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THE

MODERN COLLECTION

OF

Sacred Music:

CONTAINING

The RUDIMENTS of the ART, and a CHOICE COLLECTION of

Anthems, and **Psalm** and **Hymn Tunes,** of every Metre;

CAREFULLY SELECTED FROM ANCIENT AND MODERN AUTHORS.

Adapted to the USE of SCHOOLS and WORSHIPPING SOCIETIES.

BY AN *AMERICAN.*

Published according to Act of Congress.

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PREFACE.

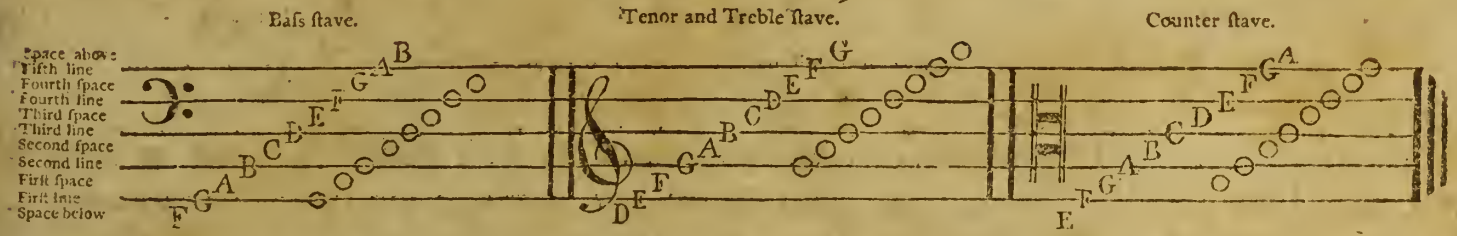
THE Publiſhers of this Collection of SACRED MUSIC have only to promiſe, that, ſhould the MODERN COLLECTION meet the reception they wiſh, the future editions ſhall be as large, as correct, as cheap, and as good, as any muſic book extant. To enable them to fulfil ſo *great* a promiſe, they reſpectfully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

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

THE PUBLISHERS.

RUDIMENTS OF MUSIC.

LESSON I.



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

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

LESSON II.

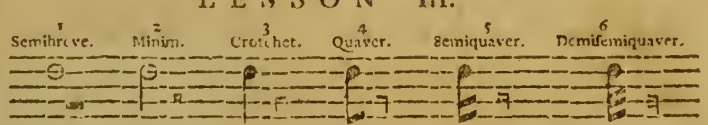
WHERE there are no flats nor ſharps, me is in B.

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

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

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

LESSON III.



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

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

LESSON IV.

A ſtave — 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 ſtave.

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

Tenor and treble cliff. / Counter cliff. / Baſs cliff. — The cliff is the firſt character affixed to a tune. It is conſidered as the key to open the ſcale of characters, and fully determines their import. If the cliff be moved from its uſual place (which in ſome inſtances it is) it tranſpoſes the whole ſtave, by carrying the letter it naturally ſtands on with it. In general the tenor and treble cliff ſtand on G; the counter on C; and the baſs on F.

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 :S: — Directs the performer to ſing the ſame word or ſtrain twice.

Figures 1 2 — At the end of a ſtrain, direct the performer back to a repeat, leaving the note under figure 2 unſung the firſt time, and the note under figure 1 unſung the laſt time, unleſs both figures are connected together with a ſlur, in which caſe both ſhould be ſung the laſt time.

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

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

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

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

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

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

A bar — Divides the time into equal parts.

A double bar — Shews the end of a ſtrain.

A cloſe — Is affixed to the end of a tune.

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

LESSON V.

COMMON TIME MOODS.

First, THIS mood is the ſloweſt now in uſe. Crotchets are performed, in the time of one ſecond to each. One ſemibreve, or its quantity in other notes or reſts, fills a bar, which requires four beats, two down, and two up. The accents fall on the firſt and third parts of the bar.

Second, This mood requires a little quicker movement. The ſame quantity of notes and reſts fills a bar. It is beat and accented like the firſt, excepting when the tune is principally compoſed of minims and crotchets, in which caſe the method of performing it with two beats in a bar is to be preferred.

Third This mood requires a quicker movement than the laſt, having but two beats in a bar; one beat down, and one up. The ſame number of notes, or reſts, are required to each bar. The accents fall on the firſt and third parts of the bar, but principally on the firſt.

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

TRIPLE TIME MOODS.

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

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

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

COMPOUND TIME MOODS.

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

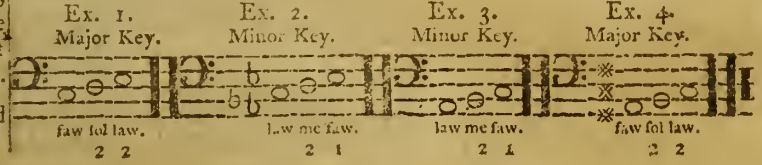
Second, Contains ſix quavers in a bar—beat and accented like the laſt—about one quarter part quicker.

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

LESSON VI.

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

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



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

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

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

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

No performer should sing a solo, or any other strain which belongs to a different part, without particular desire. A school or choir should have more than one half the voices on the bass. Where this is not practicable, a bass viol would be of great service, if it be judiciously played.

Of PRONUNCIATION.

GOOD pronunciation is one of the first and principal beauties of singing. The mouth should be opened freely, but not wide; either extreme would destroy a good tone, and prevent just expression. Many singers who read and speak tolerably well, are extremely erroneous in their manner of pronouncing some particular words, when they are set to music; for instance, the words *reason*, *hearken*, *token*, &c. which have but one accent, are often sung *rea-zon*, *hear-ken*, *to-ken*, which is very disagreeable and improper. Words which end in *ple*, *ble*, &c. are often falsely accented on the last syllable, which renders them thus, *pel*, *bel*, &c. Words ending in *y*, with a few exceptions, should be pronounced as ending in *e*, or short *i*. The *l* should be silent in *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 disgustful to the audience. Were it possible for a performer of *common* taste, to hear himself at a distance, thus violate the nicest rules of harmony, he would not be guilty of it a second time. A pointed note which fills three fourths of a bar, notwithstanding it includes two bar accents, cannot consistently receive but one. A semibreve should be struck *soft*, gently swelled to the centre, and diminished to the end. A number of long notes, driven through bars, should be sounded *full* and *smooth* to the end. A chain of notes should be sung *soft*, keeping the lips and teeth apart until the slur is finished.

Of TIME.

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

Of SYNCOPATION.

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

Of SOFT SINGING.

IN a school, or choir, where soft music is successfully inculcated, it would be difficult for an attentive observer to point out many imperfections. Soft music is always accompanied with graceful motion, just expression, proper accent, and captivating harmony. On the other hand, harsh singing is attended with convulsive motion, bad pronunciation, misapplied accent, and a disgustful jarring. The latter is too just a description of the present mode of singing, occasioned in a great measure by a mistaken idea, which many entertain, that good music consists principally in singing loud; but just the reverse of this is the case. In performing *fortes* and *fortissimos*, the voice should not be extended beyond its natural elevation; in performing *pianos* the voice should be reduced to as small a degree of sound, as will just admit of intelligible pronunciation; and in all common strains, a medium should be constantly observed, neither so faint, as to dwindle into indifference, nor so loud as to admit of a single harsh tone. Such a practice, if once adopted and pursued, will not fail to arrest the attention and gain the approbation of every adequate judge of music. A reform in these particulars must begin with teachers of music; hence the great importance of employing such instructors, as will, by their example as well as precept, inculcate soft, smooth, and graceful singing. *Solos* should be sung soft, high notes clear, but not loud. In singing counter, great attention is necessary, that every note be touched soft, and smooth, otherwise, the counter will predominate, which is very inconsistent with the principles of music.

Of DIRECTORY TERMS.

A STRICT and constant adherence to the terms, *moderato*, *vivace*, *forte*, *piano*, &c. will add greatly to the beauty of the performance,

and are of as great importance as any other characters in muſic. No one, it is preſumed, will diſpute the neceſſity of ſuch terms as are occaſionally placed over the muſic; yet ſingers in general are ſo regardleſs of them, that the effect they are intended to produce on the audience, is entirely loſt. When the term *moderato* occurs, the ſtrain ſhould be performed at leaſt one third part ſlower. The ſame difference ſhould be obſerved in all other terms, particularly in *piano*. The ſurpriſing good effect of ſuch a method, if once properly adhered to, will be ſeen by the attention it will command in every audience.

Of GRACES and ORNAMENTS.

THE *trill*, notes of *tranſition*, &c. have not been attended to in the preceding rules; it being much better to omit, than attempt them in young ſchools. The moſt important graces and ornament of muſic, are natural accompliſhments; it is therefore impoſſible to acquire them mechanically, ſo as to add to the real beauty of the muſic. The greateſt ornament in ſinging, is a decent, modeſt deportment, and a heart deeply impreſſed with a due reverence for the name and worſhip of that infinitely exalted Being, to whom we owe our exiſtence, and every bleſſing, and to whoſe praiſe we ſhould ever tune our voices.

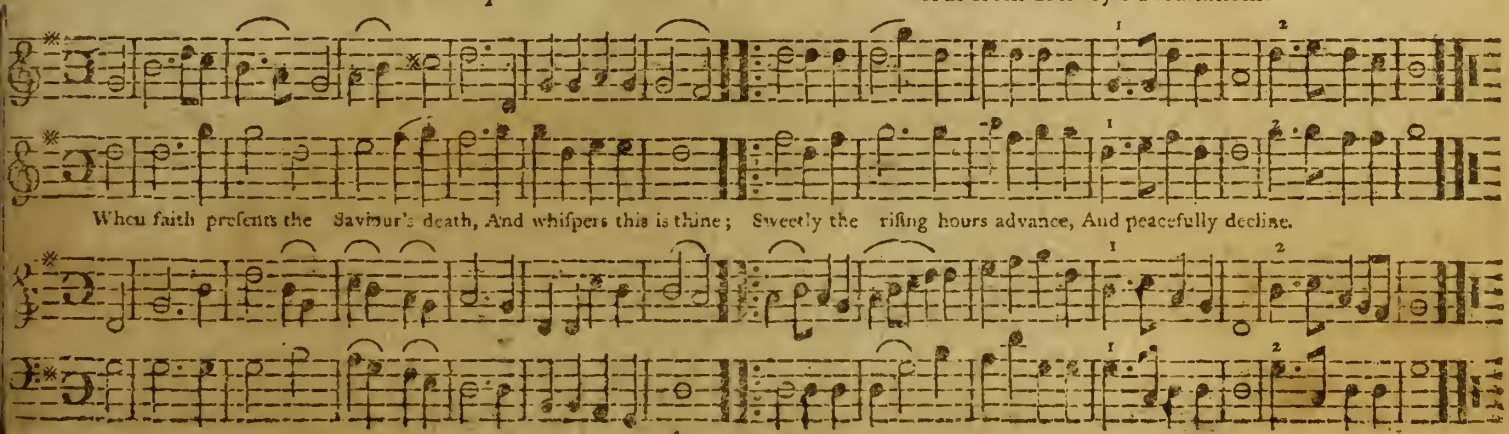
MUSICAL TERMS, EXPLAINED.

ADAGIO, *the ſloweſt movement.*
Affettuoſo, *affectionately.*
Air, *the leading part.*
Allegro, *a quicker movement.*
Allegretto, *not ſo quick as Allegro.*
Andante, *the 3d degree of movement; diſtinctly.*
Andantino, *quicker than Andante.*
Baſs, *the loweſt part in harmony.*
Binary time, *two equal motions in a bar.*
Choro Grando, *grand chorus.*
Con Dolce, *with ſweetneſs.*
Con Furia, *with boldneſs.*
Creſcendo or Cres. *increaſing or ſwelling.*
Da Capo, *cloſe with the firſt ſtrain.*
Diminuendo or Dim. *to diminiſh the ſound.*
Duetto, *two parts ſung together.*
Expreſſivo, *expreſſively.*
Forte or For. *ſtrong and loud.*
Fortiſſimo or Fortiſ. *louder than Forte.*
Fuge, *where the parts fall in one after another.*
Grave, *ſlow and ſolemn.*
Largo, *the 2d degree of movement.*
Largretto, *not ſo ſlow as Largo.*
Moderato or Mod. *ſlower than the uſual time.*
Mezza or Mez. *between Forte and Piano.*
Piano or Pia, *ſoft.*
Pianiſſimo or Pianiſ. *very ſoft.*
Plaintive, *mournfully.*
Spiritoſo, or Con. Spirito, *with life and ſpirit.*
Solo, *one part alone.*
Tranſition, *ſliding gracefully.*
Trio, *three parts.*
Triple, *a ſpecies of time, of three parts in a bar.*
Uniſon, *two or more voices on one ſound.*
Vigoroſo, *with energy and vigor.*
Vivace, *in a lively ſtyle.*
Volti, *turn over.*

THE

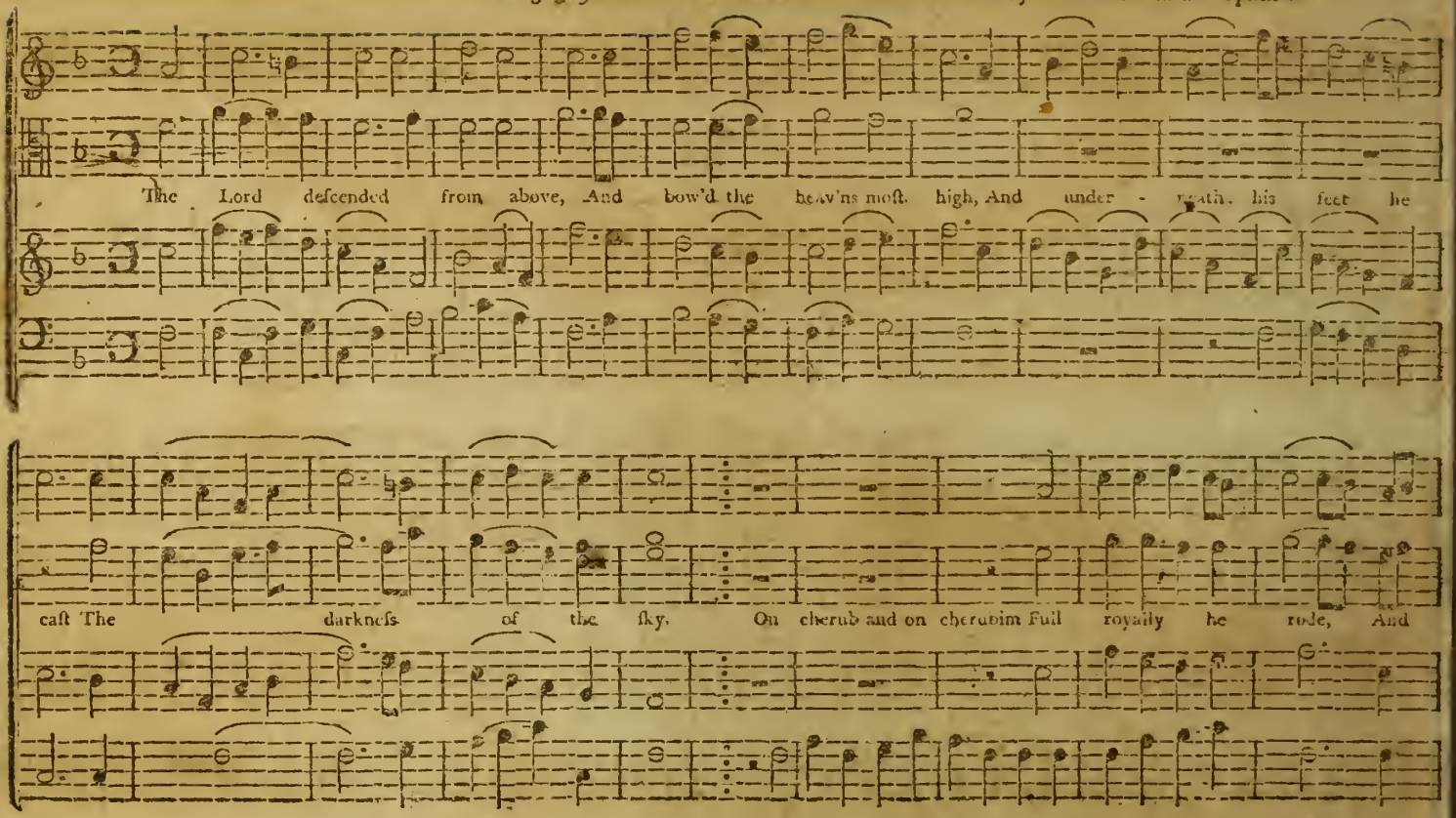
MODERN COLLECTION.

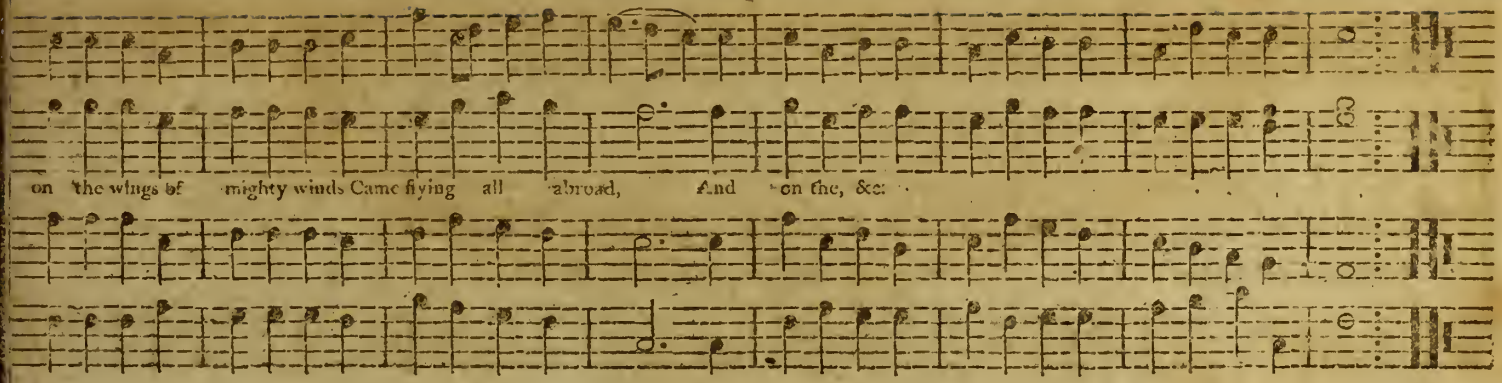
Alpha. C. M. Words from Hervey's Meditations.



Majesty. C. M.

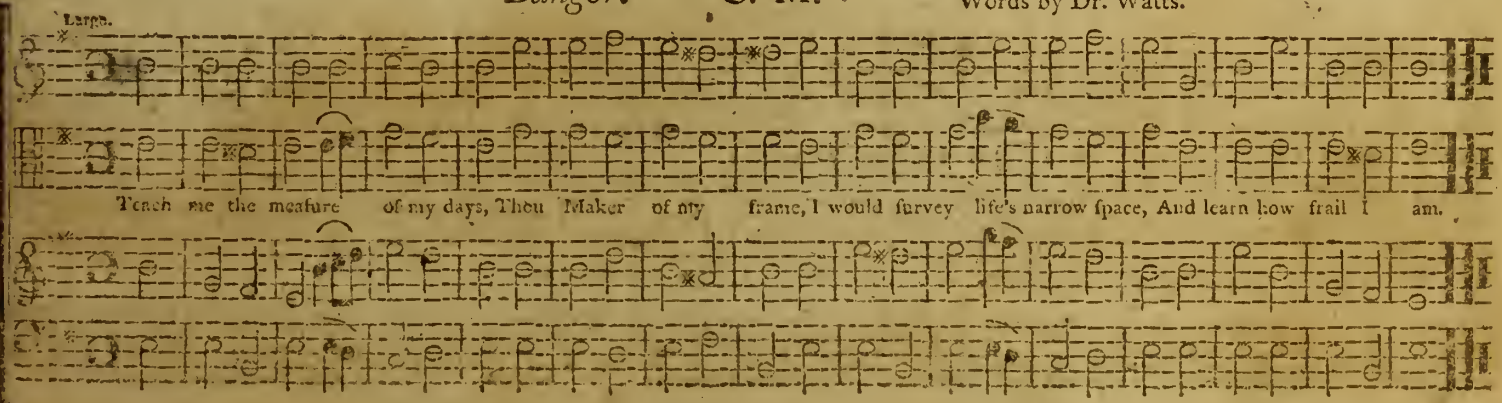
Words by Stearnhold and Hopkins.





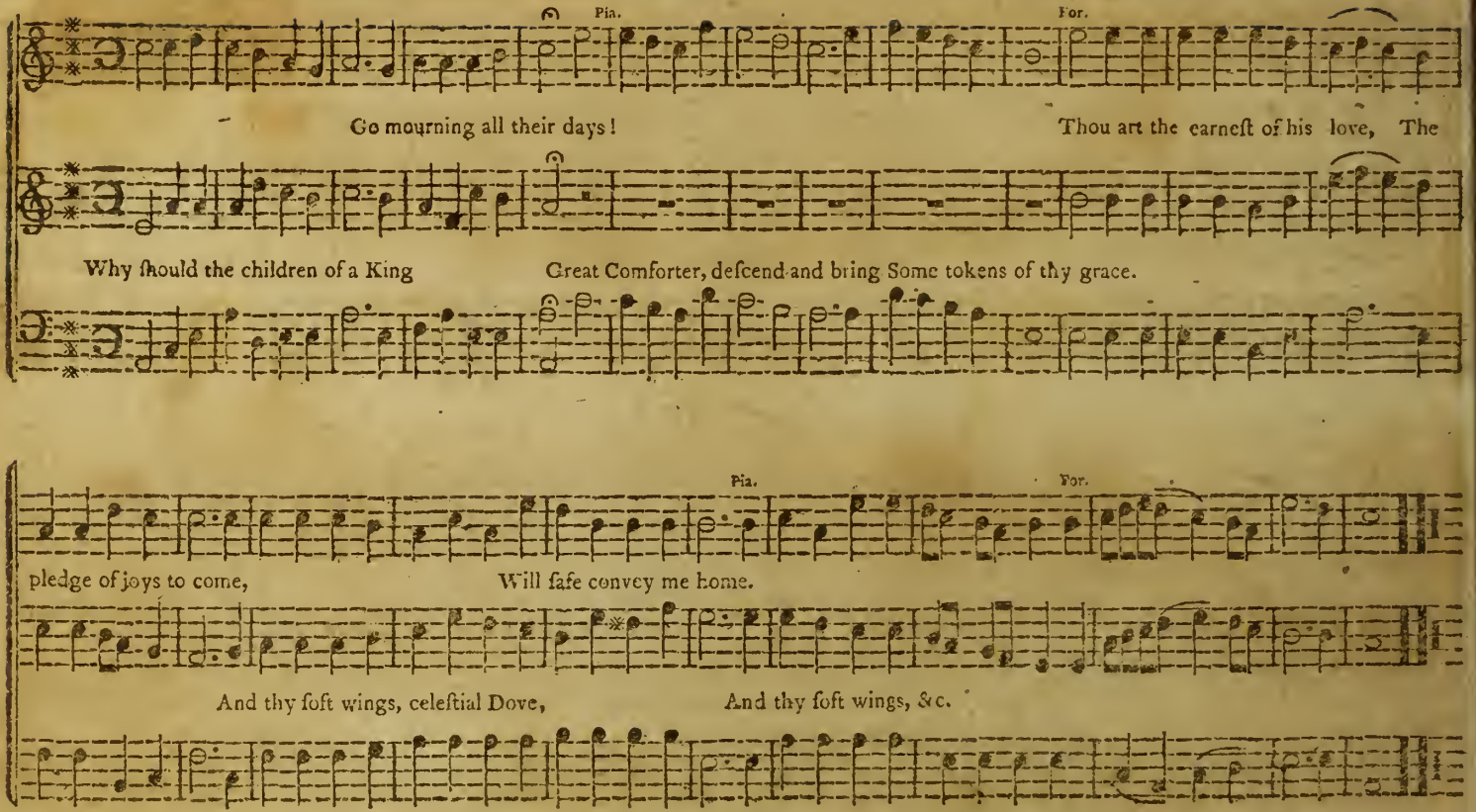
Bangor. C. M.

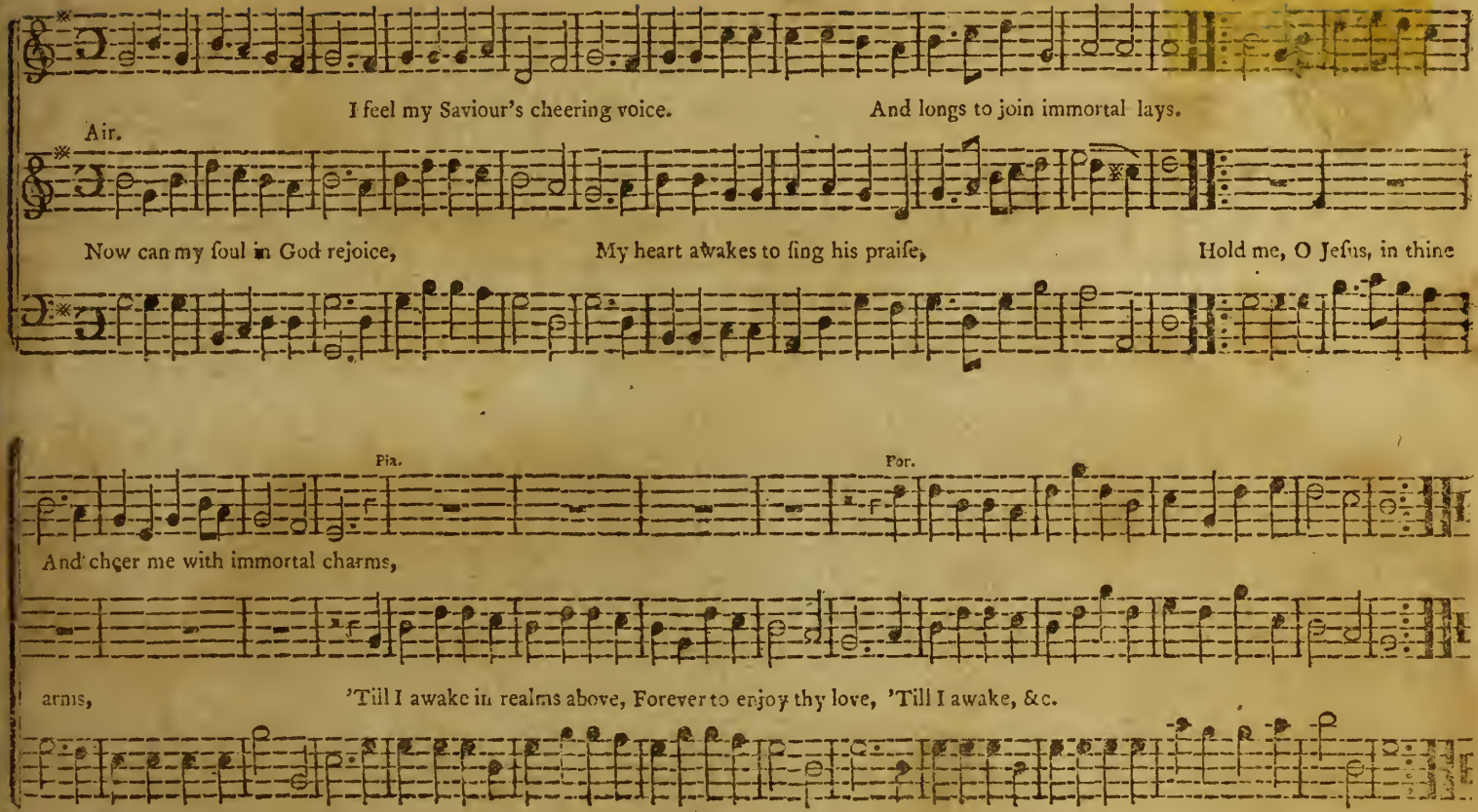
Words by Dr. Watts.



Smyrna. C. M.

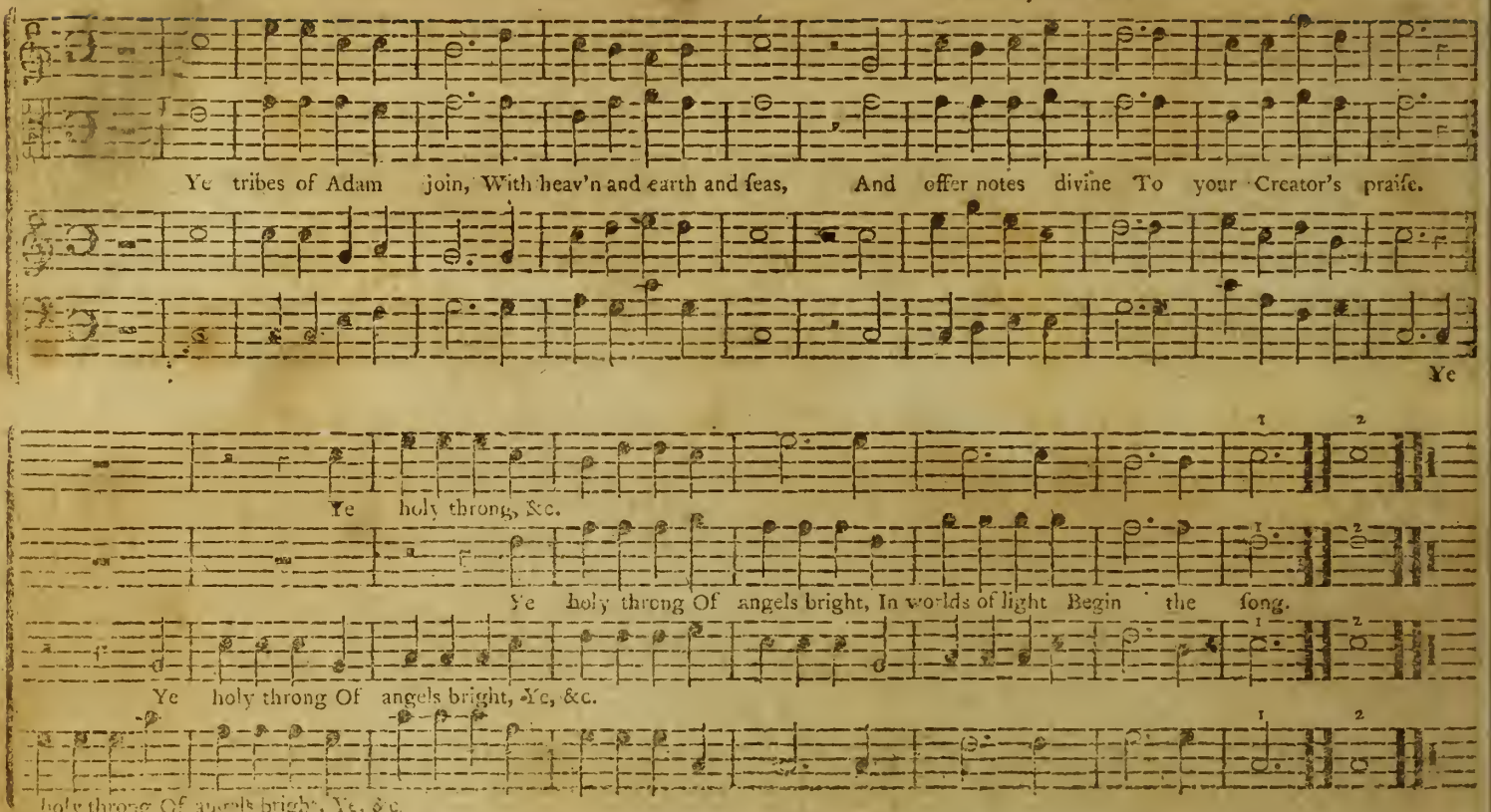
Words by Dr. Watts.

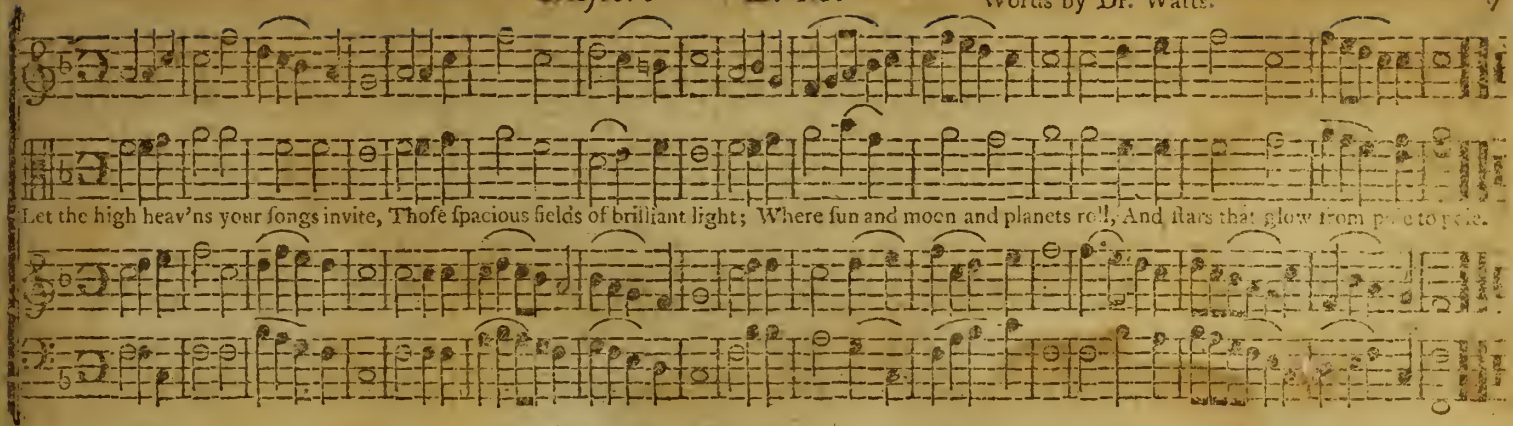



I feel my Saviour's cheering voice. And longs to join immortal lays.
Air.
Now can my ſoul in God rejoice, My heart awakes to ſing his praiſe, Hold me, O Jeſus, in thine
Pia.
For.
And cheer me with immortal charms,
arms, 'Till I awake in realms above, Forever to enjoy thy love, 'Till I awake, &c.

Lenox. P. M.

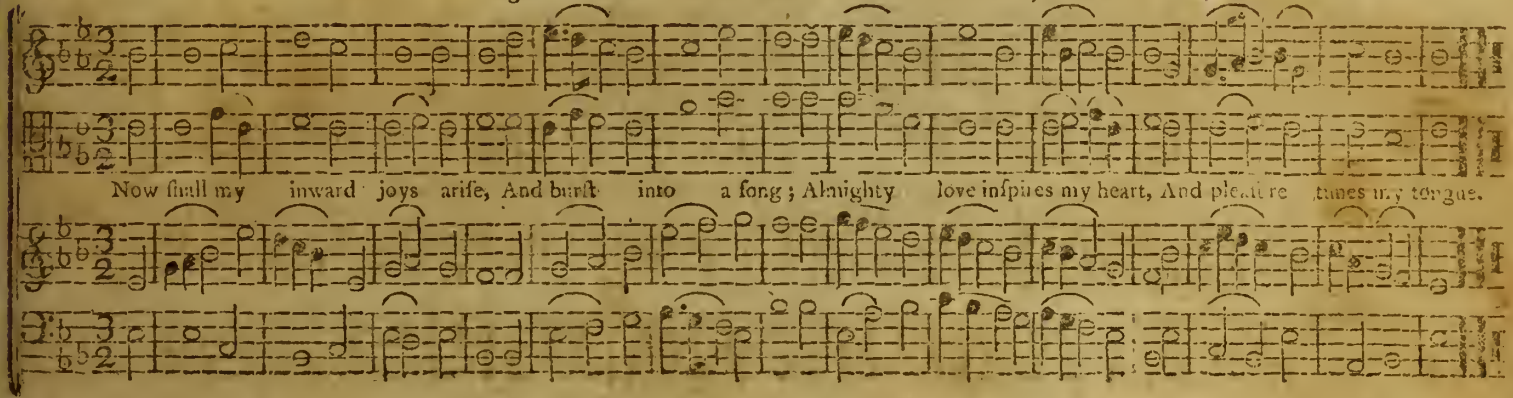
Words by Dr. Watts.





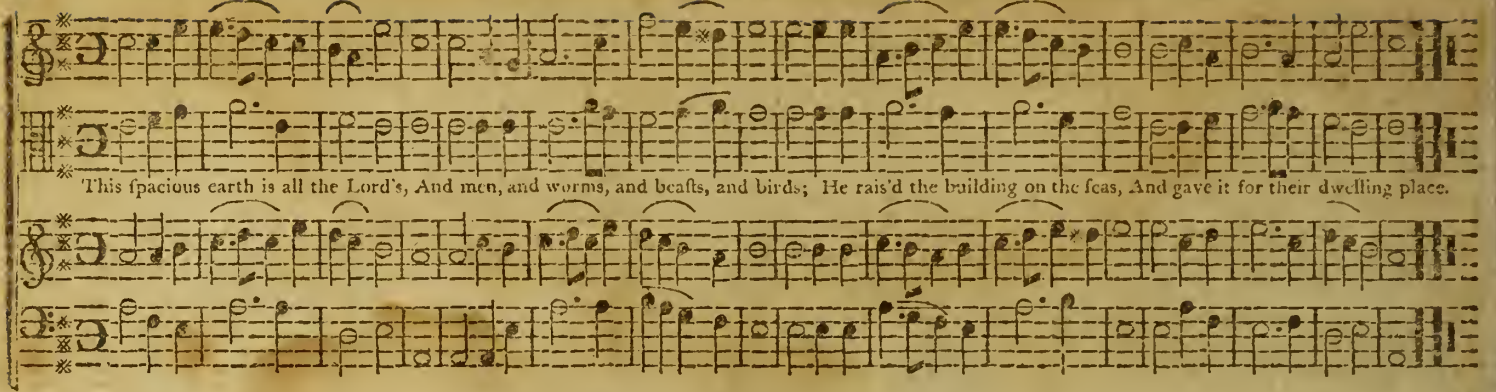
Africa. C. M.

Words by Dr. Watts.



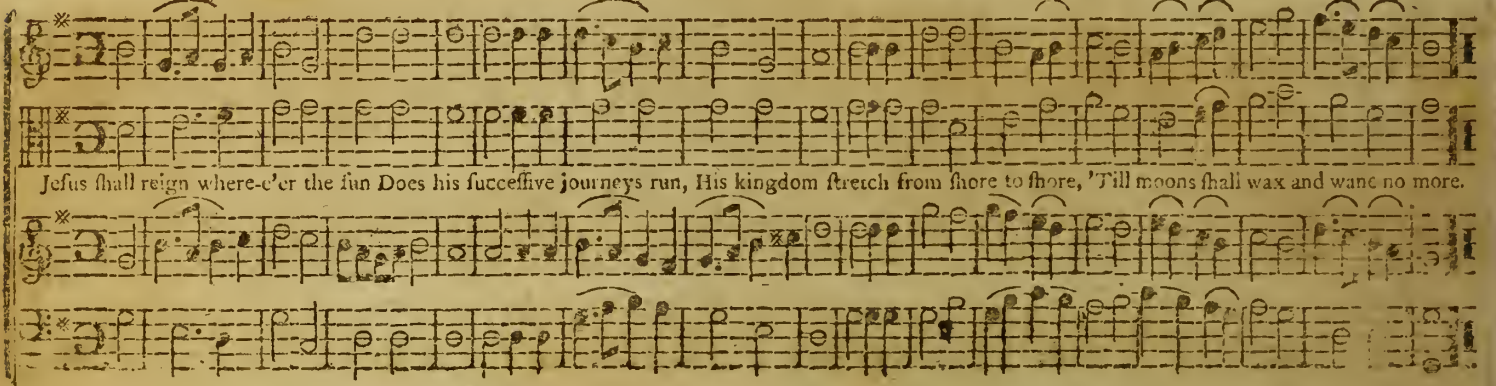
Paris. L. M.

Words by Dr. Watts.

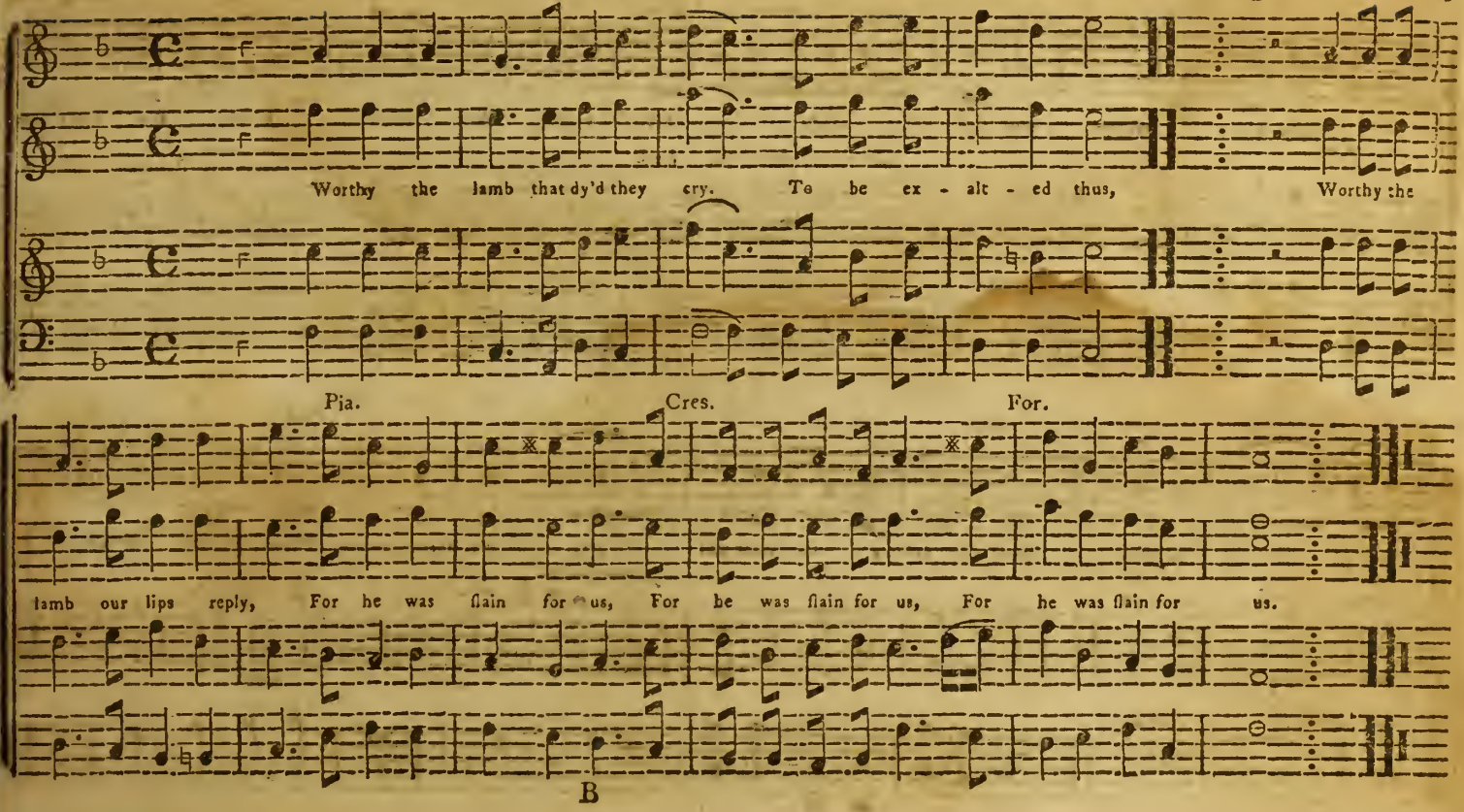


Fairlee. L. M.

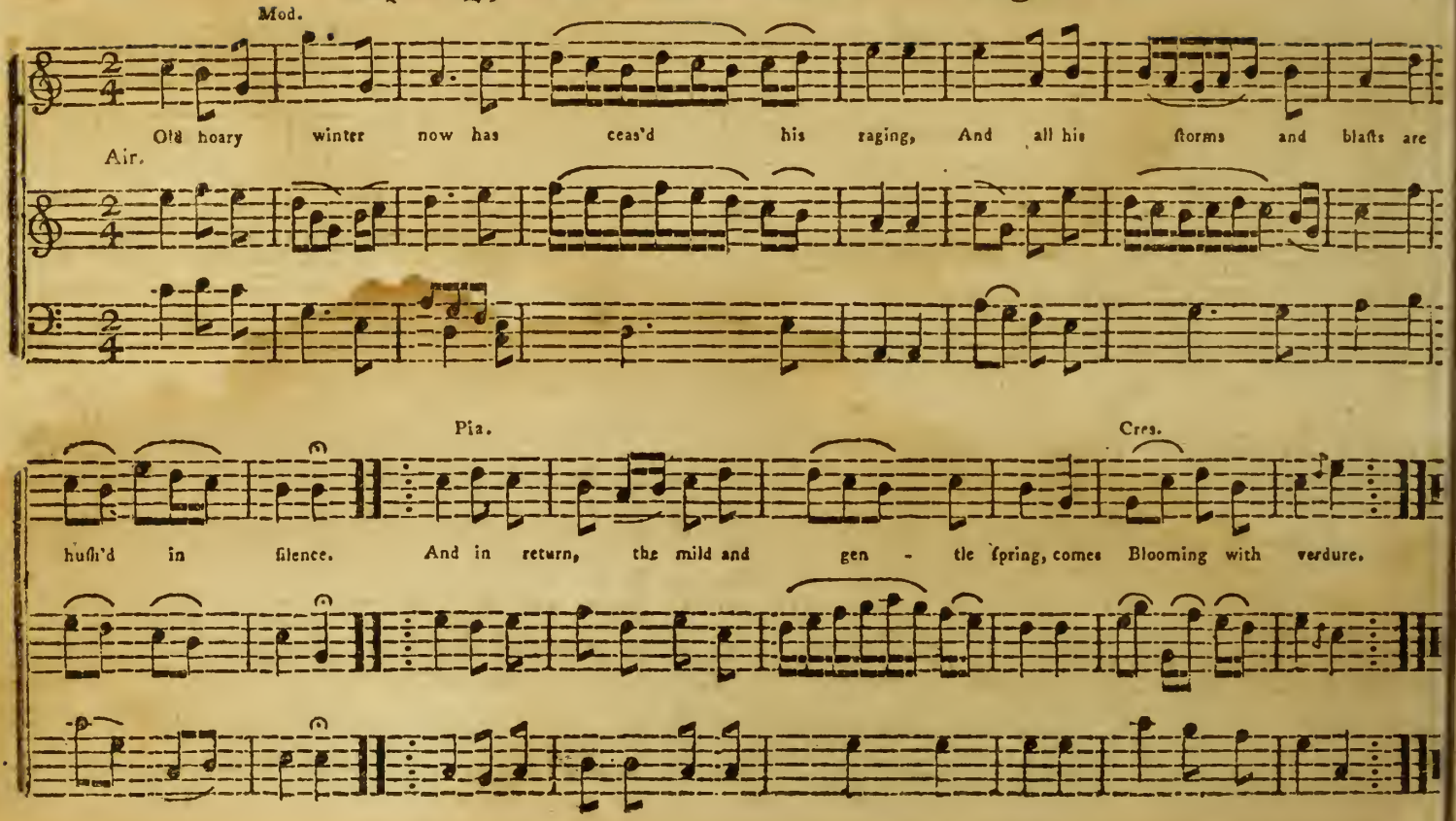
Words by Dr. Watts.



Commemoration. C. M. Words by Dr. Watts. Original.



Spring, an Ode. Words Anon. Original.



II.

See how the mild and vernal clouds come floating.
On the ſoft Æther, charg'd with copious ſhowers ;
Balmy and gentle they diſtill in plenty.
All hearts rejoicing.

III.

Bright Phœbus from his long exiles returning,
Viſits the earth with beams benign and cheering,
Shedding his bleſſings with a rich profuſion,
On plains and vallies.

IV.

See how the vales and meadows ſtand array'd,
Cloth'd in azure and bedeck'd with flowers,
Cowſlips and daiſies, with the purple violet,
Blooming with fragrance.

V.

See all the trees put on their leafy honors,
Waving with grandeur, and the gentle zyphers
Floating with ſweetneſs, fanning all their branches
With gentle breezes.

VI.

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

VII.

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

VIII.

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

IX.

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

X.

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

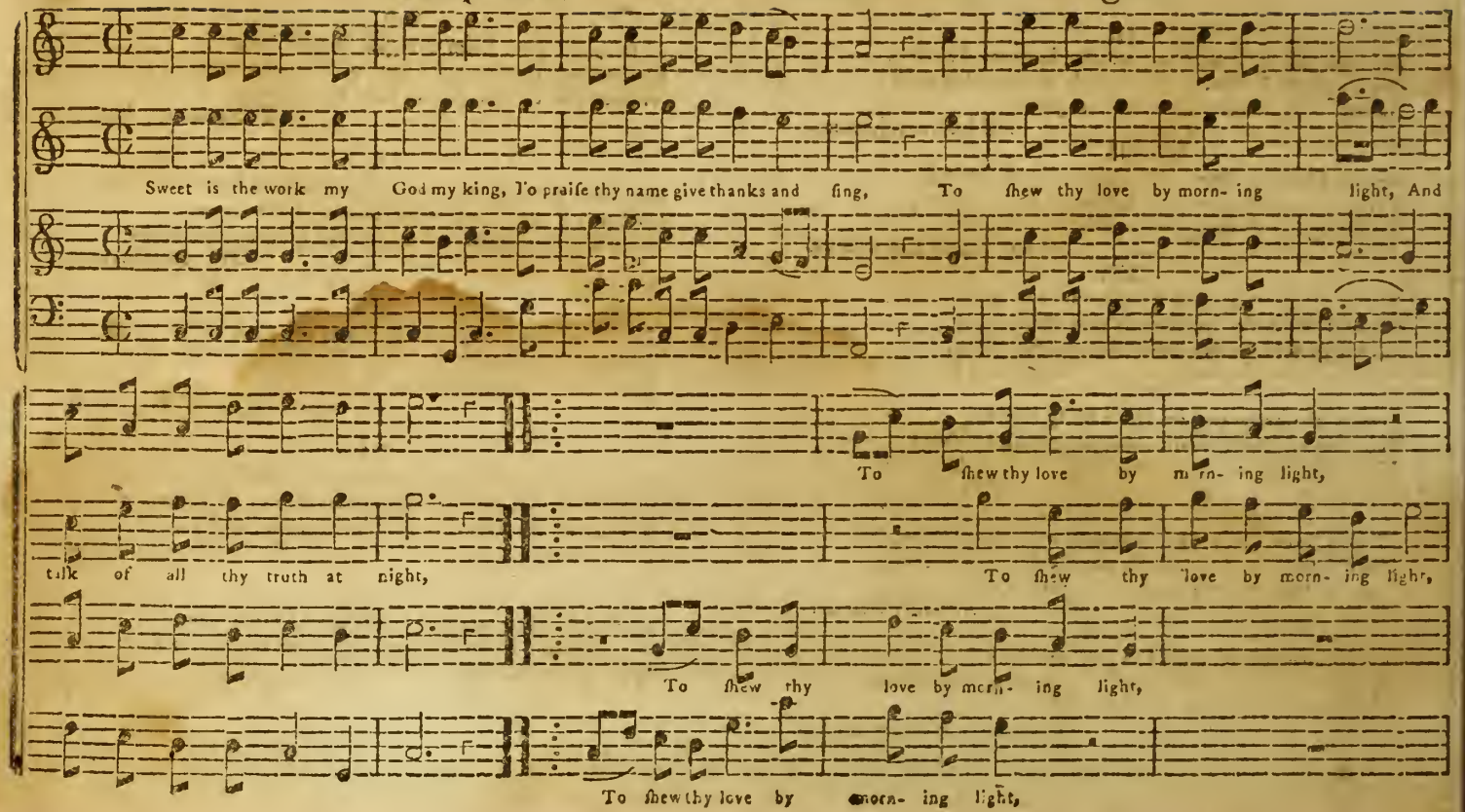
XI.

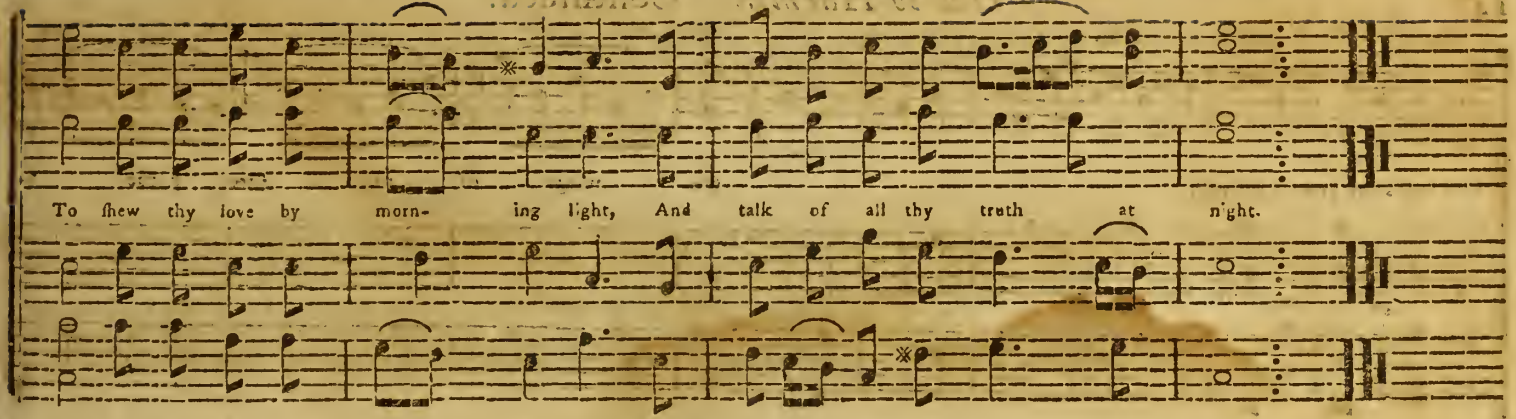
Then ſhall the mortal put on the immortal,
Cloth'd in white robes they ſhall aſcend to Jeſus,
Where he in triumph on his throne of glory
Bids a ſweet welcome.

XII.

Hark ! how the grand celeſtial chorus echoes
Through the wide arch when all the mighty ſeraphs
With golden harps in accents ſo melodious
Shout the Redeemer!

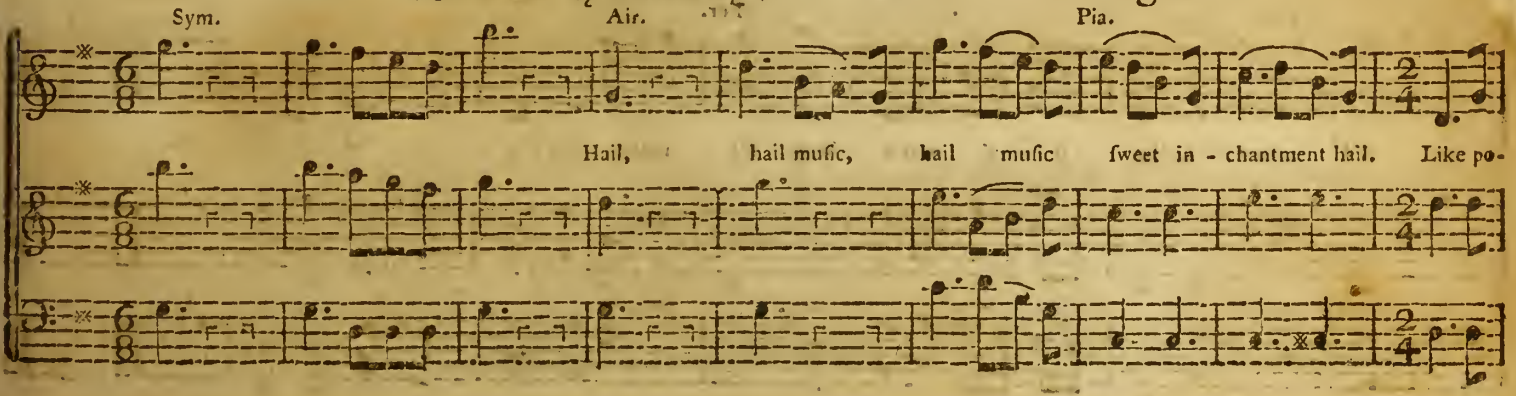
Rapture. L. M. Words by Dr. Watts. Original.



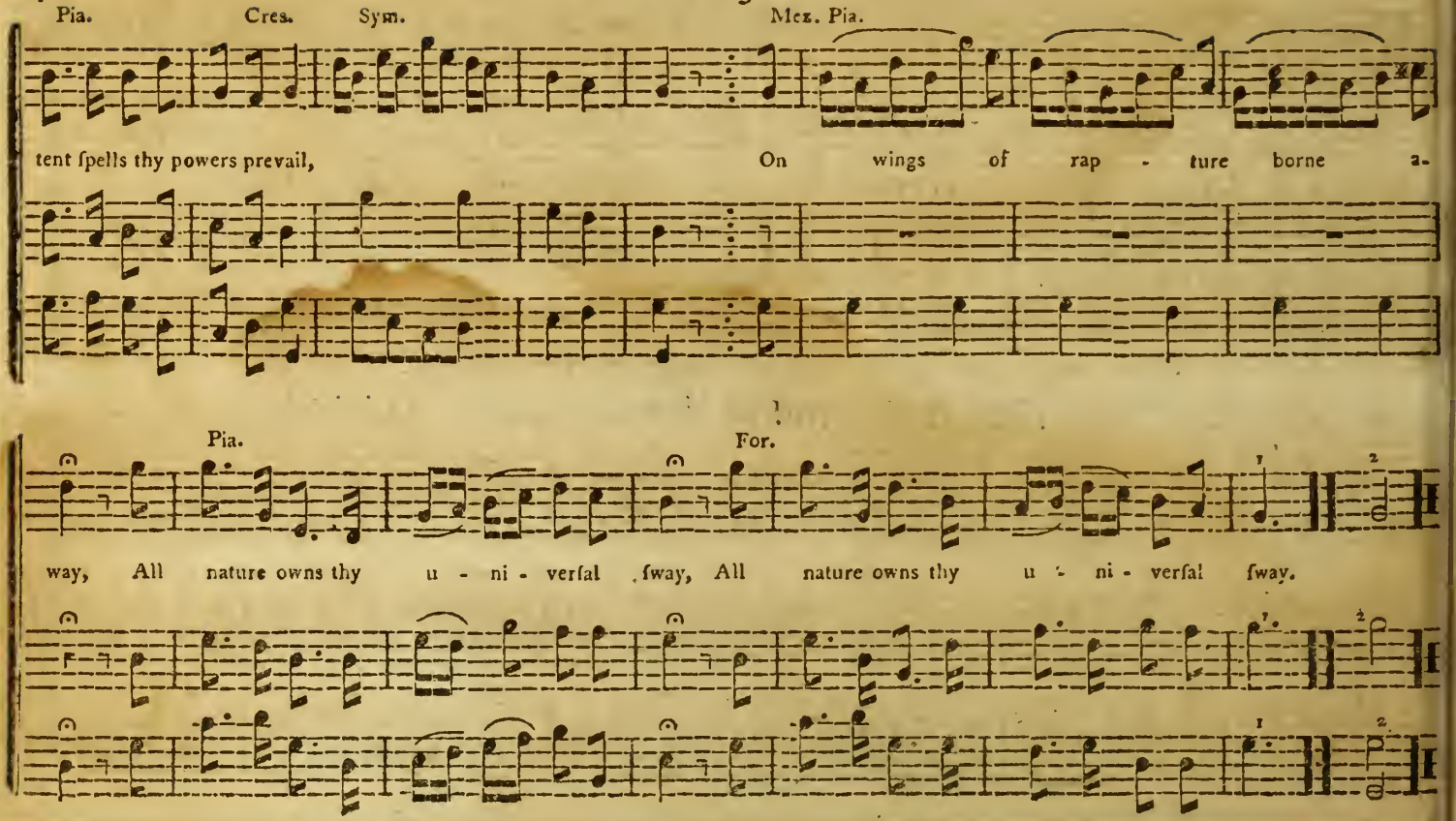


Ode to Harmony.

Words by Garrick. Original.



Ode to Harmony. Continued.



Ode for Easter.

Words taken from Lady Huntingdon's Collection. Original.

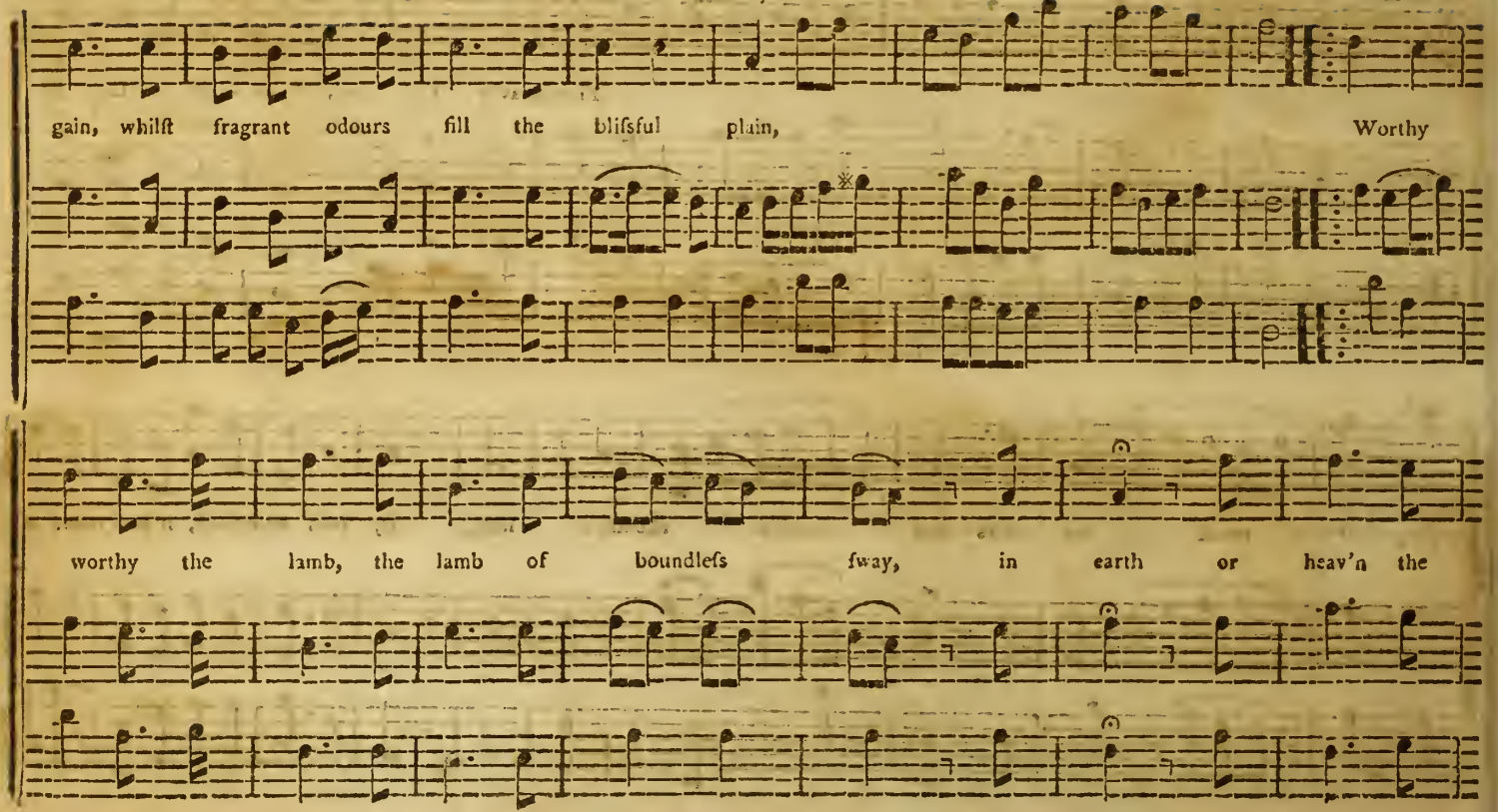
Sym. For.

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

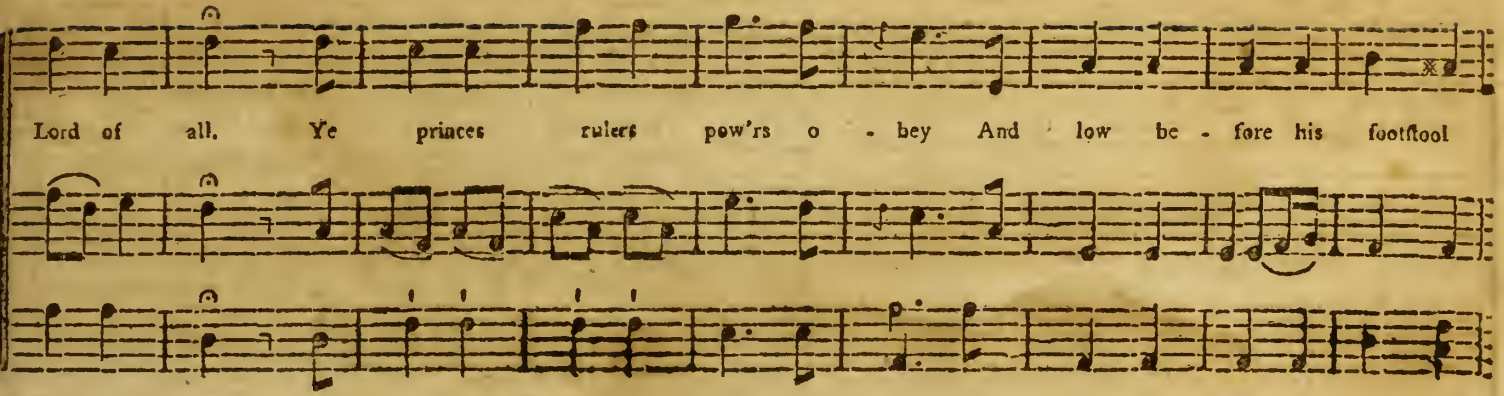
gan, it ſhook the ſkies and reach'd aſtoniſh'd man, By man re-echo'd, it ſhall mount a-

Ode for Eaſter. Continued.

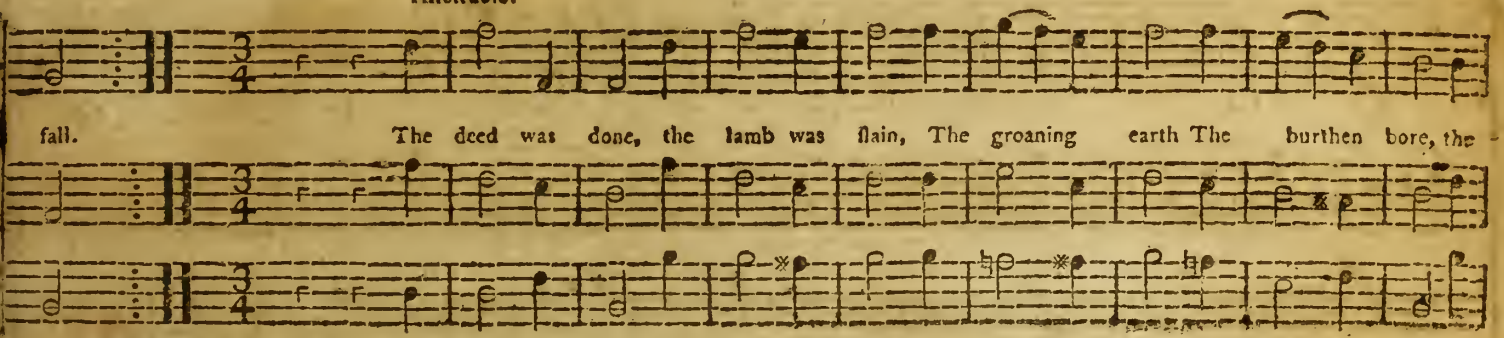
Pia. For. Sym. Vivace.



Grave.

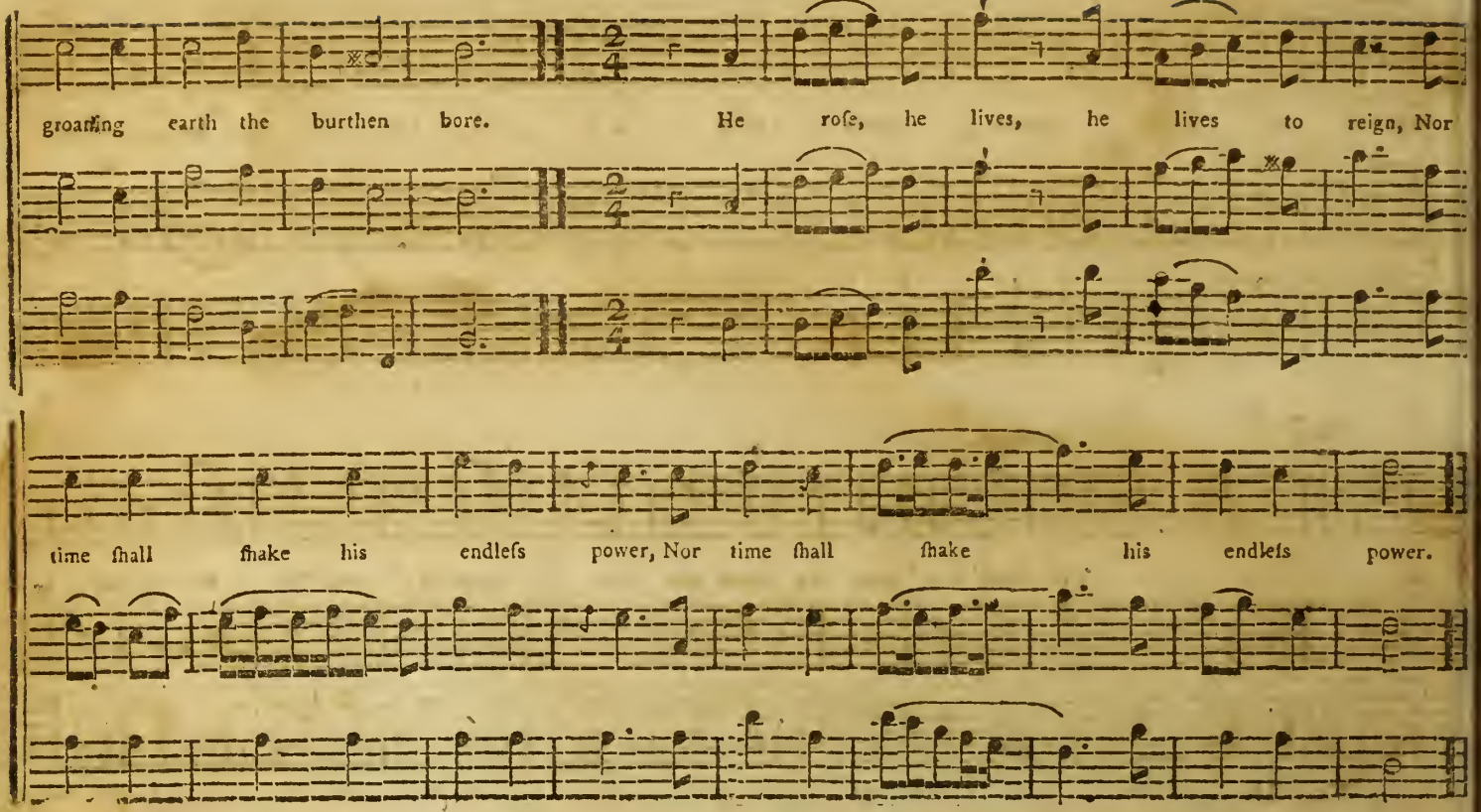


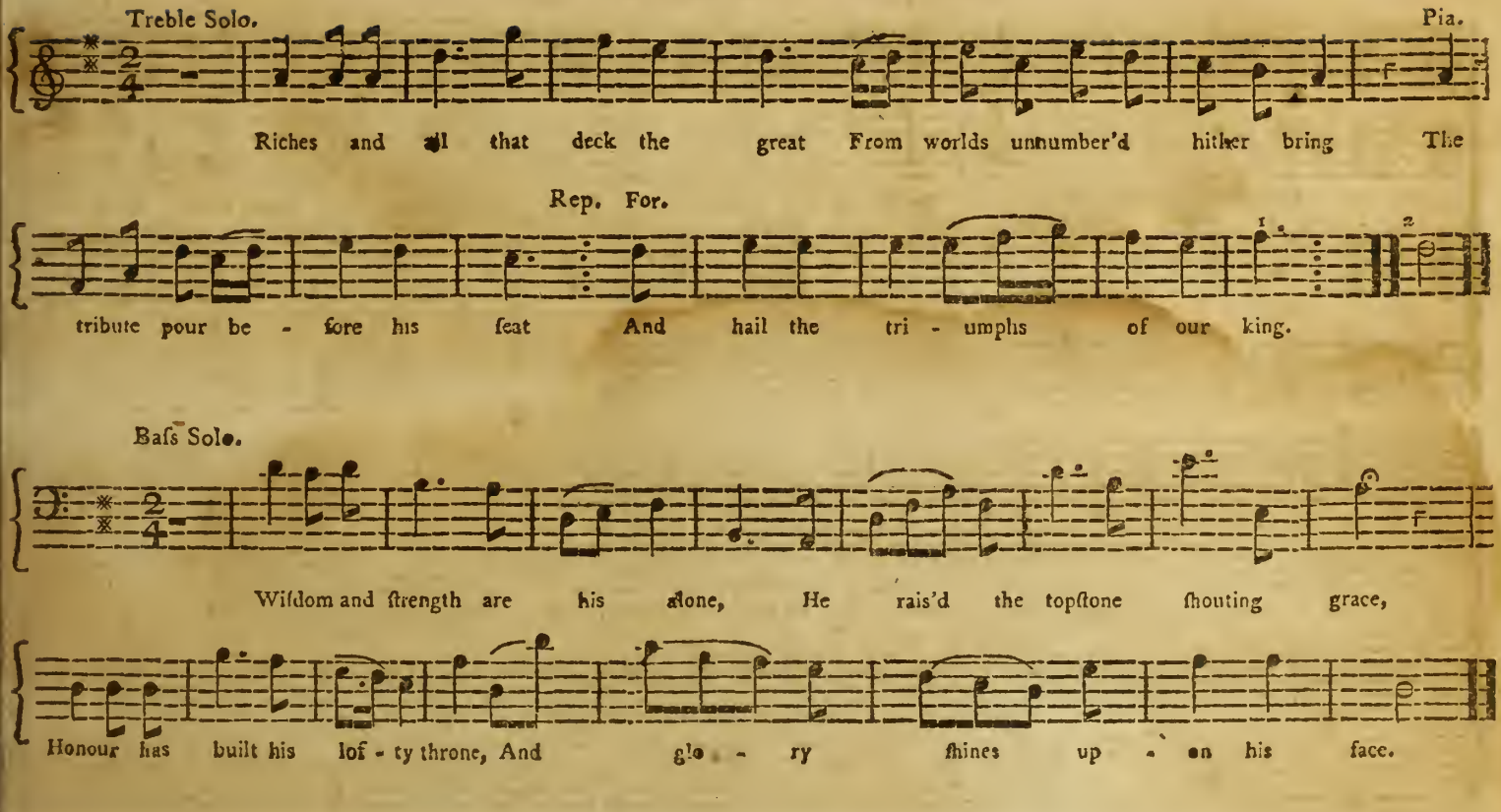
Affettuoso.



Ode for Eaſter. Continued.

Vivace.



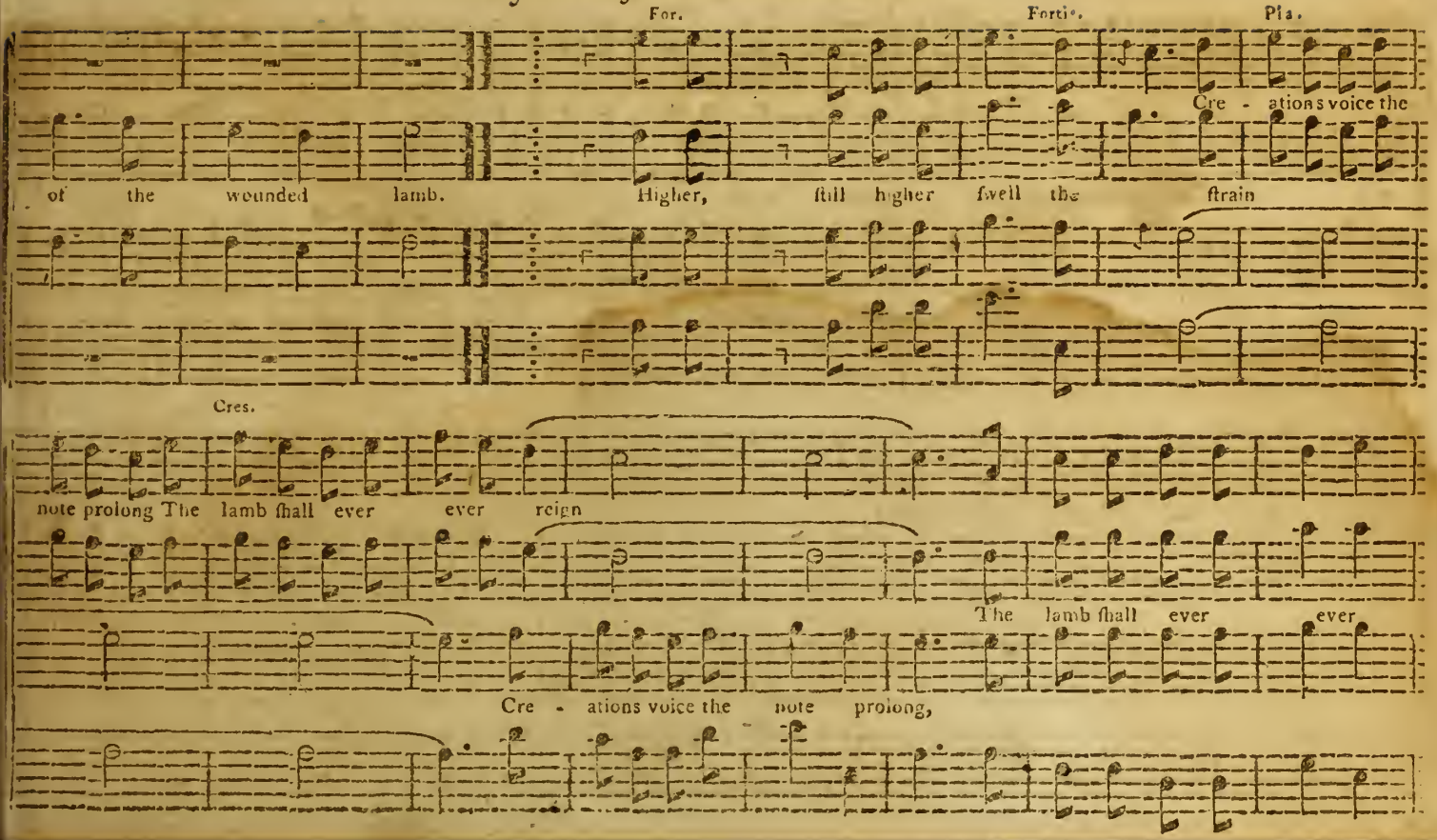

Treble Solo.
Pia.
Riches and all that deck the great From worlds unnumber'd hither bring The
Rep. For.
tribute pour be - fore his ſeat And hail the tri - umphs of our king.
Baſs Solo.
Wiſdom and ſtrength are his alone, He rais'd the topſtone ſhouting grace,
Honour has built his lof - ty throne, And glo - ry ſhines up - on his face.

Ode for Eaſter. Continued.

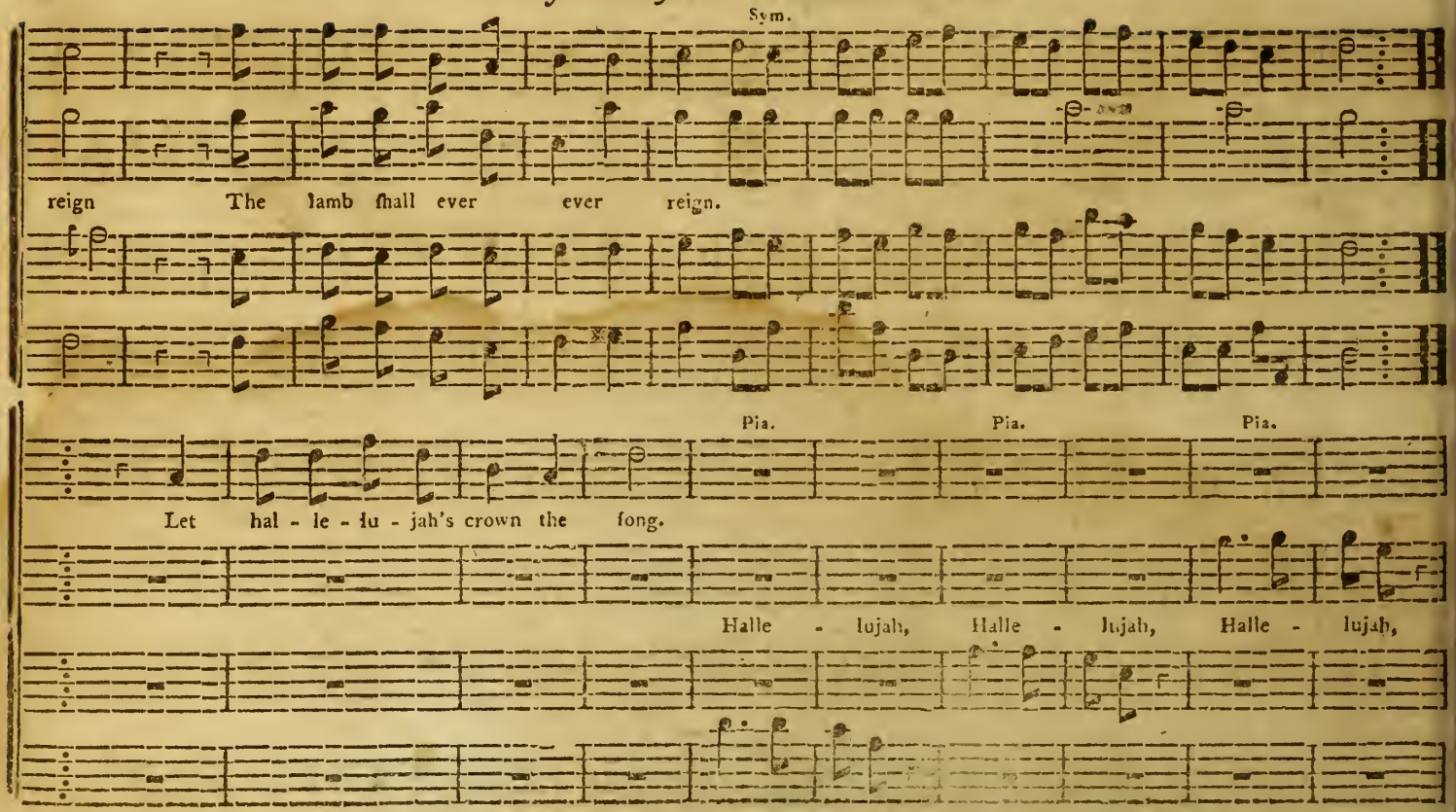
Pia. For. Pia. For.

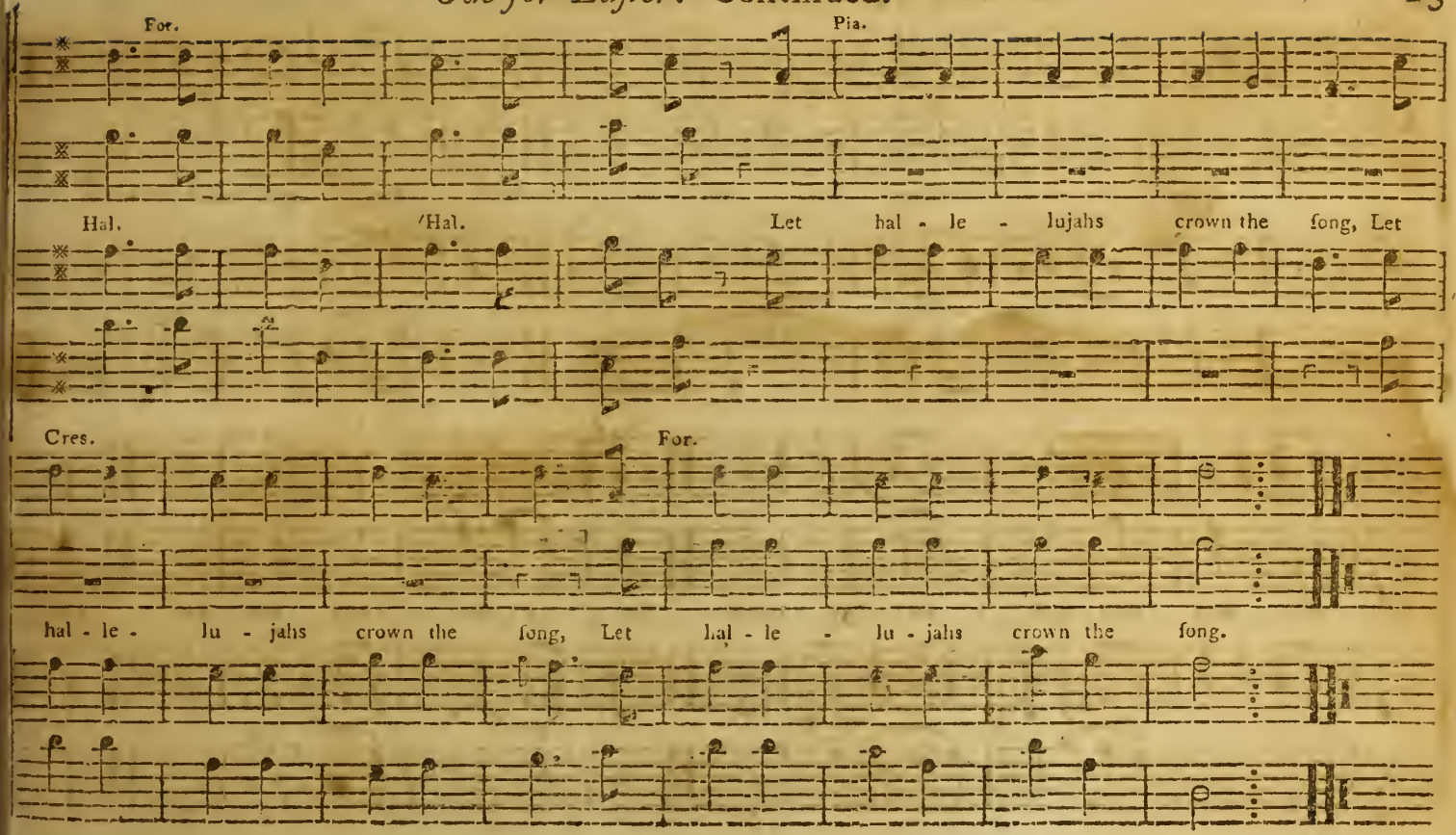
From heav'n, from earth, loud burſts of praiſe, From heav'n, from earth, loud burſts of

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


For.
Forte.
Pia.
Cre - ations voice the
of the wounded lamb. Higher, ſtill higher ſwell the ſtrain
Cres.
note prolong The lamb ſhall ever ever reign
The lamb ſhall ever ever
Cre - ations voice the note prolong,

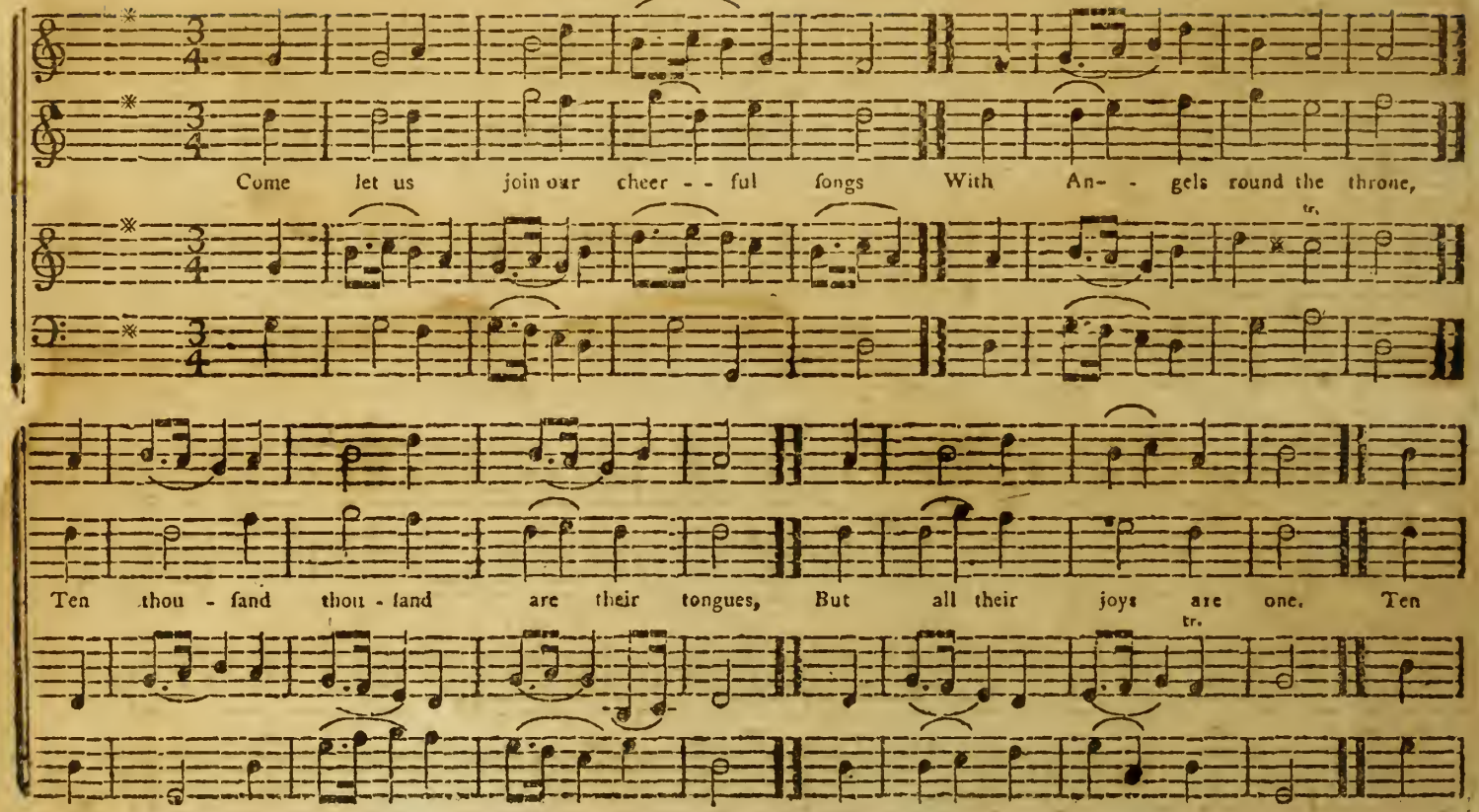
Ode for Eaſter. Continued.

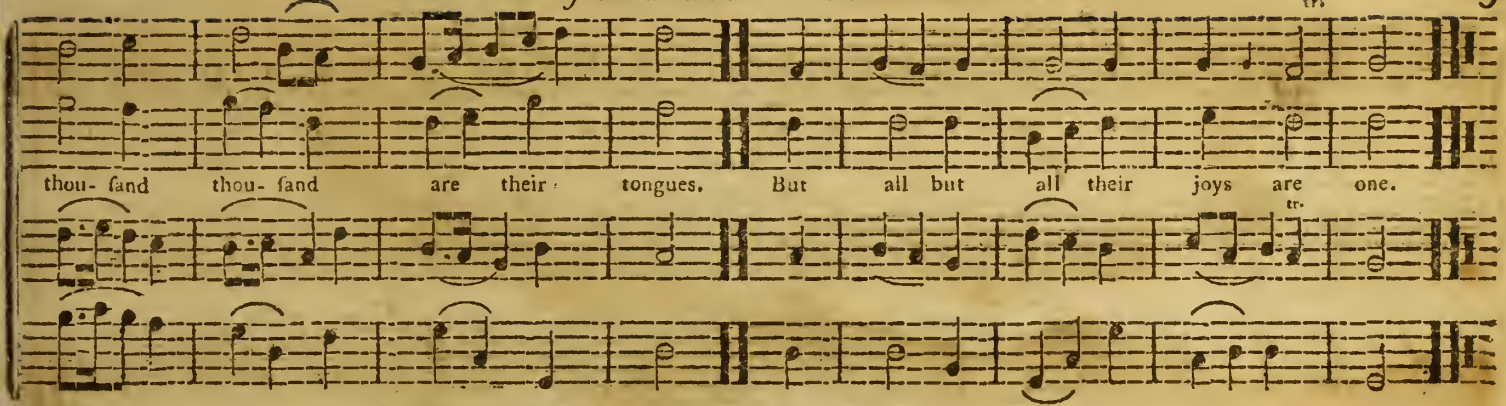



For.
Pia.
Hal. Hal. Let hal - le - lujahs crown the song, Let
Cres. For.
hal - le - lu - jahs crown the song, Let hal - le - lu - jahs crown the song.

Weston Flavel. C. M.

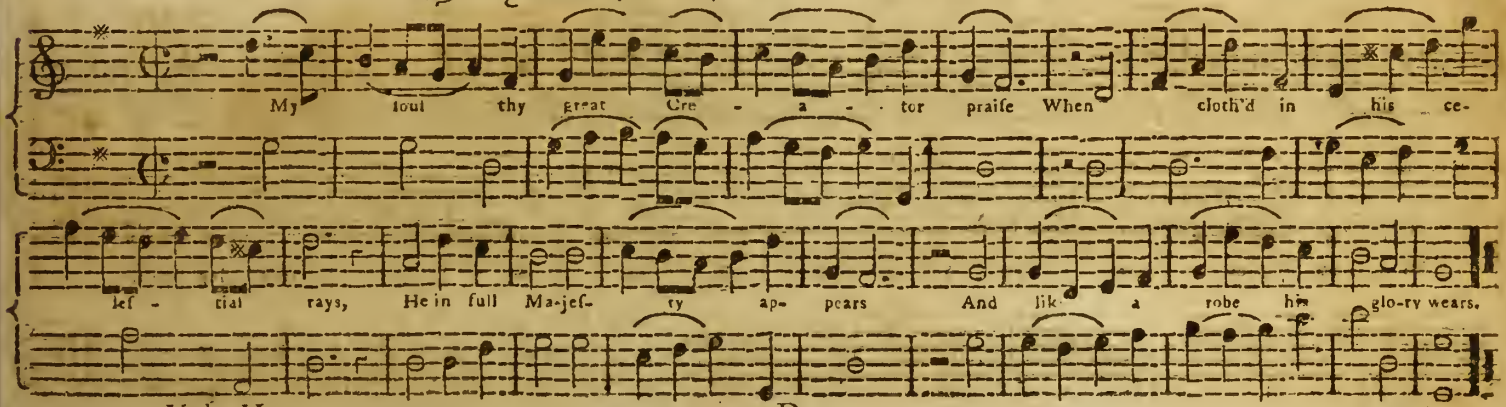
Words by Dr. Watts.





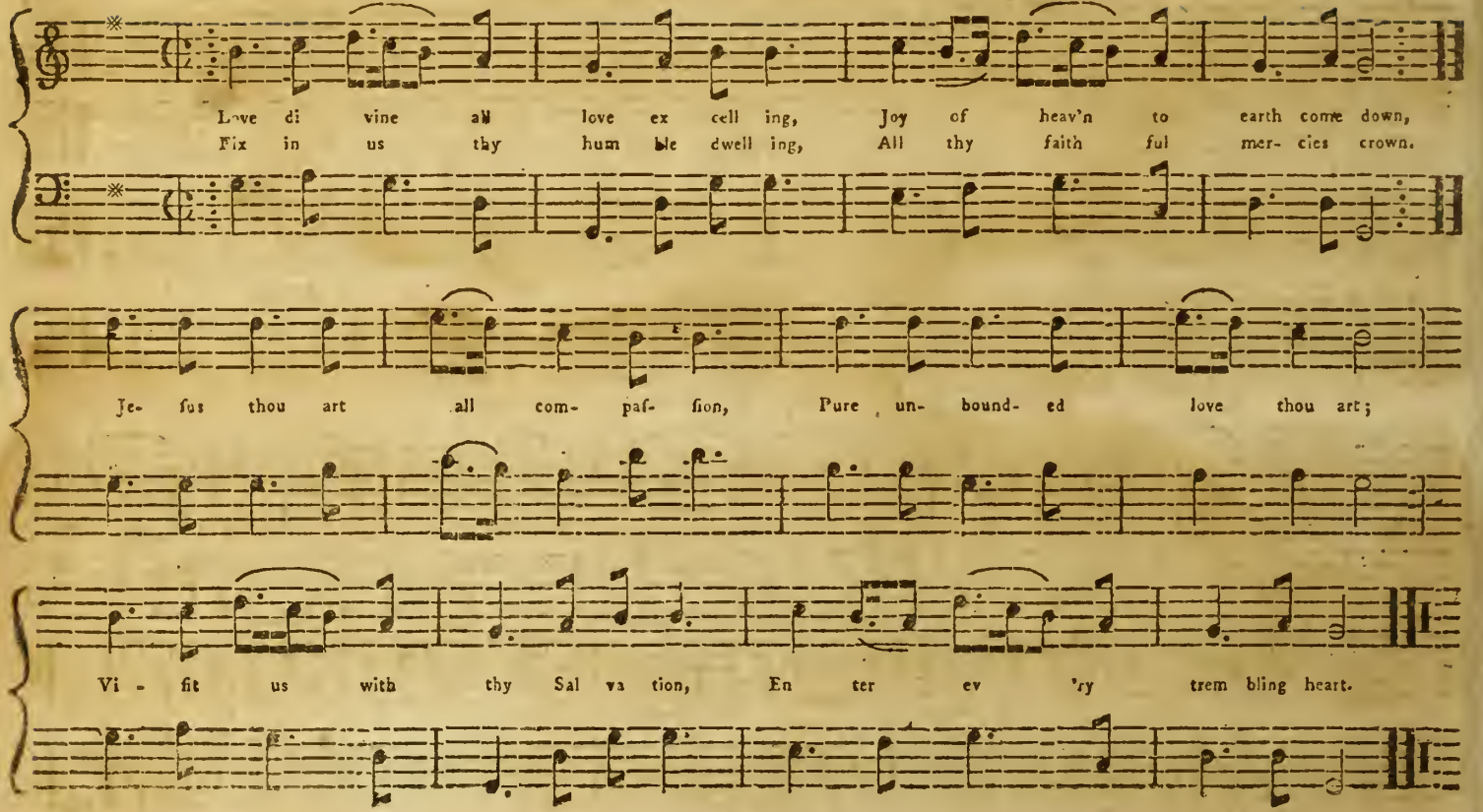
Maryland. L. M.

Words by Dr. Watts.



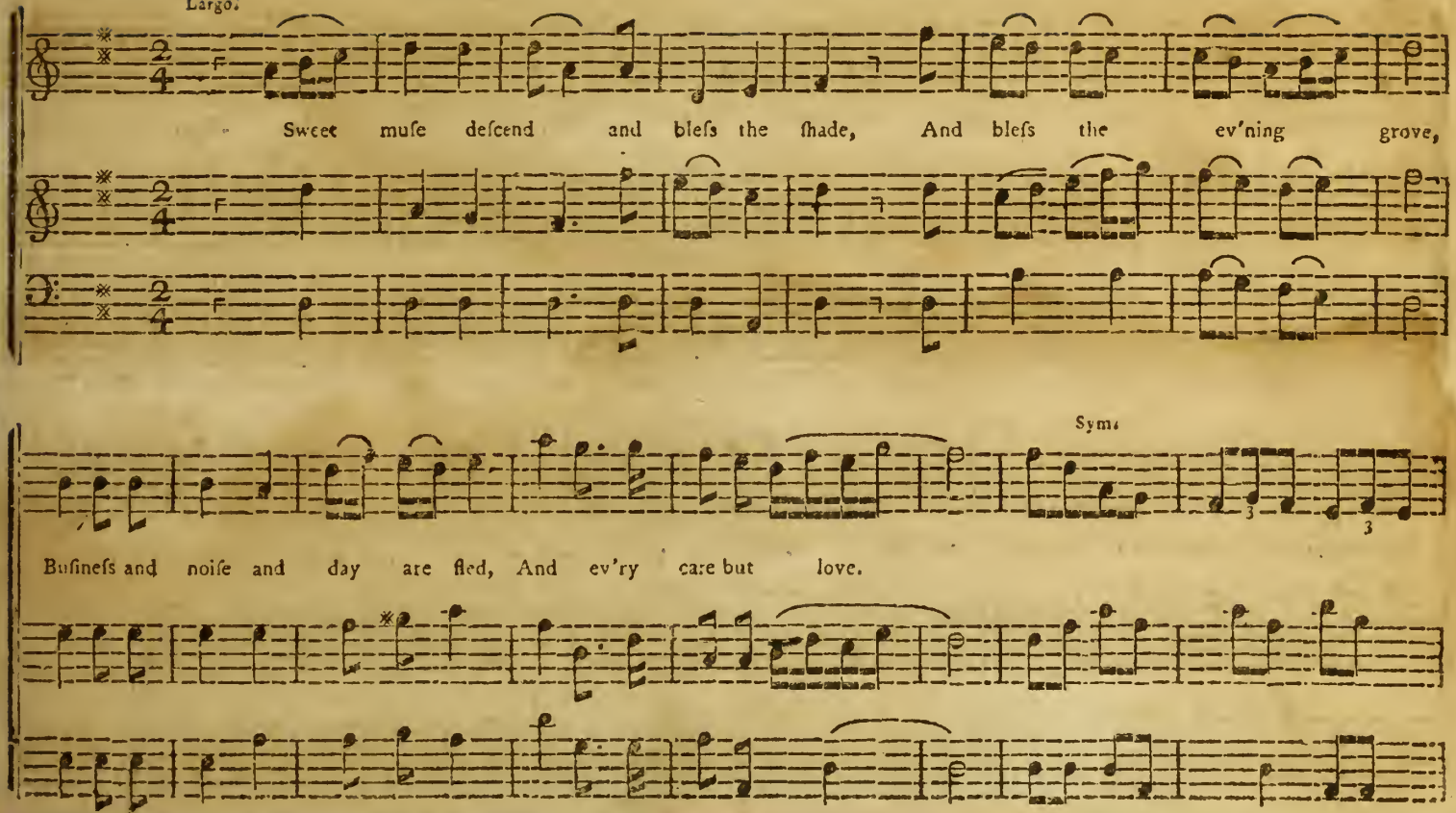
Love Divine. P. M.

Words by the Rev. George Whitfield.

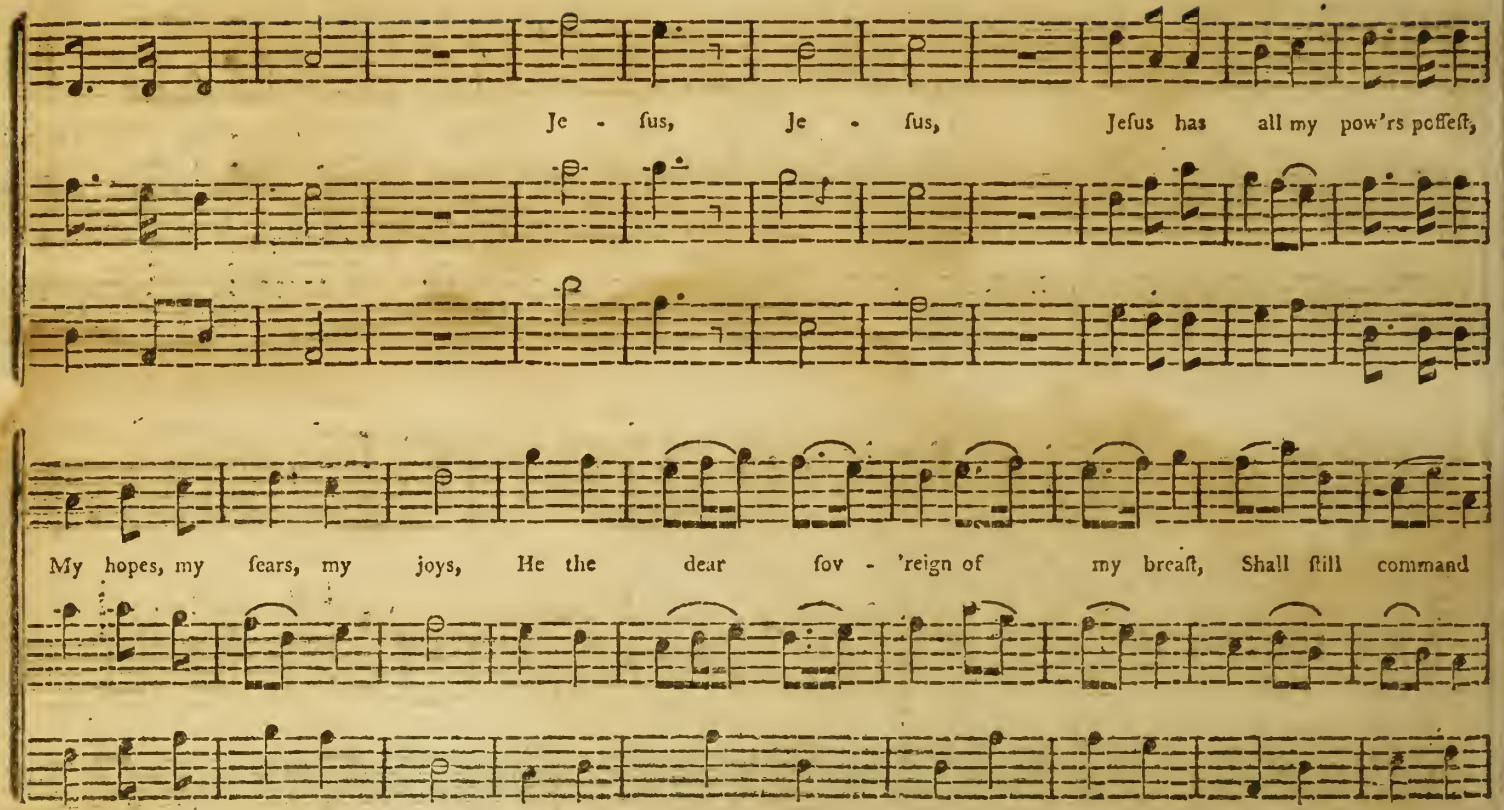


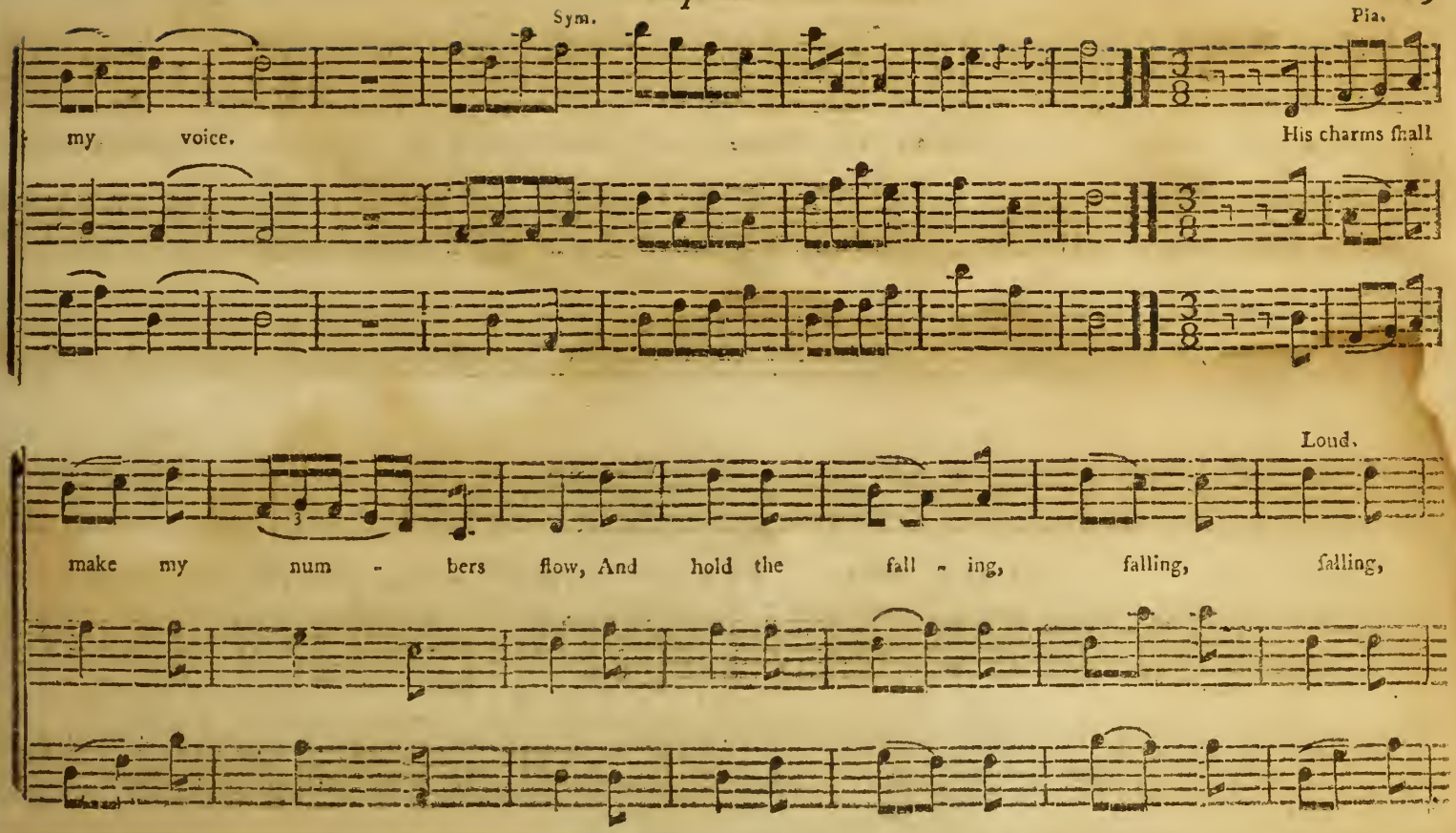
Apollo. C. M. Words by Dr. Watts. Original.

Largo.



