

THE
UNION HARMONY,
OR
UNIVERSAL COLLECTION of Sacred Music.

IN TWO VOLUMES.

VOL. I.—CONTAINING,

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

By **OLIVER HOLDEN.**

Author of the **AMERICAN HARMONY.**

"Musick's the cordial of a troubled breast,
The softest remedy that grief can find,
The gentle spell that charms our cares to rest,
And swells with heavenly hope the pensive mind."—Harris.

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Rev. L. G. Ware

ADVERTISEMENT.

Dec. 3, 1861

MANY pieces intended to adorn this work unhappily came too late for insertion. Such of them as are calculated for the second volume, which is now in the press, and will be speedily published, shall have a place.

Grateful acknowledgements are due to several Gentlemen, who are Authors and Teachers of Music, for their friendly hints and communications; a continuation of their favours, will lay the compiler under still greater obligations.

Those tunes in this work, which are ancient, were selected from the best European publications. And those which are the works of modern Authors, in our own country, have been extracted from the most correct copies which could be obtained. Mr. Billings, and other American Authors, who could conveniently be applied to, have generously given their consent to the publication of such of their tunes as appear in this work.

In a work of this nature, errors are unavoidable; only two have as yet been discovered. If any more should hereafter appear, it is hoped they will be viewed with candour, and mended by the observer's pen.

ERRATA. The first note in the treble of Conquest should stand on C. The last note but one in the 22d bar of the tenor of Lynn should stand on B.

P R E F A C E.

THE study of the art of music is worthy the attention of all; especially of those to whom heaven has lent such talents as render it practicable for them to attain to the knowledge of it. It is matter of lamentation to all the lovers of sacred music, that so little attention is paid to so *sublime, important, and necessary* a part of DIVINE WORSHIP. If provision should be made, whereby the youth at a certain age might be taught the first *principles* or *rudiments* of music, its happy effects would very soon be discovered in our *worshipping assemblies*. Instead of *loud, harsh, unmusical* performances, or of none at all (which is but a little worse) we should have *order, beauty and harmony* in the house of GOD; and a constant and general attendance on public worship and the institutions of the gospel. Far the greatest *attention* will be paid, and *unity and friendship* more generally prevail, in those societies where this part of worship excels. Many who possess *natural abilities*, which, if improved, would render them eminently useful in public life; for want of opportunity and encouragement, are obliged to bury their *musical talent* in the earth.

As public utility was one inducement to the publication of the following Sheets, no pains have been spared to render them correct, useful and pleasing. In a work intended for general use, it is probable that some tunes which are in high estimation with some performers, will be less approved of by others; this is utterly unavoidable, considering the great *variety* of airs which are produced by the different composers in ancient and modern times, and the diversity of taste which will always exist among the numerous practitioners of music. These circumstances have claimed and received particular attention.—No approved tune, though in some measure imperfect in composition, has been rejected; and no generally disapproved one, though less imperfect, has been inserted. It is therefore presumed that in so large a work as this, every school or singing society into whose hands it may fall, will find a sufficient number of tunes adapted to their purpose and adequate to their wishes. Fuging music in general is badly calculated for divine worship; for it often happens that music of this description will not admit of a change of words without injuring the subject. In such cases it would be better to reject the tune, than to obscure, or injure the words; but, when a tune is so contrived as to admit of changing the words with propriety, the parts

parts falling in by turn serve to convey the meaning and impress the importance of the words more forcibly than otherwise they would, especially if the subject be praise.*

It has become a practice of late to introduce *new, airy* music into public worship, in preference to *grave* airs; the propriety, or impropriety of this depends, in some measure, upon the reception it meets with, among those who are far advanced in life, or have not the means of acquiring the knowledge of new tunes. In all worshipping societies, more or less of this description are found. In such cases, would it not be best to cultivate a spirit of accommodation, by adopting a number of tunes, both new and old, which are best calculated to express the various subjects to which they may occasionally be adapted, and at the same time give an opportunity to every one who wishes, to join in that part of worship which is equally the privilege and duty of all?

In regard to a method of *teaching music*, the one adopted in this work, is in some instances singular; but from some considerable experience in teaching, and from frequent observations on the subject, it is humbly presumed that it will meet the approbation of the teachers and practitioners of that sacred science?

That this work may answer its important design, in furnishing singing schools and societies with a large and valuable collection of music, sacred to divine worship, and with proper explanations of the different characters necessarily included, is the sincere wish of

The publick's most obliged servant,

OLIVER HOLDEN.

CHARLESTOWN, *Massachusetts*, August, 1793.

* It is asserted by some, that music is, or should be, confined to praise, adoration and thanksgiving; but it is evident, according to *sacred* and *profane* history, that the ancients made use of music, both vocal and instrumental, to express *contrition*, *lamentation*, and *confession*.—The propriety of adapting music to those several subjects cannot be rationally doubted; yet as divine music on earth is an imitation of the employment of the blessed in heaven, a nearer resemblance may be found in the cheerful, than in the pensive key.

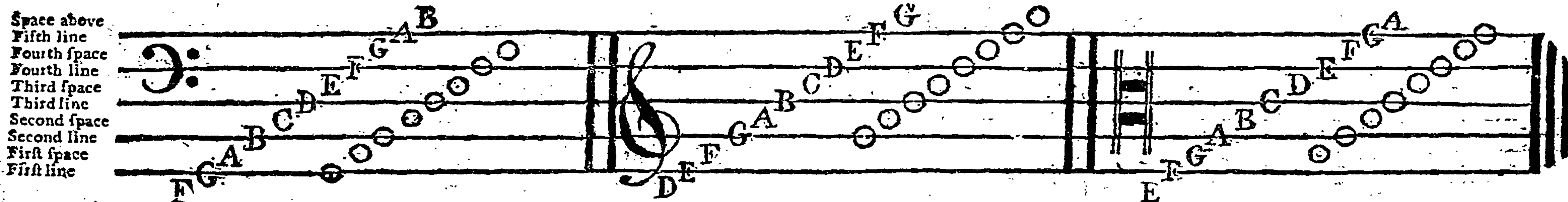
R U D I M E N T S of M U S I C.

LESSON I.

Bafs flave.

Tenor and Treble stave.

Counter slave.



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 half a tone, either ascending or descending. This lesson is of great importance to the learner, and should be well understood: If his ear be accurate, a good understanding in his gamut, will lay a foundation for further and speedy improvement; if it be inaccurate, no succeeding lesson will be of any service.

LESSON II.

THE natural place for me is in B.

But if B be flat me is in-

If B and E be flat me is in

If B, E and A be flat me is in

If B, E, A and D be flat me is in

E.

A.

D.

G

If F be sharp me is in

If F and C be sharp me is in

If F, C and G be sharp me is in

If F , C , G and D be sharp me is in

F

C

G

D

When me is found, the notes ascending in order, are, faw, fol, law, faw, fol, law, then me again. The notes below descending are law, fol, faw, law, fol, faw, then comes me again.

LESSON III.

LESSON III.

LESSON. III.

¹
Semibreve.

²
Minim.

³
Crotchet.

⁴
Quaver.

⁵
Semiquaver.

⁶
Demisemiquaver.

¹
Semibreve rest.

²
Minim rest.

³
Crotchet rest.

⁴
Quaver rest.

⁵
Semiquaver rest.

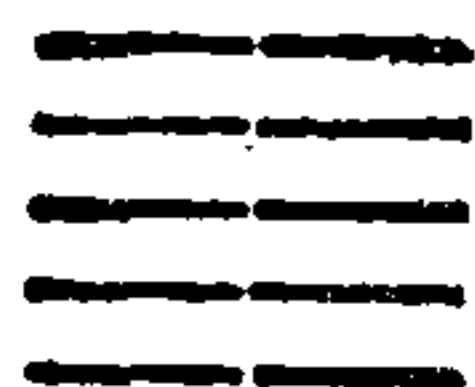
⁶
Demisemiquaver rest.

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 second twice as long as the 3d, the third 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 founding the note it represents.

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

LESSON IV.

A stave



Is five lines and their spaces, calculated to contain the seven different sounds in music.

A ledger line



Is added when notes ascend or descend beyond the limits of the stave.

A brace



Shows how many parts move together.

Tenor

Tenor and
treble cliff



Counter
cliff



Bass 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 stave, by carrying the letter it naturally stands on with it. In the following work the tenor and treble cliff stand on G; the counter on C; and the bass on F.

A flat

b.

Set before a note serves to lower the sound half a tone.

A sharp

♯.

Set before a note serves to raise the sound half a tone.

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

A natural

♮.

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

A repeat :||: or :S: 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 connected together with a slur, in which case both should be sung the last time.

A hold

ca

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. It is not commonly applied to plain tunes, but it is very useful in more particular music. Whenever it occurs, the school or choir should discontinue beating time, dwelling sweetly on the sound, until the master resumes the time in its proper order.

A mark of
distinction

!

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

Figure

3

Diminishes the sound of three notes to the time of two.

A point

.

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

A short

A slur		Includes as many notes as should be sung to one syllable.
A direct		At the end of a stave, informs on what line or space the first note stands in the succeeding stave.
A bar		Divides the time into equal parts.
A double bar		Shews the end of a strain.
A close		Shews that the tune is ended.

L E S S O N 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

TRIPLE TIME MOODS.

- First,** $\frac{3}{4}$ 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 mode of common time. The accents fall on the first part of the bar.
- Second,** $\frac{3}{4}$ Contains three crotchets in a bar—beat and accented like the first—about one third part quicker.
- Third,** $\frac{3}{8}$ Contains three quavers in a bar—beat and accented like the second—nearly one third quicker.

COMPOUND TIME MOODS.

- First,** $\frac{6}{4}$ 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 on the first and fourth parts of the bar.
- Second,** $\frac{6}{8}$ 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.

GENERAL REMARKS and DIRECTIONS.

A THOROUGH knowledge of the five preceding lessons is indispensibly necessary; the attainment of them will sufficiently qualify the pupil for practice. In the next place he may proceed to some plain tune, on a natural sharp key; on which he should be detained until he can read the notes, by letter * and otherwise, and keep the time pretty accurately.—Teachers of music should take great care in the first setting out, that their scholars contract

no

* It is not here intended that a school shall sing by letter; but that they shall in the first place learn to call every note, in every tune, by the letters which they represent, previous to singing by note. Many advantages will accrue both to master and pupil, from such a method of teaching.

no disagreeable habits ; because much of their future proficiency and manner of performance, depends on the first attempt. 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.

OF CHOOSING and ARRANGING the PARTS.

EVERY performer should have that part assigned to him which he can perform with the greatest ease ; otherwise the performance will be unnatural, and consequently unpleasing ; and no performer should sing a solo, or any other strain which belongs to a different part, without particular desire. One voice on a high part, generally requires two or three on the bass, i. e. a school or choir should have more than one half the voices on the bass. Where this is not practicable, a bass viol would be of great service, if the person who uses it is thorough in the knowledge of the instrument. It serves another valuable purpose also, by keeping the voices on their original pitch, as well as by giving them the proper key, and preserving a perfect and uniform tone.

OF PRONUNCIATION.

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

marks of distinction than otherwise; this is more properly termed a disagreeable *jirking*, than accenting. 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, the music is imperfect, and should give way, or bend to the words. Nothing is more common than false accent, the principal occasion of which is harsh or loud fingering. Many singers make two accents on one note, more particularly on a pointed note in binary time, which immediately precedes a fuge, which they break off with such violence, as is truly shocking to a delicate ear. This injudicious practice of *jirking* and *jumping* notes, will effectually tend to prevent *soft* and *graceful* fingering, and render the most pleasing compositions disgusting to the audience, and inconsistent with themselves. 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 with common sense, receive but one. A semibreve should be struck *soft*, gently swelled to the center, and diminished to the end. A number of long notes, driven through bars, should be sounded *full* and *smooth* to the end. A chain of notes should be sung *soft*, keeping the lips and teeth apart until the slur is finished.

OF T I M E.

NOTWITHSTANDING it is necessary to point out some general rules respecting time and the proportion the different moods bear to each other, that some regular method may be observed in church music, which is subject to a continual change of words; yet in some particular compositions, authors do and have a right to vary the time to any extreme, by placing particular directions over the strains which they wish to vary; and it cannot be esteemed a mark of modesty in any performer to counteract the author's directions, by performing his music in a different manner.

* Some erroneously argue (and such is their practice) that every note, and all parts of a note, which occur in those parts of a bar, which are said to be the accented parts, should be accented. This is as much as to say, that authors of music should substitute 4 crotchets for a semibreve, and 3 crotchets for a pointed minim, and slur them together, which is exactly the manner in which they are addicted to sing them. This discovers a want of knowledge and taste, for no one who is acquainted with language and expression, need be told that the natural course of time and accent, must sometimes give way in order to preserve the purity of them.

manner. 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 the time. In those moods which require three and four beats in a bar, it is more difficult to sing smooth, than in binary time, for the following reason; it often happens that one note requires two, and sometimes three or four motions of the hand, in which case great attention is necessary to prevent the voice from swelling upon each motion of the hand; in this case, as in all others, the music should be performed, with the same evenness and ease as though all beating of time was out of question. 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. Previous to performing by words, it is absolutely necessary that the subject be well understood; the importance of which will be the surest guide.

OF SYNCOPATION.

IT is very difficult to do justice to the composition where notes are driven through bars, and otherwise interfere with the natural course of time and accent, without an able instructor. The common practice is very injudicious and erroneous. In the 3d mood of common time, where a minim stands between two crotchets, it is common to perform them like four crotchets, which destroys the intention of the author, and greatly injures the words; particularly where the first crotchet and succeeding minim are flurred 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 modes 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,

* Most singers, say more or less about soft music, and sometimes attempt to sing soft; but often times before the piece is half performed, being elated with some agreeable sound which occurs, they are led to adopt a contrary practice, and prefer rather to sacrifice a good piece of music, than not have their voices heard. This discovers a great want of taste and judgment; for the nearer music is brought to perfection, the less distinction will be observed in the voices, and the more powerful the voice is, the greater pains should be taken to cultivate and modulate it to a soft and musical tone.

cent, 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 great quantity of sound; 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, or obscure the language. 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, except the subject requires it. In singing the counter, great attention is necessary, that every note be touched soft, and smooth, otherwise the counter will predominate, which is very inconsistent with the principles of music.

OF DIRECTORY TERMS.

A STRICT and constant adherence to the terms, *moderato*, *vivace*, *forte*, *piano*, &c. will add greatly to the beauty of the performance, and are of as great importance as any other characters in music.—No one, it is presumed, will dispute the necessity of such terms as are occasionally placed over the music; yet singers in general are so regardless of them, that the effect they are intended to produce on the audience, is entirely lost. When the term *moderato* occurs, the strain should be performed at least one third part slower. The same difference should be observed in all other terms, particularly in *piano*. The surprising good effect of such a method, if once properly adhered to, will be better explained by the attention it will command in every audience, than can be otherwise described.

OF GRACES and ORNAMENTS.

THE *trill*, notes of *transition*, &c. have not been attended to in the preceding rules; it being much better to omit, than attempt them in young schools. The most important graces and ornaments of music, are natural accomplishments;

complishments ; it is therefore impossible to acquire them mechanically, so as to add to the real beauty of the music. Upon the whole, let every note be sung as it stands, without affecting any airs, or supposed graceful variations. The greatest ornament in singing, is a decent, modest deportment, and a heart deeply impressed with a due reverence for the name and worship of that infinitely exalted Being, to whom we owe our existence, and every blessing, and to whose praise we should ever tune our voices.

PARTICULAR REMARKS.

IN tunes of four parts in score, the parts are thus arranged ; 1st, the bass, 2d, the tenor, 3d, the counter, and 4th, the treble. In tunes of three parts, the middle part is considered as the air, where it is not expressed otherwise in the beginning of the stave. The pitch of a tune should be taken from the key note of the bass.

MUSICAL TERMS.

A DAGIO	very slow,	Fortissimo, or fortis.	louder than forte,
Andante	distinctly, moderately,	Moderato	moderately, not so fast,
Binary time	two equal motions,	Mezza piano	not quite so soft as piano,
Crescendo or cres.	to increase the sound,	Piano, or Pia.	soft and sweet,
Diminuendo, or dim.	to diminish the sound,	Pianissimo or pianis.	very soft,
Duetto	two parts only,	Solo	one part alone,
Dacapo	to conclude with the first strain,	Vivace	lively, quick and bold,
Forte or for.	full, loud, or strong,	Volti.	turn over

☞ Those tunes which are ascribed to Williams in the Index, were extracted from his collection printed in London in the year 1764.

I N D E X to V O L. I.

