Margaret Fitzgerald's

Book January 29th year 1795

PHILADELPHIA HARMONY,

or, A Collection of **PSALM TUNES, HYMNS,** *and* **ANTHEMS,**

Selected

BY ADGATE and SPICER,

TOGETHER WITH

The **RUDIMENTS** *of* **MUSIC,** *on a* **NEW** *and improved Plan,*

BY A. ADGATE. P.U.A.

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RUDIMENTS OF MUSIC.

By *ANDREW ADGATE*, P.U.A.

THE FOURTH EDITION.

PHILADELPHIA,
Printed and ſold by JOHN M'CULLOCH; and alſo ſold by the AUTHOR, at N°. 59, North *Front-ſtreet*.

M.DCC.XCI.

I Jonathan Bayard Smith, *Prothonotary of the Court of Common Pleas, of Philadelphia County, do certify, that* Andrew Adgate *has, this twenty-seventh day of March, one thousand seven hundred and eighty-eight, entered in said office, agreeably to an Act of Assembly, a book intitled "Rudiments of Music," by* Andrew Adgate, P. U. A. *printed at Philadelphia, by* John M'Culloch, 1788.

J. B. SMITH, Prothonotary.

CHAPTER I.

Of Muſic in General.

"MUSIC conſiſts in a ſucceſſion of pleaſing ſounds, with reference to a peculiar internal ſenſe implanted in us by the great *author* of nature: conſidered as as a *ſcience*, it teacheth us the juſt diſpoſition and true relation of theſe ſounds; and as an art, it enables us to expreſs them with facility and advantage. The tones of muſic differ from ſounds in general; becauſe they vary from each other by fixed intervals, and are meaſured by certain proportions of time. ——There is indeed in good ſpeaking, a regularity to be obſerved, which hath ſome reſemblance to this art, and to the orator we frequently apply the epithet Muſical. But the inflections of the voice, in ſpeech, are more minute and variable, ſlide as it were by inſenſible degrees, and cannot eaſily be limited by rule; whereas the gradations of muſical ſounds are exactly aſcertained, and may be referred to an uniform ſtandard.

Muſic naturally divides itſelf into MELODY and HARMONY. MELODY is the agreeable effect which ariſeth from the ſucceſſion of ſingle ſounds.—HARMONY is the pleaſing union of ſeveral ſounds at the ſame time. *Modulation* conſiſts, in rightly diſpoſing, and connecting, either the melody of a ſingle part, or the harmony of various parts.—The two PRIMARY and ESSENTIAL qualities of muſical ſounds are, relative ACUTENESS or GRAVITY, and PROPORTIONATE DURATION.—The firſt property we may ramark is, their relative *acuteneſs* or *gravity*. Bodies of unequal *ſize*, or *length*, or *tenſion*, emit ſounds differing in this reſpect. And they are ſaid to be acute in proportion to the ſmallneſs, or ſhortneſs of the ſounding object, or its greater degree of tenſion*. Thus in a ſet of regular tuned bells, the *ſmalleſt* gives the ſound we denominate moſt acute, and the *largeſt* that which is ſaid to be moſt grave, and the different intervals between them, are reſpectively different degrees of acuteneſs or gravity."—Human voices differ in this reſpect, *viz.* a

* Philoſophy hath fully proved that all ſounds are conveyed to the ear by means of vibrations, and that acuteneſs or gravity depends upon the greater or the leſs number of vibrations, communicated in a given time by any particular object.

MAN's voice is graver than a woman's, and when the voice moves from a graver to an acuter ſound, it is ſaid to aſcend.—" Inſtead of the words acute or grave muſicians commonly uſe the terms ſharp or flat, and ſometimes high or low, not that any of theſe names can be ſuppoſed to have a reſemblance to the real properties of ſound, but merely for the ſake of diſtinction.—The ſecond property we may remark, is, their time or proportional continuance: And here we obſerve, that without varying the acuteneſs or gravity of the tone, a difference of movement alone may conſtitute an imperfect ſpecies of muſic, ſuch for example is that of the drum; where the tones are only diverſified by the celerity with which they ſucceed each other.—The principal diſtinctions then of muſical ſounds, are *time* and *tune*, and to the happy combination of theſe two qualities, is chiefly to be aſcribed the pleaſing and endleſs variety of the muſical art."

CHAPTER II.

Of Tune.

Article firſt. THE interval between a man's and woman's voice, is called an Octave, or Eighth; and this interval is naturally divided into ſeven ſmaller intervals; five of which are called tones, and two of them ſemi or half tones*.

Article ſecond. The ſounds naturally ſucceed each other aſcending, from the firſt to the ſecond a tone, ſecond to the third a tone, third to the fourth half a tone, fourth to the fifth a tone, fifth to the ſixth a tone, ſixth to the ſeventh a tone, ſeventh to the eighth a half tone. Wherefore this order of tones and half tones is called the natural ſcale of muſic.

Article third. The key note is called the ſtandard of tune, becauſe it governs and explains all the reſt: It is the predominant tone to which all the others have a re-

* Nicer deſtinctions of muſical intervals are found by mathematical calculations—(See Eſſay on Time, or Holden's harmonical Arithmetic, page 126.)

ference, and is generally the concluding note of the principal part, and always that of the *Bass*.

Article fourth. When reckoning from the key note, if the semitones lie between the third and fourth and seventh and eighth, as in the natural scale, the *Mode* is major, and the air cheerful: But if the semitones lie between the second and third, fifth and sixth, as when reckoning from the sixth of the natural scale, to its octave, the *Mode* is minor; and the air plaintive.

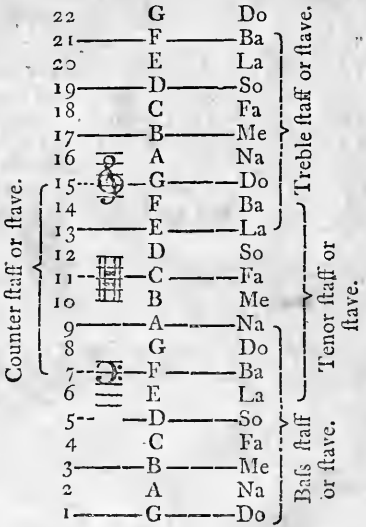
Article fifth. Twenty-two sounds, or three octaves, is the ordinary compass of the human voice, and to express these fixed sounds, we use the seven first letters of the alphabet. See the following scheme:

G*A*BC*D*EF*G*A*BC*D*EF*G*A*BC*D*EF*G

The first letter G on the left hand represents the lowest sound which a man of a tolerable voice can clearly form; and the last G on the right hand the highest sound that a woman of a tolerable voice can clearly form.——We suppose that each interval of a tone, may be divided into two artificial semitones, as is denoted by the asterisk, in the above scheme, and thus instead of five tones and two semitones, we shall have a system of twelve semitones in an octave. The asterisk may be considered as a semitone above the letter it follows, or a semitone below the letter which follows it, and those letters that are naturally semitone intervals, have no asterisk between them.

Article sixth. Our music is written upon five parallel lines, and their intermediate spaces; but a general scale of eleven lines with their spaces, is formed to express the whole compass of the voice, *viz.* twenty-two sounds. This scale is called the Gamut. See following example:

GAMUT OR GENERAL SCALE.



Three octaves being more than a common voice can perform, we therefore aſſign the baſs ſtave to the graveſt voices of men, and the tenor ſtave to the higheſt of men's voices, counter ſtave to boy's voices, or the loweſt voices of women, and the treble ſtave to the higheſt voices of women.

A Cliff is a character placed at the beginning of a ſtave, to ſhew what ſound of the general ſcale it repreſents.

This character is called the F Cliff, the line that paſſes between its dots, has the ſeventh ſound of the general ſcale. It is uſed only in the baſs.

