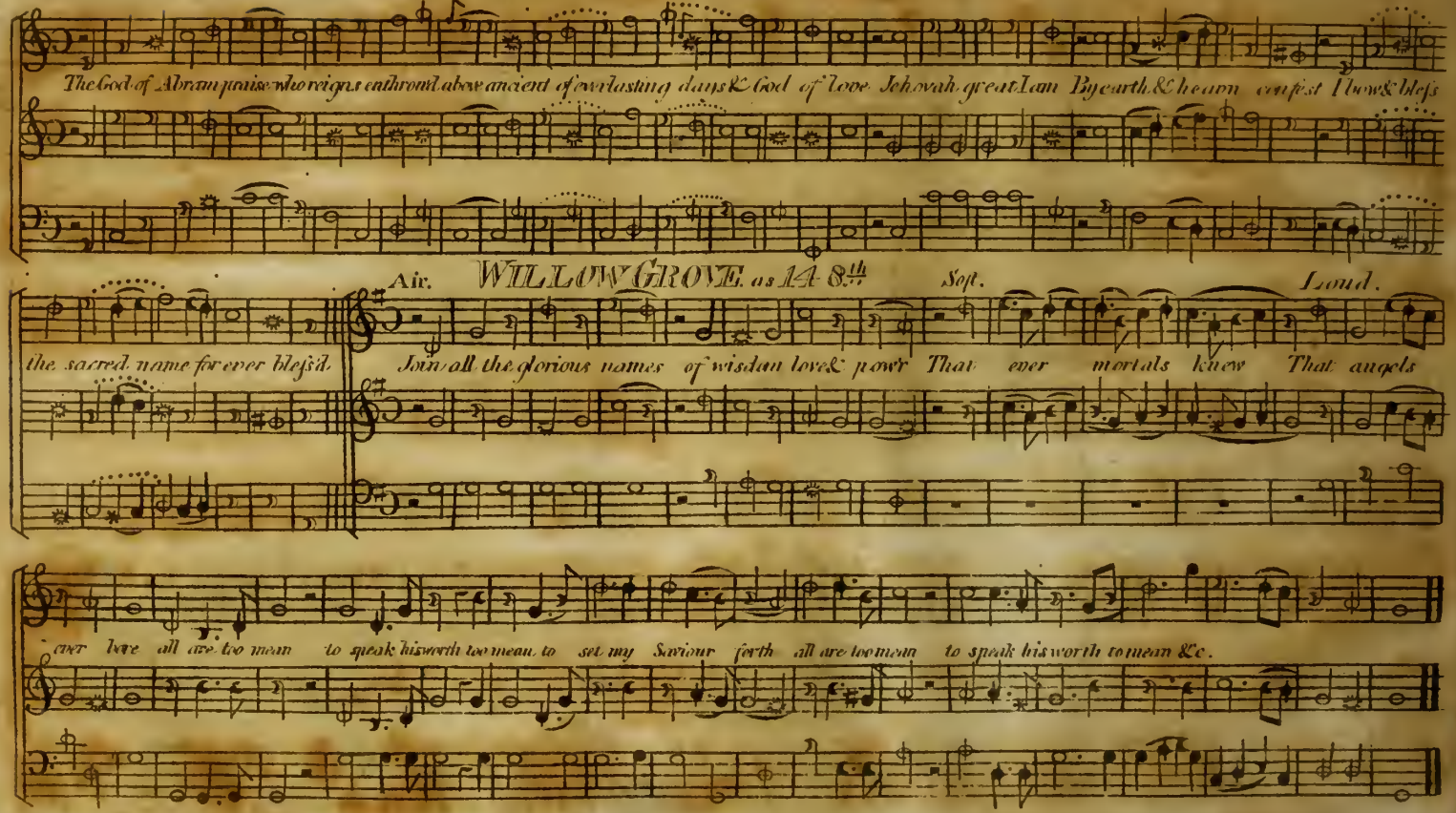
To bear my soul away my.

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 &c
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 powrs 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 go forth to glorious war go

LEONI. C. 8.s with dotted slurs 6.6.8. as Ps. 95.



Air

AMSTERDAM. 7. 6.

Rise my soul & stretch thy wings thy better portion trace Rise from transitory things tow'rds heaven thy native place Sun & moon & stars decay Time shall soon this earth re move

Air.

HARWICH. 5. 6.

Milgrove

Rise my soul & haste away to seats prepar'd above All ye that pass by To Jesus draw nigh To you is it nothing that Jesus should die Our ransom &c

Soft.

Loud

peace Our surety he is Come see Come see if there ever was sorrow like his Come see &c

Come see Come see

Air.

PROSPERITY. 8. 4.

Hark how the gospel trumpet sounds thro' all the world the echo bounds and Jesus by redeeming blood is bringing sinners back to God & guides them safely

Air.

AGNES. 6s

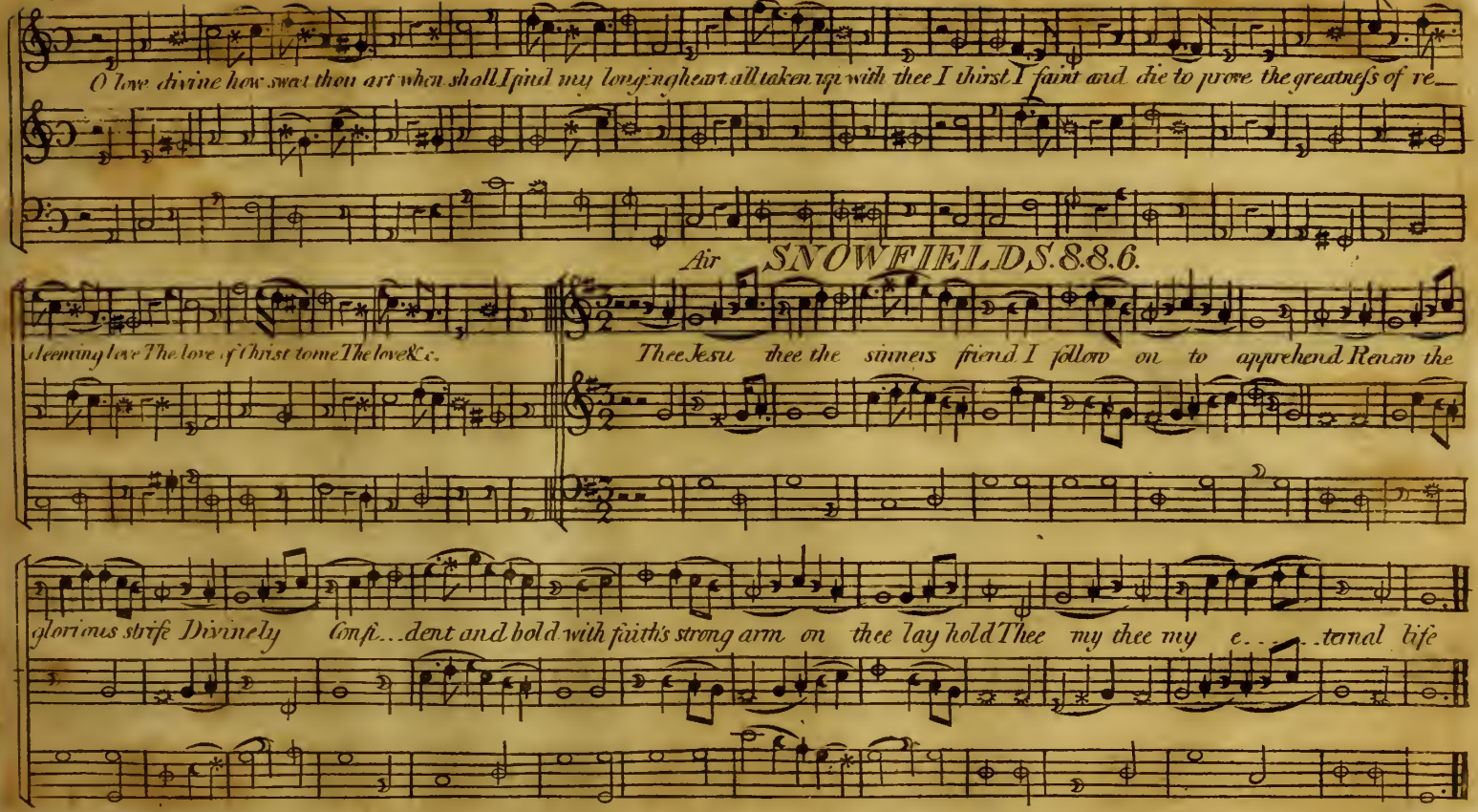
by his sword to endless day

Ye simple souls that stray Far from the path of peace that unfrequented way To life and happiness How

