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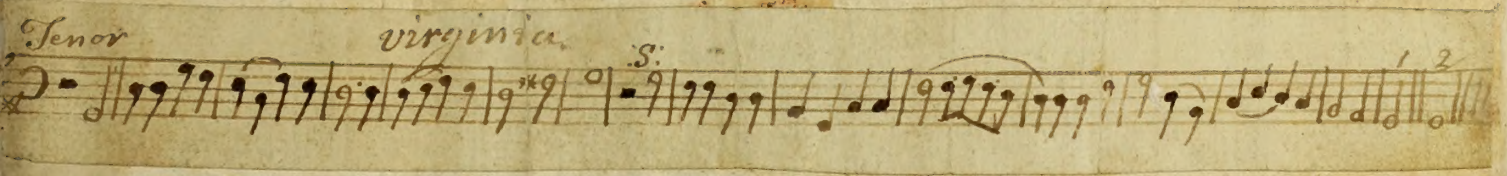
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THE

MASSACHUSETTS HARMONY.

BEING

A NEW COLLECTION OF

PSALM TUNES,

FUGES AND ANTHEMS,

SELECTED

From the most Approved AUTHORS, Ancient and Modern.

BY A *LOVER* OF *HARMONY.*

BOSTON:

PRINTED for, and Sold by JOHN NORMAN, at his Shop in Marshall's Lane, near the Boston Stone; where may be had a new Collection of Tunes suitable to bind up with WATT's Psalms and Hymns; also, the British Grammar, French Grammar, Spelling Books, Psalters, Primers, &c.

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*** The Cliff on the Tenor, in the 15th Psalm Tune, should be on the upper line but one.

PREFACE.

THE Motives which first induc'd me to publish the following sheets, were the repeated solicitations of many persons, and a sincere desire to furnish Schools with a variety of plain Psalm Tunes, and such as were particularly adapted to public social Worship. I have selected most of the Fuges and Anthems from different European Publications, and some are entirely Original. I wish'd to have added several other Anthems; but the propos'd size would not admit of it. I hope none of those worthy Characters who have heretofore published Books of this kind, will be so ungenerous as to brand me with the appellation of pirate, or plagiary, because I have so high an opinion of their knowledge in this Science, their judgment, and good taste, as to publish some of their Compositions. If I have any claim to truth, I shall be believed when I assert, that I did not undertake this Compilation from lucrative motives, but, as hinted before, with a desire to be serviceable to such as wish to gain some knowledge in this divine Science. I have endeavoured to fill the following pages with the works of the most approved Authors, both ancient and modern, though it cannot be expected that all the good pieces which they contain can appear in so small a compass as this; doubtless there may be many in this, which the judicious and curious may think might have been omitted, and their places filled with those which are better. I am very sensible, that no publication of this kind will universally please; because those pieces which agreeably affect the auricular Organs of some, will not strike others in the same manner: And indeed there are some choice souls, whom music's charms could never move, and who would not blush to assert, that the grinding of knives entertained them as agreeably as Handell's organ. To such I have nothing to say; but only that they are deprived of part of that pleasure and satisfaction which I enjoy. I shall receive it kindly of those who may discover errors, if they would judge candidly, and hope to be believed when I assert, that I have meant well, and had this collection been as much better as some may think it might have been, they should have been as sincerely welcome.

The EDITOR.

ADVERTISEMENT.

SOME Tunes (being given to the Engraver, who took them from wrong publications) will appear without the usual Cliff on the Counter, and some with double Bars, and two or three with a C Cliff on the Tenor, from the great Mr. Arnold, who always used the Cliff: But as the Counter may as easily be sung without a C Cliff, and the Tenor with a C, as a G Cliff, and the trouble of erasing would be so great, I presume it will be excused. Some discords may be found in several pieces; but they are allowed when properly covered, and all parts move together; and I only wish there may not more be made in performing the pieces, than there really are in them. I must confess, I don't think it absolutely necessary to introduce discords into the composition of a tune, in order to have some discovered in performing it. And I wish Masters in particular would attend to such persons, and choirs as they instruct, and observe that they give the right sound to Mi, in a natural sharp key; for 'tis very seldom that I hear St. Hellens or 34th Psalm, &c. sung right, and even by such persons, who would not think you complimented them too highly, if you told them they had a most delicate ear, and could accurately distinguish between a concord and discord, even if they were then grating your ear with their Jargon. Correctness has been the principal object in view, if I have failed in attempting to obtain it, the indulgence of the public, and the candor of teachers in particular, will plead in my favour. I shall omit suggesting any rules respecting composition, lest it might be too justly observed, that I had attempted what I did not sufficiently understand.

ORNAMENTS of MUSIC.

IN performing vocal Music, it is absolutely necessary, that the voice should be as clear as possible, that every note should be sounded clear and distinct; the words and syllables should be pronounced plain and full, except such, in which are letters, which are not sounded in common pronunciation, as in people, chosen, &c. Accent is a certain force of the voice upon particular parts of the bar, and distinguishes one mood from another, and without which there would be but one mood. Common Time being divided into four equal parts, the first and third are accented. Triple Time into three equal parts, the first and third likewise. Compound Time into six, the first and fourth are accented. The first part of a Bar is always accented, and more forcibly than the last accented part. The fourth Mood of Common Time, and the Moods of Triple, can but just be said to have more than one accent in a Bar. The length of Notes sometimes answers, in some measure, for force of voice, which is common in Triple Time; by this Notes of Syncopation are formed, which interfere with the proper Accent, and have it in the middle of the Note. The accent of the Music should always agree with emphatical Words and accented Syllables.

Of MOODS.

Common Time

- **First** — C — Common Time is measured by even Numbers, as 2, 4, 8, &c. each bar including such a Quantity of Notes, or Rests, as will amount to a Semibreve, which is the Measure Note, and is to be founded while you may distinctly tell 1, 2, 3. 4, containing 1, 2, with the hand down, and 3, 4, with it up.
- **Second** — ¢ — Has a Semibreve for the Measure Note, and beats after the same manner, only half as quick again.
- **Third** — C or ¢ — Has the same Measure Note, and Sung as quick again as the first and second, the hand once down, and once up in each Bar, which contains two beats.
- **Fourth** — $\frac{2}{4}$ — This has a Minim for a Measure Note, and beat as in the last, only a third quicker

Triple Time.

- **First** — $\frac{3}{2}$ — Triple Time is measured by odd Numbers, as three Minims, three Crotchets, three Quavers, and in a Bar. This Mood contains three Minims in a Bar; and sung in the line of two Seconds, two beats down, and one up.
- **Second** — $\frac{3}{4}$ — Contains three Crotchets, or a pricked Minim in a Bar, and beat after the same manner, but a third quicker.
- **Third** — $\frac{3}{8}$ — Has three Quivers in a Bar, and Sung a third quicker than the 2d—two beats in a Bar, the Hand twice as long down as up.

Compound.

- **First** — $\frac{6}{4}$ — Contains six Crotchets in a Bar, three beat down, and three up, two beats in a Bar.
- **Second** — $\frac{6}{8}$ — Contains six Quavers in each Bar, three beat down, and three up, in each Bar.

THE GAMUT, &c.

Treble and Tenor

G fol
F fa
E la
D fol
C fa
B mi
A la
G fol
F fa
E la

Counter,

G fol
F fa
E la
D fol
C fa
B mi
A la
G fol
F fa

Baſs.

A la
G fol
F fa
E la
D fol
C fa
B mi
A la
G fol

This Cliff 𝄞 is uſed on the Treble and Tenor, and is always on the Second line from the bottom.

This Cliff 𝄡 is ſeldom uſed but in Counter, and is placed on the middle Line and is called the C Cliff.

This Cliff 𝄢 uſed only in Baſs, is ſet on the Second Line from the Top, and is called the F Cliff.

Names	Notes	Reſts
Semibreve	𝅝	𝄻
Minim	𝅗𝅥	𝄼
Crotchet	♩	𝄽
Quaver	♪	𝄾
Simiquaver	𝅘𝅥𝅯	𝄿
Demiſemiquaver	𝅘𝅥𝅰	𝅀

If there are neither Flats nor Sharps on a Tune, Mi is in——B, But if B be flat Mi is in——E. If B & E be flat Mi is in ——A. If B E & A be flat Mi is in ——D. If B E A & D be flat Mi is in ——G. B E A D & G be flat Mi is in —C. If B E A D G & C be flat Mi is in ——F. If B E A D G C & F be flat Mi is in ——B.

If F be Sharp Mi is in ——F. If F & C be ſharp Mi is in ——C. If F C & G be ſharp Mi is in —G. F C G & D be ſharp Mi is in ——D. If F C G D & A be ſharp Mi is in——A. If F C G D A & E be ſharp Mi is in ——E. If F C G D A E & B be flat Mi is in——B.

The following Scale will eaſily diſcover whether a Tune is on a flat, or ſharp Key, if the third ſixth and ſeventh, are half a Tone higher, or are major thirds, ſixth and ſeventh it is on a Sharp Key, if minor, then it is on a Flat Key. If the laſt Note in the Baſs which is the Key Note, is immediately above Mi, conſequently Fa, it is a Sharp Key, if below Mi, conſequently La, the Tune is on a Flat Key.

Sharp Key,	Flat Key.
Major——Mi—7th—	
	Minor——Sol—7th—
Major——La—6th—	
	Minor——Fa——
——Sol——	——La——
——Fa——	——Sol——
Major——La—3d—	
	Minor——Fa——3d—
——Sol——	——Mi——
——Fa——	——La——

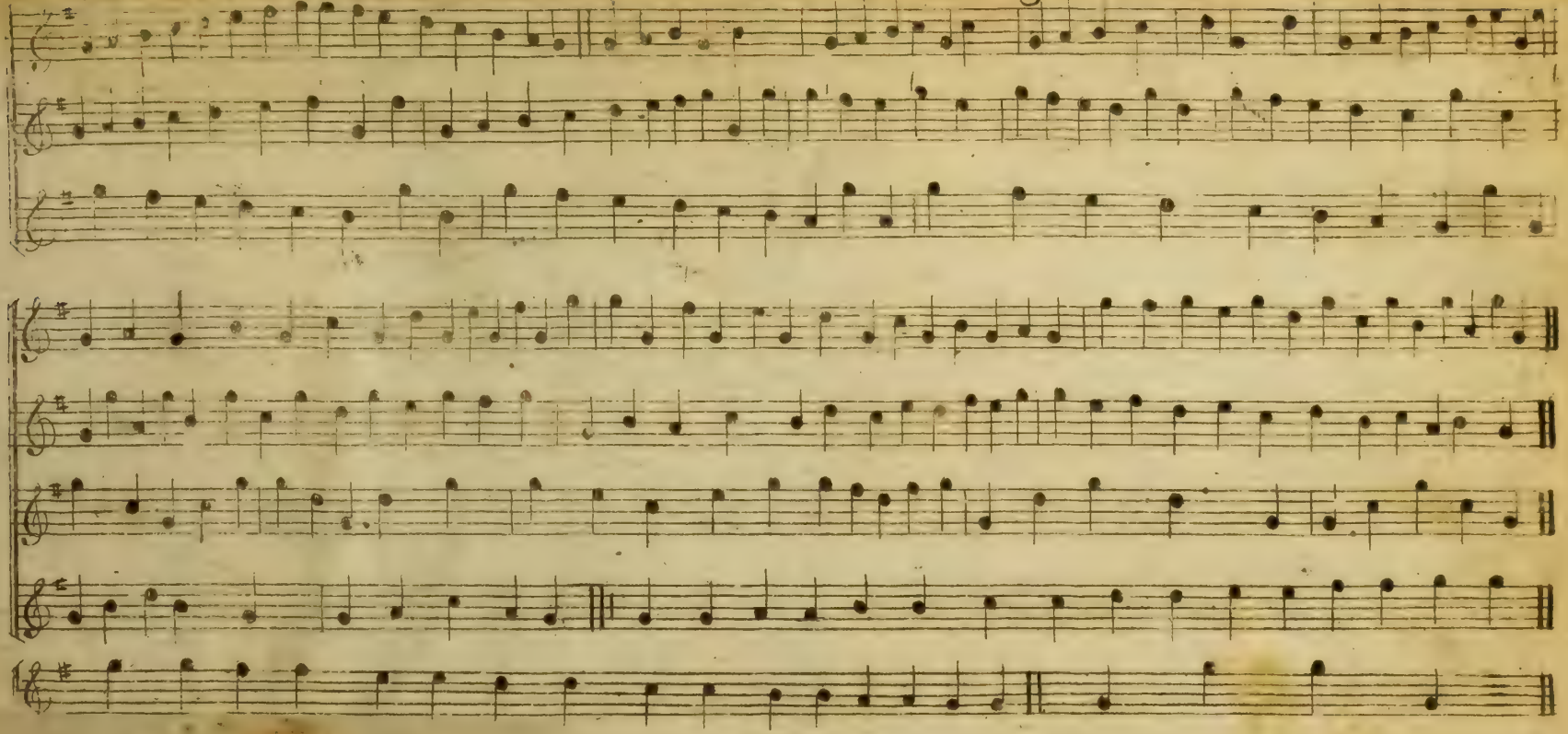
Explanation of the ſeveral Muſical Characters.

Characters.		
A Brace.	⎧	Shews how many Parts move together.
Single Bar,	|	Divides the time equally according to the Meaſure Note.
Double Bar.	‖	Denotes that the ſtrain is ended.
A Stave	≡	The five Lines on which the Muſic is written.
Ledger Line.	—	A Line added when the Notes aſcend, or deſcend above or below the Stave.
A Flat.	♭	Set before a Note, ſinks it half a Tone.
A Sharp.	♯	Set before a Note raiſes it half a Tone.
A Natural	♮	Reduces a Note made Flat or Sharp to its primitive Sound.
A Slur.	⌒	Is drawn over or under as many Notes as are Sung to one Syllable.
Figure.	3	Set over any three Notes, ſhews that they muſt be ſung in the time of two.
Repeat.	:S:	Shews the ſtrain, from the note over which it is placed to a double bar, or cloſe, is repeated.
Dot or Point.	.	At the right hand of a Note, makes it half as long again, as without it.
Figures,	1. 2.	Shew that Note under figure 1, is Sung before the Repeat, and under figure 2 after, but if tied, both are Sung after the Repeat.
A Cloſe.	‖	Shews the End of the Tune.

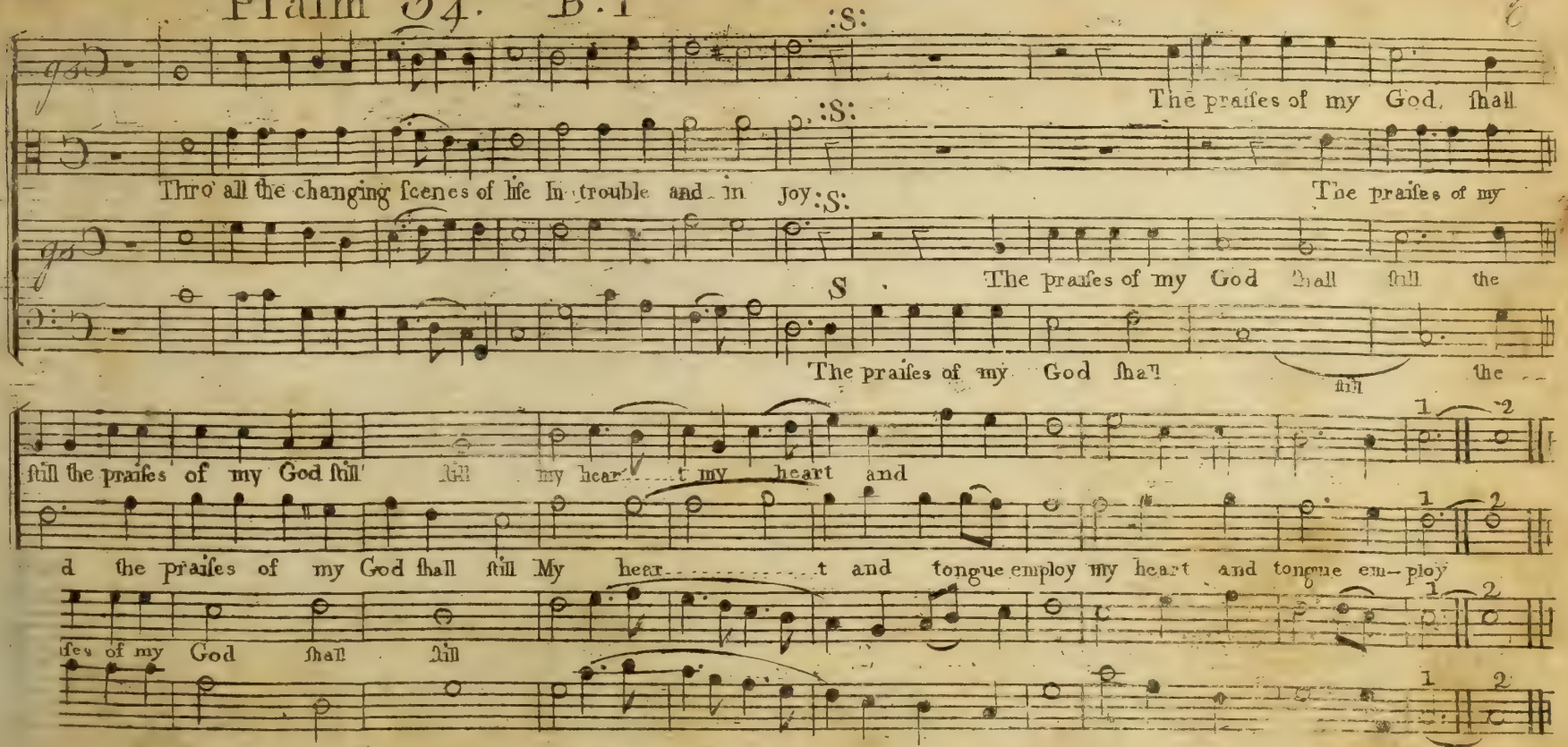
Of Flats, Sharps, and Tranſpoſition of Keys.

Flats and Sharps placed at the beginning of Tunes, regulate the Mi in the Tranſlations of Keys. There are but two natural Keys in Muſic, viz. C the Sharp, or cheerful, and A the Flat and melancholly Key, and theſe are diſtinguiſhed as may be ſeen in the Scale. No Tune can be formed on any other Key than theſe, without the addition of Flats or Sharps at the beginning, which brings the progreſſions of the other Keys to the ſame effect as the two natural Keys. The reaſon why the two natural Keys are ſo tranſpoſed, is to bring the ſeveral Tunes within the compaſs of the human voice. Obſerve that from mi to fa, and la to fa, aſcending, are but half notes, and from fa to la, and fa to mi deſcending.

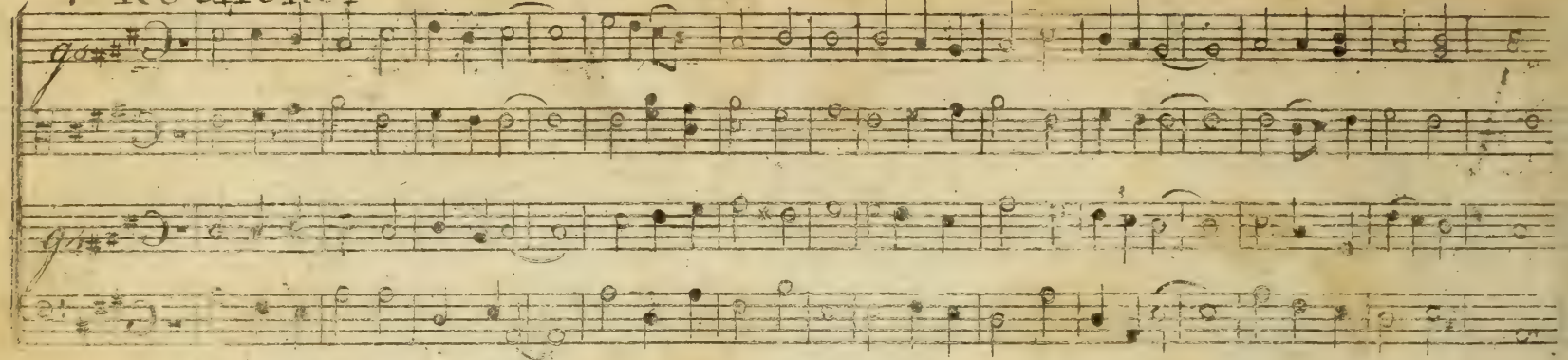
N. B. Whenever you have found Mi, the Notes above are fa ſol la, fa ſol la; and below, la ſol fa, la ſol fa, then Mi again, whether Flats Sharps or not.



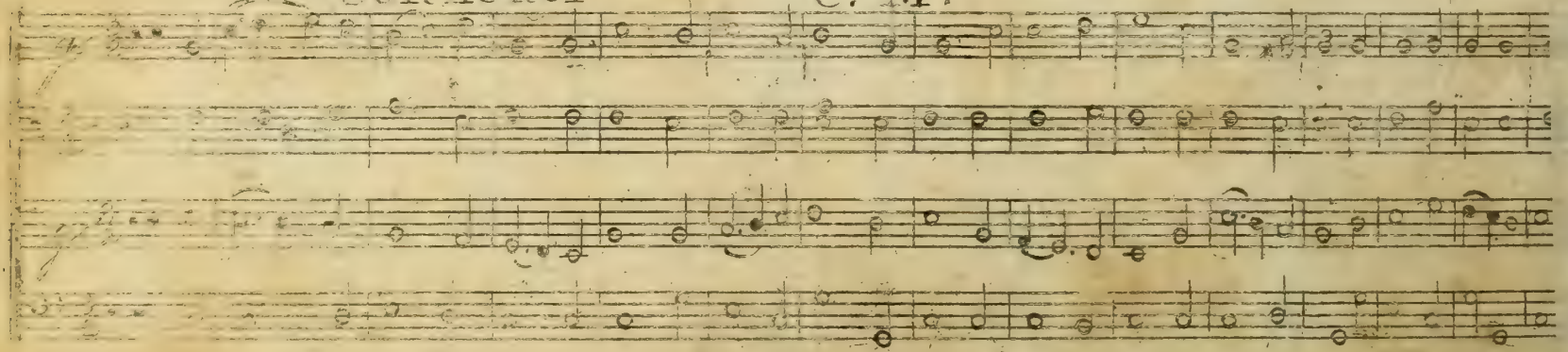
Pfalm 34. B.T


:S:
The praiſes of my God, ſhall
Thro' all the changing ſcenes of life In trouble and in joy
The praiſes of my
The praiſes of my God ſhall fill the
The praiſes of my God ſhall
fill
the
ſtill the praiſes of my God ſtill
till my hear t my heart and
d the praiſes of my God ſhall ſtill My hear t and tongue employ my heart and tongue em-ploy
ſes of my God ſhall till
1
2

7 Rochester C. M.



Colchester C. M.

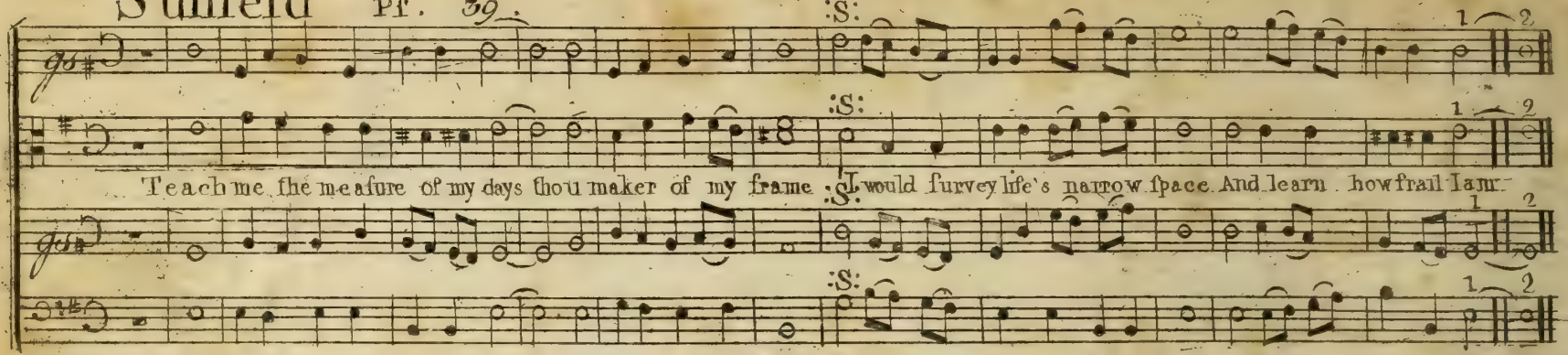


Funeral Thought

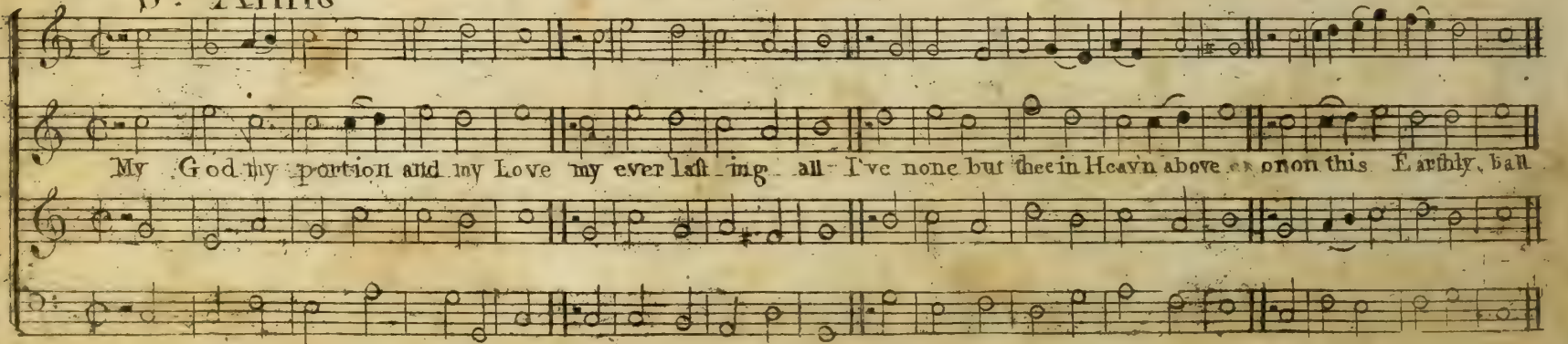
Hark from the Tombs a doleful sound my ears attend the cry Ye living Men come view y ground where you must shortly lie

Little Marlborough

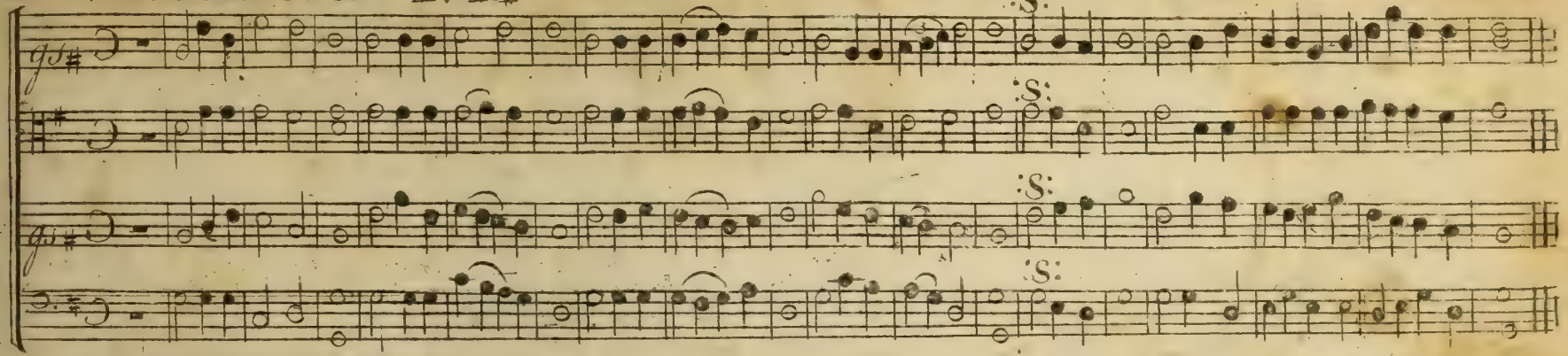
11 Suffield Pt. 39.



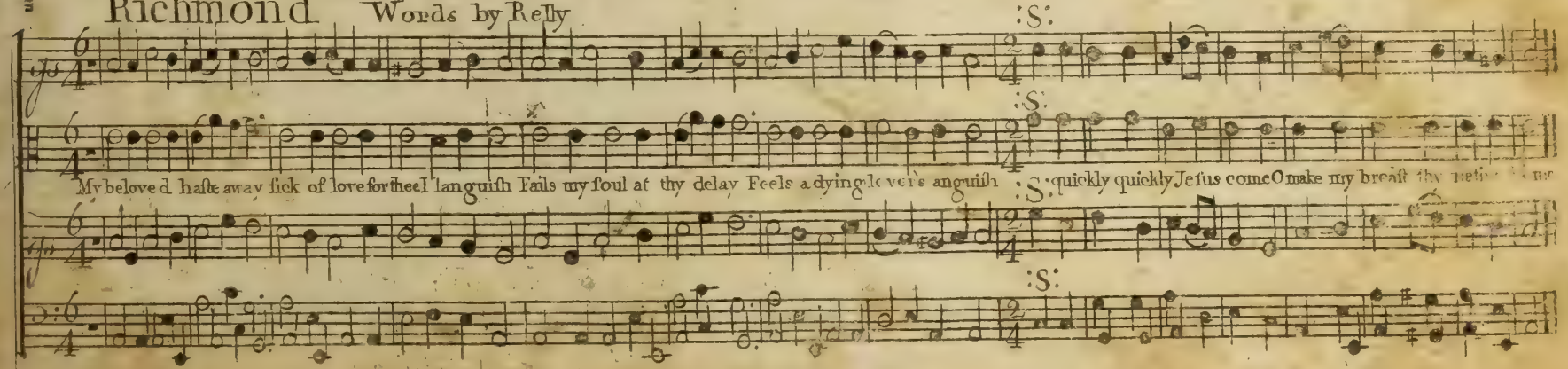
St. Anns



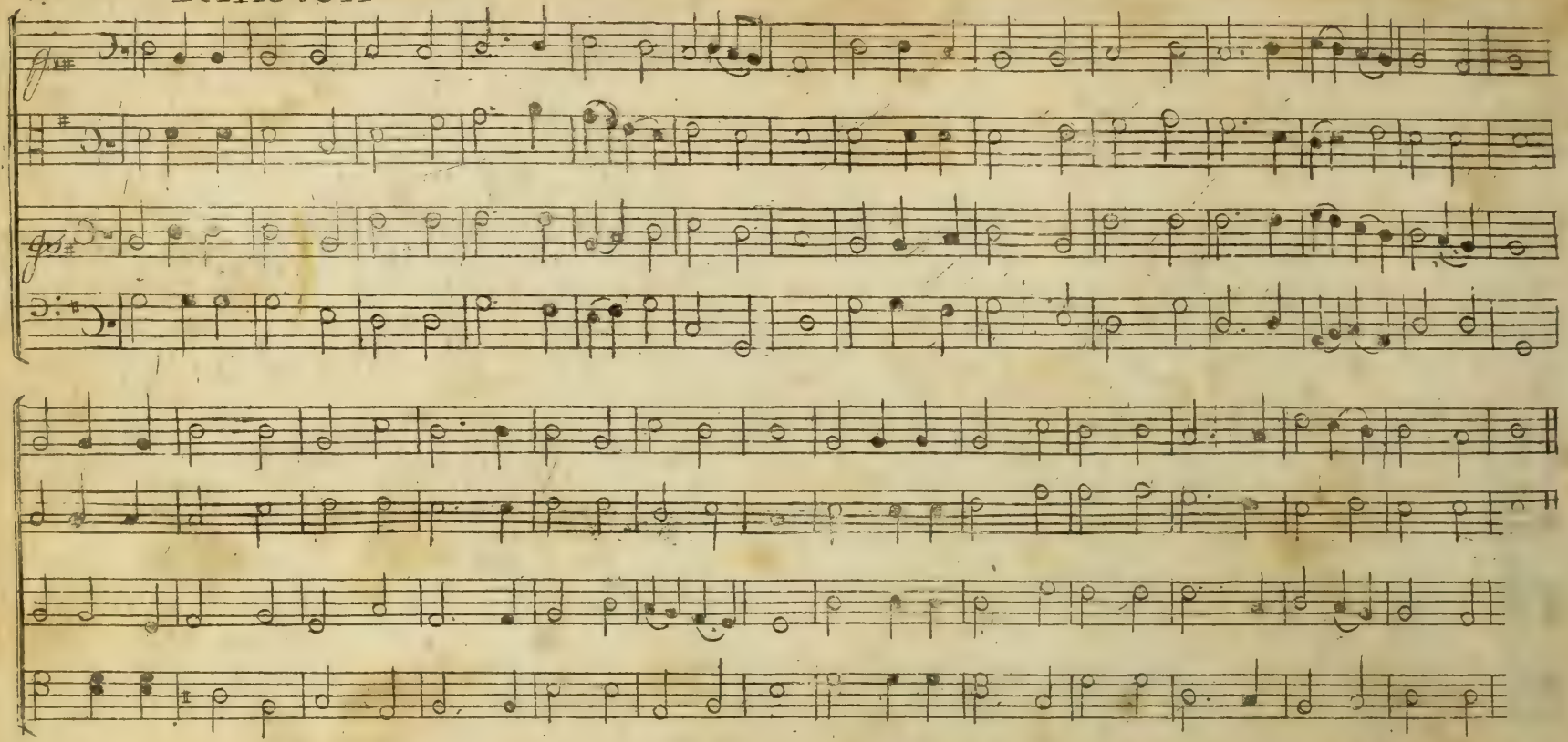
Amherst P. M



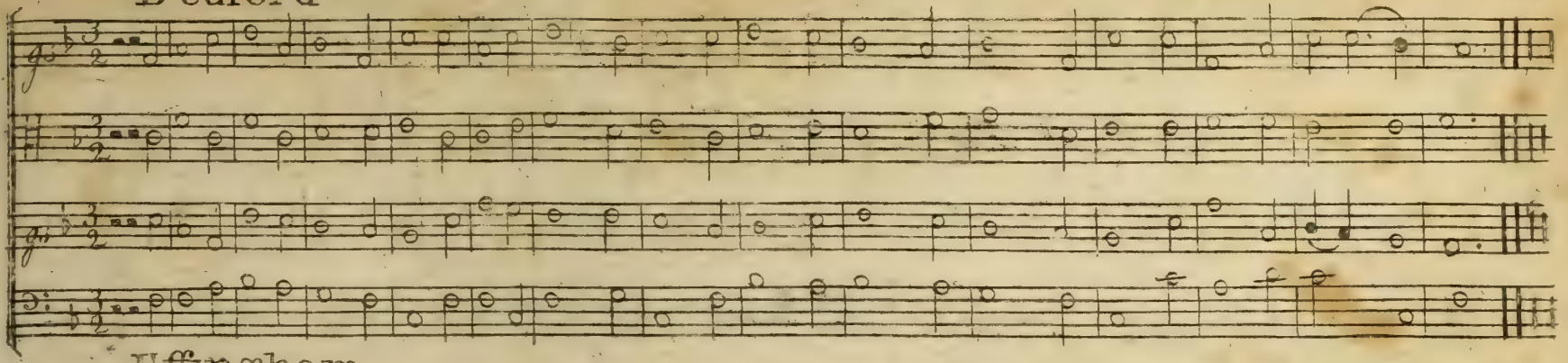
Richmond Words by Relly



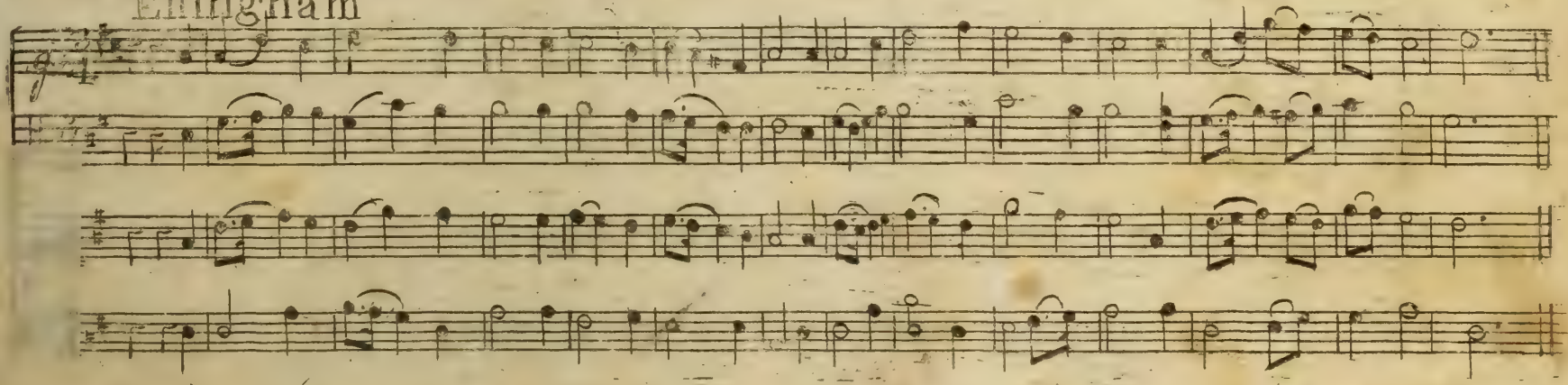
13 Rineton



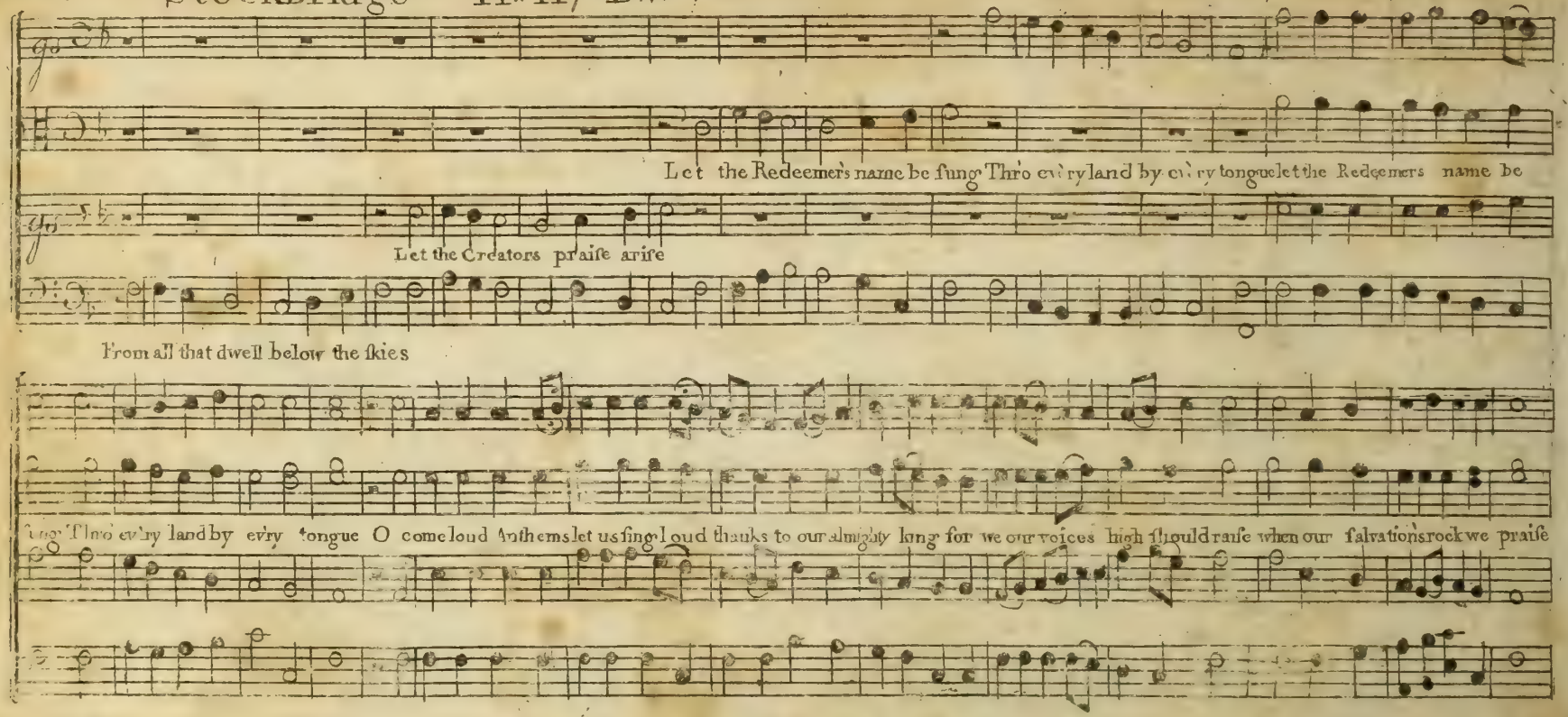
Bedford

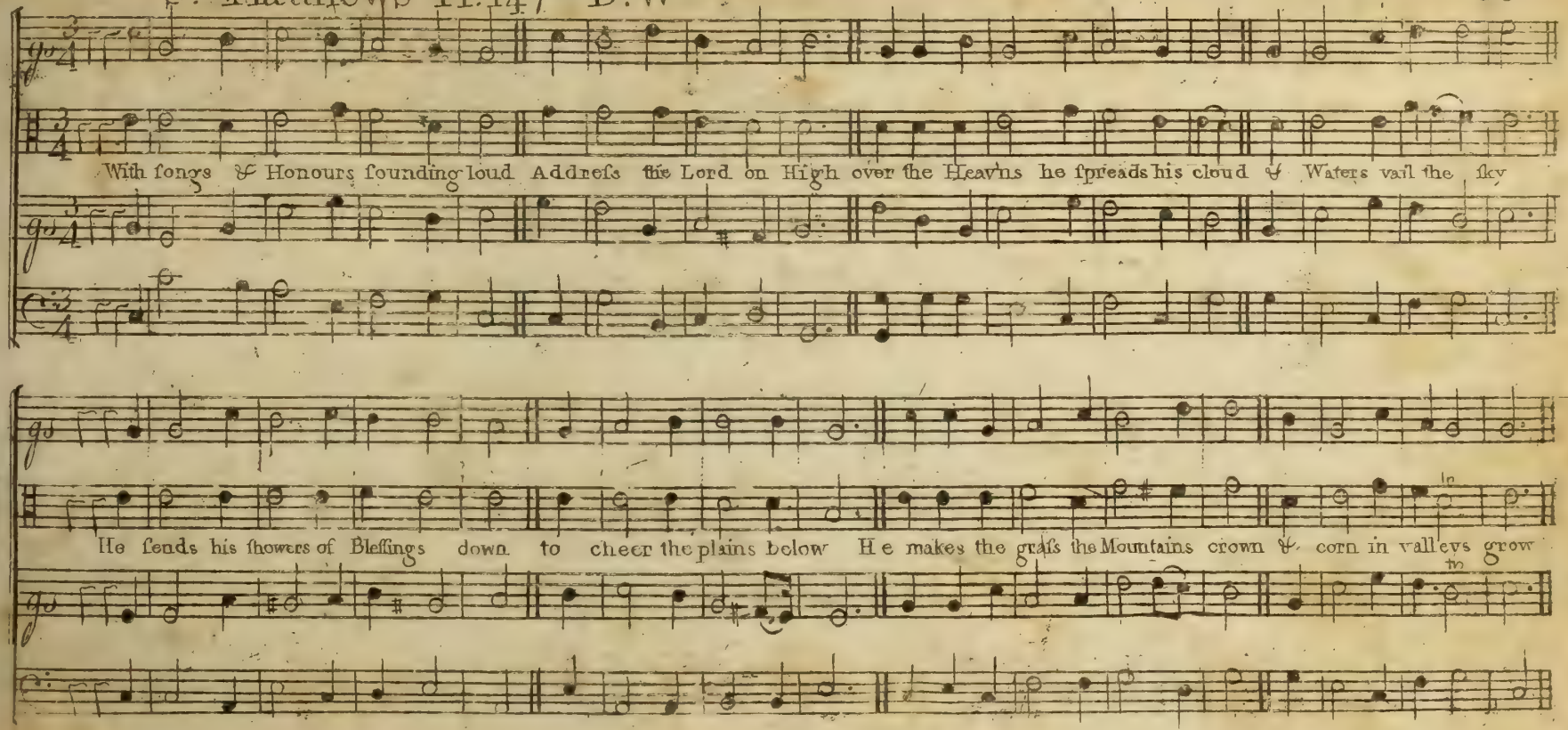


Effingham

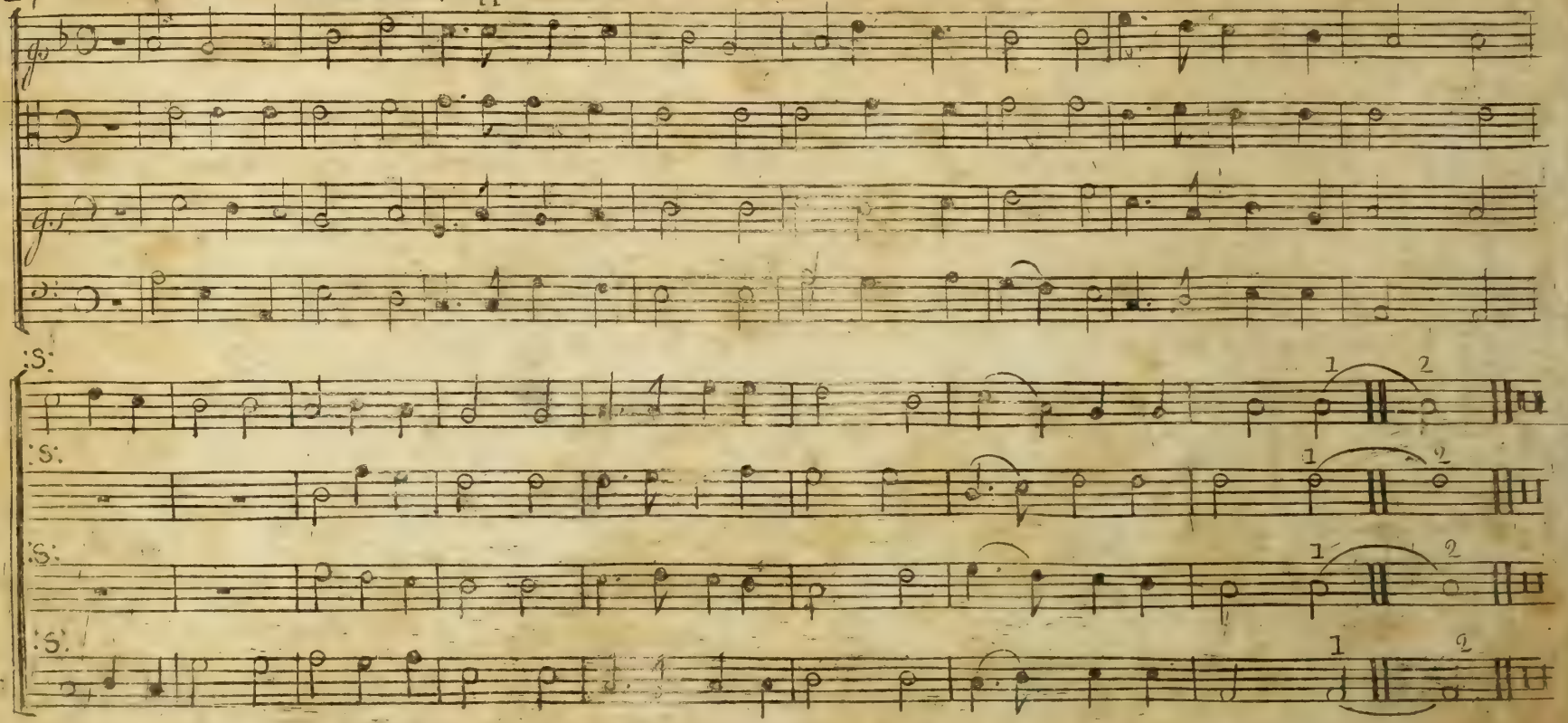


Stockbridge Pf. 117 DW

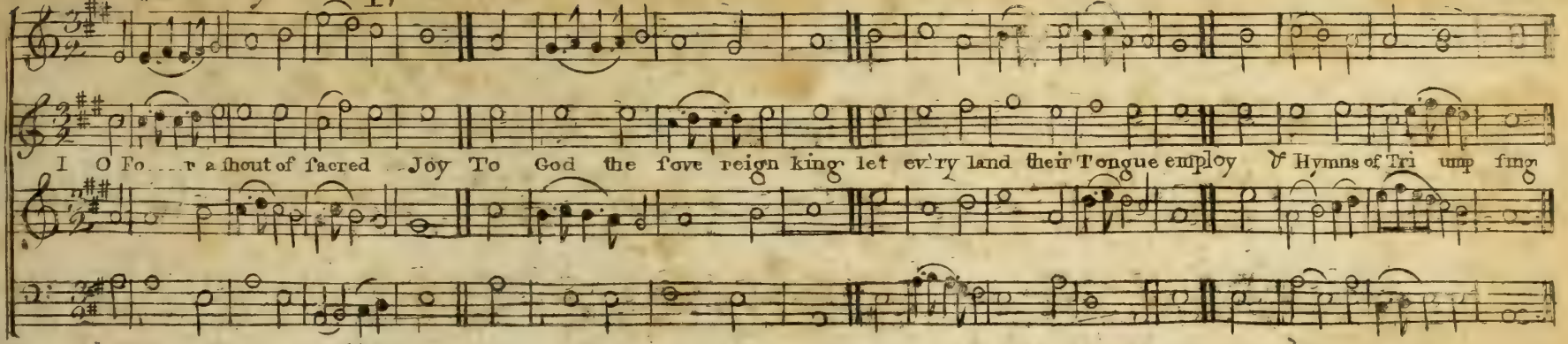



With songs & Honours sounding loud Addreſs the Lord on High over the Heavns he ſpreads his cloud & Waters vail the ſky
He ſends his showers of Bleſſings down to cheer the plains below He makes the graſs the Mountains crown & corn in valleys grow