A LEXANDRIA, C. M. Carpenter,	30	Hollis,	C. M. Holden,	59	Ocean,	C. M. ———	48	
Archdale,	C. M. ———	27	Hebron,	P. M. King,	72	Old Hundred,	L. M. M. Luther,	36
* Adieu,	L. M. Allin,	98	Hartford,	P. M. Billings,	55	Portsmouth,	C. M. ———	26
Africa,	C. M. Billings,	68	Hartford,	L. M. Carpenter,	28	* Protection,	C. M. Holden,	90
Alpha,	C. M. Holden,	43	* Idumea,	C. M. Holden,	87	Psalms, 25,	S. M. Gillet,	29
* Aberdeen,	C. M. do.,	117	Invitation,	L. M. Kimball,	29	—— 34,	C. M. Stephenson,	79
* Antipatris,	C. M. do.,	83	Jordan,	C. M. Billings,	52	—— 46,	P. M. Chandler,	45
* Amen, a Doxology,	—— do.,	91	Judgment,	P. M. Reed,	86	—— 98,	C. M. Tukey,	44
Buckingham,	C. M. ———	77	Kittery,	C. M. Billings,	57	—— 136,	P. M. Deolph,	81
Bangor,	C. M. Tansur,	74	* Lanesfield,	L. M. Holden,	93	Russia,	L. M. Reed,	46
Bristol,	L. M. Swan,	50	* Leverett Street,	C. M. I. Lane,	98	Rainbow,	C. M. Swan,	62
Balloon,	L. M. do.	80	Lenox,	P. M. Edson,	34	Rickmansworth,	L. M. Williams,	85
* Concord,	S. M. Holden,	96	Lisbon,	S. M. Reed,	49	* Sincerity,	P. M. Holden,	90
Cumberland,	P. M. Williams,	84	Lisbon,	S. M. Swan,	53	Stafford,	S. M. Reed,	37
Clochester, New,	C. M. ———	74	Little Marlboro',	S. M. Williams,	39	Stratfield,	L. M. Goff,	66
Complaint,	L. M. Parmeter,	22	Lincoln,	C. M. Holden,	18	St. Martins,	C. M. Tansur,	88
Conquest,	P. M. Billings,	64	Lamentation,	C. M. do.,	20	Stockbridge,	L. M. Billings,	65
Chester,	L. M. do.	72	* Lynn,	C. M. do.,	100	Sinai,	P. M. do.	63
* Charlestown,	C. M. Frothingham,	85	* Lynnsfield,	L. M. do.,	103	* Submission,	C. M. Holden,	82
* Camden,	P. M. Holden,	87	* Middlesex,	P. M. do.	92	Virginia,	C. M. Brownson,	51
* Coronation,	C. M. do.,	89	Marietta,	C. M. ———	21	Virginia,	L. M. Williams,	71
* Confession,	S. M. do.,	94	Milford,	C. M. Stephenson,	58	Victory,	C. M. Reed,	42
* Contrition,	S. M. do.,	82	Montgomery,	C. M. Morgan,	31	Westford,	P. M. Holyoke,	73
* Charlemont,	C. M. Brown,	102	Montague,	L. M. Swan,	51	Westminster,	C. M. Williams,	69
* China,	L. M. Babcock,	16	Maryland,	S. M. Billings,	97	Wells,	L. M. Holdrad,	67
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Fairfield,	C. M. Hitchcock,	38	Naples,	L. M. Reed,	36	Zion,	C. M. Holden,	19
* Granby,	C. M. W. Allin,	99	New Salem,	C. M. Holden,	56	A N T H E M S.		
Greenwich,	L. M. Reed,	25	New Canaan,	P. M. do.	47			The Lord is ris'n !
Greenfield,	P. M. Edson,	33	* New Jerusalem,	P. M. do.	96	Vital spark of heavenly flame,	——	111
Hope,	C. M. Holden,	106	Namure,	C. M. Williams,	68	* Tunes with this mark (*) never before published.		

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

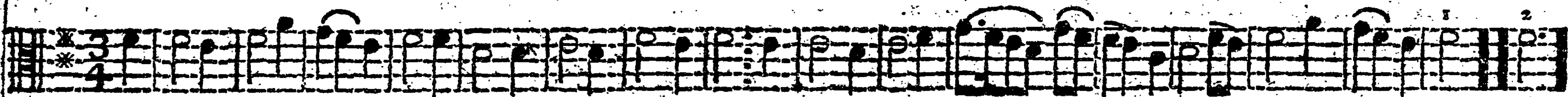
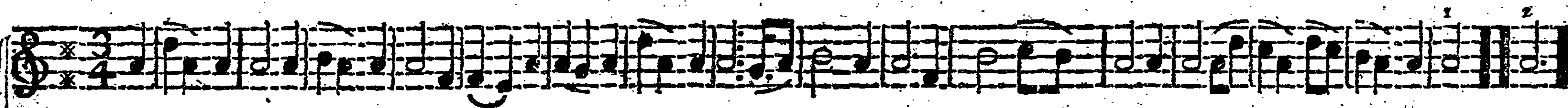


T H E

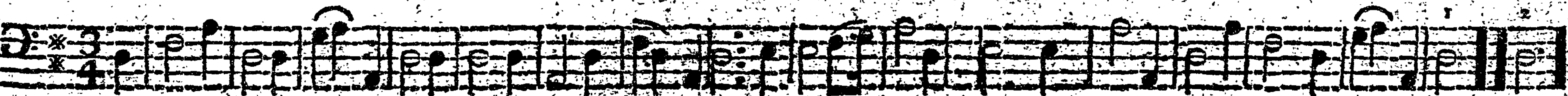
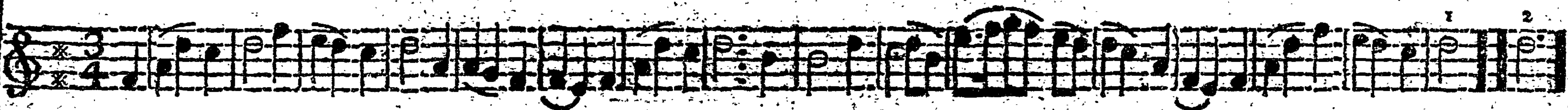
U N I O N H A R M O N Y, &c.



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



Nature with all her pow'rs shall sing, God the Creator and the king, Nor air, nor earth, nor skies, nor seas, Deny the tribute of their praise.



Funeral Hymn. C. M.

Words by Dr. Watts.

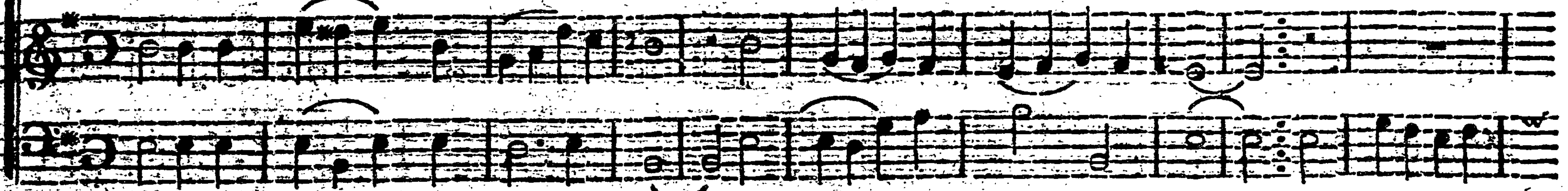
17

Moderato.

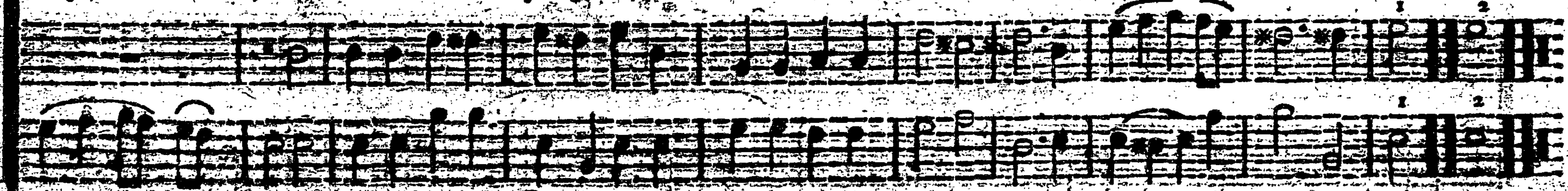
Piano.



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



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



Piano.

A - - - rise, my sou, my joy - - ful pow'rs, And tri - - umph in my God; A-wake, my voice, and loud proclaim His

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music is in common time (C). The lyrics are written below the staves, with hyphens indicating long notes. The first staff has a double bar line at the end, and the second staff has a double bar line at the end. The third and fourth staves have a double bar line at the end.

glorious grace abroad. A - wake, my voice, and loud proclaim His glo - - rious grace a - - broad.

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music is in common time (C). The lyrics are written below the staves, with hyphens indicating long notes. The first staff has a double bar line at the end, and the second staff has a double bar line at the end. The third and fourth staves have a double bar line at the end.

Zion. C. M.

Words by Dr. Watts.

19

Lo, what an en-ter - tain-ing fight. Are brethren who a - - gree; Breth - ren whose cheer-ful hearts u - - nite

The first system of the hymn consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The music is in common time (C) and features a key signature of one flat (B-flat). The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

In bo - - - - - nds of pi - e - - ty.

The second system of the hymn also consists of four staves, continuing the vocal and piano parts. The lyrics continue below the staves. The musical notation includes various note values, rests, and bar lines, with first and second endings marked at the end of the system.

Lamentation. C. M. Dr. Watts's Lyric Poems.

Moderato.

Earth has de - tain'd me pris'ner long, And I'm grown weary now; My heart, my hand, my

The first system of musical notation consists of three staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with the same key signature. The music is in common time (C.M.). The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

ear, my tongue, There's noth - ing here for you, There's nothing, noth - ing here for you.

The second system of musical notation also consists of three staves, continuing the melody and accompaniment from the first system. The lyrics continue below the staves, ending with a double bar line at the end of the third staff.

Arietta. C. M. Words by Dr. Watts.

21

First system of musical notation. The first staff is a treble clef with a 3/4 time signature. The second staff is a bass clef. The lyrics are: "Come let us join our cheerful songs, With angels round the throne. Ten thousand thousand are their" (The word "Ten" is written above the final measure of the second staff).

Second system of musical notation. It consists of four staves. The lyrics are: "tousand thousand are their tongues, But all their joys are one. are their tongues, But all their joys are one. tongues, But all their joys are one. all their joys are one, But all &c." (The words "one." and "one." are written above the final measure of the second, third, and fourth staves respectively. The word "all" is written below the first measure of the fourth staff).

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 two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment. The music is in common time (C) and features a simple, hymn-like melody with a steady bass line.

Complaint. L. M.

Thy years are one e -

Spare us O Lord a - loud we cry, Nor let our Sun go down at Noon. Thy

Thy years are one e - ter - nal day and

Thy years are one e - ter - nal day and must thy

This musical score consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment. The music is in common time (C) and features a simple, hymn-like melody with a steady bass line. The lyrics are written below the staves, with some words appearing on multiple lines.

Complaint Continued.

23

ternal Day and must thy chil - dren die so soon.

years are one e - ternal day, Thy years are one e - ter - nal day and must thy children die so soon.

must thy children die so soon.

chil - - dren die so soon.

Invitation.

Come my Be - - lov - ed hast away, Cut short the hours of thy de - - lay, Fly like a youthful Hart or Roe Over the hills

Invitation Continued.

Fly like a youthful, Har - - - t or Roe, O

hills where spices grow.

Fly like a, &c.

Fly like a youthful, Hart or Roe, O - ver the hills where spices grow. Fly like a youthful

Fly like, &c.

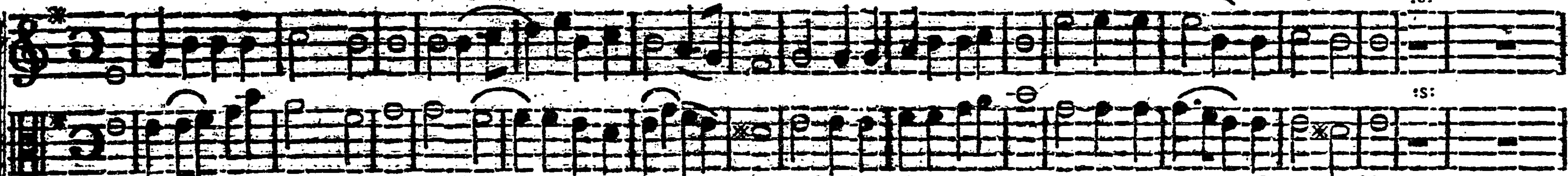
O-ver, &c.

Fly like, &c.

ver the hills where spices grow O ver the hills where spices grow.

Over the hills where spices grow.

Har - t or Roe, O - ver the hills where spices grow.



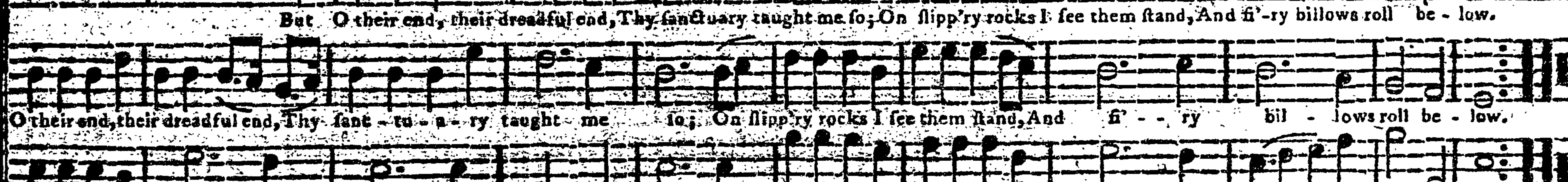
Lord what a tho'tless wretch was I, To - mou'n and murmur and re - pine, To see the wicked plac'd on high, In pride and robes of honour shine.



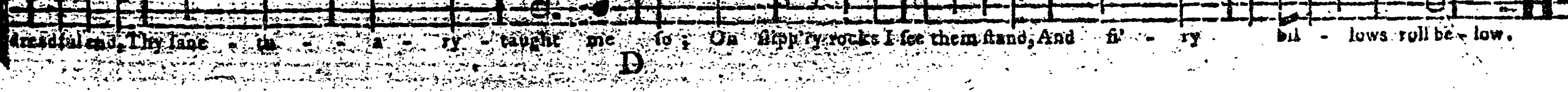
But, O their end, their



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



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



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

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

Portsmouth. C. M. Words by Dr. Watts.

There is a land of liv-ing joy, Beyond the utmost skies; Where scenes of blis without alloy, In boundless prospect rise

The musical score for 'Portsmouth' is written in common time (C) and G major (one sharp). It consists of four staves. The first staff is the treble clef melody, featuring a triplet of eighth notes in the final measure. The second staff is the alto clef accompaniment. The third staff is the treble clef accompaniment. The fourth staff is the bass clef accompaniment. The lyrics are printed below the second staff.

New Eagle-Street. S. M. Words by Dr. Watts.

Raise your tri umphant songs, To an immortal tune, Let the wide earth resound the deeds, Celestial grace has done.

The musical score for 'New Eagle-Street' is written in 3/4 time and G major (one sharp). It consists of four staves. The first staff is the treble clef melody. The second staff is the treble clef accompaniment. The third staff is the treble clef accompaniment. The fourth staff is the bass clef accompaniment. The lyrics are printed below the second staff.

Air.

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

The first system of the musical score for 'Archdale' consists of four staves. The top two staves are for the vocal melody and a piano accompaniment, both in 3/2 time and B-flat major. The bottom two staves continue the piano accompaniment. The lyrics are written below the staves.

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

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves with the same time signature and key signature. The lyrics are written below the staves.

Archdale, Continued.

un-known strains, And sung sur - prising grace, My tongue broke out in unknown strains, And sung sur - prising grace.

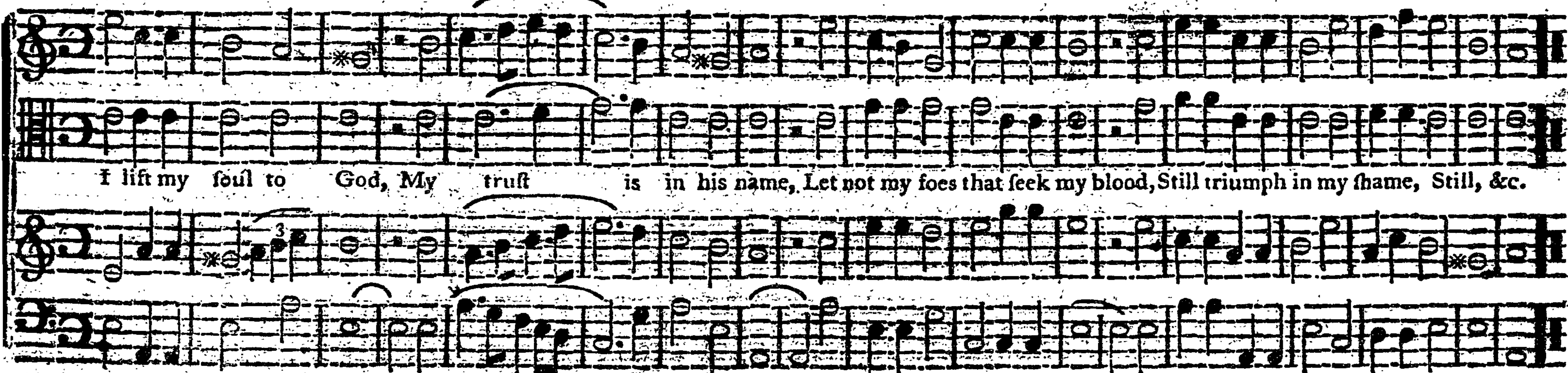
Hartford. L. M. Words by Dr. Watts.

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



But there's a brighter world on high, Thy palace Lord a - bove the sky, Who shall as-cend that blest a-bode, And dwell so near his ma-ker God.

Twenty Fifth Psalm Tune. S. M. Words by Dr. Watts.



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

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are: "To thee, O God, we render praise, To thee with thanks repair, For that thy name to us is nigh, Thy wond'rous works de-".

