The same motion is used in this mood, that was laid down in $\frac{4}{4}$, 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 for 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 even Numbers, as 2—4—8—16—32,—viz. 2 Minums, 4 Crotchets, 8 Quavers, 16 Semiquavers, or 32 Demi-semiquavers are included in each Bar, either of which amounts to but one Semibreve; therefore the Semibreve is called the Mure Note; because all Moods are measured by it in the following manner, viz. The fourth Mood in Common-Time is 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 4 determine 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 manner you would two of the same sort of Notes, without the figure. Note, that this Character is in direct opposition to the point of addition; for as that adds one third of the Time to the Note which is pointed, so this diminishes one third of the Time of the Note 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 the next Bar, which signifies a Repeat; and observe, that in singing that strain the first time you perform the Bar under Figure 1, and the Bar under Figure 2, and in repeating you perform the Bar under Figure 2, and omit the Bar under Figure 1, which is only used 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 that 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 the 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; therefo I ſhall be very particular, and give you ſeveral Examples, together with their Variations and Explanations.

Example firſt. The time is Allegro, and the Bar is filled with a Minum bween two Crotchets; you muſt take half the time of the Minum, and carry it back to the fi Crotchet, and the laſt half to the laſt Crotchet, and then it will be equal to two Crotche 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 Crotch before pointed Minum; take half the Minum and carry back to the Crotchet, which m es one Beat; then the laſt half of the Minum, together with the point of Addition, c pleats he laſt Beat.

In Example third, you will find a Minum in one Bar tied to a point of Addition n the ext Bar, which ſignifies that the ſound of the pointed Minum is continued the le th of Crotchet into the next Bar; but the time which is occaſioned by the point of ddi- ion, 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 $\frac{4}{4}$, as Example third in Allegro.

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

eral Variations from the Example, in which the Bar is filled with two pointed Minums
vhich muſt be divided into three parts, in the following manner, viz. The firſt Minum mu
e beat with the ends of the Fingers ; ſecondly, the point of Addition, and the firſt half of th
aſt Minum, muſt be beat with the heel of the Hand ; and thirdly, the laſt half of the laſt Mi
num, together with the point of Addition, muſt be beat with the hand riſing ; and i
he ſeveral variations you muſt divide the Notes into three equal parts, ſo as to have on
Minum in each Beat : And in all the Examples with their variations, you muſt fir
inform yourſelf what particular Note goes for one Beat, whether Minum, Crotchet o
Quaver, and then divide the ſyncopated note accordingly. As this ſubject has n
been very fairly explained by any of our modern Authors, I have great reaſon to thin
it is not well underſtood ; therefore I recommend it to all Teachers, to inſiſt ve
much on *this* part of practical Muſick ; it is a very eſſential part of their office : And if ar
who ſuſtain the office of Teachers, ſhould not be able to perform this Branch of their Buſ
neſs by the help of theſe Examples ; (for their Honour and their Pupils intereſt) I adviſe ſuc
Semi-Teachers to reſign their office, and put themſelves under ſome able Maſter, and n
ver preſume to commence Teachers again, until they thoroughly underſtand both Sy
'cope and Syncopation, in all their variations.

N. B. The ſame Examples of Syncope and Syncopation, which are ſet down in ½, you may have in ¼; only obſerve to ſubſtitute Minums for Semibreves, Crotchets for Minums, and Quavers for Crotchets; and in ⅛, you muſt make the Notes as ſhort again as they are in ¼.

☞ 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.

LESSON VIII.

THERE are but two natural primitive Keys in Muſick, *viz.* A. the flat Key, and C. 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 ſa, 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

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

☞ Choristers must always remember to set flat Keyed Tunes to melancholy words, nd Sharp Keyed Tunes to chearful words.

A MUSICAL CREED;

In Imitation of St. Athanasius.

WHOSOEVER will be harmonical, before all things it is necessary that he hold the *Aretinian Scale*, which *Scale* except every one do keep whole and entire, without oubt he shall jar exceedingly: And the *Aretinian 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 *Glory* 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 *Concords*) to believe there are *four ncords, viz.* The *Uniſon*, the *Third*, the *Fifth*, and the *Eighth*, together with their *Octaves*, d their *Octaves* again, and ſo on infinitum ; and we are taught *implicitly* to believe, that is infinity is confined to *Four*, * and *Four* is ſynonimous with infinity.

FURTHERMORE, we are taught to believe that there are but two *Keys natural* and twelve *tificial*, and as the *artificial* is comprehended in the *natural*, and the *natural* is ſuppoſed to 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* ; t as the *Times* are not derived from the *Variations*, but the *Variations* from the *Times*, erefore, 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 ame 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* nd *Six-eight* being equal in meaſure to *Triple-Time*, and equal in accent to *Common-Time*, ut in motion *One* meaſures *Three*, and *Two* meaſures *Six*; therefore, they are neither *Com-on-Time*, nor *Triple-Time*, but the legitimate offſpring of both.

FURTHERMORE, we are taught by the *Pythagorian Syſtem*, that the *Aretinian Scale* ad-its of but five *whole Tones* and two *half Tones*, which amount to the dignified number of even; conſequently *Eight* is reduced to *One*, and *One* is equal to *Eight*: Alſo, we are taught y the ſame *Syſtem*, that *Two Octaves* when multiplied together, does not amount to *Two* ctaves, but an *Octave* and an *Eptachord*; therefore, *Twice Eight* does not amount to ixteen 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 *G O D*, and to him be glory forever, and ever.

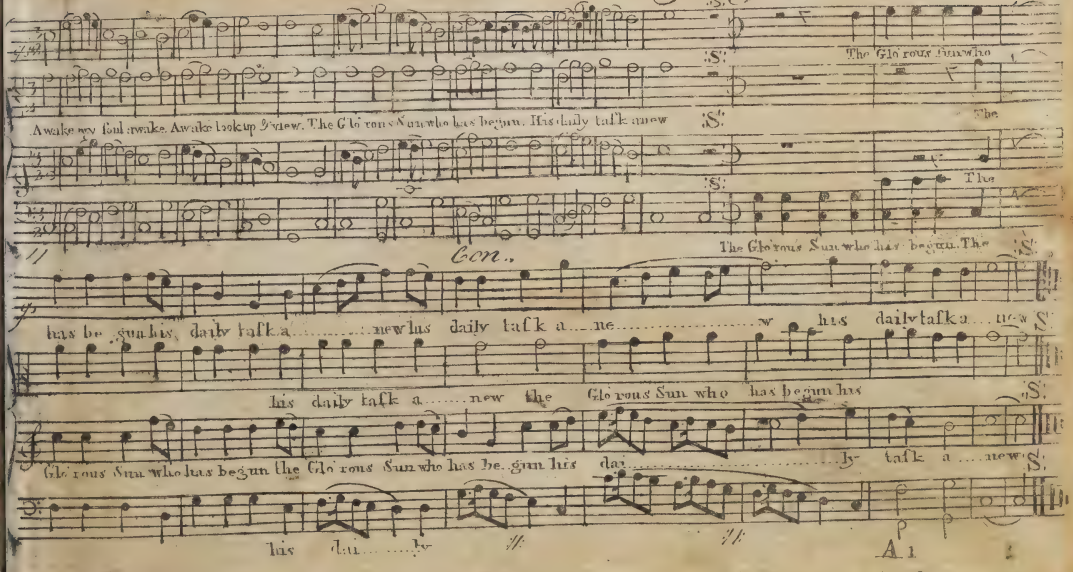
☞ THIS is the MUSICAL CREED, which except a man ſtrictly adhere to he can be conſonant.

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

AURORA 1
Africa 4
Afhham 40
America 5
Amherſt 7
BOSTON 2
Brookfield 4
Brunſwick 8
Bolton 25
Baltimore 47
Bethlehem 69
Benevolence 72
CHESTER 12
Cambridge 13
Conſolation 19
Chockfett 49
Columbia 56
Connection 99
DUXBOROUGH 3
Dorcheſter 9
David's Lamentation 22
Dunſtable 100
EXETER 41
Emmaus 20
HEATH 11
Hebron 16
Hollis-Street 16
Halifax 23
JUDEA 6
Jargon 102
LEBANON 14
MEDFIELD 10
Marblehead 14
Marſhfield 15
Medway 18
Maryland 29
Majeſty 68
NEW-SOUTH 10
New-Hingham 15
New-North 67
North-Providence 71
PRINCETOWN 17
Phœbus 39
Pumpily 24
Philadelphia 51
ROXBURY 46
Richmond 50
SAVANNAH 3
Sullivan 9
Suffolk 17
Sappho 21
Sharon 32
Spain 42
Sherburne 43
Stockbridge 44
Sunday 54
Vermont 55
WALTHAM 20
Worceſter 48
Wrentham 28
Warren 62
Waſhington 79

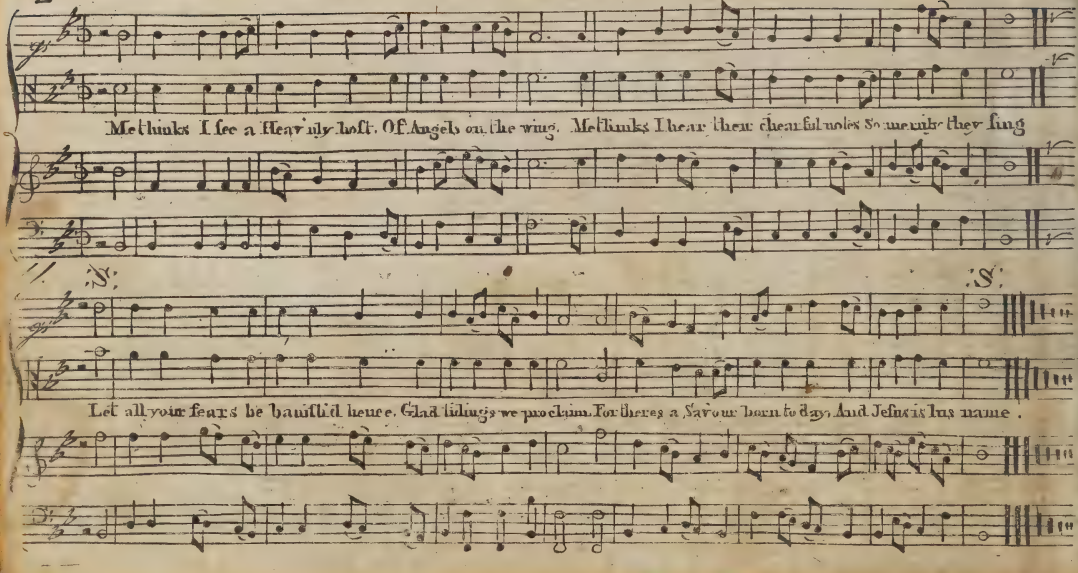
ANTHEMS.

BY the Rivers
HEAR my Prayer 16
IS any afflicted
I heard a great voice
I love the Lord
I am the roſe
SING ye merrily
THE States O Lord
WAS not the day

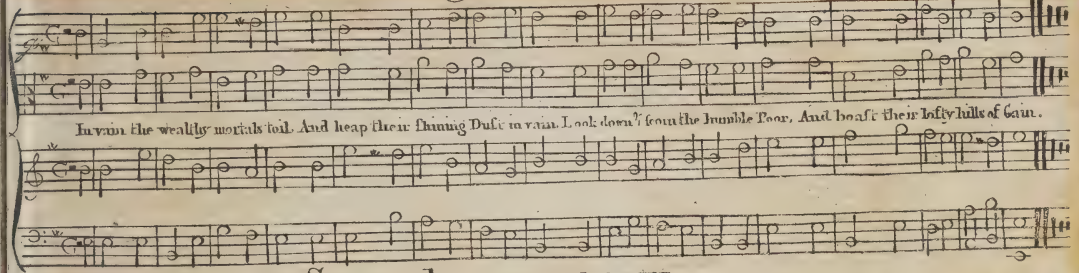

Awake my Soul awake. Awake look up & view. The Glo rous Sun who has begun. His daily task anew
The Glo rous Sun who
The
The
Con.
The Glo rous Sun who has begun. The
has be gun his daily task a new his daily task a ne w his daily task a ne w
his daily task a new the Glo rous Sun who has begun his
Glo rous Sun who has begun the Glo rous Sun who has be gun his day by task a new
his day by
A 1

2

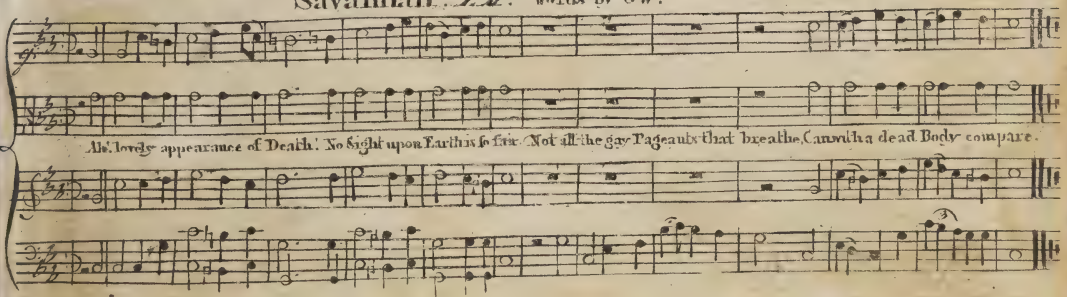
BOSTON. C M.


Methinks I see a heav'nly host, Of Angels on the wing. Methinks I hear their cheerful notes So merrily they sing
S.
S.
Let all your fears be banish'd hence, Glad tidings we proclaim. For there's a Savour born to day, And Jesus is his name.

Duxborough. L.M. *D.W.*



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



Africa CM. DW.

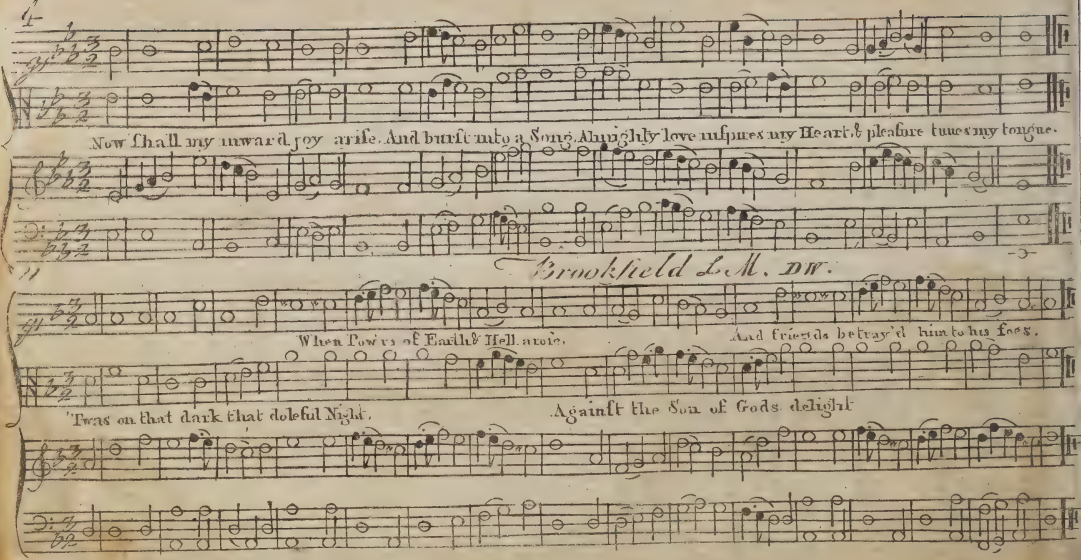
4

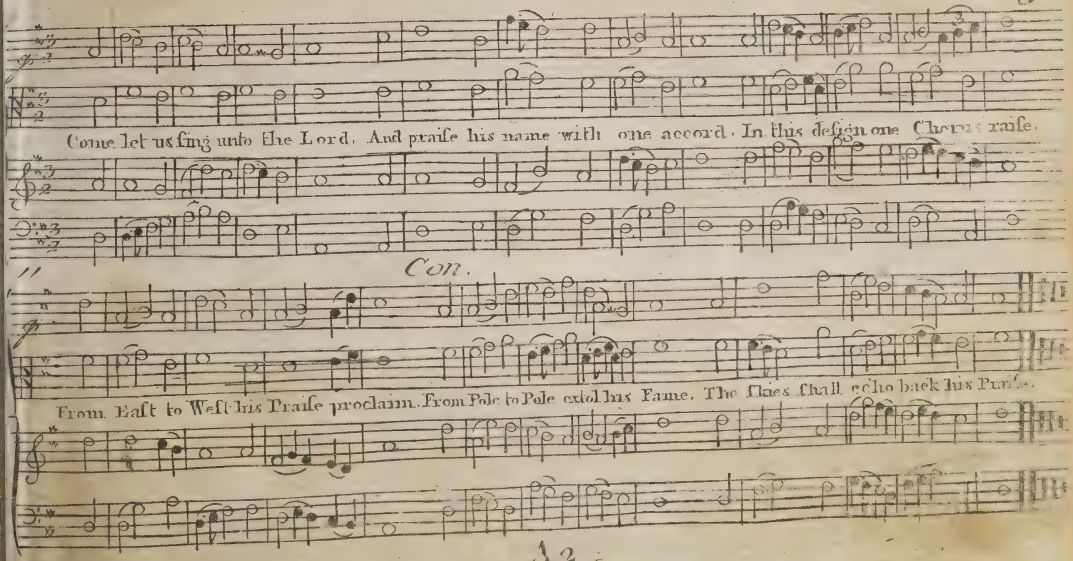
Now shall my inward joy arise. And burst into a Song. Almighty love inspires my Heart, & pleasure tunes my tongue.

Brookfield L.M. DW.

When Pow'rs of Earth & Hell arose, And friends betray'd him to his foes.

'Twas on that dark that doleful Night, Against the Son of Gods delight




Come let us sing unto the Lord. And praise his name with one accord. In this design one Chorus raise.
Con.
From East to West his Praise proclaim. From Pole to Pole extol his Fame. The skies shall echo back his Praise.

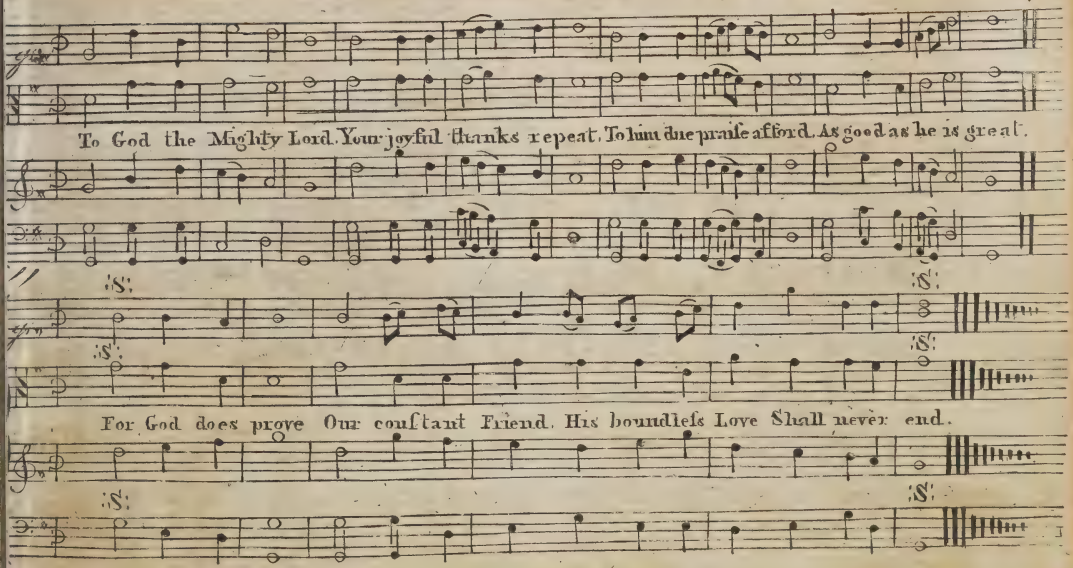
Judea. words Anon.

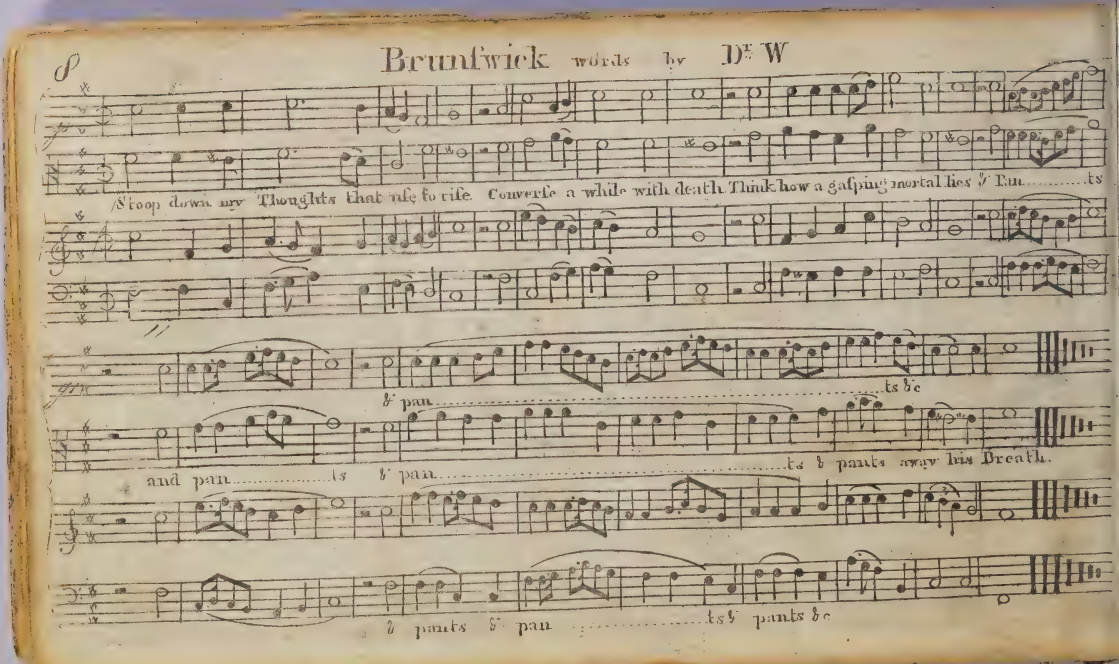
A Virgin unspotted ye Prophet foretold. Should bring forth a Sav'our which now we behold

To be our Redeemer from Death Hell & Sin. Which Adam's transgression involved us in.

Then let us be merry put Sorrow away. Our Sav'our Christ Jesus was born on this Day.

Amherſt. H.M. Words by T & B.





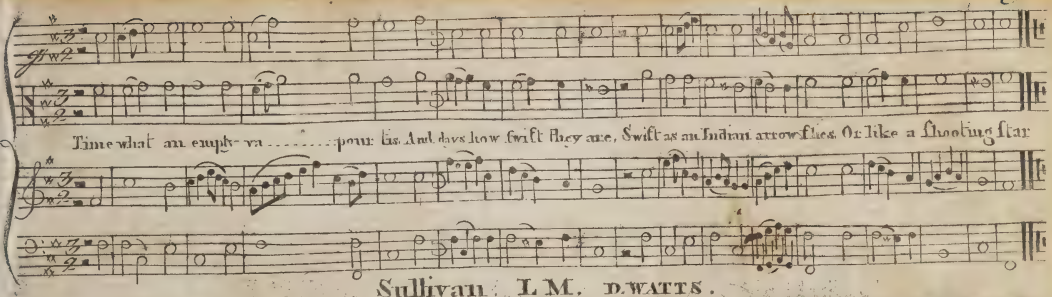
Brunſwick words by Dr. W

Stoop down my Thoughts that uſe to riſe. Converſe a while with death. Think how a gaſping mortal lies & Pan.....ts

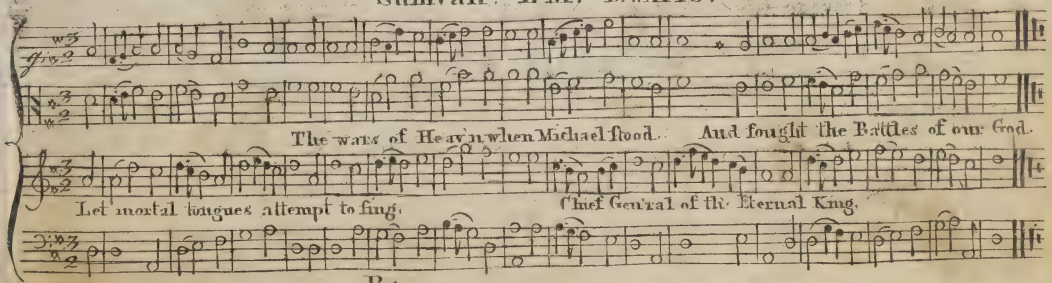
& pan.....ts &c

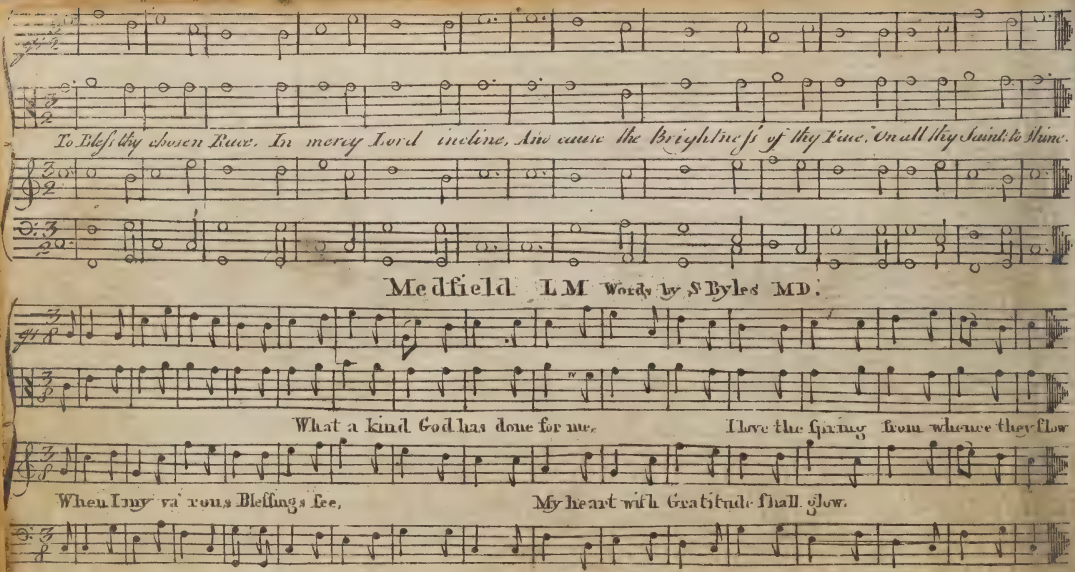
and pan.....ts & pan.....ts & pants away his Breath.

