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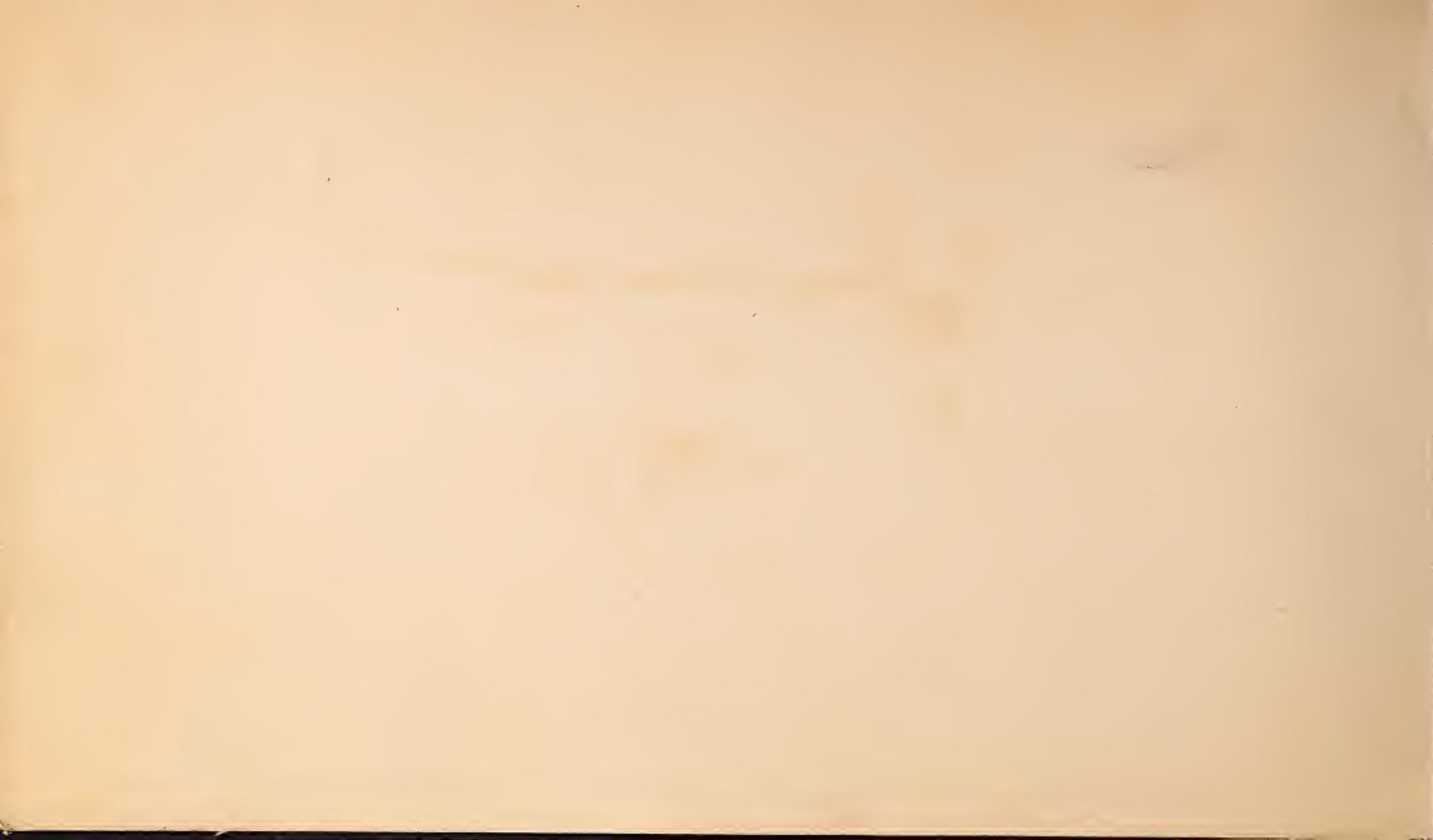
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Lydia

A. L. Lathrop
Simon Lathrop's Lisbon

Singing Silva. March

March 6th A.D. 1810

Price 15^c Cents

Simon Simon Lathrop Lisbon

W. H. C. & Co.
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HARMONIA COELESTIS: HARMONIA A COLLECTION OF CHURCH MUSIC, IN TWO, THREE, AND FOUR PARTS.

WITH WORDS ADAPTED TO EACH, COMPREHENDING NOT ONLY THE METRES IN COMMON USE, BUT THE PARTICULAR METRES, IN THE HARTFORD COLLECTION OF HYMNS;—THE TUNES CORRECTLY FIGURED FOR THE ORGAN AND HARPSICHORD.—WITH AN INTRODUCTION TO MUSIC.

Chiefly collected from the Greatest Masters in Europe, and never before printed in America.

BY JONATHAN BENJAMIN.

July 22

NORTHAMPTON: PRINTED, Typographically, by ANDREW WRIGHT,
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ADVERTISEMENT.

AT the repeated importunity of a great number of Musical Friends; this work have been undertaken. The greatest pains have been taken to select such tunes as should be useful in PUBLIC WORSHIP; and at once unite *simplicity, variety, and sublimity* of style: How I have succeeded, the public will judge.

The works of HANDEL, GIARDINA, PURCELL, MADAN, MILLGROVE, ARNOLD, &c. &c. will recommend themselves.—The public are assured that they are printed verbatim from the original copies.—There are a number of tunes of *American* composition in this work, but for certain reasons, the Authors have not credit for them.

The leading part, or AIR, in the following tunes, is generally next the Bass, which ought to be performed by the First Treble; as there is not, perhaps, one proper Tenor voice to an hundred singers, that can reach the compass of an octave, and do every note justice in the Tenor: But if they perform the Seconds, or upper part, together with the Second Treble, the music will be much more full and complete.

N. B.—The reason that there is no reference as to the words, is, that the whole of those excellent Hymns, may be found in the *Hartford Collection*, now publishing, by the Rev. Messrs. STRONG, FLINT, & STEWART, the profits of which are for the benefit of the MISSIONARY SOCIETY.

Of the CHARACTERS in MUSIC.

Semibreve. Minim. Crotchet. Quavers. Semiquavers. Demisemiquavers. Flat. Sharp. Natural. Direct. Ledger Line. Hold.



Notes. Rests. Pointed Notes. Slur. Diminished Notes. Repeats. Single Bar. Double Bar.



A FLAT, set at the beginning of a tune, sinks every note on that line or space half a tone. When set before any note in the tune, sinks every note on that line (in the bar,) half a tone.

A SHARP has the contrary effect from that of a Flat.

A NATURAL, set before a note that was made flat or sharp at the beginning, restores it to its primitive sound. When this character is continued through a strain, or any number of bars, it takes off the power of the flat or sharp, and ought to be performed in its original key.

A DIRECT points to the first note in the next line.

A LEDGER LINE is added when notes ascend or descend beyond the stave.

A HOLD signifies such note, rest, &c. over which it is placed, should be held somewhat longer than usual, and if performed aright, is very graceful. Let the voice come on to the note very soft, and swell the note in the middle, and let your voice ease off gradually till it comes to a point; then make a very short pause—the beat in the mean time should be stopped, or held in such a manner that the performer may again take beat from the leader.

A POINT on the right side of a note, adds to it half its length—a semibreve will be equal to three minims, &c.

A SLUR is drawn over or under as many notes as are to be sung to one syllable.

POINTED NOTES, are performed three in the time of two of the same kind, without the figure.

REPEAT directs that the strain be sung over again. The figures 1, 2, directs you to sing the note under figure 1, before the repeat, and under figure 2 after the repeat, after passing that under figure 1.

SINGLE BAR is used to divide the notes into regular divisions, according to the measure note of the movement.

DOUBLE BAR is used to distinguish the lines of a Psalm Tune, or the movements of an Anthem.

THE GAMUT.

G	Sol.
F	Fa.
E	La.
D	Sol.
C	Fa.
B	Mi.
A	La.
G	Sol.
F	Fa.
E	La.
D	Sol.
C	Fa.
B	Mi.
A	La.
G	Sol.
F	Fa.
E	La.
D	Sol.
C	Fa.
B	Mi.
A	La.
G	Sol.

Treble. Counter. Bass. Tenor.

To understand this Scale, observe the first letter & G, in the Bass is made the Ground of all Music. The General Scale of Music is three octaves; all above are called notes in Alt, and all below double—and should they be continued to ever so many, yet they are but a repetition of the first 7 Letters and their sounds.—Note also, in the Gamut not only how the parts are taken out, but also the Cliffs, which are a 5th. from each other, and show the different parts of the Music.

A SEMIBREVE,

Two



is equal to—

MINIMS;

Four



CROTCHETS;

Eight



QUAVERS;

Sixteen SEMIQUAVERS,



Thirtytwo DEMISEMIQUAVERS.



N. B. The rests of the respective notes are silent in the same proportion, except a Semibreve rest, which fills a bar in every species of time.

The following SCALE unites the F and G Cliff, which is used in the following work.

Of the MOODS of TIME and their MEASURE NOTES.

5

COMMON TIME.

First. Second. Third.

d.d.u.u. d.d. u.u. d. u. d. u.

TREBLE TIME.

First. Second. Third.

d. d. u. d. d. u. d. d. u. d. d. u.

COMPOUND TIME.

First. Second.

d. u. d. u.

THE length of time in each bar I shall leave to the discretion of the performer.—The words, if properly adapted, will be the best guide, both as to the stile and time of performance. In beating Common time, you are always to move your hand twice down and twice up, in each bar, unless the movement be very brisk, then once down and once up will be sufficient. Treble time is beat twice down and once up in a bar. Compound, one down and one up in a bar.

When there is neither Flat b nor Sharp, * placed at the beginning of the tune, Mi is in B.

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

TRANSPOSITION.

Example by Flats.

Mi in B, its natural place.	B flat Mi in E.	B & E flat Mi in A.	B, E, and A flat Mi in D.	B, E, A and flat Mi in G.	F sharp Mi in F.	F and C sharp Mi in C.	F, C, 2nd G sharp Mi in G.	F, C, G, and D sharp Mi in D.
C CLIFF:	b	b	b	b	*	*	*	*
G CLIFF:	b	b	b	b	*	*	*	*
F CLIFF:	b	b	b	b	*	*	*	*

Example by Sharps.

First, You are to consider that Mi is the governing note, and comes but once in an octave. Your natural sharp key note next above, and your natural flat key note next below it.

Secondly, Your Mi is always a sharp note, hence the reason of placing the first Flat on that line or space, which changes Mi to E—for Mi must be removed by Flats, a Fourth above, or Fifth below, that the natural semitones may be kept in regular order. The next Flat must be placed on E, the Fourth above or Fifth below, will place Mi on A, &c. &c.—Your sharps must be added a Fifth above, or Fourth below, that the semitones may keep their regular order: therefore the first Sharp is placed on F, the second on C, &c. your Mi always being with the last Sharp. Thus may Mi be artificially removed to any of the six letters of the scale, (and when sung or played right will be the same in effect) till it comes back to its original place.

I N T E R V A L S.

An Interval is the distance between any two notes, as to acuteness or gravity, i. e. high or low. They are not all equal as they appear upon the stave—some are called whole, and others semi, or half tones, having nearly the same proportion as the inch and half inch. The natural scale contains only two semi tones, viz. between B and C, and E and F—or between Mi, Fa and La, Fa; but the whole may be divided into semi tones, as in Scale 2nd.

From Scale 1st, observe, That the upper notes are those of the Diatonic or natural scale of Music, the whole tones being expressed by Semibreves, and the semi tones by Crotchets.

Scale 2nd, shews the octave artificially divided into semitones (called the Cromatic scale) and the two black notes slurred together as C, *, and D b, F *, and G b, &c. are on the Organ and Harpsichord, perfectly the same, and not distinguished in singing.

INTERVALS.

Unison. 2d. 3d. 4th. 5th. 6th. 7th. 8th.

Scale 1st, Diatonic.	 C D E F G A B C											
Scale 2, Cromatic.	 C D D* E F F* G G* A B B* C											
	1	2	3	4	5	6	7	8	9	10	11	12

Semitones

Of the KEYS in MUSIC.

A Key is a certain note in every piece of music, to which the whole is related and on which all the rest depend. This is always the last note of the Bass—whenever this key, tone, or sound is lost, the whole composition immediately runs into confusion.

There are but two Natural or Primitive keys in music, viz: C, the sharp or Major, and A, the flat or Minor Key; all the other keys are called artificial. To distinguish these keys, suppose your key is C, count the number of semitones in the first third, which will be C, D, E, or Fa, Sol, La, which is a Major Third, containing 4 semitones, which determines your music is on the Major Key.

But if your Key is A, your first third will be A, B, C, or La, Mi, Fa, which has but 3 semitones; therefore your key is the Minor—And as your third, so will your 6th and 7th be, whether flat or sharp.

The following scale shows all the Flat and Sharp Keys commonly used.

Major Keys.



Minor Keys.



C. D. E. F. G. A. B. C. D. E. F. G.

In the above Scale the Semibreve shows the key.—The Major key is above and the Minor key below mi.—The Octave above is considered the same.—Therefore by examination your key may be ascertained as well in the upper part as in the Bass. Your Major key has four Semitones in the first third 9 Semitones in the 6th and Eleven in the 7th.—The Minor key 3 Semitones in the first third Eight semitones in the 6th and 10 Semitones in your 7th.—But your third above is sufficient to determine the key.

Of GRACEFUL SINGING.

We now come to the Ornamental parts of Music without some attention to which none can gratify a good Ear Or do Justice to a good piece of Composition.

1st. Let your Gesture be decent and manly: Avoid every thing that may hurt your voice, or offend your hearers.

2d. Take care to have your voice as clear as may be; Open your mouth freely but not wide, take care that nothing is held before the mouth to obstruct the sound.

3d. Choose the part that best suits your voice and remember which part you are performing. The Treble requires delicacy without tameness. The Tenor a medium between effeminate softness and Masculine robustness. And the Bass Gravity, pomp, solidity of voice, and Bold expression.

4th. Pay a particular attention to your subject. A Man who does not feel, or at least seem to feel what he is performing, has no reason to expect a by-stander will.

5th. Express your Words with all the politeness possible, without affectation. Imitate the Orator rather than the Clown.