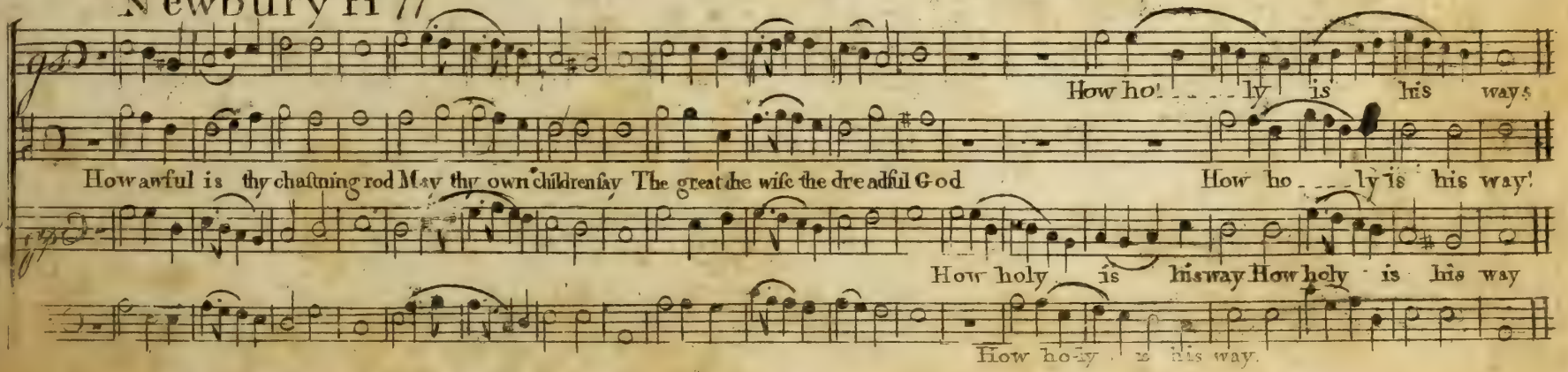
Bunker hill A Sapphick ode



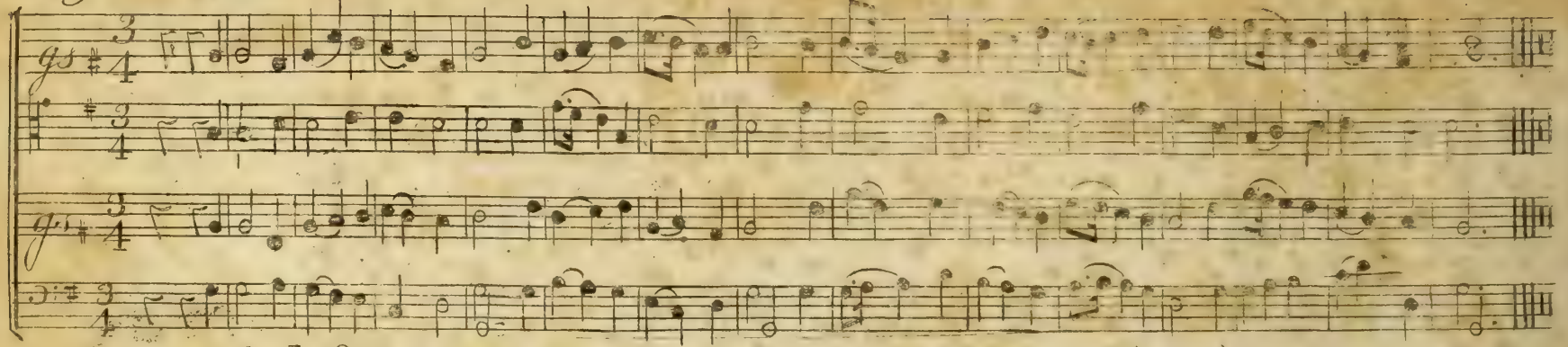
Savoy Pf 47 D.W



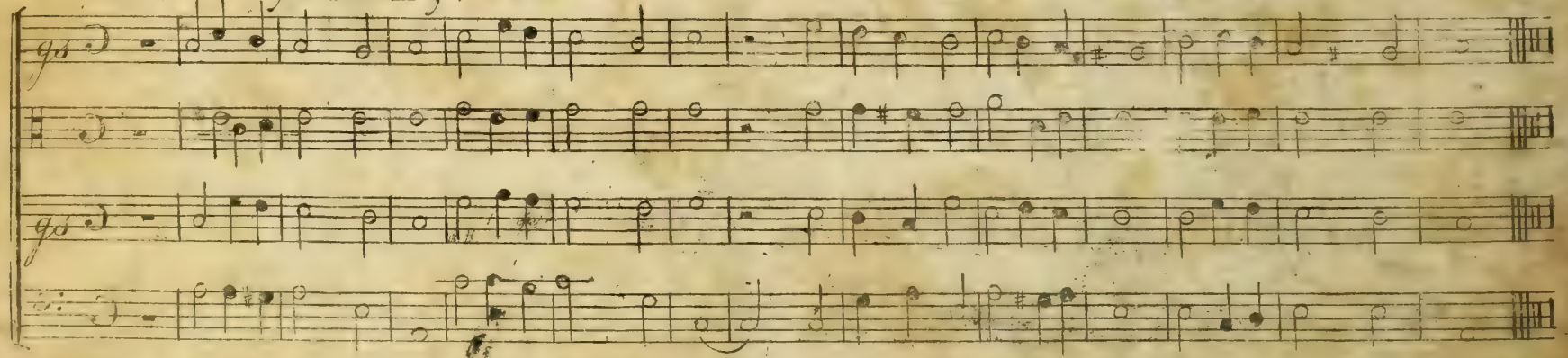
Newbury Pf 77



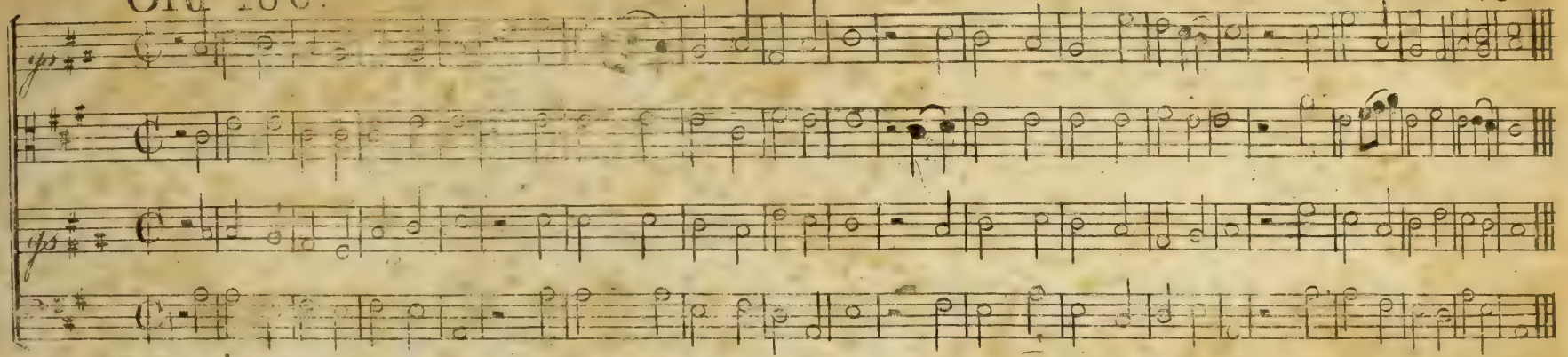
Irish.



Aylesbury.



Old 100.



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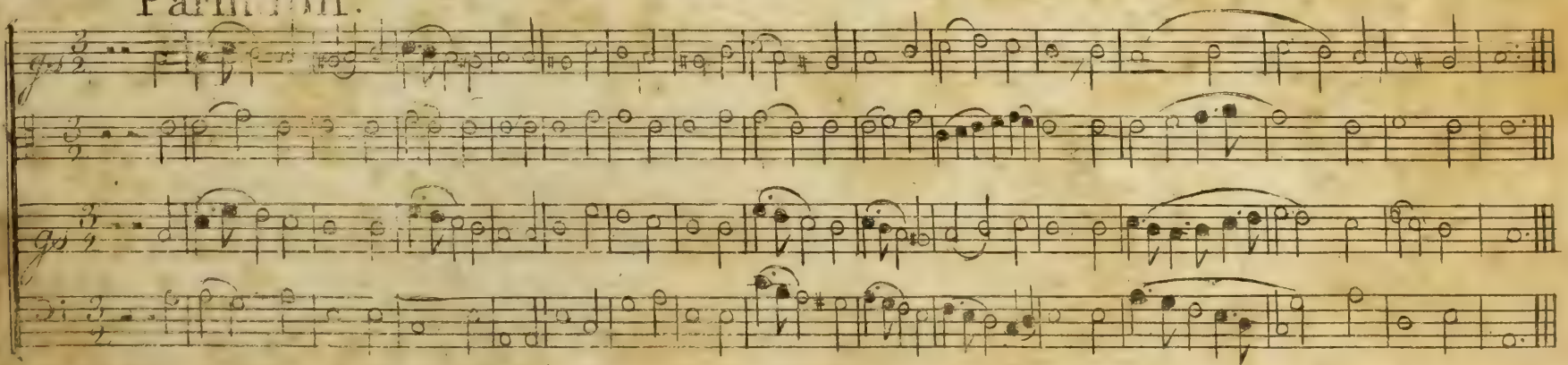
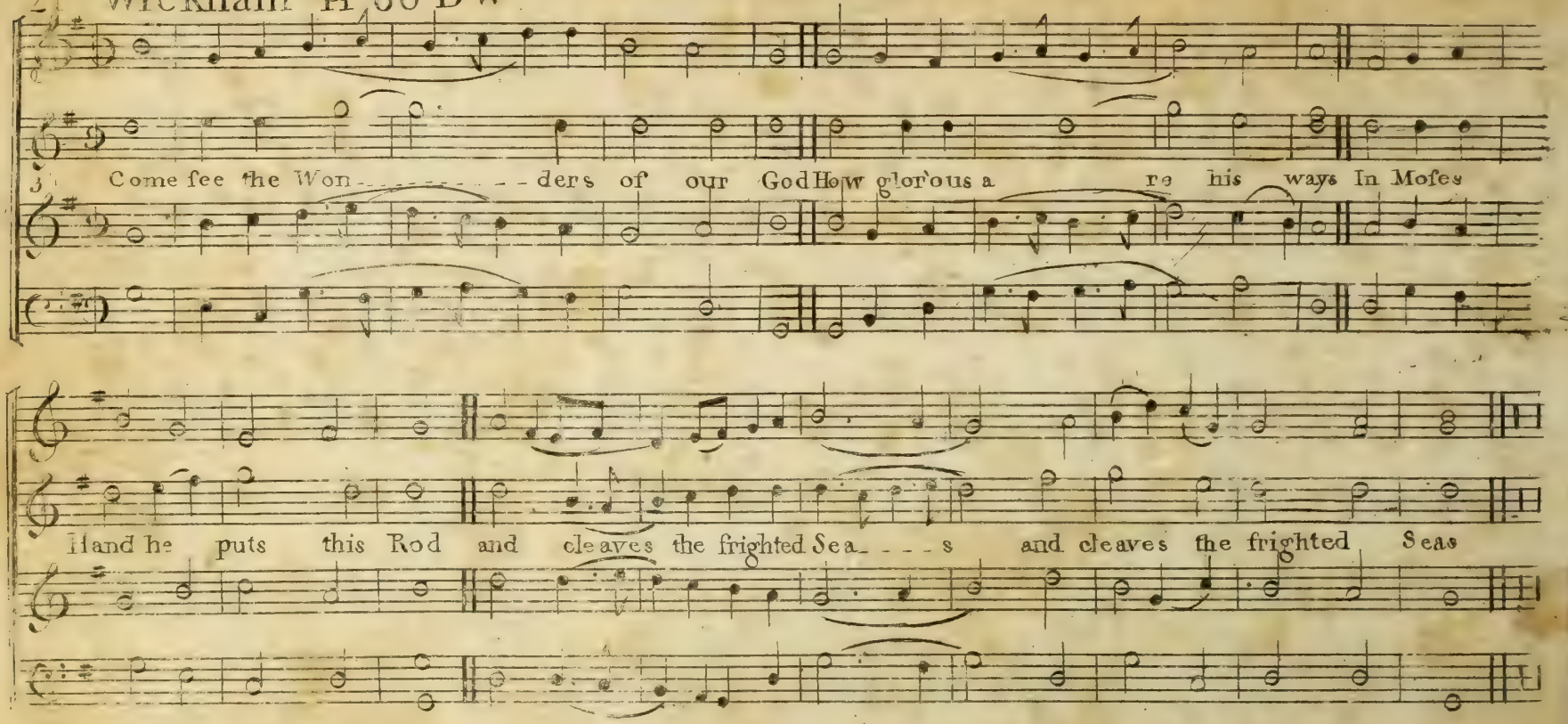
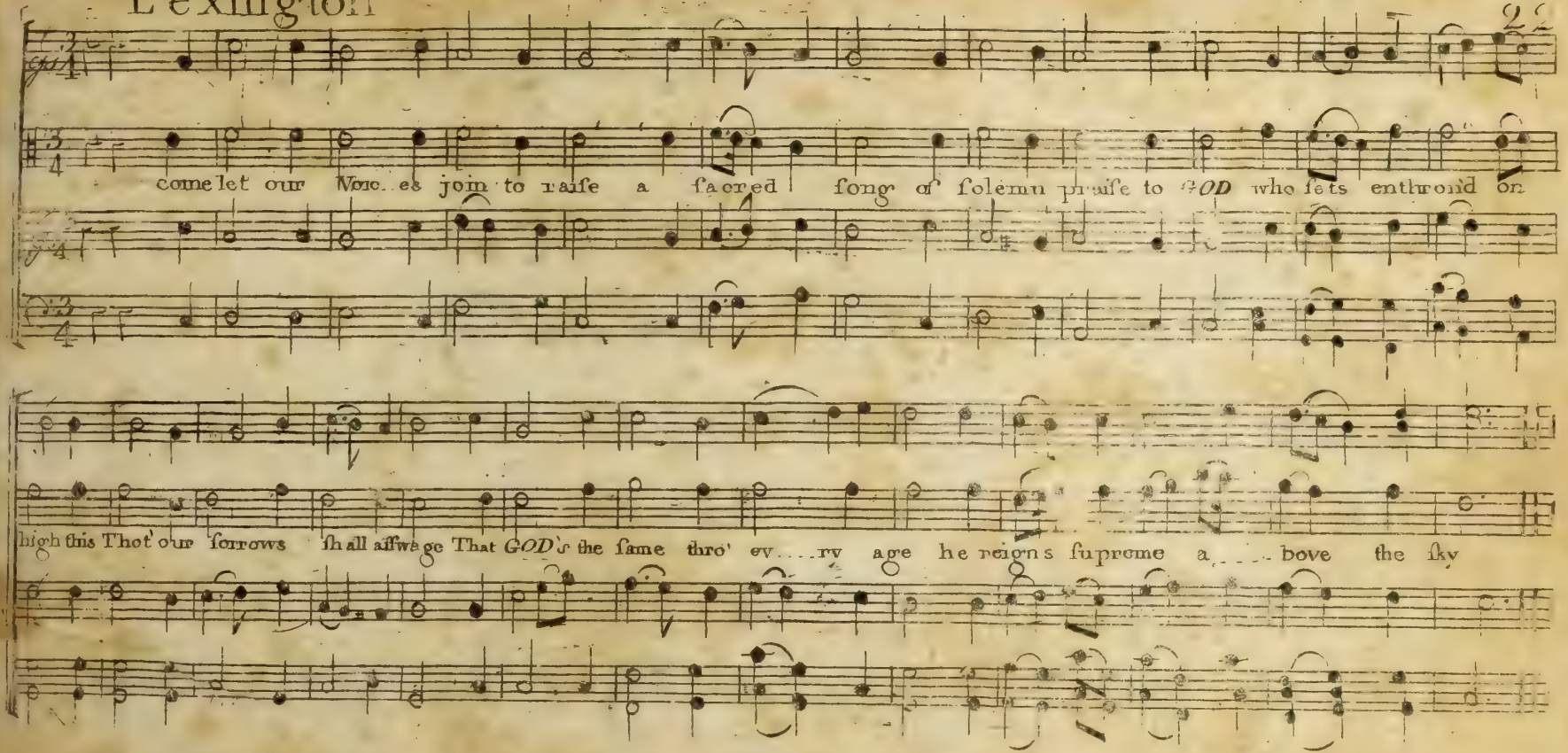


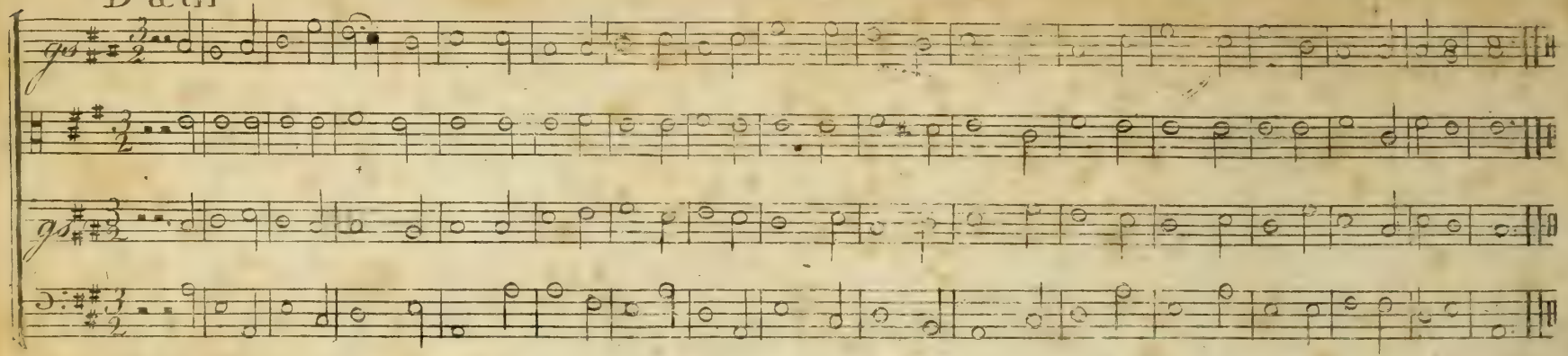
21 Wickham Pt 66th DW



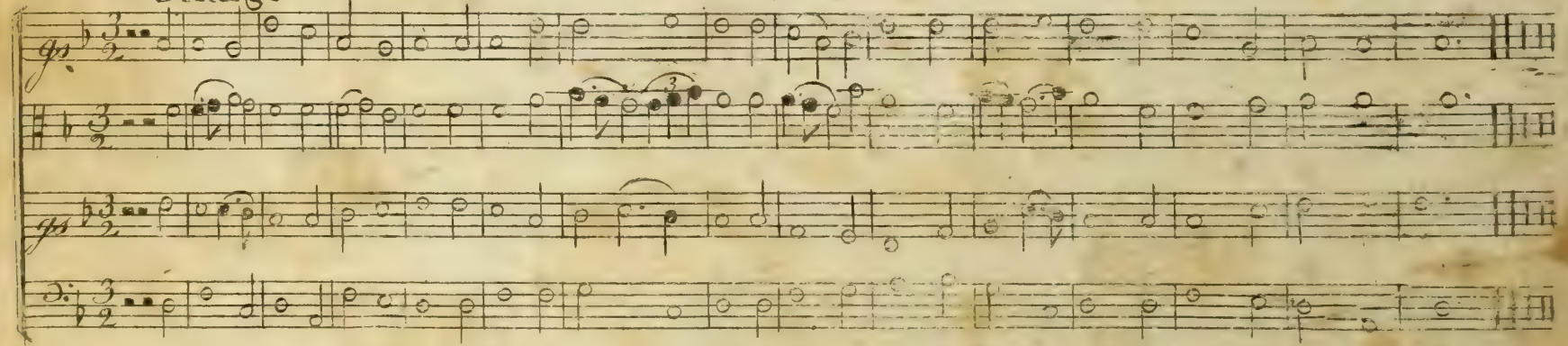
Lexington


come let our Voic.. es join to raiſe a ſacred ſong of ſolemn praiſe to GOD who ſets enthroned on
high this Thot' our ſorrows ſhall aſſwage That GOD's the ſame thro' ev....ry age he reigns ſupreme a.....bove the ſky

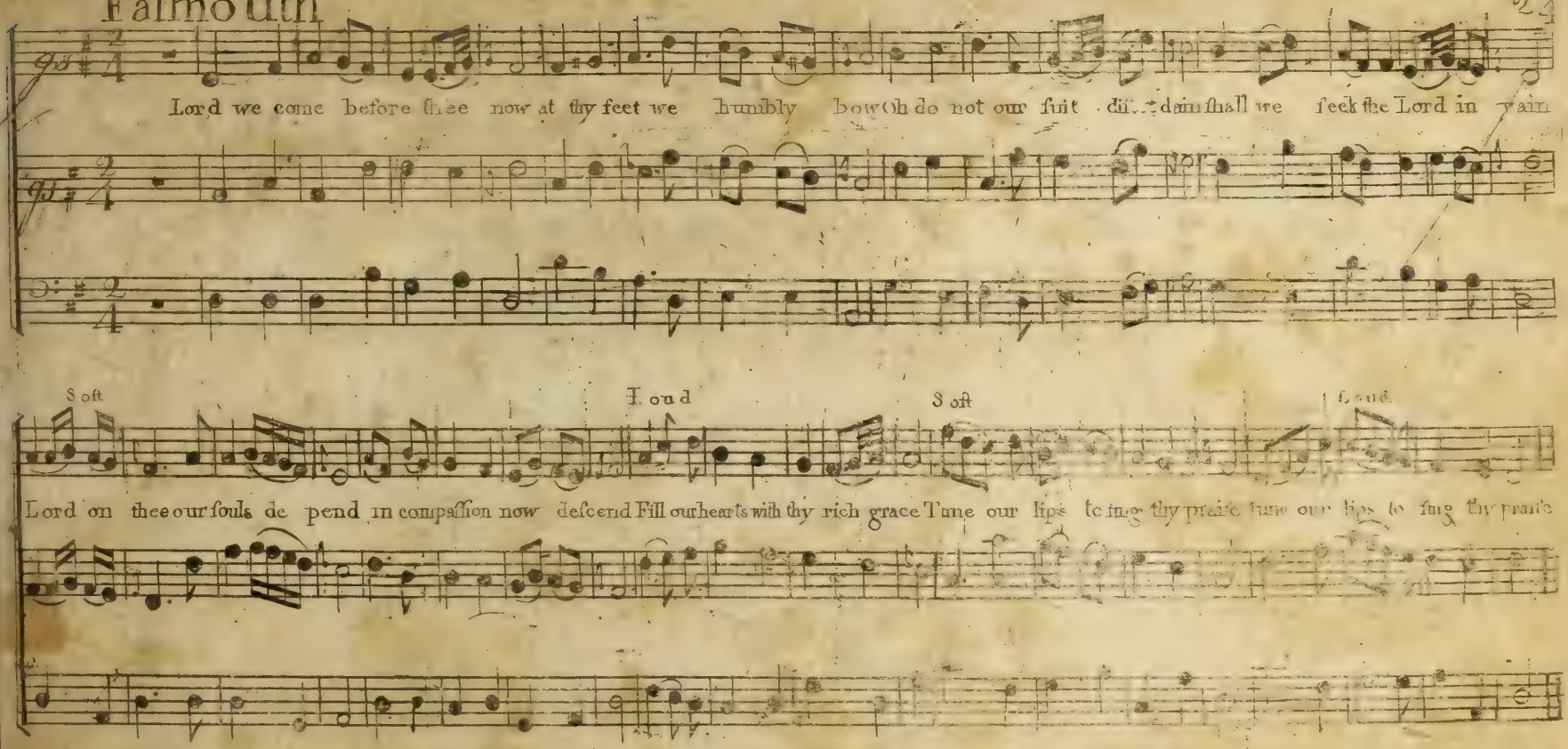
Bath



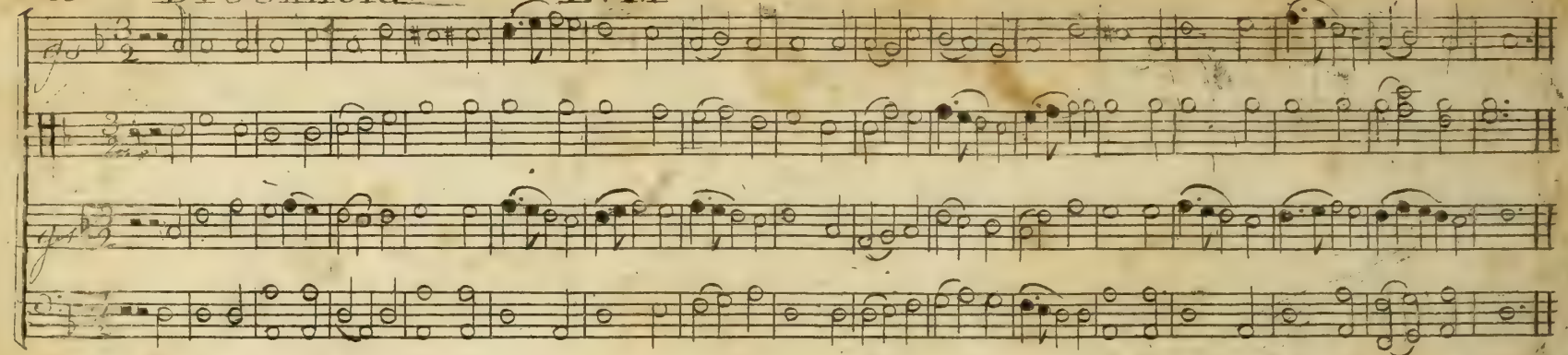
Wantage



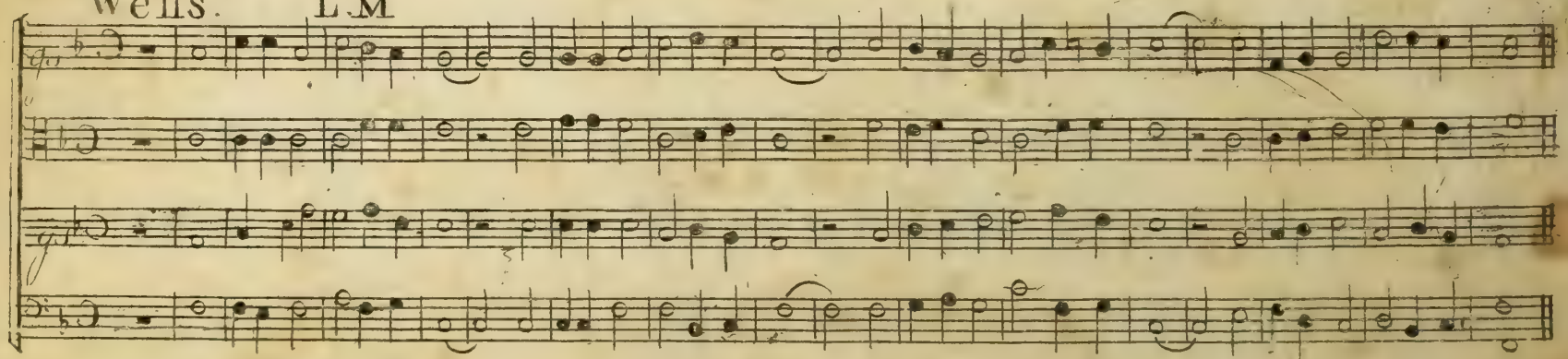
Falmouth

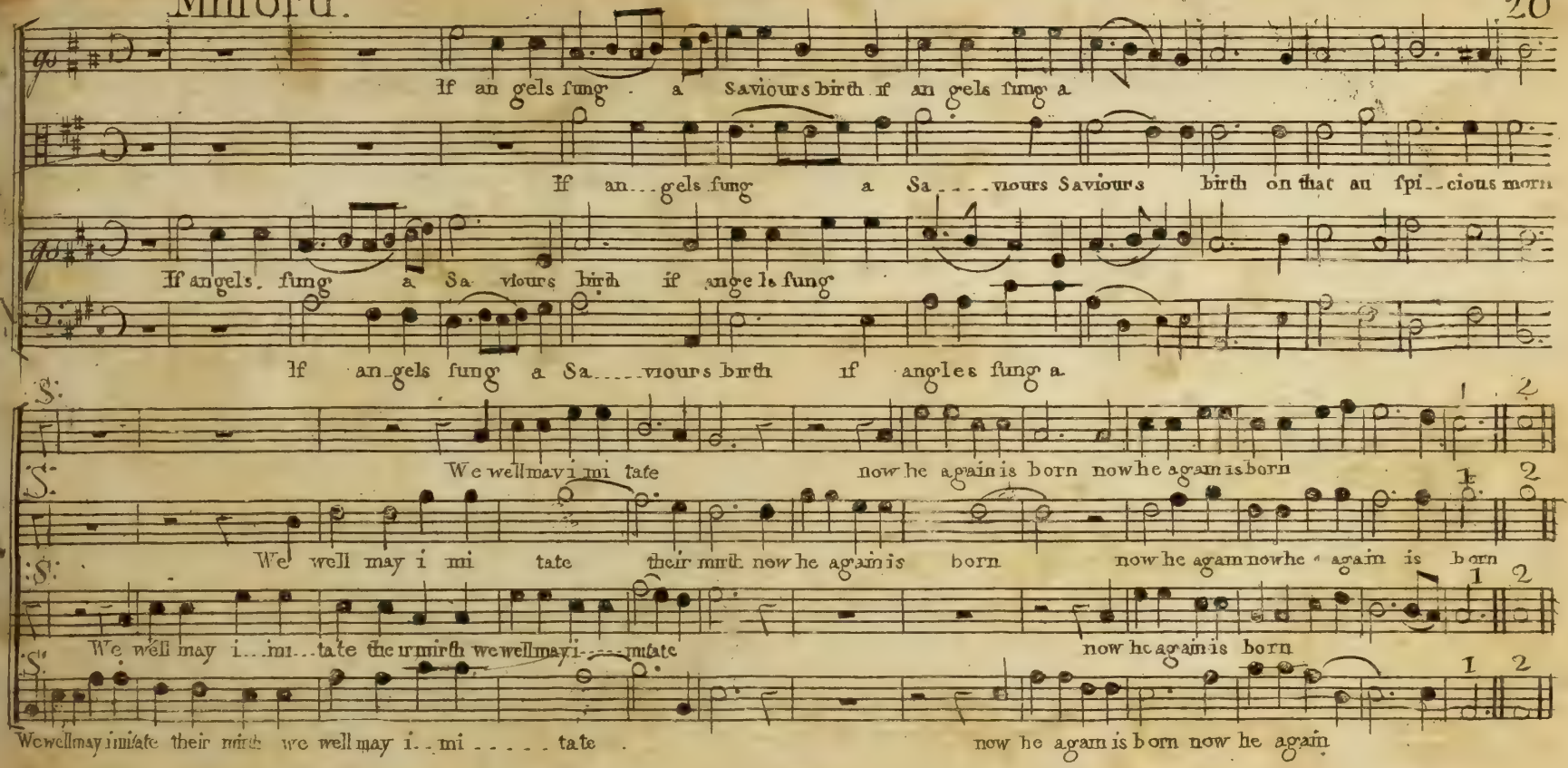

Lord we come before thee now at thy feet we humbly bow Oh do not our suit disdain shall we seek the Lord in vain
Soft
Loud
Soft
Loud
Lord on thee our souls de pend in compassion now descend Fill our hearts with thy rich grace Tune our lips to sing thy praise tune our lips to sing thy praise

25 Brookfield. L.M

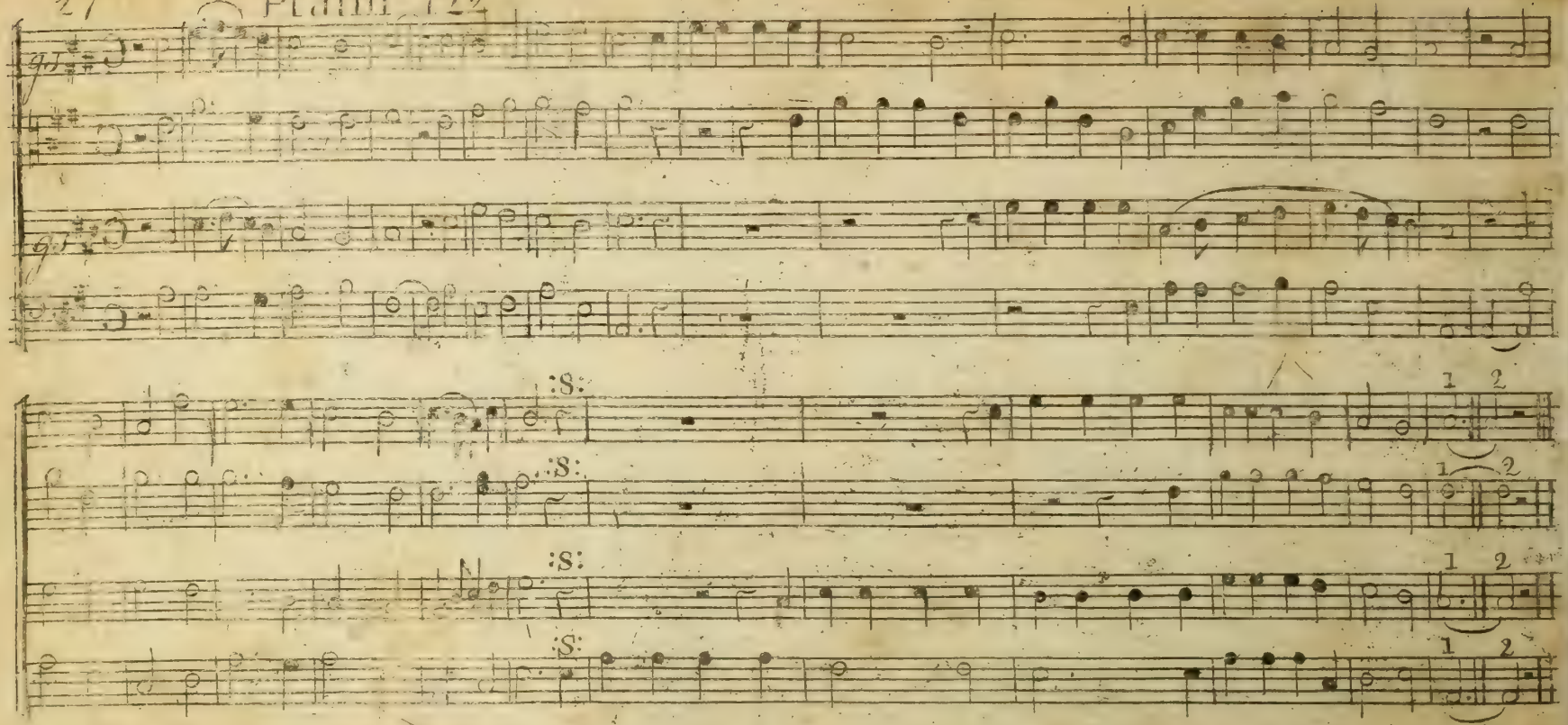


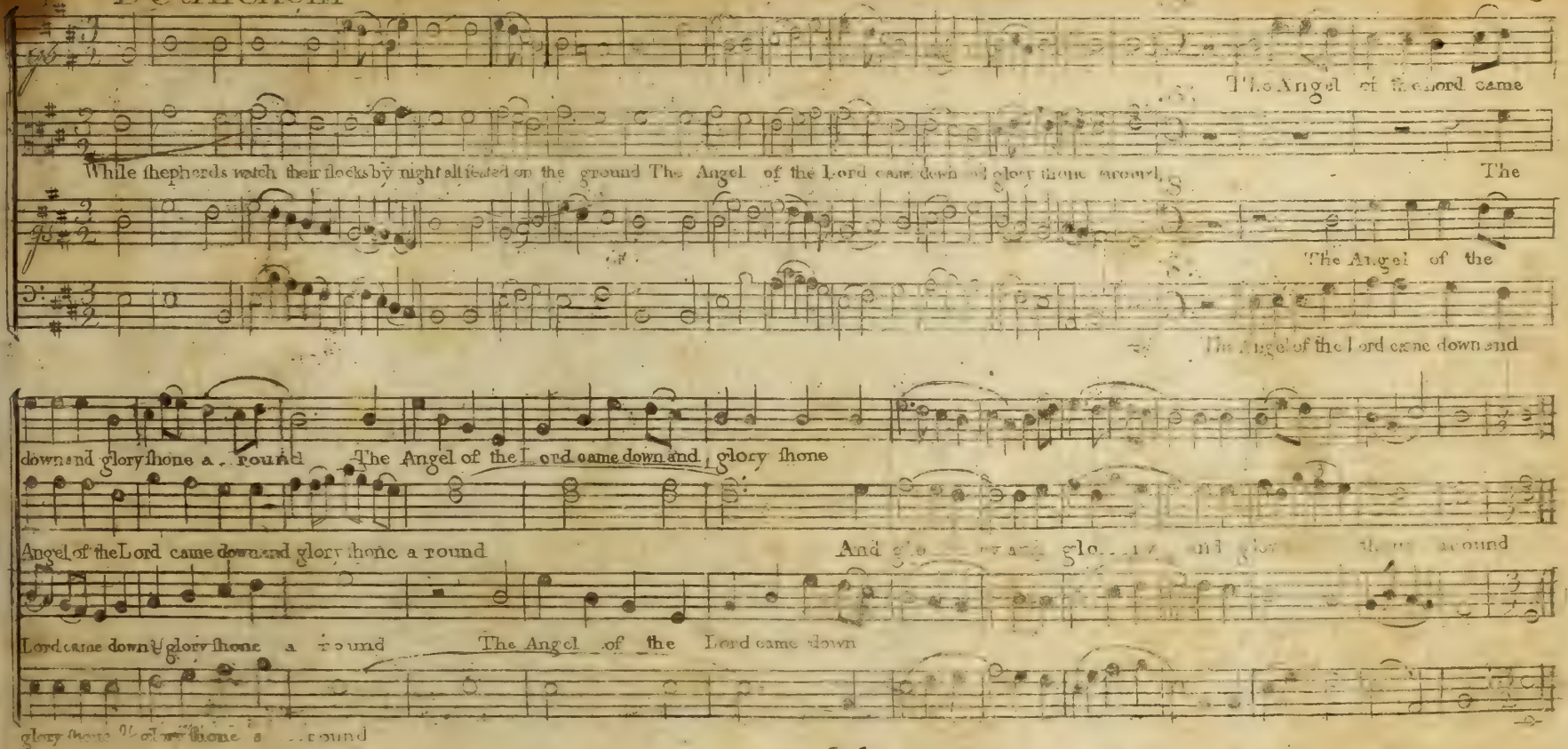
Wells. L.M



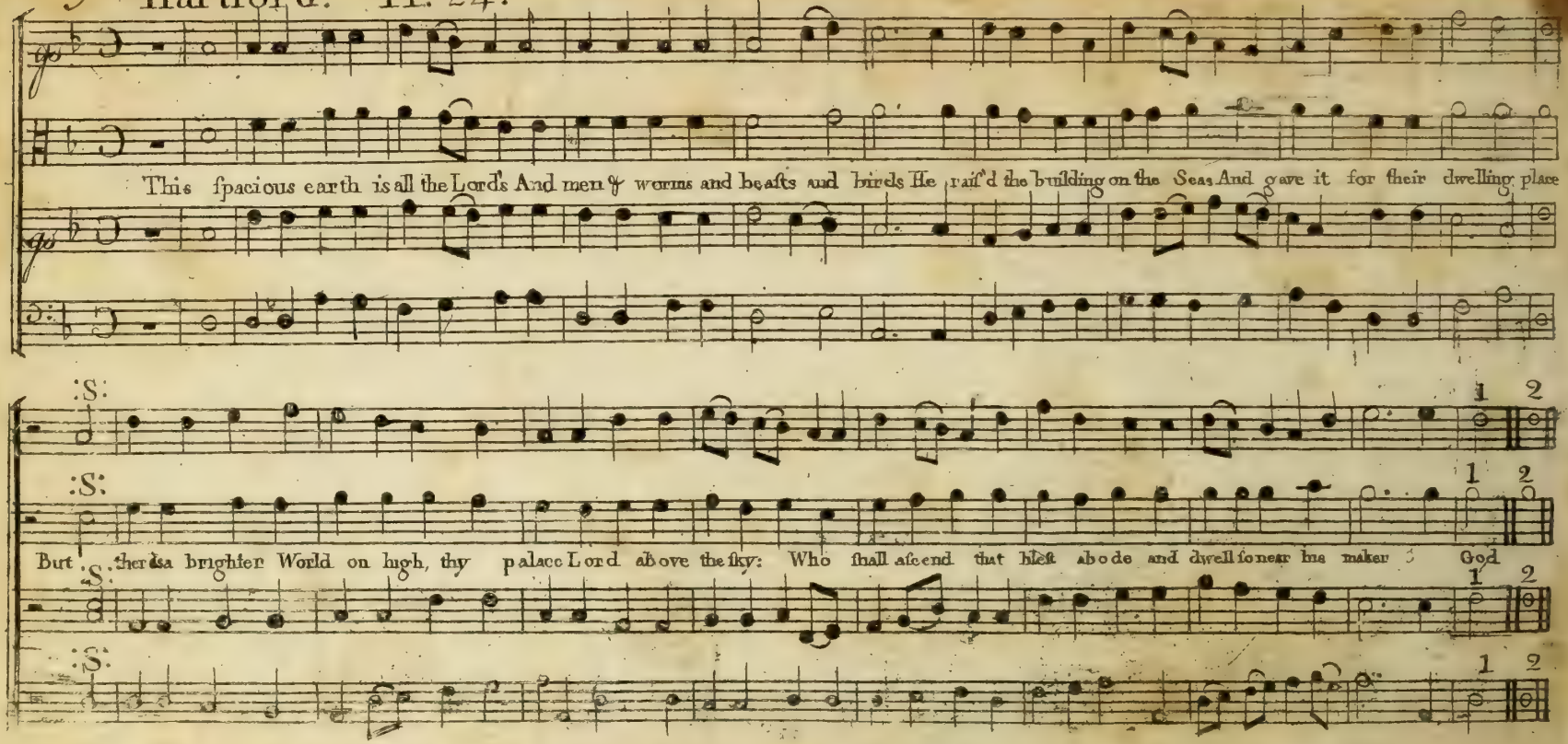

If an gels fung a Saviours birth if an gels fung a
If an...gels fung a Sa....viours Saviours birth on that au fpi..cious morn
If angels fung a Sa viours birth if angels fung
If an gels fung a Sa....viours birth if angles fung a
S.
We wellmay i mi tate now he again is born now he again is born
S.
We well may i mi tate their mirth now he again is born now he again now he again is born
S.
We well may i...mi...tate the ir mirth we wellmay i....mitate now he again is born
S.
Wewellmay imitate their mirth we well may i..mi.....tate now he again is born now he again