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

The second system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are: "clare. For that thy name to us is nigh, Thy wond'rous works declare, Thy wond'rous works de- clare.".

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

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

31

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

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

y, Without thy cheering grace. So pilgrims on the scorching sand, Beneath a burning sky, Long for a

So pilgrims &c.

So pilgrims &c.

So pilgrims &c.

So pilgrims &c.

Montgomery, Continued.

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

Long for a cooling stream at hand

Long for a cooling &c.

New Hampshire. P. M. Words by Dr. Watts.

Hast thou not giv'n thy word, To save my soul from death, And I can trust my Lord, To keep my mortal

New Hampshire, Continued.

33

I'll go and come, nor fear to die, nor fear to die, 'Till from on high thou call me home.

breath.

I'll go and come, nor fear to die, nor fear to die, Till from on high, thou call me home.

I'll go and come, nor fear to die, nor fear to die, Till from on high thou call me home.

Greenfield. P. M. Words by Dr. Watts.

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

Though

Though earth were from her

Greenfield, Continued.

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

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

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

centre toft, And mountains in the ocean loft, Torn, &c.

Lenox. P. M. Words by Dr. Watts.

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

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

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

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

Lenox, Continued.

35

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

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

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

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

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

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

Old Hundred. L. M. Words Anon.

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

The musical score for 'Old Hundred' is written for four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment. The music is in common time (C) and features a key signature of one sharp (F#). The lyrics are printed below the vocal staves.

Naples. L. M. Words by Dr. Watts.

Shall mortal, &c. More, &c.

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

Shall mortal, &c. More, &c. More, &c.

Shall mortal, &c. More, &c. More, &c.

The musical score for 'Naples' is written for four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment. The music is in common time (C) and features a key signature of one flat (Bb). The lyrics are printed below the vocal staves, with some lines repeated for emphasis.

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

Yet God hath built his church there -

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

With rev'ence let the saints appear, And bow be - fore the Lord, His high commands with

The first system of the hymn consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The lyrics are written below the staves.

His high commands with rev'ence hear, And tremble at his word.

rev'ence hear, And tremble at his word.

His high commands with rev'ence hear, And tremble at his word.

The second system of the hymn consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The lyrics are written below the staves. The system includes first and second endings, indicated by '1' and '2' above the staves.

Little Marlborough, S. M. Words by Dr. Watts.

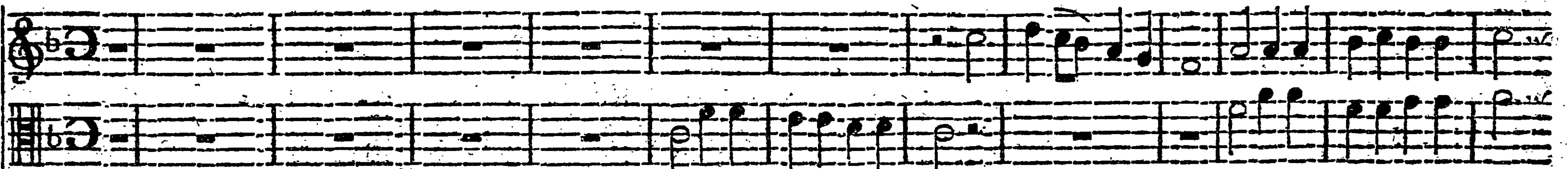
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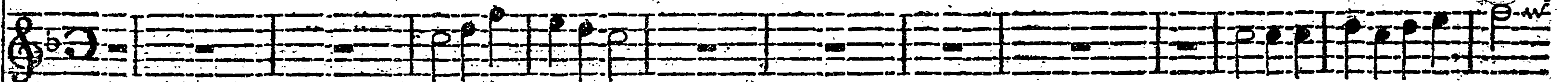
Welcome sweet day of rest, That saw the Lord arise; Welcome to this reviving breast, And these rejoicing eyes.



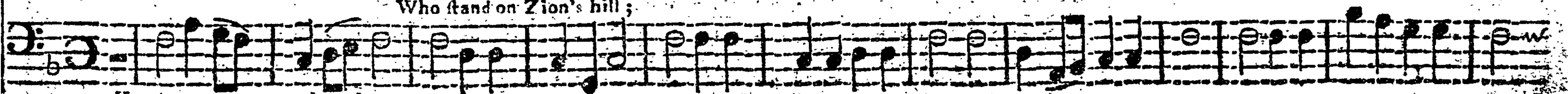
Worcester, S. M. Words by Dr. Watts.



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



Who stand on Zion's hill;



How beautiful are their feet,

Worcester. Continued.



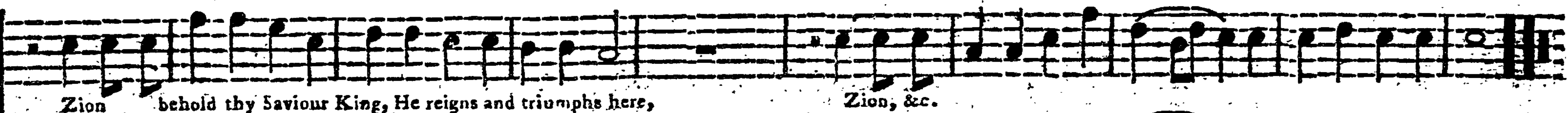
And words of peace reveal. How charming, charming, is their voice! How sweet their tidings are!

Zion be -



Zion behold thy Saviour

Zion behold thy Saviour King, He reigns and

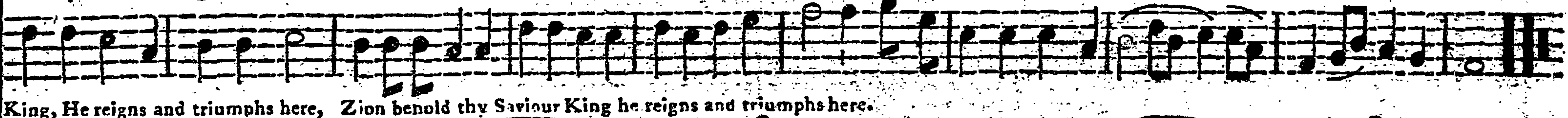


Zion behold thy Saviour King, He reigns and triumphs here,

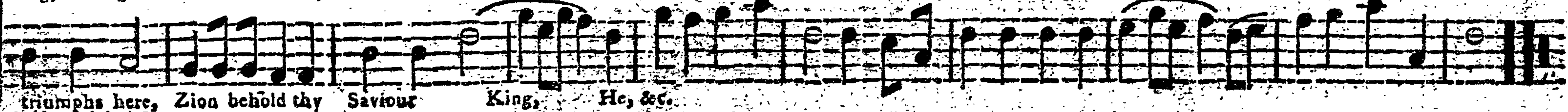
Zion, &c.



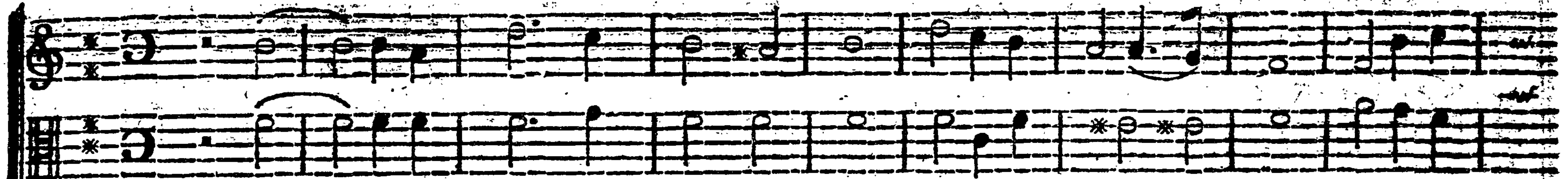
hold thy Saviour King, He reigns and triumphs here, He reigns and triumphs here, Zion behold thy Saviour King, He reigns and triumphs here.



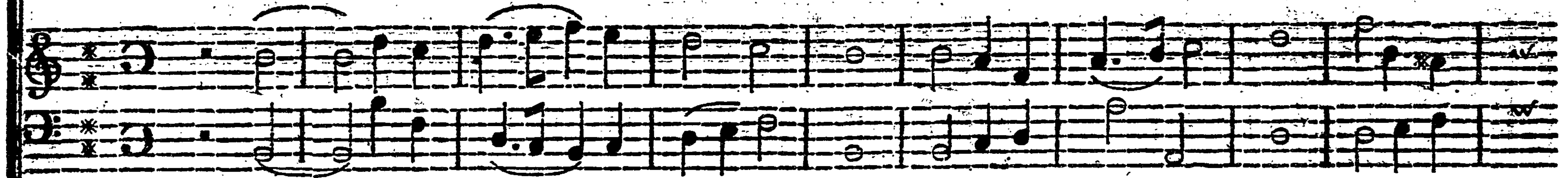
King, He reigns and triumphs here, Zion behold thy Saviour King he reigns and triumphs here.



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



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



should like rivers flow, From both my stream - ing eyes. 'Twas for my sins my dear - est Lord, Hung on the cursed tree;



Walpole Continued.

For thee, For thee, &c.

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

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

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

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

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

Victory Continued.

43

sound, Within thy temples sound, Within thy temples sound.

in thy temples sound, sound, sound, Within thy temples sound.

Within thy temples sound. sound, Within thy temples sound.

sound, sound, Within thy temples sound.

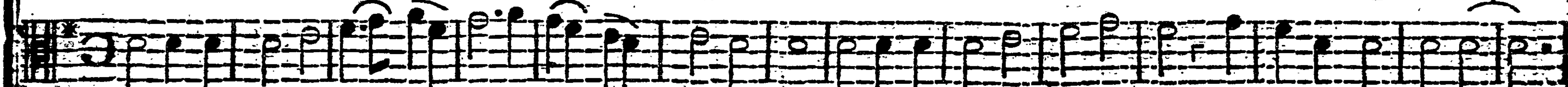
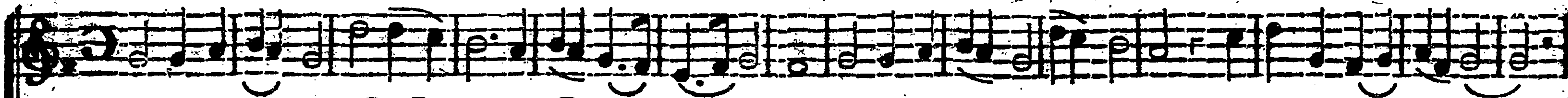
Alpha. C. M.

Words from Hervey's Meditations.

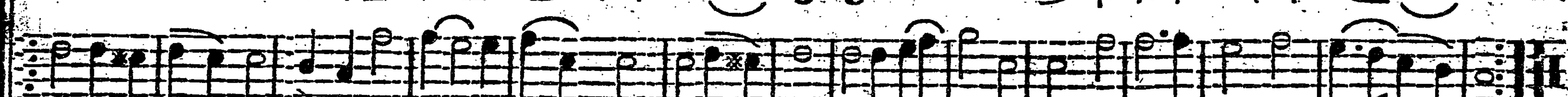
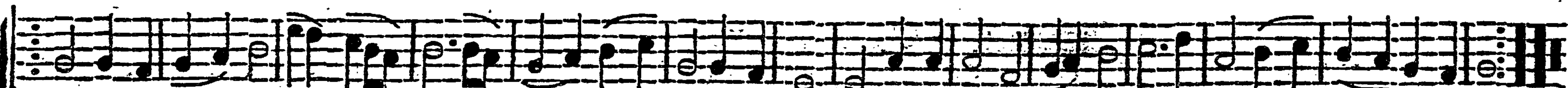
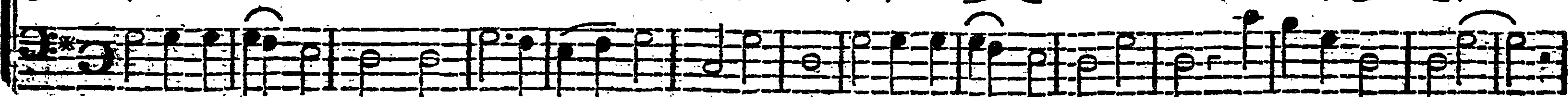
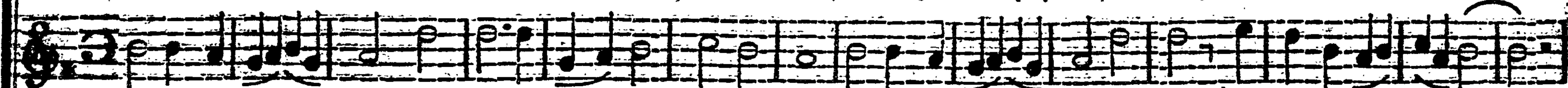
Air. Moderato. Pia. For

1. When faith presents the saviour's death, And whispers, this is thine, Sweetly my rising hours advance, And peacefully decline.
2. While such my views, the radiant sun, Sheds a more sprightly ray, Each object smiles, all nature charms, I ling my cares away.

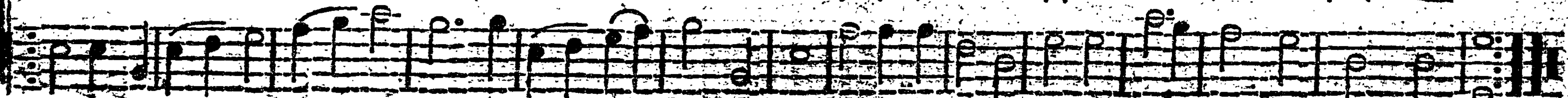
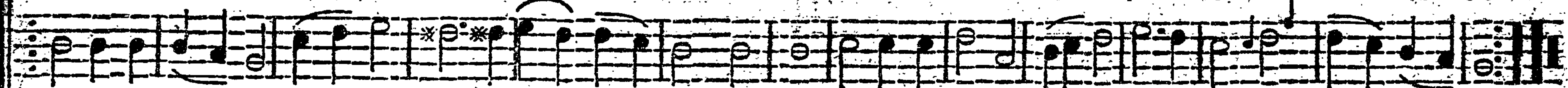
Ninetyeighth Psalm Tune. C. M. Words by Dr. Watts.



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



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



Words by Dr. Watts.

43.



Falle are the men of high de - - gree, The bas - er fort are van - i - ty,

Laid

Laid in a balance

Laid in a balance both appear Light as a puff of emp - ty air.

Laid in a balance both ap - pear Light as a puff of emp - ty air.

in a balance both appear Light as a puff of empty air, Light as a puff of emp - ty air.

both appear Light as a puff of emp - ty air, Light as a puff of emp - ty air.

The Lord Jehovah reigns, And sov - eral state maintains; His head with awful glo - ries crown'd,

Array'd in robes of light, Begirt, &c. And rays, &c.

Array'd in robes of light, Begirt with sov'reign might, And rays of maj - esty around.

ray'd in robes of light, Be - girt, &c. And rays, &c.

Ar - ray'd in robes of light, Be - girt with sov'reign might, &c.

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.

Ocean. C. M. Words by Dr. Watts.

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

At thy command, &c.

winds arise, And swell the tow'ring waves, And swell the tow'ring waves,

The men astonish'd, mount the skies, And sink in gap - ing graves.

hy command, &c.

winds arise, And swell the tow'ring way - - - - - es, The men, &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 re - joic - ing eyes.

Welcome, &c.

Welcome, &c.

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

This system contains the first two staves of the musical score. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

Th' unweari'd sun, &c.

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

Th' unweari'd sun, &c.

Th' unweari'd sun, &c.

This system contains the next two staves of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes. The system concludes with the phrase 'Th' unweari'd sun, &c.' repeated three times.

Bristol Continued.

51

And, &c.

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

And, &c.

Virginia. C. M. Words by Dr. Watts.

Thy words the raging winds control, And rule the buff'rous deep, Thou mak'st the sleeping billows roll. The rolling billows sleep, The tolling billows sleep.

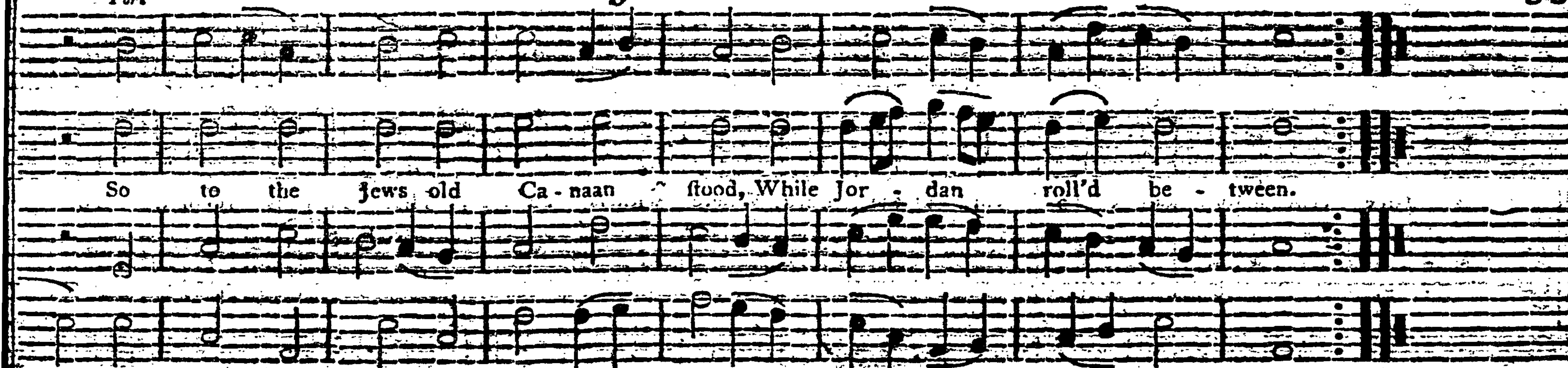
There is a land of pure de - light, Where saints im - mor - tal reign, In - fin-ite day. ex - cludes the

The first system of the musical score for 'Jordan' consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the third and fourth staves.