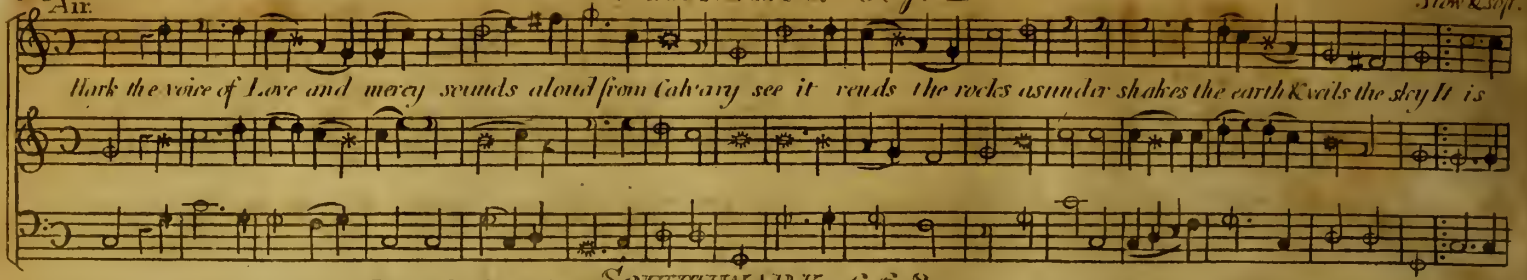
long will ye your folly love and throng the downward road & hate the wisdom from above and mock the sons of God and mock &c.

CHATHAM. 8.8.6.

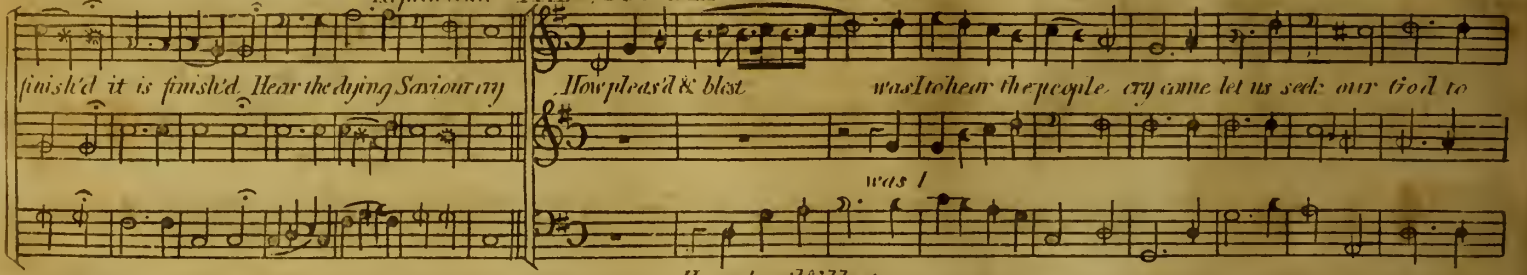
Air.

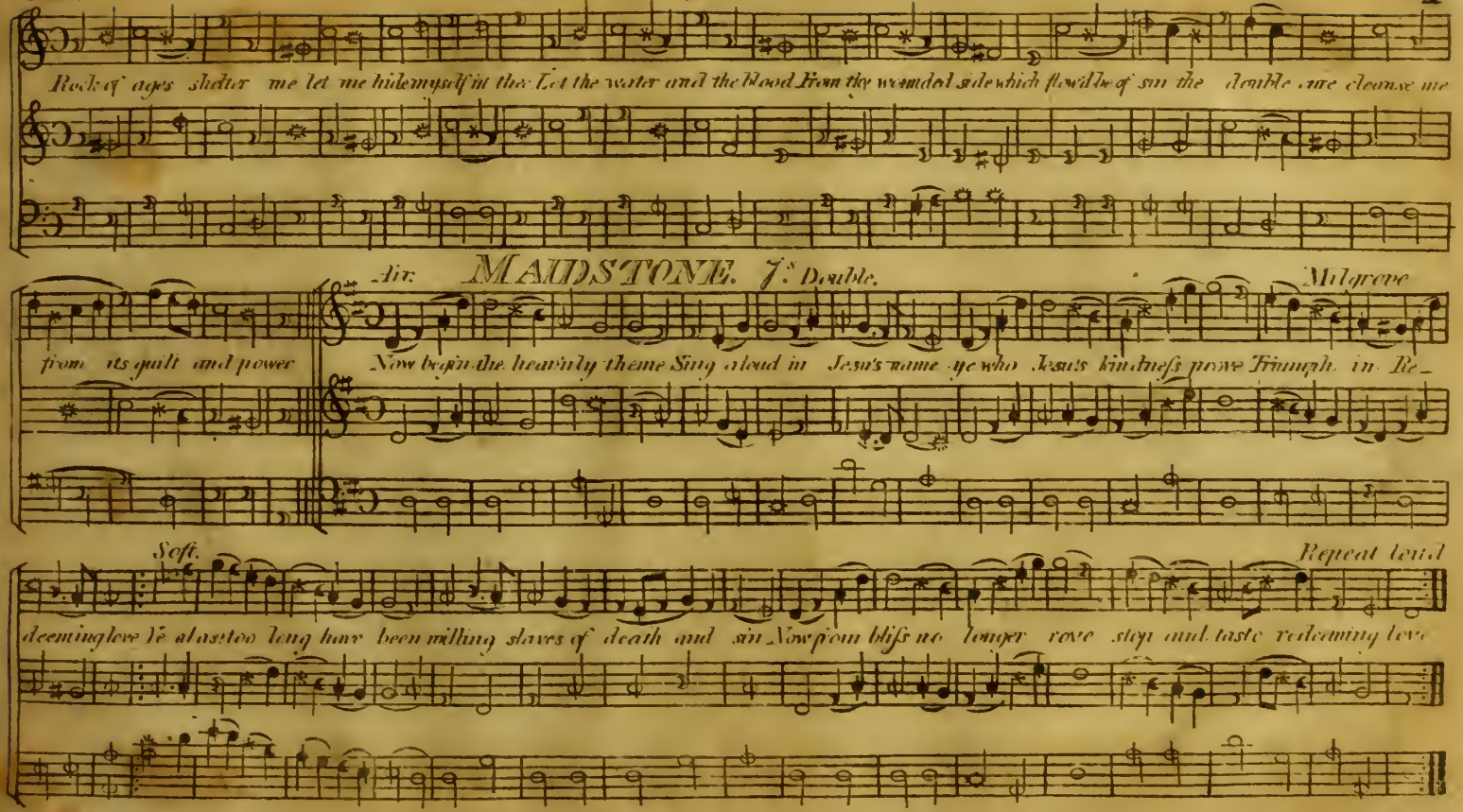


Air. CALVARY. 8.7.4 Slow & soft.

