# THE SINGING MASTER's ASSISTANT,

## Or KEY to PRACTICAL MUSICK.

BEING

An Abridgment from the NEW-ENGLAND PSALM-SINGER; together with several other Tunes never before published.

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[ The FOURTH EDITION. ]

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1 Chron. xv. 22. *And Chenaniah, Chief of the Levites, was for Song: He instructed about the Song, because he was skilful.*
Ezra vii. 24. *It shall not be lawful to impose Toll, Tribute, or Custom upon Singers.*
Nehemiah xi. 23. *A certain Portion shall be for the Singers, due for every Day.*
Prov. xvii. 22. *A merry Heart doeth good like a Medicine.*

*Majestick* GOD, *our Muse inspire, and fill us with seraphick Fire;*
*Augment our Swells, our Tones refine; Performance ours, the Glory Thine.*

E. Russell, Pr. next Lib Fol.

# To the feveral TEACHERS of MUSICK, in this and the adjacent States.

My BRETHREN,

I HAVE drawn up the rules of Practical Muſick, as conciſe as the nature of the thing would admit, and have inſerted them in courſe, as they ſhould be taught; I recommend it to you to teach after the manner they are inſerted; it being the beſt method I have yet found, from long experience.

## THE GAMUT.

LESSON I. *For Tenor or Treble.*

| | |
|---|---|
| G | fol. |
| F | fa. |
| E | la. |
| D | fol. |
| C | fa. |
| B | mi. |
| A | la. |
| G | fol. |
| F | fa. |
| E | la. |
| D | fol. |

*For Counter.*

| | |
|---|---|
| A | la. |
| G | fol. |
| F | fa. |
| E | la. |
| D | fol. |
| C | fa. |
| B | mi. |
| A | la. |
| G | fol. |
| F | fa. |
| E | la. |

*For Baſs.*

| | |
|---|---|
| C | fa. |
| B | mi. |
| A | la. |
| G | fol. |
| F | fa. |
| E | la. |
| D | fol. |
| C | fa. |
| B | mi. |
| A | la. |
| G | fol. |
| F | fa. |

OBSERVE, that from E, to F, and from B, to C, are half Notes aſcending, and from F, to E, and from C, to B, deſcending; ſo that an Octave conſiſts of five whole, and two half Notes: Likewiſe be very careful to make a proper diſtinction between the ſound of B—mi and C—fa; for many Singers who have not curious ears, are apt to ſtrike B—mi, as high as C—fa, in ſharp-key'd tunes, which ruins the compoſition.

## LESSON II. On TRANSPOSITION.

THE natural place for Mi is in B; but if B be flat, Mi is in E. If B and E be flat, Mi is in A. If B, E and A be flat, Mi is in D. If B, E, A and D be flat, Mi is in G. If F be sharp, Mi is in F. If F and C be sharp, Mi is in G. If F, C and G be sharp, Mi is in G. If F, C, G and D be sharp, Mi is in D. And when you have found Mi in any of these variations, the Notes above are fa, sol, la, fa, sol, la, and then comes Mi again; and the Notes below Mi, are la, sol, fa, la, sol, fa, and then comes Mi again.

## LESSON III. On CLIFFS.

THE Bass Cliff is always fixed on the upper line but one; it gives the line it stands upon the name of F. The tenor Cliff is fixed in my work on the lowest line but one; it gives the line it stands upon the name of G; and, if it be removed to any other line, it removes G with it. The counter Cliff stands upon the middle line, in my work; but if it is removed to any other line, it gives the line it stands upon the name of C. The treble Cliff is fixed on the lower line but one, and gives the line it stands upon the name of G. This Cliff is never removed; but stands fixed an Octave above the tenor.

*N. B.* According to these Cliffs, a note on the middle line in the tenor, is a sixth above a note on the middle line of the Bass; a note on the middle line of the treble, is a thirteenth above the middle line of the bass, and an eighth above the middle line of the tenor; a note on the middle line of the counter, is a seventh above the middle line of the bass, and one note above the middle line of the tenor, and a seventh below the middle line of the treble.

☞ To find the Octave to any sound, add seven to it, viz. The Octave to a third is a tenth, and the Octave to a fourth is an eleventh, &c. &c.

## LESSON IV. On CHARACTERS. *

THE names of the six Musical Notes now in use, and how they are proportioned from each other, together with their respective Rests.

1st. THE Semibreve, which is the longest note now in use, though formerly the shortest; this note when set in the Adagio Mood, is to be sounded four Seconds, or as long as four Vibrations of the Pendulum, which is 39 $\frac{2}{10}$ inches long. This is the measure note, and guideth all the rest; it is in shape something like the letter O.

2d. THE Minum is but half the length of the Semibreve, having a tail to it.

3d. THE Crotchet is but half the length of a Minum, having a black head.

* *For the Notes, Rests and other Characters, see page* 103.

4th. The Quaver is but half the length of the Crotchet, having the tail turned up at the end, except there are two, or three, or more together, and then one ſtroke ſerves to tie them all.

5th. The Semiquaver is but half the length of the Quaver, having the tail turned up with two ſtrokes.

6th. The Demiſemiquaver is but half the length of the Semiquaver, having the tail turned up with three ſtrokes; this is the ſhorteſt note now in uſe. A Reſt is a note of Silence, which ſignifies, that you muſt reſt, or keep ſilence as long as you would be ſounding one of the notes it is intended to repreſent. The Reſt which is ſet to the Semibreve ſhould be called a Bar Reſt, becauſe it is uſed to fill an empty Bar in all the Moods of Time.

A Prick of Perfection is not well named in my opinion, becauſe a Note may be perfect without it: A Point of Addition is the beſt name; becauſe it adds one third to the time of any Note; for a pointed Semibreve contains three Minums, a pointed Minum contains three Crotchets, a pointed Crotchet contains three Quavers, a pointed Quaver contains three Semiquavers and a pointed Semiquaver contains three Demiſemiquavers.

## LESSON V. On the ſecond Leſſon of Characters.

1ſt. A Flat ſerves to ſink a Note half a tone lower than it was before, and Flats ſet at the begining ſerve to flat all Notes that are inſerted on that line or ſpace, unleſs contradicted by an accidental Sharp or Natural. Likewiſe they are uſed to drive Mi from one place to another.

2d. A Sharp ſerves to raiſe a Note half a tone higher than it was before, and Sharps ſet at the begining of the Staff ſerve to ſharp all Notes which occur on that line or ſpace, unleſs contradicted by an accidental Flat or Natural. They are alſo uſed to draw Mi from one place to another.

3d. A Repeat is to direct the Performer that ſuch a part is to be repeated over again, that is, you muſt look back to the firſt repeat, and perform all the Notes that are between the two Repeats over again; it is alſo uſed in Canons to direct the following Parts, to fall in at ſuch Notes as it is placed over.

4th. A Slur is in form like a bow, drawn over, or under the Heads of two, three, or more Notes, when they are to be ſung to but one ſyllable.

5th. A Bar is to divide the Time in Muſick, according to the Mood in which the tune is ſet; it is alſo uſed to direct the Performers in beating Time; for the hand muſt be always falling in the firſt part of a Bar, and riſing in the laſt part; both in Common and Triple-Time; it is alſo intended to ſhew where the Accents fall, which are always in the firſt and third part of a Bar, in Common-Time, and in the firſt part of the Bar, in Triple-Time.

6th. A Direct is placed at the end of the Staff, to direct the Performer to the place of the firſt note in the next Staff.

7th. A Natural is a mark of reſtoration, which being ſet before any note that was made flat, or ſharp, at the begining, reſtores it to its former natural tone; but not to its natural name, as many have imagined, unleſs it is ſet at the begining of a ſtrain, which was made flat, or ſharp, and then it reſtores it to its former natural key.

8th. A Single Trill is to direct the Performer to divide the note it is ſet over into three. See the Example.

9th. A Double Trill is to direct the Performer to divide the note it is ſet over into five parts. See the Example.

N. B. Many ignorant Singers take great licence from theſe Trills, and without confining themſelves to any rule, they ſhake all notes promiſcuouſly, and they are as apt to tear a note in pieces, which ſhould be ſtruck fair and plump, as any other. Let ſuch perſons be informed, that it is impoſſible to ſtrike a note, without going off of it, which occaſions horrid diſcords: To remedy which evil, they muſt not ſhake any note but what is marked with a Trill, and that according to rule, which may be eaſily learned, under a good Maſter.

10th. A Divider is to divide, or ſet off the parts which move together.

11th. A Mark of Diſtinction is ſet over a note, when it is to be ſtruck diſtinct and emphatick, without uſing the grace of Tranſition.

N. B. This character, when properly applied and rightly performed, is very majeſtick.

12th. A Cloſe is made up of three, four or more Bars, and always ſet at the end of a tune; it ſignifies a Concluſion.

## LESSON VI. An Explanation of the ſeveral Moods of Time.

THE firſt, or ſloweſt Mood of Time, is called Adagio, each Bar containing to the amount of one Semibreve: Four ſeconds of time are required to perform each Bar; I recommend Crothet-beating in this Mood, performed in the following manner, viz. Firſt ſtrike the ends of the fingers, ſecondly, the heel of the hand, then thirdly, raiſe your hand a little and ſhut it up, and fourthly, raiſe your hand ſtill higher and throw it open at the ſame time. Theſe motions are called two down and two up, or Crotchet-beating. A Pendulum to beat Crotchets in this Mood ſhould be thirty-nine inches and two tenths.

The ſecond Mood is called Largo, which is in proportion to the Adagio as 5 is to 4, you may beat this two ſeveral ways, either once down and once up, in every Bar, which is called Minum-beating, or twice down and twice up, which is called Crotchet-beating; the ſame way you beat the Adagio. Where the tune conſiſts chiefly of Minums, I recommend Minum-beating; but where it is made up of leſs Notes, I recommend Crotchet-beating: The length of the Pendulum to beat Minums in this Mood, muſt be ſeven feet, four inches and two tenths; and the Pendulum to beat Crotchets, muſt be twenty-two inches and one twentieth of an inch.

*N. B.* When I think it adviſeable to beat Largo in Minum-beating, I write "Minum-beating" over the top of the tune, and where theſe words are not wrote, you may beat Crotchet-beating. *

THE third Mood is called Allegro, it is as quick again as Adagio, ſo that Minums are ſung to the time of ſeconds. This is performed in Minum-beating, viz, One down and one up; the Pendulum to beat Minums muſt be thirty-nine inches and two tenths.

THE fourth Mood is called two from four, marked thus $\frac{2}{4}$, each Bar containing two Crotchets, a Crotchet is performed in the time of half a ſecond; this is performed in Crotchet-beating, viz. One down and one up. The Pendulum to beat Crotchets in this Mood muſt be nine inches and eight tenths long.

*N. B.* The four above-mentioned Moods are all Common-Time.

THE next Mood is called ſix to four, marked thus $\frac{6}{4}$, each Bar containing ſix Crotchets, three beat down and three up. The Pendulum to beat three Crotchets in this Mood, muſt be twenty-two inches and one twentieth.

THE next Mood is called ſix from eight, marked thus $\frac{6}{8}$, each Bar containing ſix Quavers, three beat down, and three up. The Pendulum to beat three Quavers, in this Mood muſt, be twenty-two inches and one twentieth.

*N. B.* The two laſt Moods are neither Common nor Triple-Time; but compounded of both, and in my opinion, they are very beautiful movements.

THE next Mood is called three to two, marked thus $\frac{3}{2}$, each Bar containing three Minims, two to be beat down and one up; the motions are made after the following manner, viz. Let your hand fall and obſerve firſt to ſtrike the ends of your fingers, then ſecondly the heel of your hand, and thirdly raiſe your hand up, which finiſhes the Bar: Theſe motions muſt be made in equal times, not allowing more time to one motion than another. The Pendulum that will beat Minims in this Mood, muſt be thirty-nine inches and two tenths long.

THE next Mood is called three from four, marked thus $\frac{3}{4}$, each Bar containing three Crotchets, two beat down and one up. The Pendulum to beat Crotchets in this Mood, muſt be twenty-two inches and one twentieth long.

* *And here it may not be amiſs to inform you, how the length of Pendulums are calculated; take this inſtance, ſuppoſe a Pendulum of thirty-nine inches and two tenths, will vibrate in the time of a ſecond, then divide* $39\frac{2}{10}$ *by* 4, *and it will give you the length of a Pendulum that will vibrate twice as quick; and multiply thirty-nine* $\frac{2}{10}$ *by* 4, *and it will give the length of a Pendulum that will vibrate twice as ſlow. Make a Pendulum of common thread well waxed, and inſtead of a bullet take a piece of heavy wood turned perfectly round, about the bigneſs of a pullet's egg, and rub them over, either with chalk, paint, or white-waſh, ſo that they may be plainly ſeen by candle-light.*

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 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 Meaſure 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 $\frac{3}{8}$ the upper figure tells you, that there are three Notes contained in a Bar, and the lower figure will determine them to be Quavers; becauſe it takes 8 Quavers to make one Semibreve.

*N. B.* 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 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 Notes 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 omit the Bar under Figure 2, and in repeating you perform the Bar under Figure 2, and omit the Bar under Figure 1, which is ſo contrived 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 firſt Bar which is repeated, whereas the Bar under Figure 2, is, or ought to be full, without borrowing from any other but the firſt Bar 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 proper upon a half Beat, but this is much eaſier obtained by Practice than Precept, provided you have an able Teacher.

Syncope, fyncopation, or driving Notes, either thro' Bars, or thro' each other, are fubjects that have not been fufficiently explained by any writers I have met with; therefore I fhall be very particular, and give you feveral Examples, together with their Variations and Explanations.

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

In the fecond 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 laft half of the Minum, together with the point of Addition, compleats the laft Beat.

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

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

Example fifth is the fame as Example fecond.

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

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

veral 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 Syncope and Syncopation, in all their variations.

*N. B.* The ſame Examples of Syncope and Syncopation, which are ſet down in $\frac{1}{1}$, you may have in $\frac{1}{2}$; only obſerve to ſubſtitute Minums for Semibreves, Crotchets for Minums, and Quavers for Crotchets; and in $\frac{1}{3}$, you muſt make the Notes as ſhort again as they are in $\frac{1}{4}$.

☞ 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 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 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 be

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.

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# 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 doubt 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*.

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☞ *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 Concords, 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 this 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 *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*.

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* *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* nor *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 *G O D*, 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
Africa 4
Afhham 40
America 5
Amherſt 7
BOSTON 8
Brookfield 4
Brunſwick 6
Bolton 25
Baltimore 47
Bethlehem 69
Benevolence 72
CHESTER 12
Cambridge 13
Conſolation 19
Chockſetts 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
Marthfield 15
Medway 18
Maryland 29
Majeſty 68
NEW-SOUTH 10
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SAVANNAH 3
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Suffolk 17
Sappho 21
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Spain 42
Sherburne 43
Stockbridge 44
Sunday 54
Vermont 55
WALTHAM 20
Worceſter 48
Wrentham 28
Warren 62
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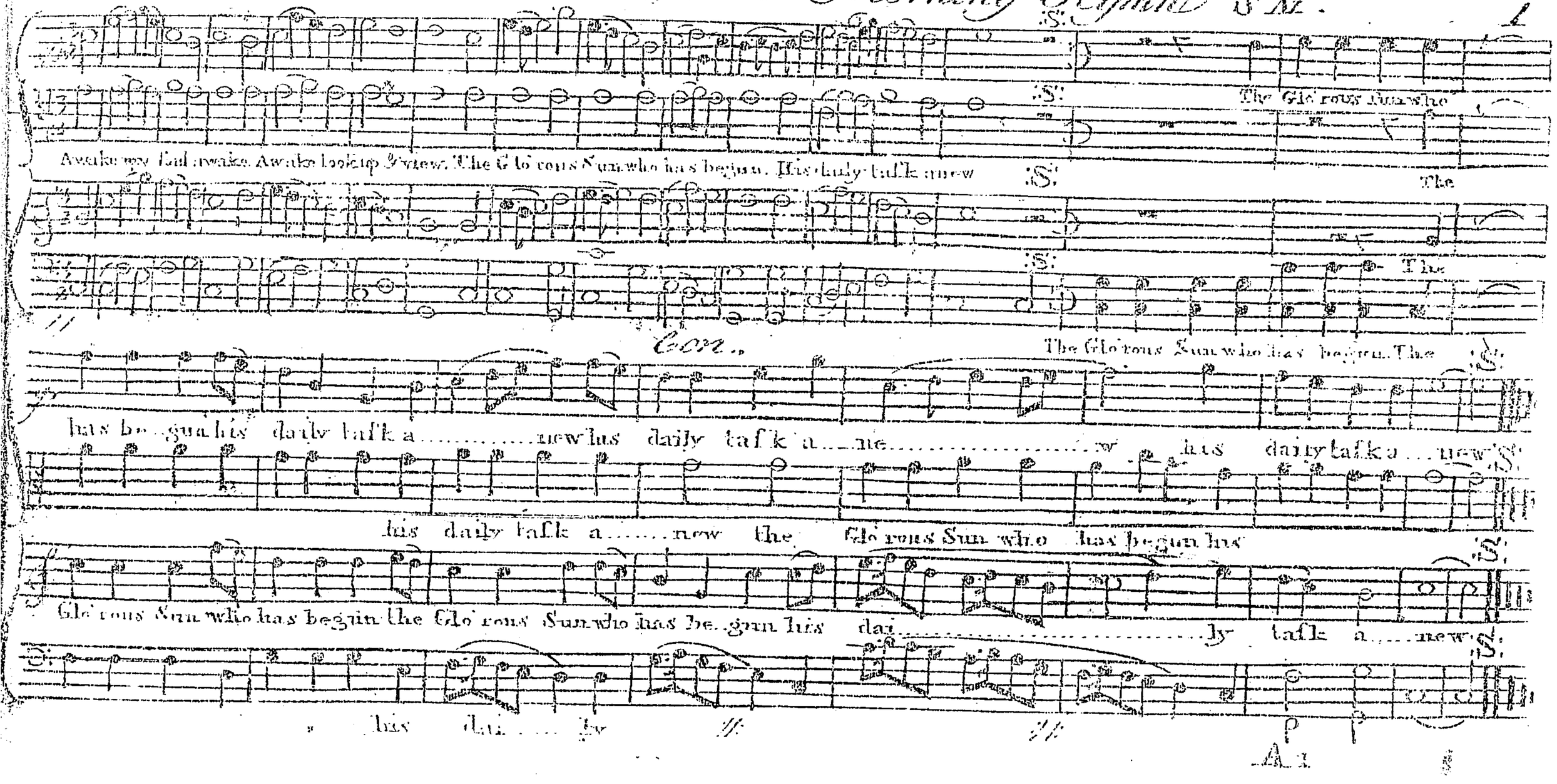
ANTHEMS.

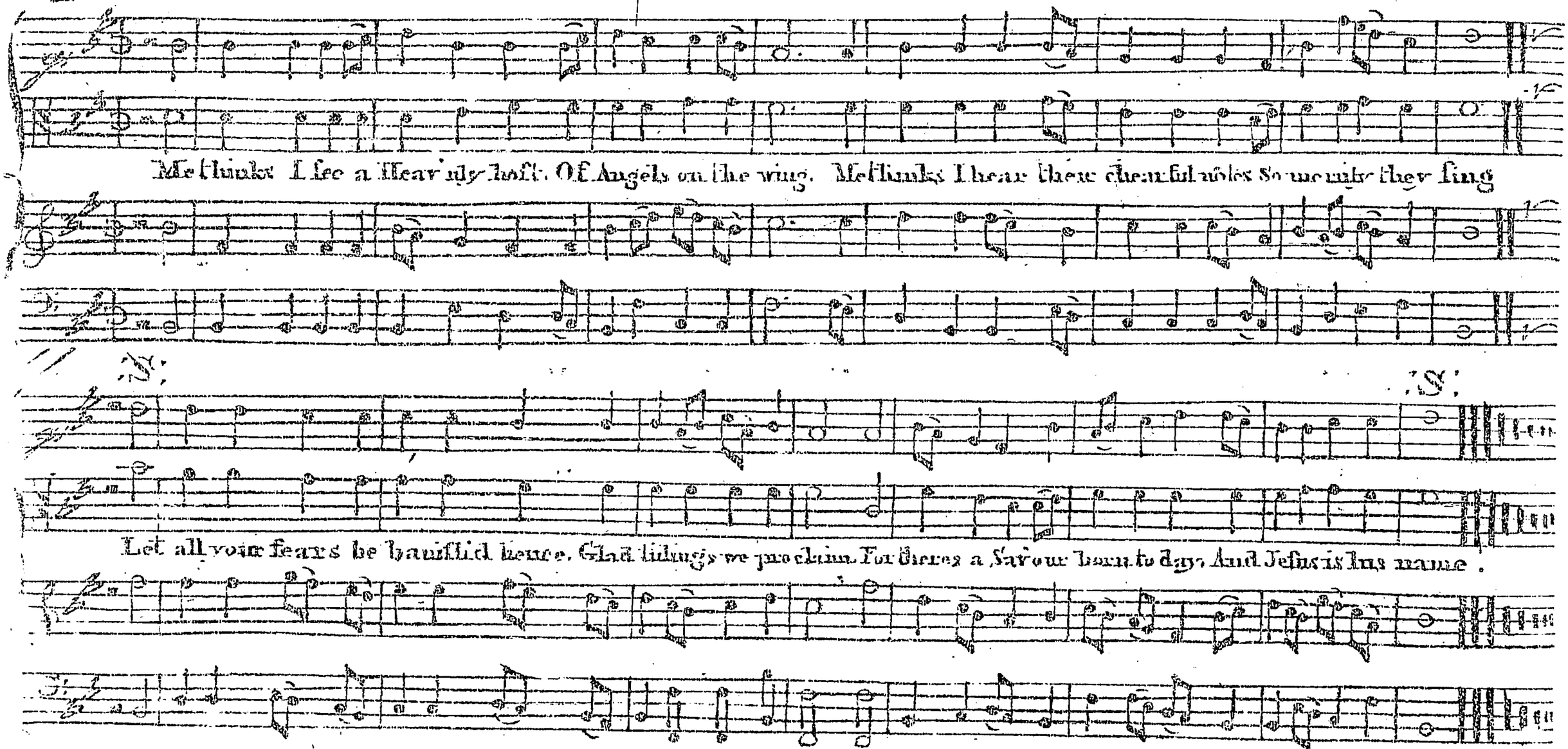

BY the Rivers 33
HEAR my Prayer 26
IS any afflicted 30
I heard a great voice 52
I love the Lord 63
I am the roſe 73
SING ye merrily 57
THE States O Lord 91
WAS not the day 81

# Aurora a Morning Hymn &c.

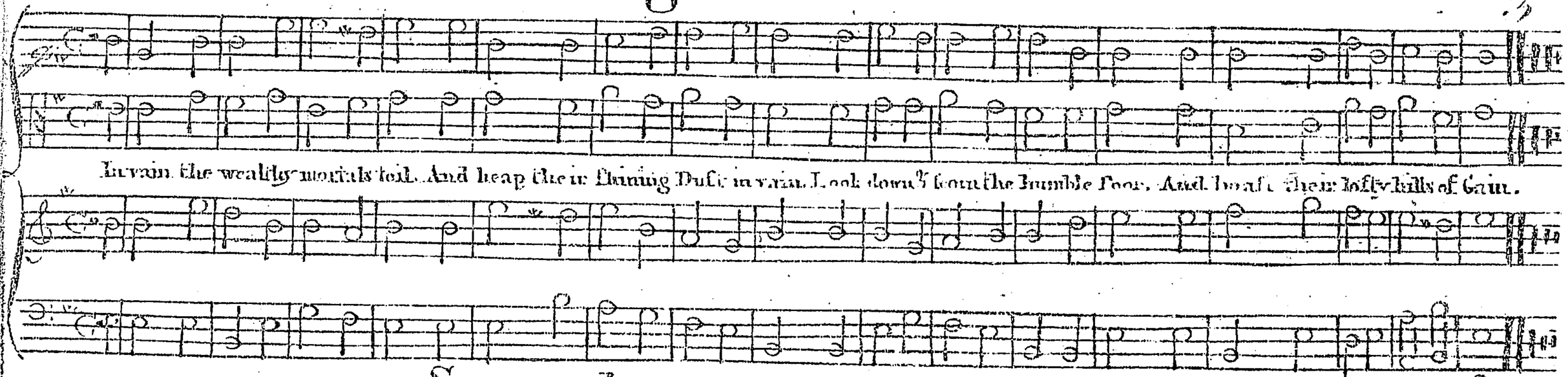




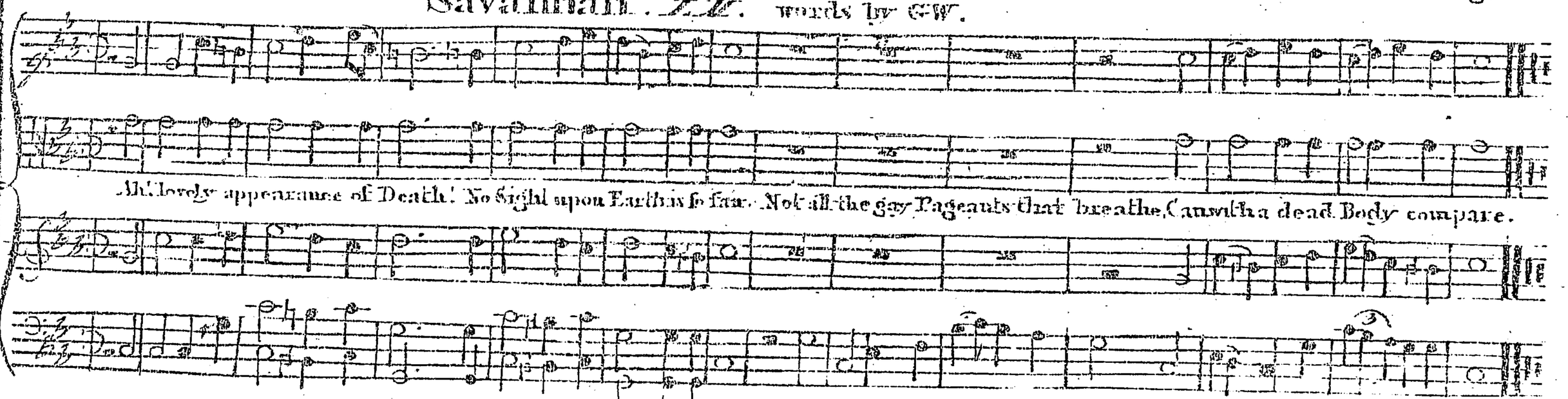
# BOSTON. CM.


Methinks I see a Heav'nly host. Of Angels on the wing. Methinks I hear their chearful notes So merrily they sing
Let all your fears be banished hence. Glad tidings we proclaim For theres a Savour born to day. And Jesus is his name.

# Duxborough. L M. D.




# Savannah. L. M. words by C.W.



# Africa CM. DV.

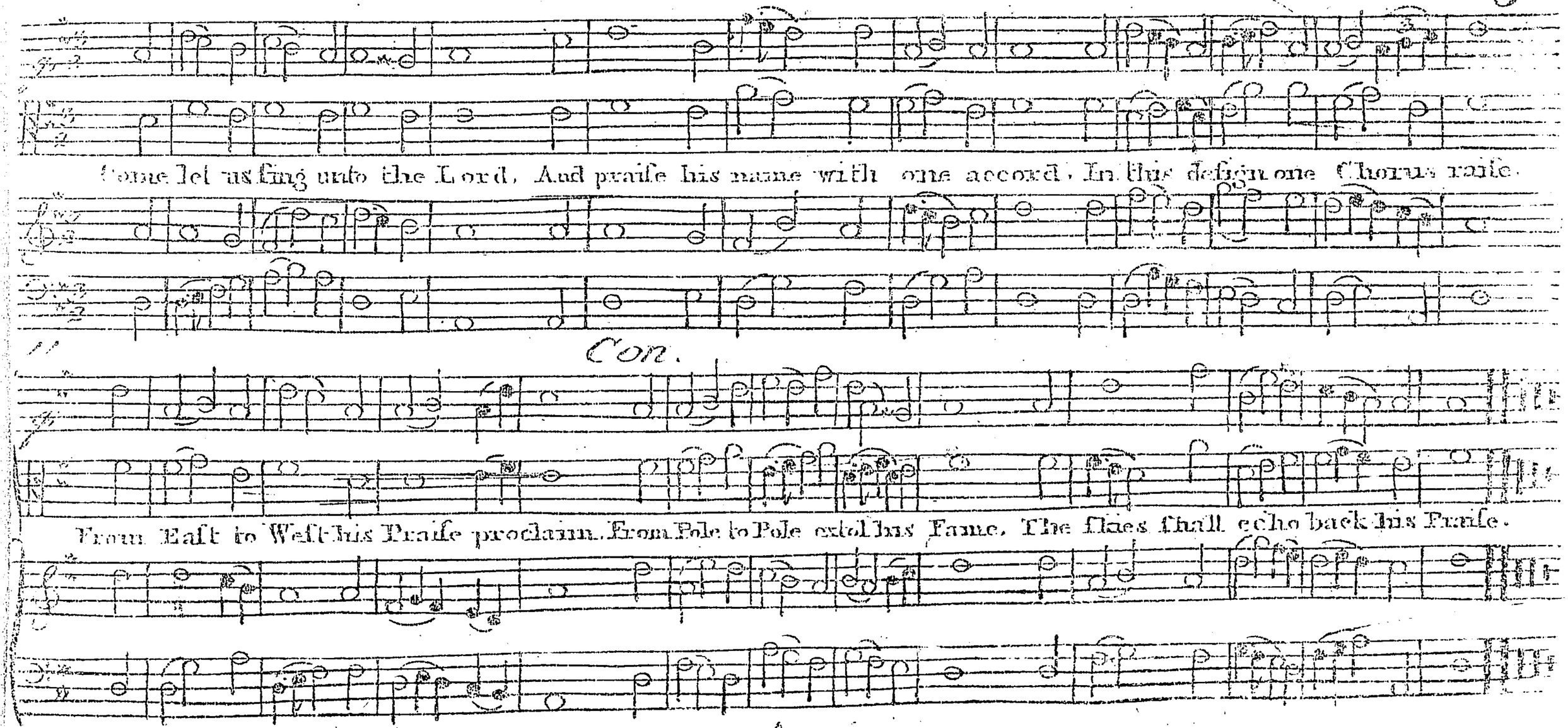
1.

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

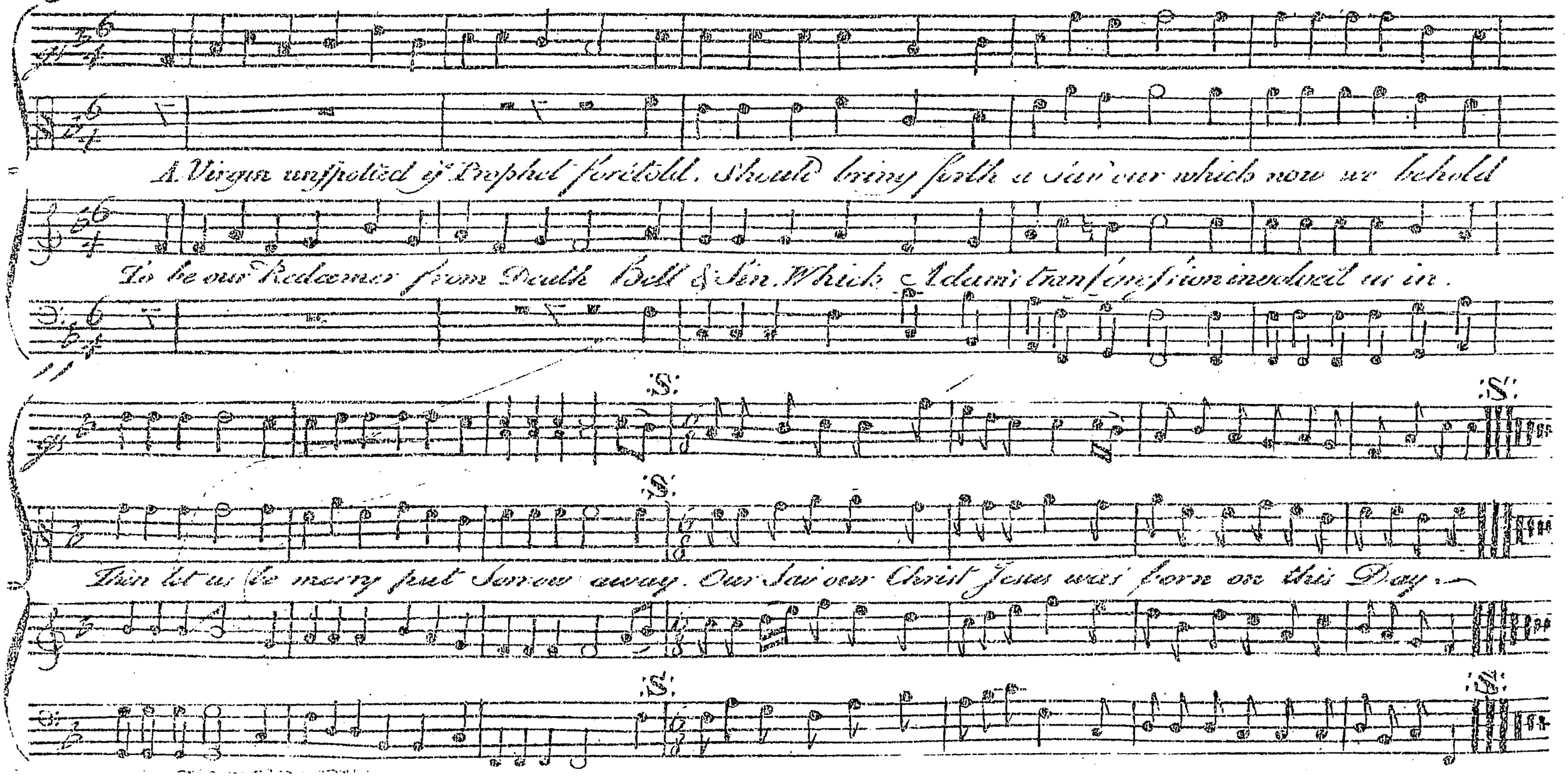
## Brookfield L.M. DV.

When Powrs 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

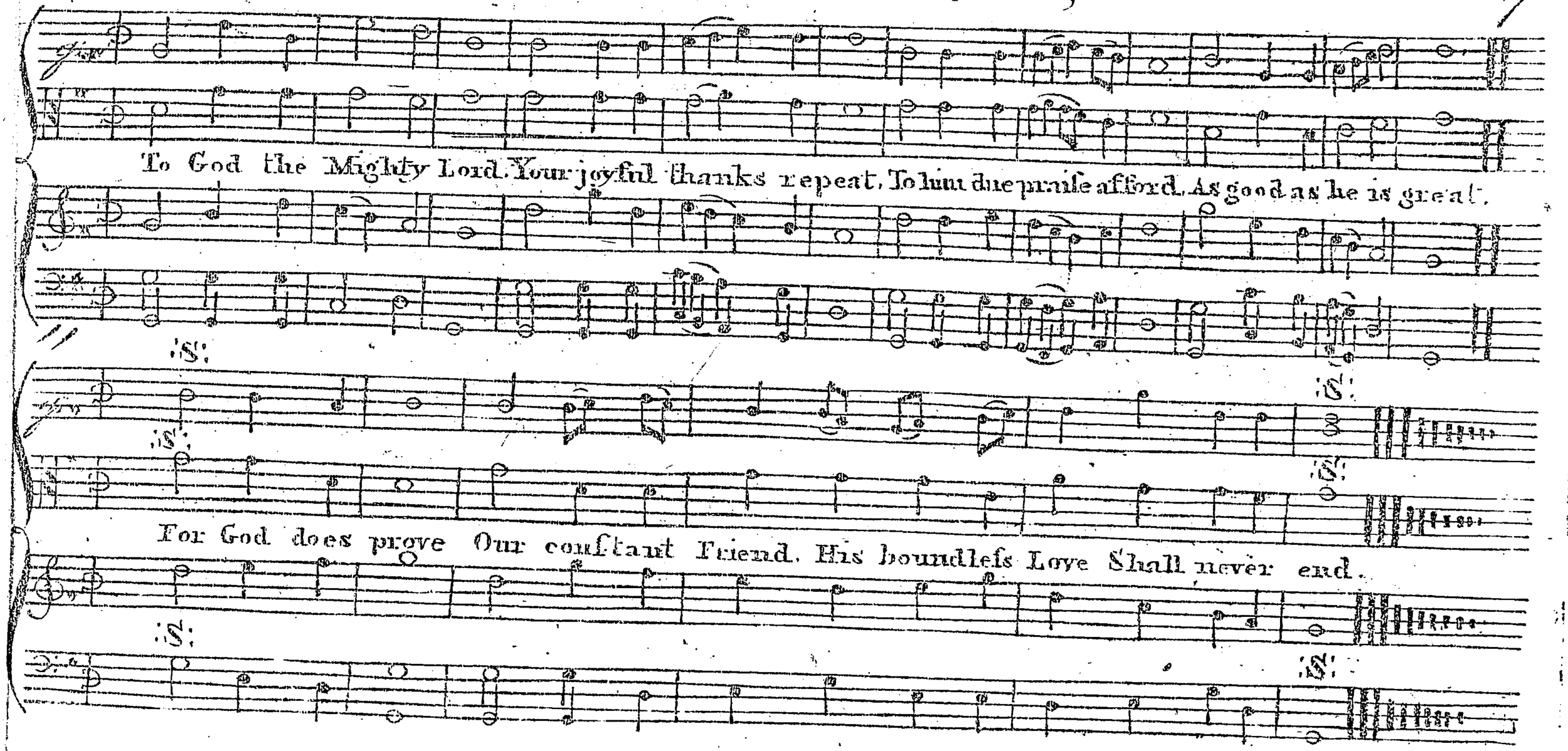

Come let us sing unto the Lord, And praise his name with one accord, In this design one Chorus raise.
Con.
From East to West his Praise proclaim. From Pole to Pole extol his Fame, The skies shall echo back his Praise.

# 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.





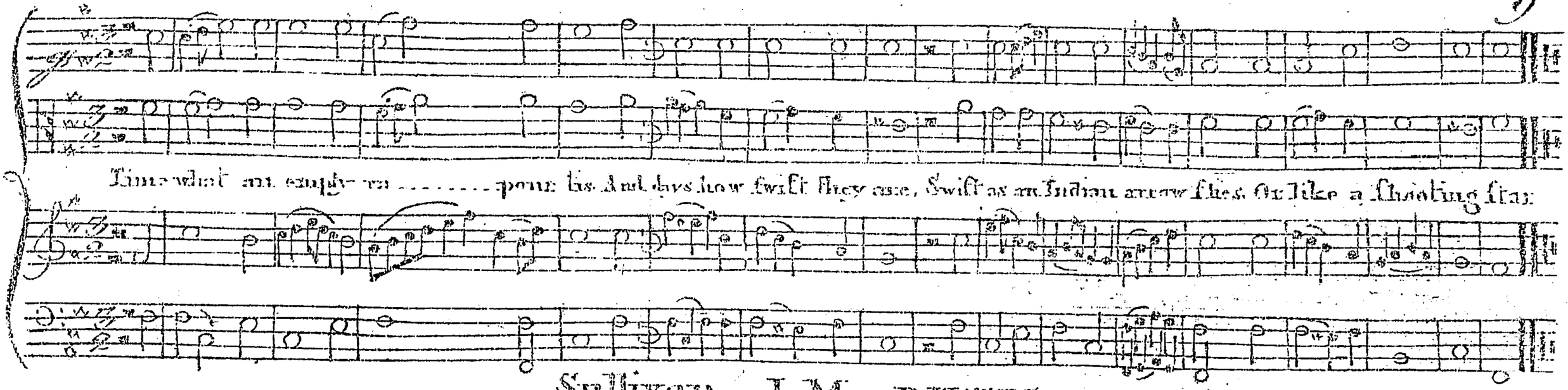
# Brunswick words by Dr W

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

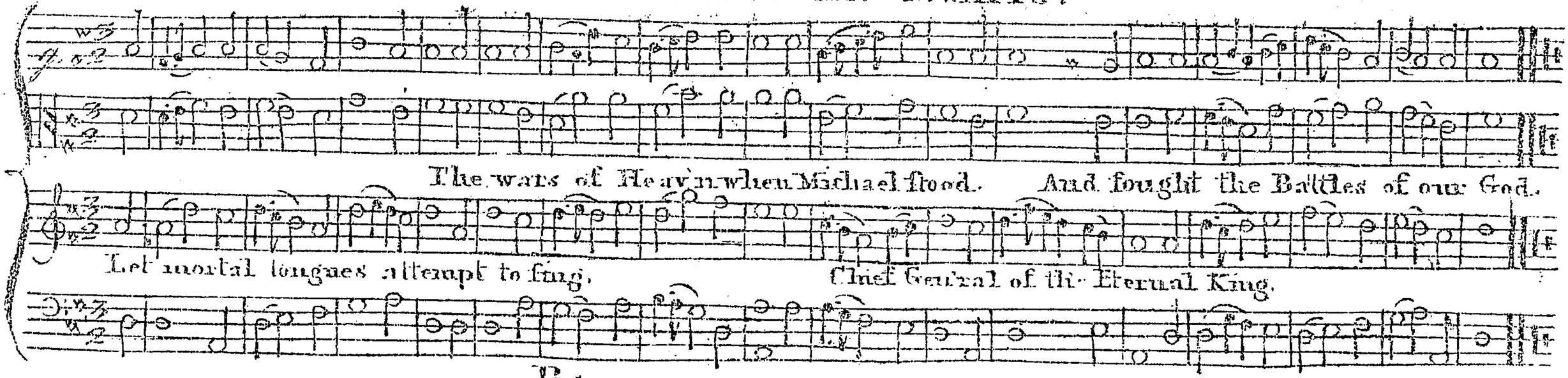
& pan ..... ts &c

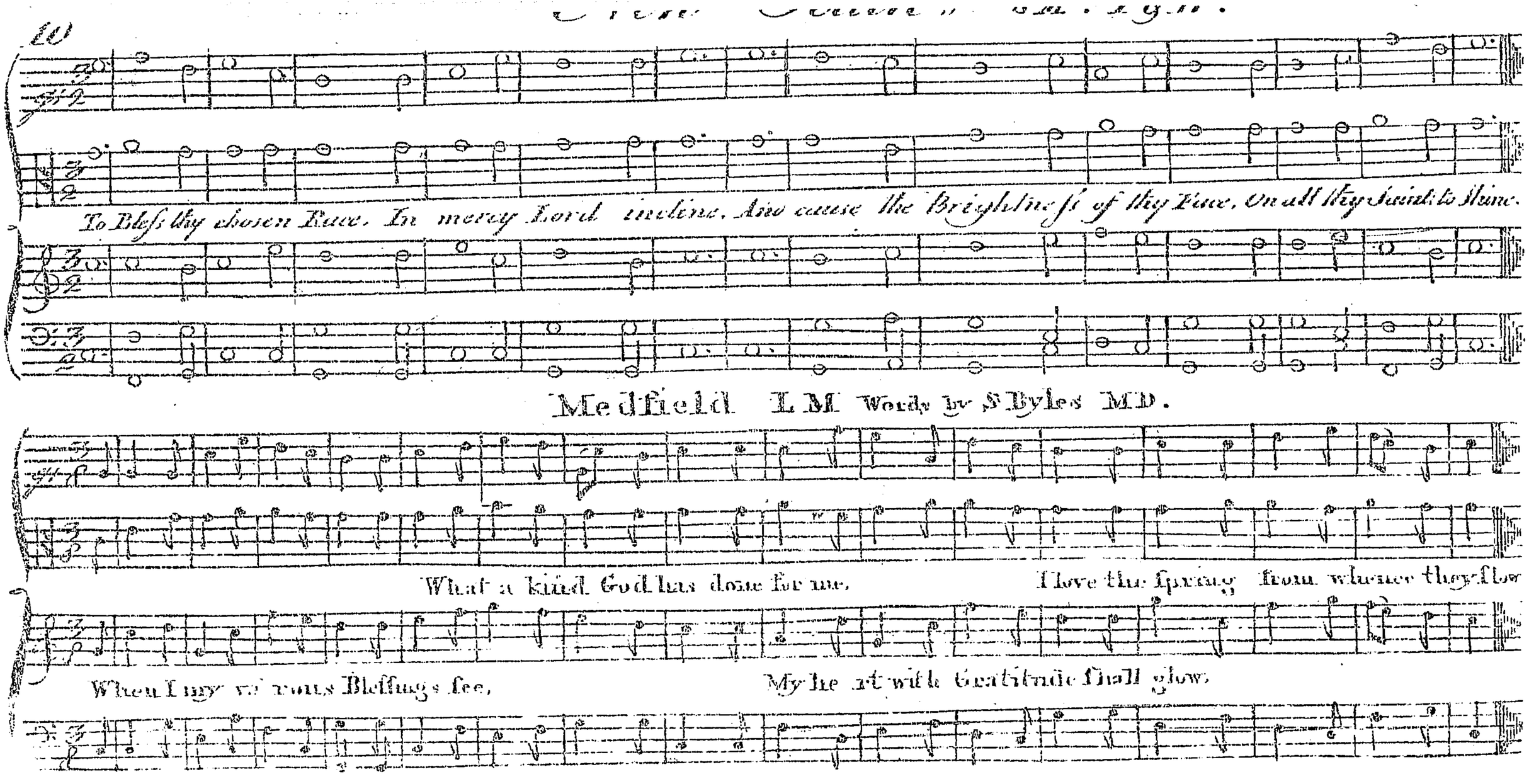
and pan ..... ts & pan ..... ts & pants away his Breath.