This character is called the C Cliff, the line that paſſes between its croſs ſtrokes, has the eleventh ſound of the general ſcale. This cliff is now uſed only in the counter, but was formerly uſed in all parts but the baſs.

This character is called the G Cliff, the line that cuts it in three places, has the fifteenth ſound of the ge-

neral ſcale, if ſung in a woman's voice, but if ſung in a man's, or boy's voice, it has the eighth ſound.—This character, *gs*, is ſometimes uſed inſtead of the above, and has the ſame name.

The order of the letters is always the ſame proceeding from the cliff.

Of Tranſpoſition.

Article ſeventh. It may be obſerved, by inſpecting the above ſcheme, (article fifth) that if C be conſtituted a key note of the major mode, or A of the minor mode, all the intervals contained in their octaves, will exactly agree with the major mode, without uſing any of the artificial ſemitones, (ſee article fourth) therefore theſe keys are called natural. If any other ſound than C or A be made the key note of the *major* or *minor mode*, they will require one or more of the artificial ſemitones to be uſed.

Let G be the key note of the *major mode*, then from F its ſeventh to G its eighth, is a tone, but it ſhould be only a ſemitone, (ſee article fourth) therefore inſtead of this F we muſt uſe the ſound at the aſteriſk next above, which is a ſemitone higher, and is therefore called F ſharp.

Let F be the key note of the major mode, then B, its fourth, is a tone above A its third, but it ſhould be only a ſemitone, (ſee article fourth) and inſtead of this B we muſt uſe the ſound at the aſteriſk next below, which is a ſemitone lower, and is therefore called B flat. The primitive ſound of any letter is called natural, to diſtinguiſh it from that of the ſame letter when depreſſed by a flat, or raiſed by a ſharp.

Let E be made the key note of the minor mode, its ſecond F is only a ſemitone above it, (ſee ſcheme, article fifth) but it ought to be a tone, (ſee article fourth) in this key we muſt uſe F ſharp.

Let D be made the key note of the minor mode, B its ſixth is a tone above A its fifth, but it ought to be only a ſemitone, (ſee article fourth) in this key we muſt uſe B flat. When the flat or ſharp ſound of any letter is uſed at the cliff, its natural ſound is omitted.

The fourth and fifth of any key note are ſaid to have the neareſt relation, or greateſt analogy to it; becauſe they can be admited as new key notes by flatting or ſharping one note only. And any other ſounds than

these require more flats or sharps than one to be admit- as new key notes.

We remove the key note of the major mode, by sharping its fourth which becomes a seventh to the new key note, *viz.* the fifth of the former key note. Or by flatting its seventh, which becomes a fourth to the new key note, *viz.* the fourth of the former key.

The minor key note is removed by sharping its sixth, which becomes a second to the new key note. Or by flatting its second, which becomes a sixth to the new key note.

The following table exhibits a regular succession of keys, beginning with the natural, and continued until all the letters are sharped and flatted *.

* We seldom use more than five sharps or flats at the cliff.

Table of Transposed Keys.

Numb. of ♯s or ♭s.	By Sharps. Letters that are ♭ or ♯	Major key note.	Minor key note.	Letter that is fa.
0		C	A	C
1	F♯	G	E	G
2	F and C♯	D	B	D
3	F C and G♯	A	F♯	A
4	F C G and D♯	E	C♯	E
5	F C G D and A♯	B	G♯	B
6	F C G D A and E♯	F♯	D♯	F♯
7	F C G D A E and B♯	C♯	A♯	C♯
	By Flats.			
1	B♭	F	D	F
2	B and E♭	B♭	G	B♭
3	B E and A♭	E♭	C	E♭
4	B E A and D♭	A♭	F	A♭
5	B E A D and G♭	D♭	B♭	D♭
6	B E A D G and C♭	G♭	E♭	G♭
7	B E A D G C and F♭	C♭	A♭	C♭

In the above table, the figures in the first column, on the left hand, shew the number of the sharps or flats that are used in the different keys. The second column shews the letters that are sharped or flatted. The third column, shews the letter that is the major key note; the fourth column, that which is the minor key note; and the fifth, the letter that is fa.

Example: Let G be a major key note, or E a minor key note, look in the third and fourth columns, and find those letters the second from the top, and in the left hand column on the same line the figure 1 is found, denoting that we must sharp one letter; in the second column we find the letter that ought to be sharped, *viz.* F, and in the fifth column, on the same line, we find that G is fa.

Article seventh. In practising musical lessons, for the voice, it is of great service to apply, invariably, particular syllables, to the intervals of the octave, as by that means, we associate with each syllable, the idea of its proper sound. The following syllables,

fa,	so,	la,	ba,	do,	na,	me,	
hall,	note,	hall,	hate,	note,	hall,	beer,	
1,	2,	3,	4,	5,	6,	7,	

are applied to the sounds of music with great success. Fa to the key note, of the major mode, or the gravest sound in the natural scale, and na to the key note, of the minor mode, or the sixth in the natural scale, and the other syllables, to the other sounds in the order, as above.—(See these syllables applied to the natural keys in the Gamut, article sixth). The vowels, in the above syllables, must be sounded in the same manner, as in the words set under them. If a sharp comes before any particular note, that is not found at the cliff, we change its vowel into E, and give it the sound of E in me; as long as that sound is affected by the accidental sharp: the same alteration takes place, when a note that is flat, at the cliff, has a natural set before it, sometime after the beginning of the tune, and when me has an accidental flat or natural set before it, we may change E into A, sounded as in hall.

fe se be de

Examples: Fa ♯ so ♯ la ba ♯ do ♯ *&c.*

* This method of solfaing, has many advantages above the old British mode of repeating the same syllable with every fourth note—or repeating fa, sol, la, twice above the mi—which, in a great measure, destroys the use of singing syllables, for they do not always

CHAPTER III.

Of Time.

Article ninth. MUSIC is naturally divided into small equal parts, called measures†.

mean the same sound, fa is at one time a key note, and at another, the fourth of the key note in the same mode, sol is the second and fifth of the same mode, la is the third and sixth of the same mode, and mi is the only syllable that does not occur twice in an octave. And thus we may see that every syllable, except mi, has a double meaning, and of consequence, is the cause of much perplexity to the pupil; for set a learner to sing at first sight, after he has made a tolerable degree of proficiency, and if he is sounding sol, the second of the major mode, and fa the fourth follows it, he will descend to fa the key note, instead of rising, as he ought to do, to the fourth—and in the other syllables he will be liable to the same mistake in a greater or less degree.

And what is still worse, there is no provision made for the accidental sharps or flats, for he at one instant must sound sol a tone above fa, and immediately upon it give a sound a tone and a half above fa, by sharping sol, and still calling it by the same name. This is confusion to the learner, and perplexity to the master; and often destroys the beauty of the composition. It is to remedy those great inconveniencies, that the British mode is totally rejected, and the above adopted in the Uranian Academy of this city.

† "The division of music into equal timed measures, answers exactly to the division of poetry into feet."

Accent is a certain force of the voice upon particular parts of a measure. When the measure is naturally subdivided into two, four, eight, sixteen, or thirty-two parts, the time is common; and when the measure is naturally subdivided into three parts, or three continually bisexed, the time is triple. The three first moods of common time, and the triple time moods, have two accents in a measure; *i. e.* if a measure in common time, be divided into four crotchets, the first and third is accented; or if a measure, in triple time, be subdivided into three equal parts, the first and third is accented; the fourth mood of common time, has only one accent in a measure; compound time is subdivided into six equal parts, and has the accent on the first and fourth.

The first accent in a measure is the strongest; the second is weak, and in very quick movements, is hardly perceivable; for an example of the several moods of time, with their proportionate duration, see chapter fourth.

We must not omit to notice, that the same mood does not always express the same degree of quickness, in different tunes, but is often varied by Italian or other words set over or under the mood of time. (See those words at the end of this chapter.)

