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LAUS DEO!

THE

Worcester Collection of Sacred Harmony.

- I. The RULES of VOCAL MUSIC, in a concise and plain Manner.
- II. A large and choice Collection of PSALM TUNES, ANTHEMS, &c. proper for Divine Worship; many of which are entirely new.

The WHOLE compiled for the Use of SCHOOLS and SINGING SOCIETIES.

" 'Tis thine, sweet Power, to raise the thought sublime,
Quell each rude passion, and the heart refine;

Soft are thy strains as Gabriel's gentlest string,
Calm as the breathing zephyrs of the Spring."

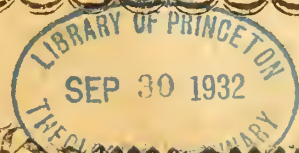
THE SIXTH EDITION, ALTERED, CORRECTED AND REVISED, WITH ADDITIONS,
BY OLIVER HOLDEN.

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ADVERTISEMENT to this *SIXTH* (and much IMPROVED) Edition.

THE Subscriber informs his musical friends, who have so liberally encouraged the five former Editions of the *WORCESTER COLLECTION*, that he has contracted with Mr. OLIVER HOLDEN, who is interested in the work, to compile and correct the present and future editions, which he presumes will be pleasing to its patrons.

Several complaints having been made of the prolixity of the Introduction to the former editions, it has been thought advisable to shorten and simplify the rules for learners. And as all agree that no school can make pleasing progress without an able Teacher, many observations and explanations are omitted, which more properly belong to a Musical Treatise.*

Persuaded that the work will be conducted so as to meet the approbation of judges, and subserve the interests of Sacred Music—and soliciting a continuance of former favors and patronage, I am the Publick's obliged servant,

ISAIAH THOMAS.

AUGUST, 1797.

* Those who wish to make themselves masters of the Rules of Composition, and of the Theoretical and Practical Elements of Sacred Vocal Music, are invited to study the *Massachusetts Compiler*, lately published, which may be had of the Printers of this work.

R U D I M E N T S O F M U S I C .

L E S S O N I .

Bass staff.
Tenor and Treble staff.
Counter staff.

Labels on the left side of the staves:
 Space above
 Fifth line
 Fourth space
 Fourth line
 Third space
 Third line
 Second space
 Second line
 First space
 First line
 Space below

AFTER the scholar has become familiar with his letters, as they are affixed to the several lines and spaces on the staff, he may proceed to *call* the notes by the names of the letters which they represent, beginning and ending at G, repeating them up and down, alternately, until he can recite them readily without the book. In the next place it will be necessary to *sing* them by the names of the letters, observing at the same time that between B and C, and between E and F, is but one degree or half a tone.

N. B. *This lesson is of great importance to the beginner, and should be understood as the foundation of all musical knowledge and improvements.*

L E S S O N I I .

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

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

Above *me*, the notes ascending are, *faw*, *fol*, *law*, *faw fol*, *law*; below, descending, are *law*, *fol*, *faw*, *law*, *fol*, *faw*; and then *me* recurs either way.

Observe, that the semi-tones are always found between *me* and *faw*, and *law* and *faw*.

LESSON

L E S S O N III.

	1	2	3	4	5	6
	Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
Notes.						
Rests.						

THE notes and rests thus arranged, explain, at one view, the proportion they bear to each other; the 1st being twice as long as the 2d, the 2d twice as long as the 3d, the 3d twice as long as the 4th, &c.—The rests are called notes of silence; whenever they occur in a tune, the performer is to rest as long as he would be sounding the note it represents.

N. B. According to ancient tradition, the semibreve rest fills a bar in all modes.

L E S S O N IV.

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

A ledger line is added when notes ascend or descend beyond the limits of the staff.

A brace Shows how many parts move together.

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

The cliff is the first character affixed to a tune. It is considered as the key to open the scale of characters, and fully determines their import. If the cliff be moved from its usual place (which in some instances it is) it transposes the whole staff, by carrying the letter it naturally stands on with it. In general the tenor and treble cliff stand on G; the counter on C; and the bass on F.—
 In this collection the G cliff is mostly used in all the upper parts, being most convenient in vocal music.

Tenor and Treble cliff

Counter cliff

Bass cliff

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

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

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


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

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

Figures 1 2 At the end of a strain, direct the performer back to a repeat, leaving the note under figure 2 unsung the first time, and the note under

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 


Gives the performer liberty to continue the ſound of the note, to which it refers, beyond its common length.  The influence of this character, if rightly managed, is very pleaſing. Whenever it occurs, the ſchool or choir ſhould diſcontinue beating time, dwelling ſweetly on the ſound, until the maſter reſumes the time in its proper order.

A mark of diſtinction

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

Figure 3


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

A point 

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

A slur 

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

A direct 


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


A bar 

Divides the time into equal parts.

* The common method of ſlurring is ſuperfluous and inconvenient; it is therefore diſcontinued where the notes are tied together. And where a chain of tied notes include a ſucceeding note in the ſame ſyllable, a ſhort ſlur is uſed to connect them.


A double bar  Shews the end of a ſtrain.


A cloſe  Is affixed to the end of a tune.


Apoggituras  Are ſmall notes which ſhare the time with the ſucceeding or principal note, according to the length and ſituation of the principal.

LESSON V.


COMMON TIME MOODS.

First,  THIS mood is the ſloweſt now in uſe. Crotchets are performed, in the time of one ſecond to each. One ſembreve, 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,

Fourth,  This mood requires a still quicker movement, having but one minim, or its quantity of other notes, in a bar, which are beat and accented like the last, only one third quicker.


TRIPLE TIME MOODS.


First,  THIS is the slowest movement in triple time. Three minims fill a bar, which requires three motions of the hand, two down, and one up. Minims, in this mood, should be performed in the same time as crotchets in the first mood of common time. The accents fall on the first part of the bar.

Second,  Contains three crotchets in a bar—beat and accented like the first—about one third part quicker.

Third,  Contains three quavers in a bar—beat and accented like the second—nearly one third quicker.

COMPOUND TIME MOODS.

First,  THIS mood contains 6 crotchets in a bar, of two equal beats, three down, and three up. Each motion requires one second of time. It is accented principally on the first and fourth parts of the bar.

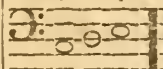
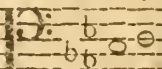
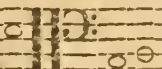
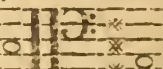
Second,  Contains six quavers in a bar—beat and accented like the last—about one quarter part quicker.

In beating time, the hand should fall in the first, and rise in the last part of the bar, in all moods.

LESSON VI.

A KEY in music is the principal note or tone to which the whole piece is accommodated, on which the bass always ends, and from which the pitch of the tune should be taken. There are but two keys in music, viz. the major and the minor. The major key is “adapted to express the cheerful passion, and the minor is expressive of the solemn and pathetic.”

To determine the key of a tune, find the last note of the bass, and if the 3d above contain 4 semi-tones it is major, if but 3, it is minor. See the following examples.

Ex. 1.	Ex. 2.	Ex. 3.	Ex. 4.
Major Key.	Minor Key.	Minor Key.	Major Key.
			
faw fol law. 2 2	law me faw. 2 1	law me faw. 2 1	faw fol law. 2 2

The cyphers under the notes shew the distance of each from the preceding, i. e. from C to D, and from D to E, in the 1st ex. are two semi-tones each, which constitute the major 3d. But E being flatted in the 2d ex. the 3d is reduced one degree, which makes the minor 3d. In the 3d ex. from B to C is but one semi-tone, of consequence the 3d is minor; but in the 4th ex. C is sharped, which adds one degree to its original distance from the key note, and is constituted the major 3d. Thus the octave is subjected to a continual change at the pleasure of the composer, the state of which should be comprehended by the pupil, in order to perform with satisfaction to himself and pleasure to them who hear.

Observe,

Observe, that whatever letter the *me* is transposed to, the same rule is to be observed in determining the key, as in the foregoing examples; and as long as the present mode of sol-faw-ing exists, the major key may be known by the name of *faw* next above *me*, and the minor by *law* next below *me*.

N. B. *The first note in each example is the key note.*

A THOROUGH knowledge of the preceding lessons is indispensably necessary; the attainment of them will sufficiently qualify the pupil for practice. In the next place he may proceed to some plain tune, on the major key. Teachers of music should take great care in the first setting out, that their scholars contract no disagreeable habits; because much of their future proficiency and manner of performance, depends on the first impressions. Performing by the words should not be introduced until the school has attained to a just notion of time and sound, and can read any tune by note and letter, without embarrassment.

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.

OF PRONUNCIATION.

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

OF ACCENT.

ACCENT is another very important part of music, which is inseparably connected with good pronunciation: It is properly an agreeable swell or force of the voice; but it is often erroneously applied to the notes, more like marks of distinction than otherwise. If the poetry be good, and the music well adapted to it, the accents will fall on those parts of the bars, in the different moods of time, which are pointed out in the fifth lesson; but where the music does not coincide with the proper emphasis of the words, it should give way, or bend to the words. Nothing

is more common than false accenting, the principal occasion of which is harsh or loud singing. Many singers make two accents on one note, more particularly on a pointed note in binary time, which immediately precedes a fuge or repeat, which they break off with such violence, as is truly shocking to a delicate ear. This injudicious practice effectually tends to prevent *soft* and *graceful* singing, and renders the most pleasing compositions disgusting to the audience. Were it possible for a performer of *common* taste, to hear himself at a distance, thus violate the nicest rules of harmony, he would not be guilty of it a second time. A pointed note which fills three fourths of a bar, notwithstanding it includes two bar accents, cannot consistently receive but one. A semi-breve should be struck *soft*, gently swelled to the centre, and diminished to the end. A number of long notes, driven through bars, should be sounded *full* and *smooth* to the end. A chain of notes should be sung *soft*, keeping the lips and teeth apart until the slur is finished.

OF TIME.

IN beating time, great care is necessary that the hand do not influence the voice, by creating misplaced accents, which is almost an universal error. To prevent this, avoid all violent motion; the least motion of the hand or finger is sufficient to preserve time. No strain should be sung any faster in the quickest mood of time, than will admit of plain, distinct pronunciation. By hurrying a piece of music, performers are apt to sing *harsh* and *uneven*; in consequence of which, the beauty of the subject is obscured, and confusion introduced. Hence we learn that the subject and occasion should govern the movement.

OF SYNCOPATION.

IT is very difficult to do justice to the composition where notes are driven through bars, and otherwise interfere with the natural course of time and accent, without an able instructor. The common practice is very injudicious and erroneous. In the 3d mood of common time, where a minim stands between two crotchets, it is common to perform them like four crotchets, which destroys the intention of the author, and greatly injures the words; particularly where the first crotchet and succeeding minim are slurred together, they should be sung as smooth as possible, in order to prevent a second accent on the word or syllable to which they are adapted. The same precaution is necessary in all moods of time wherever an instance of this kind occurs.

OF SOFT SINGING.

IN a school, or choir, where soft music is successfully inculcated, it would be difficult for an attentive observer to point out many imperfections. Soft music is always accompanied with graceful motion, just expression, proper accent, and captivating harmony. On the other hand, harsh singing is attended with convulsive motion, bad pronunciation, misapplied accent, and a disgusting jarring. The latter is too just a description of the present mode of singing, occasioned in a great measure by a mistaken idea, which many entertain, that good music consists principally in singing loud; but just the reverse of this is the case. In performing *fortes* and *fortissimos*, the voice should not be extended beyond its natural elevation; in performing *pianos* the voice should be reduced to as small a degree of sound, as will just admit

admit of intelligible pronunciation; and in all common strains, a medium should be constantly observed, neither so faint, as to dwindle into indifference, nor so loud as to admit of a single harsh tone. Such a practice, if once adopted and pursued, will not fail to arrest the attention and gain the approbation of every adequate judge of music. A reform in these particulars must begin with teachers of music; hence the great importance of employing such instructors, as will, by their example as well as precept, inculcate soft, smooth, and graceful singing. *Solos* should be sung soft, high notes clear, but not loud. In singing counter, great attention is necessary, that every note be touched soft, and smooth, otherwise the counter will predominate, which is very inconsistent with the principles of music.

OF DIRECTORY TERMS.

A STRICT and constant adherence to the terms, *moderato*, *vivace*, *forte*, *piano*, &c. will add greatly to the beauty of the performance, and are of as great importance as any other characters in music. No one, it is presumed, will dispute the necessity of such terms as are occasionally placed over the music; yet fingers in general are so regardless of them, that the effect they are intended to produce on the audience, is entirely lost. When the term *moderato* occurs, the strain should be performed at least one third part slower. The same difference should be observed in all

other terms, particularly in *piano*. The surprising good effect of such a method, if once properly adhered to, will be seen by the attention it will command in every audience.

OF GRACES and ORNAMENTS.

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

M U S I C A L T E R M S, EXPLAINED.

ADAGIO, *the slowest movement.*

Affettuoso, *affectionately.*

Air, *the leading part.*

Allegro, *a quicker movement.*

Allegretto, *not so quick as allegro.*

Andante, *the 3d degree of movement; distinctly.*

Andantino, *quicker than Andante.*

Bass, *the lowest part in harmony.*

Binary time, *two equal motions in a bar.*

Choro Grando, *grand chorus.*

Con Dolce, *with sweetness.*

Con Furia, *with boldness.*

Crescendo or Cres. *increasing or swelling.*

Da Capo, *close with the first strain.*

Diminuendo or Dim. *to diminish the sound.*

Duetto, *two parts sung together.*

Espressivo, *expressively.*

Forte or For. *strong and loud.*

Fortissimo or Fortis. *louder than Forte.*

Fuge, *is a composition where the parts fall in one after another.*

Grave, *slow and solemn.*

Largo, *the second degree of movement.*

Larghetto, *not so slow as Largo.*

Maestoso, *with majesty.*

Moderato or Mod. *slower than the usual time of that mood.*

Mezza Voce, or Mez. Pia. *between Forte and Piano.*

Piano or Pia. *soft.*

Pianissimo or Pianis. *very soft.*

Plaintive, *mournfully.*

Spirituoso, or Con. Spirito, *with life and spirit.*

Solo, *one part alone.*

Tacit, *to be silent.*

Transition, *sliding gracefully, or softening the roughness of a leap.*

Trio, *three parts.*

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

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

Vigoroso, *with energy and vigor.*

Vivace, *in a lively stile.*

Volti, *turn over.*

T H E

Worcester Collection of SACRED HARMONY.

Participation. C. M.

Words by Dr. Watts.

DR. ARNE.

Moderate.

Musical notation for the first system, featuring a treble clef and a bass clef with a 2/2 time signature. The melody is written on the treble staff and the bass line on the bass staff. The music consists of two measures, each ending with a double bar line.

Air. Jesus, with all thy faints above, My tongue would bear her part ; Would sound aloud thy saving love, And sing thy bleeding heart.

Musical notation for the second system, featuring a treble clef and a bass clef with a 2/2 time signature. The melody is written on the treble staff and the bass line on the bass staff. The music consists of two measures, each ending with a double bar line.

Largo.

Air.

My God, my portion, and my love, My ever - lasting all; I've none but thee in heav'n above, Or

Pia. *For.*

on this earthly ball, Or on this earthly ball, Or on this earthly ball

Now to the Lord a noble song! Awake, my soul, awake, my tongue; Hosanna to th' eternal name, And

Hosanna, Hosanna to th' eternal name, And all his
 all his boundless love proclaim. Hosanna to th' eternal name, And all his
 Hosanna, Hosanna to th' eternal name, And all, and all his
 Hosanna, Hosanna to th' eternal name, And all, and all his boundless

boundless love proclaim. See where it shines in Jesus' face, The brightest image of his grace; God in the person of his

This system contains the first two staves of music. The first staff is a vocal line with lyrics underneath. The second staff is a piano accompaniment. The music is in a common time signature and features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

Son, Has all his mighty works outdone, Has all his mighty works outdone. The spacious earth and spreading flood Proclaim the wise, the

This system contains the second two staves of music. The first staff continues the vocal line with lyrics underneath. The second staff continues the piano accompaniment. The musical notation follows the same style as the first system, with a focus on the vocal melody and its accompaniment.

Worcester New. Continued.

Slow and majestic.

pow'ful God, And thy rich glories from afar Sparkle in ev'ry roll - ing star. But in his looks a glory stands, The

S. f.

Loud.

noblest labour of thine hands; The pleasing lustre of his eyes Outshines the wonders of the skies. Grace! 'Tis a sweet, a charming

Soft.

Affectionate.

them, My thoughts rejoice at Jesus' name! O may I live to reach the

Ye angels dwell upon the fount, Ye heavens reflect it to the ground.

With life and Spirit.

place, Where he unveils his lovely face! Where all his beauties you behold, And sing his name, And sing his name to harps of gold.

Pia.

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

Dearest of all the names above, My Jesus and my God; Who can resist thy heavenly love, Or taste with thy blood? 'Tis by the merits of thy death, The

The second system of music continues the vocal line and piano accompaniment from the first system. It consists of two staves in the same key and time signature.

Cres

The third system of music continues the vocal line and piano accompaniment. It features a *Cres* (Crescendo) marking above the vocal line. The system consists of two staves.

Father smiles again; 'Tis by thine interceding breath, The Spirit dwells with men, The Spirit dwells with men.

The fourth system of music concludes the vocal line and piano accompaniment. It consists of two staves in the same key and time signature.

