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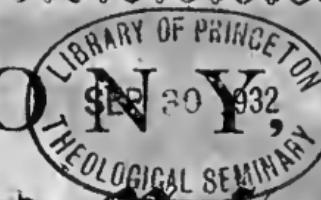
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THE
UNION HARMONY,
OR,
Universal Collection of Sacred Music.



IN TWO VOLUMES.—VOL. I.

CONTAINING—
I. The RUDIMENTS of MUSIC laid down in a plain and concise manner.
II. A large and valuable COLLECTION of TUNES, suited to all the metres now used in the various worshipping Societies in America, many of which were never before published.

By OLIVER HOLDEN.

"Musick's the cordial of a troubled breast,
The fastest remedy that grief can find,

The gentle spell that charms our cares to rest,
And swells with heavenly hope the pensive mind."—Harris.

SECOND EDITION, with CORRECTIONS and IMPROVEMENTS.

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the EDITOR, at his Store in Charlestown; and by THOMAS, ANDREWS & PENNIMAN, in Albany.—DEC. 1796.



P R E F A C E.

IN a work intended only for Schools and worshipping Societies, it was thought unnecessary to insert a treatise on Music. An improved plan upon the present practice is adopted, which, it is expected, with the assistance of an able teacher, will be found sufficient for the purposes of this work. Since the publication of the first edition of the UNION HARMONY, the Editor, in association with Messrs. GRAM and HOLTOKE, has published a work, entitled "The MASSACHUSETT COMPILER of Theoretical and Practical Elements of Sacred Vocal Music," containing the most essential and interesting information for composers, teachers and practitioners. In a young country, like ours, where no regular profession of Music has been adopted, such a work, compiled from the most eminent European masters, was deemed necessary.

The greatest exception in the present mode of teaching, is the manner of expressing the different parts of the stave by *sol, fa, &c.*; which by no means affords those accurate distinctions necessary to enable the pupil at all times to comprehend the state of the octave. This evil is remedied in the work alluded to above; and the Editor hopes that a more general acquaintance therewith, will soon supersede the necessity of continuing the present practice.

A number of pages in this edition are appropriated to *original Music*, designed to supply the deficiency of tunes which embrace two verses. In the choice of materials, the taste and improvement of the numerous practitioners of Music has been a principal motive. It is not presumed, however, that *all* the pieces which compose so large a collection, will meet the approbation of a learned reviewer: But as the present is an age of genius and enterprise, it is expected that the time is not far distant when Americans, so justly celebrated for other improvements, will also excel in this sublime art.

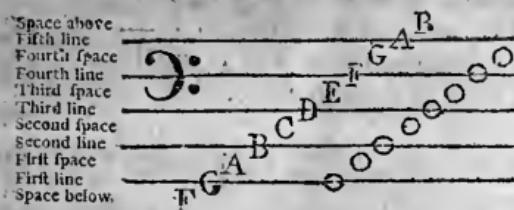
Grateful for the unexpected encouragement given to this work, in the rapid sale of the first edition, the Editor pledges himself that his utmost endeavours shall be exerted to render all future editions worthy the patronage of a deserving community.

CHARLESTOWN, (Massachusetts) December, 1796:

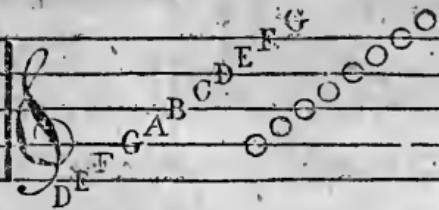
RUDIMENTS OF MUSIC.

L E S S O N I.

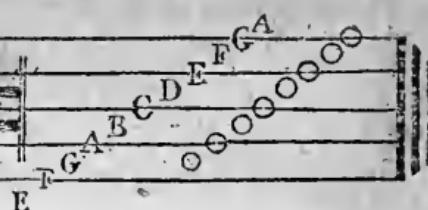
Eufs stâye.



Tenor and Treble stave.



Counter stay.



AFTER the scholar has become familiar with his letters, as they are affixed to the several lines and spaces on the stave, he may proceed to *call* the notes by the names of the letters which they represent, beginning and ending at G, repeating them up and down, alternately, until he can recite them readily without the book. In the next place it will be necessary to *sing* them by the names of the letters, observing at the same time that between B and C, and between E and F, is but one degree or half a tone.

N. B. This lesson is of great importance to the beginner, and should be understood as the foundation of all musical knowledge and improvements.

But if B be flat, me is in	E	If F be sharp, me is in	F
If B and E be flat, me is in	A	If F and C be sharp, me is in	C
If B, E and A be flat, me is in	D	If F, C and G be sharp, me is in	G
If B, E, A and D be flat, me is in	G	If F, C, G and D be sharp, me is in	D

Above me, the notes ascending are, faw, sol, law, faw, sol, law; below, descending, are law, sol, faw, law, sol, faw, and then me recurs either way.

Observe, that the semi-tones are always found between me and faw, and law and faw.

LESSON

L E S S O N - III.

Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
Notes.	-	-	-	-	-
Rests.					

THE notes and rests thus arranged, explain, at one view, the proportion they bear to each other; the 1st being twice as long as the 2d, the 2d twice as long as the 3d, the 3d twice as long as the 4th, &c.—The rests are called notes of silence; whenever they occur in a tune, the performer is to rest as long as he would be sounding the note it represents.

N. B. According to ancient tradition, the semibreve rest fills a bar in all moods.

L E S S O N - IV.

- A stave
-
-
-
-
- IS five lines and their spaces, calculated to contain the twelve different sounds or degrees in music.
- A ledger line
- Is added when notes ascend or descend beyond the limits of the stave.
- A brace
- Shows how many parts move together.
- Tied notes
- Imply that as many as are tied together should be sung to one syllable.

Tenor and treble cliff

Counter-cliff

Bass cliff

- A flat
- b.
- A sharp
- *

N. B. Both flats and sharps set at the beginning of a tune, have the above influence through the tune, unless contradicted by the intervention of a natural.

- A natural
-
- A repeat :S:
-
- Figures 1 2
-

The cliff is the first character affixed to a tune. It is considered as the key to open the scale of characters, and fully determines their import. If the cliff be moved from its usual place (which in some instances it is) it transposes the whole stave, by carrying the letter it naturally stands on with it. In general the tenor and treble cliff stand on G; the counter on C; and the bass on F.—In this collection the G cliff is mostly used in all the upper parts, being most convenient in vocal Music.

- Set before a note serves to lower the sound one degree, or semi-tone.
- Set before a note serves to raise the sound one degree.

Restores a note made flat or sharp to its primitive sound.

Directs the performer to sing the same word or strain twice.

At the end of a strain, direct the performer back to a repeat, leaving the note under figure 2 unsung the first time, and the note under

A hold		under figure 1 unsung the last time, unless both figures are connected together with a slur, in which case both should be sung the last time.
A mark of distinction		Gives the performer liberty to continue the sound of the note, to which it refers, beyond its common length. The influence of this character, if rightly managed, is very pleasing. Whenever it occurs, the school or choir should discontinue beating time, dwelling sweetly on the sound, until the master resumes the time in its proper order.
Figure		Directs the performer to sing and pronounce the note to which it points, emphatically. Diminishes the three notes to which it is affixed to the time of two.
A point		Adds to a note at the right of which it stands, one half of its original length.
*A slur		Directs the performer to sing all the notes which it includes to one syllable.
A direct		At the end of a stave, shews where the first note stands in the succeeding stave.
A bar		Divides the time into equal parts.

* The common method of slurring is superfluous and inconvenient; it is therefore discontinued where the notes are tied together. And where a chain of tied notes include a succeeding note in the same syllable, a short slur is used to connect them.

A double bar		Shews the end of a strain.
A close		Is affixed to the end of a tune.
Apoggituras		Are small notes which share the time with the succeeding or principal note, according to the length and situation of the principal.

LESSON V.

COMMON TIME MOODS.

First,

THIS mood is the slowest now in use. Crotchets are performed, in the time of one second to each. One semibreve, or its quantity in other notes or rests, fills a bar, which requires four beats, two down, and two up. The accents fall on the first and third parts of the bar.

Second,

This mood requires a little quicker movement. The same quantity of notes and rests fills a bar. It is beat and accented like the first, excepting when the tune is principally composed of minims and crotchets, in which case the method of performing it with two beats in a bar is to be preferred.

Third,

This mood requires a quicker movement than the last, having but two beats in a bar; one beat down, and one up. The same number of notes, or rests, are required to each bar. The accents fall on the first and third parts of the bar, but principally on the first. This

Fourth, This mood requires a still quicker movement, having but one minim, or its quantity of other notes, in a bar, which are beat and accented like the last, only one third quicker.

TRIPLE TIME MOODS.

First, THIS is the slowest movement in triple time. Three minims fill a bar, which requires three motions of the hand, two down, and one up. Minims, in this mood, should be performed in the same time as crotchets in the first mood of common time. The accents fall on the first part of the bar.

Second, Contains three crotchets in a bar—beat and accented like the first—about one third part quicker.

Third, Contains three quavers in a bar—beat and accented like the second—nearly one third quicker.

COMPOUND TIME MOODS.

First, THIS mood contains 6 crotchets in a bar, of two equal beats, three down, and three up. Each motion requires one second of time. It is accented principally on the first and fourth parts of the bar.

Second, Contains six quavers in a bar—beat and accented like the last—about one quarter part quicker.

In beating time, the hand should fall in the first, and rise in the last part of the bar, in all moods.

LESSON VI.

A KEY in music is the principal note or tone to which the whole piece is accommodated, on which the bass always ends, and from which the pitch of the tune should be taken. There are but two keys in music, viz. the major and the minor. The major key is "adapted to express the cheerful passions, and the minor is expressive of the solemn and pathetic."

To determine the key of a tune, find the last note of the bass and if the 3d above contain 4 semi-tones it is major, if but 3, it is minor. See the following examples.

Ex. 1.

Major Key.



faw fol law.

Ex. 2.

Minor Key.



law me faw.

Ex. 3.

Minor Key.



law me faw.

Ex. 4.

Major Key.



faw fol law.

The cyphers under the notes shew the distance of each from the preceding, i. e. from C to D, and from D to E, in the 1st ex. are two semi-tones each, which constitute the major 3d. But E being flattened in the 2d ex. the 3d is reduced one degree, which makes the minor 3d. In the 3d ex. from B to C is but one semi-tone, of consequence the 3d is minor; but in the 4th ex. C is sharped, which adds one degree to its original distance from the key note, and is constituted the major 3d. Thus the octave is subjected to a continual change at the pleasure of the composer, the state of which should be comprehended by the pupil, in order to perform with satisfaction to himself and pleasure to them who hear.

Observe,

Observe, that whatever letter the *me* is transposed to, the same rule is to be observed in determining the key, as in the foregoing examples; and as long as the present mode of sol-faw-ing exists, the major key may be known by the name of faw next above *me*, and the minor by law next below *me*.

N. B. *The first note in each example is the key note.*

A THOROUGH knowledge of the preceding lessons is indispensably necessary; the attainment of them will sufficiently qualify the pupil for practice. In the next place he may proceed to some plain tune, on the major key. Teachers of music should take great care in the first setting out, that their scholars contract no disagreeable habits; because much of their future proficiency and manner of performance, depends on the first impressions. Performing by the words should not be introduced until the school has attained to a just notion of time and sound, and can read any tune by note and letter, without embarrassment.

Every performer should have that part assigned to him which he can perform with the greatest ease; otherwise the performance will be unnatural, and consequently unpleasing; and no performer should sing a solo, or any other strain which belongs to a different part, without particular desire. One voice on a high part, generally requires two or three on the bass, i. e. a school or choir should have more than one half the voices on the bass. Where this is not practicable, a bass viol would be of great service, if the person who uses it is thorough in the knowledge of the instrument.

OF PRONUNCIATION.

GOOD pronunciation is one of the first and principal beauties of singing. The mouth should be opened freely, but not wide; either extreme would destroy a good tone, and prevent just expression. Many singers who read and speak tolerably well, are extremely erroneous in their manner of pronouncing some particular words, when they are set to music; for instance, the words *reafon*, *hearken*, *token*, &c. which have but one accent, are often sung *rea-zn*, *hear-ken*, *to-ken*, which is very disagreeable and improper. Words which end in *ple*, *ble*, &c. are often falsely accented on the last syllable, which renders them thus, *pel*, *bel*, &c. Words ending in *y*, with a few exceptions, should be pronounced as ending in *e*, or short *i*. The *l*. should be silent in *walk*, *tall*, *calm*, &c. In fine, the best direction which can be given is this; let every word be sung distinctly, smoothly, and gracefully, every way conformably to the best rules of speaking.

OF A C C E N T.

ACCENT is another very important part of music, which is inseparably connected with good pronunciation: It is properly an agreeable swell or force of the voice; but it is often erroneously applied to the notes, more like marks of distinction than otherwise. If the poetry be good, and the music well adapted to it, the accents will fall on those parts of the bars, in the different moods of time, which are pointed out in the fifth lesson; but where the music does not coincide with the proper emphasis of the words, it should give way, or bend to the words. Nothing is

is more common than false accenting, the principal occasion of which is harsh or loud singing. Many fingers make two accents on one note, more particularly on a pointed note in binary time, which immediately precedes a *suge* or repeat, which they break off with such violence, as is truly shocking to a delicate ear. This injudicious practice effectually tends to prevent *soft* and *graceful* singing, and renders the most pleasing compositions disgusting to the audience. Were it possible for a performer of *common taste*, to hear himself at a distance, thus violate the nicest rules of harmony, he would not be guilty of it a second time. A pointed note which fills three fourths of a bar, notwithstanding it includes two bar accents, cannot consistently receive but one. A semibreve should be struck *soft*, gently swelled to the centre, and diminished to the end. A number of long notes, driven through bars, should be sounded *full* and *smooth* to the end. A chain of notes should be sung *soft*, keeping the lips and teeth apart until the slur is finished.

OF T I M E.

IN beating time, great care is necessary that the hand do not influence the voice, by creating misplaced accents, which is almost an universal error. To prevent this, avoid all violent motion; the least motion of the hand or finger is sufficient to preserve time. No strain should be sung any faster in the quickest mood of time, than will admit of plain, distinct pronunciation. By hurrying a piece of music, performers are apt to sing *harsh* and *uneven*, in consequence of which, the beauty of the subject is obscured, and confusion introduced. Hence we learn that the subject and occasion should govern the movement.

OF SYNCOPATION.

IT is very difficult to do justice to the composition where notes are driven through bars, and otherwise interfere with the natural course of time and accent, without an able instructor. The common practice is very injudicious and erroneous. In the 3d mood of common time, where a minim stands between two crotchets, it is common to perform them like four crotchets, which destroys the intention of the author, and greatly injures the words; particularly where the first crotchet and succeeding minim are slurred together, they should be sung as smooth as possible, in order to prevent a second accent on the word or syllable to which they are adapted. The same precaution is necessary in all moods of time wherever an instance of this kind occurs.

OF SOFT SINGING.

IN a school, or choir, where soft music is successfully inculcated, it would be difficult for an attentive observer to point out many imperfections. Soft music is always accompanied with graceful motion, just expression, proper accent, and captivating harmony. On the other hand, harsh singing is attended with convulsive motion, bad pronunciation, misapplied accent, and a disgusting jarring. The latter is too just a description of the present mode of singing, occasioned in a great measure by a mistaken idea, which many entertain, that good music consits principally in singing loud; but just the reverse of this is the case. In performing *fortes* and *fortissimos*, the voice should not be extended beyond its natural elevation; in performing *pianos* the voice should be reduced to as small a degree of sound, as will just admit

admit of intelligible pronunciation ; and in all common strains, a medium should be constantly observed, neither so faint, as to dwindle into indifference, nor so loud as to admit of a single harsh tone. Such a practice, if once adopted and pursued, will not fail to arrest the attention and gain the approbation of every adequate judge of music. A reform in these particulars must begin with teachers of music ; hence the great importance of employing such instructors, as will, by their example as well as precept, inculcate soft, smooth, and graceful singing. Solos should be sung soft, high notes clear, but not loud. In singing counter, great attention is necessary, that every note be touched soft, and smooth, otherwise the counter will predominate, which is very inconsistent with the principles of music.

OF DIRECTORY TERMS.

A STRICT and constant adherence to the terms, *moderato*, *vivace*, *forte*, *piano*, &c. will add greatly to the beauty of the performance, and are of as great importance as any other characters in music. No one, it is presumed, will dispute the necessity of such terms as are occasionally placed over the music ; yet singers in general are so regardless of them, that the effect they are intended to produce on the audience, is entirely lost. When the term *moderato* occurs, the strain should be performed at least one third part slower. The same difference should be observed in all

other terms, particularly in *piano*. The surprising good effect of such a method, if once properly adhered to, will be seen by the attention it will command in every audience.

OF GRACES AND ORNAMENTS.

