PATTERNS IN THE SACRED MUSIC CULTURE OF THE AMERICAN SOUTH

AND WEST (1720-1860)

Volume 2: Musical Anthology

by

Nikos Pappas
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1.6.2 Hymn Tune

1.6.2 Hymn Tune

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Part 1: Colonial and Early Nationalist Denominationally Specific Repertories
1.1 ANGLICANS and EPISCOPALIANS
1.1.1 Organ Music

"Fugue for the Organ," c. 1740

Origin: Virginia Tidewater (?)

"Fugue for the Organ," c. 1740

Origin: Virginia Tidewater (?)

1.1.2 Congregational Psalm Tunes

Psalm 132nd, c. 1755

Origin: Virginia Tidewater or South Carolina Low Country

![Image of musical notation for Psalm 132nd]

Source: Durham Hills, "The Cashaway Psalmody" (Cashaway, South Carolina, 1770). Evan Pugh Papers, South Carolina Historical Society, Charleston.

St. Michaels by Peter Valton (1740?-84)

Origin: Charles Town, South Carolina
Text Indication: Nahum Tate and Nicholas Brady, "Psalm 39" from A New Version of the Psalms of David (1698)

![Image of musical notation for St. Michaels]

Source: Jacob Eckhard, Jacob Eckhard's Choirmaster's Book of 1809: a facsimile with introduction and notes, George W. Williams, ed. (Columbia, South Carolina: University of South Carolina Press, 1971).
ST. PHILIPS by Peter Valton (1740?-84)

Origin: Charles Town, South Carolina
Text Indication: Nahum Tate and Nicholas Brady, "Psalm 12" from *A New Version of the Psalms of David* (1698)

PROPER TUNE FOR PS[ALM] 96TH by Francis Hopkinson (1737-91)

Origin: Philadelphia, Pennsylvania
Text Indication: Nahum Tate and Nicholas Brady, "Psalm 96" from A New Version of the Psalms of David (1698)

1.1.3 Social-Sacred Choral Psalm and Hymn Tunes

The 98th Psalm Tune, 1728

Origin: Middlesex (?), England

Source: James Lyon, A.B. Urania, or A Choice Collection of Psalm-Tunes, Anthems, and Hymns, from the most approv’d authors, with some entirely new (Philadelphia: James Dawkins, 1761).
DORCHESTER by William Knapp (1698-1768), 1738

Origin: Poole, Dorsetshire, England

Source: James Lyon, *Urania* (1761).
THE 12TH PSALM TUNE, 1746, arranged by James Lyon (?), 1761

Origin: Berkshire (?), England/Philadelphia (?)

Source: James Lyon, Urania (1761).
TRINITY TUNE by William Tans'ur (1706-1783), 1752

Origin: St. Neots, Cambridgeshire, England

Source: Daniel Bayley [William Tans'ur], The American Harmony; or, Royal Melody Complete, vol. 1, ed. 5 (Newburyport, Massachusetts: Daniel Bayley, 1769).
PSALM 136, 1741, arranged by Thomas Johnston (?), 1755

Origin: Essex, England/Boston, Massachusetts

Source: [Collection of Psalm Tunes, with an introduction ‘To learn to sing.’] bound with Tate and Brady, *A New Version of the Psalms* (Boston: Thomas Johnston, 1755).
THE 9TH PSALM by William Tuckey (1708-81), c. 1755-60

Origin: New York City

Source: James Lyon, Urania (1761).
THE 33D PSALM TUNE by William Tuckey, c. 1755-60

Origin: New York City

Source: James Lyon, *Urania* (1761).
THE 23D PSALM by Francis Hopkinson, 1760

Origin: Philadelphia
Text: Nahum Tate and Nicholas Brady, "Psalm 23" from A New Version of the Psalms of David (1698)

Source: A Collection of Psalm Tunes, with a few Anthems and Hymns (Philadelphia: n.p., 1763).
1.1.4 SOLO-STYLE PSALM AND HYMN TUNES, AND SPIRITUAL SONGS

THE CHRISTMAS HYMN by Giovanni Palma, c. 1760

Origin: Philadelphia
Text: Nahum Tate, *A Supplement to A New Version of the Psalms of David* (1700)

Source: Francis Hopkinson, "Harpsichord," manuscript copybook (Philadelphia, c. 1760).
Ms. Codex 14, Special Collections, Van Pelt-Dietrich Library Center, University of Pennsylvania.
down and Glory shone a-
round, and Glory shone a-round. Fear not, said
he for mighty dread, had seized their troubled
mind, Glad tidings of great joy
bring to you and all mankind, to you and all mankind.
HYMN [When we our wearied Limbs to rest (Psalm 137)], 1763

Origin: Philadelphia
Text: Nahum Tate and Nicholas Brady, "Psalm 137" from A New Version of the Psalms of David (1698)

Source: A Collection of Psalm Tunes (1763).
HYMN [When all thy Mercies oh my God] by Francis Hopkinson (?), 1763

Origin: Philadelphia
Text: Joseph Addison

Source: *A Collection of Psalm Tunes* (1763).
HYMN [Thro all the changing Scenes of Life], 1763

Origin: Philadelphia
Text: Nahum Tate and Nicholas Brady, "Psalm 34" from *A New Version of the Psalms of David* (1698)

Source: *A Collection of Psalm Tunes* (1763).
HYMN by Peter Pelham (?), c. 1770

Origin: Williamsburg, Virginia

Source: Martha Wayles Jefferson, Manuscript copybook (Williamsburg, c. 1770). Monticello Music #2, Special Collections, University of Virginia Library.
ODE ON ADVERSITY by Peter Pelham (?), c. 1770

Origin: Williamsburg, Virginia

Source: Martha Wayles Jefferson, Manuscript copybook (c. 1770).
1.1.5 Set Pieces and Anthems

AN ANTHEM TAKEN OUT OF THE 97 PSALM by William Tuckey, c. 1755-60

Origin: New York City
Text: Nahum Tate and Nicholas Brady, "Psalm 97" from *A New Version of the Psalms of David* (1698)

Source: James Lyon, *Urania* (1761).
Brisk

De-vour-ing fire be-fore his face, de-vour-ing fire his foes a-round with

De-vour-ing fire, De-vour-ing fire, be-fore his face, be-fore his face his foes a-round with

ven-gance struck; His light-ning set the world on blaze earth saw it and with ter-ror shook.

His light-ning set the world on blaze earth saw it and with ter-ror shook.

ven-gance struck; His light-ning set the world on blaze earth saw it and with ter-ror shook.

The proud-est hills his pres-ence felt, their hight nor streng-th could help af-fold.

The proud-est hills his pres-ence felt, their hight nor streng-th could help af-fold.

The proud-est hills like wax did melt in pre-sence of th'al-migh-ty Lord.

The proud-est hills like wax did melt in pre-sence of th'al-migh-ty Lord.
Slow

The heavens his righteousness to show, with storms of fire, his foes purs'd.

and all the trembling world be low have his descending glory view'd.

Glad sion of thy triumph heard, because thy righteous judgments, Lord, have put an pride and power destroyed.

and Jacob's daughters were o're joy'd.
Rejoice, ye righteous, in the Lord, memorials of his holiness.
deeep in your faithful breasts record; and with your thankful tongues confess.
AN ANTHEM FOR TWO VOICES by Rayner Taylor (1747-1825), 1793

Origin: Philadelphia

Source: Rayner Taylor, An Anthem for Two Voices (Philadelphia: n.p., [1793]).
V. 1

The Souls of the righteous are in the hand of God

V. 2

The Souls of the righteous are

V. 1

and there shall no torment touch them

V. 2

in the hand of God and the shall no torment touch them

V. 1

touch them

V. 2

touch them

Largo Andante

In the sight of them wise they seem to Die and their departure is taken for
misery but they are in peace they are in peace. In the sight of th\n\\n\n\nwise they seem to Die and their de-pur-ture is tak-en for mis-er-y but they are in peace.

For though they be pun-ish-ed in the sight of men yet is their hope full of im-mor-tal-ity
Moderate

Lord teach us to number our days that we may apply our hearts unto wisdom.

Days that we may apply our hearts unto wisdom. Lord teach us to number our days that we may apply our hearts unto wisdom.

Hearts unto wisdom our hearts unto wisdom.
V.2

Largo Andante

Turn thee again, O Lord, and deliver our souls, O save us for thy mercies.

