

The same Motion is used in this mood, that was laid down in $\frac{3}{4}$, only quicker, according to the Pendulum.

The next Mood is called three from eight, marked thus $\frac{3}{8}$, each Bar containing three Quavers, two beat down and one up, the Pendulum to beat whole Bars in this Mood must be four feet, two inches and two tenths of an inch long. The same Motion is used three from eight, as for $\frac{3}{4}$, only quicker; and in this Mood you must make three motions of the hand, for every swing of the Pendulum. *N. B.* This is but an indifferent Mood, and almost out of use in Vocal Musick.

N. B. The three last mentioned Moods are all in Triple-Time, and the reason why they are called Triple, is, because they are three-fold or measured by threes; for the meaning of the word Triple is three-fold: And Common-Time is measured by eights, as 2—4—8—16—32,—viz. 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, or 32 Demisemiquavers are included in each Bar, either of which amounts to but one Semibreve; therefore the Semibreve is called the Pure Note; because all Moods are measured by it in the following manner, viz. The fourth Mood in Common-Time called two from four, and why is it called so? I answer; because the upper figure implies that there are two Notes of some kind included in each Bar, and the lower figure informs you how many of the same sort it takes to make one Semibreve. And in $\frac{3}{4}$ the upper figure tells you, that there are three Notes contained in a Bar, and the lower figure determines them to be Quavers; because it takes 8 Quavers to make one Semibreve.

N. This Rule will hold good in all Moods of Time.

Observe, that when you meet with three Notes tied together with the figure 3 over them or under them, you must sound them in the same time as you would two of the same sort of Notes, without the figure. Note, that this Character is in direct opposition to the point above; for as that adds one third of the Time to the Note which is pointed, so this diminishes one third of the Time of it, over which it is placed; therefore I think this Character may with much propriety be called the Character of Diminution. Likewise, you will often meet with the Figures 1, 2, the Figure one standing over one Bar, and Figure two standing over two Bars, which signifies a Repeat; and observe, that in singing that strain the first time you perform the Bar under Figure 1, a Bar under Figure 2, and in repeating you perform the Bar under Figure 2, and omit the Bar under Figure 1, which is only to fill out the Bars; for the Bar under Figure 1 is not always full, without borrowing a Beat, or half Beat, &c. from the Bar which is repeated, whereas the Bar under Figure 2, is, or ought to be full, without borrowing from any other but in the Tune, and, if the first Bar is full, the Bar under Figure 2 must be full likewise. Be very careful to strike in half Beat, but this is much easier obtained by Practice than Precept, provided you have an able Teacher.

Syncope, syncopation, or driving Notes, either thro' Bars, or thro' each other, are subjects that have not been sufficiently explained by any writers I have met with; therefore I shall be very particular, and give you several Examples, together with their Variations and Eplanations.

Example first. The time is Allegro, and the Bar is filled with a Minum between two Crotchets; you must take half the time of the Minum, and carry it back to the first Crotchet, and the last half to the last Crotchet, and then it will be equal to two Crotchets in each Beat. See the Example, where it is expressed two or three different ways.

In the second Example the time is Allegro, and the Bar is filled with a Crotchet before a pointed Minum; take half the Minum and carry back to the Crotchet, which makes one Beat; then the last half of the Minum, together with the point of Addition, completes the last Beat.

In Example third, you will find a Minum in one Bar tied to a point of Addition in the next Bar, which signifies that the sound of the pointed Minum is continued the length of a Crotchet into the next Bar; but the time which is occasioned by the point of Addition, is to help fill the Bar it stands in.

Example fourth is the same in $\frac{2}{4}$, as the first in Allegro.

Example fifth is the same as Example second.

Example sixth is the same in $\frac{3}{4}$, as Example third in Allegro.

Example seventh is in $\frac{3}{4}$, as difficult as any part of Syncope; therefore I have given

eral Variations from the Example, in which the Bar is filled with two pointed Minums which must be divided into three parts, in the following manner, viz. The first Minum must be beat with the ends of the Fingers; secondly, the point of Addition, and the first half of the last Minum, must be beat with the heel of the Hand; and thirdly, the last half of the last Minum, together with the point of Addition, must be beat with the hand rising; and in the several variations you must divide the Notes into three equal parts, so as to have one Minum in each Beat: And in all the Examples with their variations, you must first inform yourself what particular Note goes for one Beat, whether Minum, Crotchet or Quaver, and then divide the syncopated note accordingly. As this subject has not been very fairly explained by any of our modern Authors, I have great reason to think it is not well understood; therefore I recommend it to all Teachers, to insist very much on *this* part of practical Musick; it is a very essential part of their office: And if any who sustain the office of Teachers, should not be able to perform this Branch of their Business by the help of these Examples; (for their Honour and their Pupils interest) I advise such Semi-Teachers to resign their office, and put themselves under some able Master, and never presume to commence Teachers again, until they thoroughly understand both Syncopate and Syncopation, in all their variations.

B



N. B. The same Examples of Syncope and Syncopation, which are set down in $\frac{3}{4}$, you may have in $\frac{2}{4}$; only observe to substitute Minums for Semibreves, Crotchets for Minums, and Quavers for Crotchets; and in $\frac{3}{4}$, you must make the Notes as short again as they are in $\frac{2}{4}$.

☞ When you meet with two or three Notes standing one over the other, they are called chusing Notes, and signify that you may sing which you please, or all, if your part has Performers enough, and remember that they add not to the time, but to the variety.

L E S S O N VIII.

THERE are but two natural primitive Keys in Musick, viz. A. the flat Key, and the sharp Key. No Tune can be formed rightly and truly, but on one of these two Keys, except the Mi be transposed by flats, or sharps, which bring them to the same effect as the two natural Keys. B Mi, must always be one Note above, or one Note below the Key; if above, then it is a flat Key, and if below, then it is a sharp Key. But to speak more simply, if the last Note in the Bass, which is the Key Note, is named fa, then it is a sharp Key, and if la, then it is a flat Key; and observe, that it cannot end properly with Mi, or Sol.

N. B. It is very essential that these two Keys should be well understood, and must

strictly enquired into by all musical Practitioners ; for without a good understanding of their different natures, no person can be a judge of Musick. The different effects they have upon people of different Constitutions, are surprizing, as well as diverting. As Musick is said to cure several disorders, if I was to undertake for the Patients, I should chuse rather to inject these two Keys into their Ears, to operate on their Auditory, than to prescribe after the common custom of Physicians.

✎ Choristers must always remember to set flat Keyed Tunes to melancholy words, and Sharp Keyed Tunes to chearful words.

A M U S I C A L C R E E D ;

In Imitation of ST. ATHANASIUS.

WHOSOEVER will be harmonical, before all things it is necessary that he hold the *Aretimian Scale*, which *Scale* except every one do keep whole and entire, without doubt he shall jar exceedingly : And the *Aretimian Scale* is this, that we believe in one

GAMUT in *Affinity*, and one SCALE in *Unity*; neither confounding the *Cliffs*, nor destroying the *Gamut*: For there is one *Cliff* of the F, and another of the C, and another of the G; but the *Majesty* of the F, and of the C, and of the G is equal: Such is the F, such is the C, and such is the G; the F *comprehensible*, the C *comprehensible*, and the G *comprehensible*: For the *Scale* is not *originated* from the *Cliffs*, but the *Cliffs* from the *Scale*: So that there are not *three Scales*, but *one Scale*: For there is one Part of the *Bass*, another of the *Tenor*, another of the *Counter*, and another of the *Treble*: And yet there are not *four SYSTEMS*, but one *System*: For the *Grandeur* of the *Bass*, the *Majesty* of the *Tenor*, the *Gloriousness* of the *Counter*, and the *Sweetness* of the *Treble* are equal; and yet there are not *four Equalities*, but one *Equality*: For as the *Bass* is connected with the *Tenor*, so is the *Tenor* with the *Counter*, and the *Counter* with the *Treble*; and yet there are not *four Connexions*, but *one Connexion*; and in this *Connexion* none is *before* or *after*, none is *greater* or *lesser* than another; but the whole four Parts are coexisting and coequal; so that in all things the *Affinity* in *Unity* and *Unity* in *Affinity* is preserved: He, therefore, that will be *musical* must strictly observe this *Connexion*.

☞ I hope no pious Episcopalian will so far misconstrue my intention, as to suppose this is intended as a burlesque upon their form of Devotion: I was pleased with the stile, and wrote this by way of Imitation.

FURTHERMORE, we are compel'd (by the *System of Concorde*) to believe there are *four* *Concorde*s, viz. The *Unison*, the *Third*, the *Fifth*, and the *Eighth*, together with their *Octaves*, and their *Octaves* again, and so on infinitum; and we are taught *implicitly* to believe, that infinity is confined to *Four*,* and *Four* is synonymous with infinity.

FURTHERMORE, we are taught to believe that there are but *two* *Keys natural* and twelve *artificial*, and as the *artificial* is comprehended in the *natural*, and the *natural* is supposed to be included in the *artificial*, therefore there are not *really fourteen* *Keys* but *two* *Keys*.

ALSO we are taught that there are but *two* *Times* and many derivations from each *Time*; but as the *Times* are not derived from the *Variations*, but the *Variations* from the *Times*, therefore, there are not (really) various *Times*, but *two* *Times*.

* *Composers of Musick* say,

“ Could you erect a thousand parts or more,

“ They, in effect, will prove the same as four.”

ALSO, we are taught to believe that as *Time* governs *Motion*, so *Motion* measures *Time*; but as *Time* is not derived from *Motion*, but *Motion* from *Time*, therefore, *Time* must not be subservient to *Motion*, but *Motion* to *Time*.

MOREOVER, we are taught to believe that *Six-four* and *Six-eight* contain precisely the same measure in each bar as *Three-two* and *Three-four*; yet they are neither *Three-two* or *Three-four*, but *Six-four* and *Six-eight*; Likewise, we are bound to believe that *Six-four* and *Six-eight* being equal in measure to *Triple-Time*, and equal in accent to *Common-Time*, but in motion *One* measures *Three*, and *Two* measures *Six*; therefore, they are neither *Common-Time*, nor *Triple-Time*, but the legitimate offspring of both.

FURTHERMORE, we are taught by the *Pythagorian System*, that the *Aretinian Scale* admits of but five whole *Tones* and two half *Tones*, which amount to the dignified number of seven; consequently *Eight* is reduced to *One*, and *One* is equal to *Eight*; Also, we are taught by the same *System*, that *Two Octaves* when multiplied together, does not amount to *Two Octaves*, but an *Octave* and an *Eptachord*; therefore, *Twice Eight* does not amount to *Sixteen* but *Fifteen*.

AND, by this same mode of reasoning, we are taught that *Three Times Eight* is *Twenty-*

two, and Four Times Eight is Twenty-nine :—Also, we are ready to believe that this method of calculation will be very mysterious to all who are not adepts in the Theory of *Musick*.

AND we are also informed, that the Character called a *Close* is made up of several Bars, which seems to imply that after the *Key* is turn'd the door is bar'd up, lest any juvenile Performers (through eagerness or inadvertency) should chance (rampantly) to exceed the bounds prescribed by the Author.

FURTHERMORE, we are inforced to believe, that this heavenly Science has but one *Original*, and from him are derived many *Composers*; but as the *Creator* is not a part of the creature, but the creature a part of the *Creator*, therefore, there are not many originals, but one *Original*, which is *GOD*, and to him be glory forever, and ever.

THIS is the MUSICAL CREED, which except a man strictly adhere to he cannot be consonant.

An Alphabetical LIST of TUNES and ANTHEMS,
contained in this Book.

| | | | | | | | |
|-------------------|----|---------------------|-----|--------------------|----|---------------------------|----|
| AURORA | 1 | David's Lamentation | 22 | New-North | 67 | Wrentham | 83 |
| Africa | 4 | Dunstable | 100 | North-Providence | 71 | Warren | 82 |
| Ashham | 40 | E XETER | 41 | P RINCETOWN | 17 | Washington | 79 |
| America | 5 | Emmaus | 20 | Phœbus | 39 | | |
| Amherst | 7 | H EATH | 11 | Pumpily | 24 | ANTHEMS. | |
| BOSTON | 2 | Hebron | 16 | Philadelphia | 51 | B Y the Rivers | 85 |
| Brookfield | 4 | Hollis-Street | 16 | R OXBURY | 46 | H EAR my Prayer | 86 |
| Brunswick | 8 | Halifax | 23 | Richmond | 50 | I S any afflicted | 87 |
| Bolton | 25 | J UDEA | 6 | S AVANNAH | 3 | I heard a great voice | 88 |
| Baltimore | 47 | Jargon | 102 | Sullivan | 9 | I love the Lord | 89 |
| Bethlehem | 69 | L EBANON | 14 | Suffolk | 17 | I am the rose | 90 |
| Benevolence | 72 | M EDFIELD | 10 | Sappho | 21 | S ING ye merrily | 91 |
| CHESTER | 12 | Marblehead | 14 | Sharon | 32 | T HE States O Lord | 92 |
| Cambridge | 13 | Marthfield | 15 | Spain | 42 | W AS not the day | 93 |
| Consolation | 39 | Medway | 18 | Sherburne | 43 | | |
| Chocksett | 49 | Maryland | 29 | Stockbridge | 44 | | |
| Columbia | 56 | Majesty | 68 | Sunday | 54 | | |
| Connection | 99 | N EW-SOUTH | 10 | Vermont | 55 | | |
| DUXBOROUGH | 3 | New-Hingham | 15 | W ALTHAM | 20 | | |
| Dorchester | 9 | | | Worcester | 48 | | |

enty-

Aurora a Morning Hymn S.M.