THE *trill*, notes of *transition*, &c. have not been attended to in the preceding rules ; it being much better to omit, than attempt them in young schools. The most important graces and ornaments of music, are natural accomplishments ; it is therefore impossible to acquire them mechanically, so as to add to the real beauty of the music. Upon the whole, let every note be sung as it stands, without affecting any airs, or supposed graceful variations. The greatest ornament in singing, is a decent, modest deportment, and a heart deeply impressed with a due reverence for the name and worship of that infinitely exalted Being, to whom we owe our existence, and every blessing, and to whose praise we should ever tune our voices.

PARTICULAR REMARKS.

IN tunes of four parts in score, the parts are thus arranged :—1st, the bass—2d, the tenor—3d, the counter—and 4th, the treble. In tunes of three parts, the middle part is considered as the air, where it is not expressed otherwise in the beginning of the stave.

M U S I C A L T E R M S, EXPLAINED.

ADAGIO, *the slowest movement.*

Affettuoso, affectionately.

Air, the leading part.

Allegro, a quicker movement.

Allegretto, not so quick as allegro.

Andante, the 3d degree of movement; distinctly.

Andantino, quicker than Andante.

Bass, the lowest part in harmony.

Binary time, two equal motions in a bar.

Choro Grando, grand chorus.

Con Dolce, with sweetness.

Con Furia, with boldness.

Crescendo or Cres. increasing or swelling.

Da Capo, close with the first strain,

Diminuendo or Dim. to diminish the sound.

Duetto, two parts sung together.

Expressivo, expressively.

Forte or For. strong and loud.

Fortissimo or Fortis. louder than Forte.

Fuge, is a composition where the parts fall in one after another.

Grave, slow and solemn.

Largo, the second degree of movement.

Larghetto, not so slow as Largo.

Maestoso, with majesty.

Moderato or Mod. slower than the usual time of that mood.

Mezza Voce, or Mez. Pia. between Forte and Piano.

Piano or Pia. soft.

Pianissimo or Pianis. very soft.

Plaintive, mournfully.

Spirituoso, or Con. Spirito, with life and spirit.

Solo, one part alone.

Tacit, to be silent.

Transition, sliding gracefully, or softening the roughness of a leap.

Trio, three parts.

Triple, a species of time, of three parts in a bar.

Unison, two or more voices on one sound.

Vigoroso, with energy and vigor.

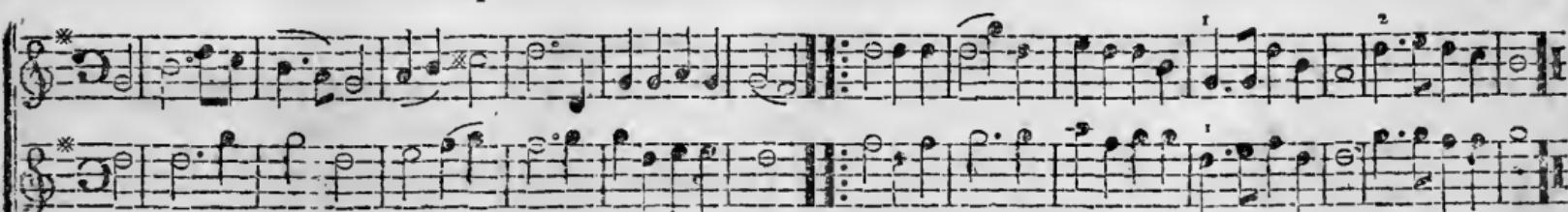
Vivace, in a lively style.

Volti, turn over.

THE
UNION HARMONY, &c.

Alpha. C. M.

Words from Hervey's Meditations.



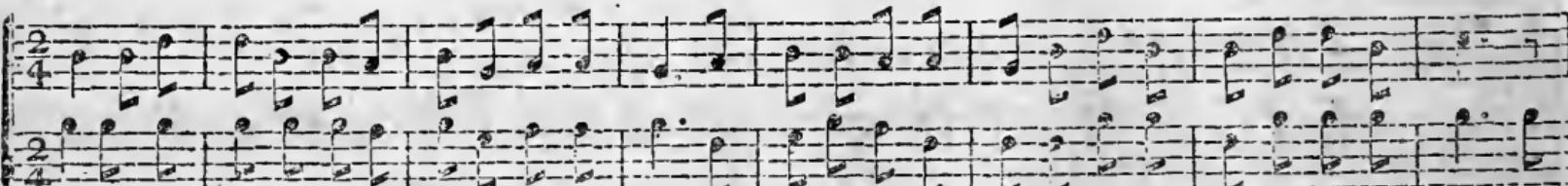
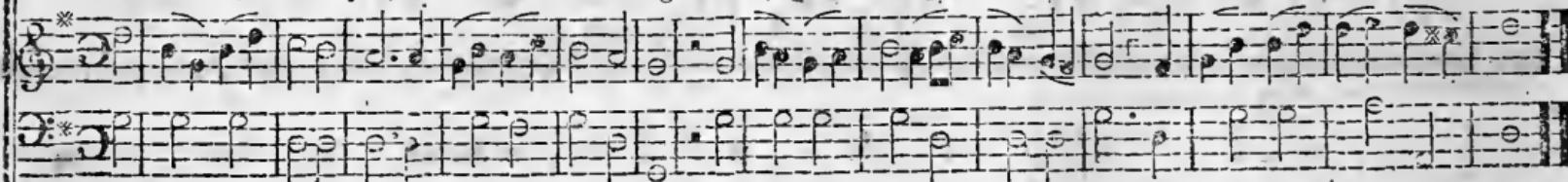
When faith presents the Saviour's death, And whispers this is thine; Sweetly my rising hours advance, And peacefully decline.



Pilgrim's Song. S. M. Words by Dr. Doddridge.



Now let our voices join, To form a sacred song: Ye pilgrims in Jehovah's ways With music pass along,



See Salem's golden spires, In beauteous prospect rise, And brighter crowns than mortals wear, Which sparkle through the skies, And

Pilgrim's Song. Continued.

13

A musical score for two voices. The top staff consists of two staves, each with a soprano vocal line and an accompaniment line below it. The bottom staff also consists of two staves, with a soprano vocal line and an accompaniment line. The music is in common time, with various note values including eighth and sixteenth notes. The lyrics are repeated in both staves: "brighter crowns than mortals wear, And brighter crowns than mortals wear, And brighter crowns than mortals wear, Which sparkle through the skies."

Hundred and Nineteenth Psalm. C. M.

Words by Dr. Watts.

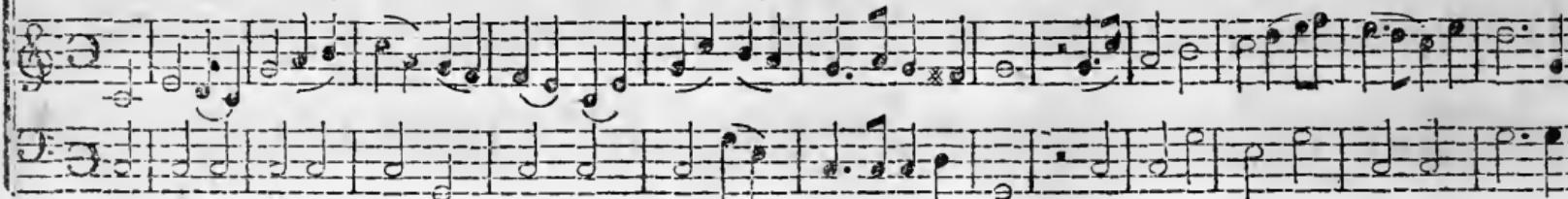
A musical score for two voices. The top staff has a soprano vocal line and an accompaniment line. The bottom staff has a soprano vocal line and an accompaniment line. The music is in common time. The lyrics are: "My soul lies cleaving to the dust, Lord give me life divine; From vain desires and every lust, Turn off these eyes of mine, Turn off these eyes of mine." The first line is repeated at the end of the piece. The accompaniment consists of sustained notes and simple chords.

Contentment. L. M.

Words by Dr. Watts.



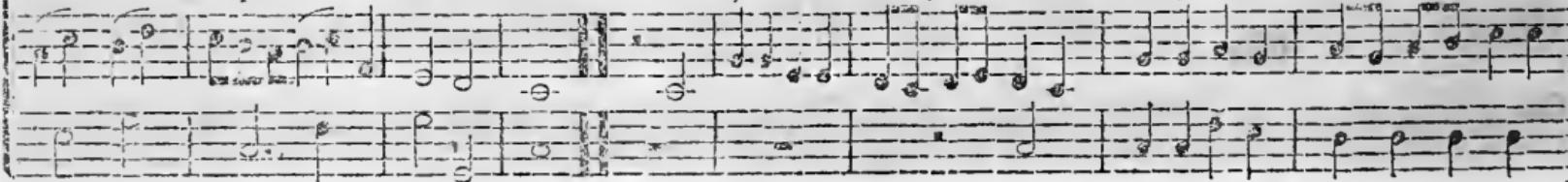
Now let the Lord my Saviour smile, And shew my name upon his heart, I would forget my pains a while, And



Now let

Now let

in the pleasure lose the smart. Now let my minutes smoothly run, Now let my minutes smoothly run, Whilst



Contentment. Continued.

15

Musical score for 'Contentment. Continued.' featuring two staves of music. The lyrics are written below the notes:

here I wait my Father's will, My rising and my setting sun Roll gently up and down the hill.

Havre. S. M. Words by Dr. Watts.

Musical score for 'Havre. S. M.' featuring two staves of music.

O bless the Lord my soul, Let all within me join, And aid my tongue to bless his name, Whose favours are divine. And aid my tongue to bless his name, Whose favors, &c.

Musical score for 'Havre. S. M.' featuring two staves of music.

Philippi. C. M.

Words by Dr. Watts.

A page of musical notation featuring four staves of music. The lyrics are as follows:

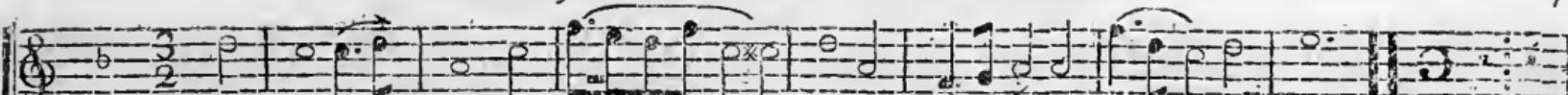
Out of the deeps of long distress,
The borders of despair,
I sent my cries to seek thy
fent

fent my cries to seek thy grace,

grace,
I sent my cries to seek thy grace, My groans to move thine ear.

Granby, C. M.

Words by Dr. Watts.



Grant us the pow'rs of quick'ning grace, To fit our souls to fly;

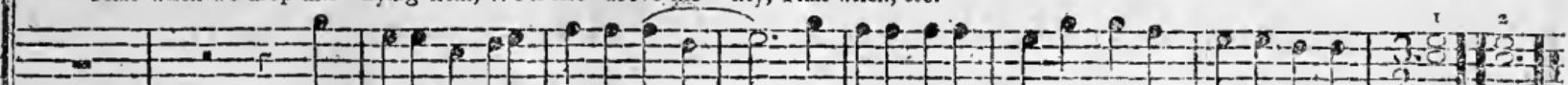


That



That

That when we drop this dying flesh, We'll rise above the sky, That when, &c.



That when we drop this dying flesh, That when we drop this dying flesh, We'll rise above the sky.



when we drop this dying flesh, &c.

That when we drop, &c.

That when we drop, &c.

Charlemont. C. M.

Words by Dr. Watts.

The musical score consists of two staves of handwritten notation on five-line staves. The notation uses a combination of vertical stems and horizontal strokes to represent pitch and rhythm. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The lyrics are written below the notes in a cursive hand. The first section of lyrics is:

With earnest longings of the mind, My God to thee I look: So

The second section of lyrics is:

pants the hunted hart to find, And taste the cooling brook. When shall I see thy courts of grace, And

Charlemont. Continued.

19

A musical score for two voices. The top staff consists of two measures of music, followed by lyrics: "meet my God a - gain, So long an absence from thy face, So long an absence from thy face, My heart endures with pain." The bottom staff consists of three measures of music.

Fairlee. L. M. Words by Dr. Watts.

A musical score for two voices. The top staff consists of four measures of music, followed by lyrics: "Jesus shall reign where-e'er the sun Does his successive journeys run, His kingdom stretch from shore to shore, 'Till moons shall wax and wane no more." The bottom staff consists of four measures of music.

Lynnfield. L. M.

Words by Dr. Watts.

Moderate.

Moderate.

My God, permit me not to be, A stranger to myself and thee, Amid'st a thousand thoughts I rove, Forgetful of my highest love.

Why should my portion mix with earth, And thus debase my heav'nly birth? Why should I cleave to things below, And let my God, my Saviour go?

Lynnfield. Continued.

21

Slow.

Call me away from flesh and sense, One sov'reign word can call me thence: I would be - divine, And all in - fe-ri-or joys resign.

Pia.

Pia.

Pia.

Pia.

For.

1 2

Let noise and vanity be gone, In seerct silence of the mind,

Be earth with all her scenes withdrawn,

My heav'n, My heav'n, My heav'n, My heav'n, and there my God, I find.

1 2

Sherburne. C. M.

Musical score for "Sherburne, C. M." in common time. The music consists of four staves, each with a treble clef and a key signature of one sharp. The lyrics are integrated into the musical lines, with some words appearing above the staff and others below. The lyrics are as follows:

 The angel of the Lord came down, And

 While shepherds watch'd their flocks by night, All seated on the ground, :S:

 The angel of the Lord came down, And glo - ry

 :S: The angel of the Lord came down, And glory shone around, And

 The angel of the Lord came down, And glo - ry shone around, And

 glory shone around, And, &c.

 The, &c.

 shone around, And glo - ry shone around, The angel of the Lord came down, And glory shone a - round.

 glo - ry shone around, The, &c.

 And, &c.

 glo - ry shone around, The, &c.

 And, &c.

Poland. C. M. Words by Dr. Watts.

23

Musical score for "Poland, C. M." featuring three staves of music. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The time signature is common time (indicated by '8'). The key signature has two sharps (indicated by '2'). The music consists of eighth-note patterns with various rests and grace notes. A vocal line is present in the middle staff, with lyrics written below it:

God of my life, look gently down, Behold the pains I feel; But I am dumb before thy throne, Nor dare dispute thy will.

Paris. L. M. Words by Dr. Watts.

Musical score for "Paris, L. M." featuring three staves of music. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The time signature is common time (indicated by '8'). The key signature has one sharp (indicated by '1'). The music consists of eighth-note patterns with various rests and grace notes. A vocal line is present in the middle staff, with lyrics written below it:

This spacious earth is all the Lord's, And men, and worms, and beasts, and birds; He rais'd the building on the seas, And gave it for their dwelling place.

New Canaan. P. M.

Words by Dr. Watts.

The Lord Jehovah reigns, And royal state maintains; His head with awful glories crown'd: Ar
 Array'd Begirt
 Array'd in robes And rays of majesty around.
 ray'd in robes of light, Begirt with sovereign might,
 Array'd in robes of light, Begirt with sovereign might,

Funeral Hymn. C. M. Words by Dr. Watts.

25

Moderato.

Piano.

Why do we mourn de - part - ing friends, Or shake at death's a - larms! 'Tis but the voice that

Je - - sus sends, 'Tis but the voice that Jesus sends; 'Tis but the voice that Jesus sends, To call them to his arms.

D

Pia.

The musical score consists of two staves of music. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics for this section are: "Lo, what an en - ter - tain-ing sight, Are brethren who a - - gree; Brethren whose cheerful hearts u - nite". The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics for this section are: "In - bo - - - - nds of pi - e - ty.". The music features various note values including eighth and sixteenth notes, with several grace notes indicated by small dots above the stems. Measure lines connect the notes across the staves. The piano accompaniment part is indicated by the label "Pia." above the top staff.

Marietta. C. M.

Words by Dr. Watts.

The musical score consists of three staves of music in common time, each with a key signature of one sharp (F#). The music is in C major. The lyrics are integrated with the musical notes, with some words underlined and others in regular text. The first staff starts with a treble clef, the second with an alto clef, and the third with a bass clef. Measure numbers 1 and 2 are indicated above the second and third staves respectively. The lyrics are:

Come let us join our cheerful songs, With angels round the throne, Ten thousand thousand
Ten thousand thousand are their
Ten thousand thousand are their tongues, But
thousand thousand are their tongues, But all their joys are one.
are their tongues, But all their joys are one.
tongues, But all their joys are one.
all their joys are one, But all &c.

Come my beloved haste away,
Cut short the hours of thy delay,
Fly like a youthful hart or roe,
Over the hills where spices grow.
Fly like a youthful hart or
roe, Over the hills where spices
Fly like a youthful hart or
roe, Over the hills where spices
Fly like a youthful hart or
roe, Over the hills where spices

Invitation. Continued.

