



FROM THE LIBRARY OF  
REV. LOUIS FITZGERALD BENSON, D. D.

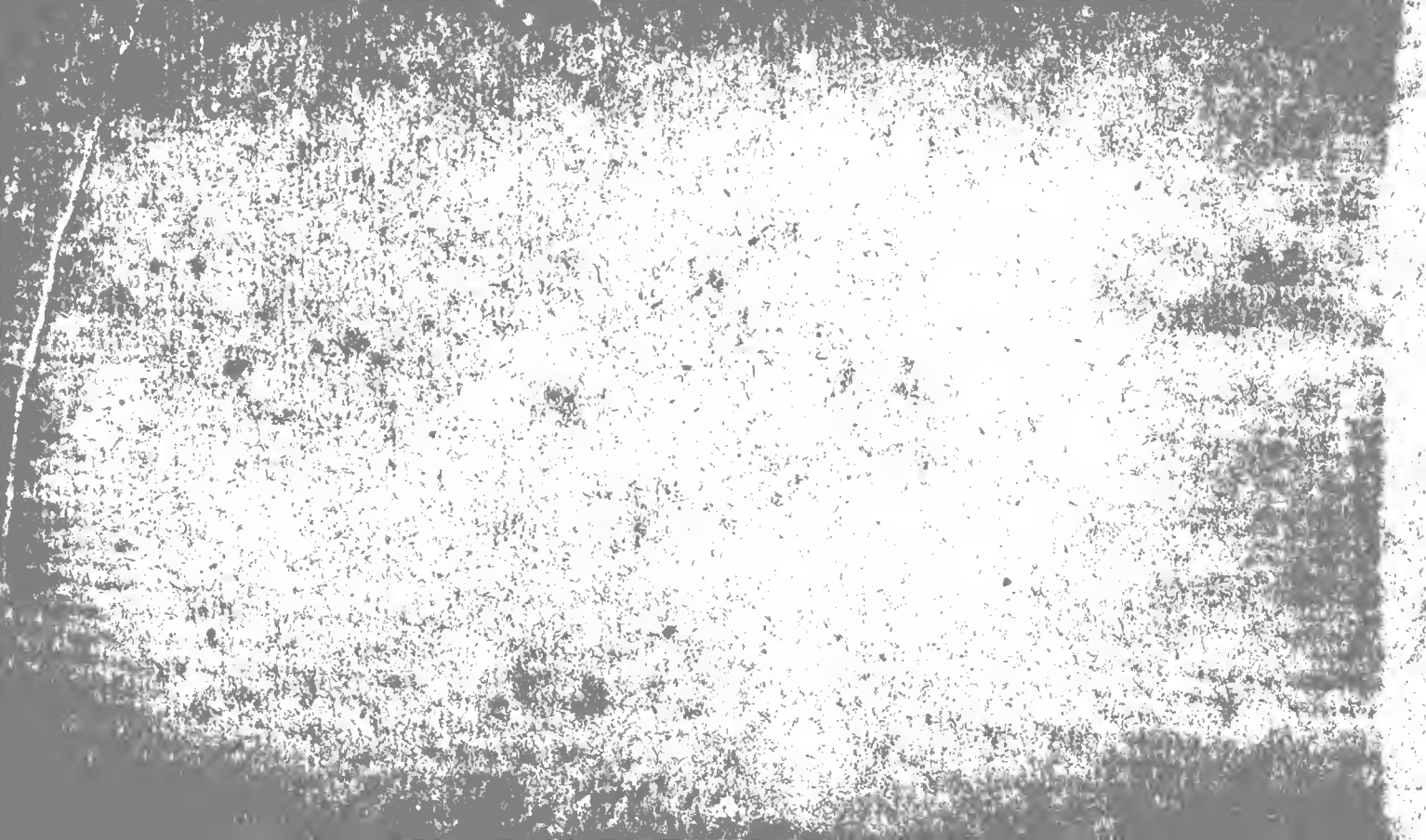
BEQUEATHED BY HIM TO  
THE LIBRARY OF  
PRINCETON THEOLOGICAL SEMINARY

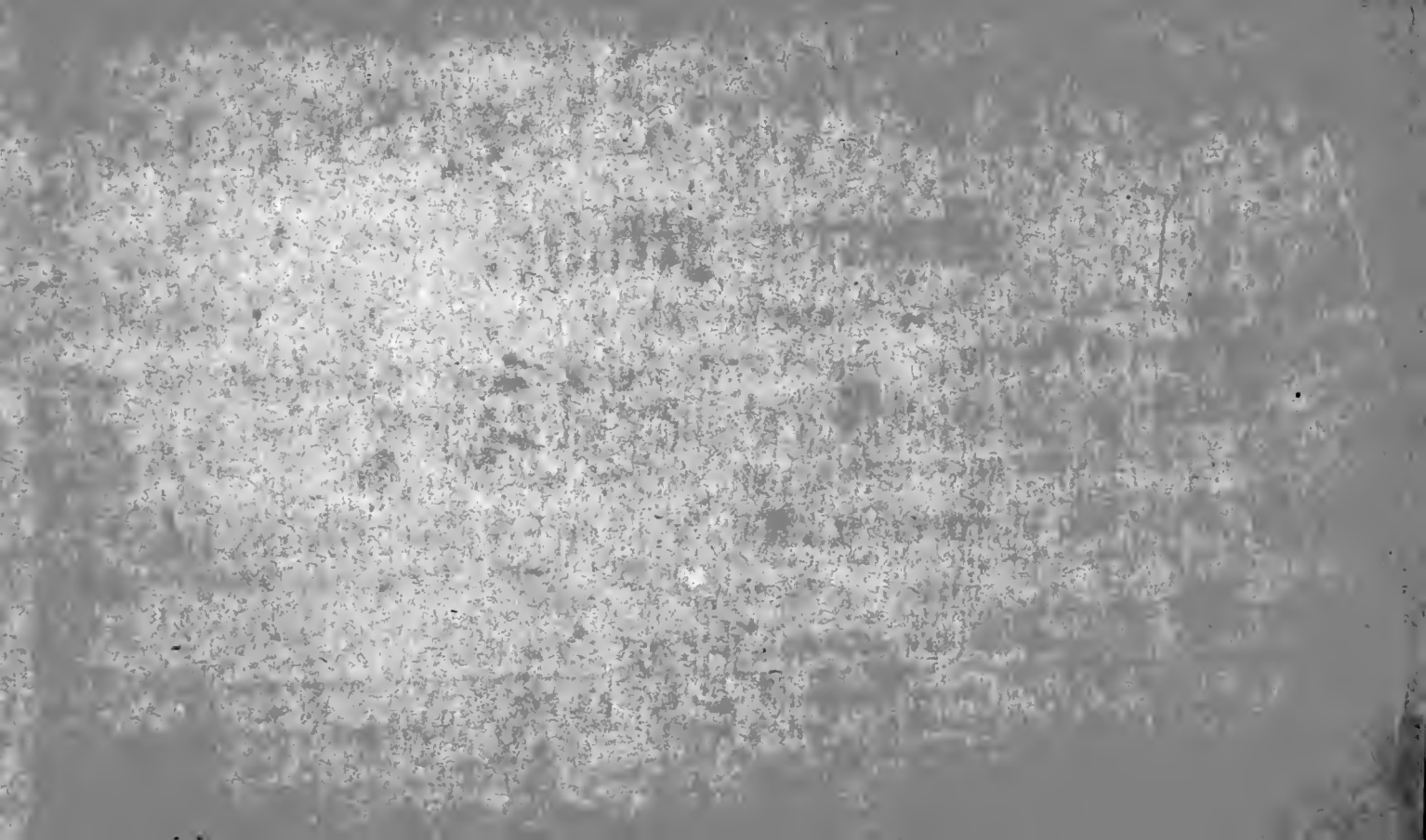
Division

- SCA

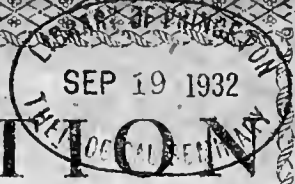
Section

1707









✓  
THE  
MODERN COLLECTION

OF

Sacred Music :

CONTAINING

The RUDIMENTS of the ART, and a CHOICE COLLECTION of  
Anthems, and Psalm and Hymn Tunes, of every Metre ;

*CAREFULLY SELECTED FROM ANCIENT AND MODERN AUTHORS.*

Adapted to the Use of SCHOOLS and WORSHIPPING SOCIETIES.

BY AN AMERICAN.

Published according to Act of Congress.

Printed, *TYPOGRAPHICALLY*, at BOSTON,

By ISAIAH THOMAS and EBENEZER T. ANDREWS:

Sold by them at Fault's Statue, No. 45, Newbury-Street; by said THOMAS, in Worcester; by THOMAS, ANDREWS & PENNIMAN, Albany; by THOMAS, ANDREWS & BUTLER, Baltimore; and by the BOOKSELLERS in Town and Country. — NOV. 1800.



P R E F A C E.

---

THE Publishers of this Collection of SACRED MUSIC have only to promise, that, should the MODERN COLLECTION meet the reception they wish, the future editions shall be as large, as correct, as cheap, and as good, as any music book extant. To enable them to fulfil so *great* a promise, they respectfully solicit the patronage of all *Masters* and Composers of music.

Original Pieces, accompanied with the Authors' names, and any hints on improvement; will be gratefully received by the Public's obliged Servants,

THE PUBLISHERS.

# RUDIMENTS OF MUSIC.

## LESSON I.

Bass staff.                      Tenor and Treble staff.                      Counter staff.

Space above  
Fifth line  
Fourth space  
Fourth line  
Third space  
Third line  
Second space  
Second line  
First space  
First line  
Space below

AFTER the scholar has become familiar with his letters, as they are affixed to the several lines and spaces on the staff, 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.*

## LESSON II.

WHERE there are no flats nor sharps, *me* is in B.

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

Above me, the notes ascending are, *fa*, *sol*, *la*, *fa*, *sol*, *la*; below, descending, are *la*, *sol*, *fa*, *la*, *sol*, *fa*, and then *me* recurs either way.

Observe, that the semi-tones are always found between *me* and *fa*, and *la* and *fa*.


## LESSON III.


	1	2	3	4	5	6
	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.*


## LESSON IV.


**A staff**  IS five lines and their spaces, calculated to contain the twelve different sounds or degrees in music.


**A ledgerline**  Is added when notes ascend or descend beyond the limits of the staff.


**Tied notes**  Imply that as many as are tied together should be sung to one syllable.

**Tenor and treble cliff.**  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 staff, 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.


**Counter cliff.** 


**Bass cliff.** 


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



**A sharp**  Set before a note serves to raise the sound one degree.


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


**A repeat**  Directs the performer to sing the same word or strain twice.


**Figures**  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 figure 1 unsung the last time, unless both figures are con-


**A hold**  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.

**A mark of distinction**  Directs the performer to sing and pronounce the note to which it points, emphatically.

**Figure**  3 Diminishes the three notes, to which it is affixed, to the time of two.


**A point**  Adds to a note at the right hand 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 staff, shews where the first note stands in the succeeding staff.

**A bar**  Divides the time into equal parts.


**A doublebar**  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.

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.	Ex. 2.	Ex. 3.	Ex. 4.
Major Key.	Minor Key.	Minor Key.	Major Key.



faw fol law.	law me law.	law me law.	faw fol law.
2 2	2 1	2 1	2 2

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 first ex. are two semi-tones each, which constitute the major 3d. But E being flatted 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, 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.

No performer should sing a solo, or any other strain which belongs to a different part, without particular desire. 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 it be judiciously played.

## 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 *reason*, *hearken*, *token*, &c. which have but one accent, are often sung *rea-son*, *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*, *talk*, *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 ACCENT.

**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 more common than false accenting, the principal occasion of which is harsh or loud singing. Many singers make two accents on one note, more particularly on a pointed note in binary time, which immediately precedes a *rage* 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 TIME.

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 expression. 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 consists 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 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. 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.

## MUSICAL TERMS, 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**, where the parts fall in one after another.

**Grave**, slow and solemn.

**Largo**, the 2d degree of movement.

**Larghetto**, not so slow as **Largo**.

**Moderato** or **Mod.** slower than the usual time.

**Mezza** or **Mez.** 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.

**Transition**, sliding gracefully.

**Trio**, three parts.

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

**Unison**, two or more voices on one sound.

**Vigorouso**, with energy and vigor.

**Vivace**, in a lively style.

**Volti**, turn over.



THE

# MODERN COLLECTION.



*Alpha.* C. M.

Words from Hervey's Meditations.

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

Majesty. C. M.

Words by Stearnhold and Hopkins.



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



cast The darkness of the sky. On cherub and on cherubim, Full royally he rode. And



Majesty Continued.

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

This block contains the musical notation for the first piece. It consists of four staves. The first two staves are vocal lines, with the lyrics 'on the wings of mighty winds Came flying all abroad, And on the, &c.' written below them. The last two staves are instrumental accompaniment. The music is written in a common time signature.

Bangor.

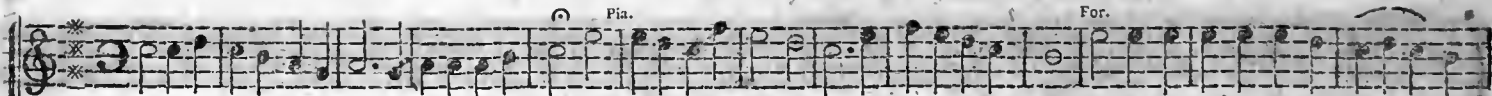
C. M.

Words by Dr. Watts.

Largo.

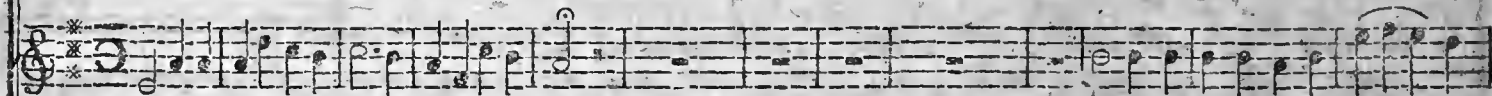
Teach me the measure of my days, Thou Maker of my frame, I would survey life's narrow space, And learn how frail I am.

This block contains the musical notation for the second piece, 'Bangor'. It consists of four staves. The first two staves are vocal lines, with the lyrics '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.' written below them. The last two staves are instrumental accompaniment. The music is written in a common time signature and includes a 'Largo' tempo marking.



Go mourning all their days!

Thou art the earnest of his love, The



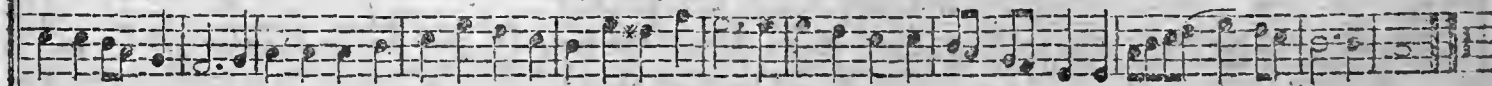
Why should the children of a King

Great Comforter, descend and bring Some tokens of thy grace.



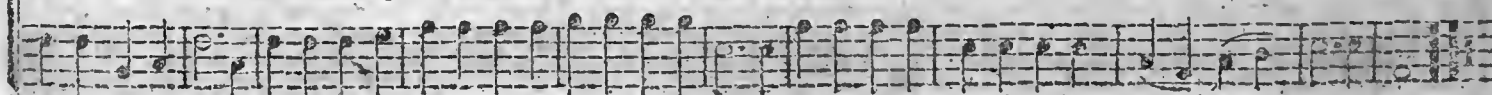
pledge of joys to come,

Will safe convey me home.

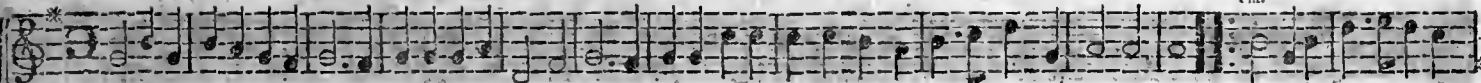


And thy soft wings, celestial Dove,

And thy soft wings, &c.



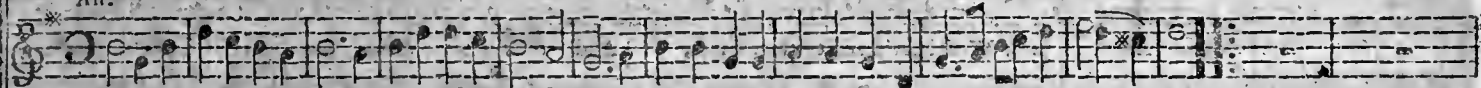
Flu.



I feel my Saviour's cheering voice,

And longs to join immortal lays.

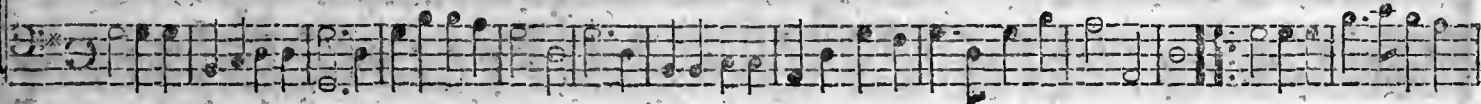
Air.



Now can my soul in God rejoice,

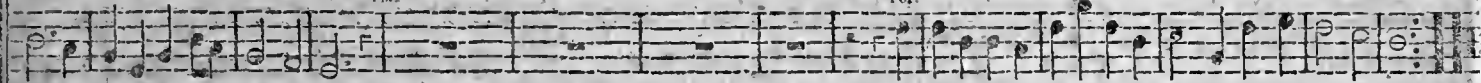
My heart awakes to sing his praise,

Hold me, O Jesus, in thine

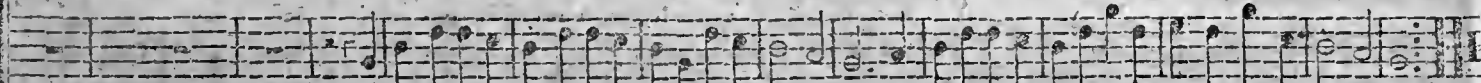


Flu.

For.

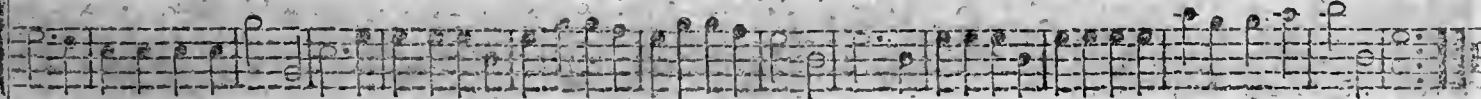


And cheer me with immortal charms,



arms,

'Till I awake in realms above, Forever to enjoy thy love, 'Till I awake, &amp;c.





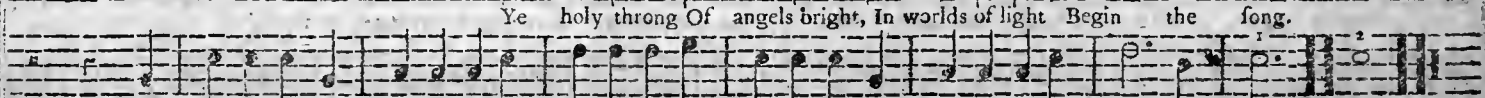
Ye tribes of Adam join, With heav'n and earth and seas, And offer notes divine To your Creator's praise.



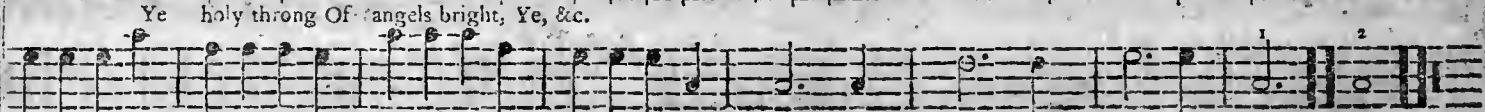
Ye



Ye holy throng, &c.



Ye holy throng Of angels bright, In worlds of light Begin the song.



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

holy throng Of angels bright, Ye, &c.



## Chester.

## L. M.

Words by Dr. Watts.

7

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

The image shows a four-staff musical score for the hymn 'Chester'. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in G major (one flat) and common time. The lyrics are written below the vocal line.

## Africa.

## C. M.

Words by Dr. Watts.

Now shall my inward joys arise, And burst into a song; Almighty love inspires my heart, And pleasure tunes my tongue.

The image shows a four-staff musical score for the hymn 'Africa'. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in G major (one flat) and common time. The lyrics are written below the vocal line.

*Paris.*

L. M.

Words by Dr. Watts.

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.

The musical score for 'Paris' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and features a melody with various note values including quarter, eighth, and sixteenth notes, along with rests and phrasing slurs. The lyrics are printed below the first two staves.

*Fairlee.*

L. M.

Words by Dr. Watts.

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 musical score for 'Fairlee' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and features a melody with various note values including quarter, eighth, and sixteenth notes, along with rests and phrasing slurs. The lyrics are printed below the first two staves.

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.

## Spring, an Ode.

Words Anon.

Original.

Mod.

Air. Old hoary winter now has ceas'd his raging, And all his storms and blasts are

Pia.

Cres.

hush'd in silence. And in return, the mild and gentle spring, comes Blooming with verdure.

II.

See how the mild and vernal clouds come floating,  
On the soft Æther, charg'd with copious showers ;  
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 zyp hers  
Floating with sweetness, fanning all their branches  
With gentle breezes.

VI.

Hark ! how the grøves 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 Jesus,  
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,

The first system of musical notation consists of two staves. The upper staff contains a melody with a treble clef, a key signature of one flat, and a 2/4 time signature. The lower staff contains a bass line with a bass clef. The music features various note values including quarter, eighth, and sixteenth notes, along with rests and a repeat sign at the end.

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

The second system of musical notation continues the piece with two staves. It includes a treble clef, a bass clef, and a key signature of one flat. The notation includes a repeat sign and a double bar line at the end of the system.

Ode to Harmony.

Words by Garrick.

Original.

Sym.

Air.

Pia.

The first staff of the 'Ode to Harmony' section is written in treble clef with a 2/4 time signature. It begins with a key signature of one flat and a repeat sign. The melody consists of quarter and eighth notes.

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

The second staff continues the melody in treble clef, 2/4 time, with a key signature of one flat. It features a repeat sign and ends with a double bar line.

The third staff is written in bass clef, 2/4 time, with a key signature of one flat. It provides a bass line for the piece, including a repeat sign and a double bar line at the end.



## Ode to Harmony. Continued.

Pia. Cres. Sym. Mez. Pia.

tent spells thy powers prevail, On wings of rap - ture borne a-

This system contains three staves of music. The top staff is the vocal line, starting with a piano (Pia.) dynamic, followed by a crescendo (Cres.) and a symphony (Sym.) section, and ending with a mezzo-piano (Mez. Pia.) section. The lyrics are: 'tent spells thy powers prevail, On wings of rap - ture borne a-'. The middle and bottom staves are piano accompaniment.

Pia. For.

way, All nature owns thy u - ni - versal sway, All nature owns thy u - ni - versal sway.

This system contains three staves of music. The top staff is the vocal line, starting with a piano (Pia.) dynamic and ending with a forte (For.) dynamic. The lyrics are: 'way, All nature owns thy u - ni - versal sway, All nature owns thy u - ni - versal sway.'. The middle and bottom staves are piano accompaniment.

# Ode for Easter.

Words taken from Lady Huntingdon's Collection.

Original.

15

Sym.

For.

Air.

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

gan, it shook the skies and reach'd astonish'd man, By man re-echo'd, it shall mount a -

## Ode for Easter. Continued.

Pia.

For.

Syn.

Vivace.

gain, whilst fragrant odours fill the blissful plain, Worthy

The first system of the musical score consists of three staves. The top staff contains the vocal line with lyrics. The middle and bottom staves contain the piano accompaniment. The music is in a common time signature and features a variety of note values and rests. The tempo markings 'Pia.', 'For.', 'Syn.', and 'Vivace.' are positioned above the staves. The lyrics are printed below the vocal staff.

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

The second system of the musical score also consists of three staves. The top staff contains the vocal line with lyrics. The middle and bottom staves contain the piano accompaniment. The music continues from the first system. The tempo markings 'Pia.', 'For.', 'Syn.', and 'Vivace.' are positioned above the staves. The lyrics are printed below the vocal staff.

Ode for Easter. Continued.

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

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Both staves begin with a key signature of one flat (B-flat) and a 2/4 time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, with some notes beamed together. There are dynamic markings such as 'f' (forte) and 'p' (piano) throughout the system.

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

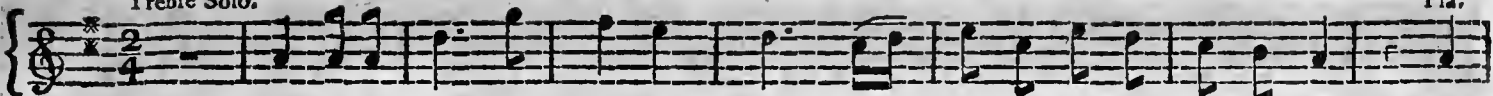
Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature and time signature remain consistent with the first system. The music continues with similar rhythmic patterns and includes dynamic markings like 'f' and 'p'. The system concludes with a double bar line.

# Ode for Easter. Continued.

19

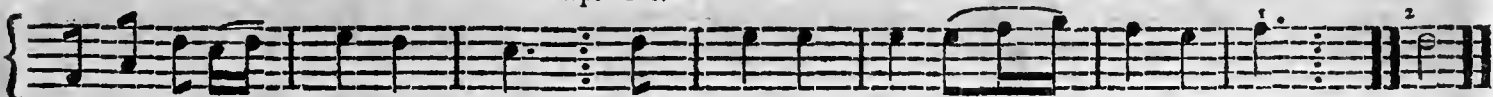
Treble Solo.

Pia.



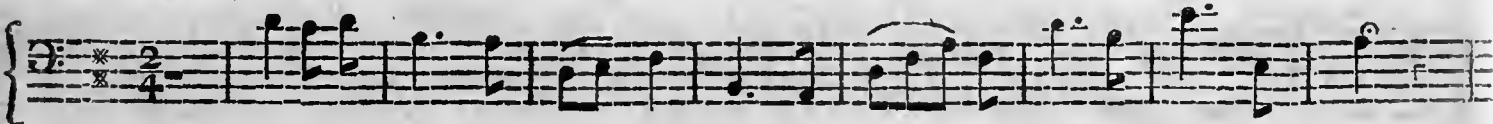
Riches and all that deck the great From worlds unnumber'd hither bring The

Rep. For.

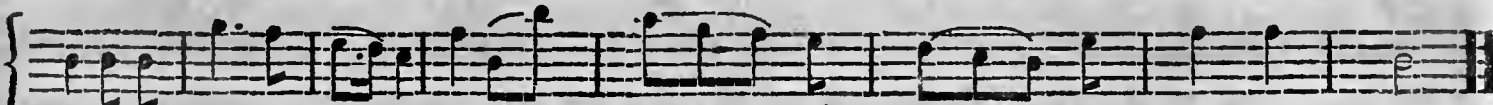


tribute pour be - fore his feat And hail the tri - umphs of our king.

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.

## 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

The musical score is written for voice and piano. It features a 2/4 time signature and a key signature of one flat (B-flat). The score is divided into two systems. The first system contains the vocal line and piano accompaniment for the first two phrases of the lyrics. The second system continues the vocal line and piano accompaniment for the remaining lyrics. The piano part includes various musical notations such as chords, arpeggios, and dynamics. The lyrics are printed below the vocal line, with some words appearing on multiple lines.



# Ode for Easter. Continued.

For.

Fortis.

Pia.

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

Cres.

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

## Ode for Easter. Continued.

Sym.

reign The lamb shall ever ever reign.

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

Halle - lujah, Halle - lujah, Halle - lujah,

Pia. Pia. Pia.

# Ode for Easter. Continued.

For.

Pia.

The first system of music consists of two staves. The upper staff contains a melodic line with notes and rests, starting with a treble clef and a key signature of one flat. The lower staff contains a bass line with notes and rests, starting with a bass clef. The music is marked 'For.' and 'Pia.'.

Hal. Hal. Let hal - le - lujahs crown the song, Let

The second system of music includes vocal lines and piano accompaniment. The upper staff is a vocal line with lyrics: "Hal. Hal. Let hal - le - lujahs crown the song, Let". The lower staff is a piano accompaniment. The music is marked 'Hal.' and 'Pia.'.

Cres.

For.

The third system of music includes vocal lines and piano accompaniment. The upper staff is a vocal line with lyrics: "hal - le - lu - jahs crown the song, Let hal - le - lu - jahs crown the song.". The lower staff is a piano accompaniment. The music is marked 'Cres.' and 'For.'.

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

The fourth system of music includes vocal lines and piano accompaniment. The upper staff is a vocal line with lyrics: "hal - le - lu - jahs crown the song, Let hal - le - lu - jahs crown the song.". The lower staff is a piano accompaniment. The music is marked 'Cres.' and 'For.'.

\* *tr.*  
 Come let us join our cheer - - ful songs With An - - gels round the throne,  
 \* *tr.*  
 Ten thou - sand thou - sand are their tongues, But all their joys are one. Ten  
 \* *tr.*

thou- sand thou- sand - are their tongues. But all but all their joys are one.

This musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a common time signature and features various note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.


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

My soul thy great Cre- a- tor - praise When cloth'd in his ce-  
lestial rays, He in full Ma-jes- ty ap- pears And like a robe his glo-ry wears.

This musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a common time signature and features various note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

## Love Divine. P. M.


Words by the Rev. George Whitfield.




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



Je- sus thou art all com- pas- sion, Pure un- bound- ed love thou art;

Vi - sit us with thy Sal va tion, En - ter ev 'ry trem bling heart.



