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P R E F A C E.

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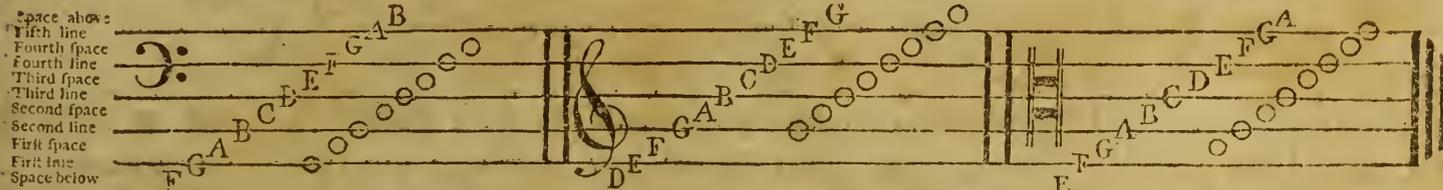
RUDIMENTS OF MUSIC.

LESSON I.

Bass staff.

Tenor and Treble staff.

Counter staff.



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

Above me, the notes ascending are, fa, so, la, fa, so, la; below, descending, are la, so, fa, la, so, 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.



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  1 2 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 

A mark of distinction  Figure 3

A point 

A slur 

A direct 

A bar 

A double bar 

A close 

Apoggituras 

ected together with a slur, in which case both should be sung the last time.

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.

Directs the performer to sing and pronounce the note to which it points, emphatically.

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

Adds to a note at the right hand of which it stands, one half of its original length.

Directs the performer to sing all the notes which it includes to one syllable.

At the end of a staff, shews where the first note stands in the succeeding staff.

Divides the time into equal parts.

Shews the end of a strain.

Is affixed to the end of a tune.

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.

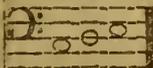
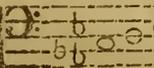
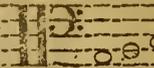
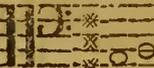
Second,  Contains six quavers in a bar—beat and accented like the last—about one quarter part quicker.

 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. Major Key.	Ex. 2. Minor Key.	Ex. 3. Minor Key.	Ex. 4. Major Key.
			
fav sol law. 2 2	l.w me fav. 2 1	law me fav. 2 1	fav sol law. 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*, *beaten*, *token*, &c. which have but one accent, are often sung *rea-son*, *bea-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 *fuge* 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 founded *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*, *allegro*, *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 ornament 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.*

Espressivo, *expressively.*

Forse 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.*

Mezra or Mez. *between Forte and Piano.*

Piano or Pia, *soft.*

Pianissimo or Pianis. *very soft.*

Plaintive, *mourningfully.*

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.*

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

Vigoroso, *with energy and vigor.*

Vivace, *in a lively style.*

Volti, *turn over.*



T H E

MODERN COLLECTION.



Alpha.

C. M.

Words from Hervey's Meditations.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are repeat signs and first/second endings indicated by '1' and '2' above the notes.

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

The second system of music continues the piece with two staves in treble and bass clefs, maintaining the one-sharp key signature and 3/4 time signature. It follows the same musical style as the first system, with various note values and repeat signs.

A

Majesty. E. M.

Words by Stearnhold and Hopkins.

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

This system contains the first two staves of the musical score. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat. The lyrics are written below the staves, with the words 'The Lord descended from above, And bow'd the heav'n's most high, And under - neath his feet he' aligned with the notes.

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

This system contains the next two staves of the musical score. The top staff is a treble clef and the bottom staff is a bass clef, both with a key signature of one flat. The lyrics are written below the staves, with the words 'cast The darkness of the sky. On cherub and on cherubim Full royally he rode, And' aligned with the notes.

Majesty Continued.

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

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

Bangor.

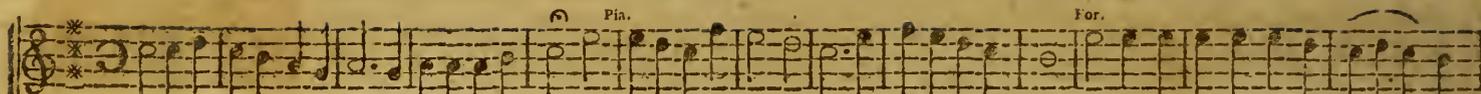
C. M.

Words by Dr. Watts.

Largo.

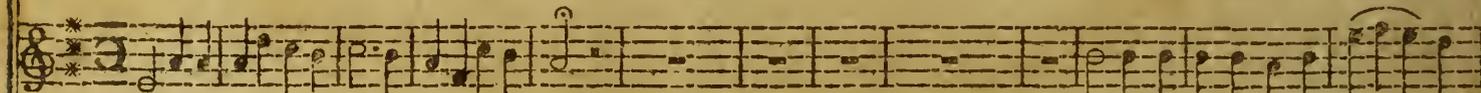
Teach me the measure of my days, Thou Maker of my frame, I would survey life's narrow space, And learn how frail I am.

This musical score consists of four staves. The first two staves contain the vocal line with lyrics. The third and fourth staves contain the instrumental accompaniment. The music is written in common time and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings. The tempo is marked 'Largo'.



Go mourning all their days!

Thou art the earnest of his love, The



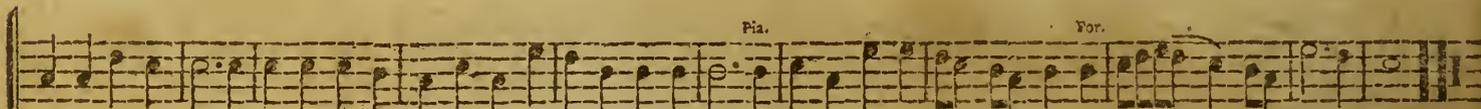
Why should the children of a King

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



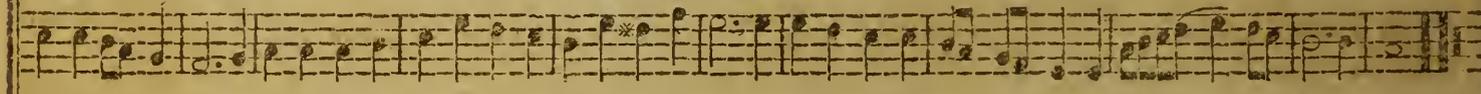
pledge of joys to come,

Will safe convey me home.



And thy soft wings, celestial Dove,

And thy soft wings, &c.





I feel my Saviour's cheering voice.

And longs to join immortal lays.

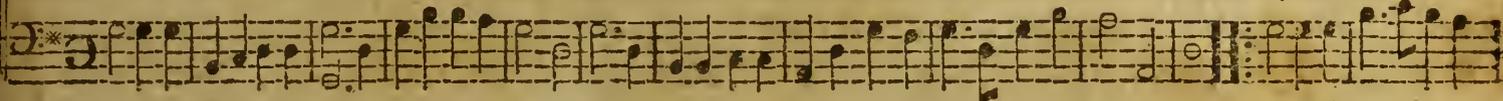
Air.



Now can my soul in God rejoice,

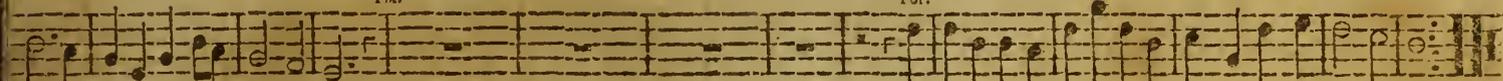
My heart awakes to sing his praise,

Hold me, O Jesus, in thine

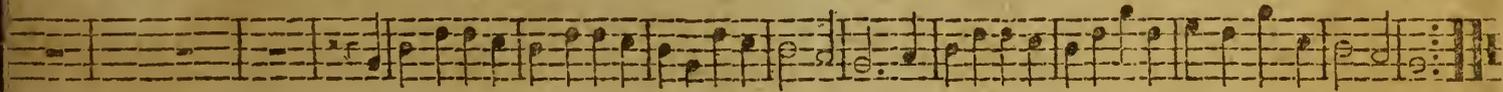


Fia.

For.

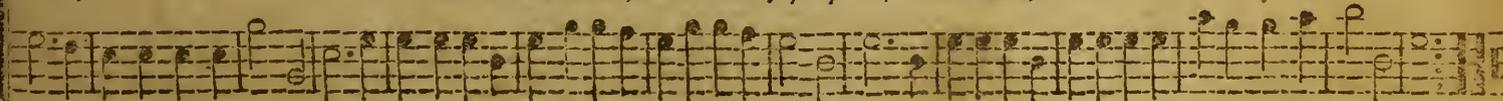


And cheer me with immortal charms,



arms,

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



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

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.

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.

This musical score is for the hymn 'Chester' in Long Meter (L. M.). It consists of four staves of music. The first two staves are for the vocal line, and the last two are for the keyboard accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are printed below the vocal staves.

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.

This musical score is for the hymn 'Africa' in Common Meter (C. M.). It consists of four staves of music. The first two staves are for the vocal line, and the last two are for the keyboard accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are printed below the vocal staves.

Musical score for the hymn "Paris" (L. M.). The 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 a common time signature and features a melody with various note values and rests. The lyrics are printed below the second staff.

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.

Fairlee.

L. M.

Words by Dr. Watts.

Musical score for the hymn "Fairlee" (L. M.). The 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 a common time signature and features a melody with various note values and rests. The lyrics are printed below the second staff.

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.

Commemoration.

C. M.

Words by Dr. Watts.

Original.

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.

B

Spring, an Ode.

Words Anon.

Original.

Mod.

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

This system contains the first three staves of music. The top staff is the vocal line in treble clef, 2/4 time, with lyrics underneath. The middle and bottom staves are piano accompaniment, also in treble and bass clefs respectively, 2/4 time.

Pia.

Cres.

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

This system contains the next three staves of music. The top staff is the vocal line in treble clef, 2/4 time, with lyrics underneath. The middle and bottom staves are piano accompaniment, also in treble and bass clefs respectively, 2/4 time. The music includes repeat signs and dynamic markings like 'Pia.' and 'Cres.'.

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 zyphers
Floating with sweetness, fanning all their branches

With gentle breezes.

VI.

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

In sweet chorus.

VII.

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

Breath forth sweet music.

VIII.

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

Their beauty fading.

IX.

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

Of the Redeemed.

X.

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

Sparkling with brightness.

XI.

Then shall the mortal put on the immortal,
Cloth'd in white robes they shall ascend to 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

Show the Redeemer

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

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

To shew thy love by morn- ing light,

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

To shew thy love by morn- ing light,

To shew thy love by morn- ing light,

Rapture. Continued.

The first system of musical notation consists of two staves. The upper staff is a vocal line with a treble clef, and the lower staff is a piano accompaniment with a bass clef. The music is in 6/8 time and features a melodic line with various note values and rests, including a double bar line with repeat dots.

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 vocal line and a piano accompaniment, maintaining the 6/8 time signature and ending with a double bar line and repeat dots.

Ode to Harmony.

Words by Garrick.

Original.

Sym.

Air.

Pia.

The first system of musical notation for 'Ode to Harmony' features three staves: a vocal line (treble clef), a piano accompaniment (bass clef), and a basso continuo line (bass clef). The piece is in 6/8 time and begins with a key signature of one flat. The tempo is marked 'Air' and the dynamics 'Pia.'.

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

The second system of musical notation continues the piece with three staves, maintaining the 6/8 time signature and ending with a double bar line and repeat dots.

The third system of musical notation concludes the piece with three staves, including the vocal line, piano accompaniment, and basso continuo line, ending with a double bar line and repeat dots.

Ode to Harmony. Continued.

Pia.

Cres.

Sym.

Mez. Pia.

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

This system consists of three staves of music. The top staff contains the vocal line with lyrics. The middle and bottom staves provide harmonic accompaniment. The music is in a common time signature and features a variety of note values and rests.

Pia.

For.

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

This system also consists of three staves of music. The top staff contains the vocal line with lyrics. The middle and bottom staves provide harmonic accompaniment. The music concludes with a double bar line and repeat signs.

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.

Sym.

Vivace.



gain, whilst fragrant odours fill the blissful plain, Worthy

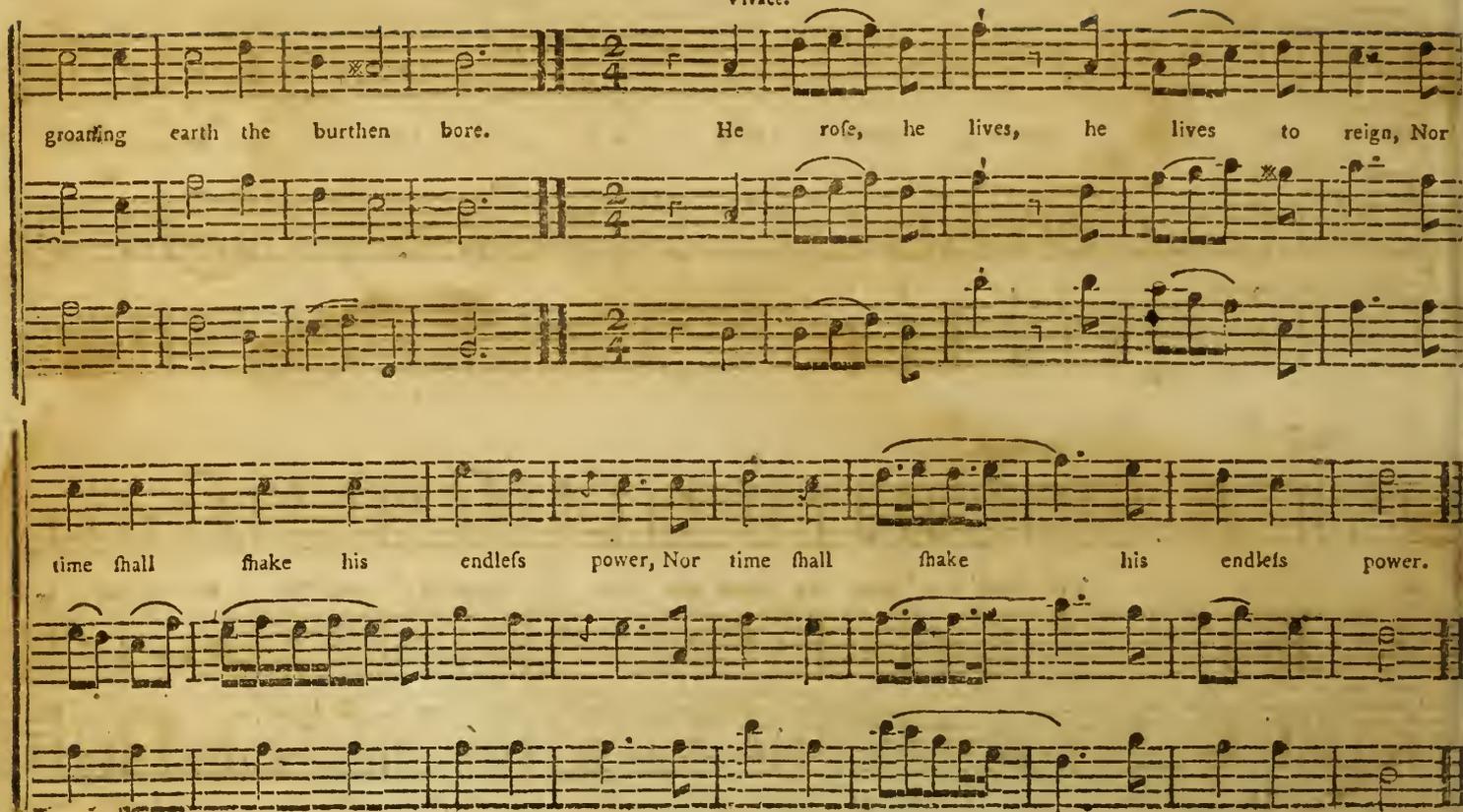


worthy the lamb, the lamb of boundless sway, in earth or heav'n the



Ode for Easter. Continued.

Vivace.



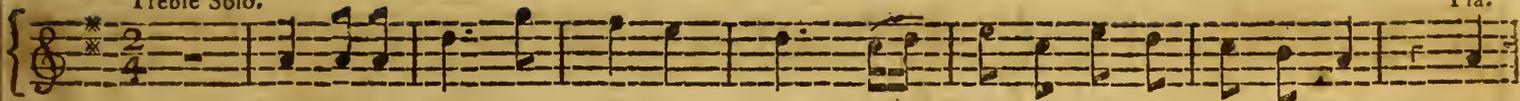
groaning earth the burthen bore. He rose, he lives, he lives to reign, Nor

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

Ode for Easter. Continued.

Treble Solo.

Pia.



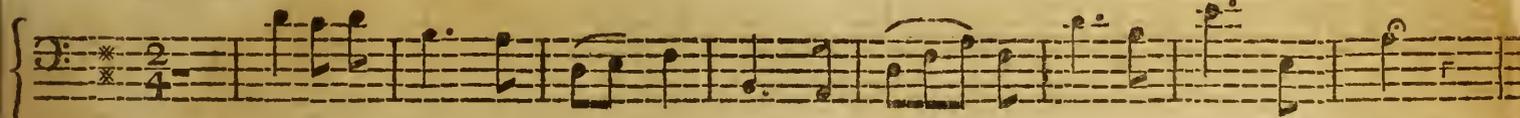
Riches and all that deck the great From worlds unnumber'd hither bring The

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 lofty throne, And glo - ry shines up - on his face.

Ode for Easter. Continued.

Pia. For. Pia. For.

The musical score is arranged in two systems. The first system consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (bass clef), and a piano accompaniment line (bass clef). The time signature is 2/4. The tempo/mood is marked 'Pia.' (Piano) and the performance instruction is 'For.' (Forcello). The lyrics for the first system are: 'From heav'n, from earth, loud bursts of praise, From heav'n, from earth, loud bursts of'. The second system also consists of four staves in the same arrangement. The lyrics for the second system are: 'praise The mighty blessings shall proclaim, Blessings that earth to glory raise The purchase'. The score includes various musical notations such as notes, rests, and dynamic markings.

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

praise The mighty blessings shall proclaim, Blessings that earth to glory raise The purchase

Ode for Easter. Continued.

For. Fortis. Pla.

of the wounded lamb. Higher, still higher swell the strain

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.

Pia. Pia. Pia.

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

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

The musical score consists of two systems of staves. The first system has two vocal staves with lyrics 'reign The lamb shall ever ever reign.' and a piano accompaniment staff. The second system has three vocal staves with lyrics 'Let hal - le - lu - jah's crown the song.' and 'Halle - lujah, Halle - lujah, Halle - lujah,' and a piano accompaniment staff. The piano part includes dynamic markings 'Sym.' and 'Pia.'.

Ode for Easter. Continued.

For.

Pia.

The first system of music consists of two staves. The upper staff is a vocal line with a treble clef, containing a melody of eighth and quarter notes. The lower staff is a piano accompaniment with a bass clef, featuring a simple harmonic accompaniment of eighth and quarter notes. There are two asterisks on the left side of each staff.

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

The second system of music consists of two staves. The upper staff is a vocal line with a treble clef, containing a melody of eighth and quarter notes. The lower staff is a piano accompaniment with a bass clef, featuring a simple harmonic accompaniment of eighth and quarter notes. There are two asterisks on the left side of each staff.

Cres.

For.

The third system of music consists of two staves. The upper staff is a vocal line with a treble clef, containing a melody of eighth and quarter notes. The lower staff is a piano accompaniment with a bass clef, featuring a simple harmonic accompaniment of eighth and quarter notes. There are two asterisks on the left side of each staff.

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

The fourth system of music consists of two staves. The upper staff is a vocal line with a treble clef, containing a melody of eighth and quarter notes. The lower staff is a piano accompaniment with a bass clef, featuring a simple harmonic accompaniment of eighth and quarter notes. There are two asterisks on the left side of each staff.

Wesley Hymnal. C. M. Words by Dr. Watts.

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

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

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

My soul thy great Cre- a- tor praise When cloth'd in his ce-
les- tial rays, He in full Ma- jef- ty ap- pears And lik- a robe him glo- ry wears.

Love Divine. P. M.

Words by the Rev. George Whitfield.

Love di vine all 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 - fit us with thy Sal va tion, En ter ev 'ry trem bling heart.

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

Original.

