

THE
UNION HARMONY,
OR
UNIVERSAL COLLECTION of Sacred Music.

IN TWO VOLUMES.

VOL. II.—CONTAINING,

A large and valuable COLLECTION OF ANTHEMS, ODES, and PSALM and HYMN TUNES, in Three and Four parts. Adapted to the Use of American Choirs, and other Practitioners; a great part of which were never before published.

By OLIVER HOLDEN.

Author of the AMERICAN HARMONY.

"Hail Sacred Art! I de creeded from above,
To crown our mortal joys; of thee we learn,
How happy souls communicate their raptures,
For thou'rt the language of the blest'd in Heav'n."

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To the LOVERS OF S A C R E D M U S I C in AMERICA.

*I*t gives me great pleasure to reflect, that in addressing you, I comprehend so great, and so respectable, a part of our country. Sacred Music, ever had, and ever will have many votaries ; it constitutes a sublime and pleasing part of social worship here ; it is the current language of the blessed society above, who are emulous in tuning their voices in most melodious accents to the great Jehovah's praise. It demands our attention here, for the same reason that we hope it will command it hereafter.

I have studiously selected, and carefully corrected the following pages of music, for the purpose of assisting your devotions, and facilitating your lawful amusements. Prepossessed in a degree of confidence in your candour, and generosity, I submit them for your perusal, and consecrate them to your service, regardless of the unfair and prejudiced criticisms of those whose native country, and manner of education, have furnished them with as much vanity and illiberality as musical knowledge. It is presumed that American Authors, though less experienced in composition, are answerable at no other tribunal, than the public opinion of their own country, for the inaccuracies which they may be charged with.

On the whole, if this work should be found adequate to the purposes for which it was designed, the public interest will be served, which will greatly contribute to the happiness of your friend and humble servant,

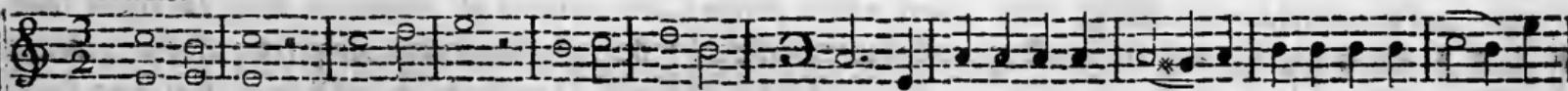
OLIVER HOLDEN,

CHARLESTOWN, Massachusetts, Sept. 18, 1793.

THE
UNION HARMONY, &c.

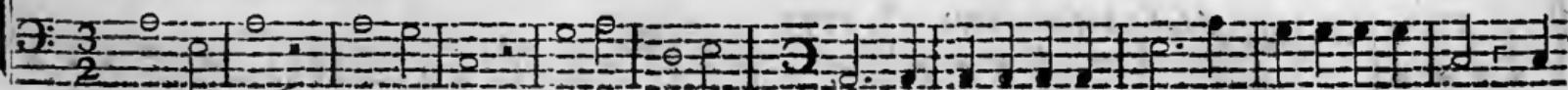
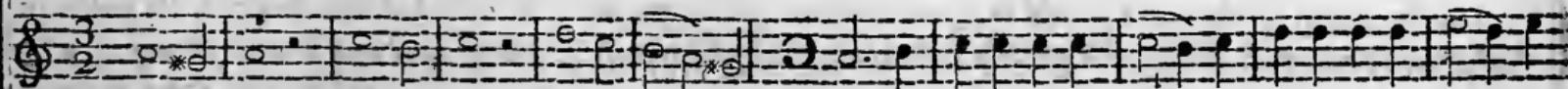
Anthem. Taken from sundry Scriptures. Original.

Moderato.



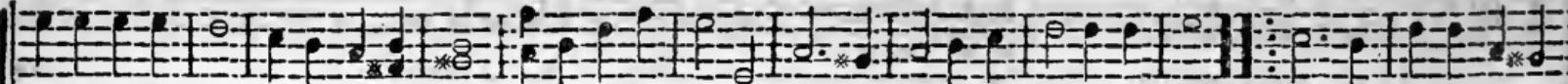
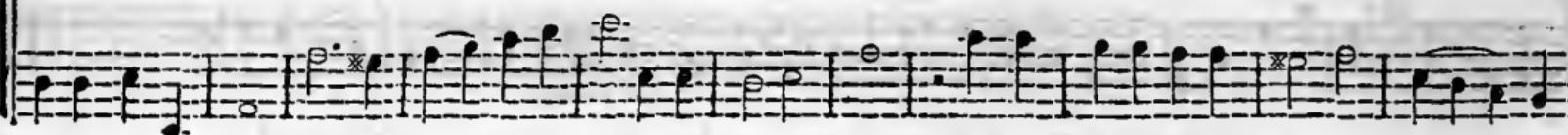
Hear my cry, hear my cry, hear my cry, O God attend unto my pray'r, attend unto my pray'r, at-

Air.

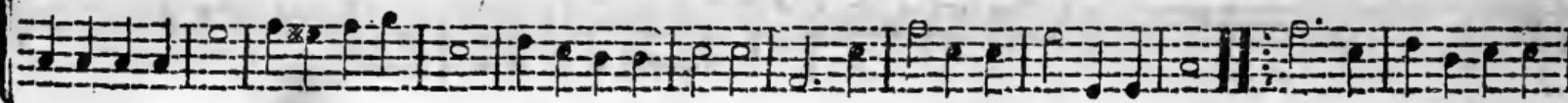
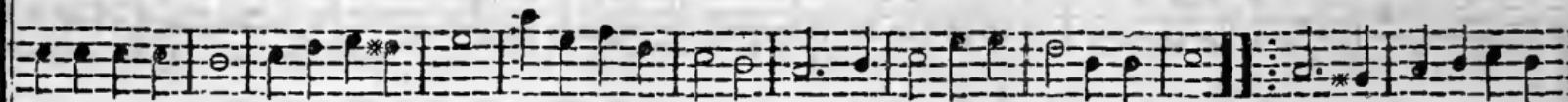


Anthem. Continued.

tend unto my pray'r. From the end of the earth will I cry to thee, When my heart is overwhelmed; lead me



lead me to the rock, lead me to the rock, lead me, lead me to the rock, the rock that is higher than I. God be merciful un-



Anthem. Continued.

5

to us. God be merciful unto us, and bless us, and cause his face, and cause his face to shine, to shine, and cause his face to shine upon us.

to shine.

and cause,

Vivace.

Let the people praise thee O God, Let the people praise thee O God, Let the people

praise thee O God, Let all the

O God, Let the people,

Anthem. Continued.

praise thee, O God
 Let all the people praise thee O God, praise thee. O let the nations be
 people, let all the people, let all the people praise, praise thee.
 praise thee O God, let all the people praise praise thee,
 glad and sing for joy, O let the nations be glad and sing for joy, and sing for joy, and sing for joy, for God shall judge the people righteously, for

Anthem. Continued.

7

God shall judge, for God shall judge, for God shall judge the people righteously.

Hallelujah, hallelujah, hallelujah, hallelujah,

Halle - lujah, Hallelujah, Hallelujah, Halle - lujah, Halle - lujah, Amen, a - men.

Rowley. L.M.

The saints shall flourish in his days, Drest in the robes of joy and praise;

Peace like a river

Peace like a river from his throne,

Peace like a river from his throne, Shall flow to nations, flow to nations yet unknown.

river from his throne, Shall flow to nations yet unknown,

Commemoration. C. M.

Words by Dr. Watts.

Original.

9

Worthy the lamb that dy'd they cry, To be ex - alt - ed thus, Worthy the

Pia. Cres. For.

lamb our lips reply, For he was slain for us, For he was slain for us, For he was slain for us.

Vol. II. B

Spring, an Ode.

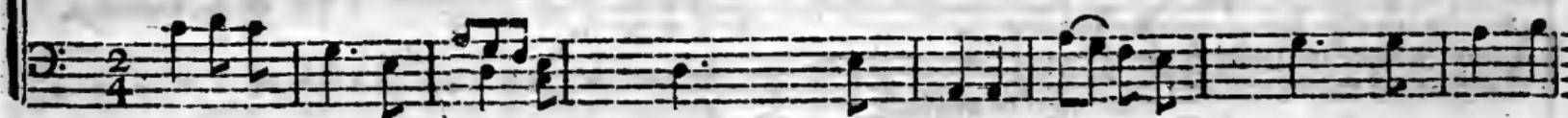
Words Aten.

Original.

Mod.



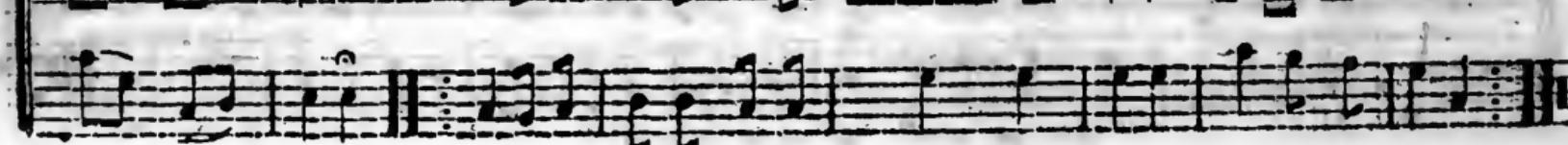
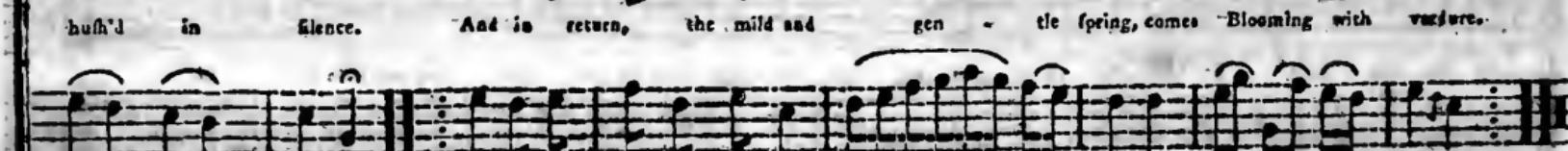
Air.



Pia.



Cres.



S P R I N G, an O D E. Continued.

III.

See how the mild and vernal clouds some floating,
On the soft Æther, charg'd with copious flowers;
Balmy and gentle they distill in plenty.

All hearts rejoicing.

III.

Bright Phœbus from his long exiles returning,
Visits the earth with beams benign and cheering,
Shedding his blessings with a rich profusion;
On plains and vallies,

IV.

See how the vales and meadows stand array'd,
Cloth'd in azure and bedeck'd with flowers,
Cowslips and daisies, with the purple violet,
Blooming with fragrance.

V.

See all the trees put on their leafy honors,
Waving with grandeur; and the gentle zephyrs
Floating with sweetnes, fanning all their branches
With gentle breezes.

VI.

Hark ! how the groves resound with cheerful music,
Hark ! the sweet songsters on the boughs rejoicing,
Tuning their voices with melodious accents
In sweet chorus.

VII.

All nature smiles amid the gay creation,
When such bright scenes of beauty now approaches,
The loves and graces in their softest accents
Breath forth sweet music.

VIII.

If such delights from the gay decorations
Of smiling spring and a few op'ning flowers,
Whose short liv'd glories soon are gone and blasted
Their beauty fading.

IX.

Say then Urania and sing forth the grandeur
Of Spring immortal, when the great archangel
With his shrill trumpet bursts the gloomy mansions
Of the Redeemed.

X.

Then the vile body which for many ages
Has slept in silence, turn'd to foul corruption,
Quick as a thought awakes to life eternal,
Sparkling with brightness.

XI.

Then shall the mortal put on the immortal,
Cloth'd in white robes they shall ascend to Jesu,
Where he in triumph on his throne of glory
Bids a sweet welcome.

XII.

Hark ! how the grand celestial chorus echoes
Through the wide arch when all the mighty seraphs
With golden harps in accents so melodious
Shout the Redeemer.

Rapture. L. M. Words by Dr. Watts. Original.