Lord and deliver our souls, O save us for thy mercies sake, O save us.
Andante

V. 1

Comfort us Comfort us again Comfort us Comfort us again

V. 2

Comfort us Comfort us again Comfort us Comfort us again

V. 1

after the time where in where in we have suffered adversity Comfort us

V. 2

after the time where in we have suffered adversity Comfort us

V. 1

Comfort us again after the time where in where in we have suffered adversity

V. 2

Comfort us again after the time where in we have suffered adversity

Larghetto

V. 1

Show thy servants thy work and their

V. 2

Show thy servants thy work and their
So shall we rejoice

So shall we rejoice and be glad all the Days of our

Life rejoice

Life rejoice and be glad

glad all the Days of our Life

Life
So shall we rejoice...
So shall we rejoice...
So shall we rejoice...
So shall we rejoice...
So shall we rejoice and be glad all the Days of our Life re-
So shall we rejoice and be glad all the Days of our Life re-
So shall we rejoice and be glad all the Days of our Life re-
So shall we rejoice and be glad all the Days of our Life re-
So shall we rejoice and be glad all the Days of our Life re-
So shall we rejoice and be glad all the Days of our Life re-

44
ANTHEM [Blessed is he that considereth the poor], ca. 1800

Origin: Charleston, South Carolina (?)
Text: Psalm 41: 1-2, 13 from The Book of Common Prayer

Source: Jacob Eckhard, Jacob Eckhard’s Choirmaster’s Book of 1809 (1971).
time of trouble, in the time of trouble, in the time of trouble.

Solo, repeat Chorus

The Lord will preserve him & keep him alive and deliver not him to the will of his Enemies.

Solo

The Lord will preserve him & keep him alive, and deliver not him to the will of his
Chorus

Enemies And deliver not him to the will of his Enemies.

Maestoso

Chorus

Blessed be the Lord the Lord God of Israel. Blessed be the Lord the

Adagio

Lord the Lord God of Israel. World without End.

Chorus

Hallelujah Hallelujah Hallelujah Hallelujah

1.1.6 Operatic Contrafactum

SOLEMN CHAUNT AND CHORUS "VIVE LA LOI!" IN THE CHAMP DE MARS by Rayner Taylor, 1790

Location: London
Text: Mark Lonsdale

Source: Rayner Taylor, "The Solemn Chaunt in the Champ de Mars &c. Sung by Mr. Gray, with universal applause, at Sadler's Wells To which is added the same Air for four Voices, and the Chorus Vive la loi! &c." [London: Longman and Broderip (1790)].
The Solemn Chant in the *Chant de Mars*

**H.P.**

Mighty shall the Monarch be, who nobly make a People Free.

**Kbd**

6 5 4 2 6 8 4 6 6 5 6 4 8 7

---

**Quartetto**

**S**

Thus pursuing Freedom's Plan, Kings Confirm the rights of Man.

**A**

Thus pursuing Freedom's Plan, Kings Confirm the rights of Man.

**T**

Thus pursuing Freedom's Plan, Kings Confirm the rights of Man.

**B**

Thus pursuing Freedom's Plan, Kings Confirm the rights of Man.

---

**S**

Mighty shall the Monarch be, who nobly make a People Free.

**A**

Mighty shall the Monarch be, who nobly make a People Free.

**T**

Mighty shall the Monarch be, who nobly make a People Free.

**B**

Mighty shall the Monarch be, who nobly make a People Free.
Chorus

Vive la loi!
Vive la loi!
Vive la Na-tion!

Vive le Roi!
Vive la loi!
Vive la loi!

Vive le Roi!
Vive la loi!
Vive la loi!

Vive le Roi!
Vive la loi!
Vive la loi!

Vive la loi!
Vive la loi!
Vive la Na-tion!

Vive le Roi!
Vive la loi!
Vive la loi!

Vive le Roi!
Vive la loi!
Vive la loi!

Vive le Roi!
Vive la loi!
Vive la loi!

Vive le Roi!
Vive la loi!
Vive la loi!
PRAYER FOR THE COMMONWEALTH, adapted by Rayner Taylor, 1804

Location: Philadelphia

Solo

Let us never ungrateful prove for such mercy.

Kbd

Solo

and such love but bear in mind that he who gave can destroy as well as save.

Kbd

D.S. al Fine
1.2 NONCONFORMISTS
1.2.1 Solo-Style Hymnody

VIRGINIA TUNE, 1754

Origin: England (?)  
Text: Isaac Watts, *Hymns and Spiritual Songs* (1707-09)  


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CAPE FEAR, 1754

Origin: England (?)  
Text: Isaac Watts, *Hymns and Spiritual Songs* (1707-09)

Source: *The Divine Musical Miscellany* (1754).
MIDNIGHT MEDITATION

Origin: England
Text: Harmonia Sacra (?), 1760

Source: Harmonia-Sacra, or a Compilation of Psalm and Hymn Tunes, collected from the most celebrated European masters, as published in the different London editions by Thomas Butts; to which are added several select pieces from Green & Handel (Andover, Massachusetts: Flagg and Gould, 1816).
2. Though giv'st me rest upon my bed,
    Soft slumbers to my eyes;
Thy goodness is again renew'd,
    When in the morn I rise.

3. Throughout the bus'ness of the day
    Thine arms do me uphold,
Amid the terrors of the night
    Thy presence makes me bold.

4. Whether in sickness, or in health,
    Thy grace does me sustain;
Let me, O Lord, Thy favor have,
    And I shall ne'er complain.

5. Aided by Thee, I need not fear
    The frowns of rich or great;
Their pomp and wealth I covet not,
    Nor envy all their state.

6. Although the figtree blossom not,
    Nor vineyard yield increas;
In Thee, my Savior and my God,
    To joy I will not cease.

7. Yea, though the world by storms be lost,
    And crumbled into dust;
Yet still in Thee, my only hope,
    I will securely trust.
1.2.2 Choral Pieces

HALLELUJAH, revised 1754, arranged c. 1760

Origin: London
Text: Isaac Watts, *Hymns and Spiritual Songs* (1707-09)

Source: James Lyon, *Urania* (1761).
O veil in shades your thousand eyes, Before your brighter God.

2. Thou restless glove of golden light,
Whose beams create our days,
Join with the silver queen of night,
To own your borrow'd rays.
Winds, ye shall bear his name aloud,
Thro' the etereal blue:
For when his chariot is a cloud,
He makes his wheels of you.

3. Thunder, and hail, and fire, and storms,
The troops of his command,
Appear in all your dreadful forms,
And speak his awful hand.
Waves your tall heads, ye lofty pines,
To him that bids you grow;
Sweet clusters, bend the furthest vines,
On ev'ry thankful bough.

4. Let the shrill birds his honour raise,
And climb the morning sky,
While growing beasts attempt his praise,
In hoarser harmony.
Thus while the mearer creatures sing,
Ye mortals take the sound,
Echo the glories of your King,
Thro all the nations round.
DENMARK by Martin Madan, 1769

Origin: London, England
Text: Isaac Watts, "Psalm 100" from The Psalms of David, Imitated in the Language of the New Testament (1719); adapted by Charles Wesley in Collection of Psalms and Hymns (1737).

Source: [Rev. Martin Madan,] A Collection of Psalm and Hymn Tunes ([London]: To be had at the Lock Hospital and of E. Dilly, [1769]).
Praise. Shall fill, shall fill thy Courts with sounding Praise. Praise. Wide, wide as the

World is thy Command. Vast as Eternity, Eternity thy Love. Firm as a Rock thy

Truth must stand When rolling Years shall cease to move. When rolling Years shall cease to move.