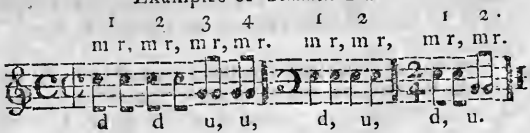
Beating of time, is an artificial method of marking the movement of a musical air, is performed in various ways, but generally with the hand or foot; in performing *vocal music* alone, it is best to use the motion of the hand only.

Every measure begins with a motion of the hand, or foot, downwards, except in very quick instrumental music, where the motion is down with the beginning of one measure, and up with the next, *&c.*

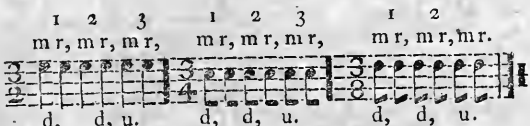
In beating the two first moods of common time, let the first beat begin with a motion of the hand downwards, resting the hand upon the end of the fingers, on the thing beat upon; the second beat begins with a motion of the heel of the hand downwards, and resting in that position without raising the fingers; for the third beat, the hand may be raised to the left shoulder; for the fourth, let the hand be brought back to its first position, and then it will be ready to begin another measure—the two first beats in triple time may be performed as the two first in common time; for the third beat, raise the hand to its first position. For the sake of uniformity it is best for the whole choir to beat with the right hand.

We may consider the motion and resting of the hand as dividing the beat equally, in common and triple time; but in compound time the resting is double of the motion.

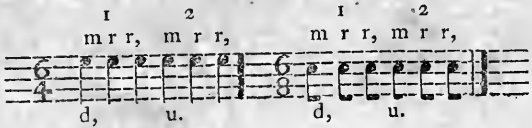
Examples of *Common Time.*



Triple Time.



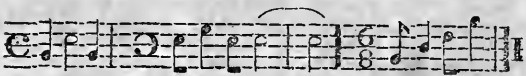
Compound Time.



In the above examples the figures ſhew the number of beats to a meaſure, the letters *m* and *r*, the motion and reſting of each beat, and the letters *d* and *u* ſhow the beat to be down or up *.

Notes of Syncopation are thoſe that are continued through the bar, or out of the common order in the meaſure, and require the accent out of its uſual place.

Examples:



ITALIAN WORDS *frequently uſed in* MUSIC.

The degrees of time are often expreſſed by the words *Adagio*, very ſlow. *Largo*, ſlow. *Andante*, moderately ſlow. *Allegro*, quick. *Preſto*, very quick. *Preſtiſſimo*, moſt quick.

* There ſhould not be the leaſt noiſe in beating of time, or in any other way, during the performance of muſic, as it has a direct tendency to deſtroy the muſical ſounds, and to ſubſtitute confuſion.

Other terms common in uſe are,

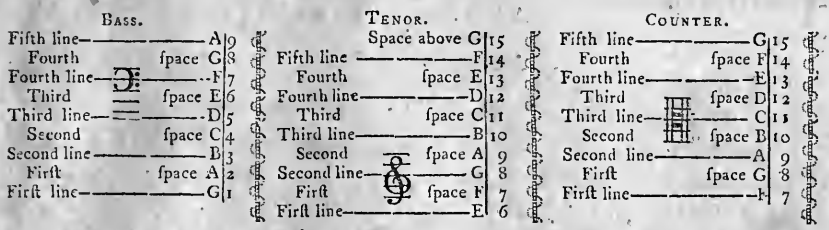
Affetuoſo, tender, affecting.
Bis, twice, *i. e.* repeat the paſſage.
Chorus, full harmony of all the parts.
Creſcendo, increaſing in ſound.
Da Capo, begin again, and end with firſt-ſtrain.
Diminuendo, gradually diminiſhing in ſound.
Dolce, ſweet.
Forte, or *F.* loud.
Fortiſſimo, very loud.
Fuge, when the parts ſucceed in imitation of each other.
Piano, or *P.* ſoft oppoſed to *Forte*.
Pianiſſimo, very ſoft.
Recitativo, a ſtile of muſic which reſembles ſpeaking.
Solo, one part only.
Symphony, inſtrumental muſic preceeding or following the vocal.
Tutti, all—ſee *Chorus*.
Verſe, one ſinger to a part.
Vivace, with life.
Volti, turn over.
Volti ſubito, turn over quickly.

CHAPTER IV.

IN music there are but seven sounds belonging to any key note. And they are distinguished by the seven first letters of the alphabet, A, B, C, D, E, F, G.

A stave is five lines with their spaces, whereon music is written, to express the gradations of sound.

EXAMPLES.



In the above examples the figures on the right of each, discover the corresponding sounds of the general scale, and likewise the pitch of the several parts together. (See Gamut).

A flat ♭ set before a note sinks it half a tone.

A sharp ♯ raises it half a tone.

A natural ♮ restores a note to its primitive sound.

Order of the singing syllables, ascending, is fa, so, la, ba, do, na, me, fa. Descending, fa, me, na, do, ba, la, so, fa.

If no flat or sharp, is at the beginning of a tune, C is Fa,

If F be sharp, -	G is Fa.
If F and C be sharp, -	D is Fa.
If F C and G be sharp, -	A is Fa.
If F C G and D be sharp, -	E is Fa.

If B be flat, -	F is Fa.
If B and E be flat, -	B is Fa.
If B E and A be flat, -	E is Fa.
If B E A and D be flat, -	A is Fa.

The last note of the bass must always be Fa, or Na, if Fa, the tune is in the major mode, if Na, it is in the minor mode.

A Brace, { or ‖, shows how many parts are sung together.

A Ledger——Line is added when a note ascends or descends a line beyond the stave.

A Slur ⌒ shows how many notes are sung to one syllable.

A Single Bar divides the tune agreeably to the measure.

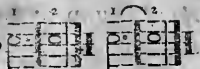
A Double Bar shews the end of a strain.

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

A Staccato shows that the note thus marked must be sung in a very distinct manner.

A Repeat :S: or shows that the tune is to be sung twice from the note over, or before, which it is placed to the next double bar or close.

A figure three over or under any three notes of the same kind, shows that they must be performed in the time of two without a figure.

The figures one two  at the end of a strain, that is repeated, show that the note under one, is to be sung before the repeat, and that under two, after, omitting the note under one, but if tied with a slur, both must be sung in the repetition.

A Direct is set at the end of a stave, to shew the place of the first note upon the following stave.

A Close shows the end of a tune.

Moods of Common Time.

First Mood, is expressed by a plain , has a semibreve or its quantity, in a measure; sung in the time of four seconds, or while we may leisurely count, one, two, three, four; four beats in a bar, two down, and two up.

Second Mood, is expressed by a with a stroke thro' it, has the same measure, sung in the time of three seconds, four beats in a bar, two down and two up.

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

Fourth Mood, is expressed by the figures two four, has a minim for its measure, sung in the time of one second, two beats in a bar, one down and one up.

Moods of Triple Time.

First Mood, is expressed by the figures three and two, has three minims in a measure, sung in the time of three seconds, three beats in a bar, two down one up.

Second Mood, is expressed by the figures three and four, has three crotchets in a measure, sung in half the time of the first mood, three beats in a bar, two down, and one up.

Third Mood, is expressed by the figures $\frac{3}{8}$ three and eight, has three quavers in a measure, sung in half the time of the second mood, three beats in a bar, two down and one up.

Moods of Compound Time.

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

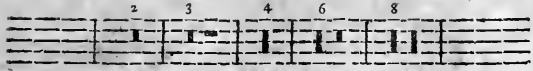
Second Mood, is expressed by the figures $\frac{6}{8}$ six and eight, has six quavers in a measure, sung in the time of one second, two beats in a bar, one down and one up.

In the moods of time that are expressed by figures, we may observe that the under figure shows into how many parts the semibreve is divided, and the upper figure how many of the same parts fill a measure.

Marks of SOUND *or* SILENCE.