Awake my Soul awake. Awake look up & view. The Gl' rous Sun who has begun. His daily talk now
The Gl' rous Sun who
The
The
The Gl' rous Sun who has begun. The
Con.
has be- gun his daily talk a new his daily talk a new his daily talk a new
his daily talk a new the Gl' rous Sun who has begun his
Gl' rous Sun who has begun the Gl' rous Sun who has be- gun his dai-ly talk a new
his dai-ly talk A 1

BOSTON. C M.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style with quarter and eighth notes.

Me thinks I see a Heavenly host, Of Angels on the wing, Me thinks I hear their cheerful voices So merrily they sing

The second system of music consists of two staves, continuing the melody and bass line from the first system. It maintains the same musical notation and structure.

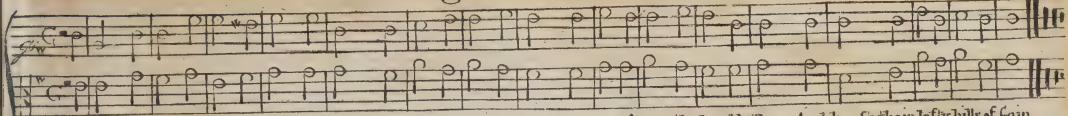
The third system of music consists of two staves. It includes a repeat sign (//) at the beginning and ends with a double bar line and repeat dots. There are small 'S' markings above the staves, possibly indicating a section or measure.

Let all your fears be banished hence, Glad tidings we proclaim, For theres a Saviour born to day, And Jesus is his name.

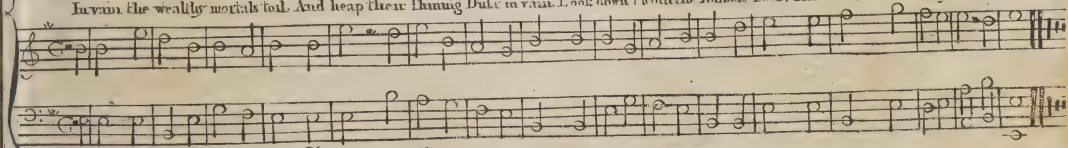
The fourth system of music consists of two staves, concluding the piece with a final cadence. It includes a repeat sign at the beginning and ends with a double bar line and repeat dots.

DUX DOROUGH. L. M. DW.

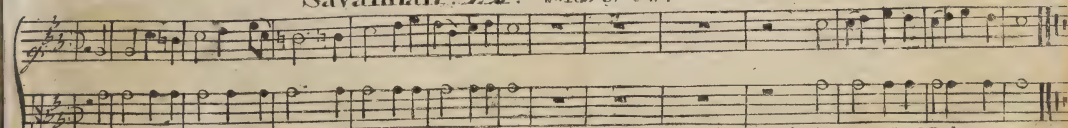
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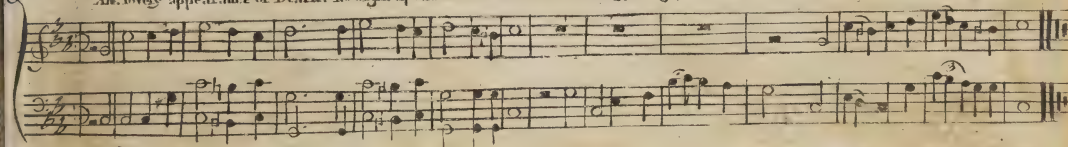
In vain the wealthy mortals toil, And heap their shining Dux in vain, Look down! from the humble Poor, And boast their lusty hills of Gain.



Savannah. L. M. words by G. W.



Alas! lovely appearance of Death! No sight upon Earth is so fair, Not all the gay Pageants that breathe, Can with a dead Body compare.



Africa CM. DW.

4

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody of quarter and eighth notes with some rests.

Now shall my inward joy arise. And burst into a Song. Although love inspires my Heart & pleasure tunes my tongue.

The second system of music continues the piece with two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one flat and a 3/2 time signature. The melody continues with similar rhythmic patterns.

Brookfield L.M. DW.

11

The first system of the second piece, 'Brookfield L.M. DW.', consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one flat and a 3/2 time signature. The melody begins with a series of quarter notes.

When Powers of Earth & Hell arise.

And friends betray'd him to his foes.

'Twas on that dark that doleful Night,

Against the Son of Gods delight

The second system of music for 'Brookfield L.M. DW.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one flat and a 3/2 time signature. The melody continues with a mix of quarter and eighth notes.

America, P. M.

5

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various note values including quarter, eighth, and sixteenth notes.

Come let us sing unto the Lord, And praise his name with one accord. In this design one Chorus raise.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues the melody and bass line from the first system.

Con.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues the melody and bass line from the second system.

From East to West his Praise proclaim. From Pole to Pole extol his Fame, The Heav'ns shall echo back his Praise.

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues the melody and bass line from the third system.

A 2

JUDEA. words Anon.

6

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one sharp (F#) and a 6/4 time signature. The music features a melodic line in the treble and a supporting bass line.

A Virgin unspotted of Prophet foretold, Should bring forth a Saviour which now we behold

The second system of music continues the composition with two staves in treble and bass clefs, maintaining the one sharp key signature and 6/4 time signature.

To be our Redeemer from Death Bell & Sin. Which Adams transgression involved us in.

The third system of music continues with two staves in treble and bass clefs, maintaining the one sharp key signature and 6/4 time signature. The notation includes various rhythmic values and rests.

Then let us be merry put Sorrow away, Our Saviour Christ Jesus was born on this Day.

The fourth system of music concludes the piece with two staves in treble and bass clefs, maintaining the one sharp key signature and 6/4 time signature. The system ends with double bar lines and repeat signs.

Amherst. H.M. Words by T & B.

7

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The music is in common time and features a melody with various note values and rests.

To God the Mighty Lord. Your joyful thanks repeat. To him due praise afford. As good as he is great.

The second system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The music continues from the first system, with the vocal line and piano accompaniment.

For God does prove Our constant Friend. His boundless Love Shall never end.

The third system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The music concludes with a final cadence in both staves.

P

Brundwick words by D^e W

Stoop down my Thoughts that rise to rise. Convert a while with death Think how a gasping mortal lies & Tan.....ts

ts & pan.....ts &c

and pan.....ts & pan.....ts & pants away his Breath.

ts & pants & pan.....ts & pants &c

Dorchester. C. M. D. W.

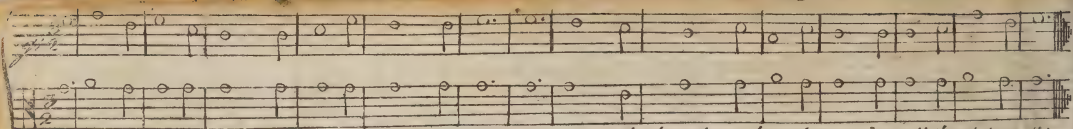
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Time what an empty va pour tis And says how swift they are, Swift as an Indian arrow flies Or like a shooting star

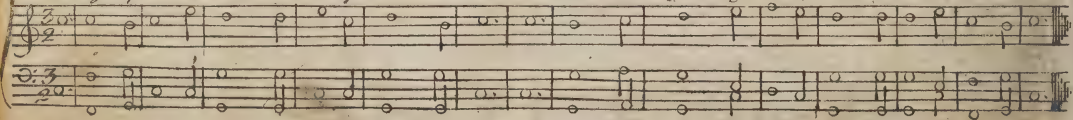
Sullivan I. M. D. WATTS.

The wars of Heaven when Michael stood. And fought the Battles of our God.

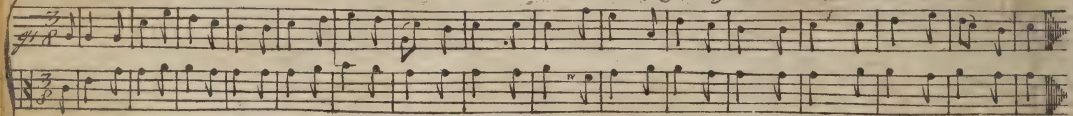
Let mortal tongues attempt to sing. Chief General of the Eternal King.



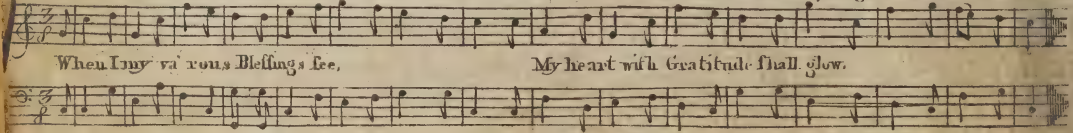
To Bless thy chosen Race. In mercy Lord incline, And cause the Brightness of thy Face. On all thy Saint, to shine.



Medfield. L.M. Words by S. Byles M.D.



What a kind God has done for me, I love the Spring from whence they flow



When I my various Blessings see, My heart with Gratitude shall glow.

Heath. words Anon.

S: Awake & see the new born light spring

S: Awake my Soul awake my eyes. Awake my drowsy Faculties.

S: Awake & see the new born li

S: Awake & see the new born light

Awake &c.

From the darkness womb of Night. Spring from the darkness

glit Spring from the darkness womb of Ni glit Spring from the darkness Spring from the darkness womb of Night

Spring from the darkness womb of Night

Spring from the darkness &c

CHESTER. L.M.

12

And Slavery break her galling chains. Her conqu'ring God forever reigns.

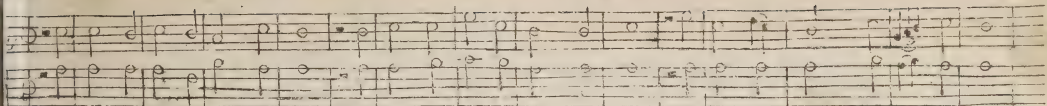
Let tyrants shake their ironrod. We fear them not we trust in God.

2.
 Howe and Burgoyne and Clinton too.
 With Prescott and Cornwallis join'd.
 Together plot our Overthrow.
 In one Infernal league combin'd.

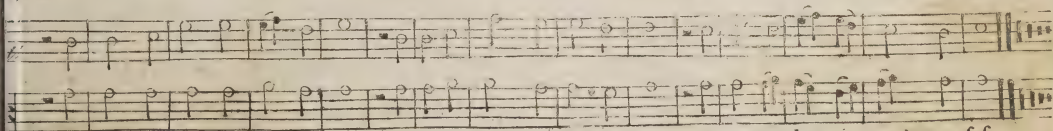
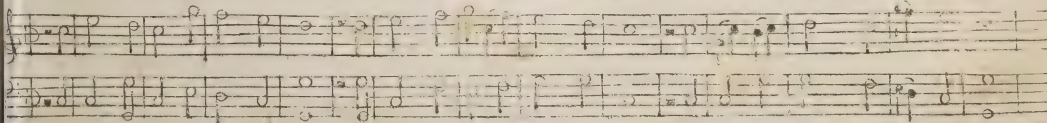
3.
 When God inspir'd us for the fight.
 Their ranks were broke their lines were forc'd.
 Their Ships were Shatter'd in our sight.
 Or swiftly driven from our Coast.

The foe comes on with haughty stride.
 Our hoops advance with martial noise.
 Their Veterans flee before our Youth's fire.
 And Gen'als yield to beardless boys.

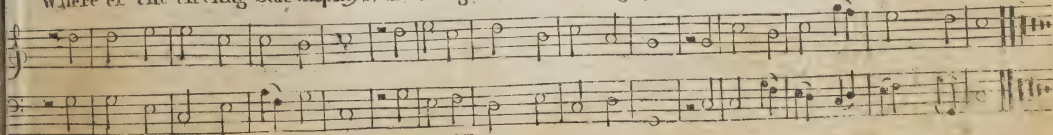
5.
 What grateful Offering shall we bring?
 What shall we render to the Lord?
 Loud Halleluiahs let us sing.
 And praise his name on every Chord.