Fin.

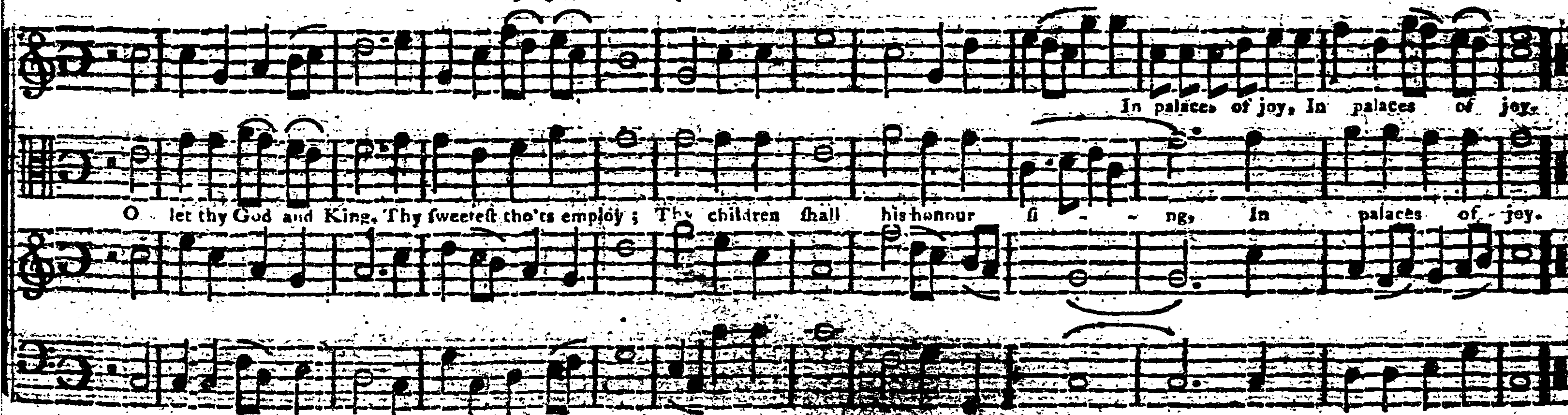
night and pleasures banish pain. Sweet fields be - yond the swelling Good Stand dress'd in living green,

The second system of the musical score for 'Jordan' consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the third and fourth staves.



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

Lisbon. S. M. Words by Dr. Watts.



In palaces of joy, In palaces of joy.

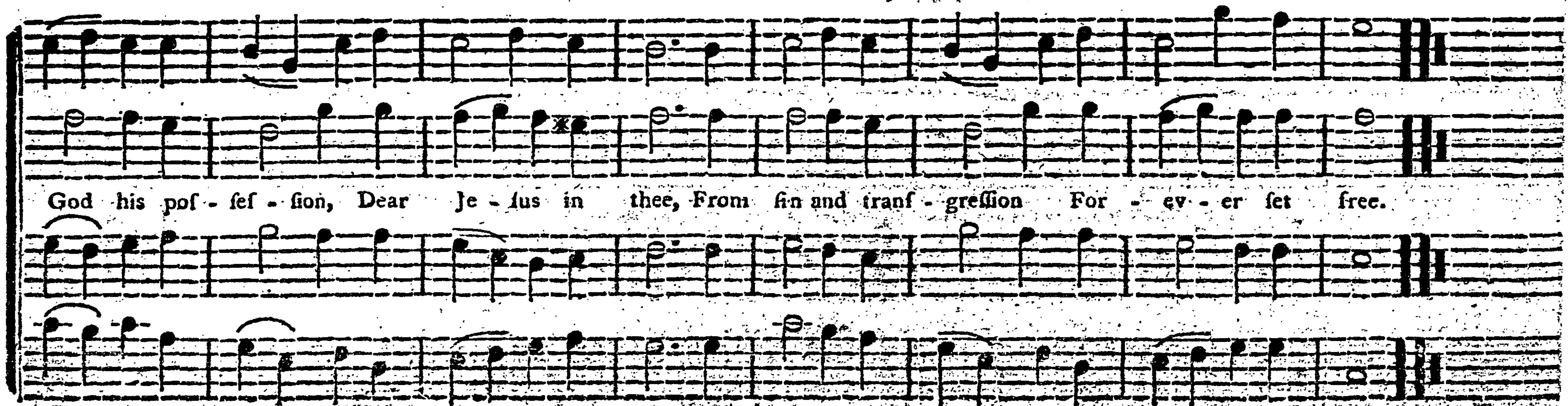
O let thy God and King, Thy sweetest throne's employ; Thy children shall his honour sing, In palaces of joy.

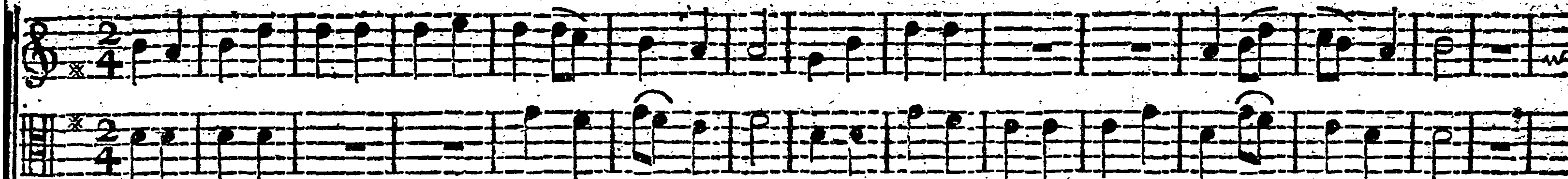


How charmingly sounds The word of the Lord, Where witness abounds, That man is restor'd To

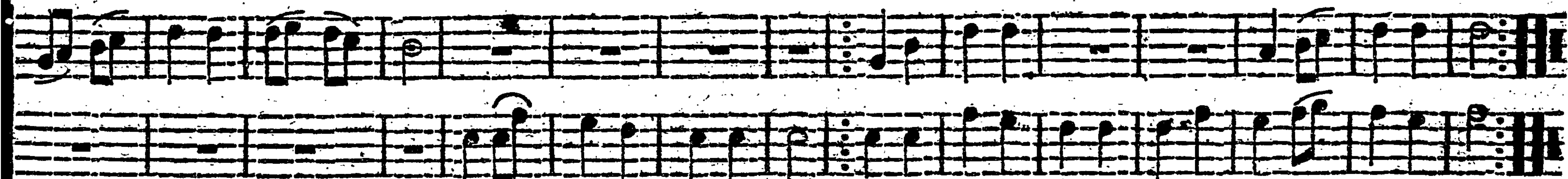


God his pos - ses - sion, Dear Je - sus in thee, From sin and trans - gression For - ev - er set free.





Glorious Jesus, - Glorious Jesus, Thy dear name to praise, This shall please us, This shall please us, greatly all our days.



Oh, thy beauties how di - vine! How they in the gospel shine! Holy Saviour live for - ev - er, All our songs be thine,



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

Almighty love in -

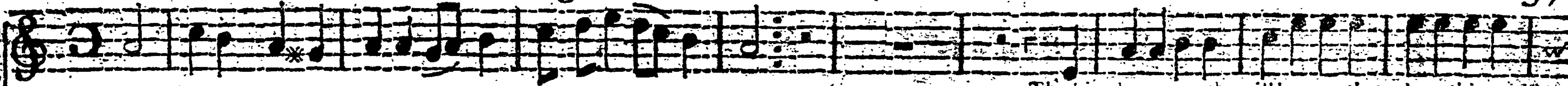
Almighty love in - spires my heart, And

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

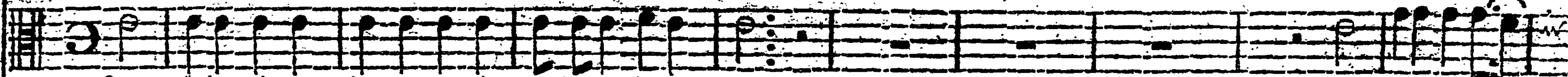
Almighty love in - spires my heart, And pleasure tunes my tongue. And pleasure tunes my tongue.

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

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

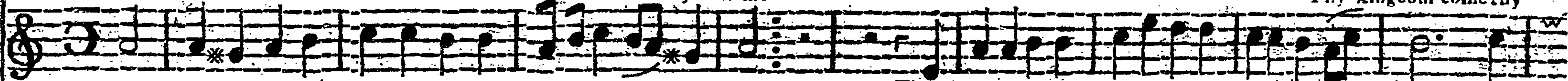


Thy kingdom come thy will be done throughout this earthly

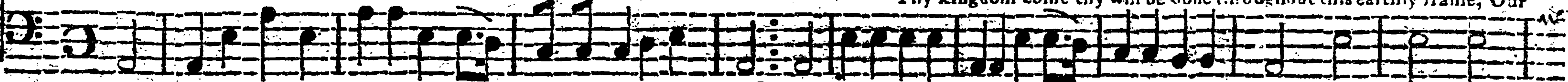


Our father who in heaven art all hallowed be thy name.

Thy kingdom come thy

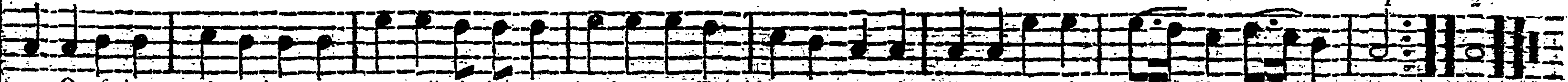


Thy kingdom come thy will be done throughout this earthly frame, Our

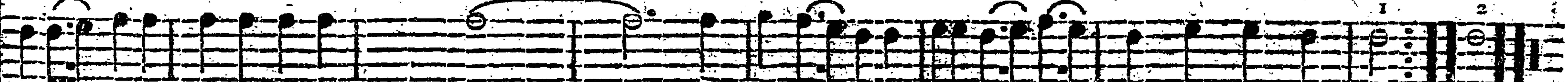


Thy kingdom, &c.

Our father, &c.



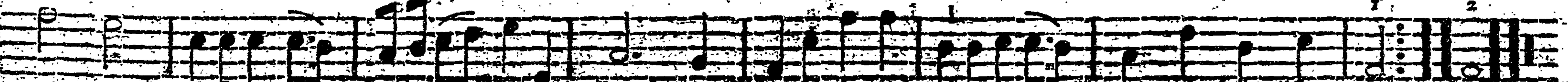
frame, Our father who in heaven art all hallowed be thy name, Thy kingdom come thy will be done throughout this earthly frame.



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



Father who in heaven art all hallowed be thy name, Thy kingdom come, &c.



who in heaven, &c.

If angels sung a Saviour's birth, If angels sung a
 If angels sung a Saviour's Saviour's birth On that auspicious morn,
 If angels sung a Saviour's birth, If angels sung a, &c. We
 If angels sung a Saviours birth If angels sung, &c. We well may imi-

We well may imitate their mirth, Now he again is born, Now he again is born,
 We well may imi - tate their mirth, Now he again is born Now he again, Now he again is born.
 well may imitate their mirth, We well may imitate their mirth. Now he again is born.
 tate their mirth, We well may imi - tate their mirth, Now he again is born, Now he again is born.

When thou, &c.

My soul come meditate the day and think how near it stands.

When, &c.

When thou must quit this house of clay, And

When thou must quit, &c. And fly to unknown

When thou must quit this house of clay and fly to unknown lands.

fly to unknown lands.

lands.

My Redeemer let me be quite happy at thy feet, Still to know myself and thee, be this my bitter sweet. Look upon my infant

late, and with a father's yearning bless, Don't thy random'd child forget nor leave me in distress.



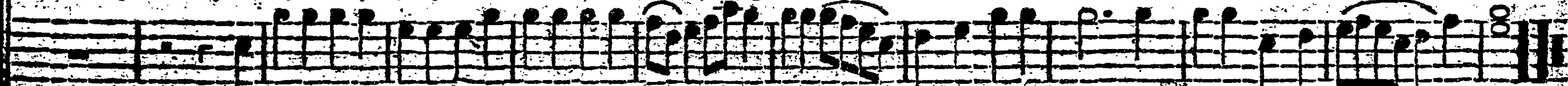
Ye sons of men with joy record The various wonders of the Lord, And let his pow'r and good - ness sound Thro' all your tribes the world around.



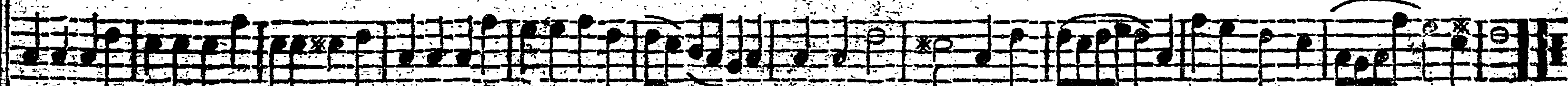
Let the high heav'ns you



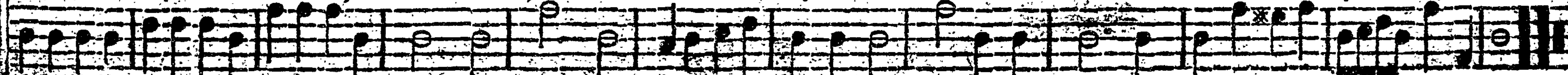
Let the high heav'ns your songs invite, Those spacious fields of brilliant light, Where, &c.



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



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



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

Rainbow. C. M.

Words by Dr. Watts.

The sea grows calm at thy command, And tempests cease to

'Tis by thy strength the mountains stand, God of e - ternal pow'r; The sea grows calm at thy command, And

The sea, &c.

The sea, &c.

ro - - - ar. And tempests cease to ro - - - ar, And tempests cease to roar.

The first system of the musical score consists of four staves. The top staff is in treble clef with a 3/2 time signature. The second staff is in alto clef. The third staff is in treble clef, and the fourth staff is in bass clef. The music is written in a key with one flat (B-flat). The lyrics are written below the second staff.

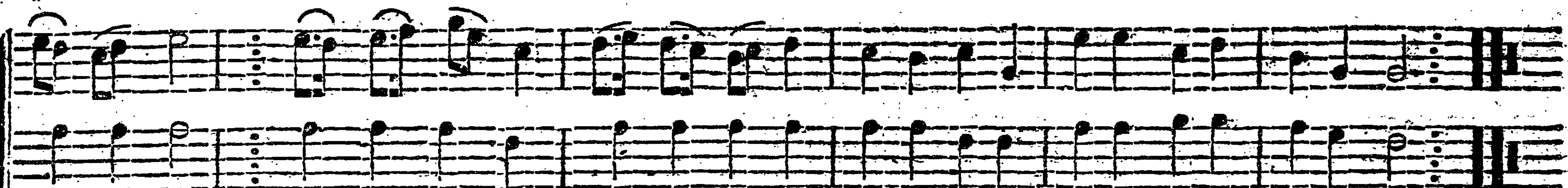
All you who make the law your choice, Attend and hear its dreadful voice, The voice of words on Sinai heard, That voice which

The second system of the musical score consists of four staves. The top staff is in treble clef. The second staff is in alto clef. The third staff is in treble clef, and the fourth staff is in bass clef. The music is written in a key with one flat (B-flat). The lyrics are written below the second staff. First and second endings are marked with '1' and '2' above the staves.

Isra - el greatly fear'd, So fear'd as humbly to implore that they might hear its sound no more.



Sing the triumphs of your conqu'ring head and cru - ci - fi - ed King, His atchievements when he vanquish'd all our en - e -



mies we'll sing, Hal - le - lu - jah, Hal - le - lu - jah, Halle - lu - jah, Glo - ry, Glo - ry, Lord be thine.



Let the Redeemer's name be sung Thro'

Let the Creator's praise arise,

From all that dwell below the skies,

This system contains the first four staves of the musical score. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is an alto clef. The third staff is a treble clef. The fourth staff is a bass clef. The lyrics are written below the staves, with some words appearing above the notes in the second staff.

ev'ry land by ev'ry tongue, Let the Redeemer's name be sung, Thro' ev'ry land by ev'ry tongue.

This system contains the next four staves of the musical score. The lyrics continue below the staves, with some words appearing above the notes in the second staff.

High was thy throne ere

Through ev'ry age e - - ternal God, Thou art our rest, our safe abode; High

High was thy throne ere heav'n was

High was thy throne ere heav'n was made, High

heav'n was made, High was thy throne ere heav'n was made, Or earth thy humble footstool

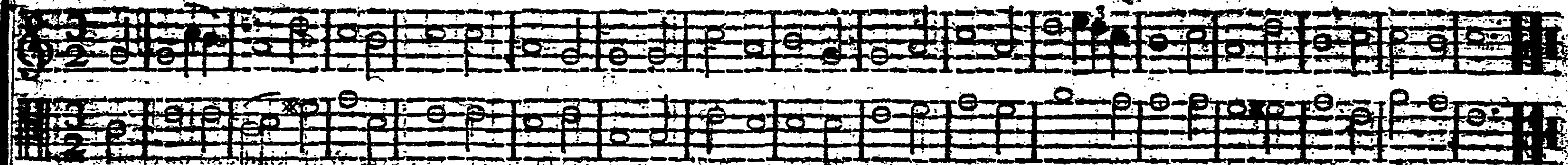
was thy throne ere heav'n was made, ere heav'n was made, Or earth thy humble footstool laid, Or, &c. Or earth thy humble footstool laid.

made, High was thy throne ere heav'n was made, Or earth thy humble footstool laid, &c.