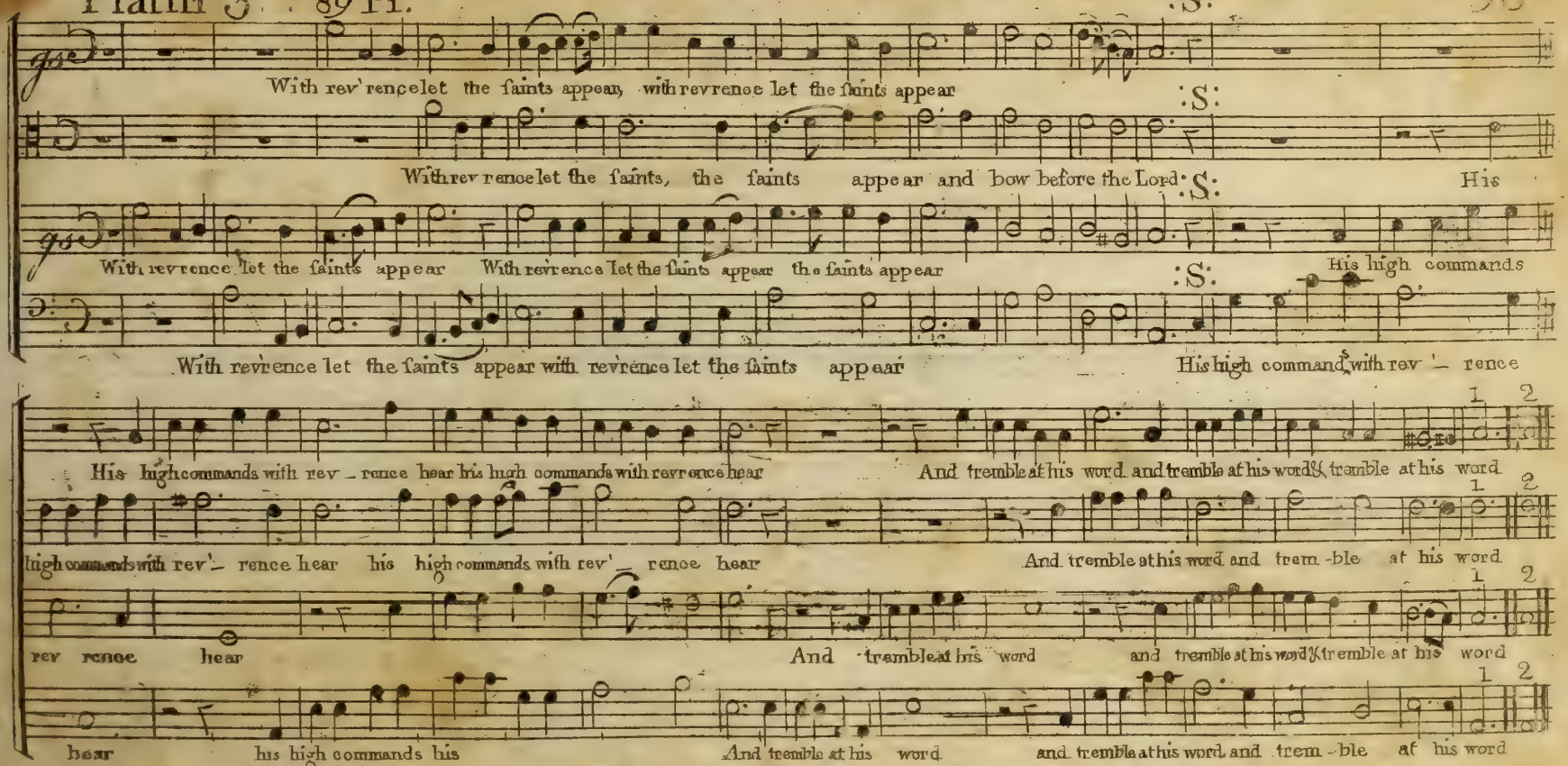
Ptalm 124



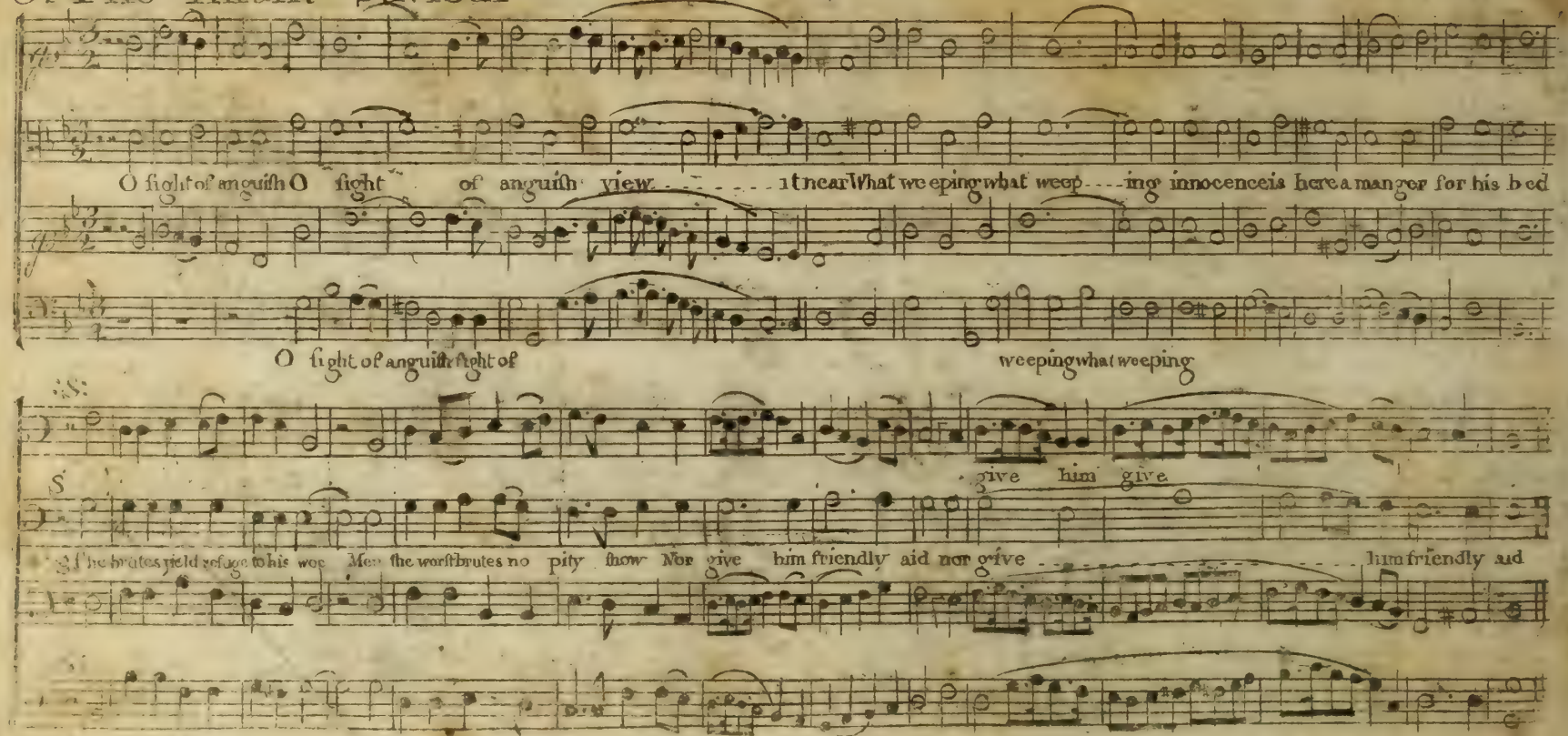

The Angel of the Lord came
While shepherds watch their flocks by night all seated on the ground The Angel of the Lord came down and glory shone around,
The
The Angel of the
The Angel of the Lord came down and
down and glory shone a . round
The Angel of the Lord came down and glory shone
Angel of the Lord came down and glory shone a round
And glo ry and glo ry and glo ry round
Lord came down & glory shone a round
The Angel of the Lord came down
glory shone round of glory shone a round

Hartford. Pf. 24th.




:S:
With rev'rence let the saints appear, with revrence let the saints appear
:S:
With rev rence let the saints, the saints appear and bow before the Lord
:S:
His
With revrence let the saints appear With revrence let the saints appear the saints appear
:S:
His high commands
With revrence let the saints appear with revrence let the saints appear
His high command with rev'- rence
1 2
His high commands with rev - rence hear his high commands with revrence hear
And tremble at his word and tremble at his word & tremble at his word
high commands with rev'- rence hear his high commands with rev'- rence hear
And tremble at his word and trem -ble at his word
rev rence hear
And tremble at his word and tremble at his word & tremble at his word
hear his high commands his
And tremble at his word and tremble at his word and trem -ble at his word

The Infant Saviour



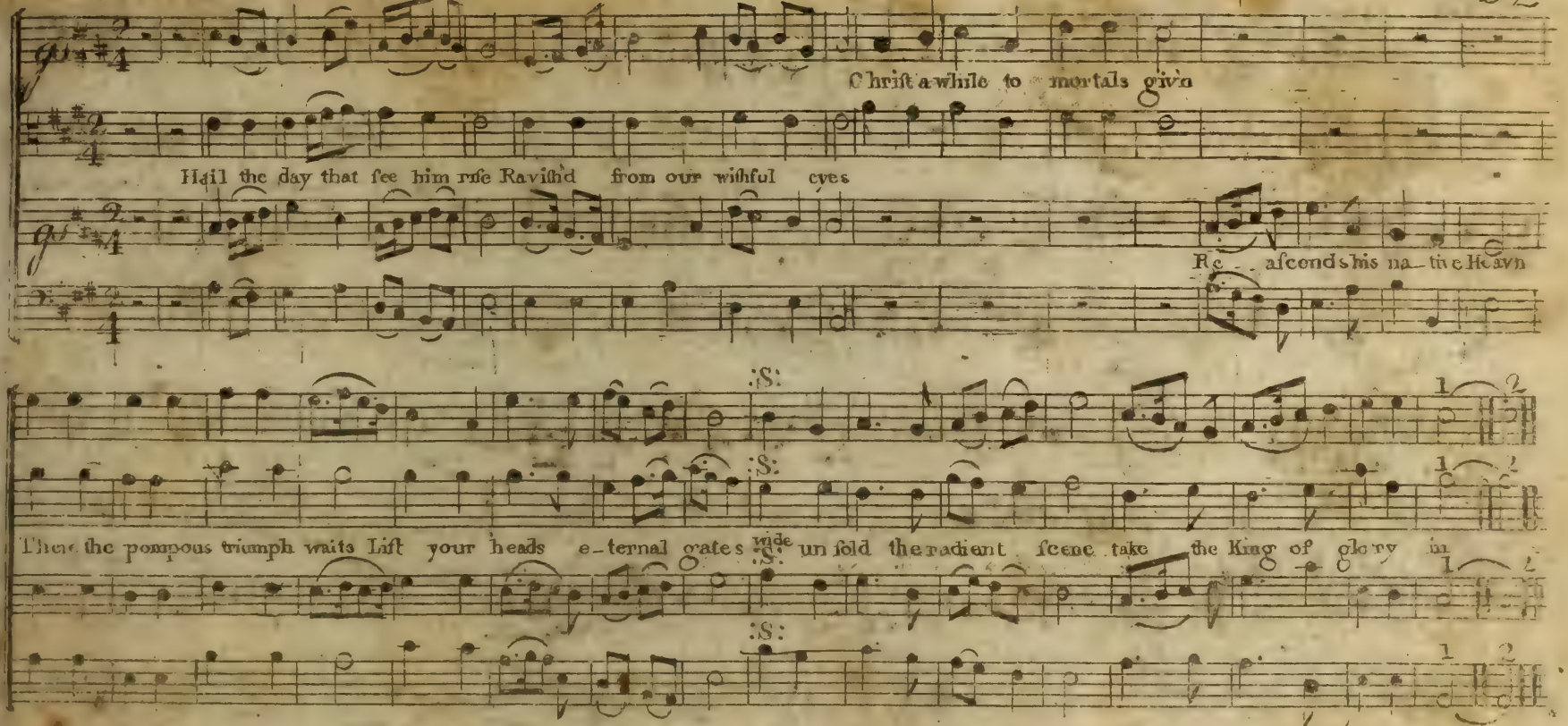
Middletown

Christ a while to mortals giv'n

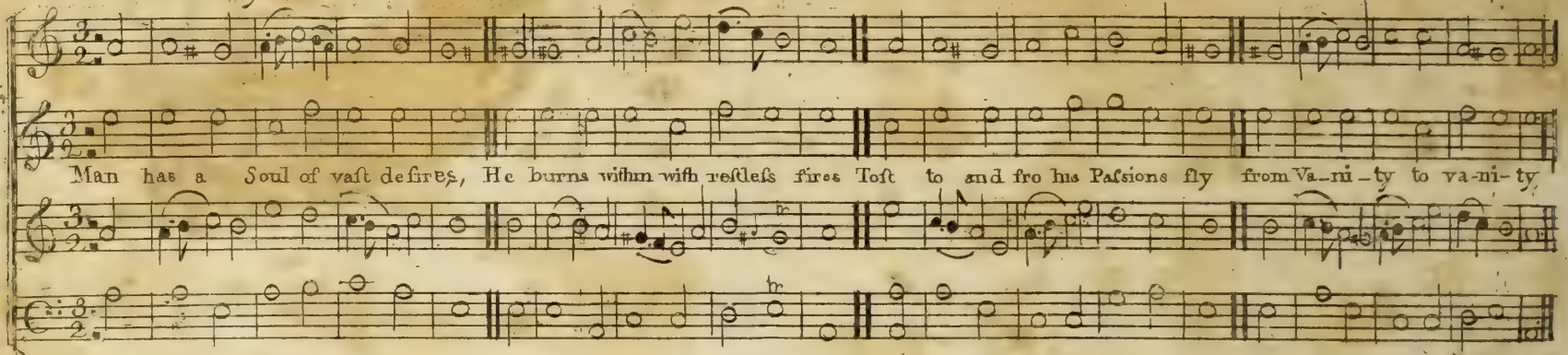
Hail the day that see him rise Ravish'd from our wishful eyes

Re_ ascends his na_tive Heavn

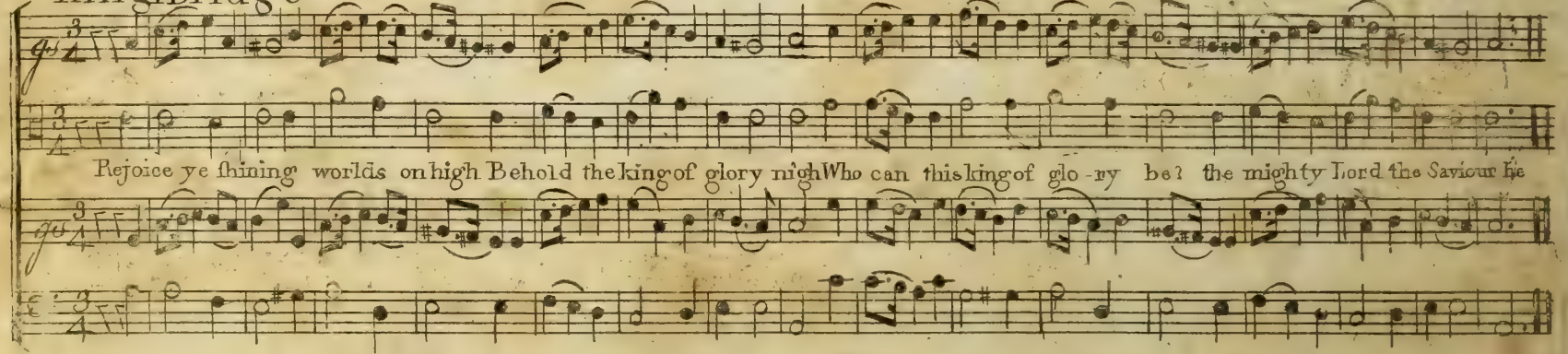
There the pompous triumph waits Lift your heads e_ternal gates wide un sold the radient scene take the King of glory in

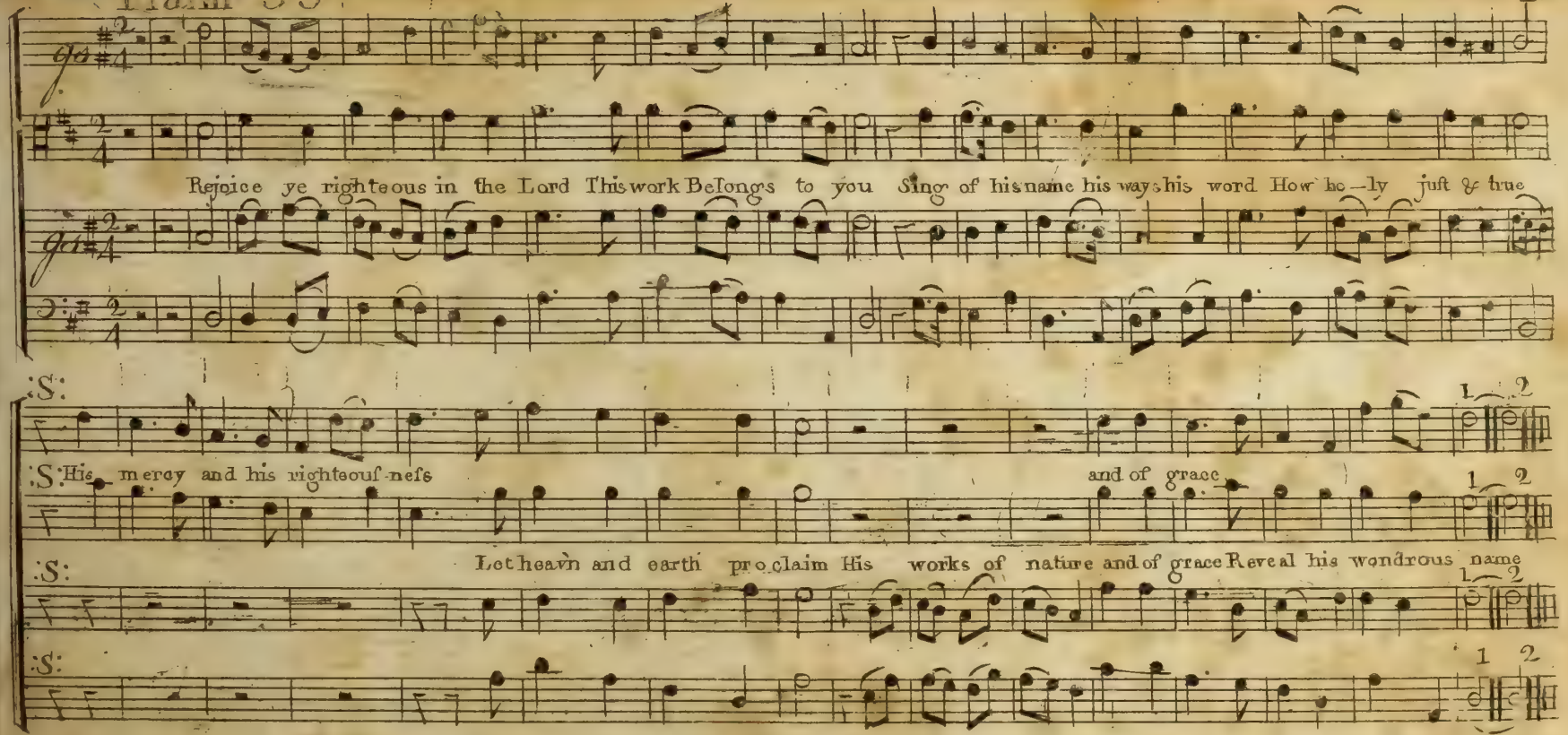


Putney



Kingſbridge




Rejoice ye righteous in the Lord This work Belongs to you Sing of his name his ways his word How ho—ly just & true
:S:
:S: His mercy and his righteouf-nefs
and of grace
:S: Let heavn and earth proclaim His works of nature and of grace Reveal his wondrous name
:S:
1 2
1 2
1 2
1 2

and I can trust my Lord to

Hast thou not giv'n thy word To save my soul from death? And I can trust and I can trust my Lord to

and I can trust my Lord and I can trust my Lord to

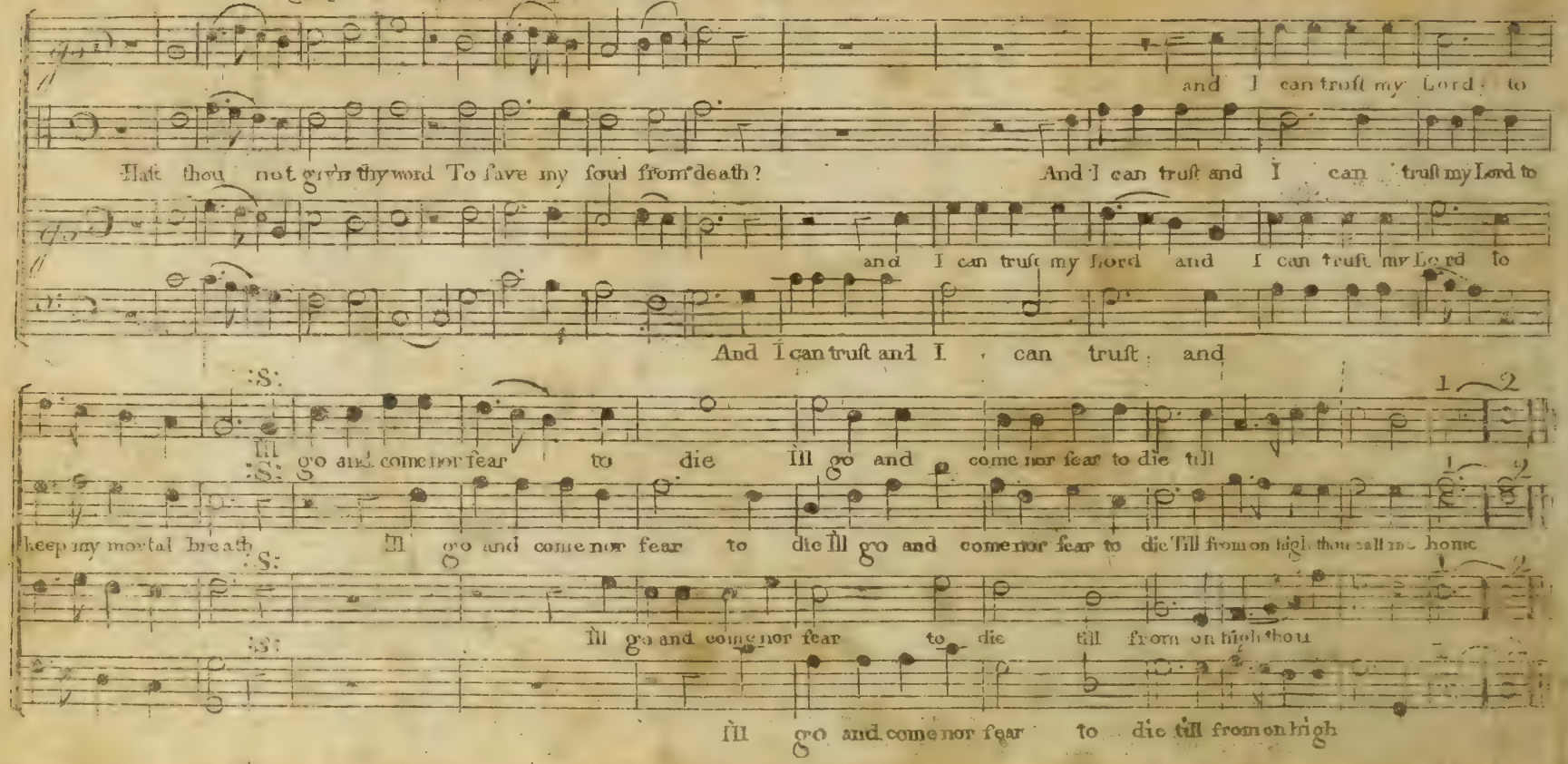
And I can trust and I can trust and

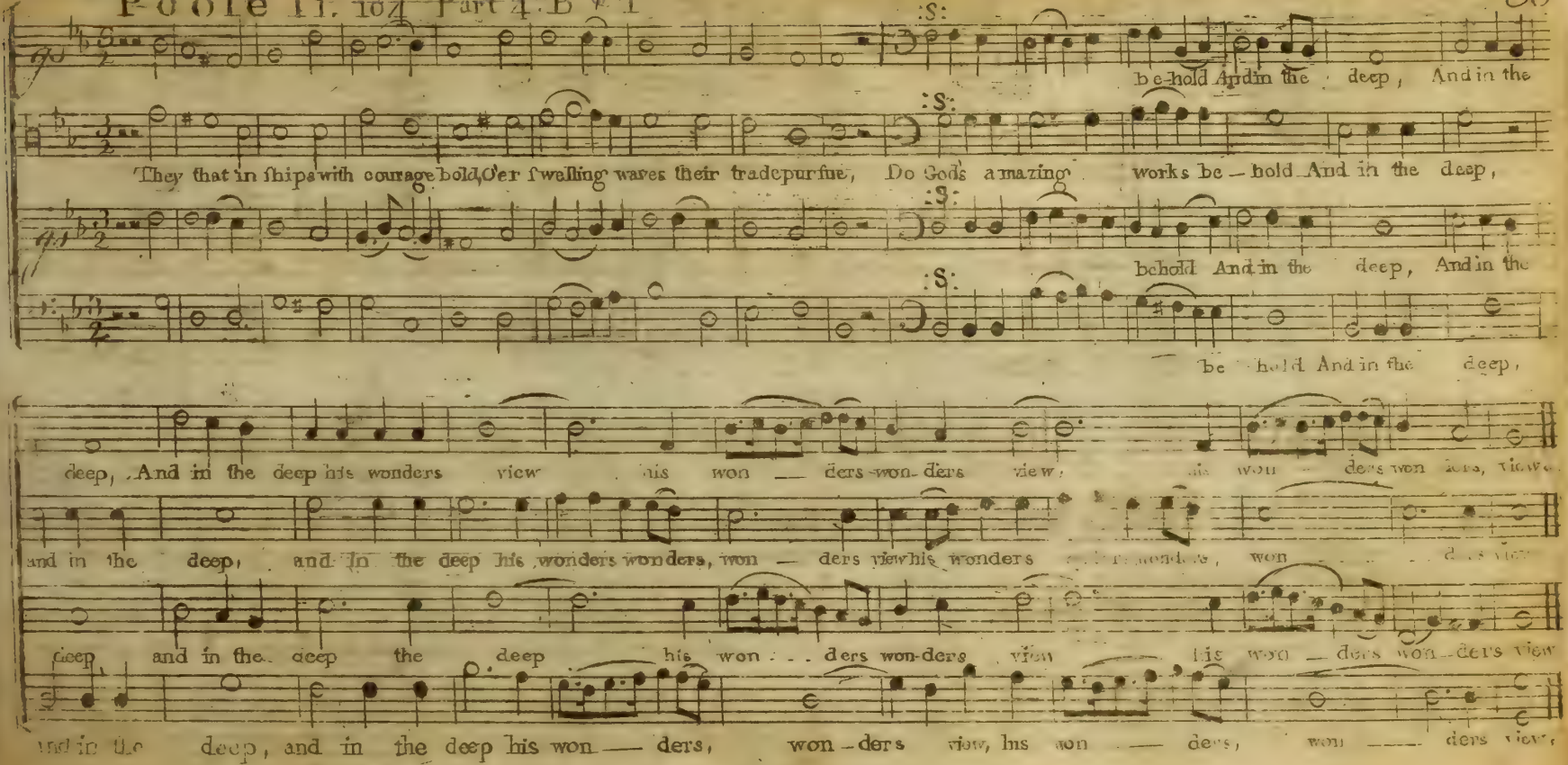
:S: Ill go and come nor fear to die Ill go and come nor fear to die till

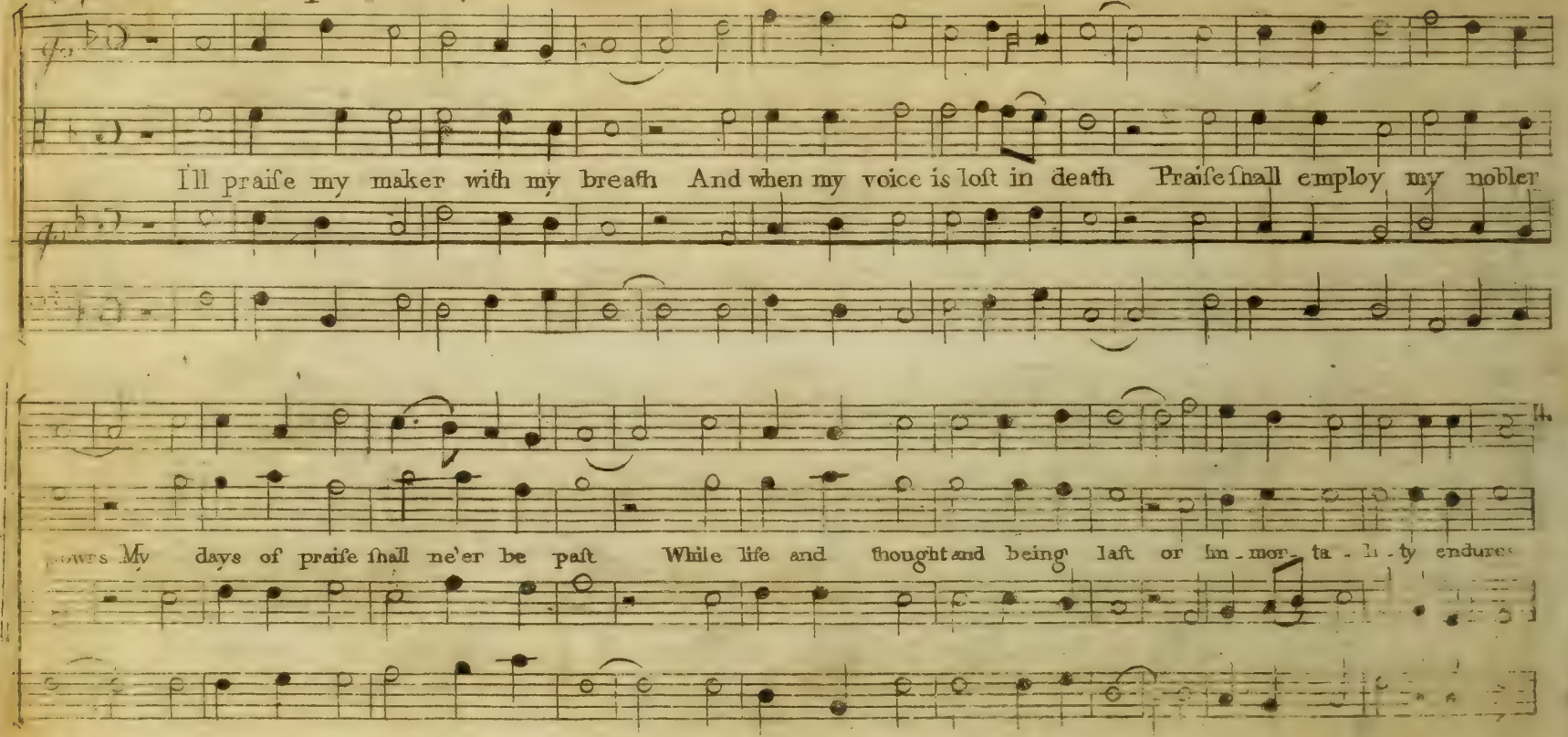
:S: keep my mortal breath Ill go and come nor fear to die Ill go and come nor fear to die Till from on high thou call me home

:S: Ill go and come nor fear to die till from on high thou

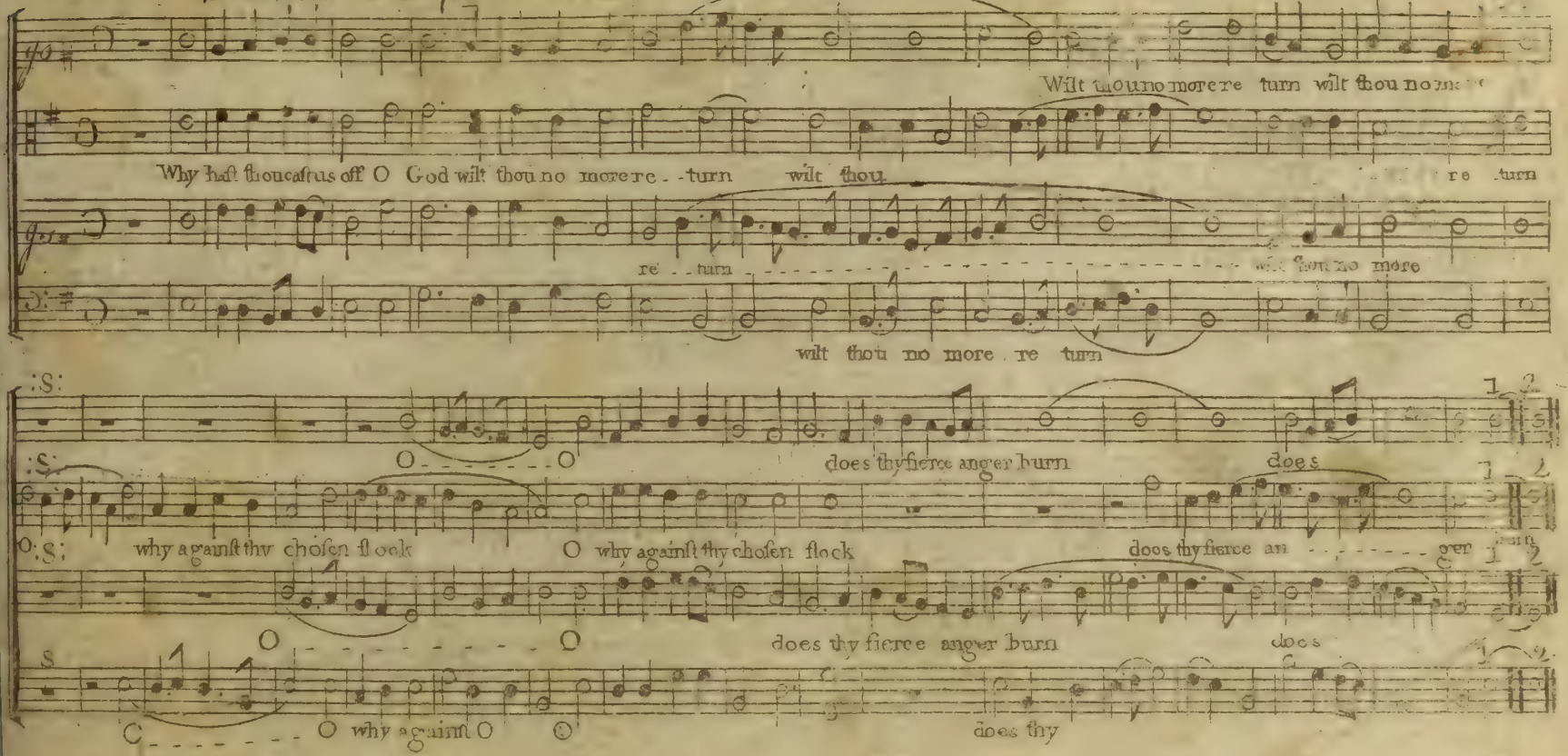
:S: Ill go and come nor fear to die till from on high



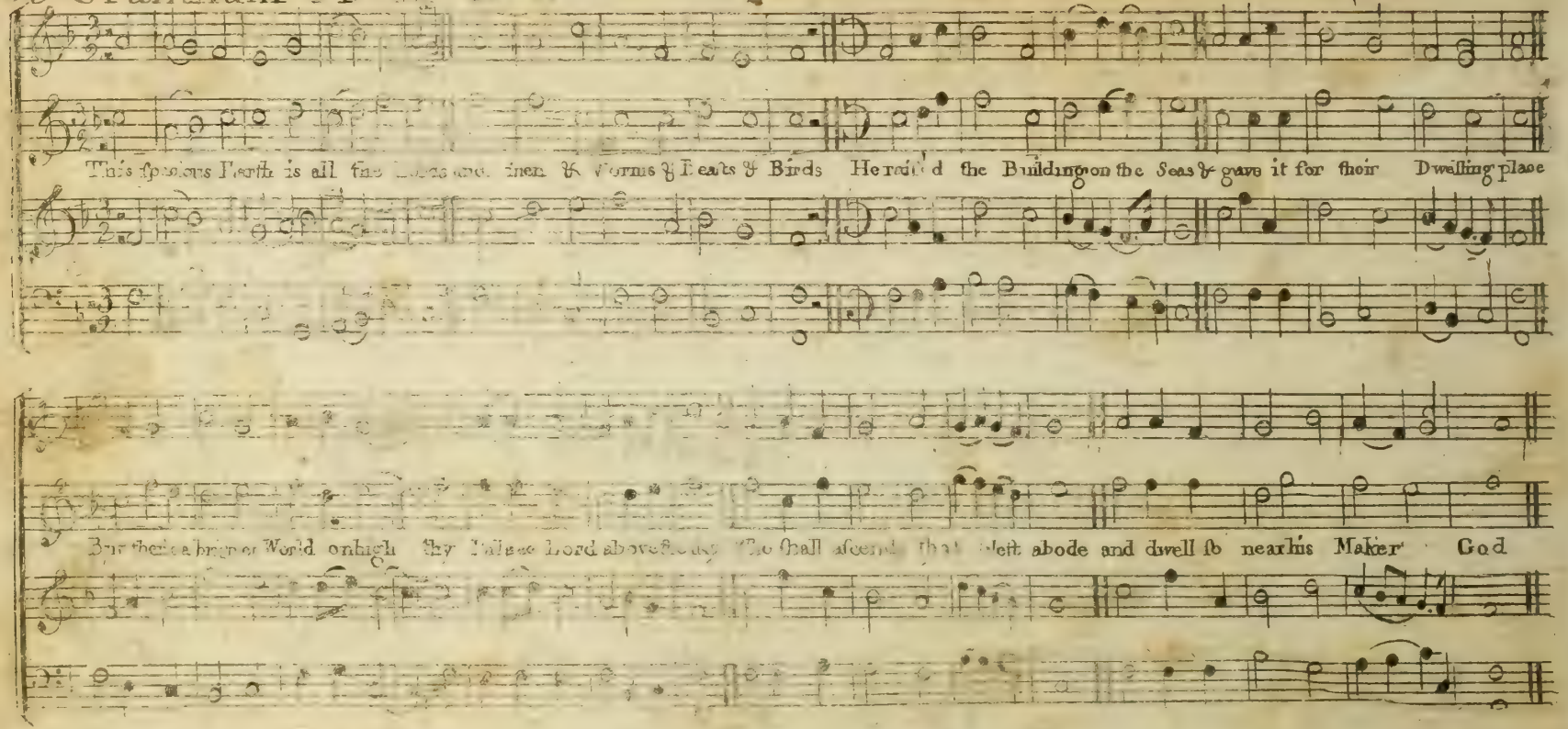

:S:
be-hold And in the deep, And in the
:S:
They that in ships with courage bold, O'er swelling waves their trade pursue, Do God's amazing works be-hold And in the deep,
:S:
behold And in the deep, And in the
:S:
be-hold And in the deep,
deep, And in the deep his wonders view his won-ders won-ders view, his won-ders won-ders, view
and in the deep, and in the deep his wonders wonders, won-ders view his wonders won-ders, won-ders view
deep and in the deep the deep his won-ders won-ders view his won-ders won-ders view
and in the deep, and in the deep his won-ders, won-ders view, his won-ders, won-ders view,


I'll praiſe my maker with my breath And when my voice is loſt in death Praiſe ſhall employ my nobler
powrs My days of praiſe ſhall ne'er be paſt While life and thought and being laſt or im-mor-ta-li-ty endures