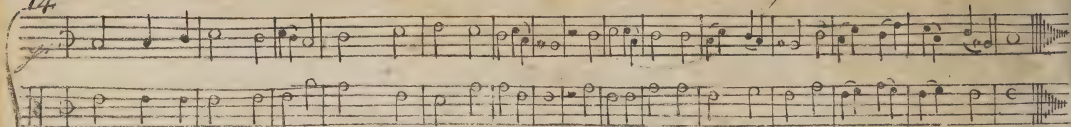
Ye that delight to serve the Lord, The honours of his name record, His sacred name forever blefs.



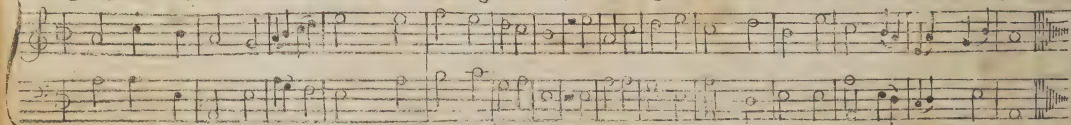
Where'er the circling Sun displays, His rising Beams or setting rays, Let lands & seas his pow'r confess.



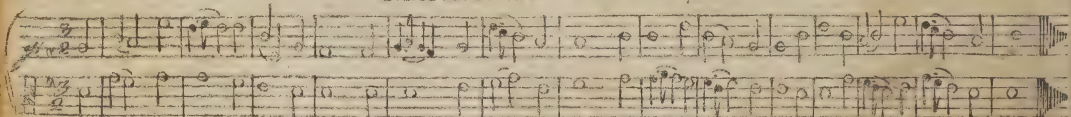
LEBANON. CM.



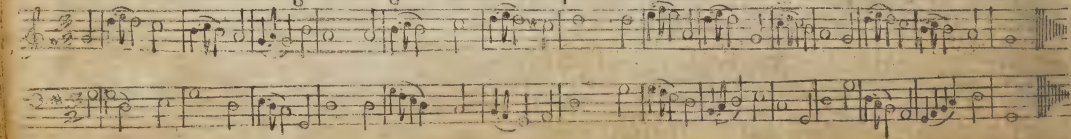
Death with his waraul in his hand, Comes rattling on a main, We wait obey the summons then, Return to Dust again.

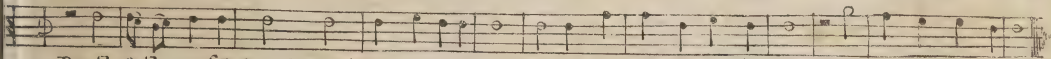
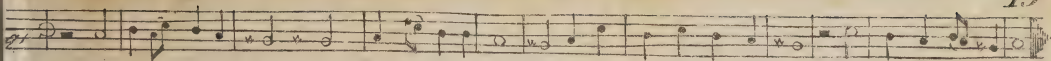


Marblehead. CM. 4/4.

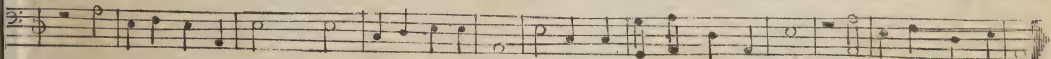
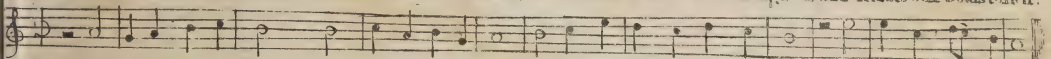


How vast must their Advantage be! How great their Pleasure prove, Who live like Brethren & consent to of, Fi ces of Love.

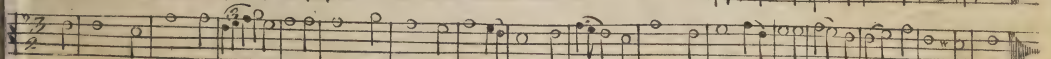
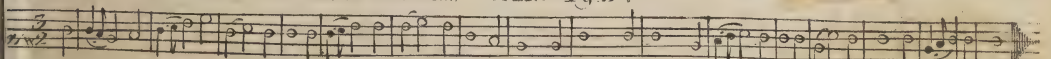




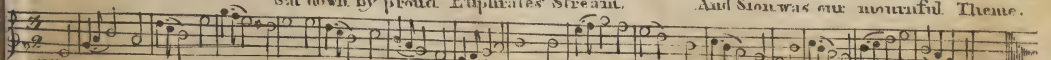
Death O the awful sound, What horrors it doth dwell, The second death is here imply'd, Which tirks our Souls to Hell.



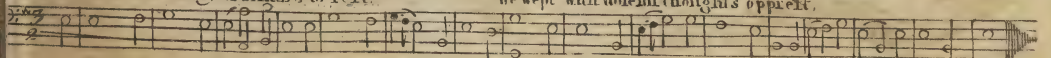
Marshfield. L.M. 7th B.



Sat down by proud Euphrates' Stream. And Zion was our mournful Theme.



When we our weary'd Limbs to rest, We wept with doleful thoughts oppress'd.



Hebron. S.M. D.W.

16

The first system of musical notation for the hymn 'Hebron'. It consists of three staves: a soprano staff with a treble clef and a key signature of one flat, and two bass staves with bass clefs and a key signature of one flat. The time signature is 3/2. The music is written in a simple, homophonic style with quarter and eighth notes.

My God my Life my Love, To thee to thee I call I cannot live if thou remove, For thou art all in all.

The second system of musical notation for the hymn 'Hebron', continuing the melody and accompaniment from the first system. It also consists of three staves in the same key and time signature.

Hollis Street. P.M. G.W.

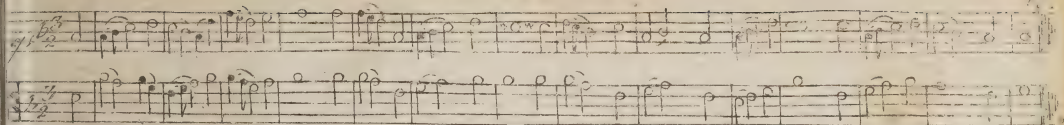
The first system of musical notation for the hymn 'Hollis Street'. It consists of three staves: a soprano staff with a treble clef and a key signature of one flat, and two bass staves with bass clefs and a key signature of one flat. The time signature is 3/2. The music is written in a simple, homophonic style with quarter and eighth notes.

We servants of God your Master proclaim, And publish abroad his wonderful name.

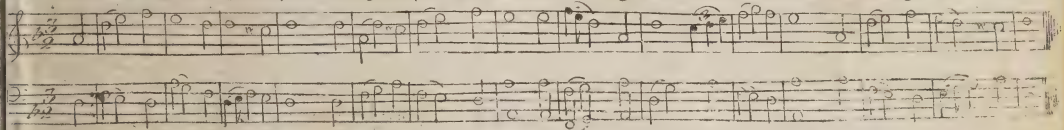
The second system of musical notation for the hymn 'Hollis Street', continuing the melody and accompaniment from the first system. It also consists of three staves in the same key and time signature.

The name all Victor'ous of Jesus' our King, His Kingdom is Gl'rous and rules over all.

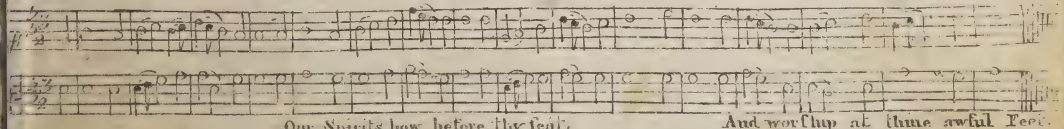
Princeton. CM. 146.



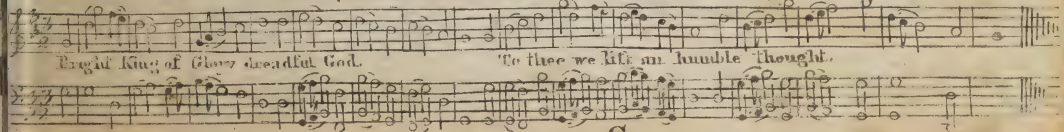
Lord hear the voice of my complaint: To my request give ear. Preserve my Life from cruel foes. And free my Soul from fear.



Suffolk. I.M. 177.



Our Spirits bow before thy seat, And worship at thine awful Feet.



Bright King of Glory dreadful God. To thee we lift an humble thought.

Medway, CM. DW.

18

Sing to the Lord Jehovah's name, And in his strength rejoice, When his salvation is our theme, Exal

ted be our vo

When his salvation is our theme exalted be our voice exalted //: Cresc.

When his sal vation is our theme exalted be our voice ex. alted. //: //: Cresc.

When his sal vation is our theme, Exalted be our voice, exalted be our voi ... ce exal ted be o

Viol.

Consolation, C.M. Words Anon.

He's come let ev'ry knee be bent, All hearts new joys receive, Let nations sing with one consent, The Comforter is come.

The Comforter Je.

20

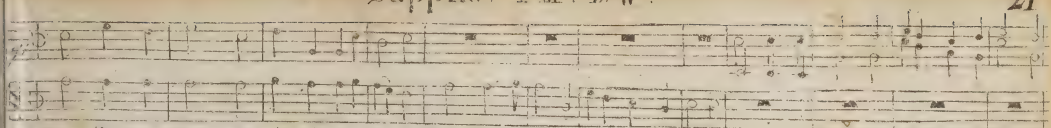
My Saviour and my King, Thy Beauties are Divine, Thy lips with Blessings overflow, And ev... Grace is thine.

Emmanuel. L.M. Words by P.M.

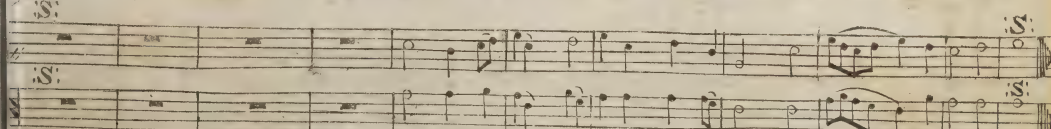
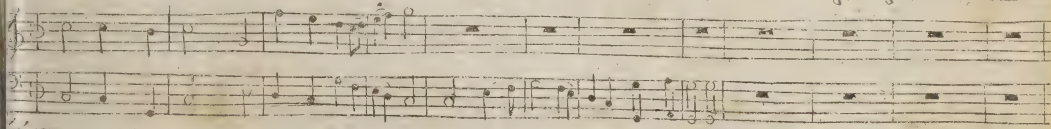
In mercy flow'd beyond all bound, Seiz'd all the guilty world around.

When Jesus wept a falling tear, When Jesus groan'd a trembling fear,

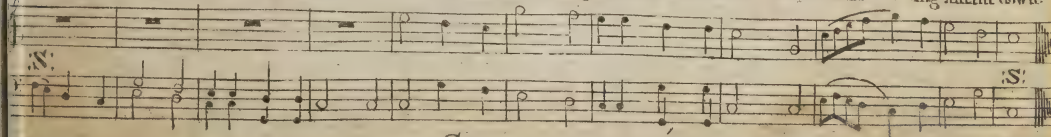
Sappho. P. M. D. W.



When the fierce North wind with his angry forces, Rears up the Baltic to a foaming fury, but the red Lightning with a Storm of hail comes



And the red Lightning with a Storm of hail comes, And the red Lightning with a Storm of hail comes. Rustling again down.



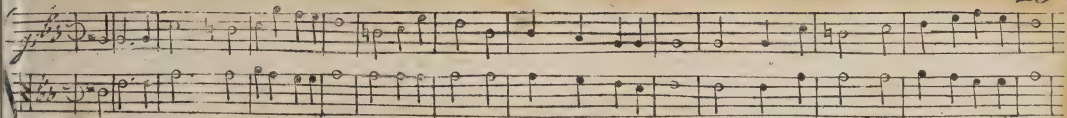
David's Lamentation.

22

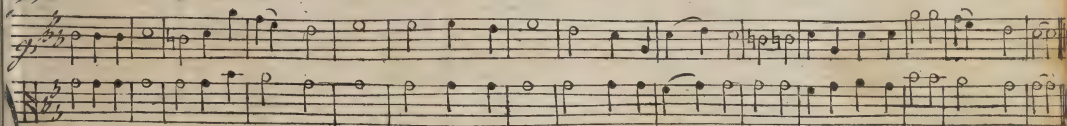
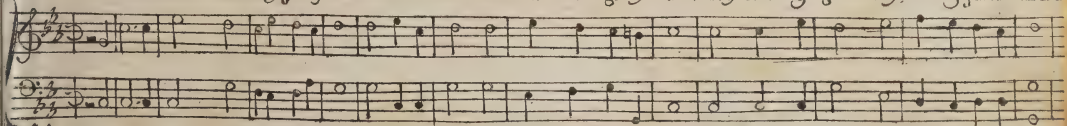
David the King was griev'd & mov'd He went to his Chamber his Chamber & wept *S.* and as he went he wept & said

O my Son O my Son would to God I had di'd would to God I had di'd would to God I had di'd for the O Absalom my Son my Son.