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

The image shows a four-staff musical score for the hymn 'Derby'. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in a common time signature (C) and features a key signature of one flat (B-flat). The lyrics are printed below the vocal line.

Branford. C. M.

Words by Dr. Watts.

BENSON.

Why should the children of a king, Go mourning all their days? Great Comforter, descend and bring, Some token of thy grace.

The image shows a four-staff musical score for the hymn 'Branford'. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in a common time signature (C) and features a key signature of one flat (B-flat). The lyrics are printed below the vocal line. The score includes various musical notations such as slurs, ties, and repeat signs.

Hofanna to the Prince of light, Who cloath'd himself in clay : Who burst the iron gates of death, And tore the bars away. Death

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 2/4. The music is a four-part setting of the text. The lyrics are: Hofanna to the Prince of light, Who cloath'd himself in clay : Who burst the iron gates of death, And tore the bars away. Death

is no more the king of dread, Since our Immanuel rose: He took the tyrant's sting away, And spoil'd our hellish foes, And spoil'd our hellish foes.

The second system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 2/4. The music continues the four-part setting of the text. The lyrics are: is no more the king of dread, Since our Immanuel rose: He took the tyrant's sting away, And spoil'd our hellish foes, And spoil'd our hellish foes.

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

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.

Doomsday. S. M.

Words Anon.

WOOD. 21

Behold with awful pomp, The Judge prepares to come;

Th'Arch angel

Th'Arch angel sounds the

Th'Arch - angel sounds the dreadful trump, And, &c.

Th'Arch - angel sounds the dreadful trump, And wakes the gen'ral doom.

sounds the dreadful trump, And, &c...

And, &c.

dreadful trump, And, &c.

And, &c.

Ye boundless realms of joy, Exalt your Maker's fame; His praise your songs em-

ploy Above the starry frame: Your voices raise, Ye cherubim And seraphim, To sing 'his praise.

Your pious
 Awake ye saints: to praise your king; your sweetest passions raise;
 Your pious pleasure while you
 Your pious pleasure while you sing, increasing
 pleasure while you sing, increasing with the praise, Your pious pleasure while you sing, increasing with the praise.
 Your pious pleasure while you sing, increasing with the praise, In - creaf - ing with the praise.
 sing, In - creafing with the praise, Your pious pleasure while you sing, increasing with the praise.
 with the praise, Your pious pleasure while you sing, In - creaf - ing

While shepher is watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glo - ry

The angel of the Lord came down, And glory shone around, The angel of the
 shone around. The angel of the Lord came down, And glory shone a - rou -
 The angel of the Lord came down, And glory shone a - round. The
 The angel of the Lord came down, And glory shone, And glory shone a - rou

Lord came down, And glory shone,
 nd, And glo ry, And glo ry, And glory shone a round.
 Angel of the Lord came down,

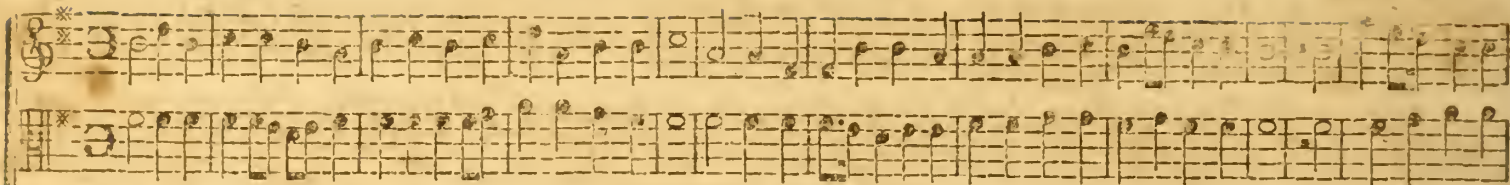
This musical score consists of four staves. The first two staves are for a vocal line, with lyrics underneath. The first staff begins with 'Lord came down, And glory shone,' and the second staff continues with 'nd, And glo ry, And glo ry, And glory shone a round.' The third and fourth staves are for a piano accompaniment, with the lyrics 'Angel of the Lord came down,' written below the first staff. The music is in 3/2 time and ends with a double bar line.

Chester. L. M. Words by Dr. Doddridge.

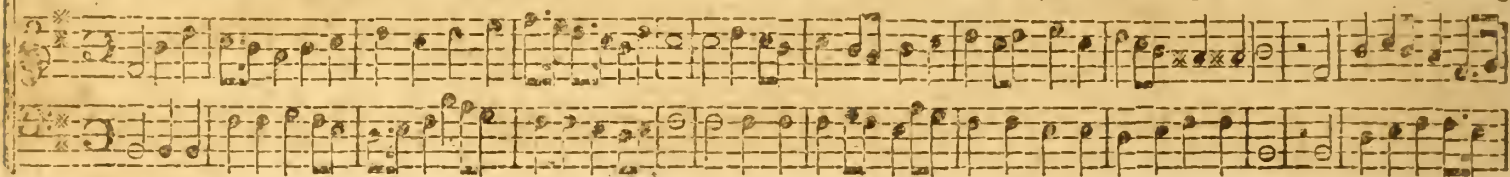
BILLINGS.

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

This musical score consists of four staves. The first two staves are for a vocal line, and the last two are for a piano accompaniment. The lyrics are written below the first staff: 'Let the high heav'ns your songs invite, Those spacious fields of brilliant light, Where sun, and moon, and planets roll, And stars that glow from pole to pole.' The music is in 3/4 time and ends with a double bar line.



/ I fend the joys of earth away, Away ye tempters of the mind, False as the smooth deceitful sea, And empty as the whistling wind, Your streams were floating



me along Down to the gulf of black despair, And while I listen'd to your song, Your streams had e'en convey'd me there.



Largo.

Bangor. C. M.

Words by Dr. Watts.

27

The first system of musical notation for 'Bangor' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). Both staves begin with a double bar line and a repeat sign. The music is written in a simple, homophonic style with quarter and eighth notes.

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 second system of musical notation for 'Bangor' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). Both staves begin with a double bar line and a repeat sign. The music continues with quarter and eighth notes, including some beamed eighth notes in the upper staff.

Colchester New. C. M.

Words by Dr. Watts.

The first system of musical notation for 'Colchester New' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). Both staves begin with a double bar line and a repeat sign. The music is written in a simple, homophonic style with quarter and eighth notes.

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

The second system of musical notation for 'Colchester New' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). Both staves begin with a double bar line and a repeat sign. The music continues with quarter and eighth notes, including some beamed eighth notes in the upper staff.

The lofty pillars of the sky, And spacious concave rais'd on high; Spangled with stars a shin - ing fra-

The, Their great O - rig - i - nal proclaim. Th'unweari'd, &c.

Th'unweari'd sun from day to day, Pours knowledge on his Th'unweari'd, &c.

Th'unweari'd, &c.

Bristol. Continued.

And, &c.

golden ray, And pub - lish - es to ev - ry land, The work of an almighty hand.

Irish. C. M.

Words by Dr. Watts.

WILLIAMS.

Blest morn'g, whose young dawning rays Beheld the Son of God Arise triumphant from the grave, And leave the dark abode.

Calvary. C. M.

Words by Dr. Watts.

My tho'ts that often mount the skies, &c.

My tho'ts that often mount the skies, Go search, Go search the world beneath; Where

My tho'ts that oft - en mount the skies, Go search, &c. Where nature all in

My tho'ts that oft - en mount the skies, Go search the world, Go search, &c. Where nature all in ruin lies, Where

Where, &c.

nature all, Where nature all in ruin lies, And owns, And owns, And owns her sov'reign death.

ruin lies, Where, &c.

nature all in ruin lies, in, &c.

When God reveal'd his gracious name, And chang'd my mournful state,

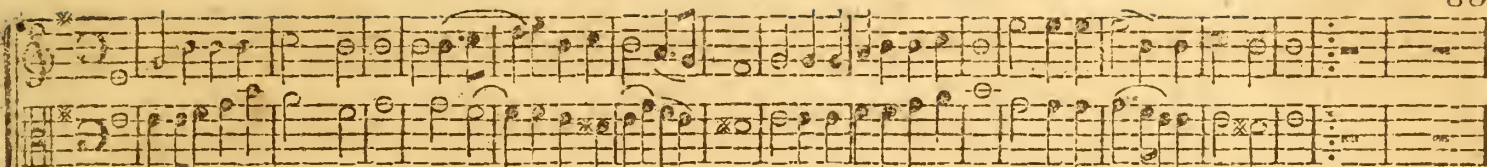
My rapture seem'd a pleasing dream, The

My rapture seem'd a pleasing dream, The grace appear'd so great, &c.

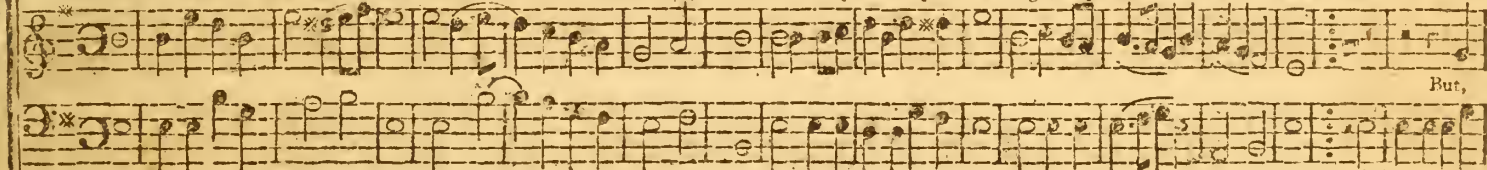
My rapture seem'd a pleasing dream, The grace appear'd so great.

seem'd a pleasing dream, The grace appear'd so great, &c.

grace appear'd so great, My, &c.

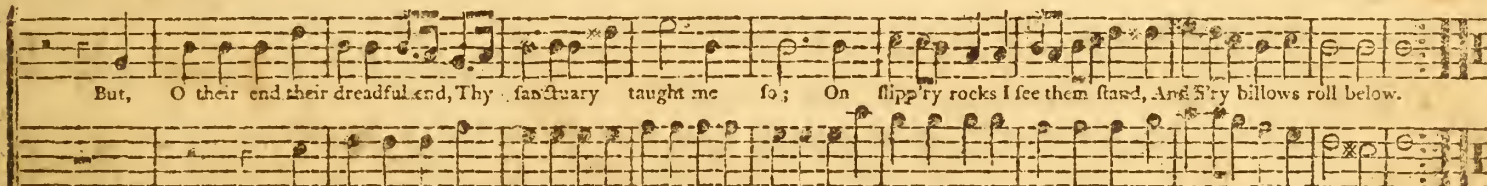


Lord what a thot'less wretch was I, To mourn and murmur and repine, To see the wicked plac'd on high, In pride and robes of honour shine.

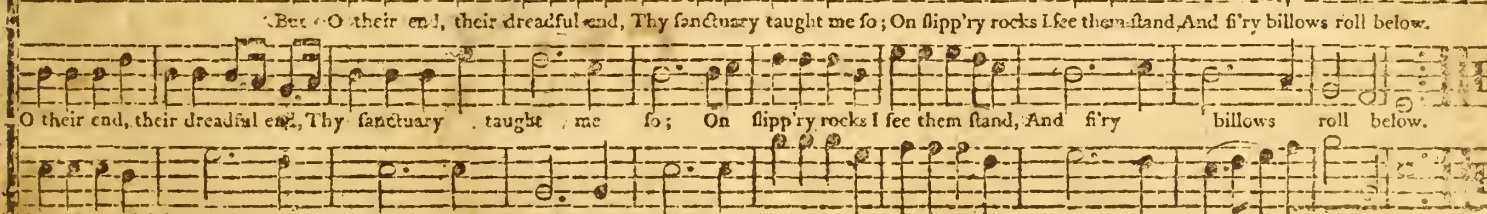


But,

But, O their end their



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



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

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

dreadful end, Thy sanctu - a - ry taught me so; &c.

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

Though

Though earth were from her

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

Though earth were from her centre tost, And mountains in the ocean lost, Torn piece-meal by the roaring tide.

earth were from her centre tost, And mountains in the ocean lost, Torn, &c.

Torn, &c.

centre tost, And mountains in the ocean lost, Torn, &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. The third staff is a treble clef, and the fourth staff is a bass clef. The music is written in a style typical of 18th-century hymnals, with various note values, rests, and phrasing slurs. There are asterisks on the first and third staves, likely indicating specific performance instructions or ornaments.

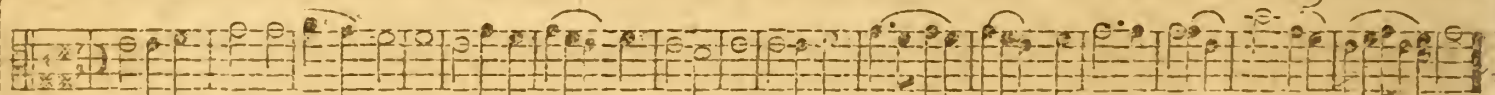
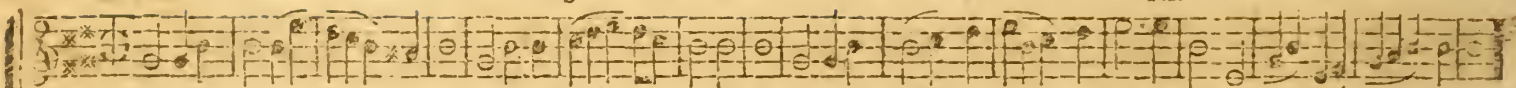
There is a land of pure delight, Where saints immortal reign; Infinite day excludes the night, And pleasures banish pain.

Piano.

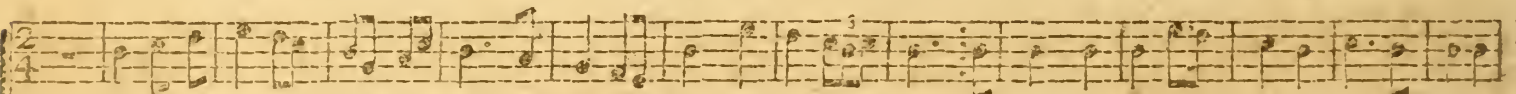
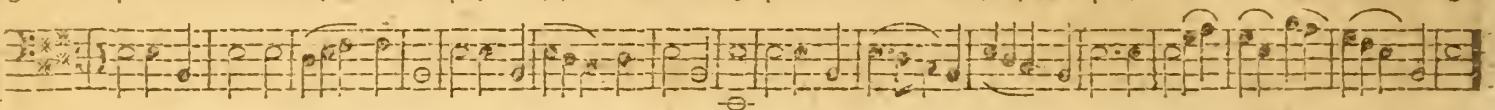
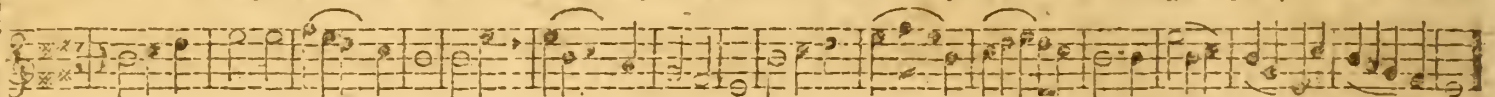
Forte.

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. The third staff is a treble clef, and the fourth staff is a bass clef. The music continues from the first system, with dynamic markings 'Piano' and 'Forte' placed above the first and second staves respectively. The score concludes with a double bar line and repeat signs.

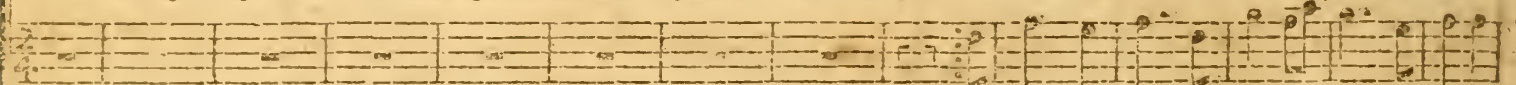
Sweet fields beyond the swelling flood, Stand dress'd in living green: So to the Jews old Cana'n flood, While Jordan roll'd between.



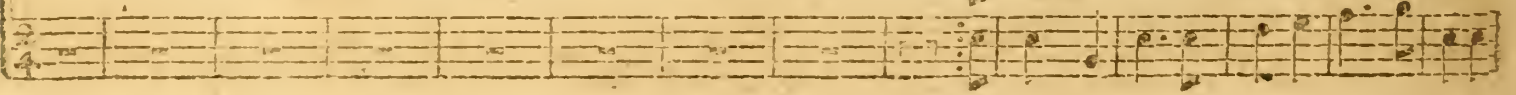
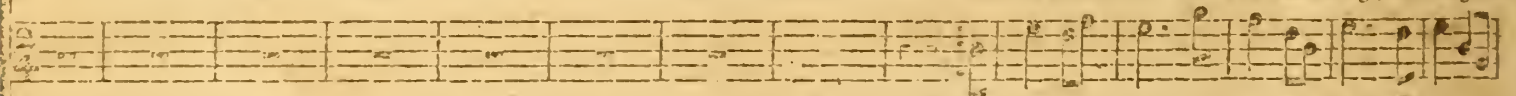
Let the shrill trumpet's warlike voice, Make rocks and hills his praise rebound, Praise him with harp's melodious noise, And gentle psaltry's silver sound.