29

A musical score for three voices (Soprano, Alto, Tenor/Bass) in common time. The music consists of four staves of eight measures each. The lyrics are as follows:

roe, O ver the hills &c.
roe, O ver the hills where spices grow, Over the hills where spices grow.
grow, Fly like a youthful &c. O - ver &c.
grow, Fly like a &c.

Newton.

S. M.

Words by Dr. Watts.

A musical score for three voices (Soprano, Alto, Tenor/Bass) in common time. The music consists of four staves of eight measures each. The lyrics are as follows:

Come we who love the Lord, And let our joys be known. Join in a song with sweet accord, And thus surround the throne.

Complaint. L. M.

Thy years are one e -

Spare us O Lord, a . loud we cry, Nor let our sun go down at noon. Thy

Thy years are one e -

Thy years are one e - ter - nal day, And

Thy years are one e -

Thy years are one e - ter - nal day, And must thy chil - dren die fo food.

years are one e -

years are one e - ter - nal day, Thy years are one e - ter - nal day, And must thy children die fo soon.

must thy children die fo soon.

Greenwich. L. M.

Words by Dr. Watts.

31

Lord what a tho'tless wretch was I, To mourn and murmur and re-pine, To see the wicked plac'd on high, In pride and robes of honour shine.

But, O their end, their

But, O their end; their dreadful end, Thy sanctu-a-ry taught me so ; On slipp'ry rocks I see them stand, And fi'-ry billows roll be-low.

But, O their end, their dreadful end, Thy sanctuary taught me so ; On slipp'ry rocks I see them stand, And fi'-ry billows roll be-low.

Their end, their dreadful end, Thy sanctu-a-ry taught me so ; On slipp'ry rocks I see them stand, And fi - ry bil - lows roll be - low.

dreadful end, Thy sanctu - a - ry taught me so ; On slipp'ry rocks I see them stand, And fi - ry bil - lows roll be - low.

A.:

When God re-veal'd his gracious name, And chang'd my mourn - ful state, My rapture seem'd a pleasing dream, The

Pia.

Pia

grace ap-peal'd so great. The world beheld the glorious change, And did thy hand confess, My tongue broke out in

Archdale. Continued.

For.

33

un-known strains, And sung fur - pris - ing grace, My tongue broke out in unknown strains, and sung fur - pris-ing grace.

Twenty Fifth Psalm Tune. C. M.

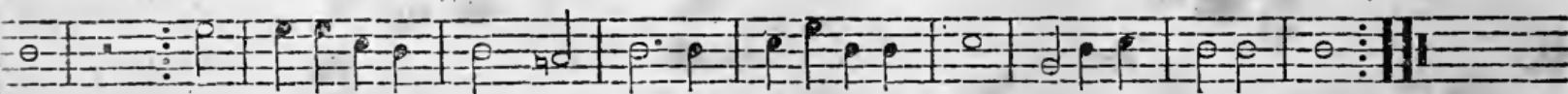
Words by Dr. Watts:

I lift my soul to God, My trust is in his name, Let not my foes that seek my blood, Still triumph in my shame; Still, &c.

Alexandria. C. M. Words by Tate & Brady.



To thee, O God, we render praise, To thee with thanks repair, For that thy name to us is nigh, Thy wond'rous works de-



clare. For that thy name to us is nigh, Thy wond'rous works declare, Thy wond'rous works de - clare.



Greenfield. P. M.

Words by Dr. Watts.

35

The musical score consists of two staves of music in common time (indicated by the 'C'). The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The music is divided into measures by vertical bar lines. The lyrics are integrated into the music, appearing below the notes in a cursive script. The first measure of lyrics is: 'God is our refuge in distress, A present help when dangers press, In him undaunted we'll confide;'. The second measure continues the lyrics: 'Though earth were from her'. The third measure starts with 'Though earth were from her centre lost, And mountains in, &c.'. The fourth measure continues: 'Though earth were from her centre lost, And mountains in the ocean lost, Torn piecemeal by the roaring tide.' The fifth measure concludes with 'Torn, &c.' The music features various note values including eighth and sixteenth notes, and rests. The score is set on five-line staves.

God is our refuge in distress, A present help when dangers press, In him undaunted we'll confide;

Though earth were from her

Though earth were from her centre lost, And mountains in, &c.

Though earth were from her centre lost, And mountains in the ocean lost, Torn piecemeal by the roaring tide.

earth were from her centre lost, And mountains in the ocean lost, Torn, &c.

centre lost, And mountains in the ocean lost, Torn, &c.

Ear - ly my God, without de - lay, I ha - ffe to seek thy face, My thirsty spirit faints a - wa -

So pilgrims on the scorching fand, Beneath the burning sky, Long for a cool - ing stream

- y, Without thy cheering grace.

So pilgrims on the scorching fand, Beneath a burning sky, Long for a

So pilgrims &c.

So pilgrims &c.

So pilgrims &c.

So pilgrims &c.

Montgomery. Continued.

37

A musical score for two voices and piano. The vocal parts are in common time. The piano part features a steady bass line and occasional harmonic support. The lyrics describe a desire for relief from heat, mentioning a 'cooling stream' and a 'cooling fire'. The score includes three staves: two for voices and one for piano. The vocal parts are in soprano range, and the piano part is in bass range. The music consists of six measures of vocal parts followed by six measures of piano accompaniment.

cool - ing stream, Long for a cooling stream at hand, Long for a cooling stream at hand, And they must drink or die,
Long for a cooling fire - am at hand,
Long for a cooling &c.

Winter. C. M. Words by Dr. Watts.

A musical score for two voices and piano. The vocal parts are in common time. The piano part features a steady bass line and occasional harmonic support. The lyrics describe the arrival of winter, mentioning 'hoary frost' and 'fleecy snow' that 'descend and clothe the ground'. The music consists of six measures of vocal parts followed by six measures of piano accompaniment.

His hoary frost, his fleecy snow, Descend and clothe the ground ; The liquid streams for - bear to flow, In i - cy fletters bound.

Ye tribes of Adam join, With heav'n and earth and seas, And offer notes di - vine, To your Creator's praise.

Ye holy throng Of angels bright, In worlds, &c.

Ye

Ye holy throng Of angels bright, In worlds, &c.

Ye holy throng Of angels bright, In worlds of light Be - gin the song.

Ye

Ye holy throng Of angels bright, Ye, &c.

Ye holy throng Of angels bright, Ye holy throng Of angels bright, In worlds, &c.

Old Hundred. L. M.

Words Anon.

39

Be thou, O God, exalted high, And as thy glory fills the sky, So let it be on earth display'd, 'Till thou art here as there obey'd.

Naples. L. M.

Words by Dr. Watts.

Shall mortal, &c. More, &c.
Shall the vile race of flesh and blood, Contend with their Creator God? Shall mortal worms presume to be, More holy, wise, or just than he?
Shall mortal, &c. More, &c. More, &c.
Shall mortal, &c. More, &c. More, &c.

Stafford. S. M.

Words by Dr. Watts.

The musical score consists of four staves of music in common time, treble clef, and G major. The lyrics are from the hymn "Psalms of David" by Dr. Watts, set to the tune "Stafford". The lyrics are as follows:

See what a living stone,
The builders did refuse,
Yet God hath built his
Yet God hath built his church there-

Yet God hath built his church, &c.

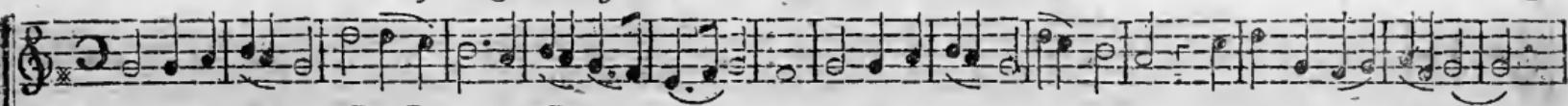
God hath built his church thereon,
In spite of envious Jews.
church, Yet, &c.

on, Yet God hath built his, &c.

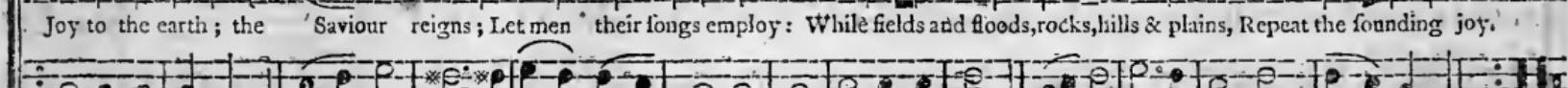
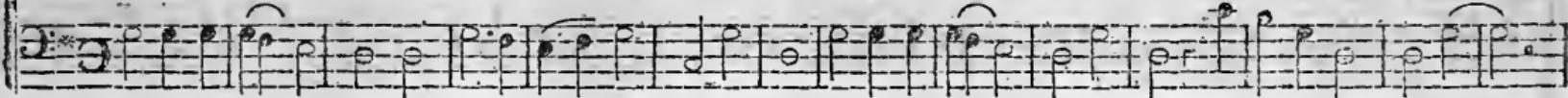
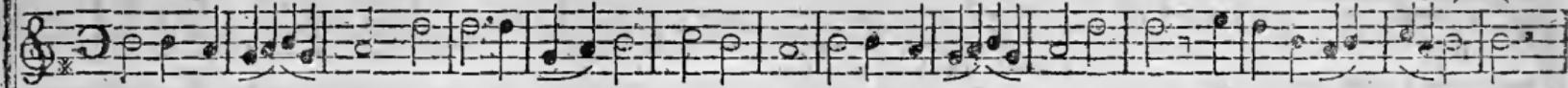
Ninety Eighth Psalm Tune. C. M.

Words by Dr. Watts.

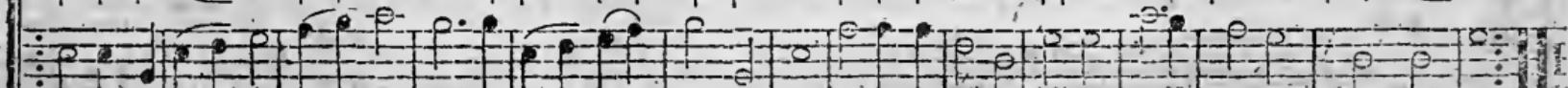
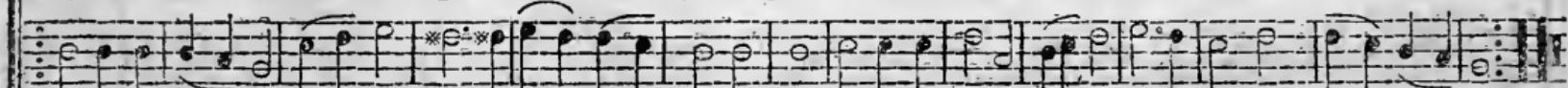
41



Joy to the world; the Lord is come; Let earth receive her king; Let ev'ry heart prepare him room, And heav'n and nature sing.



Joy to the earth; the Saviour reigns; Let men their songs employ: While fields and floods, rocks, hills & plains, Repeat the sounding joy.



Worcester. S. M.

Words by Dr. Watts.

Who bring salvation on their tongues, And words of peace reveal, Who bring salvation on their tongues,

Who stand on Zion's hill :

How beauteous are their feet,

And words of peace reveal. How charming, charming, is their voice ! How sweet their tidings are !

Zion be -

Zion behold thy Saviour

Zion behold thy Saviour King, He reigns and

Worcester. Continued.

43

Zion behold thy Saviour King he reigns and triumphs here,
Zion, &c.
hold thy Saviour King, He reigns and triumphs here, He reigns and triumphs here, Zion behold thy Saviour King, He reigns and triumphs here.
King, He reigns and triumphs here, Zion behold thy Saviour King, He reigns and triumphs here.
triumphs here, Zion behold thy Saviour King, He, &c.

Little Marlborough. S. M.

Words by Dr. Watts.

Welcome, sweet day of rest, That saw the Lord arise : Welcome to this reviving breast, And these rejoicing eyes.

Walpole. C. M. Words by Dr. Watts.

The musical score consists of two staves of handwritten notation on five-line staves. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, also in common time and one sharp. The lyrics are written below the notes, with some words underlined and others in regular text. The music includes various note values such as eighth and sixteenth notes, rests, and grace notes. The lyrics are as follows:

Oh, if my soul was form'd for woe,
How would I vent my sighs! Repentance
should like rivers flow, From both my stream - ing eyes. 'Twas for my sins my dearest Lord, Hung on the cursed tree,

Walpole. Continued.

45

A musical score for three voices. The top line starts with a treble clef, the middle line with an alto clef, and the bottom line with a bass clef. The music consists of four staves of eight measures each. The lyrics are as follows:

For thee, For thee, &c.
And groa - n'd a - way a dying life, For thee, my foul, for thee, For thee, my foul, for thee.
For thee, my soul, For thee, &c.

Windham. L. M. Words by Dr. Watts.

A musical score for three voices. The top line starts with a treble clef, the middle line with an alto clef, and the bottom line with a bass clef. The music consists of four staves of eight measures each. The lyrics are as follows:

Broad is the road that leads to death, And thousands walk together there; But wisdom shows a narrow path, With here and there a traveller.

Victory. C. M. Words by Dr. Watts.

A musical score for 'Victory' in C. M. (Common Measure) time signature. The music is arranged for two voices (two staves) and includes a basso continuo line at the bottom. The vocal parts are in common time. The lyrics are written below the notes, with melodic contours indicated by brackets and slurs. The basso continuo part consists of eighth-note patterns.

Now shall my head be lifted high,
Above my foes around,
And songs of joy and victory With-
in thy temples found,
Within thy temples found,
Within thy temples found,
in thy temples found,
Within thy temples found,
Within thy temples found,
Within thy temples found,

Forty Sixth Psalm Tuné. P. M.

Words by Dr. Watts.

The Lord hath eyes to give the blind; The Lord supports the sinking mind;

He sends the lab'ring
con-

science peace, He, &c.

He sends the lab'ring conscience peace, He, &c.

science peace,

conscience peace; He helps the stranger in distress, The widow and the fatherless, And grants the pris'ner sweet release.

18

False are the men of high degree, The baser sort are vanity,

Laid in a balance both appear Light as a puff of emptiness air.

Laid in a balance both appear Light as a puff of emptiness air.

Laid in a balance both appear Light as a puff of emptiness air.

both appear Light as a puff of empty air, Light as a puff of emptiness air.

both appear Light as a puff of empty air, Light as a puff of emptiness air.

Ocean. C. M.

Words by Dr. Watts.

49

Thy works of glory, mighty Lord, That rule the boist'rous sea, The sons of courage shall record, Who tempt the dang'rous way. At thy command the

At thy command the

At thy command, &c.

winds arise, And swell the tow'ring waves, And swell the tow'ring waves, The men astonish'd mount the skies, And sink in gap - ing graves.

thy command, &c.

winds arise, And swell the tow'ring way - - - - - es, The men, &c.

Bristol. L. M. Words by Mr. Addison.

The left - ty pillars of the sky, And, spacious concave, rais'd on high, Spangled with stars. a shin -

Th' unweari'd sun,

ing frame; Their great O - rig - in - al proclaim. Th' unweari'd sun, from day to day, Pours

Th' unweari'd sun, &c.

Th' unweari'd sun, &c.

Bristol. Continued.

51

knowledge on his golden ray, And pub - lish - es to ev'ry land The work of an Almighty hand.
And, &c.

This musical score consists of two staves of music. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The music is in common time. The lyrics are written below the notes. There are several fermatas (dots over notes) and slurs indicating where to hold notes or groups of notes. Measure numbers 1 and 2 are indicated above the staff at the end of certain measures.

Lisbon. S. M.

Words by Dr. Watts.

Welcome to this, &c.
Welcome sweet day of rest, That saw the Lord arise ; Welcome to this reviving breast, And these re - joic - ing eyes.
Welcome, &c.
Welcome, &c.

This musical score consists of two staves of music. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The music is in common time. The lyrics are written below the notes. There are several fermatas (dots over notes) and slurs indicating where to hold notes or groups of notes. Measure numbers 1 and 2 are indicated above the staff at the end of certain measures.

A musical score for a three-part setting (Soprano, Alto, Tenor/Bass) in common time. The vocal parts are written in soprano, alto, and bass clef. The piano accompaniment (Pia.) is written in treble clef. The music consists of four staves of handwritten musical notation with various note heads and stems. The lyrics are integrated into the music, appearing below the vocal parts.

There is a land of pure de - light, Where saints im - mortal reign, In - fin - ite day ex - cludes the

Pia.

A continuation of the musical score for the three-part setting (Soprano, Alto, Tenor/Bass) and piano accompaniment. The vocal parts are written in soprano, alto, and bass clef. The piano accompaniment (Pia.) is written in treble clef. The music consists of four staves of handwritten musical notation with various note heads and stems. The lyrics are integrated into the music, appearing below the vocal parts.

night, And pleasures banish pain. Sweet fields be - yond the swelling flood, Stand dres'd in living green,

For.

Jordan. Continued.

53.

So to the Jews old Canaan stood, While Jor - dan roll'd be - tween.