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



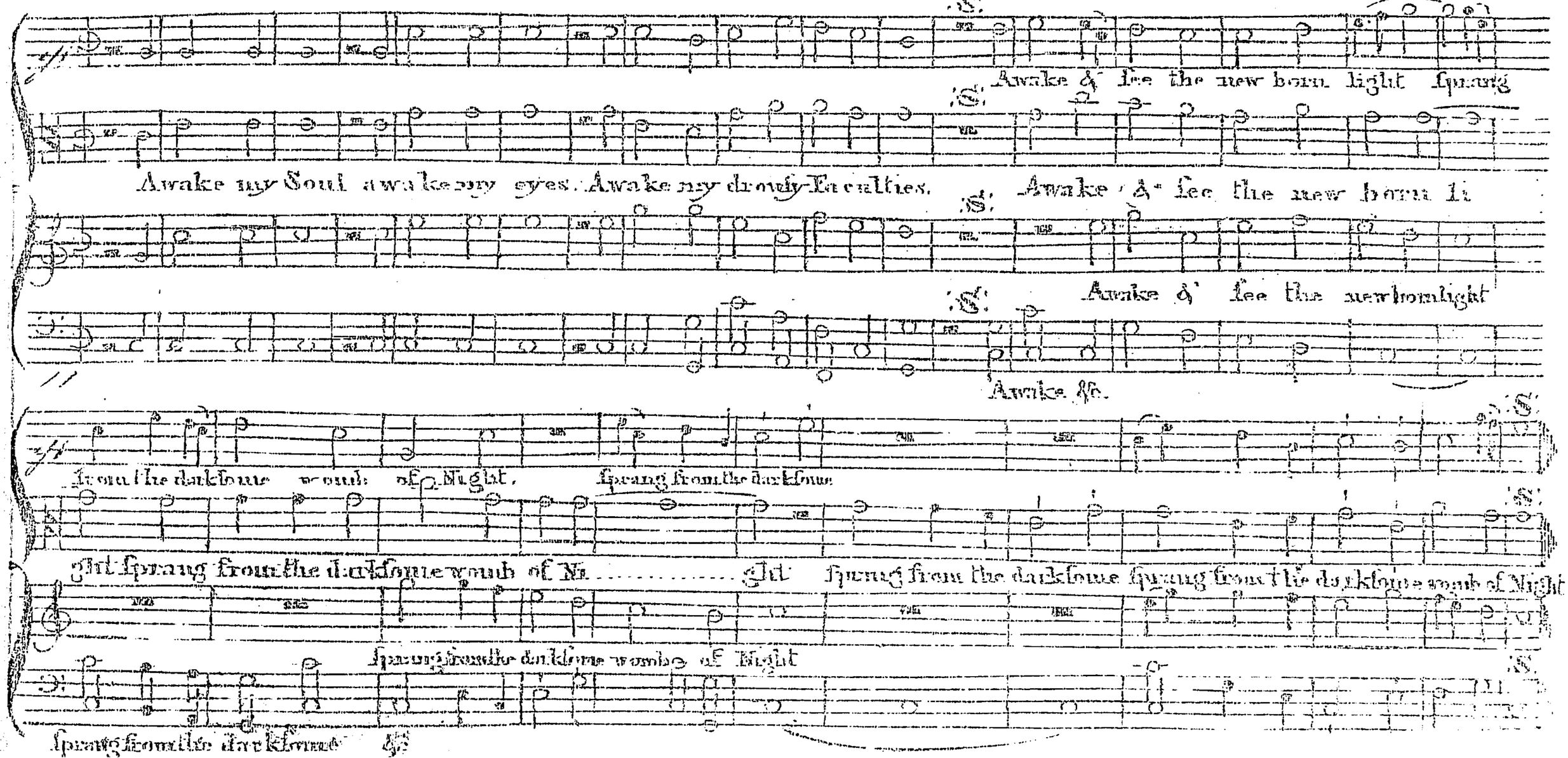

Sullivan. L.M. D.WATTS.



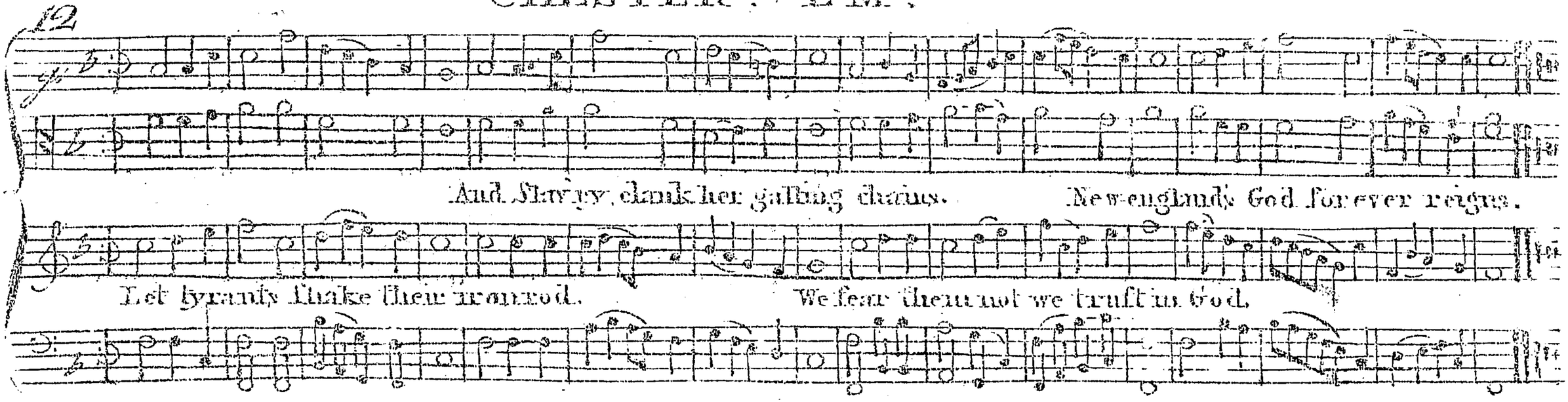

To Bless thy chosen Race. In mercy Lord incline. And cause the Brightness of thy Face, On all thy Saints to Shine.
Medfield L M Words by S Byles MD.
What a kind God has done for me, I love the spring from whence they flow
When I my various Blessings see, My heart with Gratitude shall glow.

# Heath. words Anon.





# CHESTER. LM.


And Slavery clank her galling chains. New-englands God forever reigns.
Let tyrants shake their iron rod. We fear them not we trust in God.

2

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

3

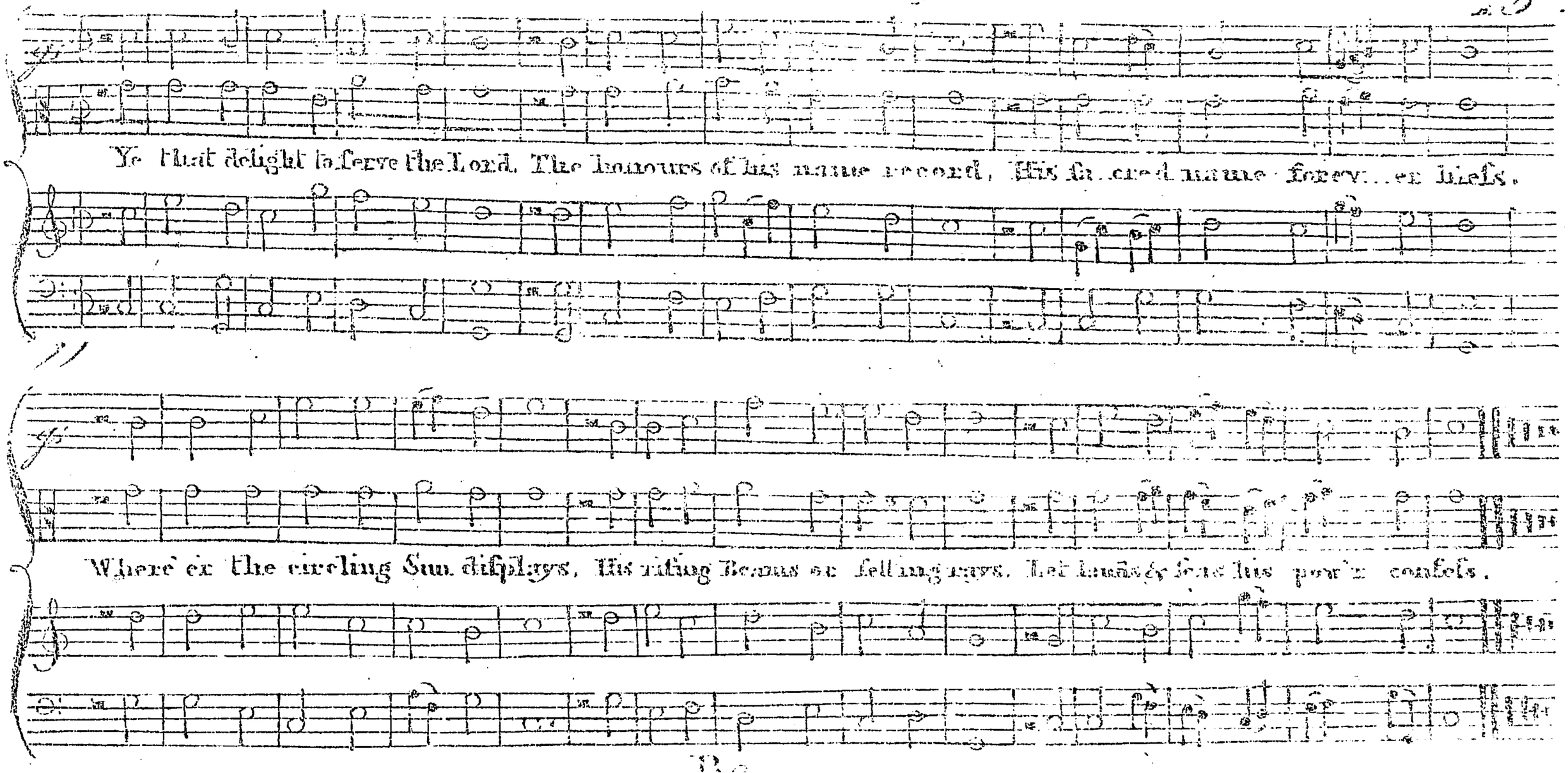
When God inspir'd us for the fight.
Their ranks were broke their lines were forc'd.
Their Ships were Shatter'd in our sight.
Or swiftly driven from our Coast.

4

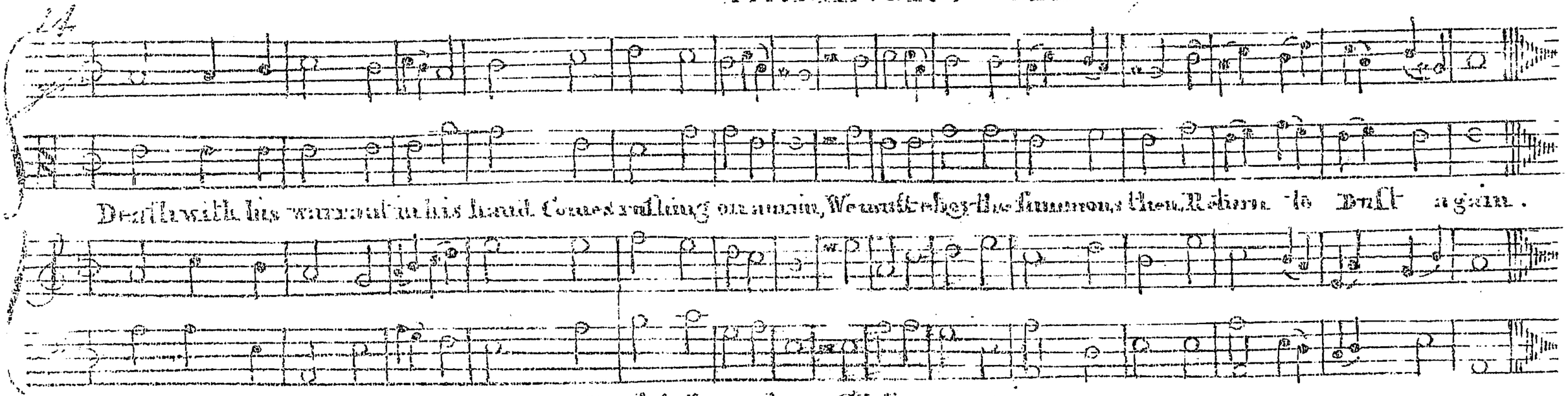
The Foe comes on with haughty Stride.
Our troops advance with martial noise.
Their Vet'rans flee before our Youth.
And Gen'rals yield to beardless Boys.

5

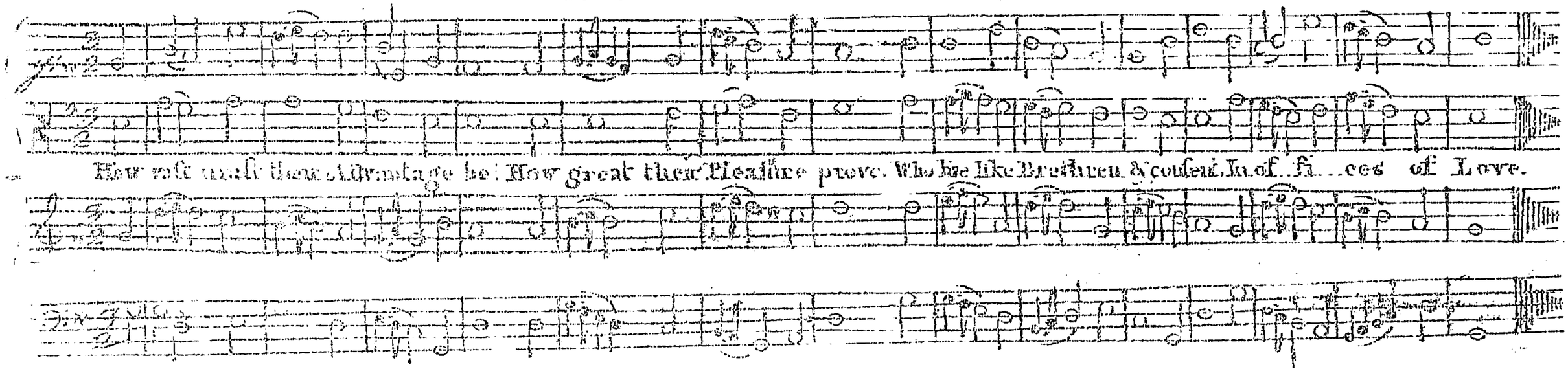
What grateful Off'ring shall we bring?
What shall we render to the Lord?
Loud Halleluiahs let us Sing.
And praise his name on ev'ry Chord.

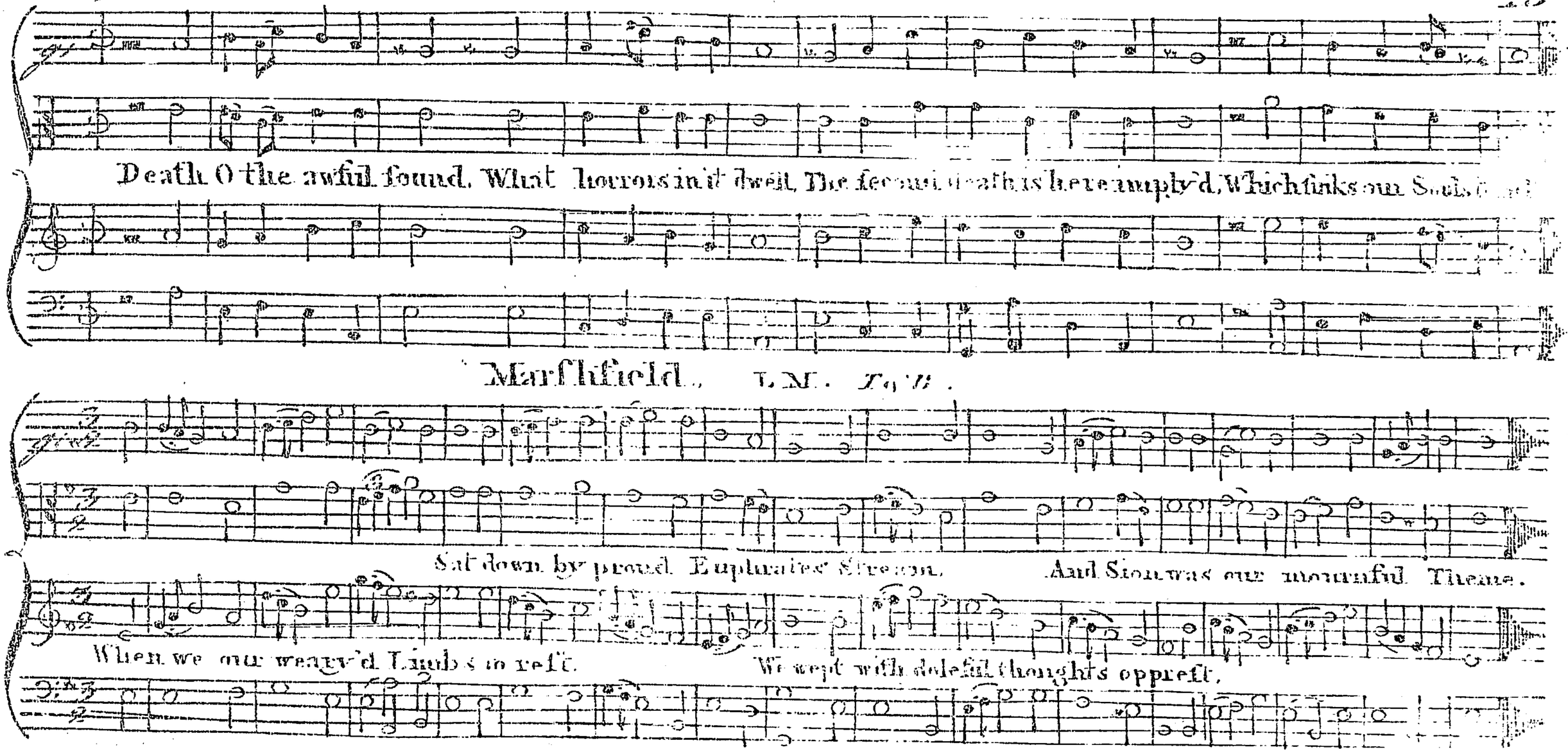

Ye that delight to serve the Lord, The honours of his name record, His sa..cred name forev...er bless.
Where'er the circling Sun displays, His rising Beams or setting rays, Let lands & seas his pow'r confess.

## LEBANON. C.M.

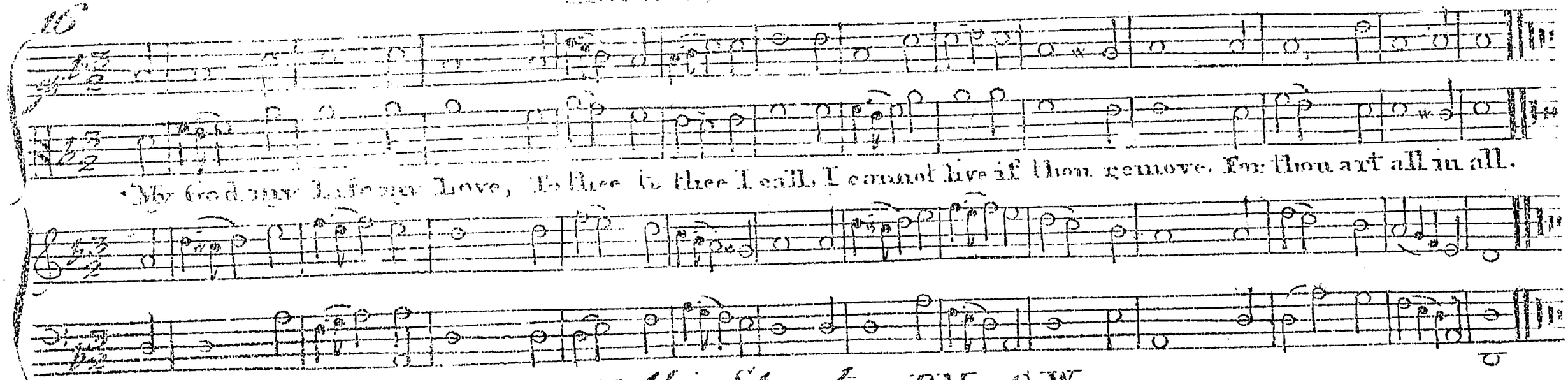



## Marblehead. C.M. Tune.

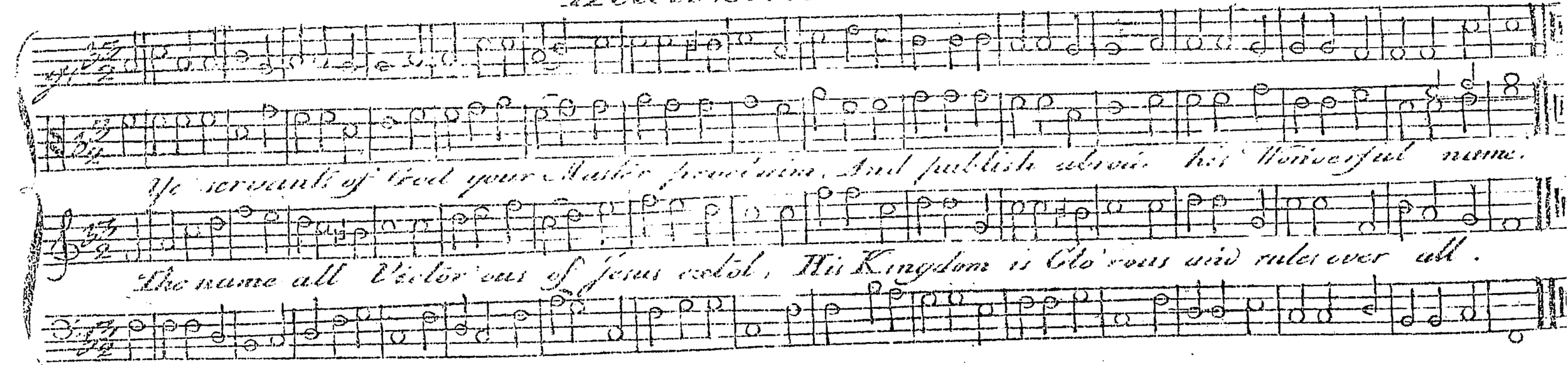



Death O the awful sound. What horrors in it dwell. The fear of death is here amply'd, Which sinks our Souls
Marshfield. L.M.
Sat down by proud Euphrates Stream. And Sion was our mournful Theme.
When we our weary'd Limbs to rest. We wept with doleful thoughts oppress.

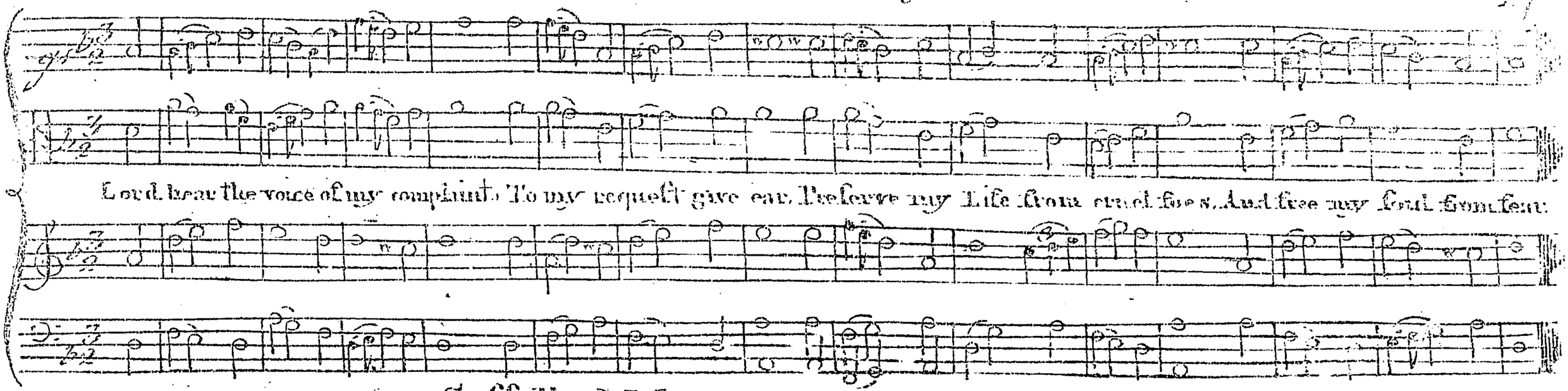
Hebron. S.M. D.W.



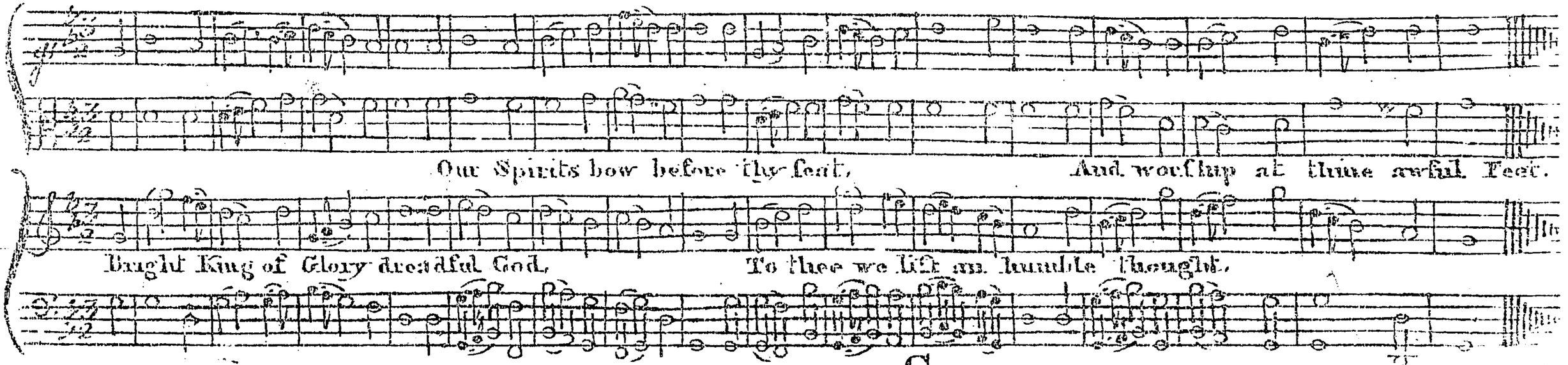

Bolton Street. P.M. & W.



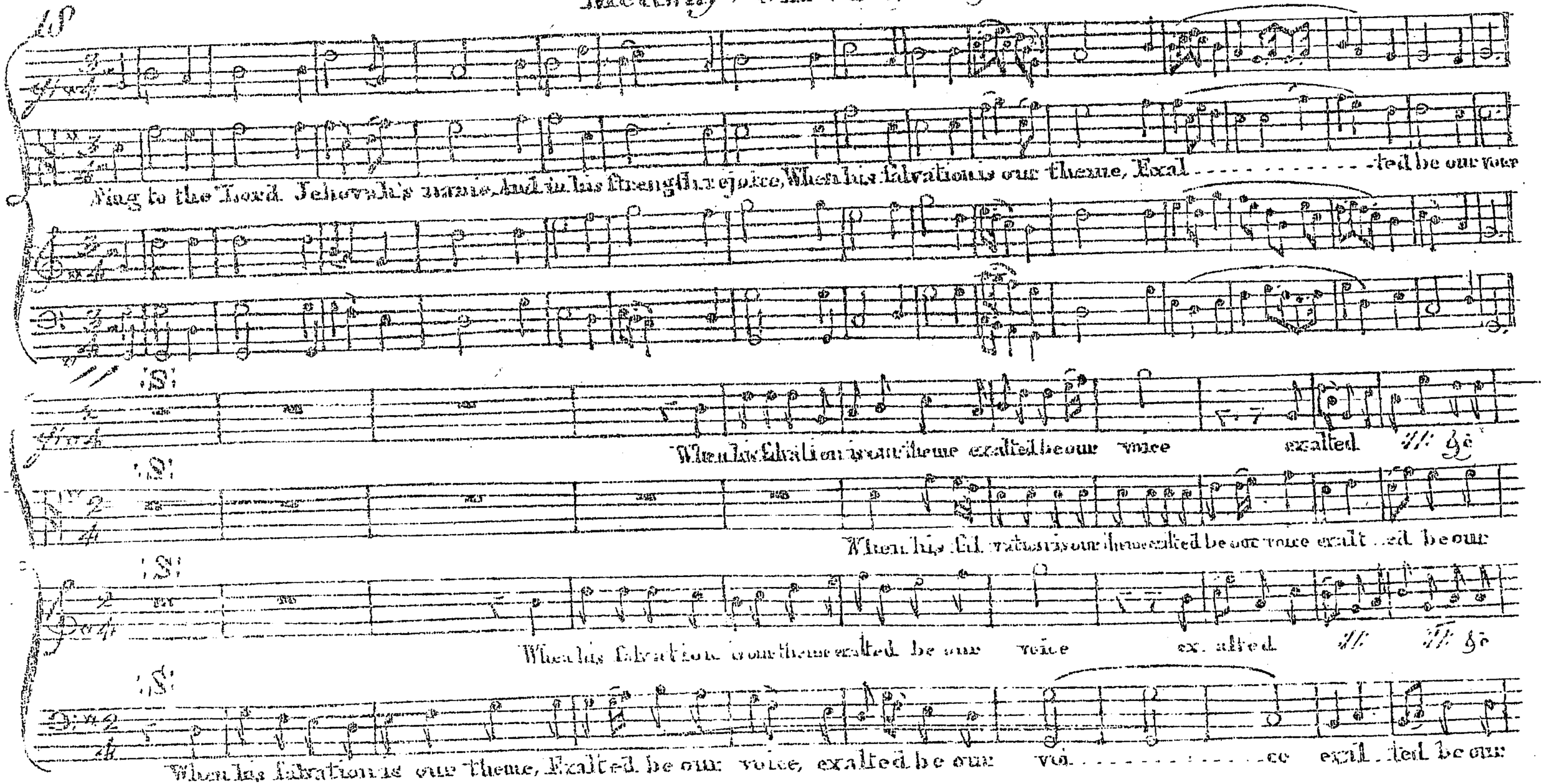
## Princetown. CM. 179.




## Suffolk. LM. DW.



# Medway. C.M. D.W.


Sing to the Lord Jehovah's name And in his strength rejoice, When his salvations our theme, Exal ted be our voice
When his Salvation is our theme exalted be our voice exalted
When his Sal vations is our theme exalted be our voice exalt ed be our
When his Salvation is our theme exalted be our voice exalted
When his salvations is our theme, Exalted be our voice, exalted be our voi ce exal ted be our

Con.

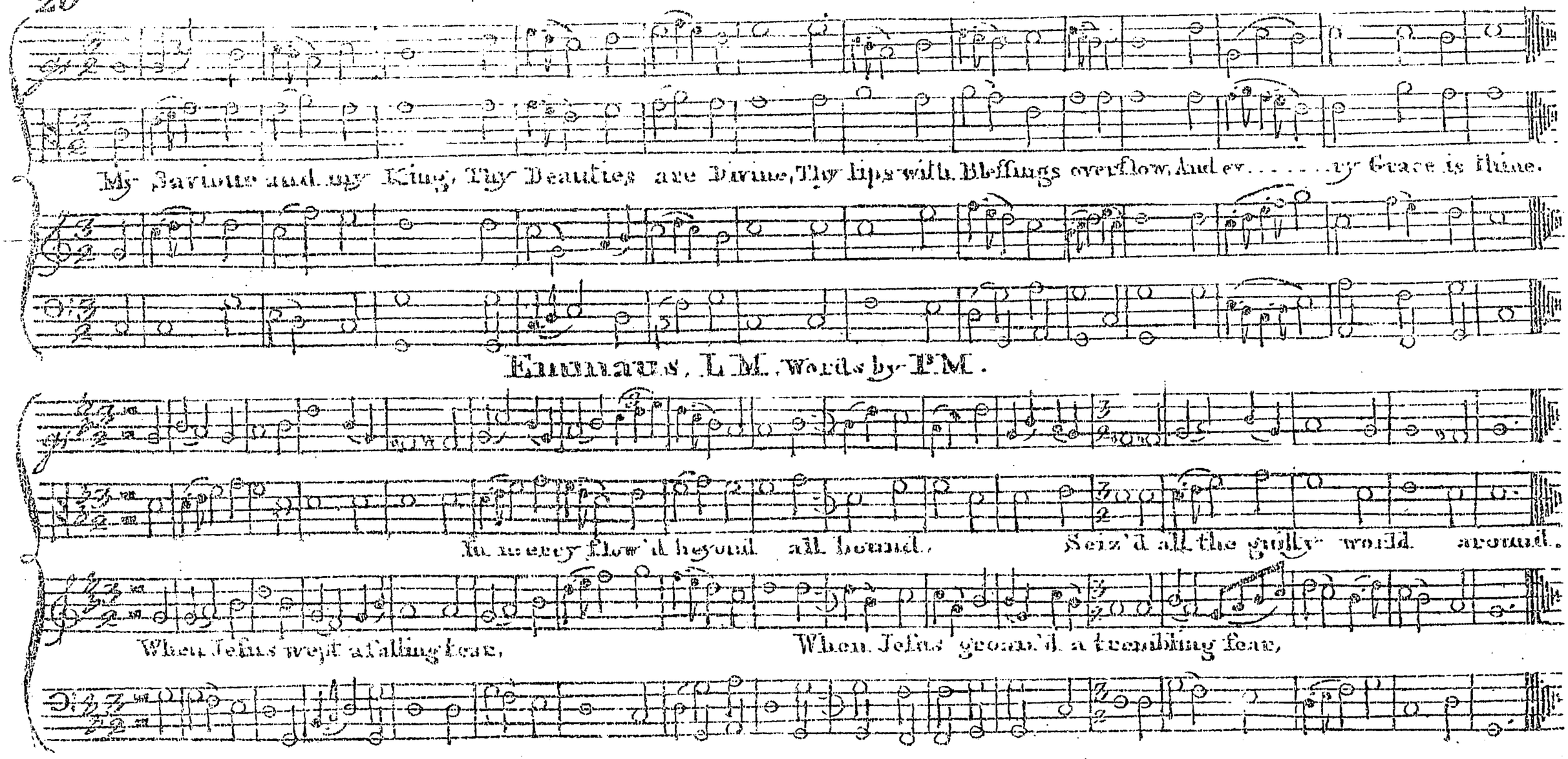
voice ex . . . al . . . . . t . ed. be our voice.

ex . . . al . . . . . t . ed.

Consolation. C.M. Words Anon.

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

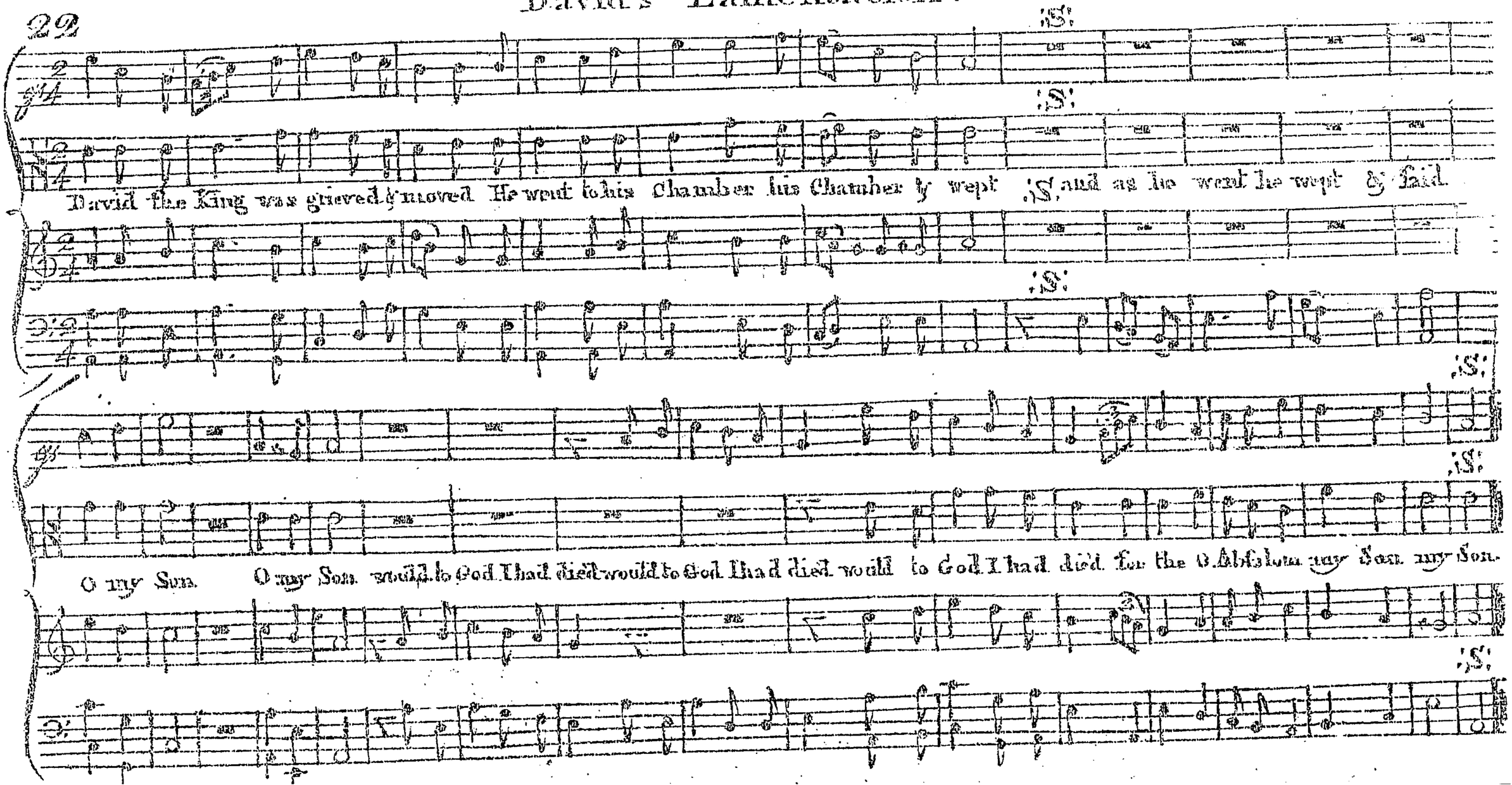
The Comforter &c.