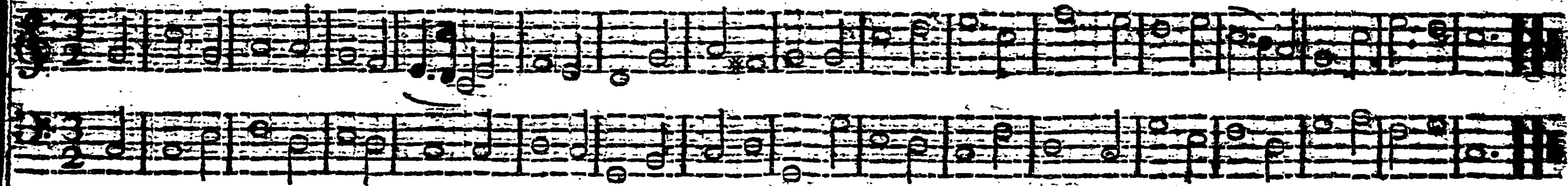
was thy throne ere heav'n was made, Or earth thy humble footstool laid, &c.

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

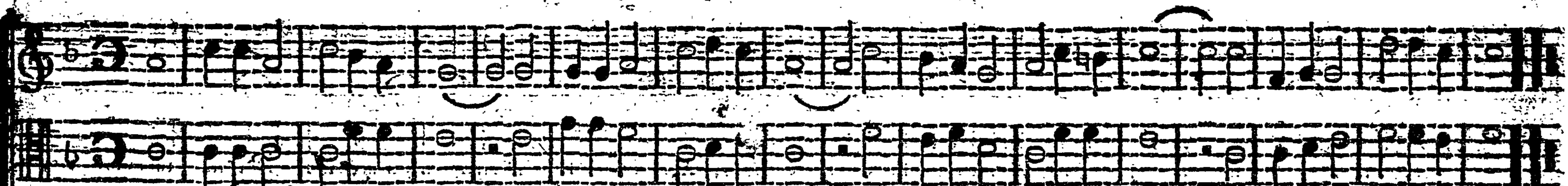
67



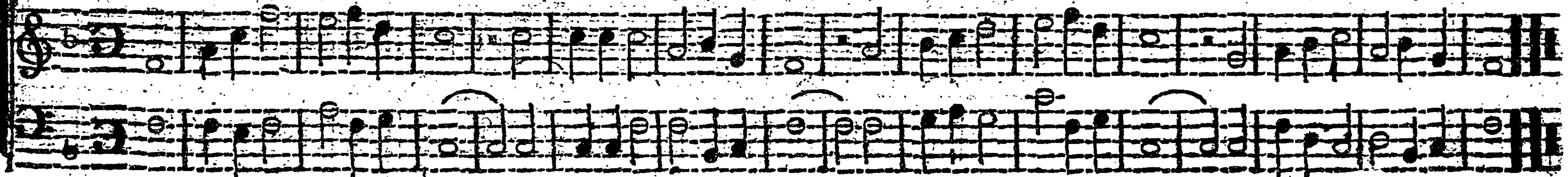
My God accept my early vows, Like morning incense in thy house; And let my nightly worship rise, Sweet as the evening sacrifice.



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



Life is the time to serve the Lord, The time to insure the great reward; And whilst the lamp holds out to burn, The vilest sinner may return.



Hymnure, C. M.

Words by Dr. Watts.

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

The musical score for 'Hymnure, C. M.' consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are written below the second staff.

Africa, C. M.

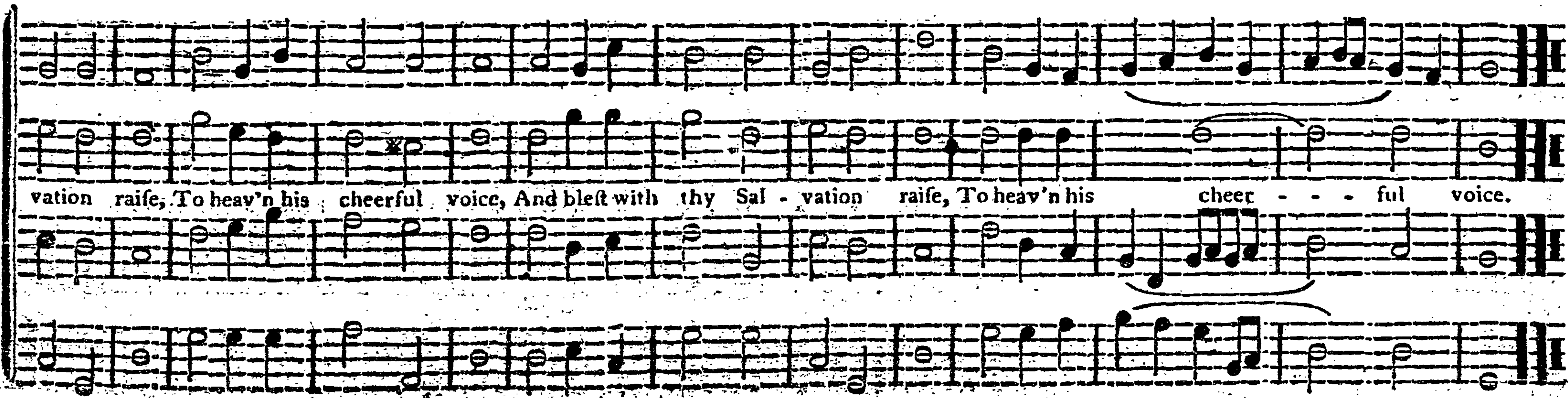
Words by Dr. Watts.

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

The musical score for 'Africa, C. M.' consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (Bb), and the time signature is 3/2. The lyrics are written below the second staff.



The King, O Lord, with fountains of praise, Shall in thy strength re-joice; And blest with thy Sal-



vation raise, To heav'n his cheerful voice, And blest with thy Sal- vation raise, To heav'n his cheer-ful voice.

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

The first system of the musical score consists of four staves. The first three staves are treble clef and the fourth is bass clef. Each staff begins with a C-clef and a key signature of one sharp (F#). The melody is written on the first three staves, and the bass line is on the fourth. The lyrics are written below the first three staves.

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

The second system of the musical score consists of four staves. The first three staves are treble clef and the fourth is bass clef. Each staff begins with a C-clef and a key signature of one sharp (F#). The melody is written on the first three staves, and the bass line is on the fourth. The lyrics are written below the first three staves.

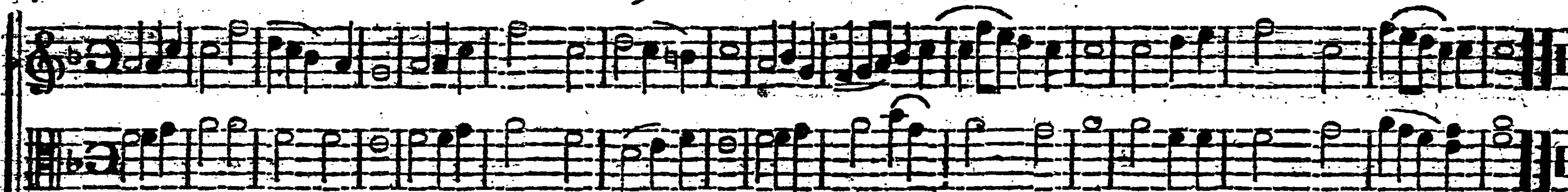
Go worship at Im - -manuel's feet, See in his face what won - ders meet! Earth is too

The first system of musical notation for the hymn 'Virginia, L. M.' consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

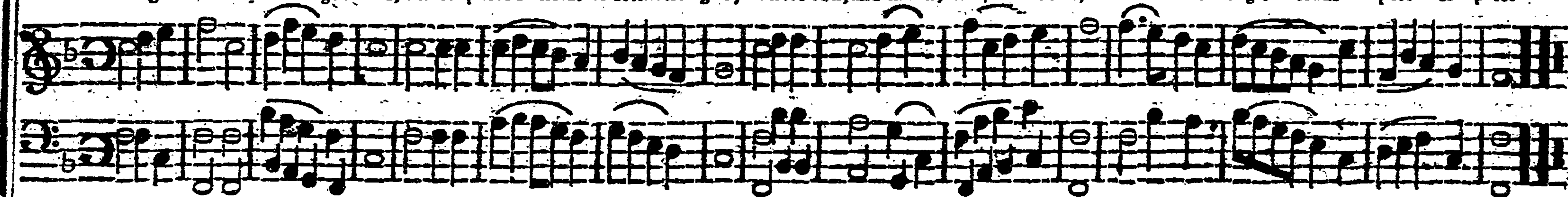
nar - row to ex - press his worth, his glo - ry or his grate.

The second system of musical notation continues the hymn. It consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

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.



Hebron. P. M. Words by Dr. Watts.



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

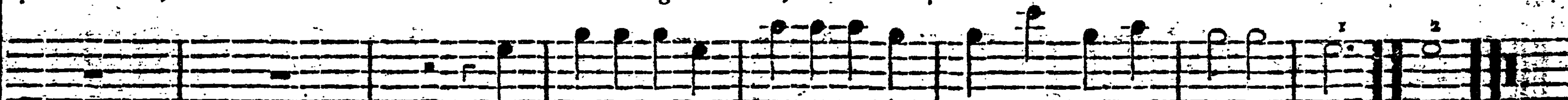


Hebron, Continued.

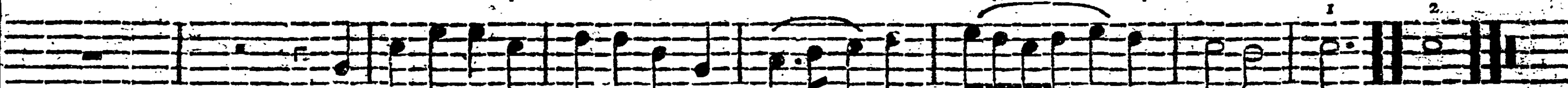
73



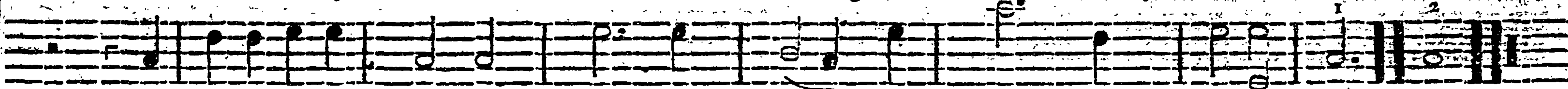
spake the word, And all their frame From noth - ing came, To prai - se the Lord.



He spake the word, And all their frame From nothing came, To praise the Lord.

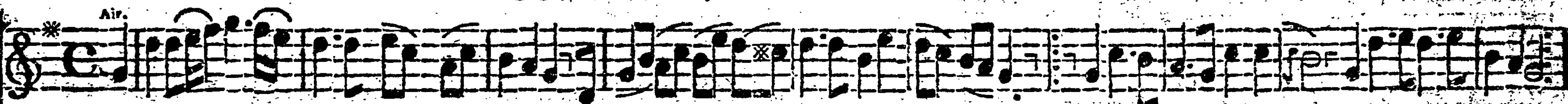


He spake the word, And all their frame From noth - ing came, To praise the Lord.

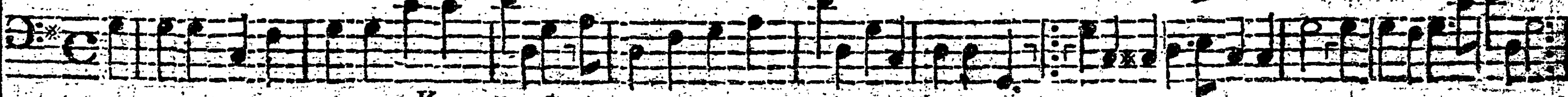
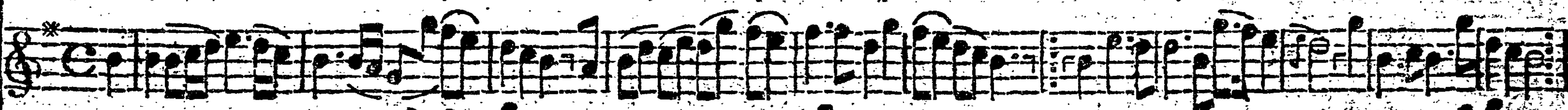


He spake the word, And all their frame, From noth - ing came, To praise the Lord.

Westford. P. M. Words by Dr. Watts.



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



K

Bangor. C. M.

Words by Dr. Watts.

Largh.

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.

The musical score for 'Bangor' consists of four staves. The first two staves are for the vocal melody, with the lyrics 'Teach me the measure of my days, Thou maker of my frame, I would survey life's narrow space, And learn how frail I am.' written below them. The third and fourth staves are for the piano accompaniment. The music is in common time (C. M.) and features a variety of note values including half notes, quarter notes, and eighth notes, with some measures containing rests.

Colchester New. C. M.

Words by Dr. Watts.

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

The musical score for 'Colchester New' consists of four staves. The first two staves are for the vocal melody, with the lyrics 'My never ceasing songs shall show, The mercy of the Lord, And make succeeding ages know, How faithful is thy word.' written below them. The third and fourth staves are for the piano accompaniment. The music is in common time (C. M.) and features a variety of note values including half notes, quarter notes, and eighth notes, with some measures containing rests.

The Lord descended from a bove and how'd the heav'ns most high, And underneath his feet he

This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 4/4 time and contain a key signature of one flat (B-flat). The melody is written in a simple, hymn-like style with many eighth and sixteenth notes. The lyrics are written below the bottom staff.

cast the darkness of the sky, On cherubs and on cherubims full royal'y he roac, And

This system contains the next two staves of the musical score. It continues the melody from the first system. The lyrics are written below the bottom staff.

Majesty Continued.

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

Devotion.

L. M.

Words by Dr. Watts.

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

O may my heart in

O may my heart in tune be found. Like

Devotion Continued.

77

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

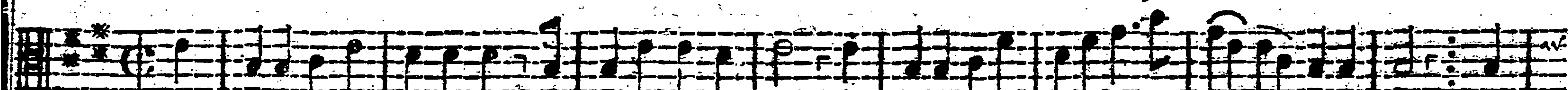
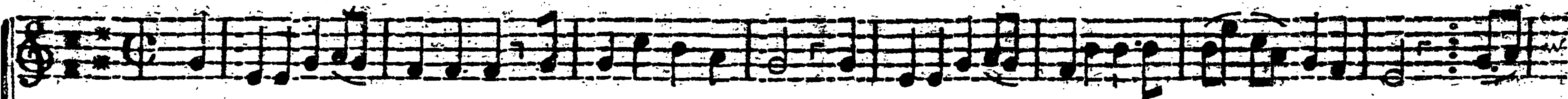
O may my heart in tune be found, Like David's harp of solemn sound.

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

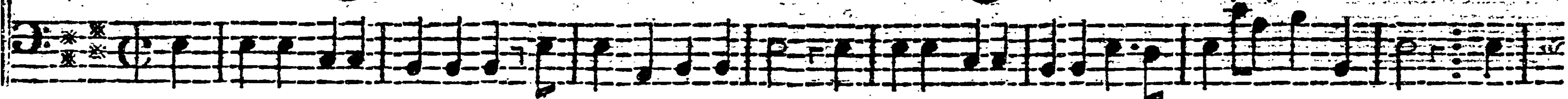
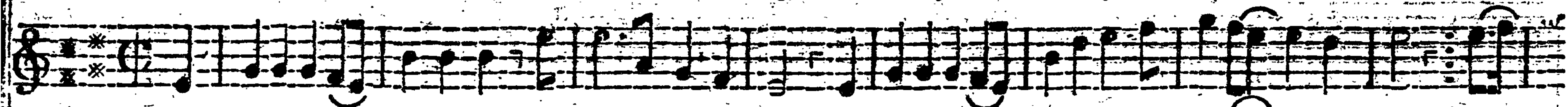
David's harp of solemn sound, Like, &c,

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

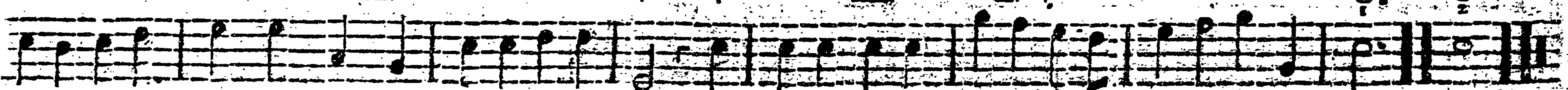
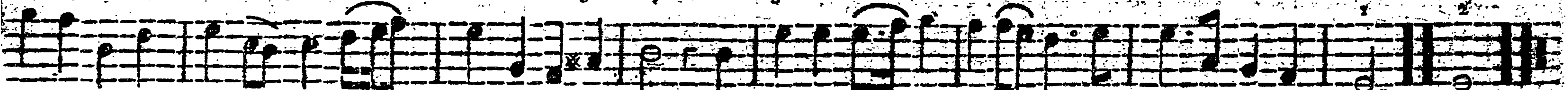
Lord thou wilt hear me when I pray, I am for - ev - er thine, I fear be - fore thee all the day, Nor would I dare to sin.