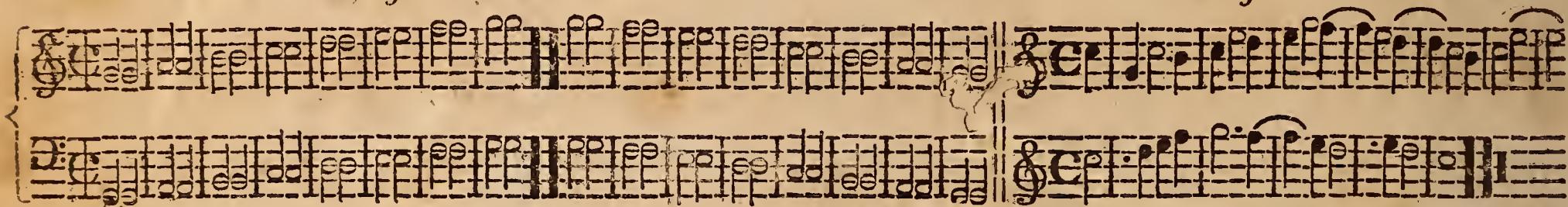
6th. Be careful where you lay your Accent, and here Observe that in Common Time, the first part requires a full, and the third an Inferior accent. In Treble time the accent is on the first third part only.

7th. Notice the parts marked F---Forte or P. Piano, i. e. loud and soft, or any other marks whether they respect the tune or time.

8th. Accommodate your style of singing as much as possible to the general Subject of the words.

9th. Never sing yourself out of breath as there cannot be any just occasion for it. Where there are no pauses you may gain Breath by performing the notes more distinct---But always calculate to have breath sufficient when most wanted.

LESSONS for PRACTICE.



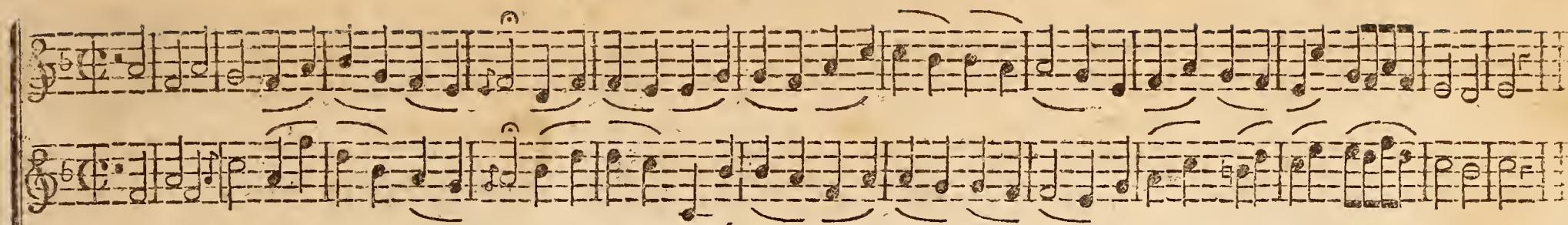
NOTES of SYNCOPATION.

Syncopation is when notes are so placed that the hand rises or falls in the middle of the note.

 ERRATA.—In the Advertisement, page 2, line 1 and 2, for *have* read *has*.

Martin's Lane. L. M.

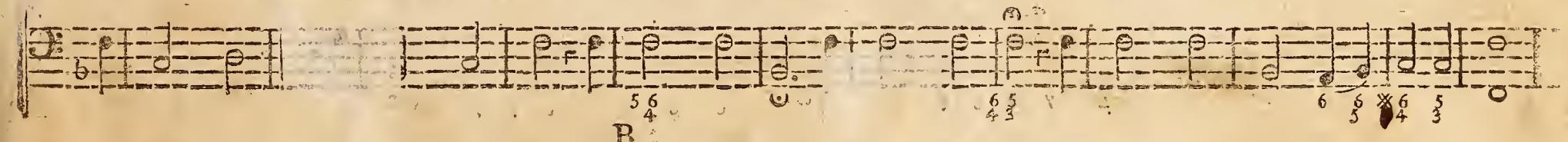
5



Jehovah reigns his throne is high, His robes are light and Maj - es - ty, His robes are light and majesty.



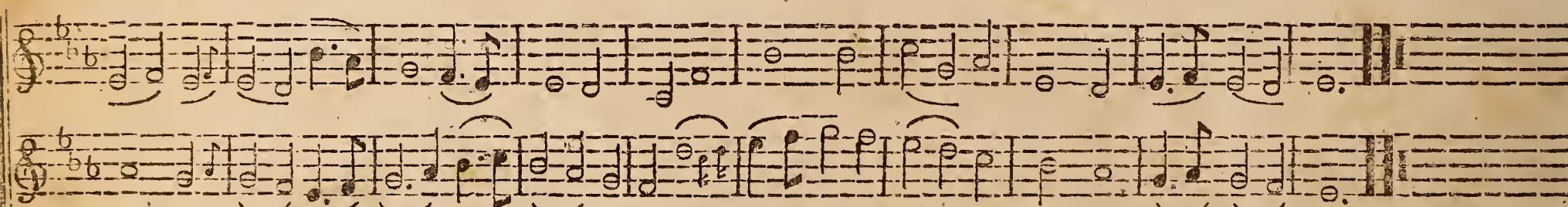
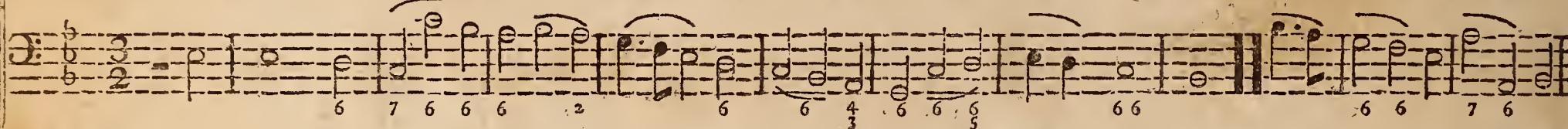
His glo - ry shi - with beams so bright, No mor - tal can ..sustain the sight. No mor - tal - can sus - tain the sight.



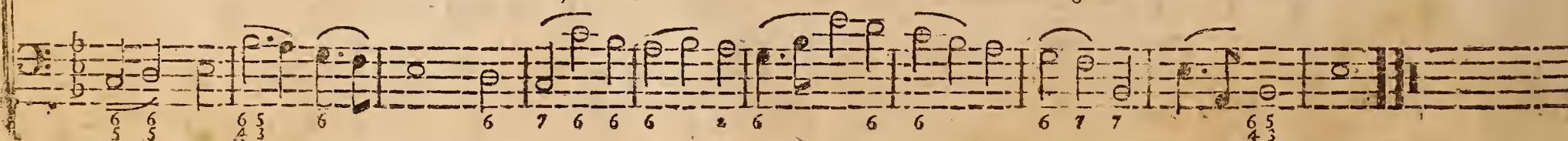
Colnbrook. L. M.



The Lord is come the heav'n's pro - claim His birth, the na - tions learn his name, An unknown star di-



refts the road of eas - tern sag - es to their God. Of eastern sag - es to their God.



Wiltshire. C. M.

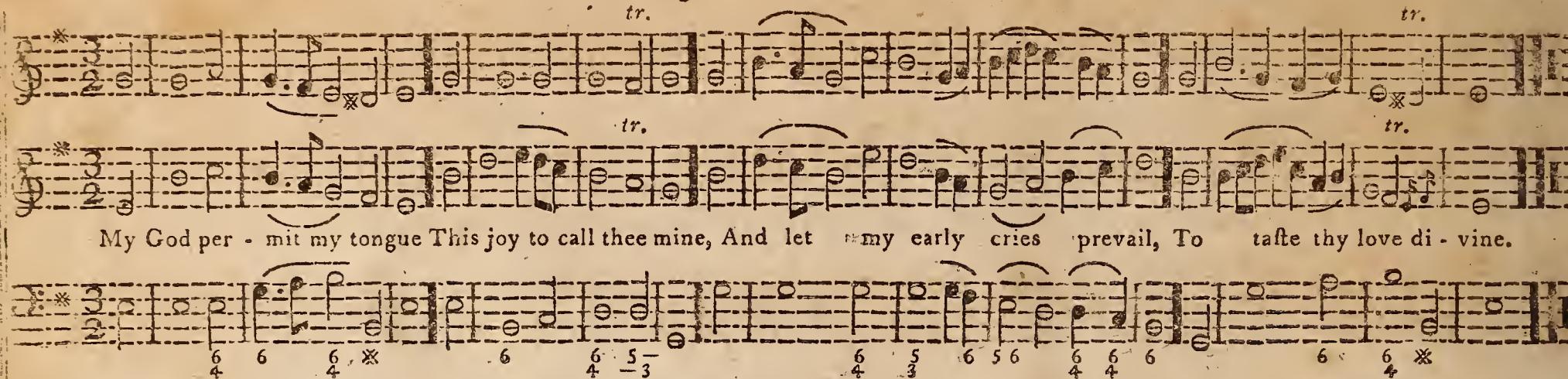
11

P. :||: P. :||:

Through all the changing scenes of life, In trouble and in joy ; The praises of my God Shall still my heart and tongue em-

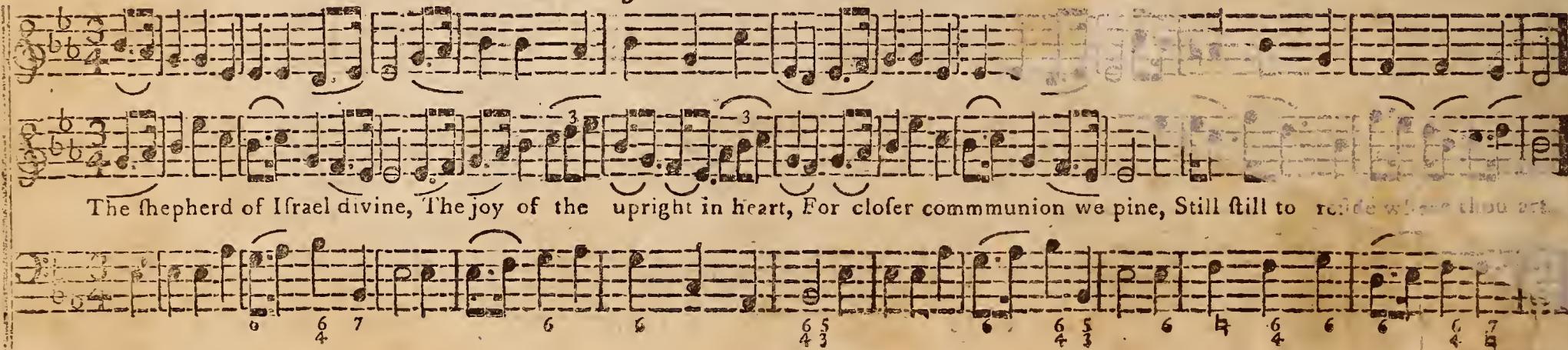
Through all the changing scenes of life, In trouble and in joy ; The praises of my God Shall still my heart and tongue em-

Berkley. S. M.



My God per - mit my tongue This joy to call thee mine, And let my early cries prevail, To taste thy love di - vine.

Milford. L. M---D.



The Shepherd of Israel divine, The joy of the upright in heart, For closer communion we pine, Still still to reside where thou art.

Milford. Continued.

13

Harborough. C. M.

tr

All hail the pow'r of Jesus' name, Let angels prostrate fall; Bring forth the royal diadem, And crown him ill: ill: Crown him Lord of all.

Bromley. L. M.

tr.

Sweet is the work my God my king, To praise thy name give thanks and sing, ill: To shew thy love by morning

And talk, &c.

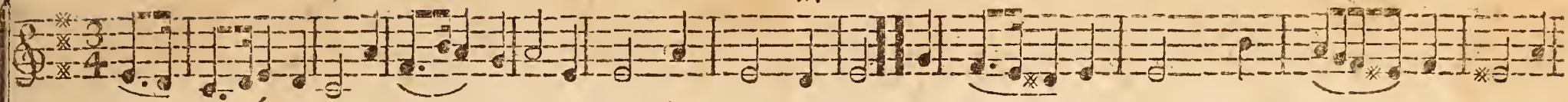
light, And talk of all - - - thy truth at night. To shew, &c.

And talk, &c.

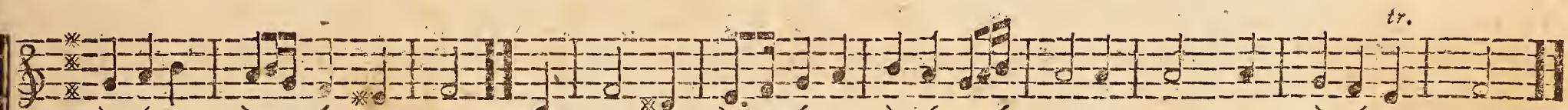
Lambeth. C. M---D.

15

tr.



Keep silence all cre-at-ed things, And wait your Maker's nod ; My soul stands trembling while she singe, The



honors of her God : Life death and hell and worlds unknown, Hang on his firm decree.



Lambeth. Continued.

He sits on no precarious throne, Nor borrows leave to be.
Rept. F

He fits on no pre-ca-rious throne, Nor bor-rows leave to be

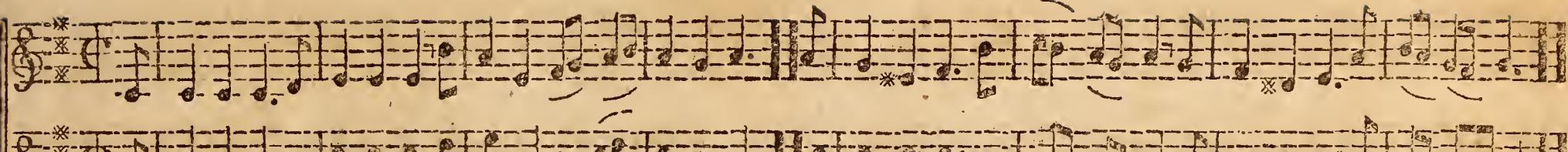
Rept. F

Darnwells. P.M.

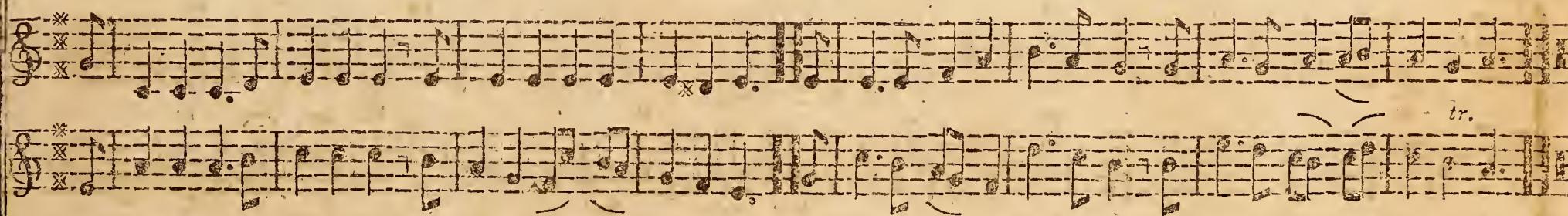
Lord of the worlds above, How pleasant and how fair ; The dwellings of thy love, Thy earthly temples are ; To thine abode my heart aspires, With warm desires to see my God.

Philadelphia. L. M---D.