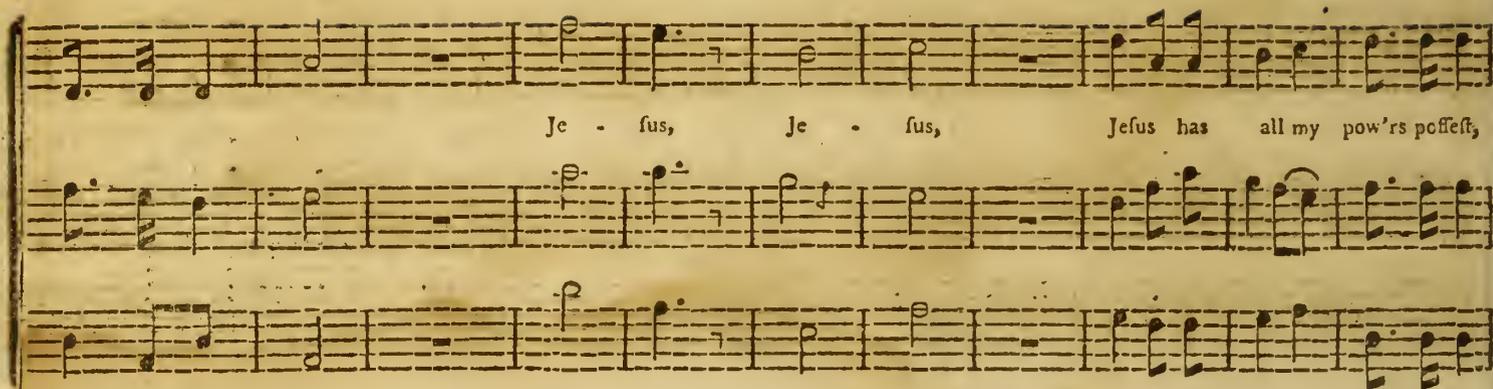
Largo.

The first system of the musical score consists of three staves. The top staff is a treble clef with a 2/4 time signature and a key signature of one sharp (F#). It contains the vocal melody with lyrics underneath. The middle staff is another treble clef with the same time signature and key signature, containing a second vocal line. The bottom staff is a bass clef with the same time signature and key signature, containing the bass line. The lyrics for the first system are: "Sweet muse descend and blefs the shade, And blefs the ev'ning grove,"

Sym.

Businels and noise 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 a treble clef with a 2/4 time signature and a key signature of one sharp (F#). It contains the vocal melody with lyrics underneath. The middle staff is another treble clef with the same time signature and key signature, containing a second vocal line. The bottom staff is a bass clef with the same time signature and key signature, containing the bass line. The lyrics for the second system are: "Businels and noise and day are fled, And ev'ry care but love."

Apollo. Continued.

Je - sus, Je - sus, Jesus has all my pow'rs possess,



My hopes, my fears, my joys, He the dear sov - reign of my breast, Shall fill 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 floods. Whilst silence sits on every bow, And

The first system of the musical score consists of three staves. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The time signature is 2/4. The key signature has one flat (B-flat). The music begins with a treble clef and a common time signature. The lyrics are: "falling floods. Whilst silence sits on every bow, And".

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

The second system of the musical score consists of three staves. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The time signature is 2/4. The key signature has one flat (B-flat). The music continues from the first system. The lyrics are: "bends the list'ning woods, Whilst silence sits on every bow, And".

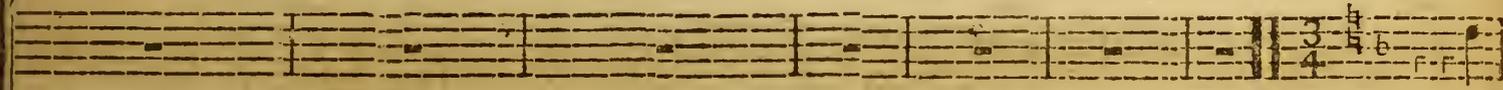
Apollo. Continued.



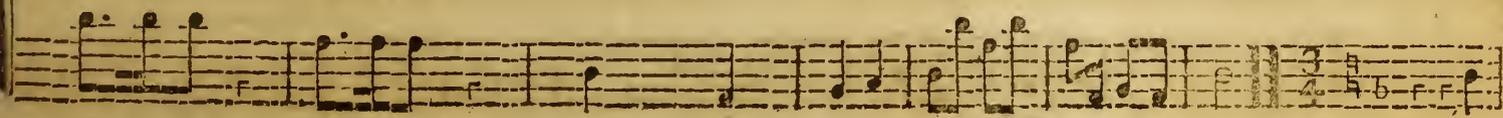
bends the lift - 'ning woods, And bends the lift - 'ning woods,



Affettuoso.



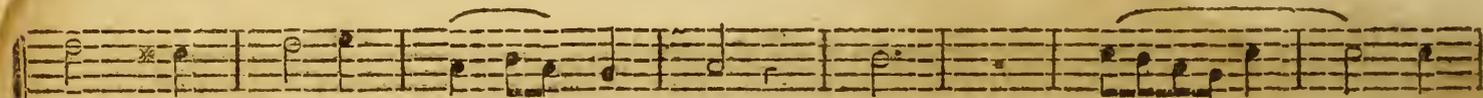
I'll



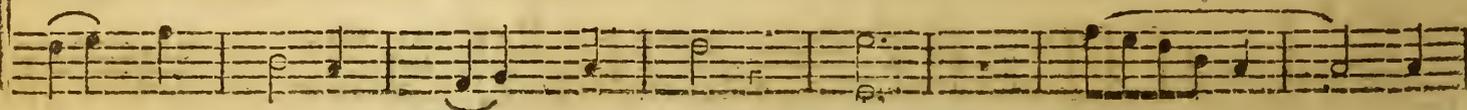
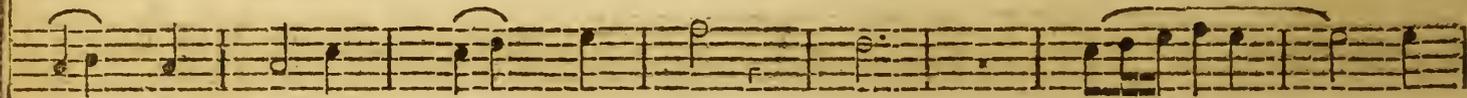
Apollo. Continued.



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



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



Apollo. Continued.

Virace.

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." and continues with "The swains shall wonder when they". The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand providing harmonic support. The time signature is 2/4, and the key signature has one sharp (F#). The tempo marking "Virace." is placed above the first staff.

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 begins with the lyrics "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 two-staff structure. The time signature remains 2/4, and the key signature remains one sharp (F#).

Sym.

win a mortal's love.

Adagio.

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

Ascension.

Words from Hart's Hymns.

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

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

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

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

Ascension. Continued.

The image shows a page of a musical score with two systems of music. Each system consists of a vocal line and a piano accompaniment line. The vocal line includes lyrics, and the piano line includes musical notation with notes and rests. The first system of music is marked 'Loud.' and contains the lyrics: 'conquerer gaze, Seraphs glow with brighter blaze; Each bright order of the'. The second system of music contains the lyrics: 'Hail him, hail him, Hail him as he passes sky, Hail him as he passes by, Hail him as he passes by,'. The piano accompaniment features a steady rhythmic pattern with chords and single notes.

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,

This system contains three staves of musical notation. The first staff begins with a treble clef, a common time signature (C), and a whole rest. The lyrics 'by, Hail him as he pass- es by Saints the glor'ous' are written below the staff. The second staff continues the melody with the lyrics 'Hail him, hail him,'. The third staff continues the melody. The system concludes with a double bar line.

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

This system contains three staves of musical notation. The first staff begins with a treble clef and a common time signature (C). The lyrics 'triumph meet, See their garments at his feet : By his scars his toils are view'd, And his garments' are written below the staff. The second and third staves continue the melody. The system concludes with a double bar line.

Ascension. Continued.

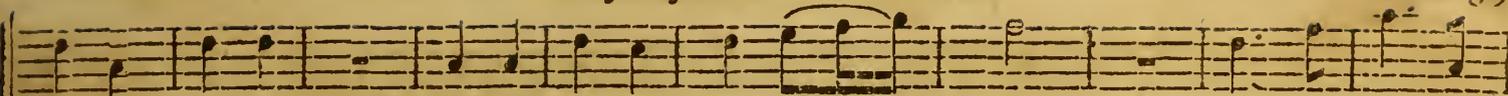
roll'd in blood. Heav'n its king congrat - ulates, Opens wide her

Loud.

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

Ascension. Continued.

39



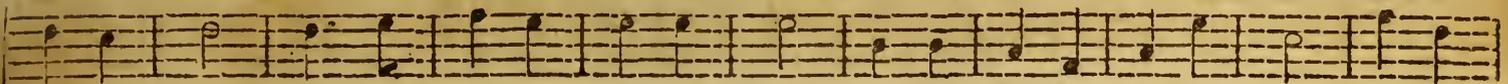
All the blisful, All the blisful re - gions, ring. Sin - ners join the



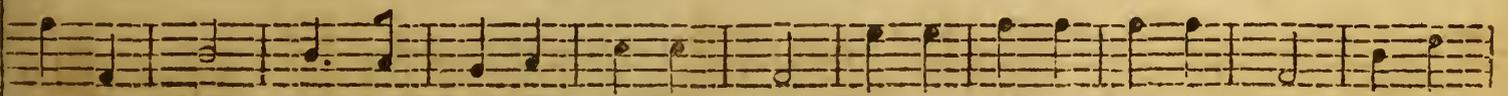
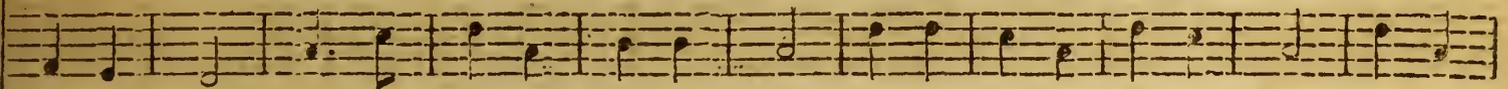
All the blisful regions ring.



All the blisful re - gions ring.

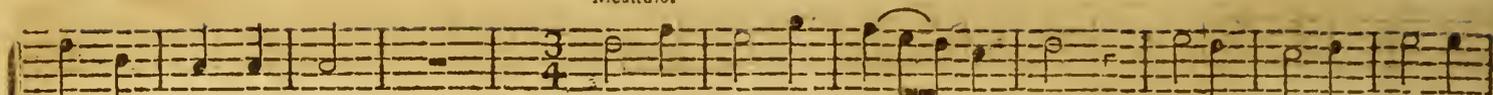


heav'nly pow'rs, For redemption all is ours; None but burden'd sinners prove, Blood-bought



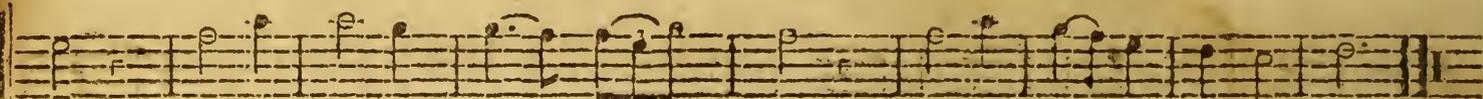
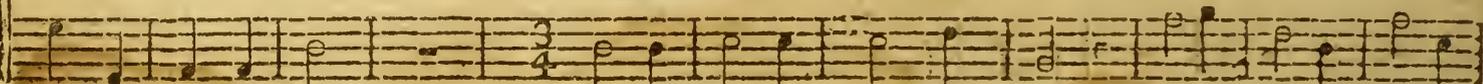
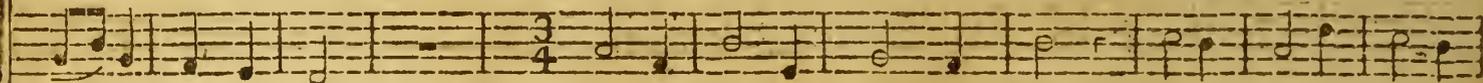
Ascension: Continued.

Meditato.

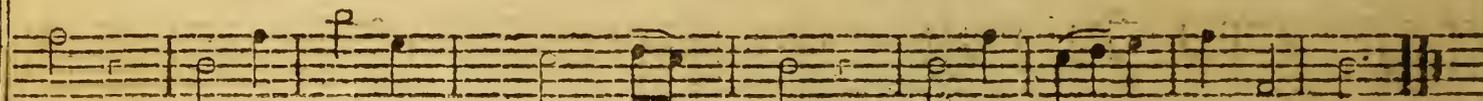
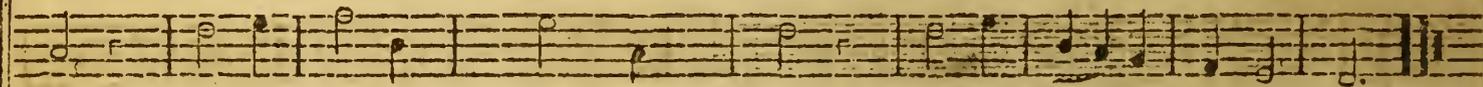


pardon dying love.

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 and three piano accompaniment staves (treble, middle, and bass clefs). The time signature is 3/4. The key signature has one sharp (F#). The vocal line begins with a melodic phrase, followed by the lyrics. The piano accompaniment consists of chords and single notes.

be to all people.

Be - hold I bring you glad - tidings, 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 "be to all people." are placed below the first staff. The second staff begins with the lyrics "Be - hold I bring you glad - tidings, glad - tid - ings of". The musical notation includes various note values, rests, and dynamic markings.

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.

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.
 people.
 And this shall be a sign un - to you

The musical score consists of ten staves. The first three staves contain vocal lines with lyrics. The fourth staff continues the vocal line. The fifth and sixth staves are for a keyboard instrument, featuring first and second endings. The seventh and eighth staves continue the keyboard part. The ninth and tenth staves are for a second vocal line with lyrics. The score includes various musical notations such as notes, rests, slurs, and repeat signs.

Anthem. Continued.

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

ger, ly ing in a man- ger.

ger, ly ing in a man- ger.

Anthem. Continued.

Lively

suddenly there was with the angel a multitude 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

v'n - ly, heav'nly, heav'nly, hof.

v'n - ly, heav'nly, heav'nly, r hof.

of the heav'n - ly r hof,

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

pian

Anthem. Continued.

Glo ry to God in the

ing God and saying

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

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 eight staves. The first two staves are vocal lines with lyrics. The third and fourth staves are instrumental accompaniment. The fifth and sixth staves are vocal lines with lyrics. The seventh and eighth staves are instrumental accompaniment. The lyrics are: "good will to - - - wards men. Hal- le- lu- jah, Hal. Hal. Hal." and "Hal. Hal. Hal. Hal- le - - lu - jah." There are repeat signs and a double bar line with repeat dots in the first two staves. There is an asterisk symbol in the fifth staff.

Anthem from fundry Scriptures.

Brisk.

Arise,

Arise, Arise, shine, shine, shine O

This system contains the first two staves of music. The top staff is a vocal line in C major, 4/4 time, with lyrics 'Arise,'. The bottom staff is a piano accompaniment in C major, 4/4 time, with lyrics 'Arise, Arise, shine, shine, shine O'. Both staves feature a common time signature 'C' and a key signature of one sharp (F#).

For thy light

Zion, for thy light is come, and the glory of the Lord is

For thy light, &c.

For thy light, &c.

This system contains the next four staves of music. The top staff is a vocal line with lyrics 'For thy light'. The second staff is a piano accompaniment with lyrics 'Zion, for thy light is come, and the glory of the Lord is'. The third staff is a vocal line with lyrics 'For thy light, &c.'. The bottom staff is a piano accompaniment with lyrics 'For thy light, &c.'. The music continues with a common time signature 'C' and a key signature of one sharp (F#).

Anthem. Continued.

ris'n up - on thee,

And the glo

The

ry, &c.

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

glory, &c.

This musical score is written on ten staves. The first two staves contain the lyrics 'ris'n up - on thee,' and 'And the glo'. The third staff has the word 'The' at the end. The fourth staff has 'ry, &c.'. The fifth and sixth staves contain the lyrics 'of the Lord is ris'n up - on thee and the glo'. The seventh staff has 'glory, &c.'. The score includes various musical notations such as notes, rests, and accidentals. There are asterisks (*) above some notes in the first, second, and fourth staves. The music is arranged in a system with two staves per line.

Anthem. Continued.

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

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

Anthem. Continued.

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

kings, and kings to the bright - nefs of thy ris - ing, Sing, sing,

The musical score consists of five systems of staves. Each system has three staves: a vocal line with lyrics, a piano accompaniment line, and a basso continuo line. The lyrics are: "of thy ris - ing, And the Gen - tiles shall come to thy light, and kings, and kings to the bright - nefs of thy ris - ing, Sing, sing,". The score includes various musical notations such as notes, rests, and ornaments (marked with an asterisk).

Anthem. Continued.

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

Anthem. Continued.

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

The musical score consists of five systems of staves. Each system contains three staves. The lyrics are written below the staves, with some words appearing on multiple lines. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'ad' (ad libitum). There are also some decorative markings like a star and a circled 'E' on the fourth staff.

Anthem. Continued.

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, a ll people.

The musical score consists of four systems of staves. The first system has two staves with lyrics 'tidings of great joy,'. The second system has two staves with lyrics 'tidings, glad tidings, glad tidings of great joy, which shall'. The third system has two staves with lyrics 'tidings of great joy,' and 'glad tidings'. The fourth system has two staves with lyrics 'be to all people, to all, all, a ll people.'. The music is written in a common time signature (C) and features various note values, rests, and phrasing slurs. There are some asterisks on the notes in the fourth system.

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.

The musical score consists of three systems of staves. Each system includes a vocal line with lyrics and a piano accompaniment line. The lyrics are: "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." The piano part features various chords and melodic lines, including a prominent bass line with notes F, F, F in the second system. A double bar line with a repeat sign is present in the piano part of the second system.

Moderate.

Anthem. Continued.

Glo - ry, glo - ry, glory be to God on high, and on earth peace,
 peace,
 and on earth peace, and on earth peace, men. For unto us a child is
 peace, peace, good will to - wards men.
 and on earth peace, and on earth peace
 peace, peace, peace, peace,

The musical score is written on ten staves. The first four staves are in common time (C) and contain the lyrics: "Glo - ry, glo - ry, glory be to God on high, and on earth peace, peace,". The fifth staff begins with a 3/4 time signature and contains the lyrics: "and on earth peace, and on earth peace, men. For unto us a child is". The sixth staff continues with "peace, peace, good will to - wards men." and the seventh staff with "and on earth peace, and on earth peace". The eighth, ninth, and tenth staves conclude with "peace, peace, peace, peace,". The score includes various musical notations such as notes, rests, and bar lines.

Anthem. Continued.

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

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. The lyrics are: "born," followed by "For unto us a child is born, unto us a son is giv'n and his name shall be called".

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

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 lyrics are: "Wonderful, Countellor, 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-

1 2

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

Detailed description: This is a page of a musical score for an anthem, page 60. The title is 'Anthem. Continued.' The score is written on ten staves, organized into five systems of two staves each. The first system includes a first ending marked '1 For.' and a second ending marked '2'. The lyrics are: '1 peace. 2 Amen, halle - lujah, Amen, halle - lujah, Amen a-'. The second system continues the lyrics: '1 2' and 'men, A - men, a - - - - men, A - men.' The music features various note values, rests, and dynamic markings like 'f' and 'p'. There are also some performance instructions like 'For.' and '1 2' indicating first and second endings. The score concludes with a double bar line and repeat signs.

Invocation to Charity, a Masonick Ode. Words Anon. Original.

61

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

Air, Sym.

Come charity, Come charity with

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a common time signature (C) and a key signature of one flat (B-flat). It begins with an asterisk and contains the lyrics "Come charity, Come charity with". The middle and bottom staves are accompaniment parts, also in treble and bass clefs respectively, with a common time signature and one flat key signature. Both accompaniment parts begin with an asterisk and feature a repeat sign with first and second endings.

goodness crown'd encircled in thy heav'nly robe, Dduse thy blessings all a.

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a common time signature (C) and a key signature of one flat (B-flat). It contains the lyrics "goodness crown'd encircled in thy heav'nly robe, Dduse thy blessings all a.". The middle and bottom staves are accompaniment parts, also in treble and bass clefs respectively, with a common time signature and one flat key signature. The word "Sym." is written above the middle staff. The accompaniment parts continue with the same musical notation as the first system.

Ode. Continued.

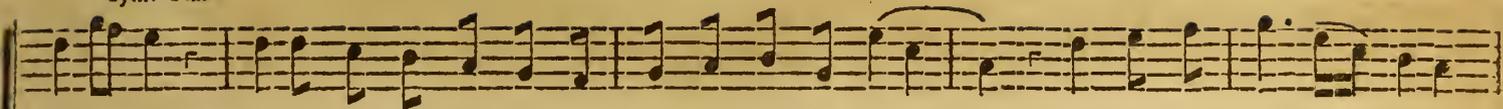
Sym.

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

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

Ode. Continued.

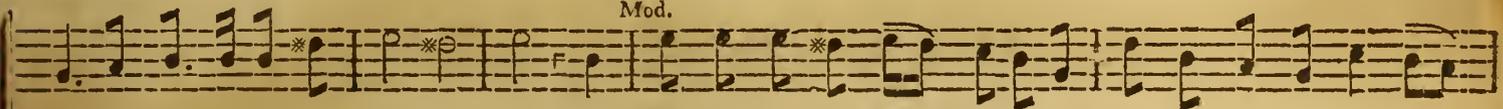
Sym. Pia.