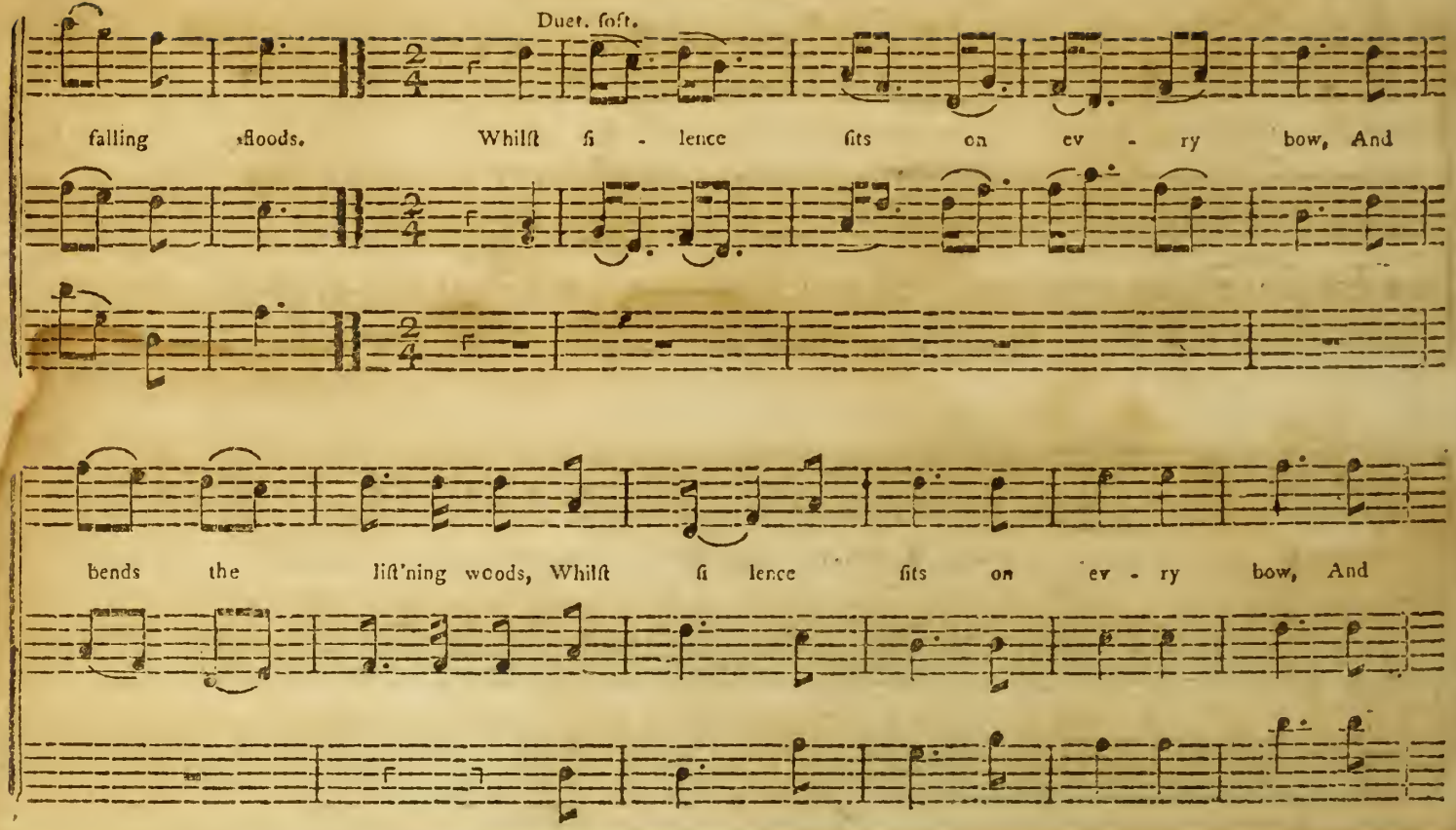
Apollo. Continued.

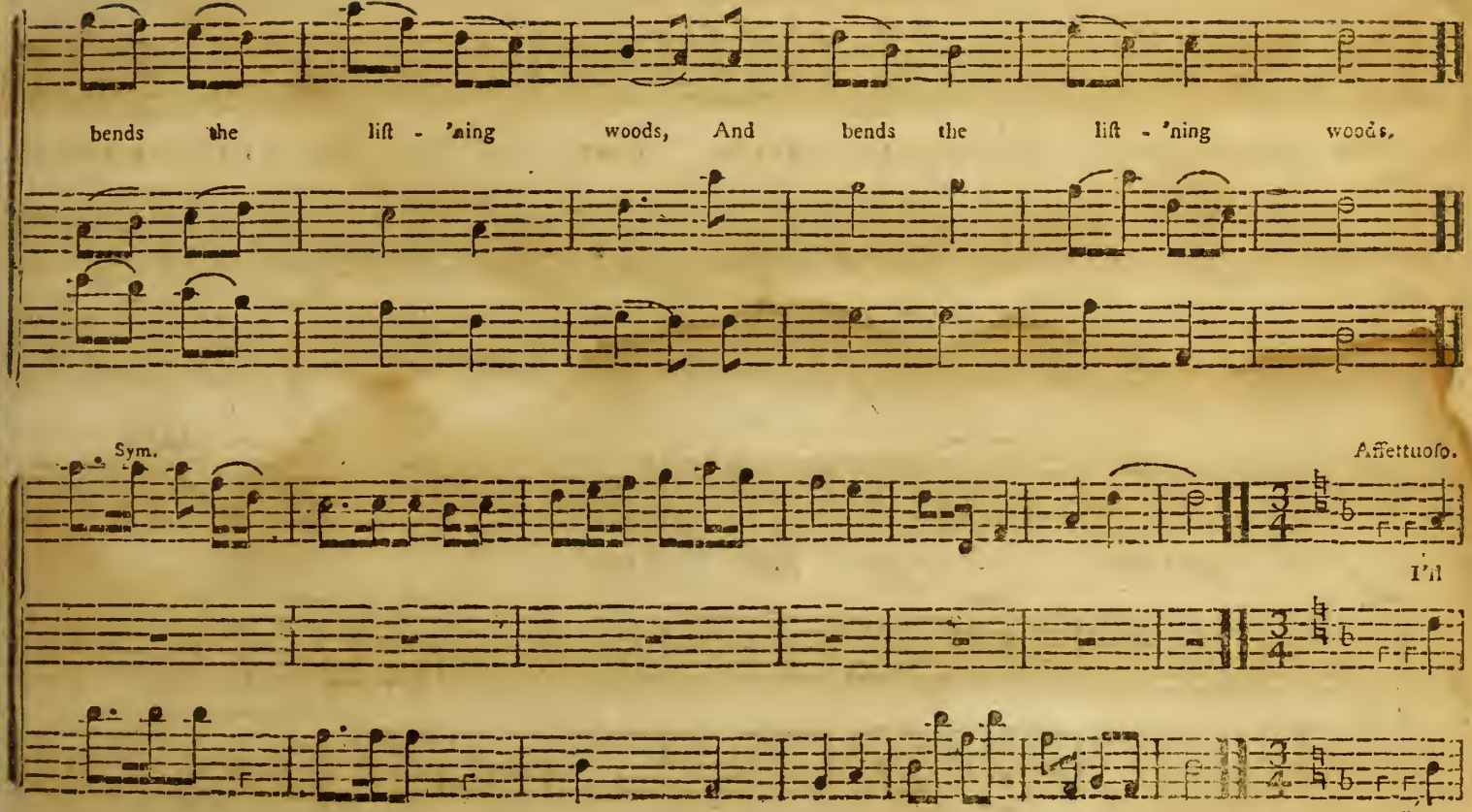



Sym.
Pia.
my voice.
His charms shall
Loud.
make my num - bers flow, And hold the fall - ing, falling, falling,

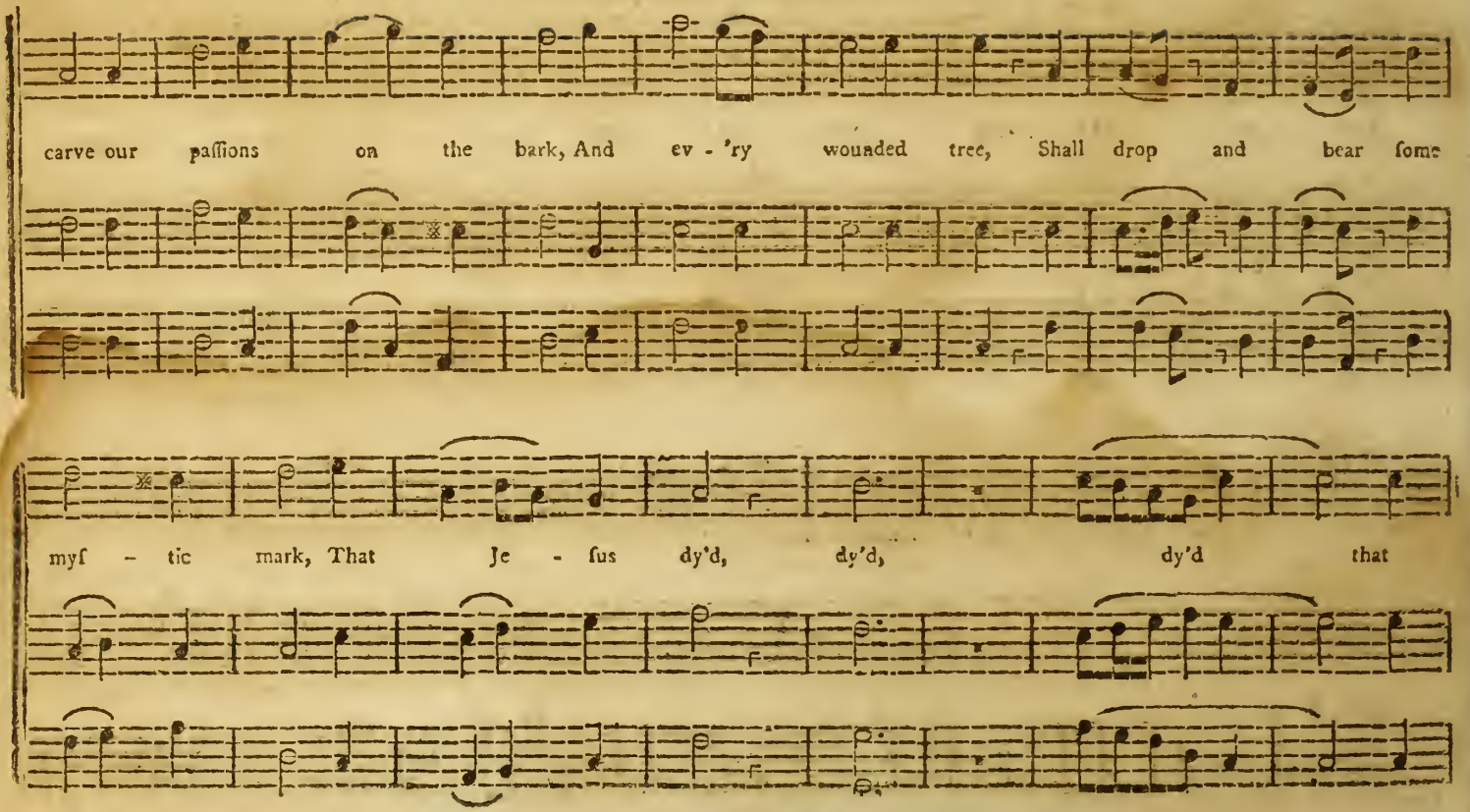
Apollo. Continued.

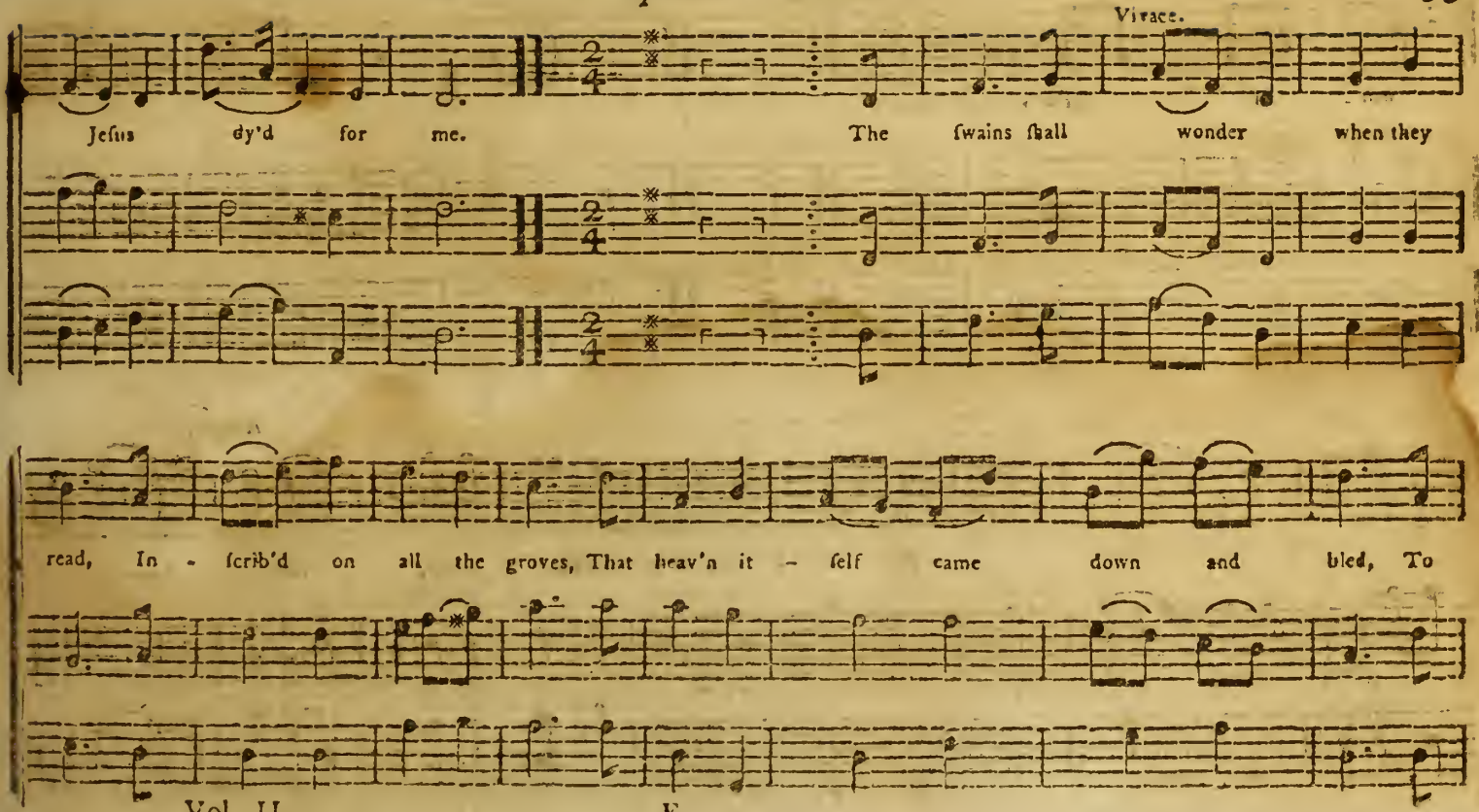
Duet. ſoft.



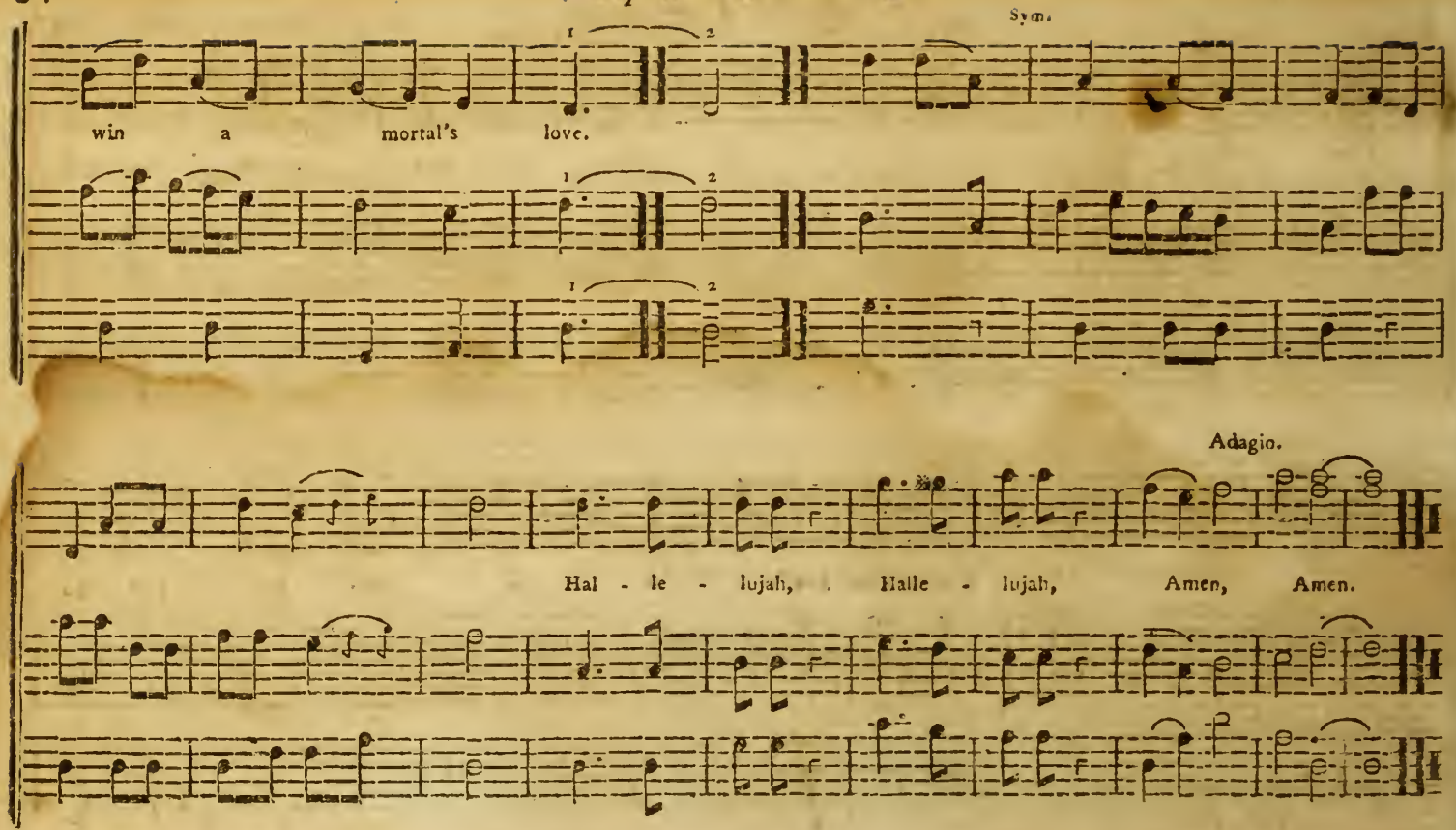

bends the lift - 'ning woods, And bends the lift - 'ning woods,
Sym.
Affettuoso.
I'll

Apollo. Continued.



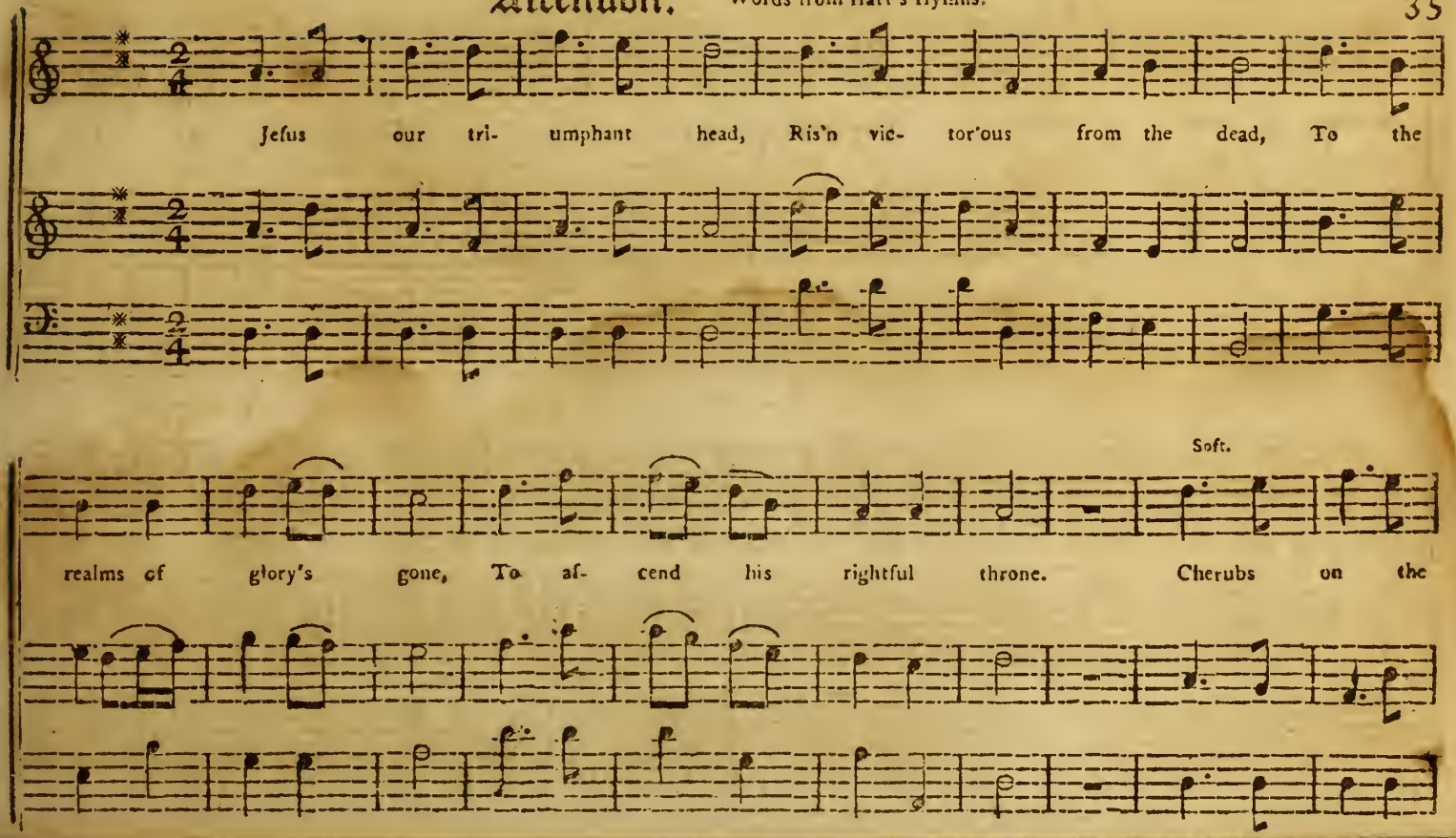

Vivace.
Jeſus dy'd for me. The ſwains ſhall wonder when they
read, In - ſcrib'd on all the groves, That heav'n it - ſelf came down and bled, To

Apollo. Continued.

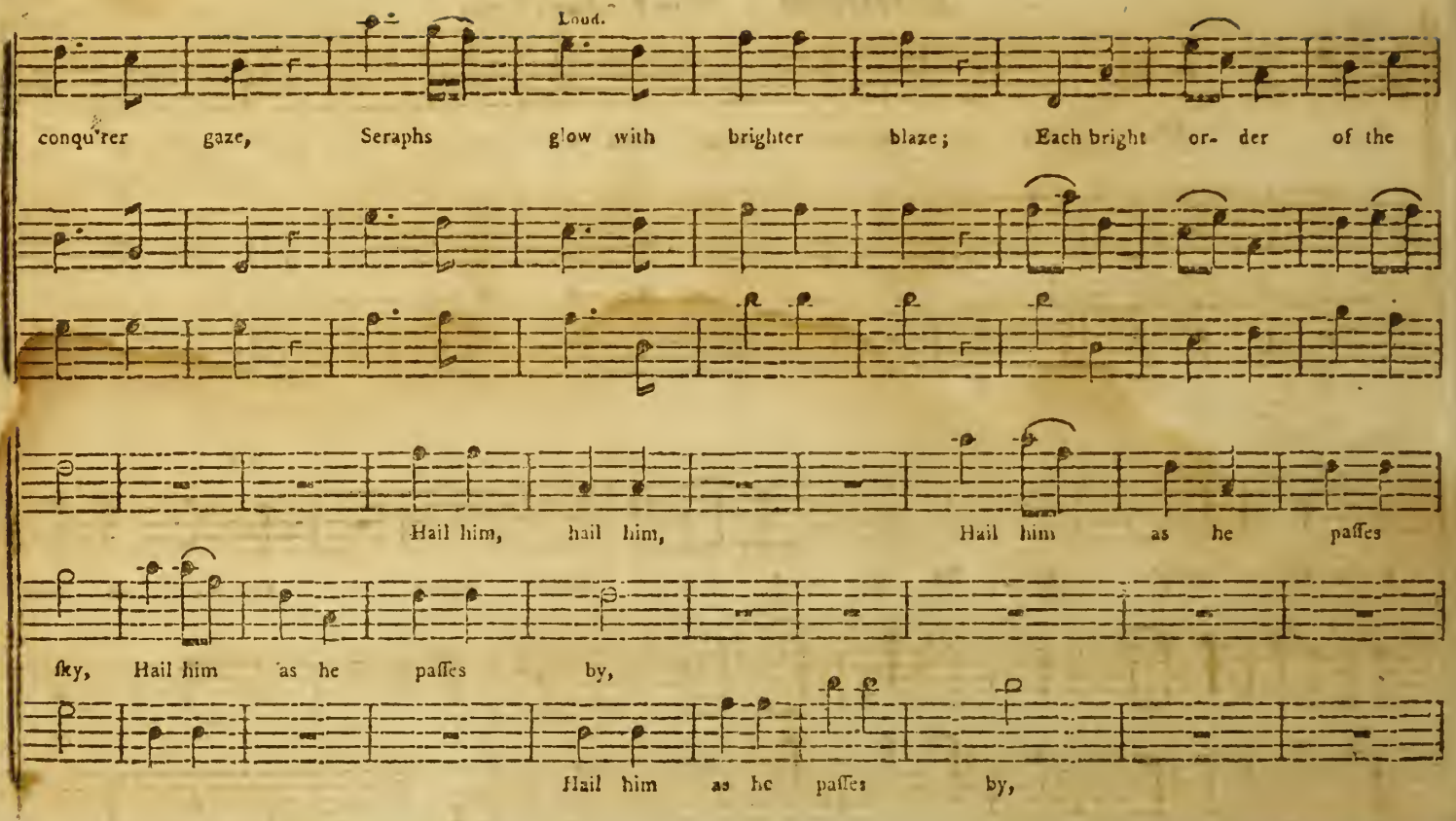


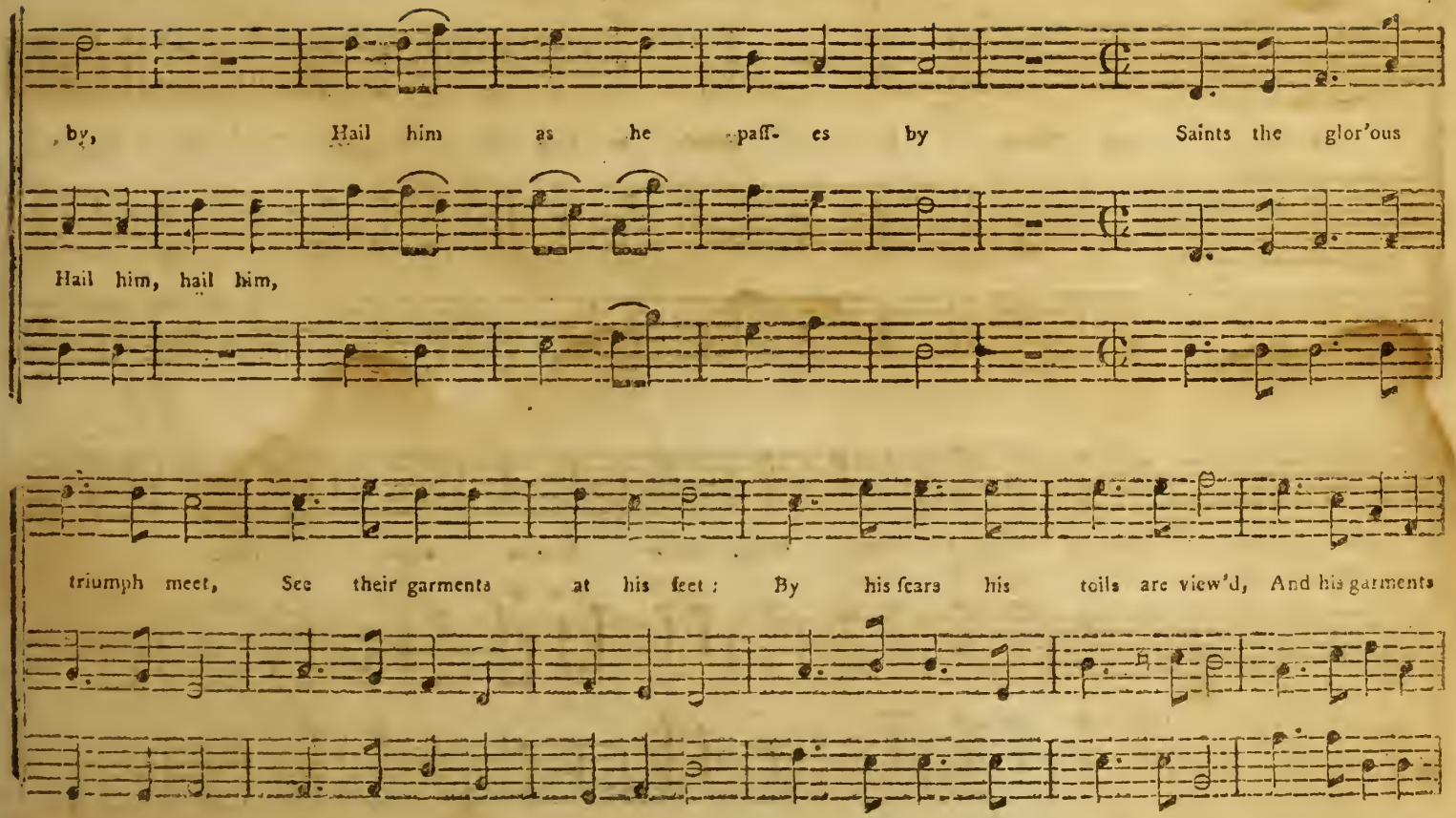
Aſcenſion.

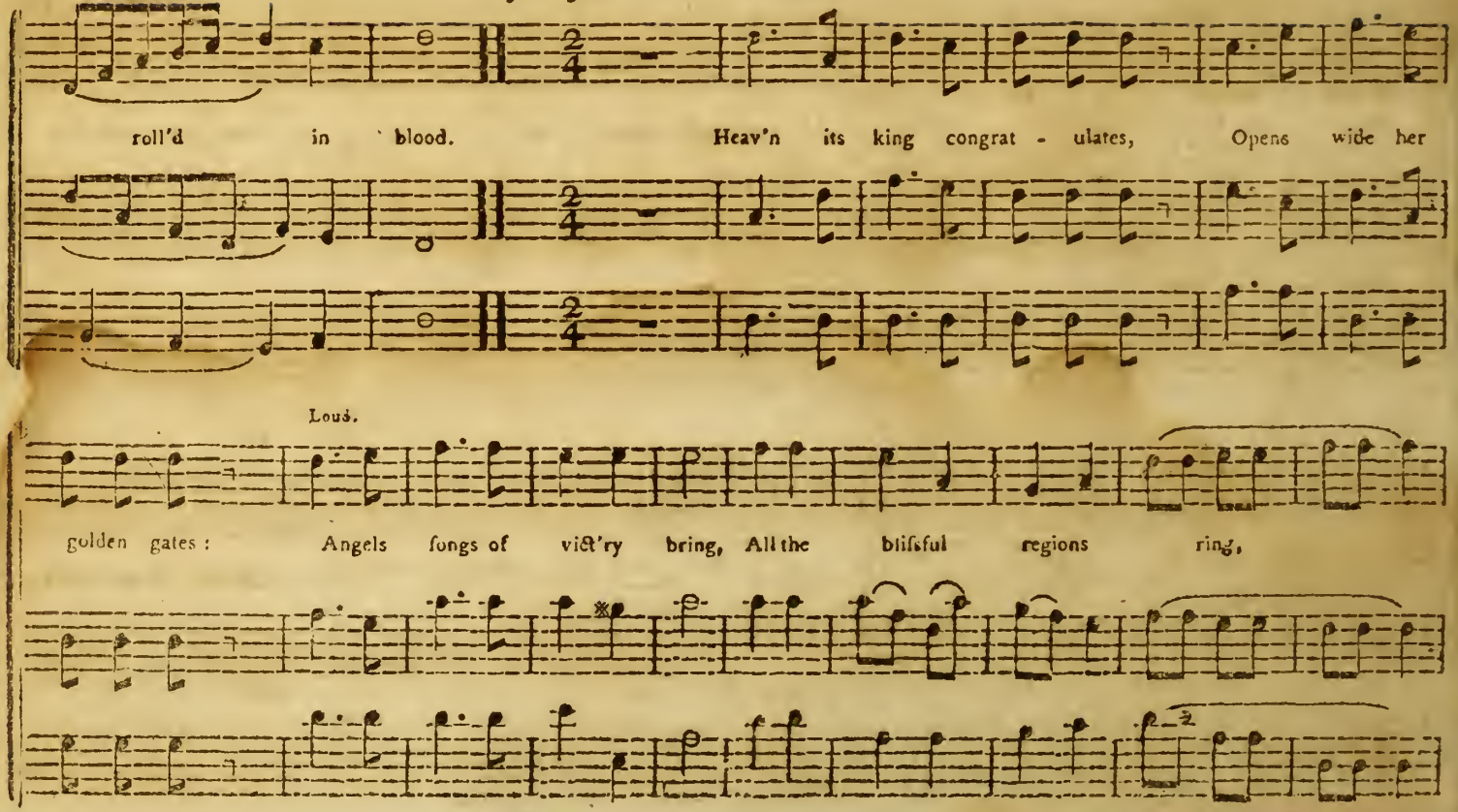
Words from Hart's Hymns.

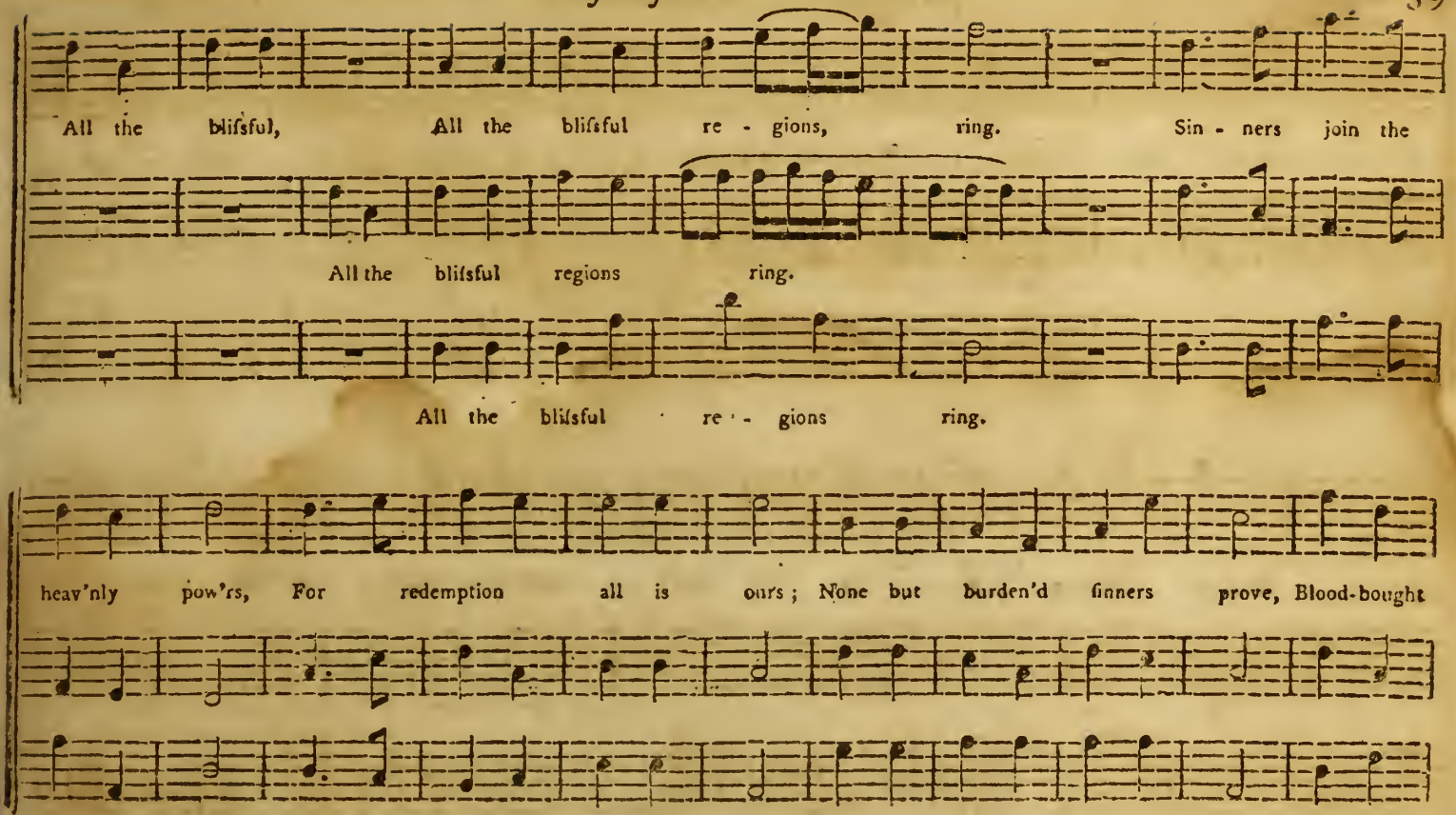


Aſcenſion. Continued.



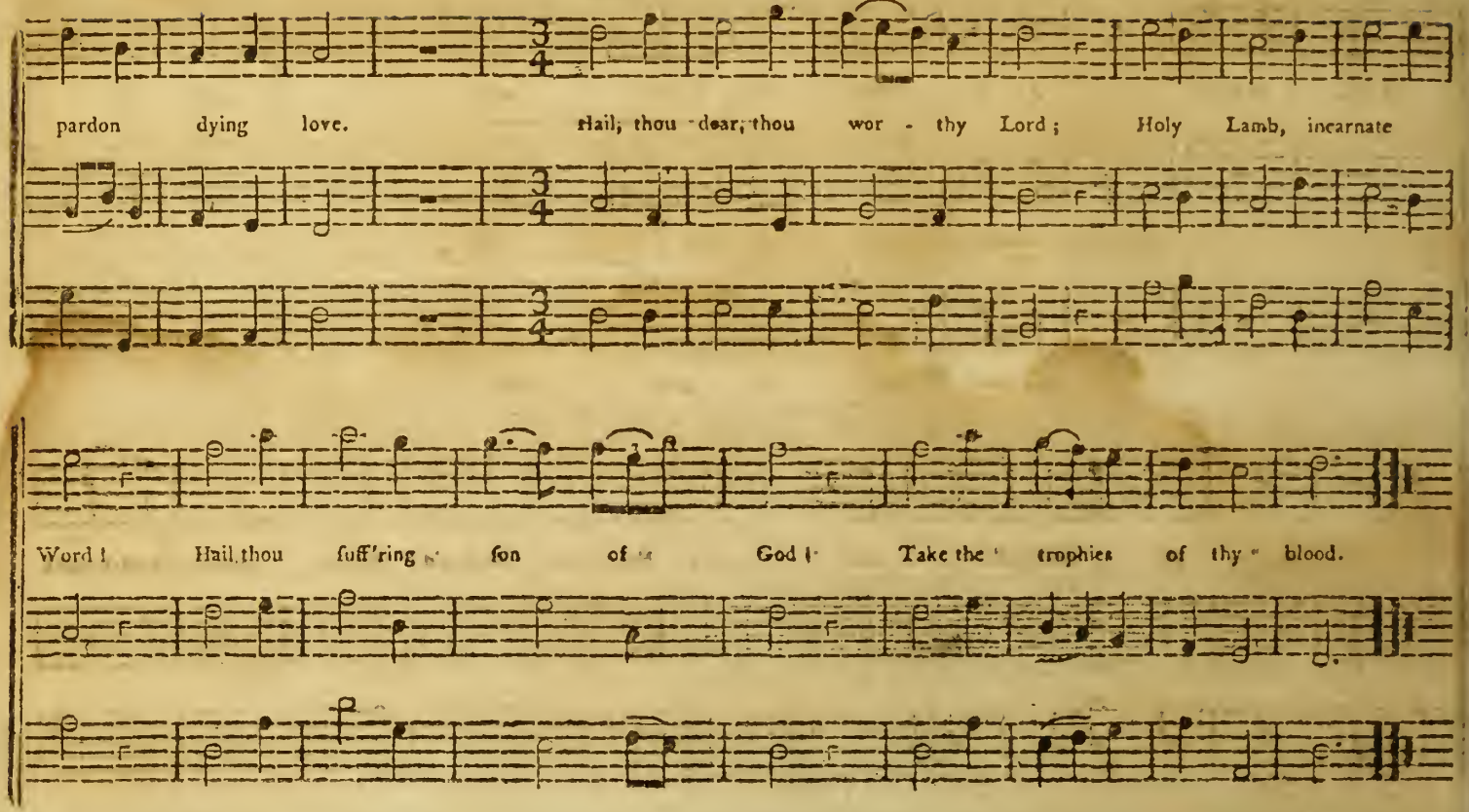

by, Hail him as he paſſ- es by Saints the glor'ous
Hail him, hail him,
triumph meet, See their garments at his feet: By his ſcars his toils are view'd, And his garments


roll'd in blood. Heav'n its king congrat - ulates, Opens wide her
Loud.
golden gates: Angels ſongs of vict'ry bring, All the bliſsful regions ring,

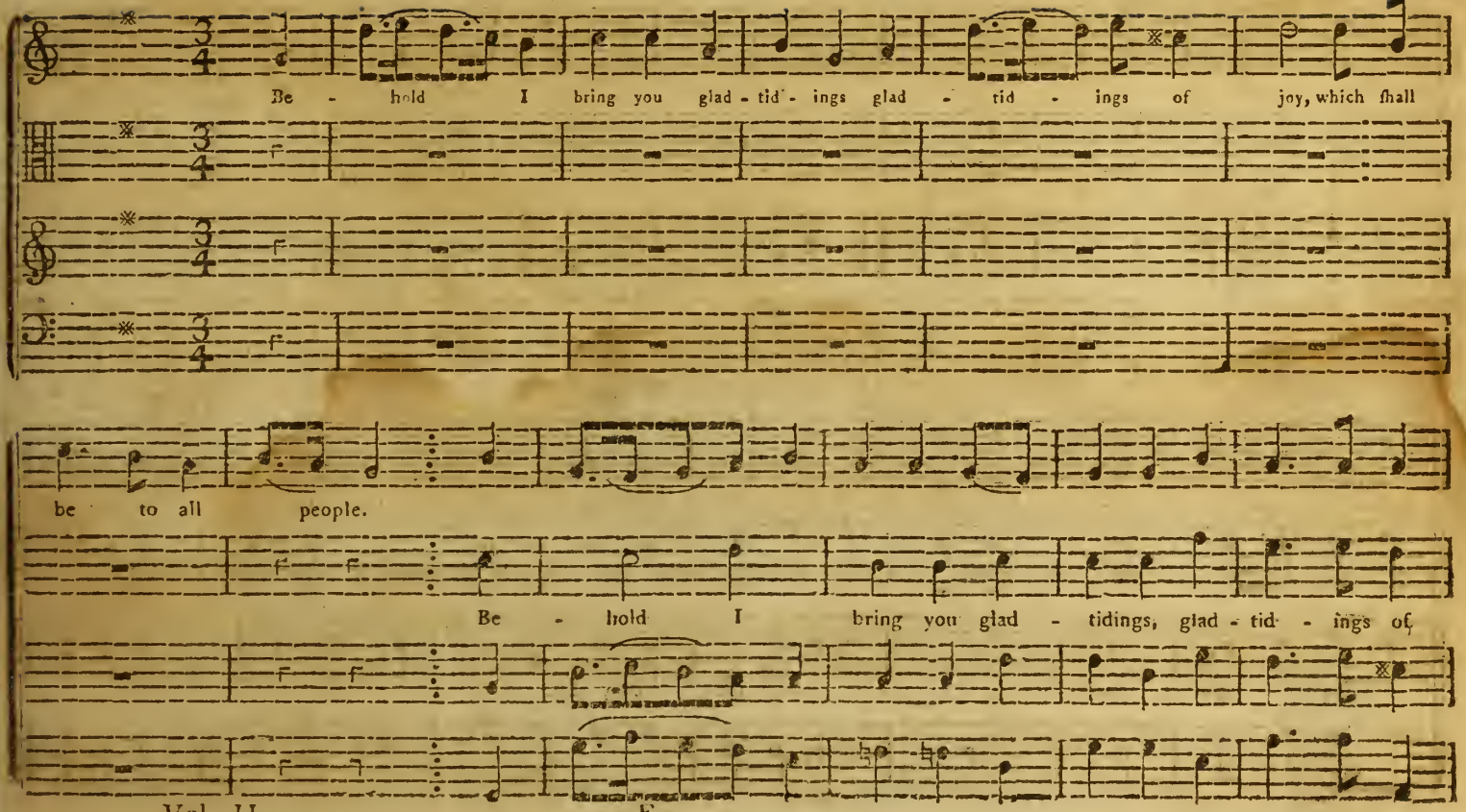

All the bliſsful, All the bliſsful re - gions, ring. Sin - ners join the
All the bliſsful regions ring.
All the bliſsful re - gions ring.
heav'nly pow'rs, For redemption all is ours; None but burden'd ſinners prove, Blood-bought

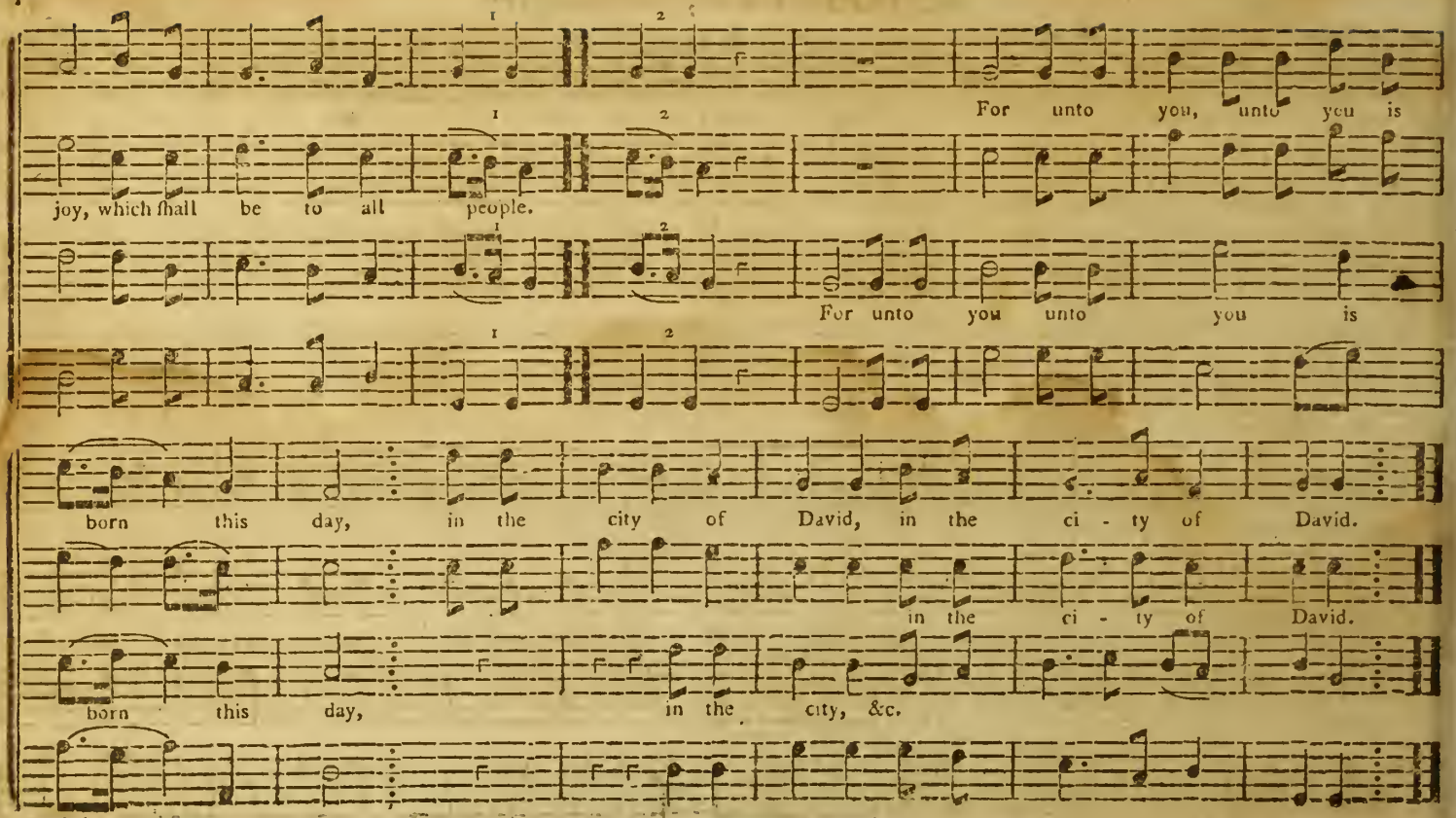
Aſcenſion. Continued.

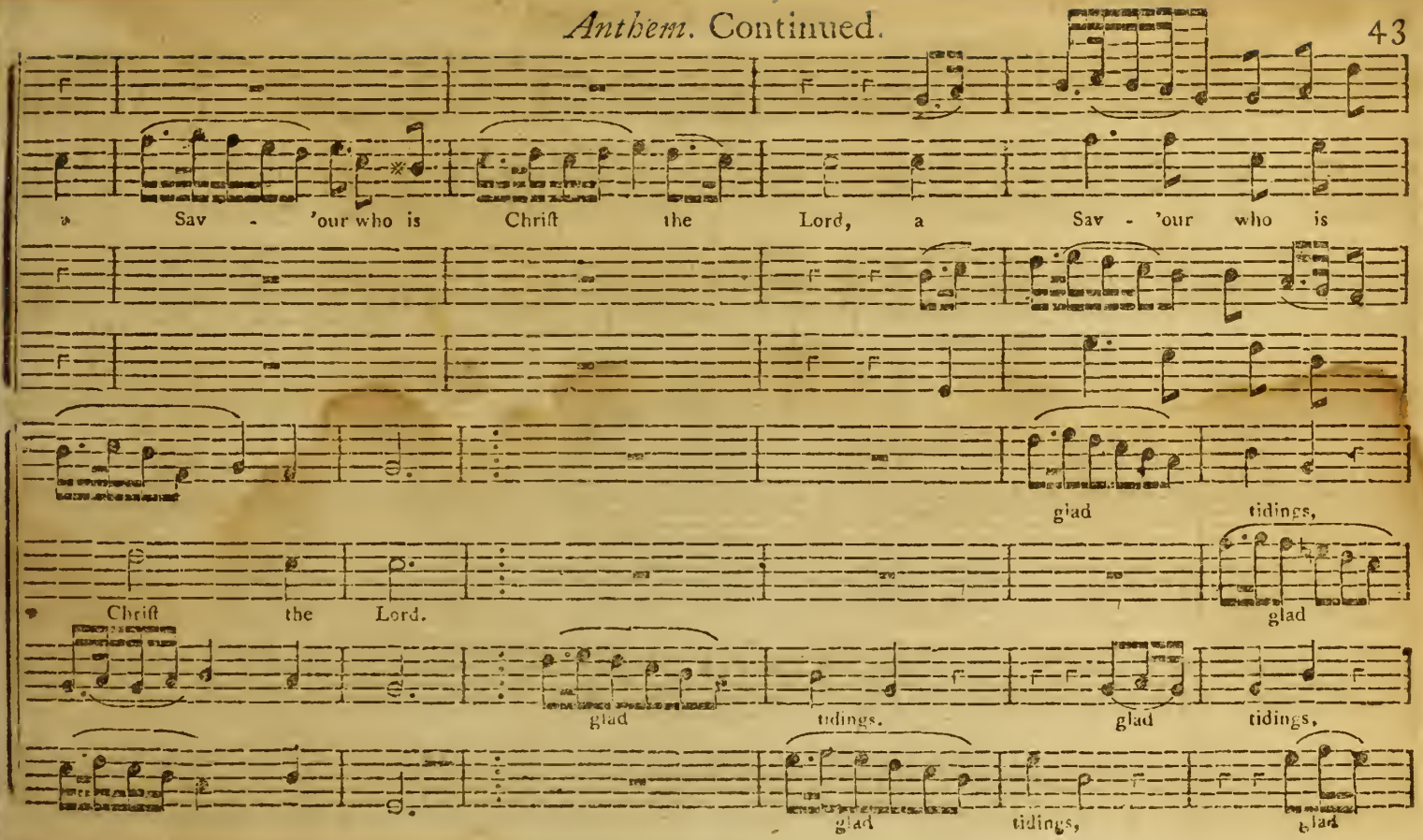
Meaſure.



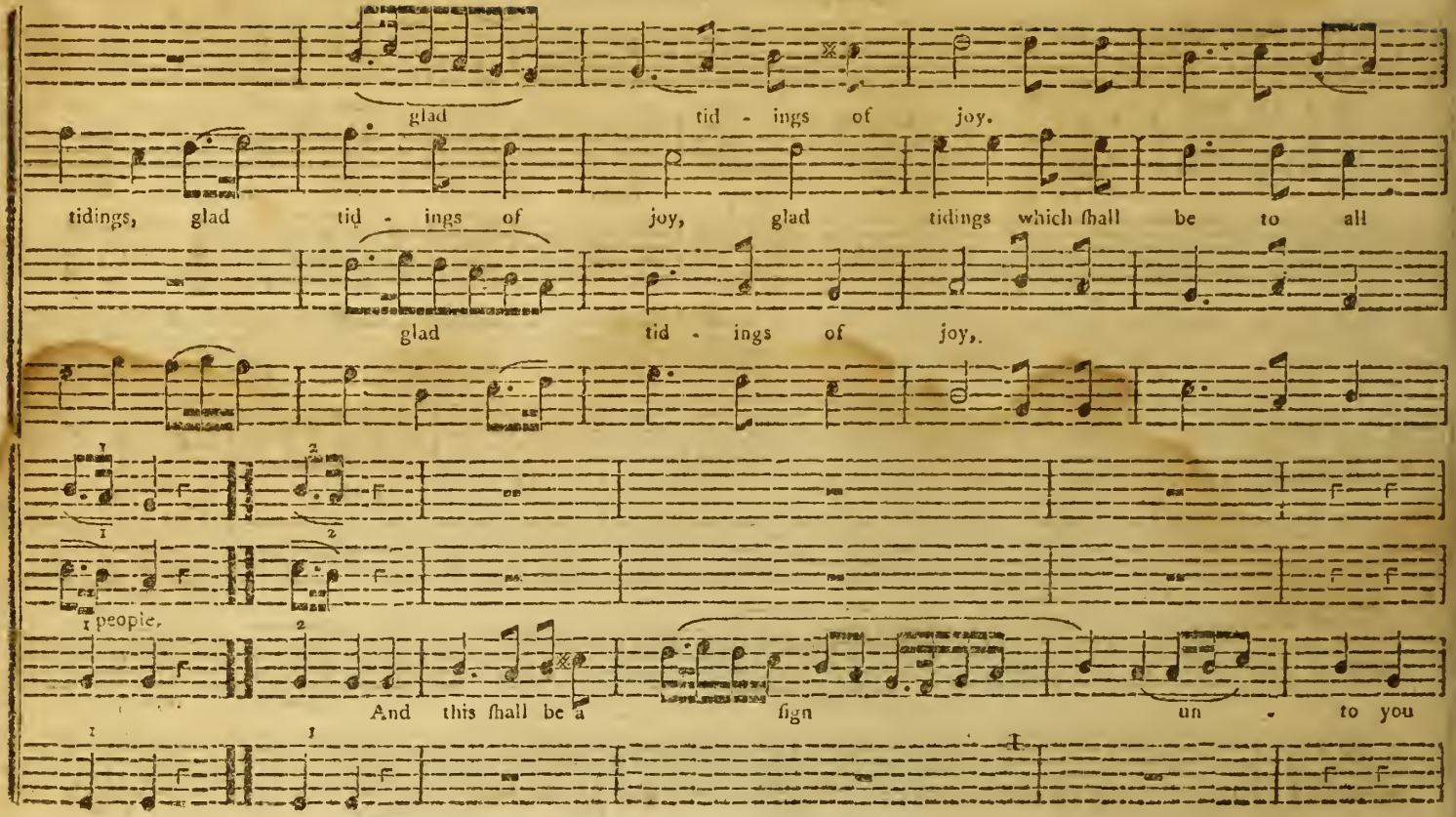
Anthem. Luke, 2d chapter.

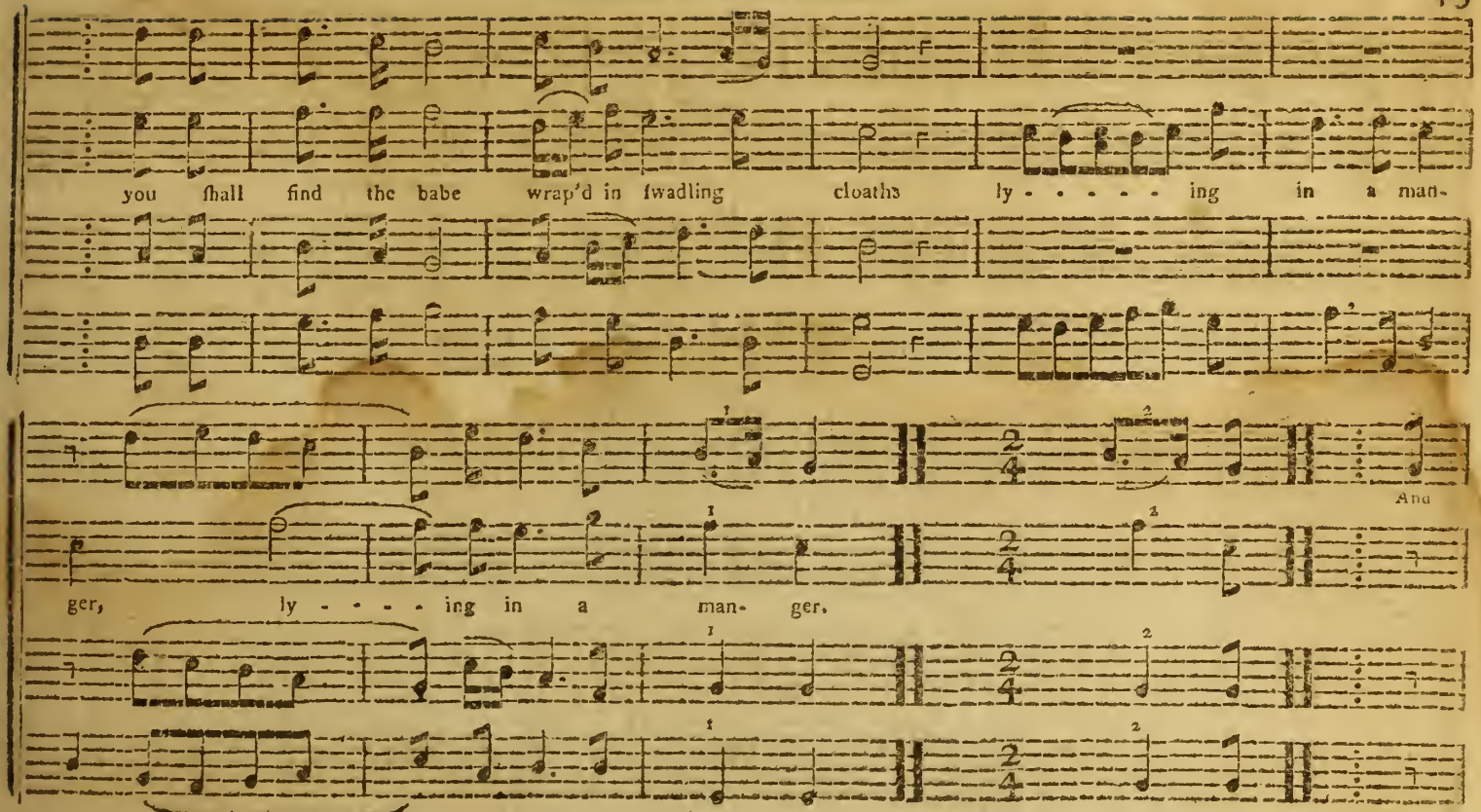



For unto you, unto you is
joy, which shall be to all people.
For unto you unto you is
born this day, in the city of David, in the ci - ty of David.
in the ci - ty of David.
born this day, in the city, &c.

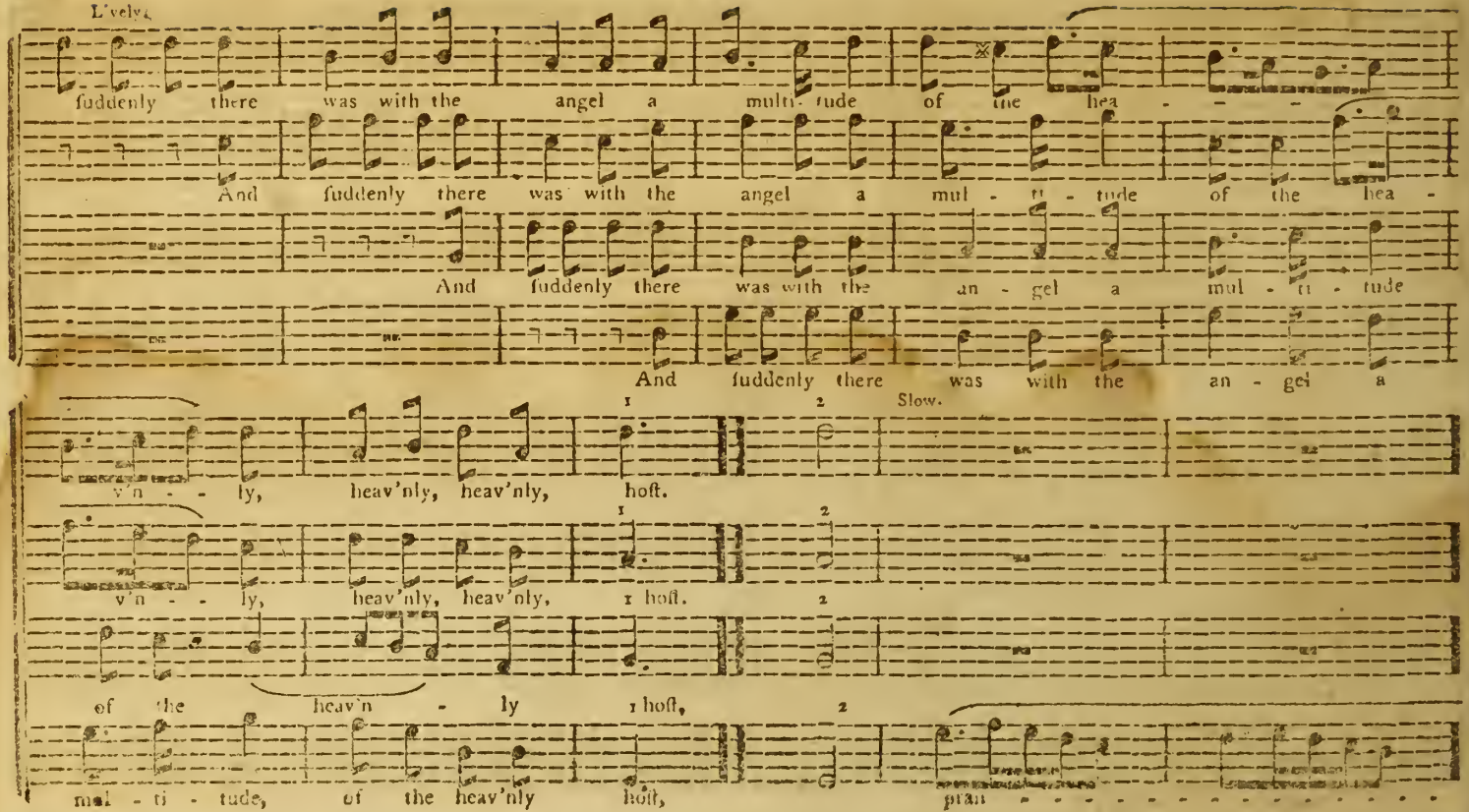

Sav - 'our who is Chriſt the Lord, a Sav - 'our who is
glad tidings,
Chriſt the Lord.
glad
glad tidings. glad tidings,
glad tidings, glad

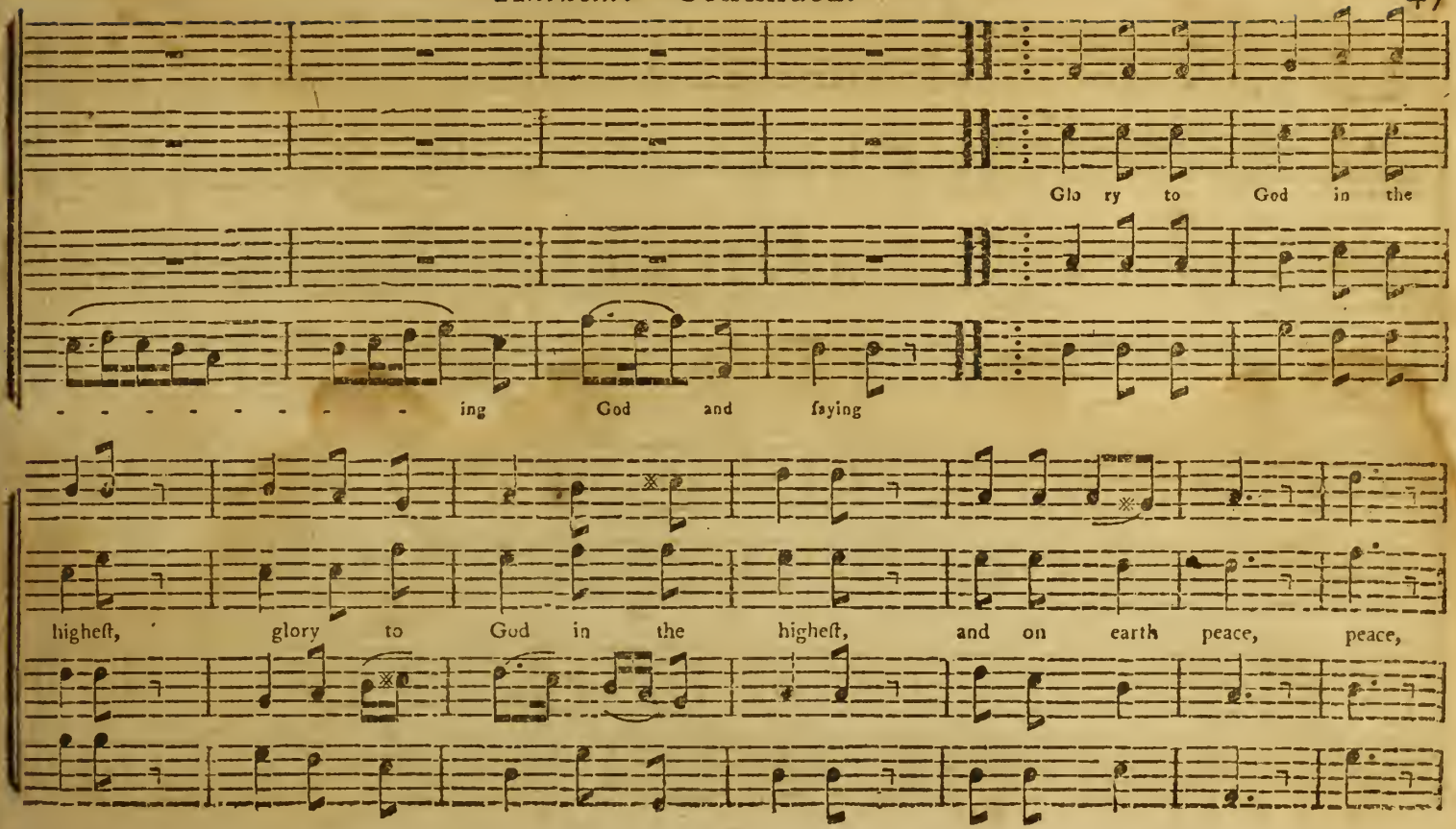
Anthem. Continued.



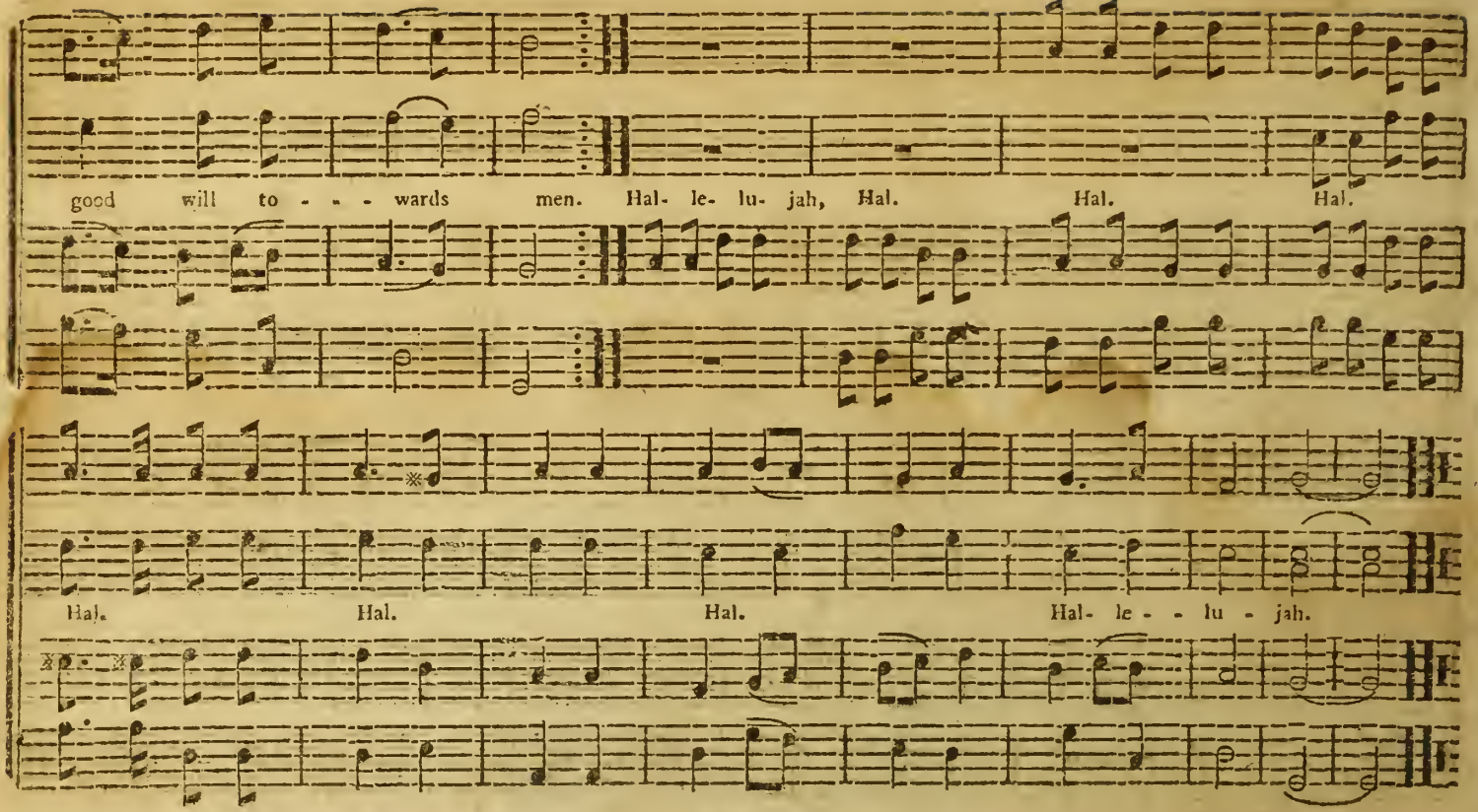

you shall find the babe wrap'd in swadling cloaths ly - - - - - ing in a man-
And
ger, ly - - - - ing in a man- ger.

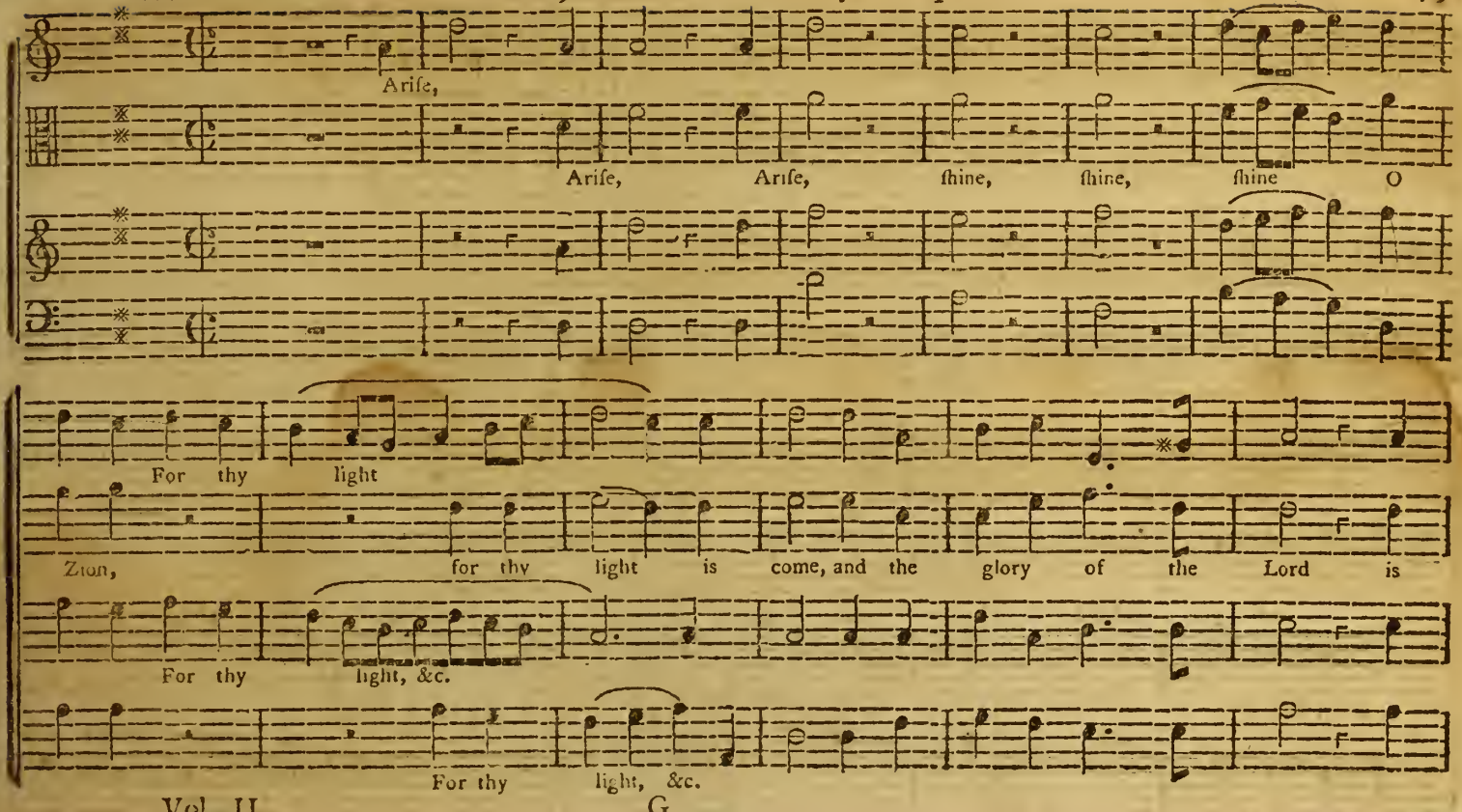
Anthem. Continued.



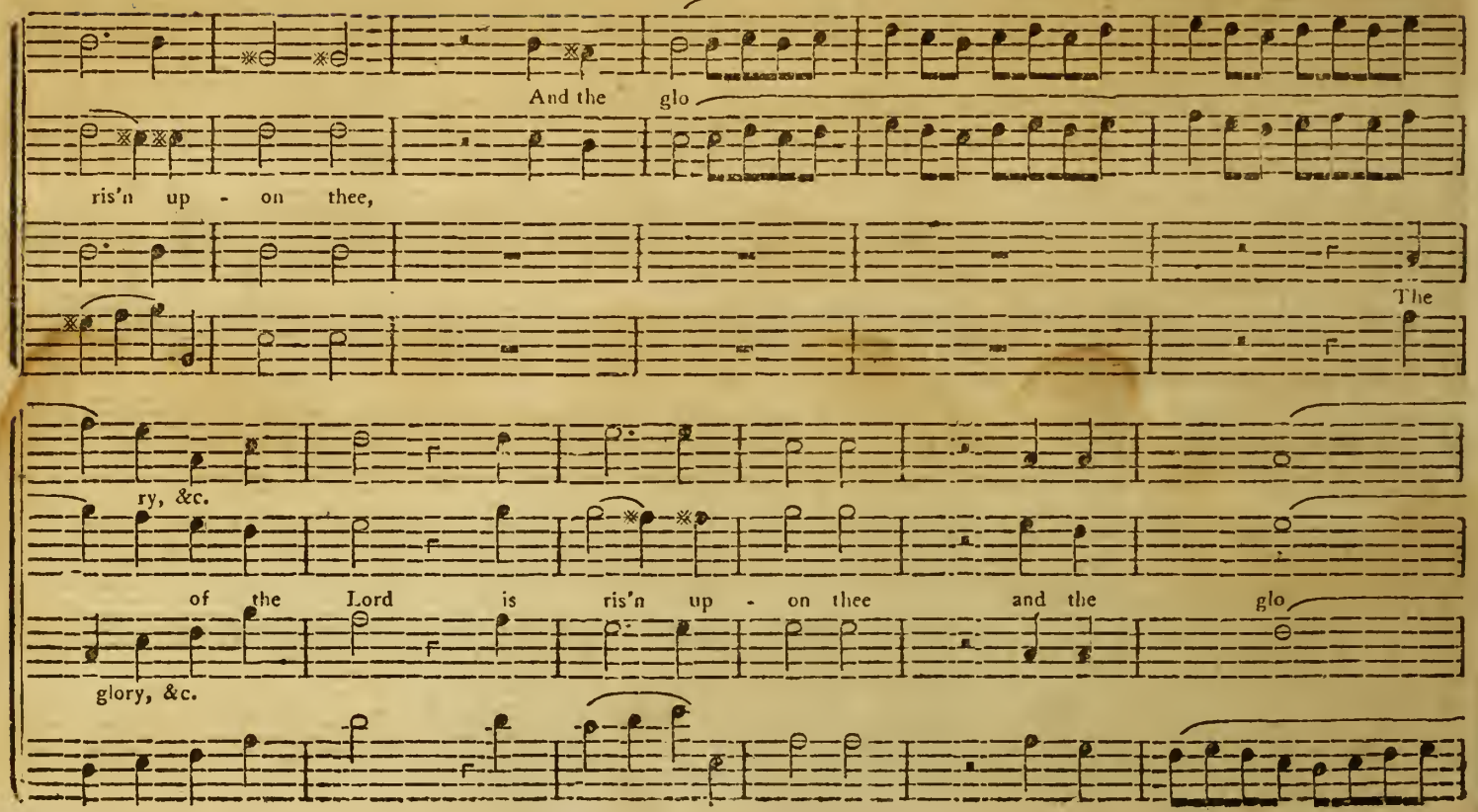

Glo ry to God in the
ing God and ſaying
higheſt, glory to God in the higheſt, and on earth peace, peace,

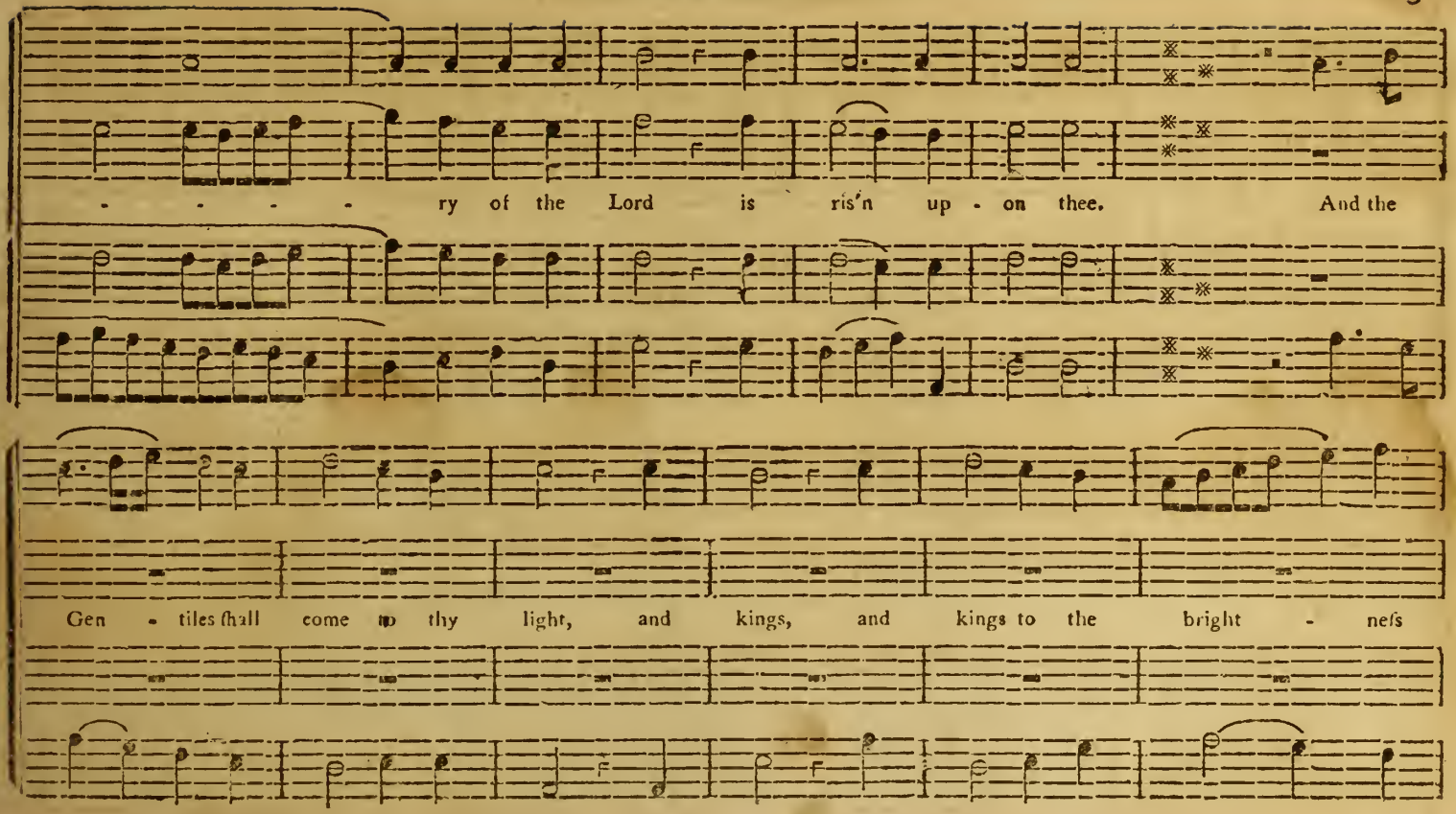
Anthem. Continued.



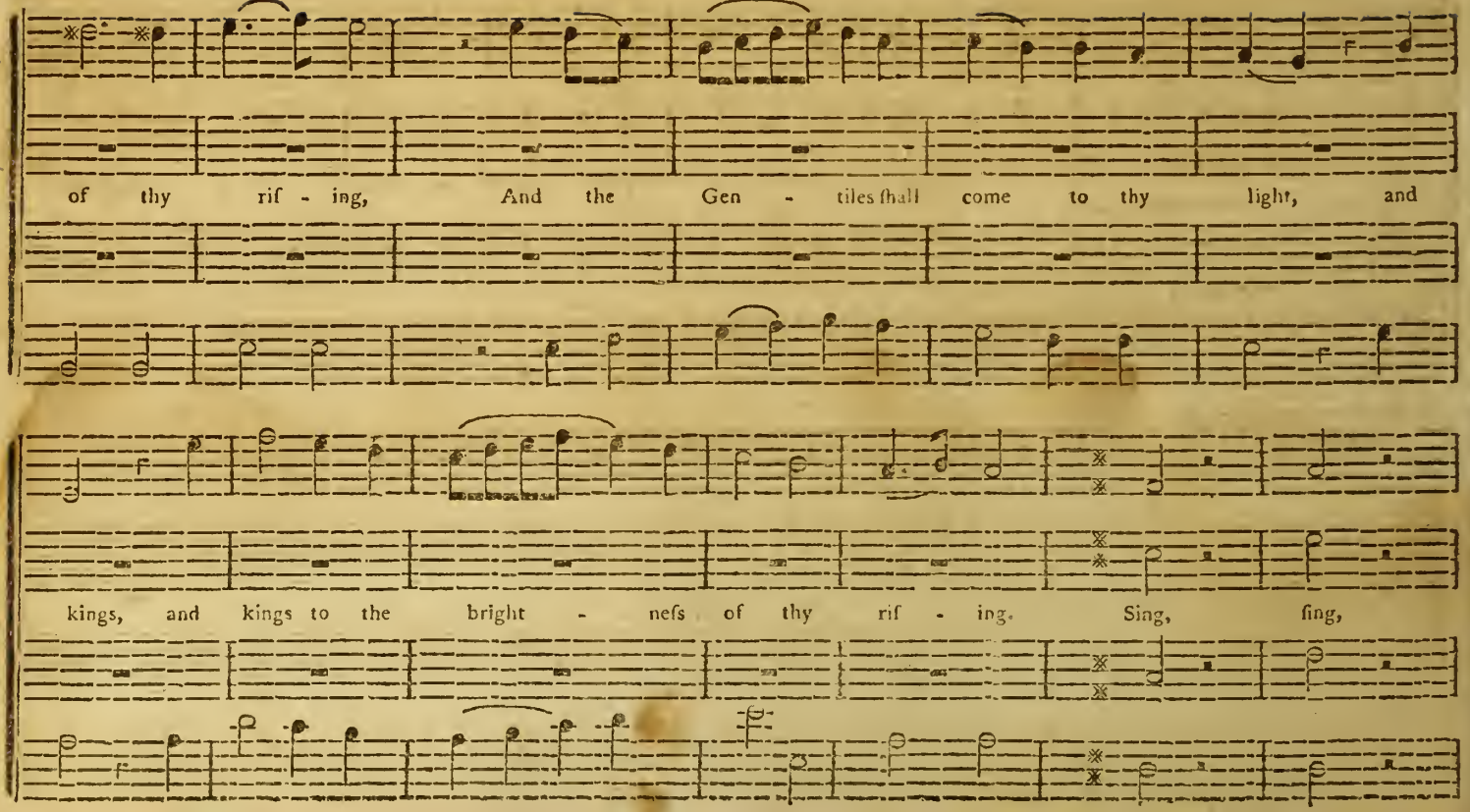

Briſk.
Ariſe,
Ariſe, Ariſe, ſhine, ſhine, ſhine O
For thy light
Zion, for thy light is come, and the glory of the Lord is
For thy light, &c.
For thy light, &c.

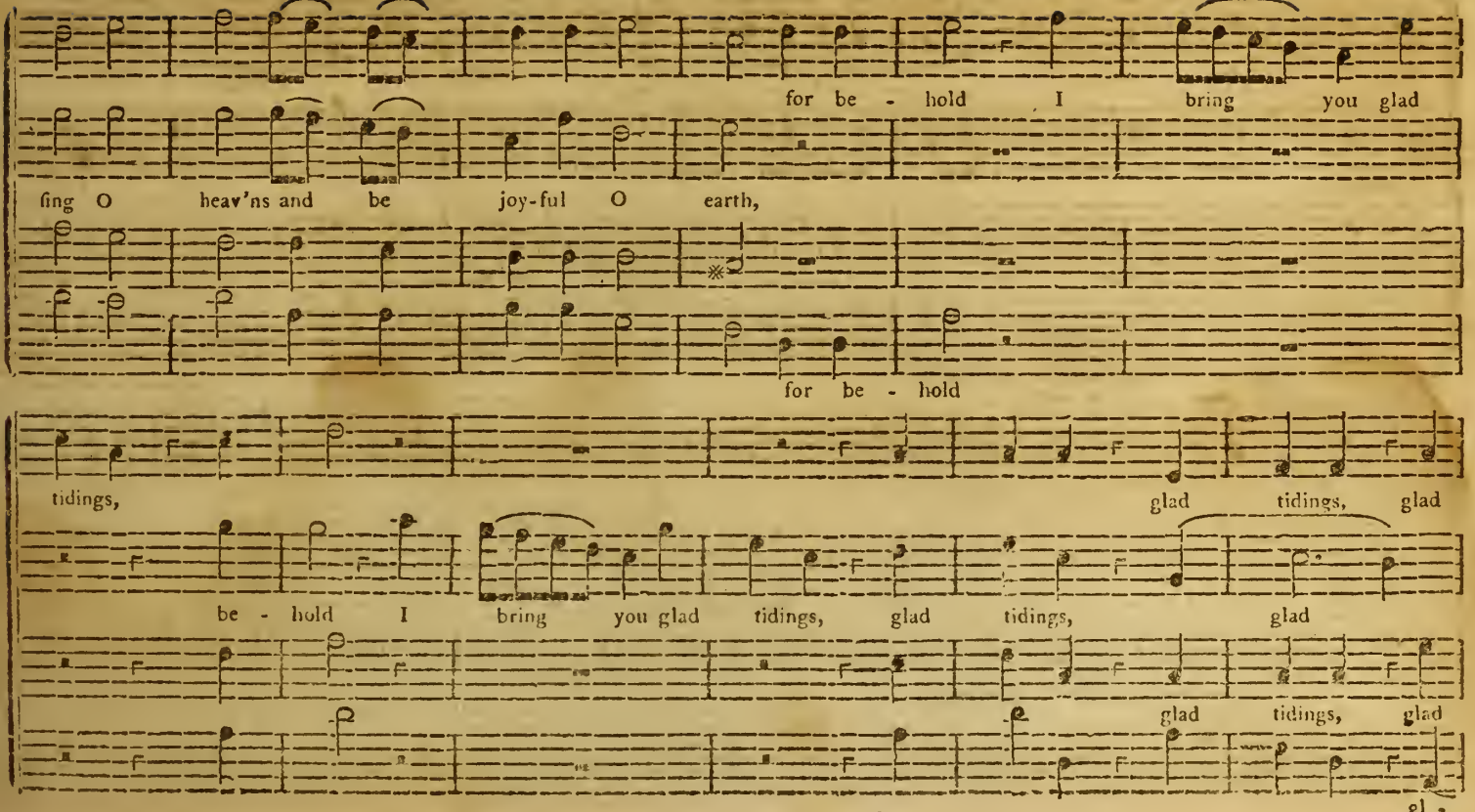
Anthem. Continued.



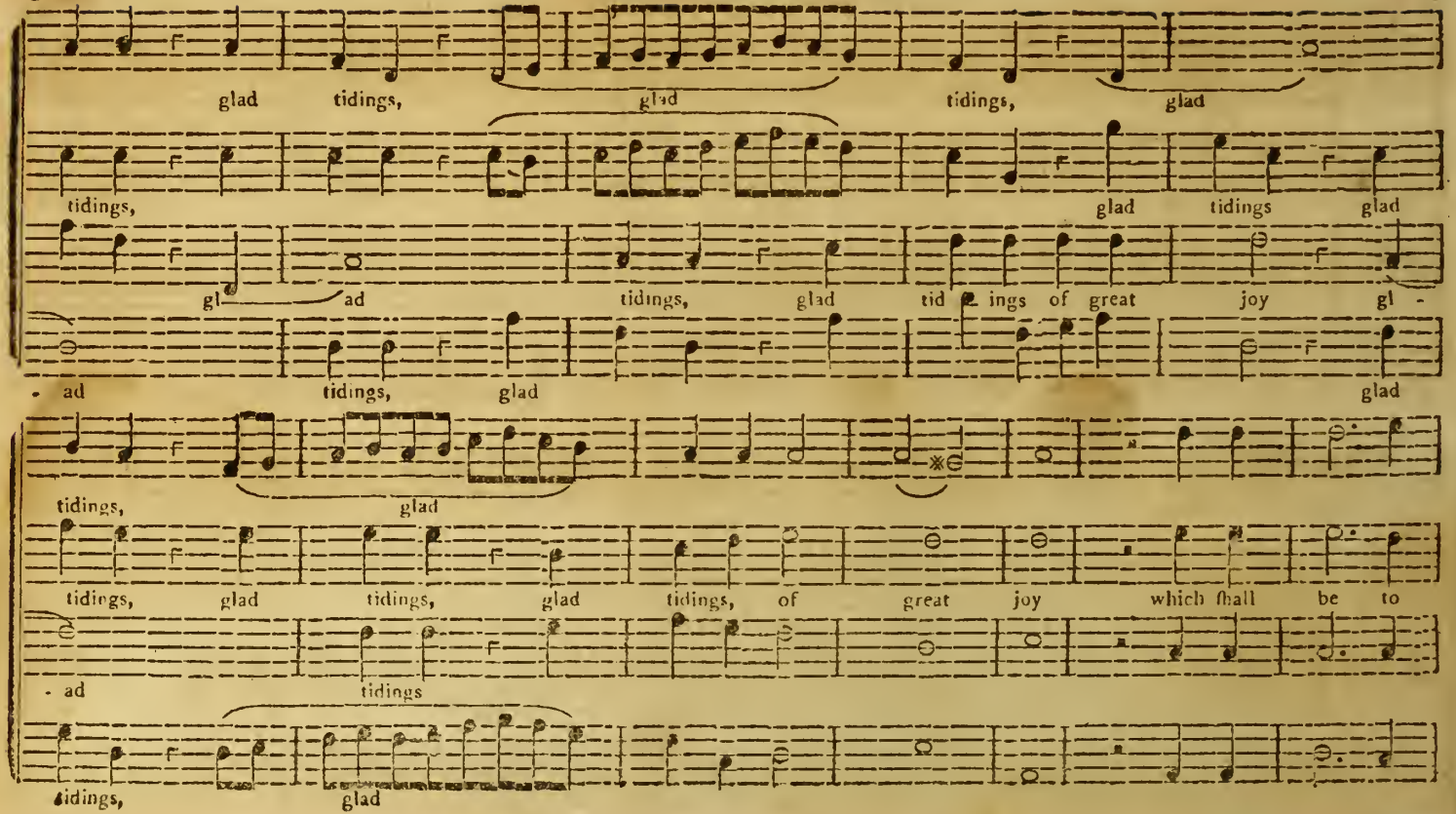

- - - - ry of the Lord is ris'n up - on thee. And the
Gen - tiles ſhall come to thy light, and kings, and kings to the bright - neſs

Anthem. Continued.

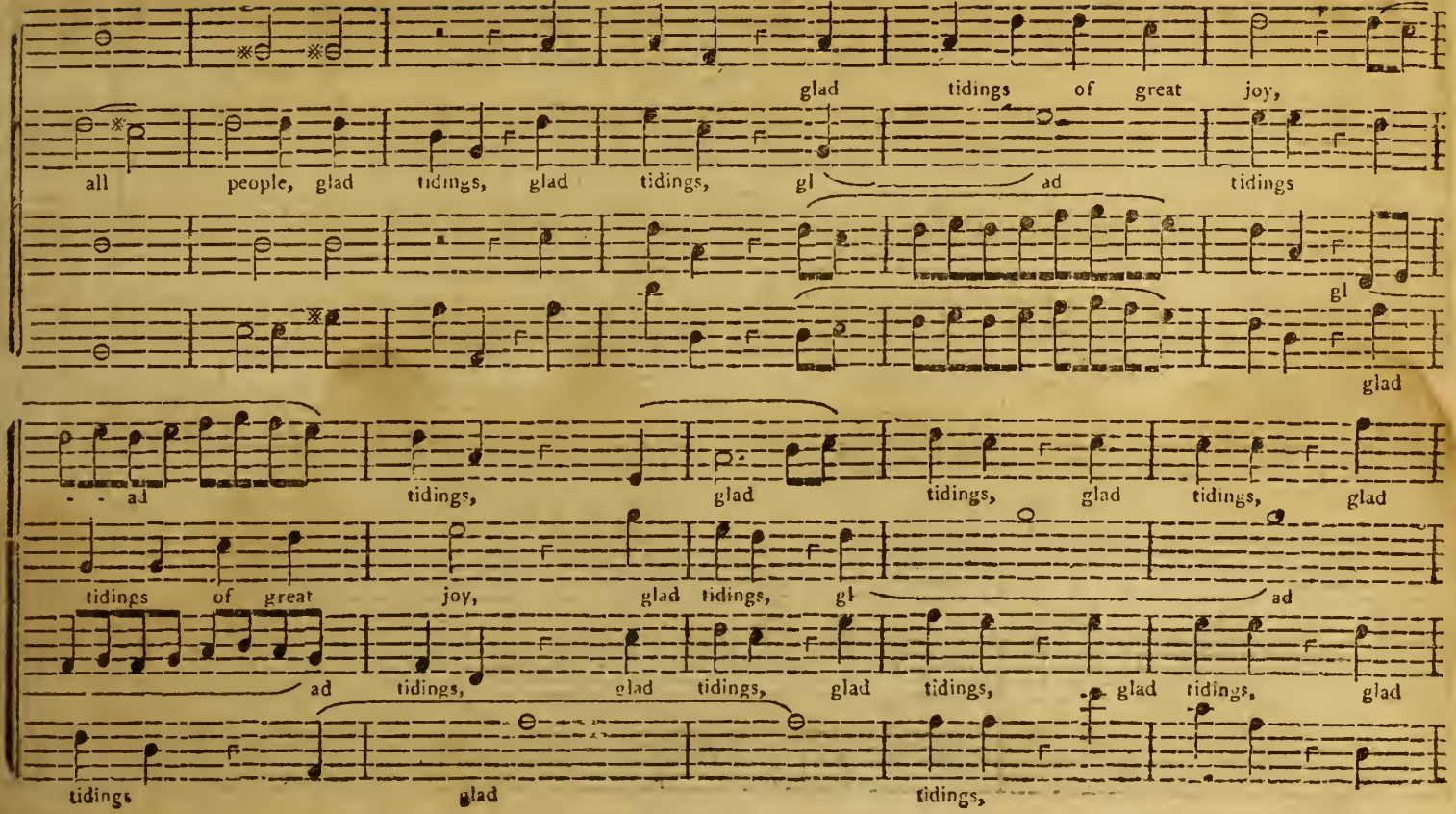


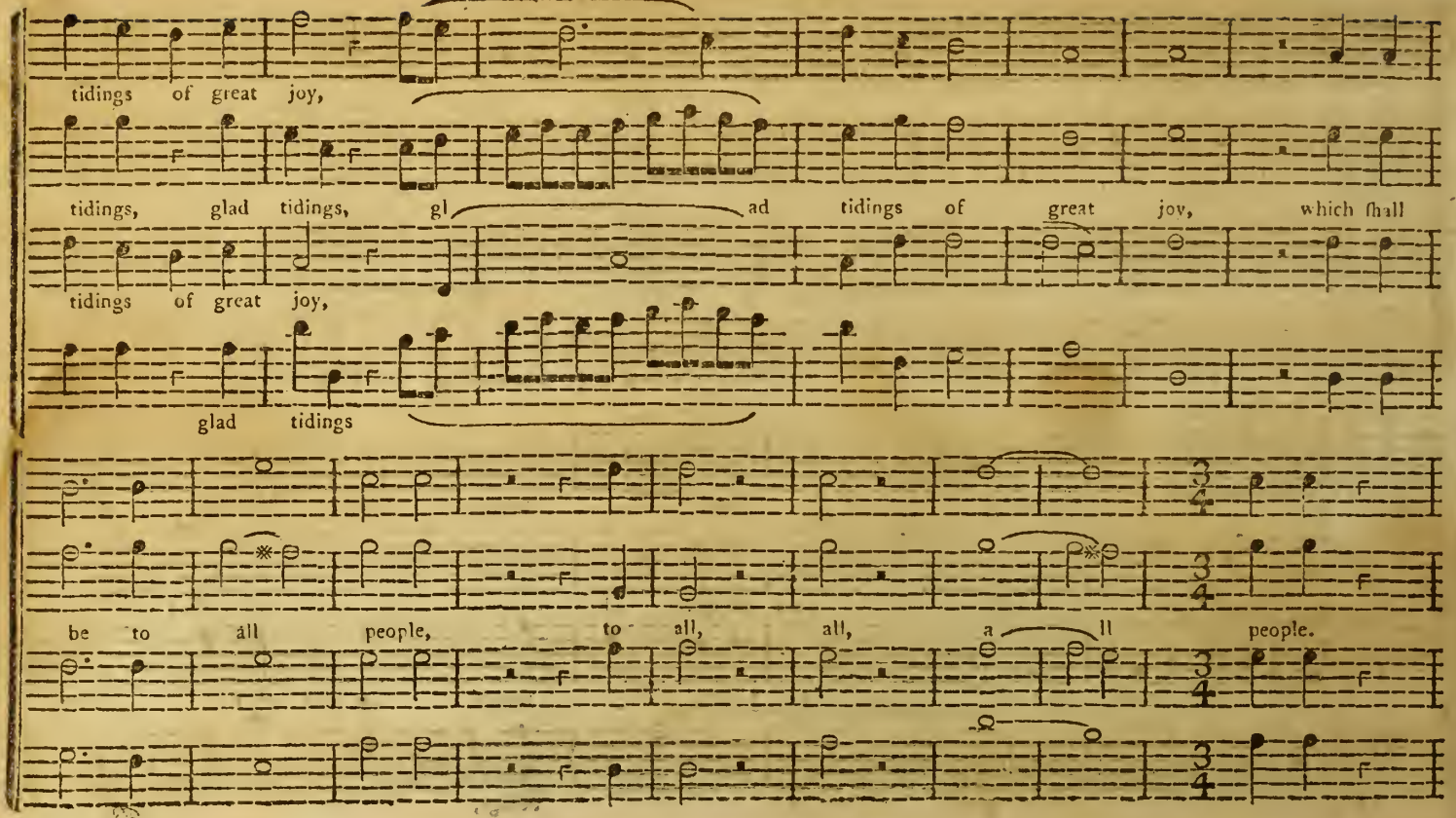

for be - hold I bring you glad
ſing O heav'ns and be joy-ful O earth,
for be - hold
tidings, glad tidings, glad
be - hold I bring you glad tidings, glad tidings, glad
glad tidings, glad
gl -

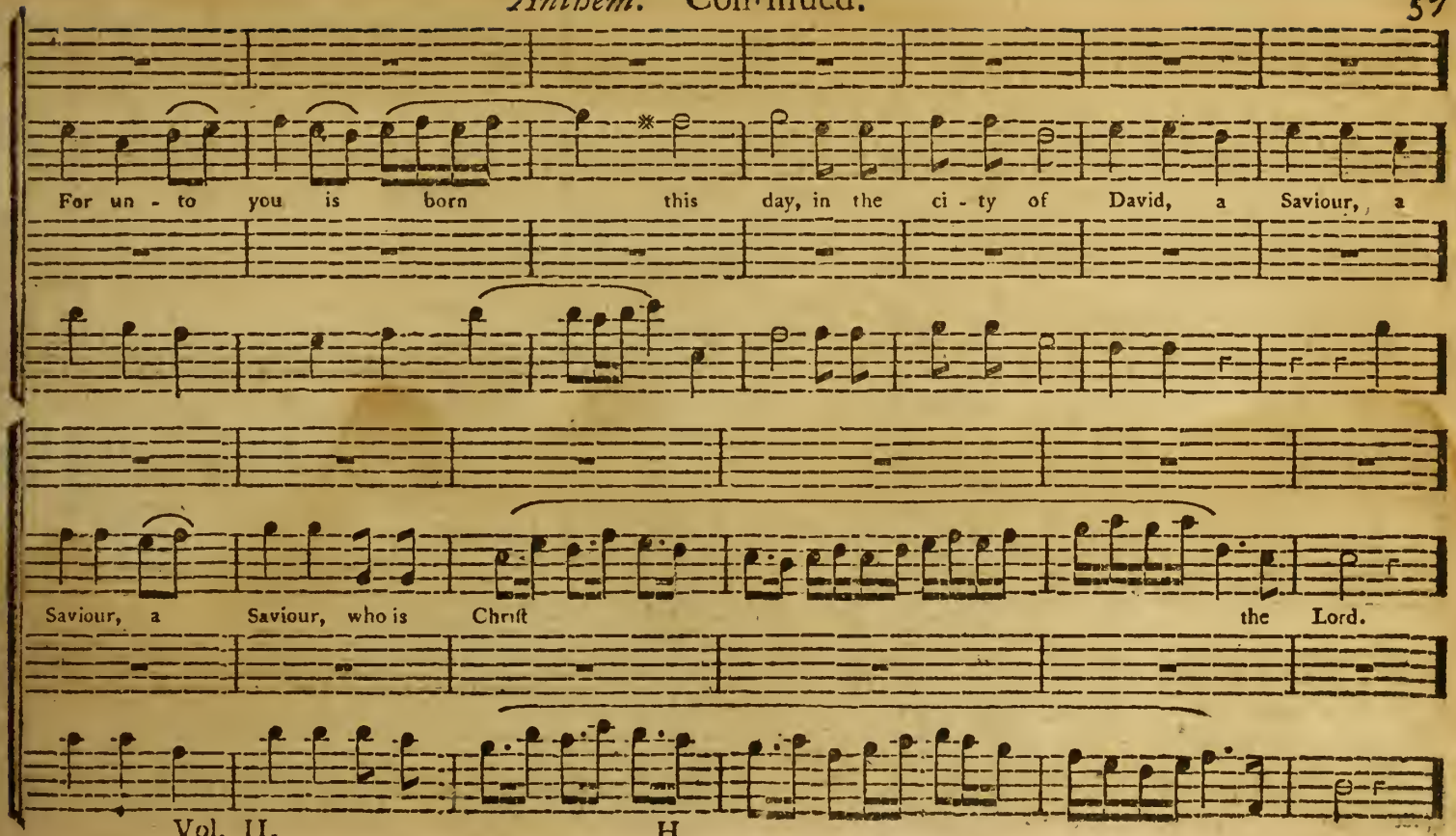
Anthem. Continued.



Anthem. Continued.