Apollo. C. M. Words by Dr. Watts,

Original.

Largo.

Sweet muse descend and blefs the fhade, - And blefs the ev'ning grove,

The first system of the musical score consists of three staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The time signature is 2/4, and the key signature has one sharp (F#). The tempo is marked 'Largo'. The lyrics are: 'Sweet muse descend and blefs the fhade, - And blefs the ev'ning grove,'. The piano part features a steady accompaniment with some grace notes and slurs.

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

The second system of the musical score consists of three staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The time signature is 2/4, and the key signature has one sharp (F#). The tempo is marked 'Largo'. The lyrics are: 'Business and noife and day are fled, And ev'ry care but love.' The piano part continues with a similar accompaniment style, including a triplet in the final measure of the system.

*Apollo. Continued.*

Je - sus, Je - sus, Jesus has all my pow'rs possest;

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



*Apollo. Continued.*

Sym.

Pia.

my voice.

His charms shall

Loud.

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

Apollo. Continued.

Duet. soft.

falling woods. Whilst silence fits on every bow, And

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'falling woods. Whilst silence fits on every bow, And'. The middle staff is a piano accompaniment line with lyrics 'falling woods. Whilst silence fits on every bow, And'. The bottom staff is a piano accompaniment line with lyrics 'falling woods. Whilst silence fits on every bow, And'. The time signature is 2/4. The music is in a key with one flat (F major or D minor). The tempo is 'Duet. soft.'.

bends the list'ning woods, Whilst silence fits on every bow, And

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics 'bends the list'ning woods, Whilst silence fits on every bow, And'. The middle staff is a piano accompaniment line with lyrics 'bends the list'ning woods, Whilst silence fits on every bow, And'. The bottom staff is a piano accompaniment line with lyrics 'bends the list'ning woods, Whilst silence fits on every bow, And'. The time signature is 2/4. The music is in a key with one flat (F major or D minor). The tempo is 'Duet. soft.'.

*Apollo. Continued.*

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

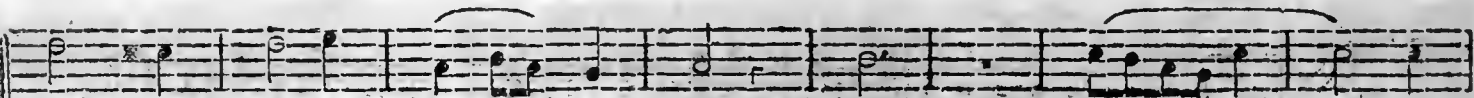
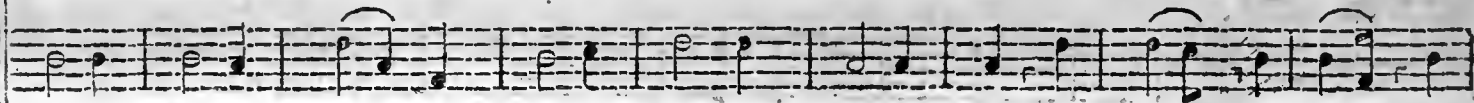
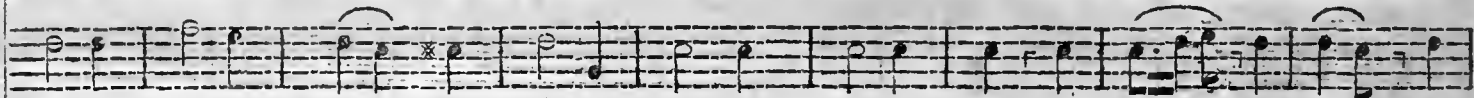
Sym.

*Affettuoso.*

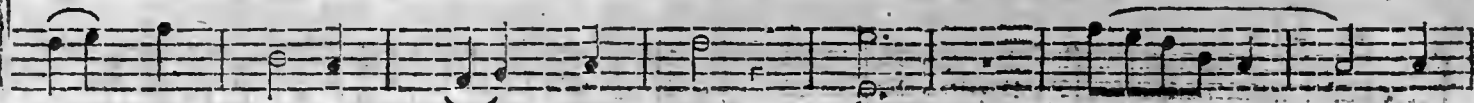
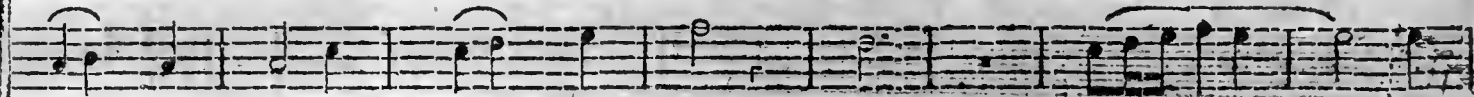
*Al.*



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



Vivace.

Jesus dy'd for me. The swains shall wonder when they

The first system of music features a vocal line and two piano accompaniment staves. The vocal line begins with the lyrics "Jesus dy'd for me." followed by a double bar line and "The swains shall wonder when they". The piano accompaniment consists of two staves with treble and bass clefs, a 2/4 time signature, and a key signature of one sharp (F#). The music is marked "Vivace".

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

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "read, In - scrib'd on all the groves, That heav'n it - self came down and bled, To". The piano accompaniment continues with the same instrumental parts as the first system.

## Apollo. Continued.

Sym.

win a mortal's love.

Adagio.

Hal - le - lujah, Halle - lujah, Amen, Amen.

# Ascension.

Words from Hart's Hymns.

35

Jesus our triumphant head, Ris'n victorious from the dead, To the

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The middle and bottom staves are also treble clefs with the same key signature and time signature. The lyrics are written below the first staff.

Soft.  
realms of glory's gone, To ascend his rightful throne. Cherubs on the

The second system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The middle and bottom staves are also treble clefs with the same key signature and time signature. The lyrics are written below the first staff. The word "Soft." is written above the first staff of this system.

## Ascension. Continued.

Loud.

conquerer gaze, Seraphs glow with brighter blaze; Each bright order 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.



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



Hail him, hail him,



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

roll'd in blood. Heav'n its king congrat - ulates, Opens wide her

Loud.

golden gates : Angels songs of vict'ry bring, All the blisful regions ring,

*Ascension.* Continued.



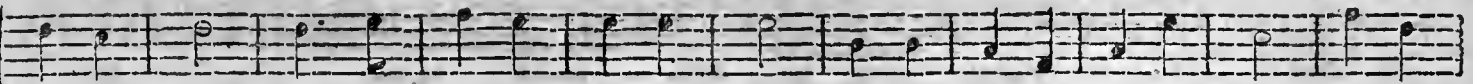
All the blifsful, All the blifsful re - gions, ring. Sin - ners join the



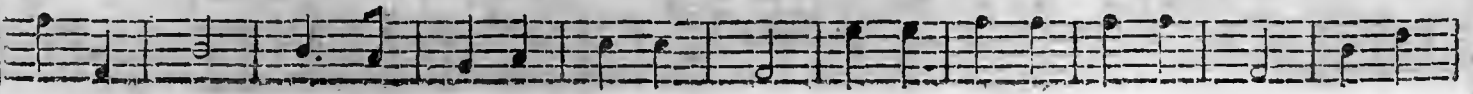
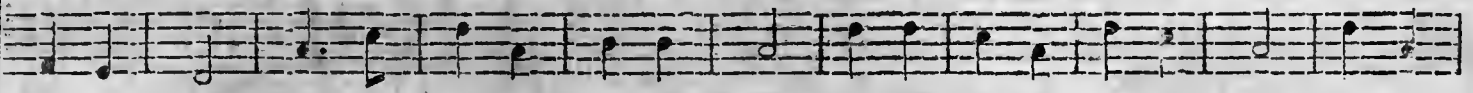
All the blifsful regions ring.



All the blifsful re - gions ring.



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



## Ascension. Continued.

Mezzo.

pardon dying love. Hail, thou dear, thou wor - thy Lord; Holy Lamb, incarnate

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

# Anthem. Luke, 2d chapter.

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

This system contains the first line of music. It features a vocal line on a treble clef staff with a 3/4 time signature and a key signature of one flat. The lyrics are: "Be - hold I bring you glad - tid - ings glad - tid - ings of joy, which shall". Below the vocal line are three piano accompaniment staves: a right-hand treble staff and two left-hand bass staves. The piano part consists of simple chords and single notes.

be to all people.

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

This system contains the second line of music. It continues the vocal line and piano accompaniment from the first system. The lyrics are: "be to all people." followed by "Be - hold I bring you glad - tid - ings, glad - tid - ings of". The musical notation and piano accompaniment follow the same format as the first system.

## Anthem. Continued.

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.

Antem. Continued.

a Sav'our who is Christ the Lord, a Sav'our who is glad tidings, Christ the Lord. glad tidings, glad tidings, glad tidings, glad.

The musical score consists of ten staves. The first staff is a treble clef with a key signature of one flat (F major/D minor) and a common time signature. The lyrics are written below the staves. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings like an asterisk (\*) and a '53' in the score. The lyrics are: 'a Sav'our who is Christ the Lord, a Sav'our who is glad tidings, Christ the Lord. glad tidings, glad tidings, glad tidings, glad.'

## Anthem. Continued.

glad tid - ings of joy.  
 tidings, glad tid - ings of joy, glad tidings which shall be to all  
 glad tid - ings of joy,  
 1 people.  
 And this shall be a sign un - to you

The score consists of ten staves. The first six staves contain vocal lines with lyrics. The seventh and eighth staves are piano accompaniment, featuring first and second endings. The ninth and tenth staves continue the piano accompaniment. The lyrics are: "glad tid - ings of joy." (Staff 1), "tidings, glad tid - ings of joy, glad tidings which shall be to all" (Staff 2), "glad tid - ings of joy," (Staff 3), "1 people." (Staff 4), and "And this shall be a sign un - to you" (Staff 5).



A musical staff with notes and rests, corresponding to the lyrics below.

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

A musical staff with notes and rests, corresponding to the lyrics below.

A musical staff with notes and rests, corresponding to the lyrics below.

A musical staff with notes and rests, corresponding to the lyrics below.

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

A musical staff with notes and rests, corresponding to the lyrics below.

A musical staff with notes and rests, corresponding to the lyrics below.

Lively:

suddenly there was with the angel a multi-tude of the hea -

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

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

And suddenly there was with the an - gel a

ly, heav'nly, heav'nly, holt.

ly, heav'nly, heav'nly, holt.

of the heav'n - ly holt,

mul - ti - tude, of the heav'nly holt,

prail

Anthem. Continued.

Glo ry to God in the

ing God and saying

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics 'Glo ry to God in the' are positioned between the second and third staves. The lyrics 'ing God and saying' are positioned between the third and fourth staves. The music features a key signature of one flat and a common time signature.

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

Detailed description: This system contains the next four staves of music. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics 'highest, glory to God in the highest, and on earth peace, peace,' are positioned between the second and third staves. The music continues with the same key signature and time signature as the first system.

Anthem. Continued.

good will to - - - wards men. Hal- le- lu- jah, Hal. Hal. Hal.

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

The musical score consists of two systems of four staves each. The first system contains vocal lines with lyrics and piano accompaniment. The lyrics are: "good will to - - - wards men. Hal- le- lu- jah, Hal. Hal. Hal." The second system continues the vocal lines and piano accompaniment, with lyrics: "Hal. Hal. Hal. Hal- le - - lu - jah." The piano part includes various rhythmic patterns, rests, and dynamic markings such as asterisks and 'x' symbols.

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.

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.

The first system of music consists of two staves. The upper staff is a vocal line with a treble clef, containing a melody with various note values and rests. The lower staff is a piano accompaniment with a bass clef, featuring chords and moving lines. Both staves end with a double bar line and a repeat sign.

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

The second system of music consists of two staves. The upper staff is a vocal line with a treble clef, continuing the melody from the first system. The lower staff is a piano accompaniment with a bass clef, providing harmonic support. Both staves end with a double bar line and a repeat sign.

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

The third system of music consists of two staves. The upper staff is a vocal line with a treble clef, continuing the melody. The lower staff is a piano accompaniment with a bass clef. Both staves end with a double bar line and a repeat sign.

*Anthem. Continued.*

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

kings, and kings to the bright - nefs of thy rif - ing. Sing, fing,

The musical score consists of four systems of staves. Each system has a vocal line with lyrics and a piano accompaniment line. The first system contains the lyrics 'of thy rif - ing, And the Gen - tiles shall come to thy light, and'. The second system contains 'kings, and kings to the bright - nefs of thy rif - ing. Sing, fing,'. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'ff' (fortissimo). There are also asterisks in the piano part of the first and second systems, likely indicating specific performance instructions.



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

This system contains the first two staves of music. The first staff has lyrics 'for be - hold I bring you glad' and the second staff has lyrics 'sing O heav'ns and be joy-ful O earth,'. The music consists of a single melodic line on a five-line staff.

for be - hold

tidings, glad tidings, glad  
be - hold I bring you glad tidings, glad tidings, glad  
glad tidings, glad

This system contains the next two staves of music. The first staff has lyrics 'tidings, glad tidings, glad' and the second staff has lyrics 'be - hold I bring you glad tidings, glad tidings, glad'. The music continues with a single melodic line on a five-line staff.

glad tidings, glad tidings, glad  
 tidings, glad tidings glad  
 glad tidings, glad tidings of great joy glad  
 - ad tidings, glad glad  
 tidings, glad tidings, glad tidings, of great joy which shall be to  
 - ad tidings glad

This musical score is for a vocal part, likely a soprano or alto, and consists of 16 staves of music. The lyrics are written below the notes. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several dynamic markings, including 'f' (forte) and 'ad' (ad libitum). The score is divided into two systems of eight staves each. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The lyrics are: 'glad tidings, glad tidings, glad tidings, of great joy glad', '- ad tidings, glad glad', 'tidings, glad tidings, glad tidings, of great joy which shall be to', and '- ad tidings glad'.

Anthem. Continued.

The musical score is arranged in five systems, each consisting of two staves. The lyrics are written below the staves, with some words grouped by horizontal lines. The lyrics include: "glad tidings of great joy," "all people, glad tidings, glad tidings, gl ad tidings", "ad tidings, glad tidings, glad tidings, glad", "tidings of great joy, glad tidings, gl ad", "ad tidings, glad tidings, glad tidings, glad tidings, glad", and "tidings glad tidings,".

tidings of great joy,

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

tidings of great joy,

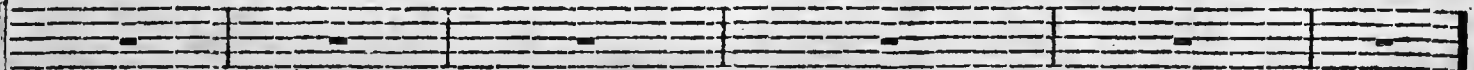
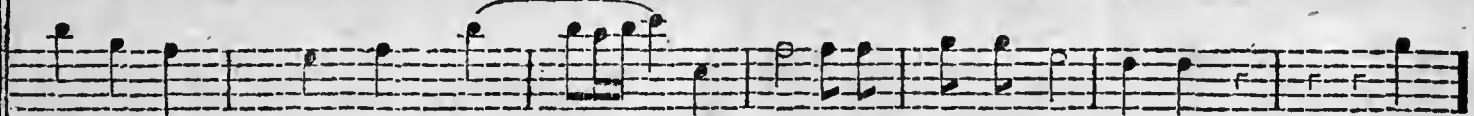
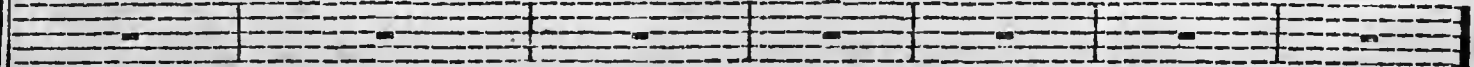
glad tidings

be to all people, to all, all, all people.

*Anthem. Continued.*



For un - to you is born this day, in the ci - ty of David, a Saviour, a



Saviour, a Saviour, who is Christ the Lord.



## Anthem. Continued.

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

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.

1 peace.

2 Amen, halle - lujah, Amen, halle - lujah, Amen a-

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

The first system of music consists of three staves. The top staff is a vocal line in treble clef, starting with a C-clef and a common time signature. It contains the lyrics "Come charity, Come charity with". The middle and bottom staves are accompaniment parts, with the bottom staff in bass clef. Both accompaniment staves begin with an asterisk (\*), indicating a symphony. The music is in a simple, melodic style typical of 18th-century Masonic songs.

The second system of music also consists of three staves. The top staff is a vocal line in treble clef, with the lyrics "goodness crown'd encircled in thy heav'nly robe, Diffuse thy blessings all a-". The middle and bottom staves are accompaniment parts. The middle staff begins with the label "Sym." above it. The bottom staff begins with an asterisk (\*). The music continues with a similar melodic and harmonic structure to the first system.

Sym.

round, to ev'ry corner of the globe. See where she comes with

The first system of music consists of a vocal line and two piano accompaniment staves. The vocal line begins with a fermata over the first measure. The lyrics are: "round, to ev'ry corner of the globe. See where she comes with". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

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

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "pow'r to bless, See where she comes with pow'r to bless, with open hand and tender heart, See where she comes,". The musical notation follows the same structure as the first system, with a vocal line and two piano accompaniment staves.

Sym. Pia.

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

Mod.

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

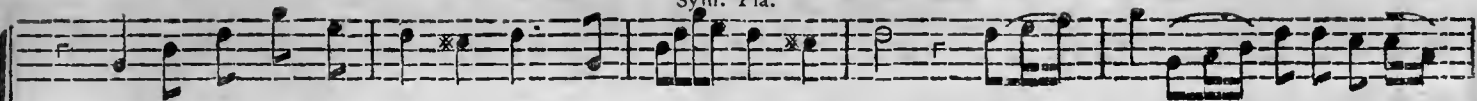
Smart, Which wounded is at man's distress, And bleeds at ev'ry human smart.

Sym.

Come charity, Come charity with goodness crown'd,

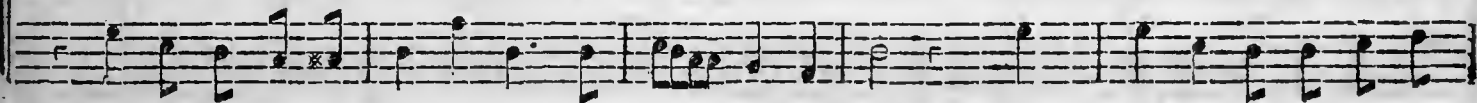
Ode. Continued.

Sym. Pia.

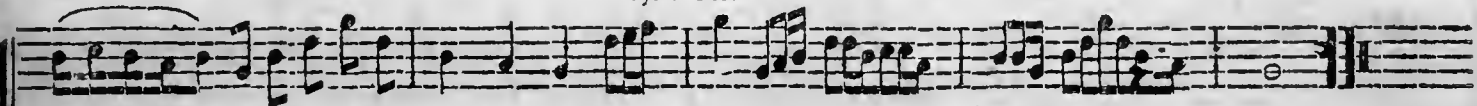


Encircled in thy heav'nly robe,

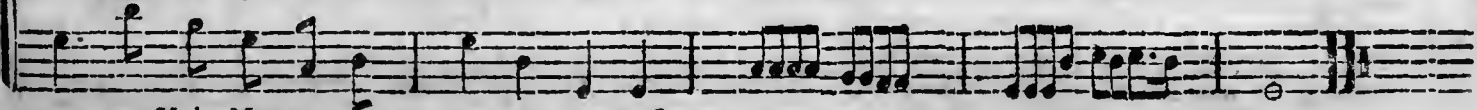
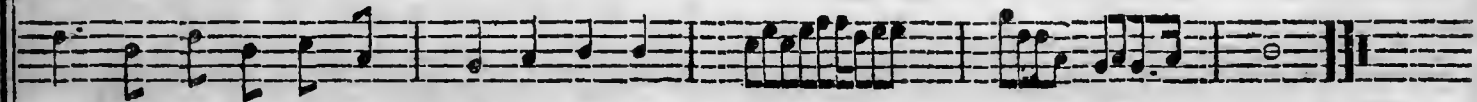
Dis - fuse thy blessings all a-



Sym. For.

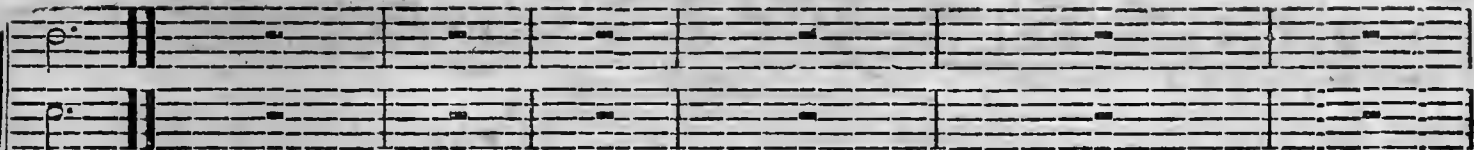


round, to ev'ry corner of the globe.



## Anthem. Psalm 104.

Praise the Lord O my foul,  
 Praise the Lord O my foul,  
 praise the Lord O my foul,  
 O my foul, praise the Lord O my foul,  
 praise the Lord, praise the Lord, O my foul, praise



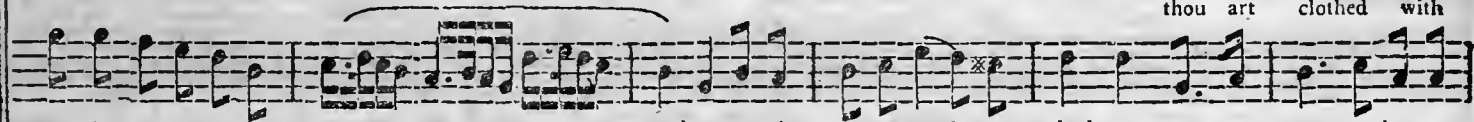
foul,



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  
 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 majesty



# Anthem. Continued.

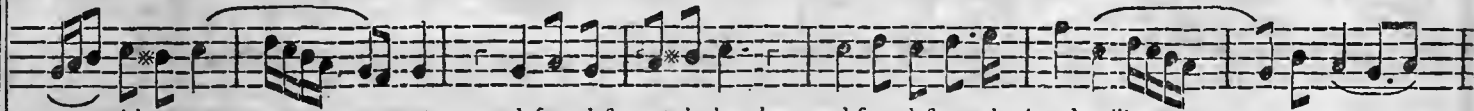
The musical score consists of ten staves of music. The lyrics are written below the notes, with some words grouped by brackets. The lyrics are:

Thou art become exceeding glo - r'ous, thou art clothed with majes - ty and honour,  
 glo - r'ous, thou art clothed with majes - ty, and honour, thou art become exceeding  
 thou art clothed with majes - ty and honour, thou glorious,  
 ty and honour, thou art Thou art clothed  
 thou art thou art become exceeding  
 ex - ceed - ing glorious, thou art  
 become exceeding exceed - ing glorious, thou art  
 Thou art be - come

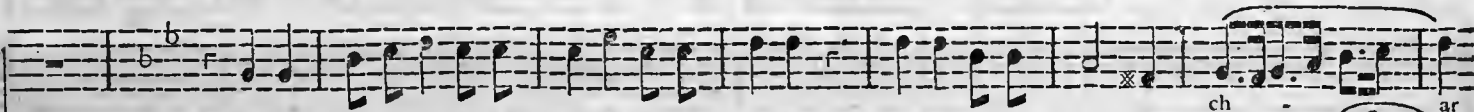
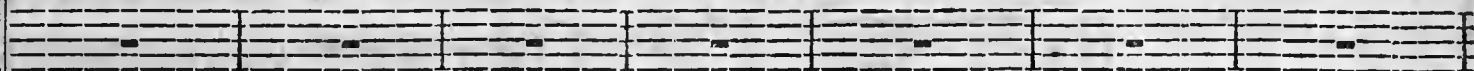
## Antem. Continued.

clothed with majesty and honour. Hal - le - lujah a - men,  
 Halle - lujah a - men,  
 Halle - lu - jah, a - men, halle - lujah,

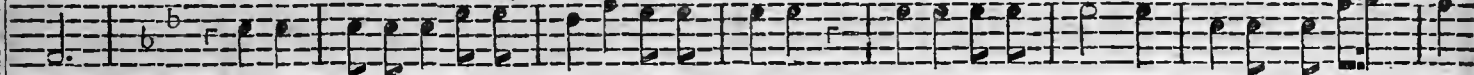
Hal-le-lu-jah, A-men.  
 Hal - le - lu - jah A - men, A - men. Thou deckest thy self with light as it  
 Hal - - - le - lu - jah A - - - men, A - - - men.  
 Amen.



were with a garment, and spreadest out the heav'ns, and spreadest out the heav'ns like a cur-



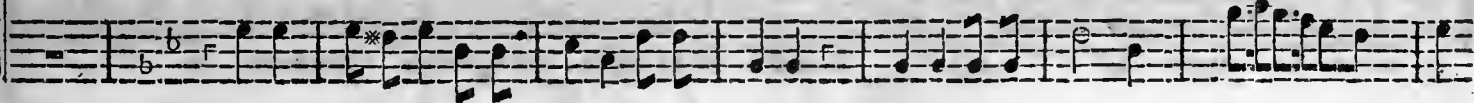
tain. Who layeth the beams of his chambers in the waters, and maketh the clouds his char'or, his char-



ch ar



ch ar



ch ar

'ot, and walketh, and walk - - eth, and walketh, and walketh

'ot, and walk- - - eth, and walketh, and walk - - eth up-on the wings of the wind.

'ot, and walketh, and wa lk-eth, and

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

He laid the foundations, the foundations

He laid the founda - tions of the earth,

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

ring 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.

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.

shall re - joice, re - joice, shall re - joice

shall re - joice, shall re - joice, re - joice in his works.

shall re - joice, shall re - joice, re - joice,

shall re - joice, re - joice, shall re - joice,

Hal - le - lujah, Halle - lujah, Halle -

Hal - le - lujah, Halle - lujah. A -

Hal - le - lu - jah,

Hal - le - lu - jah,

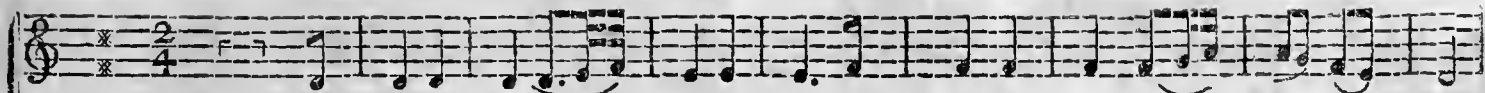
lujah, Amen, A - men, Halle - lujah,  
 men, Halle - lujah, A - men, A .. men, Halle - lujah A - men, A - men, Halle - lujah Amen,  
 lujah A - men, Hal - le - lu jah,  
 Halle - lujah Halle - lujah A - men, A - men, Halle - lujah,

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

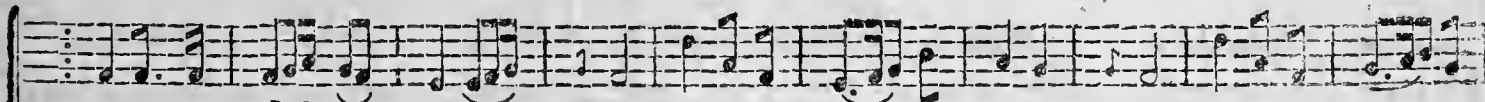
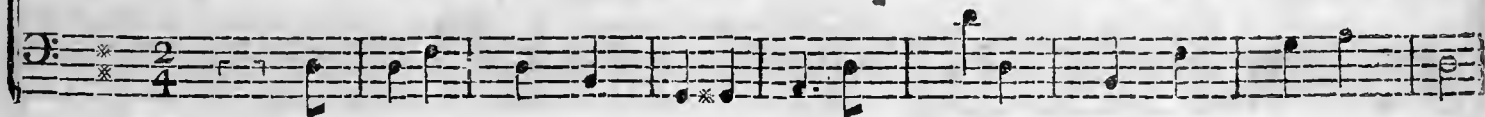
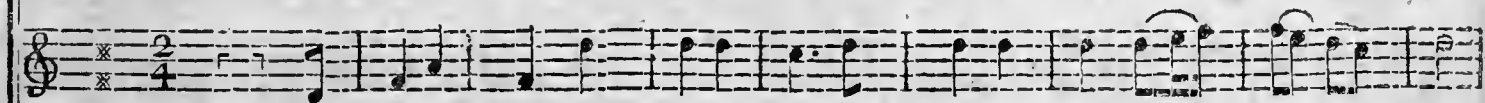


# Denmark, L. M. Words by Dr. Watts.

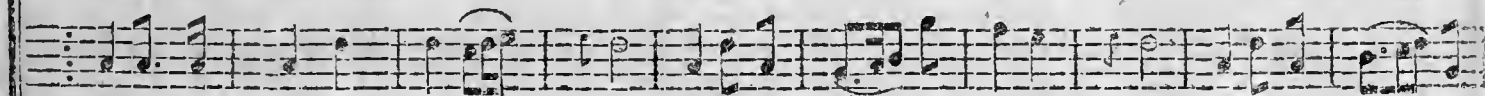
77



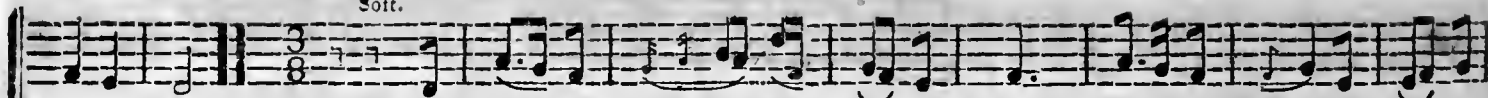
Be - fore Je - ho - vahs awful throne, Ye nations bow with sacred joy ;



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



Soft.



he destroy.