17



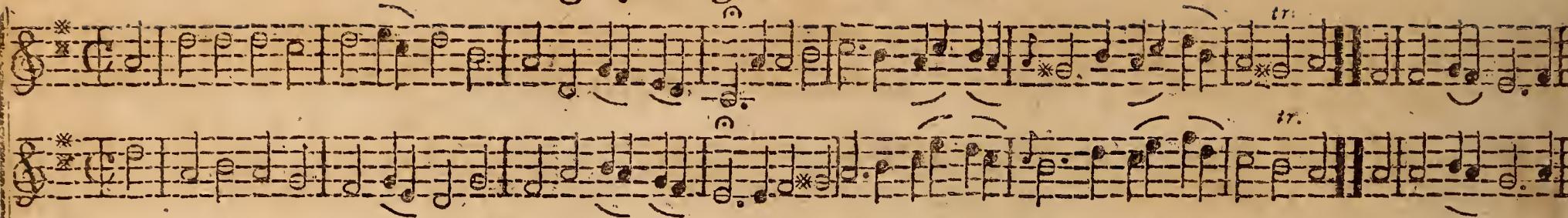
Who shall the Lord's elect condemn, 'Tis God that justifies their souls, And mercy like a mighty stream, O'er all their sins divinely rolls.



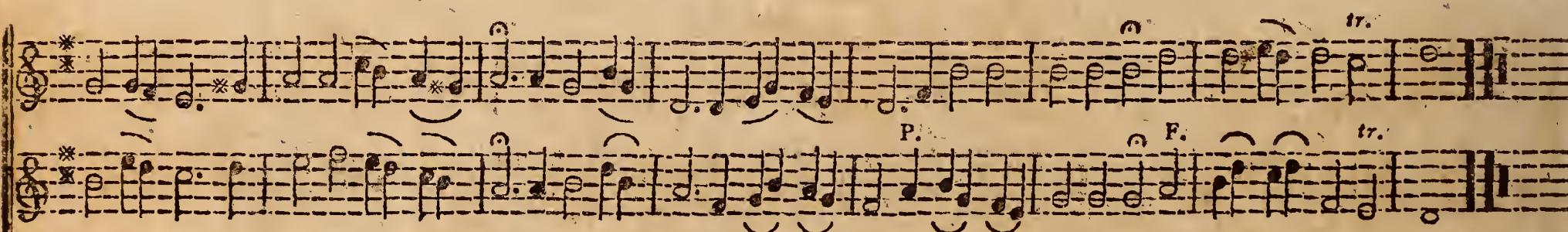
Who shall adjudge the saints to hell, 'Tis Christ that suffer'd in their stead, And the salvation to fulfil, Beheld him rising from the dead.



Knightsbridge. C. M--D.



I'm not ashamed to own my Lord, Or to defend his cause, Maintain the honor of his word, The glory of his cross; Jesus my God, I

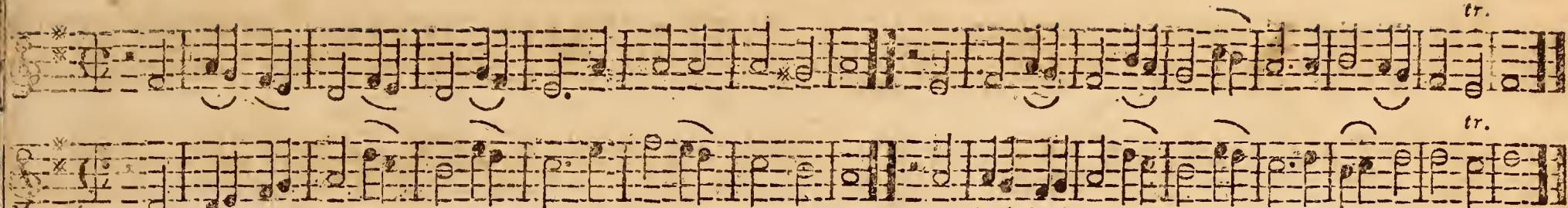


know his name, His name is all my trust ; Nor will he put my soul to shame, Nor let my hope be lost, Nor let my hope be lost.

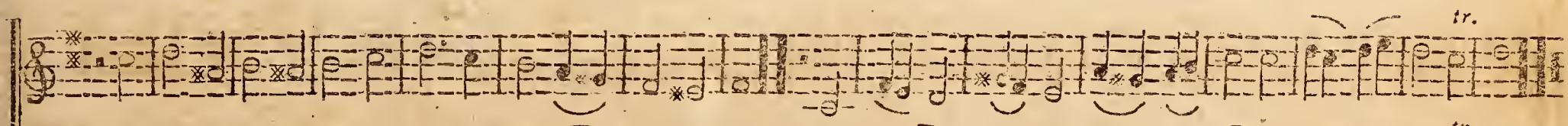
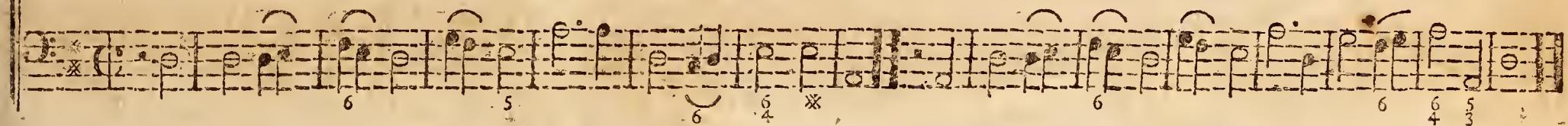


Skipton. C. M---D.

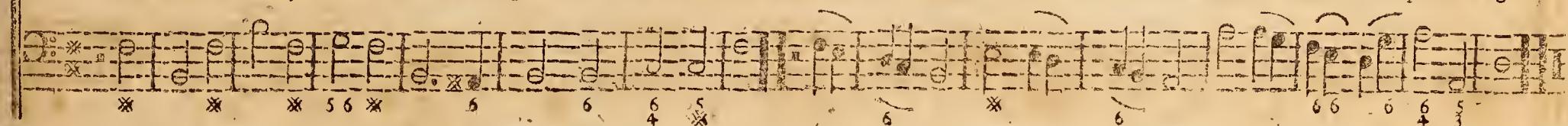
19



Great is the Lord, his works of might, Demand our noblest songs; Let his assembled saints unite, Their harmony of tongues.



Great is the mercy of the Lord, He gives his children food; And ever mindful of his word, He makes his promise good.



Fulham. L. M---D.

tr.
tr.
tr.
tr.

Thus far the Lord has led me on, Thus far his pow'r prolongs my days; And ev'ry ev'nning shall make known,

6. 6. 4. 5. 6. 5. 7. 9. 8. 9. 8. 3. 7. 6. 6. 6. 5. 6. *

tr.
tr.

Some fresh memorial of thy grace. Much of my time has run to waste, And I per - haps am near my home;

6 6 6 5 6. 4. 7 6. 4. 7 6. 5. 2 6. 6 6 6 6 4. *

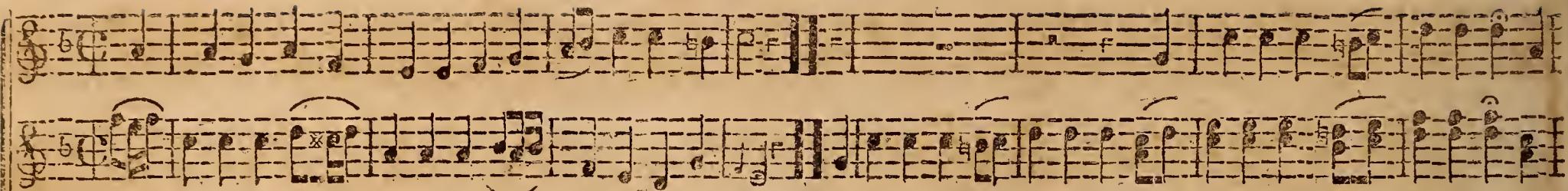
Fulham. Continued.

21

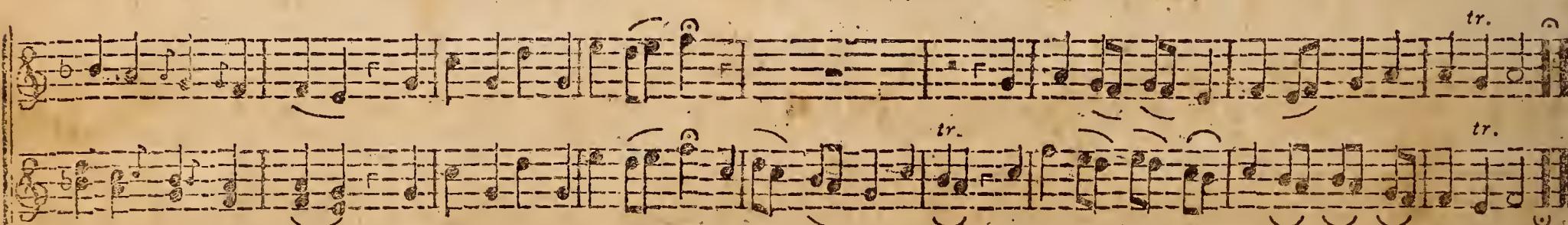
tr.
tr.
tr.
But he forgives my follies past, He gives me strength for days to come. ill:
7 6. 9 8. 7 6 5 6 2 6 4 6 6 6 6 5 4 3 6 6 6 6 5 3

Southborough. S. M.

Georgia. C. M---T.



Now to the Lord that once was slain, Be endless blessings paid. Salvation, glory joy remain, Salvation, glo - ry joy remain, For-



ever on thy head. Salvation, glory joy remain, For-ev - er on thy head. Forever, ev - er ev - er ev - er on thy head.



Georgia. Continued.

23

Afect. Pia.

Thou hast re-deem'd us by thy blood, And set the prisner's free; Hast made us kings and priests to God, And we shall

4 5 6 5 6 5

tr. Sym.

tr. Da Capo.

reign, And we shall reign, shall reign with thee,

Da. Capo

Kimbolton. L. M

ctr.

17

A handwritten musical score for a string quartet, featuring four staves of music with various notes and rests.

Great God, my maker and my king, Of thee I'll speak, of thee I'll sing; All thou hast done and

6
4

11

A handwritten musical score for a string instrument, likely cello or bass. The score consists of two systems of music. Each system begins with a treble clef, a common time signature, and a key signature of one sharp. The first system contains six measures, ending with a repeat sign and a double bar line. The second system continues with five measures. The notation includes various note heads (solid black, hollow black, and white), stems, and beams. Articulation marks like dots and dashes are present, along with slurs and grace notes.

still thou dost, Proclaim the good, proclaim the just. Proclaim the good, proclaim the just.

A handwritten musical score for guitar, featuring a staff with six horizontal lines and a tablature staff below it. The score includes various markings such as dynamic signs (e.g., f, p), articulation marks, and a brace grouping measures. Below the staff, a tablature staff shows fingerings (e.g., 6, 4, 8) and chord symbols (e.g., 5, 6, 6, 4, 5, 3). The entire score is written on aged, yellowed paper.

Pensance. C. M--D.

25

tr.



tr.

tr.

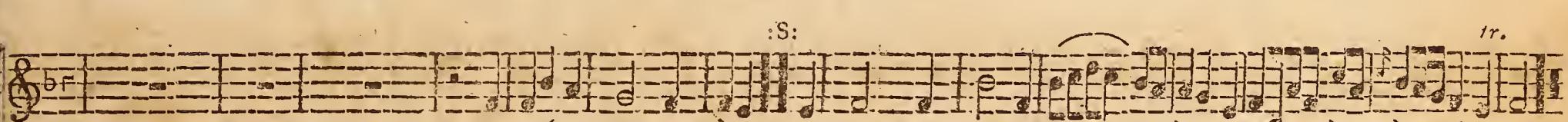


Ho-san-nah to the prince of peace, That cloath'd himself in clay ; Enter'd the iron gates of death, And tore the bars away.



:S:

tr.



P.

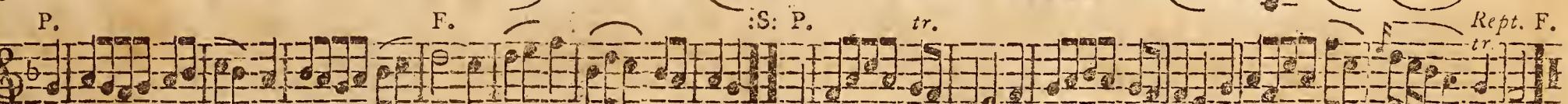
F.

:S: P.

tr.

Rept. F.

tr.



Death is no more the king of dread, Since our Immanuel role ; He took the tyrants sting a-way, And spoil'd our hellish foes.

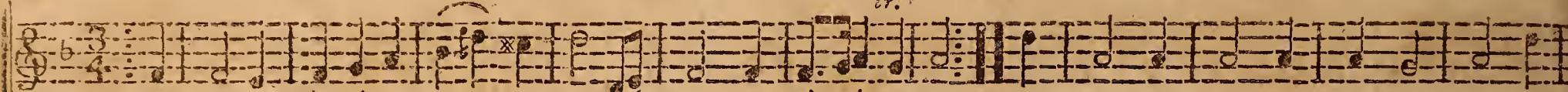
:S:



D

Dorset. C. M.--D.

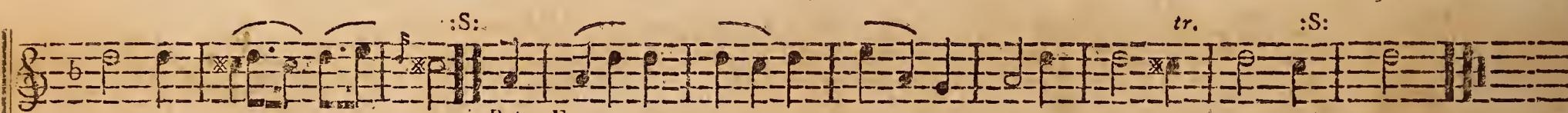
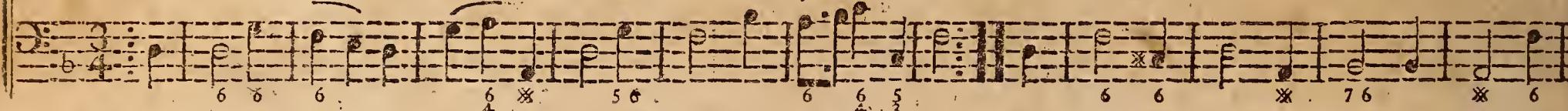
tr.



