Scanning Target

Music Division
Mobile Scan Project 2008

William Billings

DigitalID: 200154802
Title: Psalm-singer's Amusement [1805?]

Contact: Paul Fraunfelter
7-4456

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E Billings, William
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THE PSALM-SINGER'S AMUSEMENT.

CONTAINING,

I. A Gamut and Explanations of the Rules of Music, &c.

II. A Number of *plain, easy* and *useful TUNES*, from the best Authors, ancient and modern, and well adapted to Schools, Churches and Families, in the United States.

INDEX.

AYLESBURY,	1	Hatfield,	5	Philadelphia,	1 ad.
Bennington,	8 ad.	Hopkinton,	5 ad.	Rochester,	4 ad.
Crucifiction,	1	Hampshire,	6	St. Martin's,	3 ad.
Caladonia,	7 ad.	Jamaica,	7 ad.	Solitude,	4
Danbury,	3 ad.	Jordan,	6 ad.	Thomastown,	2 ad.
Delaware,	4	Little Marlboro',	7	Wells,	6
Europe,	4 ad.	Madrid,	2	Westboro',	8
Euphrates,	7	Mansfield,	3		
Fitchburg,	2	Plymouth,	5 ad.		

N. B. As this Book was printed at *different* times, the first eight pages are called *Additional*, lately prefixed to t
ceeding pages.....No tune should be sung *faster*, than we pronounce the same words in *deliberate* conversation, or rea

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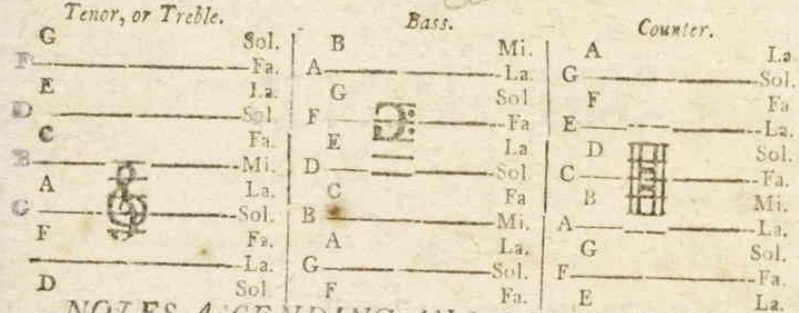
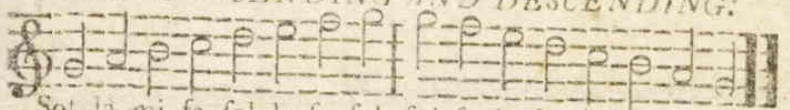
GAMUT *and* MUSICAL CHARACTERS.



NOTES ASCENDING AND DESCENDING:



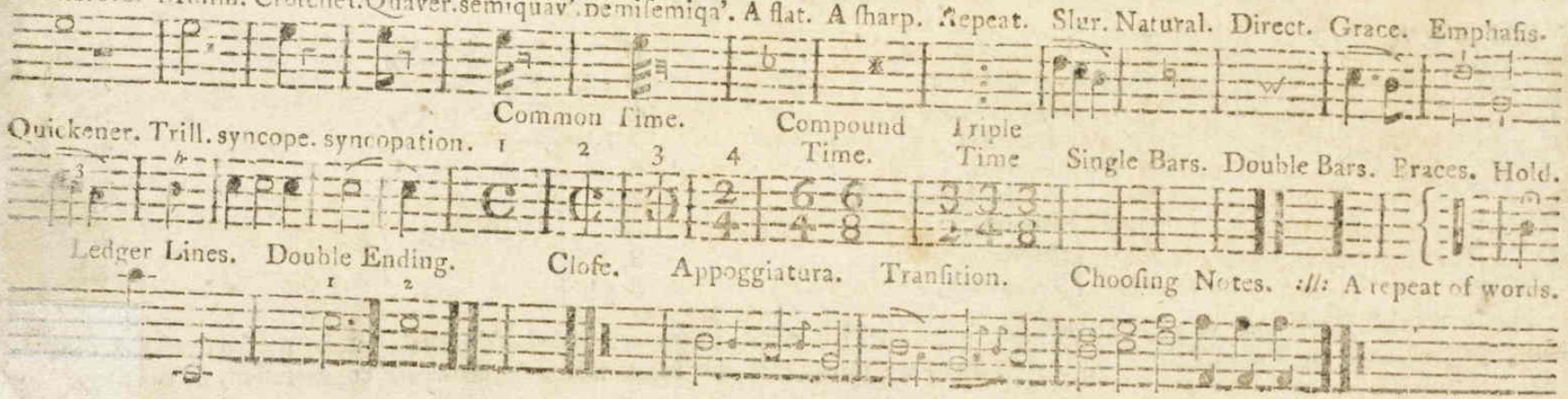
Sol, la, mi, fa, sol, la, fa, sol. sol, fa, la, sol, fa, mi, la, sol.

Flats and Sharps at the beginning of Tunes are uſed *only* as ſecondary Cliffs, *purely* to accommodate the tune to the five lines.

The primary place of Mi is in B. but if B is flatted, B is moved to the place of E. and *all* the letters and notes move with it in the ſame connection.

If B and E are flat B is mov'd to A
If B, E, and A are flat do. to D
If B, E, A, and D are flat do. to G
If B, E, A, D, and G, do. to C
If B, E, A, D, G & C do. to F
If 7 letters are flat, the whole tune is playd half a tone lower than if there was no flat, but the names of the notes are the ſame as if there was no flat at all.

If F be ſharped, B is moved to the place of - - - - - - F
F and C - - - - - - - - C
F, C, and G - - - - - - G
F, C, G and D - - - - D
F, C, G, D, and A - - - A
F, C, G, D, A, and E - - E
If 7 ſharps are uſed, the whole tune is play'd half a tone higher, than if there had been no ſharp.



EXPLANATION *of the* MUSICAL CHARACTERS.

1st. *A Staff*, or *Stave*, is five lines on which Tunes are printed; any ſhort line above, or below, is called a Ledger, which *only* guides the eye of the performer, to the name and ſound of the note placed on, or near ſuch Ledger.

A Cliff, denotes a particular part of Muſic, as, G. Cliff, ſignifies Tenor, or Treble, F. Cliff, ſignifies Baſs, and C. Cliff, ſignifies Counter: and theſe Cliffs are always placed on the lines where their reſpective letters ſtand.

A Semibreve, is a round note, and fills a bar in *common time*, being equal in time to 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, or 32 Demiſemiquavers. See the notes and reſts under their reſpective names.

Flats and *Sharps*, remove the Mi, or governing note, as you ſee in the Table of Characters. An accidental *flat*, or *ſharp*, affects *only* the next note at its right hand: a *flat* ſinks the note half a tone, and a ſharp raiſes a note half a tone.

A Repeat, ſhows that the Tune, or Anthem is to be ſung over again, from the beginning, or as far back as another Repeat.

A Slur, or *Tie*, ſhows that all the notes in ſaid *ſlur*, muſt be ſung in one ſyllable.

A Natural, ſhows that the note at its right hand, is to be ſounded (in proportion to the lines on the Gamut) as if there had been no *flat*, *or ſharp*, at the beginning of ſaid tune. A Natural cannot be uſed in Tunes where the Mi is not removed.

A Direct, is placed at the end of a ſtave, to point to the place of the firſt note in the next ſtave, of the ſame part.

A Grace, or *Point of Addition*, placed on the right hand of a note, makes it one third longer, and often, in notes aſcending, or deſcending, *beautifies* a tranſition.

An *Emphaſis* or *Mark of Diſtinction*, ſhows that the *conſtruction* of the tune, or the *importance* of the word, requires a double force of voice on the notes *ſo* marked.

A *Mark of Diminution*, is a figure 3, placed over, or under three notes, and ſhows they muſt be ſung one third quicker.

A *Trill*, is a regular warbling of the voice on that note, ſet directly under the *tr.*—No trill ſhould be ſung without the mark.

A *Syncope*, is a long note in the middle of a bar, with ſhorter notes on each ſide, and is generally occaſioned by an important ſyllable, or word which requires it. Sometimes it ſuits beſt to be ſo made as to anſwer the chords in compoſition.

Syncopation, is a ſound carried through a bar, by a ſlur, in order to lengthen the ſyllable.

Single Bars, divide the time, acording to the meaſure note, and ſhow where to place the accent and cadence.

Double Bars, were uſed for the end of lines in poetry, to read the Pſalm by; and ſome authors uſe them at the end of a ſtrain; but Reſts anſwer the purpoſe *much* better.

Braces, are uſed to determine the number of parts which move together.

A *Hold*, is uſed by ſome authors; but as there is no exact time aſſigned to it, 'tis to be conſidered as uſeleſs, at this day.

A *Double Ending*, ſhows you are to ſing the note *under* figure 1 before the repeat, and omit it when repeating, and ſing that under figure 2, unleſs connected with a ſlur, in which caſe *both* muſt be ſung at the ſecond time.

A *Cloſe*, is two or more bars together, and denotes the end of a tune.

An *Appoggiatura*, or leading note, is a character of little uſe, and conſidered as ſuperfluous.

A *Tranſition*, is an accurate *aſcent* or *deſcent* of the voice, in a ſlur, or other notes, according to the time and degree of diſtance.

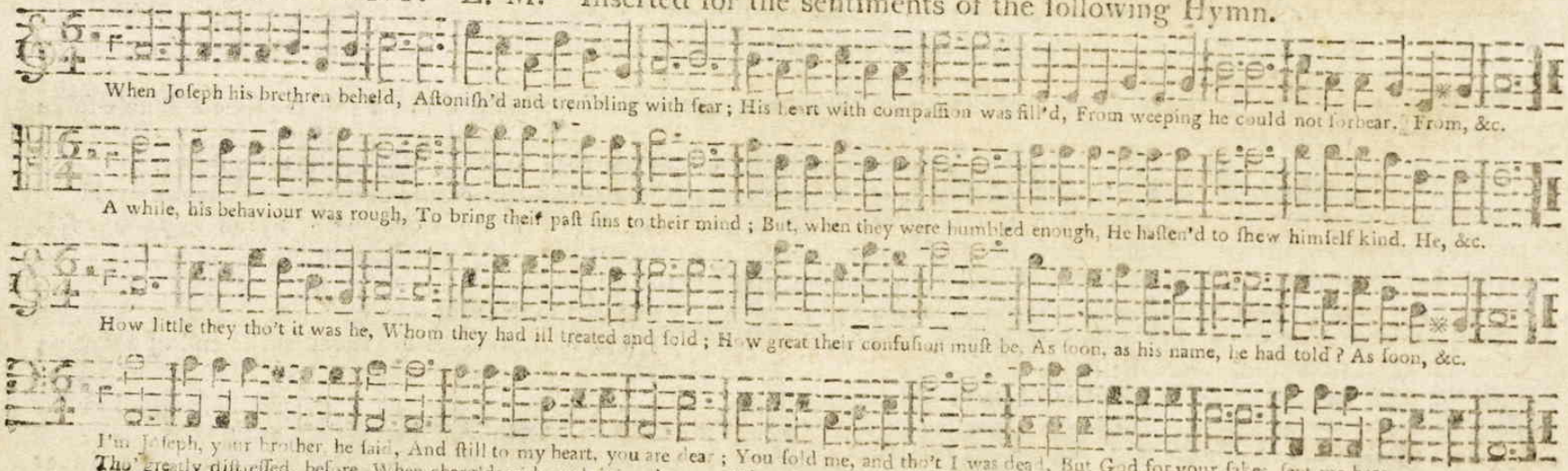
Chooſing Notes, are placed directly over each other, and one or all may be ſung together, and eſpecially at the cloſe of a Baſs, they ſhould be founded clear and very ſoft, which is one of the nobleſt graces in Muſic.

OF TIME.

IN *beating* time, 'tis neceſſary to learn of a ſkilful teacher, or uſe a *Pendulum*, to eſtabliſh a *regular* habit of keeping time. A pendulum of light wood hung by a thread, 39 inches long, will meaſure the 1st mode of common time, the 1st of triple time, and the 1st of compound time. A thread of 22 inches will meaſure the 2d mode of common time (viz. crotchets,) and the 2d mode of triple time and the 2d mode of compound time, (viz. minims,) with accuracy. And a thread of 6 inches, will meaſure the 3d mode of triple time. And a thread of 9 inches, will meaſure 2 4, with two accents in a bar.

N. B. Old Hundred and Delaware, have 4 beats in a bar, (viz.) 2 to each minim. Ayleſbury 2 beats to a bar, one down and one up. St. Martin's 3 beats in a bar. Little Marlboro' 3 beats in a bar. And tunes of the 4th mode of common time, have 2 beats in a bar, one down, and one up. The modes of compound time have one beat down, and one up, each bar and 6 crotchets fill a bar of 6-4, and 6 quavers a bar of 6-8: equally divided (viz.) three down, and three up, each beat.

b BETHANY. L. M. Inſerted for the ſentiments of the following Hymn.



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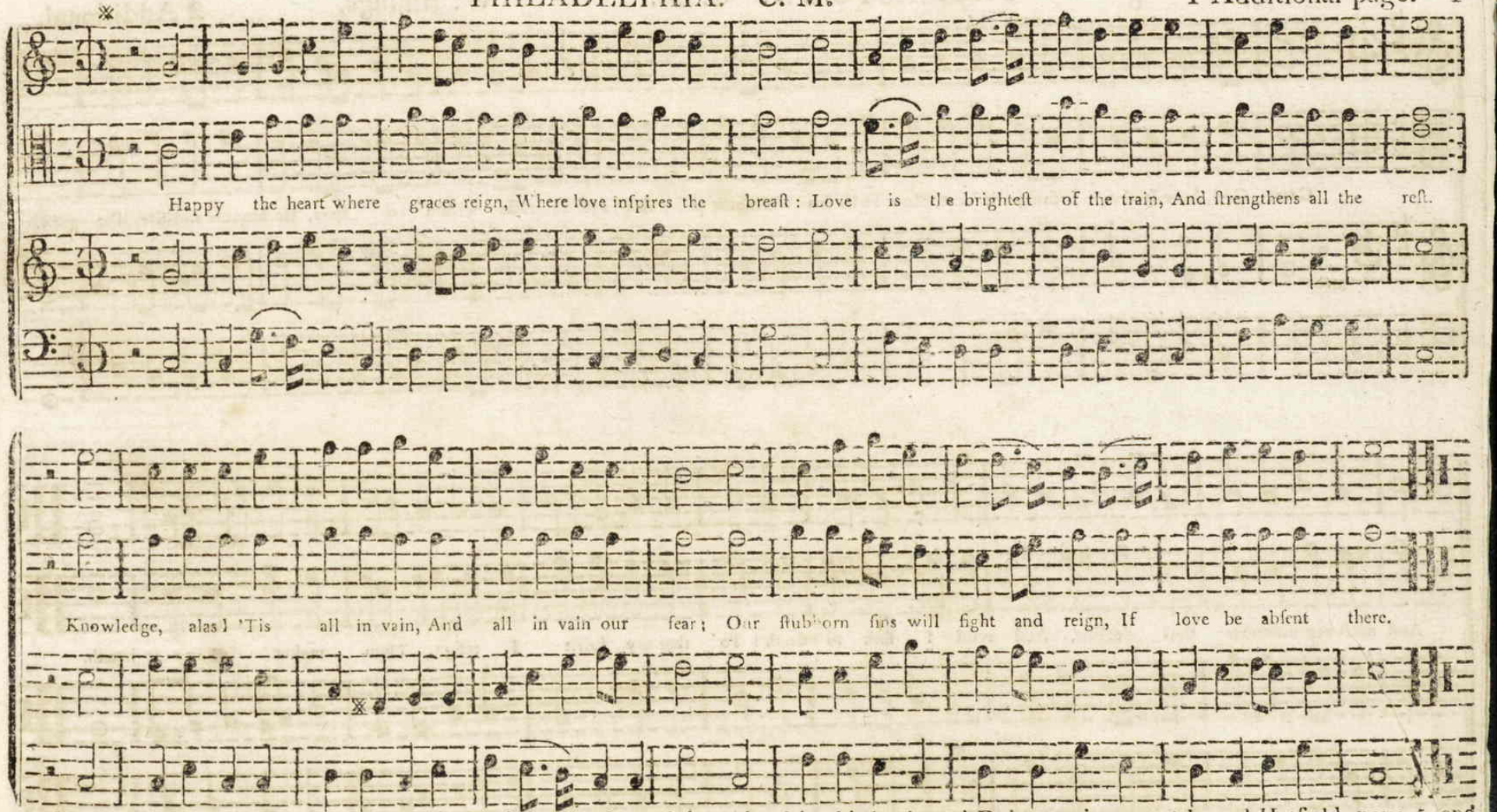
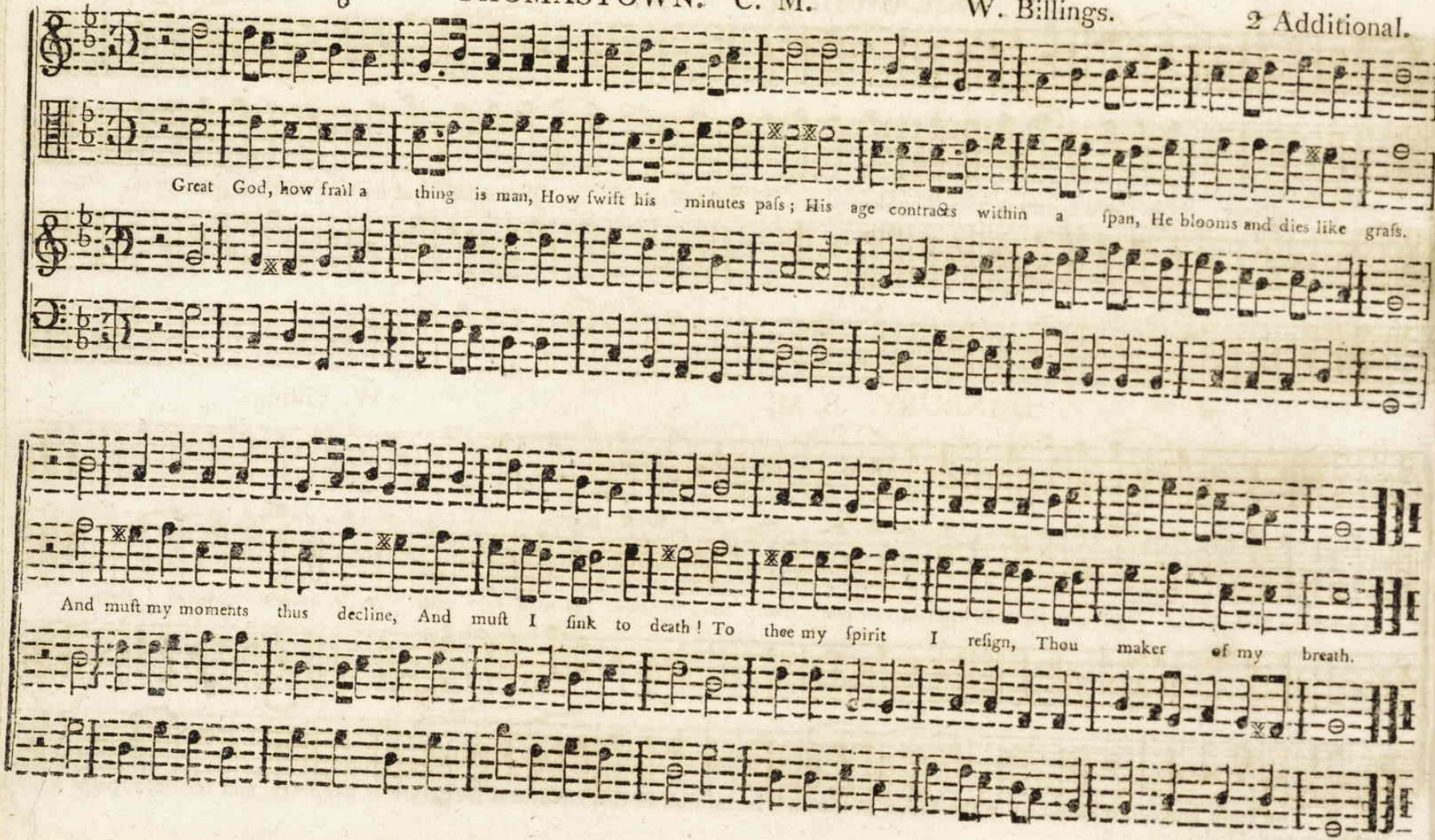


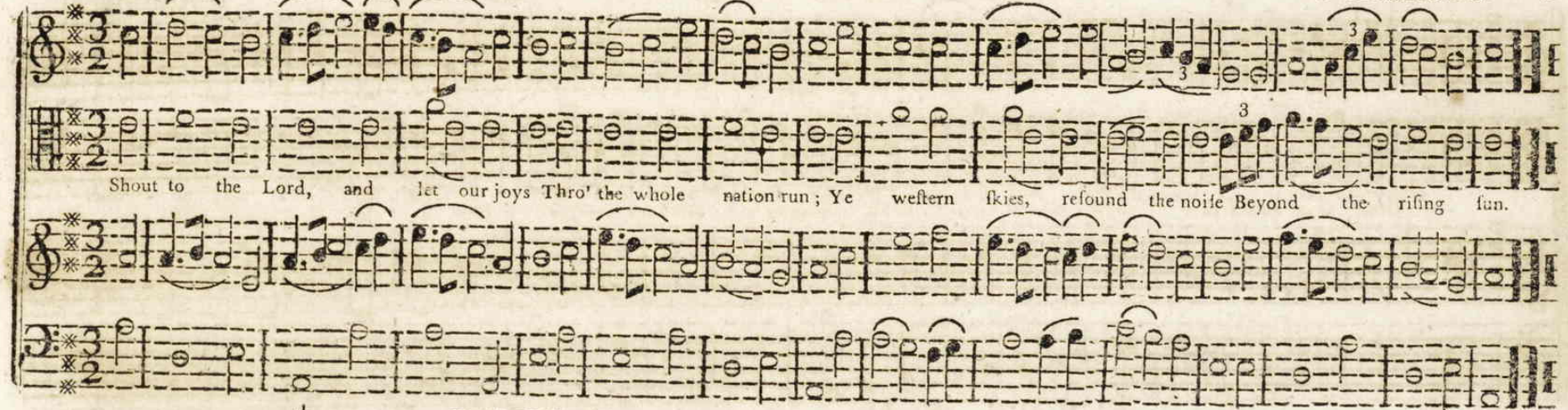
N. B. The tune Dublin, mentioned in the index at the end, is omitted in this book, and Delaware is page 4th, and Hatfield page 5, and Fitchburg and Madrid page 2.

THOMASTOWN. C. M.

W. Billings. 2 Additional.



ST. MARTIN'S. C. M.



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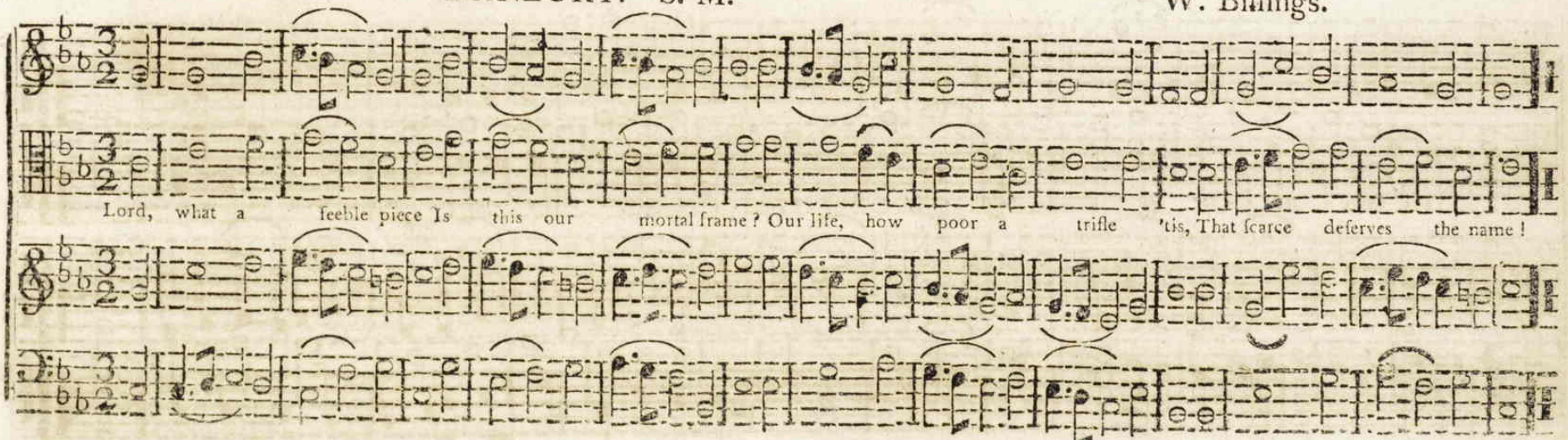
W. Billings.



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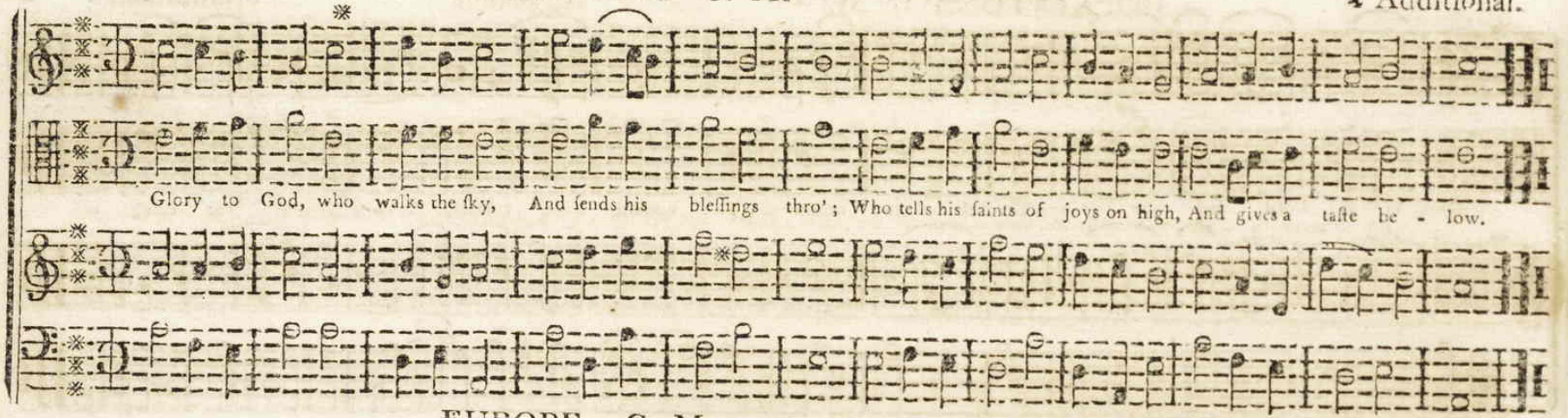
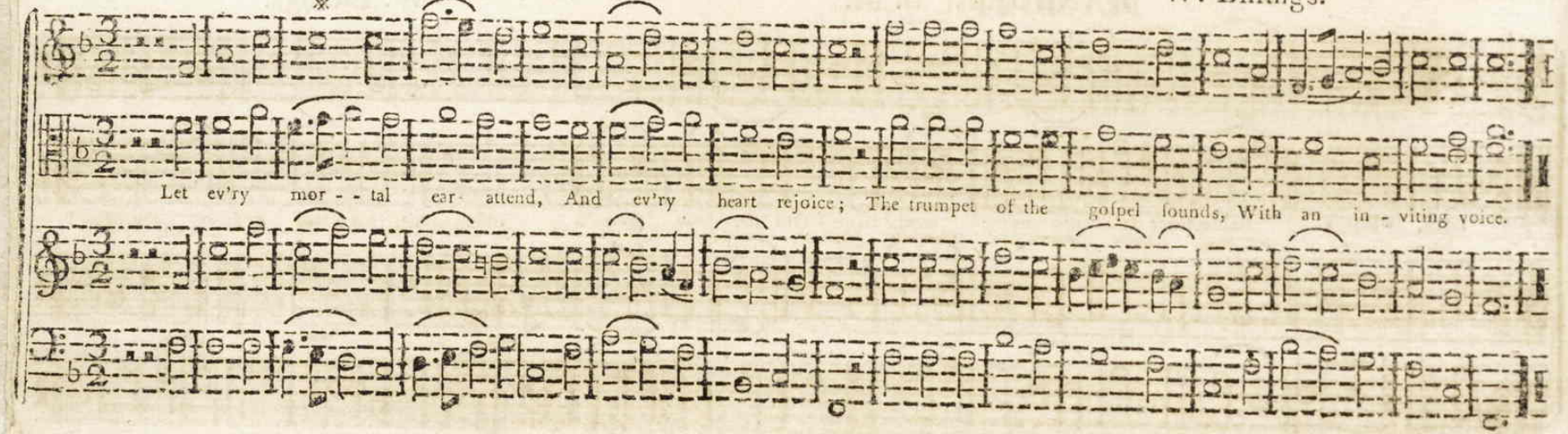


EUROPE. C. M.

W. Billings.



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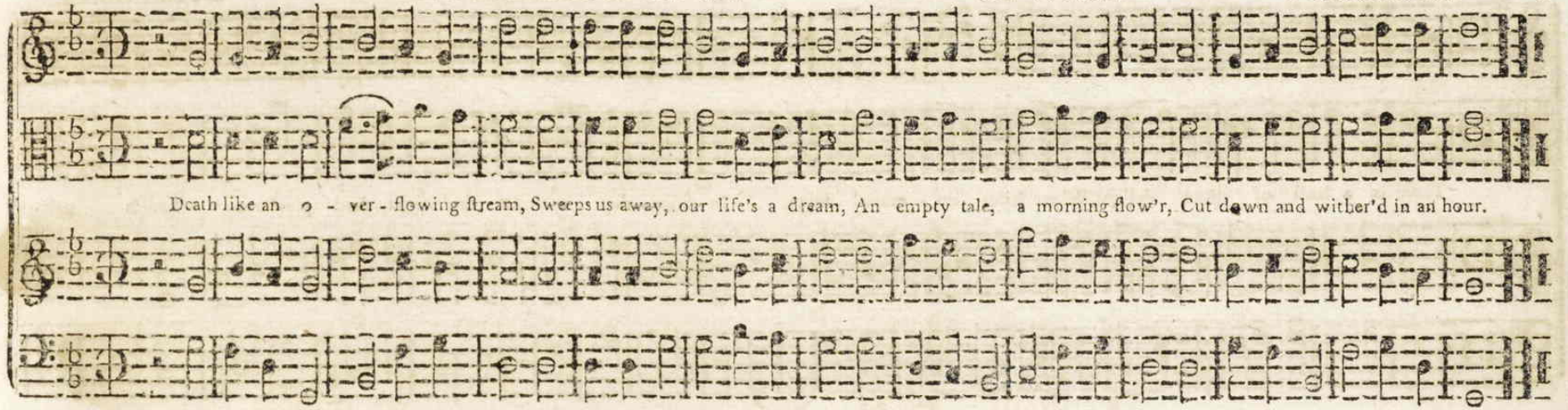

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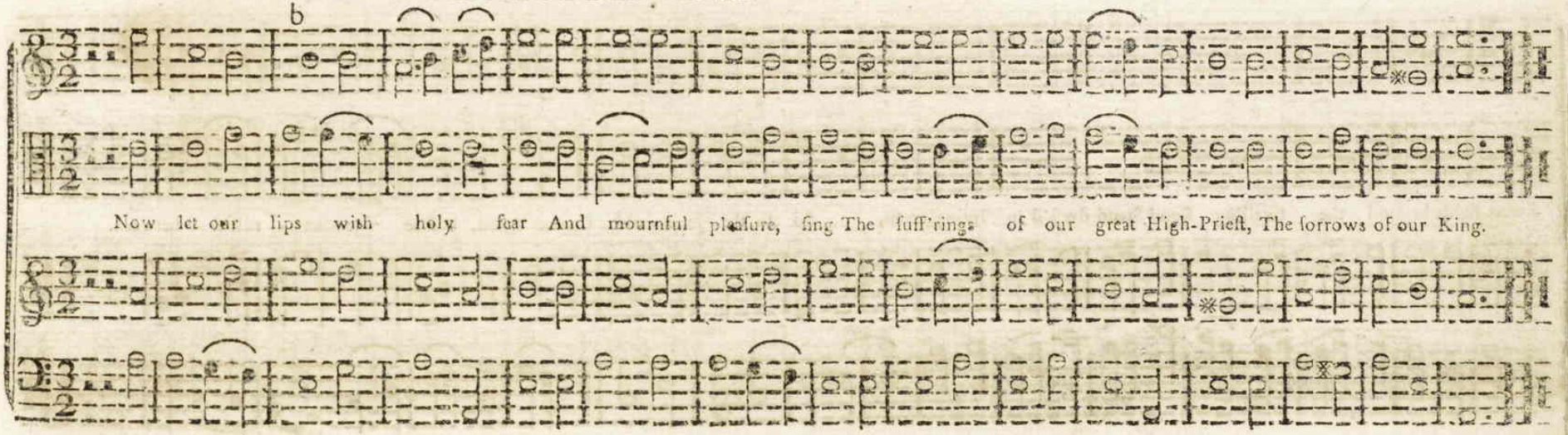

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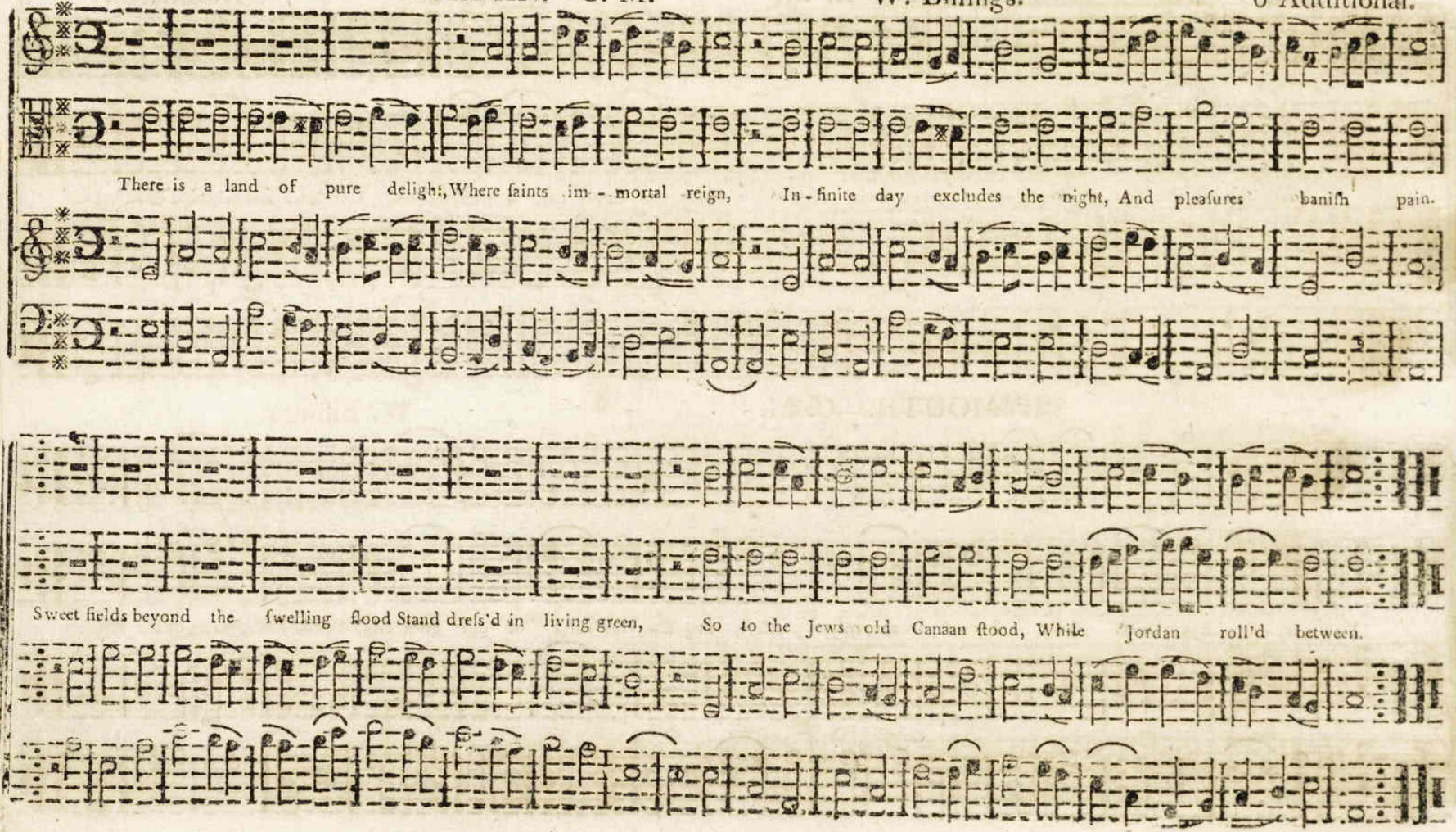

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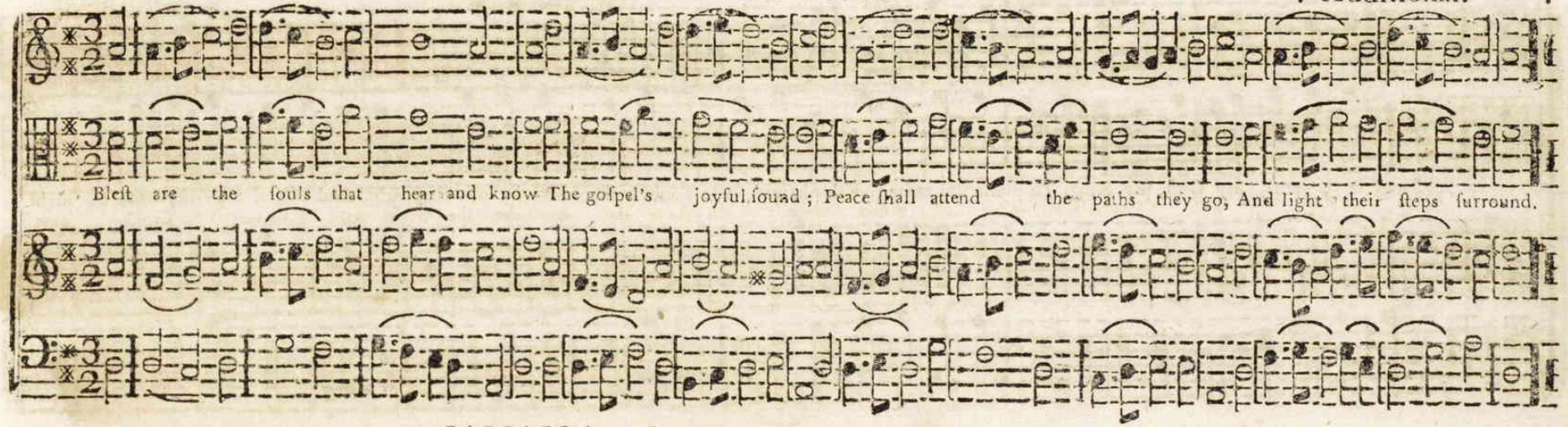

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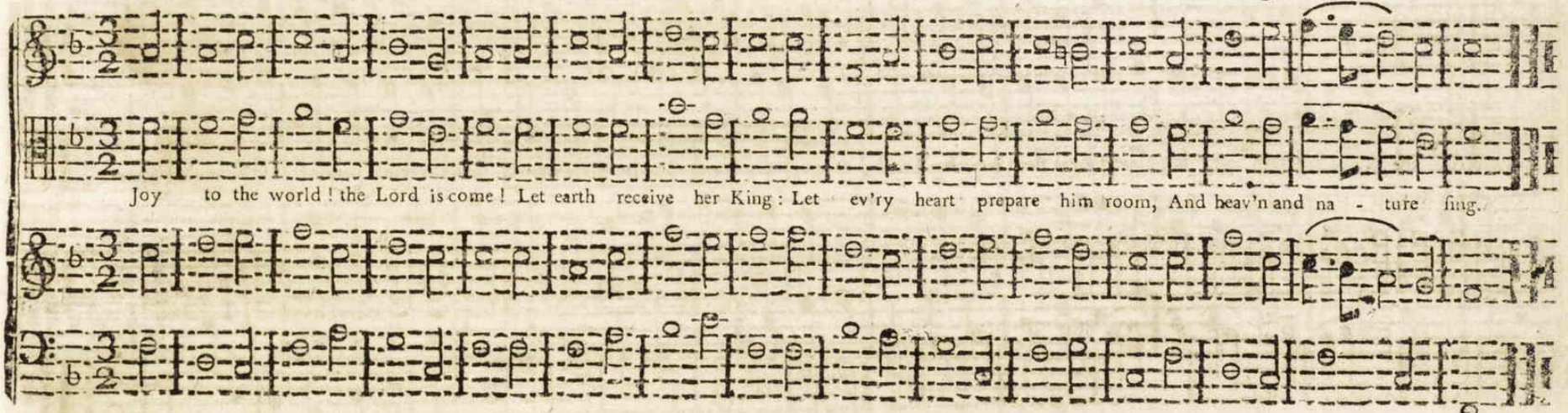
W. Billings.



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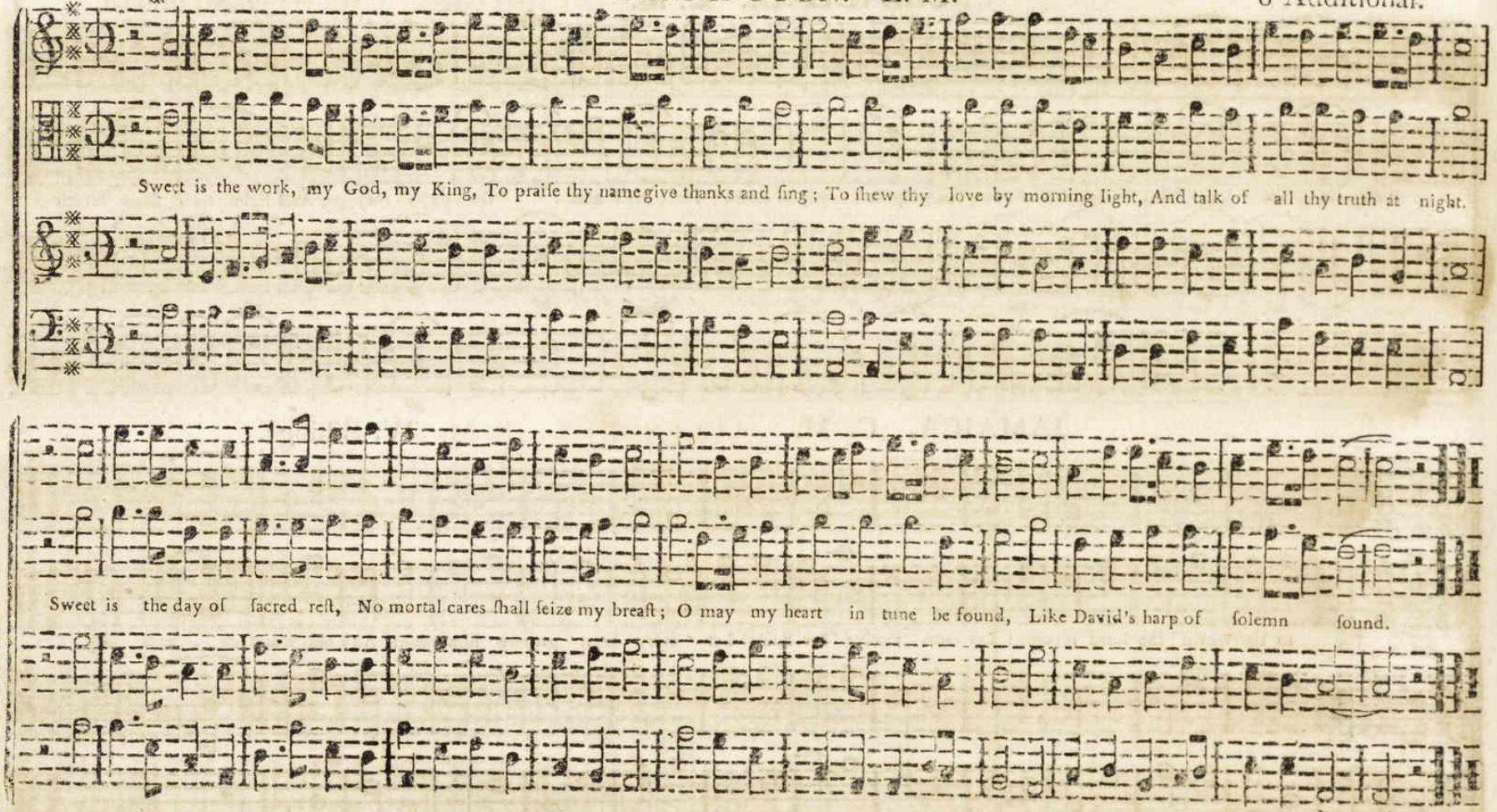
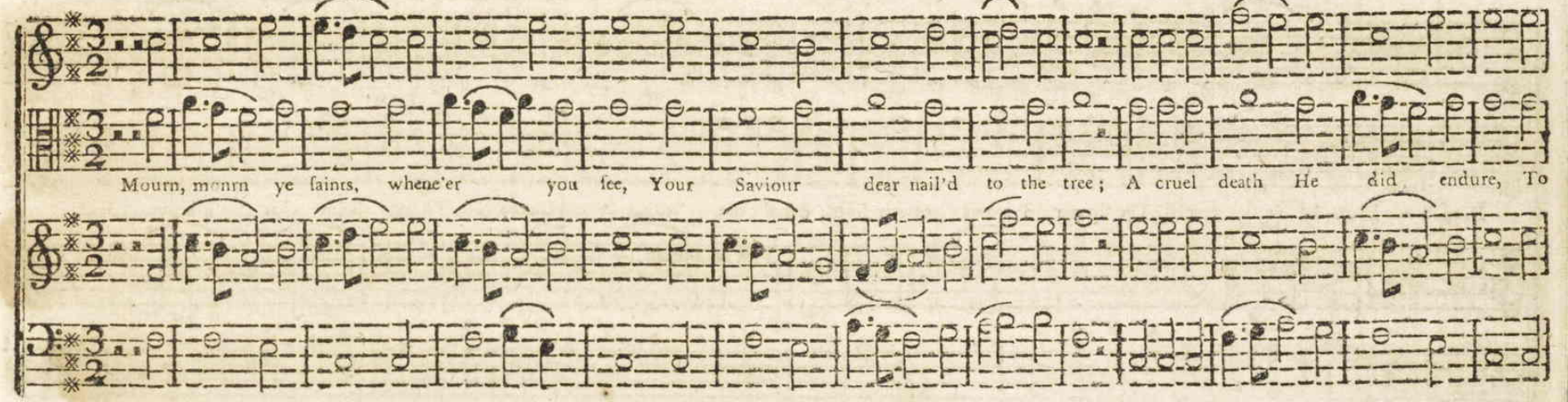


CRUCIFICTION. L. M. W. Billings.



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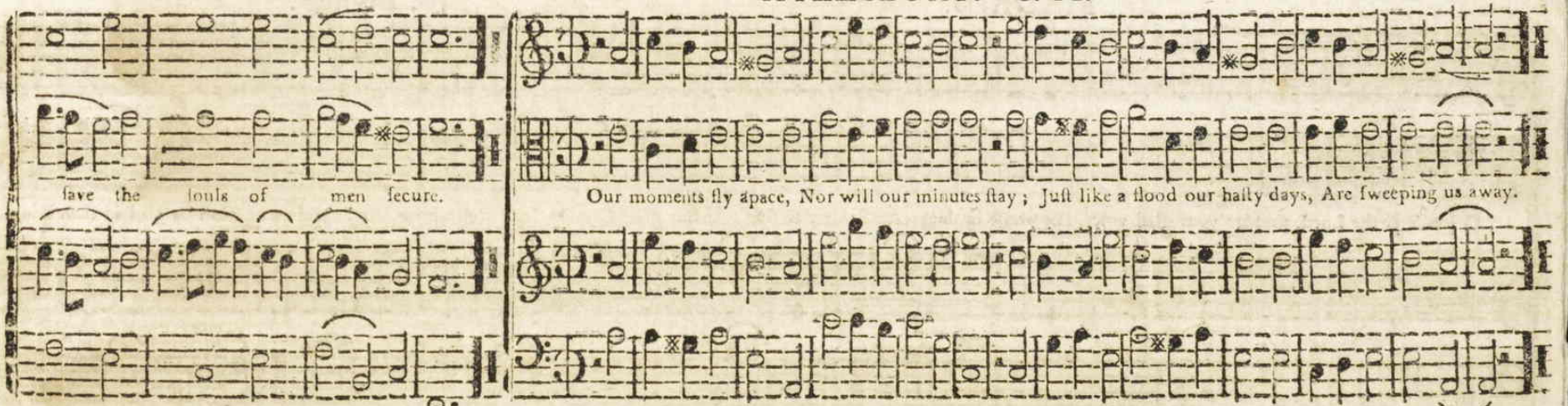

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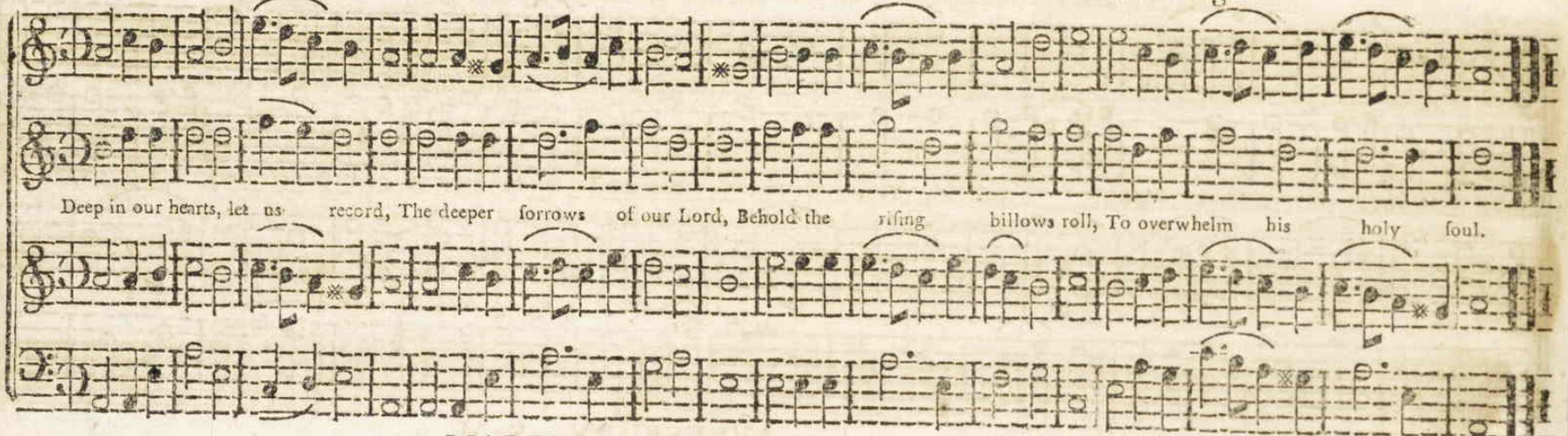
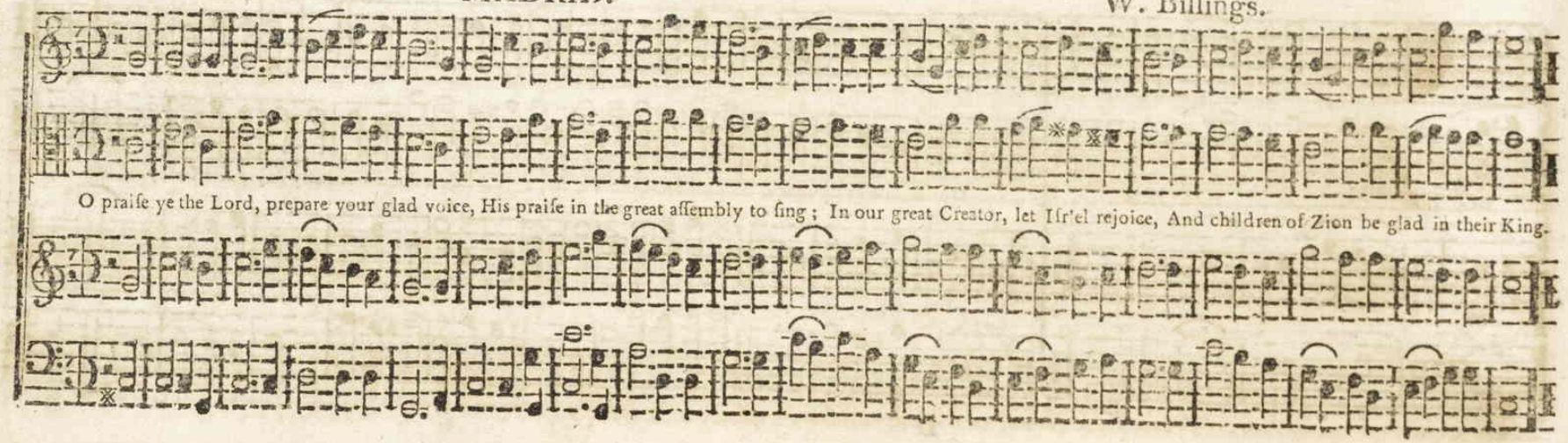
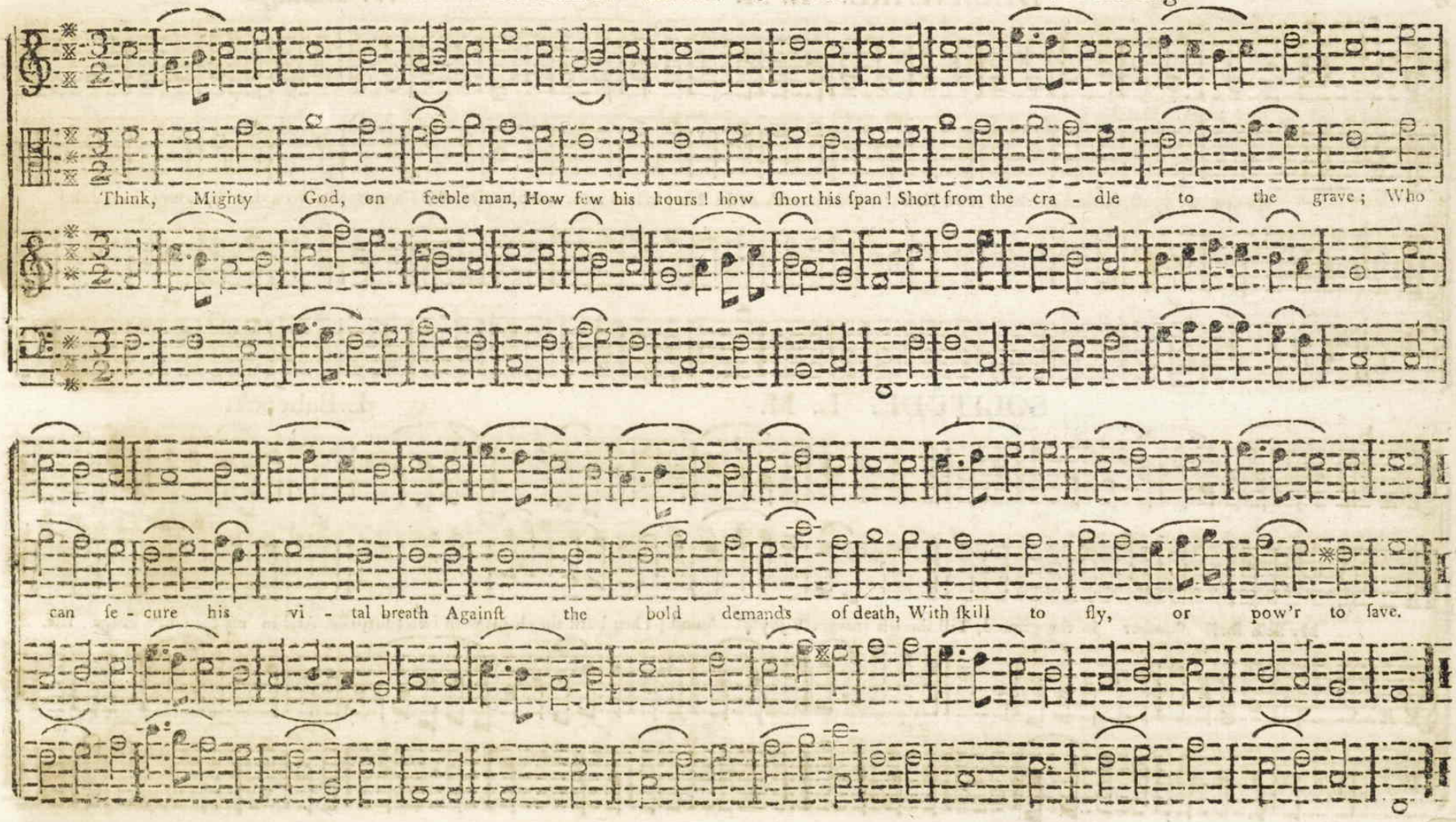


MADRID.

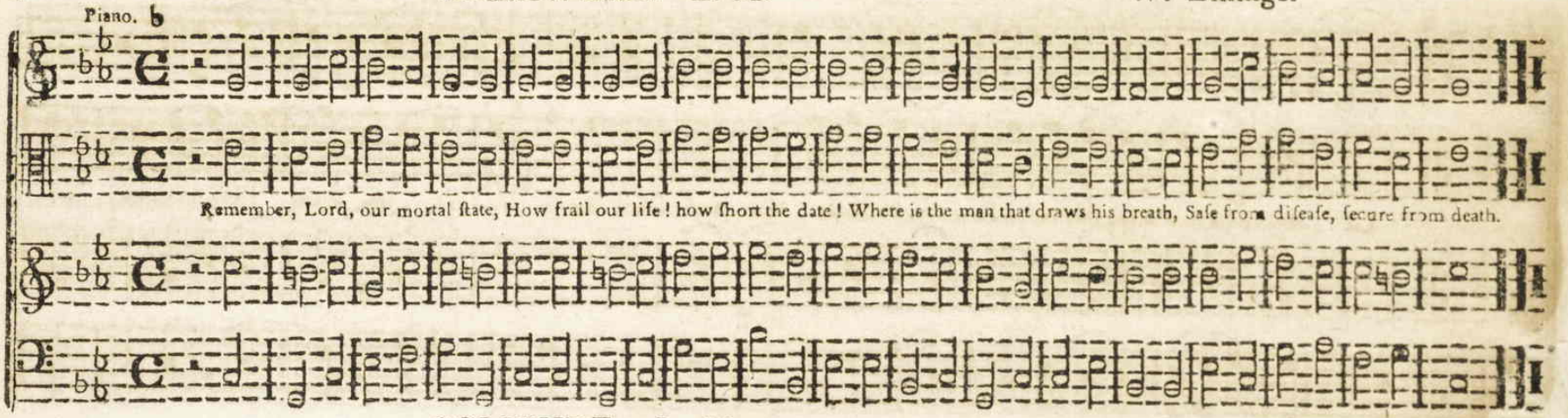
W. Billings.




Think, Mighty God, on feeble man, How few his hours! how ſhort his ſpan! Short from the cra - dle to the grave; Who
can ſe - cure his vi - tal breath Againſt the bold demands of death, With ſkill to fly, or pow'r to ſave.

DELAWARE. L. M.