Let virgin troops soft timbrels bring, And some with graceful motion dance;



Let instruments of various strings, With organs



Manchester. Continued.

With organs join'd his praise advance, With, &c.

join'd his praise ad - vance, With organs join'd his praise ad - vance, With organs join'd his praise advance,

With organs join'd, With, &c.

his praise advance, With organs join'd his praise, &c.

Naples. L. M.

Words by Dr. Watts.

READ.

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.

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

Ye

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

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

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

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

With reverence let the saints appear, With reverence let the saints appear,

With reverence let the saints the saints appear, And bow before the Lord;

His

With reverence let the saints appear, With reverence let the saints appear, the saints appear,

His high commands with

With reverence let the saints appear, With reverence let the saints appear,

His high commands with reverence

His high commands with reverence hear His high commands with reverence hear, And tremble at his word, And tremble at his word, And tremble at his word.

high commands with reverence hear His high commands with reverence hear,

And tremble at his word, And tremble at his word.

reverence hear,

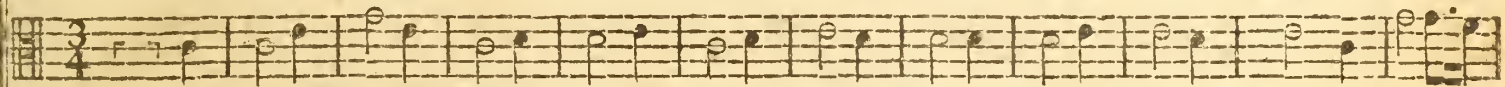
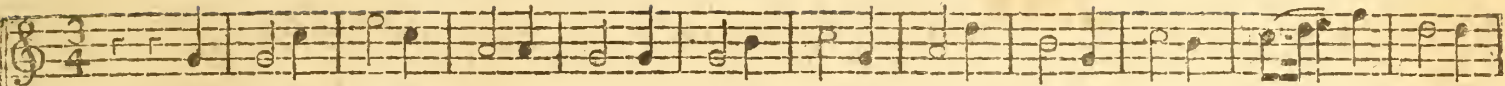
And tremble at his word,

And tremble at his word, And tremble at his word.

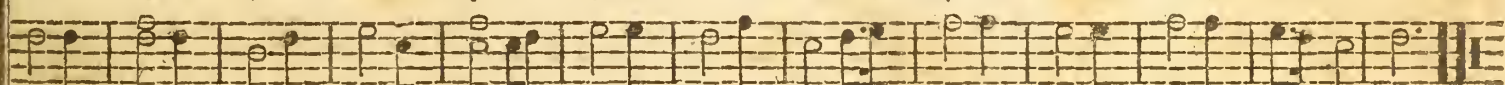
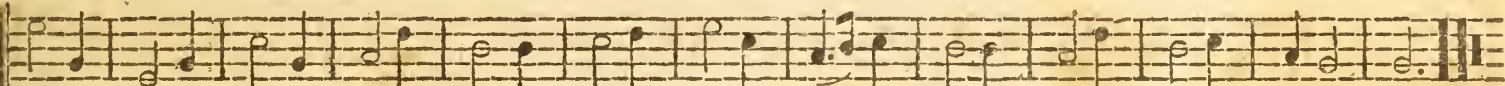
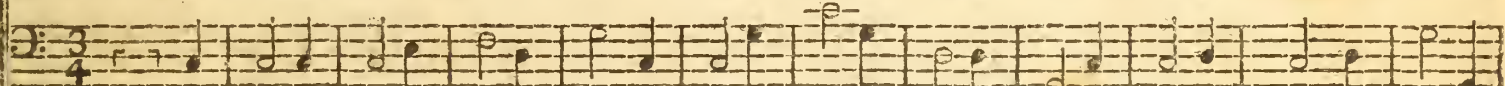
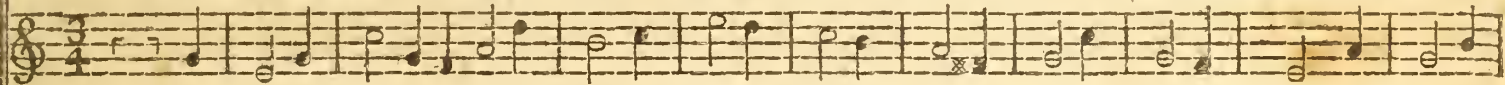
hear, His high commands, His, &c.

And tremble at his word,

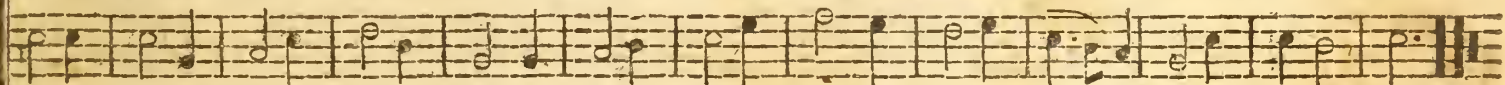
And tremble at his word, And tremble at his word.



Ye that delight to serve the Lord; The honours of his name record, His sacred name for ever



blefs; Where'er the circling sun displays The rising beams or setting rays, Let lands and seas his pow'r confess.



F

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

Thirty Fourth Psalm. C. M.

Words by Tate & Brady.

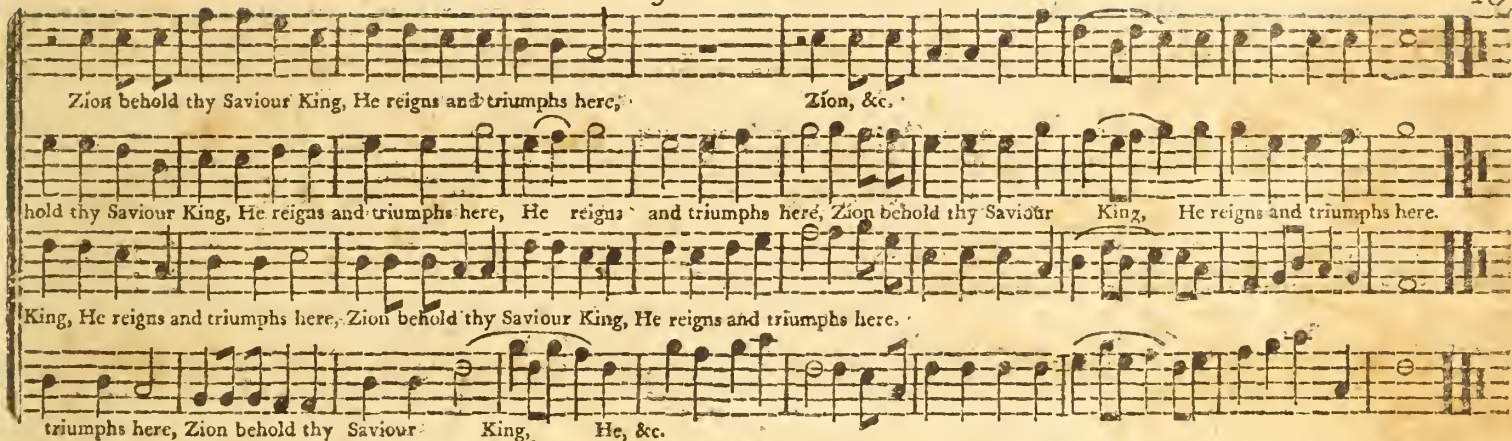
STEPHENSON.

The praises of my God shall
 Through all the changing seasons 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,

still The praises of my God shall still My heart, My heart and
 God, The praises of my God shall still My heart and tongue employ, My heart and tongue employ.
 praises of my God shall still,
 1 2
 1 2
 1 2

Who bring salvation on their tongues, - And words of peace reveal, Who bring salvation on their tongues,
Who stand on Zion's hill:
How beauteous are their feet,

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

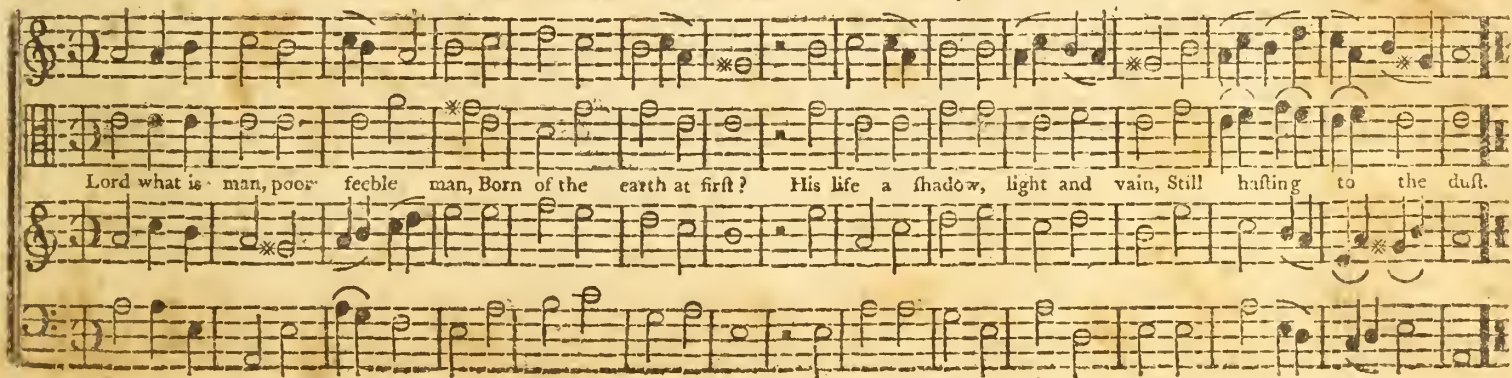
King, He reigns and triumphs here, Zion behold thy Saviour King, He reigns and triumphs here.

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

Lebanon. C. M.

Words by Dr. Watts.

BILLINGS.



Lord what is man, poor feeble man, Born of the earth at first? His life a shadow, light and vain, Still hastening to the dust.

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

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

For thee, For thee, &c.

And graba n'd a way a dying life, For thee, my soul; for thee, For thee, my soul, for thee.

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

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

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

O praise ye the Lord, Prepare your glad voice, His praise in the great Assembly to sing: In

our great Creator Let Israel rejoice, And children of Zion Be glad in their King.

Virginia. C. M.

Words Anon.

BROWNSON. 49

The first system of musical notation for 'Virginia' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like 'sf'.

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

The second system of musical notation for 'Virginia' continues the melody from the first system. It includes two staves in treble and bass clefs, maintaining the key signature and time signature. The notation includes various note values and rests, with first and second endings marked at the end of the system.

Norwich. S. M.

Words by Dr. Watts.

The first system of musical notation for 'Norwich' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like 'sf'.

Into thy bosom, O my God,

The second system of musical notation for 'Norwich' continues the melody. It includes two staves in treble and bass clefs, maintaining the key signature and time signature. The notation includes various note values and rests, with first and second endings marked at the end of the system.

My sorrows like a flood impatient of refrain,

Into thy bosom, O, Into thy bosom, O my God, Pour out a long complaint.

The third system of musical notation for 'Norwich' continues the melody. It includes two staves in treble and bass clefs, maintaining the key signature and time signature. The notation includes various note values and rests, with first and second endings marked at the end of the system.

Into thy bosom, O, Into thy bosom, O my God,

The fourth system of musical notation for 'Norwich' continues the melody. It includes two staves in treble and bass clefs, maintaining the key signature and time signature. The notation includes various note values and rests, with first and second endings marked at the end of the system.

G

Into thy bosom, O my God

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 spi - - te of envious Jews.
 church, Yet. &c.
 Yet God hath built his, &c.

The first system of music for 'Paris' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The music is written in a style typical of 18th-century hymnals, with various note values and rests.

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 a dwelling place.

The second system of music for 'Paris' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The music continues from the first system.

Suffolk. L. M.

Words by Dr. Watts.

BILLINGS.

The first system of music for 'Suffolk' consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef. The music is written in a style typical of 18th-century hymnals, with various note values and rests.

Bright King of glo - ry, dreadful God, Our spirits bow before thy seat; To thee we lift an humble tho't, And worship at thine awful feet.

The second system of music for 'Suffolk' consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef. The music continues from the first system.

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

Let the high heav'ns your

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

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

Mortality. L. M.

Words by Dr. Watts.

READ. 53

The first system of musical notation for 'Mortality' consists of two staves. The upper staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The lower staff is a bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with various note values and rests.

Death like an over-flowing stream Sweeps us away, our life's a dream; An empty tale, a morning flow'r, Cut down and wither'd in an hour.

The second system of musical notation for 'Mortality' consists of two staves, continuing the melody and bass line from the first system. It maintains the same key signature and time signature.

Slow.

Windham. L. M.

Words by Dr. Watts.

READ.

The first system of musical notation for 'Windham' consists of two staves. The upper staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The lower staff is a bass clef with the same key signature and time signature. The tempo marking 'Slow.' is placed above the first staff. The music is written in a simple, hymn-like style.

Broad is the road that leads to death, And thousands walk together there, But wisdom flows a narrow path, With here and there a traveller.

The second system of musical notation for 'Windham' consists of two staves, continuing the melody and bass line from the first system. It maintains the same key signature and time signature.

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

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

Judgment. P. M.

Words by Dr. Watts.

READ. 55

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

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

Musical score for the hymn "Come we who love the Lord". It consists of four staves: two for the vocal line and two for the keyboard accompaniment. The music is in a common time signature and features a melody with various note values and rests, including some notes with asterisks. The lyrics are written below the vocal staff.

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

Ruffia. L. M.

Words by Dr. Watts.

READ.

Musical score for the hymn "Fable are the men of high degree". It consists of four staves: two for the vocal line and two for the keyboard accompaniment. The music is in a common time signature and features a melody with various note values and rests, including some notes with asterisks. The lyrics are written below the vocal staff.

Fable are the men of high degree, The baser sort are vanity,
Laid
Laid in a balance,

Laid in a balance, both appear Light as a puff of empty air. 1 2
 Laid in a balance, both ap - pear Light as a puff of empty air. 1 2
 in a balance, both appear Light as a puff of empty air, Light as a puff of empty air. 1 2
 both appear Light as a puff of emp - ty air, Light as a puff of empty air. 1 2

Wells. L. M.

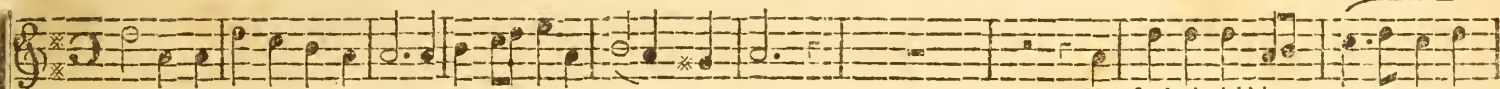
Words by Dr. Watts.

HOLDRAD.

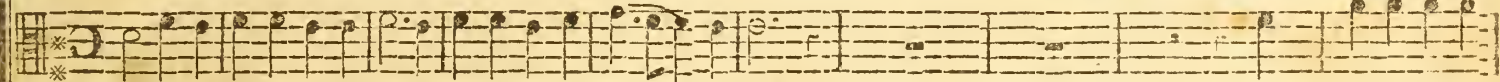
Life is the time to serve the Lord, The time to ensure the great reward, And whilst the lamp holds out to burn, The vilest sinner may return.

And I can trust my Lord, To
 Hast 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.

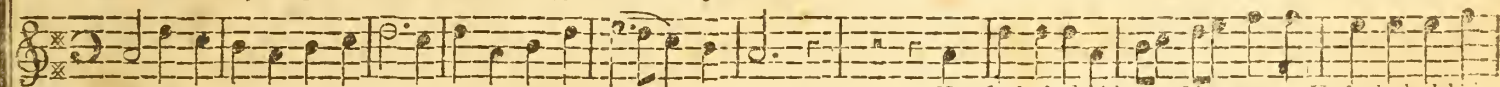
And I can trust, And I can trust, And I can trust my Lord, To
 keep my mortal breath, I'll go and come Nor fear to die, I'll go and come, Nor fear to die, 'Till &c.
 keep my mortal breath, I'll go and come, Nor fear to die, I'll go and come, Nor fear to die, 'Till from on high Thou call me home.
 keep 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.