How sad our state by na-ture is; Our sin how deep it stains;



And Satan binds our captive minds, Fast in his slavish chains; But there's a voice of lov'reign grace, Sounds

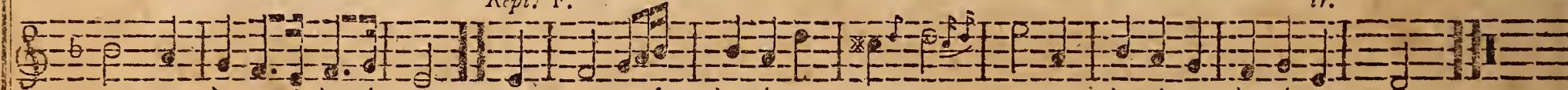


Rept. F.

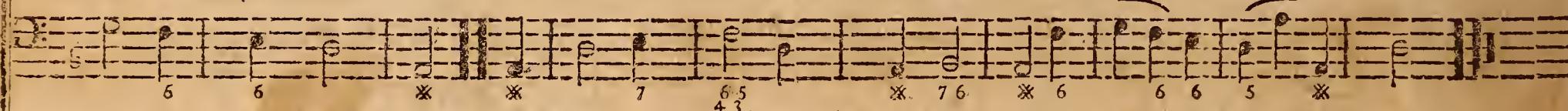
tr.

:S:

tr.



from the fac-red word: Ho! ye dis-par-ing sin-ners come, And trust up-on the Lord.



Ingatestone. P. M

27

A handwritten musical score for two staves. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (indicated by 'F#'). The bottom staff is also in common time ('C') and has a key signature of one sharp ('F#'). The music consists of eighth-note patterns. Measure 17 begins with a forte dynamic. Measure 18 begins with a piano dynamic ('P.') and ends with a forte dynamic ('F.'). Measure 19 begins with a trill dynamic ('tr.') and ends with a forte dynamic ('F.').

Holy Ghost dispel our sadness, Pierce the clouds of sinful night; Come thou source of sweetest gladness, Breathe thy life and spread thy light.

Lovely spirit, God of peace, Great distributor of peace; Rest upon this con-gre-ga-tion, Hear, O hear our

Ingatestone. Continued.

F.
sup - pli - ca - tion. Rest, &c.

Southampton. L M---D.

tr.
P. tr. F. P.

Give to our God im - mor-tal praise, Mercy and truth are all his ways ; Wonders of grace to God belong, Repeat his mer-

6. 6. 7. 7. 6. 5. 6. 5. 6. 6. 6. 5.

Southampton. Continued.

29

ties, Repeat his mercies, Repeat his mercies in your song ; Give to the Lord of Lords renown, The king of kings with glo-ry crown.

This image shows two staves of handwritten musical notation. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). It consists of two measures. The first measure starts with a piano dynamic (P.) and contains six eighth-note chords. The second measure starts with a forte dynamic (F.) and contains six eighth-note chords. The bottom staff is also in common time (C) and has a key signature of one sharp (F#). It also consists of two measures. The first measure starts with a piano dynamic (P.) and contains six eighth-note chords. The second measure starts with a forte dynamic (F.) and contains six eighth-note chords. Both staves feature vertical stems pointing downwards and horizontal bar lines separating measures. Measure numbers 88 and 89 are written above the staves.

His mercies ever ever shall endure, When lords and kings When lords and kings When lords and kings are known no more.

A handwritten musical score for guitar, featuring six staves of music. The score includes various markings such as 'x', 'C', 'P', 'f', 'ff', and dynamic instructions like 'p' and 'f'. Measure numbers 56, 57, 58, 59, 60, and 61 are indicated below the staves. The manuscript is written on aged paper.

Chapel. P. M.



One there is above all others; Well deserves the name of friend, His is a love beyond a brother's, Costly free and

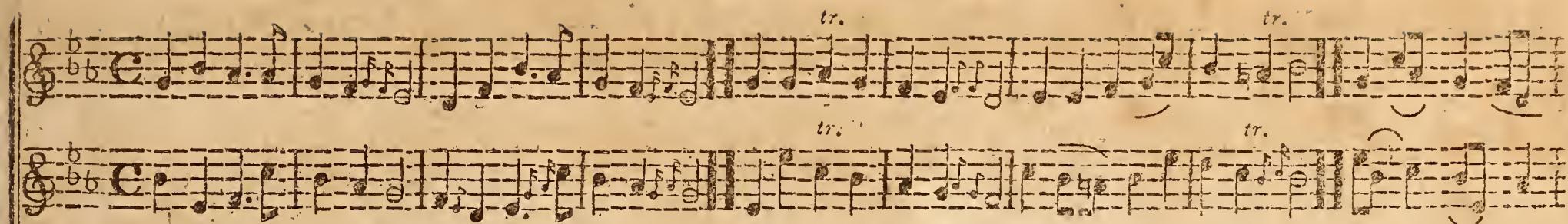


knows no end: They who once his kindness prove, Find it ev - er - last-ing love. Find it ev - er - last-ing love.



Hotham. 7---D.3.

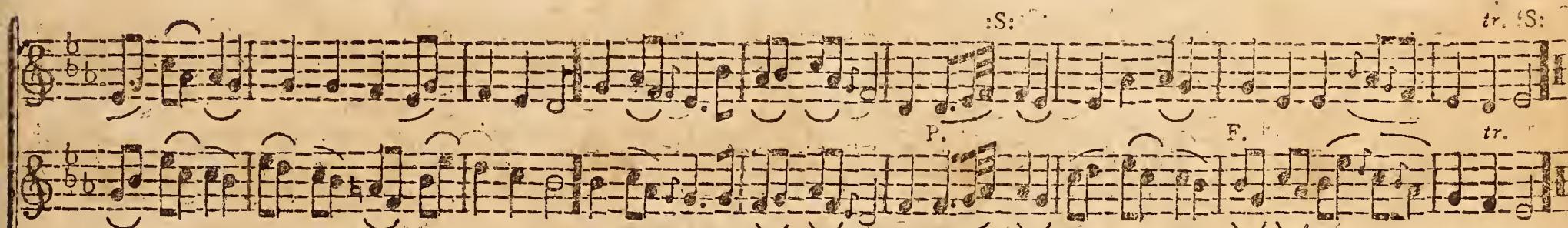
31



Jesus lover of my soul, Let me to thy besom fly ; While the nearer waters roll, While the tempest still is high. Hide me O my



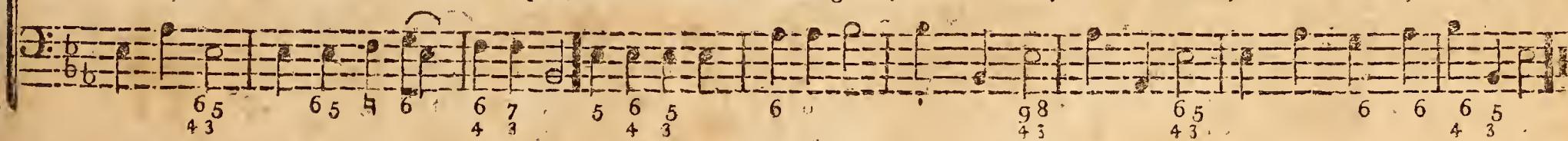
6 . 6 : 6 7 : 2 6 : 6 7 : 5 : 7 6 6 : 6 5 : 7
5 : 4 3 : 3 : 4 3 : 4 3 : 5 : 4 3 : 4 3 : 5 3 : 7



:S: tr. (S:

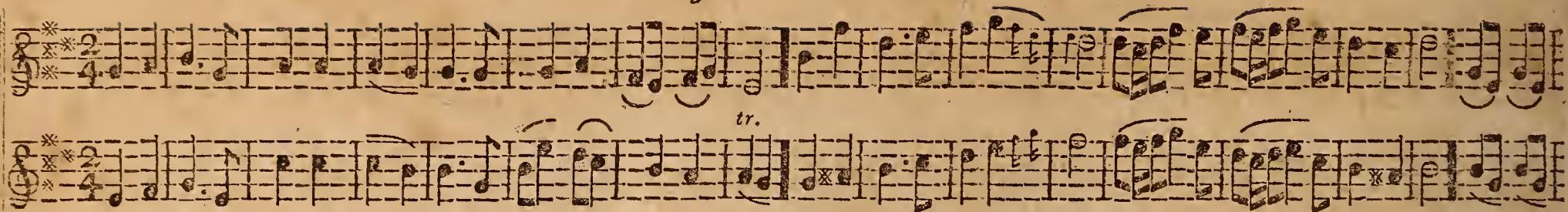
P. F. tr.

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,

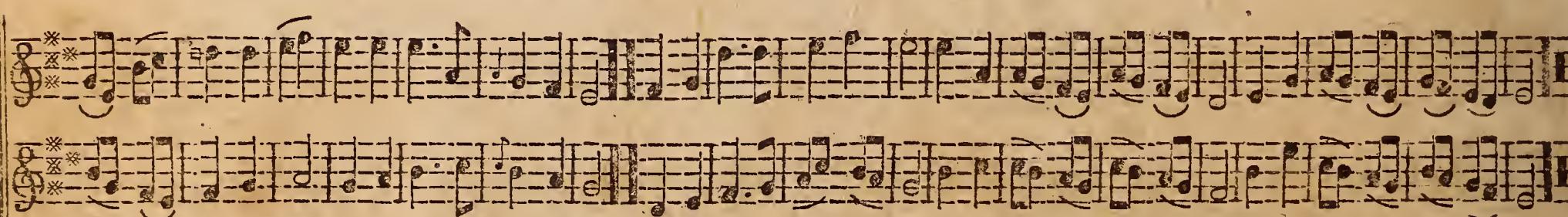


6 5 : 6 5 : 6 : 6 7 : 5 6 5 : 6 : 9 8 : 6 5 : 6 6 : 6 5 :
4 3 : 4 3 : 4 3 : 4 3 : 4 3 : 5 : 4 3 : 4 3 : 4 3 : 4 3 :

Somerset. 7---D.



Children of the heavenly King, As ye journey sweetly sing, Sing your Savior's worthy praise, Glorious in his works and ways, Ye are

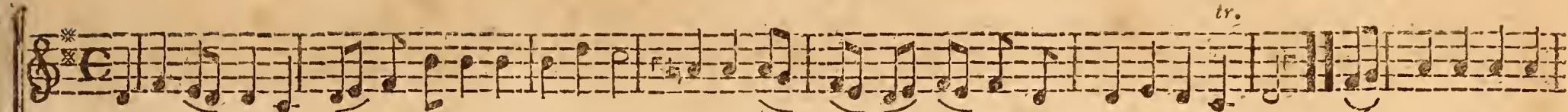


trav'ling home to God, In the way the fathers trod, They are happy now and ye, Soon their happiness shall see. ill:

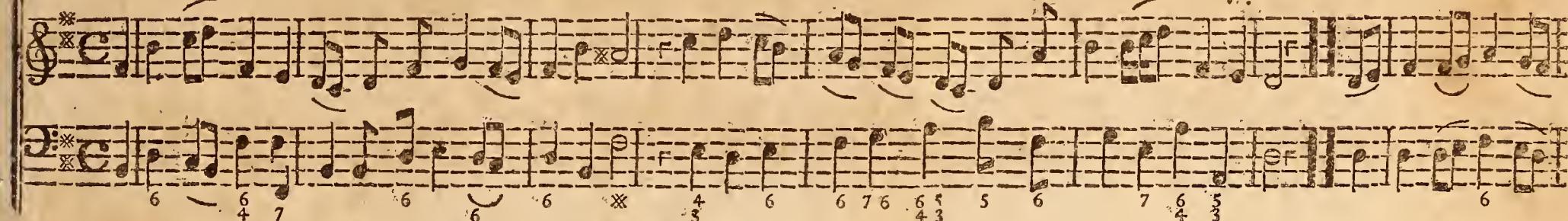


Newton. 7&6.

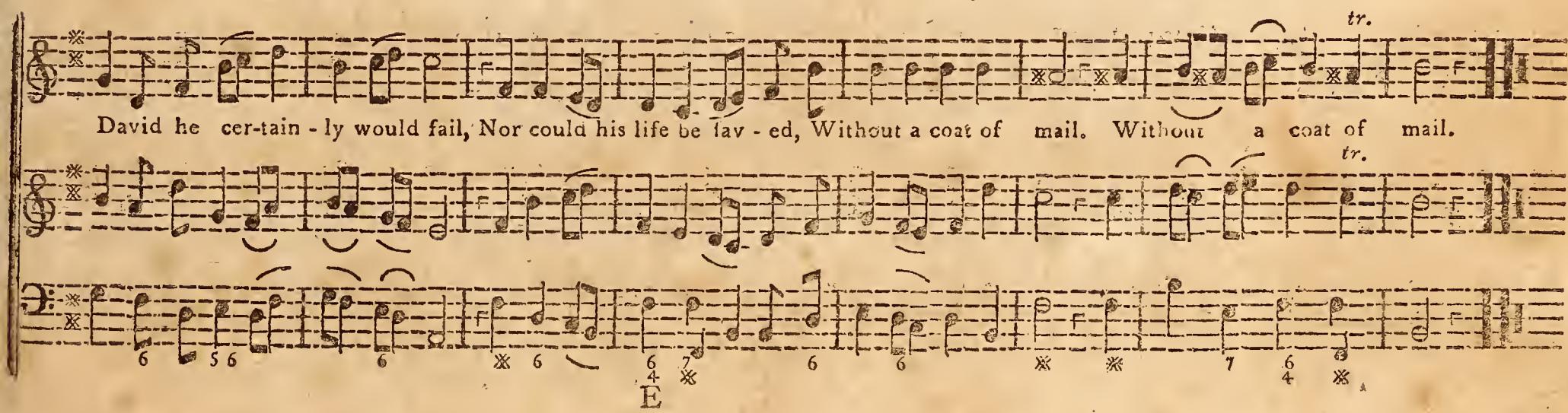
33



When first my soul en - list-ed, My Savior's foes to fight, Mistaken foes in - list-ed, I was not arm'd aright, So Saul advised



David he cer-tain - ly would fail, Nor could his life be fav - ed, Without a coat of mail. Without a coat of mail.



E

Stepney. S. M--D.
tr.

Hark hark how the watchmen cry, Attend the trumpet's sound, Stand to your arms the foe is nigh, The pow'rs of hell fur-

P. The day of battle is at hand. The day of battle is at

round, Who bow to Christ's command, Your arms and heart prepare, The day of battle is at hand, The day of battle

Orgn. P.

Your arms,

The day of battle is at hand, The day of battle is at

Stepney. Continued.

35

hand, Go forth, Go, &c.

Sym.

tr.

is at hand; Go forth to glorious war. Go forth to glorious war.

hand, Go forth, Go, &c.

Middlesex.

Vivace.

Afect.

P.

With fiery serpents, greatly pain'd, When Israel's mourning tribes complain'd, With fiery serpents greatly pain'd, And sigh'd to

Middlesex. Continued.