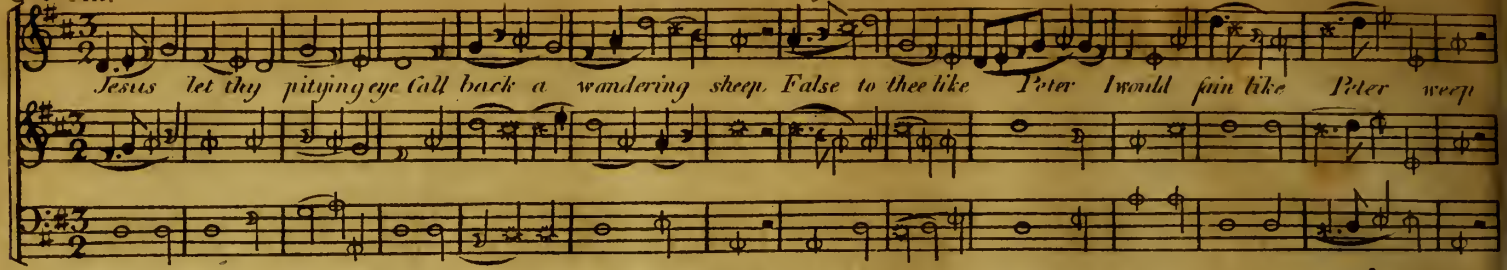


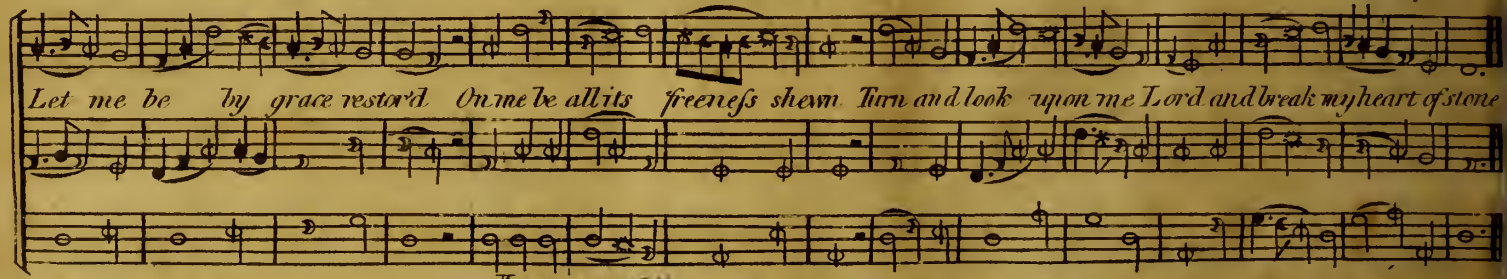
Repeat loud Air. SOUTHWARK. 6.6.8.



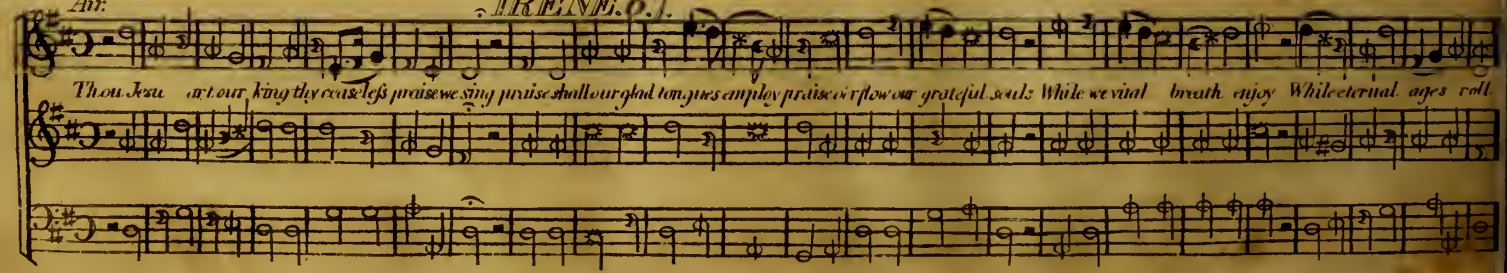

Rock of ages shelter me let me hide myself in thee Let the water and the Blood From thy wounded side which flowd be of sin the double cure cleanse me
Air. MAIDSTONE. 7s Double. Milgrove
from its guilt and power
Now begin the heavnly theme Sing aloud in Jesus's name ye who Jesus kindness prove Triumph in Re_
Soft.
Repeat loud
deeming love Ye slaves too long have been willing slaves of death and sin Now from bliss no longer rove stay and taste redeeming love

Air. CLARKES. J. 6. 8.





Air. IRENE. 6. 7.



HORSLEY. L.M.

Air. Soft.

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

thy

SPALDWICK. S.M.

Loud We read thy name in fairer

lines We read thy name in fairer lines Defend me Lord from shame defend me Lord from shame for still I trust in thee as just and

righteous is thy name We Defend me Lord from shame for still I trust in thee I

Defend me Lord from shame for still I

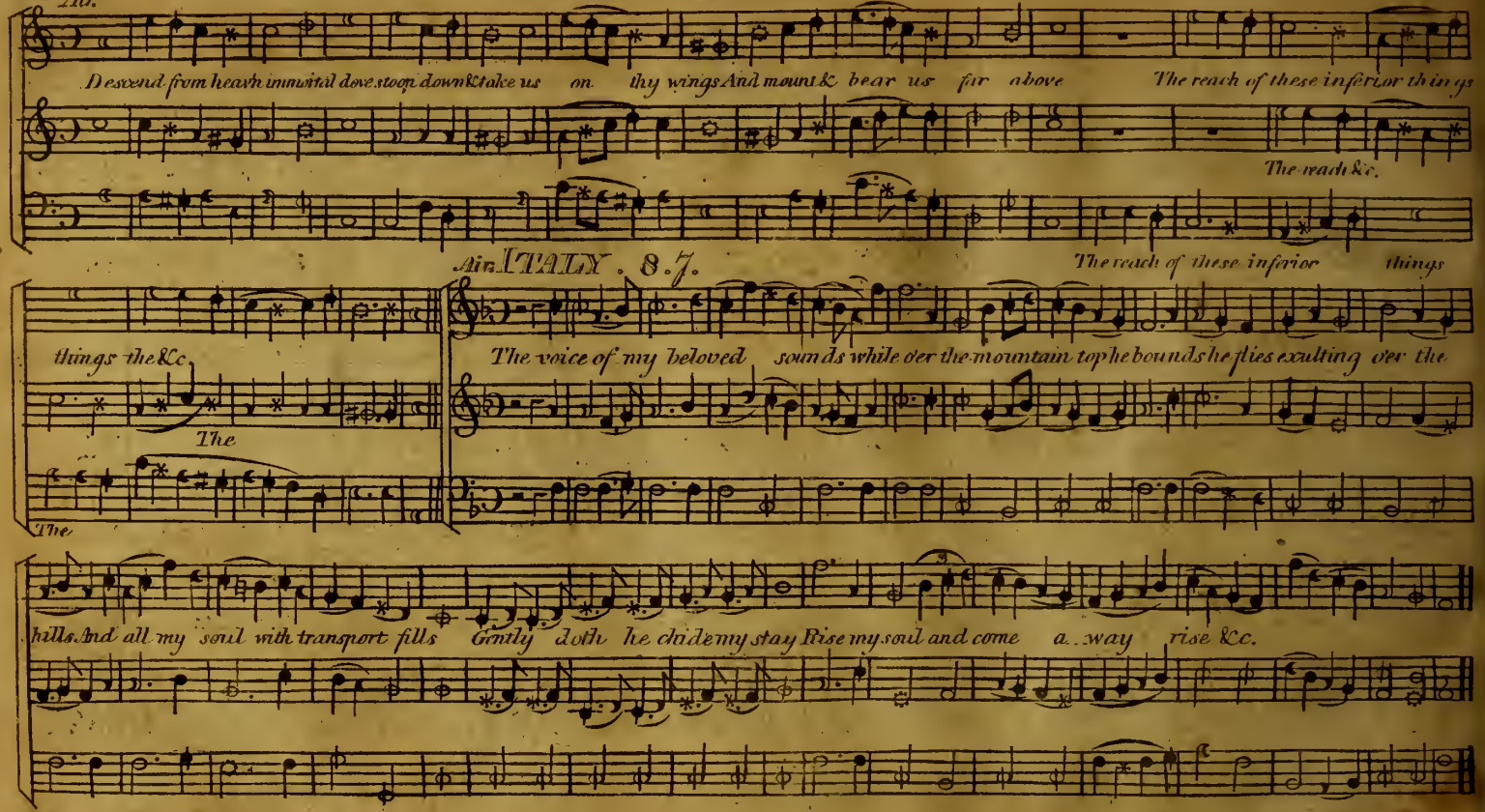
from dangers set from dangers set me free from dangers set me free from danger danger set me free

from dangers set me free from from

From dangers set me free free

BAMPTON. L.M.