Sweet is the work my God my king, To praise thy name give thanks and sing, To shew thy love by morn-ing light, And

To shew thy love by morn-ing light,

talk of all thy truth at night, To shew thy love by morn-ing light,

To shew thy love by morn-ing light,

To shew thy love by morn-ing light,

Rapture. Continued.

13

A handwritten musical score for two voices. The music is written on five staves of five-line staff paper. The vocal parts are in common time. The lyrics are written below the staves:

To shew thy love by morn- ing light, And talk of all thy truth at night.

Ode to Harmony. Words by Garrick. Original.

Sym.

Air.

Pia.

A handwritten musical score for three instruments: Sym., Air., and Pia. The music is written on three staves of five-line staff paper. The time signature varies between common time and 6/8. The lyrics are written below the staves:

Hail, hail music, hail music sweet in - chantment hail. Like pe-

Ode to Harmony. Continued.

Pia.

Cres.

Sym.

Mez. Pia.



tent spells thy powers prevail,

On wings of rap-ture borne



Pia.

For.

way, All nature owns thy u - ni - ver-sal sway, All nature owns thy u - ni - ver-sal sway.



Ode for Easter.

Words taken from Lady Huntingdon's Collection.

Original.

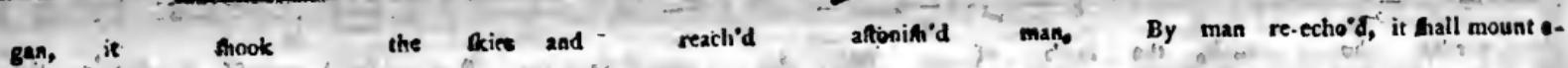
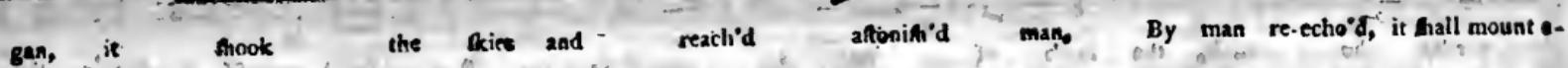
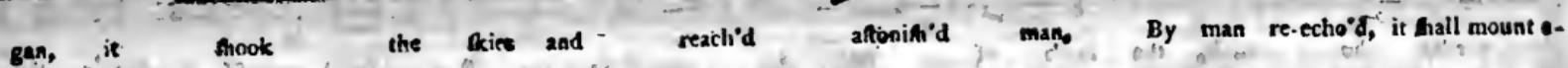
35

Sym.

For.

Air.

From heav'n the loud, th'a - gel - ic song be-



Ode for Easter. Continued.

Pia.

For.

Sym.

Vivace.

gain, whilst fragrant odours fill the blissful plain,

Worthy

worthy, the lamb, the lamb of boundless sway, in earth or heav'n the

Ode for Easter. Continued.

17

Grave.

Lord of all, Ye princes rulers pow'rs o - bey And low be - fore his footstool

Affettuoso.

fall.

The deed was done, the lamb was slain, The groaning earth The burthen bore, the

Ode for Easter. Continued.

Vivace.

groaning earth the burthen bore.

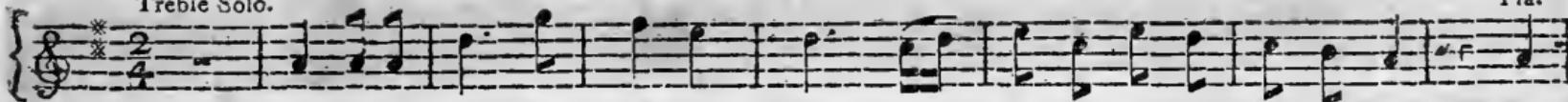
He rose, he lives, he lives to reign, Nor

time shall shake his endless power, Nor time shall shake his endless power.

Ode for Easter. Continued.

19

Treble Solo.



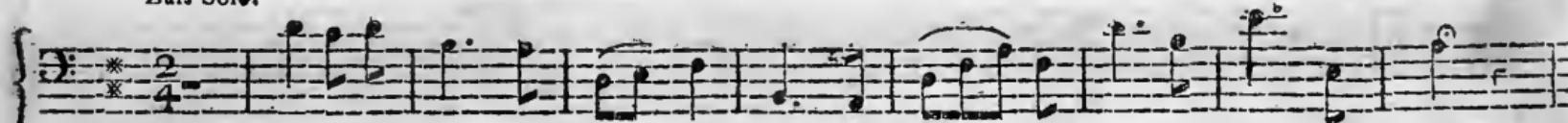
Riches and all that deck the great From worlds unnumber'd hither bring The

Rep. For.

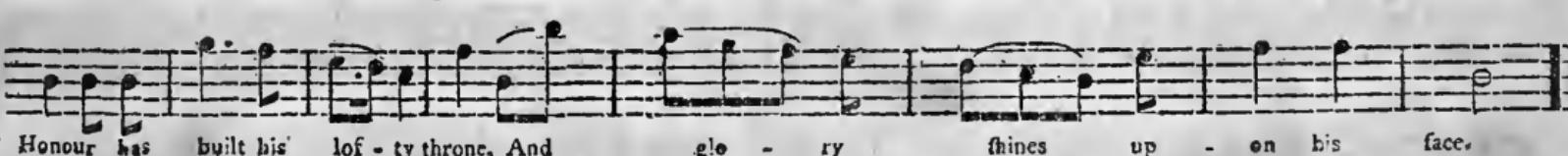


tribute pour be - fore his feat And hail the tri - umphs of our king.

Bass Solo.



Wisdom and strength are his alone, He rais'd the topstone shouting grace,



Honour has built his lof - ty throne, And glo - ry shines up - on his face.

Pia.

Ode for Easter. Continued.

Pia.

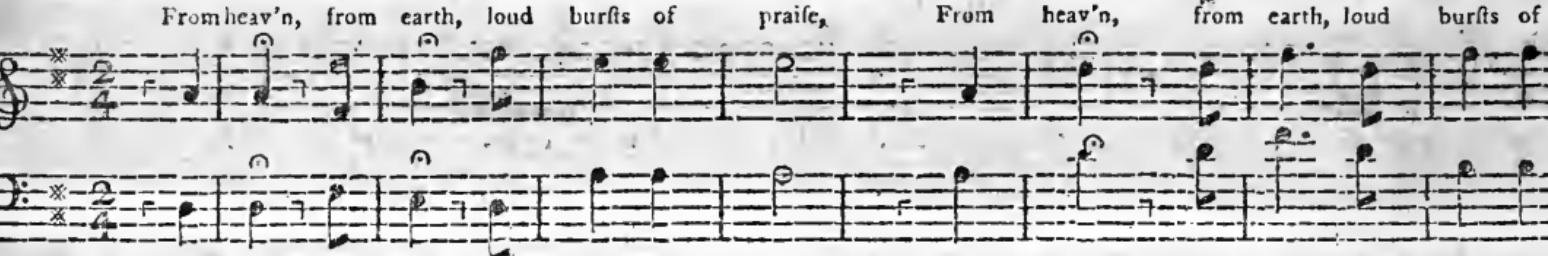
For.

Pia.

For.

From heav'n, from earth, loud bursts of praise,

From heav'n, from earth, loud bursts of



praise The mighty blessings shall proclaim,

Blessings that earth to glory raise The purchase

Ode for Easter. Continued.

21

For.

Fortiss.

Pia.

of the wounded Lamb. Higher, still higher swell the strain
Cre - ations voice the

This block contains two staves of musical notation. The top staff is for the piano (Pia.) and the bottom staff is for the organ (For.). The music consists of six measures. The lyrics "of the wounded Lamb." are written below the organ staff, and "Higher, still higher swell the strain" are written above the piano staff. The piano part features sustained notes and eighth-note patterns. The organ part has sustained notes and sixteenth-note patterns.

Cres.

note prolong The lamb shall ever ever reign
The lamb shall ever ever
Cre - ations voice the note prolong,

This block continues the musical score. It starts with a dynamic instruction "Cres." followed by a single measure of organ music. Then it begins a new section with the lyrics "note prolong The lamb shall ever ever reign". This section consists of three measures of organ music. Below this, another section begins with the lyrics "The lamb shall ever ever". This section also consists of three measures of organ music. The lyrics "Cre - ations voice the note prolong," are written below the organ staff. The organ part features sustained notes and sixteenth-note patterns throughout these sections.

Ode for Easter. Continued.

Sym.

reign The lamb shall ever ever reign.

Pia.

Pia.

Pia.

Let hal - le - lu - jah's crown the song.

Halle - lu - jah, Halle - lu - jah, Halle - lu - jah,

Ode for Easter. Continued.

23

For.

Pia.

Hal.

Hal.

Let hal - le - lujahs crown the song, Let

Cres.

For.

hal - le - lu - jahs, crown the song, Let hal - le - lu - jahs, crown the song.

Winton Flavel. C. M. Words by Dr. Watts.

A handwritten musical score for 'Winton Flavel' in Common Measure (C. M.) time signature. The score consists of four staves of music, each with a different clef (Bass, Alto, Tenor, Soprano) and a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. The lyrics are written below the music, corresponding to the notes. The first two staves begin with a treble clef, while the last two begin with a bass clef. The lyrics are as follows:

Come let us join our cheerful songs With An-gels round the throne,

Ten thou-sand thou-sand are their tongues, But all their joys ate one. Ten

Weston Flavel. Continued.

25

A musical score for two voices. The top line is soprano and the bottom line is alto. The music consists of six staves of eight measures each. The lyrics are: "thou- sand thou- sand ... are their tongues. But all but all their joys are one. tr." The vocal parts are separated by a vertical line. Measure 1: Soprano has eighth notes on A and C. Alto has eighth notes on G and B. Measure 2: Soprano has eighth notes on A and C. Alto has eighth notes on G and B. Measure 3: Soprano has eighth notes on A and C. Alto has eighth notes on G and B. Measure 4: Soprano has eighth notes on A and C. Alto has eighth notes on G and B. Measure 5: Soprano has eighth notes on A and C. Alto has eighth notes on G and B. Measure 6: Soprano has eighth notes on A and C. Alto has eighth notes on G and B. Measure 7: Soprano has eighth notes on A and C. Alto has eighth notes on G and B. Measure 8: Soprano has eighth notes on A and C. Alto has eighth notes on G and B.

Maryland. L. M. Words by Dr. Watts.

A musical score for three voices: soprano, alto, and bass. The music consists of six staves of eight measures each. The lyrics are: "My soul thy great Cre-a-tor praise When cloth'd in his ce-... lef-tial rays, He in full Ma-jes-ty ap-pears And like a robe his glo-ry wears." The vocal parts are separated by vertical lines. Measure 1: Soprano has eighth notes on A and C. Alto has eighth notes on G and B. Bass has eighth notes on F and A. Measure 2: Soprano has eighth notes on A and C. Alto has eighth notes on G and B. Bass has eighth notes on F and A. Measure 3: Soprano has eighth notes on A and C. Alto has eighth notes on G and B. Bass has eighth notes on F and A. Measure 4: Soprano has eighth notes on A and C. Alto has eighth notes on G and B. Bass has eighth notes on F and A. Measure 5: Soprano has eighth notes on A and C. Alto has eighth notes on G and B. Bass has eighth notes on F and A. Measure 6: Soprano has eighth notes on A and C. Alto has eighth notes on G and B. Bass has eighth notes on F and A. Measure 7: Soprano has eighth notes on A and C. Alto has eighth notes on G and B. Bass has eighth notes on F and A. Measure 8: Soprano has eighth notes on A and C. Alto has eighth notes on G and B. Bass has eighth notes on F and A.

Love Divine. P. M. Words by the Rev. George Whitfield.

A musical score for "Love Divine" featuring four staves of music and lyrics. The music is in common time, with various clefs (G-clef, C-clef, F-clef) and key signatures. The lyrics are as follows:

Love di vine a's love ex cell ing, Joy of heav'n to earth come down,
Fix in us tay hum ble dwell ing, All thy faith ful mer cies crown.