	Sound.	*Silence or Rests.*
Semibreve - - -	𝅝	𝄻
Minims - - -	𝅗𝅥 𝅗𝅥	𝄼 𝄼
Crotchets - - -	♩ ♩	𝄽 𝄽
Quavers - -	♪ ♪ ♪ ♪	𝄾 𝄾
Semiquavers - -	𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯	𝄿 𝄿
Demisemiquavers - -	𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰 𝅘𝅥𝅰	𝅀 𝅀

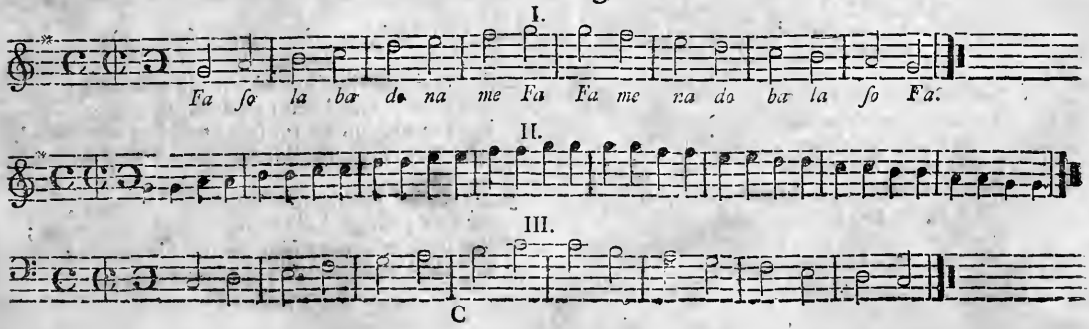
REESTS *of several* BARS.



A semibreve rest fills a measure in all moods of time; the other rests are equal in time to the notes after which they are called.

One semibreve is equal, in duration, to two minims, or four crotchets, or eight quavers, or sixteen semiquavers, or thirty-two demisemiquavers.

Lessons for Tuning the Voice.



Hymn for Middletown, (p. 41).

2. Him, though higheſt heav'n receives,
Still he loves the earth he leaves;
Though returning to his throne,
Still he calls mankind his own:
Still for us he intercedes,
Prevalent his death he pleads;
Next himſelf prepares our place,
Harbinger of human race.

3. Maſter (may we ever ſay)
Taken from our head to-day;
See thy faithful ſervants, ſee,
Ever gazing up to thee!
Grant, though parted from our ſight,
High above yon azure height,
Grant our hearts may thither riſe,
Following thee beyond the ſkies.

4. Ever upward let us move,
Wafted on the wings of love;
Looking when our Lord ſhall come,
Longing, gaſping after home:
There we ſhall with thee remain,
Partners of thine endleſs reign;
There thy face unclouded ſee,
Find our heav'n of heav'ns in thee.

Hymn for 149. (p. 44).

2. Let praiſe to the God who made us aſcend;
Let each grateful heart exult in its King;
For God whom we worſhip our ſongs will attend,
And view with complacence the off'ring we bring.

3. Be joyful, ye ſaints, ſuſtain'd by his might,
And let your glad ſongs awake with each morn;
For thoſe who obey him are ſtill his delight;
His hand with ſalvation the meek ſhall adorn.

4. Then praiſe ye the Lord, prepare a new ſong,
And let all his ſaints in the full concert join;
With voices united the anthem prolong,
And ſhew forth his honours in muſic divine.

Hymn for Sophronia. (p. 53).

2. Deep from my ſoul, mark how the ſobs ariſe,
Hear the long groans that waſte my breath,
And read the mighty ſorrow in my eyes,
Lovely Sophronia ſleeps in death.

3. I was all love, and ſhe was all delight,
Let me run back to ſeaſons paſt;
Ah! flow'ry days when ſhe charm'd my ſight,
But roſes will not always laſt.

4. Grace is a ſacred plant of heav'nly birth;
The ſeed deſcending from above,
Roots in a ſoil refin'd, grows high on earth,
And blooms with life, and joy, and love.

5. Not the gay ſplendors of a flatt'ring court,
Could tempt her to appear and ſhine:
Her ſolemn airs forbid the world's reſort;
But I was bleſt, and ſhe was mine.

6. She was my guide, my friend, my earthly all;
Love grew with ev'ry waning moon;
Had Heav'n a length of years delay'd its call,
Still I had thought it called too ſoon.

7. But peace, my ſorrows! nor with murmuring voice,
Dare to accuſe Heav'n's high decree:
She was firſt ripe for everlaſting joys;
Sophron, ſhe waits above for thee.

Anthems.

Psalm 34 B. J. Stephenson

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 still The

The praises of my God shall still The

still The praises of my God shall still My heart my heart &c.

God The praises of my God shall still My heart and tongue employ My heart and tongue employ

praises of my God shall still

Little Marlboro. L. M. Williams.

Lord what a feeble piece, Is this our mortal frame, Our life how poor a trifle 'tis, That scarce deserve the name.

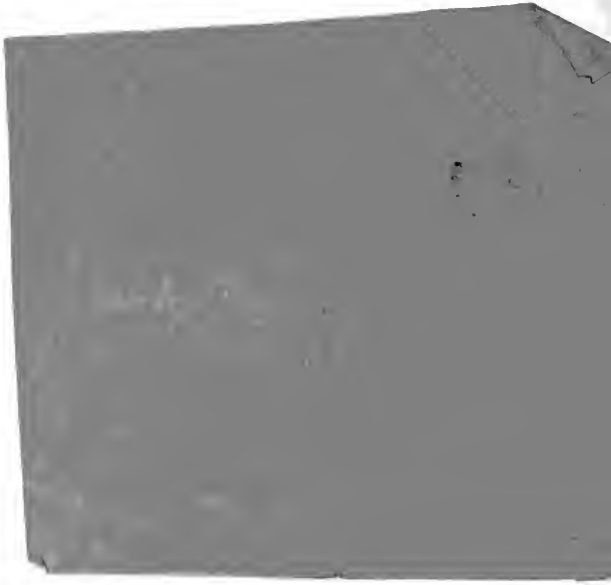
St. Thomas's. L. M. Williams.

Let every creature join To praise the eternal God Ye heav'nly hosts the song begin And sound his name abroad

On Liberty.

Liberty thou Goddess pure and bright,
No vile slaves dare come within thy sight;
No tyrants dare to cope with thee
Yet they must praise fair Liberty.

In America thou first did rise,
And from thence exalted to the Skies;
Europe shall soon thy power feel.
And every nation to the kneel.



Suffield. C.M. King.

Teach me the measure of my days Thou maker of my frame I would survey life's narrow space And learn how frail I am.

Standish. C.M.

How shall the Young secure their hearts And guard their lives from sin Thy word the choicest rules imparts To keep the conscience clean

Bridgewater. L. M. Edson.

Let &c.

From all who dwell below the skies Let the creator's praise arise Let the Redeemer's name be sung Let &c. Thro' ev'ry land by ev'ry tongue

Let &c. Thro' &c.

Let the &c. Thro' &c.

Old 100. L. M.

With one consent let all the earth To God their chearful voices raise Glad homage pay with awful mirth And sing before him songs of praise

Coleshill. C.M.

Lord what is man poor feeble man Born of the earth at first His life a shadow light and vain Still hasning to the dust

Funeral Thought C.M. Williams

Hark from the tomb a doleful sound My ears attend the cry "Ye living men come view the ground Where ou must shortly lie."

Brookfield. L.M. Billings.

Shew pity Lord O Lord forgive Let a repenting rebel live Are not thy mercies large and free May not a sinner trust in thee.

Brunswick. C.M.

To thee O God my cries ascend O haste to my relief And with accustom'd pity hear The accents of my grief.

Rochester. C. M.

Williams.

Joy to the world the Lord is come Let earth receive her king Let every heart prepare him room And heav'n and nature sing

Batti. L. M.