Air.



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

SPRINGFIELD. 7. 6.

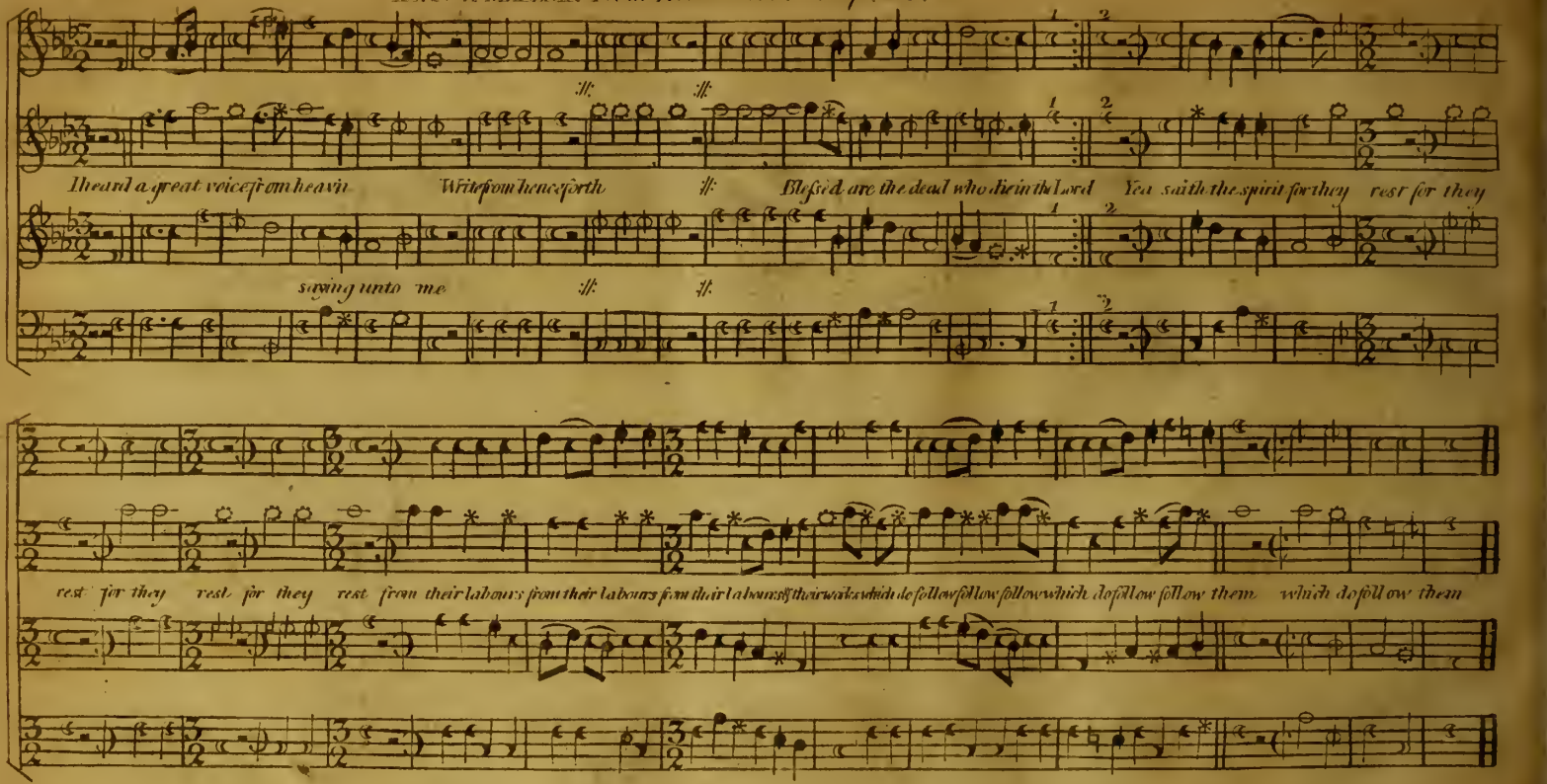
Air.

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.

Air

And men &c

Sure there's a righteous God nor is religion vain Though men of vice may boast aloud And men of grace complain And men And men of grace complain

BUNKER-HILL.

1 2

Where blood & carnage

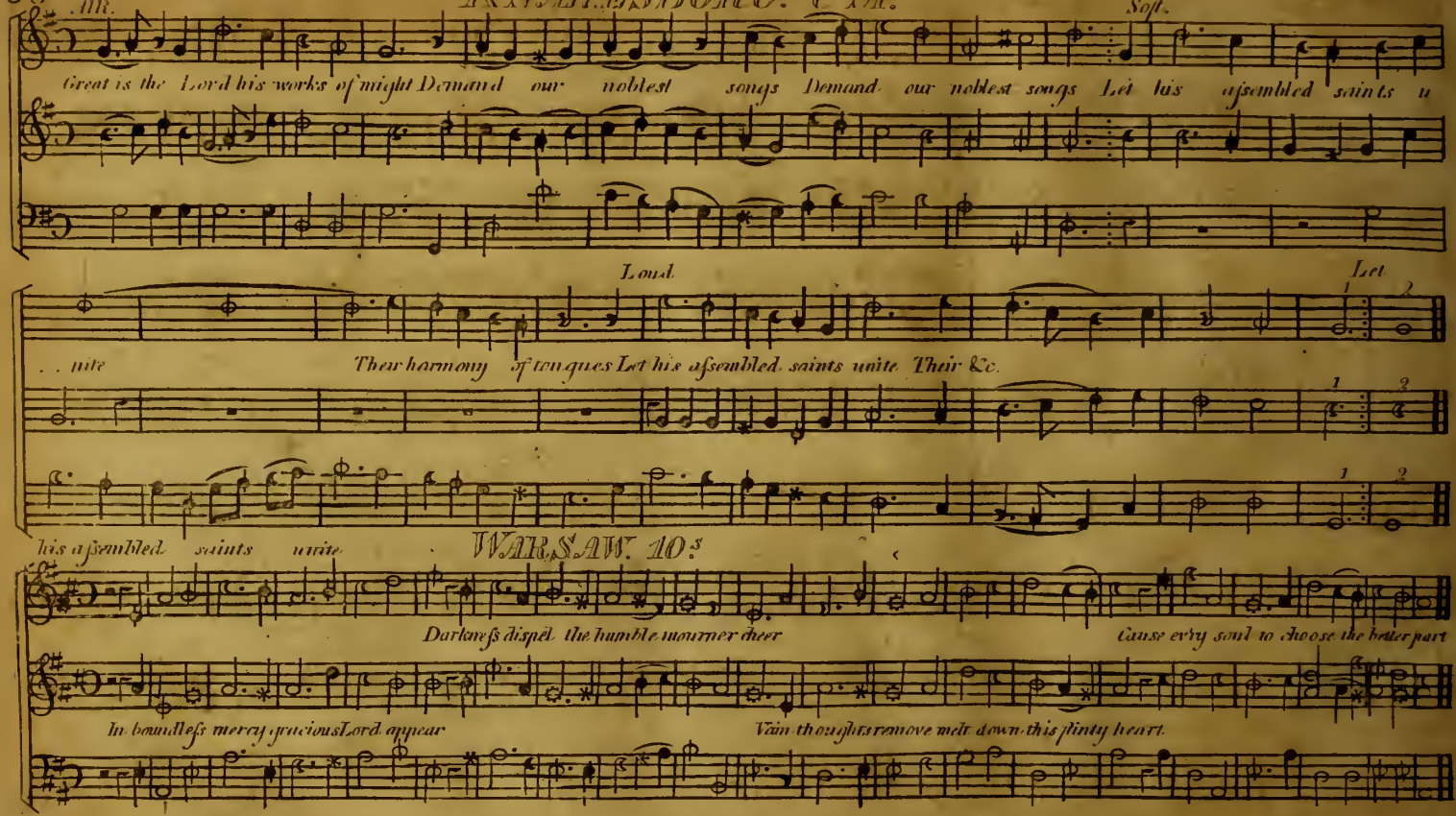
Why should vain mortals tremble at the sight of death & destruction in the field of battle Where blood & carnage sounding in death groans