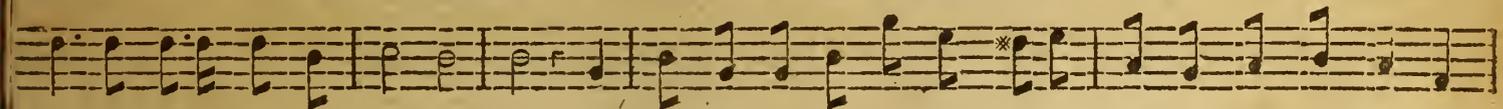
See where she comes with pow'r to blefs, with open hand, See where she comes with pow'r to



Mod.



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



Ode. Continued.



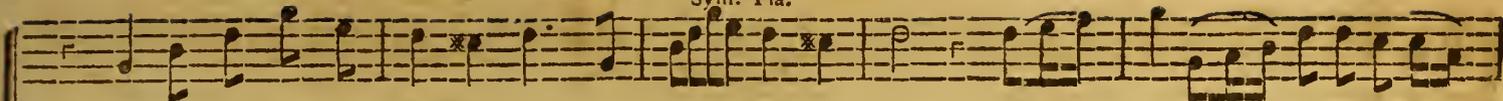
smart, Which wounded is at man's distrefs, And bleeds at ev'ry human smart.



Come charity, Come charity with goodness crown'd,

Ode. Continued.

Sym. Pia.



Encircled in thy heav'nly robe,

Dif - fuse thy blessings all a-



Sym. For.



round, to ev'ry corner of the globe.



Anthem. Continued.

foul,
foul, O Lord my God, thou art become exceeding glor'ous, thou

thou art clothed with
art become exceeding glo'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 - rous,
 Thou art become exceeding glo - rous, thou art clothed with majest -

Anthem, Continued.

Thou art become exceeding glorious, thou art clothed with majesty and honour,
glorious, thou art clothed with majesty and honour, thou art become exceeding
thou art clothed with majesty and honour, thou glorious,
ty and honour, thou art Thou art clothed
hou art thou art become exceeding
ex - ceed - ing glorious, thou art
become exceeding exceeding - ing glorious, thou art
become exceeding exceeding - ing glorious, thou art
Thou art become

Anthem. Continued.

clothed with majesty and honour. Hal - le - lujah a - men,

Halle - lujah a - men,

Halle - lu - jah, a - men, hal - le - 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.

Anthem. Continued.

were with a gar - ment, 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-

Anthem. Continued.

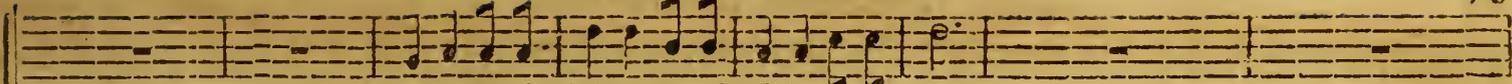
'ot, and walketh, and walk - - eth, and walketh, and walketh

'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 spirits, and his ministers a sa - - -

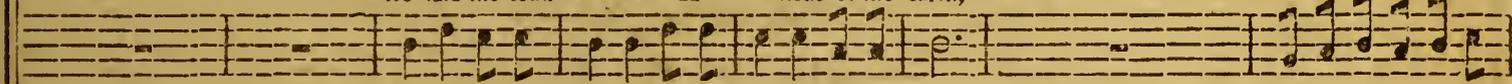
Anthem. Continued.



He laid the foundations, the foundations



He laid the foun - da - tions of the earth,

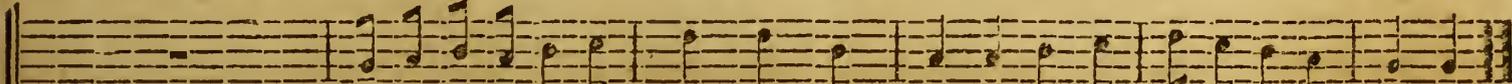


He laid the foundations, the foundations of the earth, that it never be re-

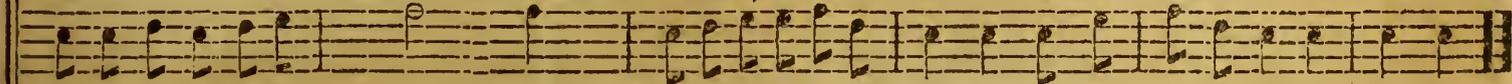


ming fire.

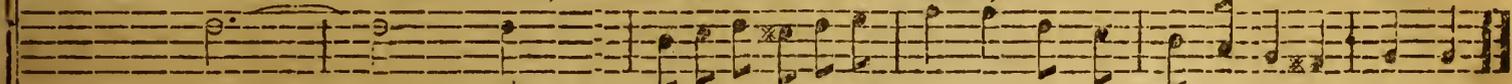
that it never be re - mo-



that it never be re - moved,



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



mo - v ed,



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

Anthem. Continued.

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

Islington
his life's a dream an empty show but the living world to which I go hath joy
substantial & sincere when shall I wake when shall I wake & find me there





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,

Anthem. Continued.

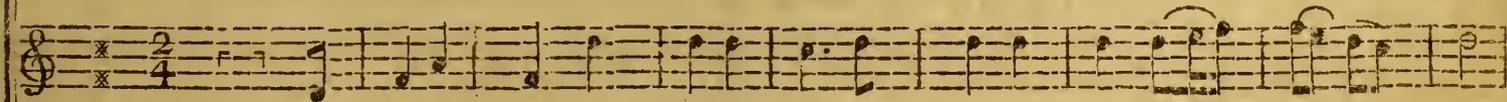
lujah, Amen, A - men, Halle - lujah,
 men, Halle - lujah, A - men, A - men, Halle - lujah A - men, A - men, Halle - lujah Amen,
 lujah A - men, Hal - le - lu jah,
 Halle - lujah Halle - lujah A - men, A - men, Halle - lujah,
 Halle - lu - jah Amen, Halle - lujah A - men,
 Hal - le - lu - jah A - men,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

Detailed description: This is a musical score for an anthem, continuing from the previous page. It consists of four systems of music, each with a vocal line and a piano accompaniment line. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in a grand staff (treble and bass clefs). The music is in a common time signature (C). The lyrics are: '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,'. There are asterisks (*) in the piano part, likely indicating specific performance instructions or ornaments. The score ends with a double bar line and repeat dots.

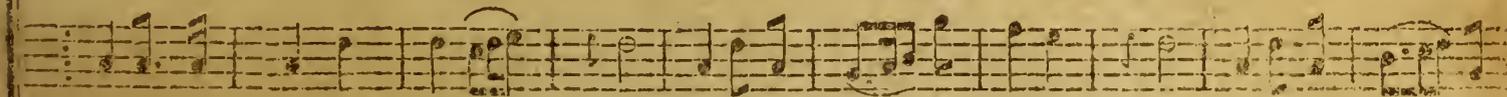
Denmark. L. M. Words by Dr. Watts.



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



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



Denmark. Continued.

Soft.

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

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



voi - ces raise,

And earth, and earth, with her ten thousand,

thousand tongues shall fill thy courts with

:S:



:S:

Loud.

:S: Soft.

Loud.

Denmark. Continued.

Soft- Loud.

found- ing praise, Shall fill thy courts with found- ing praise, Shall fill, shall fill thy courts with found- ing praise.

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a 'Soft-' dynamic marking and transitioning to 'Loud.' after the first measure. The lyrics are written below the notes. The second and third staves are accompaniment, with the third staff featuring first and second endings at the end of the system.

S:

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

S:

S:

The second system of the musical score consists of three staves. The top staff is the vocal line, marked with a forte 'f' dynamic. The lyrics are written below the notes. The second and third staves are accompaniment, with the third staff featuring first and second endings at the end of the system.

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.



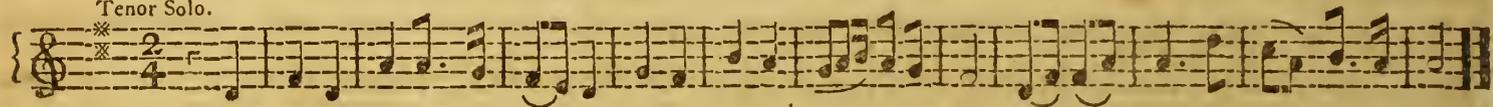
roll - ing years shall cease to move, When roll - - - ing years shall cease to move.



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.



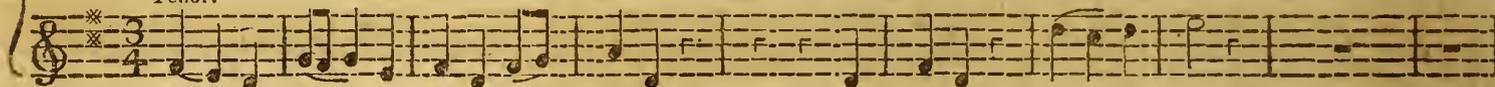
Behold he is my falvation; I will trust and not be afraid, I will trust and not be afraid.

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 fal - vation he al - so is be - come my fal - vation.



Anthem. Continued.

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-

Anthem. Continued.

Become my falvation, he, &c.

He is become, he is become my fal - vation, falvation, fal - vation, he is become my falvation.

vation he is,

Bass Solo.

become my falvation, 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,

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,

Trebble Solo.

Bass Solo.

Sing on - 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.

Anthem. Continued.

The first system of music consists of two staves. The top staff is a treble clef with a 2/4 time signature. The bottom staff is a bass clef with a 2/4 time signature. Both staves contain rhythmic accompaniment with 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

The second system of music consists of two staves. The top staff is a treble clef with a 2/4 time signature. The bottom staff is a bass clef with a 2/4 time signature. Both staves contain rhythmic accompaniment with various note values and rests.

The third system of music consists of two staves. The top staff is a treble clef with a 2/4 time signature. The bottom staff is a bass clef with a 2/4 time signature. Both staves contain rhythmic accompaniment with various note values and rests.

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

The fourth system of music consists of two staves. The top staff is a treble clef with a 2/4 time signature. The bottom staff is a bass clef with a 2/4 time signature. Both staves contain rhythmic accompaniment with various note values and rests.

The fifth system of music consists of two staves. The top staff is a treble clef with a 2/4 time signature. The bottom staff is a bass clef with a 2/4 time signature. Both staves contain rhythmic accompaniment with various note values and rests.

Anthem. Continued.

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

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

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

shout, shout, shout,

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

Zion, shout, shout, shout,

Antem. 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 - li - ma - be - gin the song, To heav'nly themes sub-

Second.

Messiah. Continued.

limer strains belong, sublimer strains belong, The mossy fountains and the sylvan 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 - gin 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.

Messiah. Continued.

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 - lost her scale; Peace o'er the world her

Messiah. Continued.

Cres.

Lively.

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

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics underneath. The middle and bottom staves are accompaniment. The music is in a common time signature and features a variety of note values and rests. The lyrics are: "olive wand ex - tend and white rob'd in-no-cence from heav'n de - scend. Swift fly the years and".

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 is the vocal line, with lyrics underneath. The middle and bottom staves are accompaniment. The music continues from the first system. The lyrics are: "rise th'ex - pect - ed morn, O spring to light, au-spi-cious babe be born." Above the second staff, there are performance markings: "Pia. Mod." above the first measure and "Rep. loud." above the second measure. The music includes repeat signs and dynamic markings like *p* and *f*.

Messiah. Continued.

Treb. and Bass.

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

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

Mod.

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

Messiah. Continued.

For. Pia. Cres. For.

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

A God, a God, the vocal hills reply,

Bass Solo.

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.

For.

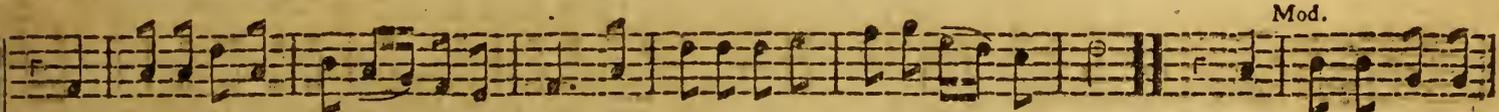
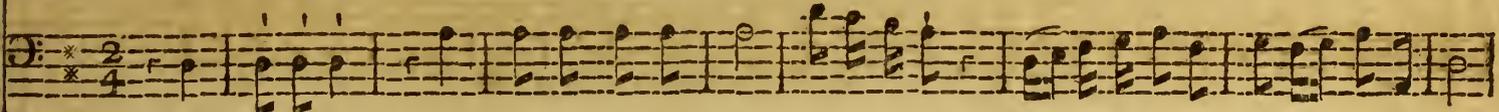
Dim.

Pia.

For.



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



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



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

This system contains three staves of music. The first staff is the vocal line, starting with a treble clef and a key signature of one flat. The lyrics are written below the notes. The second and third staves are accompaniment, with the second staff starting with a cross symbol (X) on the first note.

For.

ardent warriors meet with hateful eyes. Rise crown'd with light, imperial Salem rise, Ex-

This system contains three staves of music. The first staff is the vocal line, starting with a treble clef and a key signature of one flat. The lyrics are written below the notes. The second and third staves are accompaniment.

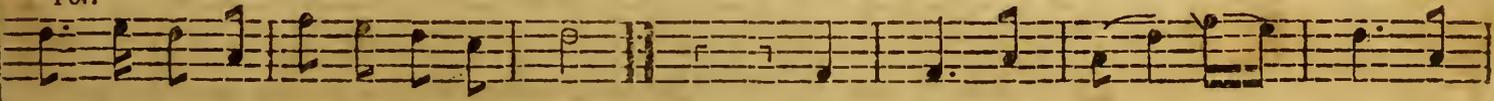
Messiah. Continued.



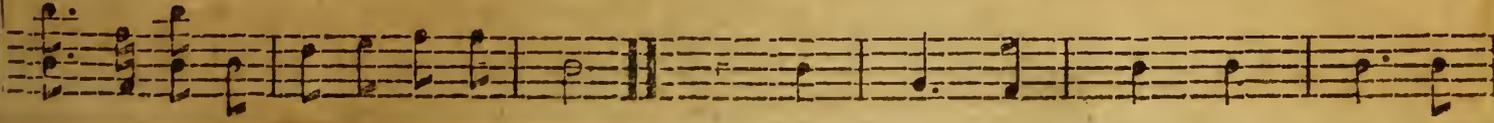
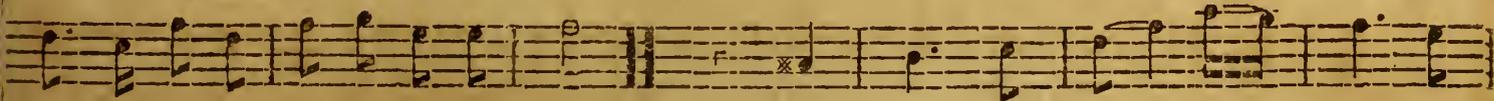
alt thy tow'ry head and lift thy eyes. See! heav'n its sparkling portals wide display, And

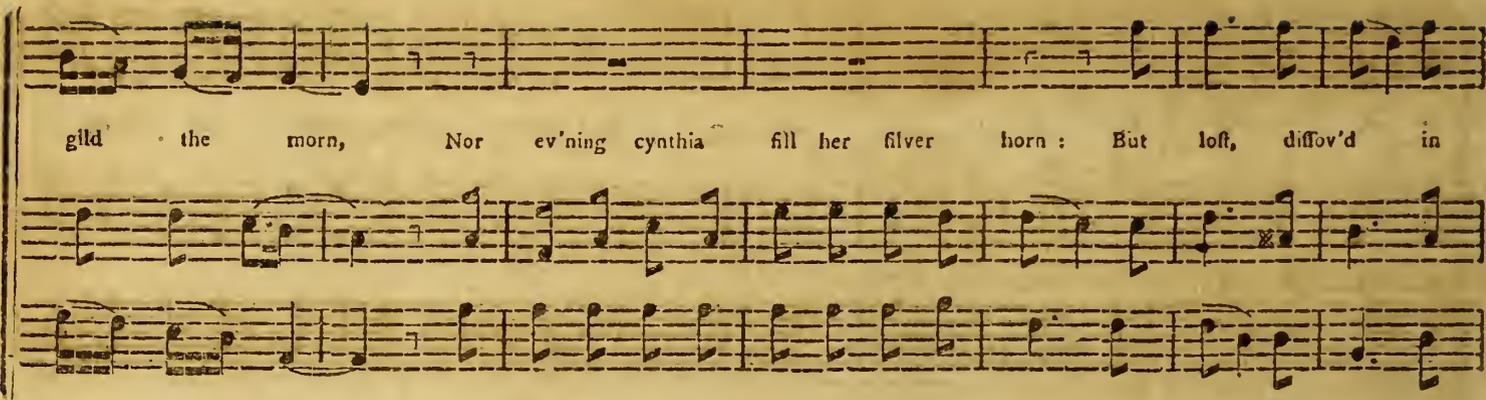


For.

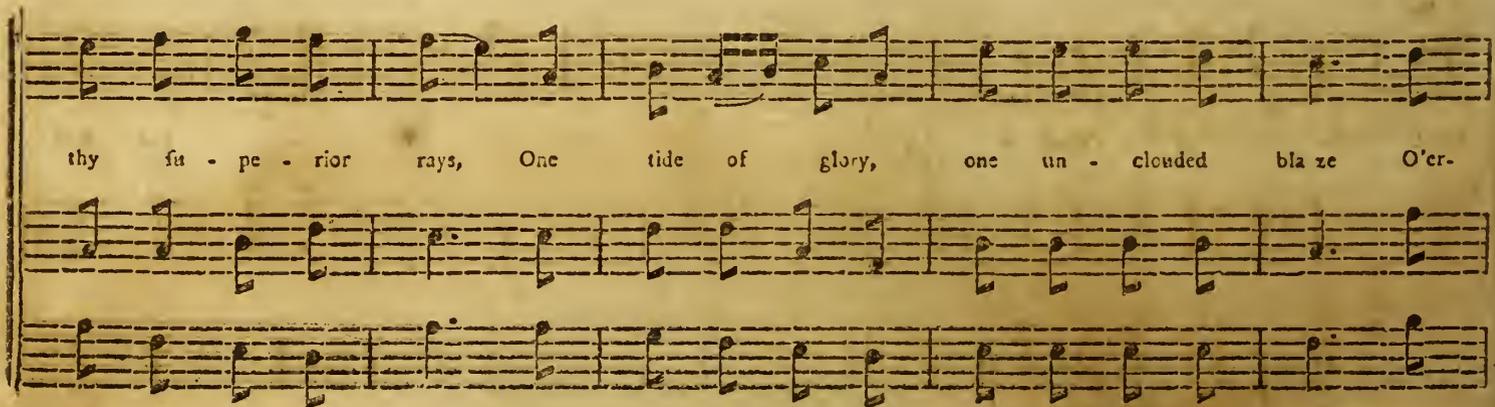


break upon thee in a flood of day. No more the rif - ing fun shall



Messiah. Continued.

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



thy su - pe - rior rays, One tide of glory, one un - clouded 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 a - way. 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 rhythmic values including eighth and sixteenth notes, as well as rests. There are repeat signs and fermatas throughout the system.

saving power re - mains, 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 musical notation includes various note values and rests, with repeat signs and fermatas indicating the end of the phrase.

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.

Antem. Continued.

Bass Solo.

The first system of the Bass Solo is written on a single staff with a treble clef, a 2/4 time signature, and a key signature of one flat. It begins with a series of eighth and sixteenth notes, followed by a half note, and then a series of eighth notes. There are several slurs and accents throughout the line.

The earth is the Lord's and all that is therein, the compass of the world and all that dwell therein,

The second system continues the Bass Solo. It features a mix of eighth and sixteenth notes, with some slurs and accents. A double bar line is present near the end of the system.

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

The third system of the Bass Solo continues with similar rhythmic patterns. It includes slurs and accents, and ends with a double bar line.

The fourth system of the Bass Solo features a series of quarter notes, some with slurs. It concludes with a double bar line.

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

The fifth system of the Bass Solo continues with quarter notes and slurs. It ends with a double bar line.

Vcl. II.

O

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.

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

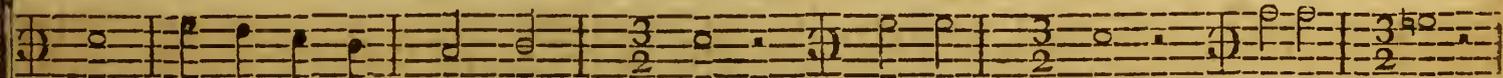
forth, write from henceforth, write from henceforth, blessed are the dead which die in the Lord.

The musical score consists of two systems of staves. Each system includes a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a basso continuo line (bass clef). The lyrics are placed between the staves. The first system covers the first two lines of music, and the second system covers the next two lines. The lyrics are: "I heard a great voice from heav'n saying unto me, write from hence" and "forth, write from henceforth, write from henceforth, blessed are the dead which die in the Lord." The score ends with a double bar line and first and second endings marked with '1' and '2'.