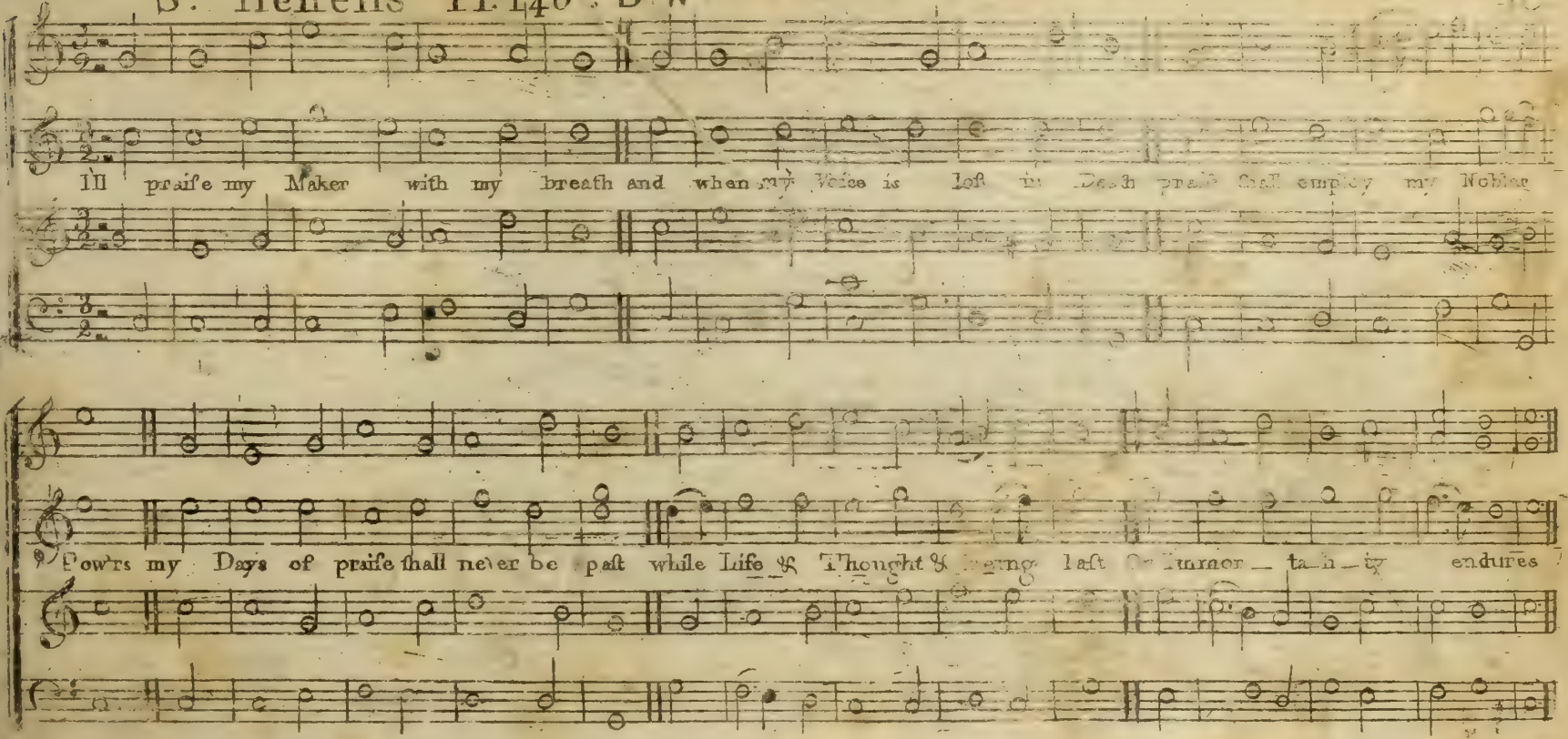
Salem Pl. 74 B.I



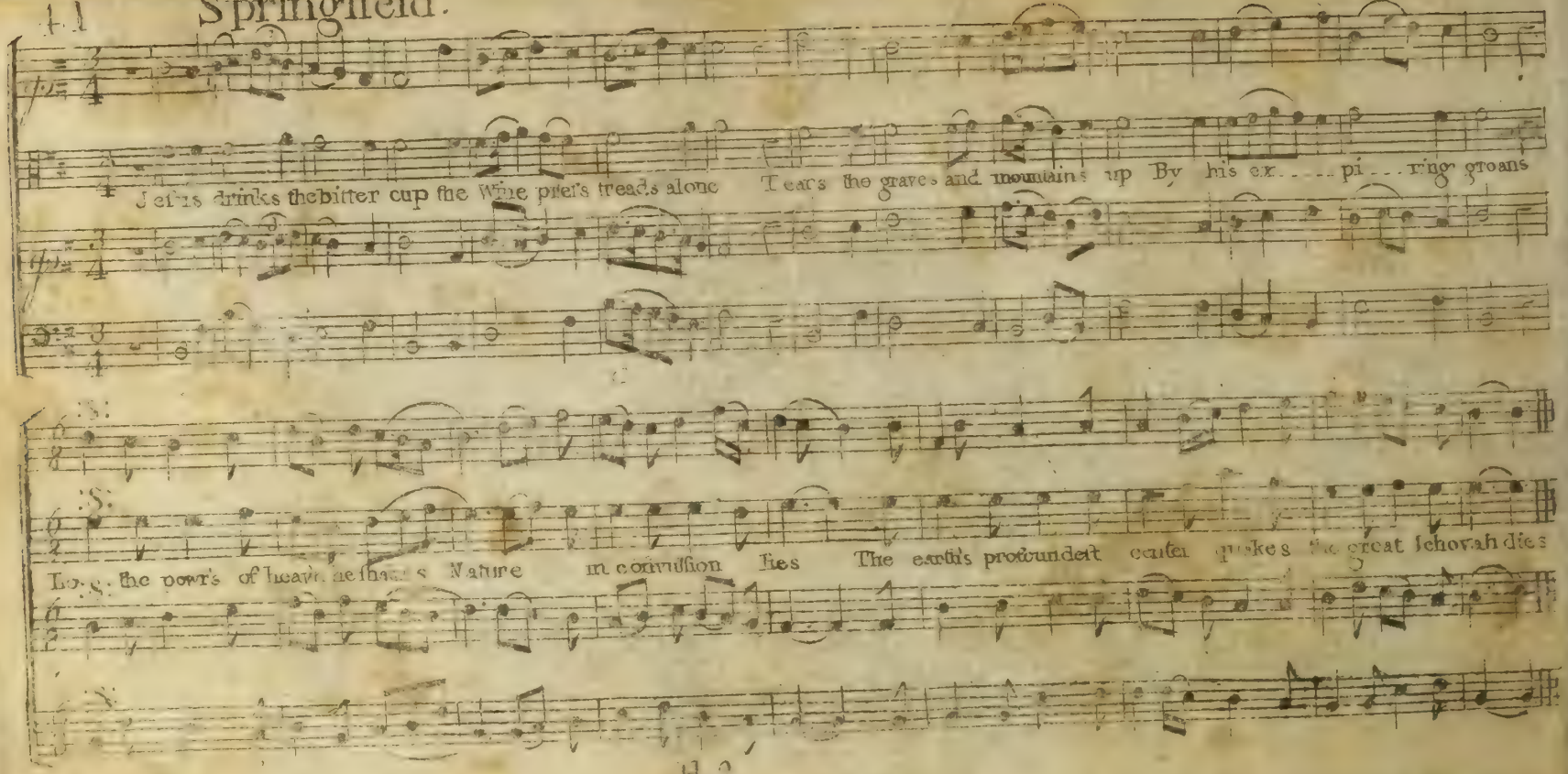
39 Grantham Pt D. V

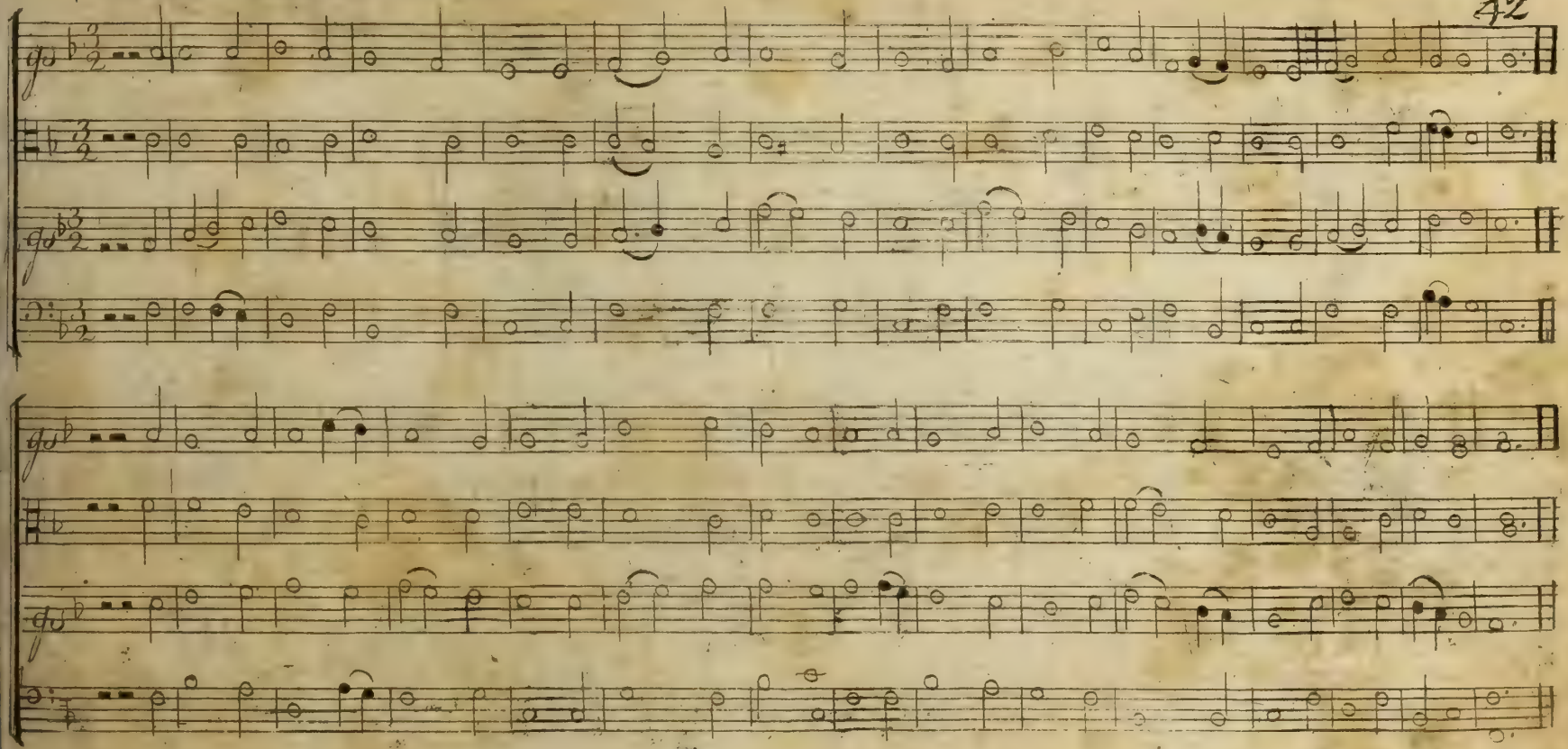


St Hellens Pf. 146th D W

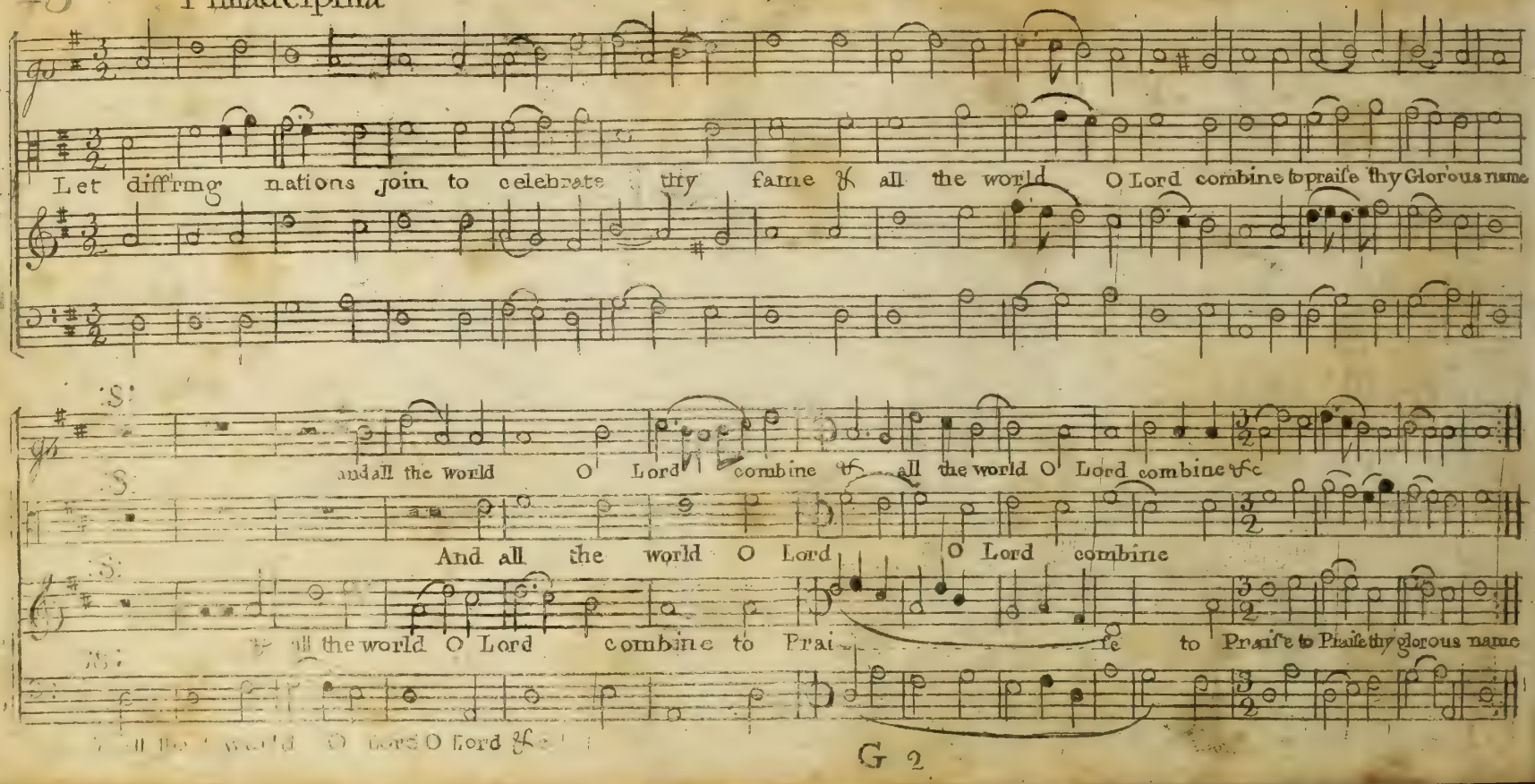


41 Springfield.



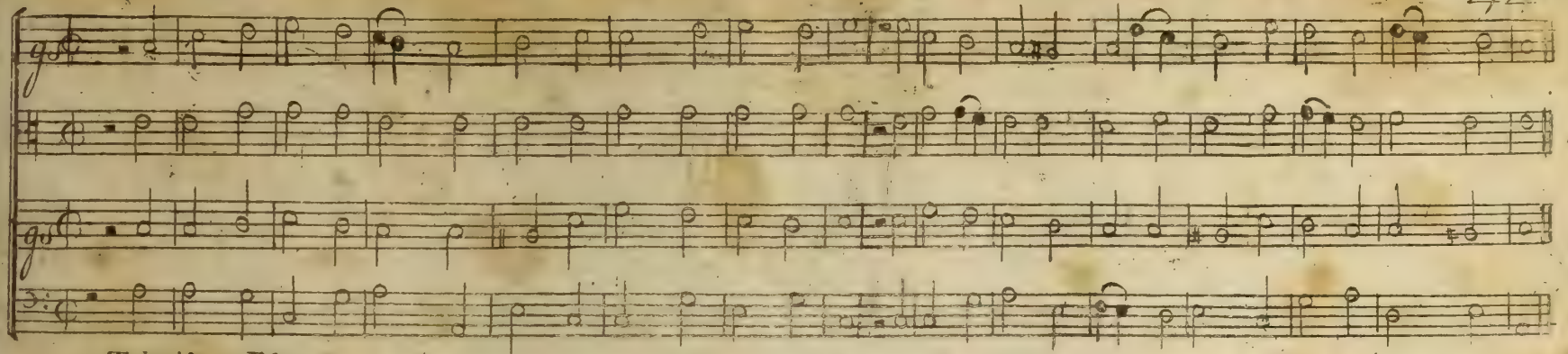


Philadelphia

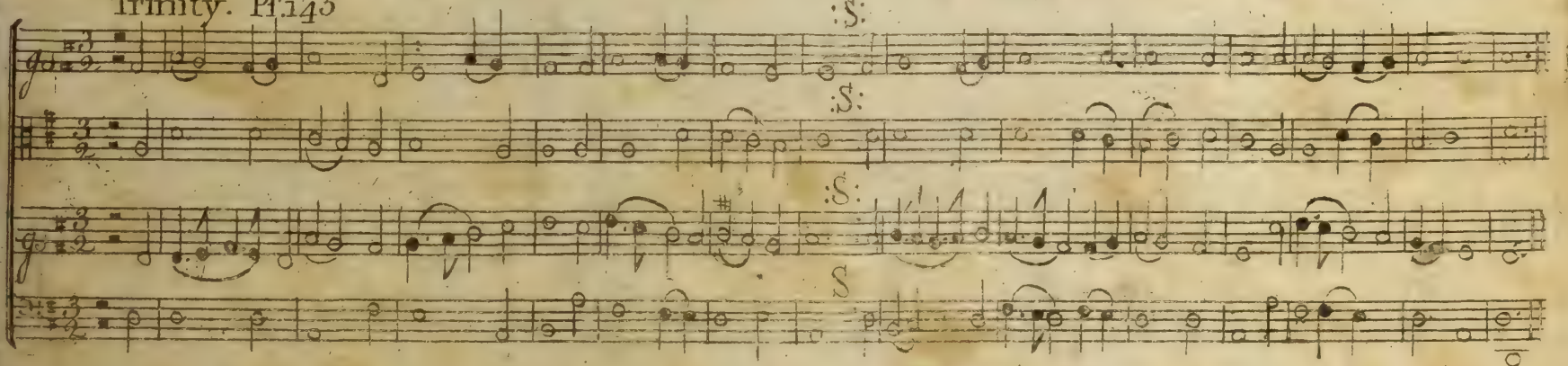


Windsor Pf. 39.

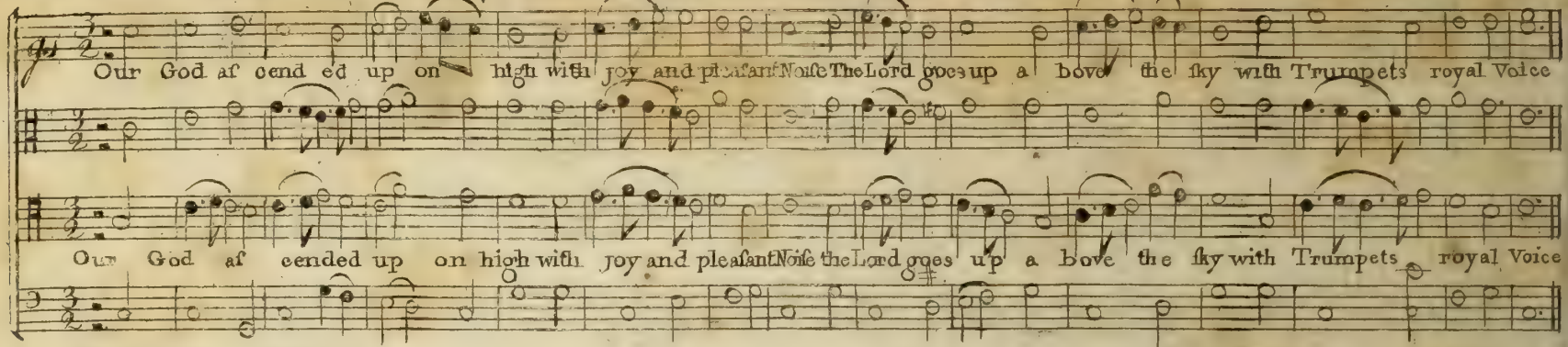
44



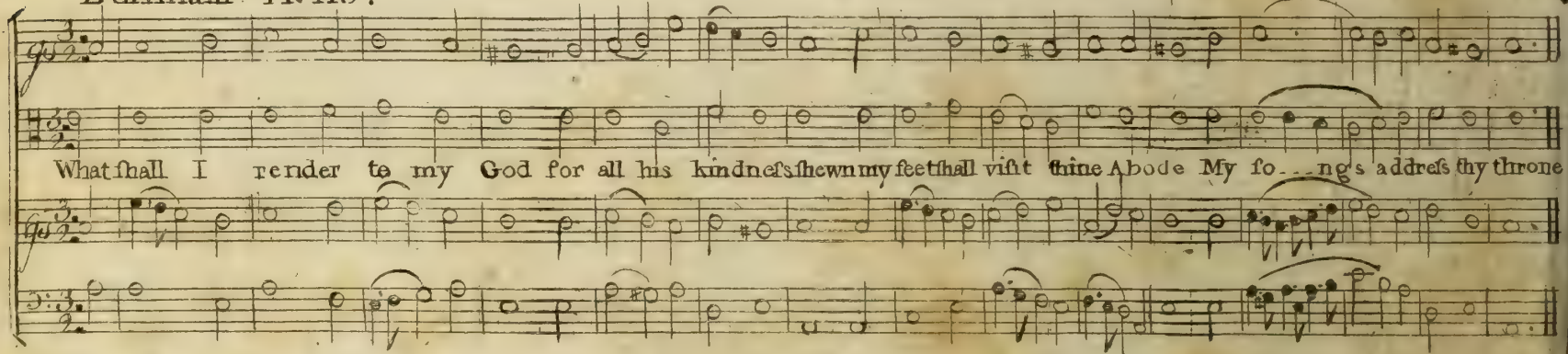
Trinity. Pf. 145



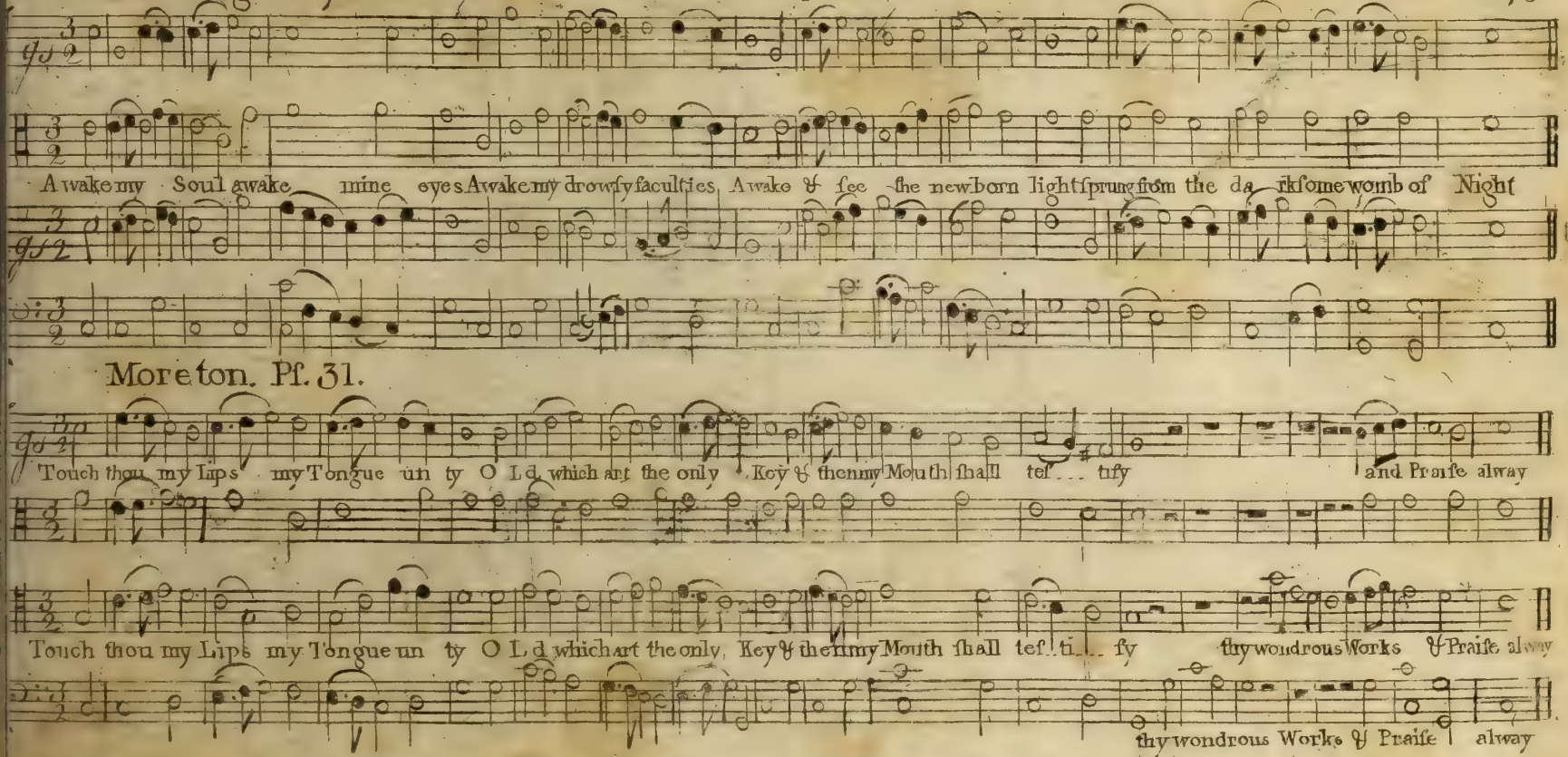
45 South Ockendon Pf. 47.



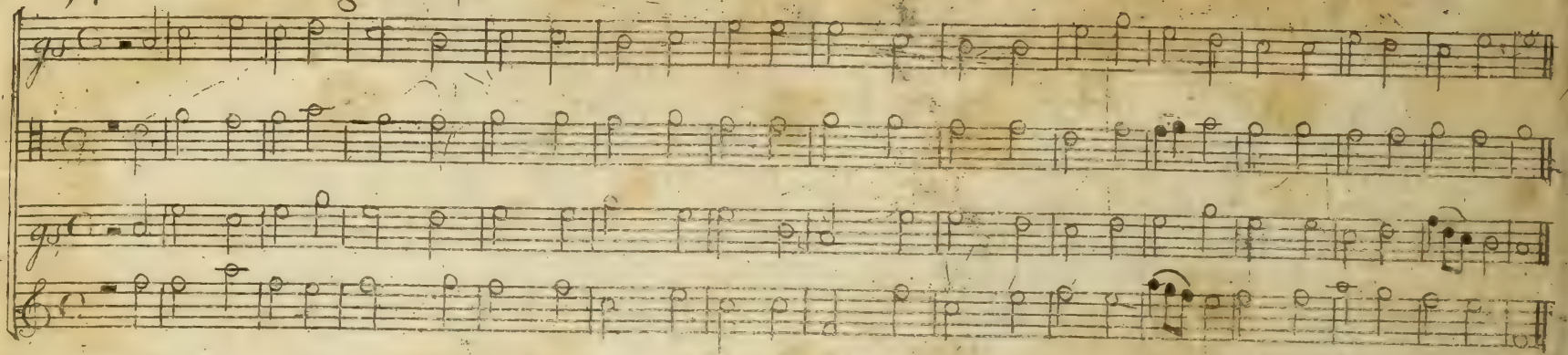
Burnham Pf. 116.



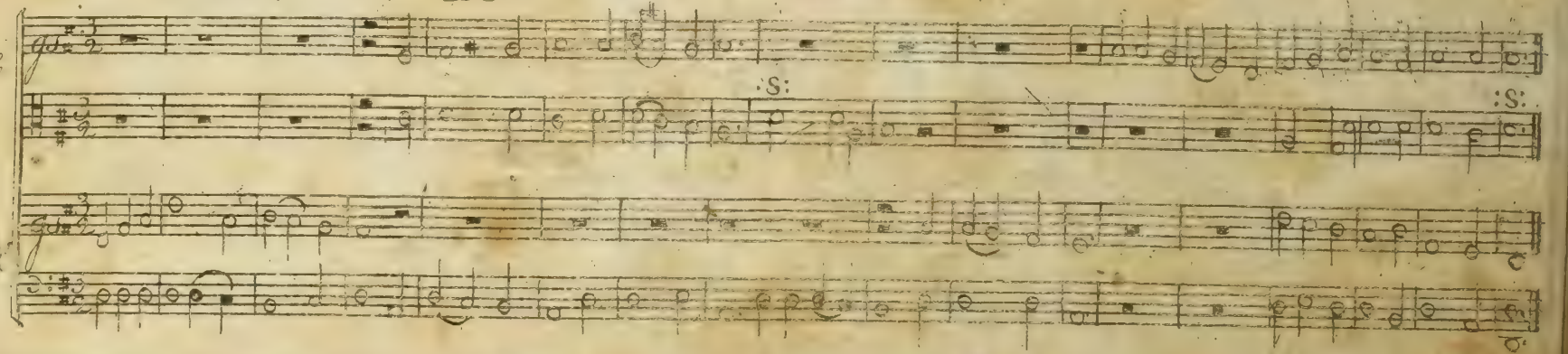
Morning Hymn



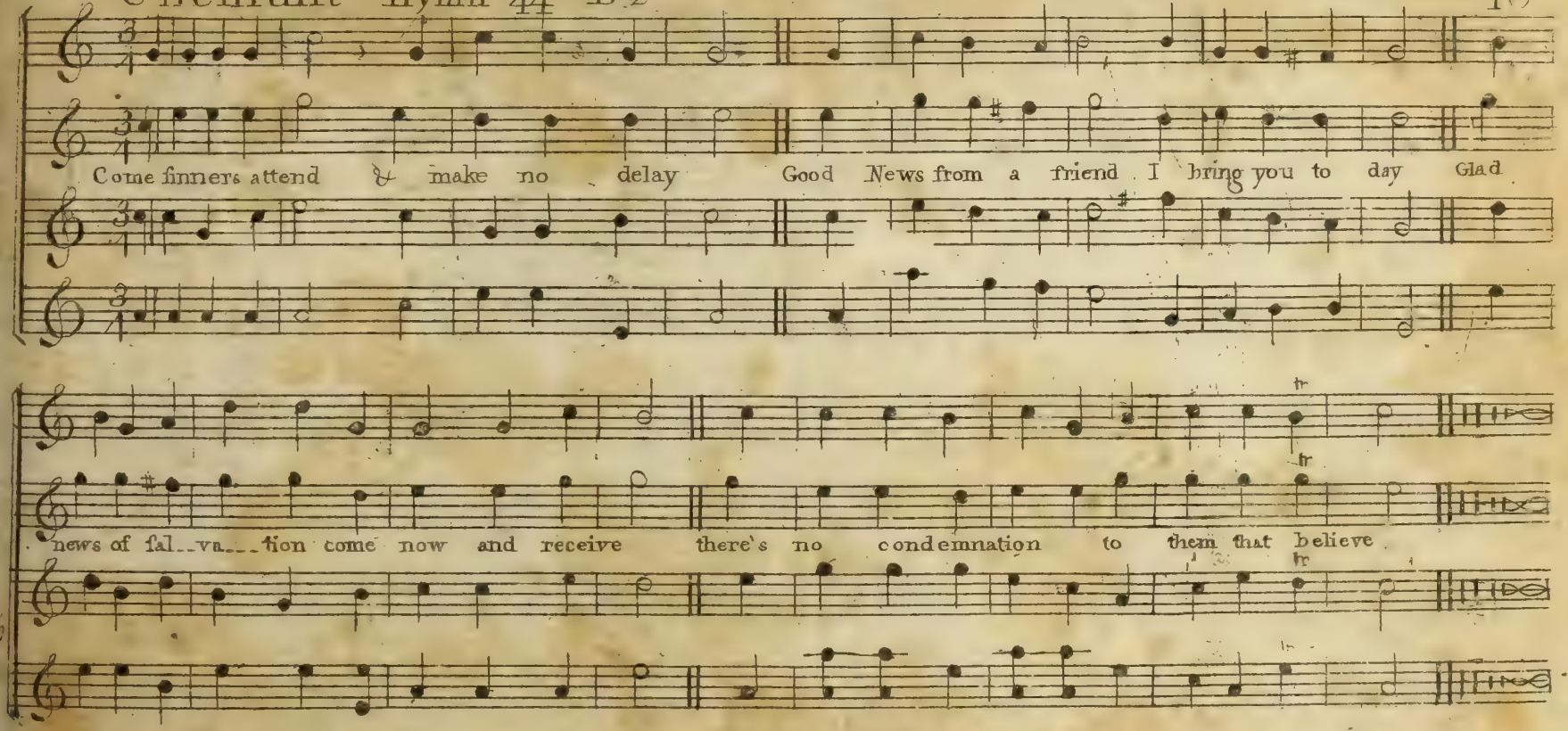
47 Isle of Wight

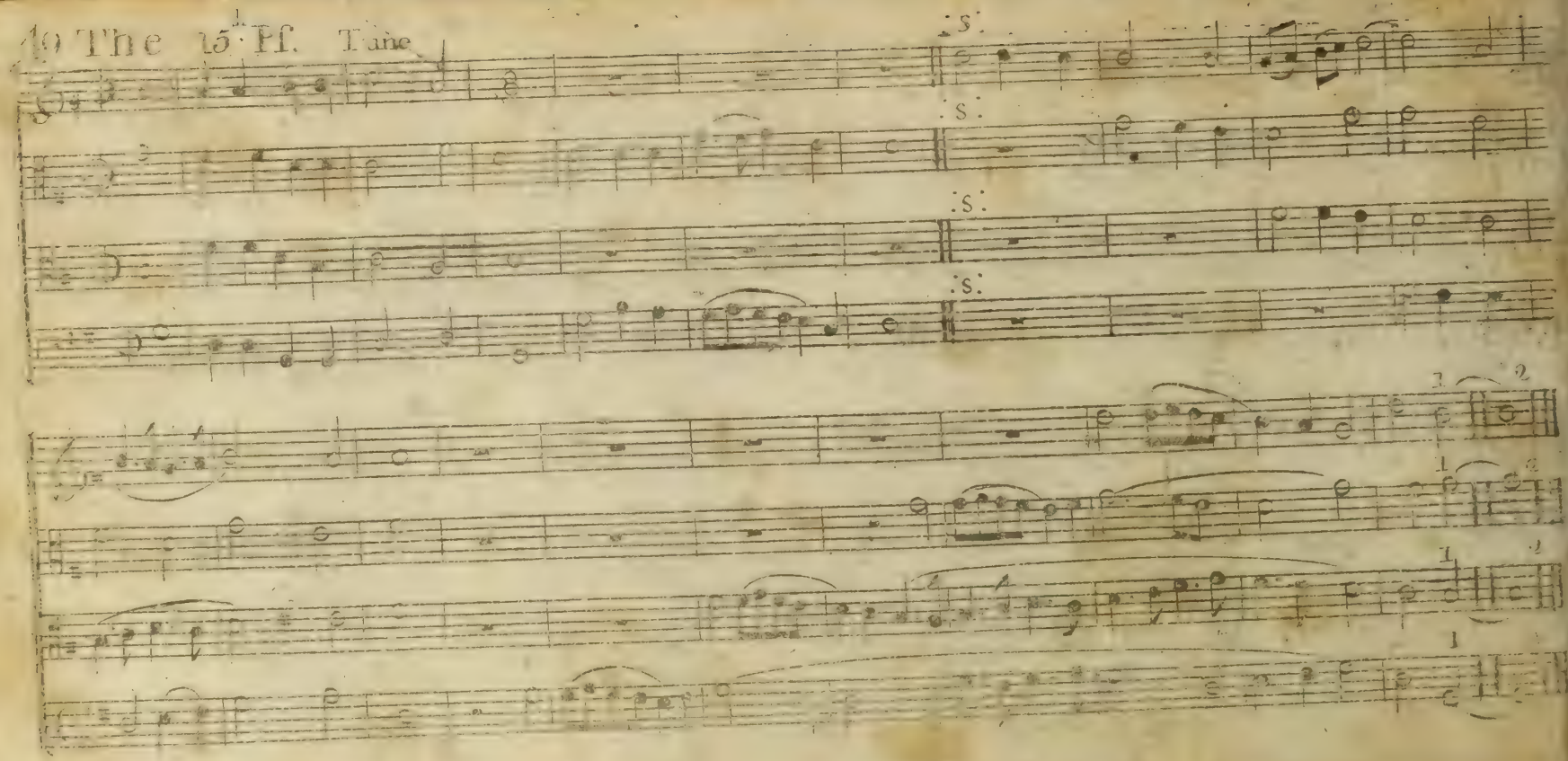


Rothwell Pt. 100.

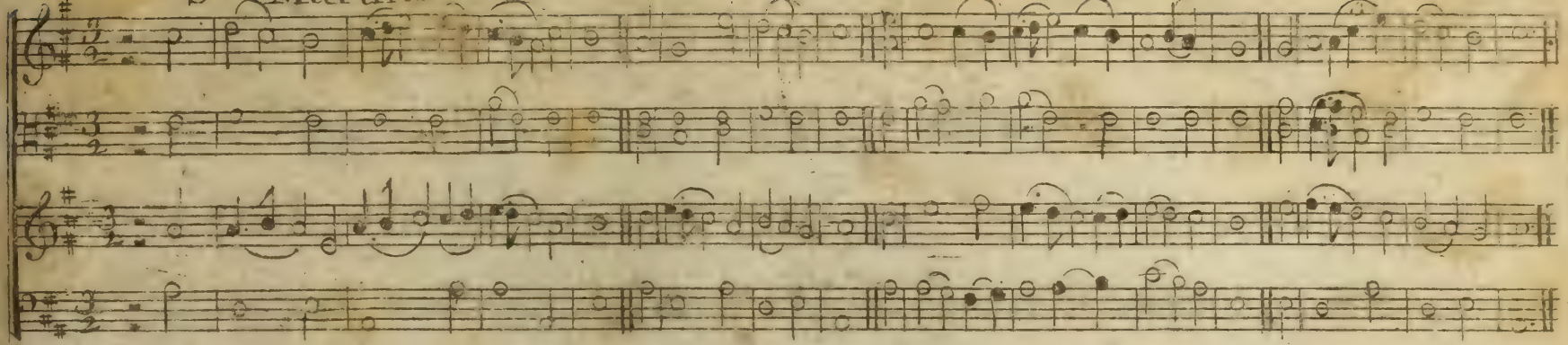


Chefhunt Hymn 44th B 2d

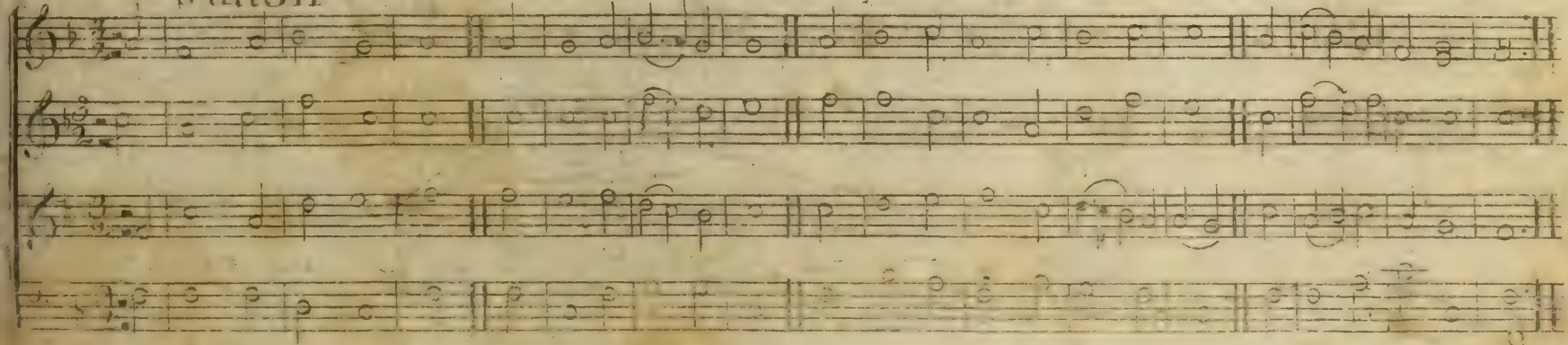



10 The 15th Pf. Tune
:S:
:S:
:S:
:S:

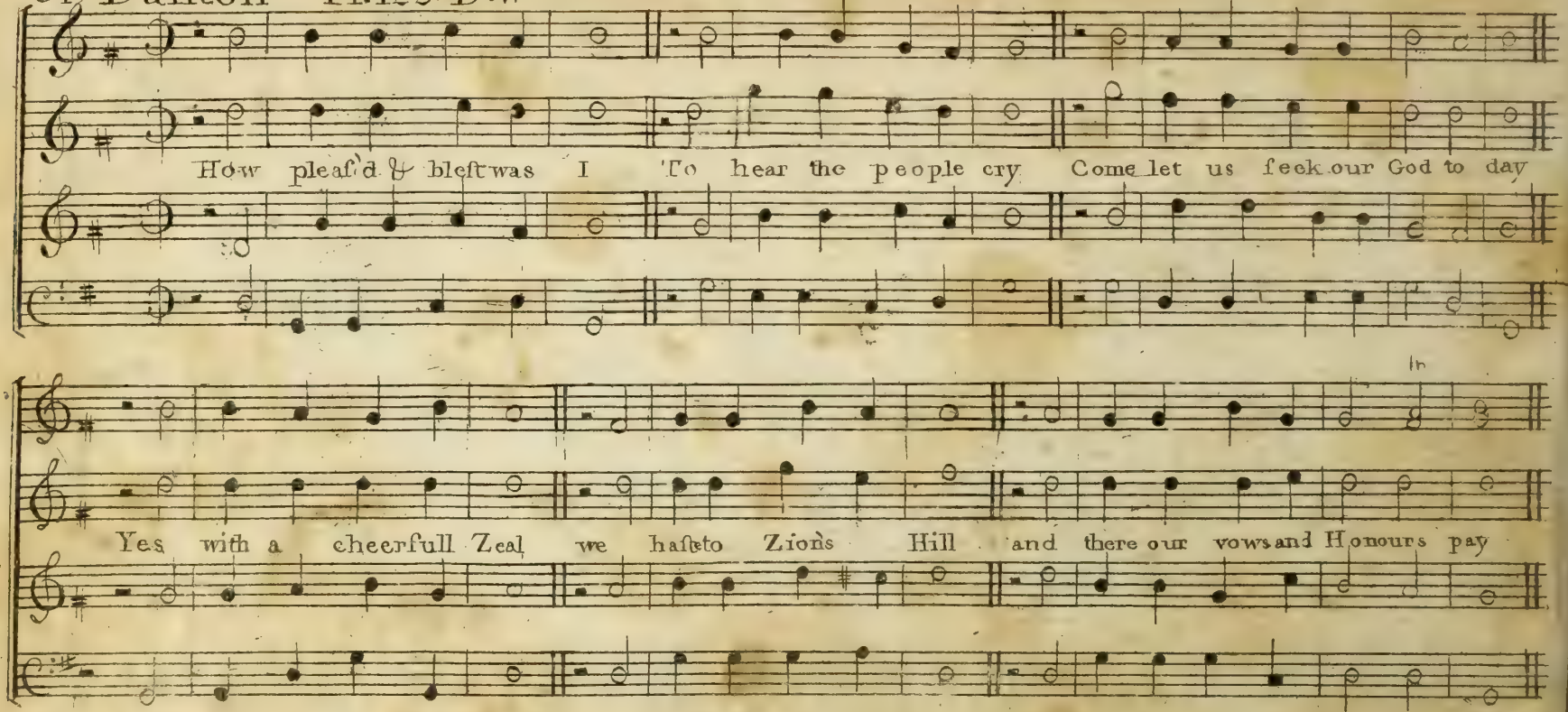
St Martins



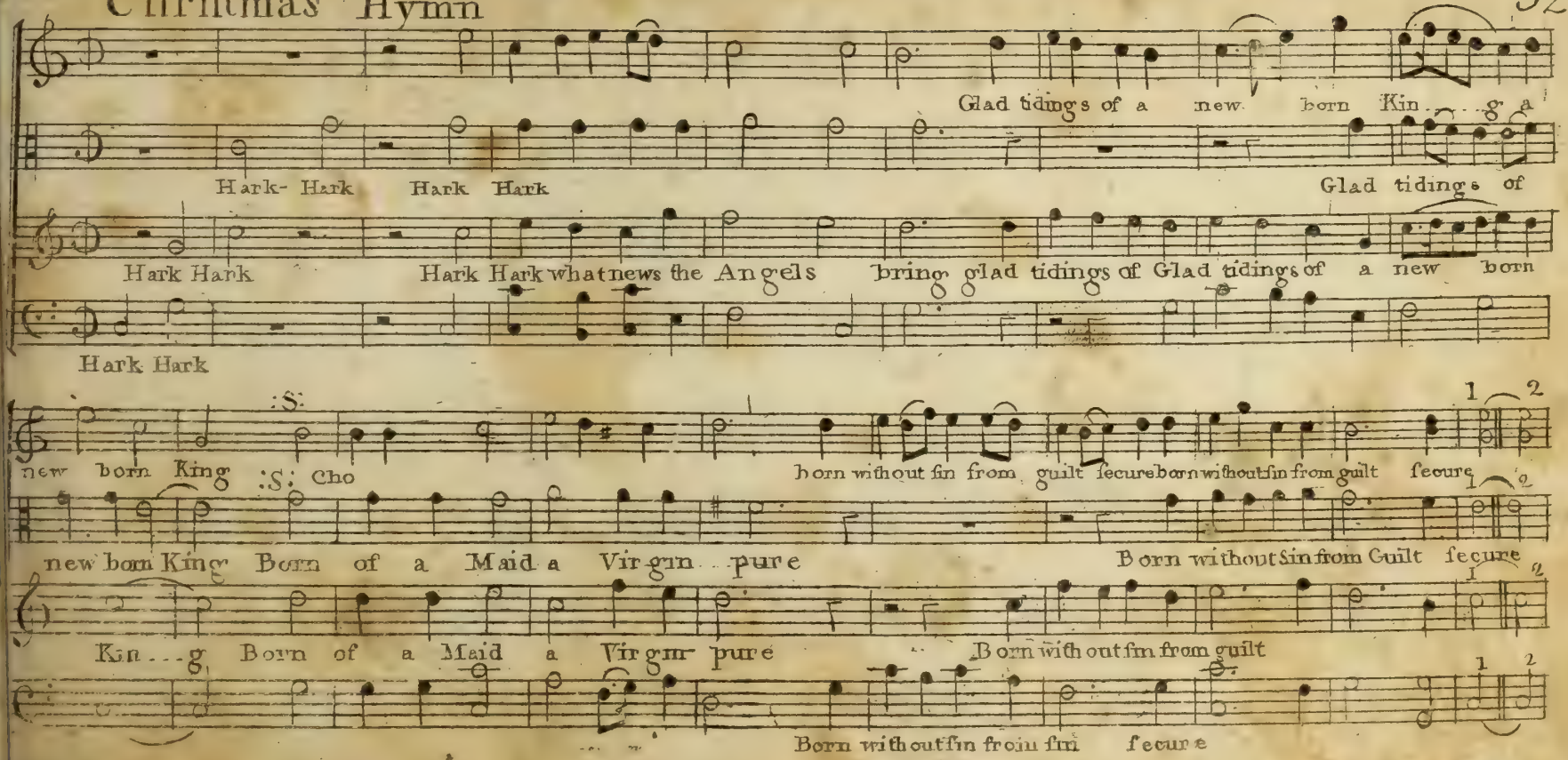
Sutton



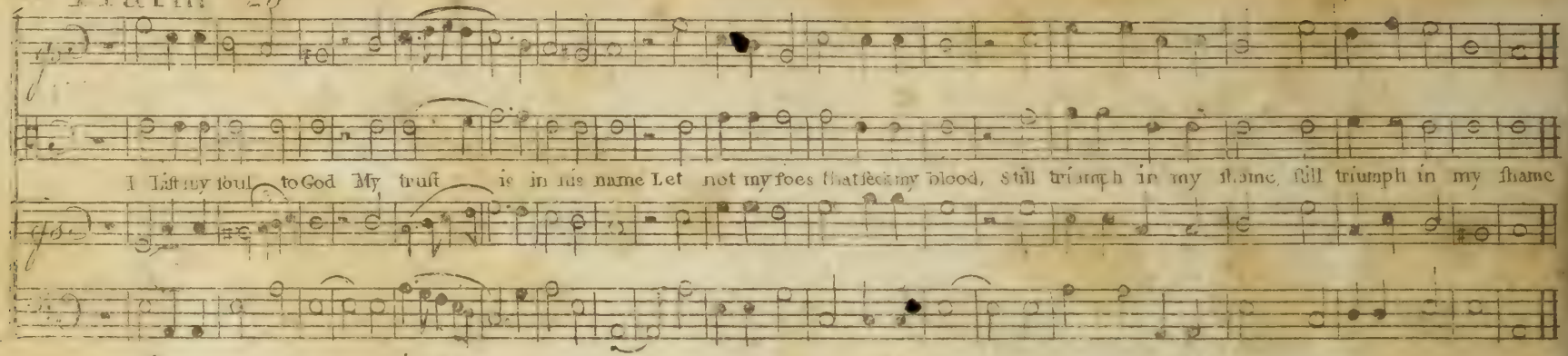
51 Dalfton Pf.122 D.W



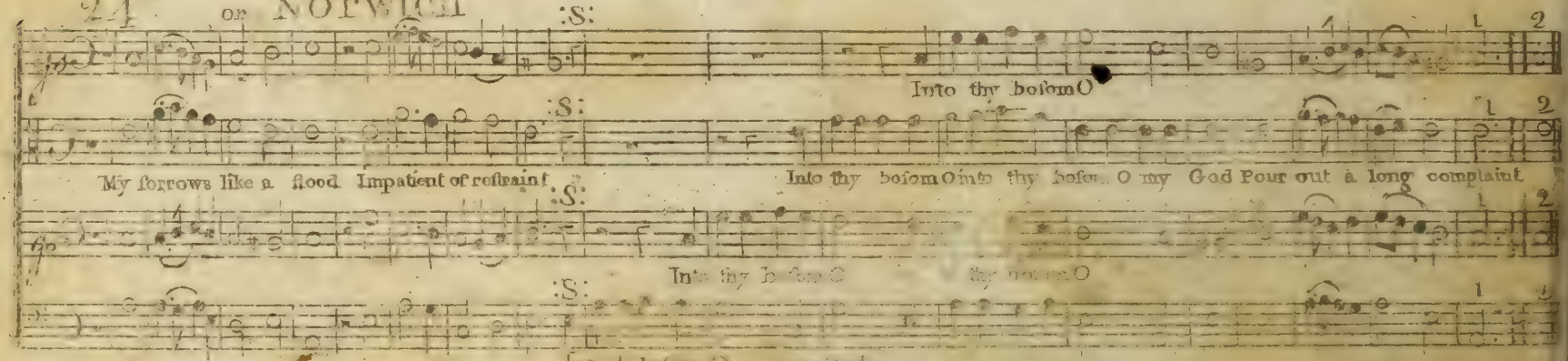
Chriſtmas Hymn



53 Psalm 25



24th or Norwich



ANTHEM 1 Kings 8 Chap and Ps 132

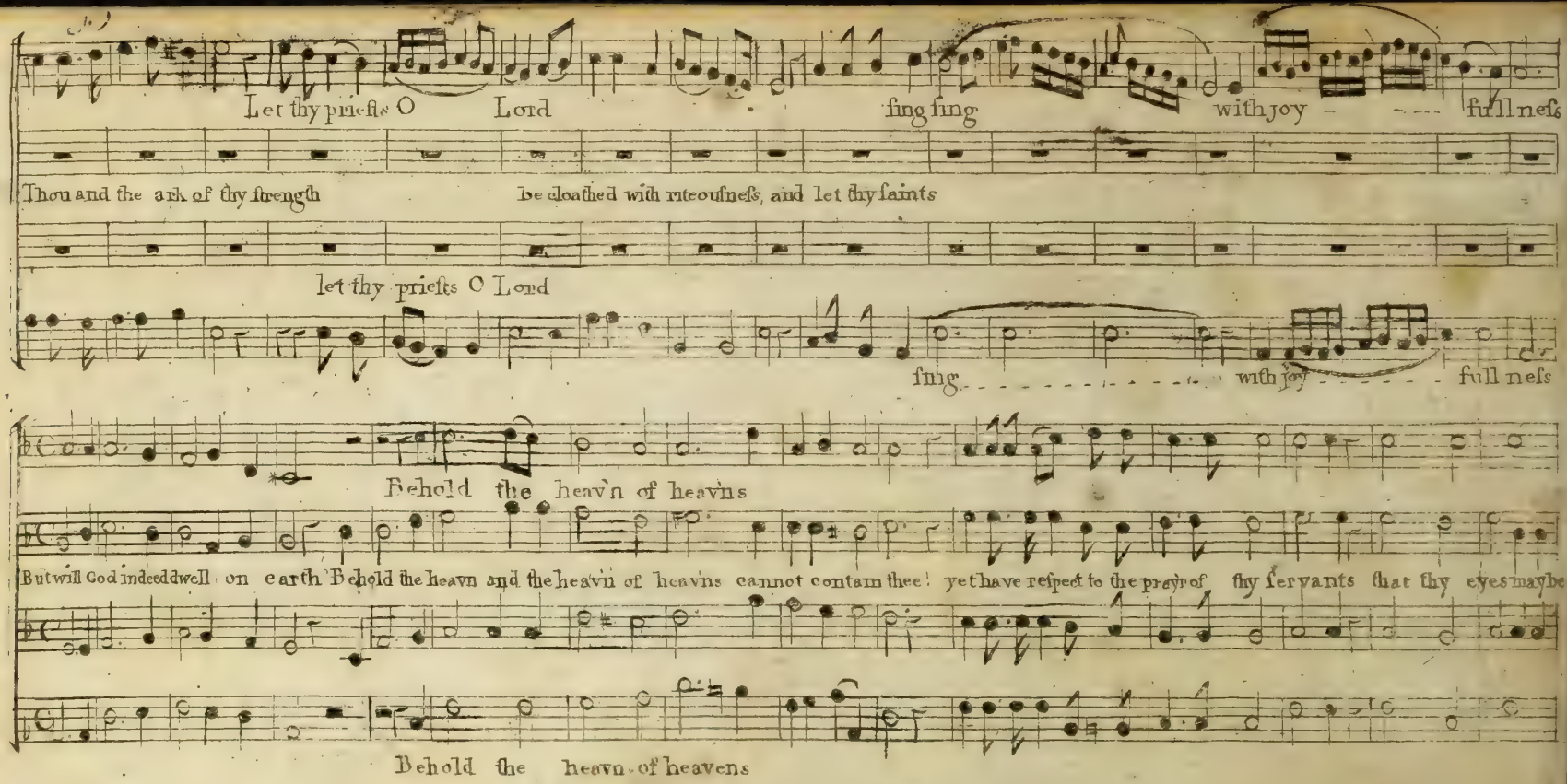
O Lord O Lord O Lord God of Israel there's no God like thee in heavn above or on the earth beneath who keepst covenant and mercy who keepest covenant