Lisbon. S. M.

Words by Dr. Watts.

In palaces of joy, In palaces of joy.

O let thy God and King, Thy sweetest tho'ts employ; Thy children shall his honour si - n; In palaces of joy.

New Salem. C. M.

Words by Dr. Watts.

Now fill my inward joys a - rise, And burst in - to a song,

Almighty love in -

Almighty love inspires my heart, And

mighty love inspires my heart, And pleasure tunes my tongue. And plea - fure tunes my tongue.

Almighty love in - spires my heart, And pleasure tunes my tongue, And pleasure tunes my tongue.

spires my heart, And plea - use tunes my tongue; And, &c.

plea - use tunes my tongue, And, &c.

Kittery. C. M.

Words by Dr. Watts.

55

Thy kingdom come, thy will be done Throughout this earthly

Our Father who in heaven art, All hallowed be thy name. Thy kingdom come, thy

Thy kingdom come, thy will be done Throughout this earthly frame, Our

Thy kingdom, &c. Our father

frame, Our Father who in heaven art, All hallowed be thy name, Thy kingdom come, thy will be done Throughout this earthly frame.

will be done Throughout this earthly frame, Thy kingdom come, thy will be done Throughout this earthly frame.

bather who in heaven art, All hallowed be thy name, Thy kingdom come, &c.

who in heaven, &c.

Milford. C. M.

Words by Dr. Watts.

If angels sung a Saviour's birth, If angels sung a
 If angels fung a Saviour's Saviour's birth On that auspicious morn,
 If angels sung a Saviour's birth, If angels fung a, &c. We
 If angels fung a Saviour's birth, If angels fung, &c. We well may imi-
 If angels fung a Saviour's birth, If angels fung, &c. We well may imi-
 We well may imitate their mirth, Now he again is born, Now he again is born.
 We well may imi - tate their mirth, Now he again is born, Now he again, Now he again is born.
 well may imitate their mirth, We well may imitate their mirth, Now he again is born.
 ate their mirth, We well Now he again is born, Now he again is born.

A handwritten musical score for a hymn titled "Hollis." The music is in Common Time (C) and consists of six staves of music. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The score includes lyrics in both English and musical notation (numbered 1 and 2). The lyrics are:

When thou, &c.
My soul, come meditate the day And think how near it stands,
When, &c.
When thou must quit this house of clay, And
When thou must quit, &c. And fly to unknown
When thou must quit this house of clay, and fly to unknown lands.
fly to unknown lands.
lands.

Ye sons of men, with joy record, The various wonders of the Lord, And let his pow'r and goodness found Thro' all your tribes the world around.

Let the high heav'ns your songs invite, Those spacious fields of brilliant light, Where, &c.

Let the high heav'ns your songs invite, Those spacious fields of brilliant light, Where sun, & moon, & planets roll, And stars that glow from pole to pole.

the high heav'ns, &c. Those spacious, &c. Where sun, &c. Where, &c.

songs invite, Those spacious, &c. Where sun, and moon, and planets roll, Where, &c.

Rainbow. C. M.

Words by Dr. Watts.

59

The musical score consists of four staves of music. The first three staves are in common time (C), while the fourth staff begins with a common time signature and ends with a 2/4 time signature. The vocal line is in soprano range, with lyrics appearing below the notes. The lyrics are:

The sea grows calm at thy command, And tempests cease to
'Tis by thy strength the mountains stand, God of eternal pow'r; The sea grows calm at thy command, And
The sea, &c.
The sea, &c.
ro - ar.
tempsts cease to ro - ar. And tempests cease to ro - ar, And tempests cease to roar.

Stratfield. L. M.

Words by Dr. Watts.

High was thy throne ere
 Through ev'ry age, e - ternal God, Thou art our rest, our safe abode; High
 High was thy throne ere heav'n was
 High was thy throne ere heav'n was made, High
 1 2
 heav'n was made, High was thy throne ere heav'n was made, Or earth thy humble footstool
 1 2
 was thy throne ere heav'n was made, ere heav'n was made, Or earth thy humble footstool laid, Or, &c. Or earth thy humble footstool laid.
 1 2
 made, High was thy throne ere heav'n was made, Or earth thy humble footstool laid, &c.
 was thy throne ere heav'n was made, Or earth thy humble footstool laid, &c.

Winchester. L. M. Words by Dr. Watts..

61

Musical notation for the hymn "Winchester" in L. M. time signature. The music consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The music is set against a background of vertical bar lines and horizontal measures.

My God, accept my early vows, Like morning incense, in thy house ; And let my nightly worship rise, Sweet as the ev'ning sacrifice.

Wells. L. M. Words by Dr. Watts..

Musical notation for the hymn "Wells" in L. M. time signature. The music consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The music is set against a background of vertical bar lines and horizontal measures.

Life is the time to serve the Lord, The time t'insure the great reward ; And whilst the lamp holds out to burn, The vilest sinner may return.

Namure. C. M. Words by Dr. Watts.

There the great Monarch of the skies His faring pow'r displays, And light breaks in upon our eyes, With kind and quick'ning rays.

Africa. C. M. Words by Dr. Watts.

Now shall my inward joys arise, And burst in - to a song, Almighty love inspires my heart, And pleasure tunes my tongue.

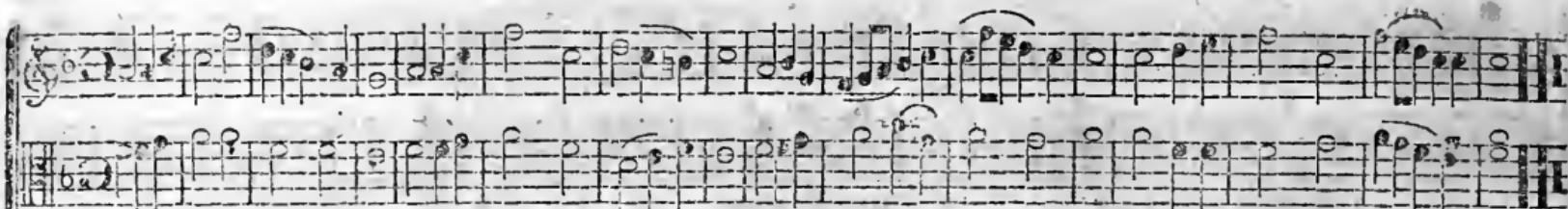
The musical score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The music is in common time. The first three staves begin with a measure of two quarter notes followed by a dotted half note. The fourth staff begins with a measure of one quarter note followed by a dotted half note. The lyrics are integrated into the music:

How pleas'd and blest was I, To hear the people cry, Come, let us seek our God to - day.

Yes, with a cheerful zeal', We haste to Zion's hill, And there our vows and honours pay.

Chester. L. M.

Words by Dr. Watts.

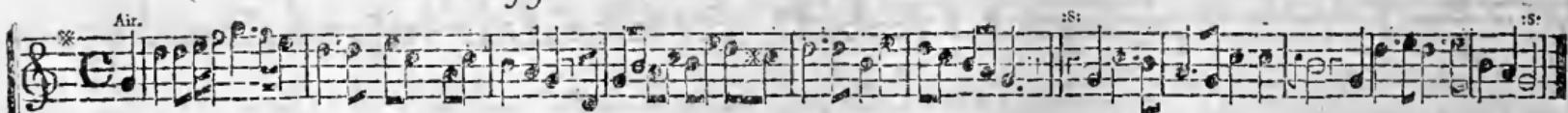


Let the high heav'ns your song invite, Those siacious fields of brilliant light; Where sun, and moon, and planets roll, And stars that glow from pole to pole.

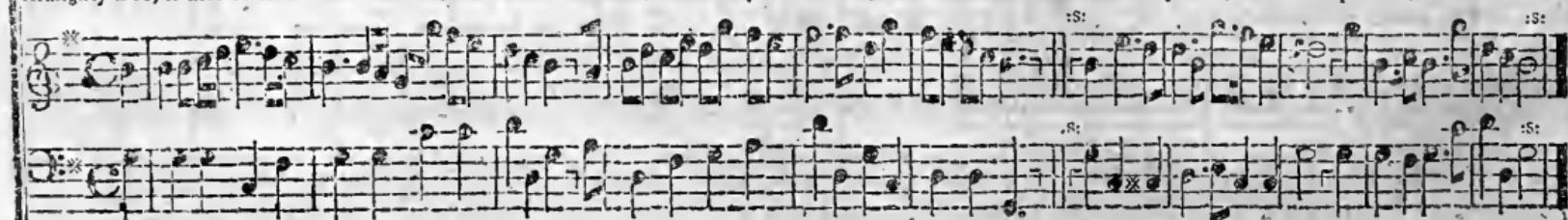


Westford. P. M.

Words by Dr. Watts.



Almighty God, to thee be endless honours done, The undivided Three, And the mysterious One; Where reason fails with all her pow'rs, There faith prevails, and love adores.



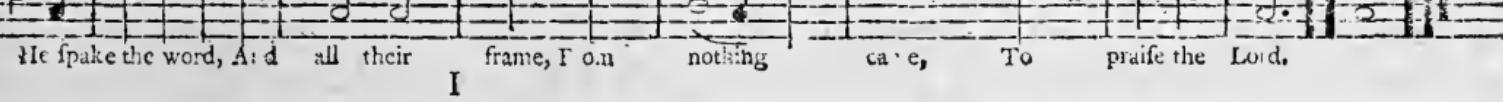
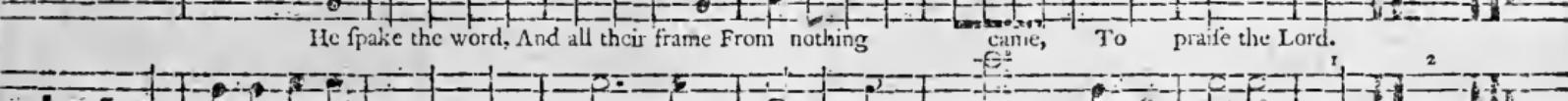
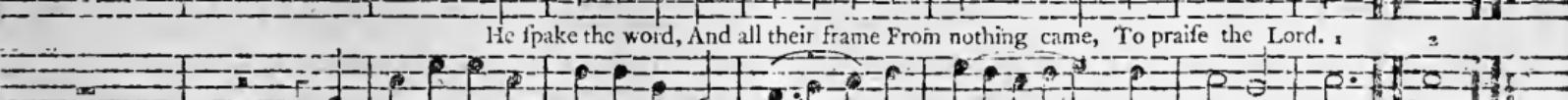
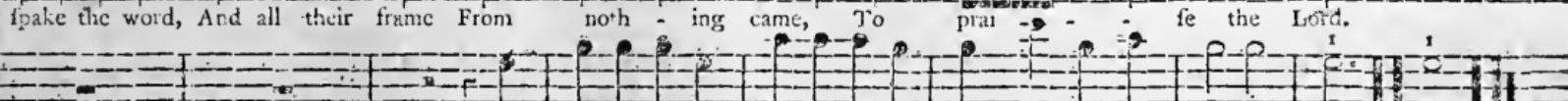
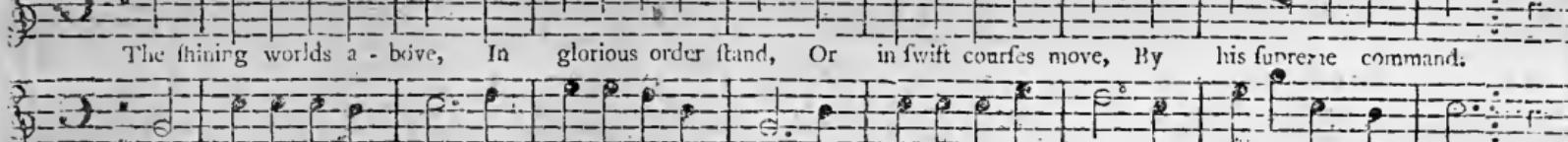
Hebron. P. M.

Words by Dr. Watts.

65



The shining worlds a - bive, In glorious order stand, Or in swift courses move, By his supreme command.



I

Bangor. C. M.

Words by Dr. Watts.

Largo.

Musical score for the hymn "Bangor". The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a common time signature indicated by a 'C'. The music is set in a 'C. M.' (Common Measure) time signature, which is indicated by a 'C' over a 'M'. The tempo is marked 'Largo.'. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The music is divided into measures by vertical bar lines.

Teach me the measure of my days, Thou maker of my frame, I would survey life's narrow space, And learn how frail I am.

Colchester New. C. M.

Words by Dr. Watts..

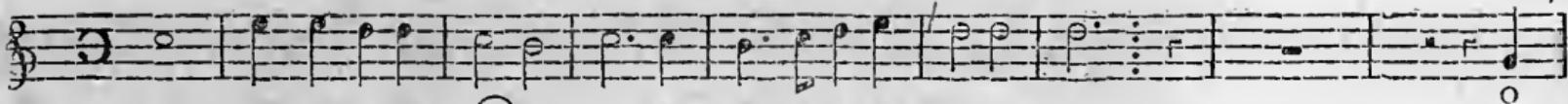
Musical score for the hymn "Colchester New". The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a common time signature indicated by a 'C'. The music is set in a 'C. M.' (Common Measure) time signature, indicated by a 'C' over a 'M'. The tempo is marked 'Largo.'. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The music is divided into measures by vertical bar lines.

My never ceasing songs shall show, The mercy of the Lord, And make succeeding ages know, How faithful is thy word.

Devotion. L. M.

Words by Dr. Watts.

67



Sweet is the day of sacred rest, No mortal cares shall seize my breast.



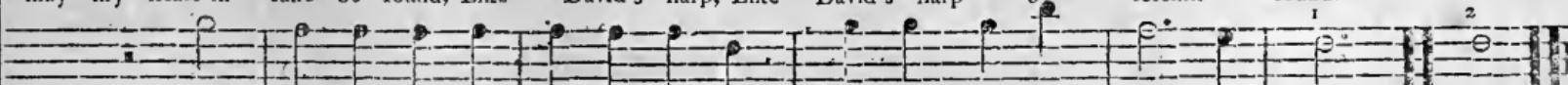
O may my heart in



O may my heart in tune be found, Like



may my heart in tune be found, Like David's harp, Like David's harp of solemn found.



O may my heart in tune be found, Like David's harp of solemn found.



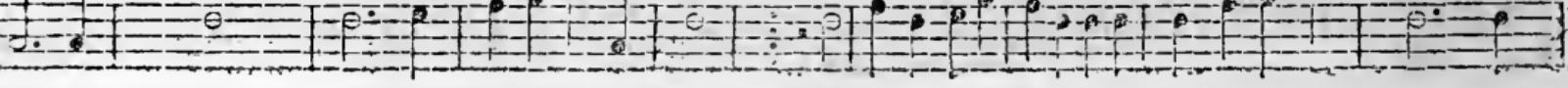
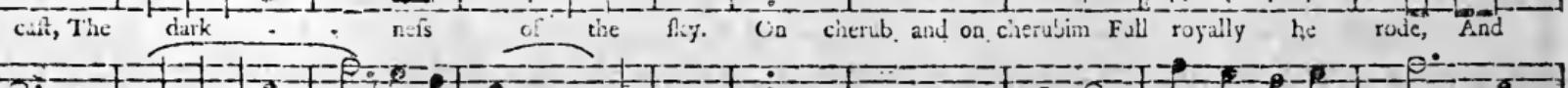
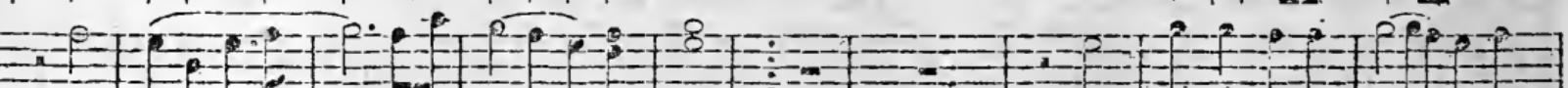
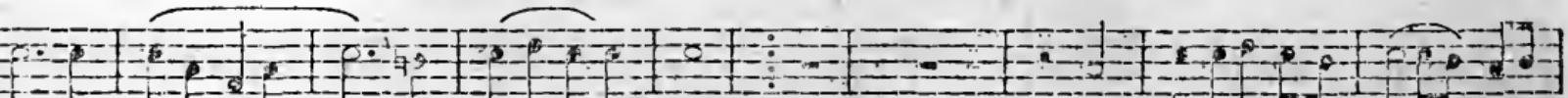
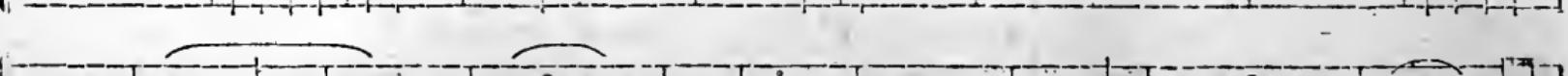
tune be found, Like David's harp of solemn found, Like, &c.



David's harp of solemn found, Like, &c.