His

sov'reign

pow'r

without

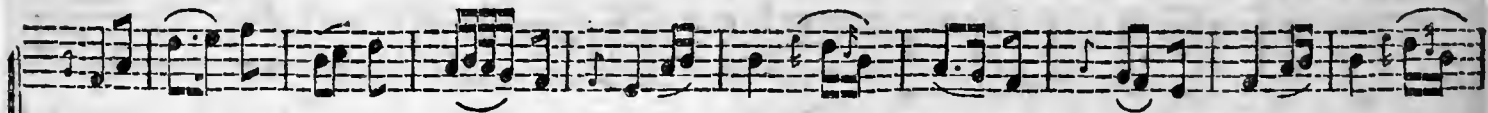
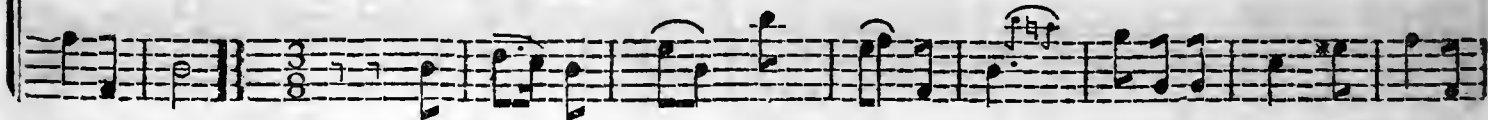
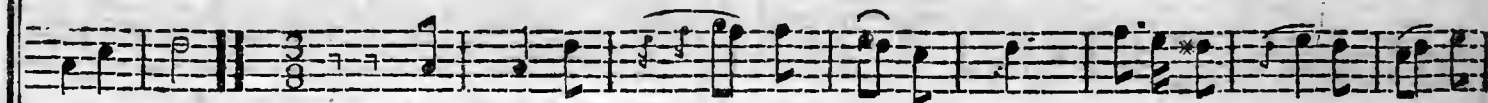
our

aid,

Made us' of

clay and

form'd us



men, And when like wand'ring

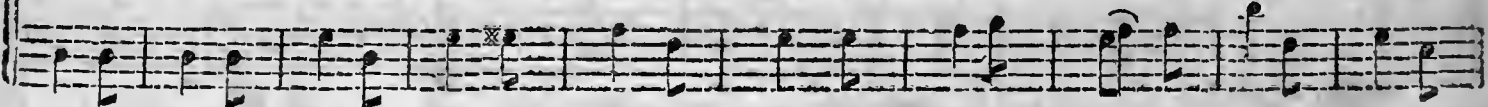
sheep we stray'd,

He brought us

to his fold

a-gain,

He brought us



Denmark. Continued.

Loud.

Soft

to his fold a---gain. We'll crowd thy gates with thank - ful songs, High as the Heavn's our

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

:S: Soft. Loud,

:S:

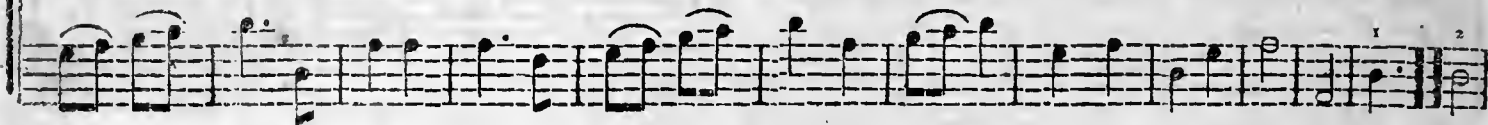
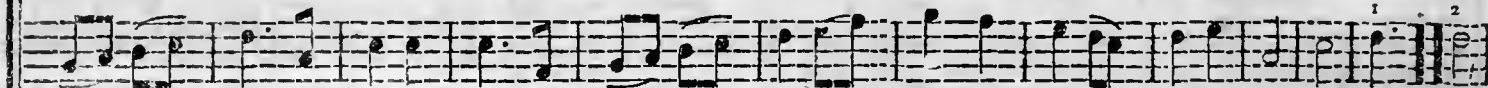
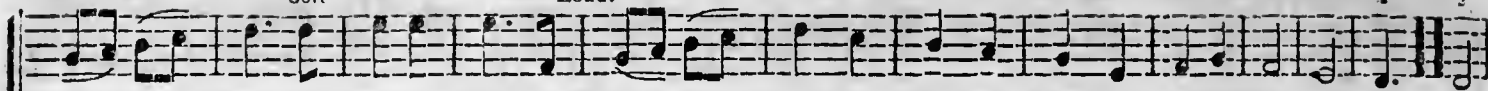
:S:

:S:

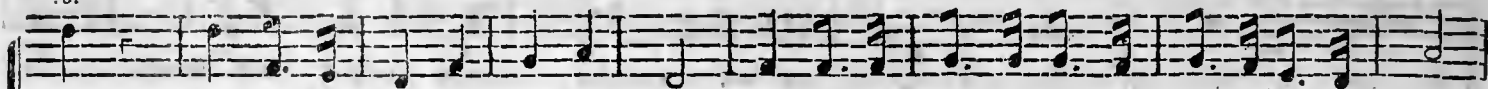
## Denmark. Continued.

Soft-

Loud.



:S:



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

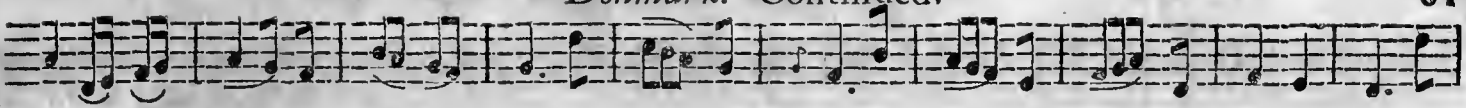
:S:



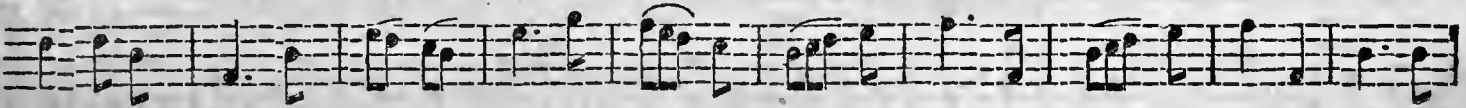
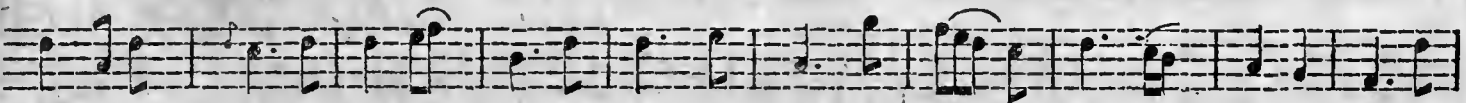
:S:



Denmark. Continued.



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



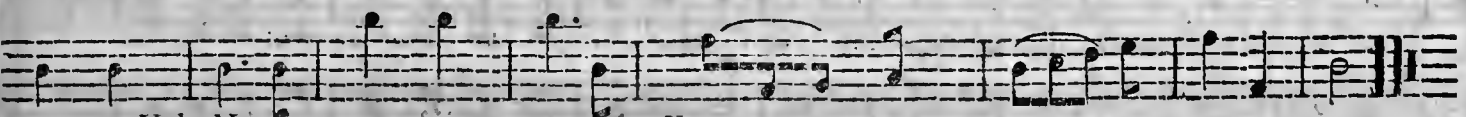
Soft.

Soft.

Loud.



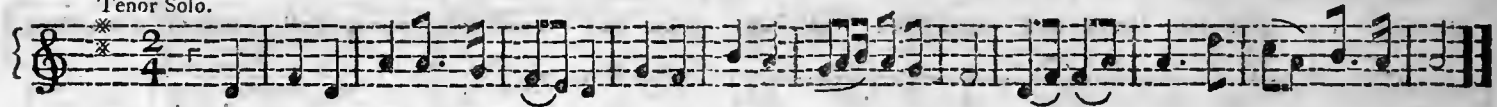
roll - ing years shall cease to move, When roll - - - - ing years. shall cease to move.



## An Anthem.

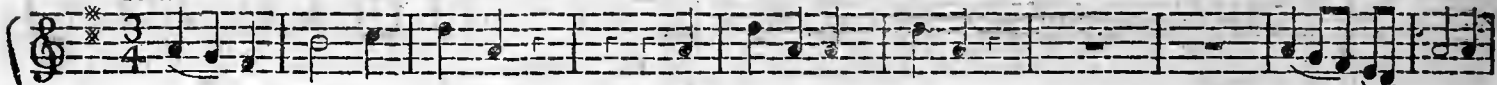
By Mr. WILLIAM SELBY, Organist of the Stone Chapel in *Boston, New England*. Performed at the opening of the Old South Meeting House in said town.

Tenor Solo.



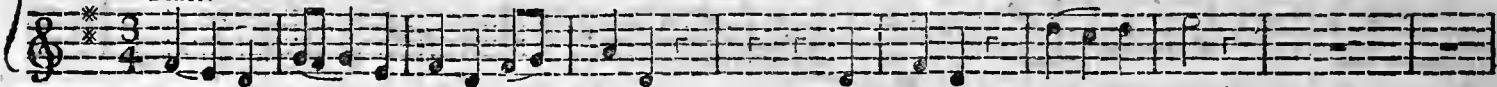
Behold he is my salvation; I will trust and not be afraid, I will trust and not be afraid.

Treble.



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

Tenor.



Je - hovah, is my strength,



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



Je - hovah,

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

Je - hovah,

Je - hovah,

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

He is become he is become my fal-

Become my salvation, he, &c.

He is become, he is become my sal - vation, fal - vation, 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 - - - - - vid

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 therein.



Anthem. Continued.

call upon his name,

among the nations, make mention that his name  
Praise the Lord, is ex-

declare his doings,  
ex - alted,

alted, exalted, his name is exalted, praise the Lord, praise the Lord, declare his doings,  
call upon his name,

## Anthem. Continued.

a - mong the  
the nations make mention that his name is ex - alt - ed, his name is ex - alted.  
mong, a - mong,

Treble Solo.

Bass Solo.

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

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

*Antem.* Continued.

First system of musical notation, featuring a treble clef and a bass clef. The time signature is 2/4. The key signature has one sharp (F#). The notation includes various note values and rests.

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

Second system of musical notation, continuing from the first system. It features a treble clef and a bass clef, with a 2/4 time signature and a key signature of one sharp (F#).

Third system of musical notation, continuing from the second system. It features a treble clef and a bass clef, with a 2/4 time signature and a key signature of one sharp (F#).

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

Fourth system of musical notation, continuing from the third system. It features a treble clef and a bass clef, with a 2/4 time signature and a key signature of one sharp (F#).

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.

Tenor Solo.

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

Bass Solo.

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 - nip-o - 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 - ll - ma be - gin the song, To heav'nly themes sub-

Messiah. Continued.

limer 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 virgin bear a son. From Jesus' root behold a branch arise, Whose 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.



Counter and Tenor.

Ye heav'ns on high the dewy nectar pour, And in soft 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 - loft 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 - scend. Swift fly the years and

The first system of the musical score consists of three staves. The top staff contains the vocal line with lyrics. The middle and bottom staves provide harmonic accompaniment. The music is marked 'Cres.' and 'Lively.' and features a repeat sign at the end of the first phrase.

rise th'ex - pect - ed morn, O spring to light, au-spi-cious babe be born.

The second system of the musical score also consists of three staves. The top staff contains the vocal line with lyrics. The middle and bottom staves provide harmonic accompaniment. The music is marked 'Pia. Mod.' and 'Rep. loud.' and features a repeat sign at the end of the first phrase.

# Messiah. Continued.

95

Treb. and Bass.

\*  $\frac{2}{4}$

See nature hastes her earliest wreaths to bring, With all the incense of the breathing spring. See lof - ty le - ba - non his

D: \*  $\frac{2}{4}$

head ad - vance ; See nodding forests o'er the mountains dance. See spicy clouds from lowly Saron ri -

Mod.

\*  $\frac{2}{4}$

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

## Messiah. Continued.

For. *Fiz.* *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.

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, Be smooth ye rocks ye ra - pid floods give way.

# Messiah. Continued.

97

For.

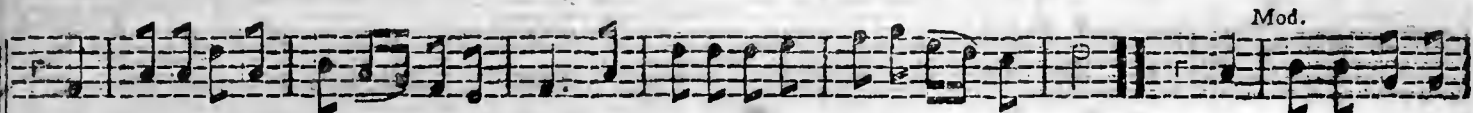
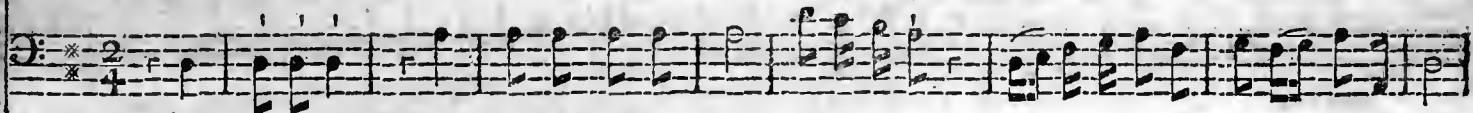
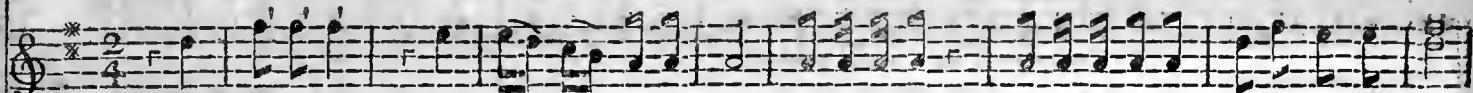
Dim.

Pia.

For.

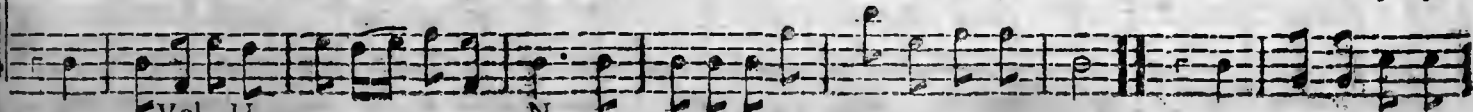
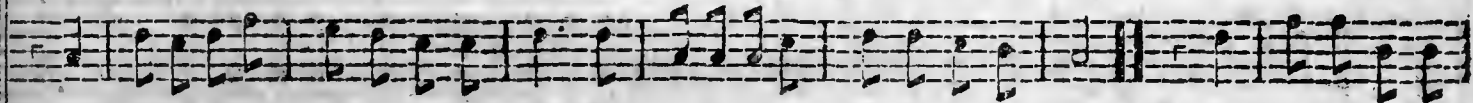


The Saviour comes, by ancient bards fore - told, Hear him ye deaf, hear him ye deaf, and all ye blind behold.



Mod.

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



Vol. II.

N

chans 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-

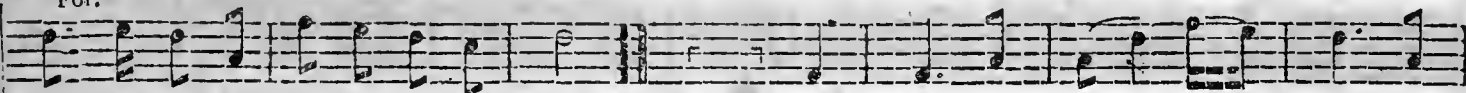
Messiah. Continued.



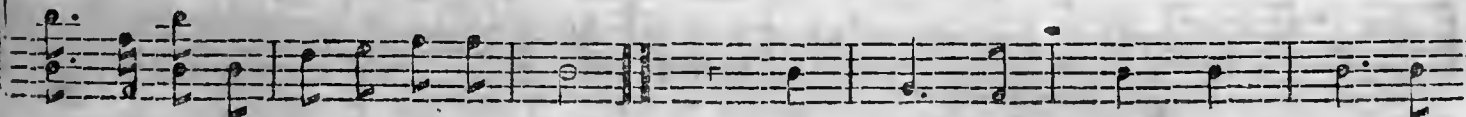
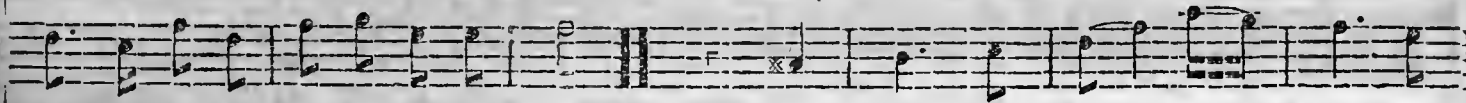
alt thy tow'ry head and lift thy eyes. See I heav'n its sparkling portals wide display, And



For.

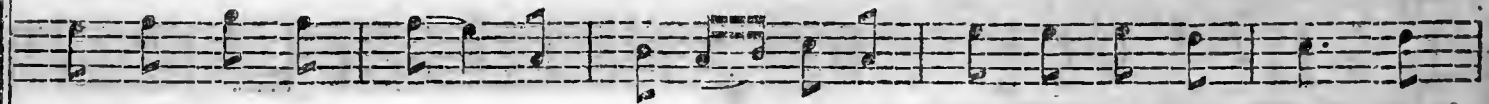
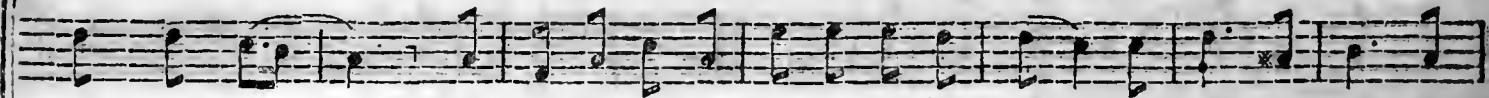


break upon thee in a flood of day. No more the rif - ing fun shall,





gild the morn, Nor evening cynthia fill her silver horn : But lost, diffus'd in



thy superior rays, One tide of glory, one unclouded blaze O'er-

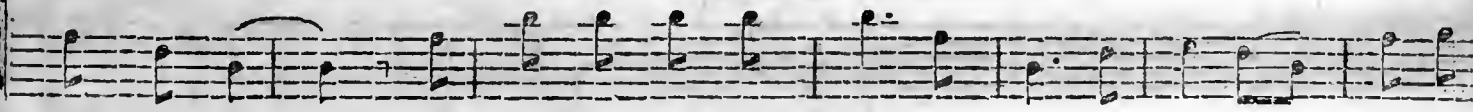




Messiah. Continued.



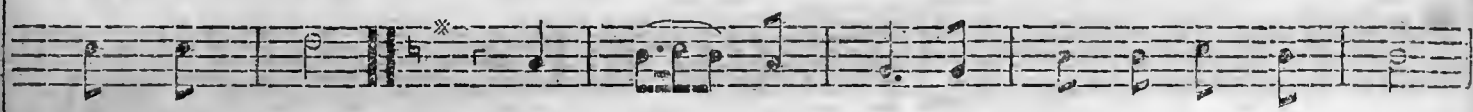
flow thy courts ; the light him - self shall shine Re - veal'd ; and God's e - ternal



Slow.



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



*Messiah.* Continued.

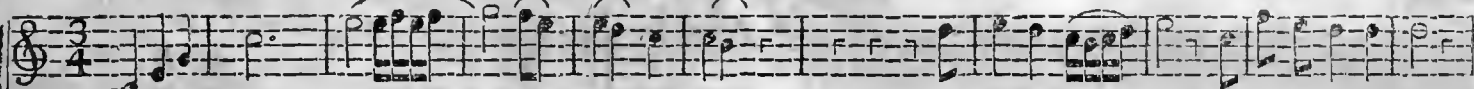
Rocks fall to dust, and Mountains melt away. But fix'd thy word; thy

The first system of the musical score consists of three staves. The top staff contains the vocal line with lyrics. The middle and bottom staves contain the instrumental accompaniment. The music is in a common time signature and features various note values, including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings.

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

The second system of the musical score also consists of three staves. It continues the vocal line and instrumental accompaniment from the first system. The lyrics are positioned below the vocal staff. The music concludes with a final cadence on the bottom staff.

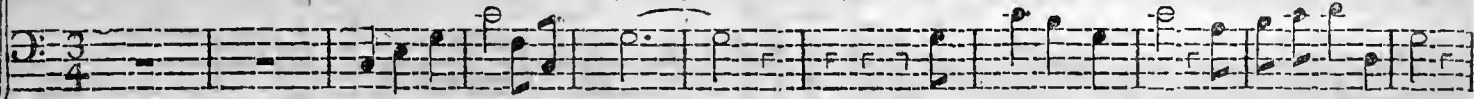
# Anthem. Psalm 24.



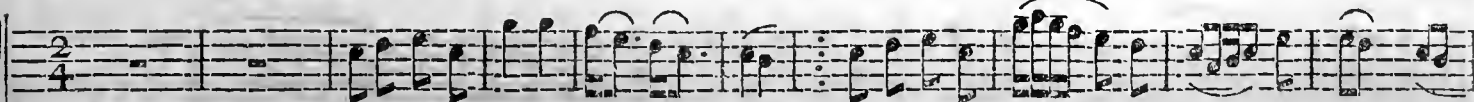
Lift up your heads O ye gates, ye gates, and be ye lift up ye everlasting doors



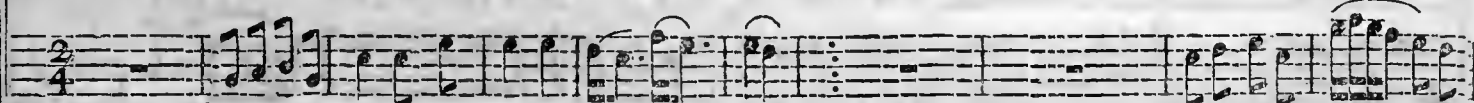
Lift up your heads O ye gates, and be ye lift up ye everlasting doors.



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 glory 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.

- ll come in, and the King of glory shall come in. It is the Lord  
 shall come in and the King of It is the  
 - ll come in, Who is the King of glory?  
 strong, the Lord strong and mighty, mighty in battle, and tri - al of the sword.  
 Lord, strong and mighty, mighty in battle, and tri - al of the sword.  
 It is the Lord strong and and tri - al of the sword.

Anthem. Continued.

B a/s Solo.

The earth is the Lord's and all that is therein, the compass 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.

## 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, for ever, from this time

forth for ever, for ever, from this time forth from this time forth for ever, for

for ever, from this time forth for ever, 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 forth for ever, for

Chorus. Continued.

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

ev 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.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music begins with a double bar line and a repeat sign. The melody in the treble staff starts with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The bass staff provides a harmonic accompaniment with a series of chords.

I heard a great voice from heav'n saying unto me, write from hence

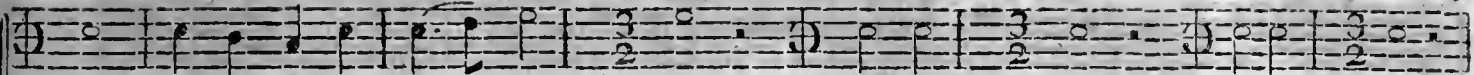
The second system of music continues the melody from the first system. It features the same two-staff arrangement in treble and bass clefs. The treble staff continues with notes G4, A4, B-flat4, and C5. The bass staff continues with its accompaniment. The system concludes with a double bar line and a repeat sign.

The third system of music continues the melody. The treble staff has notes G4, A4, B-flat4, and C5. The bass staff continues with its accompaniment. The system concludes with a double bar line and a repeat sign.

forth, write from henceforth, write from henceforth, blessed are the dead which die in the Lord.

The fourth system of music continues the melody. The treble staff has notes G4, A4, B-flat4, and C5. The bass staff continues with its accompaniment. The system concludes with a double bar line and a repeat sign.





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



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



## Anthem. Continued.

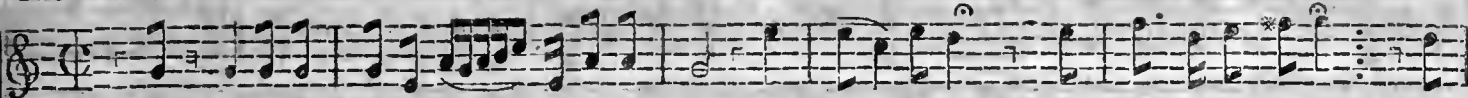
works, which do follow, follow, follow, which do follow follow them, which do follow them.

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

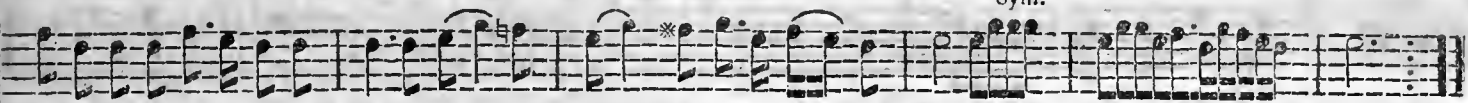
Sym.

Ode. Continued.

Two Tenors.



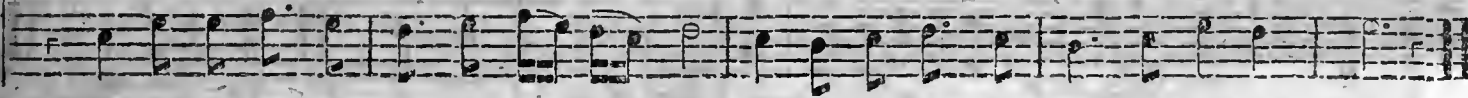
Hark ! What distant music, melts upon the ear ! So sweet the tones, the symphonies so clear ! Some



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



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



O could our strains the rapt' - rous notes com - bine, Then should our grateful anthems pour - a - long, The fothing,

swell - ing harmonies of fong ; And every breast would glow with love di - vine !

## Ode. Continued.

113

Treble and Bass. Moderato.

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

own; Thy majestic reverence; Thy goodness celebrate; Thy glories sing.

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

Vol. II.

P

of un-

- thee ho - fan - nahs of un - ceaf - ing praife.  
 to thee hofannahs of un - ceaf - ing praife. And O may all in  
 of un - ceaf - ing praife.  
 ceaf - ing praife.

one grand concert raife, To thee ho - fan - nahs of unceaf - ing praife.

The musical score consists of ten staves. The first four staves contain the lyrics: '- thee ho - fan - nahs of un - ceaf - ing praife.', 'to thee hofannahs of un - ceaf - ing praife. And O may all in', 'of un - ceaf - ing praife.', and 'ceaf - ing praife.'. The fifth and sixth staves contain the lyrics: 'one grand concert raife, To thee ho - fan - nahs of unceaf - ing praife.'. The seventh and eighth staves contain the lyrics: 'one grand concert raife, To thee ho - fan - nahs of unceaf - ing praife.'. The ninth and tenth staves contain the lyrics: 'one grand concert raife, To thee ho - fan - nahs of unceaf - ing praife.'. The music is written in a single system with a key signature of one flat and a common time signature. The lyrics are placed below the notes, with some words hyphenated across lines. The score ends with a double bar line and repeat dots.

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

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 G Je -

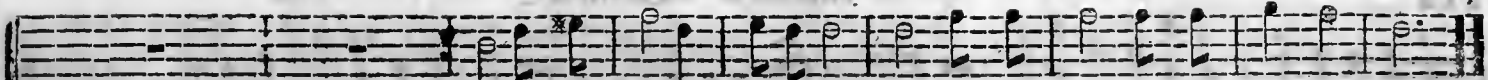


- n-tain. O Je - ru - fa - lem that bringest that bringest good tidings  
 - n-tain O Je - ru - fa - lem that bringest good tidings that bringest good tidings O Je - ru - fa - lem that  
 ru - fa - lem that bringest good tidings O Je - ru - fa - lem that bringest good tidings O Je -

O Je - ru - fa - lem, that bringest good tidings.  
 bringest good tidings that bringest good tidings. Lift up thy voice lift  
 ru - fa - lem that bringest that bringest good tidings. Lift up thy voice Lift up thy



*Anthem. Continued.*



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



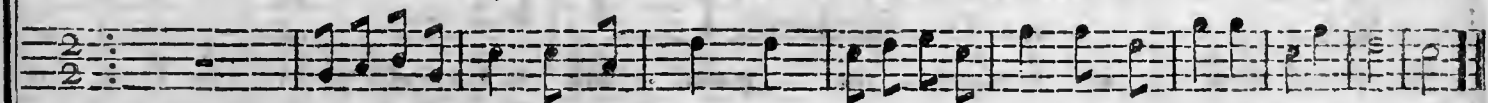
up thy voice with strength lift it up, lift it up, be not afraid, lift up thy voice, lift it up with strength.



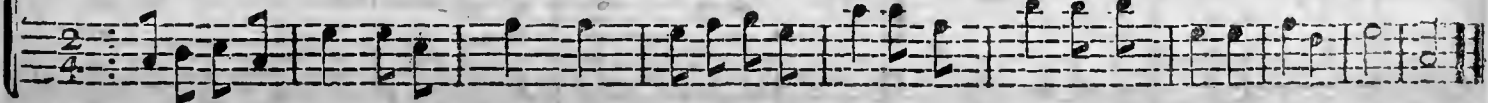
voice



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.