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



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



Thirtysfourth Psalm Tune. C. M. Words by Tate and Brady.

79

The praises of my God shall -

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

The praises of my God shall still, The

The praises of my God shall still, The

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

God, The praises of my God shall still, my hear t and tongue employ, My heart and tongue employ.

praises of my God shall still.

praises of, &c.

Balloon. L. M. Words by Dr. Watts.

Behold I fall before thy face, My only refuge is thy grace, No outward forms can make me clean, The Leprosy lies deep within. Nor

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with many whole and half notes. The lyrics are printed below the staves, with the first line of the verse appearing under the first two staves and the second line under the last two staves.

bleeding bird, nor bleeding beast, Nor hyssop branch, nor sprinkling priest, Nor running brook, nor flood, nor sea, Can wash the dismal stain away.

The second system of the musical score also consists of four staves, continuing the melody and harmony from the first system. It maintains the same musical notation and key signature. The lyrics for the second line of the verse are printed below the staves, with the first two staves of this system corresponding to the first two lines of the verse and the last two staves to the final line.

Hundred and Thirty-sixth Psalm Tune. P. M. Words by Dr. Watts.

81



And I can trust my Lord To
 Haft thou not giv'n thy word, To save my soul from death? And I can trust, And I can trust my Lord To
 And I can trust my Lord, And I can trust my Lord, To
 And I can trust, And I can trust, And I can trust my Lord To



keep my mortal breath, I'll go and come nor fear to die, I'll go and come nor fear to die, 'Till, &c.
 keep my mortal breath, I'll go and come, nor fear to die, I'll go and come nor fear to die, 'Till from on high thou call me home.
 keep my mortal breath, I'll go and come nor fear to die, 'Till from on high thou call me home.
 keep my mortal breath, I'll go and come nor fear to die, 'Till from on high thou call me home.

And sent thy spirit griev'd away

Lord I'm aham'd to say That I reus'd thy dove,

To his own realms of love:

And sent thy spirit griev'd away

And sent thy spirit griev'd a way

Submission. C. M.

Words by Dr. Watts.

Original.

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

Antipatris. C. M.

Words by Dr. Watts.

Original.

83

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various note values including eighth and sixteenth notes, and rests. The second staff is in alto clef and contains a similar melodic line. The third and fourth staves are in bass clef and provide a harmonic accompaniment. The lyrics 'In God the life of all my joys,' are written below the top staff, and 'A - wake my heart, a - - rise my tongue, Pre - pare a tune - ful voice,' are written below the second staff. The system concludes with a double bar line and repeat signs.

In God the life of all my joys,

A - wake my heart, a - - rise my tongue, Pre - pare a tune - ful voice,

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics 'God the life of all my joys, A - loud will I re - joice, A - loud will I re - joice.' are written below the staves. The system concludes with a double bar line and repeat signs.

God the life of all my joys, A - loud will I re - joice, A - loud will I re - joice.

Air.

The Lord my pasture shall pre-pare, And feed me with a shepherd's care; My
 His presence shall my wants supply, And guard me with a watchful eye;

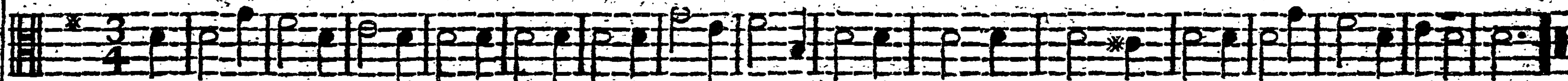
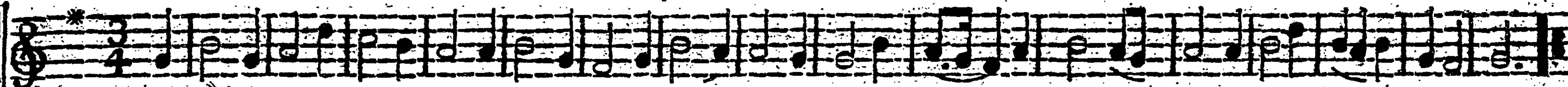
noon - day walks he shall at - tend, And all my mid - night hours de - fend.

Rickmanworth.

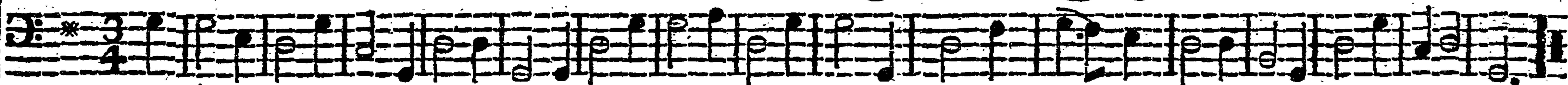
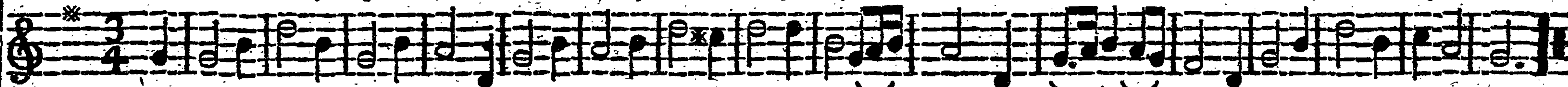
L. M.

Words by Dr. Watts.

85



Forever shall my song record, The truth and mercy of the Lord; Mercy and truth for - ev - er stand Like Heav'n, establish'd by his hand.



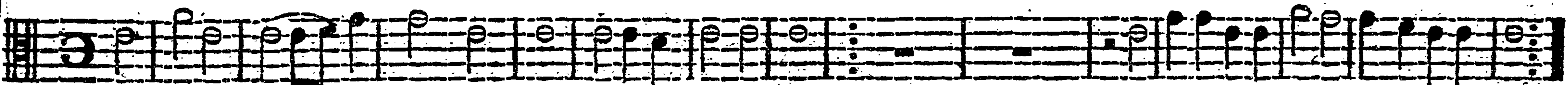
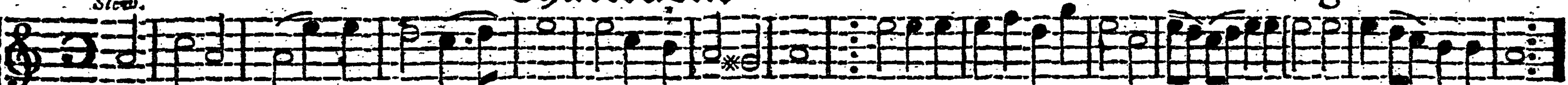
Charleston.

C. M.

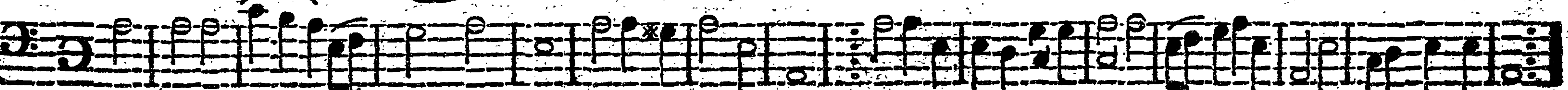
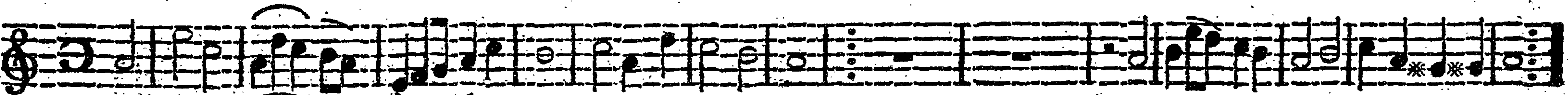
Words by Dr. Watts.

Original.

Slow.



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





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



come, To hear his justice and the sinners' doom. But gather first my saints, the judge commands, Bring them ye an - gels from their distant lands.



Idumea. C. M. Words by Dr. Watts.

Original.

87

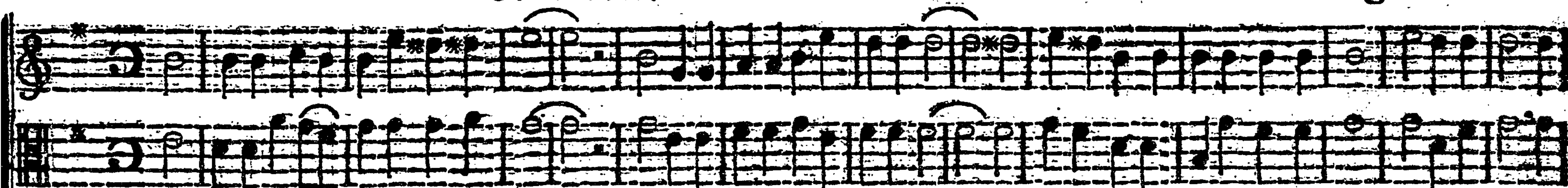


What mighty man or mighty God, Comes travelling in state, Along the I-du - me-as road, Away from Bozrah's gate.

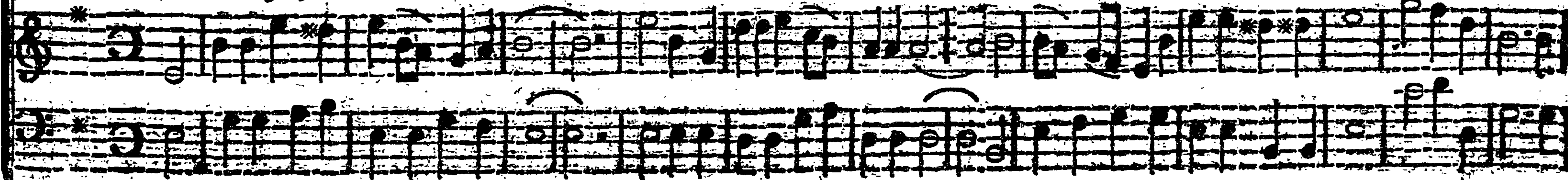


Camden. P. M. Words by Dr. Watts.

Original.



The God of glory sends his summons forth, Calls the south nations and awakes the north, From east to west his sov' reign orders spread, thro' distant worlds and



Camden Continued.

regions of the dead; The trumpet sounds, hell trembles, heav'n rejoices, Lift up your heads ye saints with cheerful voices.

St. Martins. C. M. Words by Dr. Watts.

A - rise my soul my joy - ful pow'rs, And triumph in my God; Awake, my voice, and loud proclaim, His glo - rious grace abroad.

Coronation.

C. M.

Words by the Rev. Mr. Medley.

pia.

Original.

89

All hail the power of Je - sus' name, Let angels prostrate fall, Bring forth the royal di - a - dem, And

crown him Lord of all, Bring forth the royal di - a - dem, and crown him Lord of all.

Protection. C. M.

Words by Dr. Watts.

Original.

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

The musical score for 'Protection' consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The music is in common time (C) and features a key signature of one sharp (F#). The lyrics are written below the staves, with the melody line corresponding to the words.

Sincerity. P. M.

Words by Newton.

Original.

'Tis a point I long to know, Oft it causes anxious thought, Do I love the Lord or no, Am I his or am I not.

The musical score for 'Sincerity' consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The music is in common time (C) and features a key signature of one sharp (F#). The lyrics are written below the staves, with the melody line corresponding to the words. There are first and second endings marked at the end of the piece.

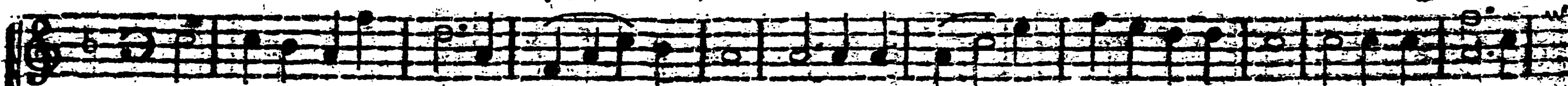
Vivace.

Amen: A Doxology.

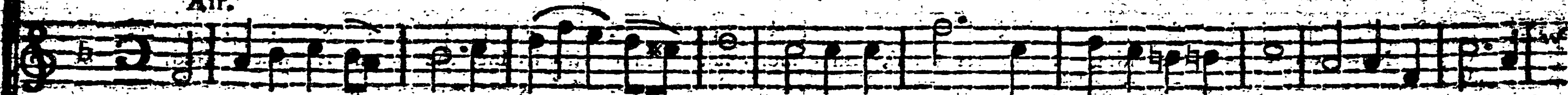
Original. 91

Now un - to the king e - ter - nal, im - mor - tal, in - vis - i - ble, the on - ly wise God, be

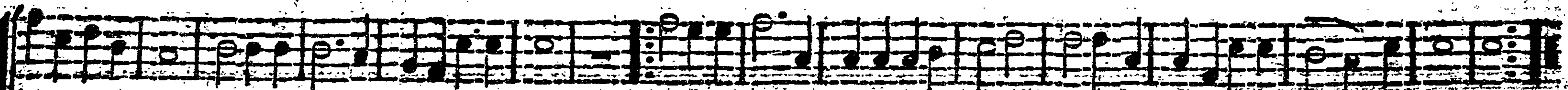
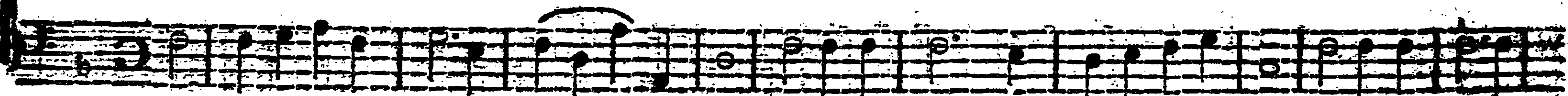
honour and glo - ry through Je - sus Christ, for - ev - er and ev - er, A - men.



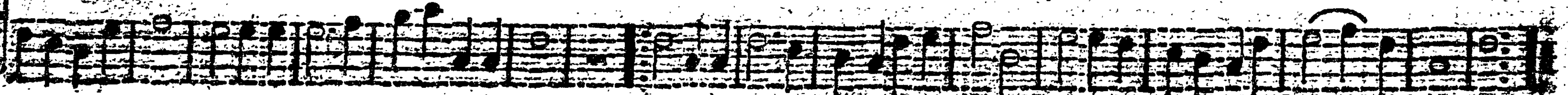
Air.



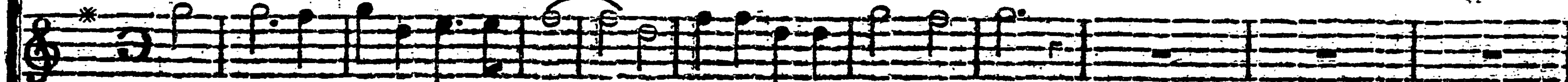
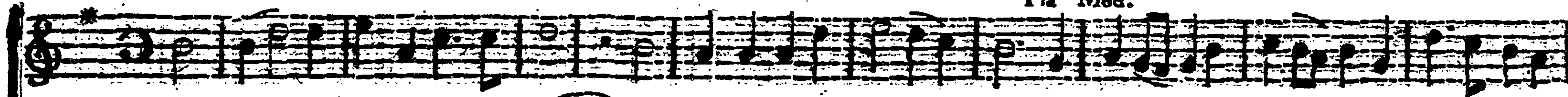
The Lord of glo-ry reigns, he reigns, on high, His robes of state are strength and majes - ty; This wide cre - a - tion



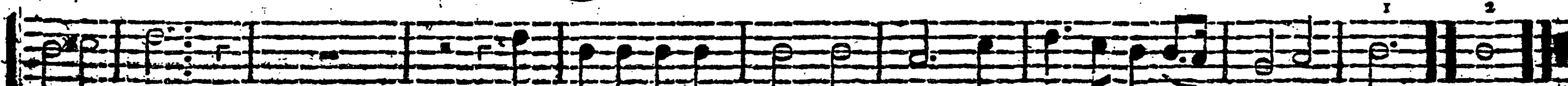
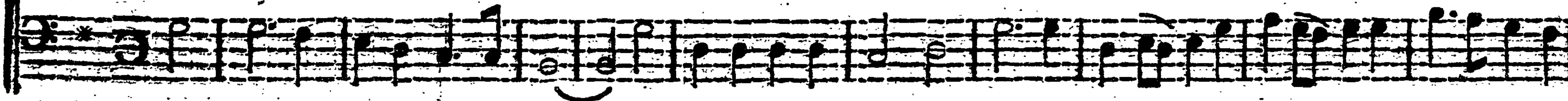
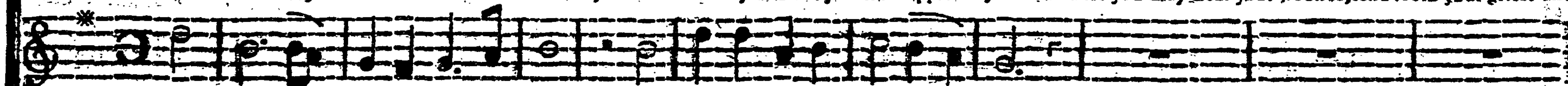
rose at his command, Built by his word, & 'stablish'd by his hand, Long stood his throne ere he began creation, And his own godhead is the firm foundation.