Anthem. Continued.



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.

The musical score consists of four staves. The first two staves are vocal parts with lyrics underneath. The third and fourth staves are instrumental accompaniment. The music is in common time (C) and features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

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

Sym.

The musical score consists of three staves. The first two staves are in treble clef (G-clef) and the third staff is in bass clef (F-clef). The music is in common time (C) and features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

Ode. Continued.

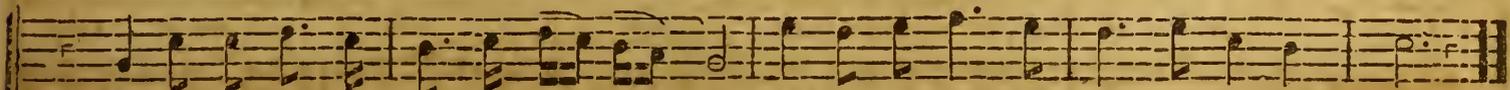
Two Tenors.



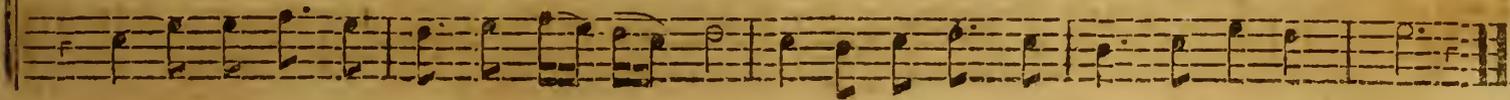
Hark ! What distant music melts upon the ear ! So sweet the tones, the symphonies so clear ! Some



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



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



Fl.

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

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

Ode. Continued.

Treble and Bass. Moderato.

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

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

And oh I may all in one grand concert raise To thee hofannahs, To thee hofannahs, To

Ode. Continued.

thee ho - san - nals of un - ceas - ing praise.

to thee hosannas of un - ceas - ing praise, And O may all in

of un - ceas - ing praise.

ceas - ing praise.

one grand concert raise, To thee ho - san - nals of unceas - ing praise.

The musical score consists of five systems of staves. Each system contains a vocal line and a piano accompaniment line. The lyrics are printed below the vocal line. The score is written in a common time signature and features various musical notations including notes, rests, and ornaments.

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 O Je .

Anthem. Continued.

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

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

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

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

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

ru - falem 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.

Anthem. Continued.

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.

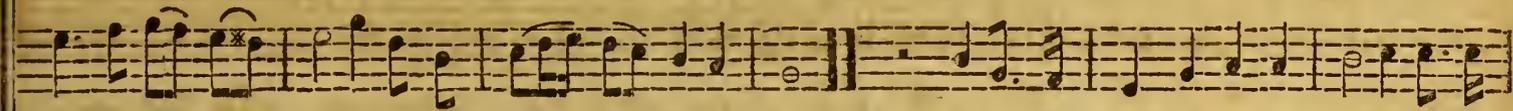
Sinner O why so thought - less grown, Why in such dreadful hast to die, Daring to

Sheffield. Continued.

119



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



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



Sheffield. Continued.

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

The first system of the musical score consists of three staves. The top staff is the vocal line, followed by a piano accompaniment consisting of two staves. The lyrics are printed 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 also consists of three staves. The top staff is the vocal line, followed by a piano accompaniment consisting of two staves. The lyrics are printed below the vocal staff.

Sheffield. Continued.



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

Athley. C. M. Words by Dr. Watts.



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

Musical score for the first system of "Ashley. Continued. For." It consists of three staves. The top staff is the vocal line with lyrics: "sov' - reign balm for ev' - ry wound, A cor-dial for our fears." The middle and bottom staves are accompaniment. The key signature has one sharp (F#) and the time signature is 2/4.

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

Chorus.

Pia.

Musical score for the Chorus of "Ashley. Continued. For." It consists of four staves. The top staff is the vocal line with lyrics: "Glory, honour, praise and power be un - to the Lamb for ev - er; Jesus Christ is". The middle and bottom staves are accompaniment. The key signature has one sharp (F#) and the time signature is 2/4.

* * * *

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

For.

Asbley. Continued.

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

An Anthem. Out of the 102d Psalm.

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

Grave.

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

Anthem. Continued.

My heart is smitten down,

My heart is smitten down

Heart is smitten down and withered a way like grass.

My

Hide not thy face from me in the

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

Antem. Continued.

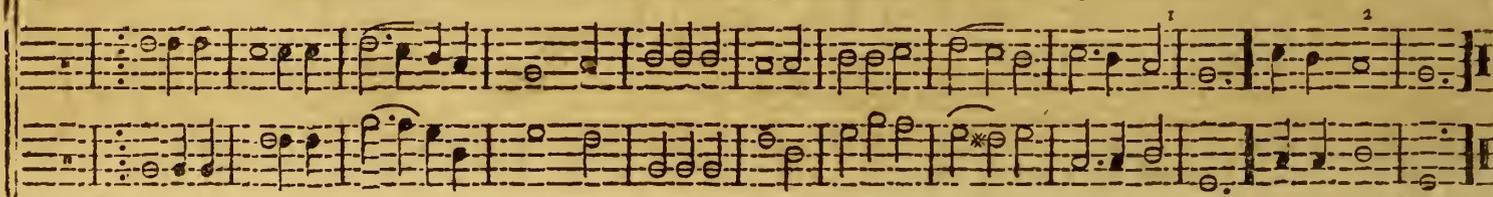
Thou hast taken me up and cast me down, my
time of my trouble. Thou hast taken me up and cast me down my
Thou hast taken me up and cast me down and cast me down my
Thou hast taken me up and cast me down and cast me down my
And I am withered, I am withered withered like
days my days are gone are gone like a shadow.

The musical score consists of ten staves of music. The first four staves are vocal lines with lyrics. The fifth and sixth staves are instrumental accompaniment, featuring a treble clef and a key signature of one flat. The seventh and eighth staves are vocal lines with lyrics. The ninth and tenth staves are instrumental accompaniment, similar to the fifth and sixth staves. The score includes various musical notations such as notes, rests, and dynamic markings.

Antem. Continued.



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



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



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



Epsom. Continued.

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.

Fer. 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.

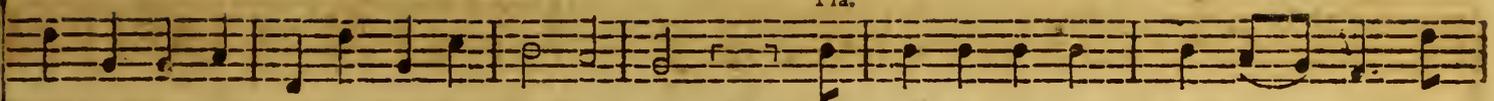
Pia.

thine, for - ev - er thine, for - ev - er thine. The whole creation join in one, to bless the sacred

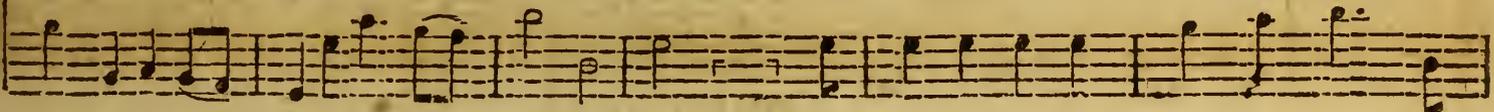
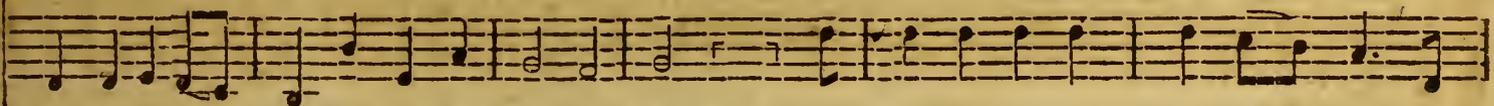
name, To bless the sacred name, of him that sits up - on the throne, and to adore the

Epſom. Continued.

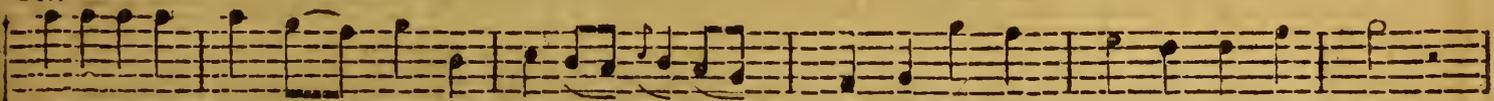
Pia.



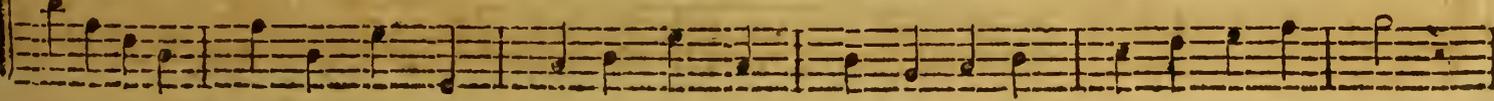
Lamb, adore the Lamb, And to adore the Lamb. The whole creation join in one, The



For.



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



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

Psalm 150.

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

Psalms 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, un - veil'd in perfect

Psalm 150. Continued.

Un veil'd in perfect glo ry glory shows

glo ry shows Un veil'd in perfect, perfect

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 ap - prove the fame.

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

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

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

Scotland, P. M.

King of Salem blefs my foul, 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 time signature of 3/4. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with a key signature of one flat and a time signature of 3/2. The lyrics are written below the top staff.

King of righteousness and peace, Let not thy sweet vis - 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 time signature of 3/4. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with a key signature of one flat and a time signature of 3/2. The lyrics are written below the top staff.

Scotland. Continued.



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,

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

An Anthem. Out of the 133th Psalm.

139

Praise the Lord praise the Lord ye servants praise the Lord ye people O praise the name

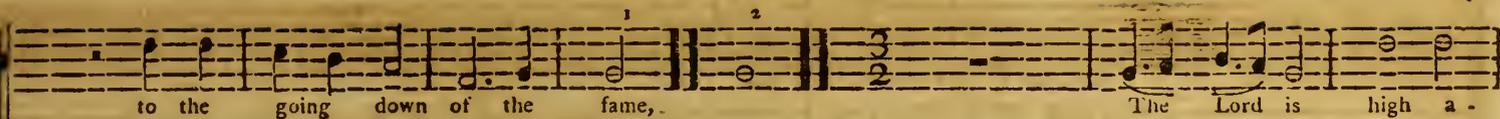
of the Lord praise the Lord ye nations O praise the name of the Lord.

Anthem. Continued.

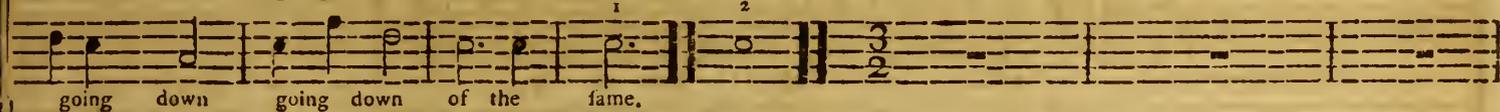
The Lord's name be prais - - ed, from the rising up of the sun to the going down

of the same. The Lord's name be prais - - 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.



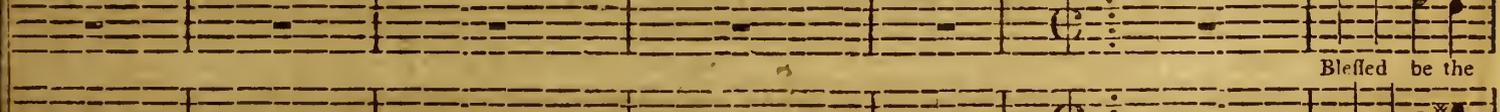
to the going down of the fame.



The Lord is high a - bove a -



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



Blessed be the



- 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.

blested be the name, blested be the name of the Lord.
 name, blested be the name, the name of the Lord.
 blested be the name, blested 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.

The musical score is arranged in two systems. The first system consists of three staves: a vocal line with lyrics, a piano accompaniment line, and a second piano accompaniment line. The vocal line begins with the lyrics "ever more." followed by "Halle - lujah, Halle - lujah, Halle - lu - jah,". The piano accompaniment features triplets of eighth notes and quarter notes, with some notes marked with an asterisk (*). The second system also consists of three staves, continuing the vocal line with lyrics "Halle - lu - jah, - Halle - lujah, Halle - lujah, Halle - lu - jah." and the piano accompaniment. The score concludes with a double bar line and repeat dots.

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.

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

and 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 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. }

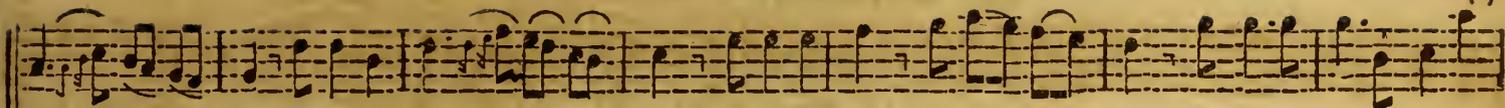


tempter yield ? No, in the name of Jesus, no, I never will give up my shield. Altho' the vine its fruit de - ny, Altho' the



Habakkuk. Continued.

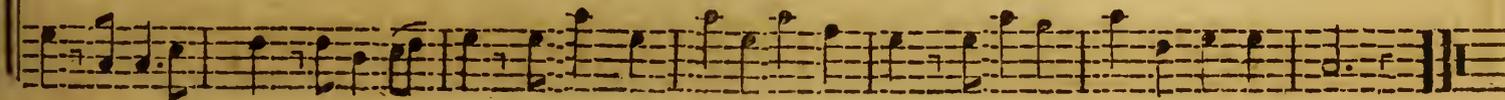
147



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



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



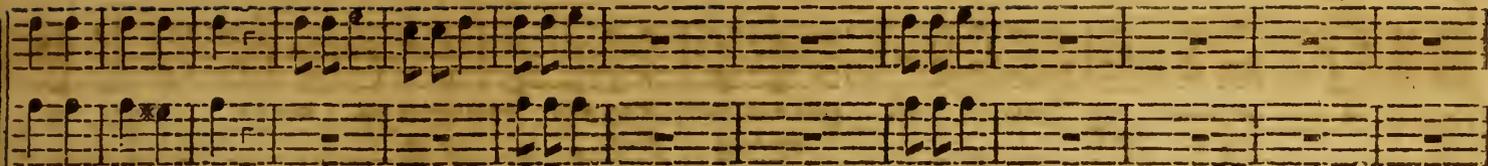
An Anthem. Out of the 100th Psalm.

O be joyful in the Lord all ye lands, serve the Lord with

O be joyful in the Lord O be joyful in the Lord all ye lands

glad - ness serve the Lord with glad - ness serve the Lord with gladness and come before his presence and come before his

Anthem. Continued.



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



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.



Anthem. Continued.

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 gener - ation

Anthem. Continued.

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

Antbem. Continued.

The first system of music consists of two staves. The upper staff is a vocal line with a treble clef, containing a series of eighth and sixteenth notes. The lower staff is a piano accompaniment line with a bass clef, featuring a steady eighth-note accompaniment. There are three asterisks (*) above the piano staff, marking specific measures.

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

The second system of music continues the vocal and piano parts from the first system. The vocal line continues with similar rhythmic patterns, and the piano accompaniment remains consistent.

The third system of music continues the vocal and piano parts. The vocal line concludes with a final note, and the piano accompaniment ends with a double bar line.

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

The fourth system of music continues the vocal and piano parts. The vocal line concludes with a final note, and the piano accompaniment ends with a double bar line.

Botham.

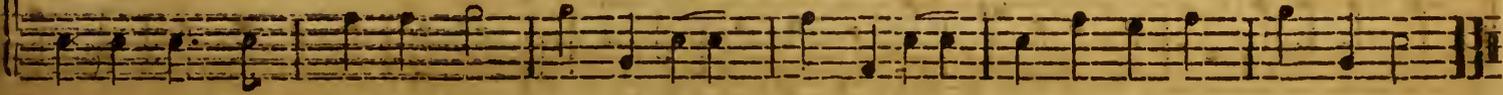
Jesu, lover of my soul, Let me to thy bosom fly, While the nearer waters roll,

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

Hotbam. Continued.



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

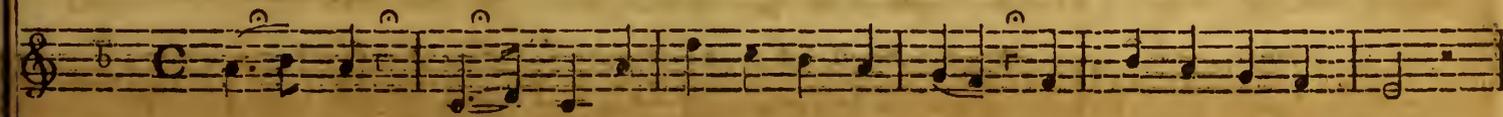


Air.

Cambridge.



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

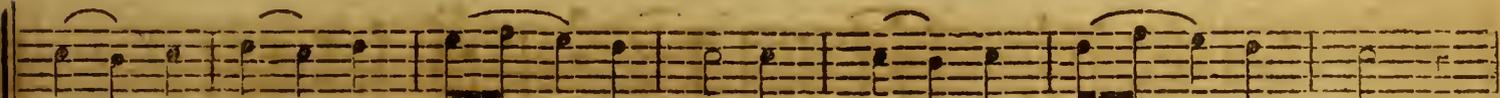
Pia.

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

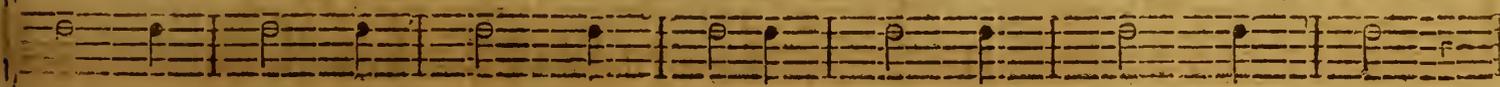
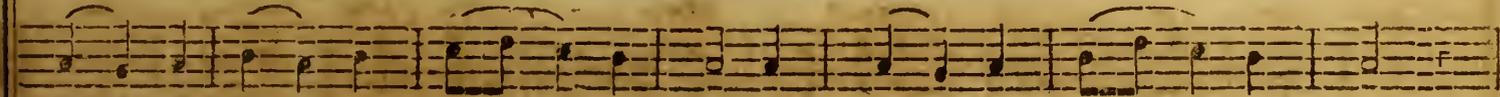
Cambridge. Continued.



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 Thine, The justice or the grace,

Cambridge. Continued.



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



Cambridge. Continued.

Pia.

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

The musical score consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are accompaniment. The music is in a common time signature and features a repeat sign with first and second endings. The tempo/mood is marked 'Pia.' (Piano).

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.

The musical score consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a bass line. The music is in a 2/4 time signature and features a repeat sign with first and second endings. The tempo/mood is marked 'C. M.' (Common Measure).

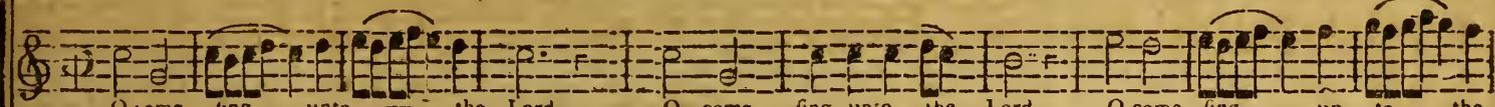
An Anthem.



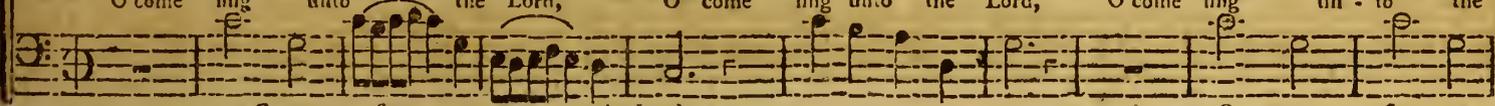
O come sing un-to the Lord, unto the Lord, O come



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



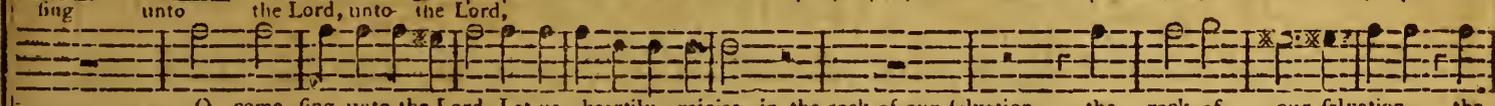
O come sing unto the Lord, O come sing unto the Lord, O come sing un-to the



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



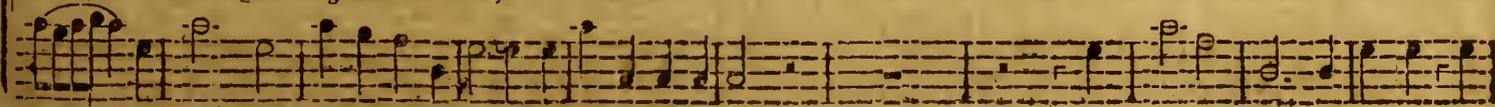
sing unto the Lord, unto the Lord,



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,

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.