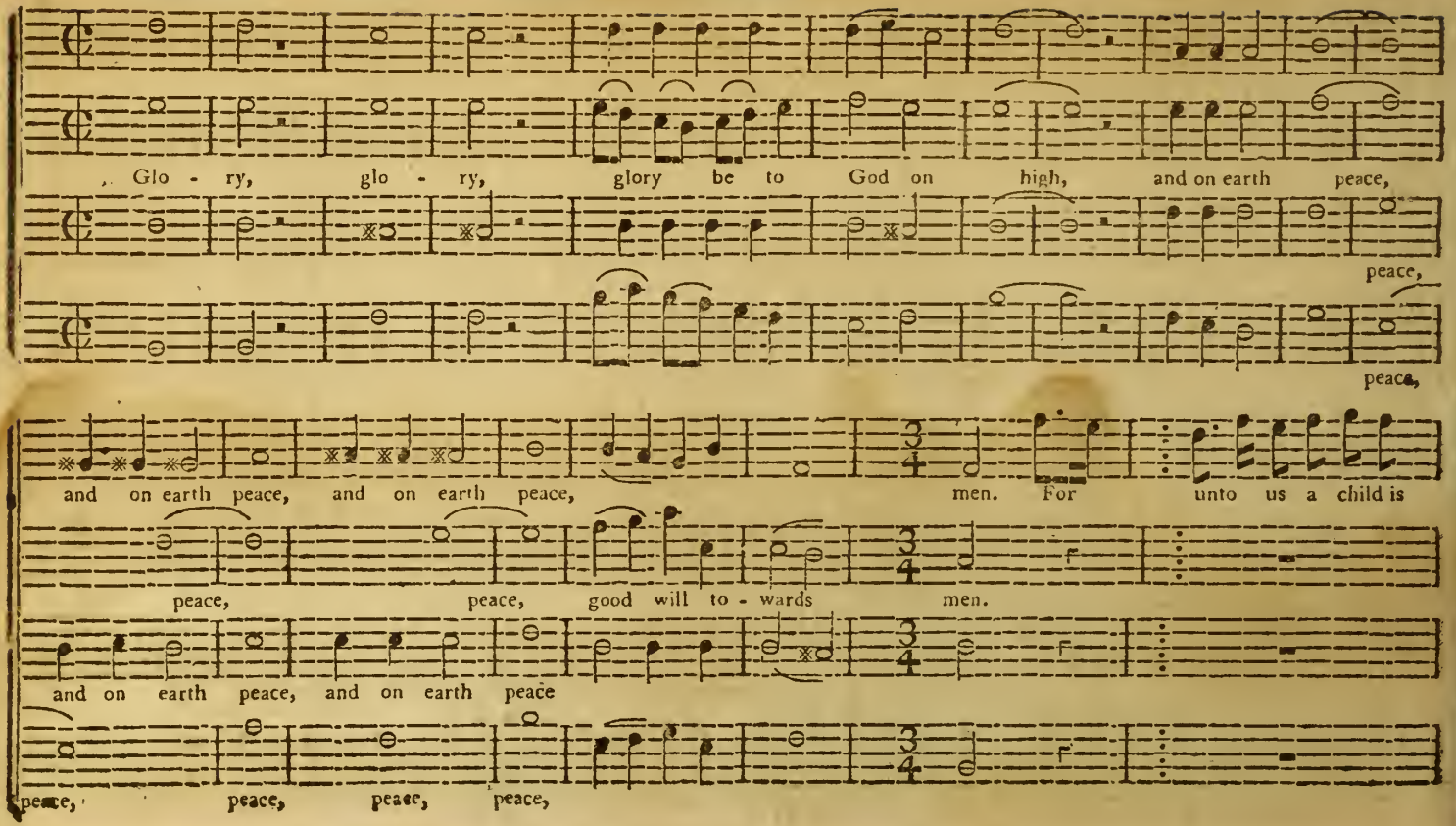


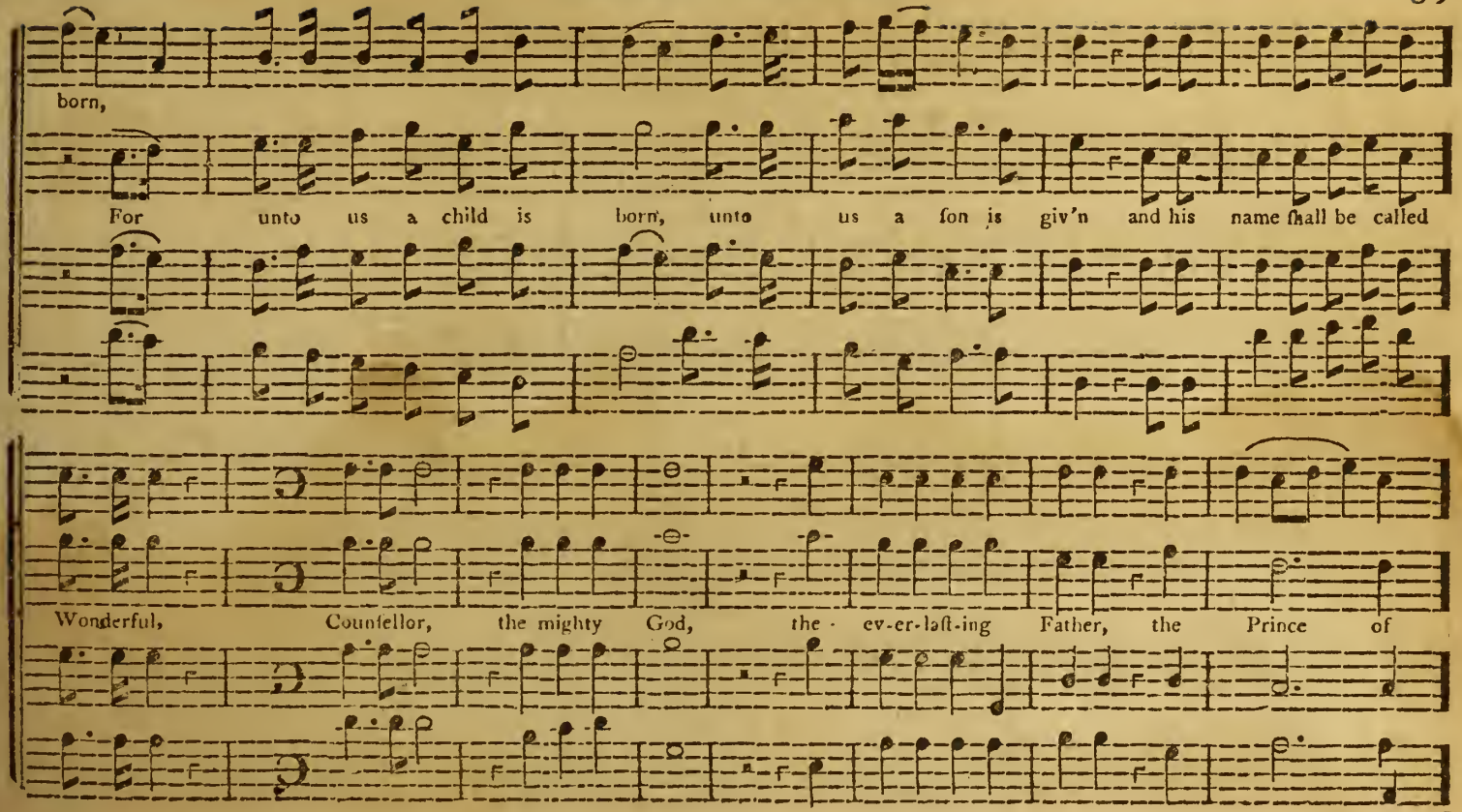

tidings of great joy,
tidings, glad tidings, glad tidings of great joy, which shall
tidings of great joy,
glad tidings
be to all people, to all, all, all people.


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

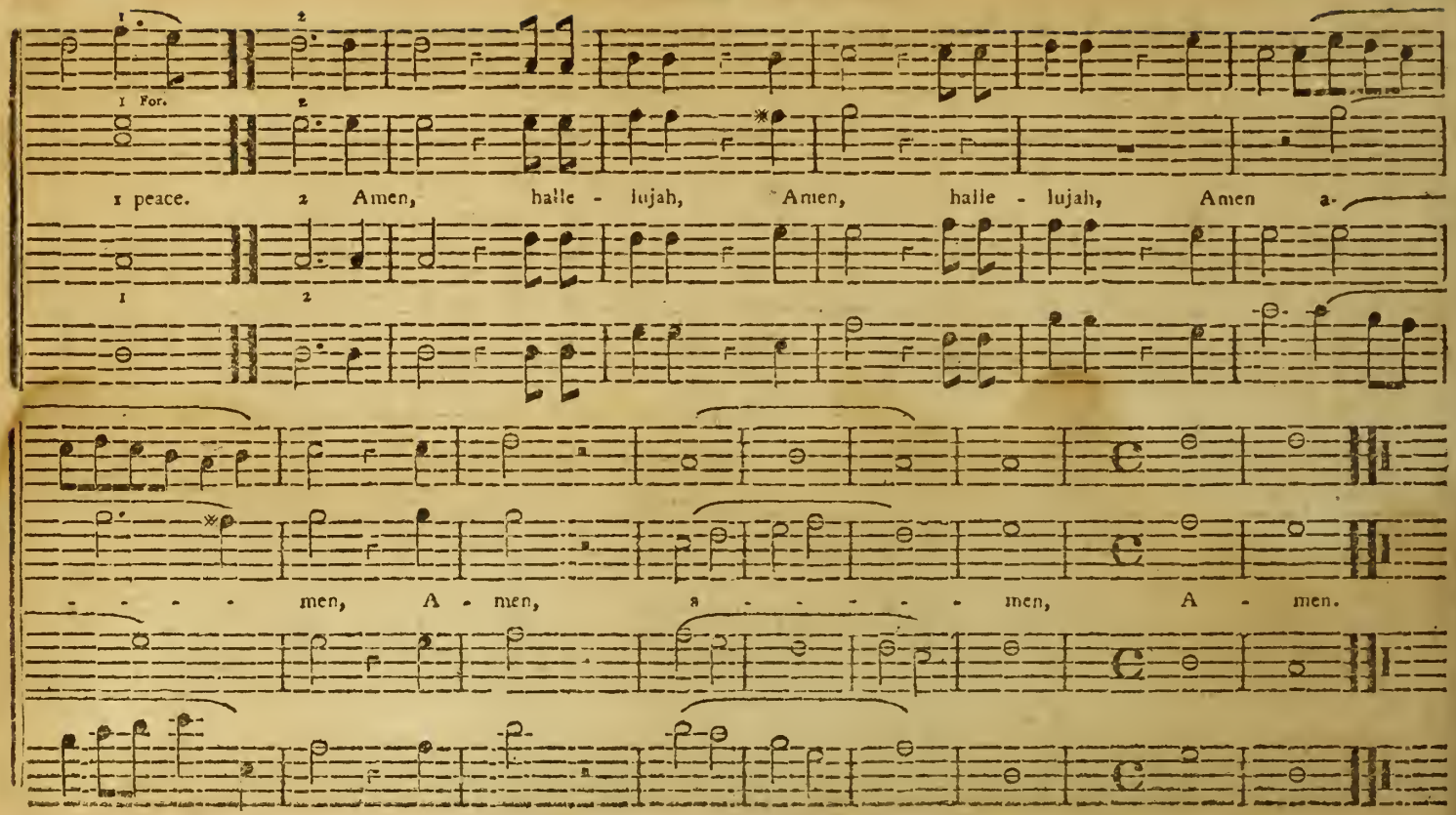
Moderate.

Anthem. Continued.




born,
For unto us a child is born, unto us a ſon is giv'n and his name ſhall be called
Wonderful, Counſellor, the mighty God, the · ev-er-laſt-ing Father, the Prince of

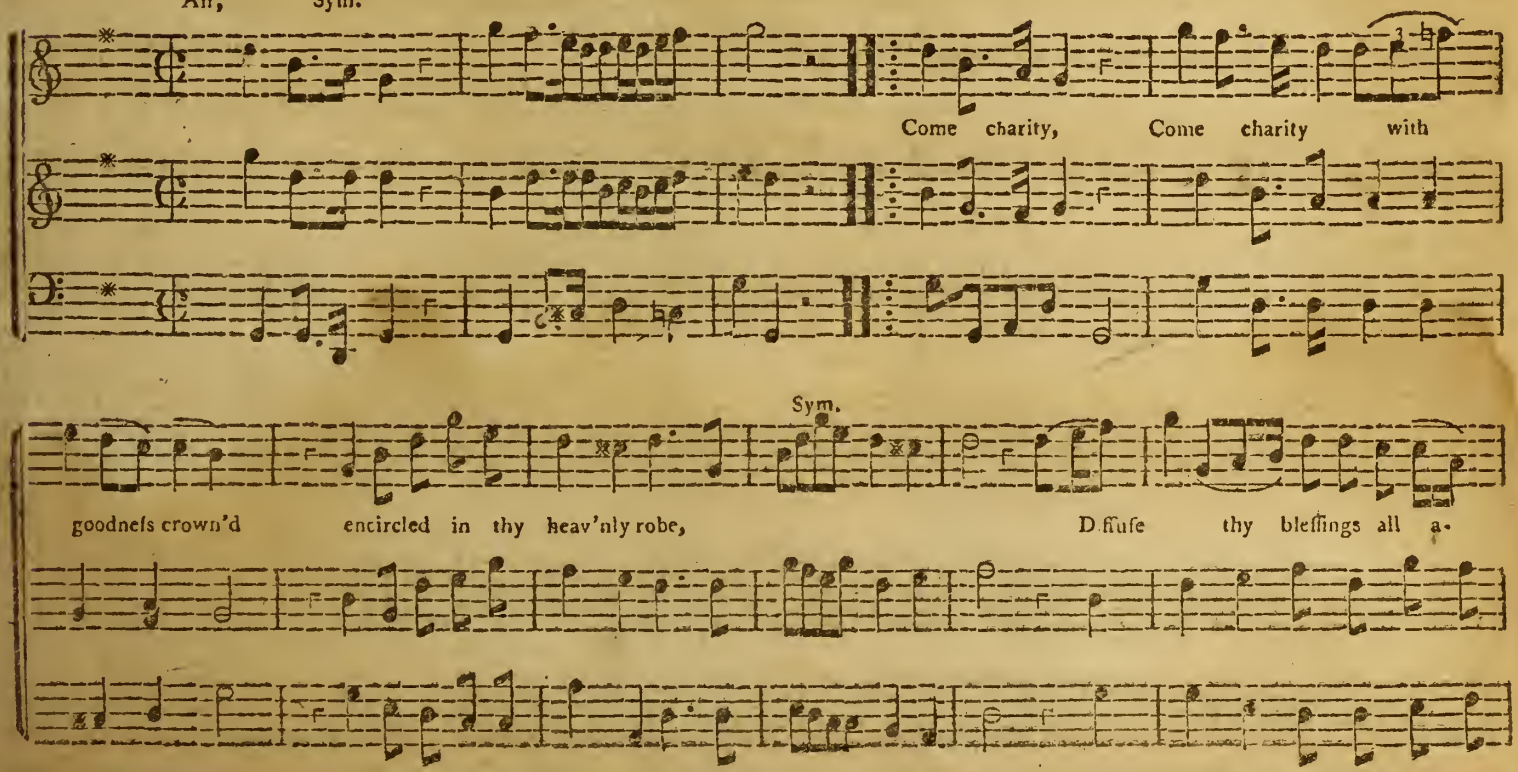
Anthem. Continued.



Invocation to Charity, a Masonick Ode. Words Anon. Original. 61

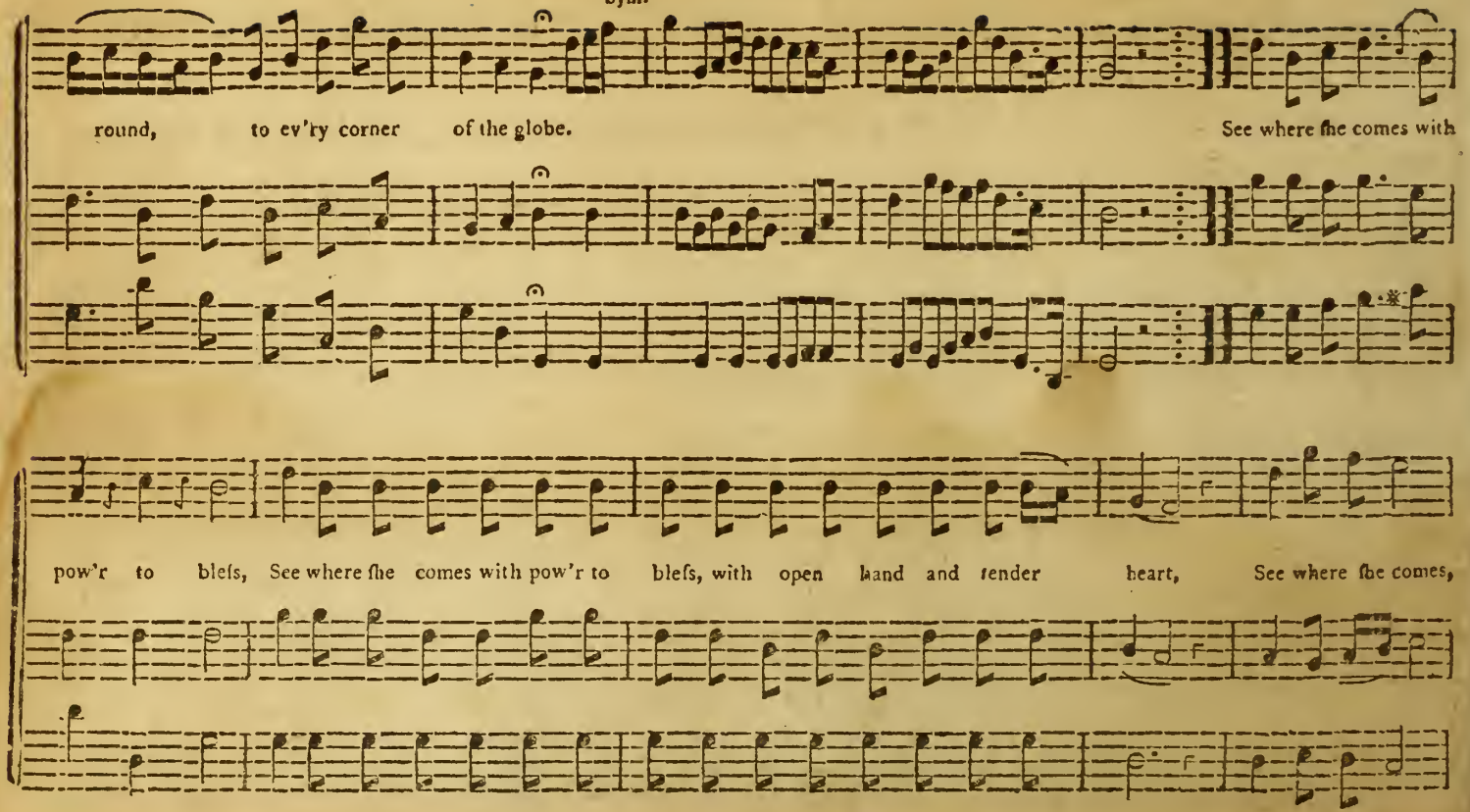
Compoſed for, and performed at the celebration of St John's Day, in Charleſtown, and ſuitable for other charitable occaſions. The air may be performed as a Solo, accompanied with inſtruments, or all parts by the voices alone by omitting the ſymphonies.

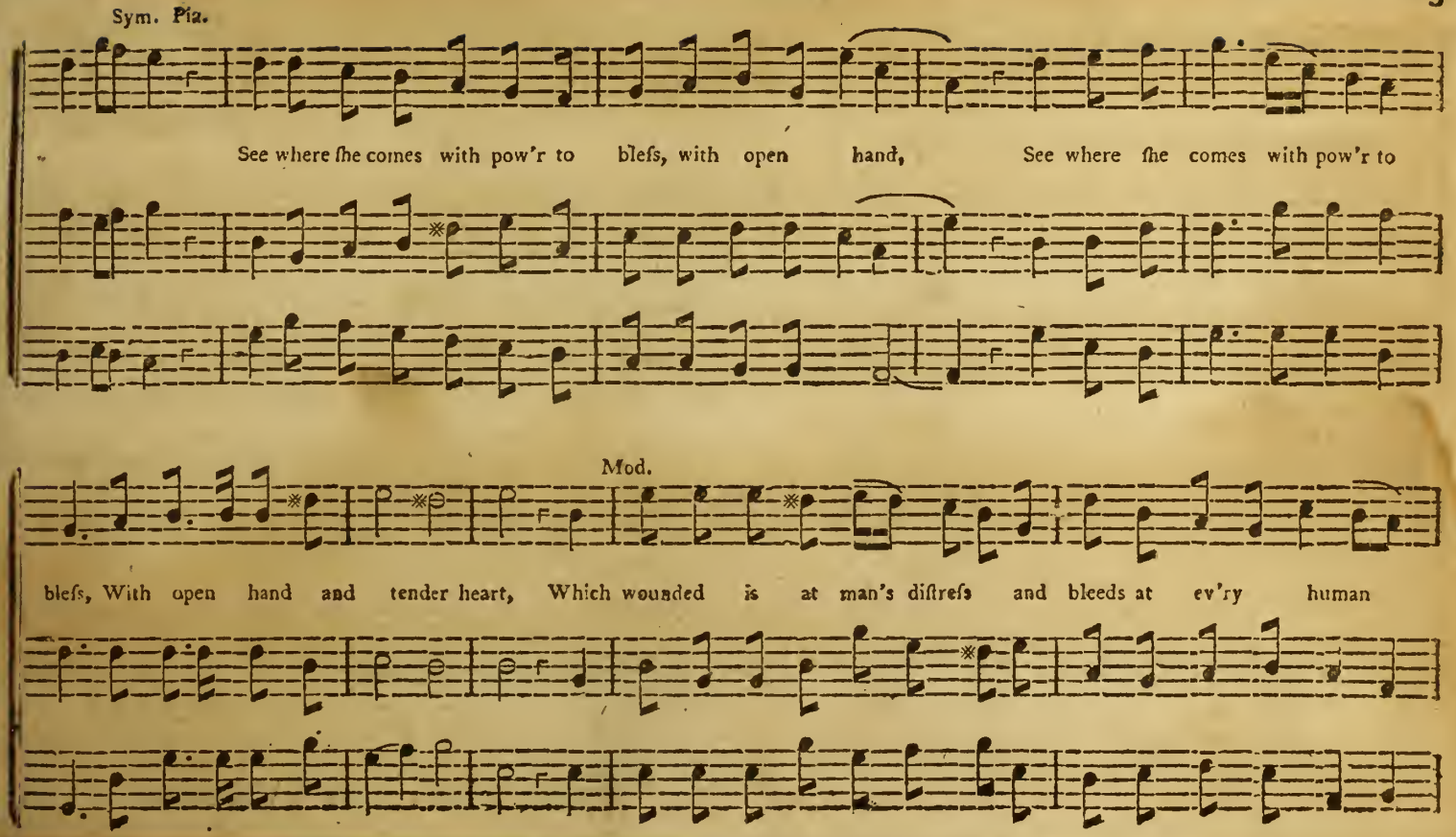
Air, Sym.

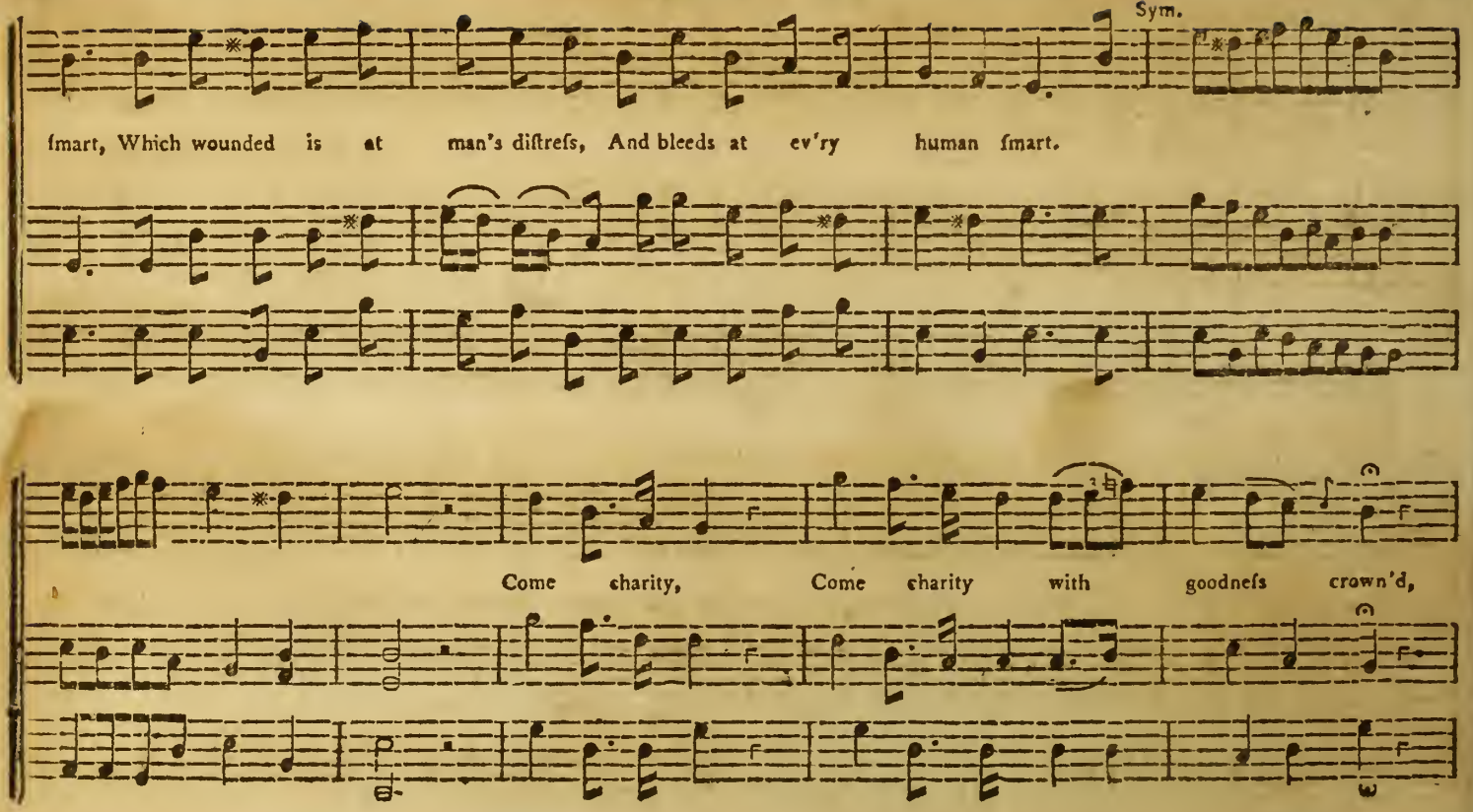


Ode. Continued.

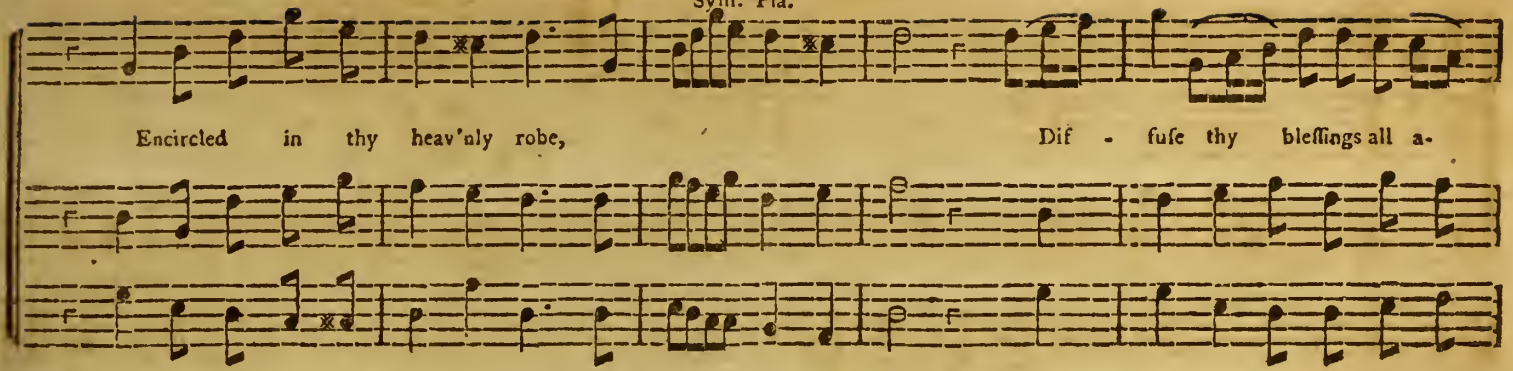
Sym.



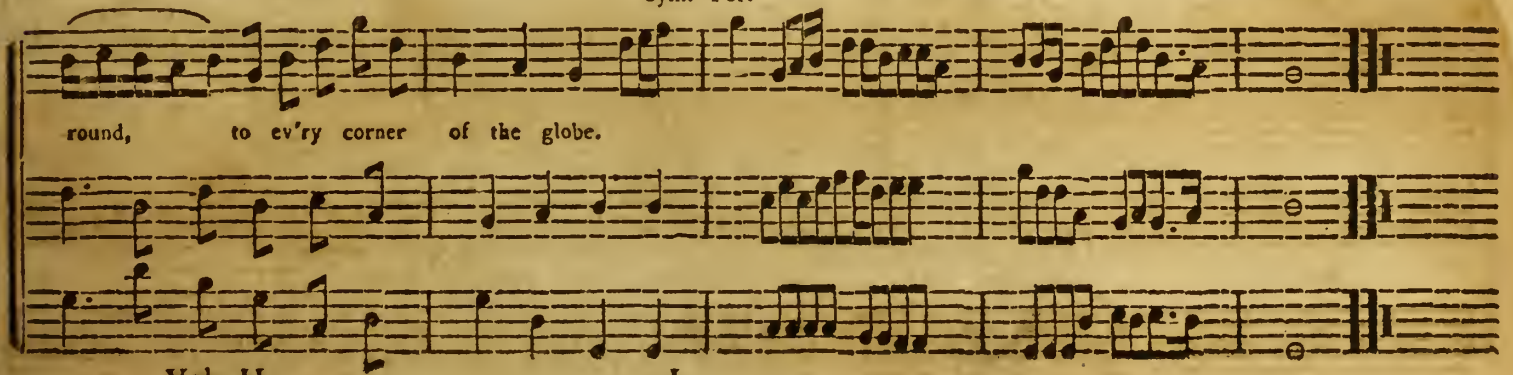

Sym. Pia.
See where ſhe comes with pow'r to bleſs, with open hand, See where ſhe comes with pow'r to
Mod.
bleſs, With open hand and tender heart, Which wounded is at man's diſtreſs and bleeds at ev'ry human


Sym.
ſmart, Which wounded is at man's diſtreſs, And bleeds at ev'ry human ſmart.
Come charity, Come charity with goodneſs crown'd,

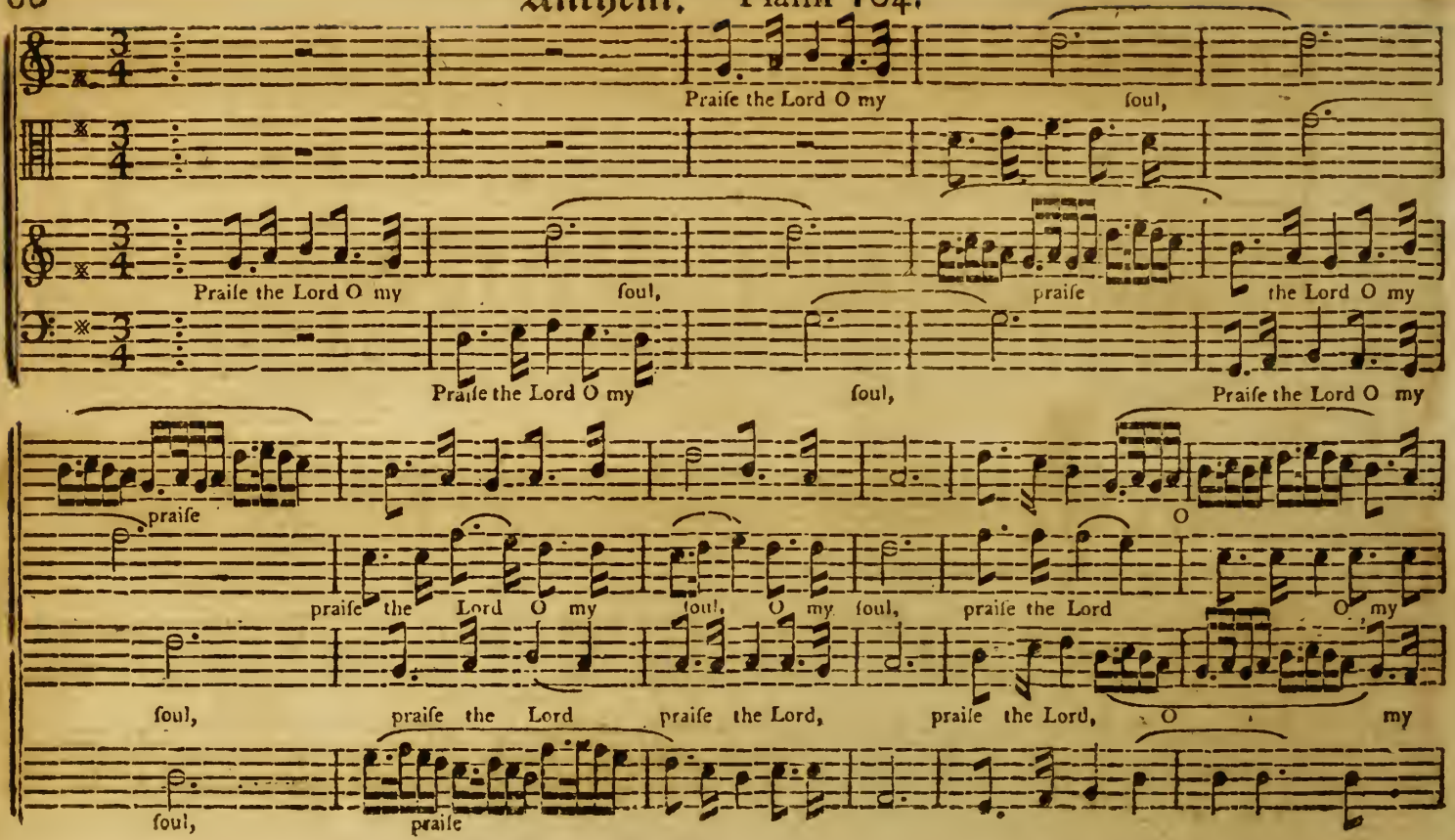
Sym. Pia.

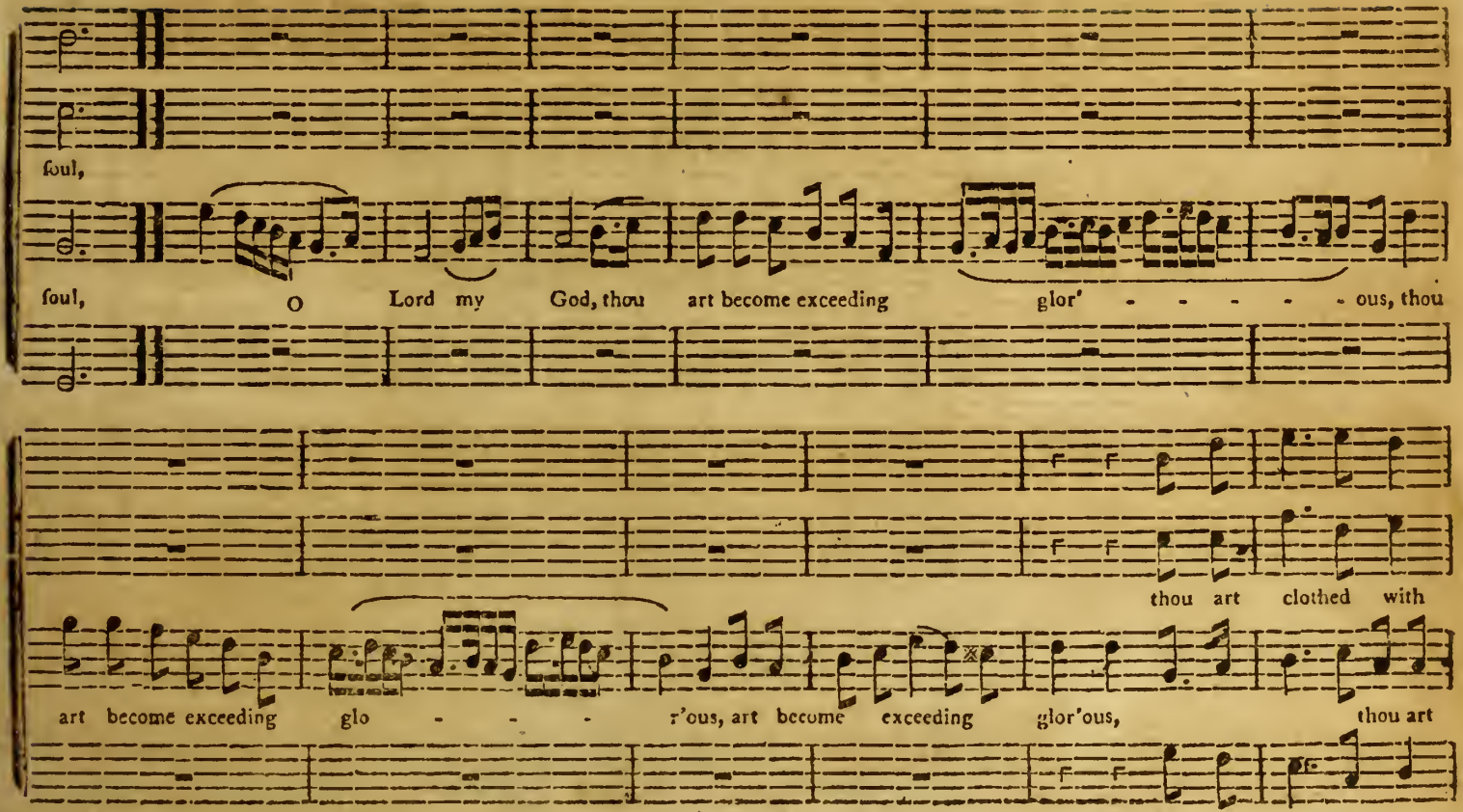


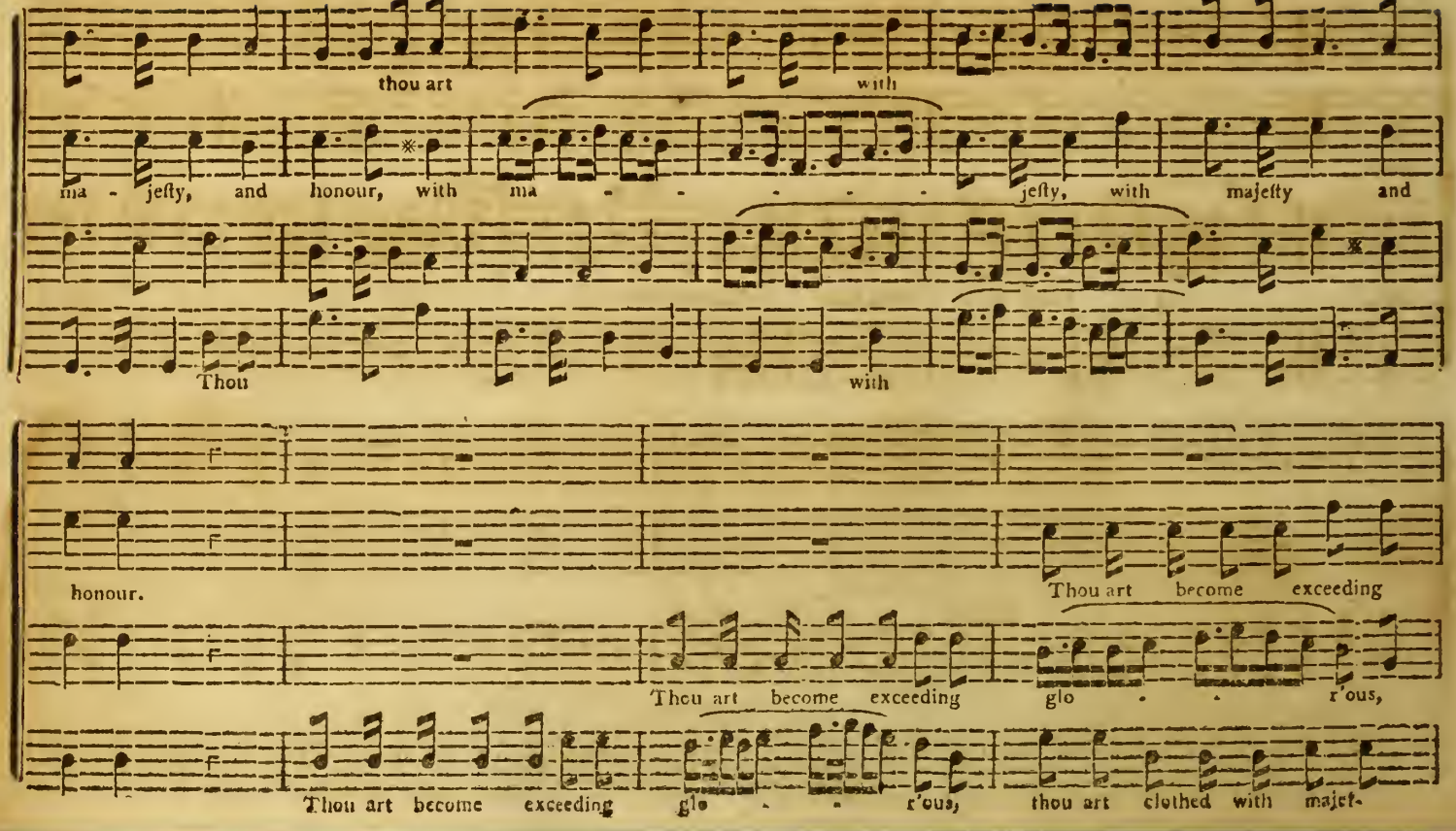
Sym. For.

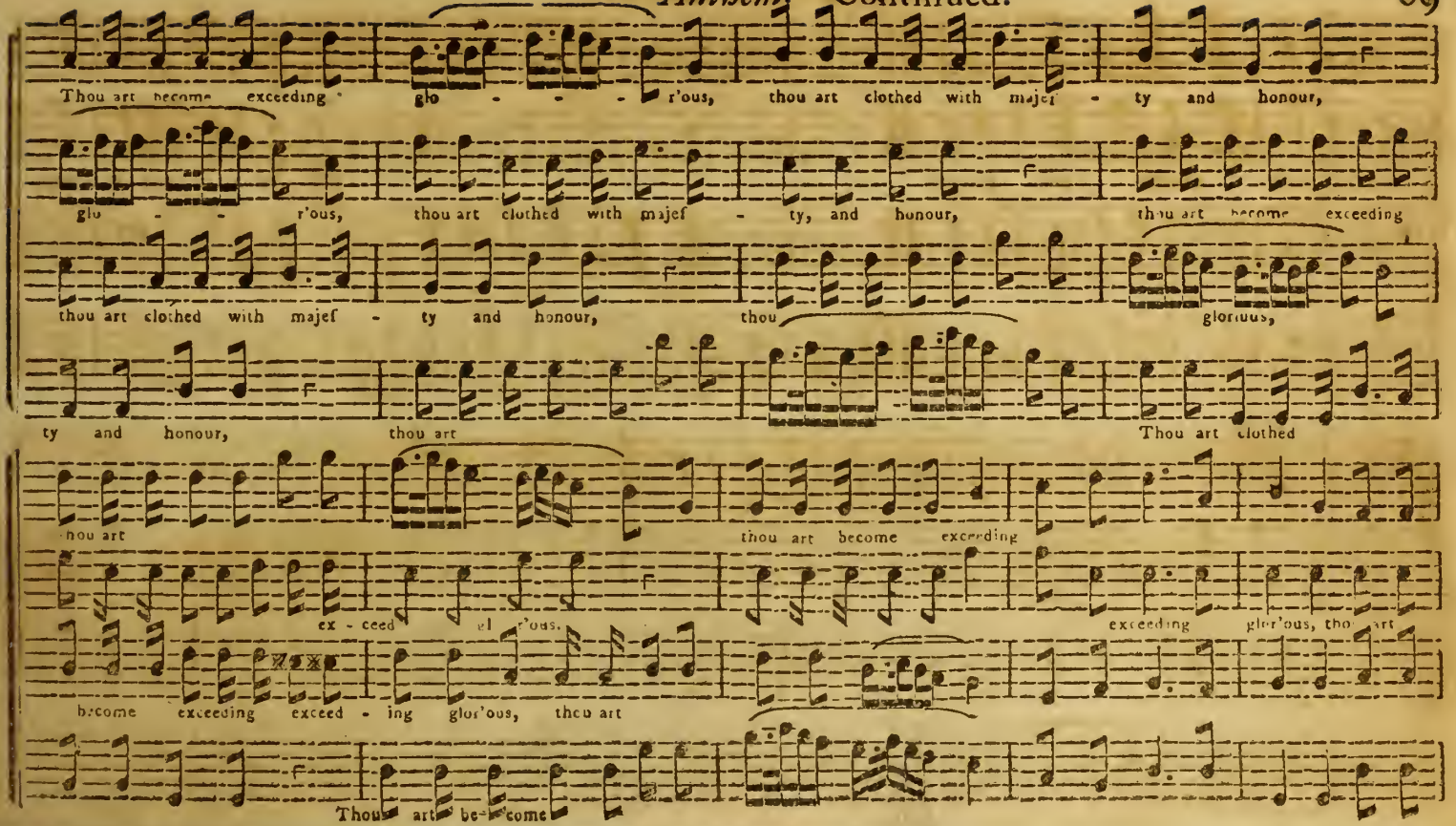


Anthem. Pſalm 104.

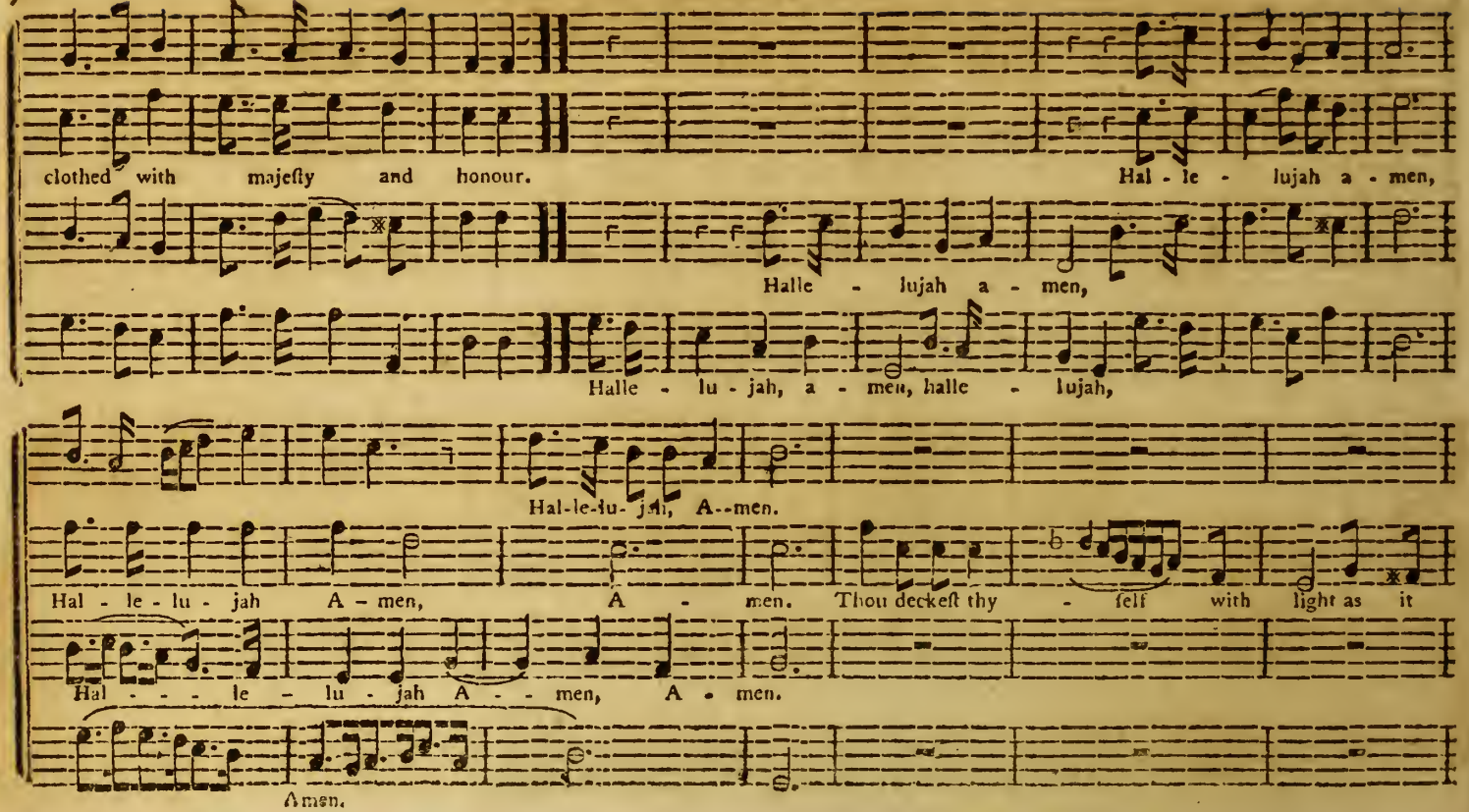


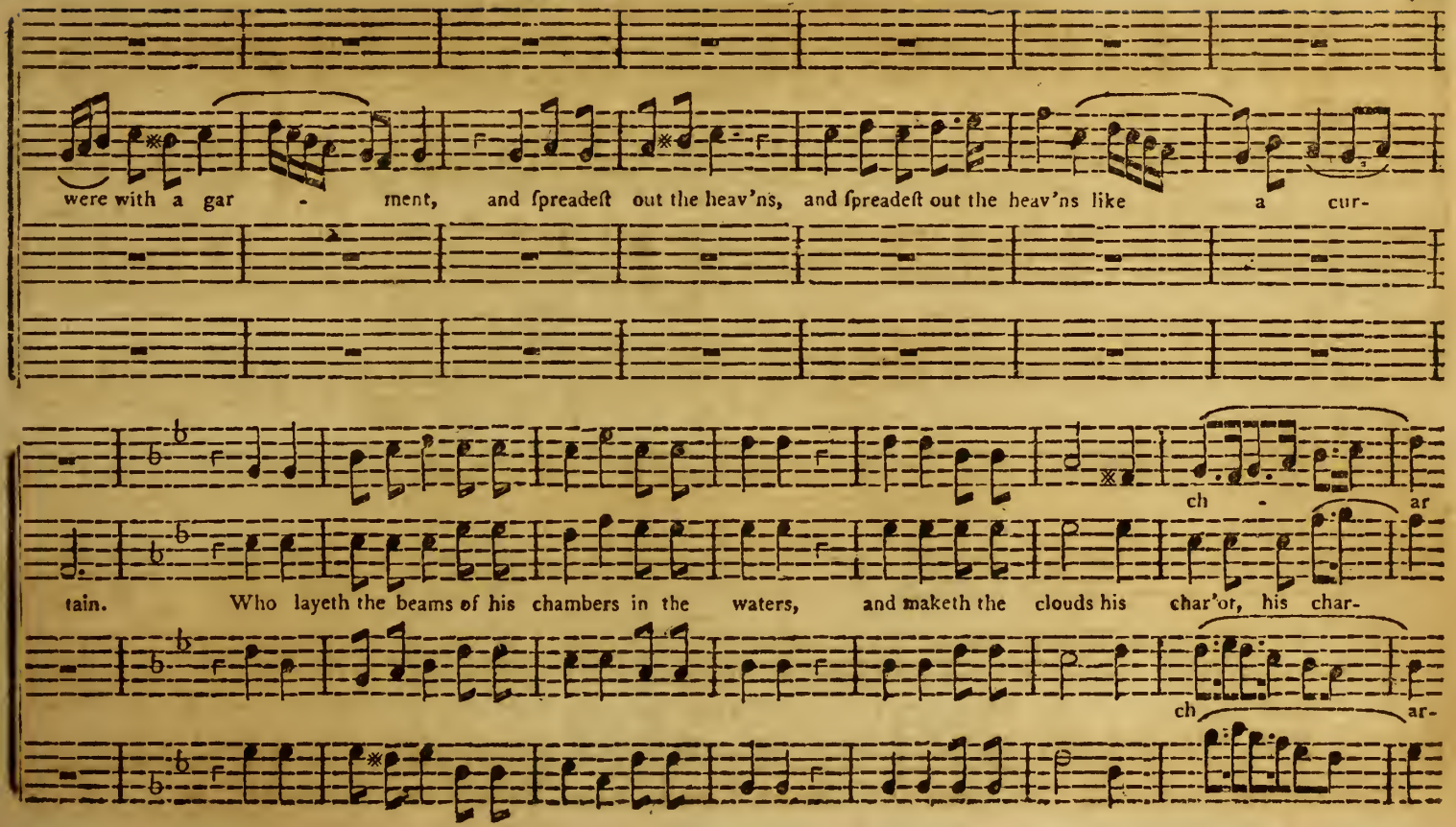

soul,
soul, O Lord my God, thou art become exceeding glor' - - - - - ous, thou
thou art clothed with
art become exceeding glo - - - r'ous, art become exceeding glor'ous, thou art

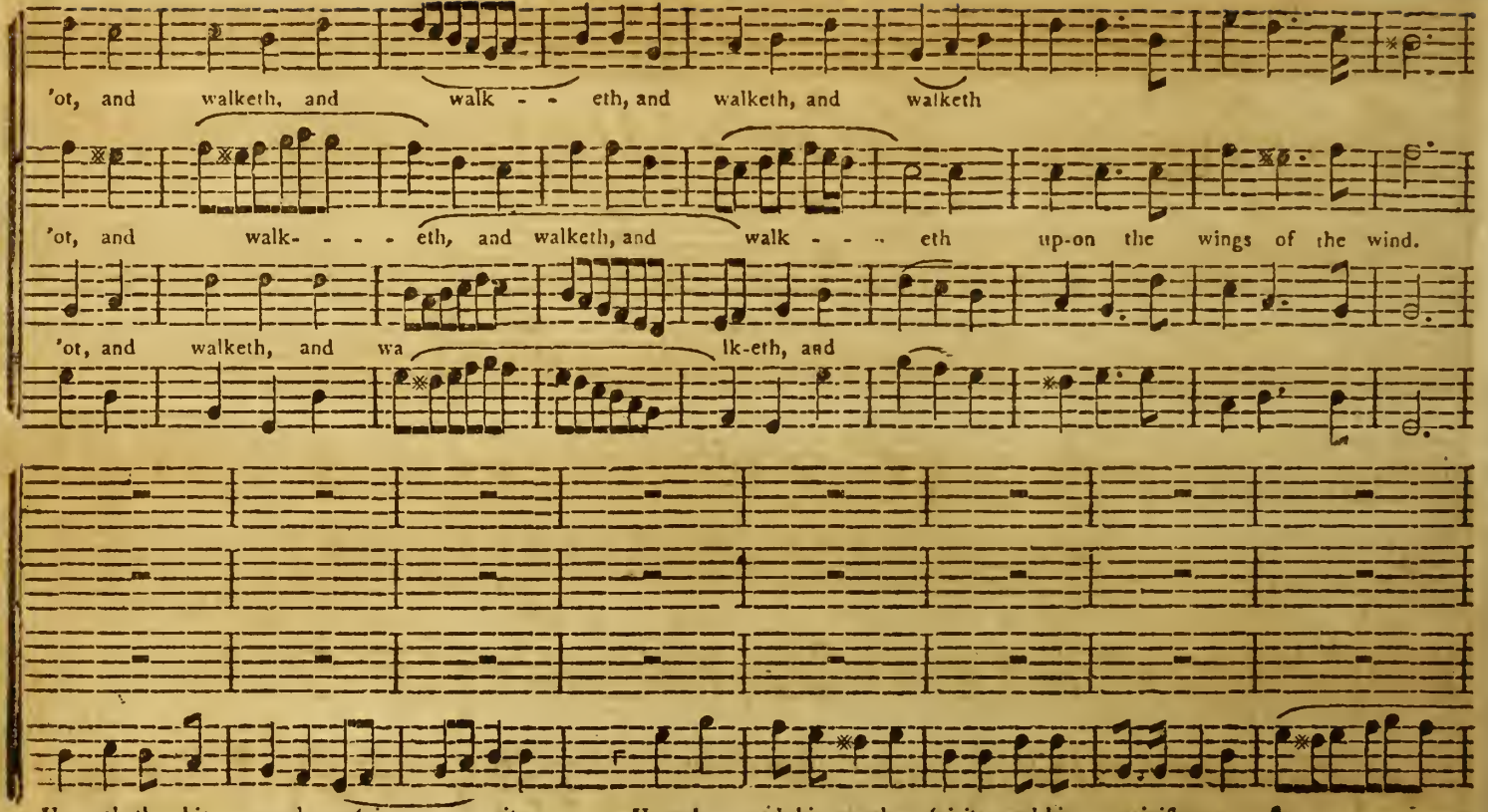

thou art
with
ma - jesty, and honour, with ma - - - - - jesty, with majesty and
Thou
with
f
honour.
Thou art become exceeding
Thou art become exceeding glo - - r'ous,
Thou art become exceeding glo - - r'ous, thou art clothed with majes-

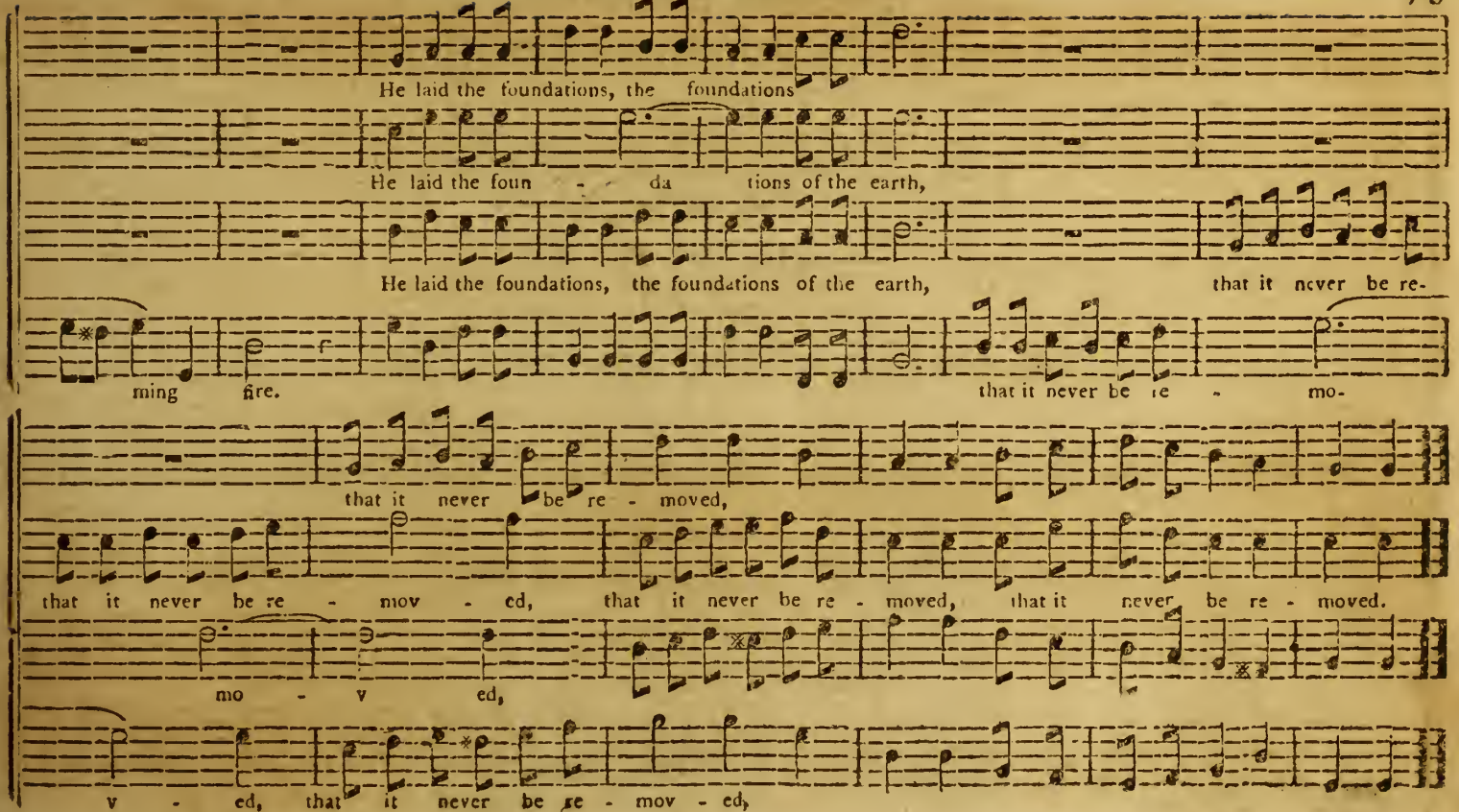

Thou art become exceeding glo - - - r'ous, thou art clothed with majef - ty and honour,
glo - - - r'ous, thou art clothed with majef - ty, and honour, thou art become exceeding
thou art clothed with majef - ty and honour, thou glorious,
ty and honour, thou art Thou art clothed
thou art thou art become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

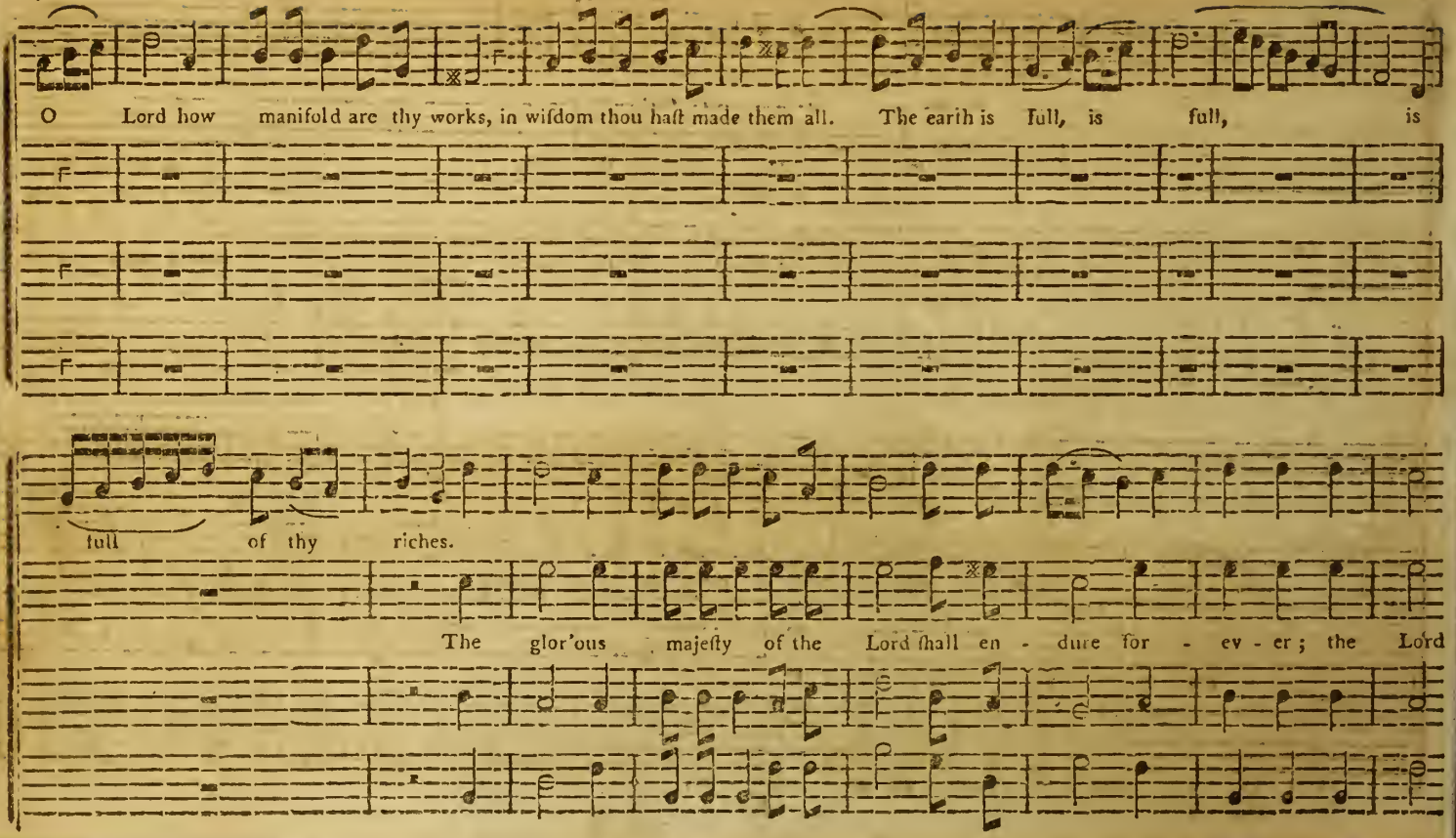
Anthem. Continued.




were with a gar - ment, and ſpreadeſt out the heav'ns, and ſpreadeſt out the heav'ns like a cur-
ch - ar
tain. Who layeth the beams of his chambers in the waters, and maketh the clouds his char'ot, his char-
ch ar-

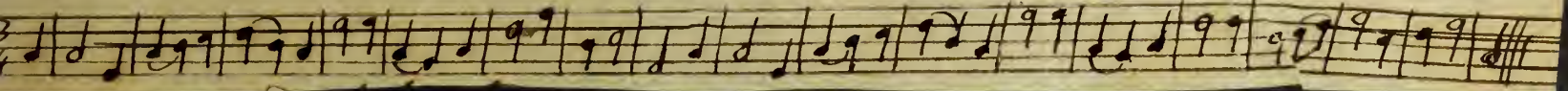

'ot, and walketh, and walk - - eth, and walketh, and walketh
'ot, and walk- - - - eth, and walketh, and walk - - - eth up-on the wings of the wind.
'ot, and walketh, and wa lk-eth, and
He maketh his angels ſpi - - rits, He mak - eth his angels ſpirits, and his miniſters a fla - - -

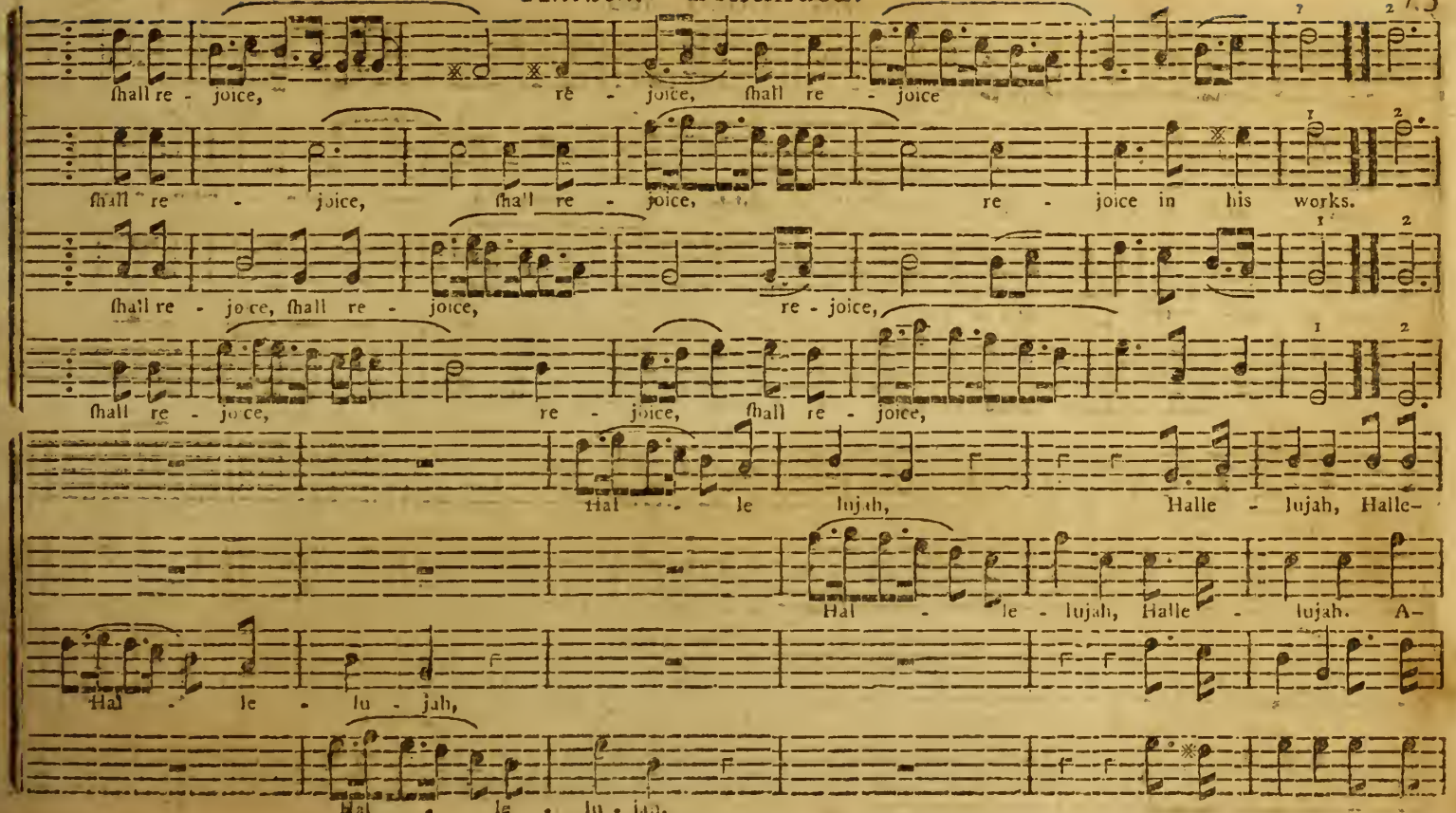

He laid the foundations, the foundations
He laid the foun - da tions of the earth,
He laid the foundations, the foundations of the earth, that it never be re-
ming fire.
that it never be re - mo-
that it never be re - moved,
that it never be re - mov - ed, that it never be re - moved, that it never be re - moved.
mo - v ed,
v - ed, that it never be re - mov - ed,

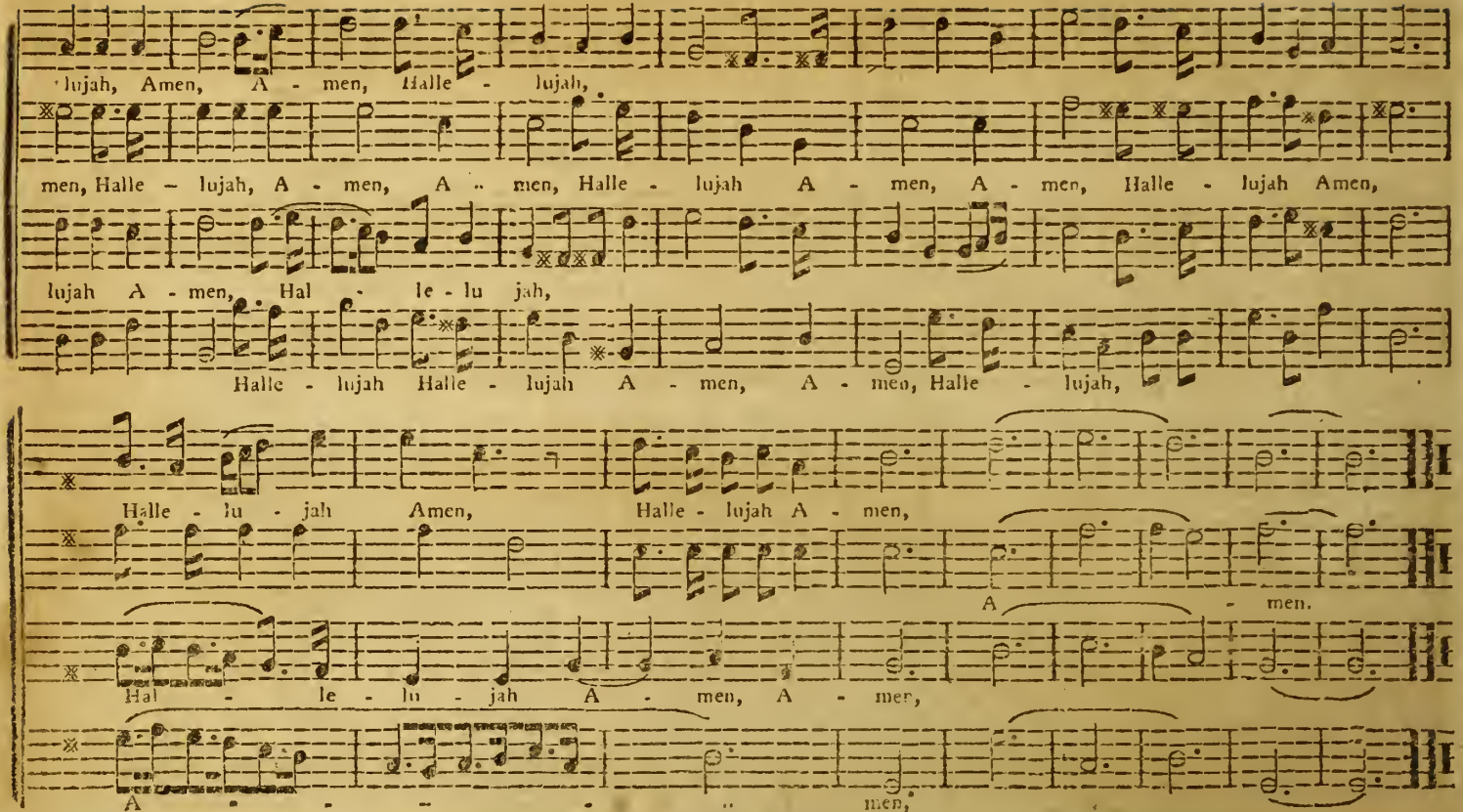

O Lord how manifold are thy works, in wiſdom thou haſt made them all. The earth is full, is full, is
F
F
F
full of thy riches.
The glor'ous majeſty of the Lord ſhall en - dure for - ev - er; the Lord

Islington

his life is a dream an emty show but the bright world to which I go hath joy
ubstancial & sincere when shall I wake when shall I wake & find me there

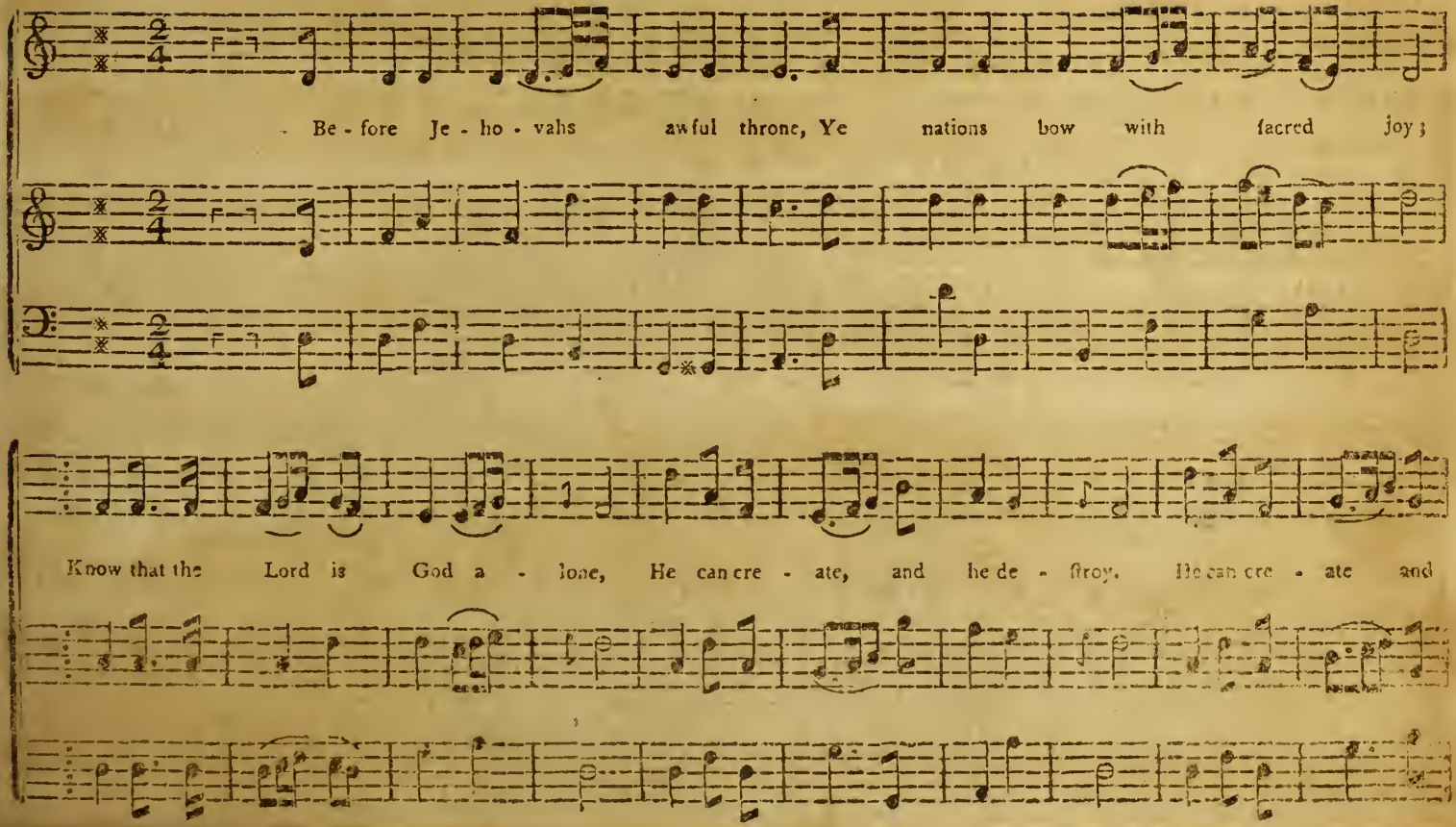



shall re - joice, re - joice, shall re - joice
shall re - joice, shall re - joice, re - joice in his works.
shall re - joice, shall re - joice, re - joice,
shall re - joice, re - joice, shall re - joice,
Hal - le lujah, Halle - lujah, Halle-
Hal - le - lujah, Halle - lujah. A-
Hal - le - lu - jah,
Hal - le - lu - jah,

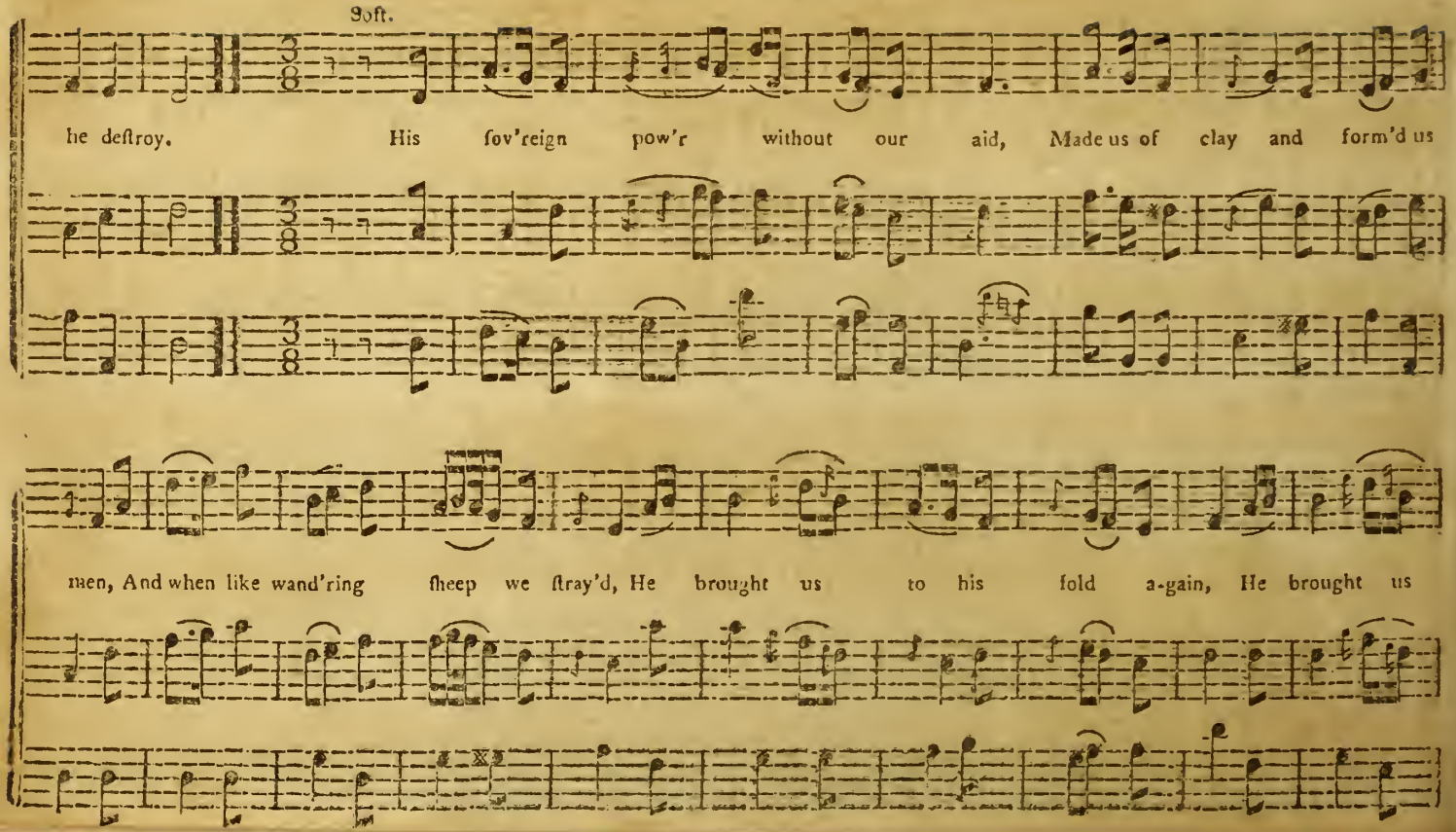

lujah, Amen, A - men, Halle - lujah,
men, Halle – lujah, A - men, A - men, Halle - lujah A - men, A - men, Halle - lujah Amen,
lujah A - men, Hal - le - lu jah,
Halle - lujah Halle - lujah A - men, A - men, Halle - lujah,
Halle - lu - jah Amen, Halle - lujah A - men,
A - men.
Hal - le - lu - jah A -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

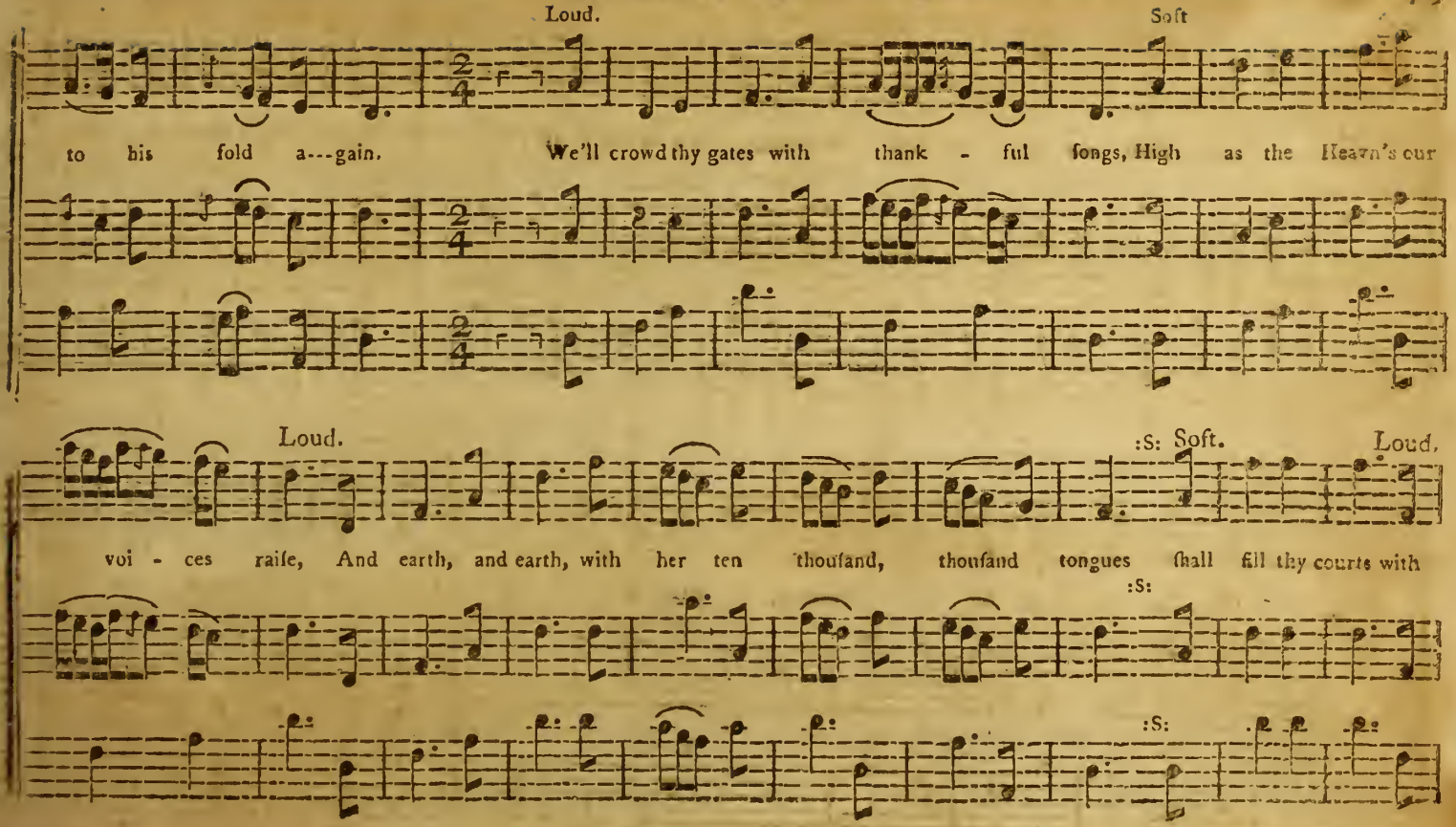
Denmark. L. M.

Words by Dr. Watts.

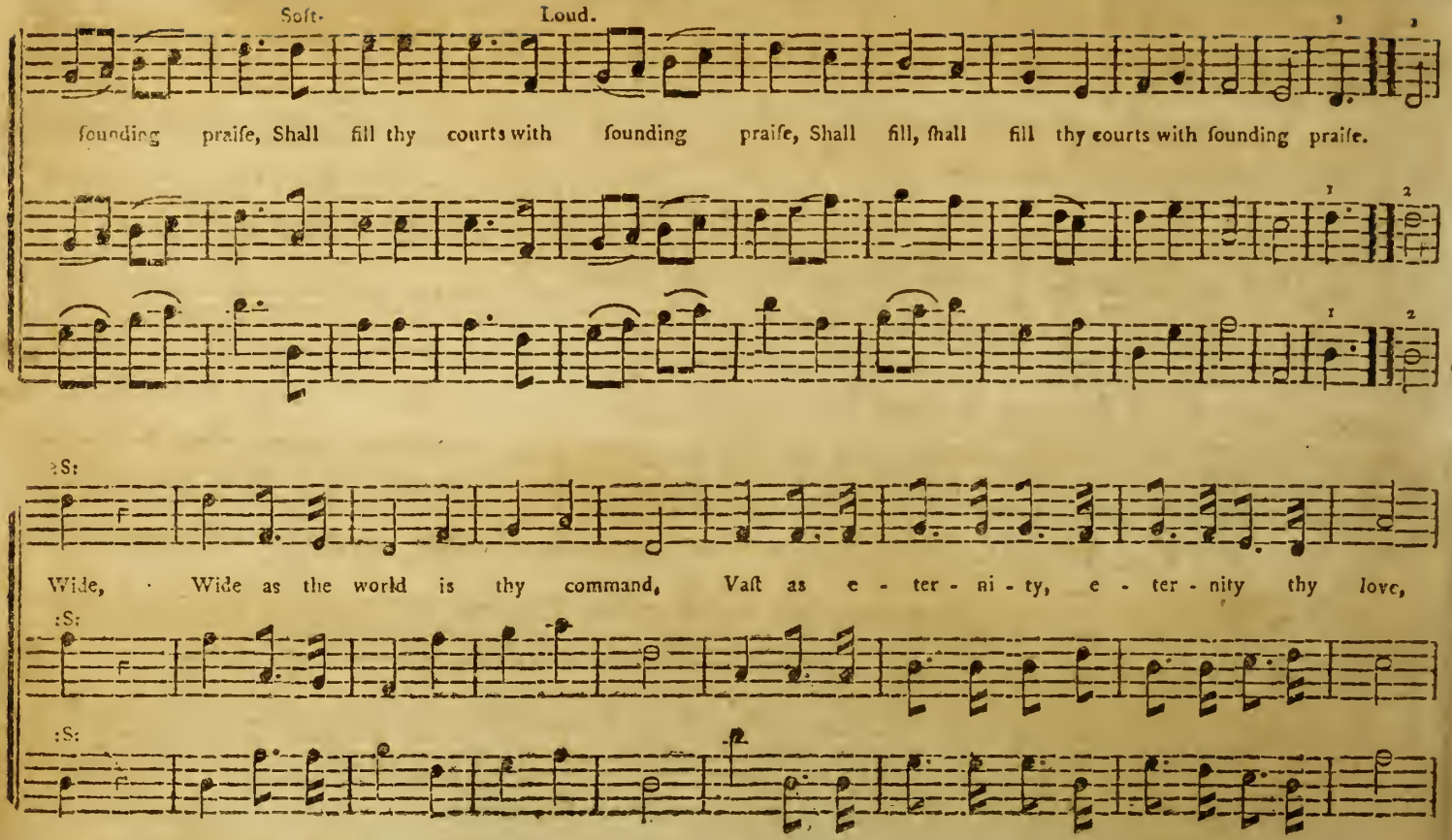


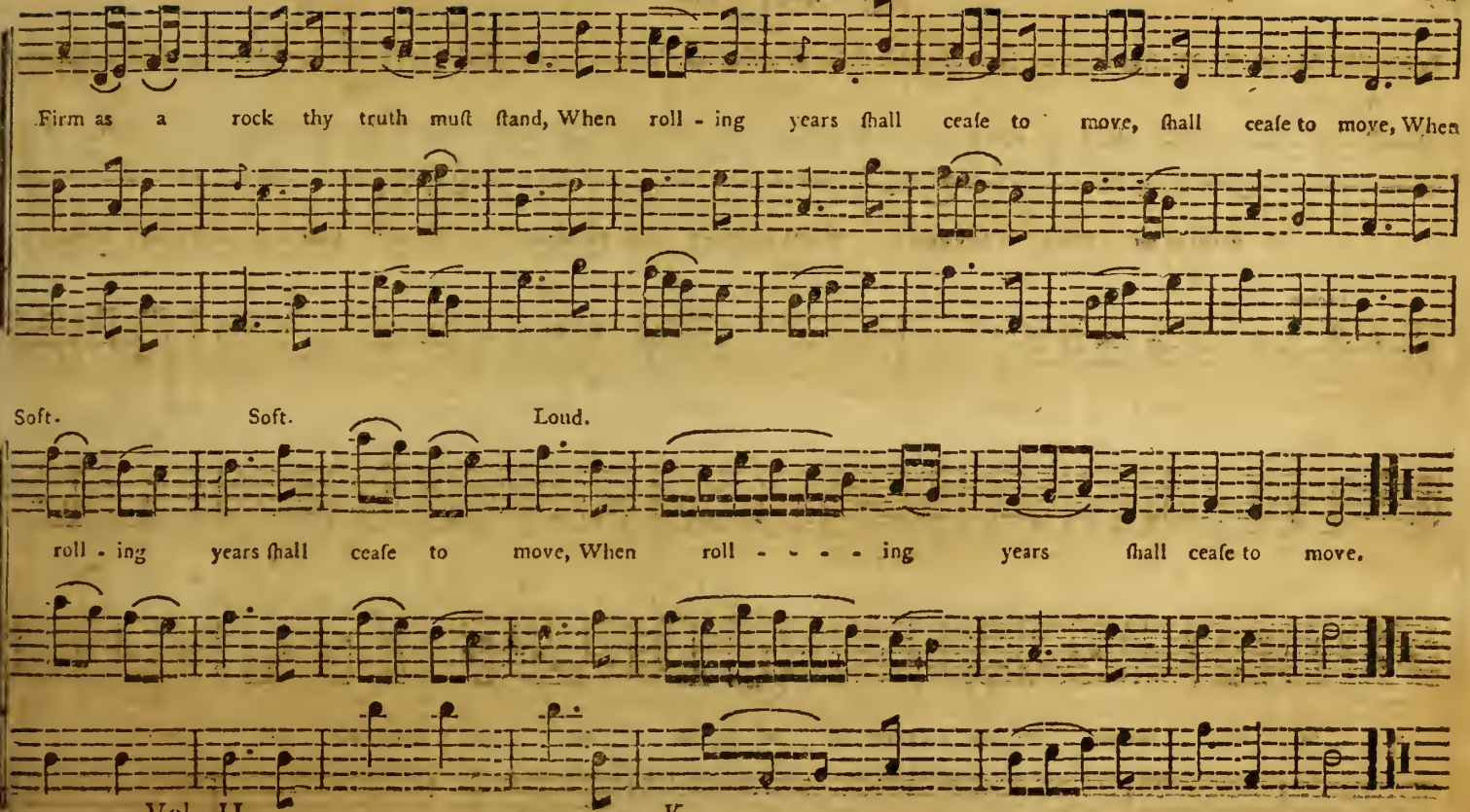
Denmark. Continued.




Loud.
Soft
to his fold a---gain. We'll crowd thy gates with thank - ful ſongs, High as the Heavn's our
Loud.
:S: Soft.
Loud.
voi - ces raiſe, And earth, and earth, with her ten thouſand, thouſand tongues ſhall fill thy courts with
:S:
:S:

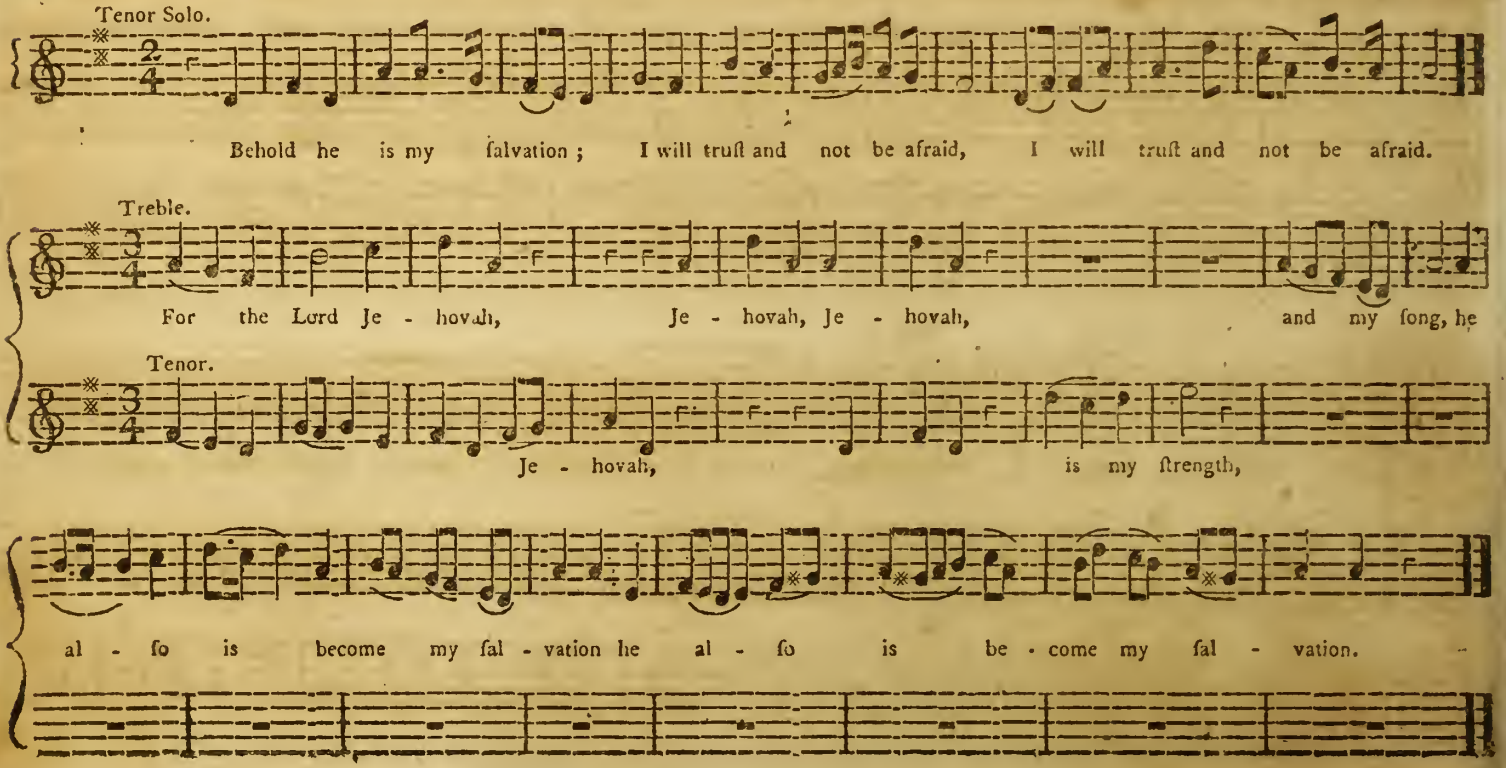
Denmark. Continued.

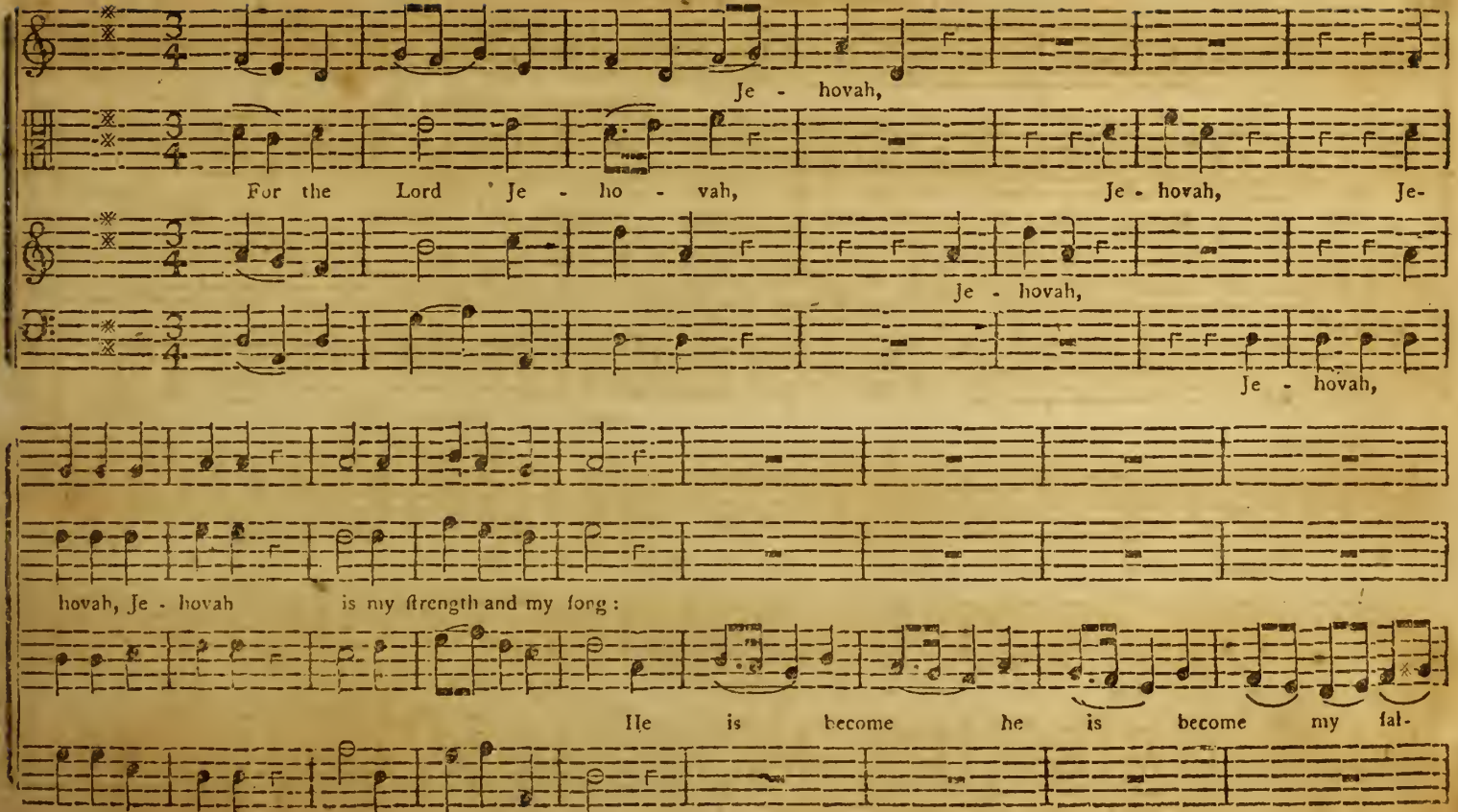


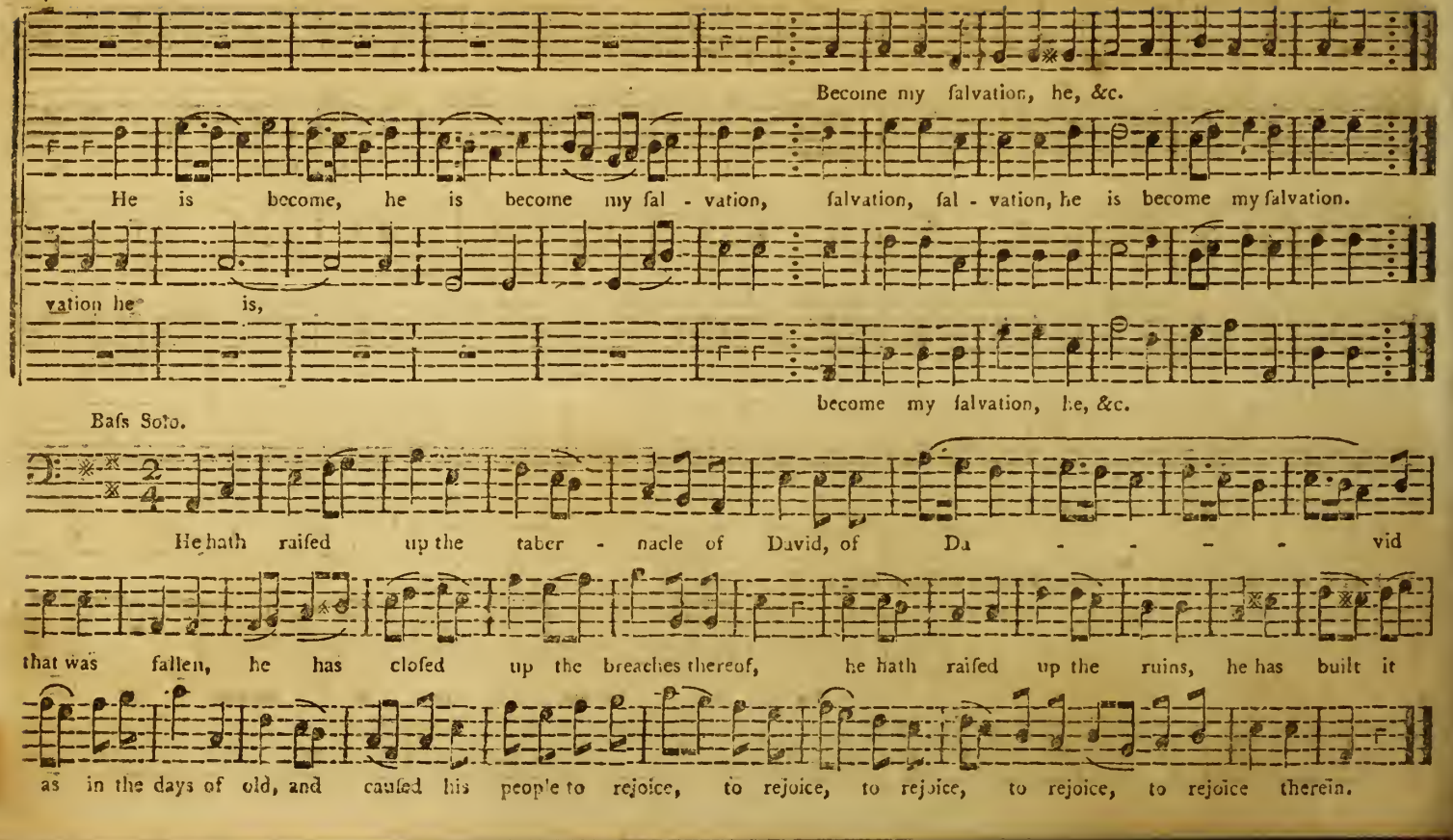

Firm as a rock thy truth muſt ſtand, When roll - ing years ſhall ceaſe to move, ſhall ceaſe to move, When
Soft.
Soft.
Loud.
roll - ing years ſhall ceaſe to move, When roll - - - - ing years ſhall ceaſe to move.

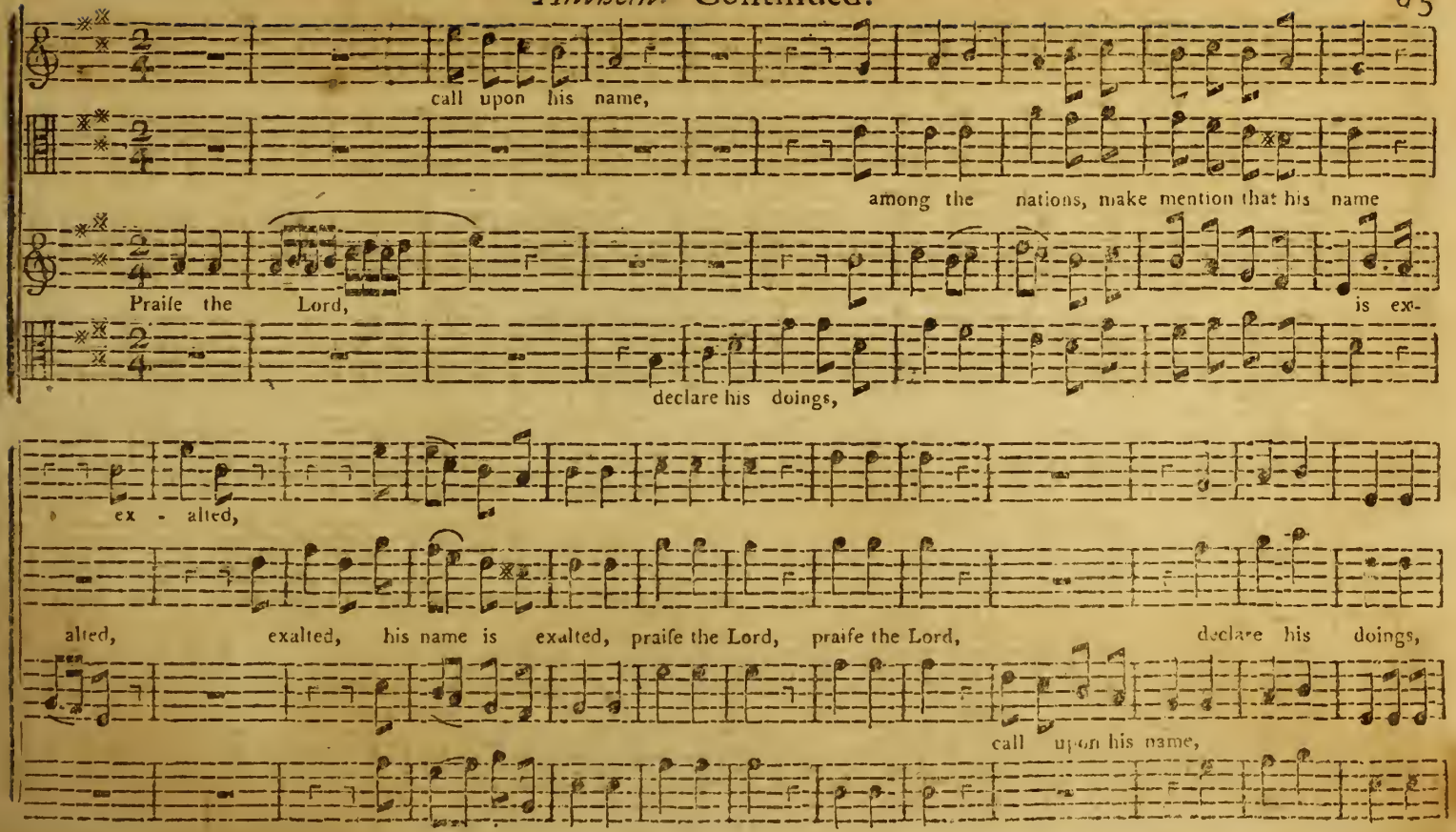
An Anthem.

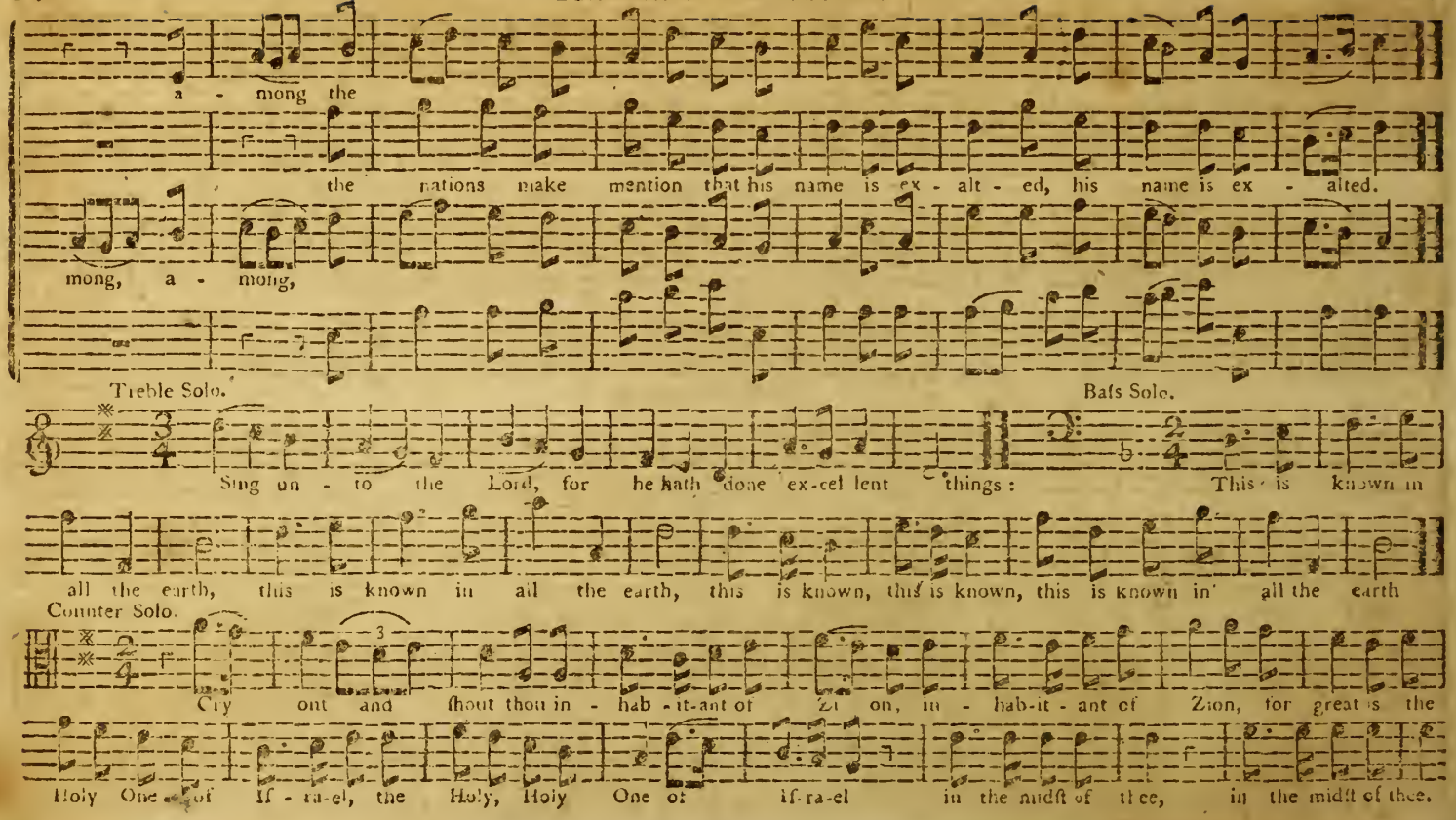
By Mr. WILLIAM SELBY, Organiſt of the Stone Chapel in *Boſton, New England*. Performed at the opening of the Old South Meeting Houſe in ſaid town.