Williams.

Thrice happy man who fears the Lord Loves his commands & trusts his word Honour & peace his days attend & Blessings to his seed descend

Wells L. M. Williams

Life is the time to serve the Lord The time I insure the great reward And while the lamp holds out to burn The vilest sinner may return

Aylesbury S. M. Williams.

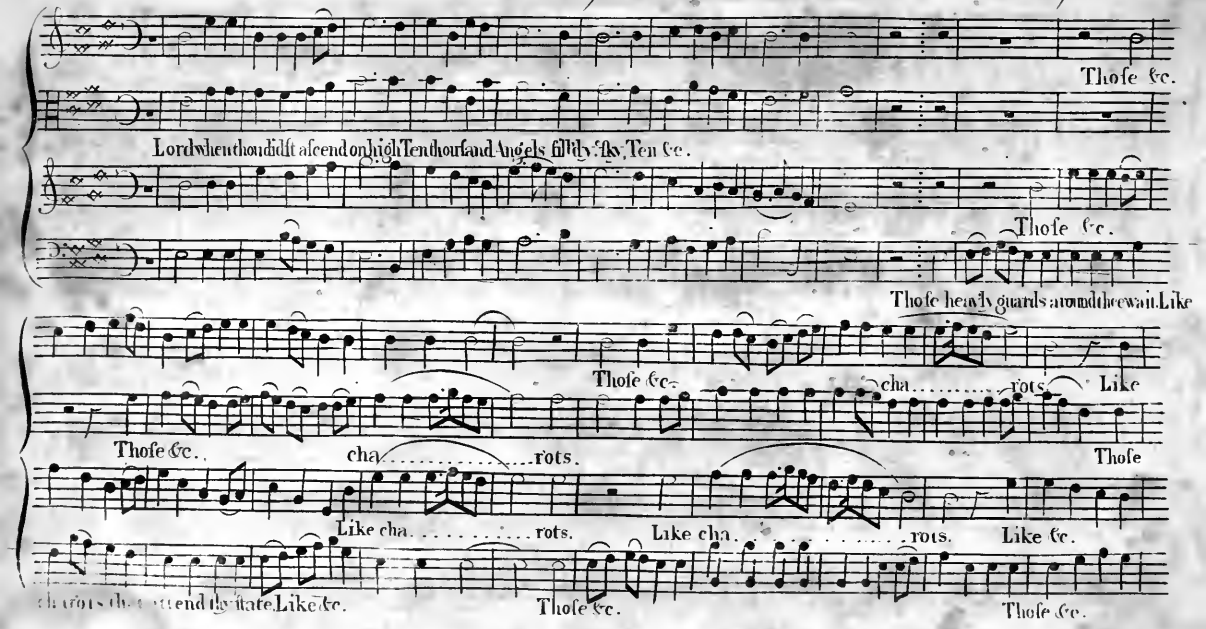
And must this Body die This mortal frame decay And must these active limbs of mine Lie mouldering in the clay

Virginia. C.M.

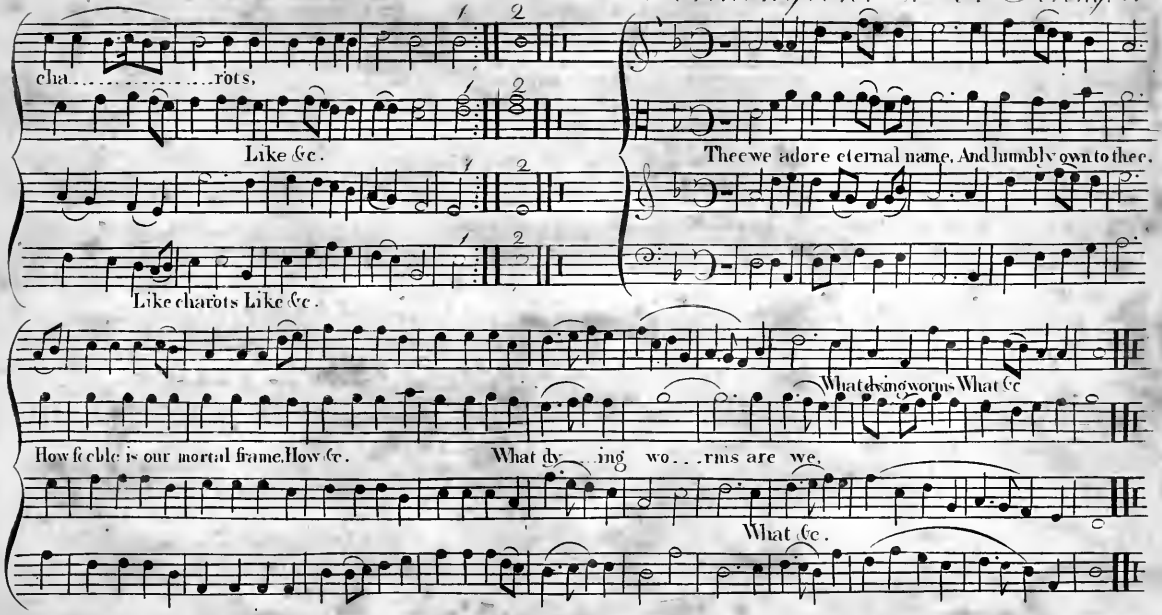
Thy words the ra ging winds controul, And rules boistrous deep; Thou makst sleeping billows roll, The roll...ing billows sleep The &c.

Wantage. C.M.

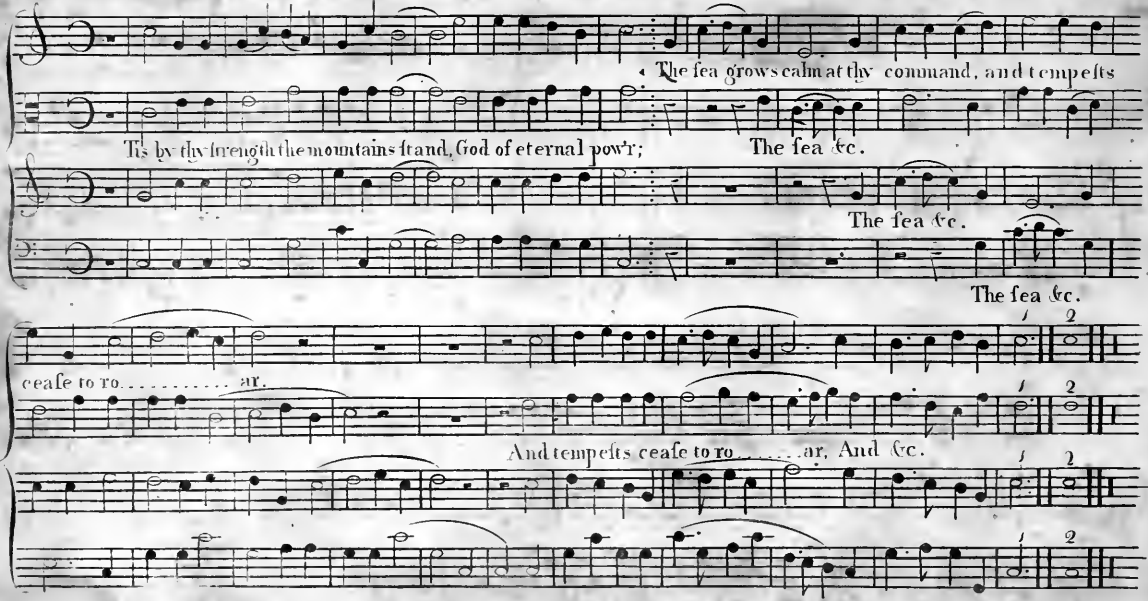
With rev'rence let the saints appear, And bow before the Lord, His high commands with rev'rence hear, And tremble at his word.