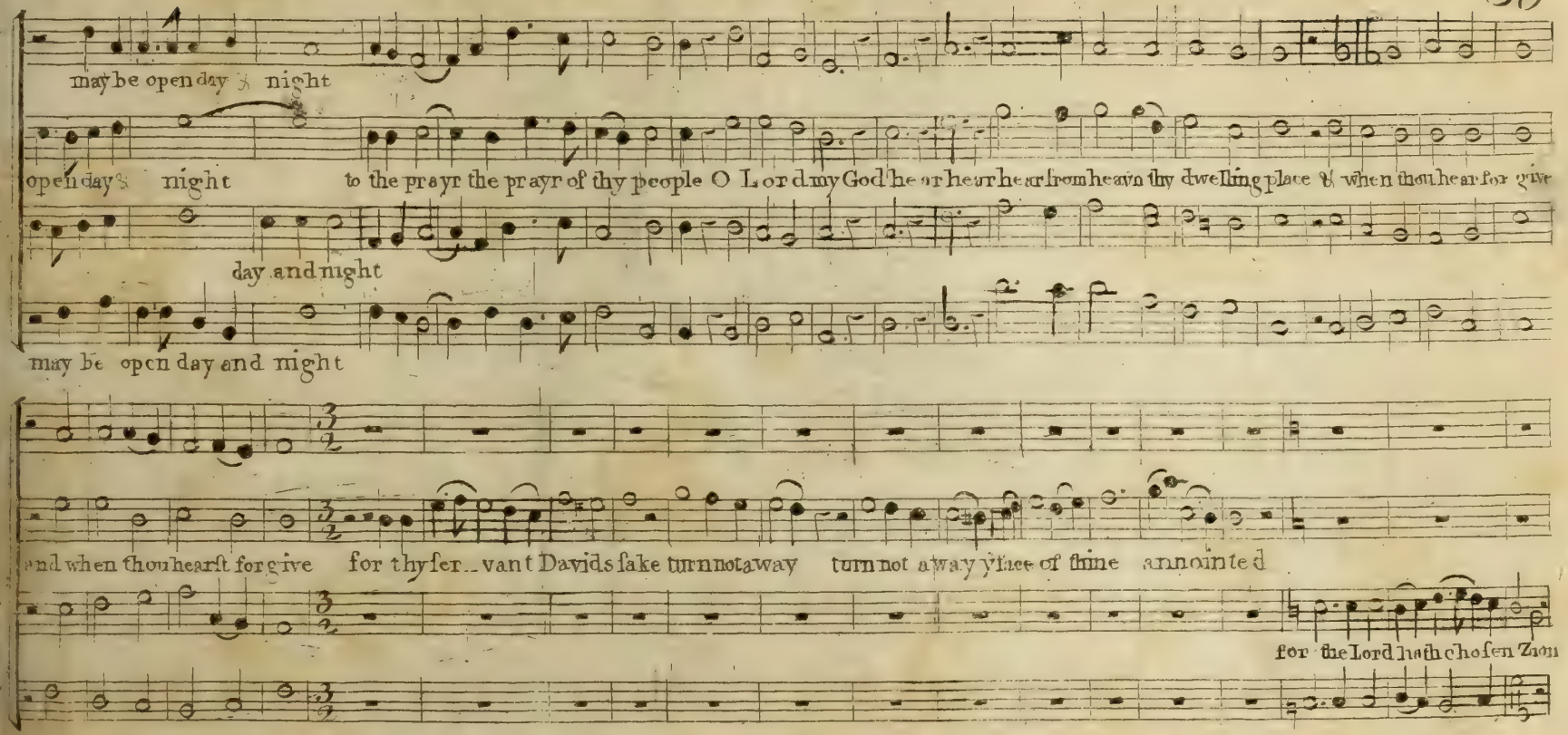
that walk before thee Arise arise

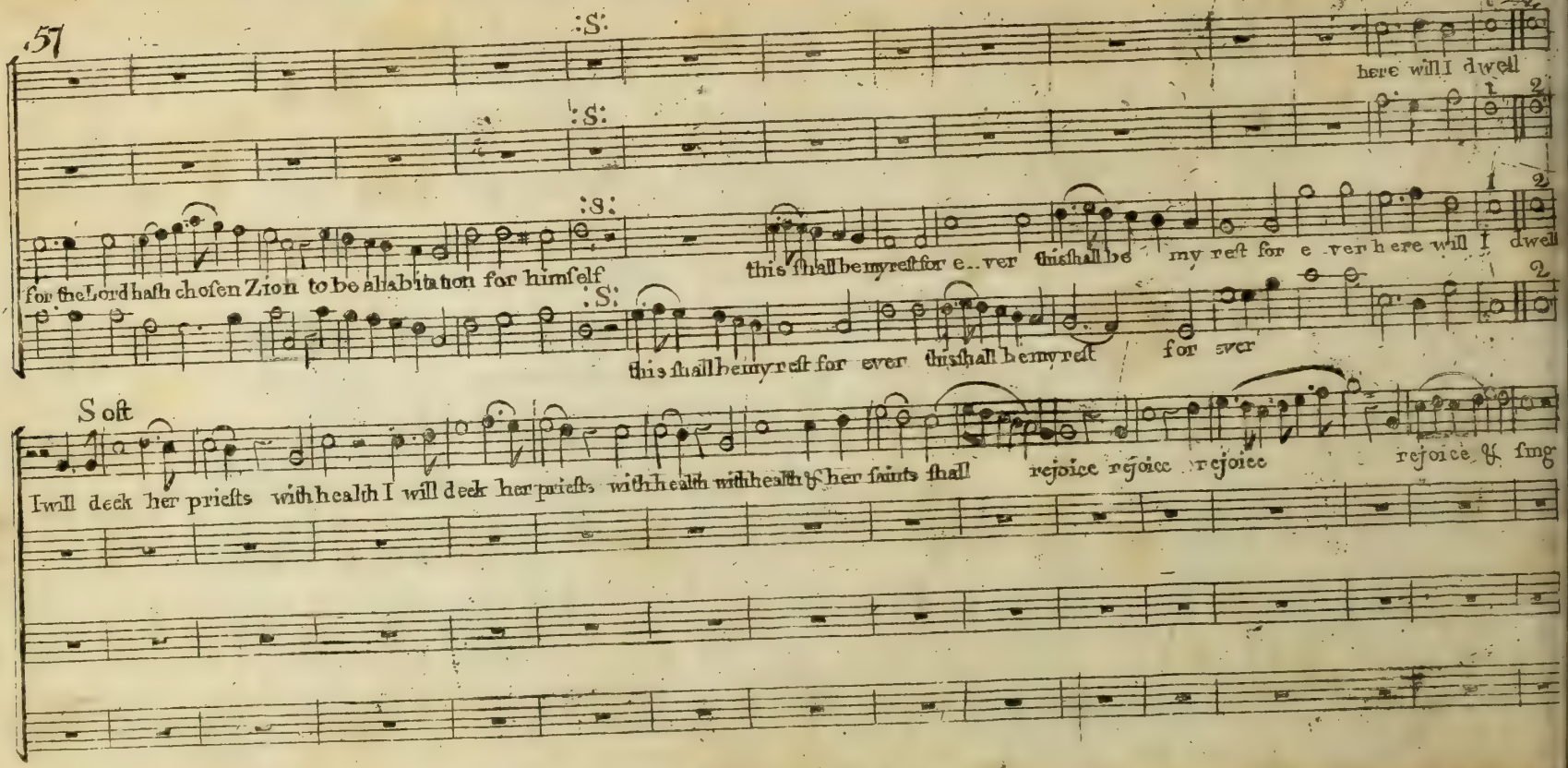
and mercy with those that walk that walk that walk before thee with all their heart O Lord into thy resting place thou and the ark of thy strength

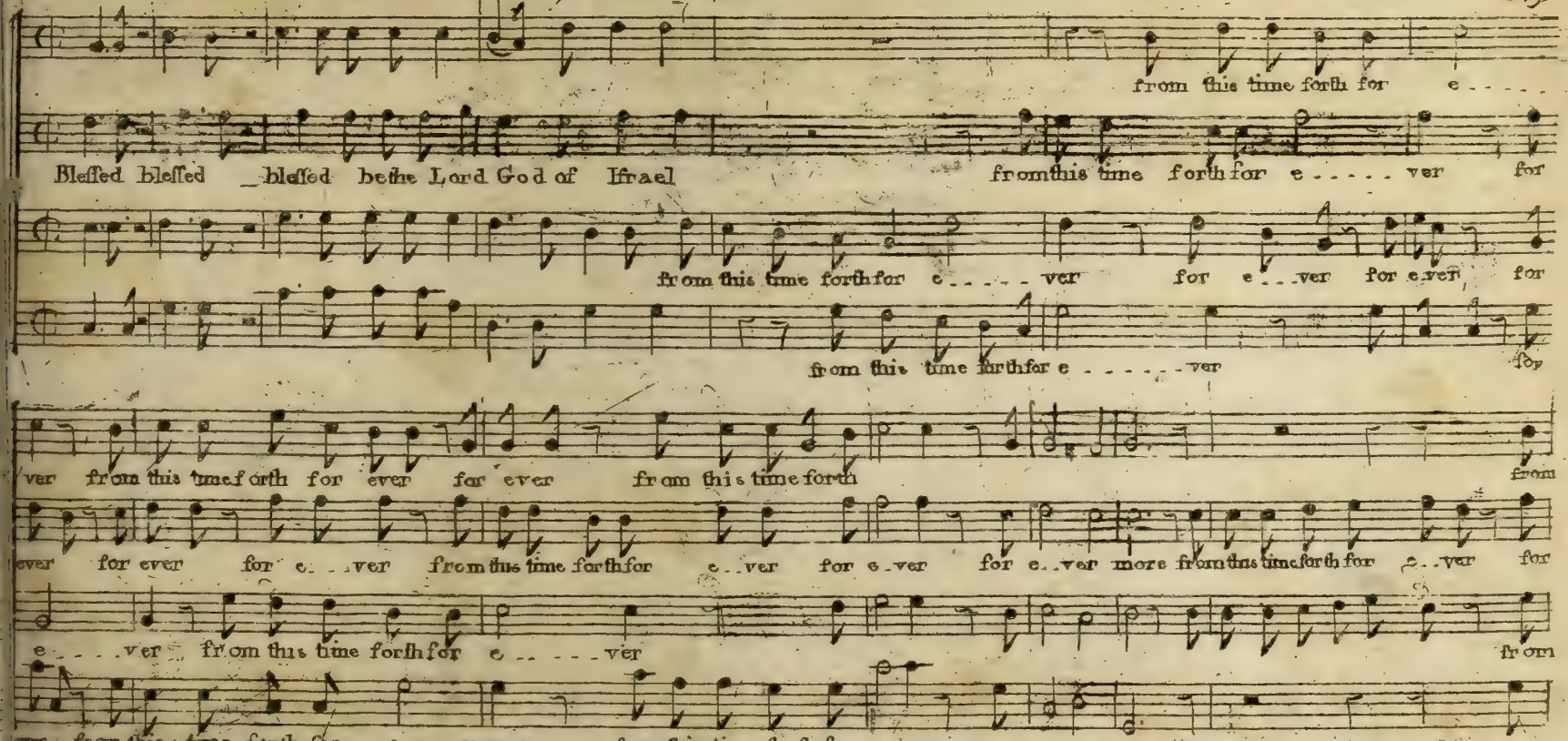
Arise arise

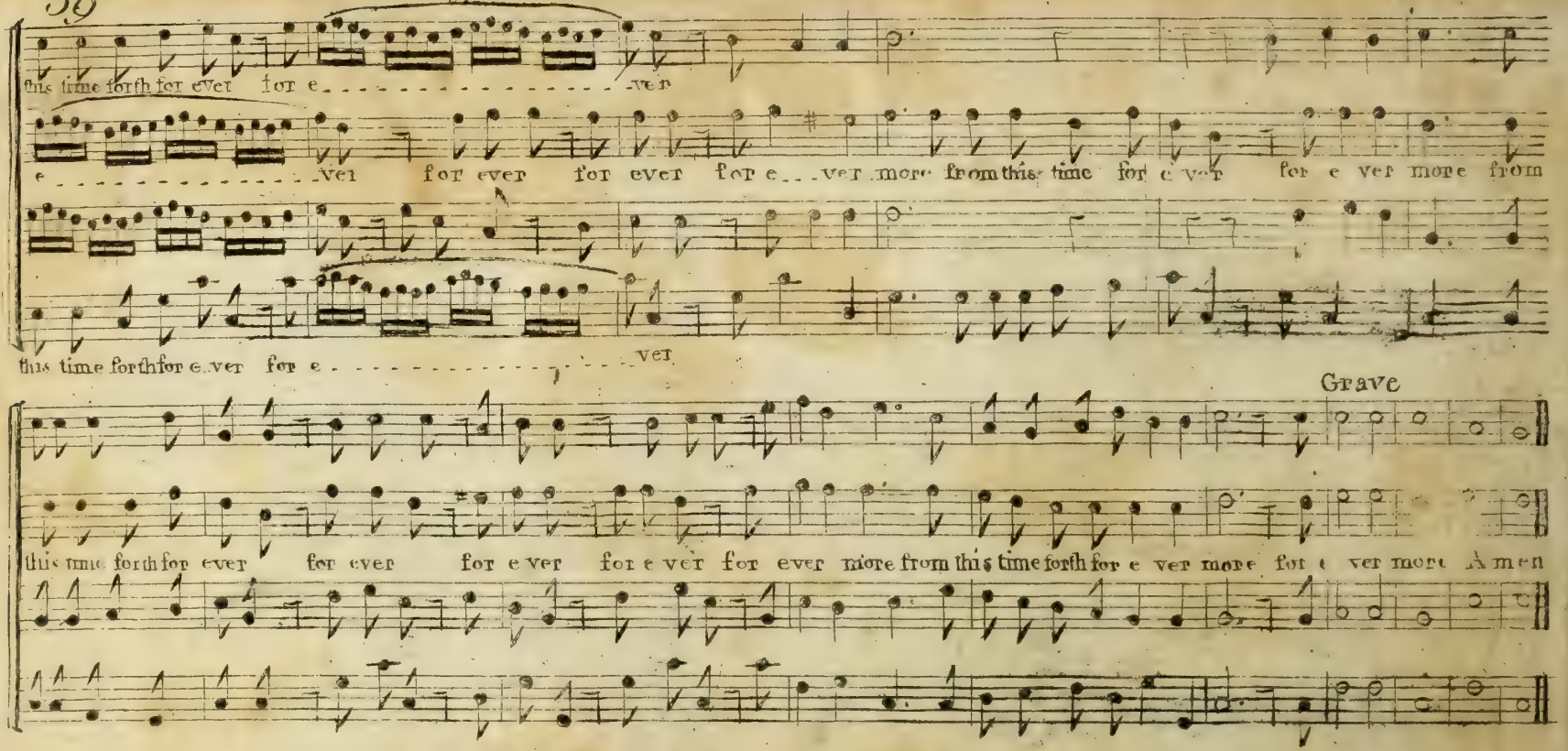
that walk before thee


Let thy priests O Lord
sing sing
with joy
full nefs
Thou and the ark of thy ſtrength
be cloathed with riteouſneſs, and let thy ſaints
let thy priests O Lord
ſing
with joy
full nefs
Behold the heav'n of heavns
But will God indeed dwell on earth Behold the heavn and the heavn of heavns cannot contain thee! yet have reſpect to the prayr of thy ſervants that thy eyes may be
Behold the heavn of heavens

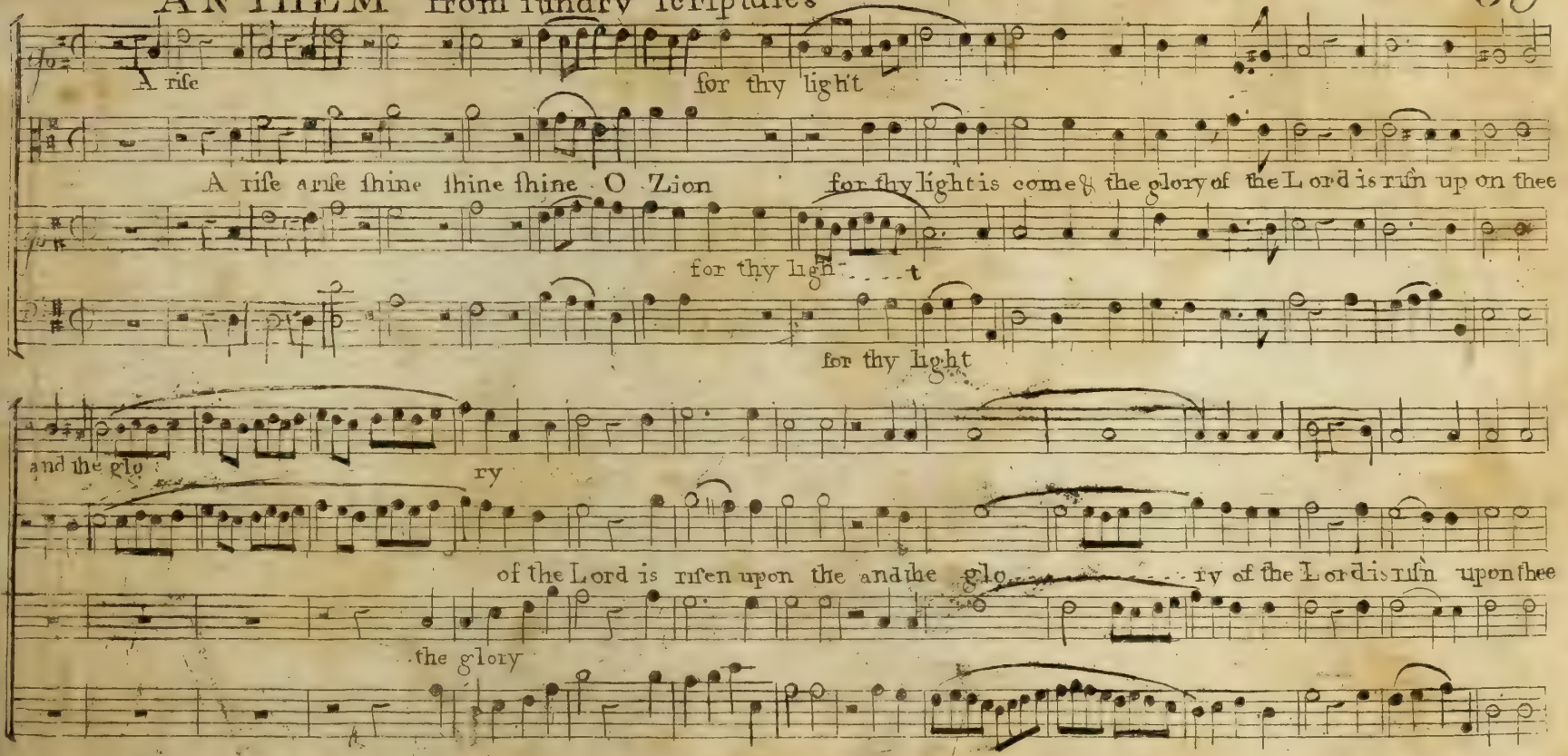

may be open day & night
open day & night
to the prayr the prayr of thy people O Lord my God hear hear hear from heavn thy dwelling place & when thou hear for give
day and night
may be open day and night
and when thou hearst for give for thy ser..vant Davids sake turn not away turn not away y face of thine annointed
for the Lord hath chosen Zion

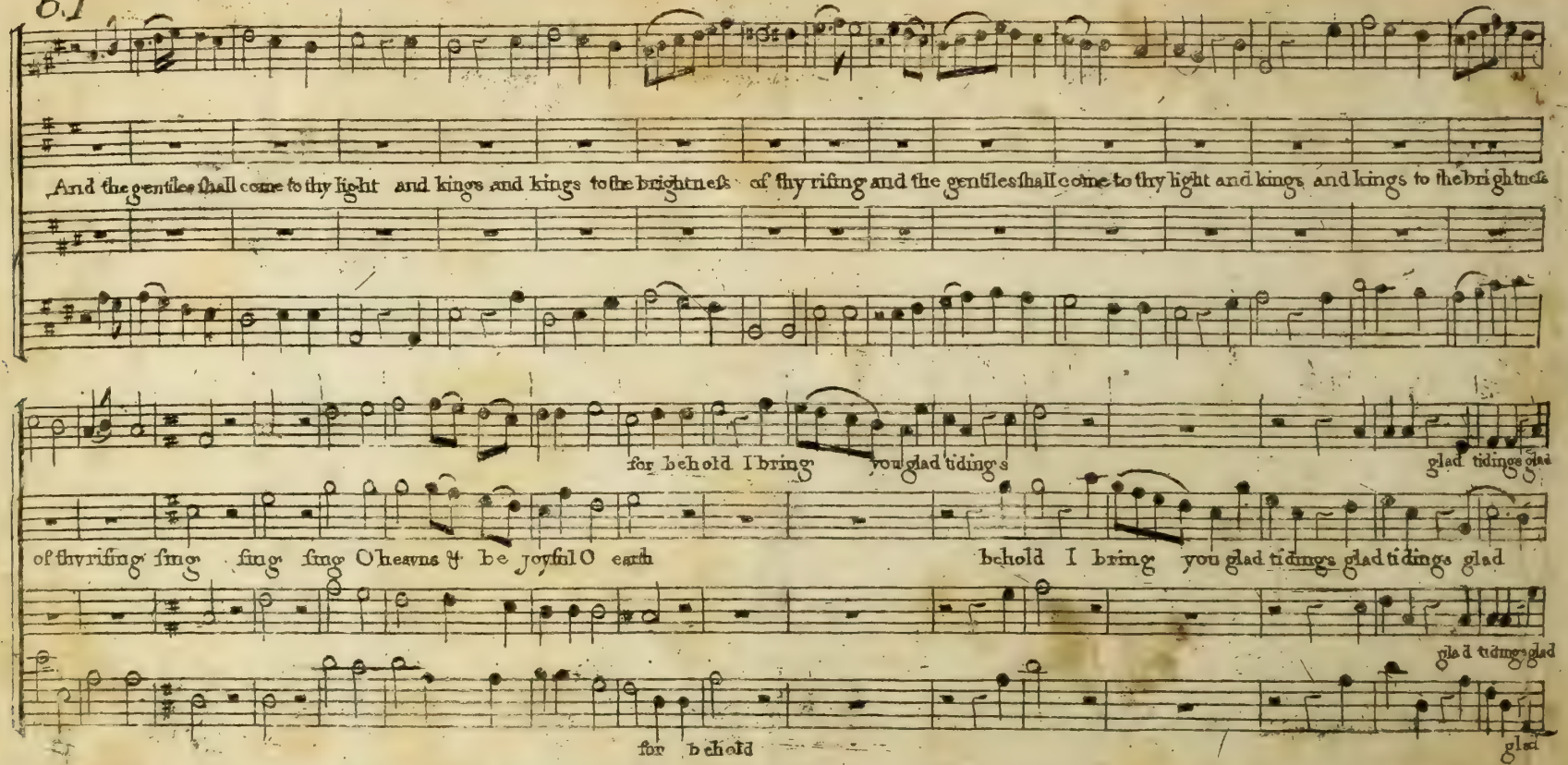

:S:
here will I dwell
1 2
:S:
1 2
:S:
for the Lord hath chosen Zion to be a habitation for himself
this shall be my rest for e..ver this shall be my rest for e ver here will I dwell
1 2
:S:
this shall be my rest for ever this shall be my rest for ever
2
Soft
I will deck her priests with health I will deck her priests with health with health & her saints shall rejoice rejoice rejoice rejoice & sing

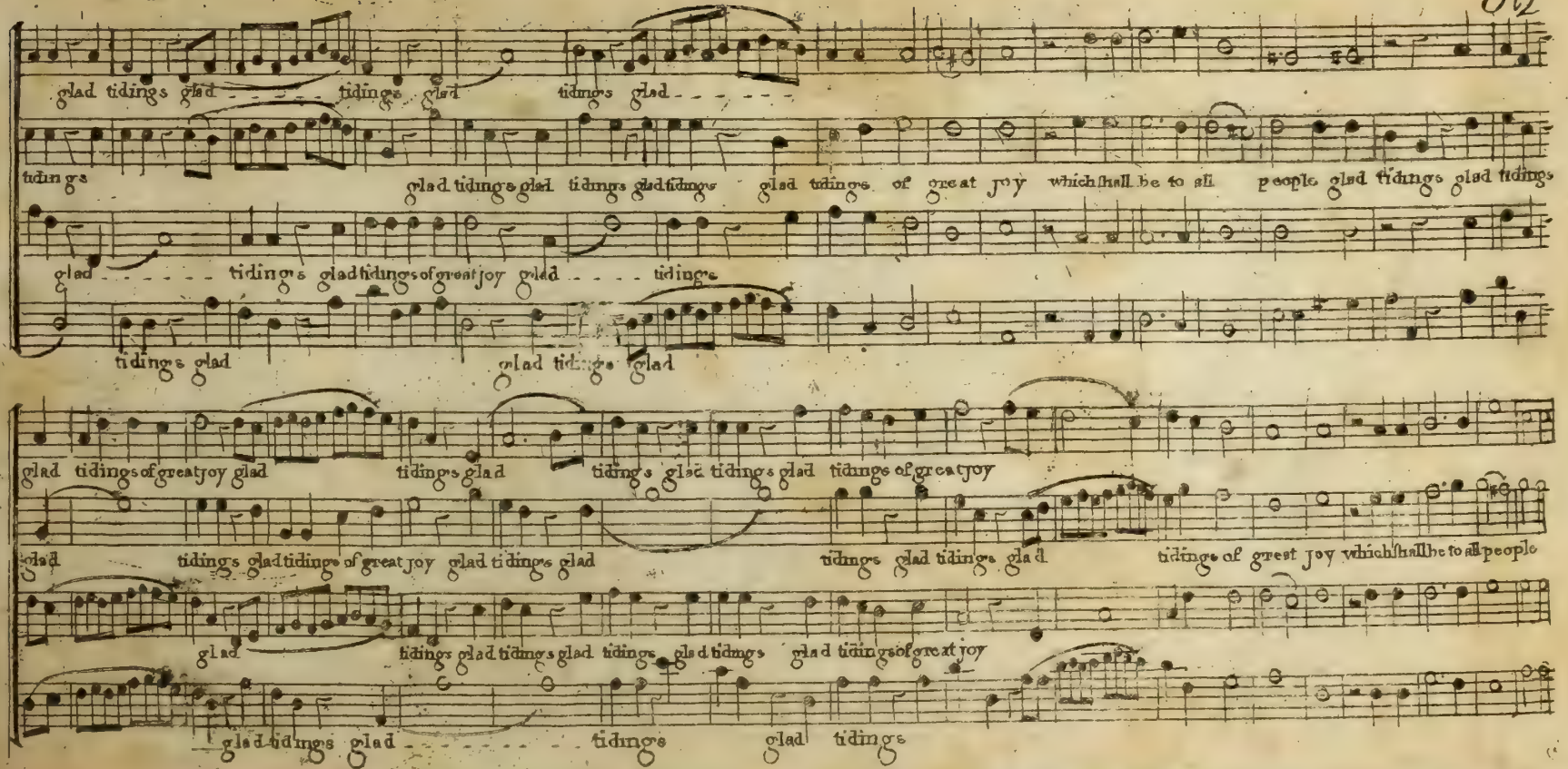

from this time forth for e . . . . .
Bleſſed bleſſed _ bleſſed be the Lord God of Iſrael from this time forth for e . . . . . ver for
from this time forth for e . . . . . ver for e . . . ver for e ver for
from this time forth for e . . . . . ver
ver from this time forth for ever for ever from this time forth from
ever for ever for e . . ver from this time forth for e . . ver for e ver for e . . ver more from this time forth for e . . ver for
e . . . . ver from this time forth for e . . . . . ver from
ever from this time forth for e . . . ver from this time forth for

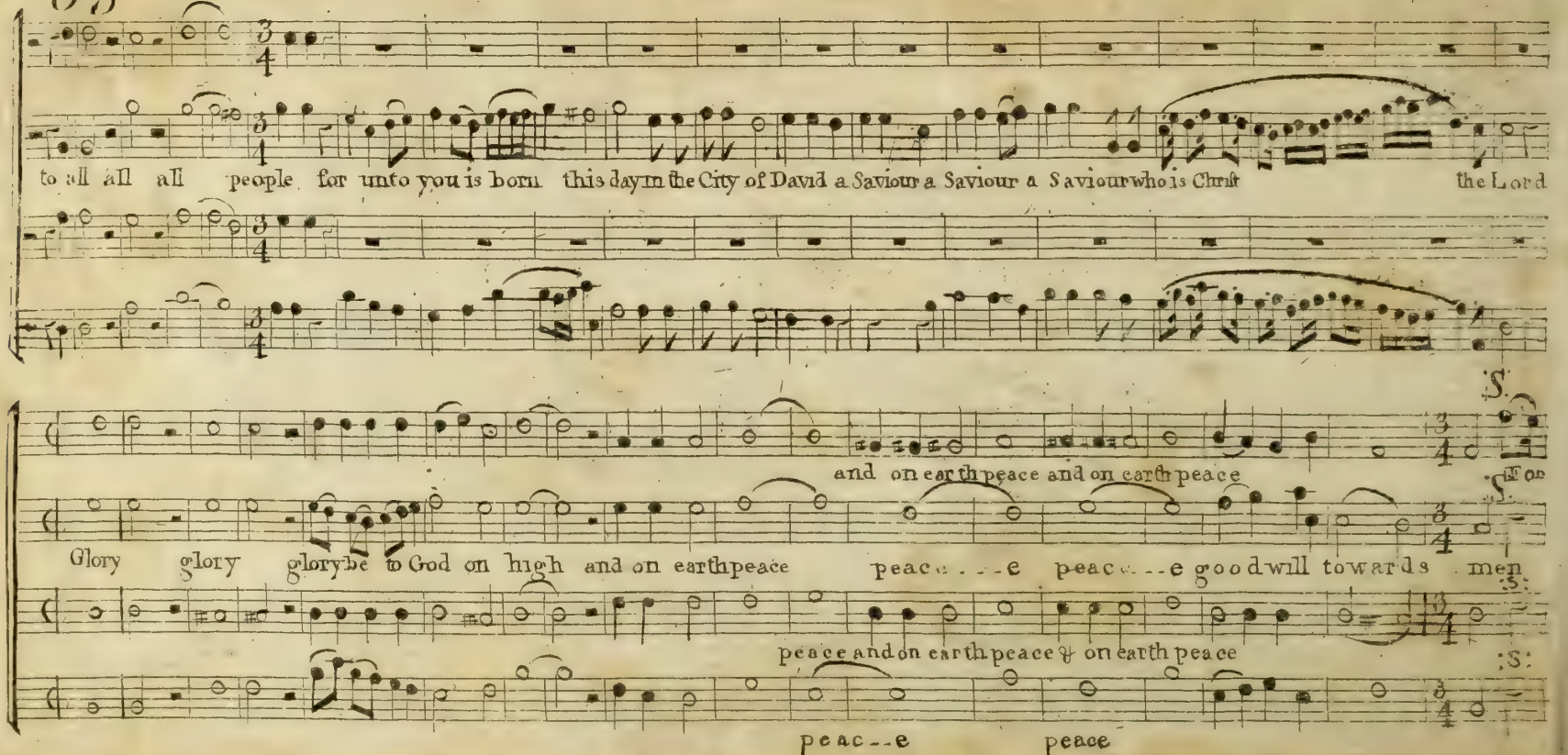

this time forth for ever for e . . . . . ver
e . . . . . ver for ever for ever for e . . . ver more from this time for e ver for e ver more from
this time forth for e ver for e . . . . . ver
Grave
this time forth for ever for ever for e ver for e ver for ever more from this time forth for e ver more for e ver more Amen

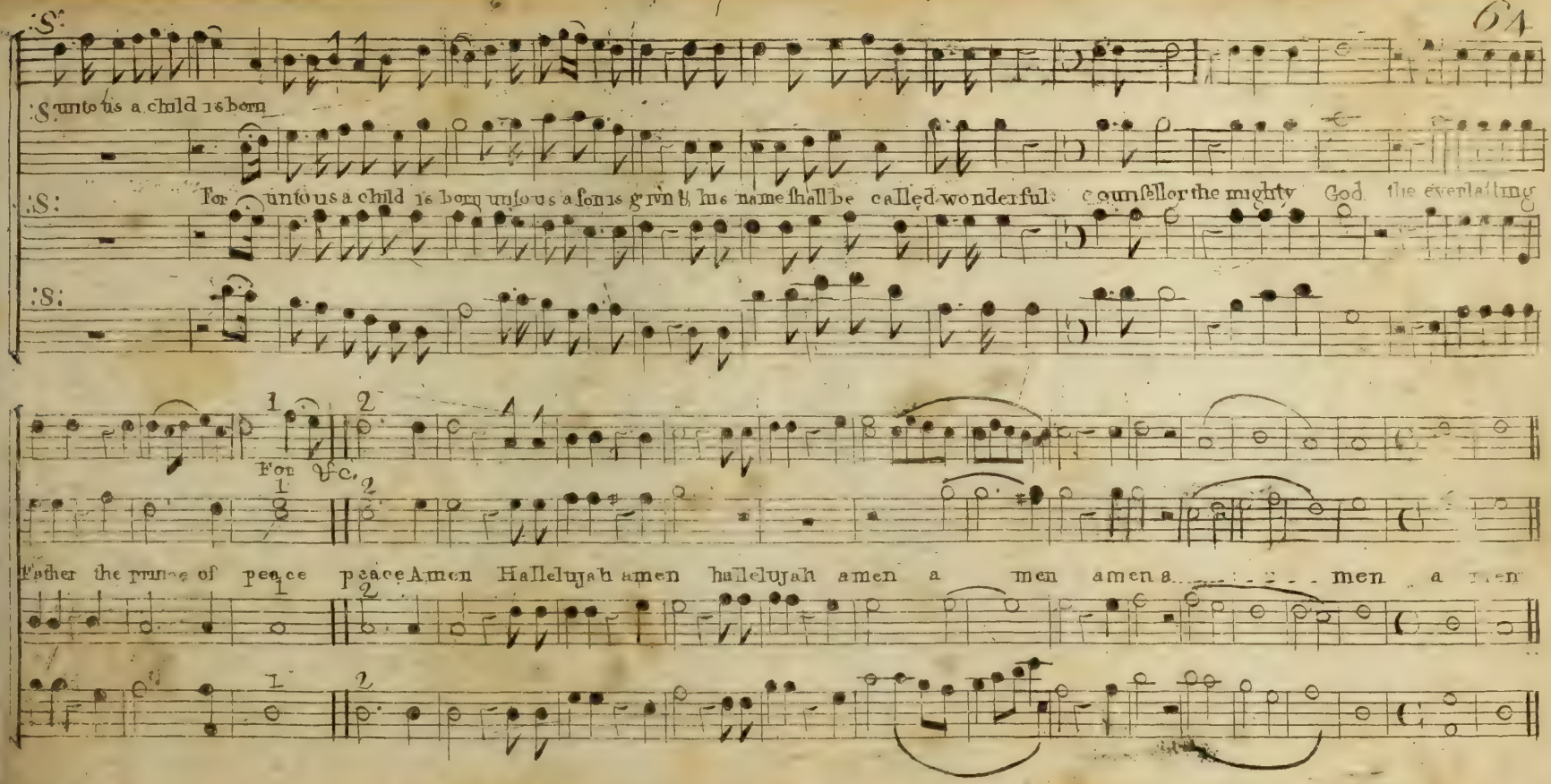
ANTHEM from sundry scriptures



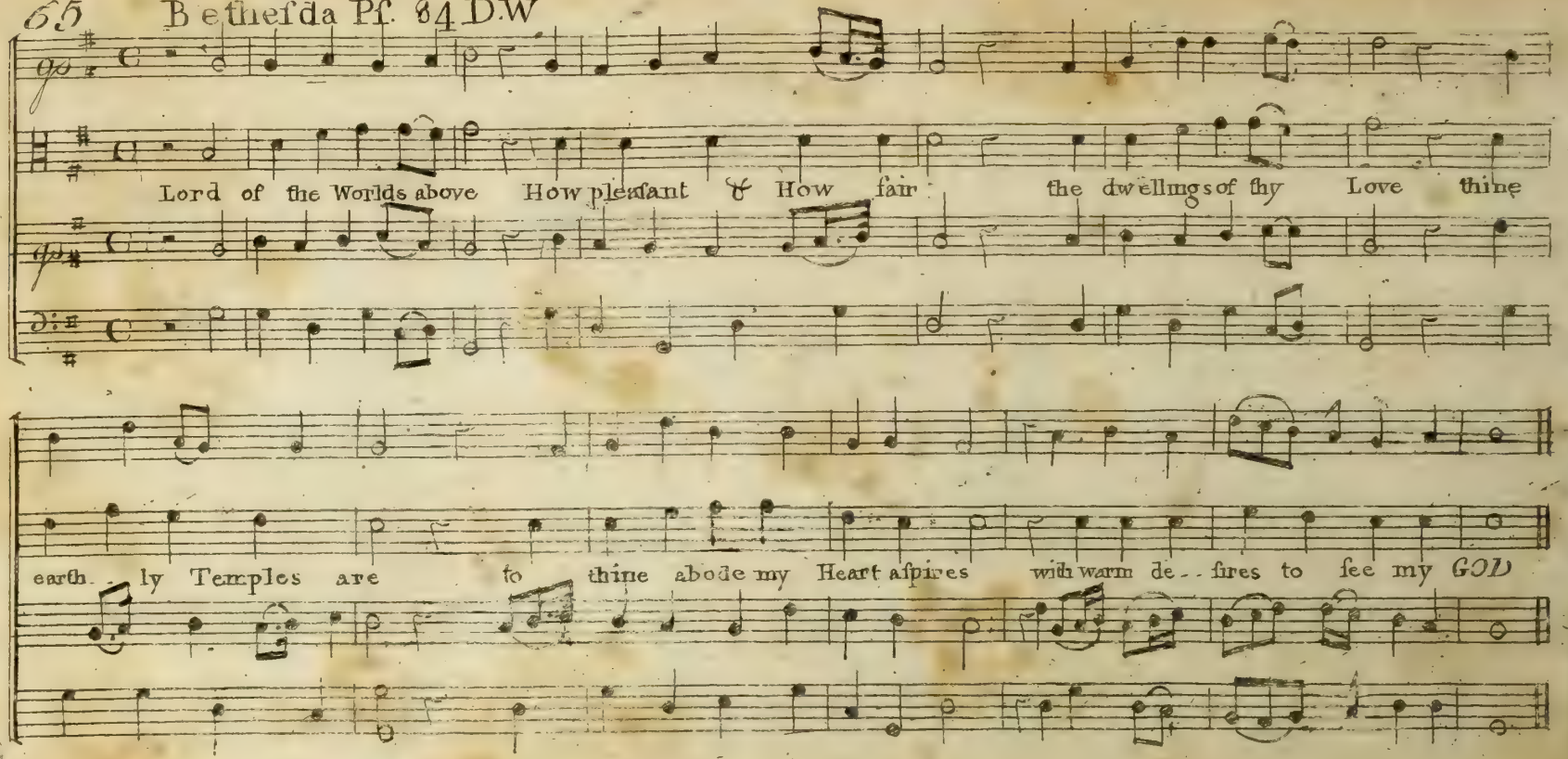

And the gentiles shall come to thy light and kings and kings to the brightness of thy rising and the gentiles shall come to thy light and kings and kings to the brightnes
for behold I bring you glad tidings
glad tidings glad
of thy rising sing sing sing O heavns & be joyful O earth
behold I bring you glad tidings glad tidings glad
glad tidings glad
for behold
glad