W. Billings.



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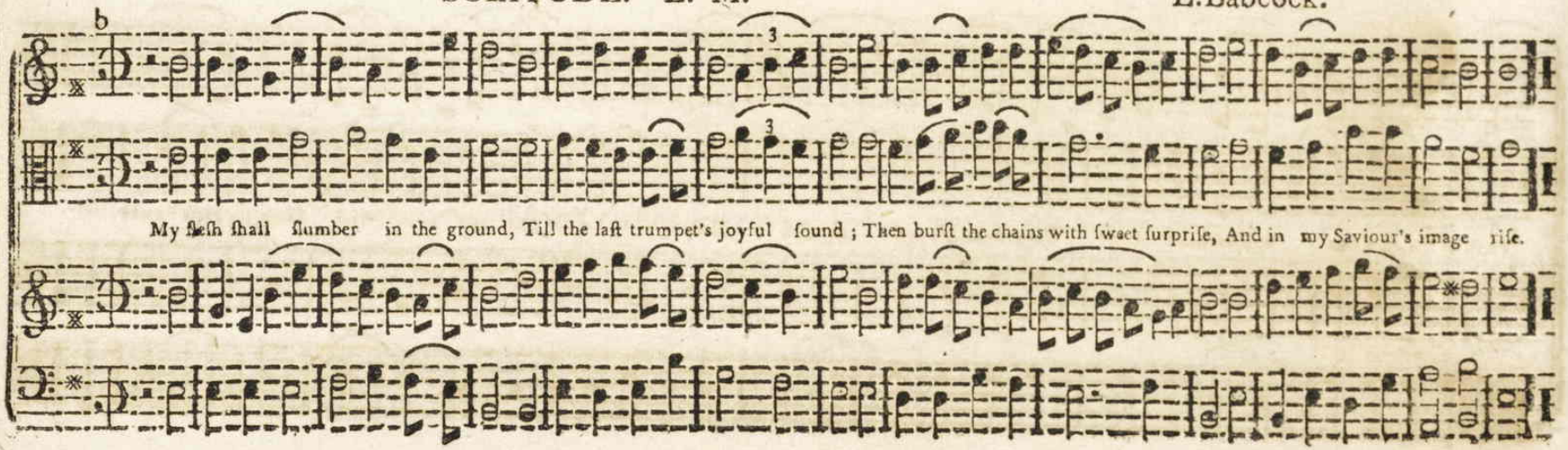
L. Babcock.



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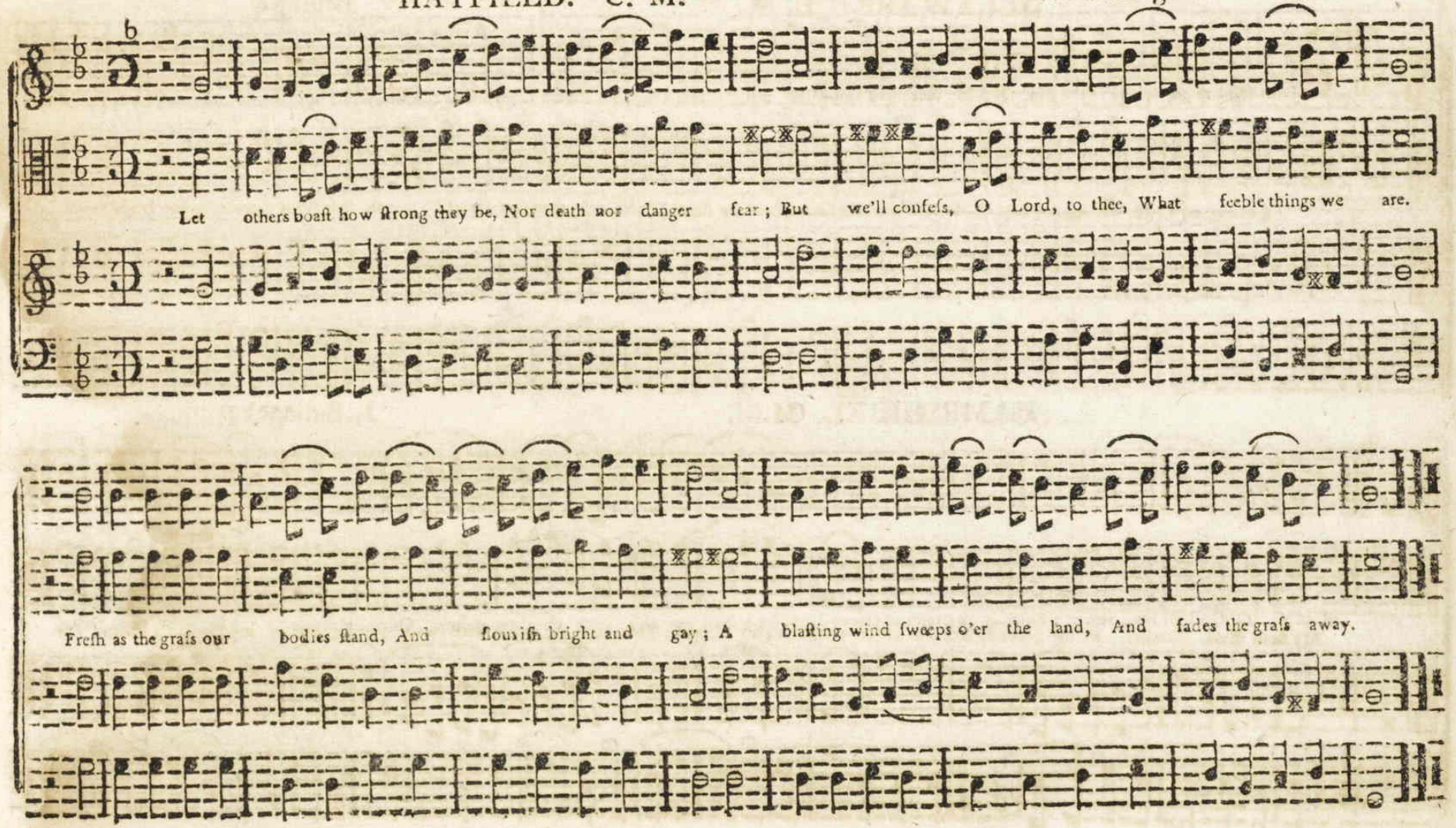

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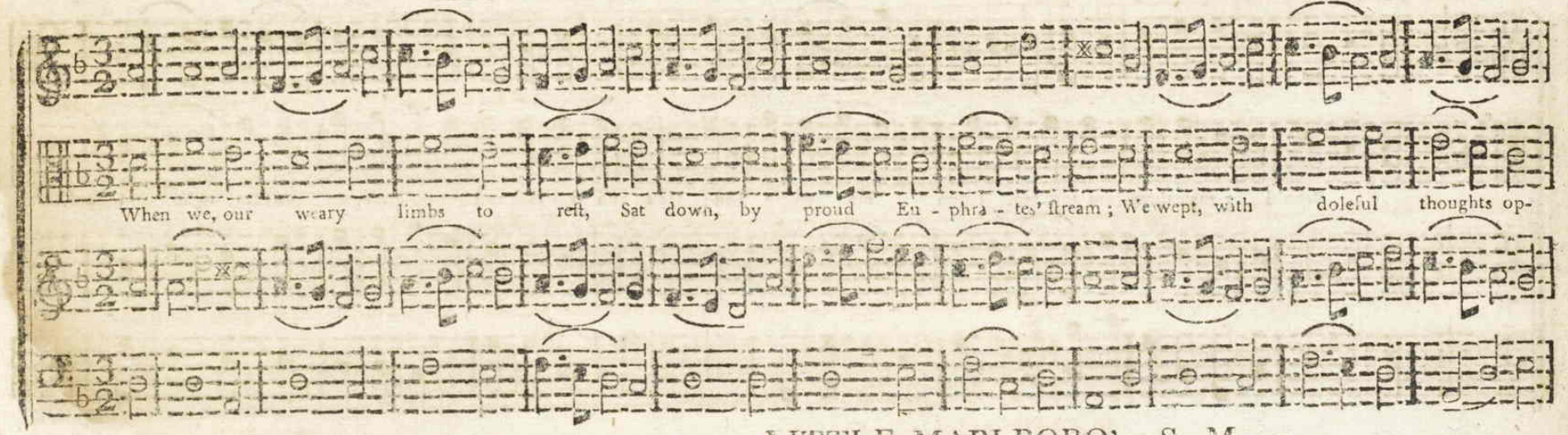
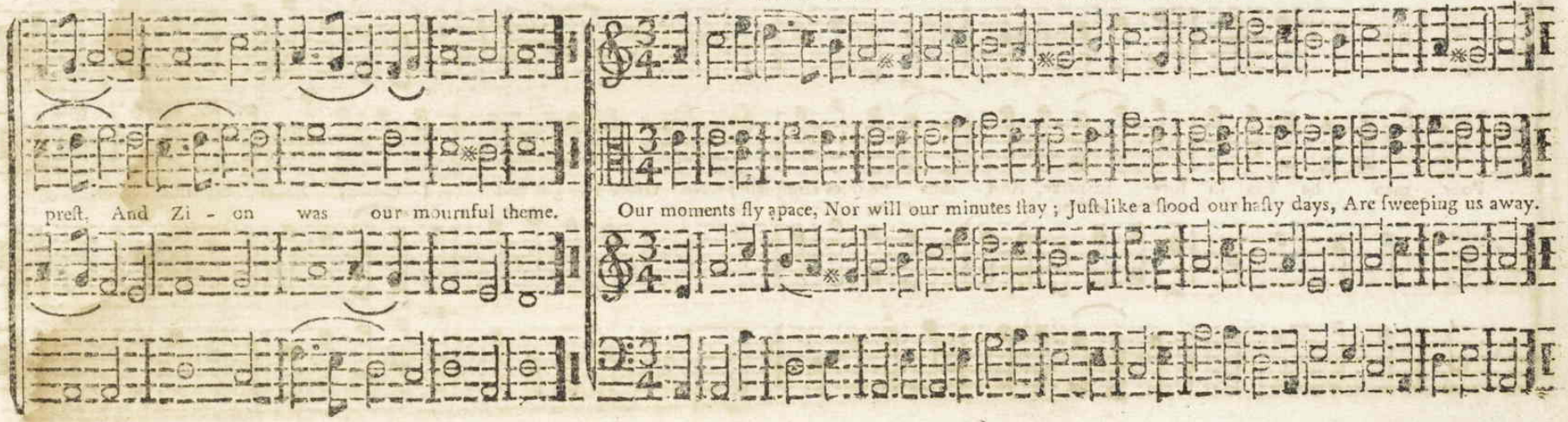


LITTLE MARLBORO'. S. M.



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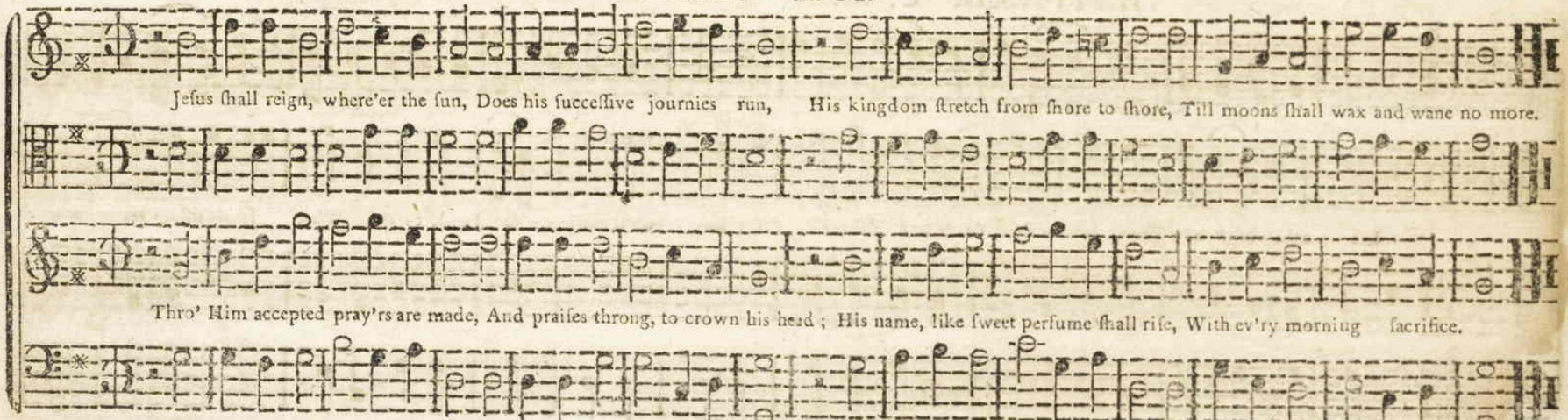

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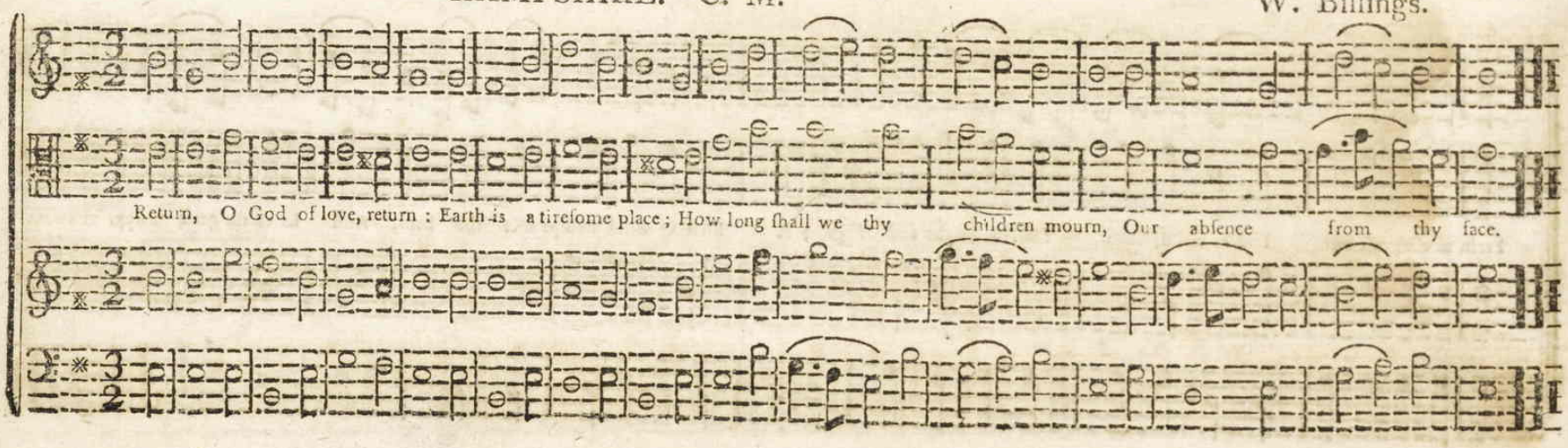
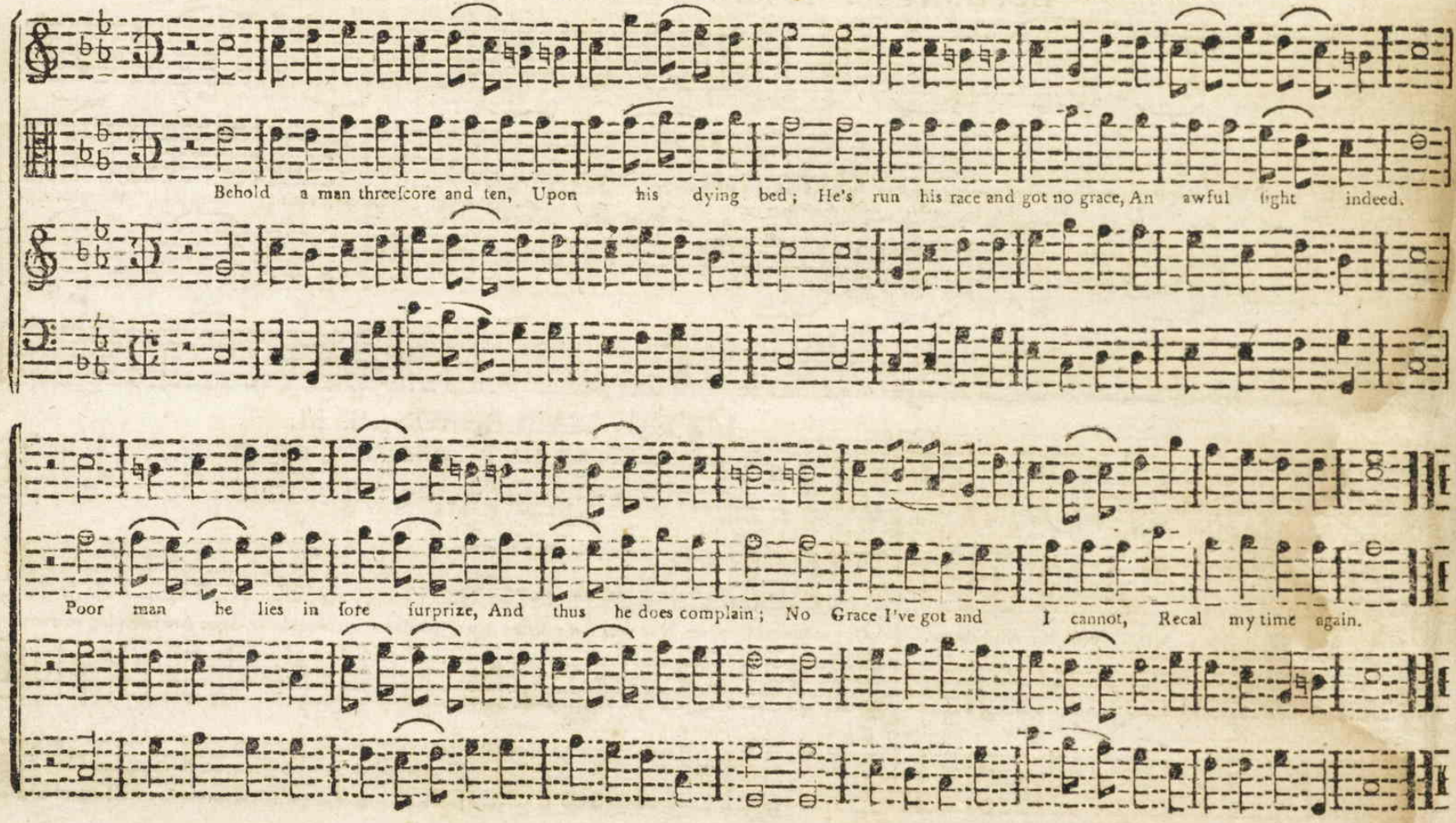
W. Billings.

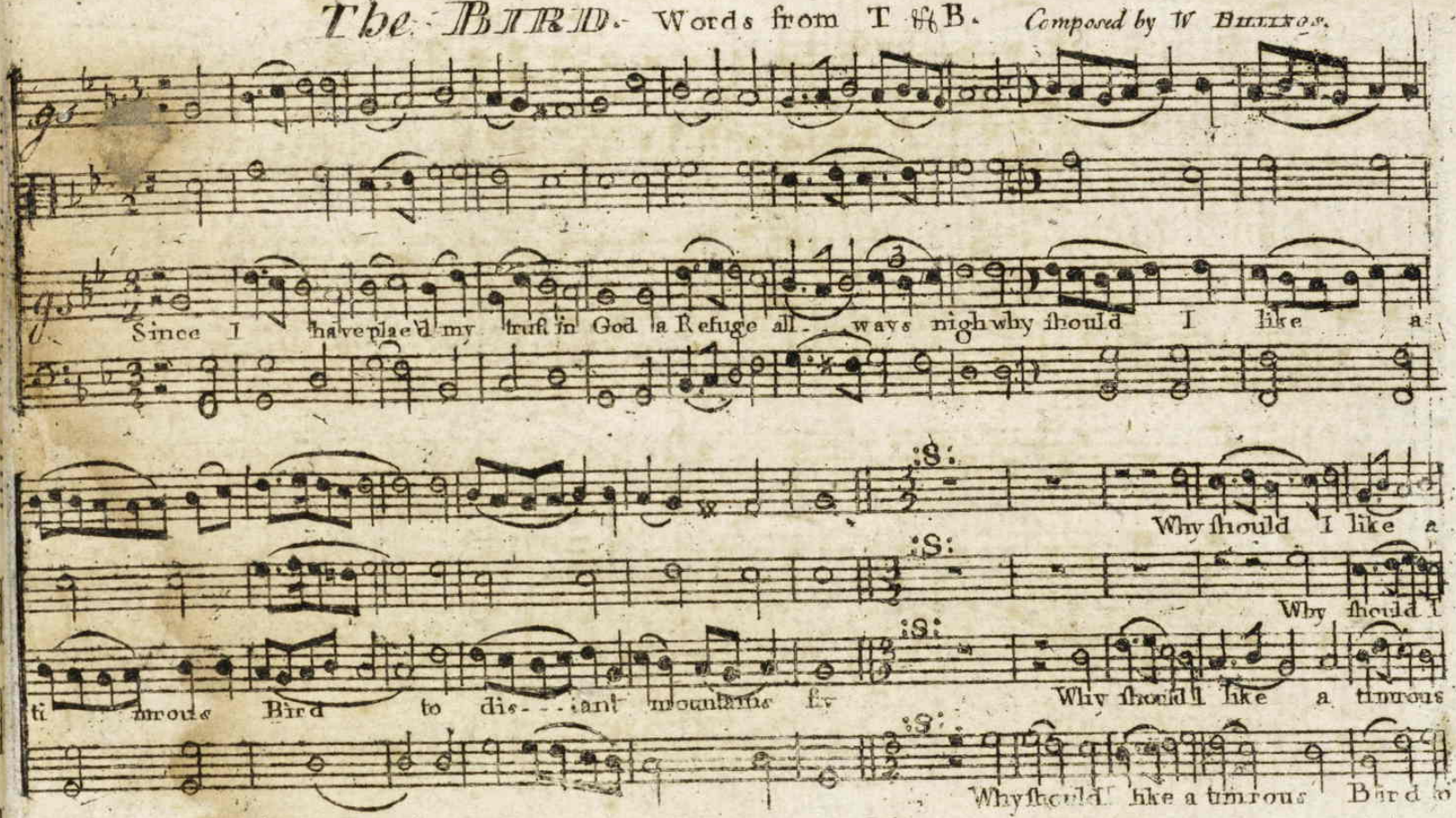


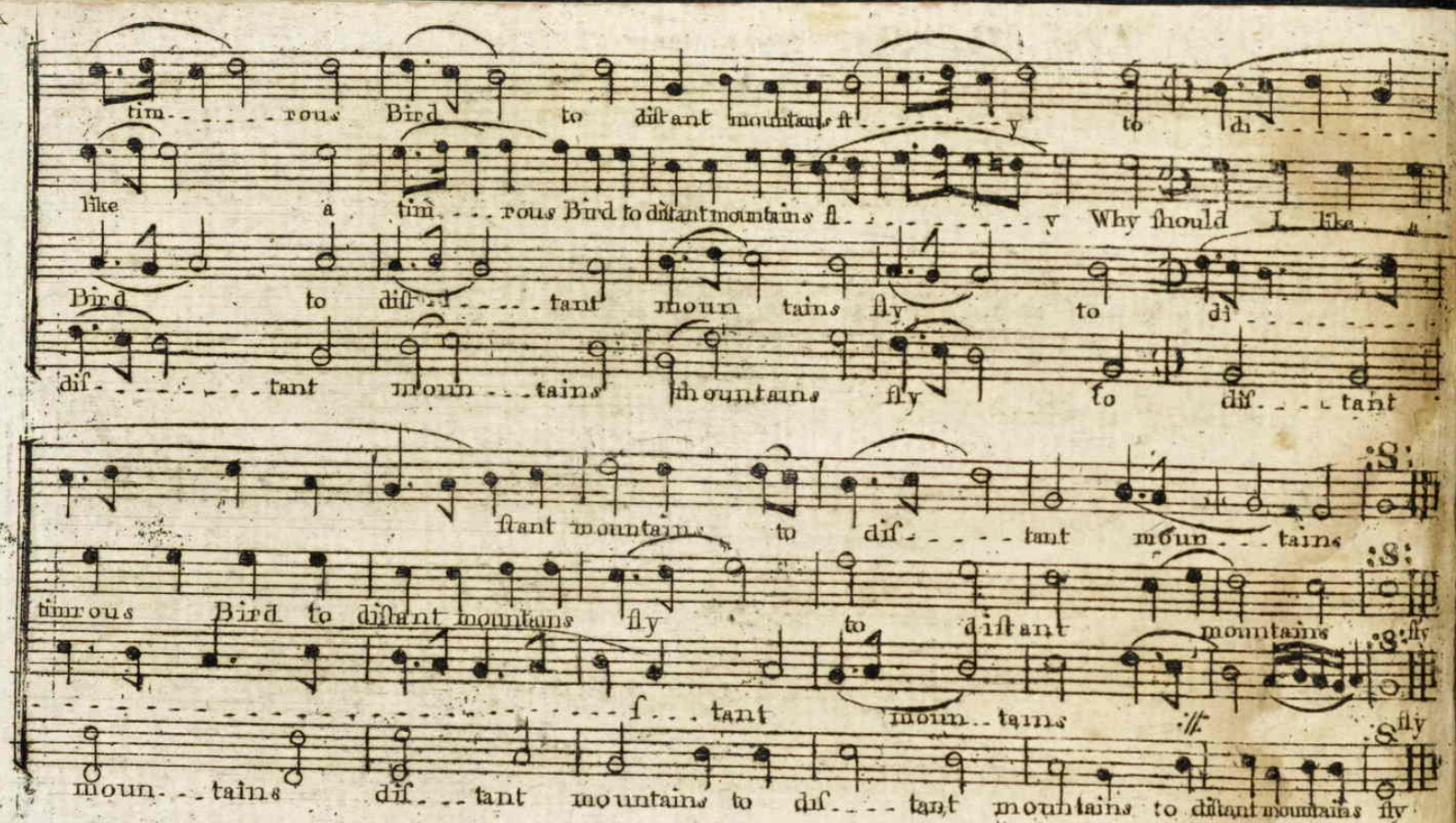
WESTBORO'. C. M.

A. Wood.

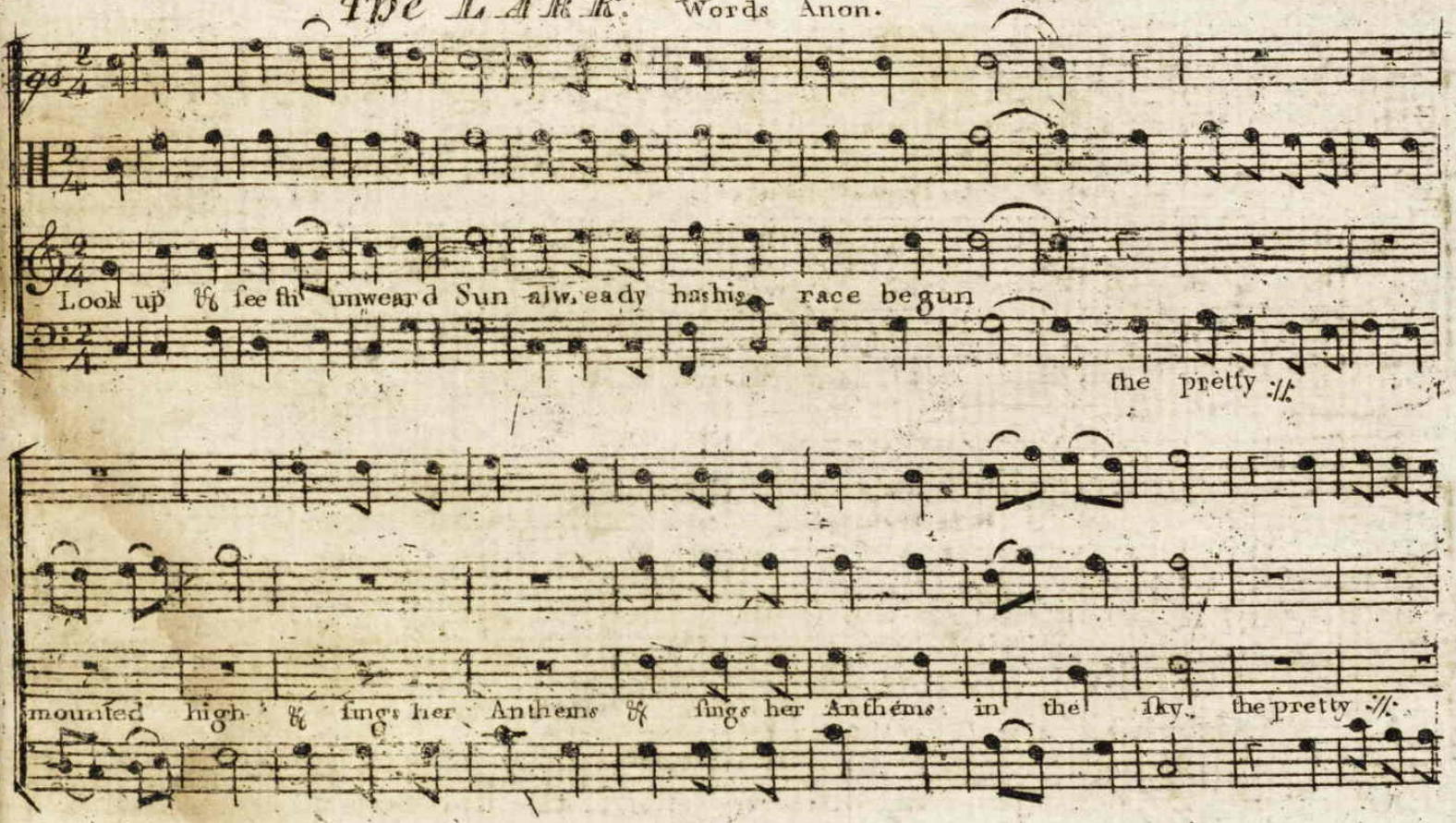


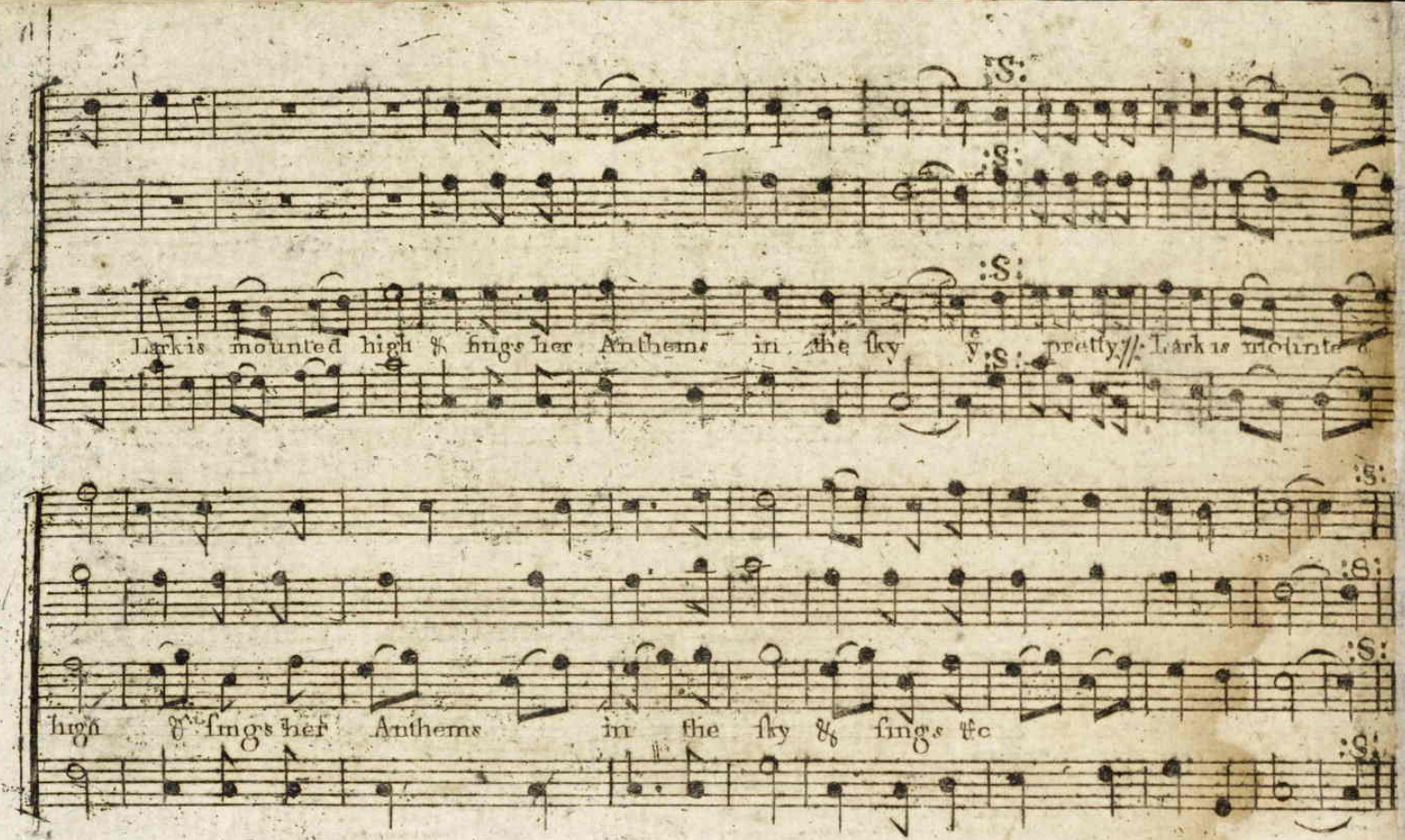
The BIRD. Words from T & B. *Composed by W Billings.*



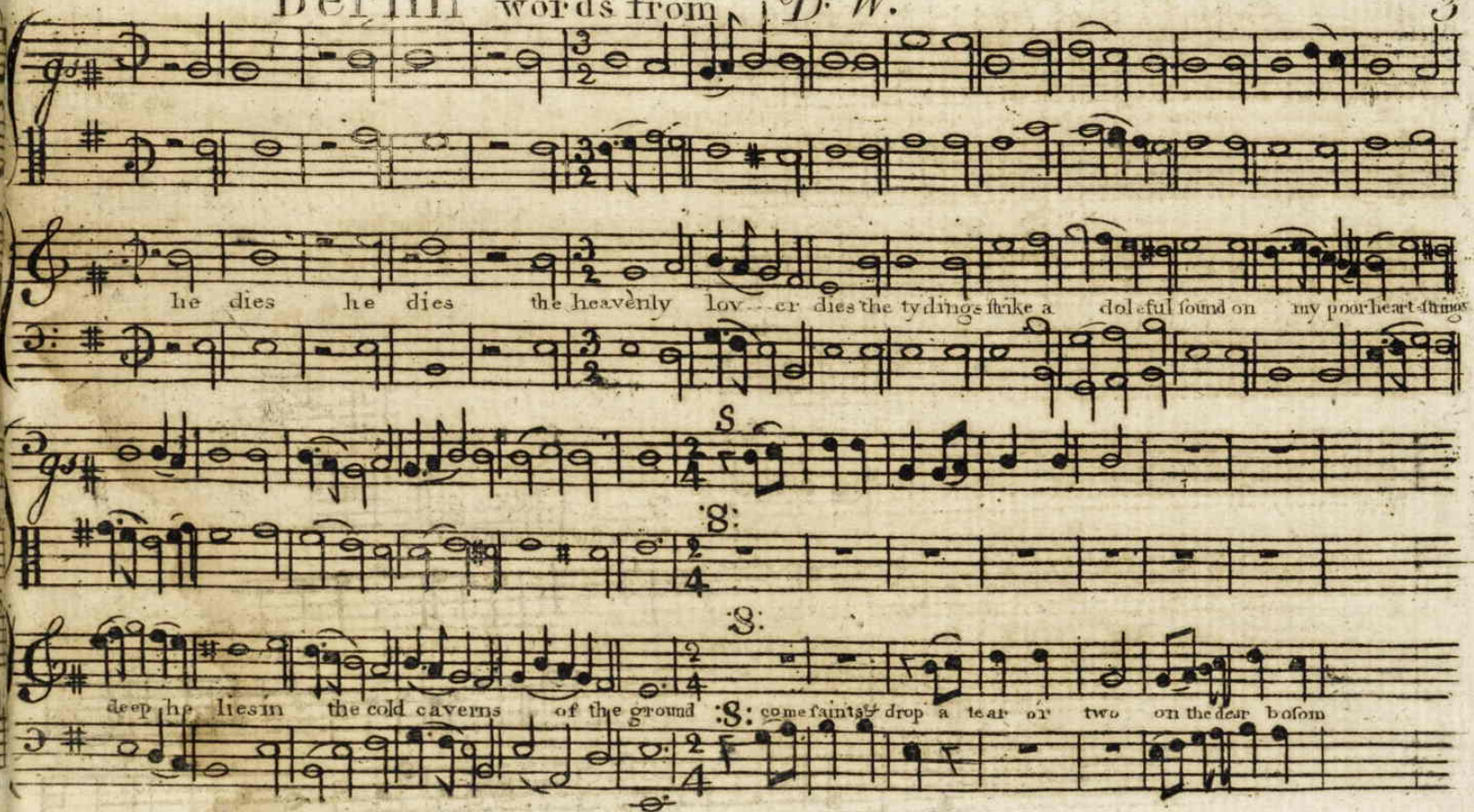

tim rous Bird to distant mountains fly to di
like a tim rous Bird to distant mountains fly Why should I like a
Bird to dis tant moun tains fly to di
dis tant moun tains mountains fly to dis tant
ftant mountains to dis tant moun tains
timrous Bird to distant mountains fly to distant mountains fly
f tant moun tains
moun tains dis tant mountains to dis tant mountains to distant mountains fly

The LARK. Words Anon.




Lark is mounted high & sings her Anthems in the sky & pretty // Lark is mounte
high & sings her Anthems in the sky & sings &c

Berlin words from D.r W.



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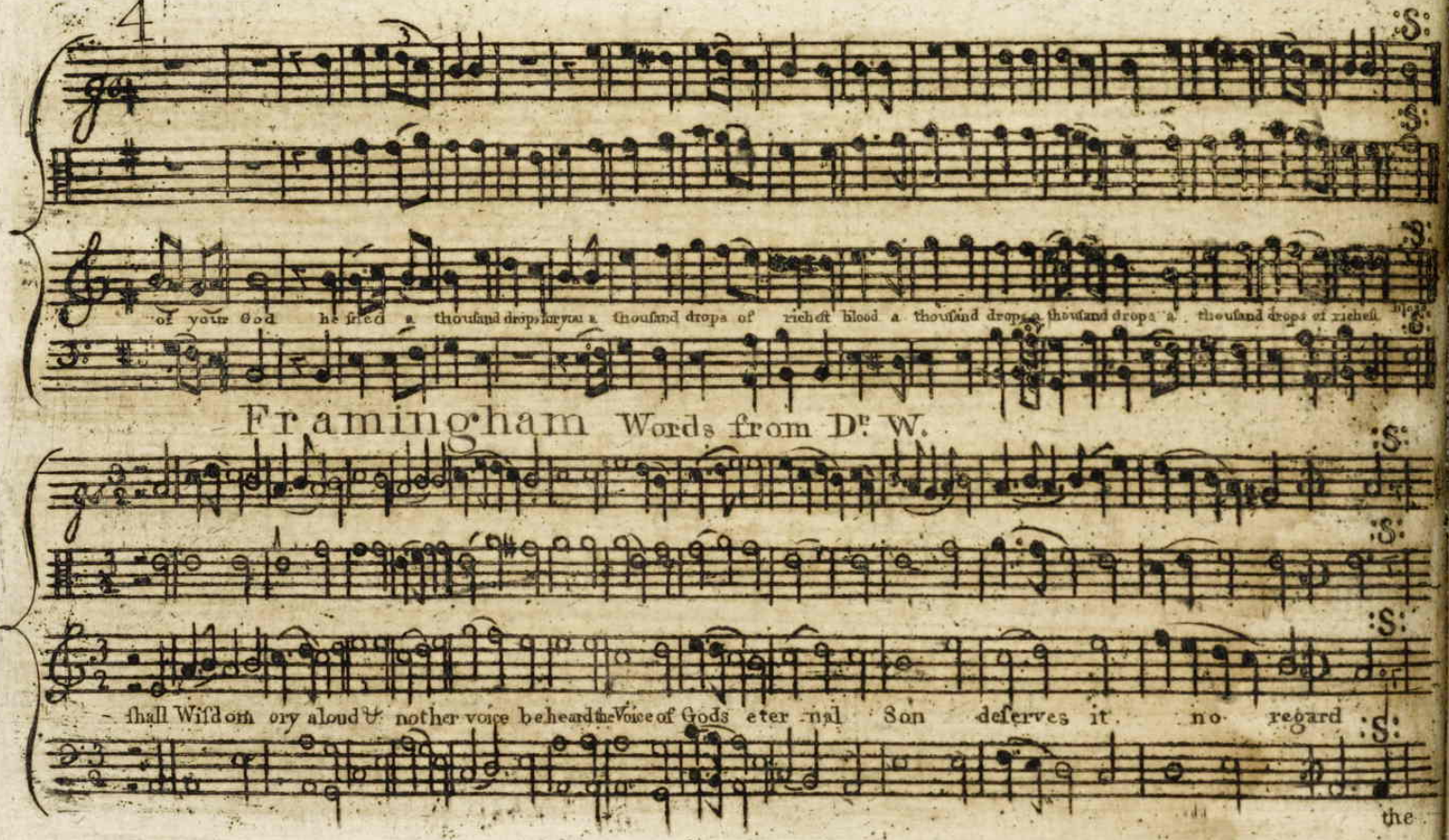
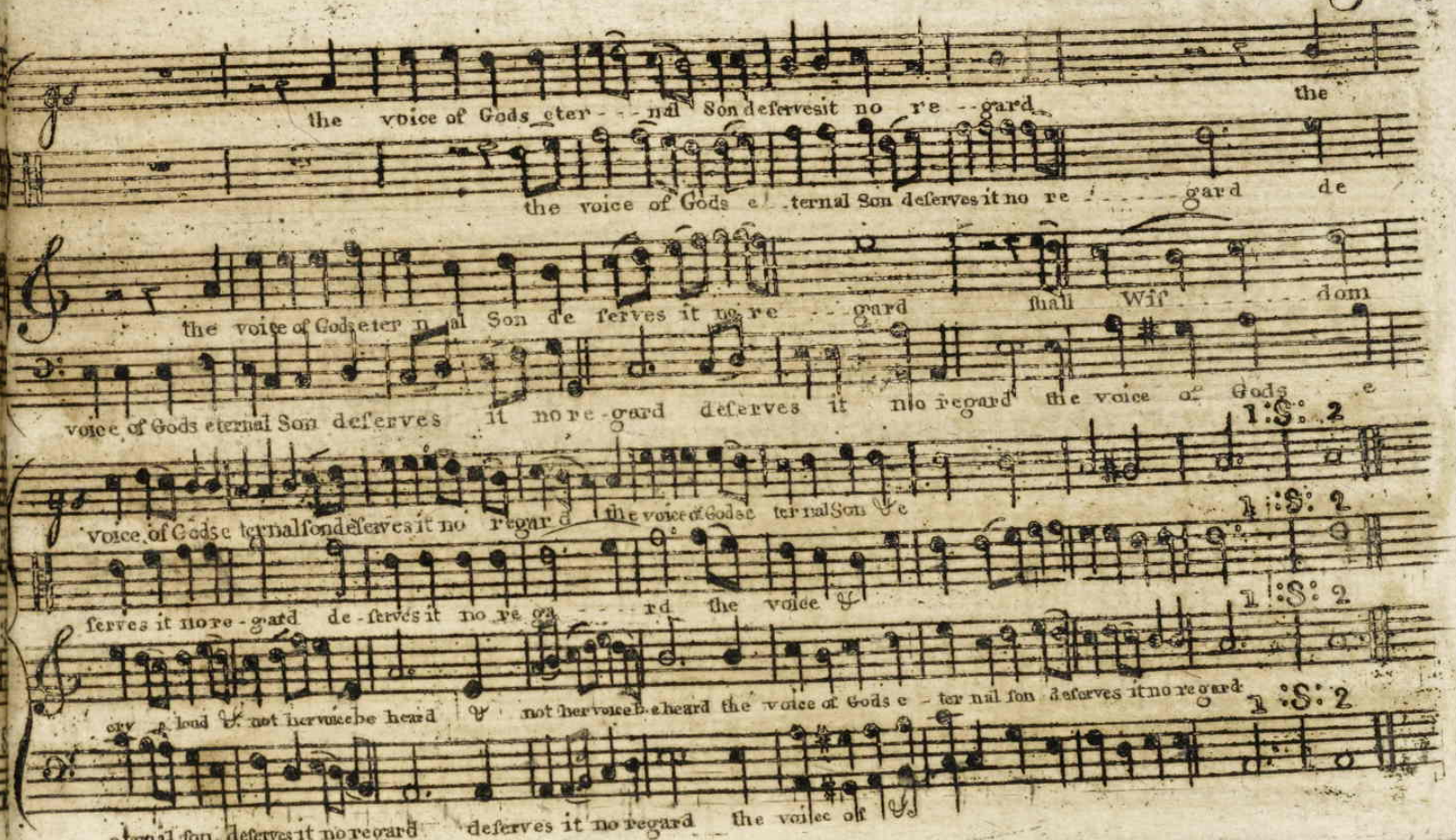
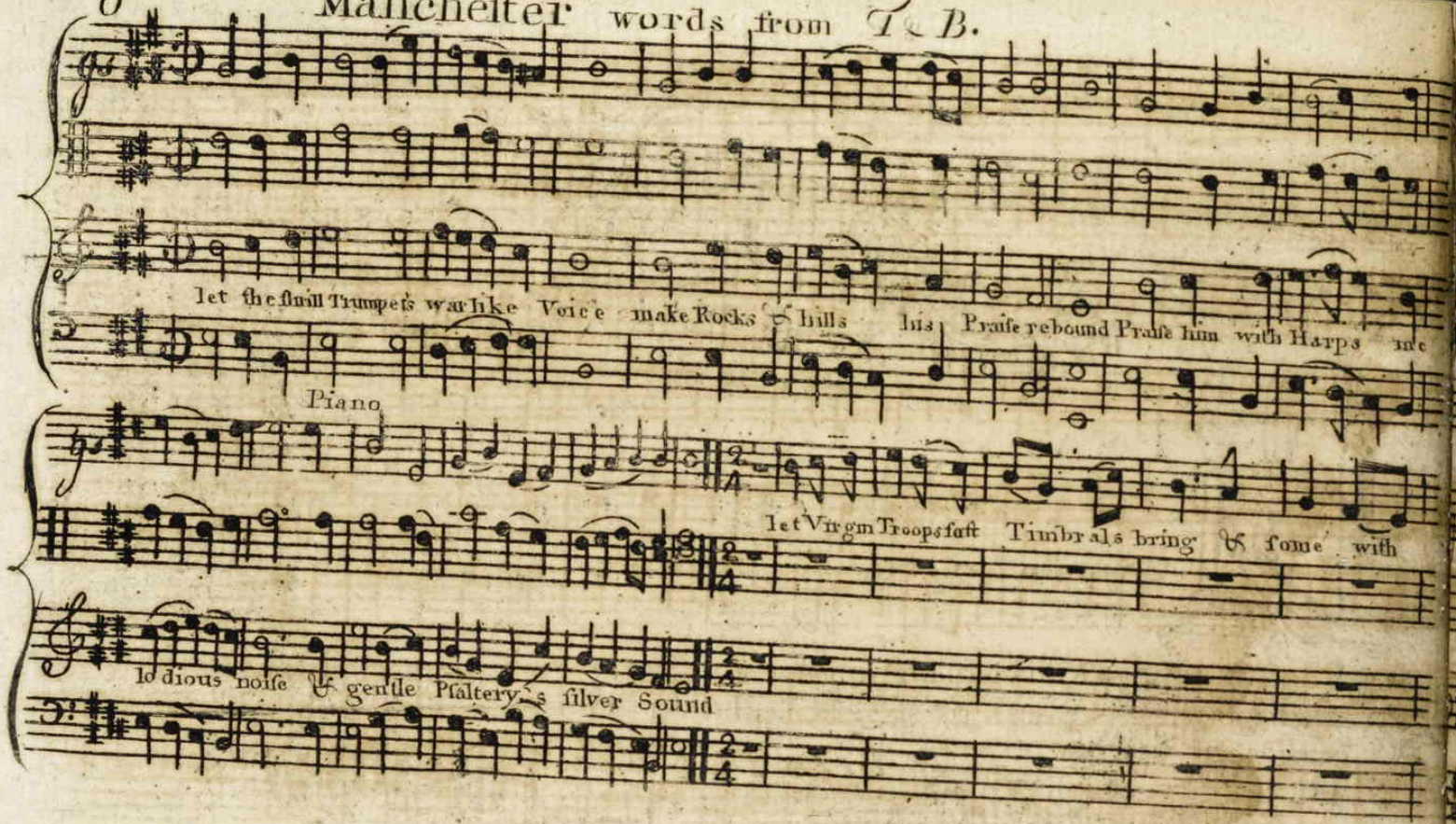
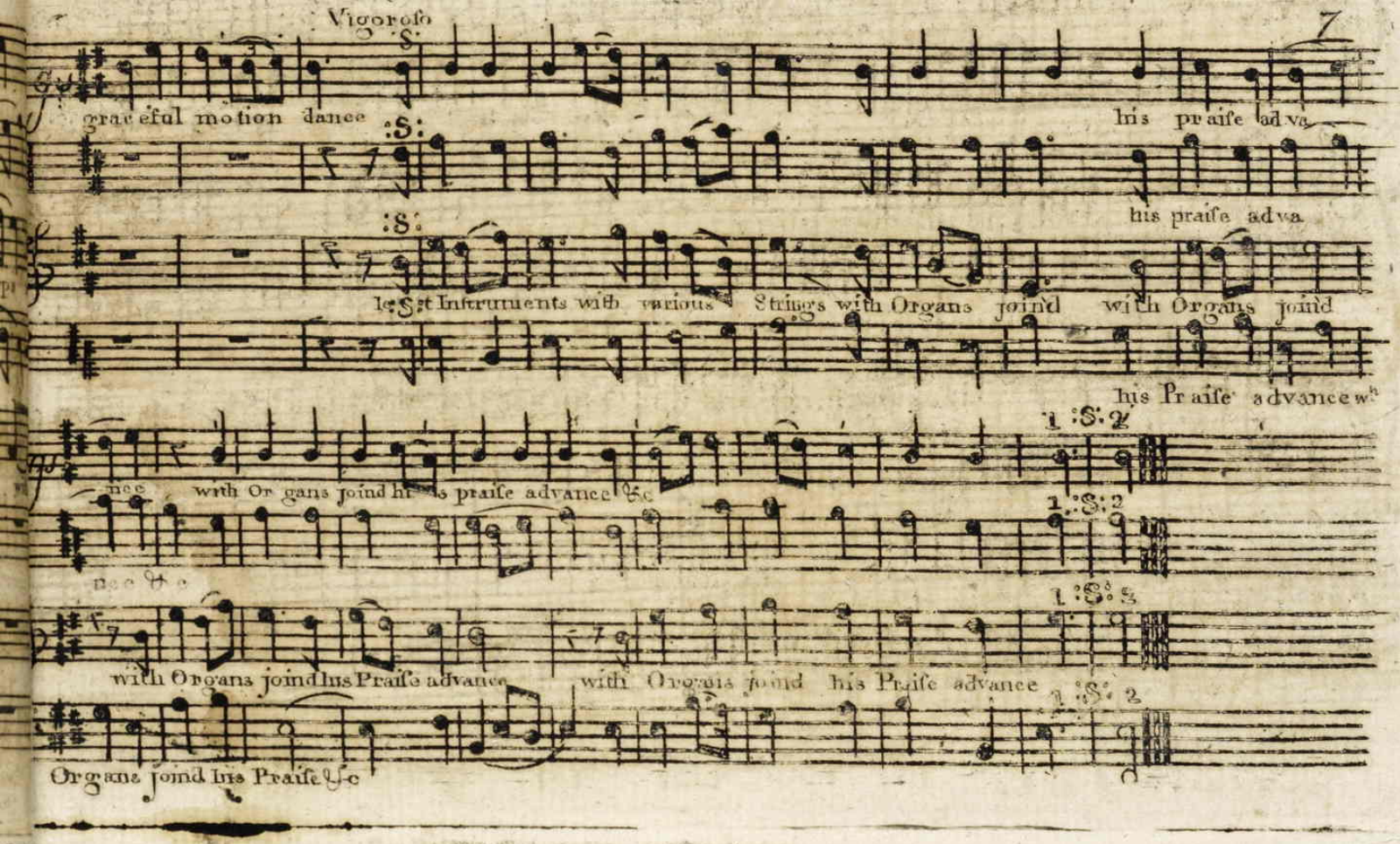

of your God he shed a thousand drops for you a thousand drops of richest blood a thousand drops a thousand drops a thousand drops of richest
Framingham Words from Dr. W.
shall Wisdom cry aloud & nother voice be heard the Voice of Gods eter nal Son deserves it no regard
the


the voice of Gods eter - - - nal Son deserves it no re - - gard the
the voice of Gods e - ternal Son deserves it no re - - - - gard de
the voice of Gods eter n al Son de serves it no re - - gard shall Wis - - - - dom
voice of Gods eternal Son deserves it no re-gard deserves it no regard the voice of Gods e
1 : S : 2
voice of Gods e ternal son deserves it no regard the voice of Gods e ter nal Son e
1 : S : 2
serves it no re - gard de - serves it no re ga - - - rd the voice
1 : S : 2
cry aloud & not her voice be heard & not her voice be heard the voice of Gods e - ter nal son deserves it no regard
1 : S : 2
eternal son. deserves it no regard deserves it no regard the voice of

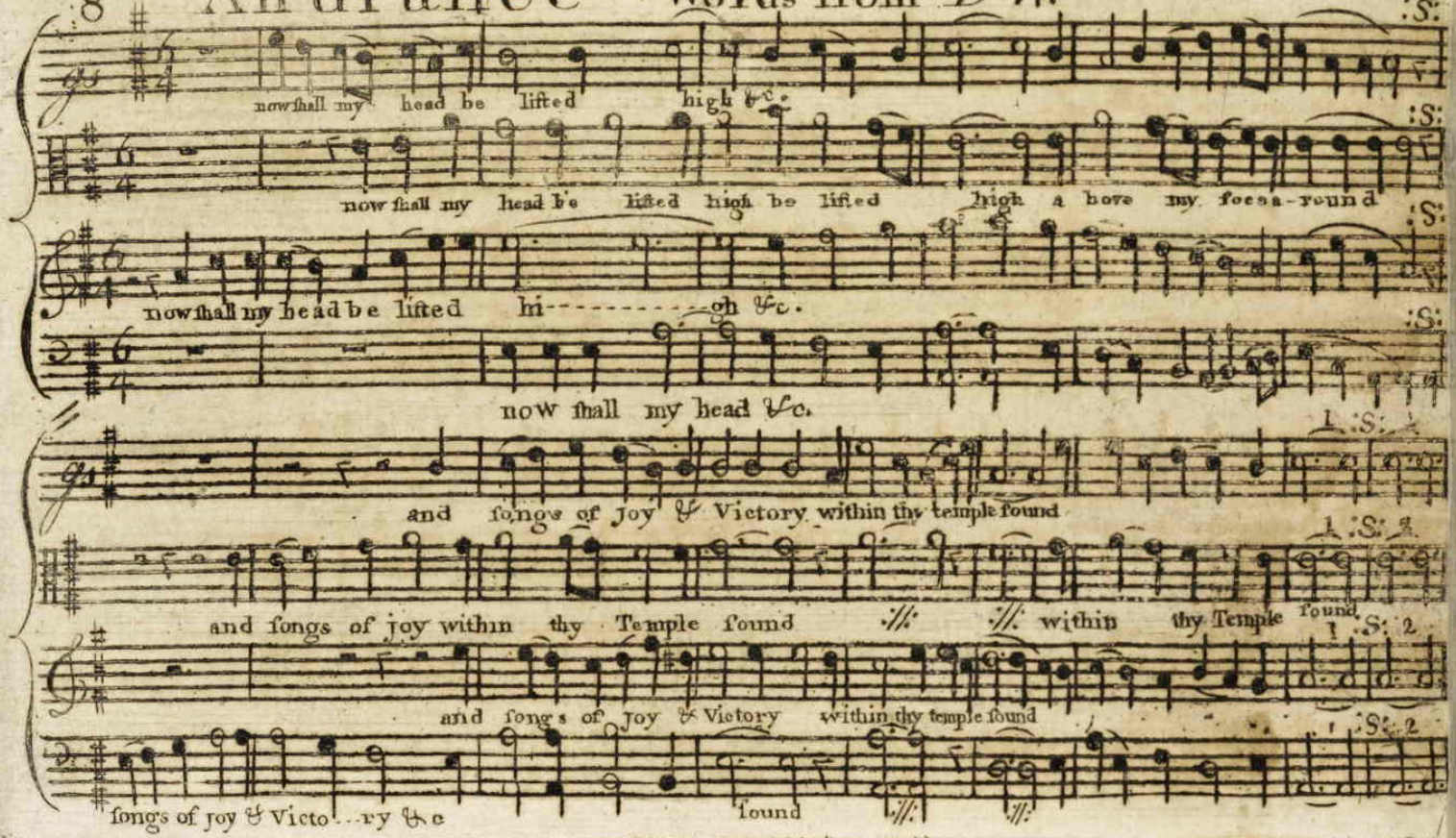
Manchester words from T. B.