For

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1.3 CONGREGATIONALISTS
1.3.1 Treble-led Repertory

Psalm Tunes

SOUTHWELL NEW by Thomas Walter (?) (1696-1725), c. 1720

Origin: Roxbury (?), Massachusetts

100 PSALM TUNE NEW by John Tufts (?) (1689-1750), c. 1720

Origin: Newbury (?), Massachusetts

NEW TUNE TO PS. LI, 1752

Origin: Marblehead, Massachusetts (?)  
Text: Psalm 51, John Barnard (1752)

Source: [Collection of Psalm-Tunes, with an introduction ‘To learn to sing.’] (Boston: James A. Turner, 1752).
NEW YORK, 1755

Origin: Boston, Massachusetts

Source: [Collection of Psalm Tunes, with an introduction ‘To learn to sing.’] bound with Tate and Brady, A New Version of the Psalms (Boston: Thomas Johnston, 1755).
ALDERMASTON - version A, 1711

Origin: London, England

ALDERMASTON - version B, c. 1760

South Natick (?), Massachusetts

ST. CLEMENT'S TUNE - version A, c. 1760

Origin: Massachusetts

ST. CLEMEN'T'S TUNE - version B, c. 1765

Origin: Boston (?), Massachusetts

Source: [Collection of Psalm Tunes, with an introduction "To learn to sing."] bound with Tate and Brady, A new Version of the Psalms [Boston: Thomas Johnston, 1755 (c. 1760-65)].
PSALM LXVII, 1760

Origin: Boston (?), Massachusetts

NOTHING, c. 1765

Origin: Massachusetts

LINEBOROUGH, c. 1765

Origin: New Hampshire or Massachusetts

1.3.2 Tenor-led Repertory

1.3.2.1 Congregational Psalm Tunes

ST. THOMAS’S, c. 1760

Origin: Massachusetts


THE 37TH PSALM TUNE, c. 1760

Origin: Massachusetts

MIDDLEBOROUGH TUNE, c. 1765

Origin: Massachusetts

Source: [Collection of Psalm Tunes, with an introduction ‘To learn to sing.’] [1755 (c. 1760-65)].
130 PSALM TUNE, c. 1765

Origin: Massachusetts

Source: Edward Lang, Manuscript supplement to Thomas Walter, *The Grounds and Rules of Musick Explained* ed. 4 [Massachusetts (?), c. 1760-70].
MARBLEHEAD - version 1 by William Billings, 1770

Origin: Boston, Massachusetts

MARBLEHEAD - version 2 by William Billings, 1778

Origin: Boston, Massachusetts
Text: Nahum Tate and Nicholas Brady, "Psalm 133" from *A New Version of the Psalms of David* (1698)

HINGHAM by William Billings, 1770

Origin: Boston, Massachusetts

FRIENDSHIP by William Billings, 1770

Origin: Boston, Massachusetts

UXBRIDGE by William Billings, 1770

Origin: Boston, Massachusetts

AFRICA by William Billings, 1770

Origin: Boston, Massachusetts

AN HYMN ON THE NATIVITY OF OUR SAVIOR, c. 1760

Origin: Massachusetts
Text: Nahum Tate, *A Supplement to A New Version of the Psalms of David* (1700)

THE DUTCH HYMN, c. 1765

Origin: Massachusetts

MELODY, c. 1770

Origin: Massachusetts
Text: Isaac Watts, *Hymns and Spiritual Songs* (1707-09)

1.4 ENGLISH PRESBYTERIANS
1.4.1 Psalm Tunes

European Precedents

Newcastle Tune, 1750, arranged by Caleb Ashworth (?), c. 1760

Origin: Manchester, England

Source: Caleb Ashworth, *A Collection of Tunes, suited to the several metres commonly used in publick worship, set in four parts, and on the most easy keys* (London: J. Buckland, 1761).
WELLS TUNE, 1722, arranged by Thomas Moore 1750

Origin: Yorkshire (?), England


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WELLS TUNE with metric-rhythmic realignment
LONG ISLAND SOUND

THE 24TH PSALM, c. 1750

Origin: Long Island Sound Region


NEW SARUM, c. 1756

Origin: Portsmouth, Rhode Island

PORTSMOUTH NEW, c. 1756

Origin: Portsmouth, Rhode Island

Source: John Sandey, “John Sandey His Book. 1756 April 16 Day” (1756).
MIDDLE ATLANTIC

ISLE OF WIGHT, harm. James Lyon (?) (1735-1794), 1761

Origin: Philadelphia (?)

Source: James Lyon, *Urania* (1761).
ST. ANNE'S TUNE, harm. James Lyon (?), 1761

Origin: Philadelphia (?)

Source: James Lyon, *Urania* (1761).
THE 8TH PSALM TUNE by James Lyon, 1761

Origin: Philadelphia

Source: James Lyon, *Urania* (1761).
WILLINGTON TUNE, 1761

Origin: Middle Atlantic

Source: James Lyon, *Urania* (1761).
1.4.2 HYMN TUNES

1.4.2.1 CONGREGATIONAL AND CHORAL PIECES

SOUTHERN AND WESTERN NEW ENGLAND

THE CRADLE HYMN, c. 1755

Origin: Long Island Sound Region
Text: Isaac Watts, *Divine Songs Attempted in the Easy Language of Children* (1715)

Source: Henry Wells, Jr., manuscript copybook of sacred music (Montague, Massachusetts, 1782). Library of Congress M 1495 .T89 1782 Case.
2.
The heavens are for his curtains spread,
The unfathom’d deep he makes his bed:
Clouds are his chariot, when he flies
On winged storms, across the skies.

Great is the Lord; what tongue can frame
An equal honour to his name?

Source: James Lyon, *Urania* (1761).
PSALM 104 by James Lyon, arrangement from Henry Wells, Jr. ms., 1782

Origin: Montague, Massachusetts (?)
Text: "Psalm 104" from The Psalms of David, Imitated in the Language of the New Testament (1719)

Source: Henry Wells, Jr., manuscript copybook of sacred music (1782).
MIDDLE ATLANTIC

A HYMN TUNE ON THE DIVINE USE OF MUSIC, 1754

Origin: Philadelphia
Text: John Playford (?)

We'll joy in God, who is the Spring
of lawful Joy, and harmless Mirth;
Whose boundless Love is justly call'd,
The Harmony of Heaven and Earth.

Thy praises dearest Lord, aloud
our grateful Anthems shall rehearse;
Which rightly sung, are rightly roll'd,
The MUSICK of the Universe.

And whilst we sing, we'll consecrate
to Thee that violated Art,
In offering up, by e'ry Tongue,
With e'ry Song a flaming Heart.

We'll hallow pleasure, and redeem
from vulgar Use our Tuneful Voice
Those Lips that wantonly have sung,
shall be employ'd in nobler Joys.

Thus we, poor Mortals, here on Earth
will imitate the heav'nly Quires;
And in exalted Notes, we'll send
in holy Hymns our rai'd Desires.

And that we may be sure above,
when there we come our Part to know;
we'll practise, both at Home and Church,
our Hallelujah's here below.

HUNTERDON TUNE, c. 1755

Origin: Charleston, Cecil County, Maryland

Source: Capt. Richard Ellis, manuscript copybook of sacred vocal music (Charleston, Maryland, c. 1755-60). Historical Society of Delaware, Wilmington.

A NEW TUNE ADAPTED TO THE 12TH VEACRE OF YS 22D CHAP. OF REVELATIONS, c. 1755

Origin: Charleston, Cecil County, Maryland

Source: Richard Ellis, manuscript copybook (c. 1755-60).
THE MORNING HYMN, 1761

Origin: Middle Atlantic

Source: James Lyon, Urania (1761).
[CHORUS] to AMARTY. TO PSALM CXXXIX, 1763

Origin: Philadelphia, Pennsylvania
Text: Isaac Watts, "Psalm 139, verse 5" from The Psalms of David, Imitated in the Language of the New Testament (1719)

Source: Tunes in Three Parts, for the several metres in Dr. Watts's version of the Psalms (Philadelphia: Anthony Armbruster, 1763).
CHIDDINGSTONE: TO PSALMS LXXXIV. CXXI. CXXXVI, CXLVIII, 1763

Origin: Philadelphia, Pennsylvania
Text: Isaac Watts, "Psalm 84" from The Psalms of David, Imitated in the Language of the New Testament (1719)

Source: Tunes in Three Parts (1763).
MIZMOR; TO PSALM THE L. AND XCIII, 1763

Origin: Philadelphia, Pennsylvania

Source: *Tunes in Three Parts* (1763).

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WHITCHURCH, 1763

Origin: Philadelphia, Pennsylvania
Text: Isaac Watts, "Psalm 93, Third Meter" from The Psalms of David, Imitated in the Language of the New Testament (1719)

Source: Tunes in Three Parts (1763).
HANOVER by Daniel Russ, 1791

Origin: Carlisle, Pennsylvania
Text: Daniel Russ (?)

O keep me in thy tender care, Thy sheltering wings stretch out
To guard me from my savage foes, To guard me from my savage foes, That compass me about.