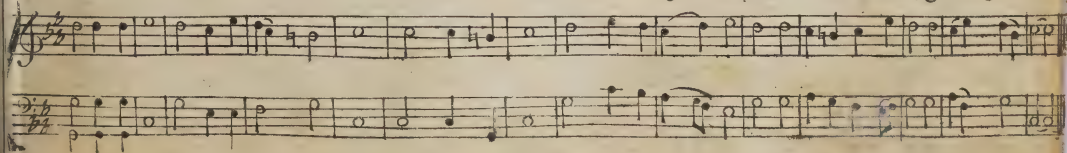
The musical score consists of ten staves. The first two staves are for the vocal line, with lyrics written below. The third and fourth staves are for the bass line. The fifth and sixth staves are for the treble line. The seventh and eighth staves are for the bass line. The ninth and tenth staves are for the treble line. The score is written in 2/4 time and G major. There are several repeat signs and a 'S.' marking throughout the piece.



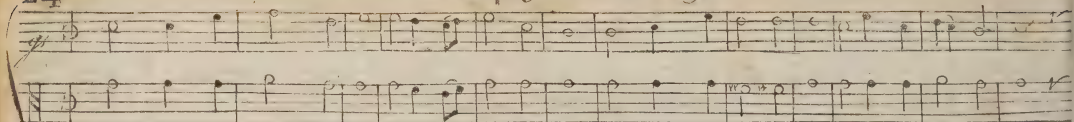
Not know names thou only justly true, Not to our worthless names is glory due, Thy Pow'r & grace thy truth & justice claim



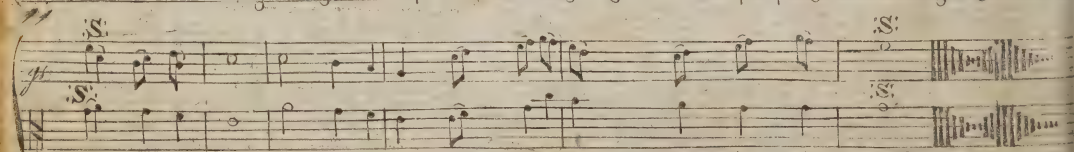
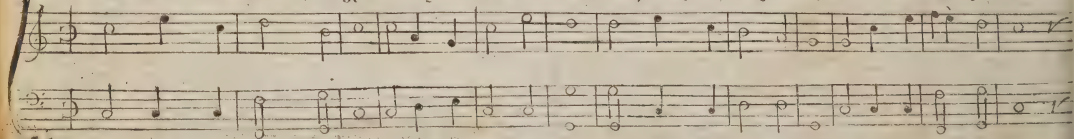
Immortal honours to thy sov' reign name, Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say, where's your God.



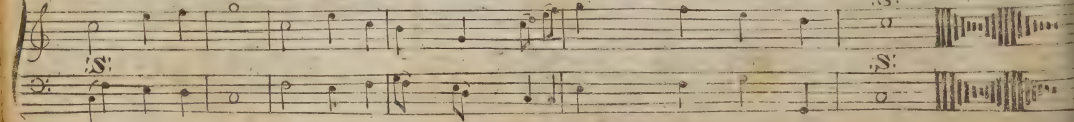
Pumpily H.M. T.B.

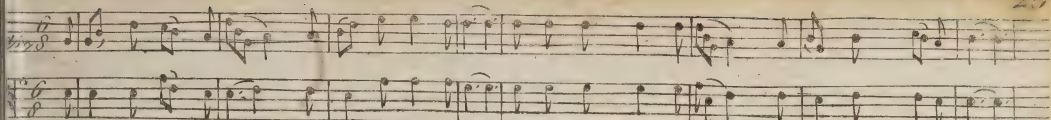


Ye boundless Re:ams of joy Exalt your Makers fame, His praise your song employ, Above the Starry Frame.

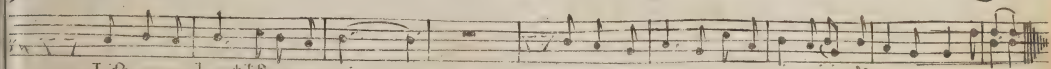
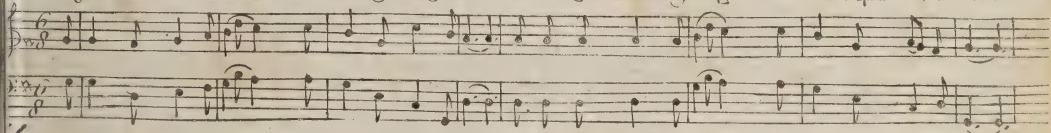


Your voices raise, Ye Cherubim, And Seraphim, To sing his praise.



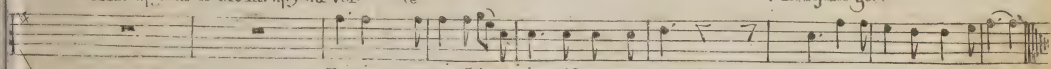


Rejoice the Lord is King. Your Lord & King adore, Mortals give thanks & sing And triumph ever more.



Lift up your heart lift up your voice

voice rejoice &c.



Rejoice again I say rejoice lift up your heart lift up your voice Rejoice again I say rejoice

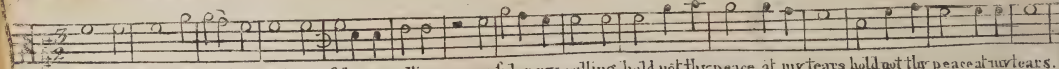


Lift up your heart lift up your voice rejoice &c.

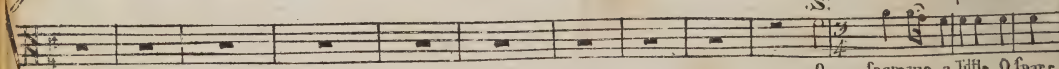
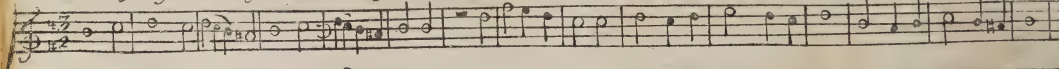
voice rejoice &c.



D

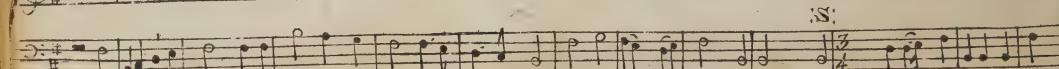
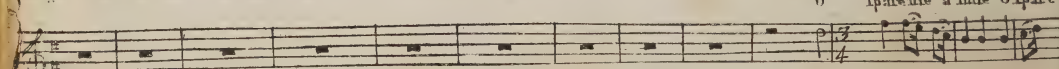


Hear my Tuz'r O Lord my God con- sider my calling, consider my calling hold not thy peace at my tears hold not thy peace at my tears.



O spare me a lit

O spare me a little O spare



For I am a Stranger a Stranger with thee & a Sojourner as all my Fathers were.

Con. -

27

the O spare me &c. that I may re-cover

me a little a little little while that I may recover that I may recover my

Wrentham DW.

29

The God of glory sends his luminous Son, calls the South nations, and awakes North. How East to West the love reigns under spread.

Thro' distant worlds & regions of the dead. The trumpet sounds: hell trembles, heav'n rejoices. Lift up your heads ye faints wth cheerful voice

Maryland, S.M. D.W.

And must this body die. This mortal frame decay and with these active limbs of mine, lie mould'ring in the clay:

And must these active limbs of mine lie mould'ring in the Clay. Lie mould'ring in the Clay. Lie mould'ring in the Clay.

And must these active limbs of mine lie mould'ring in the Clay. Lie mould'ring in the Clay. Lie mould'ring in the Clay.

And must these active limbs of mine lie mould'ring in the Clay. Lie mould'ring in the Clay. Lie mould'ring in the Clay.

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limbs of mine lie mould'ring in the Clay. And must these active limbs of mine lie mould'ring in the Clay.

AN ANTHEM taken from Sundry Scriptures.

Sharp Key

Is any afflicted let him Pray. Is any of you merry let him sing P'caus singing & making melody singing & making melody singing & making melody in your hearts to the Lord. Let the word of Christ dwell in your rich

teaching & admonishing

teaching & admonishing one another in Psalms & Hymns & Spirituals

teaching & admonishing

S: teaching & admonishing

al Songs. singing & making Melody singing & making Melody singing & making Melody in your hearts to the Lord.

al Songs. singing & making Melody singing & making Melody singing & making Melody in your hearts to the Lord.

al Songs. singing & making Melody singing & making Melody singing & making Melody in your hearts to the Lord.

al Songs. singing & making Melody singing & making Melody singing & making Melody in your hearts to the Lord.

al Songs. singing & making Melody singing & making Melody singing & making Melody in your hearts to the Lord.

al Songs. singing & making Melody singing & making Melody singing & making Melody in your hearts to the Lord.

Sharon. CM. DW.

The first system of music consists of two staves. The upper staff is in treble clef with a 6/8 time signature and a key signature of one flat (B-flat). The lower staff is in bass clef with a 4/4 time signature and a key signature of one flat. The music is written in a simple, homophonic style.

How glo'rous is our heavenly King, Who reigns above the sky, How shall a child presume to sing His dreadful Majesty.

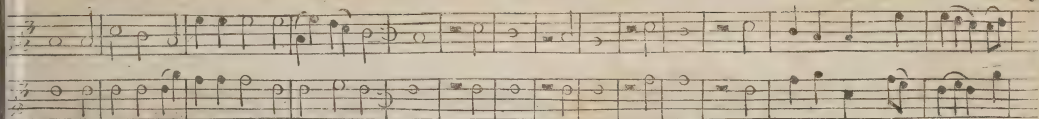
The second system of music consists of two staves. The upper staff is in treble clef with a 6/8 time signature and a key signature of one flat. The lower staff is in bass clef with a 4/4 time signature and a key signature of one flat. The music continues from the first system.

The third system of music consists of two staves. The upper staff is in treble clef with a 6/8 time signature and a key signature of one flat. The lower staff is in bass clef with a 4/4 time signature and a key signature of one flat. The music continues from the second system. There are first and second endings marked with '1.' and '2.' and a repeat sign at the end of the system.

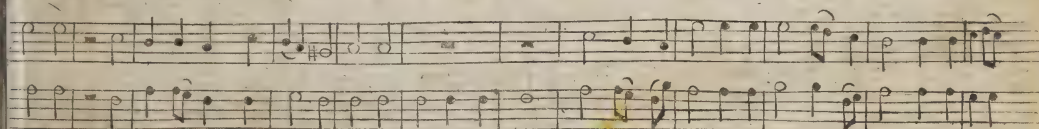
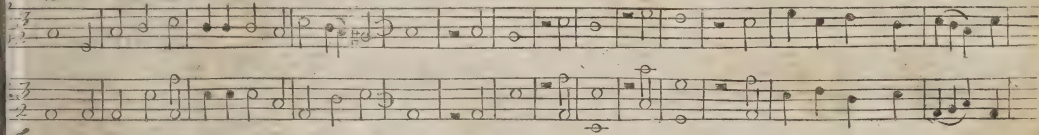
How shall a child presume to sing, His dreadful Majesty, His dreadful Majesty.

The fourth system of music consists of two staves. The upper staff is in treble clef with a 6/8 time signature and a key signature of one flat. The lower staff is in bass clef with a 4/4 time signature and a key signature of one flat. The music continues from the third system. There are first and second endings marked with '1.' and '2.' and a repeat sign at the end of the system.