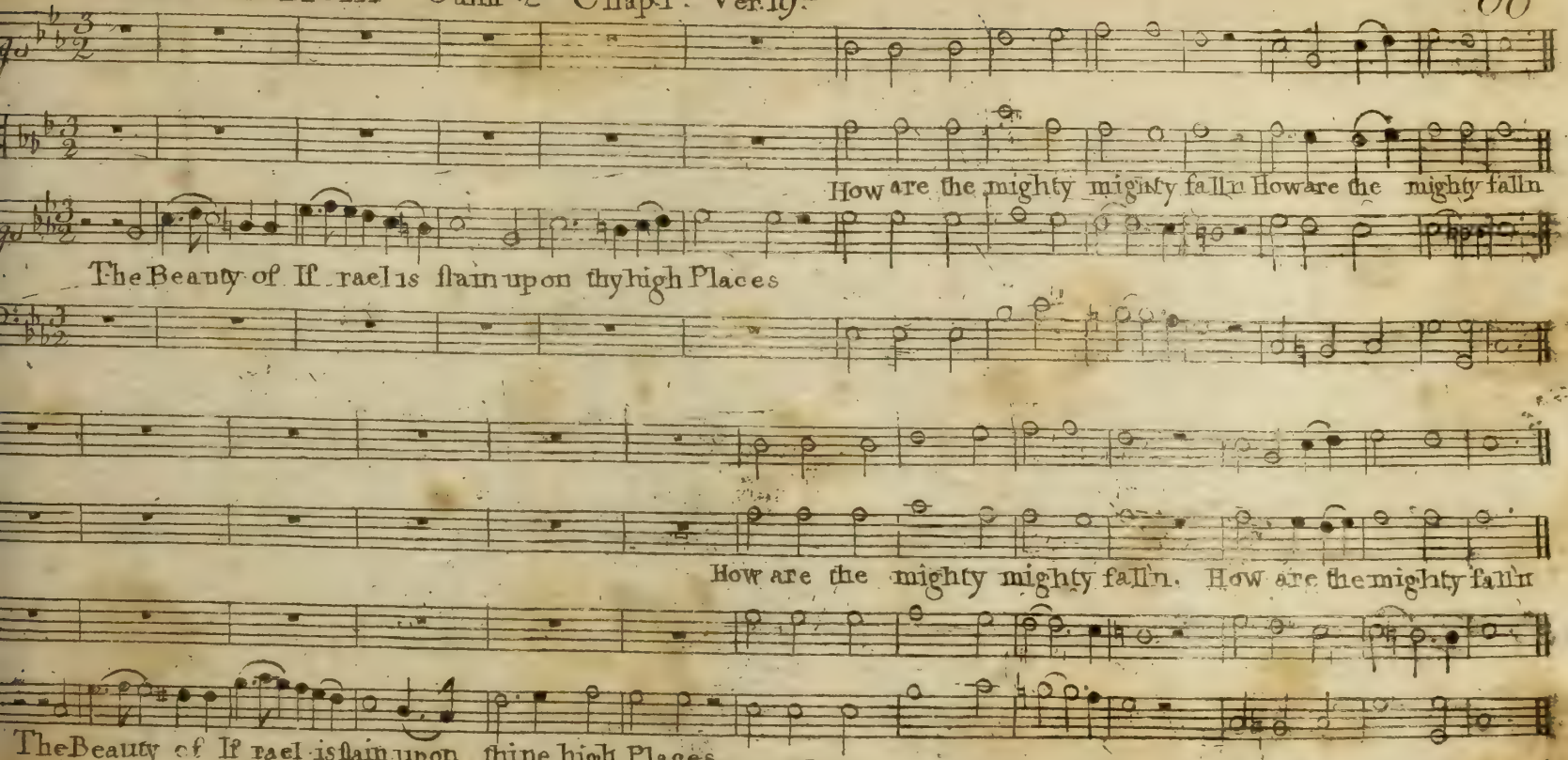

glad tidings glad tidings glad tidings glad
tidings glad tidings glad tidings glad tidings glad tidings of great joy which shall be to all people glad tidings glad tidings
glad tidings glad tidings of great joy glad tidings
tidings glad glad tidings glad
glad tidings of great joy glad tidings glad tidings glad tidings glad tidings of great joy
glad tidings glad tidings of great joy glad tidings glad tidings glad tidings glad tidings of great joy which shall be to all people
glad tidings glad tidings glad tidings glad tidings glad tidings of great joy
glad tidings glad tidings glad tidings

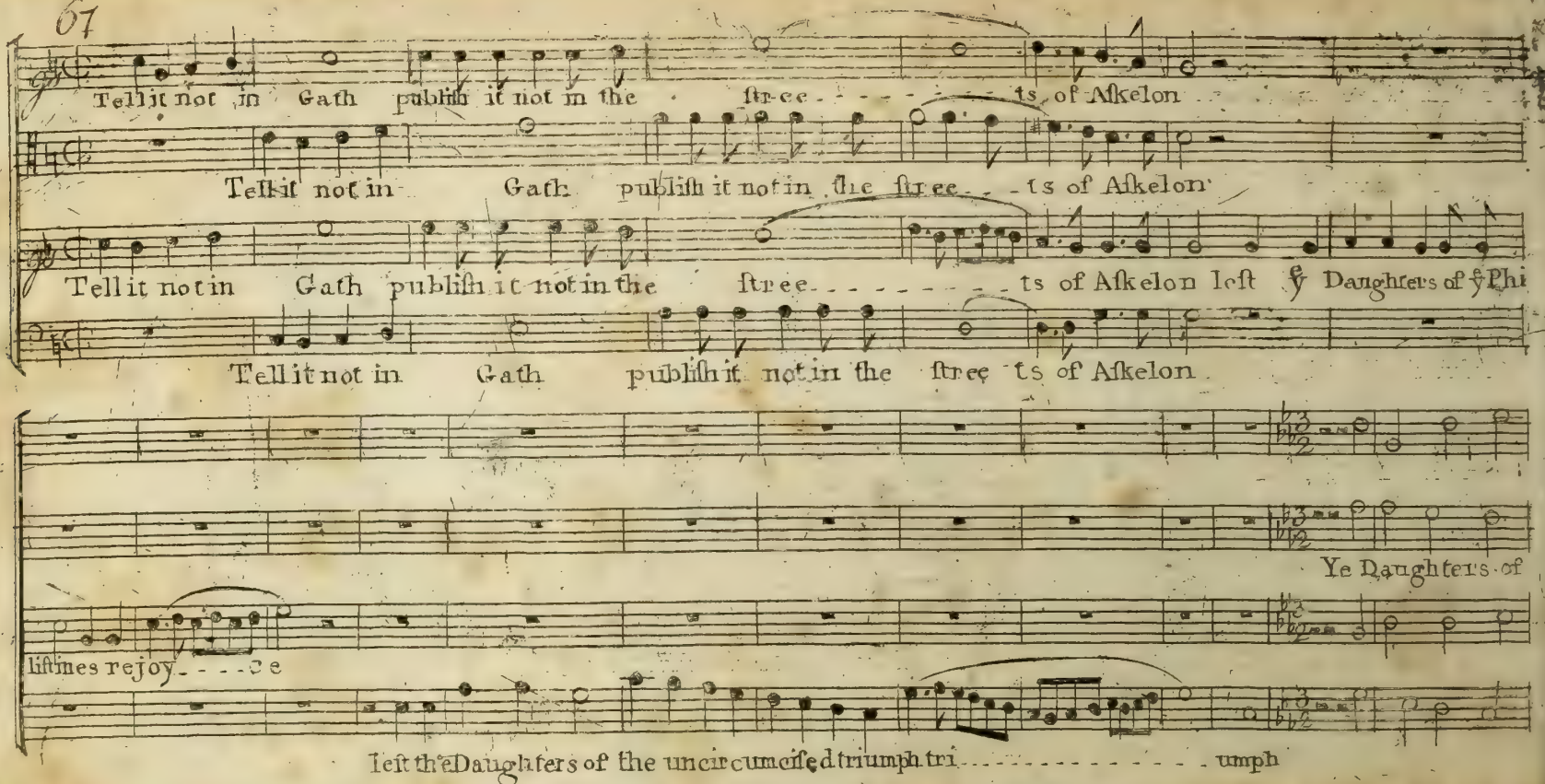

to all all all people for unto you is born this day in the City of David a Saviour a Saviour a Saviour who is Christ the Lord
S.
and on earth peace and on earth peace
Glory glory glory be to God on high and on earth peace peace e peace e good will towards men
peace and on earth peace & on earth peace
peac e peace

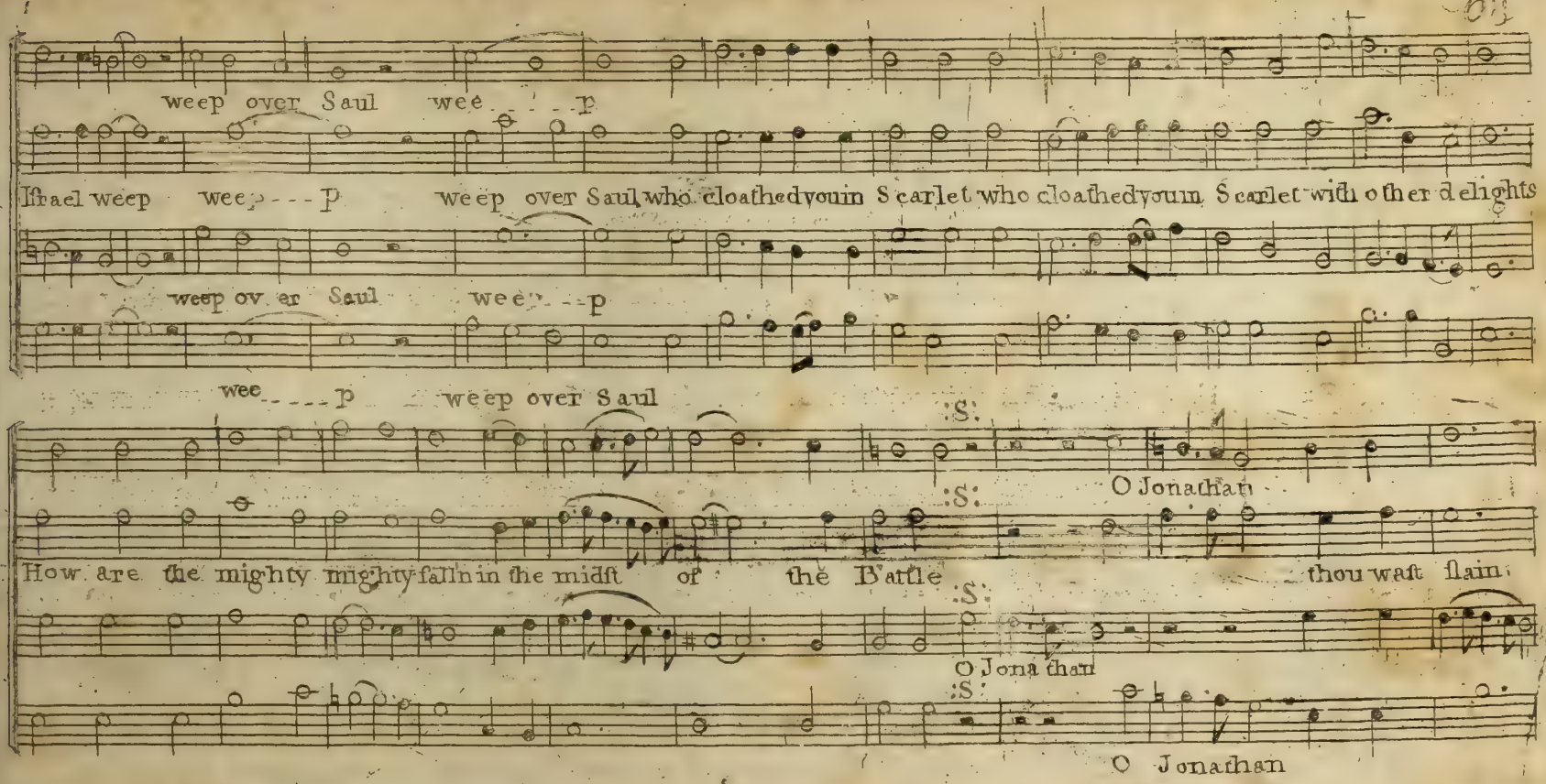

S:
S: unto us a child is born
S: For unto us a child is born unto us a son is given & his name shall be called wonderful counseller the mighty God the everlasting
S:
1
2
For &c.
Father the prince of peace peace Amen Hallelujah amen hallelujah amen a men amen a men a men

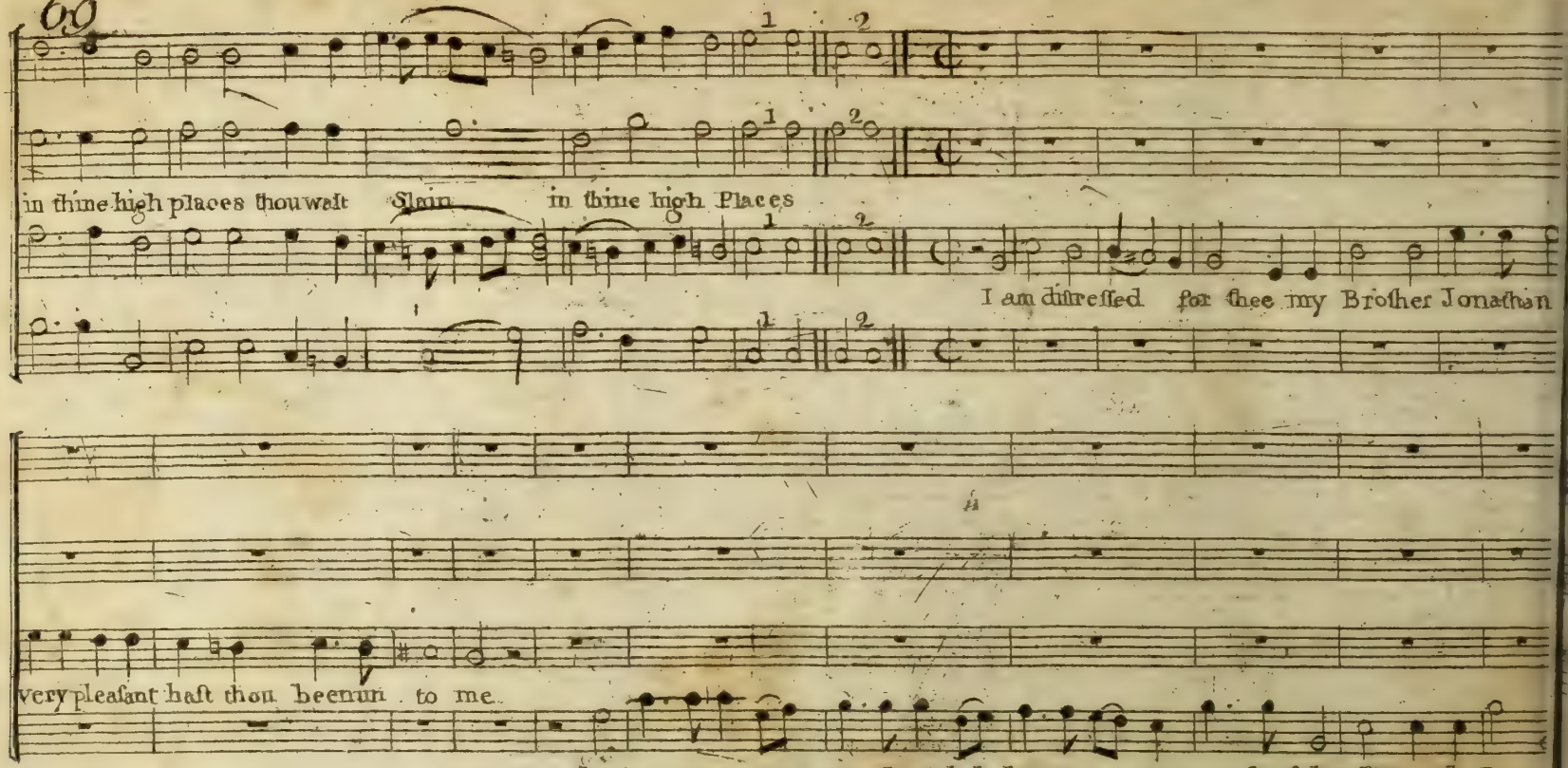
65 Bethesda Pf. 84 D.W




How are the mighty mighty falln How are the mighty falln
The Beauty of Israel is slain upon thy high Places
How are the mighty mighty falln. How are the mighty falln
The Beauty of Israel is slain upon thine high Places


Tell it not in Gath publish it not in the stree - - - - - ts of Askelon
Tell it not in Gath publish it not in the stree - - ts of Askelon
Tell it not in Gath publish it not in the stree - - - - - - - - ts of Askelon lest ye Daughters of ye Phi
Tell it not in Gath publish it not in the stree ts of Askelon
Ye Daughters of
lestimes rejoy - - - - ce
lest the Daughters of the uncircumcised triumph tri - - - - - - - - - - - - umph


weep over Saul wee p
Israel weep wee p weep over Saul who cloathed you in Scarlet who cloathed you in Scarlet with other delights
weep ov er Saul wee p
wee p weep over Saul
:S:
O Jonathan
:S:
How are the mighty mighty fall'n in the midst of the Battle
thou wast slain
:S:
O Jona than
:S:
O Jonathan


in thine high places thou wast Slain in thine high Places
I am distressed for thee my Brother Jonathan
very pleasant hast thou been unto me
thy love to me was wonderful thy love to me was wonderful passing the Love

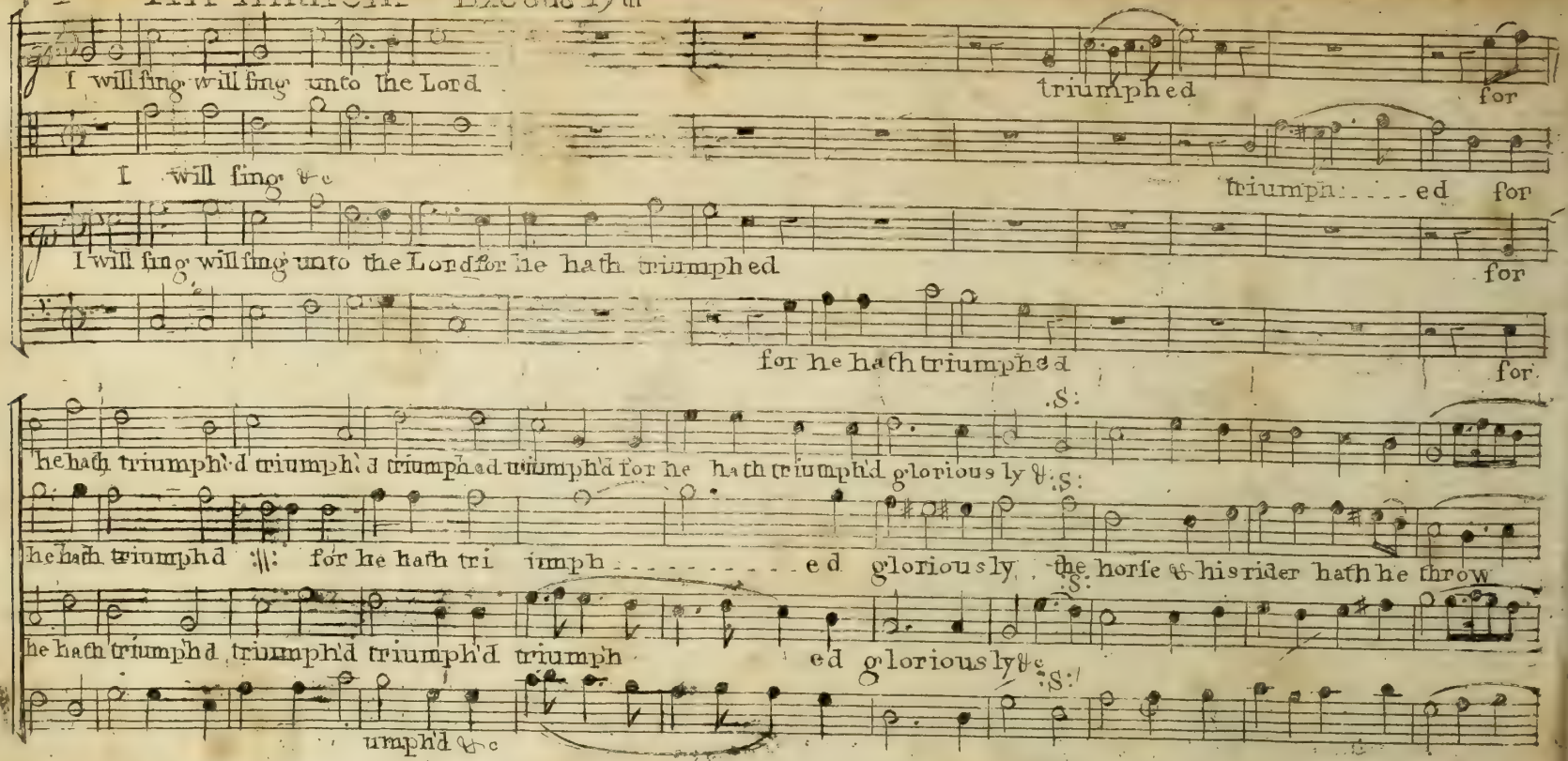
:S:

:S:

How :S: are the mighty mighty falling the weapons of War perish'd & the weapons of War perished

Woman Plymouth

An Anthem Exodus 15th



1 2

1 2

...n in to the Sea The Lord is my strength is my strength & Song & he is become is become my Salvation he is my God my

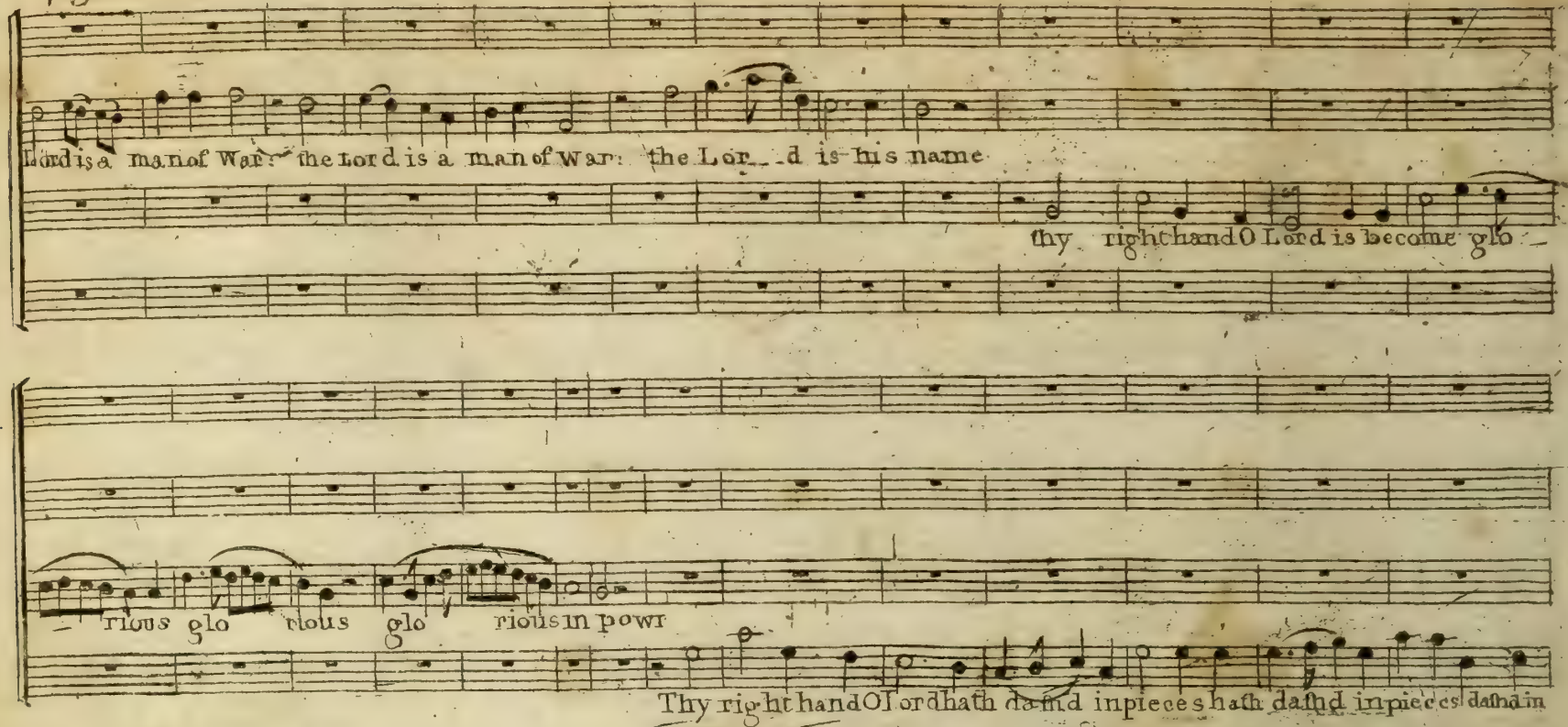
1 2

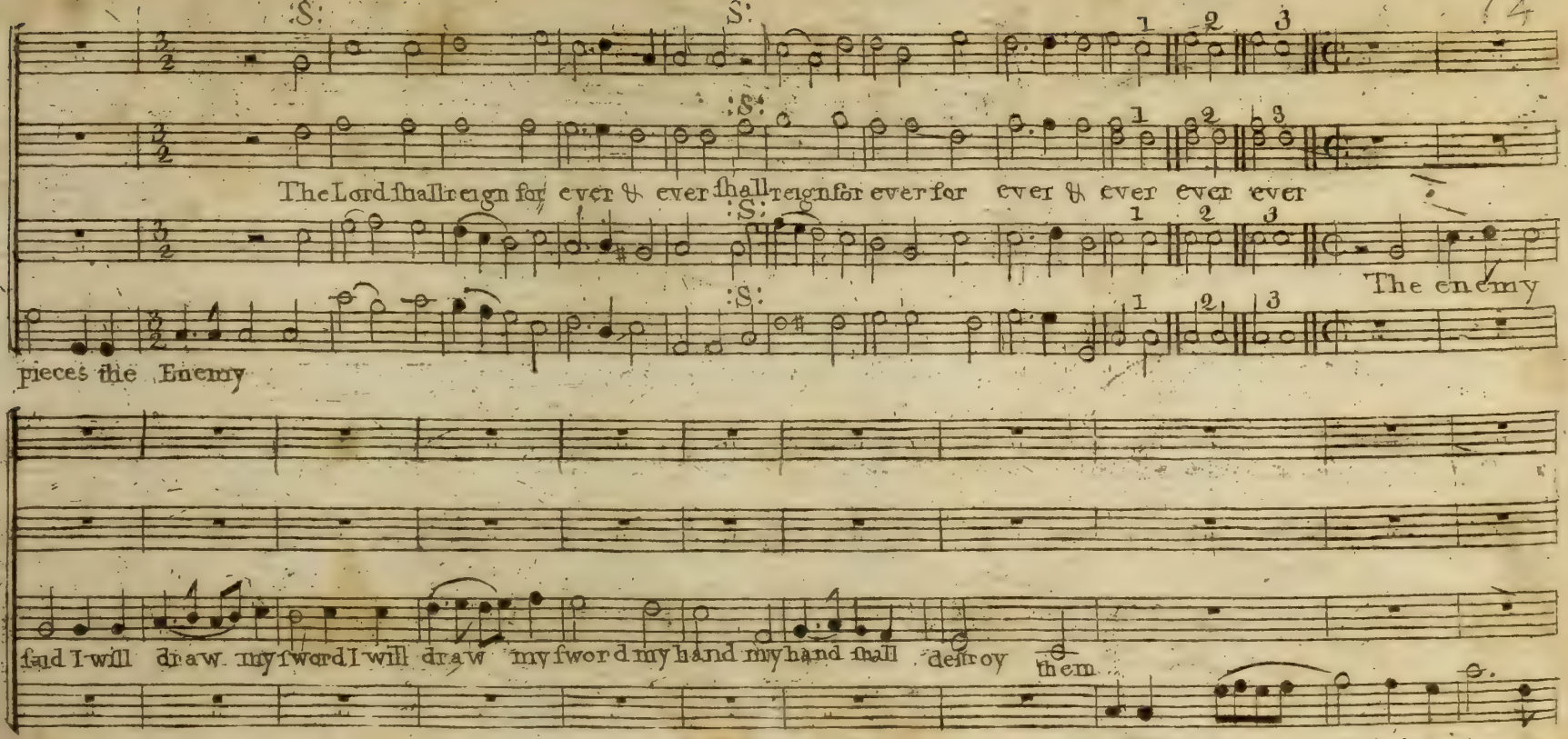
1 2

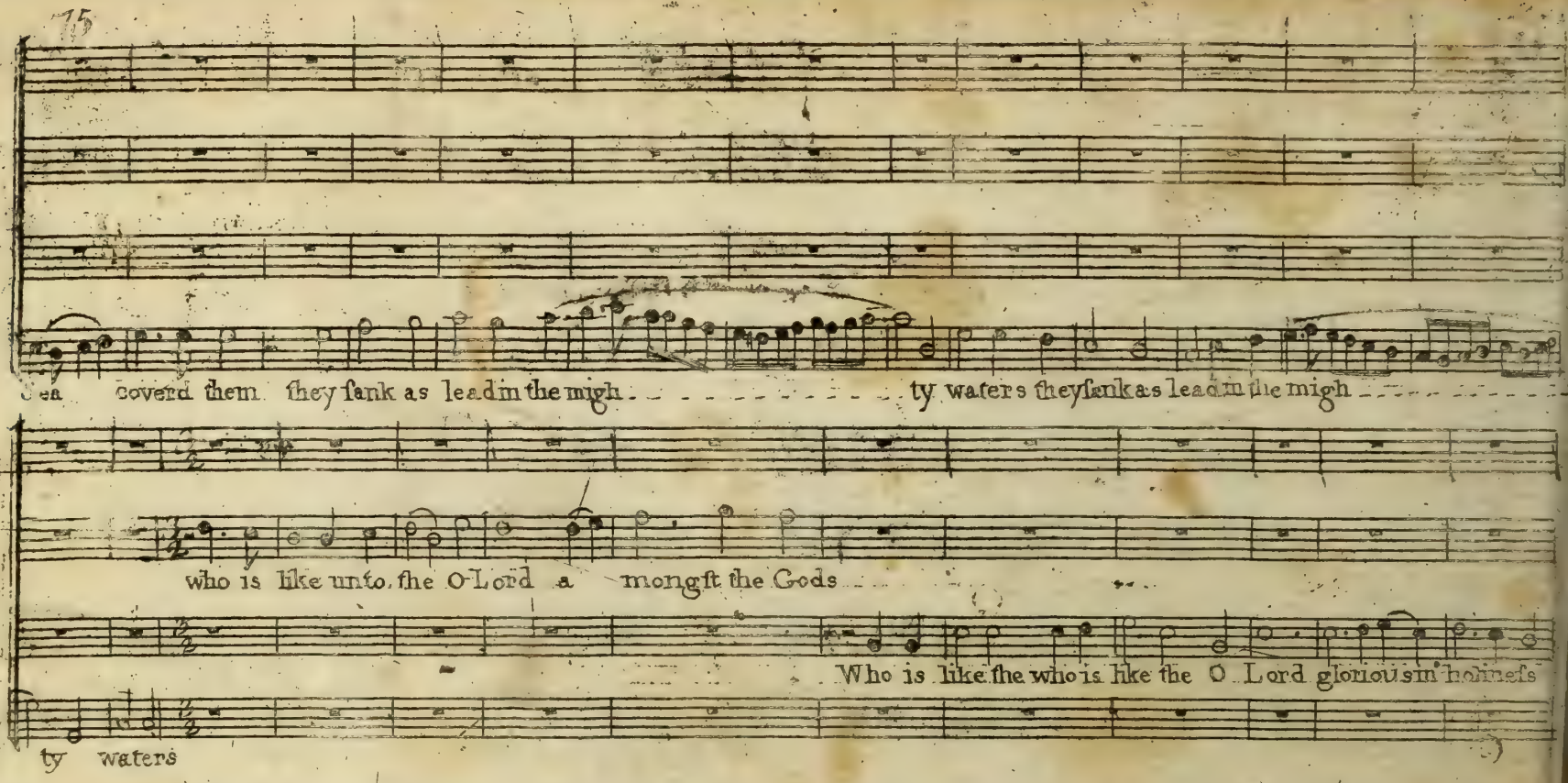
Fathers God he is my God my Fathers God and I will exalt him and I will exa. lt him The

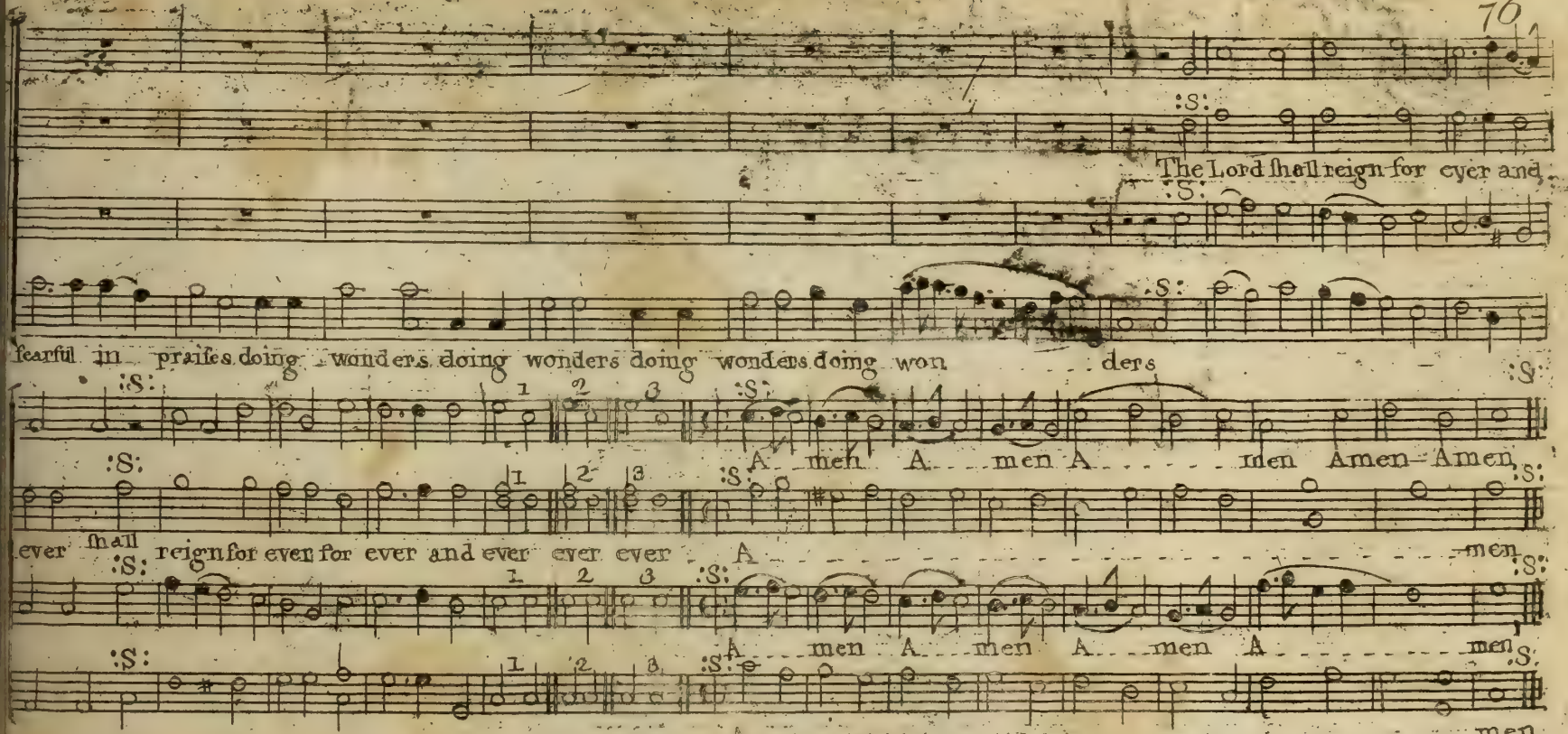
alt him exa. lt him

a lt him

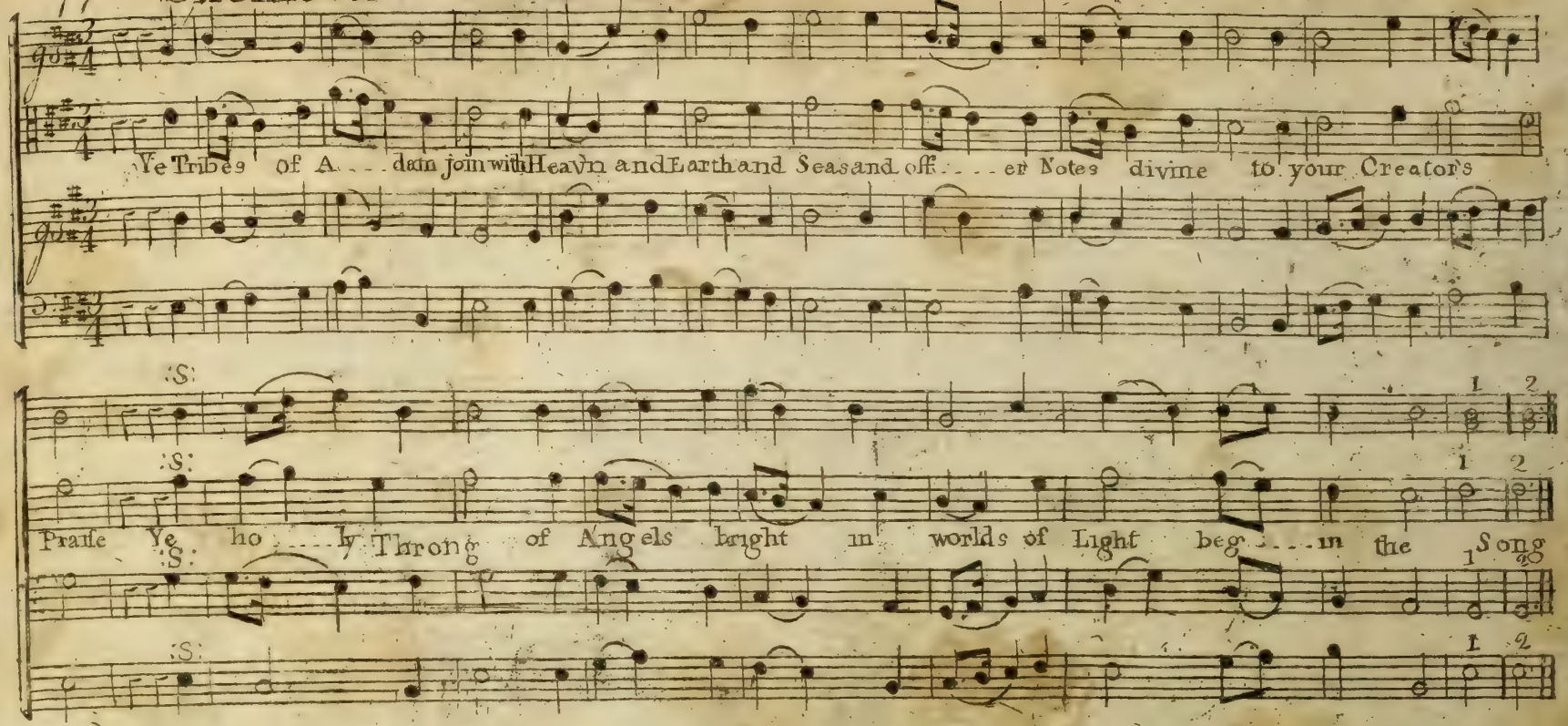

Lord is a man of War: the Lord is a man of War: the Lor_ _d is his name
thy right hand O Lord is become glo_
_ rious glo rious glo rious in powr
Thy right hand O Lord hath dashd in pieces hath dashd in pieces dashd in


The Lord shall reign for ever & ever shall reign for ever for ever & ever ever ever
The enemy
pieces the Enemy
said I will draw my sword I will draw my sword my hand my hand shall destroy them
thou didst blow . . . with thy wind the

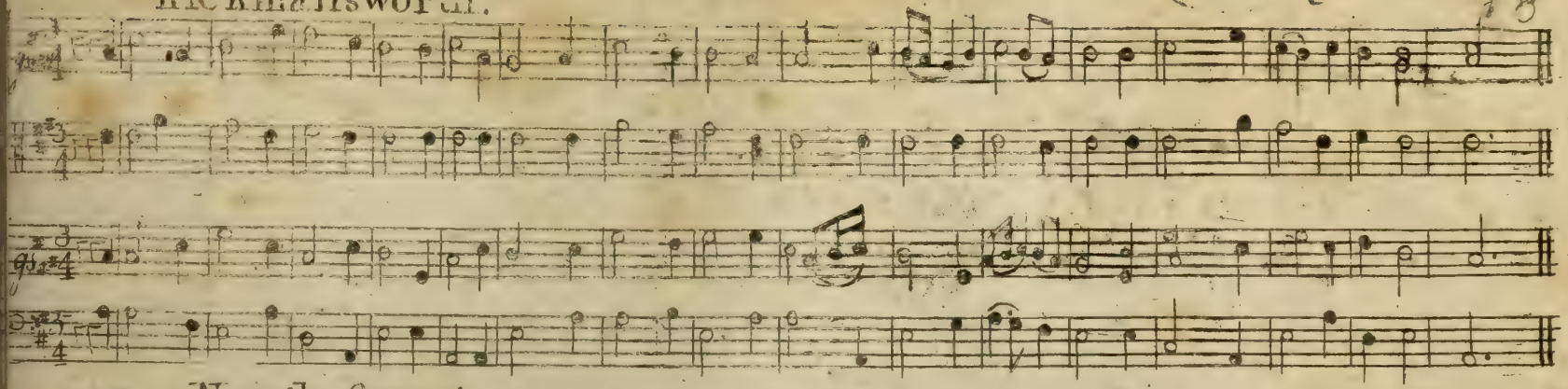

Sea covered them they ſank as lead in the migh ty waters they ſank as lead in the migh
who is like unto the O Lord a mongſt the Gods
Who is like the who is like the O Lord glorious in holineſs
ty waters


:S:
The Lord shall reign for ever and
:S:
:S:
fearful in praises doing wonders doing wonders doing wonders doing won ders
:S:
:S:
1 2 3
:S:
A men A men A men Amen Amen
:S:
:S:
1 2 3
:S:
ever shall reign for ever for ever and ever ever ever A men
:S:
:S:
1 2 3
:S:
A men A men A men A men
:S:
:S:
1 2 3
:S:
A men

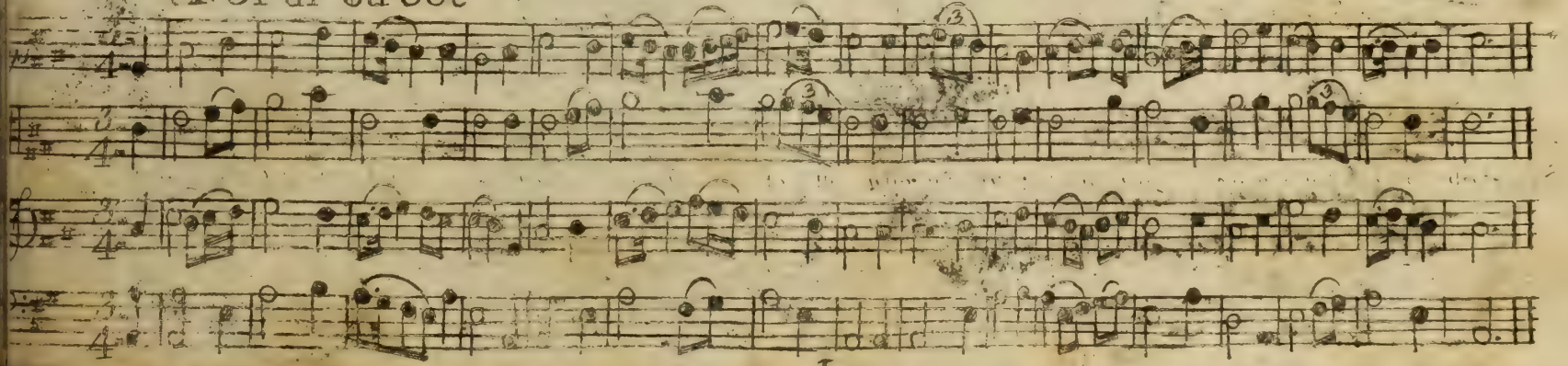
77 Sheffield



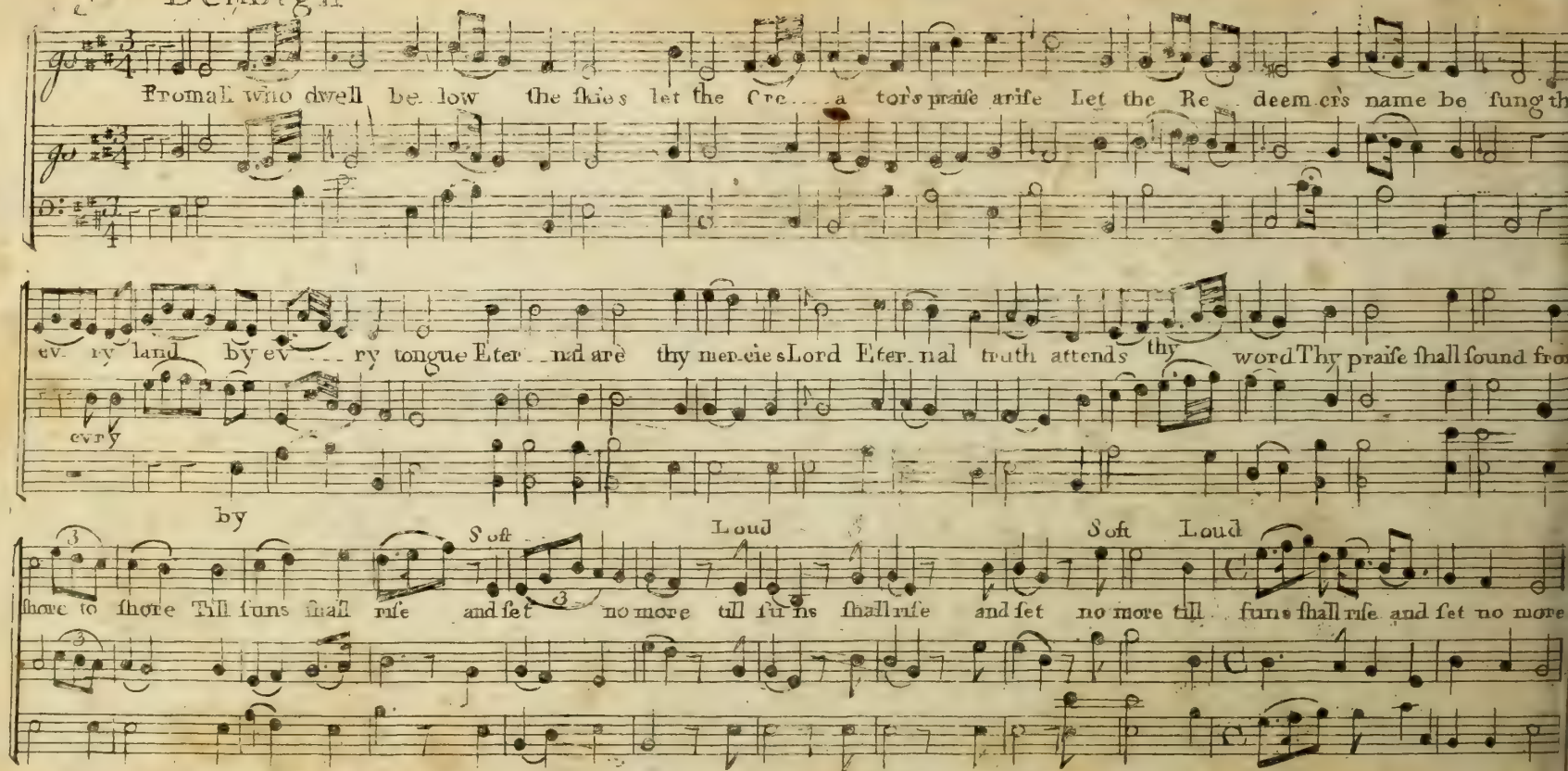
Rickmansworth.