1.4.2.2 Traditional Nonfunctional Harmonic Techniques

AN HYMN ON YE BIRTH OF CHRIST, c. 1756

Origin: Long Island Sound Region
Text: Isaac Watts, *Horæ Lyricæ* (1706)

Source: John Sandey, “John Sandey His Book. 1756 April 16 Day” (1756).
CHINTING, 1763

Origin: Philadelphia

Source: Tunes in Three Parts (1763).
93D, set by Lucius (?) Chapin, c. 1793

Origin: Staunton, Virginia (?)

Source: Amzi Chapin, manuscript copybook of sacred music (Washington County, KY (?), c. 1798). Sherrill Papers, Private collection of David Thomas, Peninsula, Ohio.
LEXINGTON by Amzi Chapin (?), c. 1798

Origin: Washington, Kentucky

Source: Amzi Chapin, manuscript copybook (c. 1798)
BOURBON, 1813

Origin: Western Pennsylvania (?)
Text: Adapted from Isaac Watts, Verse 3 of "Psalm 143" from *The Psalms of David, Imitated in the Language of the New Testament* (1719)

1.4.3 SPIRITUAL SONGS

1.4.3.1 Spiritual Meditations

EUROPEAN PRECEDENTS

THE LONGING SOUL by Thomas Campion (1567-1620), arr. 1722

Origin: England
Text: Thomas Campion


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FUNERAL THOUGHT by Aaron Williams, 1763

Origin: London, England
Text: Isaac Watts, *Hymns and Spiritual Songs* (1707-09)

2. But if thy sainted soul can feel,
And mingle in our misery,
Then, then my breaking heart I'll seal,
Thou shalt not hear one sigh from me.

3. The beam of morn was on thy stream,
But sullen clouds the day deform;
Thou wert indeed that morning beam,
And death, alas! that sullen storm.

4. Thou wert not formed for living here,
For thou wert kindred with the sky;
Yet, yet we held thee all so dear,
We though thou wert not form'd to die.

5. How sweetly could I lay my head
Within the cold grave's silent breast;
Where sorrow's tears no more are shed,
No more the ills of life molest.

6. For, ah my heart! how very soon
The glittering dreams of youth are past!
And long before it reach its noon,
The sun of life is overcast.
MIDDLE ATLANTIC

TRIUMPH, 1813

Origin: Southeastern Pennsylvania or Delaware (?)

Text: Excerpt from "The Christian's Soliloquy. (In Imitation of Marcus Aurelius)" printed in *The Columbian Magazine*, October 1, 1786

ANIMATION, 1813

Origin: Southeastern Pennsylvania or Delaware
Text: Robert Robinson, 1758

SOUTH AND WEST

CRAVEN OR LAST ASSISE, c. 1770

Origin: Indiantown, South Carolina
Text: Anonymous

Source: Mr. Little, manuscript copybook of sacred music prepared for Robert Wilson (Indiantown, Williamsburg District, South Carolina, 1775). Tennessee State Library and Archives, Nashville.
121ST OR THE SEASONS by Lucius Chapin, 1802

Origin: Washington, Kentucky
Text: Anonymous

2. Hark! how the glorious Gospel sounds
Inviting sinners all around
Behold your loving Saviour stands
And spread for you his bleeding hands

3. He now is knocking at your heart
Waiting salvation to impart
To wash you in atoning blood
And make you sons & heirs of God

4. A few more days & you must go
To realms of joy or endless woe
In worlds of bliss with Christ to dwell
Or sink beneath his frowns to hell

5. Come then dear sinners, commit [and] take
And all your ways of sin forsake
The world give o'er, leave friends behind
In Christ you may redemption find.

Source: Lucius Chapin to Amzi Chapin (November 15, 1802). Sherrill Papers, Private collection of David Thomas, Peninsula, Ohio.
CHRISTIAN INQUIRY, 1813

Origin: Pittsburgh, Pennsylvania (?)
Text: John Newton, 1779

Source: Robert Patterson, *Patterson’s Church Music* (Cincinnati: Browne and Looker, for R. and J. Patterson, Pittsburg, 1813).
1.4.3.2 Religious Ballads

MIDDLE ATLANTIC

JUDGMENT, 1761

Origin: Philadelphia (?)
Text: Isaac Watts, Horæ Lyricæ (1706)

Source: James Lyon, Urania (Philadelphia, 1761).

2. How the poor sailors stand amazed and tremble,
While the hoarse thunder, like a bloody trumpet,
Roars a loud onset to the gaping waters,
Quick to devour them.

3. Such shall the noise be, and the wild disorder,
(If things eternal may be like these earthly)
Such the dire terror, when the great archangel
Shakes the creation.

4. Tears the strong pillars of the vault of heaven,
Breaks up old marble, the repose of princes,
See the graves open, and the bones arising,
Flames all around them.

5. Hark the shrill outcry of the guilty wretches!
Lively bright horror, and amazing anguish,
Stare thro’ their eyelids, while the living worm lies
Gnawing within them.

6. Thoughts, like old vultures, prey upon their heartstrings,
And the smart twinges, when the eye beholds the
Lofty judge, frowning, and a flood of vengeance
Rolling afore him;

7. Hopeless immortals! how they scream and shiver,
While devils push them to the pit wide-yawning,
Hideous and gloomy, to receive them headlong,
Down to the center.

8. Stop here my fancy, (all away ye horrid
Doleful ideas) come arise to Jesus,
How he sits Godlike, and the saints around him
Throng’d yet adoring.

9. O may I sit there, when he comes triumphant,
Downing the nations, then ascend to glory,
While our hosannas all along the passage
Shout the redeemer.
2. Twas thus the glorious sufferer stood,
With hands and feet nail'd to the wood;
From ev'ry wound a stream of blood
Came trickling down amain:
His bitter groans, all nature struck,
And at his voice, the rocks were broke,
The spiteful Jews had round him mock'd.
And laughed at his pain.

3. Thus hung between the earth and skies,
Behold him tremble as he dies
O sinners! hear his mournful cries;
Behold his torturing pain.
The mourning sun withdrew his light,
Blush'd and refus'd to own his sisght.
All azure cloth'd in robes of night,
All nature mourn'd and stood affright,
When Christ the Lord was slain.

4. Ye men and angels hear the son,
He cries for help, but there is none;
He treads the wine press all alone,
His garments stain'd with blood.
In lamentations hear him cry,
Eli lama sabacthany;
Tho death may close these languid eyes,
He soon will mount the upper skies
The conquering son of God
5. Both Jews and Romans in a band,
With hearts like steel around him stand,
Saying if you're come to save the land,
Now try yourself to free—
A soldier pierc'd him when he died,
And healing streams came from his side,
And thus my Lord was crucify'd,
Stern justice now is satisfy'd;
Sinners, for you and me.

6. Behold him mount a throne of state,
He fills the mediatorial seat,
While millions bowing at his feet,
In loud hosannas tell;
How he endured exquisite pains,
And led the monster death in chains;
Ye seraphs raise your highest strains,
While music fills bright Salem's plains,
He has conquered death and hell.

7. Tis done, the dreadful debt is paid.
The great atonement now is made;
Sinners on me your guilt was laid
For you I spilt my blood;
For you my tender soul did move,
For you I left my courts above,
That you the length and breadth might prove,
The depth and height of perfect love,
In Christ your smiling God—

8. All Glory be to God on high,
who reigns enthron'd above the sky,
Who sent his son to bleed and die,
Glory to him be given
While heaven above his praise resound,
Zion shall sing his grace abound,
I hope to sing eternal rounds,
In flaming love which knows no bounds
When carried up to heav'n.

1.4.4 FOLK HYMNS

1.4.4.1 Contrapuncta

AN ANTHEM ON KING DAVID, arr. from John Weldon, c. 1756

Origin: Long Island Sound Region
Text: William Congreve

Source: John Sandey, “John Sandey His Book. 1756 April 16 Day” (1756).
Chorus: "Viva la face, viva l'amor!" from *Atalanta* by George Frederick Handel, 1736

Origin: London, England
Text: Anonymous

2. Poor are the joys which fools esteem,  
   Fading and transitory;  
   Mirth is as fleeting as a dream,  
   Or a delusive story;  
   Luxury leaves a sting behind,  
   Wounding the body and the mind;  
   Only in friendship can we find,  
   Pleasure and solid glory.