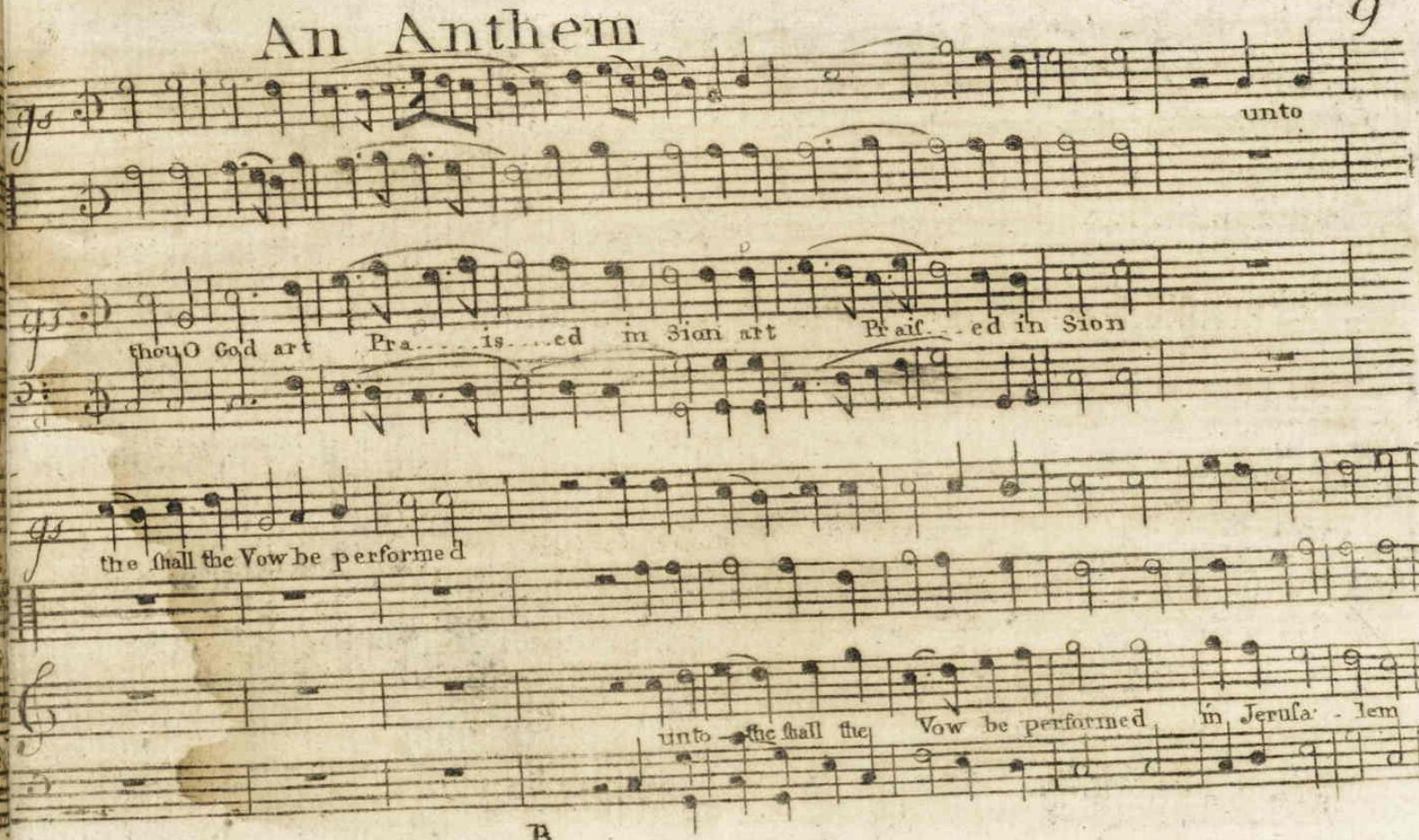

Vigoroſo
graceful motion dance
his praiſe adva
his praiſe adva
Inſtruments with various Strings with Organs joind with Organs joind
his Praiſe advance wh
nee with Organs joind his praiſe advance &c
with Organs joind his Praiſe advance
with Organs joind his Praiſe advance
Organs joind his Praiſe &c

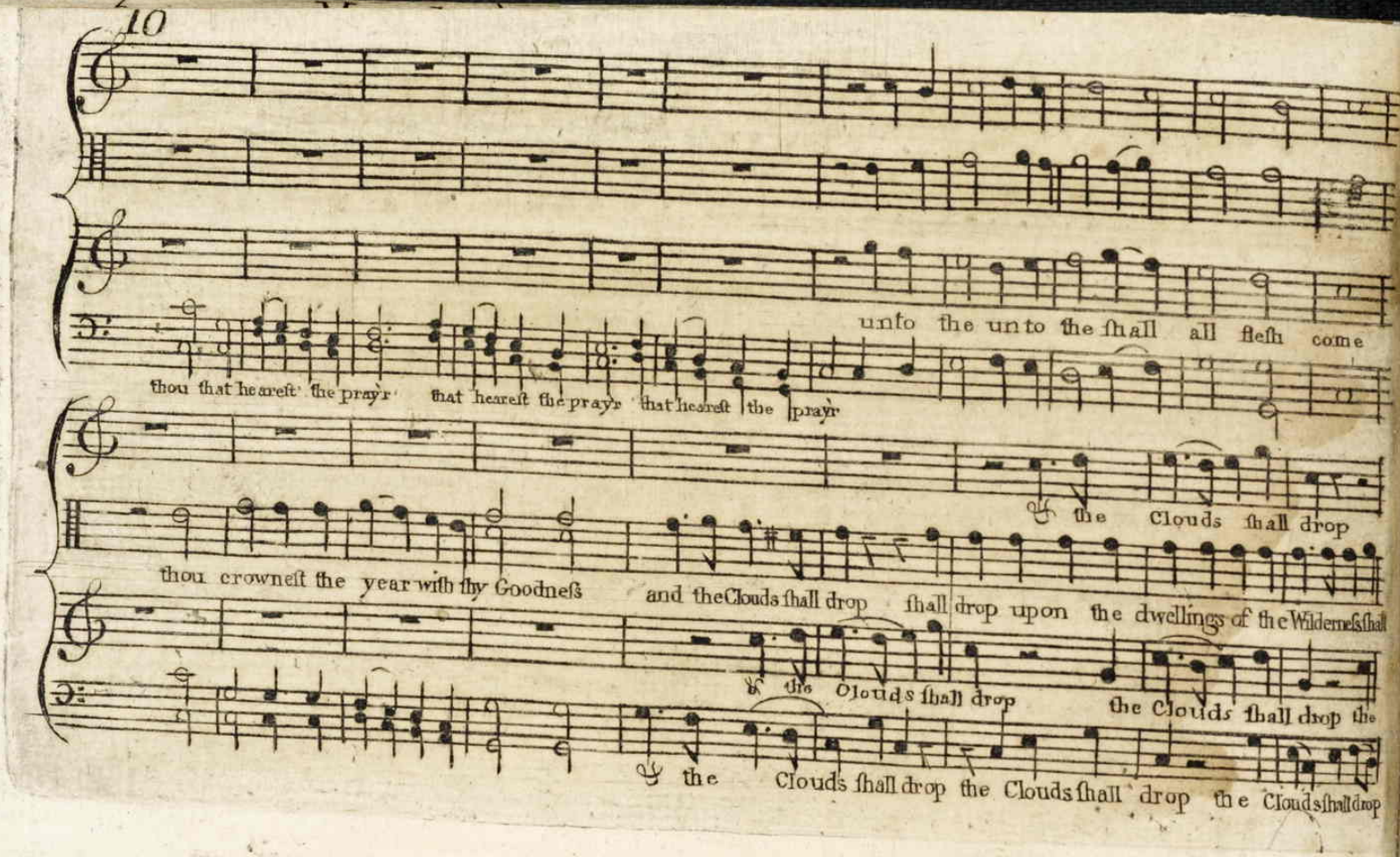
8

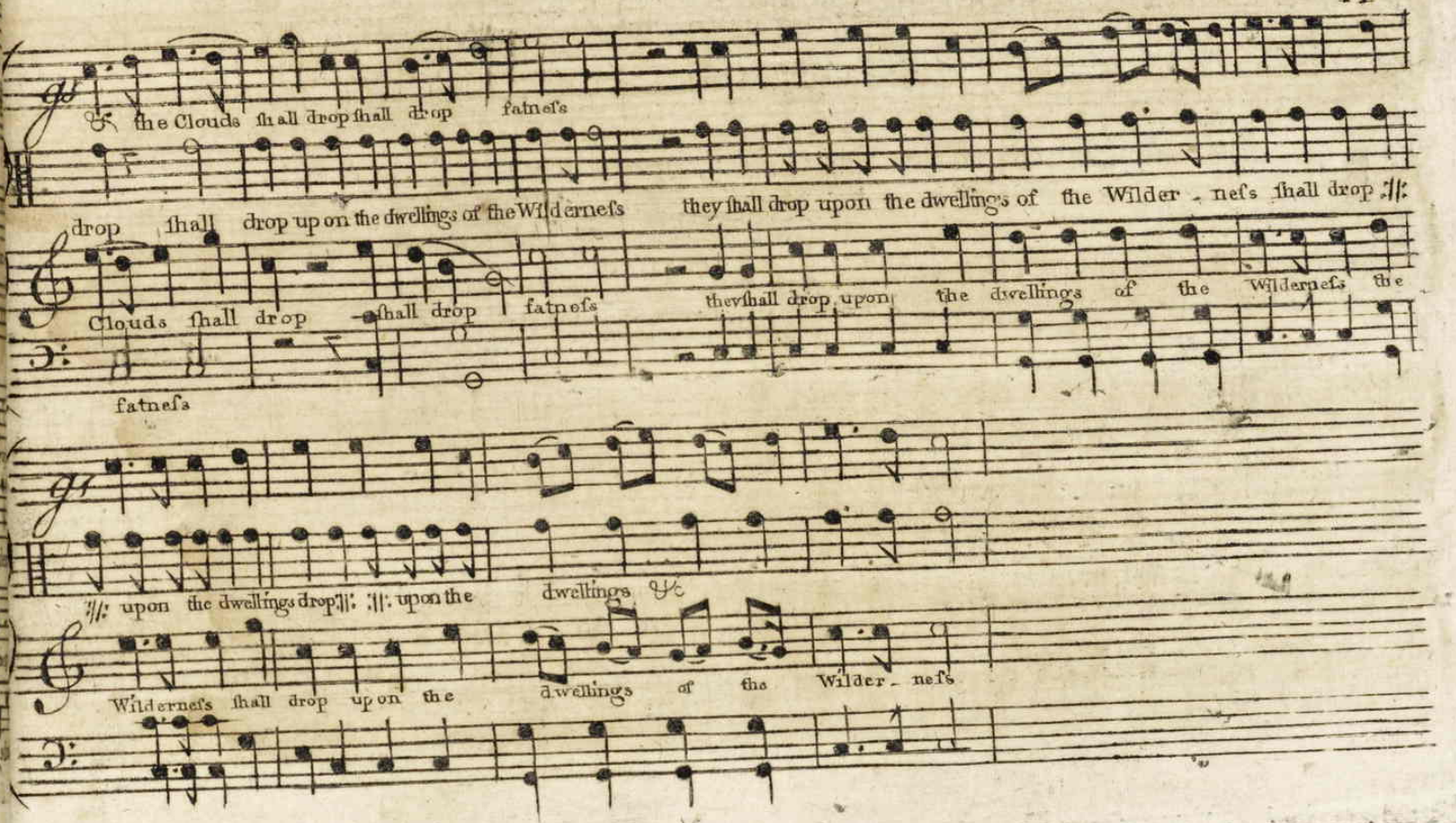
Assurance Words from D.r W.

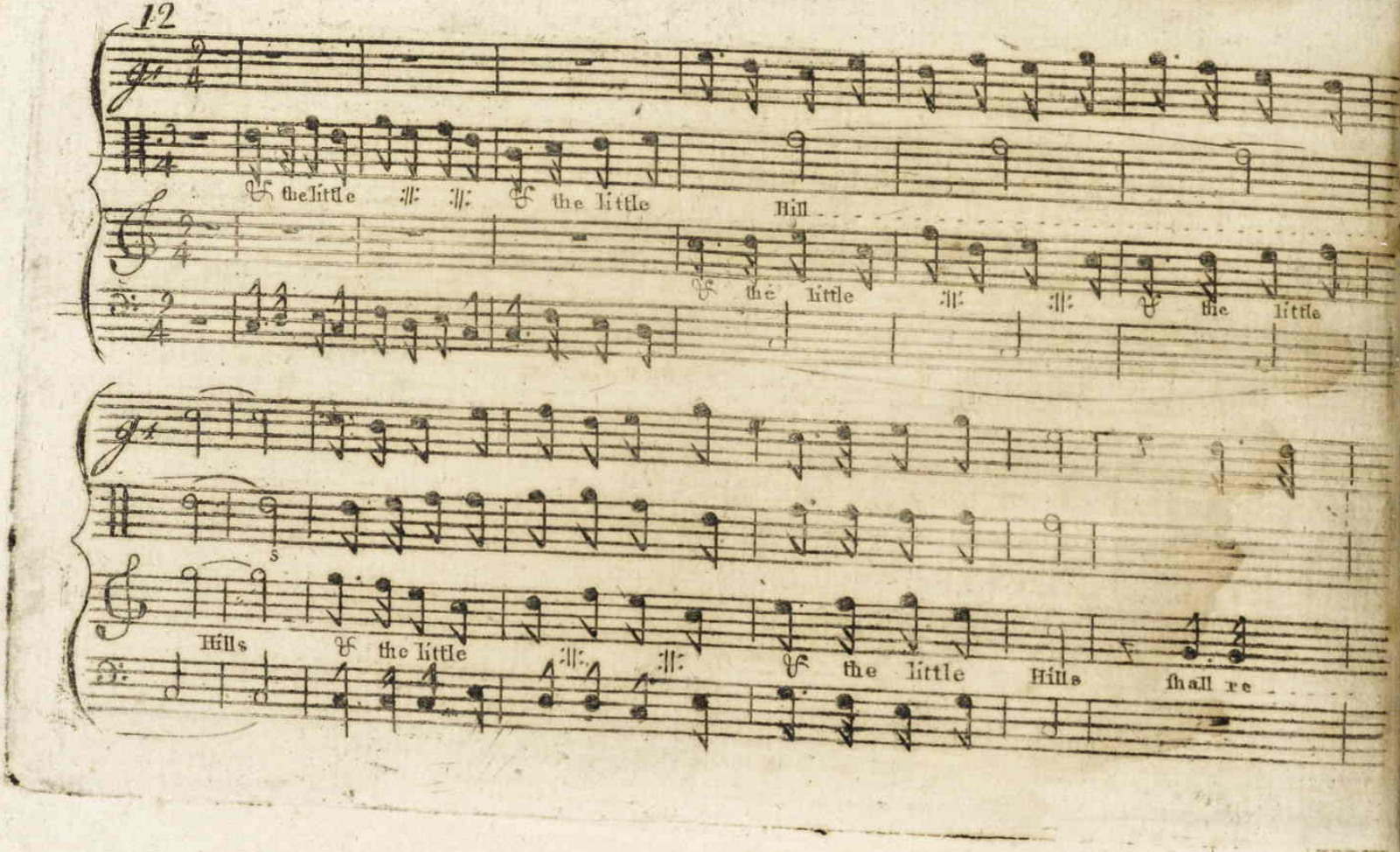


An Anthem

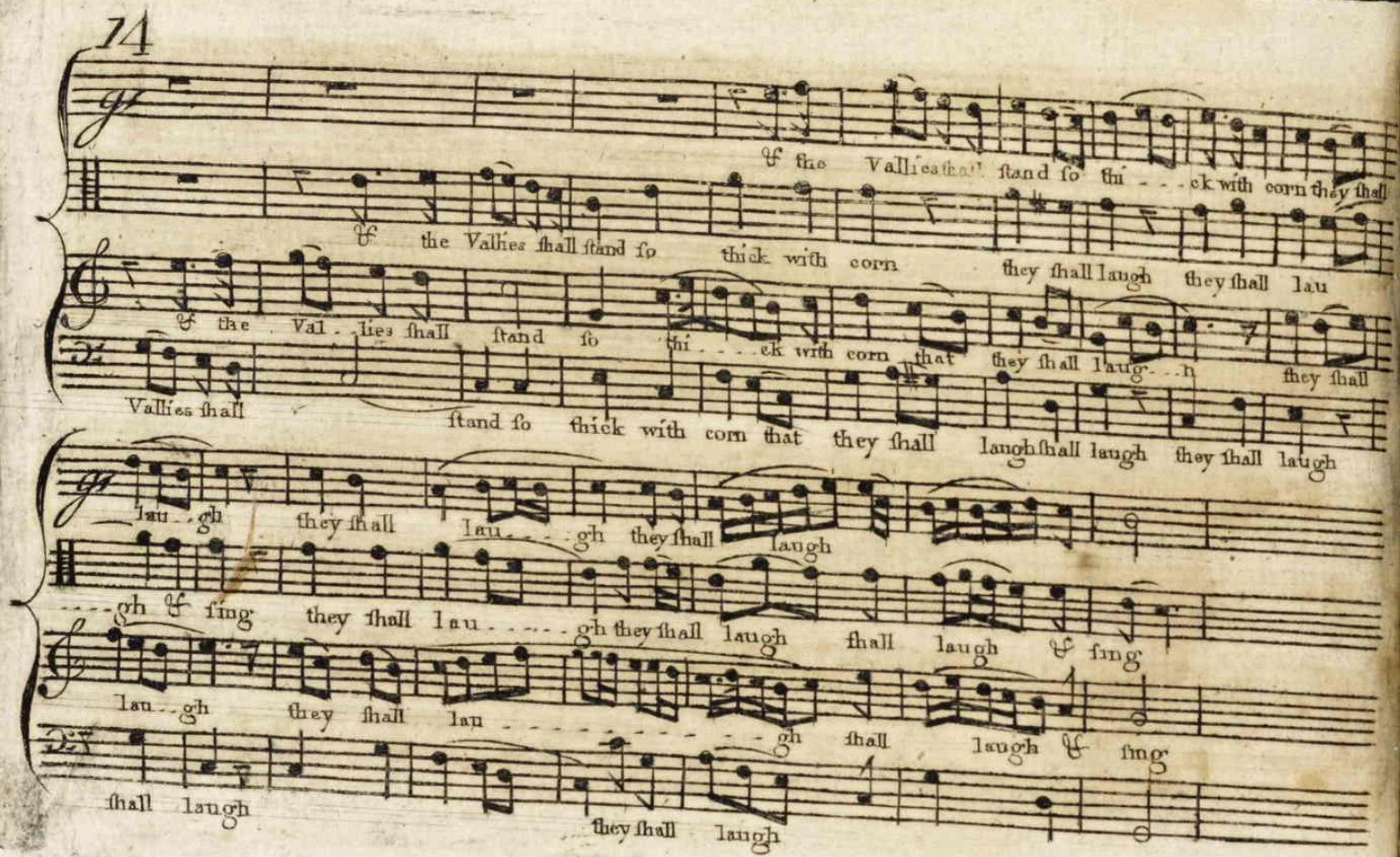

unto
thou O God art Pra.....is....ed in Sion art Praif...ed in Sion
the ſhall the Vow be performed
unto the ſhall the Vow be performed in Jeruſa-lem

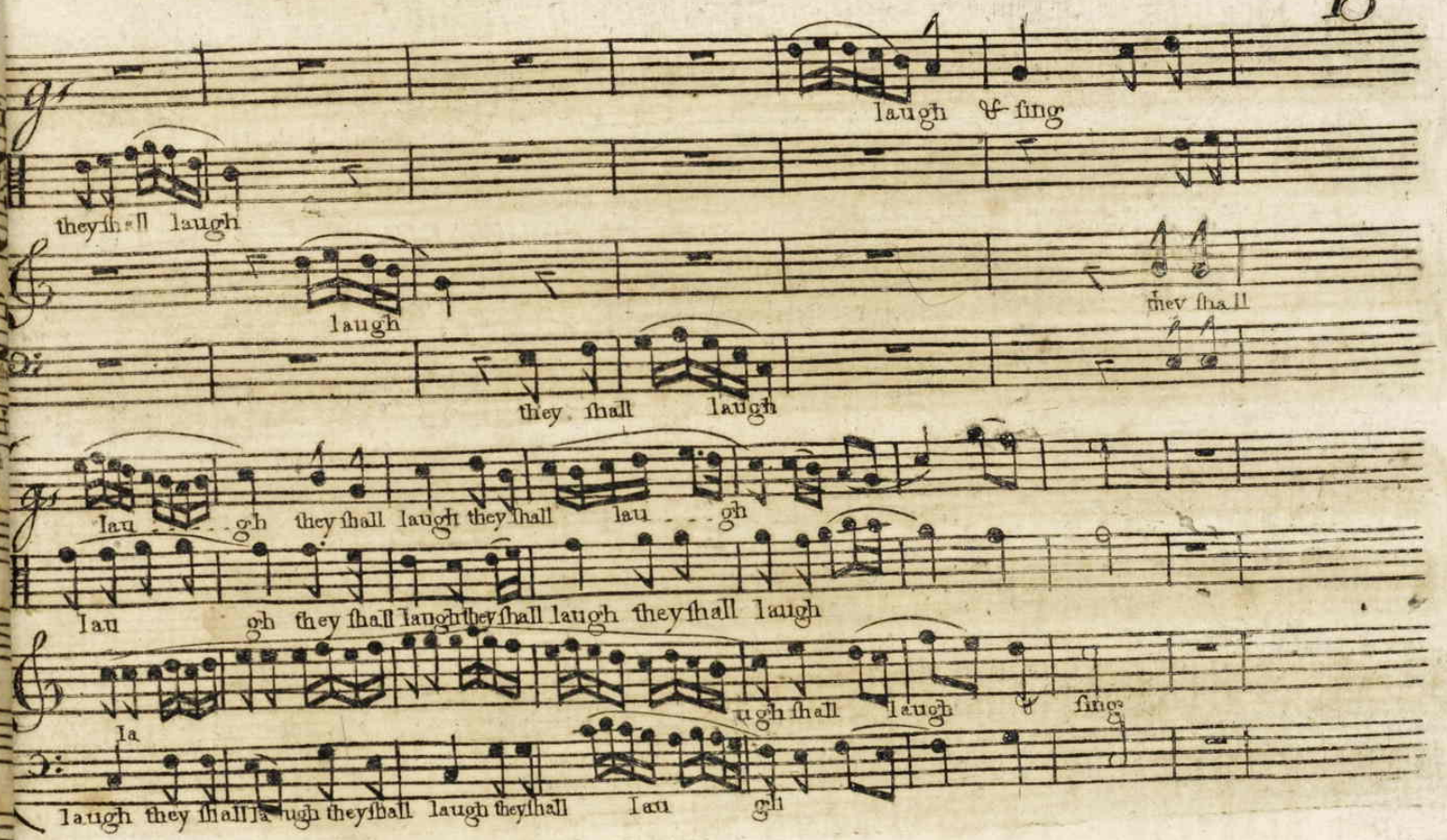

unto the unto the shall all flesh come
thou that heareſt the prayr that heareſt the prayr that heareſt the prayr
the Clouds shall drop
thou crowneſt the year with thy Goodneſs and the Clouds shall drop shall drop upon the dwellings of the Wilderneſs shall
the Clouds shall drop the Clouds shall drop the
the Clouds shall drop the Clouds shall drop the Clouds shall drop

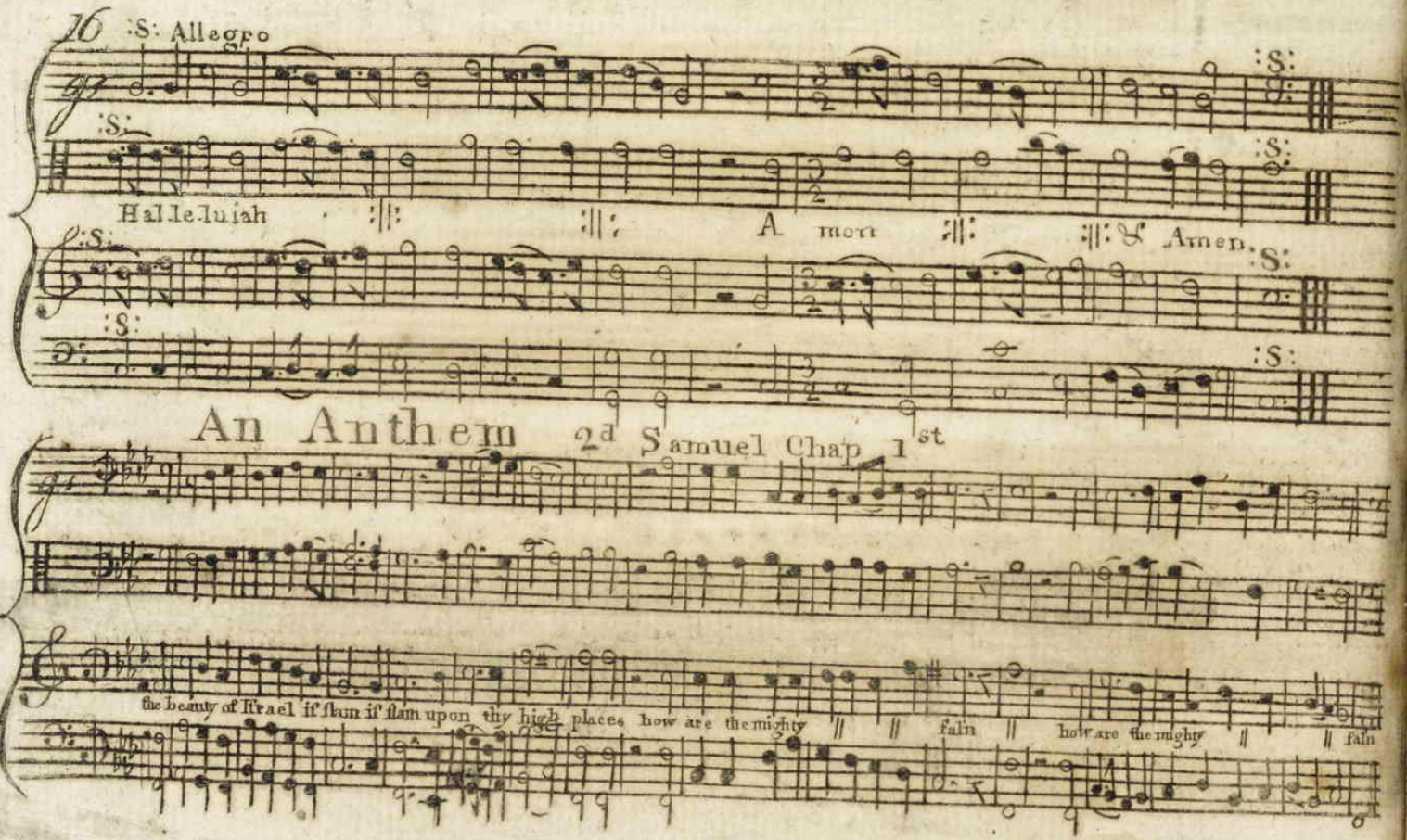

the Clouds ſhall drop ſhall drop fatneſs
drop ſhall drop up on the dwellings of the Wilderneſs they ſhall drop upon the dwellings of the Wilder - neſs ſhall drop
Clouds ſhall drop ſhall drop fatneſs
they ſhall drop upon the dwellings of the Wilderneſs the
fatneſs
upon the dwellings drop upon the dwellings
Wilderneſs ſhall drop upon the dwellings of the Wilder - neſs

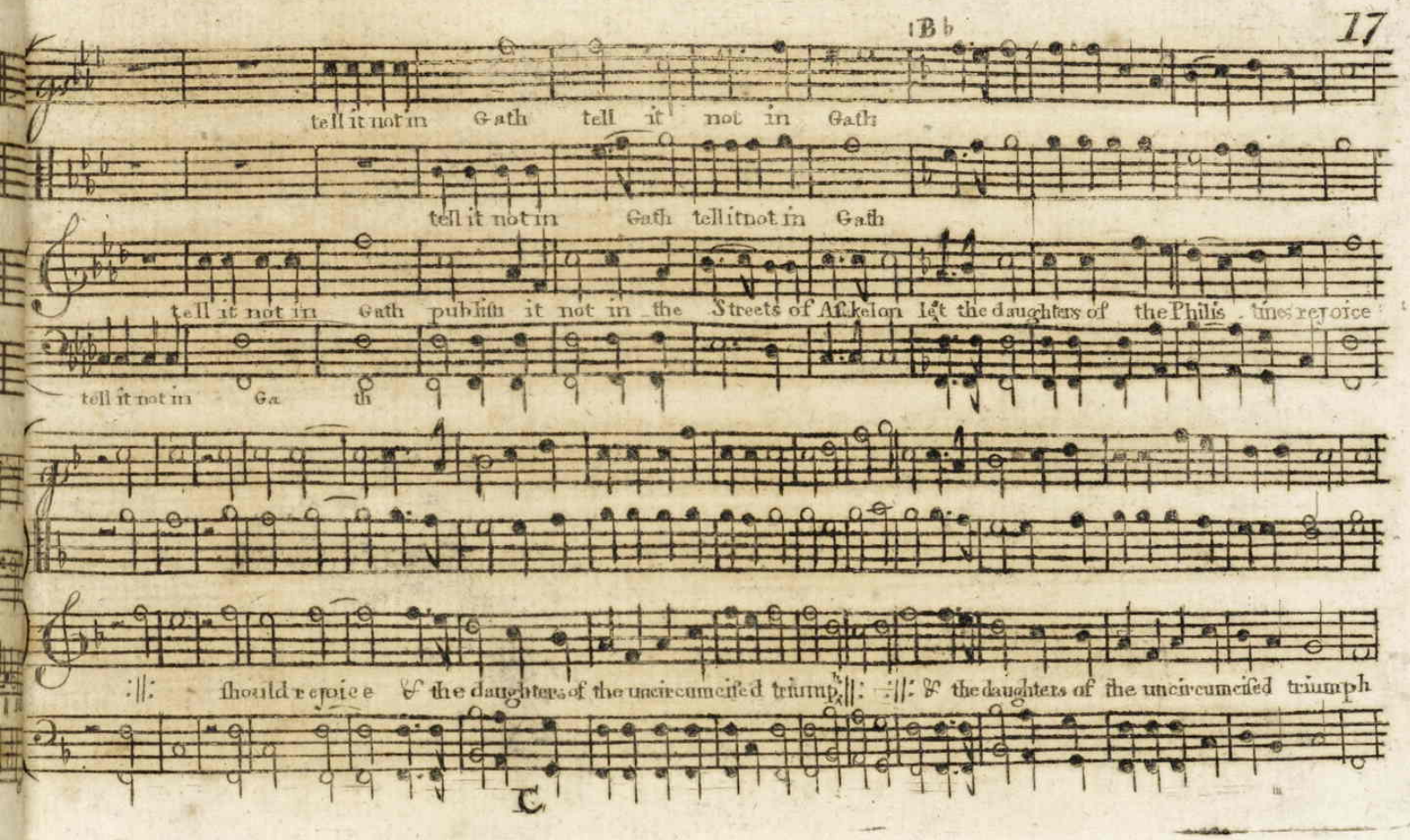

the little
the little
Hill
the little
the little
Hills
the little
the little
Hills
shall re

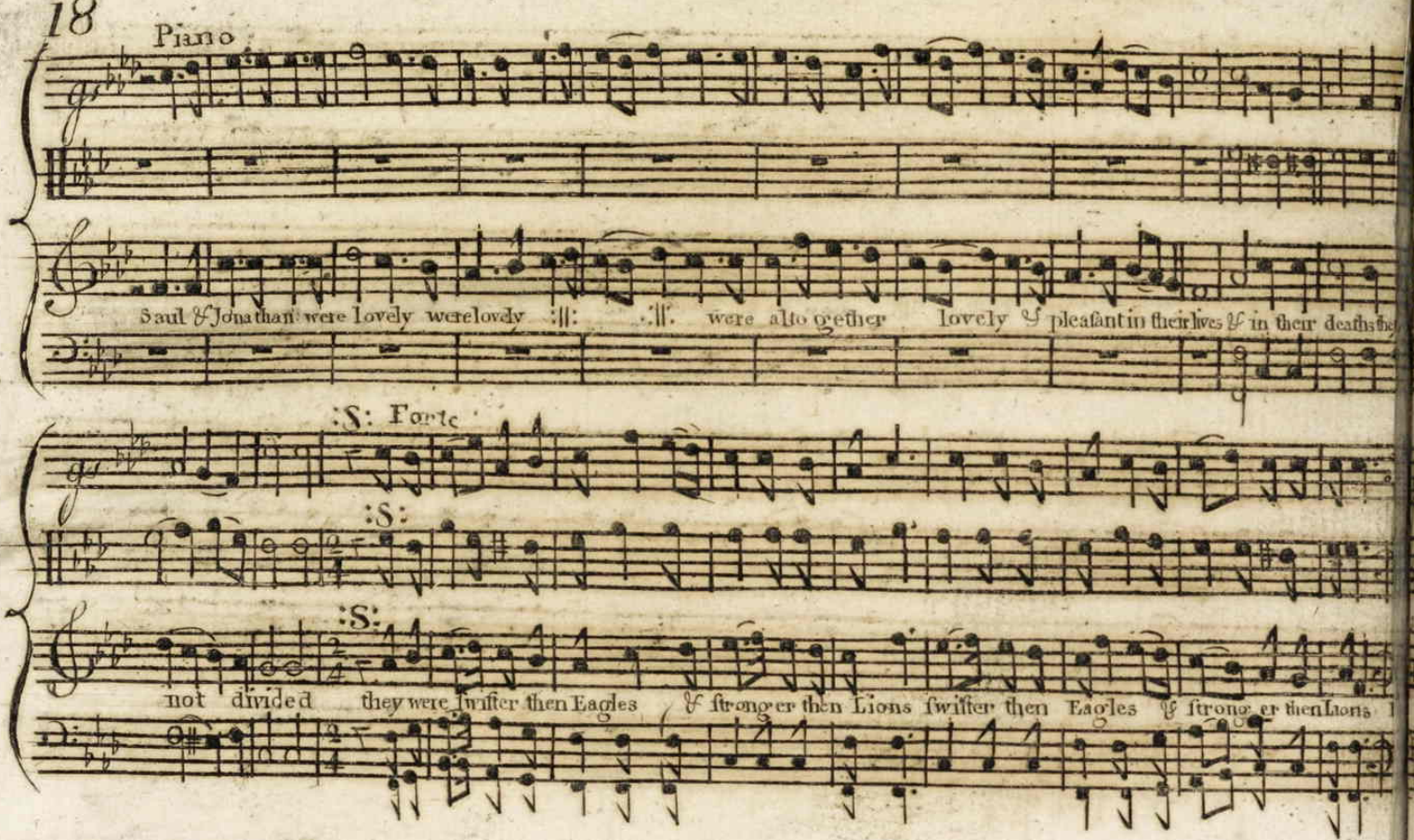
re - - joice shall rejoice re - - joi - ce
shall re - joi - - - - - - ce shall re - joi - - - - - - ce
joice shall re - joice shall re - joice on ev - - ry side
shall re - - joi - - - - - - ce shall re - - joi - - - ce
shall re - joi - - - - ce on ev ry side
the folds shall be full of sheep & the

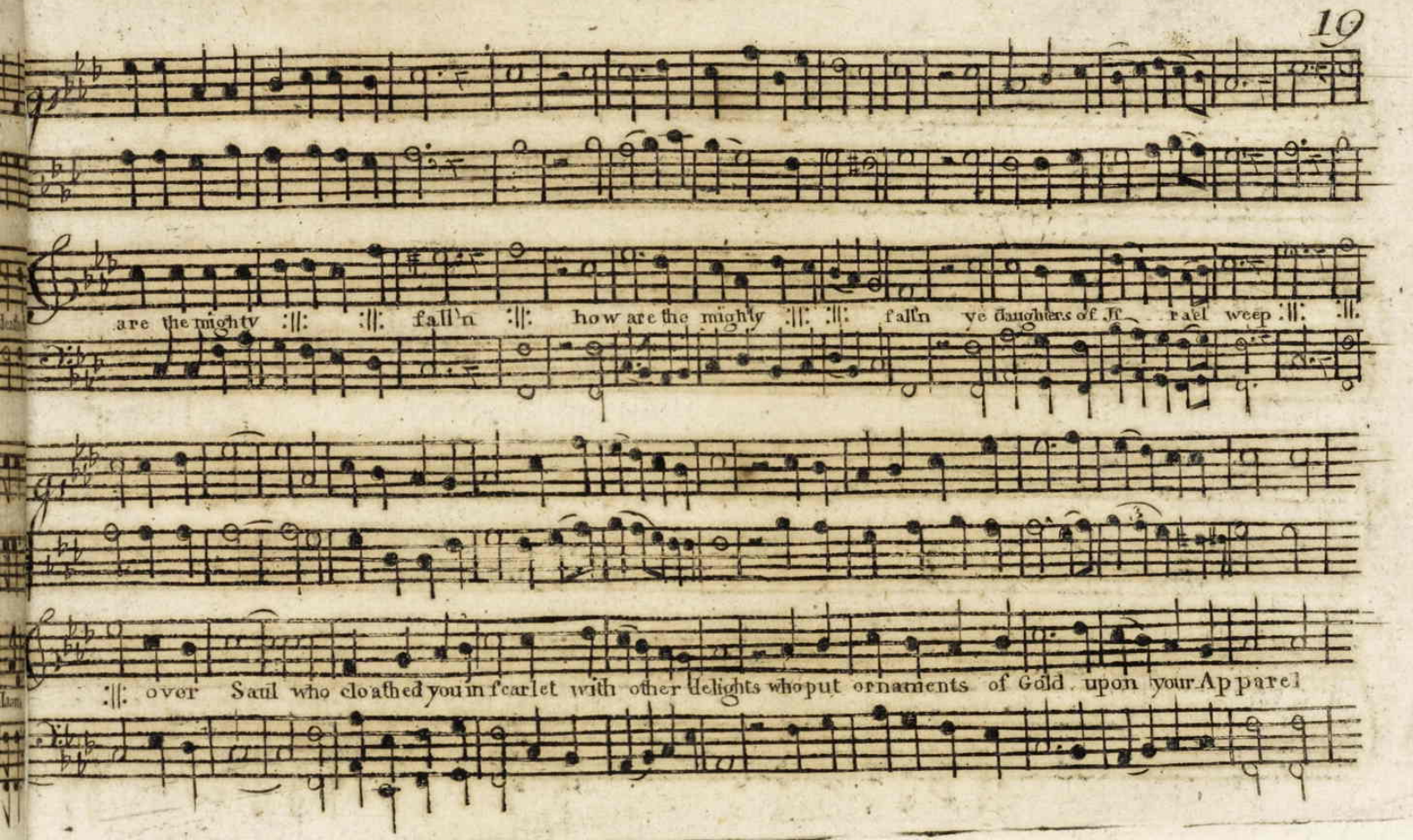

& the Vallies shall stand so thi . . . ck with corn they shall
& the Vallies shall stand so thick with corn they shall laugh they shall lau
& the Val . . lies shall stand so thi . . . ck with corn that they shall laug . . h they shall
Vallies shall stand so thick with corn that they shall laugh shall laugh they shall laugh
lau . . gh they shall lau . . . . gh they shall laugh
. . . . gh & sing they shall lau . . . . . gh they shall laugh shall laugh & sing
lau . . gh they shall lau . . . . . gh shall laugh & sing
shall laugh they shall laugh

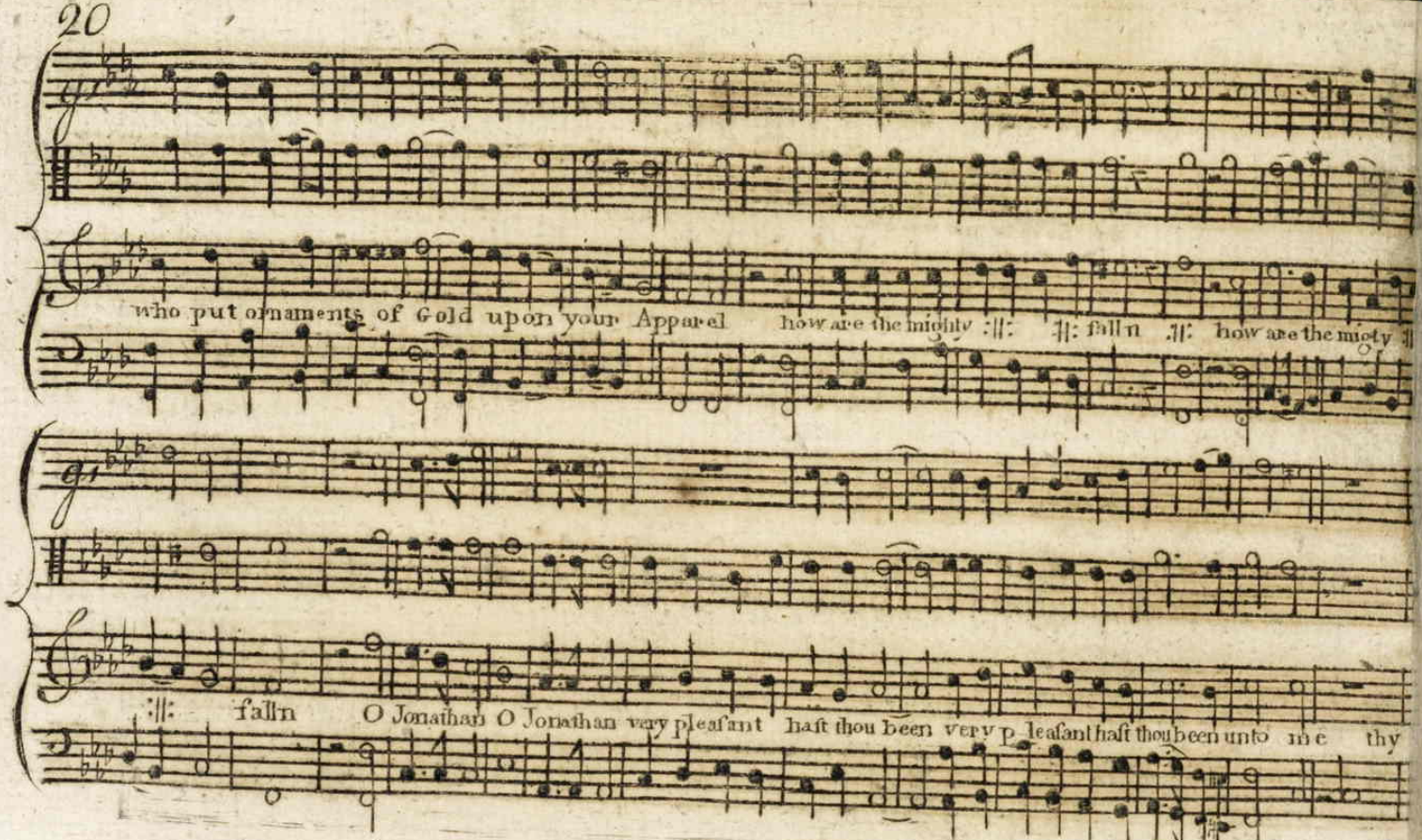

laugh & ſing
theyſhall laugh
laugh
they ſhall
they ſhall laugh
lau gh they ſhall laugh they ſhall lau gh
lau gh they ſhall laugh they ſhall laugh theyſhall laugh
la ugh ſhall laugh & ſing
laugh they ſhall la ugh theyſhall laugh theyſhall lau gh

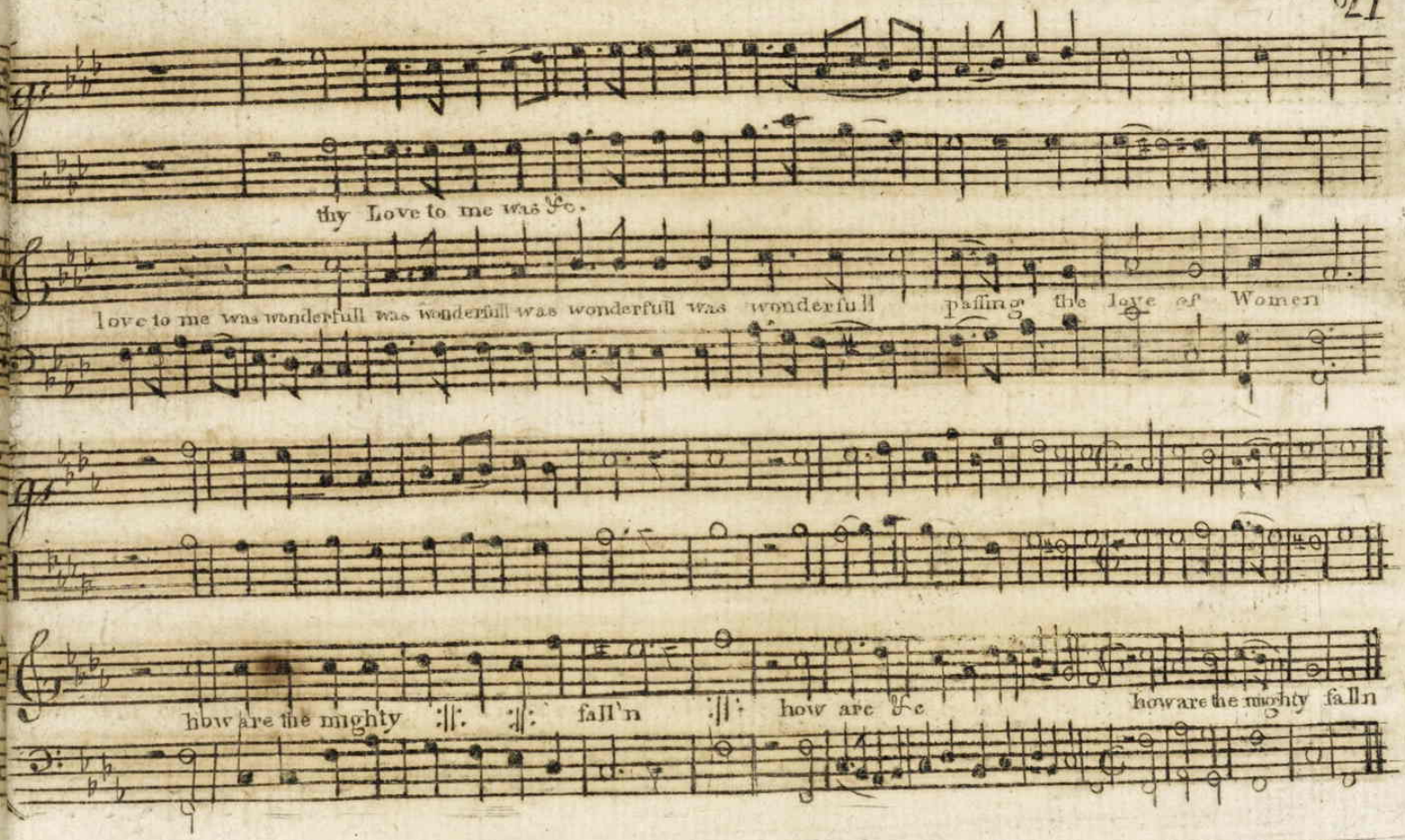

:S: Allegro
Halleluiah
A men
& Amen.
An Anthem 2d Samuel Chap 1st
the beauty of Israel is slain is slain upon thy high places how are the mighty
fal'n
how are the mighty
fal'n


B b
tell it not in Gath tell it not in Gath
tell it not in Gath tell it not in Gath
tell it not in Gath publish it not in the Streets of Askelon let the daughters of the Philis tines rejoice
tell it not in Ga th
:||: should rejoice & the daughters of the uncircumcised triumph :||: :||: & the daughters of the uncircumcised triumph
C

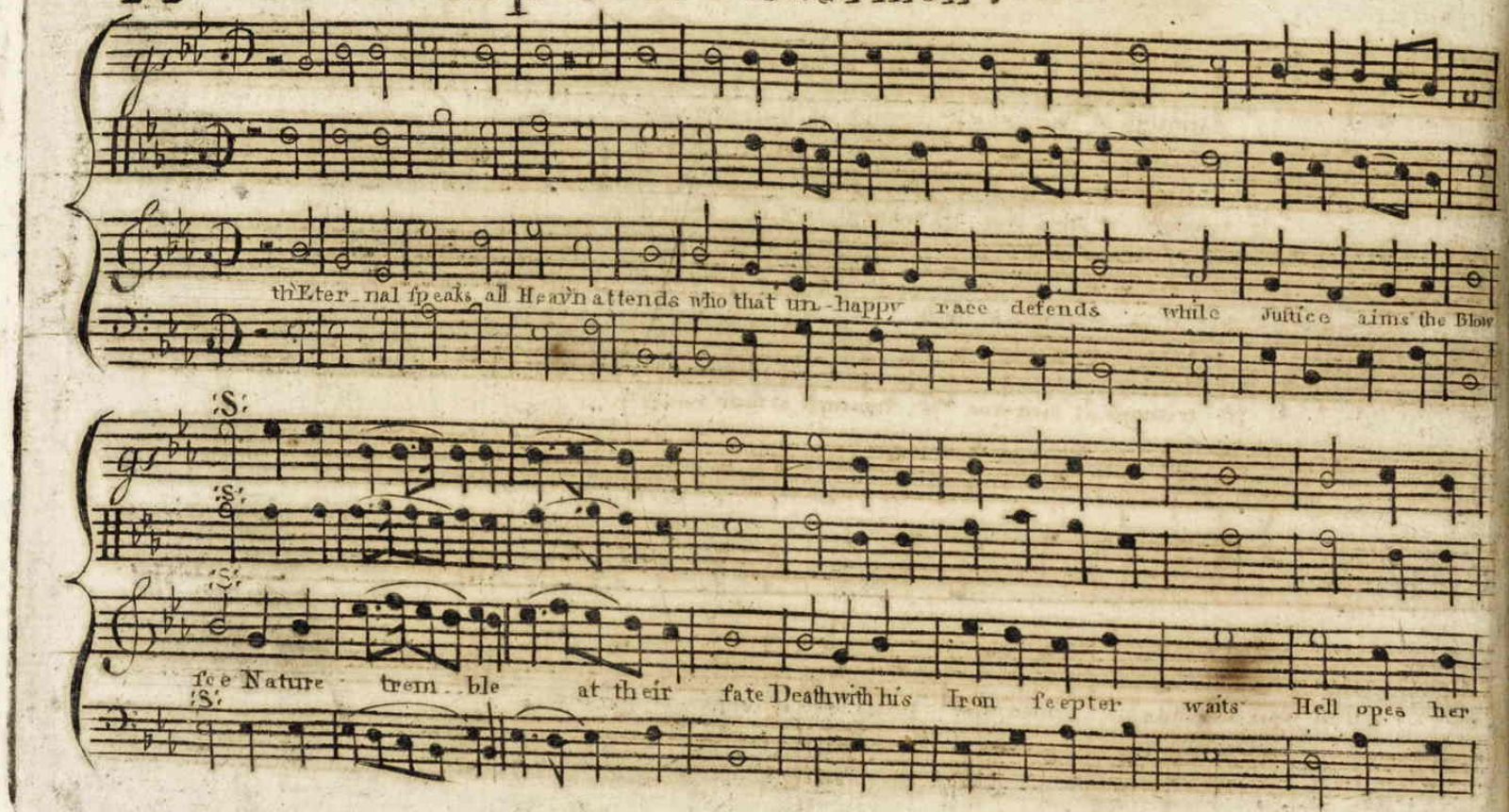

Piano
Saul & Jonathan were lovely were lovely :||: :||: were alto gether lovely & pleasant in their lives & in their deaths the
:S: Forte
:S:
:S:
not divided they were swifter then Eagles & stronger then Lions swifter then Eagles & stronger then Lions

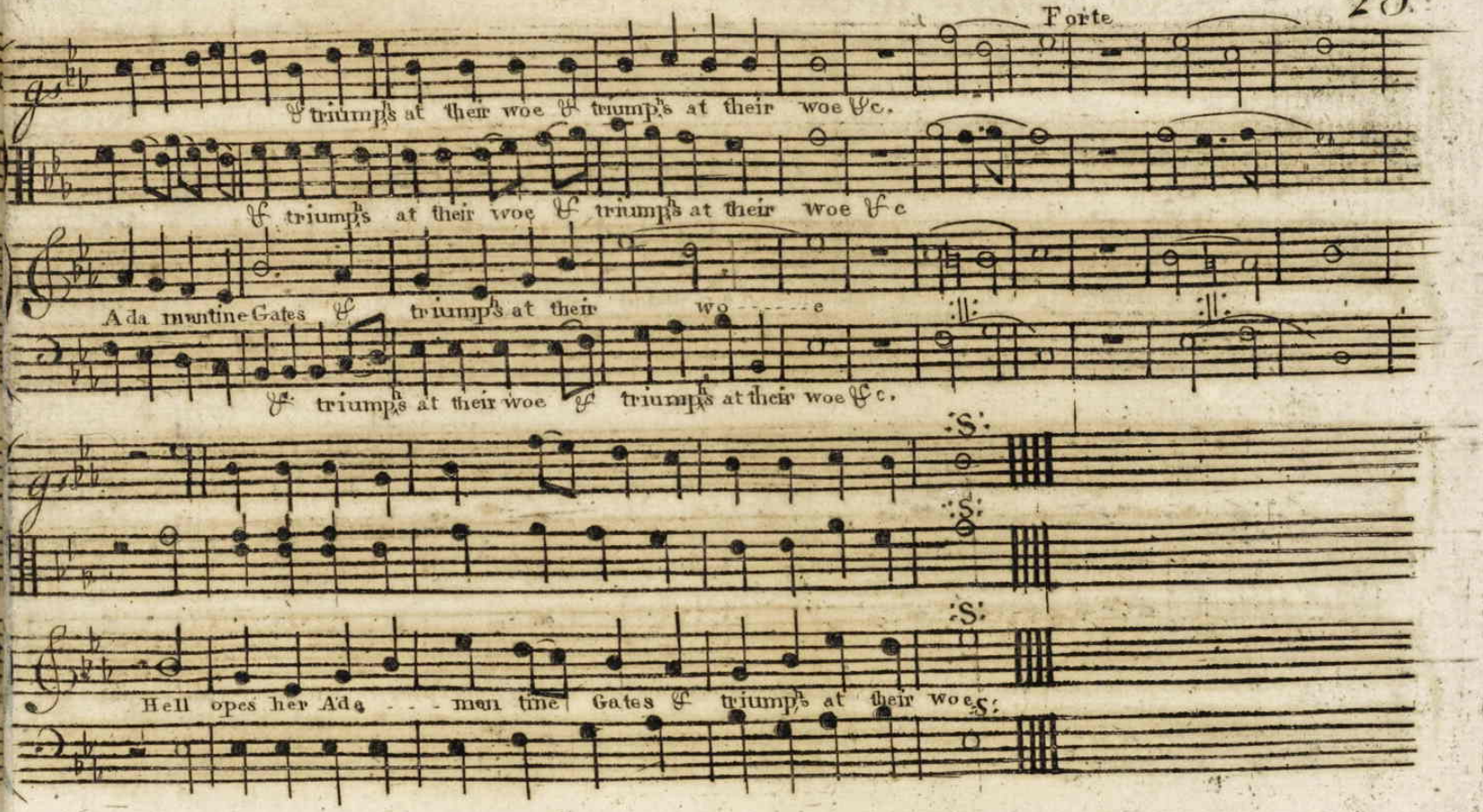

are the mighty :||: :||: fall'n :||: how are the mighty :||: :||: fall'n ye daughters of Is rael weep :||: :||:
:||: over Saul who cloathed you in scarlet with other delights who put ornaments of Gold upon your Apparel


who put ornaments of Gold upon your Apparel how are the mighty :||: :||: fall'n :||: how are the mighty :||:
:||: fall'n O Jonathan O Jonathan very pleasant hast thou been very pleasant hast thou been unto me thy

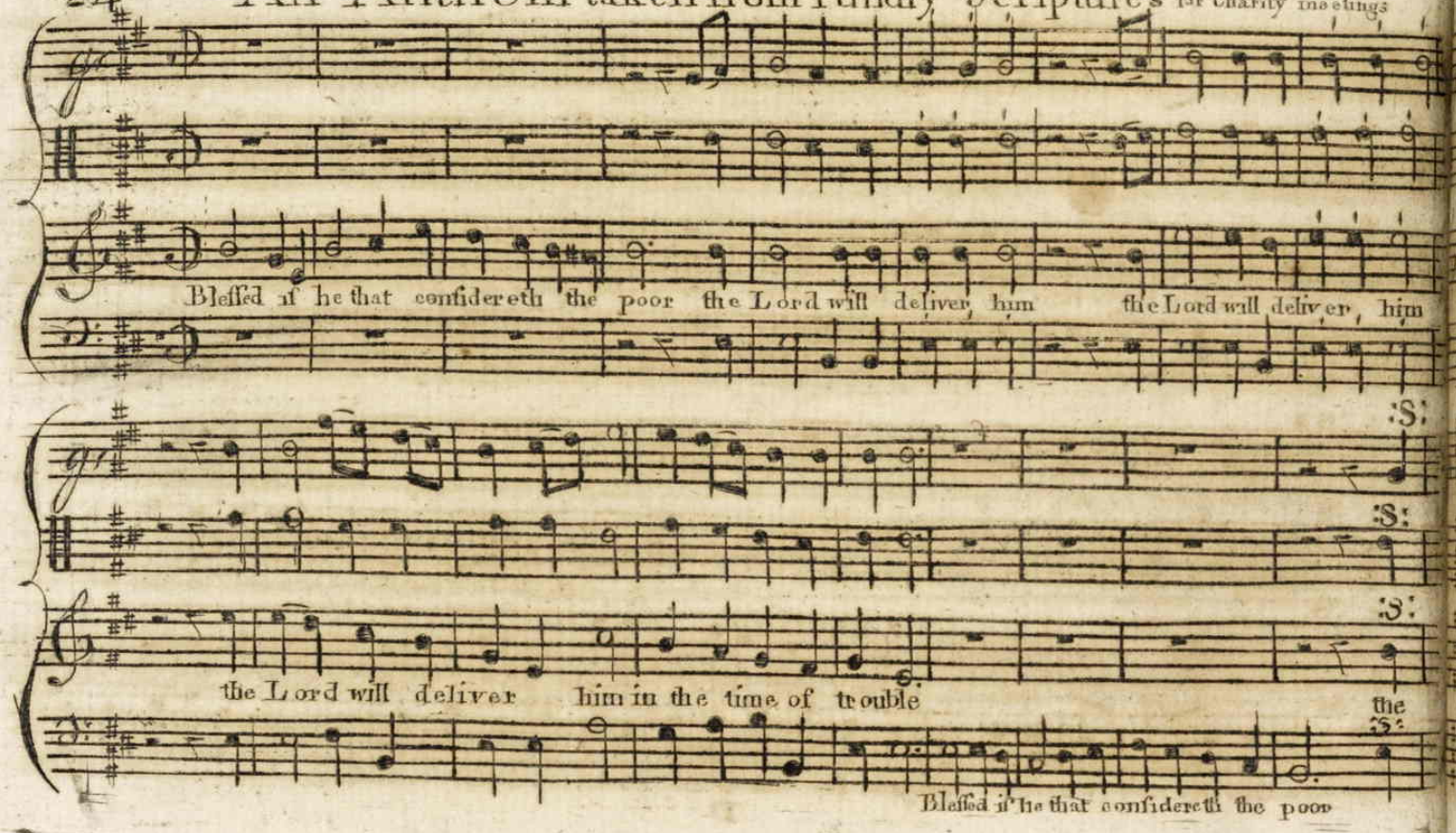

thy Love to me was &c.
love to me was wonderfull was wonderfull was wonderfull was wonderfull passing the love of Women
how are the mighty fall'n how are &c howare the mighty falln

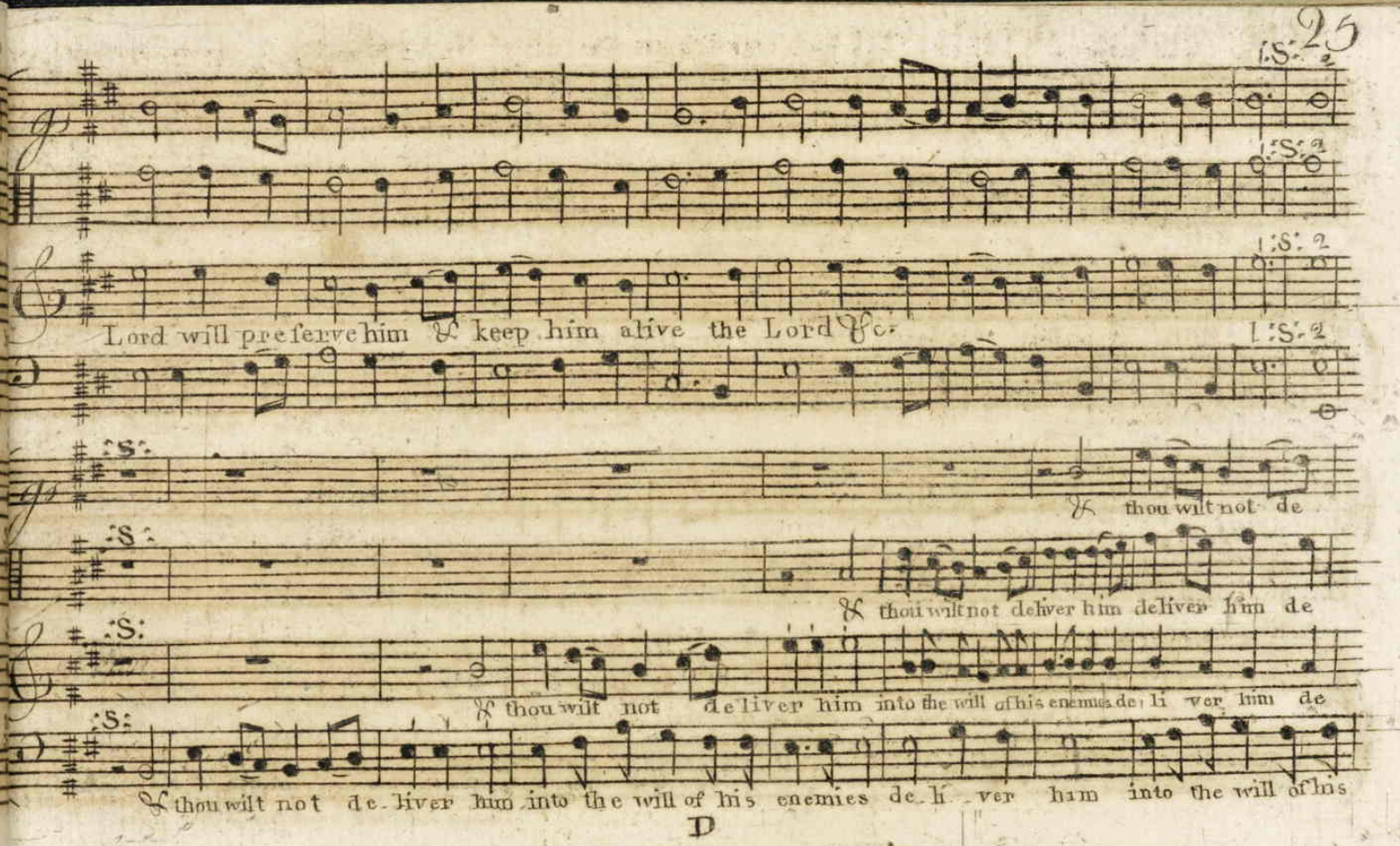
Redemption Words Anon.s

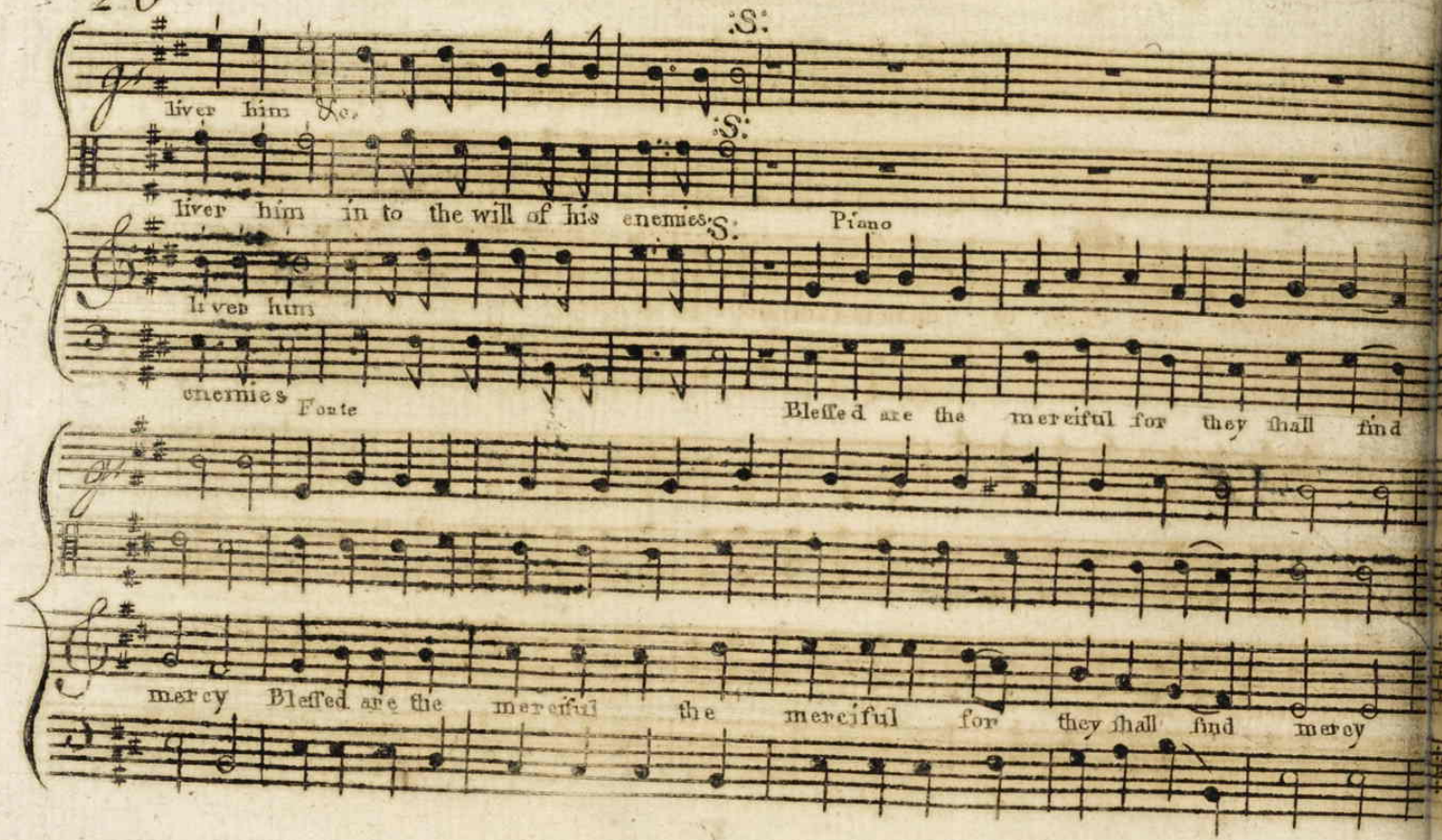


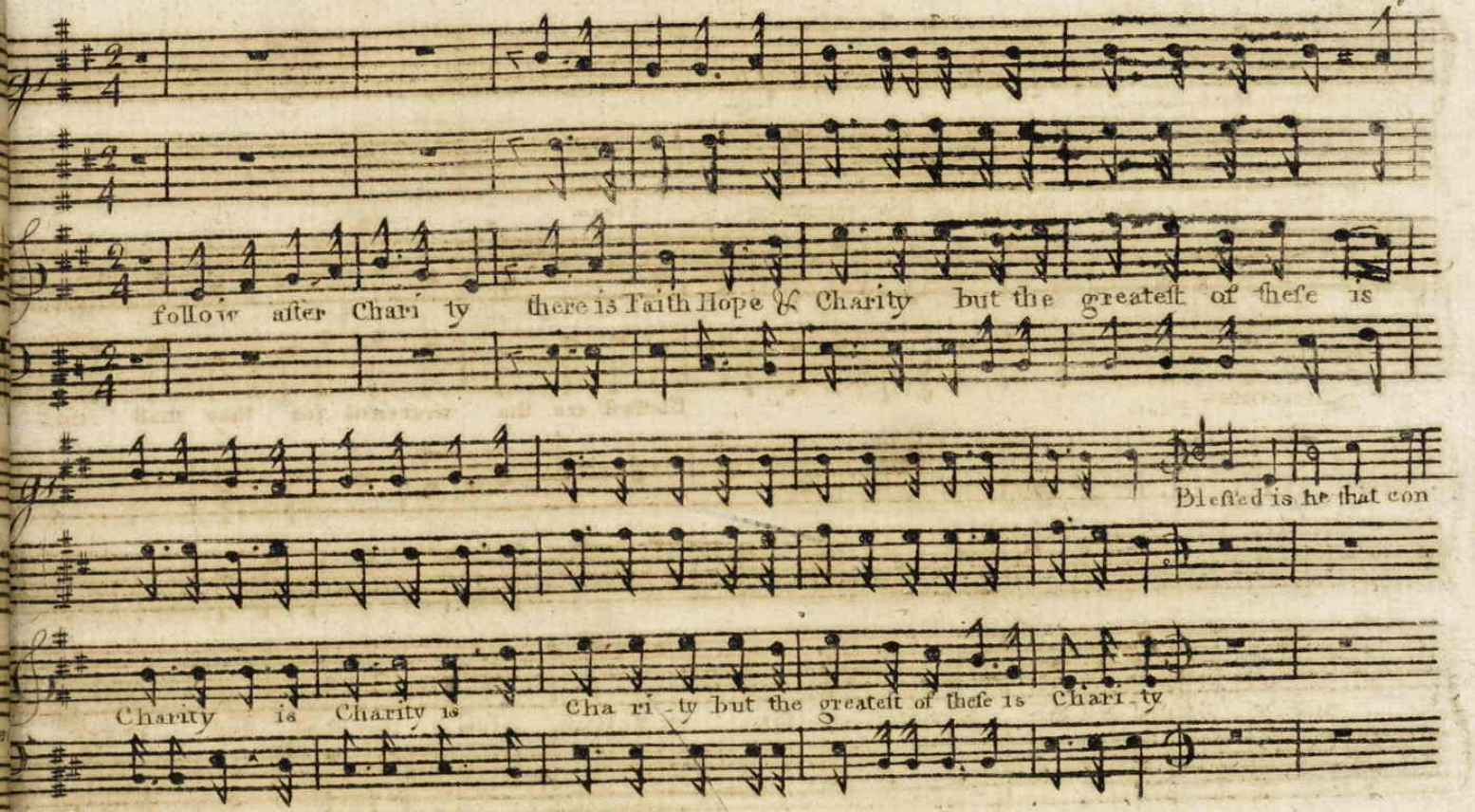

Forte
triumphs at their woe triumphs at their woe &c.
triumphs at their woe triumphs at their woe &c
Ada mantine Gates triumphs at their wo - - - - e
triumphs at their woe triumphs at their woe &c.
S.
S.
S.
Hell opes her Ada - - - men tine Gates triumphs at their woe.
S.