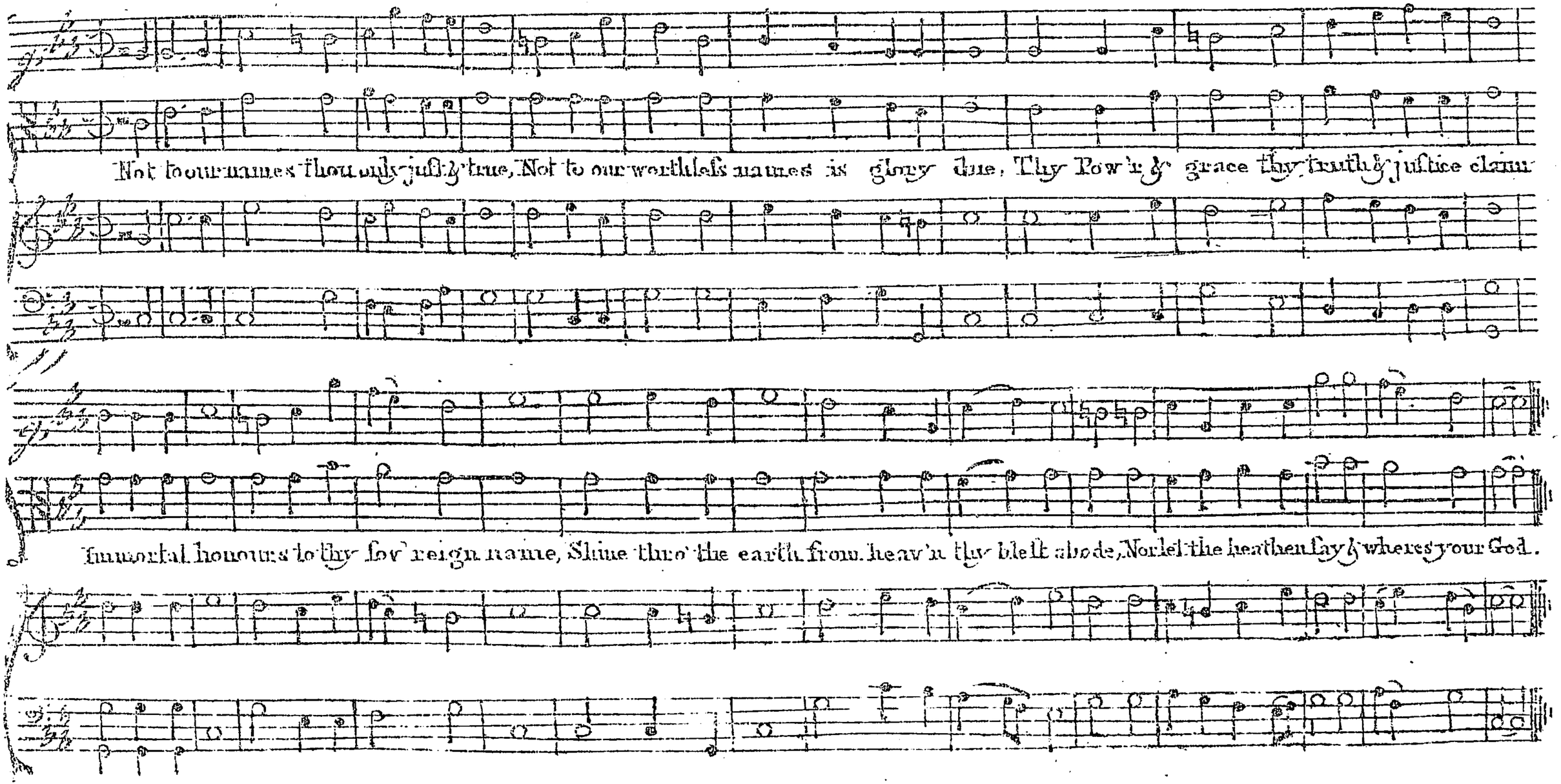

My Saviour and my King, Thy Beauties are Divine, Thy lips with Blessings overflow, And ev.....ry Grace is thine.
Emmaus, L.M. Words by P.M.
In mercy flow'd beyond all bound, Seiz'd all the guilty world around.
When Jesus wept a falling tear, When Jesus groan'd a trembling fear,

When the fierce Northwind with his airy Forces, Rears up the Baltic to a foaming fight: And the red Lightning wth a Storm of hail comes

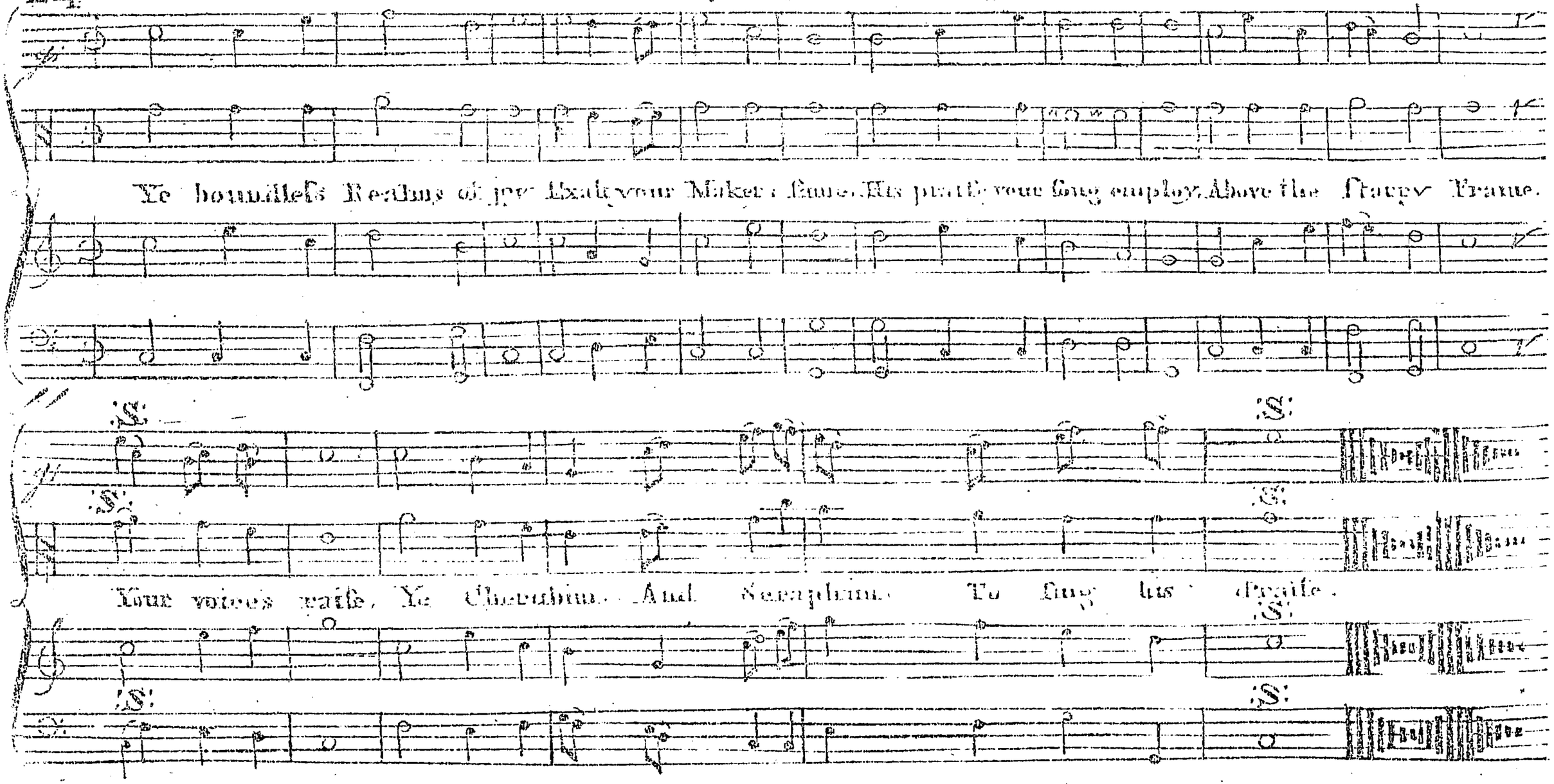
And the red Lightning with a Storm of hail comes, And the red Lightning with a Storm of hail comes Rush.....ing amain down.

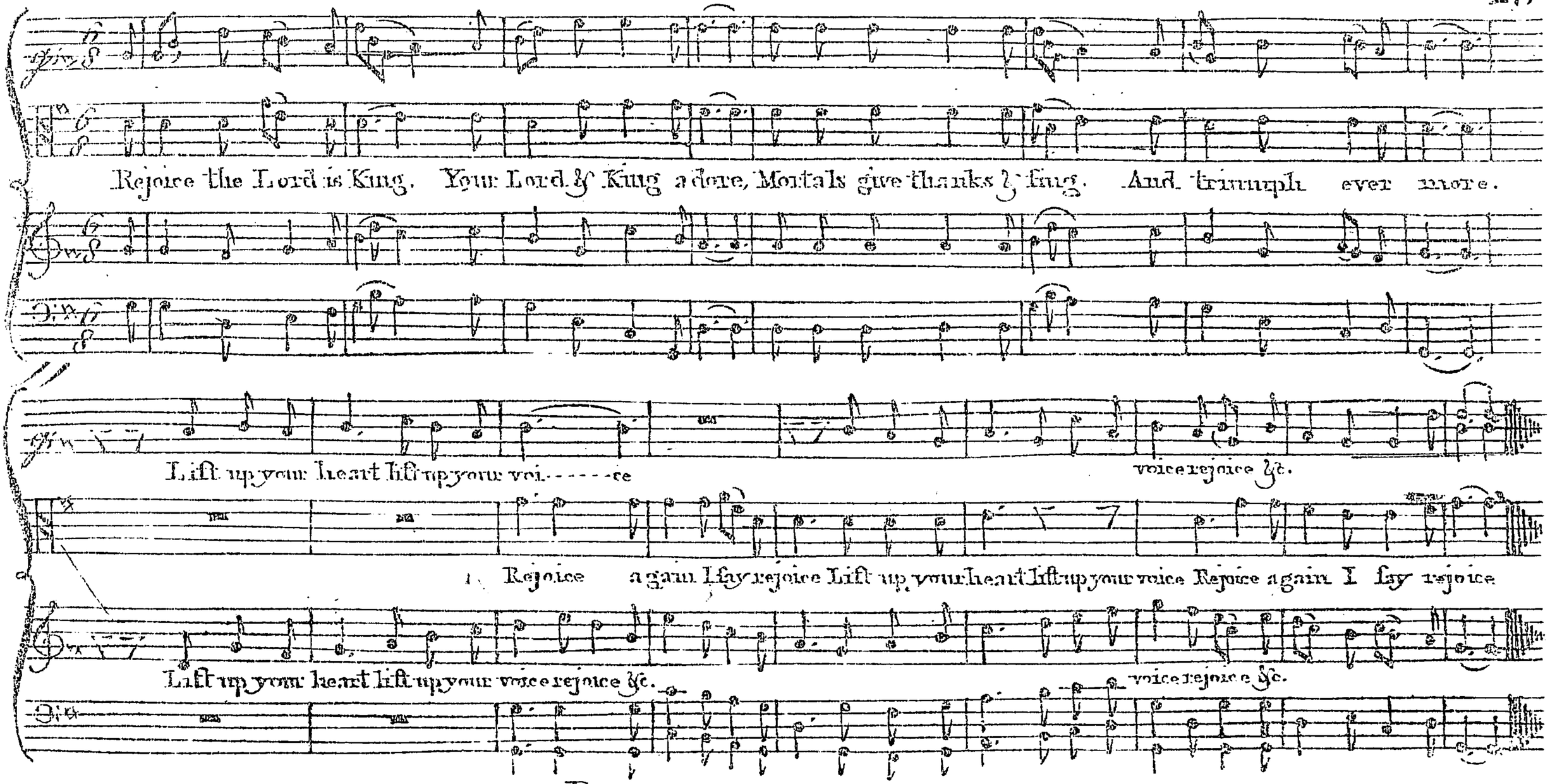
# David's Lamentation.

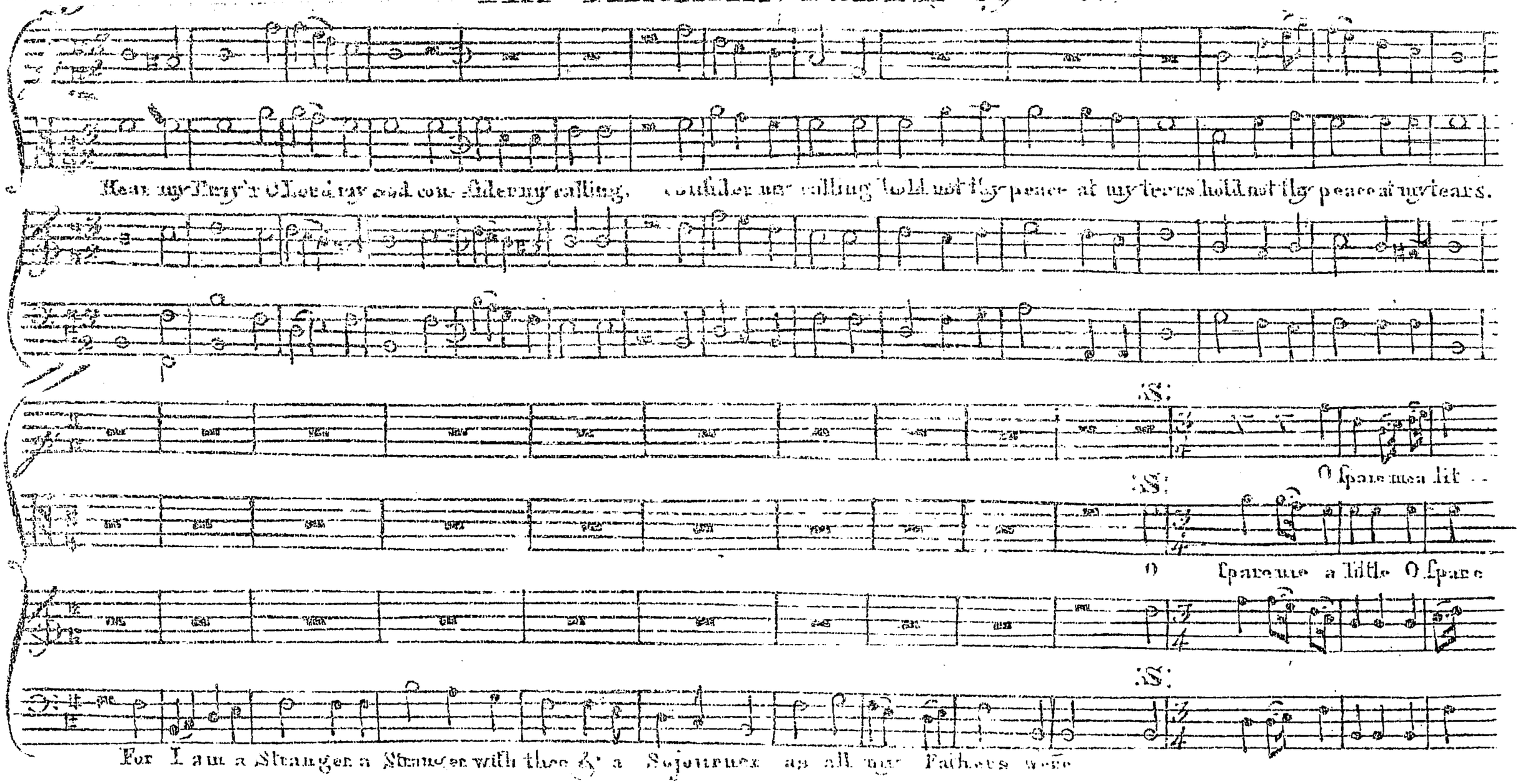



Not to our names thou only just & true, Not to our worthless names is glory due, Thy Pow'r & grace thy truth & justice claim
immortal honours to thy sov'reign name, Shine thro' the earth from heav'n thy bleſt abode, Nor let the heathen say & where's your God.

# Pompity. HM. T&B.


Ye boundless Realms of joy Exalt your Maker's fame. His praise your song employ. Above the starry Frame.
Your voices raise, Ye Cherubim. And Seraphim. To sing his Praise.

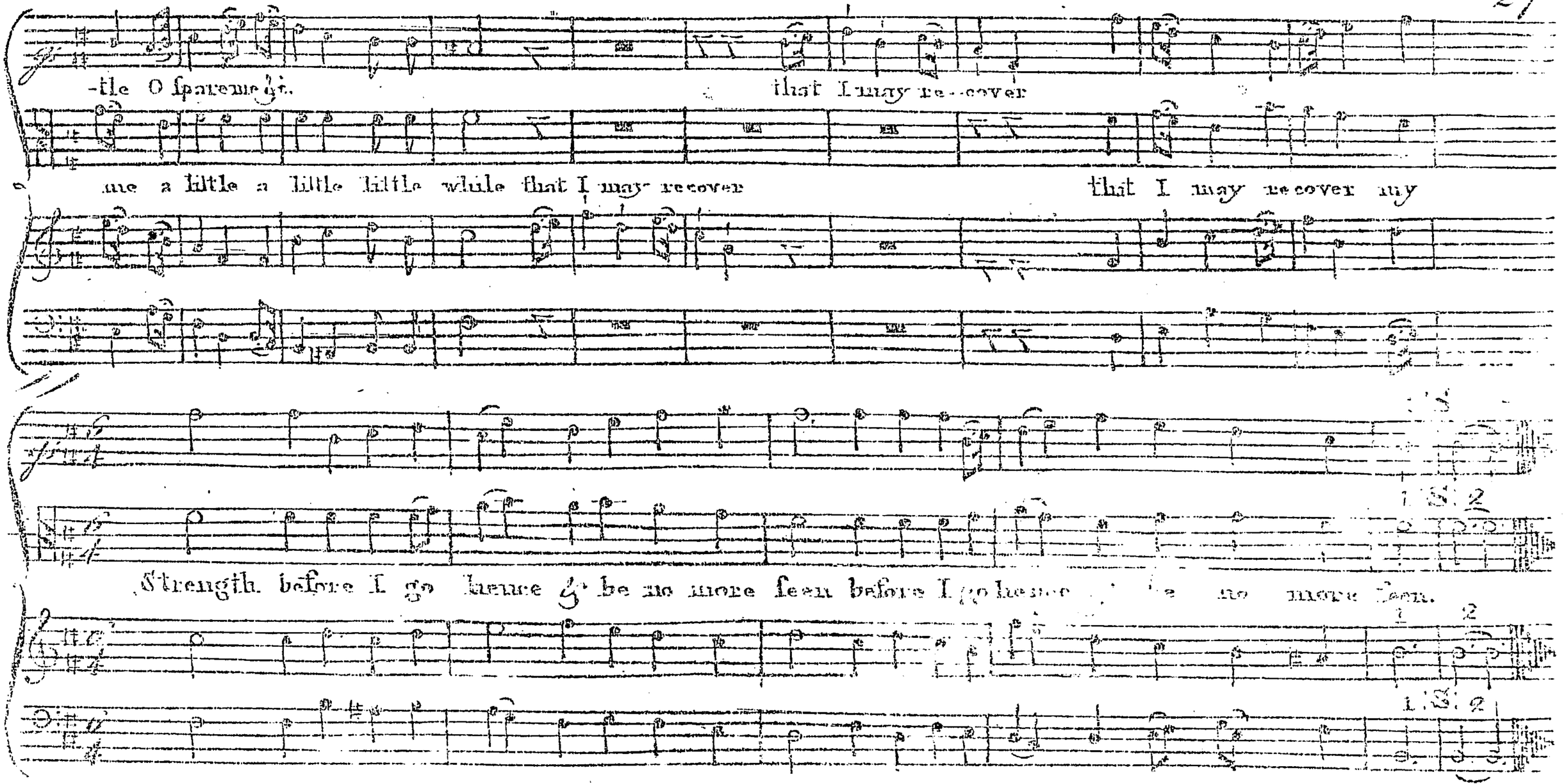

Rejoice the Lord is King. Your Lord & King adore, Mortals give thanks & sing. And triumph ever more.
Lift up your heart lift up your voi-----ce
voice rejoice &c.
Rejoice again I say rejoice Lift up your heart lift up your voice Rejoice again I say rejoice
Lift up your heart lift up your voice rejoice &c.
voice rejoice &c.


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.
S:
O spare me a lit
S:
O spare me a little O spare
S:
For I am a Stranger a Stranger with thee & a Sojourner as all my Fathers were

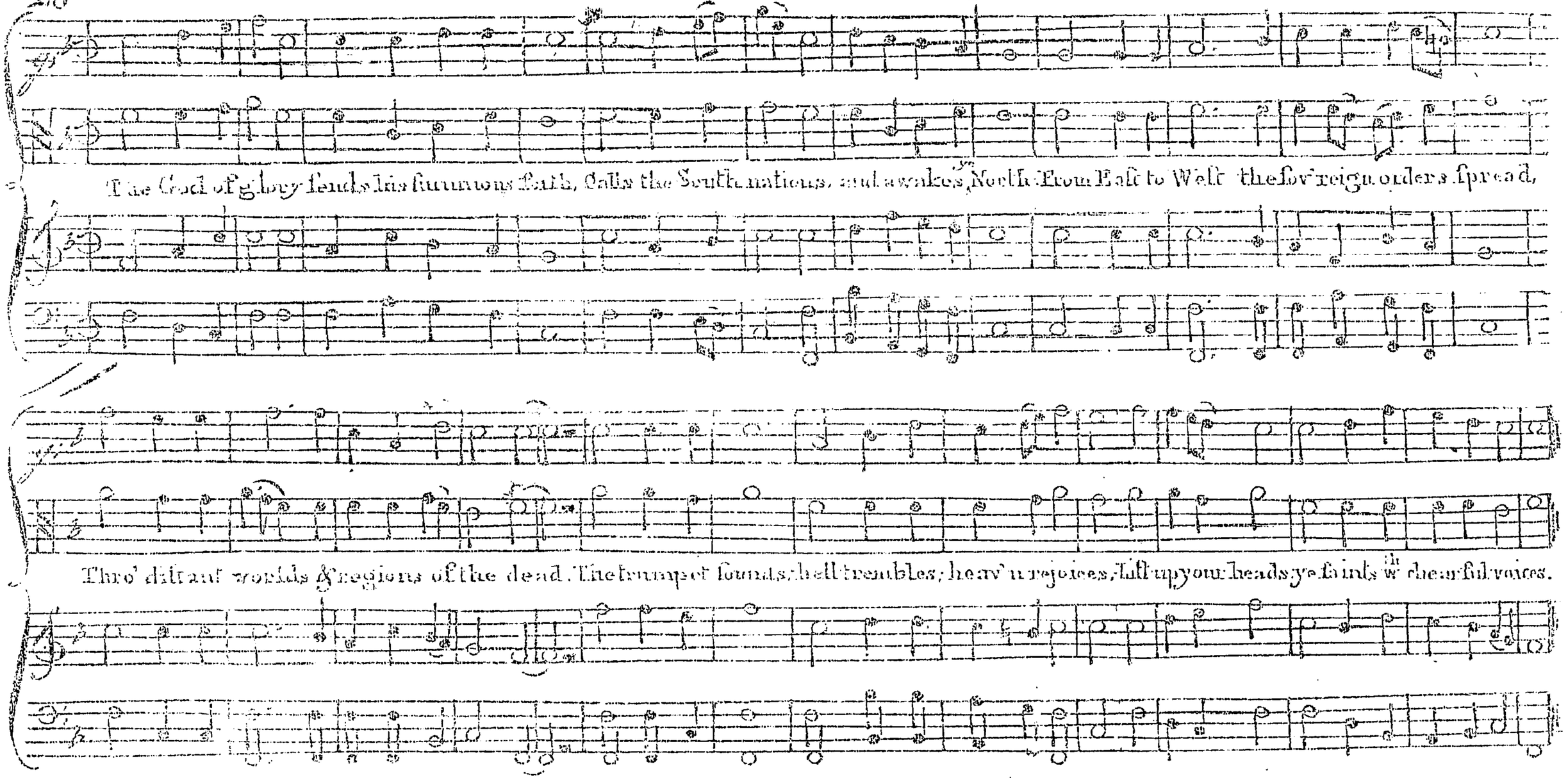
-tle O ſpare me &c. that I may re-cover

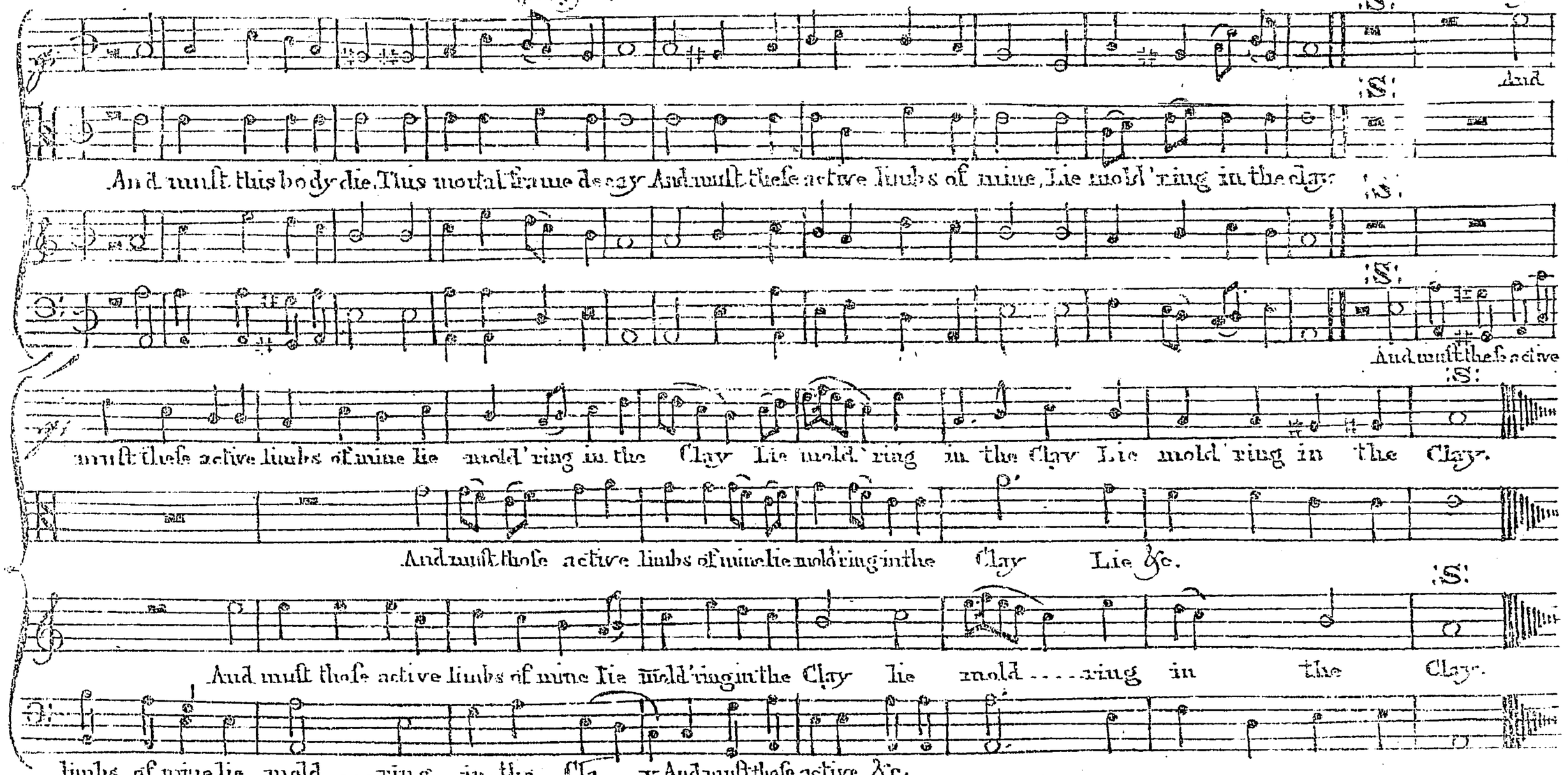
me a little a little little while that I may recover that I may recover my

Strength before I go hence & be no more ſeen before I go hence be no more ſeen.



# Wrentham DW:


The God of glory sends his summons forth, Calls the South nations, and awakes the North. From East to West the sov'reign orders spread,
Thro' distant worlds & regions of the dead. The trumpet sounds, hell trembles, heav'n rejoices, Lift up your heads ye saints with cheerful voices.

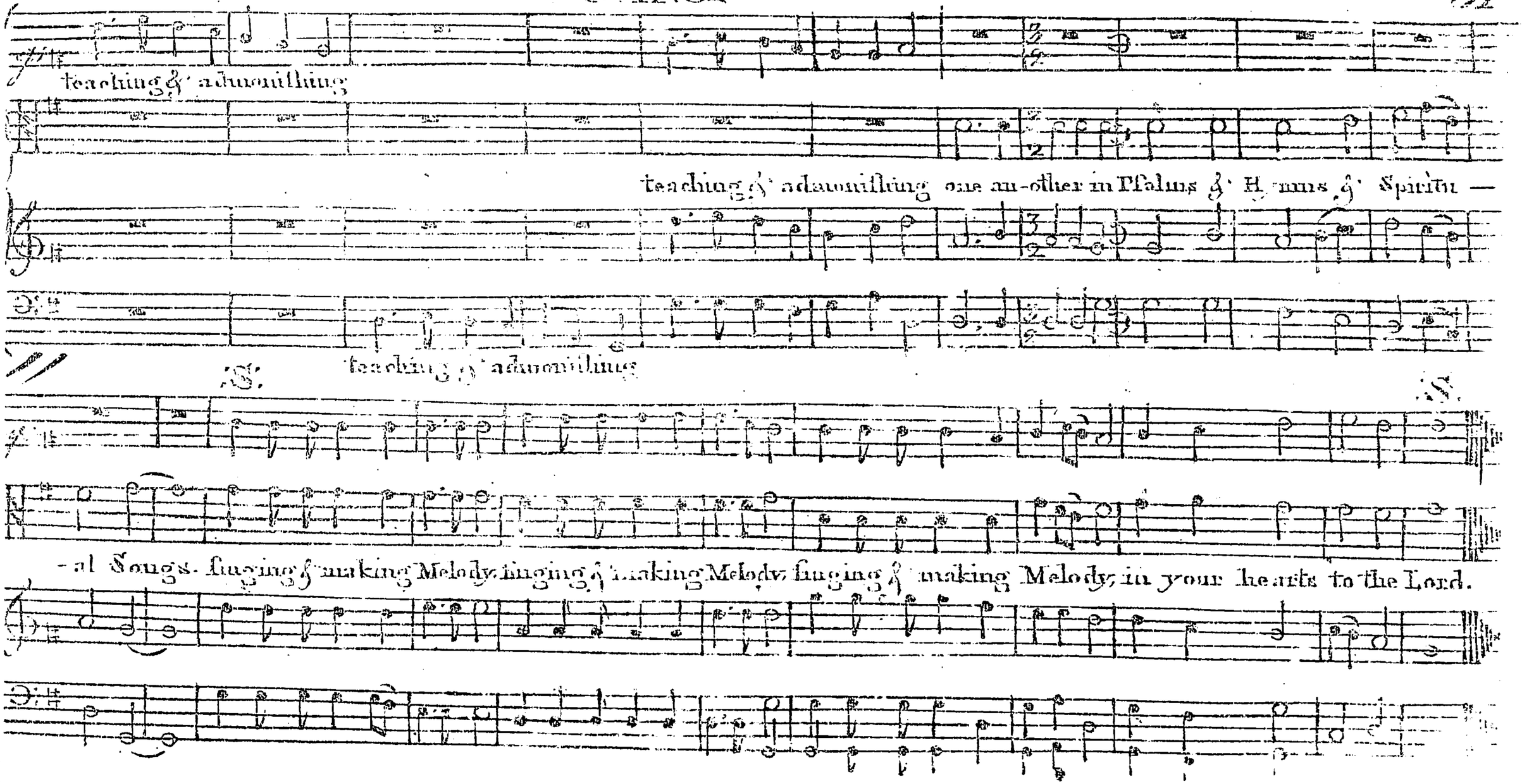

And
And must this body die. This mortal frame decay And must these active limbs of mine, Lie mold'ring in the clay.
And must these active
must these active limbs of mine lie mold'ring in the Clay Lie mold'ring in the Clay Lie mold'ring in the Clay.
And must those active limbs of mine lie mold'ring in the Clay Lie &c.
And must those active limbs of mine lie mold'ring in the Clay lie mold....ring in the Clay.
limbs of mine lie mold....ring in the Cla...y And must those active &c.

# AN ANTHEM taken from Sundry Scriptures.

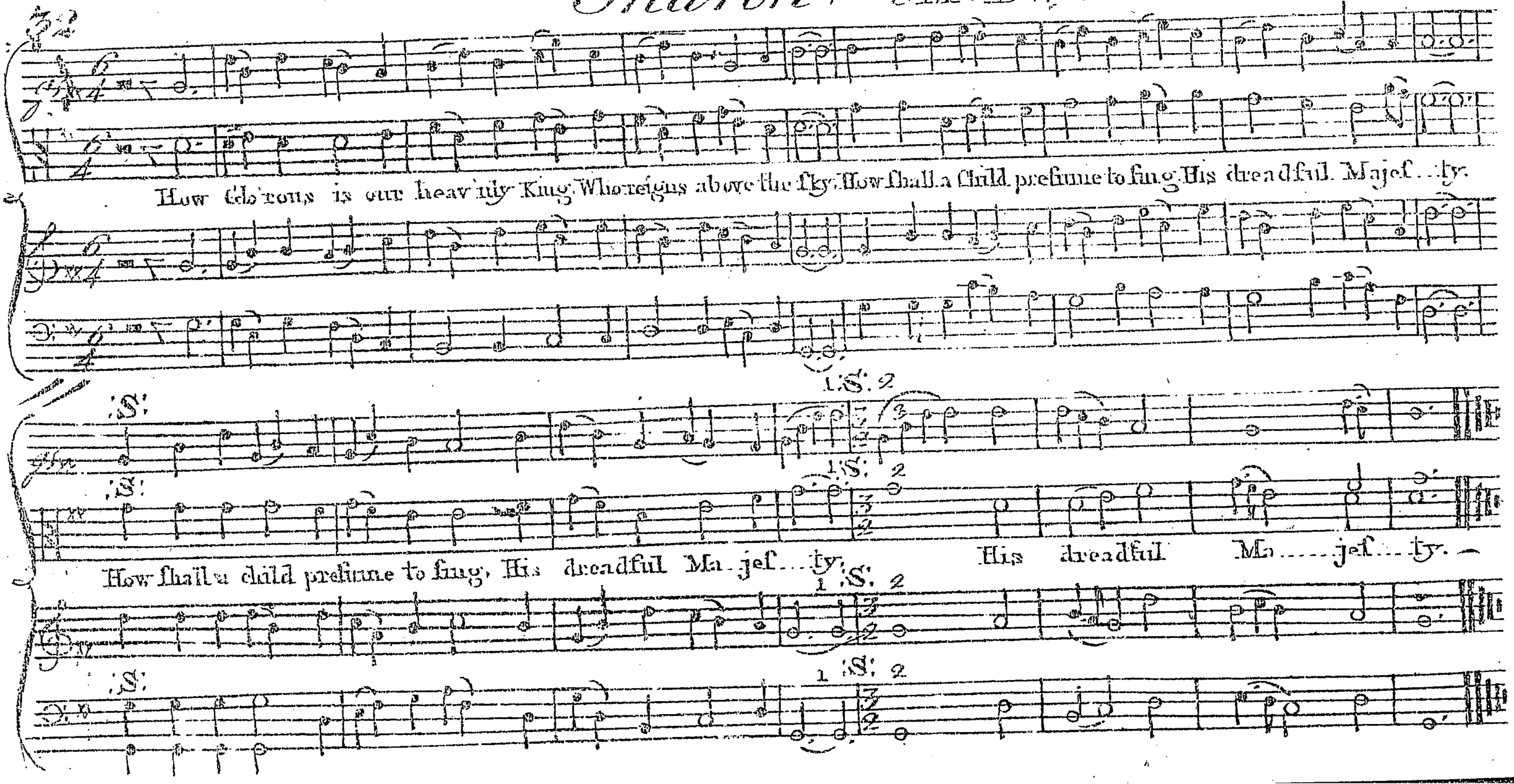
Sharp Key

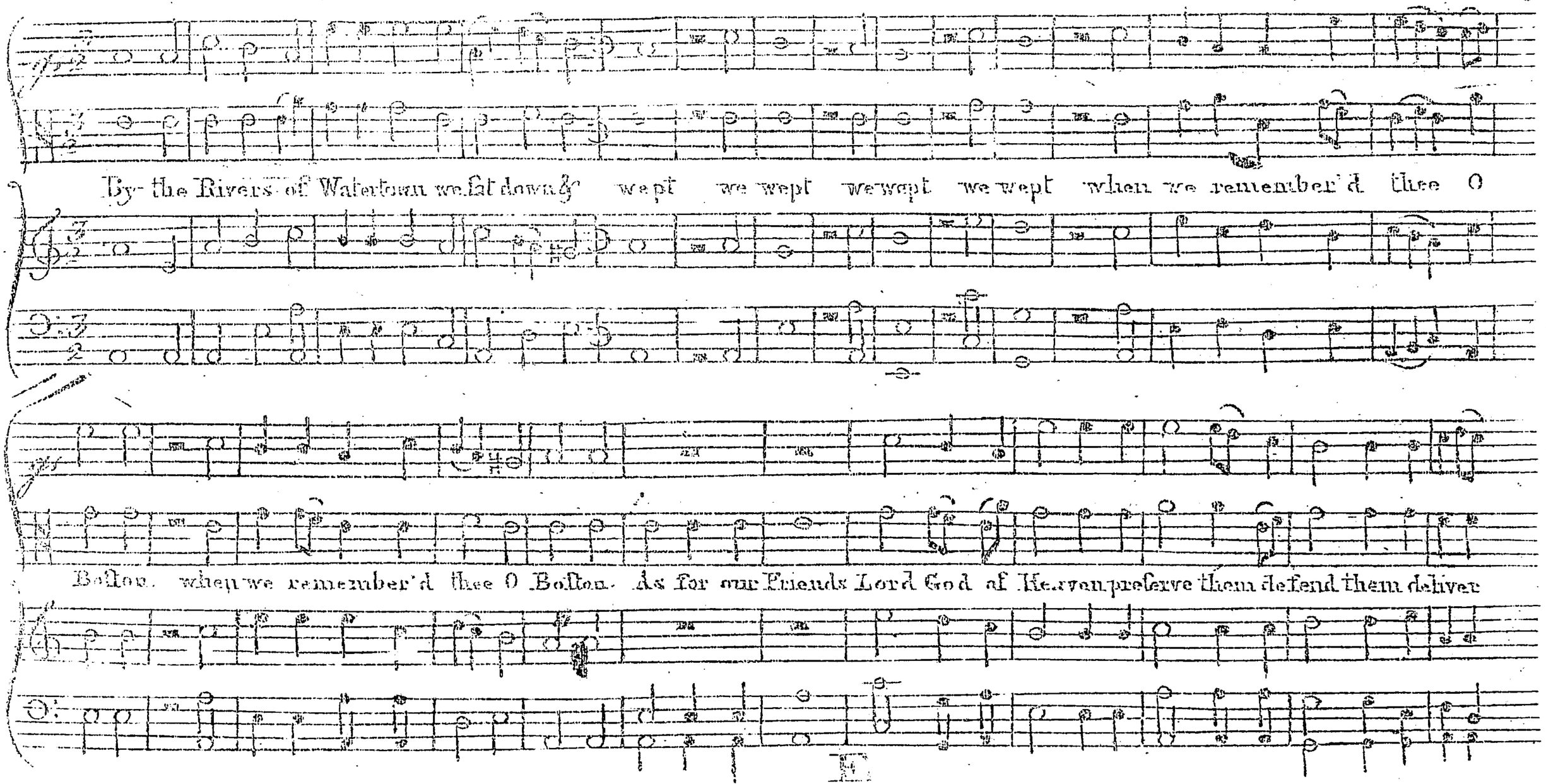
Is any afflicted let him Pray. Is any of you merry let him sing Psalms singing & making melody singing & making

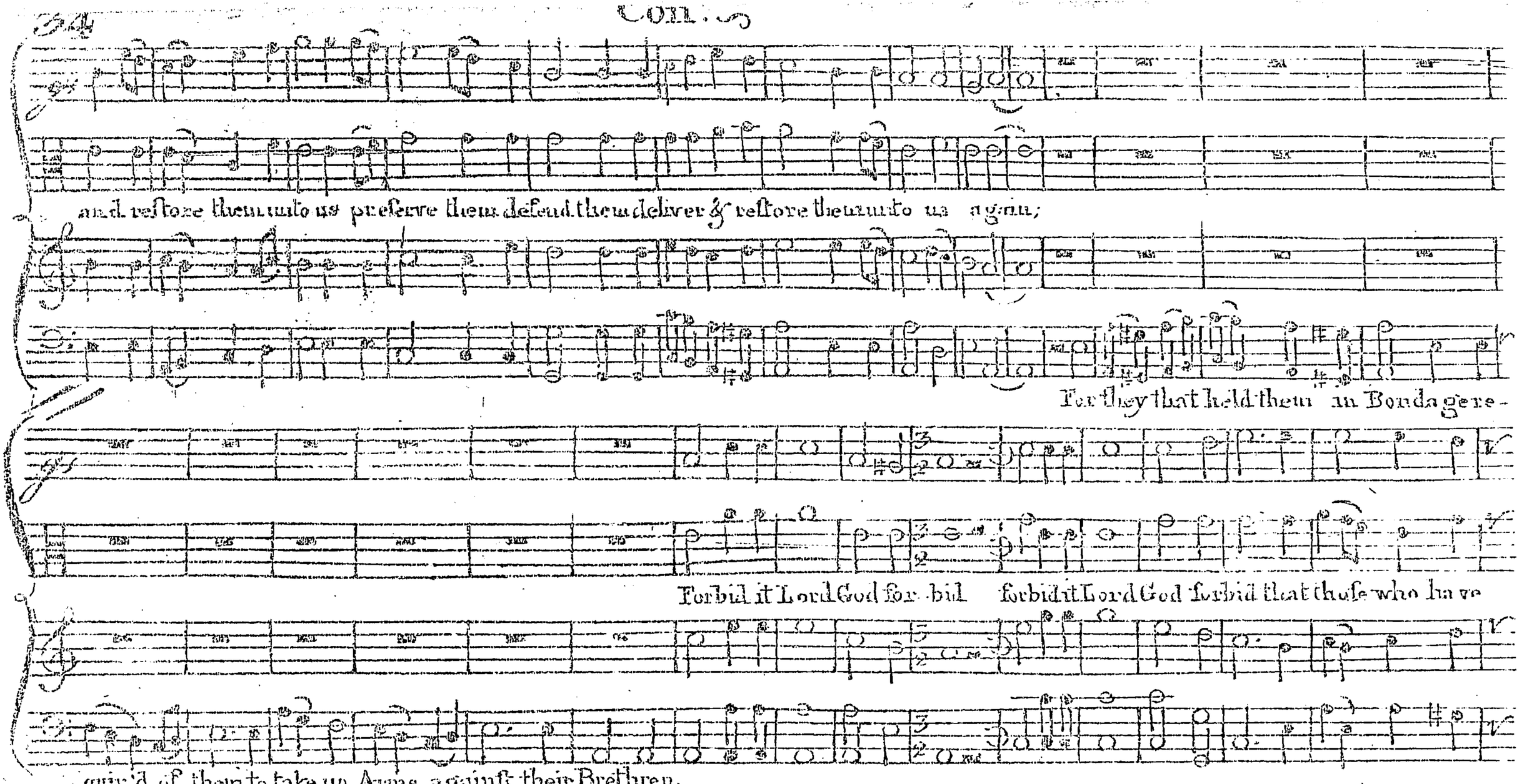
melody singing & making melody in your hearts to the Lord. Let the word of Christ dwell in you richly.