3. Beauty with all its gaudy show,  
   Is but a painted bubble;  
   Short is the triumph wit bestows,  
   Full of deceit and trouble;  
   Fame, like a shadow, flies away,  
   Titles and dignities decay;  
   Nothing but Friendship can display,  
   Joys that are free from trouble.

4. Learning, that boasted glittering thing,  
   Scarcely is worth possessing;  
   Riches, for ever on the wing,  
   Cannot be call’d a blessing;  
   Sensual pleasure sweels desire,  
   Just as the fuel feeds the fire;  
   Friendship can real bliss inspire,  
   Bliss that is worth possessing.

5. Happy the man who has a Friend,  
   Form’d by the God of nature;  
   Well may he feel and recommend,  
   Friendship with his Creator:  
   Then as our hands in Friendship join,  
   So let our social powers combine;  
   Call’d by a passion most divine,  
   Friendship with our Creator.

THE BRITISH MUSE, arr. Samuel Holyoke (?), 1800

Origin: Exeter, Massachusetts

FRIENDSHIP, 1813

Origin: Southeastern Pennsylvania or Delaware
Text: Bidwell

1.4.4.2 Tune Families

THE GLIDING STREAMS, 1719

Origin: London, England
Text: Thomas Carew

Source: (L[aurence], W[illiam]). *A Collection of Tunes, suited to... Watt's Imitation of the Psalms of David, or Dr. Patrick's version; fit to be bound up with either.* London: W. Pearson, for John Clark, R. Ford, and R. Crittenden, 1719.
THE GLIDEING STREAMS, c. 1756

Origin: Long Island Sound Region
Text: Anonymous

A MEDITATION ON DEATH, 1730

Origin: London, England
Text: Anonymous

THE CHIMES, c. 1756

Origin: Portsmouth, Rhode Island
Text: Anonymous

I Hark how Swift ye Moments Fly; And I not yet prep'd to die.

By day by night ye Sammon Sounds; but Sleep nor Cares its Crying Drowns.

2. The Peals of Death both great & small,
    In various notes do on us call,
    Youth sighs away in shriller moans,
    And age expires in deepest Groans.

3. The Trembling walls around awake,
    And Stones o're graves affrighted shake;
    Whilst men sleep eat talk laugh & drink,
    And like brute beasts we're on it think.

4. On line of life our body's hung,
    As heavy weights still downward run:
    But we're again up to be wound,
    When once they touch the fatal Ground.

5. O Count the minutes then yt beat
    Whilst Circulating blood renew its heat
    For by those Measures thou must rate
    Thine Hopes of an eternal state.

Source: John Sandey, “John Sandey His Book. 1756 April 16 Day” (1756).
CALVARY from Joseph Holloday ms., c. 1755

Origin: Virginia
Text: Nahum Tate and Nicholas Brady, "Psalm 23" from A New Version of the Psalms of David (1698)

Source: Joseph Holliday, manuscript copybook of sacred vocal music (Spotsylvania County, Virginia, c. 1755). Mss 1 H7185a .325, Virginia Historical Society, Richmond.

CALVERDY TUNE, c. 1768

Origin: Southeastern Pennsylvania (?)

CALVERY, arr. c. 1772

Origin: North Carolina (?)


WASHINGTON, set by Amzi Chapin (?), c. 1798

Origin: Washington, Kentucky

Source: Amzi Chapin, manuscript copybook, Washington, Kentucky, c. 1798
CONVERSE TUNE, c. 1768

Origin: Southeastern Pennsylvania (?)

Transcription

CONVERSE, set by James C. Lowry, c. 1820

Origin: Virginia
Text: Adapted from Isaac Watts, *Hora Lyrica* (1707)

Source: Ananias Davisson, *A Supplement To The Kentucky Harmony* (Harrisonburg, Virginia: Printed and sold by the Author, 1820).
THE INDIAN PHILOSOPHER, 1798

Origin: Dedham, Massachusetts
Text: Isaac Watts, *Horae Lyrica* (1707)

2. In vain I sought the wond'rous cause,
Rang'd the wide fields of nature's laws,
And urg'd the schools in vain;
Then deep in thought, within my breast,
My soul retir'd and slumber dress'd
A bright instructive scene.

3. O'er the broad lands, and cross the tide;
On fancy's airy horse I ride,
(Sweet rapture of the mind!)
'Till on the banks of Gange's flood,
In a tall ancient grove I stood
For sacred use design'd.

4. Hard by a venerable priest,
Ris'n with his God, the Sun, from rest,
Awoke his morning song!
Thrice he conjur'd the murm'ring stream;
The birth of souls was all his theme,
And half divine his tongue.

5. "He sang th'Eternal rolling flame,
"That vital mass, which still the same
"Does all our minds compose:
"But shap'd in twice ten thousand frames;
"Thence diff'ring souls of diff'ring names,
"And jarring tempers rose."
6. "The mighty power which form'd the mind
"One mould for ev'ry two design'd,
"And bless'd the new-born pair:
"This be a match for that; (he said)
"Then down he sent the souls he made,
"To seek them bodies here:

7. "But parting from their warm abode
"They lost their fellows on the road,
"And never join'd their hands:
"Ah cruel change, and crossing fates!
"Our Eastern souls have dropt their mates
"On Europe's barb'rous lands.

8. "Happy the youth who finds the Bride,
"Whose birth is to his own ally'd,
"The sweetest joys of life:
"But oh the crowds of wretched souls
"Fetter'd to minds of different moulds,
"And chain'd t'eternal strife!

9. Thus sang the wond'rous Indian bard;
My soul with vast attention heard,
"Sure then (I cri'd) might I but see
"That gentle nymph who twin'd with me,
"I may be happy too.

10. "Some courteous angel, tell me where
"What distant lands this unknown fiar,
"Or distant seas detain?
"Swift as the wheel of nature rolls
"I'd fly to meet, and mingle souls,
"And wear the joyful chain.

THE INDIAN PHILOSOPHER, set by Amzi Chapin (?), c. 1798

Origin: Washington, Kentucky

Source: Amzi Chapin, manuscript copybook (c. 1798)
THE INDIAN PHILOSOPHER, set by Nathan Chapin (?), 1808

Origin: Philadelphia
Text: Adapted from Isaac Watts, *Hora Lyrica* (1707)


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GANGES, arr. by Freeman Lewis (?), 1813

Origin: Western Pennsylvania
Text: Isaac Watts, *Horæ Lyrica* (1707)

Source: Freeman Lewis, *The Beauties of Harmony* (1813 [1814]).
RHODE ISLAND, set by Amos Pilsbury (?), 1799

Origin: Charleston, South Carolina (?)
Text: Charles Wesley, 1747

DOVER, set by Amos Pilsbury (?), 1799

Origin: Charleston, South Carolina (?)
Text: Charles Wesley, 1759

And let this feeble body fail, And let it faint or die, My soul shall quit this

mournful vale, And soar to world on high: Shall join the disembodied saints, And

find its long-sought rest, That only bliss for which it pants, In the Redeemer's breast.

Source: Amos Pilsbury, The United States' Sacred Harmony (1799).
FIDUCIA, set by Robison, 1813

Origin: Southeastern Pennsylvania or Delaware
Text: Isaac Watts, *Hymns and Spiritual Songs* (1707-09)

FIDUCIA, set by J. Robertson, 1814

Origin: Uniontown, Pennsylvania (?)
Text: Isaac Watts, *Hymns and Spiritual Songs* (1707-09)

Source: Freeman Lewis, *The Beauties of Harmony* (1813 [1814]).
1.5 Scottish Presbyterians
1.5.1 Psalm Tunes

Dukes Tune, 1720

Origin: Scotland or Northern England

Source: Matthew Harper, Manuscript copybook of sacred music and song texts (Scotland or Northern England, 1720). Niles Collection, University of Kentucky.
KINGS TUNE, 1720

Origin: Scotland or Northern England

Source: Matthew Harper, Manuscript copybook of sacred music and song texts (1720).
1.6 PAN-DENOMINATIONAL /REGIONAL VARIANT TUNES
1.6.1 Psalm Tunes

Psalm 106 - variant 1: Anglican, c. 1755

Origin: Virginia Tidewater or South Carolina Low Country
Text: Nahum Tate and Nicholas Brady, "Psalm 106" from The New Version of the Psalms of David (1698)

Source: Durham Hills, "The Cashaway Psalmody" (1770).
PSALM 106 - variant 2: Presbyterian (?), c. 1760

Origin: Middle Atlantic

Source: Robert Johnson (?), Manuscript copybook of sacred music (c. 1760).