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

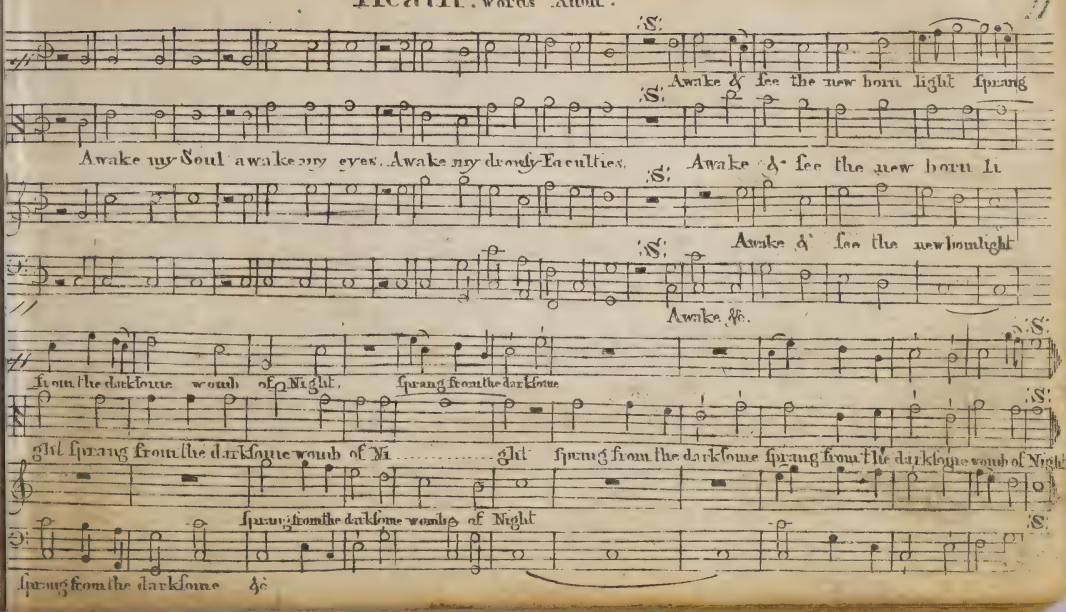


Sullivan. L.M. D.WATTS.



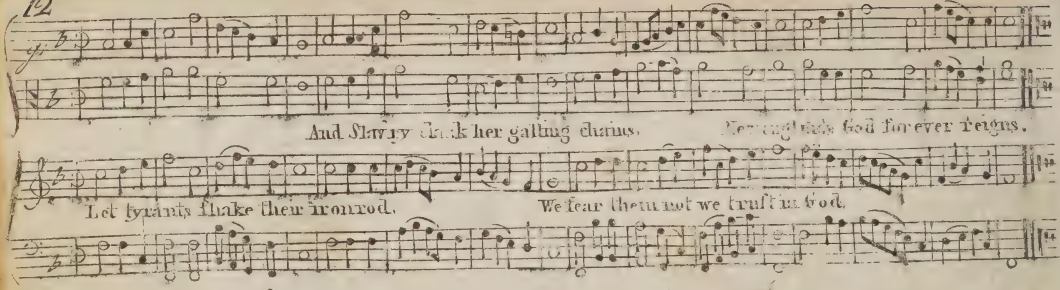

To Bless thy chosen Race, In mercy Lord incline, And cause the Brightness of thy Face, On all thy Saints to shine.
Medfield LM Words by S Byles MD.
What a kind God has done for me, I love the Spring from whence they flow
When I my various Blessings see, My heart with Gratitude shall glow.

Heath. words Anon.



CHESTER. L M.

12



2

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

3

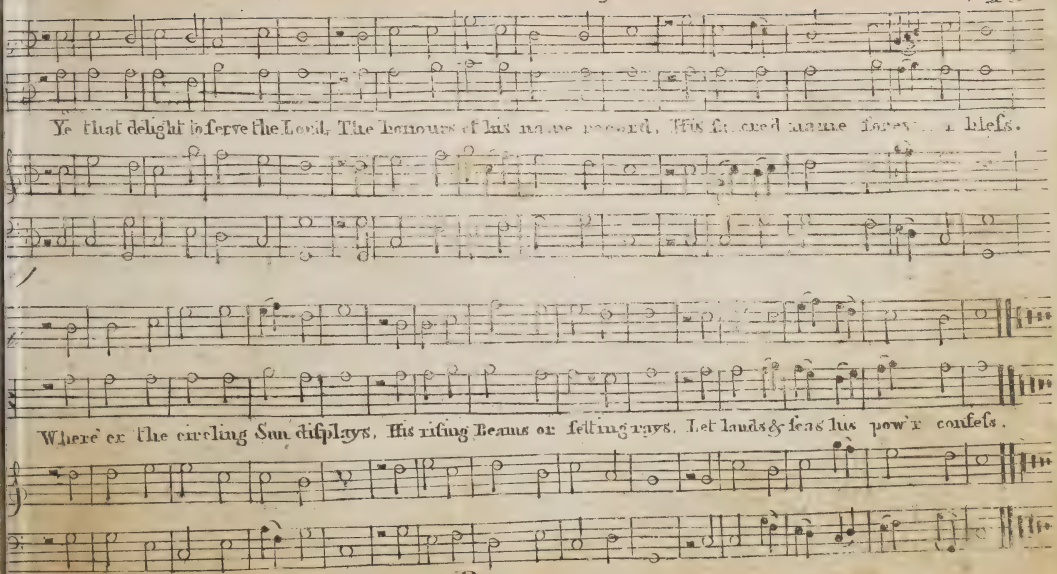
When God inspir'd us for the fight.
Their ranks were broke their lines were forc'd.
Their Ships were Shatter'd in our sight.
Or swiftly driven from our Coast.

4

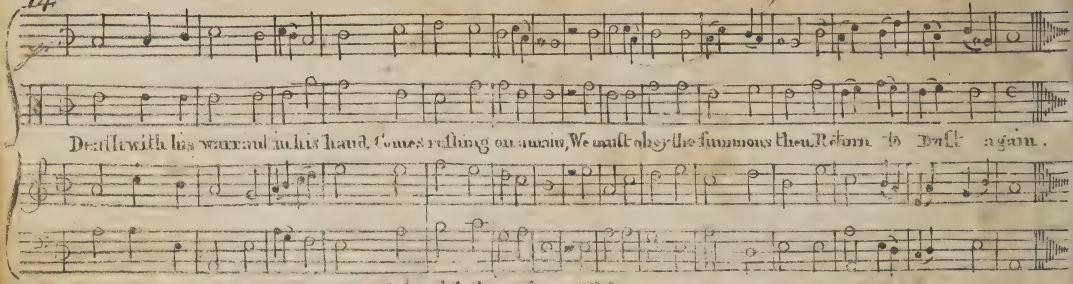
The Foe comes on with haughty Stride.
Our troops advance with martial noise,
Their Veterans flee before our Youth's.
And Gen'rals yield to beardless Boys.

5

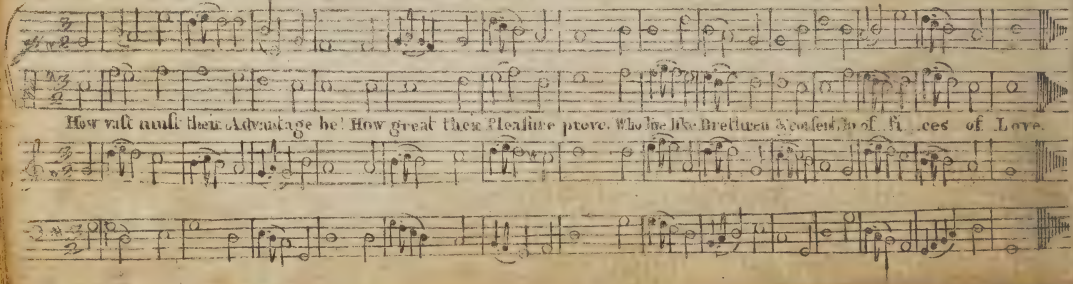
What grateful Off'ring shall we bring?
What shall we render to the Lord?
Loud Hallelujahs let us Sing.
And praise his name on ev'ry Chord.

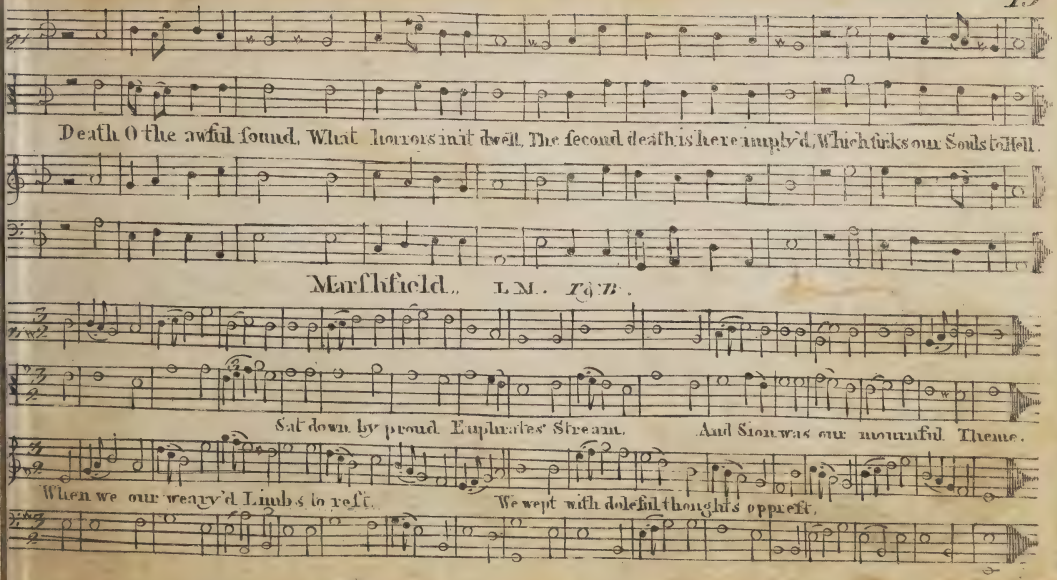

Ye that delight to serve the Lord, The honours of his name record, His sacred name for ever bless.
Where er the circling Sun displays, His rising Beams or setting rays, Let lands & seas his pow'r confess.

LEBANON. C.M.

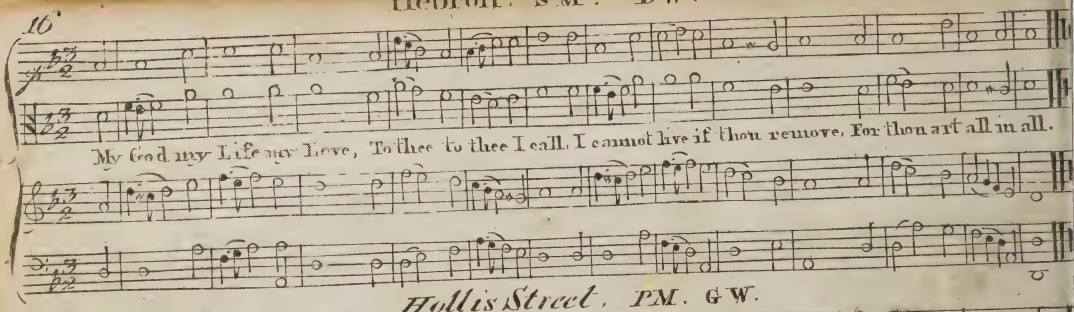


Marblehead. C.M. Tate.

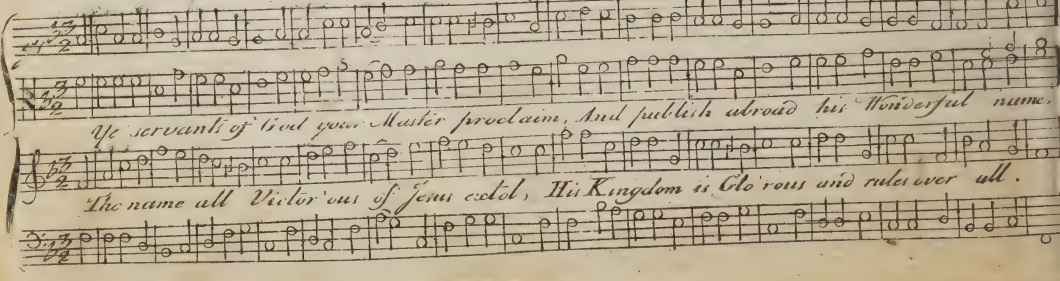



Death O the awful ſound, What horrors in it dwell, The ſecond death is here imply'd, Which ſinks our Souls to Hell.
Marſhfield. L.M. 1 & B.
Sat down by proud Euphrates' Stream, And Sion was our mournful Theme.
When we our weary'd Limbs to reſt, We wept with doleful thoughts oppreſt.

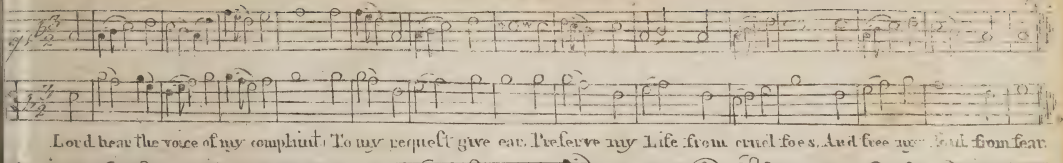
Hebron. S M. DW.



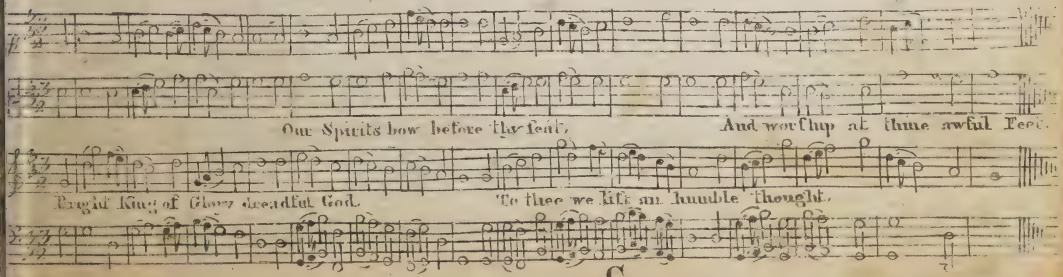
Hollis Street. PM. GW.



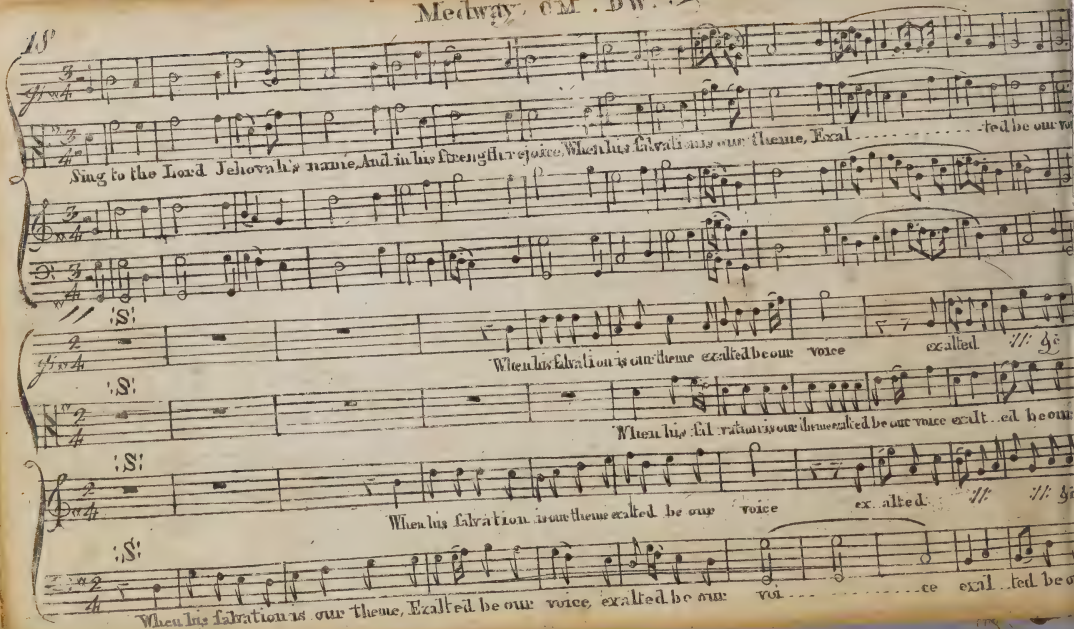
Princetown. CM. T. & B.

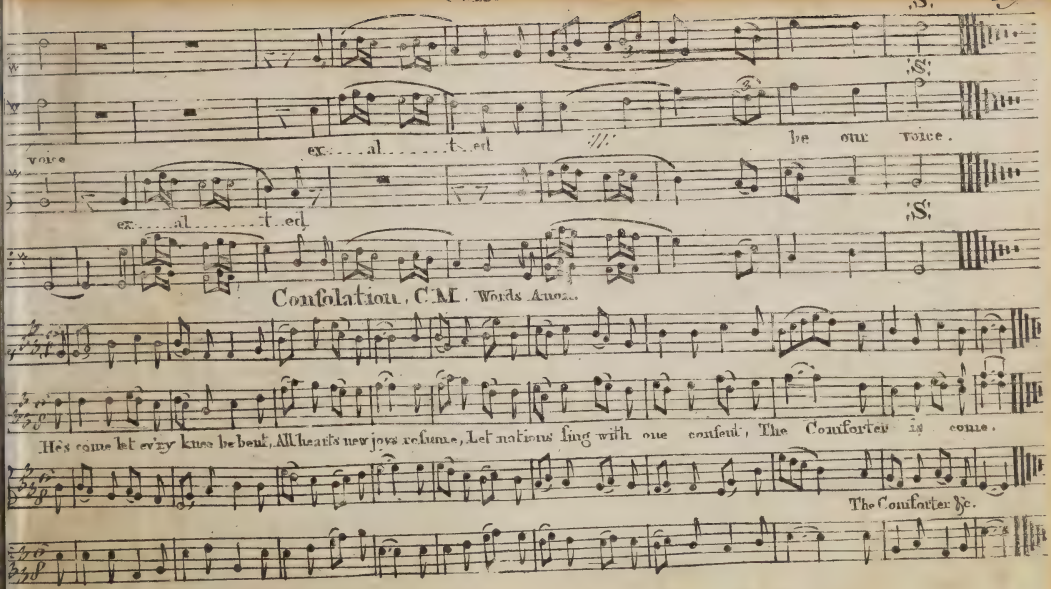


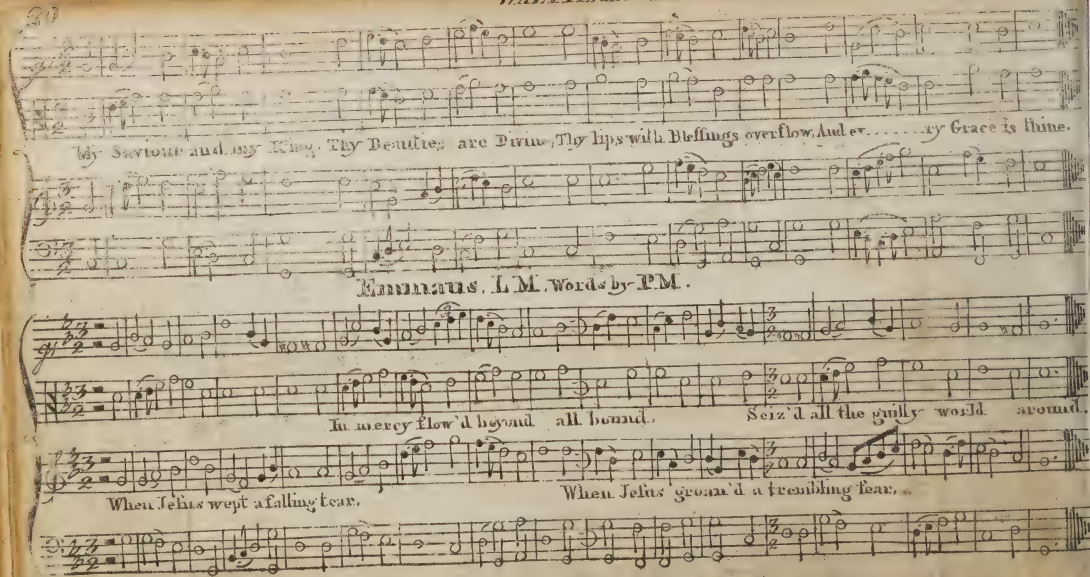
Suffolk. LM. DW.

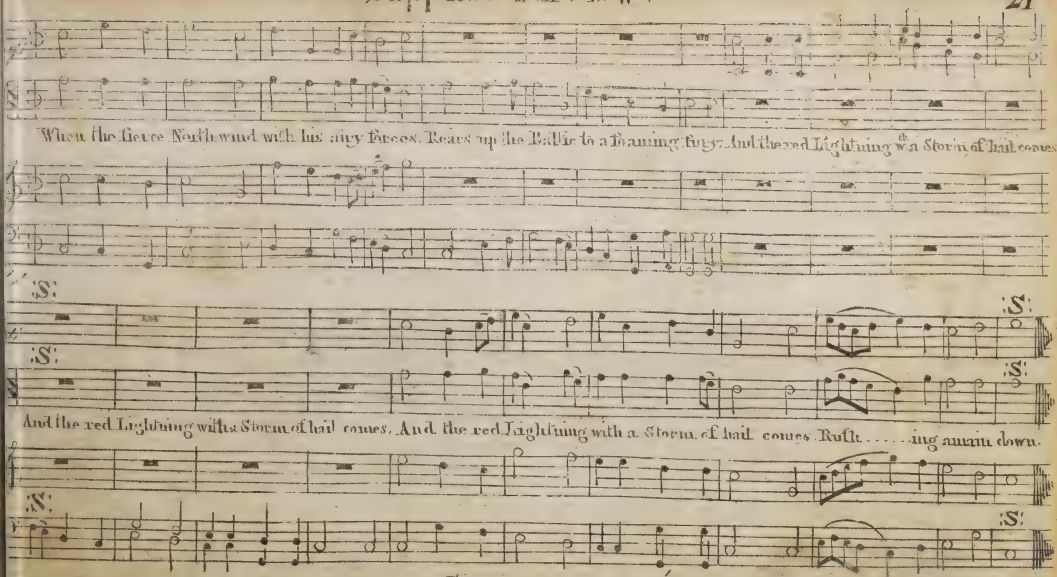


Medway. C.M. D.W.

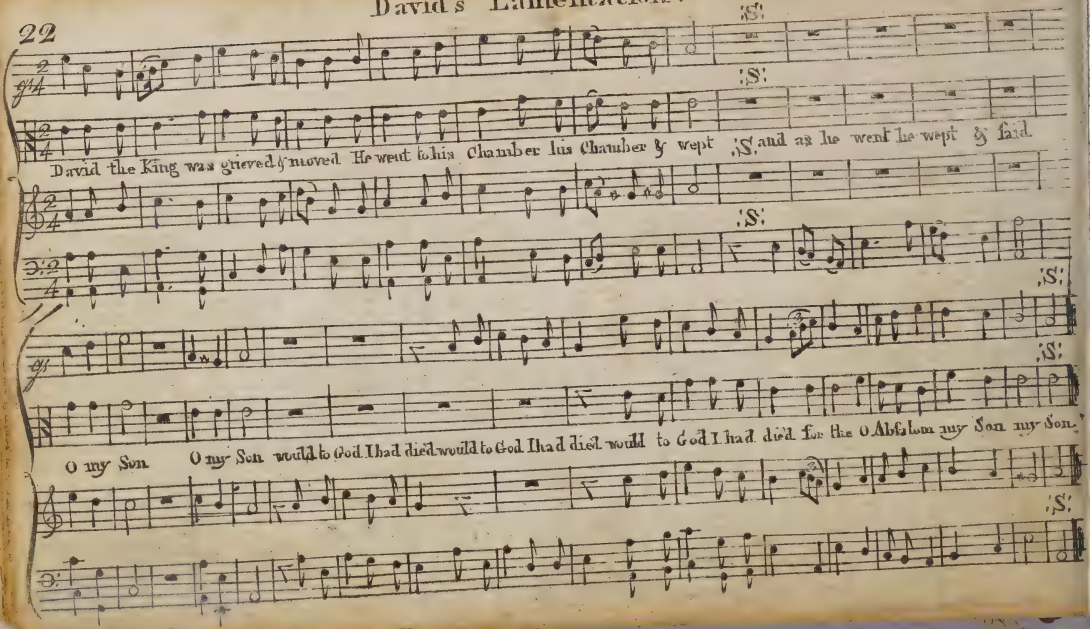

Sing to the Lord Jehovah's name, And in his strength rejoice, When his Salvation is our theme, Exal ted be our voi
When his Salvation is our theme exalted be our voice exalted
When his Salvation is our theme exalted be our voice exalted be our
When his Salvation is our theme exalted be our voice ex alted
When his Salvation is our theme, Exalted be our voice, exalted be our voi ce exal ted be o

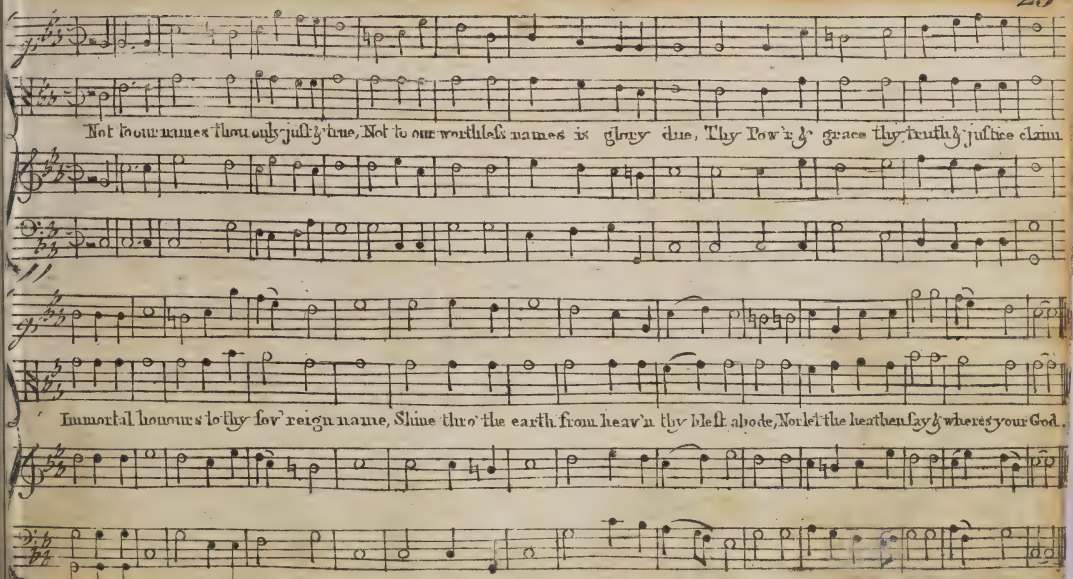

ex.....al.....t..ed
be our voice.
voice
ex.....al.....t..ed
Consolation. C.M. Words Anon.
He's come let ev'ry knee be bent, All heart's new joys resume, Let nations sing with one consent, The Comforter is come.
The Comforter &c.


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


When the fierce Northwind with his airy Forces, Rears up the Baltic to a foaming fury: And 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 Ruth - - - - - ing autumn down.

David's Lamentation.




Not to our names thou only just & 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.

Ye boundless Realms of joy Exalt your Makers fame, His praise your song employ, Above the starry Frame.