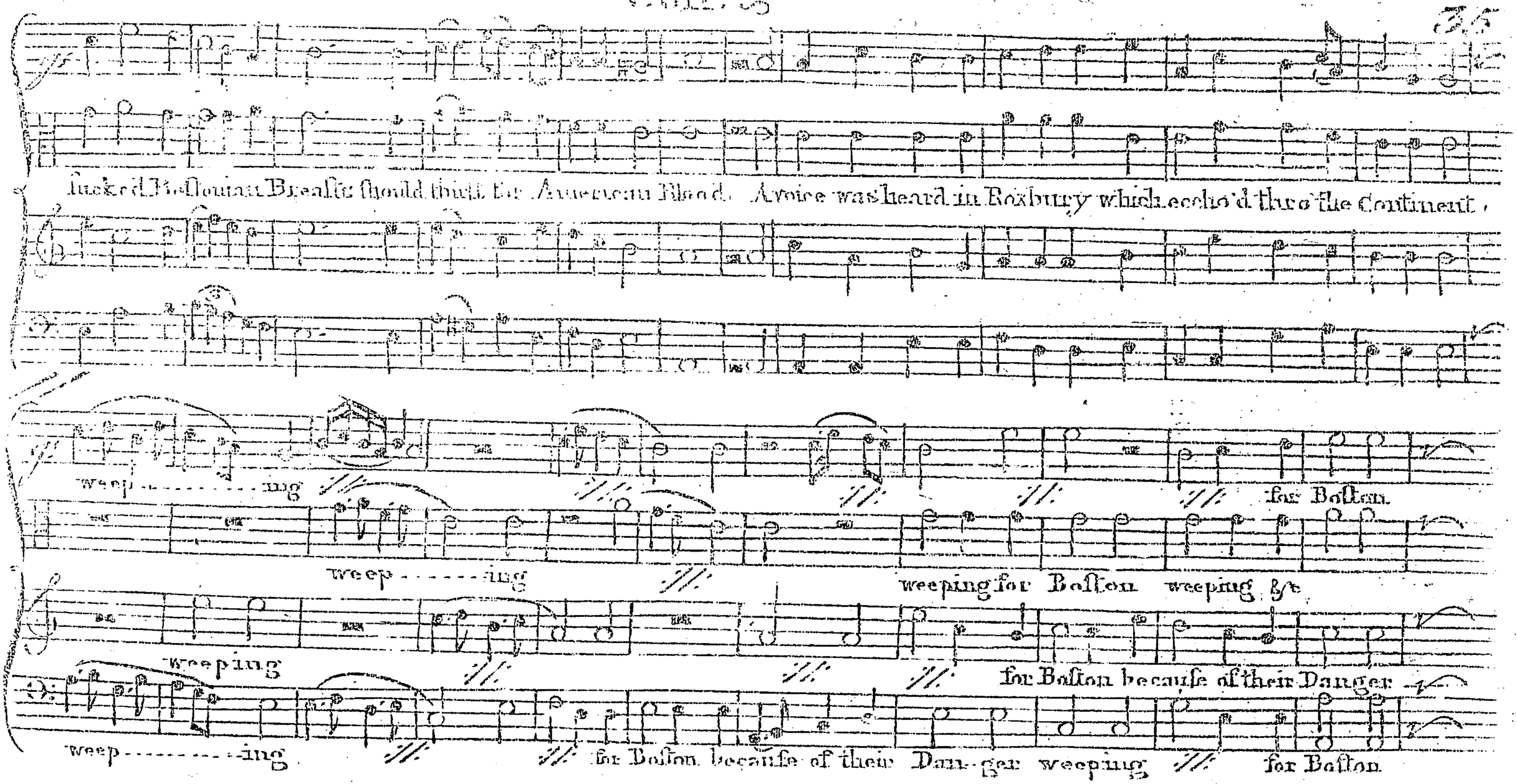

teaching & admonishing
teaching & admonishing one an-other in Psalms & Hymns & Spirit —
teaching & admonishing
-al Songs. singing & making Melody singing & making Melody singing & making Melody in your hearts to the Lord.

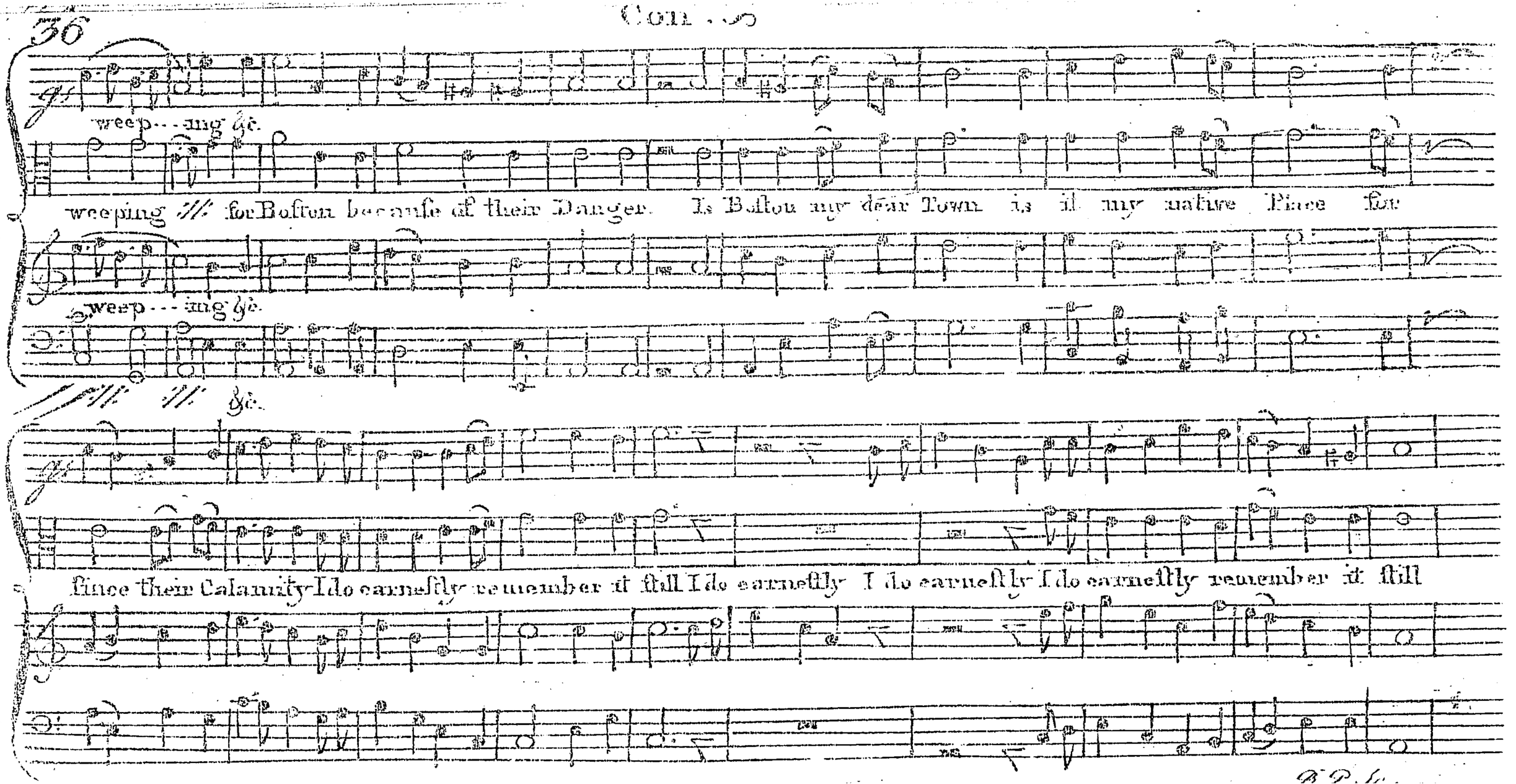
# Sharon. CM. DW.


How Glo'rous is our heav'nly 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
Bolton when we remember'd thee O Bolton As for our Friends Lord God of Heaven preserve them defend them deliver

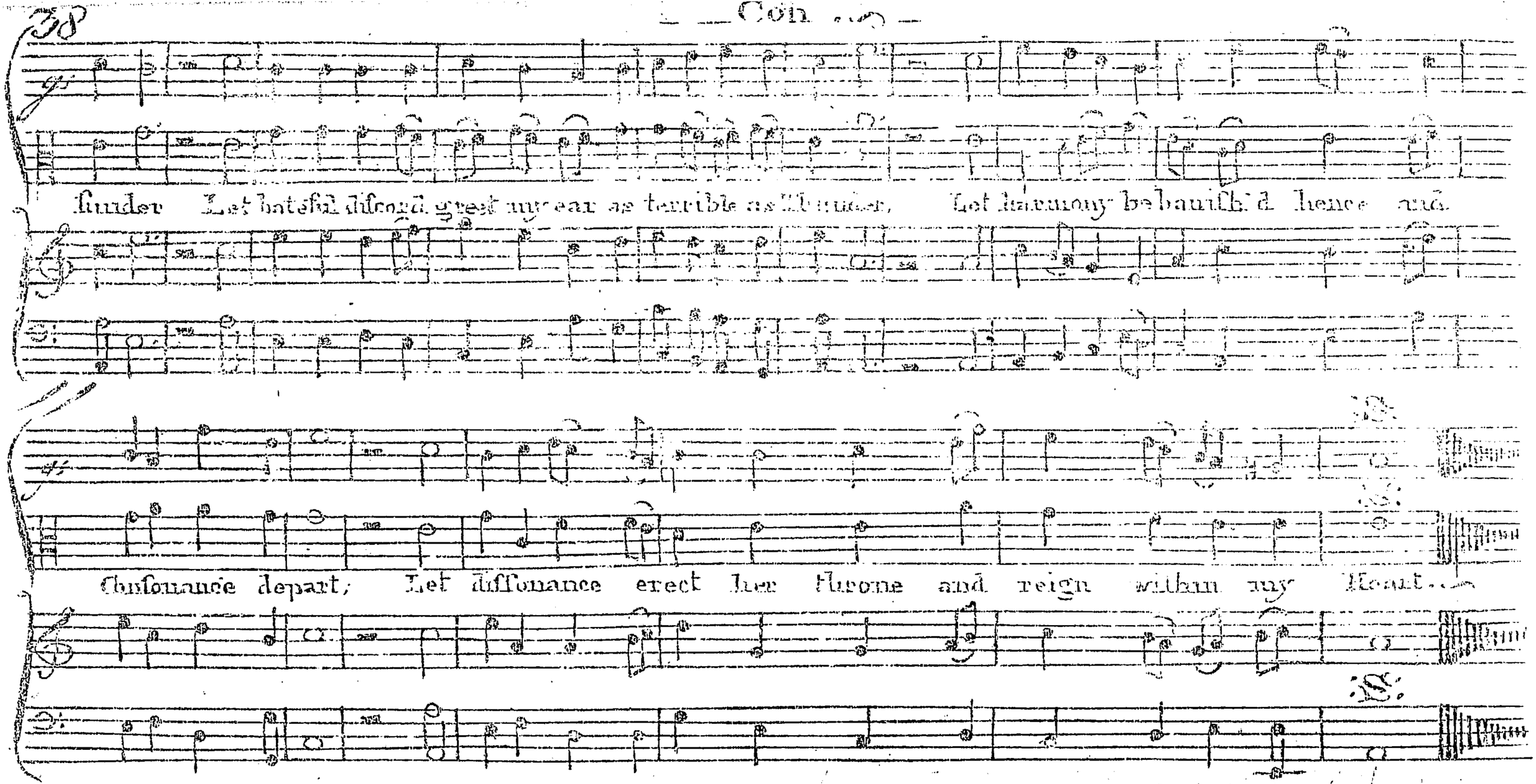

and restore them unto us preserve them defend them deliver & restore them unto us again;
For they that hold them in Bondage re-
For bid it Lord God for bid forbid it Lord God forbid that those who have
quir'd of them to take up Arms against their Brethren.


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

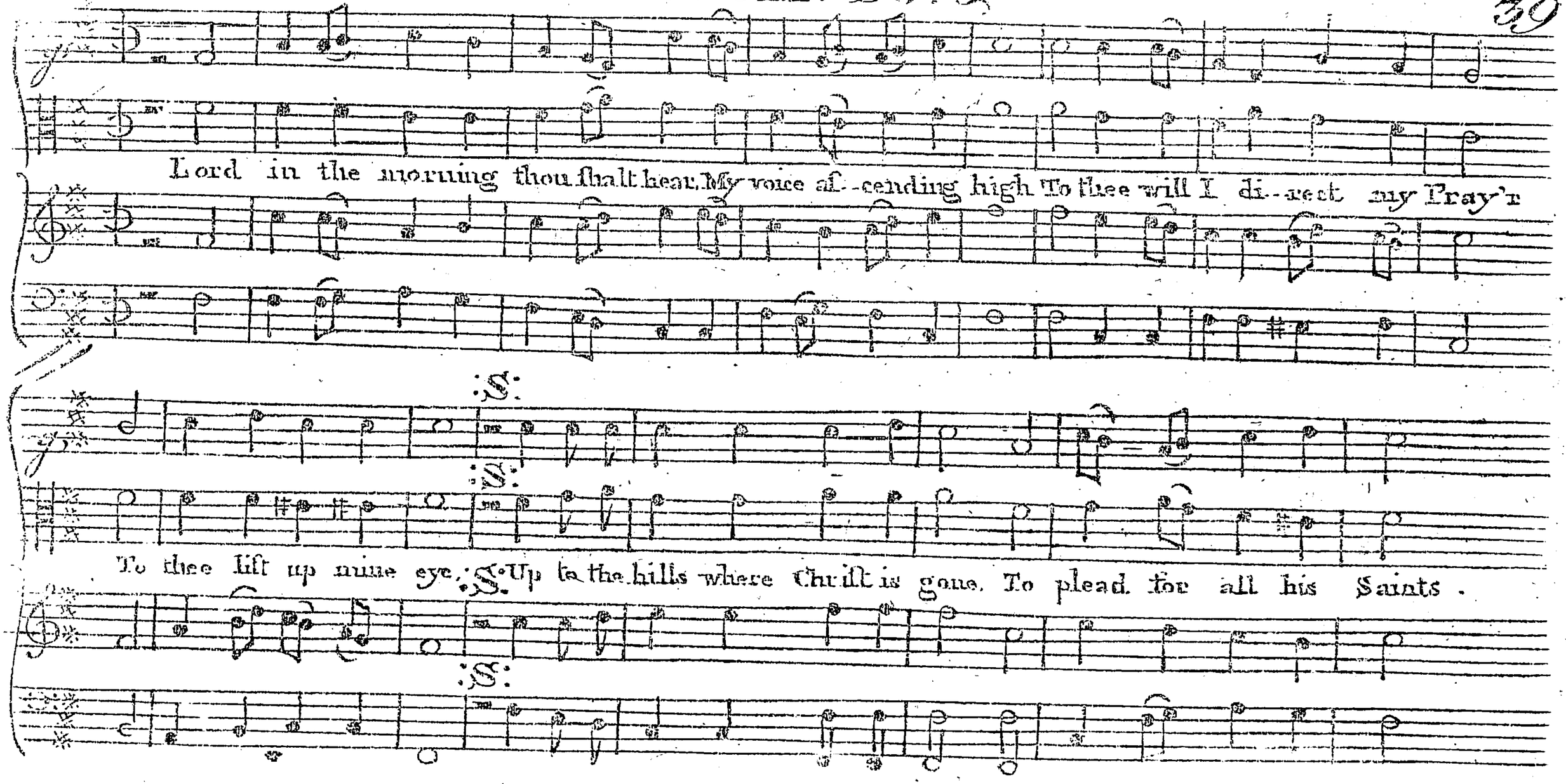

weep---ing &c.
weeping &c. for Boston because of their Danger. In Boston my dear Town is all my native Place for
weep---ing &c.
&c.
since their Calamity I do earnestly remember it still I do earnestly I do earnestly I do earnestly remember it still

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 -


Con
Sunder Let hateful discord greet my ear as terrible as Thunder, Let Harmony be banish'd hence and
Dissonance depart; Let dissonance erect her throne and reign within my Heart.

# Gracias. CM. DV.



Con

Our So ... ngs &c.

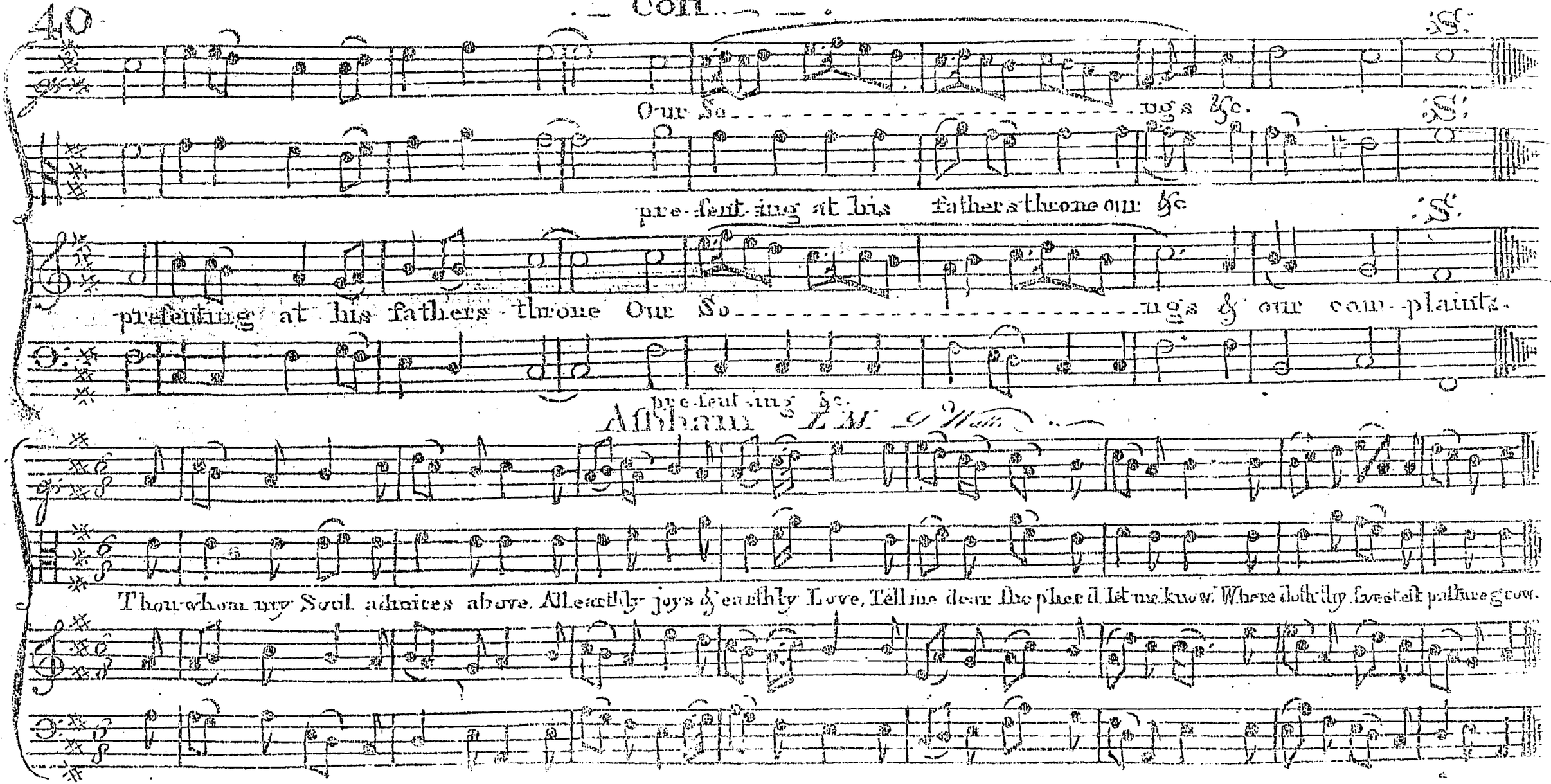
pre-sent-ing at his fathers throne our &c

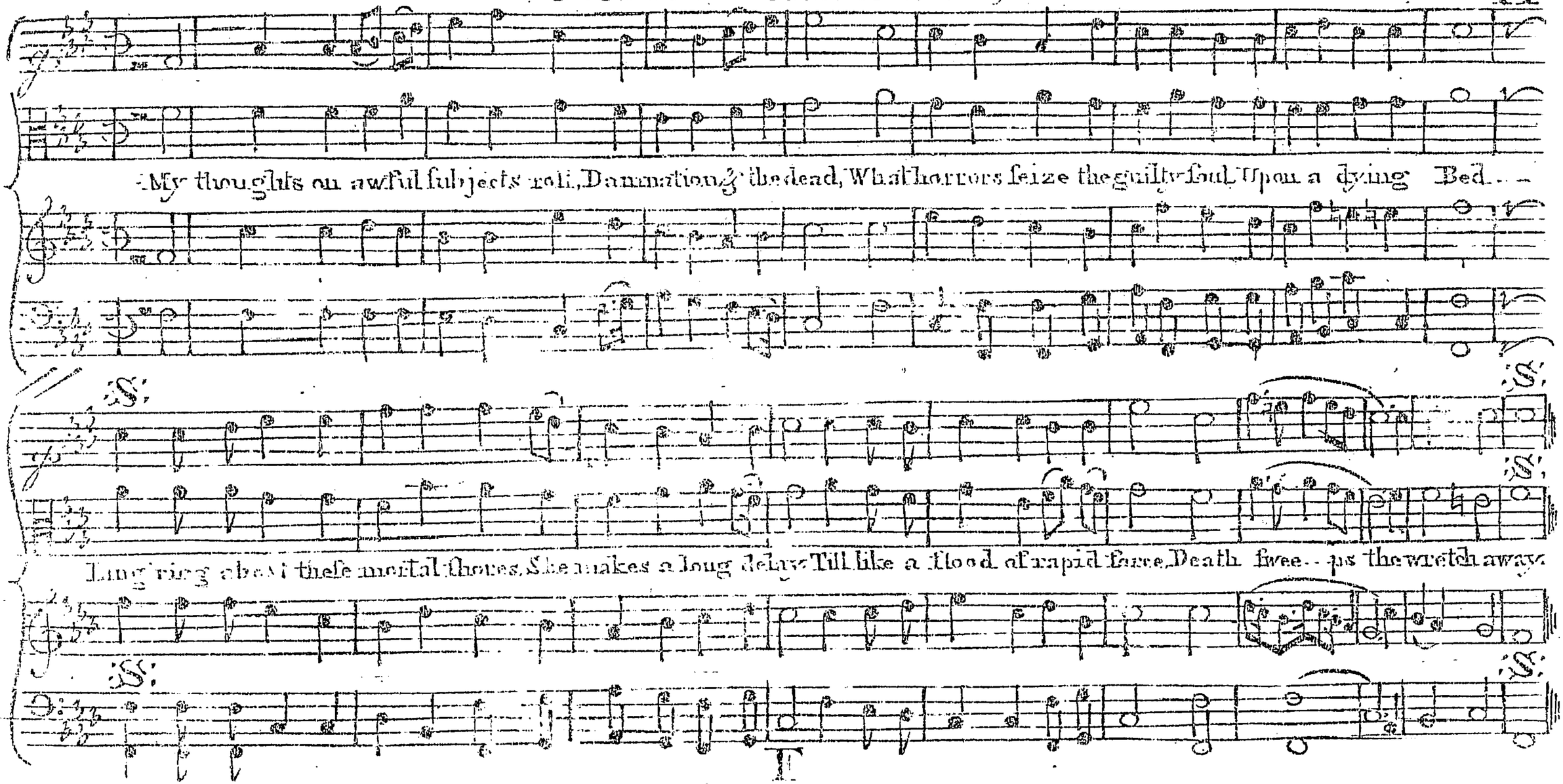
presenting at his fathers throne Our So ... ngs & our com-plaints.

pre-sent-ing &c.

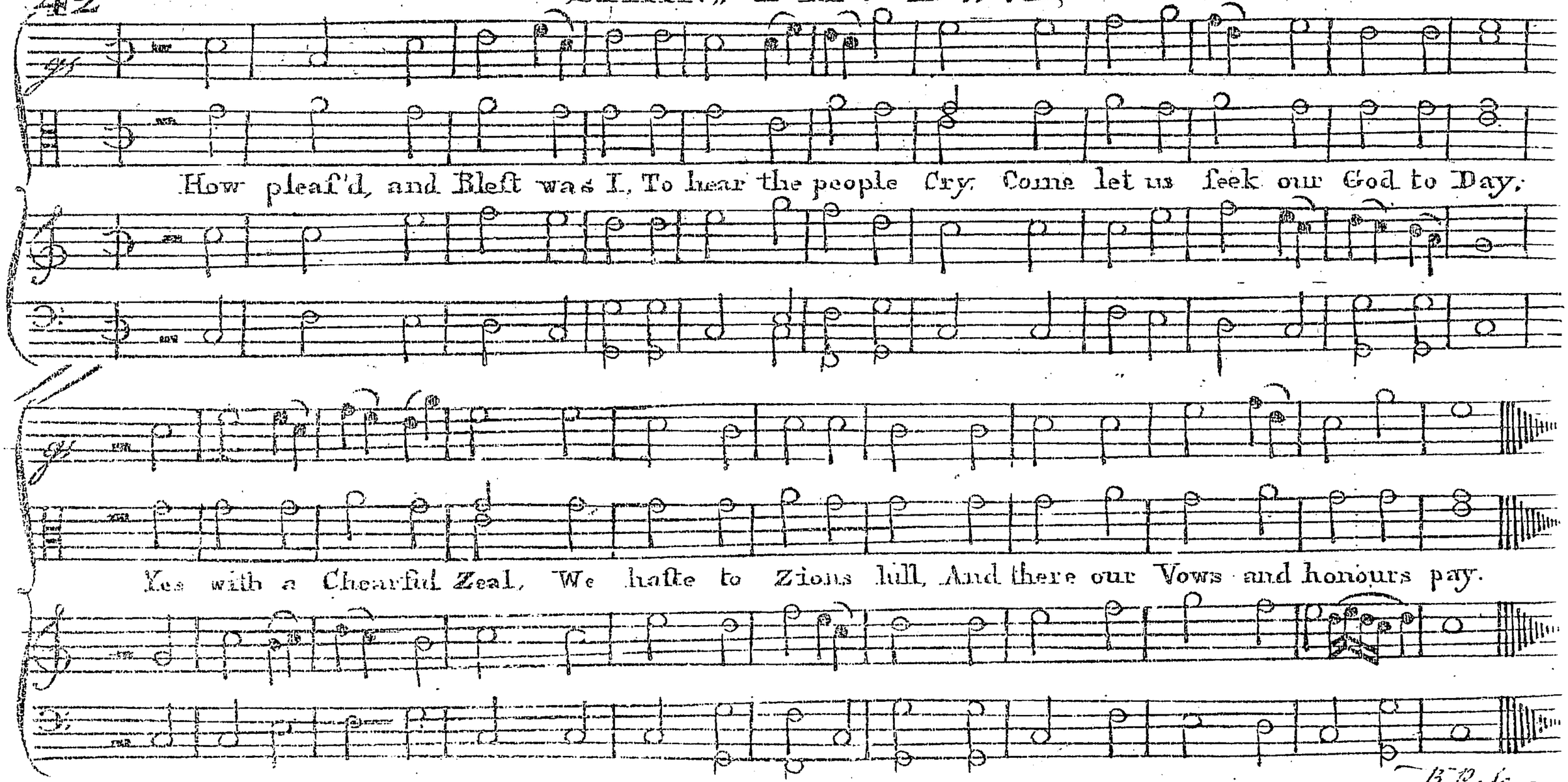
Abham L.M. Watts

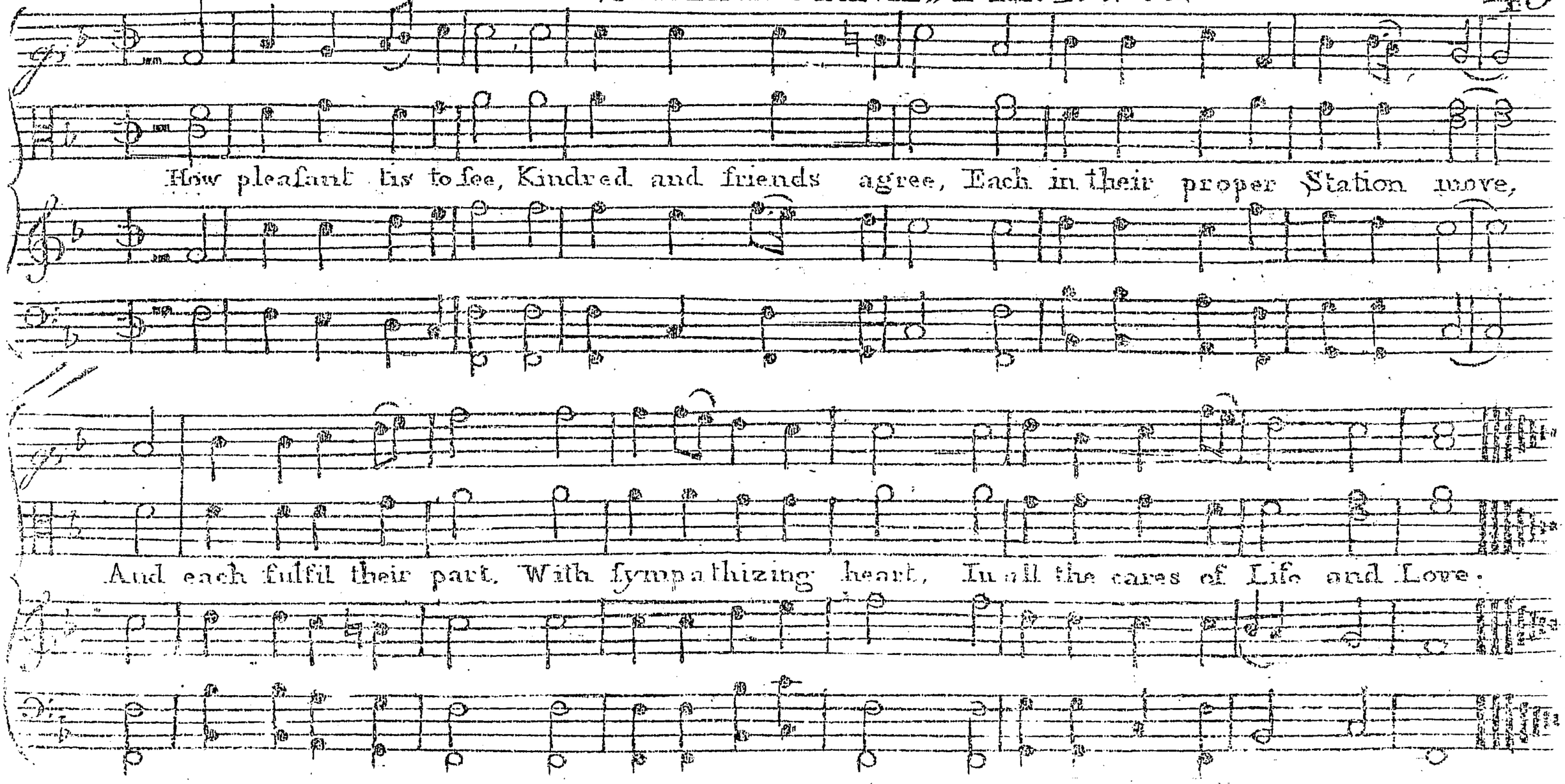
Thou whom my Soul admires above. All earthly joys & earthly Love, Tell me dear Shepherd let me know Where doth thy sweetest pasture grow.




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

# SPAIN. P.M. D.W.


How pleaf'd, and Bleft was I, To hear the people Cry, Come let us feek our God to Day,
Yes with a Chearful Zeal, We hafte 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. LM. DV.

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

Through ev'ry Land by ev'ry tongue. Let the Redeemers name be sung, Through ev'ry Land by ev'ry tongue.

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. 1 & 2. 149th Psalm.

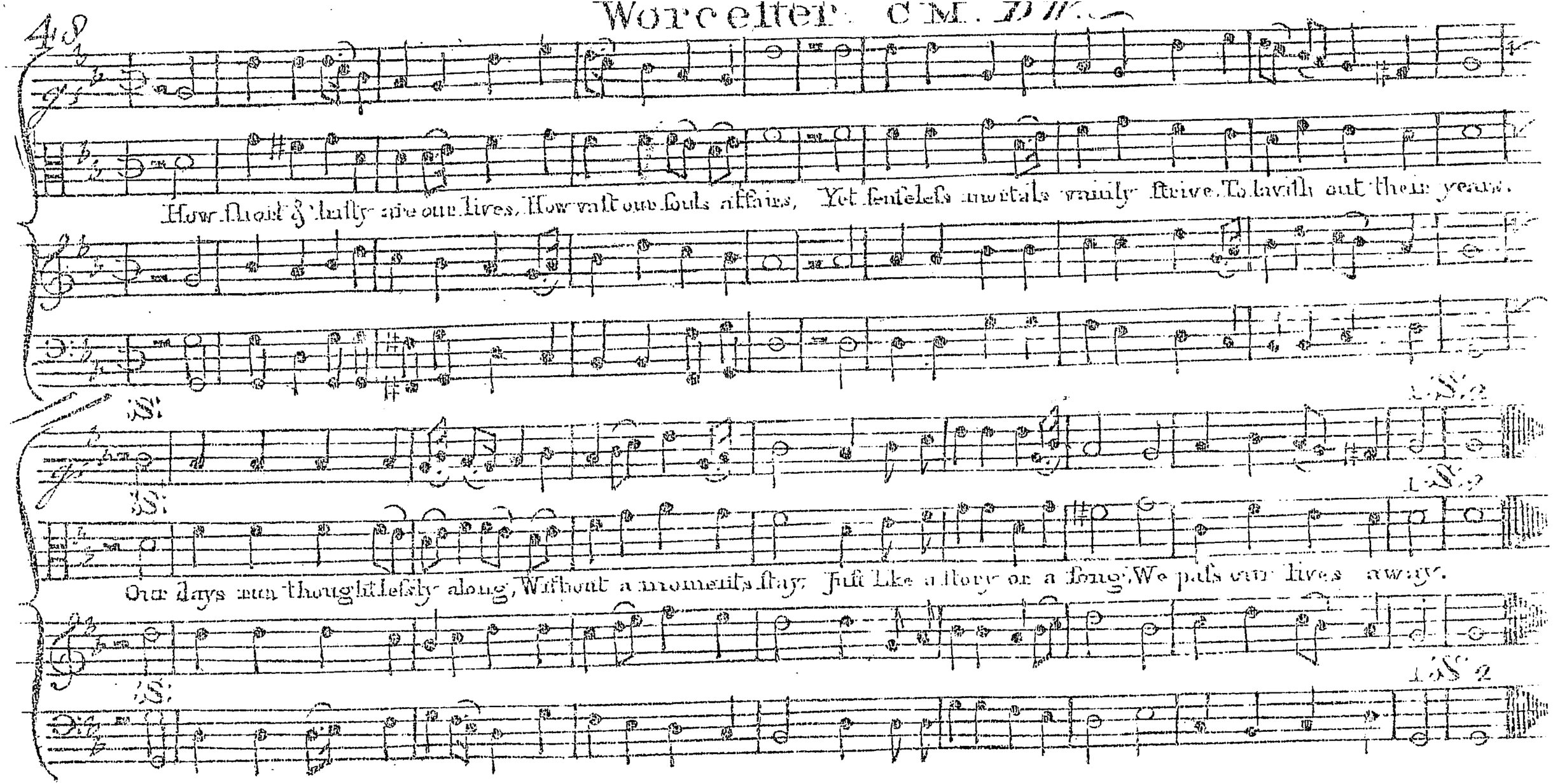
O praise ye the Lord, Prepare your glad voice, His praise in the great, Assembly to sing In our great Creator, Let Isr'el re

joice. And children of Sion Be glad in their King.

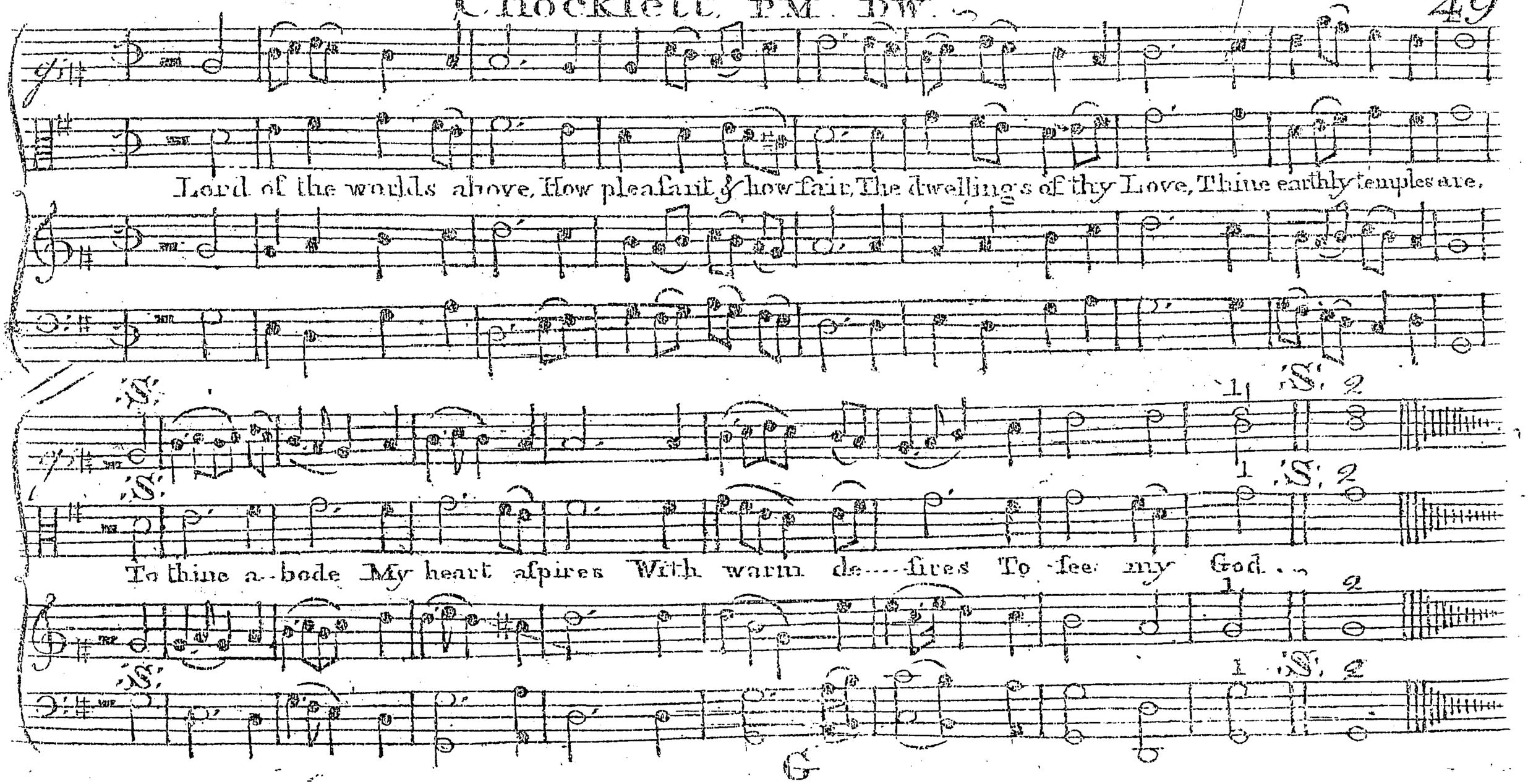
Father of mercies thou fountain of Grace one God ever-more.