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of three staves of music with lyrics written below them. The lyrics are: "be reliev'd, And sigh'd to be reliev'd, A serpent straight the prophet made, Of molten brass to view display'd, The patients look'd and liv'd, The". The music includes various dynamics like tr. F., tr., Vivace, and P., and a basso continuo staff at the bottom.

be reliev'd, And sigh'd to be reliev'd, A serpent straight the prophet made, Of molten brafs to view display'd, The patients look'd and liv'd, The

A handwritten musical score for two voices, page 10, system 2. The score consists of two staves. The top staff is for the soprano voice and the bottom staff is for the basso continuo. The music is written in common time. The soprano part features a mix of eighth and sixteenth note patterns, often starting with a grace note. The basso continuo part provides harmonic support with sustained notes and simple rhythmic patterns. The score is written on five-line staff paper.

patients look'd and liv'd, The patients look'd and liv'd.

But O, what healings, ill: But O, what healings to the

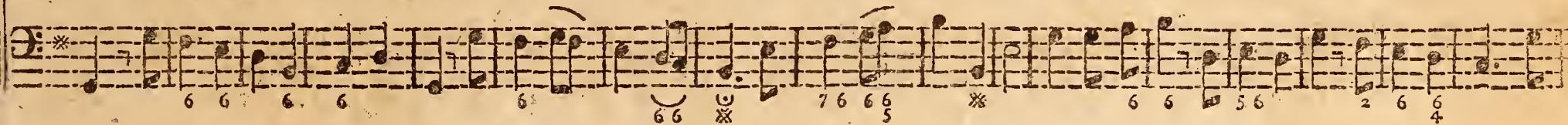
A handwritten musical score page featuring a single staff with ten measures. The music is written in common time with a key signature of one sharp. Measures 1-4 begin with a bass clef, while measures 5-10 switch to a treble clef. The notation includes various note values such as eighth and sixteenth notes, rests, and grace notes. Numerical and letter-based markings are placed below the staff, likely indicating performance instructions or rehearsal numbers. The paper has a light beige or cream color.

Middlesex. Continued.

37

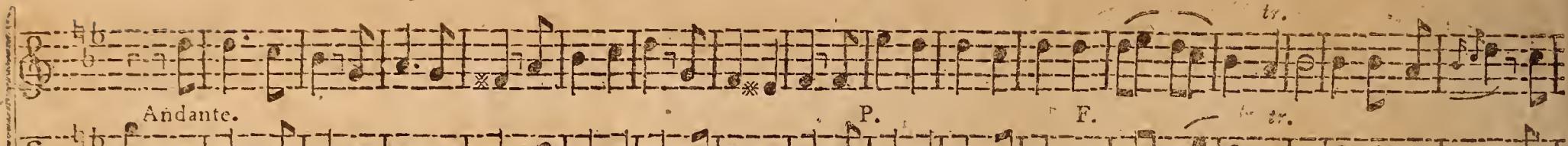


heart, Doth Jesus' greater cross impart, To those that seek a cure? To those that seek a cure? Israel of old, and we no less, The same indulgent



grace confess, While life and breath endure. While life and breath endure.



Middlesex. Continued.

Andante.

P.

F.

To reason's view so strange effect, Self righteous souls will still reject, And perish in their pride, And perish in their pride, Not so the stung with



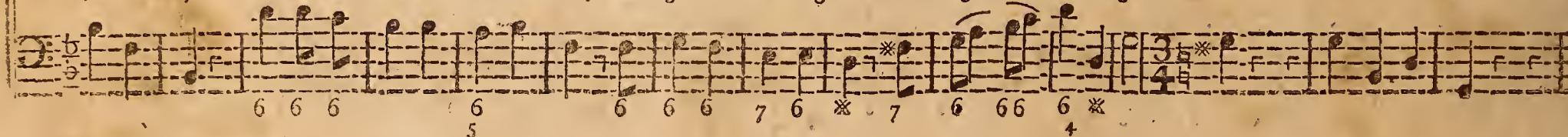
P.

F.

Vivace. Sy.



sin and law, These all their rich salvation draw, From Jesus' bleeding side. From Je-sus' bleeding side.



5

Middlesex. *Continued.*

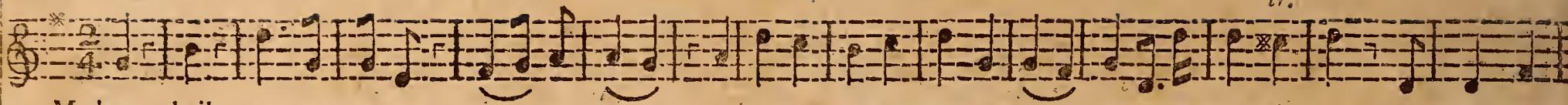
39

May we then view the matchless cross, All other objects count but loss, No other gain explore, Here still be fix'd our feasted eyes,

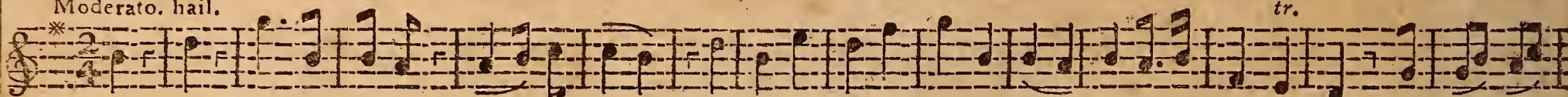
A handwritten musical score for a string quartet (Violin 1, Violin 2, Viola, Cello) on four staves. The music is in common time. Measures 10-14 are shown, starting with a forte dynamic. The score is on a grid with vertical bar lines for measures and horizontal bar lines for measures.

Teeming with tears of glad surprize, And thankfully I a-dore. And thankfully I a-dore.

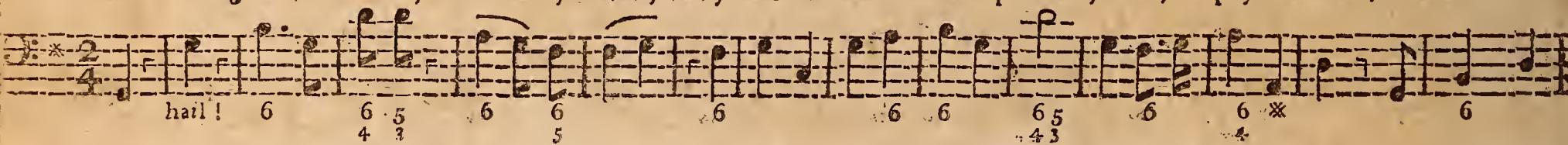
A handwritten musical score for guitar, featuring a treble clef staff and a tablature staff below it. The score consists of two measures of music. The first measure starts with a dotted half note followed by an eighth note. The second measure starts with a quarter note. Below the staff, there are six pairs of numbers representing fingerings: (6, 6), (6, 6), (6, 6), (6, 6), (6, 6), and (6, 6). The tablature staff shows the strings being plucked with the right hand.

Middlesex. *Continued.*

Moderato. hail.



Hail ! hail ! great Immanuel, balmy name, Thy name the ransom'd will proclaim, Thee, we physician call ; We own no



hail !

6

6 5

6

6

6

6

6

6 5

6

6

6

6

6

6

6



tr.

tr.



other cure but thine, Thou the de - liv - er - er di - vine, Our health our life our all ! Our health our life, our all !



6

7

6

6

6 5

5

2

6

6

5 6

6

6

5

3

Okeingham. C. M---D.

41

tr.

tr.

Behold the glories of the Lamb, Amidst his father's throne, Prepare new honors for his name, And songs before unknown.

6 6 6 5 7 6 6 6 6 6 6 5 6 5 6 4 5 3

tr.

P.

F.

tr.

While angels worship at his feet, And saints around him throng, The church on earth with joy shall meet, And join the heavenly song.

6 5 6

5 6

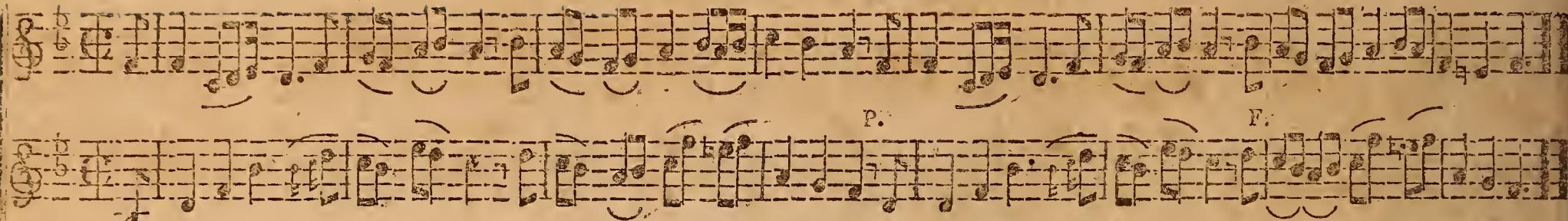
6 6 6 5

6 5 6 5

6 4 3

F

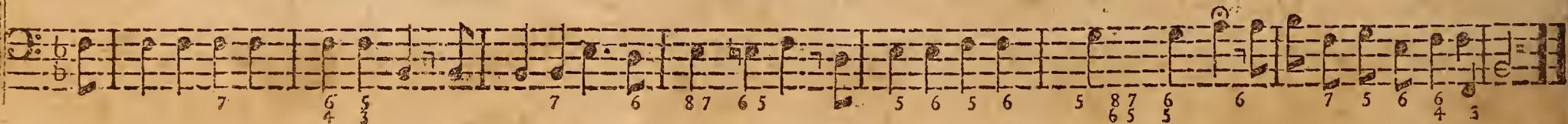
Bowden.



Away my un-be-liev-ing fear, Fear shall in me no more take place, My Saviour doth not yet appear, He hides the brightness of his face.



But shall I therefore let him go, And base-ly to the tempter yield ? No ; in the strength of Jesus, no ; I never will give up my shield.



Bowden. Continued.

43

F. P. F.

Altho' the Vine its fruit deny, Altho' the Olive yield no oil, The with'ring Fig-tree droop and die, The field illude the tiller's

toil, The empty stall no herd afford, And perish all the bleating race, Yet will I triumph in the Lord, The God of my salvation praise.

Leinster. L, M--D.

Hoev'ry one that thirsts draw nigh, 'Tis God invites the fall-en race, Mercy and free salvation buy, Buy wine and milk and gospel grace.

Come to the living waters come, Sinners obey your maker's call, Return ye weary wand'fers home, And find my grace, And find my grace reach'd out to all.

A single-line musical staff with various note heads and rests. Below the staff are several numerical markings: 6, 5, 6 7 *, 5, *, 6, 6, 6 4/4, 6, 5, 6 4/3.

Helmsley.

45

tr.
F. P. F. tr.

Lo! he comes in clouds descending, Once for favor'd sinners slain, Hallelujah, ill: - ill: Jesus now shall ever reign
Thousand thousand saints attending, Swell the triumph of his train.

6 6 4. 3 6 6 87 65 7 4 3. 7 5 6 6 4 3

Barney. C. M.

tr.

tr.

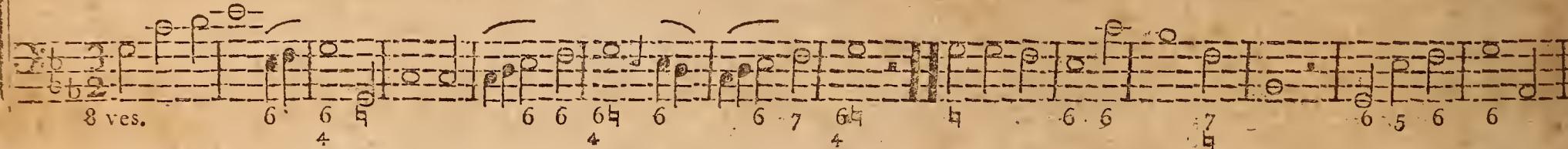
God my supporter and my hope, My help for ev - er near; Thine arm of mercy held me up, When sinking in despair

6 6 6 * 6 6 5 6 6 6 6 6 6 6 4 3

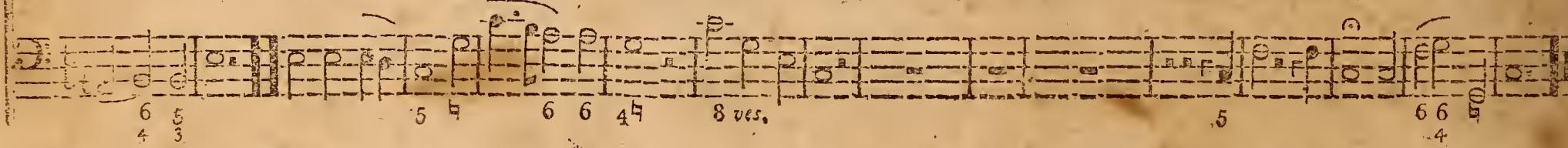
Clapton. 7---8s.



O love divine, What hast thou done, Th' immortal God hath di'd for me ; The father's co - e - ter - nal son, Bore all my sins up-



on the tree ; Th'immortal God for me hath di'd, My Lord my love, My Lord my love, My Lord my love, My Lord my love is crucify'd.



Fredericksburg. C. M.

47

tr.

A handwritten musical score for two voices in common time. The music consists of two staves of eight measures each. Measure 1: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Bass staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Measure 2: Treble staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measures 3-8: Both staves show a repeating pattern of eighth-note pairs: (C, D), (E, F), (G, A), (B, C) for treble; (D, E), (F, G), (A, B), (C, D) for bass. Measure 9: Treble staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Bass staff has eighth-note pairs (F, G), (A, B), (C, D), (E, F). Measure 10: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A).

Rise rile, my soul and leave the ground, Stretch all thy thoughts abroad, And rouse up ev'ry tune-ful sound, To praise th'eter - nal God.

Braintree. C. M.

A handwritten musical score for two voices in common time. The music consists of two staves of eight measures each. Measure 1: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Bass staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Measure 2: Treble staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measures 3-8: Both staves show a repeating pattern of eighth-note pairs: (C, D), (E, F), (G, A), (B, C) for treble; (D, E), (F, G), (A, B), (C, D) for bass. Measure 9: Treble staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Bass staff has eighth-note pairs (F, G), (A, B), (C, D), (E, F). Measure 10: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A).

To heav'n I lift my waiting eyes, There all my hopes are laid ; The Lord that built the earth and skies, Is my perpetual aid.

A handwritten musical score for two voices in common time. The music consists of two staves of eight measures each. Measure 1: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Bass staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Measure 2: Treble staff has eighth-note pairs (C, D), (E, F), (G, A), (B, C). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measures 3-8: Both staves show a repeating pattern of eighth-note pairs: (C, D), (E, F), (G, A), (B, C) for treble; (D, E), (F, G), (A, B), (C, D) for bass. Measure 9: Treble staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Bass staff has eighth-note pairs (F, G), (A, B), (C, D), (E, F). Measure 10: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Fingerings are indicated below the bass staff: 6, 6, 6, 6, 5, x, 6, 6, 5, 6, 6, 6, 6, 5, 5, 4, 3.