Je sus thou art all com pa sion, Pure un bound ed. love thou art;

Vi fit us with tby Sal va tion En ter ev ery trem bling heart.

Apollo. C. M.

Words by Dr. Watts.

Original.

27

Largo.

Sweet muse descend and bless the shade, And bless the ev'ning grove,

Sym.

Business and noise and day are fled, And ev'ry care but love.

Apollo. Continued.

Je - sus, Je - sus, Jesus has all my pow'r's possest,

My hopes, my fears, my joys, He the dear sov - 'reign of my breast, Shall still command

Apollo. Continued.

29

Sym.

Pia.

my voice.

His charms shall

Loud.

make my num - bers flow, And hold the fall - ing, falling, falling,

Apollo. Continued.

Duet. soft.

A musical score for two voices, labeled "Duet. soft." The score consists of four staves of music, each with a treble clef and a key signature of one sharp. The time signature varies between common time (indicated by a "C") and 2/4 time. The vocal parts are written in a cursive musical notation. The lyrics are as follows:

falling floods. Whilst si - lence fits on ev - ry bow, And

bends the lift'ning woods, Whilst si lence fits on ev - ry bow, And

Apollo. Continued.

31



bends the lift - 'ning woods, And bends the lift - 'ning woods,



Fil



Apollo. Continued.

A musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of four systems of music, each with a treble clef, common time, and a key signature of one sharp. The vocal parts are written in black ink on five-line staves, and the piano part is in brown ink. The lyrics are written below the staves. The first system starts with the piano accompaniment and continues with the vocal parts. The second system begins with a forte dynamic. The third system starts with a piano solo. The fourth system concludes the page.

carve our passions on the bark, And ev - 'ry wounded tree, Shall drop and bear some

myf - tic mark, That Je - sus dy'd, dy'd, dy'd that

Apollo. Continued.

33

Vivace.

Jesus dy'd for me.

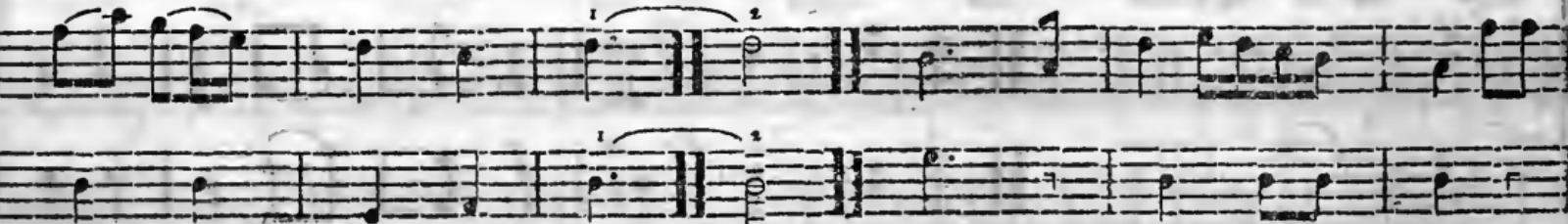
The swains shall wonder when they

read, In scrib'd on all the groves, That heav'n it - self came down and bled, To

Apollo. Continued.

S.m.

win a mortal's love.



Adagio.

Hale - lujaH, Hale - lujaH, Amen, Amen.



Ascension.

Words from Hart's Hymns.

35

Jesus our tri- umphant head, Ris'n vic- torous from the dead, To the

Soft.

realms of glory's gone, To af- cend his rightful throne. Cherubs on the

Ascension. Continued.

Loud.

conqueror gaze, Seraphs glow with brighter blaze; Each bright or- der of the

Hail him, hail him, Hail him as he passes

sky, Hail him as he passes by,

Hail him as he passes by,

Ascension. Continued.

37

by, Hail him as he pass-es by Saints the glori'ous

Hail him, hail him,

triumph meet, See their garments at his feet: By his scars his toils are view'd, And his garments

Ascension. Continued.

39

All the blissful, All the blissful re - gions, ring. Sin - ners join the

All the blissful regions ring.

All the blissful re - gions ring.

heav'ly pow'rs, For redemption all is ours; None but burden'd sinners prove, Blood-bought

Ascension. Continued.

Mezzoforte.

pardon dying love.

Hail, thou dear, thou wor - thy Lord; Holy Lamb, incarnate

Word I Hail thou suff'ring son of God I Take the trophies of thy blood.

Anthem. Luke, 2d chapter.

41

A musical score for four voices (Soprano, Alto, Tenor, Bass) and organ. The score consists of five systems of music. The first system starts with a soprano vocal line, followed by alto, tenor, bass, and organ parts. The lyrics "Be - hold I bring you glad - tid - ings glad - tid - ings of joy, which shall" are written below the vocal lines. The second system begins with a bass vocal line, followed by alto, tenor, soprano, and organ parts. The lyrics "be to all people." are written below the vocal lines. The third system begins with a soprano vocal line, followed by alto, tenor, bass, and organ parts. The lyrics "Be - hold I bring you glad - tidings, glad - tid - ings of" are written below the vocal lines. The fourth system begins with a bass vocal line, followed by alto, tenor, soprano, and organ parts. The fifth system concludes the piece. The music features various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings (e.g., forte, piano). The organ part includes pedal notes and registration marks like F and G.

Be - hold I bring you glad - tid - ings glad - tid - ings of joy, which shall

be to all people.

Be - hold I bring you glad - tidings, glad - tid - ings of

Vol. II. F

Anthem. Continued.

A musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of four staves of music. The top two staves are for the voices, and the bottom two staves are for the piano. The lyrics are integrated into the music, appearing below the vocal parts. The piano part features bass notes and harmonic chords. The vocal parts have melodic lines with various note values and rests. The lyrics are as follows:

joy, which shall be to all people.

For unto you, unto you is

For unto you unto you is

born this day, in the city of David, in the ci - ty of David.

in the ci - ty of David.

born this day, in the city, &c.

Anthem. Continued.

43

a Sav - 'our who is Christ the Lord, a Sav - 'our who is

glad tidings,

Christ the Lord.

glad tidings.

glad tidings,

glad

Anthem. Continued.

A handwritten musical score for a three-part anthem. The top part consists of two staves of music with lyrics: "tid - ings of joy." The middle part has lyrics: "tidings, glad tid - ings of joy, glad tidings which shall be to all". The bottom part has lyrics: "glad tid - ings of joy," followed by a repeat sign and lyrics: "people." The score concludes with lyrics: "And this shall be a sign un - to you". The music includes various note heads, stems, and rests, with some notes having vertical lines extending upwards or downwards. Measure numbers 1, 2, and 3 are indicated above the staves.

tid - ings of joy.

tidings, glad tid - ings of joy, glad tidings which shall be to all

glad tid - ings of joy,

people.

And this shall be a sign un - to you

Anthem. Continued.

45

A handwritten musical score for a three-part anthem. The score consists of six systems of music, each with three staves. The vocal parts are labeled '1' and '2' above the staves, and 'A' and 'B' below the staves. The lyrics are written below the staves, corresponding to the vocal parts. The music includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The score is written on five-line staff paper.

you shall find the babe wrap'd in swadling cloaths ly - - - - ing in a man-

ger, ly - - - - ing in a man- ger.

And

Anthem. Continued.

Lively:

sudden - ly there was with the angel a multi - tude of the hea -

And sudden - ly there was with the angel a mul - ti - tude of the hea -

And sudden - ly there was with the an - gel a mul - ti - tude

And sudden - ly there was with the an - gel a

v'n - ly, heav'ly, heav'ly, host. 1 2 Slow.

v'n - ly, heav'ly, heav'ly, 1 host. 2

of the heav'n - ly 1 host. 2

mul - ti - tude, of the heav'ly host, prail

Anthem. Continued.

47

A handwritten musical score for a three-part anthem. The score consists of six staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The vocal parts are labeled 'Soprano', 'Alto', and 'Tenor/Bass'. The lyrics are written below the music, corresponding to the notes. The score begins with a melodic line in the soprano part, followed by entries from alto and tenor/bass. The lyrics include 'Gloria in the highest, glory to God in the highest, and on earth peace, peace,' and 'saying'.

Soprano Alto Tenor/Bass

Gloria in the highest, glory to God in the highest, and on earth peace, peace,
saying

Anthem. Continued.

A handwritten musical score for a four-part anthem. The score consists of eight staves of music, each with a unique rhythmic pattern. The vocal parts are labeled with their names below the staves:

- Top staff: good will to - - - wards men.
- Second staff: Hal- le- lu- jah, Hal.
- Third staff: Hal.
- Bottom staff: Hal.

The music concludes with a final section where all voices sing "Hal- le - - lu - - jah." The score is written on five-line staves with various note heads and stems.

Brisk.

Anthem from sundry Scriptures.

49

The musical score consists of five staves of music, each with a clef (Bass, Tenor, Alto, Soprano, Bass) and a key signature of one sharp. The music is in common time. The lyrics are integrated into the musical lines, with the first four staves sharing a common vocal line and the fifth staff providing harmonic support. The lyrics are:

Arise, Arise, Arise, shine, shine, shine O
For thy light
Zion, for thy light is come, and the glory of the Lord is
For thy light, &c.
For thy light, &c.

Anthem. Continued.

And the glo -

-ris'n up - on thee,

The

ry, &c.

of the Lord is ris'n up - on thee and the glo -

glory, &c.

Anthem. Continued.

51

ry of the Lord is ris'n up - on thee. . . And the

Gen - tiles shall come to thy light, and kings, and kings to the bright - ness

Anthem. Continued.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of four systems of music, each with a treble clef, common time, and a key signature of one sharp. The vocal parts are written on three staves, and the piano part is on a separate staff at the bottom. The lyrics are written below the vocal staves. The first system starts with a forte dynamic. The second system begins with a piano dynamic. The third system starts with a forte dynamic. The fourth system starts with a piano dynamic. The vocal parts sing in unison throughout the piece.

of thy rif - ing, And the Gen - tiles shall come' to thy light, and

kings, and kings to the bright nes of thy rif - ing. Sing, sing, a

Anthem. Continued.

53

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) on five-line staves. The music consists of six systems of measures. The vocal parts are labeled above the staves: Soprano, Alto, and Tenor/Bass. The lyrics are written below the staves, corresponding to the vocal parts. The score includes various musical markings such as dynamic signs (e.g., P, F), articulation marks, and rests. The lyrics describe a joyful scene with singing, holding, bringing, and glad tidings.

for be - hold I bring you glad
sing O - heav'n's and be - joy-ful - O earth,
for be - hold
tidings, glad tidings, glad
be - hold I bring you glad tidings, glad
glad tidings, glad

Anthem. Continued.

Anthem. Continued.

55

Anthem. Continued.

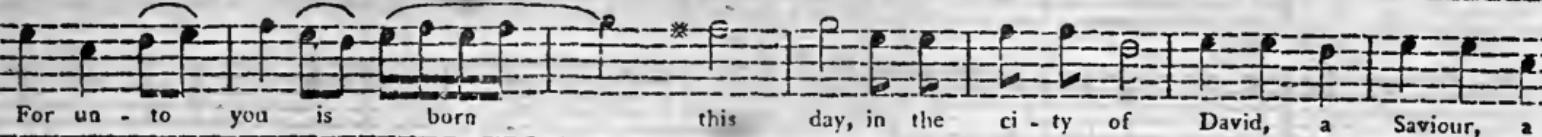
A handwritten musical score for a three-part anthem. The score consists of six staves of music, each with a different vocal line. The vocal parts are labeled with the lyrics they correspond to. The music is written in common time, with various note values including quarter notes, eighth notes, and sixteenth notes. The score includes several rests and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The lyrics are as follows:

tidings of great joy,
tidings, glad tidings, gl
ad tidings of great joy, which shall
tidings of great joy,
glad tidings

be to all people, to all, all, a II people.

Anthem. Continued.

57



Moderate.

Anthem. Continued.

Moderate.

Glo - ry, glo - ry, glory be to God on high, and on earth peace, peace,

and on earth peace, and on earth peace, men. For unto us a child is

peace, peace, good will to - wards men.

and on earth peace, and on earth peace

peace, peace, peace, peace,

Anthem. Continued.