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

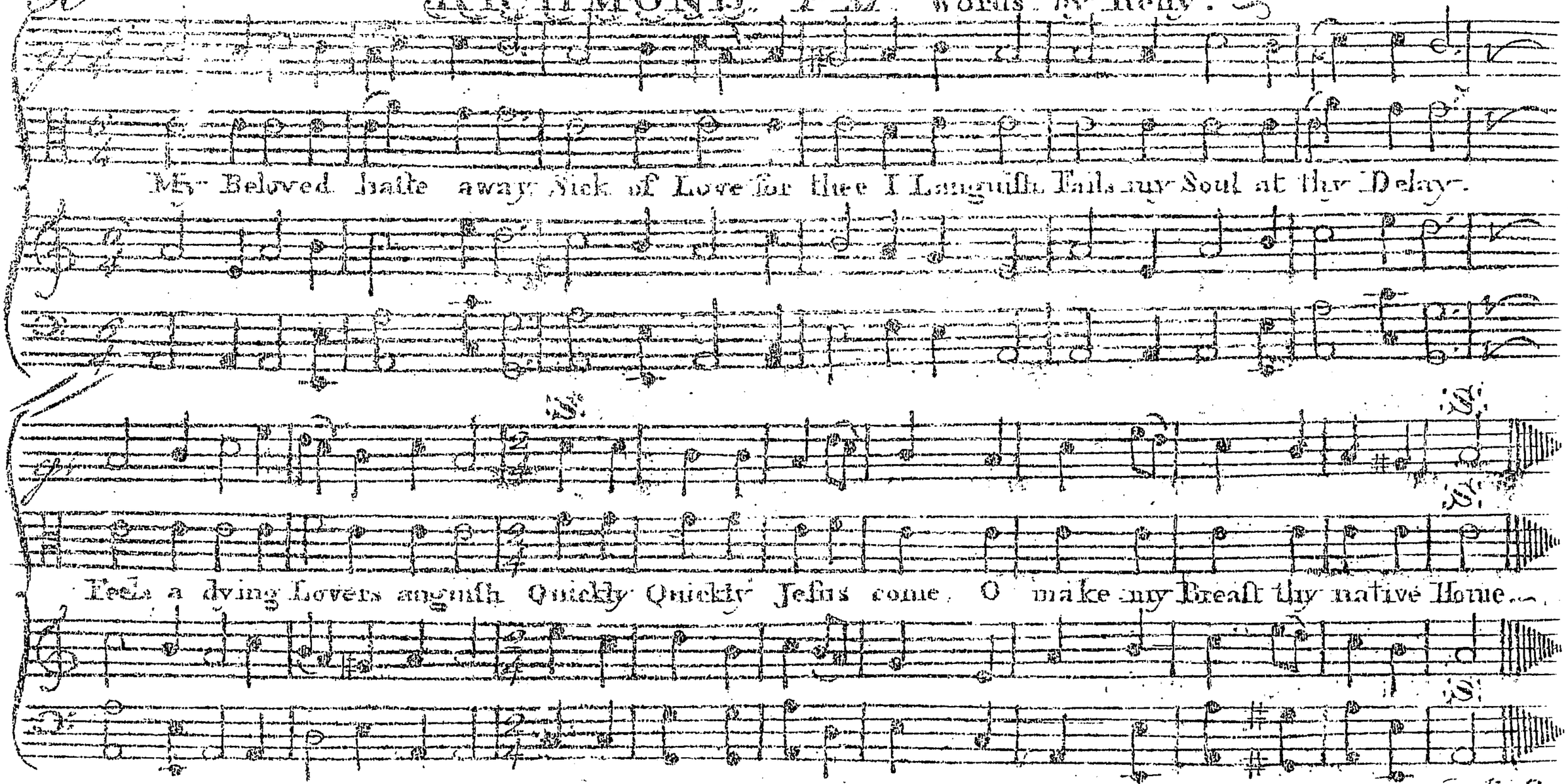
# Worcester C.M.

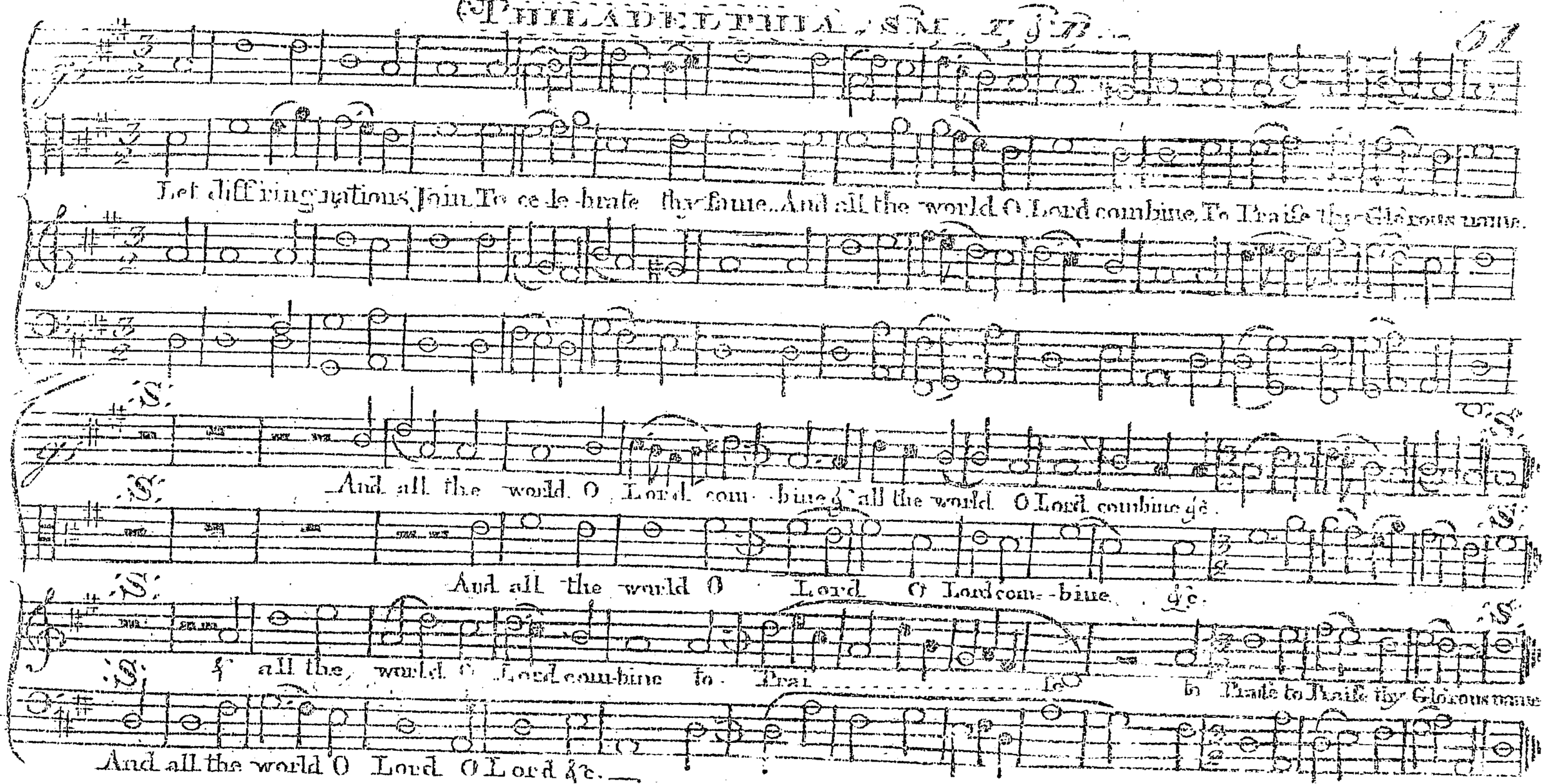


# Chocklett. P.M. D.W.

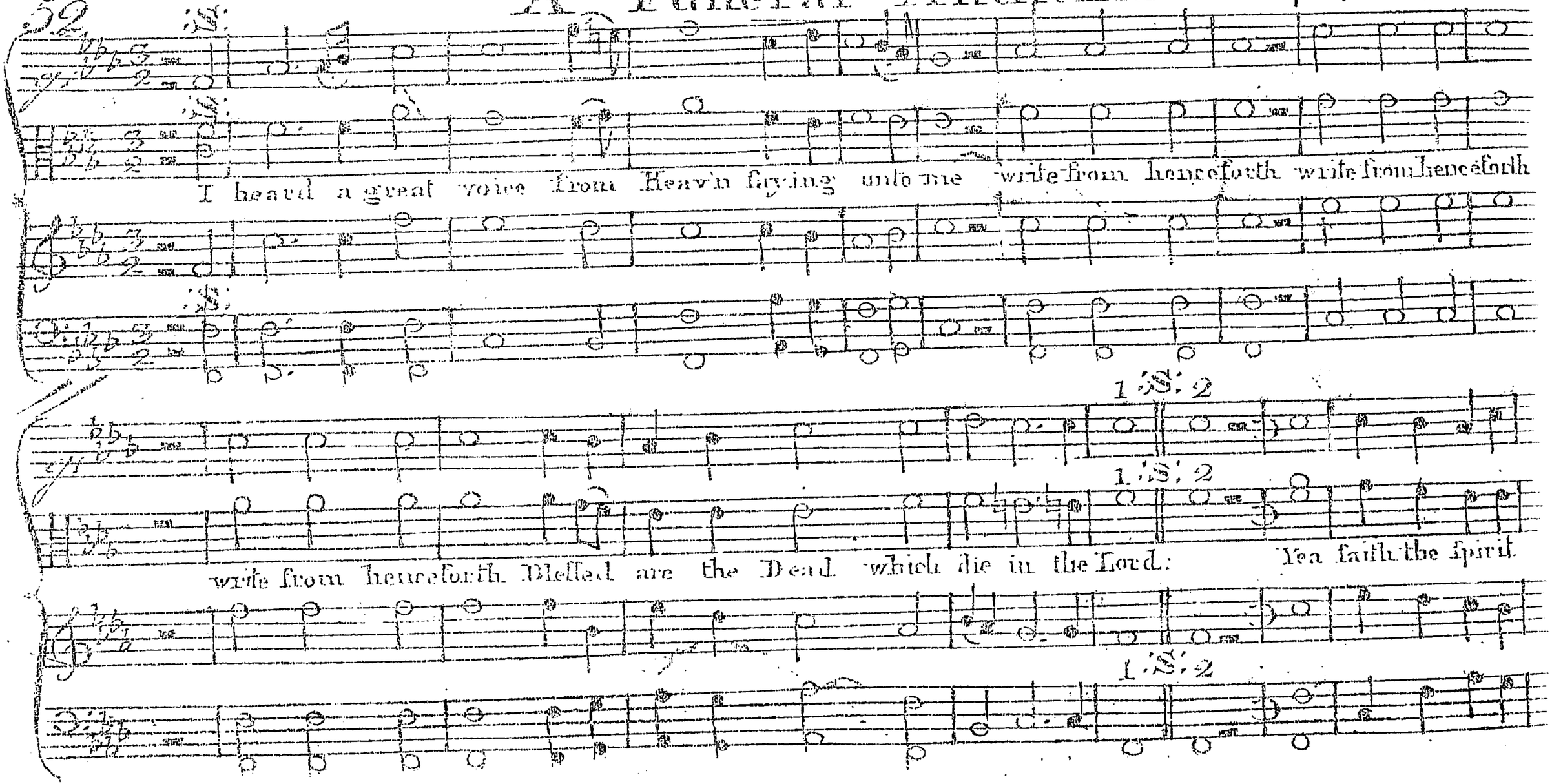


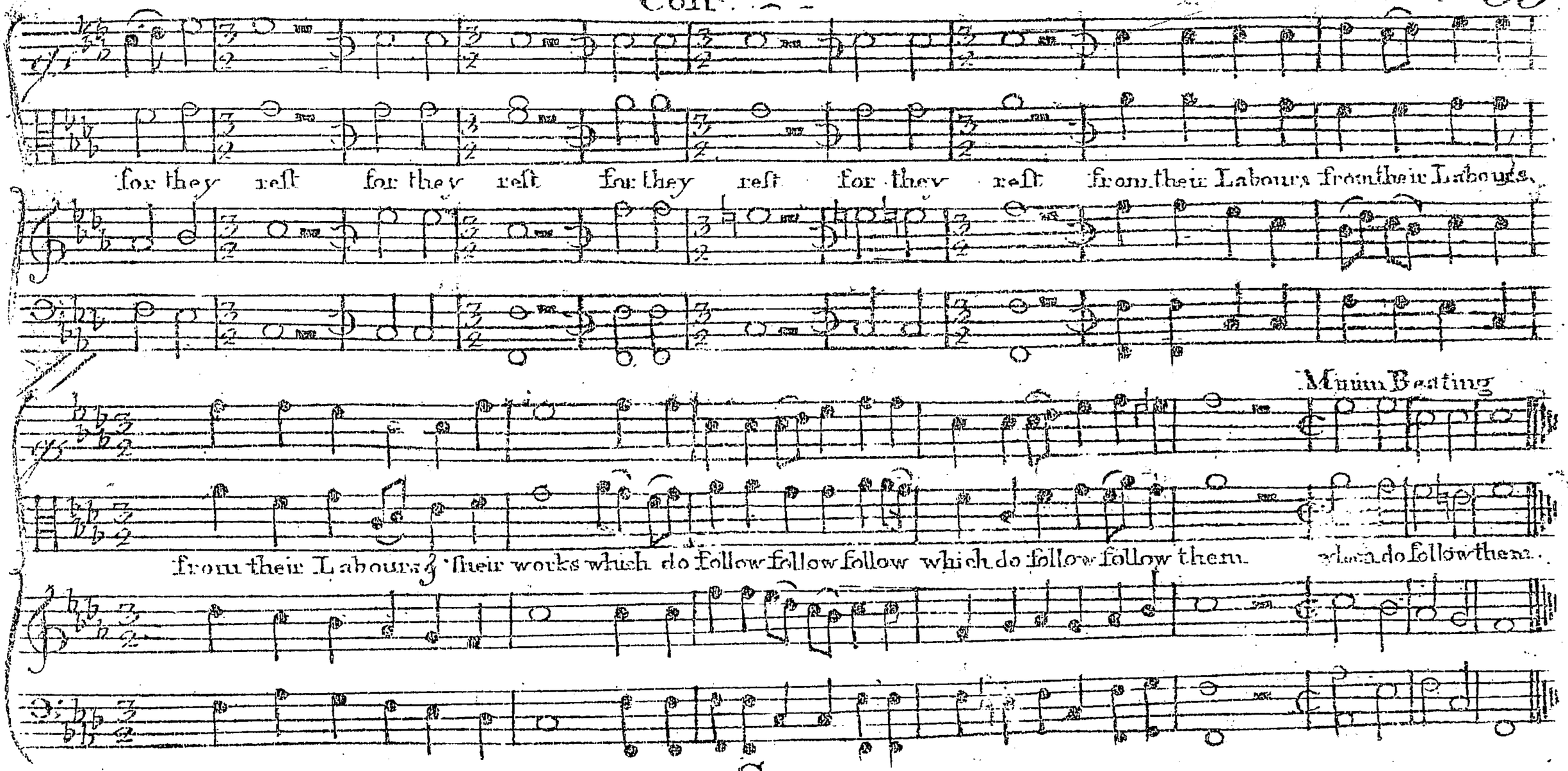
# RICHMOND. P.M. Words by Relly.



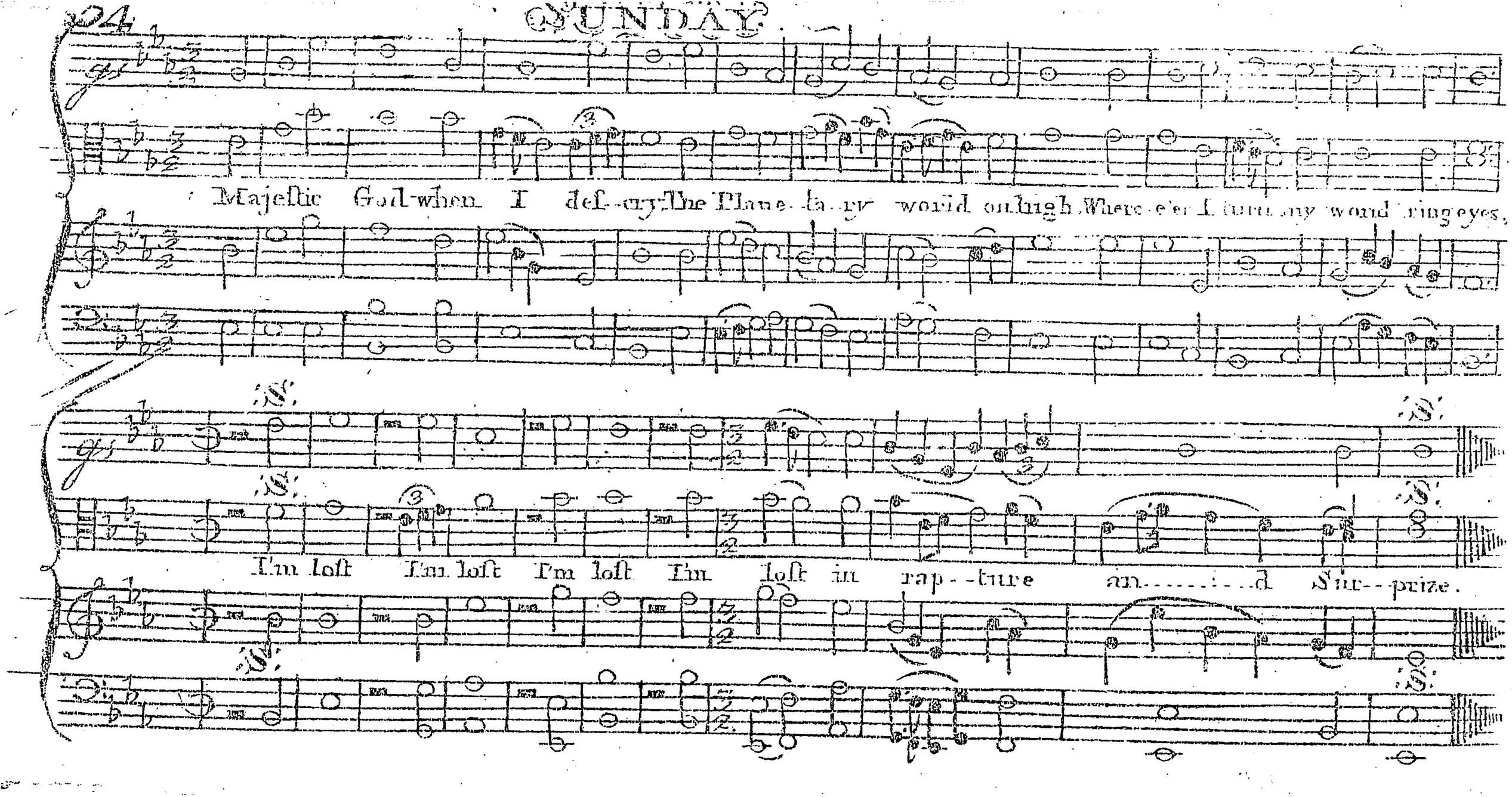

PHILADELPHIA. S.M.
Let differing nations join To ce-le-brate thy fame. And all the world O Lord combine, To Praise thy Glorious name.
And all the world O Lord com-bine &c. all the world O Lord combine &c.
And all the world O Lord O Lord com-bine &c.
all the world O Lord com-bine to Praise to Praise thy Glorious name
And all the world O Lord O Lord &c.

# A Funeral Anthem Rev. Chap. 14th

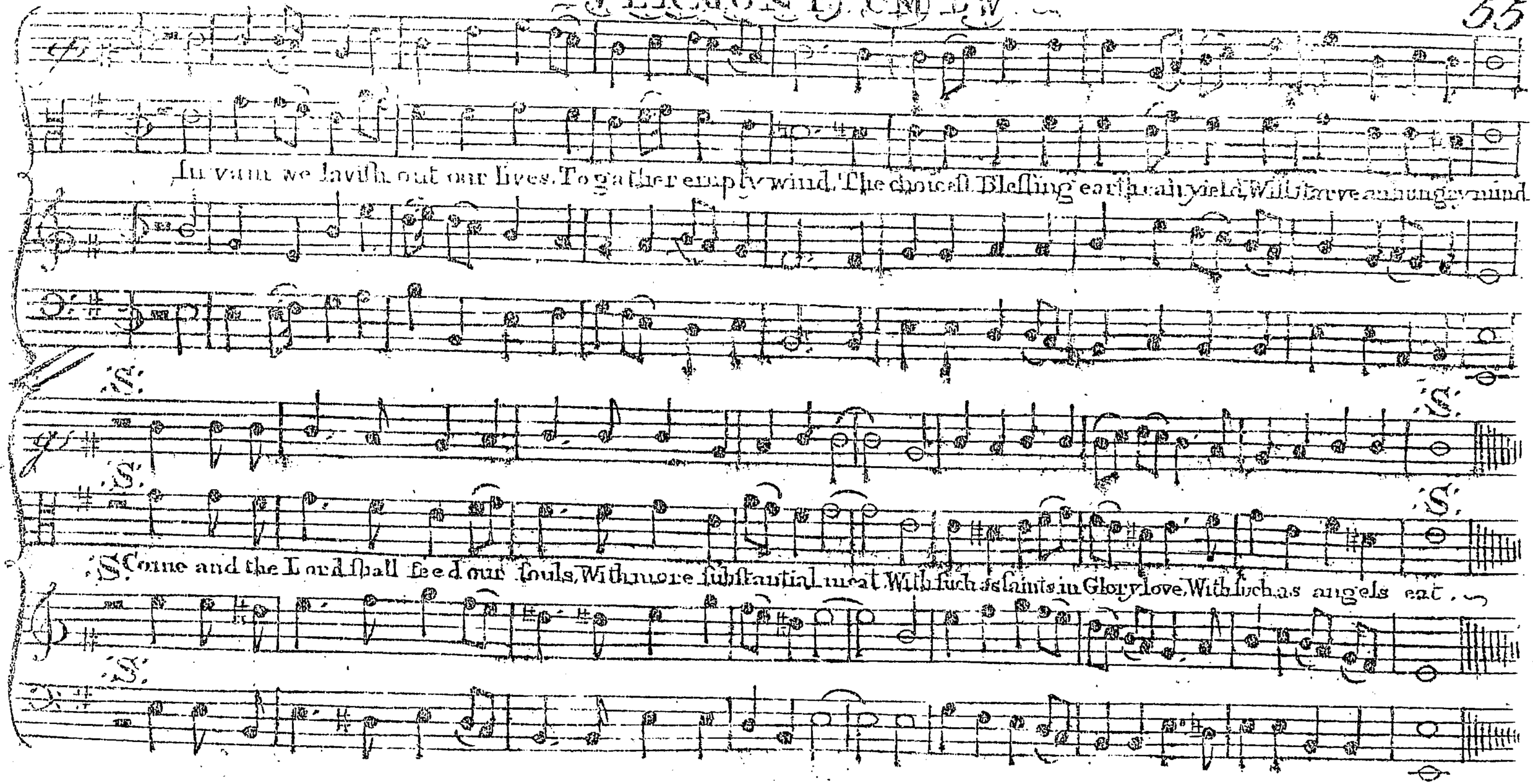



for they rest for they rest for they rest for they rest from their Labours from their Labours.
Mum Beating
from their Labours, their works which do follow follow follow which do follow follow them. which do follow them.

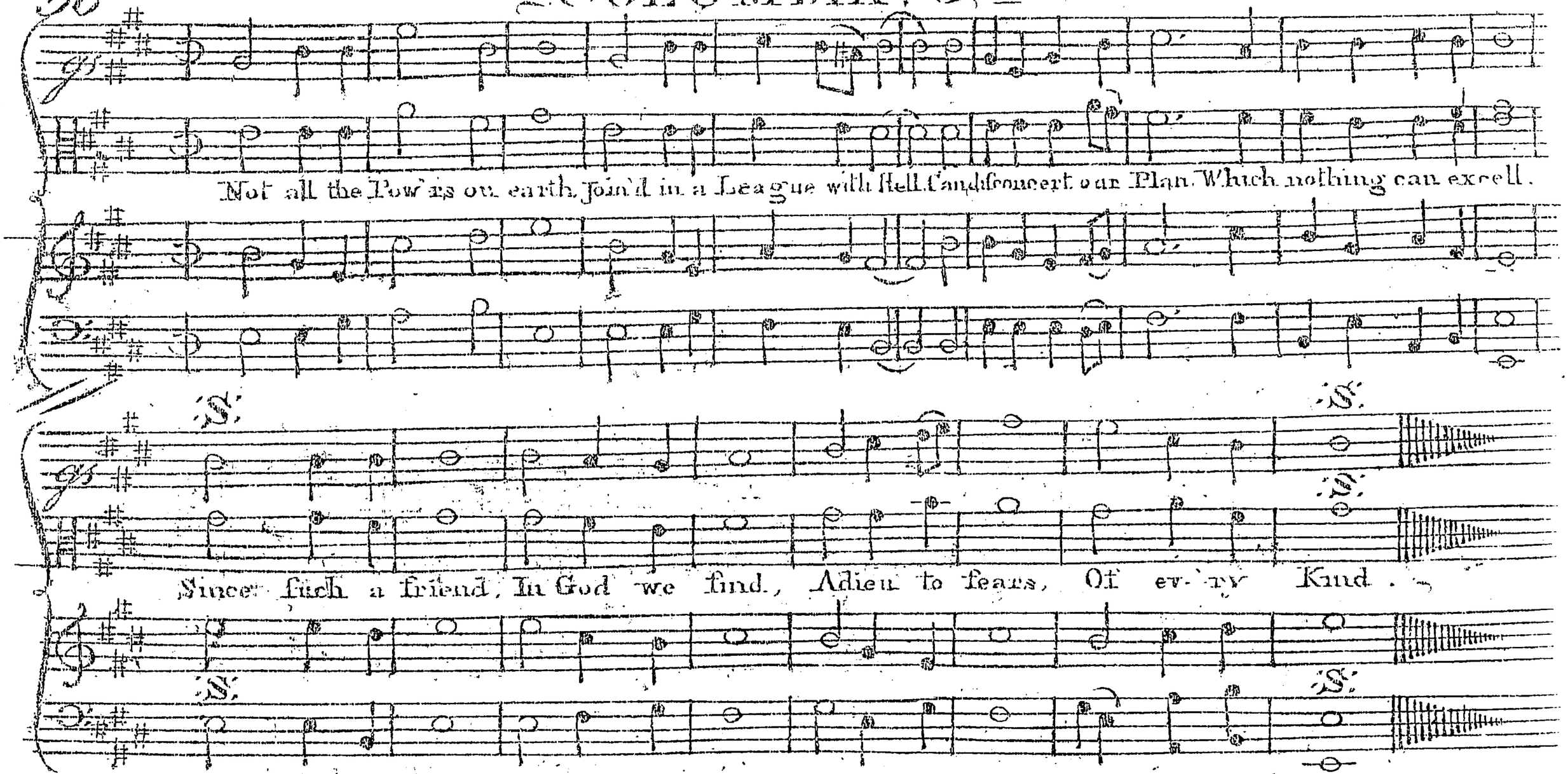
# SUNDAY.


Majestic God when I descry The Planetary world on high Where e'er I turn my wond'ring eyes,
I'm lost I'm lost I'm lost I'm lost in rapture and Surprize.

# VERNON. CM. DV.


In vain we lavish out our lives, To gather empty wind, The choicest Blessing earth can yield, Will leave an hungry mind.
S.
S.
S.
S. Come and the Lord shall feed our souls, With more substantial meat, With such as saints in Glory love, With such as angels eat.
S.

# COLUMBIA.


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

make a Chear-ful

Sing ye merrily, Sing ye merrily Sing ye merrily unto God our Strength.

make a

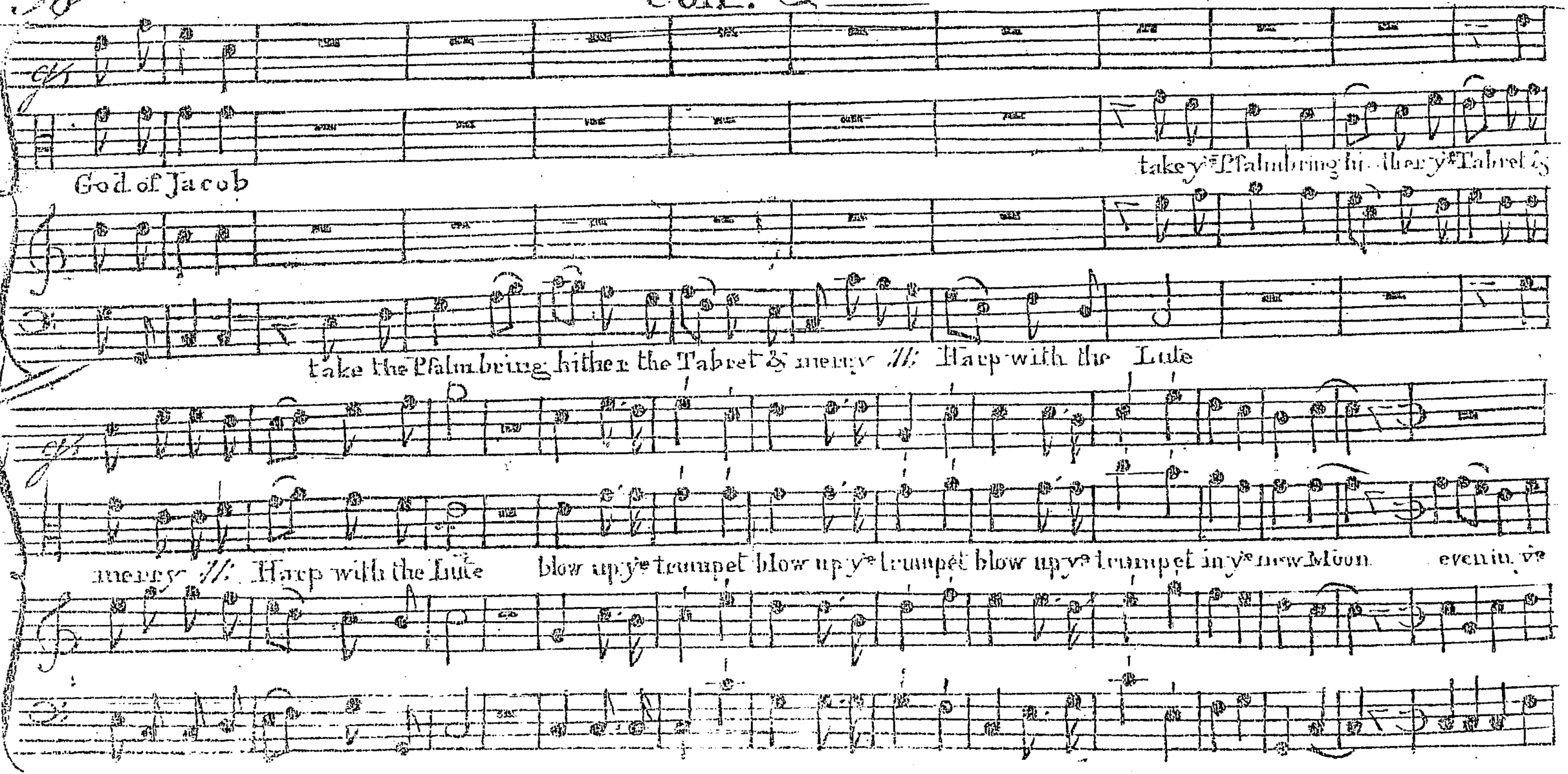
Make a Chear-ful Noise make a

Noise &c.

make a Chear--ful Noise make a Noise un---to the God of Jacob make a Chear---ful Noise un-to ye

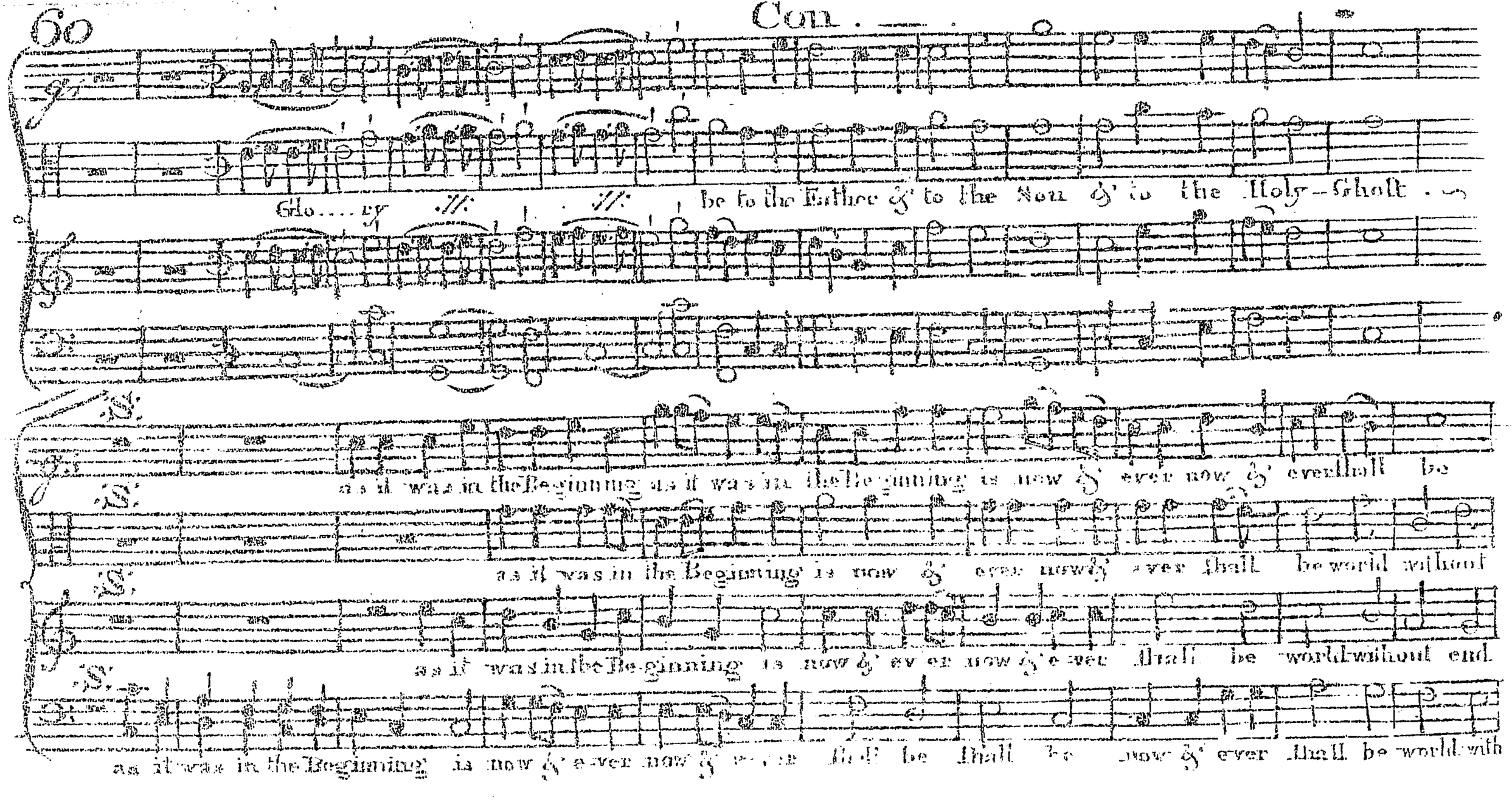
Chear---ful Noise make a Chear---ful &c.

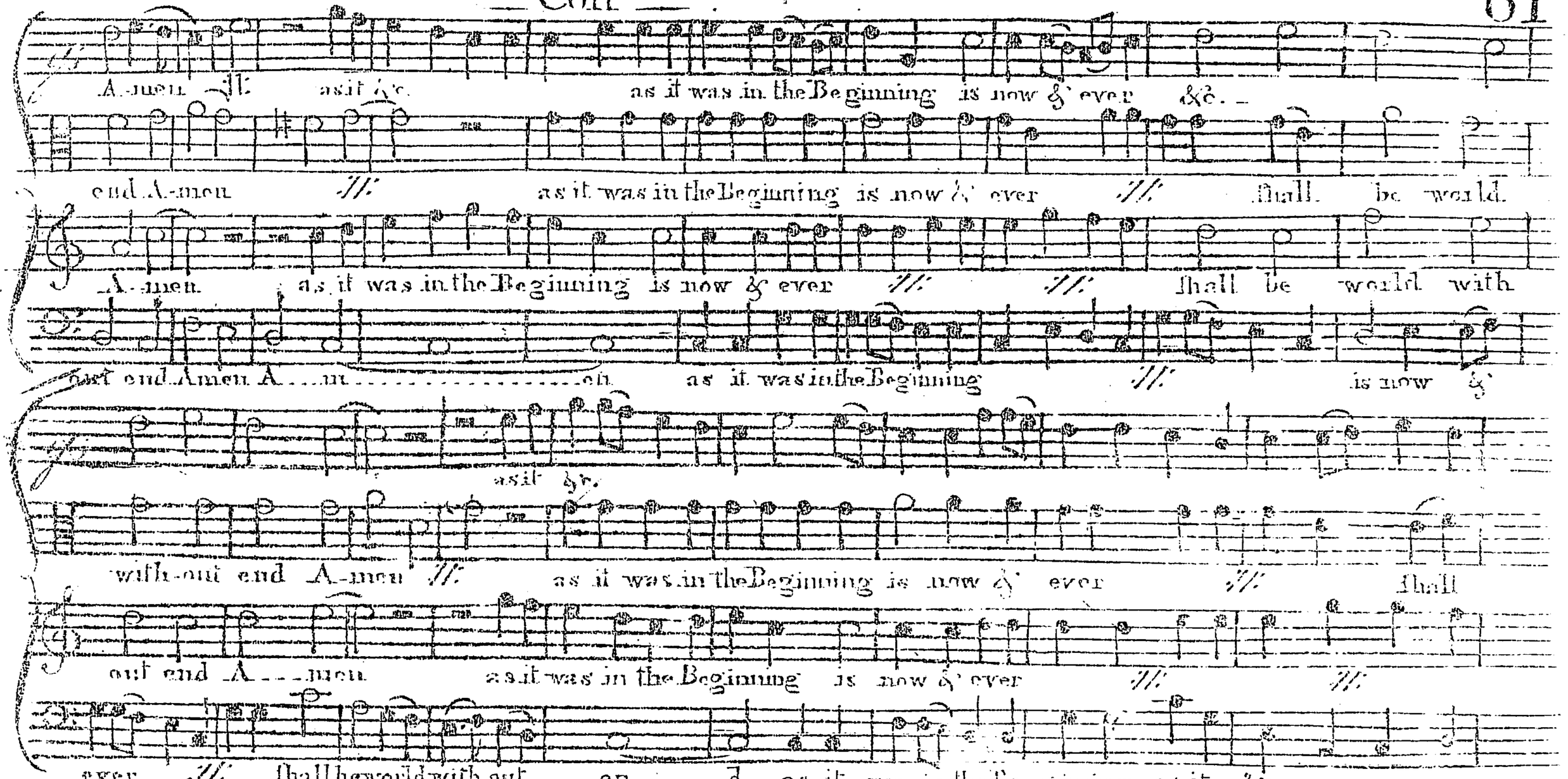
Chear---ful &c.


God of Jacob
take ye Psalm bring hither ye Tabret &
take the Psalm bring hither the Tabret & merry // Harp with the Lute
merry // Harp with the Lute
blow up ye trumpet blow up ye trumpet blow up ye trumpet in ye new Moon
even in ye

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

Statute in Is-ra--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 without
as it was in the Beginning is now & ever now & ever shall be world without end.
as it was in the Beginning is now & ever now & ever shall be shall be now & ever shall be world with


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 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.

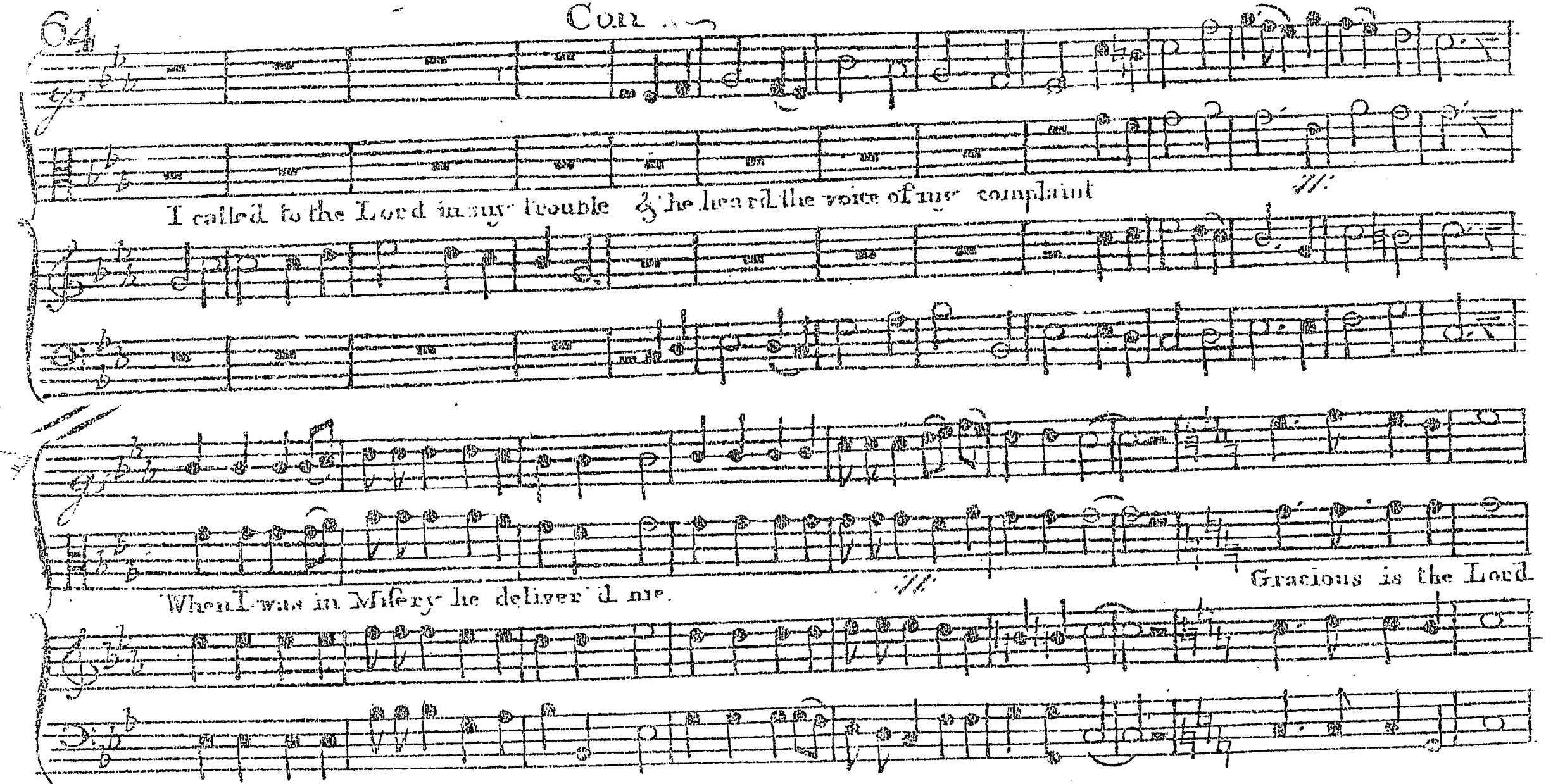
WARREN. G.W.