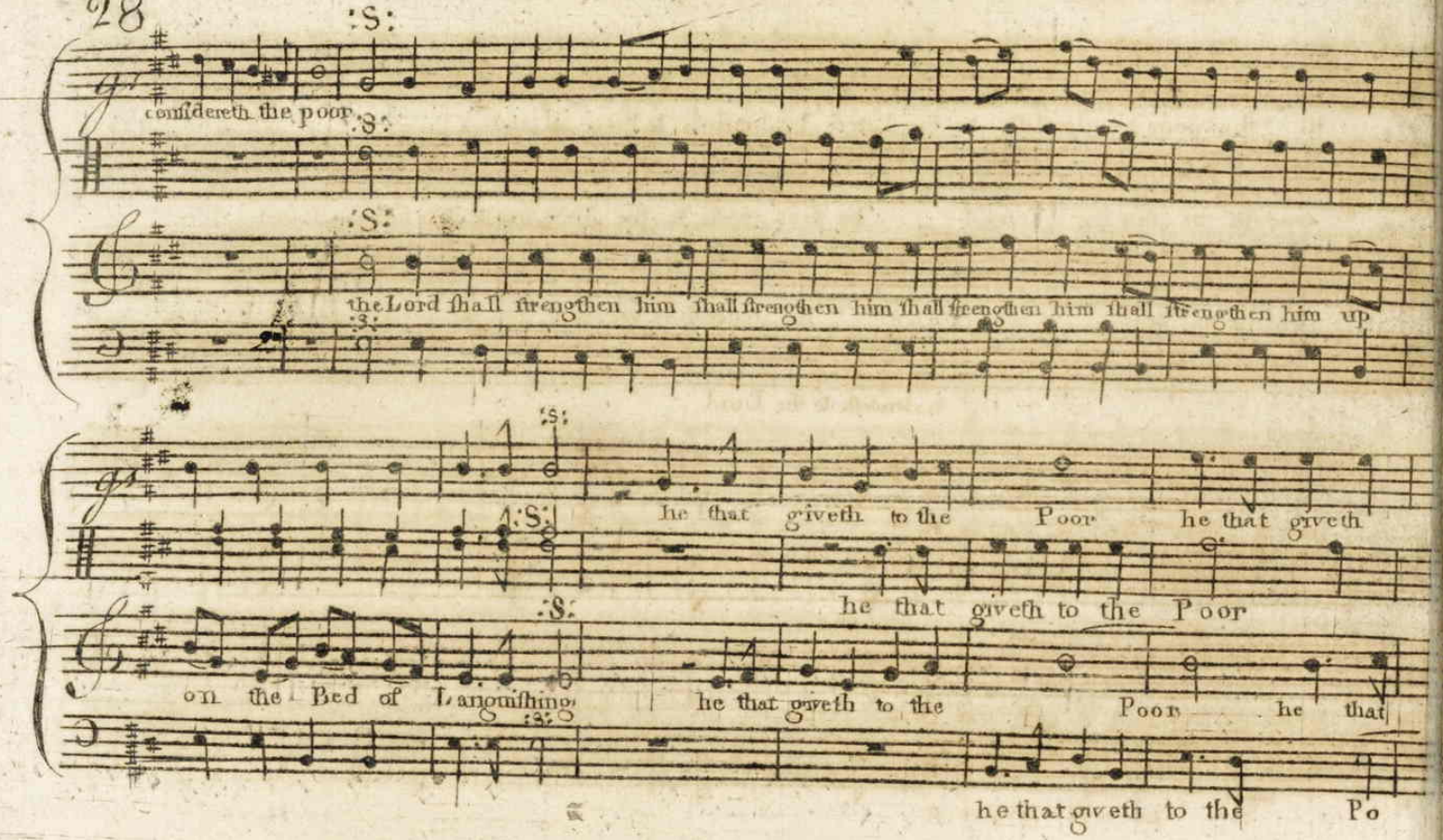
An Anthem taken from fundry Scriptures for Charity meetings

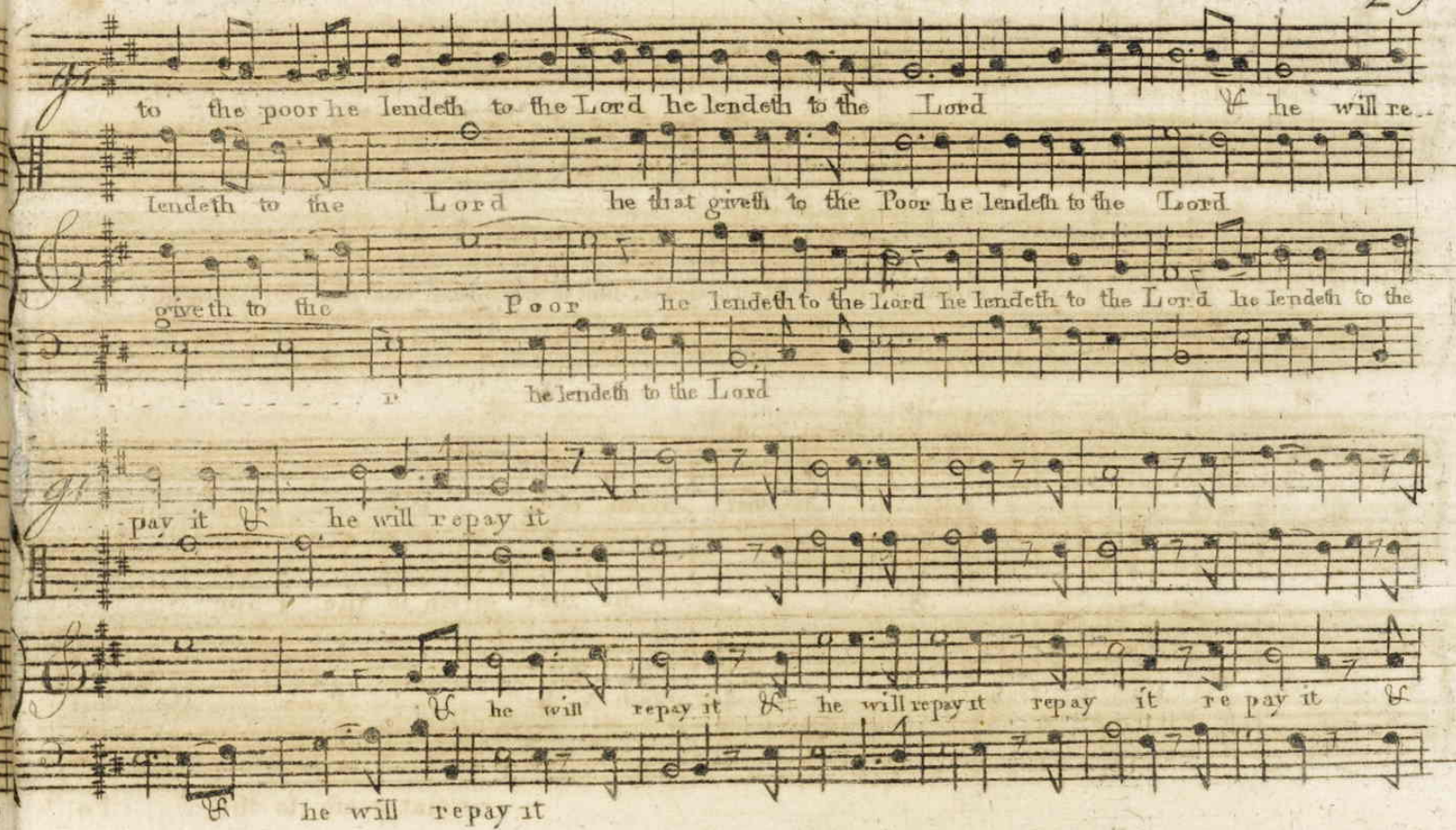


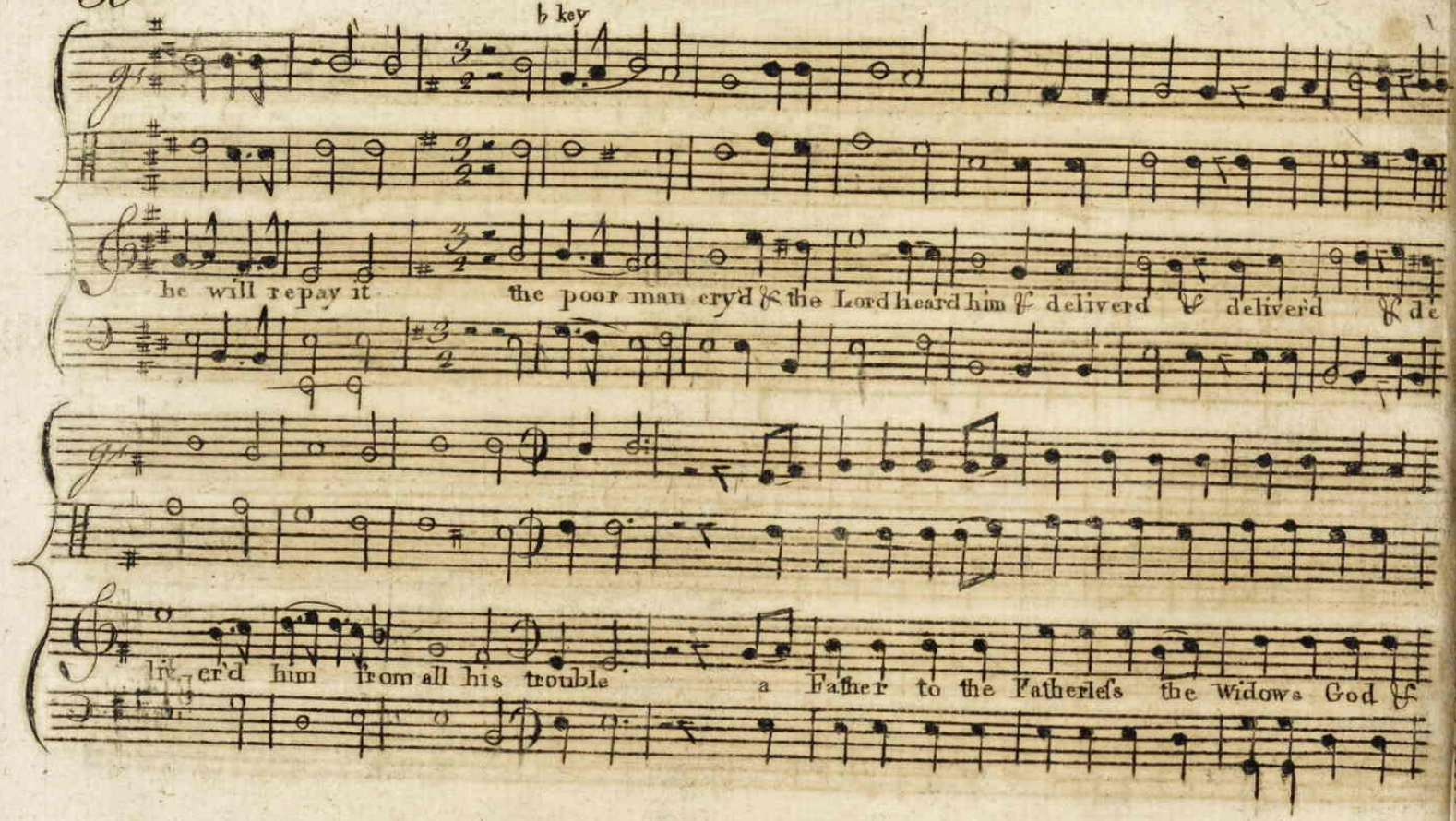

Lord will preserve him & keep him alive the Lord &c.
& thou wilt not de
& thou wilt not deliver him deliver him de
& thou wilt not deliver him into the will of his enemies de li ver him de
& thou wilt not de liver him into the will of his enemies de li ver him into the will of his

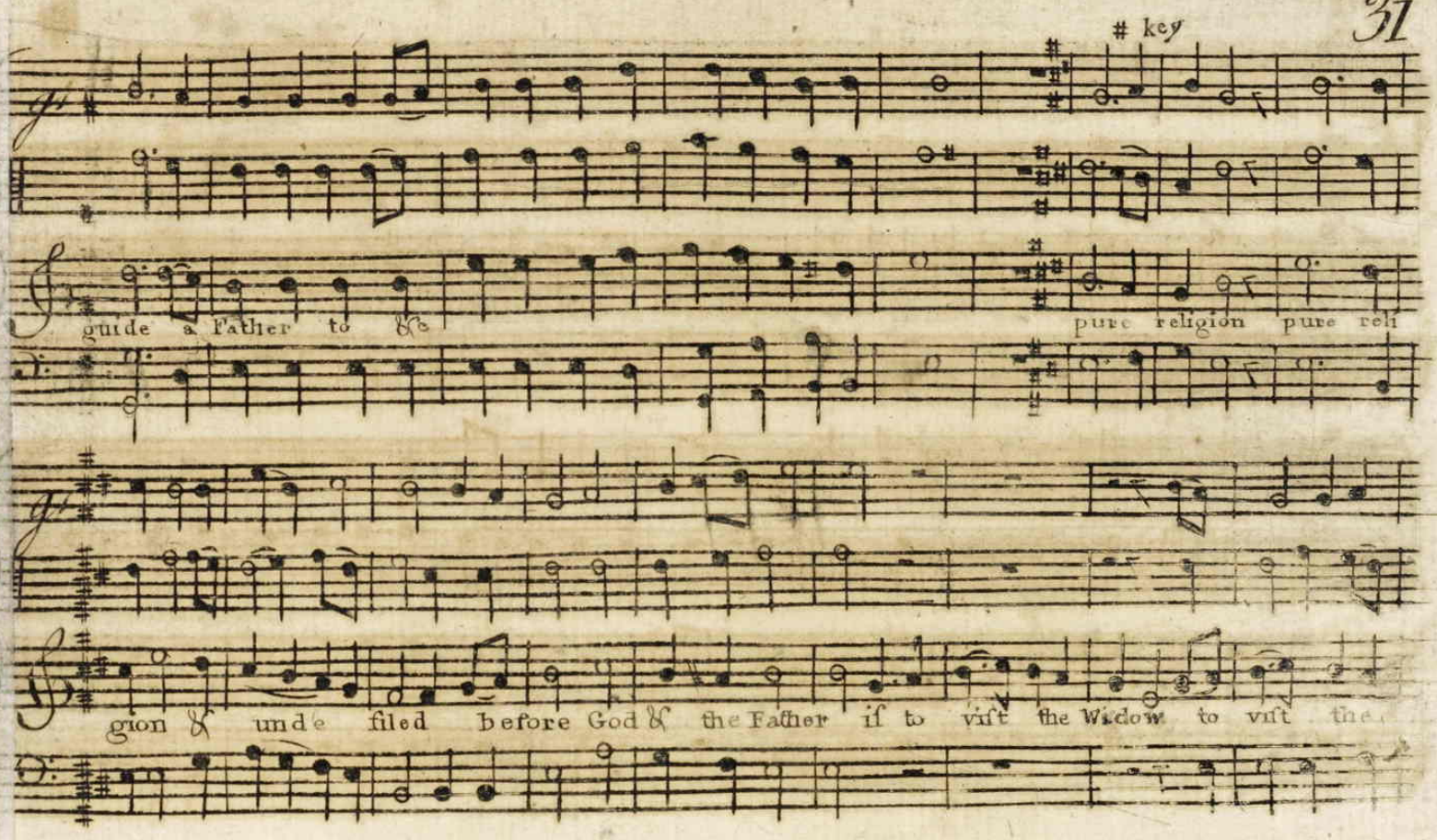

liver him &c.
:S:
liver him in to the will of his enemies
:S:
Piano
liver him
enemies
Forte
Blessed are the merciful for they shall find
mercy Blessed are the merciful the merciful for they shall find mercy

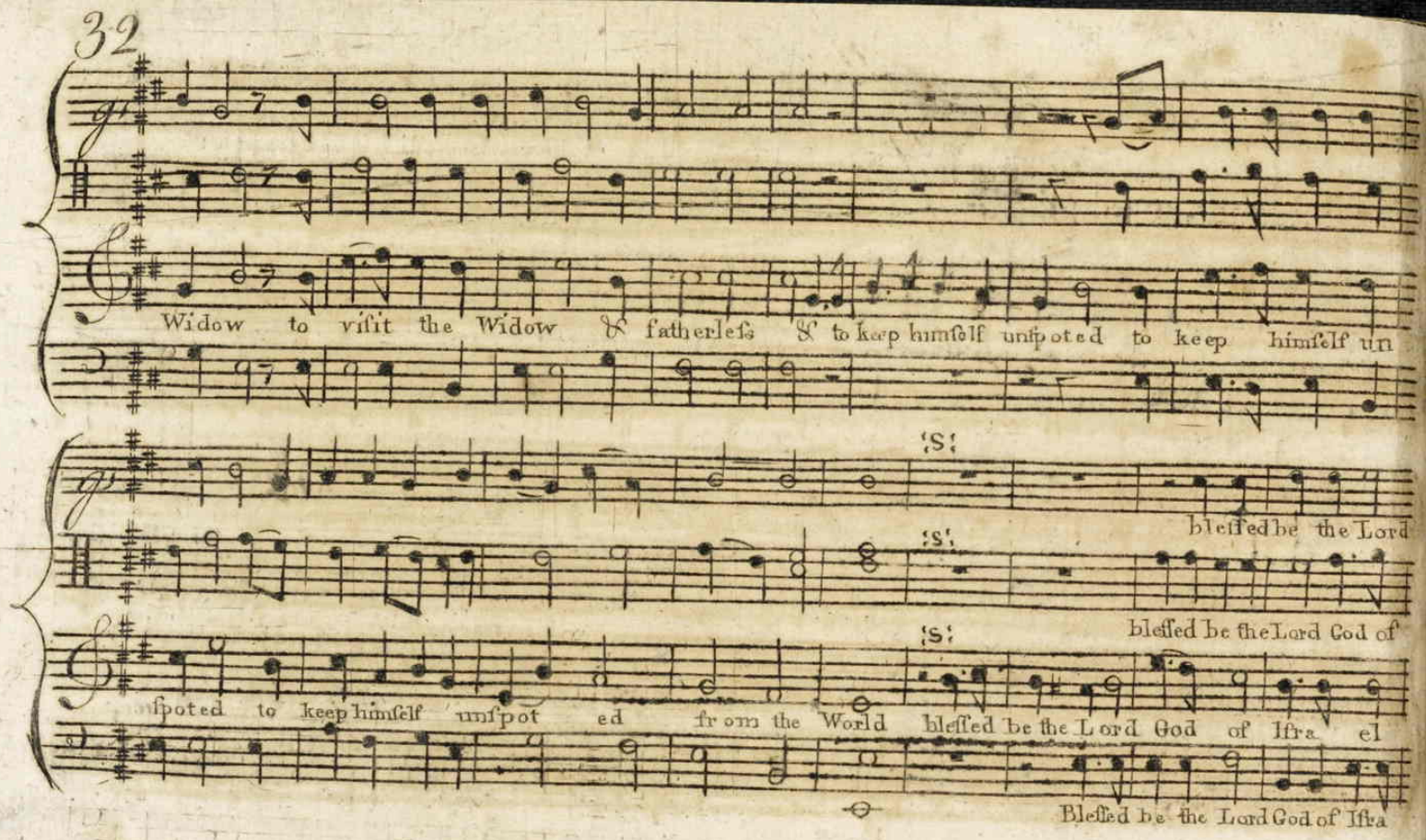

follow after Chari ty there is Faith Hope & Charity but the greateſt of theſe is
Bleſſed is he that con
Charity is Charity is Cha ri - ty but the greateſt of theſe is Chari ty

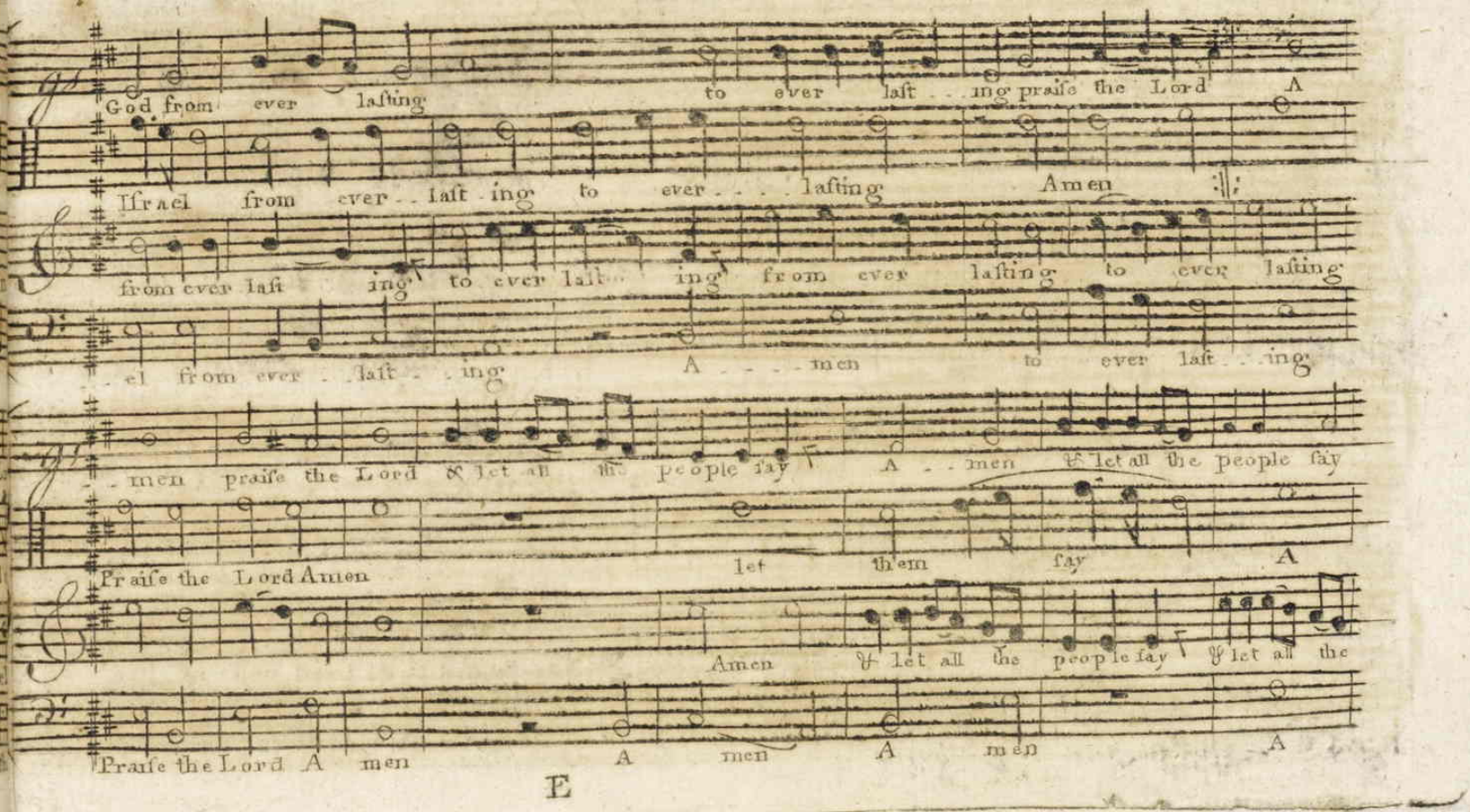

considereth the poor
the Lord shall strengthen him shall strengthen him shall strengthen him shall strengthen him up
he that giveth to the Poor he that giveth
he that giveth to the Poor
on the Bed of Languishing
he that giveth to the Poor he that
he that giveth to the Po


to the poor he lendeth to the Lord he lendeth to the Lord he will re..
lendeth to the Lord he that giveth to the Poor he lendeth to the Lord
giveth to the Poor he lendeth to the Lord he lendeth to the Lord he lendeth to the
he lendeth to the Lord
pay it he will repay it
he will repay it he will repay it repay it re pay it
he will repay it

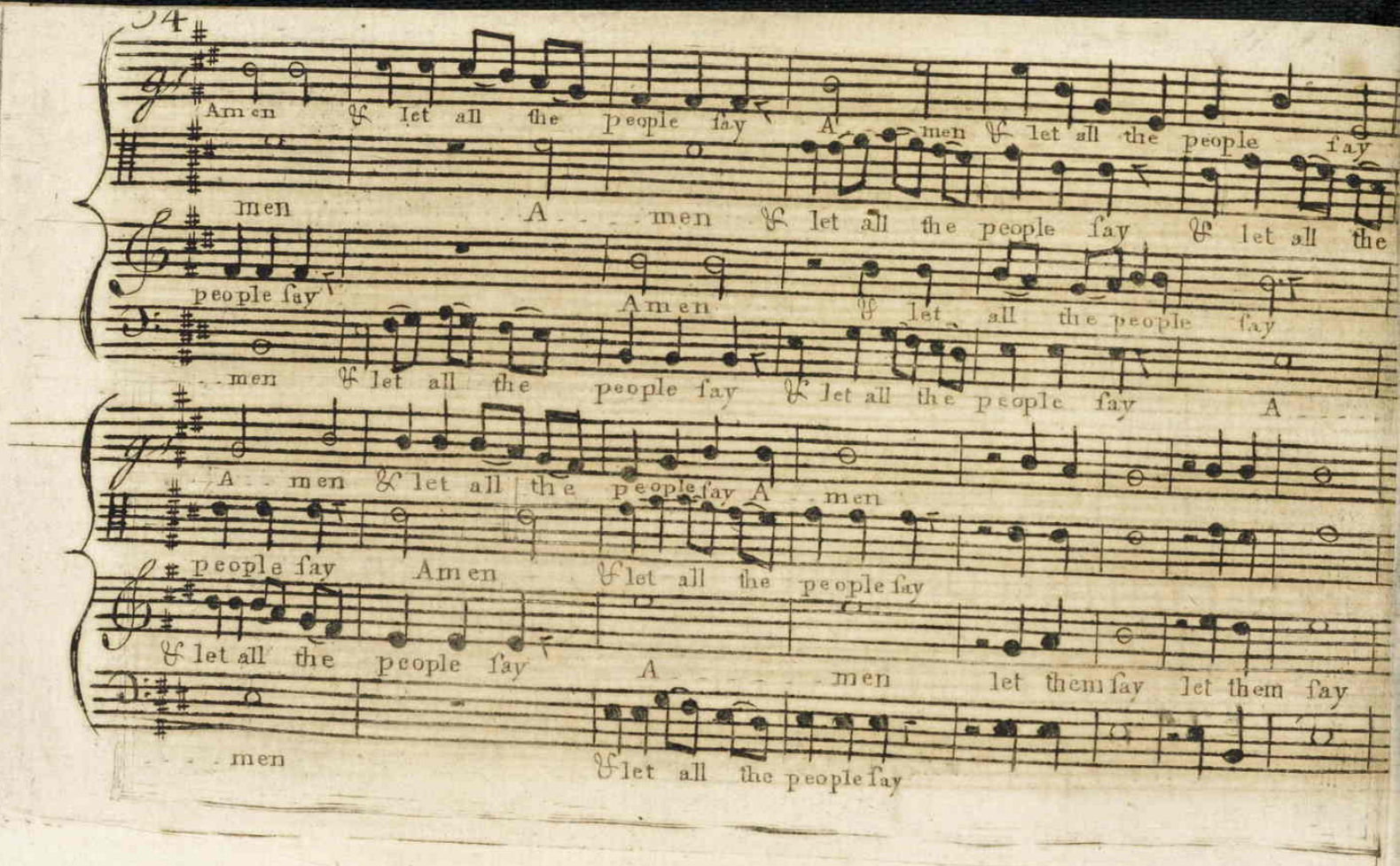

b key
he will repay it
the poor man cry'd & the Lord heard him & deliver'd & deliver'd & de
liv'er'd him from all his trouble
a Father to the Fatherless the Widows God &

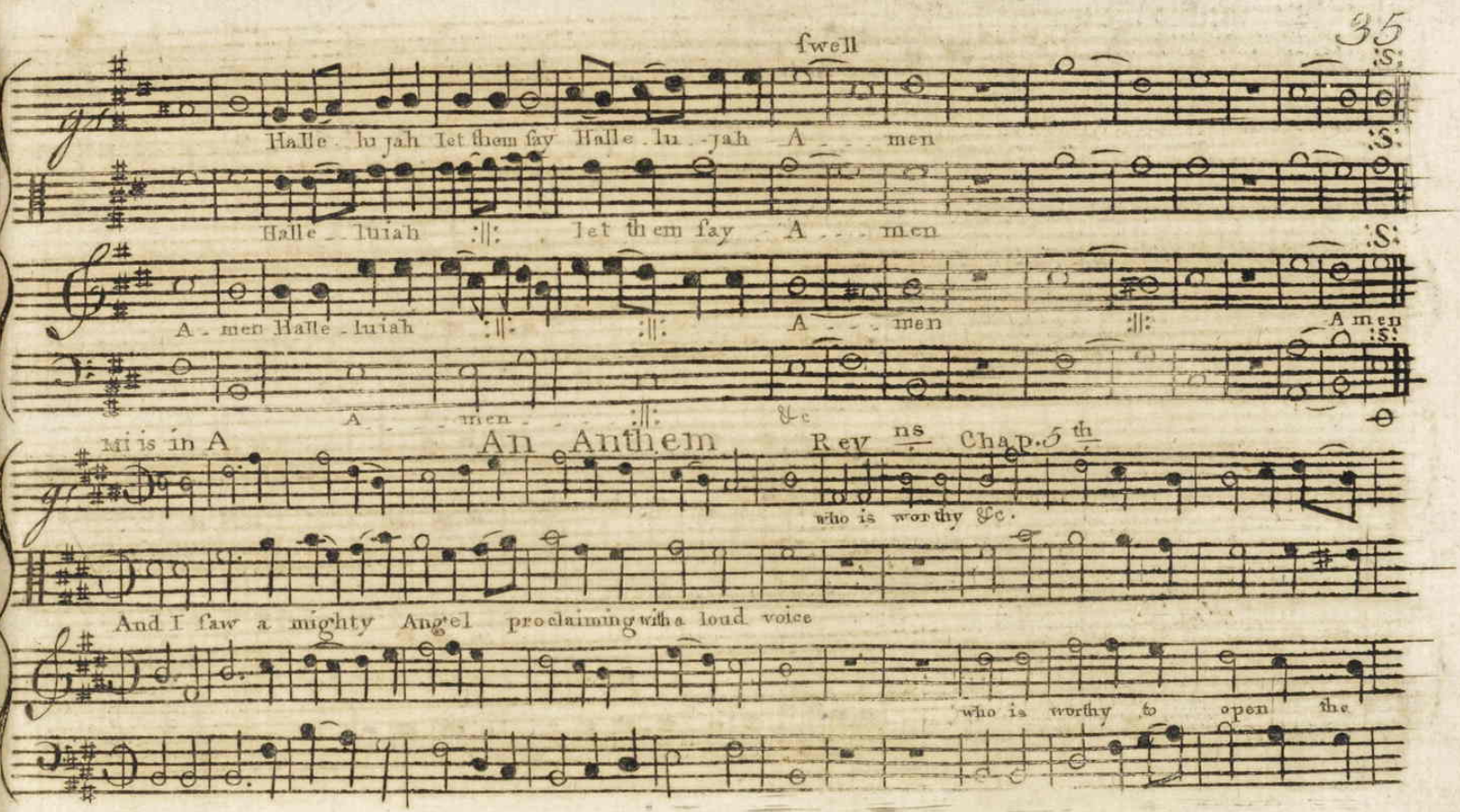

key
guide a Father to &c
pure religion pure reli
gion & unde filed before God & the Father if to visit the Widow to visit the

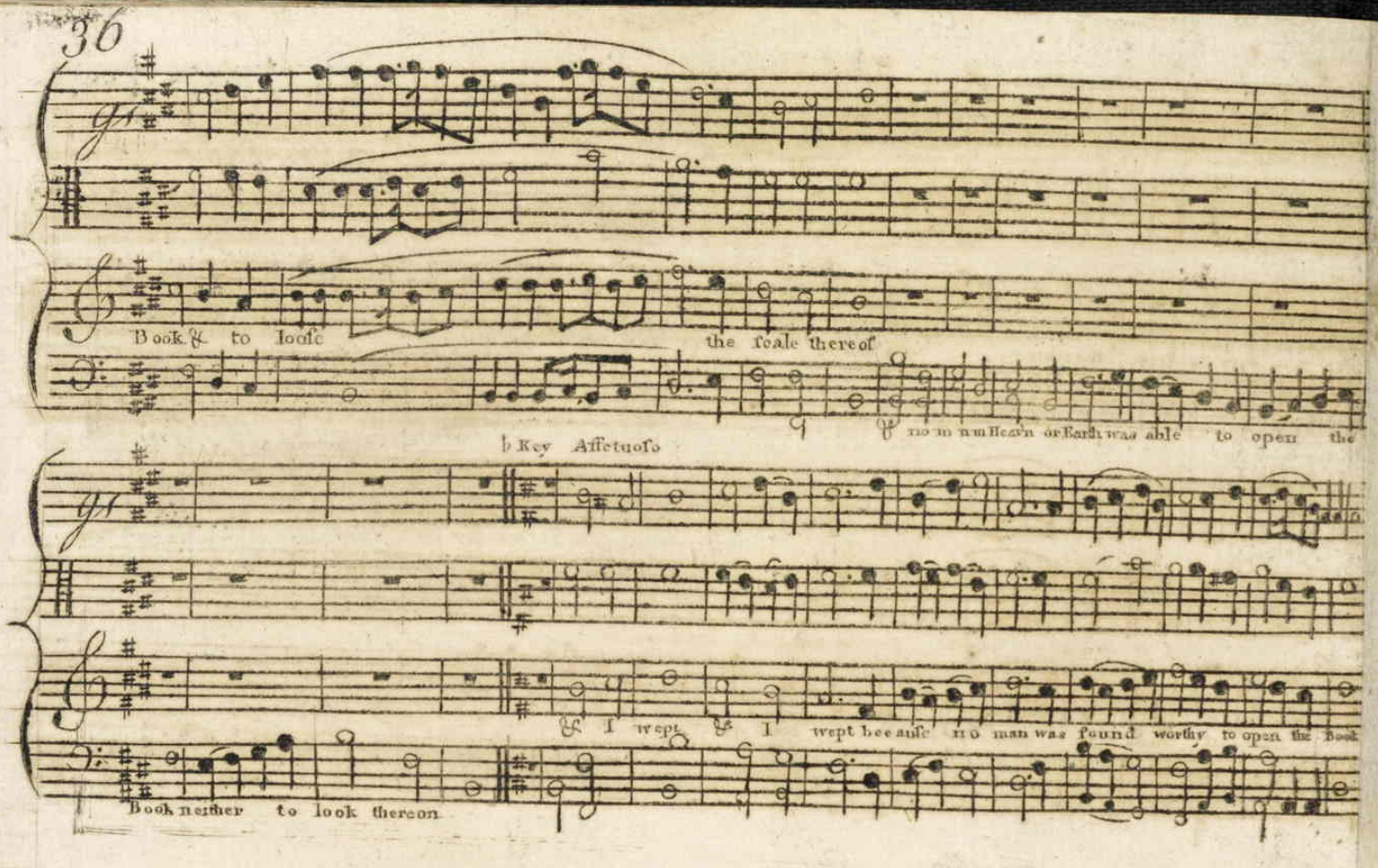

Widow to visit the Widow & fatherless & to keep himself unspoted to keep himself un
{S}
blessed be the Lord
{S}
blessed be the Lord God of
{S}
spoted to keep himself unspot ed from the World blessed be the Lord God of Isra el
Blessed be the Lord God of Isra

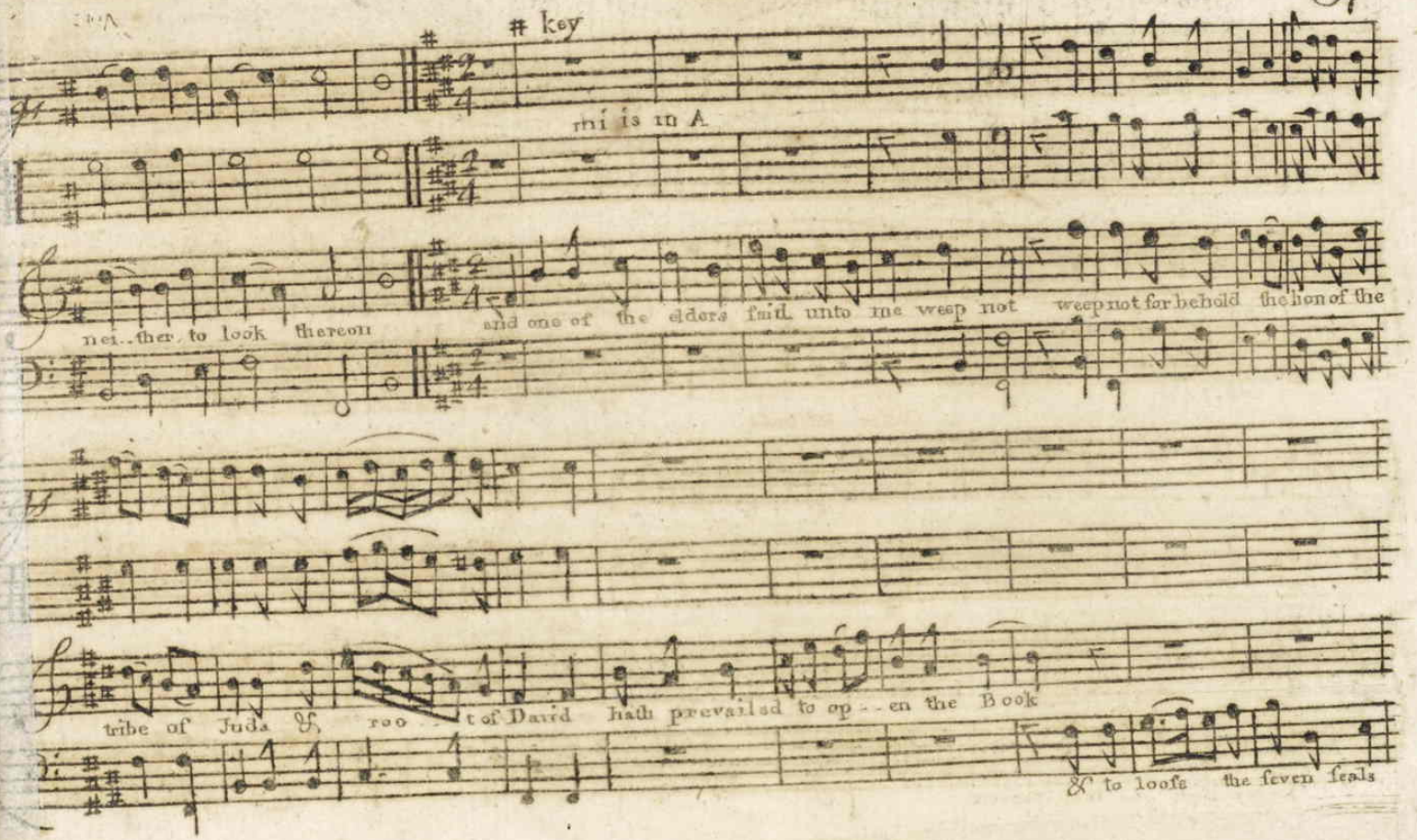

God from ever lasting to ever last . . ing praise the Lord A
Israel from ever . . last ing to ever . . . . lasting Amen
from ever last ing to ever last . . ing from ever lasting to ever lasting
. . el from ever . . last . . ing A . . . men to ever last . . ing
. . men praise the Lord & let all the people say A . . men & let all the people say
Praise the Lord Amen let them say A
Amen & let all the people say & let all the
Praise the Lord A men A men A men A

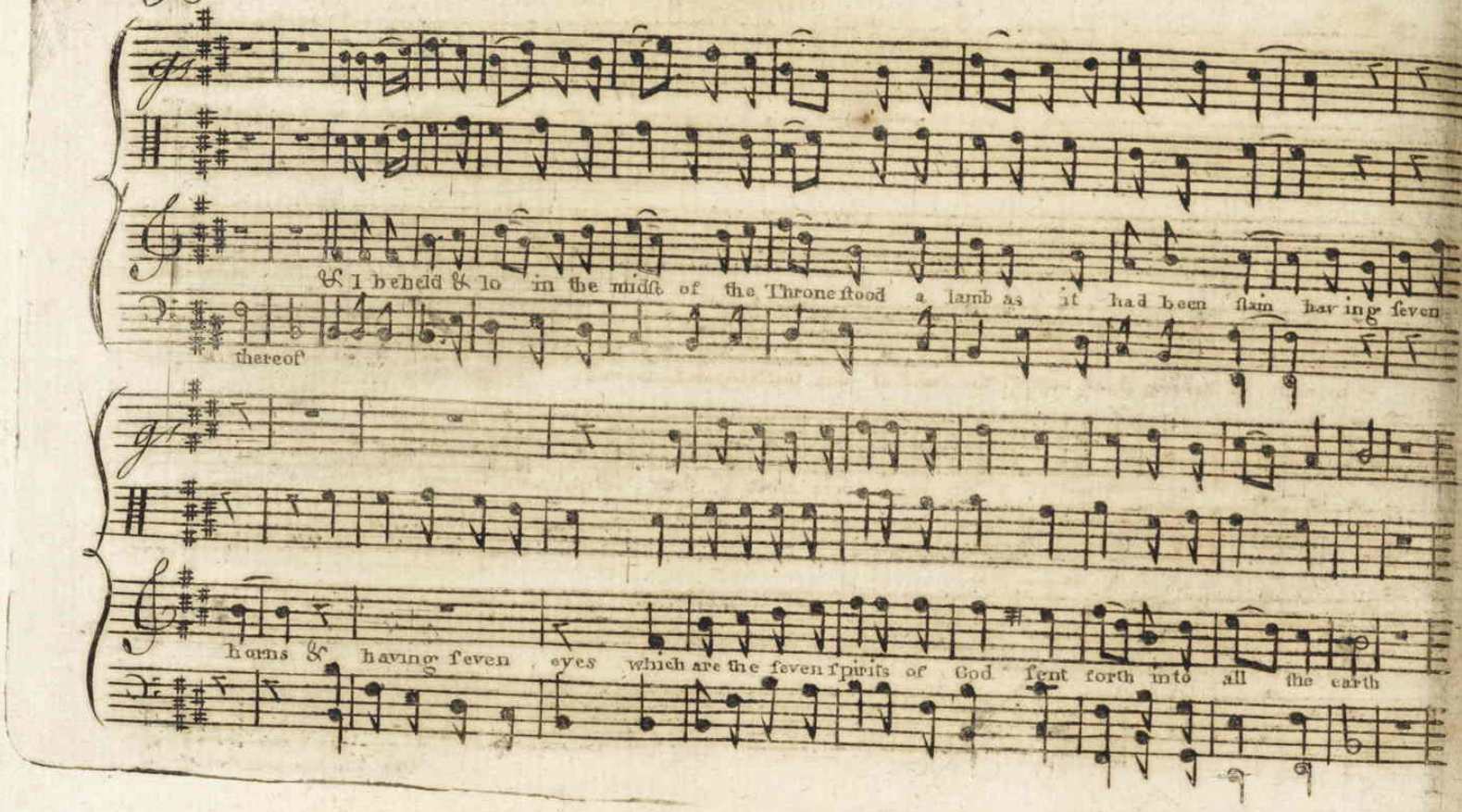
E

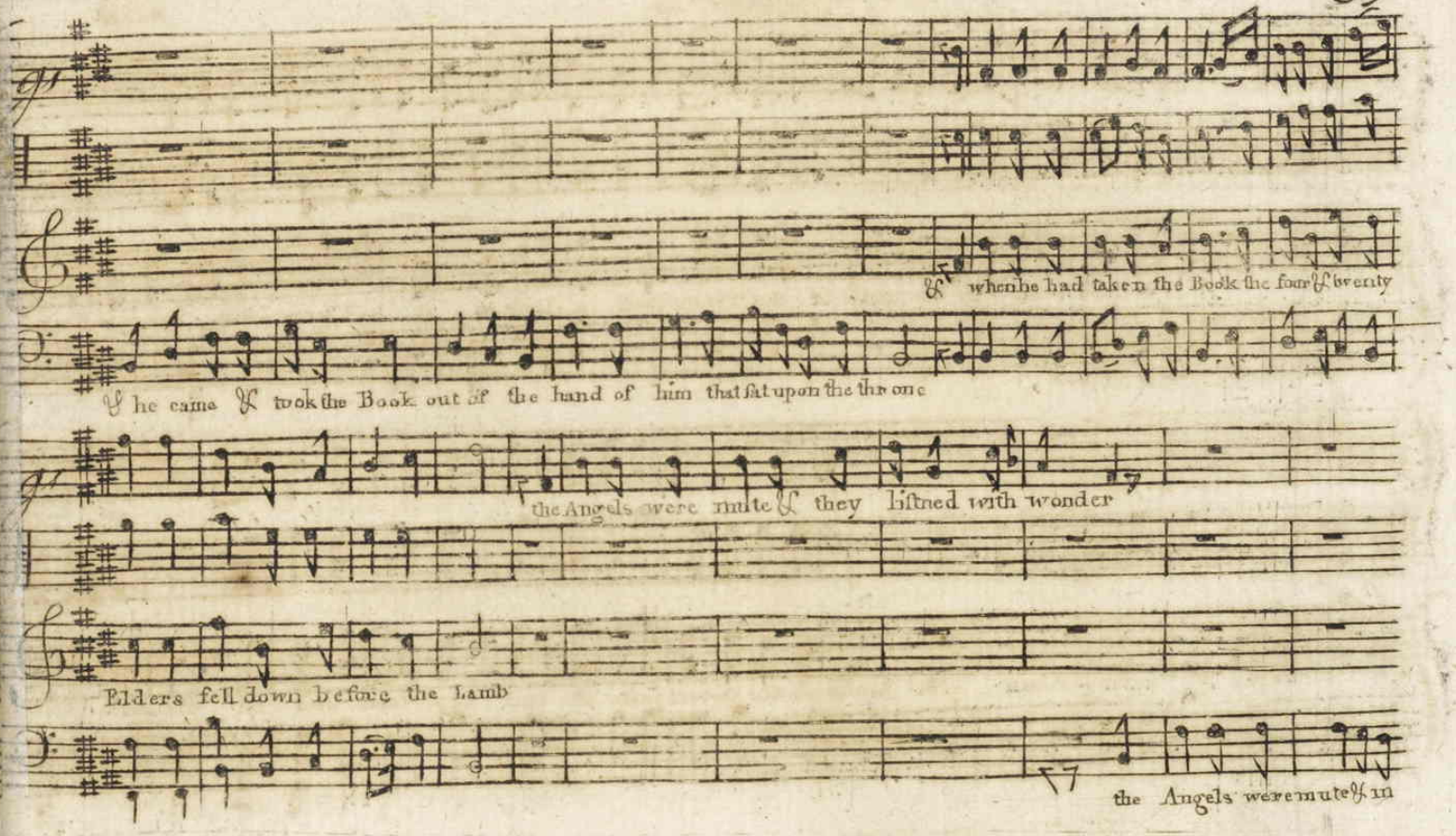

Amen & let all the people ſay A men & let all the people ſay
men A men & let all the people ſay & let all the
people ſay Amen & let all the people ſay
men & let all the people ſay & let all the people ſay A
A men & let all the people ſay A men
people ſay Amen & let all the people ſay
& let all the people ſay A men let them ſay let them ſay
men & let all the people ſay

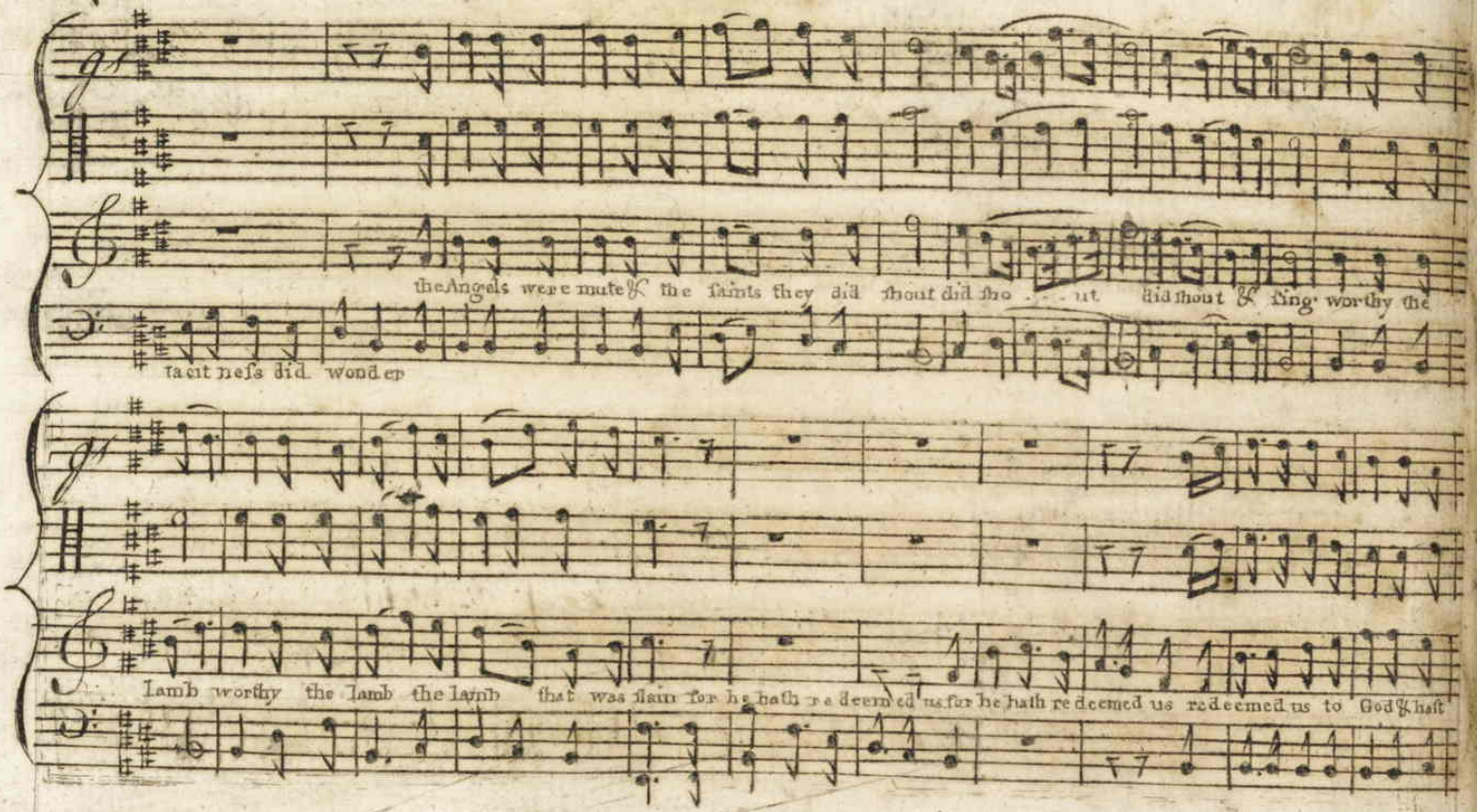

fwell
Halle lu jah let them fay Halle lu jah A men
Halle luiah let them fay A men
A men Halle luiah A men A men
A men &c
Mi is in A An Anthem Rev ns Chap. 5 th
who is worthy &c.
And I faw a mighty Angel proclaiming with a loud voice
who is worthy to open the