Anthem. Continued.

Pia. Forte. Piano.

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

Forte. Pia. Forte.

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

Detailed description: This is a page of a musical score for an anthem. It features four systems of music, each with a vocal line and a piano accompaniment line. The first system begins with a vocal line starting on a whole rest, followed by a piano accompaniment. The second system contains the lyrics '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'. The third system contains the lyrics 'truth of the Lord endureth for - ever, the truth of the Lord, the truth of the Lord, en-dar-eth for - ever.' The fourth system continues the piano accompaniment. Dynamic markings include 'Pia.' (Piano), 'Forte.', and 'Pia.' (Piano) again. There are also asterisks in the piano parts, likely indicating specific performance techniques or ornaments.

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,

The 'Minore' section consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is written on two staves, with the right hand on the upper staff and the left hand on the lower staff, both using a treble clef. The music is in a minor mode, as indicated by the key signature and the label 'Minore'. The lyrics are: '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,

The 'Major' section consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written on two staves, with the right hand on the upper staff and the left hand on the lower staff, both using a treble clef. The music is in a major mode, as indicated by the key signature and the label 'Major'. The lyrics are: '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,'.

Anthem. Continued.

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

Anthem. Continued.

Pia.

Forte.

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

Providence. P. M. Original.

Air.

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

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

The first section of the score consists of three staves. The top staff is in treble clef with a common time signature (C) and a key signature of one sharp (F#). It begins with a double bar line and a star symbol (*). The middle staff is also in treble clef with a common time signature (C) and a key signature of one sharp (F#), starting with a star symbol (*). The bottom staff is in bass clef with a common time signature (C) and a key signature of one sharp (F#), starting with a star symbol (*). The music is a symphony in common time, featuring a melody in the upper staves and a bass line in the lower staff.

Air.

Moderato. Pia.

The second section of the score consists of three staves. The top staff is in treble clef with a common time signature (C) and a key signature of one sharp (F#). It begins with a double bar line and a star symbol (*). The middle staff is also in treble clef with a common time signature (C) and a key signature of one sharp (F#), starting with a star symbol (*). The bottom staff is in bass clef with a common time signature (C) and a key signature of one sharp (F#), starting with a star symbol (*). The music is an air in common time, featuring a melody in the upper staves and a bass line in the lower staff. The lyrics are: Hail, sa-cred art! Hail sa-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

Detailed description: This system contains the first line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a 'Dim.' (diminuendo) marking and includes a fermata over the word 'bove'. The piano accompaniment includes a 'Cres.' (crescendo) marking. The lyrics 'sacred art descended from a - bove, to crown our mortal joys, to crown our mortal joys, to crown our mortal' are written below the vocal staff.

ff. Cres.

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

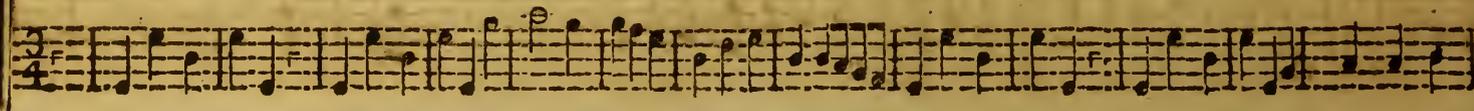
Detailed description: This system contains the second line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with an 'ff.' (fortissimo) marking and includes a 'Cres.' (crescendo) marking. The lyrics 'joys. Of thee we learn, how happy souls com-mu-ni-cate their raptures, of thee we learn, how hap - py souls com-' are written below the vocal staff.

Forte.

Forte when repeated



Sym.



Massachusetts. Continued. Mod. Pis.



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.

Pia.

The voice was tuneful as his love, At

Massachusetts. Continued.

Cres.

Dim.

Cres.

Dim.



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

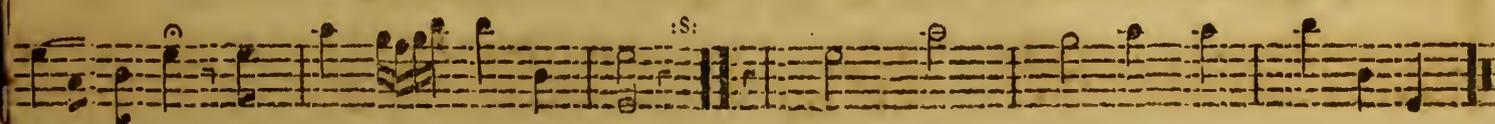


Forte.

Sym.



hosts above, the morning anthem sung.



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

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The melody is written in a simple, hymn-like style with various note values and rests.

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

The second system of music continues the piece with two staves, maintaining the same musical notation as the first system. The melody concludes with a double bar line and repeat dots.

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

Pia.

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

For.

Fis.

For.

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

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.



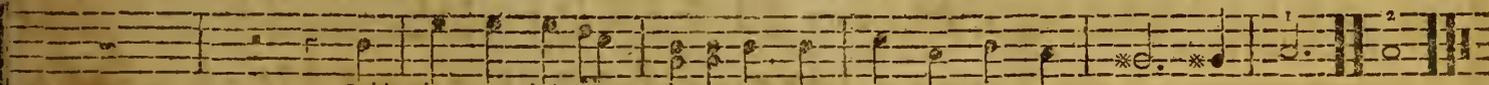
Falſe are the men of high degree, The baſer fort are vanity;



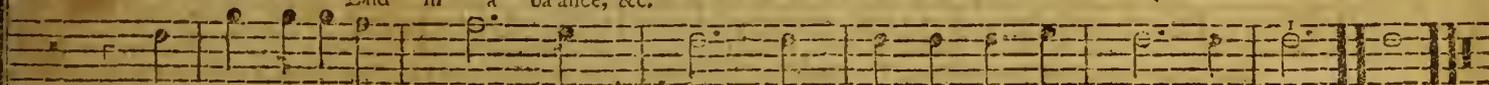
Laid



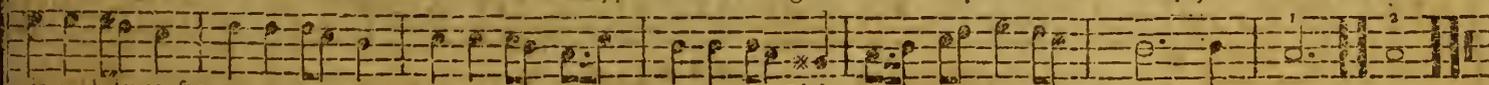
Laid in a balance, &c.



Laid in a balance, &c.

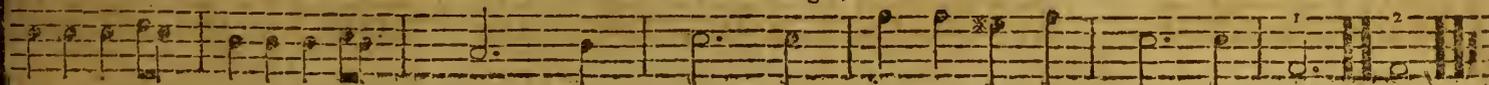


Laid in a balance, both appear Light as a puff of empty air.



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.

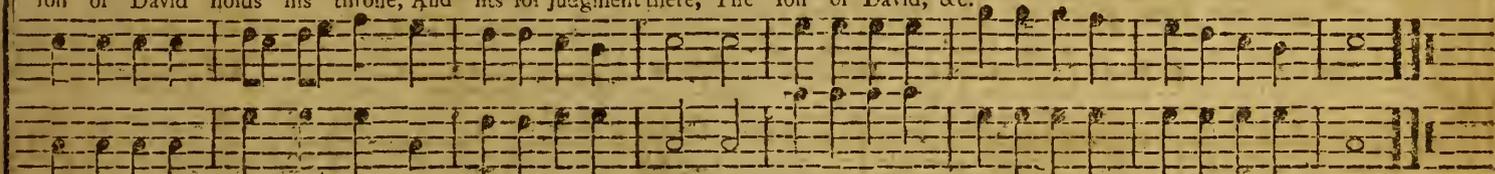
keep the solemn day. Up to his courts, with joys unknown, The holy tribes repair, The

Up to his courts, &c.

Up to his courts, &c.



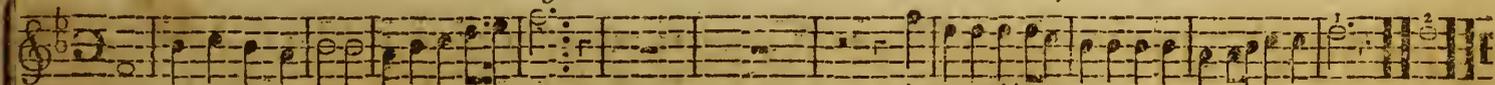
son of David holds his throne, And sits for judgment there, The son of David, &c.



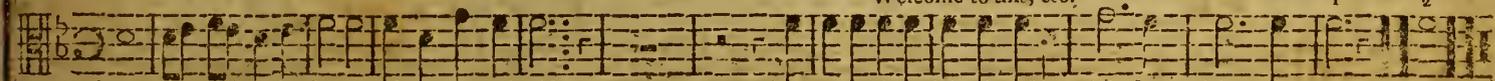
Lisbon.

S. M.

Words by Dr. Watts.



Welcome to this, &c.

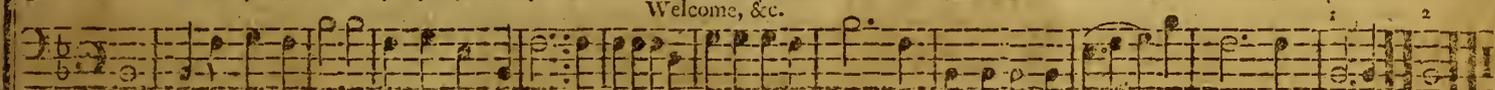


Welcome, sweet day of rest, That saw the Lord arise ;

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. Pia.

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



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



Concord. S. M.

Words by Dr. Watts.

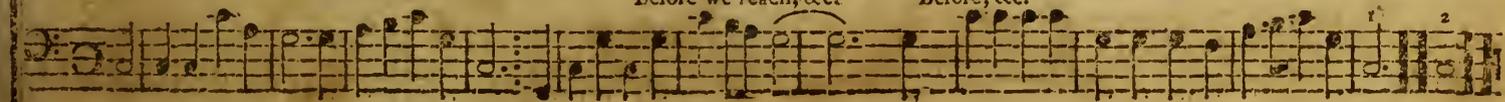


The hill of Zion yields a thousand sacred sweets, Before we reach the heav'nly fields, Before we reach the heav'nly fields, Or walk the golden streets.



Before we reach, &c.

Before, &c.



Be thou, O God, exal'ted 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 consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are printed below the first two staves.

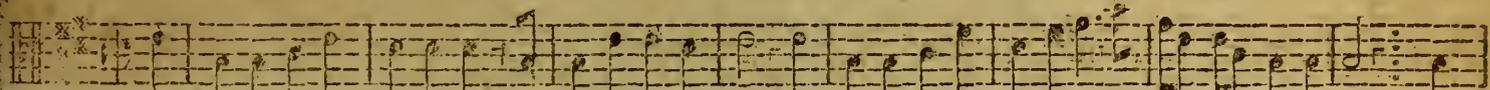
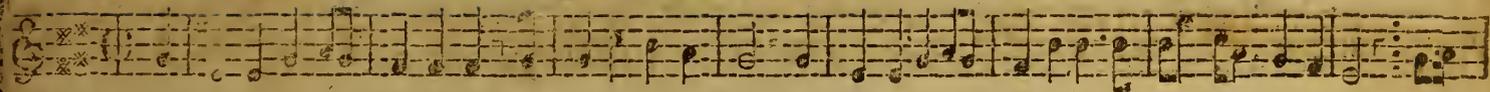
Windham.

L. M.

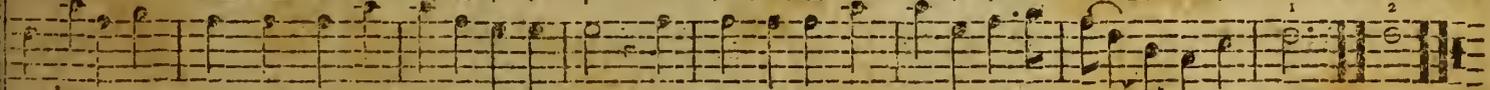
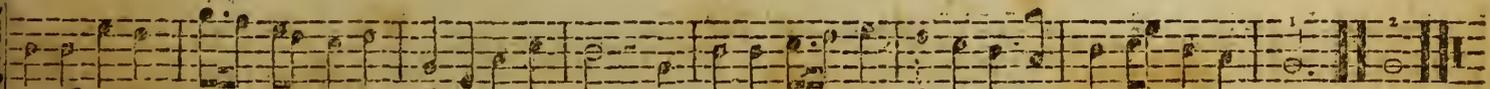
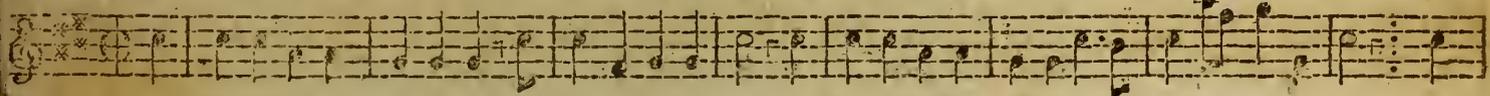
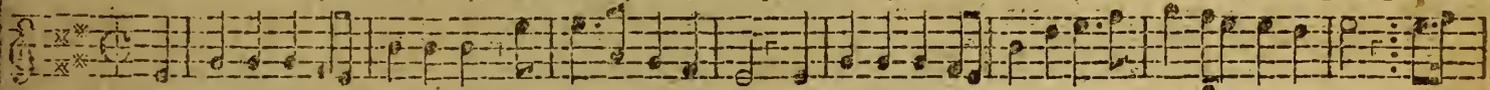
Words by Dr. Watts.

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 consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two flats (Bb, Eb), and the time signature is common time (C). The lyrics are printed below the first two staves.



Before the rcfy dawn of day, To thee, my God, I'll fing ; Awake my foft and tuneful lyre, Awake each charming ftring : A-



wake, and let thy flowing fream Glide thro' the midnight air, While high amidft her filent orb The filver moon rolls clear.



Paradise Continued.

185

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

This 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 lyrics are written below the first two staves. The music is in a common time signature and features a variety of note values including eighth and sixteenth notes, as well as rests.

Little Marlborough.

S. M.

Words by Dr. Watts.

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

This 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 lyrics are written below the first two staves. The music is in a 3/4 time signature and includes some accidentals (sharps) marked with an asterisk (*).

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 a treble clef and a key signature of one flat. The middle staff is a piano accompaniment with a bass clef. The bottom staff is a second piano accompaniment with a bass clef. The lyrics are written below the middle staff.

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 three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The middle staff is a piano accompaniment with a bass clef. The bottom staff is a second piano accompaniment with a bass clef. The lyrics are written below the middle staff. The tempo marking 'Slow.' is placed above the first few notes of the vocal line.

Lord of the worlds above, How pleafant 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 defires To fee 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.

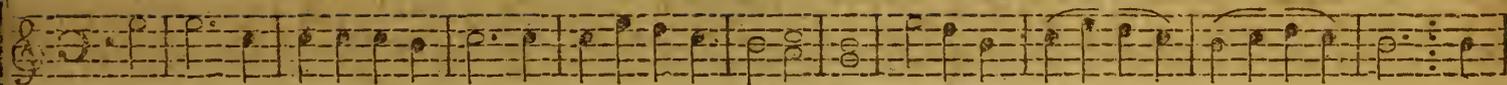
Like David's harp, Like, &c.

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

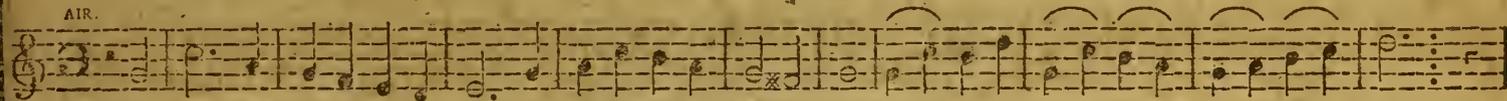
Moderato.

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

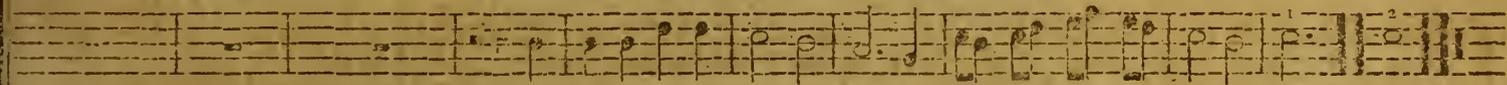
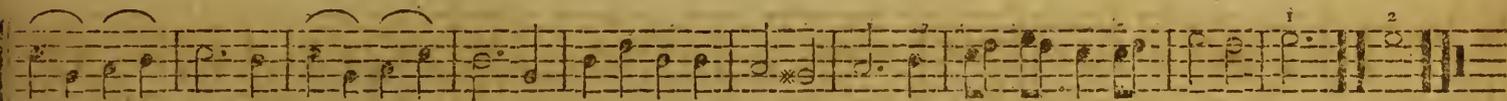
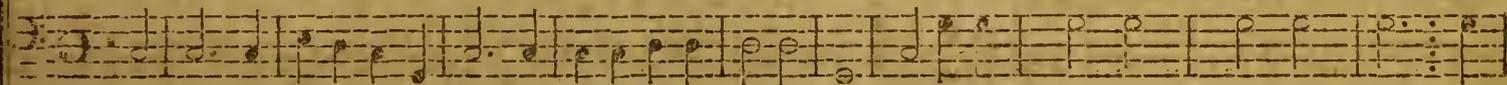
Jesus sends, 'Tis but the voice that Jesus sends, 'Tis but the voice that Jesus sends. To call them to his arms.



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 ne'er be past, While life or breath or being last, Or immortality endures.



A a

AIR.

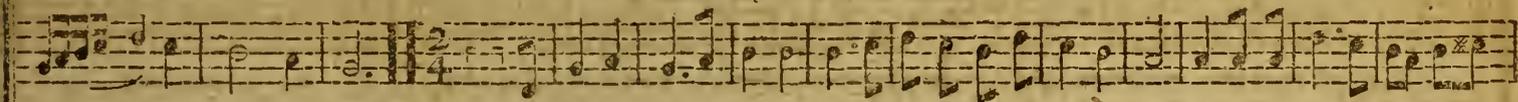
Soon shall I quit this mortal shore, And Jesus stand my friend; My nights of grief shall all be o'er, And all my labours end.

Incense. L. M.

Words by Dr. Watts.

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

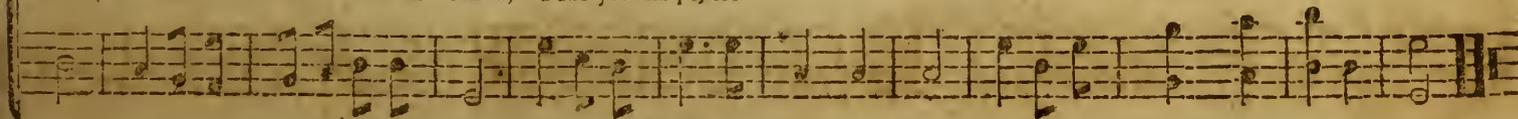
Incense Continued.



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 reigns, And royal state maintains; His head with awful glories crown'd:

Array'd, &c.

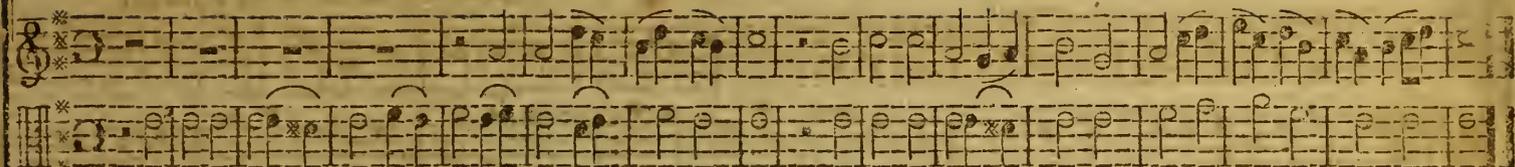
Array'd in robes of light, Begirt with lov'ly reign might, And rays of majesty around.

Begirt, &c.