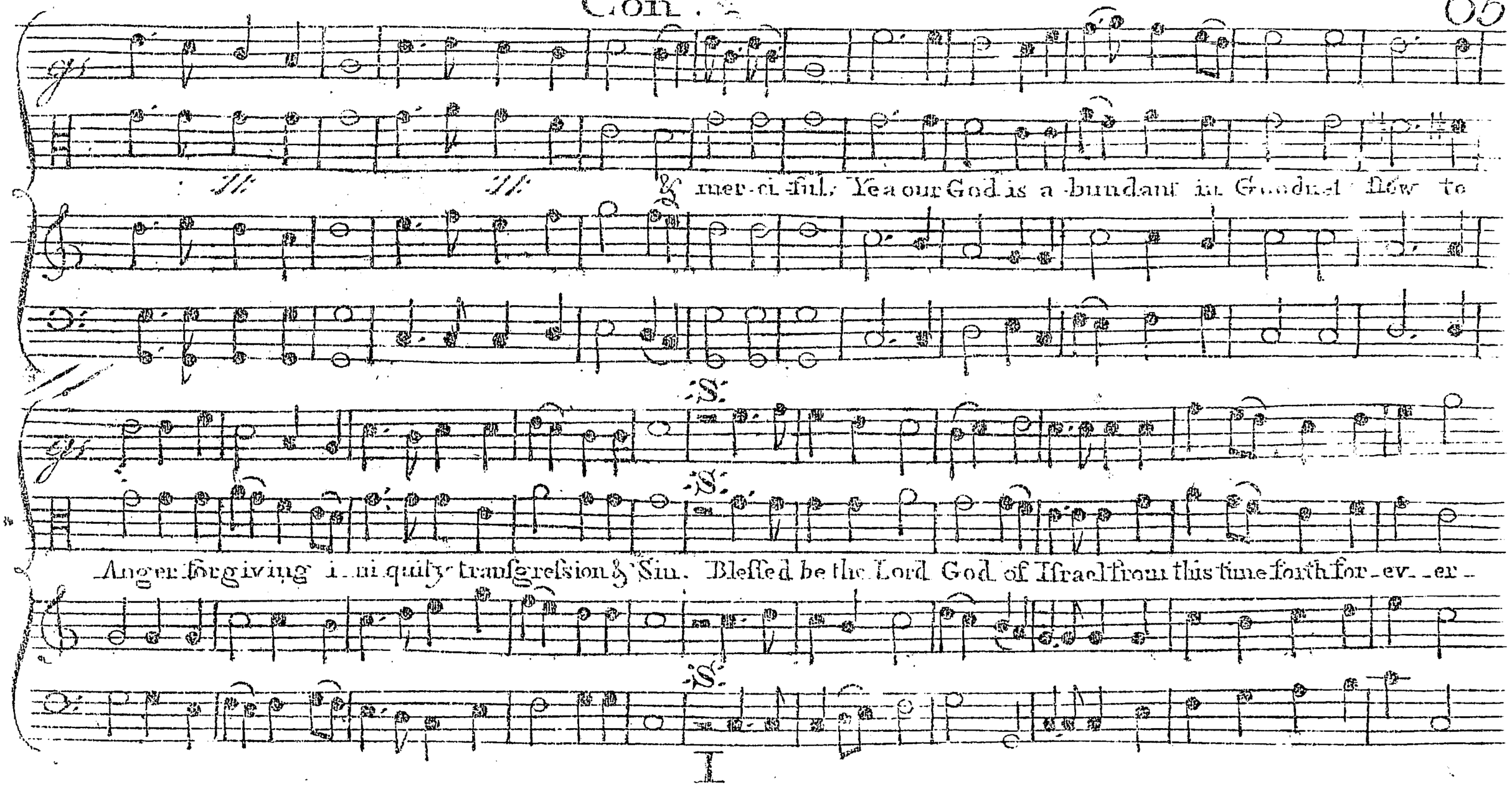
Children of the Heav'nly King, As ye journey sweetly sing, Sing your Sav'iour's worthy praise, Glor'ous in his works & ways.

# Gratitude. an Anthem. PSALM 116th.

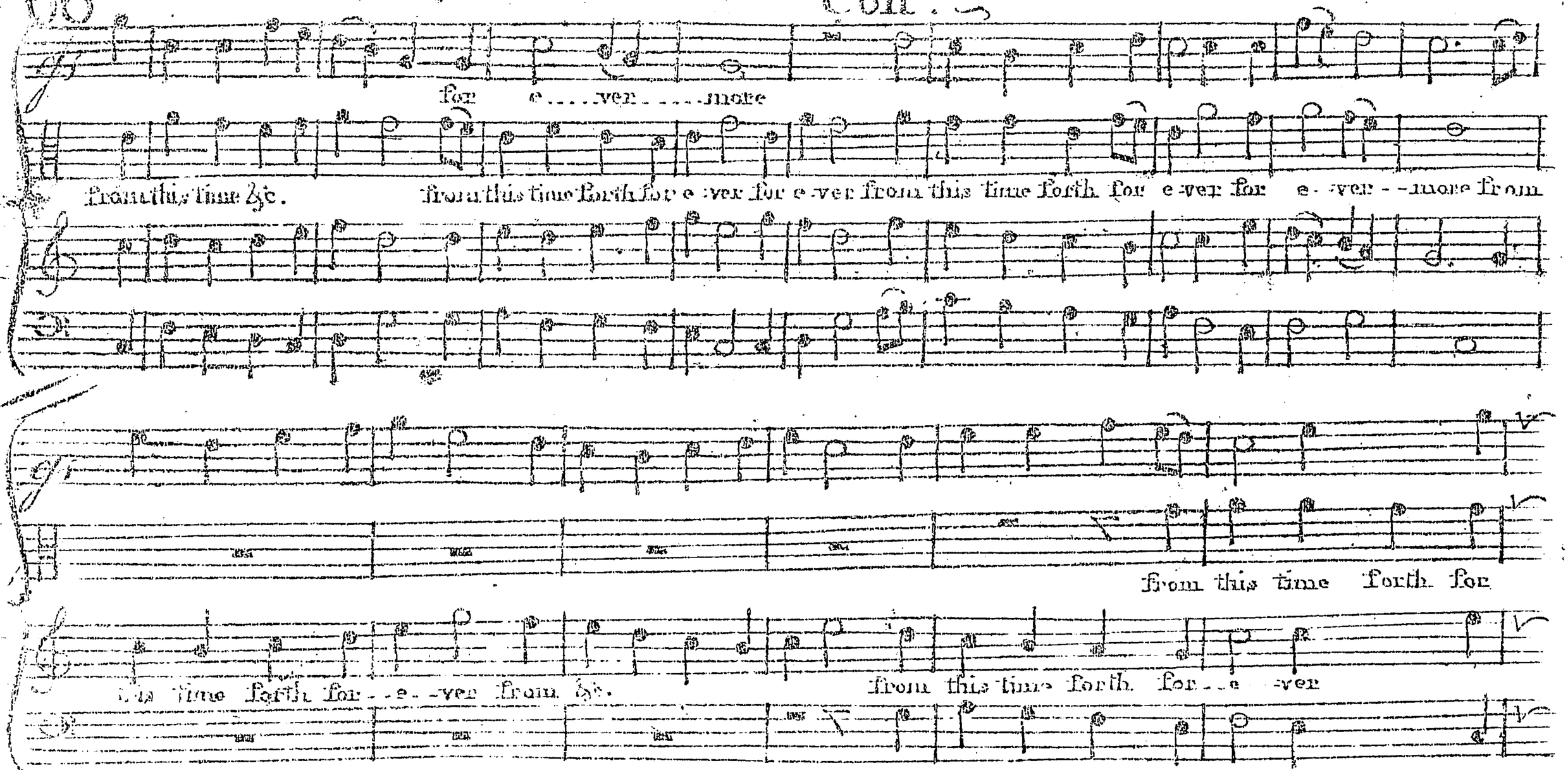
I love the Lord because he hath heard the voice of my Pray'r & he hath inclin'd his Ear un-to me therefore

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


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 Lord


mer-ci-ful. Yea our God is a-bundant in Goodnes flow 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
from this time forth for
from this time forth for--e--ver from &c.
from this time forth for--e-ver

℣. Divoto Con.

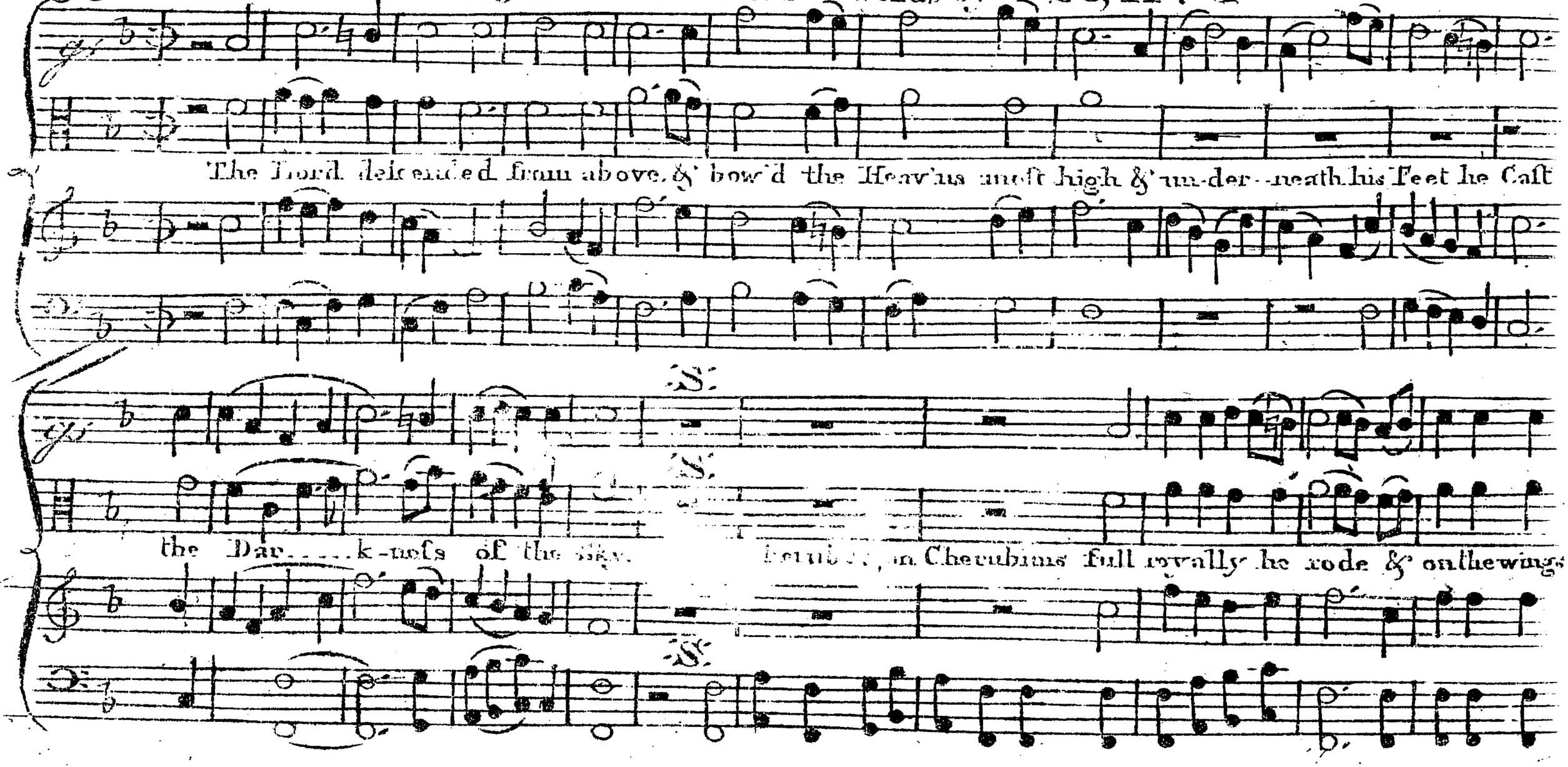
ever more The Grace of our Lord Jesus Christ be with you all A. men.

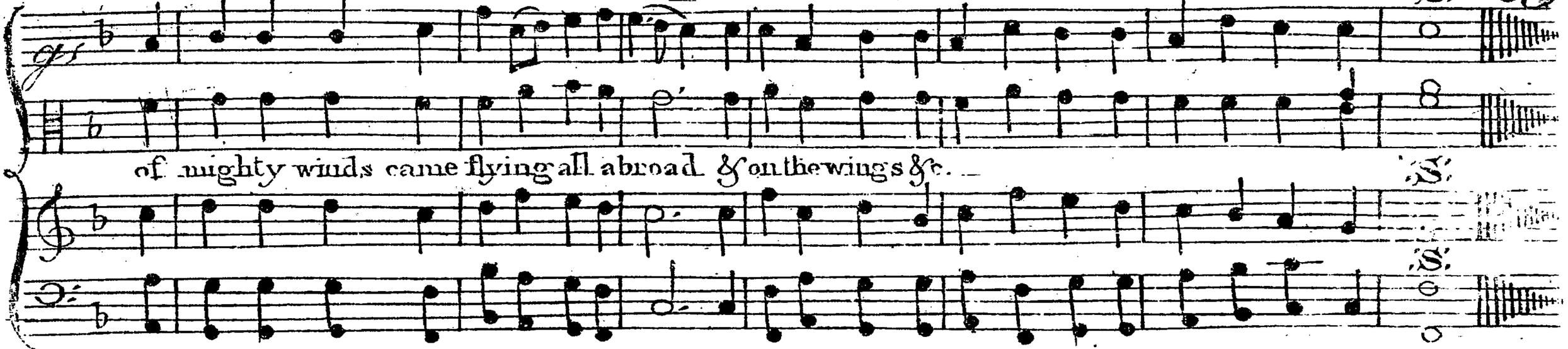
℣.

## NEW NORTH. C.M T & B.

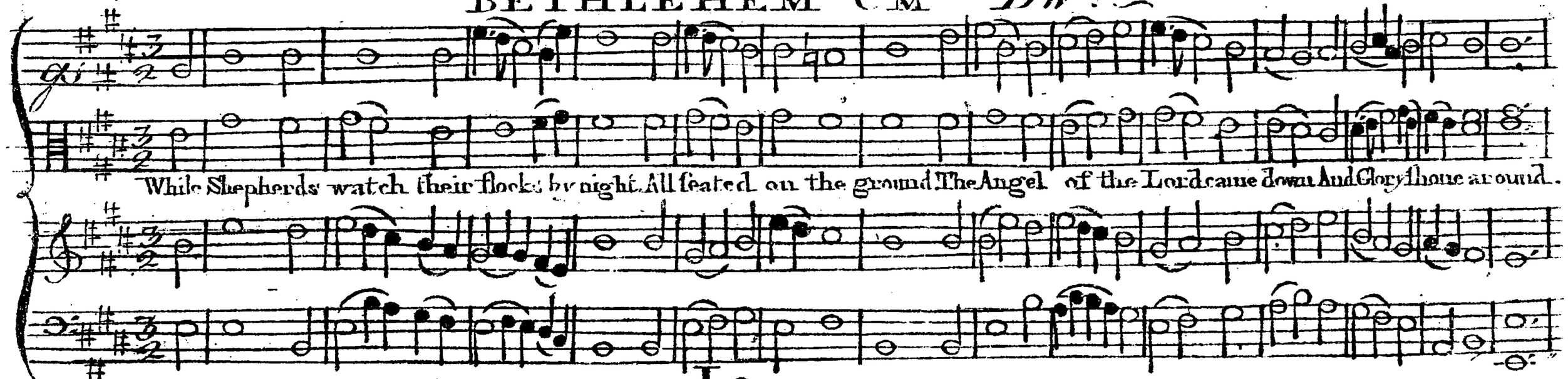
O Praise the Lord with one consent, And magnify his name Let all the servants of the Lord, His worthy Praise proclaim.

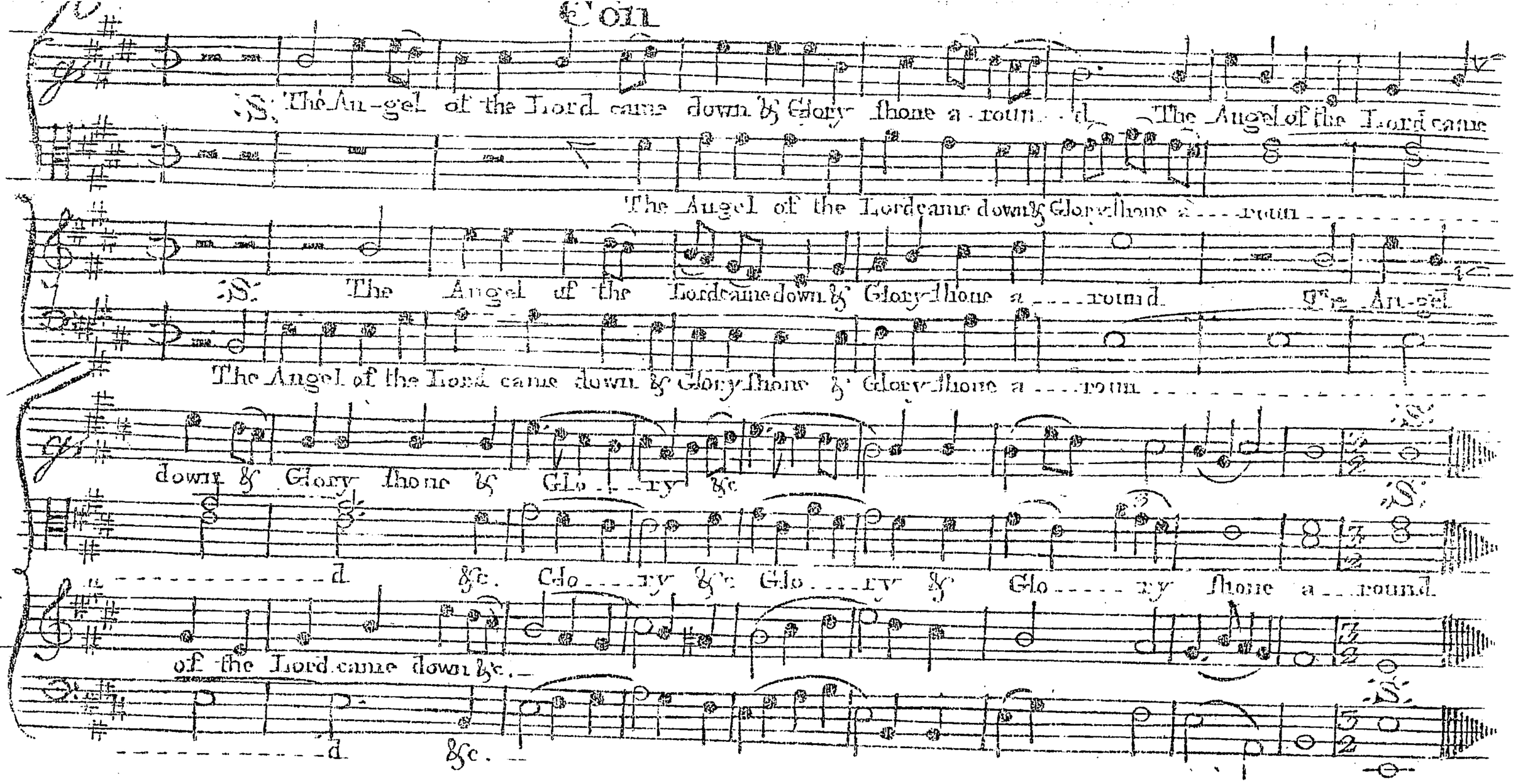
# MAJESTY. CM. Words by S & H.


The Lord descended from above, & bow'd the Heav'ns most high & un-der--neath his Feet he Cast
the Dar.....k-ness of the Sky.
Cherubims full royally he rode & on the wings




## BETHLEHEM CM *DW.*




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

# North Providence

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

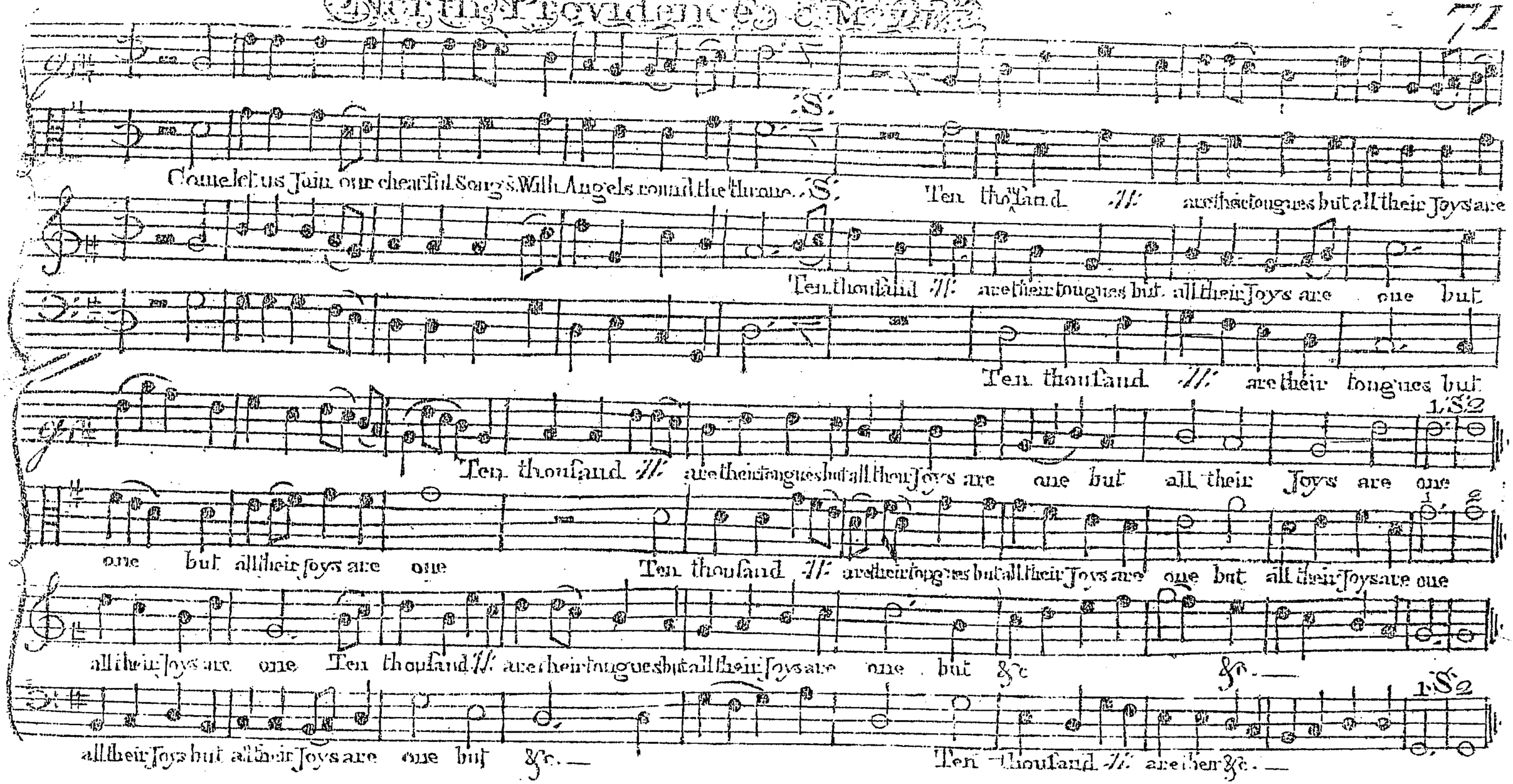
Ten thousand ∥ are their tongues but

Ten thousand ∥ are their tongues but all their Joys are one but all their Joys are one

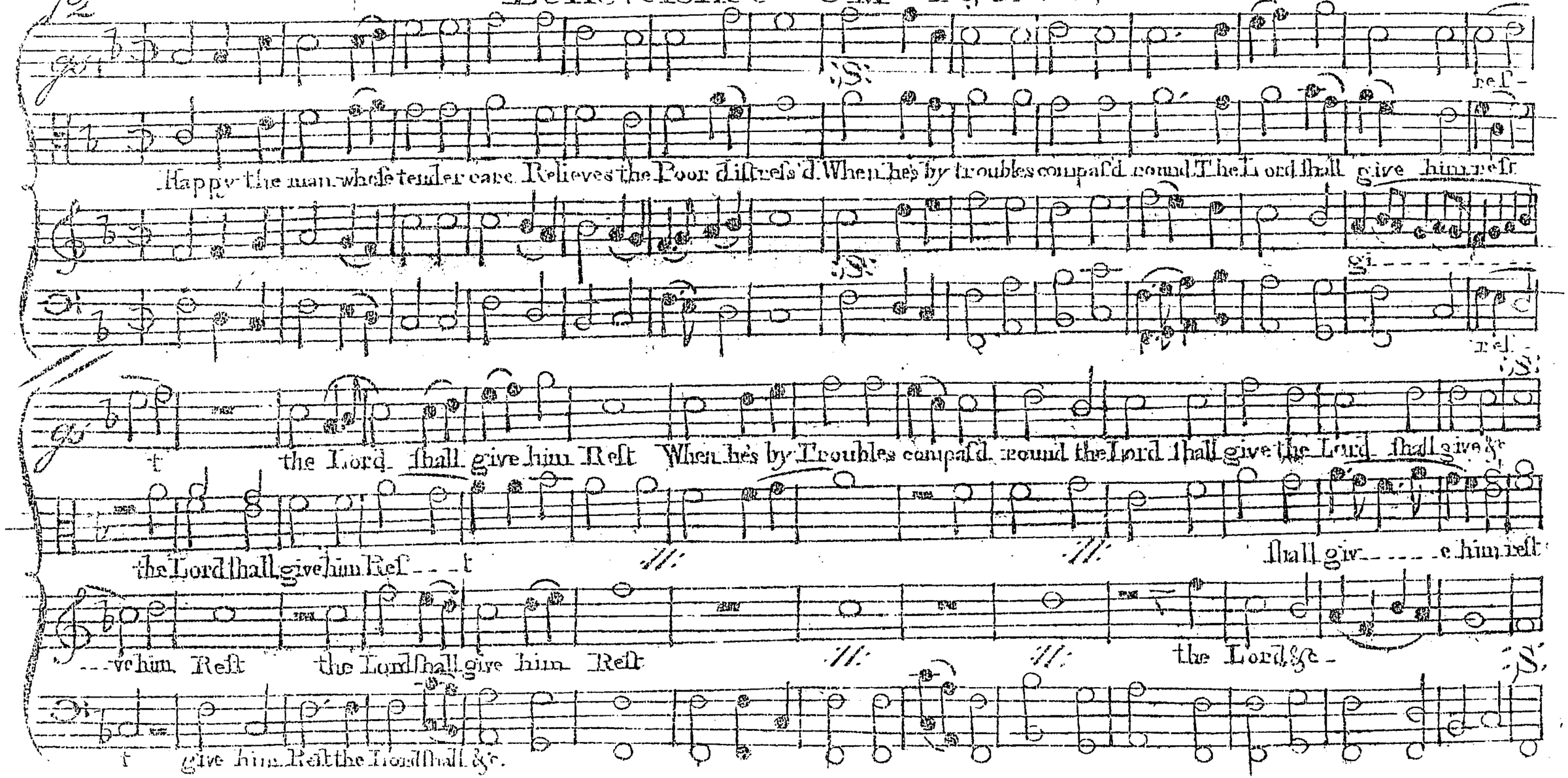
one but all their Joys are one Ten thousand ∥ are their tongues but all their Joys are one but all their Joys are one

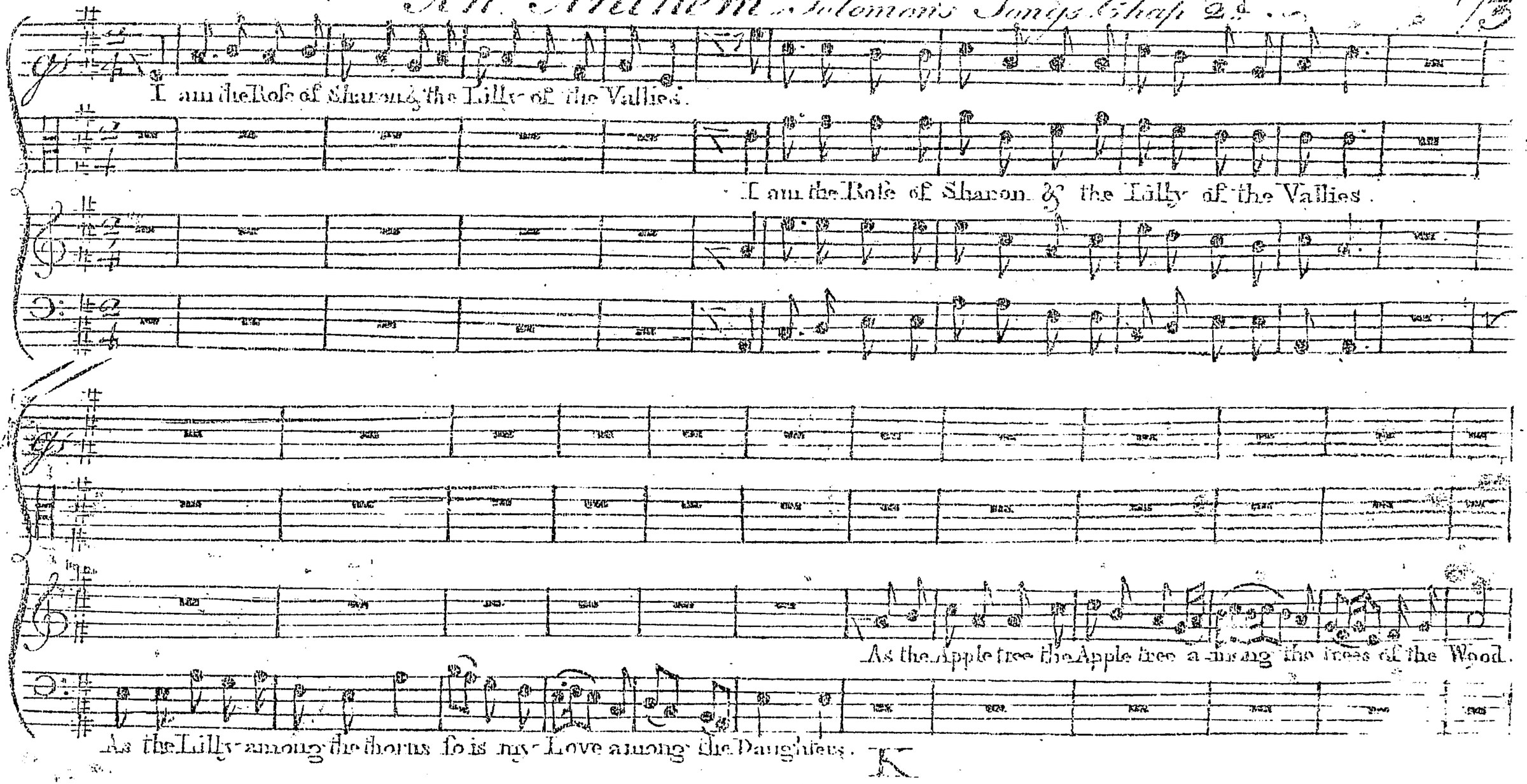
all their Joys are one Ten thousand ∥ are their tongues but all their Joys are one but &c &c.

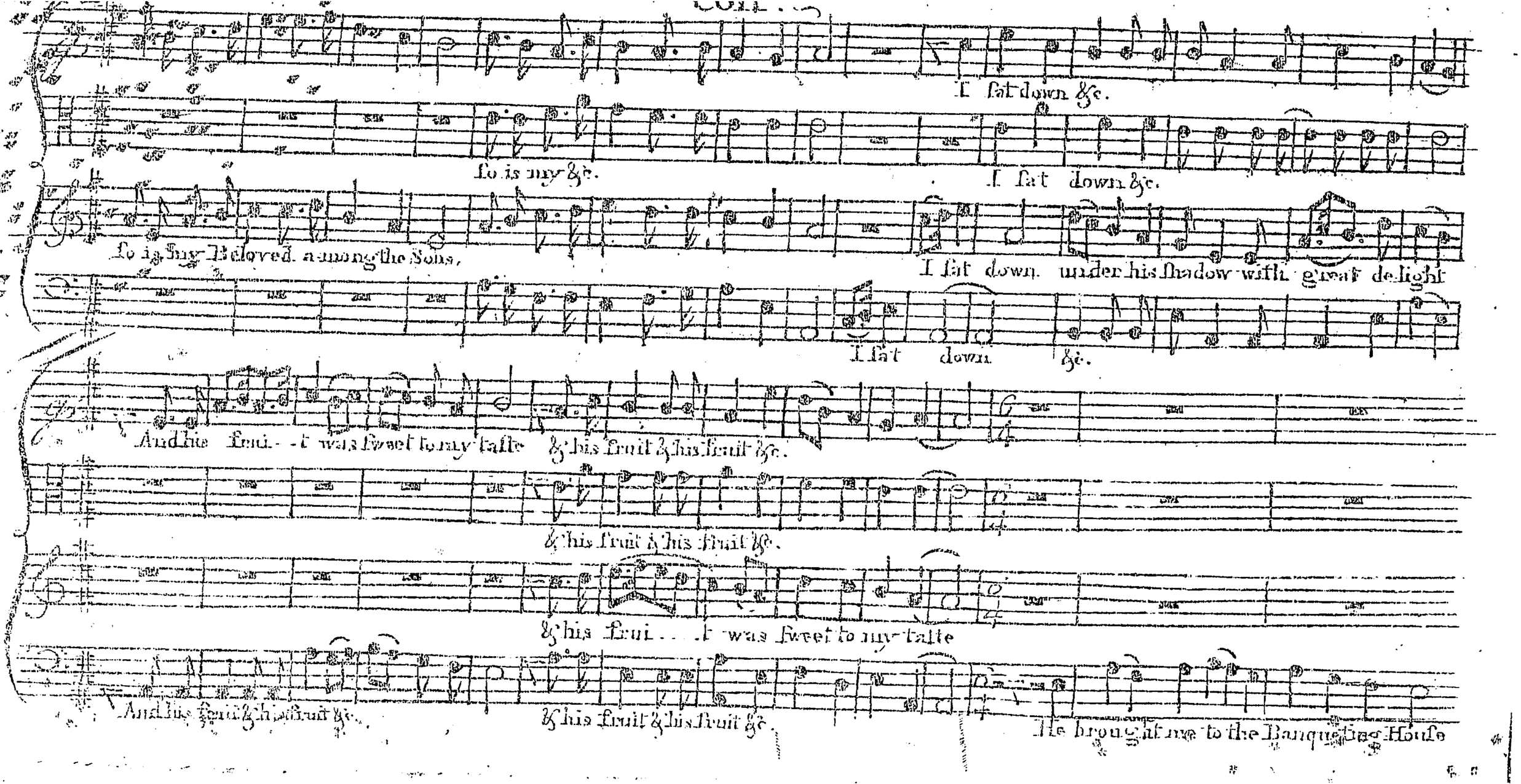
all their Joys but all their Joys are one but &c. Ten thousand ∥ are their &c.



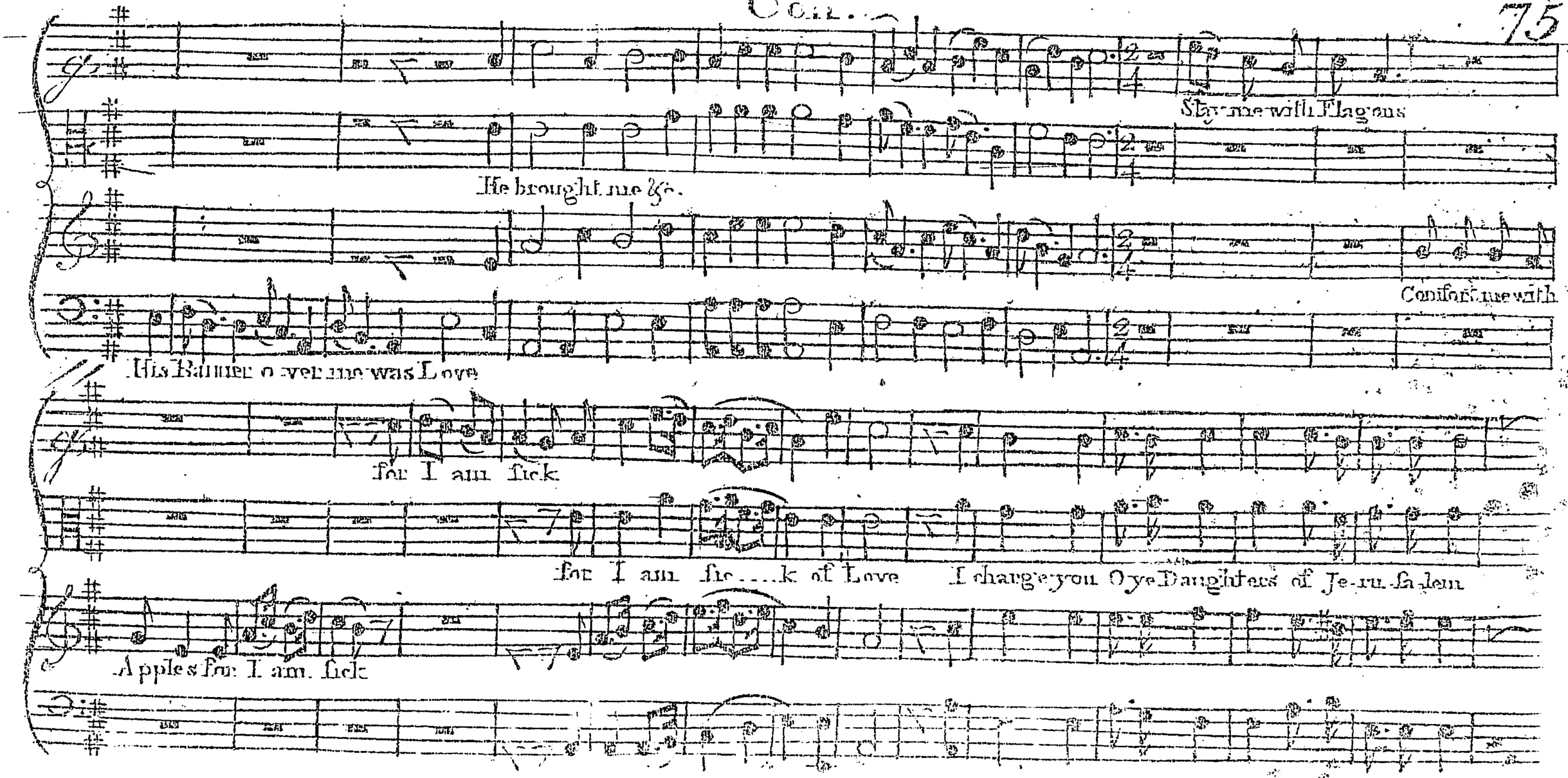
# Benevolence C M

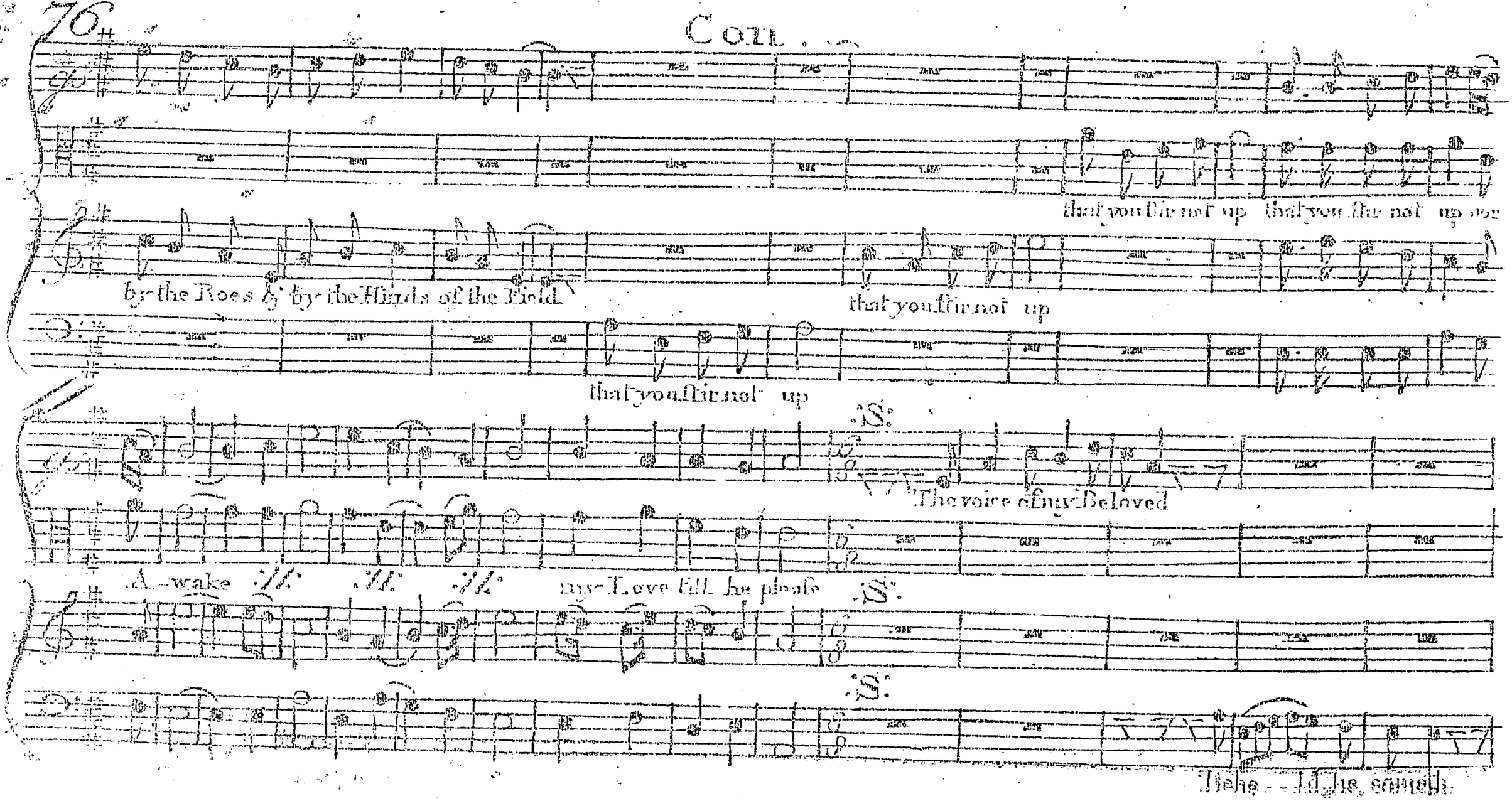



I am the Rose of Sharon & the Lilly of the Vallies.
I am the Rose of Sharon & the Lilly of the Vallies.
As the Apple tree the Apple tree among the trees of the Wood.
As the Lilly among the thorns so is my Love among the Daughters.