Those &c.
Lord when thou didst ascend on high Ten thousand Angels fill thy sky, Ten &c.
Those &c.
Those heavly guards around thee wait Like
Those &c.
cha rots Like
Those &c.
cha rots
Those
Like cha rots.
Like cha rots.
Like &c.
cha rots cha rots attend thy state Like &c.
Those &c.
Those &c.

Worthington. C. M. Strong. 11



Rainbow. C. M. Swan.



Bedford. C. M. Heal.

Praise ye the Lord with hymns of joy, And celebrate his fame, For pleasant, good and comely tis, To praise his holy name.

Plymouth. C. M.

Return, O God of love, return, Earth is a tiresome place; How long shall we, thy children mourn, Our absence from thy face.

St. Martins. C. M. Tansur.

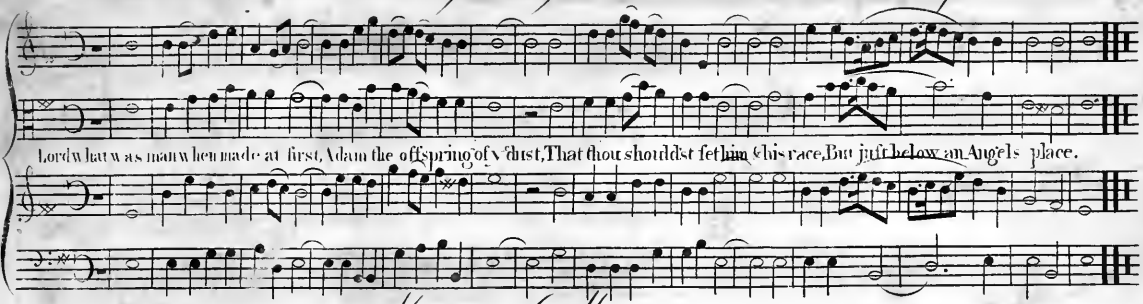
Behold ye glories of the lamb, Amidst his father's throne, Prepare new honours for his name, And songs before unknown.

Isle of Wight. C. M.

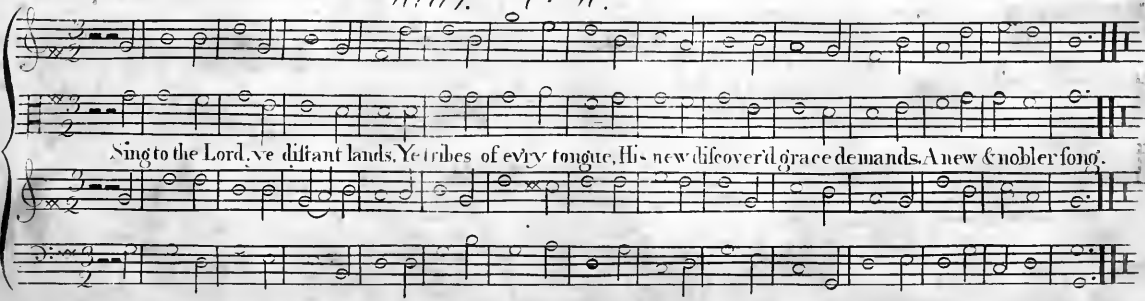
A span is all that we can boast, An inch or two of time: Man is but vanity and dust, In all his flow'r and prime

Morning Hymn. C. M. Tansur

Awake my soul! awake my eyes, Awake my drowsy faculties, Awake to feel the new born light, Spring from y^e darksome womb of night.


Lord what was man when made at first, Adam the offspring of your dust, That thou shouldst set him & his race, But just below an Angels place.

Mear. C. M.


Sing to the Lord, ye distant lands, Ye tribes of every tongue, His new discover'd grace demands, A new & nobler song.

Carlisle. L. M.

Spicer.

Be....

Deep in our hearts let us record, The deeper sorrows of our Lord; Behold be....

Behold the ri.....sing

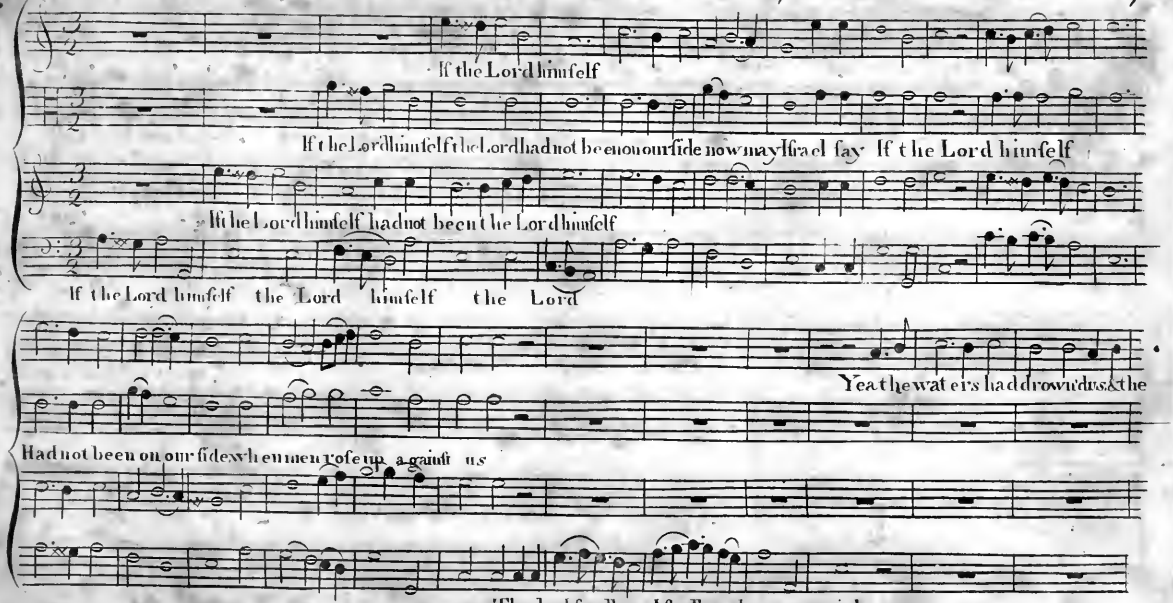
Behold the ri.....sing billows

hold, behold, behold the rising billows ro.....ll.

ho....ld, behold the rising bil.....lows ro.....ll, To overwhelm his holy soul,

bil...lows roll, To over.....whelm his ho...ly so.....ul,

ro...ll.


If the Lord himself
If the Lord himself the Lord had not be enou our side now may Israel say If the Lord himself
If the Lord himself had not been the Lord himself
If the Lord himself the Lord himself the Lord
Yea the wat er s had drown us & the
Had not been on our side when men rose up a gainst us
They had swallowed swallowed us up quick

Continued

stream had gone over our Soul Yea the waters had drownd us

Yea the waters had drownd us & the str eam had over our souls

But praised be the Lord the snare is broken and

But praised be the Lord our soul is escaped even as a bird out of the snare of the fowler

we are delivered Our help ſtandeth in the name Our help &c. .....

Our help &c. ..... Our help &c. ..... of the Lord who made Heavn & earth

Our help &c. ..... Our help &c. .....

Our help &c. Our help &c.

Angels Hymn L. M. Tansur

O come loud anthems let us ſing, Loud thanks to our Almighty King For we our voices high ſhould raiſe When our ſalvation ſtrock we praiſe

Bangor C. M. Tansur.

What ſhall I ren....der to my God, For all his kindneſs ſhewn, My feet ſhall vi...ſit thine abode, My ſongs addreſs thy throne

Ocean C.M

Thy works of glory mighty Lord, That rule the boist'rous sea, The sons of courage shall record, Who tempt the dang-

At thy &c

rous way. At thy command the winds arise And swell the tow'ring waves, & swell &c The

At thy &c

At thy &c wa ves

men astonish'd mount the skies & sink in gaping graves.