The Lord descended from a - bove, And bow'd the heav'ns most high, And under neath his feet he



cast, The dark - - - nes - of the sky. On cherub, and on cherubim Fall royally he rode, And

Majesty. Continued.

63

on the wings of mighty winds Came flying all abroad, And on the wings of mighty winds Came flying all abroad.

Buckingham. C. M.

Words by Dr. Watts.

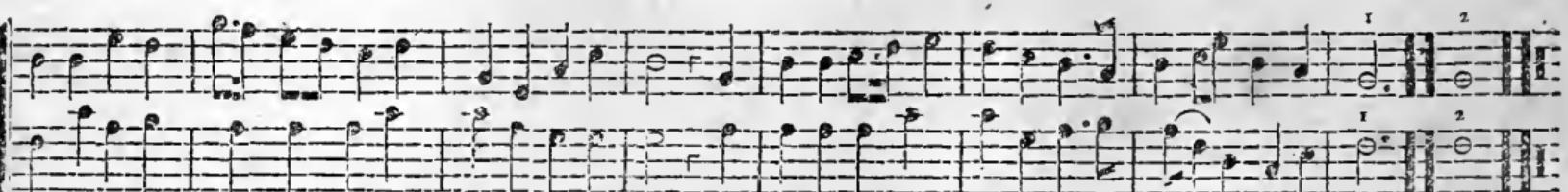
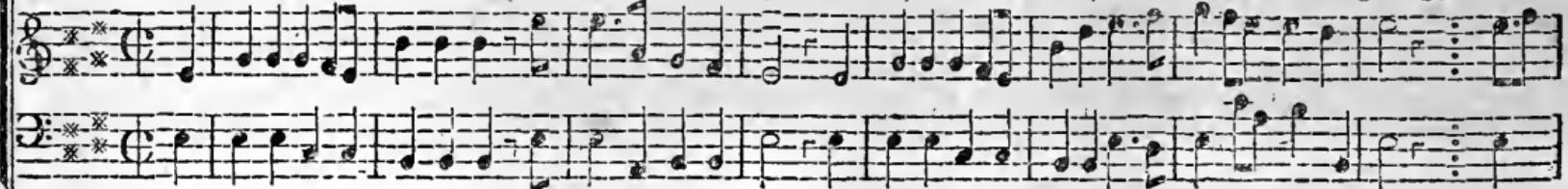
Lord thou wilt hear me when I pray, I am for - ev - er thine, I fear be - fore thee all the day, Nor would I dare to sin.

Enfield. C. M.

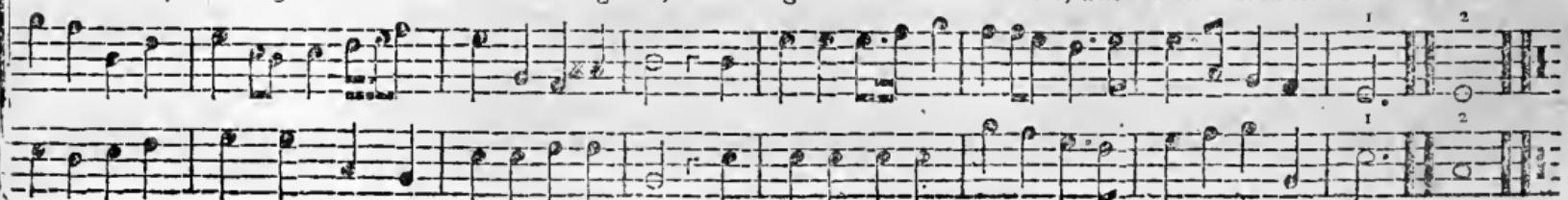
Words Anon.



Before the rosy dawn of day, To thee my God I'll sing, Awake my soft and tuneful lyre, Awake each charming string; A -



wake and let thy flowing stream Glide thro' the midnight air, While high amidst her silent orb, The silver moon rolls clear.



Thirty Fourth Psalm Tune. C. M.

Words by Tate and Brady.

71

The praises of my God shall
Thro' all the changing scenes of life, In trouble and in joy; The praises of my
The praises of my God shall still, The
The praises of my God shall still, The
still, The praises of my God shall still, My heart. My heart and, &c.
God, The praises of my God shall still, My hear - - t and tongue employ, My heart and tongue employ.
praises of my God shall still,
praises of, &c.

Hundred and Thirty Sixth Psalm Tune. P. M.

Words by Dr. Watts.

The musical score consists of three staves of handwritten notation on five-line staff paper. The notation uses a variety of note heads (circles, squares, triangles) and stems, with some notes connected by vertical lines. The first two staves begin with a treble clef, while the third staff begins with a bass clef. Measure numbers 1 and 2 are indicated above the third staff.

Lyrics:

- Measure 1: And I can trust my Lord, To
- Measure 2: Halt thou not giv'n thy word, To have my soul from death?
- Measure 3: And I can trust, And I can trust my Lord, To
- Measure 4: And I can trust my Lord, And I can trust my Lord, To
- Measure 5: And I can trust my Lord, And I can trust my Lord, To
- Measure 6: And I can trust, And I can trust, And I can trust my Lord, To
- Measure 7: keep my mortal breath, I'll go and come Nor fear to die,, I'll go and come, Nor fear to die, 'Till, &c.
- Measure 8: keep my mortal breath, I'll go and come, Nor fear to die, I'll go and come, Nor fear to die, 'Till from high Thou call me home.
- Measure 9: keep my mortal breath, I'll go and come, Nor fear to die, 'Till from on high Thou call me home.
- Measure 10: keep my mortal breath, I'll go and come, Nor fear to die, 'Till from on high Thou call me home,

Submission. P. M.

Words by Dr. Watts.

73

God of my life, look gently down, Behold the pains I feel ; But I am dumb before thy throne, But I am dumb before thy throne, Nor dare dispute thy will.

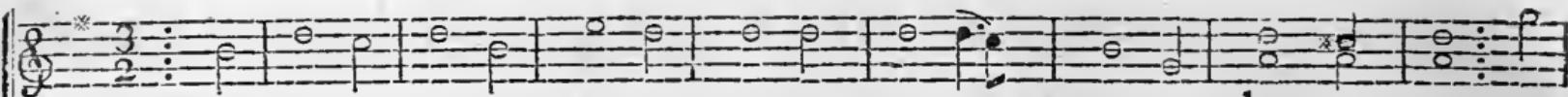
Slow.

Charleston. C. M.

Words by Dr. Watts.

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

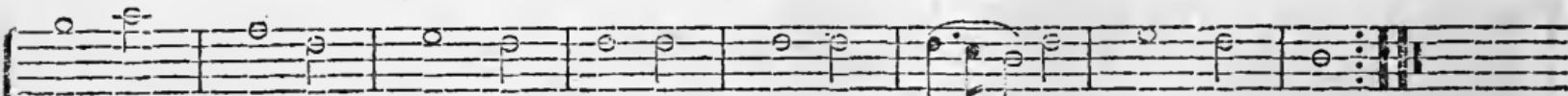
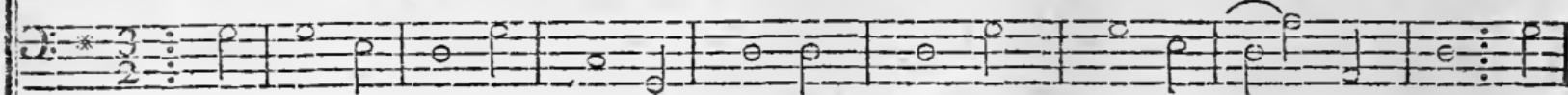
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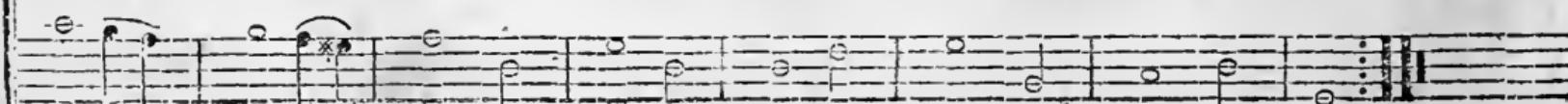
Air.



The Lord my pasture shall prepare,
His presence shall my wants supply,
And feed me with a shepherd's care;
My



noon - day walks he shall at - tend, And all my mid - night hours de - fend.



Judgment. P. M. Words by Dr. Watts.

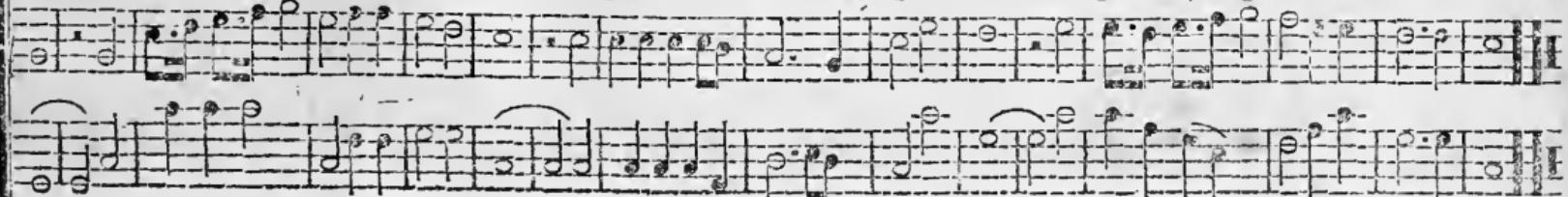
75



Bethold the Judge descends, his guards are nigh, Tempest and fire attend him down the sky, Heaven, earth and hell draw near, let all things



come, To hear his justice and the sinners doom. But gather first the saints, the Judge commands, Bring them, ye angels, from their distant lands.



Coronation. C. M.

Words by the Rev. Mr. Medley.

Pia.

Musical score for the first part of 'Coronation'. It consists of two staves. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The bottom staff is also in common time and has a key signature of one sharp (F#). The music features various note heads and stems, with some notes having vertical dashes through them. The lyrics 'All hail, the pow'r of Jesus name, Let angels prostrate fall, Bring forth the royal di - a - dem, And' are written below the staves.

Musical score for the second part of 'Coronation'. It consists of three staves. The top staff is labeled 'For.' and the middle staff is labeled 'Pia.'. Both have a key signature of one sharp (F#). The bottom staff is labeled 'For.' and has a key signature of one sharp (F#). The music includes various note heads and stems, with some notes having vertical dashes. The lyrics 'crown him Lord of all, Bring forth the royal di - a - dem, And crown him Lord of all.' are written below the staves. The final measure on the bottom staff ends with a double bar line and Roman numerals '1' and '2' above the notes.

Protection. C. M.

Words by Dr. Watts.

77

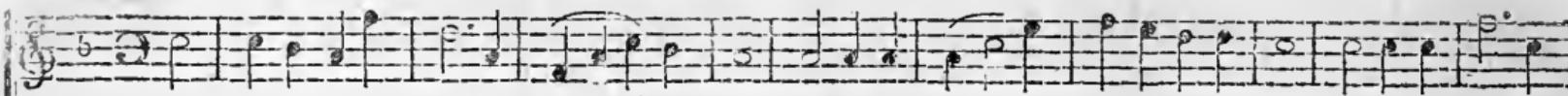
My God, the steps of pious men Are order'd by thy will; Tho' they should fall, they'll rise again, Thy hand supports them still.

St. Martins. C. M.

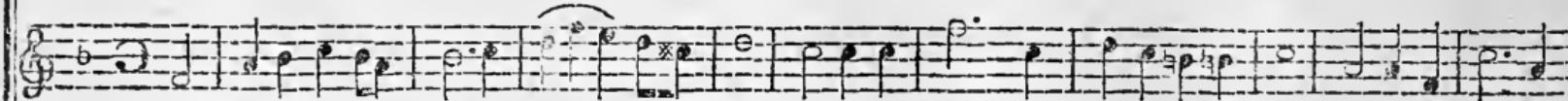
Words by Dr. Watts.

A - rise, my soul, my joyful pow'r's, And triumph in my God; Awake, my voice, and loud proclaim, His glorious grace abroad.

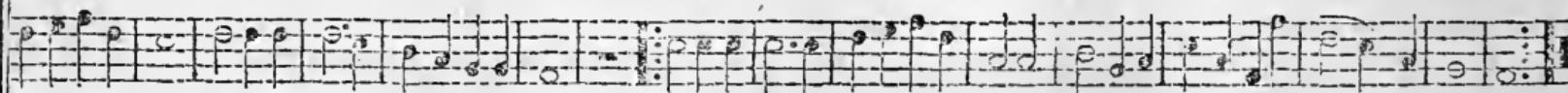
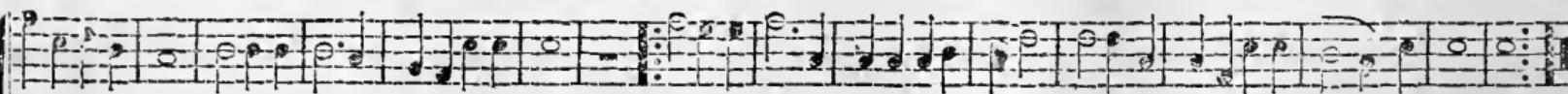
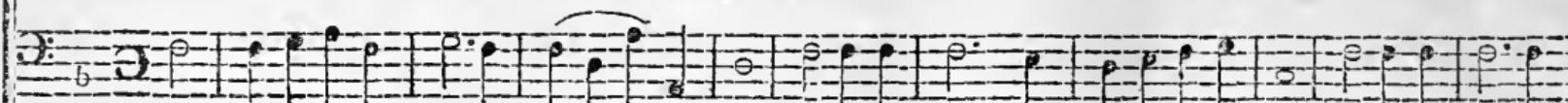
Middlesex. P. M. Words by Dr. Watts.



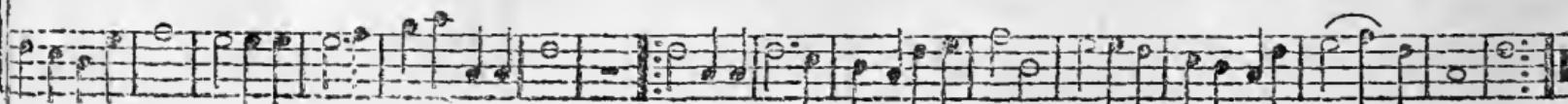
Air.



The Lord of glory reigns, he reigns on high, His robes of state are strength and majesty: This wide crea - ation



rose at his command, Built by his word, & 'stablish'd by his hand. Long stood his throne ere he began creation, And his own godhead is the firm foundation.



Deliverance. C. M.

Words by Alline.

79

Musical score for "Deliverance" in C. M. time signature. The score consists of three staves of music. The first staff starts with a treble clef, the second with an alto clef, and the third with a bass clef. The music features various note heads, stems, and rests, with some notes having vertical dashes through them. Measure numbers 1 and 2 are indicated above the top staff.

Soon shall I quit this mortal shore, And Jesus stand my friend, My nights of grief shall all be o'er, And all my labours end.
Air.

Concord. S. M.

Words by Dr. Watts.

Musical score for "Concord" in S. M. time signature. The score consists of three staves of music. The first staff starts with a treble clef, the second with an alto clef, and the third with a bass clef. The music features various note heads, stems, and rests, with some notes having vertical dashes through them. Measure numbers 1 and 2 are indicated above the top staff.

The hill of Zion yields A thousand sacred sweets, Before we reach the heav'nly fields, Before we reach the heav'nly fields, Or walk the golden streets.
1 2

Before we reach the heav'nly fields, Before, &c.

Adieu. L. M. Words by Dr. Watts.

Slow.

I send the joys of earth a - way, A - way ye tempters of the mind; False as the smooth de-

ceit - ful sea, And empty as the whist - ling wind, And empty as the whist - ling wind.

An Anthem for Easter.

Words by Dr. Young.

81

The musical score consists of four staves of music. The top staff uses a bass clef, the second staff an alto clef, the third staff a tenor clef, and the bottom staff a soprano clef. The music is in common time, indicated by a '2' or '4' above each staff. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: 'Hal - le - lujah, The Lord is ris'n indeed, Hal - le -'. The second section continues: 'The Lord is ris'n indeed.' Below this, the soprano part begins with 'S: lu - jah,' followed by 'S: Now is Christ risen from the'. The final section at the bottom reads: 'Now is Christ risen from the dead, And become the first fruits of them that slept.'

L

Anthem. Continued.

dead, And become the first fruits of them that slept. :S: Hal - le - lu - jah, Hal - le - lu - jah,

:S: And did he rise, and did he rise,

Forte.

:S: And did he rise, did be rise, Hear O ye nations,

:S: And did he rise, And did he rise,

And did he rise, And did he rise,

And did he rise, And did he rise,

Anthem. Continued.