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

Jordan. C. M.

Words by Dr. Watts.

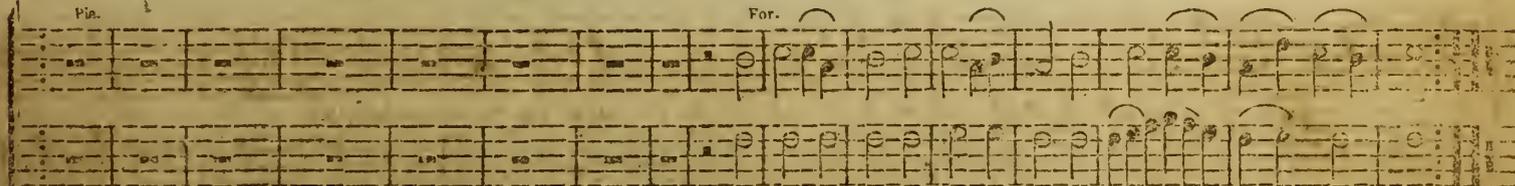


There is a land of pure delight, Where saints immortal reign, Infinite day excludes the night, And pleasures banish pain.

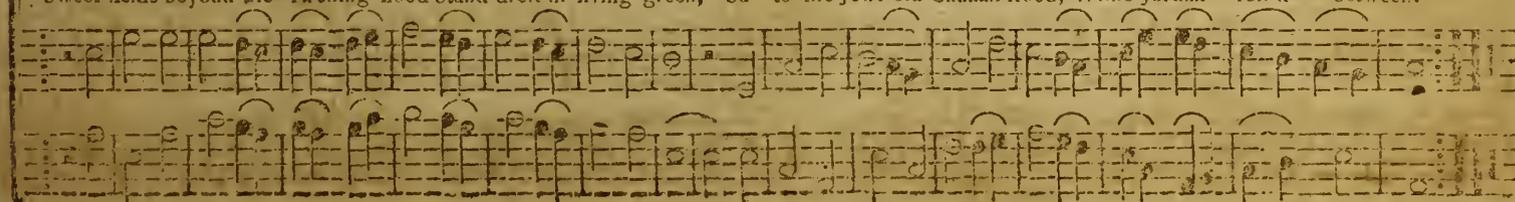


Pia.

For.



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

roc O - ver the hills where spices grow, Over, &c.

Fly like, &c.

This musical score consists of three staves. The first staff contains the vocal line with lyrics: "roc O - ver the hills where spices grow, Over, &c." The second staff contains a melodic line with the instruction "Fly like, &c." The third staff contains a bass line. The music is written in a common time signature and features various note values including eighth and sixteenth notes, as well as rests.

Newton.

S. M.

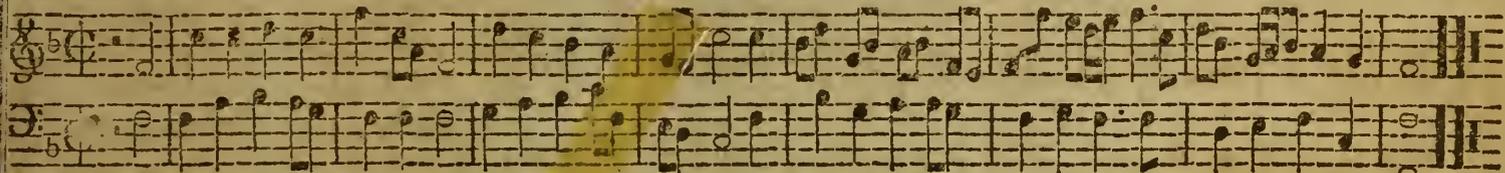
Words by Dr. Watts.

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

This musical score consists of four staves. The first staff is the vocal line with lyrics: "Come, we who love the Lord, And let our joys be known, Join in a song with sweet accord, And thus surround the throne." The second staff is a treble clef accompaniment. The third staff is a bass clef accompaniment. The music is written in a common time signature and features various note values including eighth and sixteenth notes, as well as rests.



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.



This musical score is for the hymn "If angels, &c." by Dr. Watts, set to the tune "Milford" in common time (C.M.). The score is arranged for four voices: Soprano, Alto, Tenor, and Bass. The lyrics are: "If angels, &c. If angels sung a Saviour's Saviour's birth, On that auspicious morn, If angels sung a Saviour's birth, If, &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." The score includes various musical notations such as treble and bass clefs, time signatures, and repeat signs with first and second endings. The lyrics are placed below the corresponding musical staves.

If angels, &c. If angels

If angels, sung a Saviour's Saviour's birth, On that auspicious morn,

If angels sung 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.

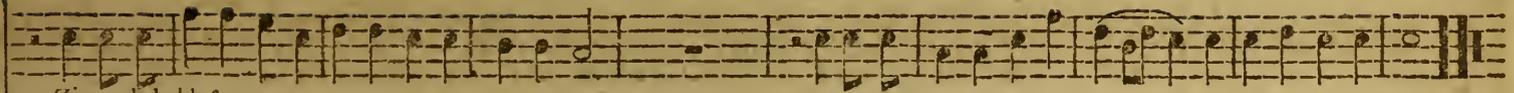
well may imitate their mirth, We, &c. Now he, &c.

We well, &c. Now he, &c.

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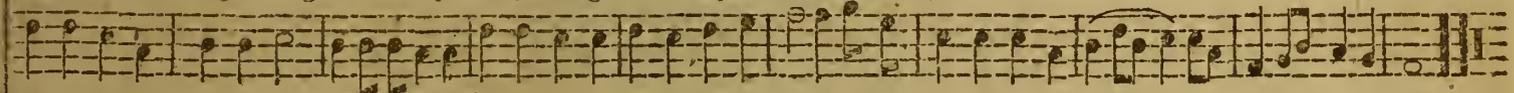
Worcester Continued.



Zion behold, &c.



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



Zion behold, &c.

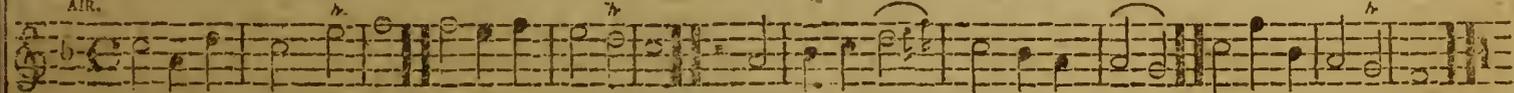


Zion behold, &c.

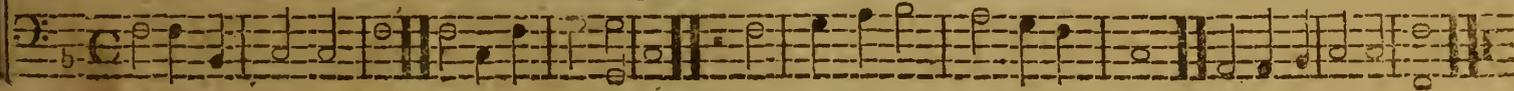
Dover. S. M.



AIR.



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



How pleasant 'tis to see Kindred and friends agree, Each in their proper station move; And

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

Danbury. C. M.

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

The moment, &c.

Detailed description: This system contains the first four staves of the musical score. The top staff is a soprano line, the second is an alto line, the third is a tenor line, and the bottom is a bass line. The music is in common time (C.M.). The lyrics are written below the staves. The first two staves end with a double bar line and repeat signs. The third staff continues the melody with two asterisks marking specific notes. The fourth staff concludes the system with a double bar line and repeat signs.

The moment, &c.
moment we begin to live, We all begin to die.
The moment, &c.

Detailed description: This system contains the next four staves of the musical score. The lyrics continue from the previous system. The first staff of this system has a double bar line and repeat signs. The second staff contains the lyrics 'moment we begin to live, We all begin to die.' and ends with a double bar line and repeat signs. The third staff continues the melody with two asterisks marking specific notes. The fourth staff concludes the system with a double bar line and repeat signs. First and second endings are indicated by '1' and '2' above the final notes of the second and fourth staves.

The first system of music for 'Virginia' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody with eighth and sixteenth notes, often beamed together, and rests. Phrasing slurs are used to group notes across measures.

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.

The second system of music for 'Virginia' continues the melody from the first system. It consists of two staves in treble and bass clefs with a key signature of one flat and common time. The notation includes various rhythmic values and phrasing slurs.

Truro. L. M.

Al. R. Lively.

The first system of music for 'Truro' consists of three staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The middle staff is in treble clef with the same key signature and time signature. The lower staff is in bass clef with the same key signature and time signature. The music is more rhythmic, featuring eighth and sixteenth notes with frequent beaming.

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 music for 'Truro' continues the melody. It consists of three staves in treble and bass clefs with a key signature of one flat and a 2/4 time signature. The notation includes various rhythmic values and phrasing slurs.

Imitate. C. M.

Thy courts, &c.

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

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

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

Detailed description: This musical score consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the first line of music with the lyrics 'Thy courts, &c.' below it. The second staff is an alto clef with the lyrics 'Thou wilt reveal the paths of life, And raise me to thy throne; Thy courts in mortal pleasure give, Thy presence joys unknown.' The third staff is a tenor clef with the lyrics 'Thy courts immortal pleasure, pleasure give, Thy, &c.' The fourth staff is a bass clef with the lyrics 'Thy courts, &c. Thy courts, &c.' The music is written in a style typical of 18th-century hymnals, with various note values and rests.

Funeral Thought. C. M.

ATR. 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

Detailed description: This musical score consists of three staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the first line of music with the lyrics 'Hark ! from the tombs a doleful sound, Mine ears attend the cry; Ye living men, come view the ground Where you must shortly lie.' The second staff is an alto clef with the same lyrics. The third staff is a bass clef with the same lyrics. The music is written in a style typical of 18th-century hymnals, with various note values and rests. The tempo/mood is indicated as 'ATR. Mod.'.

Whole, &c.

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

Whole anger, &c.

Whole anger, &c..

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

Whole anger, &c.

Funeral Anthem. Rev. Chap. xiv.

Pia. For. Pia. For.

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

Pia. For. Pia. For.

Write from henceforth, write from henceforth, write, Blefled are the dead, blefled are the dead, who die in the Lord.

Anthem Continued.

Pia.

For.

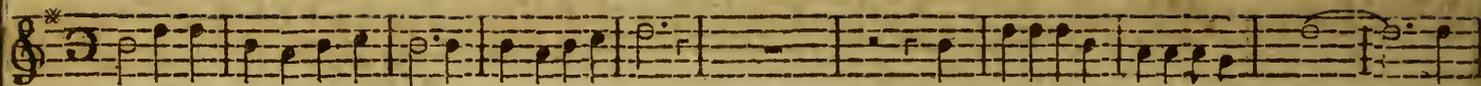
Even so, even so, saith the Spirit, For they rest from their labours, they rest from their labours, they rest from their

Pia.

For.

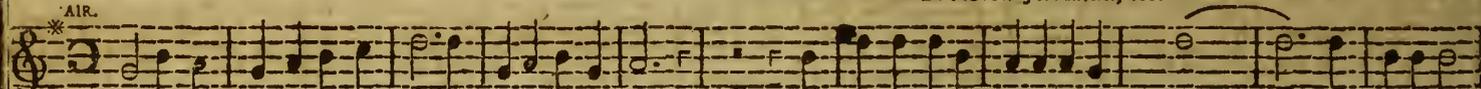
Mod.

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

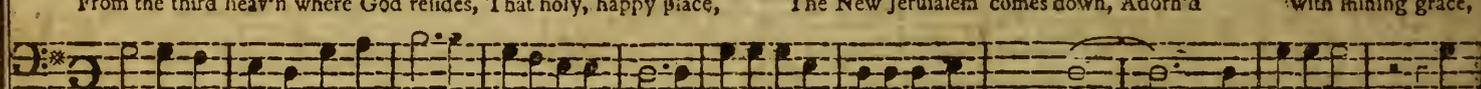


 * The New Jerufalem, &c.

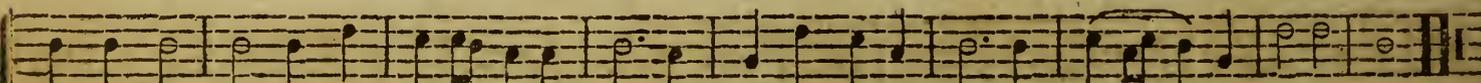
AIR.



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



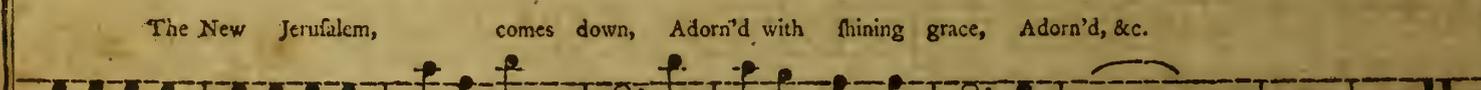
 The New Jerufalem, &c. The, &c.



 The New, &c.



 The New Jerufalem, comes down, Adorn'd with shining grace, Adorn'd, &c.



Lybon.

S. M.

Words by Dr. Watts.

213

Musical score for the hymn "Lybon". It consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, and then two more staves for the piano accompaniment. The lyrics are: "O let thy God and King, Thy sweetest tho'ts employ; Thy children shall his honour sing In palaces of joy, In palaces of joy." The music is in a simple, hymn-like style with a common time signature.

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 staff, and then two more staves for the 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 some decorative ornaments in the vocal line.

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,

Victory.

C. M.

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

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

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 plains below, He makes the grafs the mountains crown, And

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

Edom Continued.

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

corn in vallies g-ow, He makes, &c. And corn, &c.

He makes the grafs, &c.

Portugal.

L. M.

ANDANTE.

AIR.

How lovely, how divinely sweet, O Lord, thy sacred courts appear; Fain would my longing passions meet The glories of thy presence there.

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

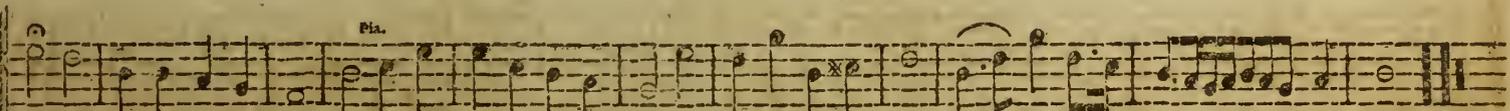
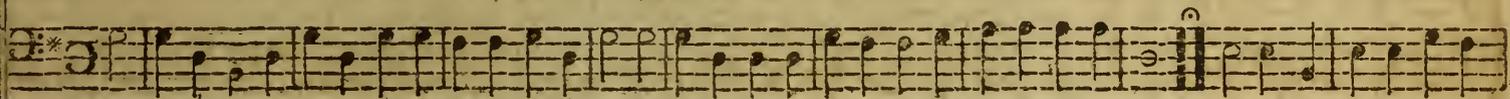
The first system of the musical score consists of two staves. The upper staff is a treble clef with a common time signature. The lower staff is a bass clef. The music is written in a style typical of 18th-century hymnals, with various note values and rests. The lyrics are printed below the staves, with some words underlined.

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

The second system of the musical score also consists of two staves, treble and bass clef. It continues the melody and accompaniment from the first system. The lyrics are printed below the staves, with some words underlined.



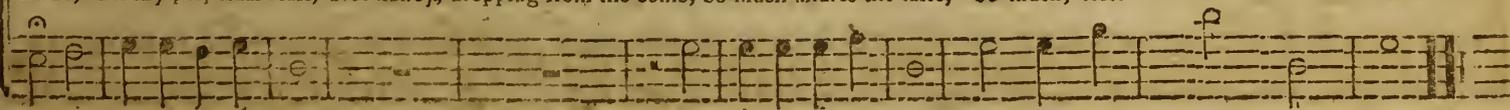
How doth thy word my heart engage, How well employ my tongue, And in my tiresome pilgrimage Yields me an heav'nly song. Am I a stranger, or at



Pia.



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.

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 are in common time (C). The music begins with a treble clef and a common time signature. The melody is written in the treble staff, and the bass line is in the bass staff. There are some 'x' marks above certain notes in the treble staff.

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

The second system of music continues the melody from the first system. It consists of two staves in treble and bass clefs. The music is in common time. The melody is primarily in the treble staff, with some notes in the bass staff. There are 'x' marks above some notes in the treble staff.

The third system of music continues the melody. It consists of two staves in treble and bass clefs. The music is in common time. The melody is primarily in the treble staff, with some notes in the bass staff. There are 'x' marks above some notes in the treble staff.

Pia.

For.

Awake and run, &c.

The fourth system of music continues the melody. It consists of two staves in treble and bass clefs. The music is in common time. The melody is primarily in the treble staff, with some notes in the bass staff. There are 'x' marks above some notes in the treble staff.

race, And put a

cheerful courage on,

And put a cheerful courage on.

The fifth system of music continues the melody. It consists of two staves in treble and bass clefs. The music is in common time. The melody is primarily in the treble staff, with some notes in the bass staff. There are 'x' marks above some notes in the treble staff.

And put, &c.

The sixth system of music continues the melody. It consists of two staves in treble and bass clefs. The music is in common time. The melody is primarily in the treble staff, with some notes in the bass staff. There are 'x' marks above some notes in the treble staff.

LARGO. Pia. For.

AIR.

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

Pia. For.

light their steps around, Peace shall, &c. And light, &c. And light, &c.

AIR. ALLEGRI TO.

Pia.

For.

Pia.

For.

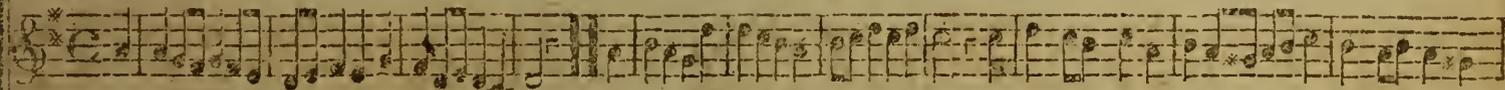
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My Saviour, my Almighty Friend,

Where will the growing numbers end;

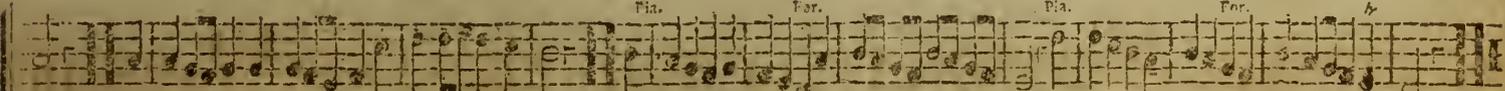
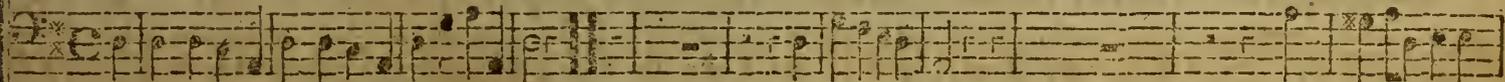
Where will the growing numbers end,



When I begin thy praise,

The numbers of thy grace,

The numbers of thy



Pia.

For.

Pia.

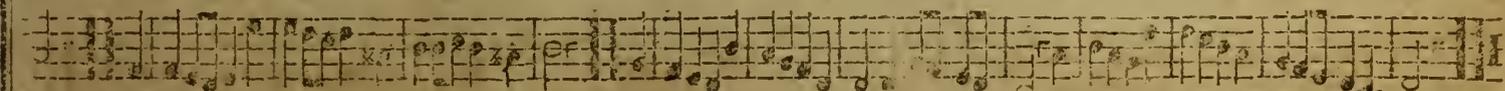
For.

h

Thou art my everlasting trust,

And since I knew thy graces first,

And since I knew thy graces first,

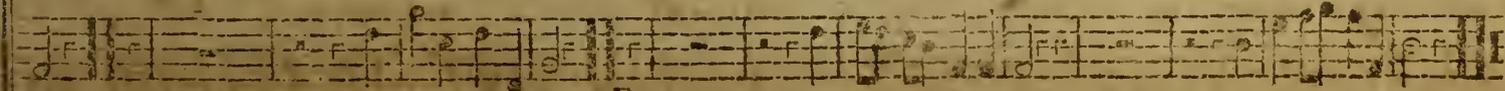


grace.

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 cursed 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.

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.

The Cross. L. M.

Words by Dr. Watts.

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 two staves are treble clefs, and the bottom two are bass clefs. The music is in common time (indicated by a 'C' time signature) and features a key signature of one sharp (F#). The lyrics are written below the staves, with some words underlined. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff continues the melody. The third and fourth staves provide the bass line. The lyrics are: "O the sweet wonders of that cross, Where God the Saviour lov'd and dy'd; Her noblest life my spirit draws".

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 two staves are treble clefs, and the bottom two are bass clefs. The music continues from the first system. The lyrics are: "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 Cross Continued.