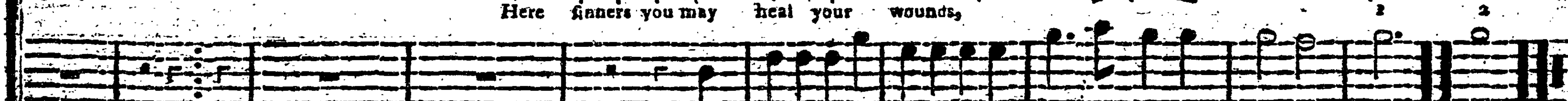
Pia Mod.



Sal - vation, 'tis a welcome sound, To weary souls by sin oppress'd, Here sinners you may heal your wounds, And sooth your griefs and



Here sinners you may heal your wounds,

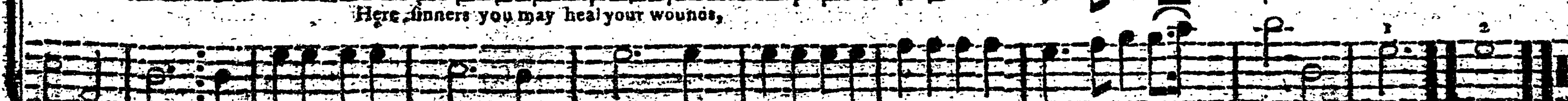


fears to rest,

Here sinners you may heal your wounds, And sooth your griefs and fears to rest.



Here sinners you may heal your wounds,



Here sinners you may heal your wounds,



Lord 'tis a - gainst thy face, My sins like arrows rise, And yet, and yet O matchless grace, Thy thunder



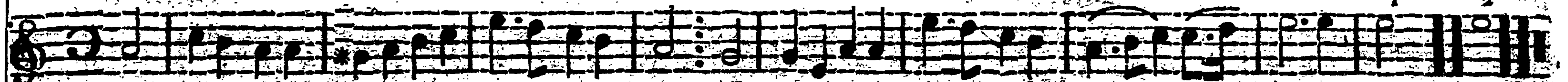
glent lies. O shall I never, never see, The meltings of thy love, Am I of such hell hard'ned steel, That mercy cannot move.



Deliverance, C. M.

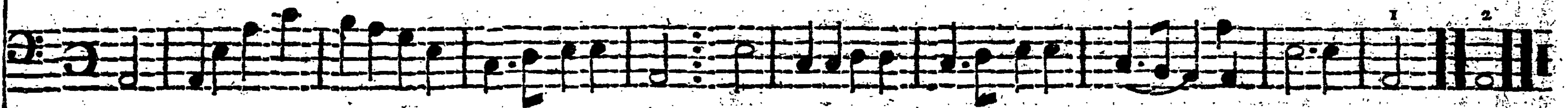
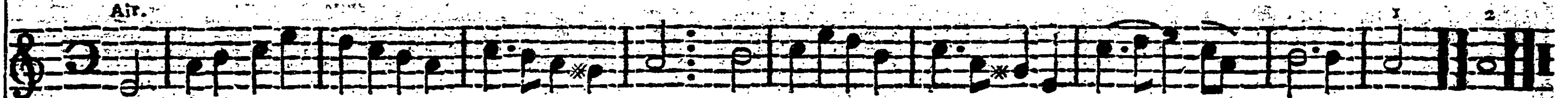
Words by Alline.

Original. 95



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

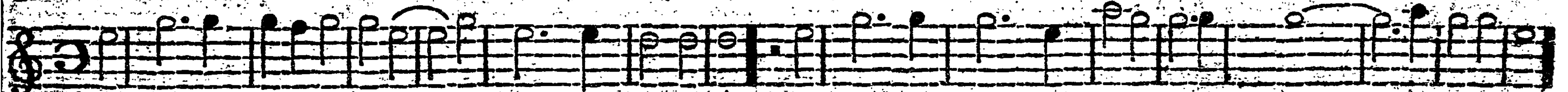
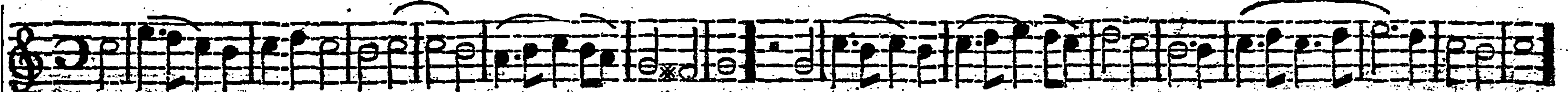
Air.



Leverett Street, C. M.

Words Anon.

Original.



When all thy mercies O my God, My rising soul surveys; Transported with the view, I'm lost In wonder, love and praise.

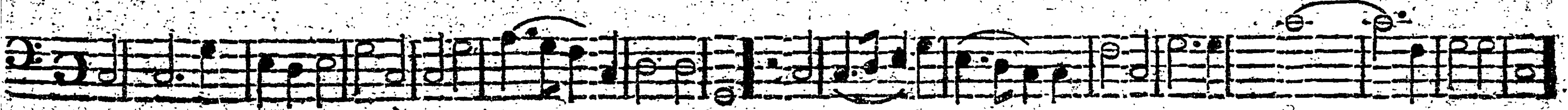
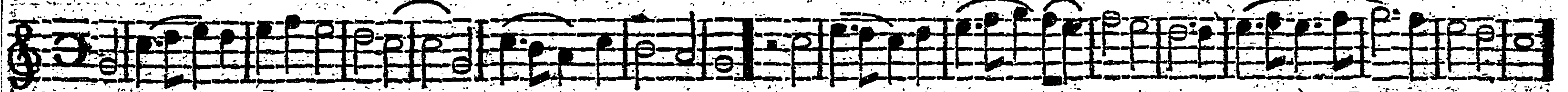


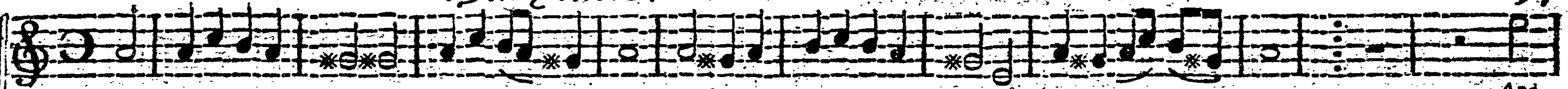
Fig. For.

Hark, the herald angels sing, Glory to the newborn king, Peace on earth, and mercy mild, God and sinners reconcil'd.

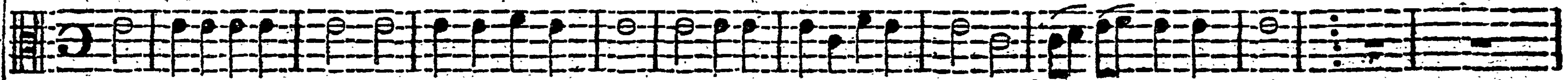
Concord. S. M. Words by Dr. Watts. Original.

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

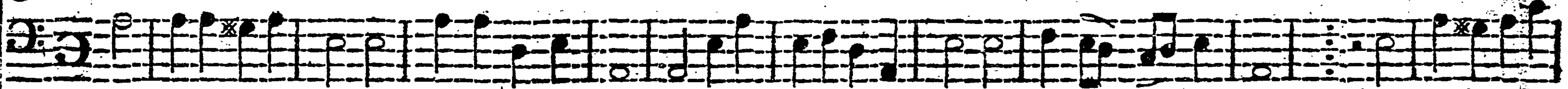
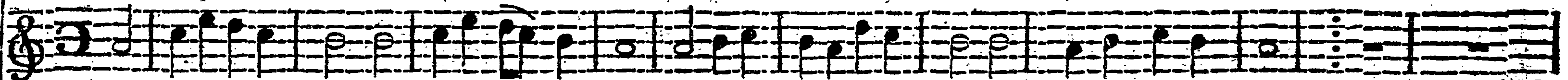
Before we reach the heav'nly fields, Before, &c.



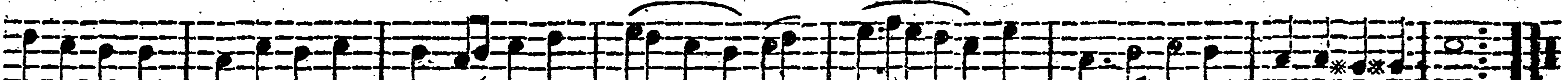
And



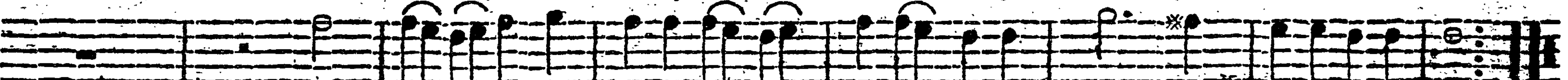
And must this body die ; This mortal frame decay ? And must these active limbs of mine, Lie mould'ring in the clay.



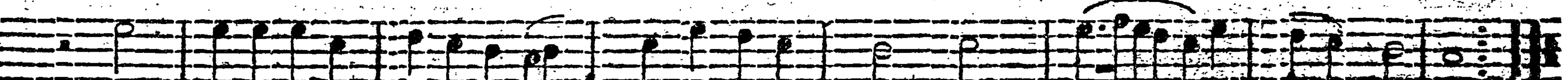
And must these active



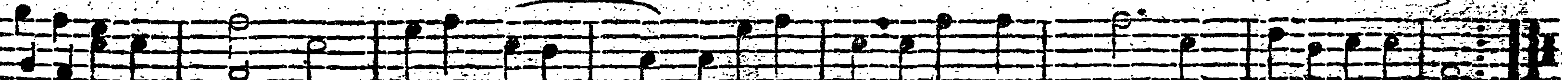
must these active limbs of mine Lie mould'ring in the clay, Lie mou - ld'ring in the clay, Lie mould'ring in the clay.



And must these active Limbs of mine Lie mould'ring in the clay, Lie mould'ring in the clay.



And must these active limbs of mine Lie mould'ring in the clay, Lie mou - ld'ring in the clay.



limbs of mine Lie mould'ring in the clay, And must these active limbs of mine Lie, &c.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). The third and fourth staves are a bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is written in a slow, steady rhythm with many beamed eighth notes. The lyrics are written below the staves.

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

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). The third and fourth staves are a bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is written in a slow, steady rhythm with many beamed eighth notes. The lyrics are written below the staves.

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

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

That

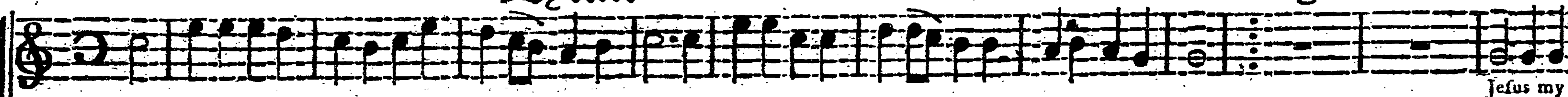
I hat

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

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

when we drop this dying flesh, &c. That when we drop, &c.

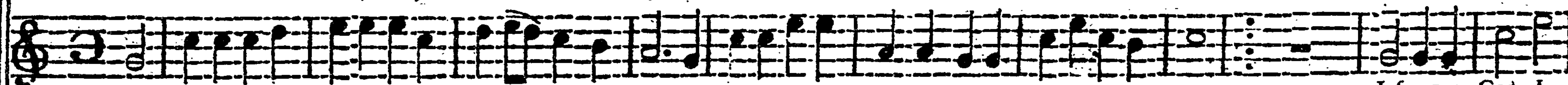
That when we drop, &c.



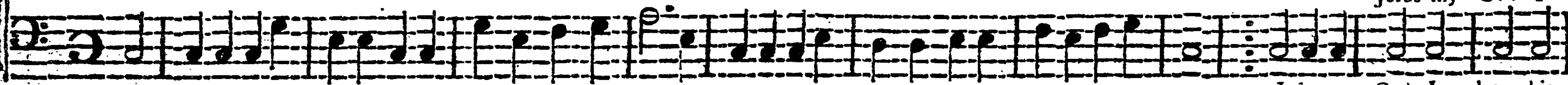
Jesus my



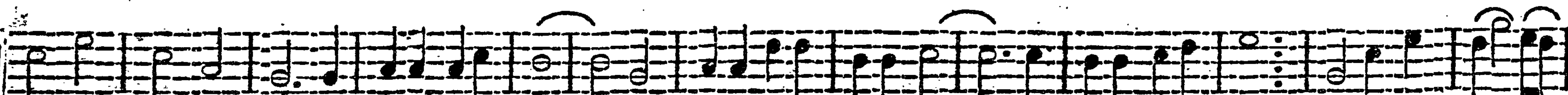
I'm not ashamed to own my Lord, Nor to defend his cause, Maintain the honour of his word, And glory of his cross.



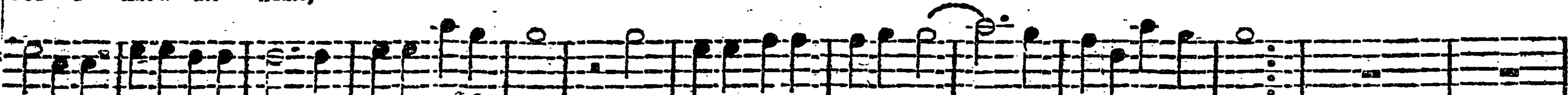
Jesus my God I



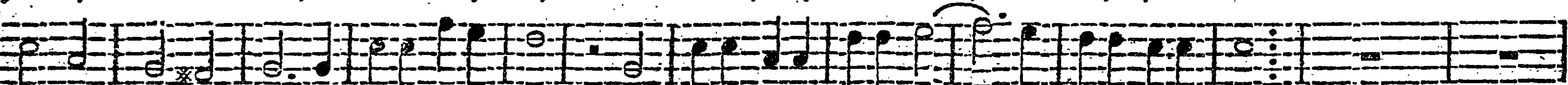
Jesus my God I know his



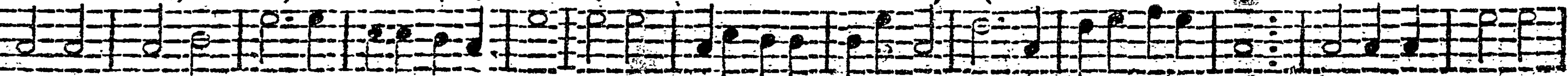
God I know his name,



Jesus my God I knew his name, His name is all my trust, Nor will he put my soul to shame, Nor let my hope be lost. Firm as his throne his



know his name, his name, his name is all, &c.



name, I know his name, His name is all, &c.

Lynn Continued.

101

Pia. Repeat it loud.



promise stands, And he can well secure, what I've committed to his hands, 'Till the de - cise hour. Then will he own my



worthless name, Before his father's face, And in the new Je - ru - sa - lem Ap - point my soul a place.



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

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

The musical score is written for four staves. The first system contains the first two lines of the lyrics. The second system contains the next two lines. The music is in 3/2 time, with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics are printed below the staves, with some words underlined. The score is a single system, with the lyrics continuing across the staves.

Charlemont Continued.

103

neet my God a - gain, So long an absence from thy face, So long an absence from thy face, My heart endures with pain.

Lynnfield.

L. M.

Words by Dr. Watts.

Original.

Moderato.

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

Lynnfield Continued.

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

Slow

Call me away from flesh and sense, One sov'reign word can call me thence. I would obey the voice divine, And all in - fe - rior joys re - sign.

Lynnfield Continued.

105

Pia.

Pia.

Pia.

Pia.

For.

1

2

Let noise and vani - ty be gone, In secret silence of the mind,

Be earth with all her scenes withdrawn,

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

Fairlee.

L. M.

Words by Dr. Watts.

Original.

Jesus shall reign where e're the sun. Does his successive journeys run, His kingdom stretch from shore to shore, 'Till moon shall wax and wane no more.

Oh, the de - lights the heav'n - ly joys, The glories of the place, Where Jesus sheds the brightest beams of his o'er flowing grace Sweet majesty.

awful love, Sit smiling on his brow, And all the glo - rious ranks above, At humble distance bow, At humble distance bow.

An Anthem for Easter.

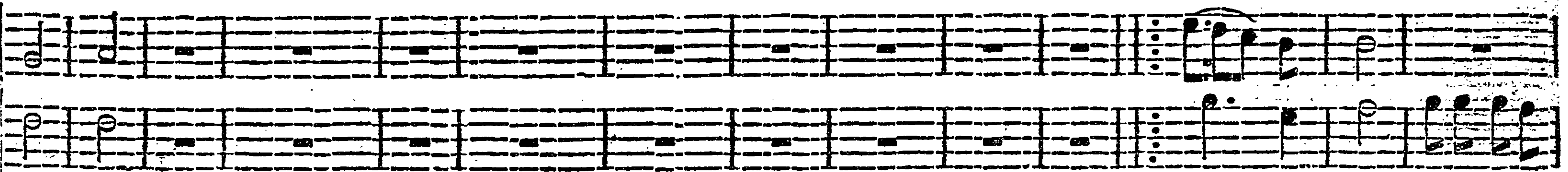
107



Hal - le - lujah, The Lord is ris'n indeed Hal - le



The Lord is ris'n in - deed.



lu - jah,

Now is Christ risen from the



Now is Christ risen from the dead and be - come the first fruits of them that slept.