59

born,

For unto us a child is born, unto us a son is giv'n and his name shall be called—

Wonderful, Counsellor, the mighty God, the ev-er-last-ing Father, — the Prince — of

Anthem. Continued.

1 For.
2

1 peace. 2 Amen, halle - lujah, Amen, halle - lujah, Amen a-

men, A - men, men, A - men.

Invocation to Charity, a Masonick Ode.

Words Anon.

Original.

61

Composed for, and performed at the celebration of St. John's Day, in Charlestown, and suitable for other charitable occasions. The air may be performed as a Solo, accompanied with instruments, or all parts by the voices alone by omitting the symphonies.

Air, Sym.

Come charity, Come charity with

goodnes crown'd encircled in thy heav'nly robe,
Diffuse thy blessings all a-

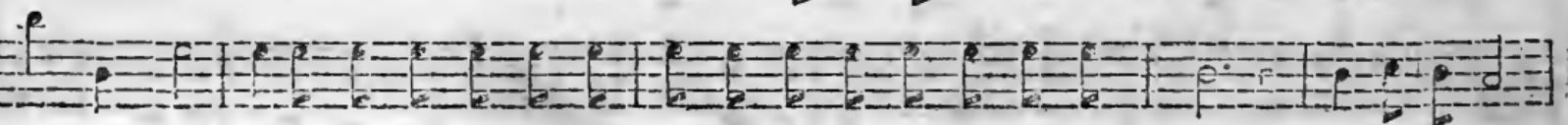
Ode. Continued.
Sym.

round, to ev'ry corner of the globe.

See where she comes with



pow'r to bleſs, See where ſhe comes with pow'r to bleſs, with open hand and tender heart, See where ſhe comes,



Ode. Continued.

53

Sym. Pia.

See where she comes with pow'r to bless, with open hand,

See where she comes with pow'r to

bless, With open hand and tender heart, Which wounded is at man's distress and bleeds at ev'ry human

Mod.

Ode. Continued.

Sym.

smart, Which wounded is at man's distress, And bleeds at ev'ry human smart.

Come charity, Come charity with goodness crown'd,

Ode. Continued.

Sym. Pia.

65

Encircled in thy heav'nly robe,

Dif - fuse thy blessings all a-

Sym. For.

round, to ev'ry corner of the globe.

Anthem. Psalm 104.

Anthem. Continued.

67

A musical score for a three-part anthem. The top part consists of two staves, each starting with a bass clef and a common time signature. The middle part has one staff with a bass clef. The bottom part has one staff with a bass clef. The vocal parts are accompanied by a piano, indicated by a treble clef and a bass clef above the piano staff. The music is set in common time. The lyrics are written below the notes, corresponding to the vocal parts. The piano part features a rhythmic pattern of eighth and sixteenth notes.

P. P.
foul,
soul,
foul, O Lord my God, thou art become exceeding
glor' - - - - - ous, thou
thou art clothed with
art become exceeding glo - - - - r'ous, art become exceeding glor'ous, thou art

Anthem. Continued.

thou art

with

ma - jesty, and honour, with ma - jesty, with majesty and

Thou

with

honour.

Thou art become exceeding

Thou art become exceeding

glo - rious,

Thou art become exceeding glo - rious, thou art clothed with majes-

Anthem, Continued.

69

Thou art become exceeding glo - rious, thou art clothed with majes - ty and honour,

glo - rious, thou art clothed with majes - ty, and honour, thou art become exceeding

thou art clothed with majes - ty and honour, thou art

ty and honour, thou art Thou art clothed

thou art thou art become exceeding

ex - ceed - ing glo - rious. exceeding glo - rious, thou art

become exceeding exceed - ing glo - rious, thou art

Thou art be - come

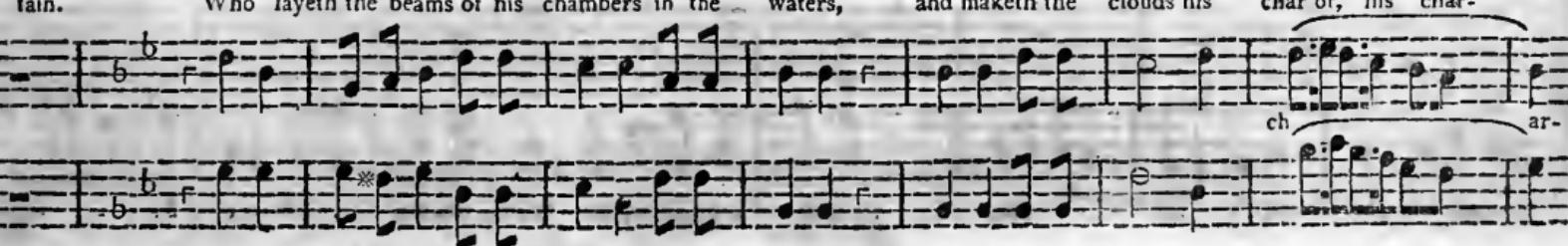
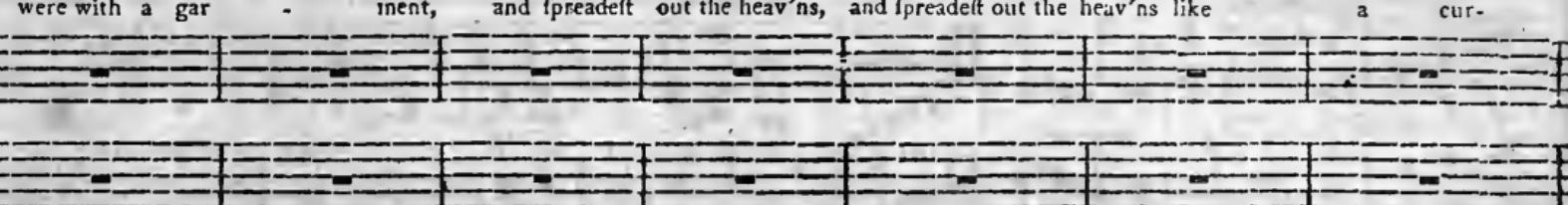
Anthem. Continued.

clothed with majesty and honour. Hal - le - lujah a - men,
 Halle - lujah a - men,
 Halle - lu - jah, a - men, halle - lujah,
 Hal-le-lu-jah, A-men.
 Hal - le - lu - jah A - men, A - men. Thou deckest thy - self with light as it
 Hal - - - le - lu - jah A - - men, A - men.

P.S.C.

Anthem. Continued.

71



Anthem. Continued.

'or, and walketh, and walk - - eth, and walketh, and walketh
 'or, and walk- - - eth, and walketh, and walk - - - eth, up-on the wings of the wind.
 'or, and walketh, and wa lk-eth, and

He maketh his angels spi - - rits, He mak - eth his angels spirits, and his ministers a fla - -

Anthem. Continued.

73

He laid the foundations, the foundations

He laid the foun - da tions of the earth,

He laid the foundations, the foundations of the earth, that it never be re-

ming fire.

that it never be re - mo-

that it never be re - moved,

that it never be re - mov - ed, that it never be re - moved, that it never be re - moved.

mo - v - ed,

v - ed, that it never be re - mov - ed,

Anthem. Continued.

74

O Lord how manifold are thy works, in wisdom thou hast made them all. The earth is full, is full, is

full of thy riches.

The glorious majesty of the Lord shall endure for ever; the Lord

Anthem. Continued.

75

shall re -

re -

shall re

- , joyce

shall re -

joyce,

shall re -

joyce,

re -

joyce in his works.

shall re -

joyce,

re -

joyce,

shall re -

joyce,

shall re -

joyce,

Hal - le lujah,

Halle - lujah, Halle -

Hal -

le -

lu - jah,

Hal -

le -

lu - jah,

Halle - lu - jah. A-

Hal -

le -

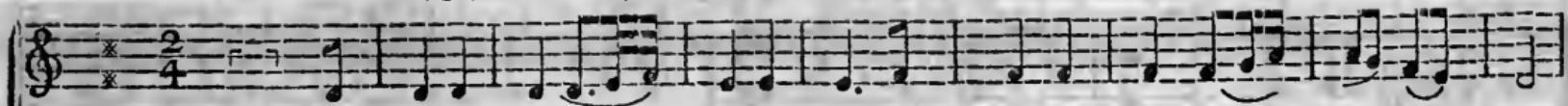
lu - jah,

Anthem. Continued.

lu - jah, Amen, A - men, Halle - lu - jah,
 men, Halle - lu - jah, A - men, A - men, Halle - lu - jah A - men, A - men, Halle - lu - jah Amen,
 lu - jah A - men, Hal - le - lu - jah,
 Halle - lu - jah Halle - lu - jah A - men, A - men, Halle - lu - jah,
 Halle - lu - jah Amen, Halle - lu - jah A - men,
 Hal - le - lu - jah A - men, A - men,
 A - men,

Denmark. L. M. Words by Dr. Watts.

77



Be - fore Je - ho - vahs awful throne, Ye nations bow with sacred joy;



Know that the Lord is God a - lone, He can cre - ate, and he de - stroy. He can cre - ate and

Denmark. Continued.

Soft.

he destroy. His sov'reign pow'r without our aid, Made us of clay and form'd us

men, And when like wand'ring sheep we stray'd; He brought us to his fold a-gain, Hé brought us

Denmark. Continued.

79

Loud.

Soft

to his fold a---gain.

We'll crowd thy gates with thank - ful songs, High as the Heavn's our

Loud.

:s: Soft.

Loud.

voi - ces raise, And earth, and earth, with her ten thousand, thousand tongues shall fill thy courts with

:s:

:s:

:s:

Denmark. Continued.

Soft.

Loud.

sounding praise, Shall fill thy courts with sounding praise, Shall fill, shall fill thy courts with sounding praise.

:S:

Wide, Wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - nity thy love,

:S:

:S:

Denmark. Continued.

81

Firm as a rock thy truth must stand, When roll-ing years shall cease to move, shall cease to move, When

Soft. Soft. Loud.
roll - ing years shall cease to move, When roll - - - - ing years shall cease to move.

An Anthem.

By Mr. WILLIAM SELBY, Organist of the Stone Chapel in Boston, New England. Performed at the opening of the Old South Meeting House in said town.

Tenor Solo.



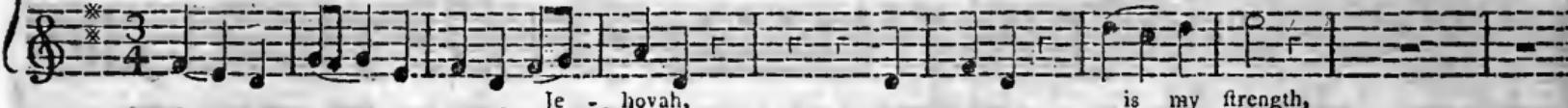
Behold he is my salvation ; I will trust and not be afraid, I will trust and not be afraid.

Treble.



For the Lord Je - hovah, Je - hovah, Je - hovah, and my song, he

Tenor.



Je - hovah, is my strength,

al - fo is become my sal - vation he al - fo is be - come my sal - vation.

Anthem. Continued.

83

Musical score for "Anthem. Continued." featuring four staves of music with lyrics. The music is in common time (indicated by a '3' over a '4') and consists of measures separated by vertical bar lines. The lyrics are integrated into the musical lines, with some words appearing above the staff and others below. The score includes a treble clef, a bass clef, and a bass clef with a 'C' (alto). The lyrics are:

Je - hovah,
For the Lord Je - ho - vah, Je - hovah, Je -
Je - hovah,
Je - hovah, Je - hovah,

- hovah, Je - hovah is my strength and my song :

He is become he is become my fal -

Anthem. Continued.

Become my salvation, he, &c.

He is become, he is become my sal - vation, salvation, sal - vation, he is become my salvation.
vation he is,

Bass Solo.
become my salvation, he, &c.