Musical score for 'The Cross Continued' consisting of four staves. The first two staves are for the vocal line, and the last two are for the basso continuo line. The lyrics are: '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 for the vocal line, and the last two are for the basso continuo line. The lyrics are: 'Father, I bless thy gentle hand, How kind was thy chastising 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 assembly throng, Her common patron's praise rebound. Sing to the Lord and bless his name, From

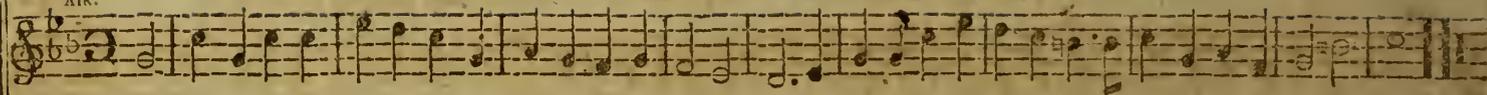
day to day his praise proclaim, Who us with his salvation crown'd. To heathen lands his fame rehearse, His wonders to the universe.

Pia.

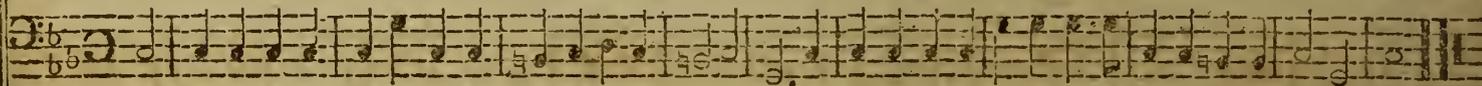
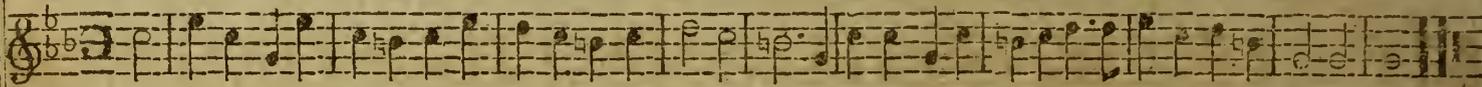
Hark! what celestial notes, What melody we hear! Soft on the morn it floats, And fills the ravish'd ear.

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

AIR.



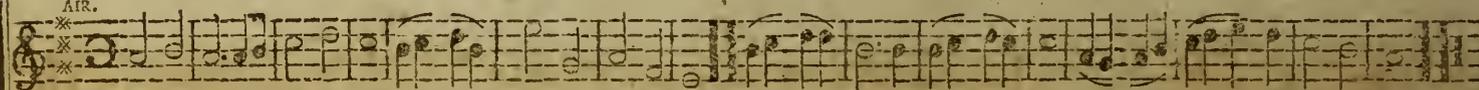
Th' uplifted eye and bended knee Are but vain homage, Lord, to thee ; In vain our lips thy praise prolong, The heart a stranger to the song.



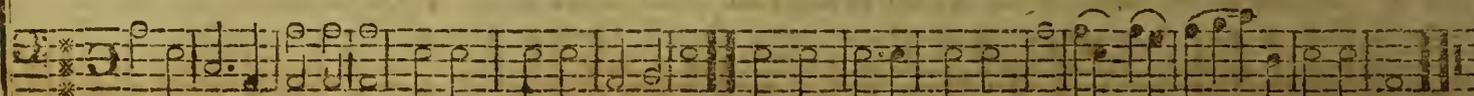
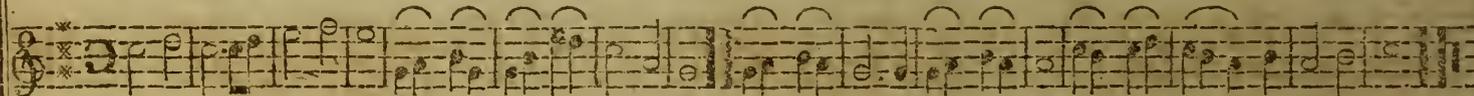
Havannah. P. M.

Words by Mrs. Barbauld.

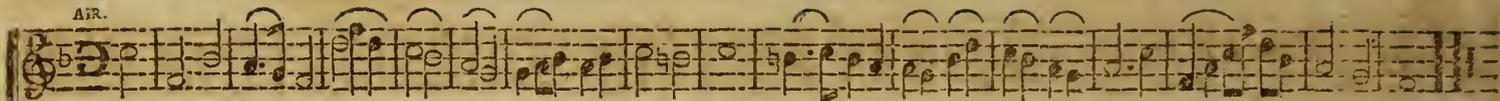
AIR.



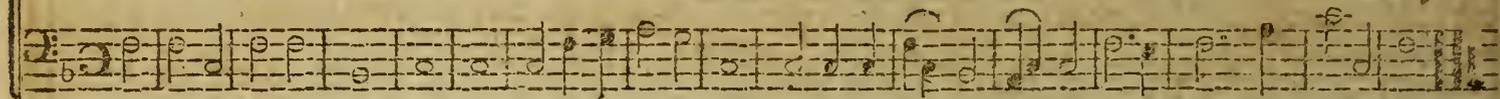
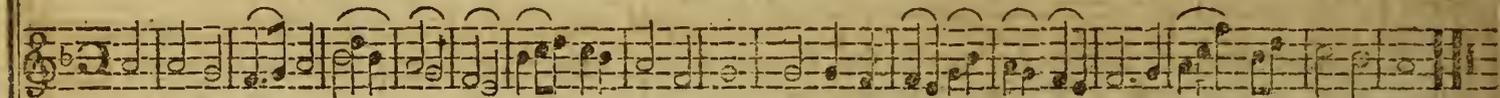
Praise to God, immortal praise, For the love that crowns our days : Bounteous source of ev'ry joy, Let thy praise our tongues employ.



AIR.

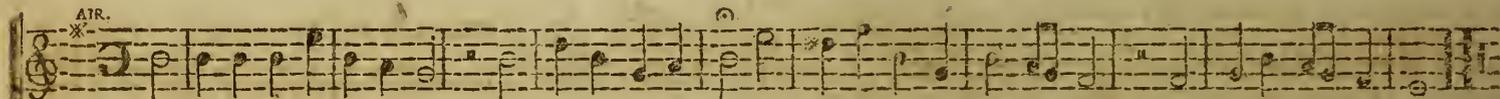


Eternal Wisdom, thee we praise, Thee the creation sings ; With thy great name, rocks, hills and seas, And heaven's high palace rings.

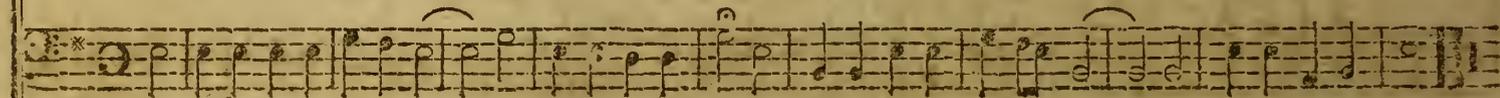
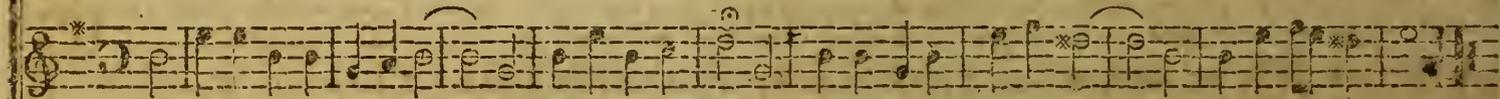


Cuba. C. M.

AIR.



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



Oracle, C. M.

Words by Mrs. Steele.

AIR.

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

The musical score for 'Oracle' consists of three staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is also a treble clef with the same key signature and time signature. The third staff is a bass clef with the same key signature and time signature. The music is marked 'AIR.' and features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

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.

The musical score for 'Alabama' consists of four staves. The first two staves are treble clefs with a key signature of one flat (Bb) and a 3/4 time signature. The third and fourth staves are bass clefs with the same key signature and time signature. The music is marked 'L. M.' and features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

Corinth.

P. M.

Words from Belknap's Collection.

235

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.

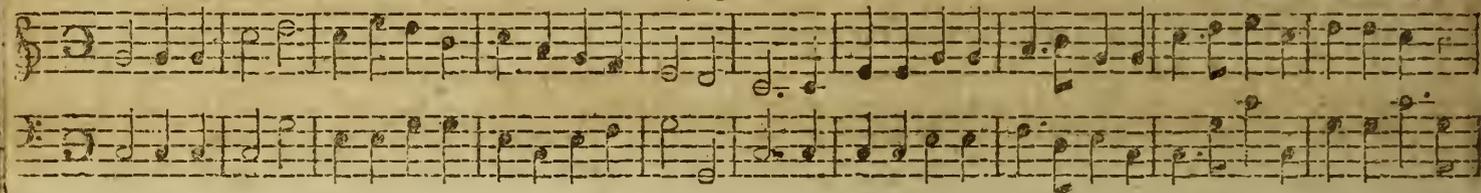
Pia.

For.

Pa.



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



Cres. For.

humbler honors, &c. And strains, &c. And, &c.

Weary Pilgrim. Sevens.

AIR. Mod.



Come, said Jesus' sacred voice, Come, and make my paths your choice ; I will guide you to your home ; Weary pilgrim, hither come.



Athens.

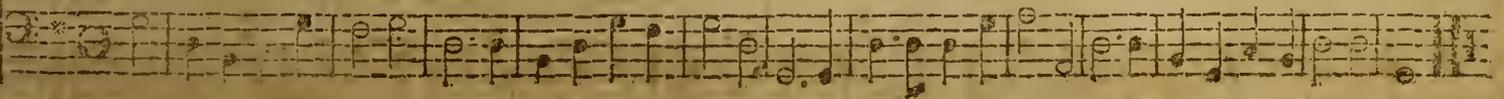
L. M.

Words by Dr. Watts.



AIR.

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.



AIR.

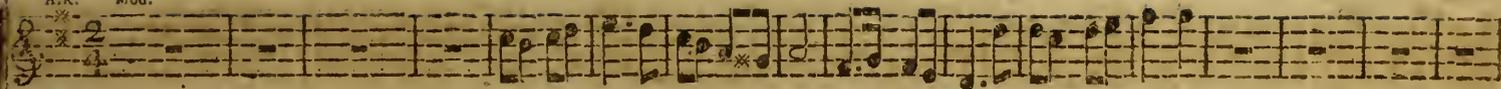
To this dear Surety's hand Will I commit my cause; He answers and fulfils His father's broken

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

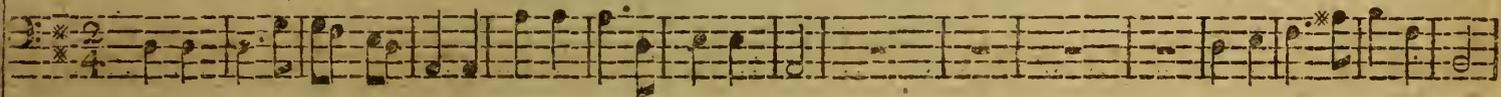
Praise to God.

P. M.

AIR. Mod.



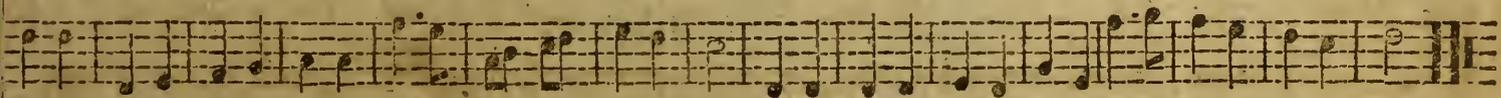
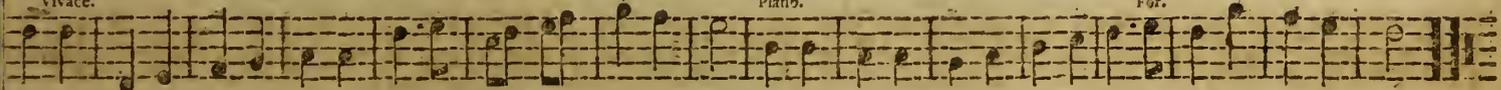
Praise to God the great Creator, Bounteous source of all our joy; He whose hand upholds all nature, He whose nod can all destroy,



Vivace.

Piano.

For.



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

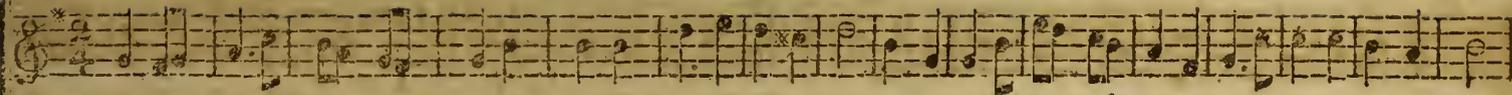


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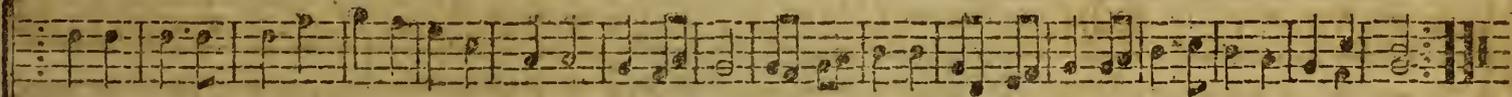
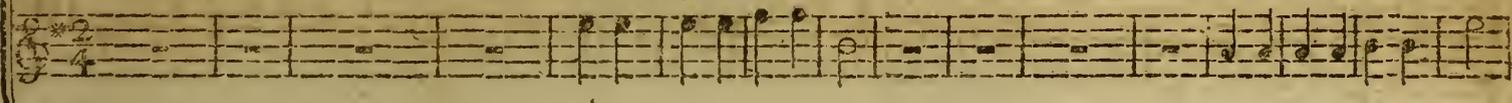
AIR. Mod.

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

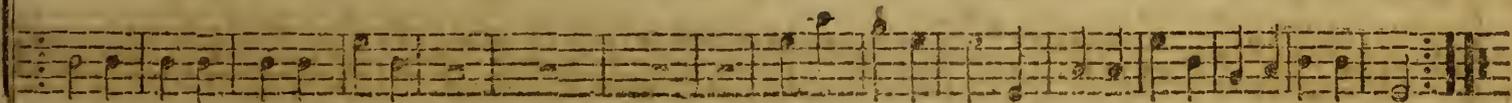
all creation hangs beneath his throne: He reigns alone, let no inferior nature Usurp or share the throne of the Creator.



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.



Musical score for "Elim. Sevens." in 2/4 time. The score consists of three staves. The first staff is the treble clef melody, the second is the vocal line with lyrics, and the third is the bass clef accompaniment. The lyrics are: "Lift your voice and thankful sing Praises to your heav'nly King; For his blessings far extend, And his mercy knows no end." The piece concludes with a double bar line and repeat dots.

AIR.

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

Emulation.

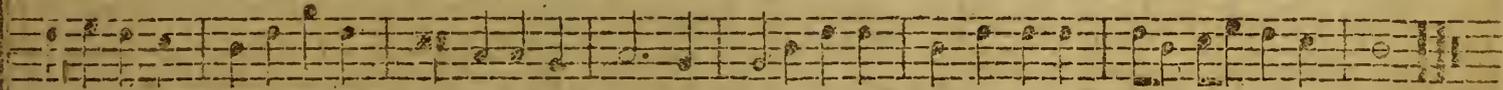
L. M.

Musical score for "Emulation. L. M." in 2/4 time. The score consists of four staves. The first two staves are the treble clef melody, the third is the vocal line with lyrics, and the fourth is the bass clef accompaniment. The lyrics are: "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." The piece concludes with a double bar line and repeat dots.

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.



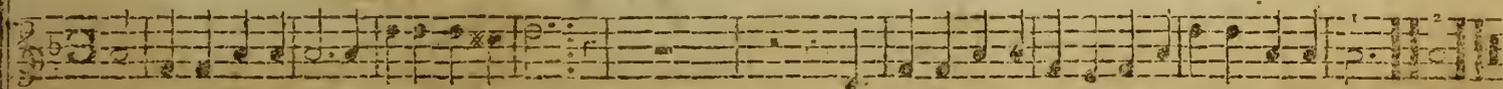
Rose of Sharon blossoms here, The fairest flower that blows, The Rose, &c.



Compassion.

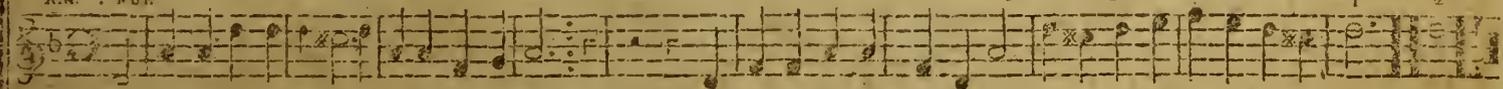
S. M.

Words by Beddome.



Let floods of penitential grief, &c.

AIR. . No. 1.



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 block contains the 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, hymn-like style. The lyrics are placed below the notes. The second staff continues the melody and includes the text 'Beside the Gospel pool, Appointed for the poor,'. The third staff features a more complex melodic line with some grace notes and includes the text 'My helpless soul, from year to year, My helpless soul, from year to year, Has waited for a cure.' The fourth staff concludes the piece with the text 'My helpless soul, from year to year,'.

Why weepest thou?

C. M.

AIR.

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

Detailed description: This block contains the 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 two flats (B-flat and E-flat). The melody is marked 'AIR.' and is written in a more expressive, flowing style than the first hymn. The lyrics are placed below the notes. The second staff continues the melody and includes the text 'Why, O my soul, why weepest thou? Tell me from whence arise Those biny tears, that often flow, Those groans that pierce the skies? Those groans, &c.' The third staff concludes the piece.

A.R.



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



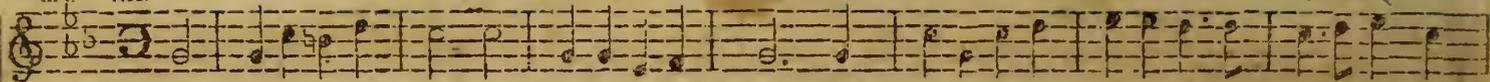
eyes insulting cry'd, Come sing us one of Zion's songs, Come sing, &c.



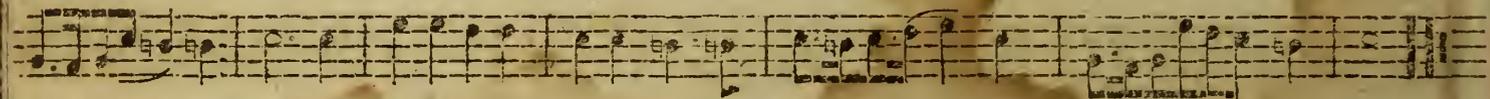
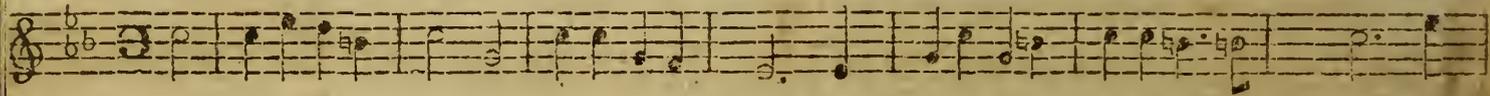
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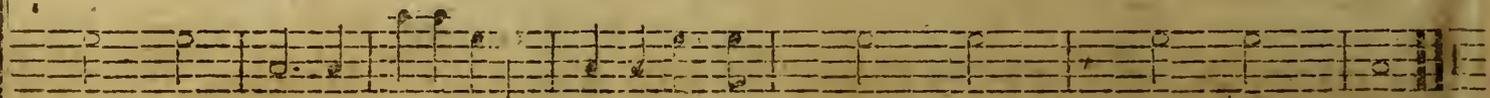
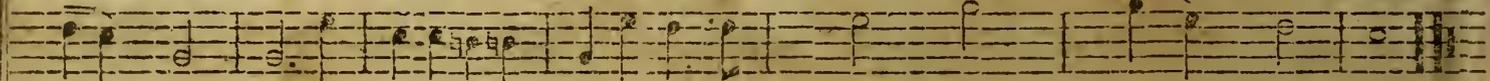
AIR. Mod.