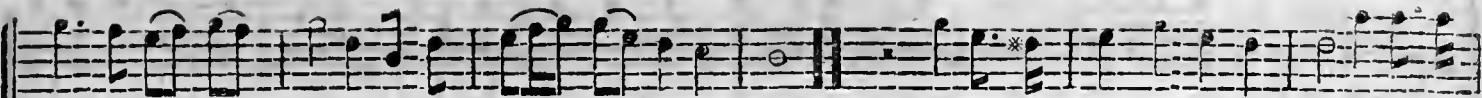
Say unto the cities of Judah say unto the cities the cities of Judah behold your God.

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Halle - lu - jah,

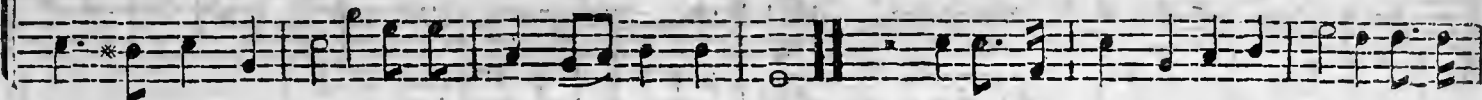
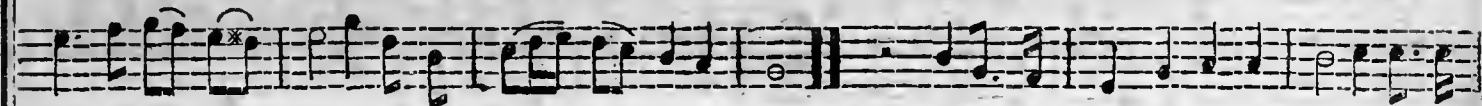
Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le - lu - jah.

Sheffield. L. M. Words Anon.

Sinner O why so thought - less grown, Why in such dreadful haste 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.



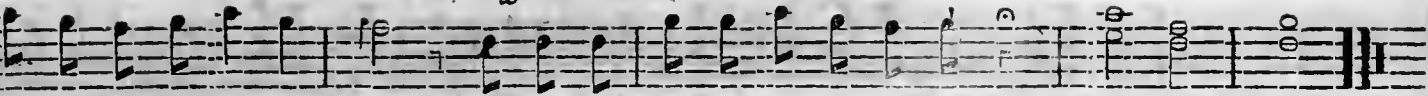
Stay, stay, stay sinner stay, stay sinner on the gospel plains; Behold, behold the God of love un-

The first system of the musical score consists of three staves. The top staff is the vocal line, followed by a piano accompaniment staff, and a bass line staff. The lyrics are written below the vocal staff.

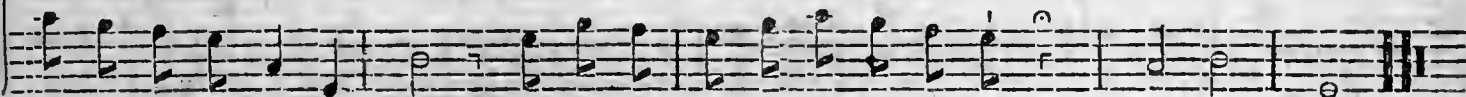
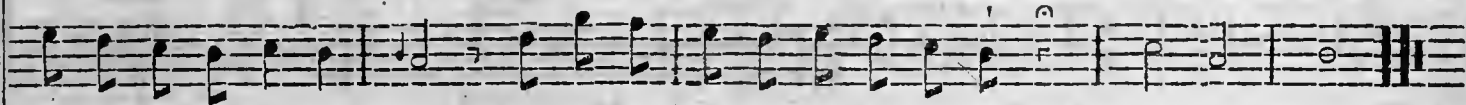
fold The glories of his dying pains, For ever telling yet untold, Forever, forever, forever telling,

The second system of the musical score consists of three staves, continuing the vocal line, piano accompaniment, and bass line from the first system. The lyrics are written below the vocal staff.

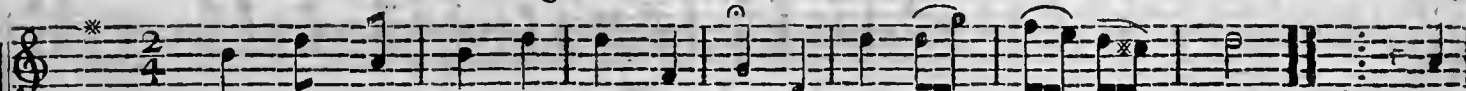
Sheffield. Continued.



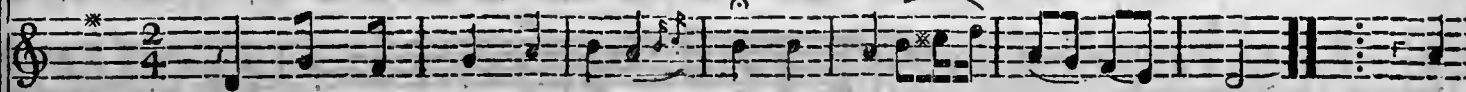
ever telling yet untold, forever telling ever telling yet un - told.



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



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



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, Hal - le - lu - jah praise the Lord.

This musical score consists of four staves. The first two staves are vocal lines with lyrics underneath. The third and fourth staves are instrumental accompaniment. The music is in a common time signature and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

### 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

This musical score consists of four staves. The first two staves are vocal lines with lyrics underneath. The third and fourth staves are instrumental accompaniment. The music is in a common time signature and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. A 'Grave' marking is present above the third staff.



My heart is smitten down,



My heart is smitten down



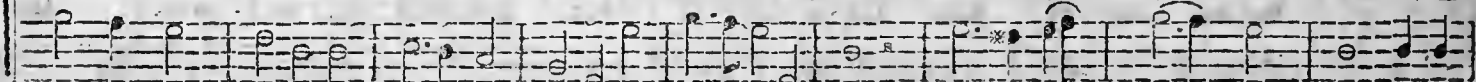
Heart is smitten down and withered a - way like grafs.



My



Hide not thy face from me in the



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



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.

*Anthem. Continued.*

grafs; But thou O Lord thou O Lord shalt en-dure for ever, and thy remembrance thro' out all ge-ne-ra-tions.

**Epson. 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.

*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, was slain for us, Jesus is

*Epsom.* Continued.

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

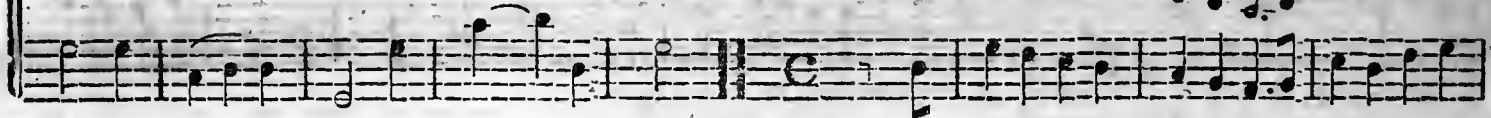
For.

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 sits up - on the throne, and to adore the



*Epsom.* Continued.

*Pia.*

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

*For.*

whole creation join in one, To blefs the facred name, Of him that fits upon the throne,

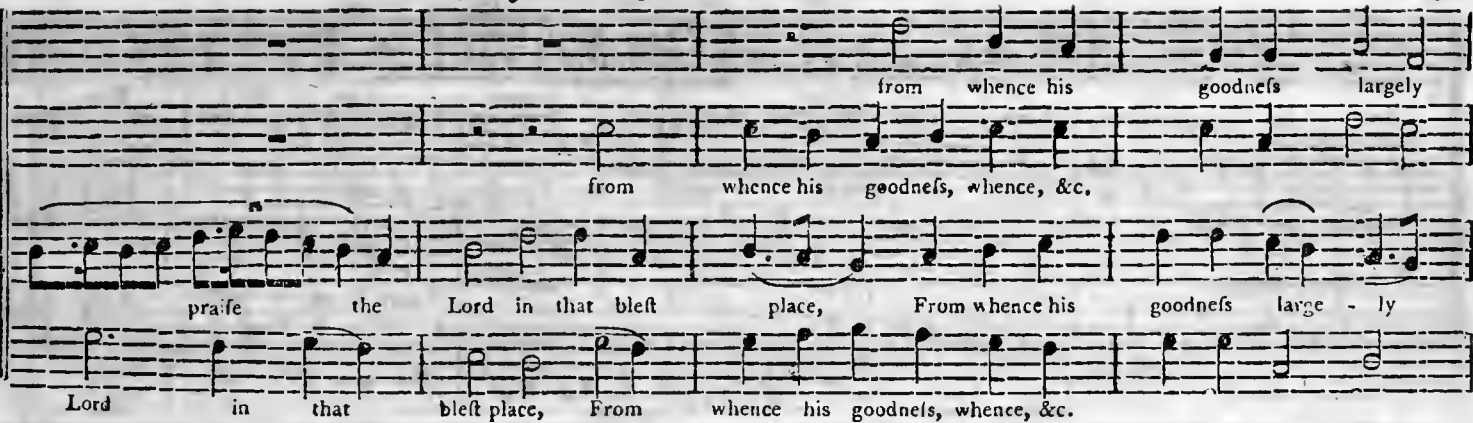
And to adore the Lamb, Of him that sits up - on the throne, And to adore, adore the Lamb.

## Psalm 150.

O praise the Lord in that blest place, O praise the



*Psalm 150. Continued.*

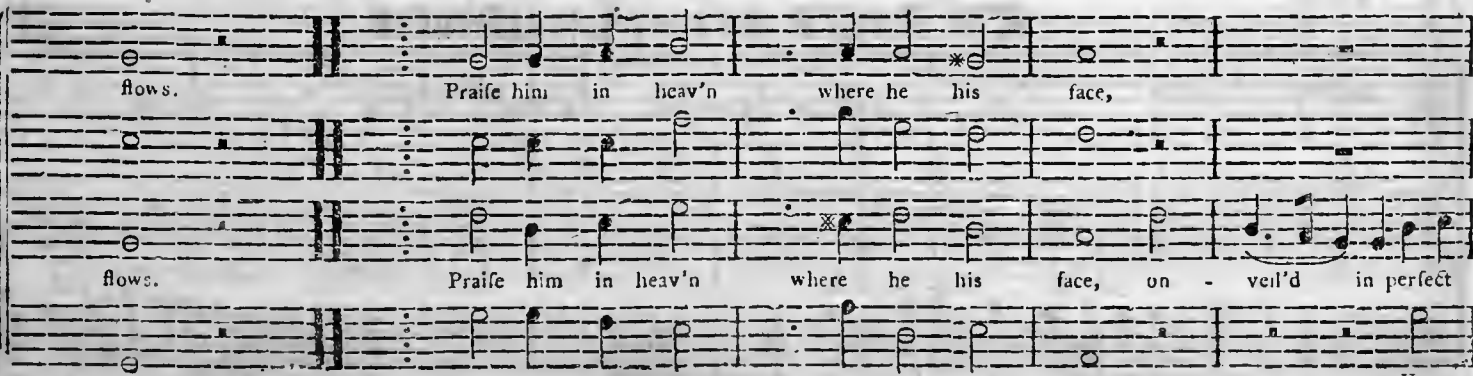


from whence his goodness largely

from whence his goodness, whence, &c.

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

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



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

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

## 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

## The Lord's Prayer paraphrased.

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

E-ter-nal

The Lord's Prayer. Continued.



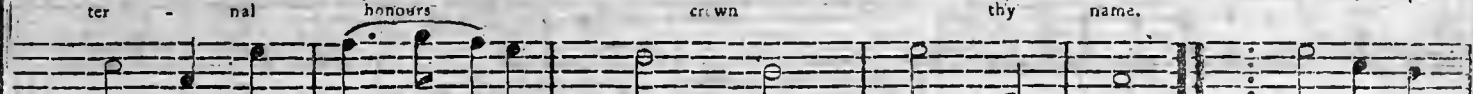
ter - nal Honours crown thy name.



ter - nal honours, e - ter - nal honours crown thy name. Thy kingdom



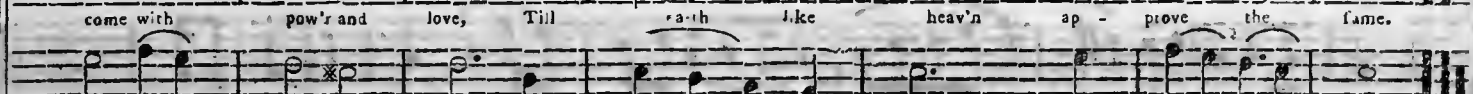
ter - nal honours crown thy name.



honours, e - ter - nal honours crown thy name



come with pow'r and love, Till earth like heav'n approve the fame.



## Scotland. P. M.

King of Salem blefs my soul, Make a wounded fin - ner whole,

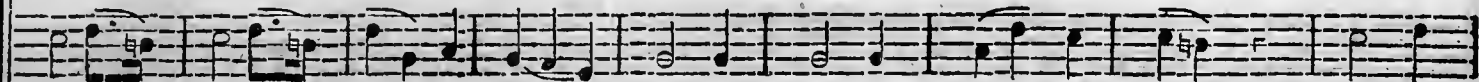
The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The middle staff is also a treble clef with a key signature of one flat and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one flat and a 3/2 time signature. The lyrics are written below the top staff.

King of righteousness and peace, Let not thy sweet vic - its cease,

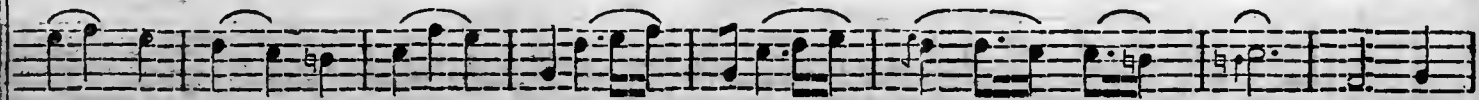
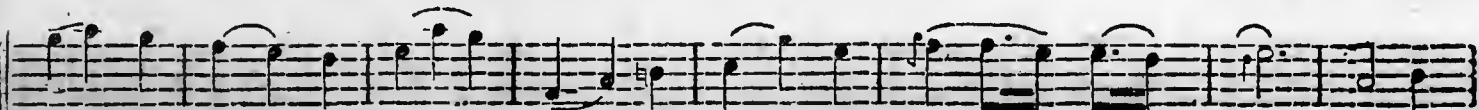
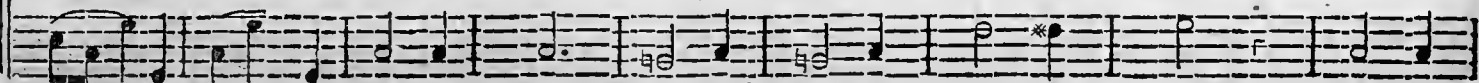
The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. The middle staff is also a treble clef with a key signature of one flat and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one flat and a 3/2 time signature. The lyrics are written below the top staff.



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



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



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

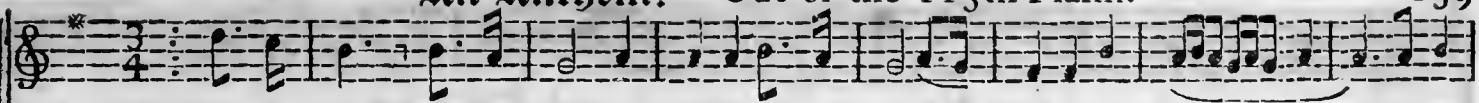
The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics underneath. The middle and bottom staves are piano accompaniment. The music is in a common time signature and features a mix of eighth and sixteenth notes in the vocal line, and chords and moving lines in the piano accompaniment.

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

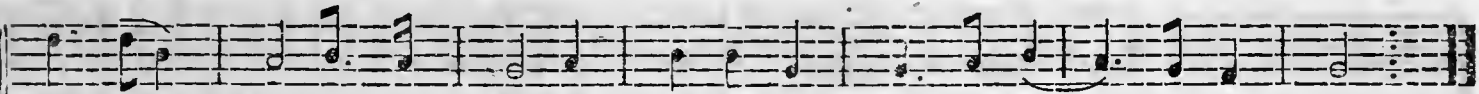
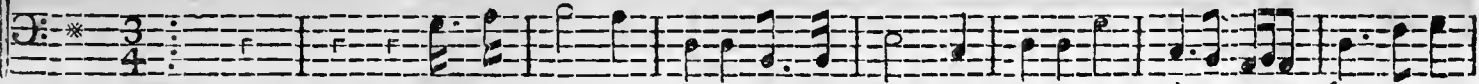
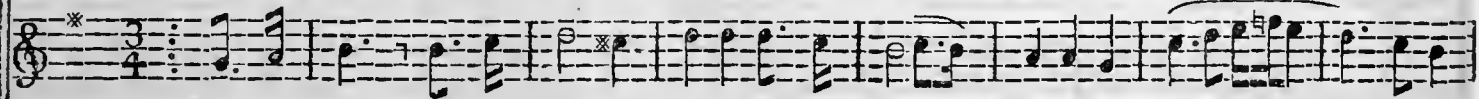
The second system of the musical score also consists of three staves. The top staff is a vocal line with lyrics underneath. The middle and bottom staves are piano accompaniment. The music continues in the same style as the first system, with a vocal line and piano accompaniment.

# An Anthem. Out of the 113th Psalm.

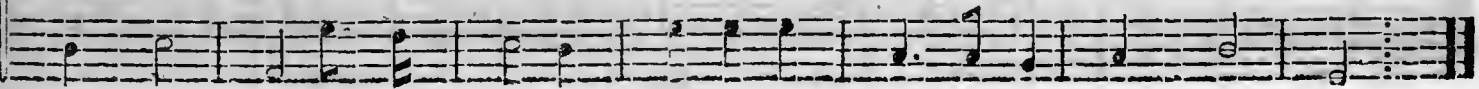
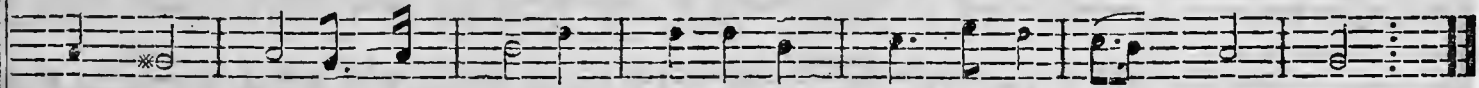
139



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.



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

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



# Anthem. Continued.

to the going down of the fame, The Lord is high a -

going down going down of the fame, The Lord is high a -

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

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

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

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

## Anthem. Continued.

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 ever,

*Anthem.* Continued.

1 2 3

1 2 3

ever more.

Halle - lujah,

Halle - lujah,

Halle - lu - jah,

1 2 3

2 2 3

Halle - lu - jah,

Halle - lujah,

Halle - lujah,

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 fal -

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

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

Dismission. Continued.

seen thy

vation thy saluation thy sal - va - tion which thou hast pre - pared before the face of all people, A light to

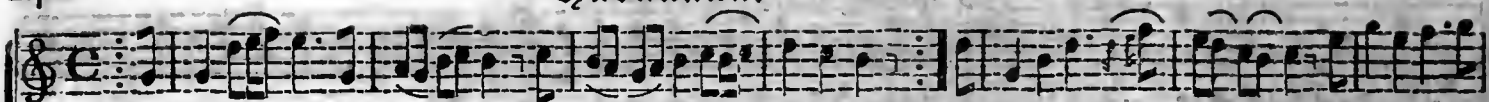
seen thy

and the glory the glo - ry of thy people thy people If - ra - el.

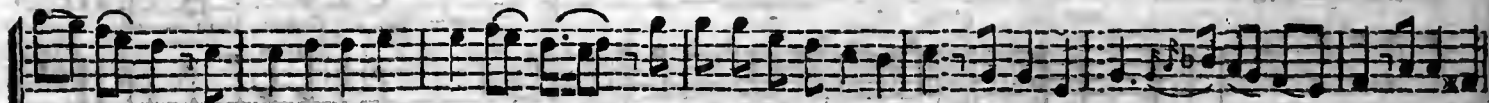
light to lighten the Gentiles and the glo - ry and the glory of thy people

lighten, and the glo - ry of thy people and the glory of thy people If - ra - el.

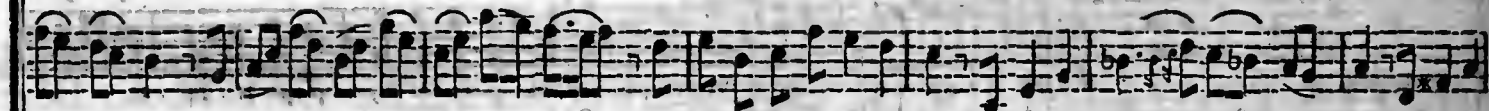
and the glory the glo - ry of thy people thy

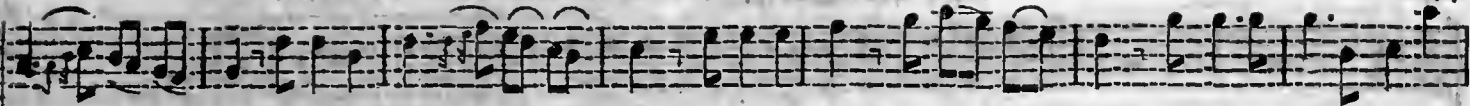


Away my un- be- lieving fear! Fear shall no more in me take p'ace, } But shall I therefore let him go, And basely to the  
 My Saviour doth not yet appear, He hides the brightnes of his face. }

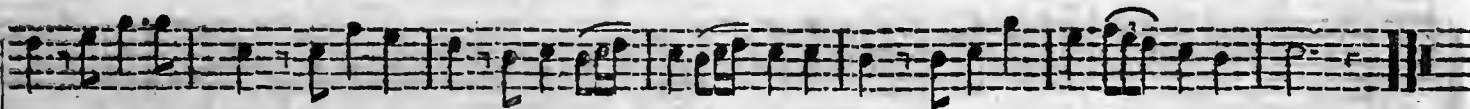
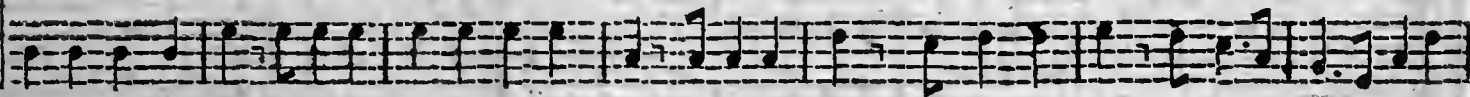
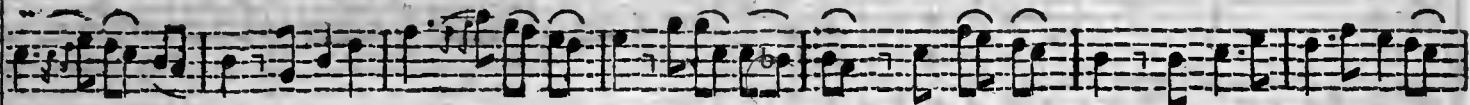


tempter yield? No, in the name of Jesus, no, I never will give up my shield. Altho' the vine its fruit de- ny, Altho' the

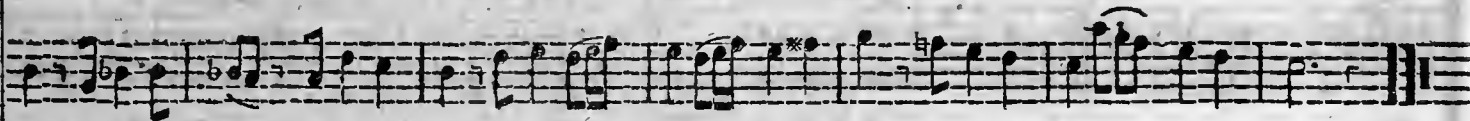




olive yield no oil, The with'ring fig tree droop and die, The field illude the till - ler's toil, The empty stall no herd ast-



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

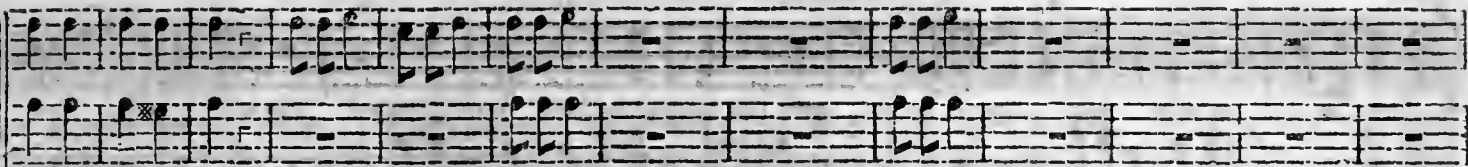


## An Anthem. Out of the 100th Psalm.

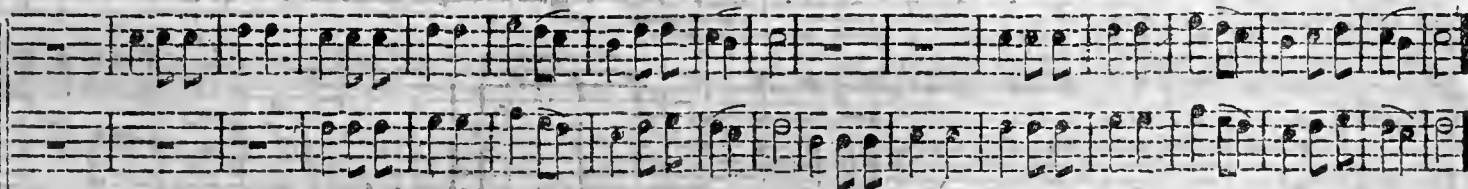
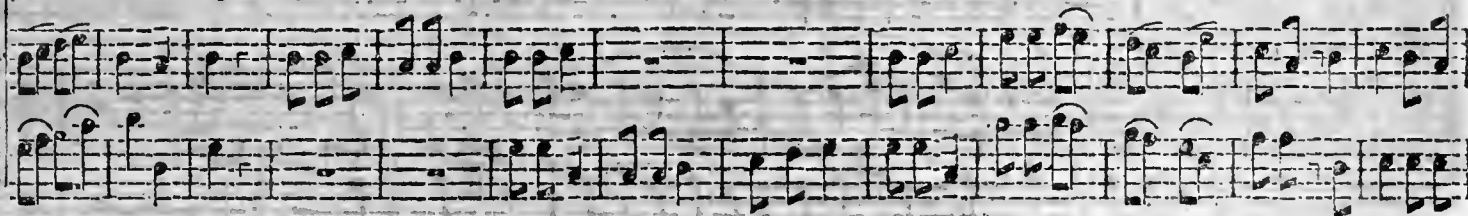
O be - joyful in the Lord all ye lands, serve the Lord with  
 O be joyful in the Lord O be joyful in the Lord all ye lands  
 glad - nefs serve the Lord with glad - nefs serve the Lord with glad nefs and come before his presence and come before his

The score is written in 2/4 time. It consists of several staves. The top two staves are for the vocal line, with lyrics underneath. The bottom two staves are for the instrumental accompaniment. The lyrics are: "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", and "glad - nefs serve the Lord with glad - nefs serve the Lord with glad nefs and come before his presence and come before his". There are some asterisks in the original image, likely indicating specific notes or ornaments.





ference 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-



selves. 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.



O go your way into his gates with thanksgiving, with thanksgiving and into his courts with

praise, 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.

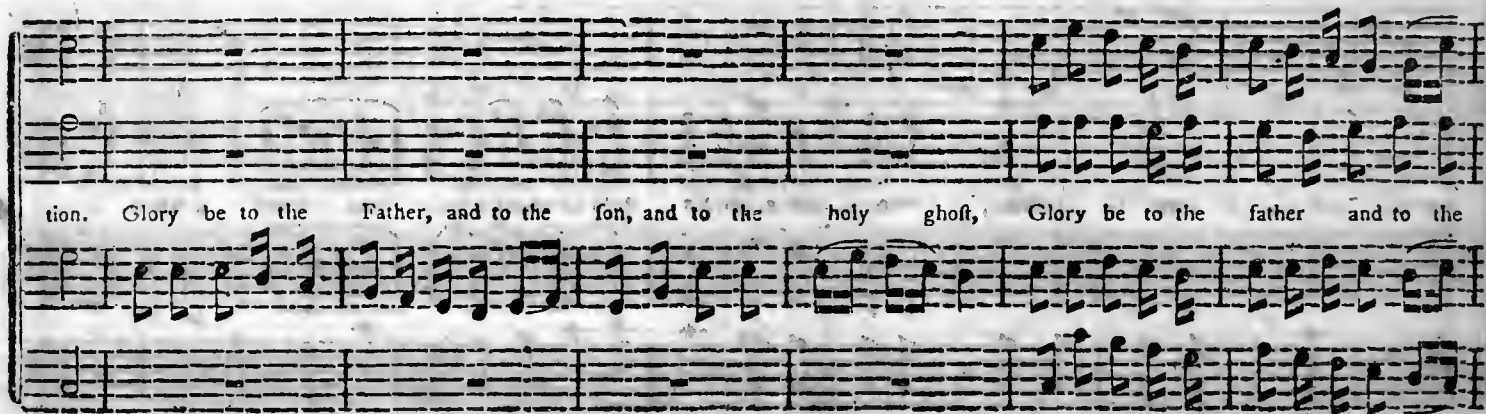
ing, and his mercy is ever - lasting, ever - lasting, and his mercy is ever - lasting, ever - lasting, and his

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



to gen - er - a - tion, and his truth en - dureth from gener - ation, to gener - a -

This system consists of four staves of music. The first two staves are vocal lines with lyrics underneath. The third and fourth staves are instrumental accompaniment. The lyrics are: "to gen - er - a - tion, and his truth en - dureth from gener - ation, to gener - a -".