Antiphon Continued.

Hal - le - lu - jah

dead and become the first fruits of them that slept.

Hal - le - lu jah

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

This system consists of four staves of music. The first staff has the lyrics 'Hal - le - lu - jah' underneath. The second staff has the lyrics 'dead and become the first fruits of them that slept.' underneath. The third staff has the lyrics 'Hal - le - lu jah' underneath. The fourth staff has the lyrics 'Hal - le - lu - jah.' underneath. The music is written in a single melodic line across the staves.

Forte.

And did he rise, and did he rise

And did he rise, did he rise, Hear O ye na - tions,

And did he rise And did he rise

And did he rise And did he rise

This system consists of four staves of music. The first staff has the lyrics 'And did he rise, and did he rise' underneath. The second staff has the lyrics 'And did he rise, did he rise, Hear O ye na - tions,' underneath. The third staff has the lyrics 'And did he rise And did he rise' underneath. The fourth staff has the lyrics 'And did he rise And did he rise' underneath. The music is written in a single melodic line across the staves. A 'Forte.' marking is present above the first staff.

Antem Continued.

109

He rose he rose, He burst the bars of death,
hear it O ye dead. He burst the bars of

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

This system contains three staves of music. The first staff has the lyrics 'He rose he rose, He burst the bars of death,'. The second staff has the lyrics 'hear it O ye dead. He burst the bars of'. The third staff has the lyrics 'He rose he rose, he burst the bars of death,'. The music is written in a single melodic line on a five-line staff.

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

This system contains three staves of music. The first staff has the lyrics 'death and triumph'd o'er the grave, Then, then, then I rose, then I rose, then I'. The second staff has the lyrics 'death and triumph'd o'er the grave, Then, then, then I rose, then I rose, then I'. The third staff has the lyrics 'death and triumph'd o'er the grave, Then, then, then I rose, then I rose, then I'. The music is written in a single melodic line on a five-line staff.

Anthem Continued.

rose, then I rose, then first hu - man - i - ty tri - umphant past the Chrystal ports of light and

The first system of the musical score consists of four staves. The top staff contains a melody with various note values, including eighth and sixteenth notes. The second staff continues the melody. The third and fourth staves provide a harmonic accompaniment, featuring a steady eighth-note pattern. The lyrics are printed below the second staff.

seiz'd e - ter - nal youth Man all immortal hail, hail, heaven all lavish of strange

The second system of the musical score also consists of four staves. It continues the melody and accompaniment from the first system. The lyrics are printed below the second staff. The notation includes first and second endings, indicated by '1' and '2' above certain notes.

Anthem Continued.

III

gifts to man, thin- all the glo - ry man's the boundless blifs.

Thine all the glo - ry man's the boundless blifs,

Newyork.

Words by Pope.

Air.

Pia. - Pia. Mod.

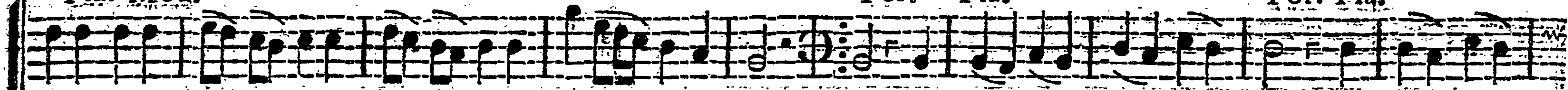
Cres.

Vital spark of heav'nly flame, Quit, oh! quit this mortal frame, Tremble, hoping, ling'ring, flying, Oh! the pain, the blifs of

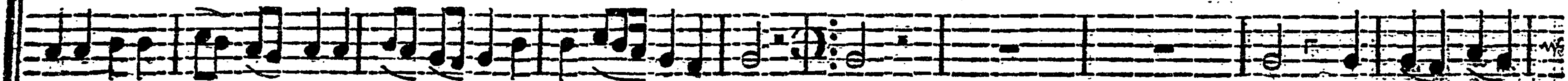
Pia. Mod.

For. Pia.

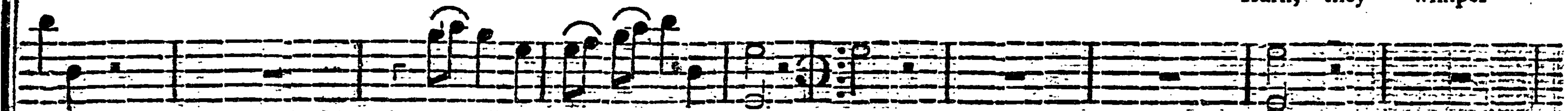
For. Pia.



dying. Cease fond nature, cease thy strife, And let me languish in - to life. Hark, they whis-per an - gels say, they whis-per



Hark, they whisper

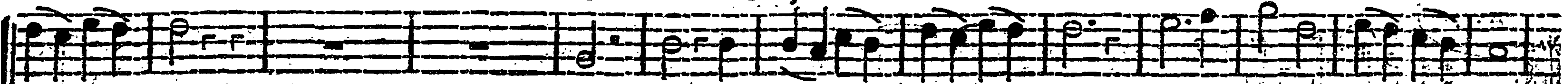


For.

Pia.

For.

Pia,

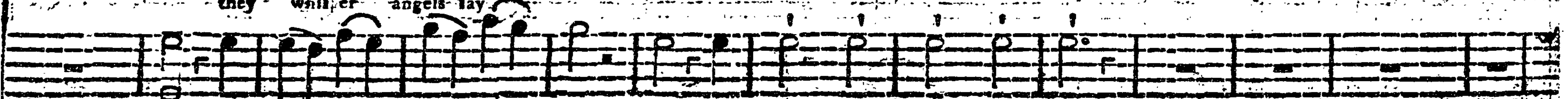


an - gels say,

Hark, Hark, they whisper angels say, Sister spirit, come a - way.



they whisper angels say



Hark,

For.

Pia.

Sister spirit come away, What is this absorbs me quite, steals my sense - shuts my

For.

Pia.

Cres.

fight, drowns my spirits, draws my breath, tell me my soul can this be death, tell me my

For.

Pia.

soul can this be death, The world recedes, it disappears, Heaven opens on my eyes, My

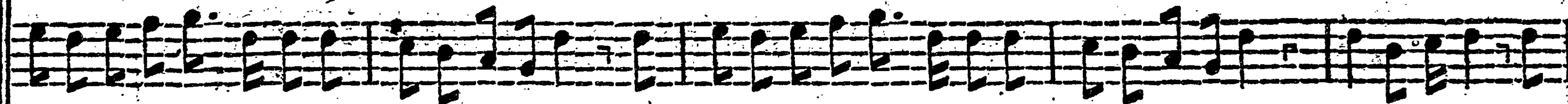
Cres.

Vivace

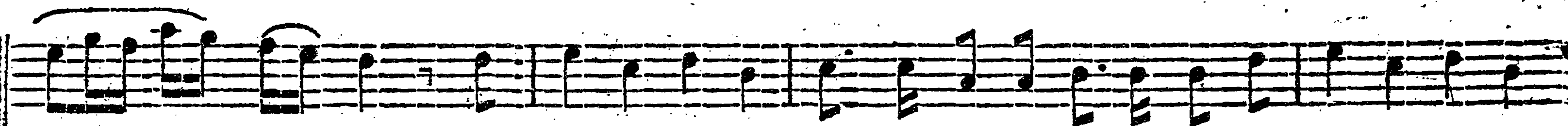
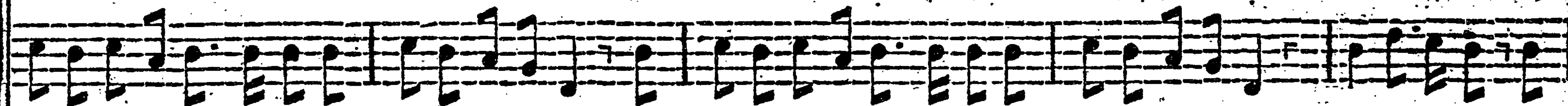
ears with sounds terrific ring. Lead, lead your wings, I mount I fly, O grave where is thy victory, O

Newyork, Continued.

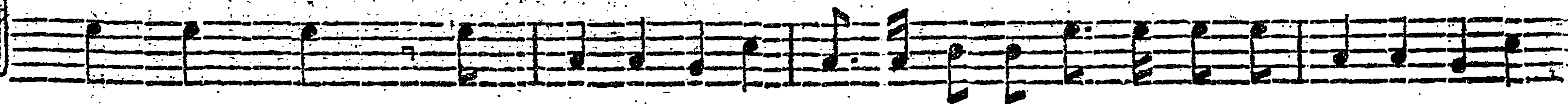
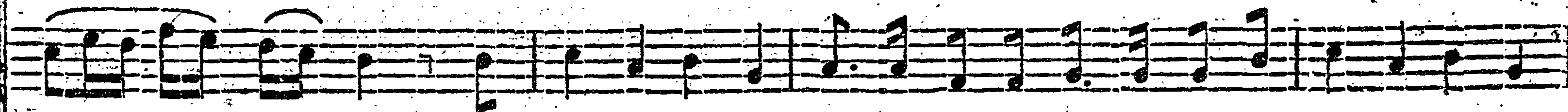
115

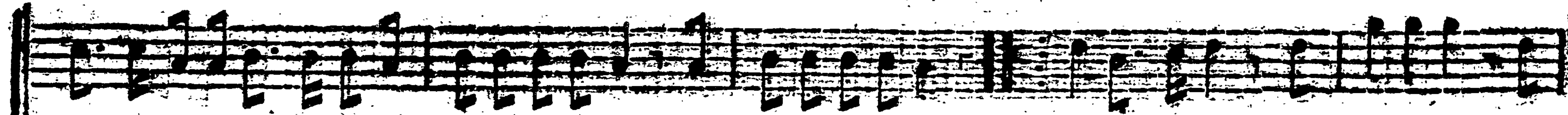


grave where is thy victory, O death where is thy sting, O grave where is thy victory, O death where is thy sting. Lend, lend, your wings, I

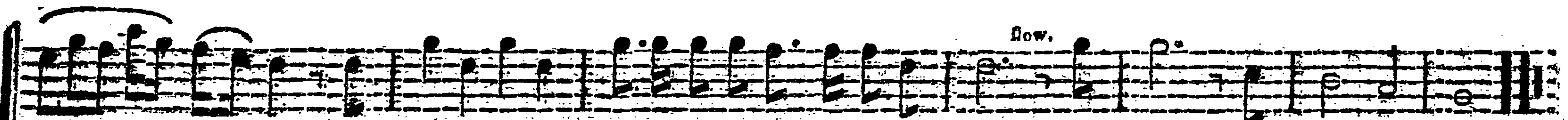
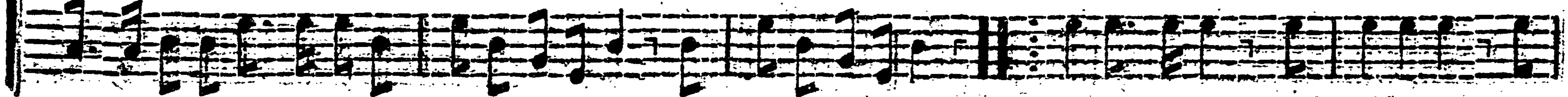
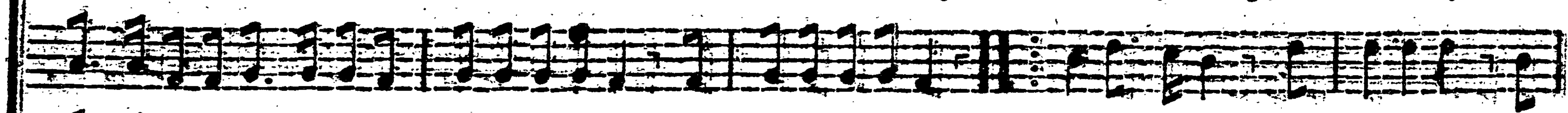


mount I fly, O grave where is thy vic - to - ry, thy vic - to - ry, O grave where is thy

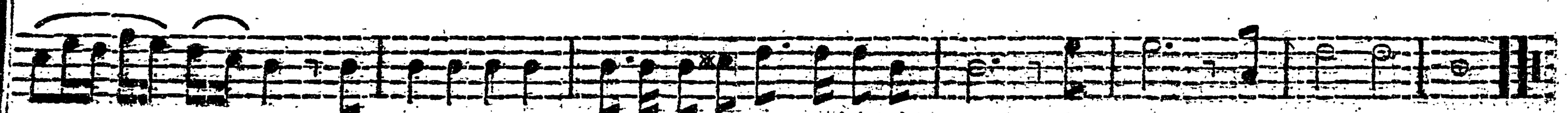




vic - tory, thy victory, O death where is thy sting, O death where is thy sting. Lend, lend, your wings, I mount I fly, I



mount I fly, O grave where is thy victory, thy victory, O death, O death where is thy sting.



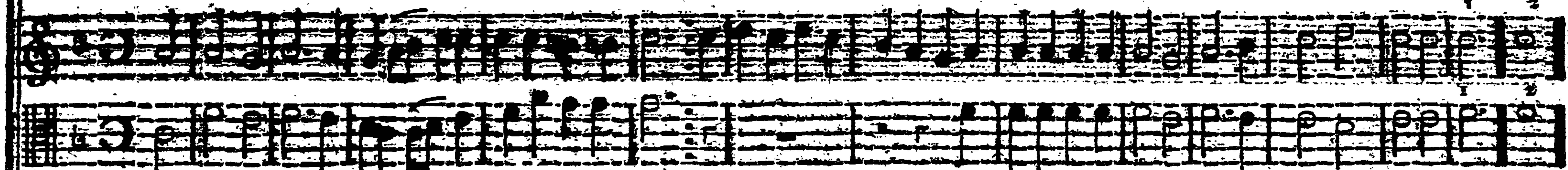
Aberdeen.

C. M.

Words by George Richards.

Original.

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Th' Almighty spake and Gabriel sped Upborne on wings of light, Jehovah's glory round him spread, Jehovah's glory round him spread, And chang'd to day the night.

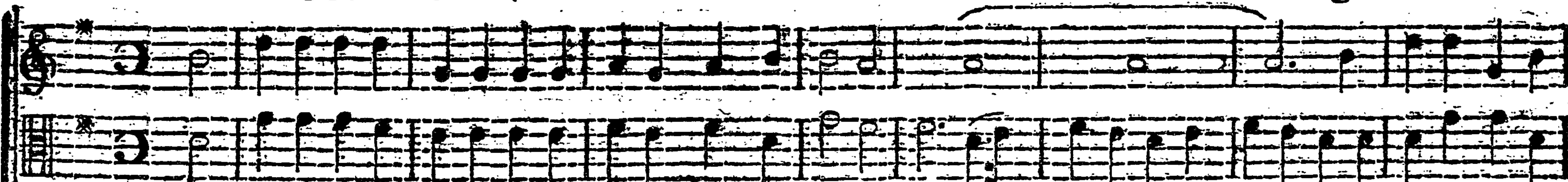


West End.

L. M.

Set to the 48th hymn of the 1st book Dr. Watts.

Original.



Awake our souls, away our fears, Let ev'ry trembling thought be gone, Awake and run the heav'nly race, And put a cheerful



West End Continued.

Mod.

The musical score is written for four parts, likely voices or instruments, arranged in two systems of two staves each. The tempo is marked 'Mod.' (Moderato). The lyrics are printed below the staves, with some words underlined for emphasis. The notation includes various musical symbols such as notes, rests, and accidentals.

courage on. True 'tis a streight and thor - ny road, And mortal spirits tire and faint, But

they forget the mighty God, Who feeds the strength of ev'ry faint. The mighty God whose matchless pow'r, Is ever new and eve

West End Continued.

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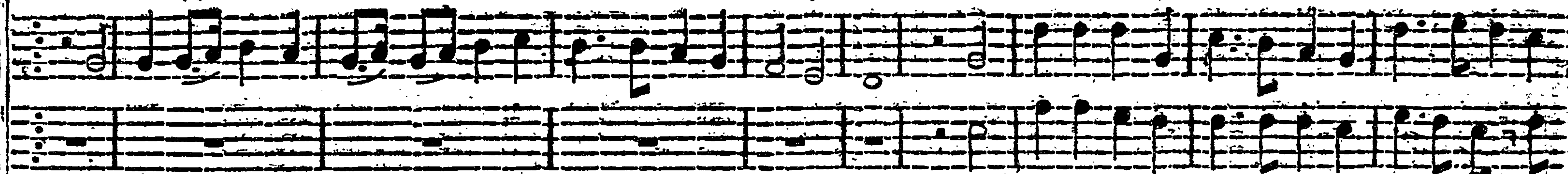
Pia. Mod.

Pia.

For.



young, And firm en - dures while endlefe years, Their ev - erlasting circles run, Their ev - er - last - ing circles run.



From thee the over - flow - ing stream, Our souls shall drink a fresh supply, While such as trust their native strength, Shall melt away and



West End Concluded.

droop and die, Shall melt away and droop and die. Swift as an eagle cuts the air, We'll mount a - loft to thine a -

bode, On wings of love our souls shall fly, Nor tire a - midst the heav'nly road.