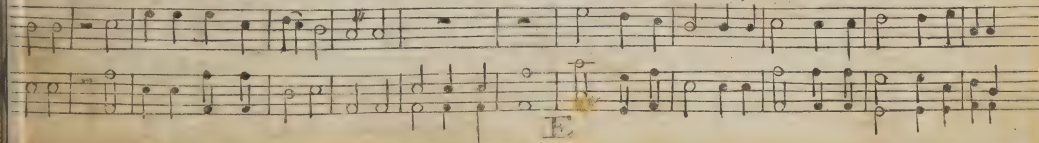
Lamentation over Boston an Anthem 53



By the Rivers of Watertown we sit down & wept we wept we wept we wept when we remember'd thee O



Boston when we remember'd thee O Boston. As for our Friends Lord God of Heaven preserve them defend them deliver



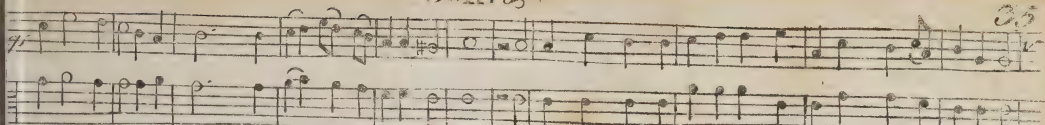
and restore them unto us preserve them defend them deliver & restore them unto us again;

For they that held them in Bondage re

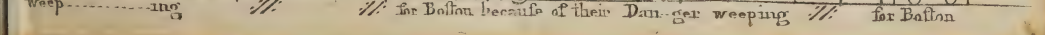
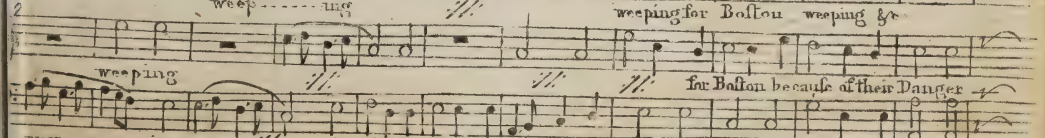
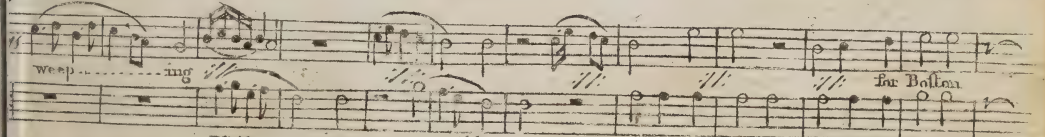
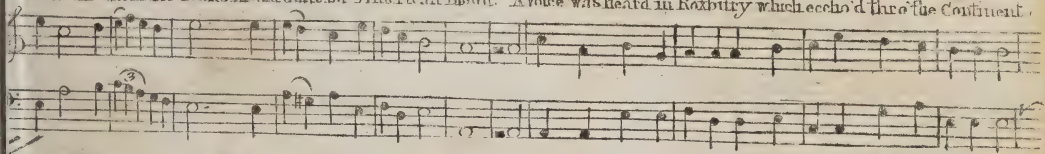
Forbid it Lord God forbid it Lord God forbid that those who have

quir'd of them to take up Arms against their Brethren.

Con. 5



Luck'd Bostonian Breasts should thirst for American Blood. A voice was heard in Roxbury which echo'd thro' the Continent.



weep...ing &c.

weeping // for Boston because of their Danger. Is Boston my dear Town is it my native Place for

weep...ing &c.

Since their Calamity I do earnestly remember it still I do earnestly I do earnestly I do earnestly remember it still

Since their Calamity I do earnestly remember it still I do earnestly I do earnestly I do earnestly remember it still

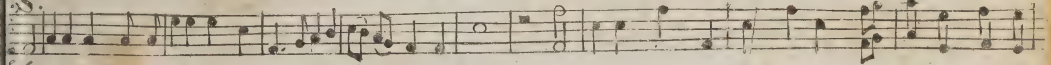
Con. 

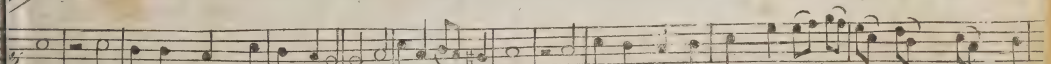
S: 

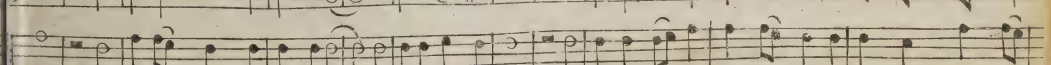
S: 

If I forget thee if I forget thee yea if I do not remember thee Then let my numbers cease to flow then be my Muse un-

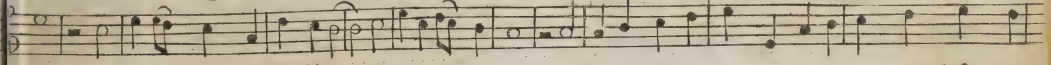


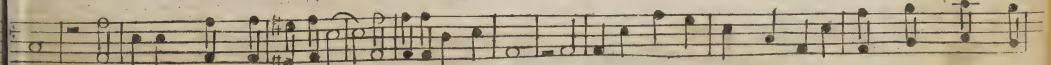
S: 





kind. Then let my Tongue forget to move & ever be confin'd. Let horrid Jargon split the Air & rive my nerves a -





Con ..

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a half rest followed by a series of eighth and sixteenth notes. The lower staff is in bass clef and contains a complex accompaniment of eighth and sixteenth notes, often beamed together.

Thunder Let hateful discord greet my ear as terrible as Thunder, Let harmony be banish'd hence and

The second system continues the musical piece. The upper staff in treble clef features a melodic line with various note values and rests. The lower staff in bass clef provides a rhythmic and harmonic foundation with dense sixteenth-note patterns.

Consonance depart; Let dissonance erect her throne and reign within my Heart.

The third system of music concludes the page. It follows the same instrumental arrangement as the previous systems. The upper staff in treble clef and the lower staff in bass clef both end with a double bar line and repeat signs, indicating the end of the piece.

Phoebus. C.M. DW.

39

Lord in the morning thou shalt hear, My voice ascending high To thee will I direct my Pray'r

To thee lift up mine eye. *S.* Up to the hills where Christ is gone, To plead for all his Saints.

Con.

Our So... ing &c.

pre-sent-ing at his fathers throne our &c

presenting at his fathers throne Our So... ing & our complaints.

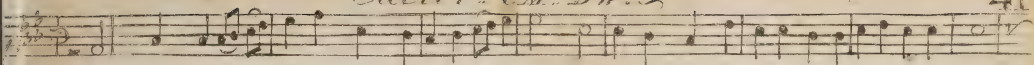
pre sent ing &c.

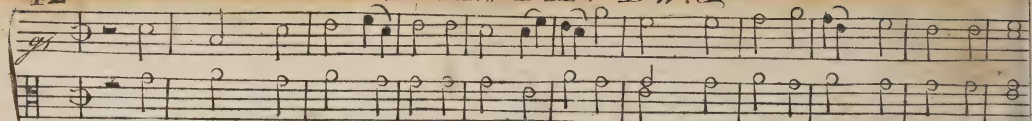
Abraham L.M. G. Hain

Then whom my Soul admires above. All earthly joys & earthly Love, Tell us dear the place & let me know. Where I holily love & adore

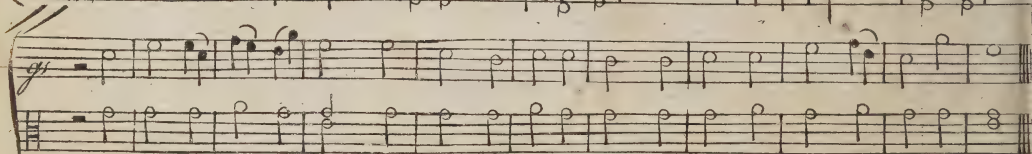
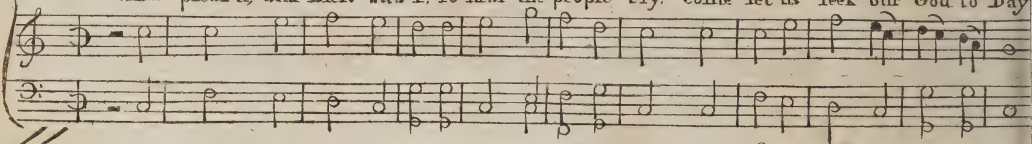
Crucifixion. CM. DW.

41

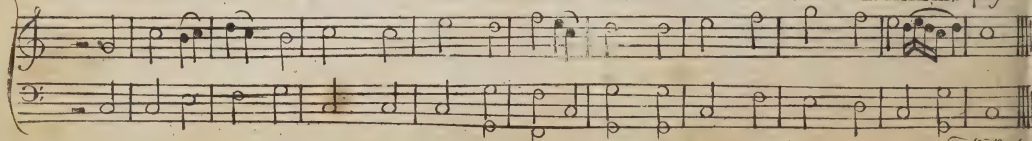




How pleas'd, and Blest was I, To hear the people Cry, Come let us seek our God to Day



Yes with a Chearful Zeal, We haste to Zions hill, And there our Vows and honours pay.

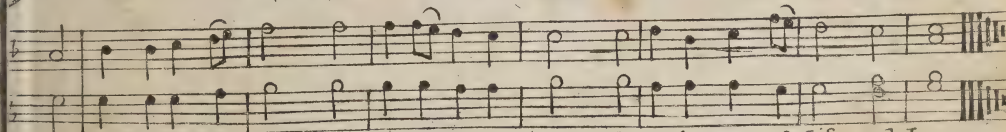
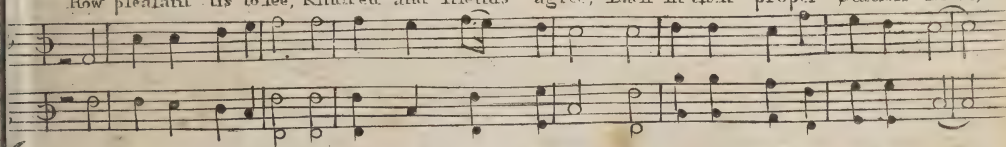


SHERBURNE, P.M. *D.W.*

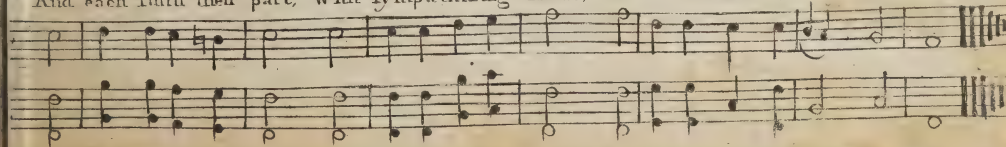
43

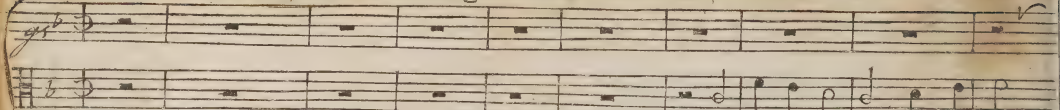


How pleasant tis to see, Kindred and friends agree, Each in their proper Station move,

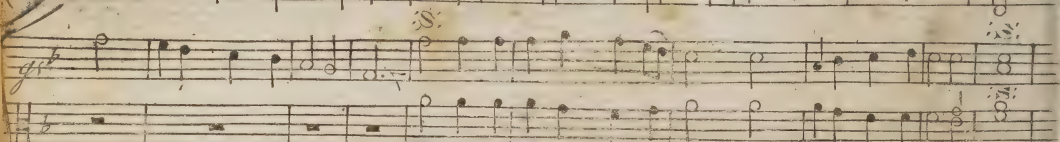
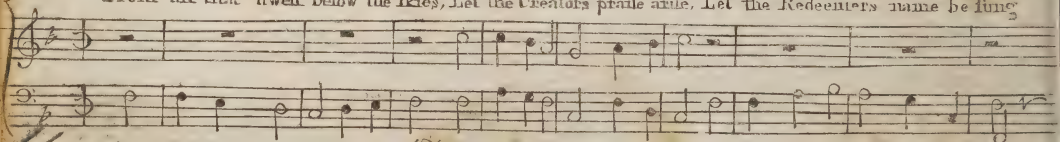


And each fulfil their part, With sympathizing heart, In all the cares of Life and Love:

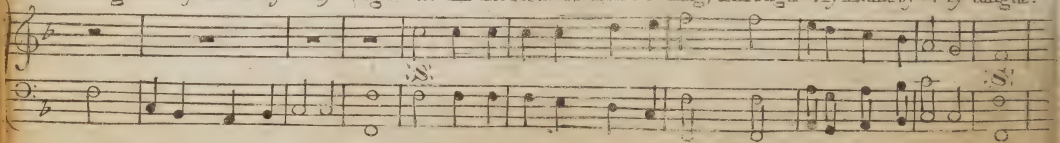




From all that dwell below the skies, Let the Creators praise arise, Let the Redeemers name be sung



Through every Land by every tongue, Let the Redeemers name be sung, Through every Land by every tongue.



Con.

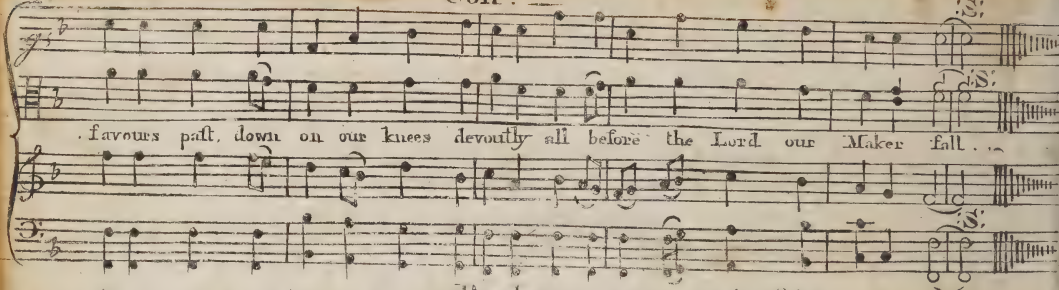
45

O come loud Anthems let us sing. Loud thanks to our Almighty King. For we our voices high should raise.