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

This system consists of four staves of music. The first two staves are vocal lines with lyrics underneath. The third and fourth staves are instrumental accompaniment. The lyrics are: "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.*



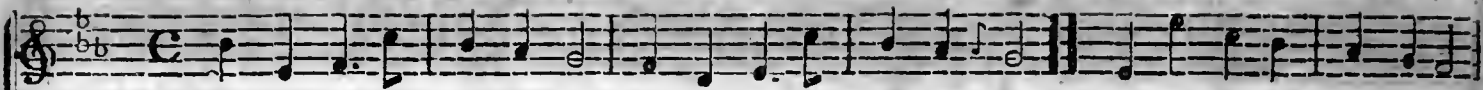
Son, and to the Holy, and to the Holy, and to the Holy, Holy Ghost, as it was in the be - ginning is



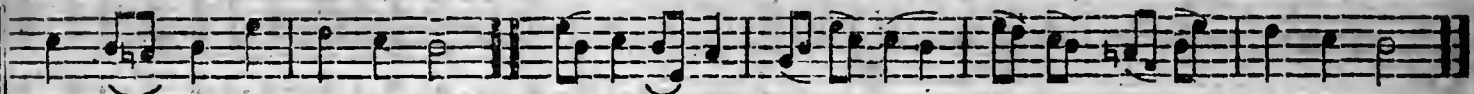
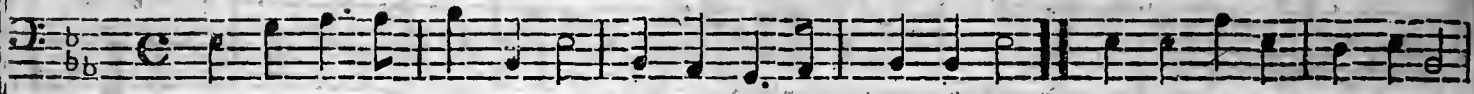
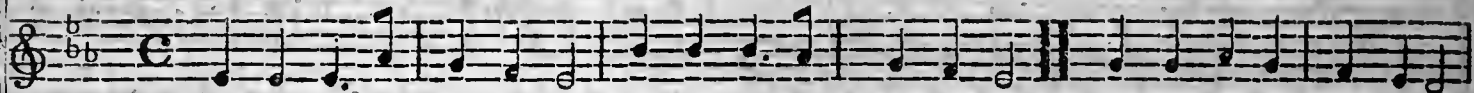
now, as it was in the be - ginning, is now, and ever shall be world without end Amen Amen.



## Bootham.



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

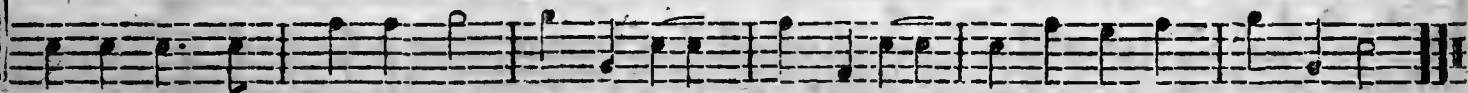


While the tempest still is high; Hide me, O my Saviour, hide, Till the storm of life is past;



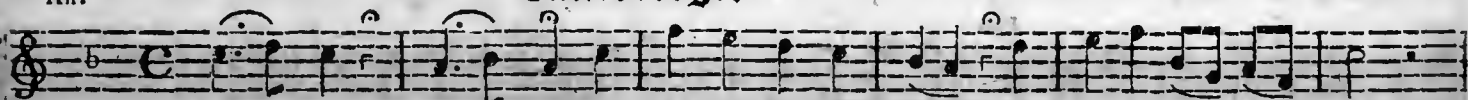


Safe in - to the haven guide, O re - ceive, O re - ceive, O receive my soul at last.

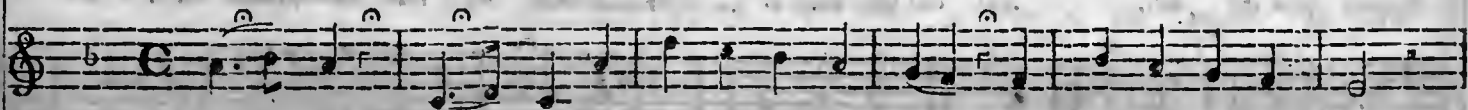


### Cambridge.

Air.



Father, Father, how wide thy glory shines! how high thy wonders rise!





Known thro' the earth by thousand signs by thousand thro' the skies. Those mighty orbs proclaim thy pow'r, those

Pia.

motions speak thy skill. And on the wings of ev'ry hour, we read thy patience fill.



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.

Pia.

Here the whole De - i - ty is known, Nor dares a creature guess,

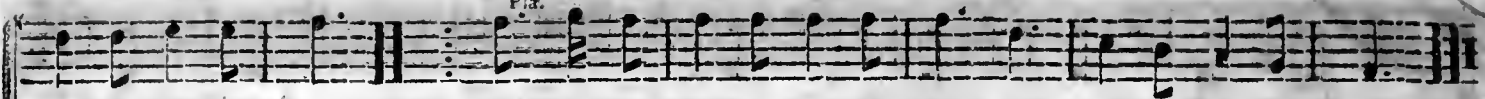
For.

Which of the glo - ries bright - est shone, The justice or the grace,

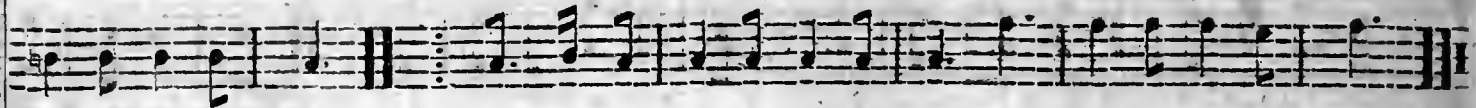
Now the full glories of the Lamb, Adorn the heav'nly plains, Bright Seraphs learn Im-

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

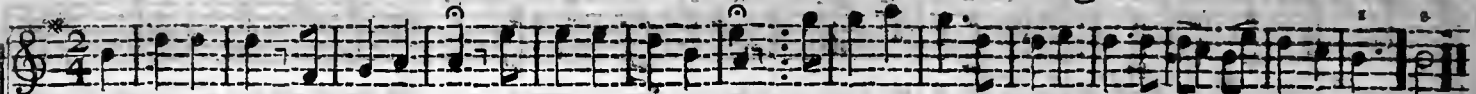
Pia.



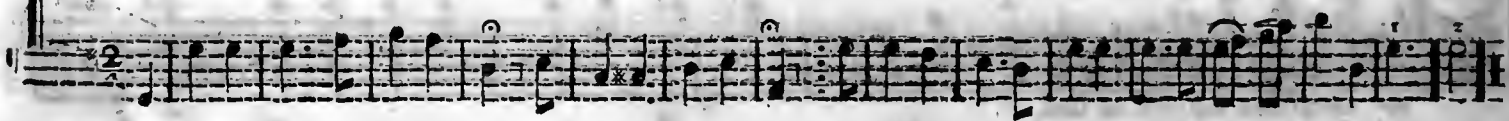
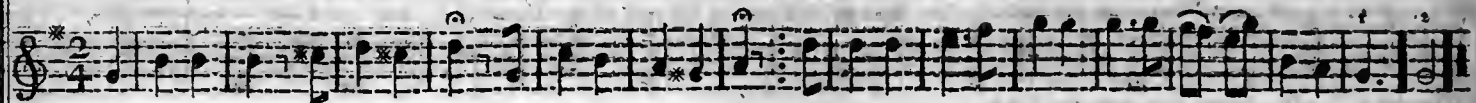
that immortal song. Wender and joy shall tune my heart, And love command my tongue.



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.

O come sing un - to the Lord, unto the Lord, O come

O come sing un - to the Lord, O come sing unto the Lord,

O come sing unto the Lord, O come sing unto the Lord, O come sing un - to the

O come sing un - to the Lord, O come sing un -

sing unto the Lord, unto the Lord,

O come sing unto the Lord, Let us heartily rejoice, in the rock of our salvation, the rock of our salvation, the

Lord, O come sing unto the Lord,

to the Lord, come sing unto the Lord,

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 come into his presence with thanksgiving, we will

unto him with psalms, For the Lord is a great God I  
 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 I And his merciful kindness, his merciful kindness is ever, evermore towards us.



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, the

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.

Minore.

Tho' his wrath, tho' his wrath may endure for a moment, tho' his wrath, tho' his wrath may endure for a moment,

Major.

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,

is life. Glory be to the Father and to the Son and to the Ho - ly Ho - ly Ghost, Glory be to the Father and to the

**Forte.**

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

Ria.

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 Em - anuel's land.

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

3. Let heav'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.

Sym. Moderato.

Air.

Moderato. Pia.

Hail, sa-cred art | Hail fa - cred art | de - scend - ed from a - bove, Hail sa - cred art, Hail

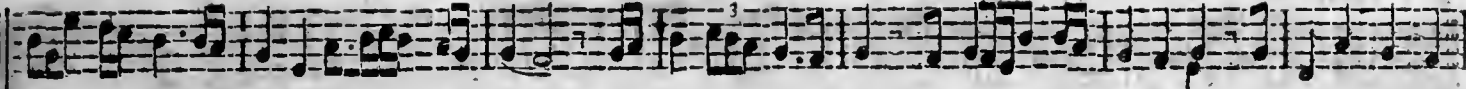
Massachusetts. Continued.

Dim.

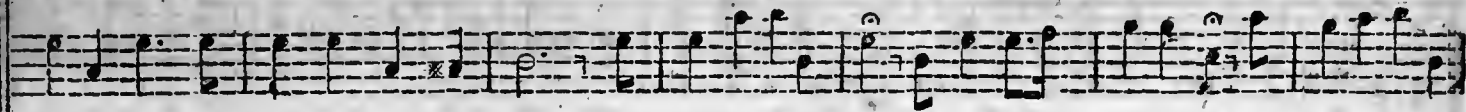
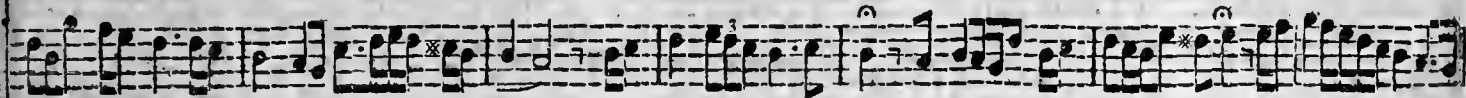
Cres.

Dim.

Forte.



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

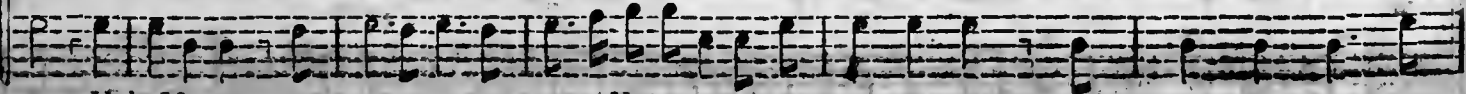
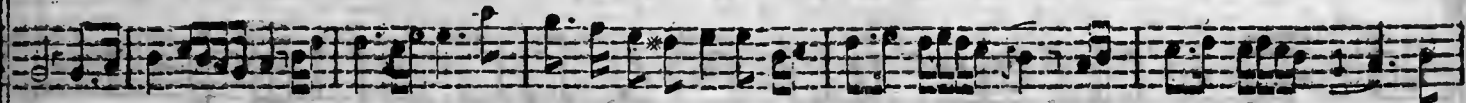


ff.

Cres.

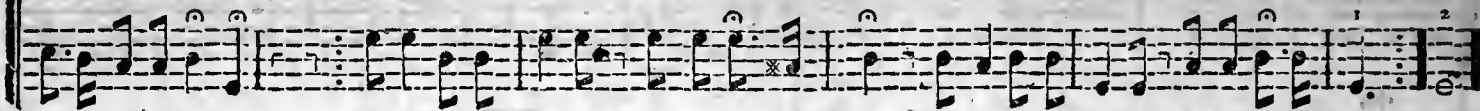


joys. Of thee we learn, how happy souls com-mu-ni-cate their raptures, of thee we learn, how hap - py - souls' conth-

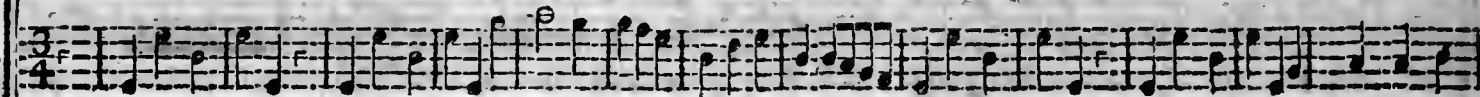
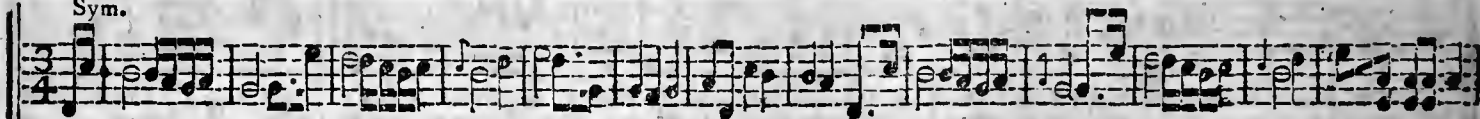


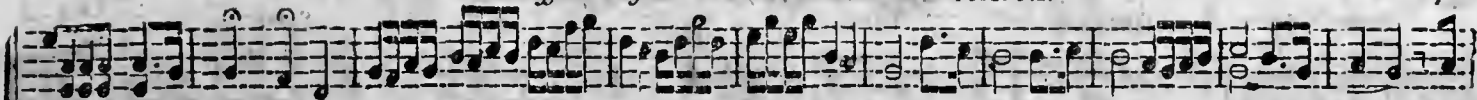
Forte.

Forte when repeated

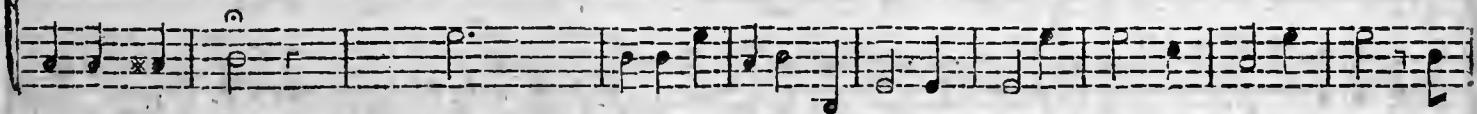
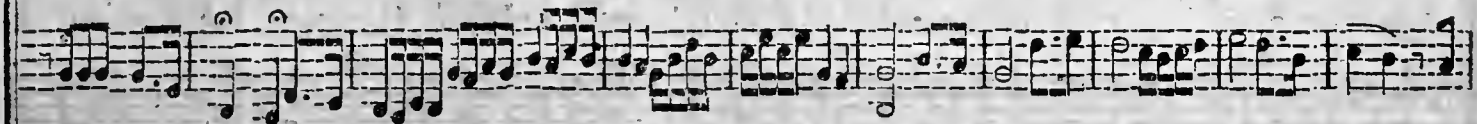


Sym.

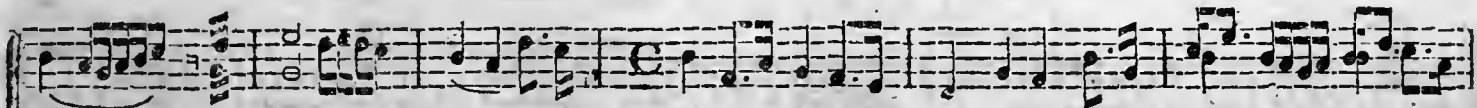




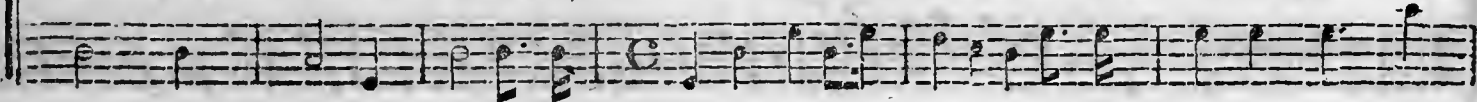
When nature yet in em-brio lay, Ere



Cres.



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



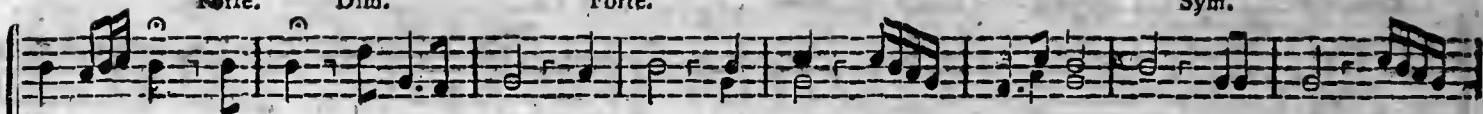


Forte.

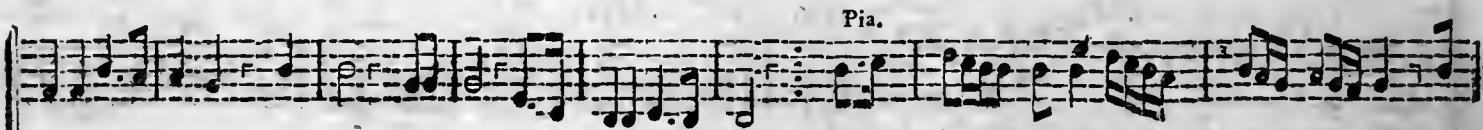
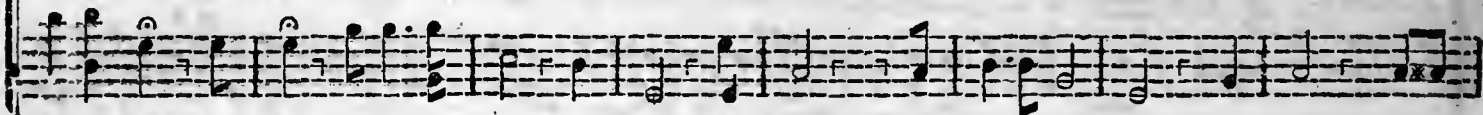
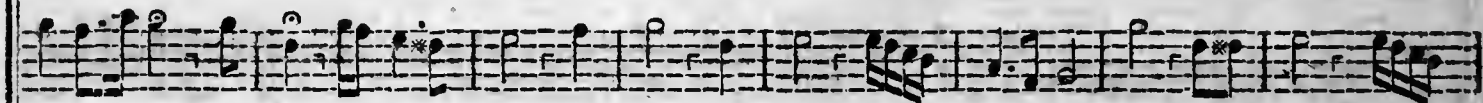
Dim.

Forte.

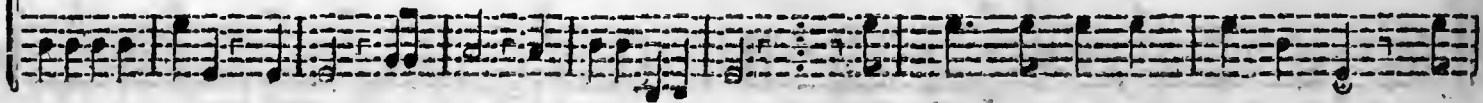
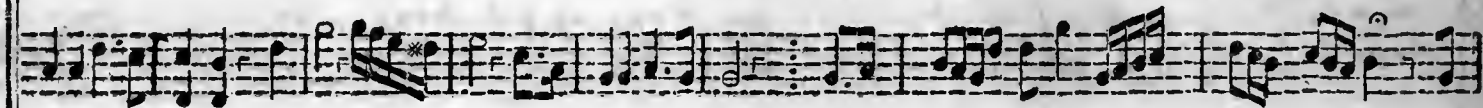
Sym.



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



The voice was tuneful as his love, At





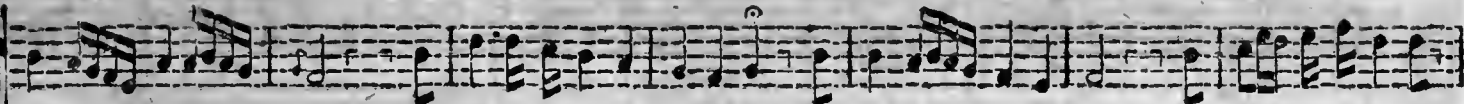
# Massachusetts. Continued.

Cres.

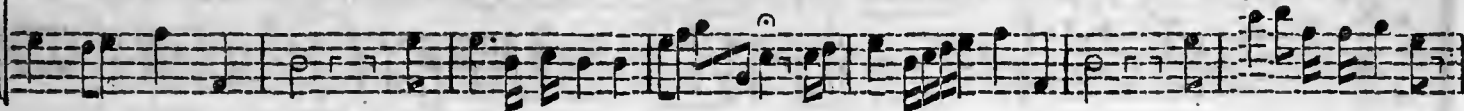
Dim.

Cres.

Dim.



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

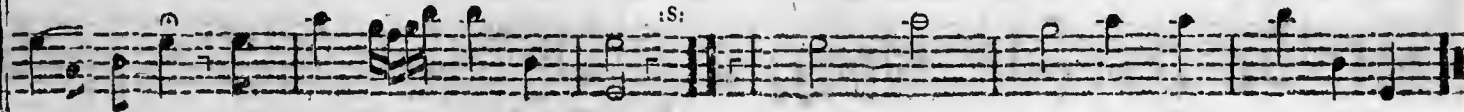


Forte.

Sym.

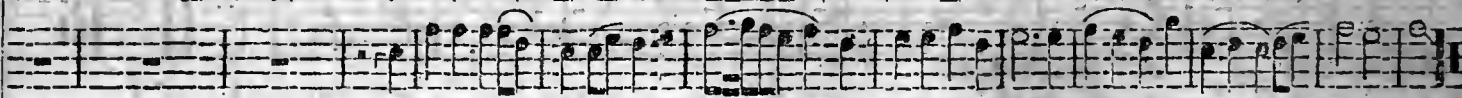
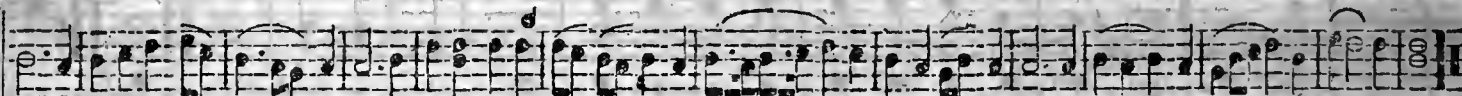
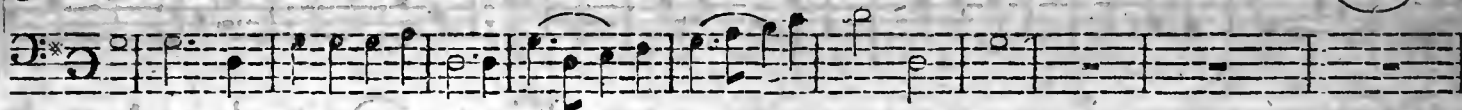


hosts above, the morning anthem sung.

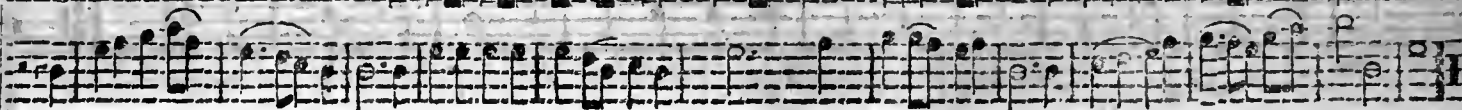




When the great builder arch'd the skies, And form'd all na-ture with a word; The joyful cherubs tun'd his



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



*Pia.*

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is a piano accompaniment in bass clef with a key signature of one flat and a common time signature. The music begins with a half rest followed by a series of quarter notes and eighth notes.

All hail the pow'r of Jesus' name; Let angels prostrate fall, Bring forth the royal diadem, And

The second system of music continues the vocal line and piano accompaniment from the first system. It features similar rhythmic patterns and melodic lines.

*For.*

*Pia.*

*For.*

The third system of music continues the vocal line and piano accompaniment. It includes dynamic markings such as *f* (forte) and *p* (piano), and first/second endings (1. and 2.) at the end of the system.

crown him Lord of all, Bring forth, &c.

The fourth system of music continues the vocal line and piano accompaniment. It features first/second endings (1. and 2.) and concludes with a double bar line.

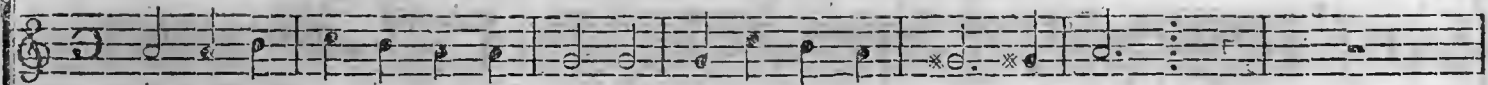
Lord, what a tho'tless wretch was I, To mourn and murmur and repine, To see the wicked plac'd on high, In pride and robes of honor shine.

But, O their end, &c.

But, O their end, &c.

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

O their end, their dreadful, &c.



Falſe are the men of high degree, The baſer fort are vanity ;

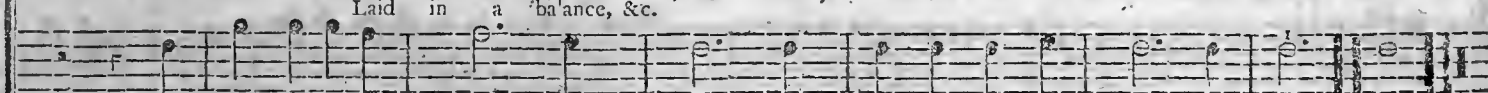


Laid

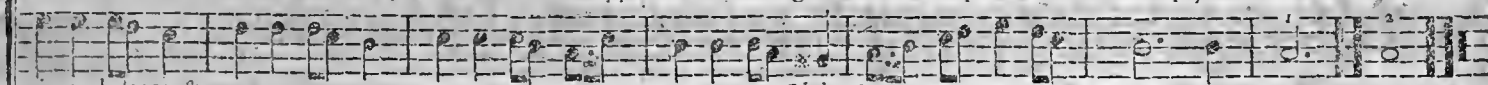
Laid in a balance, &c.



Laid in a balance, &c.



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



in a balance, &c.

Light, &c.



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

Up to his courts, &c.

keep the solemn day. Up to his courts, with joys unknown, The holy tribes repair, The

Up to his courts, &c.

Up to his courts, &c.

son of David holds his throne, And sits for judgment there, The son of David, &c.

*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 rejoicing eyes.

Welcome, &c.

Welcome, &c.

Wel.



Vivace.

Air. Mod. Let us rejoice, &c.

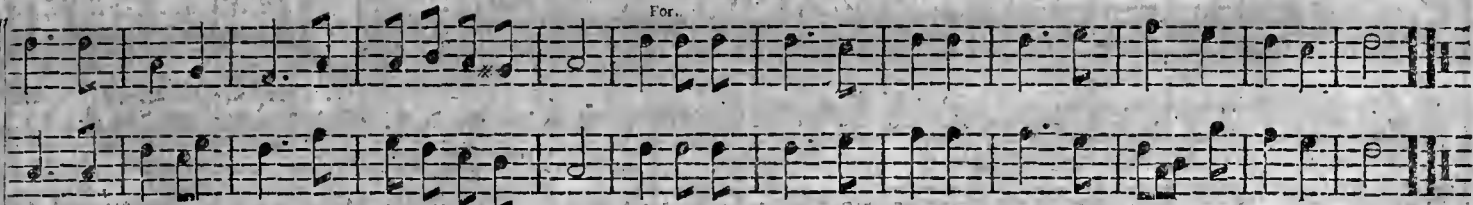
This is the glorious day That our Redeemer made; Let us rejoice and sing and Let us rejoice,

Mod. Ma.

pray, Let all the church be glad. Hosanna to the King Of David's royal blood; Bless him, ye



For.



faints, he comes to bring: Salvation from your God, Bless him, &c.



Concord. S. M.

Words by Dr. Watts.



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:



Before we reach, &c. Before, &c.



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.

The musical score for 'Old Hundred' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and features a melody with various note values including quarter, eighth, and sixteenth notes, along with rests and ties. The lyrics are printed below the vocal staves.

## Windham.

L. M.

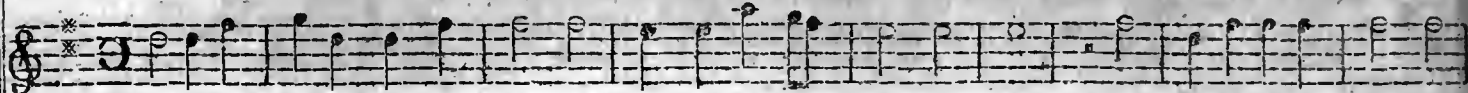
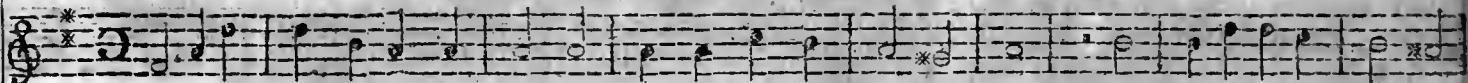
Words by Dr. Watts.

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.