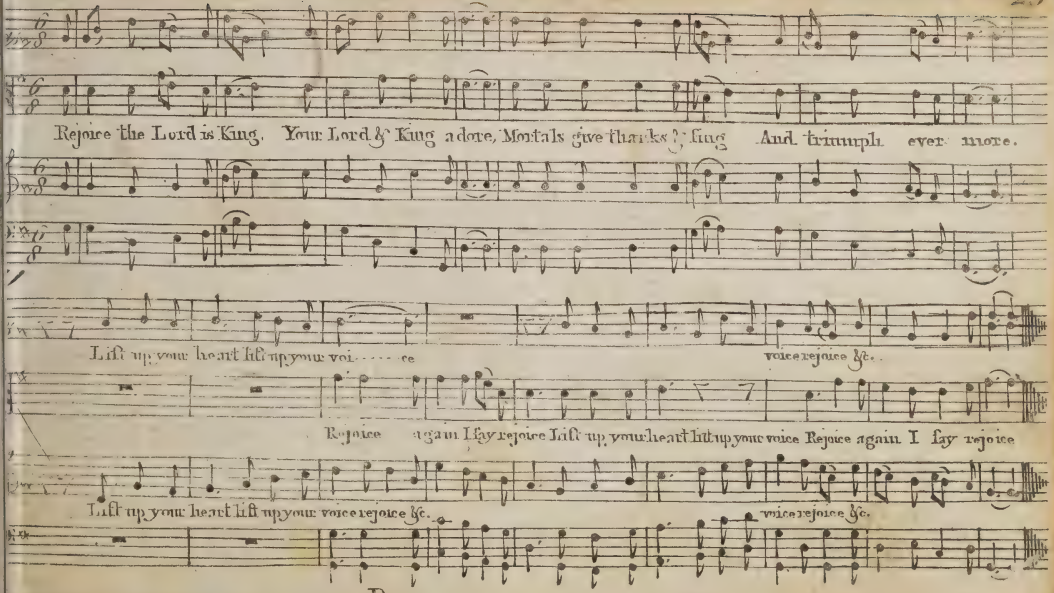
Your voices raise, Ye Cherubim, And Seraphim. To sing his praise.

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

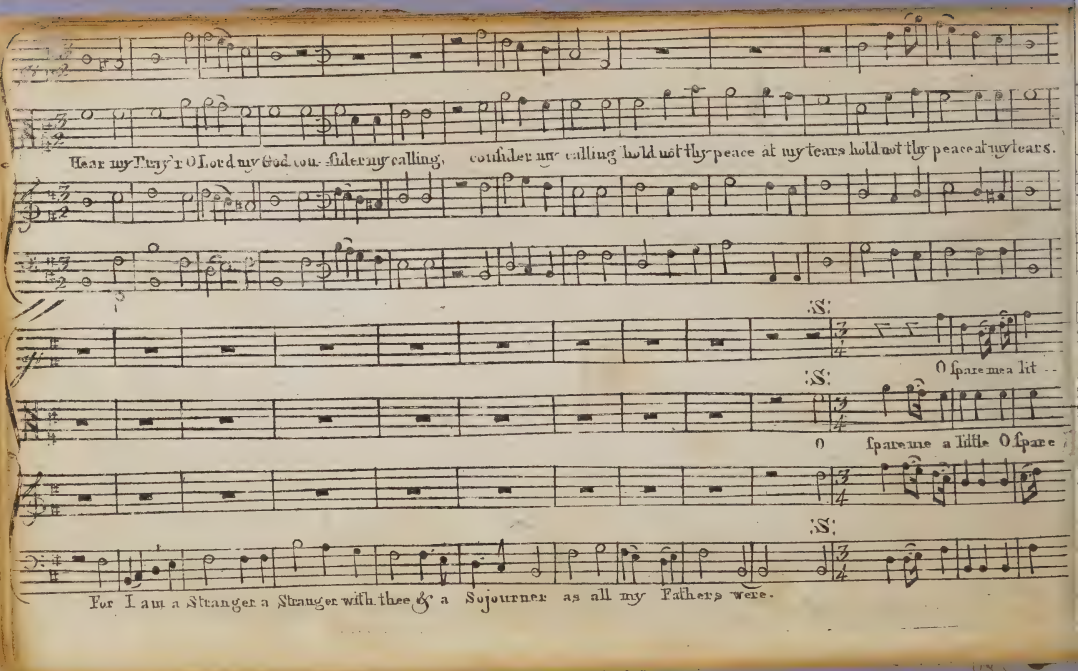
List up your heart list up your voi - - - - - ce voice rejoice &c.

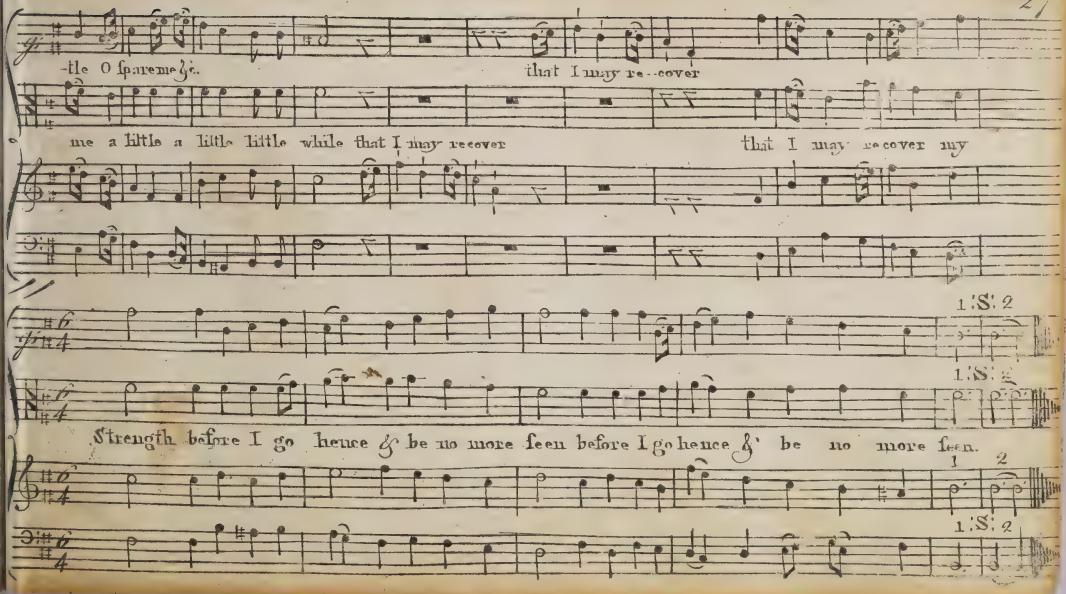
Rejoice again I say rejoice List up your heart list up your voice Rejoice again I say rejoice

List up your heart list up your voice rejoice &c. voice rejoice &c.



D

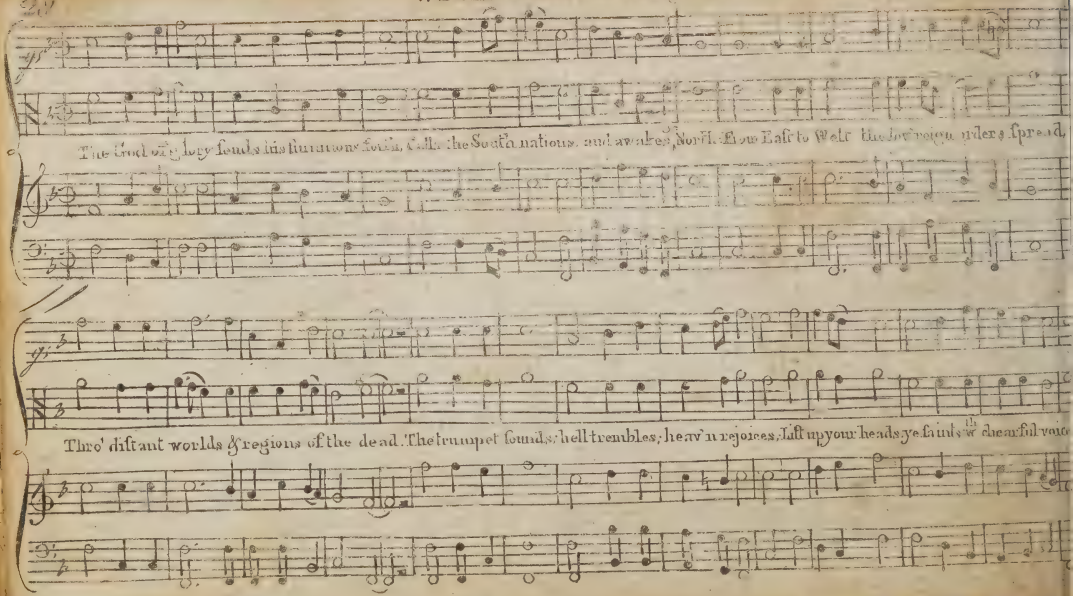

Hear my Pray'r O Lord my God con-sider my calling, consider my calling hold not thy peace at my tears hold not thy peace at my tears.
O spare me a lit --
O spare me a little O spare
For I am a Stranger a Stranger with thee & a Sojourner as all my Fathers were.


-tle O spareme &c.
that I may re--cover
me a little a little little while that I may recover
that I may recover my
1 S. 2
1 S. 2
Strength before I go hence & be no more seen before I go hence & be no more seen.
1 2
1 S. 2

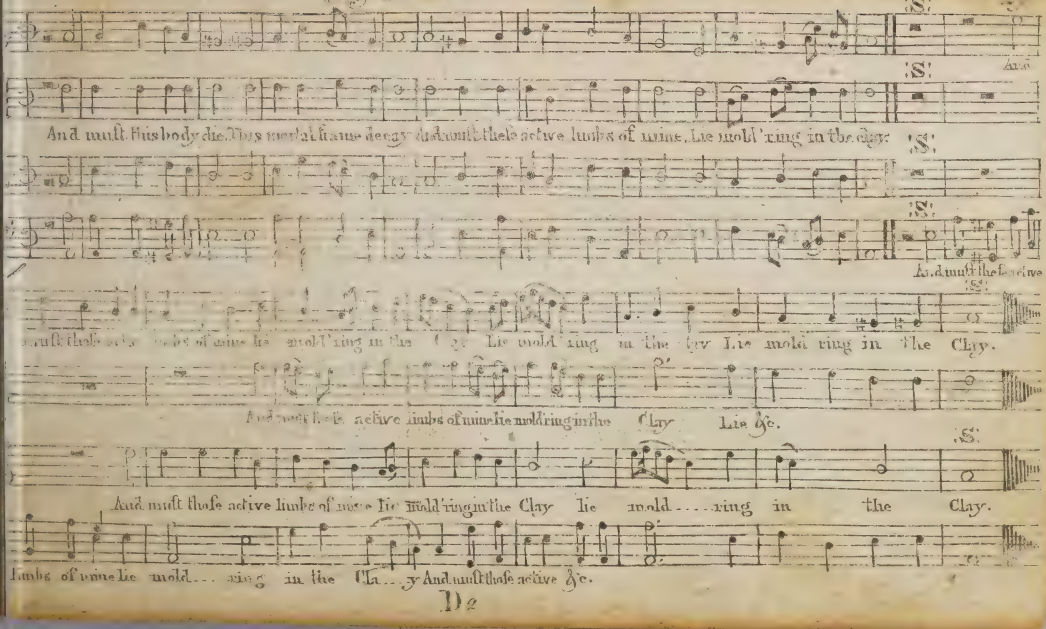
Wrentham DW.

The God of glory sends his summons forth, Calls the South nations, and awakes North. Flow East to West the lov'reign orders spread,

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

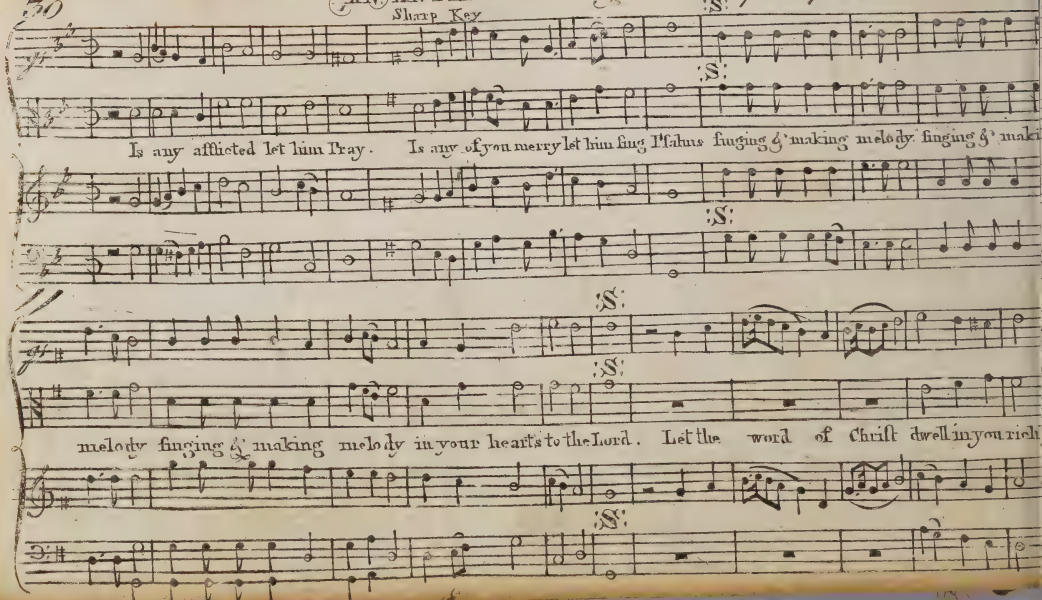


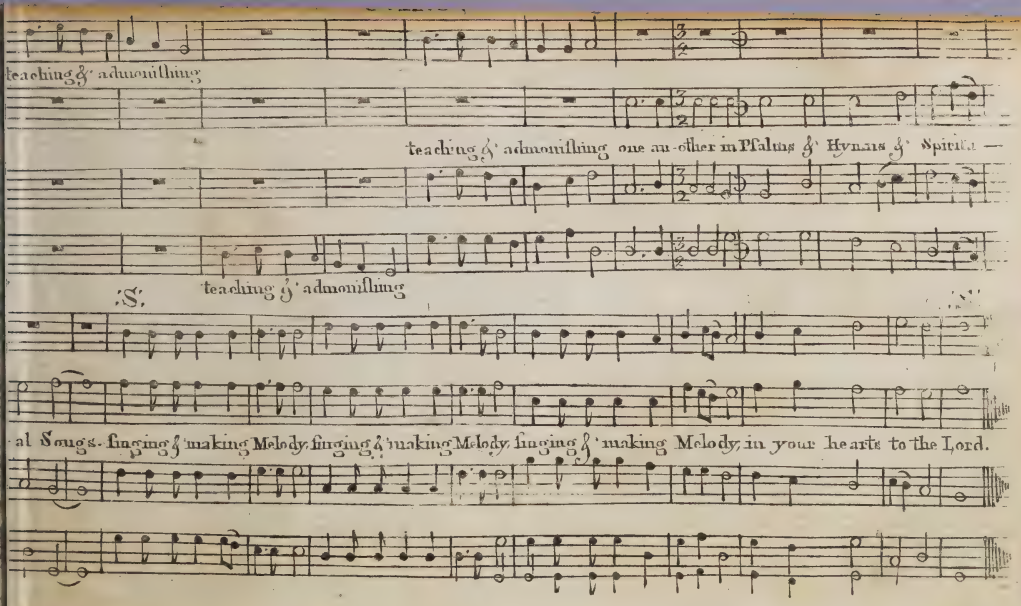
Maryland. S.M. D.W.



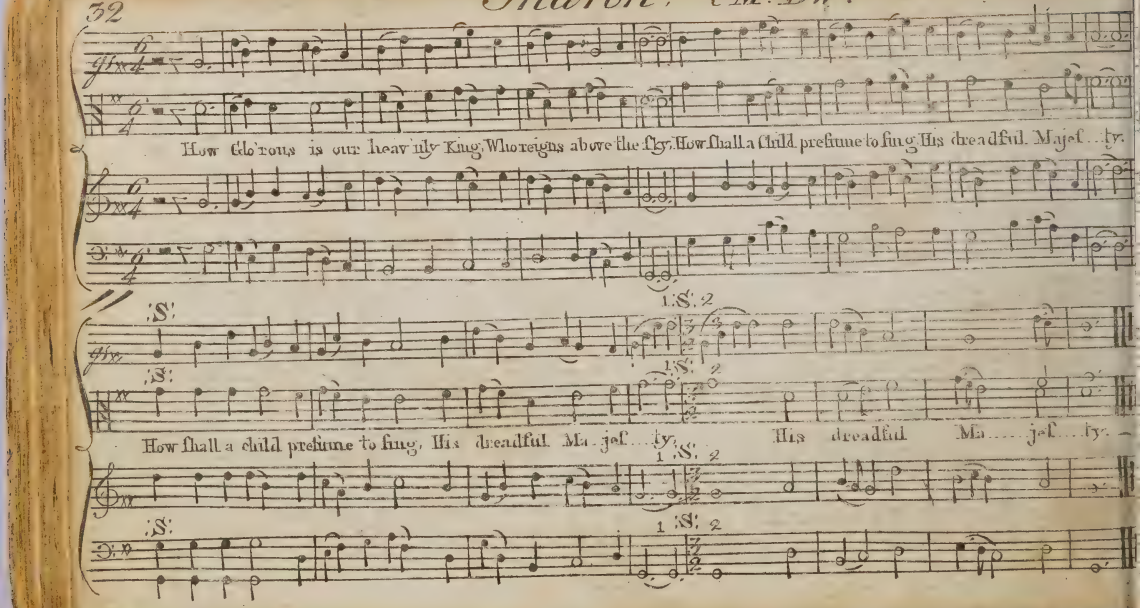
AN ANTHEM taken from Sundry Scriptures.

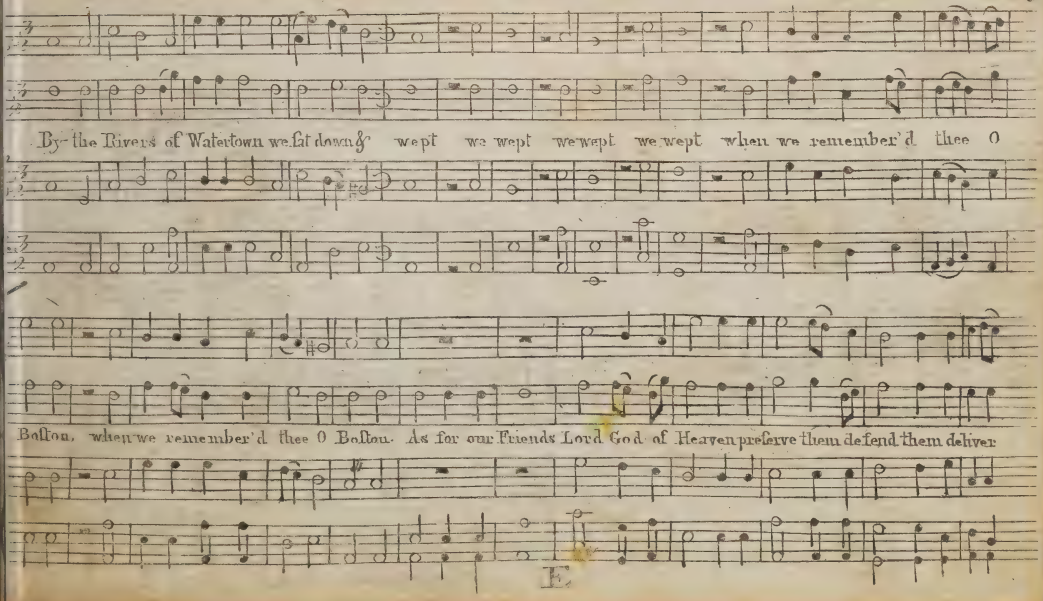
Sharp Key

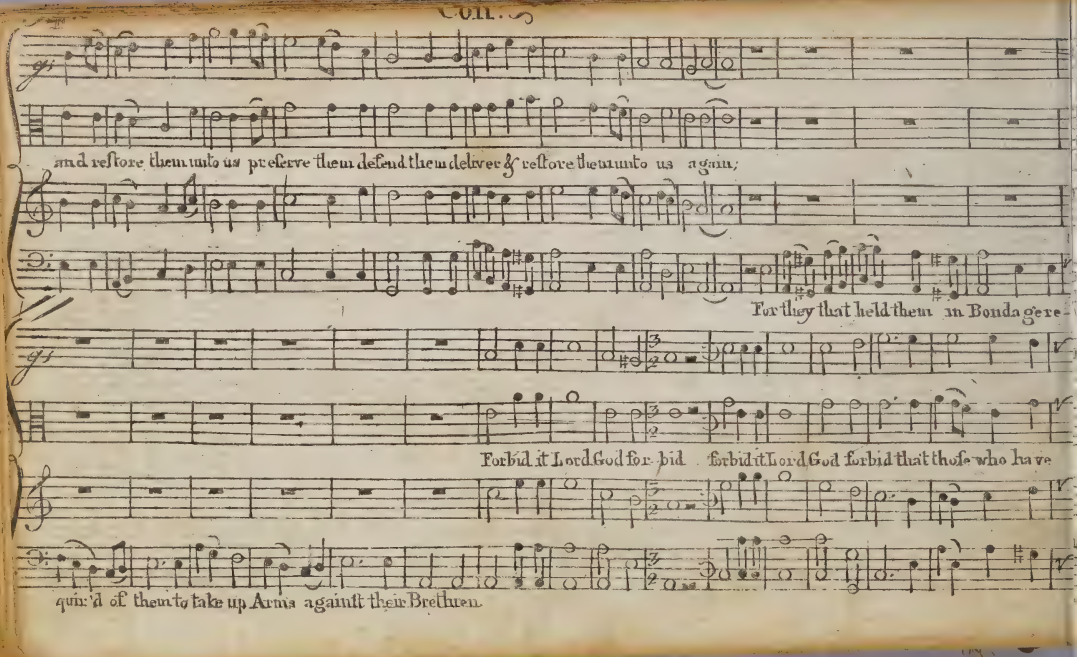


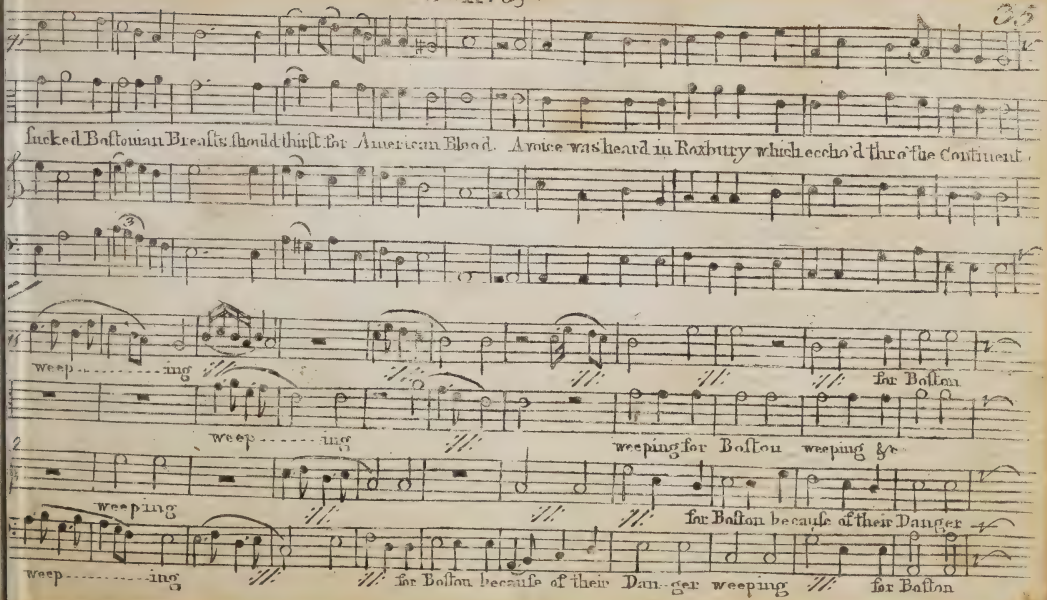

teaching & admonishing
teaching & admonishing one an-other in Psalms & Hymns & Spiritu —
S.
teaching & admonishing
al Songs- singing & making Melody, singing & making Melody, singing & making Melody, in your hearts to the Lord.

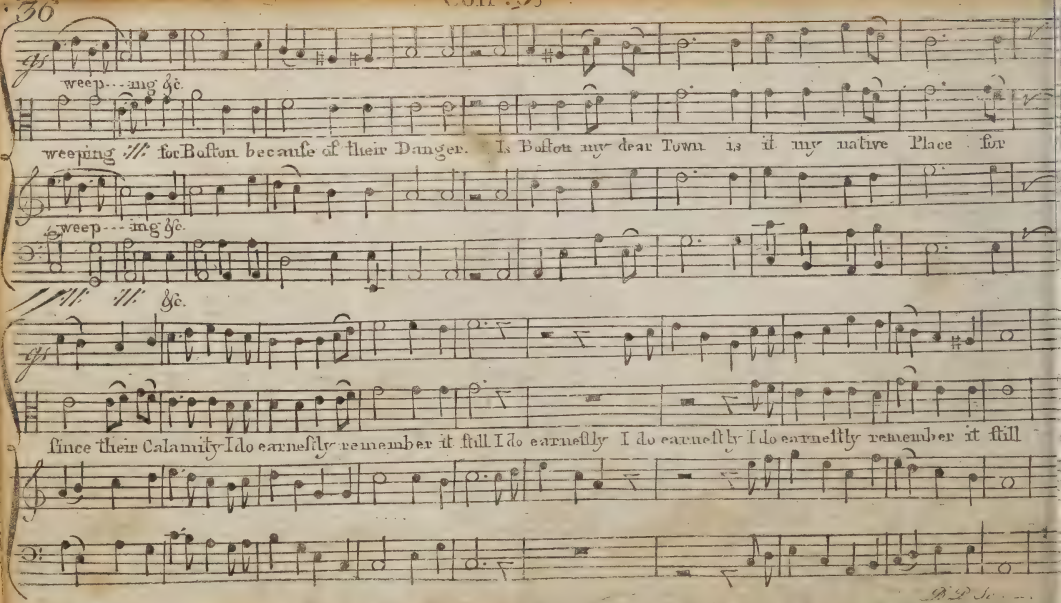
Sharon. CM. DW.

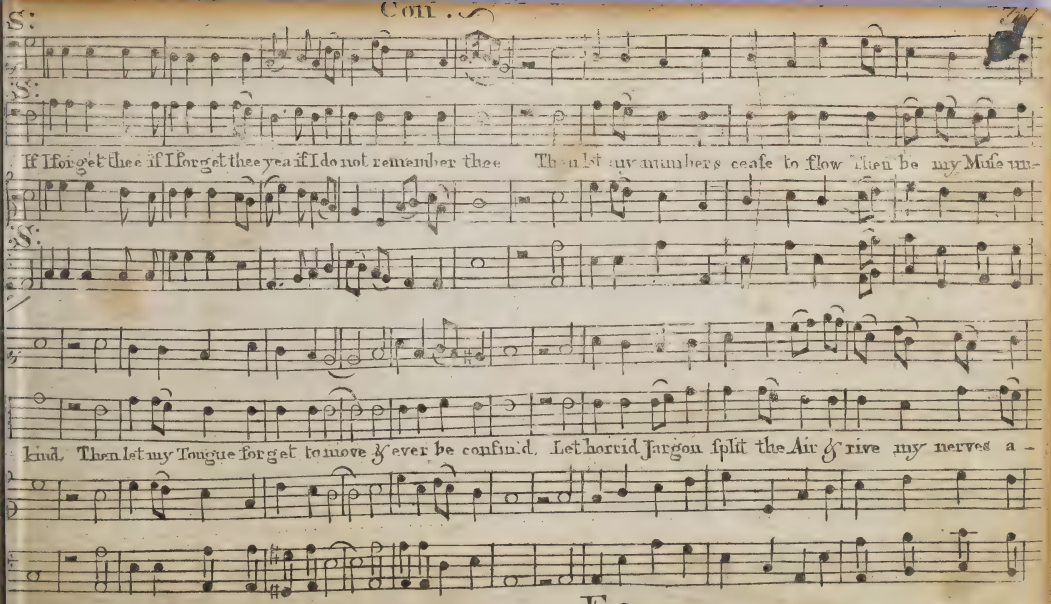

How Glorious is our heavnly King, Who reigns above the Sky. How shall a child presume to sing His dreadful Majes...ty.
How shall a child presume to sing, His dreadful Ma...jes...ty. His dreadful Ma...jes...ty.