1 2

death fill the ground in crimson

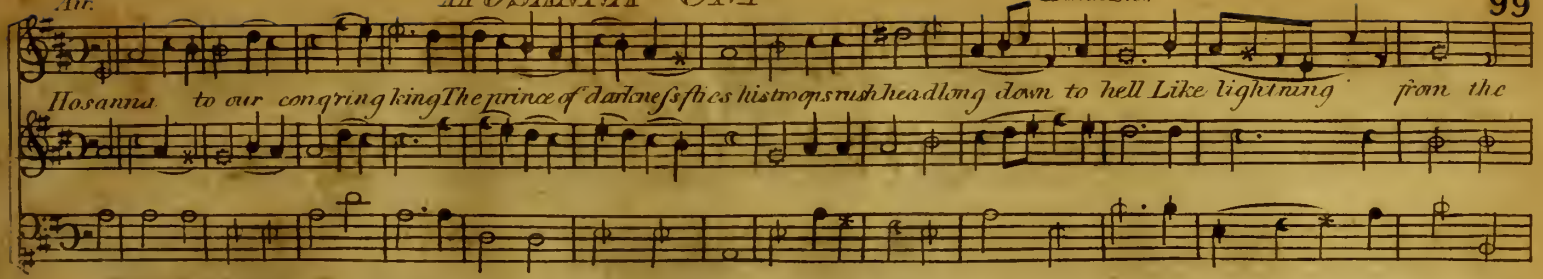
1 2

KNARESBORO' C.M.

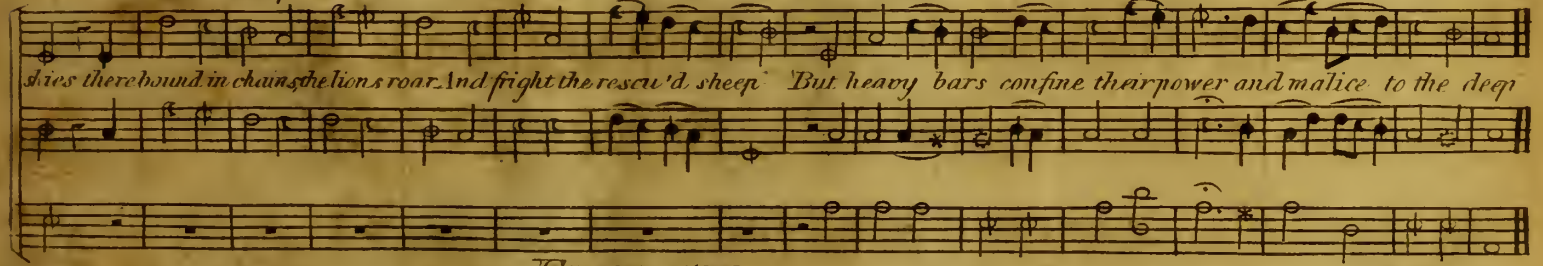


WARSAW. 10s

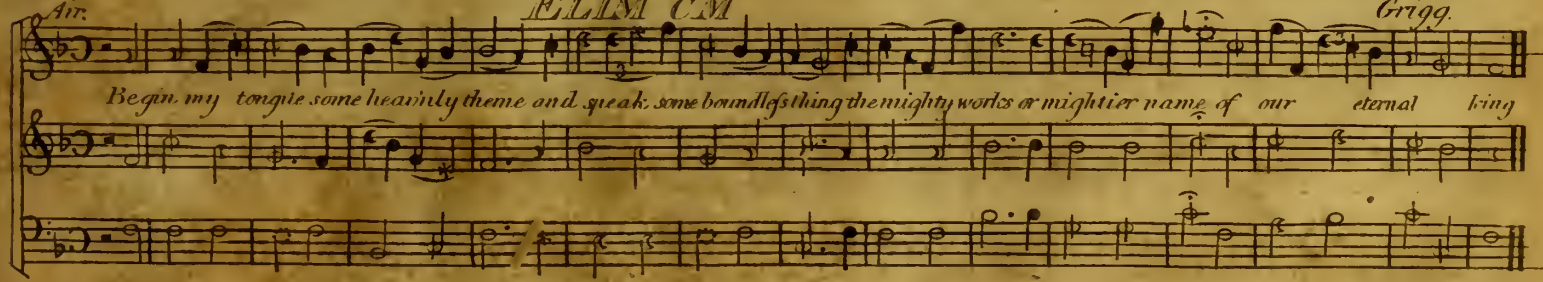
Air. **HOSANNA CM** Bannister.



Duet trebles soft.



Air. **ELIM CM** 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 Nowere shall

HAYANT. 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.

Ye tribes of Adam join with heav'n & earth & seas and offer notes divine and offer notes divine to your creators

praise To your creators praise Ye holy throng of angels bright In worlds of light begin the song ye holy throng of angels bright In worlds of light begin the song

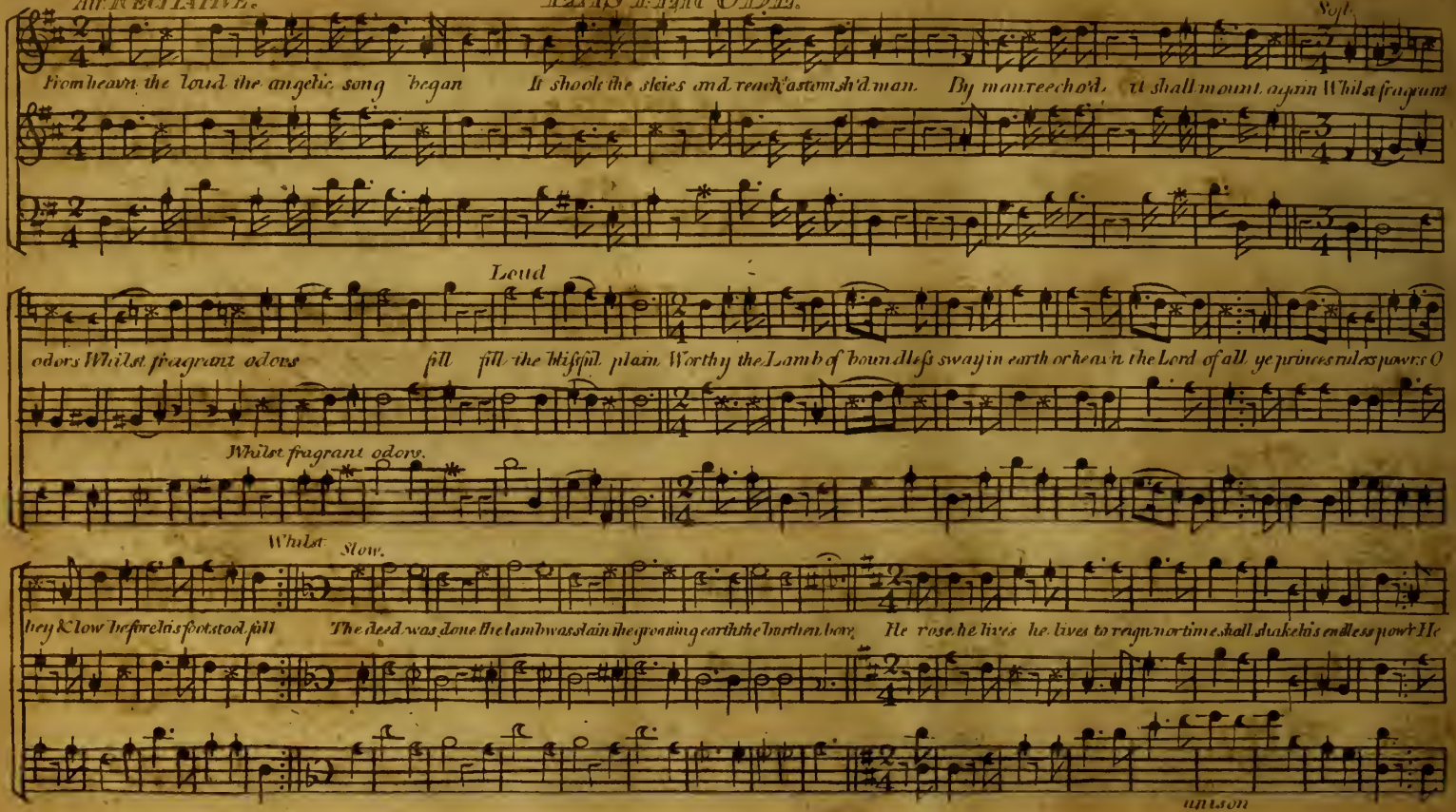
BLOCKLEY. 5.511.