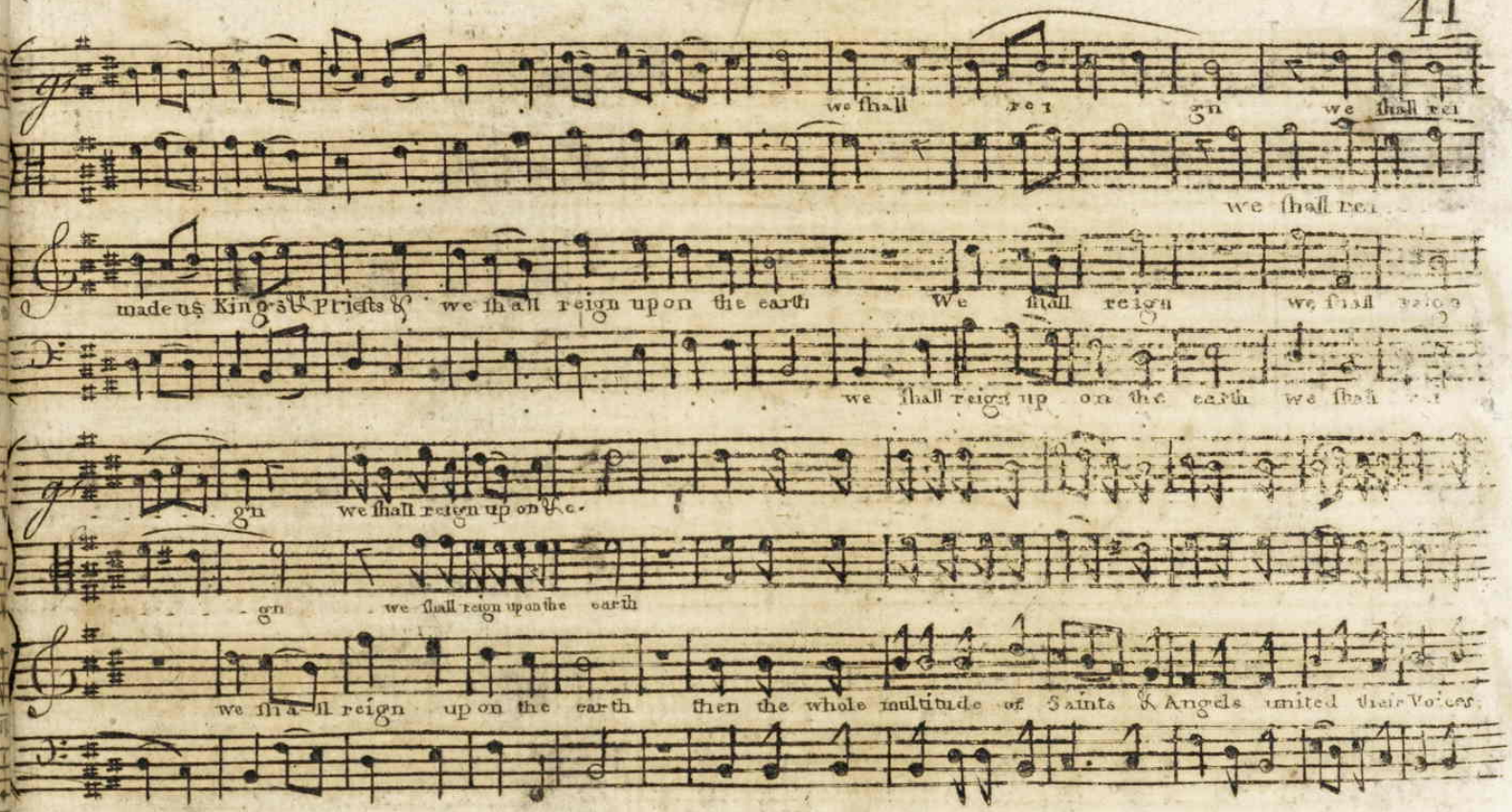

Book & to loose the Seale thereof
& no man in Heavn or Earth was able to open the
b Key Affetuoso
& I wept & I wept because no man was found worthy to open the Book
Book neither to look thereon


key
mi is in A
ney..ther to look thereon
and one of the elders said unto me weep not
weep not far behold the lion of the
tribe of Juda & roo..t of David hath prevailed to op..en the Book
& to loose the seven seals


& I beheld & lo in the midst of the Throne stood a lamb as it had been slain having seven
thereof
horns & having seven eyes which are the seven spirits of God sent forth into all the earth

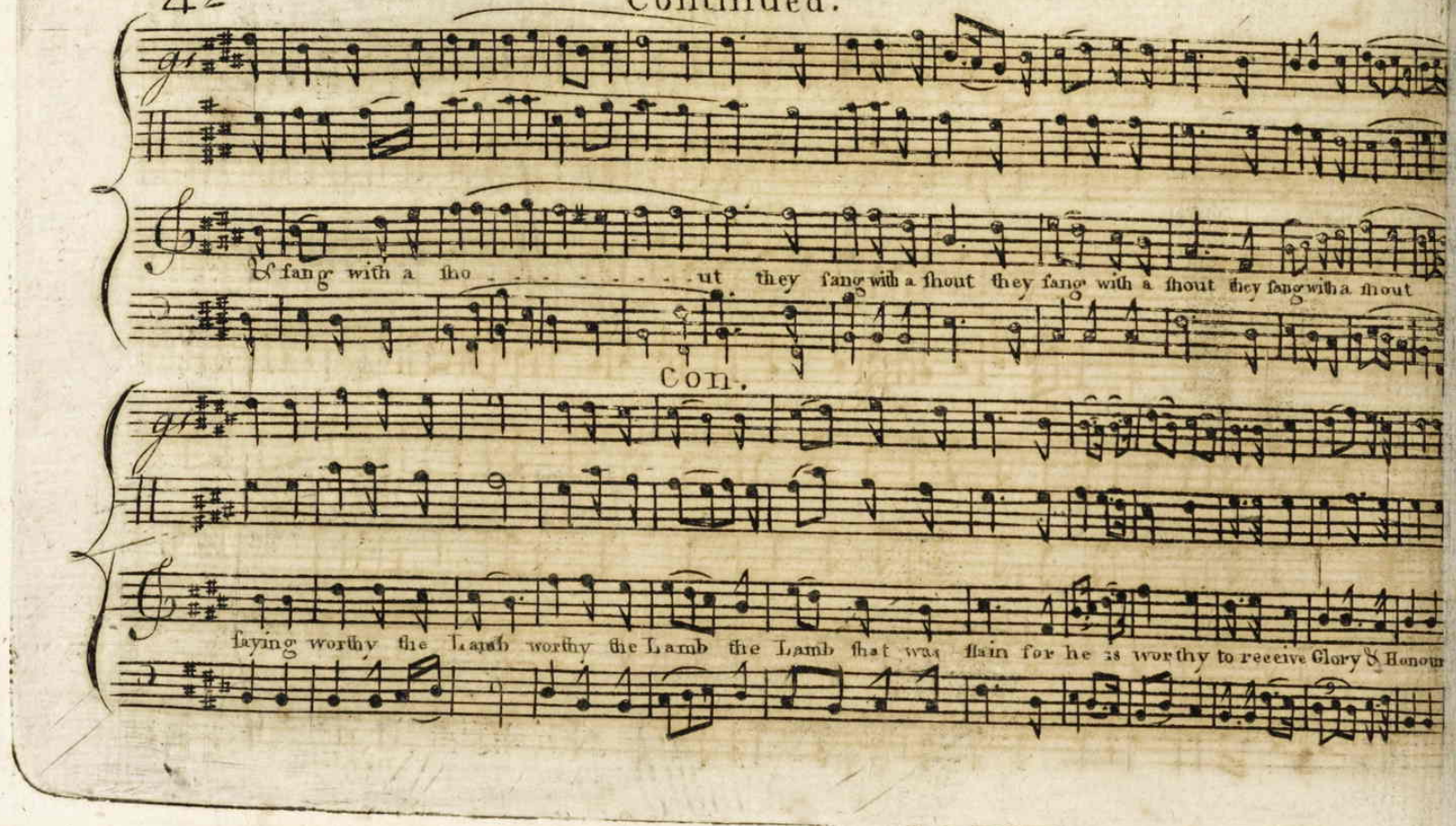

& whenhe had taken the Book the four & twenty
& he came & took the Book out of the hand of him that sat upon the throne
the Angels were mute & they listned with wonder
Elders fell down before the Lamb
the Angels were mute & in

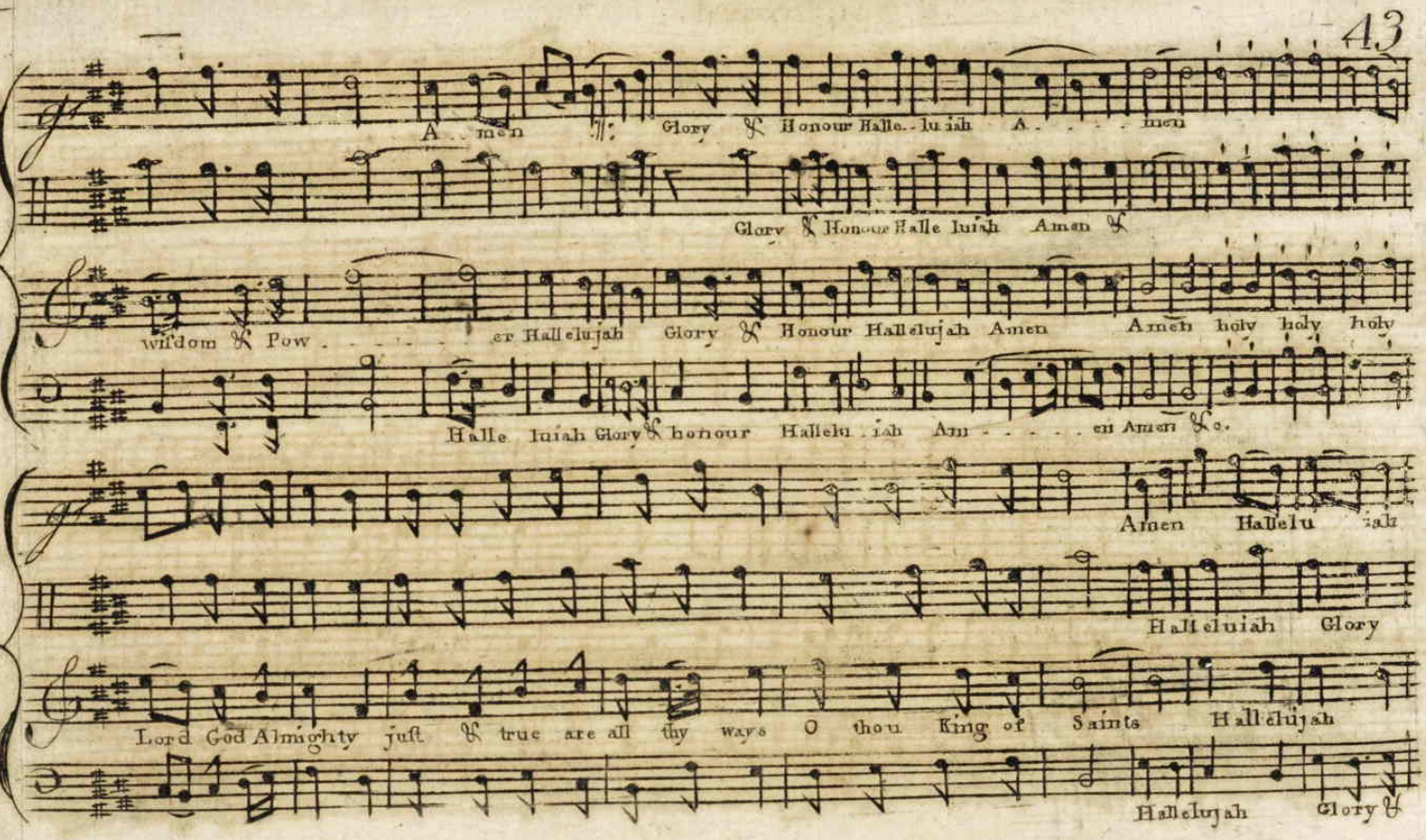

the Angels were mute & the saints they did shout did sho ut did shout & sing worthy the
tacit nes s did wond er
Lamb worthy the lamb the lamb that was slain for he hath redeemed us for he hath redeemed us redeemed us to God & hast

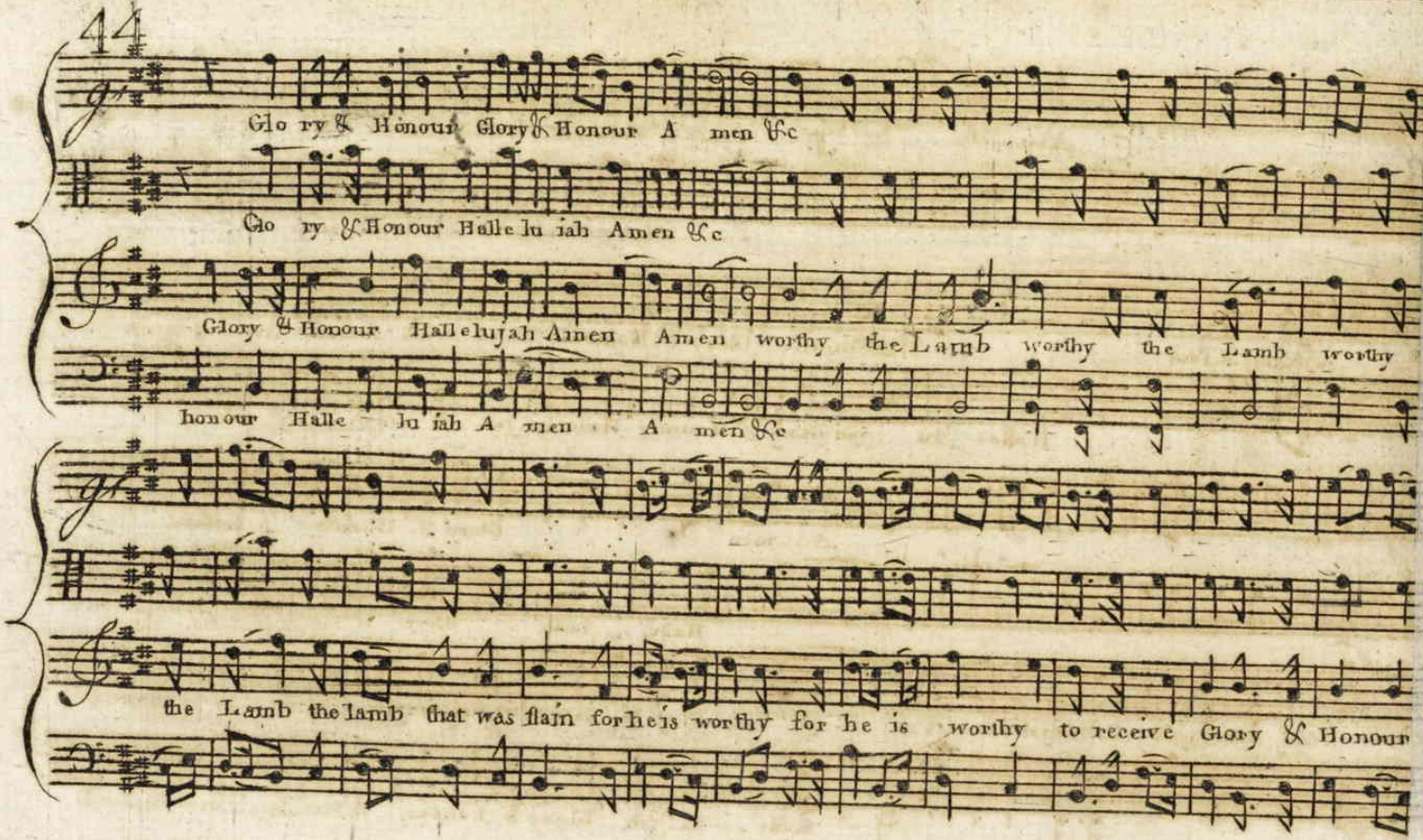

we shall reign
we shall reign
we shall reign
made us Kings & Priests & we shall reign upon the earth We shall reign we shall reign
we shall reign up on the earth we shall reign
gn we shall reign upon the earth
gn we shall reign upon the earth
we shall reign up on the earth then the whole multitude of Saints & Angels united their Voices

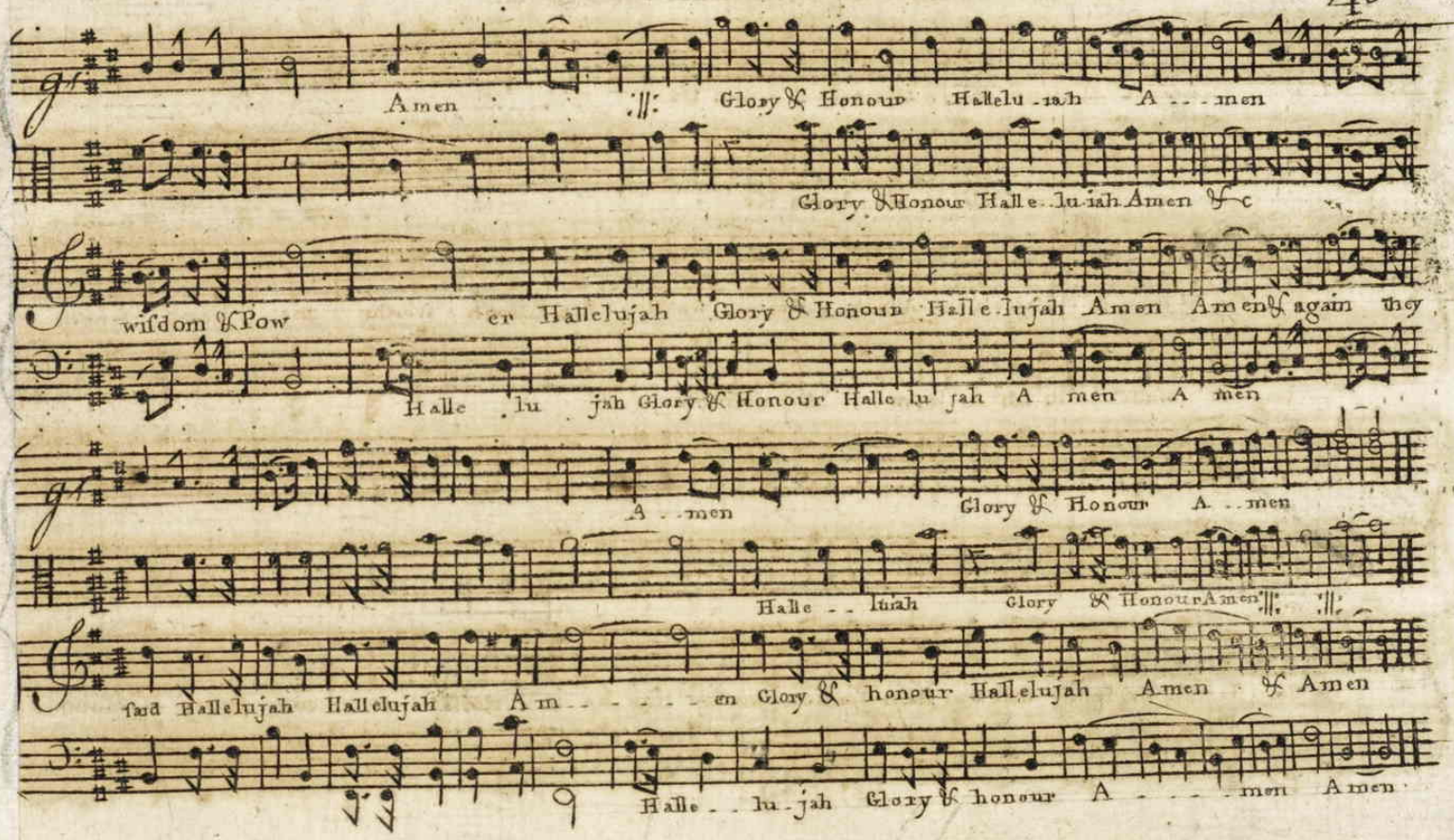
F

Continued.


& ſang with a ſho ut they ſang with a ſhout they ſang with a ſhout they ſang with a ſhout
Con.
ſaying worthy the Lamb worthy the Lamb the Lamb that was ſlain for he is worthy to receive Glory & Honour

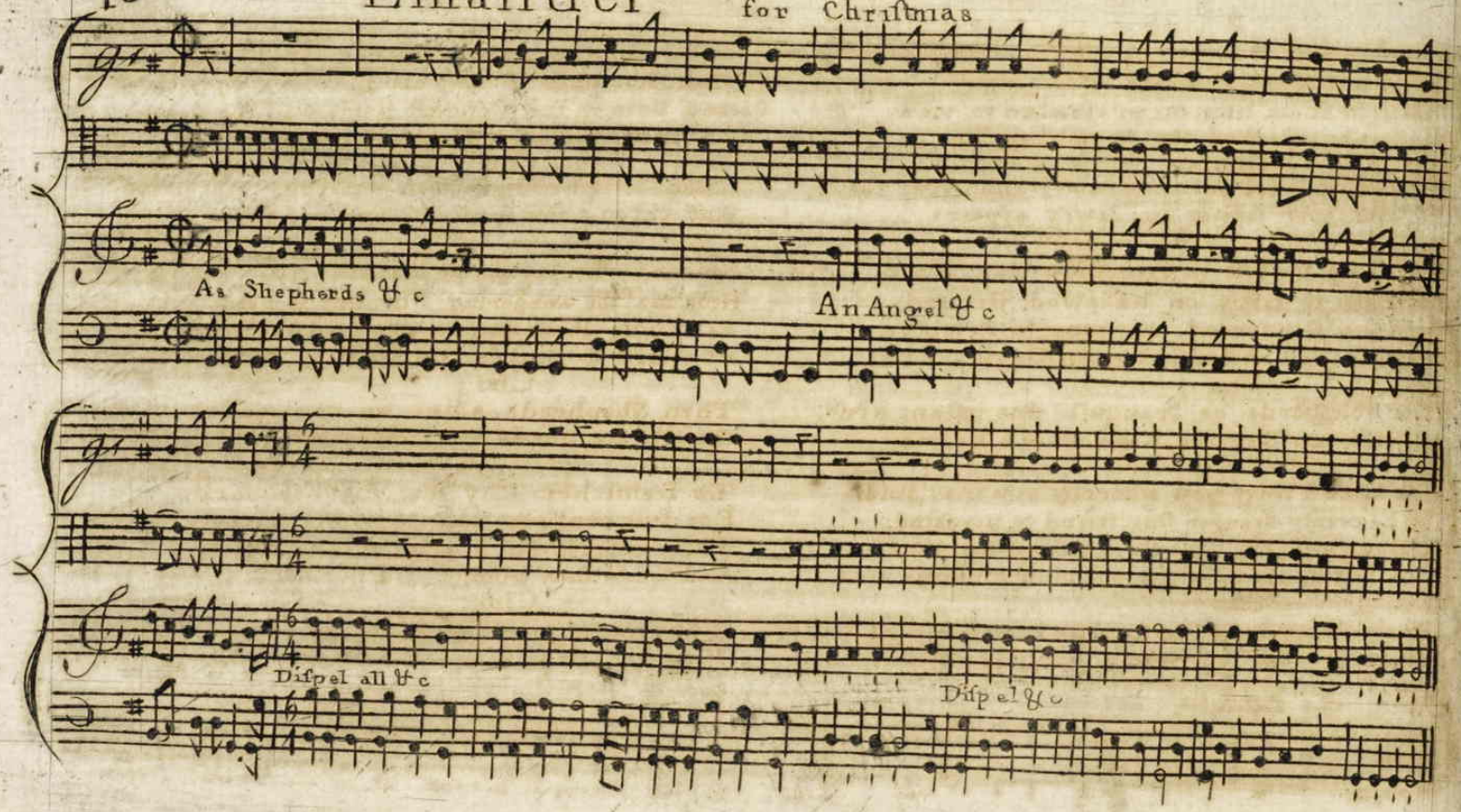

A . men Glory & Honour Halle . lu iah A . . . men
Glory & Honour Halle luiah Amen &
wisdom & Pow . . . . . er Hallelujah Glory & Honour Hallelujah Amen Amen holy holy holy
Halle luiah Glory & honour Hallelu . iah Am . . . . . en Amen &c.
Amen Hallelu iah
Halleluiah Glory
Lord God Almighty just & true are all thy ways O thou King of Saints Hallelujah
Hallelujah Glory &


Glo ry & Honour Glory & Honour A men &c
Glo ry & Honour Halle lu iah Amen &c
Glory & Honour Hallelujah Amen Amen worthy the Lamb worthy the Lamb worthy
honour Halle lu iah A men A men &c
the Lamb the lamb that was slain for he is worthy for he is worthy to receive Glory & Honour


Amen
Glory & Honour Hallelu-iah A---men
Glory & Honour Halle-lu-iah Amen &c
wisdom & Pow
er Hallelujah Glory & Honour Halle-lujah Amen Amen & again they
Halle lu jah Glory & Honour Halle lu jah A men A men
A--men
Glory & Honour A--men
Halle--luiah Glory & Honour Amen
said Hallelujah Hallelujah Am-----en Glory & honour Hallelujah Amen & Amen
Halle--lu-jah Glory & honour A---men Amen

Emanuel

for Christmas



1st

As shepherds in jewry were guarding their sheep,
Promiscuſly seated estranged from sleep;
An Angel from heaven presented to view,
And thus he accosted the trembling few

Chorus

Dispel all your sorrows, and banish your fears;
For Jesus your saviour in Jewry appears

2d

Tho' Adam the first in Rebellion was found,
Forbidden to tarry on hallowed Ground;
Yet Adam the second appears to retrieve,
The loss you sustain'd by the Devil & Eve.

Cho

Then Shepherds be tranquil this instant arise,
Go visit you Saviour & see where he lies.

3d

A token I leave you whereby you may find,
This heavenly stranger this friend to mankind;
A Manger's his Cradle a Stall his abode,
The Oxen are near him and blow on your God.

Cho

Then Shepherds be humble be meek & lie low
For Jesus your Saviour's abundantly so

4th

This wonderous story scarce cool'd on the Ear,
When thousands of Angels in Glory appear;
they Join in the Concert & this was the theme
"All Glory to God & good will towards men

Cho

Then Shepherds strike in join your Voice to the Choir
And catch a few sparks of Celestial fire

5th

Hosanna! the Angels in Extacy cry,
Hosanna" the wondering Shepherds reply;
Salvation, Redemption are centured in one
All Glory to God for the Birth of his Son

Cho

Then Shepherds adieu we commend you to God
Go visit the Son in his humble abode

6th

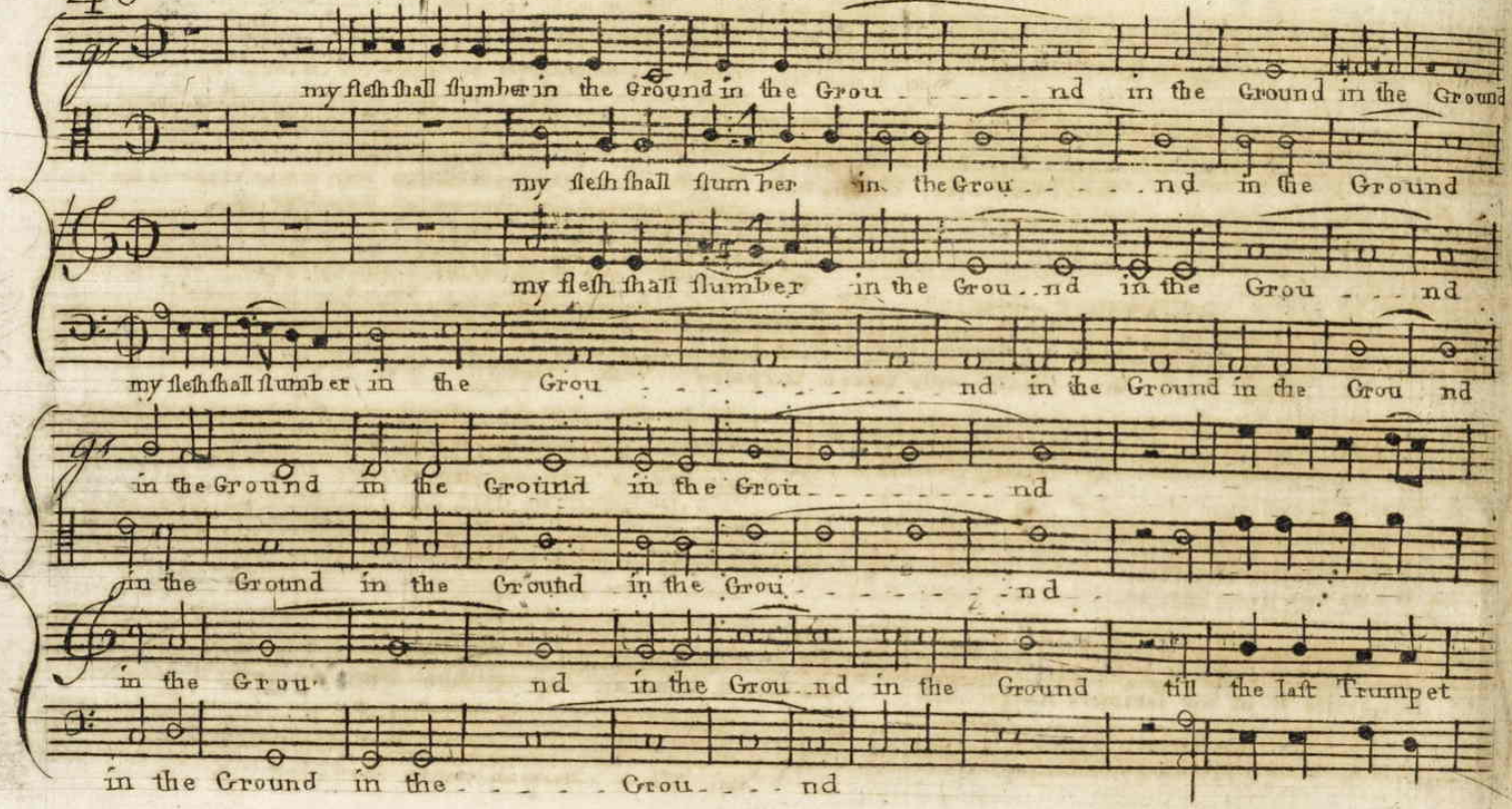
To Bethlehem City the Shepherds repair'd;
For full confirmation of what they had heard;
They enter'd the Stable, with Aspect so mild,
And there they beheld the Mother & Child

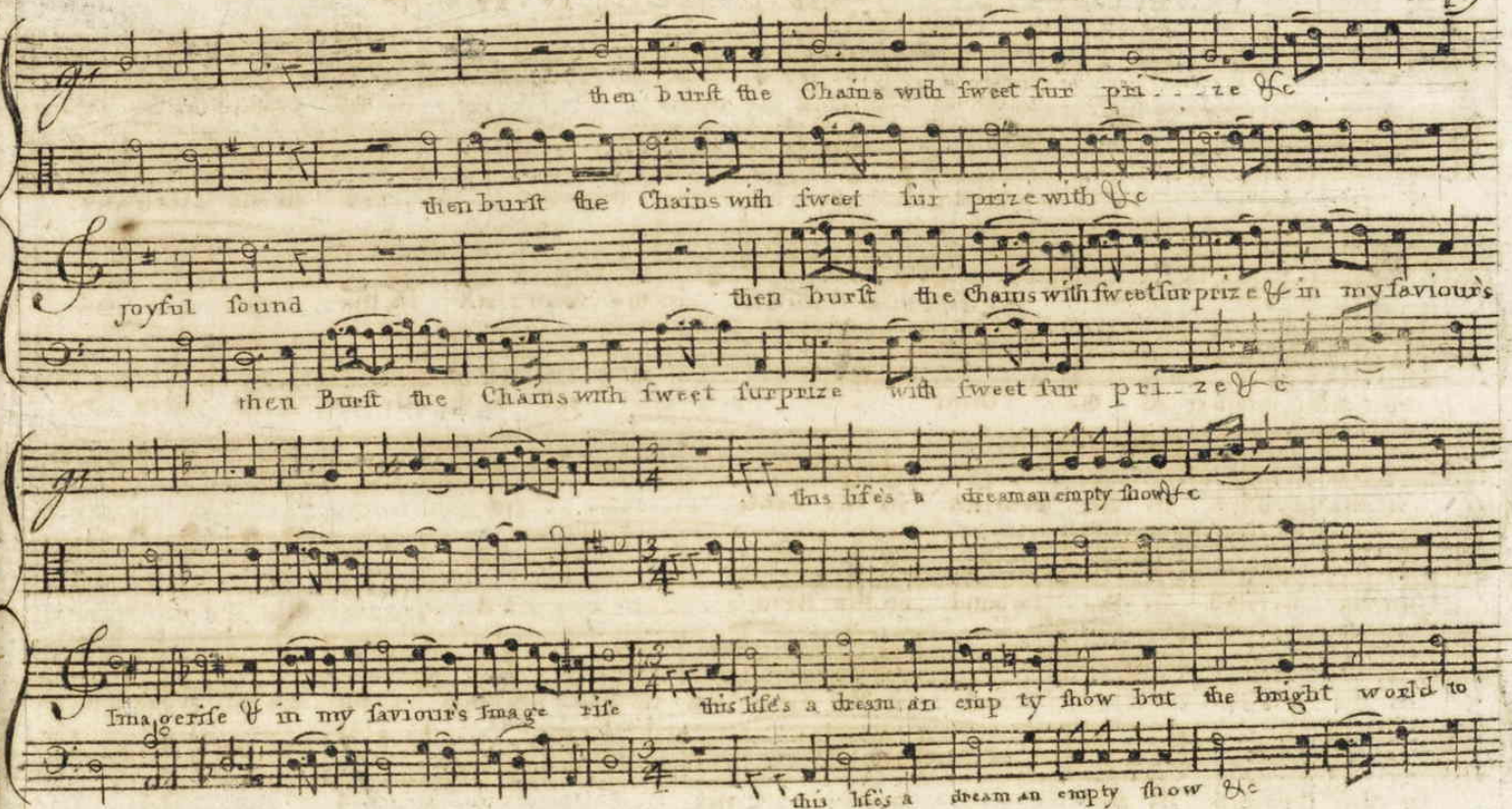
Cho

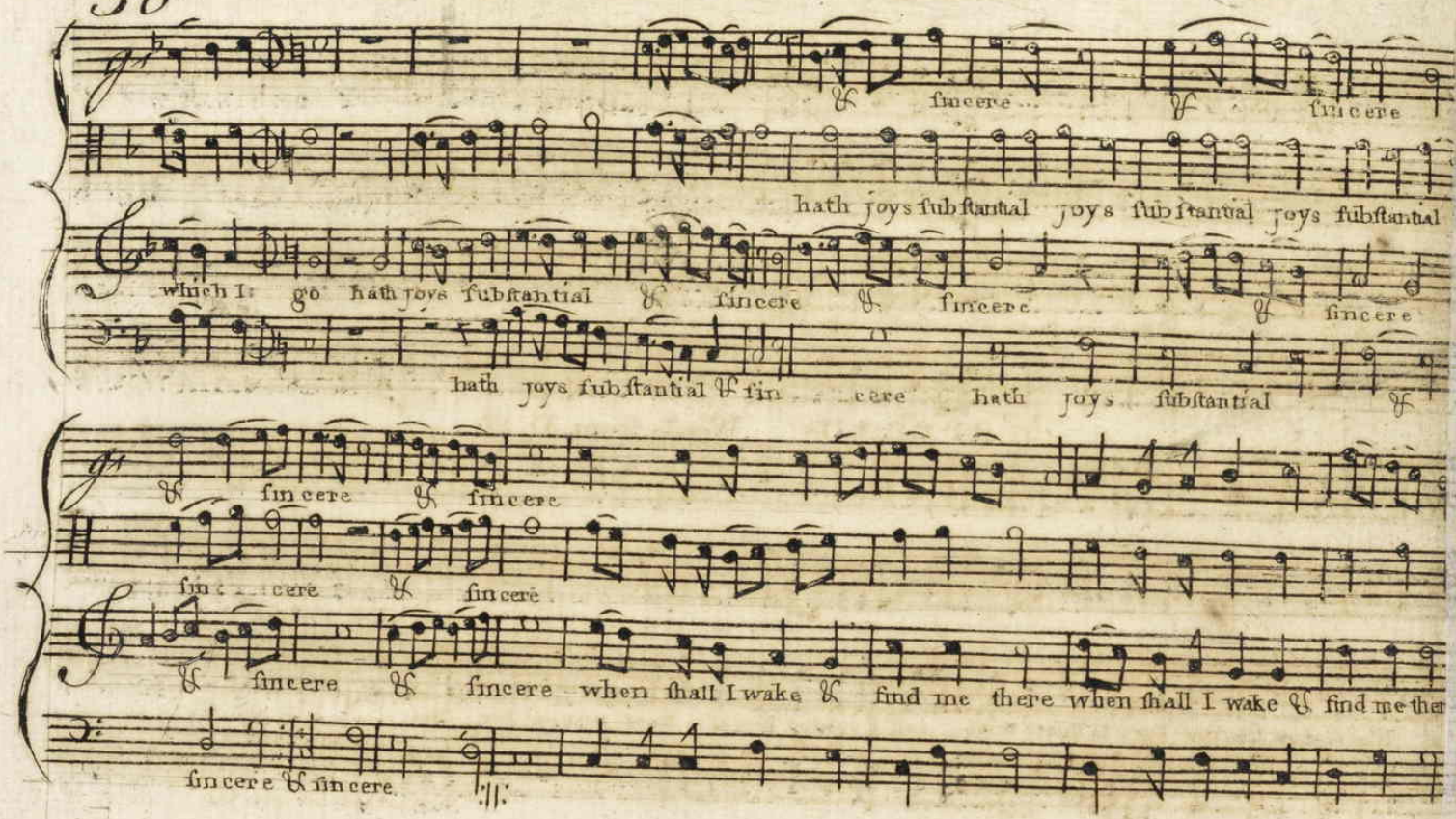
Then make proclamation divulge it abroad,
That Gentle & Simple may hear of the Lord.

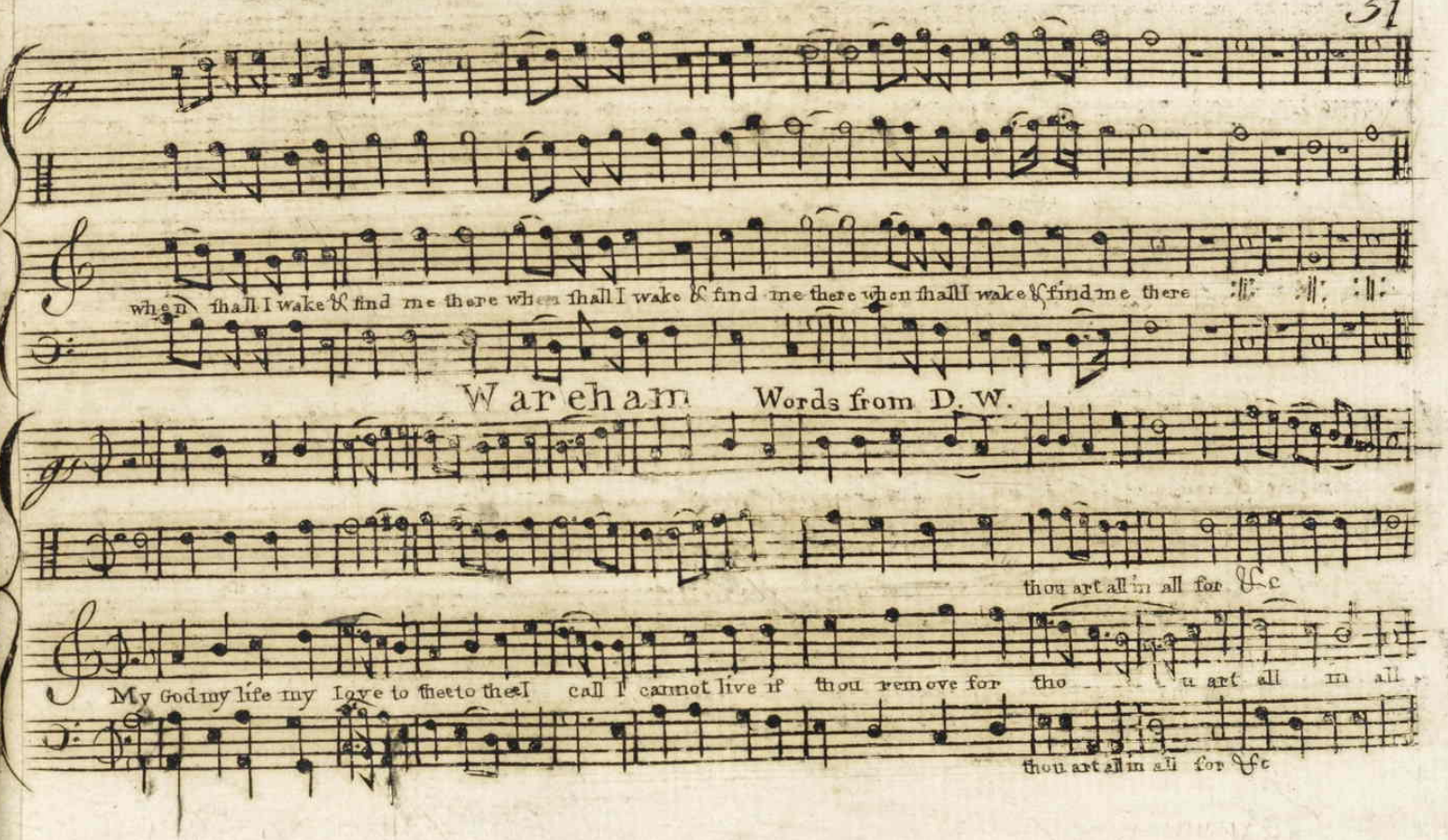
48

Rutland Words from D.W.

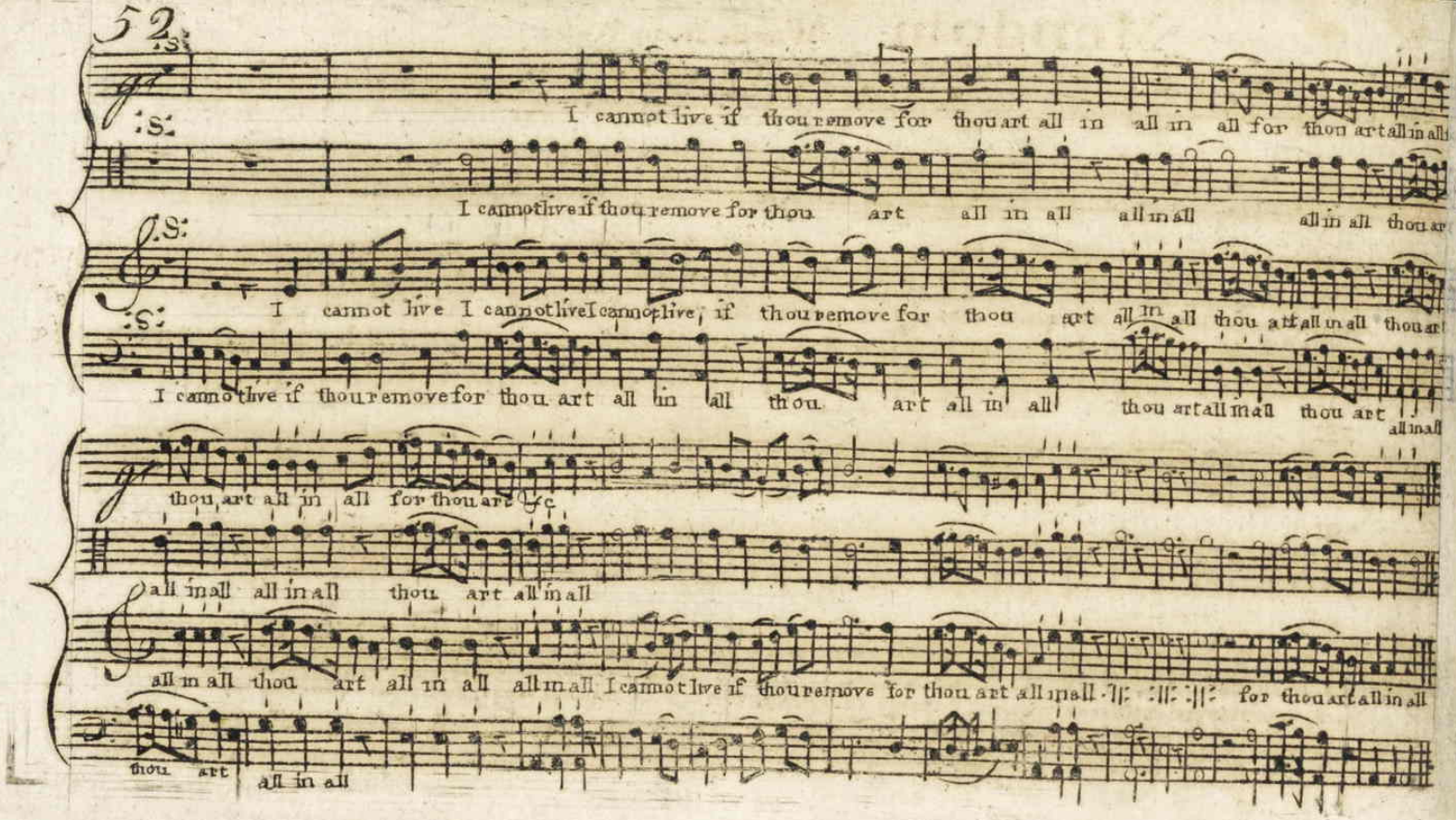



then burst the Chains with sweet sur pri . . ze &c
then burst the Chains with sweet sur prize with &c
joyful sound
then burst the Chains with sweet sur prize & in my saviours
then Burst the Chains with sweet surprize with sweet sur pri . . ze & c
this life's a dream an empty show &c
Imagerise & in my saviour's image rise this life's a dream an emp ty show but the bright world to
this life's a dream an empty show &c


ſincere ... ſincere
hath joys ſubſtantial joys ſubſtantial joys ſubſtantial
which I: go hath joys ſubſtantial ſincere ſincere ſincere
hath joys ſubſtantial ſin cere hath joys ſubſtantial
ſincere ſincere
ſin cere ſincere
ſincere ſincere when ſhall I wake find me there when ſhall I wake find me ther
ſincere ſincere


when shall I wake & find me there when shall I wake & find me there when shall I wake & find me there
Wareham
Words from D. W.
thou art all in all for &c
My God my life my Love to thee to thee I call I cannot live if thou remove for tho u art all in all
thou art all in all for &c

52


I cannot live if thou remove for thou art all in all in all for thou art all in all
I cannot live if thou remove for thou art all in all all in all all in all thou ar
I cannot live I cannot live I cannot live if thou remove for thou art all in all thou art all in all thou ar
I cannot live if thou remove for thou art all in all thou art all in all thou art all in all thou art all in all
thou art all in all for thou art &c
all in all all in all thou art all in all
all in all thou art all in all all in all I cannot live if thou remove for thou art all in all for thou art all in all
thou art all in all

Mendom

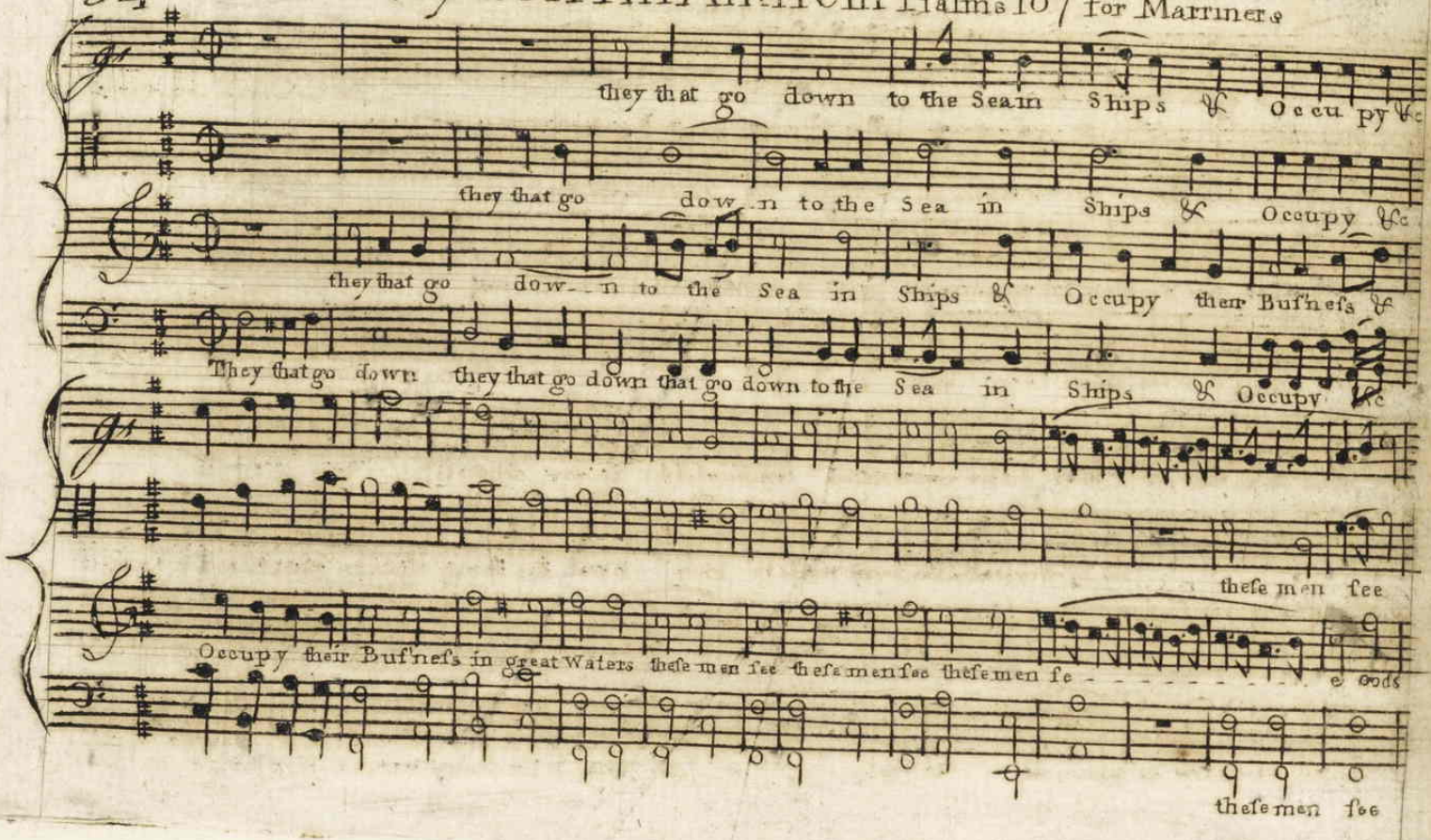
Words from Relly

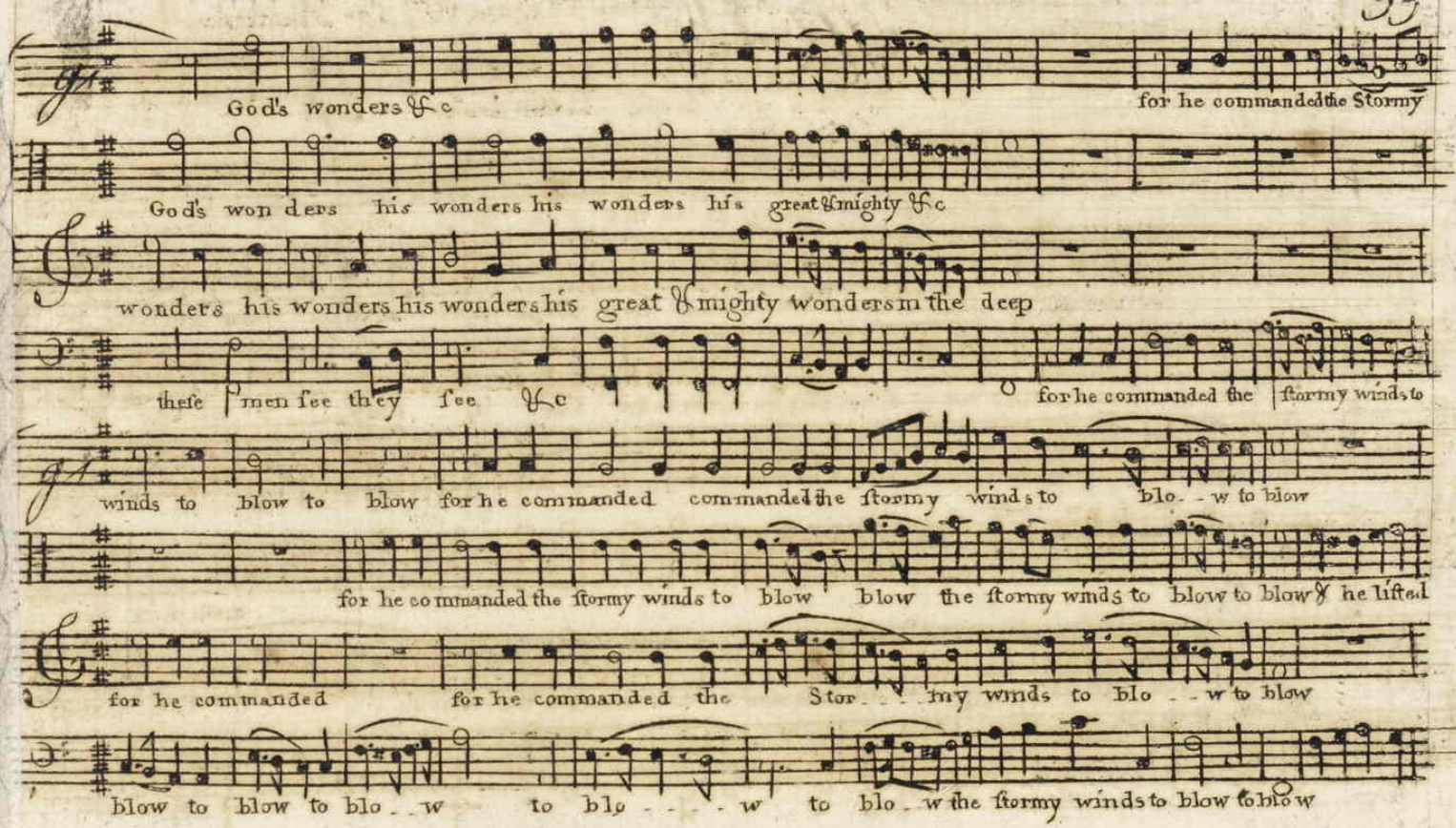
My Redeemer let me be quite happy at thy feet still to know my self & thee be this my bitter sweet

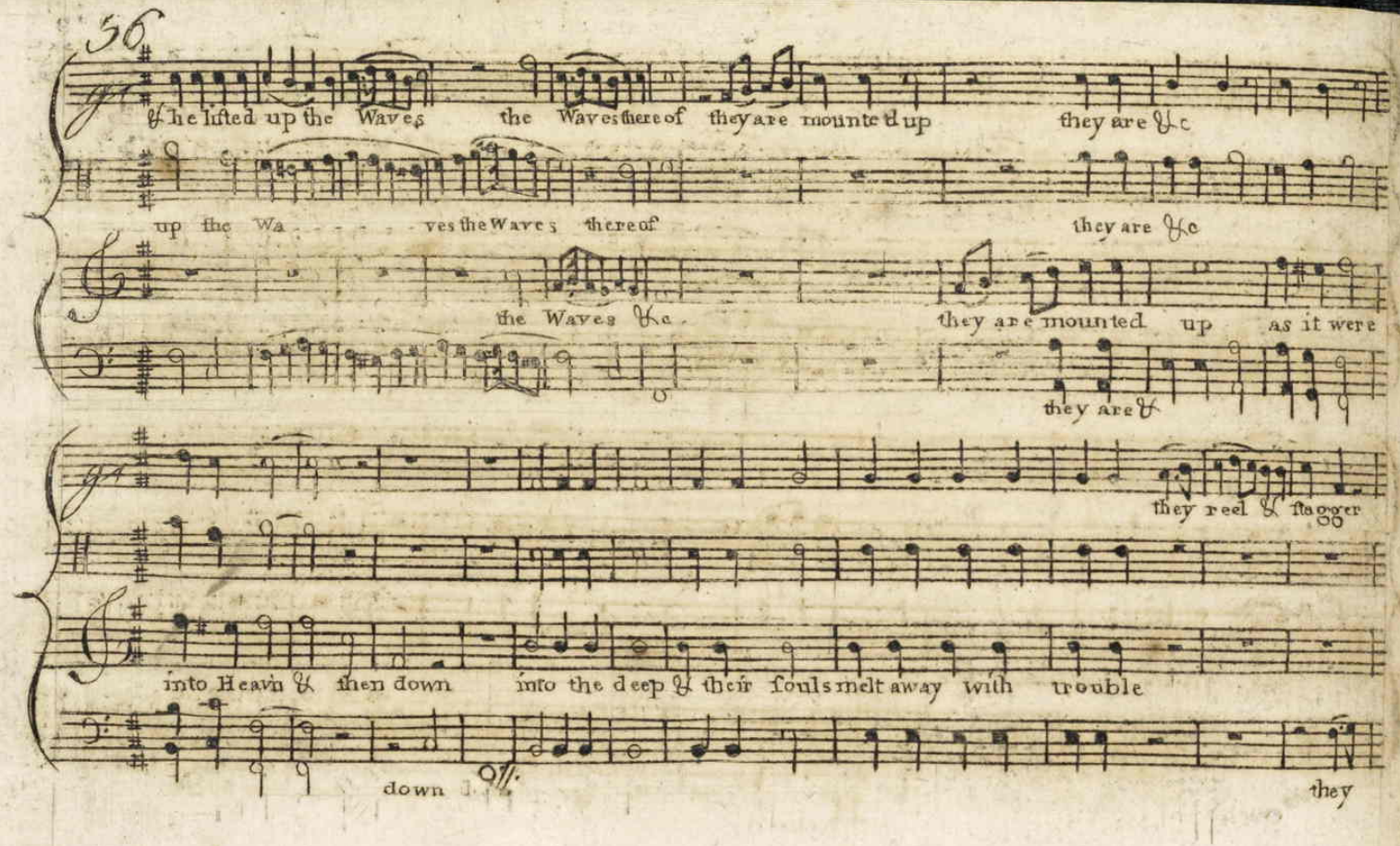
:S: :S: :S: :S: :S: :S:

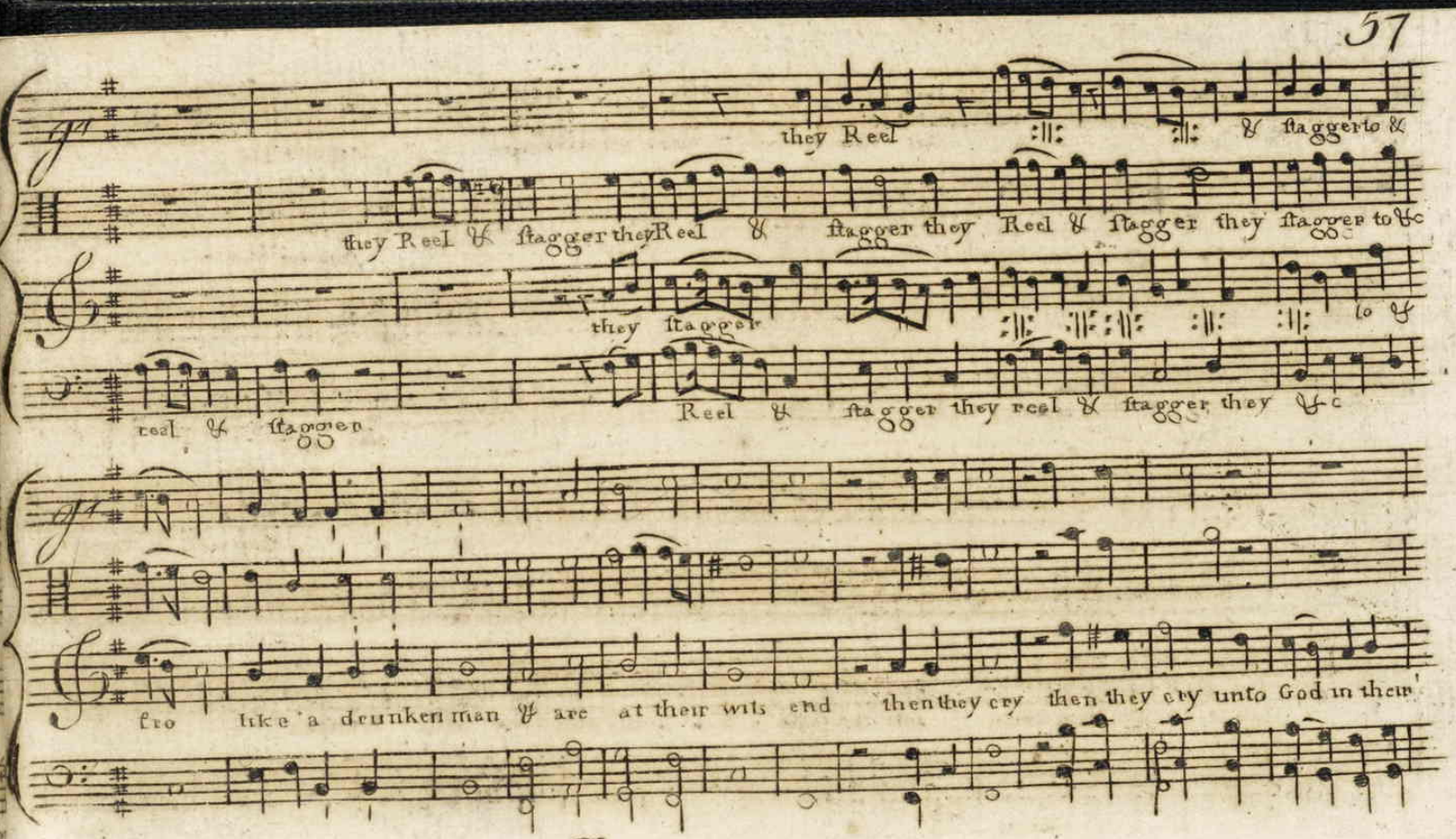
look upon my infant state & with a Father's yearnings bless dont thy ransomd Child forget nor leave me in distress

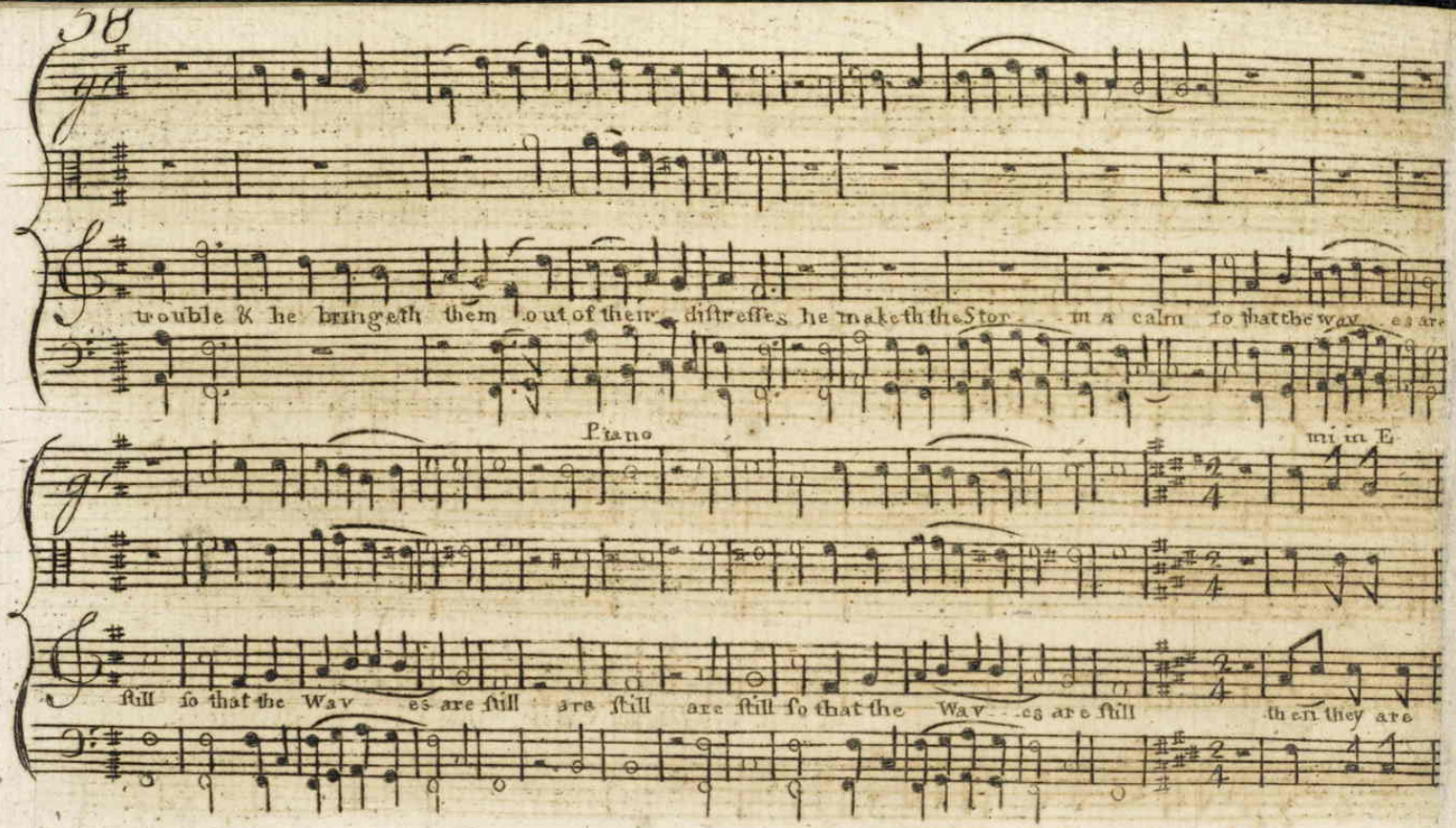
Euroclydon An Anthem Psalms 107 for Marriners

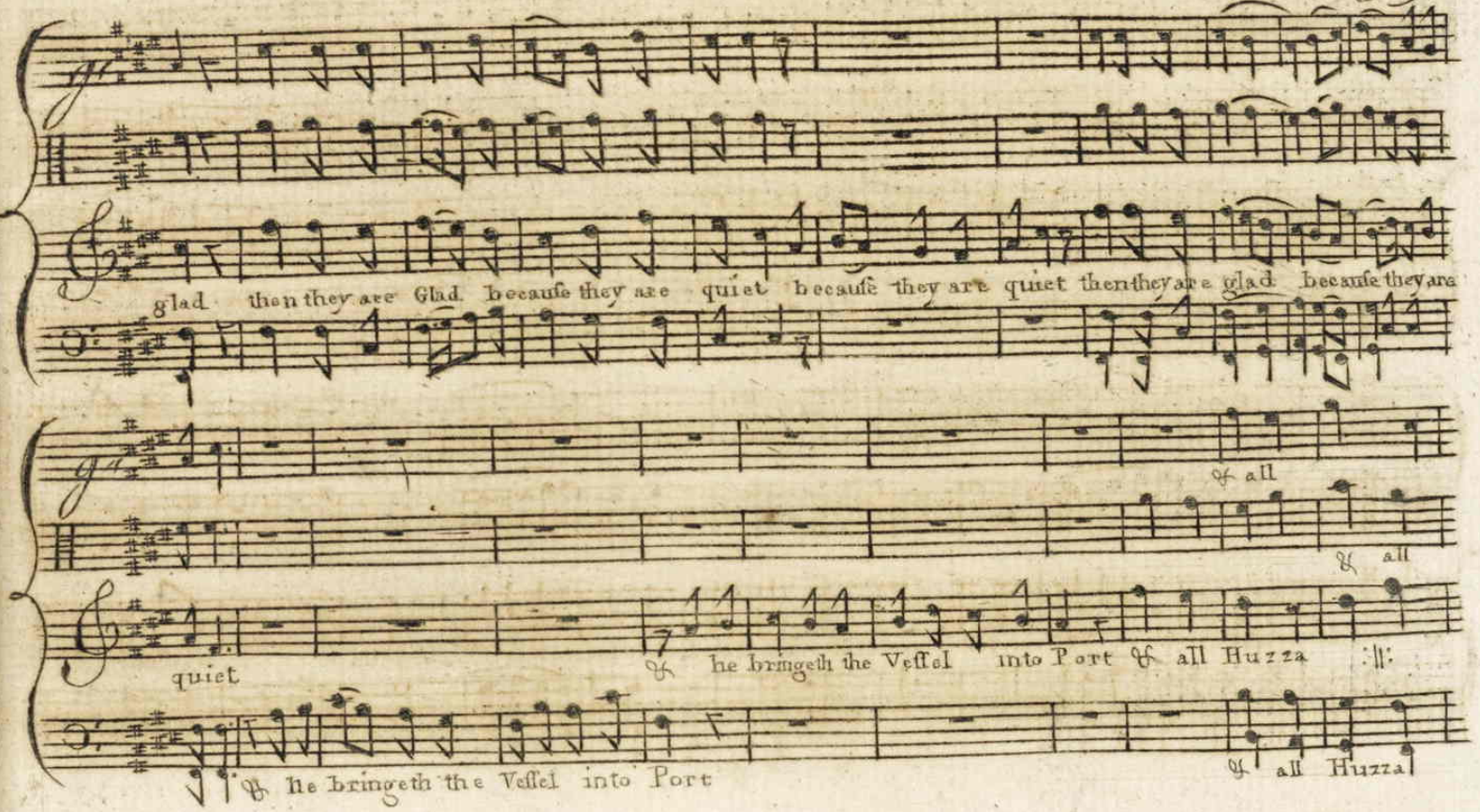


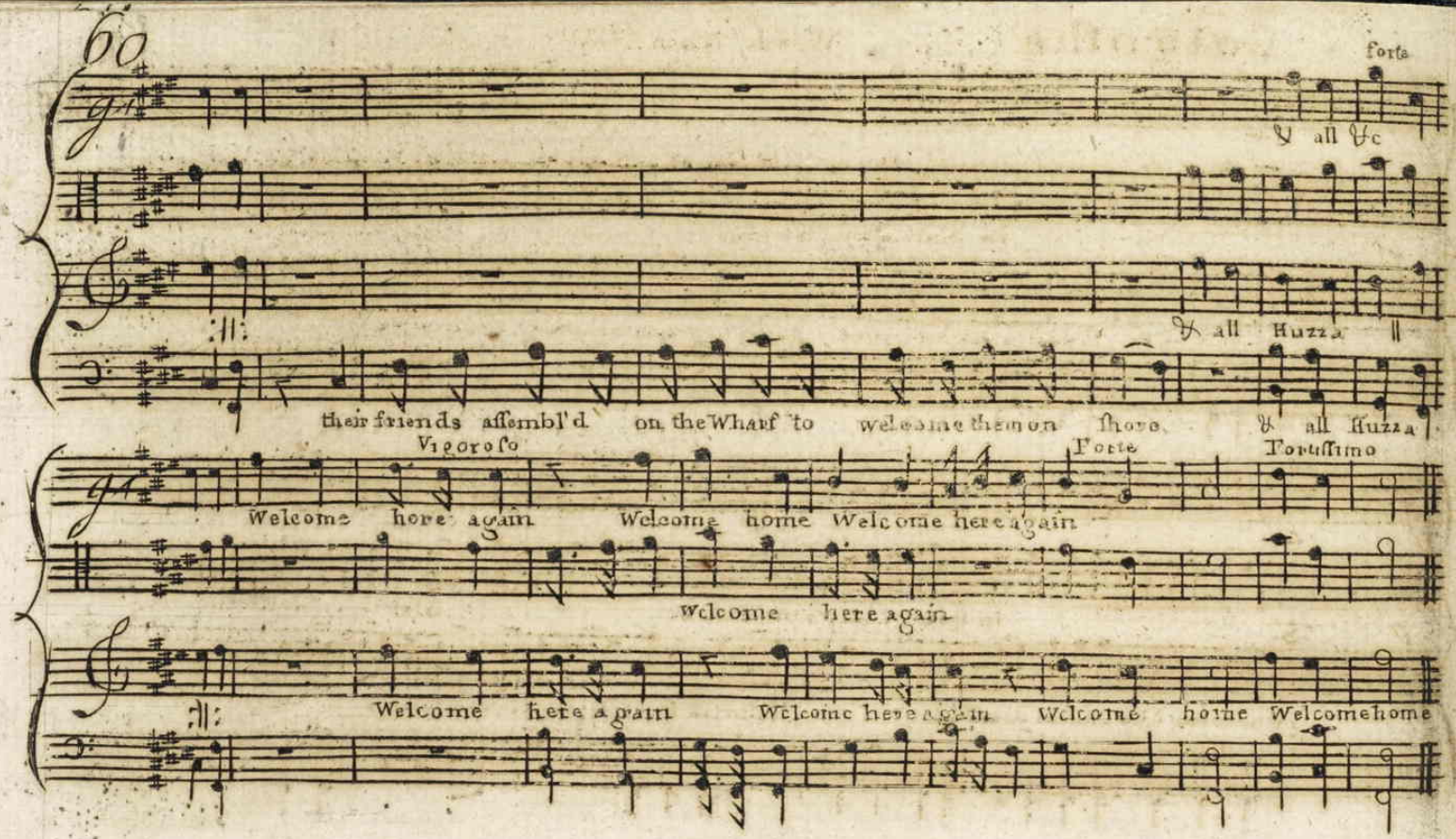

God's wonders &c
for he commanded the stormy
God's wonders his wonders his wonders his great & mighty &c
wonders his wonders his wonders his great & mighty wonders in the deep
these men see they see &c
for he commanded the stormy winds to
winds to blow to blow for he commanded commanded the stormy winds to blo - w to blow
for he commanded the stormy winds to blow blow the stormy winds to blow to blow & he lifted
for he commanded for he commanded the Stor - - my winds to blo - w to blow
blow to blow to blo - w to blo - - - w to blo - w the stormy winds to blow to blow


&c he lifted up the Waves the Waves thereof they are mounted up they are &c
up the Wa ves the Waves thereof they are &c
the Waves &c they are mounted up as it were
they are &
they reel & stagger
into Heavn & then down into the deep & their souls melt away with trouble
down &c.
they


they Reel
they Reel & ſtagger they Reel & ſtagger they Reel & ſtagger they ſtagger to &c
they ſtagger
reel & ſtagger
Reel & ſtagger they reel & ſtagger they &c
fro like a drunken man & are at their wits end then they cry then they cry unto God in their


trouble & he bringeth them out of their distresses he maketh the Stor - m a calm so that the wav - es are
Piano
mi in E
still so that the Wav - es are still are still are still so that the Wav - es are still then they are


glad then they are Glad because they are quiet because they are quiet then they are glad because they are
& all
& all
quiet
& he bringeth the Vessel into Port & all Huzza
& he bringeth the Vessel into Port
& all Huzza


forte
Y all Ye
Y all Huzza
their friends assembl'd on the Wharf to welcome them on shore Y all Huzza
Vigoroso
Forte
Fortissimo
Welcome here again Welcome home Welcome here again
Welcome here again
Welcome here again Welcome here again Welcome home Welcomehome

Golgotha

Words from D. W.

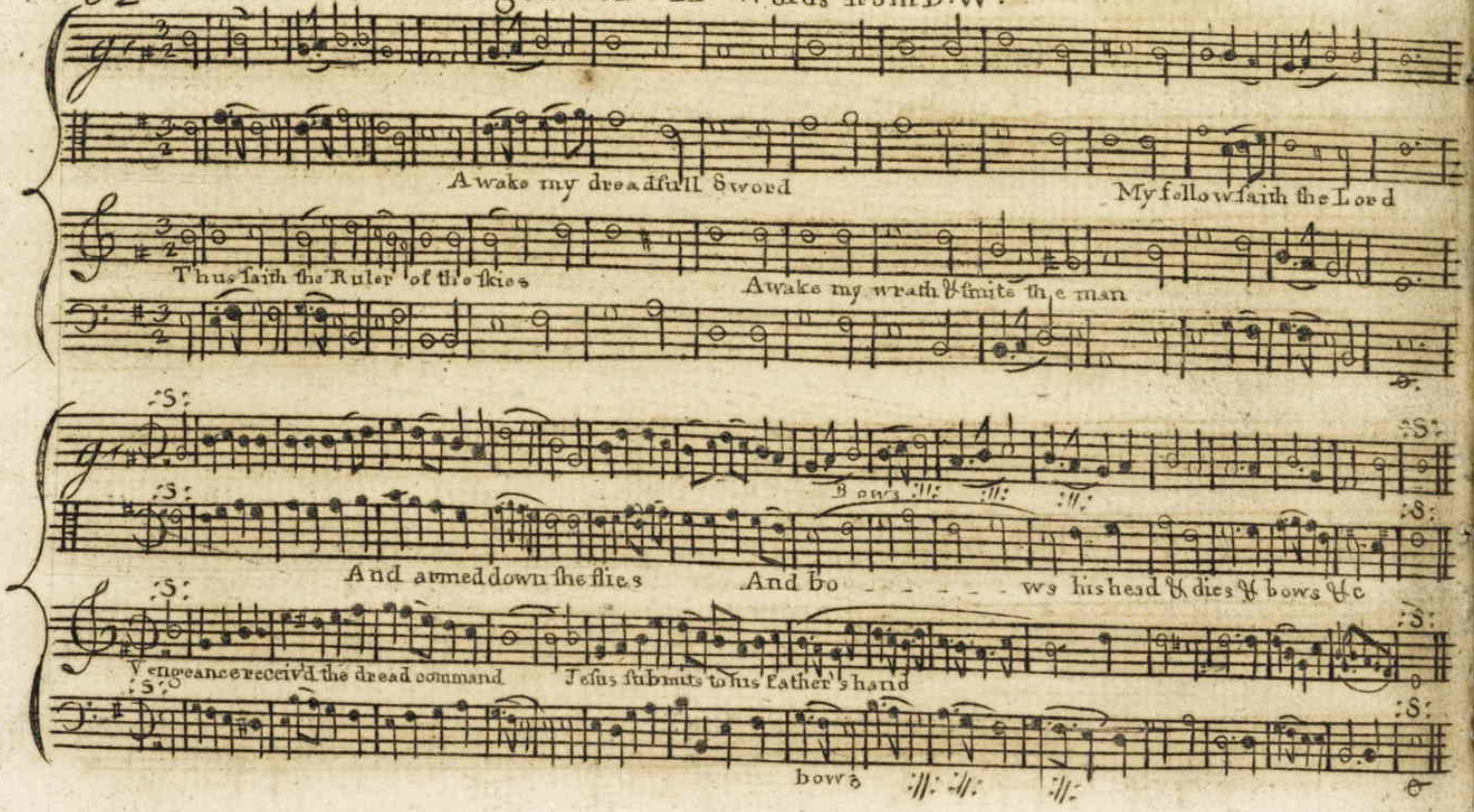
my Ears attend the cry where you must shortly lie

Hark from the Tombs a doleful sound Ye living men come view the Ground

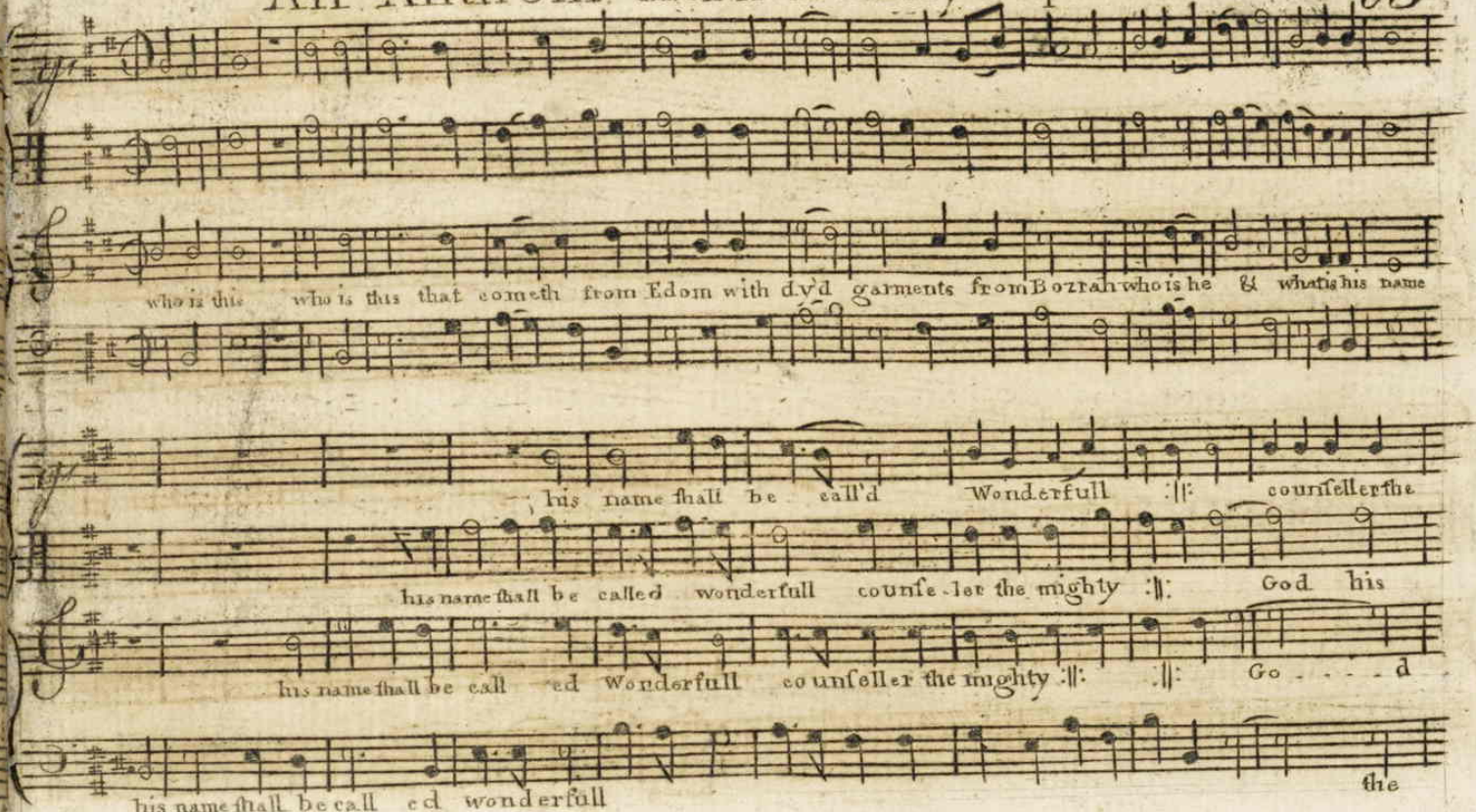
In spite of all your Towrs Must lie as low as ours

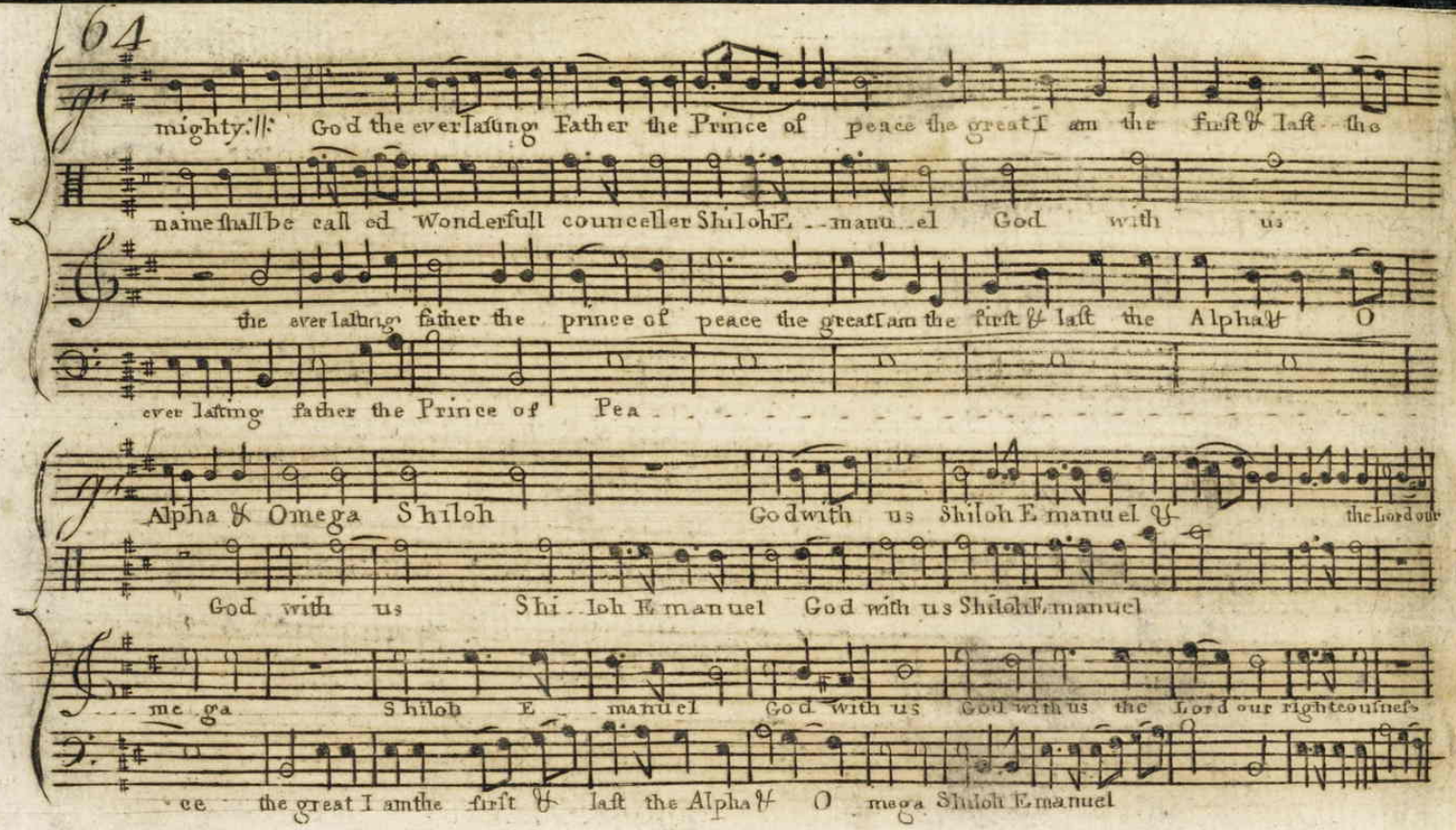
Princes this Clay must be your Bed The tall the wise the Revrend Head

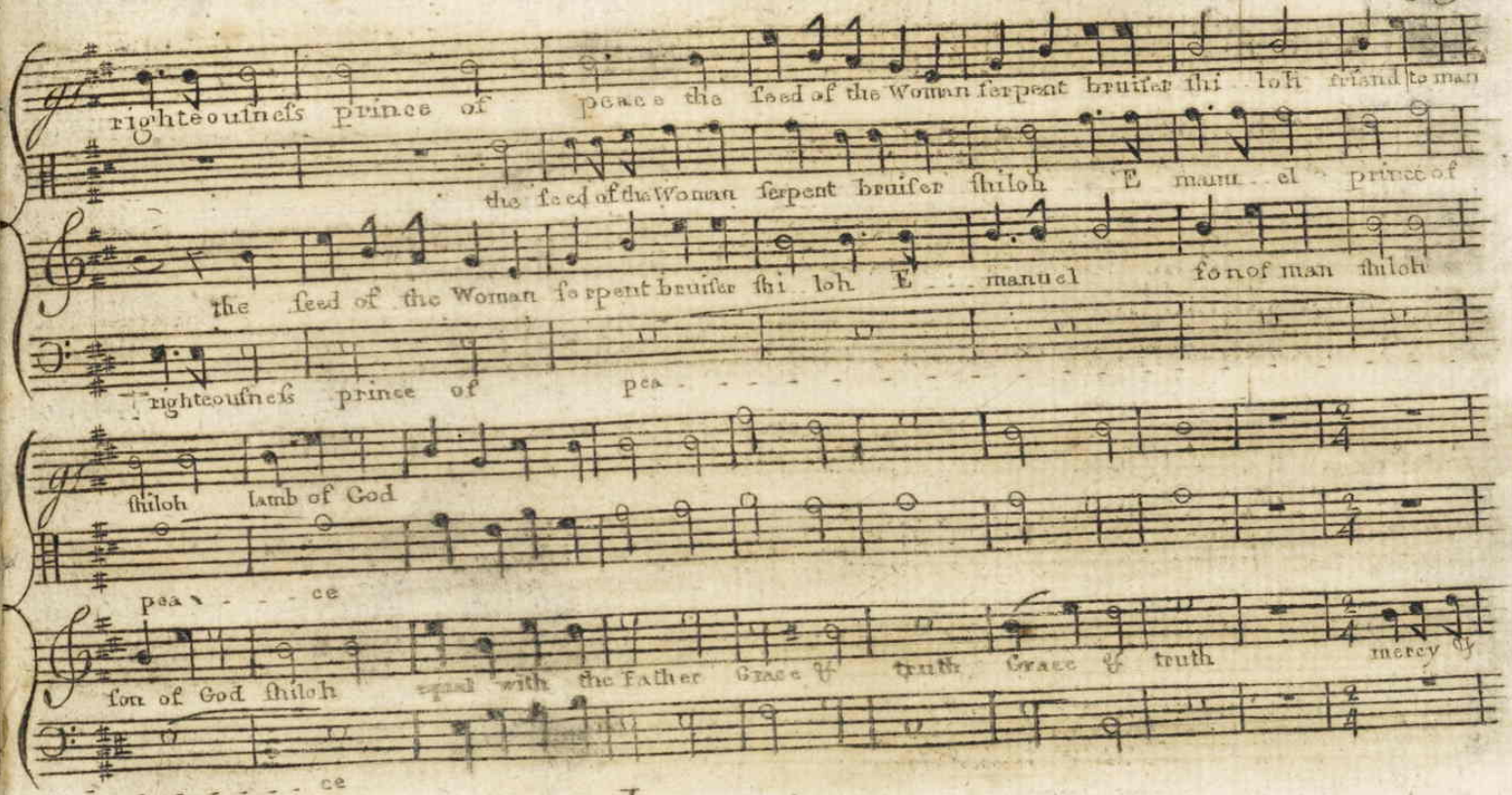
Resignation Words from D.W.



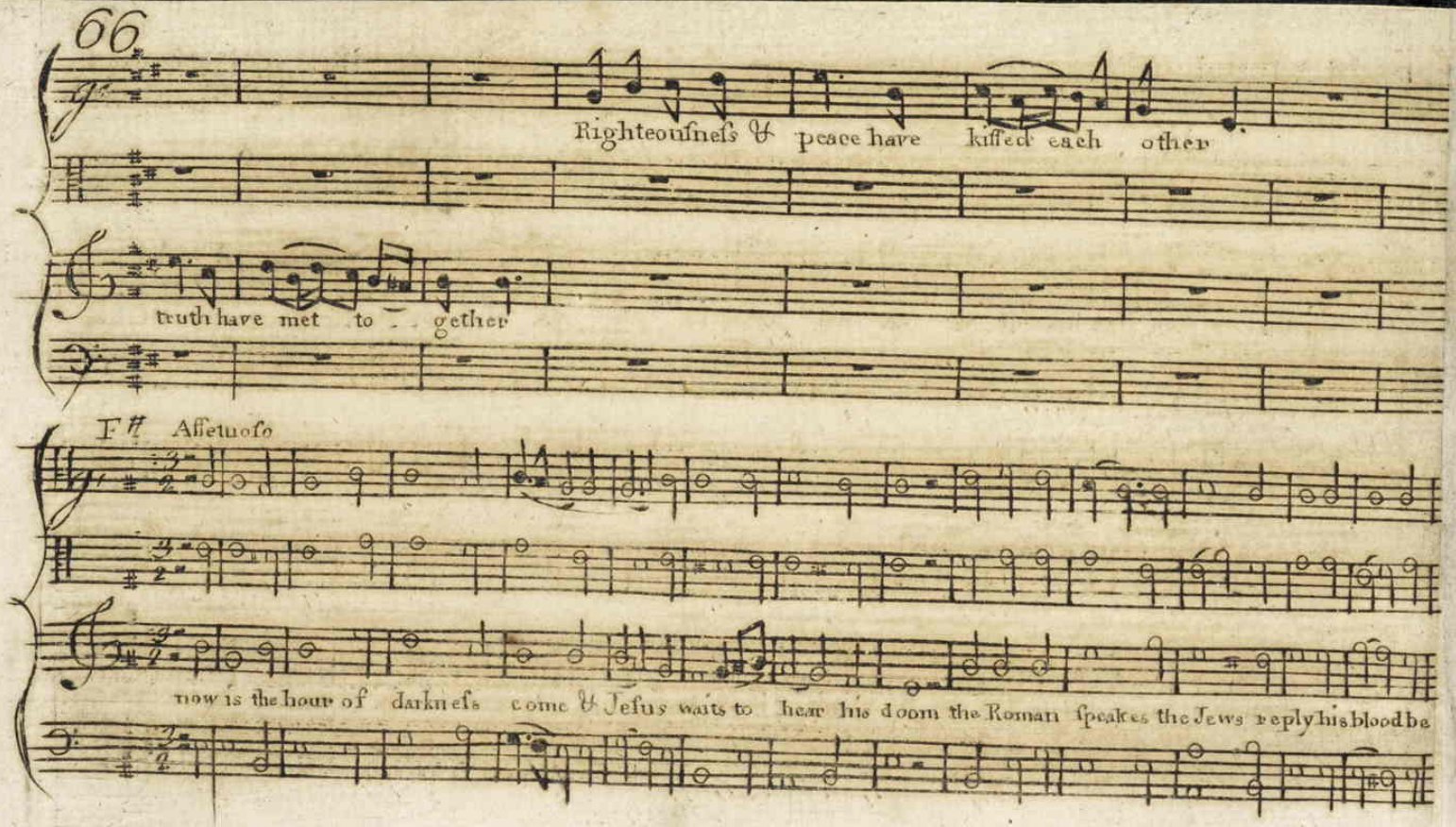
An Anthem taken from sundry Scriptures

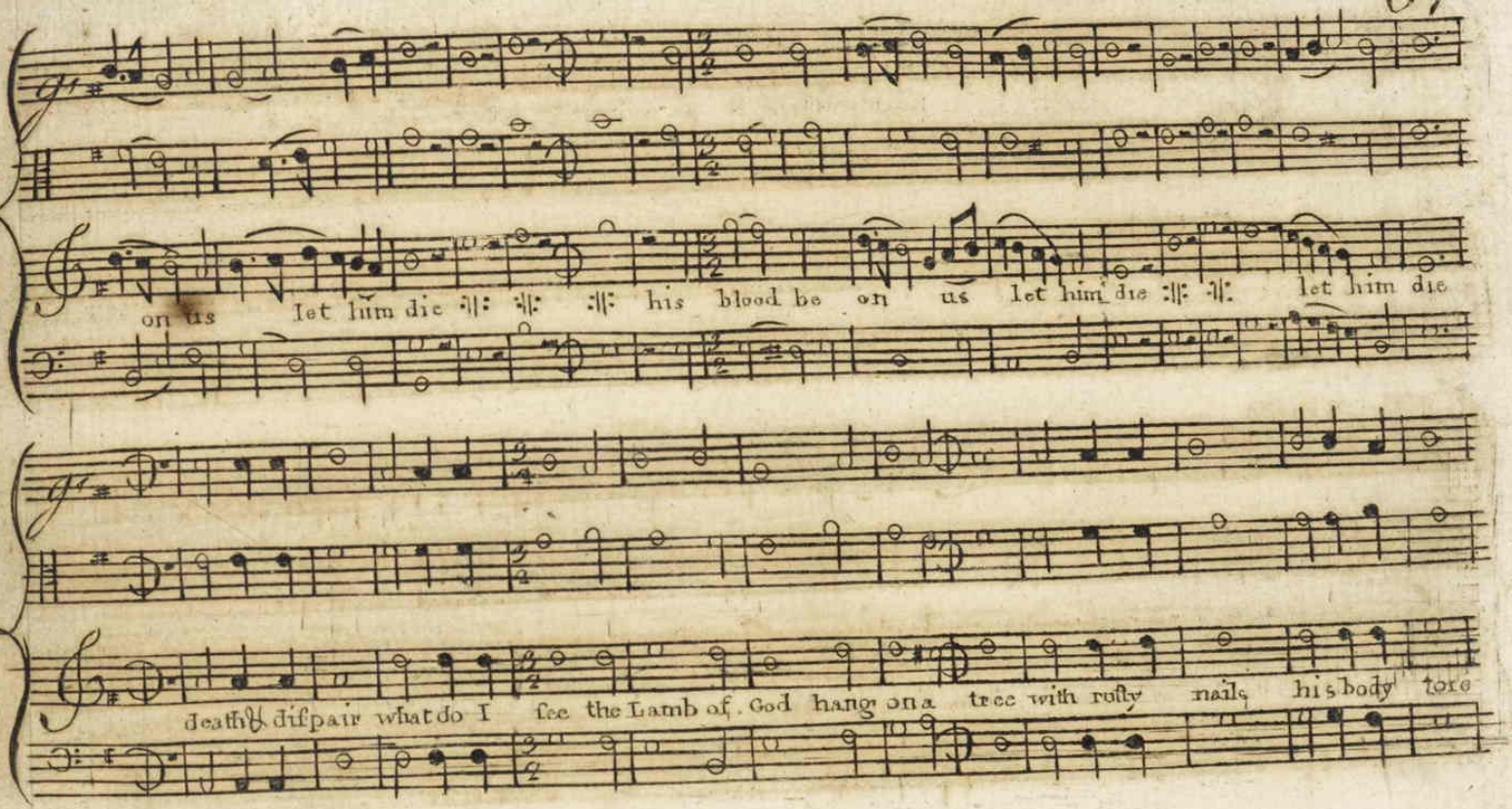


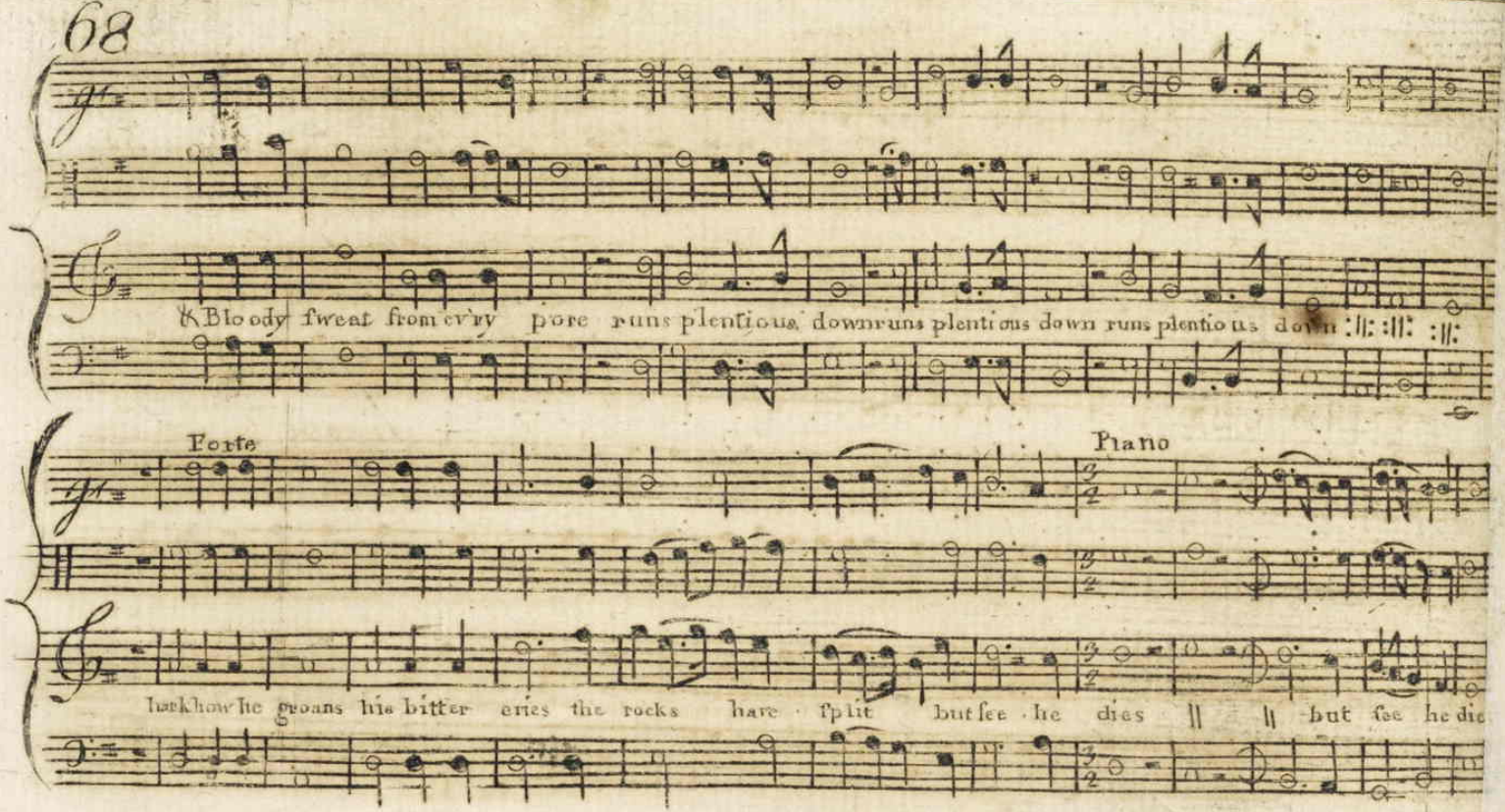

mighty. ||: God the everlasting Father the Prince of peace the great I am the first & last the
name shall be call ed Wonderfull counceller Shiloh E - manu - el God with us
the everlasting father the prince of peace the great I am the first & last the Alpha & O
ever lasting father the Prince of Pea
Alpha & Omega Shiloh God with us Shiloh Emanuel & the Lord our
God with us Shi - loh Emanuel God with us Shiloh Emanuel
me ga Shiloh E - manuel God with us God with us the Lord our righteousnes
ce the great I am the first & last the Alpha & O mega Shiloh Emanuel


righteousness prince of peace the seed of the Woman serpent bruiser shi loh friend to man
the seed of the Woman serpent bruiser shiloh E manu el prince of
the seed of the Woman serpent bruiser shi loh E manuel son of man shiloh
righteousness prince of pea
shiloh lamb of God
pea ce
son of God shiloh equal with the father Grace & truth Grace & truth mercy
ce

I

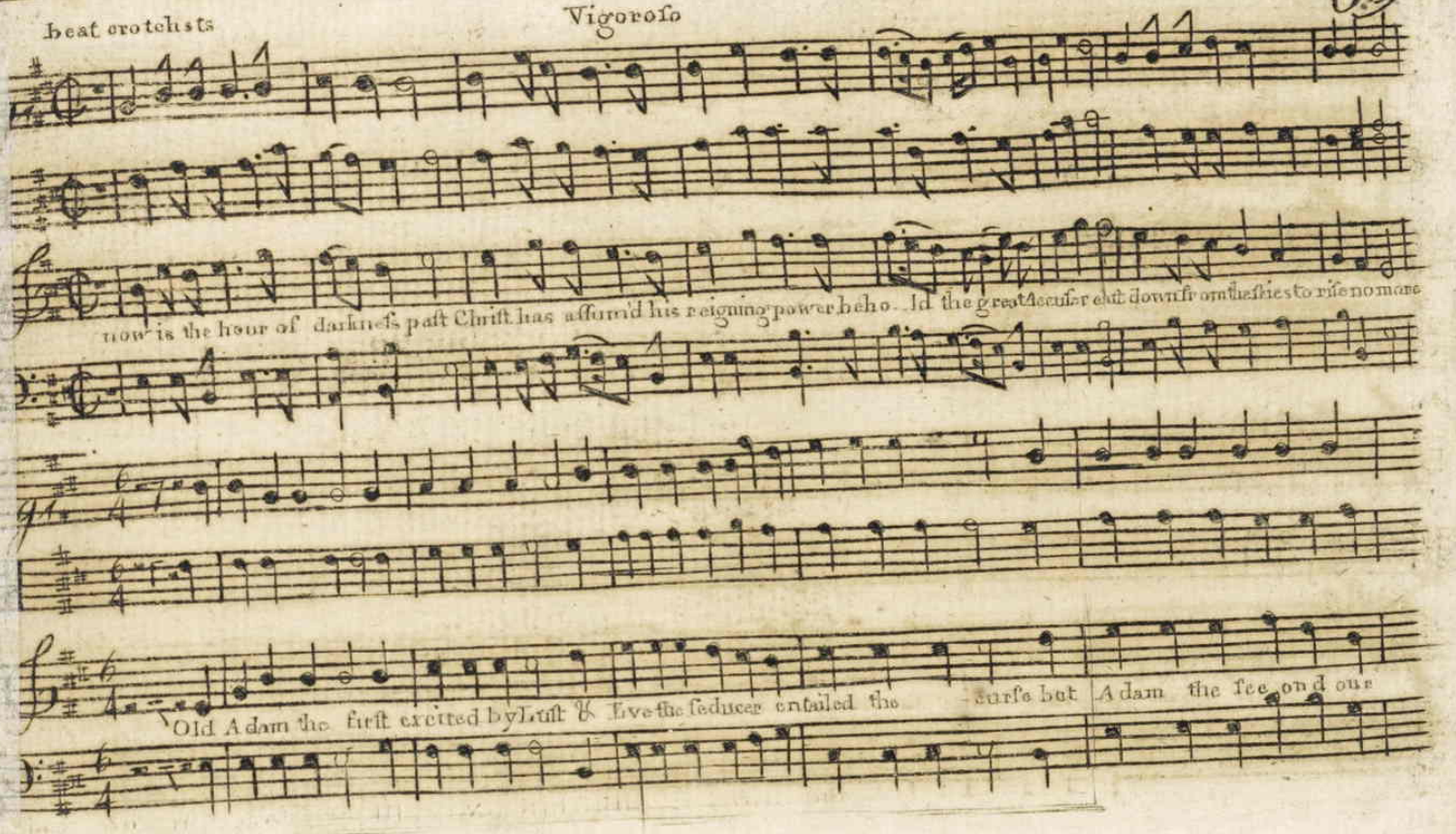

Righteousness & peace have kissed each other
truth have met to - gether
F# Affetuoso
now is the hour of darkness come & Jesus waits to hear his doom the Roman speakes the Jews reply his blood be

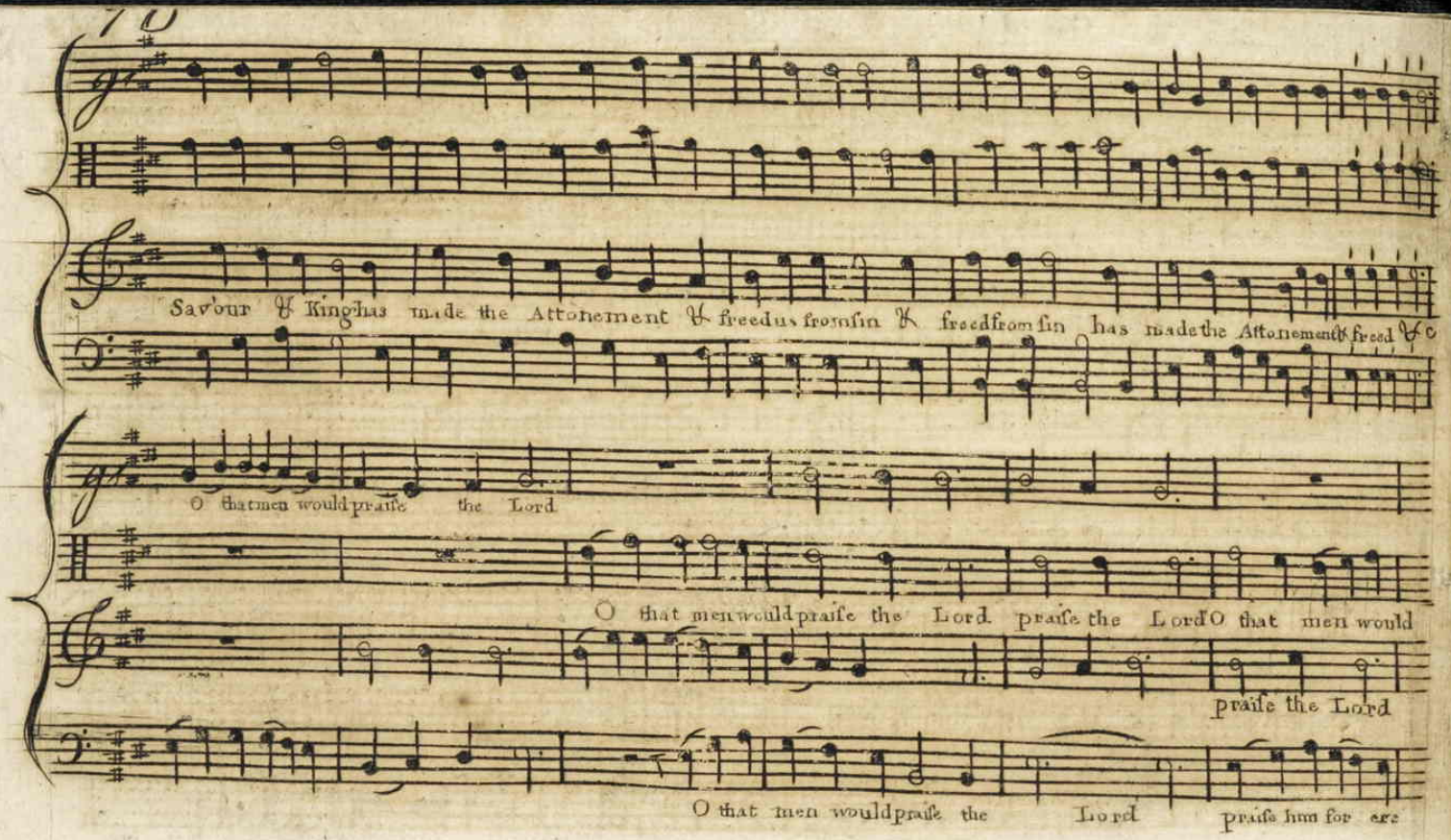

on us let him die :|: :|: :|: his blood be on us let him die :|: :|: let him die
death & dispair what do I see the Lamb of God hang on a tree with rusty nails his body tore

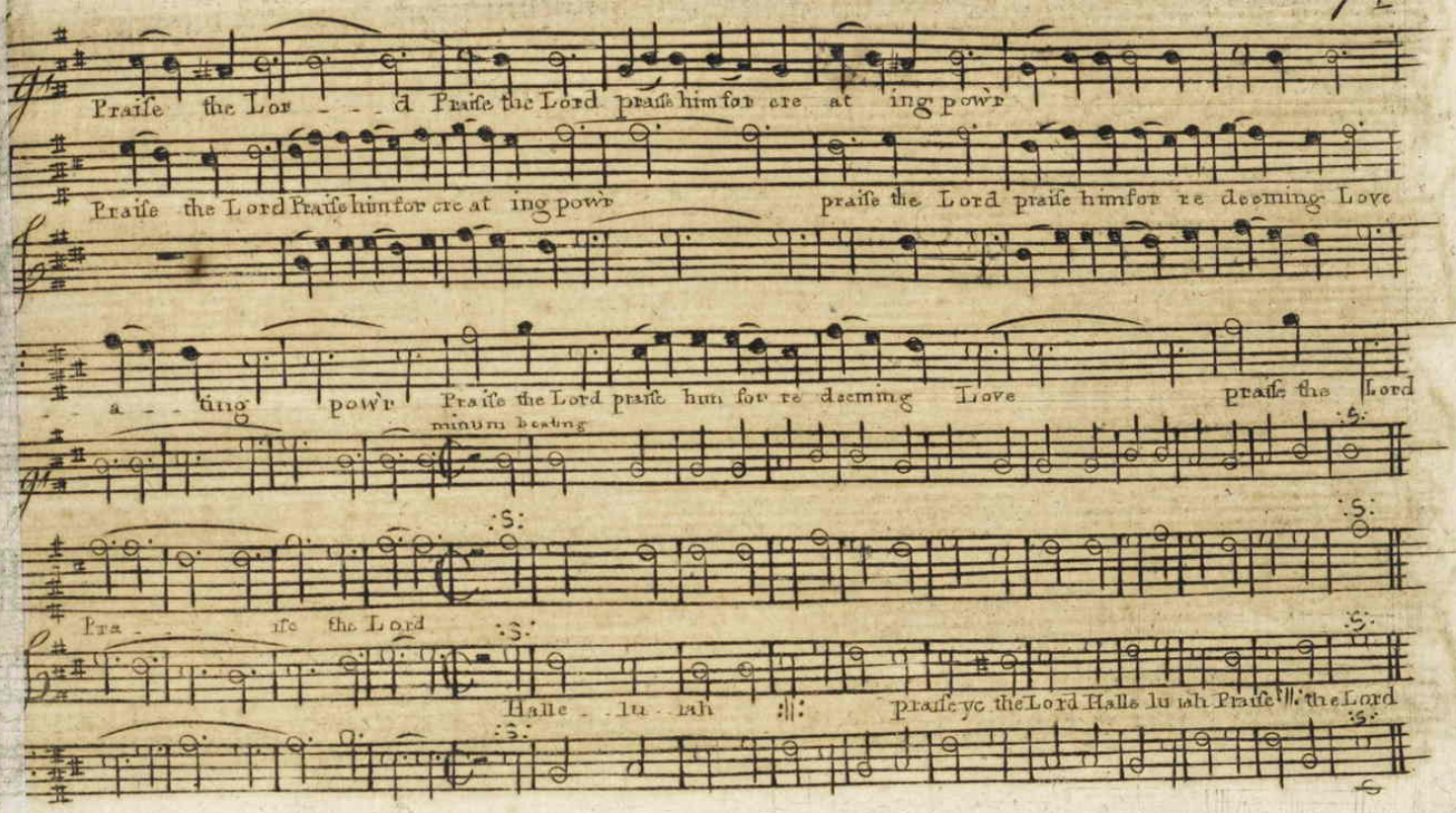

Bloody sweat from ev'ry pore runs plentious, downruns plentious down runs plentious down
Forte
Piano
look how he groans his bitter cries the rocks have split but see he dies but see he die

beat crotchets

Vigoroso



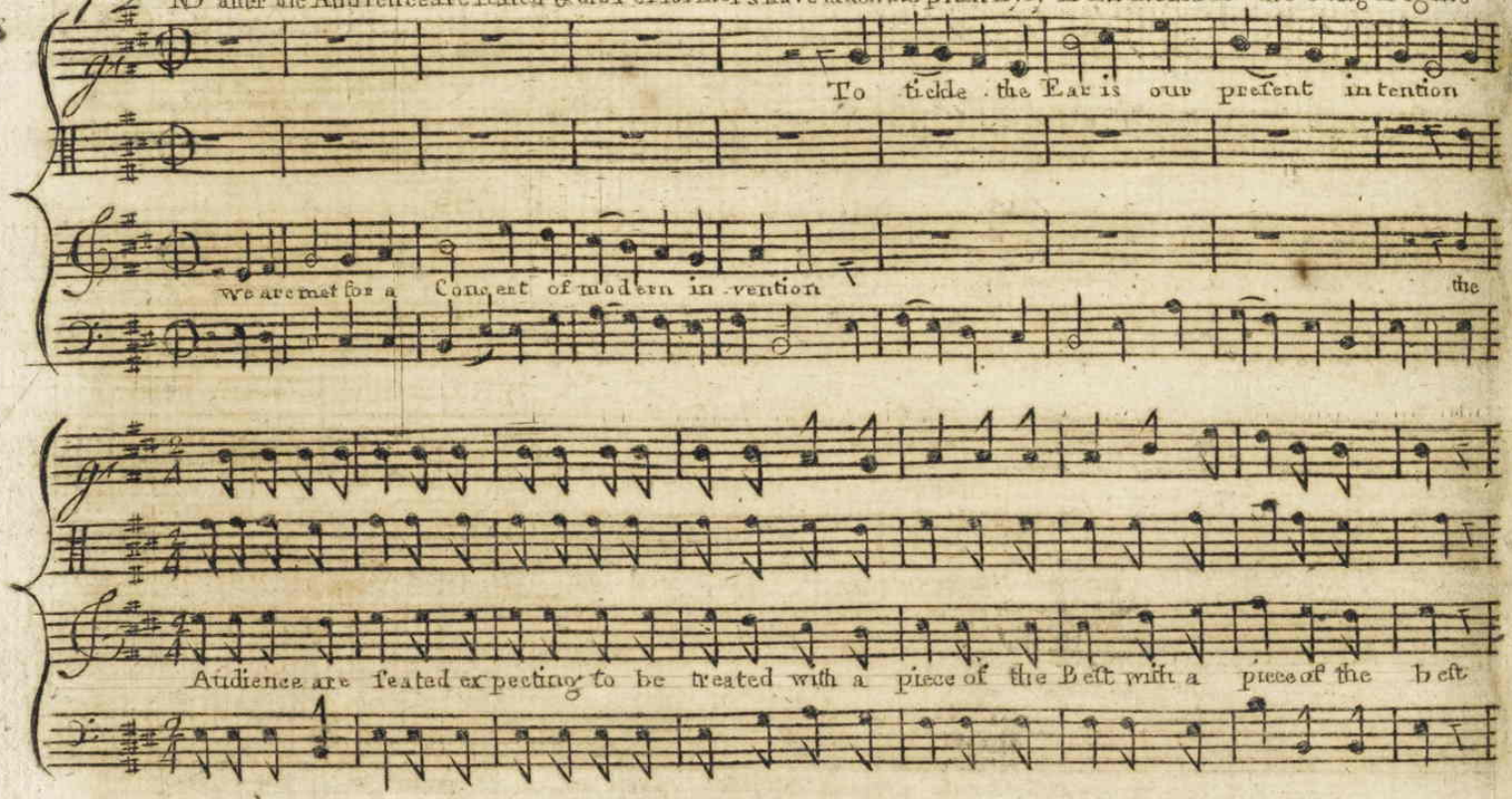

Sav'our & King has made the Attonement & freed us from sin & freed from sin has made the Attonement & freed &c
O that men would praise the Lord
O that men would praise the Lord praise the Lord O that men would
praise the Lord
O that men would praise the Lord praise him for ever