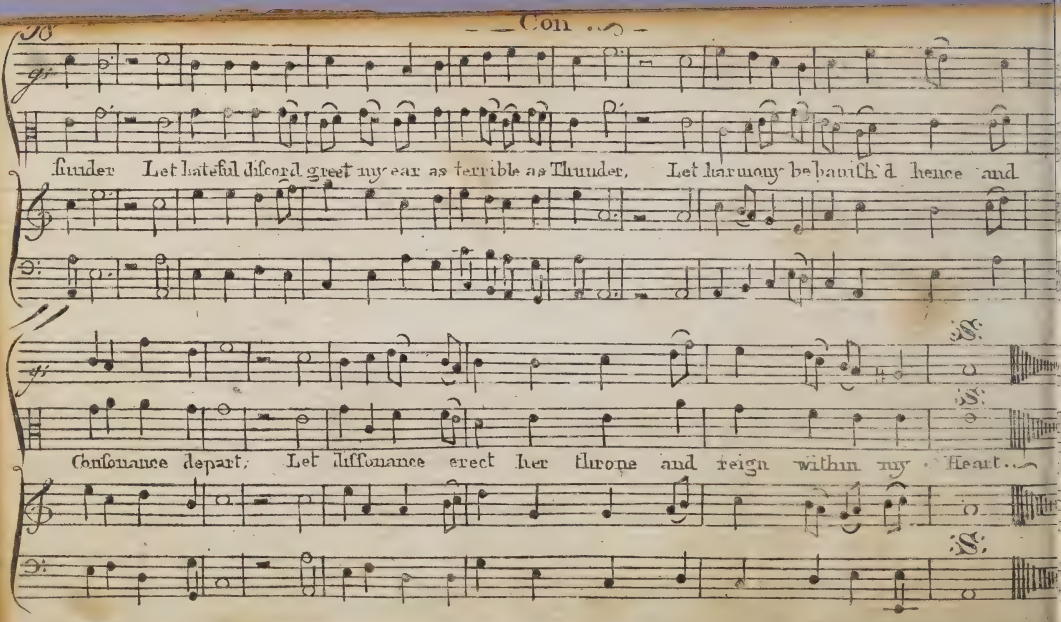

By the Rivers of Watertown we sat down & wept we wept we wept we wept when we remember'd thee O
Boston, when we remember'd thee O Boston. As for our Friends Lord God of Heaven preserve them defend them deliver


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 for bid forbid it Lord God forbid that those who have
quir'd of them to take up Arms against their Brethren

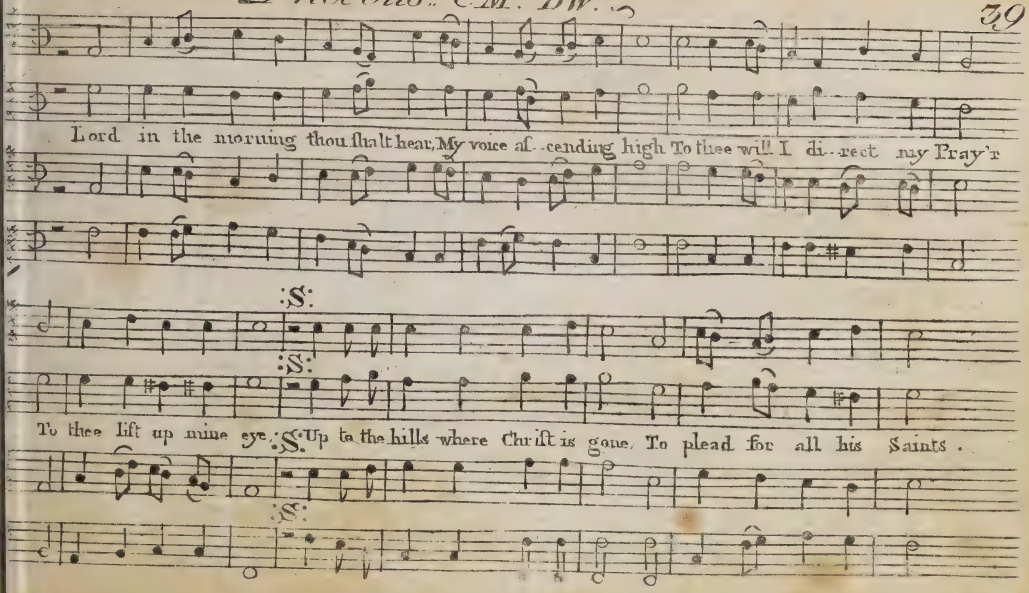

sucked Bostonian Breasts should thirst for American Blood. A voice was heard in Roxbury which eccho'd thro' the Continent
weep ing
for Boston
weep ing
weeping for Boston weeping &c
weeping
for Boston because of their Danger
weep ing
for Boston because of their Dan ger weeping for Boston


weep---ing &c.
weeping &c. for Boston because of their Danger. Is Boston my dear Town is it my native Place for
weep---ing &c.
&c. &c. &c.
since their Calamity I do earnestly remember it still I do earnestly I do earnestly I do earnestly remember it still


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


flunder Let hateful discord greet my ear as terrible as Thunder, Let harmony be banish'd hence and
Consonance depart, Let diffonance erect her throne and reign within my Heart.

Phœbus. C.M. DW.


Lord in the morning thou shalt hear, My voice as-cending high To thee will I di-rect my Pray'r
To thee lift up mine eye: Up to the hills where Christ is gone, To plead for all his Saints.

Con

Our So ... ngs &c.

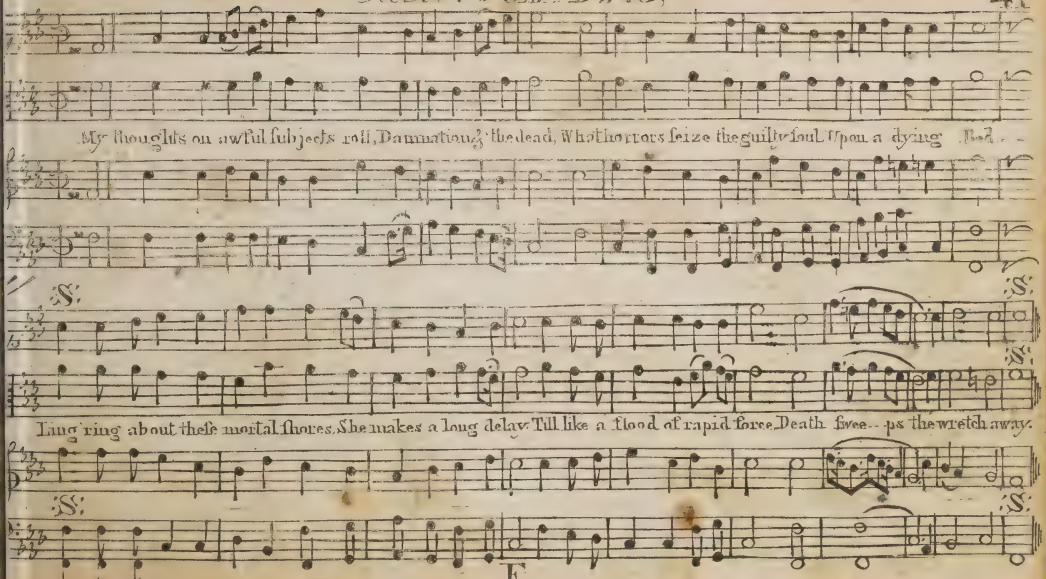
pre-sent-ing at his fathers throne our &c

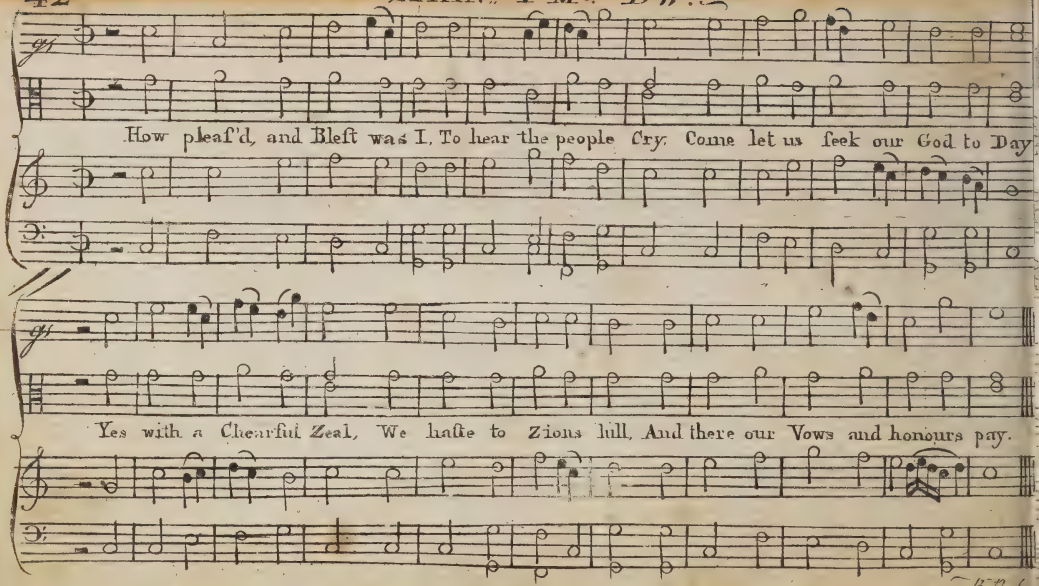
presenting at his fathers throne Our So ... ngs & our com-plaints.

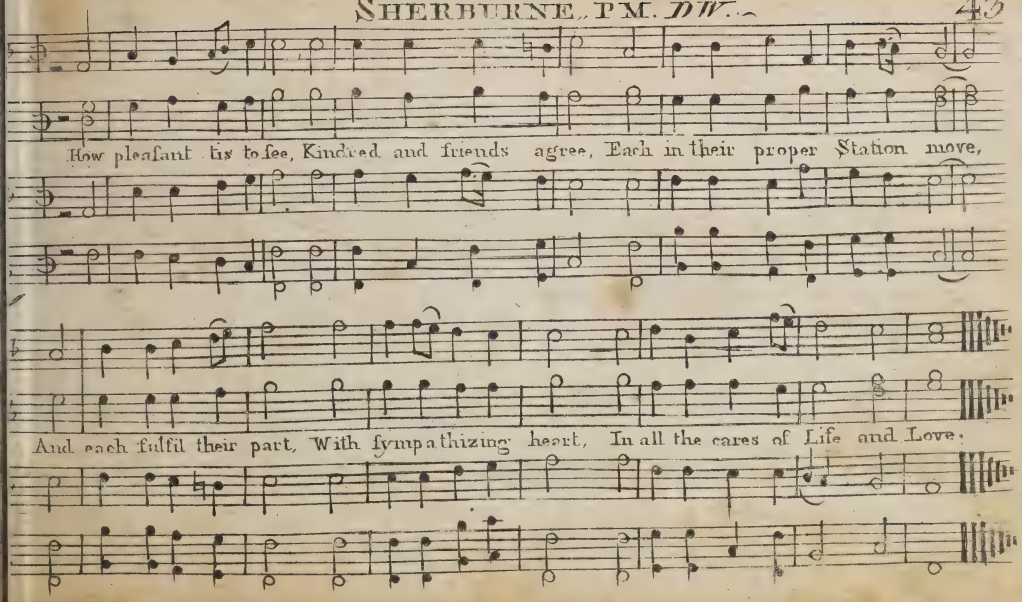
pre-sent-ing &c.

Ashham L.M. D. Watts

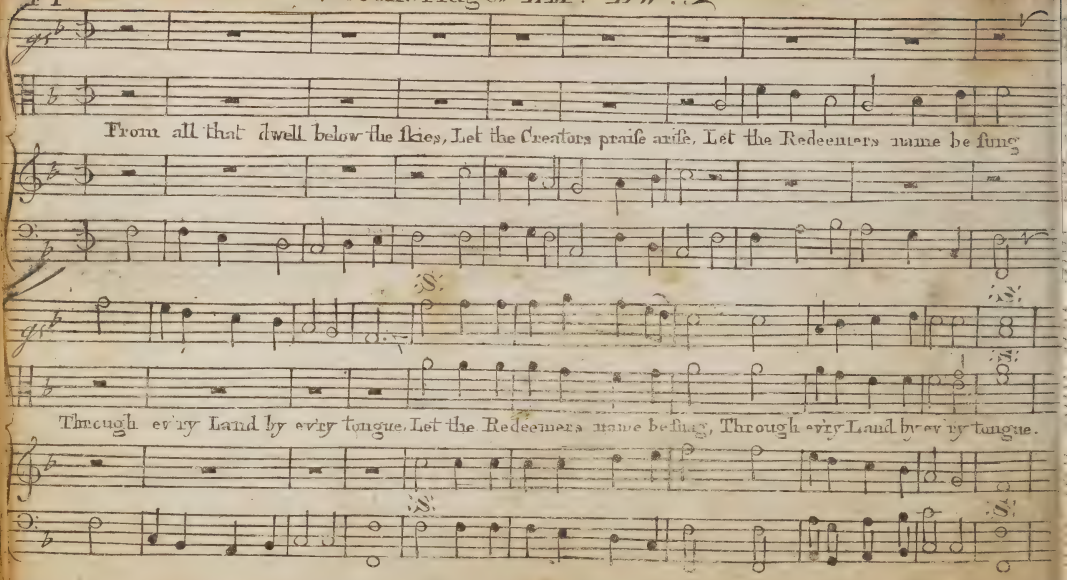
Thou whom my Soul admires above, All earthly joys & earthly Love, Tell me dear she pherd let me know, Where doth thy sweetest pasture gro

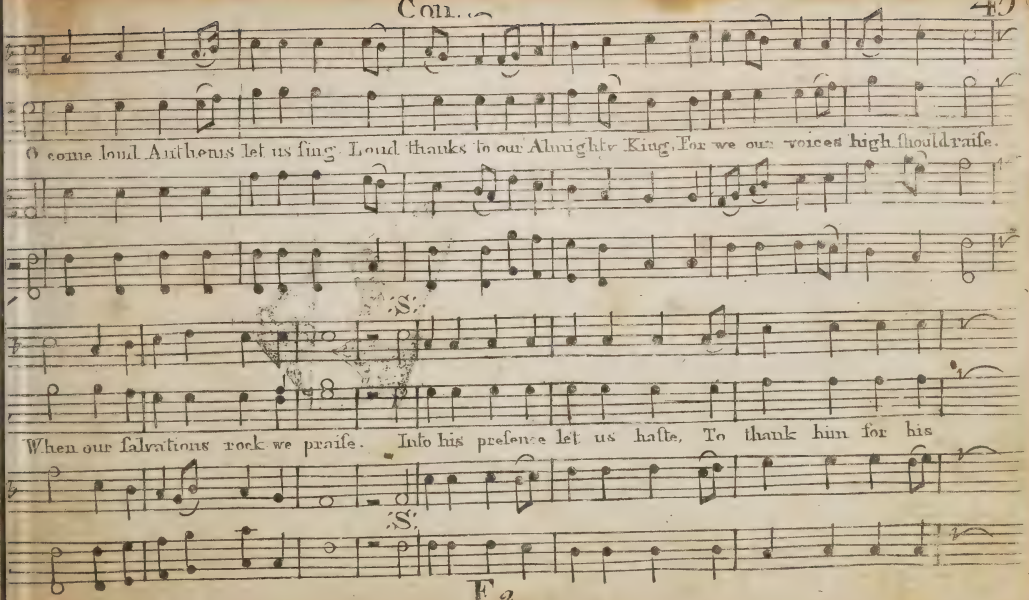

My thoughts on awful subjects roll, Damnation, & the dead, What horrors seize the guilty soul Upon a dying Bed.
Lang'ring about these mortal shores She makes a long delay: Till like a flood of rapid force, Death swee-ps the wretch away.

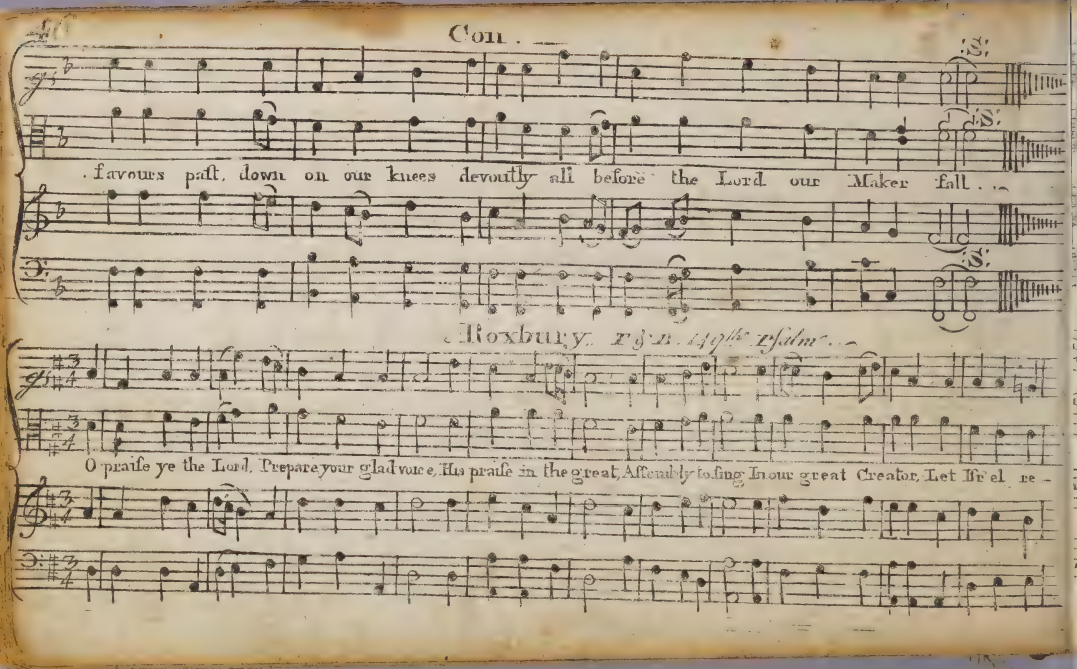

How pleas'd, and Bleſt was I, To hear the people Cry: Come let us ſeek our God to Day
Yes with a Chearful Zeal, We haſte to Zions hill, And there our Vows and honours pay.

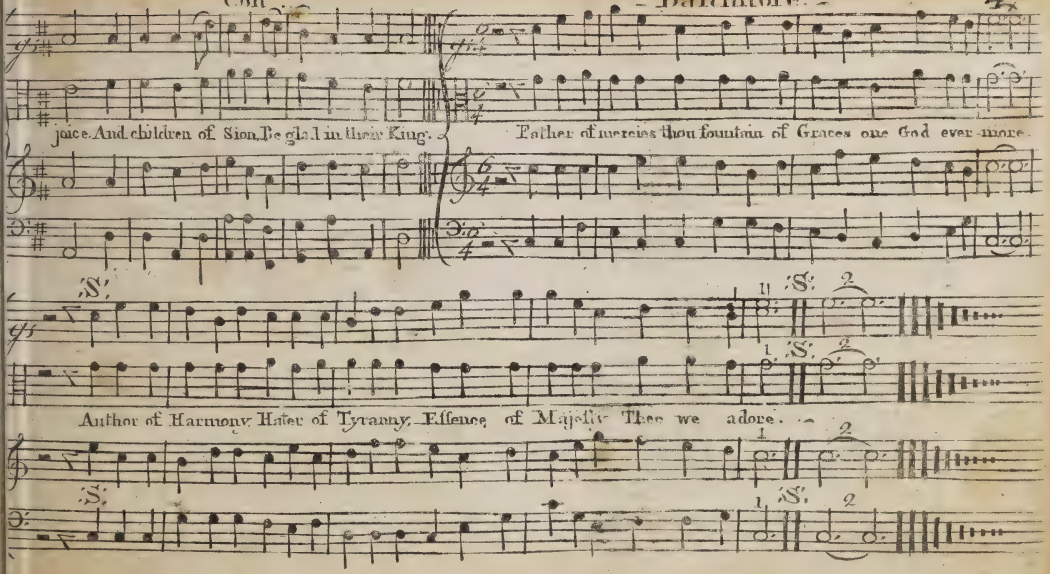

How pleasant 'tis to see, Kindred and friends agree, Each in their proper Station move,
And each fulfil their part, With sympathizing heart, In all the cares of Life and Love.

Stockbridge. L.M. D.W.

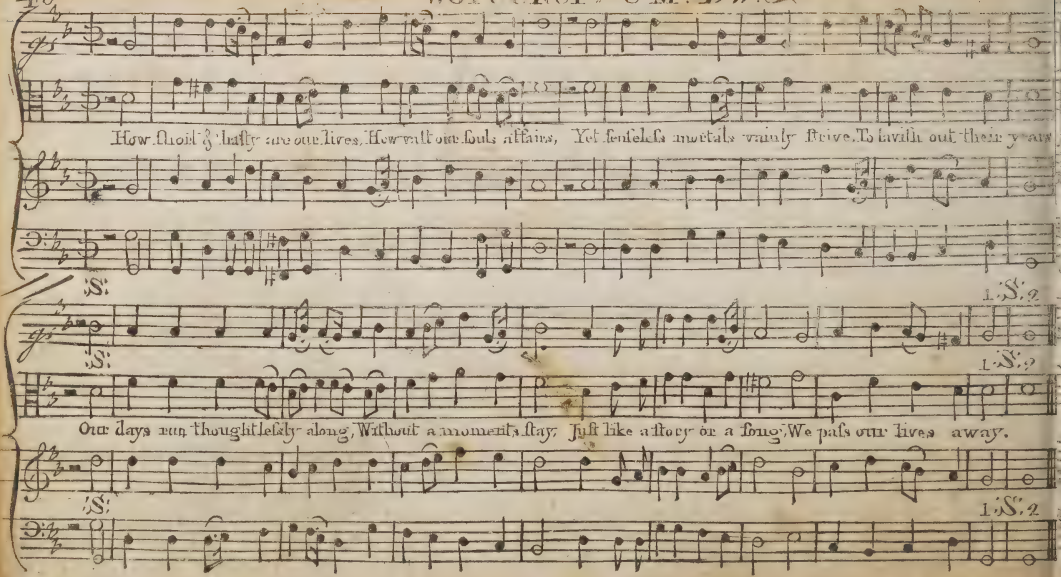


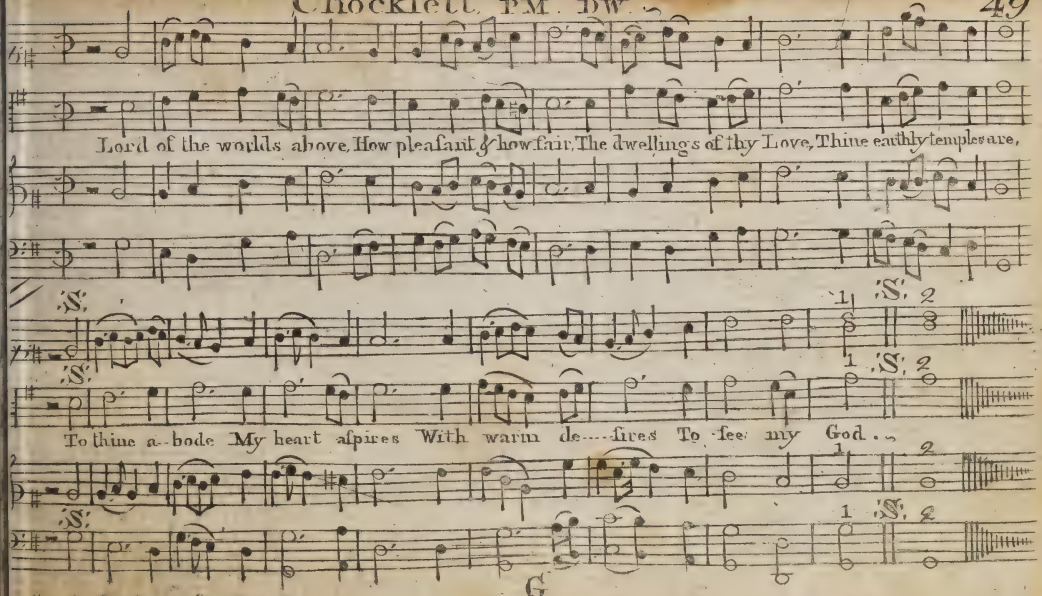

O come loud Anthems let us sing Loud thanks to our Almighty King, For we our voices high should raise.
When our salvations rock we praise. Into his presence let us haste, To thank him for his

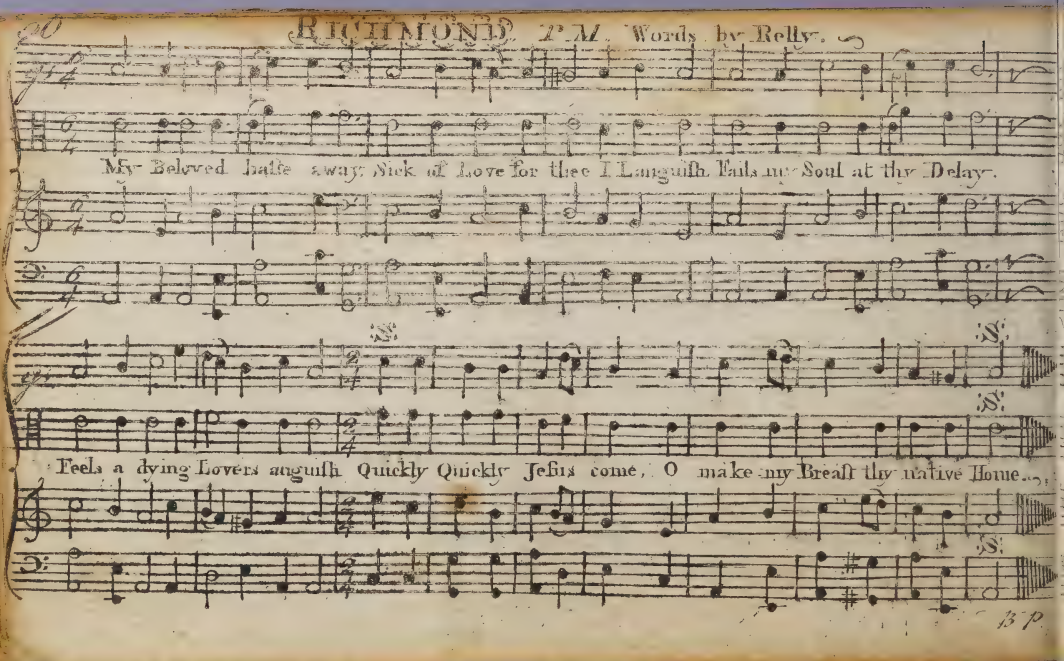

Con .
favours past, down on our knees devoutly all before the Lord our Maker fall .
Roxbury. 149th Psalm.
O praise ye the Lord, Prepare your glad voice, His praise in the great Assembly to sing; In our great Creator, Let Isr'el re -


joice. And children of Sion, Be glad in their King.
Father of mercies thou fountain of Graces one God ever more.
Author of Harmony Hater of Tyranny, Essence of Majesty Thee we adore.