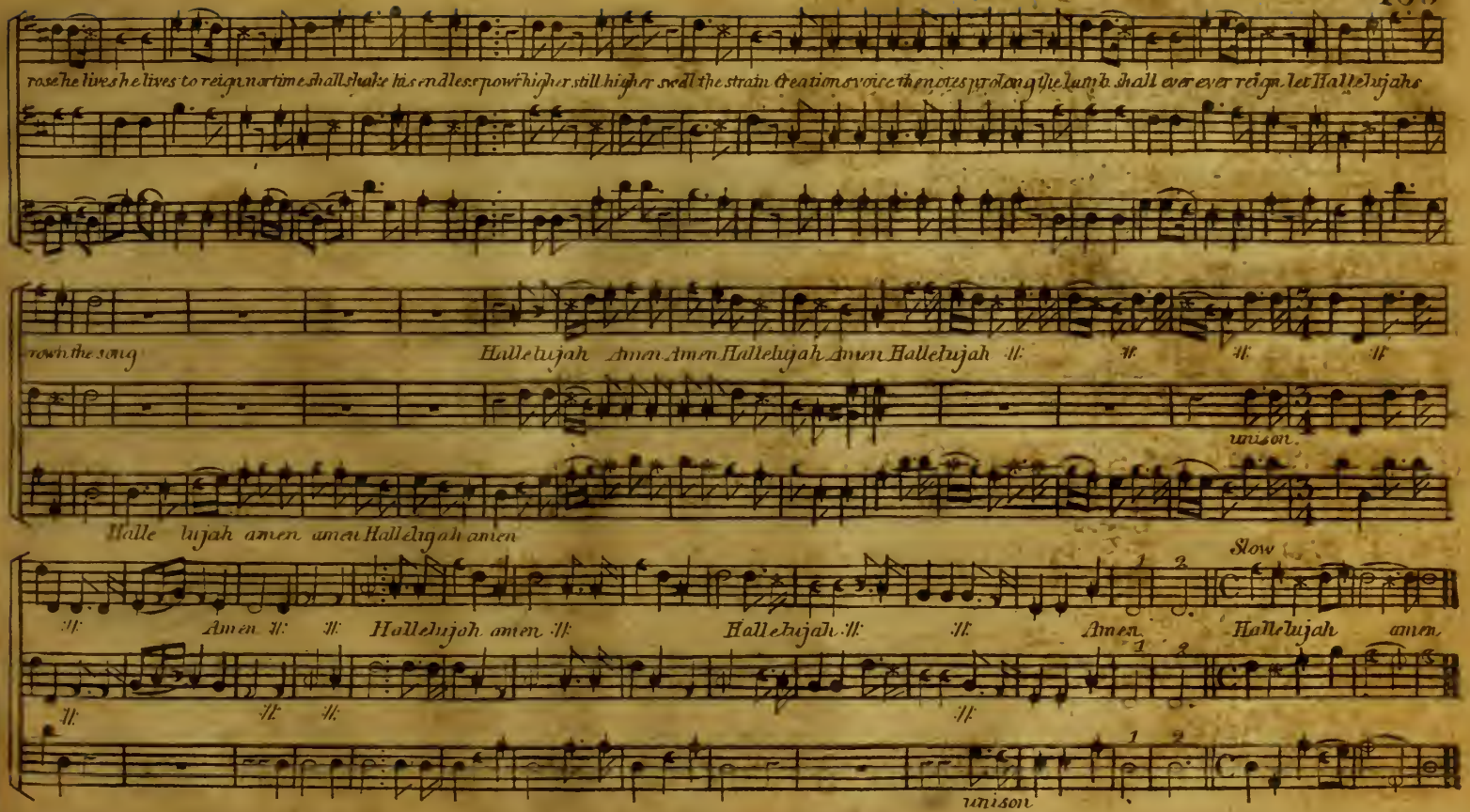
Air

Madan'

O tell me no more of this worlds vain store The time for such trifles The time for such trifles with me now is o'er with me now is o'er

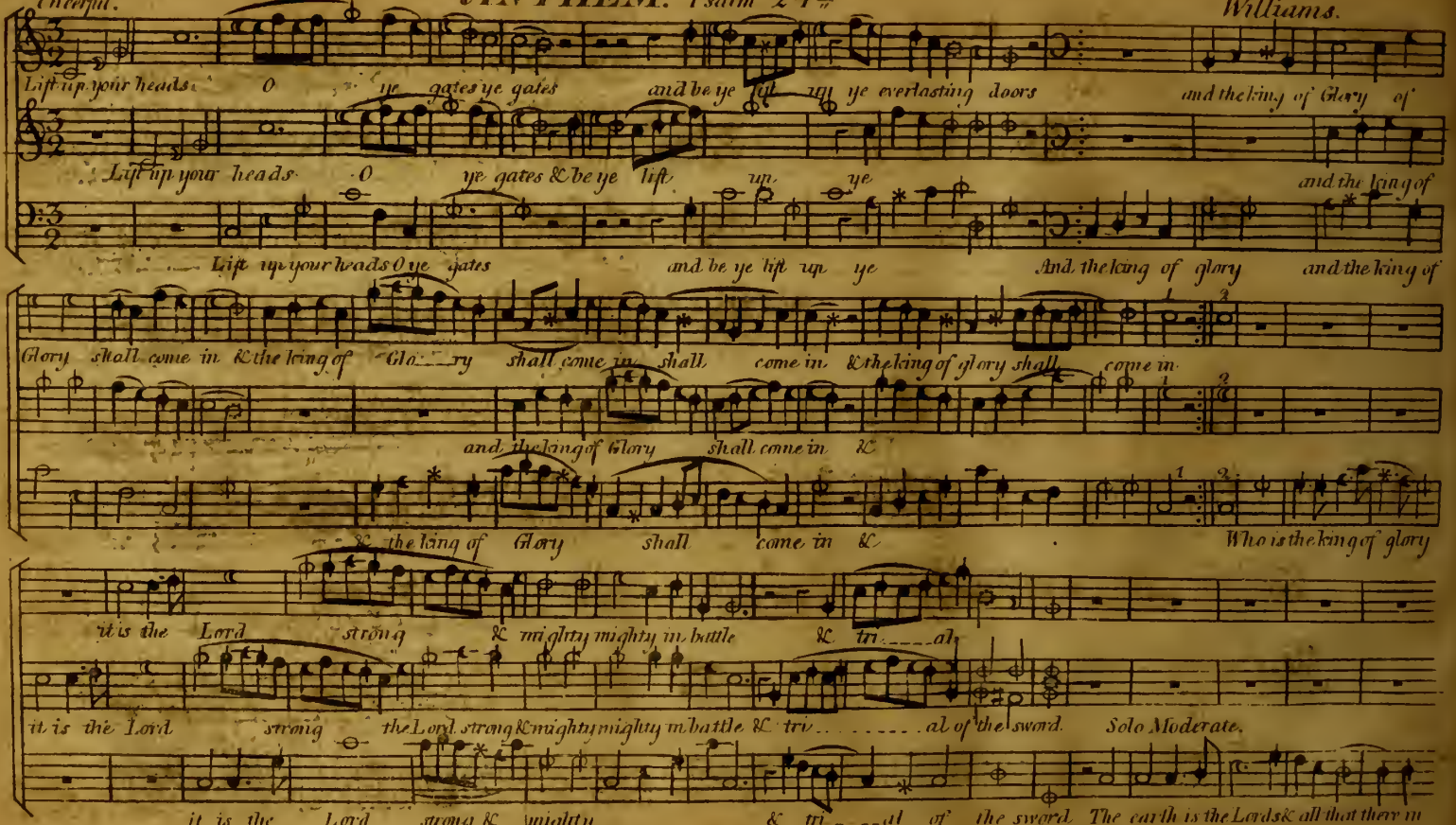
EASTER ODE.