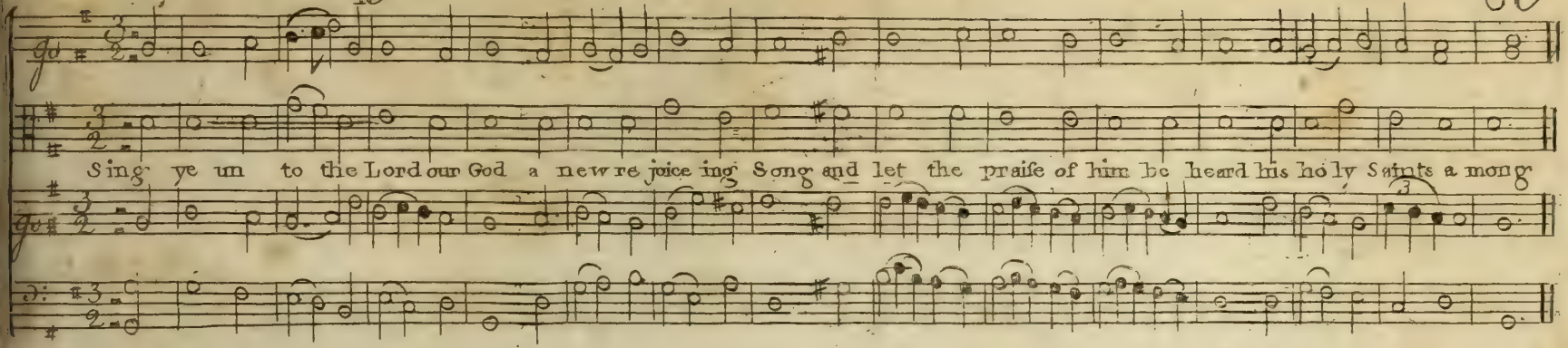
North Street



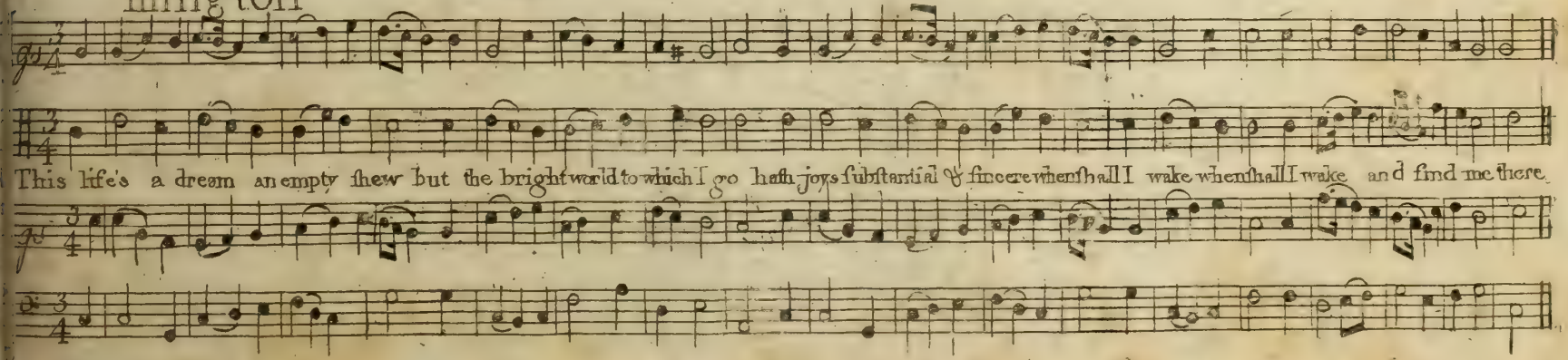
Denbigh


From all who dwell be low the skies let the Cre a tor's praise arise Let the Re deem ers name be sung th
ev ry land by ev ry tongue Eter nal are thy mercies Lord Eter nal truth attends thy word Thy praise shall sound fro
every
by
Soft
Loud
Soft
Loud
shore to shore Till suns shall rise and set no more till suns shall rise and set no more till suns shall rise and set no more

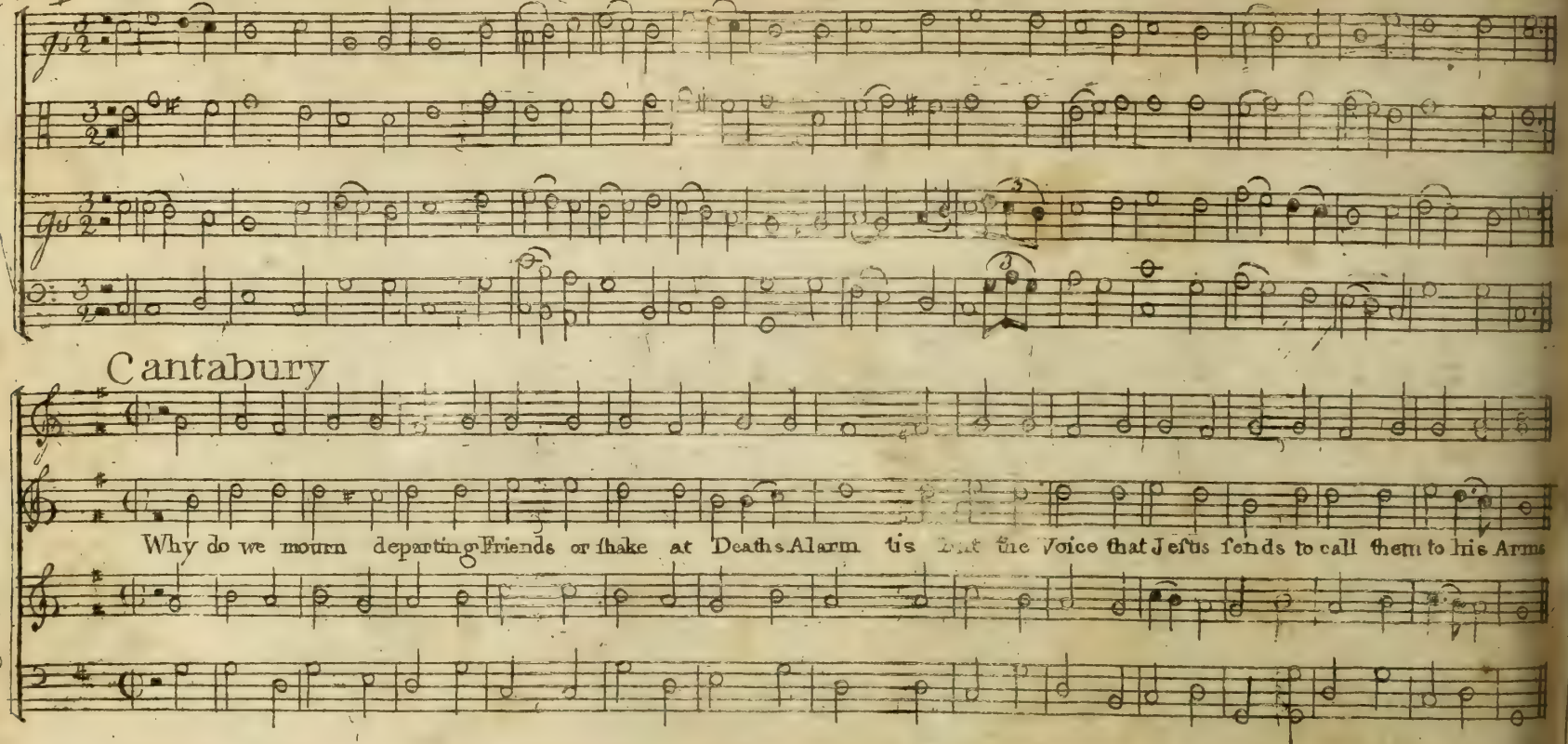
Lydd Pf. 149

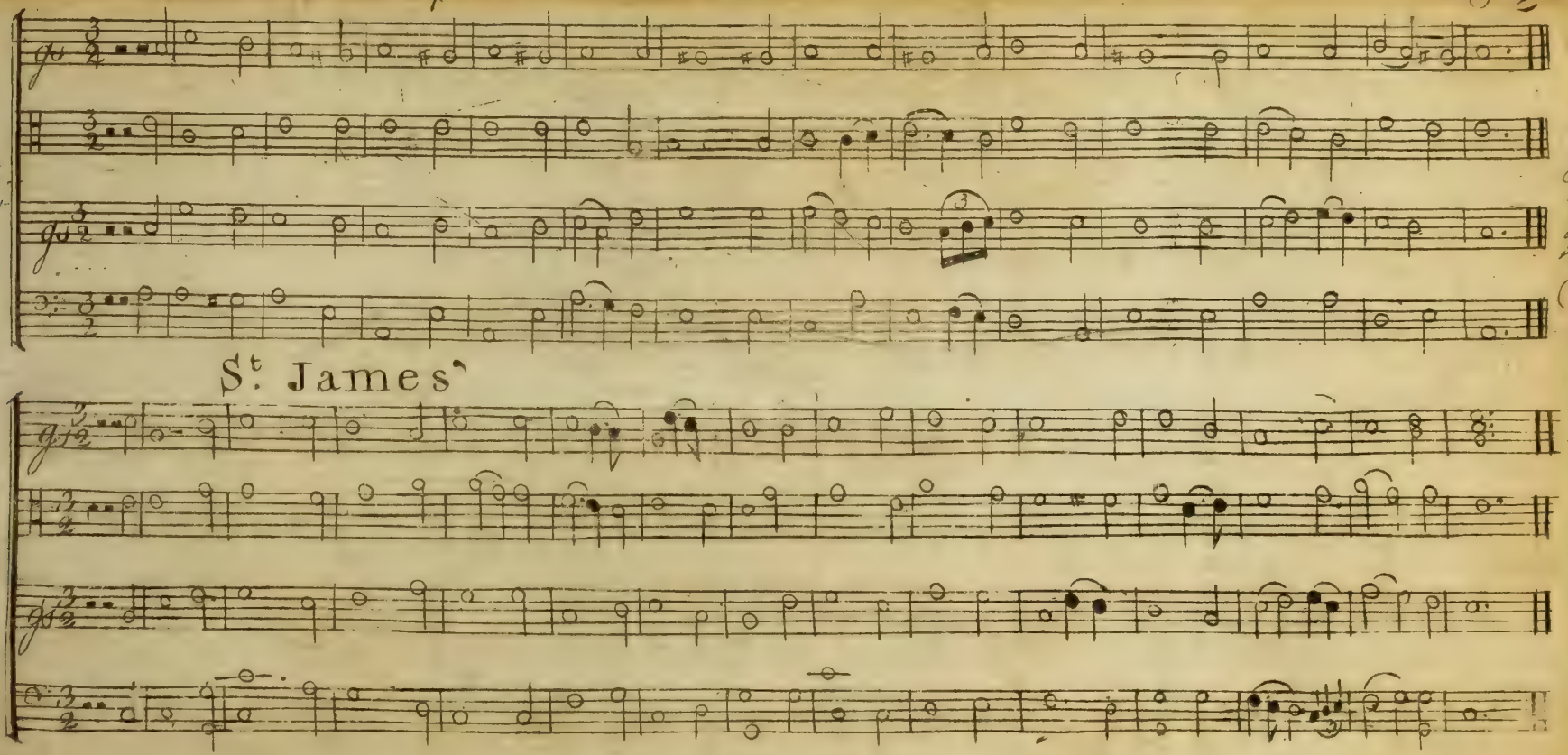


Illington

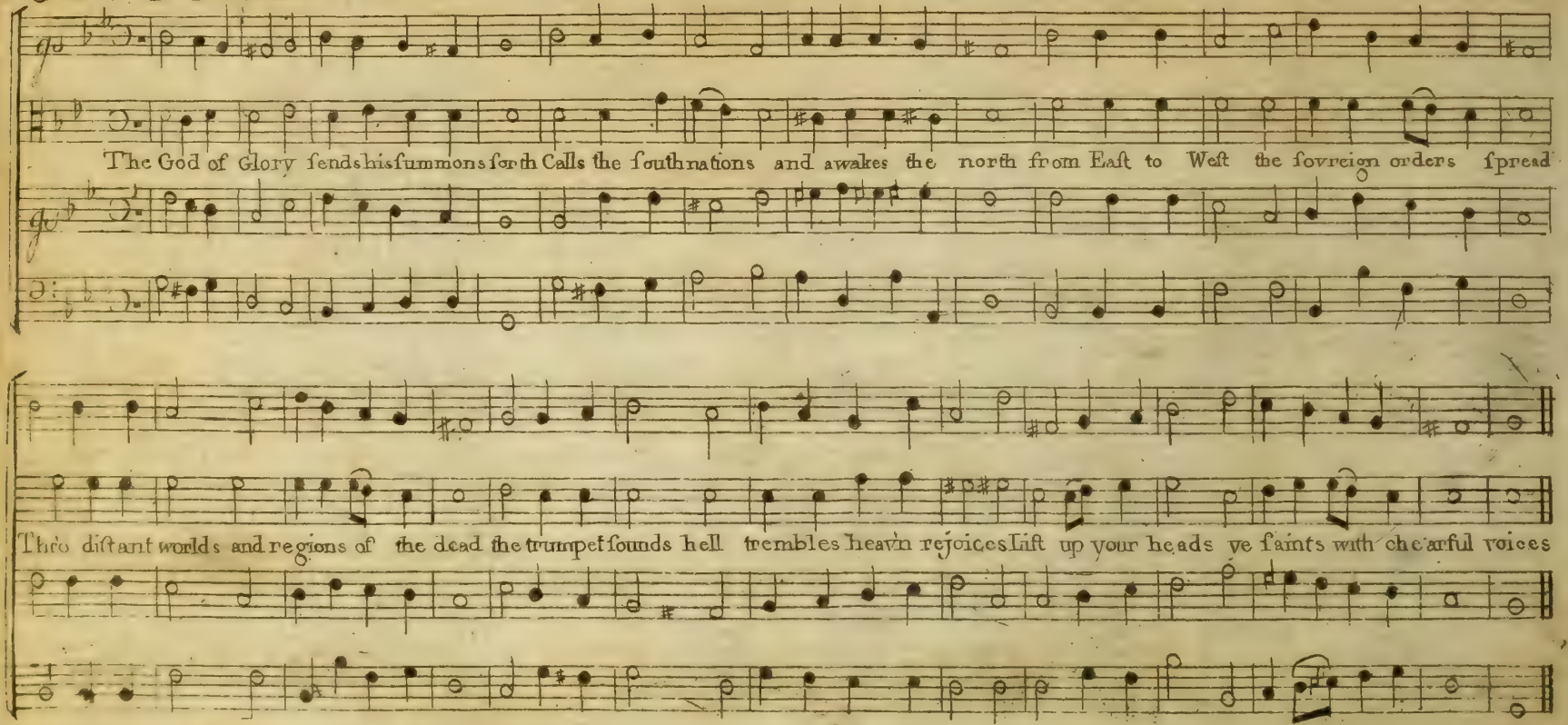


81 All Saints Pf. 36

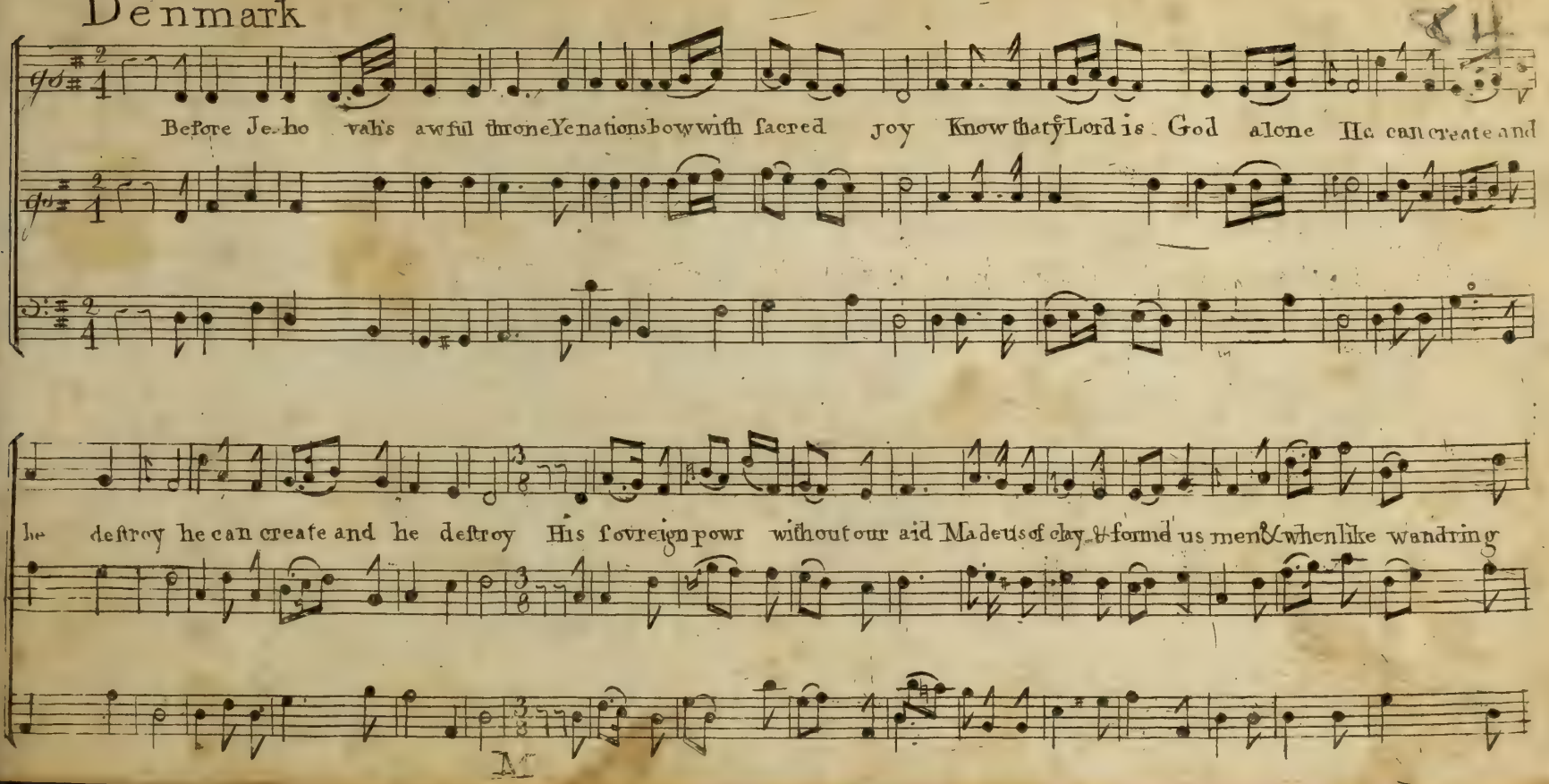


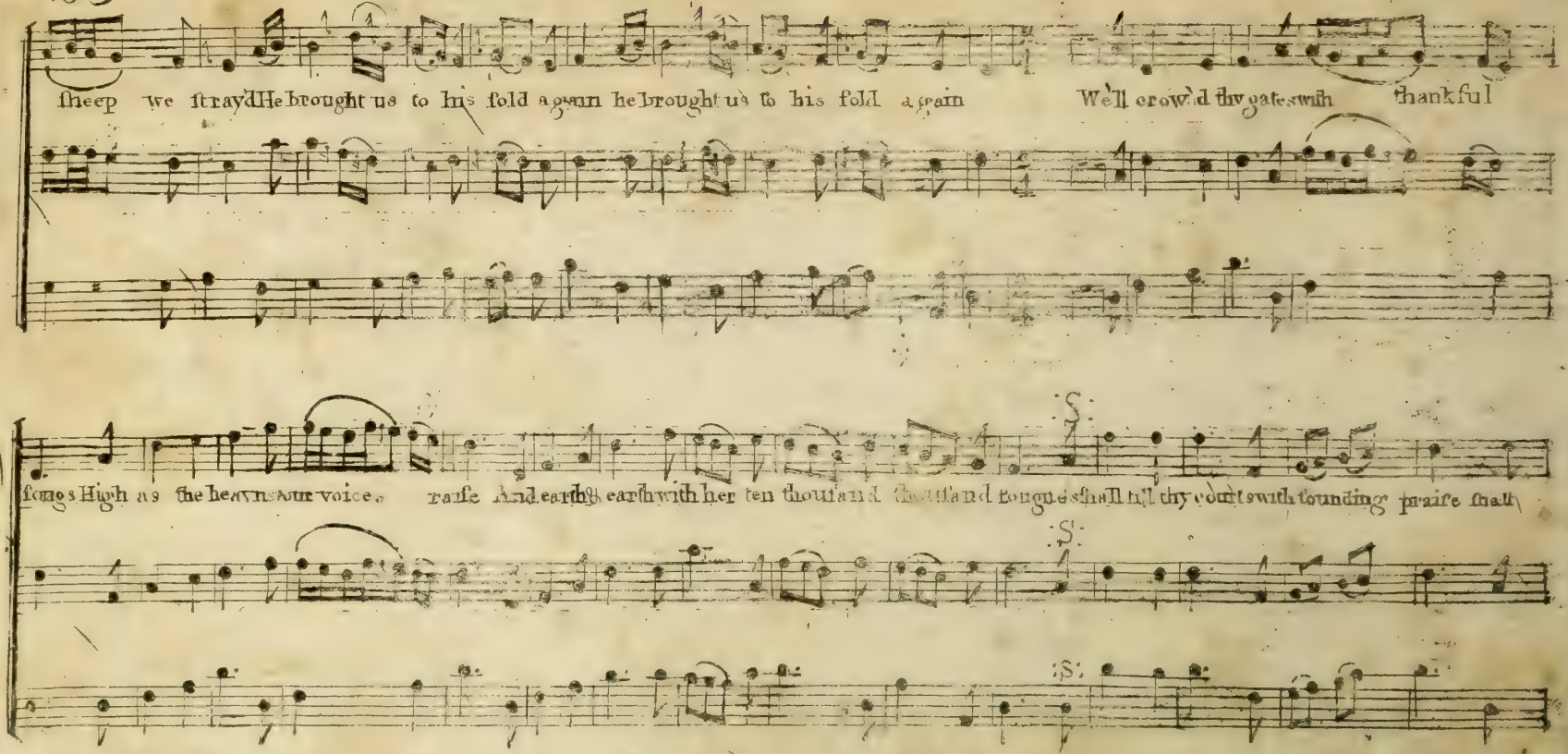

St. James'

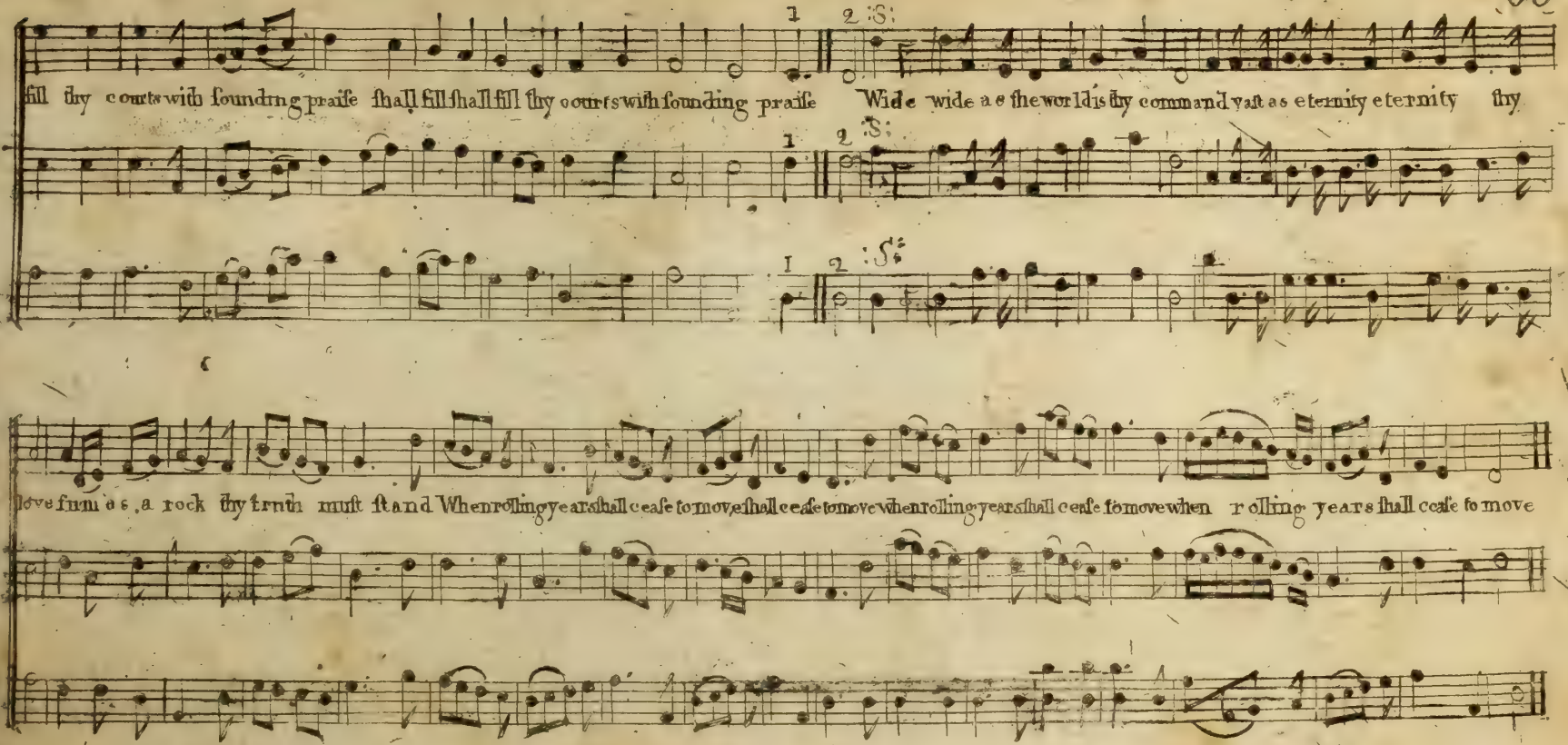
Landaff Pf. 50



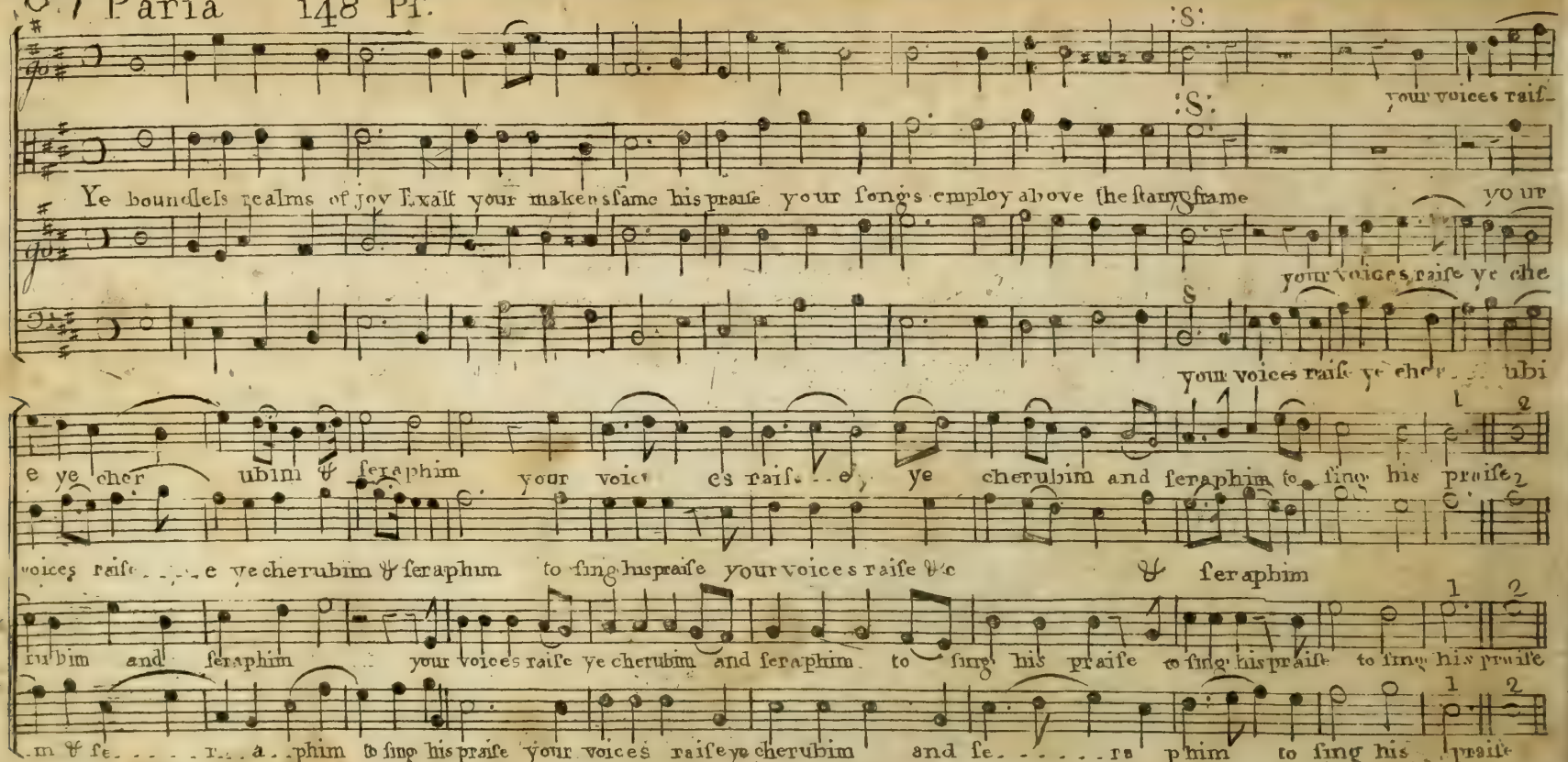
Denmark


Before Je-ho vah's awful throne Ye nations bow with sacred joy Know that ty Lord is God alone He can create and
he destroy he can create and he destroy His sovreign powr without our aid Made us of clay & formd us men & when like wandring

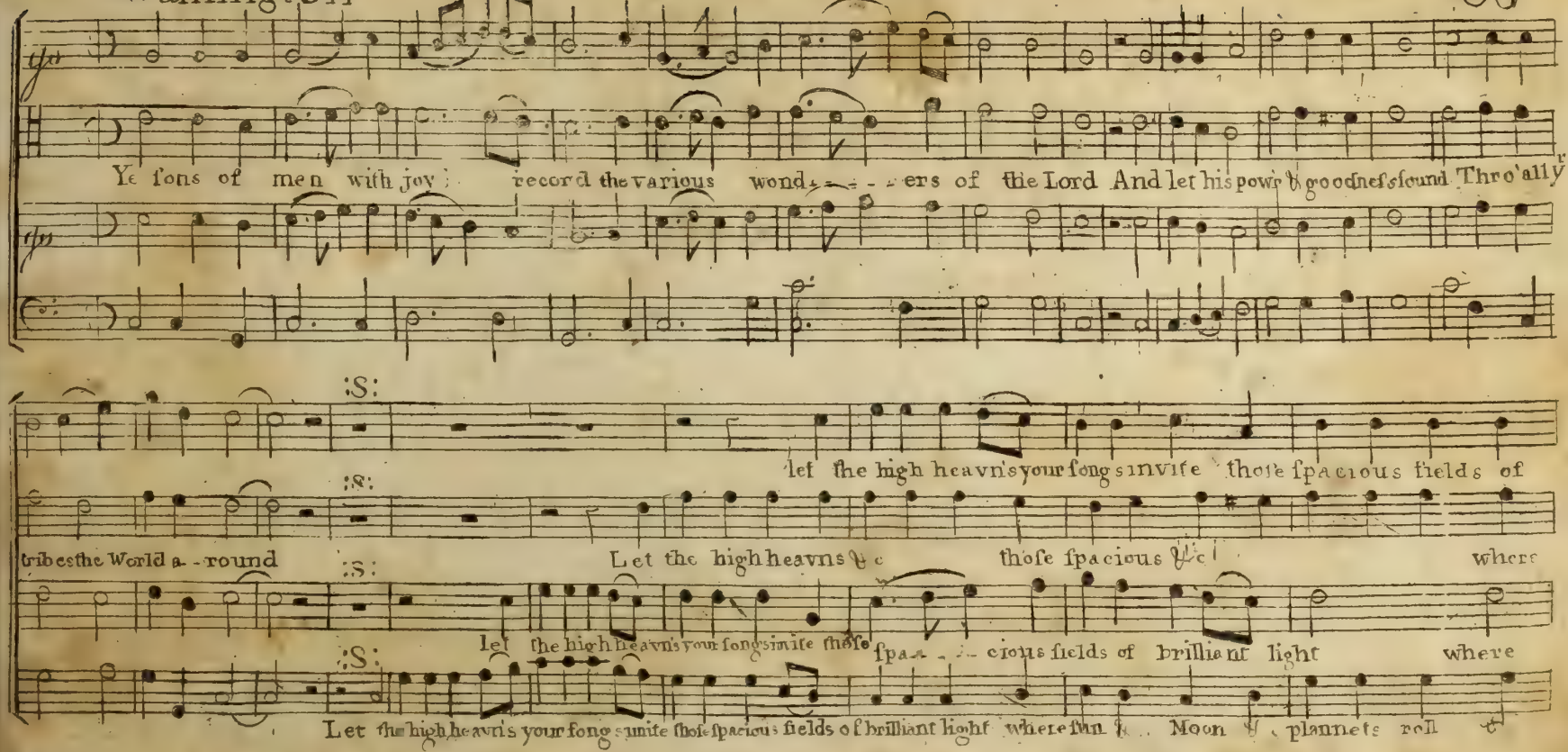

sheep we strayd He brought us to his fold again he brought us to his fold again
We'll crowd thy gates with thankful
songs High as the heavns our voice raise And earth & earth with her ten thousand thousand tongues shall fill thy courts with sounding praise shall


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 eternity 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 rolling years shall cease to move

87 Paria 148 Pf.



Washington


Ye sons of men with joy record the various wonders of the Lord And let his pow'r & goodness sound Thro' all
let the high heavn's your songs invite those spacious fields of
tribes the World a-round
Let the high heavns & c those spacious & c where
let the high heavn's your songs invite those spa-cious fields of brilliant light where
Let the high heavn's your songs unite those spacious fields of brilliant light where the Moon & c planets roll

brilliant light where Sun & Moon & planets roll and Stars that glow from pole to pole and Stars that glow from pole to pole

Sun and Moon and planets roll and Stars that glow from pole to pole

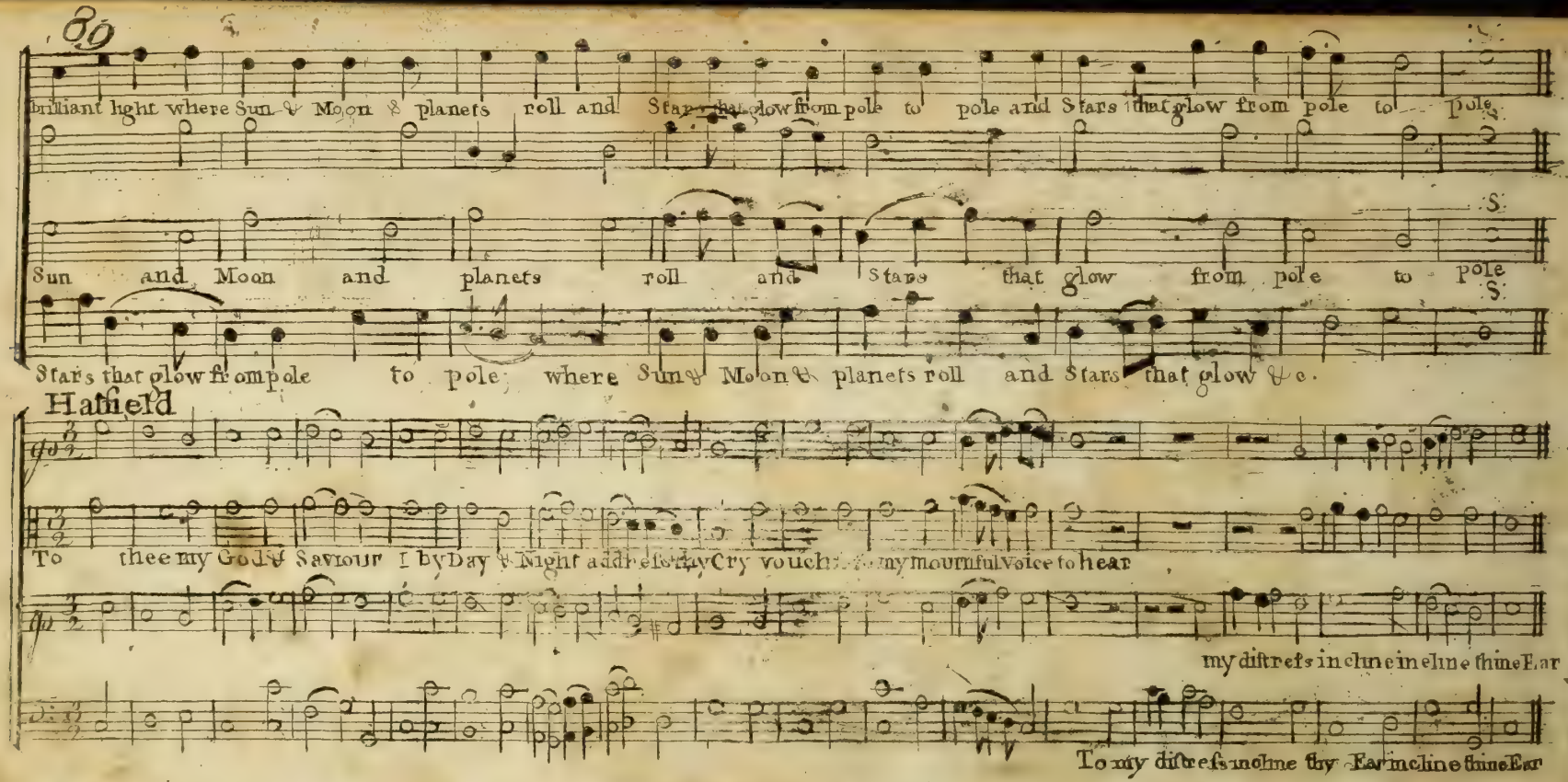
Stars that glow from pole to pole where Sun & Moon & planets roll and Stars that glow &c.