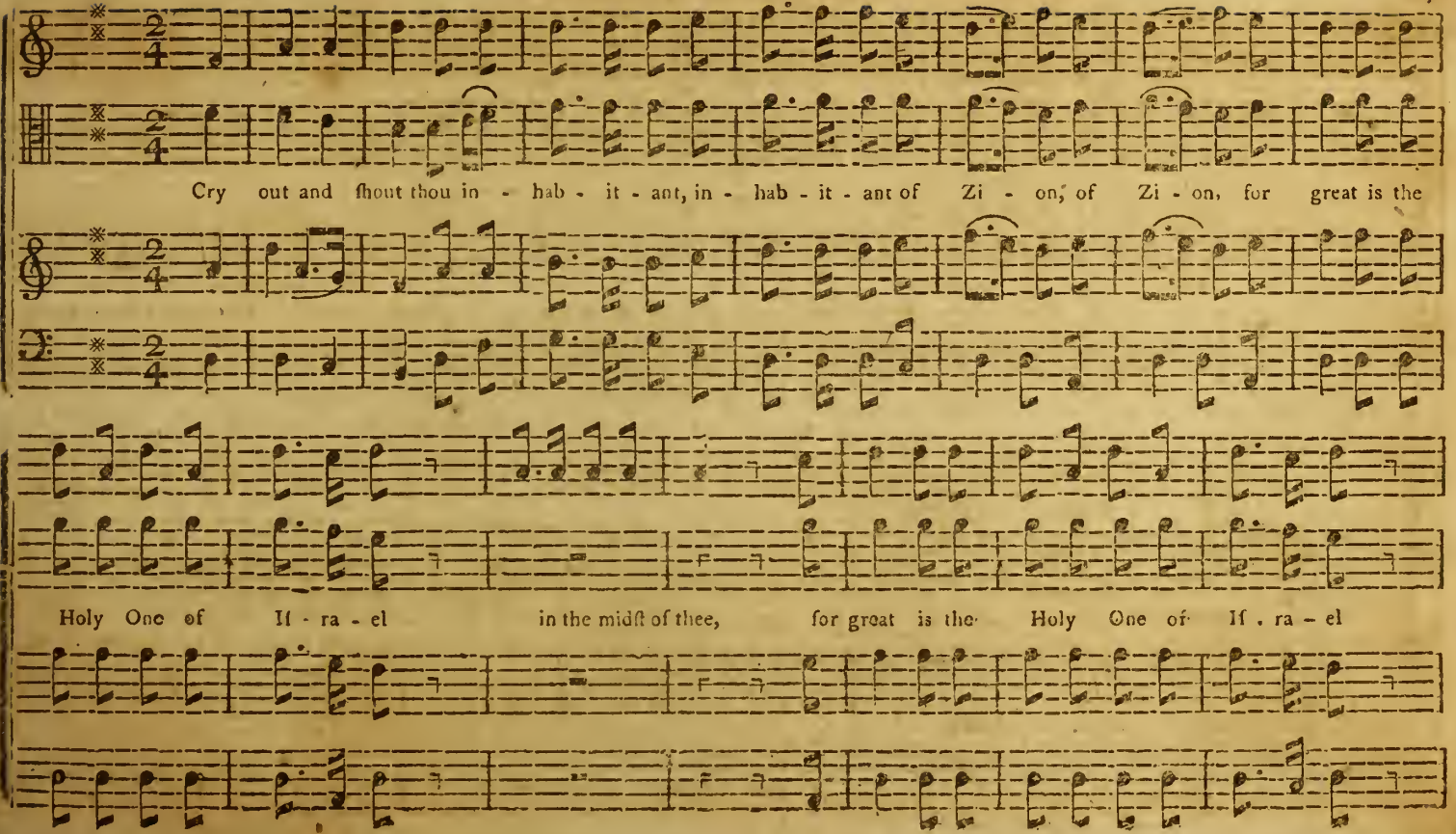


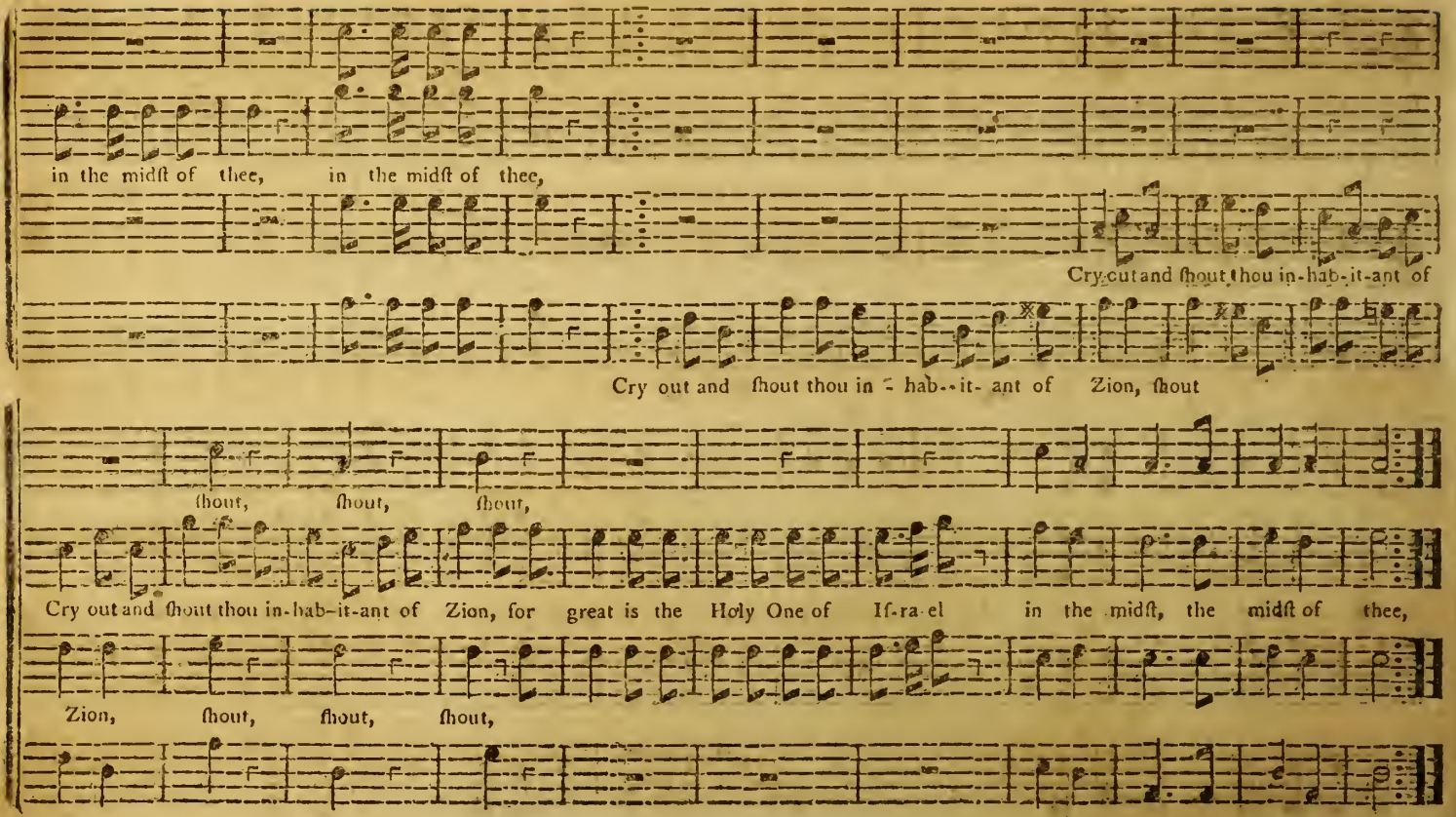

Je - hovah,
For the Lord Je - ho - vah, Je - hovah, Je-
Je - hovah,
Je - hovah,
hovah, Je - hovah is my ſtrength and my ſong:
He is become he is become my ſal-

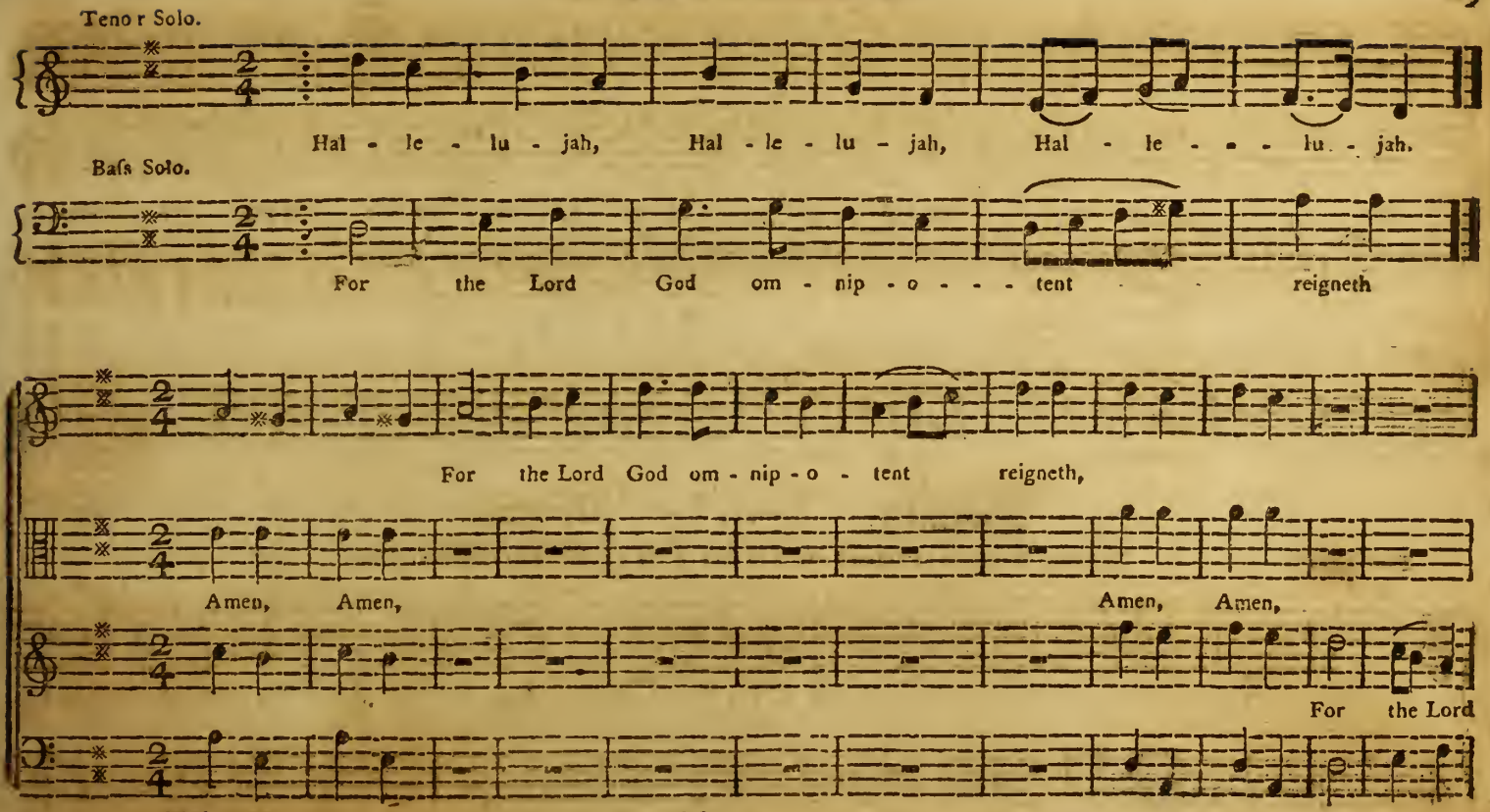

Become my ſalvation, he, &c.
He is become, he is become my ſal - vation, ſalvation, ſal - vation, he is become my ſalvation.
vation he is,
become my ſalvation, he, &c.
Baſs Solo.
He hath raiſed up the taber - nacle of David, of Da - - - - - vid
that was fallen, he has cloſed up the breaches thereof, he hath raiſed up the ruins, he has built it
as in the days of old, and cauſed his people to rejoice, to rejoice, to rejoice, to rejoice, to rejoice therein.

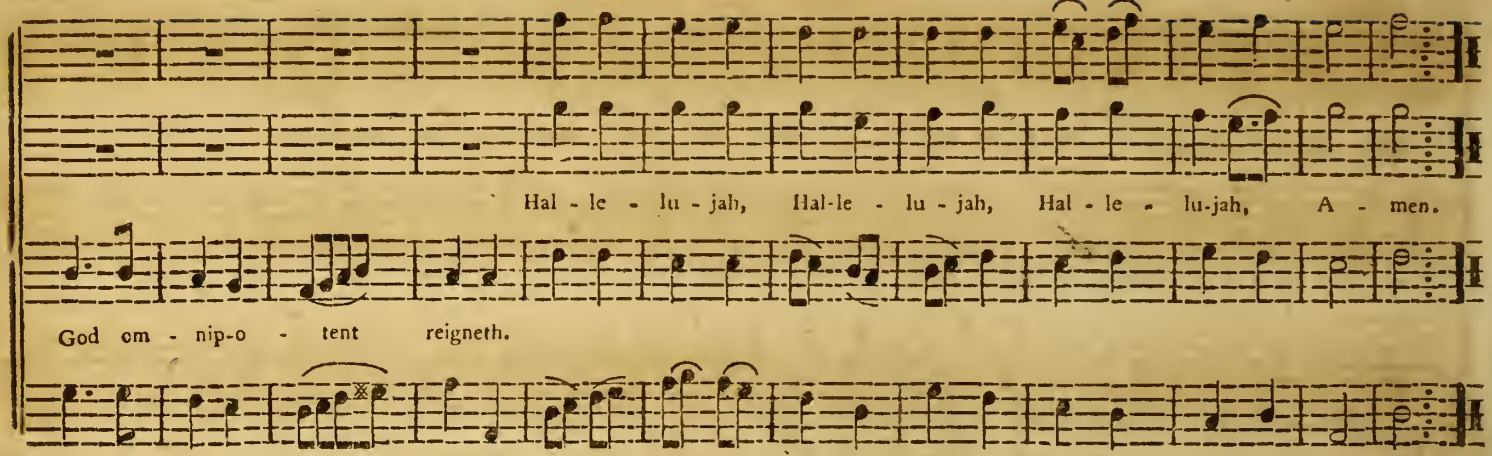

call upon his name,
among the nations, make mention that his name
Praiſe the Lord,
is ex-
declare his doings,
ex - alted,
alted, exalted, his name is exalted, praiſe the Lord, praiſe the Lord, declare his doings,
call upon his name,


a - mong the
the nations make mention that his name is ex - alt - ed, his name is ex - alted.
mong, a - mong,
Treble Solo.
Bass Solo.
Sing un - to the Lord, for he hath done ex-cel lent things: This is known in
all the earth, this is known in all the earth, this is known, this is known, this is known in all the earth
Counter Solo.
Cry out and shout thou in - hab - it-ant of Zi on, in - hab-it - ant of Zion, for great is the
Holy One of If - ra-el, the Holy, Holy One of if-ra-el in the midst of thee, in the midst of thee.


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

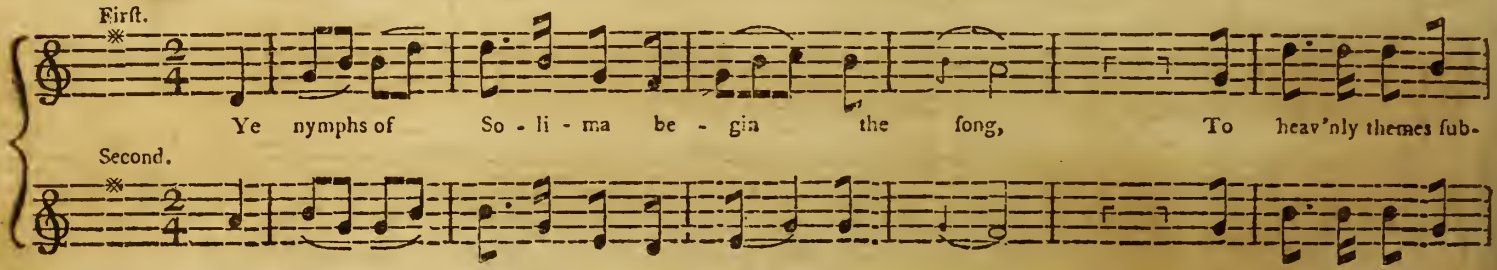

in the midſt of thee, in the midſt of thee,
Cry out and ſhout thou in-hab-it-ant of
Cry out and ſhout thou in - hab--it- ant of Zion, ſhout
ſhout, ſhout, ſhout,
Cry out and ſhout thou in-hab-it-ant of Zion, for great is the Holy One of If-ra-el in the midſt, the midſt of thee,
Zion, ſhout, ſhout, ſhout,

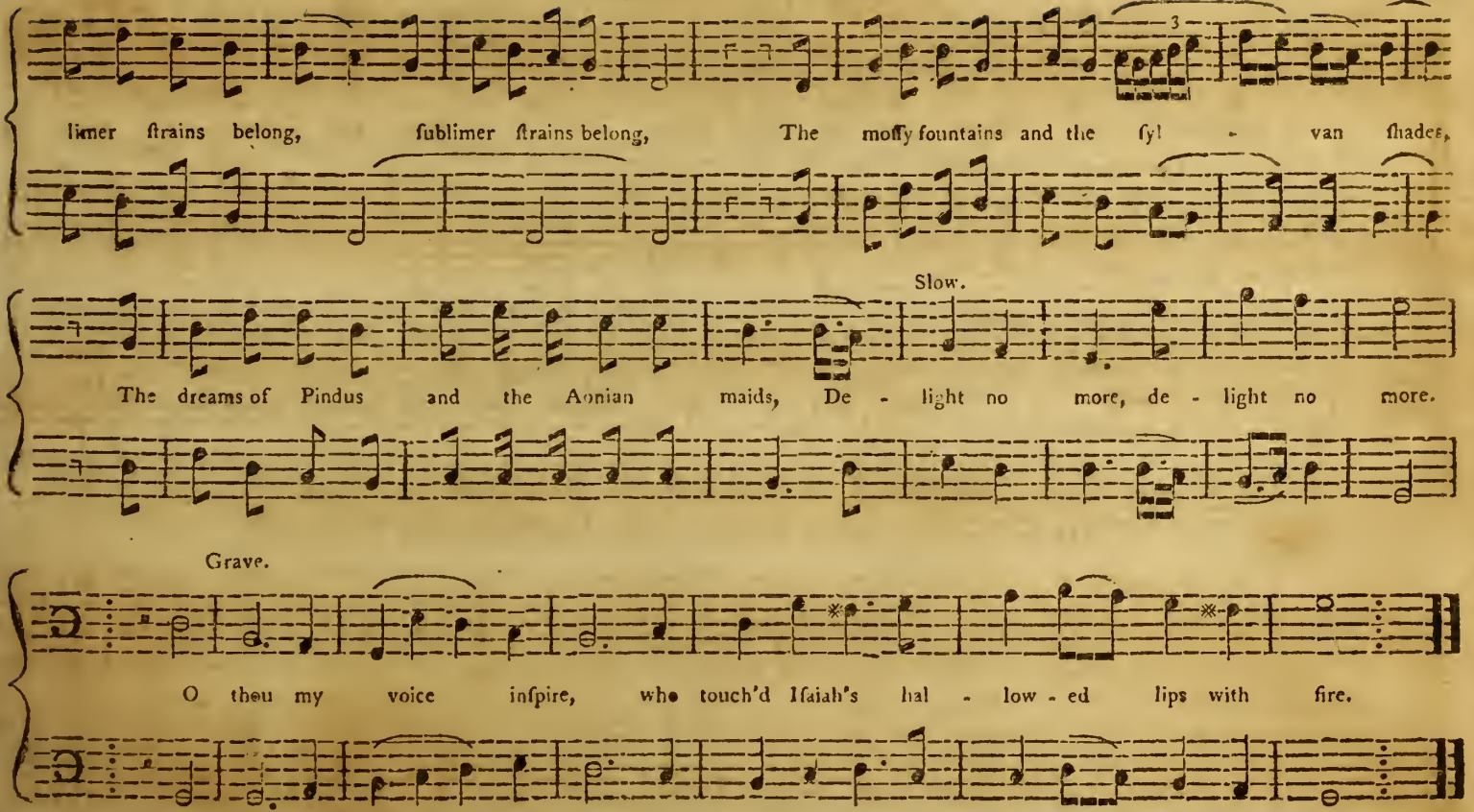

Teno r Solo.
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - - - lu - jah.
Baſs Solo.
For the Lord God om - nip - o - - - tent reigneth
For the Lord God om - nip - o - tent reigneth,
Amen, Amen, Amen, Amen,
For the Lord

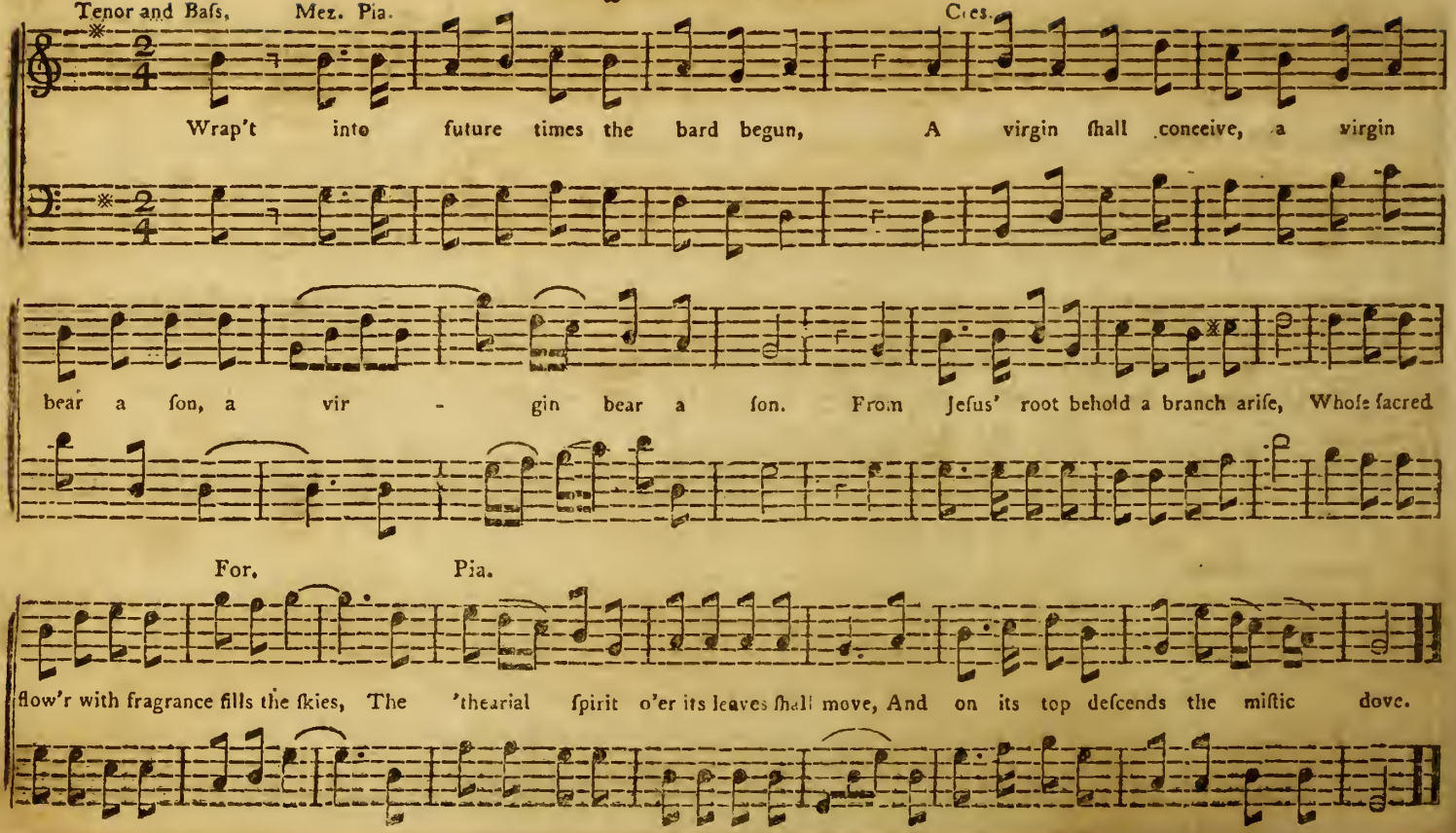


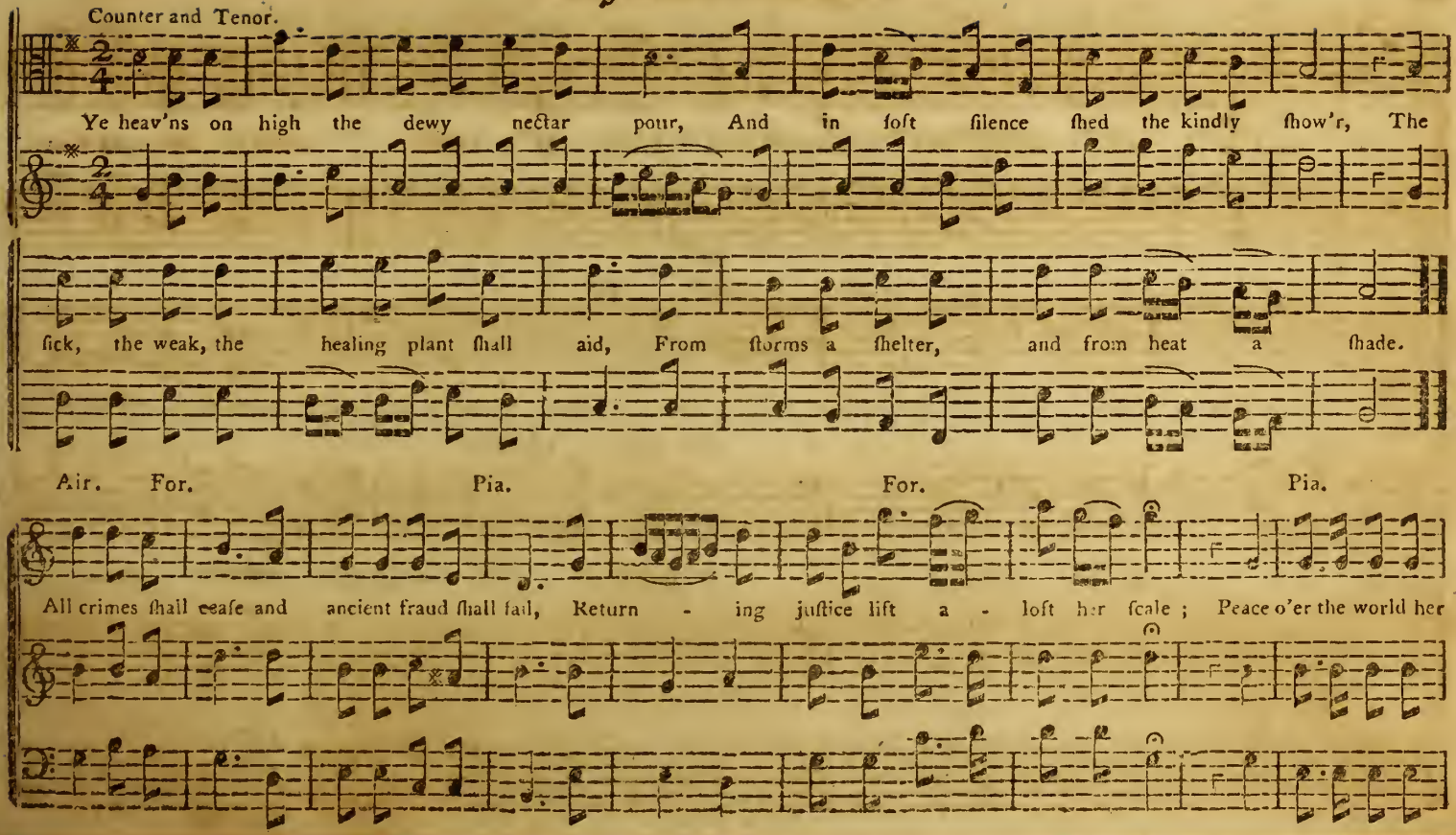
Meſſiah. Words by Pope. Original.

Two Trebles. This tune ſhould be performed nearly as ſlow as the 3d Mood of Common Time.

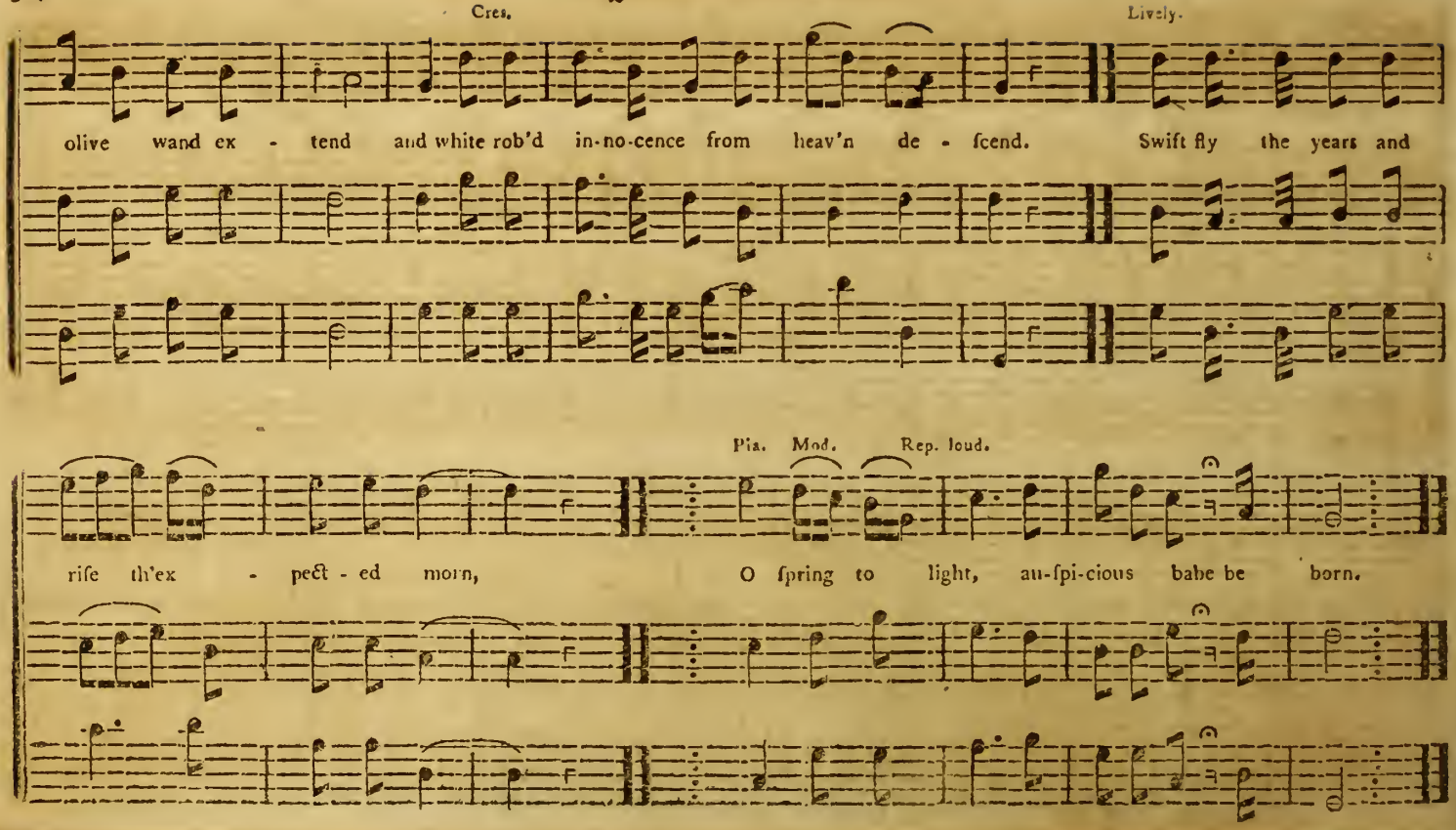


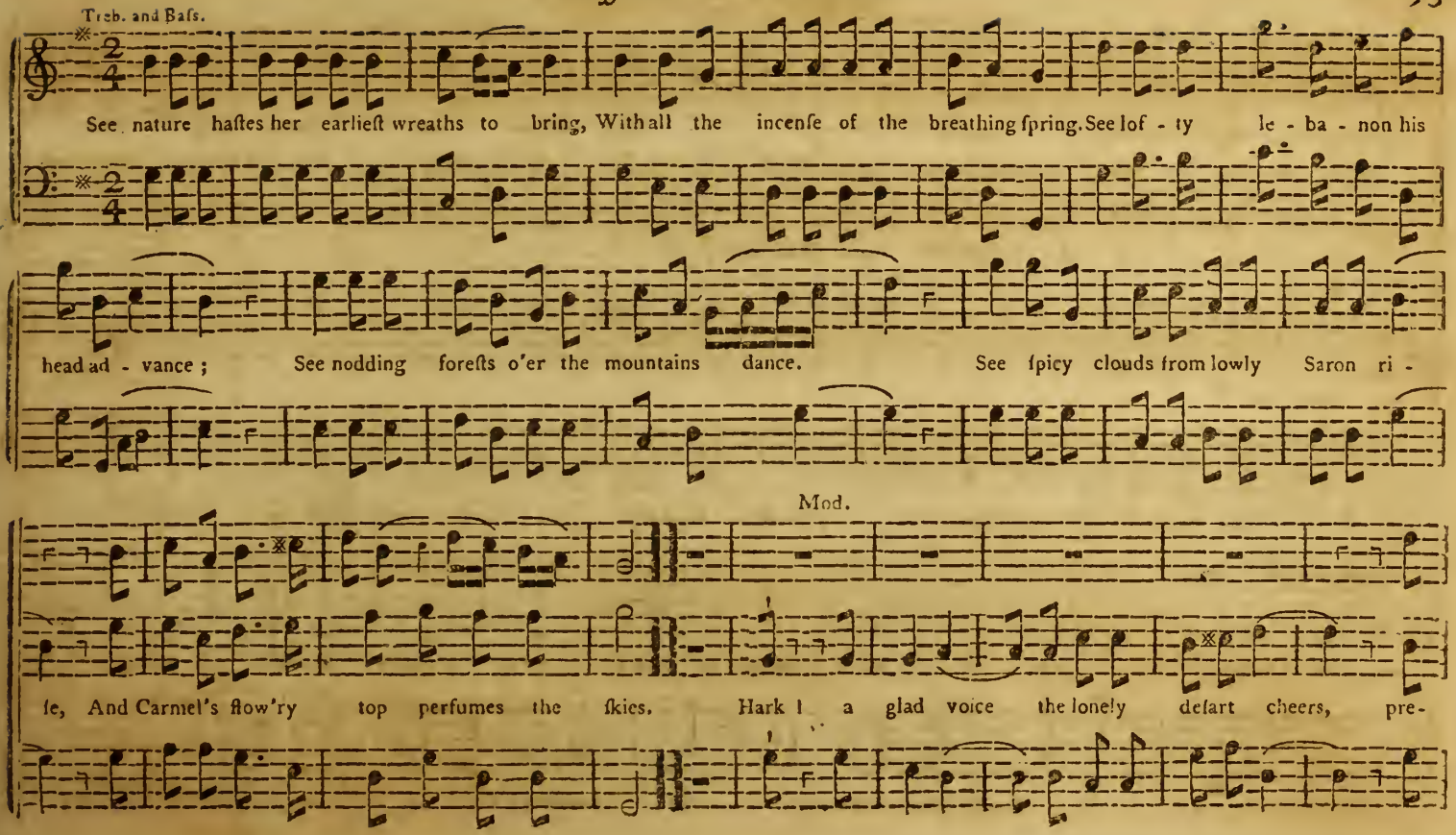

limer ſtrains belong, ſublimer ſtrains belong, The moſſy fountains and the ſyl - van ſhades,
Slow.
The dreams of Pindus and the Aonian maids, De - light no more, de - light no more.
Grave.
O thou my voice inſpire, who touch'd Iſaiah's hal - low - ed lips with fire.

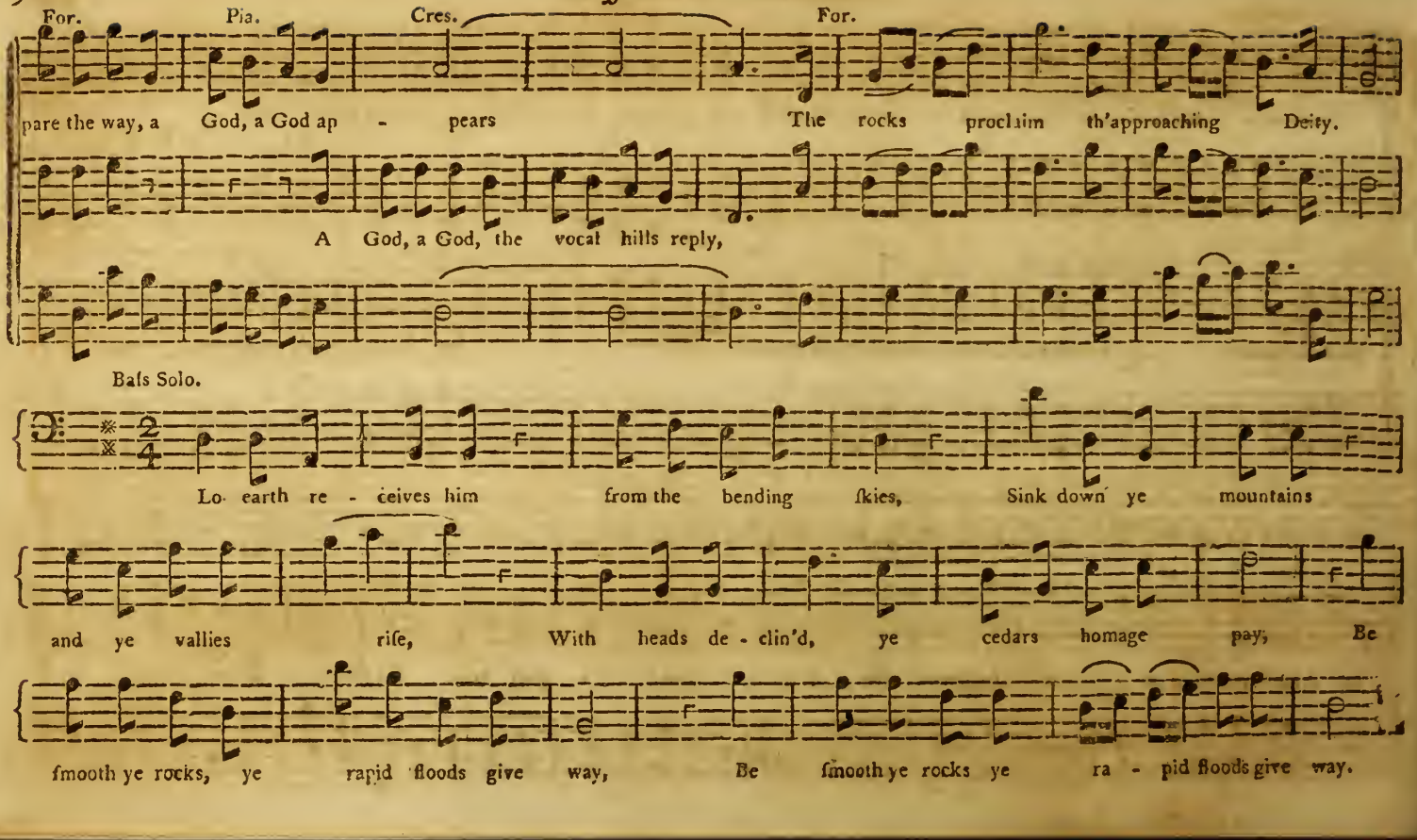

Tenor and Baſs,
Mez. Pia.
Cres.
Wrap't into future times the bard begun, A virgin ſhall conceive, a virgin
bear a ſon, a vir - gin bear a ſon. From Jeſus' root behold a branch ariſe, Whoſe ſacred
For.
Pia.
flow'r with fragrance fills the ſkies, The 'thearial ſpirit o'er its leaves ſhall move, And on its top deſcends the miſtic dove.

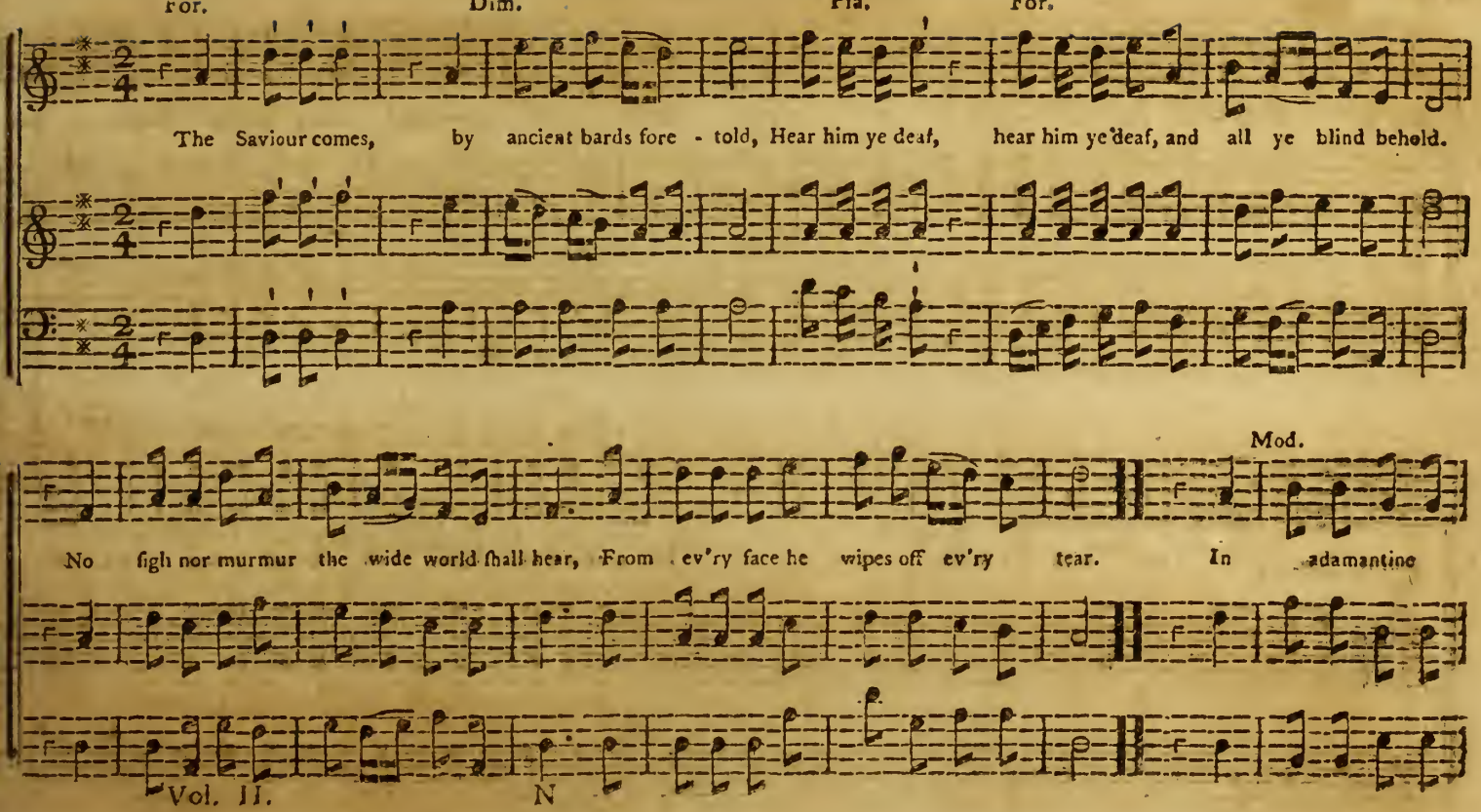

Counter and Tenor.
Ye heav'ns on high the dewy nectar pour, And in ſoft ſilence ſhed the kindly ſhow'r, The
ſick, the weak, the healing plant ſhall aid, From ſtorms a ſhelter, and from heat a ſhade.
Air. For. Pia. For. Pia.
All crimes ſhall ceaſe and ancient fraud ſhall fail, Return - ing juſtice lift a - loft her ſcale ; Peace o'er the world her

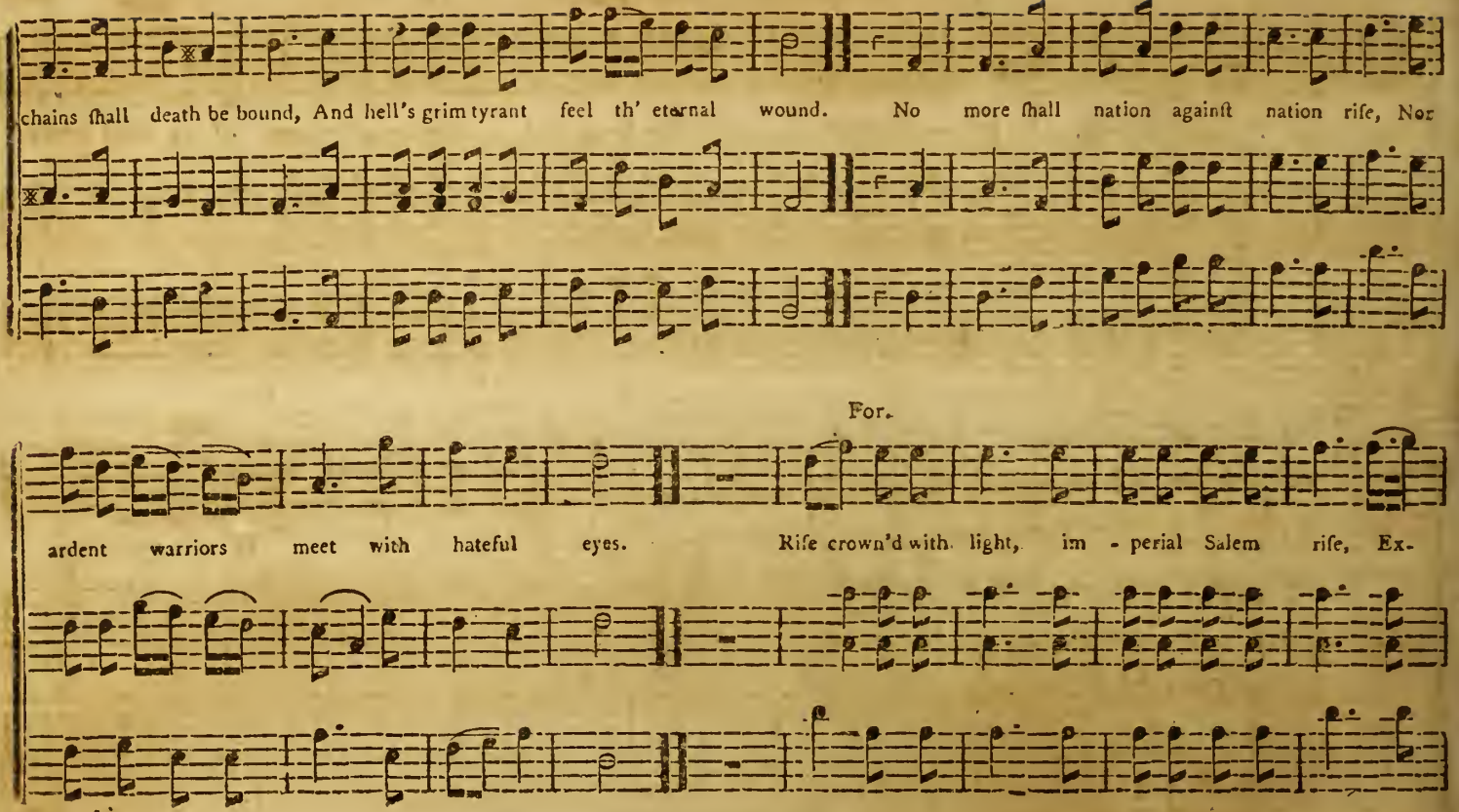
Meſſiah. Continued.

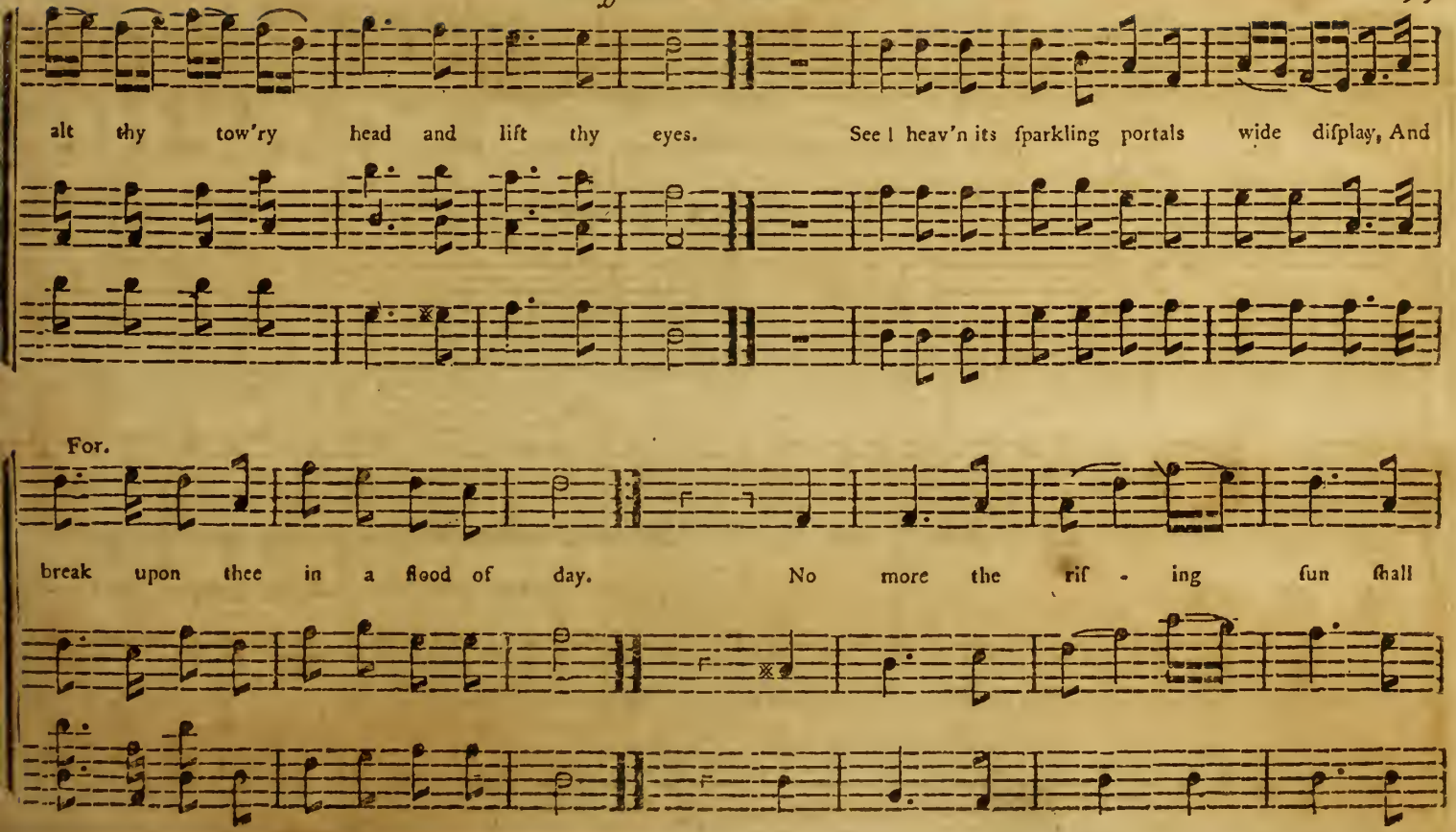


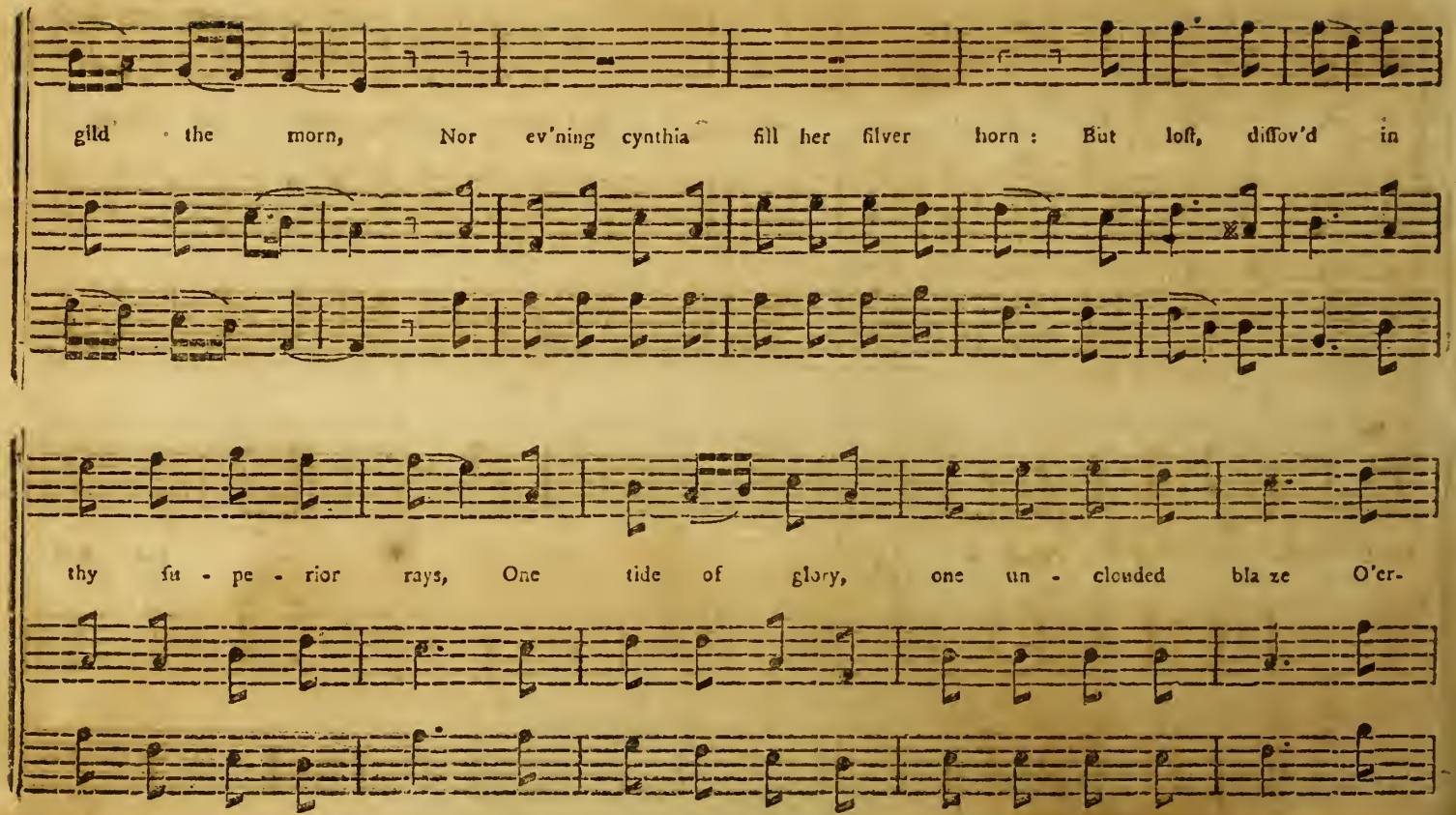

Treb. and Baſs.
See nature haſtes her earlieſt wreaths to bring, With all the incenſe of the breathing ſpring. See lof - ty le - ba - non his
head ad - vance; See nodding foreſts o'er the mountains dance. See ſpicy clouds from lowly Saron ri -
Mod.
ſe, And Carmel's flow'ry top perfumes the ſkies. Hark! a glad voice the lonely deſart cheers, pre-

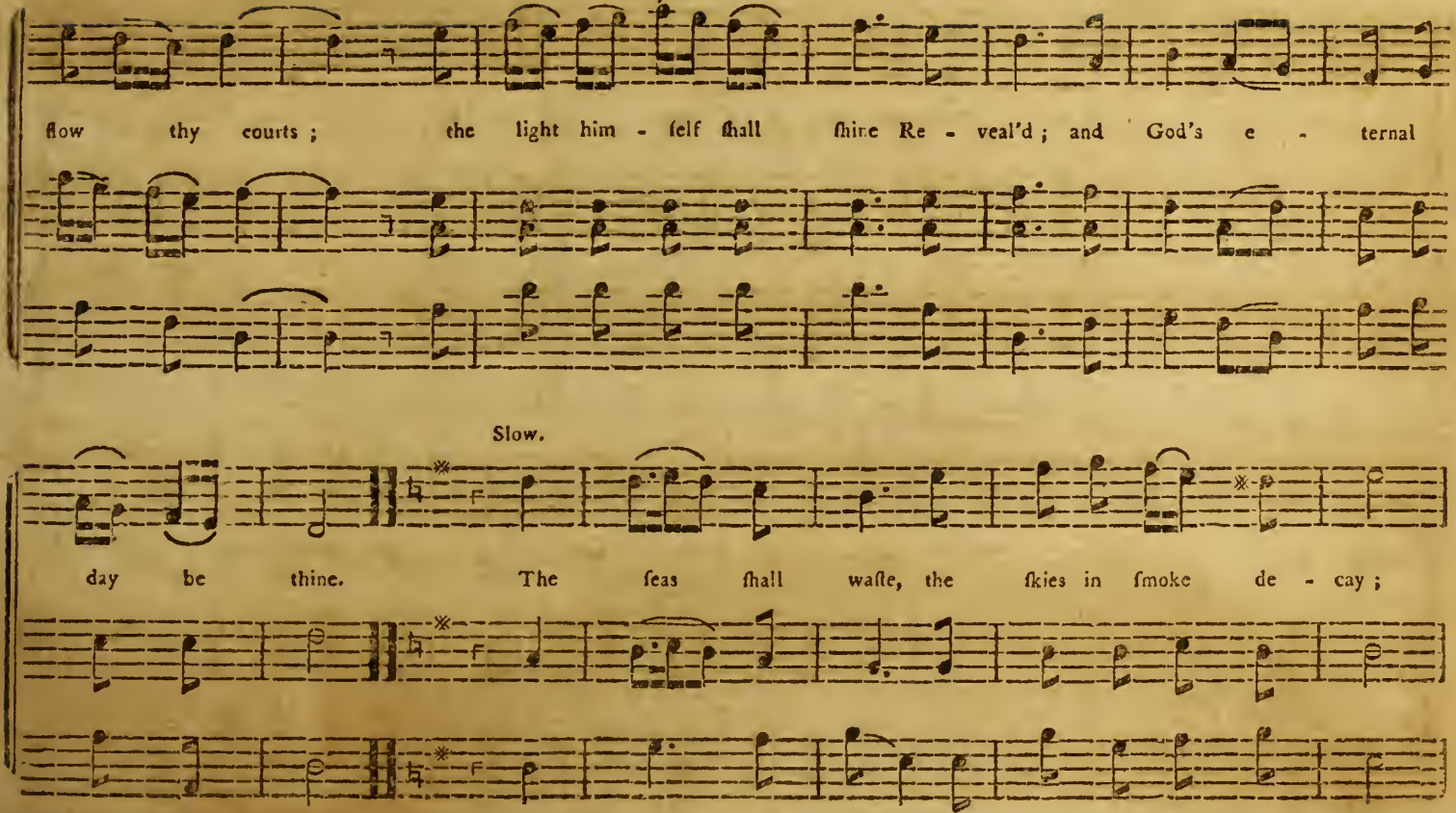

For.
Pia.
Cres.
For.
pare the way, a God, a God ap - pears
The rocks proclaim th'approaching Deity.
A God, a God, the vocal hills reply,
Baſs Solo.
Lo earth re - ceives him from the bending ſkies, Sink down ye mountains
and ye vallies riſe, With heads de - clin'd, ye cedars homage pay; Be
ſmooth ye rocks, ye rapid floods give way, Be ſmooth ye rocks ye ra - pid floods give way.

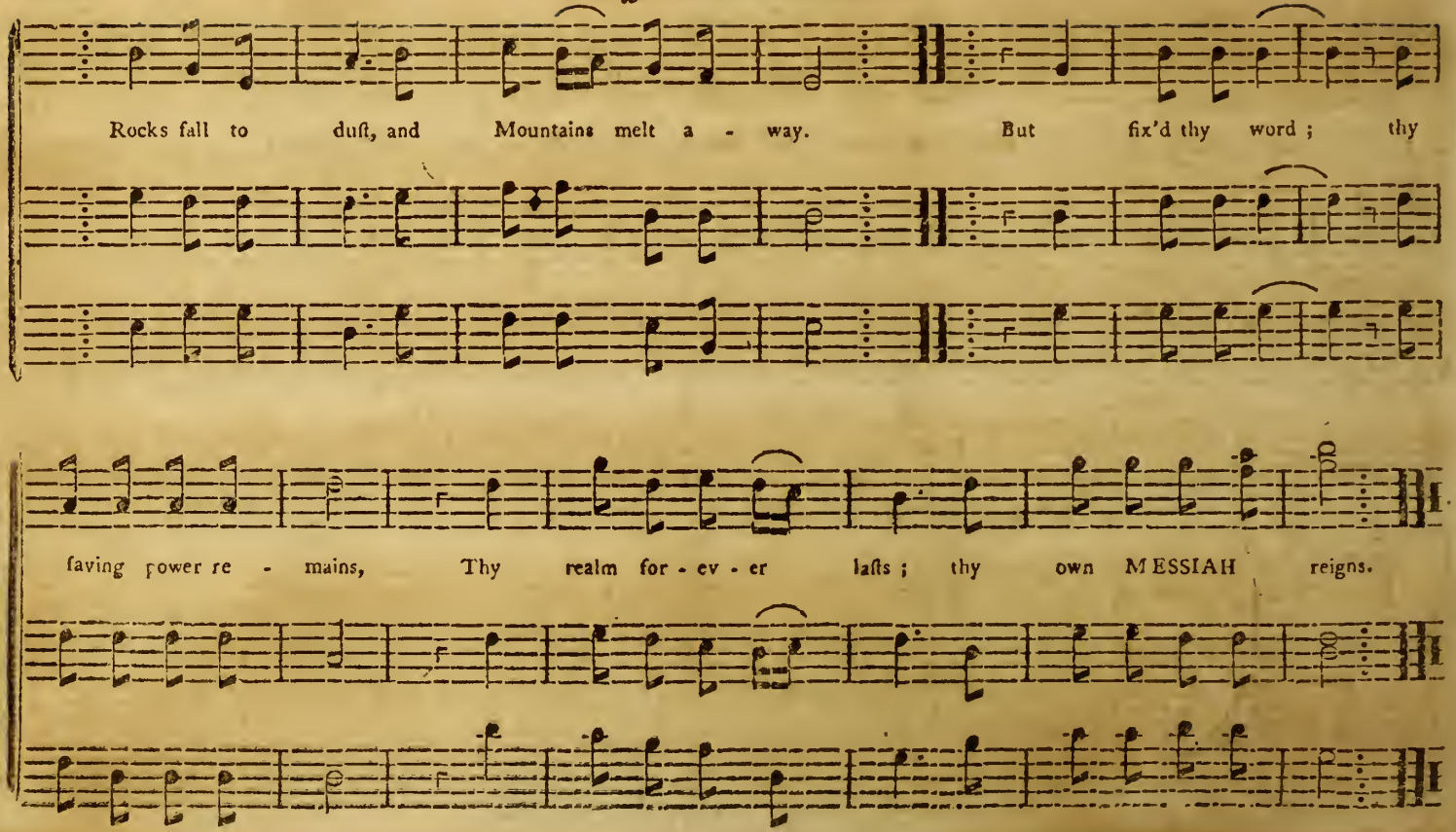

For.
Dim.
Pia.
For.
The Saviour comes, by ancient bards fore - told, Hear him ye deaf, hear him ye deaf, and all ye blind behold.
Mod.
No sigh nor murmur the wide world shall hear, From ev'ry face he wipes off ev'ry tear. In adamantine

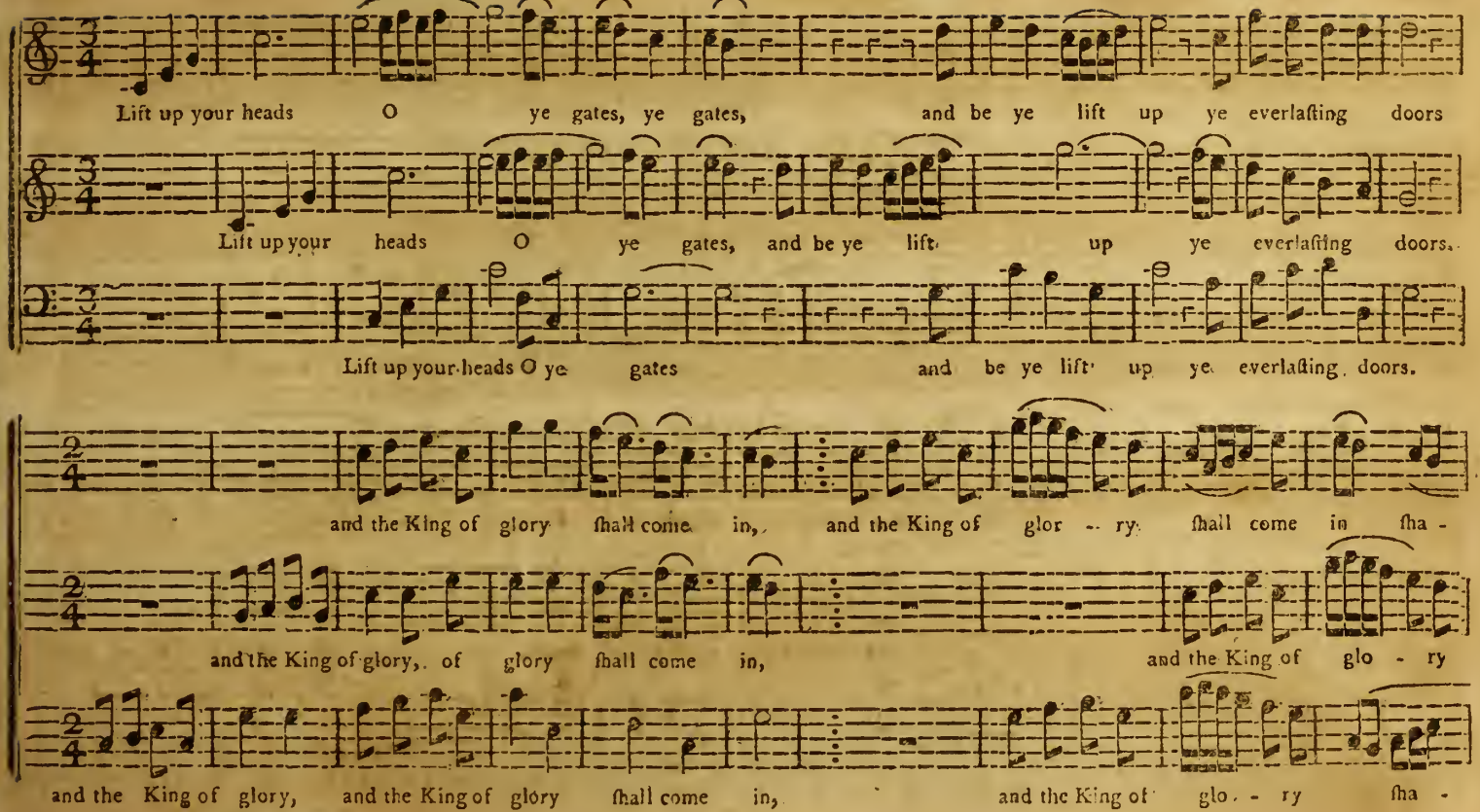

chains ſhall death be bound, And hell's grim tyrant feel th' eternal wound. No more ſhall nation againſt nation riſe, Nor
For.
ardent warriors meet with hateful eyes. Riſe crown'd with light, im - perial Salem riſe, Ex-

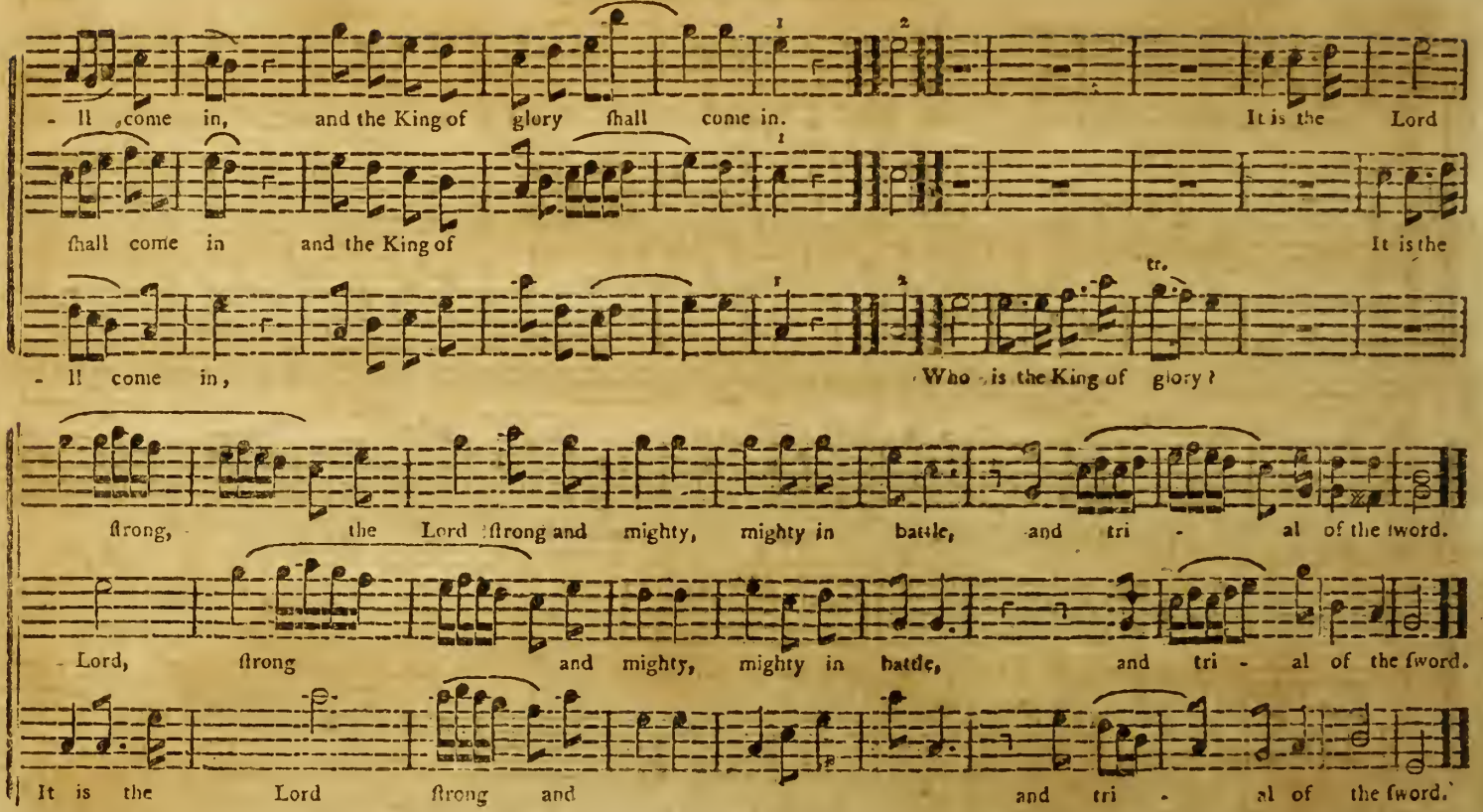

alt thy tow'ry head and lift thy eyes. See I heav'n its ſparkling portals wide diſplay, And
For.
break upon thee in a flood of day. No more the riſ - ing ſun ſhall

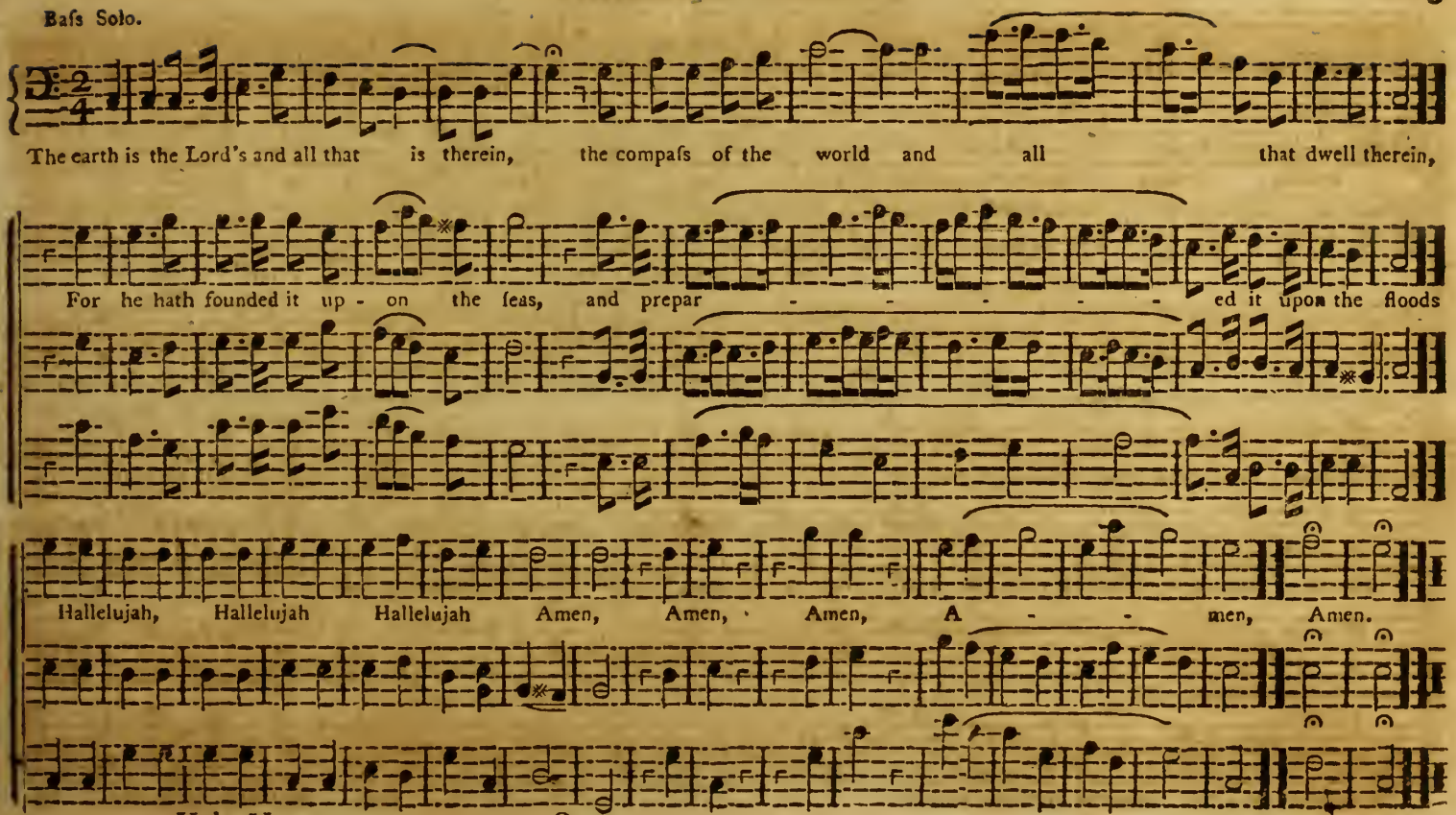

gild the morn, Nor ev'ning cynthia fill her ſilver horn: But loſt, diſſov'd in
thy ſu - pe - rior rays, One tide of glory, one un - clouded bla ze O'er-


ſlow thy courts ; the light him - ſelf ſhall ſhine Re - veal'd ; and God's e - ternal
Slow.
day be thine. The ſeas ſhall waſte, the ſkies in ſmoke de - cay ;

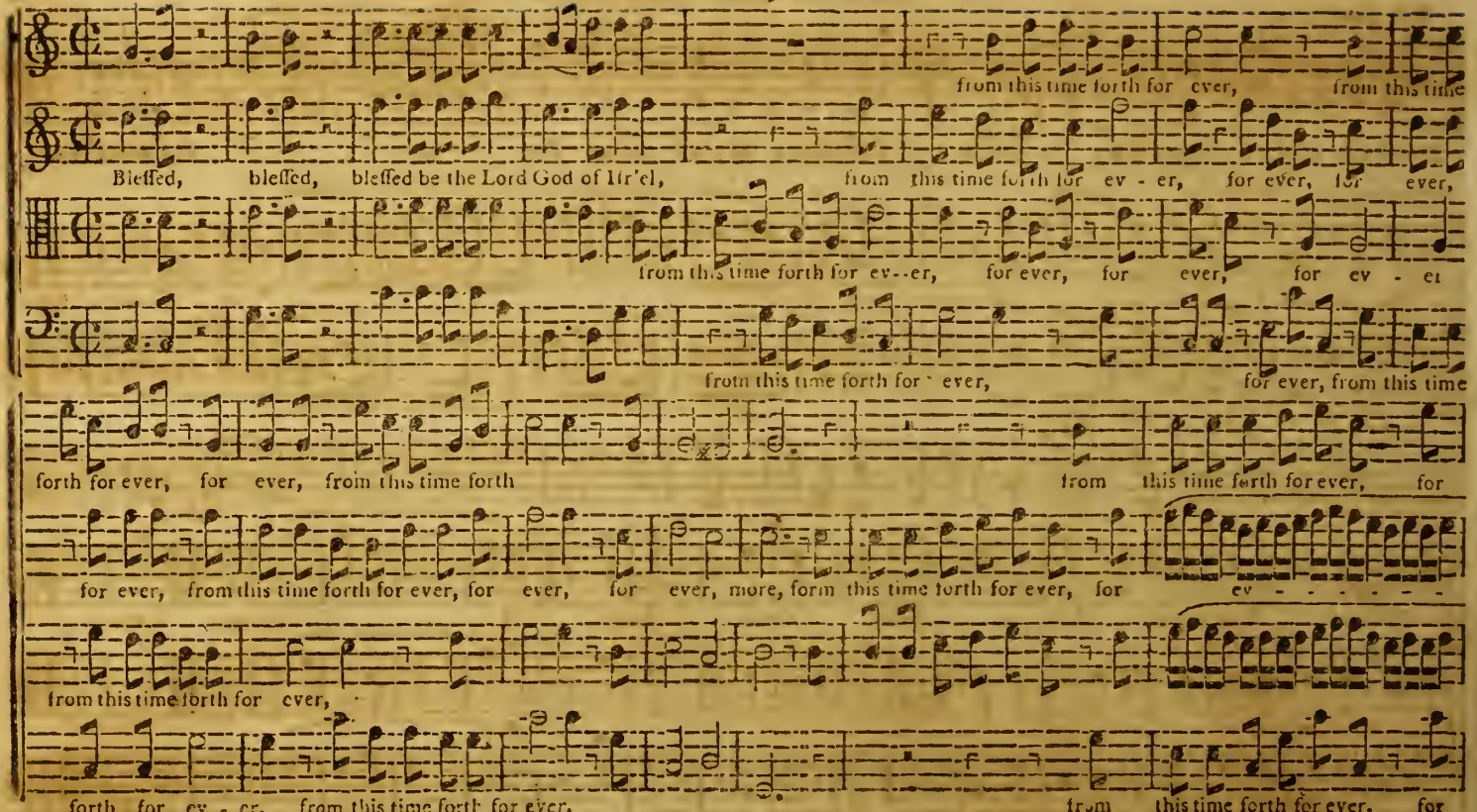

Rocks fall to duſt, and Mountains melt a - way. But fix'd thy word ; thy
ſaving power re - mains, Thy realm for - ev - er laſts ; thy own MESSIAH reigns.

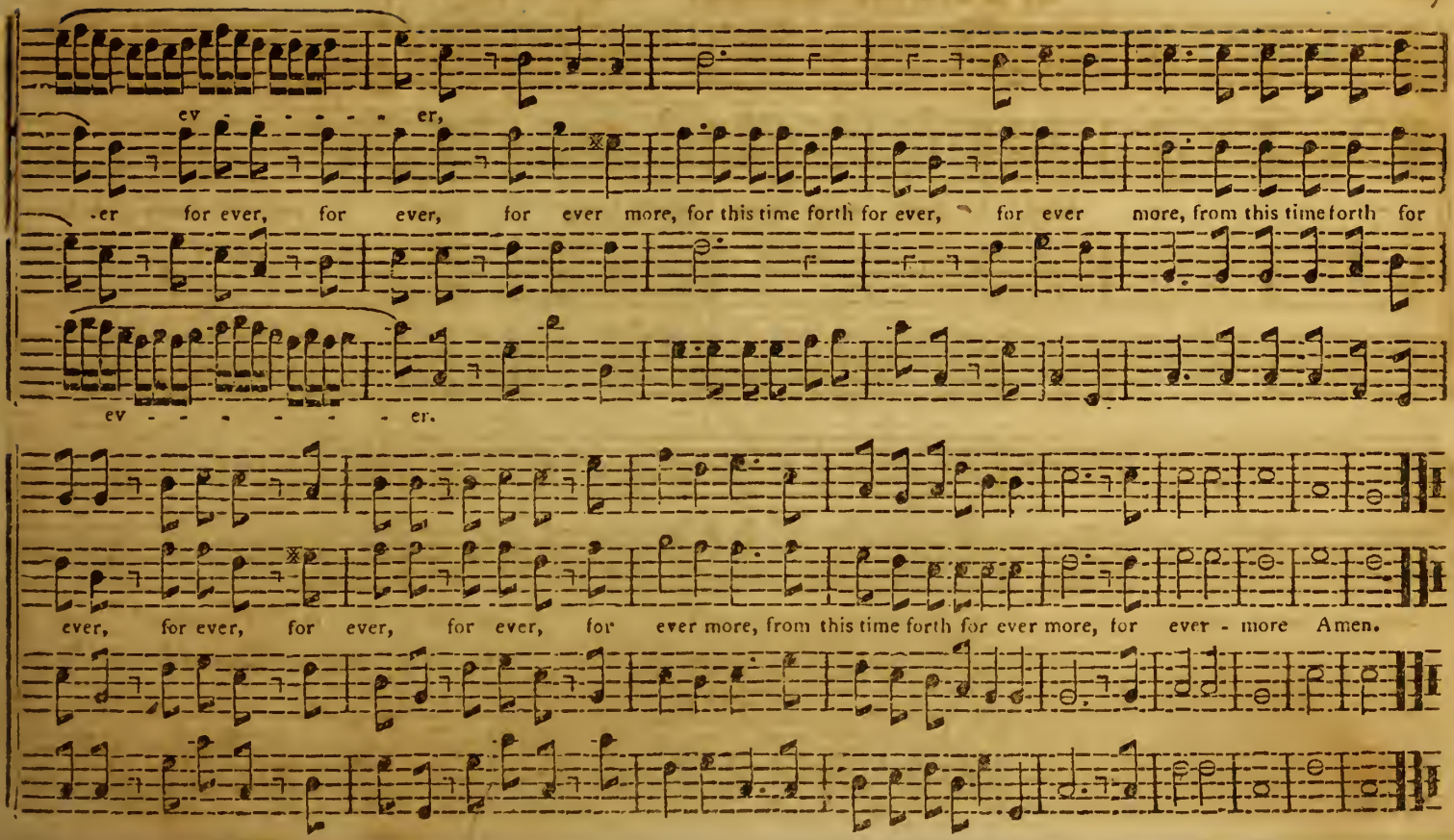

Lift up your heads O ye gates, ye gates, and be ye lift up ye everlaſting doors
Lift up your heads O ye gates, and be ye lift up ye everlaſting doors.
Lift up your heads O ye gates and be ye lift up ye everlaſting doors.
and the King of glory ſhall come in, and the King of glor - ry ſhall come in ſha -
and the King of glory, of glory ſhall come in, and the King of glo - ry
and the King of glory, and the King of glory ſhall come in, and the King of glo - ry ſha -


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

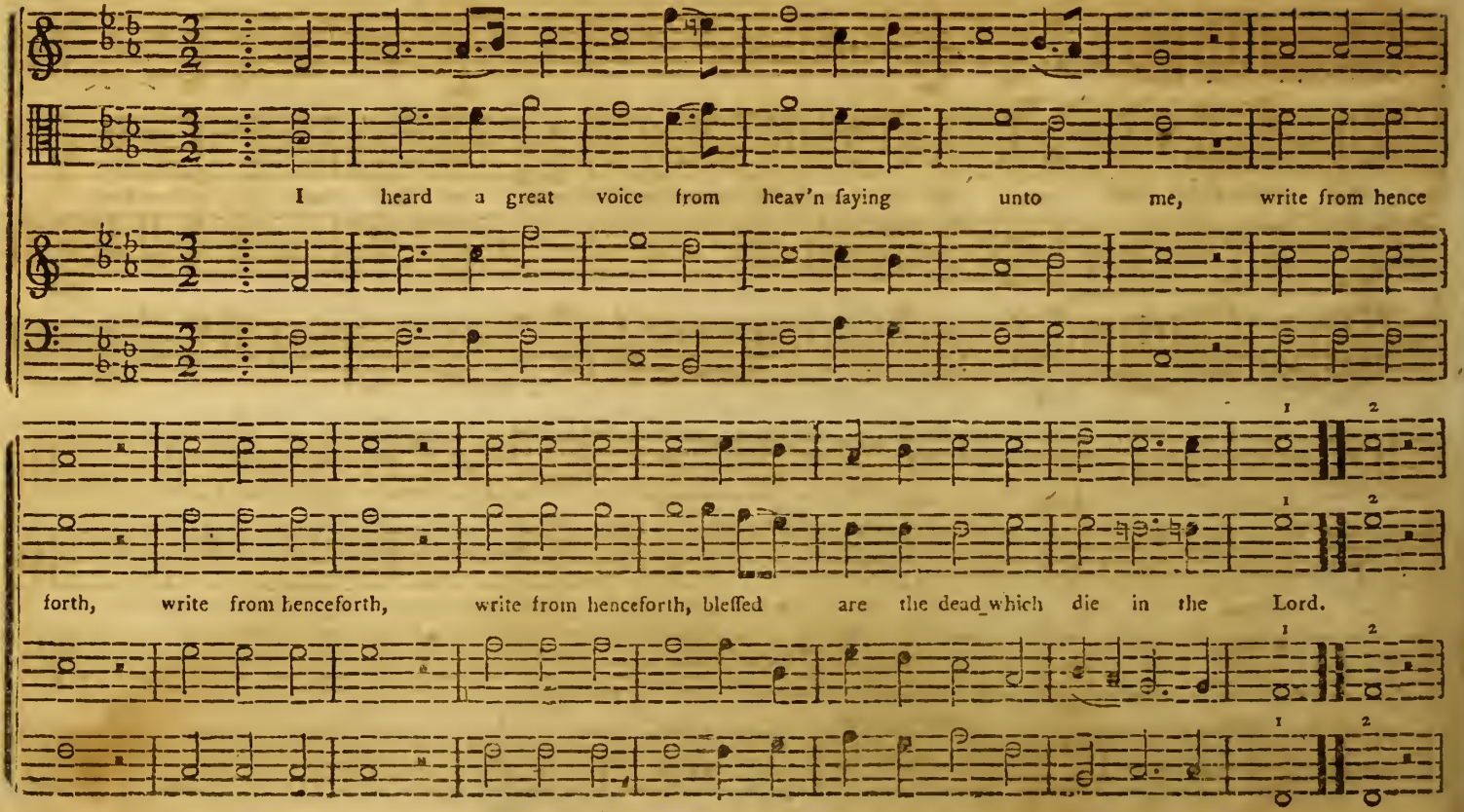

Baſs Solo.
The earth is the Lord's and all that is therein, the compaſs of the world and all that dwell therein,
For he hath founded it up - on the ſeas, and prepar - - - - - ed it upon the floods
Hallelujah, Hallelujah Hallelujah Amen, Amen, Amen, A - - - men, Amen.

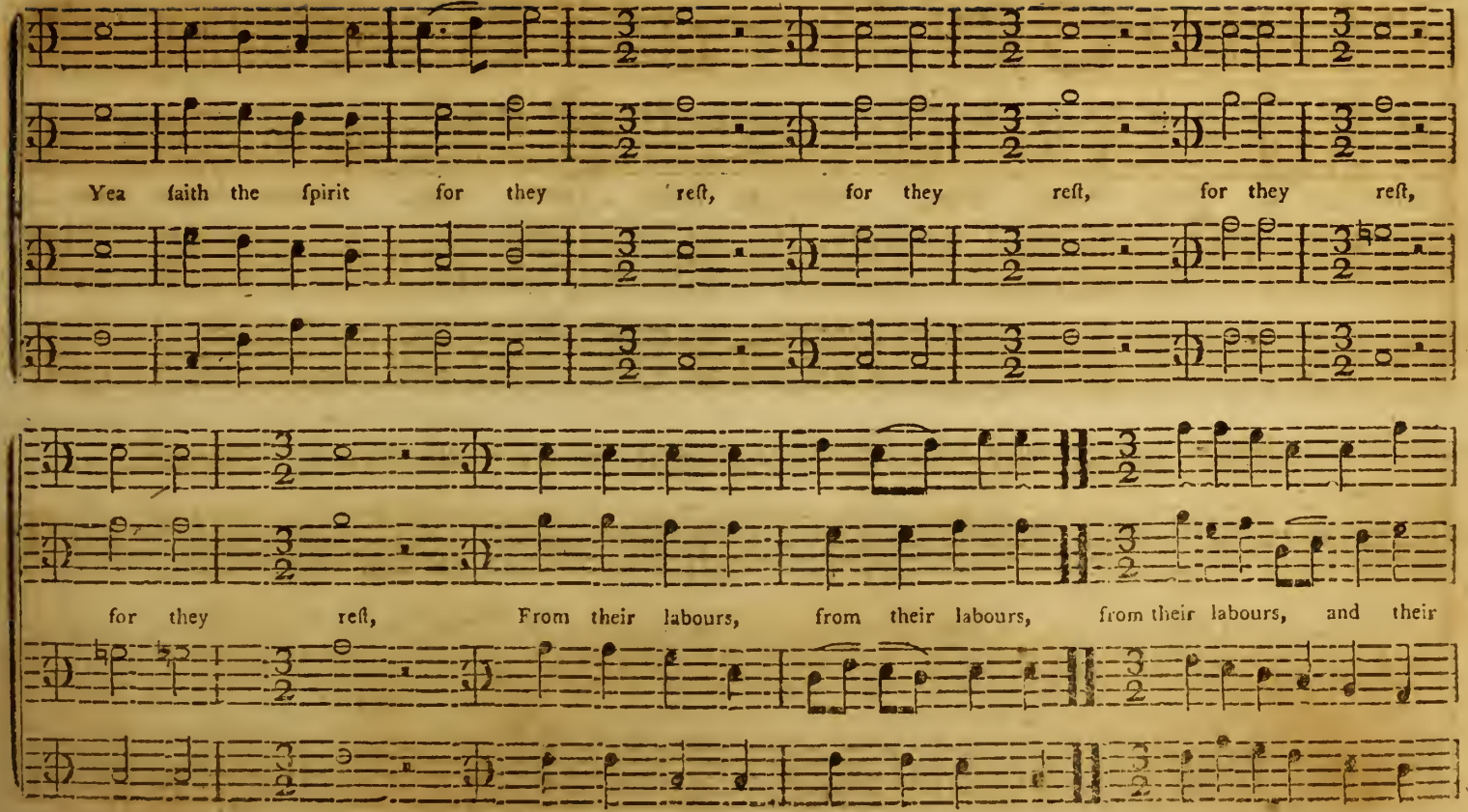
Chorus.


from this time forth for ever, from this time
Bleſſed, bleſſed, bleſſed be the Lord God of Iſr'el, from this time forth for ev - er, for ever, for ever,
from this time forth for ev--er, for ever, for ever, for ev - er
from this time forth for ever, for ever, from this time
forth for ever, for ever, from this time forth from this time forth for ever, for
for ever, from this time forth for ever, for ever, for ever, more, form this time forth for ever, for ev - - - - - -
from this time forth for ever,
forth for ev - er, from this time forth for ever, from this time forth for ever, for

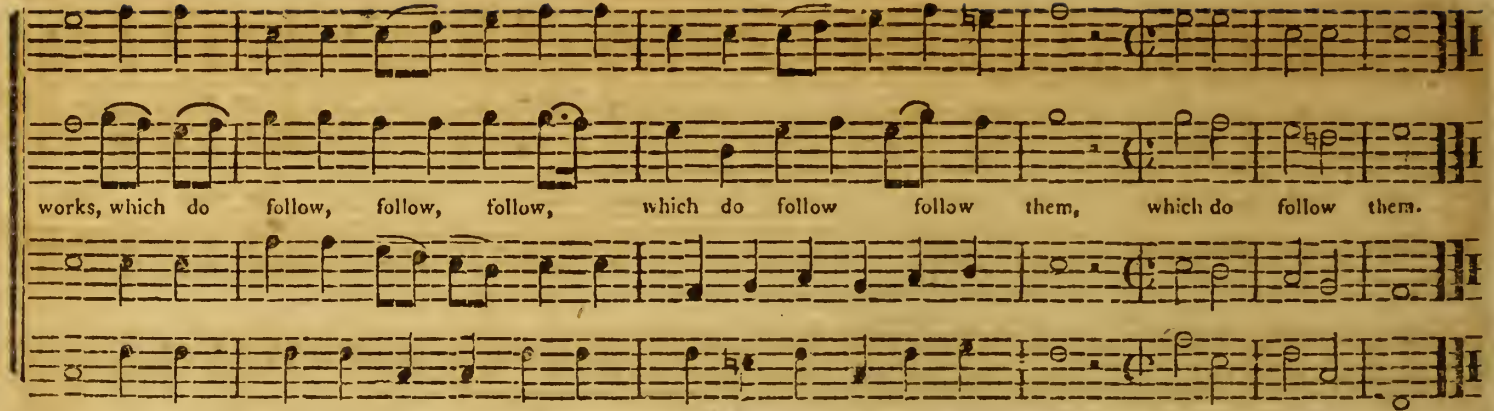

ev - - - - - - er,
-er for ever, for ever, for ever more, for this time forth for ever, for ever more, from this time forth for
ev - - - - - - - er.
ever, for ever, for ever, for ever, for ever more, from this time forth for ever more, for ever - more Amen.

A Funeral Anthem. Rev. Chap. 14th.

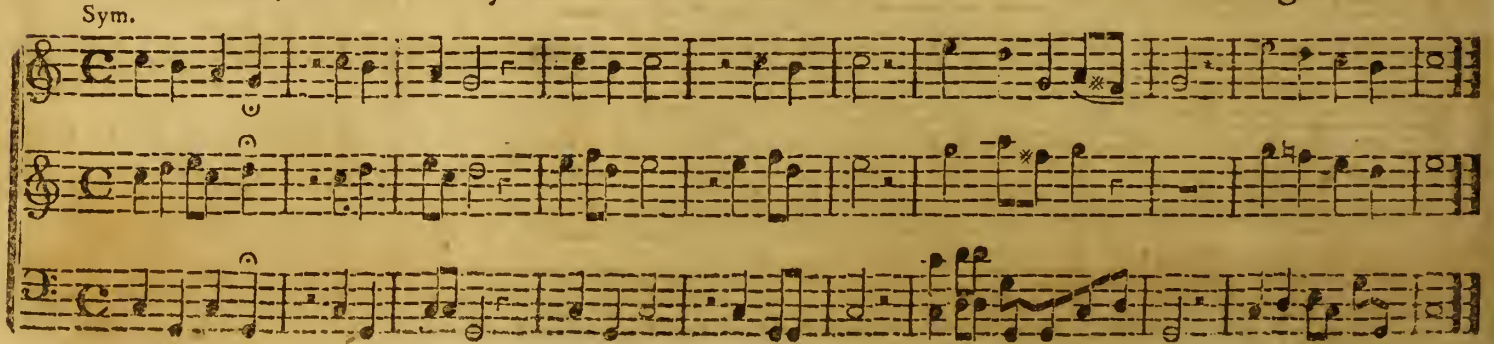



Yea ſaith the ſpirit for they reſt, for they reſt, for they reſt,
for they reſt, From their labours, from their labours, from their labours, and their

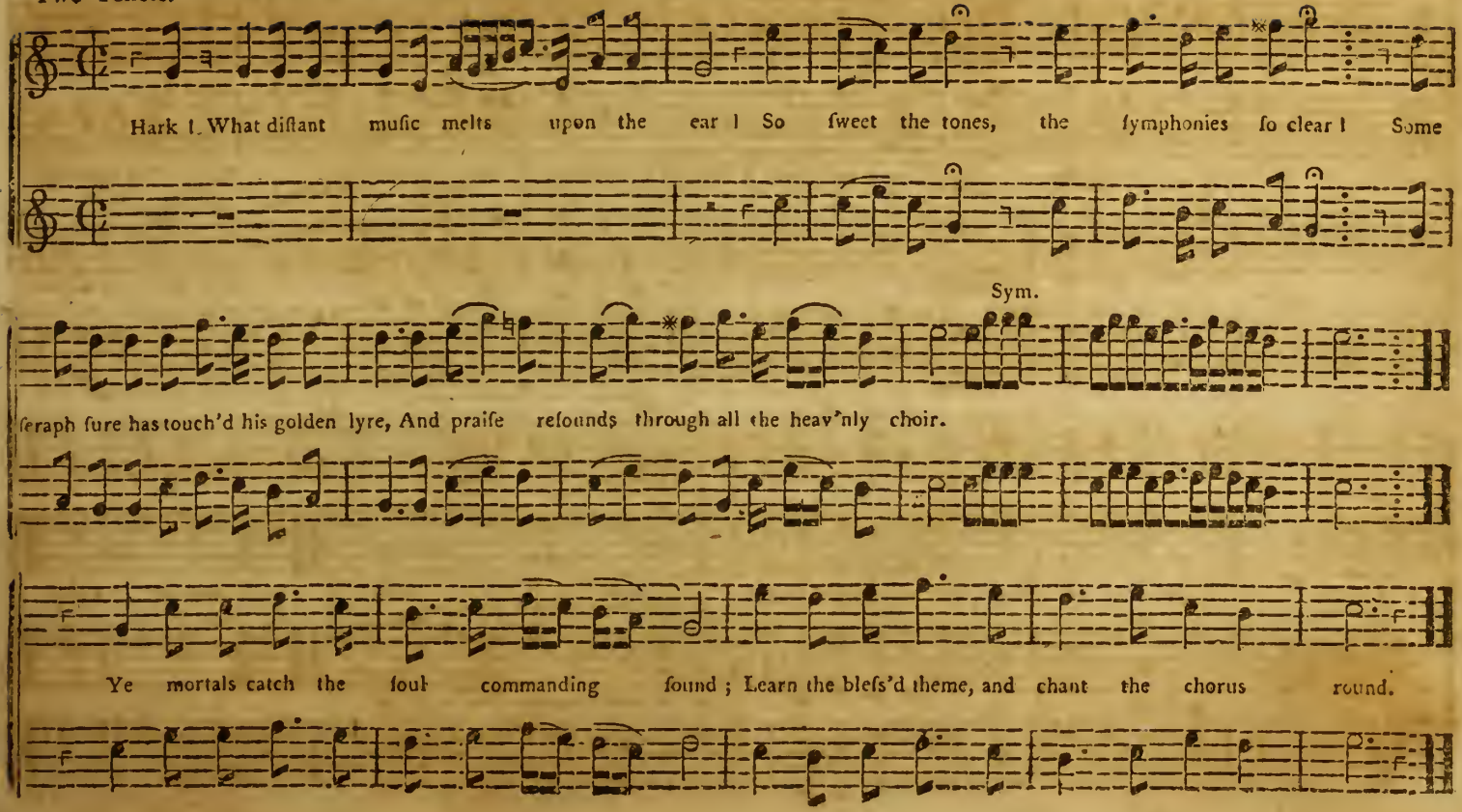
Anthem. Continued.



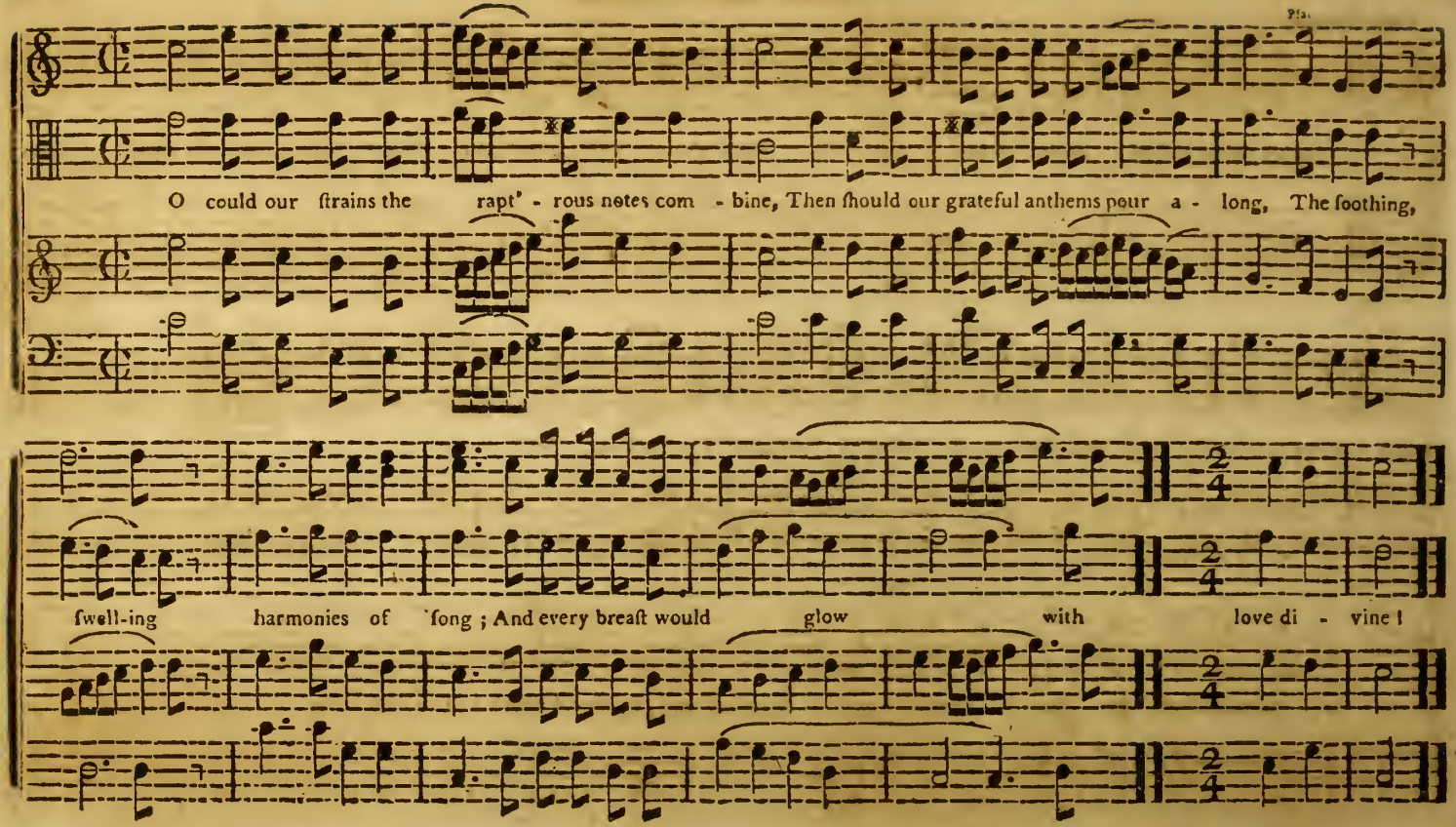
Ode, introductory to a Sacred Concert. Words by Thaddeus M. Harris. Original.

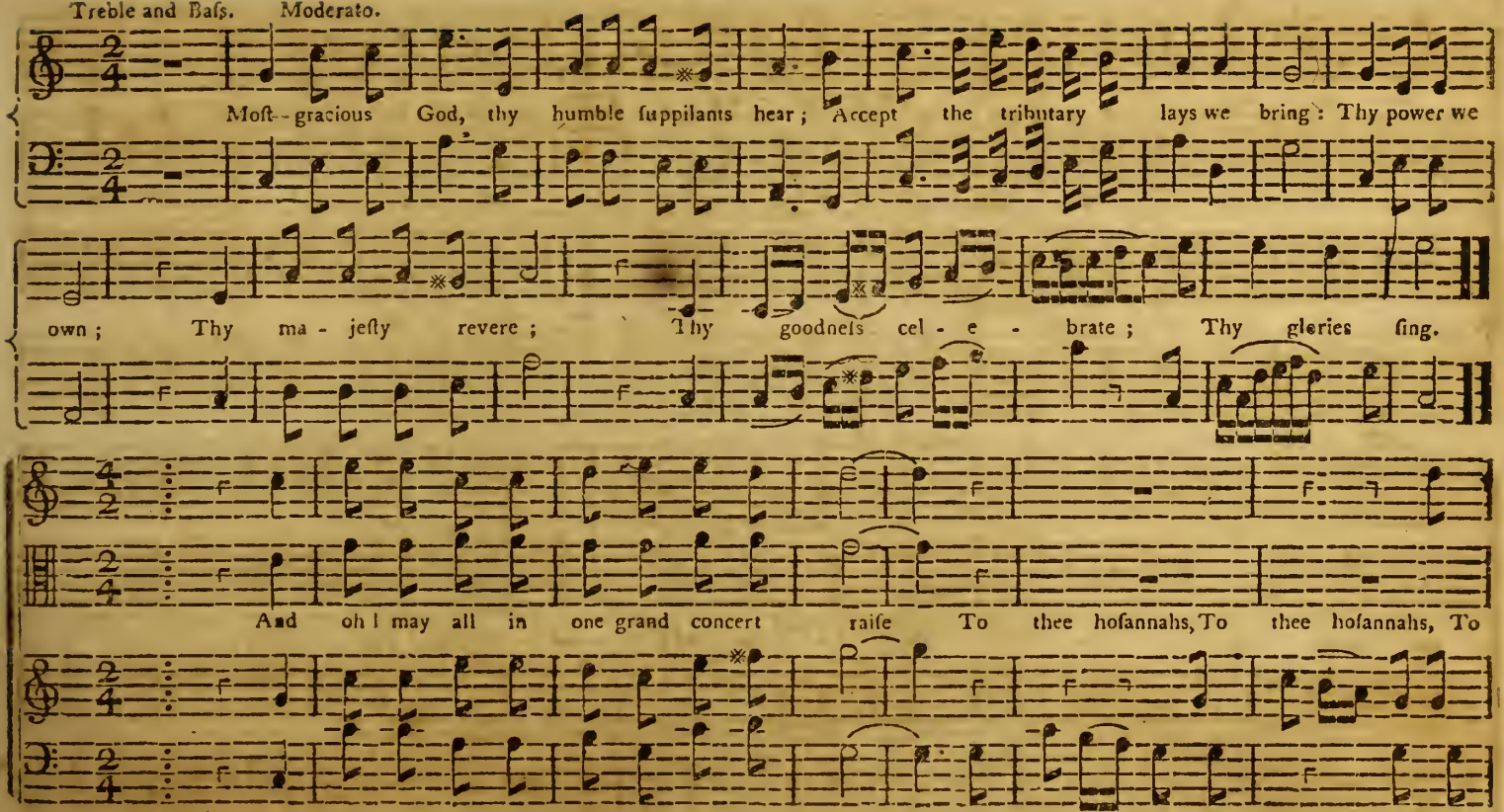


Two Tenors.

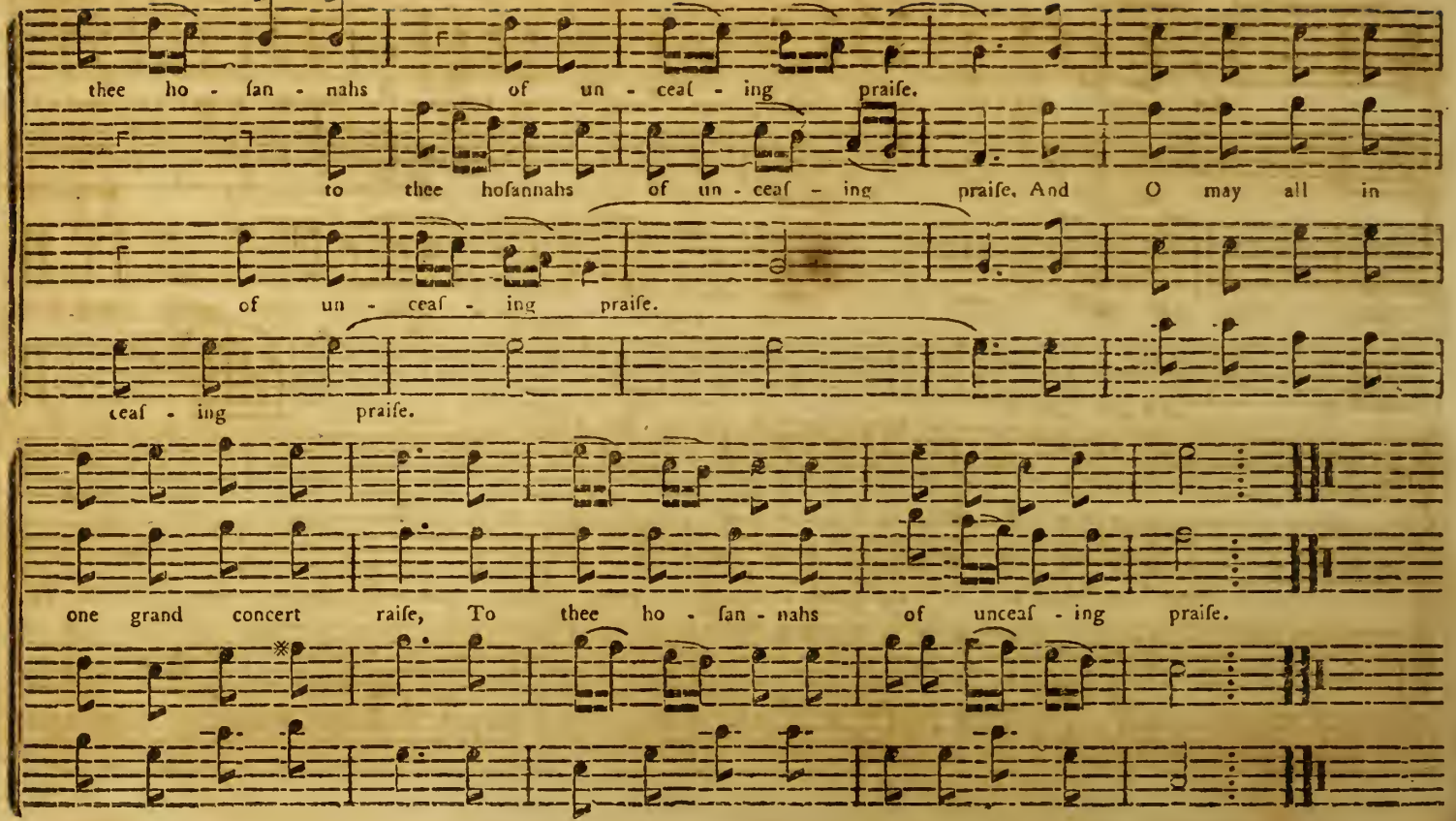

Hark! What diſtant muſic melts upon the ear! So ſweet the tones, the ſymphonies ſo clear! Some
Sym.
ſeraph ſure has touch'd his golden lyre, And praiſe reſounds through all the heav'nly choir.
Ye mortals catch the ſoul commanding ſound; Learn the bleſs'd theme, and chant the chorus round.