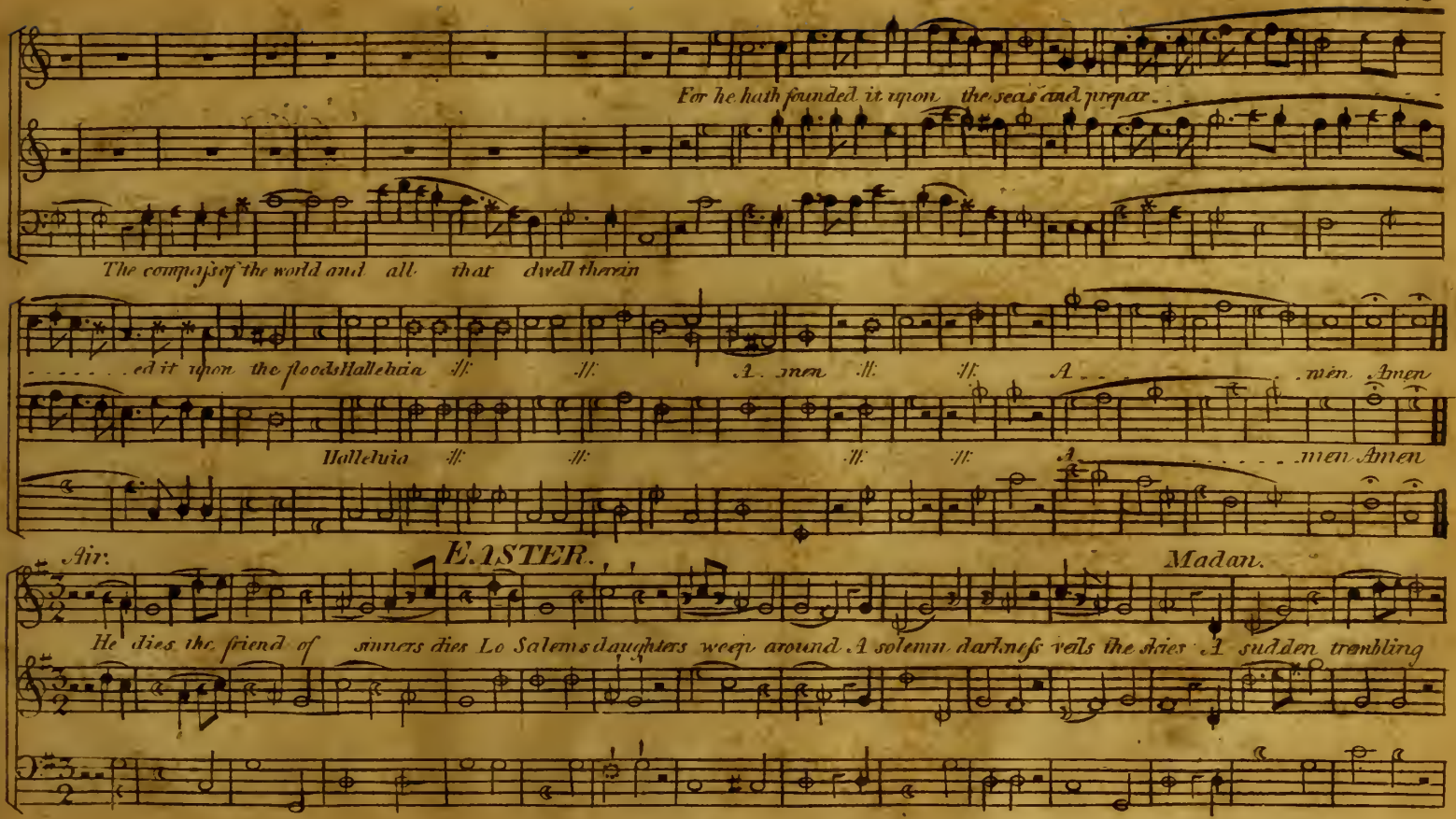

Air. RECITATIVE.
Sopt.
From heavn the loud the angelic song began It shook the skies and reach'd astonish'd man. By man re-echo'd it shall mount again Whilst fragrant
Loud
odors Whilst fragrant odors fill fill the Welkin plain. Worthy the Lamb of boundless sway in earth or heav'n the Lord of all ye princes rules powrs O
Whilst fragrant odors.
Whilst Slow.
hey & 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 shall shake his endless pow'r He
unison

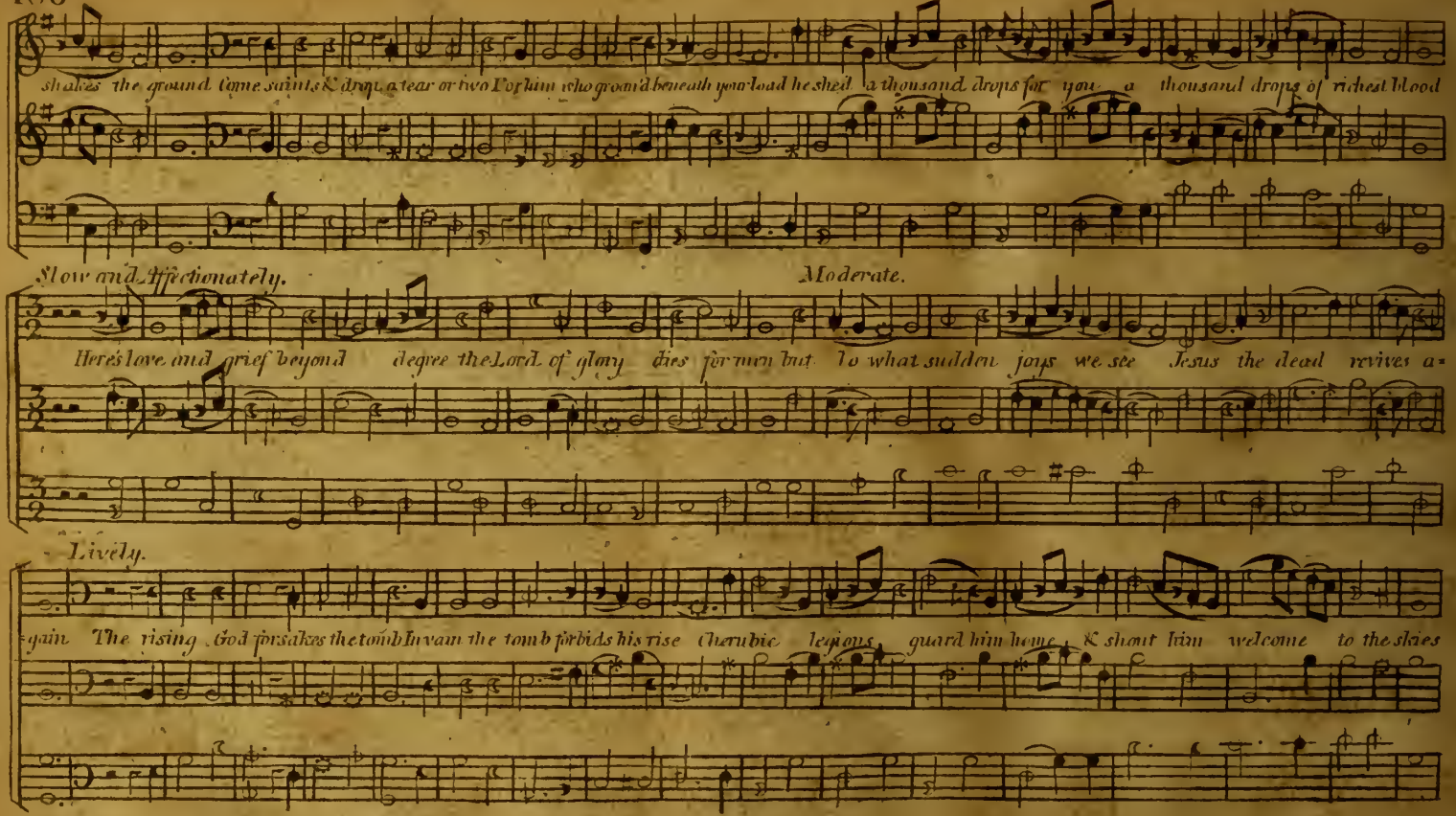

rose he lives he lives to reign no time shall shake his endless pow'r higher still higher swell the strain Creations voice the notes prolong the Lamb shall ever ever reign let Hallelujahs
rown the song
Hallelujah Amen Amen Hallelujah Amen Hallelujah
unison
Halle lujah amen amen Hallelujah amen
Slow
Amen
Hallelujah amen
Hallelujah
Amen
Hallelujah amen
unison