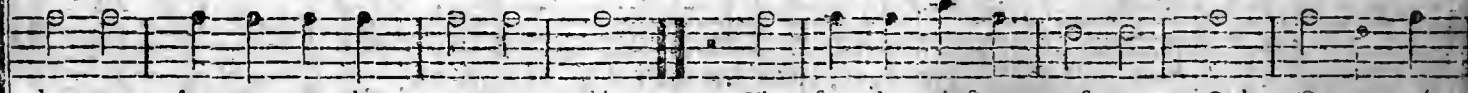
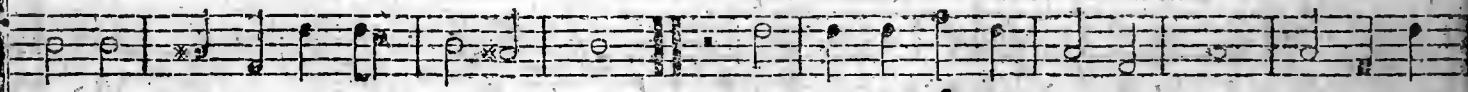
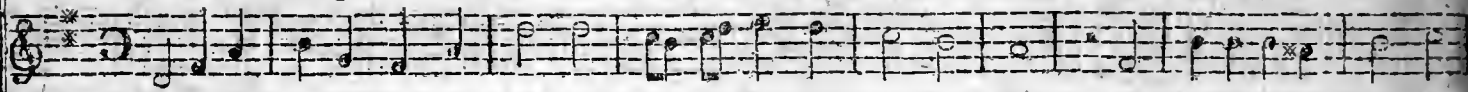
The musical score for 'Windham' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and features a melody with various note values including quarter, eighth, and sixteenth notes, along with rests and ties. The lyrics are printed below the vocal staves.

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

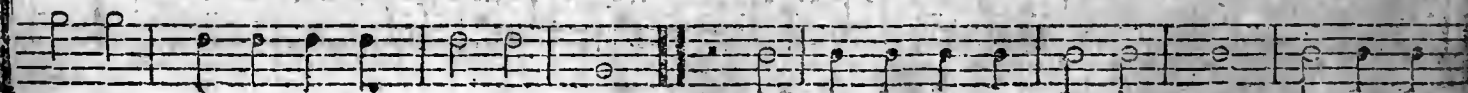
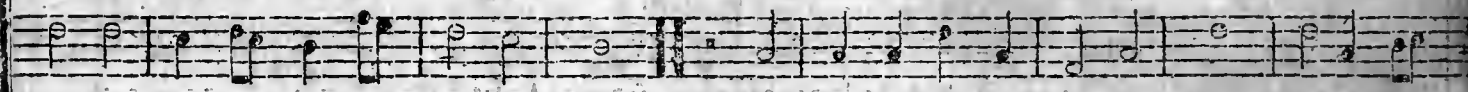
wake, and let thy flowing stream Glide thro' the midnight air, While high amidst her silent orb The silver moon rolls clear:



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





endless pleasures roll, There would I fix my last abode, And drown the sorrows of my soul.



*Little Marlborough.*

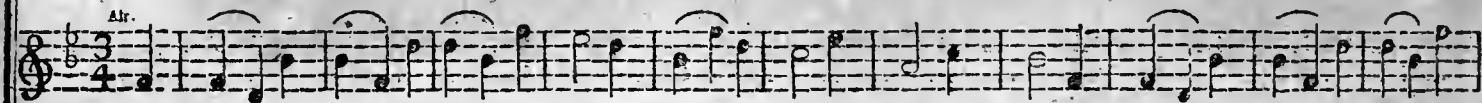
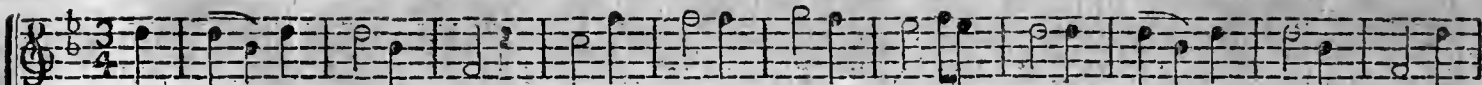
S. M.

Words by Dr. Watts.

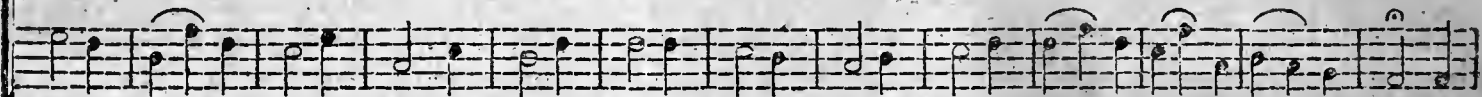
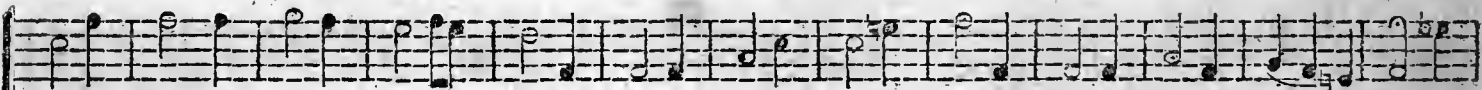


Welcome sweet day of rest, That saw the Lord arise; Welcome to this reviving breast, And these rejoicing eyes.

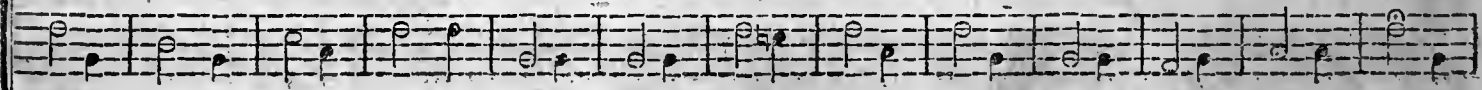




Let him embrace my soul, and prove Mine int'rest in his heav'nly love; The voice which tells me thou art



mine, Exceeds the blessings of the vine. On thee th' anointing spirit came, And spread the favour of his name; That



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

This musical score consists of three staves. The top staff is a vocal line with lyrics underneath. The middle and bottom staves are piano accompaniment. The music is in a common time signature and features various note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

## Charleston.

C. M.

Words by Dr. Watts.

Slow.

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, &c.

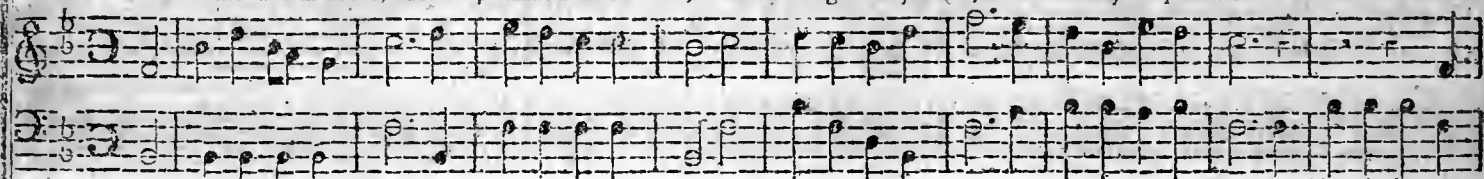
This musical score consists of four staves. The top staff is a vocal line with lyrics underneath. The second and fourth staves are piano accompaniment. The music is in common time and marked 'Slow'. It includes various note values, rests, and dynamic markings.





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

To



To thine abode, &c.



To thine abode, To, &c.

To thine abode My heart aspires, With warm desires To see my God.



thine abode my heart aspires,

To thine abode, &c.



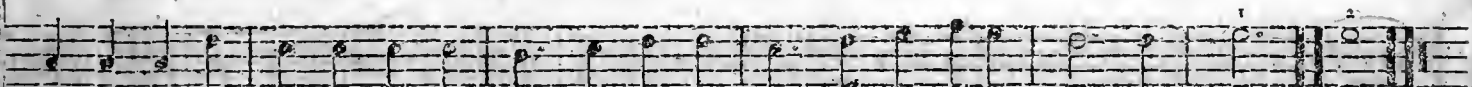


Sweet is the day of sacred rest, No mortal care shall seize my breast:



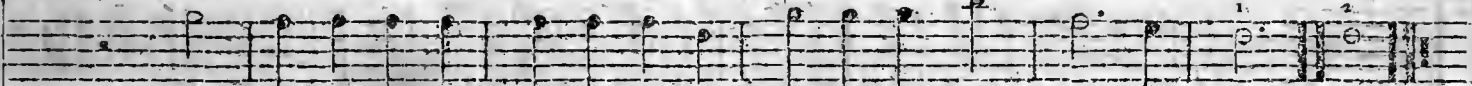
O may my heart, &c.

O may my heart, &c.



may my heart, &c.

Like David's harp, Like, &c.



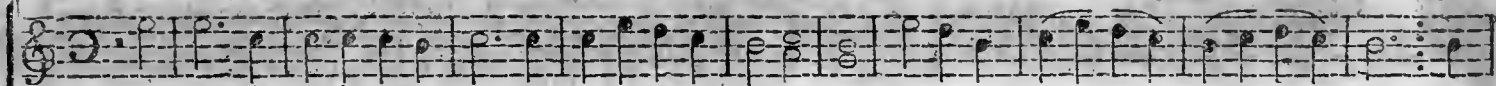
O may my heart in tune be found, Like David's harp of solemn sound.



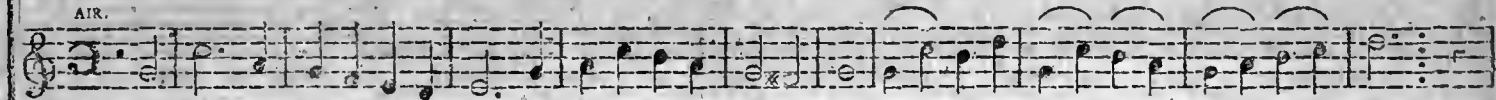
Moderato.

Why do we mourn departing friends, Or shake at death's alarms; 'Tis but the voice that

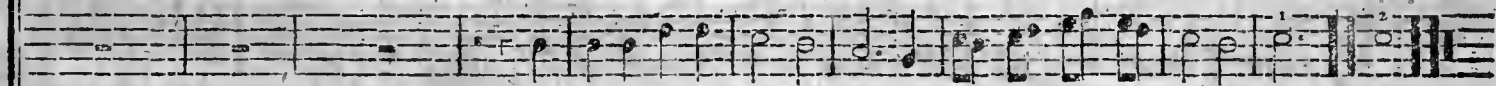
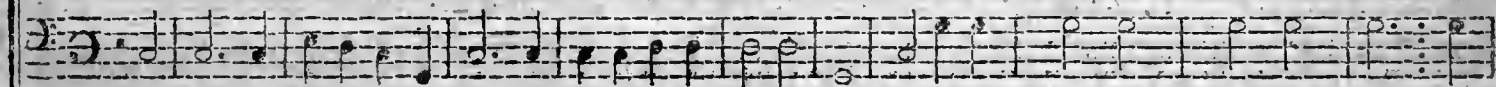
Jesus sends, 'Tis but the voice that Jesus sends, 'Tis but the voice that Jesus sends, To call them to his arms.



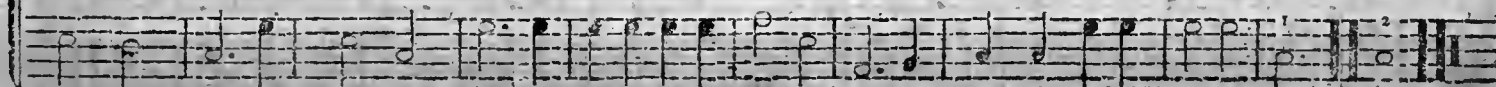
AIR.



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 never be past, While life or breath or being last, Or immortality endures.

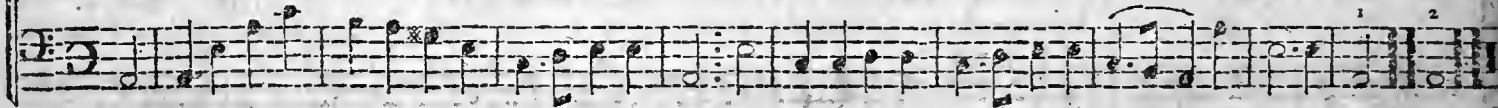




AIR.

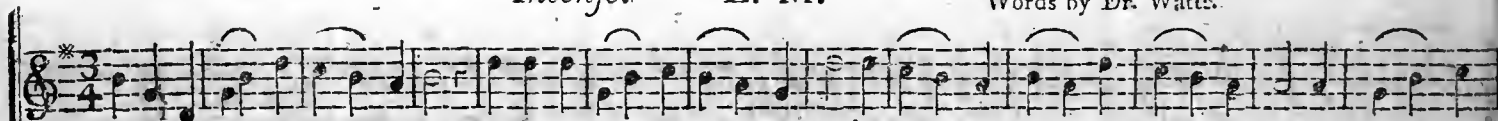


Soon shall I quit this mortal shore, And Jesus stand my friend; My nights of grief shall all be o'er, And all my labours end.



*Incense.* L. M.

Words by Dr. Watts.



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



*Incense Continued.*

*Pia.*



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



found "To the creation's utmost bound, Tune your harps, &c.



The Lord Jehovah reigus, And royal state maintains; His head with awful glaries crown'd:

Array'd, &c.

Ar

Array'd, &c.

Array'd in robes of light, Begirt with fov'reign might, And rays of majesty 'round.

Begirt, &c.

ray'd in robes of light, Begirt, &c.

There is a land of pure delight, Where saints immortal reign, Infinite day excludes the night, And pleasures banish pain.

Sweet fields beyond the swelling flood Stand dress'd in living green, So to the Jews old Canaan flood, While Jordan roll'd between.

Pla. For.

Sweet fields beyond the swelling flood Stand dress'd in living green, So to the Jews old Canaan flood, While Jordan roll'd between.



Come, my beloved, haste away, Cut short the hours of thy delay; Fly like a youthful hart or roe, Over the

Fly like a youthful, &c.  
 hills where spices grow, Fly like a youthful hart or  
 Fly like, &c. Over, &c.  
 Fly like a youthful, &c. Over, &c.



roe. O - ver the hills where spices grow, Over, &c.  
Ely like, &c.

Newton.

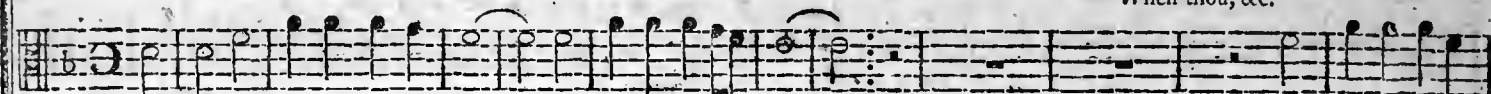
S. M.

Words by Dr. Watts.

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

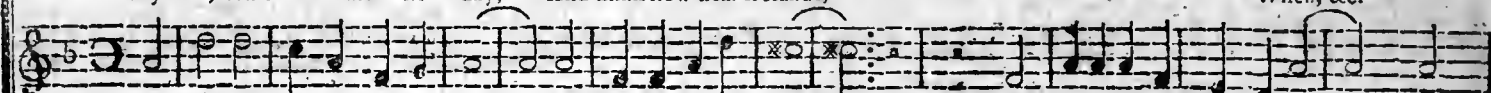


When thou, &amp;c.

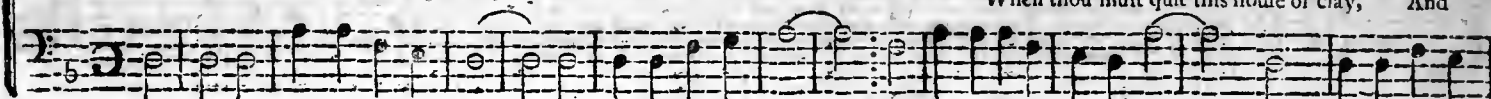


My foul, come meditate the day, And think how near it stands,

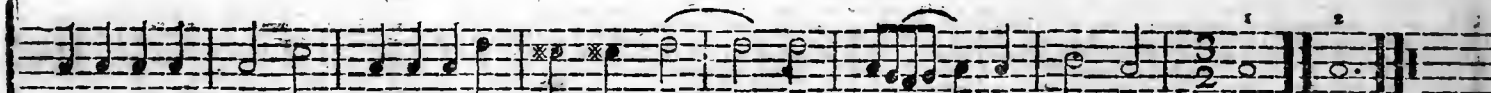
When, &amp;c.



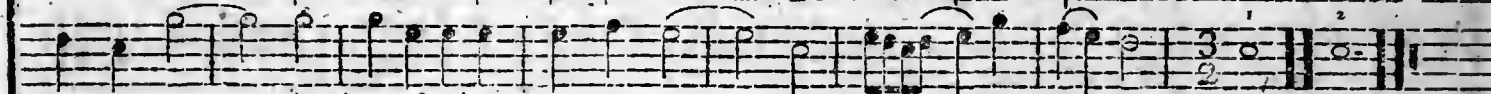
When thou must quit this house of clay, And



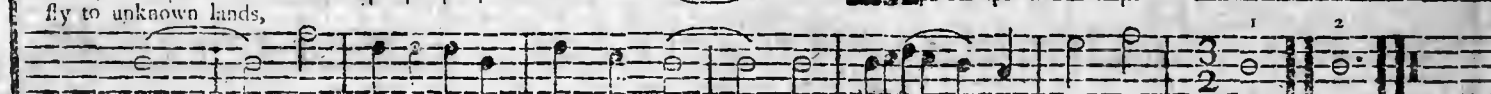
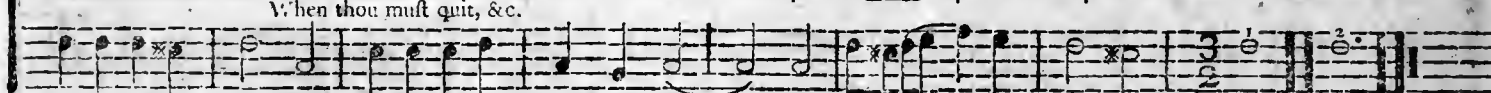
When thou, &amp;c.



When thou must quit, &amp;c.



fly to unknown lands,





His hoary frost, his fleecy snow Descend and clothe the ground ; The liquid streams forbear to flow, In icy fetters bound.



## Wells.

## L. M.

Words by Dr. Watts.



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



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

Thirty-fourth Psalm Tune.

C. M.

Words by Tate and Brady.

The praises of my God, shall  
 Thro' all the changing scenes of life, In trouble and in joy, The praises of my  
 The praises, &c. The, &c.  
 The praises, &c.

still, The praises, &c. My heart, My heart, &c.  
 God, The praises of my God shall still My heart and tongue employ, My, &c.

How beautiful are their feet, Who stand on Zion's hill, Who bring salvation on their tongues, and words of peace reveal, Who bring salvation, &c.

How charming, charming is their voice ! How sweet their tidings are !

Zion be-

Zion behold, &c.

Zion behold, &c.



Zion behold, &c.

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

Zion behold, &c.

Zion behold, &c.

Dover. S. M.

AIR.

Great is the Lord our God, And let his praise be great; He makes the churches his abode, His most delightful feat.

How pleafant 'tis - to fee Kindred and friends agree, Each in their proper ftation move; And-

each fulfil their part With fympathizing heart, In all the cares of life and love.



Our life is ever on the wing, And death is ever nigh; The moment, &c.

The moment, &c.

The moment, &c.

The moment, &c.

moment we begin to live, We all begin to die.

## Virginia. C. M.



Thy words the raging winds control, And rule the boist'rous deep; Thou mak'st the sleeping billows roll; The rolling billows sleep, The, &c.



## Truro. L. M.

AIR. Lively.

The first system of musical notation for 'Truro' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. Both staves feature a melody of eighth and sixteenth notes, with some notes beamed together. The piece concludes with a double bar line and repeat dots.

Now to the Lord a noble song, Awake my soul, awake my tongue; Hosanna to th' eternal name, And all his boundless love proclaim.

The second system of musical notation for 'Truro' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. Both staves feature a melody of eighth and sixteenth notes, with some notes beamed together. The piece concludes with a double bar line and repeat dots.

Thy courts, &c.

Thou wilt reveal the paths of life, And raise me to thy throne ; Thy courts immortal pleasure give, Thy presence joys unknown.

Thy courts immortal pleasure, pleasure give, Thy, &c.

Thy courts, &c. Thy courts, &c.

*Funeral Thought.* C. M.

AIR. Mod.

Hark ! from the tombs a doleful sound, Mine ears attend the cry ; Ye living men, come view the ground Where you must shortly lie.

C c

Whole, &c.

My soul, repeat his praise, Whose mercies are so great; Whose anger is so

Whole anger, &c.

Whole anger, &c.

flow to rise, Whose anger is so flow to rise, So ready to abate.

Whole anger, &c.

My soul oppress, &c.

Had not thy word been my delight When earthly joys were fled,

My soul, oppress with sorrow's weight, Had sunk among the dead, Had

My soul, &c. Had sunk, &c.

My soul, &c. Had sunk, &c.

Had sunk, &c. My soul, &c.

sunk among the dead, My soul, &c.

My soul, &c. Had, &c.

My soul, &c. Had sunk, &c.

Pia.

For.

Pia.

For.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a common time signature. It features a melodic line with various note values, including quarter and eighth notes, and rests. There are two asterisks (\*) above the first and second measures. The lower staff is a piano accompaniment in bass clef, primarily consisting of quarter and eighth notes. Above the vocal staff, the performance directions 'Pia.' and 'For.' are placed over the first and second measures, respectively. Above the piano staff, 'Pia.' and 'For.' are placed over the first and second measures, respectively.

I heard a great voice from heav'n, I heard a great voice from heav'n. saying unto me, saying unto me,

The second system of music continues the vocal and piano parts from the first system. It consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The musical notation follows the same patterns as the first system, with a vocal melody and a supporting piano accompaniment. The performance directions 'Pia.' and 'For.' are not explicitly repeated in this system but are implied by the first system's markings.

Pia.

For.

Pia.

For.

The third system of music continues the vocal and piano parts. It consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The musical notation follows the same patterns as the first system, with a vocal melody and a supporting piano accompaniment. The performance directions 'Pia.' and 'For.' are not explicitly repeated in this system but are implied by the first system's markings.

Write from henceforth, write from henceforth, write, Blessed are the dead, blessed are the dead, who die in the Lord.

The fourth system of music continues the vocal and piano parts. It consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The musical notation follows the same patterns as the first system, with a vocal melody and a supporting piano accompaniment. The performance directions 'Pia.' and 'For.' are not explicitly repeated in this system but are implied by the first system's markings.

Anthem Continued.

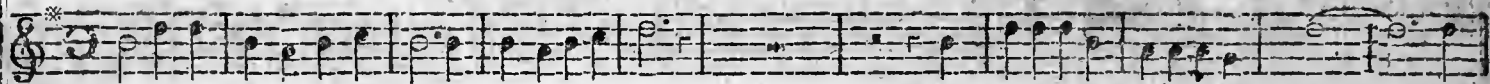
Fl. For.

Even so, even so, saith the Spirit, For they rest from their labours, they rest from their labours, they rest from their

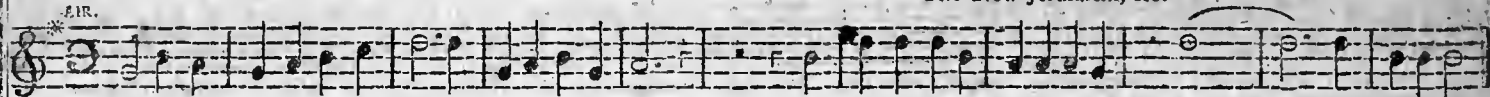
Fl. Fer. Mod.

labours, and their works do follow them, their works do follow them, their works do follow them.

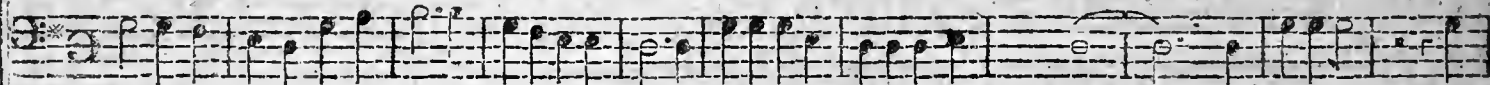




The New Jerusalem, &amp;c.



AIR.  
 From the third heav'n where God resides, That holy, happy place, The New Jerusalem comes down, Adorn'd with shining grace,



The New Jerusalem, &amp;c.

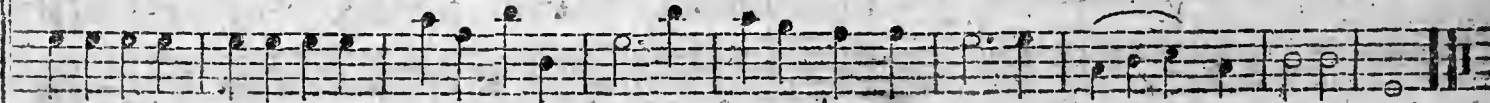
The, &amp;c.



The New, &amp;c.



The New Jerusalem, comes down, Adorn'd with shining grace, Adorn'd, &amp;c.





Musical score for the hymn 'Lisbon'. It consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are: 'O let thy God and Kings, Thy sweetest thro'ts employ; Thy children shall his honour sing In palaces of joy, In palaces of joy.' The music is in a common time signature and features various note values including quarter, eighth, and sixteenth notes, with some rests and accidentals.

Lebanon.

C. M.

Musical score for the hymn 'Lebanon'. It consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are: 'Lord, what is man, poor feeble man, Born of the earth at first? His life's a shadow, light and vain, Still hast'ning to the dust.' The music is in a common time signature and features various note values including quarter, eighth, and sixteenth notes, with some rests and accidentals.

The Angel of, &c.

While shepherds watch'd their flocks by night, All seated on the ground, The Angel of the Lord came down, And glory

The Angel, &c. And

The Angel, &c. And

And glory, &c. The, &c.

shone around, And glory shone around, The, &c.

glory shone around, The, &c. And glory,

glory shone around, The, &c. And glory,

Now shall my head be lifted high, Above my foes around, And songs of joy and victory With-

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C.M.) and the key signature has two flats (B-flat and E-flat). The lyrics are printed below the vocal staves.

in thy temple found, Within thy temple found, Within, &c.  
Within thy temple found,

The second system of the musical score continues the piece. It also consists of four staves. The lyrics are printed below the vocal staves. The music concludes with a double bar line and repeat signs.

Over the heav'ns, &c.

With songs and honours sounding loud, Address the Lord on high; Over the heav'ns he

Over the heav'ns he spreads his clouds, And waters veil the

Over the heav'ns, &c.

And waters, &c. He sends, &c.

spreads his cloud, And waters veil the sky, He sends his show'rs of blessings down, To cheer the plain below, He makes the grass the mountains crown, And

sky. And waters, &c. He sends, &c. He, &c.

He makes the grafs, &c. He makes, &c. And corn, &c.

corn in vallies grow, He makes, &c. And corn, &c.

He makes the grafs, &c.

Detailed description: This block contains a four-staff musical score. The top staff is the vocal line with lyrics: "He makes the grafs, &c. He makes, &c. And corn, &c." The second staff continues the vocal line with lyrics: "corn in vallies grow, He makes, &c. And corn, &c." The third and fourth staves are accompaniment. The music is in a common time signature and features various note values including eighth and sixteenth notes, as well as rests.

## Portugal.

L. M.

ANDANTE.

How lovely, how divintly sweet, O Lord, thy facred courts appear; Fain would my longing paffions meet The glories of thy prefence there.

Detailed description: This block contains a three-staff musical score. The top staff is the vocal line with lyrics: "How lovely, how divintly sweet, O Lord, thy facred courts appear; Fain would my longing paffions meet The glories of thy prefence there." The second and third staves are accompaniment. The music is in a 2/4 time signature and marked "ANDANTE." It features a variety of note values including eighth, sixteenth, and thirty-second notes, along with rests and dynamic markings like "f" and "p".



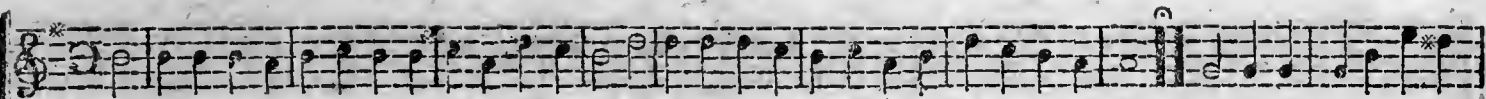
Behold! the Judge descend, his guards are nigh! Tempest and fire attend him down the sky; Heav'n, earth and hell draw near, Let all things



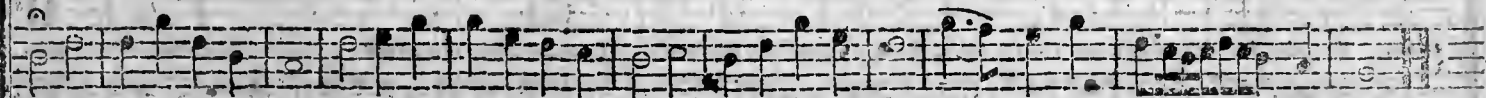
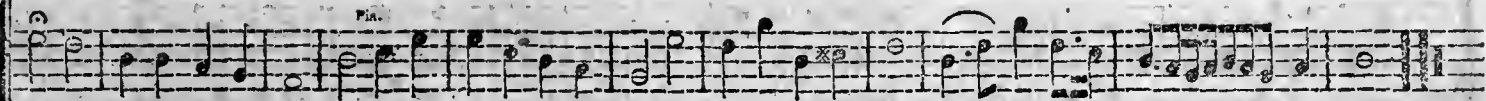
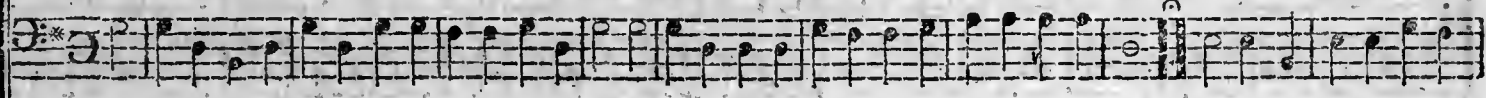
come, To hear his justice and the sinner's doom. But gather first my saints, the Judge commands, Bring them, ye angels, from their distant lands.