83

A musical score for a three-part anthem. The top part consists of two staves, each with a treble clef and four measures. The lyrics are: "He rose, he rose," followed by a repeat sign, and "He burst the bars of death," followed by another repeat sign. The middle part has two staves, each with a bass clef and four measures. The lyrics are: "Hear it, O ye dead," followed by a repeat sign, and "He burst the bars of death." The bottom part has two staves, each with a bass clef and four measures. The lyrics are: "He rose, he rose," followed by a repeat sign, and "He burst the bars of death." The score concludes with a final section starting with "death, And triumph'd o'er the grave." This section is followed by three more staves, each with a bass clef and four measures, containing the lyrics: "Then, then, then I rose, then I rose, then I". The music features various dynamics like forte and piano, and includes rests and fermatas.

He rose, he rose,
He burst the bars of death,

Hear it, O ye dead,
He burst the bars of death,

He rose, he rose, He burst the bars of death,

death, And triumph'd o'er the grave. Then, then, then I rose, then I rose, then I

Anthem. Continued.

A handwritten musical score for four voices. The score consists of four staves, each with a key signature of one sharp (F#) and a common time signature. The vocal parts are labeled '1' and '2' above the staves, indicating two voices per staff. The lyrics are written below the staves, corresponding to the musical phrases.
The first staff (top) contains the lyrics: "rose, then I rose, then first hu - man - i - ty tri - umphant past the chrystral ports of light, and".
The second staff (middle) contains the lyrics: "fold e - ter - nal youth. Man all imunortal hail, hail, heaven all lavish of strange".
The third staff (bottom) contains the lyrics: "I 2".
The fourth staff (bottom) contains the lyrics: "I 2".

Anthem. Continued.

85

A handwritten musical score for three voices. The top part consists of two staves of music. The lyrics "gifts, to man," and "Thine all the glory, man's the boundless bliss." are written below the first staff. The middle part has one staff of music with the lyrics "Thine all the glory, man's the boundless bliss." written below it. The bottom part consists of two staves of music.

Windsor. C. M.

Words by Dr. Watts.

Largo.

A handwritten musical score for three voices, labeled "Largo." The top voice (soprano) has two staves of music. The middle voice (alto) has one staff of music. The bottom voice (bass) has two staves of music. A recitation mark (|>) is placed above the bass staff.

That awful day will surely come, Th' appointed hour makes haste, When I must stand before my Judge, And pass the solemn test.

The Dying Christian.

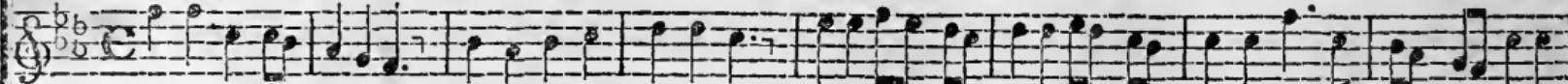
Words by Pope.

From the Original.

Largo.



Air. Mez. Pia.



Vital spark of heav'ly flame, Quit, O quit this mortal frame, Trembl'ing, hoping, ling'ring, flying, O the pain, the bliss of dying.



Affettuoso.



Hark,

Hark, they



Cease, fond nature, cease thy strife, And let me languish into life.

Hark, they whisper, angels say, they whisper



The Dying Christian. Continued.

87

For. Pia.

they whisper, angels fay;

angels say, Hark, Hark, they whisper, angels fay, Sister spirit

Hark they whisper, angels fay,

For.

Pia.

come away, Sister spirit come away. What is this absorbs me quite, Steals my senses, shuts my

The Dying Christian. Continued.

Cres. Pia. Cres. Fer. m Pia.

sight, Drowns my spirit, draws my breath, Tell me, my soul, can this be death? Tell me, my soul, can this be death?

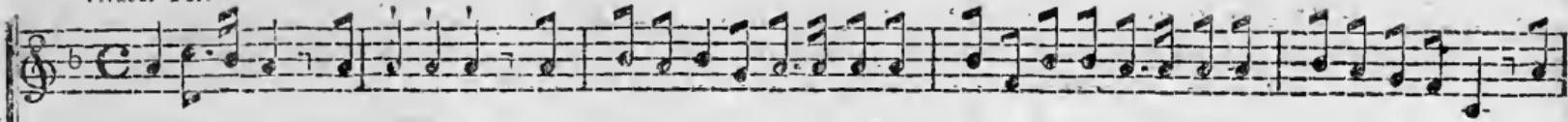
Pia. Andante. Cres. Fer. Dim. Cres.

The world recedes, it disappears, Heav'n opens on my eyes, My ears with sounds seraphic ring.

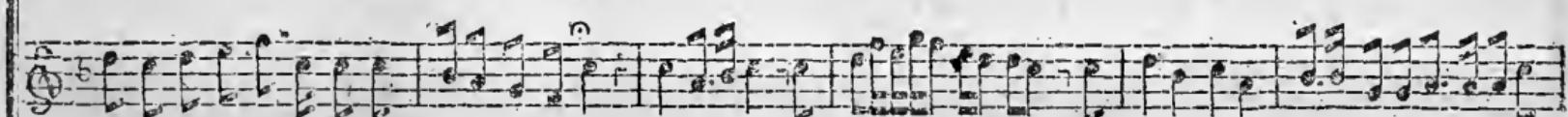
The Dying Christian. Continued.

89

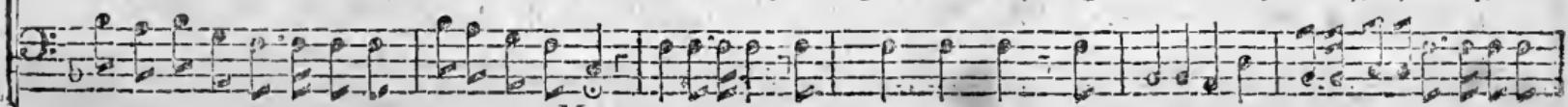
Vivace. Fort.



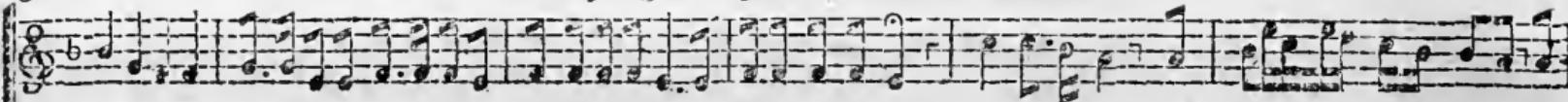
Lend, lend your wings, I mount, I fly, O grave where is thy victory, O grave where is thy victory, O death where is thy sting, O



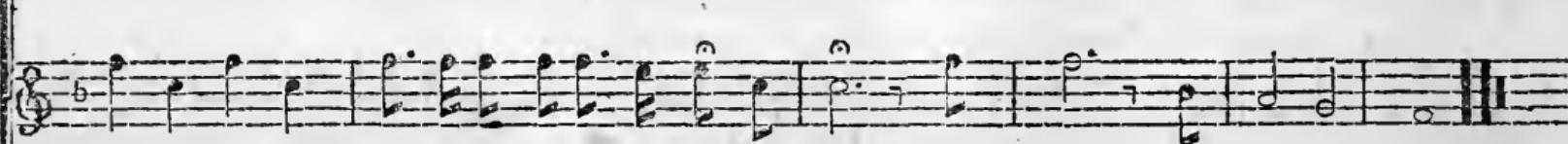
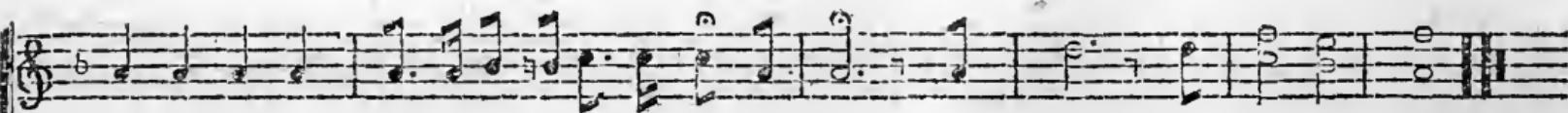
grave where is thy victory, O death where is thy sting? Lend, lend your wings, I mount, I fly, O grave where is thy victory, thy victory, O



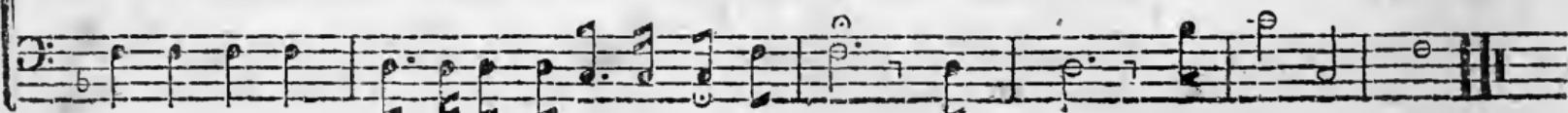
M

The Dying Christian. Continued.

grave where is thy victory, thy victory, O death where is thy sting? O death where is thy sting? Lend, lend your wings, I mount, I fly, O



grave where is thy victory, thy victory, O death, O death where is thy sting?

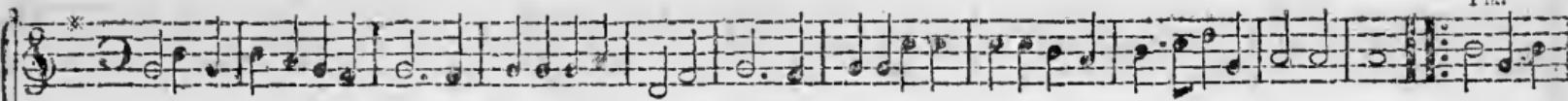


Confidence. L. M.

Words by Alleine.

91

Pia.



Air.

I feel my Saviour's cheering voice,

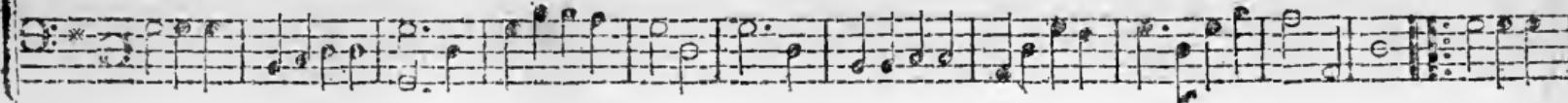
And longs to join immortal lays.



Now can my soul in God rejoice,

My heart awakes to sing his praise,

Hold me, O

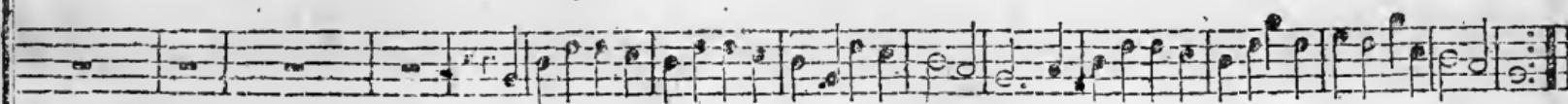


Pia.

For.



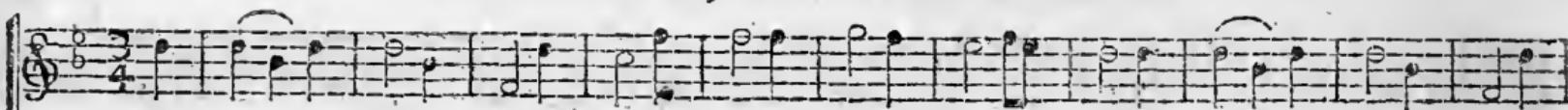
And cheer me with immortal charms.



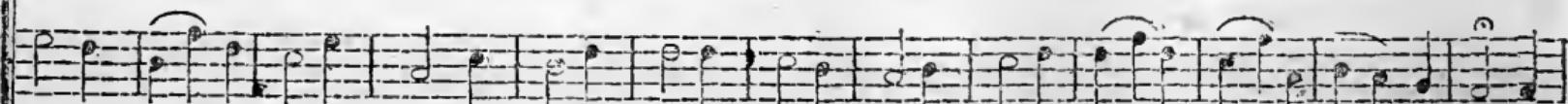
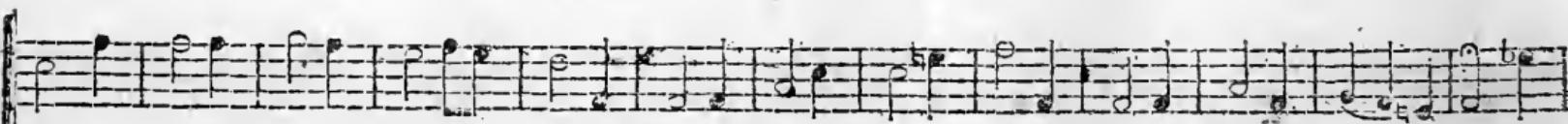
Jesus in thine arms,

"Till I awake in realms above, forever to enjoy thy love," Till I awake in realms above, forever to enjoy thy love.

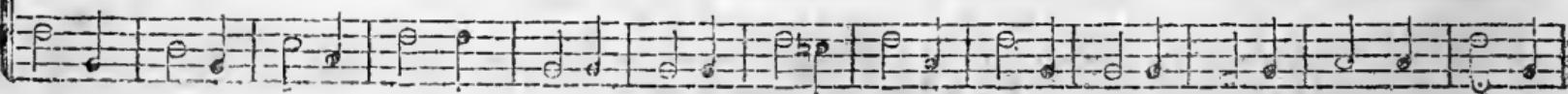




Let him embrace my soul, and prove Mine int'rest in his heay'nly love; The voice which tells me thou art



mine, Exceeds the blessings of the vine. On thee th' anointing spirit came, And spreads the favor of thy name; That



A musical score for a single melodic line, likely a soprano or alto part. The music consists of two staves of five-line staff paper. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, also in common time and one sharp. The melody is composed of eighth and sixteenth note patterns, with several fermatas placed above the notes. Below the second staff, the lyrics are written in a cursive hand:

oil of gladness and of grace, Draws virgin souls to meet thy face. Draws virgin souls to meet thy face.

St. Sebastian. C. M.

Words by Dr. Watts.

Air.

A musical score for a single melodic line, likely a soprano or alto part, labeled "Air." The music is on a single staff of five-line staff paper. The clef is a bass clef, and the time signature is common time. The melody is composed of eighth and sixteenth note patterns, with several fermatas placed above the notes.

With all thy quick'ning powers,

Come shed abroad a Saviour's love,

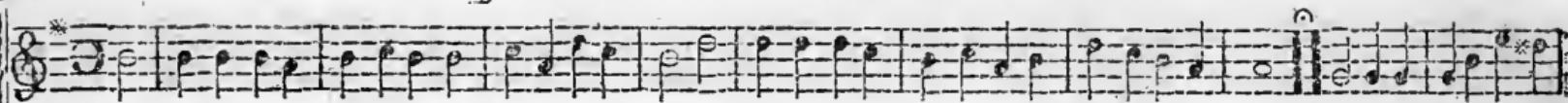
A musical score for a single melodic line, likely a soprano or alto part, continuing from the previous air. The music is on a single staff of five-line staff paper. The clef is a bass clef, and the time signature is common time. The melody is composed of eighth and sixteenth note patterns, with several fermatas placed above the notes.

Come, holy Spirit, heavenly Dove,

Come shed abroad a Saviour's love,

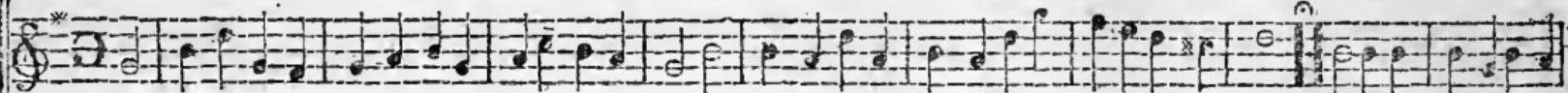
Come shed, &c.

A musical score for a single melodic line, likely a soprano or alto part, continuing from the previous air. The music is on a single staff of five-line staff paper. The clef is a bass clef, and the time signature is common time. The melody is composed of eighth and sixteenth note patterns, with several fermatas placed above the notes.



How well employ my tongue!

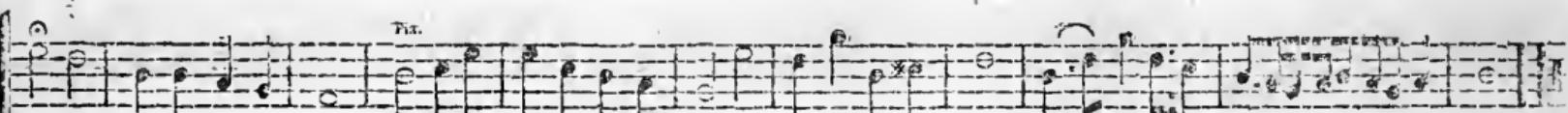
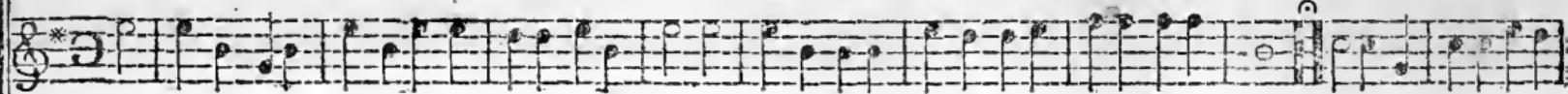
Yields me an heav'ly song.