Dettengen. C. M---D.

S:

:S:



Give thanks to God the sov'reign Lord, His mercies still endure,
An! be the king of kings ador'd, His truth is ever sure.



sea he fram'd alone, How wide is his command, Heav'n earth and sea :ll: He fram'd alone, How wide is his command. How wide is his command.

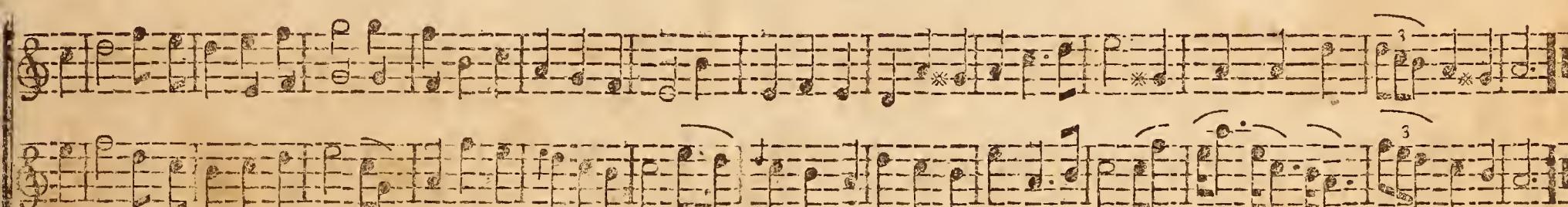
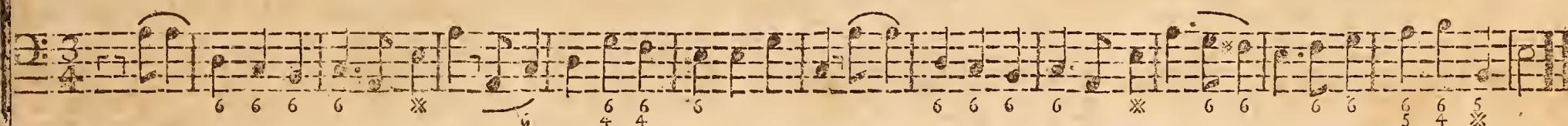


Mitcham. C. M---D.

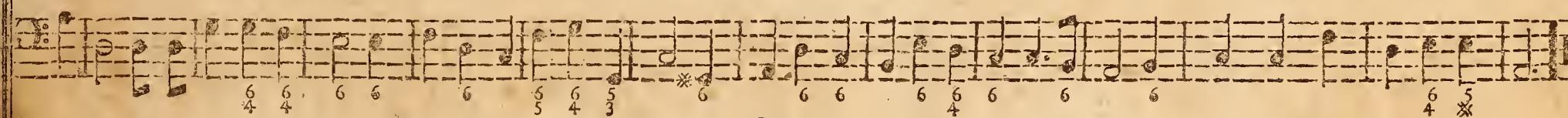
49



Ah, lovely appearance of death, No fight upon earth is so fair, Not all the gay pageants that breathe Can with a dead body compare.



With solemn delight I survey, The corpse when the spirit is fled, In love with the beautiful beautiful clay, And longing to be in its stead.



G

He reigns, the Lord the Sav - iour reigns, Praise him in e - van - gel - ic strains ; Let the whole earth in songs re-

6 5 6 6 5 6 6 5 7 6 8 7 6 5 6

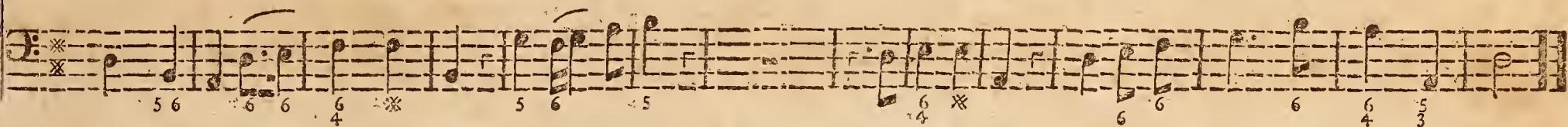
<img alt="Handwritten musical score for two voices and piano, page 50. The top two staves are for voices, and the bottom staff is for piano. The music continues from measure 39 to the end. Measures 39-40 show eighth-note patterns. Measures 41-42 continue the eighth-note patterns. Measures 43-44 show eighth-note patterns. Measures 45-46 show eighth-note patterns. Measures 47-48 show eighth-note patterns. Measures 49-50 show eighth-note patterns. Measures 51-52 show eighth-note patterns. Measures 53-54 show eighth-note patterns. Measures 55-56 show eighth-note patterns. Measures 57-58 show eighth-note patterns. Measures 59-60 show eighth-note patterns. Measures 61-62 show eighth-note patterns. Measures 63-64 show eighth-note patterns. Measures 65-66 show eighth-note patterns. Measures 67-68 show eighth-note patterns. Measures 69-70 show eighth-note patterns. Measures 71-72 show eighth-note patterns. Measures 73-74 show eighth-note patterns. Measures 75-76 show eighth-note patterns. 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Lea. (Continued.

51



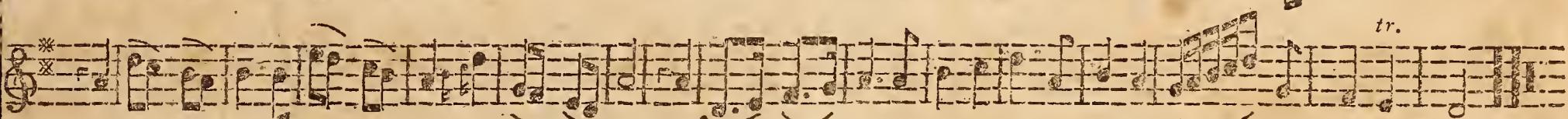
en - e - mies with sore dis-may, Fly from the fight, Fly from the fight and shun the day, Fly from the fight and shun the day.



tr.



tr.



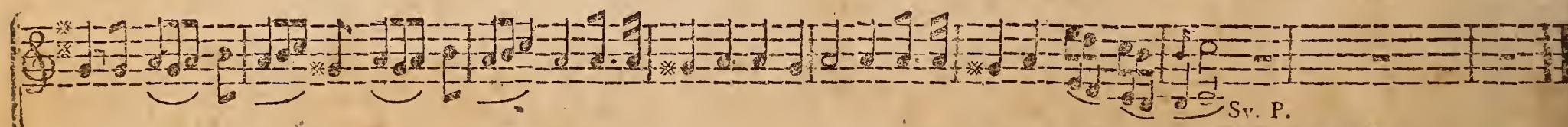
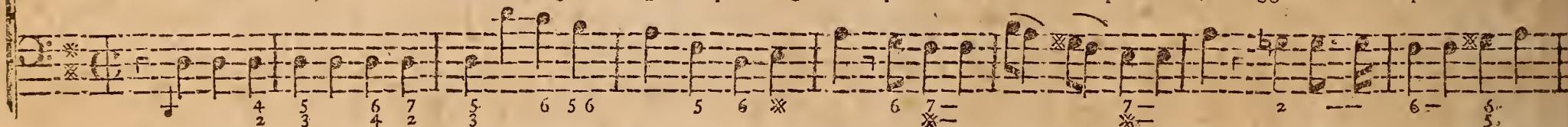
Then lift your heads ye saints on high, ye saints on high, And sing for your redemption's nigh. And sing for your redemption's nigh.



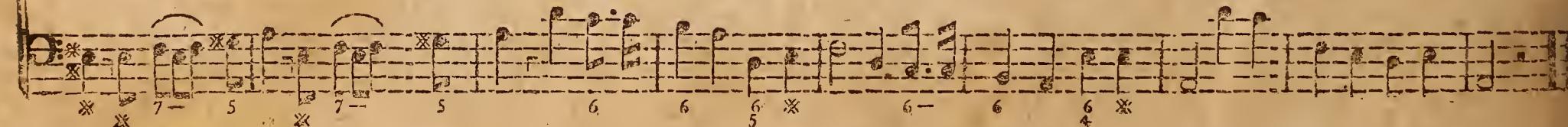
Chesbunt. L. M.



Our Lord is risen from the dead, Our Jesus is gone up on high, The pow'rs of hell are captive led, Dragg'd to to the portals of the

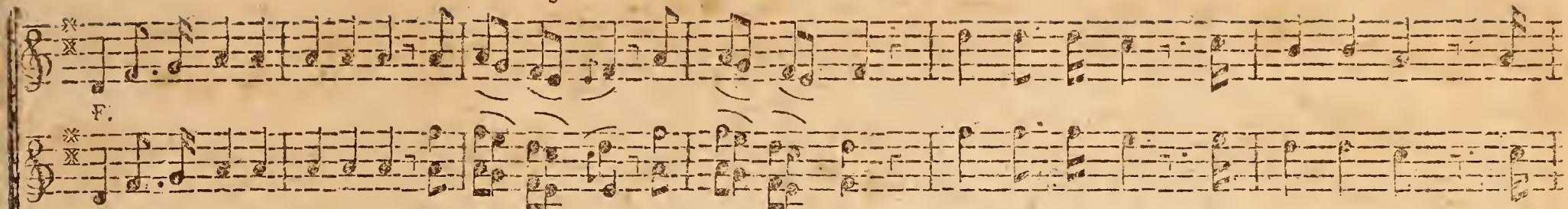


sky, The pow'rs of hell are captive led, Dragg'd to the portals of the sky, Dragg'd to the portals of the sky.



Cheshunt. Continued.

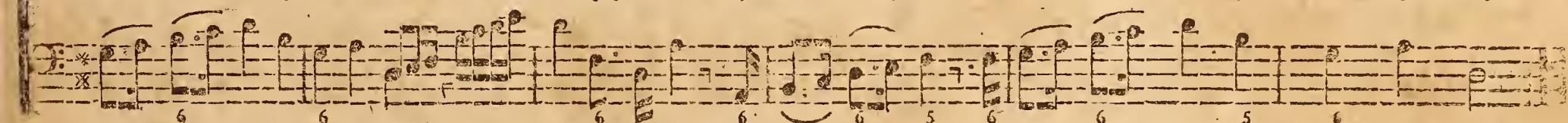
53



There his triumphal chariot waits, And angels chaunt the solemn lay. Lift up your heads ye heavenly gates, Ye



ev - er - last - ing doors give way. Lift up your heads ye heav'ly gates, Ye ev - er - last - ing doors give way.



Cheshunt. Continued.

Sy. Pia.

tr.

Solo.

Loose all your bars of massy light, And wide un-

fold th'e - the - rial scene ; He claims these mansions as his right, Receive the king of glo - ry in. He claims these mansions

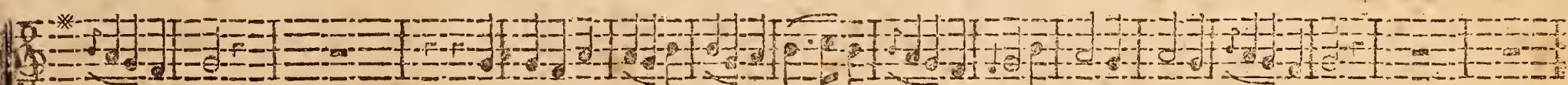
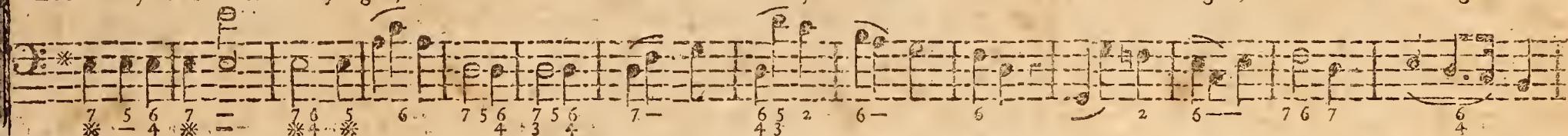
Sy. P.

as his right, Receive the king of glory in. Receive the king of glory in.

Cheshunt. Continued.

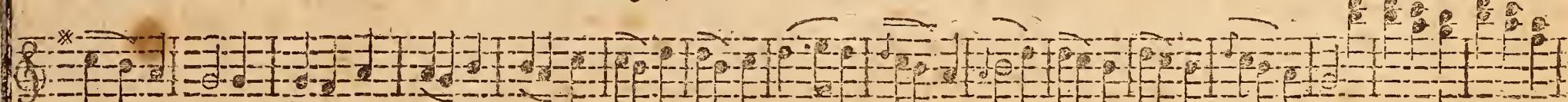


Loose all your bars of mas-sy light, And wide un-fold th'e-the-rial scene, He claims these man-sions as his right, Re-ceive the King of

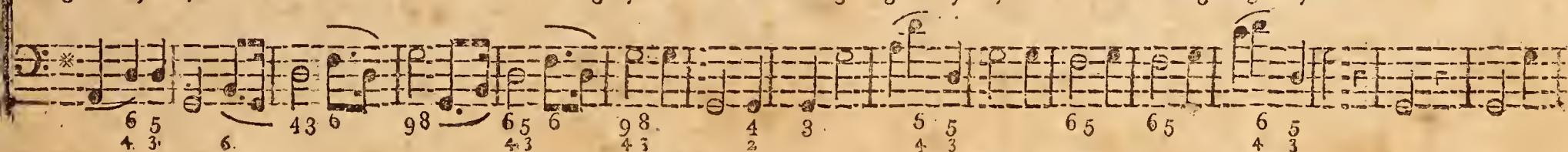


He claims his right,

Sym. tr. tr.



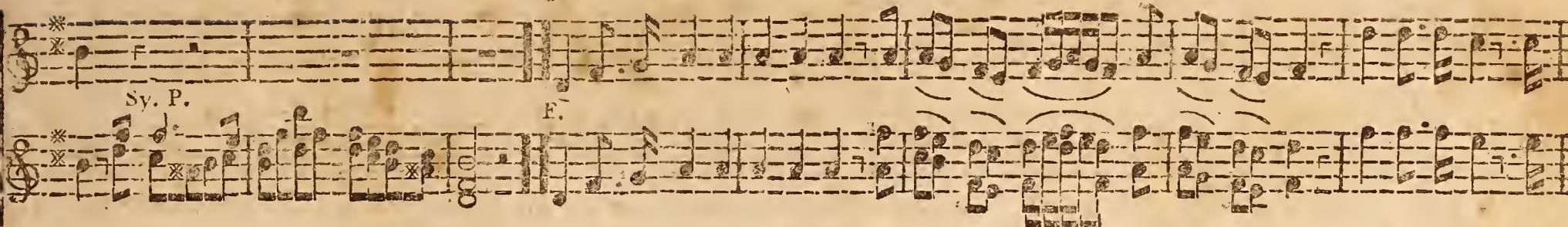
glo-ry in, He claims these man-sions as his right, Re-ceive the King of glo-ry in, Re-ceive the King of glo-ry in.