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 & his fruit & his fruit &c.
& his fruit & his fruit &c.
& his fruit was sweet to my taste
And his fruit & his fruit &c.
& his fruit & his fruit &c.
He brought me to the Banqueting 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-sa-lem
Apples for I am sick





Con.

that you stir not up that you stir not up nor

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

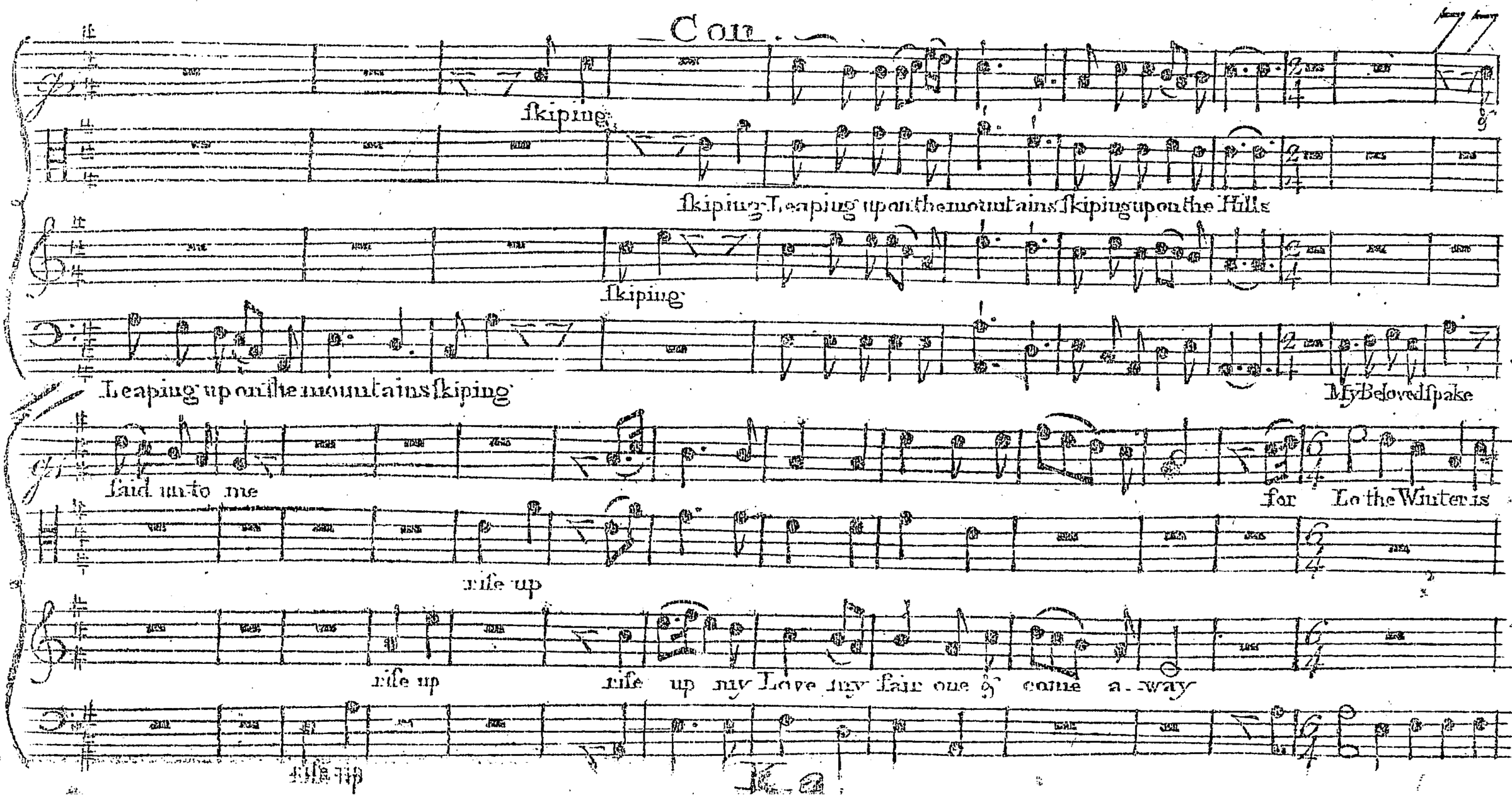
A-wake

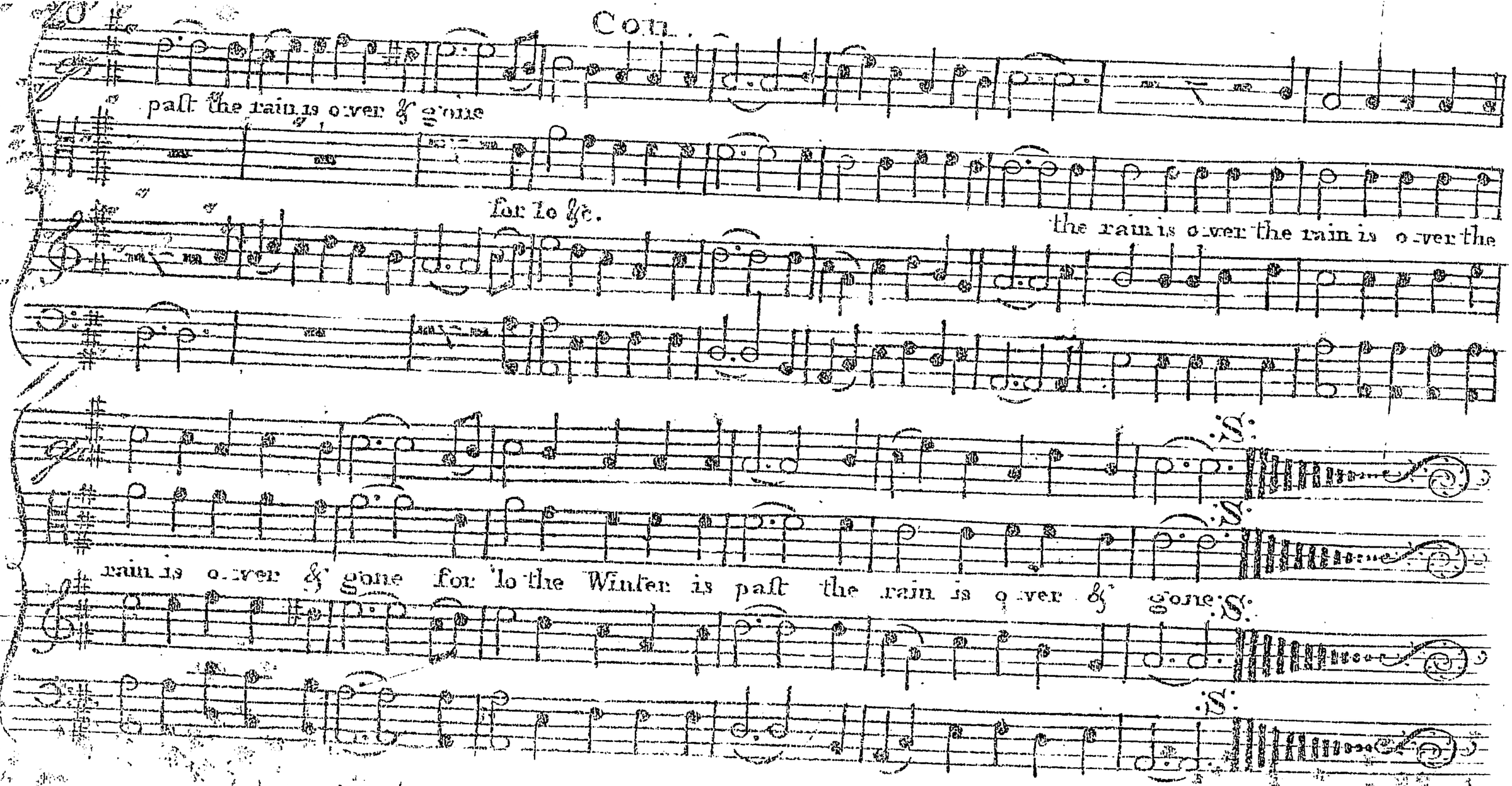
my Love till he please

S.

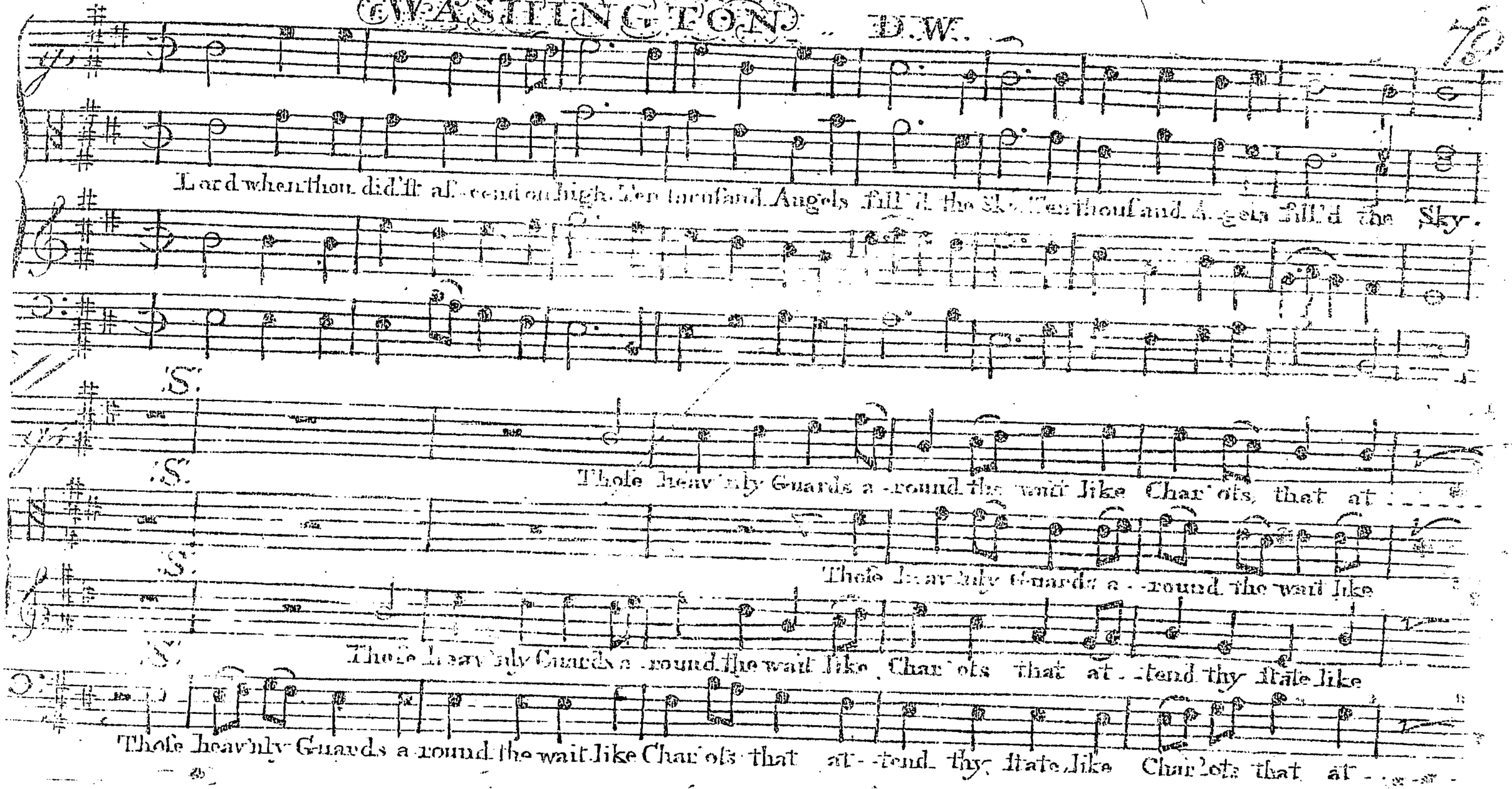
S.

Hehe - - Id he cometh

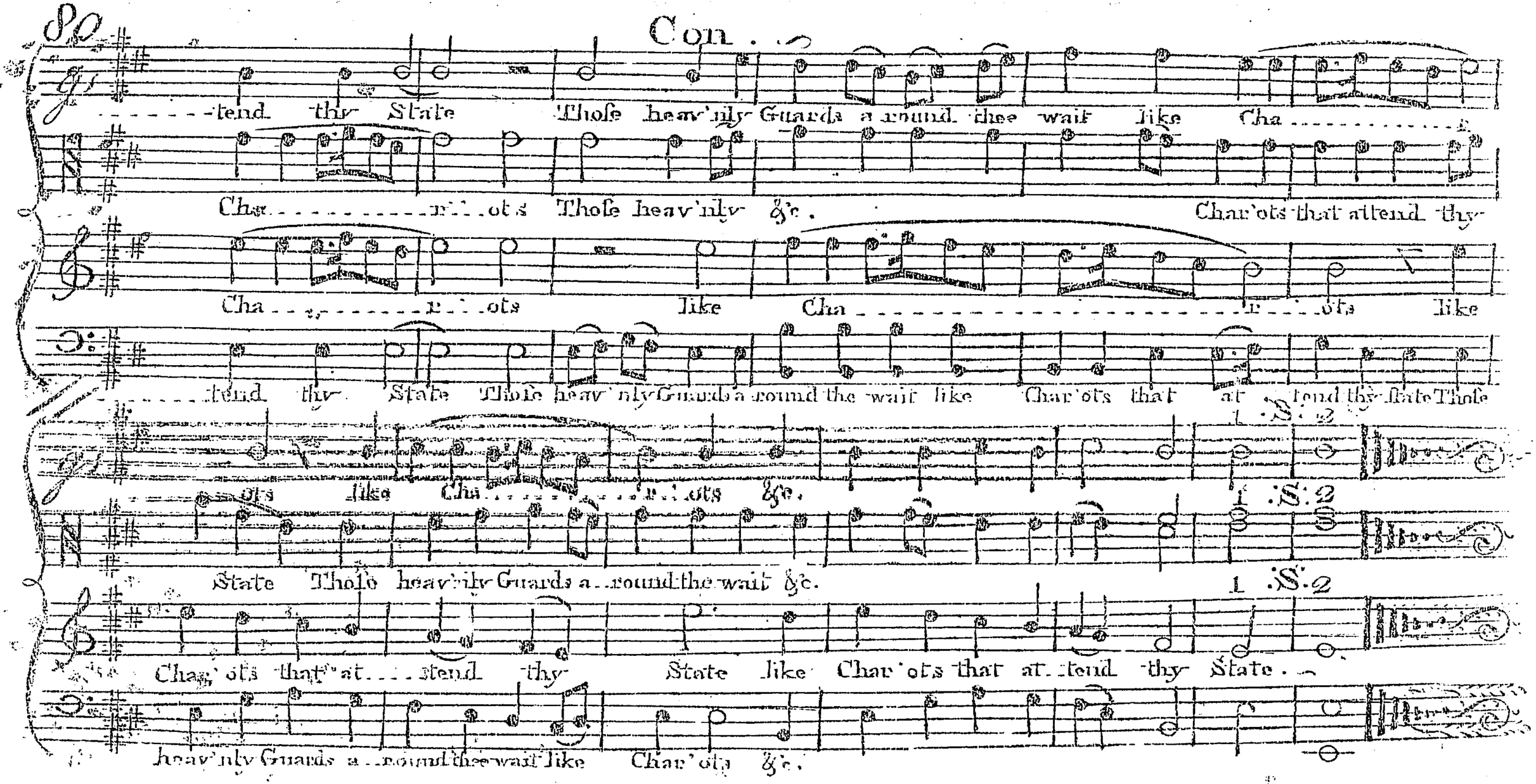

Cor.
skiping
skiping Leaping upon the mountains skiping upon the Hills
skiping
Leaping upon the mountains skiping
My Beloved spake
said unto me
for Lo the Winter is
rise up
rise up
rise up my Love my fair one & come a-way
rise up


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

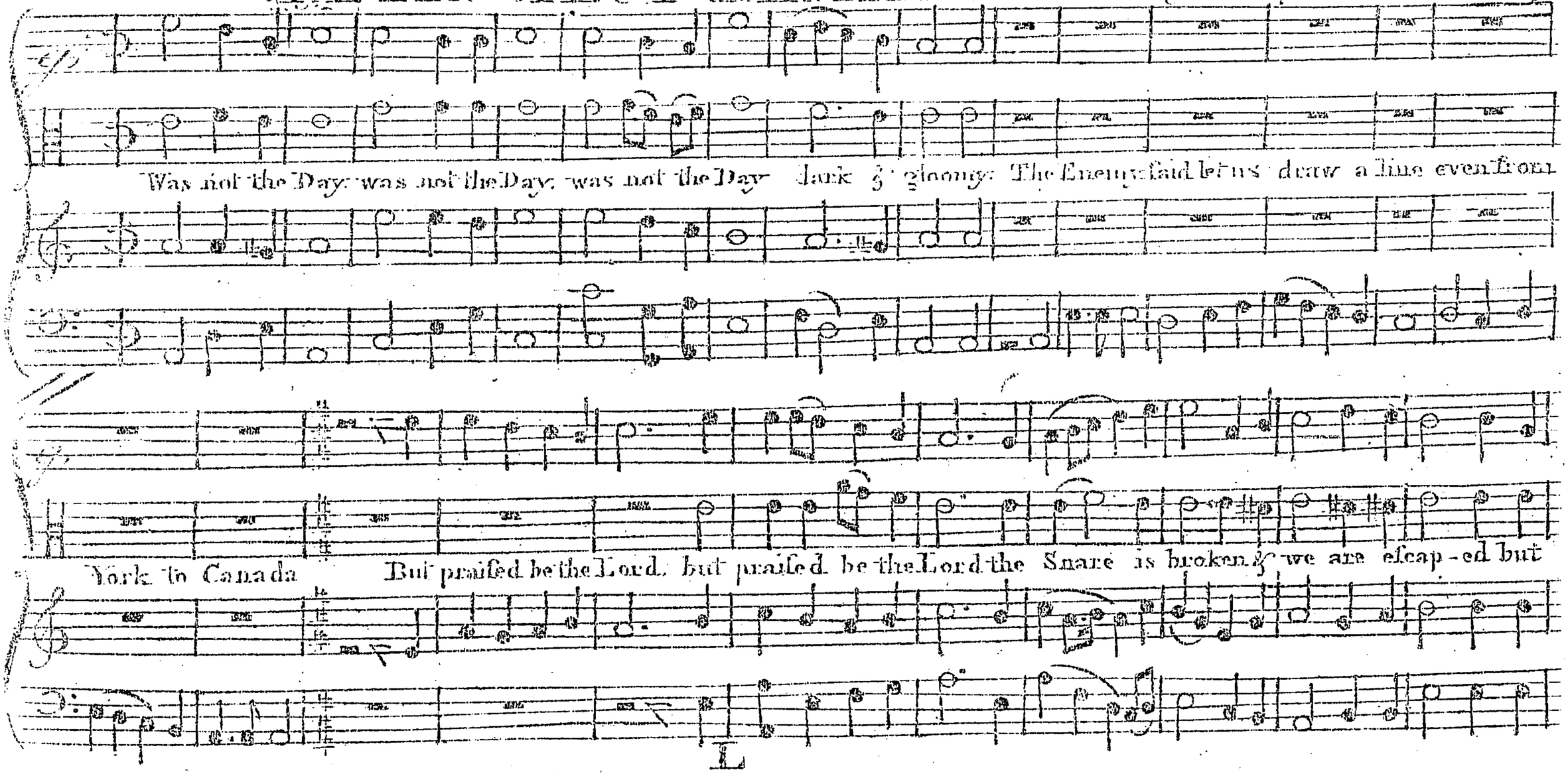
# WASHINGTON. D.W.



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.



praised be the Lord. but Blessed be the Lord the snare is broken & we are es-caped. & we are escaped Hark

Hark hear the Adju-ration Cursed be he that keepeth back his sword. Cursed &c.

Con Affetuoso

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

Oh! Difmal!

Oh! Horrible! Oh! Difmal!

My heart maketh a noife within me. For thou haft heard O my Soul the found of the Trumpet the Alarm of War the

84

Behold my Brother

the Alarm of War

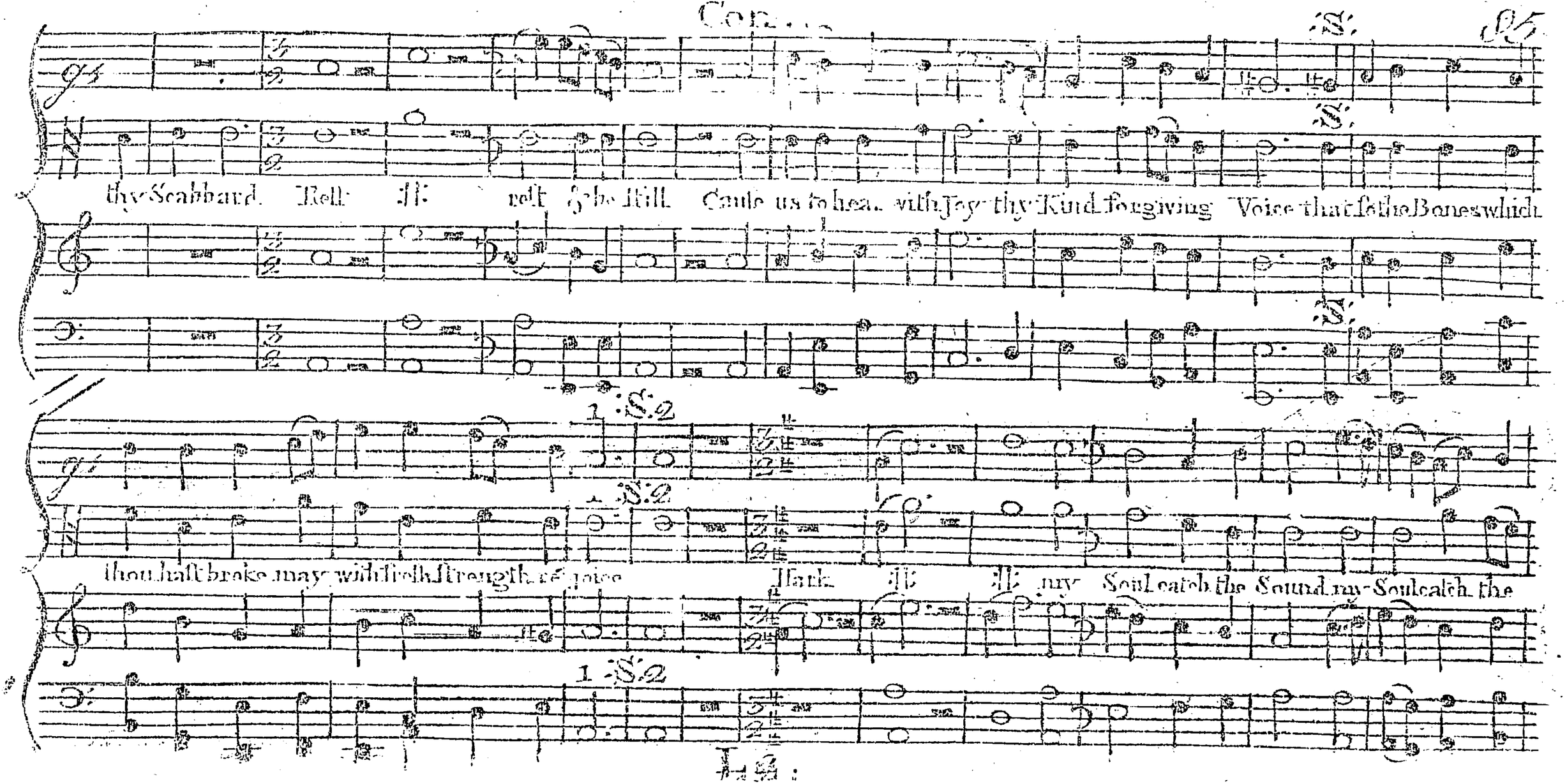
found &c!

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 thou die. O thou sword of the Lord,

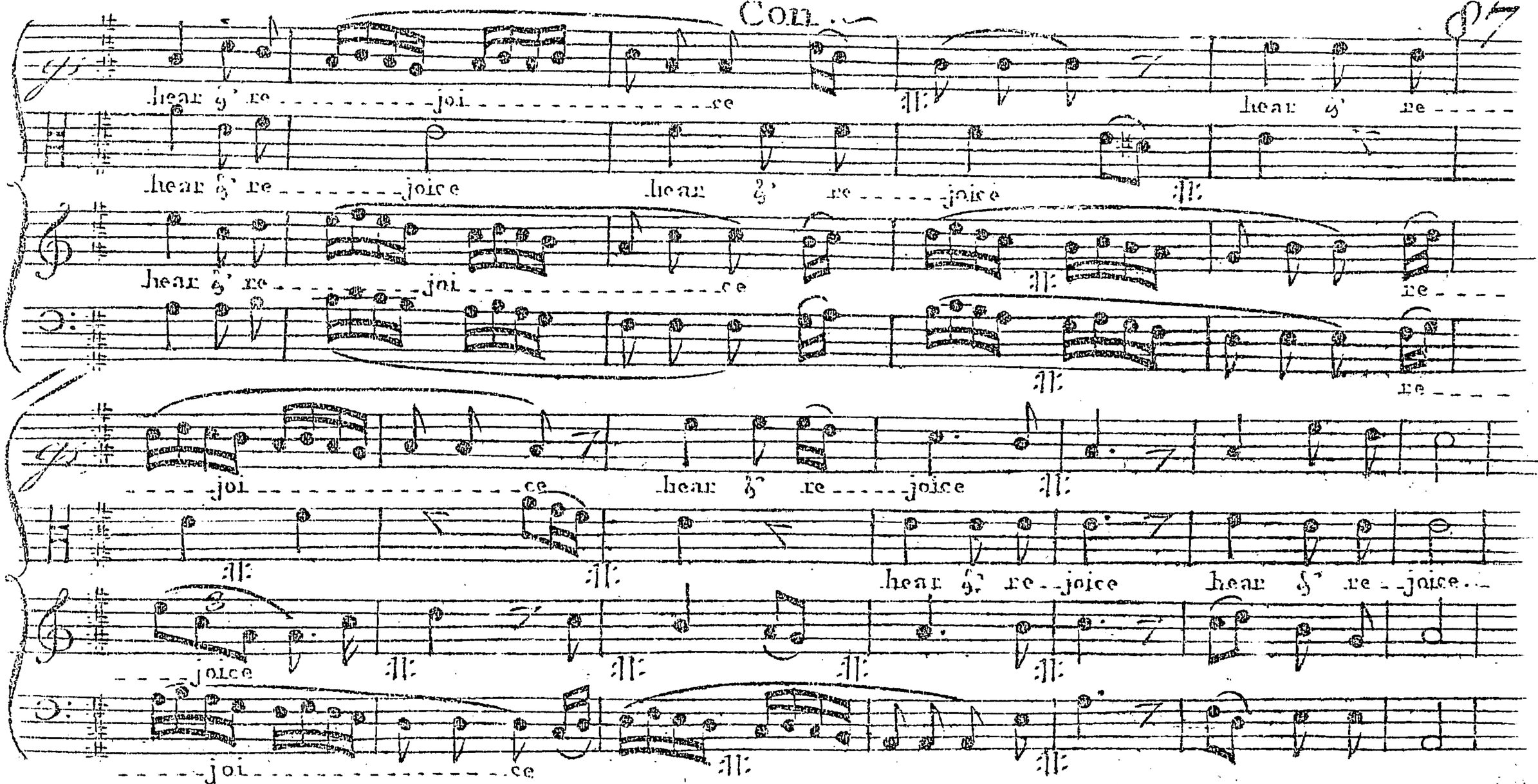




thy Scabbard Rest rest & be still Cause us to hear with Joy thy Kind forgiving Voice that so the Bones which

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

Con.
Hear & re - - - joi - - - - - - ce re - joice hear & re - joice
Sound.
Hear & re - - - joice
Hear & re - - - joi - - - - - - ce hear & re joice
Hear & re - - - joi - - - ce
Hear & rejoice
Hear & re - joice hear & re - - - joice
hear & re - - joice re - - joice
Hear & re - joice





Con.

hear & re - - - - - - - - - joi - - - - - - - - - - - - - - - - - ce

hear & re - - - - - - - - - joice

hear & re - - - - - joice

hear & re - - - - - - - - - joi - - - - - - - - - - - - - - - - - ce

re - - - -

re - - - -

- - - - joi - - - - - - - - - - - - - - - - - - ce

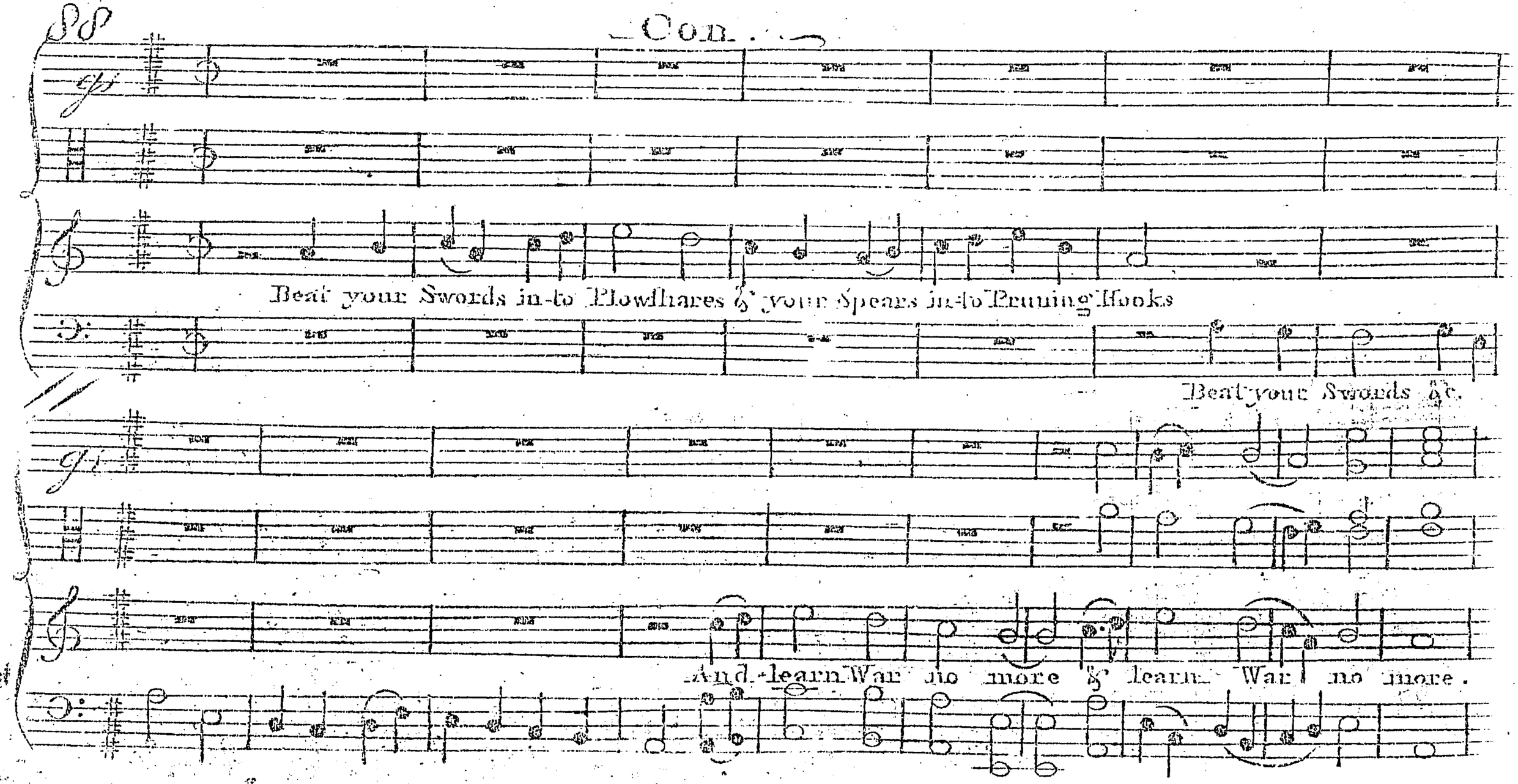
hear & re - - - - - joice

hear & re - - joice

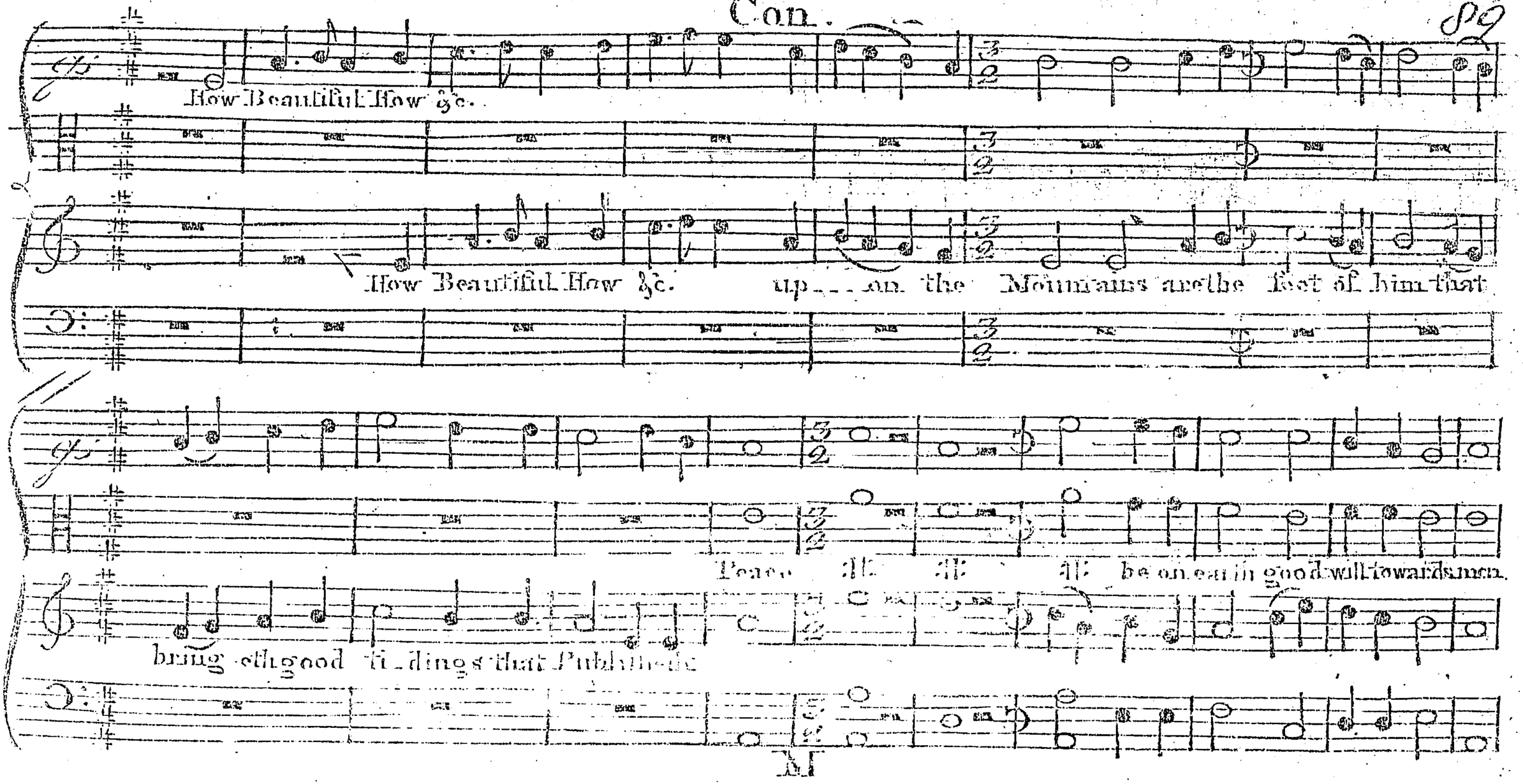
hear & re - - joice

- - - - joice

- - - - joi - - - - - - - - - - - - - - - - - - ce


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

Can.