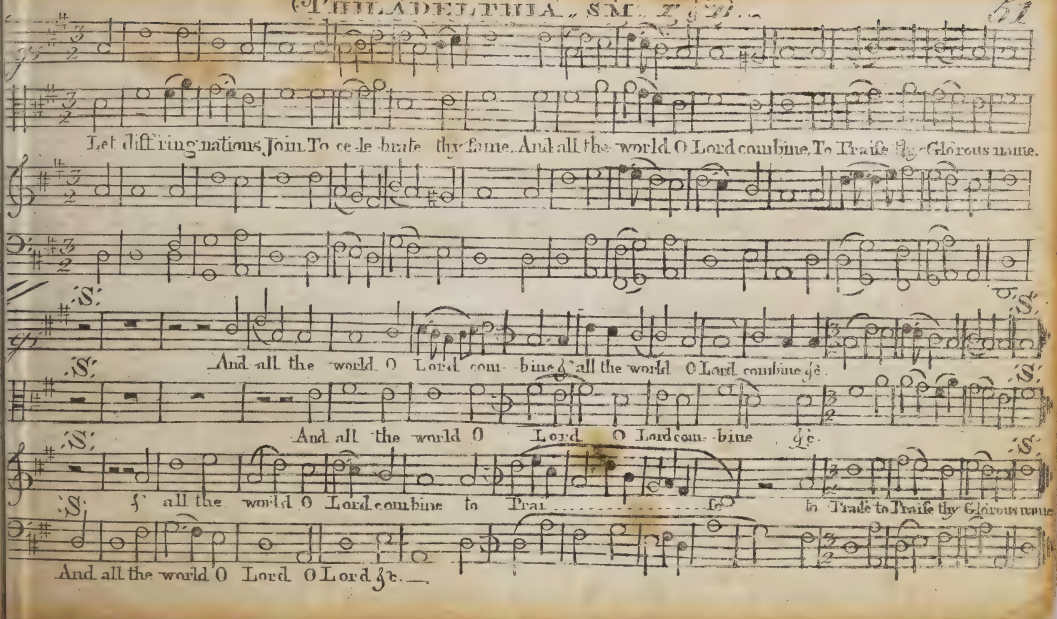
48 Worcester. C.M. D.M.



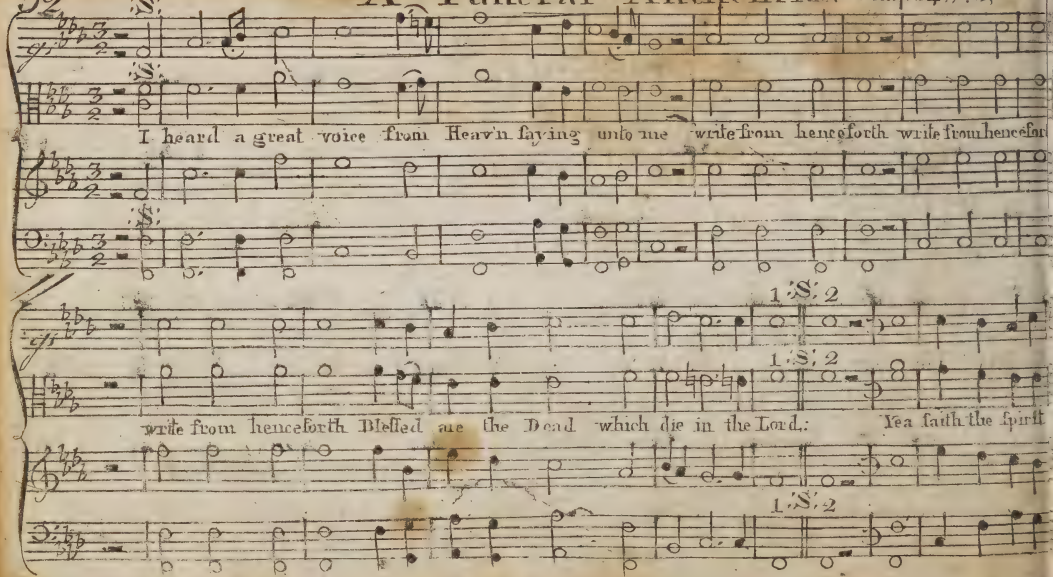

Lord of the worlds above, How pleasant & how fair, The dwellings of thy Love, Thine earthly temples are,
To thine a-bode My heart aspires With warm de----sires To see my God . .

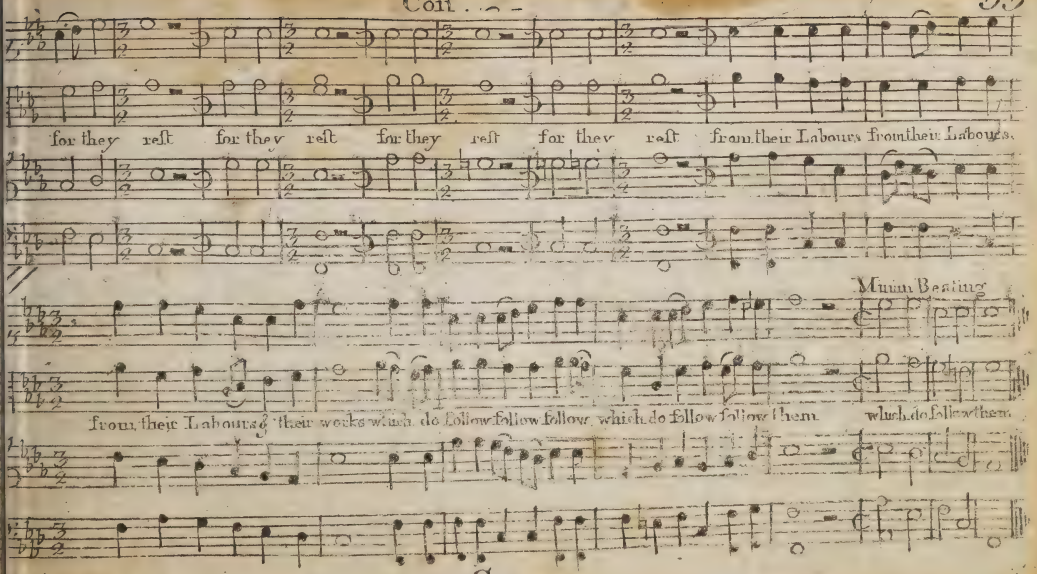

RICHMOND. P.M. Words by Relly.
My Beloved haste away; Sick of Love for thee I Languish. Fails my Soul at thy Delay.
Feels a dying Lovers anguish. Quickly Quickly Jesus come, O make my Breast thy native Home.

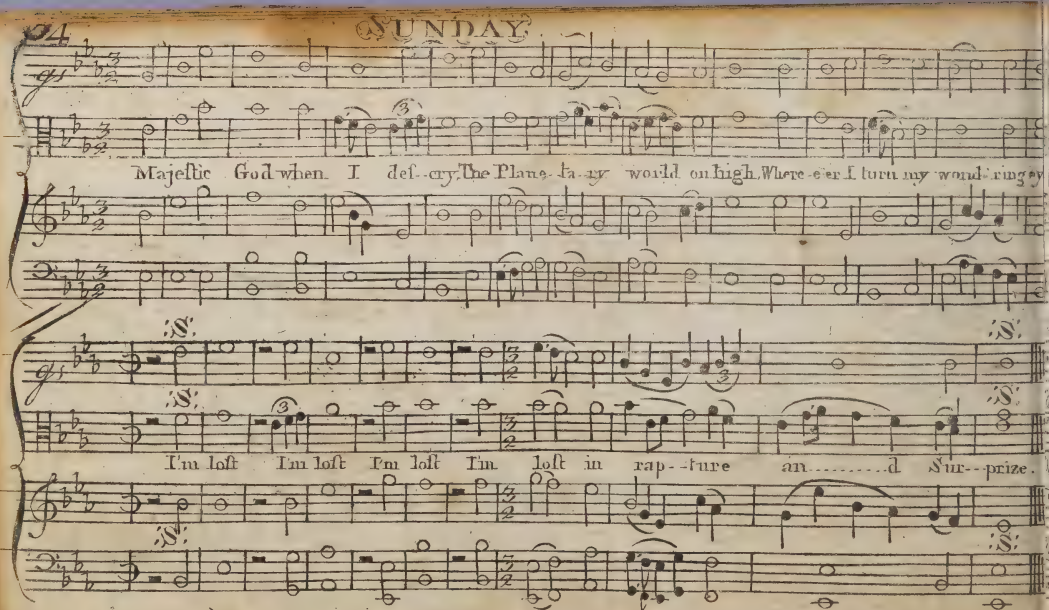
PHILADELPHIA. S.M. [illegible]



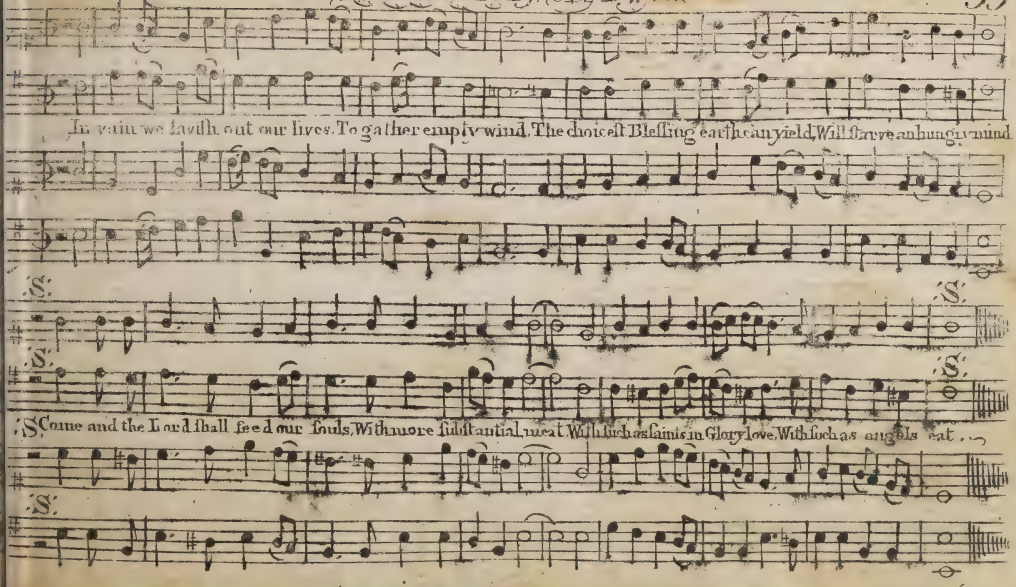
A Funeral Anthem Rev. Chap. 14th

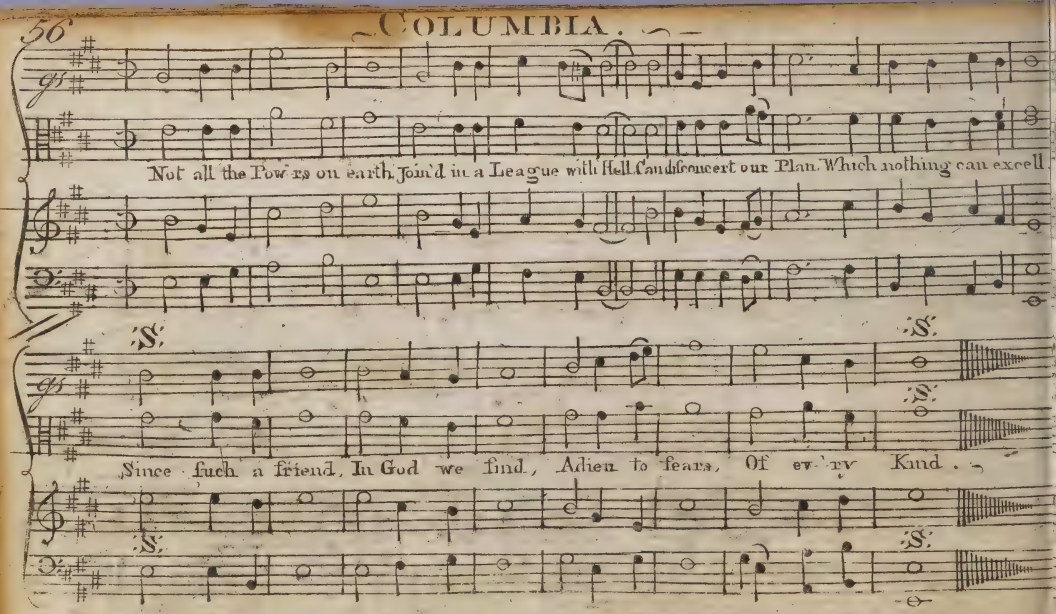



for they rest for they rest for they rest for they rest from their Labours from their Labours.
Mutes Beating
from their Labours & their works which do follow follow follow, which do follow follow them. which do follow them.

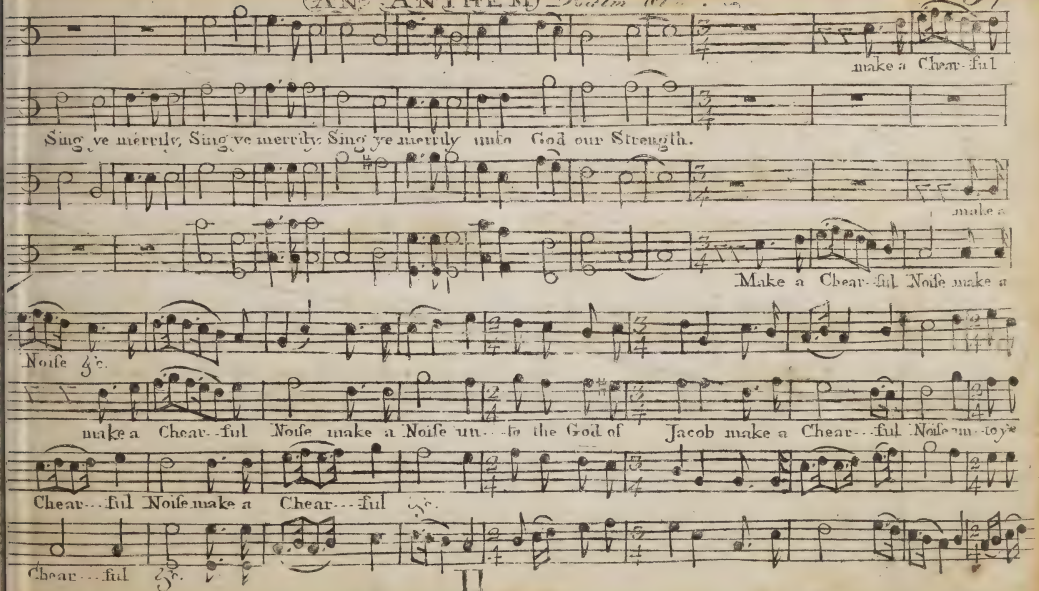

Majestic God when I descry The Planetary world on high Where-e'er I turn my wond'ring eye
I'm lost I'm lost I'm lost I'm lost in rap--ture and .....d Sur--prize.

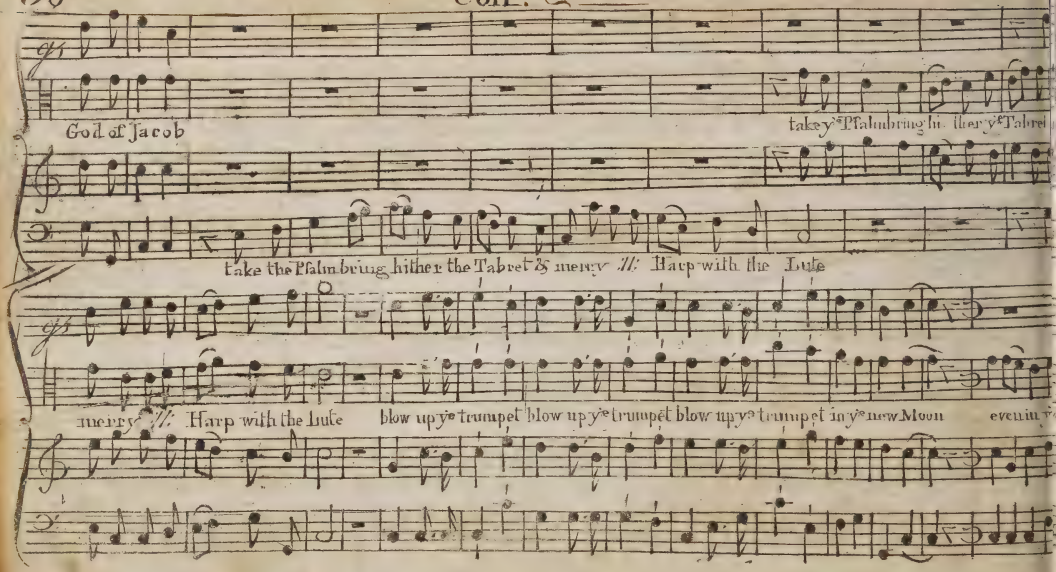
VERMONT. CM DW.

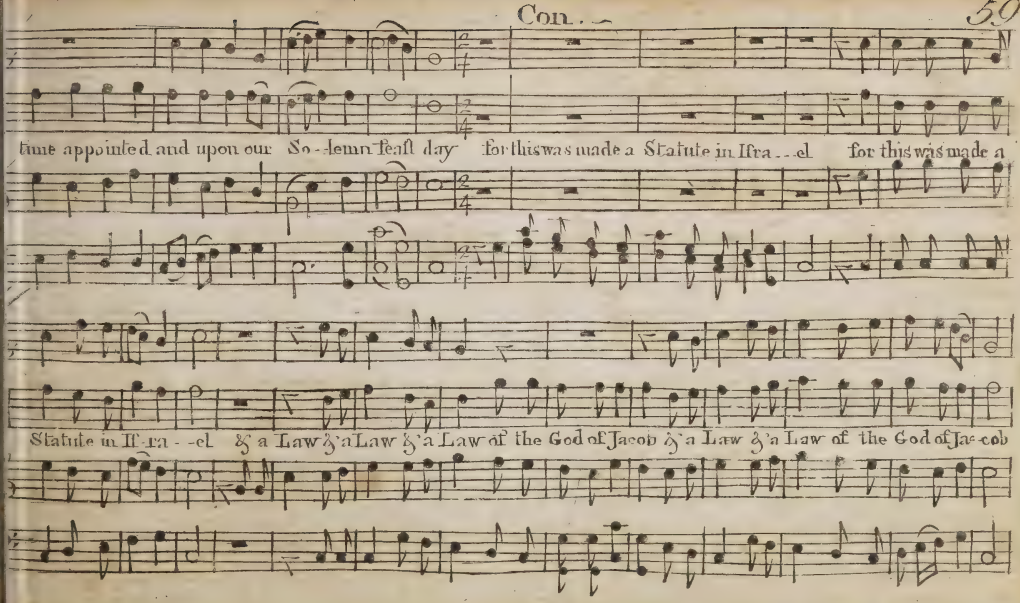



Not all the Pow'rs on earth Join'd in a League with Hell Can disconcert our Plan. Which nothing can excell
Since such a friend, In God we find, Adieu to fears, Of ev'ry Kind.

An ANTHEM *Psalm 81st.*




God of Jacob
take y^e Psalm bring hither the Tabret & merry &c Harp with the Lute
merry &c Harp with the lute
blow up y^e trumpet blow up y^e trumpet blow up y^e trumpet in y^e new Moon


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 Isra-el & a Law & a Law & a Law of the God of Jacob & a Law & a Law of the God of Jacob

Con.

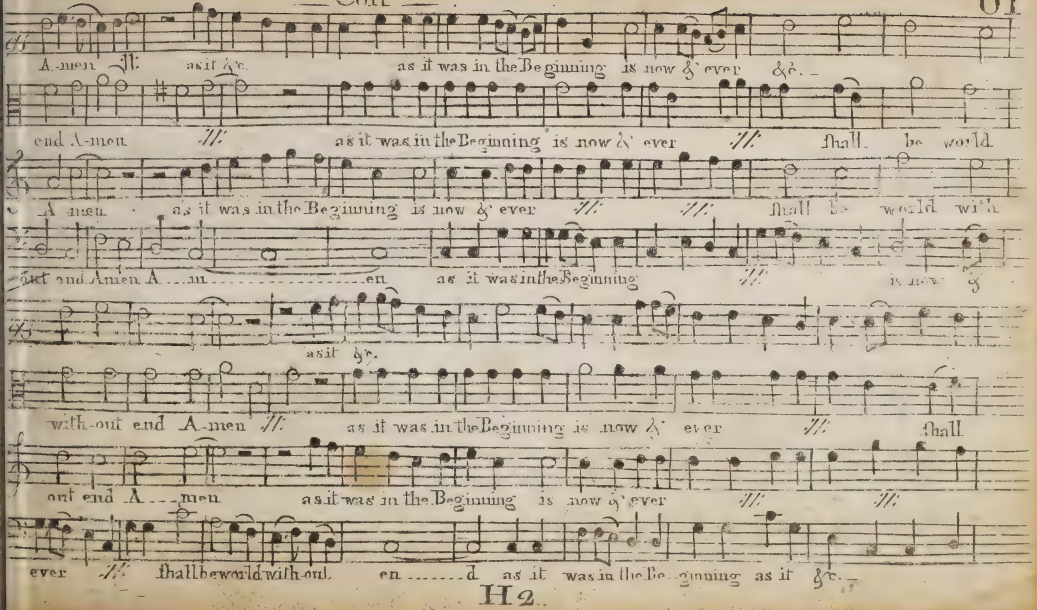
Glo.... ry be to the Father & to the Son & to the Holy-Ghost ..

as it was in the Beginning as it was in the Beginning is now & ever now & ever shall be

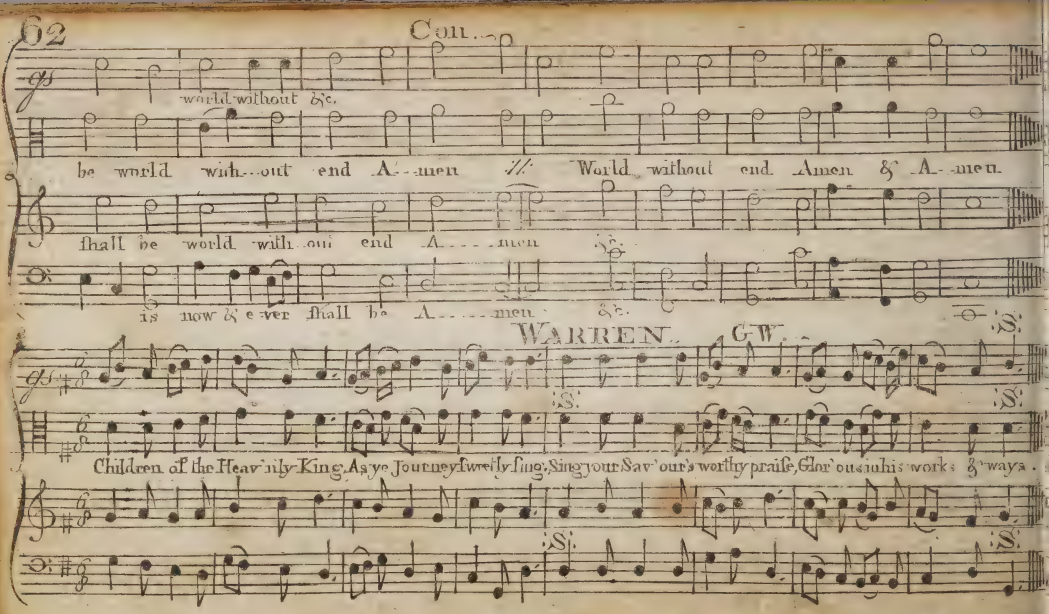
as it was in the Beginning is now & ever now & ever shall be world witho

as it was in the Beginning is now & ever now & ever shall be world without e

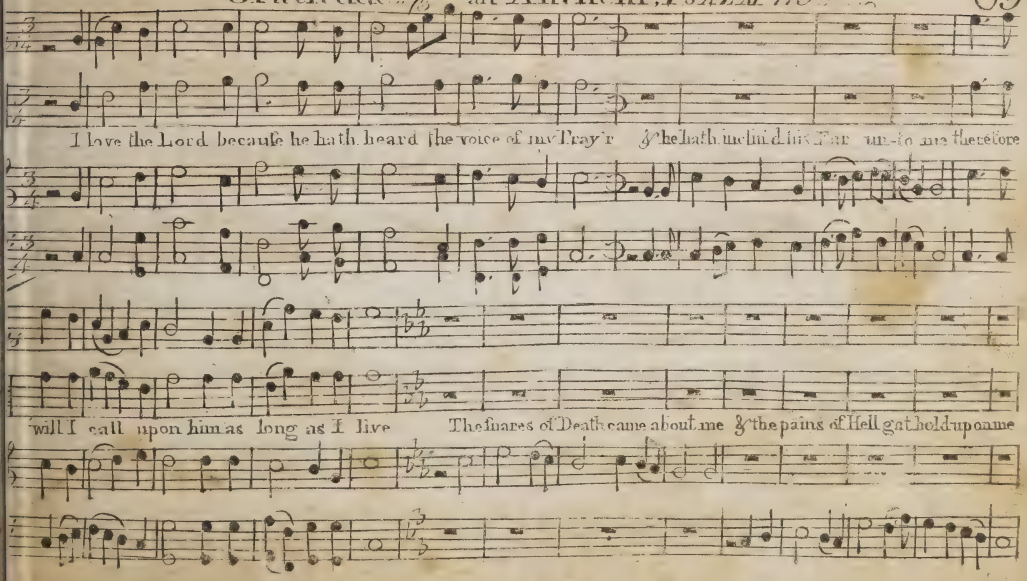
as it was in the Beginning is now & ever now & ever shall be shall be now & ever shall be world


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 wi'h
out end Amen A...m.....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 Be-ginning as it &c.

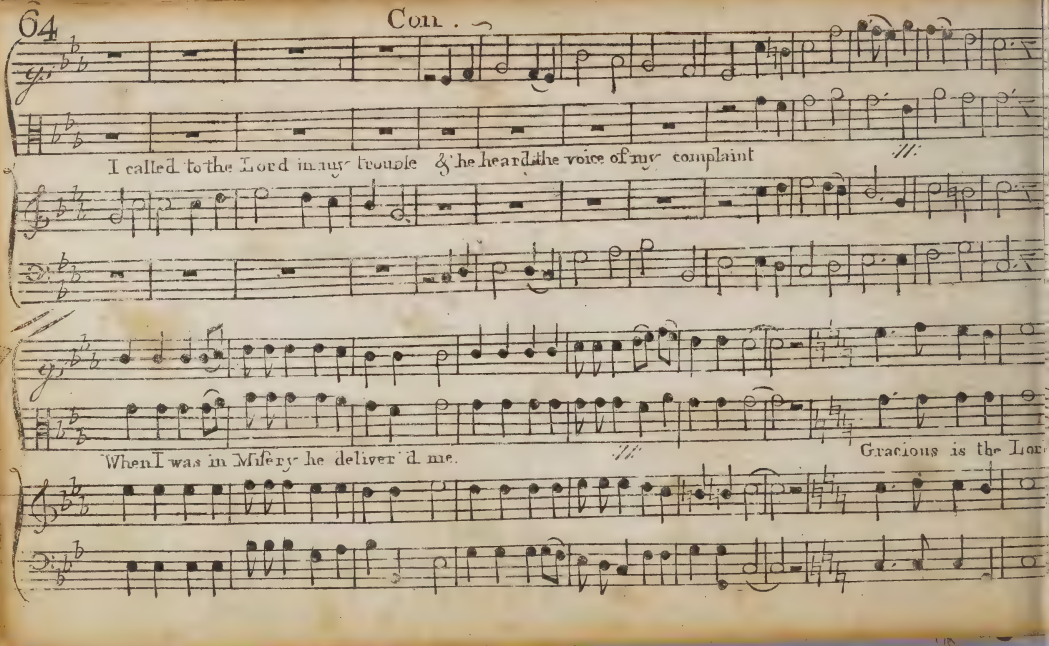
Con...