He hath raised up the taber - nacle of David, of Da

that was fallen, he has closed up the breaches thereof, he hath raised up the ruins, he has built it
as in the days of old, and caused his people to rejoice, to rejoice, to rejoice, to rejoice, to rejoice therin.

Anthem. Continued.

85

call upon his name,

among the nations, make mention that his name

Praise the Lord,

is ex-

declare his doings,

ex - alted,

altered, exalted, his name is exalted, praise the Lord, praise the Lord, declare his doings,

call upon his name,

Anthem. Continued.

Sheet music for a vocal piece. The top half consists of five staves of music with lyrics written underneath. The lyrics are: "a - mong the nations make mention that his name is ex - alt - ed, his name is ex - alted. mong, a - mong,". The bottom half of the page contains the instruction "Treble Solo." above a treble clef staff, and "Bass Solo." above a bass clef staff.

Treble Solo.

* 3 Sing un - to the. Lord, for he hath done ex - cel - lent things : *Bass Solo.*

4 This is known in:

all the earth, this is known in all the earth, this is known, this is known, this is known in all the earth

Counter Solo.

* 2 Cry out and shout thou in - hab - it - ant of Zi - on, in - hab - it - ant of Zion, for great is the

4 Holy One of Is - ra - el, the Holy, Holy One of Is - ra - el in the midst of thee, in the midst of thee,

Anthem. Continued.

87

Cry out and shout thou in - hab - it - ant, in - hab - it - ant of Zi - on, of Zi - on, for great is the

Holy One of If - ra - el in the midst of thee, for great is the Holy One of If . ra - el

Anthem. Continued.

in the midst of thee, in the midst of thee,

Cry out and shout thou in-hab-it-ant of

Cry out and shout thou in - hab-it- ant of Zion, shout

shout, shout, shout,

Cry out and shout thou in-hab-it-ant of Zion, for great is the Holy One of Is-ra-el in the midst, the midst of thee,

Zion, shout, shout, shout,

Anthem. Continued.

89

Tenor Solo.

Bass Solo.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - - - lu - jah.

For the Lord God om - nip - o - - - tent reigneth

For the Lord God om - nip - o - tent reigneth,

Amen, Amen, Amen, Amen,

For the Lord

Anthem. Continued.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men.

God om - nipo - tent reigneth.

Messiah. Words by Pope. Original.

Two Trebles.

This tune should be performed nearly as slow as the 3d Mood of Common Time.

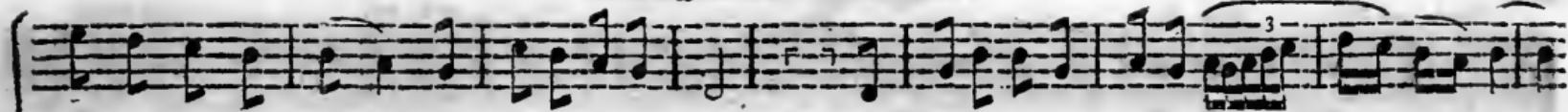
First.

Ye nymphs of So - li - ma be - gin the song, To heav'nly themes sub-

Second.

Messab. Continued.

91

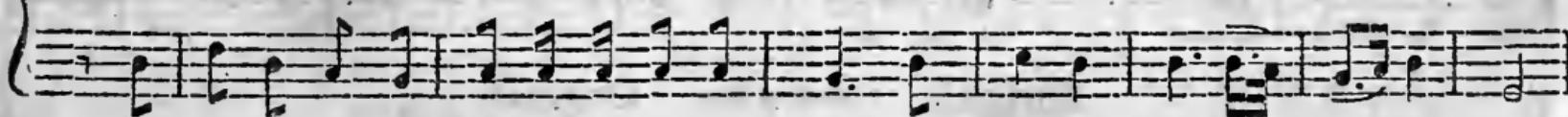


Simpler strains belong, Sublimer strains belong, The mossy fountains and the syl - van shades,



Slow.

The dreams of Pindus and the Aonian maids, De - light no more, de - light no more.



Grave.

O thou my voice inspire, who touch'd Isaiah's hal - low - ed lips with fire.



Messiah. Continued.

Tenor and Bass,

Mez. Pia.

Cres.

Wrap't into future times the bard begun,
A virgin shall conceive, a virgin

bear a son, a vir - - gin bear a son. From Jesus' root behold a branch arise, Whole sacred

For.

Pia.

flow'r with fragrance fills the skies, The 'thearial spirit o'er its leaves shall move, And on its top descends the mystic dove.

Messiah. Continued.

93

Counter and Tenor.



Ye heav'ns on high the dewy nectar pour, And in fast silence shed the kindly show'r, The
sick, the weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

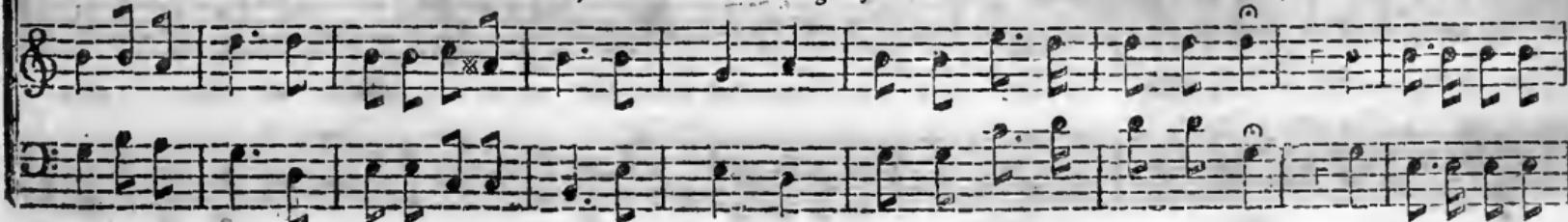
Air. For.

Pia.

For.

Pia.

All crimes shall cease and ancient fraud shall fail, Return - ing justice lift a - lost her scale ; Peace o'er the world her



Messiah. Continued.

Cres.

Lively.

olive wand ex - tend and white rob'd in-no-cence from heav'n de - scand. Swift fly the years and

Pia. Mod. Rep. loud.

rise sh'ek - peet - ed morn, O spring to light, au-spi-cious babe be born.

Messiah. Continued.

95

Treb. and Bass.

See nature hastens her earliest wreaths to bring, With all the incense of the breathing spring. See lof - ty le - ba - non his
head ad - vance; See nodding forests o'er the mountains dance. See spicy clouds from lowly Saron ri -

Mod.

le, And Carmel's flow'ry top perfumes the skies. Hark! a glad voice the lonely delart cheers, pre-

Messiah. Continued.

For. Pia. Cres. For.

pare the way, a God, a God ap - pears
The rocks proclaim th'approaching Deity.

A God, a God, the vocal hills reply,

Bass Solo.

$\{ \frac{3}{4} \text{ } \frac{2}{4}$

Lo earth re - ceives him from the bending skies, Sink down ye mountains
and ye vallies rise, With heads de - clin'd, ye cedars homage pay, Be
smooth ye rocks, ye rapid floods give way.

Messiah. Continued.

97

For.

Dim.

Pia.

For.



The Saviour comes, by ancient bards fore - told, Hear him ye deaf, hear him ye deaf, and all ye blind behold,

Mod.

No sigh nor murmur the wide world shall hear, From ev'ry face he wipes off ev'ry tear. In adamantine

Vol. II.

N

Messiah. Continued.

chains shall death be bound, And hell's grim tyrant feel th' eternal wound. No more shall nation against nation rise; Nor

For.

ardent warriors meet with hateful eyes.

Rise crown'd with light, imperial Salem rise, Ex-

Messiah. Continued.

99

lift thy tow'ry head and lift thy eyes.
See! heav'n its sparkling portals wide display;

For.

break upon thee in a flood of day.
No more the ris - ing sun shall

Messiah. Continued.

A musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of three staves of music with lyrics underneath. The piano part is at the top, followed by the soprano, alto, and tenor/bass parts. The lyrics are as follows:

gild the morn, Nor ev'ning cynthia fill her silver horn : But lost, dissolv'd in

thy su - pe - rior rays, One tide of glory, one un - clouded blaze O'er-

Messiah. Continued.

101

Now thy courts ; the light him - self shall shine Re - veal'd ; and God's e - ternal

Slow.

day be thine. The feas shall waste, the skies in smoke de - cay ;

Messiah. Continued.

Rocks fall to dust, and Mountains melt a - way. But fix'd thy word ; thy

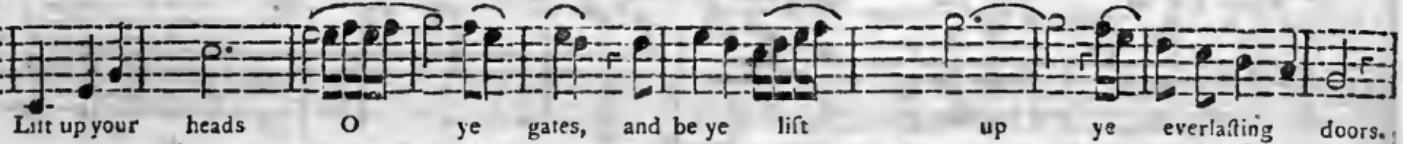
saving power re - mains, Thy realm for - ev - er lasts ; thy own MESSIAH reigns.

Anthem. Psalm 24.

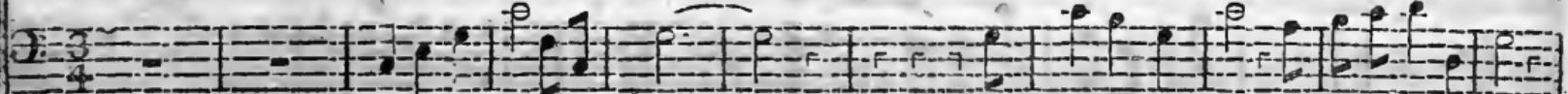
103



Lift up your heads O ye gates, ye gates, and be ye lift up ye everlasting doors



Lift up your heads O ye gates, and be ye lift up ye everlasting doors.



Lift up your heads O ye gates and be ye lift up ye everlasting doors.



and the King of glory shall come in, and the King of glor - ry shall come in sha -



and the King of glory, of glory shall come in, and the King of glo - ry



and the King of glory, and the King of glory shall come in, and the King of glo - ry sha -

Anthem. Continued.

The musical score consists of three staves of music. The top staff features a soprano vocal line with a melodic line consisting of eighth and sixteenth notes. The middle staff features an alto vocal line with a similar melodic line. The bottom staff features a bass vocal line with a melodic line consisting of eighth and sixteenth notes. The lyrics are integrated into the music, appearing below each staff. The first section of lyrics is: "He come in, and the King of glory shall come in. It is the Lord shall come in and the King of It is the". The second section of lyrics is: "He come in, Who is the King of glory?". The third section of lyrics is: "Strong, the Lord strong and mighty, mighty in battle, and trial of the sword. Lord, strong and mighty, mighty in battle, and trial of the sword. It is the Lord strong and and trial of the sword.". The music includes various dynamics such as forte, piano, and trills, indicated by symbols like F, P, and tr. The tempo is marked with a common time symbol (C).

- II come in, and the King of glory shall come in. It is the Lord
shall come in and the King of It is the

- II come in, Who is the King of glory?

Strong, the Lord strong and mighty, mighty in battle, and trial of the sword.
Lord, strong and mighty, mighty in battle, and trial of the sword.
It is the Lord strong and and trial of the sword.

Anthem. Continued.

105

Bass Solo.

The earth is the Lord's and all that is therein, the compas of the - world and ; all that dwell therein,

For he hath founded it up - on the seas, and prepar - ed it upon the floods

Hallelujah; Hallelujah. Hallelujah .. Amen, Amen, Amen, A - men, Amen.

O

Chorus:

from this time forth for ever, from this time
 Blessed, blessed, blessed be the Lord God of Isr'el, from this time forth for ev - er, for ever, for ever,
 from this time forth for ev - er, for ever, for ever, for ev - er,
 from this time forth for ever, from this time
 forth for ever, for ever, from this time forth, from this time
 forth for ever, for ever, more, from this time forth for ever, for ev -
 from this time forth for ever,
 forth for ev - er, from this time forth for ever, from this time

Chorus. Continued.