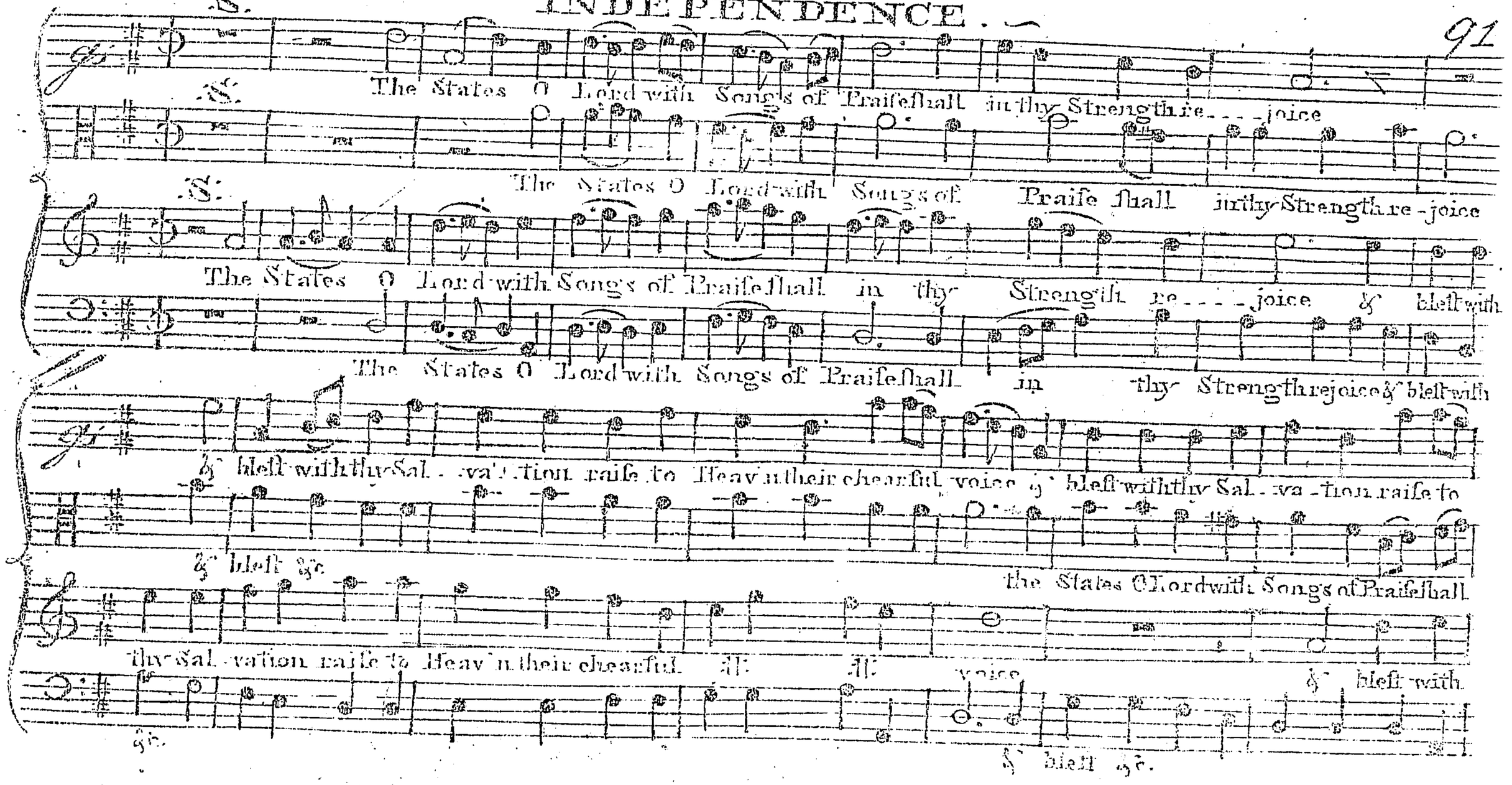

How Beautiful How &c.
How Beautiful How &c.
up___on the Mountains are the feet of him that
Peace &c. &c. &c. be on earth good will towards men.
bring eth good ti_dings that Publisheth

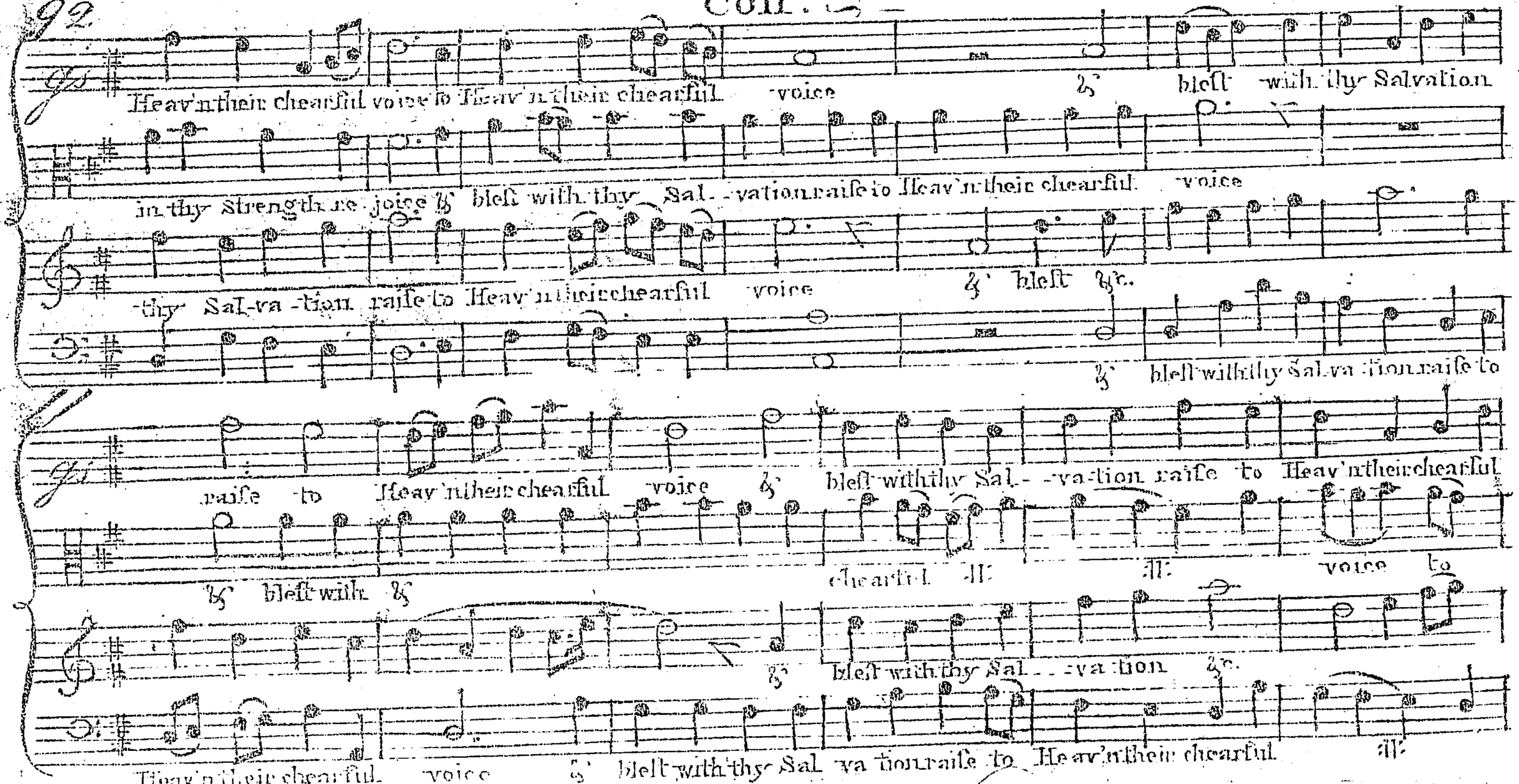
Maistuso. Choro Grando. Con.

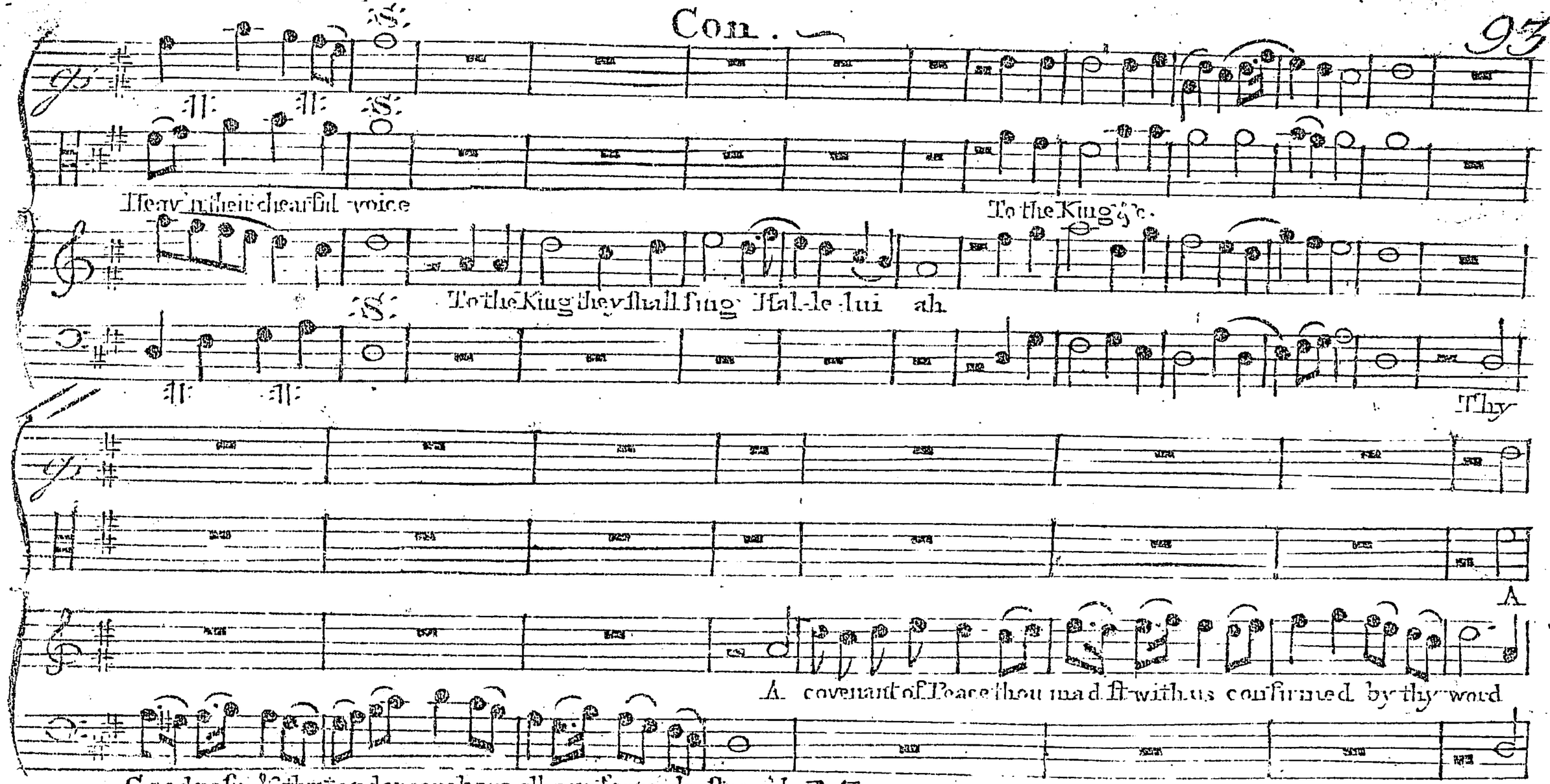
Hal-le-lui-ah for the Lord God Om-ni-potent reigneth for the Lord &c.

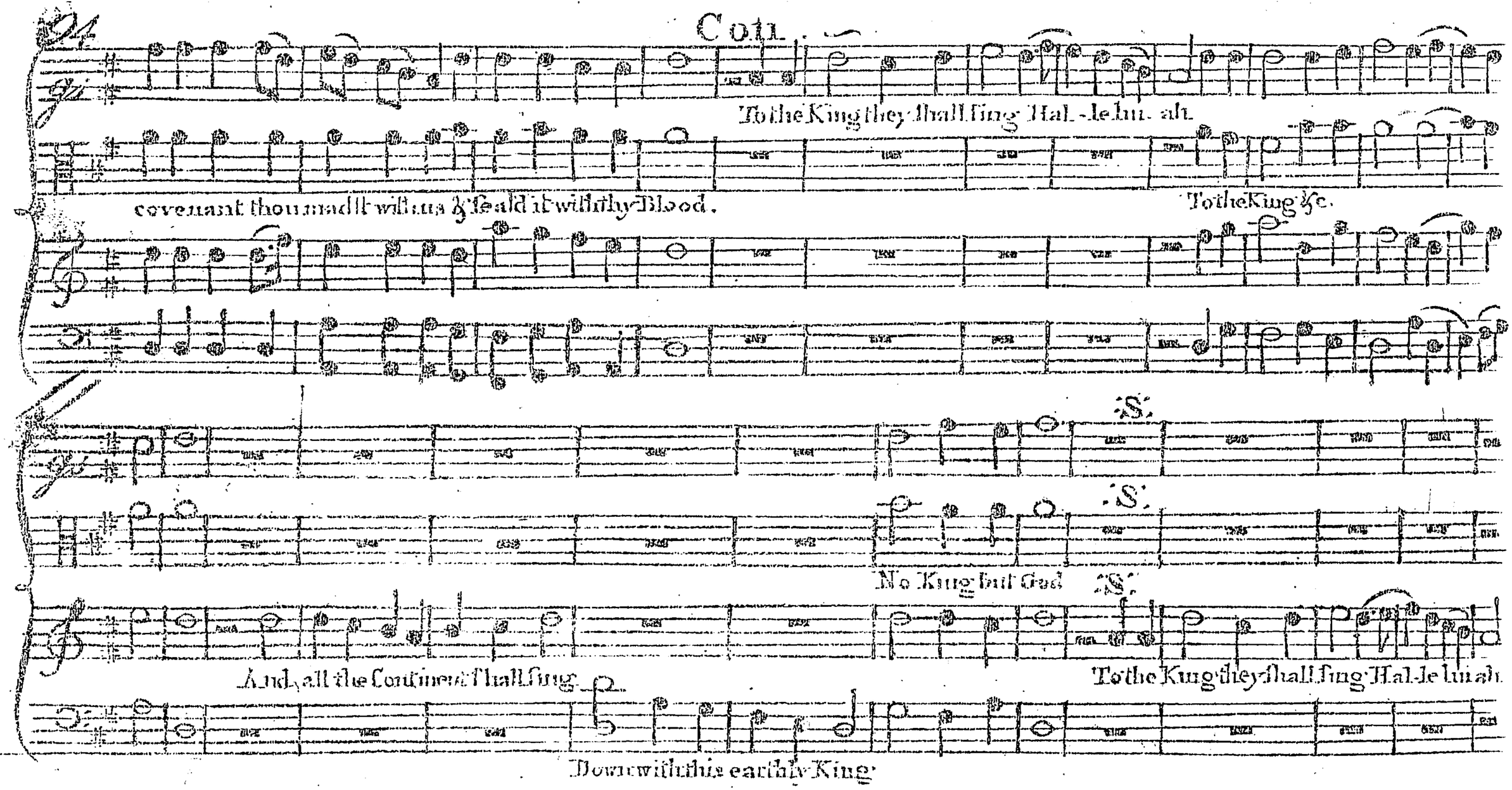
Halle-lui-ah A-me-n A-men Hal-le-luiah A-me-n A-men.

# INDEPENDENCE.




Heav'n their chearful voice to Heav'n their chearful voice & blest with thy Salvation
in thy Strength rejoice & 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 &c. &c. 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 &c.


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

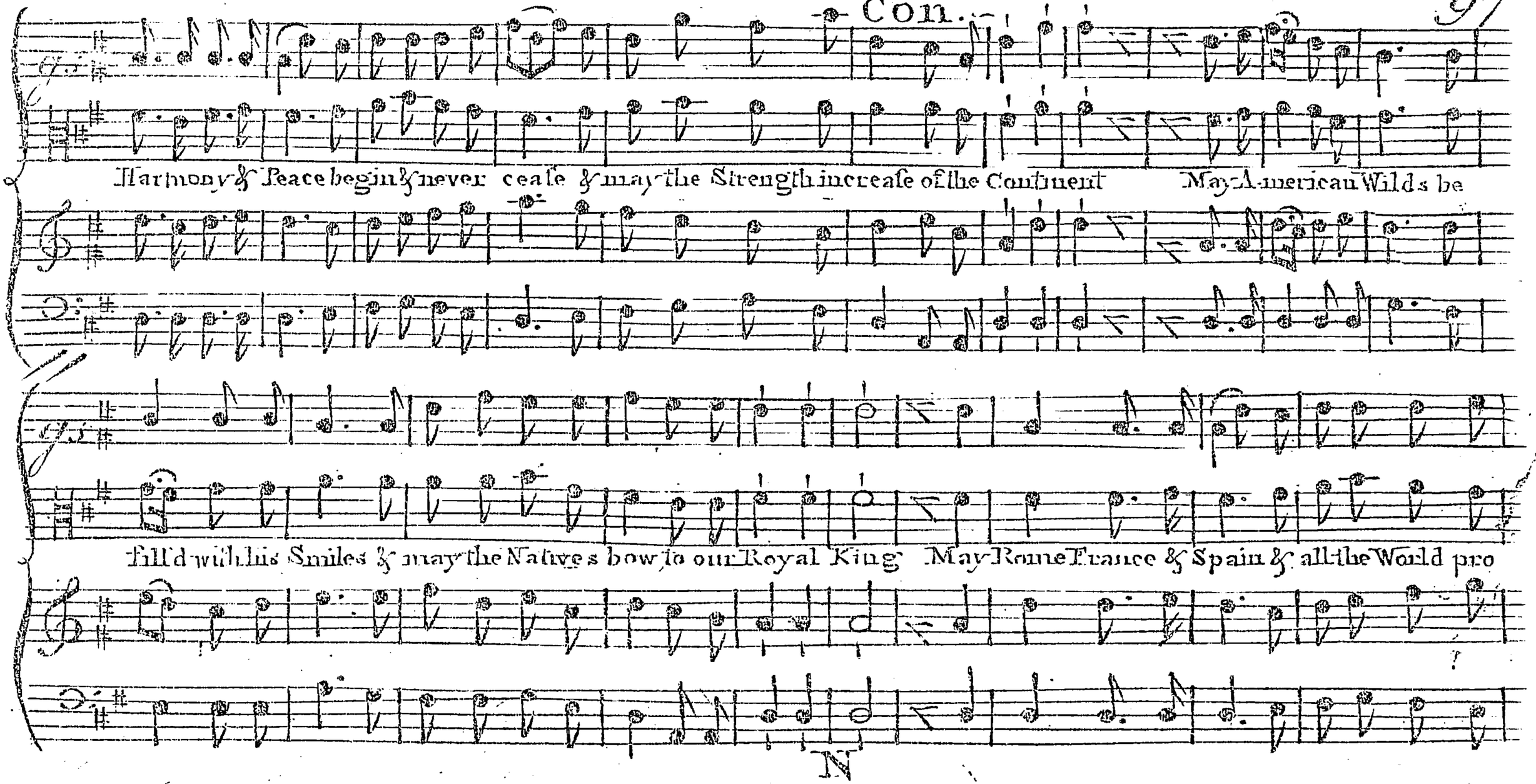

Coll.
To the King they shall sing Hal-le-lu-jah.
covenant thou made with us & seald it with thy Blood.
To the King &c.
S.
S.
No King but God
S.
And all the Continent shall sing
To the King they shall sing Hal-le-lu-jah
Down with this earthly King

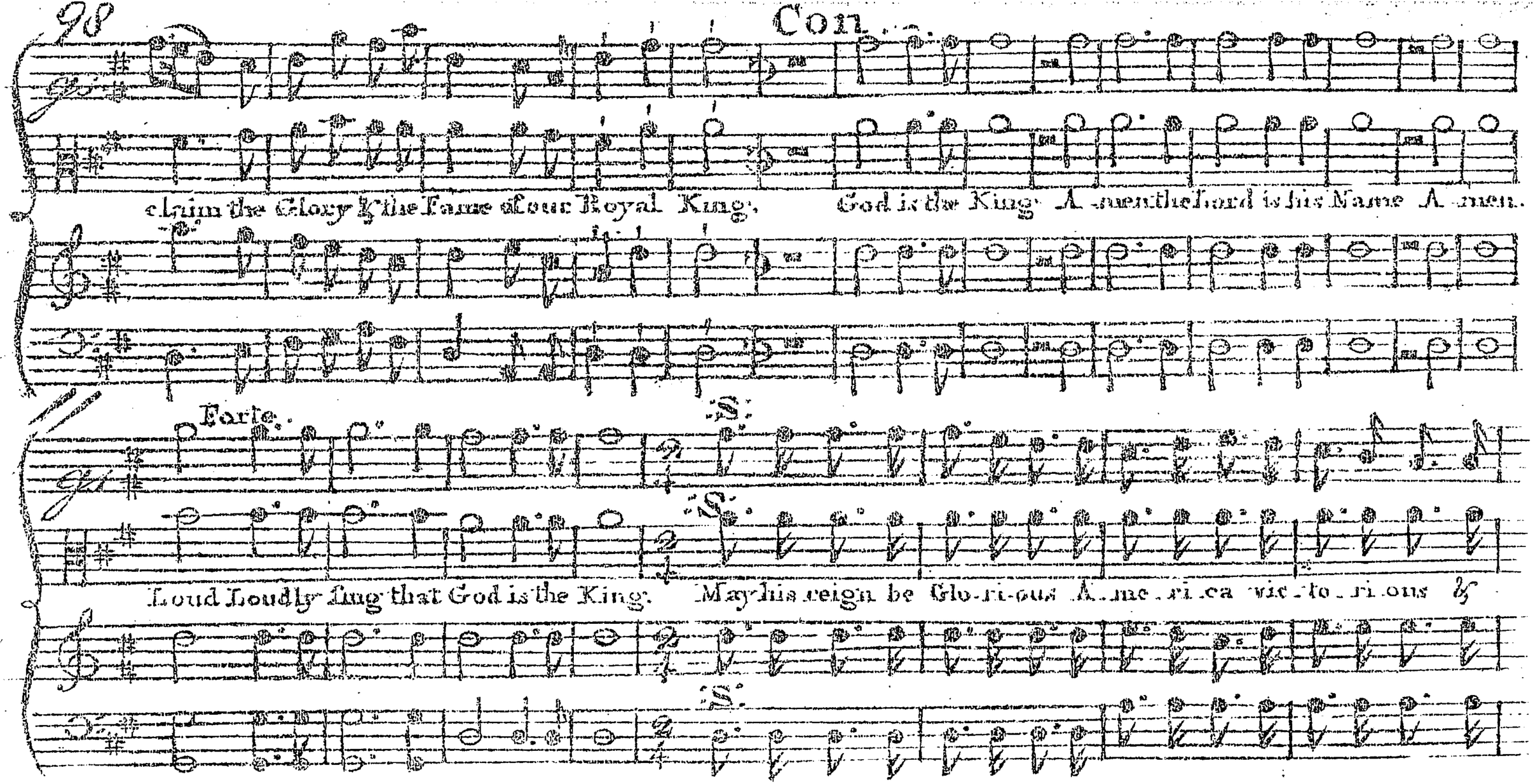
Con.

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

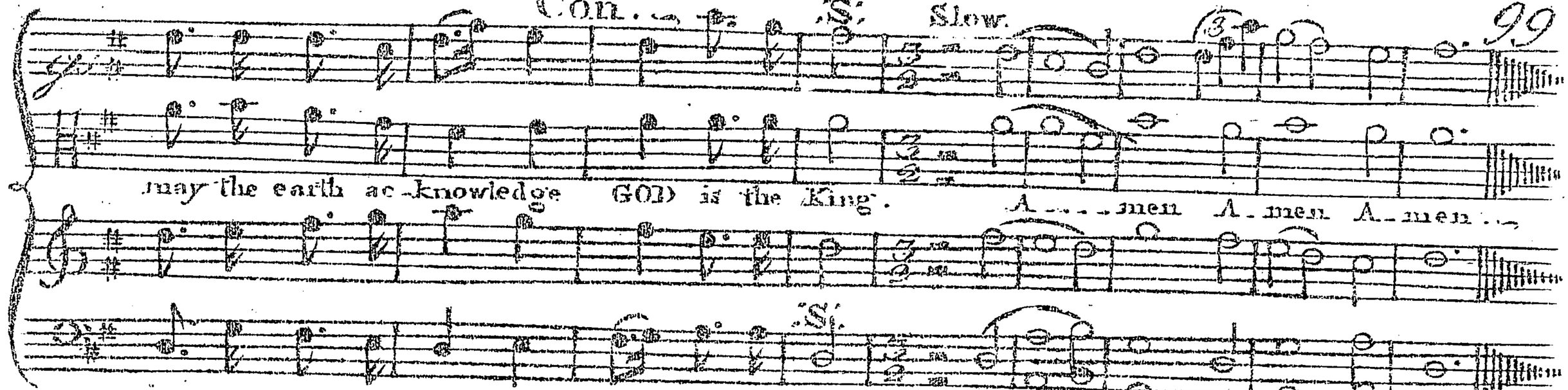
God is our gracious King Hal-le-lu-ah They shall sing to the King Hal-le-lu-ah They &c.

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

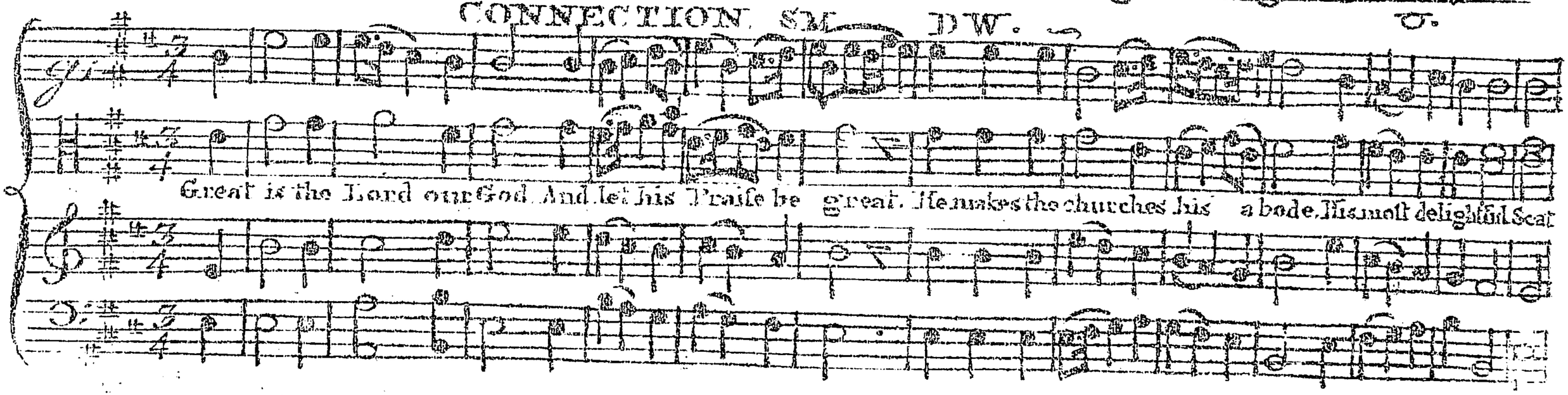

Harmony & Peace begin & never cease & may the Strength increase of the Continent May American Wilds be
filld with his Smiles & may the Natives bow to our Royal King May Rome France & Spain & all the World pro


Con
claim the Glory & the Fame of our Royal King.
God is the King Amen the Land is his Name Amen.
Forte.
Loud Loudly sing that God is the King.
May his reign be Glo-ri-ous A-me-ri-ca vic-to-ri-ous &

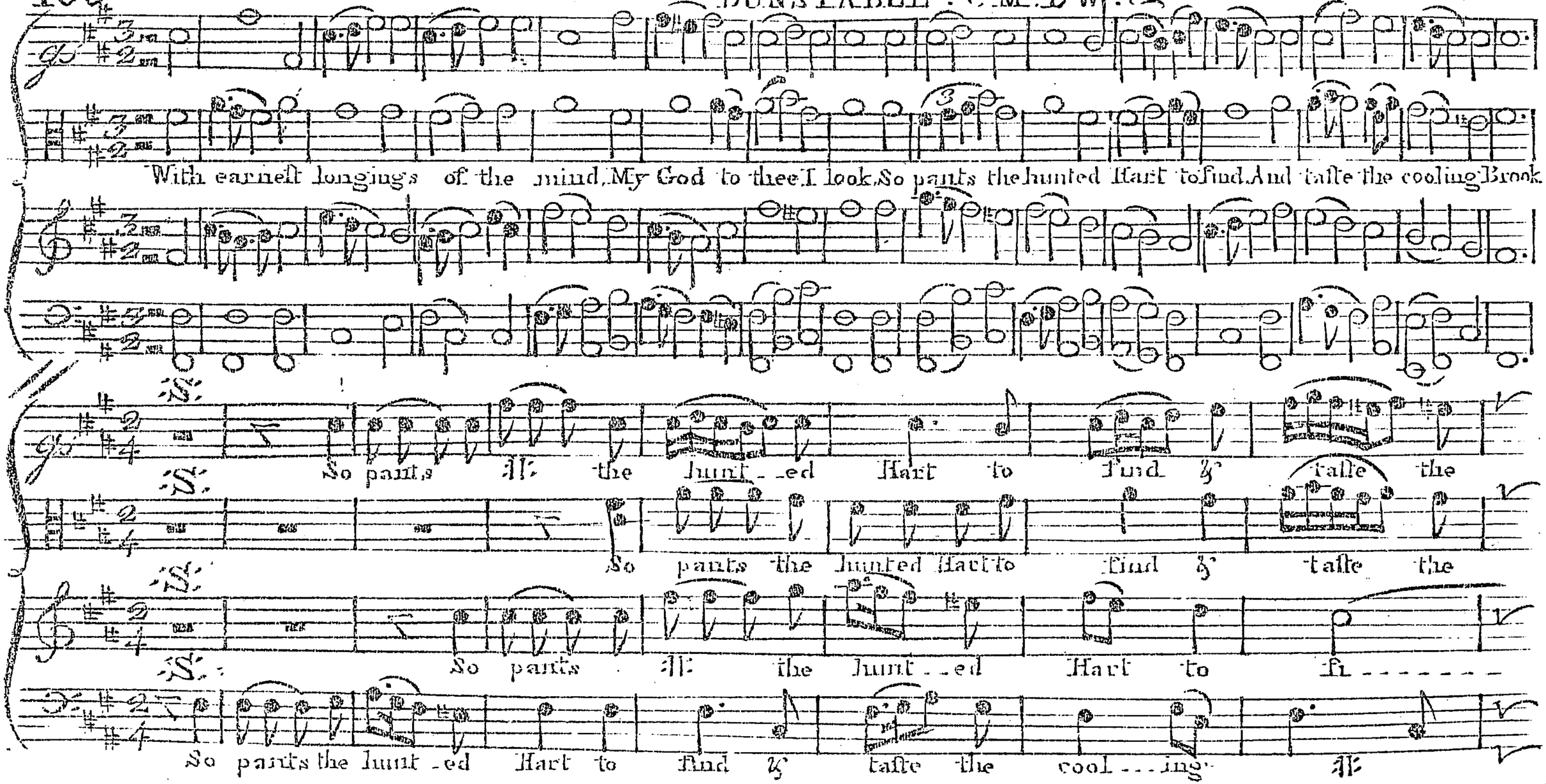
## Con. S. Slow.

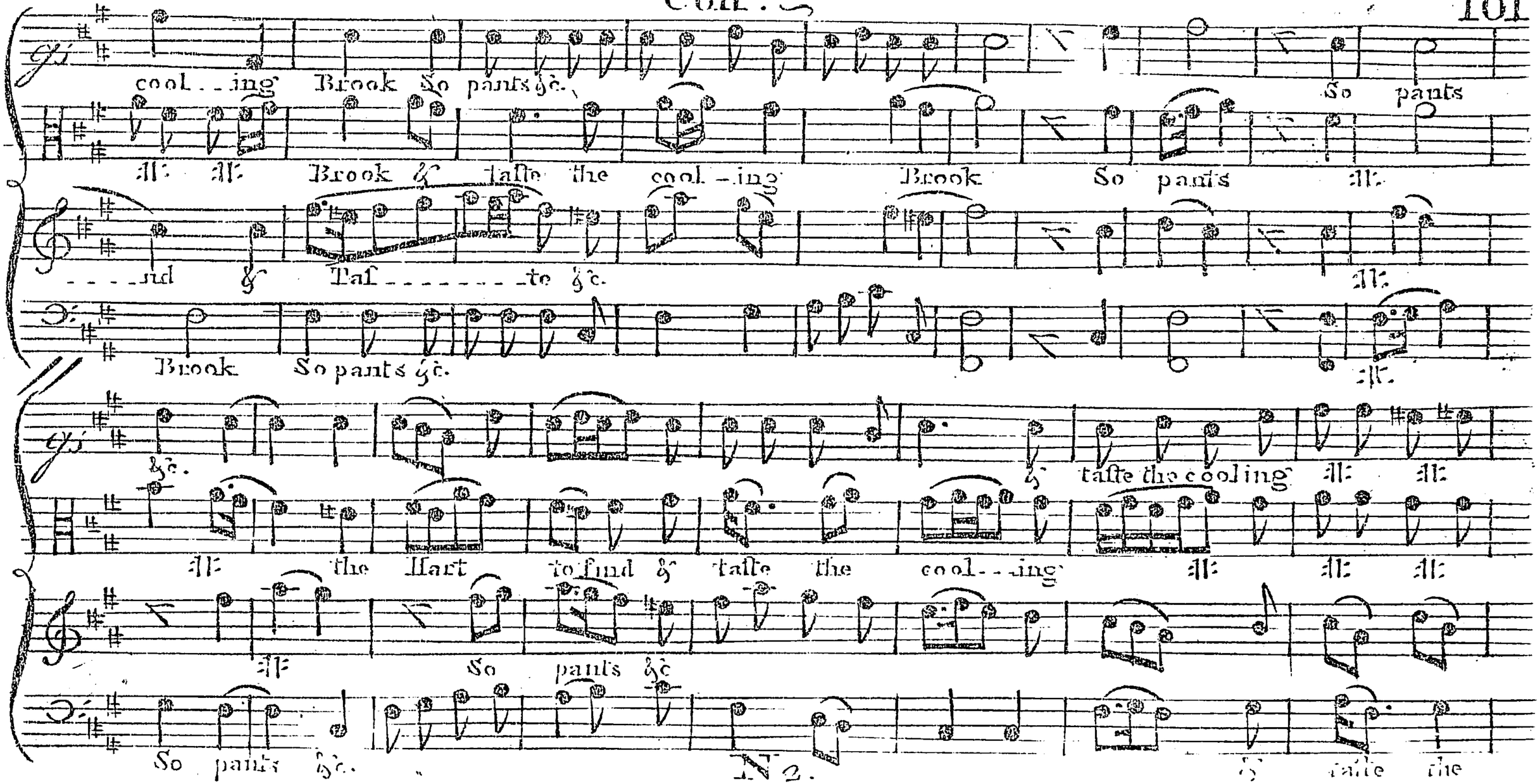



## CONNECTION. S.M. D.W.

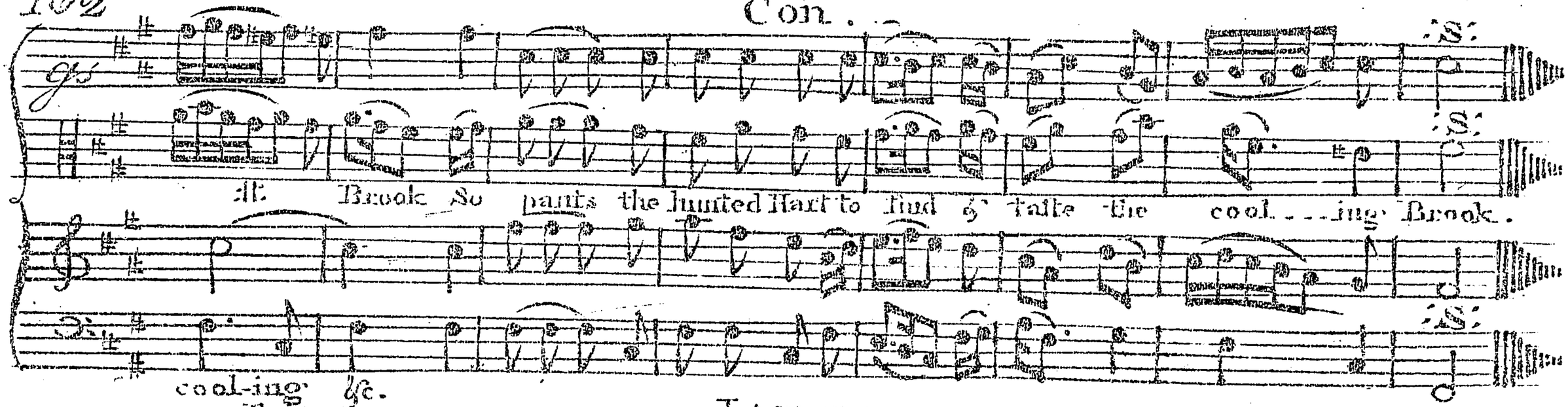


# DUNSTABLE . C.M.D.W.




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

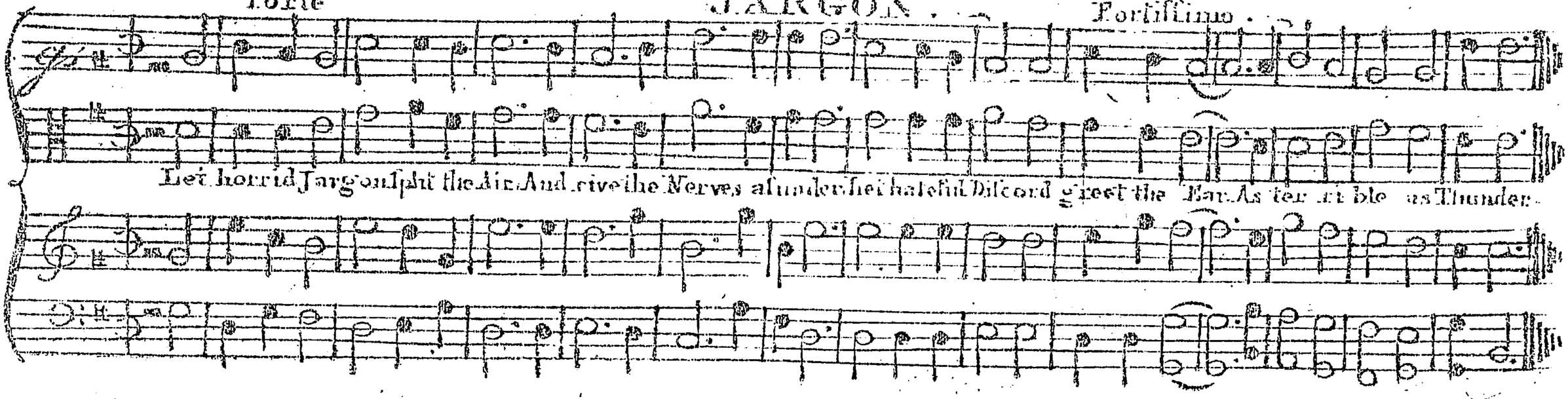
Con.



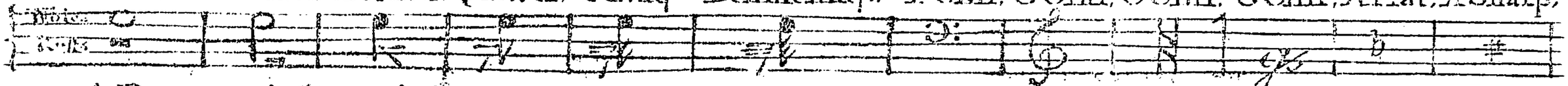

Forte

JARGON.

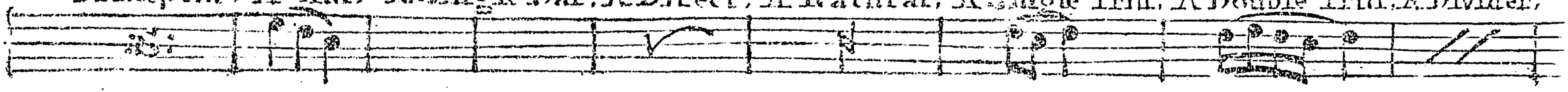
Fortissimo



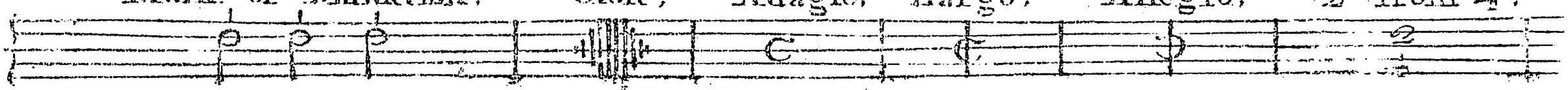
Semibreve, Minim, Crotchet, Quaver, Semiqr Demiſemiqr F Cliff, G Cliff, C Cliff, G Cliff, A Flat, A Sharp,



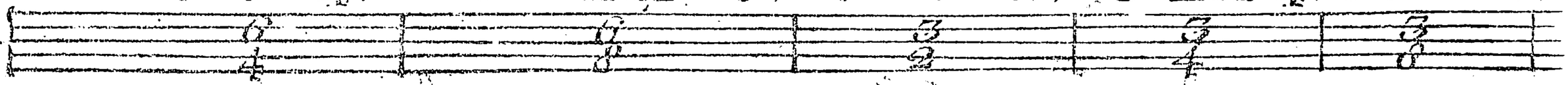
A Repeat, A Slur, A Single Bar, A Direct, A Natural, A Single Trill, A Double Trill, A Divider,



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

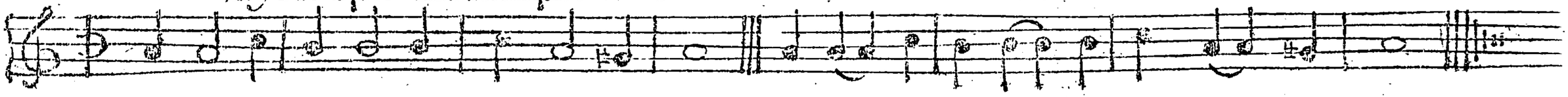


6 to 4, 6 from 8, 3 to 2, 3 from 4, 3 from 8,



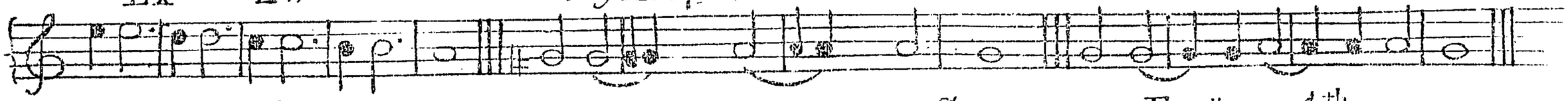
Tranſition. The Grace.

Syncope Example ſuit. The Same.



Con. →

Ex" 2d



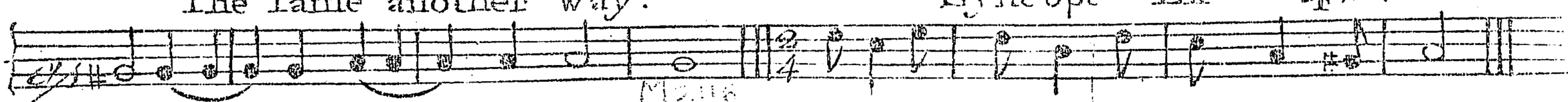
Syncopation Ex" 3d



The Same.



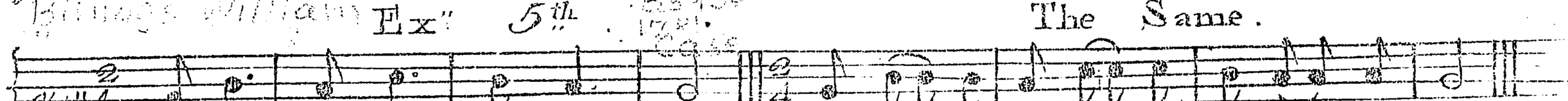
The same another way.



Syncope Ex" 4th.



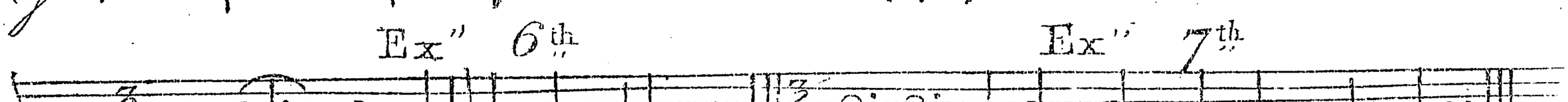
Ex" 5th.



The Same.



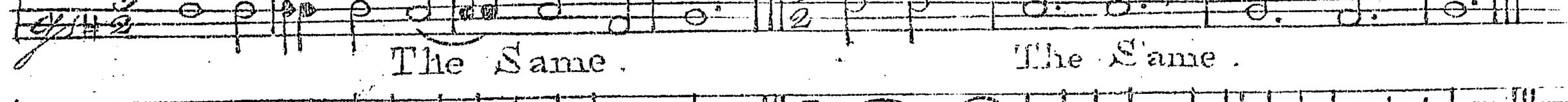
Ex" 6th



Ex" 7th



The Same.



The Same.



Engrav'd by Benja Pierpont Jun.r Roxbury 1778. →