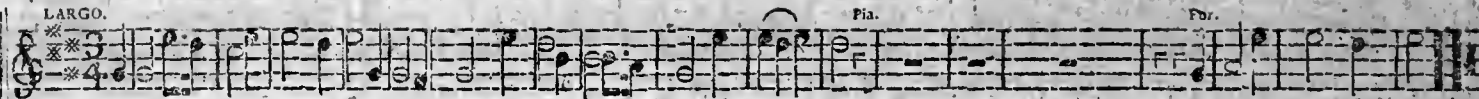
How doth thy word my heart engage, How well employ my tongue, And in my tiresome pilgrimage Yields me an heav'nly song. Am I a stranger, or at



home, 'Tis my perpetual feast, Not honey, dropping from the comb, So much allures the taste, So much, &c.



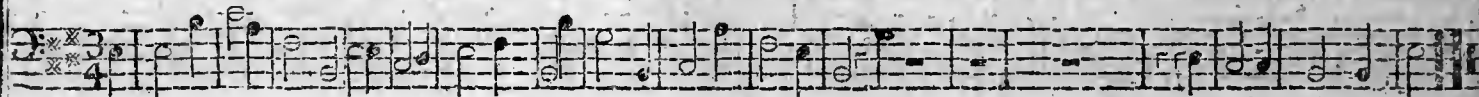
LARGO.



AIR.



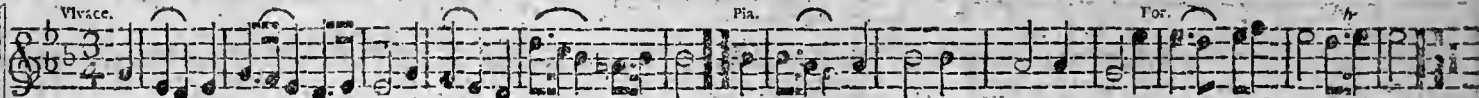
How sweet and awful is the place, With Christ within the doors, Where everlasting love displays The choicest of her stores, The, &c.



## Mount Ephraim.

S. M.

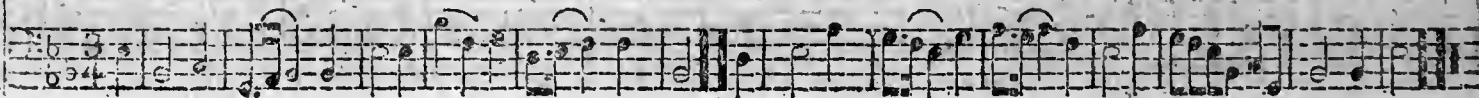
Vivace.



AIR.



Your harps, ye trembling faints, Down from the willows take; Loud to the praise of Christ our Lord, Bid ev'ry string awake.





ALLEGRO.

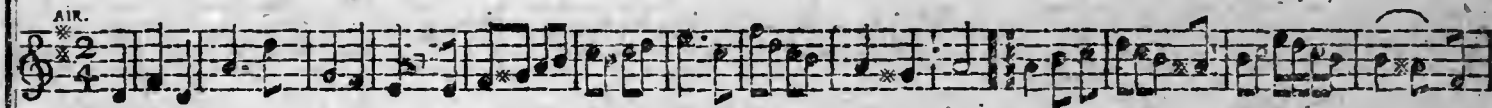
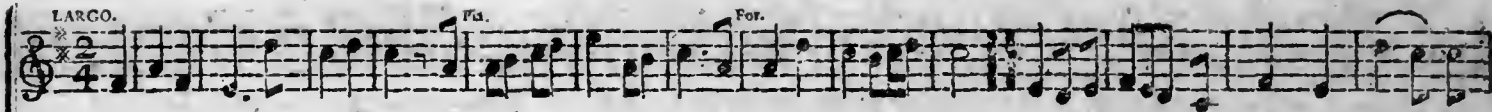
Awake, our souls, Away our fears, Let ev'ry trembling tho't be gone, Let ev'ry trembling tho't be gone, Awake, and run the heav'nly

Awake and run, &c.

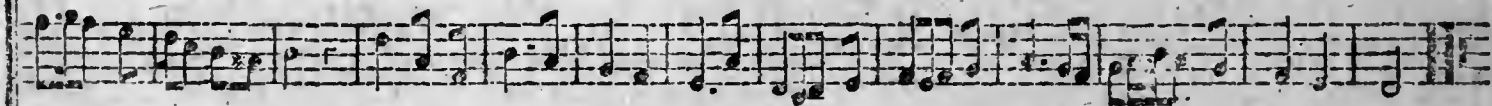
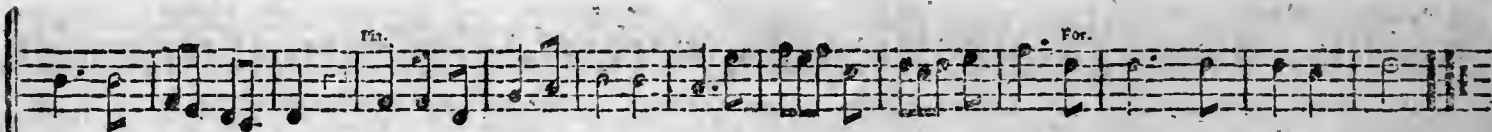
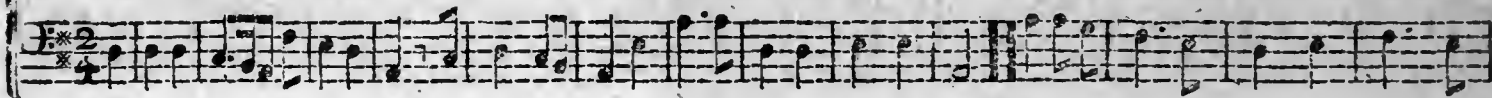
race, And put a cheerful courage on,

And put a cheerful courage on.

And put, &c.



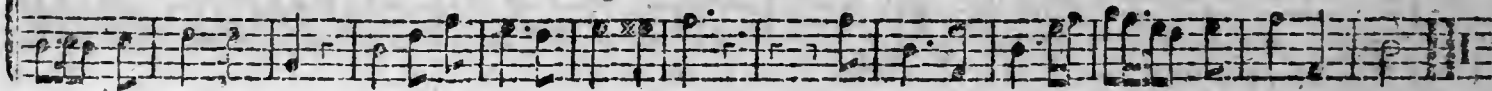
Blest are the souls that hear and know The gospel's joyful sound, 'The gospel's joyful sound; Peace shall attend the path they go, And



light their steps around, Peace shall, &c.

And light, &c.

And light, &c.



Alr. ALLEGRETTO.

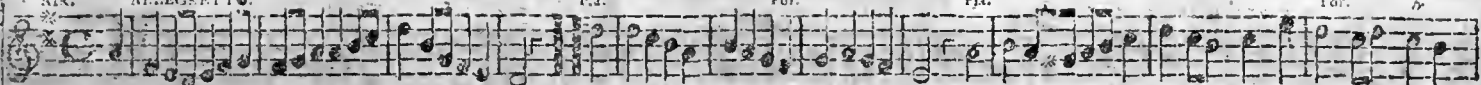
Pia.

For.

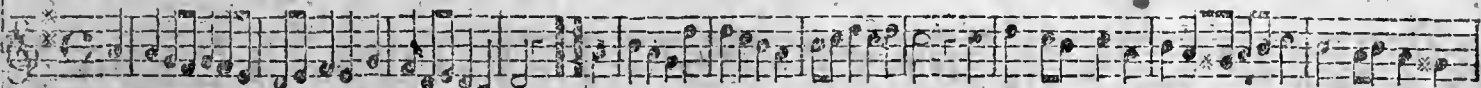
Pia.

For.

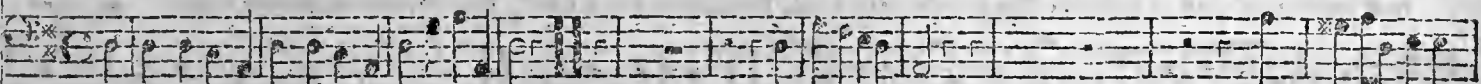
*h*



My Saviour, my Almighty Friend,                      Where will the growing numbers end;                      Where will the growing numbers end,



When I begin thy praise,                      The numbers of thy grace,                      The numbers of thy



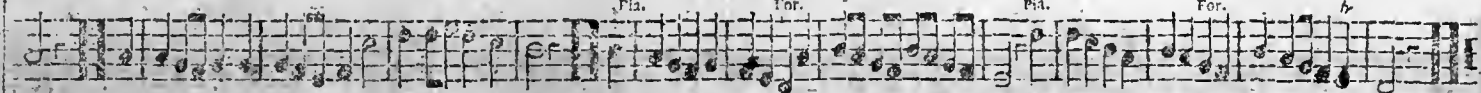
Pia.

For.

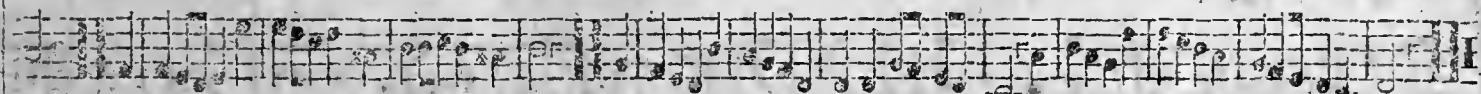
Pia.

For.

*h*



Thou art my everlasting trust,                      And since I knew thy graces first,                      And since I knew thy graces first,



grace.                      Thy goodness I adore,                      I speak thy glories more,                      I speak thy glories more.



Oh, if my soul was form'd for woe, How would I vent my sighs! — Repentance

should like rivers flow, From both my streaming eyes. 'Twas for my sins my dearest Lord' Hung on the curf'd tree,

For thee, For thee, &c.

And groan'd away a dying life For thee, my soul, for thee, For thee, &c.

For thee, my soul, For thee, &c.

Detailed description: This block contains a musical score for a hymn. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is written in a simple, hymn-like style. The lyrics are placed below the staves, with some words aligned under specific notes. The piece concludes with a double bar line and repeat dots.

*Heavenly Theme.* C. M. Words by Dr. Watts.

AIR.

Begin, my tongue, some heav'nly theme, And speak some lofty thing ; The mighty works or mighty name Of our eternal King.

Detailed description: This block contains a musical score for a hymn titled 'Heavenly Theme'. It features two staves of music. The first staff starts with a treble clef and a key signature of one flat. The melody is more complex than the previous hymn, with some sixteenth notes. The lyrics are written below the staves. The piece ends with a double bar line and repeat dots.

O the sweet wonders of that cross, Where God the Saviour lov'd and dy'd; Her noblest life my spirit draws

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef with a common time signature. The third staff is a treble clef with a key signature of one sharp and a common time signature. The fourth staff is a bass clef with a key signature of one sharp and a common time signature. The lyrics are written below the staves, with some words underlined. There are asterisks on the first staff of each system.

From his dear wounds and bleeding side. I would forever speak his name; In sounds to mortal ears unknown; With angels join to praise the

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp and a common time signature. The second staff is an alto clef with a common time signature. The third staff is a treble clef with a key signature of one sharp and a common time signature. The fourth staff is a bass clef with a key signature of one sharp and a common time signature. The lyrics are written below the staves, with some words underlined. There are asterisks on the first staff of each system.

Musical score for 'The Cross Continued' consisting of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The lyrics are: 'Lamb, And worship at his Father's throne, With angels join, &c. And worship, &c. And, &c.'

Lamb, And worship at his Father's throne, With angels join, &c.      And worship, &c.      And, &c.

St. Mary.

L. M.

Words by Dr. Watts.

Musical score for 'St. Mary' consisting of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The lyrics are: 'Father, I blefs thy gentle hand, How kind was thy chaffising rod! That forc'd my conscience to a stand, And brought my wand'ring soul to God.'

Father, I blefs thy gentle hand, How kind was thy chaffising rod! That forc'd my conscience to a stand, And brought my wand'ring soul to God.



Sing to the Lord a new-made song, Let earth in one assenibly throng, Her common patron's praise refund. Sing to the Lord and bleis his name, From

day to day his praise proclaim, Who us with his falvation crown'd. To heathen lands his fame rehearse, His wonders to the universe.



Pia.

Hark! what celestial notes, What melody we hear! Soft on the morn it floats, And fills the ravish'd ear.

The tuneful shell, The golden lyre, And vocal choir, The concert swell, The concert swell.

*Ephesus.*

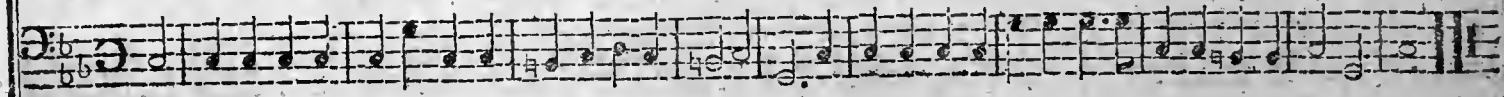
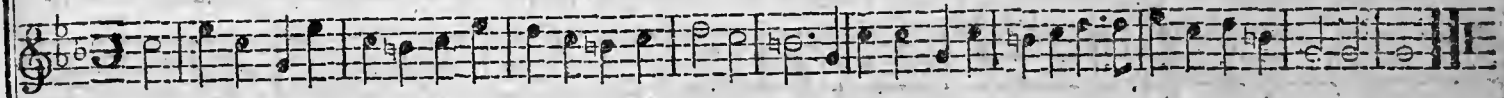
L. M.

Words by Mrs. Steele.

AIR.



Th' uplifted eye and bended knee Are but vain homage, Lord, to thee ; In vain our lips thy praise prolong, The heart a stranger to the song.



*Havannah.*

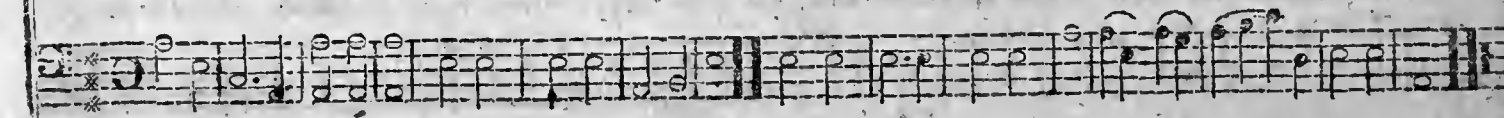
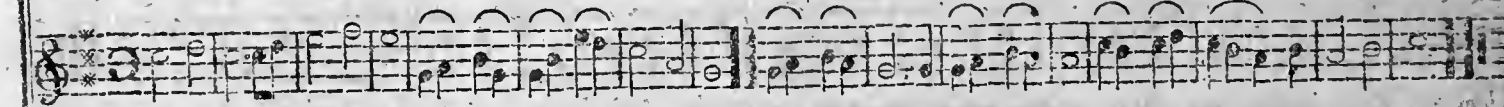
P. M.

Words by Mrs. Barbauld.

AIR.



Praise to God, immortal praise, For the love that crowns our days : Bounteous source of ev'ry joy, Let thy praise our tongues employ.

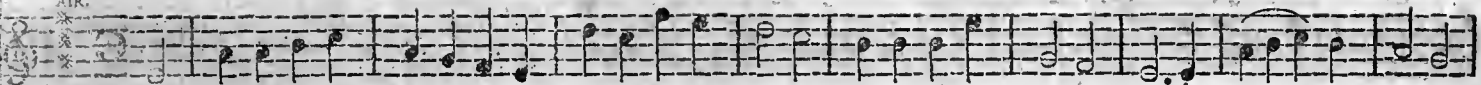


Rising Dawn.

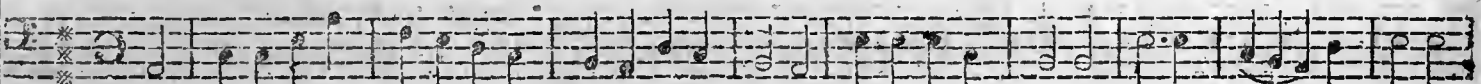
C. M.

Words from Belknap's Collection.

AIR.

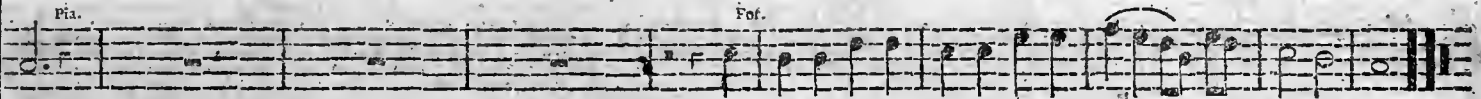


Behold the rising dawn appear, Which calls our willing feet To tread thy courts, O God, and here Our solemn vows re-



Pia.

For.

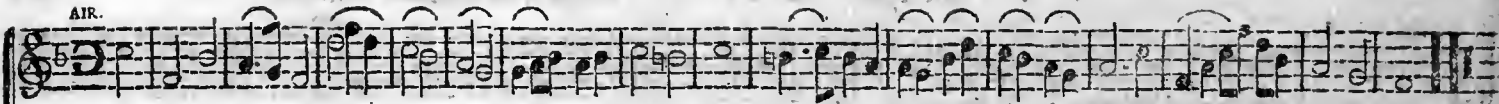


peat. Fair Zion's gates are our delight, Within her walls we stand; And all her happy sons unite In friendship's sacred bands.

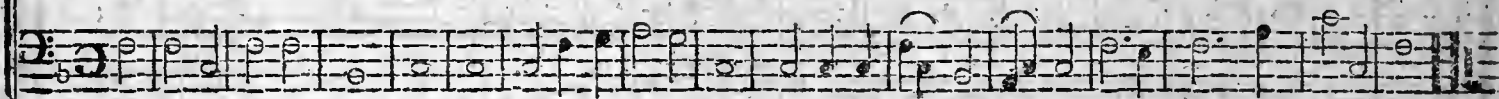
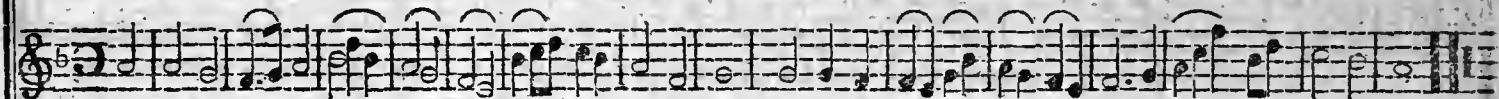


F f

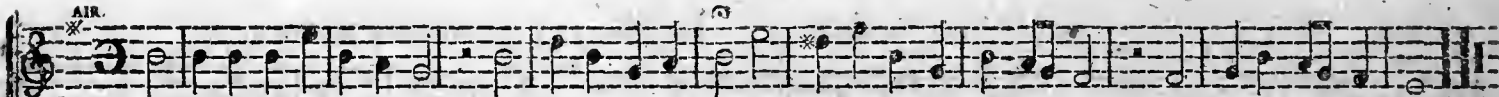
AIR.



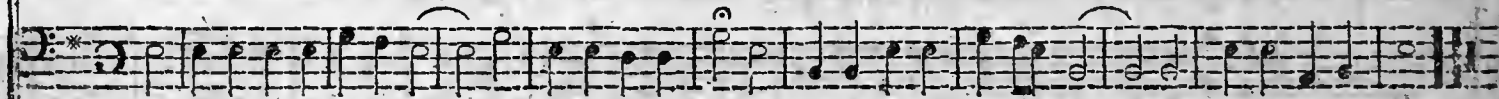
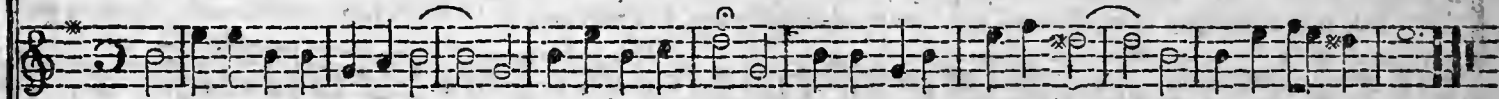
Eternal Wisdom, thee we praise, Thee the creation sings; With thy great name, rocks, hills and seas, And heaven's high palace rings.

*Cuba.* C. M.

AIR.



While some on me with wonder gaze, Thy hand supports me still; Thy honour, therefore, and thy praise, My mouth shall always fill:



*Sicily.* C. M.

Words from Salisbury Collection.

AIR.



In the soft season of thy youth, In nature's smiling bloom, Ere age arrive and trembling wait Its summons to the tomb, Its summons, &c.



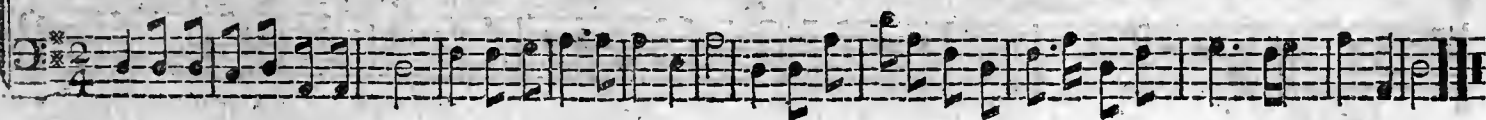
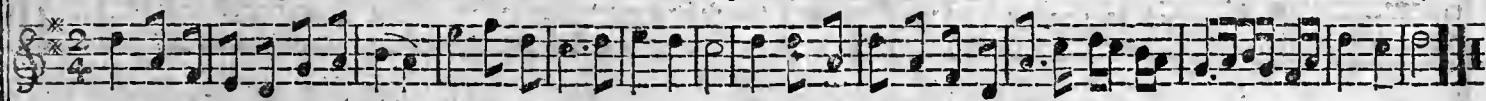
*Sun.* L. M.

Words by Dr. Watts.

AIR.



Fairest of all the lights above, Thou sun, whose beams adorn the spheres, And with unwearied swiftness move, To form the circles of our years.



AIR.

Father of mercies! in thy word What endless glory shines! Forever be thy name ador'd For these celestial lines.

*Alabama.*

L. M.

Words from Enfield's Selection.

Hark! 'tis the trumpet's piercing sound, The rising dead assemble round; In long procession see they come, Each to receive his righteous doom.

Corinth. P. M.

Words from Belknap's Collection.

AIR. Pia. For. 1 2

Bless God, O my soul, Rejoice in his name, Surpassing in honor, Dominion and might;

And let my glad voice, Thy greatness proclaim; Thy throne is in heav'n, Thy robe is the light.

Solemnity. C. M.

Words by Dr. Watts.

Death, 'tis a melancholy day To those who have no God; When the poor soul is forc'd away, To seek her last abode.



Pla.

For.

Pla.

Now, to the Lord, who makes us know The wonders of his dying love, Be humble honors paid below, And strains of nobler praise above, Be

humbler honors, &c.

And strains, &c.

And, &c.



Weary Pilgrim.. Sevens.

AIR. Mod.

Musical score for 'Weary Pilgrim' in G major, 6/8 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'Come, faind Jesus' facred voice, Come, and make my paths your choice; I will guide you to your home; Weary pilgrim, hither come:'. The piece concludes with a double bar line and repeat dots.

Athens: L. M.

Words by Dr. Watts.

Musical score for 'Athens' in G major, 6/8 time. The score consists of three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff (Right Hand). The lyrics are: 'Had I the tongues of Greeks and Jews, And nobler speech than angels use, If love be absent, I am found, Like tinkling brass, an empty sound.'. The piece begins with an 'AIR.' marking and concludes with a double bar line and repeat dots.

AIR.

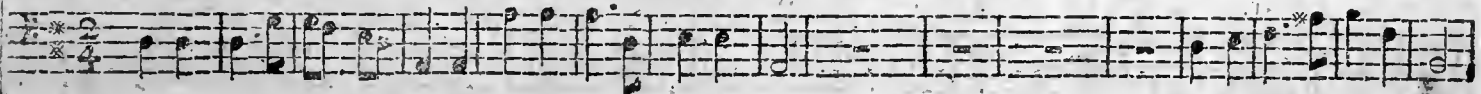
To this dear Surety's hand Will I commit my cause; He answers and fulfils His father's broken

laws; Behold my fowl At freedom fet; My Surety paid The dreadful debt.

Air. Mod.



Praise to God the great Creator, Bounteous source of all our joy; He whose hand upholds all nature, He whose nod can all destroy.



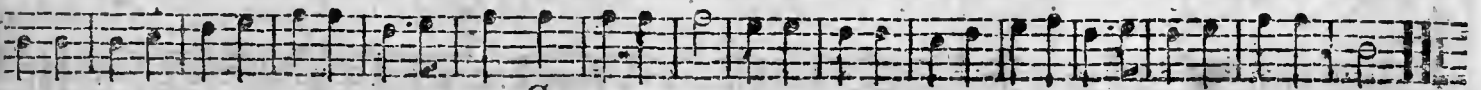
Vivace.

Plao.

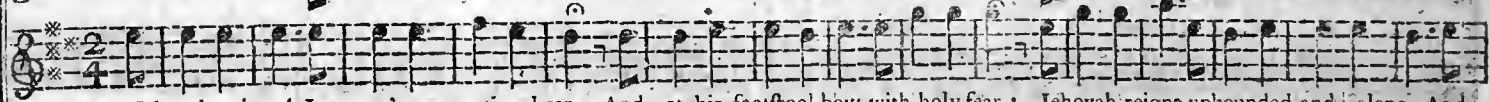
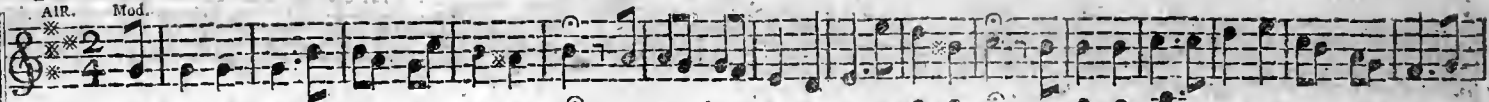
F&t.



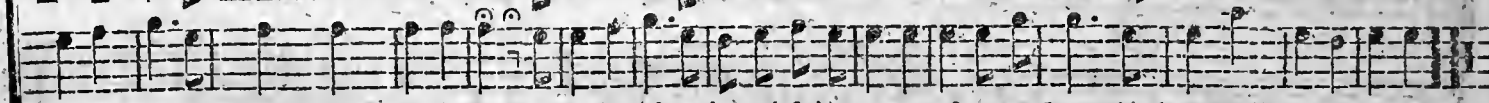
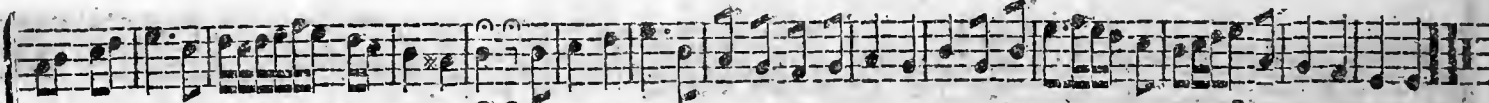
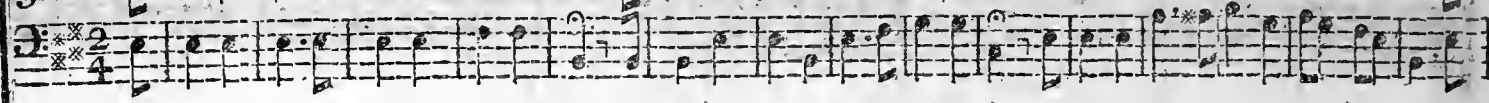
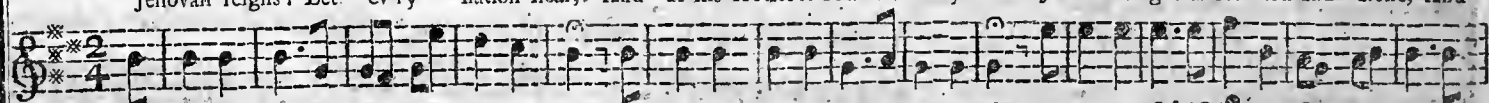
Saints, with pious zeal attending, Now the grateful tribute raise; Solemn songs to heav'n ascending, Join the universal praise.



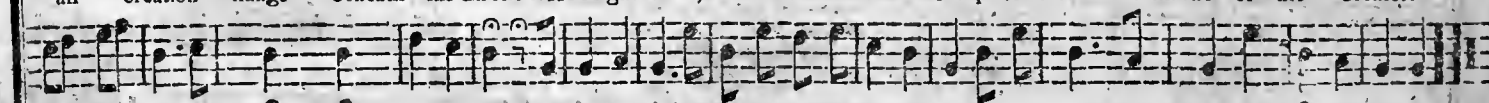
AIR. Mod.



Jehovah reigns! Let ev'ry nation hear, And at his footstool bow with holy fear: Jehovah reigns unbounded and alone, And

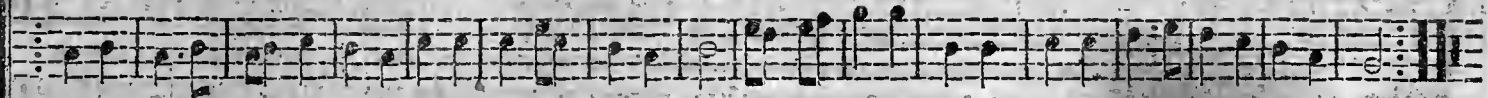


all creation hangs beneath his throne: He reigns alone, let no inferior nature Usurp or share the throne of the Creator.