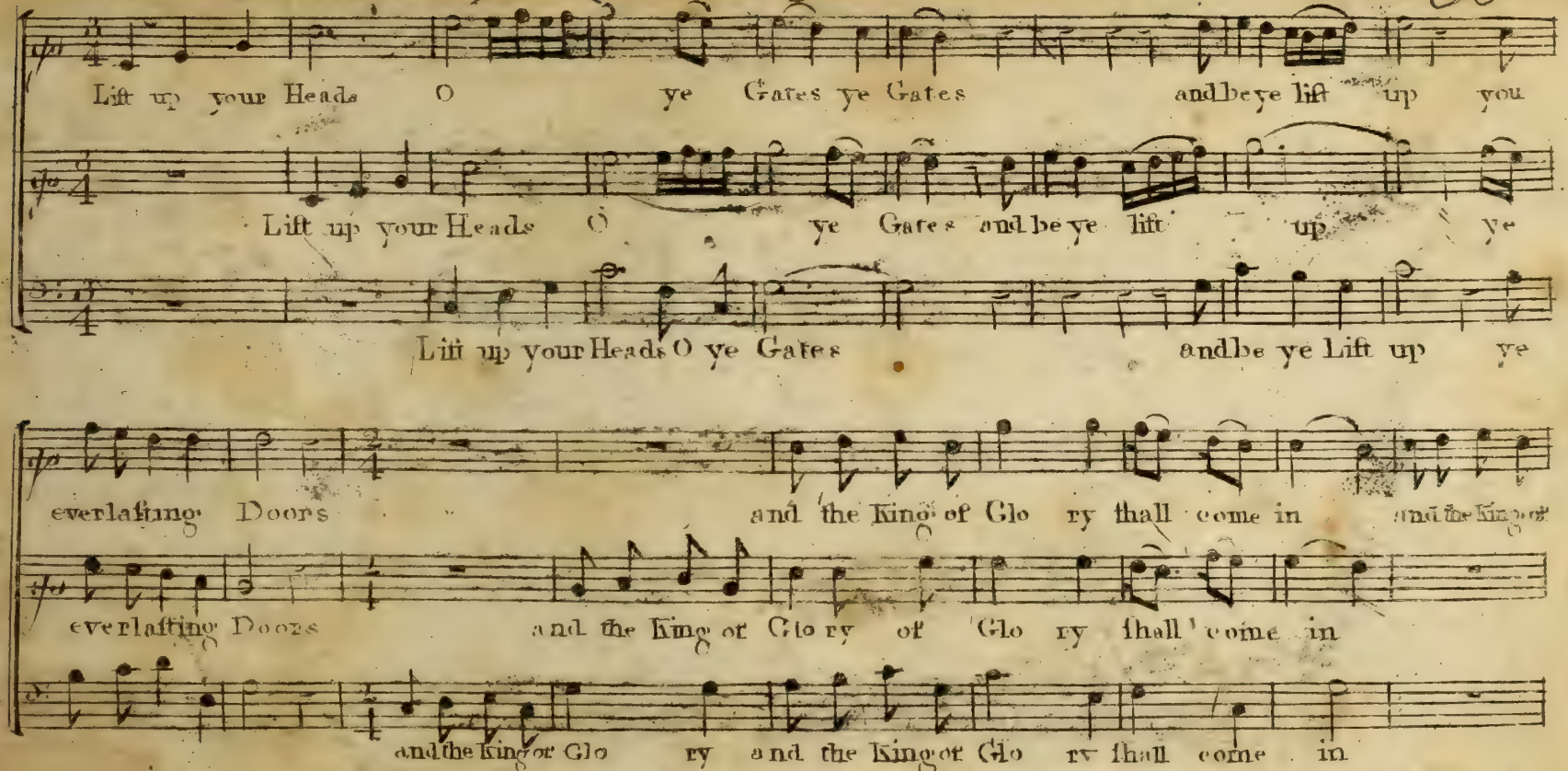
Hatfield

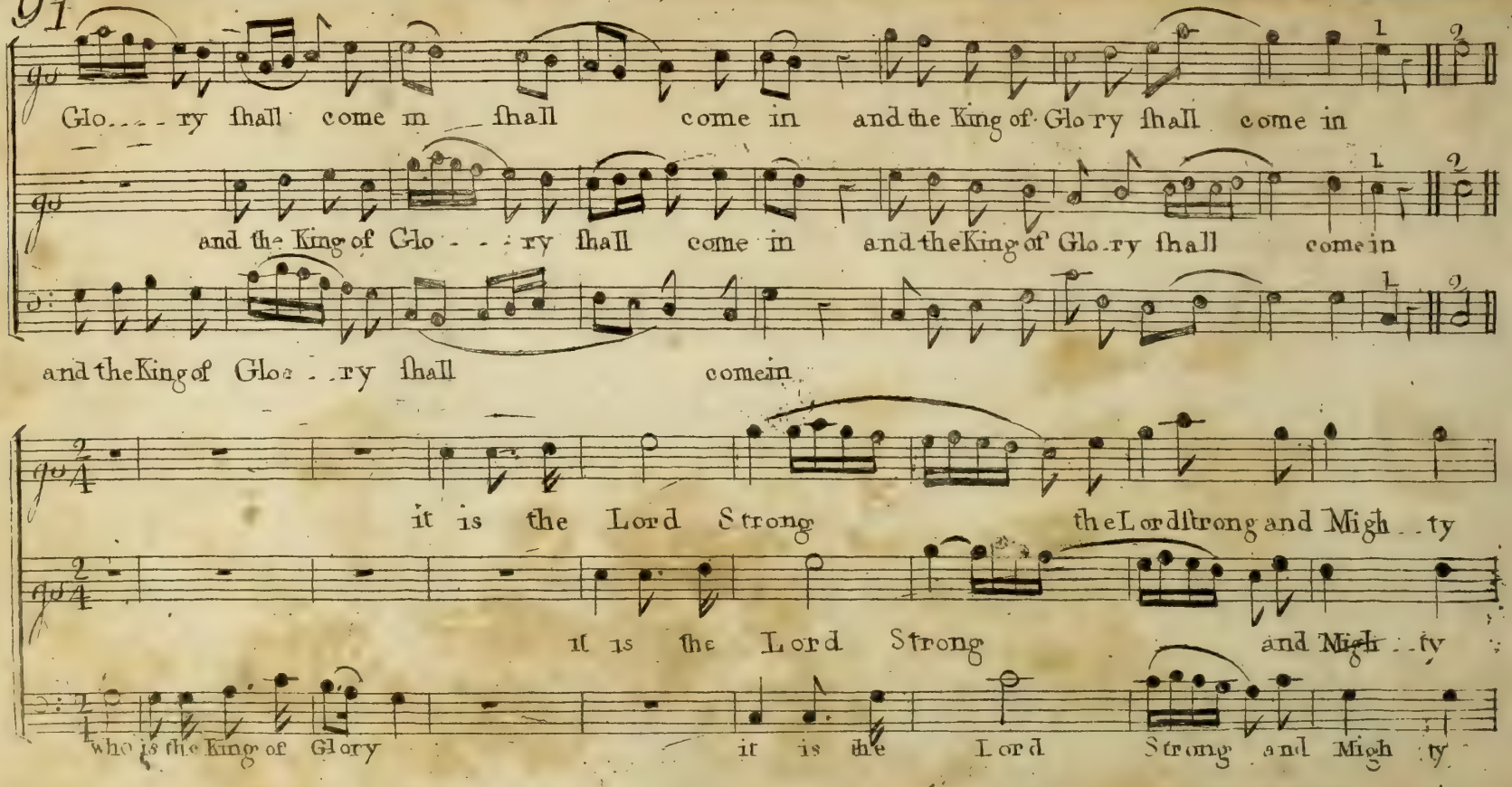
To thee my God & Saviour I by Day & Night addresse thy Cry vouchsafe my mournful Voice to hear

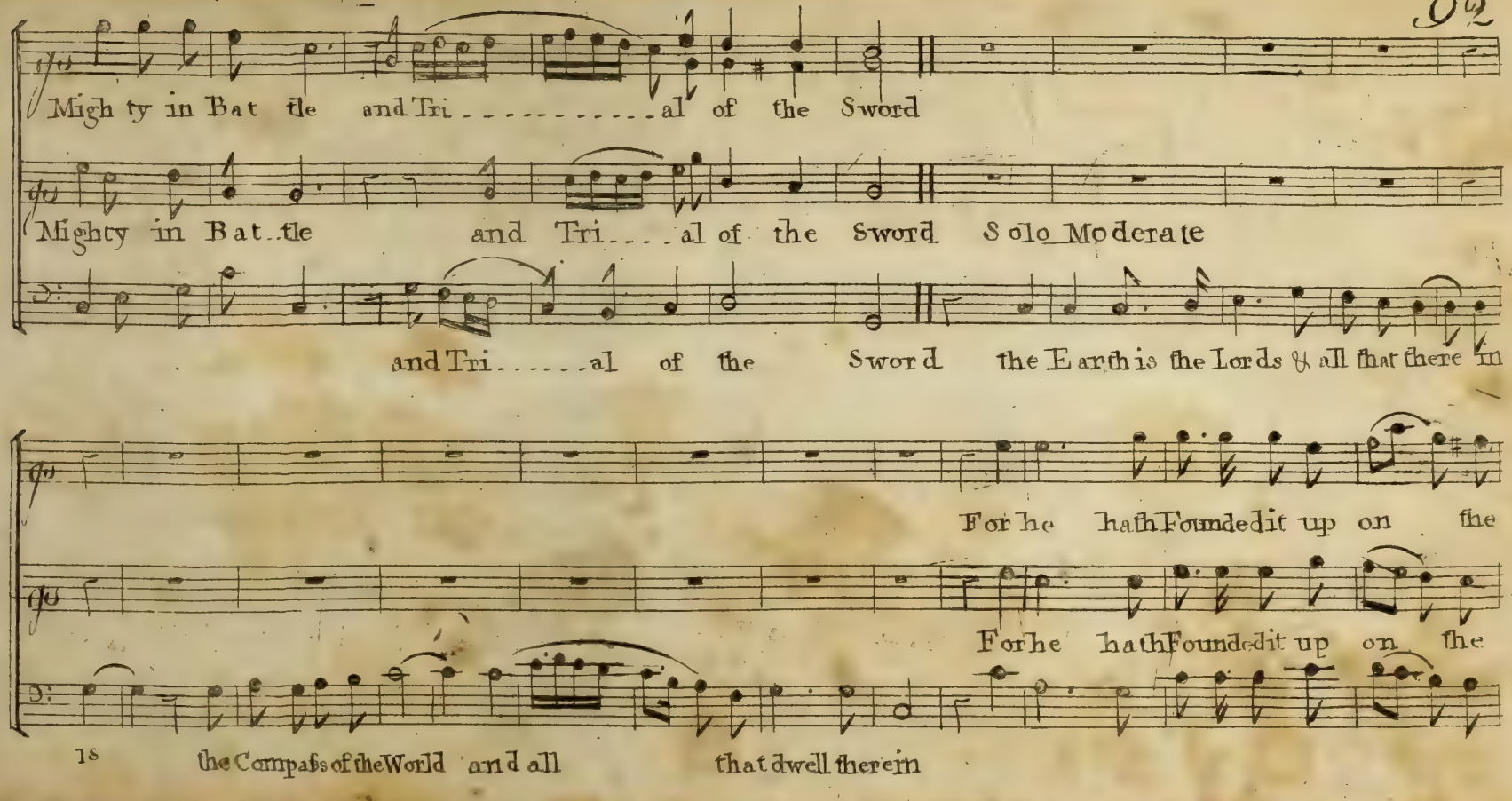
my distress incline incline thine Ear

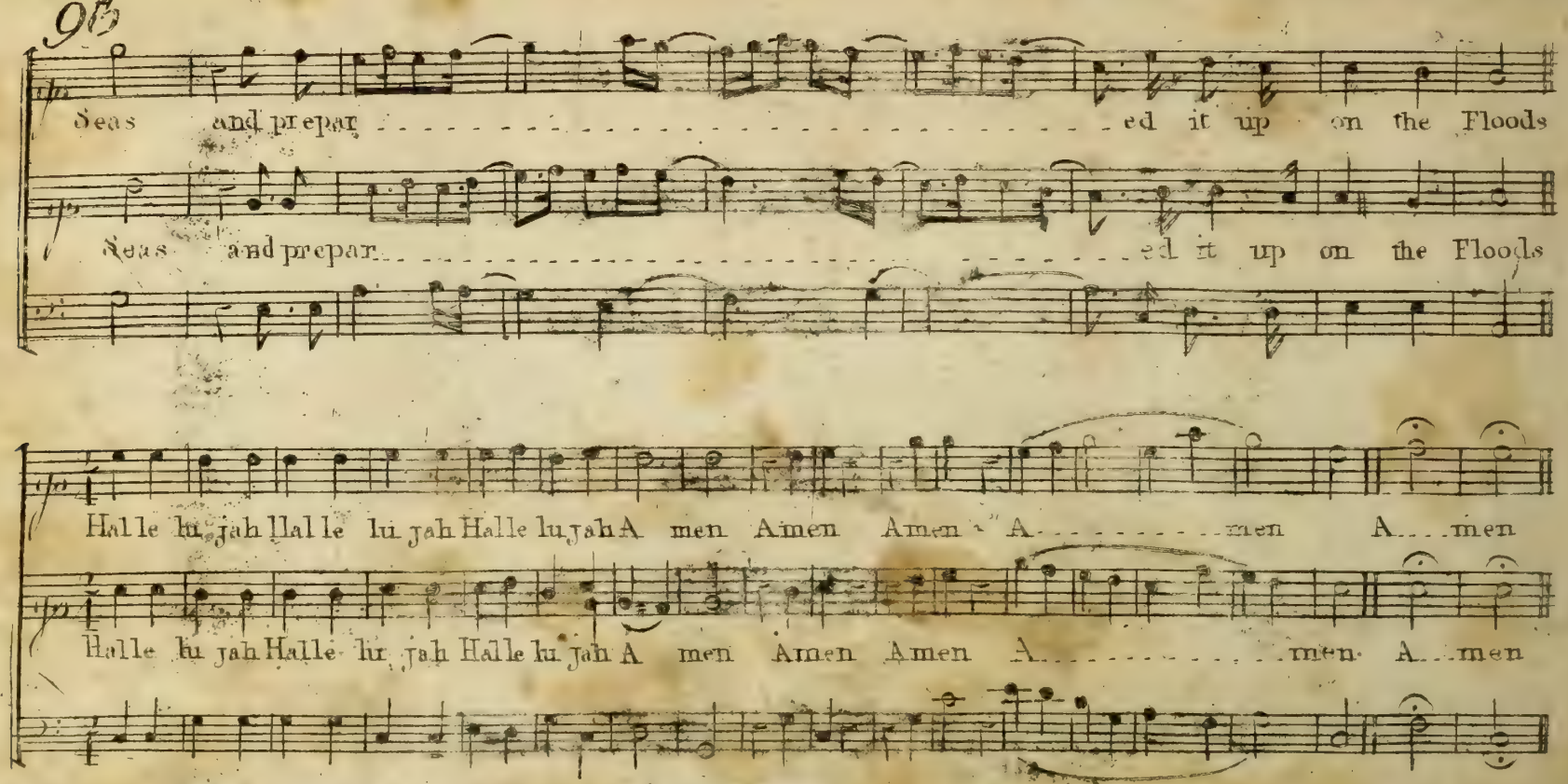
To my distress incline thy Ear incline thine Ear




Lift up your Heads O ye Gates ye Gates and be ye lift up you
Lift up your Heads O ye Gates and be ye lift up ye
Lift up your Heads O ye Gates and be ye Lift up ye
everlasting Doors and the King of Glo ry shall come in and the King of
everlasting Doors and the King of Glo ry of Glo ry shall come in
and the King of Glo ry and the King of Glo ry shall come in


Glo - - - ry shall come in shall come in and the King of Glo ry shall come in
and the King of Glo - - - ry shall come in and the King of Glo ry shall come in
and the King of Glo - - ry shall come in
it is the Lord Strong the Lord strong and Migh - ty
it is the Lord Strong and Migh - ty
who is the King of Glory it is the Lord Strong and Migh ty


Migh ty in Bat tle and Tri . . . . . al of the Sword
Mighty in Bat tle and Tri . . . . al of the Sword Solo Moderate
and Tri . . . . . al of the Sword the Earth is the Lords & all that there in
For he hath Founded it up on the
For he hath Founded it up on the
ls the Compass of the World and all that dwell therein


Seas and prepar ed it up on the Floods
Seas and prepar ed it up on the Floods
Halle lu jah Halle lu jah Halle lu jah A men Amen Amen A men A men
Halle lu jah Halle lu jah Halle lu jah A men Amen Amen A men A men

Fairfield

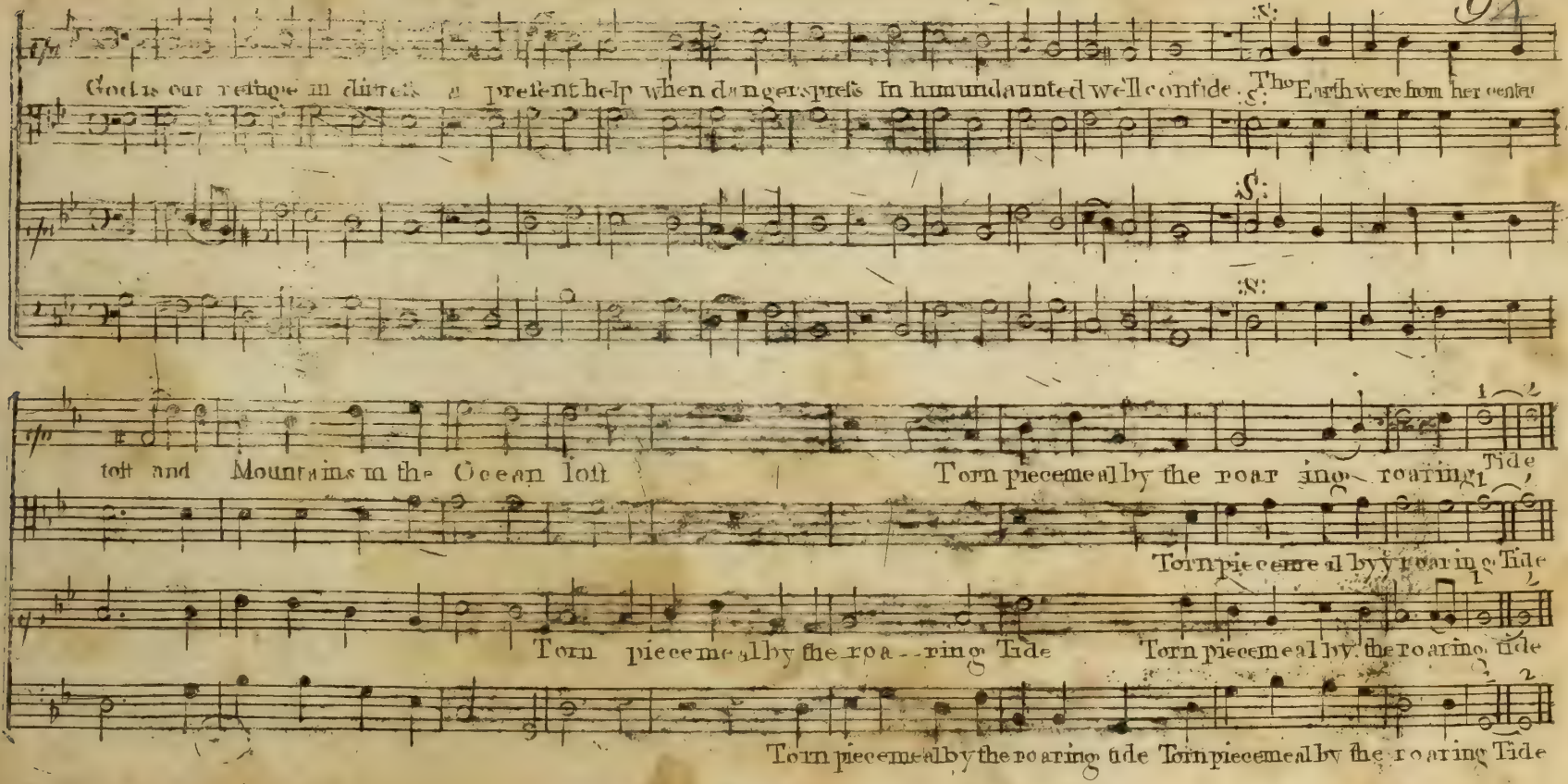
God is our refuge in distress a present help when dangers press In him undaunted we'll confide. Tho Earth were from her center

toss and Mountains in the Ocean lost Torn piecemeal by the roar ing roaring Tide

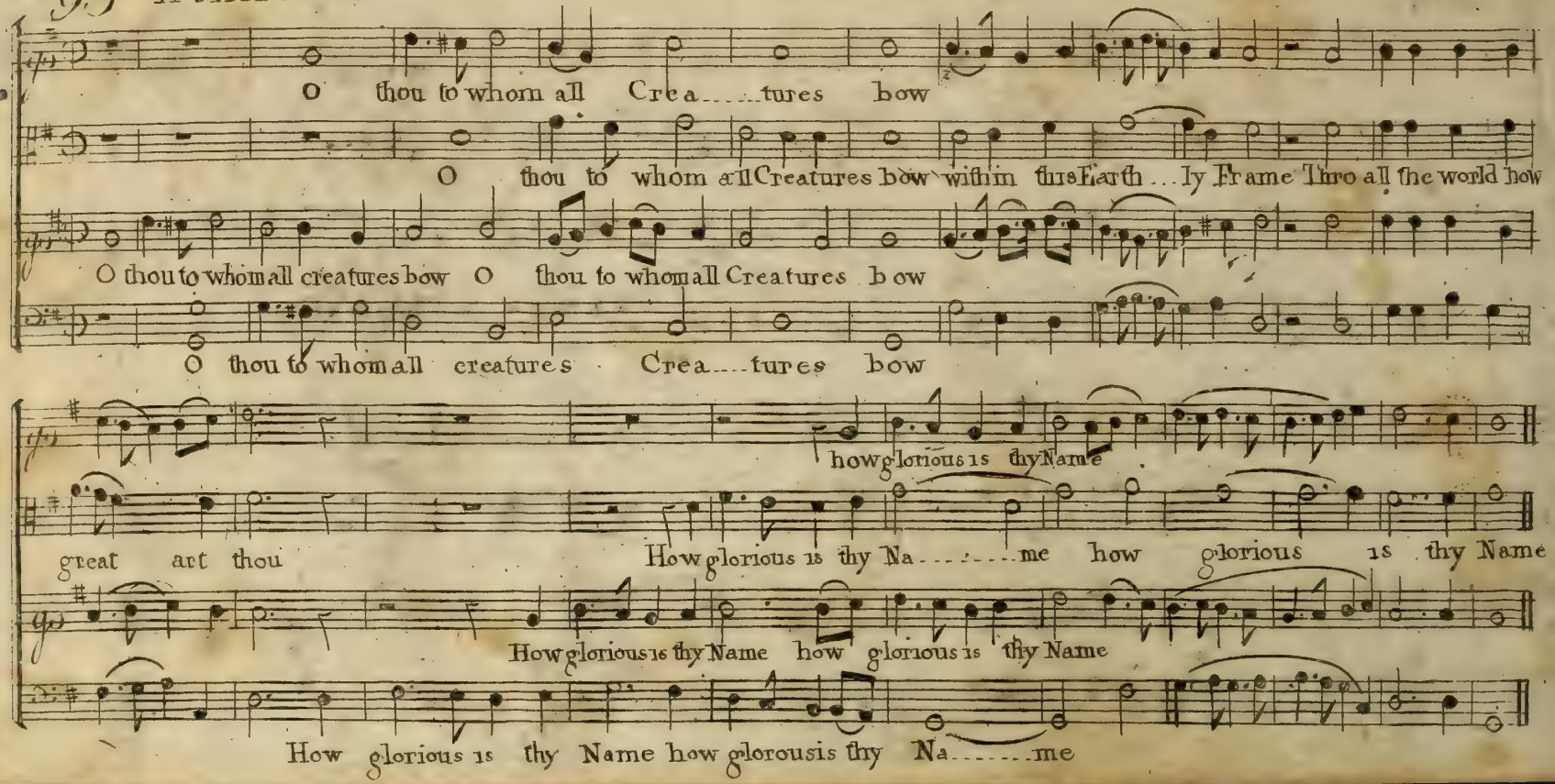
Torn piecemeal by y roaring Tide

Torn piecemeal by the roa--ring Tide Torn piecemeal by the roaring tide

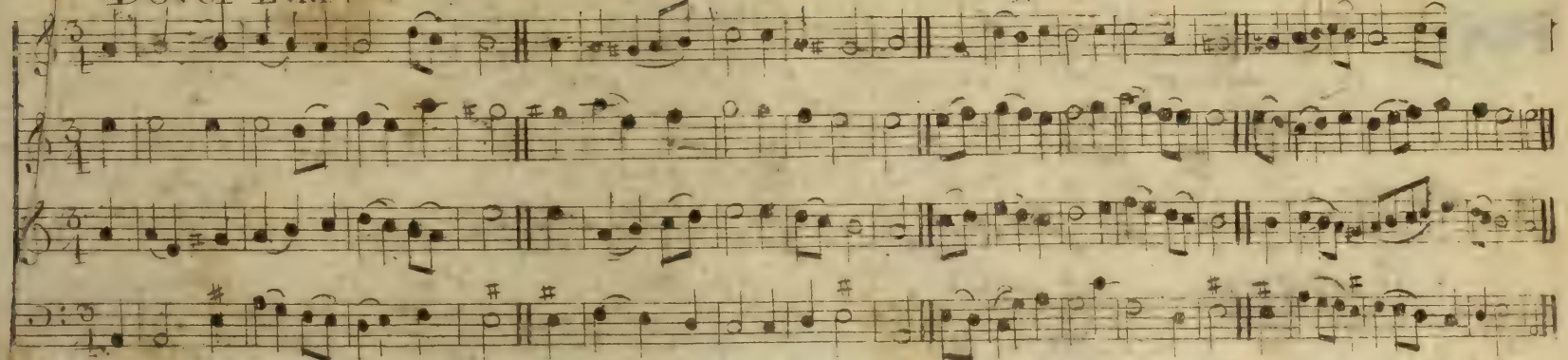
Torn piecemeal by the roaring tide Torn piecemeal by the roaring Tide



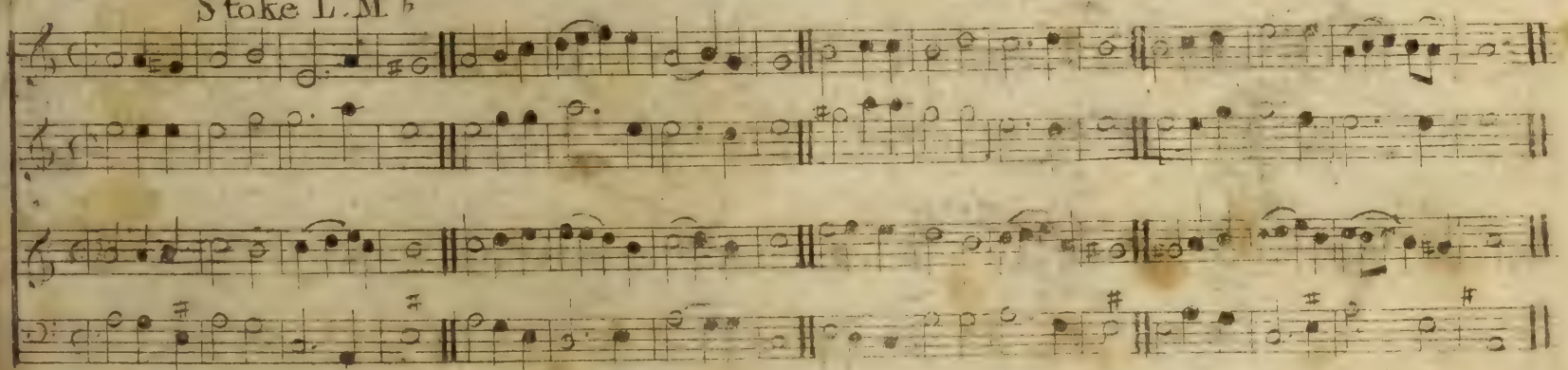
95 Hannover

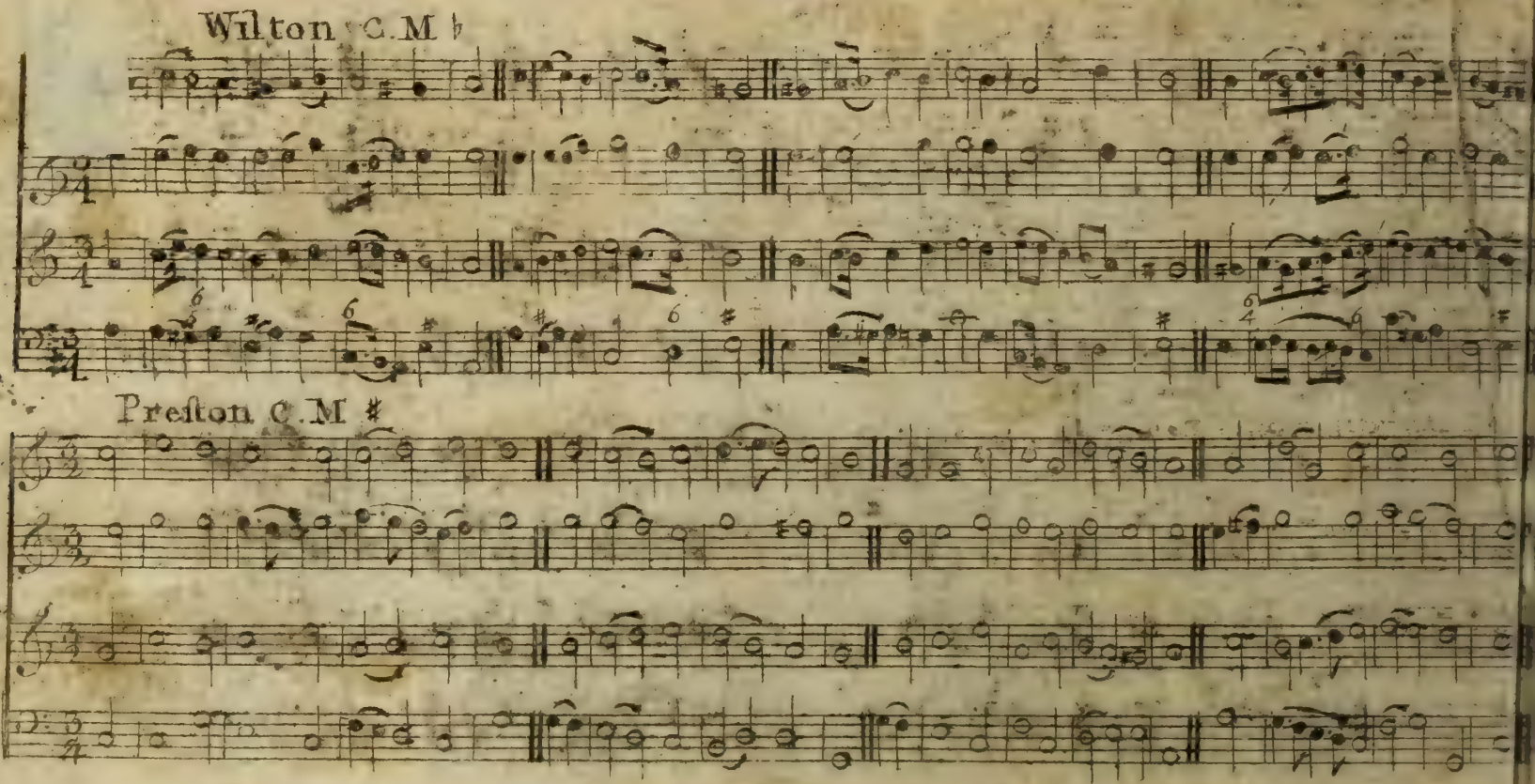

O thou to whom all Crea....tures bow
O thou to whom all Creatures bow within this Earth...ly Frame Thro all the world how
O thou to whom all creatures bow O thou to whom all Creatures bow
O thou to whom all creatures Crea....tures bow
how glorious is thy Name
great art thou
How glorious is thy Na.....me how glorious is thy Name
How glorious is thy Name how glorious is thy Name
How glorious is thy Name how glorous is thy Na.....me

Dover L.M♭

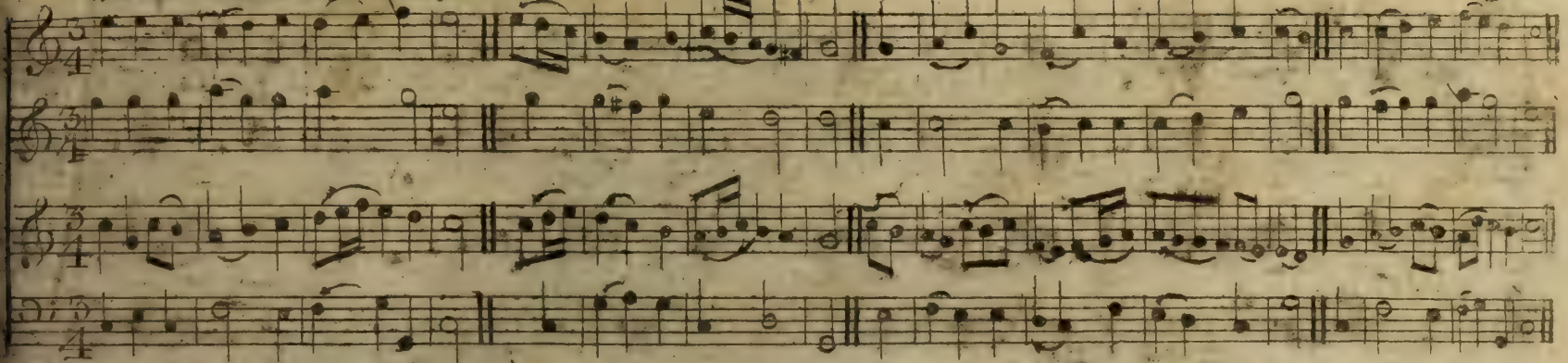


Stoke L.M♭

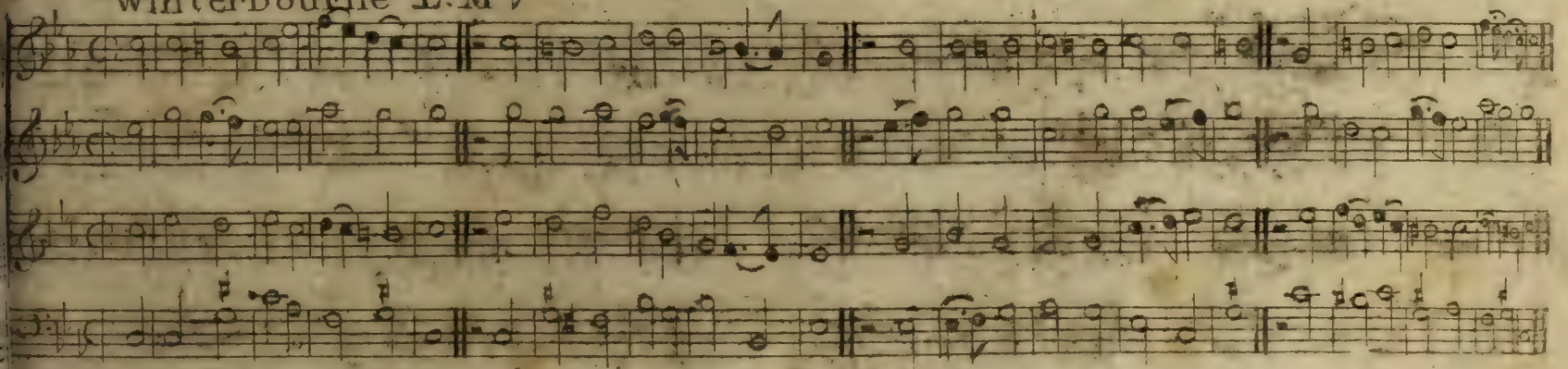



Wilton C.M
Preston C.M

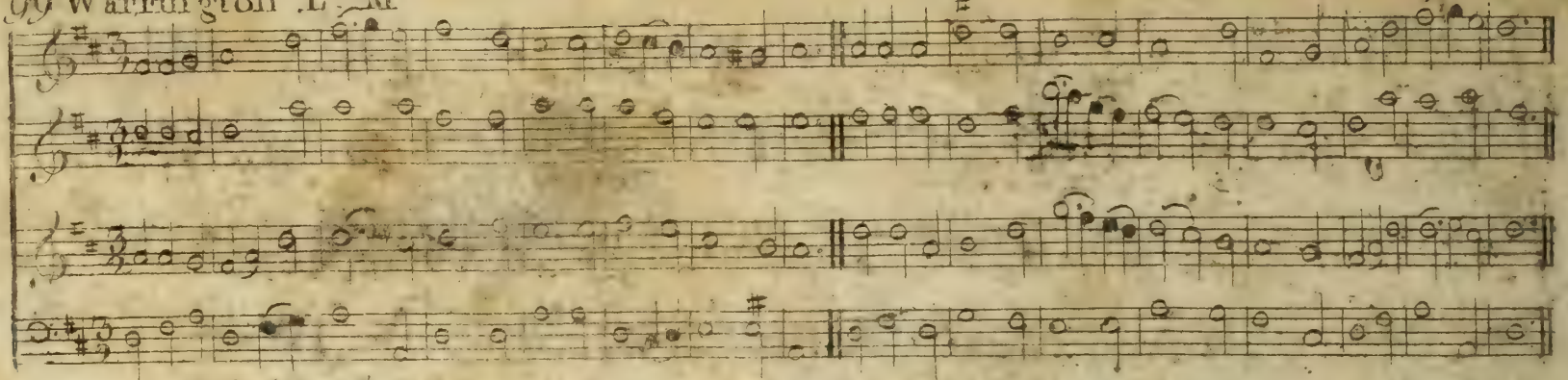
New Oxford C.M ♯



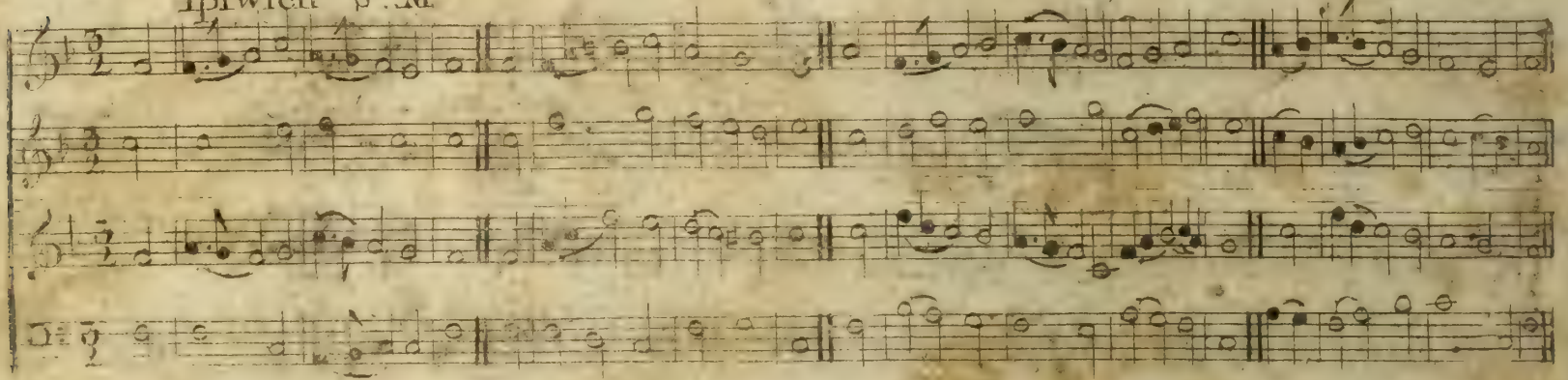
Winterbourne L.M ♭



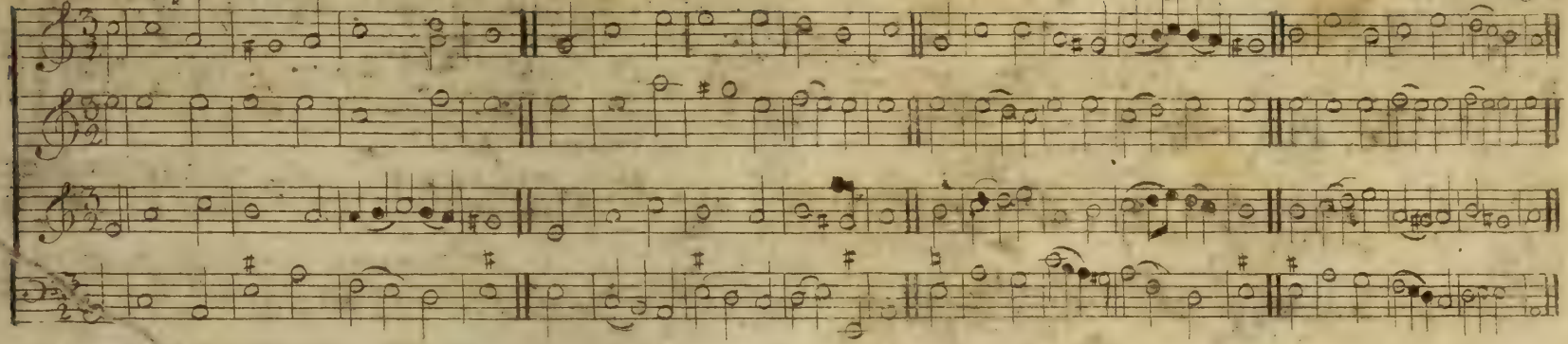
99 Warrington L. M.



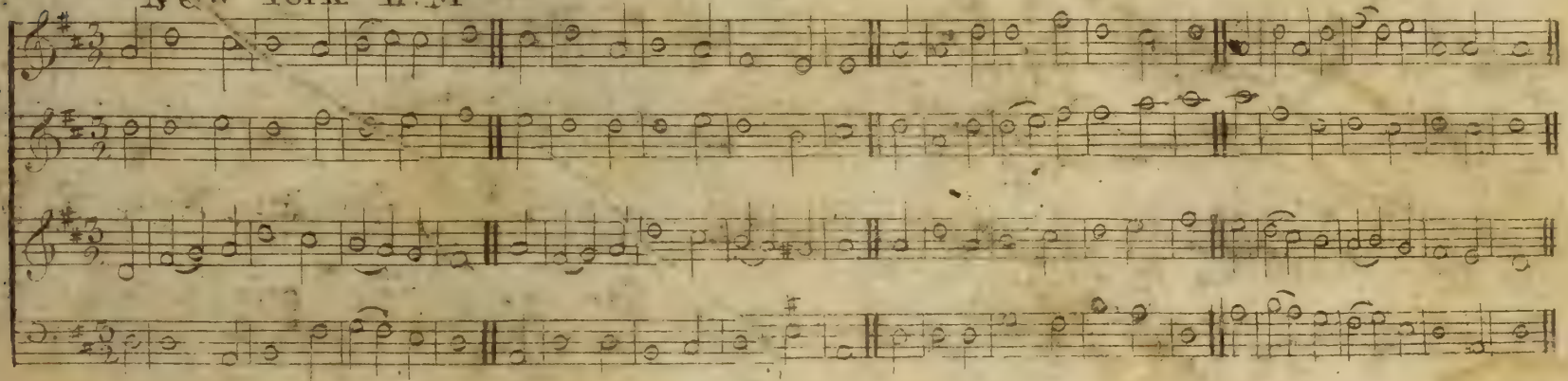
Ipswich S. M.



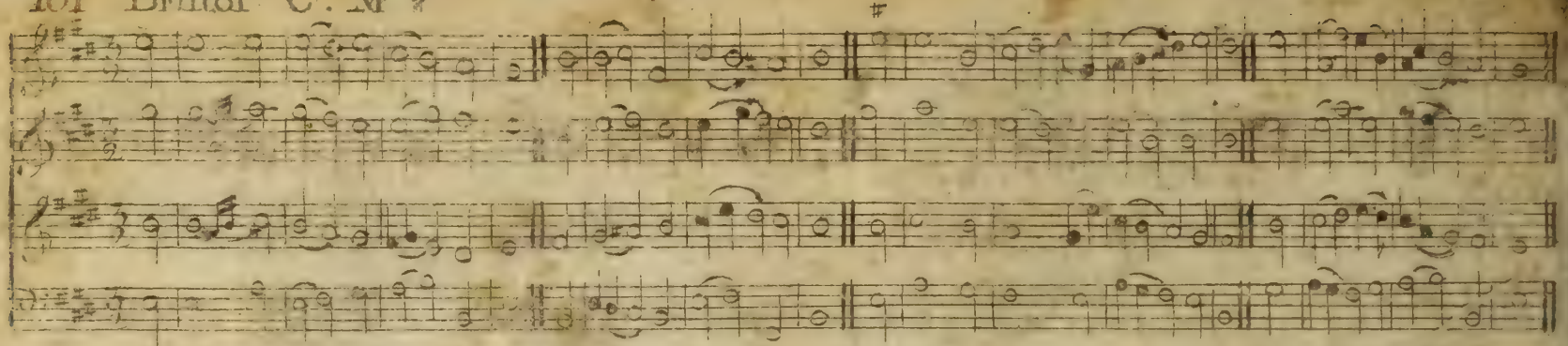
Plymouth L.M



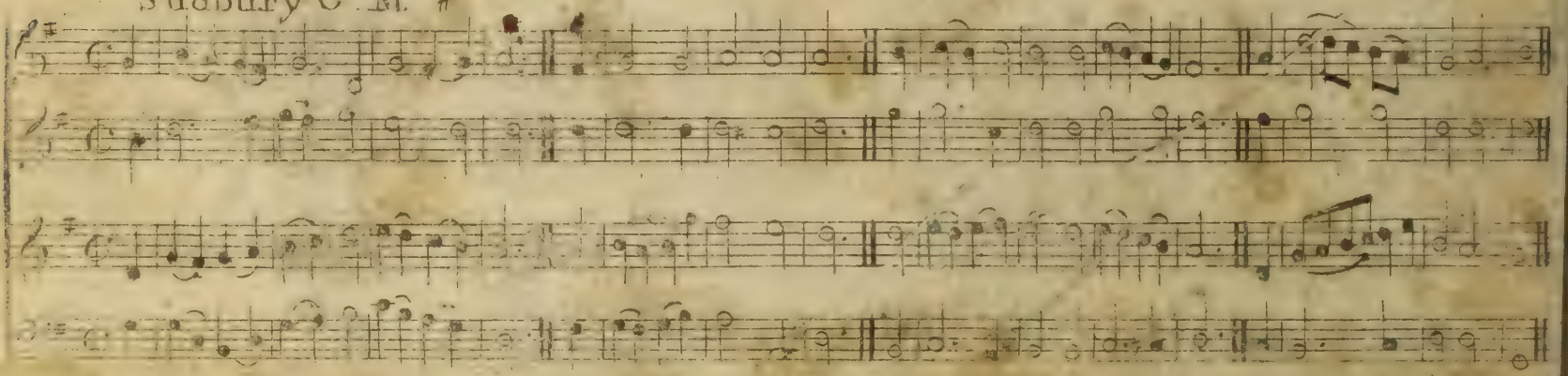
New York L.M



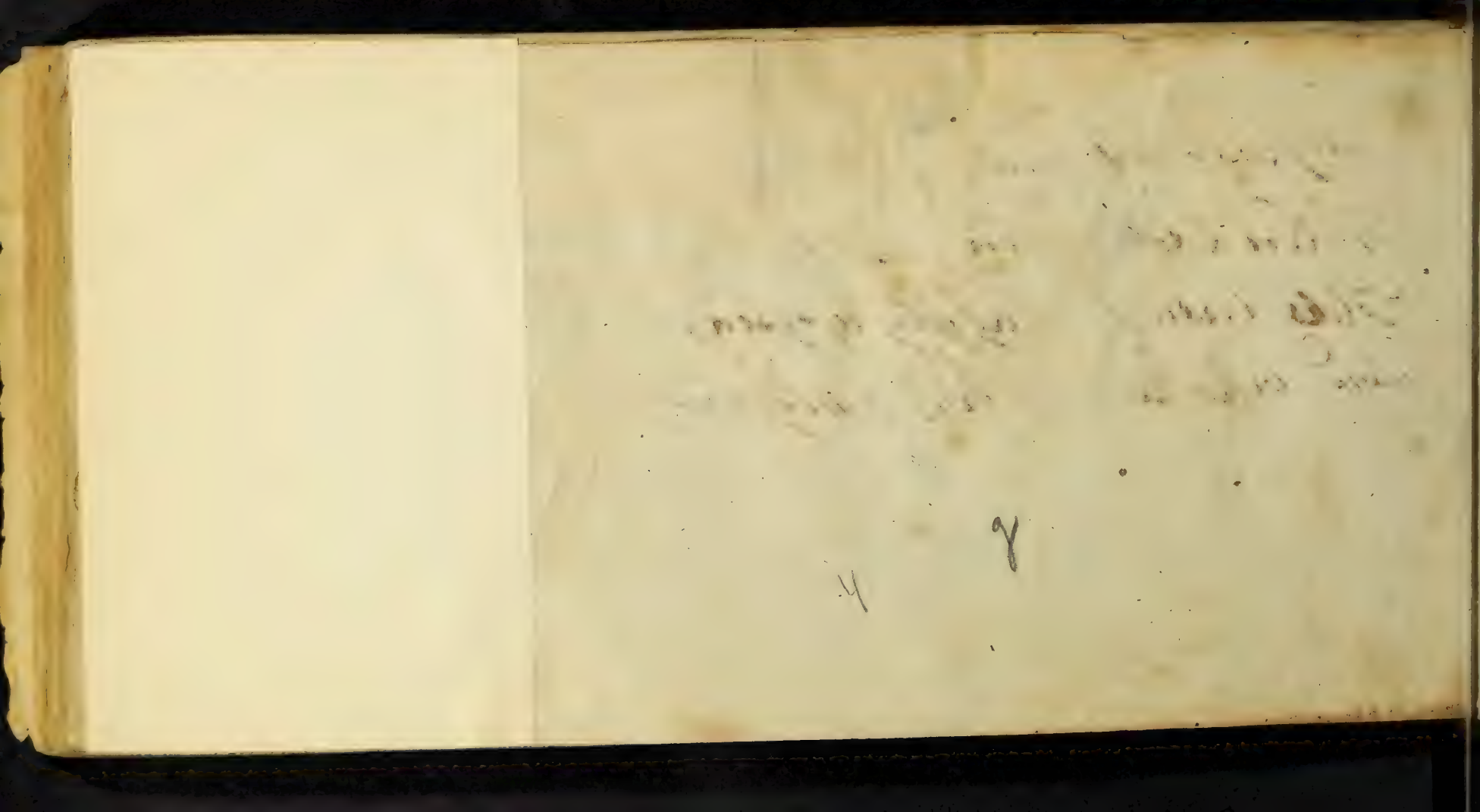
101 Bristol C. M #



Sudbury C. M. #



My soul thy great creator sees
When clothed in his celestial rays
His inmost majesty appears
And like a robe his glory wears



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