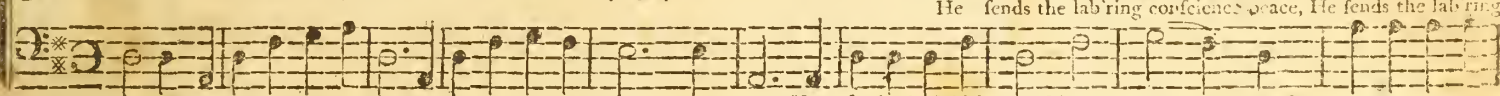
He sends the lab'ring con



The Lord hath eyes to give the blind, The Lord supports the sinking mind,

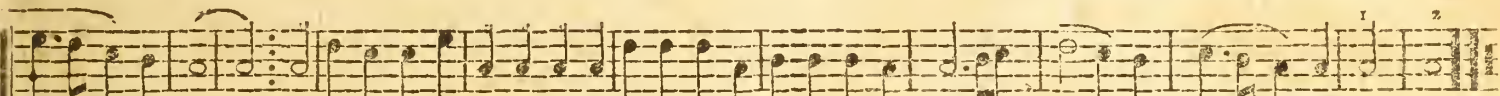


He sends the lab'ring



He sends the lab'ring conscience peace, He sends the lab'ring

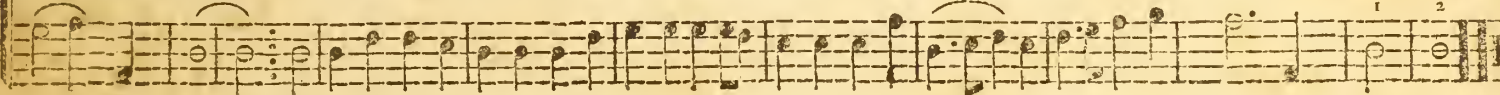
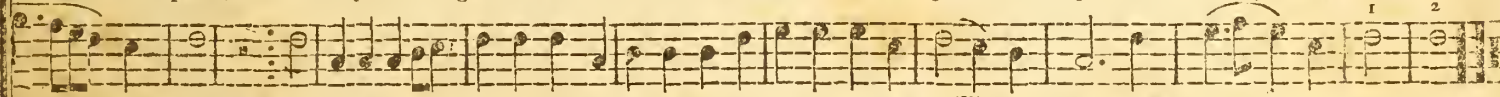
He sends the lab'ring conscience peace, He, &c.



conscience peace,



conscience peace; He helps the stranger in distress, The widow and the fatherless, And grants the pris'ner sweet release.



The angel of the Lord came down, And
 While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glo - ry
 The angel of the Lord came down, And glory shone around, And
 The angel of the Lord came down, And glo - - ry shone around, And
 glory shone around, And &c. The, &c.
 shone around, And glo - ry shone around, The angel of the Lord came down, And glory shone a - round.
 glo - ry shone around, The, &c. And, &c.
 glo - - - ry shone around, The, &c. And, &c.

Victory. C. M.

Words by Dr. Watts.

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

The first system of musical notation consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

found, Within thy temples found, Within thy temples found.

in thy temples found, found, found, Within thy temples found.

Within thy temples found, found, Within thy temples found.

found, found, Within thy temples found.

The second system of musical notation consists of four staves. The top staff is a treble clef with a key signature of two flats and a common time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second, third, and fourth staves.

Welcome to this, &c. 1 2
 Welcome sweet day of rest, That saw the Lord arise, 1 2
 Welcome to this reviving break, And these re-joic-ing eyes.
 Welcome, &c. 1 2
 Welcome, &c. 1 2
 Wel-

Africa. C. M.

Words by Dr. Watts.

BILLINGS.

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

Twenty Fifth Psalm Tune. S. M.

Words by Dr. Watts.

GILLET. 63

The first system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The music is written in a simple, homophonic style with many whole and half notes. There are two asterisks (*) on the upper staff, one above the second measure and one above the eighth measure.

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

The second system of musical notation consists of two staves, continuing the melody from the first system. It features the same clefs and time signature. The notation includes various note values and rests, with some notes beamed together. There are two asterisks (*) on the upper staff, one above the second measure and one above the eighth measure.

Winter. C. M.

Words by Dr. Watts.

READ.

The first system of musical notation for 'Winter' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The music is written in a simple, homophonic style with many whole and half notes. There are two asterisks (*) on the upper staff, one above the second measure and one above the eighth measure.

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

The second system of musical notation for 'Winter' consists of two staves, continuing the melody from the first system. It features the same clefs and time signature. The notation includes various note values and rests, with some notes beamed together. There are two asterisks (*) on the upper staff, one above the second measure and one above the eighth measure.

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

'Tis by thy strength the mountains stand, God of eternal power; The sea grows calm at thy command, And

The seas, &c.

The, &c.

ro ar,

tempells cease to roar. And tempells cease to roar, And tempells cease to roar.

Ninety Eighth Psalm Tune. C. M.

Words by Dr. Watts.

TUKEY. 65

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 and plains, Repeat the sounding joy.

The first system of music for 'Suffield' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat major) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with various note values and rests.

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 second system of music for 'Suffield' continues the melody from the first system. It also consists of two staves in treble and bass clefs with a one-flat key signature and common time.

Saratoga. C. M.

Words Anon.

ROGERSON.

1st Treble Alto.

The first system of music for 'Saratoga' is for the 1st Treble Alto part. It is written on a single staff in treble clef with a key signature of one flat and common time.

Come wash your robes white in the blood Of Christ the slaughter'd Lamb,

2d Treble.

The second system of music for 'Saratoga' is for the 2d Treble part. It is written on a single staff in treble clef with a key signature of one flat and common time.

Mortals behold your dying God, Take refuge in his name,

Come wash your robes, &c. Of Christ, &c.

Tenor.

The third system of music for 'Saratoga' is for the Tenor part. It is written on a single staff in treble clef with a key signature of one flat and common time.

Come wash your robes white in the blood Of Christ the slaughter'd Lamb,

The fourth system of music for 'Saratoga' is for the Bass part. It is written on a single staff in bass clef with a key signature of one flat and common time.

Come wash your robes white in the blood Of Christ the slaughter'd Lamb, Of Christ the, &c.

Old Hundred. L. M.

Words by Dr. Watts.

M. LUTHER. 67

The first system of musical notation for 'Old Hundred' consists of two staves. The upper staff is a treble clef with a common time signature (C). The lower staff is a bass clef with a common time signature (C). Both staves contain a melody of quarter and eighth notes, with some notes beamed together. The music is written in a simple, hymn-like style.

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 second system of musical notation for 'Old Hundred' consists of two staves, continuing the melody from the first system. It features the same treble and bass clefs and common time signature, with a continuation of the hymn's melody.

Poland. C. M.

Words by Dr. Watts.

SWAN.

The first system of musical notation for 'Poland' consists of two staves. The upper staff is a treble clef with a common time signature (C). The lower staff is a bass clef with a common time signature (C). The melody is more complex than 'Old Hundred', featuring many beamed eighth and sixteenth notes, and some triplets. The music is written in a more active, dance-like style.

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

The second system of musical notation for 'Poland' consists of two staves, continuing the complex melody from the first system. It maintains the same clefs and time signature, with further development of the intricate rhythmic patterns.

Moderato.

Ye princes that in might ex - cel, Your grateful sacri - fice prepare; God's glorious actions

loudly tell, His wond'rous pow'r to all declare, His wond'rous pow'r to all declare.

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

At

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 gaping graves.

thy command, &c.

winds arise, And swell the tow'ring wa - - - - - ves, The men, &c.

Rise, my soul, and stretch thy wings, Thy better portion trace, Rise from transi - tory things, Tow'rd's heav'n thy native place.

Sun and moon and stars decay, Time shall soon this earth remove, Rise, my soul, and haste away To seats prepar'd above.

The Dying Christian.

Words by Pope.

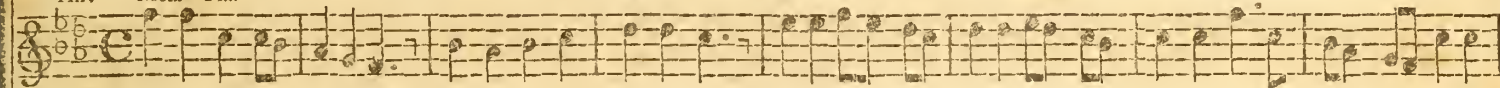
UNION HARMONY.

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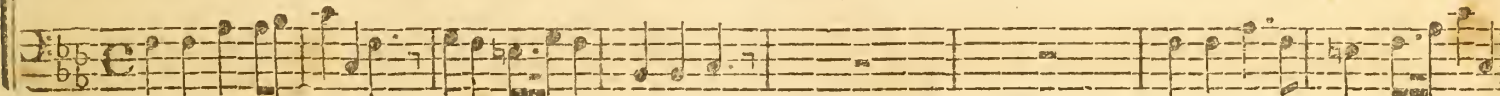
Largo.



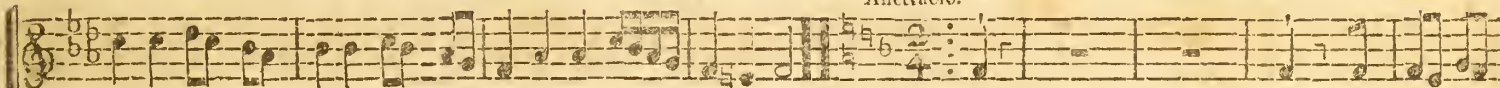
Air. Mez. Pia.



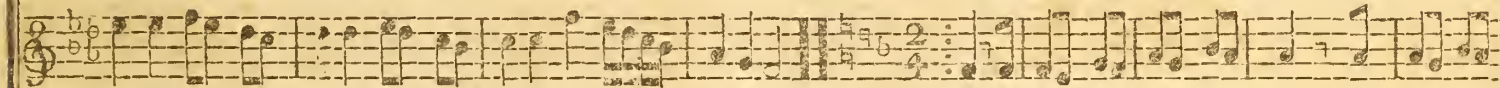
Vital spark of heav'nly flame, Quit, O quit this mortal frame, Trembling, hoping, ling'ring, flying, O the pain, the bliss of dying.



Affettuoso.



Hark, Hark, they



Cease, fond nature, cease thy strife, And let me languish into life. Hark, they whisper, angels say, they whisper



The Dying Christian. Continued.

For. Pia.

they whisper, angels say,
 angels say, Hark, Hark, they whisper, angels say, Sister spirit
 Hark, they whisper, angels say,

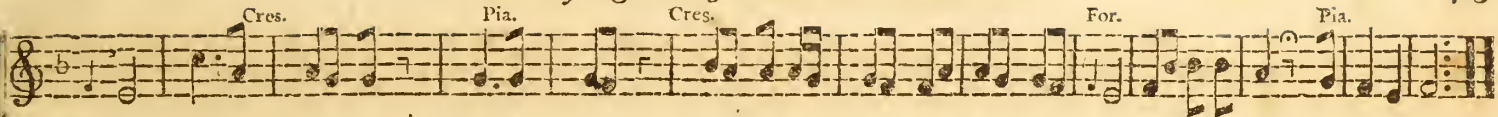
For.

Pia.

come away, Sister spirit come away. What is this absorbs me quite, Steals my senses, snuffs my

The Dying Christian. Continued.

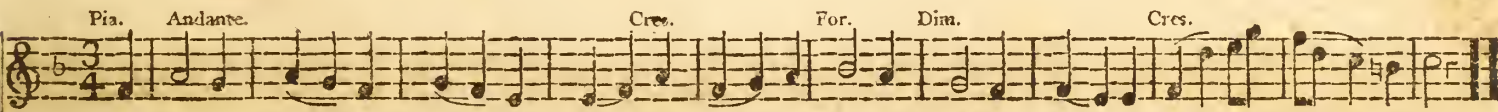
Cres. Pia. Cres. For. Pia.



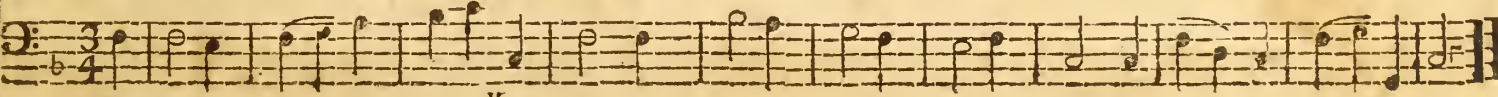
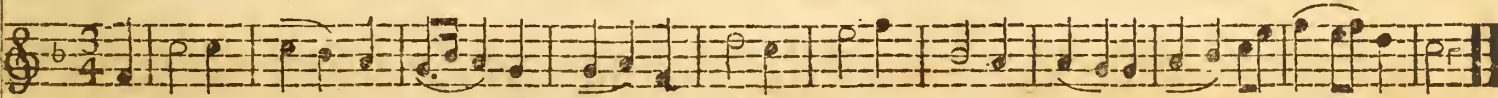
fight, Drowns my spirit, draws my breath, Tell me, my soul, can this be death? Tell me, my soul, can this be death?



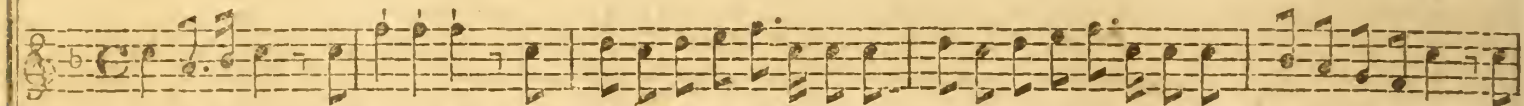
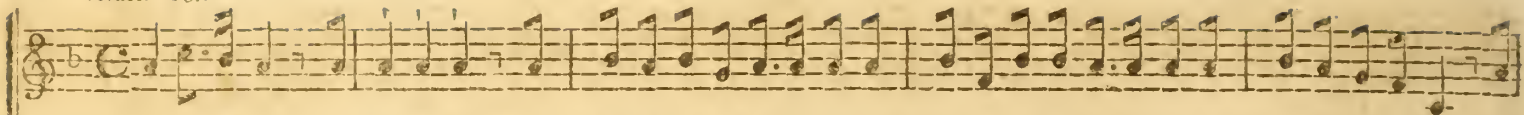
Pia. Andante. Cres. For. Dim. Cres.



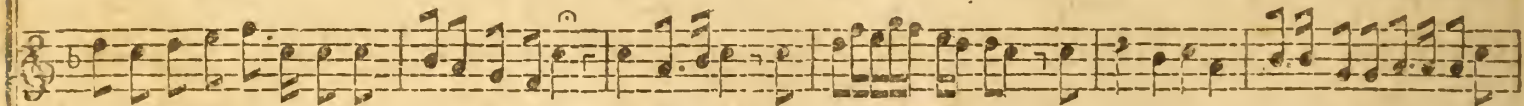
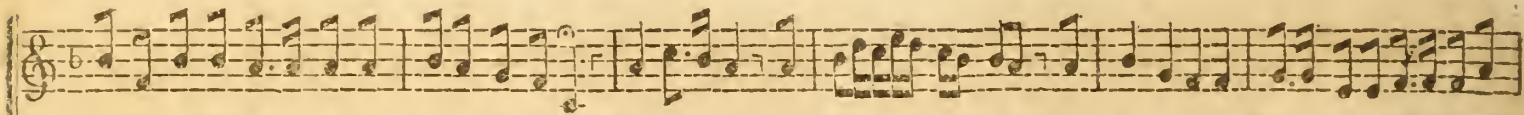
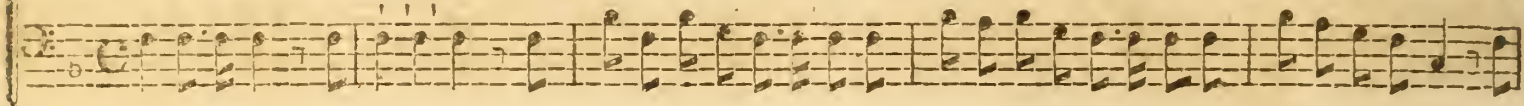
The world recedes, it disappears, Heav'n opens on my eyes, My ears with sounds seraphic ring.



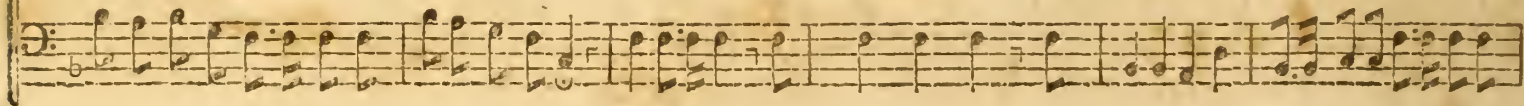
Vivace. For.