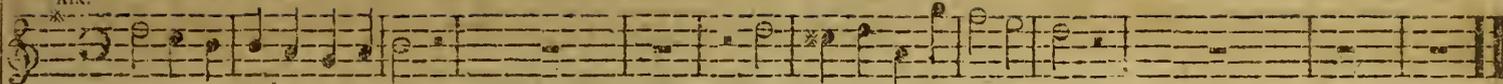
From the first dawning light 'Till the dark evening rise, For thy salvation, Lord, I wait With ever



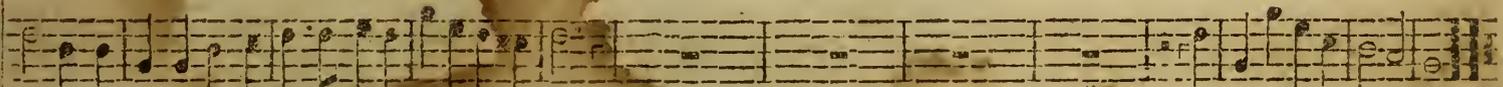
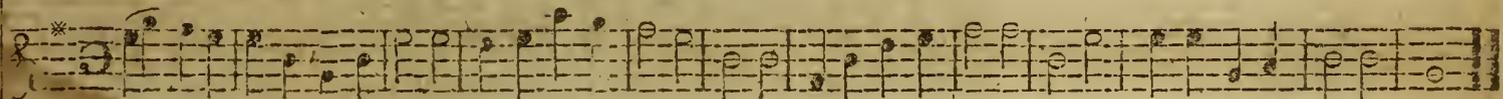
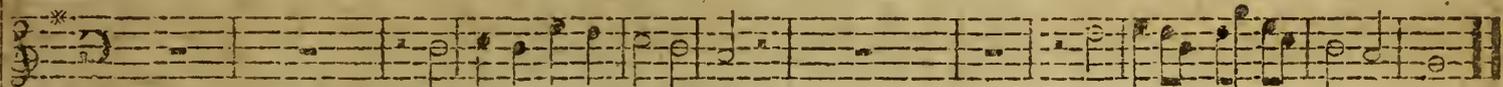
longing eyes, For thy salvation, &c.



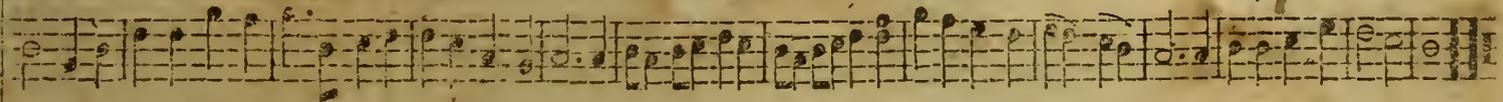
AIR.



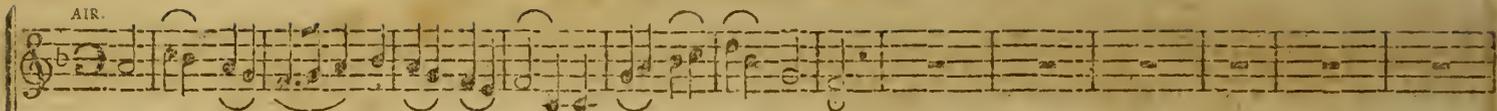
Happy the church, thou sacred place, The seat of thy Creator's grace; Thine holy courts are his abode, Thou earthly palace of our God.



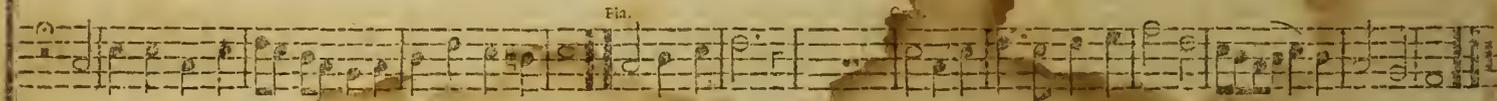
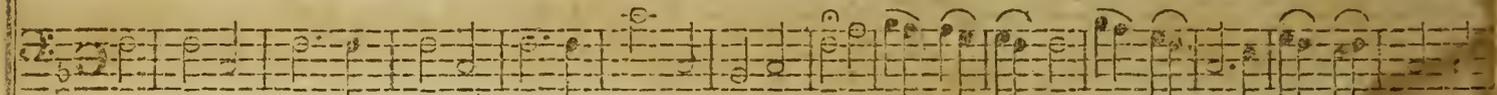
Thy walls are strength, and at thy gates A guard of heavenly warriors waits; Nor shall thy deep foundations move, Built on thy justice and thy love, Built, &c.



AIR.

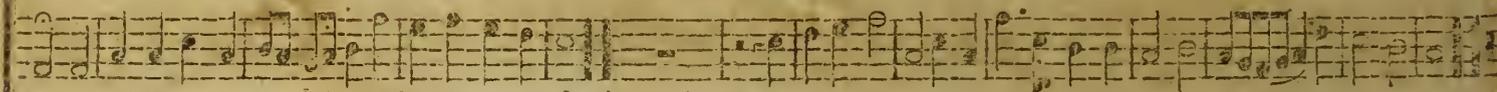


The opening heavens around me shine With beams of sacred bliss, While Jesus shews his heart is mine, And whispers I am

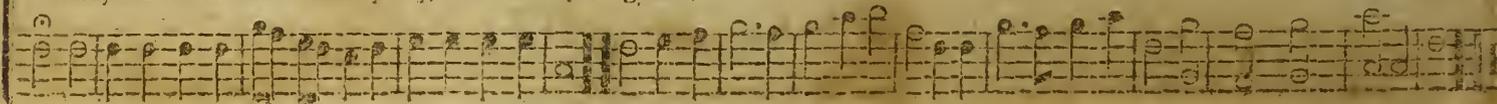


Run up with joy the shining way, Run up, &c.

To embrace my dearest Lord.



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



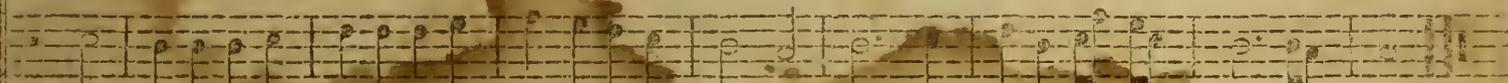
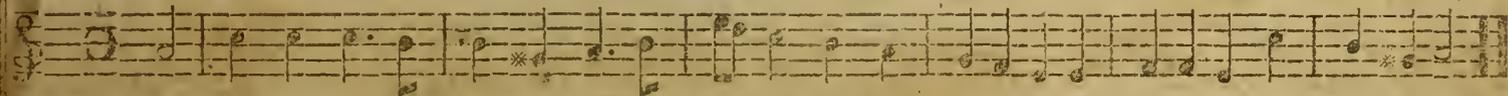
Erie. P. M.

Words by Barlow.

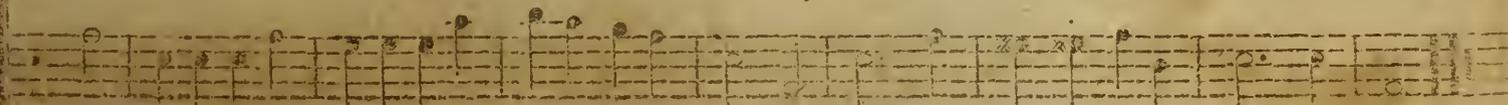
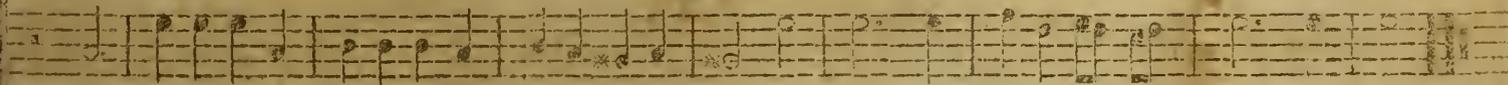
AIR. Mod.



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



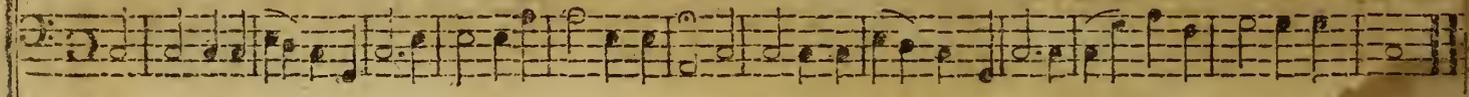
Through all alike I rove alone, Forgotten here, and there unknown, The change renews my piercing woe.



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.*

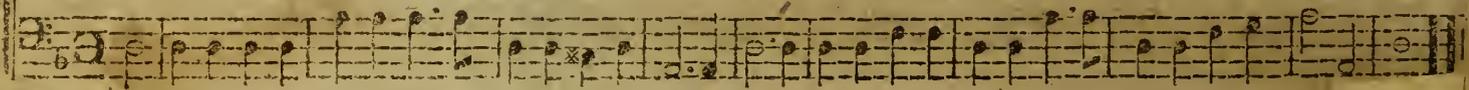
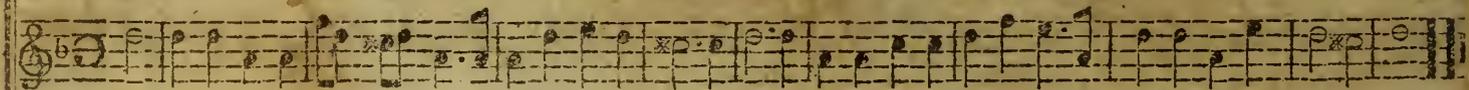
L. M.

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 see



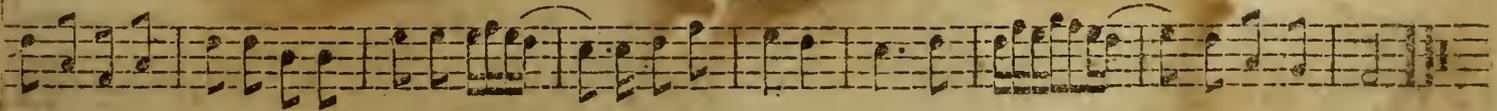
AIR. Mod



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



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

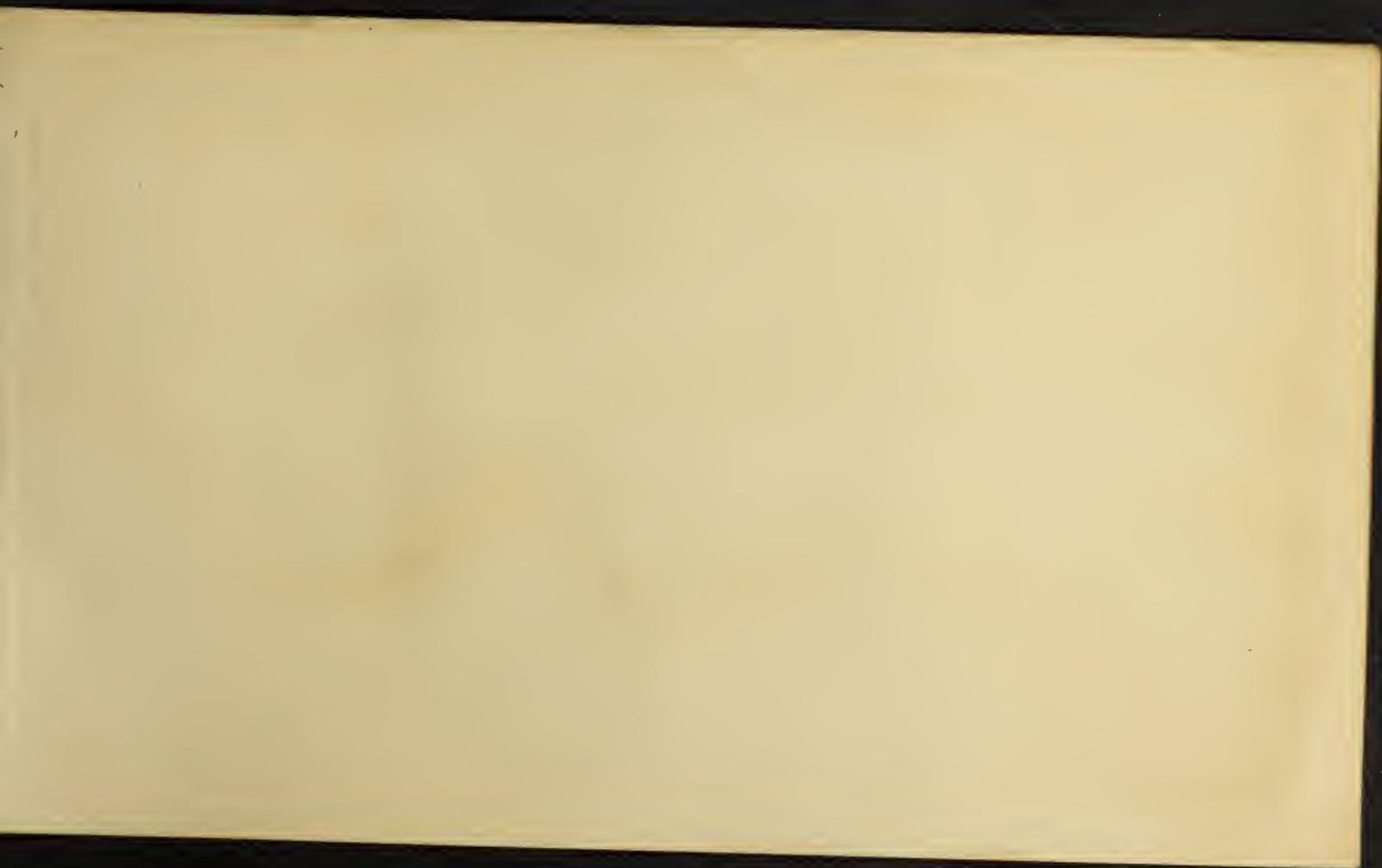


I N D E X.

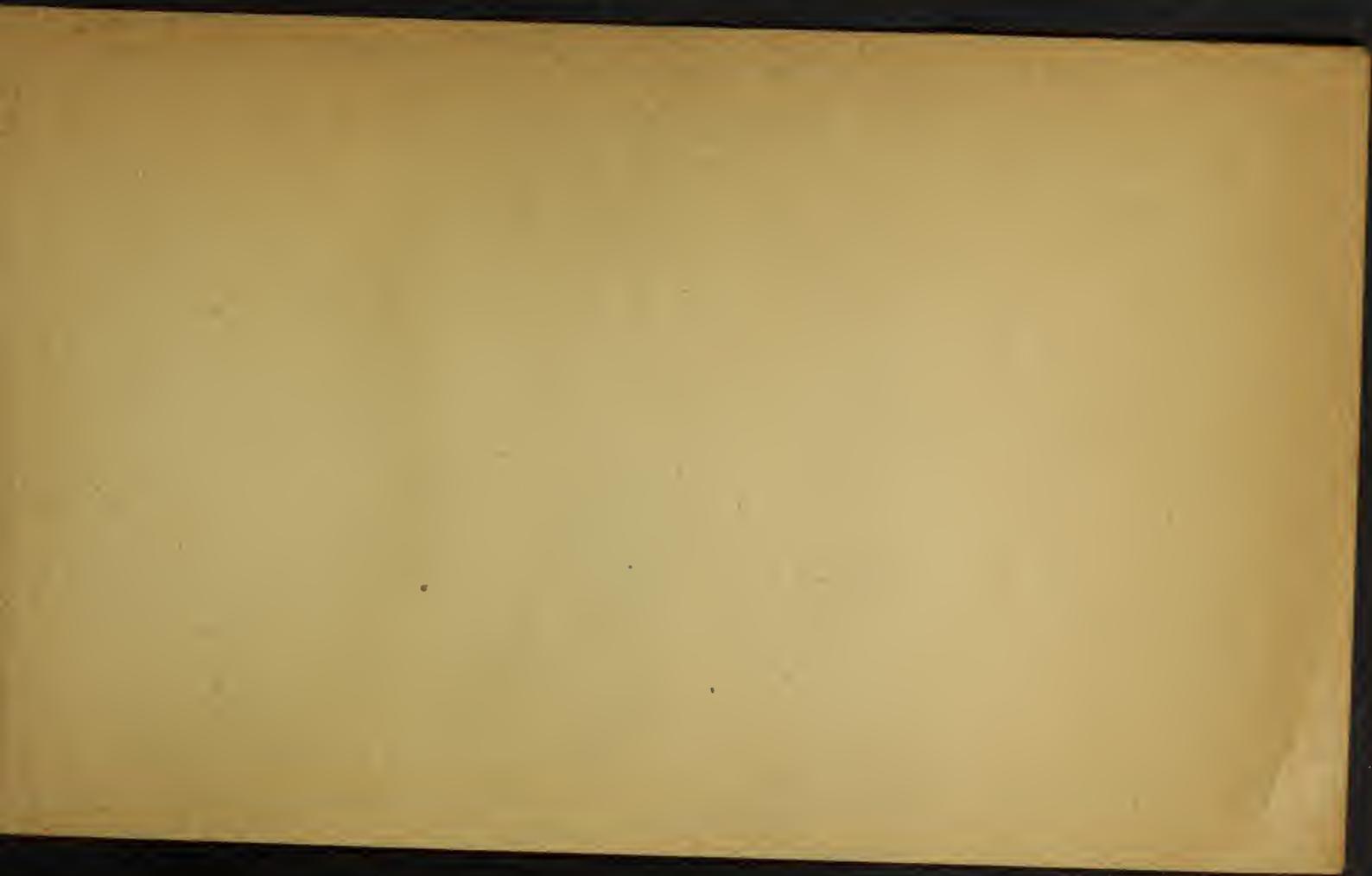
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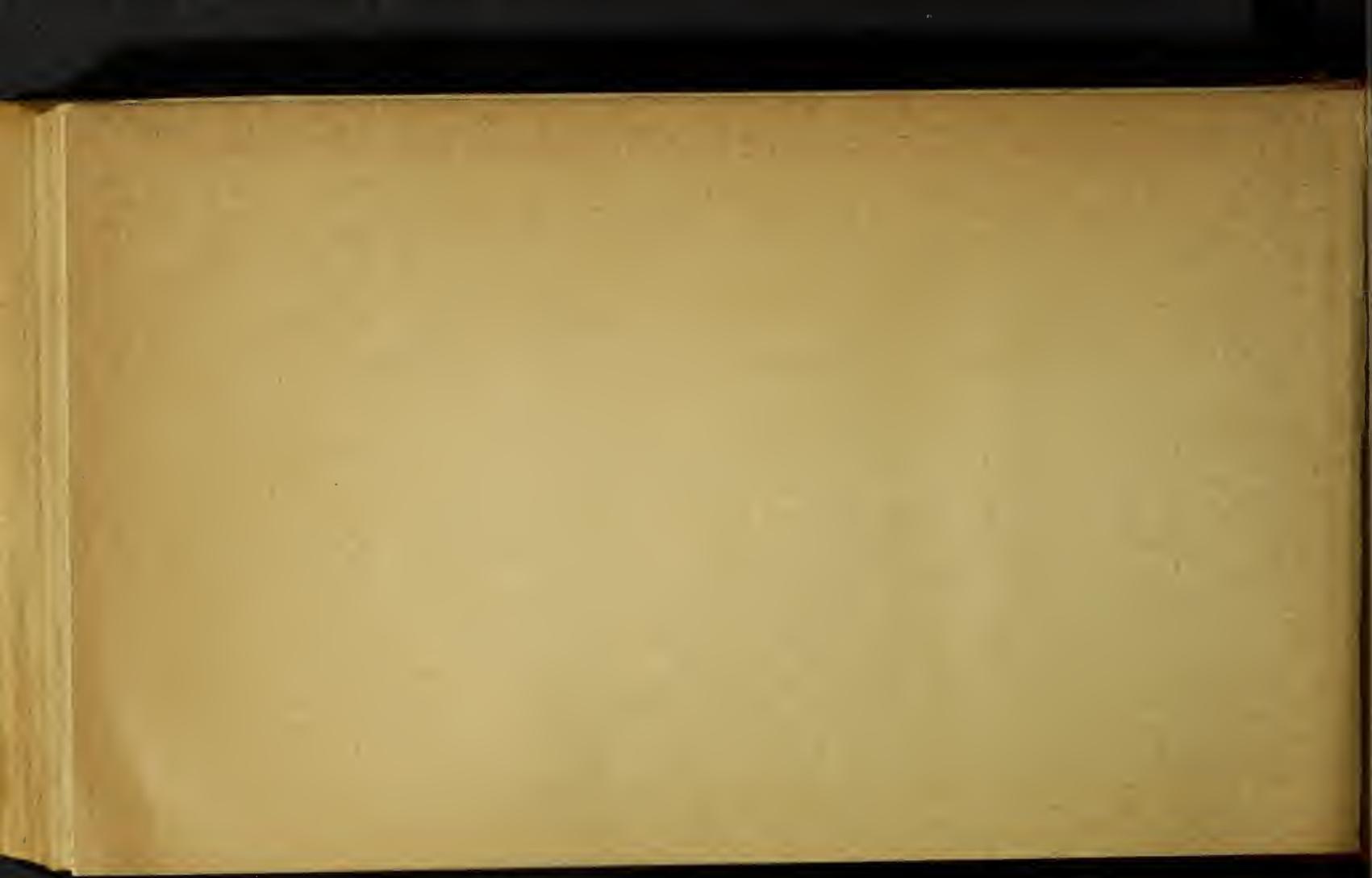
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