Cheshunt. *Continued.*

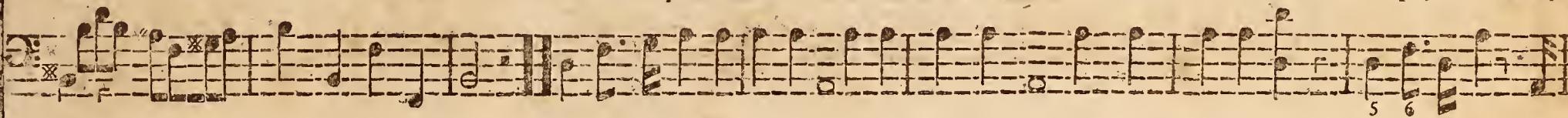
Cheshunt. Continued.

57



name.

'Lo his triumphal chariot waits, And angels chaunt the solemn lay ; Lift up your heads ye

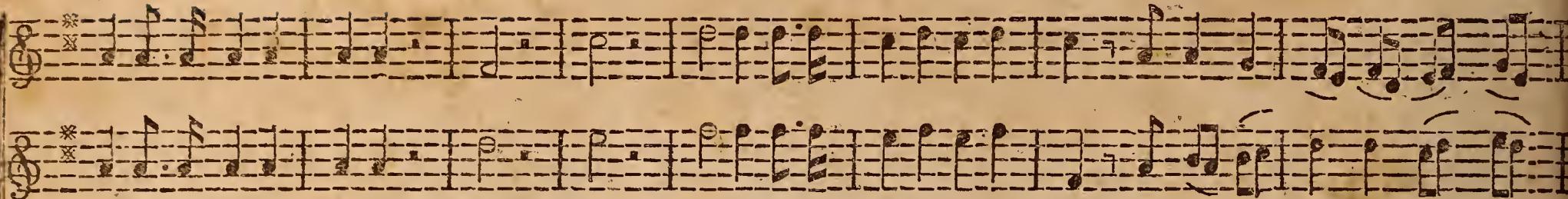


heav'nly gates, Ye ev-er-last-ing doors give way. Lift up your heads ye heav'nly gates, Ye ev-er-last-ing doors give way.



H

Cheshunt. Continued.



Who is the king of glory? who? who? Who is the king of glory? who? The Lord of glorious pow'r pos-



7 6- 5 7



seft; The King of saints and angels, too; God over all, for-ev-er blest. God ov - er all, for-ev - er



7 6- 5 7 6- 5

Cheshunt. Continued.

59

A musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts are written on three staves with black note heads. The bass part includes a bassoon part with slurs and dynamics. The lyrics are: "blest God over all, for ev er blest! God ov er all, for ev er blest, for ev er blest." The bassoon part has a dynamic marking of $\frac{5}{6}$.

Nantwick. L. M.

A musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts are written on three staves with black note heads. The bassoon part has dynamics *P.*, *F.*, and *tr.*. The bassoon part has a dynamic marking of $\frac{5}{6}$.

"My God how endless is thy love, Thy gifts are ev'ry evening new, And morning mercies from above, Gently distil like early dew. :ll:

A continuation of the musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts are written on three staves with black note heads. The bassoon part has a dynamic marking of $\frac{5}{6}$.

Anthem. Psalm 97th.



Je - ho - vah reigns, let all the earth let all the earth all all the earth rejoice, all, Let all the earth in his just government rejoice.
Let all the isles with sac - red mirth with sac - red mirth, let all the isles rejoice, all, with sac-red mirth In his applause unite their voice,



Je - ho - vah reigns, let all the earth let all the earth all all all, &c.
Let all the isles, &c.



Je - ho - vah reigns, let all the earth, all the earth, let all the earth rejoice, all let all the earth in his just government rejoice.
Let all the isles with sacred mirth, sacred mirth, let all the isles rejoice all, with sacred mirth In his applause unite their voice..

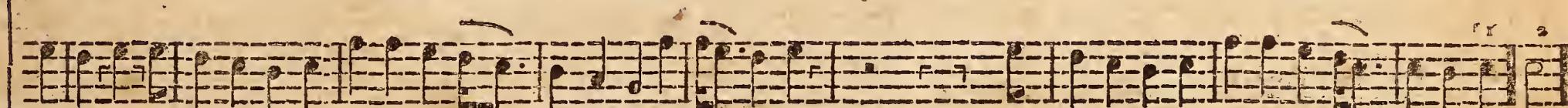
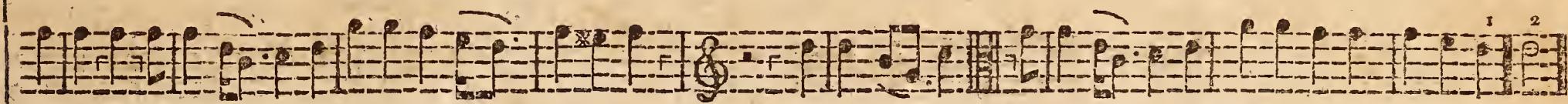


Anthem. Continued.

61

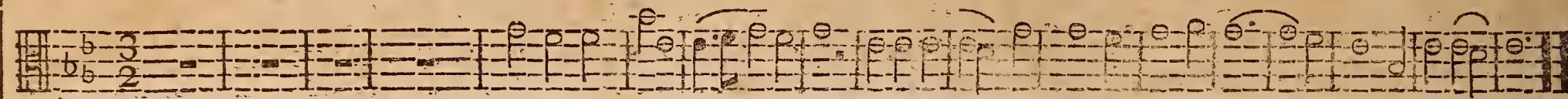


all all all Let all the earth in his just government rejoice, rejoice, rejoice, Let all the earth in his just government rejoice.
all all all with sacred mirth in his applause unite their voice - - - - - let all the isles In his applause unite their voice.

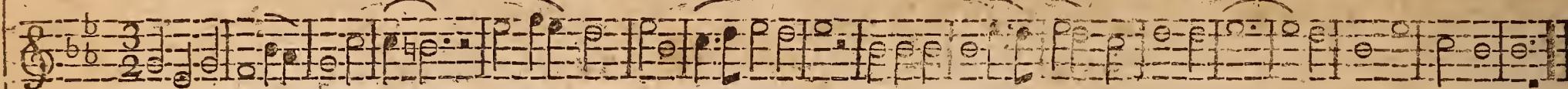
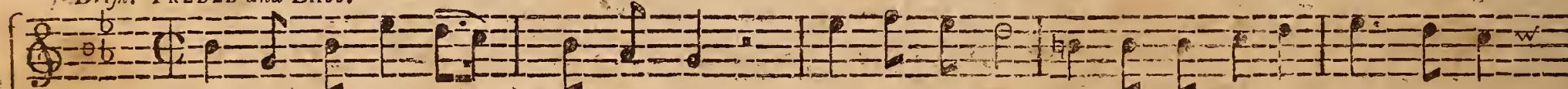


all all all, let all the earth in his just government rejoice, rejoice, rejoice, - - - , - - - let all the earth in his just government rejoice,
- - - with sacred mirth in his applause unite their voice, - - - - - - - - - isles in his applause unite their voice.



Anthem. Continued.*Slow.*

Darkness and clouds of awful shade, His dazzling glory shroud in state, Justice and truth his guards are made And fix'd by his pavilion wait'

*Brisk. TREBLE and BASS.*

De - vor-ing fire be - fore his face, a de - vor-ing fire, His foes around with vengeance struck,



De - vor-ing fire be-fore his face, before his face, his, &c.

Anthem. Continued.

63

TREBLE and BASS.

Musical score for Treble and Bass parts. The Treble part (left) consists of two staves in common time, key signature B-flat major. The Bass part (right) also consists of two staves in common time, key signature B-flat major.

His lightning set the world on blaze, Earth saw it and with terror shook.

The proudest hills his presence felt their height

Musical score for Treble and Bass parts. The Treble part (left) consists of two staves in common time, key signature B-flat major. The Bass part (right) also consists of two staves in common time, key signature B-flat major.

Nor strength could help afford, The proudest hills like

Musical score for Treble and Bass parts. The Treble part (left) consists of two staves in common time, key signature B-flat major. The Bass part (right) also consists of two staves in common time, key signature B-flat major. The bass part includes a tempo marking "Slow."

wax did melt; In presence of th'Almighty Lord. The heav'n's his righteousness to shew, With storms af fire his foes pursu'd,

Musical score for Treble and Bass parts. The Treble part (left) consists of two staves in common time, key signature B-flat major. The Bass part (right) also consists of two staves in common time, key signature B-flat major.

Anthem. Continued.

TENOR and BASS.

1st. and 2d. TRIBLES.

Music for Tenor and Bass parts. The notation consists of two staves in common time (indicated by 'C'). The top staff uses a bass clef, and the bottom staff uses a bass clef. The music features eighth-note patterns and rests.

And all the trembling world below Have his descending glory view'd. Glad Zion of thy triumph heard, And Judah's daughters

Music for Tenor and Bass parts. The notation consists of two staves in common time (indicated by 'C'). The top staff uses a bass clef, and the bottom staff uses a bass clef. The music features eighth-note patterns and rests.

!TREBLE and BASS.

Music for Treble and Bass parts. The notation consists of two staves in common time (indicated by 'C'). The top staff uses a treble clef, and the bottom staff uses a bass clef. The music features eighth-note patterns and rests.

were o'erjoy'd, Be - cause thy righteous judgments Lord, Have pa - gan pride and - - - - - pow'r def - troy'd.

Music for Treble and Bass parts. The notation consists of two staves in common time (indicated by 'C'). The top staff uses a treble clef, and the bottom staff uses a bass clef. The music features eighth-note patterns and rests.

Portsmouth. P. M.

Music for Tenor and Bass parts. The notation consists of two staves in common time (indicated by 'C'). The top staff uses a bass clef, and the bottom staff uses a bass clef. The music features eighth-note patterns and rests.

Re-joice the Lord is king, Your Lord and king a-dore, Mortals give thanks and sing, And tri - umph ev - er - more.

Music for Tenor and Bass parts. The notation consists of two staves in common time (indicated by 'C'). The top staff uses a bass clef, and the bottom staff uses a bass clef. The music features eighth-note patterns and rests.

Anthem. Continued.

65

A handwritten musical score for three voices. The top staff is in G major, the middle staff in F major, and the bottom staff in E major. The music consists of six measures, each ending with a repeat sign and two endings. The lyrics for the first ending are: "Rejoice ye righteous in the Lord Memori - als of his holines, Deep in your faithful breasts record, And with your thankful tounges confess."

Rejoice ye righteous in the Lord Memori - als of his holines, Deep in your faithful breasts record, And with your thankful tounges confess.

A handwritten musical score for three voices, continuing from the previous page. The top staff is in G major, the middle staff in F major, and the bottom staff in E major. The music consists of six measures, each ending with a repeat sign and two endings. The lyrics for the second ending are: "Lift up your heart, Lift up your voice, Rejoice again I say rejoice, rejoice, rejoice, I say re - joice."

Lift up your heart, Lift up your voice, Rejoice again I say rejoice, rejoice, rejoice, I say re - joice.

Portsmouth. Continued.

A handwritten musical score for three voices. The top staff is in G major, the middle staff in F major, and the bottom staff in E major. The music consists of six measures, each ending with a repeat sign and two endings. The lyrics for the first ending are: "Lift up your heart, Lift up your voice, Rejoice again I say rejoice, rejoice, rejoice, I say re - joice."

I

Weymouth.

P. F.

Rejoice the Lord is King, Your God and King adore, Mortals give thanks and sing, --- And triumph ev-er-more. Lift up your hearts

Organ.

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|--------------|
| 7 | 8 | 6 | 6 | 6 | 6 | 5 | 6 | 5 | 2 | 6 | 6 | 5 | Lift up, &c. |
| 2 | 3 | 4 | | | | 4 | 3 | | 4 | 3 | | | |

Rejoice the Lord is King, Your God and King adore, Mortals give thanks and sing, -- And triumph ev-er-more. Lift up your hearts

A handwritten musical score page featuring two systems of music. The top system is in common time and consists of two staves. The first staff begins with a treble clef, an F-sharp key signature, and a dotted half note. It contains six measures of sixteenth-note patterns, some with grace notes and slurs. The second staff begins with a bass clef and a C-sharp key signature, also containing six measures of sixteenth-note patterns. The bottom system is in common time and consists of two staves. The first staff begins with a bass clef and a C-sharp key signature, containing four measures of eighth-note patterns. The second staff begins with a bass clef and a C-sharp key signature, containing four measures of eighth-note patterns. The score is written on five-line staff paper.

Lift up your voice, Rejoice, again I say re-joice, Lift up your hearts lift up your voice, Rejoice again I say rejoice.

A handwritten musical score page featuring a treble clef staff with various notes and rests. Below the staff, a series of numbers are written: 6 5, 4 3, 5, 7, X, 7, 6, 6, 6 5, and 4 3.

Boston. C. M---D.

67

tr.

Sing to the Lord Je - ho - vah's name, And in his strength rejoice, When his sal - va - tion is our
 tr.
 tr.

5 9 8 6 6 6 5 5 3 6 6 * 6 - 6

tr.

theme, Ex - alt - ed be our voice, With thanks ap - proach his aw - ful sight, And Psalms - - - - - of
 tr.

6 6 6 5 6 6 6 6 6 5

Boston. Continued.

hon - or sing, The Lord's a God of bound - less. might, The whole cre - a - tion's king.

Verona. L. M.

AIR.

From all that dwell be - low the skies, Let the Cre - a-tor's praise a - rise, Let the Re - deem-er's name be sung.

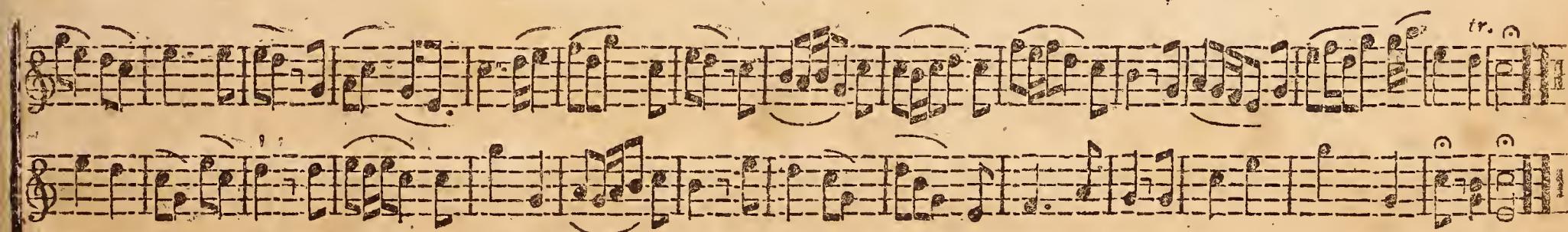
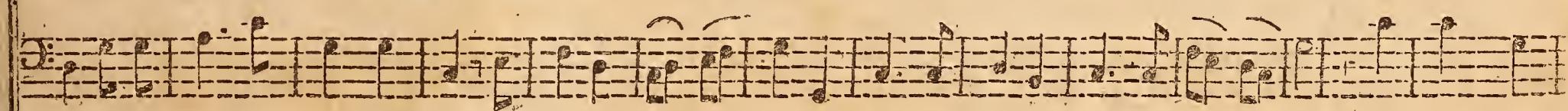
Verona. Continued.