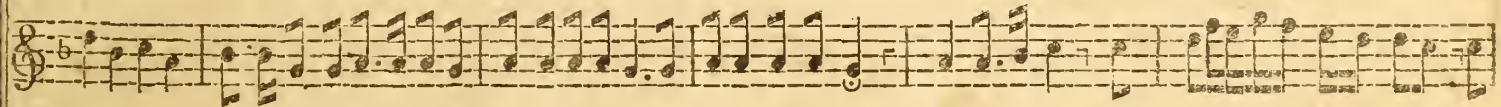
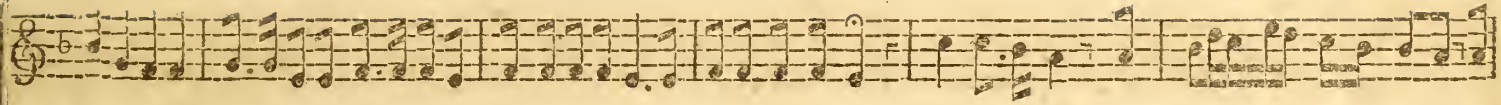
Lead, lend your wings, I mount, I fly, O grave where is thy victory, O grave where is thy victory, O death where is thy sting, O



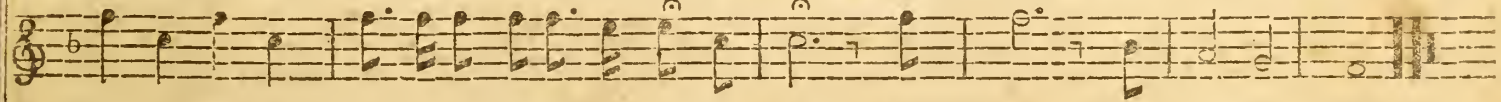
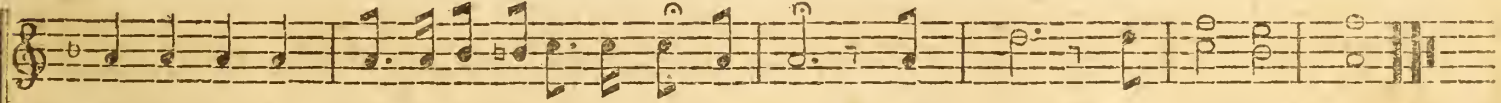
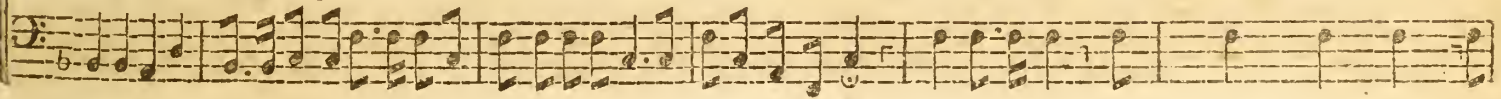
grave where is thy victory, O death where is thy sting? Lead, lend your wings, I mount, I fly, O grave where is thy victory, thy victory, O



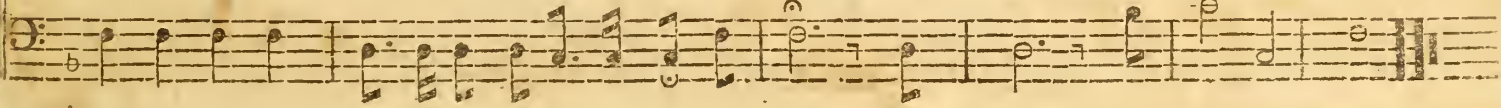
The Dying Christian. Continued.



grave where is thy victory, thy victory, O death where is thy sting? O death where is thy sting? Lead, lend your wings, I mount, I fly, O



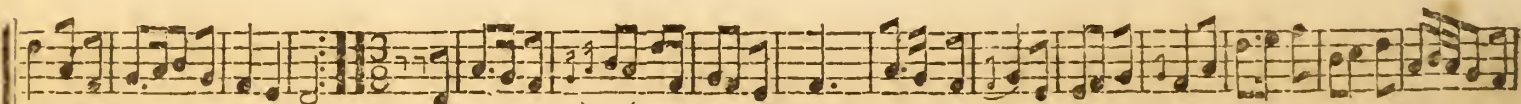
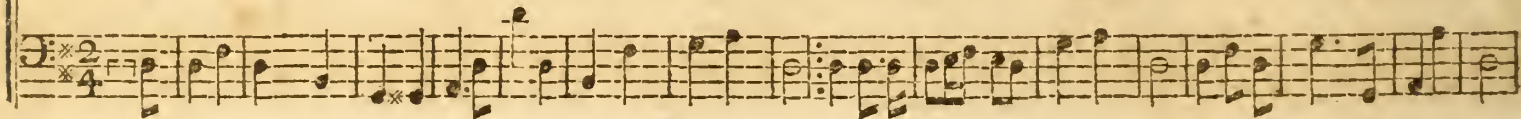
grave where is thy victory, thy victory, O death, O death where is thy sting?



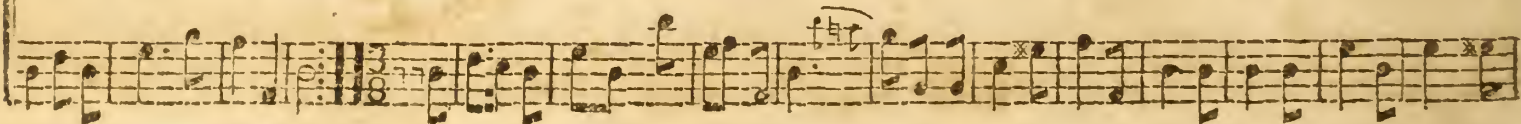
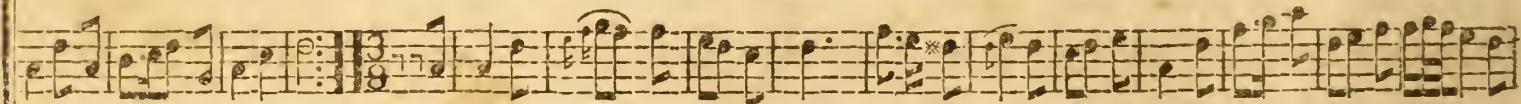
Air. Moderato.



Before Jehovah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God a-lone, He can create, and he destroy,



He can create and he destroy. His sov'reign pow'r, without our aid, Made us of clay, and form'd us men, And when like wand'ring sheep we

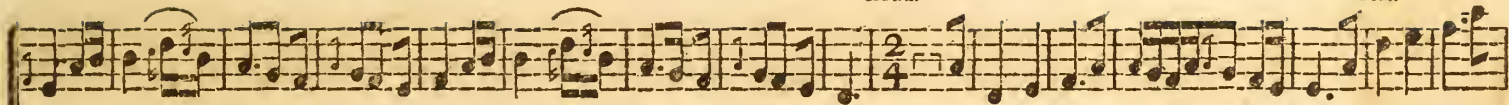


Denmark. Continued.

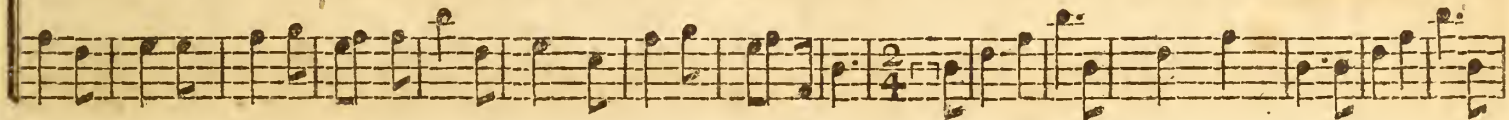
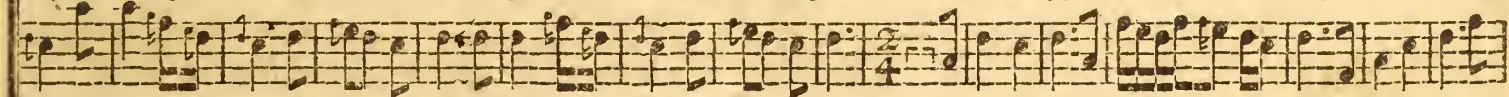
77

Loud.

Soft.



stray'd, He brought us to his fold again, He brought us to his fold again. We'll croud thy gates with thankful songs, High as the heav'ns our



Loud.

Soft.

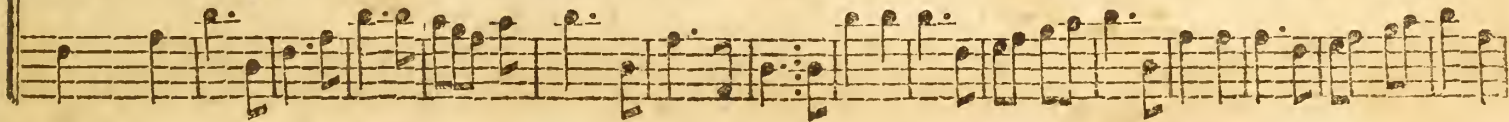
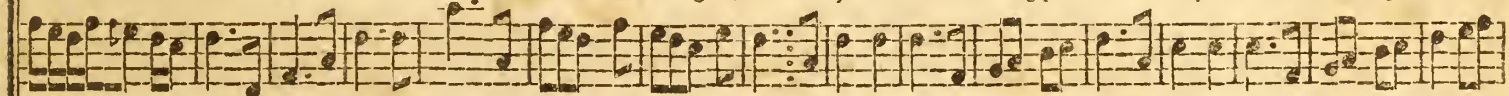
Loud.

Soft.

Loud.



voices raise, And earth, and earth, with her ten thousand, thousand tongues, Shall fill thy courts with founding praise, Shall fill thy courts with founding praise, Shall



fill, shall fill thy courts with sounding praise. Wide, Wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - ni - ty thy love, Firm as a rock thy

Soft.

Soft.

- Loud.

truth must stand, When rolling years shall cease to move, shall cease to move, When rolling years shall cease to move, When roll - - ing years shall cease to move.

Funeral Hymn. C. M.

Words by Dr. Watts.

AMERICAN HARMONY.

Moderato.

Piano.

Why do we mourn de - part - ing friends, Or shake at death's a - larms! '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.

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

The Lord is ris'n indeed.

Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef with a 2/4 time signature. The second staff is a bass clef. The third staff is a treble clef. The fourth staff is a bass clef. The lyrics are written below the staves, with the first line of lyrics starting under the second staff and the second line starting under the fourth staff. There are asterisks on the first and third staves.

lu - jah, Now is Christ risen from the

Now is Christ risen from the dead, And became the first fruits of them that slept.

Detailed description: This system contains the next four staves of the musical score. The top staff is a treble clef. The second staff is a bass clef. The third staff is a treble clef. The fourth staff is a bass clef. The lyrics are written below the staves, with the first line starting under the second staff and the second line starting under the fourth staff. There is an asterisk on the third staff.

dead, And become the first fruits of them that slept. Hal - le - lu - jah, Hal - le - lu - jah,
 Halle - lujah,

And did he rise, and did he rise, *Forte.*
 And did he rise, did he rise, Hear O ye nations,
 And did he rise, And did he rise,
 And did he rise, And did he rise,

I₂

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

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

Anthem. Continued.

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

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

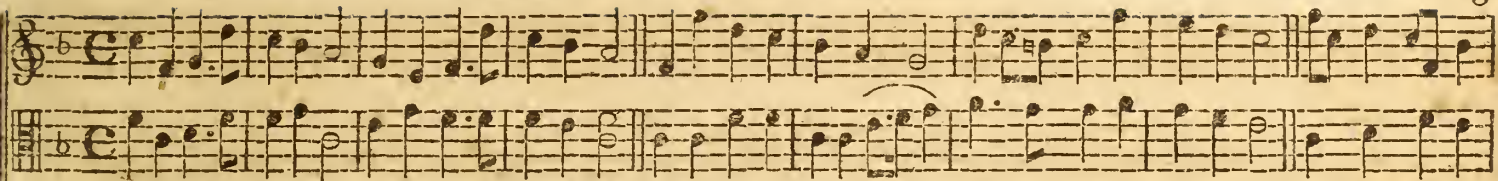
gifts to man, Thine all the glory, man's the boundless bliss.
 Thine all the glory, man's the boundless bliss.

Leverett Street. C. M.

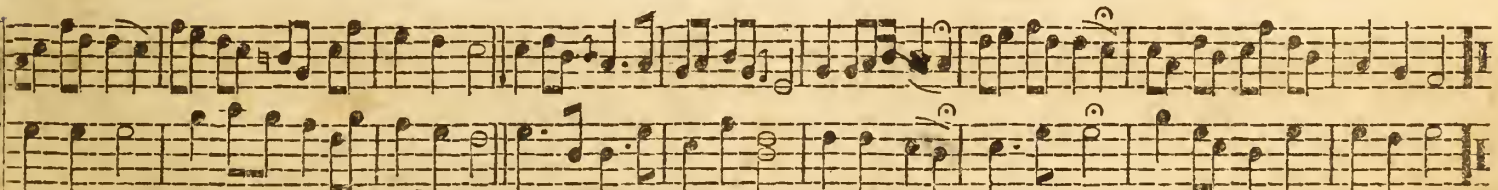
Words Anon.

LANE.

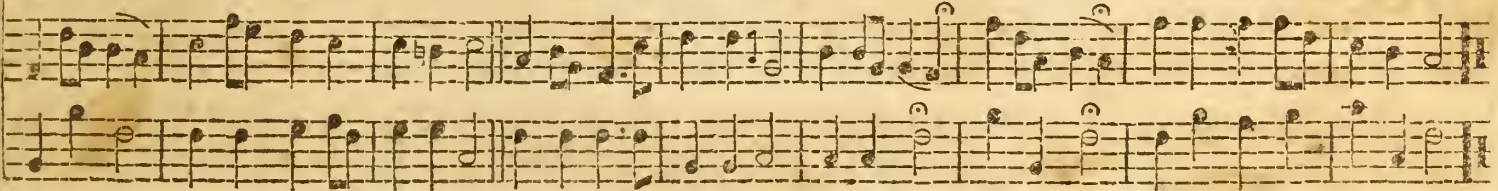
When all thy mercies O my God, My rising soul surveys, Transported with the view, I'm lost In won - der, love and praise.



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

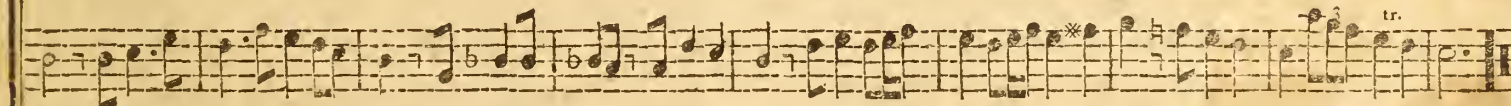
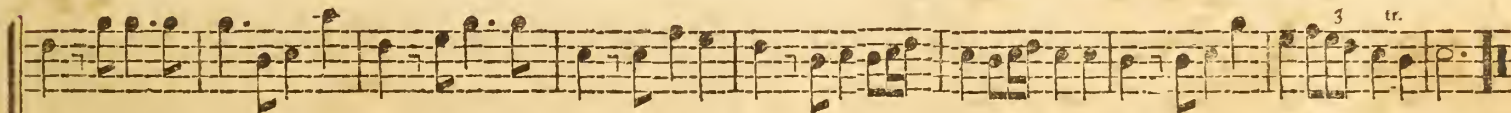


Saviour hide, Till the storm of life is past, Safe into the haven guide, O receive, O receive, O receive my soul at last.

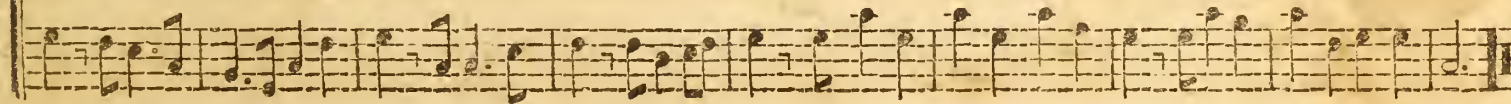




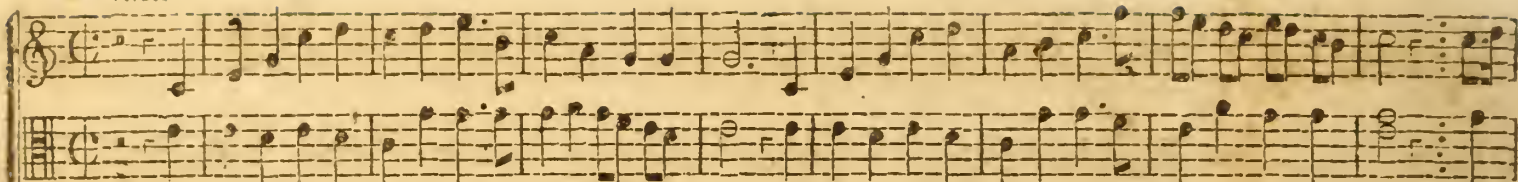
field, Altho' the vine its fruit deny, Altho' the olive yield no oil, The with'ring fig-tree droop and die, The field illude the tiller's



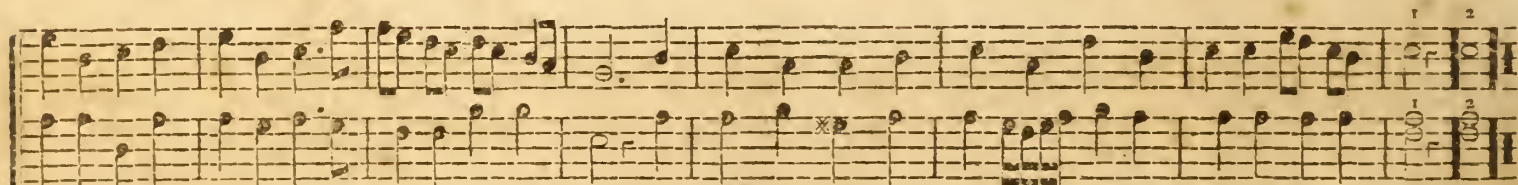
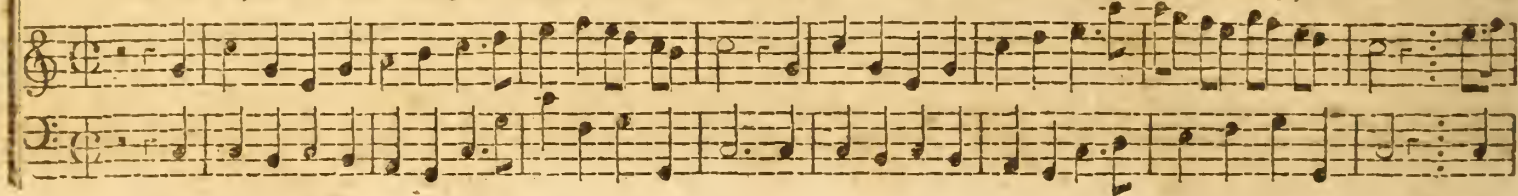
toil, The empty stall no herd afford, And perish all the bleating race; Yet will I triumph in the Lord, The God of my salvation praise.