When our salvation's rock we praise. Into his presence let us haste, To thank him for his

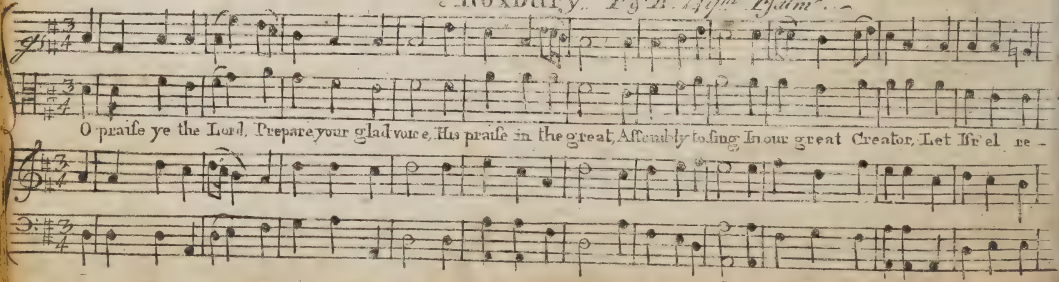
F 2.

Con.



favours past, down on our knees devoutly all before the Lord our Maker fall.

Roxbury. 28th 149th 2^d Edm.



O praise ye the Lord, Prepare your glad voice, His praise in the great Assembly to sing In our great Creator, Let Br el. re

Con.

Baltimore.

47

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music begins with a common time signature 'C' and a 'Con.' marking. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, and a half note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

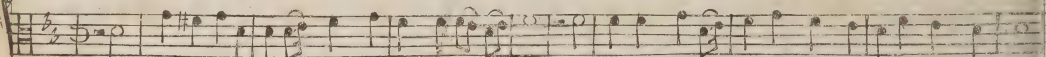
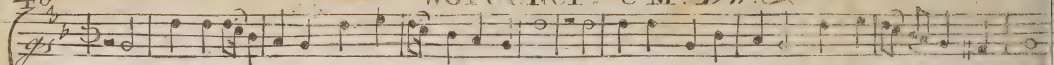
juice. And children of Sion, Be glad in their King. Father of mercies thou fountain of Graces one God ever more.

The second system continues the musical piece. The vocal line and piano accompaniment are shown. The piano part includes a section with a 6/4 time signature. The music concludes with a double bar line and repeat signs.

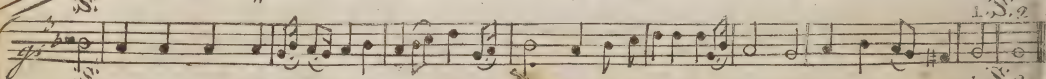
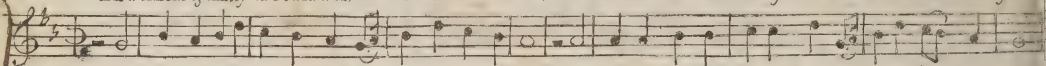
The third system of music shows the vocal line and piano accompaniment. It includes first and second endings, marked with '1.' and '2.' above the notes. The system ends with a double bar line and repeat signs.

Author of Harmony Hater of Tyranny, Essence of Majesty Thee we adore.

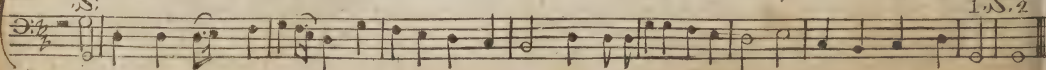
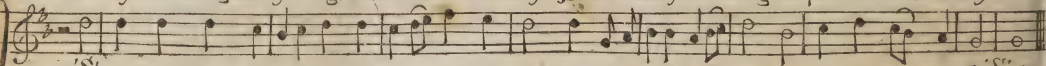
The fourth system of music shows the vocal line and piano accompaniment. It includes first and second endings, marked with '1.' and '2.' above the notes. The system ends with a double bar line and repeat signs.



How swift & hasty are our lives, How vast our souls affairs, Yet senseless mortals vainly strive, To lavish out their years

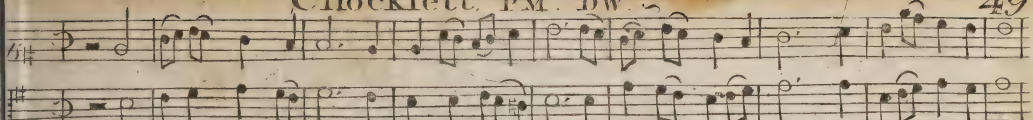


Our days run thoughtlessly along, Without a moment's stay, Just like a story or a song, We pass our lives away.

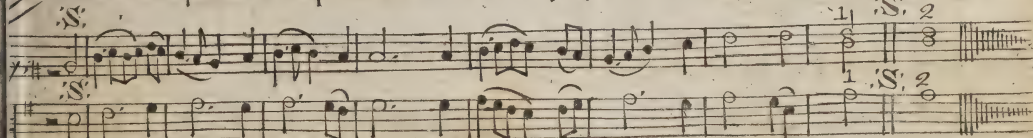
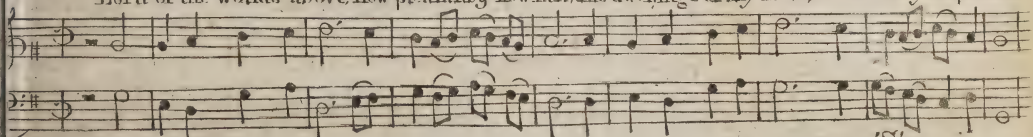


Chockfett. P.M. DW.

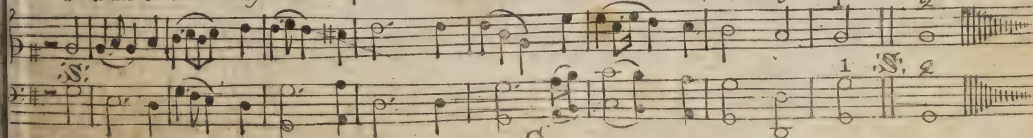
49



Lord of the worlds above, How pleasant & how fair, The dwellings of thy Love, Thine earthly temples are,

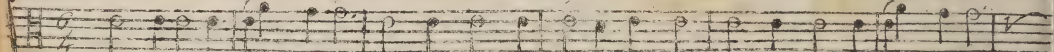


To thine a-bode My heart aspires With warm de-sires To see my God.

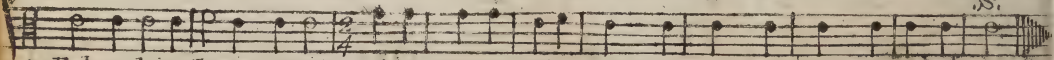
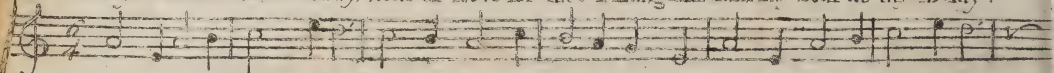


G

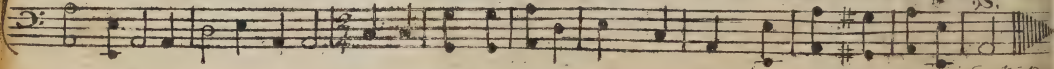
20
RICHMOND P.M. Words by Rely.



My Beloved haste away; Sick of Love for thee I Languish Pails my Soul at thy Delay.

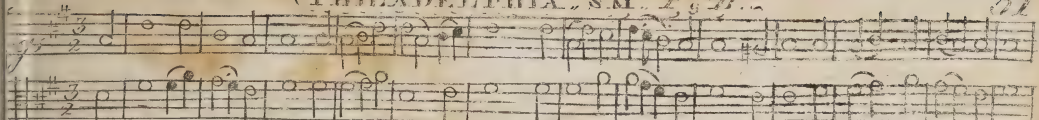


Feels a dying Lovers anguish Quickly Quickly Jesus come, O make my Breast thy native Home...

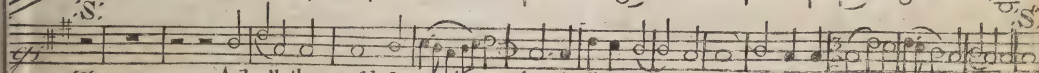
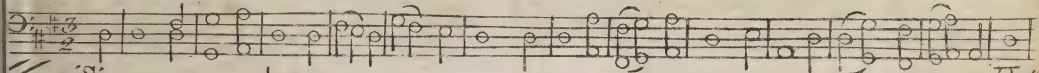
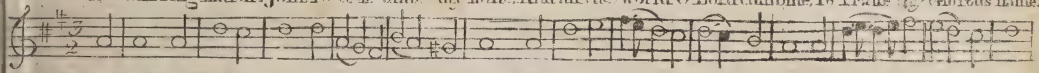


PHILADELPHIA, S.M. 292.

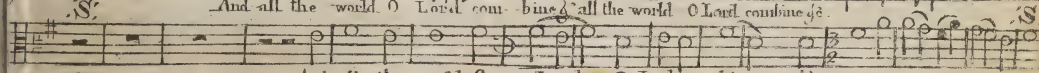
51



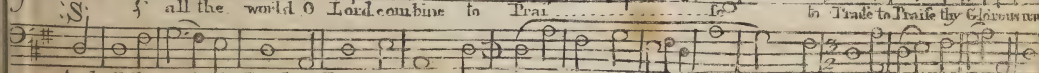
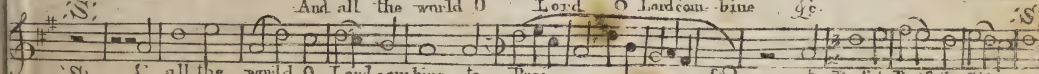
Let differing nations Join To celebrate thy name. And all the world O Lord combine To Traile thy Glorious name.



And all the world O Lord combine & all the world O Lord combine &c.



And all the world O Lord O Lord combine &c.



And all the world O Lord O Lord &c.

A Funeral Anthem Rev. Chap. 14th

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music begins with a treble clef and a common time signature, followed by a key signature change to two flats and a time signature change to 3/2. The notes are primarily quarter and half notes.

I heard a great voice from Heav'n saying unto me write from henceforth write from hencefor

The second system of music continues the melody from the first system. It features two staves in treble and bass clefs with a key signature of two flats and a 3/2 time signature. The notation includes various note values and rests, with some notes beamed together.

The third system of music continues the melody. It features two staves in treble and bass clefs with a key signature of two flats and a 3/2 time signature. The notation includes various note values and rests, with some notes beamed together. There are first ending markings (1. S. 2) above the staves.

write from henceforth Blessed are the Dead which die in the Lord: Yea saith the spirit

The fourth system of music continues the melody. It features two staves in treble and bass clefs with a key signature of two flats and a 3/2 time signature. The notation includes various note values and rests, with some notes beamed together. There are first ending markings (1. S. 2) above the staves.

Con . . .

55

for they rest for they rest for they rest for they rest from their Labours from their Labours.

Mum Bunting

from their Labours & their works which do follow follow follow, which do follow follow them, which do follow them.

G 2

SUNDAY

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. It begins with a 'g' dynamic marking. The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values, including quarter, eighth, and sixteenth notes, along with rests.

Majestic God when I del-ery. The Plea- fa- ry world on high. Where- e'er I turn my wond- ring eye

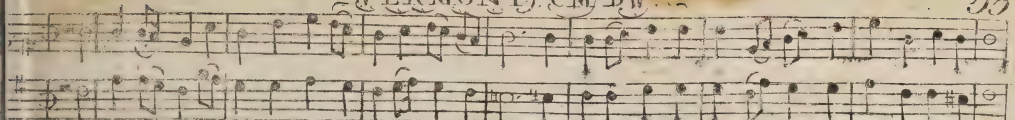
The second system of music continues the composition with two staves in the same key signature and time signature. It features similar rhythmic patterns and melodic lines as the first system.

The third system of music shows a change in time signature to 3/4. The upper staff begins with a 'g' dynamic marking. The lower staff continues the accompaniment. The lyrics 'I'm lost' are repeated three times before the phrase 'in rap- ture an- d Sur- prize'.