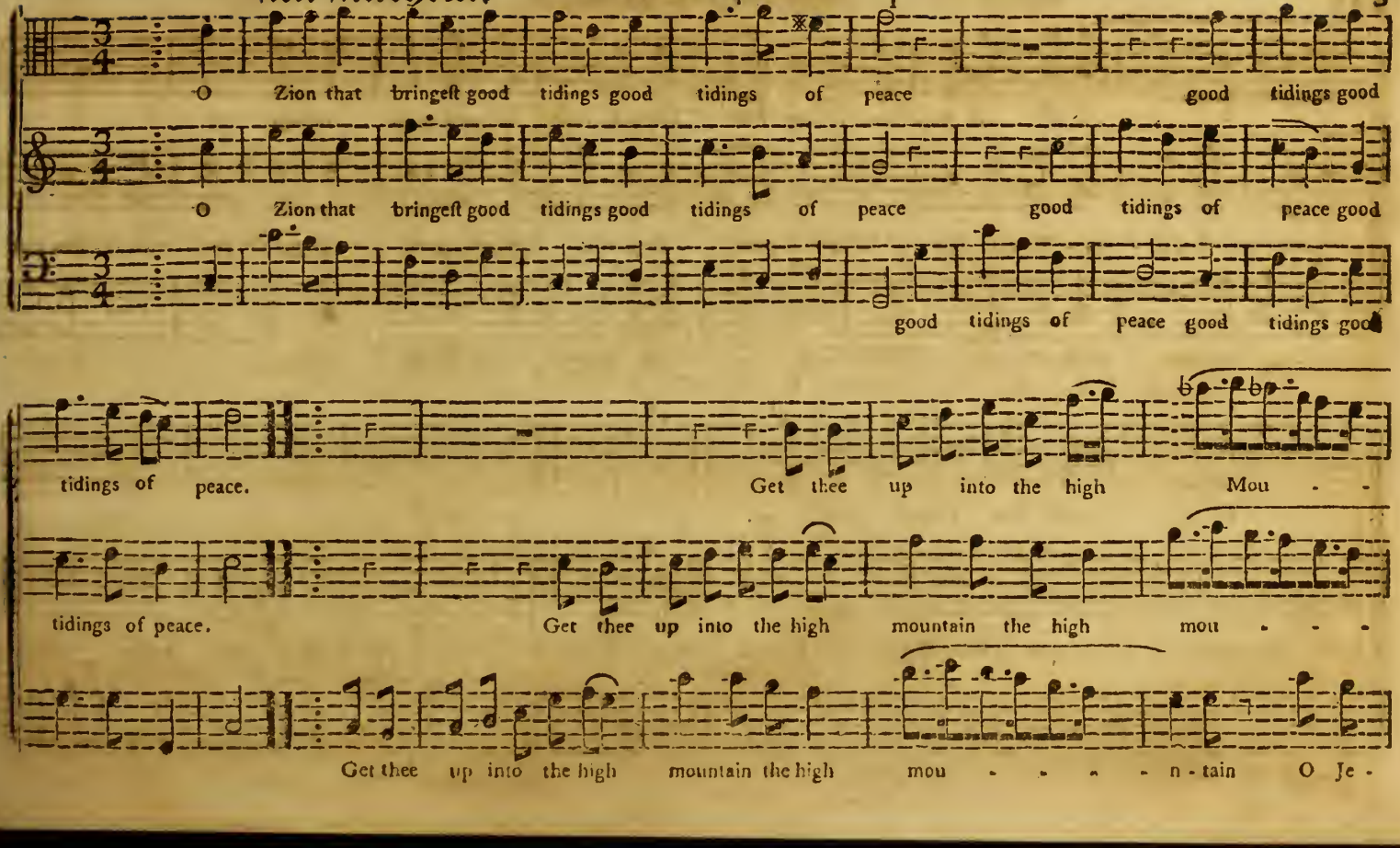
Ode. Continued.

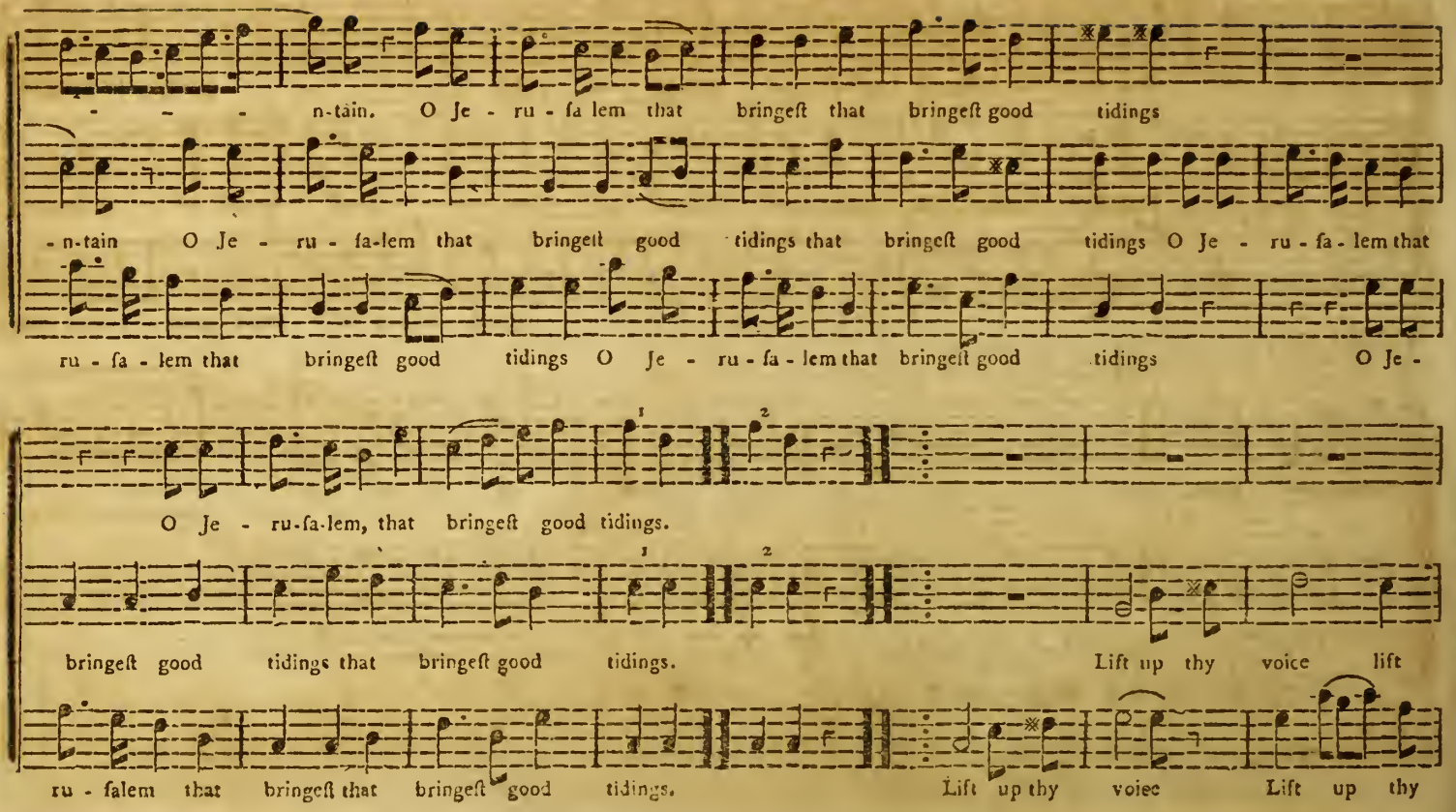


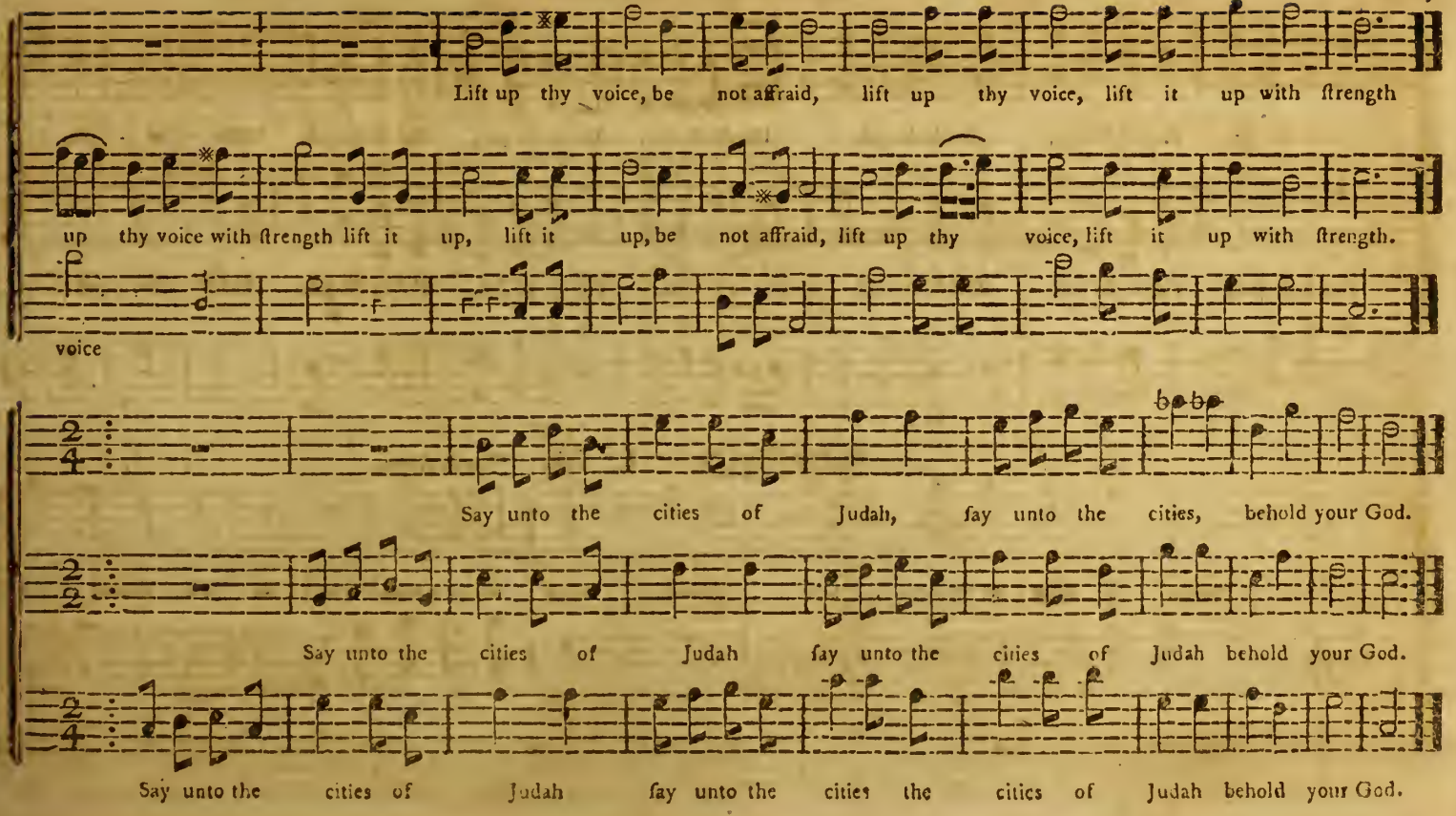

Treble and Baſs. Moderato.
Moſt-gracious God, thy humble ſuppilants hear; Accept the tributary lays we bring: Thy power we
own; Thy ma-jeſty revere; Thy goodneſs cel-e-brate; Thy glories ſing.
And oh! may all in one grand concert raiſe To thee hoſannahs, To thee hoſannahs, To

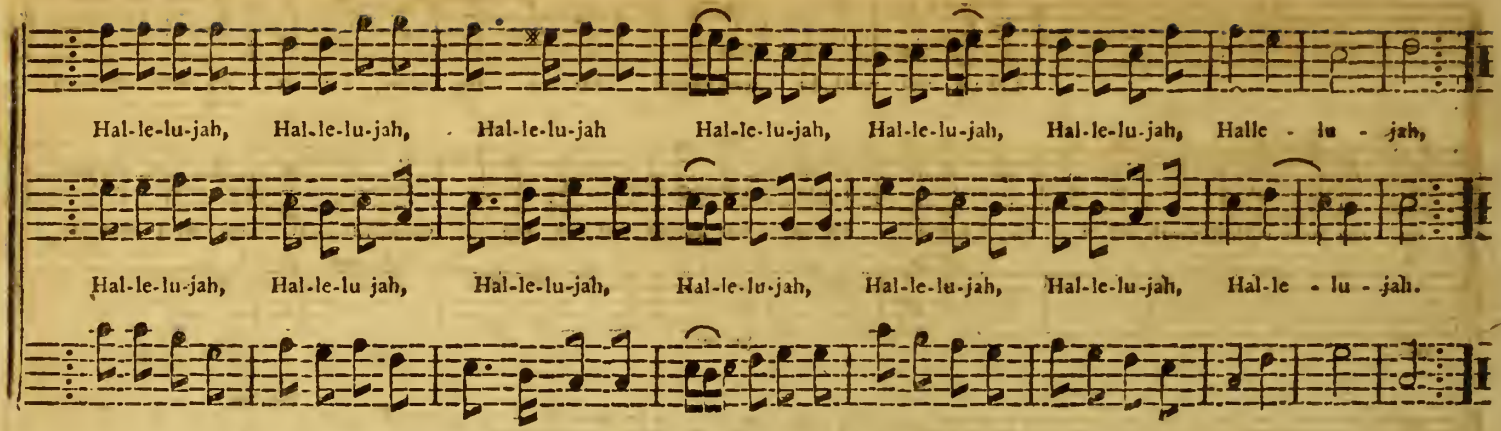
Ode. Continued.



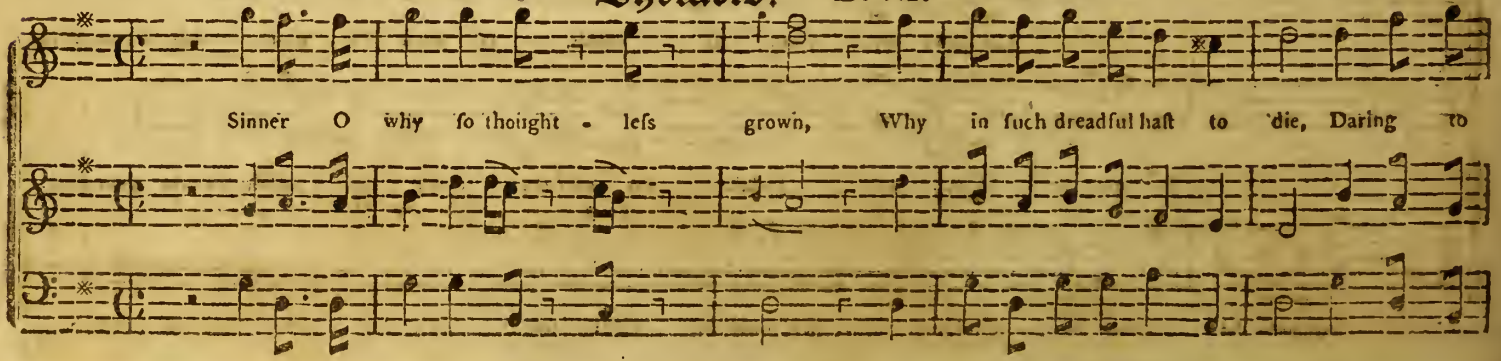

O Zion that bringest good tidings good tidings of peace good tidings good
O Zion that bringest good tidings good tidings of peace good tidings of peace good
good tidings of peace good tidings good
tidings of peace. Get thee up into the high Mou - -
tidings of peace. Get thee up into the high mountain the high mou - - -
Get thee up into the high mountain the high mou - - - - n - tain O Je -

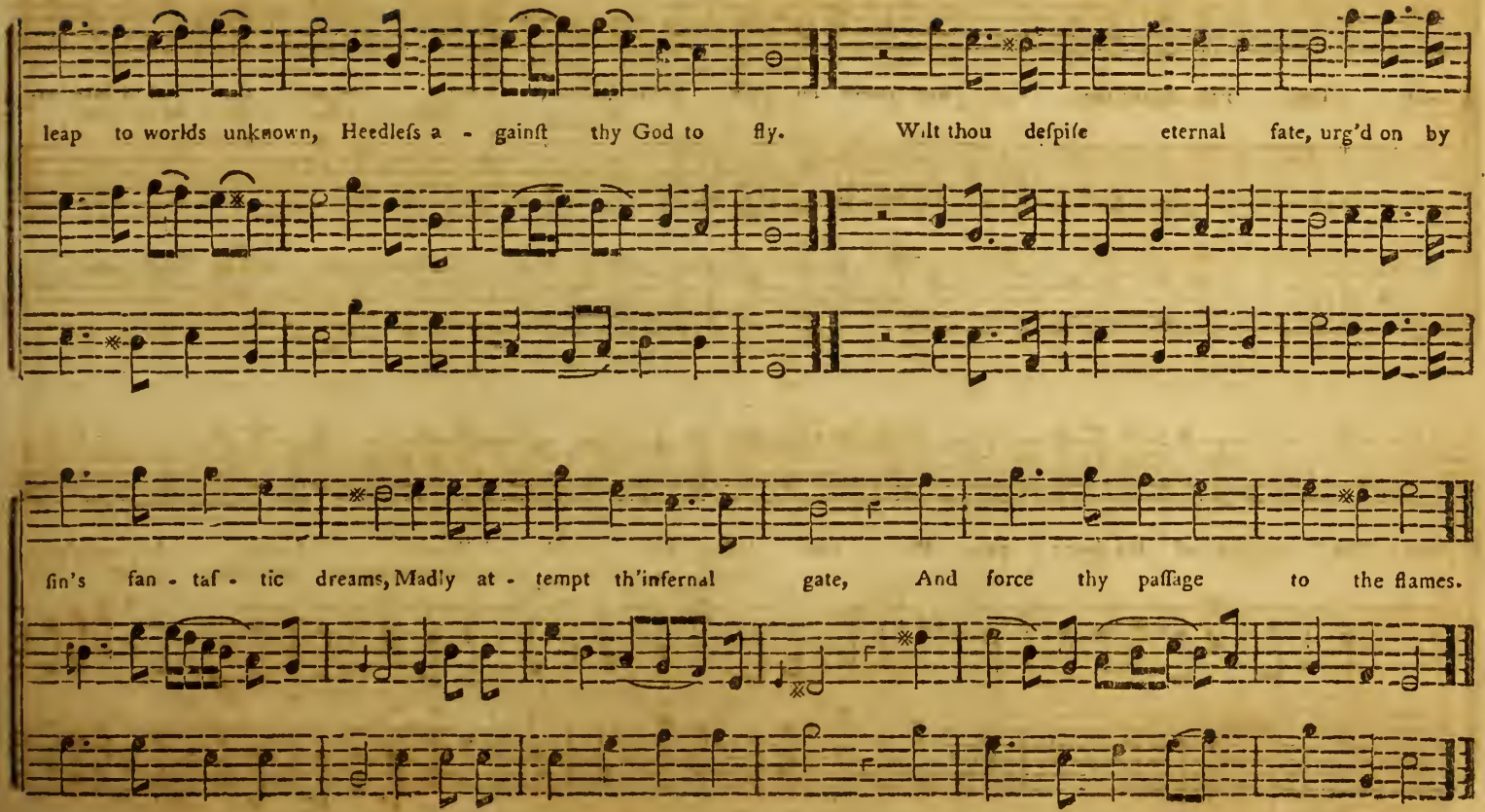

- - - n-tain. O Je - ru - ſa lem that bringeſt that bringeſt good tidings
- n-tain O Je - ru - ſa-lem that bringeſt good tidings that bringeſt good tidings O Je - ru - ſa - lem that
ru - ſa - lem that bringeſt good tidings O Je - ru - ſa - lem that bringeſt good tidings O Je -
O Je - ru-ſa-lem, that bringeſt good tidings.
bringeſt good tidings that bringeſt good tidings. Lift up thy voice lift
ru - ſalem that bringeſt that bringeſt good tidings. Lift up thy voiec Lift up thy


Lift up thy voice, be not affraid, lift up thy voice, lift it up with ſtrength
up thy voice with ſtrength lift it up, lift it up, be not affraid, lift up thy voice, lift it up with ſtrength.
voice
Say unto the cities of Judah, ſay unto the cities, behold your God.
Say unto the cities of Judah ſay unto the cities of Judah behold your God.
Say unto the cities of Judah ſay unto the cities the citics of Judah behold your God.

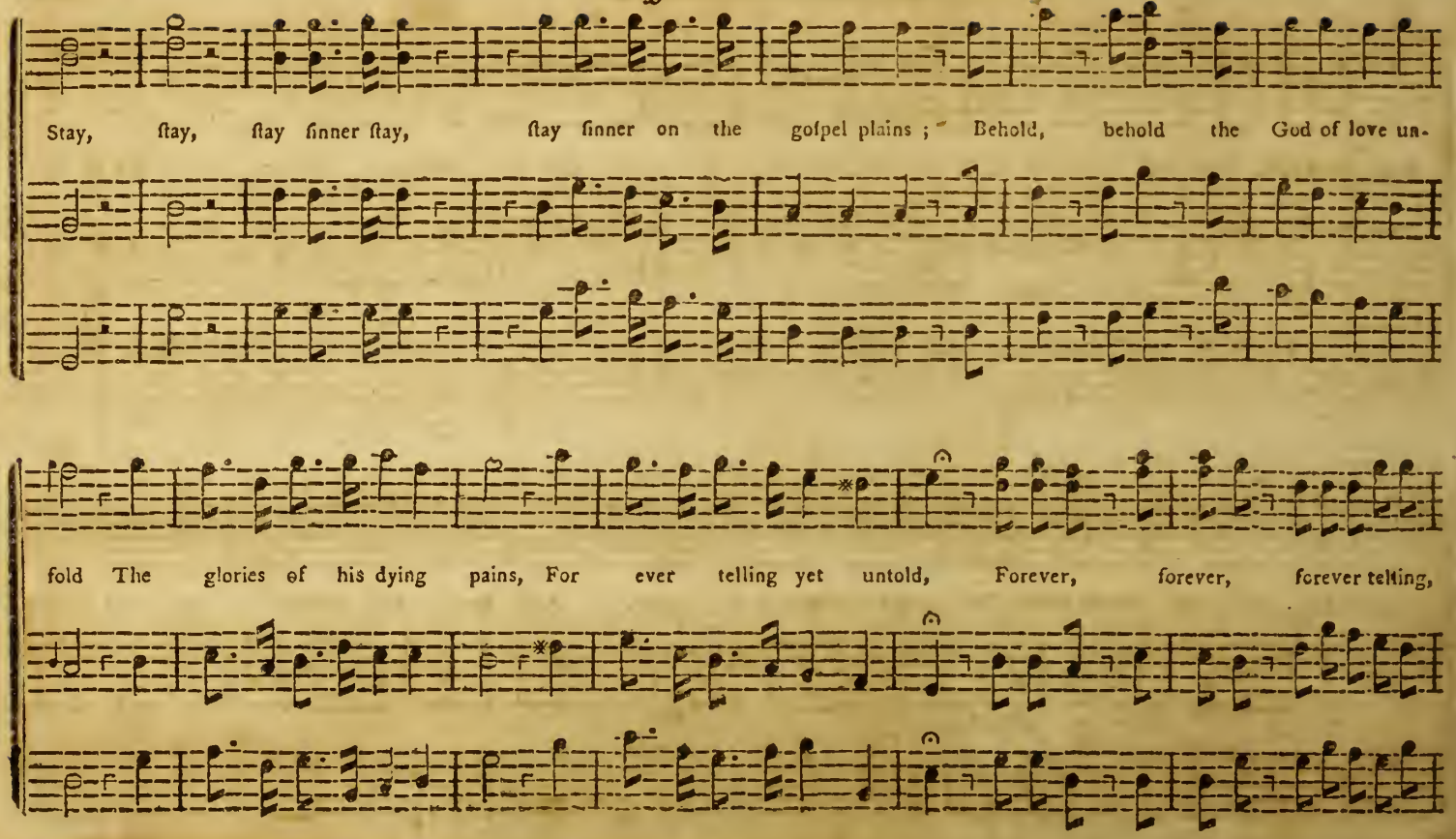


Sheffield. L. M. Words Anon.

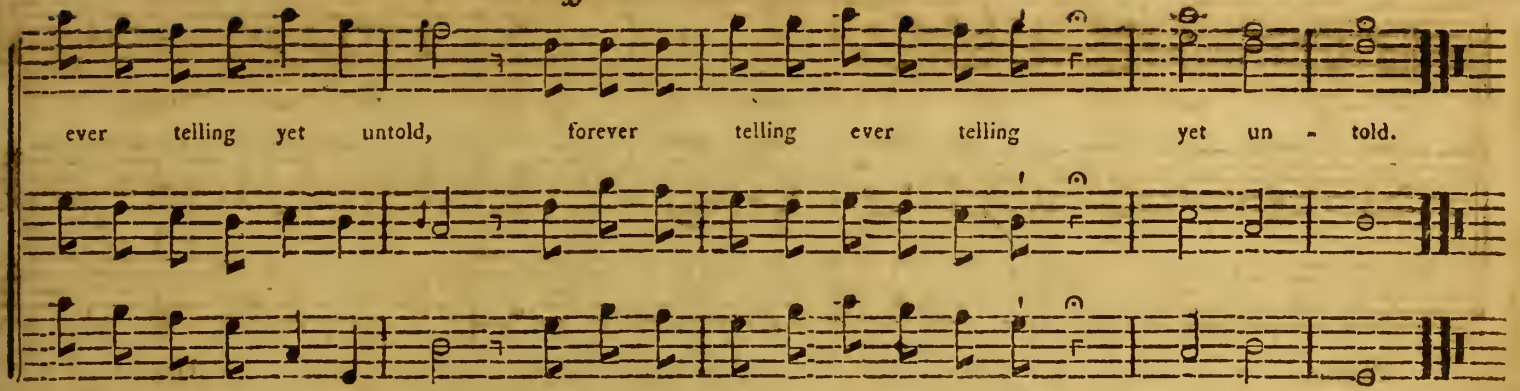



leap to worlds unknown, Heedleſs a - gainſt thy God to fly. Wilt thou deſpiſe eternal fate, urg'd on by
ſin's fan - taſ - tic dreams, Madly at - tempt th'infernal gate, And force thy paſſage to the flames.

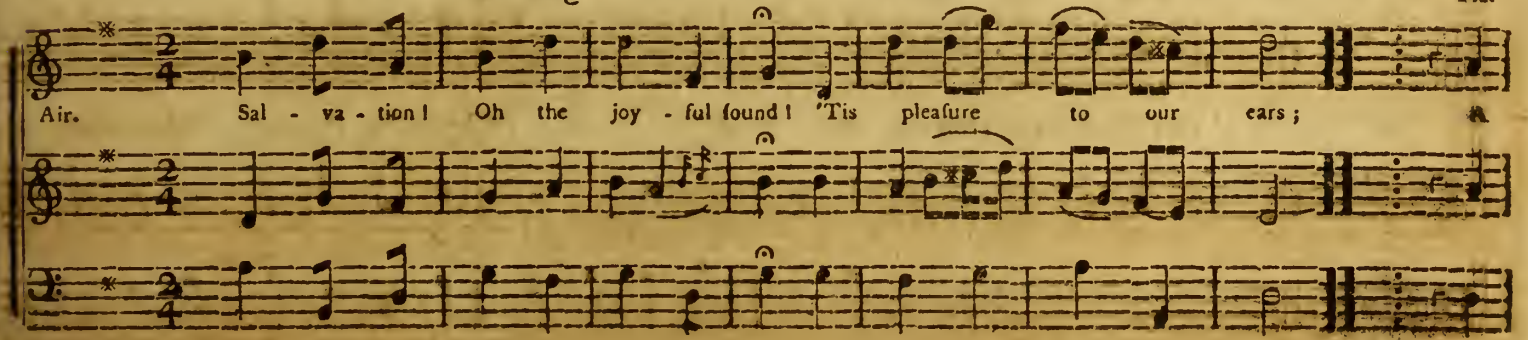
Sheffield. Continued.



Sheffield. Continued.

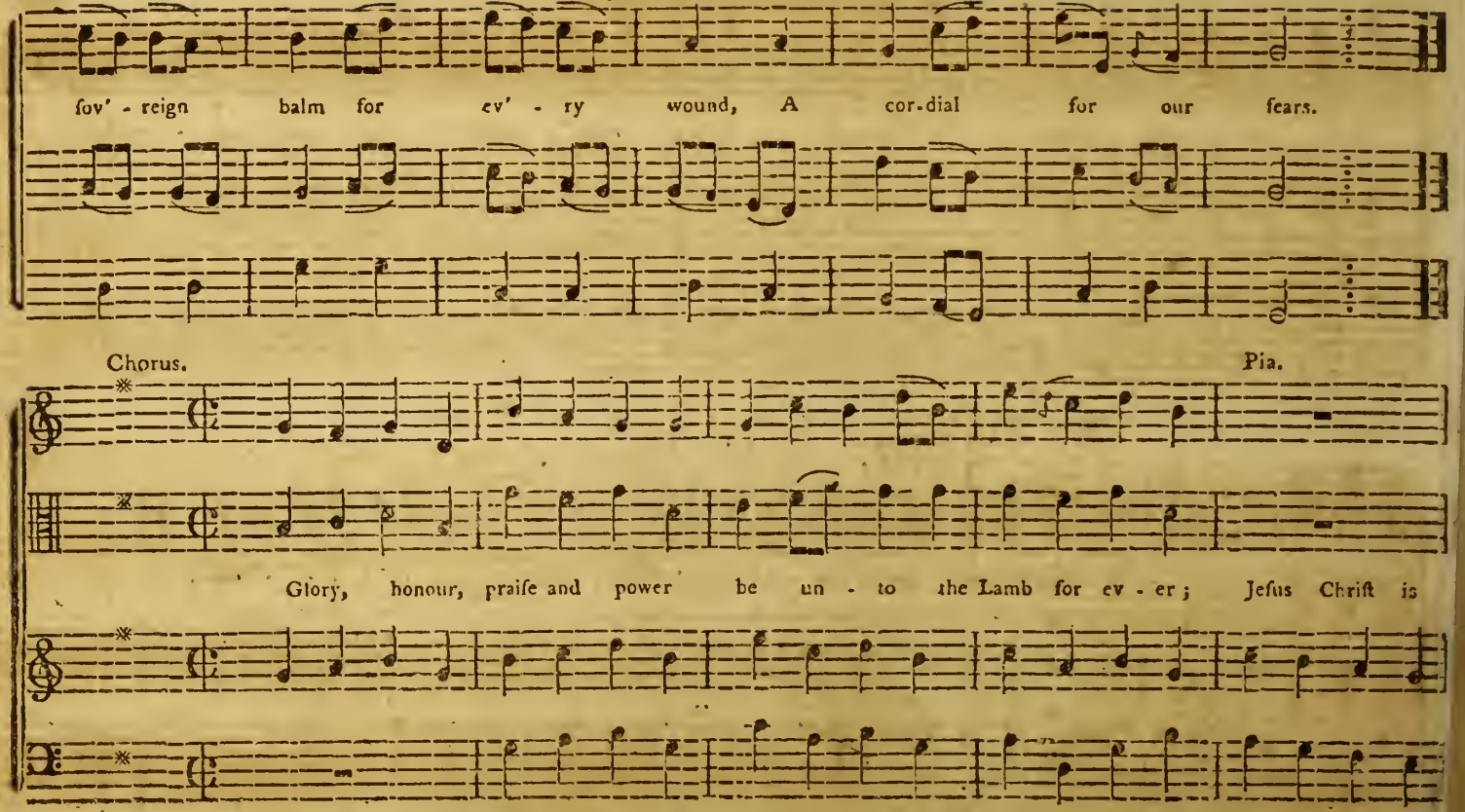


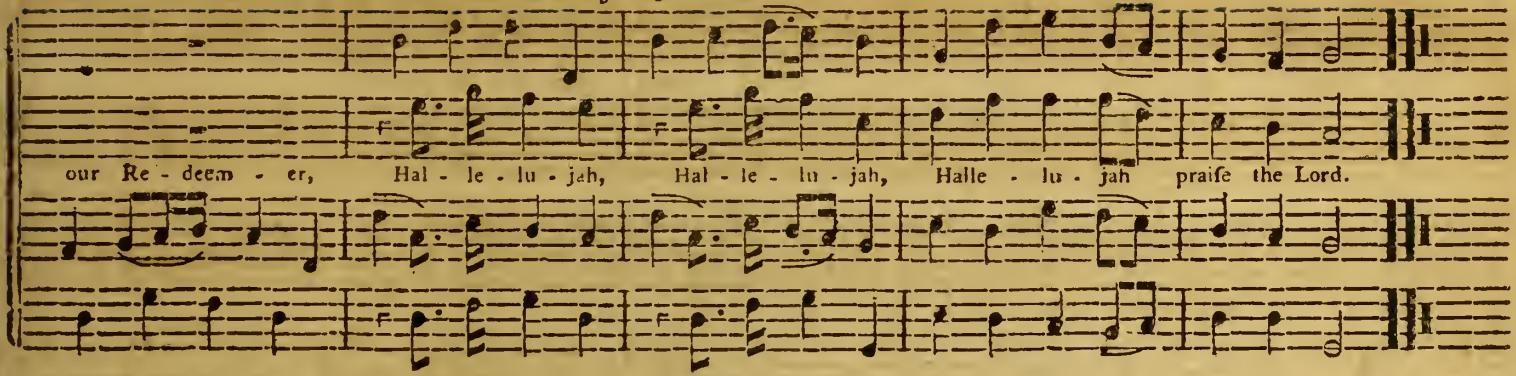
Ashley. C. M. Words by Dr. Watts.



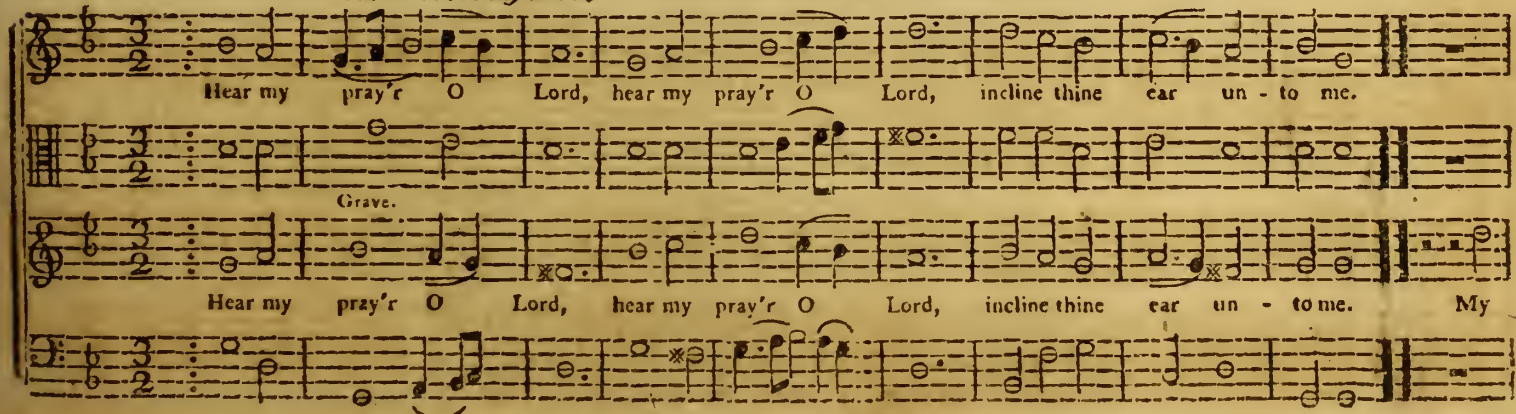
Aſhley. Continued.

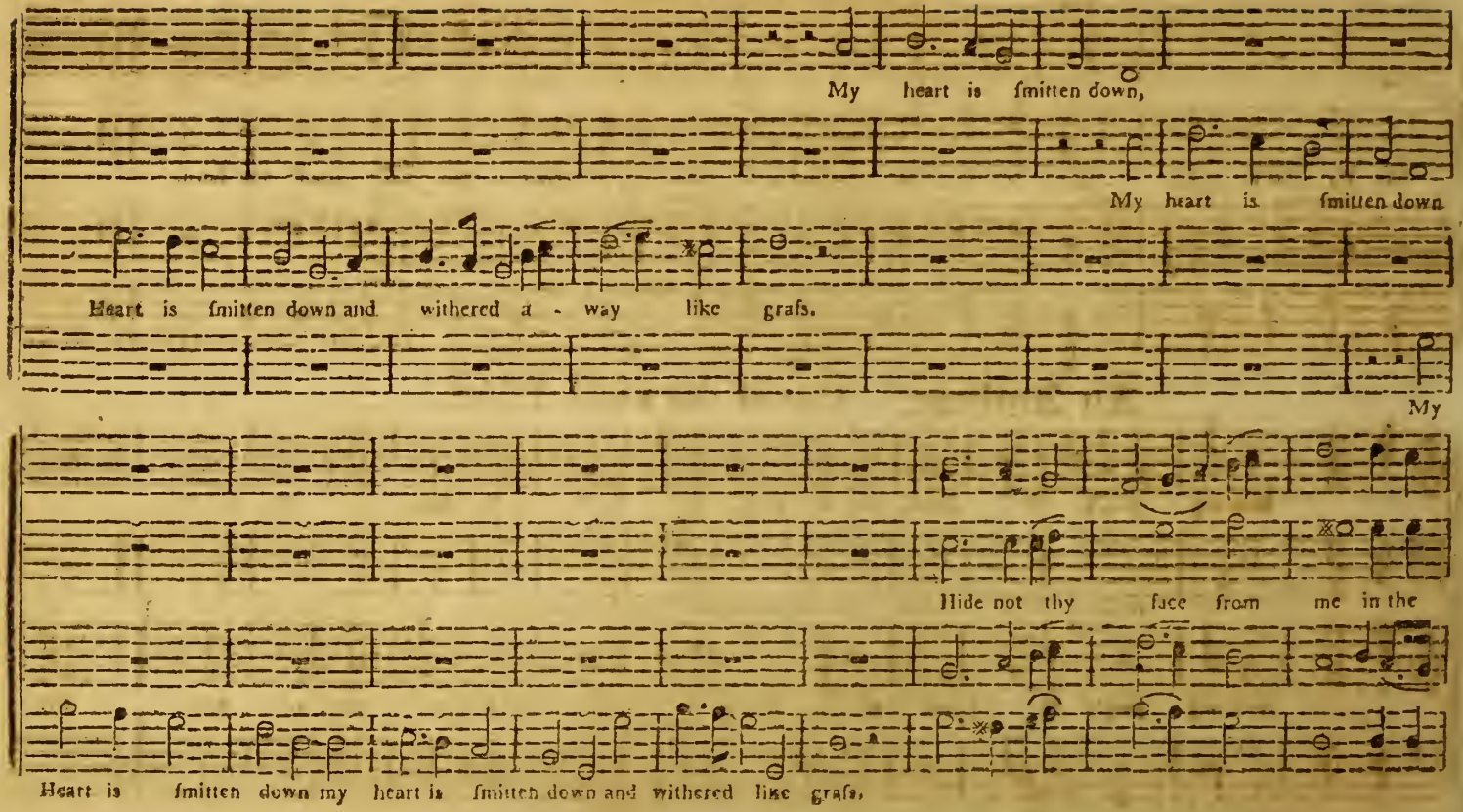
For.

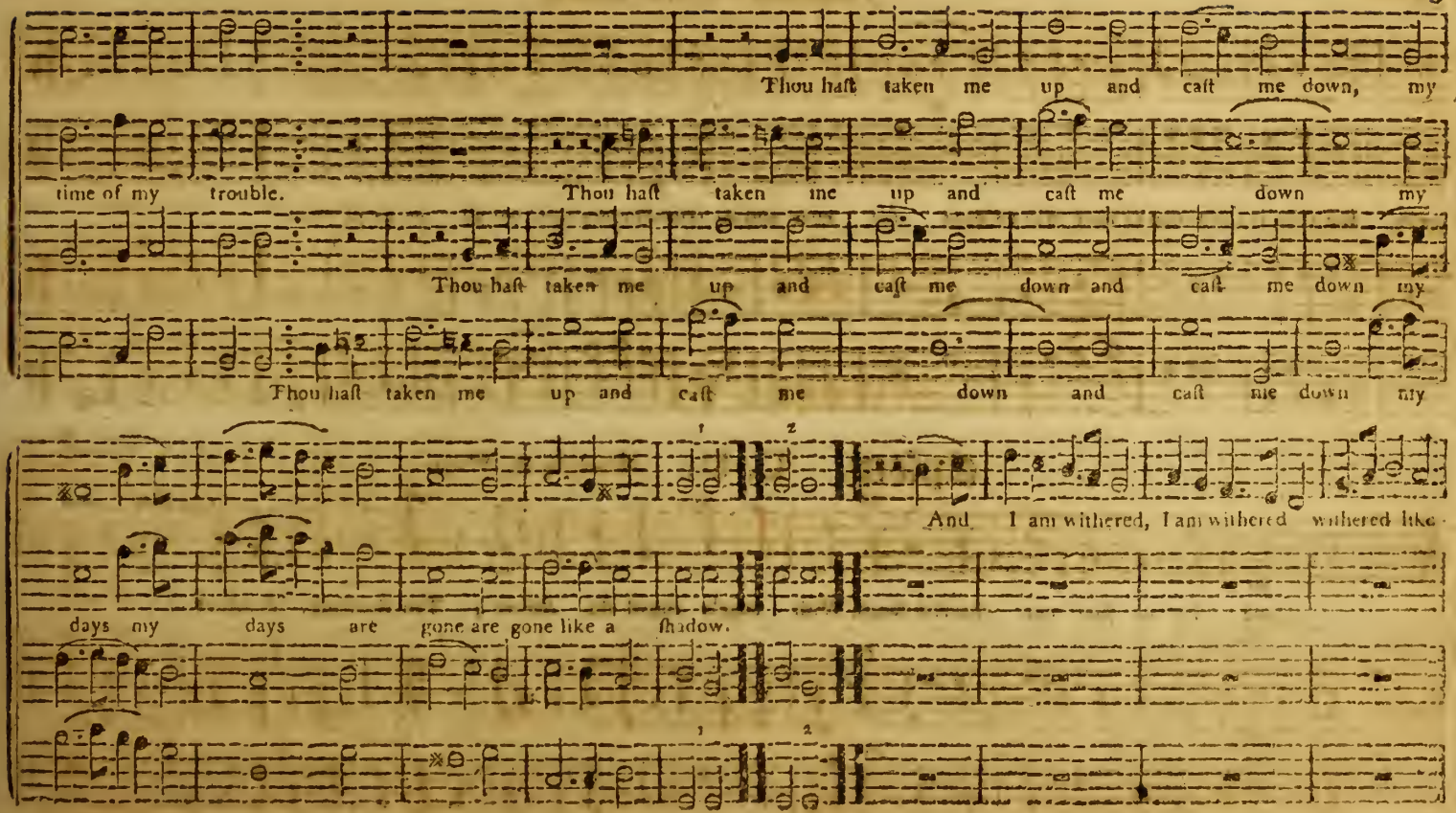


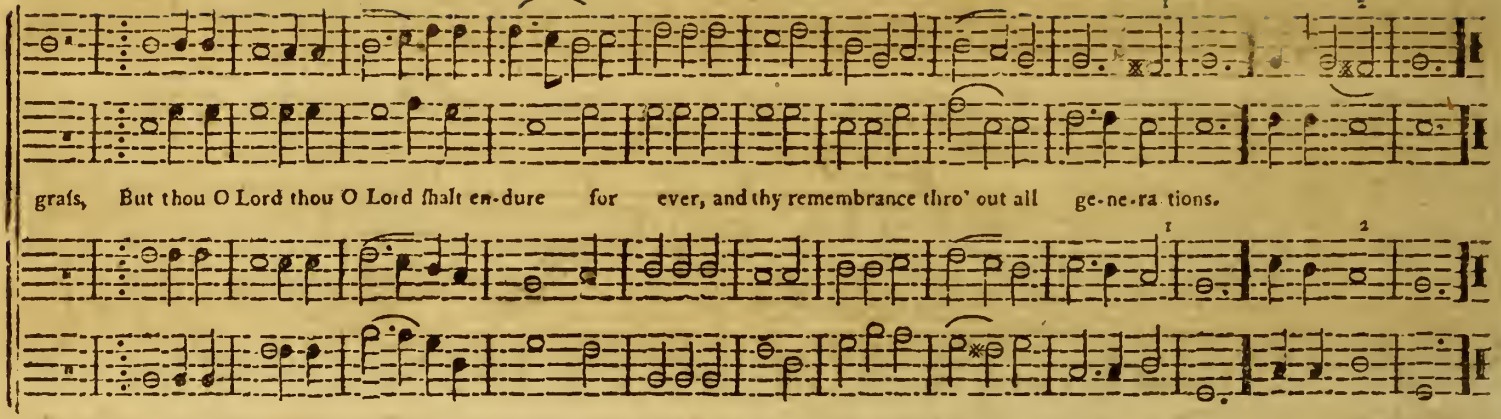


An Anthem. Out of the 102d Pſalm.



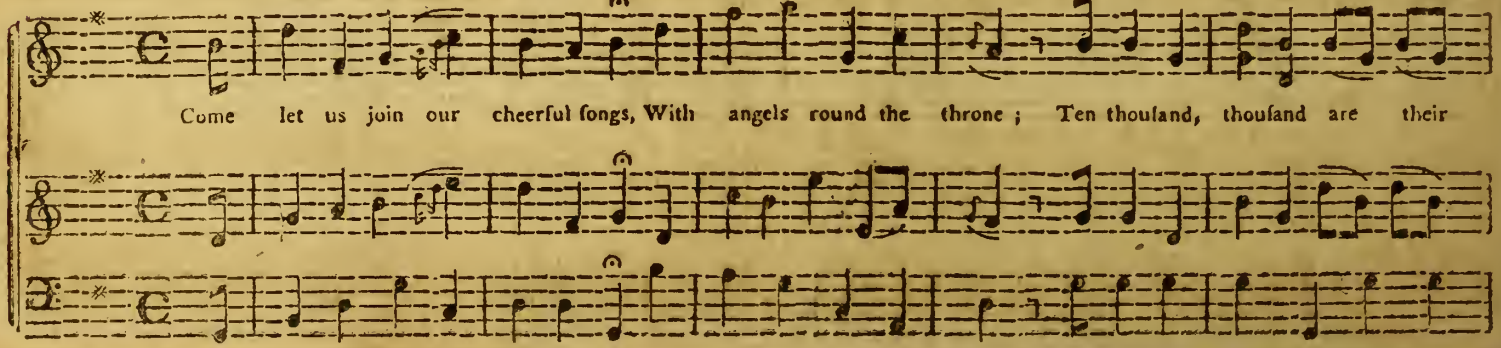

My heart is ſmitten down,
My heart is ſmitten down
Heart is ſmitten down and withered a - way like graſs.
My
Hide not thy face from me in the
Heart is ſmitten down my heart is ſmitten down and withered like graſs.

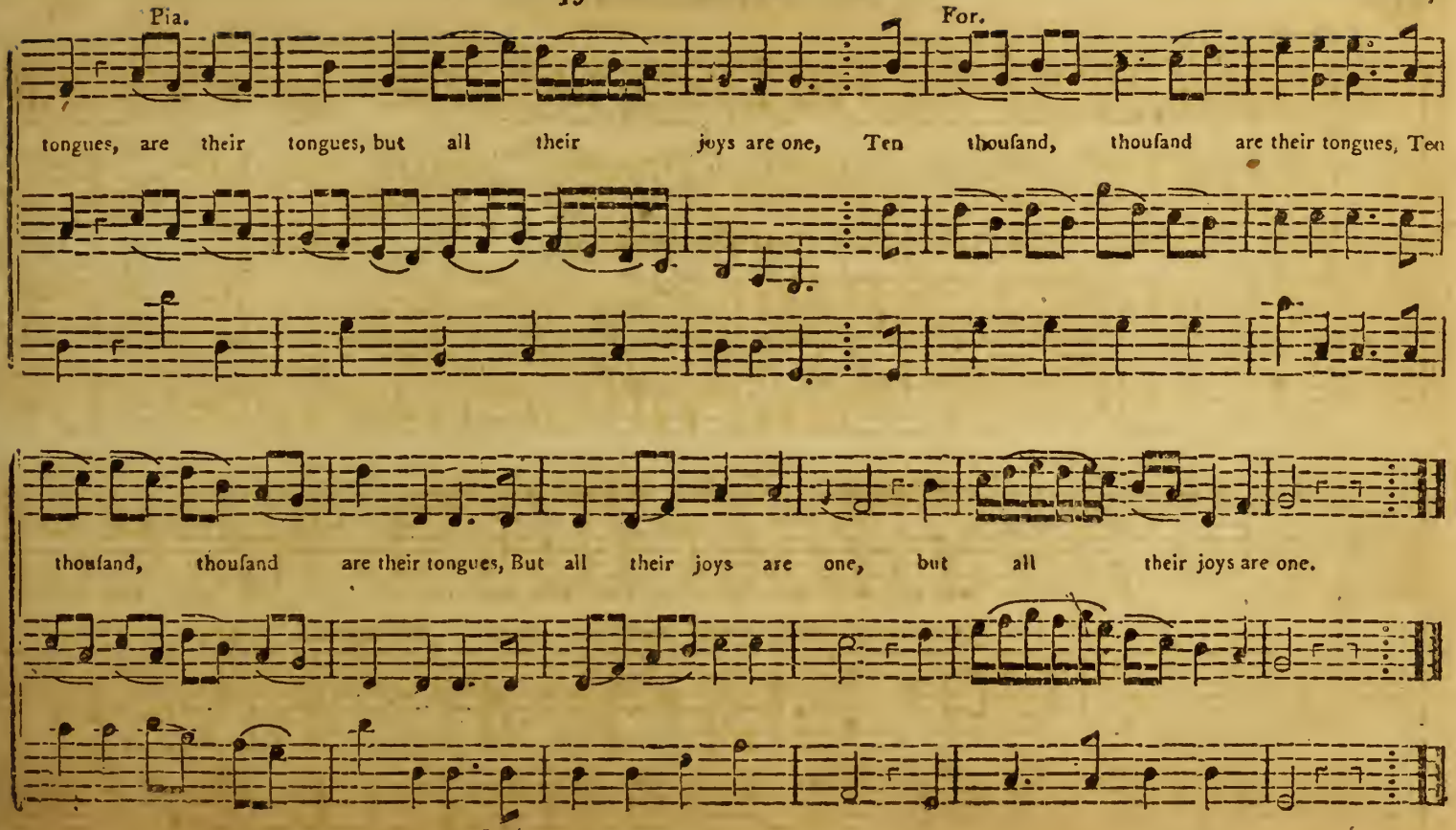

Thou haſt taken me up and caſt me down, my
time of my trouble. Thou haſt taken me up and caſt me down my
Thou haſt taken me up and caſt me down and caſt me down my
Thou haſt taken me up and caſt me down and caſt me down my
1 2
And I am withered, I am withered withered like
days my days are gone are gone like a ſhadow.
1 2



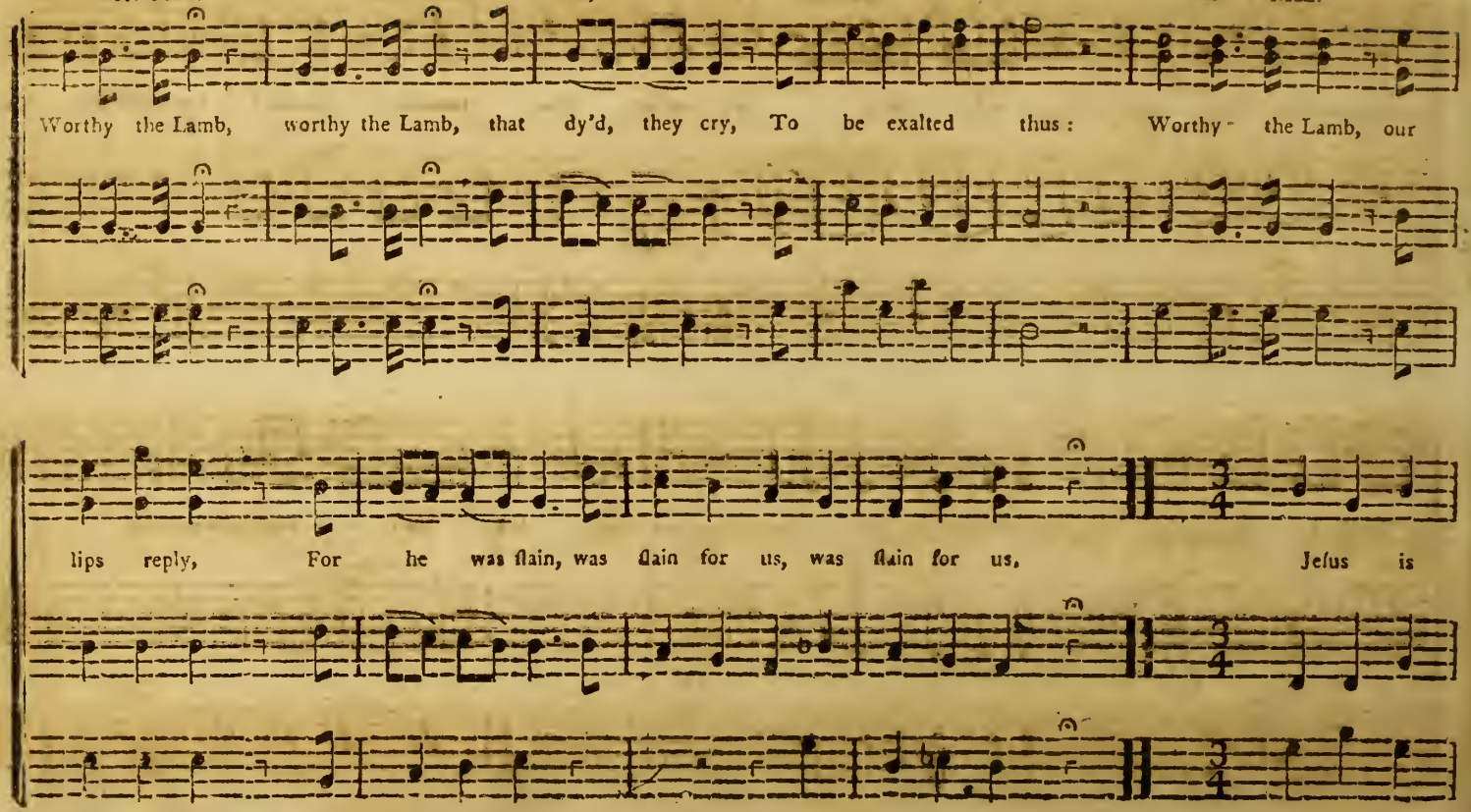
Epſom. C. M.

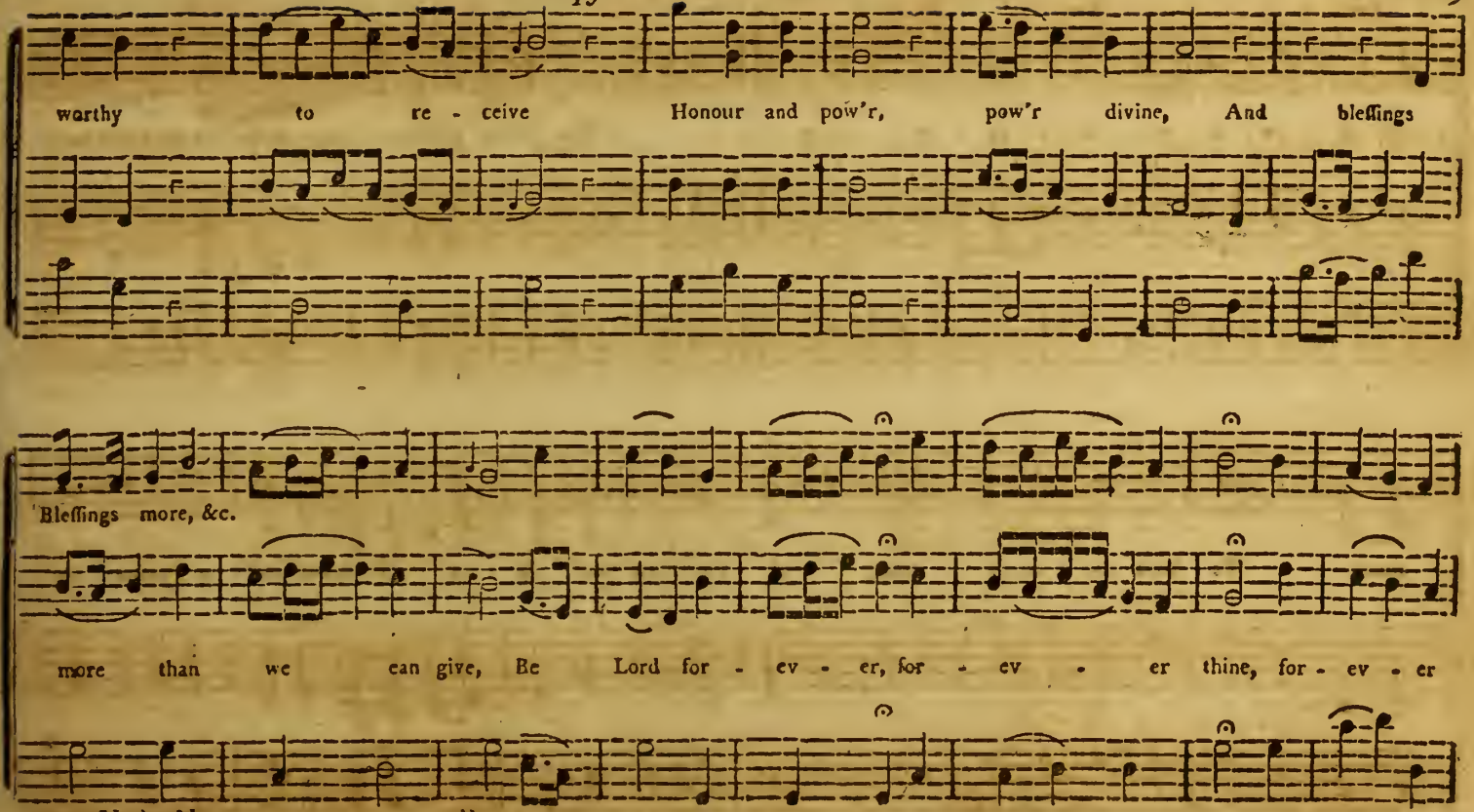
Words by Dr. Watts.

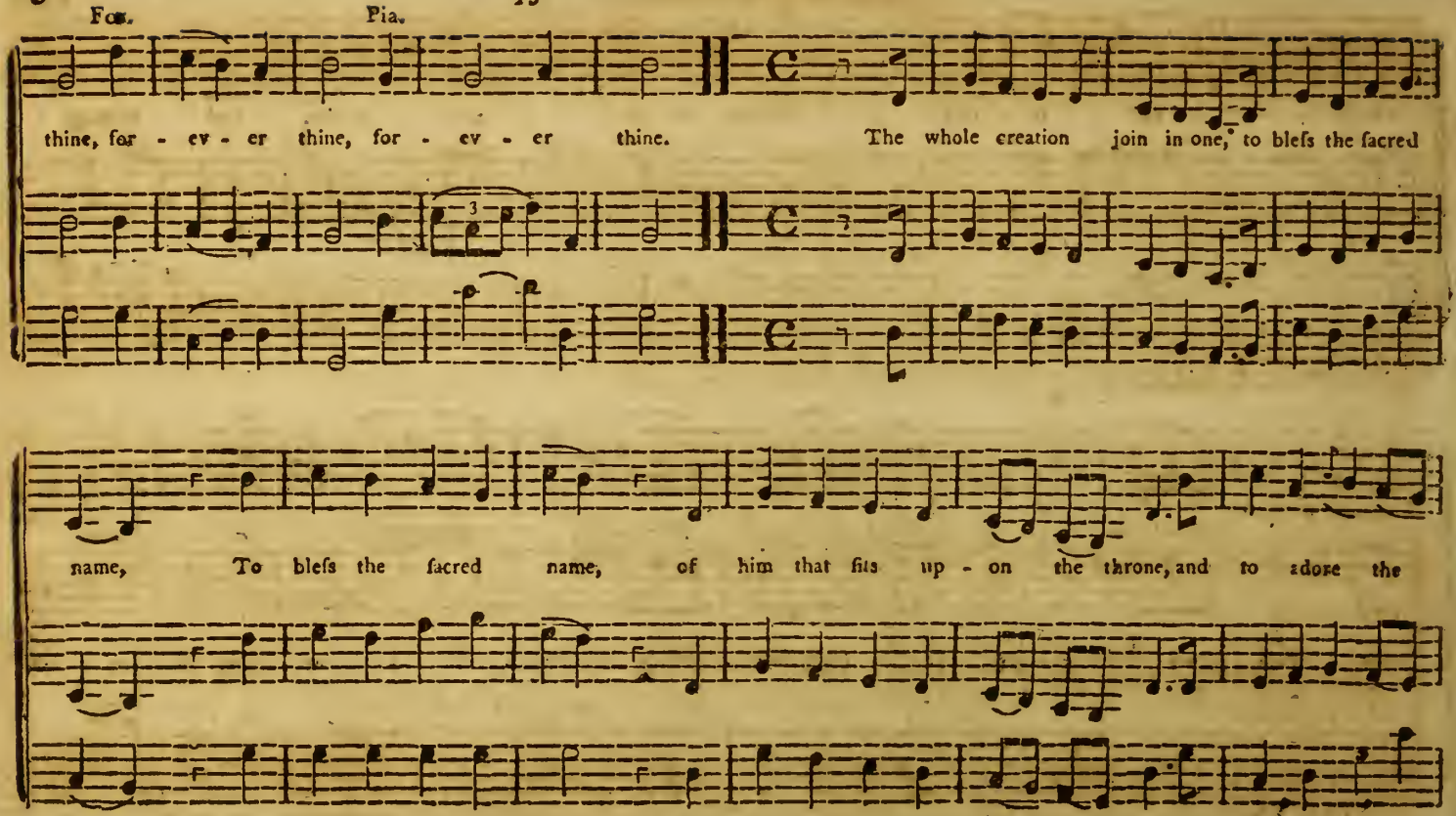



Pia.
For.
tongues, are their tongues, but all their joys are one, Ten thouſand, thouſand are their tongues, Ten
thouſand, thouſand are their tongues, But all their joys are one, but all their joys are one.

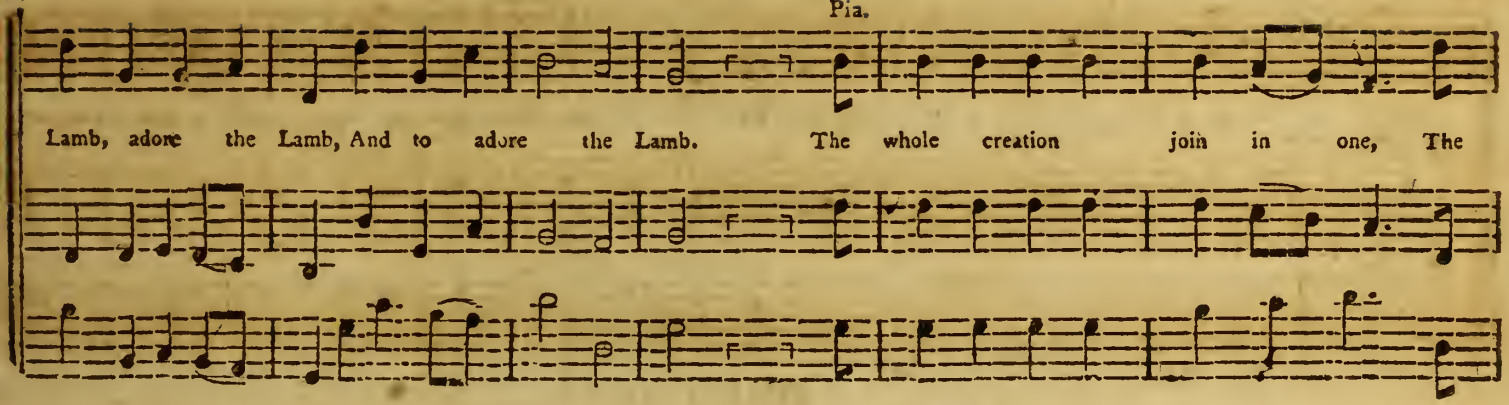
For. Mod. Pia, Vivace. For. Mod.



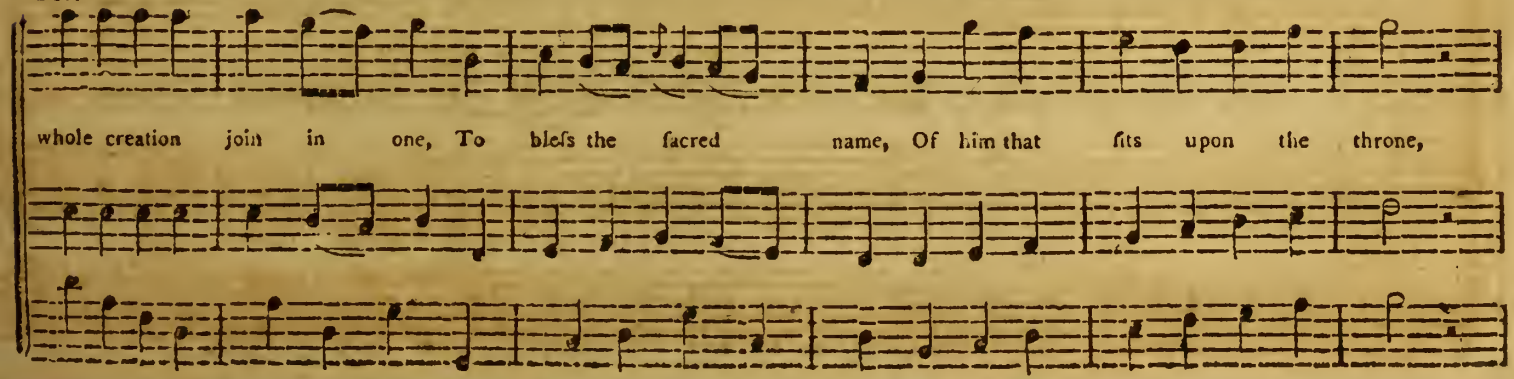

worthy to re - ceive Honour and pow'r, pow'r divine, And bleſſings
Bleſſings more, &c.
more than we can give, Be Lord for - ev - er, for - ev - er thine, for - ev - er


For.
Pia.
thine, for - ev - er thine, for - ev - er thine. The whole creation join in one, to bleſs the ſacred
name, To bleſs the ſacred name, of him that ſits up - on the throne, and to adore the

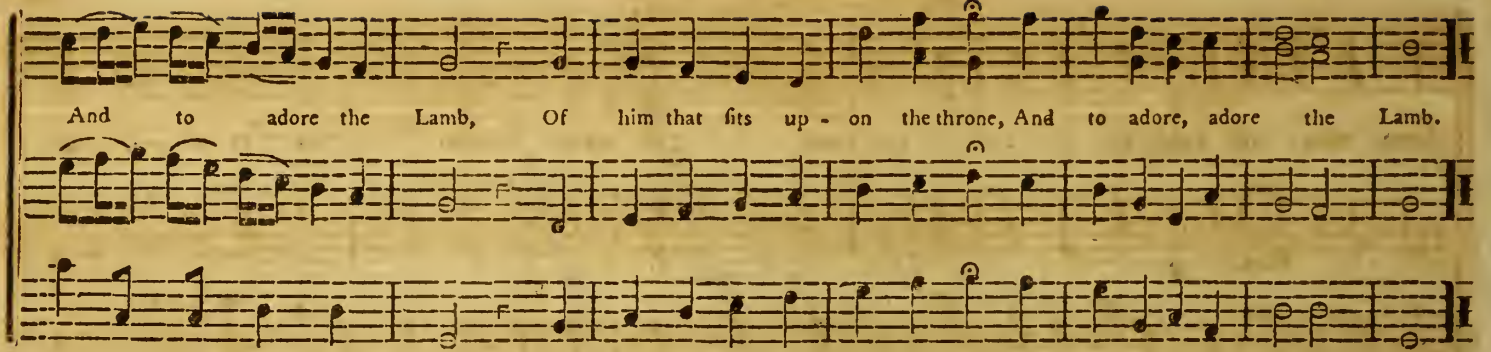
Pia.


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

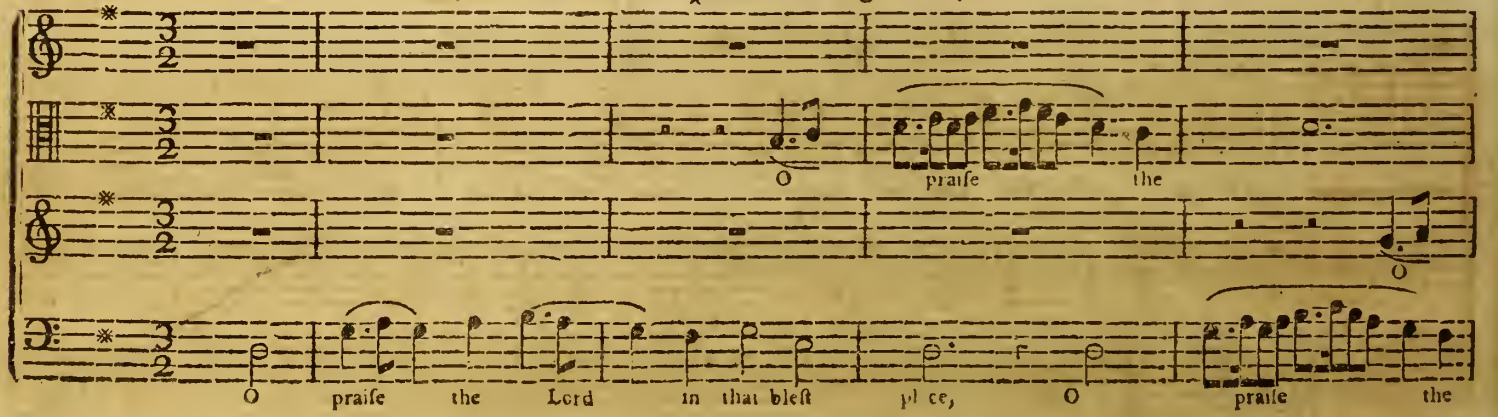
For.

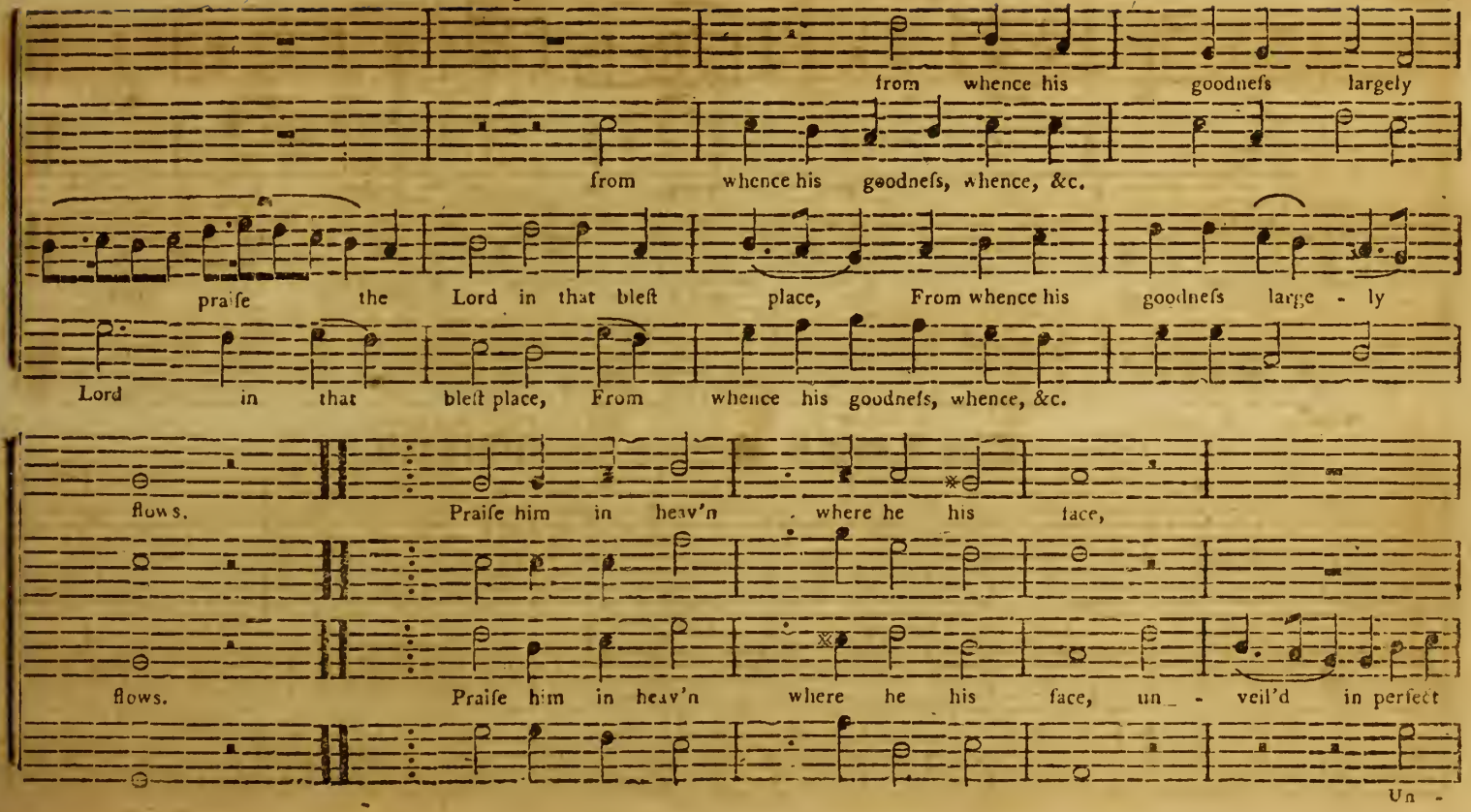

whole creation join in one, To bleſs the ſacred name, Of him that ſits upon the throne,

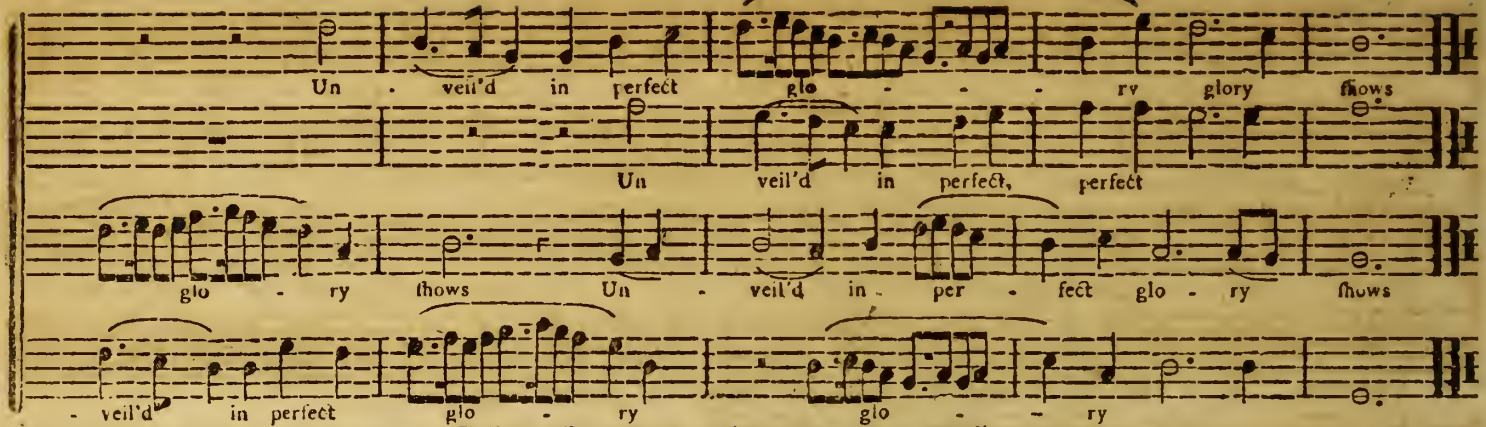
For. *Epſom.* Continued. Slow.



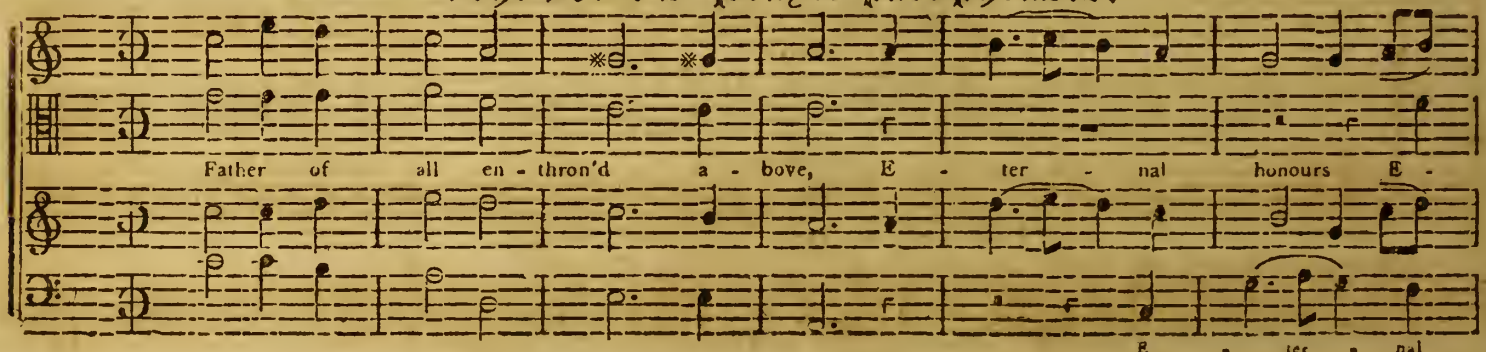
Pſalm 150.

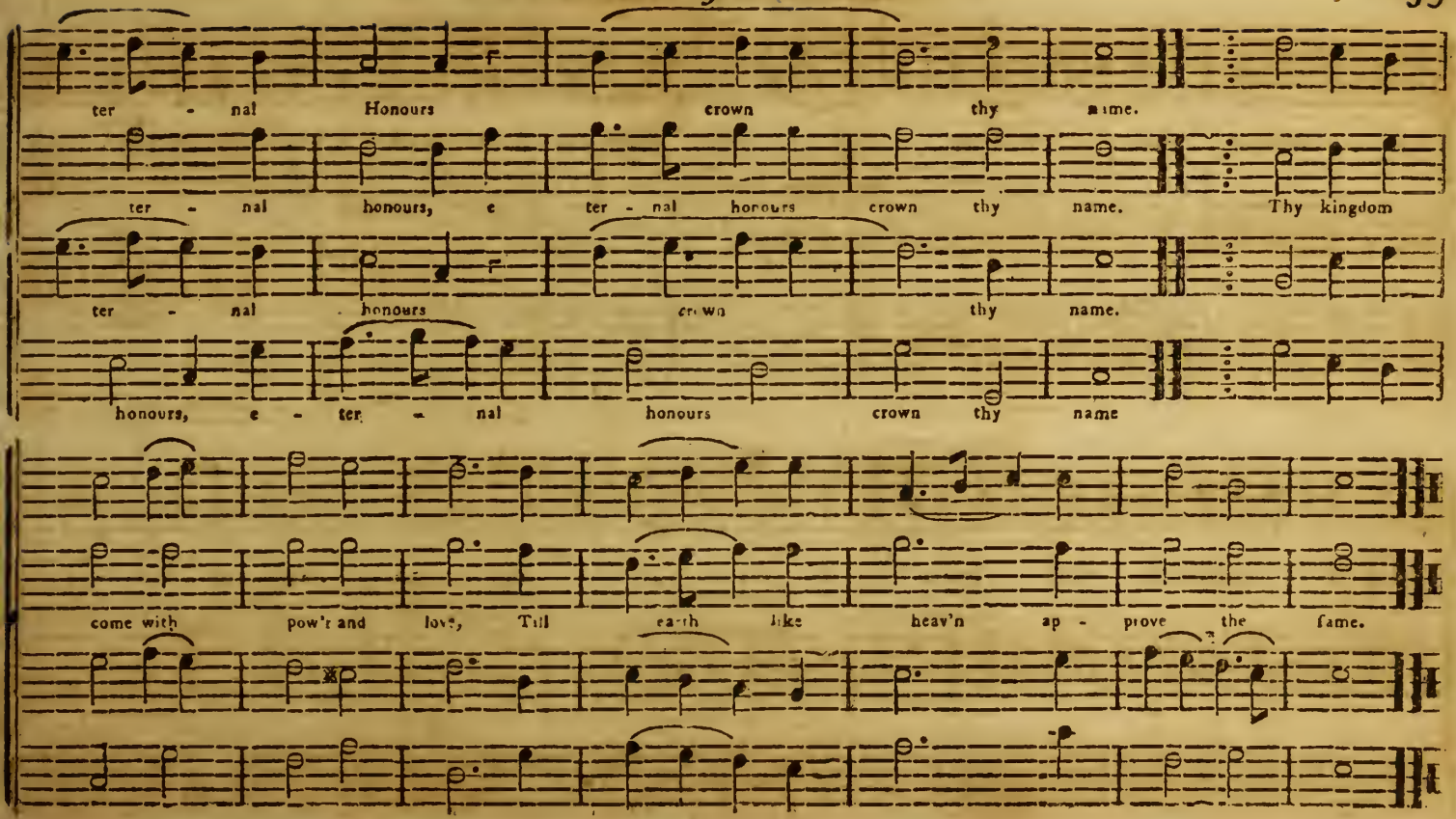



from whence his goodneſs largely
from whence his goodneſs, whence, &c.
praiſe the Lord in that bleſt place, From whence his goodneſs large - ly
Lord in that bleſt place, From whence his goodneſs, whence, &c.
flows. Praiſe him in heav'n where he his face,
flows. Praiſe him in heav'n where he his face, un_ - veil'd in perfect
Un -

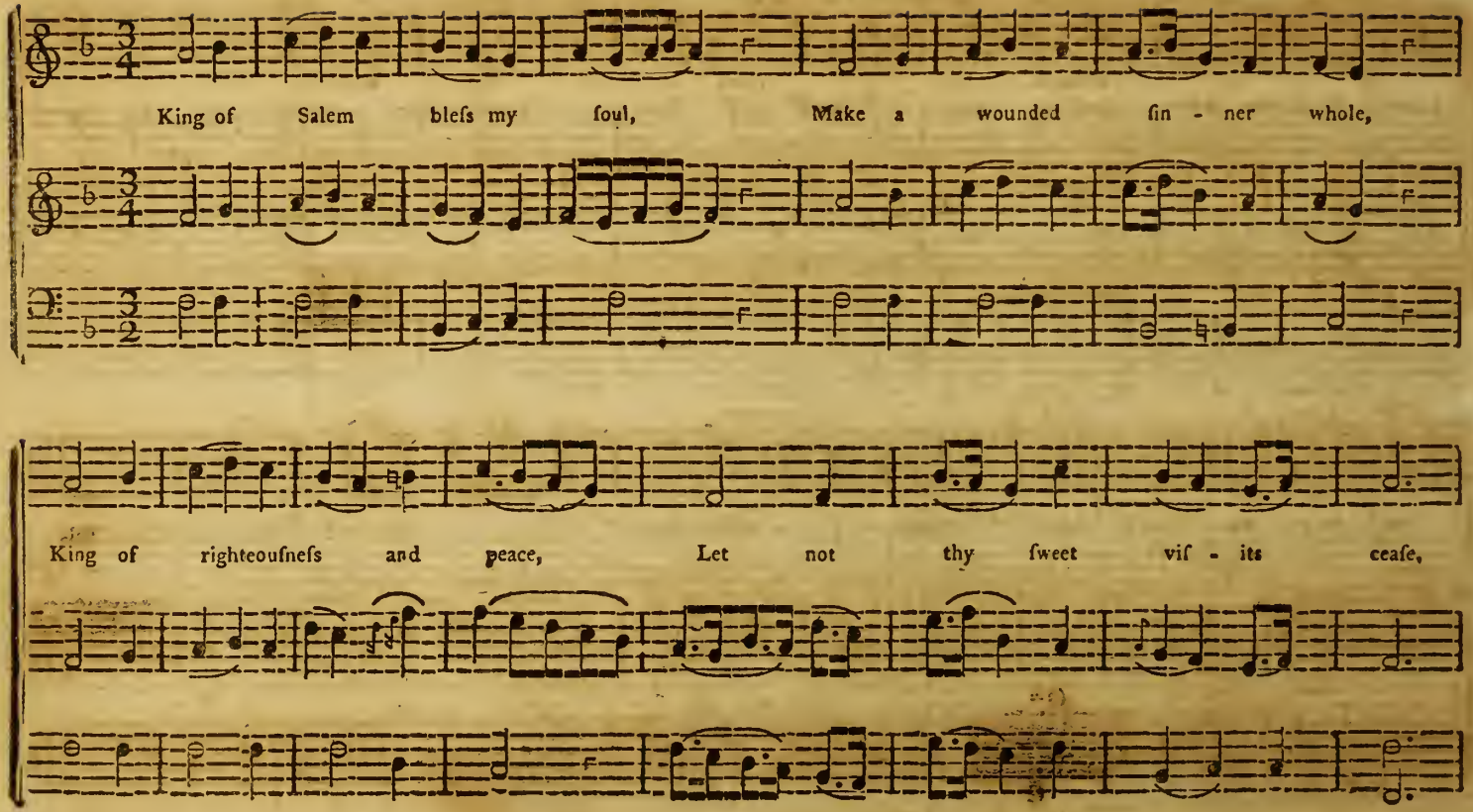


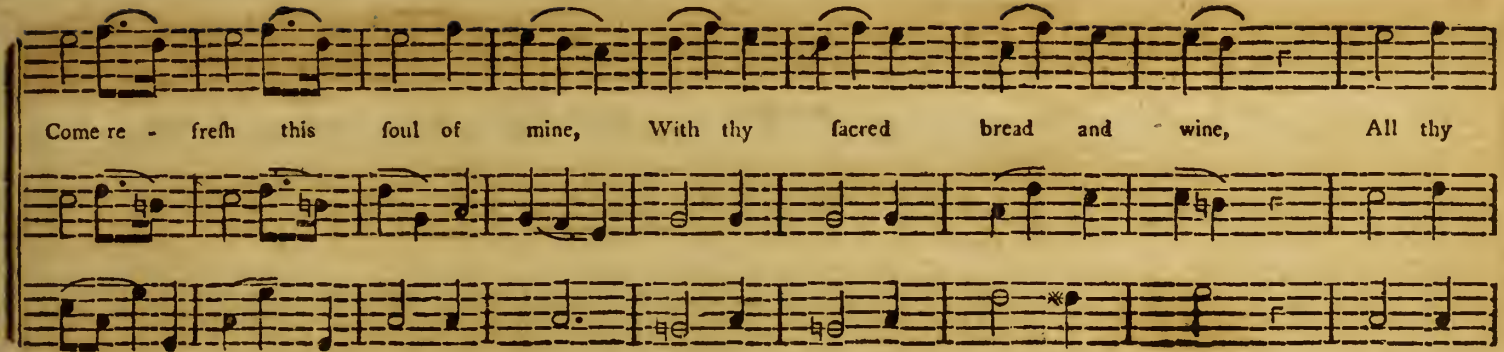
The Lord's Prayer paraphrased.

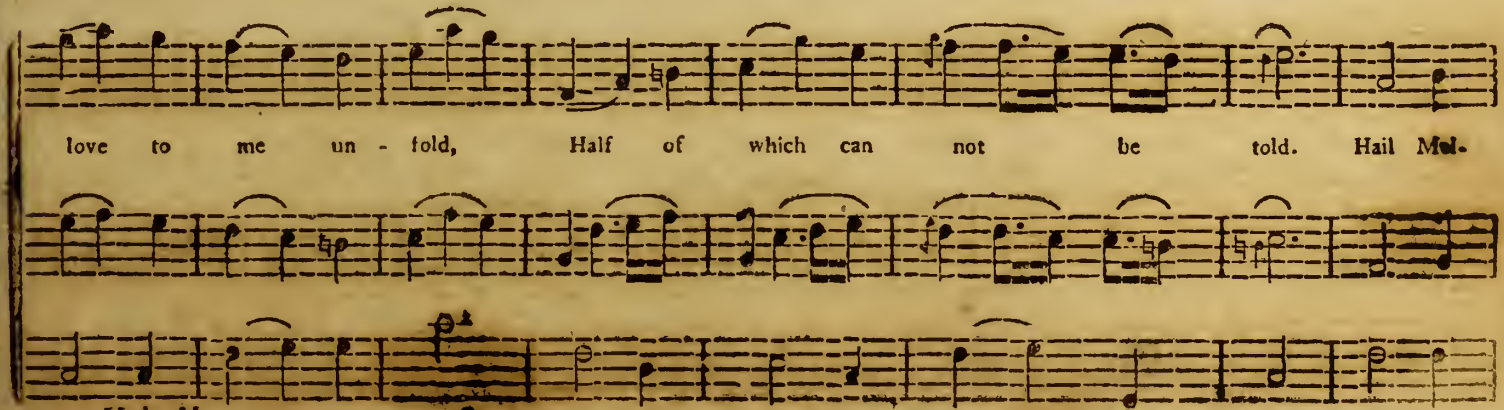


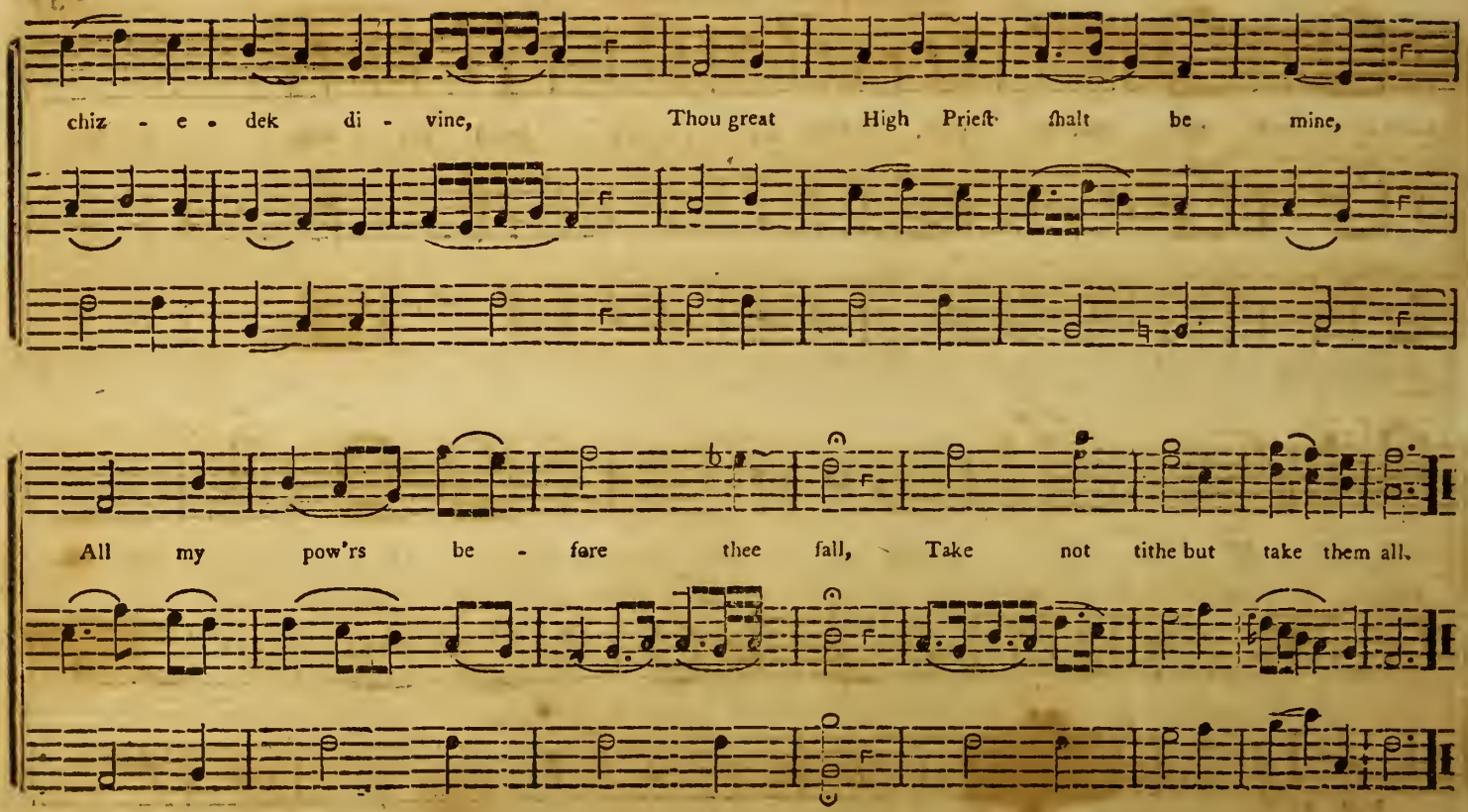

ter - nal Honours crown thy name.
ter - nal honours, e ter - nal honours crown thy name. Thy kingdom
ter - nal honours crown thy name.
honours, e - ter - nal honours crown thy name
come with pow'r and love, Till earth like heav'n ap - prove the fame.

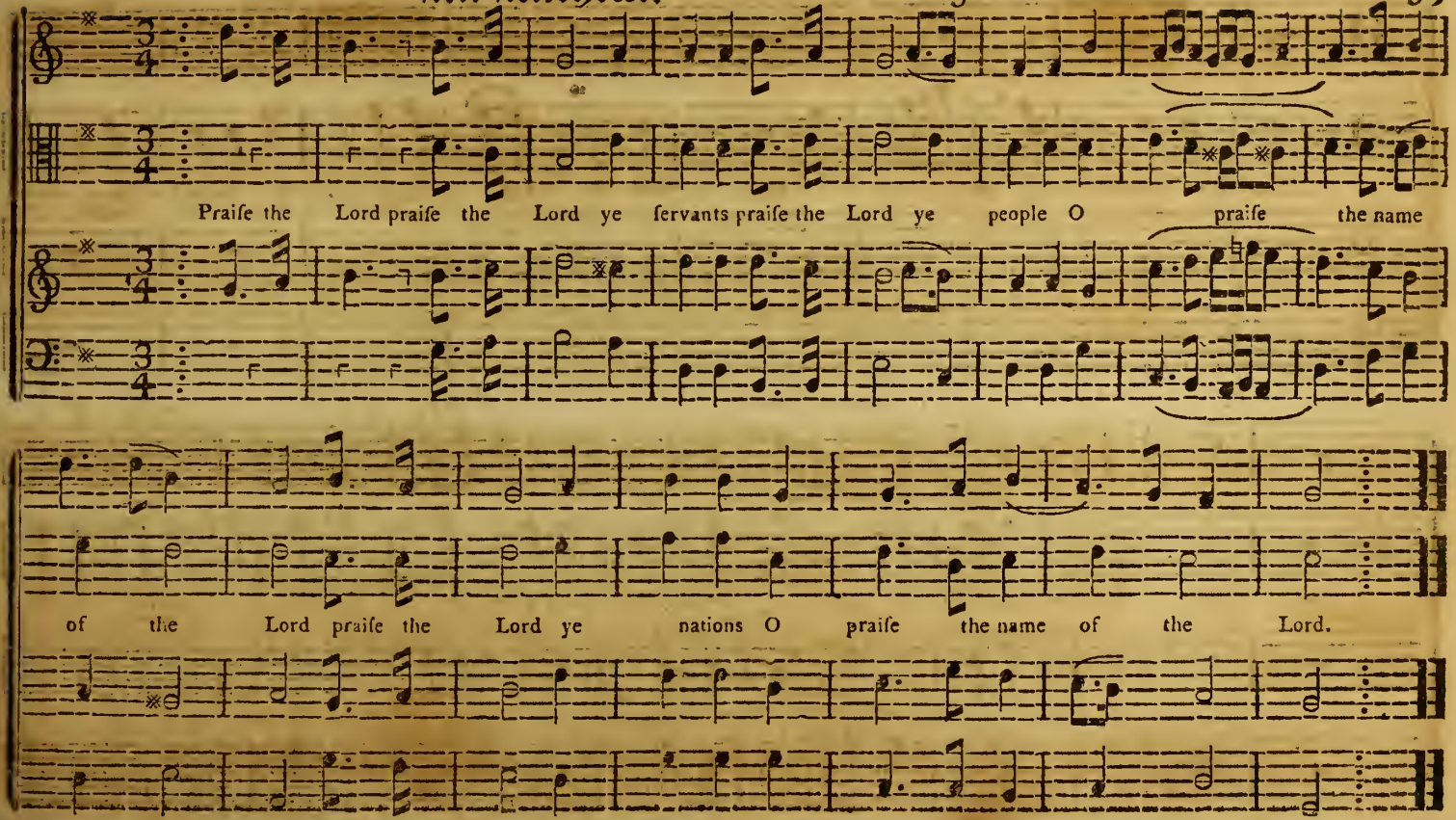
Scotland. P. M.

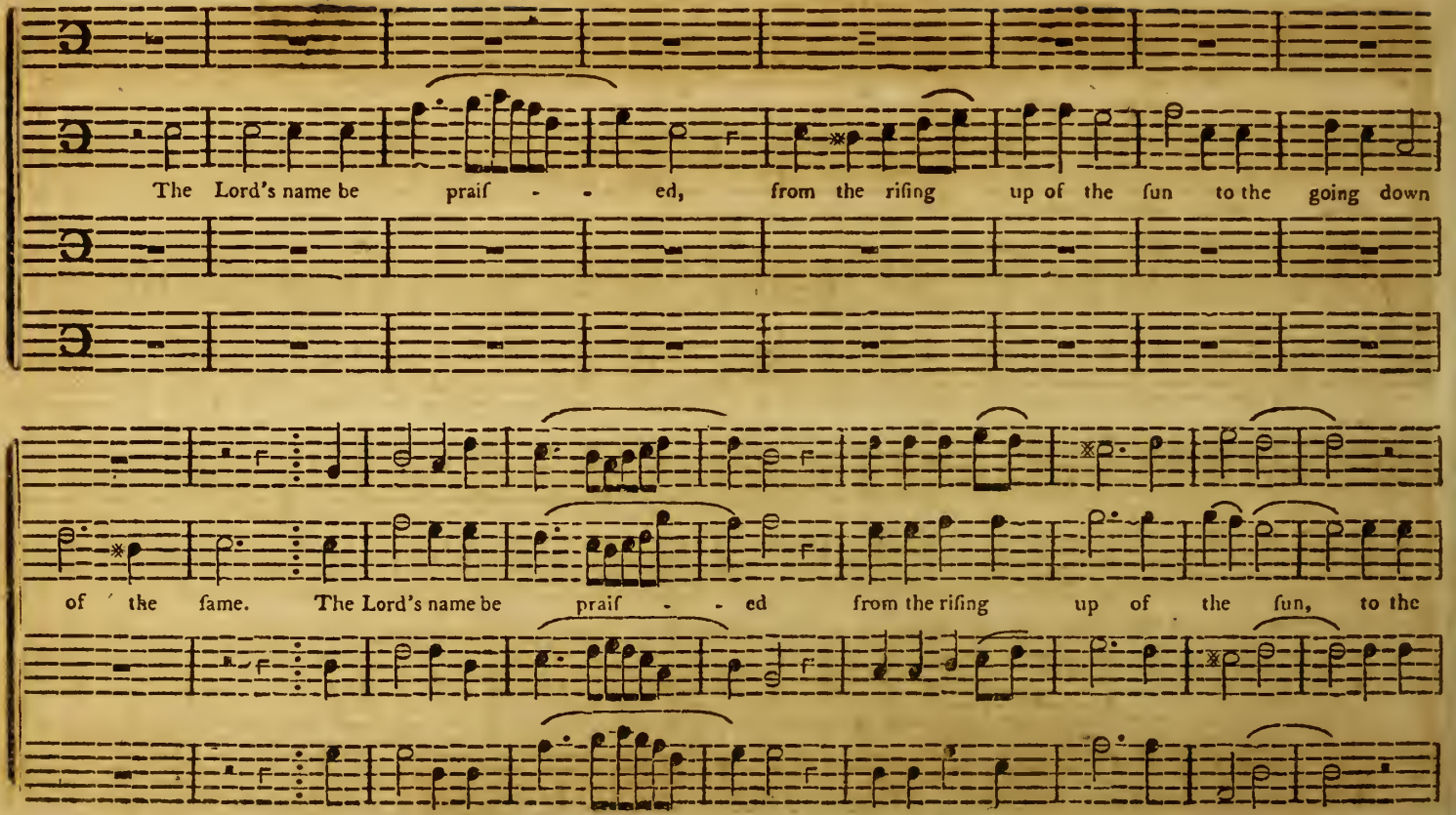

King of Salem bleſs my ſoul, Make a wounded ſin - ner whole,
King of righteouſneſs and peace, Let not thy ſweet viſ - its ceaſe,

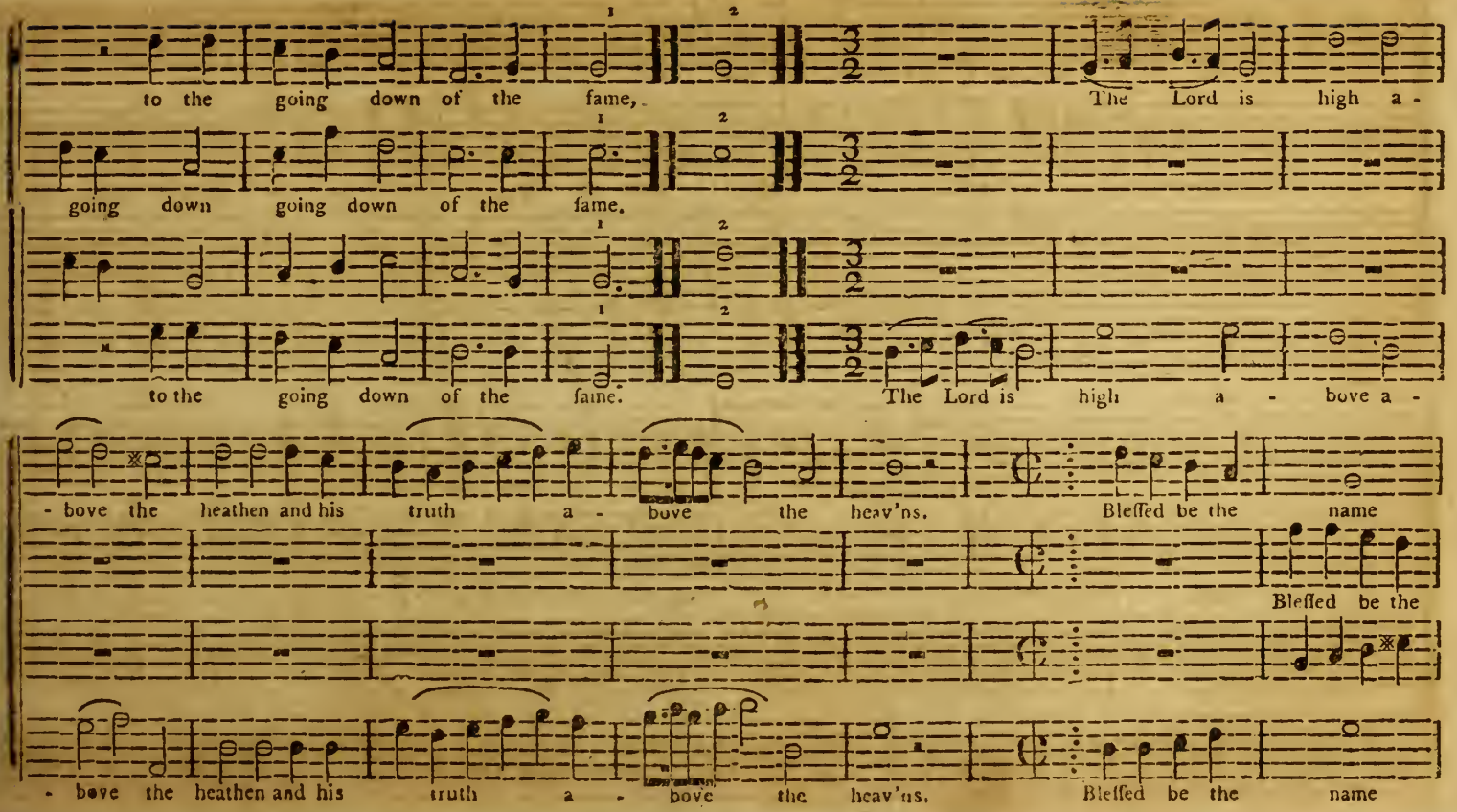

Come re - freſh this ſoul of mine, With thy ſacred bread and wine, All thy


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

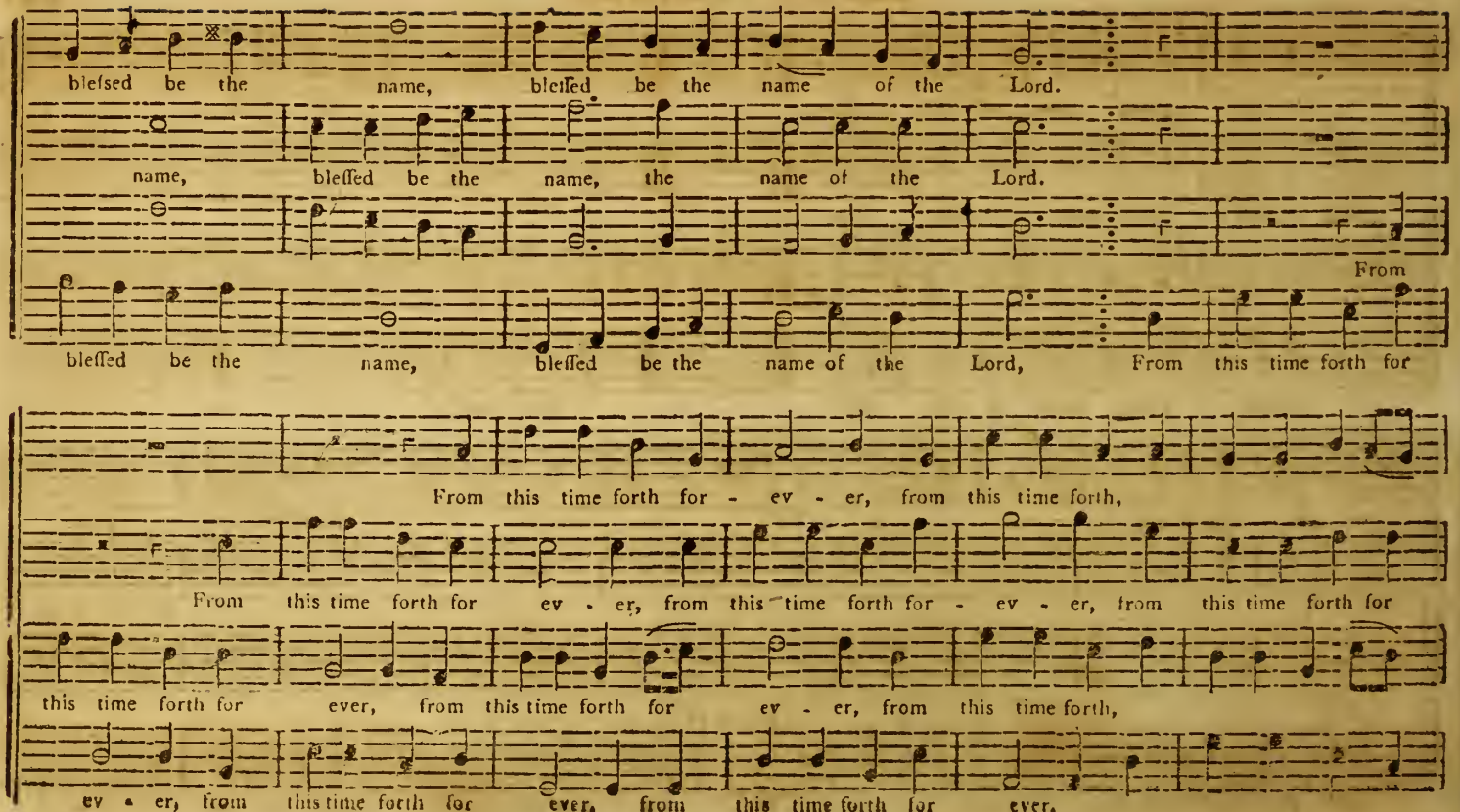

chiz - e - dek di - vine, Thou great High Prieſt ſhalt be mine,
All my pow'rs be - fore thee fall, Take not tithe but take them all.