HUMPHREY'S - variant 1: Congregationalist, 1752

Origin: Massachusetts

Source: [Collection of Psalm-Tunes, with an introduction ‘To learn to sing.’] (1752).
HUMPHREY'S - variant 2: Congregationalist, c. 1760

Origin: South Natick (?), Massachusetts

Source: James Foster and Chamberlain, manuscript supplement to Thomas Walter, *The Grounds and Rules of Musick*, ed. 4 [c. 1760-80].
THE 108TH PSALM - variant 3a: English Presbyterian, c. 1750

Origin: Long Island Sound Region

Source: George Newberry, "George Newberry Book" (c. 1755).

ST. HUMPHRY'S TUNE - variant 3b: English Presbyterian, 1761, arr. James Lyon (?

Origin: Philadelphia

Source: James Lyon, Urania (1761).
ST. HUMPHRY'S TUNE - variant 3c: English Presbyterian version adapted for Anglican use, 1763

Origin: Philadelphia

Source: *A Collection of Psalm Tunes, with a few Anthems and Hymns* (1763).
1.6.2 HYMN TUNE

TRUMPET, set by John Cole, 1799

Origin: Baltimore, Maryland
Text: Charles Cole, 1792

Hark! how the gospel trumpet sounds, Thro' all the earth the echo bounds; And Jesus by redeeming blood Is bringing sinners back to God, And guides them safely by his word, To endless day.

VERMONT, set by Amos Pilsbury (?), 1799

Origin: Charleston, South Carolina (?)
Text: Charles Cole, 1792

Source: Amos Pilsbury, *The United States’ Sacred Harmony* (1799).

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PART 2: DENOMINATIONALLY TRANSCENDENT REPERTORIES
2.1 POPULAR ANCIENT-STYLE SOCIAL-CHORAL PSALM
AND HYMN TUNES
2.1.1 Tunes with Poetic and Musical Metric Independence

**AMHERST - version 1 by William Billings, 1770**

Origin: Boston, Massachusetts
Text: Nahum Tate and Nicholas Brady, "Psalm 136" from *A New Version of the Psalms of David* (1698)

AMHERST - version 2 by William Billings, 1778

Origin: Boston, Massachusetts
Text: Nahum Tate and Nicholas Brady, "Psalm 136" from *A New Version of the Psalms of David* (1698)

LEBANON by William Billings, 1770

Origin: Boston, Massachusetts
Text: William Billings (?)

A NEW TUNE TO DR. WATTS’S SAPPHICK ODE by William Billings, 1770

Origin: Boston, Massachusetts
Text: Isaac Watts, _Hora Lyrica_ (1706)

Source: William Billings, _The New-England Psalm-Singer; or, American Chorister_ (Boston: Edes and Gill, [1770]).
Chorus
Forte
And the red light - ning like a storm of hail comes rush - ing a - main down.
Forte
And the red light - ning like a storm of hail comes rush - ing a - main down.
And the red light - ning like a storm of hail comes rush - ing a - main down.

Vigoroso
And the red light - ning like a storm of hail comes rush - ing a - main down.
Vigoroso
And the red light - ning like a storm of hail comes rush - ing a - main down.
Vigoroso
And the red light - ning like a storm of hail comes rush - ing a - main down.
WINTER by Daniel Read, 1785

Origin: New Haven, Connecticut
Text: Isaac Watts, Verse 5 of "Psalm 147, Version 3" from The Psalms of David, Imitated in the Language of the New Testament (1719)

MELODIA by Merrick, 1793

Origin: Philadelphia (?)

SOLITUDE, 1801

Origin: Philadelphia (?)
Text: Anonymous

2.1.2 Plain Tunes

2.1.2.1 Plain Tune Techniques

SUFFIELD by King, 1779

Origin: Connecticut

Source: Andrew Law, Select Harmony (Farmington, Connecticut: J. Allen Sculpsit, 1779).

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UNION by Alexander Gillet, 1781

Origin: Torrington, Connecticut

Source: Andrew Law, *A Select Number of Plain Tunes* (s.l.: s.n., [1781]).
SCOTCH AIR by Timothy Swan, 1782

Origin: Worcester, Massachusetts (?)  

Source: Henry Wells, Jr., manuscript copybook (1782).  
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2.1.2.2 Compositional Connections

DORCHESTER by William Billings, 1770, revised 1778

Origin: Boston, Massachusetts
Text: Isaac Watts, "Hymn 58, Book 2" from *Hymns and Spiritual Songs* (1707-09)

AMANDA by Justin Morgan, 1790

Origin: Randolph, Vermont
Text: Isaac Watts, Verse 5 of "Psalm 90" from The Psalms of David, Imitated in the Language of the New Testament (1719)

HILSBOROUGH by J. E. Porter, 1801

Origin: Philadelphia (?)
Text: Isaac Watts, Verse 4 of "Psalm 102" from The Psalms of David, Imitated in the Language of the New Testament (1719)

Source: William Little and William Smith, The Easy Instructor, or A New Method of teaching Sacred Harmony (Philadelphia: s.n., 1798 [1801])
2.1.2.4 Musical Pictorialism

SPRINGFIELD by Lemuel (?) Babcock, 1779

Origin: Connecticut River Valley
Text: Charles Wesley, Verse 4 of "Hymn XXI" from Hymns on the Lord's Supper (1745)

Source: Andrew Law, Select Harmony (1779)
VIRGINIA by Oliver Brownson, 1782

Origin: New Hartford (?), Connecticut

Source: [Simeon Jocelin and Amos Doolittle], *The Chorister's Companion: or Church Music Revised* (New Haven: Simeon Jocelin and Amos Doolittle, 1782).
JUSTICE by Solomon Chandler, arr. by Amzi Chapin (?), c. 1798

Origin: Washington, Kentucky (?)

Source: Amzi Chapin, manuscript copybook (1798).
SARDINIA by Castle, 1804

Origin: Hudson River Valley, New York
Text: Isaac Watts, Verses 3-4 of "Psalm 36" from The Psalms of David, Imitated in the Language of the New Testament (1719)

2.1.3 Antiphonal Tunes

2.1.3.1 Conversational-Style Antiphonal Tunes

ASHFORD by William Billings, 1770

Origin: Boston, Massachusetts
Text: Nahum Tate and Nicholas Brady, "Psalm 23" from *A New Version of the Psalms of David* (1698)

STOCKBRIDGE by William Billings, 1778

Origin: Boston, Massachusetts
Text: Isaac Watts, "Psalm 117" from *The Psalms of David, Imitated in the Language of the New Testament* (1719); Nahum Tate and Nicholas Brady, verses 1, 2, and 5 of "Psalm 95" from *A New Version of the Psalms of David* (1698)

WORCESTER by Abraham Wood, 1778

Origin: Northboro, Massachusetts
Text: Isaac Watts, "Hymn 10, Book 1" from *Hymns and Spiritual Songs* (1707-09)

Source: Andrew Law, *Select Harmony* ([Farmington, Connecticut: J. Allen, 1778]).
How charming, charming is their voice! How sweet the tidings are!

Zi-on, be-hold thy Saviour King, He reigns and triumphs here,

Zi-on be-hold thy Saviour King He reigns and triumphs here He reigns

Zi-on, be-hold thy Saviour King He reigns and triumphs here, Zi-on, be-hold thy Saviour King, He holds thy Saviour King He reigns and triumphs here. Zi-on be-hold thy Saviour King He reigns and triumphs here.

Zi-on, be-hold thy Saviour King He reigns and triumphs here. Zi-on, be-hold thy Saviour King He reigns and triumphs here. Zi-on, be-hold thy Saviour King He reigns and triumphs here.
DOVER by Timothy Swan, 1792

Origin: Suffield, Connecticut

Majesty appears. And like a robe his glory wears.
Majesty appears. And like a robe his glory wears.
Majesty appears. And like a robe his glory wears.
Majesty appears. And like a robe his glory wears.
2.1.3.2 Antiphonal Tunes with Inner Antiphonal Sections

MAESTY by William Billings, 1778

Origin: Boston, Massachusetts
Text: Thomas Sternhold and John Hopkins, "Psalm 18, verses 9-10" from The Whole Booke of Psalms: Collected into the English Metre (1562)

Source: William Billings, The Singing Master's Assistant, or Key to Practical Music (1778).
On Cher-ubs & on Cher-ubs feet they rode & on the wings of mighty winds came flying all a-broad & on the wings of mighty winds came flying all a-broad.
MIDDLETOWN by Amos Bull, 1778

Origin: Middletown, Connecticut (?)
Text: Charles Wesley, *Hymns and Sacred Poems* (1739)

Source: Andrew Law, *Select Harmony* (1778).
SALEM by Amos Pilsbury, 1799

Origin: Charleston, South Carolina (?)  