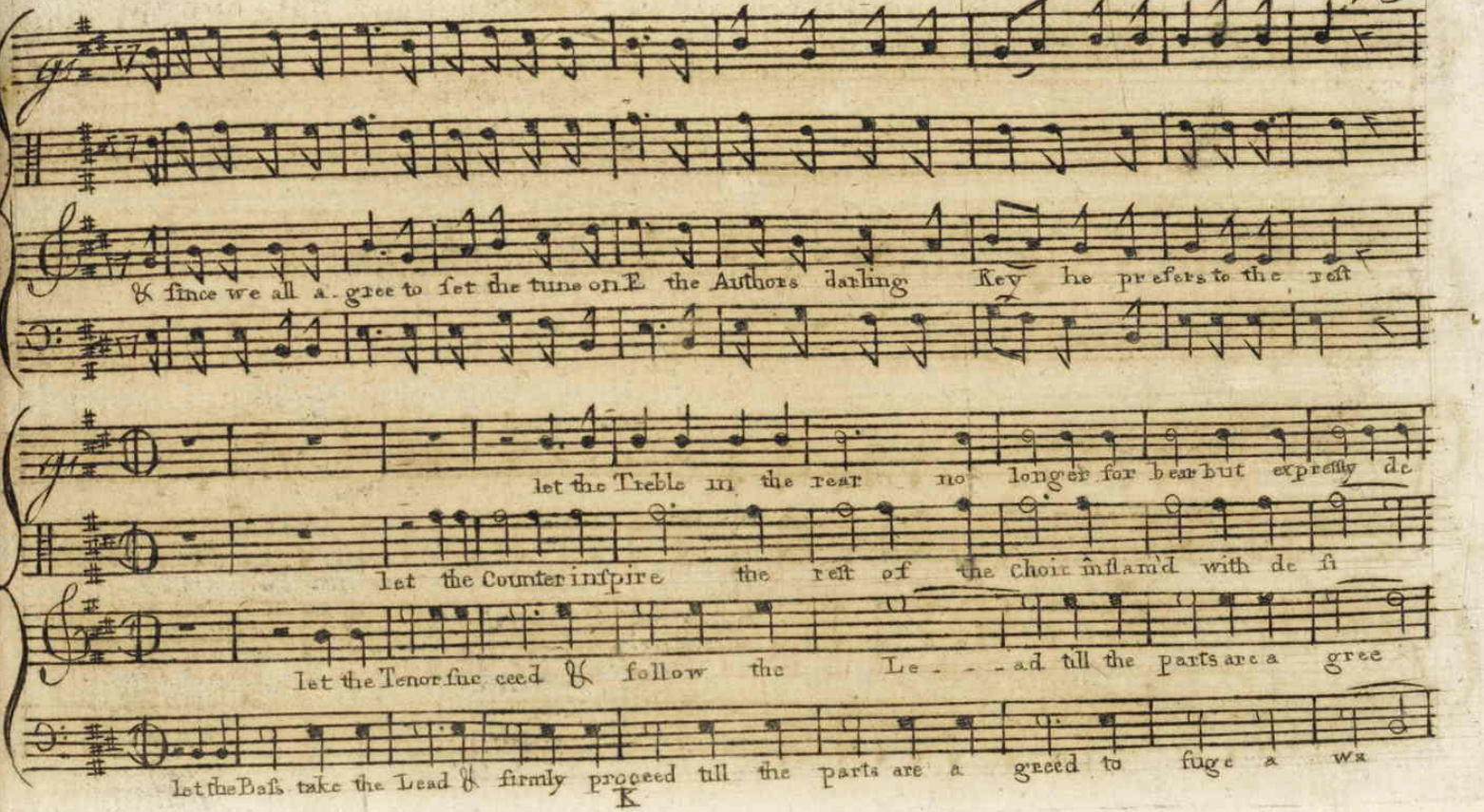

Praise the Lor - - - d Praise the Lord praise him for ere at ing powr
Praise the Lord Praise him for ere at ing powr
praise the Lord praise him for re deeming Love
- a - - ting powr Praise the Lord praise him for re deeming Love
praise the Lord
minum beating
Pra - - - ise the Lord
Halle - lu - iah
praise ye the Lord Halle lu iah Praise the Lord

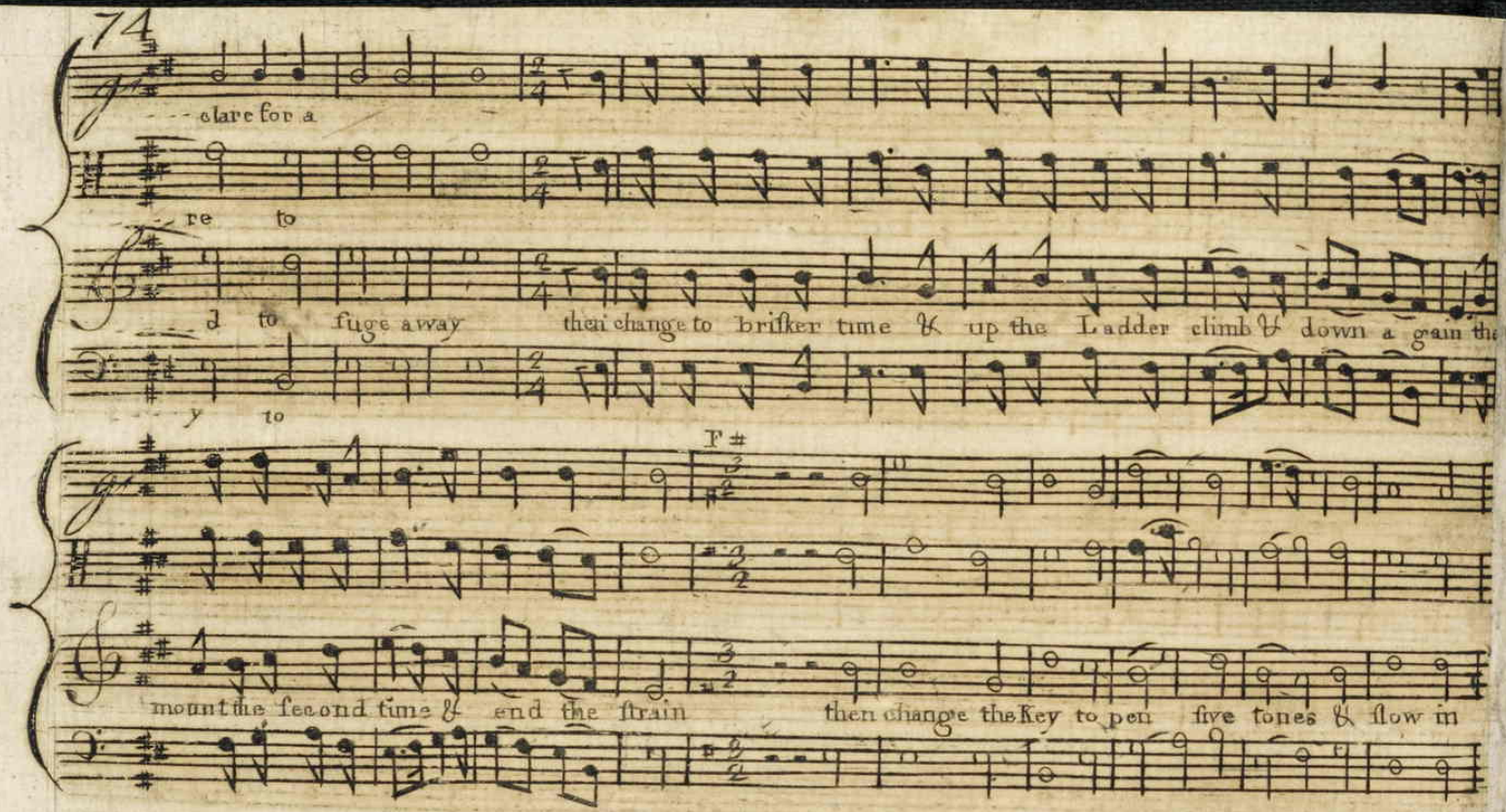
Modern Music

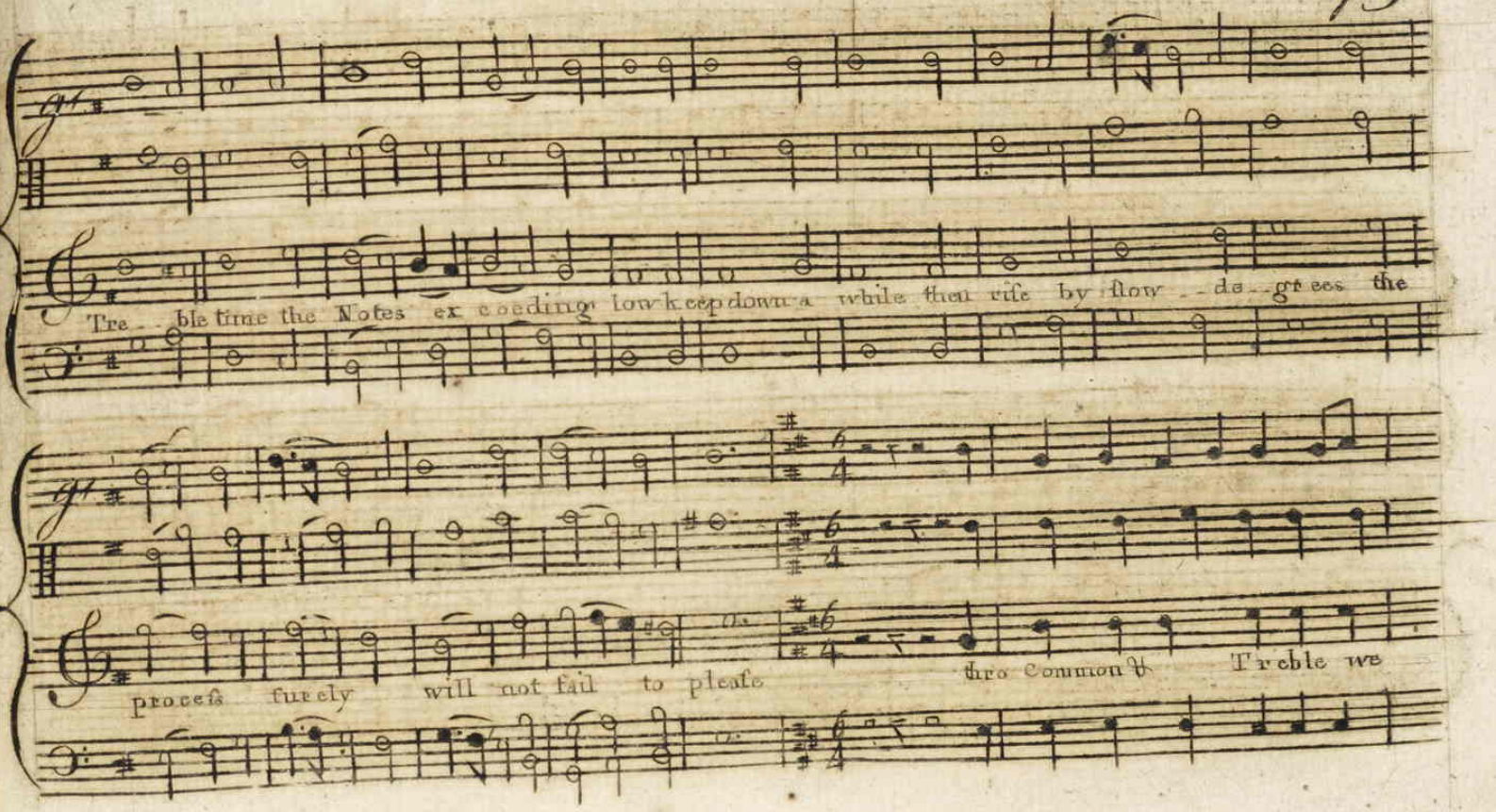
72

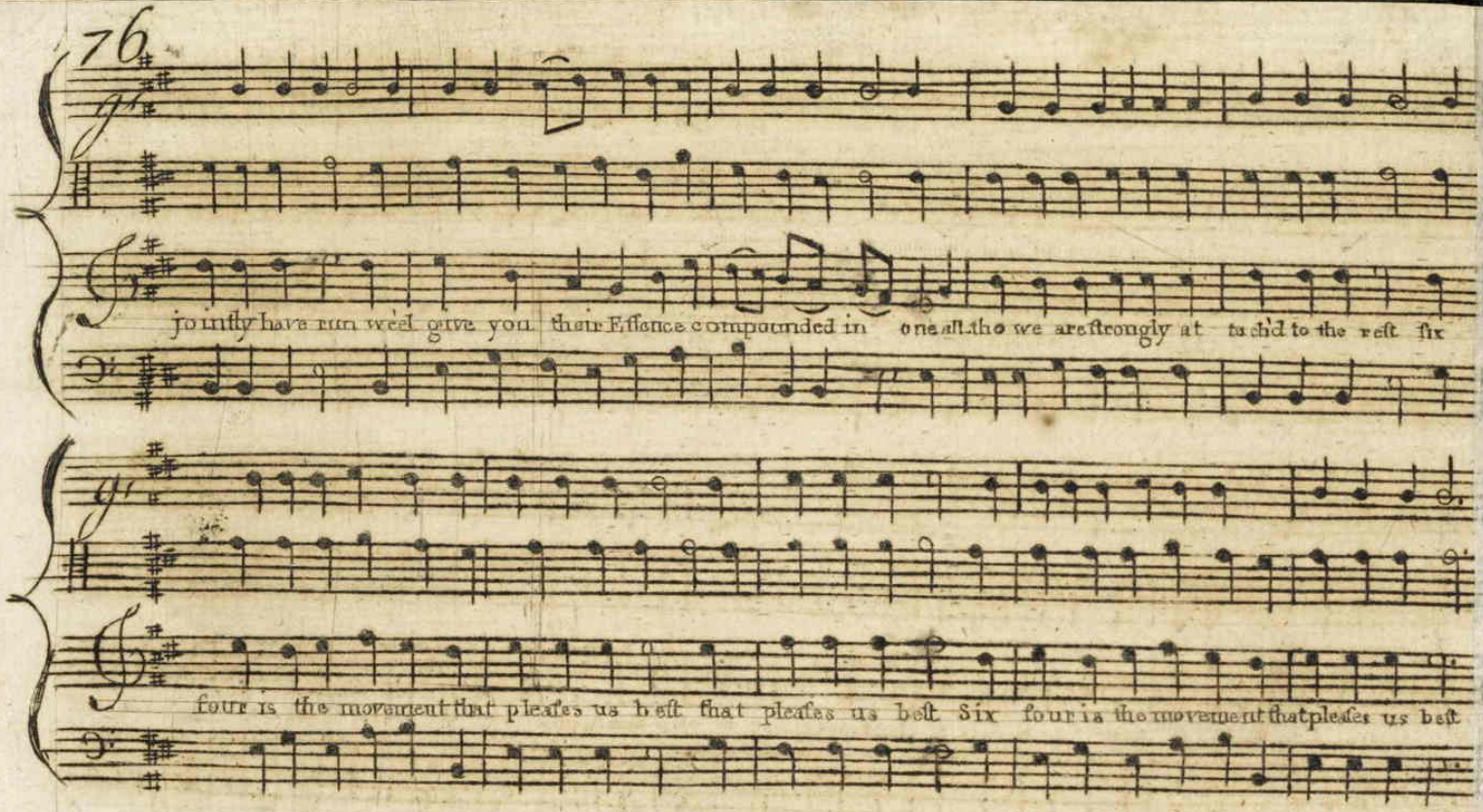
NB after the Audience are seated & the Performers have taken the pitch flyly from the leader the Song begins

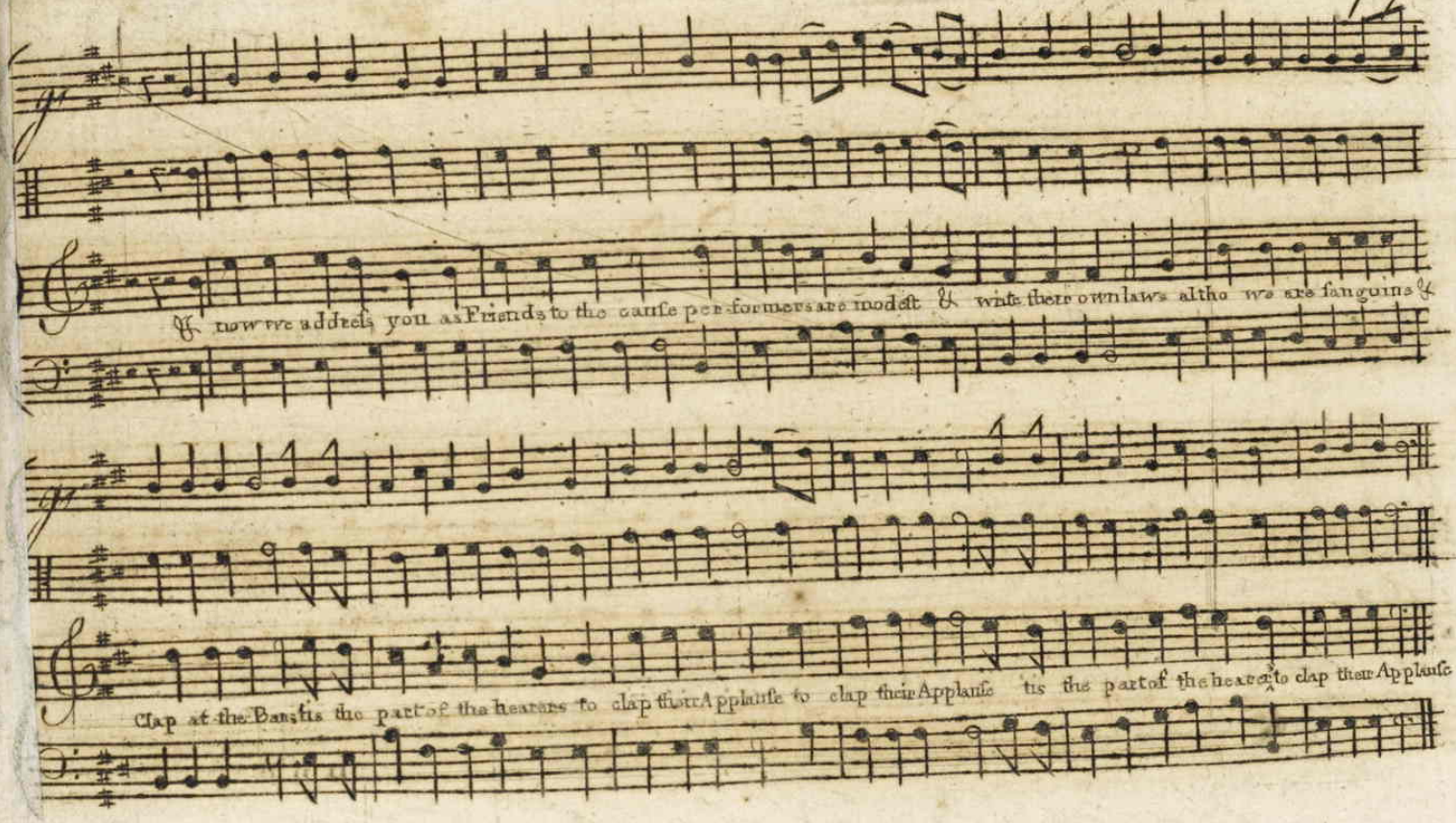



& since we all a-gree to set the tune on E the Authors darling Key he prefers to the rest
let the Treble in the rear no longer for bear but expressly de
let the Counter inspire the rest of the Choir inflam'd with de si
let the Tenor succeed & follow the Le - - - ad till the parts are a gree
let the Bass take the Lead & firmly proceed till the parts are a greed to fuge a wa

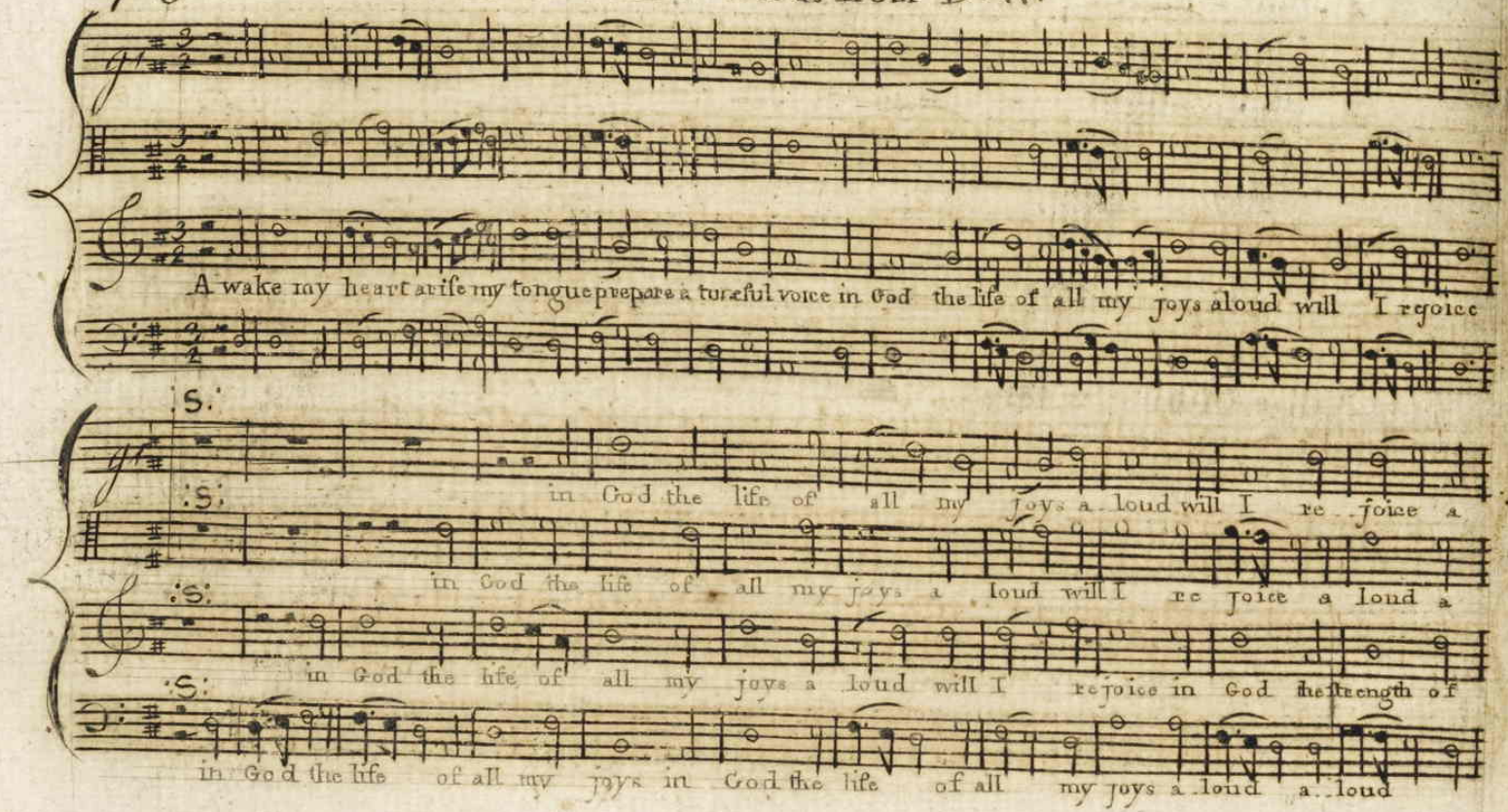

clare for a
re to
d to fuge away then change to briſker time & up the Ladder climb & down a gain the
y to
F♯
mount the ſecond time & end the ſtrain then change the Key to pen five tones & ſlow in

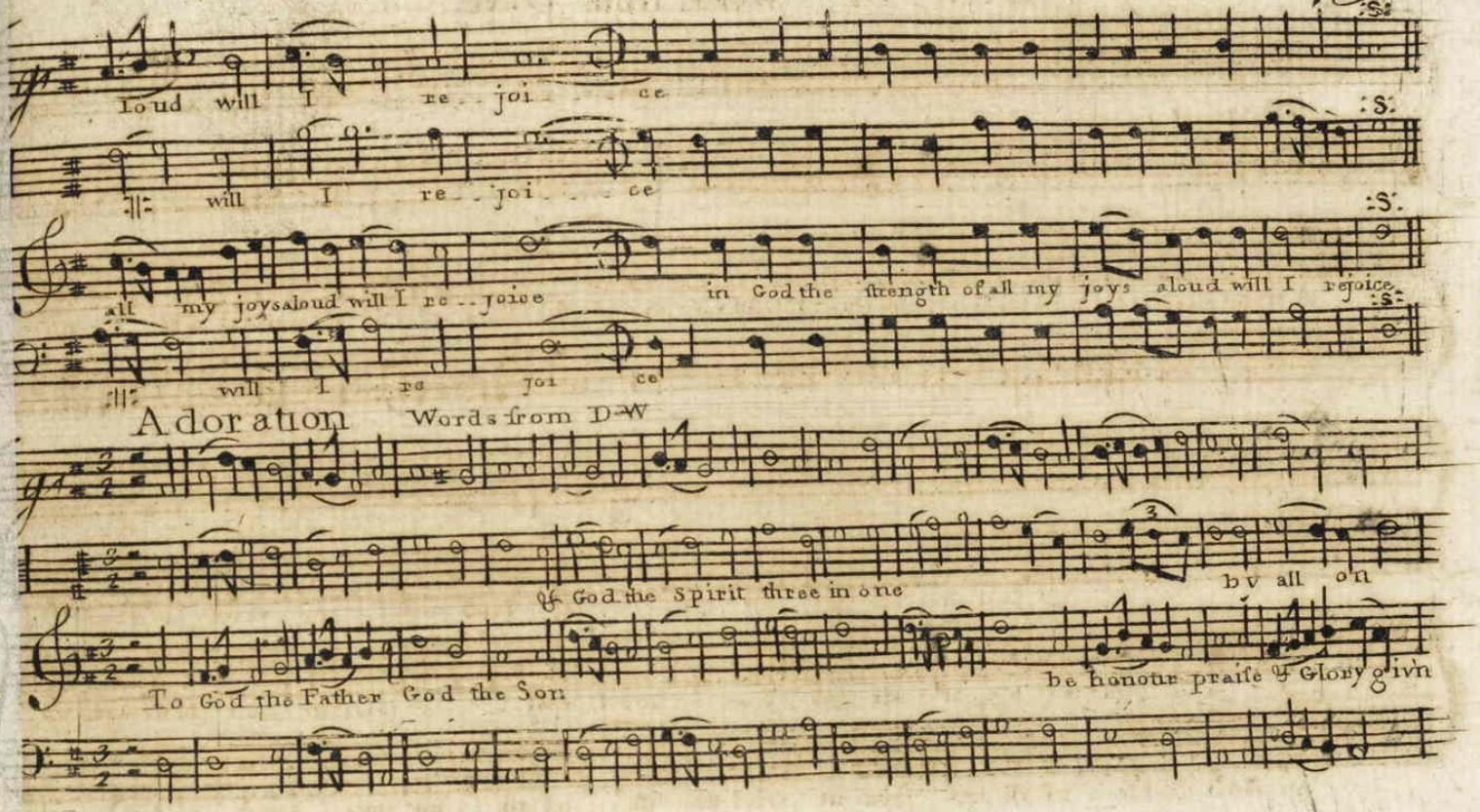

Tre - ble time the Notes ex ceeding low keep down a while then rise by slow - de - grees the
proces surely will not fail to please
thro Common
Treble we

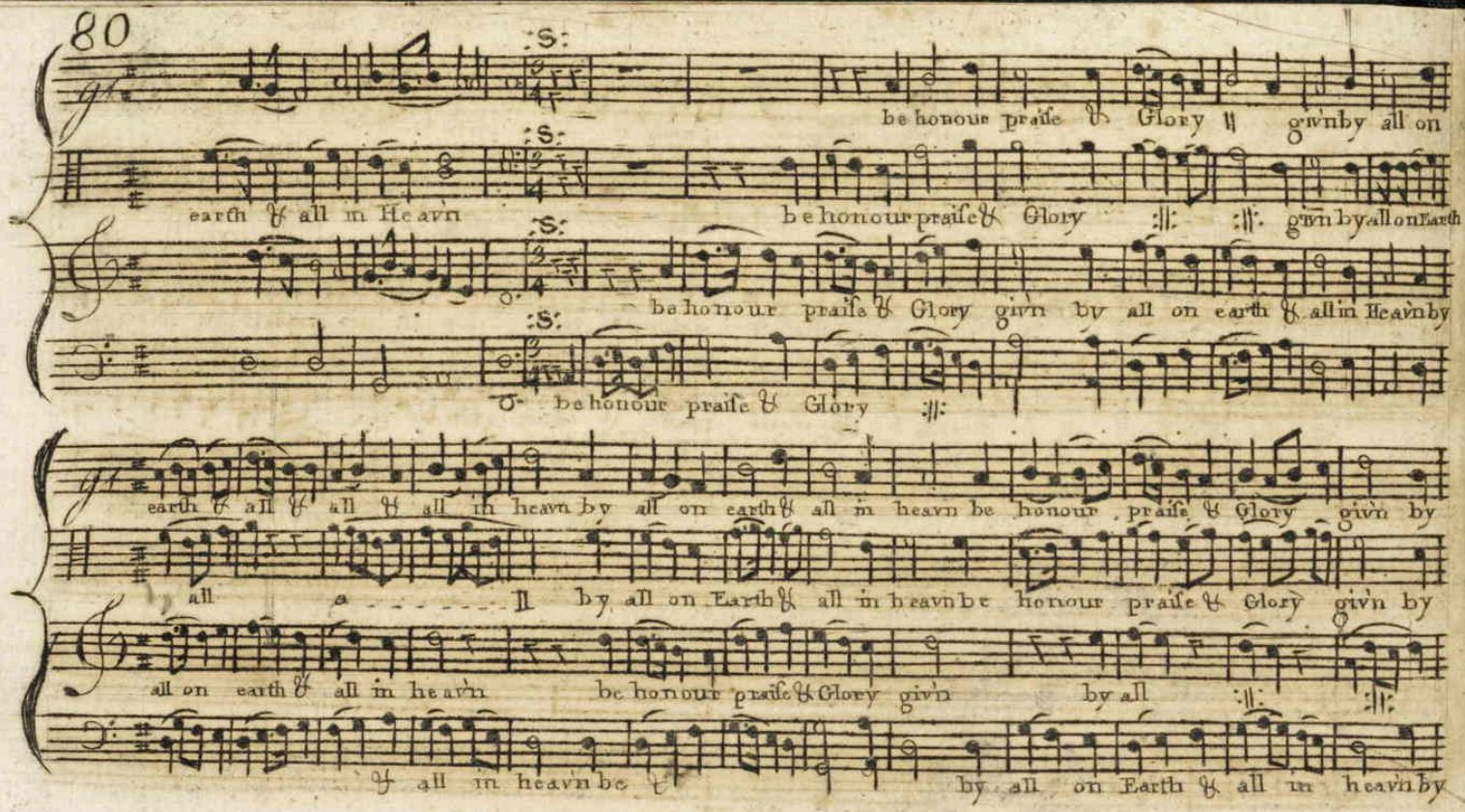

jointly have run weel give you their Essence compounded in one all tho we are strongly at tached to the rest six
four is the movement that pleases us best that pleases us best Six four is the movement that pleases us best

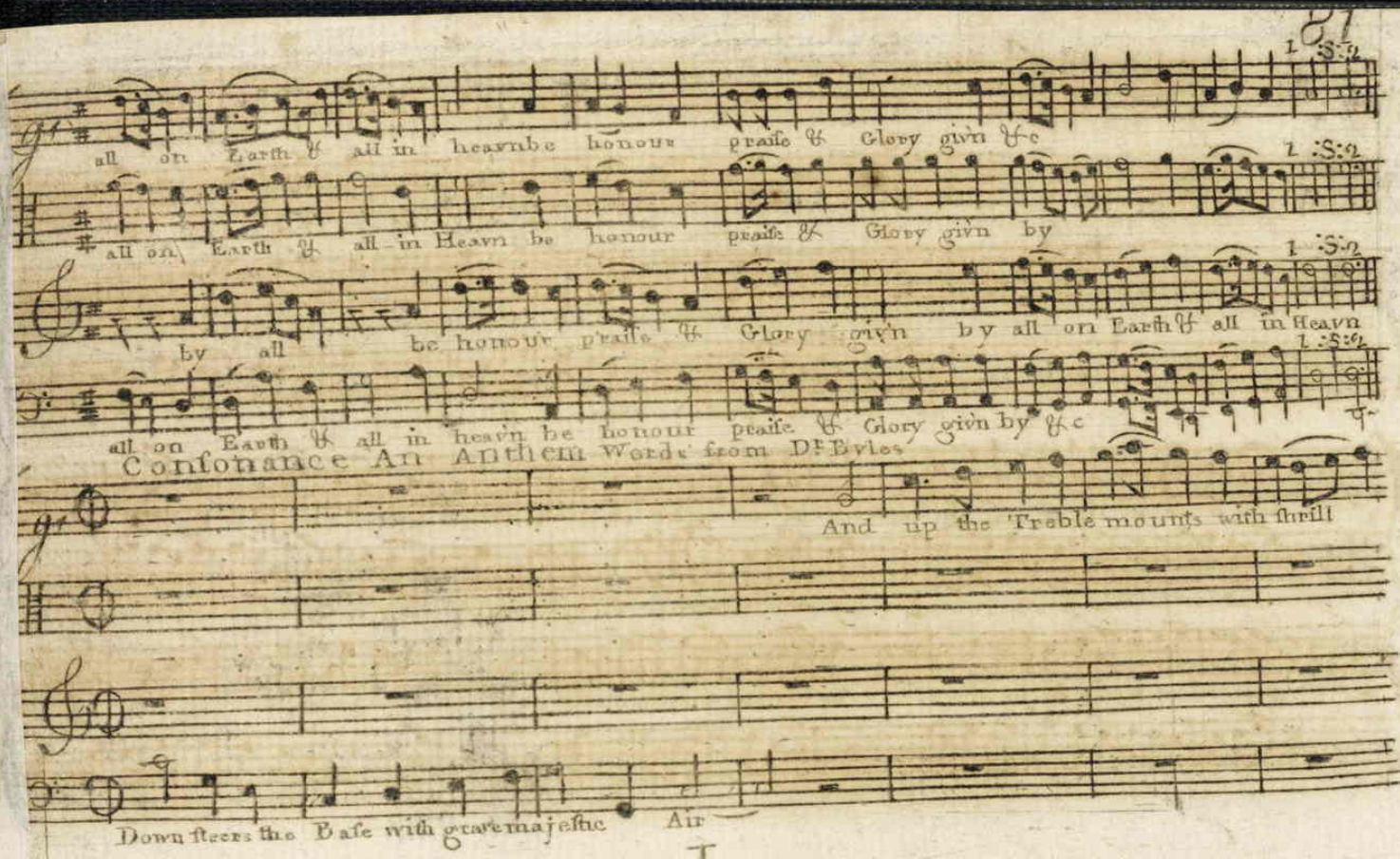

& now we addres you as Friends to the cause per-formers are modest & with their own laws altho we are sanguine &
Clap at the Bass tis the part of the hearers to clap their Applause to clap their Applause tis the part of the hearers to clap their Applause

78 Andover Words from D.W.

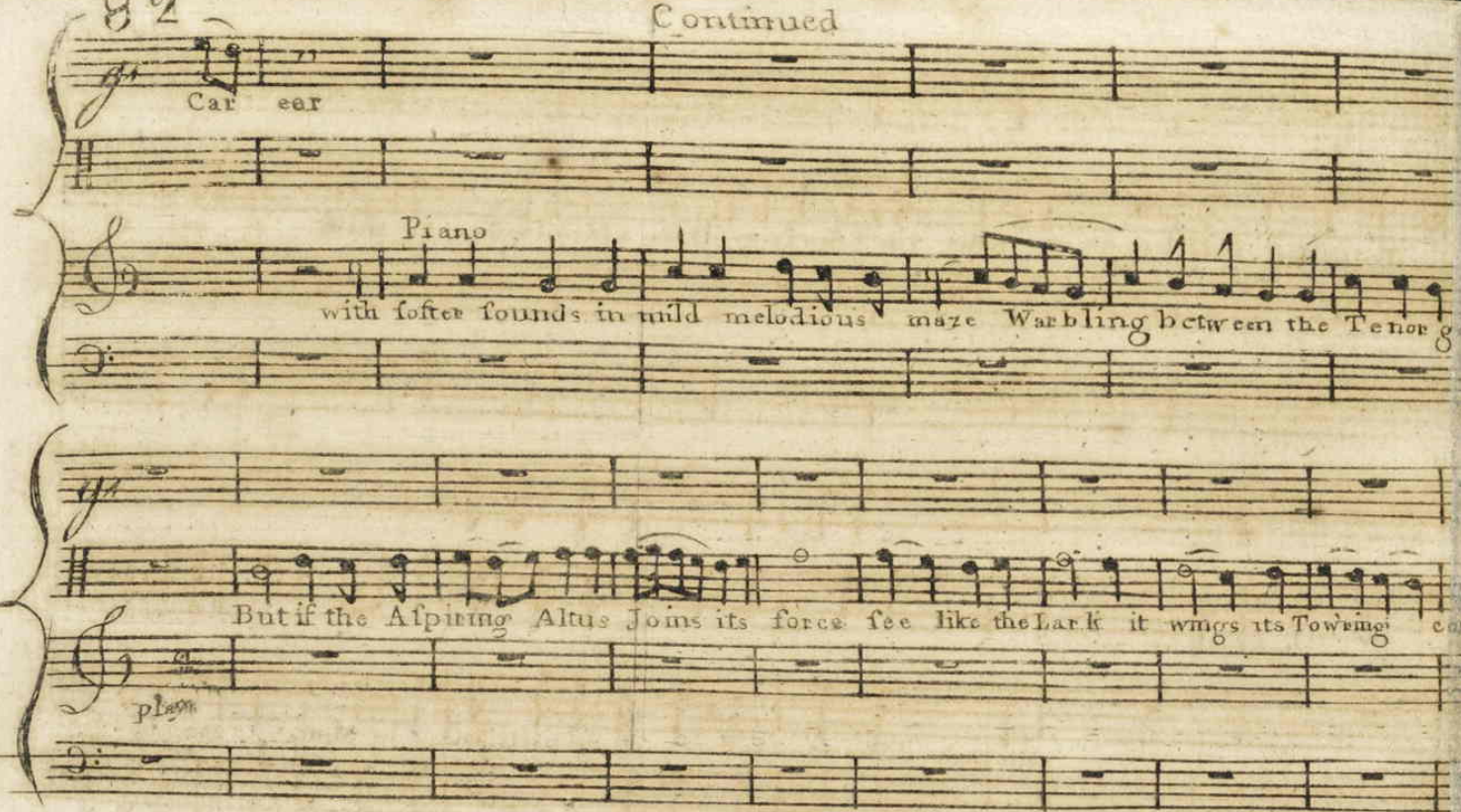


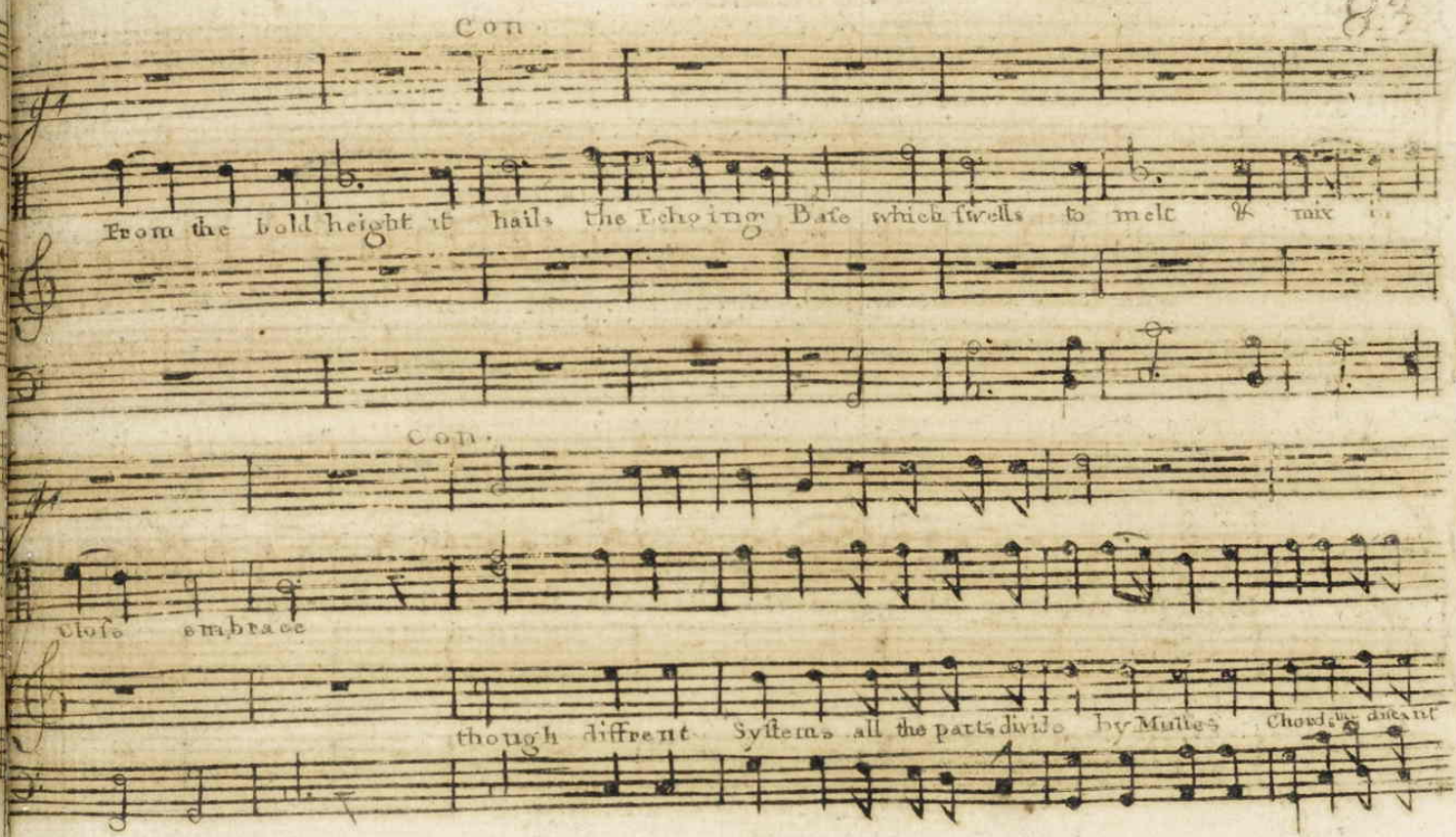

Loud will I re..joi...ce
will I re..joi...ce
all my joys aloud will I re..joice in God the strength of all my joys aloud will I rejoice
will I re joi ce
Adoration Words from D-W
& God the Spirit three in one by all on
To God the Father God the Son be honour praise & Glory givn

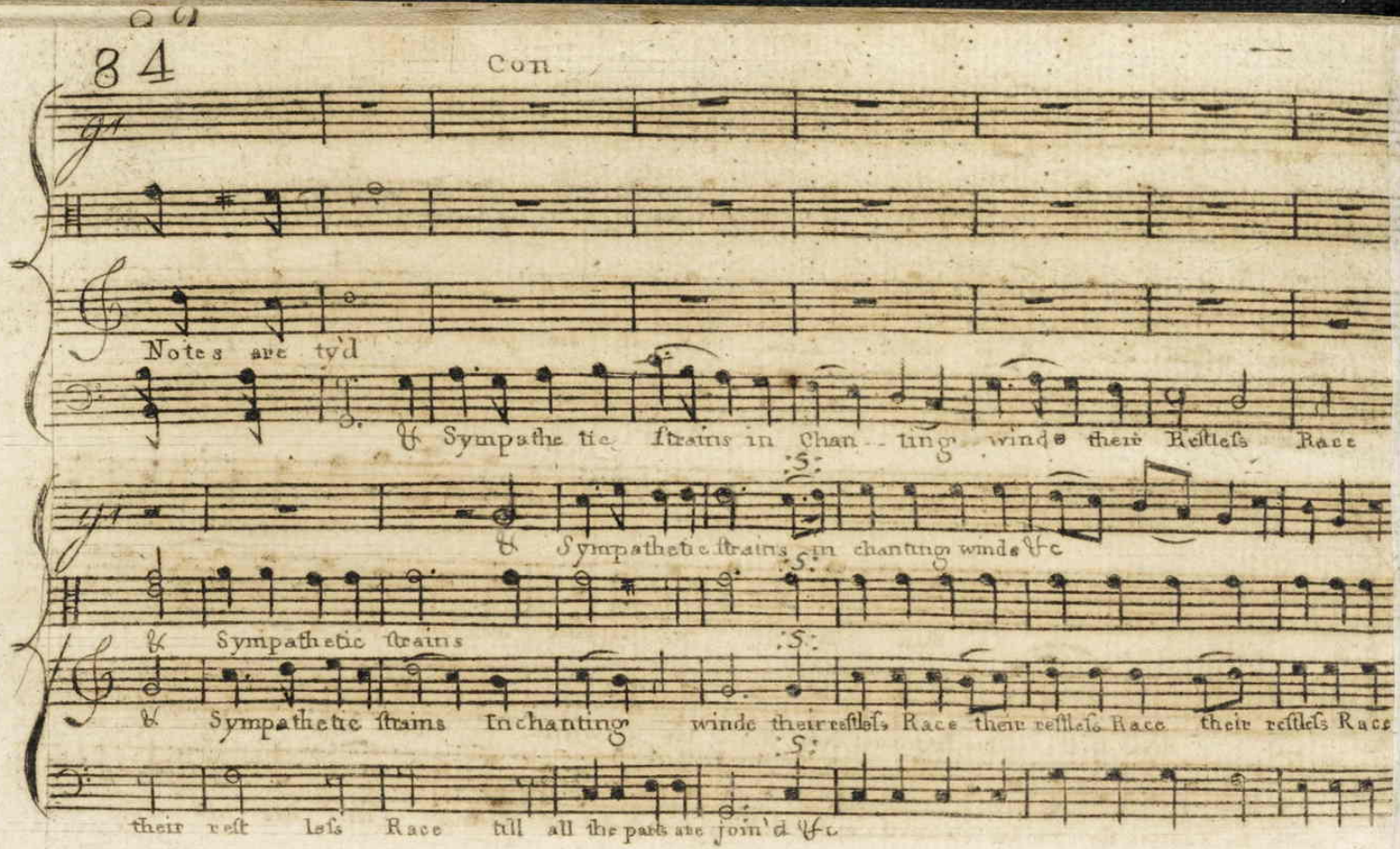

be honour praise & Glory || givn by all on
earth & all in Heavn
be honour praise & Glory
givn by all on Earth
be honour praise & Glory givn by all on earth & all in Heavn by
be honour praise & Glory
earth & all & all & all in heavn by all on earth & all in heavn be honour praise & Glory givn by
all a
by all on Earth & all in heavn be honour praise & Glory givn by
all on earth & all in heavn
be honour praise & Glory givn
by all
& all in heavn be
by all on Earth & all in heavn by

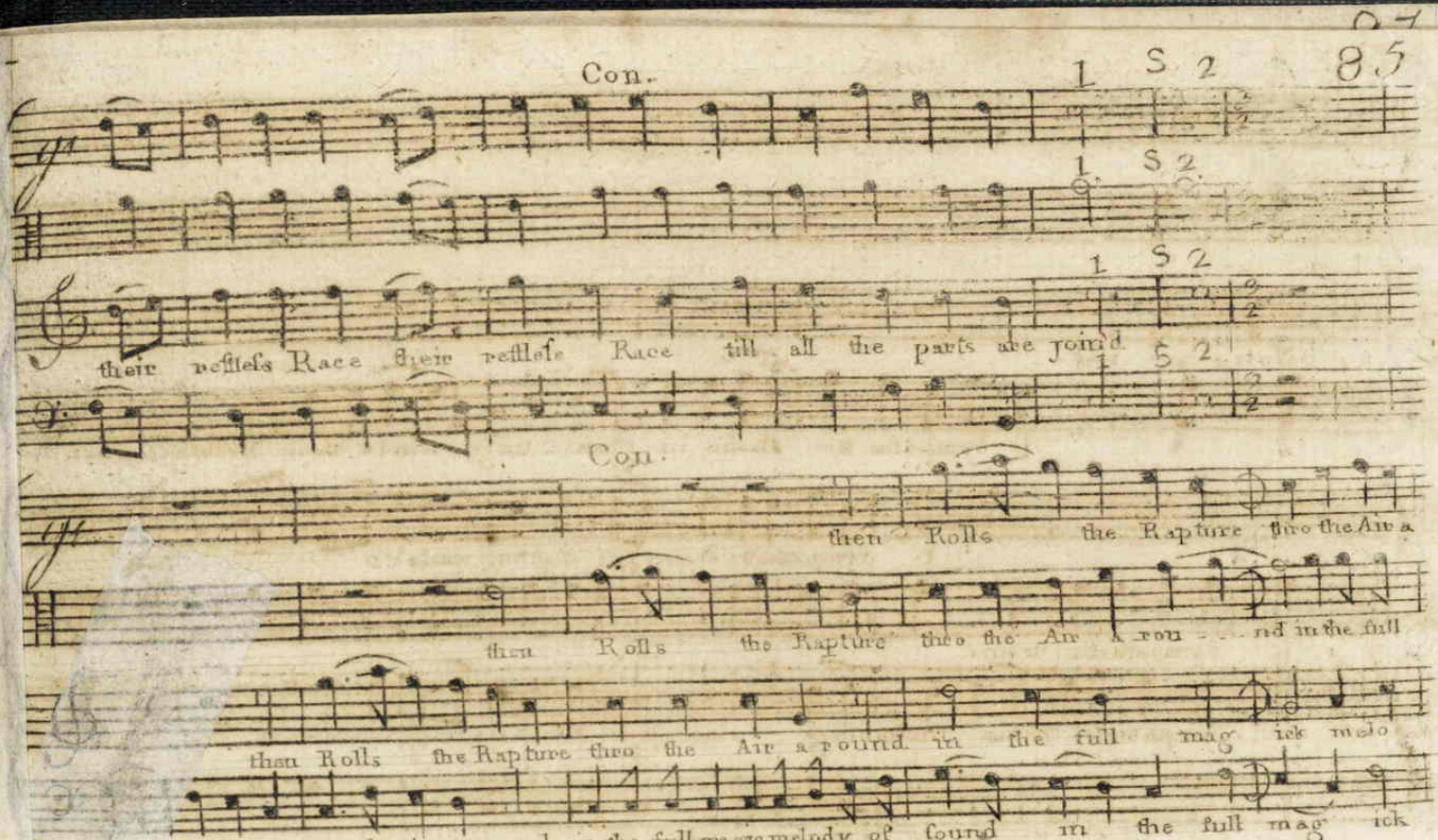

all on Earth & all in heavnbe honour praise & Glory givn &c
all on Earth & all in Heavn be honour praise & Glory givn by
by all be honour praise & Glory givn by all on Earth & all in Heavn
all on Earth & all in heavn be honour praise & Glory givn by &c
Confonance An Anthem Words from Dr Eyles
And up the Treble mounts with thrill
Down steers the Base with grave majestic Air

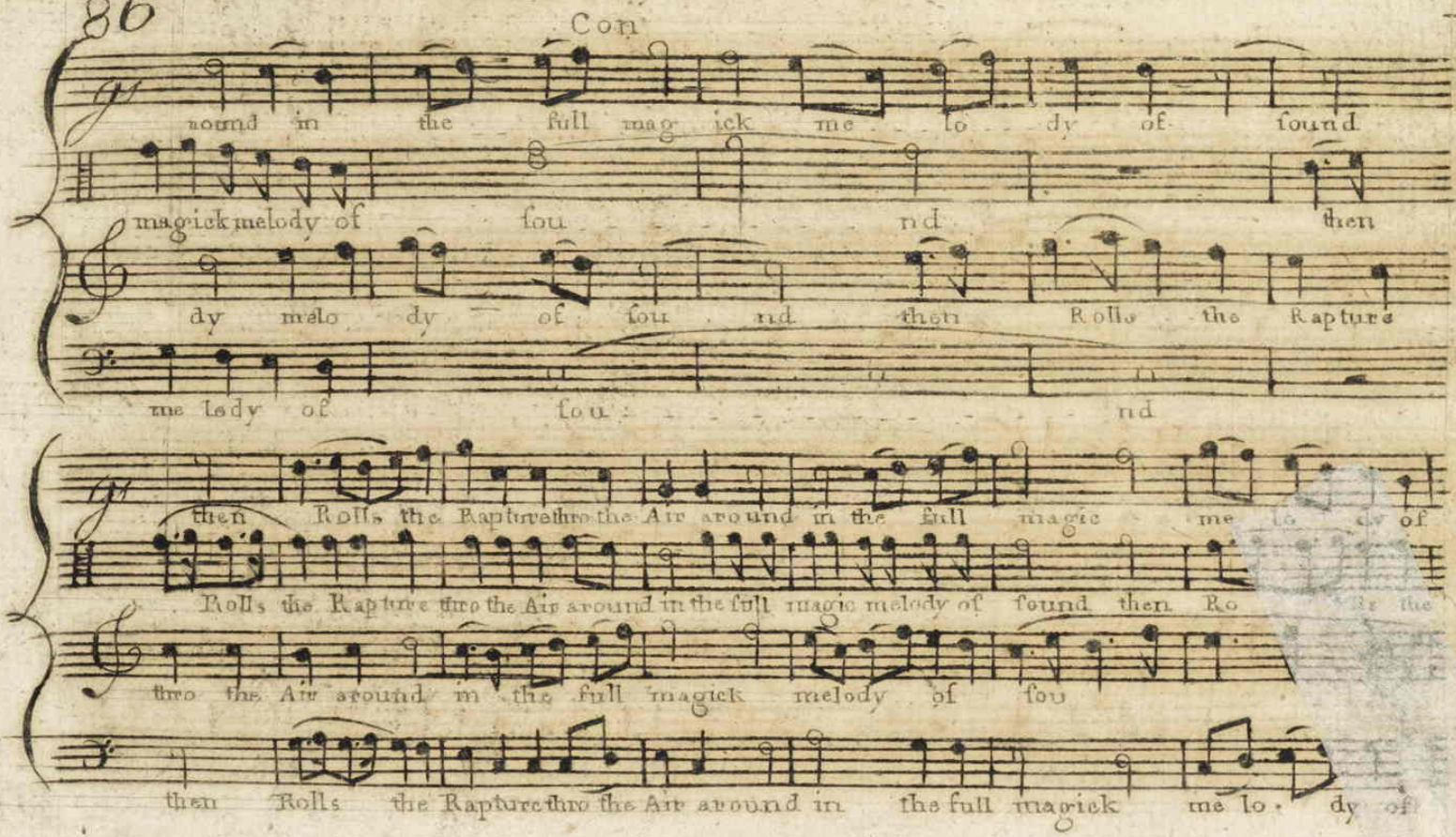
Continued


Car eer
Piano
with softer sounds in mild melodious maze Warbling between the Tenor &
But if the Aſpiring Altus Joins its force ſee like the Lark it wings its Towring
plain

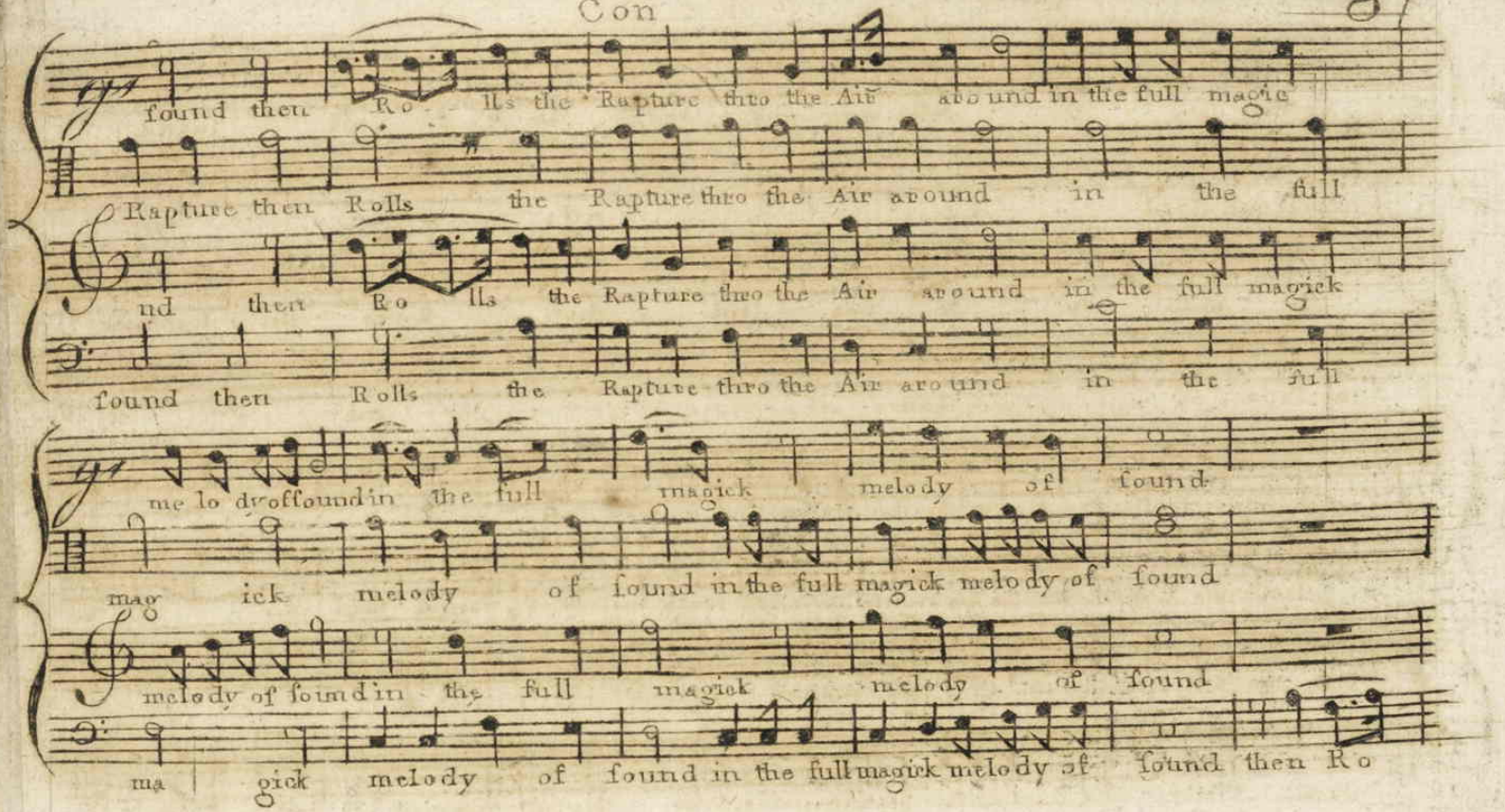

Con.
From the bold height it hails the Echoing Base which swells to melt & mix
Con.
Close embrace
though diffrent Systems all the parts divide by Mutes Chords in distant


Con.
Notes are ty'd
Sympathe tic ſtrains in Chan - ting winds their Reſtleſs Race
Sympathetic ſtrains in chanting winds &c
Sympathetic ſtrains
Sympathetic ſtrains Enchanting winde their reſtleſs Race their reſtleſs Race their reſtleſs Race
their reſt leſs Race till all the parts are join'd &c