107

A handwritten musical score for a three-part chorus. The score consists of six staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The vocal parts are labeled 'cv' (top), 'cr' (middle), and 'cb' (bottom). The lyrics are written below the staves, corresponding to the musical phrases. The first two staves contain lyrics: 'er for ever, for ever, for ever more, for this time forth for ever, for ever more, from this time forth for'. The third staff contains the word 'er.'. The fourth staff begins with 'ever, for ever, for ever, for ever, for ever more, from this time forth for ever more, for ever more. Amen.' The fifth and sixth staves are blank.

er for ever, for ever, for ever more, for this time forth for ever, for ever more, from this time forth for
er.
ever, for ever, for ever, for ever, for ever more, from this time forth for ever more, for ever more. Amen.

A Funeral Anthem. Rev. Chap. 14th.

A musical score for a Funeral Anthem. The score consists of four staves of music, each with a treble clef, a key signature of one flat, and a common time signature. The music is divided into measures by vertical bar lines. The lyrics are integrated into the music, appearing below the staves. The first measure of lyrics reads: "I heard a great voice from heav'n saying unto me, write from hence forth, write from henceforth, write from henceforth, blessed are the dead which die in the Lord." The music continues with a series of measures, each ending with a double bar line and repeat dots, indicating a recurring section or verse.

I heard a great voice from heav'n saying unto me, write from hence
forth, write from henceforth, write from henceforth, blessed are the dead which die in the Lord.

Anthem. Continued.

109

A handwritten musical score for two voices. The music is written in common time on five-line staves. The top staff begins with a bass clef, followed by a treble clef. The bottom staff begins with a bass clef. The vocal parts are separated by a vertical bar line. The music consists of several measures of notes and rests, primarily quarter notes and eighth notes, with some sixteenth-note patterns. The score is annotated with lyrics in a cursive hand. The first section of lyrics is:

Yea faith the spirit , for they rest, for they rest, for they rest,

The second section of lyrics is:

for they rest, From their labours, from their labours, from their labours, and their

The score concludes with a final section of lyrics:

for they rest,

Anthem. Continued.

works, which do follow, follow, follow, which do follow follow them, which do follow them.

Ode, introductory to a Sacred Concert. Words by Thaddeus M. Harris. Original.

Sym.

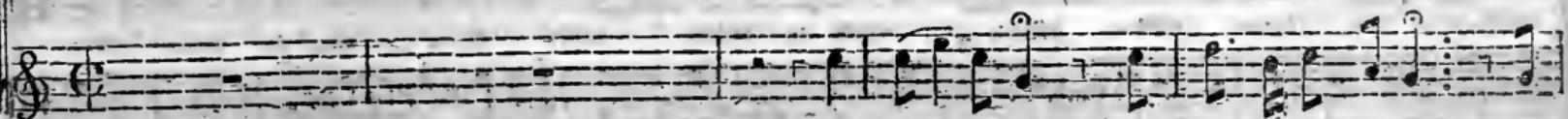
Ode. Continued.

B.B.D.

Two Tenors.



Hark! what distant music melts upon the ear; So sweet the tones, the symphonies, so clear! Some



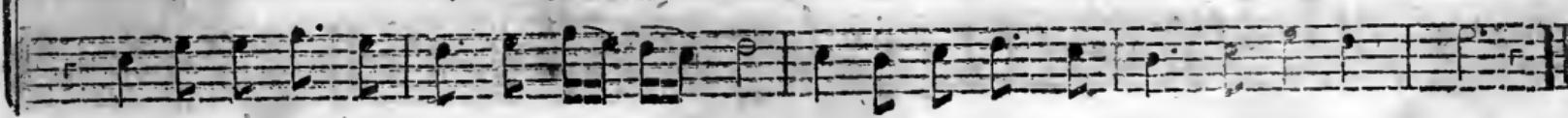
Sym.



Seraph sure has touch'd his golden lyre, And praise resounds through all the heav'ly choir.



Ye mortals catch the soul commanding found; Learn the bless'd theme, and chant the chorus round.



Ode. Continued.

O could our brains the rapt'rous notes combine, Then should our grateful anthems pour a long, The footing,
 swell-ing harmonies of song; And every breast would glow with love di-vine!

Ode. Continued.

113

Treble and Bass. Moderato.

Most gracious God, thy humble suppliants hear; Accept the tributary lays we bring: Thy power we

own; Thy ma-jesty revere; Thy goodness cel-e-brate; Thy glories sing.

And oh! may all in one grand concert raise To thee hosannahs, To thee hosannahs, To

Ode. Continued.

thee ho - fan - nahs of un - ceal - ing praise.

to thee hofannahs of un - ceal - ing praise, And O may all in

of un - ceal - ing praise.

ceal - ing praise.

one grand concert raise, To thee ho - fan - nahs of unceal - ing praise.

An Anthem. Out of the 40th Chap. of Isaiah.

115

O Zion that bringest good tidings good tidings of peace good tidings good

O Zion that bringest good tidings good tidings of peace. good tidings of peace good

good tidings of peace good tidings good

tidings of peace.

Get thee up into the high Mou . .

tidings of peace.

Get thee up into the high mountain the high mou . .

Get thee up into the high mountain the high mou . . n-tain o Je -

Anthem. Continued.

n-tain. O Je - ru - fa lem that bringest that bringest good tidings

- n-tain O Je - ru - fa lem that bringest good tidings that bringest good tidings O Je - ru - fa - lem that

ru - fa - lem that bringest good tidings O Je - ru - fa - lem that bringest good tidings O Je -

O Je - ru - fa - lem, that bringest good tidings.

bringest good tidings that bringest good tidings. Lift up thy voice list

ru - salem that bringest that bringest good tidings. Lift up thy voice Lift up thy

Anthem. Continued.

117

Lift up thy voice, be not afraid, lift up thy voice, lift it up with strength

up thy voice with strength lift it up, lift it up, be not afraid, lift up thy voice, lift it up with strength.

voice

Say unto the cities of Judah, say unto the cities, behold your God.

Say unto the cities of Judah say unto the cities of Judah behold your God.

Say unto the cities of Judah say unto the cities the cities of Judah behold your God.

Anthem. Continued.

A musical score for 'Hallelujah' featuring three staves of music. The lyrics are repeated in three lines below each staff. The first line reads: 'Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah'. The second line reads: 'Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah'. The third line reads: 'Halle - lu - jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le - lu - jah.'

Sheffield. L. M. Words Anon.

A musical score for 'Sheffield' featuring three staves of music. The lyrics are: 'Sinner O why so thought - less grown, Why in such dreadful hast to die, Daring to'

leap to worlds unknown, Heedless a - gainst thy God to fly. Wilt thou despise eternal fate, urg'd on by

sin's fan - taf - tic dreams, Madly at - tempt th'infernal gate, And force thy passage to the flames.

Sheffield. Continued.



Stay, stay, stay sinner stay, stay sinner on the gospel plains ; Behold, behold the God of love un-



fold The glories of his dying pains, For ever telling yet untold, Forever, forever, forever telling,



Sheffield. Continued.

121

ever telling yet untold, forever telling ever telling yet un - told.

Ashley. C. M. Words by Dr. Watts.

Pia.

Air. Sal - va - tion! Oh the joy - ful found! 'Tis pleasure to our ears; A.

* 2 4

3 * 2 4

Ashley. Continued. Fox.

sov' - reign balm for ev' - ry wound, A cor-dial for our fears.

Chorus,

Pia.

Glory, honour, praise and power be un - to the Lamb for ev - er; Jesus Christ is

our Re - deem - er, Hal - le - lu - jah, Hal - le - lu - jah, Halle - lu - jah praise the Lord.

An Anthem. Out of the 102d Psalm.

Hear my pray'r O Lord, hear my pray'r O Lord, incline thine ear un - to me.

Grave.

Hear my pray'r O Lord, hear my pray'r O Lord, incline thine ear un - to me. My

Anthem. Continued.

My heart is smitten down,

My heart is smitten down.

Heart is smitten down and withered a way like grass.

My

Hide not thy face from me in the

Heart is smitten down my heart is smitten down and withered like grass.

Anthem. Continued.

I 25

Thou hast taken me up and cast me down, my

time of my trouble.

Thou hast taken me up and cast me down my

Thou hast taken me up and cast me down and cast me down my

Thou hast taken me up and cast me down and cast me down my

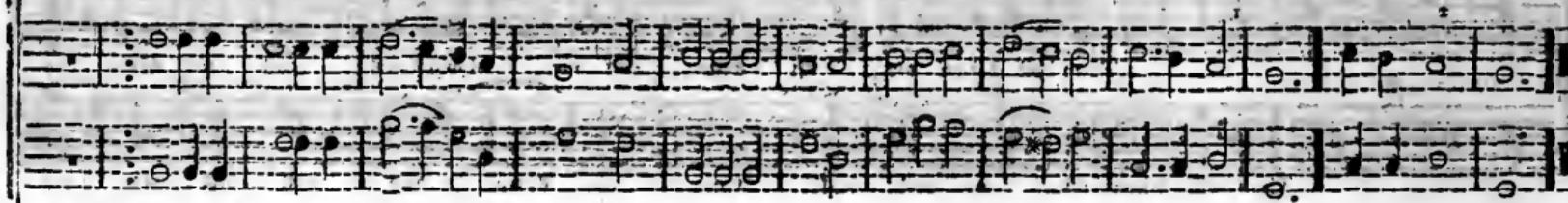
And I am withered, I am withered withered like

days my days are gone are gone like a shadow.

Anthems. Continued.



grace, But thou O Lord thou O Lord shall ca-duce for ever, and thy remembrance thro' out all ge-ne-ra-tions.



Epsom. C. M. Words by Dr. Watts.



Come let us join our cheerful songs, With angels round the throne; Ten thousand, thousand are their



Epsom. Continued.

127

Pia.

For.

tongues, are their tongues, but all their joys are one, Ten thousand, thousand are their tongues, Ten

thousand, thousand are their tongues, But all their joys are one, but all their joys are one.

Epsom. Continued.

For. Mod.

Pia,

Vivace.

For. Mod.

Worthy the Lamb, worthy the Lamb, that dy'd, they cry, To be exalted thus: Worthy the Lamb, our

lips reply, For he was slain, was slain for us,

Jesus is



Epsom. Continued.

129

worthy to re - ceive Honour and pow'r, pow'r divine, And blessings

Blessings more, &c.

more than we can give, Be Lord for - ev - er, for - ev - er thine, for - ev - er

Epsom. Continued.

For.

Pia.

thine, for - ev - er thine, for - ev - er thine.

The whole creation join in one, to bless the sacred

name, To bless the sacred name, of him that is up - on the throne, and to adore the

Epsom. Continued.

131

Pia.

Lamb, adore the Lamb, And to adore the Lamb. The whole creation join in one, The

For.

whole creation join in one, To bless the sacred name, Of him that sits upon the throne,

And to adore the Lamb, Of him that sits up - on the throne, And to adore, adore the Lamb.

Psalm 150.

* 3
2

* 3
2

* 3
2

* 3
2

O praise the Lord in that blis - plce, O praise the

O praise the Lord in that blis - plce, O praise the

Psalm 150. Continued.

133

from whence his goodness largely
from whence his goodness, whence, &c.

prafe, the Lord in that bleſt place, From whence his goodness large ly

Lord in that bleſt place, From whence his goodness, whence, &c.

Bows. Praise him in heav'n where he his face,

flows. Praise him in heav'n where he his face, un - veil'd in perfect

Un -

Psalm 150. Continued.

Un . veil'd in perfect glo - ry, glory shows
Un . veil'd in perfect, perfect
glo - ry shows
Un . veil'd in per - fect glo - ry shows
veil'd in perfect glo - ry glo - ry
veil'd in perfect glo - ry

The Lord's Prayer paraphrased.

Father of all en - thron'd a - bove, E - ter - nal honours E -
E - ter - nal
E - ter - nal

The Lord's Prayer. Continued.