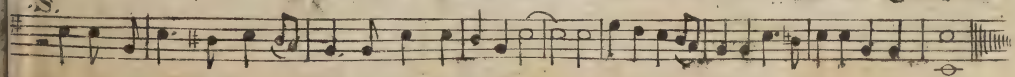
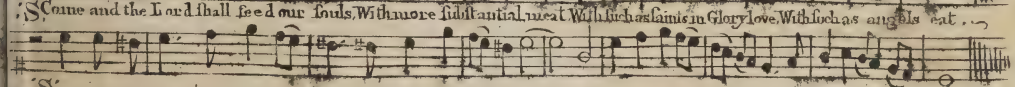
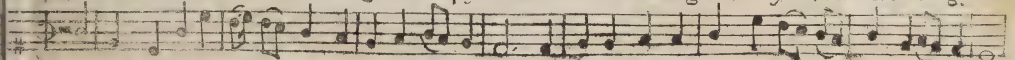
I'm lost I'm lost I'm lost I'm lost in rap- ture an- d Sur- prize.

The fourth system of music concludes the page with two staves. It maintains the 3/4 time signature and features a final melodic phrase in the upper staff and a corresponding bass line in the lower staff.

VERMONT. CM DW.



In vain we lavish out our lives. To gather empty wind. The choicest Blessing earth can yield. Will starve an hungry mind.



Come and the Lord shall feed our souls. With more substantial meal. With such as saints in Glory love. With such as angels eat.

COLUMBIA.

p

Not all the Powers on earth, Join'd in a League with Hell, Can concert our Plan, Which nothing can excell

f

Since such a friend, In God we find, Adieu to fears, Of every Kind.

f

AN ANTHEM Psalm 117

Musical staff with notes and lyrics: make a Cheer-ful

Musical staff with notes and lyrics: Sing ye merrily, Sing ye merrily: Sing ye merrily unto God our Strength.

Musical staff with notes and lyrics: make a

Musical staff with notes and lyrics: Make a Cheer-ful Noise make a

Musical staff with notes and lyrics: Noise &c.

Musical staff with notes and lyrics: make a Cheer-ful Noise make a Noise un- to the God of Jacob make a Cheer-ful Noise un-toys

Musical staff with notes and lyrics: Cheer-ful Noise make a Cheer-ful &c.

Musical staff with notes and lyrics: Cheer-ful &c.

The first system of music features a vocal line on a single staff with a treble clef and a common time signature. The melody begins with a series of eighth notes. Below the vocal line is a lute or harp accompaniment consisting of two staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a bass line with some rests.

God of Jacob

take ye Psalm bring hi ther ye Tabret

The second system continues the vocal melody and accompaniment. The vocal line has a more complex rhythmic structure with some notes beamed together. The lute/harp accompaniment remains consistent with the first system.

take the Psalm bring hither the Tabret & merye // Harp with the Lute

The third system shows the vocal line and accompaniment. The vocal line includes a double bar line with repeat dots, indicating a section to be repeated. The lute/harp accompaniment continues with its characteristic rhythmic pattern.

merye // Harp with the lute blow up ye trumpet blow up ye trumpet blow up ye trumpet in ye new Moon even in ye

The fourth system concludes the page with the final vocal line and accompaniment. The vocal line ends with a long note, and the lute/harp accompaniment provides a final rhythmic flourish.

Con.

59

time appointed and upon our So-lemn feast day for this was made a Statute in Isra-el for this was made a

Statute in Il-ra-el & a Law & a Law & a Law of the God of Jacob & a Law & a Law of the God of Ja-cob

Glo...ry // // be to the Father & to the Son & to the Holy-Ghost //
 as it was in the Beginning as it was in the Beginning is now & ever now & ever shall be
 as it was in the Beginning is now & ever now & ever shall be world witho
 as it was in the Beginning is now & ever now & ever shall be world without e
 as it was in the Beginning is now & ever now & ever shall be shall be now & ever shall be world

A men // as it &c. as it was in the Beginning is now & ever &c. -
 end A-men // as it was in the Beginning is now & ever // shall be world
 A men as it was in the Beginning is now & ever // // shall be world with
 out end Amen A... en as it was in the Beginning is now &
 as it &c.
 with-out end A-men // as it was in the Beginning is now & ever // shall
 out end A... men as it was in the Beginning is now & ever // //
 ever // shall be world with-out en... d as it was in the Beginning as it &c.

world without e.

be world with-out end A-men // World without end Amen & A-men.

shall be world with-out end A-men

is now & ever shall be A-men

WARREN. G.W.

Children of the Heavenly King, As ye Journey sweetly sing, Sing your Sav'our's worthy praise, Glor'ous in his work & ways

Gratitude. an Anthem, PSALM 110.

63

The first two staves of the musical score. The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef with a 3/4 time signature. Both staves contain a melodic line with various note values and rests.

I love the Lord because he hath heard the voice of my Tray'r & he hath inclin'd his Ear un-to me therefore

The third and fourth staves of the musical score. The third staff is in treble clef with a 3/4 time signature. The fourth staff is in bass clef with a 3/4 time signature. Both staves contain a melodic line with various note values and rests.

The fifth and sixth staves of the musical score. The fifth staff is in treble clef with a 3/4 time signature. The sixth staff is in bass clef with a 3/4 time signature. Both staves contain a melodic line with various note values and rests.

will I call upon him as long as I live The snares of Death came about me & the pains of Hell gat hold up came

The seventh and eighth staves of the musical score. The seventh staff is in treble clef with a 3/4 time signature. The eighth staff is in bass clef with a 3/4 time signature. Both staves contain a melodic line with various note values and rests.

64

Con. ~

Handwritten musical score for the first system. The top staff is a vocal line with a treble clef and a key signature of two flats (B-flat and E-flat). The bottom staff is a lute accompaniment line with a bass clef and the same key signature. The music consists of several measures of notes and rests.

I called to the Lord in my trouble & he heard the voice of my complaint

//

Handwritten musical score for the second system, continuing the vocal and lute parts from the first system.

Handwritten musical score for the third system, continuing the vocal and lute parts.

When I was in Misery he deliver'd me.

//

Gracious is the Lord

Handwritten musical score for the fourth system, continuing the vocal and lute parts.

Con. . .

65

mer-ci-ful: Yea our God is a-bundant in Goodness flow to

Anger forgiving i. ni-quitie transgression & Sin. Blessed be the Lord God of Israel from this time forth for .ev. .ar.

I

Con. ~

for e-ver more

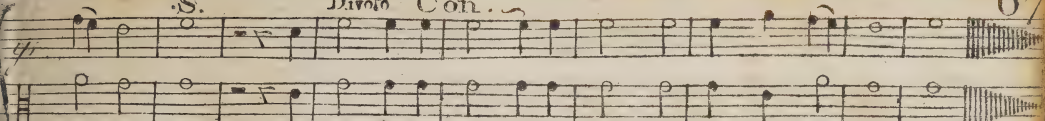
from this time &c. from this time forth for e-ver for e-ver from this time forth for e-ver for e-ver -- more from

from this time forth for e-ver from &c. from this time forth for e-ver from this time forth for e-ver from &c.

from this time forth for e-ver from &c.

:S:

Divoto Con.

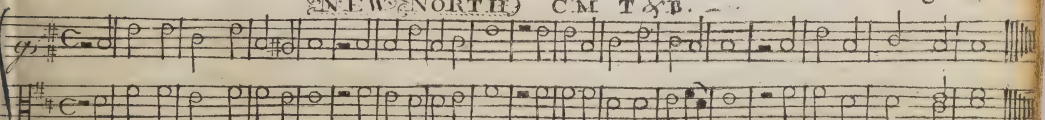


e. ver more The Grace of our Lord Je. sus Christ be with you all A. men.

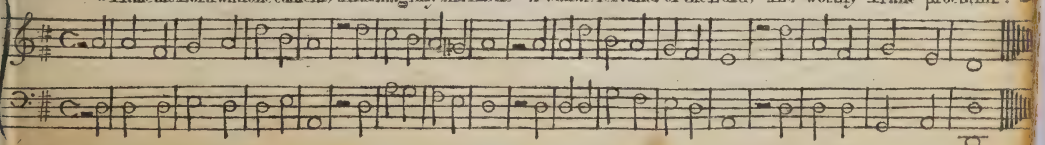
:S:



NEW NORTH C. M. T. & B.



O Praise the Lord with out ceasent. And magnify his name Let all the servants of the Lord. His worthy Praise proclaim.



The Lord descended from above, & bow'd the Heav'n's most high & under-neath his Feet he Call'd

the Dar-...k-ness of the Sky: On Cherub's & on Cherubims full royally he rode & on them

Con.

of mighty winds came flying all abroad & on the wings of

BETHLEHEM CM DW.

While Shepherds watch their flocks by night All seated on the ground The Angel of the Lord came down And Glosy here around.

Con

The Au-gel of the Lord came down by Glory shone a - round. The Angel of the Lord

The Angel of the Lord came down by Glory shone a - round

The Angel of the Lord came down by Glory shone a - round. The An-gel

The Angel of the Lord came down by Glory shone by Glory shone a - round

down by Glory shone by Glo - ry &c

&c. Glo - ry &c. Glo - ry & Glo - ry shone a - round

of the Lord came down by -

&c. -

North Providence & No. 112

Come let us join our cheerful songs With Angels round the throne. *S.* Ten thousand *///* are their tongues but all their joys are

Ten thousand *///* are their tongues but all their joys are one but

Ten thousand *///* are their tongues but ^{1. S. 2} all their joys are one

one but all their joys are one Ten thousand *///* are their tongues but all their joys are one but all their joys are one

all their joys are one. Ten thousand *///* are their tongues but all their joys are one but &c. *3^a.* ^{1. S. 2}

all their joys but all their joys are one but &c. — Ten thousand *///* are their &c. —

An Anthem. Solomon. Song. Chap. 2.

73

I am the Rose of Sharon & the Lilly of the Vallies.

I am the Rose of Sharon & the Lilly of the Vallies.

I am the Rose of Sharon & the Lilly of the Vallies.

I am the Rose of Sharon & the Lilly of the Vallies.

I am the Rose of Sharon & the Lilly of the Vallies.

I am the Rose of Sharon & the Lilly of the Vallies.

As the Apple tree the Apple tree among the trees of the Wood.
As the Lilly among the thorns so is my Love among the Daughters.

K

Handwritten musical score on aged paper, featuring a system of ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics are written below the notes in a cursive hand.

Lyrics:

I sat down &c.

So is my &c.

I sat down &c.

So is my Beloved among the Sons.

I sat down under his shadow with great delight

I sat down &c.

And his fruit - it was sweet to my taste & his fruit & his fruit &c.

& his fruit & his fruit &c.

& his fruit - it was sweet to my taste

And his fruit & his fruit &c.

& his fruit & his fruit &c.

He brought me to the Banquet House

Con.

75

He brought me &c.

Set me with Flagons

Comfort me with

His Banner o ver me was Love

for I am sick

for I am sic...k of Love I charge you O ye Daughters of Je ru salem

Apples for I am sick

that you stir not up that you stir not up

by the Roes of by the Hinds of the Field that you stir not up

that you stir not up

The voice of my Beloved

A-wake my Love till he please

Behold he cometh

Con.

skipping

skipping Leaping upon the mountains skipping upon the Hills

skipping

Leaping upon the mountains skipping

My Beloved spake

said unto me

far Lo the Winter is

rise up

rise up

rise up my Love my fair one & come a way

rise up

K 2.

Con.

past the rain is over & gone

for lo & r.

the rain is over the rain is over th

rain is over & gone for lo the Winter is past the rain is over & gone.

WASHINGTON D.W.

Lord when thou didst ascend on high, Ten thousand Angels fill'd the Sky; Ten thousand Angels fill'd the Sky.

Those heavenly Guards a-round the wall like Char'ots that at

Those heavenly Guards a-round the wall like

Those heavenly Guards a-round the wall like Char'ots that attend thy state like

Those heavenly Guards a-round the wall like Char'ots that attend thy state like Char'ots that at

Con.

tend thy State Those heav'nly Guards a round thee wait like Cha
 Char'ots That heav'nly
 Char'ots that attend thy
 Cha...ots like Cha...ots like
 tend thy State Those heav'nly Guards a round the wait like Char'ots that at tend thy State Tho
 ots like Cha...ots &c. 1. S. 2.
 State Those heav'nly Guards a round the wait &c. 1. S. 2.
 Char'ots that at tend thy State like Char'ots that at tend thy State.
 heav'nly Guards a round thee wait like Char'ots &c.

RETROSPECT an ANTHEM, from sundry Scriptures. 21

The first system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The melody is written in a simple, homophonic style with quarter and half notes.

Was not the Day, was not the Day, was not the Day dark & gloomy: The Enemy said let us draw a line even from

The second system of musical notation continues the melody from the first system. It features a treble clef and a key signature of one flat. The notation includes various note values and rests.

The third system of musical notation shows a change in key signature to two flats. The melody continues with a treble clef. The notation includes various note values and rests.

York to Canada But praised be the Lord, but praised be the Lord the Snare is broken & we are escap-ed but

The fourth system of musical notation shows a change in key signature to one flat and the introduction of a 'L' time signature. The melody continues with a treble clef. The notation includes various note values and rests.