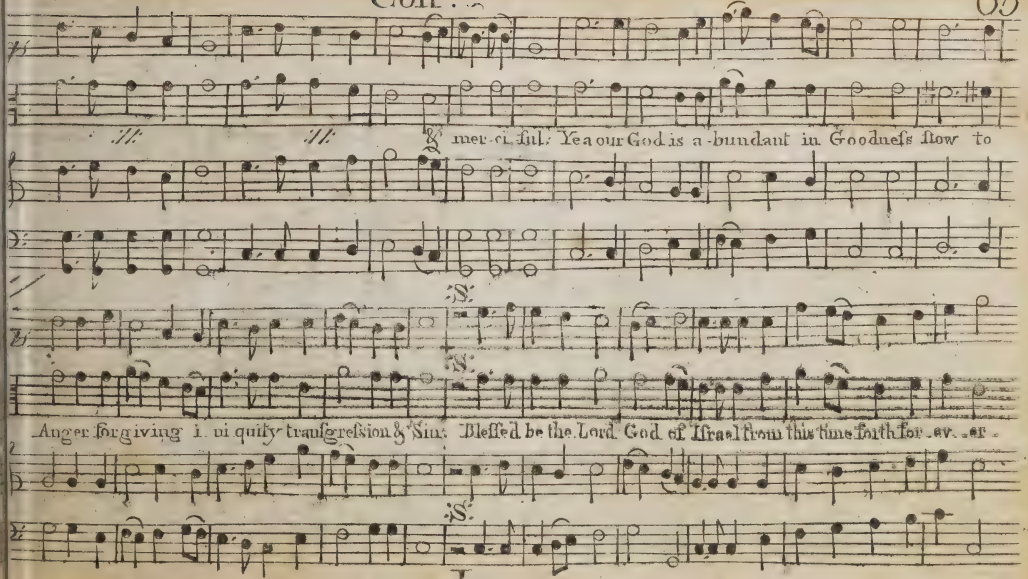

world without &c.
be world with...out end A...men // World without end Amen & A...men.
shall be world with...out end A.....men
is now & ever shall be A.....men &c.
WARREN. G.W.
Children of the Heav'nly King, As ye Journey sweetly sing, Sing your Sav'our's worthy praise, Glor'ous in his works & ways.

Gratitude, an Anthem, *PSALM 116th*



Con.


I called to the Lord in my trouble & he heard the voice of my complaint
When I was in Misery he deliver'd me.
Gracious is the Lor


mer-ci-ful. Yea our God is a-bundant in Goodness slow to
Anger forgiving i. ni quity transgression & Sin. Blessed be the Lord God of Israel from this time forth for ev. . er

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

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

:S: Divoto Con.

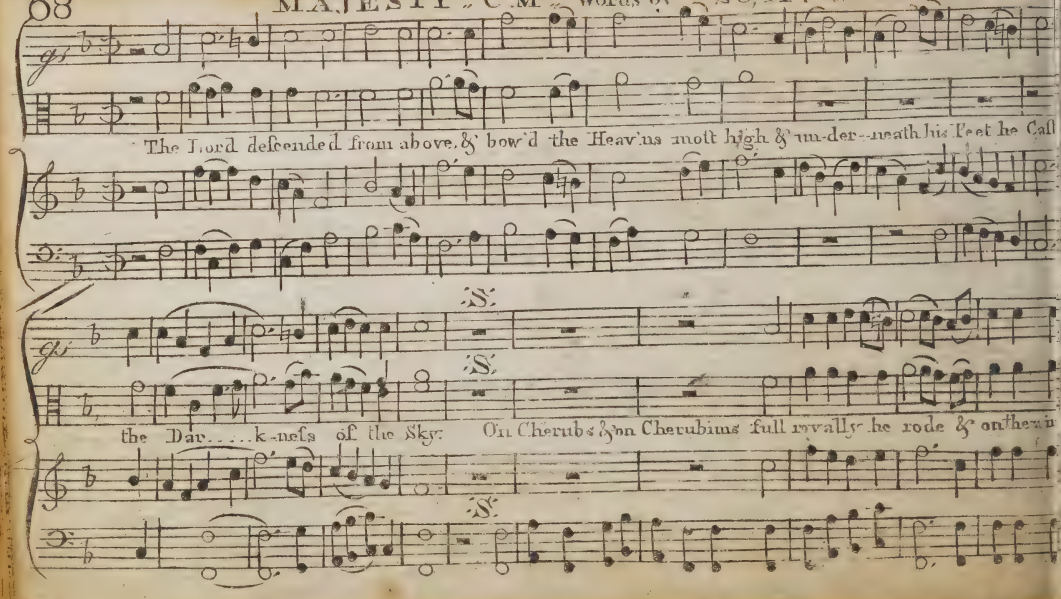
e..ver more The Grace of our Lord Je..fus Chriſt be with you all A...men.

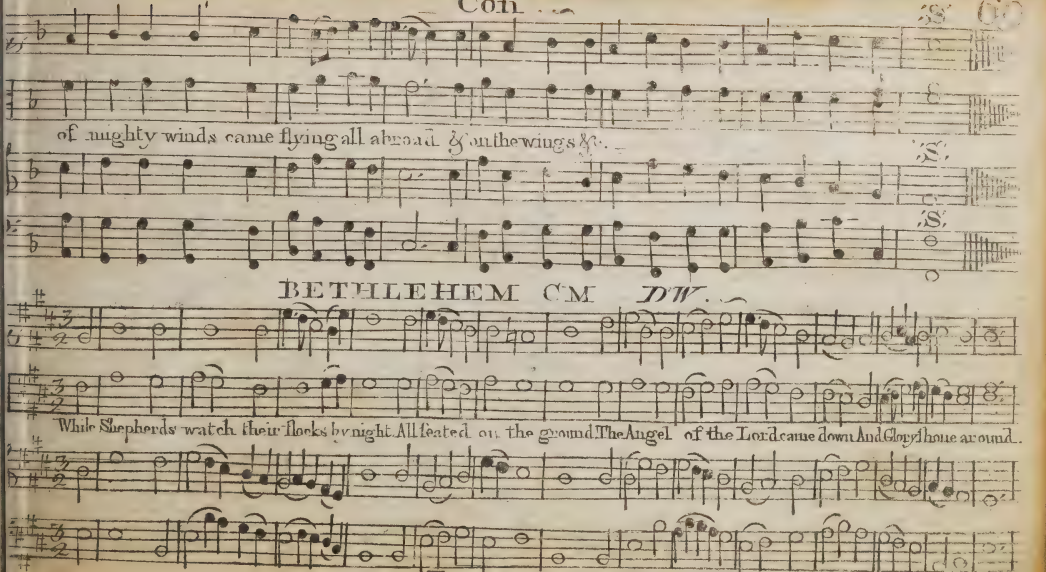
:S:

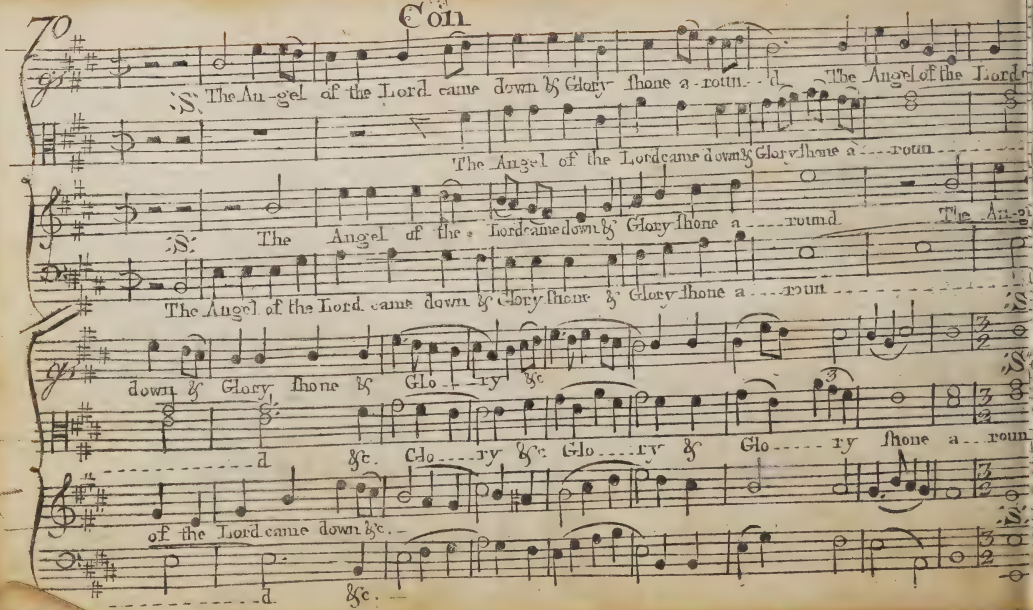
NEW NORTH. C.M T & B.

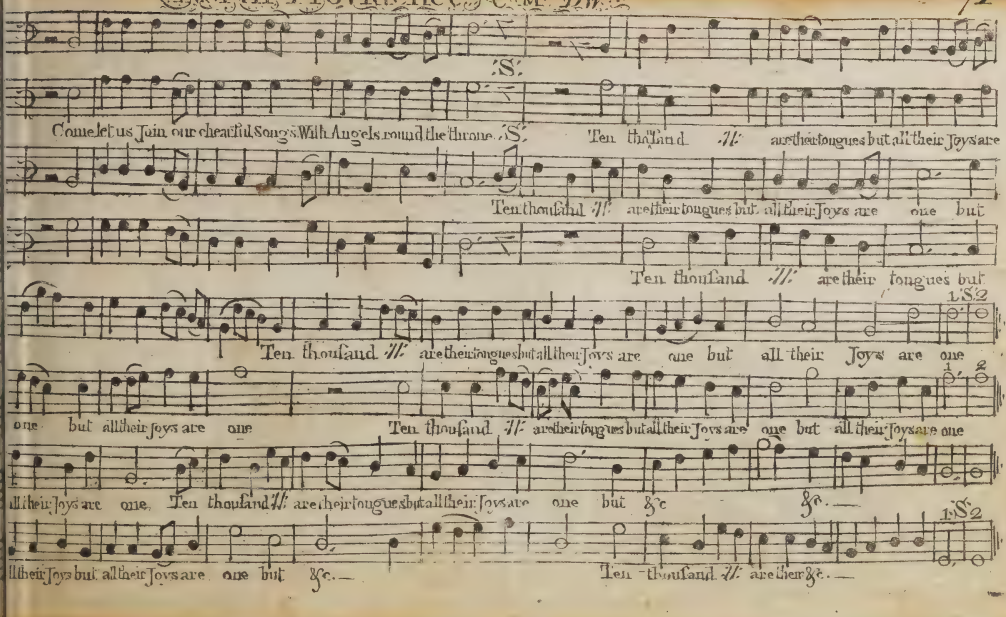
O Praiſe the Lord with one conſent, And magnify his name Let all the ſervants of the Lord, His worthy Praiſe proclaim.

MAJESTY. C.M. Words by S & H.

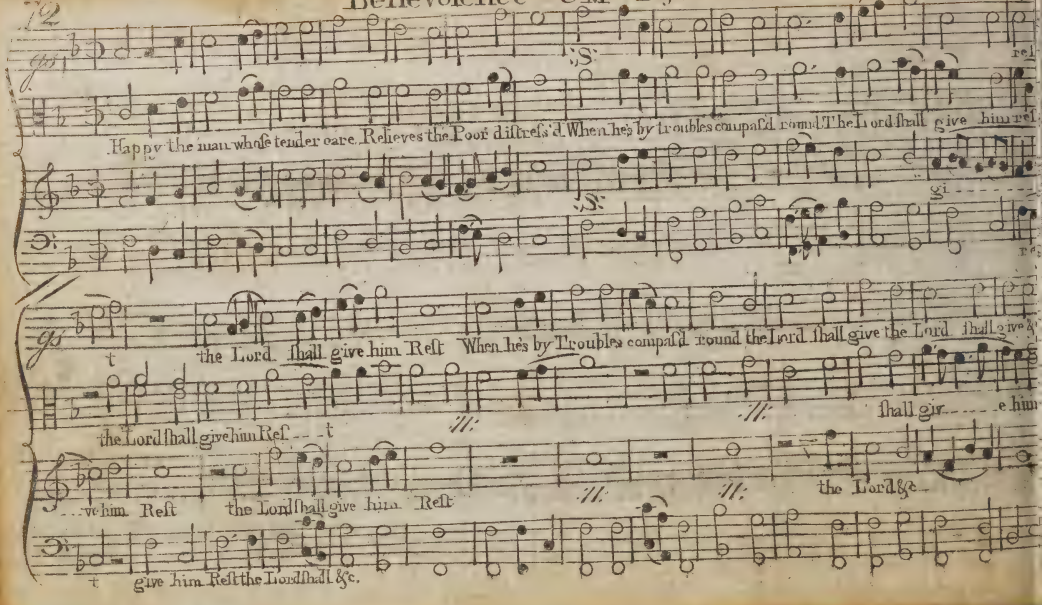


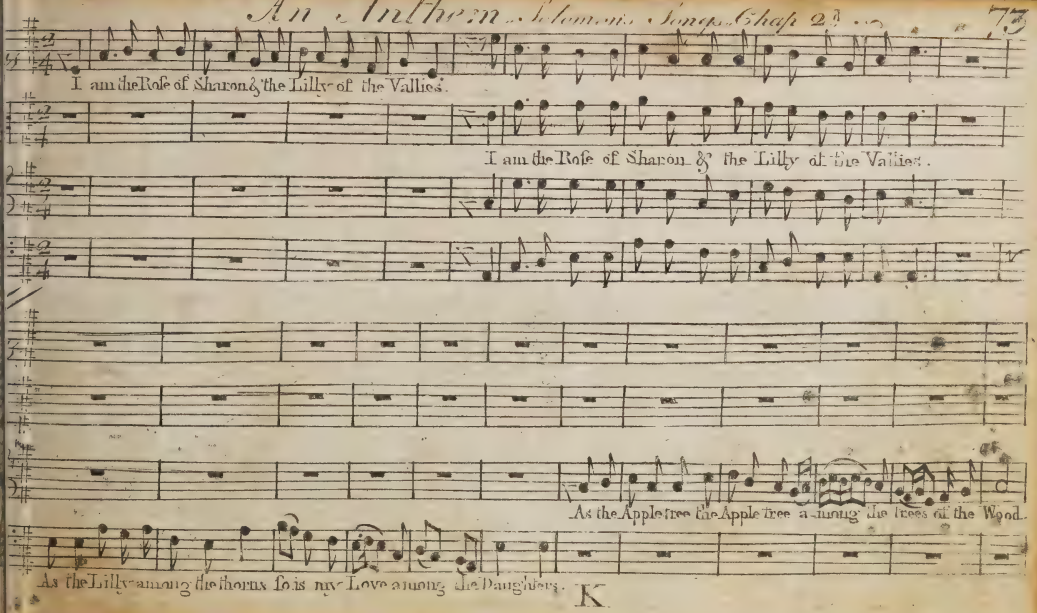

Con
of mighty winds came flying all abroad & on the wings &c.
BETHLEHEM CM DW.
While Shepherds watch their flocks by night All seated on the ground The Angel of the Lord came down And Glory shone around.

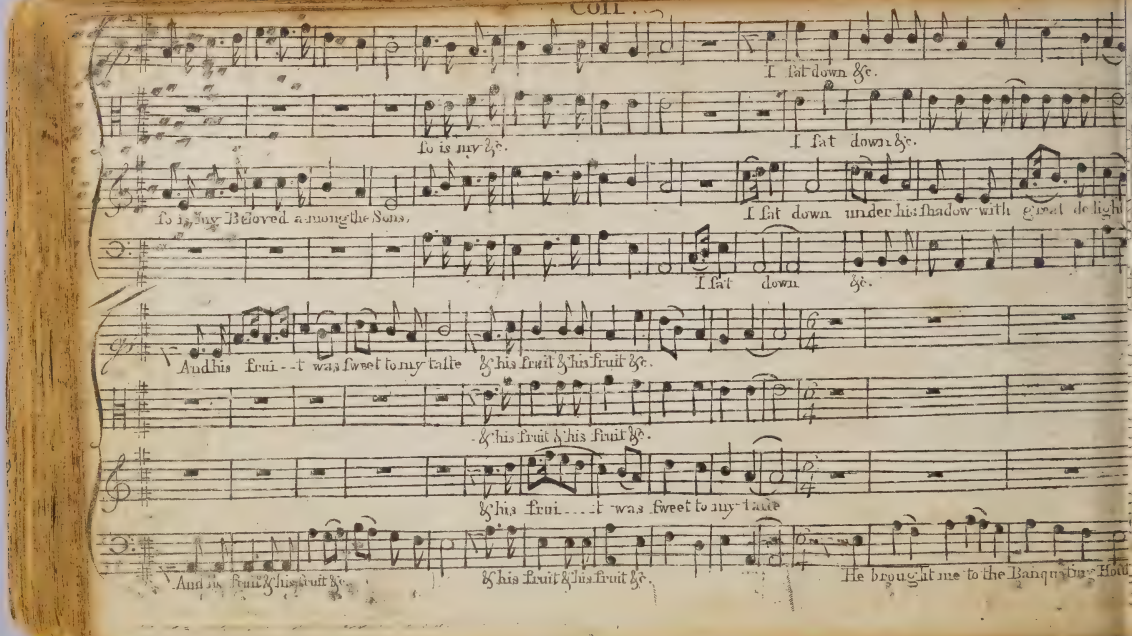

S. The An-gel of the Lord came down & Glory shone a-roun-d. The Angel of the Lord
The Angel of the Lord came down & Glory shone a---roun
S. The Angel of the Lord came down & Glory shone a---round. The An-
The Angel of the Lord came down & Glory shone & Glory shone a---roun
down & Glory shone & Glo--ry &c
d &c. Glo---ry &c. Glo---ry & Glo---ry shone a-roun
of the Lord came down &c.
d. &c.


S.
Come let us Join our chearful 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
Ten thousand ‖ are their tongues but all their Joys are one but 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 &c.
1.S.2
all their Joys but all their Joys are one but &c. Ten thousand ‖ are their &c.

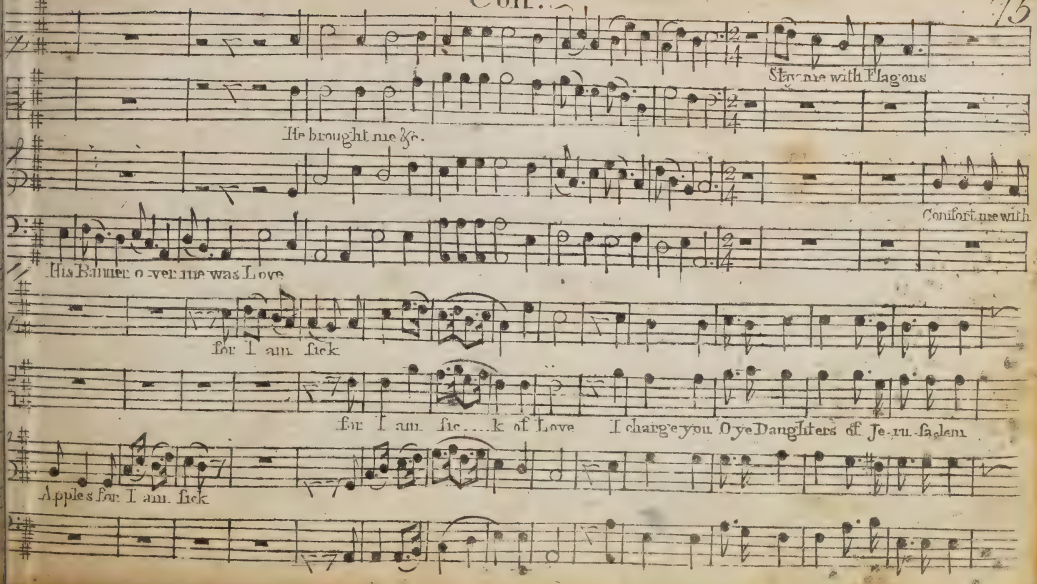
Benevolence C M T & B




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.


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 was sweet to my taste &c his fruit &c his fruit &c.
&c his fruit &c his fruit &c.
&c his fruit ... it was sweet to my taste
And his fruit &c his fruit &c.
&c his fruit &c his fruit &c.
He brought me to the Banquetting House

Con.


Stay me with Flagons
He brought me &c.
Comfort me with
His Banner over 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

Con.

that you stir not up that you stir not up

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

that you stir not up

:S:

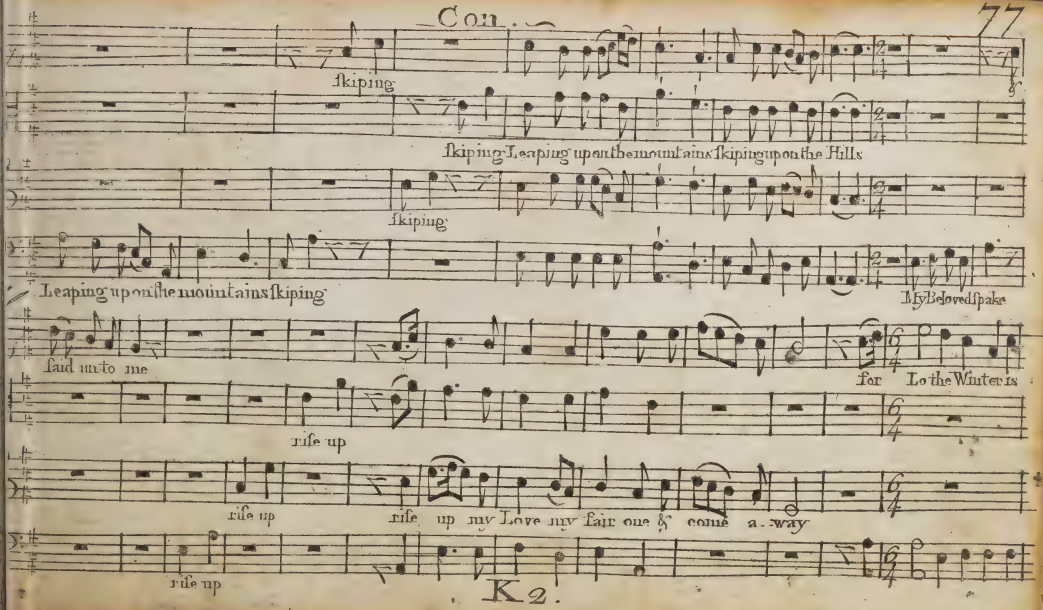
The voice of my Beloved

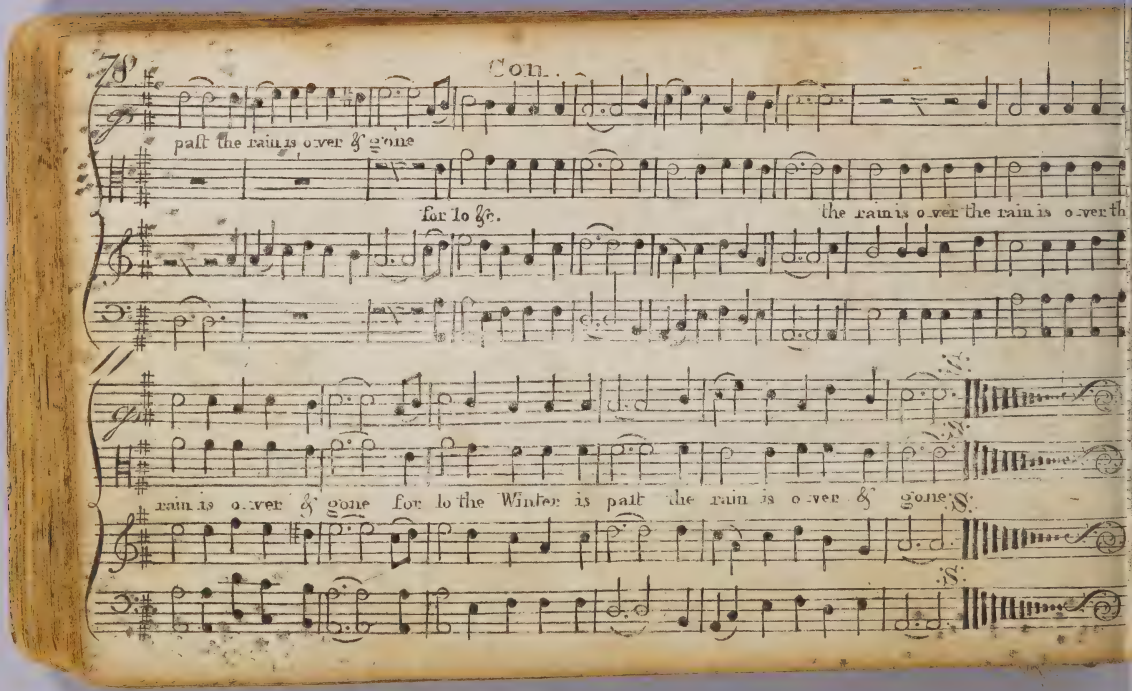
A-wake :// :// :// my Love till he please :S:

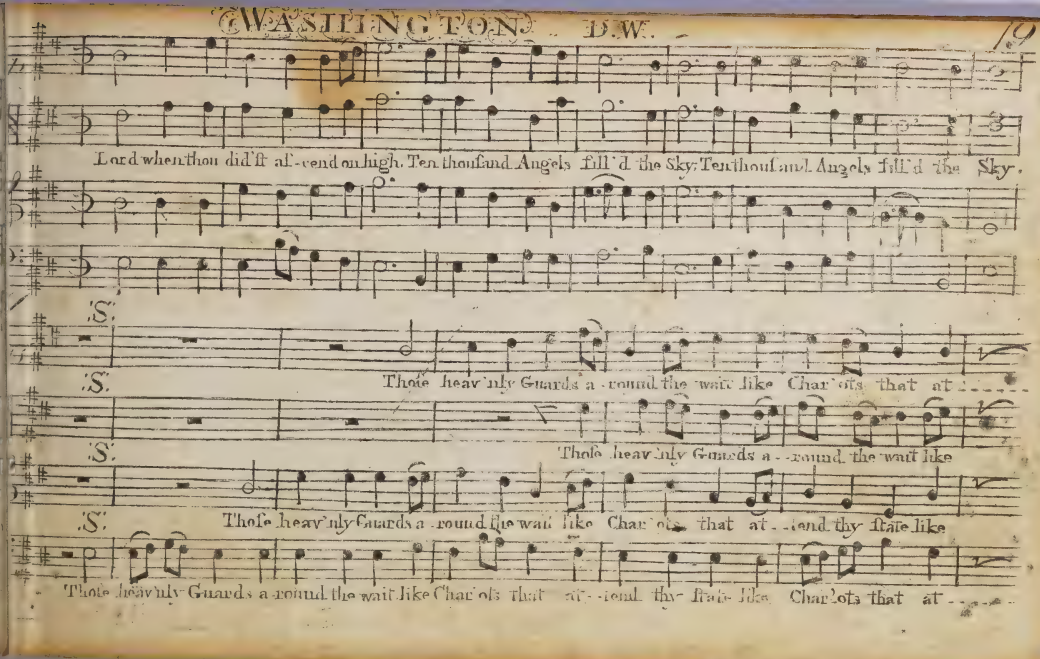
:S:

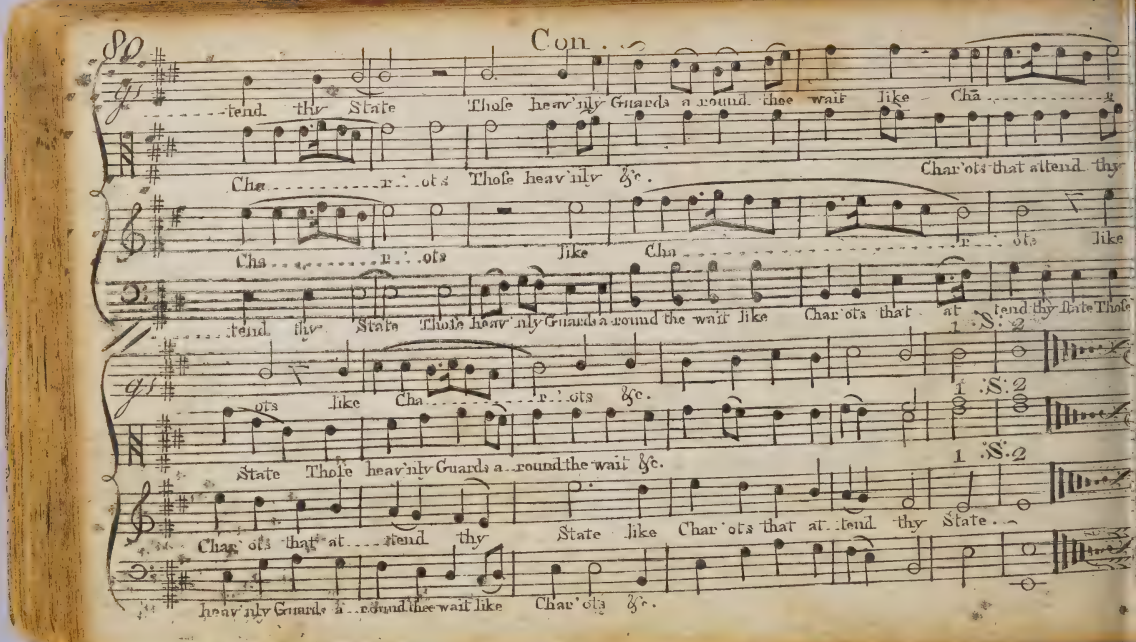
Beho Id he cometh

Con.