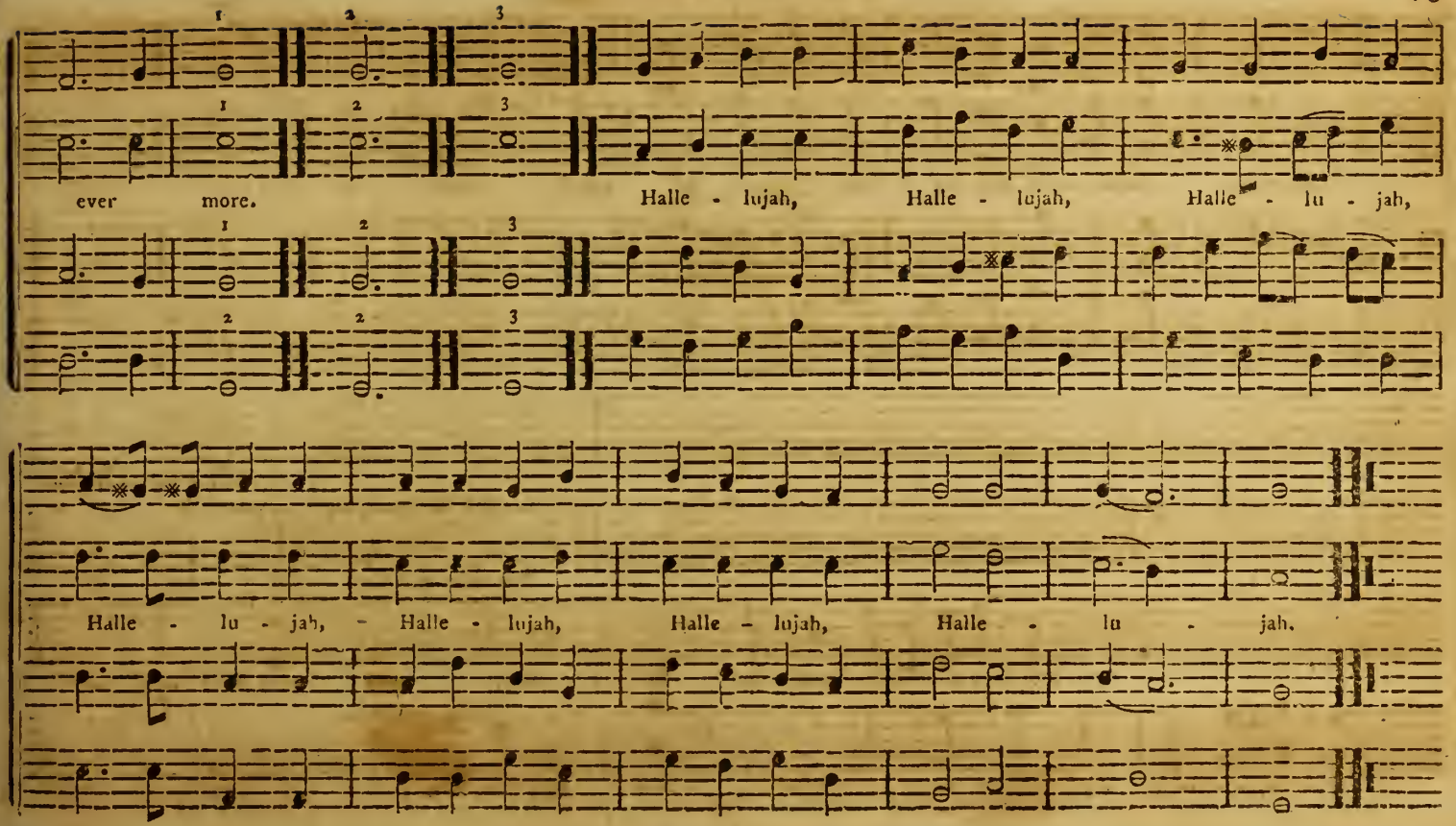

Praise the Lord praise the Lord ye servants praise the Lord ye people O praise the name
of the Lord praise the Lord ye nations O praise the name of the Lord.

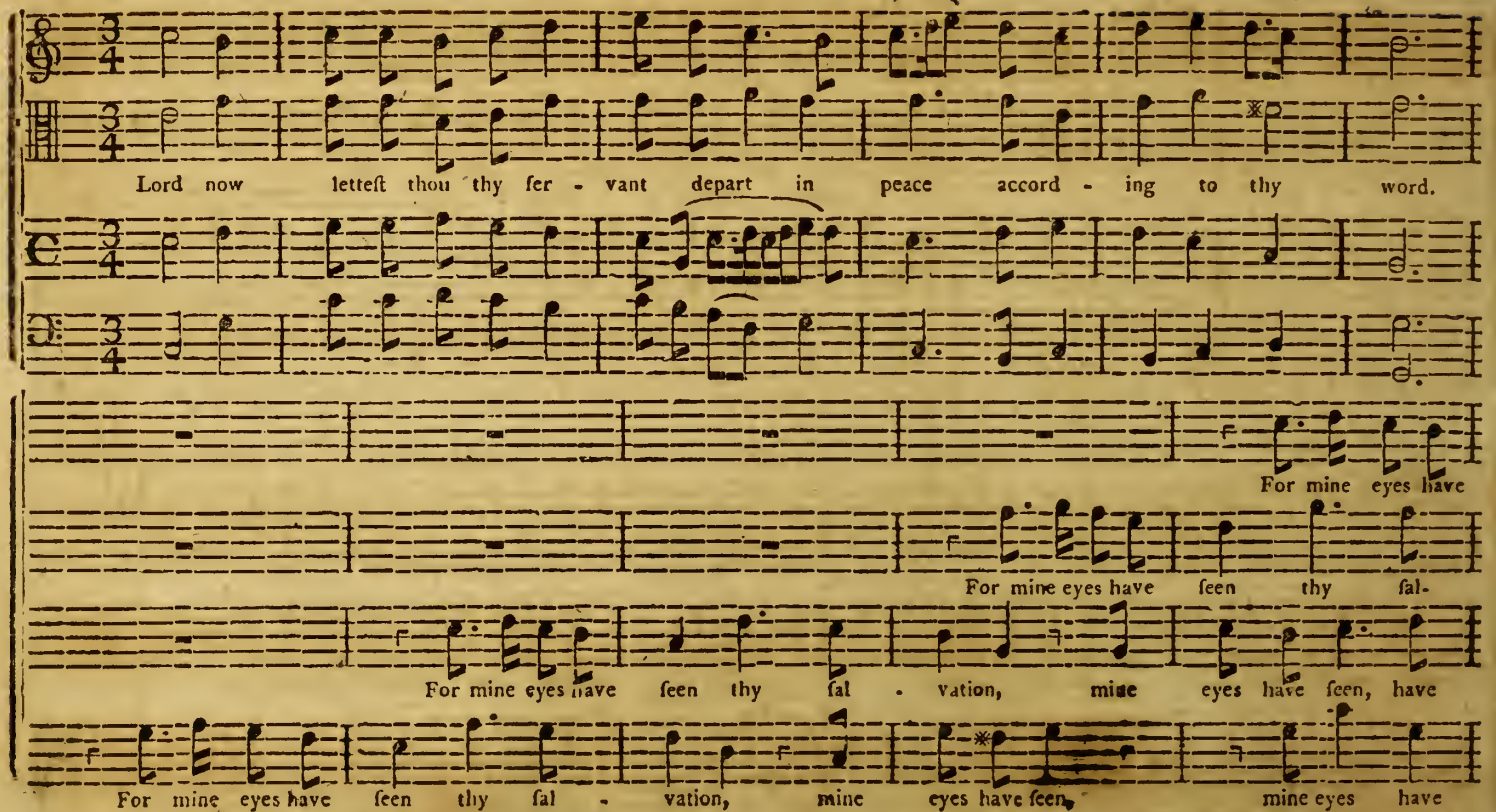

The Lord's name be praiſ - - ed, from the riſing up of the ſun to the going down
of the ſame. The Lord's name be praiſ - - ed from the riſing up of the ſun, to the

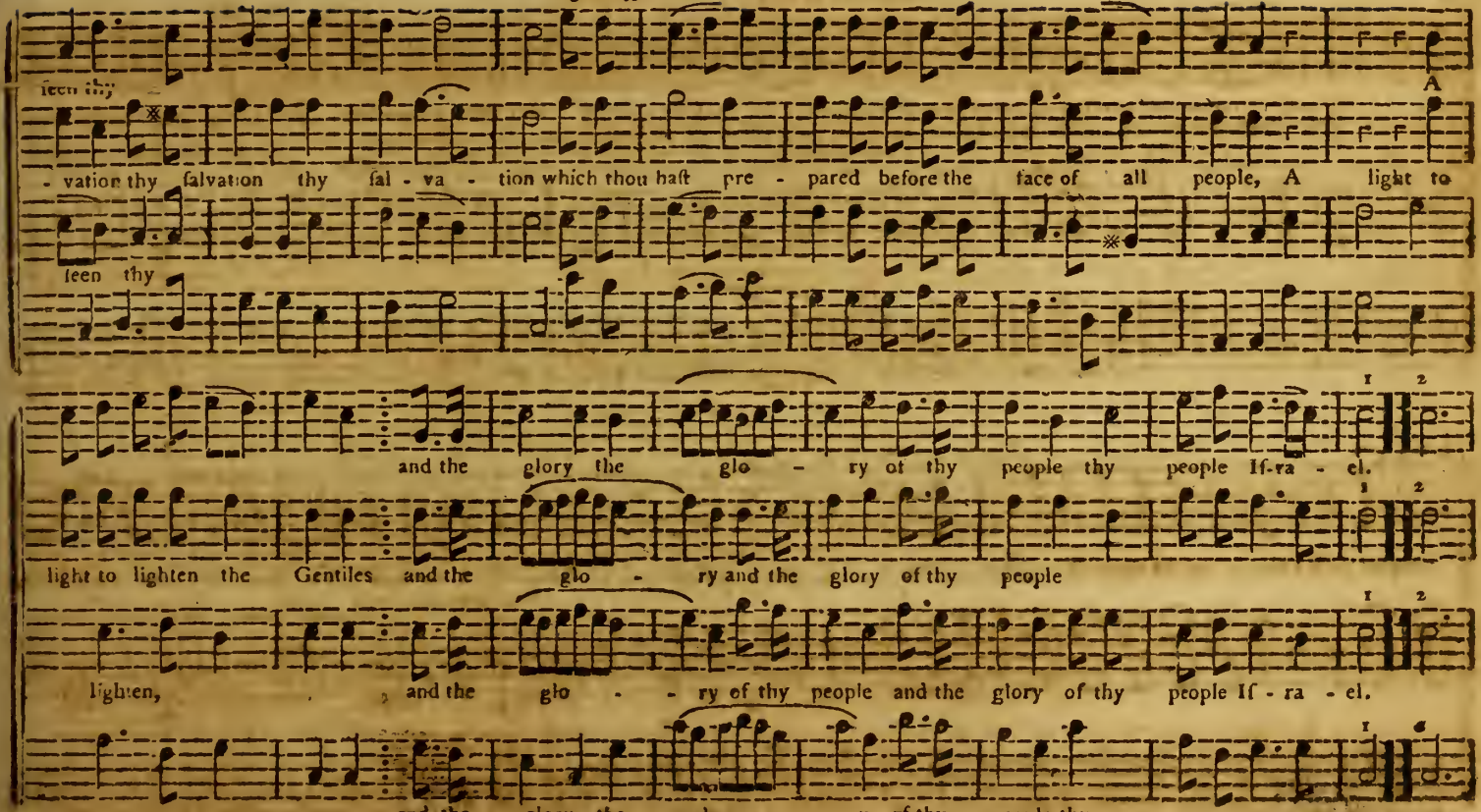

to the going down of the fame,
The Lord is high a -
going down going down of the fame.
to the going down of the fame.
The Lord is high a - bove a -
- bove the heathen and his truth a - bove the heav'ns.
Bleſſed be the name
Bleſſed be the
- bove the heathen and his truth a - bove the heav'ns.
Bleſſed be the name

Anthem. Continued.

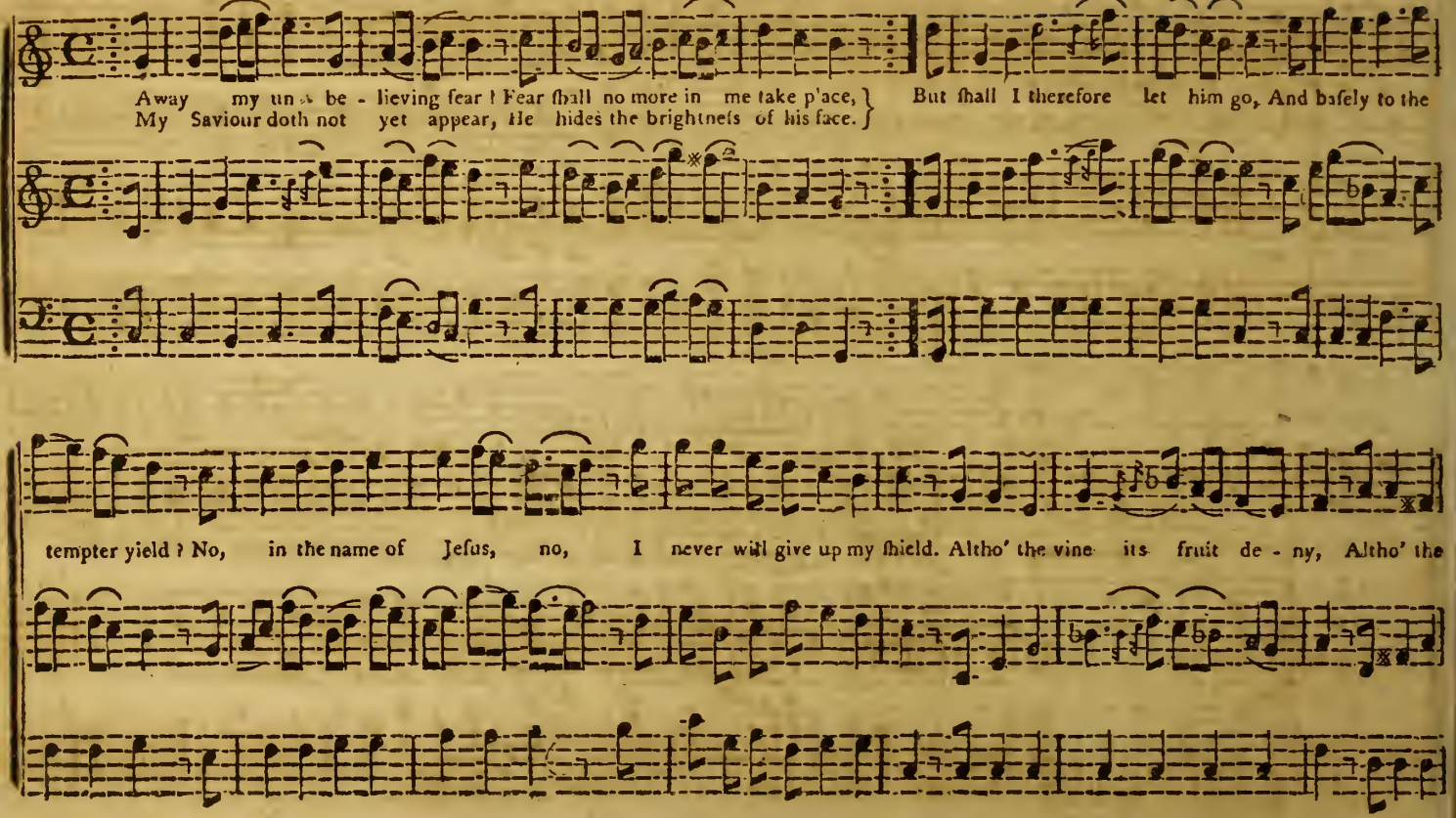


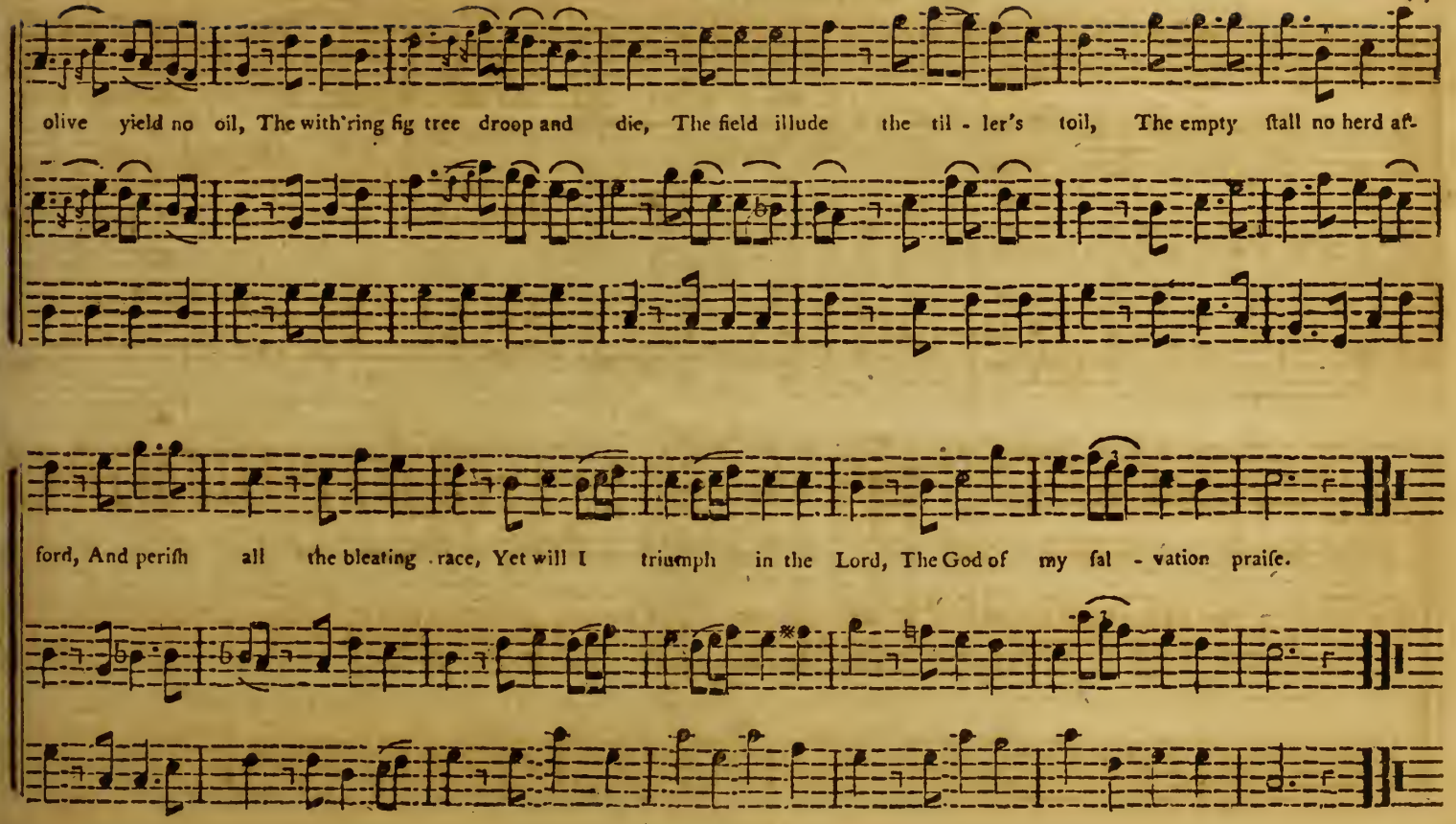

ever more. Halle - lujah, Halle - lujah, Halle - lu - jah,
Halle - lu - jah, Halle - lujah, Halle - lujah, Halle - lu - jah.


Lord now letteſt thou thy ſer - vant depart in peace accord - ing to thy word.
For mine eyes have
For mine eyes have ſeen thy ſal-
For mine eyes have ſeen thy ſal - vation, mine eyes have ſeen, have
For mine eyes have ſeen thy ſal - vation, mine eyes have ſeen, mine eyes have

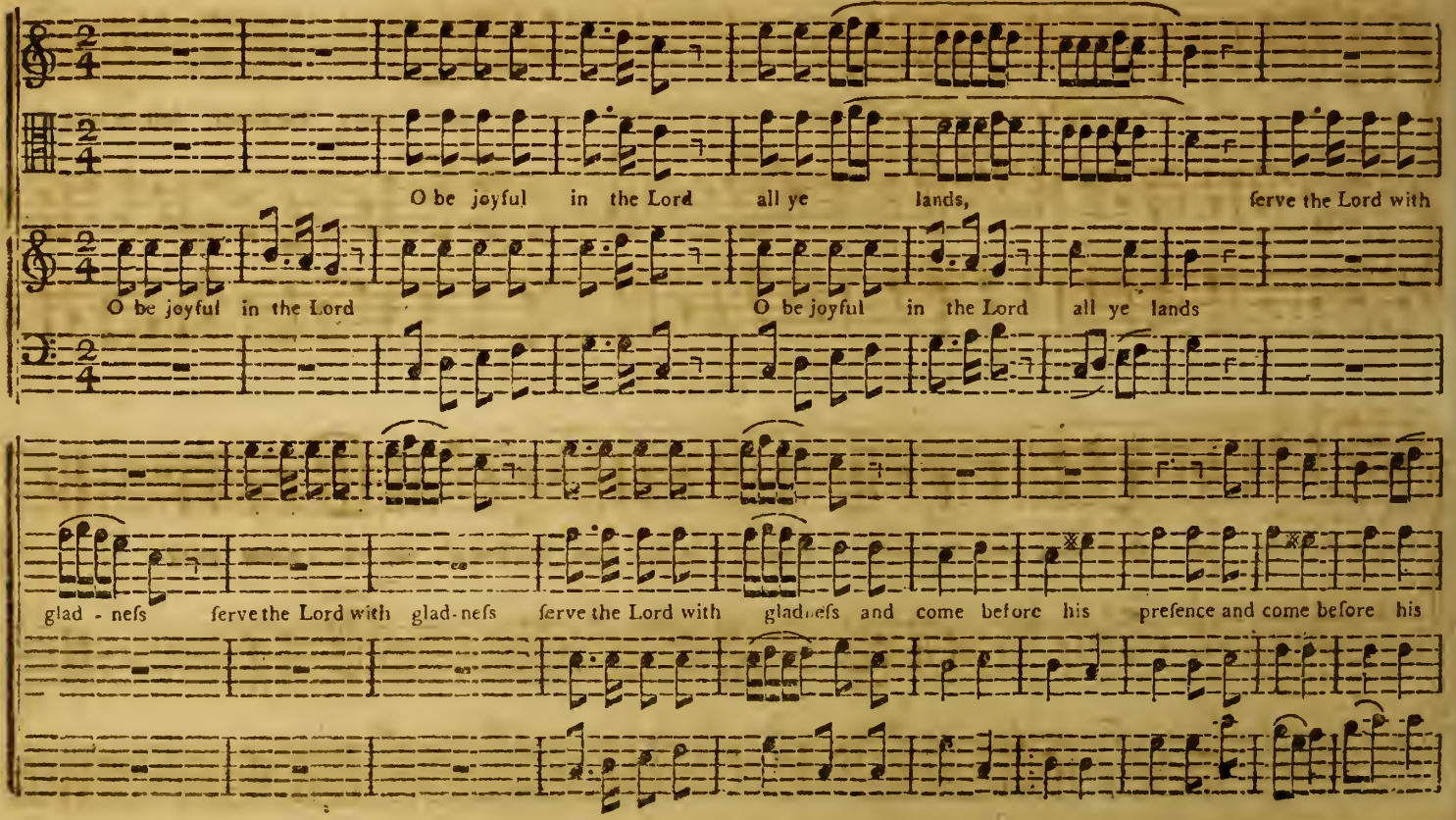

seen thy
A
- vation thy salvation thy sal - va - tion which thou hast pre - pared before the face of all people, A light to
seen thy
and the glory the glo - ry of thy people thy people Is-ra - el.
light to lighten the Gentiles and the glo - ry and the glory of thy people
lighten, and the glo - - ry of thy people and the glory of thy people Is - ra - el.
and the glory the glo - - ry of thy people thy

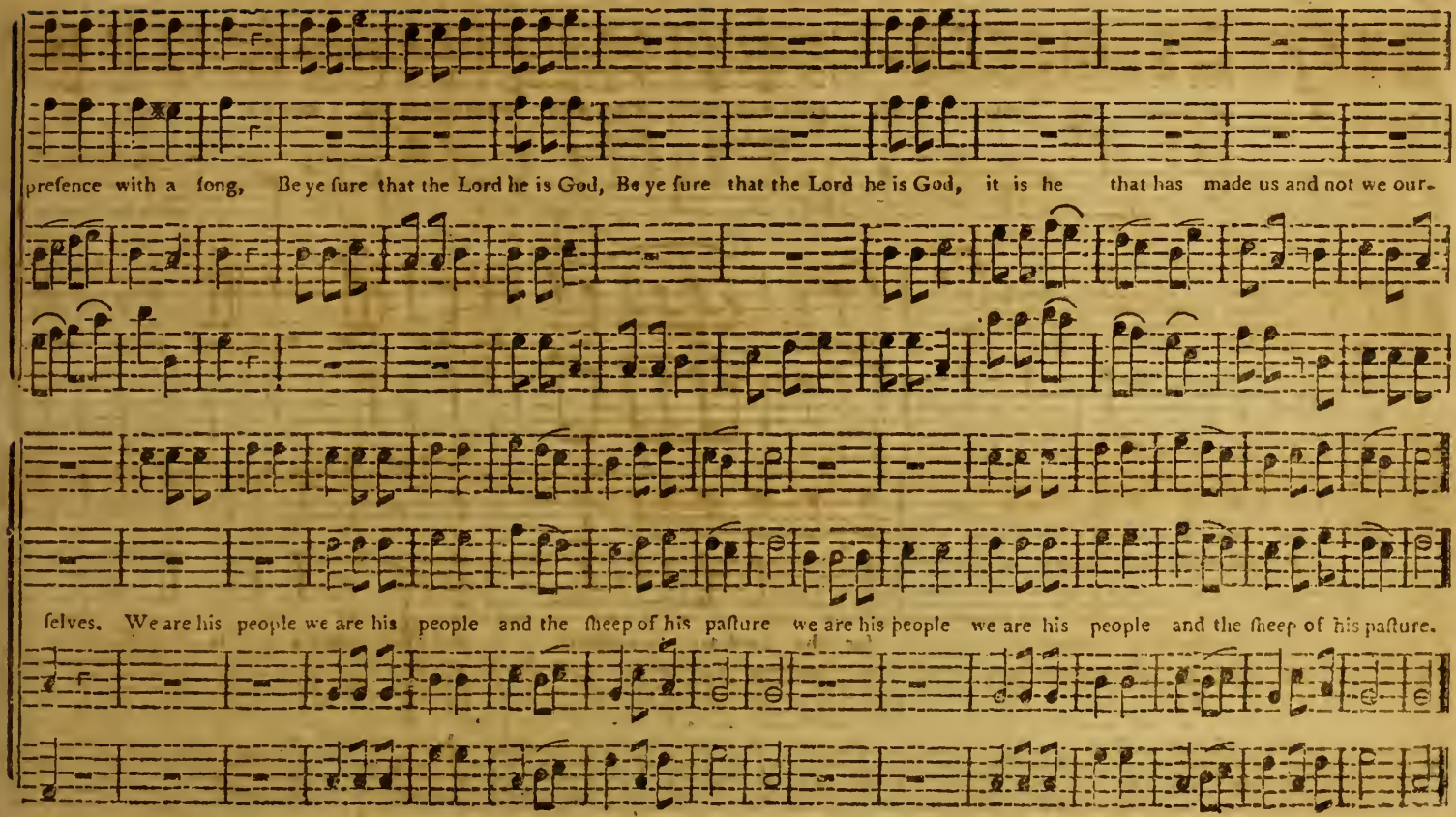
Habakkuk. L. M.

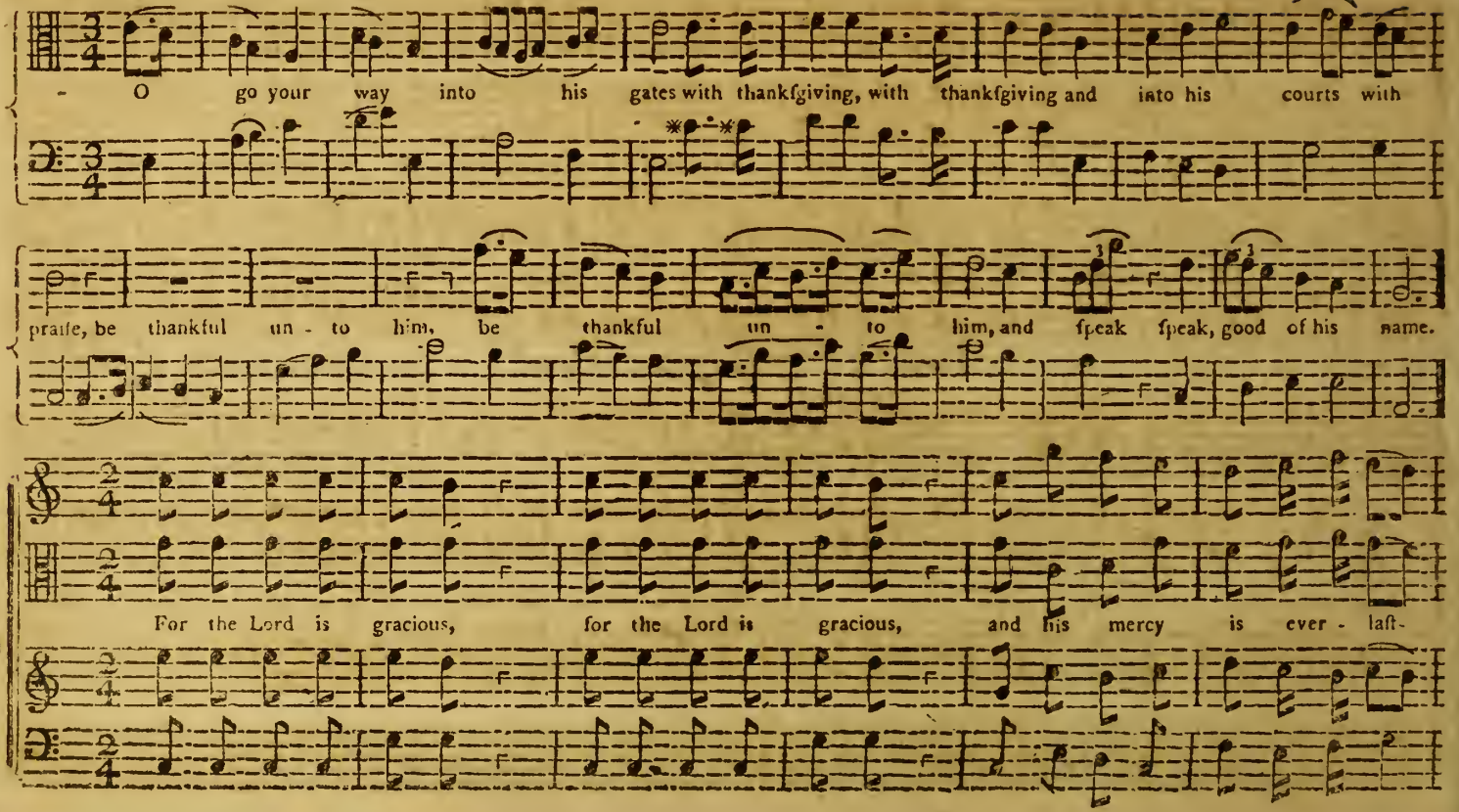

Away my unbelieving fear! Fear shall no more in me take place,
My Saviour doth not yet appear, He hides the brightness of his face.
But shall I therefore let him go, And basely to the
tempter yield? No, in the name of Jesus, no, I never will give up my shield. Altho' the vine its fruit de - ny, Altho' the

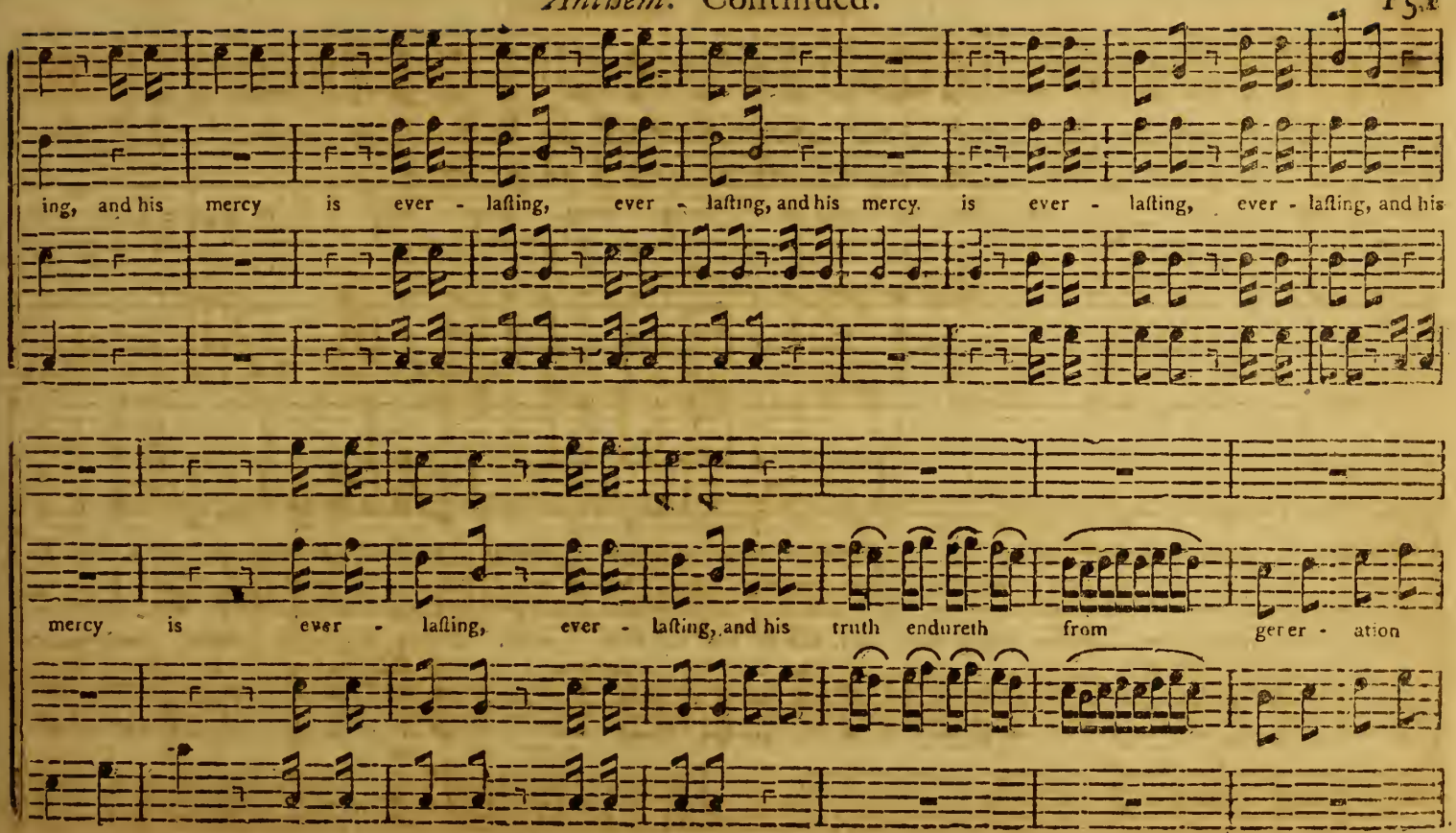

olive yield no oil, The with'ring fig tree droop and die, The field illude the til - ler's toil, The empty ſtall no herd af-
ford, And periſh all the bleating race, Yet will I triumph in the Lord, The God of my ſal - vation praiſe.

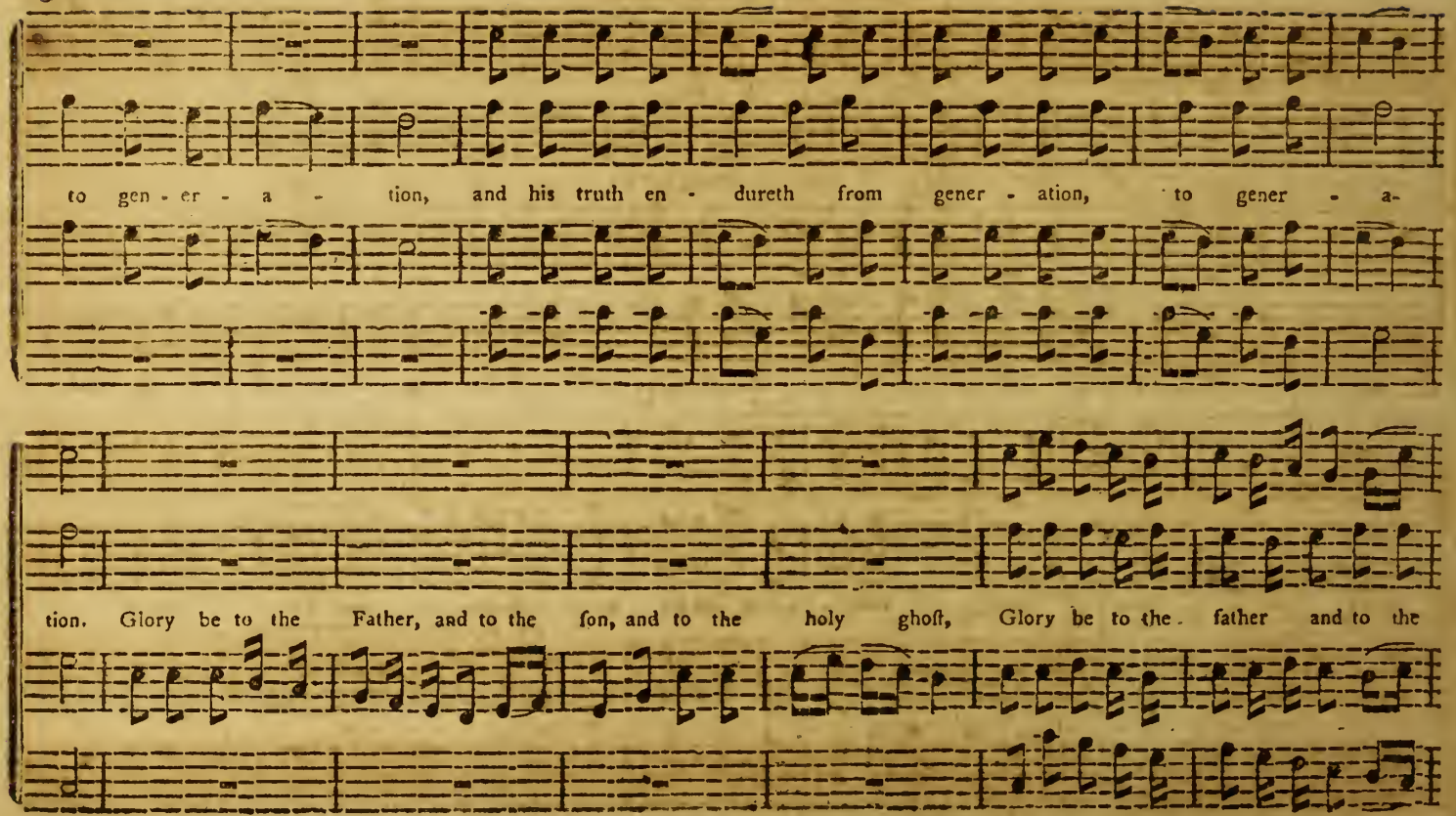
An Anthem. Out of the 100th Psalm.

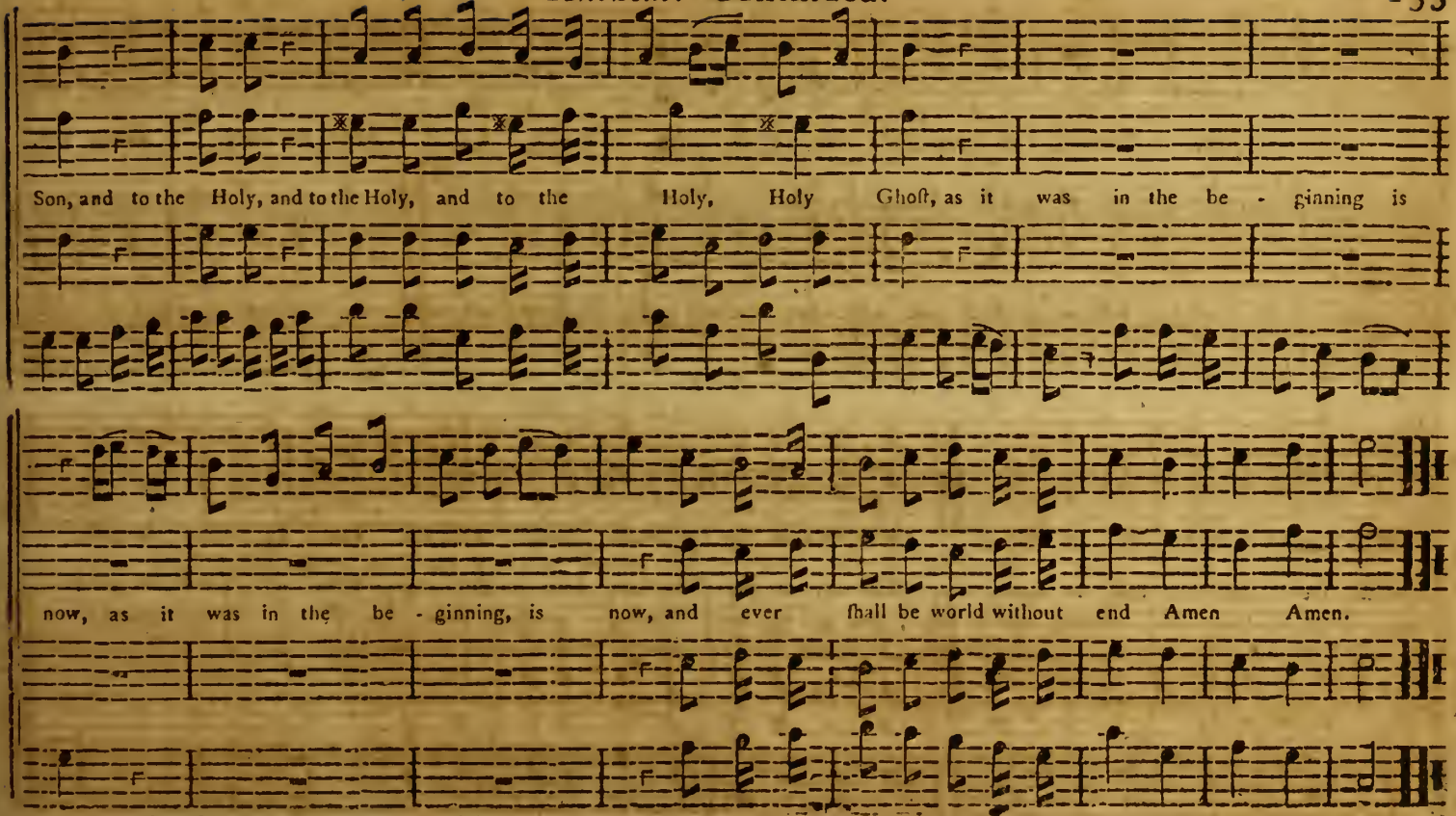


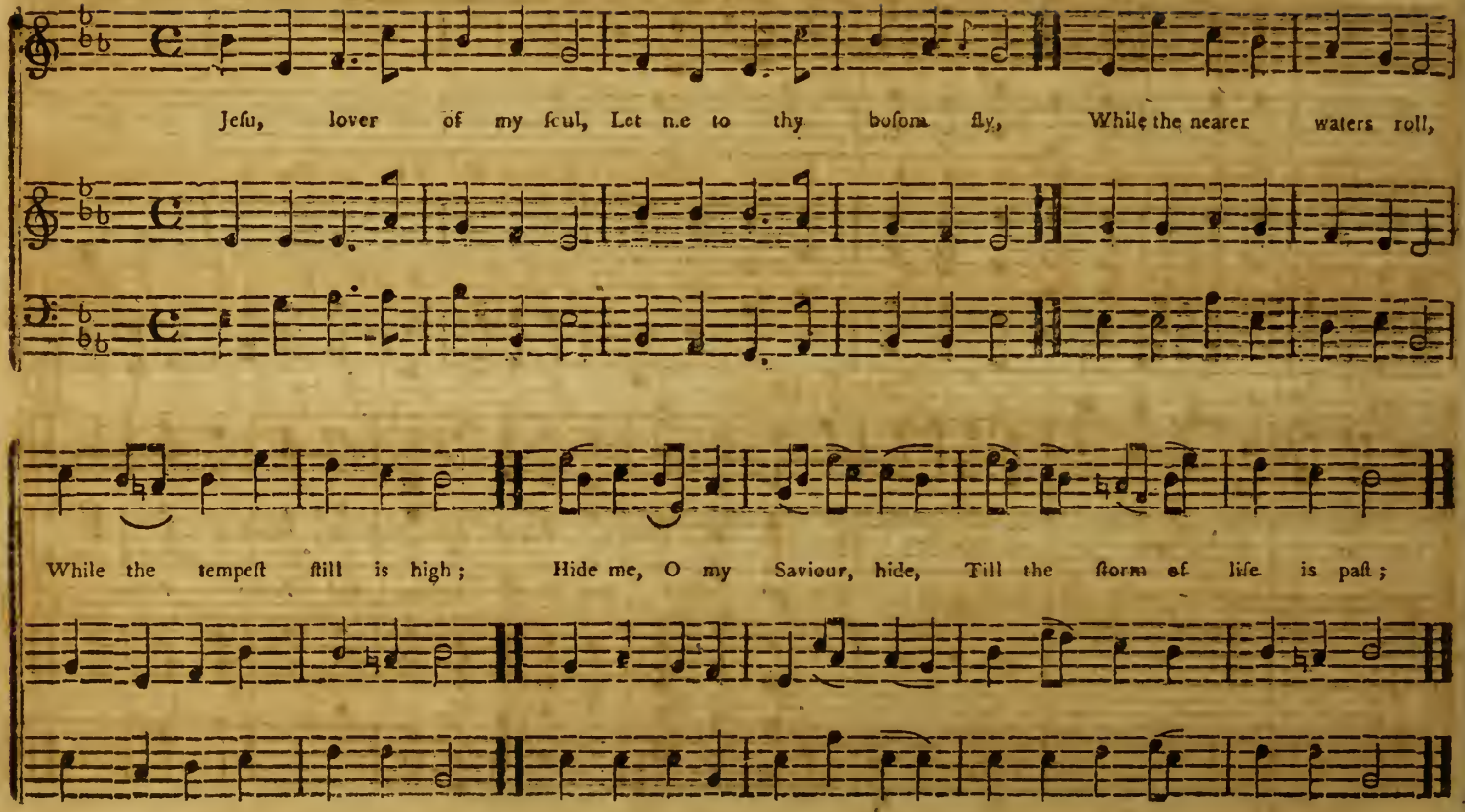

presence with a song, Be ye sure that the Lord he is God, Be ye sure that the Lord he is God, it is he that has made us and not we our-
selves. We are his people we are his people and the sheep of his pasture we are his people we are his people and the sheep of his pasture.

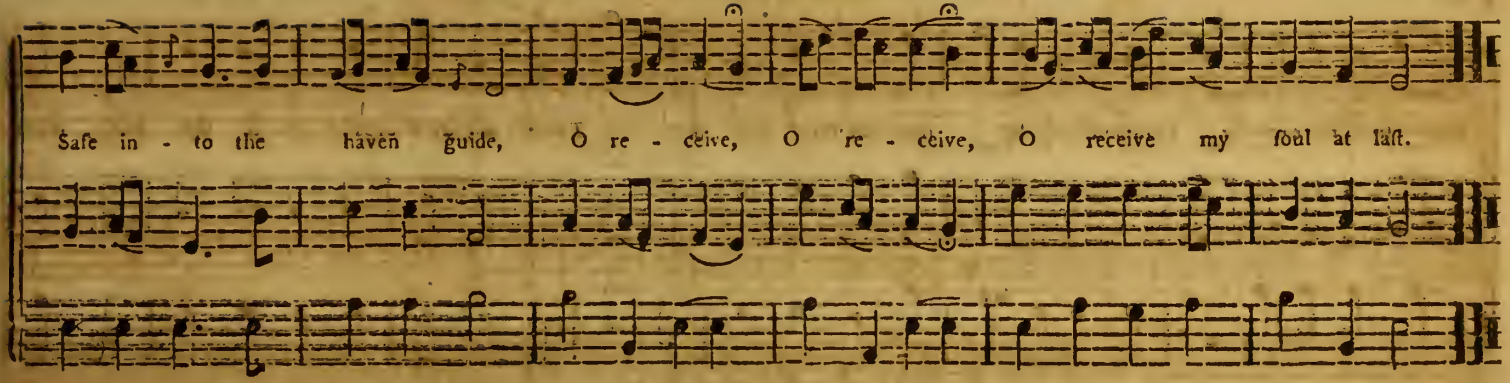

- O go your way into his gates with thankſgiving, with thankſgiving and into his courts with
praiſe, be thankful un - to him, be thankful un - to him, and ſpeak ſpeak, good of his name.
For the Lord is gracious, for the Lord is gracious, and his mercy is ever - laſt-


ing, and his mercy is ever - lasting, ever - lasting, and his mercy. is ever - lasting, ever - lasting, and his
mercy is ever - lasting, ever - lasting, and his truth endureth from gener - ation


to gen - er - a - tion, and his truth en - dureth from gener - ation, to gener - a-
tion. Glory be to the Father, and to the ſon, and to the holy ghoſt, Glory be to the father and to the

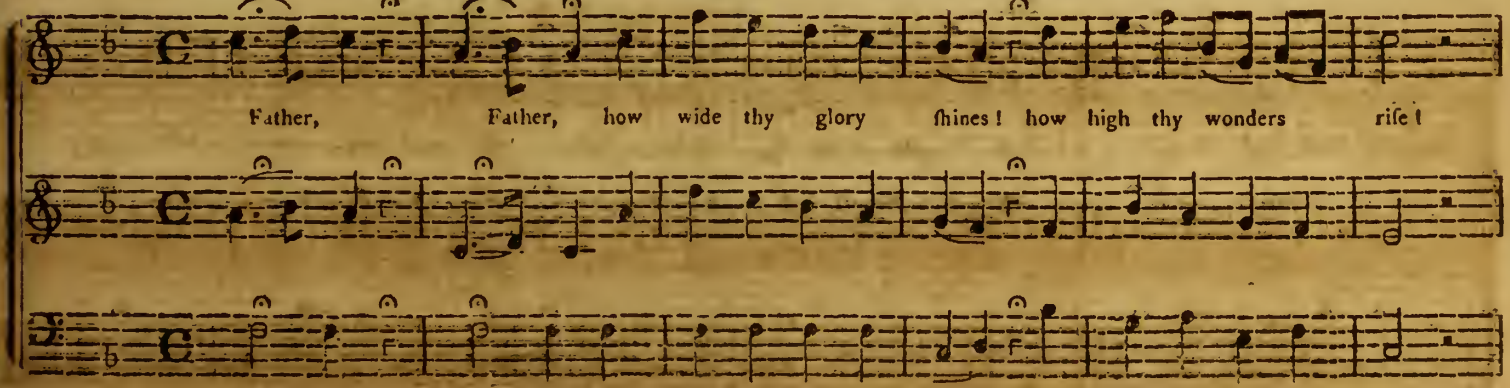

Son, and to the Holy, and to the Holy, and to the Holy, Holy Ghoſt, as it was in the be - ginning is
now, as it was in the be - ginning, is now, and ever ſhall be world without end Amen Amen.

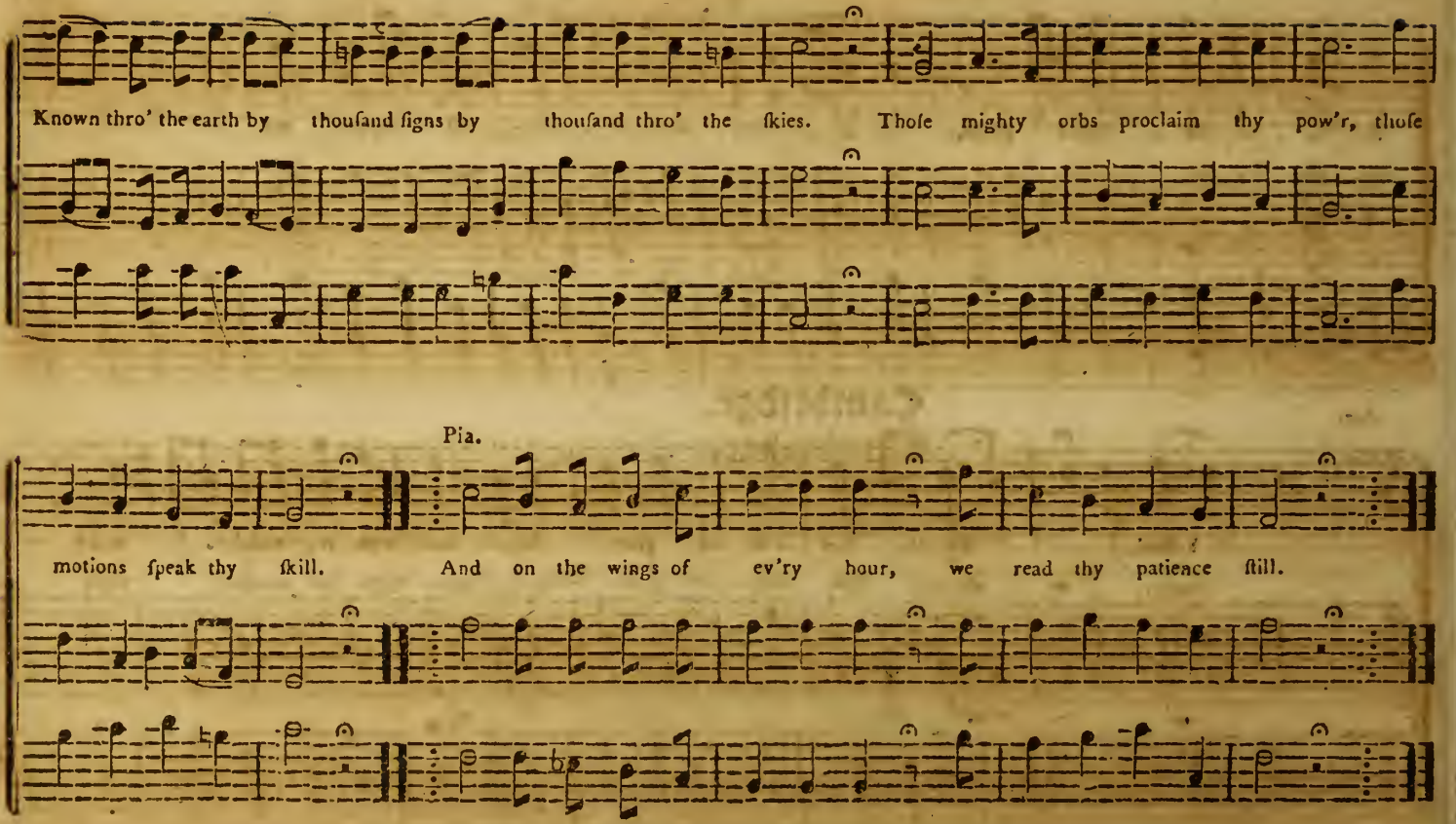

Jesu, lover of my soul, Let me to thy bosom fly, While the nearer waters roll,
While the tempest still is high; Hide me, O my Saviour, hide, Till the storm of life is past;

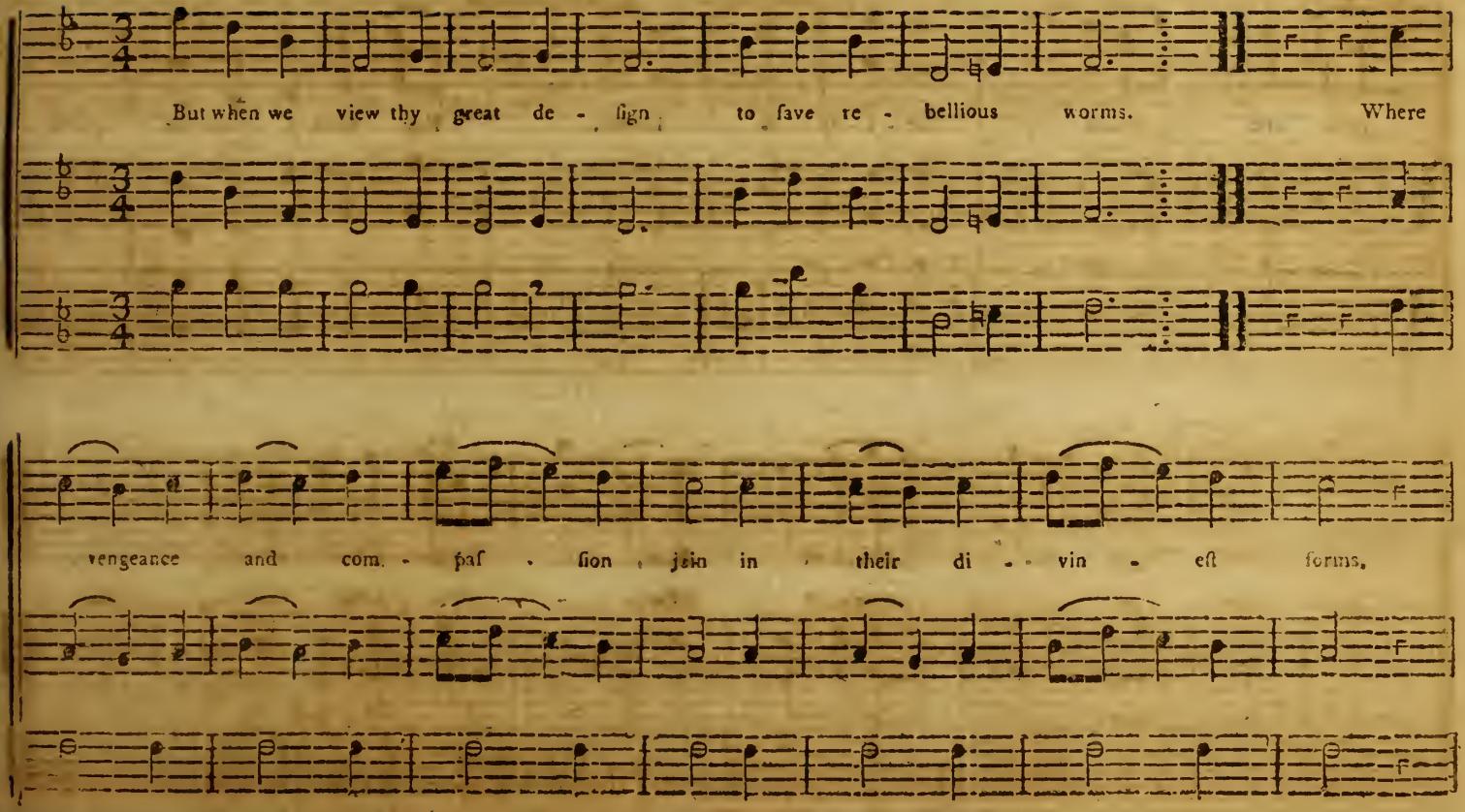


Cambridge.

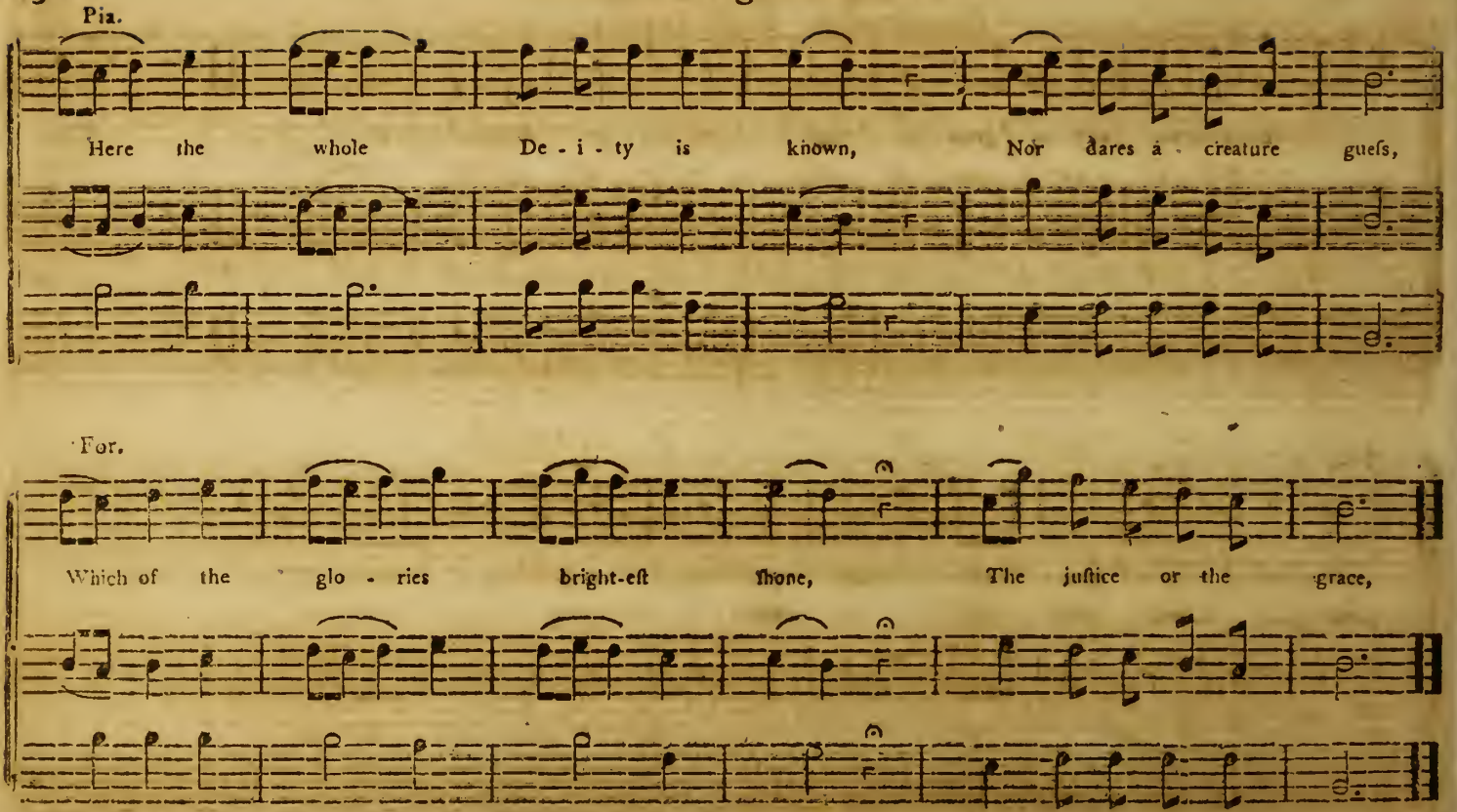
Air.

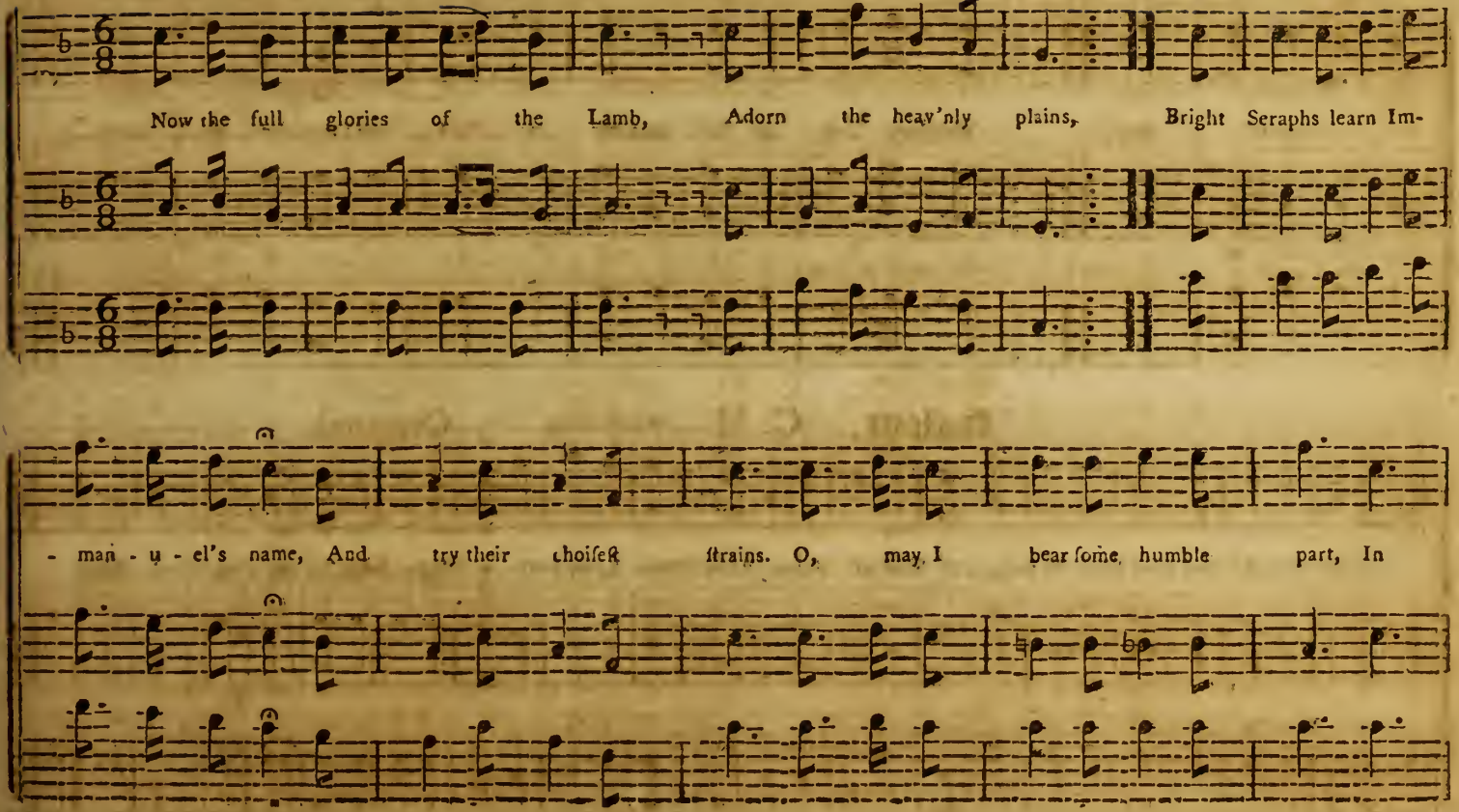



Known thro' the earth by thouſand ſigns by thouſand thro' the ſkies. Thoſe mighty orbs proclaim thy pow'r, thoſe
Pia.
motions ſpeak thy ſkill. And on the wings of ev'ry hour, we read thy patience ſtill.


But when we view thy great de - ſign to ſave re - bellious worms. Where
vengeance and com. - paſ - ſion join in their di - - vin - eſt forms.

Cambridge. Continued.



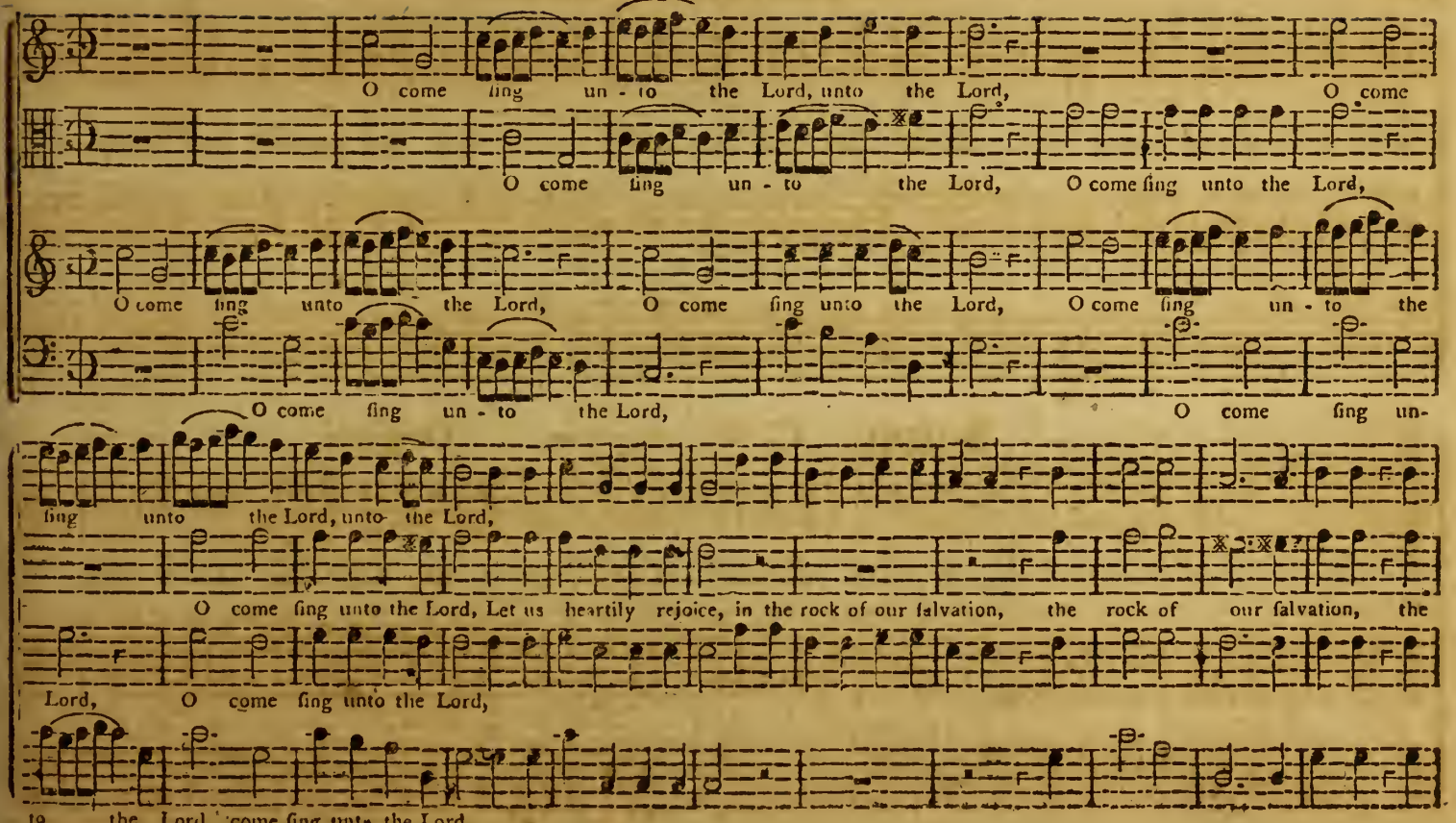

Now the full glories of the Lamb, Adorn the heav'nly plains, Bright Seraphs learn Im-
- man - u - el's name, And try their choiſeſt ſtrains. O, may I bear ſome humble part, In

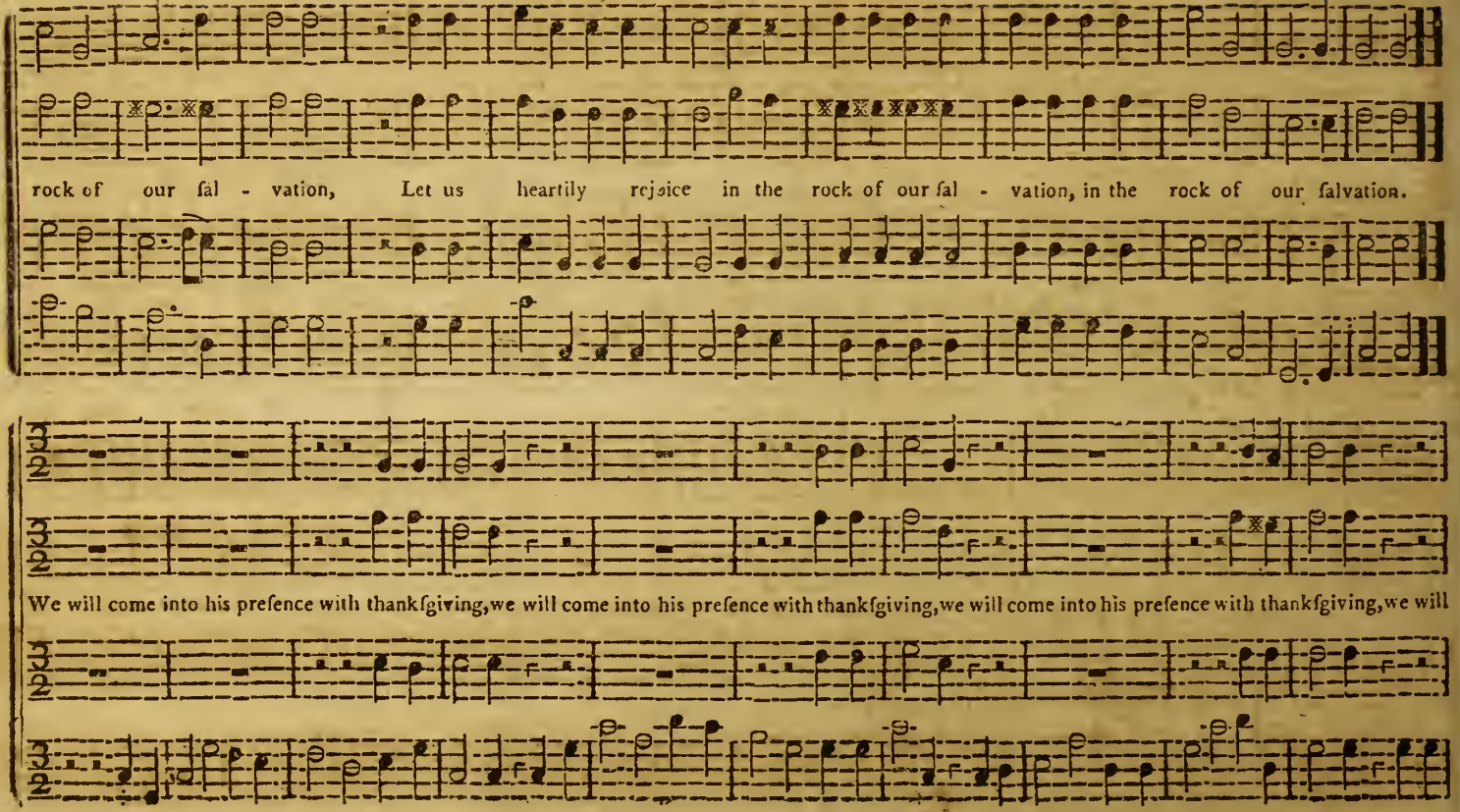
Pia.

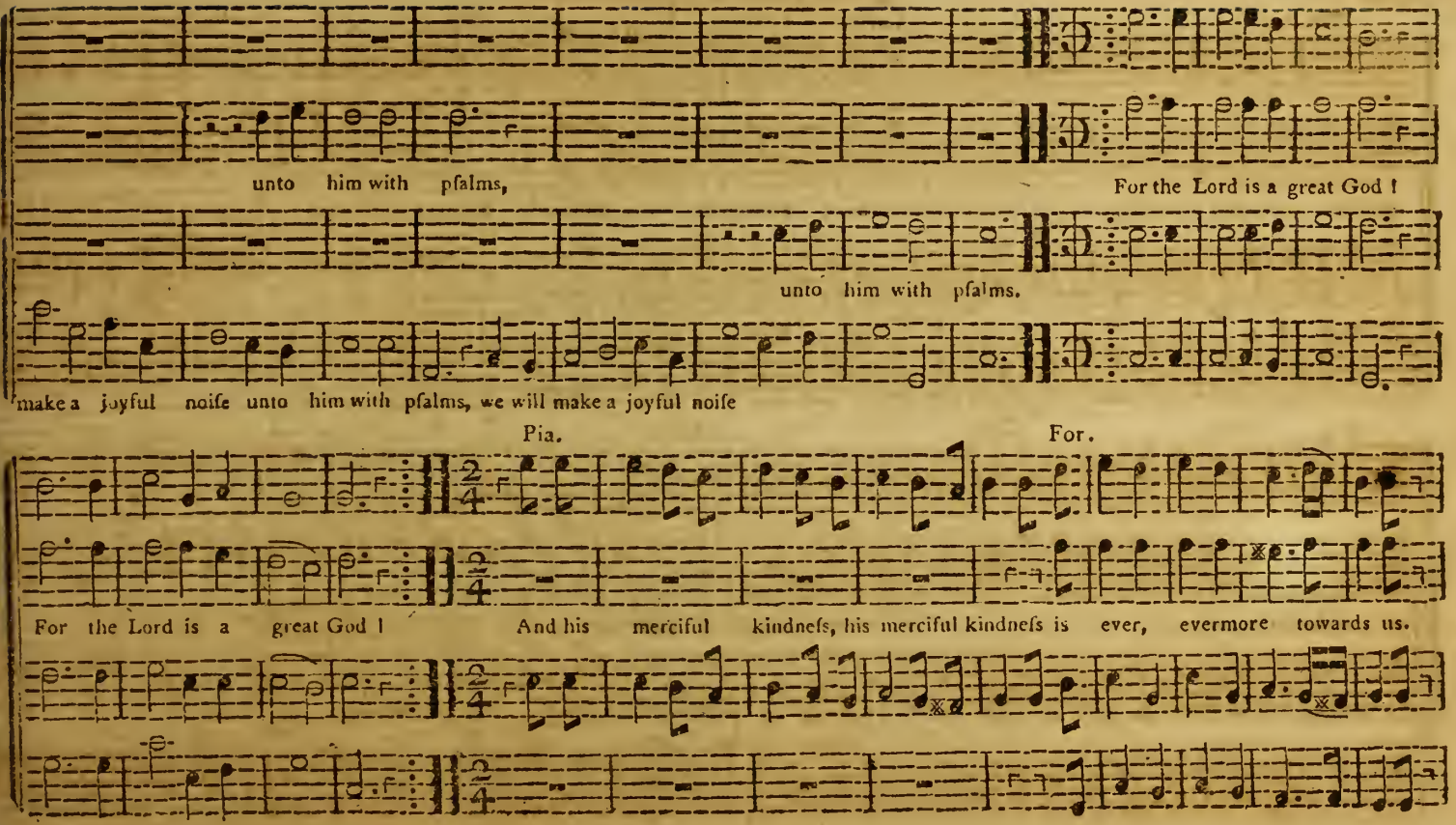
that immortal song. Wonder and joy ſhall tune my heart, And love command my tongue.

Salem. C. M. Words Anon. Original.

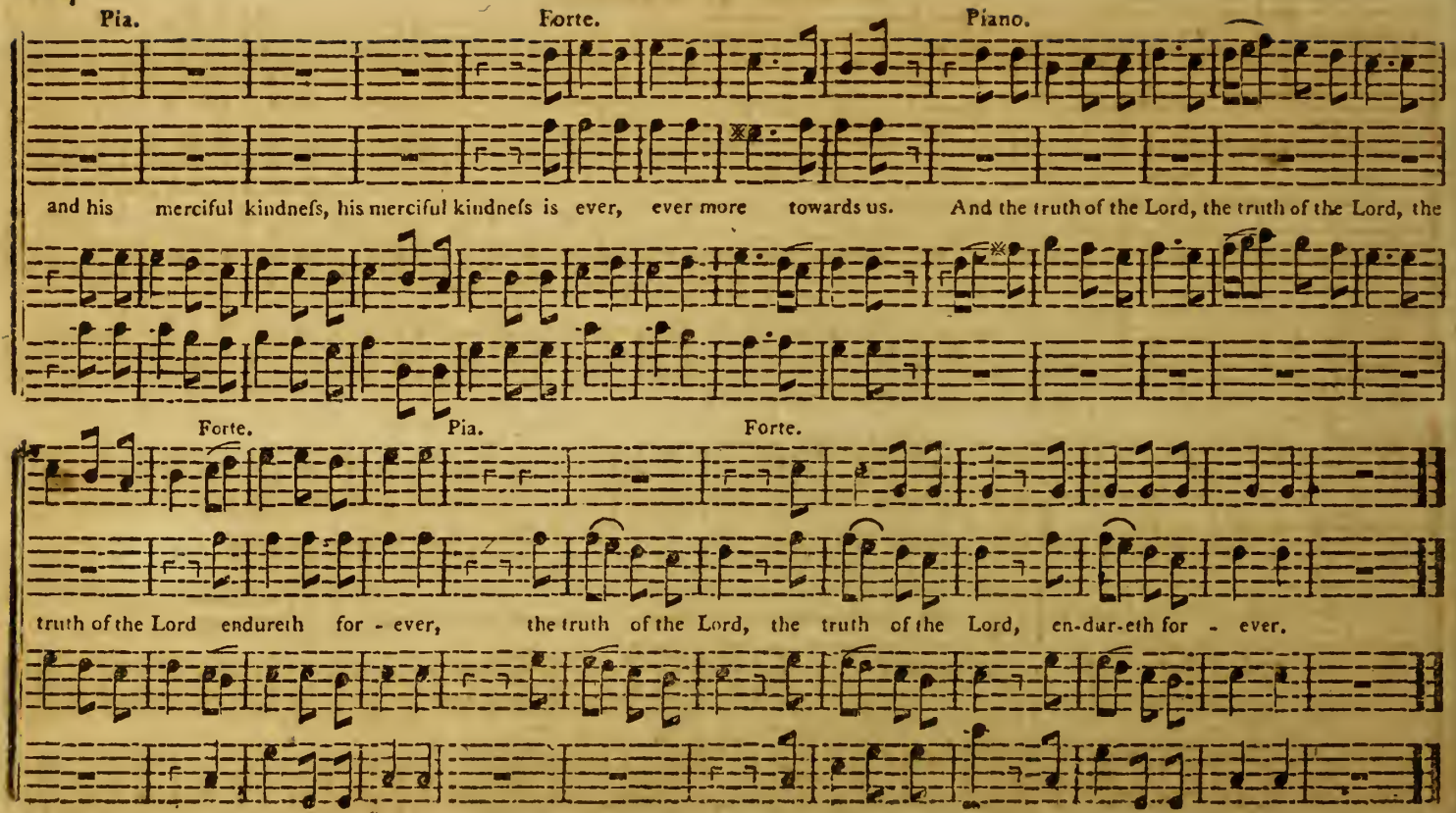
Some ſeraph lend your heav'nly tongue, Or harp of golden ſtring; That I may raiſe a lofty ſong, To our immortal King.

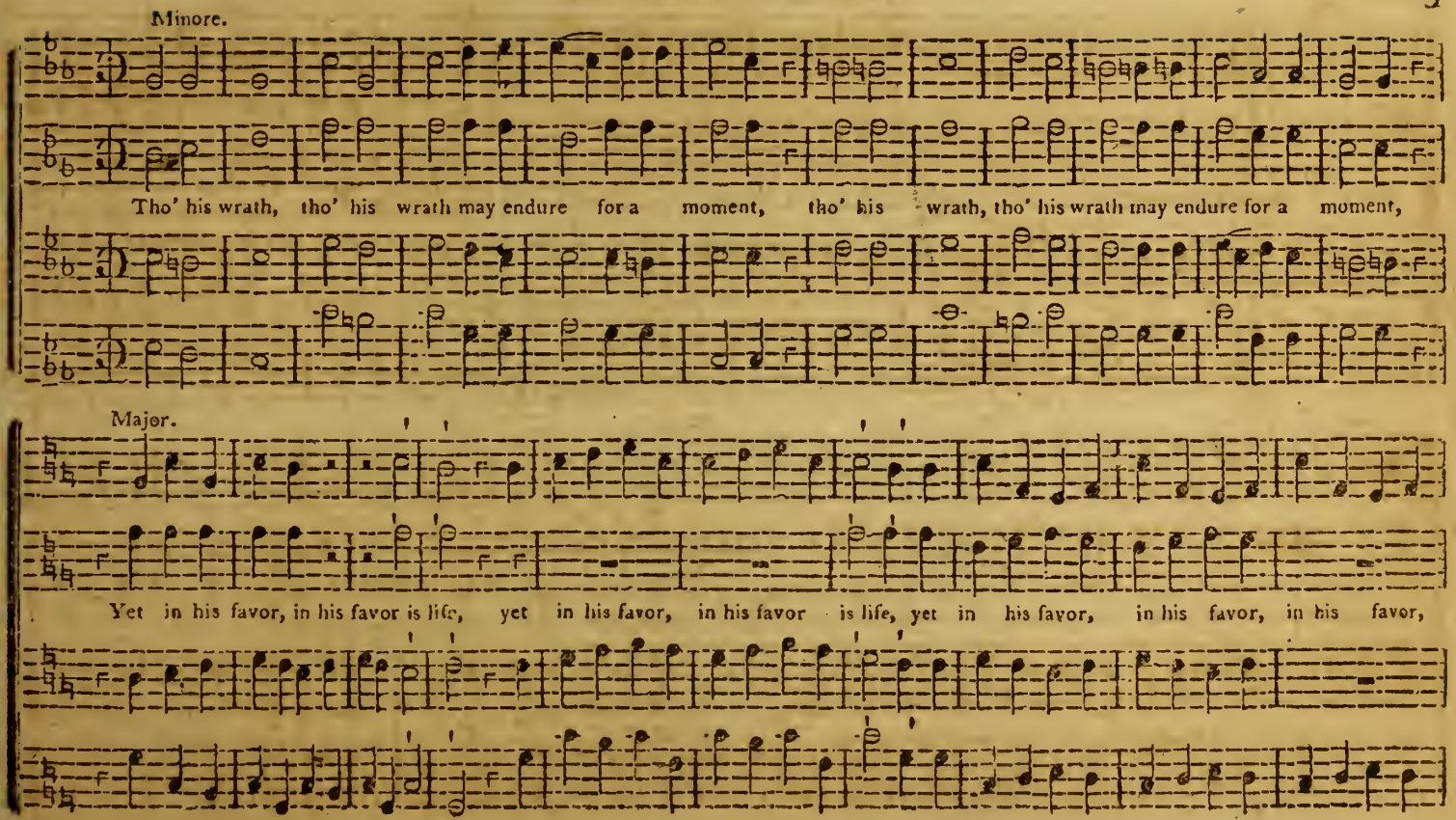

O come ſing un - to the Lord, unto the Lord, O come
O come ſing un - to the Lord, O come ſing unto the Lord,
O come ſing unto the Lord, O come ſing unto the Lord, O come ſing un - to the
O come ſing un - to the Lord, O come ſing un-
ſing unto the Lord, unto the Lord,
O come ſing unto the Lord, Let us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

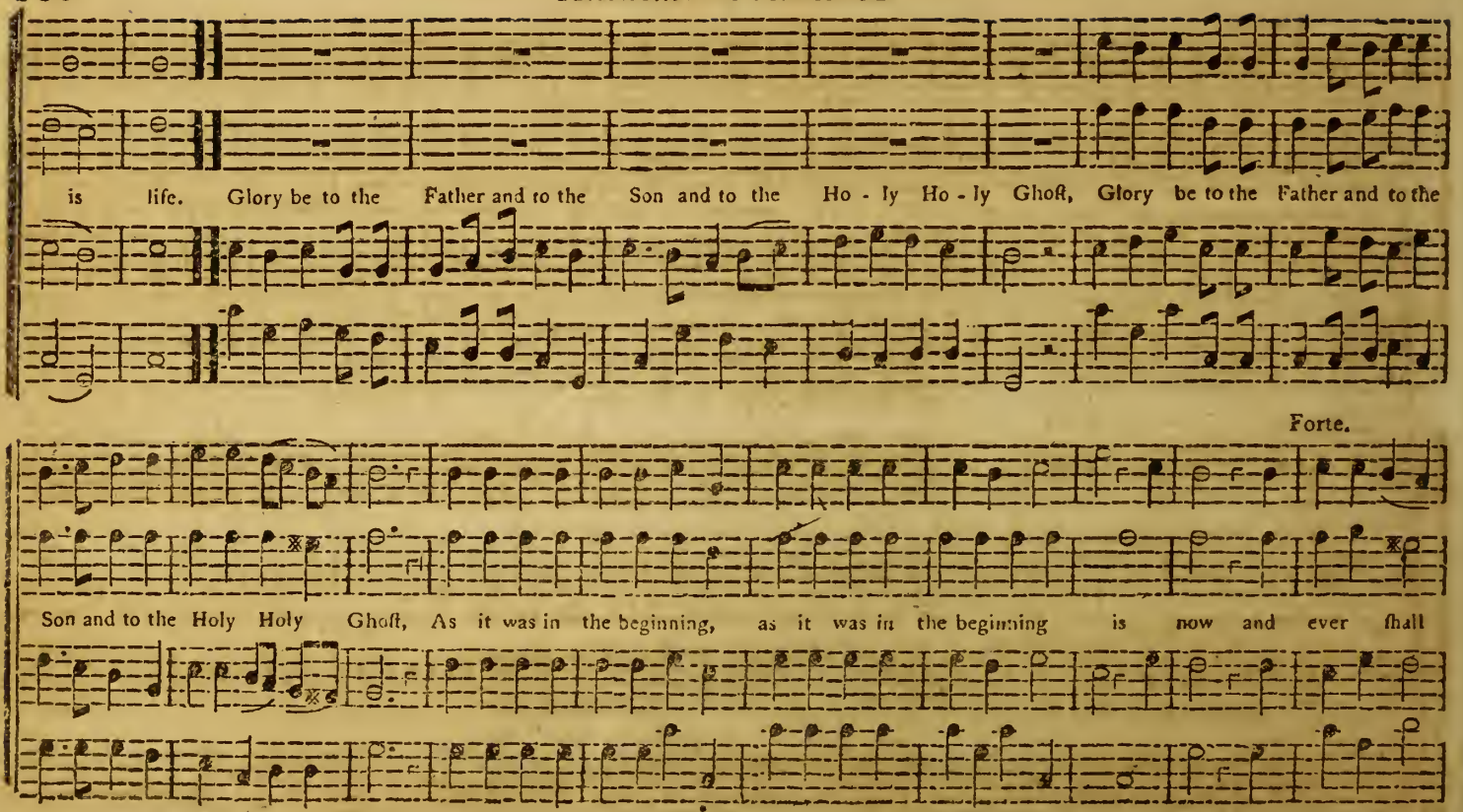

rock of our ſal - vation, Let us heartily rejoice in the rock of our ſal - vation, in the rock of our ſalvation.
We will come into his preſence with thankſgiving, we will come into his preſence with thankſgiving, we will come into his preſence with thankſgiving, we will


unto him with pſalms,
For the Lord is a great God !
unto him with pſalms.
make a joyful noiſe unto him with pſalms, we will make a joyful noiſe
Pia.
For.
For the Lord is a great God !
And his merciful kindneſs, his merciful kindneſs is ever, evermore towards us.

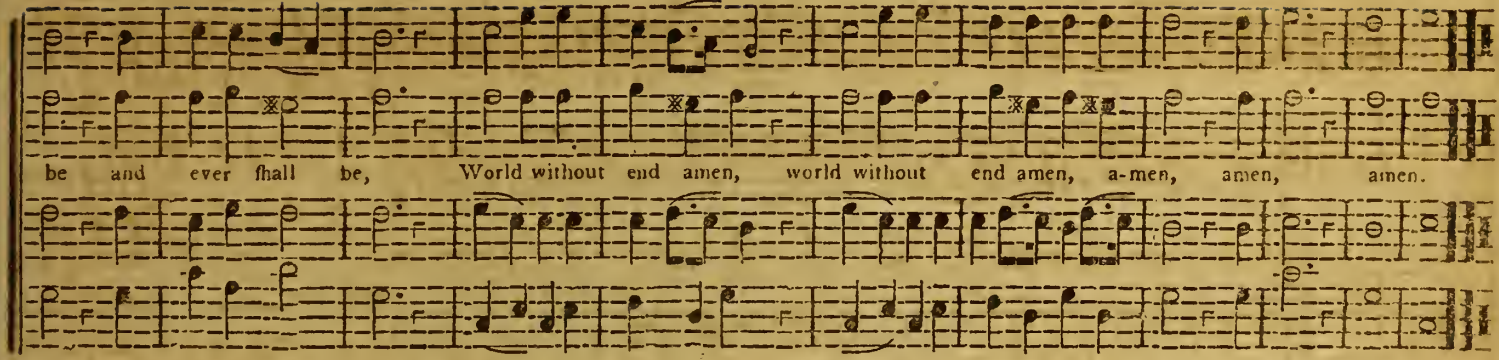
Anthem. Continued.




Minore.
Tho' his wrath, tho' his wrath may endure for a moment, tho' his wrath, tho' his wrath may endure for a moment,
Major.
Yet in his favor, in his favor is life, yet in his favor, in his favor is life, yet in his favor, in his favor, in his favor,

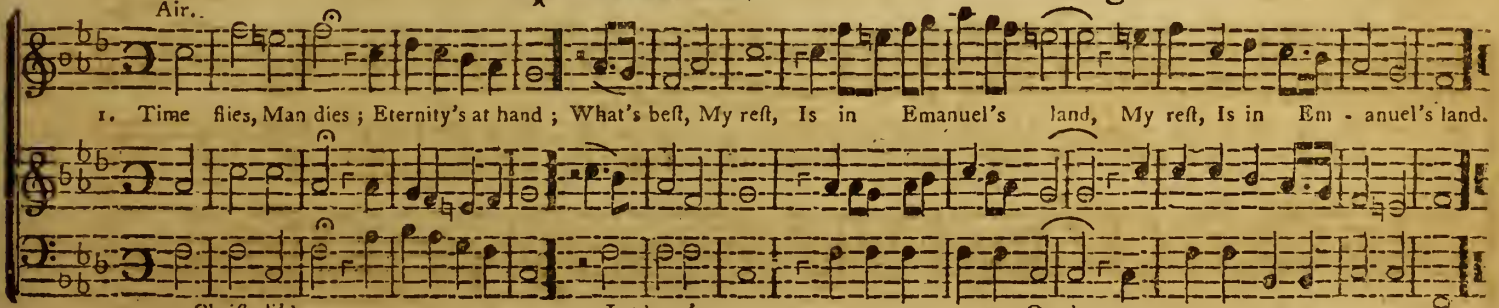

is life. Glory be to the Father and to the Son and to the Ho - ly Ho - ly Ghoſt, Glory be to the Father and to the
Forte.
Son and to the Holy Holy Ghoſt, As it was in the beginning, as it was in the beginning is now and ever ſhall

Pia. Forte.



Providence. P. M. Original.

Air.



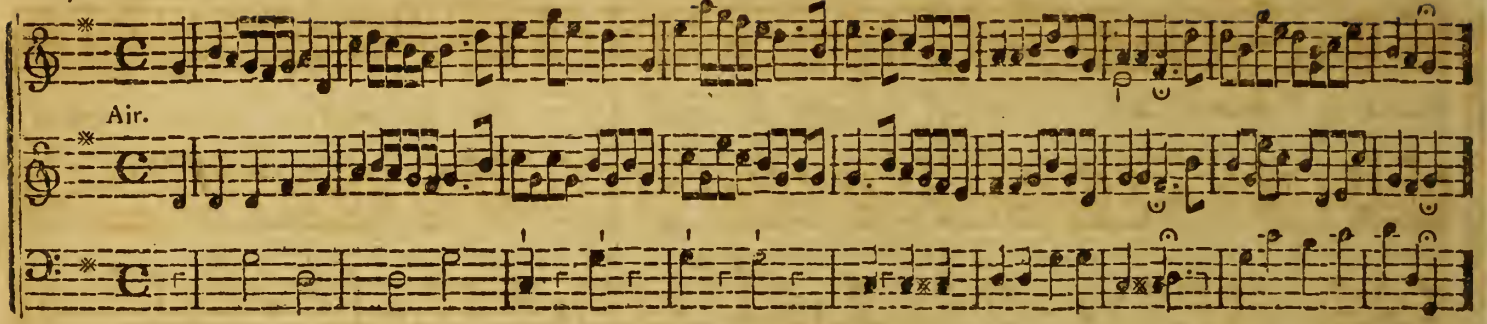
2. Christ di'd,
He rose,
Salvation now appears ;
Thus blest,
We rest,
From all our slavish fears.

3. Let heav'n,
And earth,
Shout, praising without end,
The love,
Above,
What mortals comprehend.

4. Our hearts,
Our tongues,
Shall join th' immortal song ;
On earth,
In heav'n
The anthem we'll prolong.

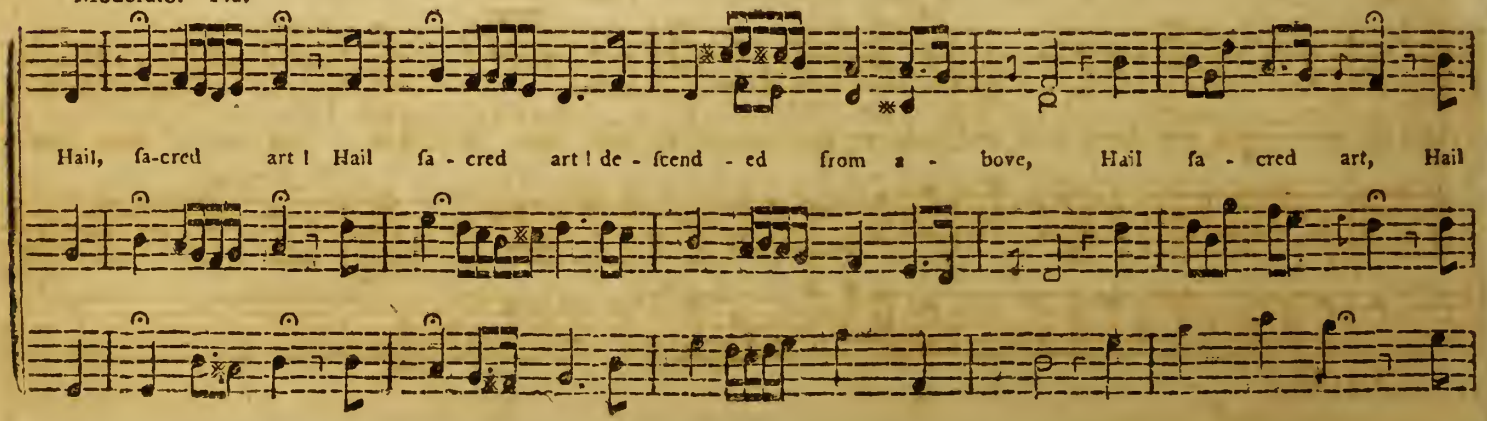
Maſſachuſetts. By Dr. Rogerſon of Boſton.

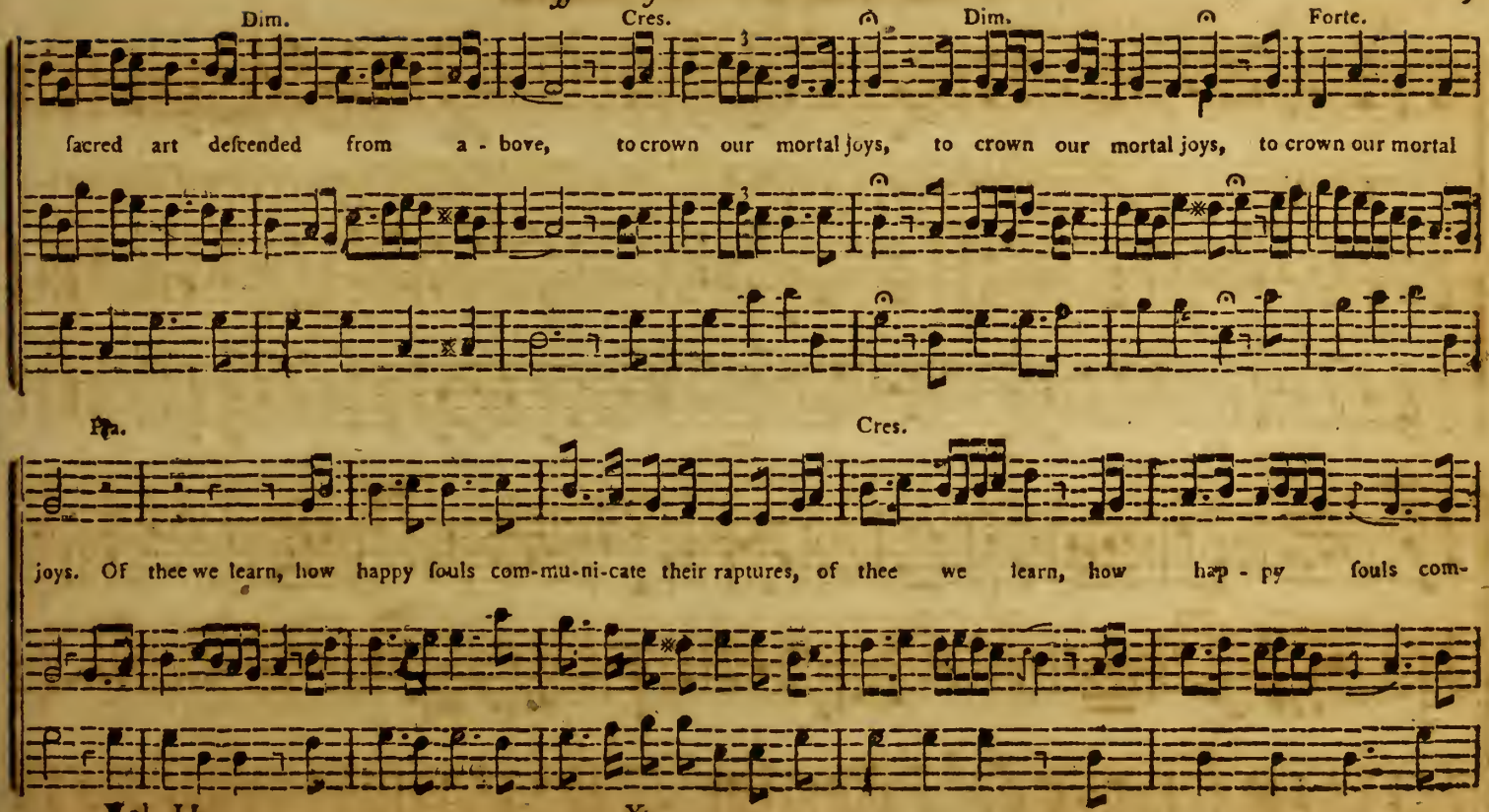
Sym. Moderato.

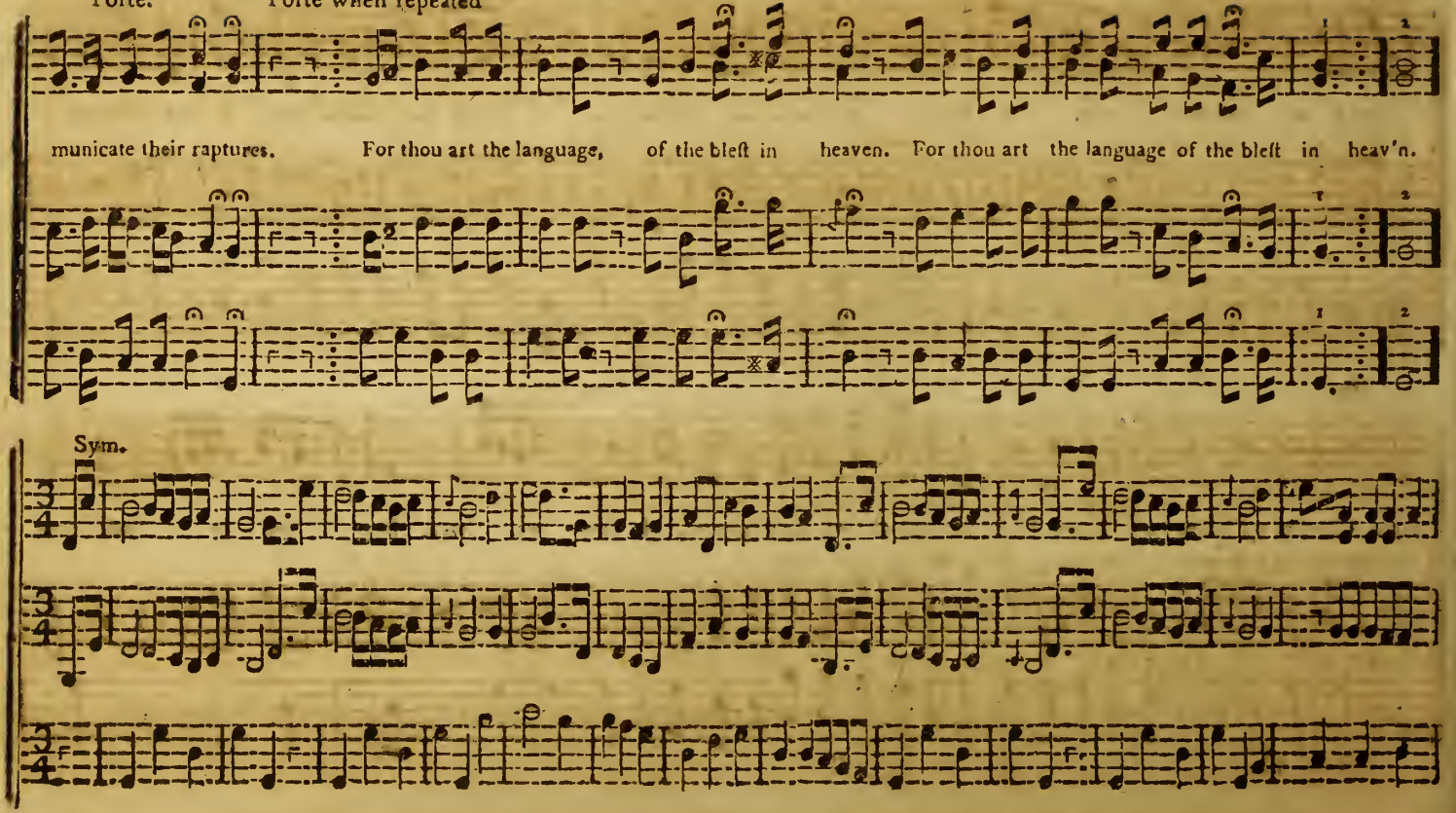


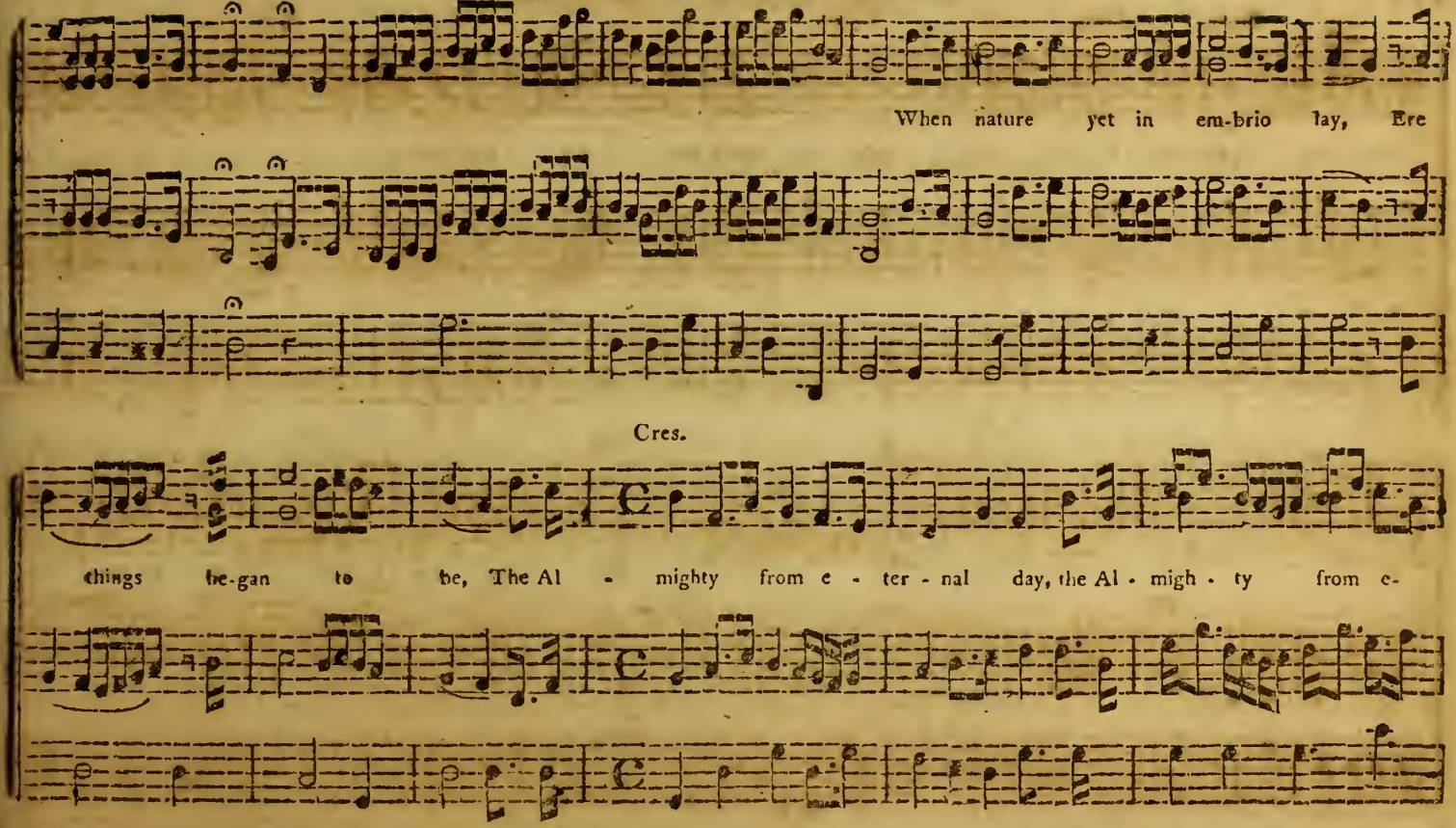
Air.