Ye boundless realms of joy Exalt your

maker's fame His praise your songs employ Above the starry frame. Your voice raise ye cherubim & seraphim to sing his praise

Maryland SM

Billings

And must this body die. This mortal frame decay: And must these active limbs of mine. Lie mouldering in the clay.

And

And &c.

Lie mould ... ring in the clay Lie &c.

And &c.

Lie &c.

And &c.

Lie &c

must be

And &c.

He has my heart &c To

Songs of immortal praise belong To my Almighty God He has my heart & he my tongue To spread his

He has my heart &c To spread &c To

He has my heart &c To spread &c To

spread &c To spread He has my heart &c To

name abroad To spread &c He has my heart & he my tongue To spread his name abroad

spread &c he has my heart &c To To

He has my heart &c To

46th PM. Ball.

I'll praise my maker with my breath. And when my voice is lost in death, Praise shall employ my nobler

powers. My days of praise shall never be past While life & thought & being last Or immortality endures

The Lord Jehovah reigns And royal state maintains His head with awful glories crown'd

Arrayd in robes of light Begirt with sov'reign might And rays of majes ty a round-

Greenfield P M

Edson

God is our refuge in distress A present help when dangers press, In him undaunted we confide

Tho'

Tho' earth were from her

Tho' earth &c

Tho' earth were from her centre toss't, And mountains in the ocean lost Lo in pieces rend by the roaring tide.

earth were &c

Torn &c

Torn &c

centre toss't And mountains &c

Torn &c

Lord what a thoughtless wretch was I To mourn & murmur & repine, To see the wicked place do high In pride & robes of honour shine

But &c

But O their end their dreadful end Thy sanctuary taught me so On slippry rocks I see them stand And fiery billows roll below.

But &c

But &c

And words of peace reveal

Who bring salvation on their tongues Who bring &c

Who stand on Zions hill

How beauteous are their feet

And words of peace reveal How charming charming is their voice how sweet the tidings are Zion be

Zion behold thy favour

Zion behold thy favour &c

Continued

Zion &c

hold thy Sav our king he reigns & triumphs here He reigns &c

Zion &c

king &c

Zion &c

Norwich S.M

Zion &c

Into &c

My sorrows like a flood Impatient of restraint

Into thy bosom O into thy bosom O my God Pour out a long coung daint

Into &c

Into &c

Hartford L.M.

Carpenter

This spacious earth is all the Lords. And men & worms & beasts & birds. He raisd the building on the seas & gave it for their dwelling place

But there's a brighter world on high. Thy palace Lord above the sky. Who shall ascend that blest abode. And dwell so near his maker God

Now let our mournful songs record The dying sorrows of our Lord Who the complain'd in tears & blood As one forsaken of his God

The Jews &c

The Jews behold him thus forlorn And shake their heads & laugh in scorn He cur'd others from the grave Now let him try himself to save

The Jews &c

Now let &c

The Jews &c

Venus: S. W.

Edson

Lord of the worlds above How plea sent & how fair, The dwellings of thy love Thine earthly temples are

To &c

To thine abode My heart aspires With warm desires To see my God

To &d

To &c

To &

To &c

The Rose of Sharon.

Billings. 33

I am the rose of Sharon and the lily of the vallies

I am &c.

As the apple tree v^e apple tree amo ng ye tr ees of ye wood,

As the lily among the thorns so is my love among the daughters.

Continued.

I &c.

fois my be lo ved amongv'fons fo &c.

I &c. under his shadow with great delight

I &c.

I sat do.....wn &c.

And his fru.....it was

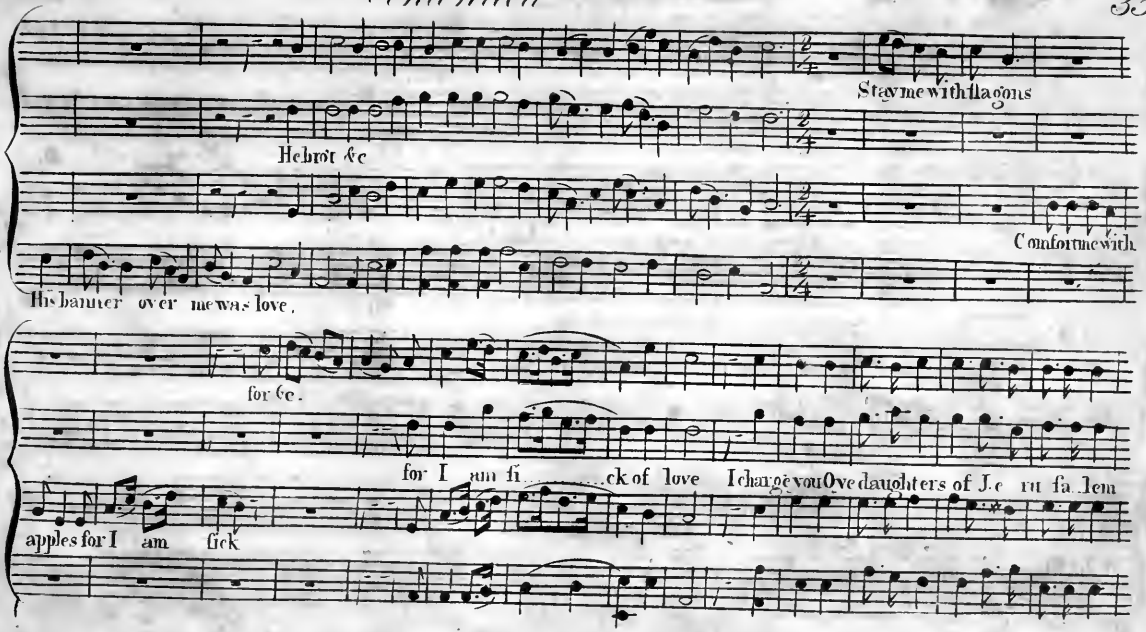
sweet to my taste And his fruit And &c

And his fru ... it &c

And his fruit And &c

And &c.

He bro't me to v'banquetting house


Stay me with flagons
Hebrew &c
Comfort me with
His banner over me was love,
for &c.
for I am fi ck of love I charge you O ye daughters of Je ru sa lem
apples for I am sick

Continued.

by the roes and by the hinds of the field. that &c. ..... that &c. ..... nor

that &c.

that you stir not up.

The voice of my beloved.

a... wake ///. ///. ///. my love till he please.

Belo ld he cometh.

skipping, And

skipping, leaping upon the mountains, skipping upon the hills.

skipping,

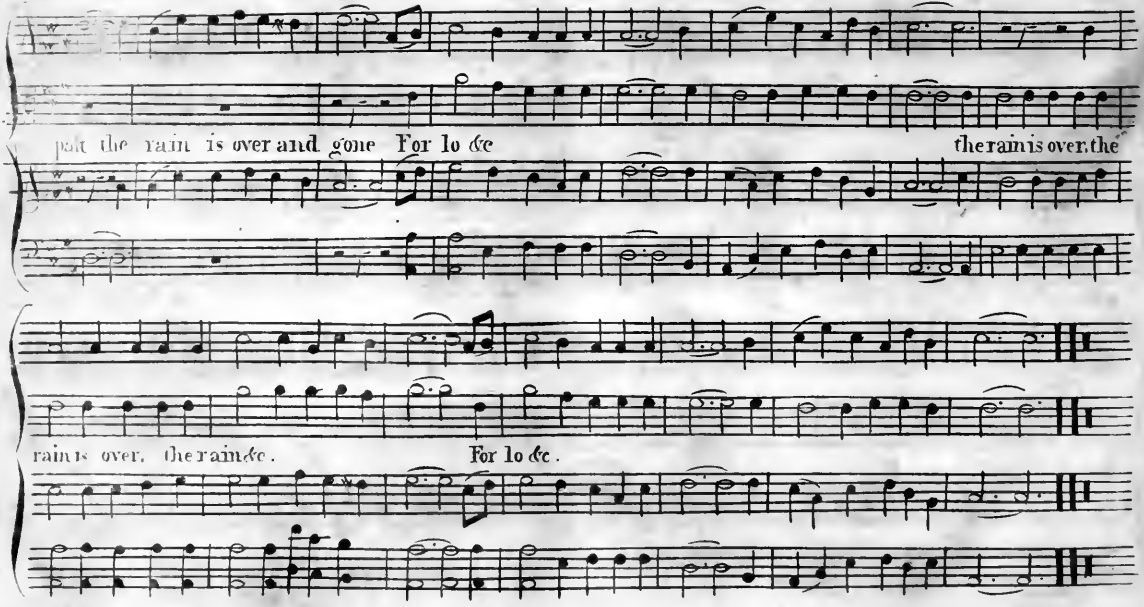
leaping upon the mountains, skipping, My beloved spake

said unto me

my love my fair one & come ..... me away For lo the winter is

rain up

Continued.


past the rain is over and gone For lo &c
the rain is over, the
rain is over, the rain &c.
For lo &c.