How doth thy word my heart engage!

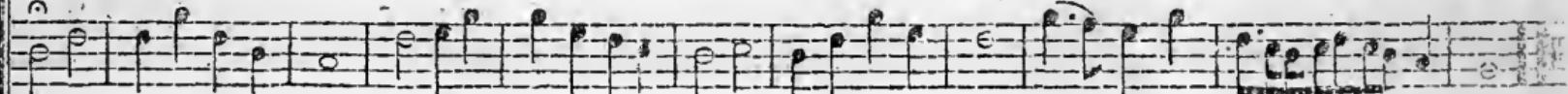
And, in my tiresome pilgrimage,

Am I a stranger, or at



'Tis my perpetual feast,

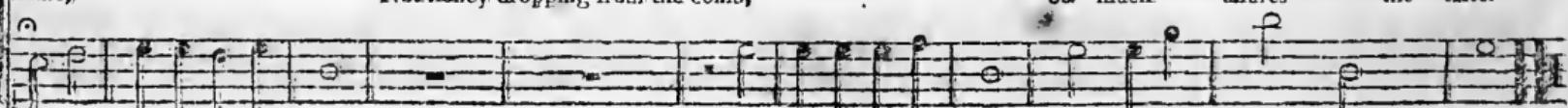
So much allures the taste,



home,

Not honey dropping from the comb,

So much allures the taste.



Sinyrna. C. M.

Words by Dr. Waits.

95



Go mourning all their days !

Thou art the earnest of his love, The



Why should the children of a king;

Great Comforter descend and bring Some token of thy grace.



pledge of joys to come,

Will safe convey me home,

Will safe convey me home.



And thy soft wings, celestial Dove,

And thy soft wings, &c.



Transition. C. M.

Words by Dr. Watts.

When God reveal'd his gracious name, And chang'd my mournful state,
My rapture seem'd a

My rapture seem'd a pleasing dream, a pleasing dream,

My rapture seem'd a pleasing dream, My rapture seem'd a pleasing dream, The grace appear'd so great.

rapture seem'd

My rapture

pleasing dream, The grace appear'd so great.

Hundred and Forty Fifth Psalm Tune. L. M.

Words by Dr. Watts.

97

The musical score consists of four staves of music in common time, with a key signature of one sharp. The music is in a lyrical style with various note heads and stems. The lyrics are integrated with the music, appearing below the staves where they correspond to the melody. The first two staves begin with a bass clef, while the third and fourth staves begin with a treble clef. The lyrics are as follows:

My God, my King, thy various praise Shall fill the remnant of my days, Thy grace employ my humble tongue,

grace employ my humble tongue, Till death and glory, death and glory raise the song.

*Funeral Anthem.*From Job 14th, and from Dr.
Dwight's Seasons, moralized.

Pia. Mod. Repeat Forte..

Man that is born of a woman, is of few days, and full of trouble.

Bass and Treble..

He cometh forth like a flower, and is cut down; he fleeth also as a shadow, and continueth not.

Treble Solo..

As the waters fail from the sea, And the flood decayeth, and drieth up,

Anthem. Continued.

99

Tör.

Pia. Mod.

they

So man lieth down and riseth not: 'Till the heavens be no more, they shall not awake
nor be raised out of their sleep. But the soul in

they

For.

Pia.

For.

Rep. For.

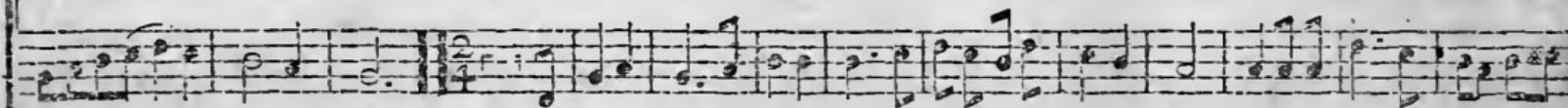
gayest bloom, Disdains the bondage of the tomb, Ascends above the clouds of even, And raptur'd hails, And raptur'd hails her native heaven.



Nature with all her powers shall sing; God the Creator and the King; Nor air, nor earth, nor skies, nor seas, Deny the

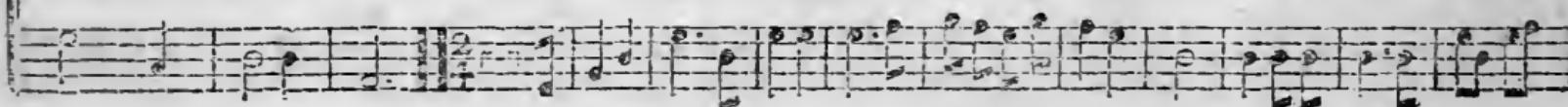


Fl.



tribute of their praise.

Begin to make his glories known, Ye seraphs that sit round his throne; Tune your harps high, and spread the



Incense. Continued.

101

sound To the creation's utmost bound. Tune your harps high, and spread the sound, To the creation's utmost bound.

Tennessee. C. M. Words by Dr. Watts.

Give me the wings of faith to rise, Within the vail and see The saints above how great their joys, How bright their glories be, How bright their glories be

Lord's Day. S. M.

Words by Dr. Watts.

Vivace.



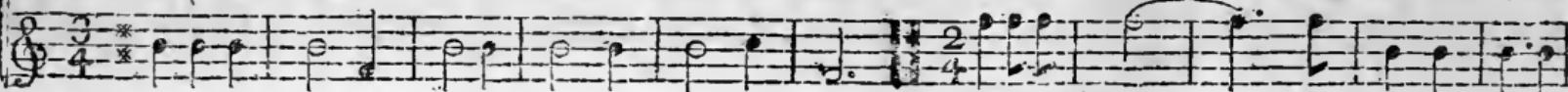
Air. Mod.

Let us rejoice,



This is the glorious day That our Redeemer made:

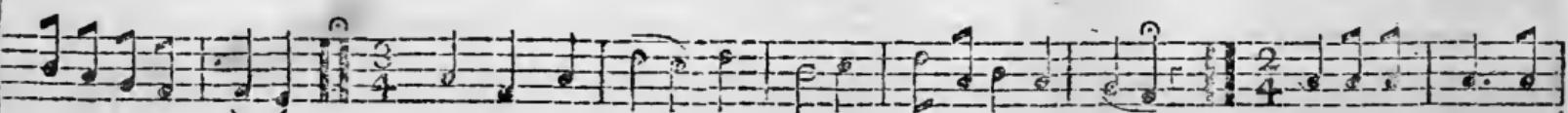
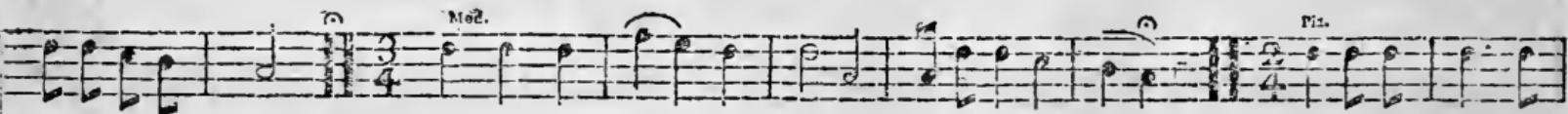
Let us rejoice and sing and pray, Let



Let us rejoice,

Mod.

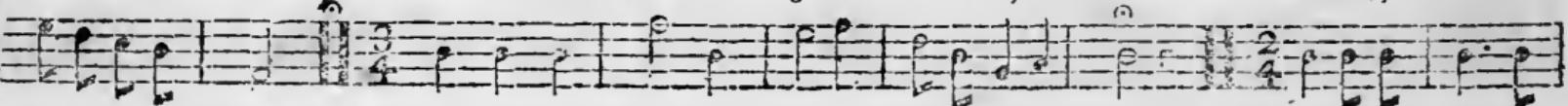
Fls.



all the church be glad.

Hosanna to the King Of David's royal blood:

Bless him, ye saints, he



Lord's Day. Continued.

103

For.

A musical score for organ or piano, featuring two staves of music. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The music consists of various note heads and stems, with some notes having vertical dashes through them.

comes to bring salvation from your God. Bless him, ye saints; he comes to bring salvation from your God.

Ceylon. C. M.

Words by Dr. Watts.

Mod.

A musical score for organ or piano, featuring two staves of music. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The music consists of various note heads and stems, with some notes having vertical dashes through them. The lyrics are written below the notes.

From my sad prison set me free, Then shall I praise thy name. And holy men shall join with me Thy kindness to proclaim.

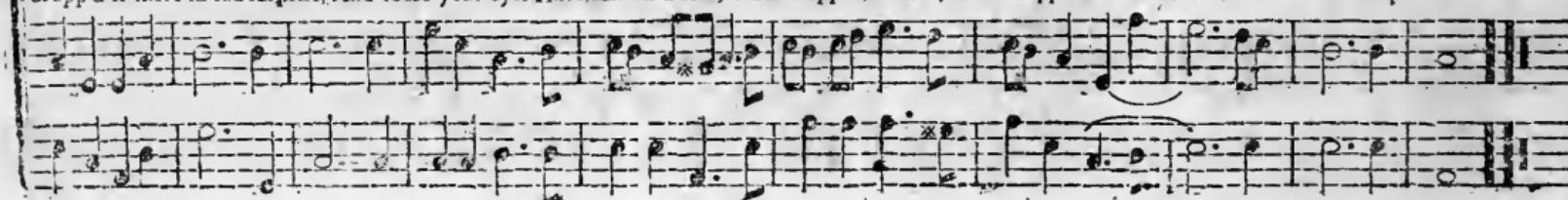
Mod.



Around the bloody tree, Ye pres'd with strong desire, The wood'rous fight to see, The Lord of life expire. And could your eyes Have known a tear, Had



dropp'd it there In sad surprise, And could your eyes Have known a tear, Had dropp'd it there, Had dropp'd it there In sad surprise.



Louisiana. L. M. Words by Dr. Watts.

105

A handwritten musical score for 'Louisiana' in L. M. (Common Time). The score consists of six staves of music. The first two staves are soprano, the third is alto, the fourth is bass, and the fifth and sixth are tenor. The music features various note heads (circles, crosses, etc.) and rests, with some notes having stems and others not. The vocal parts are separated by vertical bar lines, and the instrumental parts (bass and tenor) are connected by horizontal beams. The lyrics are written below the music, corresponding to the vocal parts.

How full of anguish is the thought, How it distracts and tears my heart, If God at last, my sov'reign Judge, Should

frown and bid my soul depart, If God at last, my sov'reign Judge, Should frown and bid my soul depart.



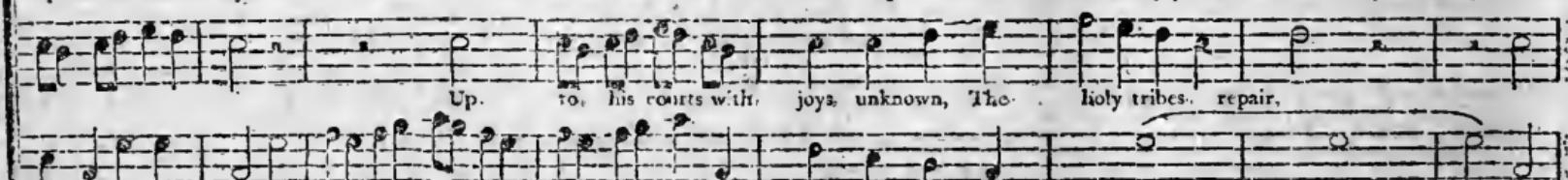
How did my heart rejoice to hear My friends devoutly say, In Zion let us all appear, And



Up to his courts with joys unknown, The holy tribes repair,

keep the solemn day,

Up to his courts with joys unknown, The holy tribes repair, The



Up to his courts with joys unknown, The holy tribes repair,

Up to his courts with joys unknown, The holy tribes re - pair,

Canton. Continued.

107

A musical score for two voices or instruments. The top staff consists of two measures of music in common time, featuring eighth-note patterns. The lyrics "son of David holds his throne, And sits for judgment there, The son of David holds his throne, And sits for judgment there." are written below the notes. The bottom staff consists of three measures of music in common time, featuring eighth-note patterns.

Medina. S. M.

Words by Dr. Watts.

A musical score for two voices or instruments. The top staff consists of four measures of music in common time, featuring eighth-note patterns. The bottom staff consists of four measures of music in common time, featuring eighth-note patterns. The lyrics "My God, my life, my love, To thee, to thee, I call : I cannot live if thou remove, For thou art all in all, I cannot live if thou remove, For thou art all in all." are written below the notes.

Lord of the worlds above, How pleasant and how fair, The dwellings of thy love, Thine earthly temples are.

To thine abode thy

To thine abode, To thine abode, &c.

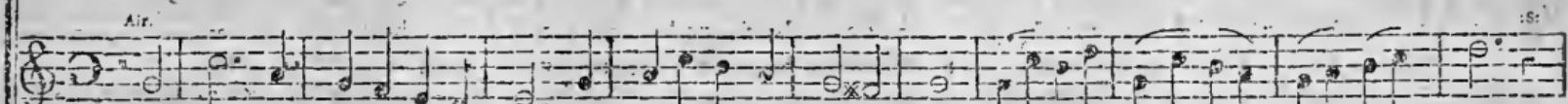
To thine abode my heart aspires, With warm desites to see my God.

thine abode my heart aspires,

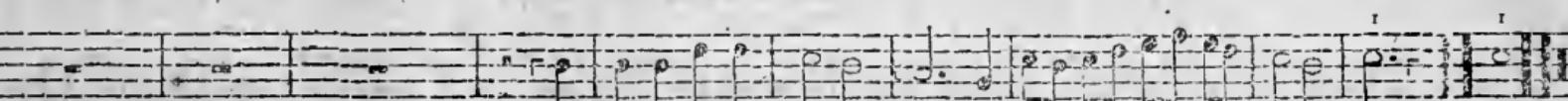
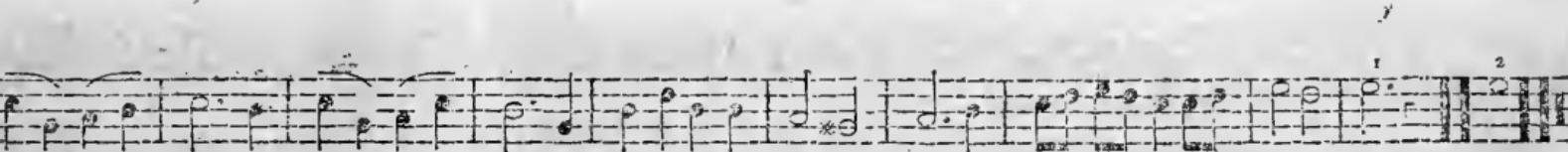
heart aspires, To thine abode, &c.



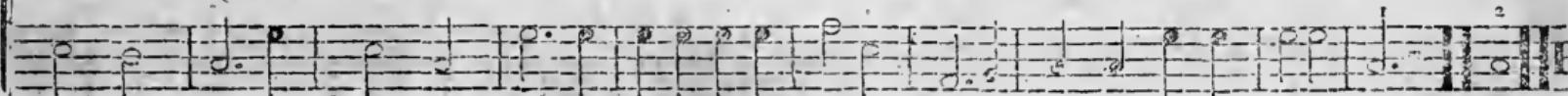
Air.



I'll praise my Maker with my breath; And when my voice is lost in death, -Praise shall employ my nobler powers, My



days of praise shall ne'er be past, While life and thought and being last, Or immortality endures.

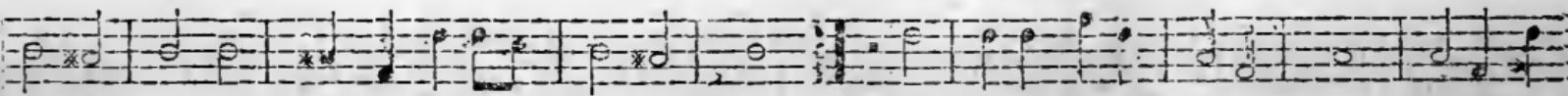


Paradise. L. M.

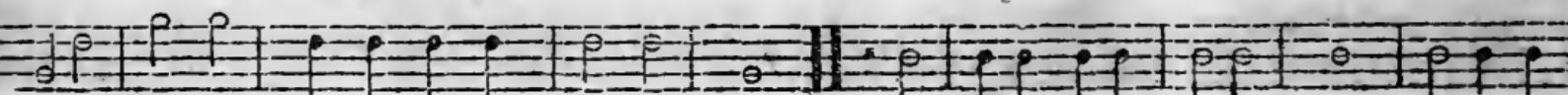
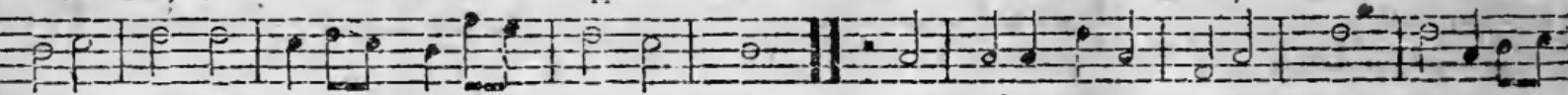
Words by Dr. Watts.