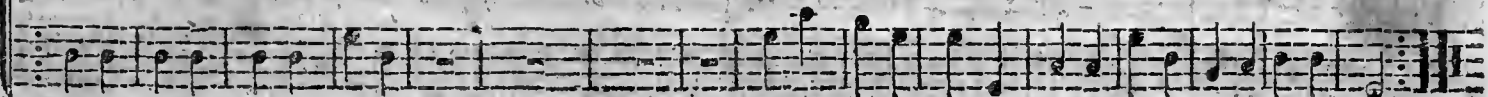


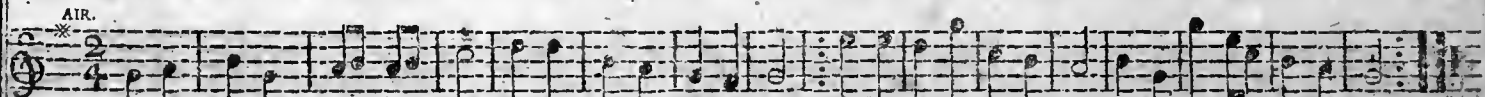
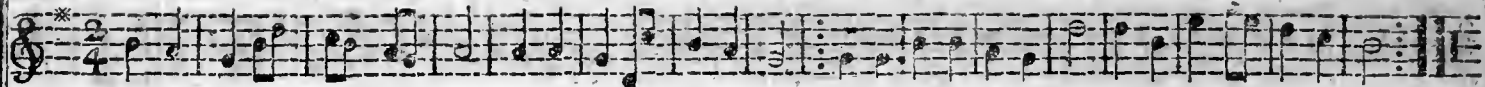


Hail! thou once despised Jesus, Thou didst free salvation bring; By thy death thou didst release us From the tyrant's deadly sting.

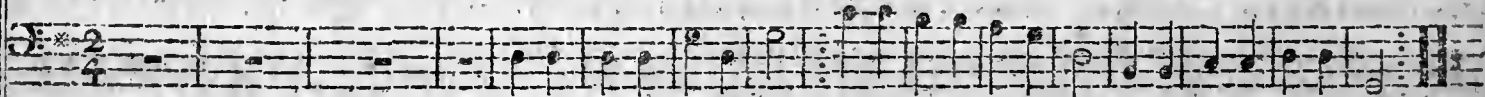


Hail! thou agonizing Saviour, Thou didst bear our sin and shame; By thy merit we find favour, Life is given through thy name.

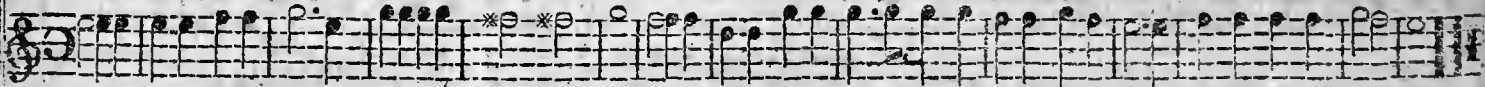




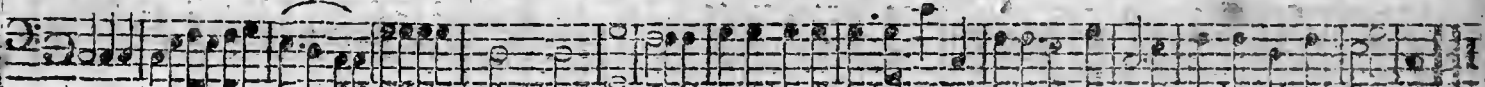
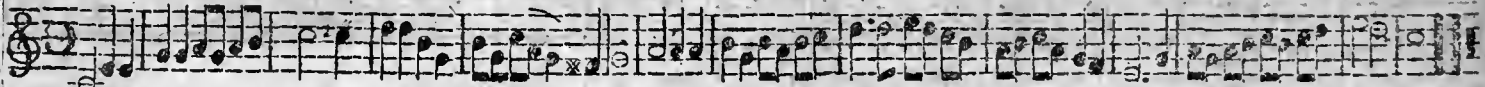
Lift your voice and thankful sing Praises to your heav'nly King; For his blessings far extend, And his mercy knows no end.

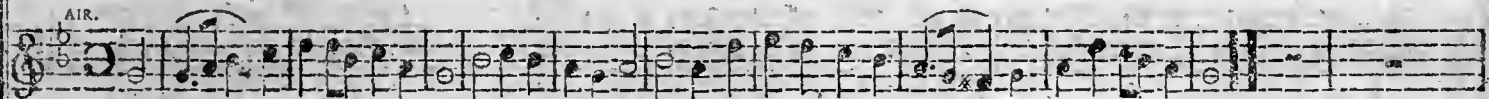
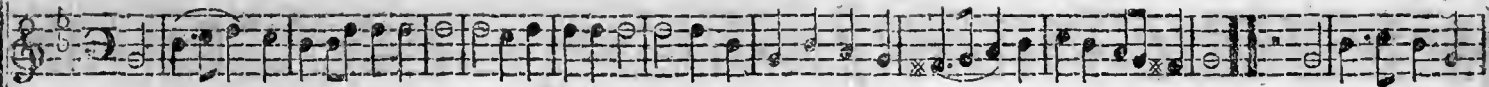


*Emulation.* L. M.

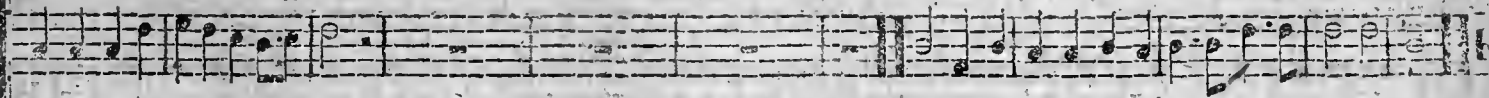


Now let us raise our cheerful strains, And join the blissful choir above; There our exalted Saviour reigns, And there they sing his wondrous love, And, &c.

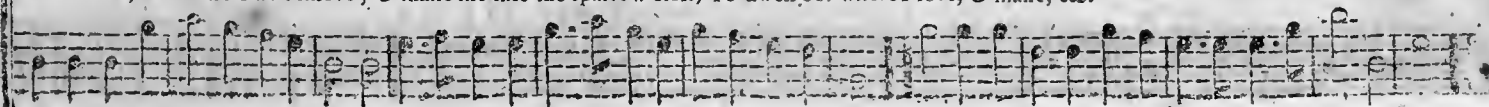




My heart and flesh cry out for thee, While far from thine abode ; When shall I tread thy courts, and see My Saviour and my God ? The sparrow builds her

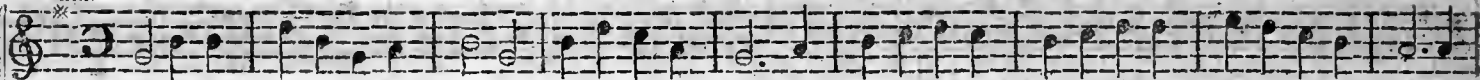


self a nest, And suffers no remove ; O make me like the sparrow blest, To dwell but where I love, O make, &c.





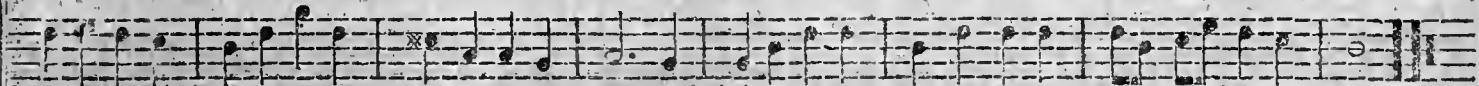
AIR.





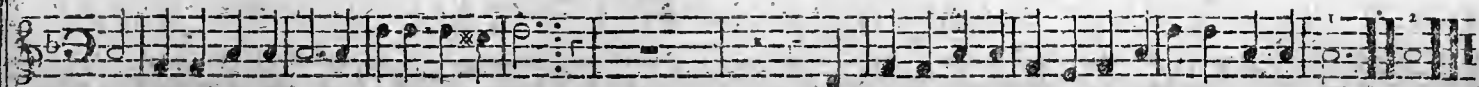


Rose of Sharon blossoms here, The fairest flower that blows, The Rose, &c.



Compassion. S. M.

Words by Beddome.



Let floods of penitential grief, &c.

AIR. Mod.



Did Christ for sinners weep; And shall our cheeks be dry? Let floods of penitential grief Burst forth from ev'ry eye.



Let floods, &c.

My helpless soul, from year to year, My, &c.

Beside the Gospel pool, Appointed for the poor,

My helpless soul, from year to year, My helpless soul, from year to year, Has waited for a cure.

My helpless soul, from year to year,

Detailed description: This is a musical score for the hymn 'Bethsaida'. It consists of four staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). The melody is written in a simple, accessible style. The lyrics are placed below the notes. The second staff continues the melody and lyrics. The third staff features a more complex melodic line with some grace notes and a longer note value. The fourth staff concludes the piece with a final cadence.

*Why weepest thou?*

C. M.

AIR.

Why, O my soul, why weepest thou? Tell me from whence arise Those briny tears, that often flow, Those groans that pierce the skies? Those groans, &c.

Detailed description: This is a musical score for the hymn 'Why weepest thou?'. It consists of three staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). The melody is marked 'AIR.' and is written in a simple, accessible style. The lyrics are placed below the notes. The second staff continues the melody and lyrics. The third staff concludes the piece with a final cadence.

*Suspension.*

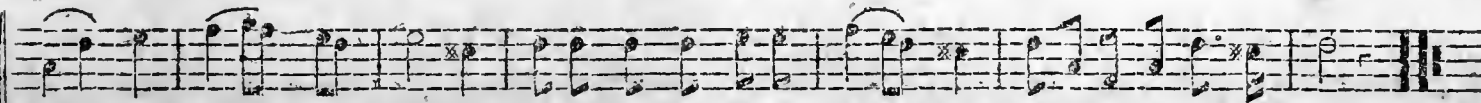
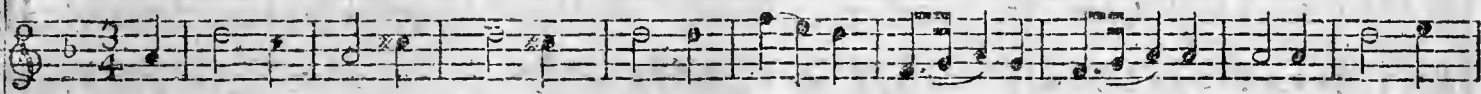
L. M.

Words by Newton.

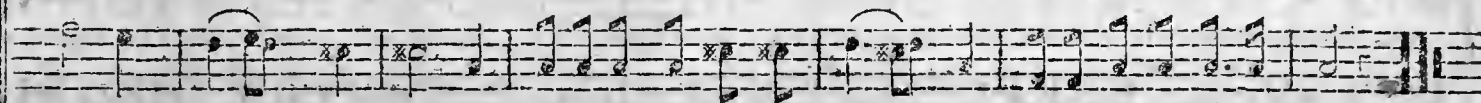
AIR.



My harp untun'd and laid aside; To cheerful hours the harp belongs; My cruel

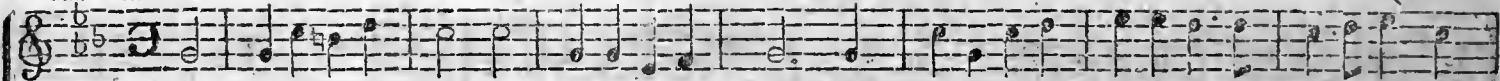


foes. insulting cry'd, Come sing us one of Zion's songs, Come sing, &c.

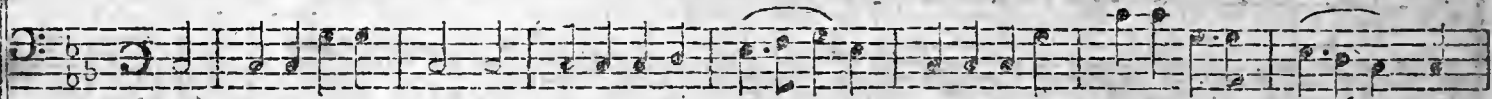
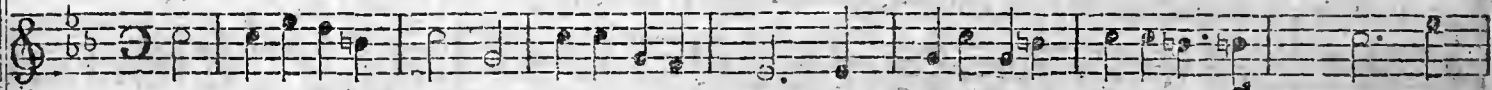


H h

AIR. Mod.



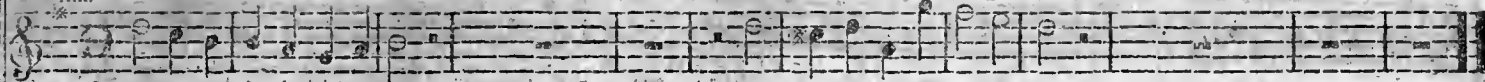
From the first dawning light 'Till the dark ev'ning rise, For thy salvation, Lord, I wait With ever



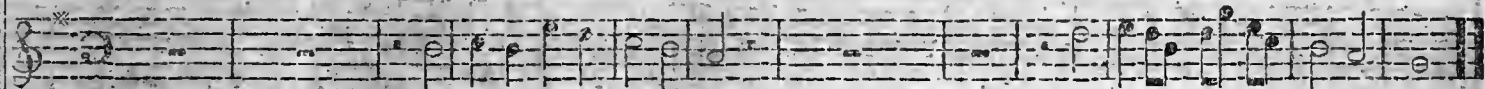
longing eyes, For thy salvation, &c.



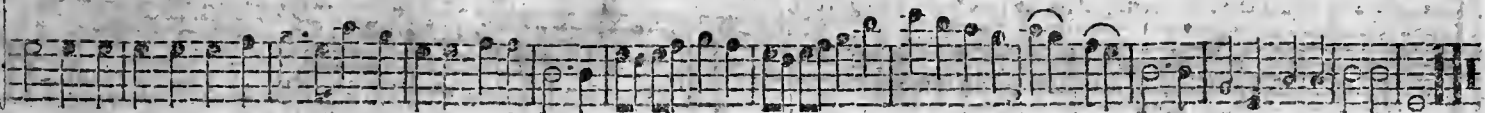
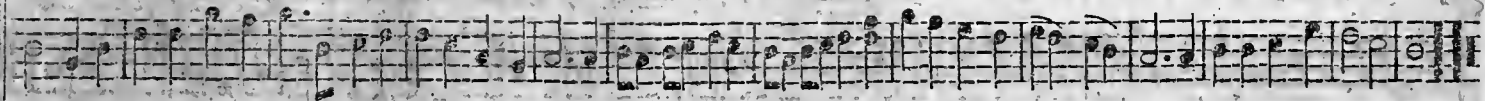
AIR.



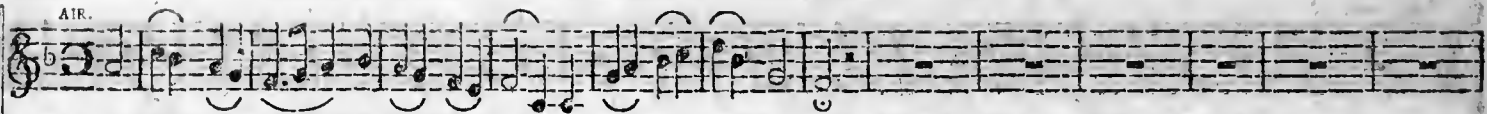
Happy the church, thou sacred place, The seat of thy Creator's grace; Thine holy courts are his abode, Thou earthly palace of our God.



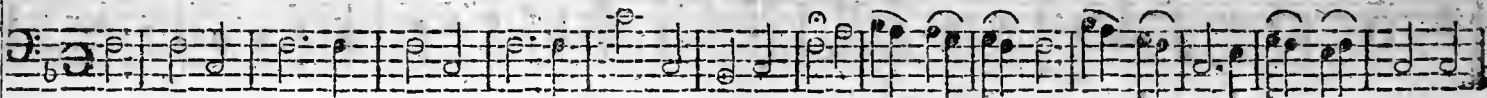
Thy walls are strength, and at thy gates A guard of heavenly warriors waits; Nor shall thy deep foundations move, Built on thy justice and thy love, Built, &c.



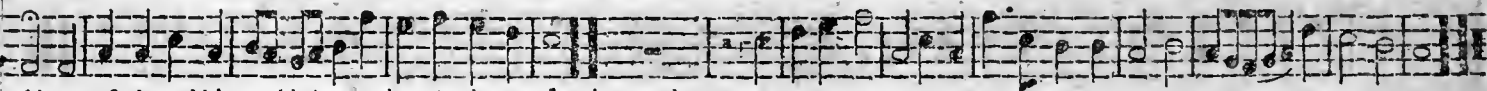
AIR.



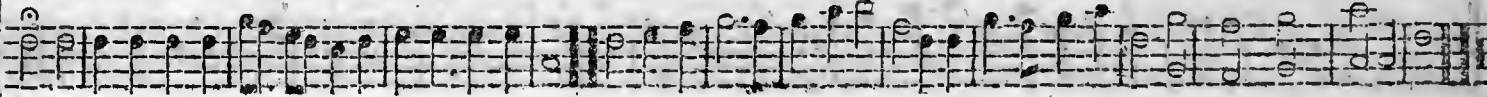
The opening heav'ns around me shine With beams of sacred blifs, While Jesus shews his heart is mine, And whispers I am



Run up with joy the shining way, Run up, &c. T' embrace my dearest Lord.



his. My soul would leave this heavy clay, At that transporting word,



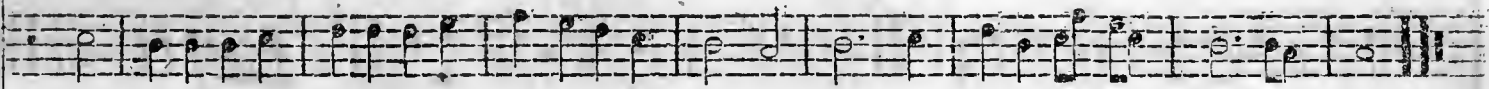
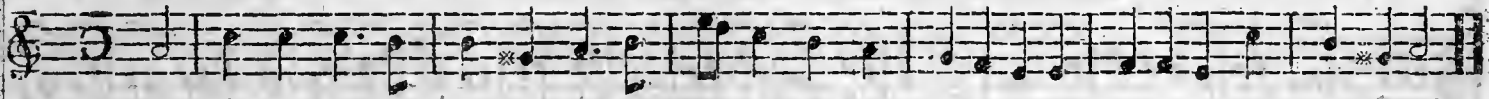
*Erie.* P. M.

Words by Barlow.

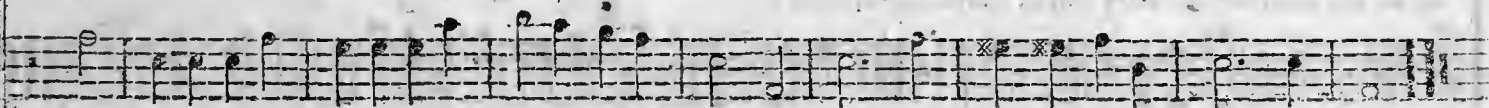
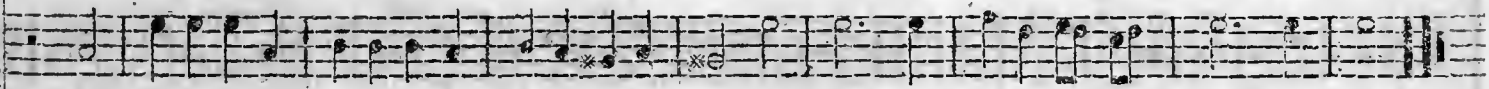
AIR. Mod.



As lost in lonely grief, I tread The silent mansions of the dead, Or to some throng'd assembly go.

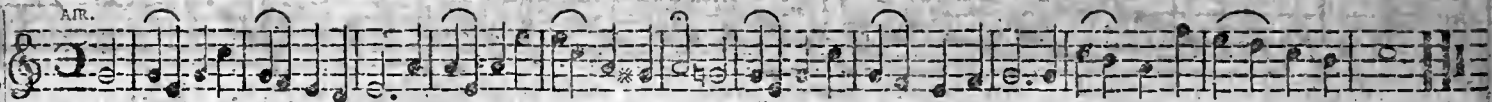


Through all alike I rove alone, Forgotten here, and there unknown, The change renews my piercing woe.

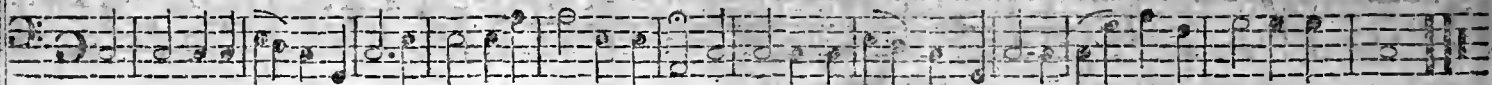




AIR.



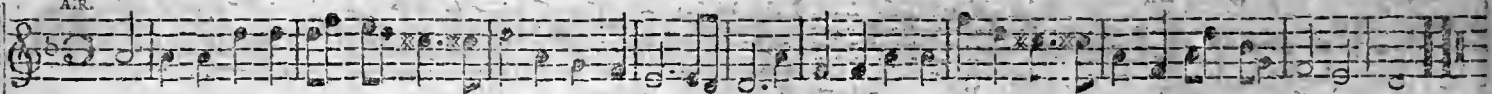
How sweetly, along the gay mead, The daisies and cowslips are seen; The flocks, as they carelessly feed, Rejoice in the beautiful green.

*Tender Thoughts.*

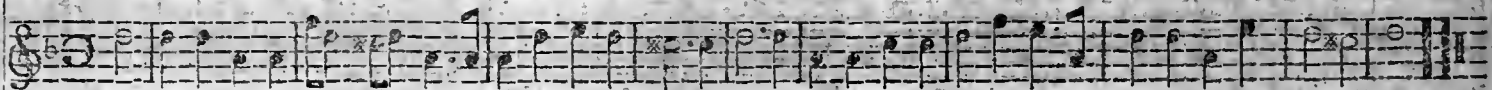
L. M.

Words by Dr. Doddridge.

AIR.

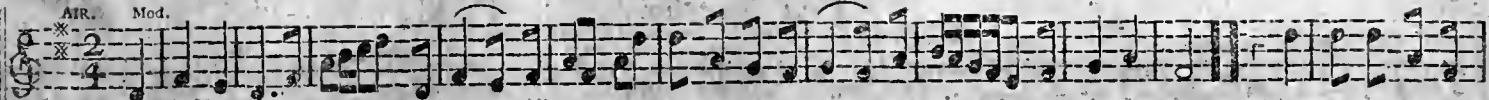


Arise, my tender thoughts, arise, To torrents drown my weeping eyes; And thou, my heart, with anguish feel Those evils which thou canst not heal.

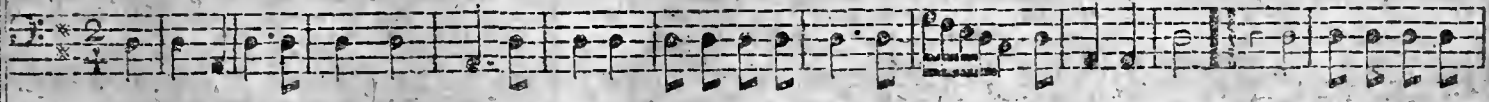




AIR. Mod.



Begin, my soul, th' exalted lay, Let each enraptur'd thought obey, And praise th' Almighty Name. Lo! heav'n and earth, and



feas and skies, In one melodious concert rise, To swell th' inspiring theme, To swell, &c.



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

<p><b>ALPHA,</b>                  *Athens,                  *Albani,                  Africa,                  Apollo,                  Athley,                  Aiscnbow,                  Bangor,                  Bromley,                  Brabrook,                  *Betbsada,                  Cambridge,                  Commemoration,                  Confidence,                  Chester,                  Coronation,                  Canton,                  Concord,                  Charleston,                  *Compassion,                  *Cuba,                  *Corinth,                  *The Cross,                  Denmark,                  *Dawning Light,                  Devotion,                  Deliverance,                  Dover,                  Durham,                  Danbury,                  Epsom,                  *Eric,                  Enfield,                  Edam,                  *Ephesus,</p>	C. M. L. M. L. M. C. M. <i>Billings.</i> C. M. <i>W. Allen.</i> C. M. ——— P. M. <i>Wood.</i> C. M. <i>Tanfur.</i> L. M. <i>Brodrick.</i> C. M. <i>Will. Coll.</i> S. M. ——— C. M. <i>Giardini.</i> C. M. L. M. L. M. <i>Billings.</i> C. M. C. M. S. M. C. M. <i>Frothingb.</i> S. M. C. M. P. M. L. M. L. M. <i>Madan.</i> S. M. L. M. <i>Read.</i> C. M. S. M. ——— P. M. <i>Kimball.</i> C. M. <i>Read.</i> C. M. <i>Madan.</i> P. M. C. M. <i>Chandler.</i> C. M. ——— L. M.	page 1 237 234 7 27 121 35 3 221 223 246 155 9 5 7 175 178 181 187 245 232 235 226 77 248 189 192 203 204 205 126 251 183 216 230	*Eternal Wisdom, *Elini, *Emulation, Fairlee, Funeral Hymn, Funeral Thought, Greenwich, *Golden Lyre, *How Sweetly, Hiosdale, Hancock, *Heavenly Theme, *Havannah, Hotham, Habakkuk, Hollis, Italy, Incense, Invitation, *Immanuel, Jordan, Judgment, *Jehovah Reigns, Love Divine, Lord's Prayer, *Iodi, Lenox, Lisbon, Lord's Day, Lisbon, Little Marlboro', Lebanon, Maryland, Minerva, Majesty, Magdala,	C. M. P. M. <i>Babcock.</i> L. M. L. M. C. M. C. M. <i>Smith.</i> L. M. <i>Read.</i> P. M. P. M. C. M. <i>Holyok.</i> C. M. <i>Händel.</i> C. M. P. M. P. M. <i>Madan.</i> P. M. ——— C. M. L. M. <i>Sacchini.</i> L. M. L. M. <i>Kimball.</i> P. M. <i>Babcock.</i> C. M. <i>Billings.</i> P. M. <i>Read.</i> P. M. P. M. ——— L. M. <i>Stephenson.</i> L. M. P. M. <i>Edson.</i> S. M. <i>Read.</i> S. M. S. M. <i>Swan.</i> S. M. <i>Williams.</i> C. M. <i>Billings.</i> L. M. ——— L. M. <i>Dr. Allen.</i> C. M. <i>Billings.</i> P. M.	232 242 242 8 190 207 176 229 232 207 220 225 230 154 146 198 186 192 196 241 195 218 240 26 134 249 6 179 180 213 185 213 25 174 2 191	Milford, Mount Ephraim, *Mazza, New Canaan, Newton, New Jerusalem, Old Hundred, *Oracle, *Opening Heavens, Paris, Paradise, Portugal, *Persia, *Praise to God, Providence, Psalm 150, *—— 142, *—— 34, *—— 119, Rapture, Russia, *Rising Dawn, Salem, Scotland, Sheffield, *Suspension, Smyrna, Sherburne, Stratham, *St. Mary, *Sparta, *Sicily, *Sun, *Solemnity, *Surety, *Tender Thoughts,	C. M. <i>Stephenson.</i> S. M. <i>Milgrove.</i> C. M. P. M. S. M. <i>Smith.</i> C. M. ——— L. M. <i>M. Luther.</i> C. M. C. M. L. M. <i>Billings.</i> I. M. L. M. <i>Tborley.</i> L. M. P. M. P. M. <i>Lane.</i> L. M. <i>Stephenson.</i> P. M. C. M. <i>Stephenson.</i> C. M. ——— L. M. L. M. <i>Read.</i> C. M. C. M. P. M. <i>Aine.</i> L. M. <i>Breitbart.</i> L. M. C. M. C. M. <i>Read.</i> C. M. <i>Lockhart.</i> L. M. P. M. C. M. L. M. C. M. C. M. P. M. L. M.	200 220 244 194 197 212 182 234 250 8 184 217 236 239 187 132 253 201 209 12 177 231 160 136 217 248 4 214 222 227 228 233 233 235 238 252	Truro, Treasure, Verona, Virginia, Victory, *Vergennes, Weston Flavel, Winter, Wells, Worcester, Walpole, *Weary Pilgrim, *Why weepst thou? Yarmouth,	L. M. <i>Will. Coll.</i> C. M. P. M. C. M. <i>Brownson.</i> C. M. <i>Read.</i> C. M. ——— C. M. <i>Read.</i> L. M. <i>Hollrad.</i> S. M. <i>Wood.</i> C. M. <i>do.</i> P. M. C. M. S. M. <i>Kimball.</i>	206 219 188 206 215 243 24 199 199 202 224 237 246 208
---	--	--	---	--	--	---	---	---	--	---	---

## A N T H E M S.

Arise, shine, O Zion, Blessed be the Lord God of Israel, Behold I bring you glad tidings, Behold, God is my salvation, Come, Charity, with goodness crown'd, From heaven's loud angelic song begar, Hear my prayer, O Lord, Hark! what distant music, Hail, Sacred Art, I heard a great voice, I heard a great voice, Lord now testifi thou thy servant, Lift up your heads, O ye gates, O come let us sing unto the Lord, O be joyful in the Lord, O Zion that bringest good tidings, O praise the Lord in that best place, Praise the Lord, O my soul, Praise the Lord, ye servants, Ye Nymphs of Solyma begin the song,	Williams, 119 <i>do.</i> 106 <i>Stephens.</i> 41 <i>Sally.</i> 82 61 15 <i>Stephenson.</i> 123 110 <i>Rogerson.</i> 158 <i>Billings.</i> 108 <i>Kimball.</i> 210 <i>Steph.</i> 134 <i>Williams.</i> 103 <i>Kimball.</i> 161 <i>Sally.</i> 148 <i>Steph.</i> 113 <i>do.</i> 132 <i>do.</i> 66 <i>do.</i> 139 90
---	---