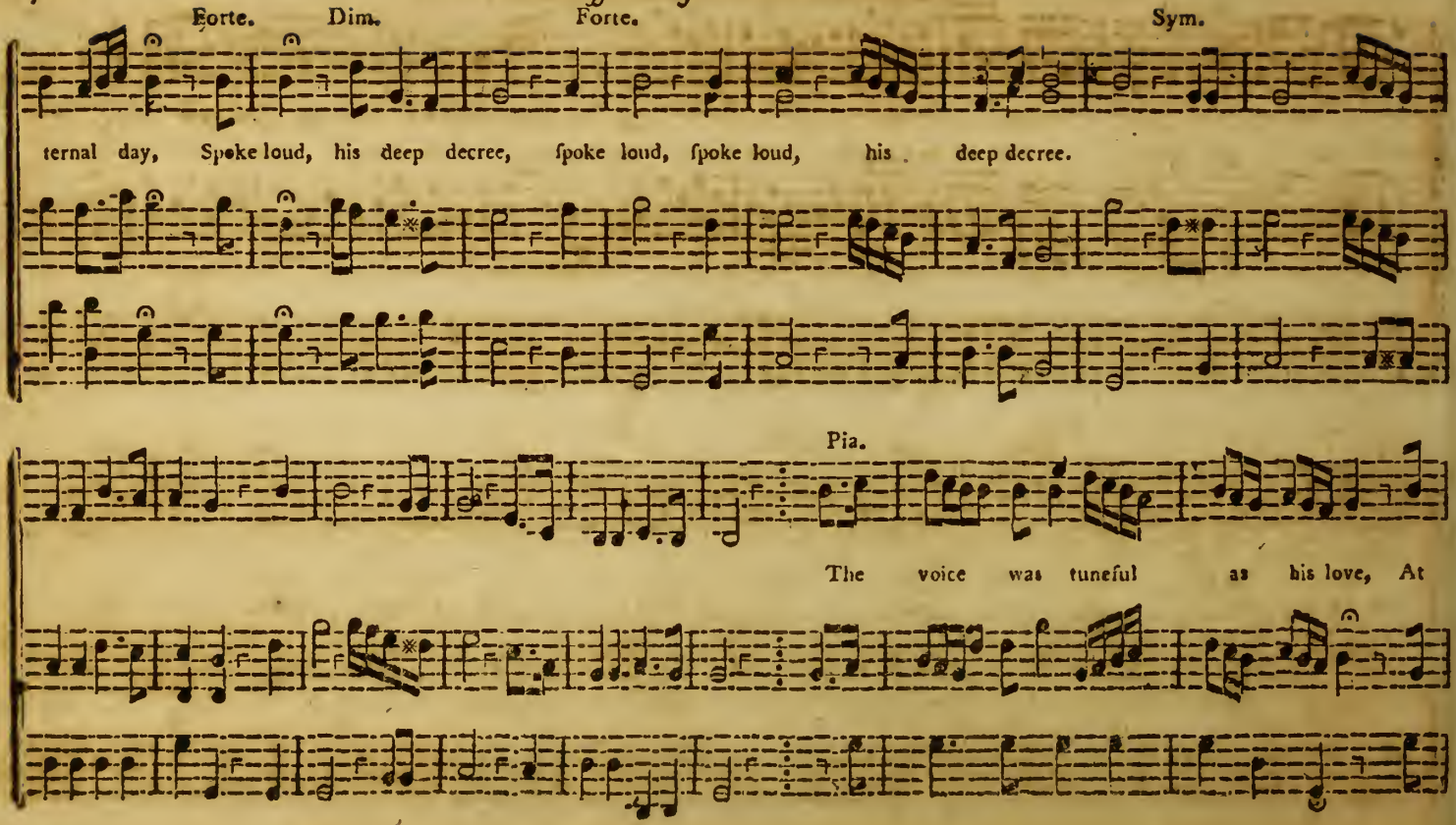
Moderato. Pia.

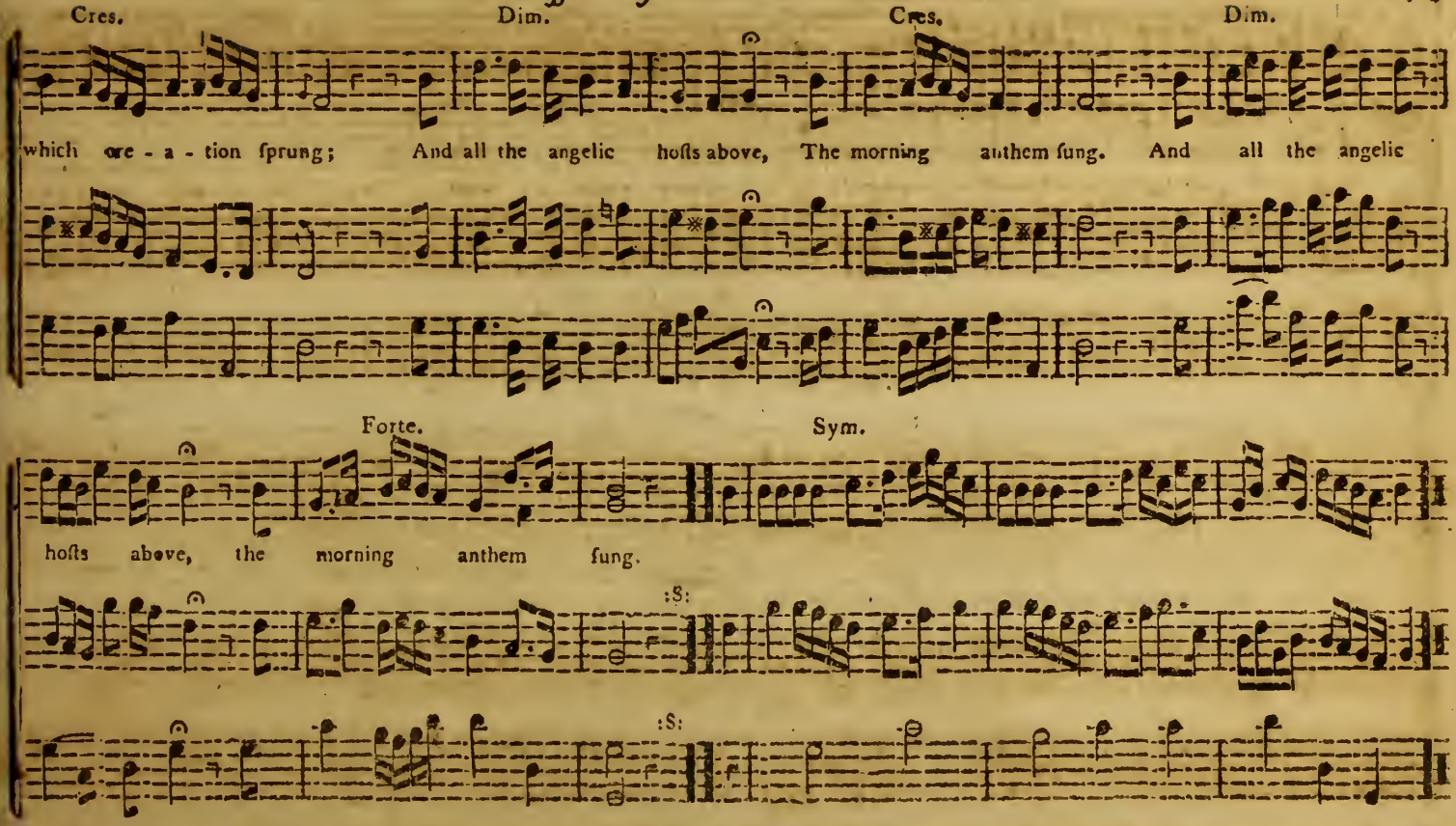



Dim.
Cres.
Dim.
Forte.
ſacred art deſcended from a - bove, to crown our mortal joys, to crown our mortal joys, to crown our mortal
Pia.
Cres.
joys. Of thee we learn, how happy ſouls com-mu-ni-cate their raptures, of thee we learn, how hap - py ſouls com-

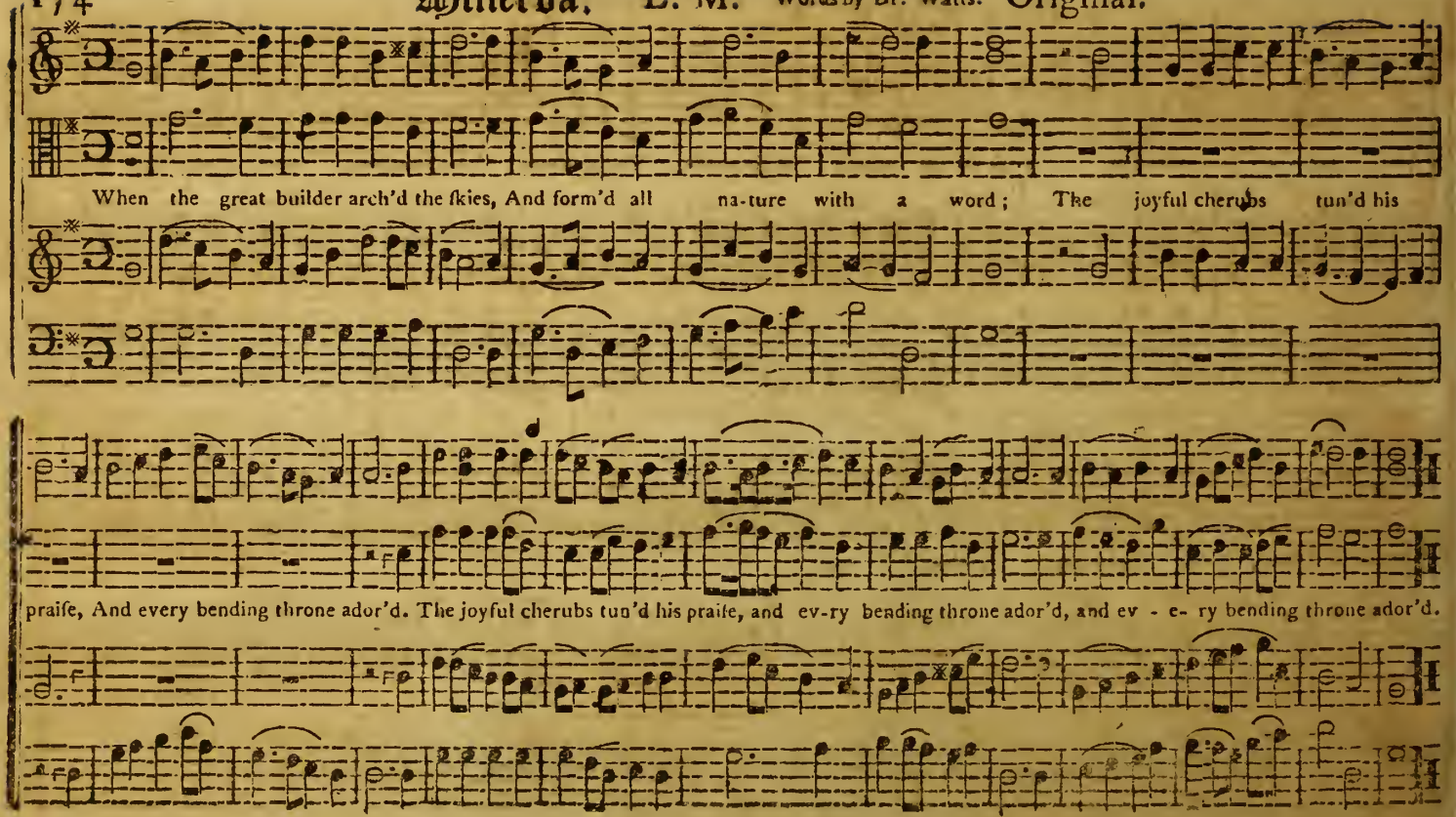

Forte.
Forte when repeated
municate their raptures.
For thou art the language, of the bleſt in heaven. For thou art the language of the bleſt in heav'n.
Sym.

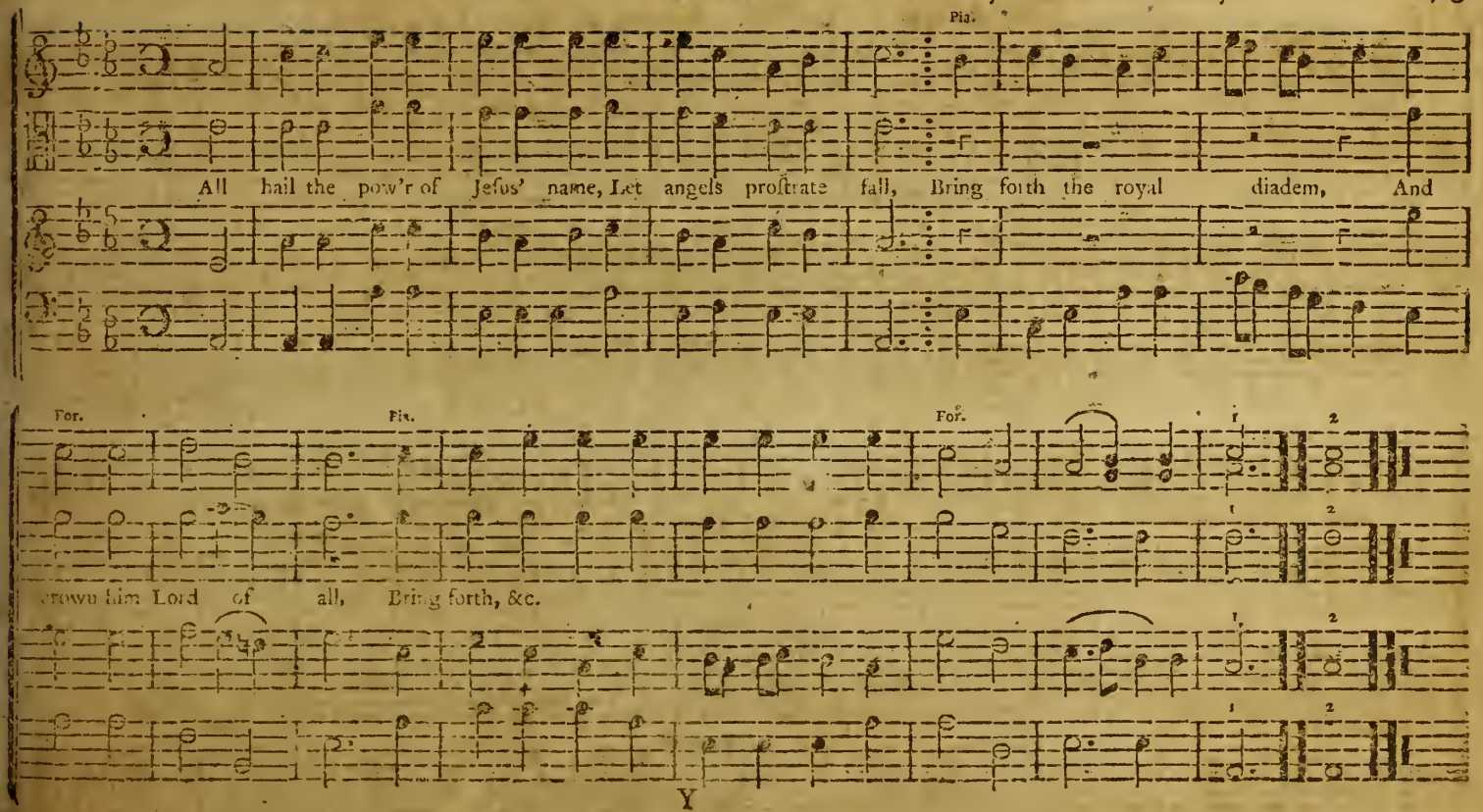

When nature yet in em-brio lay, Ere
Cres.
things be-gan to be, The Al - mighty from e - ter - nal day, the Al - migh - ty from e-

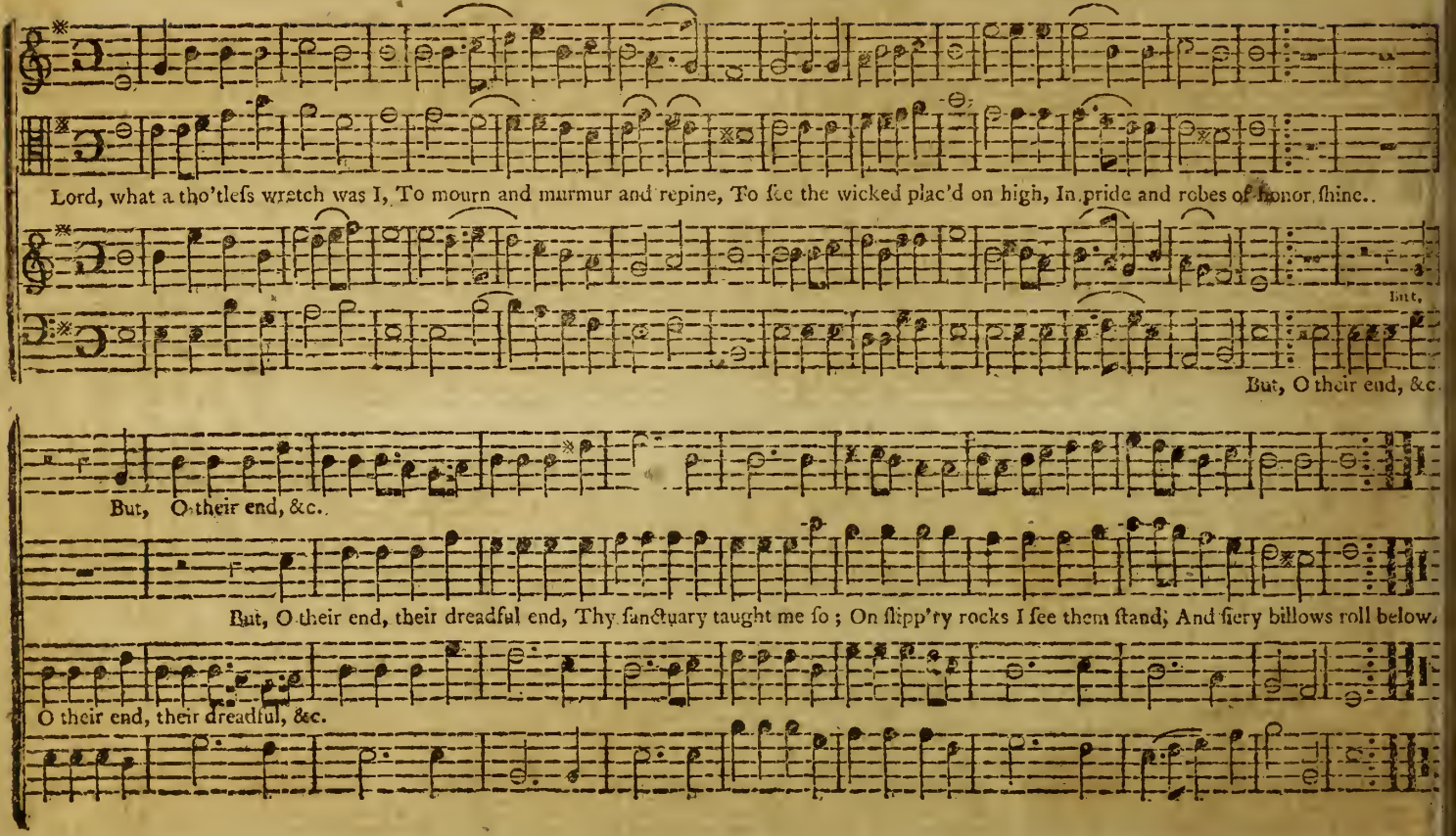

Forte. Dim. Forte. Sym.
ternal day, Spoke loud, his deep decree, ſpoke loud, ſpoke loud, his deep decree.
Pia.
The voice was tuneful as his love, At

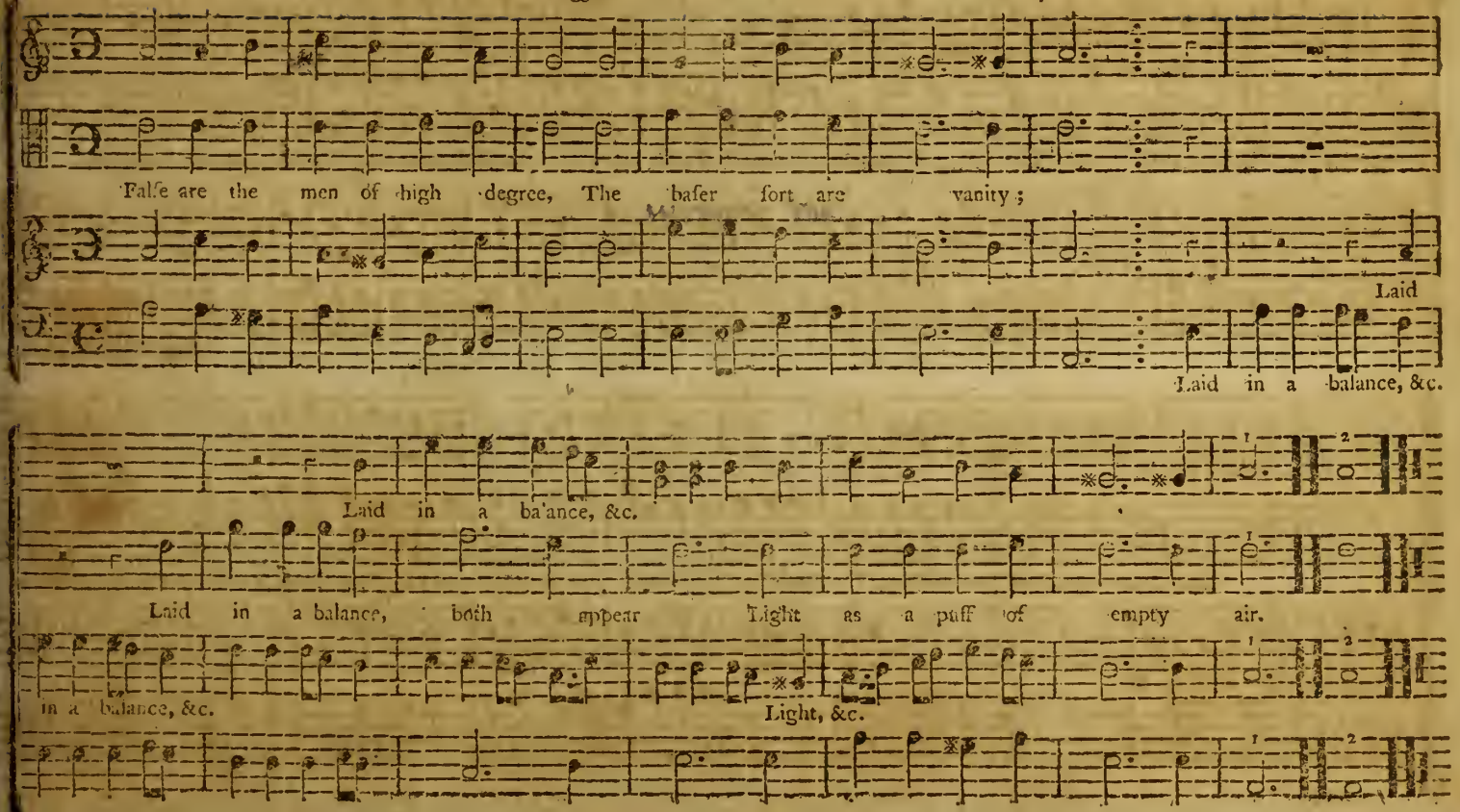

Cres.
Dim.
Cres.
Dim.
which ore - a - tion ſprung; And all the angelic hoſts above, The morning anthem ſung. And all the angelic
Forte.
Sym.
hoſts above, the morning anthem ſung.
:S:
:S:

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



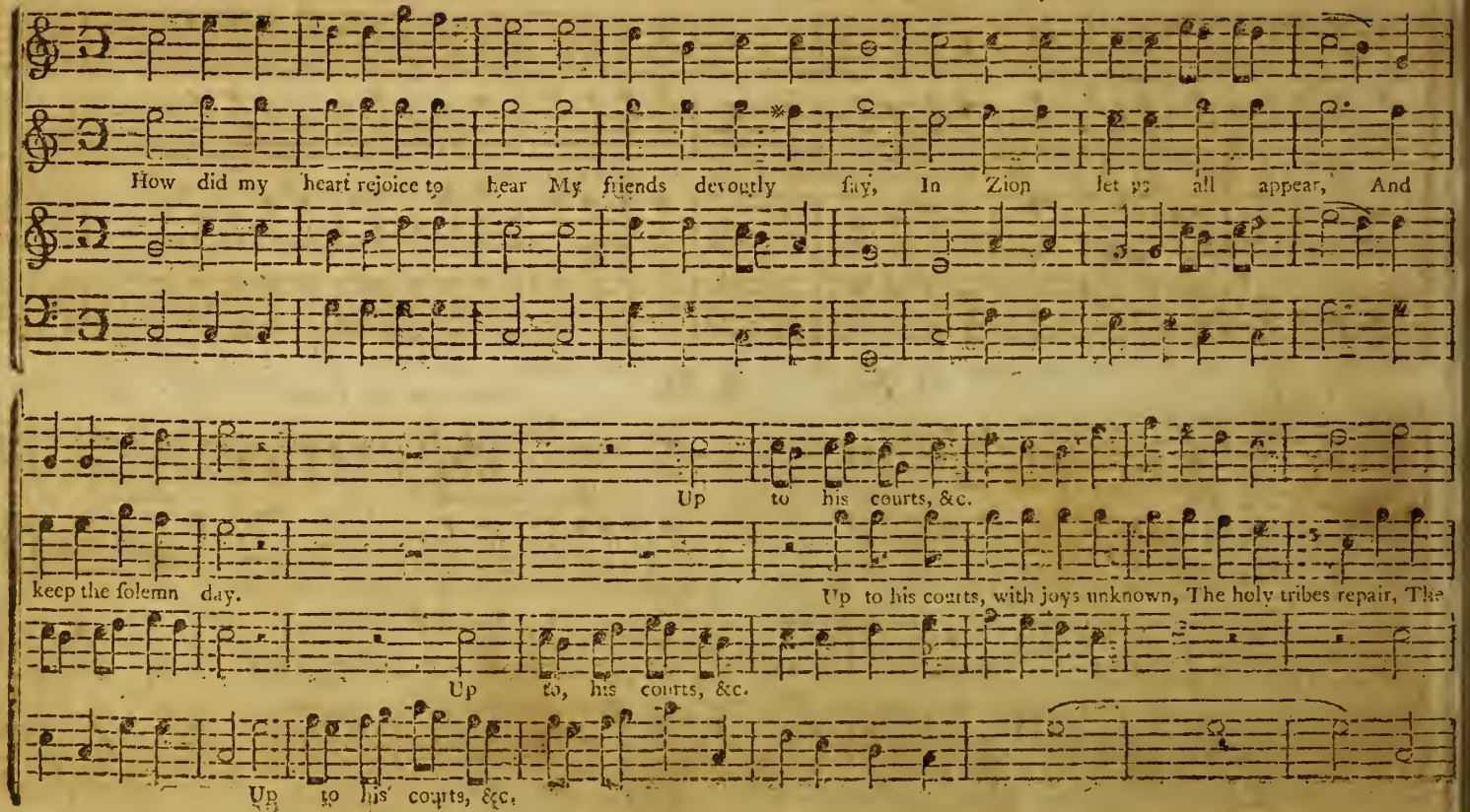

Pia.
All hail the pow'r of Jesus' name, Let angels prostrate fall, Bring forth the royal diadem, And
For.
Pia.
For.
crown him Lord of all, Bring forth, &c.

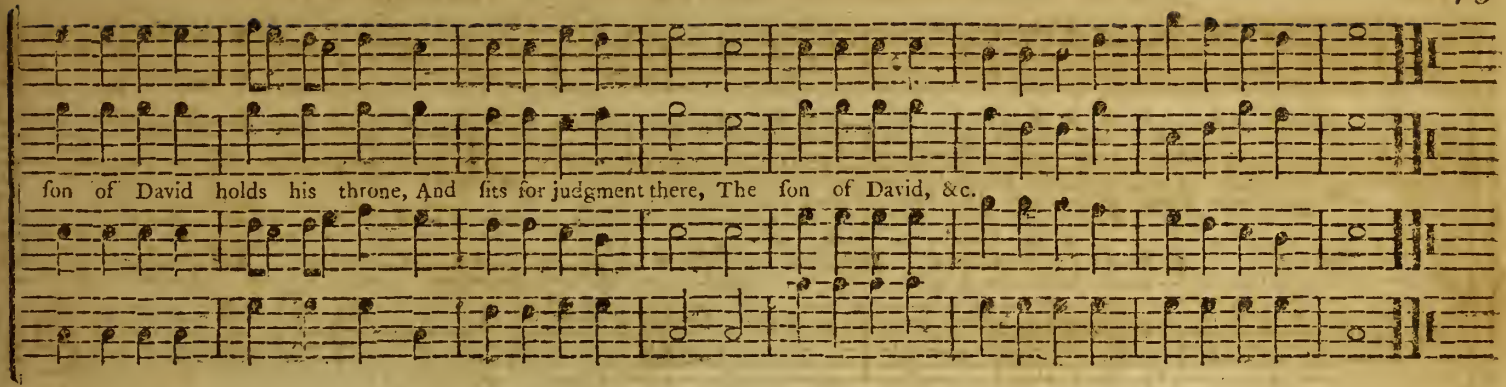

Lord, what a tho'tleſs wretch was I, To mourn and murmur and repine, To ſee the wicked plac'd on high, In pride and robes of honor ſhine..
But,
But, O their end, &c.
But, O their end, &c..
But, O their end, their dreadful end, Thy ſanctuary taught me ſo ; On ſlipp'ry rocks I ſee them ſtand; And fiery billows roll below.
O their end, their dreadful, &c.


False are the men of high degree, The base fort are vanity;
Laid
Laid in a balance, &c.
Laid in a balance, &c.
Laid in a balance, both appear Light as a puff of empty air.
in a balance, &c.
Light, &c.

Canton. C. M.

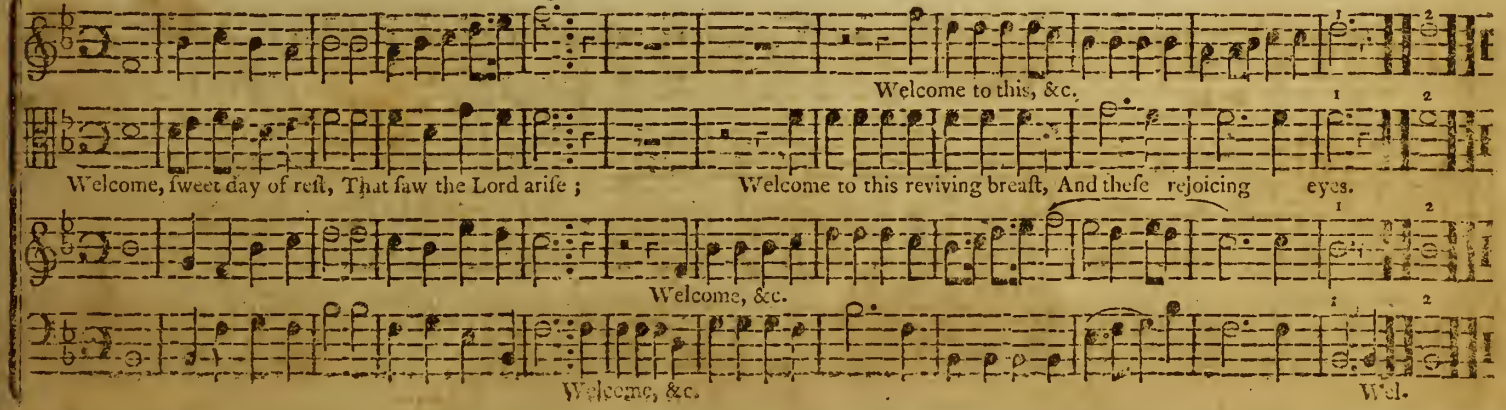
Words by Dr. Watts.





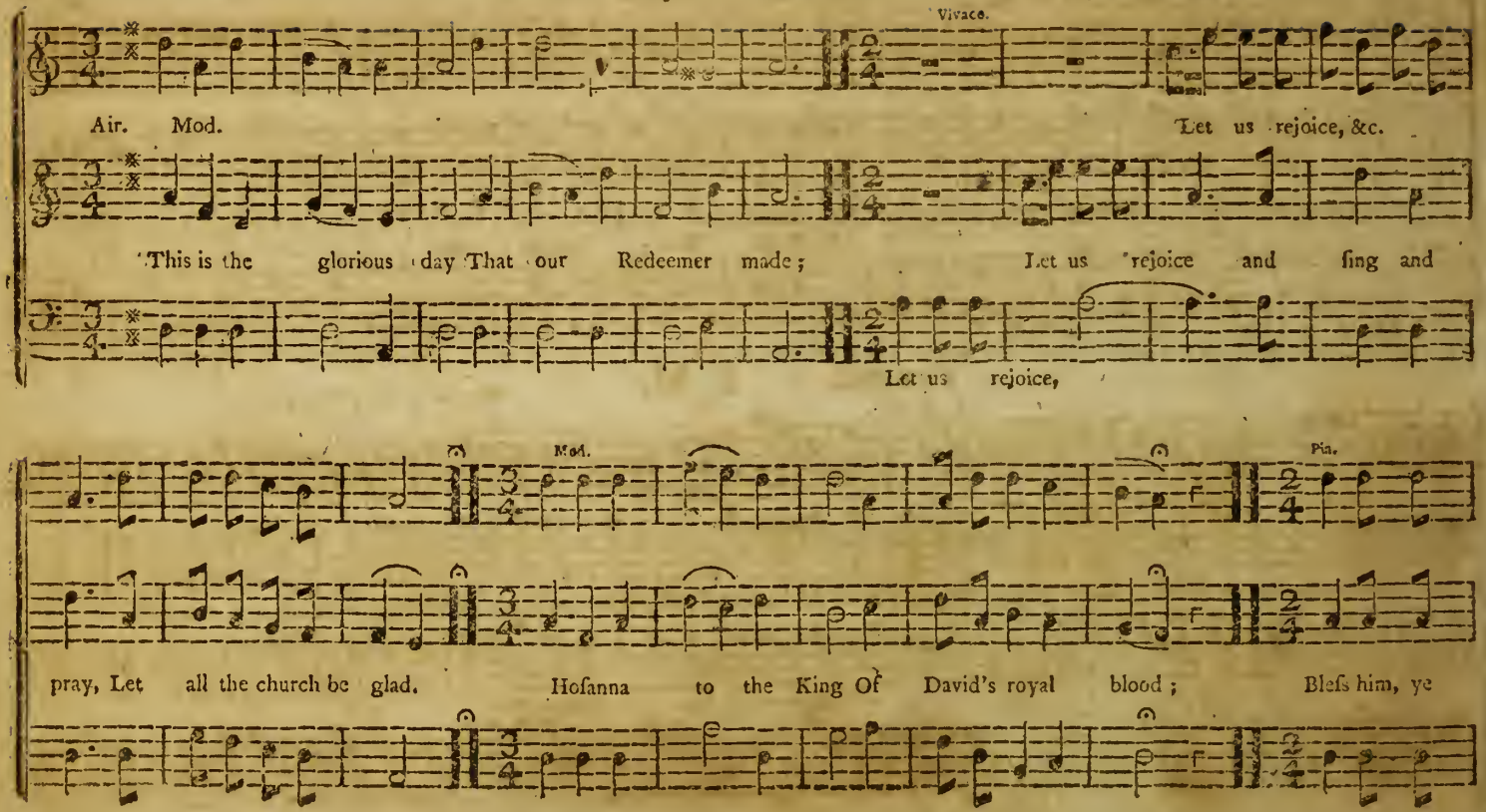
Lifbon. S. M.

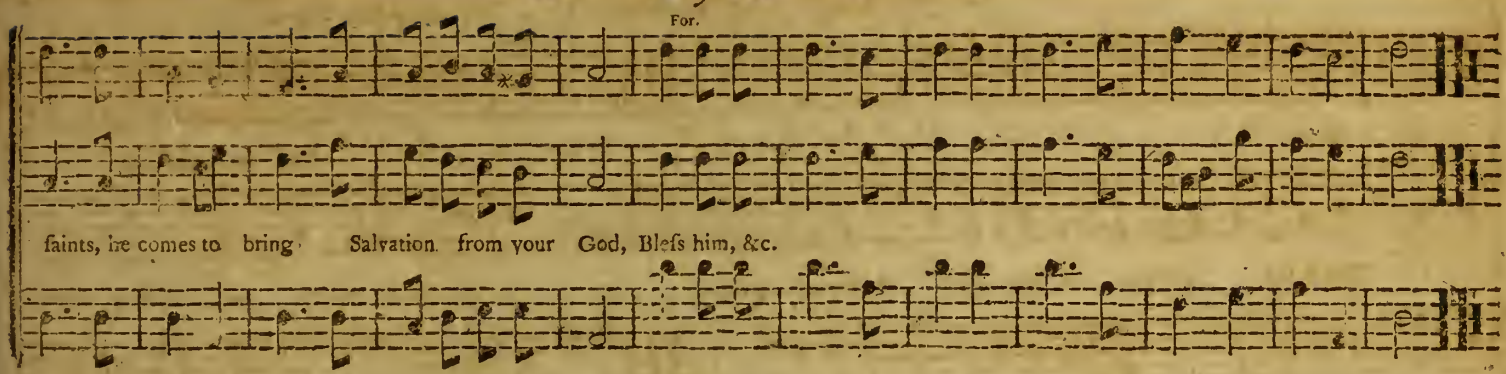
Words by Dr. Watts.



Lord's Day. S. M.

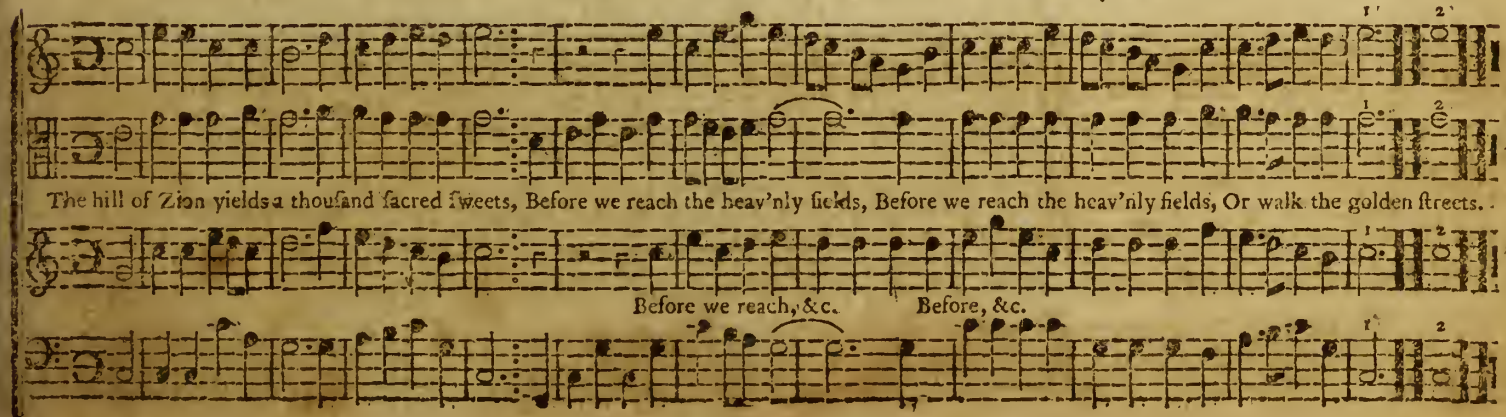
Words by Dr. Watts.





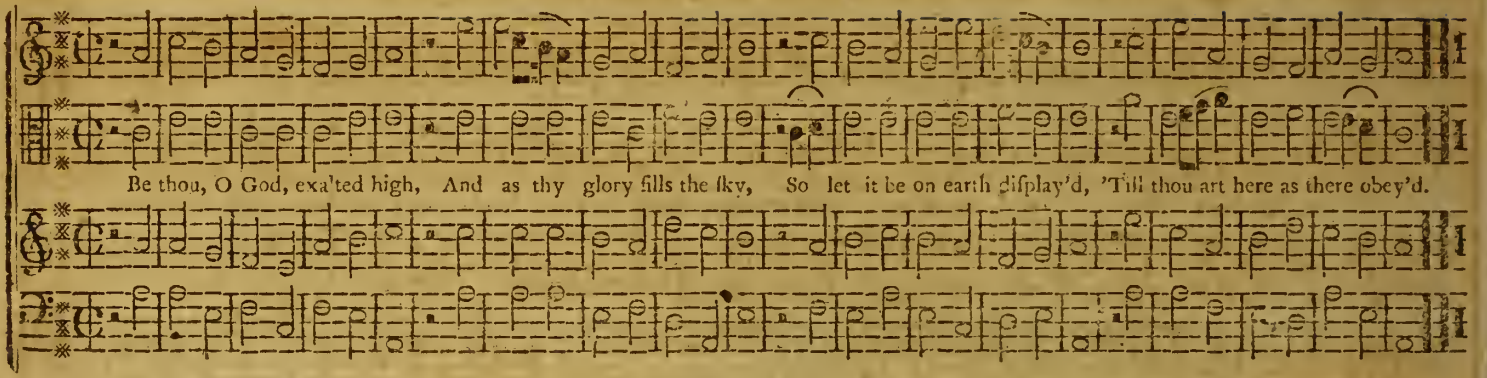
Concord. S. M.

Words by Dr. Watts.



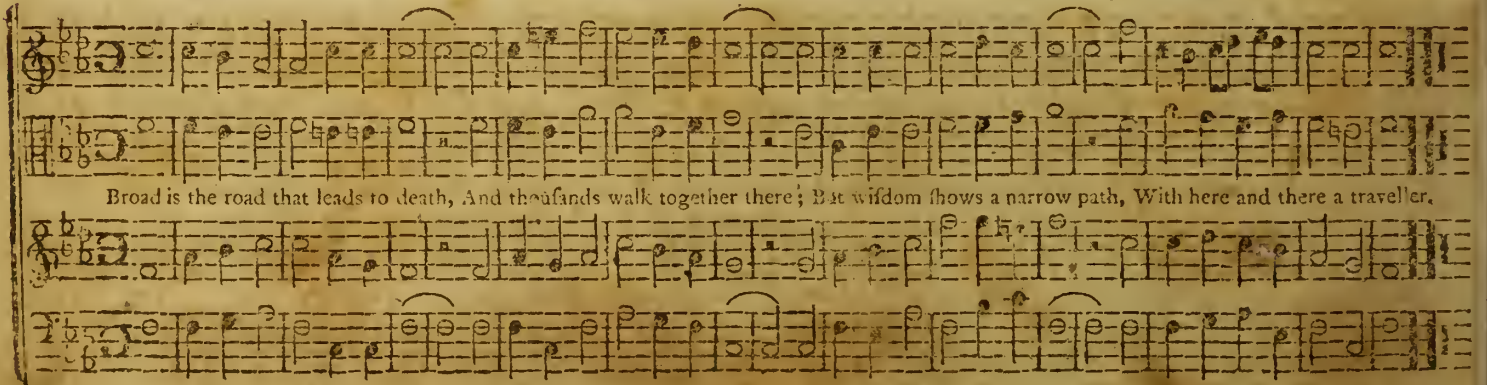
Old Hundred. L. M.

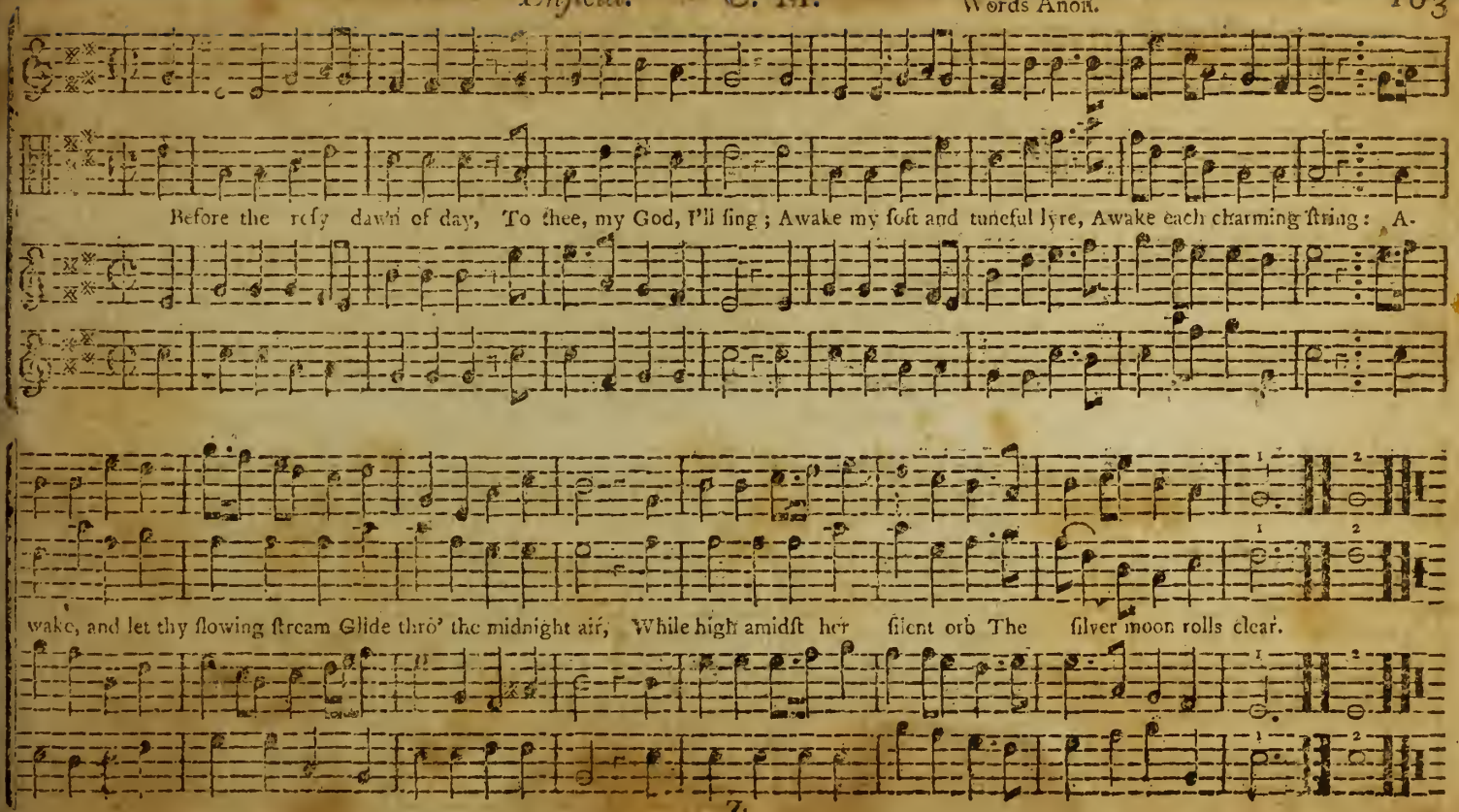
Words Anon.



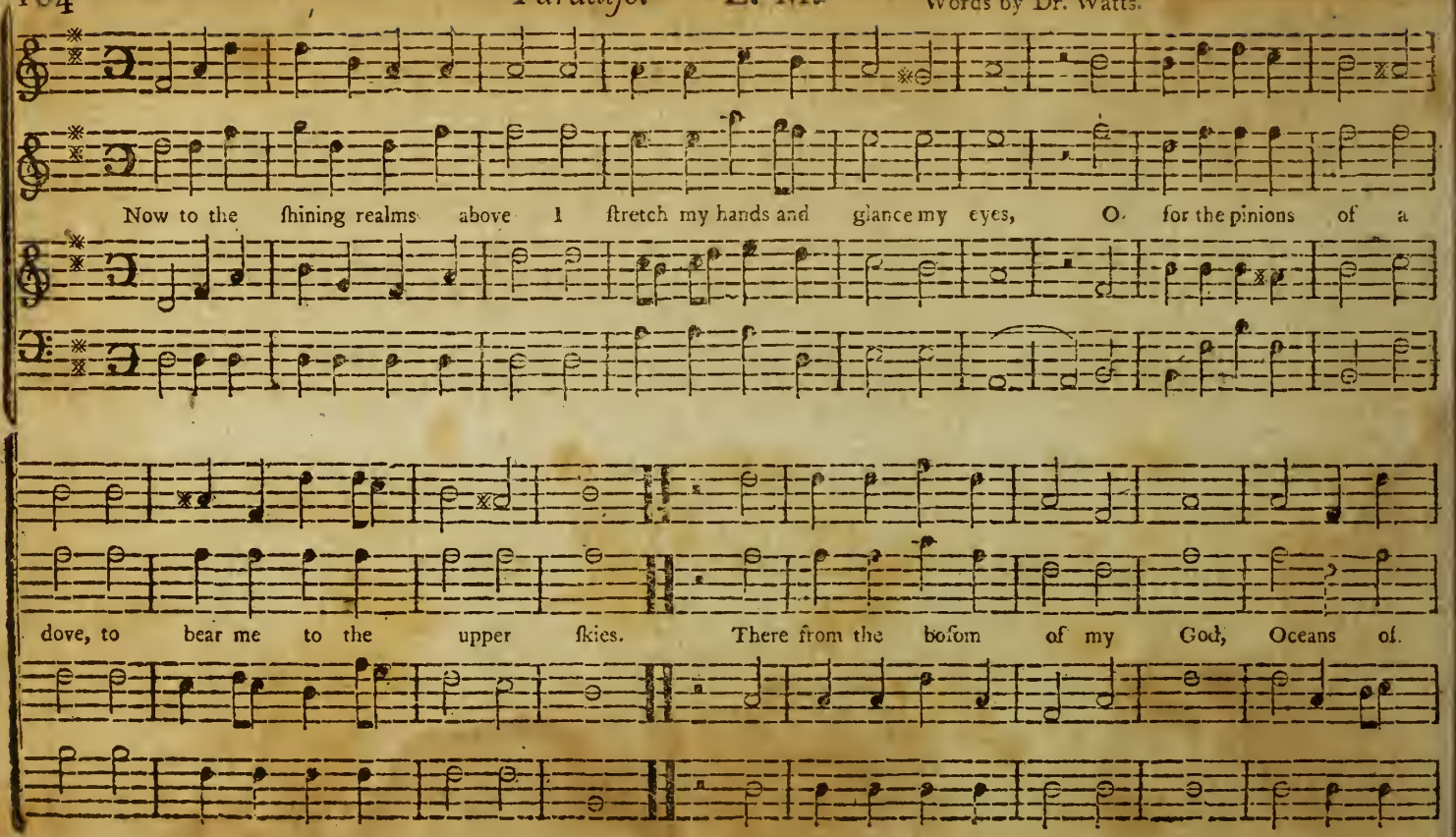
Windham. L. M.

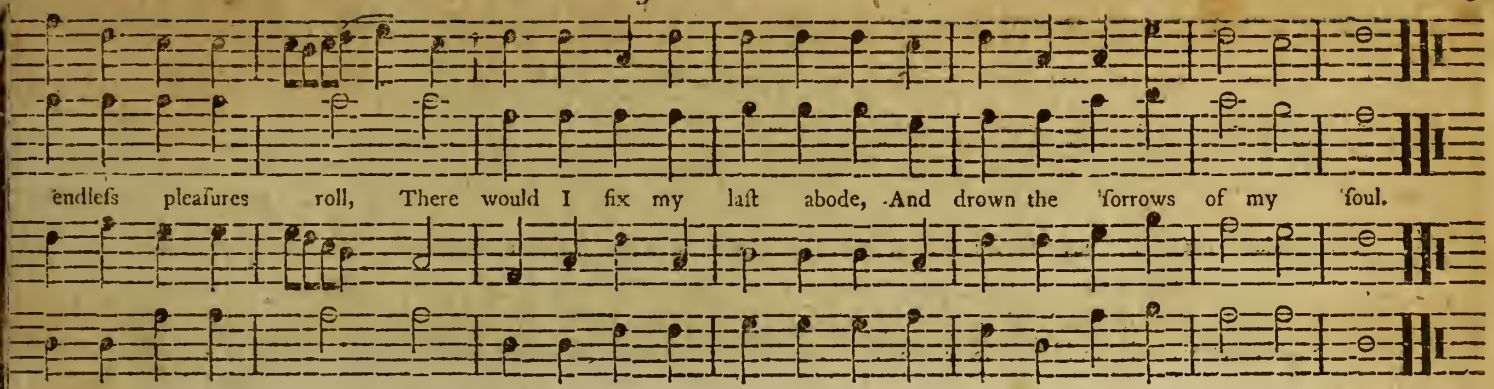
Words by Dr. Watts.




Before the rofy dawn of day, To thee, my God, I'll ſing; Awake my ſoft and tuneful lyre, Awake each charming ſtring: A-
wake, and let thy flowing ſtream Glide thro' the midnight air, While high amidſt her ſilent orb The ſilver moon rolls clear.

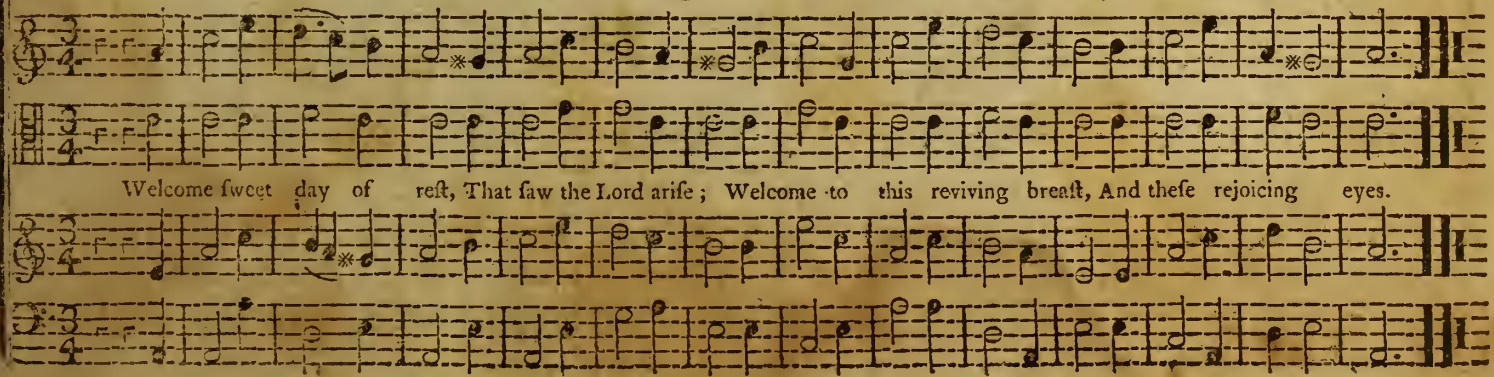
 Words by Dr. Watts.





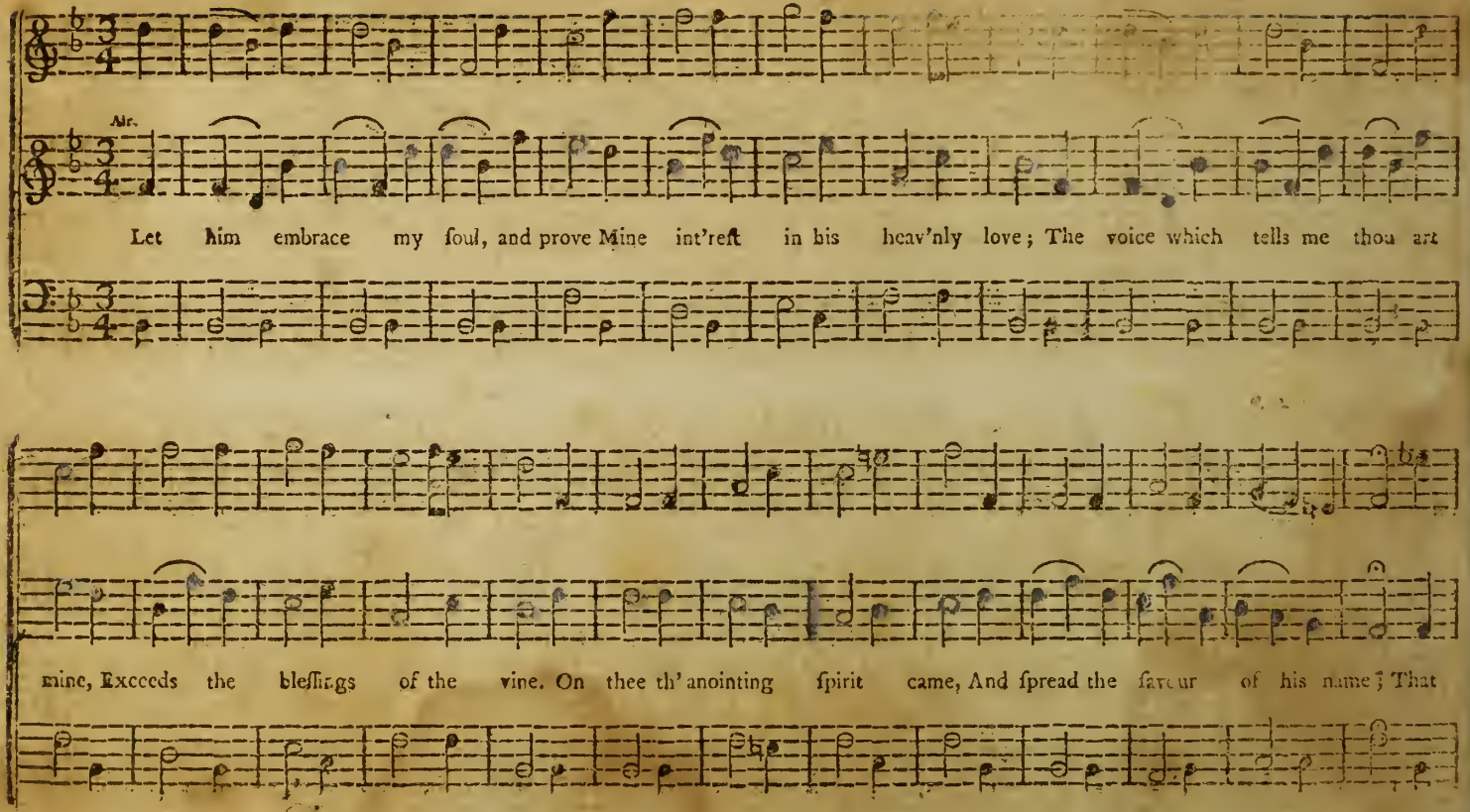
Little Marlborough. S. M.

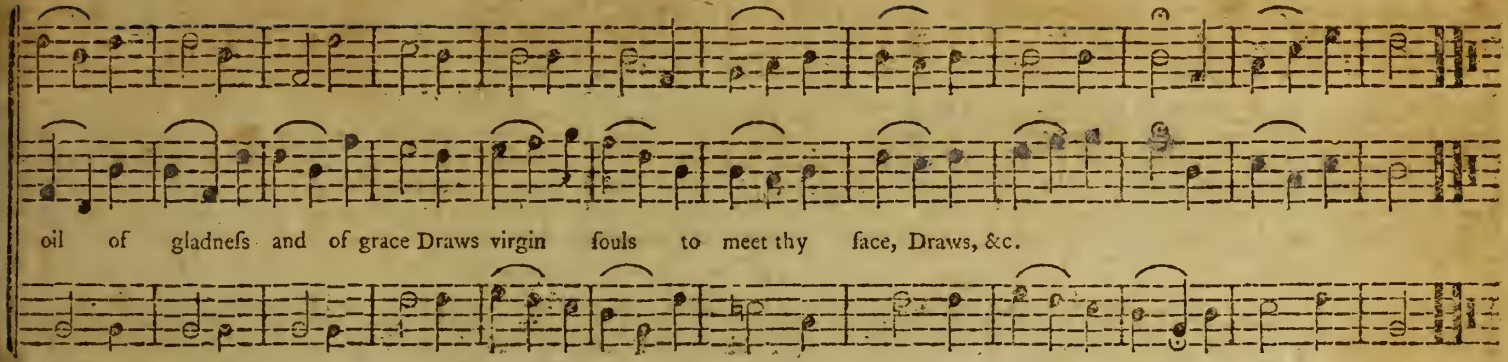
Words by Dr. Watts.



Italy. L. M.

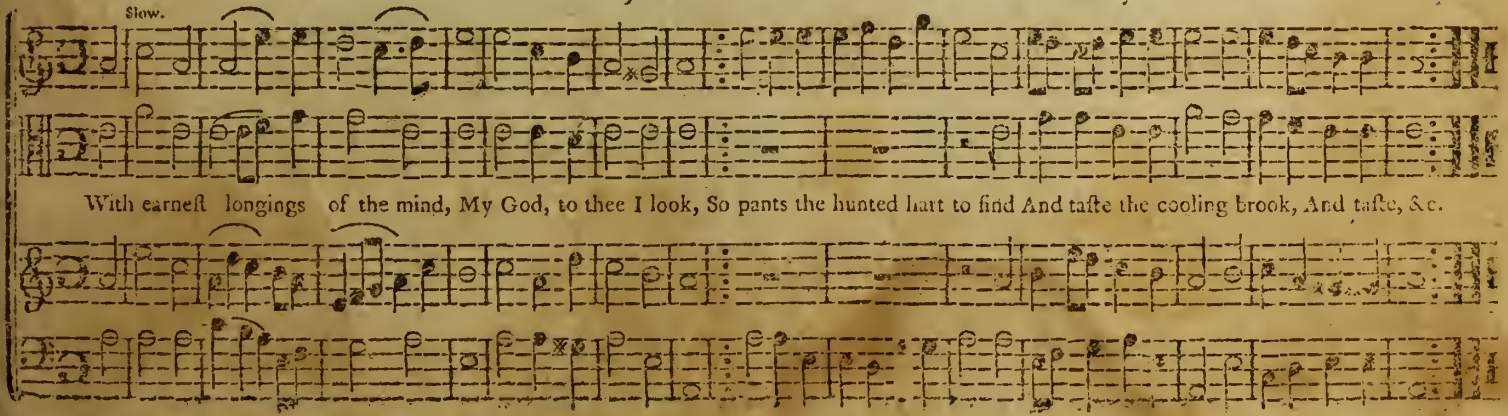
Words by Dr. Watts.





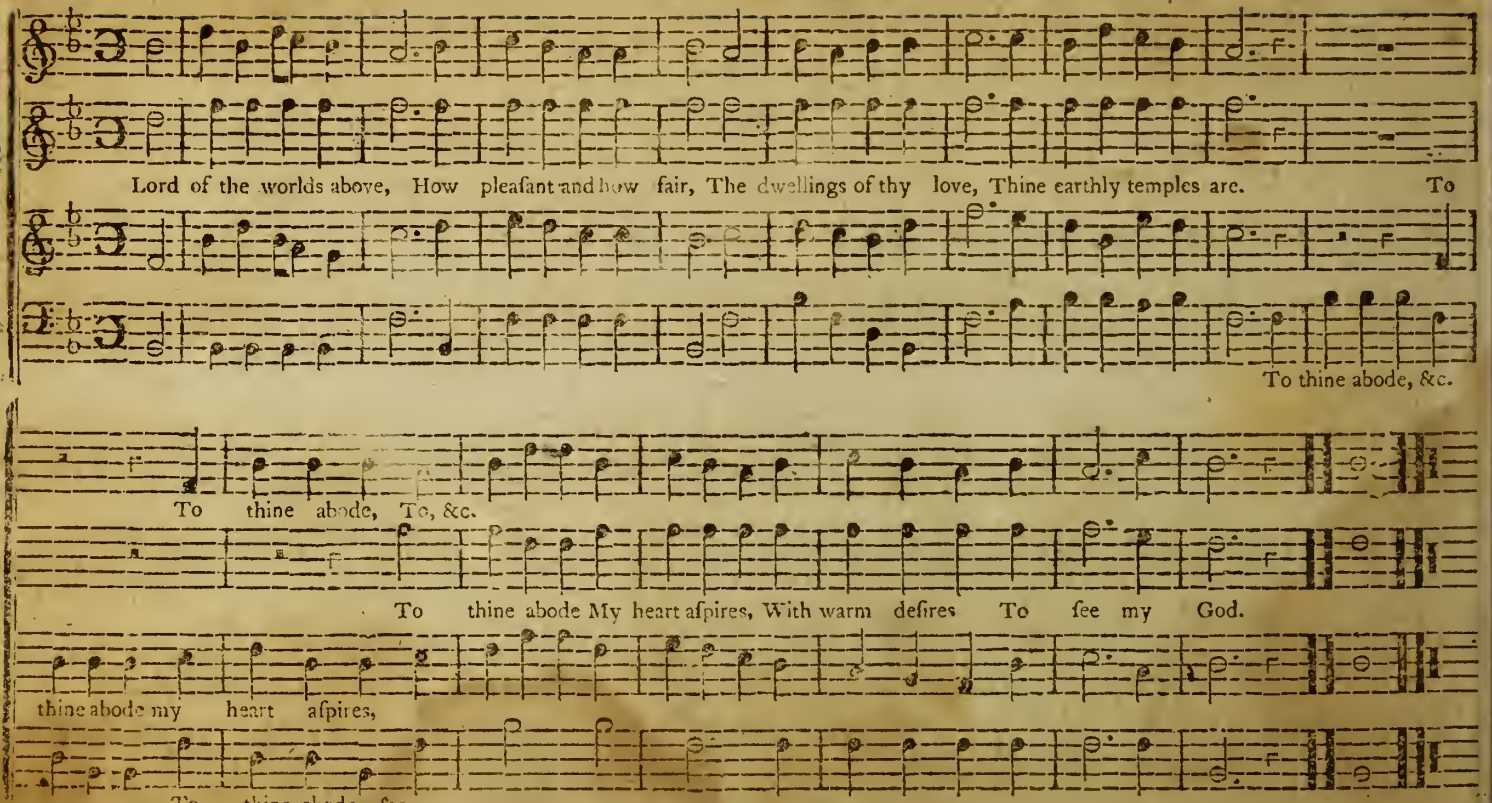
Charleſton. C. M.

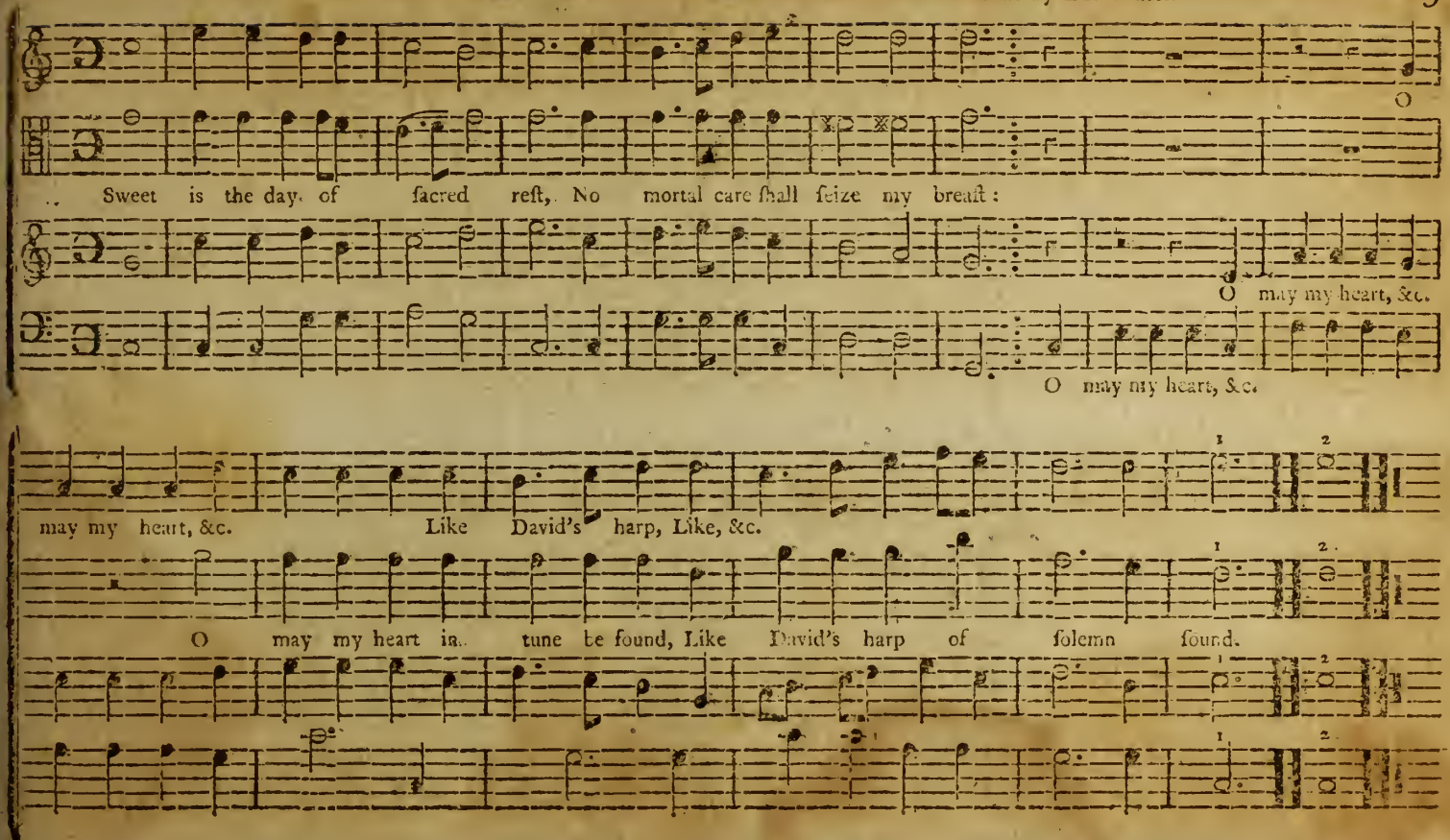
Words by Dr. Watts.



Verona. P. M.

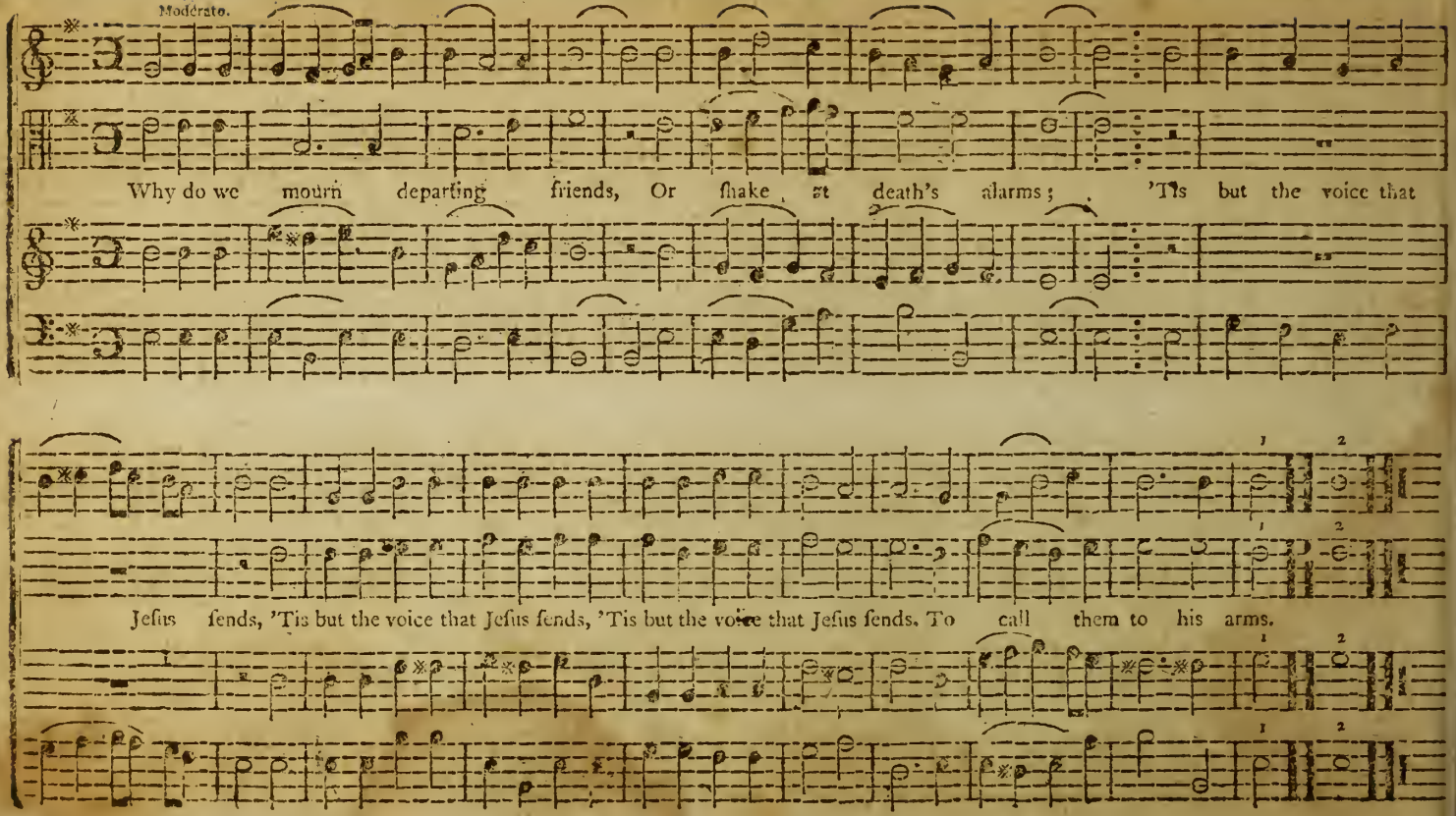
Words by Dr. Watts.

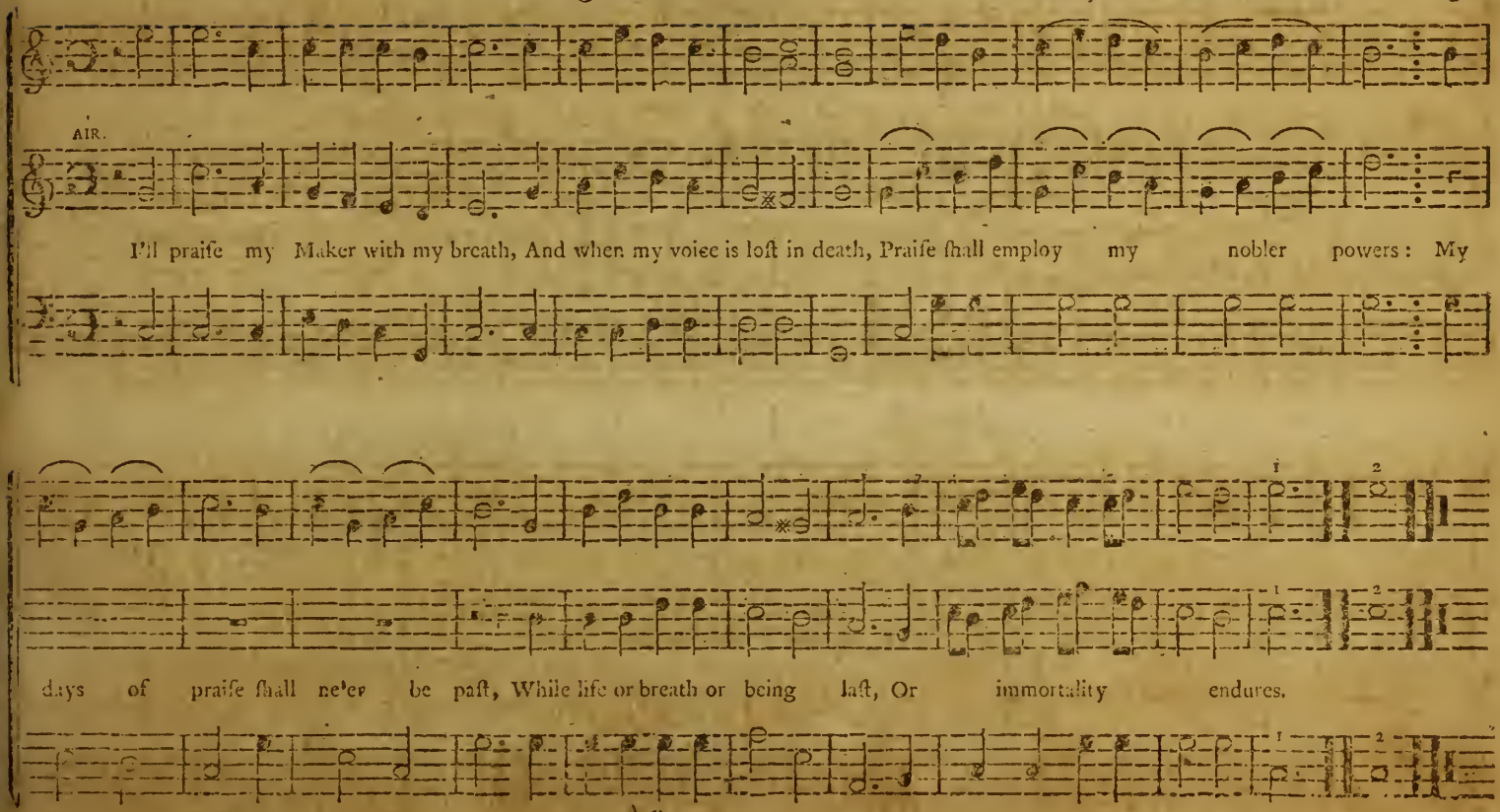



O
Sweet is the day of facred reft, No mortal care fhall feize my breaft:
O may my heart, &c.
O may my heart, &c.
may my heart, &c. Like David's harp, Like, &c.
O may my heart in tune be found, Like David's harp of folemn found.

Funeral Hymn. C. M.

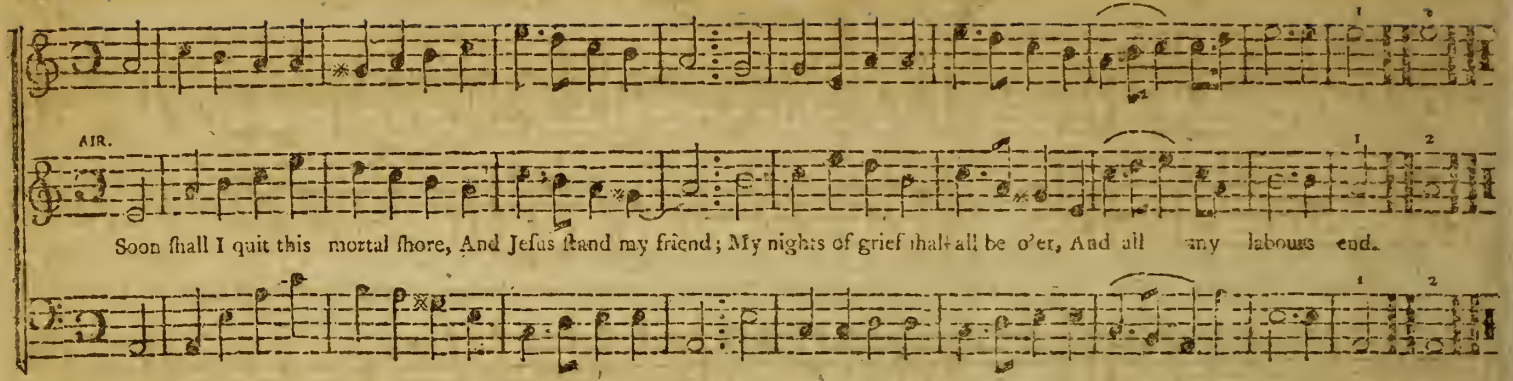
Words by Dr. Watts.




AIR.
I'll praiſe my Maker with my breath, And when my voice is loſt in death, Praiſe ſhall employ my nobler powers: My
days of praiſe ſhall ne'er be paſt, While life or breath or being laſt, Or immortality endures.

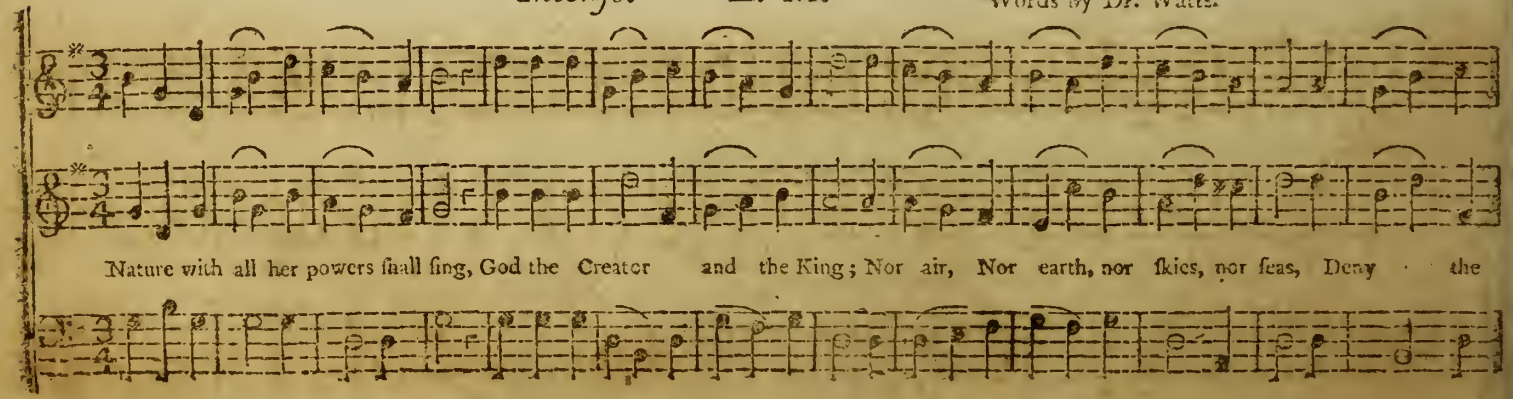
Deliverance. C. M.

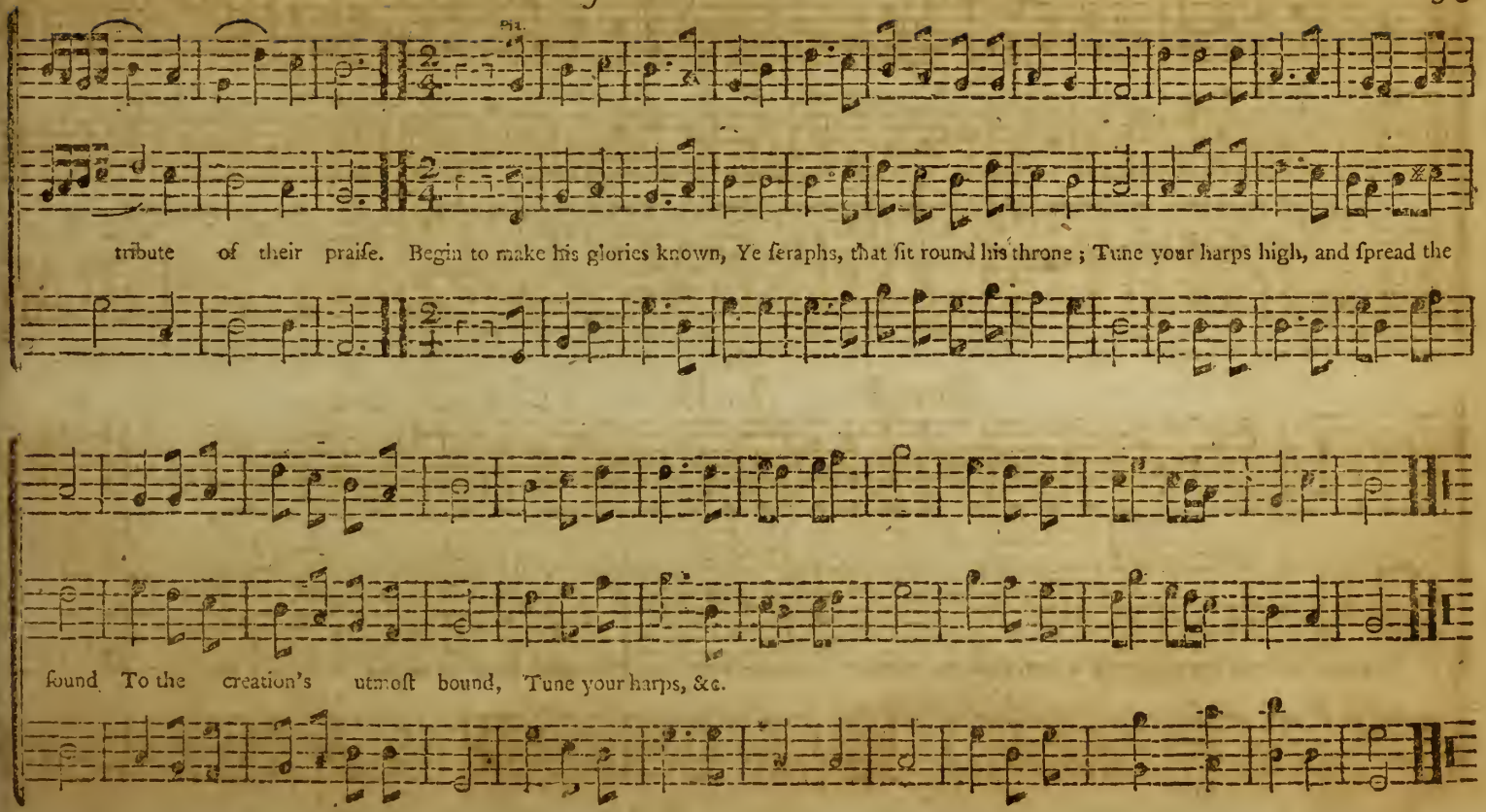
Words by Alline.



Incense. L. M.

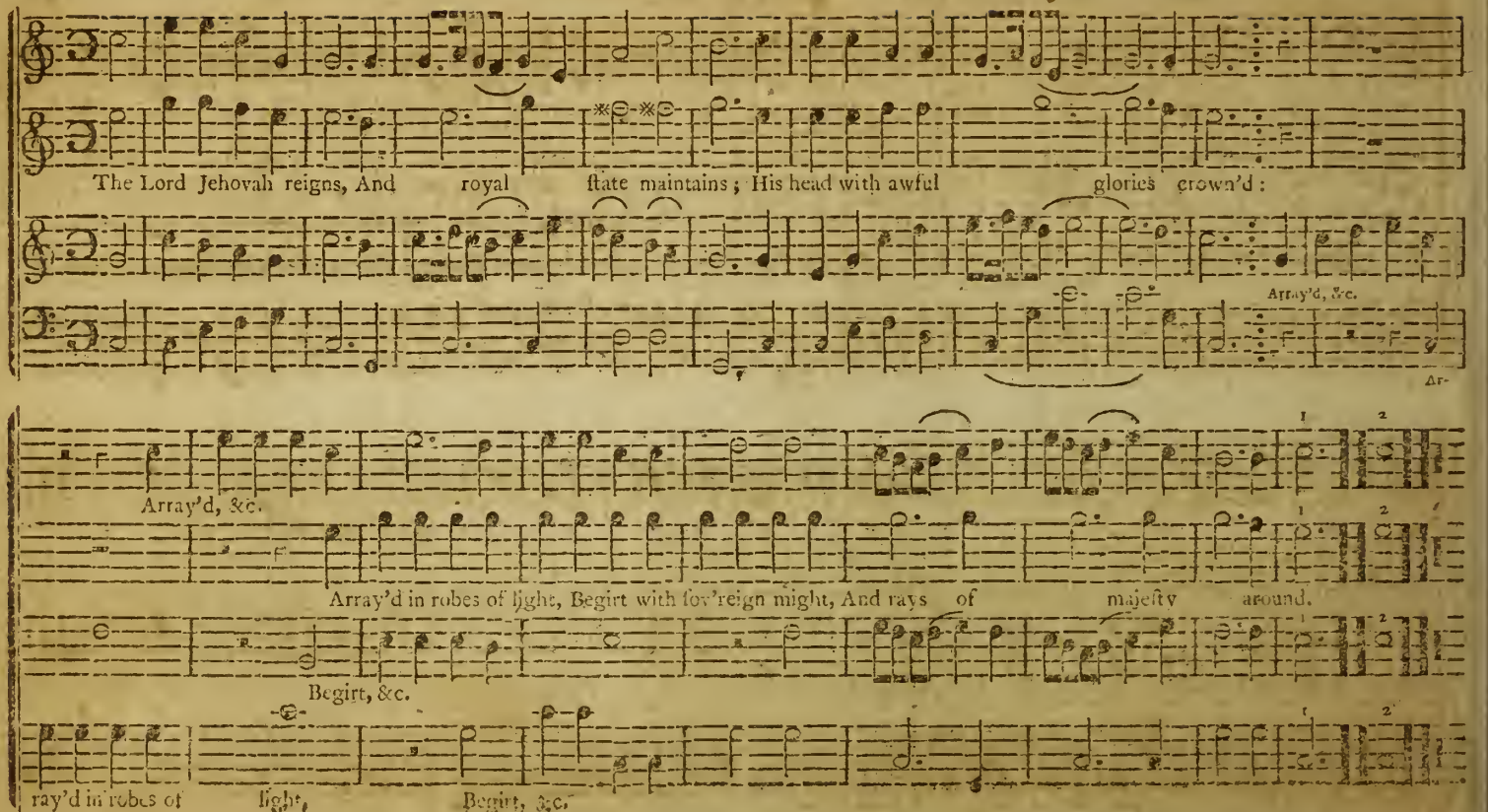
Words by Dr. Watts.




tribute of their praiſe. Begin to make his glories known, Ye ſeraphs, that ſit round his throne ; Tune your harps high, and ſpread the
ſound To the creation's utmoſt bound, Tune your harps, &c.

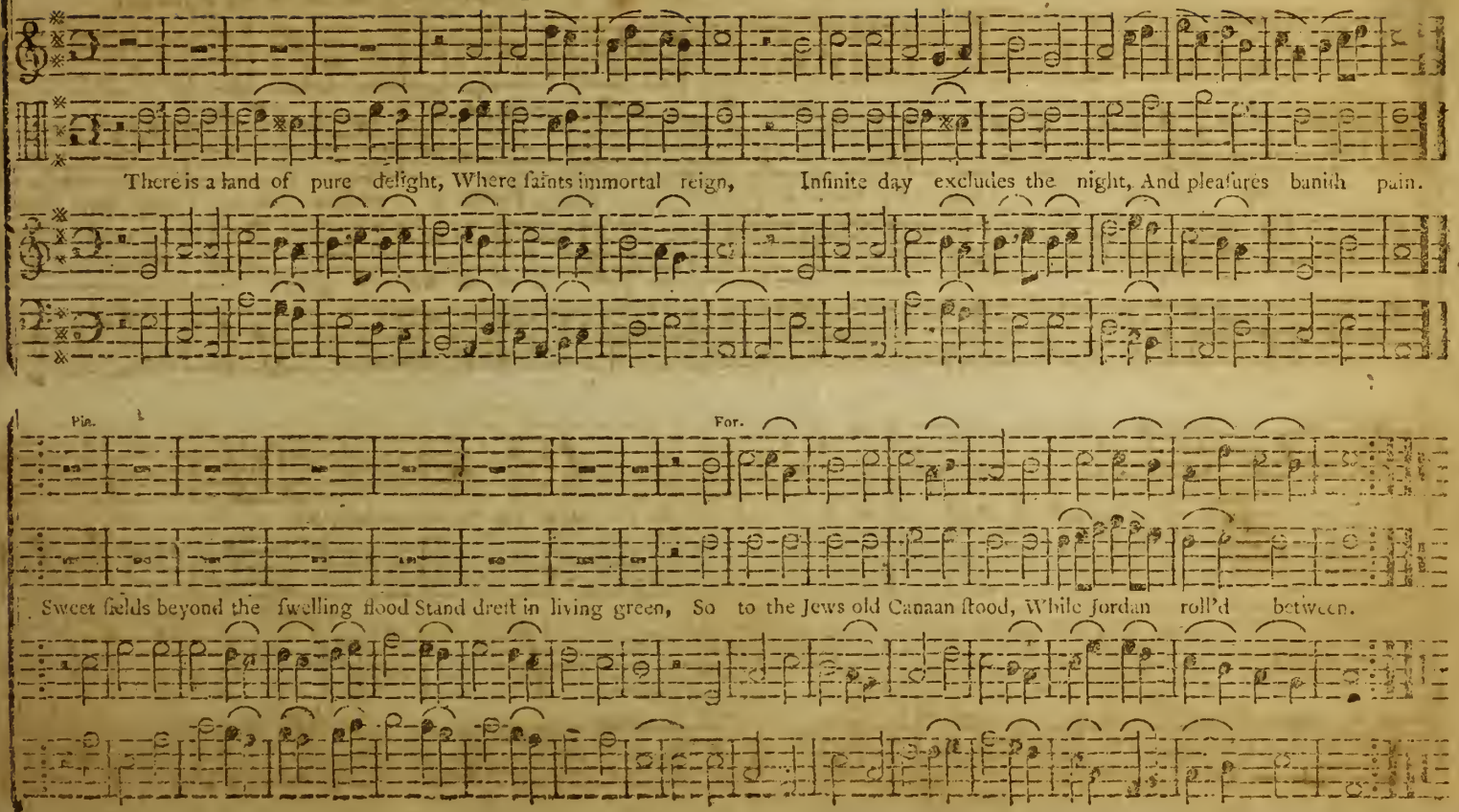
New Canaan. P. M.

Words by Dr. Watts.



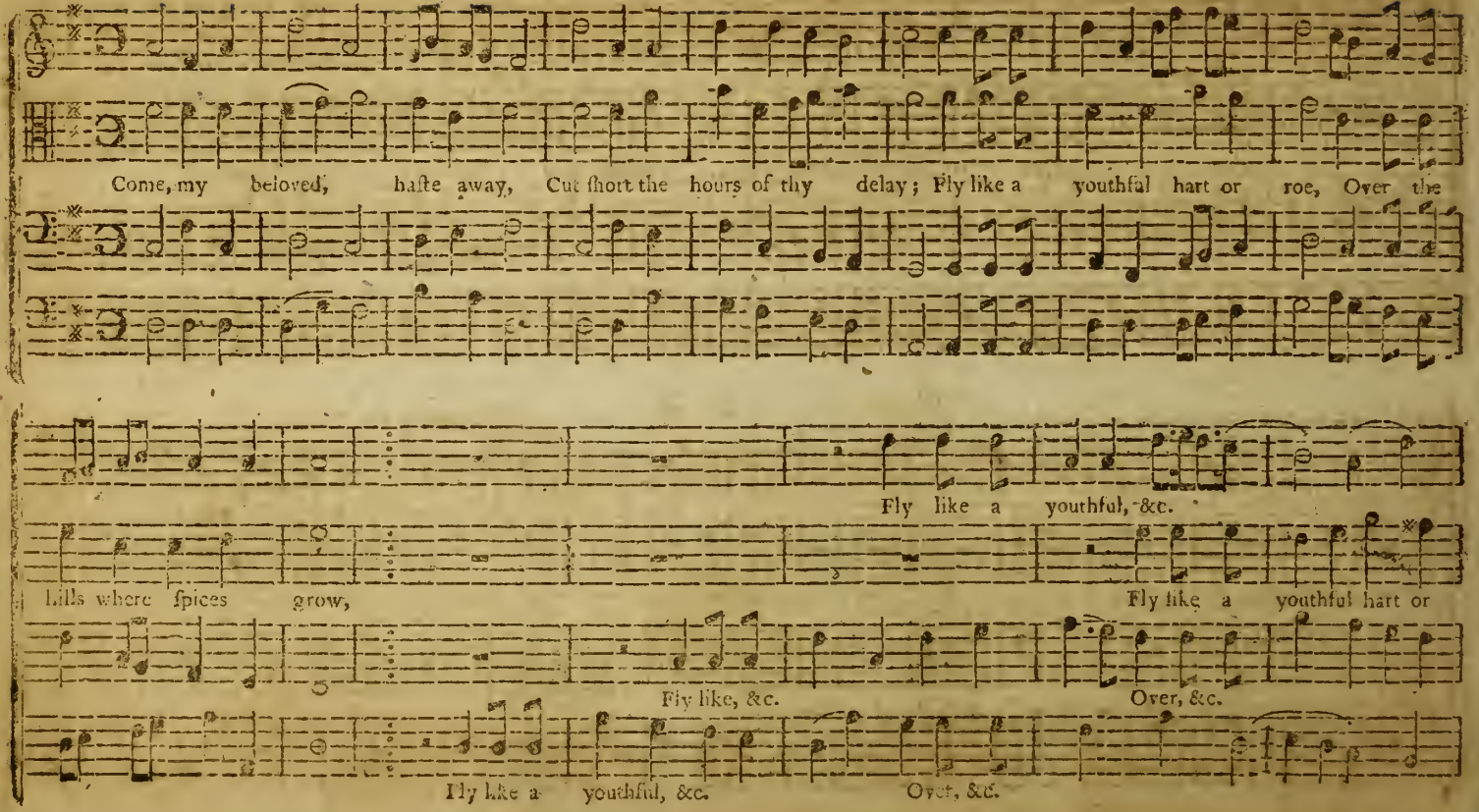
Jordan. C. M.

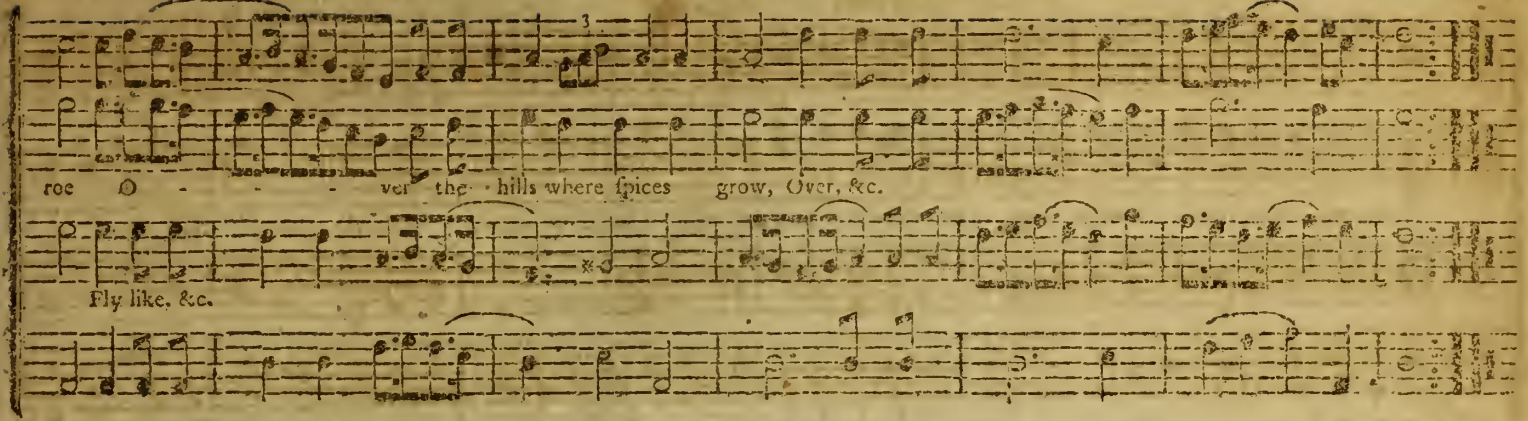
Words by Dr. Watts.



Invitation. L. M.

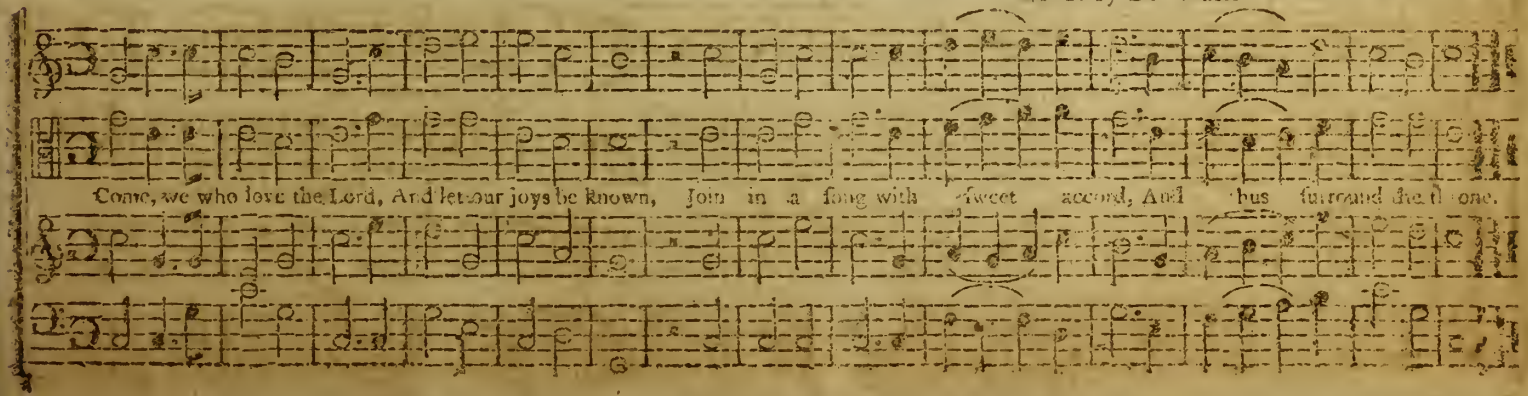
Corrected from the RURAL HARMONY.





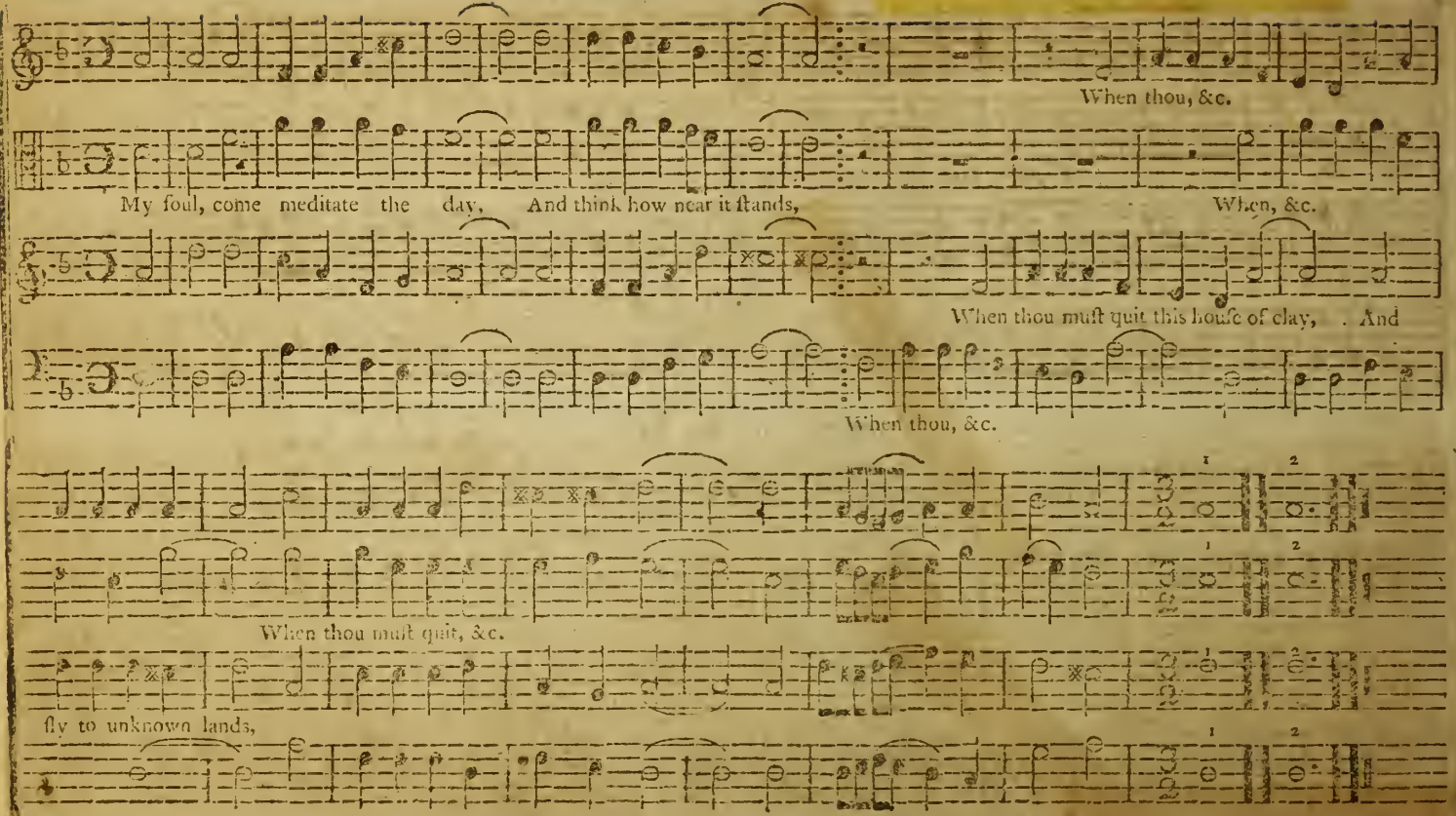
Newton. S. M.

Words by Dr. Watts.

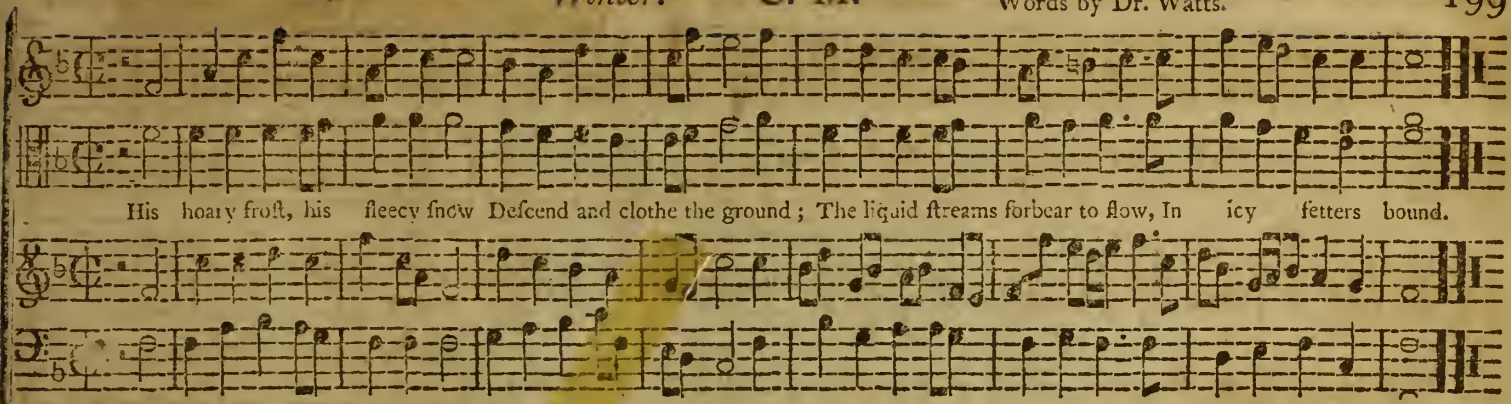


Hollis. C. M.

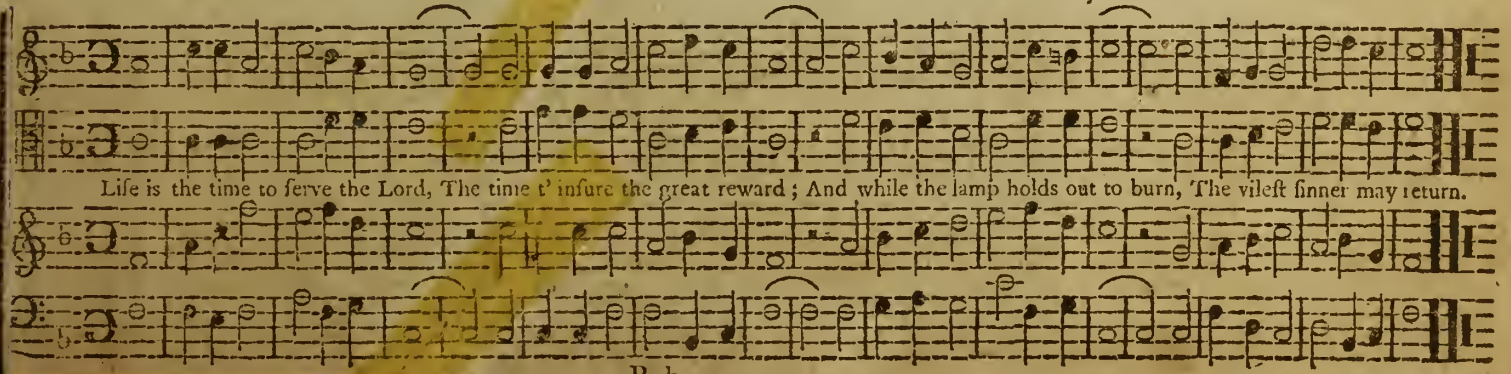
Words by Dr. Watts.