135

A handwritten musical score for 'The Lord's Prayer. Continued.' The score consists of six staves of music, each with a vocal line and a piano accompaniment. The vocal parts are in common time, and the piano parts show typical harmonic progression with bass notes and chords. The lyrics are written below the vocal lines, corresponding to the words of the Lord's Prayer. The score is written on five-line staff paper.

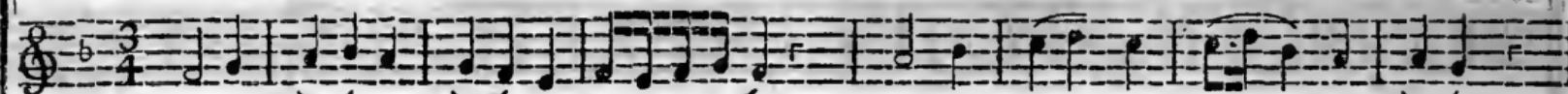
ter - nal Honours crown thy name;
ter - nal honours, e ter - nal honours crown thy name. thy kingdom
ter - nal honours crown thy name.
honours, e ter - nal honours crown thy name.
come with pow'r and love, Till rath like heav'n cap - prove the fame.

Scotland. P. M.



King of Salem blefs my soul,

Make a wounded fin - ner whole,



King of righteousness and peace,

Let not thy sweet vis - its cease,



Scotland. Continued.

137

Come re - fresh this soul of mine, With thy sacred bread and wine, All thy

love to me un - told, Half of which can not be told. Hail Mel-

Scotland Continued.

A musical score for three voices (Soprano, Alto, and Bass) and piano. The score consists of three staves of music with corresponding lyrics. The piano part is at the bottom, and the vocal parts are above it. The lyrics are as follows:

chiz - e - dek - di - vine, Thou great High Priest shalt be mine,

All my pow'rs be before thee fall, Take not tithe but take them all.

An Anthem. Out of the 113th Psalm.

139

A musical score for a three-part anthem. The top part uses a soprano C-clef staff, the middle part an alto F-clef staff, and the bottom part a bass G-clef staff. The music is in common time (indicated by a '3' over a '4'). The vocal parts are accompanied by a continuo part shown below them. The lyrics are integrated into the musical lines. The score consists of eight staves of music.

Praise the Lord praise the Lord ye servants praise the Lord ye people O praise the name
of the Lord praise the Lord ye nations O praise the name of the Lord.

Anthem. Continued.

2

3

The Lord's name be prais - - ed, from the rising up of the sun to the going down

2

3

of the fame. The Lord's name be prais - - ed from the rising up of the sun, to the

Anthem. Continued.

141

to the going down of the same, The Lord is high a.

going down going down of the same,

to the going down of the same. The Lord is high a - bove a -

- bove the heathen and his truth a - boye the heav'ns, Blessed be the name

Blessed be the

- bove the heathen and his truth a - boye the heav'ns, Blessed be the name

Anthem. Continued.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) on five-line staves. The music consists of two systems. The first system begins with the soprano and alto parts singing "blessed be the name, blessed be the name of the Lord." The tenor/bass part joins in on the second line. The second system begins with the soprano and alto parts singing "From this time forth for ever, from this time forth," followed by the tenor/bass part.

blessed be the name, blessed be the name of the Lord.
name, blessed be the name, the name of the Lord.
blessed be the name, blessed be the name of the Lord, From this time forth for
From this time forth for ev - er, from this time forth,
From this time forth for ev - er, from this time forth for ev - er, from this time forth for
this time forth for ever, from this time forth for ev - er, from this time forth,
ev - er, from this time forth for ever, from this time forth for ev -

Anthem. Continued.

143

A handwritten musical score for two voices and piano. The score consists of four staves of music. The top two staves represent the vocal parts, while the bottom two staves represent the piano accompaniment. The lyrics are integrated into the vocal parts, with "ever more." appearing in the first measure, and "Hallelujah," appearing in the second and third measures, followed by a final measure of "Hallelujah." The piano parts feature various chords and rhythmic patterns, including eighth-note figures and sustained notes. Measure numbers 1, 2, and 3 are indicated above the vocal staves.

ever more.

Halle - lu jah,

Halle - lu jah,

Halle - lu - jah,

Halle - lu - jah,

Halle - lu - jah,

Dismission.

Lord now lettest thou thy ser - vant depart in peace accord - ing to thy word.

For mine eyes have seen thy sal - vation, mine eyes have seen, have

For mine eyes have seen thy sal - vation, mine eyes have seen,

For mine eyes have seen thy sal - vation, mine eyes have seen,

For mine eyes have seen thy sal - vation, mine eyes have seen,

Dismission. Continued.

145

seen thy
vation thy salvation thy fal - va - tion which thou hast pre - pared before the face of all people, A light to
seen thy
and the glory the glo - ry of thy people thy people Is-ra - el.
light to lighten the Gentiles and the glo - ry and the glory of thy people
lighten, and the glo - ry of thy people and the glory of thy people Is - ra - el.
and the glory the glo - ry of thy people thy

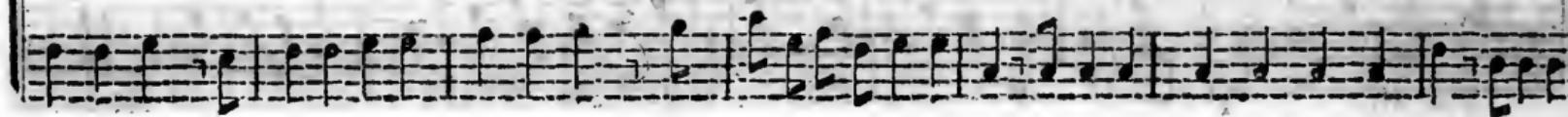
habakkuk. L. M.



Away my un - be - lieving fear ! Fear shall no more in me take p'ace, } But shall I therefore let him go, And basely to the
My Saviour doth not yet appear, He hides the brightnes' of his face. }



tempter yield ? No, in the name of Jesus, no, I never will give up my shield. Altho' the vine its fruit de - ny, Altho' the



Habakkuk. Continued.

147

olive yield no oil, The with'ring fig tree droop and die, The field illude the til - ler's toil, The empty stall no herd af-

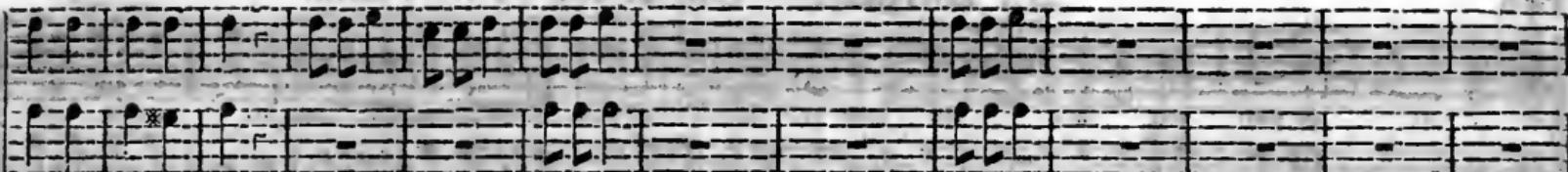
ford, And perish all the bleating race, Yet will I triumph in the Lord, The God of my sal - vation praise.

An Anthem. Out of the 100th Psalm.

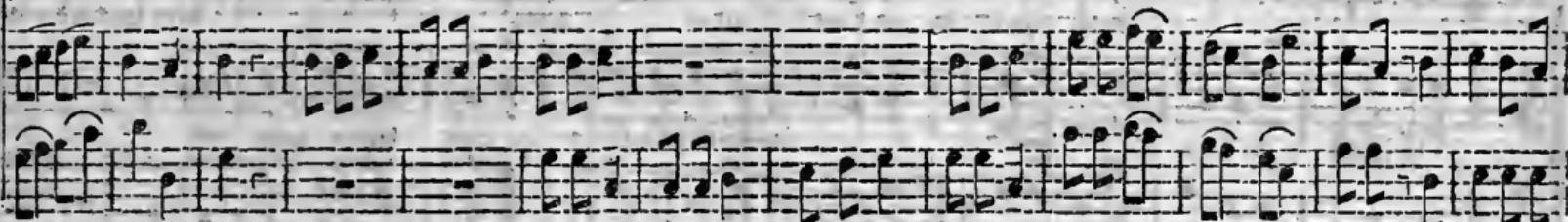
O be joyful in the Lord all ye lands, serve the Lord with
O be joyful in the Lord O be joyful in the Lord all ye lands
glad - ness serve the Lord with glad - ness serve the Lord with gladness and come before his presence and come before his

Anthem. Continued.

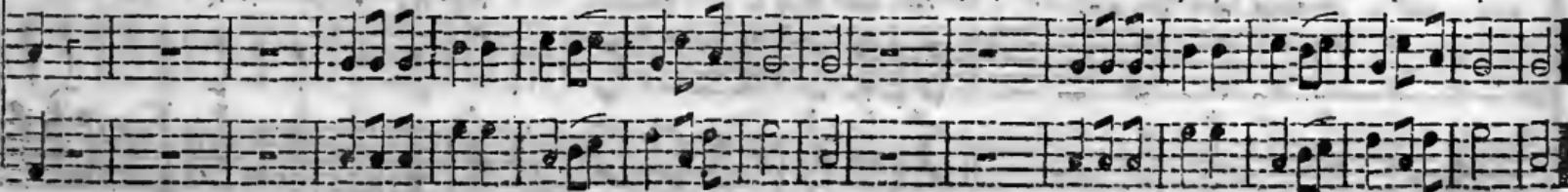
149



presence with a song, Be ye sure that the Lord he is God, Be ye sure that the Lord he is God, it is he that has made us and not we our-



felves. We are his people we are his people and the sheep of his pasture we are his people we are his people and the sheep of his pasture.



Anthem. Continued.

O go your way into his gates with thanksgiving, with thanksgiving and into his courts with
 prale, be thankful un - to him, be thankful un - to him, and speak speak good of his name.

For the Lord is gracious, for the Lord is gracious, and his mercy is ever - last-

Anthem. Continued.

151

ing, and his mercy is ever - lasting, ever - lasting, and his mercy is ever - lasting, ever - lasting, and his

mercy is ever - lasting, ever - lasting, and his truth endureth from generation

Anthem. Continued.

to gen - er - a - tion, and his truth en - dureth from ^{fore} genera - tion, to genera -

tion. Glory be to the Father, and to the son, and to the holy ghost, Glory be to the father and to the

Anthem: Continued.

153

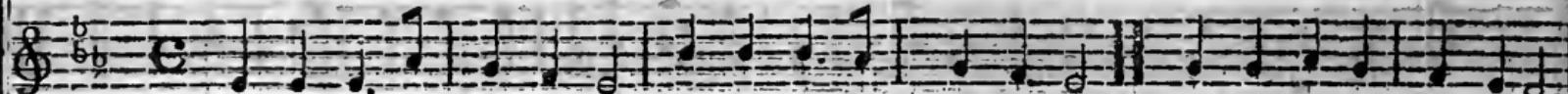
Son, and to the Holy, and to the Holy, and to the Holy, Holy Ghost, as it was in the be - ginning, is

now, as it was in the be - ginning, is now, and ever shall be world without end Amen Amen.

Hotham.

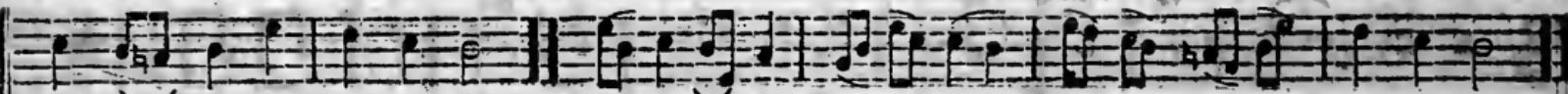


Jesu, lover of my soul, Let me to thy bosom fly, While the nearer waters roll,

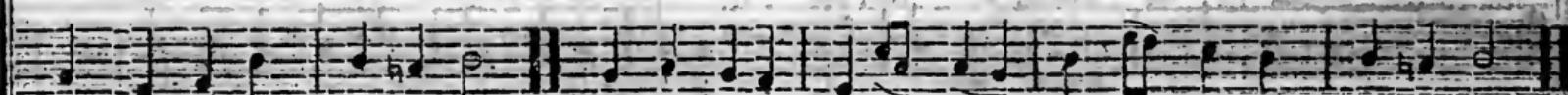


D D D D

zA



While the tempest still is high; Hide me, O my Saviour, hide, Till the storm of life is past;



Hotham. Continued.