Vivace



Come, let us join our cheerful songs, With angels round the throne; Ten thousand thousand are their tongues, But all their joys are one. Wor-



thy the Lamb that di'd, they cry, To be exalted thus; Worthy the Lamb, our lips re-ply, For he was slain for us.



Magdalen Ode.

Words Anon.

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one sharp (F#). The lower staff is in bass clef with a common time signature (C) and a key signature of one sharp (F#). Both staves contain a series of eighth and sixteenth notes, with some rests. There are asterisks and double asterisks at the beginning of each staff.

Grateful notes of numbers bring, While Jehovah's praise we sing, Holy, holy, holy Lord, Be thy glorious name ador'd. Men on earth and faints above,

The second system of music consists of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one sharp (F#). The lower staff is in bass clef with a common time signature (C) and a key signature of one sharp (F#). Both staves contain a series of eighth and sixteenth notes, with some rests. There are asterisks and double asterisks at the beginning of each staff.

Forte.

Pia.

The third system of music consists of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one sharp (F#). The lower staff is in bass clef with a common time signature (C) and a key signature of one sharp (F#). Both staves contain a series of eighth and sixteenth notes, with some rests. There are asterisks and double asterisks at the beginning of each staff.

Men on earth and faints above,

Men on earth and

Sing the great Redeemer's love, Sing the great Redeemer's love, Sing the great Redeemer's love. Men on earth and faints above,

The fourth system of music consists of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one sharp (F#). The lower staff is in bass clef with a common time signature (C) and a key signature of one sharp (F#). Both staves contain a series of eighth and sixteenth notes, with some rests. There are asterisks and double asterisks at the beginning of each staff.

M

Ode. Continued.

This system contains four staves of music. The first staff begins with the instruction "Pia." above it. The lyrics are: "Sings above, Sing the great Redeemer's love." The second staff continues with "Sing the great Redeemer's love." The third staff continues with "Sing the great Redeemer's love." The fourth staff concludes with "Lord, thy mercies never fail,".

This system contains four staves of music. The first staff begins with the instruction "Forte." above it. The second staff begins with the instruction "Pia." above it. The lyrics are: "Hail, hail, celestial goodness, hail; Hail, hail, celestial goodness, hail." The third staff continues with "Tho' un - wer - thy, Lord, thine ear Our humble hal - le -". The fourth staff continues with "Tho' un - wer - thy, Lord, thine ear Our humble hal - le -".

When with saints we stand and sing,
 lu - jahs hear, Purser praise we hope to bring,

Tenor and Bass. Piano Moderato.

Lead us to that blissful state, Where thou reign'st supremely great, Look with pity from thy throne, And send thy ho - ly Spirit down.

Tenor and Bass.

When on earth ordain'd to stay, Guide our footsteps in thy way, 'Till we come to reign with thee, And all thy glorious greatness see.

Chorus Forte.

Forstissimo.

Then with angels we'll again, Wake a louder, louder strain, Wake a louder, louder strain.

This system contains four staves of music. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one flat (B-flat) and the time signature is 3/4. The tempo and dynamics markings are 'Chorus Forte' and 'Forstissimo'.

Pia.

Forte.

There in joyful songs of praise, We'll our grateful voices raise, There no tongue shall silent be;

This system contains four staves of music. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one flat (B-flat) and the time signature is 3/4. The tempo and dynamics markings are 'Pia.' and 'Forte'.

Forte.

There all shall join sweet har - mo - ny; That through heav'n's all spacious round, Thy praise O God may ever found.

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

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

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

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is in common time (C).

Come, my be - lov - ed, haste away, Cut short the hours of thy delay, Fly like a youthful hart or roe, Over the

Second system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is in common time (C).

Fly like a youthful hart or

Third system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is in common time (C).

hills where spices grow.

Fly like a youthful hart or

Fourth system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is in common time (C).

Fly like a youthful hart or roe, Over the hills where spices

Fly like a youthful hart or roe, Over the hills where spi - ces

Musical score for the first part of the hymn. It consists of five staves of music. The lyrics are:

roe, O ver the hills, &c.
 roe, O ver the hills where spices grow, Over the hills where spi - ces grow.
 grow, Fly like a youthful, &c. O - ver, &c.
 grow, Fly like a, &c.

Medina. S. M. Words by Dr. Watts.

Musical score for the second part of the hymn. It consists of four staves of music. The lyrics are:

My God, my life, my love, To thee, to thee, I call: I cannot live if thou remove, For thou art all in all, I cannot live if thou remove, For thou art all in all.

Moderato.

Infinite grief! a - mazing woe! Behold my bleeding Lord! Hell and the Jews con-

spire his death, And urge the Roman sword. Oh the sharp pangs of smarting pain, My dear Re-

Kingston. Continued.

deemer bore, When knotty whips and ragged thorns, His sacred body tore.

St. Sebastian. C. M.

Words by Dr. Watts.

UNION HARMONY.

Air.

Come shed abroad a Saviour's, And that shall kindle ours.

Come, holy Spirit, heav'nly Dove, With all thy quick'ning powers, Come shed abroad a Saviour's love, Come shed abroad a Saviour's love,

N

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a treble clef and a key signature of one sharp. The lyrics are: "With joyful hearts and tuneful song, Let us approach the mighty Lord, With joyful hearts and tuneful song; Let us approach the mighty Lord, Proclaim his"

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The music continues from the first system. The lyrics are: "honours, with our tongue, And sound his wond'rous truth abroad. His glorious name on golden lyres, Strike all the tuneful choirs above, And boundless"

nature's realms conspire, To celebrate his matchless love. The heav'n of heavens is his bright throne, And cherubs wait his high behest, Yet for the merits of his

Son, He visits men in humble dust. In temples sacred to his name, His saints assemble round his

Mod.

Vivace.

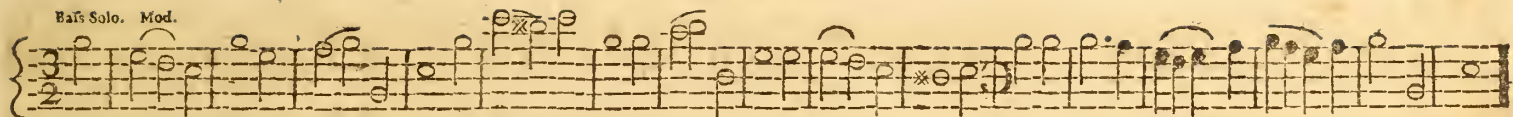
board, Raise their hosannas to the Lamb, And taste the sup - per of the Lord. O God our king, this

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The tempo markings 'Mod.' and 'Vivace' are positioned above the staves. The lyrics are written below the vocal lines.

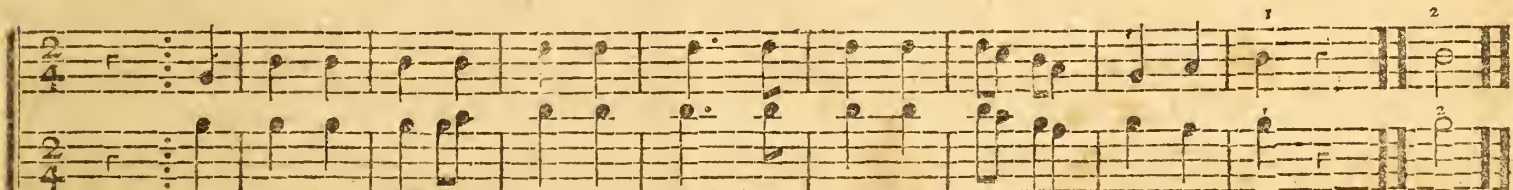
joyful day, We dedicate this house to thee, Here would we meet to sing and pray, And learn how sweet thy dwellings be.

The second system of the musical score continues the composition with four staves. It maintains the same structure of two vocal staves and two piano accompaniment staves. The lyrics are written below the vocal lines.

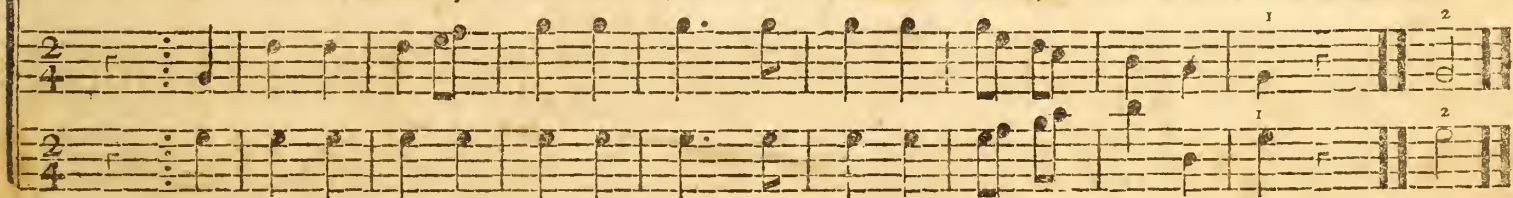
Bass Solo. Mod.



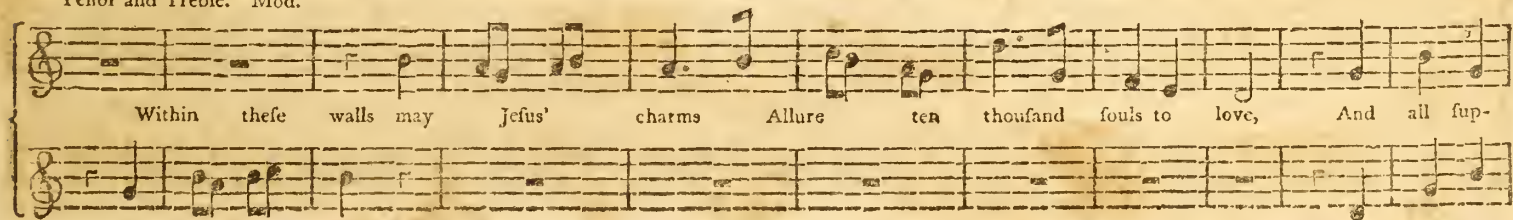
O king of saints, O triu'n'd God, Bow the high heav'ns and lend thine ear, O make this house thy fix'd abode, And let the heav'nly Dove rest here.



O make this house thy fix'd abode, And let the heavenly Dove rest here.



Tenor and Treble. Mod.



Within these walls may Jesus' charms Allure ten thousand souls to love, And all sup-

Vivace.

ported by his arm, Shine bright in realms of bliss, in realms of bliss above. There faints of every tribe and tongue, Shall join the armies of the Lamb,

Hymn hallelujahs, Hymn hallelujahs,

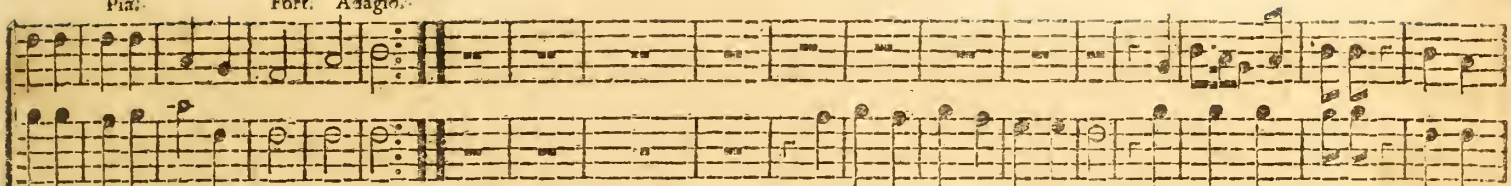
Hymn hallelujahs, Hymn hallelujahs, Hymn hallelujahs to the Son, Hymn hallelujahs to the

Hymn hallelujahs,

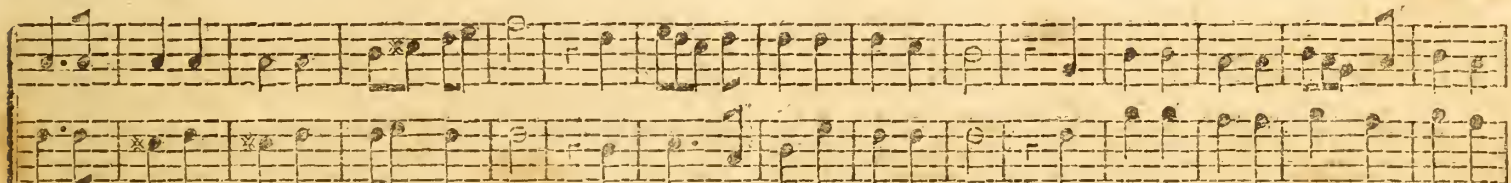
Hymn hallelujahs, to the Son,

Pia:

Fort. Adagio.



Son, The Spirit and the great I AM Their songs seraphic shall they raise, And Gabriel's lyre the notes resound, Their songs seraphic shall they



raise, And Gabriel's lyre the notes resound, And Gabriel's lyre the notes resound; Heaven's full ton'd organ join the praise, And



Dorology.

world to world repeat the sound, And world to world repeat the sound, And world to world repeat the sound. To Father, Son, and Holy Ghost, Be ceaseless

praise and glory giv'n, By all the high angelic host, By all on earth and all in heav'n, Hallelujah, hallelujah, hallelujah, hallelujah, amen.

Largo. Maestoso.

Most triumphant, greatly glorious, He from death and hell arose, In him all his church victorious Triumph'd o'er their

Pia.

Forte.

Spirituoso.

dreadful foes. Hallelujah, Hallelujah, Hallelujah, glory, glory, Lord, be thine.
Hal - le - lu - jah,

Pia. Mod.

Repeat. Forte.

Man that is born of a woman, is of few days and full of trouble.

Bass and Treble.

He cometh forth like a flower, and is cut down; he fleeth also as a shadow, and continueth not.

Bass Solo.

As the waters fail from the sea, And the flood decayeth and drieth up,

Anthem. Continued.

For.

So man lieth down and riseth not: 'Till the heavens be no more, they shall not awake, they shall not awake, they

Pia. Mod.

nor be raised out of their sleep. But the soul in gayest bloom, Disdains the bondage of the tomb, Ai-

Rep. For.

cends above the clouds of even, And raptur'd hails, And raptur'd hails her native heaven.

Hundred and Nineteenth Psalm. C. M.

Words by Dr. Watts.

UNION HARMONY.

My soul

My soul lies cleaving to the dust, Lord give me life divine: From vain desires and every lust, Turn off these eyes of mine, Turn off these eyes of mine.

My soul lies cleaving to the dust,

Pia.

All hail the pow'r of Jesus' name, Let angels prostrate fall, Bring forth the royal di - a dem, And

For

Pia.

For.

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

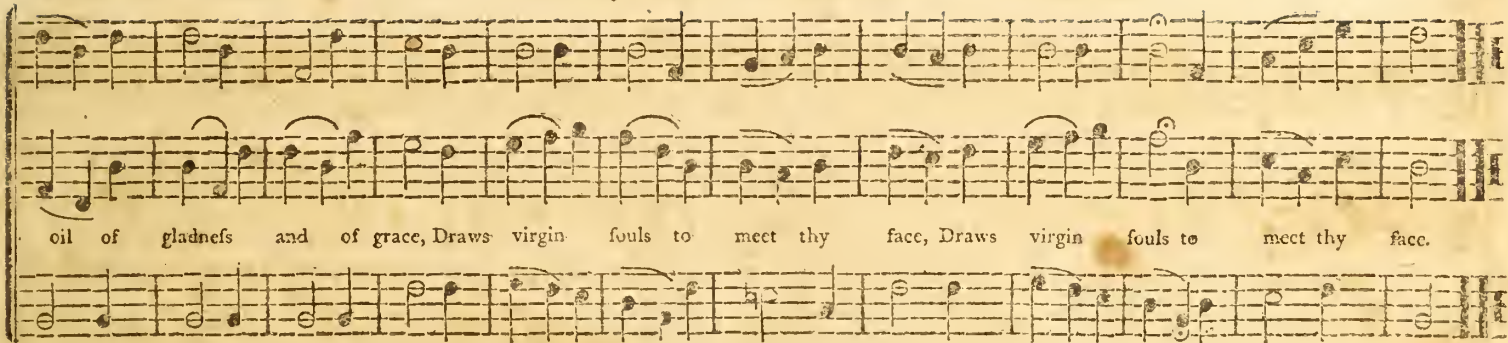
Air.

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

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, 3/4 time, with a key signature of one flat (B-flat). It begins with a melodic phrase and includes the lyrics "Let him embrace my soul, and prove Mine int'rest in his heav'nly love; The voice which tells me thou art". The middle staff is a piano accompaniment in treble clef, 3/4 time, with a key signature of one flat. The bottom staff is a bass line in bass clef, 3/4 time, with a key signature of one flat.

mine, Exceeds the blessings of the vine. On thee th' anointed Spirit came, And spreads the favor of thy name; That

The second system of the musical score continues the composition. It consists of three staves. The top staff is a vocal line in treble clef, 3/4 time, with a key signature of one flat. It includes the lyrics "mine, Exceeds the blessings of the vine. On thee th' anointed Spirit came, And spreads the favor of thy name; That". The middle staff is a piano accompaniment in treble clef, 3/4 time, with a key signature of one flat. The bottom staff is a bass line in bass clef, 3/4 time, with a key signature of one flat.