ANTHEM. Psalm 24th

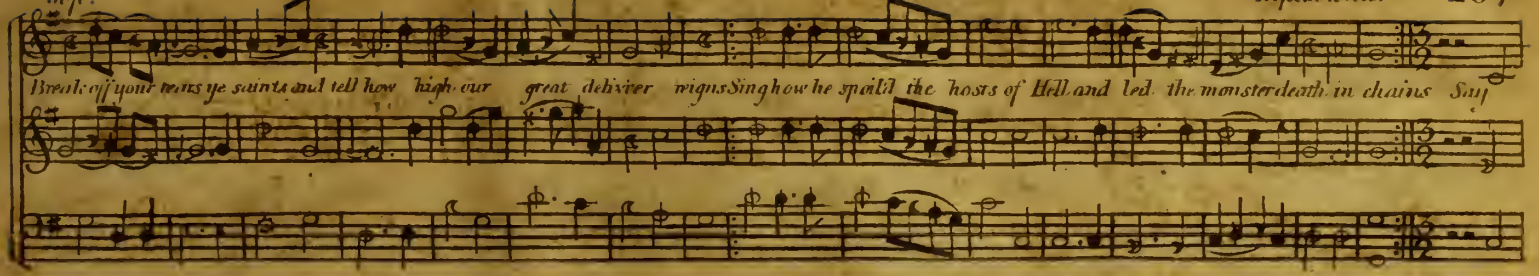
Cheerful. Williams.




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 Halleluia :/: :/: A men :/: :/: A men Amen
Halleluia :/: :/: :/: :/: A men Amen
Air:
EASTER.
Madan.
He dies the friend of sinners dies Lo Salems daughters weep around A solemn darkness veils the skies A sudden trembling

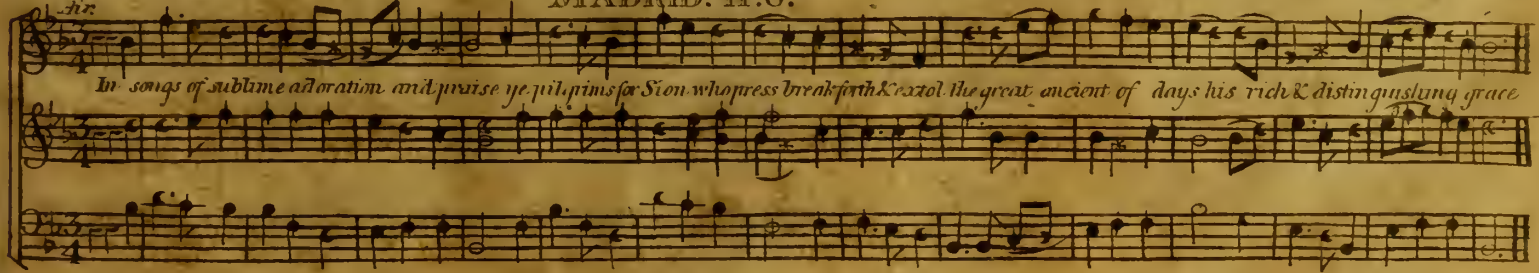

shakes the ground Come saints & drop a tear or two For him who groan'd beneath your load he shed a thousand drops for you a thousand drops of richest blood
Slow and Affectionately.
Moderate.
Here's love and grief beyond degree the Lord of glory dies for men but To what sudden joys we see Jesus the dead 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

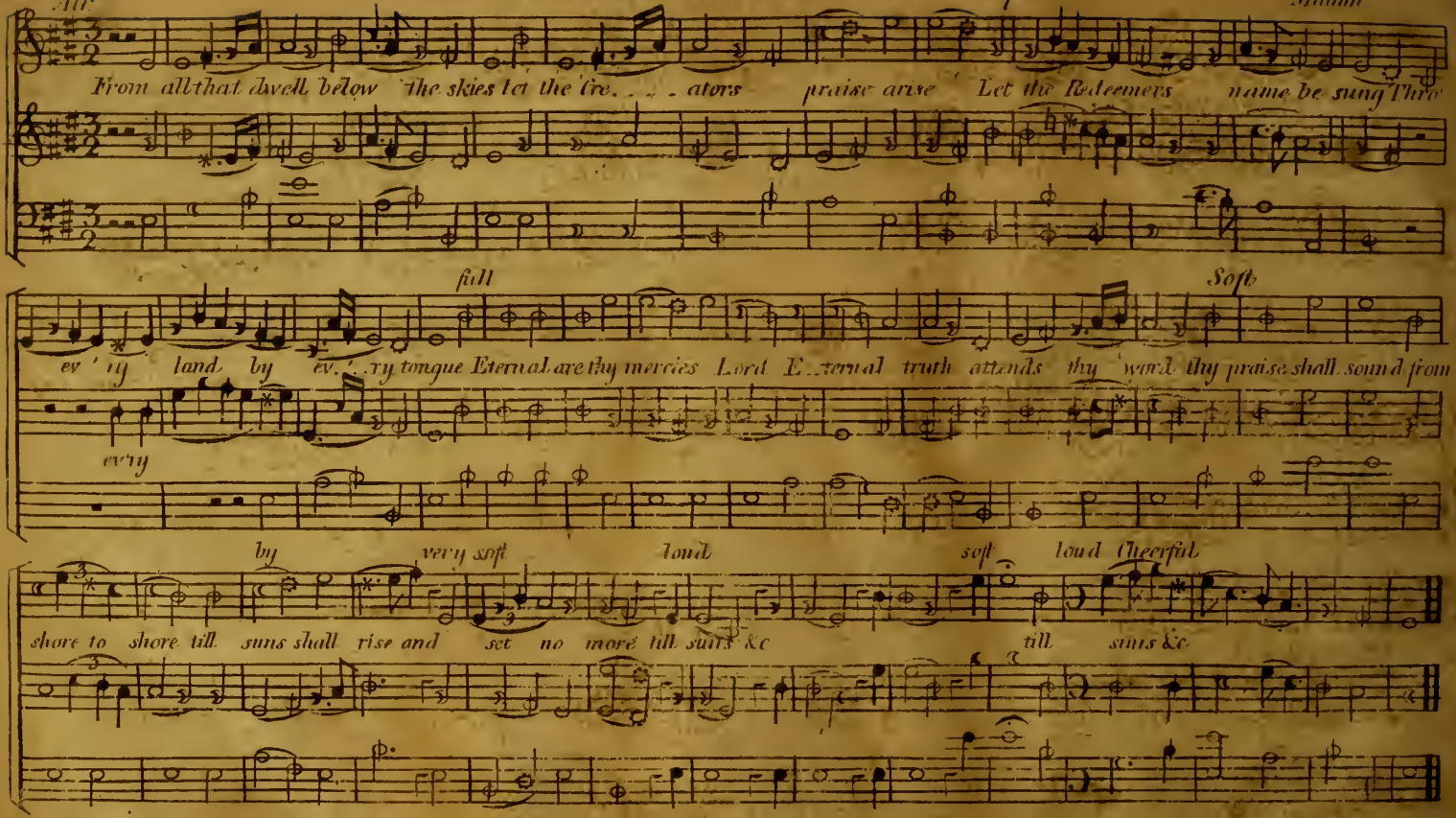
Sup.



MADRID. 11.8.

Air.



DENBIGH. LM Double.

Air. Soft. Madan