Source: Amos Pilsbury, *The United States' Sacred Harmony* (1799).
2.1.4 Tunes with Fuging Choruses and Fuging Tunes

2.1.4.1 The Influence of Joseph Stephenson

PSALM 34TH by Joseph Stephenson, 1760

Origin: Poole, Dorsetshire, England
Text: Nahum Tate and Nicholas Brady, "Psalm 34" from *A New Version of the Psalms of David* (1698)

AURORA by William Billings, 1778

Origin: Boston, Massachusetts
Text: William Billings (?)

2. Almighty God commands,
   And sol doth streight arise,
With wond'rous force pursues his course,
   And shoots along the skies.

3. With what amazing speed,
   He wings his rapid way;
From morn to noon, from noon to night,
   And thus concludes the day.

4. Awake my drowsy Soul,
   Arise and come away;
The pretty Birds, in Nature's words,
   Proclaim the rising day.

5. In concert sweet they join,
   And sing in various ways;
Their little throats are swell'd with notes,
   And fill'd with Songs of Praise.

6. Arise my soul arise,
   Shake off this sluggish load;
In morning song your Accents strong.
   Adore your Maker God.
MILFORD by Joseph Stephenson, 1760

Origin: Poole, Dorsetshire, England

Source: Andrew Law, *Select Harmony* (1779)
STAFFORD by Daniel Read, 1782

Origin: New Haven, Connecticut

Source: [Simeon Jocelin and Amos Doolittle,] The Chorister's Companion (1782).
Church treason, in spite of envious Jews.
2.1.4.2 Variants between Sources

BRIDGEWATER by Lewis Edson from Henry Wells ms., 1782

Origin: Bridgewater, Massachusetts

Source: Henry Wells, Jr., manuscript copybook (1782).
BRIDGEWATER by Lewis Edson from *The Chorister's Companion*, 1782

Origin: Bridgewater, Connecticut
Text: Nahum Tate and Nicholas Brady, "Psalm 95" from *A New Version of the Psalms of David* (1698)

Source: [Simeon Jocelin and Amos Doolittle,] *The Chorister's Companion* (1782).
MONTAGUE by Timothy Swan, arrangement from Stickney/Bayley, 1783

Origin: Newburyport (?), Massachusetts

Source: John Stickney [Daniel Bayley], The Gentleman and Lady's Musical Companion, ed. 2 (Newburyport, Massachusetts" Daniel Bayley, [1783].

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MONTAGUE by Timothy Swan, arr. 1786

Origin: Worcester (?), Massachusetts
Text: Philip Doddridge, *Hymns Founded on Various Texts in the Holy Scriptures* (1755)

Songs in-vite; Those spacious Fields of brilliant Light, Where Sun
the high Heav'ns y'reous Songs in-vite; Those spacious Fields of brilliant Light, Where Sun and Moon

spacious Fields of brilliant Light, Where Sun & Moon and Plan-ets roll, Where Sun and Moon

brilliant Light, Where Sun & Moon and Plan-ets roll, Where Sun and Moon

and Moon and Plan-ets roll, And Stars y'felt glow from Pole ___ to Pole. Pole.

and Plan-ets roll, And Stars y'felt glow from Pole ___ to Pole. Pole.

and Plan-ets roll, And Stars y'felt glow from Pole ___ to Pole. Pole.

and Plan-ets roll, And Stars y'felt glow from Pole ___ to Pole. Pole.

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MONTAGUE by Timothy Swan, arr. 1786

Origin: New Haven(?), Connecticut

Source: [Chauncey Langdon], Beauties of Psalmody ([New Haven, Connecticut]: [Amos Doolittle], [1786]).
Thy praise shall sound from shore to shore
Till sun shall rise and set no more.

Thy praise shall sound from shore to shore
Till sun shall rise and set no more.

Thy praise shall sound from shore to shore
Till sun shall rise and set no more.

Thy praise shall sound from shore to shore
Till sun shall rise and set no more.
MONTAGUE by Timothy Swan, 1779

Origin: Northfield, Massachusetts

He resc'd others from the grave
Now let him try himself to save.

Let him try himself to save,
Now let him try himself to save.

Let him try himself to save,
2.1.4.3 Fuging Techniques

WASHINGTON by William Billings, 1778

Origin: Boston, Massachusetts

Source: William Billings, The Singing Master's Assistant, or Key to Practical Music (1778).
Chariots that attend thy State
Those hevenly Guards a-round they wait like Chariots
round their wait like Chariots
Those hevenly Guards a-round they wait like Chariots

Chariots that attend thy State
Those hevenly Guards a-round they wait like Chariots
Chariots like Chariots like Chariots like Chariots like Chariots like Chariots that attend thy State

Chariots like Chariots that attend thy State
Those hevenly Guards a-round they wait like Chariots

Chariots that attend thy State
Those hevenly Guards a-round they wait like Chariots
Chariots like Chariots like Chariots like Chariots like Chariots like Chariots that attend thy State
MORNING HYMN by Lemuel Babcock, 1782

Origin: Connecticut River Valley (?)  
Text: Isaac Watts, "Hymn 79, Book 1" from Hymns and Spiritual Songs (1707-09)

Source: Henry Wells, Jr., manuscript copybook (1782).
And like a Giant doth rejoice, to run his journey thro' the skies, & like a Giant doth rejoice, to run his journey thro' the skies, & like a Giant doth rejoice, to run his journey thro' the skies, & like a Giant doth rejoice, to run his journey thro' the skies.
CARLISLE by Ishmael Spicer, 1789

Origin: Philadelphia, Pennsylvania

Source: Andrew Adgate and Ishmael Spicer, Philadelphia Harmony (Philadelphia: for the authors, 1789).
PENNSYLVANIA by Nehemiah Shumway, 1793

Origin: Freehold, New Jersey (?)  
Text: Isaac Watts, *Horæ Lyricæ* (1706)

MORGAN, 1803

Origin: Pennsylvania or New Jersey (?)

NEW JORDAN, 1805

Origin: Cooperstown, New York (?)
Text: Samuel Stennet, 1787

Sight! Sweet fields arranged in living green, Sweet fields arranged in living green, Sweet fields arranged in living green. And rivers of delight!
2.1.4.4 Antiphonal Fuging Techniques

POOL by William Knapp (?), 1750

Origin: Poole, Dorsetshire, England
Text: Nahum Tate and Nicholas Brady, "Psalm 107, Part 4" from A New Version of the Psalms of David (1698)

Source: Andrew Law, Select Harmony (1778).
WORTHINGTON by Strong, 1779

Origin: Connecticut or Massachusetts
Text: Isaac Watts, "Hymn 55, Book 2" from Hymns and Spiritual Songs (1707-09)

Source: Andrew Law, Select Harmony (1779)
FALMOUTH by Amariah Hall, 1782

Origin: Raynham, Massachusetts

Source: Henry Wells, Jr., manuscript copybook (1782).
WILMOT by Alexander Ely, 1792

Origin: Baltimore, Maryland
Text: Nahum Tate and Nicholas Brady, "Psalm 46" from *A New Version of the Psalms of David* (1698)

Center lost, And mountains in the ocean lost, The Earth were from her center lost, And

Center lost, And mountains in the ocean lost, Torn piece-meal by the

Center lost, And mountains in the ocean lost, Torn piece-meal by the

mountains in the ocean lost, Torn piece-meal by the roaring tide.

roaring tide, Torn piece-meal by the roaring tide.

roaring tide, Torn piece-meal by the roaring tide.

roaring tide, Torn piece-meal by the roaring tide.
MORNING by Amos Pilsbury, 1799

Origin: Charleston, South Carolina
Text: Isaac Watts, *Hora Lyrica*, ed. 2 (1709); altered by Martin Madan in *Collection of Psalms and Hymns* (1760)

Source: Amos Pilsbury, *The United States' Sacred Harmony* (1799).
BABYLONIAN CAPTIVITY by Elkanah Kelsey Dare, 1813

Origin: Wilmington, Delaware
Text: Isaac Watts (1719); revised by Joel Barlow (1786)


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OMEGA by W. Jones, 1814

Origin: Western Pennsylvania
Text: John Cennick, *Collection of Sacred Hymns* (1752)

2.1.4.5 Repeated Fuging Tunes and Regional Dissemination

TRUMBULL by Asahel Benham, 1783

Origin: New Hartford, Connecticut

Source: Oliver Brownson, Select Harmony (Hartford (?), Connecticut: I. Sanford, 1783 [1785]).
HUNTINGTON by Justin Morgan, 1790

Origin: Randolph, Vermont


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SUNDAY by [A.] Davis, 1801

Origin: Philadelphia (?)