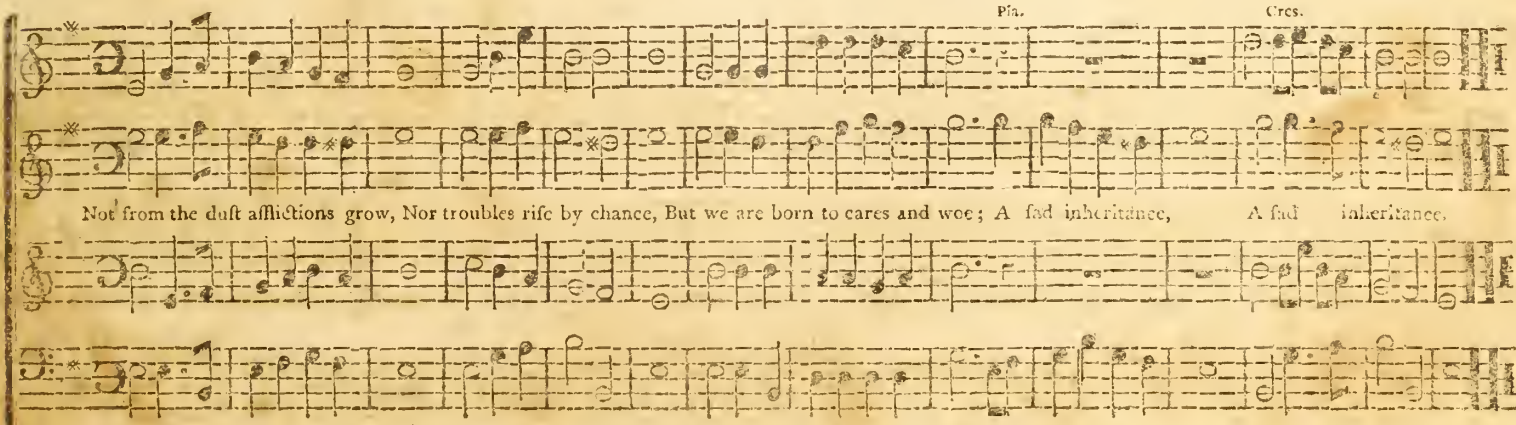


oil of gladness and of grace, Draws virgin souls to meet thy face, Draws virgin souls to meet thy face.

Macedonia. C. M.

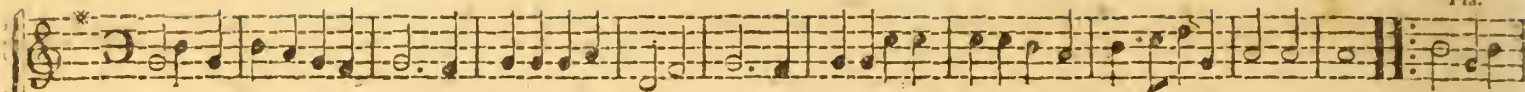
Words by Dr. Watts.

UNION HARMONY.

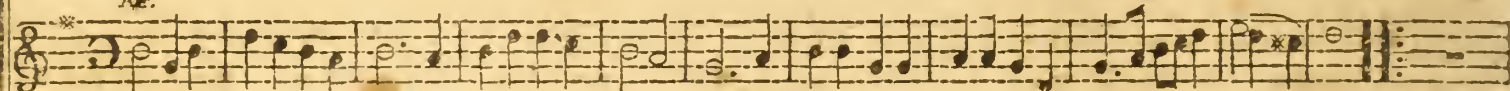


Not from the dust afflictions grow, Nor troubles rise by chance, But we are born to cares and woe; A sad inheritance, A sad inheritance.

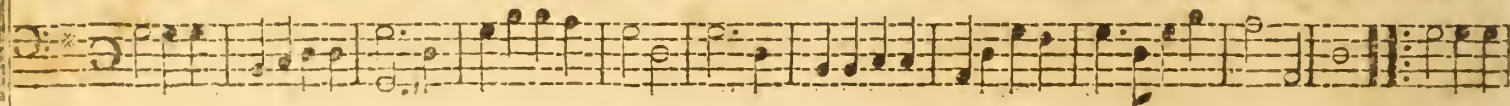
Pia.



Ad.

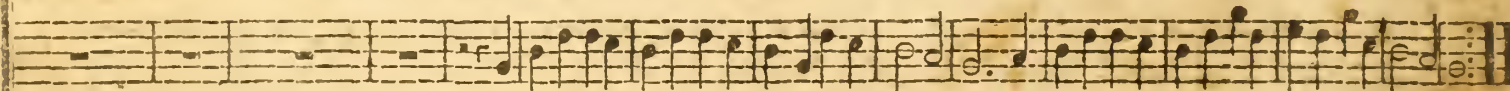


Now can my soul in God rejoice, I feel my Saviour's cheering voice, My heart awakes to sing his praise, And longs to join immortal lays. Hold me, O



Pia.

For.



Jesus, in thine arms, And cheer me with immortal charms, 'Till I awake in realms above, Forever to enjoy thy love, 'Till I awake in realms above, Forever to enjoy thy love.



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.

lands.

P

Detailed description: This is a musical score for a hymn titled 'Hollis. C. M.' with lyrics by Dr. Watts. The score is arranged in four systems, each containing two staves (treble and bass clef). The music is in common time (C) and G major. The lyrics are: '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.' The score includes various musical notations such as notes, rests, and ornaments. There are two first and second endings at the end of the piece, marked with '1' and '2'. A piano dynamic marking 'P' is present at the bottom.

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

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

Canton. Continued.

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

Lord's Day.

Words by Dr. Watts.

UNION HARMONY.

Vivace.

Air. Mod. Let us rejoice,

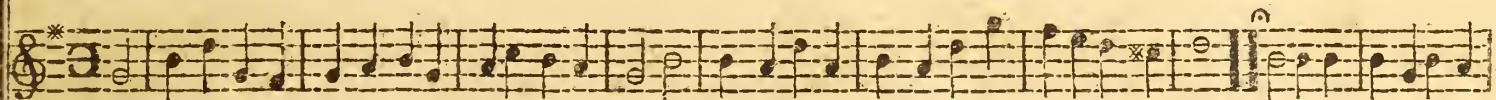
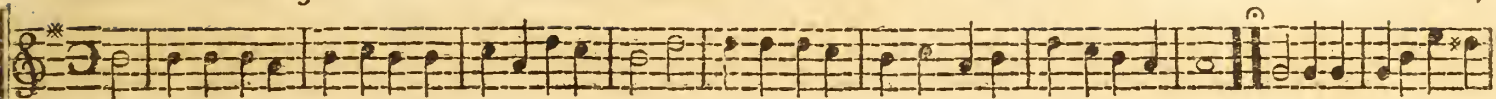
This is the glorious day That our Redeemer made: Let us rejoice and sing and pray, Let

Let us rejoice,

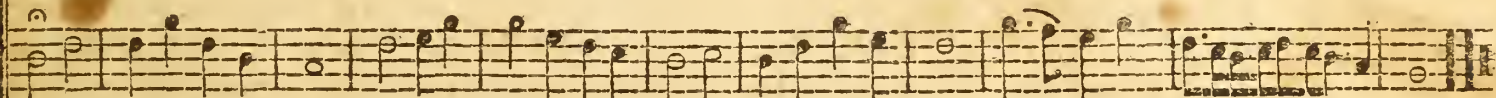
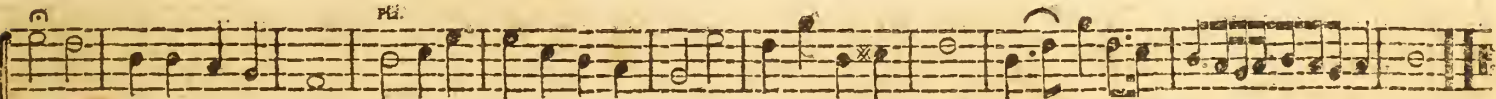
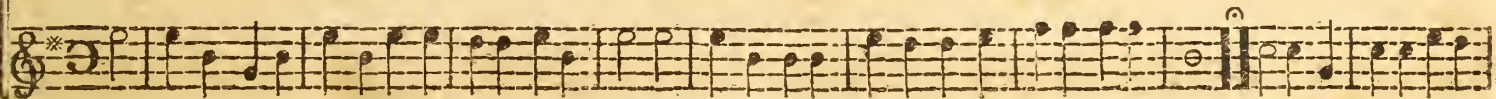
Lord's Day. Continued.

all the church be glad. Hosanna to the King Of David's royal blood: Bless him, ye saints, he

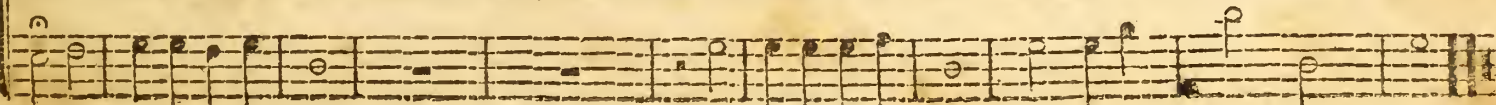
comes to bring Salvation from your God, Bless him, ye saints, he comes to bring, Salvation from your God.



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



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



New to the shining realms above, I stretch my hands and glance my eyes,
 O for the pinions

Detailed description: This system contains the first four staves of music. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The second staff is a treble clef with a key signature of one flat and a common time signature. The third staff is a treble clef with a key signature of one flat and a common time signature. The fourth staff is a bass clef with a key signature of one flat and a common time signature. The lyrics are written below the second and third staves.

of a dove, To bear me to the upper skies. There from the bosom of my God, Oceans of

Detailed description: This system contains the next four staves of music. The top staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a treble clef with a key signature of one flat and a common time signature. The third staff is a treble clef with a key signature of one flat and a common time signature. The fourth staff is a bass clef with a key signature of one flat and a common time signature. The lyrics are written below the second and third staves.

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

This block contains a musical score for the song 'Paradise. Continued.'. It features two systems of music. The first system consists of two staves: a treble clef staff with a melody and a bass clef staff with a bass line. The second system also consists of two staves, continuing the melody and bass line. The lyrics are printed below the staves, with hyphens indicating syllables that span across multiple notes.

Maryland. L. M.

Words by Dr. Watts.

UNION HARMONY.

My soul thy great Cre - a - tor praise, When cloth'd in his ce-
 les - tial rays, He in full majes - ty appears, And lik - a robe his glory wears.

This block contains a musical score for the hymn 'Maryland. L. M.'. It features two systems of music. The first system consists of two staves: a treble clef staff with a melody and a bass clef staff with a bass line. The second system also consists of two staves, continuing the melody and bass line. The lyrics are printed below the staves, with hyphens indicating syllables that span across multiple notes. The score includes various musical notations such as notes, rests, and bar lines.

When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a

My rapture seem'd a pleasing dream, a pleasing dream, My rapture seem'd a pleasing dream, My rapture seem'd a pleasing dream, The grace appear'd so great. My rapture seem'd a pleasing dream, The grace appear'd so great.

This day a - rise, arise

Hail! hail! hail thou King of fairs, This day arise,

This day arise, a - rise, and dwell among thy people,

This day a - rise, a - rise,

Piano.

Thou, &c. Let thy fairs, O Lord, be clothed with righteousness,

Thou and the ark of thy strength, thou and the ark of thy strength,

Let thy fairs, O Lord, be clothed with righteousness.

Grave.

Let them sing, let them sing with joy - fulness,

And let thy saints sing, Let them sing with joy - ful, joyfulness. But will God indeed dwell on earth! Behold the

Let them sing, let them sing with joy - fulness,

Let them sing with joyful, joyfulness, Be-

heaven and the heaven of heavens cannot contain thee, Yet have respect to the pray'r of thy servants, Hear, hear, hear, O Lord, in heaven thy dwelling place, and when thou hearest, for-

hold the heaven of heavens, &c.

Anthem. Continued.

give, For thy servant David's sake, turn not away, turn not away. Turn not away the presence of thine anointed.

1st Treble.
2d Treble.

For the Lord hath chosen

Zion, the

Lord hath chosen Zion, to be a habitation, to be a habitation for himself,

to be a habitation, to be a habit - a - tion, to be a habitation, for himself.

This shall be my rest forever,

Antiem. Continued.

Tritile Solo.

Fin.

I will deck her prie -

Tenor Solo.

This shall be my rest forever, this shall, &c.

Here will I dwell. Its with my salvation, I will

deck her. priests with my sal -

Bass Solo.

vation, I will deck her prie -

Counter Solo.

Its with my salva - - - tion, I will deck her - - - priests

with my salvation, And her saints shall re - - - joice, shall re - - -

Halle - - - lojah, :||: for the Lord

joice, And her saints shall re - - - joice, shall rejoice and sing.

Anthem. Continued.

God omnipotent: reigneth. Cry out and shout thou inhabitant of Zion, shout :: :: thou inhabitant of

Zion, for great is the holy One of Israel, for great is the holy :: :: One of Israel in the midst of thee.

Anthem. Continued.

Musical staff 1: Treble clef, common time signature. The staff contains a series of notes, including a whole note, followed by a double bar line with repeat dots. The notes continue with a half note, a quarter note, and a dotted quarter note.

Halle-

Musical staff 2: Treble clef, common time signature. The staff contains a series of notes, including a whole note, followed by a double bar line with repeat dots. The notes continue with a half note, a quarter note, and a dotted quarter note.

Hallelujah, Hallelujah, for the Lord God omnipotent reigneth,

Musical staff 3: Treble clef, common time signature. The staff contains a series of notes, including a whole note, followed by a double bar line with repeat dots. The notes continue with a half note, a quarter note, and a dotted quarter note.

Hallelujah,

Musical staff 4: Treble clef, common time signature. The staff contains a series of notes, including a whole note, followed by a double bar line with repeat dots. The notes continue with a half note, a quarter note, and a dotted quarter note.

Hallelujah,

Adagio.

Musical staff 5: Treble clef, common time signature. The staff contains a series of notes, including a whole note, followed by a double bar line with repeat dots. The notes continue with a half note, a quarter note, and a dotted quarter note.

lujah,

Musical staff 6: Treble clef, common time signature. The staff contains a series of notes, including a whole note, followed by a double bar line with repeat dots. The notes continue with a half note, a quarter note, and a dotted quarter note.

Hallelujah, praise the Lord, hallelujah, :|| :|| :|| amen.

Musical staff 7: Treble clef, common time signature. The staff contains a series of notes, including a whole note, followed by a double bar line with repeat dots. The notes continue with a half note, a quarter note, and a dotted quarter note.

Musical staff 8: Treble clef, common time signature. The staff contains a series of notes, including a whole note, followed by a double bar line with repeat dots. The notes continue with a half note, a quarter note, and a dotted quarter note.

Who can resist thy heavenly love,

Dearest of all the names above, my Jesus and my God,

Who can resist thy

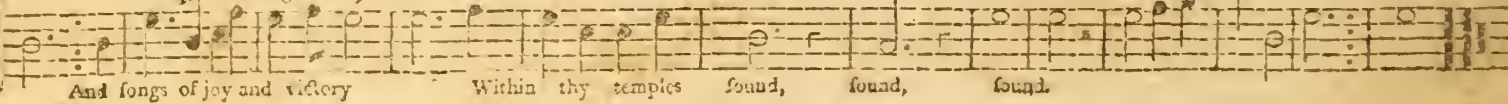
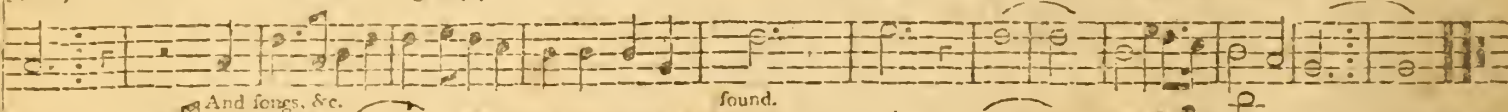
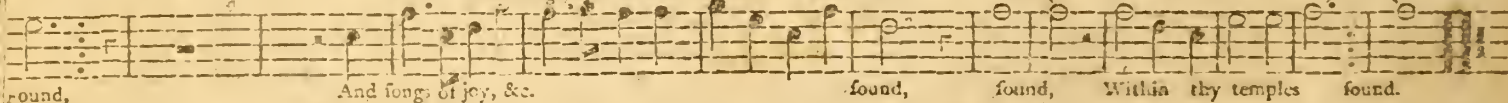
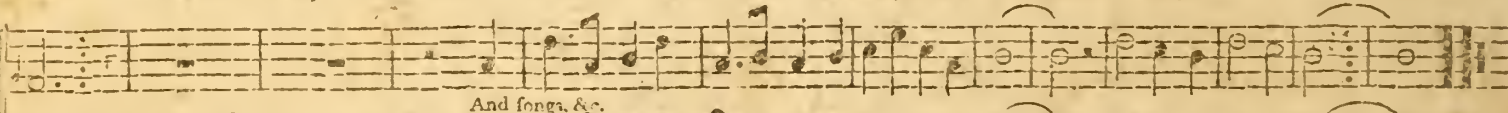
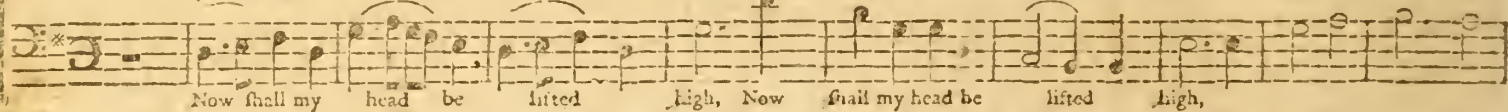
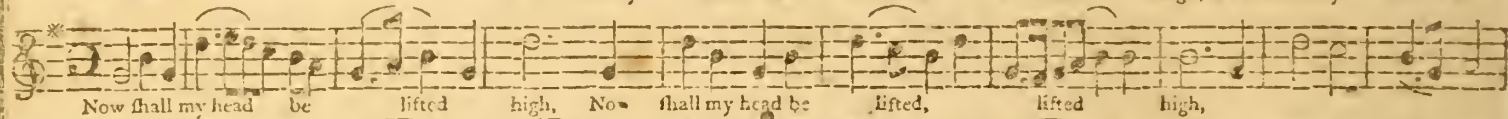
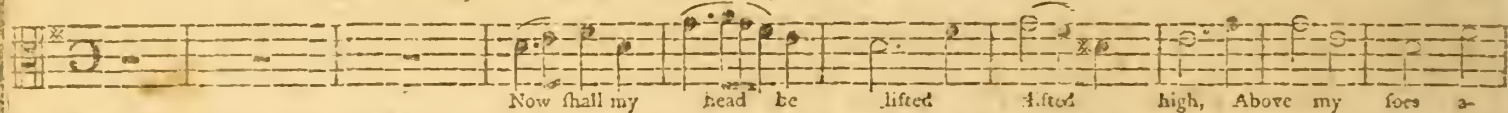
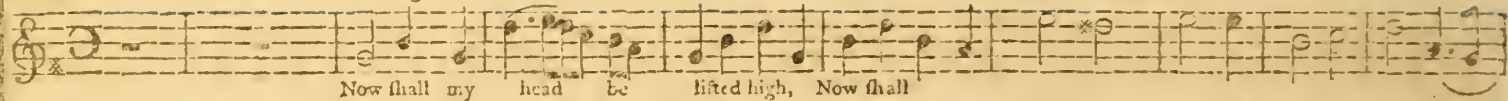
Who can resist thy heavenly.