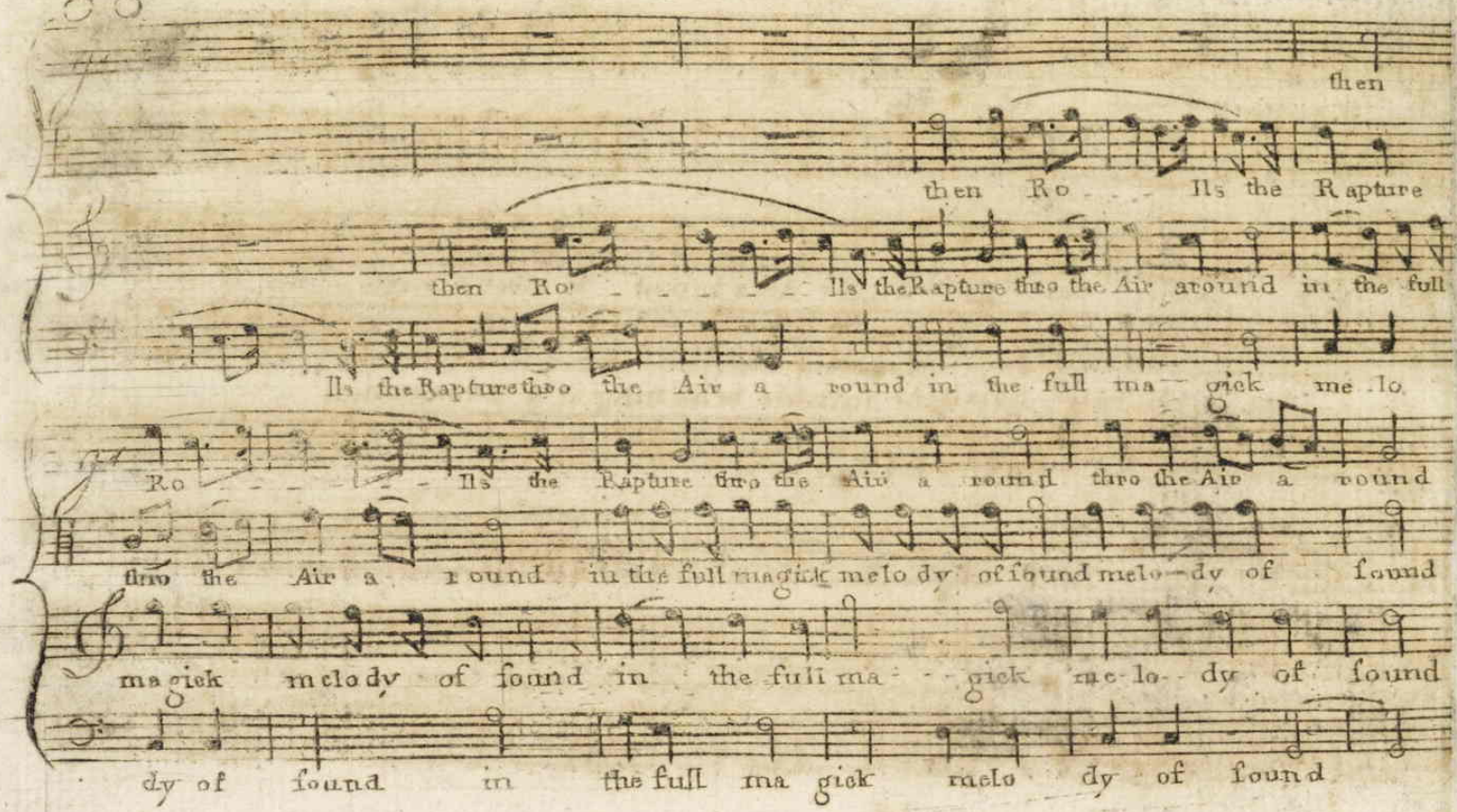

Con.
their restless Race their restless Race till all the parts are joind
Con.
then Rolls the Rapture thro the Air a
then Rolls the Rapture thro the Air a round in the full
then Rolls the Rapture thro the Air a round in the full magic melo
Rolls the Rapture thro the Air a round in the full magic melody of sound in the full magic

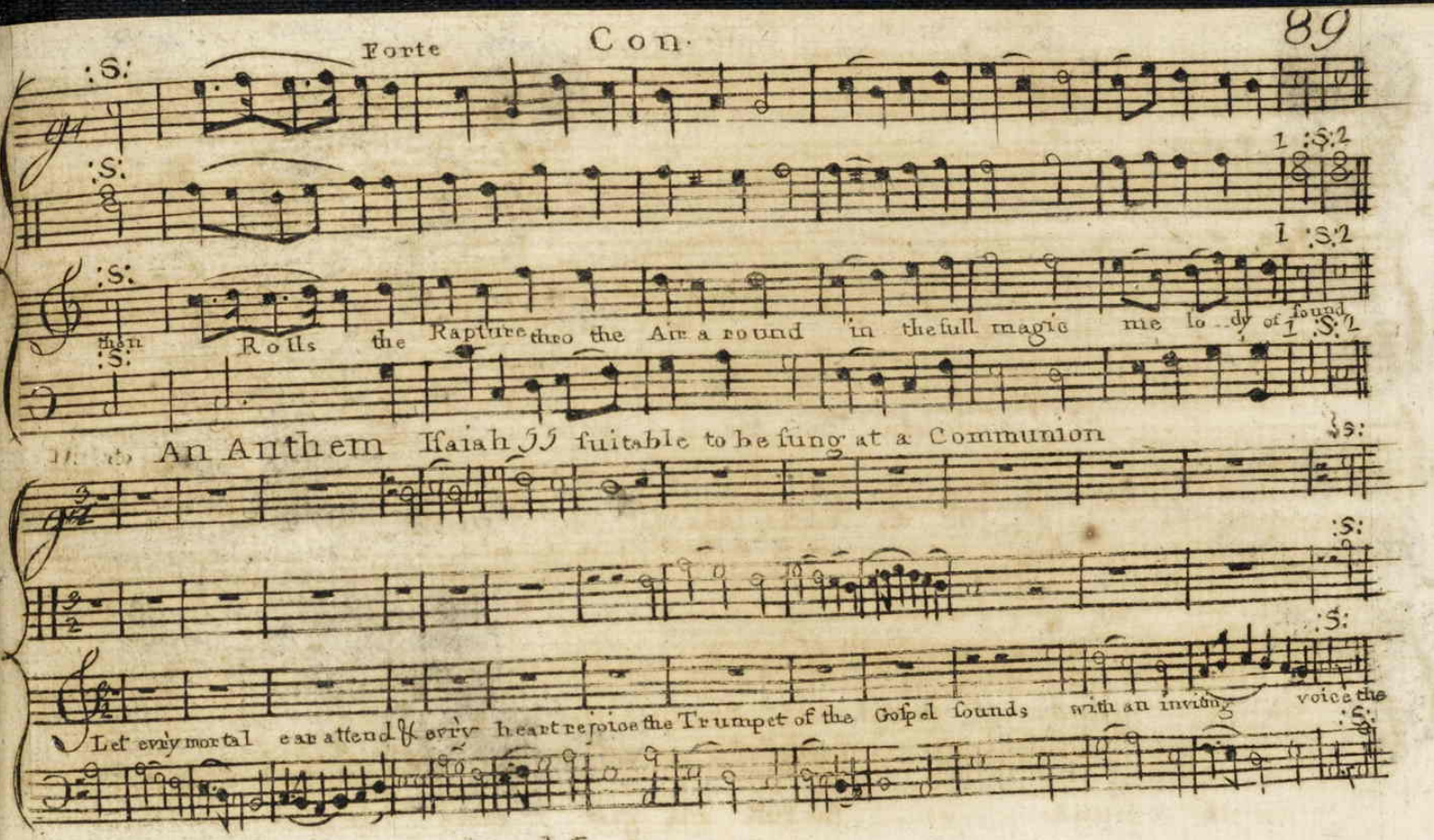

Con
round in the full mag ick me lo dy of found
magick melody of fou nd then
dy melo dy of fou nd then Rolls the Rapture
me lody of fou nd
then Rolls the Rapture thro the Air around in the full magic me lo dy of
Rolls the Rapture thro the Air around in the full magic melody of found then Ro
thro the Air around in the full magick melody of fou
then Rolls the Rapture thro the Air around in the full magick me lo dy of

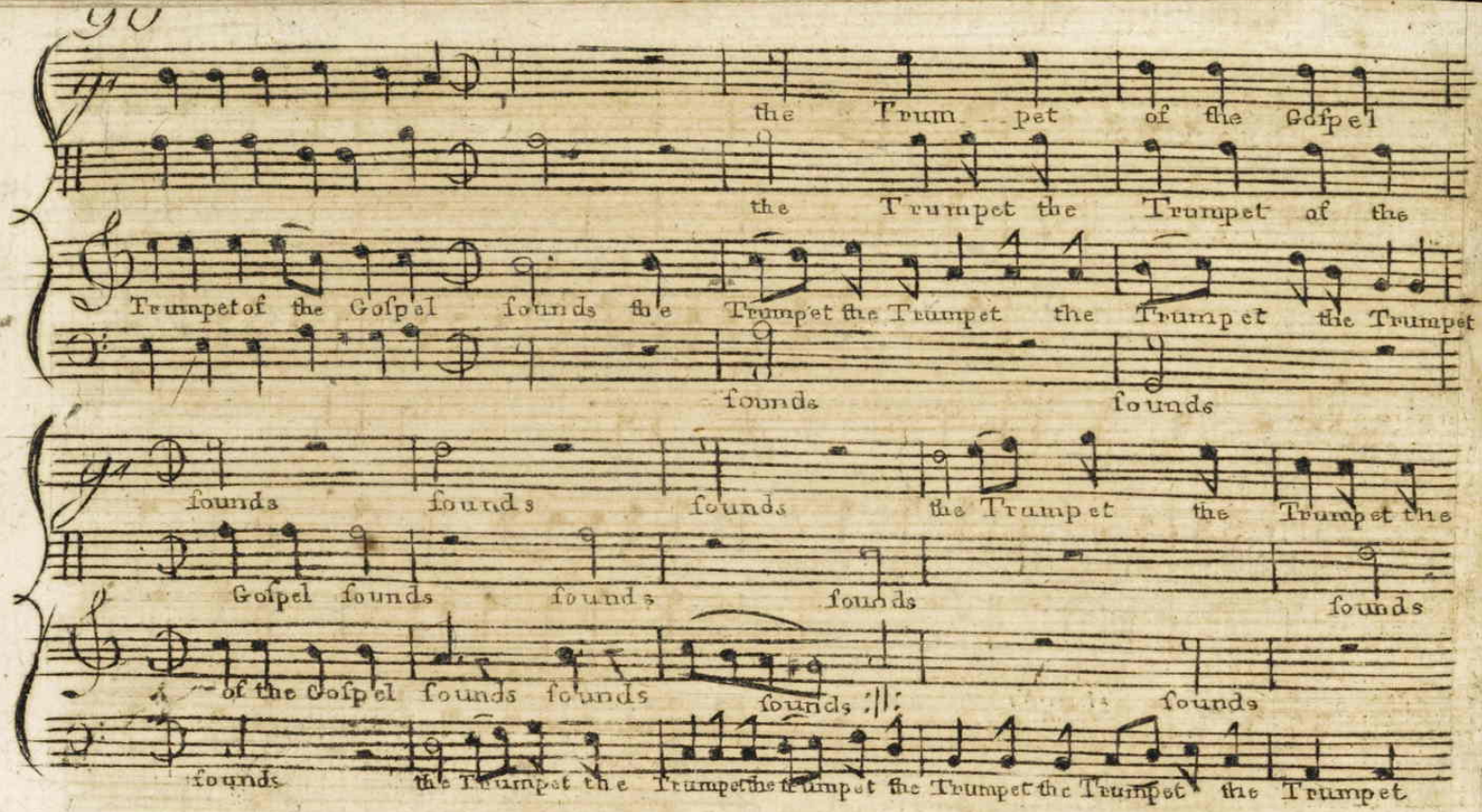
Con

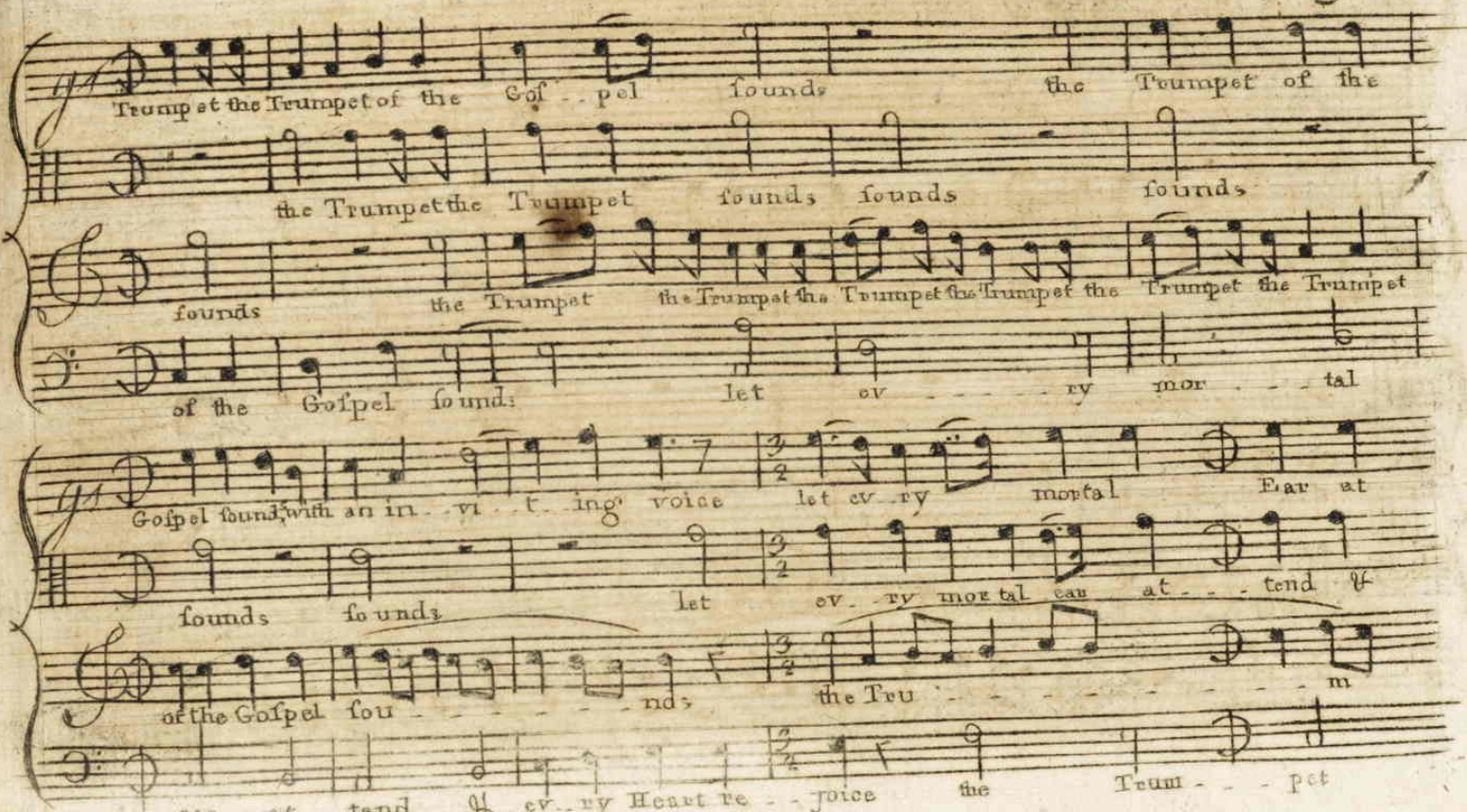

found then Ro lls the Rapture thro the Air around in the full magick
Rapture then Rolls the Rapture thro the Air around in the full
nd then Ro lls the Rapture thro the Air around in the full magick
found then Rolls the Rapture thro the Air around in the full
me lo dy of found in the full magick melody of found
mag ick melody of found in the full magick melody of found
melody of found in the full magick melody of found
ma gick melody of found in the full magick melody of found then Ro

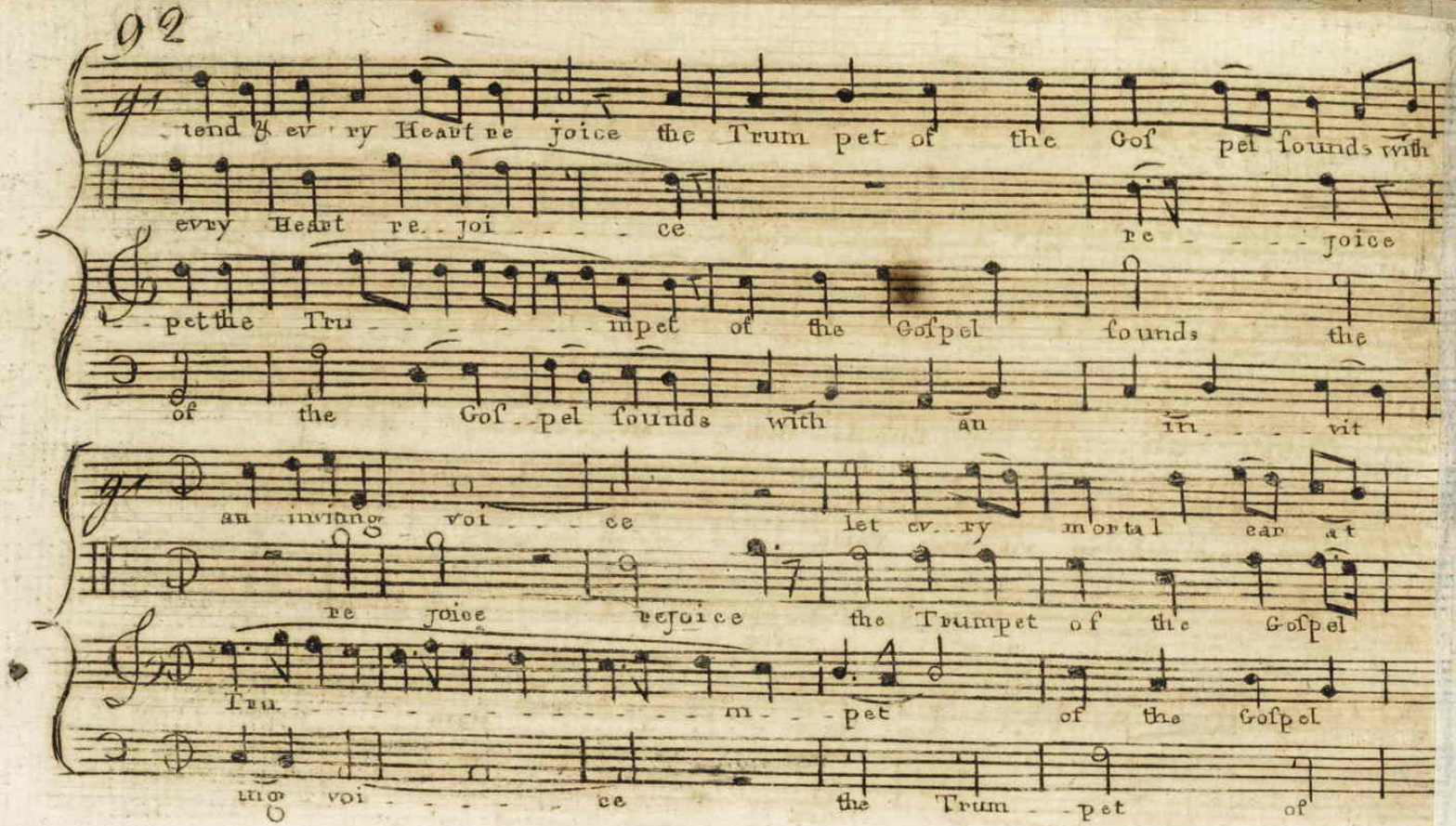
Con.

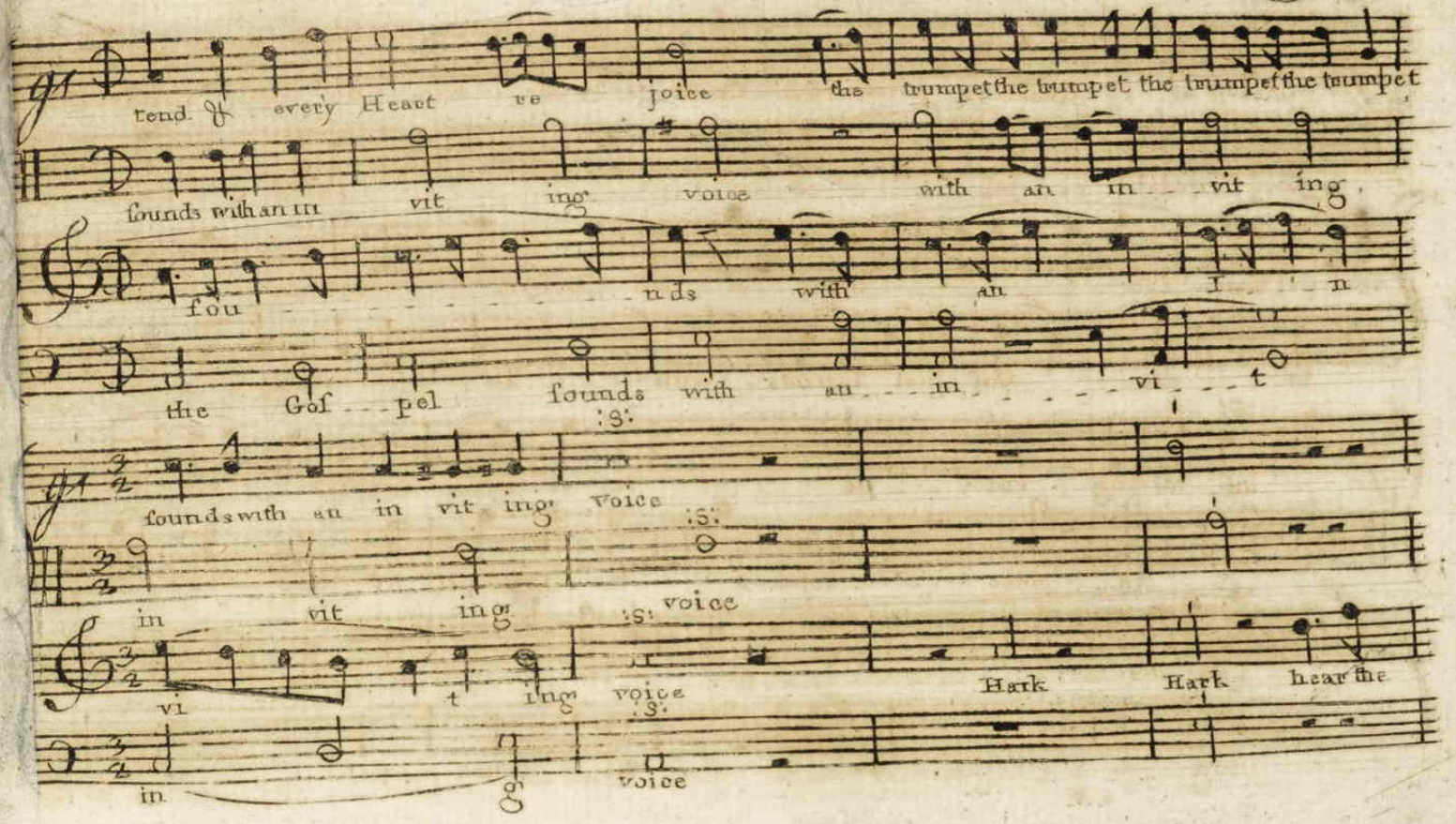

then
then Ro Ils the Rapture
then Ro Ils the Rapture thro the Air around in the full
Ils the Rapture thro the Air a round in the full ma gick me lo
Ro Ils the Rapture thro the Air a round thro the Air a round
thro the Air a round in the full magick melo dy of found melo dy of found
ma gick melody of found in the full ma gick me lo dy of found
dy of found in the full ma gick melo dy of found

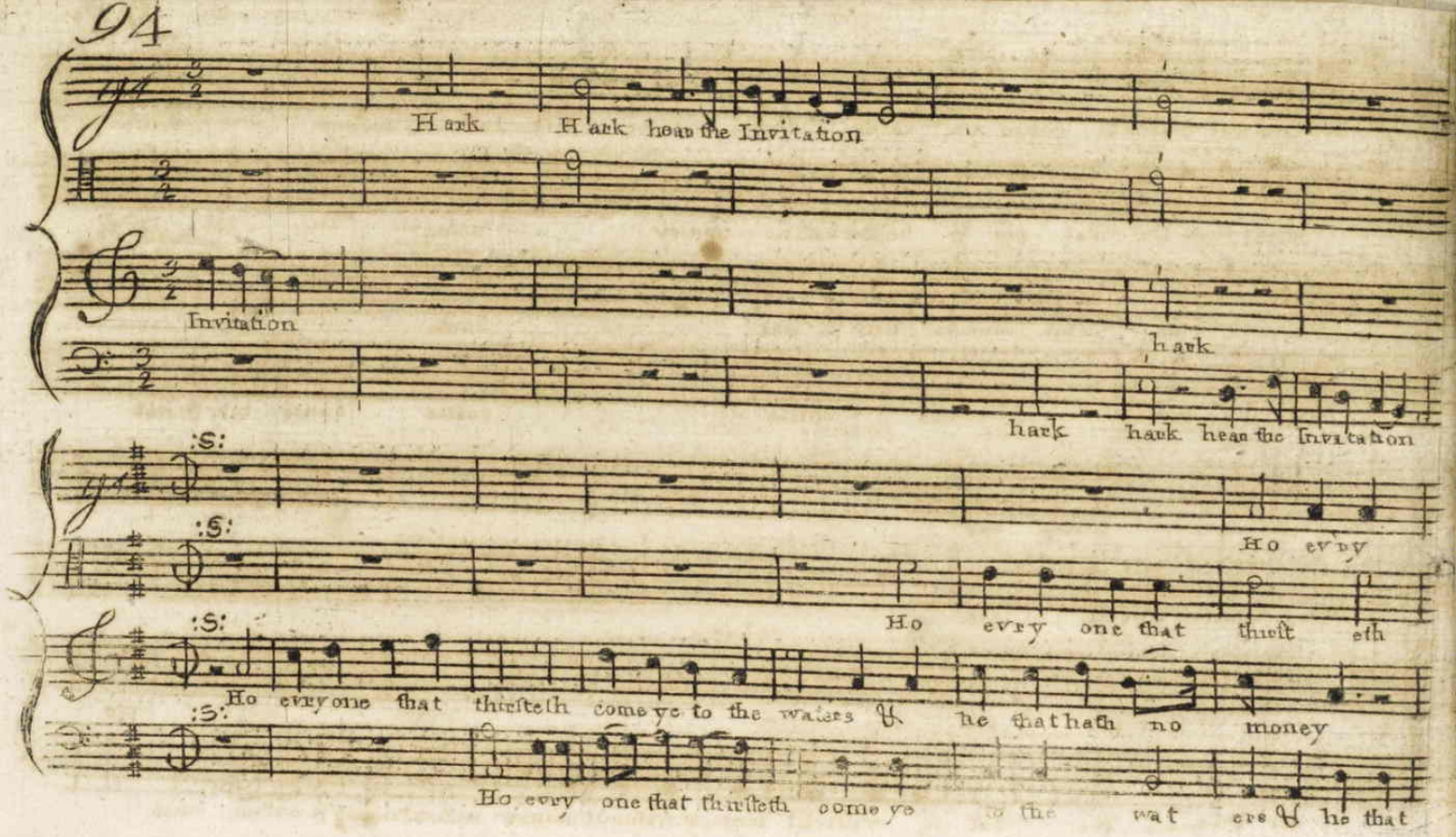

Forte
Con.
:S:
1 :S:2
then Rolls the Rapture theo the Air a round in the full magic me lo dy of found
An Anthem Isaiah 55 suitable to be sung at a Communion
Let every mortal ear attend & every heart rejoice the Trumpet of the Gospel sounds with an inviting voice the

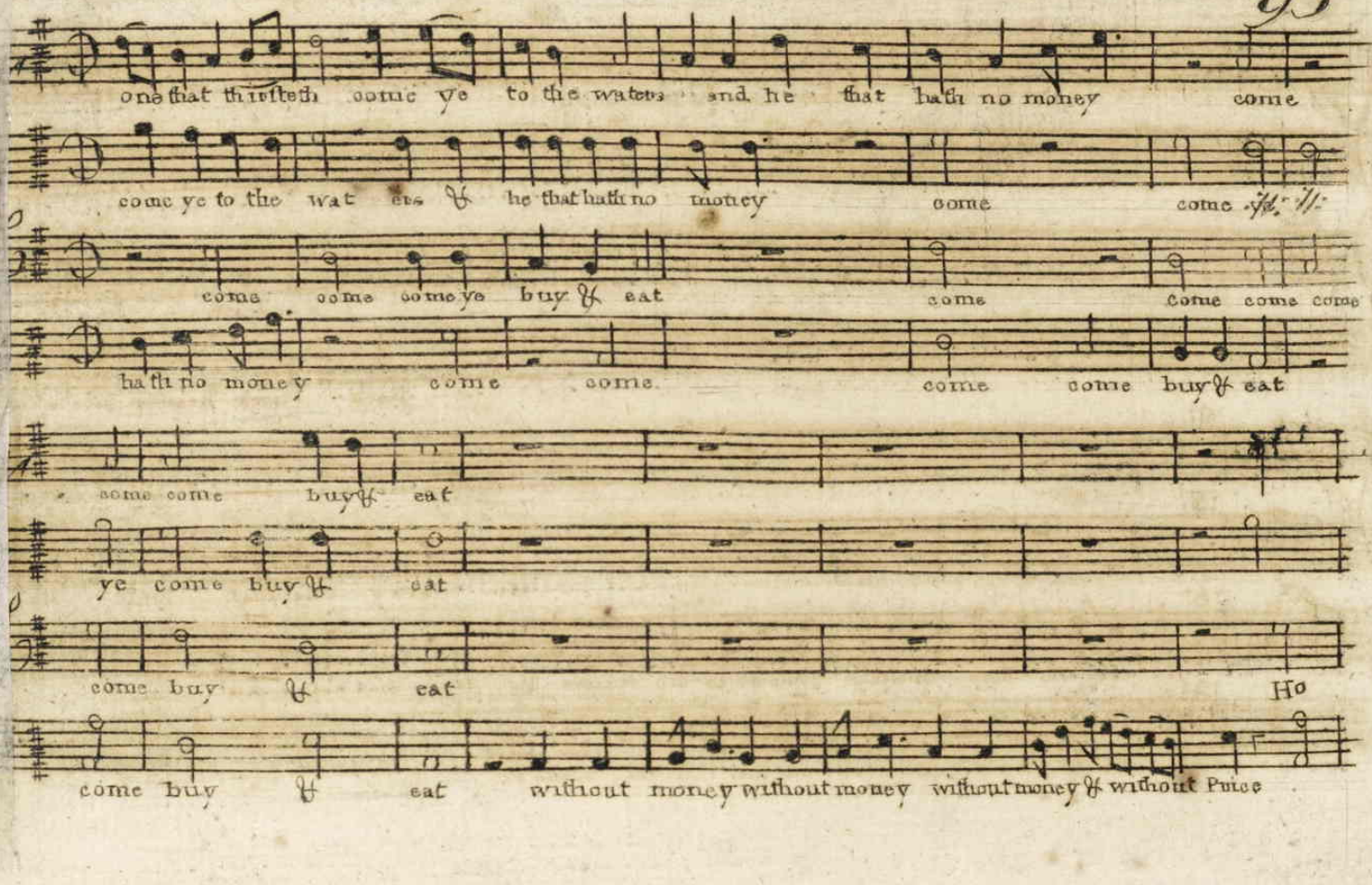

the Trum pet of the Gospel
the Trumpet the Trumpet of the
Trumpet of the Gospel sounds the Trumpet the Trumpet the Trumpet the Trumpet
sounds sounds
sounds sounds sounds the Trumpet the Trumpet the
Gospel sounds sounds sounds sounds
of the Gospel sounds sounds sounds :||: sounds
sounds the Trumpet the Trumpet the Trumpet the Trumpet the Trumpet the Trumpet

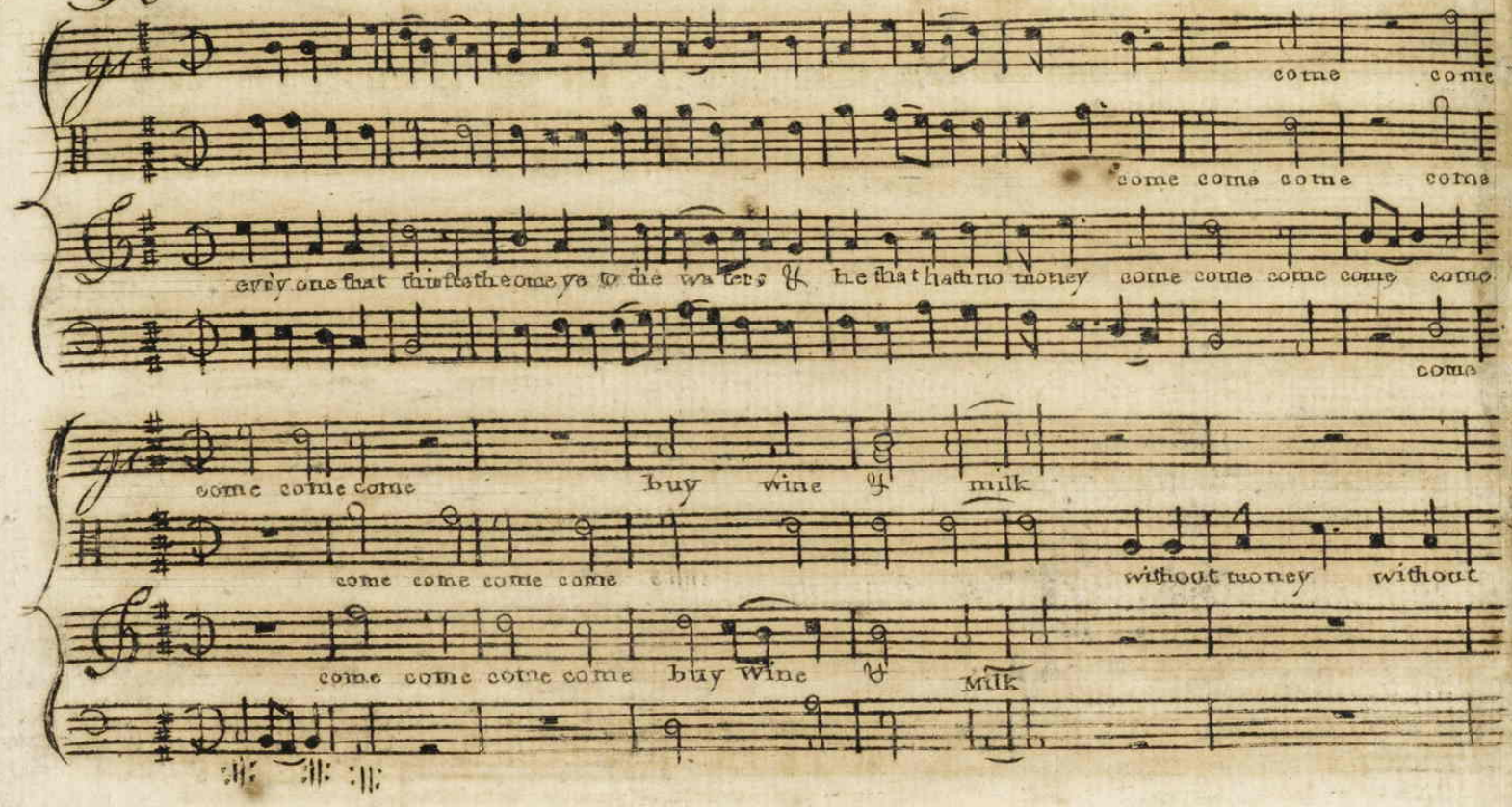

Trumpet the Trumpet of the Gof - pel founds the Trumpet of the
the Trumpet the Trumpet founds founds founds
founds the Trumpet the Trumpet the Trumpet the Trumpet the Trumpet the Trumpet
of the Gofpel found let ev - - - ry mor - - tal
Gofpel found with an in - vi - t - ing voice let ev - ry mortal Ear at
founds found let ev - ry mor tal ear at - - tend
of the Gofpel fou - - - - - nds the Tru - - - - - - - - - - m
ear at - tend ev - ry Heart re - joice the Trum - - pet


tend & ev ry Heart re joice the Trum pet of the Gof pel founds with
evry Heart re joi ce re joice
pet the Tru mpet of the Gospel founds the
of the Gof pel founds with an in vit
an inviting voi ce let ev ry mortal ear at
re joice rejoice the Trumpet of the Gospel
Tru m pet of the Gospel
ting voi ce the Trum pet of

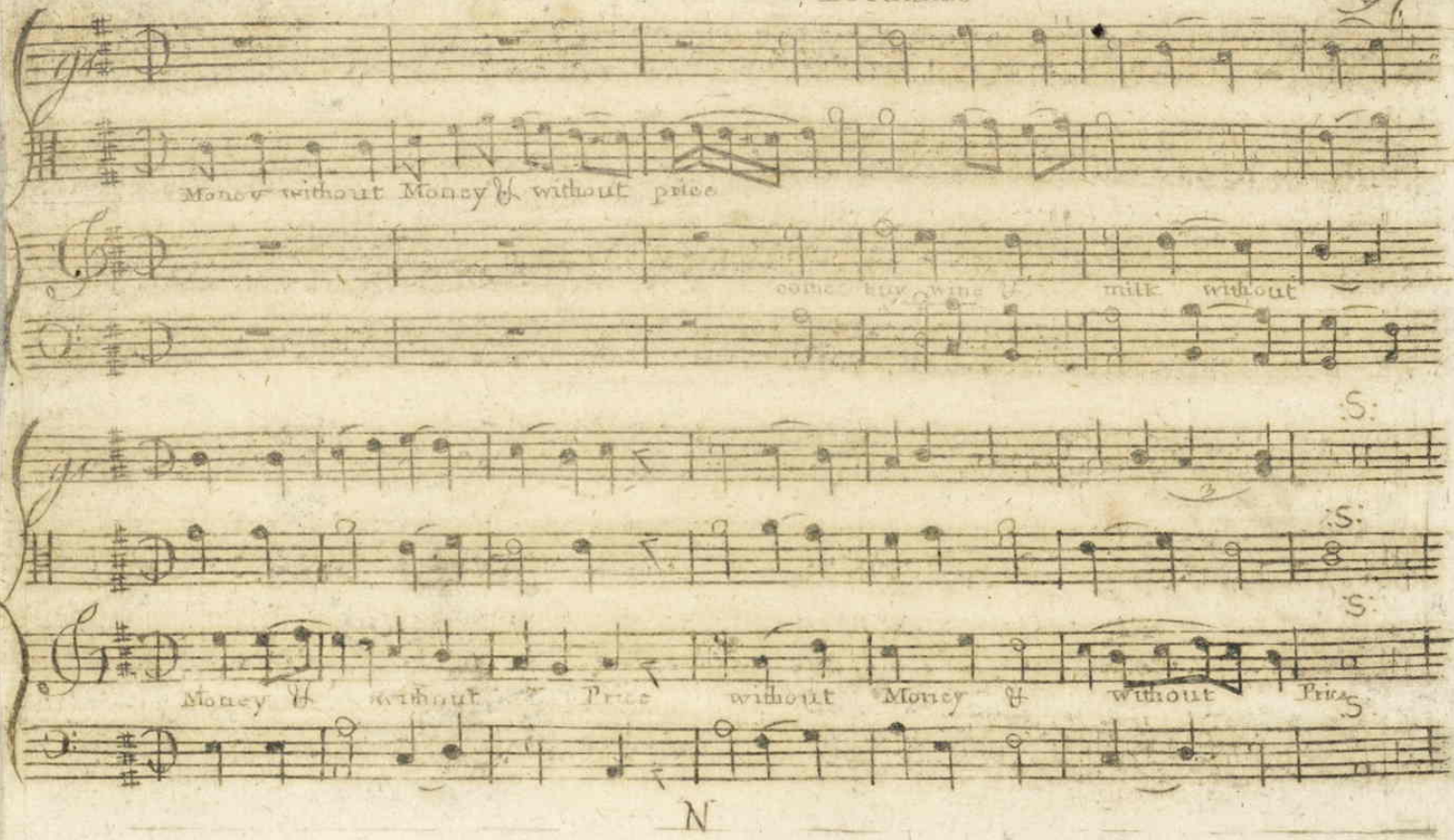

tend. Y every Heart re joice the trumpet the trumpet the trumpet the trumpet
sounds with an in vit ing voice with an in vit ing
fou nds with an I n
the Gof pel sounds with an in vi t
:S:
sounds with an in vit ing voice
:S:
in vit ing :S: voice
vi t ing voice :S: Hark Hark hear the
in voice

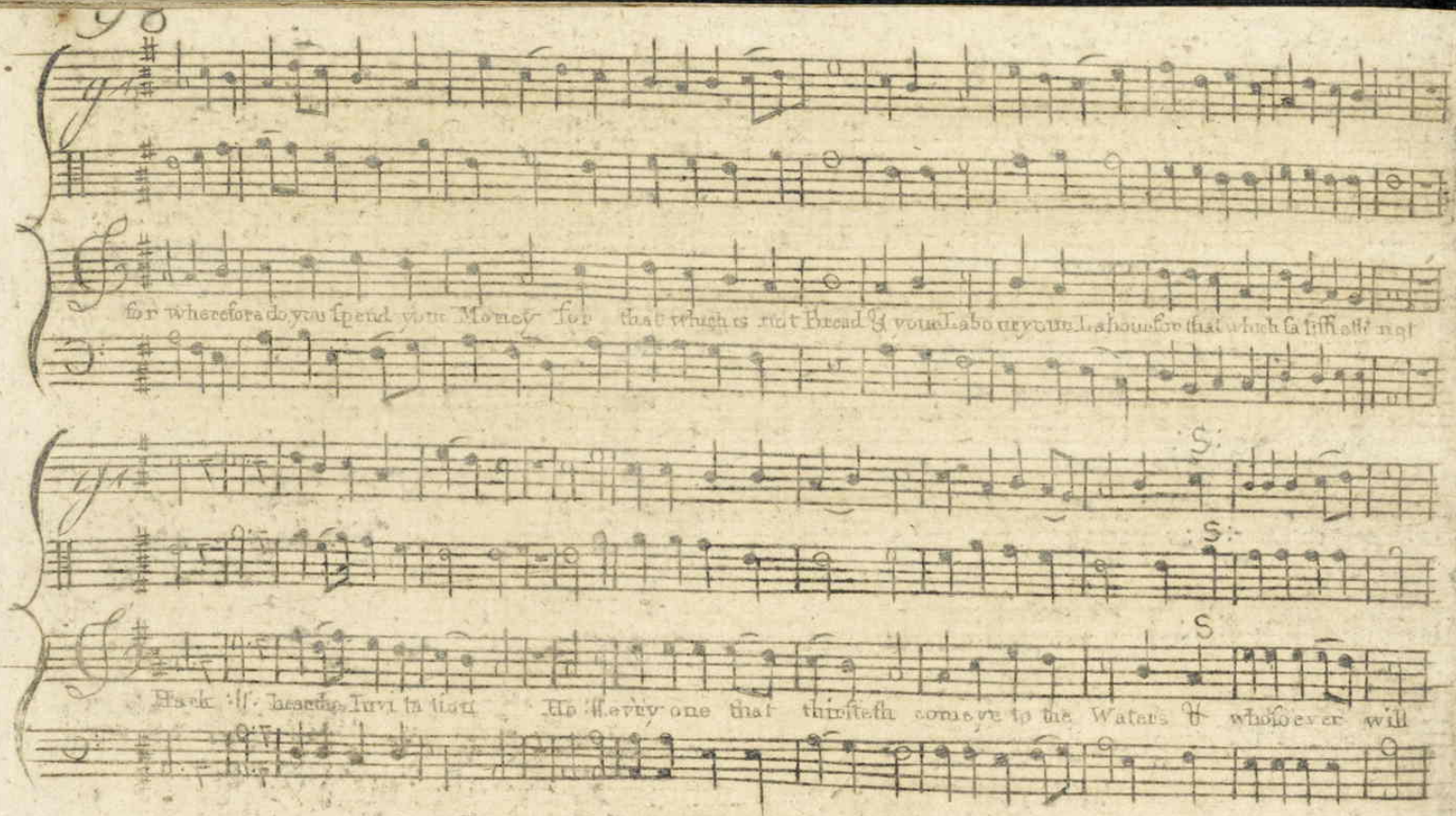

Hark Hark hear the Invitation
Invitation
hark
hark hark hear the Invitation
Ho evry
Ho evry one that thirst eth
Ho everyone that thirsteth come ye to the waters & he that hath no money
Ho evry one that thirsteth come ye to the wat ers & he that


one that thirsteth come ye to the waters and he that hath no money come
come ye to the wat ers & he that hath no money come come
come come come ye buy & eat come come come come
hath no money come come come come buy & eat
come come buy & eat
ye come buy & eat
come buy & eat Ho
come buy & eat without money without money without money & without Price


come come
come come come come
every one that thirsteth come ye to the waters & he that hath no money come come come come come
come
come come come buy wine & milk
come come come come without money without
come come come come buy wine & milk

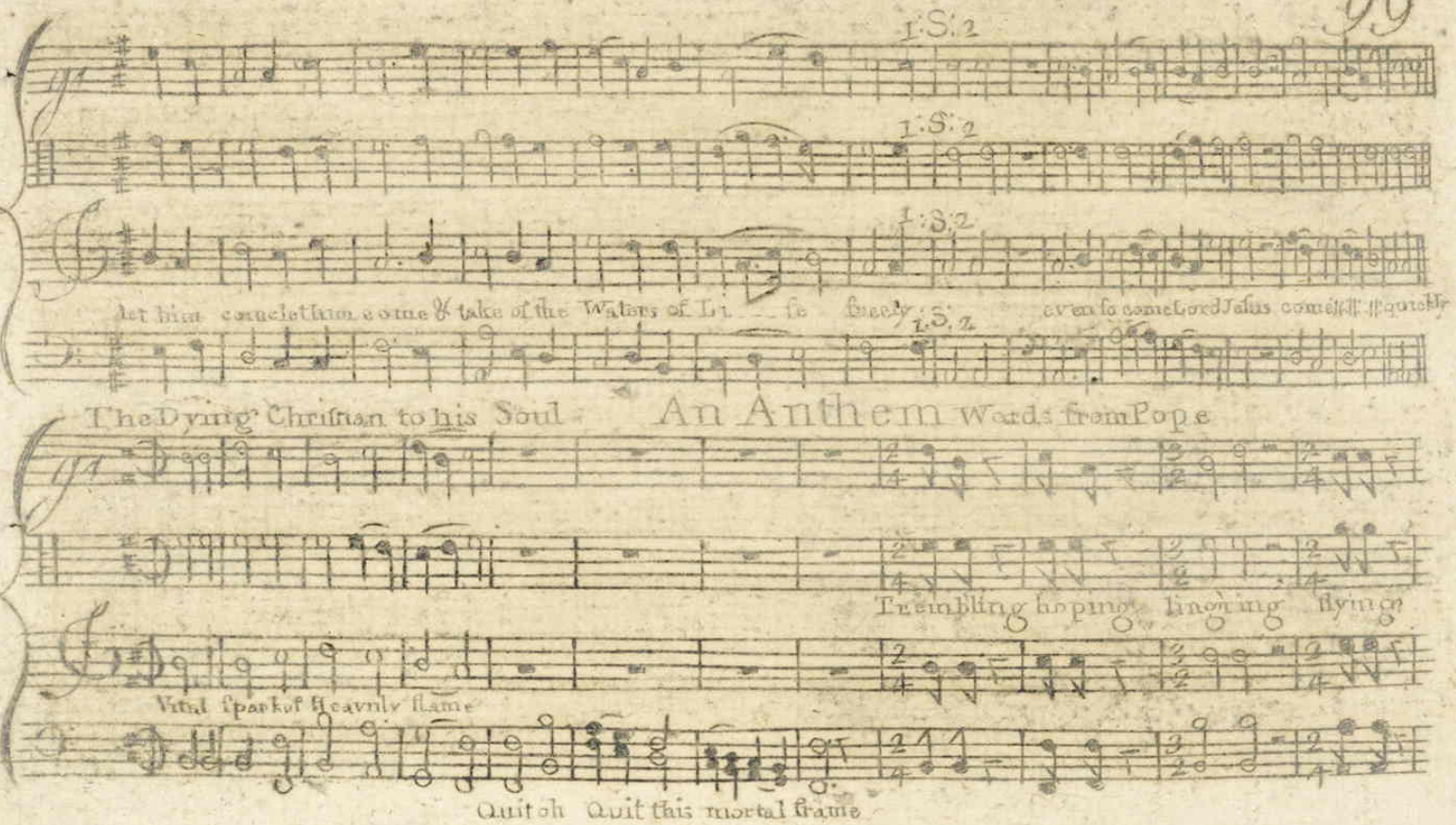
Fortissimo

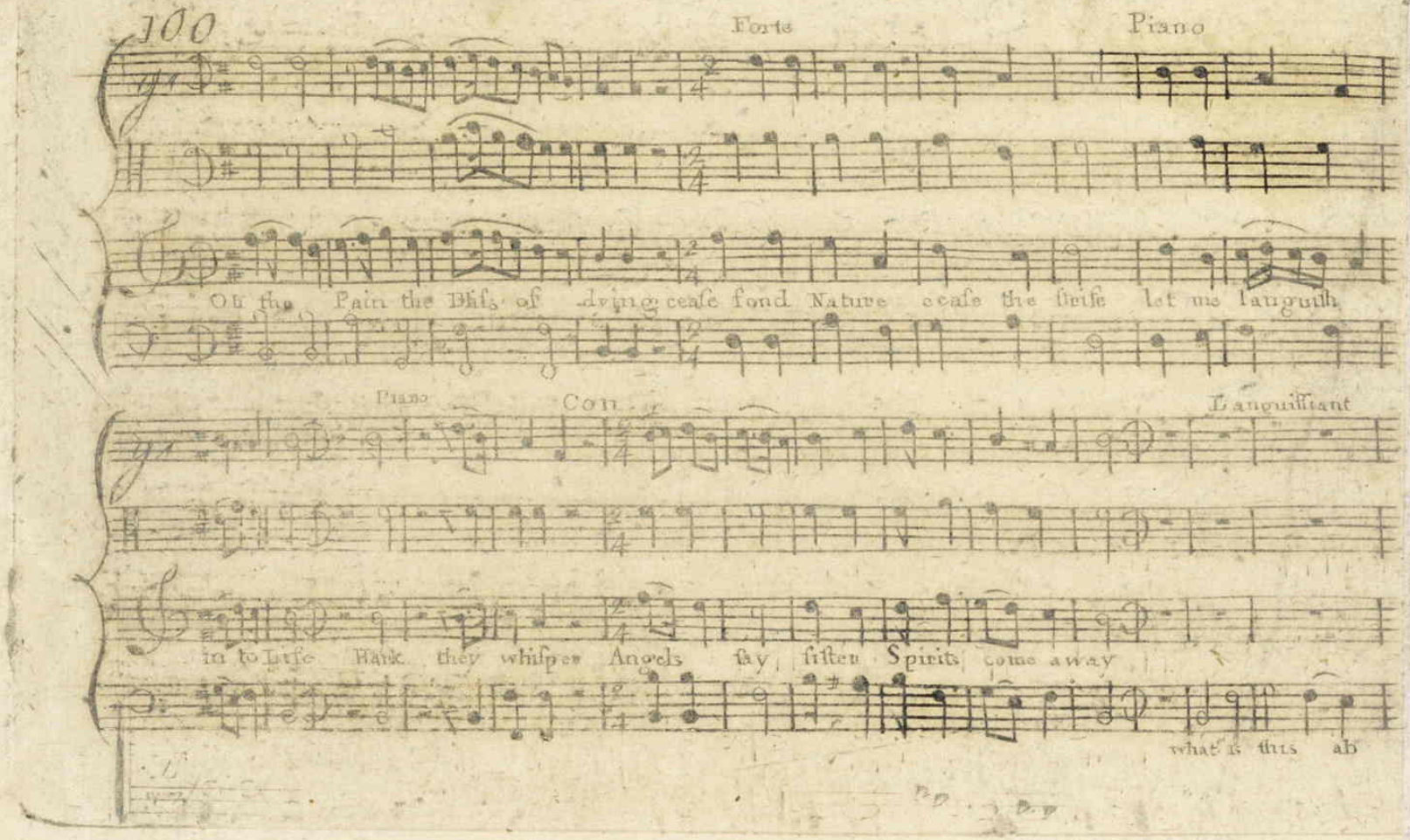

Money without Money & without price
come buy wine & milk without
Money & without Price without Money & without Price
S.
S.
S.
N



for wherefore do you spend your Money for that which is not Bread & your Labour your Labour for that which satisfieth not

Hark ‖ hear the Invitation Ho ‖ every one that thirsteth come ye to the Waters & whosoever will


1.S.2
1.S.2
1.S.2
let him conclethim come & take of the Waters of Li — fe freely 1.S.2 even so come Lord Jesus come quickly
The Dying Christian to his Soul An Anthem Words from Pope
Trembling hoping lingring flying
Vital Spark of Heavnly flame
Quit oh Quit this mortal frame


Forte
Piano
Oh the Pain the Bliss of dying; cease fond Nature cease the strife let me languish
Piano
Con
L'anguissiant
in to Life Hark they whisper Angels say sister Spirits come away
what is this ab

Con.

Shut my sight

Steals my Sense

drowns my Spirits

tell me my

Corbs me quite

Draws my Breath

S:

the World recedes it disappears

Heavn

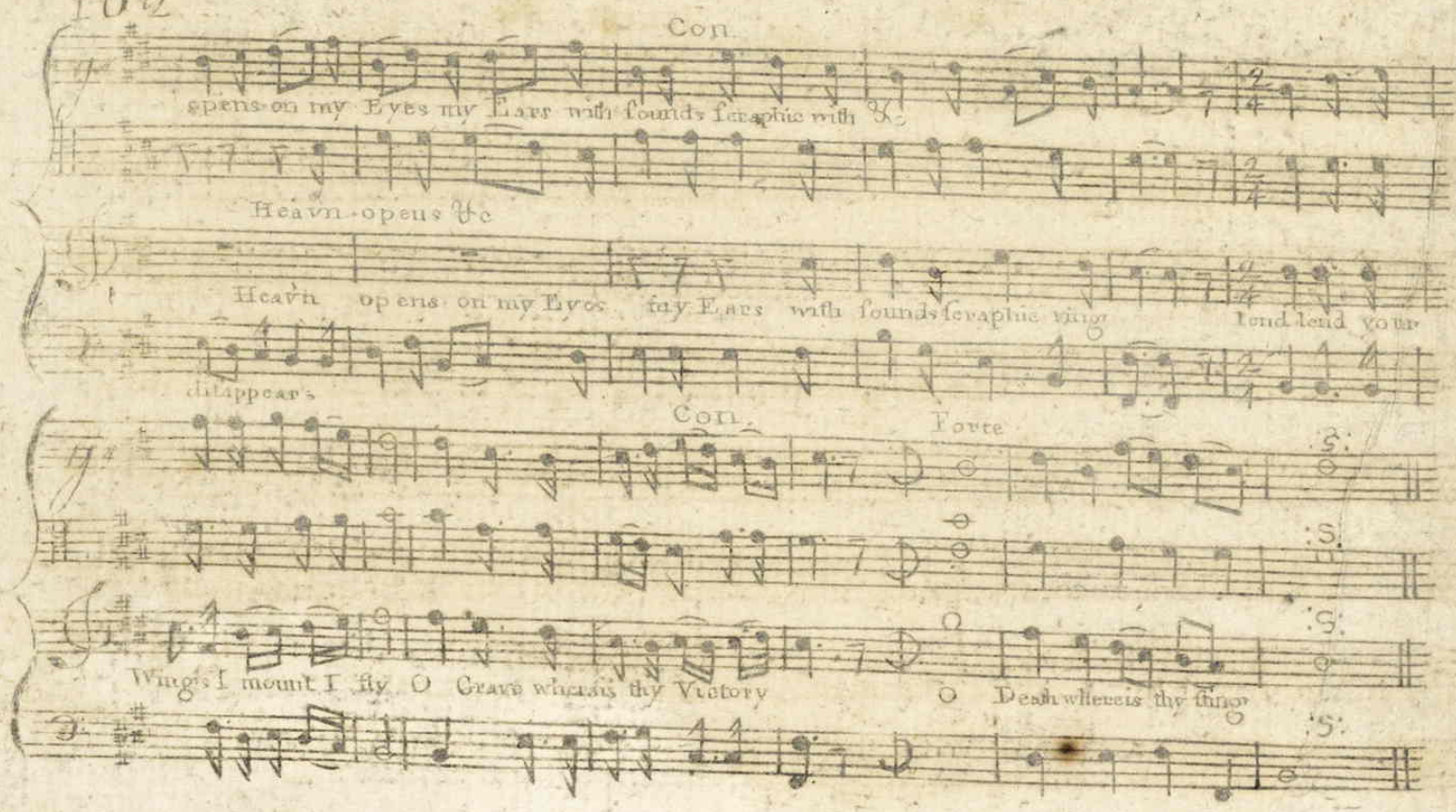
S:

S.

Soul can this be Death

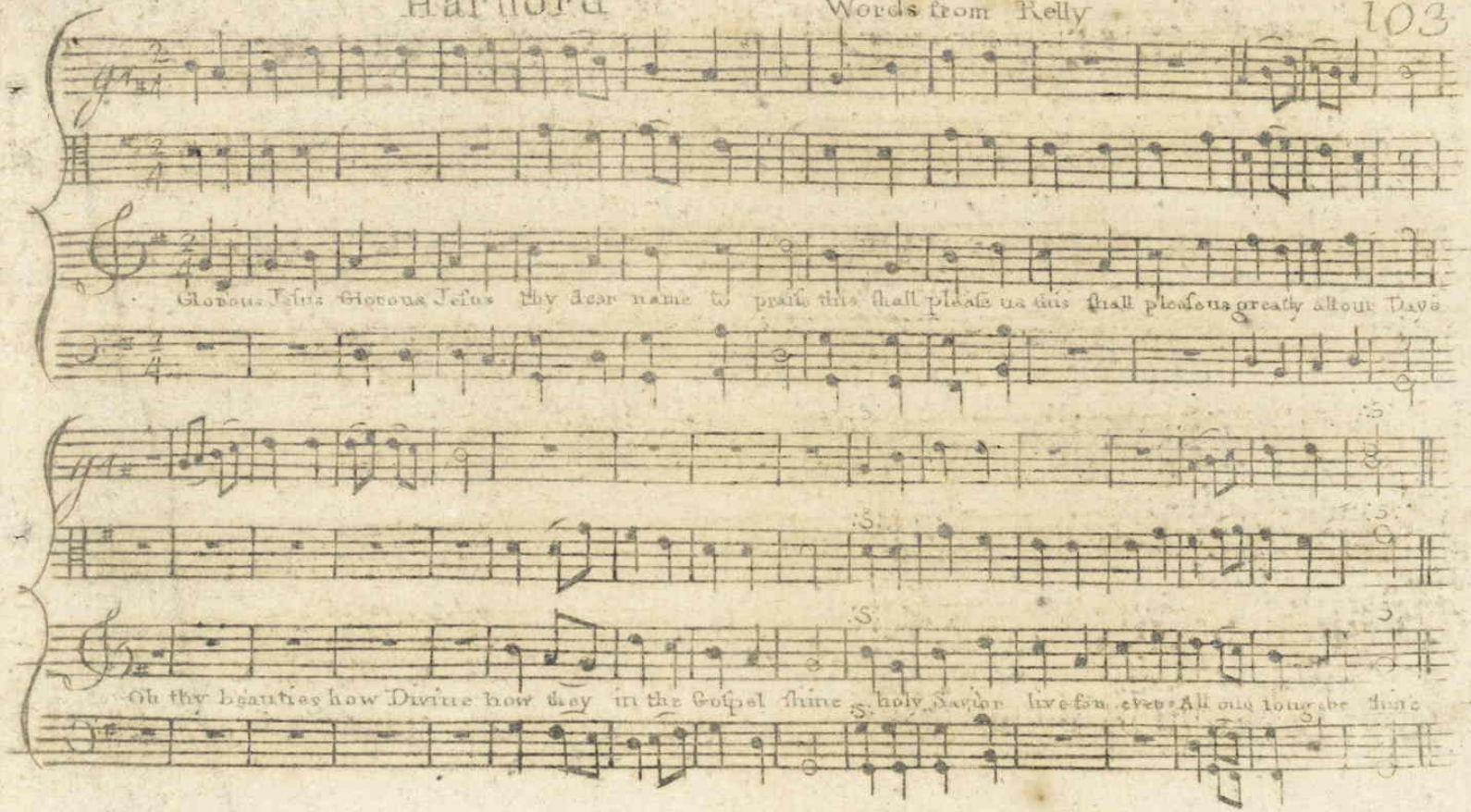
S.

the World recedes it


Con
spens on my Eyes my Ears with sounds seraphic with &c
Heavn opens &c
Heavn opens on my Eyes my Ears with sounds seraphic wings
lend lend your
disappears
Con. Forte
S.
S.
S.
Wings I mount I fly O Grave where is thy Victory
O Death where's thy sting
S.

Hartford

Words from Kelly



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