155

A musical score for two voices. The top line consists of two staves of music, each with a soprano vocal line above a piano accompaniment. The lyrics are: "Safe in - to the haven guide, O re - ceive, O re - ceive, O receive! my soul at last." The bottom line also consists of two staves of music, each with a soprano vocal line above a piano accompaniment.

Cambridge.

Air.

A musical score for three voices. The top line is a soprano vocal part with the lyrics: "Father, how wide thy glory shines! how high thy wonders rise!" The middle line is a alto vocal part. The bottom line is a basso continuo (b.c.) part. The score includes three staves of music, each with a vocal line above a piano accompaniment.

Cambridge. Continued.

Musical score for the first system of Cambridge. Continued. The score consists of three staves of music. The top staff uses soprano C-clef, the middle staff alto F-clef, and the bottom staff bass G-clef. The music is in common time. The lyrics are: Known thro' the earth by thousand signs by thousand thro' the skies, Those mighty orbs proclaim thy pow'r, those

Pia.

Musical score for the second system of Cambridge. Continued. The score consists of three staves of music. The top staff uses soprano C-clef, the middle staff alto F-clef, and the bottom staff bass G-clef. The music is in common time. The lyrics are: motions speak thy skill. And on the wings of ev'ry hour, we read thy patience still.

Cambridge. Continued.

157

But when we view thy great de - sign, to save re - bellious worms,

Where

vengeance and com - pas - sion join in their di - vin - est forms,

Cambridge. Continued:

Pia.

Here the whole De - i - ty is known, Not dares a creature gues,

For.

Which of the glo - ries , bright-est ^{and} none, The justice or the grace,

Cambridge. Continued.

159

Now the full glories of the Lamb, Adorn the heav'ly plains, Bright Seraphs learn Im-

- man - u - el's name, And try their choicest stains. O may I bear some humble part, In

Pia.

that immortal song, Wunder and joy shall tune my heart, And love command my tongue.

Salem. C. M. Words Anon. Original.

Some seraph lend your heav'nly tongue, Or harp of golden string; That I may raise a lofty song, To our immortal King.

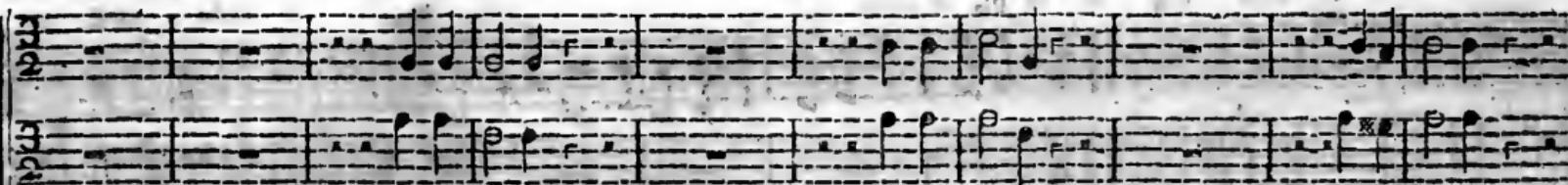
An Anthem.

161

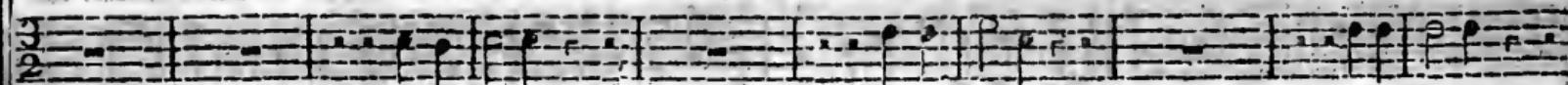
Anthem. Continued.



rock of our sal - vation, Let us heartily rejoice in the rock of our sal - vation, in the rock of our salvation.



We will come into his presence with thanksgiving, we will come into his presence with thanksgiving, we will



Anthem. Continued.

163

unto him with psalms,

For the Lord is a great God,

unto him with psalms.

make a joyful noise unto him with psalms, we will make a joyful noise

Pia.

For.

For the Lord is a great God, And his merciful kindness, his merciful kindness is ever, evermore towards us.

Anthem. Continued.

Pia.

Forte.

Piano.

and his merciful kindness, his merciful kindness is ever, ever more towards us. And the truth of the Lord, the truth of the Lord,

Forte.

Pia.

Forte.

truth of the Lord endureth for - ever, the truth of the Lord, the truth of the Lord, en-dur-eth for - ever.

Anthem. Continued.

165

Minore.

Handwritten musical score for the Minore mode. The score consists of two staves of music. The top staff begins with a treble clef, a key signature of one flat, and a common time signature. The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. The lyrics are written below the notes in a cursive hand:

Thou' his wrath, thou' his wrath may endure for a moment, thou' his wrath, thou' his wrath may endure for a moment,

Majer.

Handwritten musical score for the Majer mode. The score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The bottom 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:

Yet in his favor, in his favor is life, yet in his favor, in his favor is life, yet in his favor, in his favor, in his favor,

166 *Anthem. Continued.*

is life. Glory be to the Father and to the Son and to the Holy Ghost, Glory be to the Father and to the

M. 9 *sonido forte* Forte.

Son and to the Holy Ghost; As it was in the beginning, as it was in the beginning is now and ever shall

Son and to the Holy Ghost; As it was in the beginning, as it was in the beginning is now and ever shall

Anthem. Continued.

167

Pia.

Forte.

be and ever shall be, World without end amen, world without end amen, a-men, amen, amen.

Providence. P. M. Original.

Air.

1. Time flies, Man dies ; Eternity's at hand ; What's best, My rest, Is in Emanuel's land, My rest, Is in Emanuel's land.

2. Christ di'd, He rose, Salvation now appears ; Thus blest, We rest, From all our ravish fears.

3. Let heay'n, And earth, Shout, praising without end, The love, Above, What mortals comprehend.

4. Our hearts, Our tongues, Shall join th' immortal song ; On earth, In heav'n The anthem we'll prolong.

Massachusetts. By Dr. Rogerson of Boston.

Sym. Moderato.



Moderato. Pia.



Hail, sa - cred art! Hail sa - cred, art! de - scend. - ed from a - bove, Hail sa - cred art, Hail



Massachusetts. Continued.

169

Dim.

Cres.

Dim.

Forte.

sacred art descended from a - bove, to crown our mortal joys, to crown our mortal

H.

Cres.

joys. Of thee we learn, how happy souls com-mu-ni-tate their raptures, of thee we learn, how hap - py souls com-

Massachusetts. Continued.

Forte.

Forte when repeated.

municate their raptures.

For thou art the language, of the blest in heaven. For thou art the language of the blest in heav'n.

Sym.



Massachusetts. Continued.

Mod. Pia.

171

When nature yet in em-brio lay, Ere

Cres.

things be-gan to be, The Al - mighty from e - ter - nal day, the Al - migh - ty from e-

Massachusetts. Continued.

Forte. Dim.

Forte.

Sym.

ternal day, Spoke loud, his deep decree, spoke loud, spoke loud, his deep decree.

Piz.

The voice was tuneful as his love, At

Massachusetts. Continued.

173

Cres.

Dim.

Cres.

Dim.



which - ere - a - tion sprung; And all the angelic hosts above, The morning anthem sung. And all the angelic



Forte.

Sym.

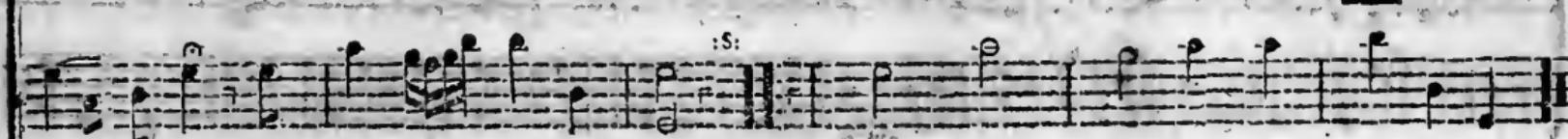


hosts above, the morning anthem sung.

St.



St.



Minerva. L. M. Words by Dr. Watts. Original.



When the great builder arch'd the skies, And form'd all na-ture with a word; The joyful cherubs tun'd his



praise, And every bending throne ador'd. The joyful cherubs tun'd his praise, and ev-ry bending throne ador'd,



Omega.

C. M. Words by Dr. Watts. Original.

S:

175

My Saviour my Almighty friend, When I begin thy praise, Where will the glowing numbers end the numbers of thy grace,
Air.

Awake, awake my

Awake, awake, my tuneful powers, with this delightful song.

Awake, awake my tuneful powers with this delightful song,

And entertain the darkest hours, Nor think the season long.

powers with this delightful song.

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ARISE, shine O Zion,
Away my unbelieving fear,
Before Jehovah's awful throne,
Blessed be the Lord God of Israel,
Behold I bring you glad tidings,
Behold he is my salvation,
Come let us join our cheerful songs,
Come let us join our cheerful songs,
• Come charity with gondness crown'd,
Father how wide thy glories shine,
Father of all enthron'd above,
• From heaven the loud th' angellie song began,
• Hear ny cry O God,
Hear my prayer O Lord,
• Hark! what distant music melts upon the ear,
• Hail music sweet enchantment hail,
• Hail sacred art descended from above,
I he'rd a great voice from heaven,
Jesus lover of my soul,
Jesus our triumphant head,
King of Salem blefs my foul,
Love divine all love excelling,

W illiams.	49	Lord now lett'ſt thou thy ſervant depart in peace,	S tephenson.	144
M adan.	146	List your heads O ye gates,	W illiams.	103
W illiams.	77	My foul thy great-creator praise,	do.	65
S tephenson.	106	* My Saviour ny Almighty friend,	H olden.	175
S elby.	41	*O come ſing unto the Lord,	K imball.	261
M adan.	82	O be joyful in the Lord all ye lands,	S elby.	148
W illiams.	126	* Old hoary winter now has ceas'd his raging,	H olden.	10
H olden.	34	O Zion that bringest good tidings,	S tephenson.	113
G iardini.	61	O praise the Lord in that bleis'd place,	do.	235
S tephenson.	155	Praise the Lord O my soul,	do.	66
H olden.	134	Praise the Lord yé ſervants,	do.	139
do.	15	* Sweet muſe deſcend and bleſs the shade,	W. Allen.	27
S tephenson.	9	Salvation O the joyful ſound,	—	121
H olden.	123	Sinner O why fo thoughtleſs grown,	G. Brillat.	118
do.	110	* Some ſeraph lend your heavenly tongue,	H olden.	160
R ogerson.	13	* Sweet is the work my God my King,	do.	12
B illings.	168	* The ſaints shall flouriſh in his days,	K imball.	8
M adan.	108	* Time flies, man dies,	L ane.	167
W ood.	154	* Worthy the Lamb that di'd they'cry,	H olden.	9
A rne.	35	* When the great builder arch'd the ſkies,	Dr. Allin.	174
W illiams.	136	* Ye nymphis of Solima begin the ſong,	H olden.	90
do.	26			

Please to correct the follow errors which have escaped notice.—Page 7 the laſt note in the baſs, ſhould ſtand on A.—17 the firſt note in the ſecond treble ſtaff ſhould ſtand on B.—111 the ſecond reſt in the firſt tenor ſtaff ſhould be a quaver reſt; ibid. the 5th and 9th notes on the bottom ſtaff ſhould be ſemiquavers, and the 10th note on the ſame ſtaff ſhould be a croches.