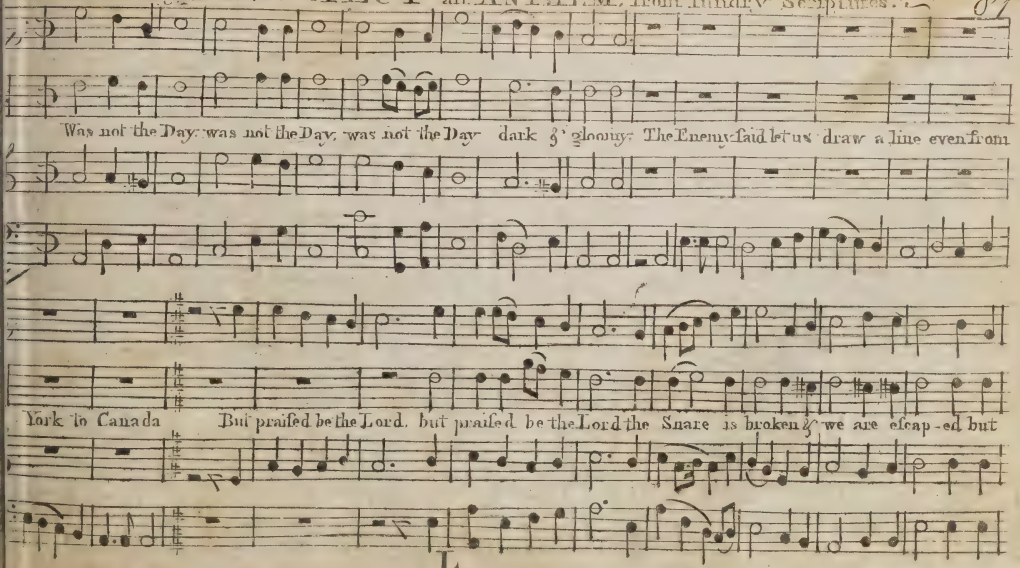

skiping
skiping Leaping upon the mountains skiping upon the Hills
skiping
Leaping upon the mountains skiping
My Beloved spake
said unto me
for Lo the Winter is
rise up
rise up
rise up my Love my fair one & come a-way
rise up

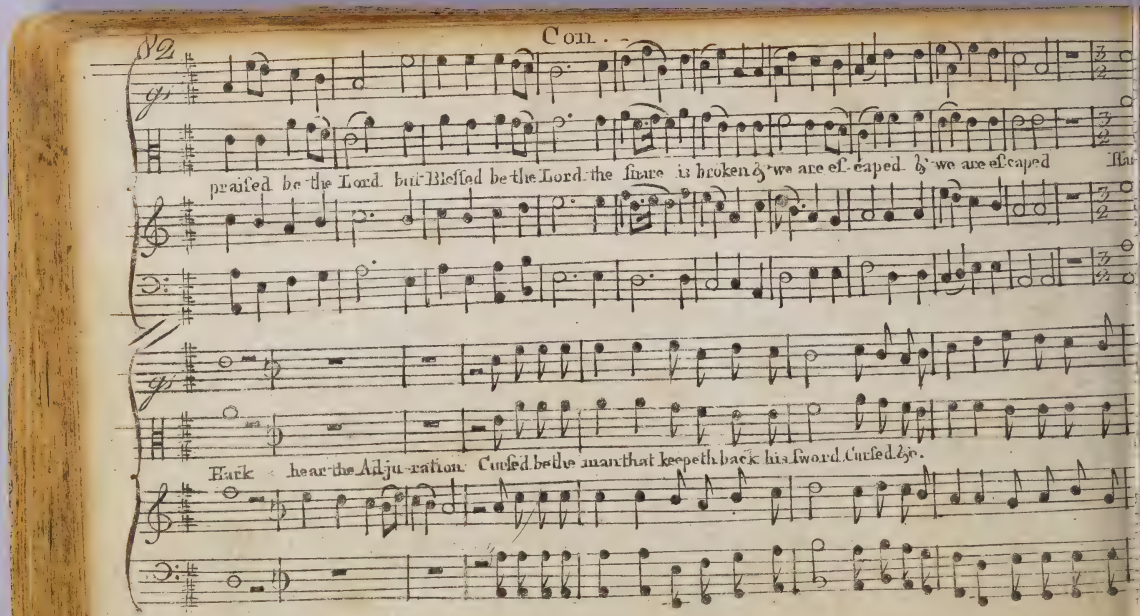

78
Con.
past the rain is over & gone
for lo &c.
the rain is over the rain is over th
rain is over & gone for lo the Winter is past the rain is over & gone


Lord when thou did'ſt aſ-cend on high. Ten thouſand Angels fill'd the Sky: Ten thouſand Angels fill'd the Sky.
S.
Thoſe heav'nly Guards a-round the wait like Char'ots that at
S.
Thoſe heav'nly Guards a-round the wait like
S.
Thoſe heav'nly Guards a-round the wait like Char'ots that at-tend thy ſtate like
Thoſe heav'nly Guards a-round the wait like Char'ots that at-tend thy ſtate like Char'ots that at


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




Con.
praised be the Lord but Blessed be the Lord the snare is broken & we are escaped & we are escaped
Hark hear the Adju-ration Cursed be the man that keepeth back his sword Cursed &c.

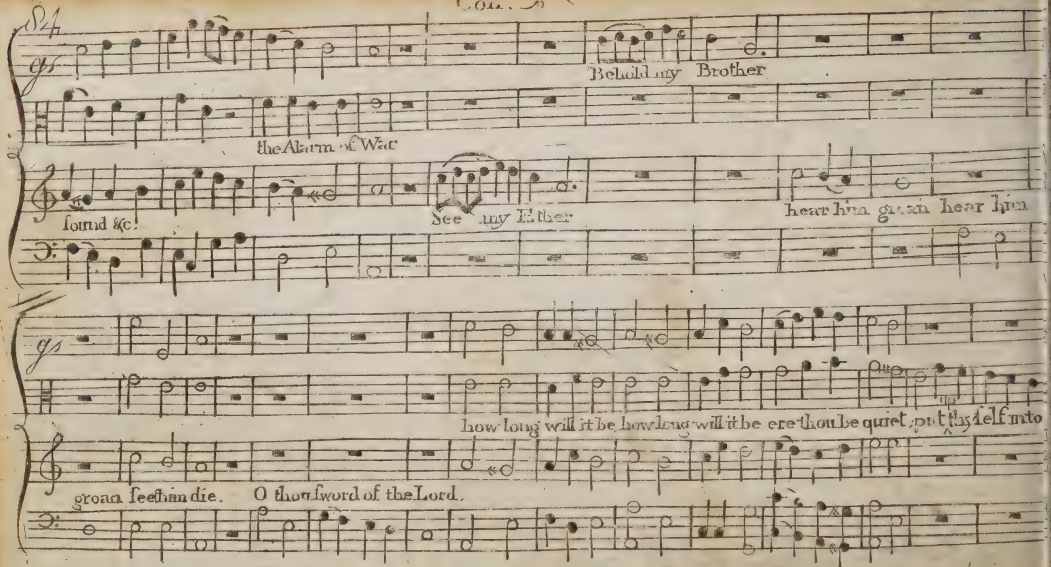
Con Affetuoso.

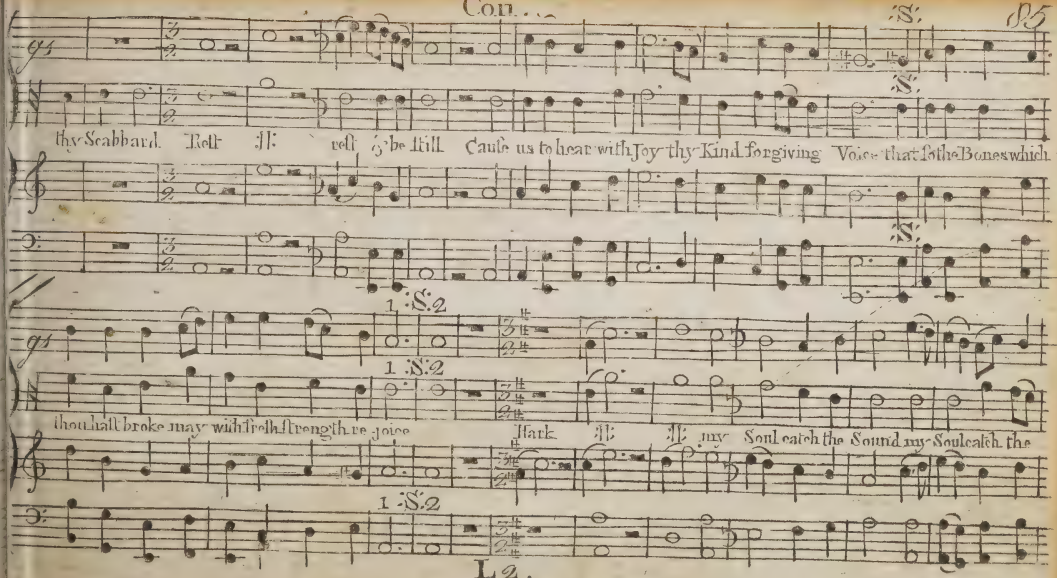
My Bowels, My Bowels I am pained at my very heart I am &c.

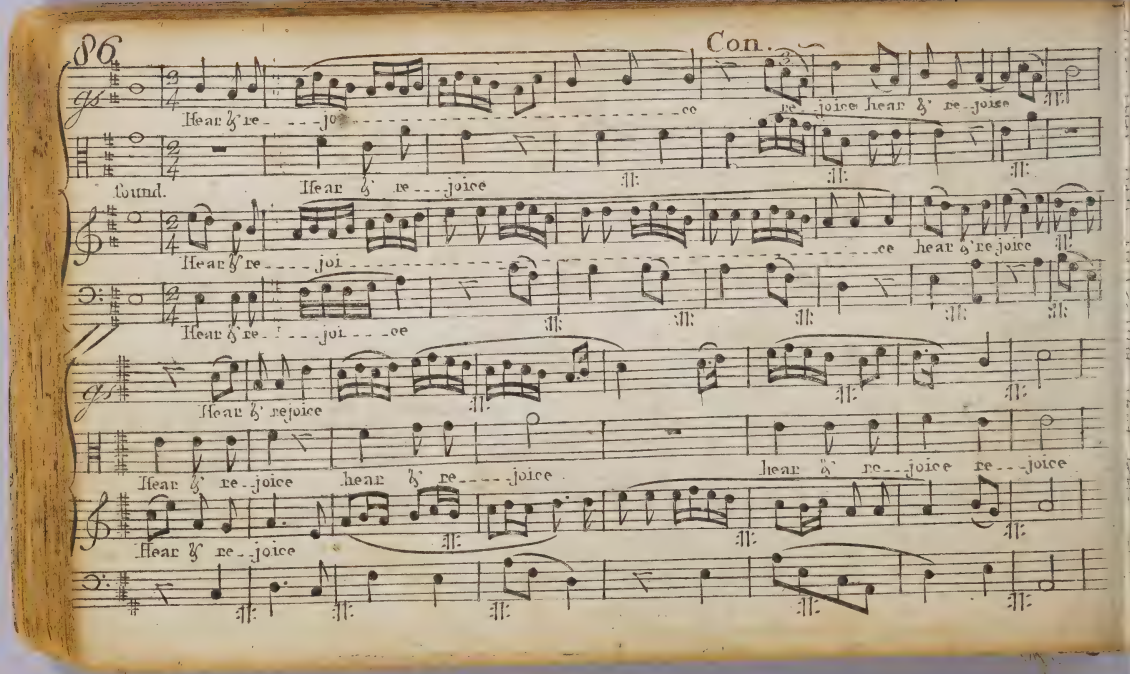
Oh! Dismal!

Oh! Horrible! Oh Dismal!!

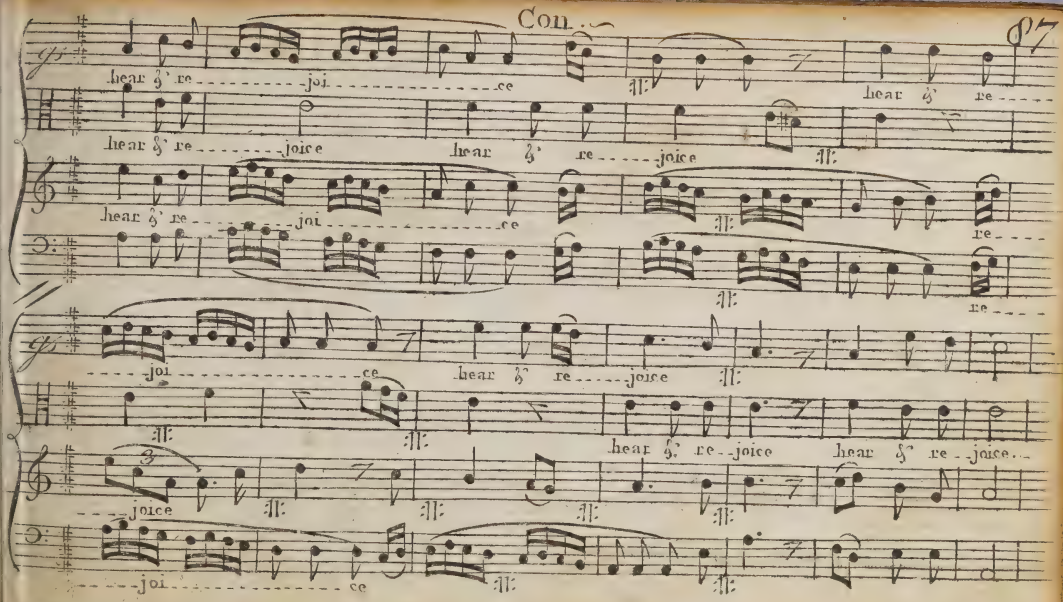
My heart maketh a noise within me. For thou hast heard O my Soul the sound of the trumpet the Alarm of War the

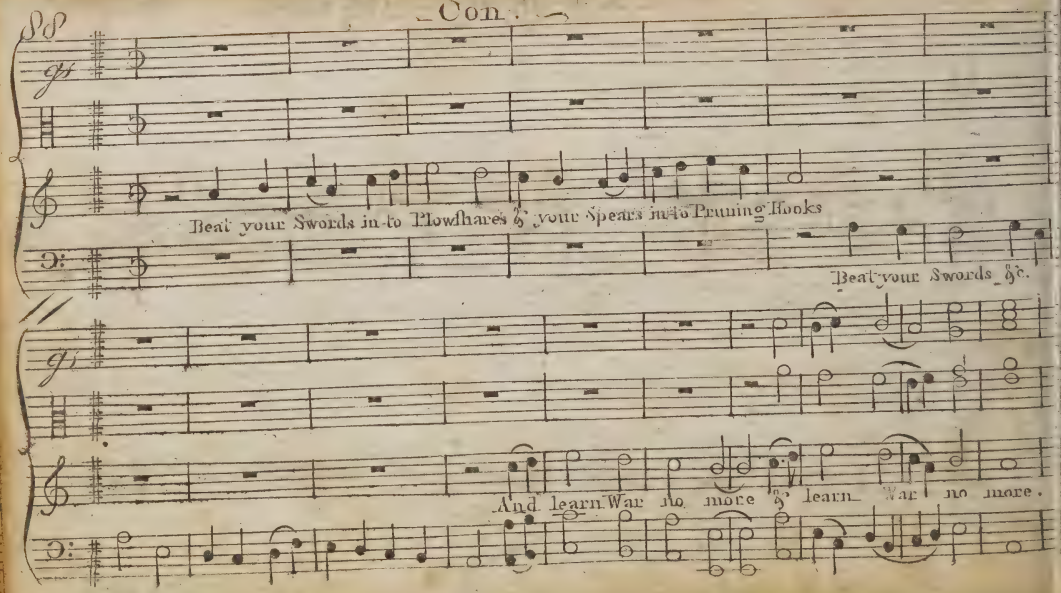

Beholdmy Brother
the Alarm of War
sound &c
See my Father
hear him groan hear him
how long will it be how long will it be ere thou be quiet put thy self into
groan see him die. O thou sword of the Lord.

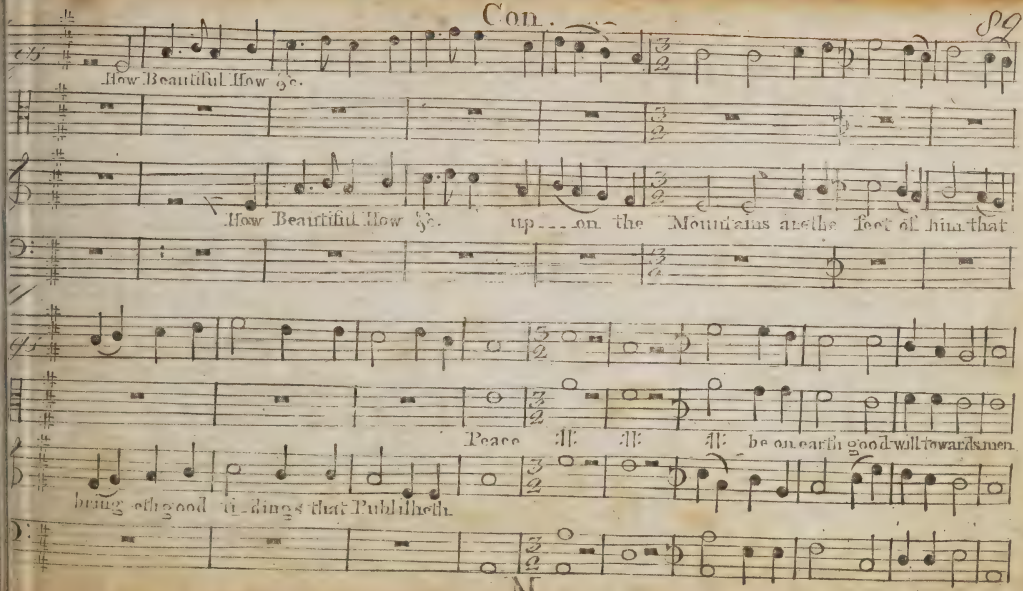

thy Scabbard. Roll it roll & be still Cause us to hear with Joy thy Kind forgiving Voice that fo the Bones which
1 S.2
1 S.2
thou hast broke may with fresh strength rejoice Hark it my Soul catch the Sound my Soul catch the
1 S.2

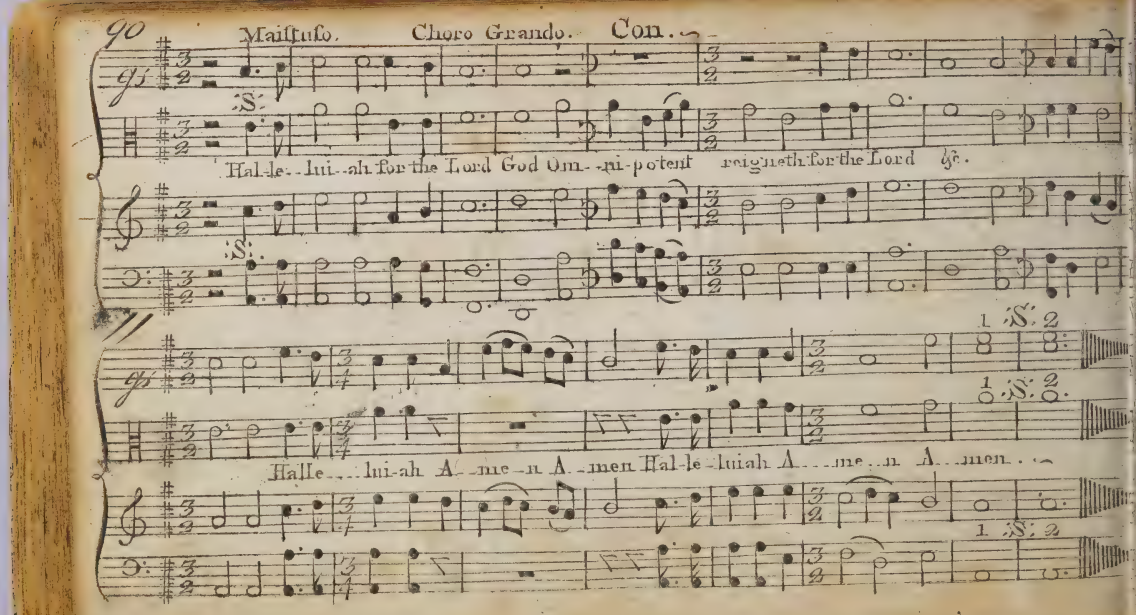

96
Con.
Hear ye - - - joi - - - ce
re - joice hear ye - joice
Sound.
Hear ye - - - joice
Hear ye - - - joi - - - ce
hear ye rejoice
Hear ye - - - joi - - - ce
Hear ye rejoice
Hear ye - joice
hear ye - - - joice
hear ye - - joice re - - joice
Hear ye - joice

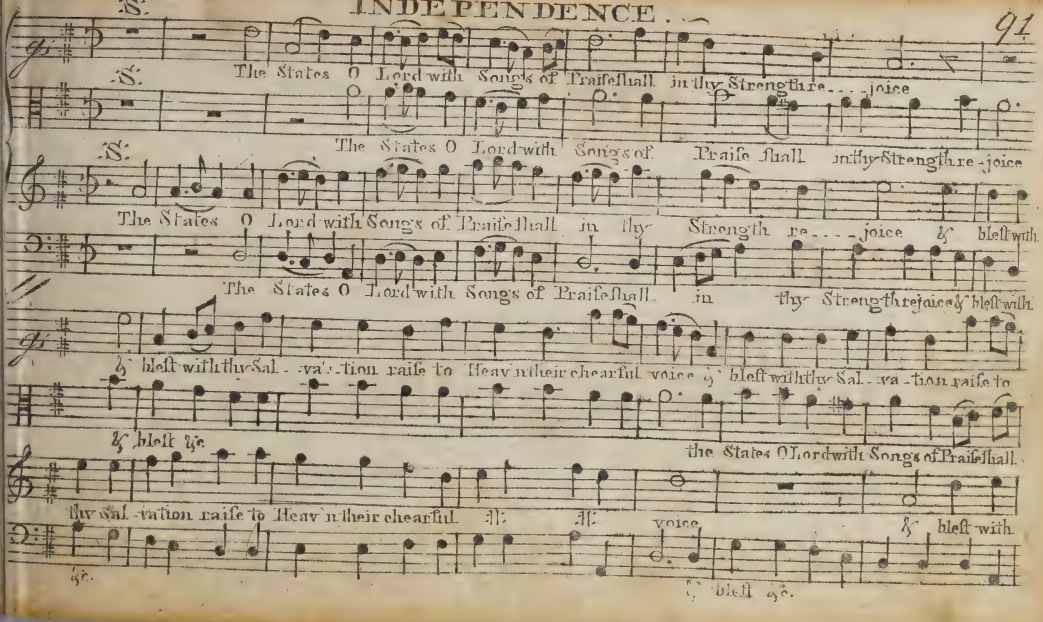
Con.


hear ♭ re joi ce
hear ♭ re joice
hear ♭ re joice
hear ♭ re
hear ♭ re joi ce
re
joi ce
hear ♭ re joice
hear ♭ re joice
hear ♭ re joice
joice
joi ce

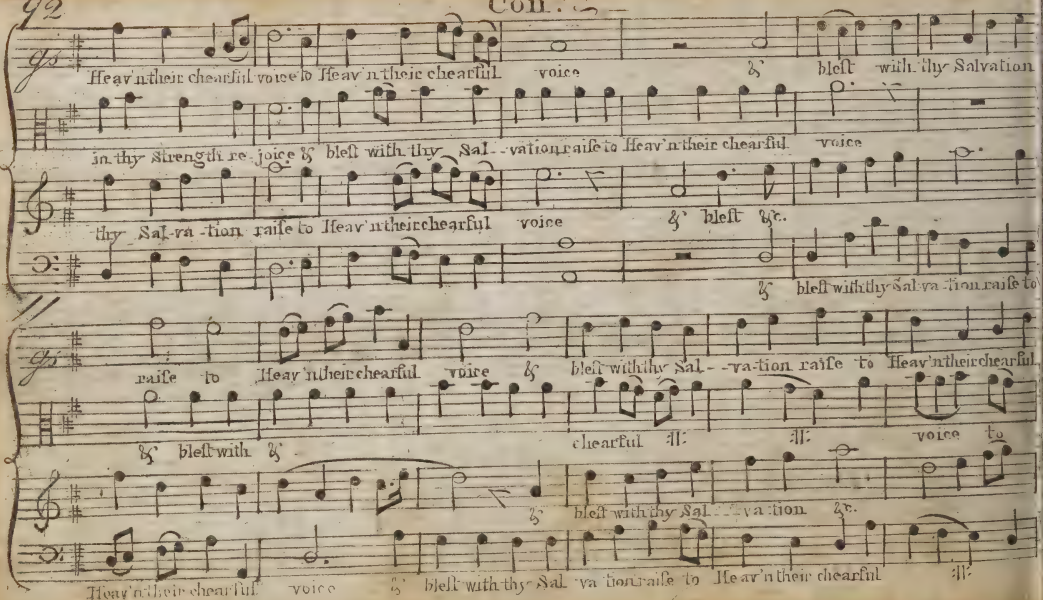

Con.
Beat your Swords in-to Plowshares & your Spears in-to Pruning Hooks
Beat your Swords &c.
And learn War no more & learn War no more.