82

Con.

praised be the Lord. but Blessed be the Lord: the snare is broken & we are escaped. & we are escaped. Ha

Hark & hear the Adjuration: Cursed be the man that keepeth back his sword. Cursed &c.

Con Affettuoso.

83

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is in bass clef with a 2/2 time signature. The music begins with a series of rests in both staves, followed by a melodic line in the treble staff and a supporting bass line in the bass staff.

My Bowels My Bowels I am pained at my very heart I am &c.

The second system of music continues the composition. It features two staves with a treble clef and a 3/2 time signature on top, and a bass clef and 2/2 time signature on the bottom. The melody in the treble staff is expressive, with some notes marked with accents.

Oh Disgrace!

The third system of music shows a continuation of the melodic and harmonic development. The treble staff has a 3/2 time signature, and the bass staff has a 2/2 time signature. The music is characterized by its emotional intensity, as indicated by the tempo marking at the beginning of the page.

Oh! Horrible! Oh Disgrace!

The fourth system of music continues the piece. The upper staff is in treble clef with a 3/2 time signature, and the lower staff is in bass clef with a 2/2 time signature. The melodic line in the treble staff is highly expressive, with many slurs and dynamic markings.

The fifth system of music shows further development of the musical themes. The treble staff has a 3/2 time signature, and the bass staff has a 2/2 time signature. The music is filled with emotional expression, with many slurs and dynamic markings.

My heart maketh a noise within me. Forthou hast heard O my Soul the sound of the trumpet the Alarm of War the

The sixth system of music continues the piece. The upper staff is in treble clef with a 3/2 time signature, and the lower staff is in bass clef with a 2/2 time signature. The melody in the treble staff is highly expressive, with many slurs and dynamic markings.

The seventh system of music shows further development of the musical themes. The treble staff has a 3/2 time signature, and the bass staff has a 2/2 time signature. The music is filled with emotional expression, with many slurs and dynamic markings.

24

Con. 5

Behold my Brother

the Alarm of War

Sound &c.

See my Father

hear him again hear him

how long will it be how long will it be ere thou be quiet put thy self into

groans & sighs die. O thou sword of the Lord.

Detailed description: This is a page from a handwritten music book, numbered 24 in the top left corner. The page contains two systems of musical notation. Each system consists of a vocal line (treble clef) and a bass line (bass clef). The first system includes the lyrics 'Behold my Brother', 'the Alarm of War', 'Sound &c.', 'See my Father', and 'hear him again hear him'. The second system includes the lyrics 'how long will it be how long will it be ere thou be quiet put thy self into', 'groans & sighs die.', and 'O thou sword of the Lord.'. The notation is in a historical style, with various note values and rests. There are some markings above the notes, possibly indicating ornaments or performance instructions. The paper is aged and shows some wear.

Con...

S.

85

thy Scabbard. Rest. || rest ſ; be till Cause us to hear with Joy thy Kind forgiving Voice that ſo the Bones which

thou halt broke may with fresh strength re joice Hark || || my Soul catch the Sound my Soul catch the

L. 2.

Con.

88

Beat your Swords in to Plowshares & your Spears in to Pruning Hooks

Beat your Swords &c.

Detailed description: This system contains the first two systems of music. The first system has a piano part with treble and bass staves and a vocal line. The piano part features a steady bass line with chords. The vocal line begins with the lyrics 'Beat your Swords in to Plowshares & your Spears in to Pruning Hooks'. The second system continues the piano accompaniment and the vocal line with the lyrics 'Beat your Swords &c.'.

And learn War no more & learn War no more.

Detailed description: This system contains the third and fourth systems of music. The piano part continues with the same accompaniment. The vocal line continues with the lyrics 'And learn War no more & learn War no more.'.

Maestoso.

Choro Grando.

Con.

First system of musical notation. The vocal line (Soprano) is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The time signature is 3/2. The music begins with a dynamic marking of *ff* and a tempo marking of *Maestoso*. The vocal line starts with a fermata on a whole note, followed by a series of quarter and eighth notes. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

Hal-le-lui-ah for the Lord God Om-ni-potent reigneth for the Lord &c.

Second system of musical notation. It continues the vocal and piano parts from the first system. The vocal line has a fermata on a whole note. The piano accompaniment continues with similar rhythmic patterns. The system ends with a double bar line.

Third system of musical notation. The vocal line begins with a fermata on a whole note. The piano accompaniment features a change in the bass line rhythm. The system concludes with a double bar line.

Hal-le-lui-ah A-men A-men Hal-le-lui-ah A-men A-men

Fourth system of musical notation. The vocal line has a fermata on a whole note. The piano accompaniment continues with eighth-note patterns. The system ends with a double bar line.

INDEPENDENCE

91

The States O Lord with Songs of Praise shall in thy Strength re-... joice

The States O Lord with Songs of Praise shall in thy Strength re-... joice & blest with

The States O Lord with Songs of Praise shall in thy Strength re-joice & blest with

& blest with thy Sal-va-tion raise to Heav'n their cheerful voice & blest with thy Sal-va-tion raise to

& blest with the States O Lord with Songs of Praise shall

thy Sal-va-tion raise to Heav'n their cheerful voice & blest with

& blest with

Heav'n their cheerful voice to heav'n their cheerful voice & blest with thy Salvation
 in thy strength re-joice & blest with thy Sal-va-tion raise to heav'n their cheerful voice
 thy Sal-va-tion raise to heav'n their cheerful voice & blest &c.
 & blest with thy Sal-va-tion raise to
 raise to heav'n their cheerful voice & blest with thy Sal-va-tion raise to heav'n their cheerful
 & blest with &c. cheerful &c. voice to
 & blest with thy Sal-va-tion &c.
 Heav'n their cheerful voice & blest with thy Sal-va-tion raise to heav'n their cheerful &c.

Con.

93

Heav'n their cheerful voice

To the King they shall sing Hal-le-lui ah

To the King's

Thy

A

A covenant of Peace thou mad'st with us confirmed by thy word

Goodness & thy tenderness have all our fears de-stroy'd. M 2.

24

Cott.

To the King they shall sing Hal-le-lu-ah

covenant thou madst with us & seal'd it with thy Blood.

To the King &c.

No King but God

And, all the Continent shall sing

To the King they shall sing Hal-le-lu-ah

Down with this earthly King

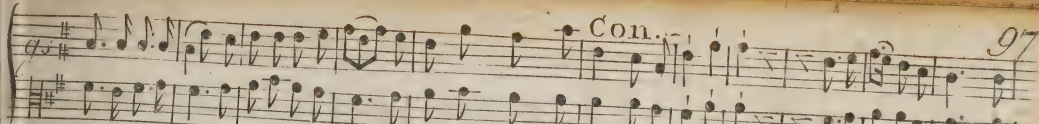
This is a page from a handwritten musical manuscript, likely a hymn book. The page is numbered '24' in the top left corner. The music is written in a system of four staves, with a treble clef on the first staff and a bass clef on the fourth. The key signature is one sharp (F#). The text of the hymn is written below the staves. The first line of music is marked 'Cott.' and contains the lyrics 'To the King they shall sing Hal-le-lu-ah'. The second line of music contains the lyrics 'covenant thou madst with us & seal'd it with thy Blood.' and 'To the King &c.'. The third line of music contains the lyrics 'No King but God'. The fourth line of music contains the lyrics 'And, all the Continent shall sing' and 'To the King they shall sing Hal-le-lu-ah'. The fifth line of music contains the lyrics 'Down with this earthly King'. The manuscript shows signs of age, with some staining and wear on the paper.

45 *Con* 95

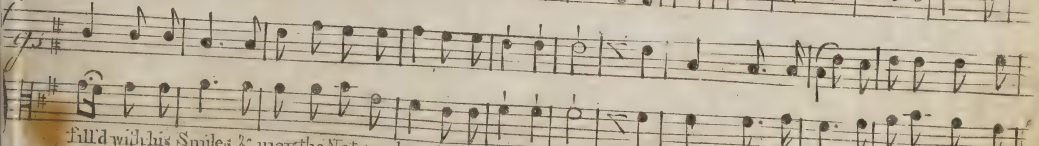
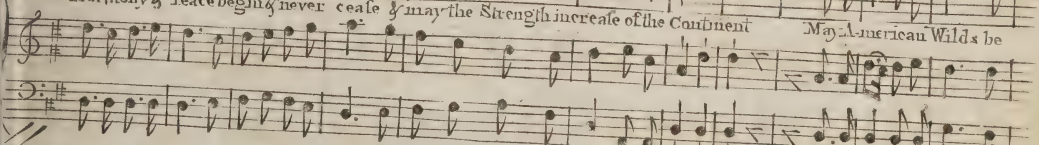
To the King &c. And the Continent shall sing God is our rightful King Hal - le - lu - ah & the Continent shall sing

God is our gracious King Hal - le - lu - ah They shall sing to the King Hal - le - lu - ah They &c.

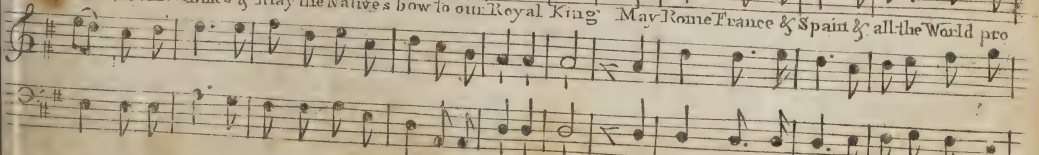
Con.



Harmony & Peace begin & never cease & may the Strength increase of the Continent
May American Wilds be



fill'd with his Smiles & may the Natives bow to our Royal King
May Rome France & Spain & all the World pro



claim the Glory & the Fame of our Royal King. God is the King. A-men the Lord is his Name A-men.

Forte.

Loud Loudly sing that God is the King. May his reign be Glo-ri-ous A-me-ri-ca vic-to-ri-ous &

Con.

S.

Slow.

99

may the earth ac- knowledge GOD is the King. A- men A- men A- men

CONNECTION. SM D.W.

Great is the Lord our God, And let his Praise be great. He makes the churches his a-bode. His most delightful Seat

With earnest longings of the mind. My God to thee I look. So pants the hunted Hart to find. And taste the cooling Bro.

So pants the hunted Hart to find & taste the

So pants the hunted Hart to find & taste the

So pants the hunted Hart to find & taste the cool...ing

Detailed description: This is a page of handwritten musical notation on aged paper. The page is numbered '100' in the top left and titled 'DUNSTABLE . C.M.D.W.' in the top right. The music is written in a system of six staves. The first two staves are instrumental, with a treble clef and a 3/2 time signature. The third staff begins with the vocal line, with lyrics underneath. The fourth and fifth staves continue the instrumental accompaniment. The sixth staff is another vocal line with lyrics. The notation includes various musical symbols such as notes, rests, beams, and clefs. The paper shows signs of age, including some staining and wear at the edges.

Con. ~

cool-ing Brook So pants &c.

Brook & taste the cool-ing Brook So pants All.

Brook So pants &c.

Brook So pants &c.

taste the cooling All: All:

the Hart to find & taste the cool-ing All: All: All:

So pants &c.

N 2.

taste the

Con.

p

ff

ff Brook So pants the hunted Hart to find & taste the cool...ing Brook.

cool-ing &c.
Forte

JARGON.

Fortissimo.

p

ff

Lest horrid Jargon split the Air. And rive the Nerves afunder. Let hateful Discord greet the Ear. As terrible as Thunder

Musical Characters.

103

Semibreve Minim. Crotchet. Quaver. Semi^q. Demisemi^q. F Cliff. G Cliff. C Cliff. G Cliff. A Flat. A Sharp.

A musical staff illustrating the notation for the listed note values and accidentals. It includes a semibreve, minim, crotchet, quaver, semi-quaver, and demisemi-quaver notes, along with various clefs (F, G, C, G) and accidentals (flat and sharp).

A Repeat. A Slur. A Single Bar. A Direct. A Natural. A Single Trill. A Double Trill. A Divider.

A musical staff illustrating the notation for various ornaments and performance markings, including repeat signs, slurs, single and double bars, direct and natural signs, and single and double trills.

Mark of Distinction. Close. Adagio. Largo. Allegro. 2 from 4.

A musical staff illustrating time signatures and tempo markings. It shows a 'Mark of Distinction' (three notes), a 'Close' (vertical lines), and tempo markings: Adagio, Largo, Allegro, and a 2 from 4 time signature.

6 to 4. 6 from 8. 3 to 2. 3 from 4. 3 from 8.

A musical staff illustrating various time signature changes: 6 to 4, 6 from 8, 3 to 2, 3 from 4, and 3 from 8.

Transition.

The Grace.

A musical staff illustrating a 'Transition' (a sequence of notes) and 'The Grace' (a grace note).

Syncope Example first.

The Same.

A musical staff illustrating syncopation, with two examples labeled 'Syncope Example first' and 'The Same'.