Who can resist thy heavenly love, Who can, &c.

who can resist thy heavenly love, Who can, &c. or trifle with thy blood.

heav'nly love,

love, Who can resist thy heavenly love,



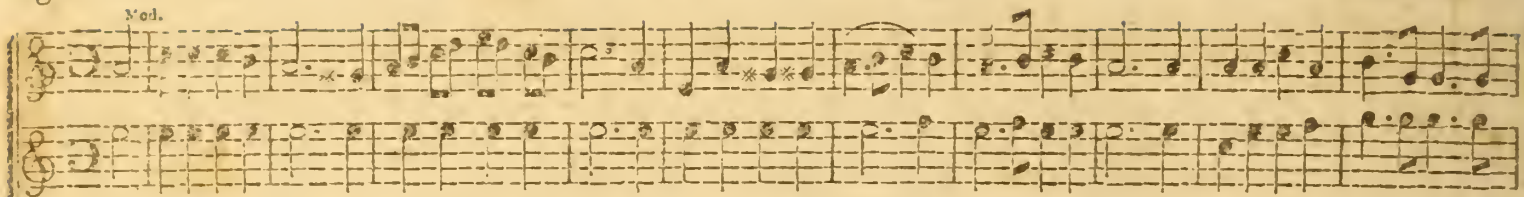
The Lord Jehovah reigns, And royal state maintains; His head with awful glories crown'd: Ar-

Array'd Begirt

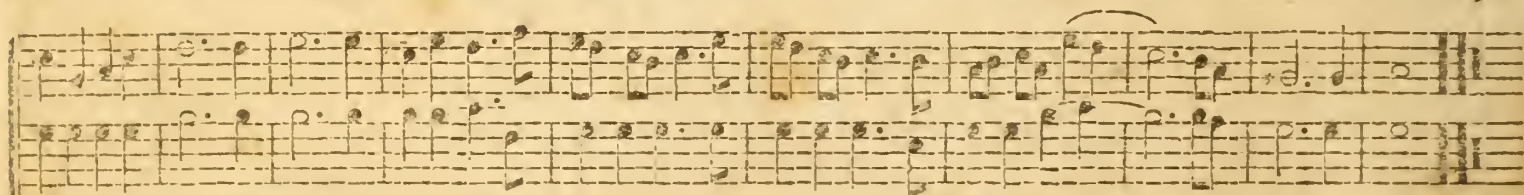
Array'd in robes of light, Begirt with sovereign might,

Array'd in robes of light, Begirt with sovereign might,

Mod.



Around the bloody tree, Ye press'd with strong desire, The wond'rous sight to see, The Lord of life expire. And could your eyes Have known a tear, Had



dropp'd it there In sad surprize, And could your eyes Have known a tear, Had dropp'd it there, Had dropp'd it there In sad surprize.



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

To thine abode My

To thine abode, To thine abode, &c.

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

thine abode My heart aspires,

heart aspires, To thine abode, &c.

Tenor Solo.

I will praise thee, I will praise thee, O Lord my God, With all my heart, I will glorify thy name, I will glorify thy name forever and ever.

CHORUS.

I will glorify thy name, I will glorify thy name for - ev - er and ever.

Treble Solo.

I will sing, I will sing a new song unto thee, O my God; I will praise thee in the congregation of the saints. *Repeat the Chorus.*

Bass Solo.

I will love thee, I will love thee, O Lord my strength, I will lift up mine eyes unto the hills, from whence cometh my help.

Anthem. Continued.

Grave.

For the Lord most high is terrible, is terrible, For the Lord most high is terrible, He is a great King over all the earth. Sing

Vivace.

praise unto his name, Sing praise unto his name, Sing praise unto his name, Sing praise with thanksgiving, Sing praise with thanksgiving, Sing

Anthem. Continued.

Mod.

praise, Sing praise upon the harp unto our God. He maketh peace in thy borders, he maketh peace in thy borders, and

Vivace.

filleth thee with the finest wheat. O give thanks, O give thanks unto the Lord, O give thanks unto the Lord.

Anthem. Continued.

Pia. *Cres.*

Talk ye of all his wondrous works, Talk ye of all his wondrous works, For he hath done great things for us. His

Cres. *Pia.* *Cres.*

Cres. *Pia.* *Cres.*

holy arm and his right hand hath given us the victory; His holy arm and his right hand hath given

Anthem. Continued.

us the victory, hath given us the victory, Hallelujah, Hallelujah, for the Lord God om-

For. Pia. Cres. For.

nipotent reigneth, Hallelujah, Hallelujah, for the Lord God omnipotent reigneth, Hallelujah, :||: amen, amen.

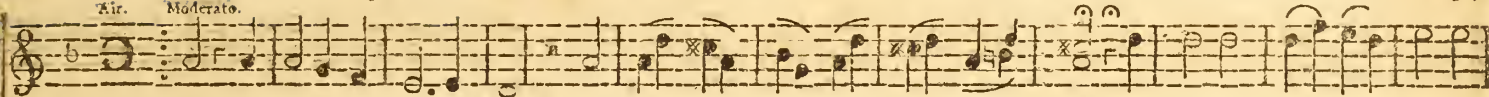
Pia. For. Pia. Cres. For.

A Dirge.

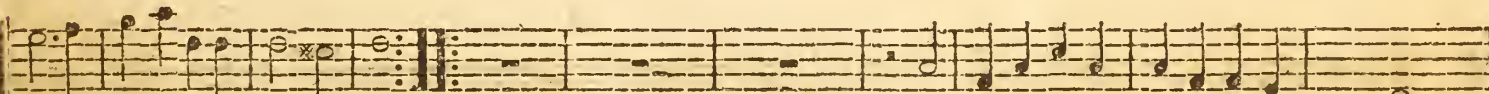
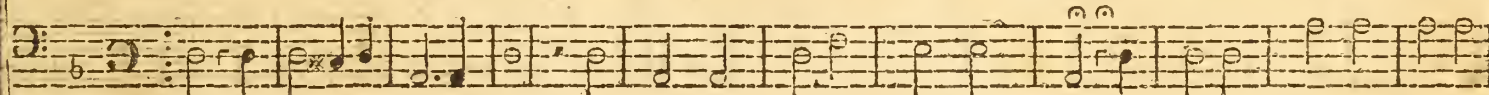
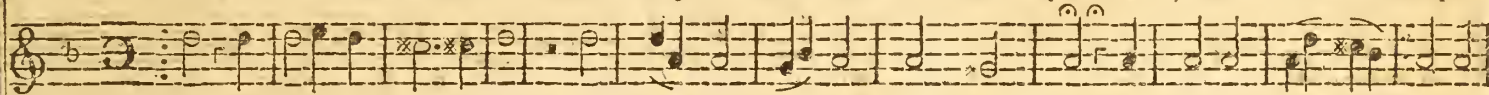
Composed on the Death of a young Lady in Boston. Words selected.

ORIGINAL. 137

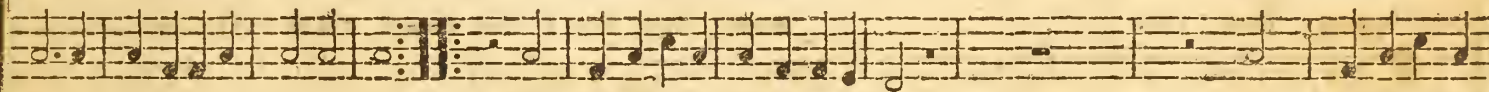
Air. Moderato.



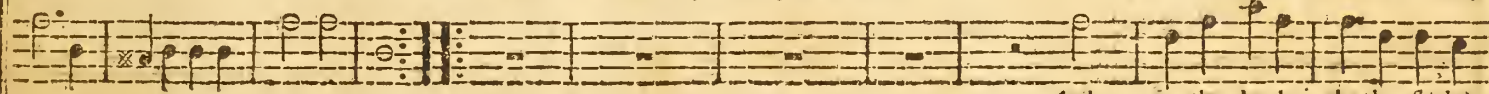
Hark! she bids all her friends adieu. Some angel calls her to the spheres, Our eyes the radiant faint pur-



she Through liquid telescopes of tears. And is the lovely, lovely shadow fled



And is the lovely, 'lovely shadow fled? And is the lovely,



And is the lovely, lovely shadow

the blooming wonder of her years So soon enshrin'd among the dead,

sorely shadow fled? So soon enshrin'd among the dead, She

fled?

Slow. Vivace.

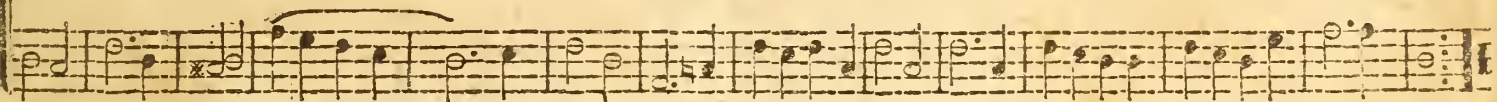
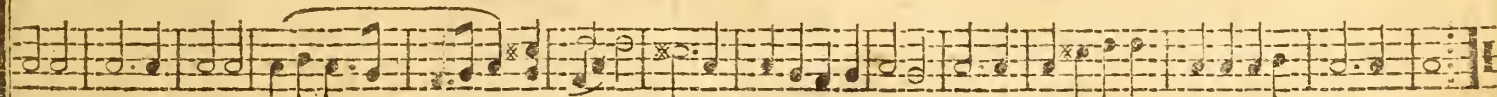
justly claims our pious tears. Farewell, bright soul, a short farewell, 'Till we shall meet, Till we shall meet a-

Farewell, bright soul,

Dirge. Continued.



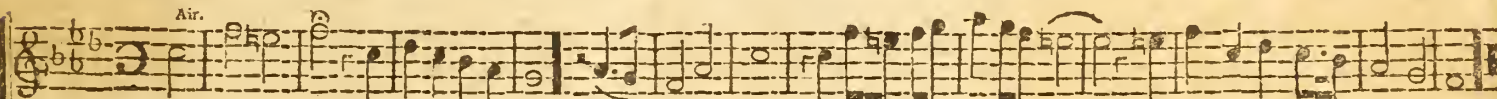
gain above, In the sweet groves where pleasures dwell, And trees of life bear fruits of love, And trees of life, And trees of life bear fruits of love.



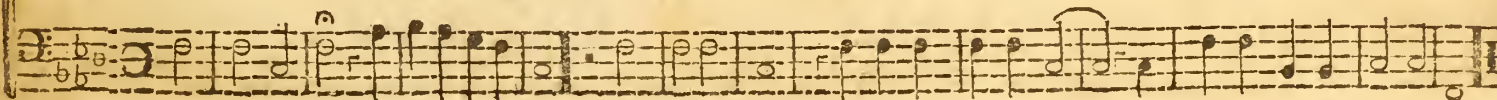
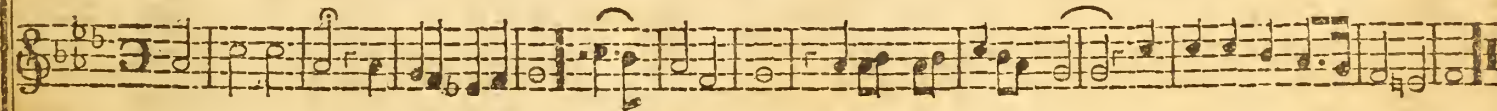
Providence. P. M.

Words Anon.

LANE.



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



Moderato.

Vivace

This life's a dream an empty show: But the bright world to which I go, Hath joys substantial

and sincere, When shall I wake and find me there, O glorious hour, O blest abode, I shall be near and

Cres.

Contrast. Continued.

like my God, And flesh and sin no more control The sacred pleasures of the soul, The sacred pleasures of the soul.

Contrition. S. M.

Words from Dr. Watts's Lyric Poems.

UNION HARMONY.

And sent thy Spirit griev'd away

Lord, I'm ashamed to say That I refus'd thy Dove, To his own realms of love.

And sent thy Spirit griev'd away

And sent thy Spirit griev'd a way

Co worship at Immanuel's feet, See in his face what wonders meet, Earth is too

The first system consists of four staves. The top staff is a vocal line in treble clef, 3/4 time, with lyrics underneath. The second staff is a vocal line in treble clef, 3/4 time, with lyrics underneath. The third and fourth staves are piano accompaniment in treble and bass clefs, 3/4 time.

Fla. Cres. narrow to express His worth, his glory, or his grace, His worth, his glory, or his grace.

The second system consists of four staves. The top staff is a vocal line in treble clef, 3/4 time, with lyrics underneath. The second staff is a vocal line in treble clef, 3/4 time, with lyrics underneath. The third and fourth staves are piano accompaniment in treble and bass clefs, 3/4 time. The word 'Fla.' is written above the first staff and 'Cres.' above the second staff.

A MHERST, P. M.	24	Funeral Hymn,	C. M.	79	Mortality,	L. M.	53	St. Sebastian,	C. M.	67
Anapolis, C. M.	23				Maryland,	L. M.	119	Stafford,	S. M.	50
Africa, C. M.	62	Greenwich,	L. M.	33				Suffolk,	L. M.	51
Amsterdam, P. M.	70	Greenfield,	P. M.	34	New Canaan,	P. M.	129	Sherburne,	C. M.	60
					New Concord,	C. M.	17	Suffield,	C. M.	66
Branford, C. M.	18	Hotham,	P. M.	85	Newport,	L. M.	26	Solicitude,	P. M.	130
Bethlehem, C. M.	24	Habakkuk,	L. M.	86	Naples,	L. M.	37	Saratoga,	C. M.	66
Bangor, C. M.	27	Hollis,	C. M.	113	Norwich,	S. M.	49			
Bristol, L. M.	28				Newton,	S. M.	56	Treasure,	C. M.	117
Britannia, C. M.	30	Italy,	L. M.	110				Transition,	C. M.	120
Berkeley, C. M.	88	Immanuel,	C. M.	19	Old Hundred,	L. M.	67	Topsham,	C. M.	127
Brandywine, P. M.	105	Irish,	C. M.	29	Ocean,	C. M.	69			
		Invitation,	L. M.	94				Virginia,	C. M.	49
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Coronation, C. M.	109	Judgment,	P. M.	55	136th do.	P. M.	58			
Chester, I. M.	25				46th do.	P. M.	59	Worcester,	S. M.	44
Colchester, C. M.	27	Kittery,	C. M.	20	25th do.	S. M.	63	Walpole,	C. M.	46
Calvary, C. M.	31	Kingston,	C. M.	96	98th do.	C. M.	65	Windham,	L. M.	53
Charleston, C. M.	32				119th do.	C. M.	108	Wells,	L. M.	57
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Confidence, L. M.	112	Lisbon,	S. M.	62	Pittston,	C. M.	128			
		Leverettstreet,	C. M.	84	Participation,	C. M.	11			
		Lord's Day,	S. M.	115	Providence,	P. M.	139			
Dedicatory Poem, L. M.	98	Macedonia,	C. M.	111	Ruffin,	L. M.	56			
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		Montague,	L. M.	52	St. Michael's,	P. M.	48	Man that is born of a woman,	106	
ETEX, L. M.	142							The Lord is risen indeed,	80	
Entield, C. M.	54							Vital spark of heavenly flame,	71	
								With joyful hearts, &c.		

A N T H E M S.

Grateful notes of numbers bring,	89
Hark! she bids all her friends adieu,	137
Hail thou king of Saints,	121
I will praise thee, O Lord,	133
Man that is born of a woman,	106
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With joyful hearts, &c.	

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