69

tr.

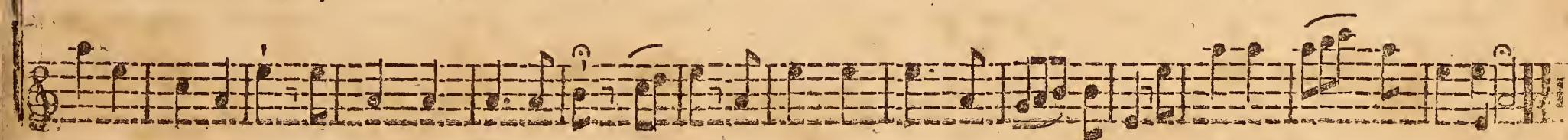


Thro' ev'ry land, by ev'-ry tongue, E-ter-nal are thy mercies Lord, E-ter-nal truth attends thy word. Thy praise shall



I sound from shore to shore, Till suns shall rise and set no more. ill:

Till suns shall rise and set no more.



Palestine. P. M.

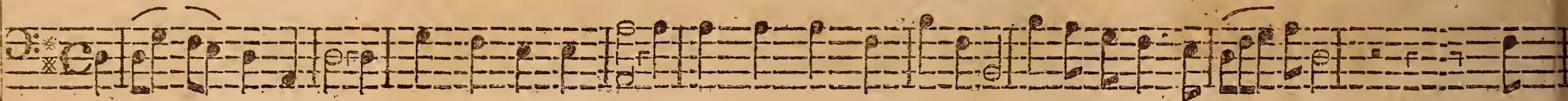
TREBLE.



TENOR.



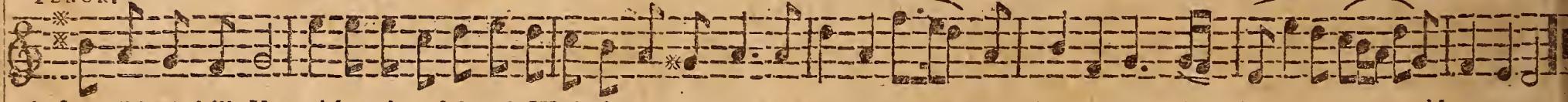
How pleas'd and blest was I, To hear the people cry, Come let us seek our God today, Come let us seek our God today, Yes with a cheerful zeal, We



TREBLE.



TENOR.



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



4th. Psalm. C. M.

71

TREBLE.

The musical score consists of three staves of handwritten musical notation. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The third staff begins with a bass clef, a key signature of one sharp, and a common time signature. The notation uses various note heads and stems, with some notes having vertical dashes through them.

I fear be - fore thes all the day,
Lord thou wilt hear me when I pray, I am for - ev - er thine, nor would I

Christmas. C. M.

The musical score consists of two staves of handwritten musical notation. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The notation uses various note heads and stems, with some notes having vertical dashes through them.

While Shepherds watch their flocks by night; All feated on the ground, The an - gel of the Lord came down, And

4th. Psalm. Continued.

TREBIE.

Handwritten musical score for Treble clef, three staves. The first two staves have a common time signature, indicated by a 'C'. The third staff begins with a quarter note followed by a half note, indicating a change in tempo or measure. The music consists of eighth and sixteenth note patterns.

dare to sin. I fear before thee all the day, Nor would I dare to sin. Nor would I dare to sin.

Christmas. Continued.

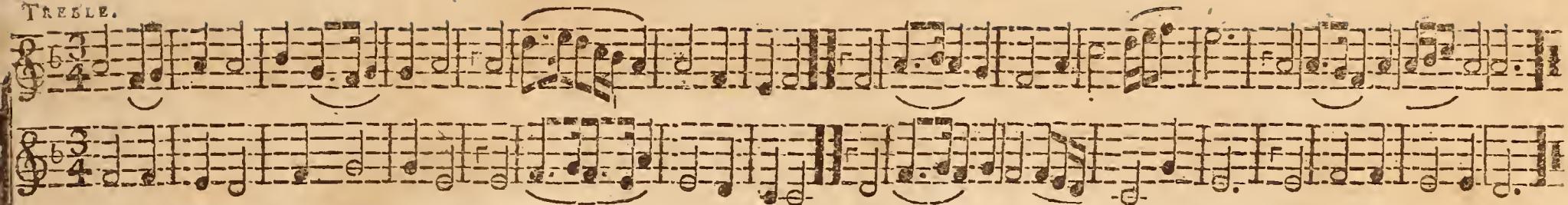
Handwritten musical score for Treble clef, three staves. The first two staves have a common time signature, indicated by a 'C'. The third staff begins with a quarter note followed by a half note, indicating a change in tempo or measure. The music consists of eighth and sixteenth note patterns.

glo - - - - - ry shone arcuud. And glo - ry shone around. Fear not, said he, for mighty dread,

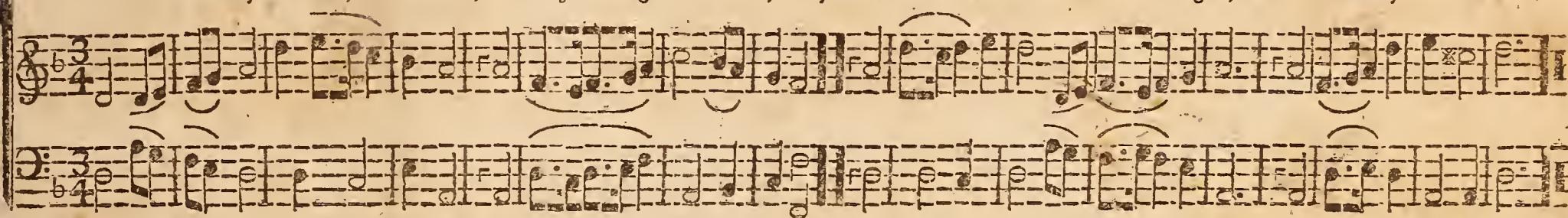
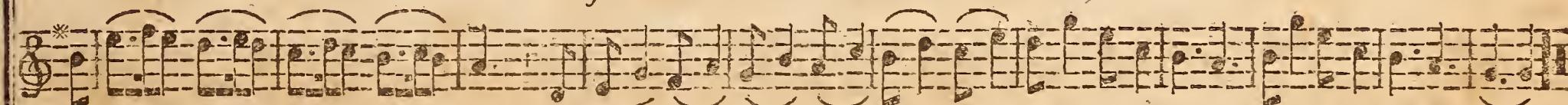
Waltham. C. M.

73

TREBLE.

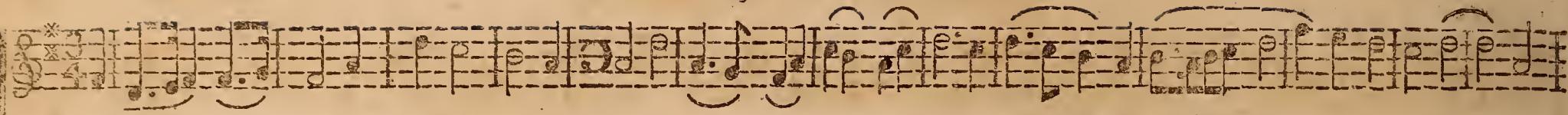


Lord if thine eyes survey our faults, And justice grow severe, Thy dreadful wrath exceeds our thought, And burns beyond our fear.

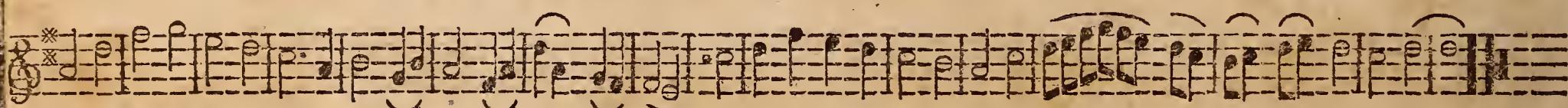
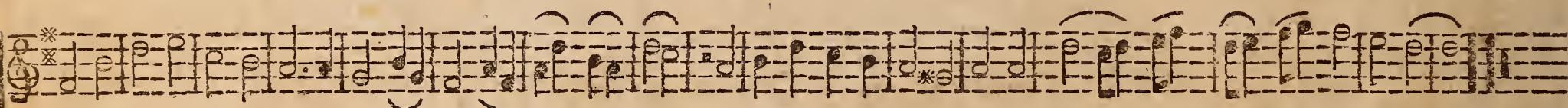
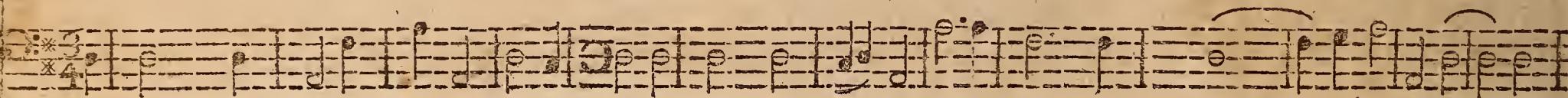
*Christmas.* Continued.

Had seiz'd their troubled minds, Glad tid - ings of great joy I bring to you and all mankind. To you and all mankind.

K

Manchester. P. M.

I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall em - - ploy my nobler pow'rs, My



days of praise shall ne'er be past, While life and thought and being last, Or immortality endures, Or im - mor - tal - i-ty endures.



Welch. 8&7--D.

75

tr.

E

P

Love divine, all love excelling, Joy of heav'n to earth come down.
Fix in us thy humble dwelling, All thy faith-ful mercies crown. Je-sus thou art all compassion, Pure un-bound-ed

८

F.

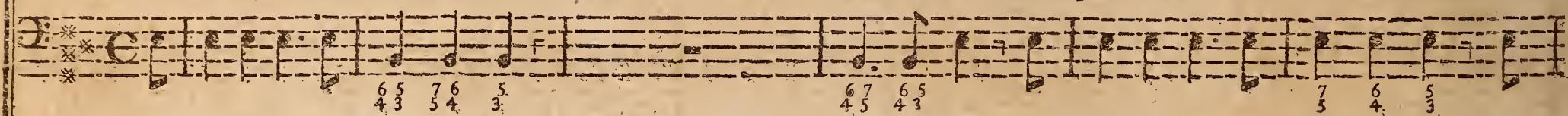
tr

love - thou art, Visit us with thy sal - va - tion, En - ter ev' - ry trembling heart.

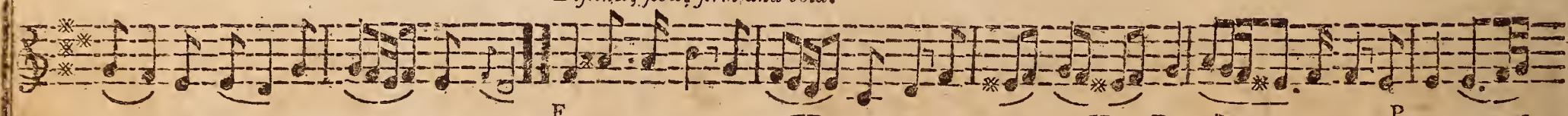
7 6 6 6 7 6 5 6 6 6 6 6 6 7 6 5



Unveil thy bosom faith-ful tomb, Take this new creature to thy trust, And give these sacred relics room, To



Distinct, slow, firm and bold.



F.

P.



seek a slumber in the dust. Break from his throne illust'rous morn, Attend O earth, his soy'reign word, Restore thy



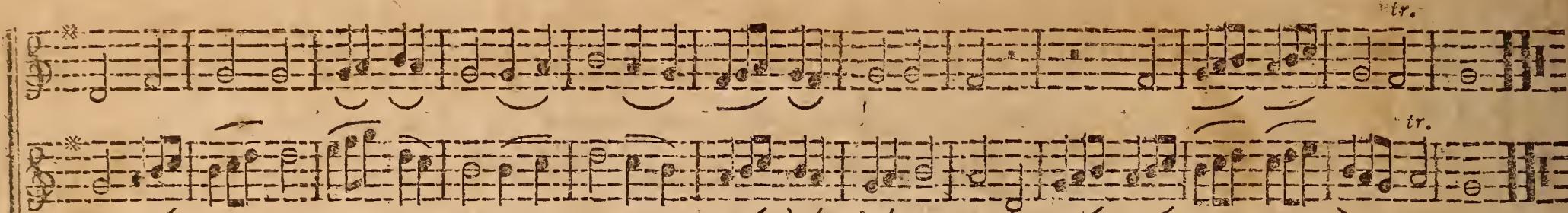
Handel's. Continued.

77

Handel's Chorus musical score for two voices. The vocal parts are written on treble and bass staves. The music consists of two systems. The first system ends with a repeat sign and the letter 'F.' The second system begins with the lyrics: "trust, a glorious a glorious form, She must ascend to meet Her Lord, Restore thy trust a glorious form, She must ascend to meet Her Lord." The key signature changes from common time to 6/8, then back to common time, and finally to 4/3. The bass part includes harmonic markings below the staff.

Aithblone. P. M.

Aithblone P.M. musical score for two voices. The vocal parts are written on treble and bass staves. The music consists of three systems. The lyrics are: "Jesus who died a world to save, Revives and ris - es from the grave, By his al - migh - ty pow'r. From". The bass part includes harmonic markings below the staff.

Aithlone. Continued.

fin and death and hell set free, He captive leads cap - ti - vi - ty, And lives, And lives to die no more.

Benson. C. M.

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. All staves have a common time signature. The music features a variety of note heads, including solid black dots, open circles, and small crosses, along with rests of different lengths. Measure numbers are present at the beginning of each measure. The score concludes with a short melodic line followed by a repeat sign and a section of sixteenth-note patterns.

Sing to the Lord ye distant lands, Ye tribes of ev' - ry tongue, His new dis-cov'er'd grace demands, a new and nobler song.

Benson. Continued.

79

Say to the nations Je - sus reigns, God's own almighty Son, His pow'r the sinking world sus-tains, And grace surrounds his throne.

1 2 3 4 5 6 7 8 9 10 11 12 13 14

END of the MUSIC.

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Bindo
29 1994