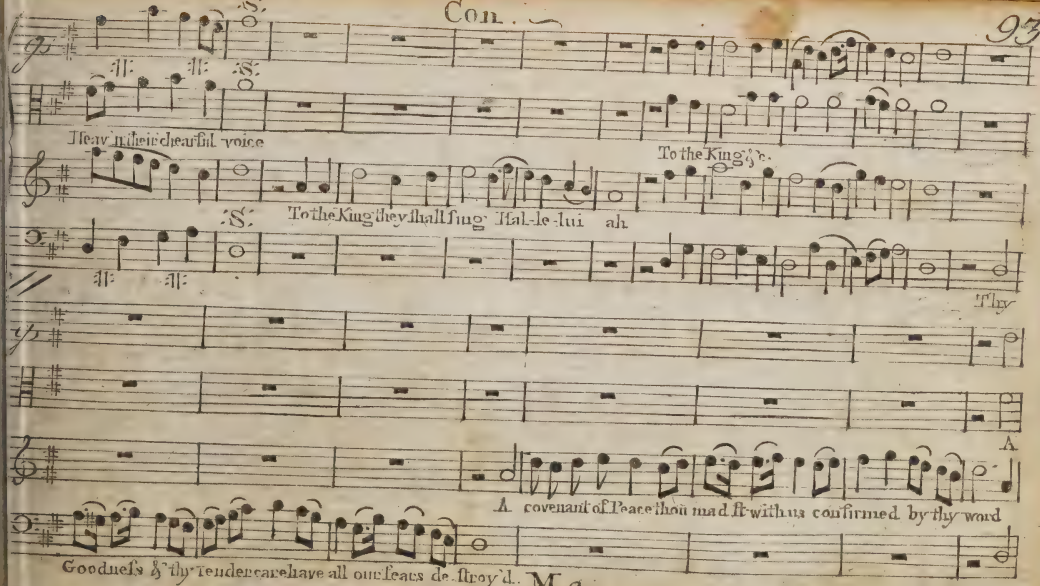

How Beautiful How &c.
How Beautiful How &c. up---on the Mountains are the feet of him that
Peace &c. &c. &c. be on earth good-will towards men
bring-eth good ti-dings that Publisheth.

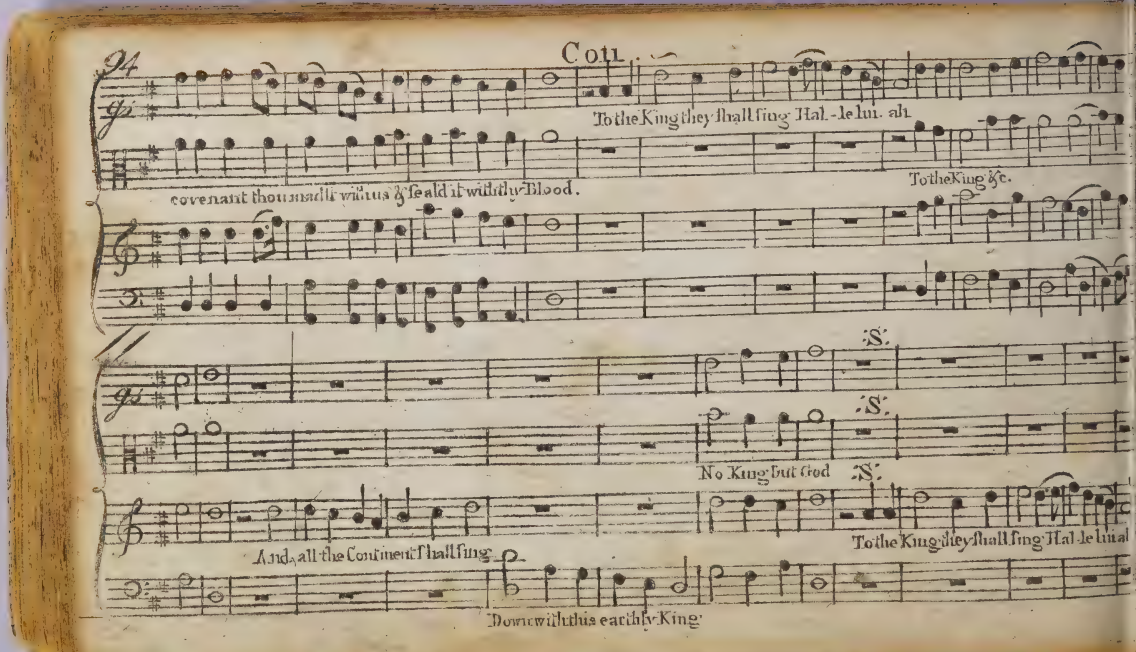

90
Maistuso.
Choro Grando.
Con.
Hal-le--lui--ah for the Lord God Om--ni-potent reigneth for the Lord &c.
Halle---lui-ah A--me-n A-men Hal-le-luiah A---me--n A--men.

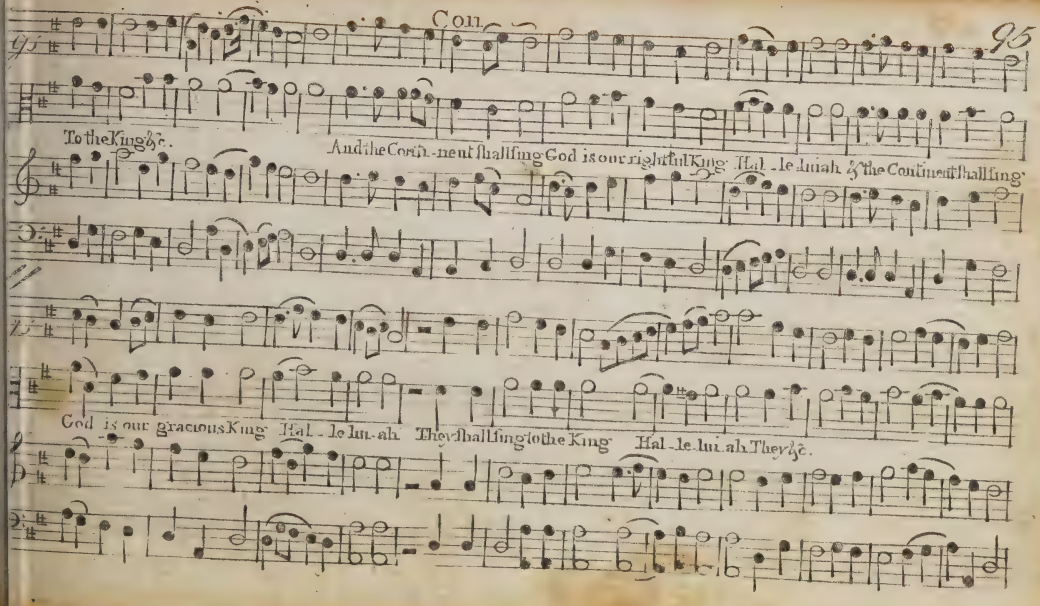

S.
The States O Lord with Songs of Praise shall in thy Strength re - - - joice
S.
The States O Lord with Songs of Praise shall in thy Strength re - joice
S.
The States O Lord with Songs of Praise shall in thy Strength re - - - joice & blest with
The States O Lord with Songs of Praise shall in thy Strength re joice & blest with
& blest with thy Sal - va - tion raise to Heav'n their chearful voice & blest with thy Sal - va - tion raise to
& blest ye
the States O Lord with Songs of Praise shall
thy Sal - vation raise to Heav'n their chearful
S.
S.
voice
& blest with
ye.
& blest ye.

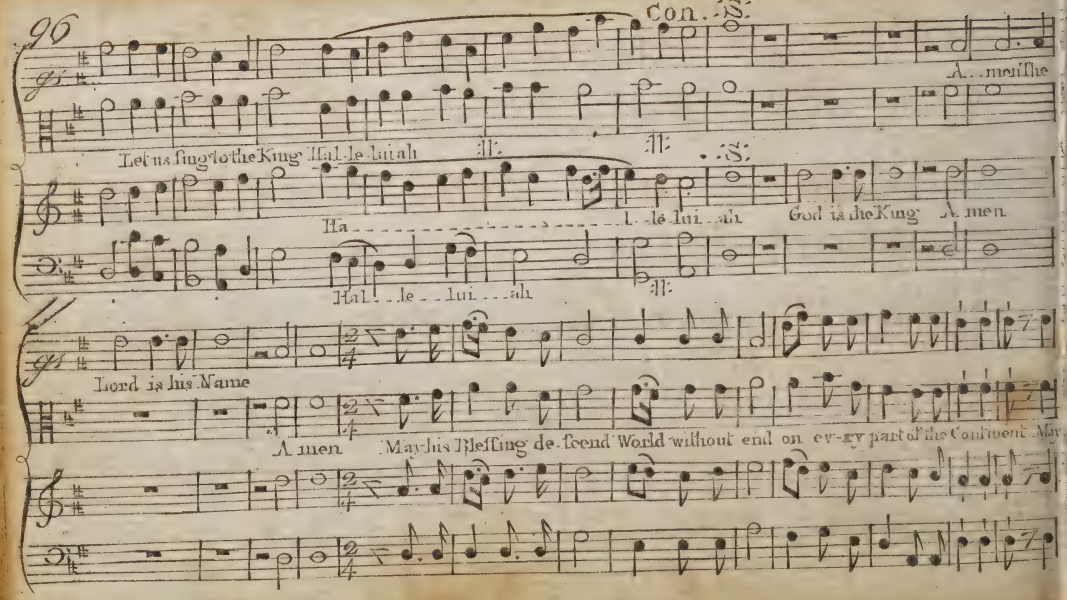
Con.

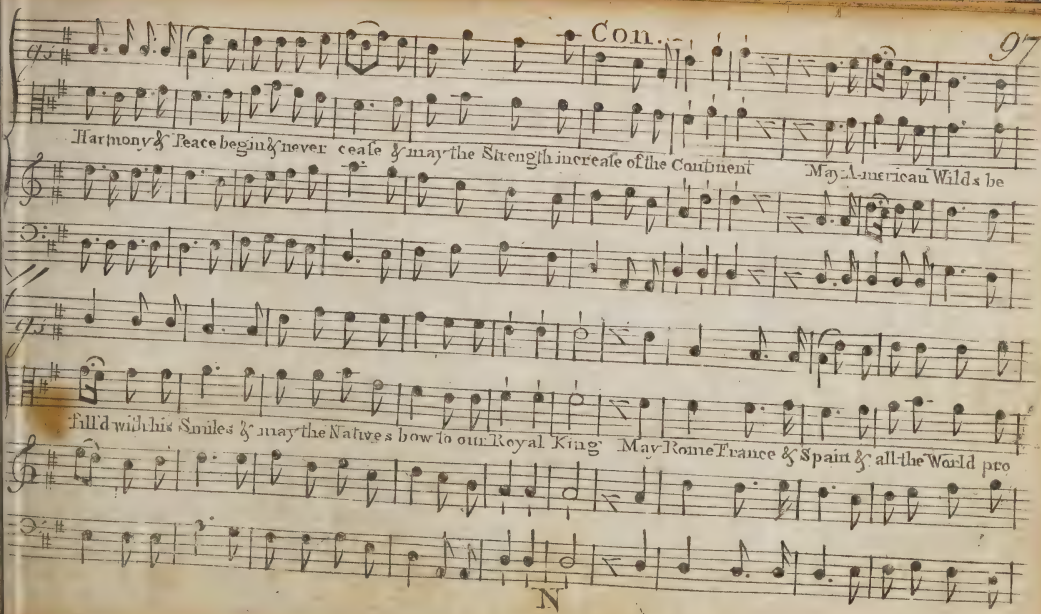

Heav'n their chearful voice to Heav'n their chearful voice & bleſt with thy Salvation
in thy Strength re-joice & bleſt with thy Sal--vation raiſe to Heav'n their chearful voice
thy Sal-va-tion raiſe to Heav'n their chearful voice & bleſt &c.
& bleſt with thy Sal-va-tion raiſe to
raiſe to Heav'n their chearful voice & bleſt with thy Sal--va-tion raiſe to Heav'n their chearful
& bleſt with &
chearful
voice to
& bleſt with thy Sal--va-tion &c.
Heav'n their chearful voice & bleſt with thy Sal-va-tion raiſe to Heav'n their chearful

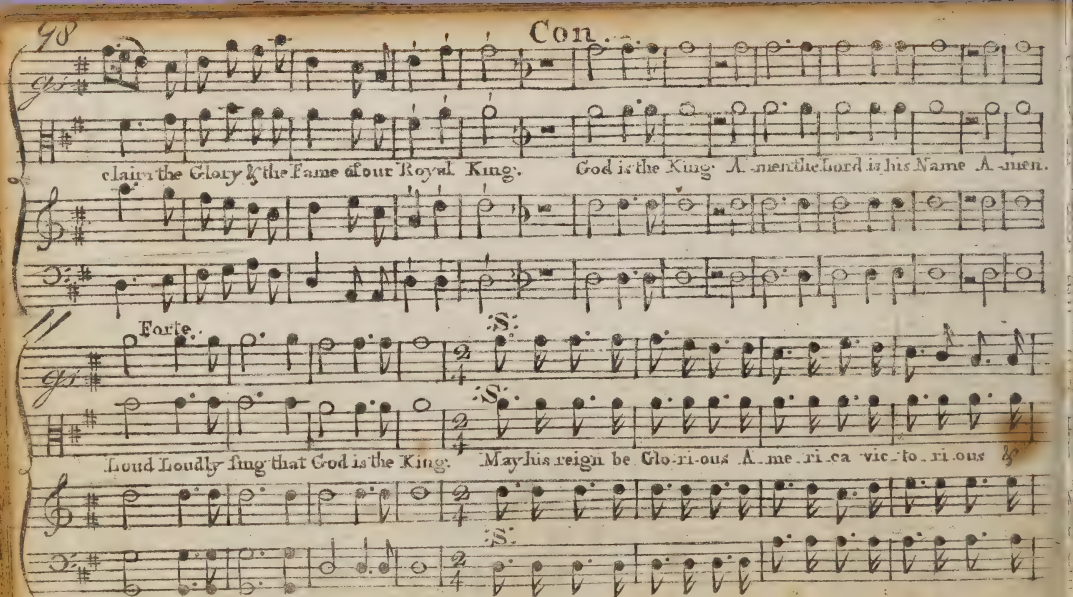

Heav'n their cheerful voice
To the King they shall sing Hal-le-lui ah
To the King &c.
Thy
A
A covenant of Peace thou madst with us confirmed by thy word
Goodness & thy tender care have all our foes de-stroy'd.

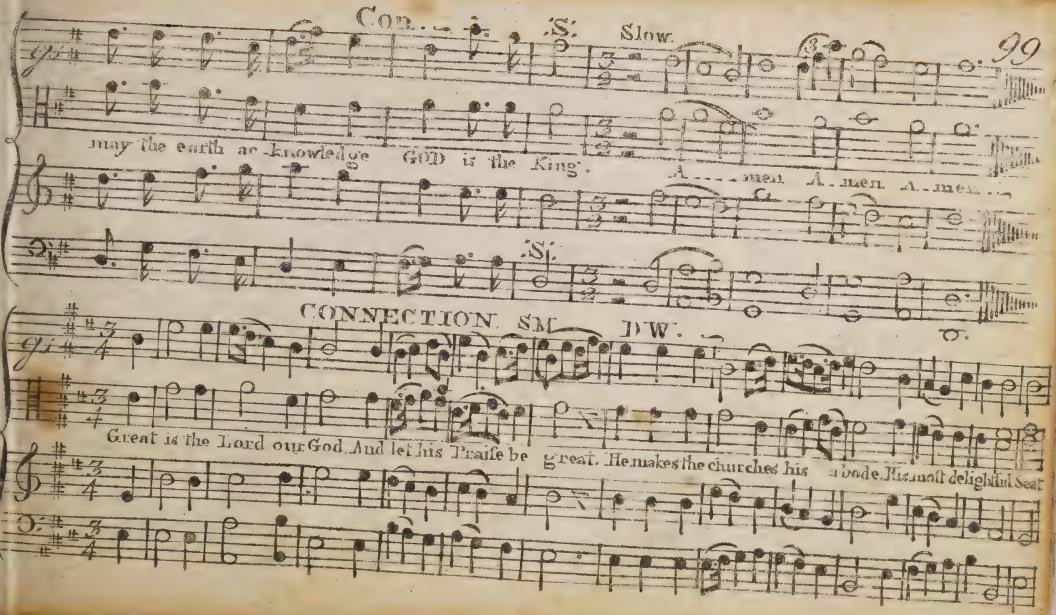

94
Cou.
To the King they shall sing Hal-le lu. ah
covenant thou made it with us & seald it with thy Blood.
To the King &c.
11
S.
S.
No King but God
S.
To the King they shall sing Hal-le lu al
And all the Continent shall sing
Down with this earthly King


Con
To the King &c.
And the Conti-nent shall sing God is our rightful King Hal-le-luiah & 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.

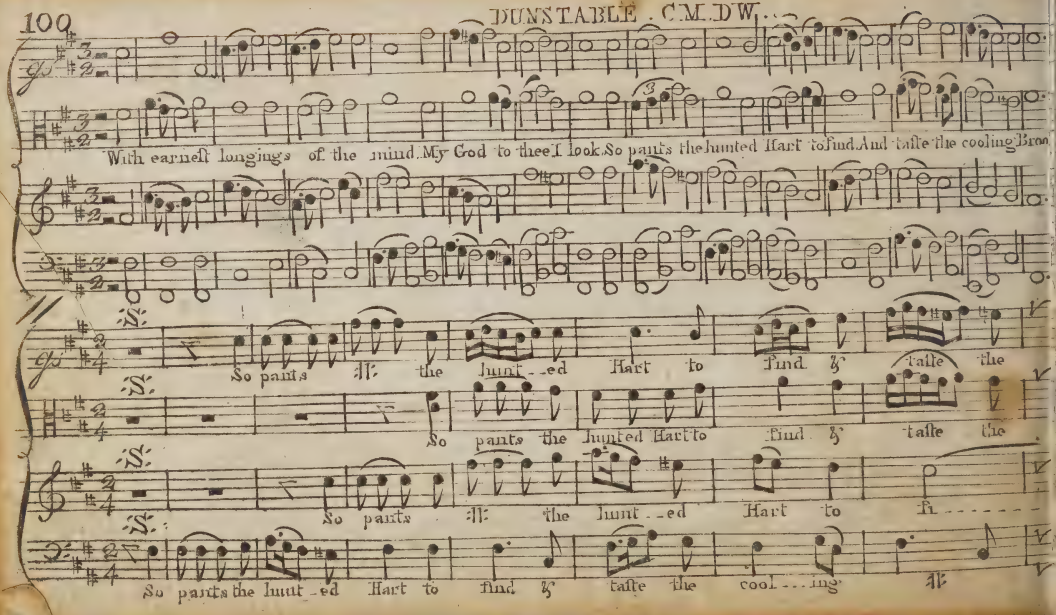

Con.
A...men The
Let us sing to the King Hal-le-lui-ah
Ha-----le lui...ah God is the King A-men
Hal...le...lui...ah
Lord is his Name
A-men May his Blessing de-scend World without end on ev-ery part of the Continent May

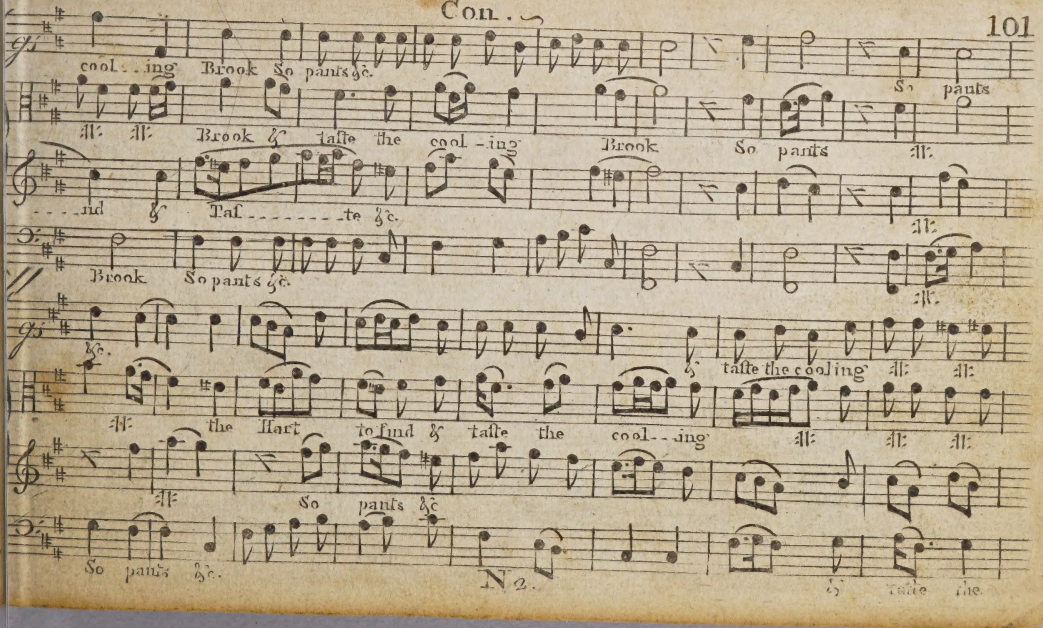

Harmony & Peace begin & never cease & may the Strength increase of the Continent May American Wilds be
fill'd with his Smiles & may the Natives bow to our Royal King May Rome France & Spain & all the World pro


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 &

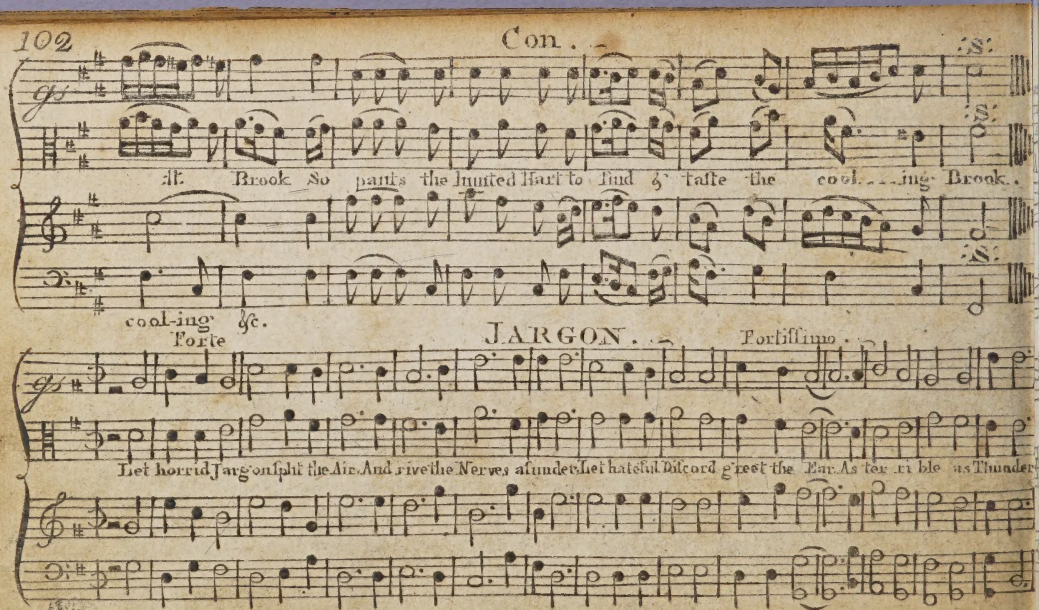

Con. S.
Slow.
may the earth ac-knowledge God is the King.
A----men A-men A-men
S.
CONNECTION. SM. DW.
Great is the Lord our God And let his Praise be great. He makes the churches his abode His most delightful Seat

DUNSTABLE. C.M. D.W.



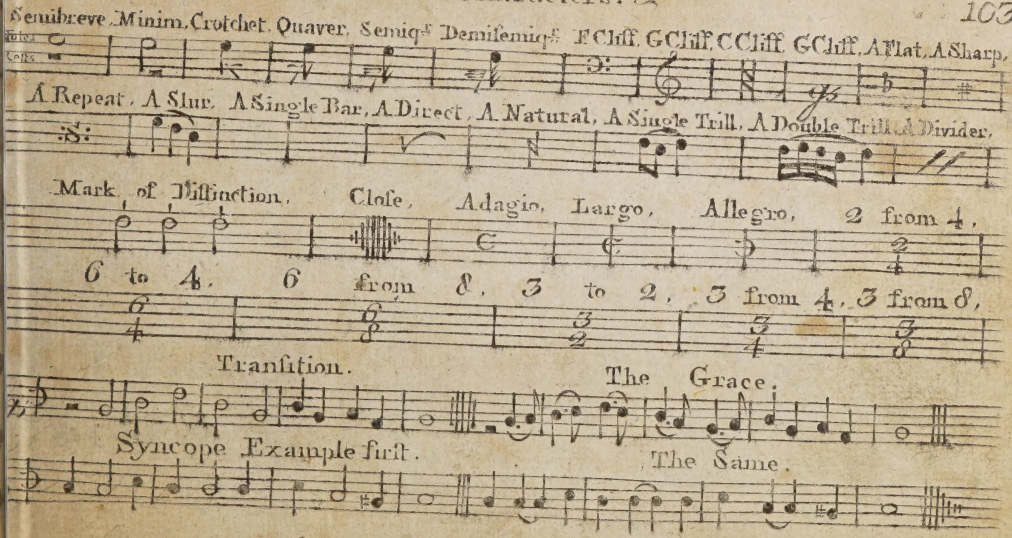

cool - - ing Brook So pants &c.
So pants
Brook &c taste the cool - ing Brook So pants
- - - - nd &c Taf - - - - - - - te &c.
Brook So pants &c.
taste the cooling
the Hart to find &c taste the cool - - ing
So pants &c
So pants &c.
N 2.
taste the

Con.



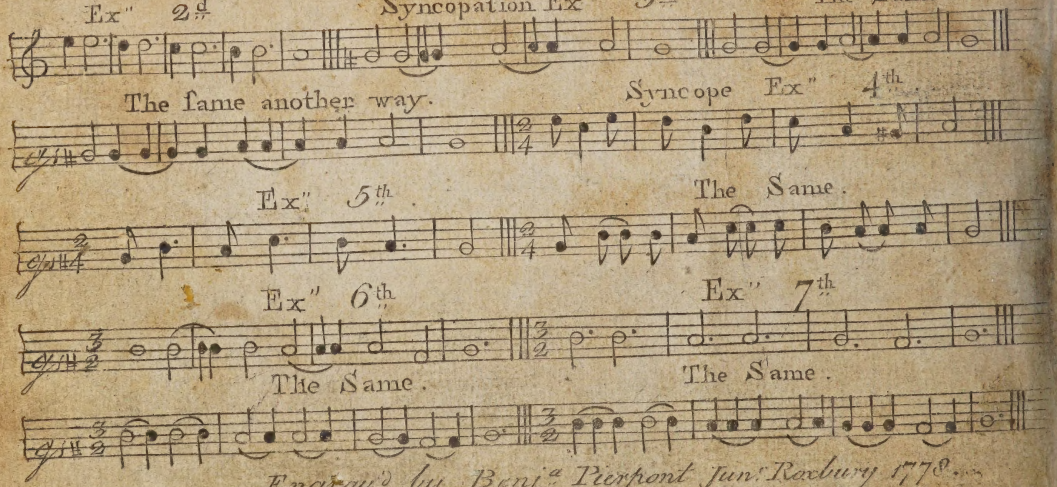
Brook So pants the hunted Hart to find & taste the cool....ing Brook.
cool-ing &c.
Forte
JARGON.
Fortissimo.
Let horrid Jargon spht the Air. And rive the Nerves asunder. Let hateful Discord greet the Ear. As ter ri ble as Thunder

Musical Characters.



Con.

29012
Oct. 1947



Engrav'd by Benj.a Pierpont Junr. Roxbury 1778.

DA181
B598SM
DA186
B598SM