BELLEVUE by Gore, 1813

Origin: Southeastern Pennsylvania or Delaware

holy thoug of angels bright, In worlds of light Be gin the song.
2.1.5 Anthem and Set Piece

THE CHORUS, c. 1756

Origin: Long Island Sound Region
Text: Revelation 1:17

Source: John Sandey, “John Sandey His Book. 1756 April 16 Day” (1756).
TWO CELEBRATED VERSES BY STERNHOLD & HOPKINS SET TO MUSIC
by James Lyon, 1761

Origin: Philadelphia
Text: Thomas Sternhold and John Hopkins, verse 9-10 of "Psalm 18" from The Whole Booke of Psalms: Collected into the English Metre (1562)

Source: James Lyon, Urania (1761).
bow'd the heavens most high and underneath

his feet he cast the darkness, the darkness of the sky.

Allegro

On cherubs & on cherubs full royally he rode, full royally he rode.

On cherubs & on cherubs full royally he rode.
Flying all abroad

Flying all abroad

Flying all abroad

Flying all abroad

on cherubs and on cherubs, full royalty he

wings of mighty winds, on cherubs and on cherubs, full royalty he

rode; and on the wings of mighty winds, came flying all abroad.
2.2 THE INFLUENCE OF NONCONFORMIST HYMNODY IN
POPULAR-STYLE PSALMODY
2.2.1 REFORMING ANCIENT-STYLE MUSIC

HEPHZIBAH by John Jenkins Husband, 1790

Origin: London, England
Text: Isaac Watts, "Hymn 66, Book 2" from *Hymns and Spiritual Songs* (1707-09)

HEPHZIBAH by John Jenkins Husband, 1790, arr. 1806

Origin: Philadelphia

Source: Charles Woodward and John Aitken, Ecclesia Harmonia ([Philadelphia]: s.n., 1806).
MILES'S LANE by William Shrubsole (?), 1779

Origin: London, England
Text: Edward Perronet, 1779

Source: John Rippon, *A Selection of Psalm and Hymn Tune* ([London]: Mr. Rippon, [c. 1792]).
BATH CHAPEL by Benjamin Milgrove, 1768

Origin: Bath, England (?)  

Source: John Rippon, *A Selection of Psalm and Hymn Tunes* ([c. 1792]).
2.2.2 Early Nationalist Reception of Nonconformist Hymnody

2.2.2.1 Ancient-Style Imitations of the Nonconformist Style

AMSTERDAM adapted from J. G. Hille, 1754, set by Aaron Williams (?), 1763

Origin: London, England
Text: Robert Seagraves, 1742

Source: Aaron Williams, *The Universal Psalmodist*, 1763

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ENFIELD by Solomon Chandler, 1783

Origin: Enfield, Connecticut
Text: Elizabeth Rowe

Brisk

Source: Oliver Brownson, Select Harmony (Hartford (?): I. Sanford sculp., 1783 [1785]).
SION, c. 1765

Origin: London, England
Text: Charles Wesley, "Hymn 8" from Funeral Hymns (1746)

Source: John Wesley, Sacred Melody, or A Choice Collection of Psalm and Hymn Tunes ([London]: s.n., [c. 1765]).
NEW JERUSALEM, 1795

Origin: London, England
Text: Augustus Toplady, *Psalms and Hymns for Public and Private Worship* (1776)

Source: John Rippon, *A Selection of Psalm and Hymn Tune* ([c. 1792]).
NEW JERUSALEM, arr. by Amos Pilsbury (?), 1799

Origin: Charleston, South Carolina
Text: Charles Wesley, *Scripture Hymns*, vol. 1 (1762)

Source: Amos Pilsbury, *The United States' Sacred Harmony* (1799).

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ASCENSION by Abraham Wood, 1789

Origin: Northboro, Massachusetts
Text: Joseph Hart, *Hymns, &c. composed on Various Subjects* (1759)

Saints the glorious triumph meet, See their enemies at his feet. By his fears his toils are viewed, And his garments rolled in blood. Heav’n its King congratulates;

Loud

toils are viewed, And his garments rolled in blood. Heav’n its King congratulates;

toils are viewed, And his garments rolled in blood. Heav’n its King congratulates;

Loud

o-pens wide her golden gates: Angels sings of victory: All the blissful regions ring.

o-pens wide her golden gates: Angels sings of victory: All the blissful regions ring.

o-pens wide her golden gates: Angels sings of victory: All the blissful regions ring.

ring. All the blissful, All the blissful regions ring. Sinners join the ring. All the blissful regions ring. Sinners join the
heavenly power; For redemption all is ours. None but burden'd sinners prove Blood bought

Maestoso

pardon, dying love. Hail, thou dear, thou worthy Lord; Holy Lamb, in

pardon, dying love. Hail, thou dear, thou worthy Lord; Holy Lamb, in

carnate Word! Hail! thou suffering Son of God! Take the trophies of thy blood.

carnate Word! Hail! thou suffering Son of God! Take the trophies of thy blood.

carnate Word! Hail! thou suffering Son of God! Take the trophies of thy blood.
MONTMIRAIL by Daniel Russ, 1791

Origin: Philadelphia (?)
Text: Isaac Watts, "Hymn 137, Book 2" from *Hymns and Spiritual Songs* (1707-09)

HAVERHILL by Amos Pilsbury, 1799

Origin: Charleston, South Carolina
Text: Charles Wesley, *Scripture Hymns*, vol. 1 (1762)

Maestoso

Bear me to the sacred scene, Silent

streams and pastures green. Where the flock of Israel seed,

Guided by their shepherd, tread; And every sheep deceased

Source: Amos Pilsbury, *The United States' Sacred Harmony* (1799).
GOSPEL TRUMP by Elkanah Kelsey Dare, 1813

Origin: Wilmington, Delaware
Text: Isaac Watts, "Hymn 7, Book 1" from *Hymns and Spiritual Songs* (1707-09)

With an inviting voice.

With an inviting voice.

With an inviting voice.
MONTREAL by W. Evans, 1814

Origin: Western Pennsylvania (?)
Text: Nahum Tate and Nicholas Brady, "Psalm 47" from A New Version of the Psalms of David (1698)

God is gone up, our Lord & king, With shouts of joy & trumpet sound To him repeated

Praises sing, And let the cheerful songs rebound.

Source: Freeman Lewis, The Beauties of Harmony (1814).
2.2.2.2 Middle Atlantic Scientific Examples

GENEVA by John Cole, 1800

Origin: Baltimore, Maryland
Text: Joseph Addison

HOWARD-STREET by Charles Woodard, 1806

Origin: Philadelphia
Text: Isaac Watts, "Hymn 62, Book 1" from Hymns and Spiritual Songs (1707-09)

Charles Woodward and John Aitken, Ecclesia Harmonia (1806).
ORPHAN'S PRAYER by John Cole, 1809

Origin: Baltimore, Maryland
Text: Anonymous

2. Sorrow's child I long have been,  
Often for unkindness mourn'd  
Friendless Orphan poor and mean,  
By the proud and wealthy scorn'd:  
Still to God did I repair,  
And he heard the Orphan's pray'r.

3. Earthly comforts fade and die,  
Sorrows oft our joys attend,  
But whilst we on God rely, 
He will prove our constant friend;  
On him I'll cast ev'ry care,  
He regards the Orphans pray'r.

4. Wean me Lord from earthly love,  
Let my thoughts ascend on high;  
Where my Saviour sits above,  
Thither may my wishes fly.  
In my wants may I repair  
To the Lord, who hears my pray'r.