The lofty pil...lars of the sky And spacious concave raised on high Spangled with stars a shining fra...me Their great Ori...gi-

Th' &c. And &c. The &c.

nal proclaim Th' &c.

Th' moyse arise from land & sea today Pours knowledge on his oddd'ning sway And publishes ....es to ev'....ry land The works of an Almighty hand.

Th' &c. And &c

136. L. M. Horton.

Give to ye Lord immortal praise Mercy & truth are all his ways Wonders of grace to God belong Repeat his mercies in your song

M. Humphreys. C. M.

Joy to the earth ye Saviour rejons Let men their songs employ While fields & floods rocks hills & plains Re.....peat ye sounding joy

Stafford L. M. Read.

Yet &c.

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

Yet &c. Yet &c.

Yet &c. Yet &c.

Hail ye day that sees him rise Ravish'd from our wishful eyes Christ awhile to mortals giv'n Re asc ends his native Heav'n

There ye pompous triumph waits Lift your heads eter... nal gates Wide unfold the radiant scene Take ye king of glo ry in

Majesty. C. M.

Billings

The Lord descended from above and bow'd the heavens most high. And under neath his feet he cast The

dark ness of the sky On cherubs and on cherubims Full royally he rode And on the wings of mighty winds came

flying all abroad And &c.

Lord in the morning thou shalt hear My

To &c.

voi ce ascending high To thee will I direct my prayr.

To th ee lift up mine eye.

To &c.

To &c

To &c

O praise ye the Lord prepare a new song And let all his saints in full concert join With

voices u... nited the anthem prolong And shew forth his honours In music divine.

Behold I bring you glad tidings glad tidings of joy which shall be to all people.

Behold &c.

For &c. unto &c. In the city of David

In &c.

For unto you unto you is born this day

Continued.

A Sa..... viour who is Chr . ist the Lord A &c

Gl..... ad tidings

of joy

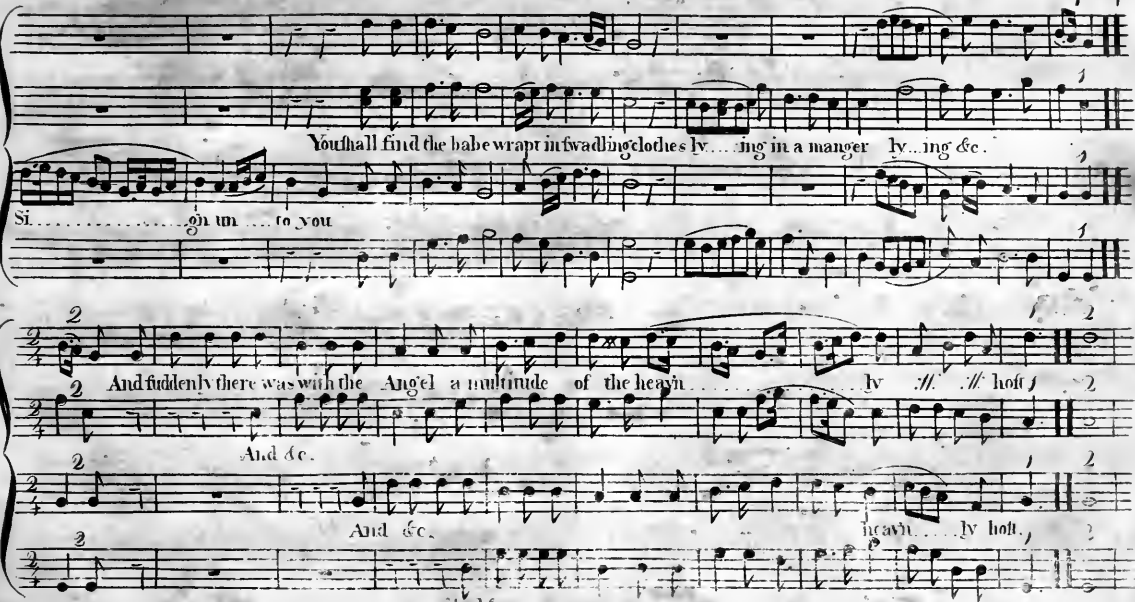
of joy Glad tidings which shall be to all people

of joy

And this shall be a

of joy

Continued.


You shall find the babe wrapt in swadling clothes ly....ing in a manger ly...ing &c.
Si.....gn un....to you
And suddenly there was with the Ang'el a multitude of the heavn.....ly ..... hosts
And &c.
And &c.
heavn.....ly hosts
And &c.

Continued.

slow.

Glory to God in ye highest Glory &c and on earth

Praise ... ing God and saying

(lively)

peace good will towards men

Hallelujah.

The God of glory sends his summons forth Calls ye southnations & awakes ye north From east to west ye sovreignor ders spread

Thro distant worlds & regions of the dead The trumpet sounds hell trembles heavn rejoices Lift up your heads ye saints with chearful voices

Litchfield. L. M. Brownson.

In &c

'Twas from thy hand my God became A work of such a curious frame

In &c

In me thy fearful won.

And &c And &c

In me thy fearful wonders shine And each proclaim thy skill divine.

And &c And &c

ders shine And each

Lift up your eyes ye sons of light up to his throne of

Lift &c

Lift up your eyes ye sons of light up to his throne of shining grace

ning

see what immortal glories fit round

round the

Continued.

sweet beauties of his face amongst a thousand harps & songs Jesus the God exalted reigns his

Fills all their tongues

the heavens plains his sacred name fills all their tongues

sacred name

and echoes throu'

echoes

and echoes

Loud *Continued.*

echoes

echoes echoes thro' the heavenly plains his sacred &c.

echoes &c.

Sutney L. M *Williams.*

Remember Lord our mortal state How frail our life how short y date where eis y man that draws his breath safe from disease Lecture.

Sophronia *King*

For bear my friends for bear & ask no more Where all my chearful airs are fled Why will you make me talk my torment over My life my joy my

comfort's dead

Lenmark

Dr Madan

Be fore Je ho vah's awful throne ye nations bow with sacred joy Know that the Lord is God alone He can cre-

ate and he destroy He &c

His sovreign power without our aid made us of clay and

form dus men and when like wandring sheep we stray'd he brot us to his fold again he brot &c

Continued

Loud soft Loud

We'll crowd thy gates with thankful songs High as the heavens our voices raise And earth and earth with ten thousand

soft Loud soft Loud

tongues shall fill thy courts with sounding praise shall &c. shall &c.

thousand tongues shall &c shall &c.

1 2

1 2

1 2 Wide wide as the world is thy command vast as e ter ni ty e ter nity thy love

Continued.

Soft

Firm as a rock thy truth shall stand when rolling years shall cease to move shall &c when &c

Loud

Leeds

Dr Madan

Jesus thy blood & righteousness My

when &c

beauty are my glorious dress Midst flaming worlds in these arrayd With joy shall I lift up my head