Now to the shining realms above, I stretch my hands and glance my eyes, O for the pinions



of a dove, To bear me to the upper skies. There from the bosom of my God, Oceans of



Paradise.. Continued.

111

A musical score for 'Paradise.. Continued.' featuring three staves of music. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The music consists of eighth-note patterns. Below the music, lyrics are written in a cursive hand:

endles' p'leasures roll, There would I fix my last' abode, And drown the sorrows of my soul.

Macedonia! C. M..

Words by Dr. Watts.

Pia..

Cres.

A musical score for 'Macedonia!' in common time. It features three staves: soprano, alto, and bass. The soprano and alto staves begin with a treble clef, while the bass staff begins with a bass clef. The music consists of eighth-note patterns. The vocal parts are separated by vertical bar lines.

A continuation of the musical score for 'Macedonia!' in common time. It features three staves: soprano, alto, and bass. The soprano and alto staves begin with a treble clef, while the bass staff begins with a bass clef. The music consists of eighth-note patterns. The vocal parts are separated by vertical bar lines.

Not from the dust affliction's grow, Nor troubles rise by chance, But we are born to cares and woes, A sad inheritance, A sad inheritance.

A continuation of the musical score for 'Macedonia!' in common time. It features three staves: soprano, alto, and bass. The soprano and alto staves begin with a treble clef, while the bass staff begins with a bass clef. The music consists of eighth-note patterns. The vocal parts are separated by vertical bar lines.

A continuation of the musical score for 'Macedonia!' in common time. It features three staves: soprano, alto, and bass. The soprano and alto staves begin with a treble clef, while the bass staff begins with a bass clef. The music consists of eighth-note patterns. The vocal parts are separated by vertical bar lines.

Now to thy altar, O my God, My joyful feet shall rise, And my triumphant songs shall praise, The

God that rules the skies, And my triumphant songs shall praise, The God that rules the skies.

God that rules the skies, And my triumphant songs shall praise, The God that rules the skies.

New Concord. C. M.

Words by Dr. Watt.

113

Dearest of all the names above, My Jesus and my God, Who can resist thy heav'nly love, Or trifle with thy blood? 'Tis by the merits of thy death, The

Father smiles again; 'Tis by thine interceding breath, The Spirit dwells with men, The Spirit dwells' with men.

Thanksgiving Anthem.

From 34th Psalms; &c.

Moderato.

A musical score for two voices. The top voice is in treble clef and the bottom voice is in bass clef. Both voices are in common time (indicated by a '2' over a '4'). The music consists of two staves of eight measures each. The lyrics are: "How amiable are thy tabernacles, O Lord, How amiable are thy tabernacles, O Lord God of hosts." The first measure of the second staff is silent.

How amiable are thy tabernacles, O Lord, How amiable are thy tabernacles, O Lord God of hosts.

A continuation of the musical score for two voices. It consists of two staves of eight measures each. The lyrics are identical to the previous section: "How amiable are thy tabernacles, O Lord, How amiable are thy tabernacles, O Lord God of hosts." The first measure of the second staff is silent.

A continuation of the musical score for two voices. It consists of two staves of eight measures each. The lyrics are identical to the previous sections: "How amiable are thy tabernacles, O Lord, How amiable are thy tabernacles, O Lord God of hosts." The first measure of the second staff is silent.

My soul longeth, yea even fainteth for the courts of the Lord; My heart and my flesh crieth out for the living God.

A continuation of the musical score for two voices. It consists of two staves of eight measures each. The lyrics are identical to the previous sections: "My soul longeth, yea even fainteth for the courts of the Lord; My heart and my flesh crieth out for the living God." The first measure of the second staff is silent.

Anthem. Continued.

115

Chorus.

Blessed are they that dwell in thy house : They will be still Praising thee, They will be still Praising thee.

Treble solo.

Yea the sparrow hath found an house, and the swallow a nest for herself, where she may lay her young, even thine altars, O Lord of hosts, my king and my God.

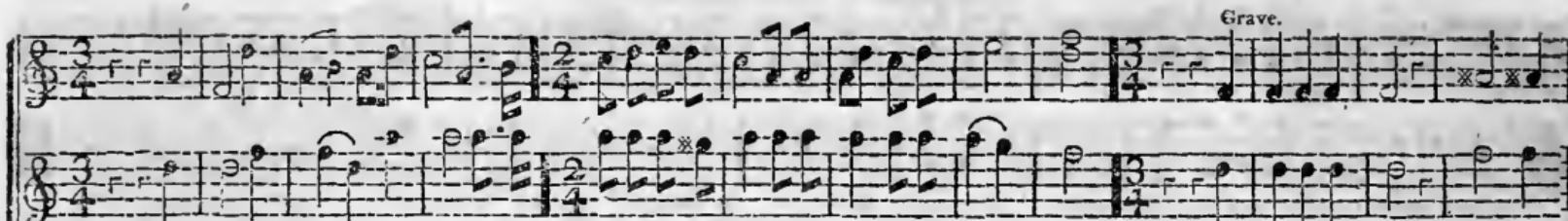
Repeat the Chorus.

Bass solo.

One thing have I desired of the Lord, that will I seek after; That I may dwell in the house of the Lord all the days of my life, to behold his beauty and to inquire in his temple.

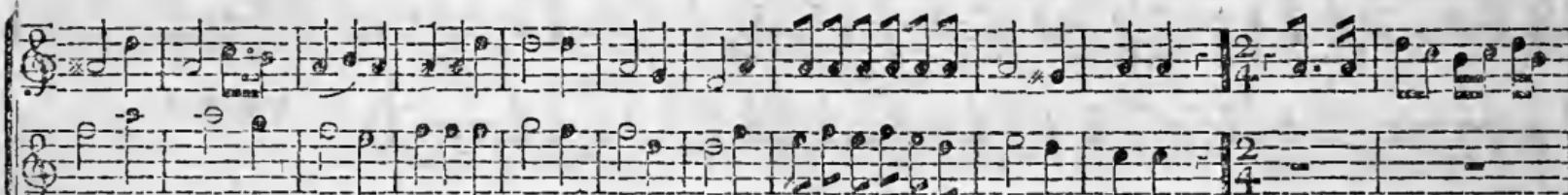
Repeat the Chorus.

Anthem. Continued.



They go from strength to strength, every one of them in Zion appeareth before God.

O Lord God of hosts, hear my

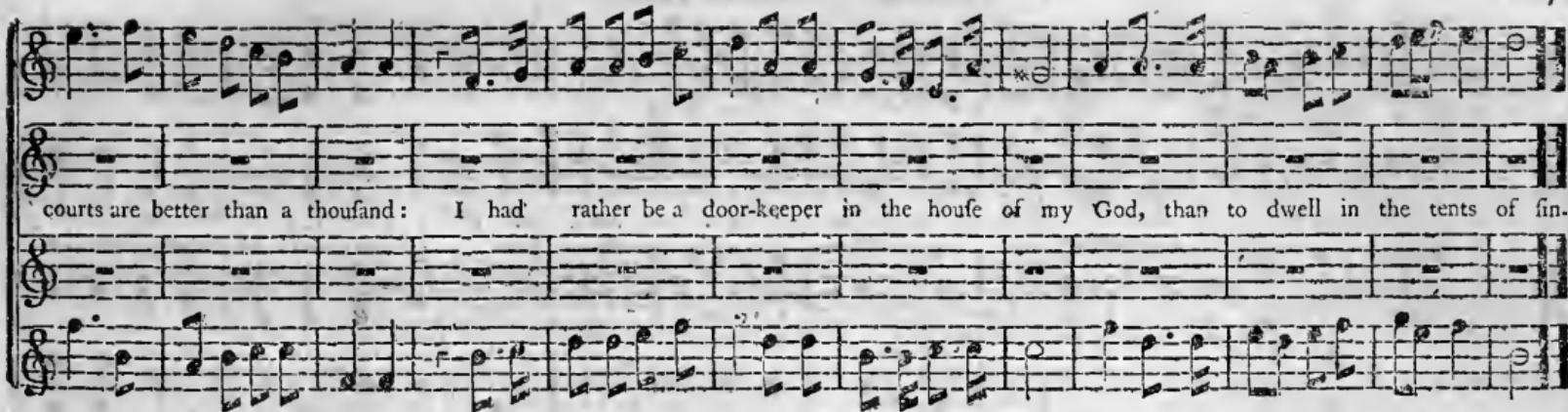


prayer, give ear O God of Jacob Behold O God our shield, and look upon the face of thine anointed. For a day in thy



Anthem. Continued.

117



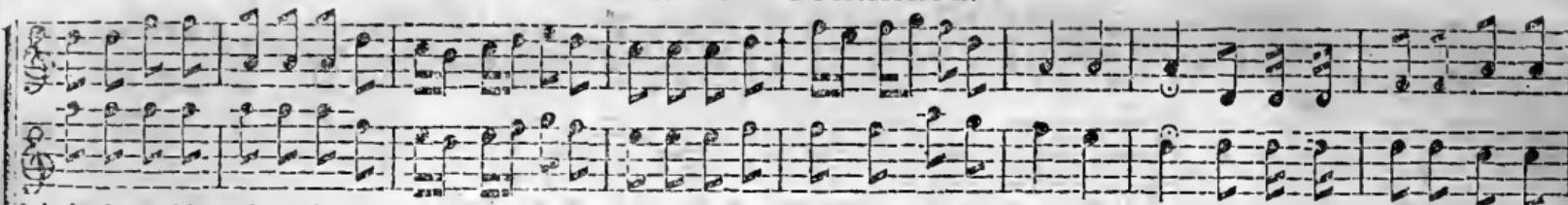
Vivace,

The music continues with a tempo change indicated by 'Vivace,' above the first staff. The lyrics 'There they behold thy gentler rays, thy' are written below the second staff.

Blest are the souls who find a place, Within the temple of thy grace, There they behold thy gentler rays, There they behold thy gentler rays, And



Anthem. Continued.



seek thy face and learn thy praise, And seek thy face and learn thy praise, And seek thy face and learn thy praise. Cheerful they walk with growing

praise,

cc

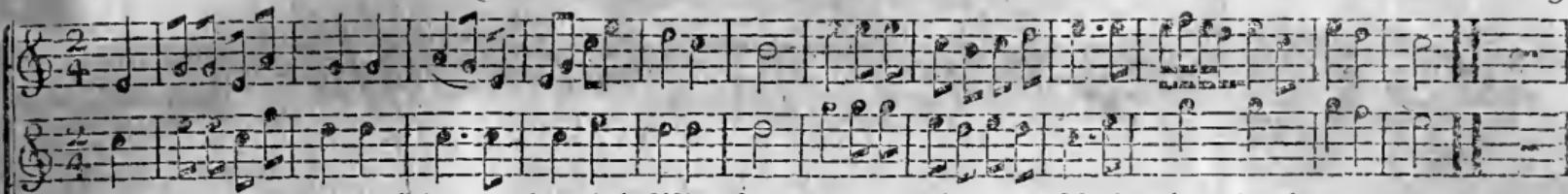


strength,' Till all shall meet in heaven at length, 'Till all before thy face appear And join in nobler worship there, And join in nobler worship there.

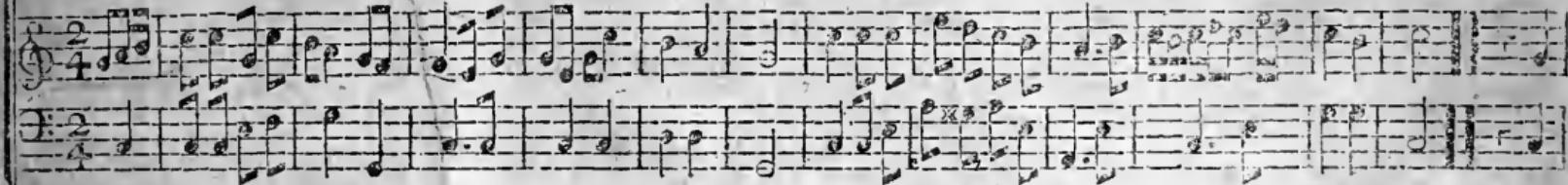


Immanuel. C. M. Words by Dr. Watts.

119



Hosanna to the Prince of light, Who cloath'd himself in clay: Who burst the iron gates of death, And tore the bars away. Death



is no more the king of dread, Since our Immanuel rose: He took the tyrants sting away, And spoil'd our hellish foes, And spoil'd our hellish foes.



INDEX to VOL. I.

** Tunes with this mark (*) were never before published.*

A L P H A,

Archdale,
Alexandria,
Africa,
Adieu,

C. M. 11
C. M. 32

C. M. Carpenter. 34

C. M. Billings. 62

L. M. Allen. 80

Bristol,
Bangor,
Buckingham,

L. M. Swan. 50

C. M. Tanfur. 66

C. M. 69

Complaint,
Chester,
Colchester New,

L. M. Parmenter. 30

L. M. Billings. 64

C. M. 66

Charlestown,
Cumberland,
Coronation,

C. M. Frothingham. 73

P. M. 74

C. M. 76

Concord,
* Confidence,
* Ceylon,

S. M. 79

L. M. 91

C. M. 103

* Contentment,
Charlemont,
* Canton,

L. M. 14

C. M. Brown. 18

C. M. 106

Dalston,
Devotion,
Deliverance,

P. M. 63

L. M. Reed. 67

C. M. 79

Enfield,

C. M. Chandler. 70

Funeral Hymn,
Fairlee,

C. M. 25

L. M. 19

Granby,
Greenwich,
Greenfield,

C. M. Carpenter. 34

C. M. Billings. 62

L. M. Allen. 80

* Hopkinton,

Hollis,

Hebron,

* Havre,

* Immanuel,

Invitation,

Italy,

* Incense,

Jordan,

Judgment,

Kittery,

Lenox,

Little Mariboro',

Lisbon,

Lisbon,

* Lord's Day,

Lynnfield,

* Louisiana,

* Medina,

* Macedonia,

Marietta,

Montgomery,

Milford,

C. M. Rogerfon. 27

C. M. Morgan. 35

C. M. Stephenson. 56

C. M. Allen. 17

L. M. Reed. 31

P. M. Edson. 37

C. M. 112

C. M. 57

P. M. King. 65

S. M. 15

C. M. 119

L. M. Kimball. 28

L. M. Sacchini. 92

L. M. 100

C. M. Billings. 52

P. M. Reed. 75

C. M. Billings. 55

P. M. Edson. 38

S. M. 43

S. M. Reed. 51

S. M. Swan. 53

S. M. 102

L. M. 20

L. M. 105

S. M. 107

C. M. 111

C. M. Rogerfon. 27

C. M. Morgan. 35

C. M. Stephenson. 56

Montague,
Majesty,
Middlesex,
* Magdala,

P. M. 78

P. M. 109

P. M. 24

C. M. 113

S. M. Smith. 29

L. M. Reed. 39

C. M. 54

C. M. 62

Old Hundred,

Ocean,

L. M. M. Luther. 39

C. M. 49

* Pilgrim's Song,

S. M. 12

* Philippi,

C. M. 16

Poland,

C. M. Swan. 23

Paris,

L. M. Billings. 23

Protection,

C. M. 77

* Paradise,

L. M. 110

C. M. 13

* 119th Psalm,

S. M. Gillett. 33

C. M. Tukey. 41

P. M. Chandler. 47

C. M. Stephenson. 71

P. M. Deolphy. 72

L. M. 97

Zion,

C. M. 26

L. M. Swan. 58

C. M. Billinge. 63

P. M. 78

P. M. 109

C. M. 24

C. M. 113

S. M. Smith. 29

L. M. Reed. 39

C. M. 62

* Treasure,

C. M. 94

* Transition,

C. M. 96

* Tennessee,

C. M. 101

* Verona,

P. M. 108

Victory,

C. M. Reed. 46

Stafford,

Stratfield,

Submifion,

St. Martin's,

St. Sebastian's,

C. M. 93

C. M. 95

Smyrna,

* Solitude,

P. M. 104

Sherburne,

C. M. Reed. 22

Worcester,

Wiater,

Windham,

Walpole,

Winchester,

L. M. 61

Wells,

L. M. Holdred.

Westford,

P. M. Holyoke.

C. M. Kirby. 85

Zion,

C. M. 26

A N T H E M S.

The Lord is ris'n indeed, Billings. 81

Vital spark of heavenly flame. 86

* Man that is born of a woman. 98

* How amiable are thy tabernacles. 114

R A T A.—The first note in the sixth bar of the bass of Victory should stand on F.