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

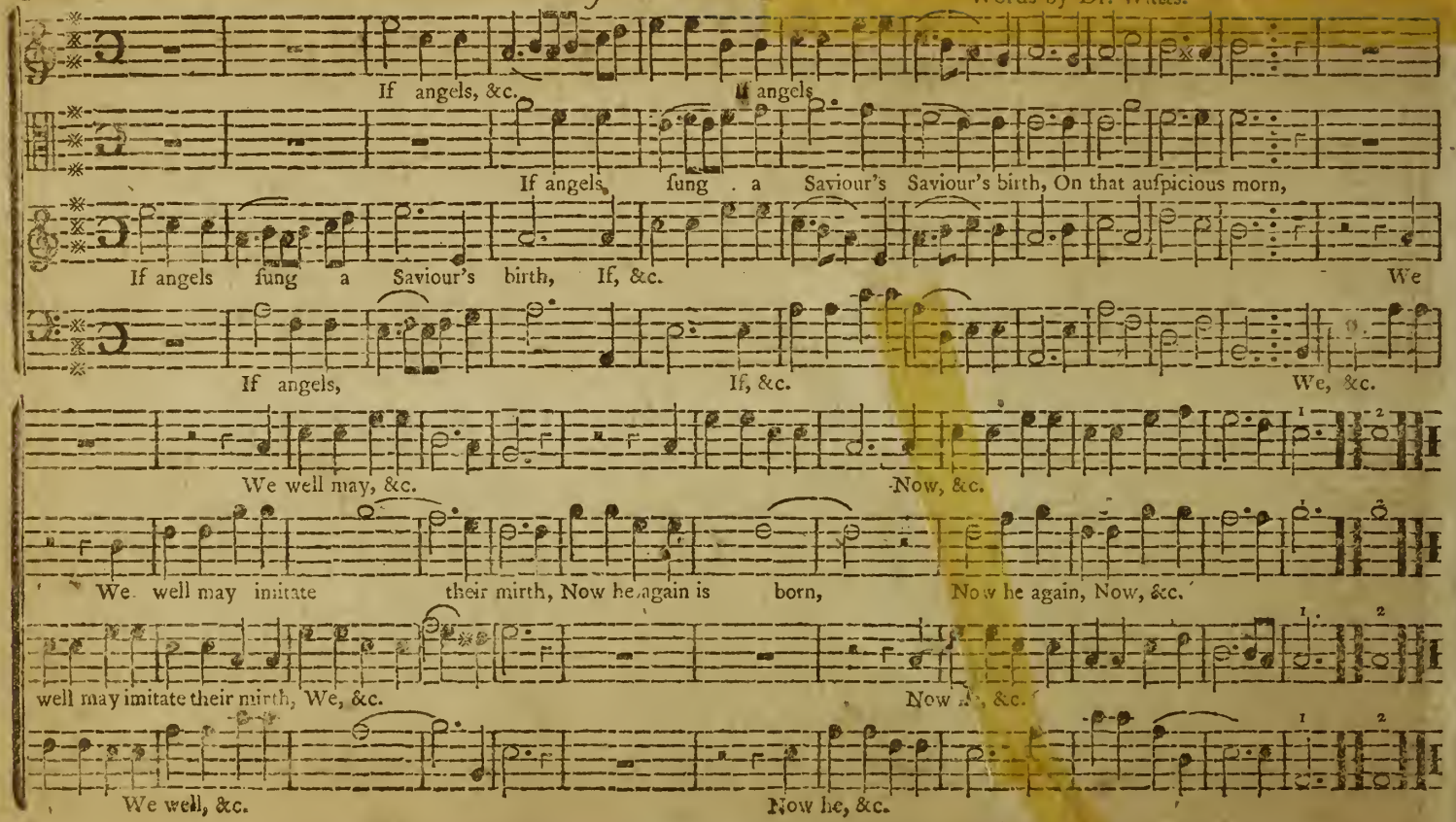


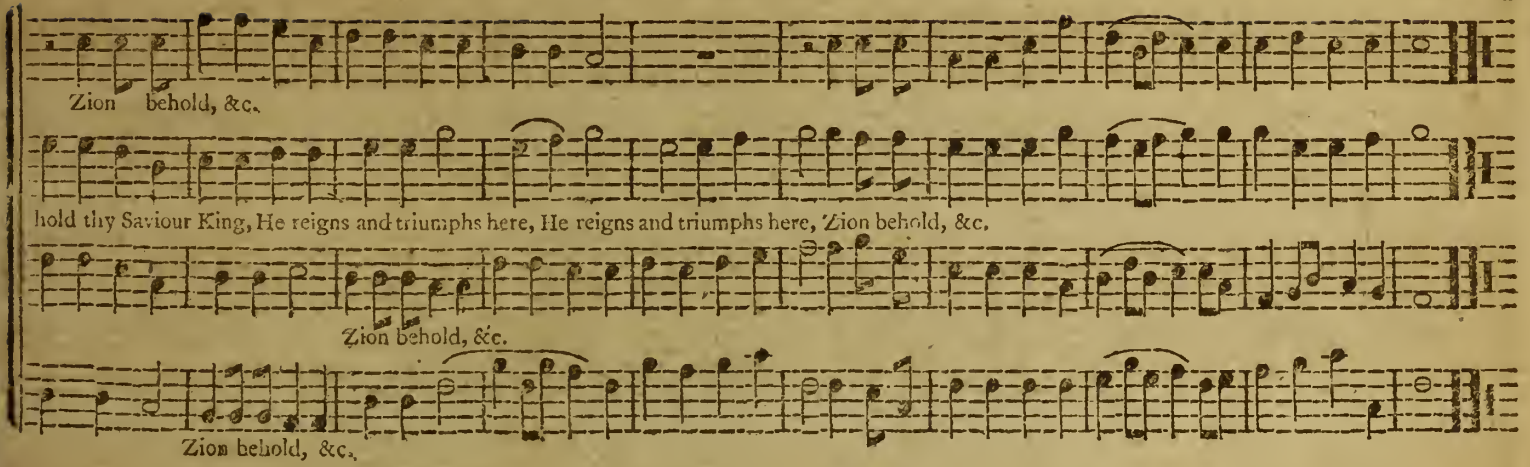
Wells. L. M. Words by Dr. Watts.



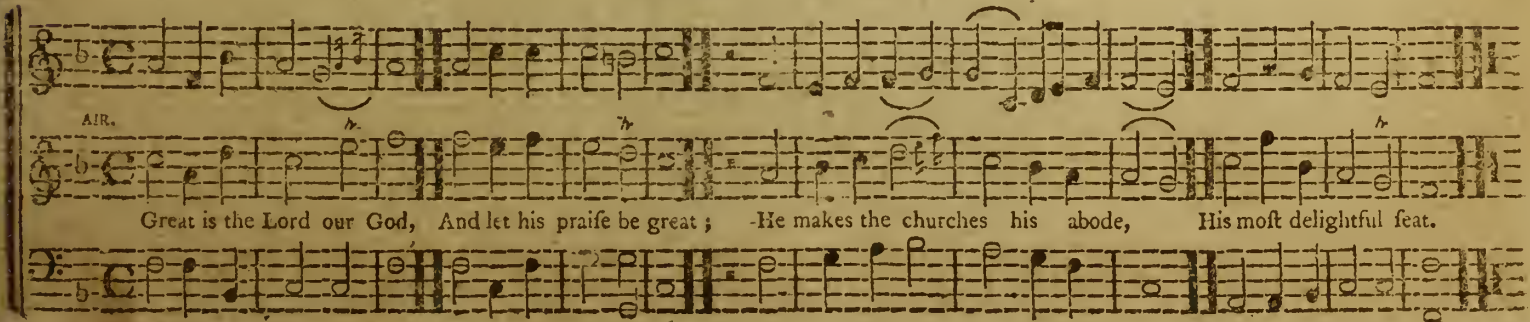
Milford. C. M.

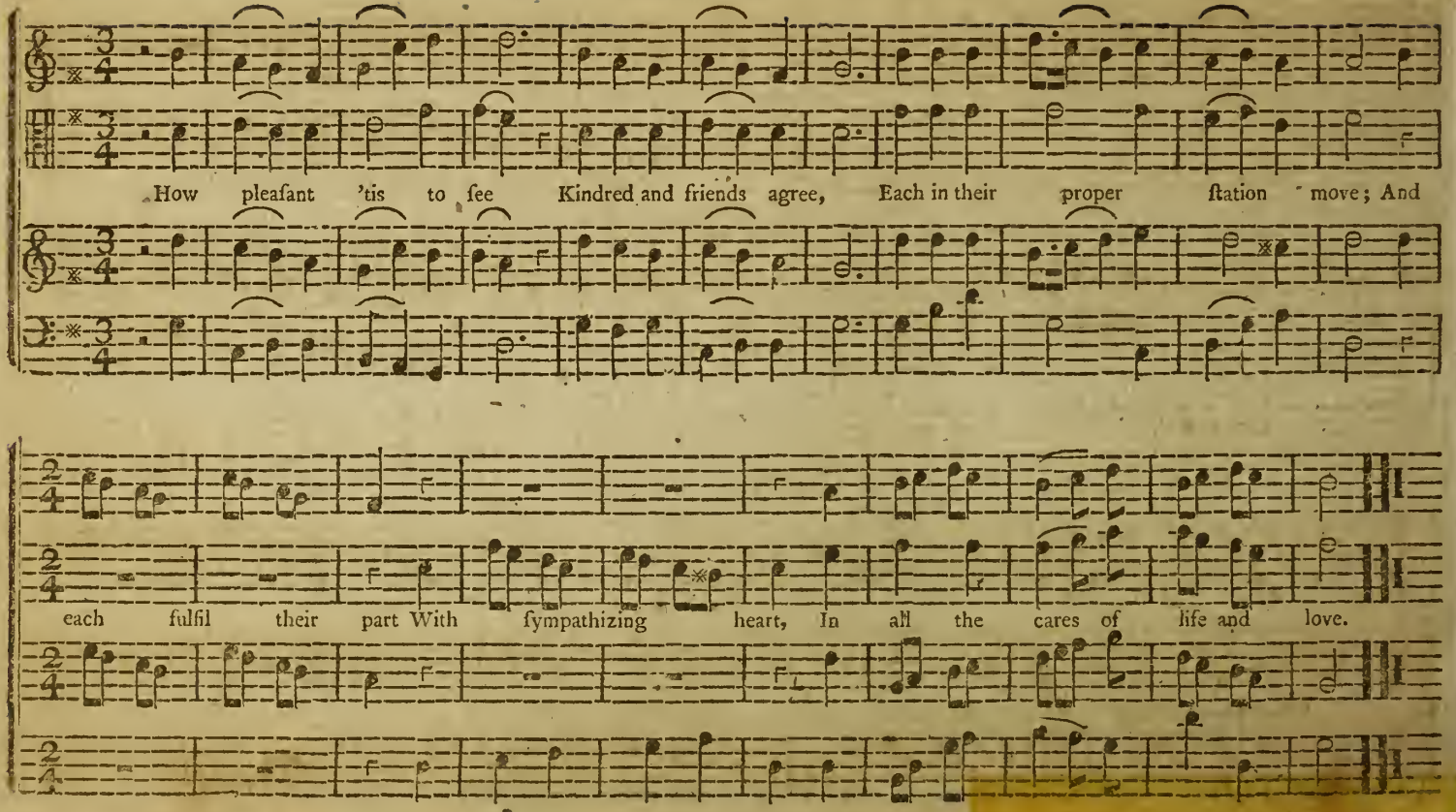
Words by Dr. Watts.



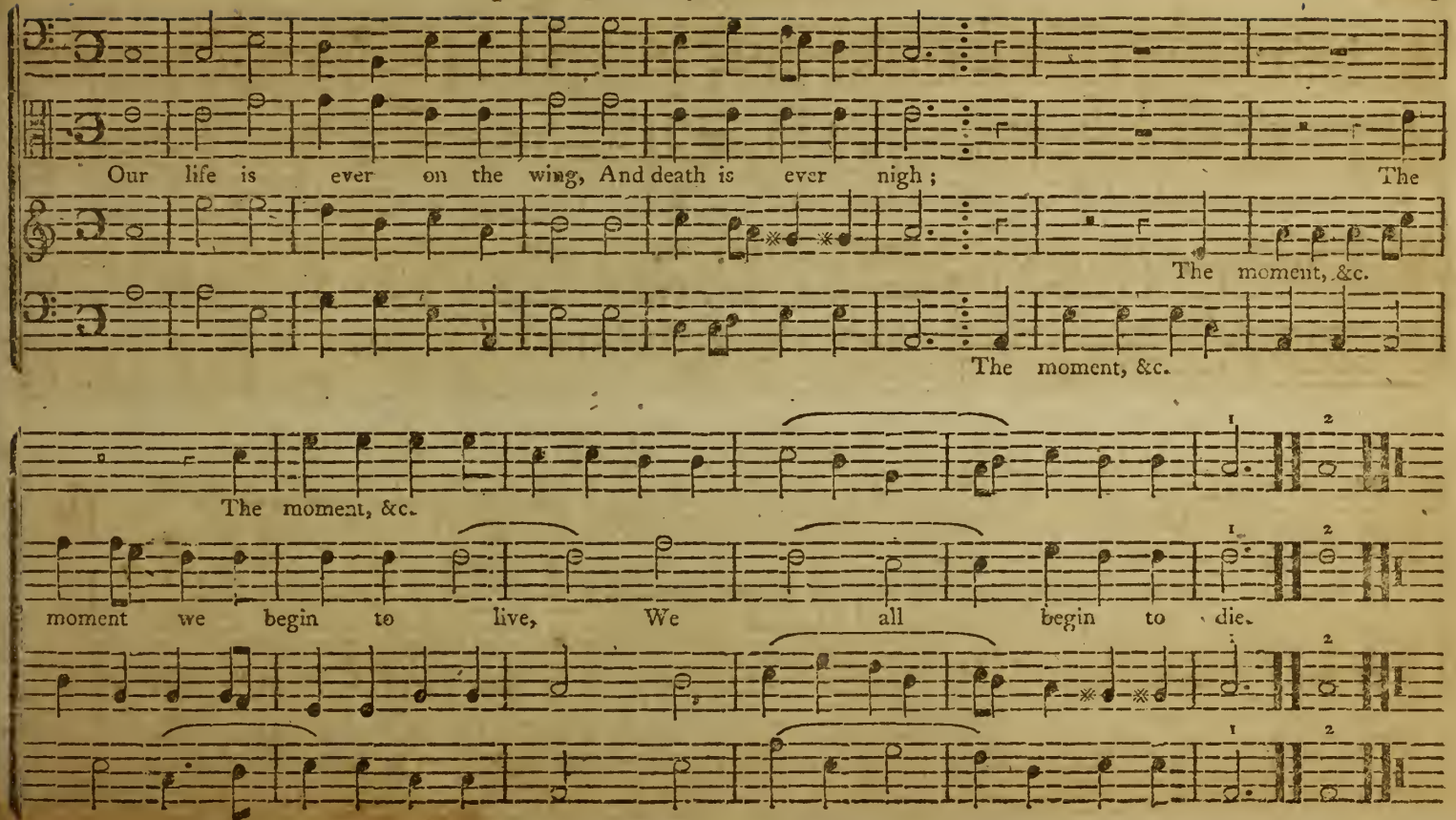

Zion behold, &c.
hold thy Saviour King, He reigns and triumphs here, He reigns and triumphs here, Zion behold, &c.
Zion behold, &c.
Zion behold, &c.

Dover. S. M.

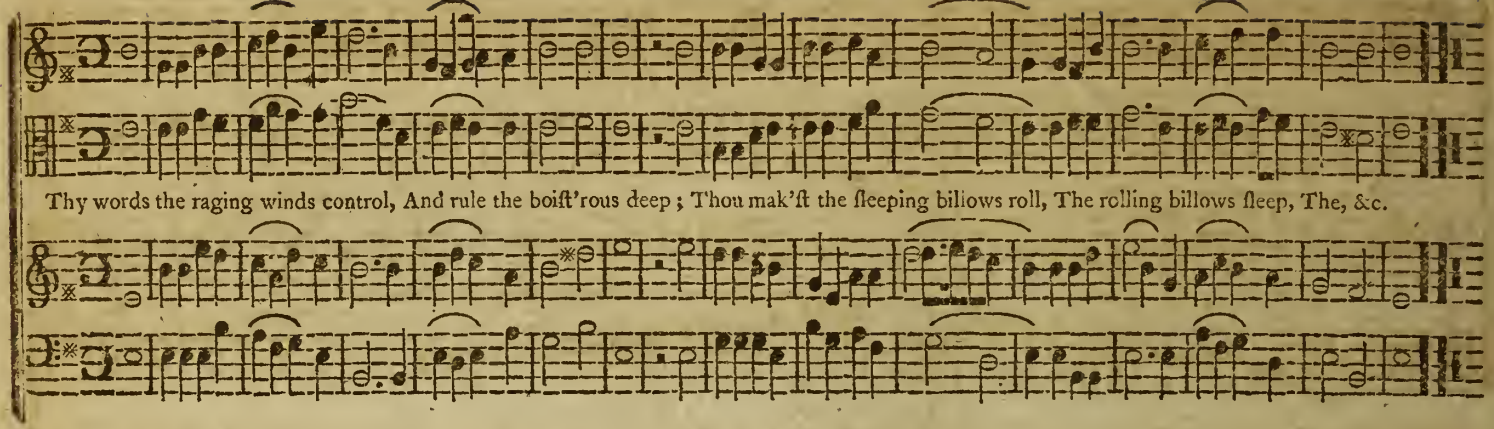

AIR.
Great is the Lord our God, And let his praiſe be great ; He makes the churches his abode, His moſt delightful ſeat.


How pleaſant 'tis to ſee Kindred and friends agree, Each in their proper ſtation move; And
each fulfil their part With ſympathizing heart, In all the cares of life and love.

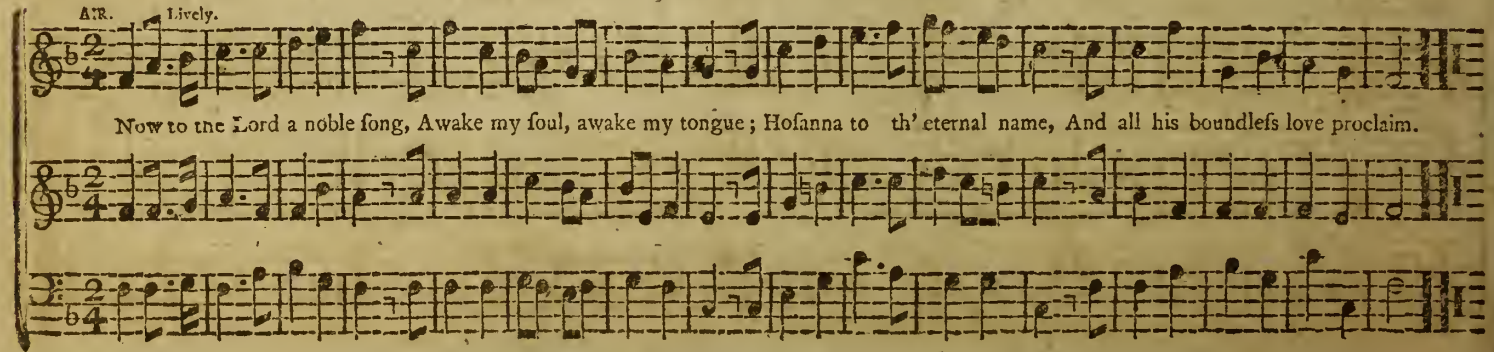
Danbury. C. M.

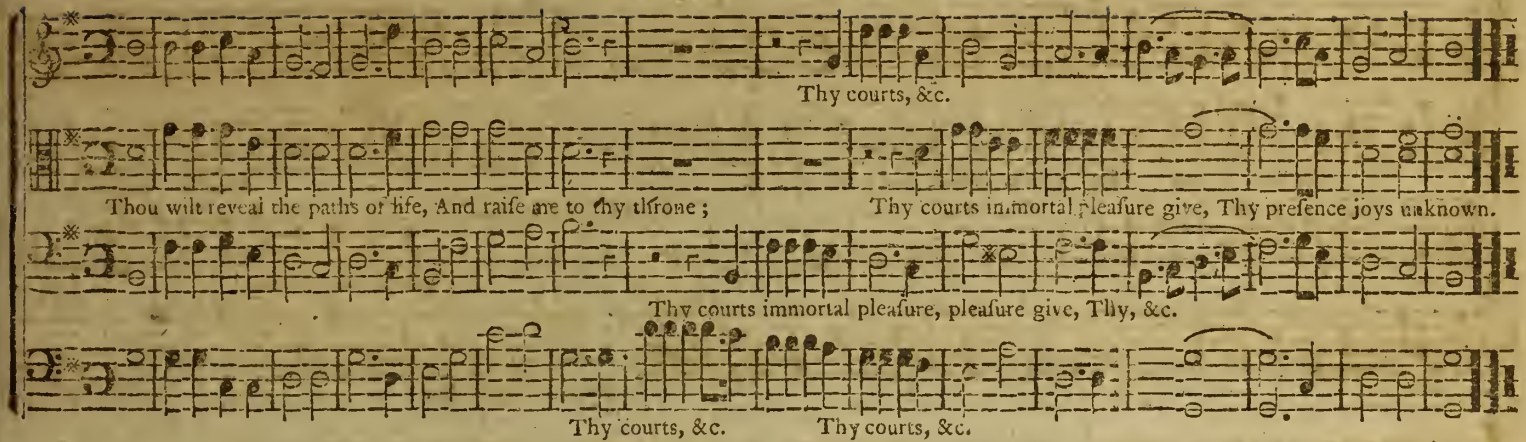

Our life is ever on the wing, And death is ever nigh; The
The moment, &c.
The moment, &c.
The moment, &c.
moment we begin to live, We all begin to die.

Virginia. C. M.

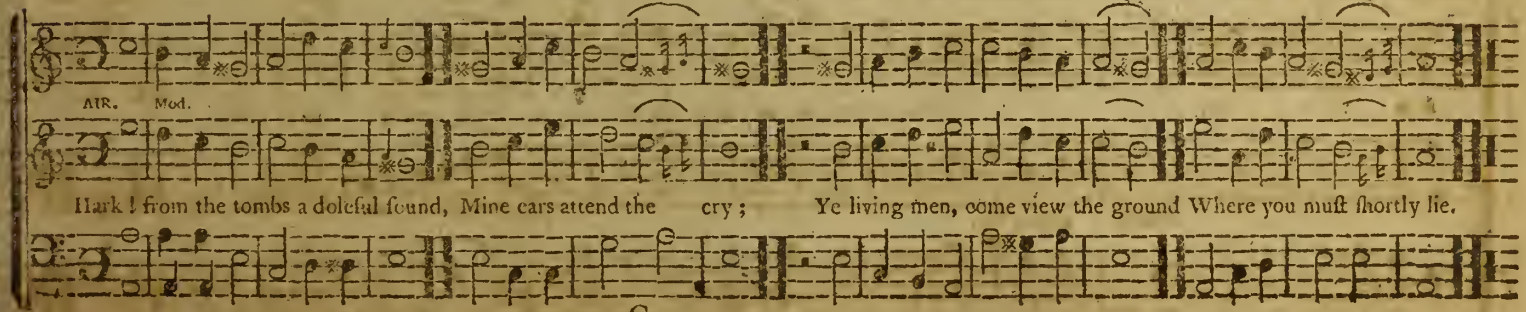


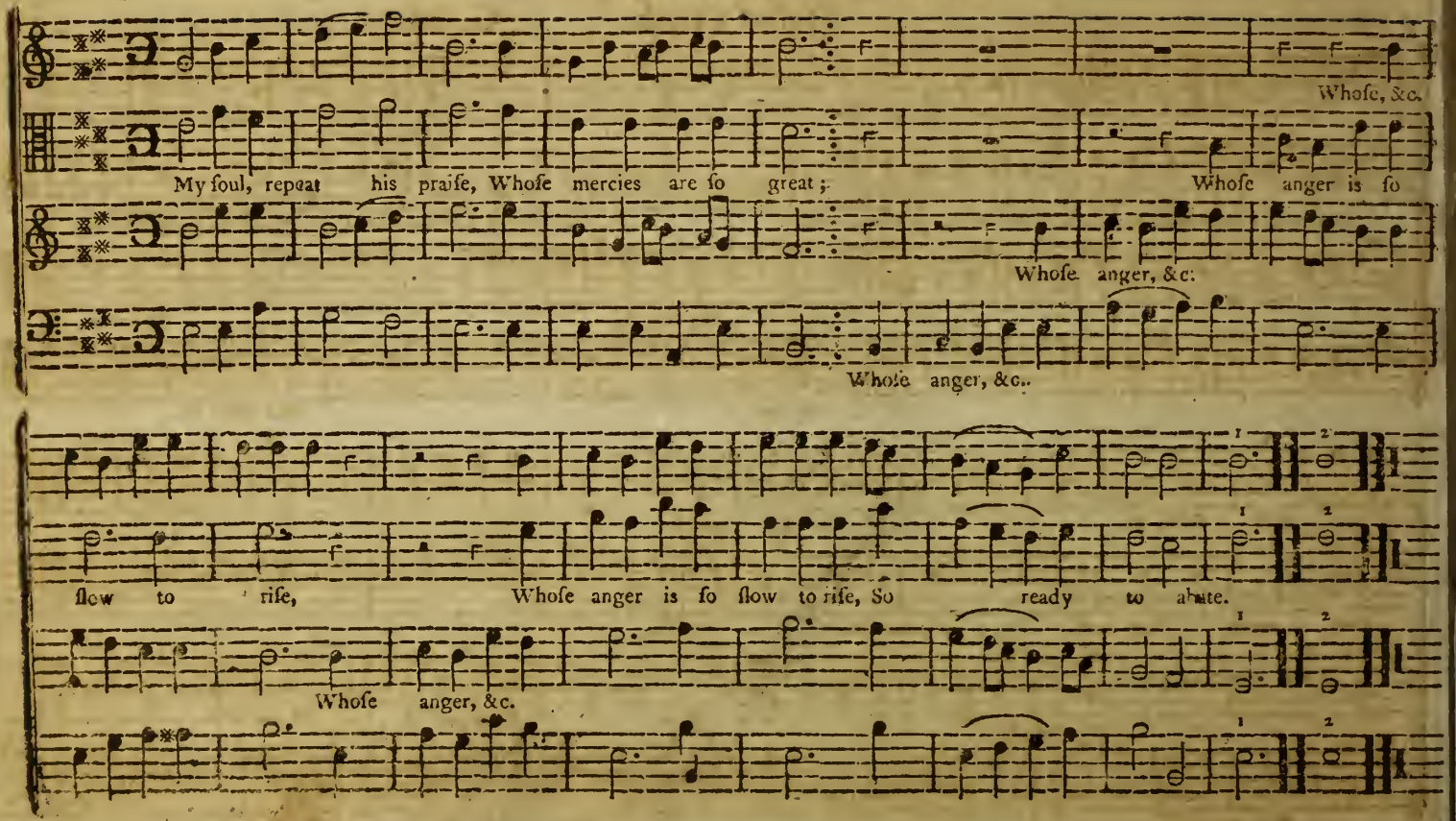
Truro. L. M.

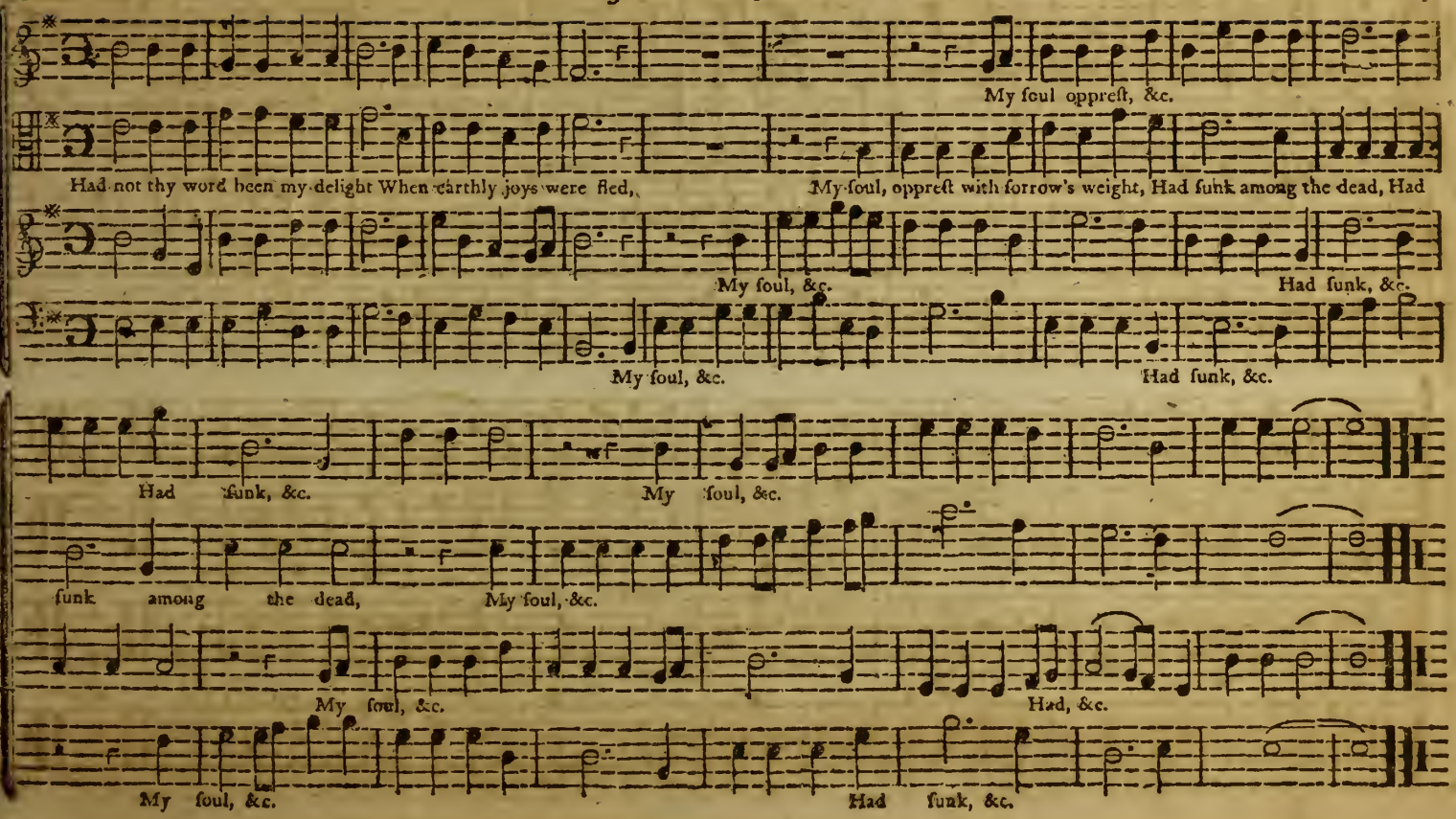


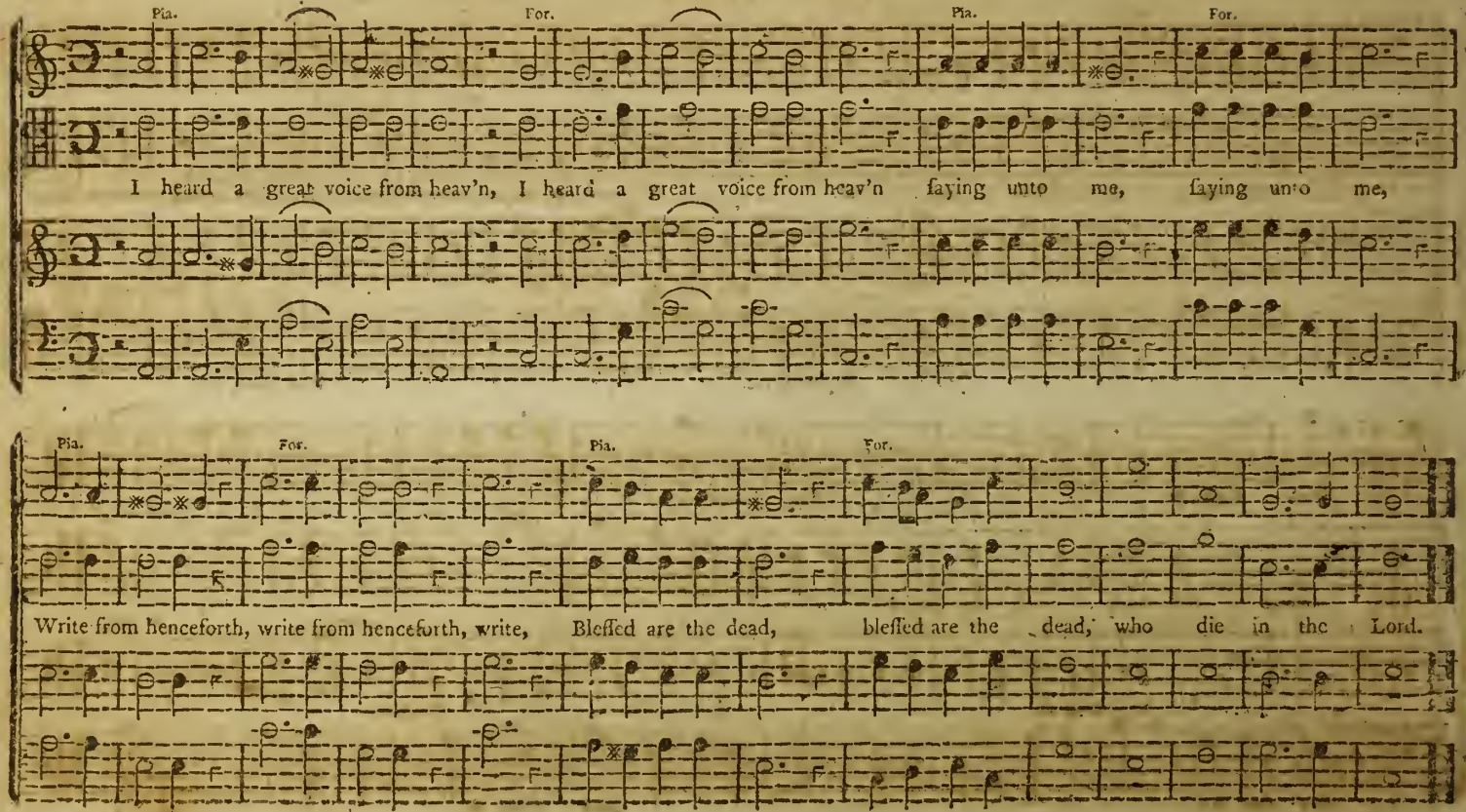


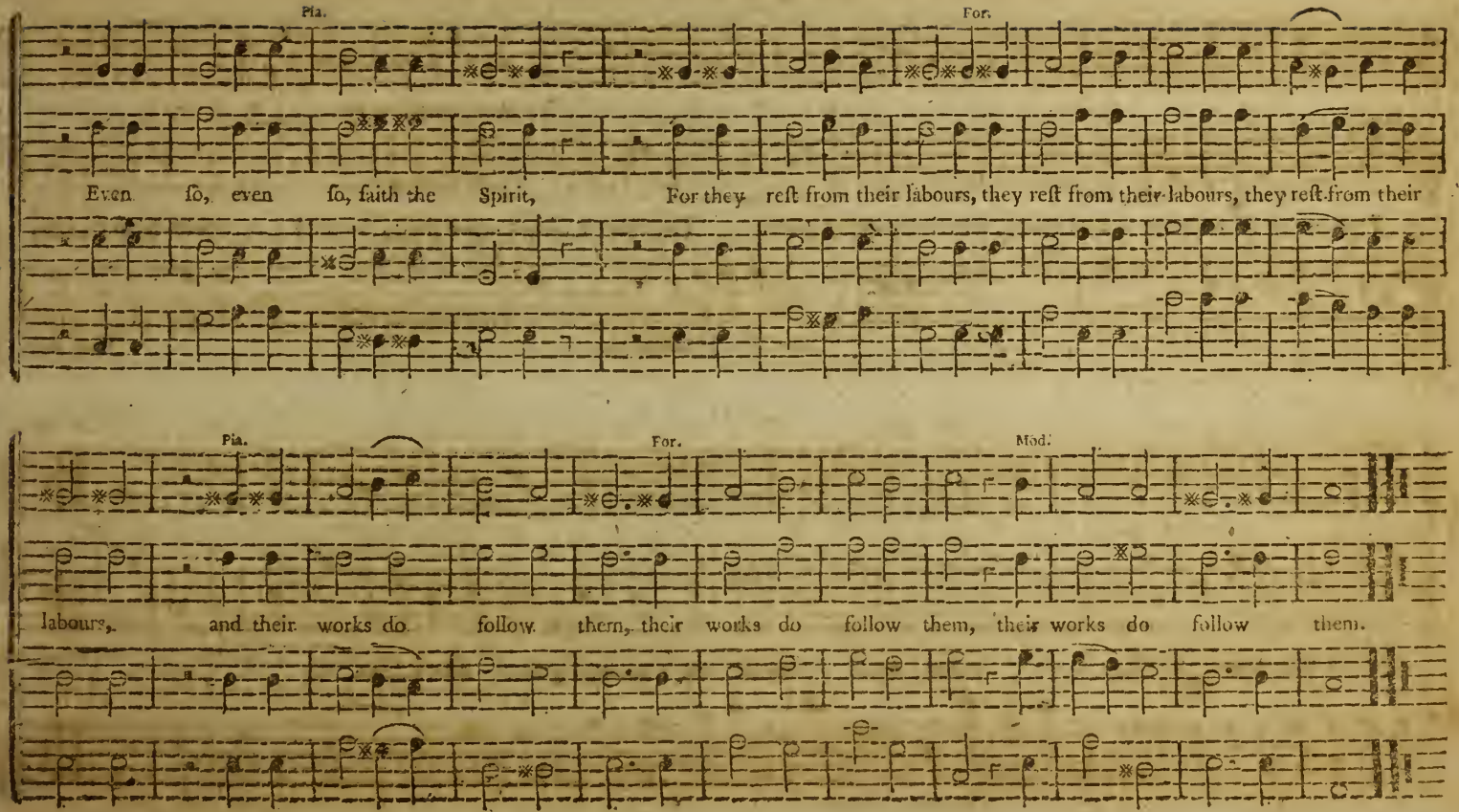
Funeral Thought. C. M.



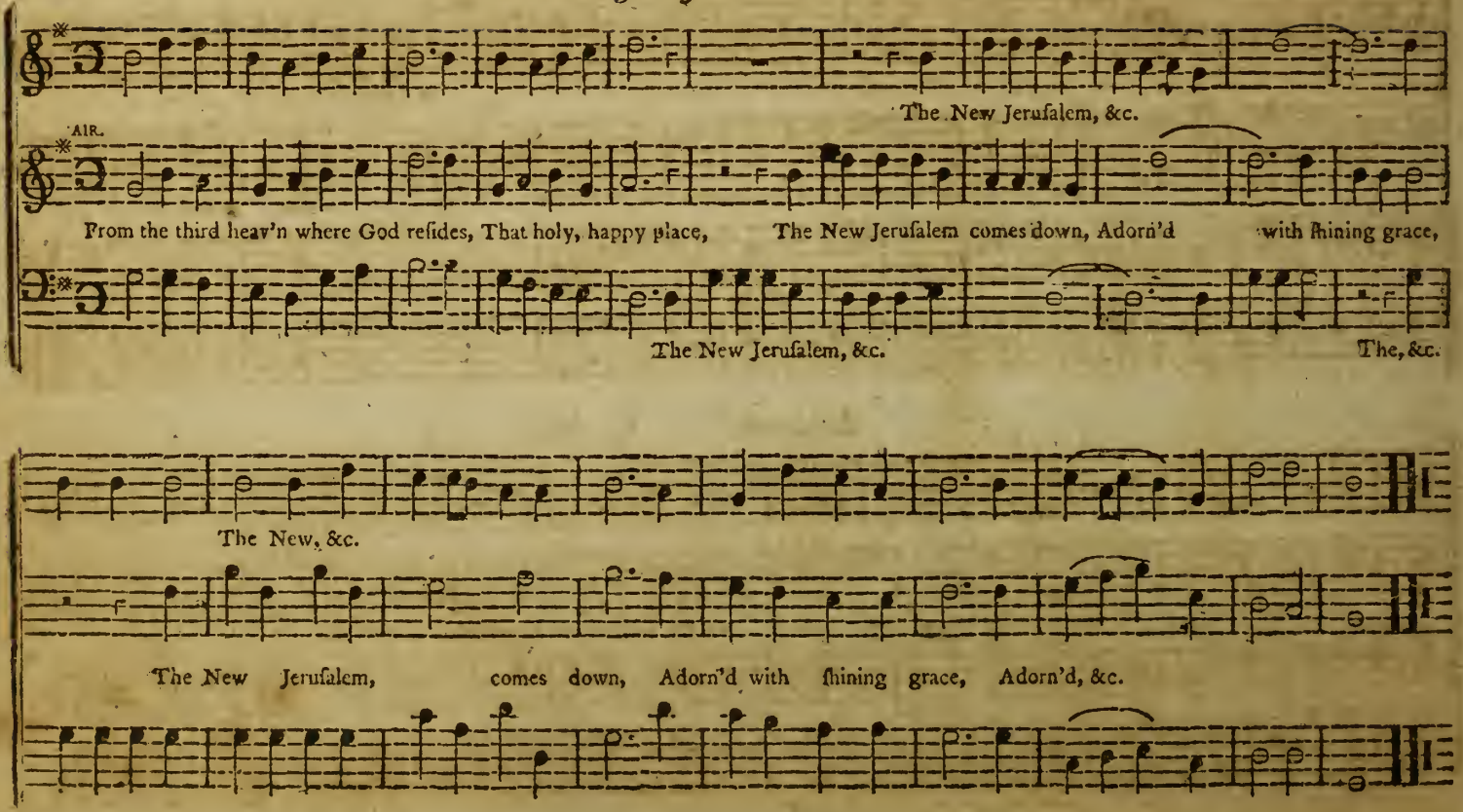

Whoſe, &c.
My ſoul, repeat his praiſe, Whoſe mercies are ſo great; Whoſe anger is ſo
Whoſe anger, &c.
Whoſe anger, &c.
flow to riſe, Whoſe anger is ſo ſlow to riſe, So ready to abate.
Whoſe anger, &c.


My ſoul oppreſt, &c.
Had not thy word been my delight When earthly joys were fled,
My ſoul, oppreſt with ſorrow's weight, Had ſunk among the dead, Had
My ſoul, &c.
Had ſunk, &c.
My ſoul, &c.
Had ſunk, &c.
Had ſunk, &c.
My ſoul, &c.
ſunk among the dead,
My ſoul, &c.
My ſoul, &c.
Had, &c.
My ſoul, &c.
Had ſunk, &c.


Pia.
For.
Pia.
For.
I heard a great voice from heav'n, I heard a great voice from heav'n saying unto me, saying unto me,
Pia.
For.
Pia.
For.
Write from henceforth, write from henceforth, write, Bleſſed are the dead, bleſſed are the dead, who die in the Lord.

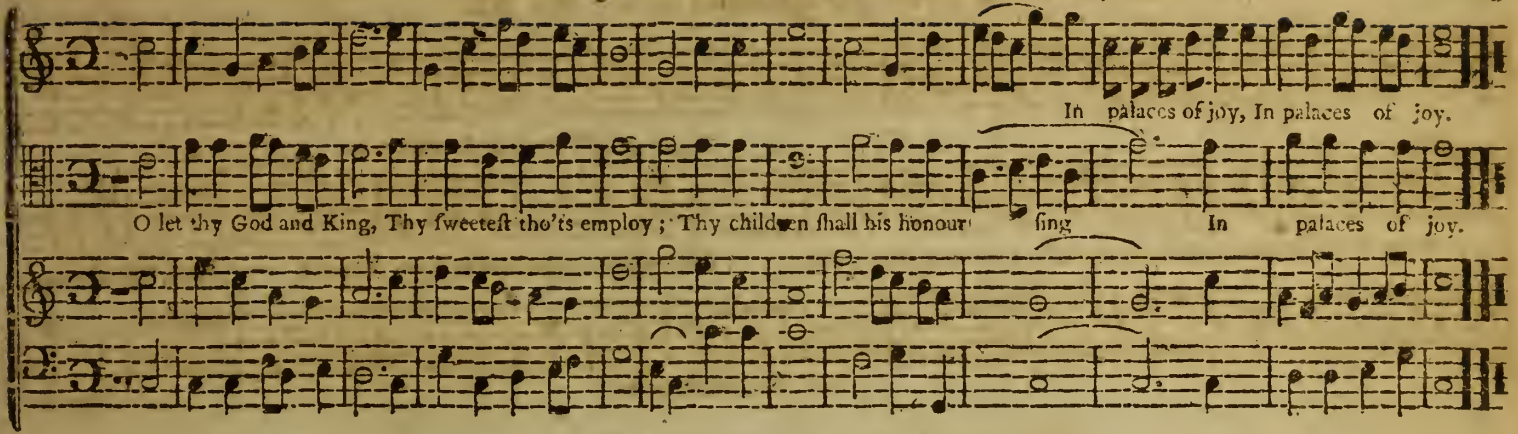

Pia.
For.
Even so, even so, saith the Spirit, For they rest from their labours, they rest from their labours, they rest from their
Pia.
For.
Mod.
labours, and their works do follow them, their works do follow them, their works do follow them.

New Jeruſalem. C. M.

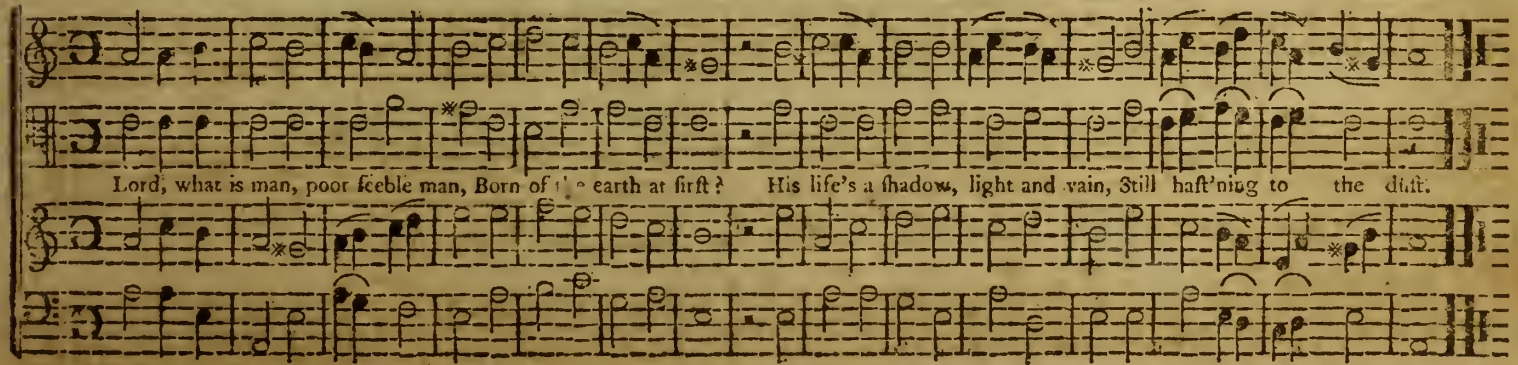


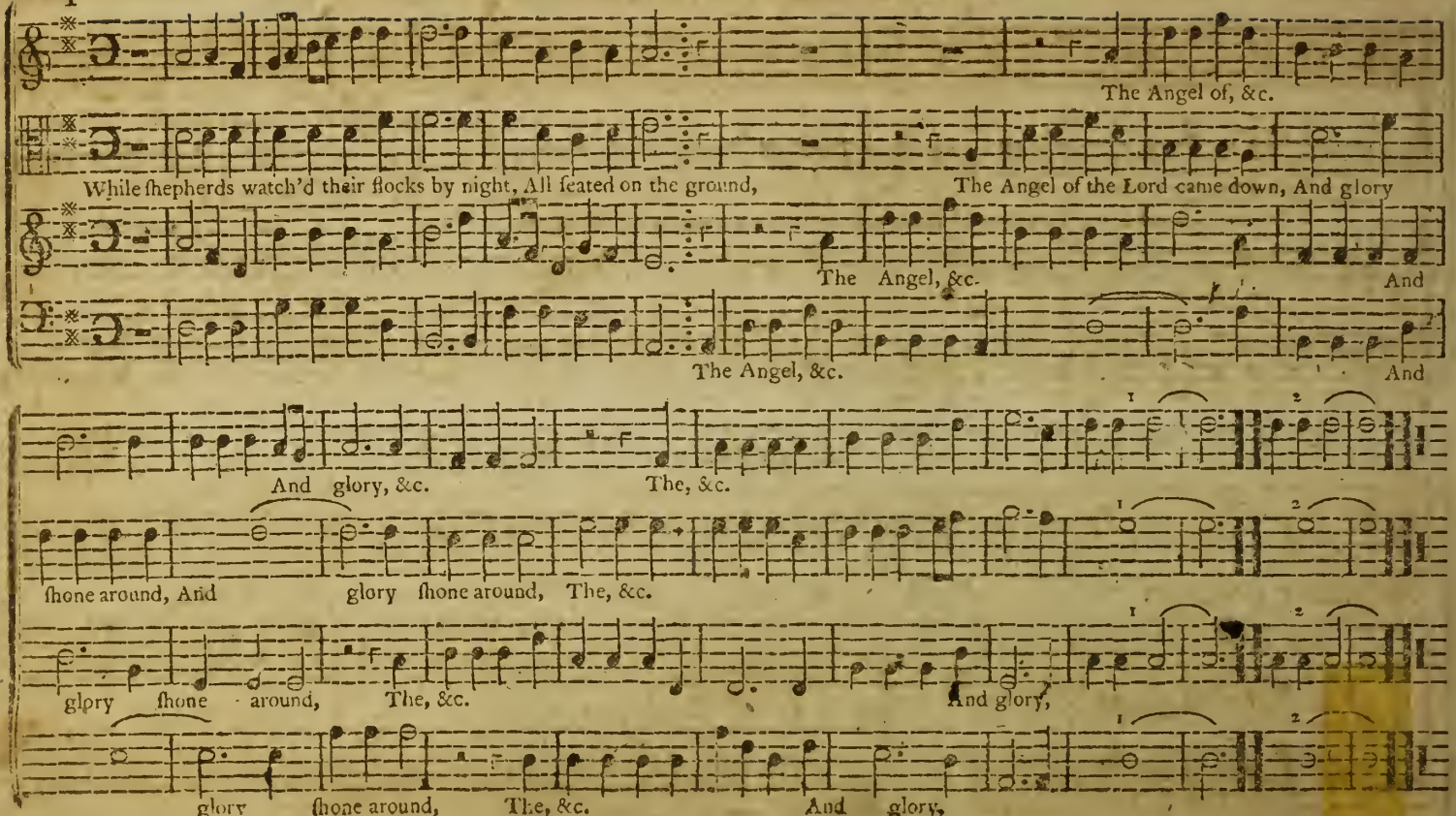
Lisbon. S. M.

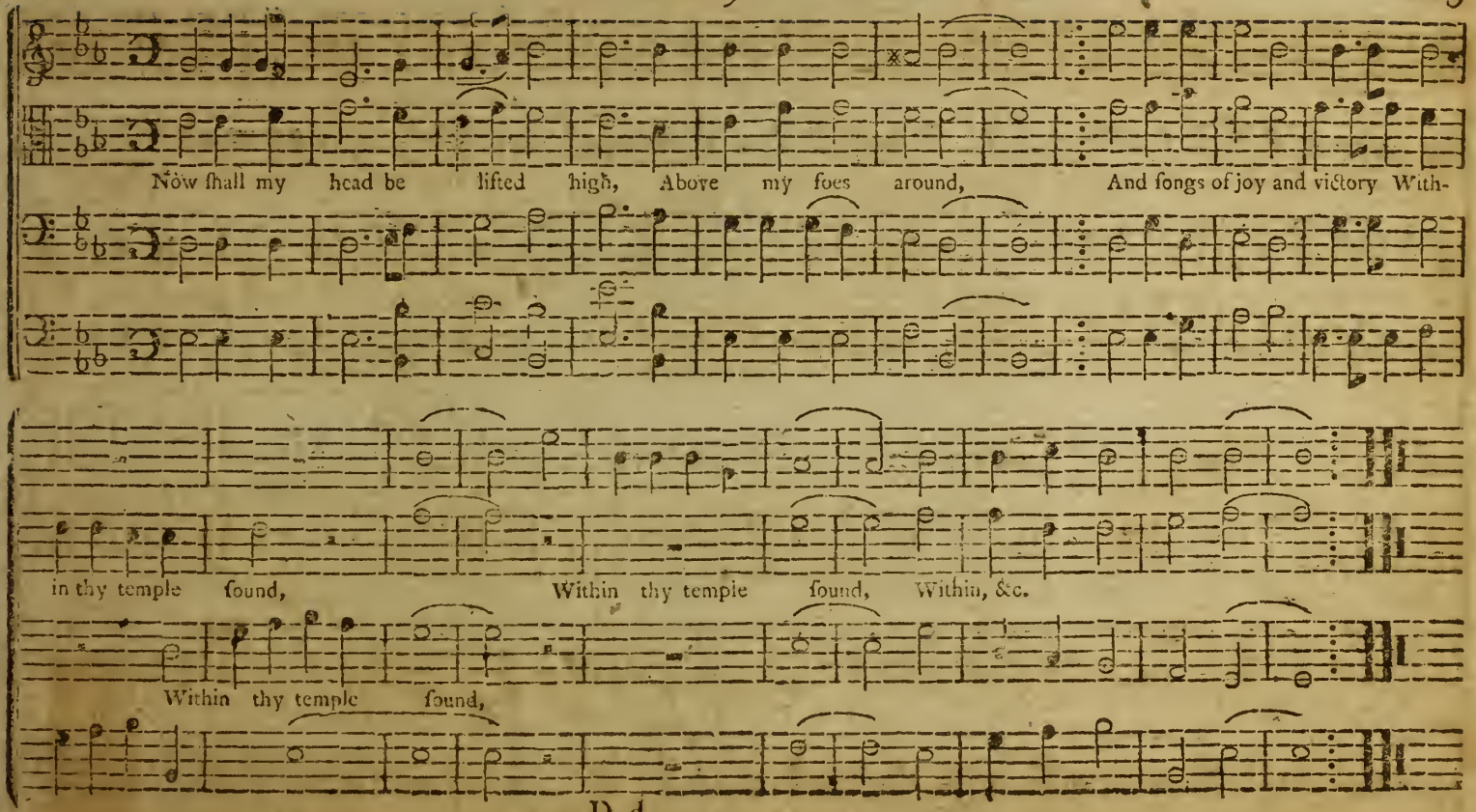
Words by Dr. Watts.

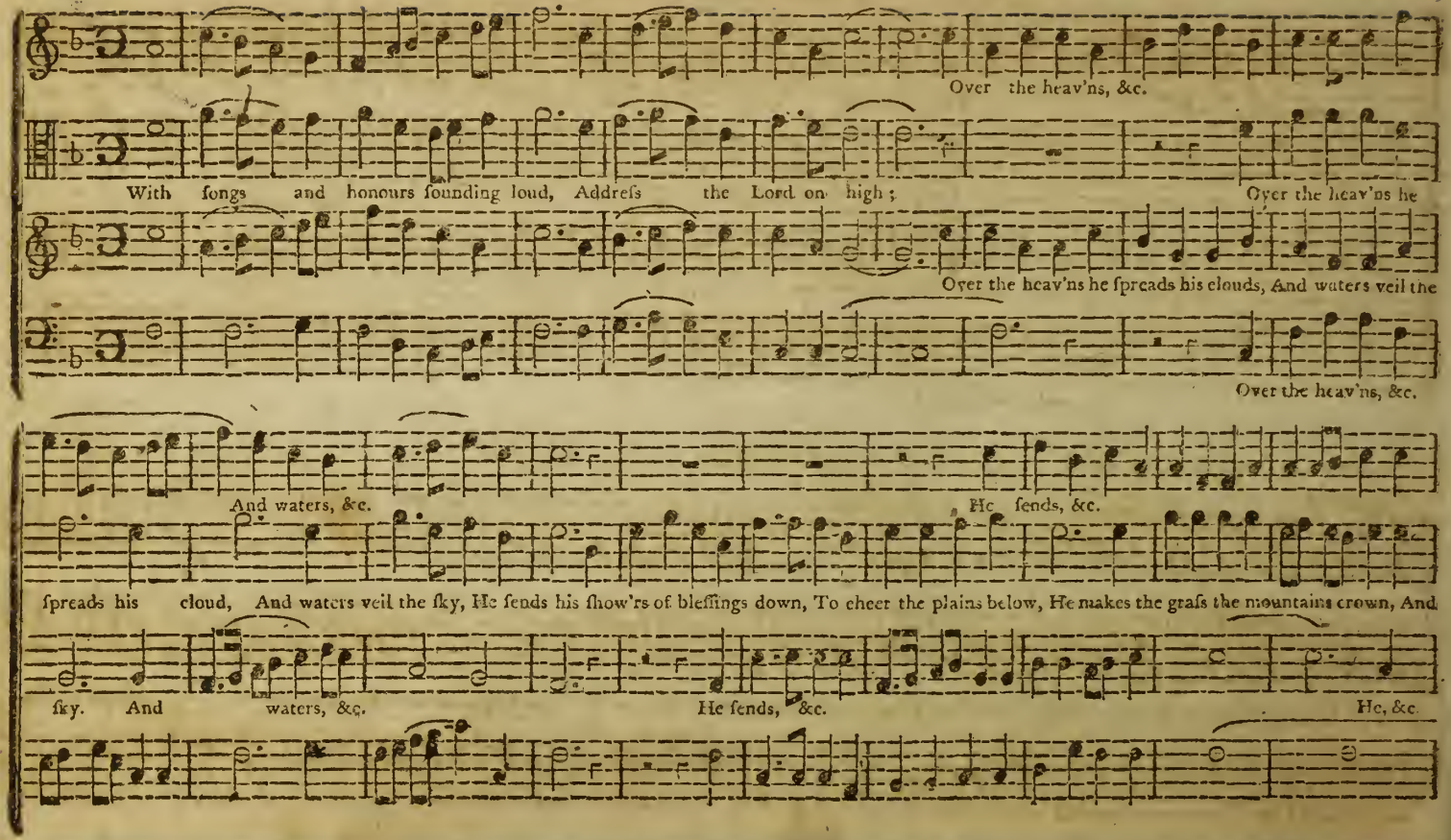


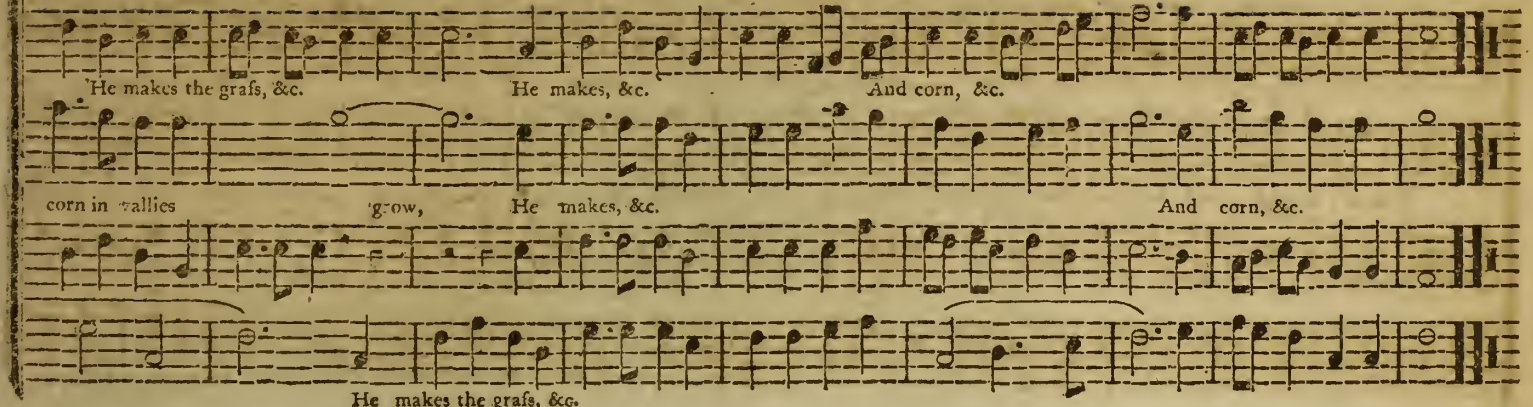
Lebanon. C. M.



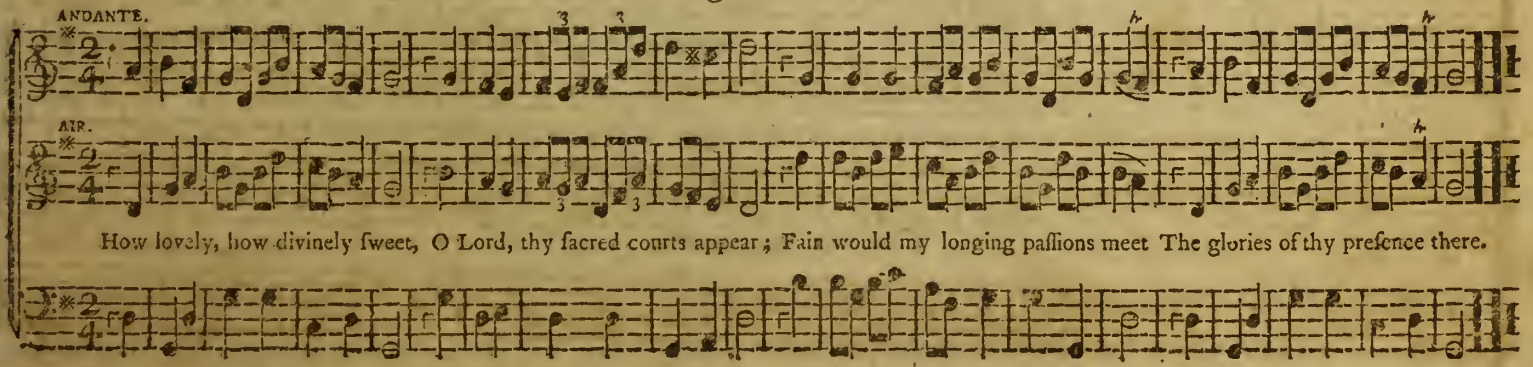

The Angel of, &c.
While ſhepherds watch'd their flocks by night, All ſeated on the ground, The Angel of the Lord came down, And glory
The Angel, &c. And
The Angel, &c. And
And glory, &c. The, &c.
ſhone around, And glory ſhone around, The, &c.
glory ſhone around, The, &c. And glory,
glory ſhone around,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


Now ſhall my head be lifted high, Above my foes around, And ſongs of joy and victory With-
in thy temple ſound, Within thy temple ſound, Within, &c.
Within thy temple ſound,


Over the heav'ns, &c.
With ſongs and honours ſounding loud, Addreſs the Lord on high; Over the heav'ns he
Over the heav'ns he ſpreads his clouds, And waters veil the
Over the heav'ns, &c.
And waters, &c.
He ſends, &c.
ſpreads his cloud, And waters veil the ſky, He ſends his ſhow'rs of bleſſings down, To cheer the plains below, He makes the graſs the mountains crown, And
ſky. And waters, &c.
He ſends, &c.
He, &c.

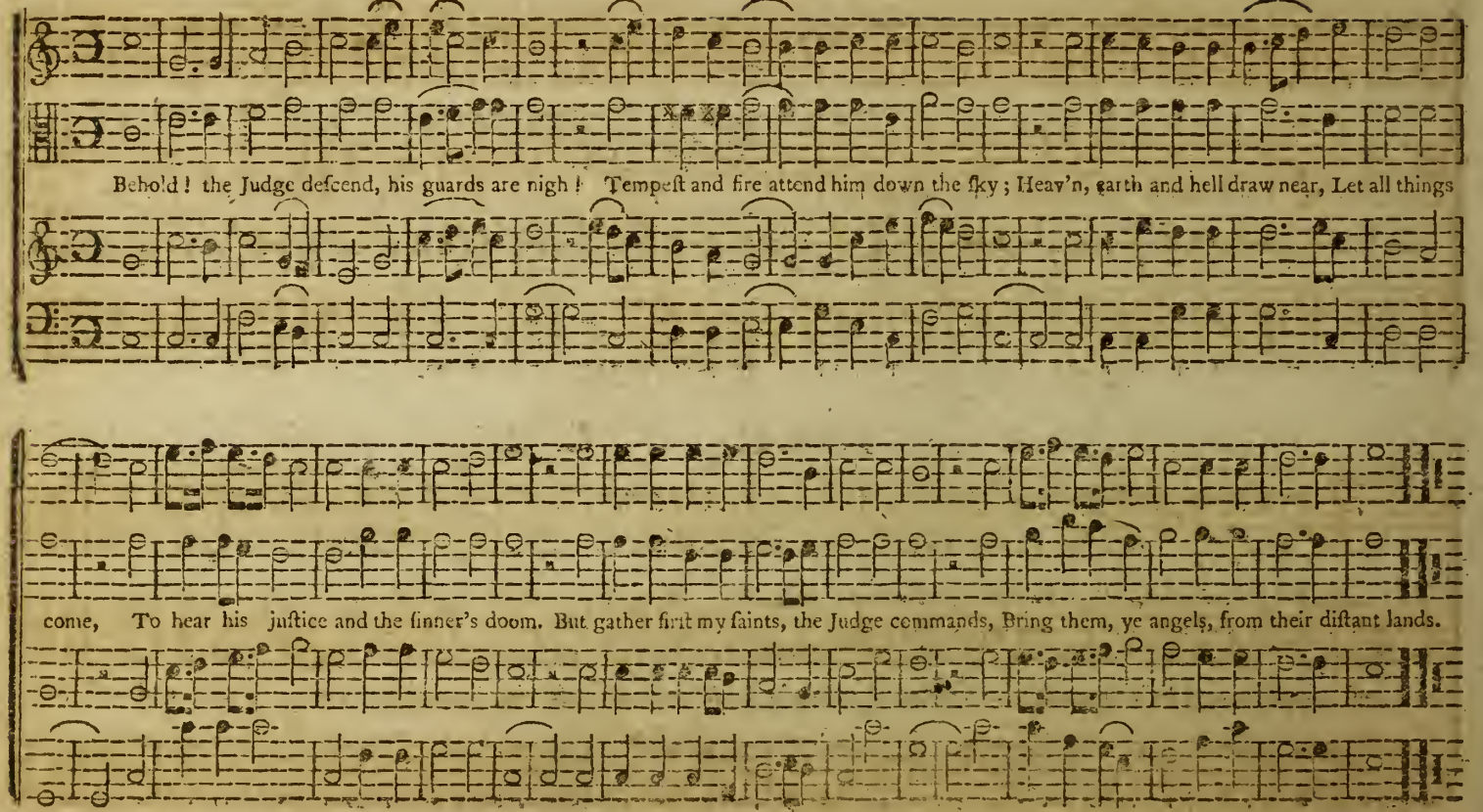

He makes the grafs, &c.
He makes, &c.
And corn, &c.
corn in vallies
g-ow,
He makes, &c.
And corn, &c.
He makes the grafs, &c.

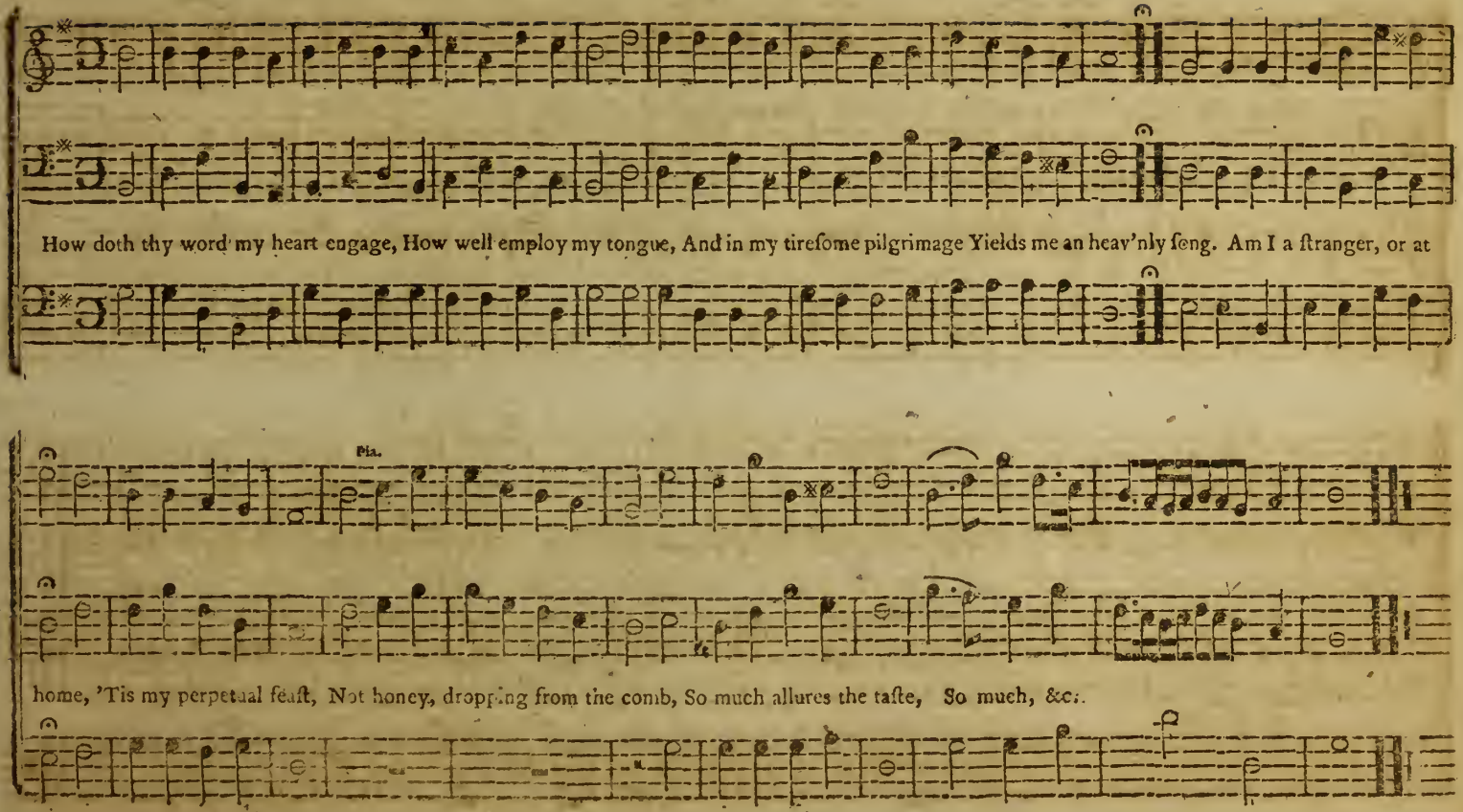
Portugal. L. M.


ANDANTE.
AIR.
How lovely, how divinely fweet, O Lord, thy facred courts appear; Fain would my longing paffions meet The glories of thy prefence there.

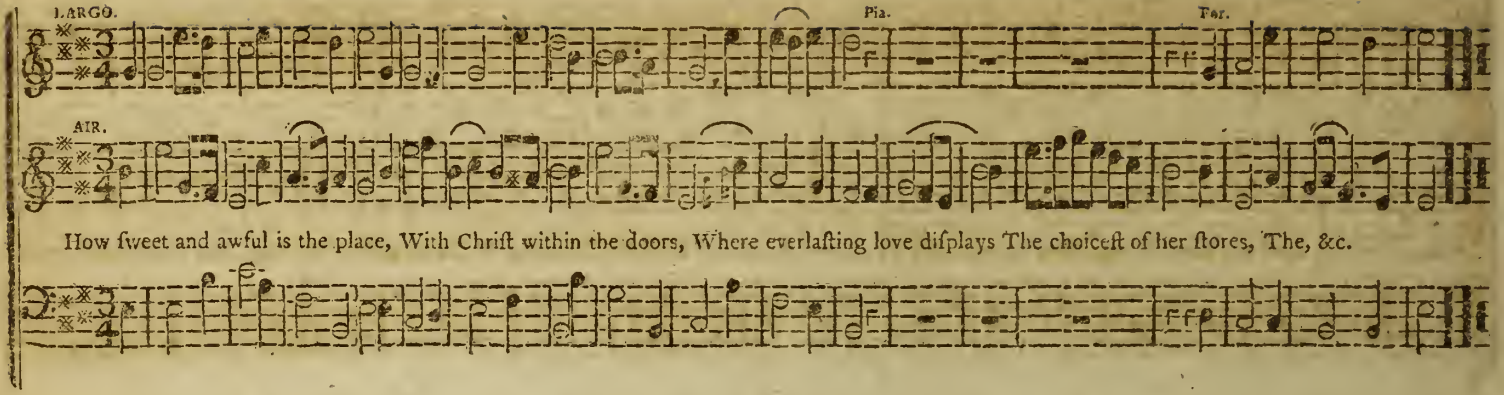
Judgment. P. M.

Words by Dr. Watts.

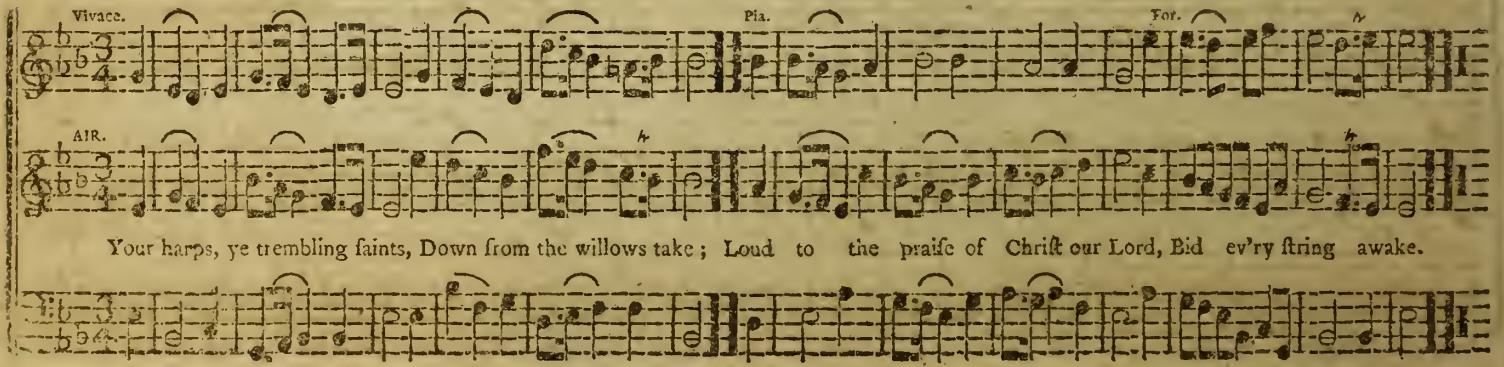


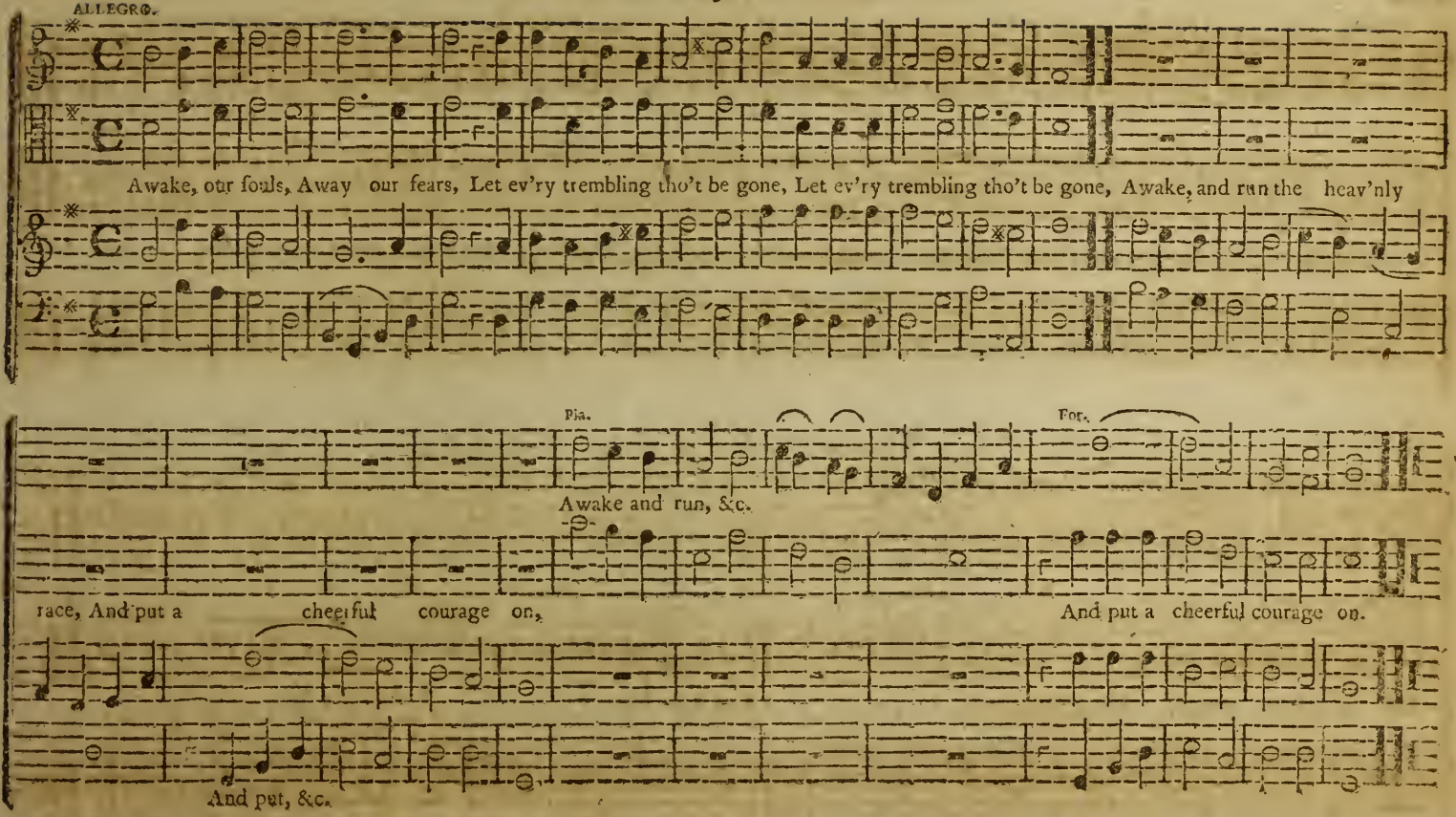

How doth thy word my heart engage, How well employ my tongue, And in my tireſome pilgrimage Yields me an heav'nly ſong. Am I a ſtranger, or at
Pia.
home, 'Tis my perpetual feaſt, Not honey, dropping from the comb, So much allures the taſte, So much, &c.

Hancock. C. M.

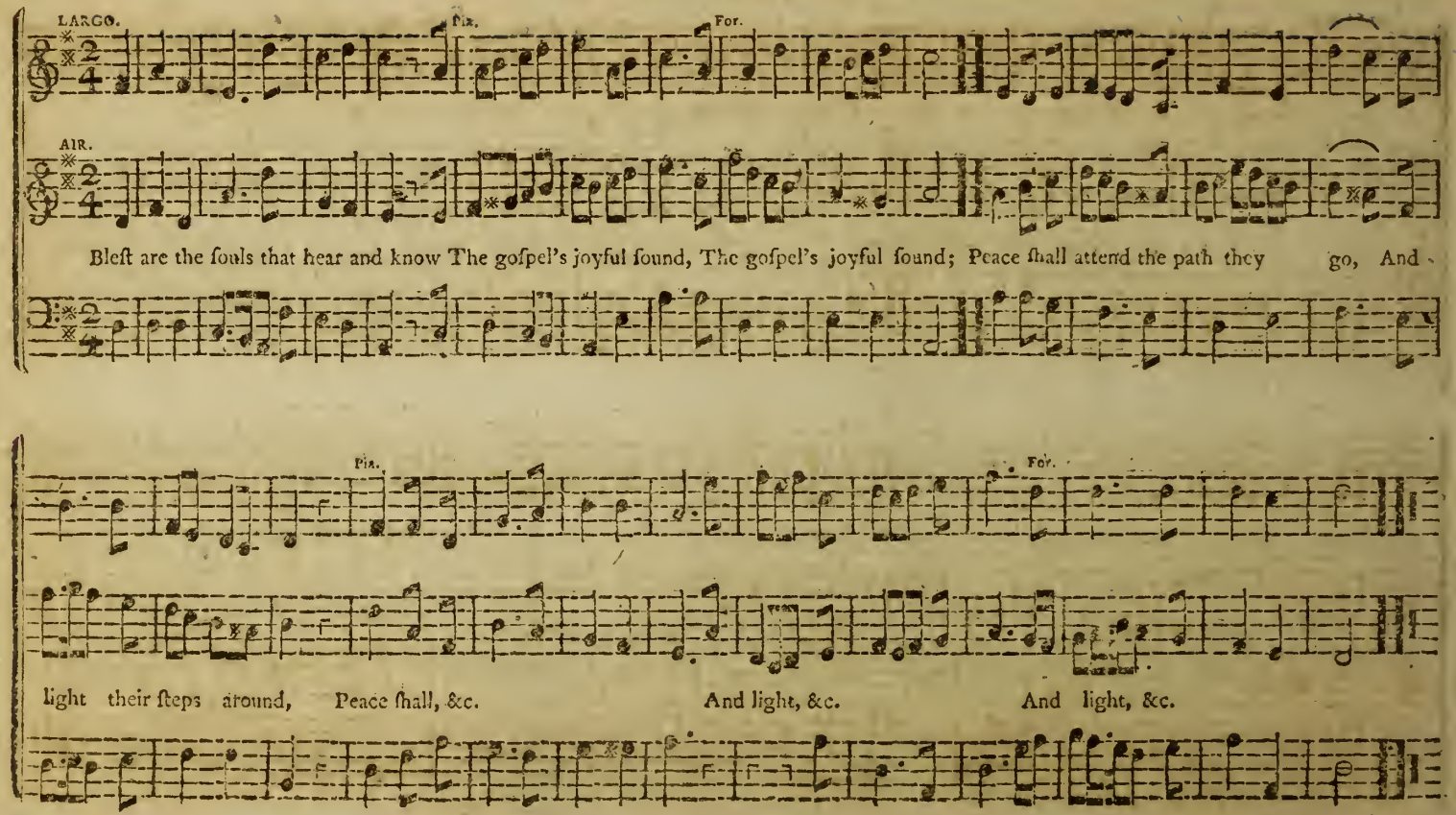


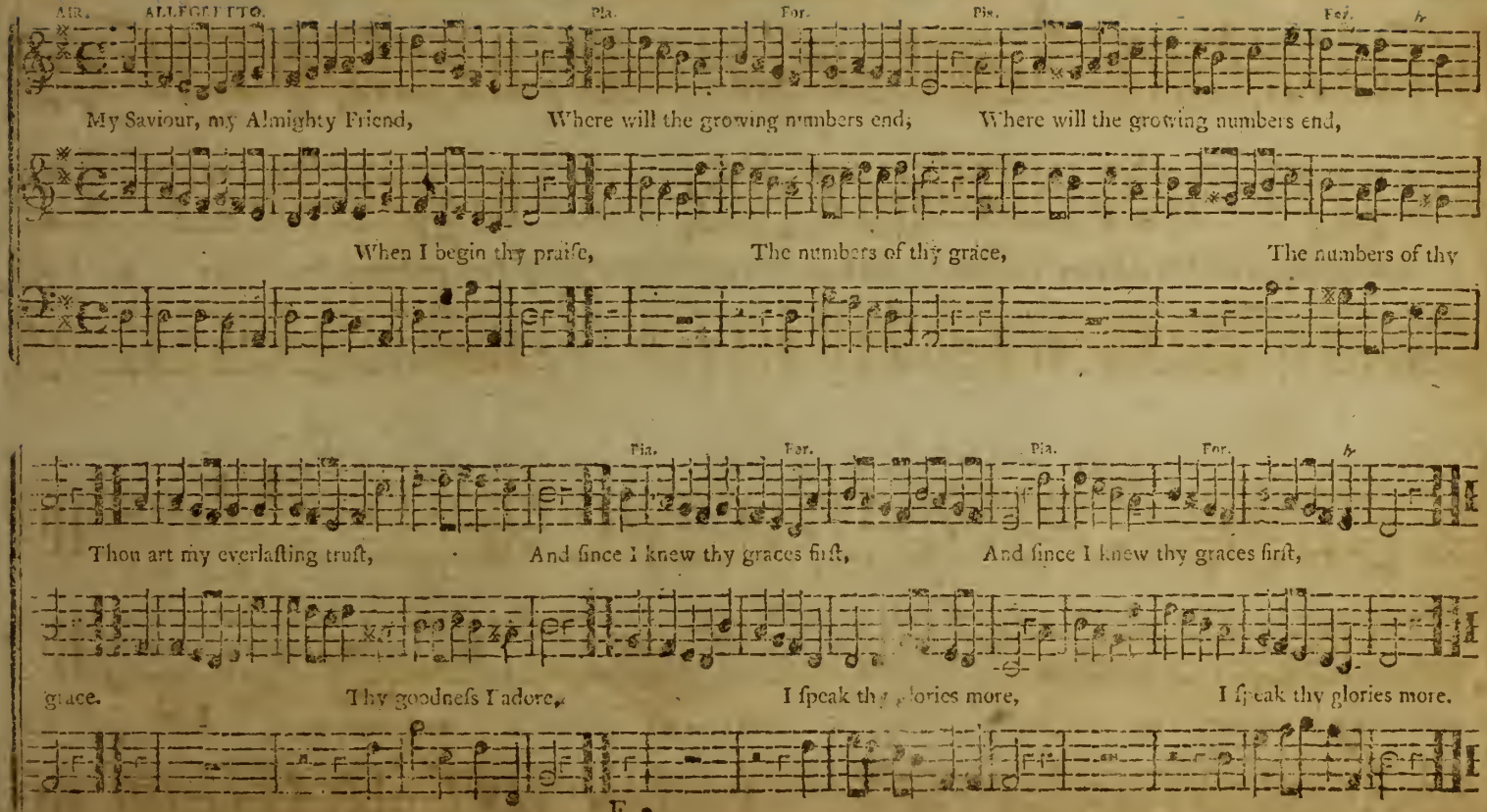
Mount Ephraim. S. M.



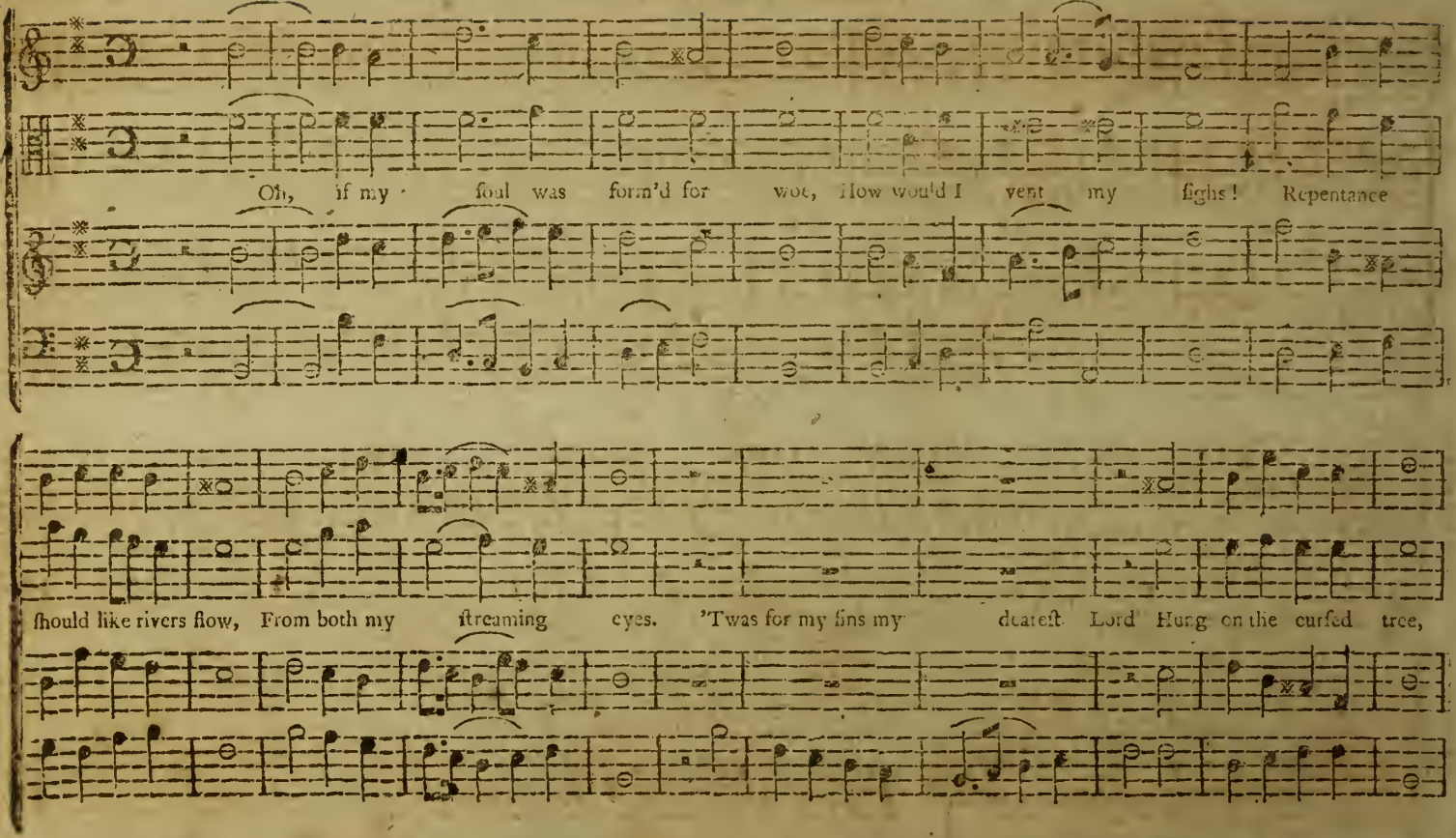

ALLEGRO.
Awake, our fouls, Away our fears, Let ev'ry trembling tho't be gone, Let ev'ry trembling tho't be gone, Awake, and run the heav'nly
Pia.
For.
Awake and run, &c.
race, And put a cheerful courage on,
And put a cheerful courage on.
And put, &c.

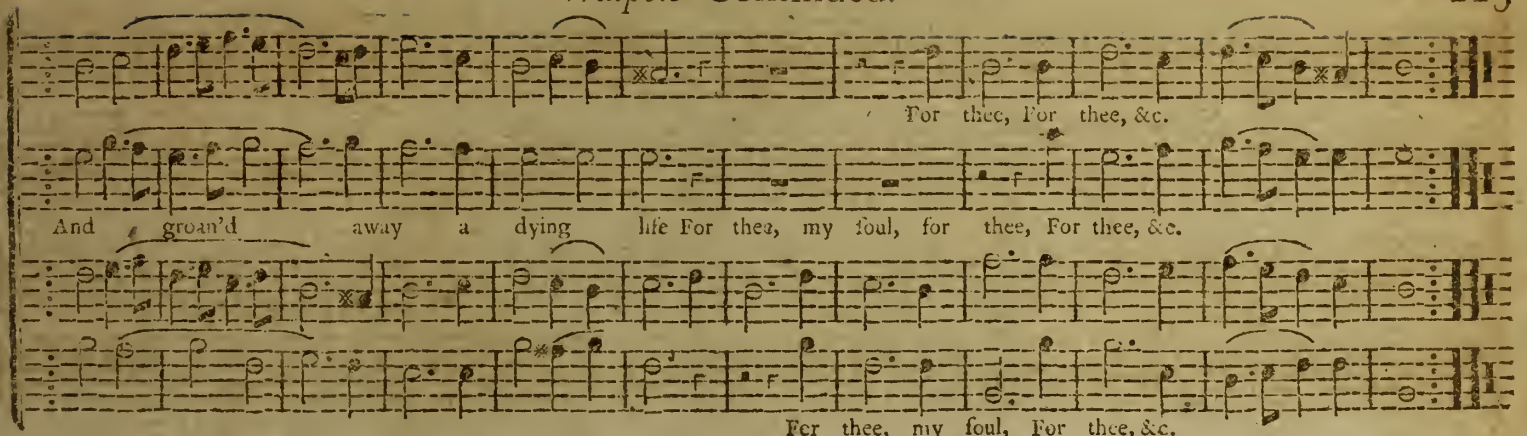
Stratham. C. M.


LARGO.
Pia.
For.
AIR.
Bleſt are the ſouls that hear and know The goſpel's joyful ſound, The goſpel's joyful ſound; Peace ſhall attend the path they go, And
Pia.
For.
light their ſteps around, Peace ſhall, &c. And light, &c. And light, &c.


AIR. ALLEGRETTO.
Pia. For. Pia. For.
My Saviour, my Almighty Friend, Where will the growing numbers end; Where will the growing numbers end,
When I begin thy praiſe, The numbers of thy grace, The numbers of thy
Pia. For. Pia. For.
Thou art my everlaſting truſt, And ſince I knew thy graces firſt, And ſince I knew thy graces firſt,
grace. Thy goodneſs I adore, I ſpeak thy glories more, I ſpeak thy glories more.

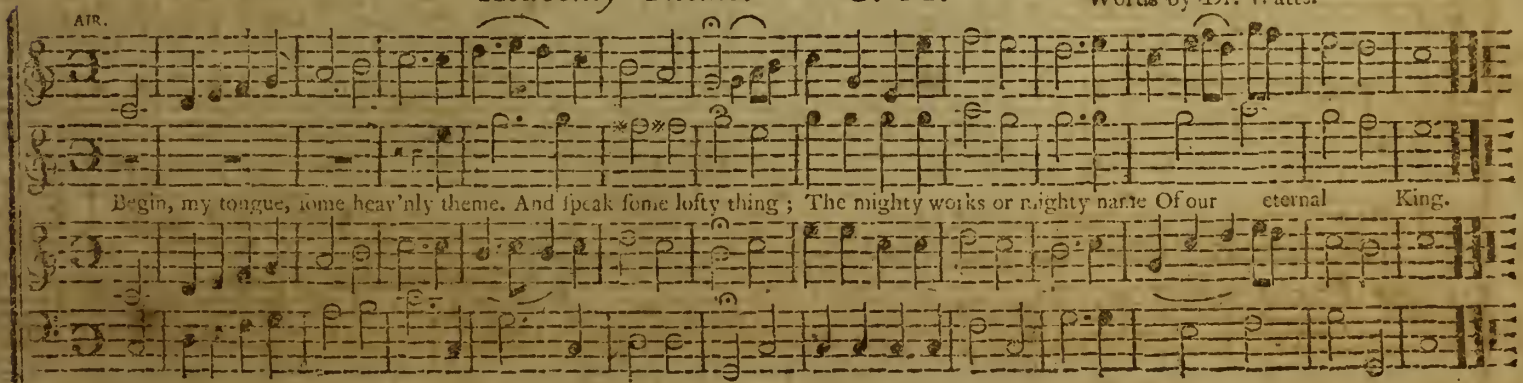
Walpole. C. M. Words by Dr. Watts.





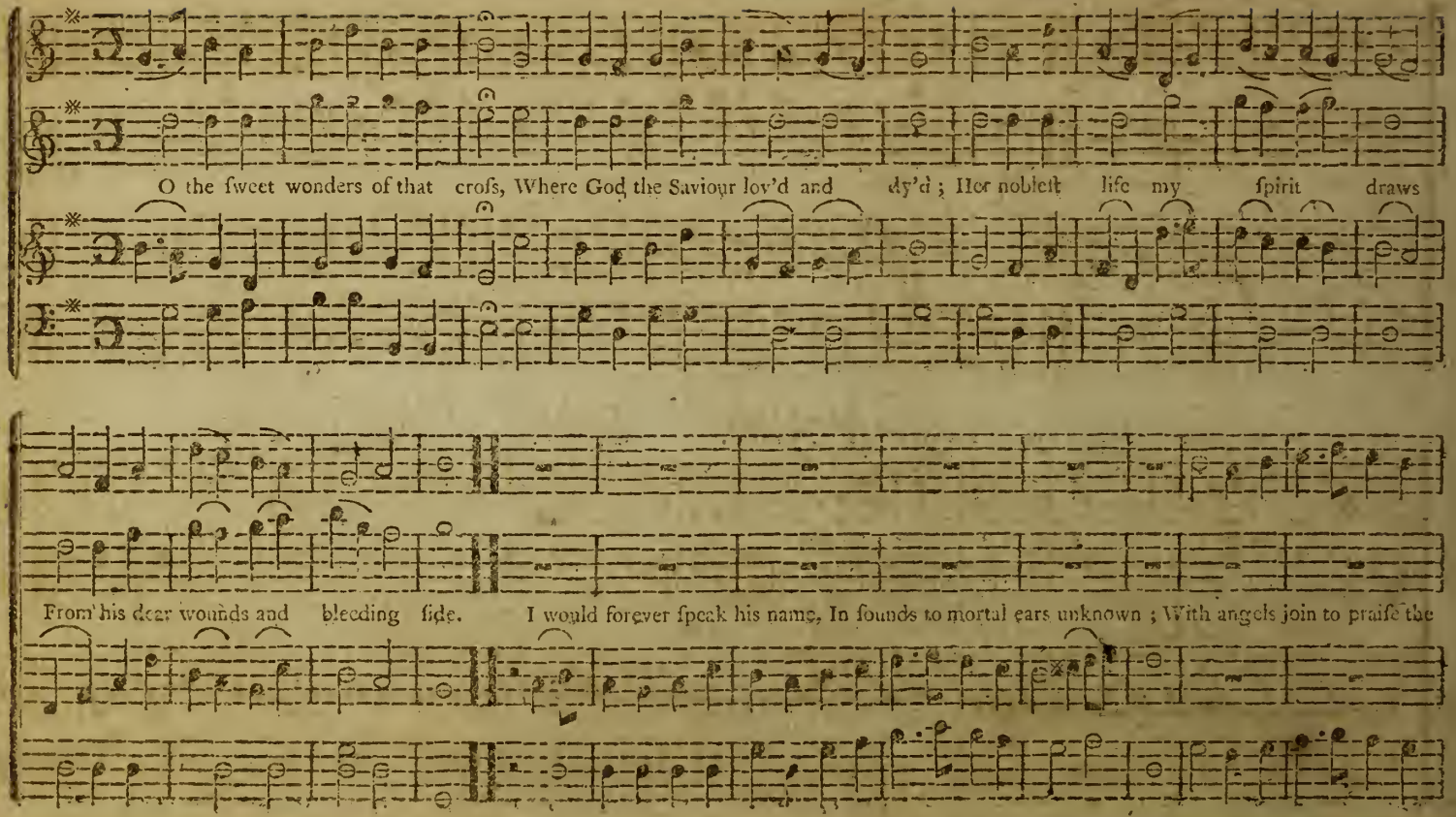
Heavenly Theme. C. M.

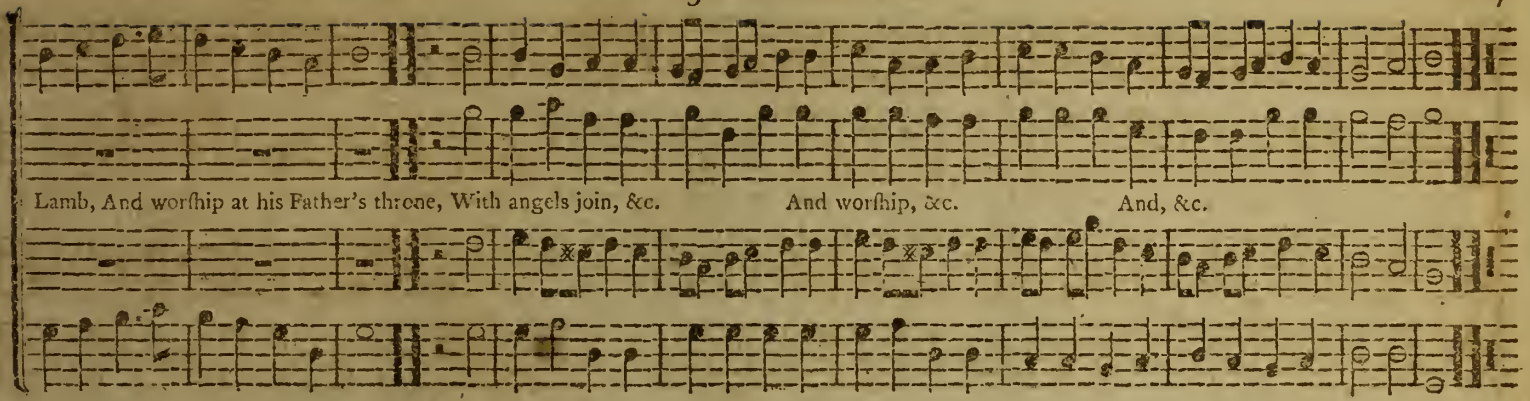
Words by Dr. Watts.



The Crofs. L. M.

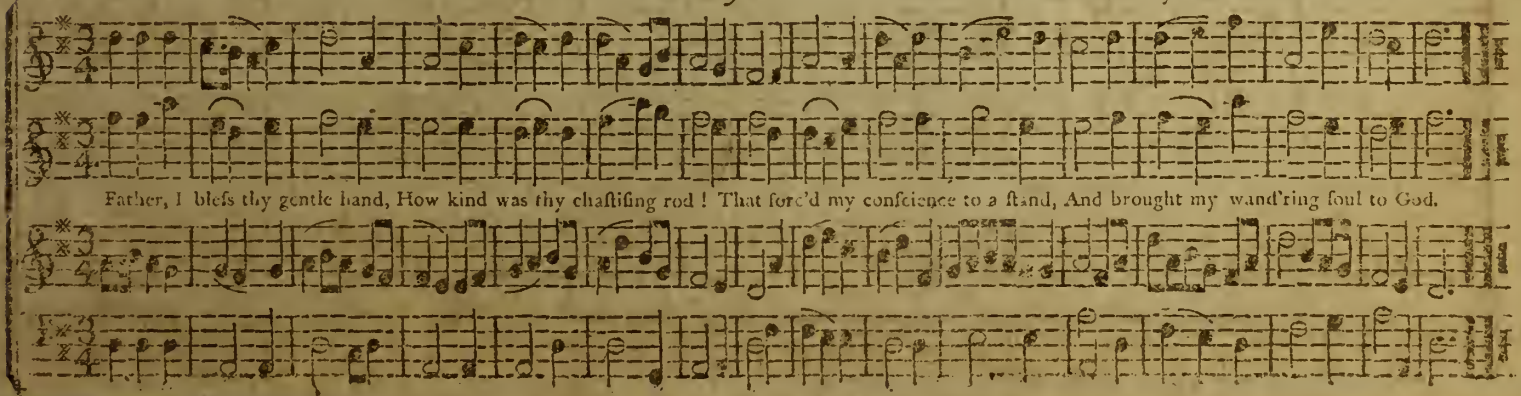
Words by Dr. Watts.

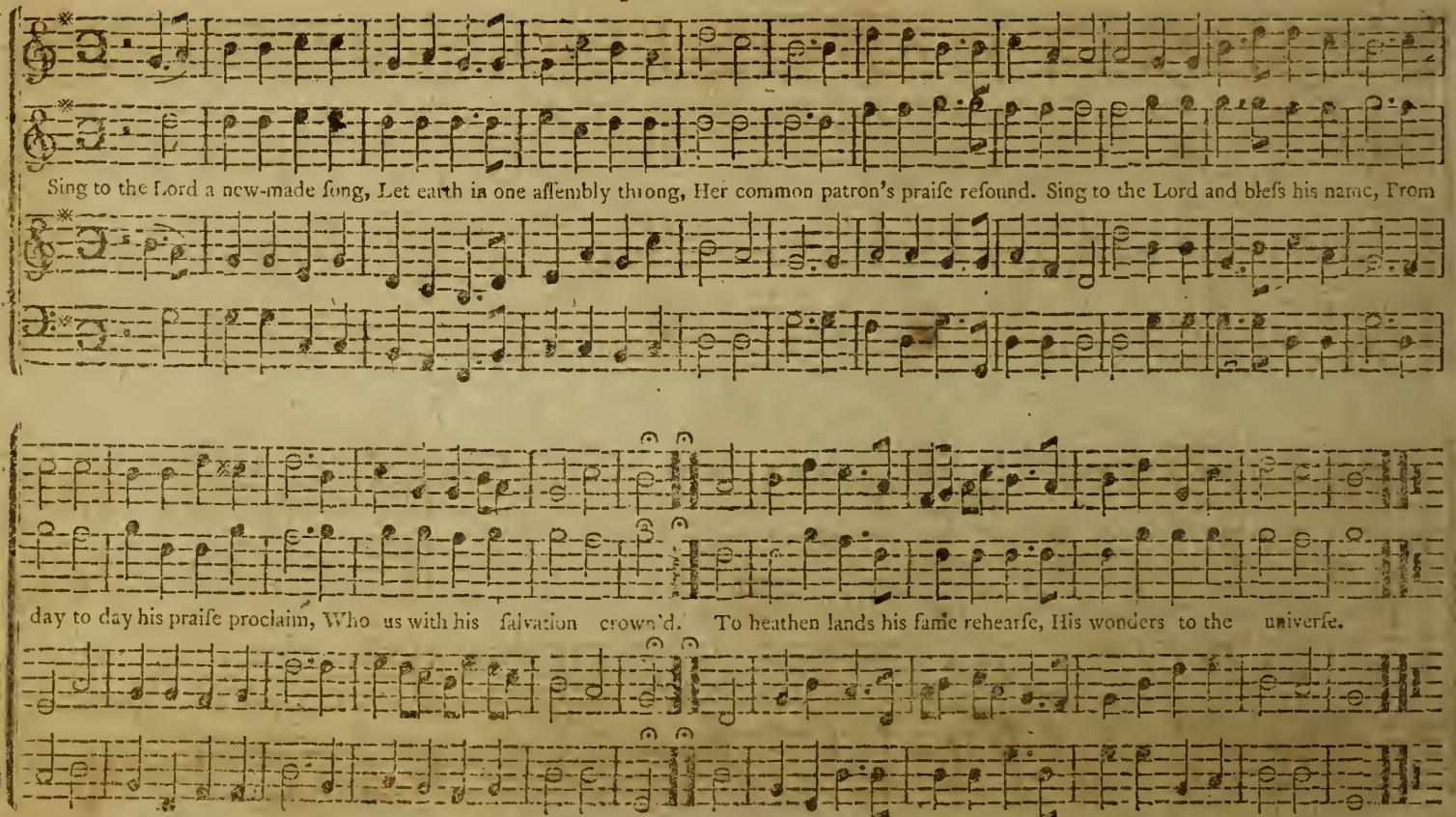




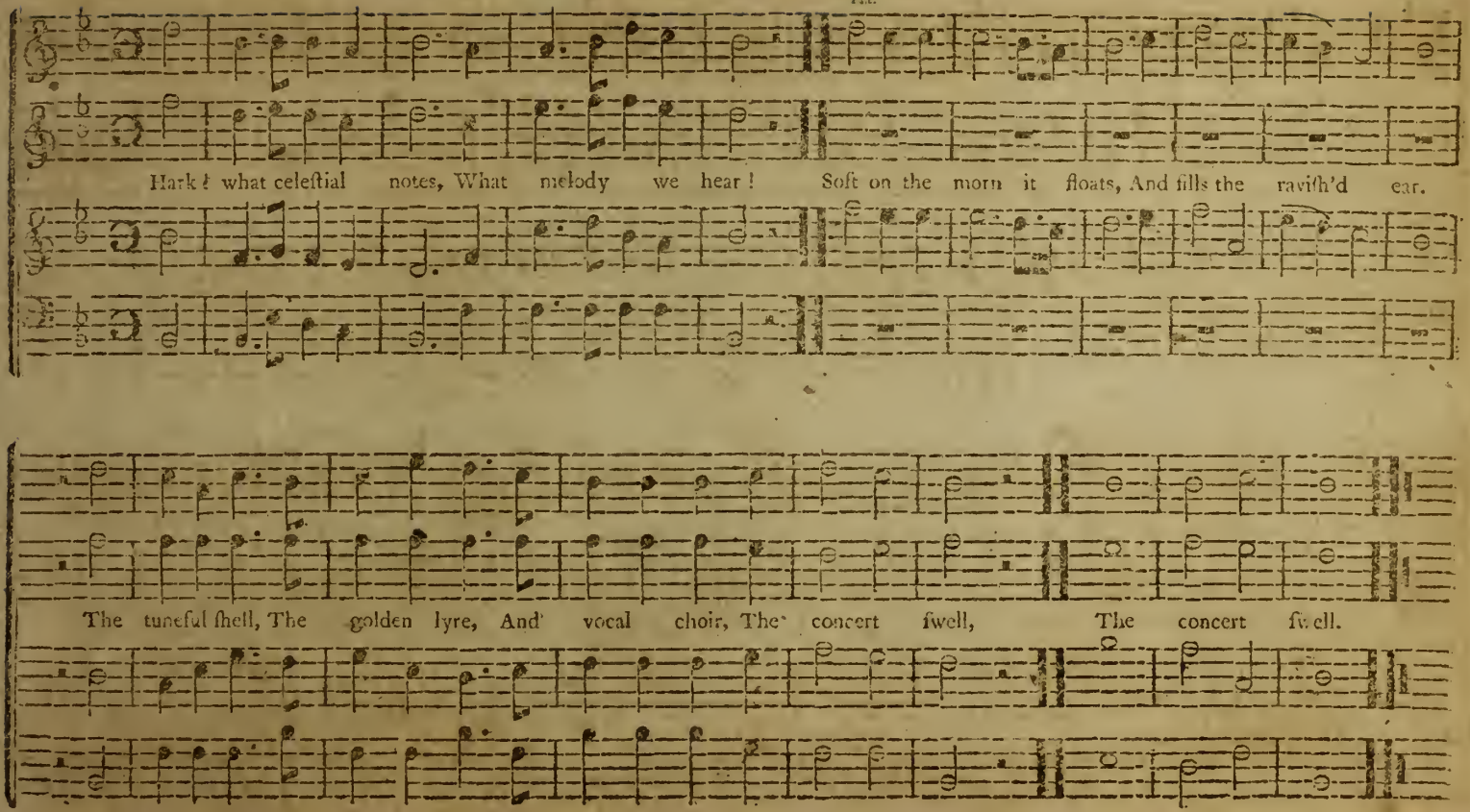
St. Mary. L. M.

Words by Dr. Watts.




Sing to the Lord a new-made ſong, Let earth in one aſſembly throng, Her common patron's praiſe reſound. Sing to the Lord and bleſs his name, From
day to day his praiſe proclaim, Who us with his ſalvation crown'd. To heathen lands his fame rehearſe, His wonders to the univerſe.

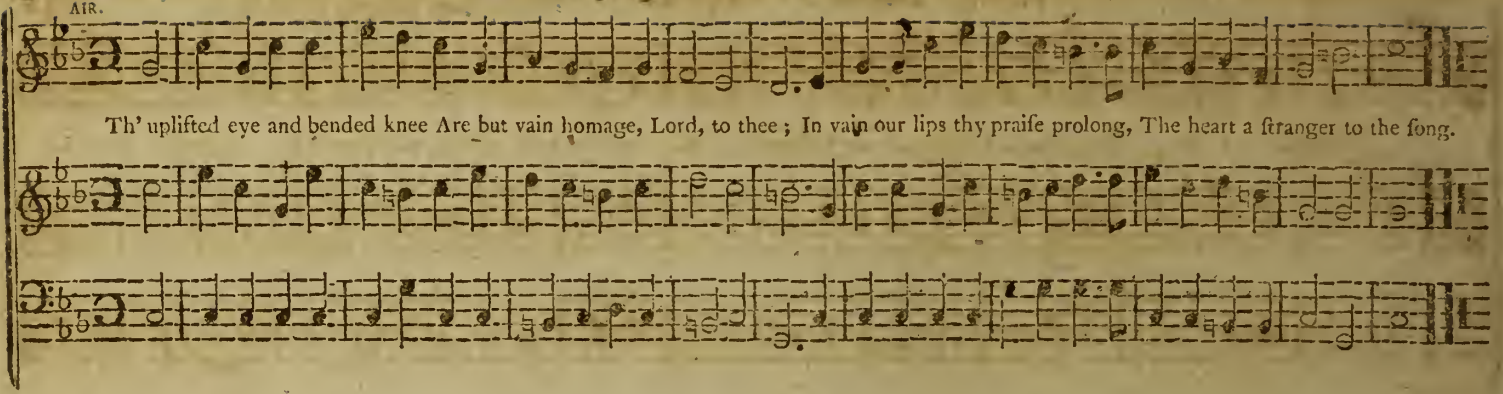
Pax.


Hark! what celeſtial notes, What melody we hear! Soft on the morn it floats, And fills the raviſh'd ear.
The tuneful ſhell, The golden lyre, And vocal choir, The concert ſwell, The concert ſwell.

Epheſus. L. M.

Words by Mrs. Steele.

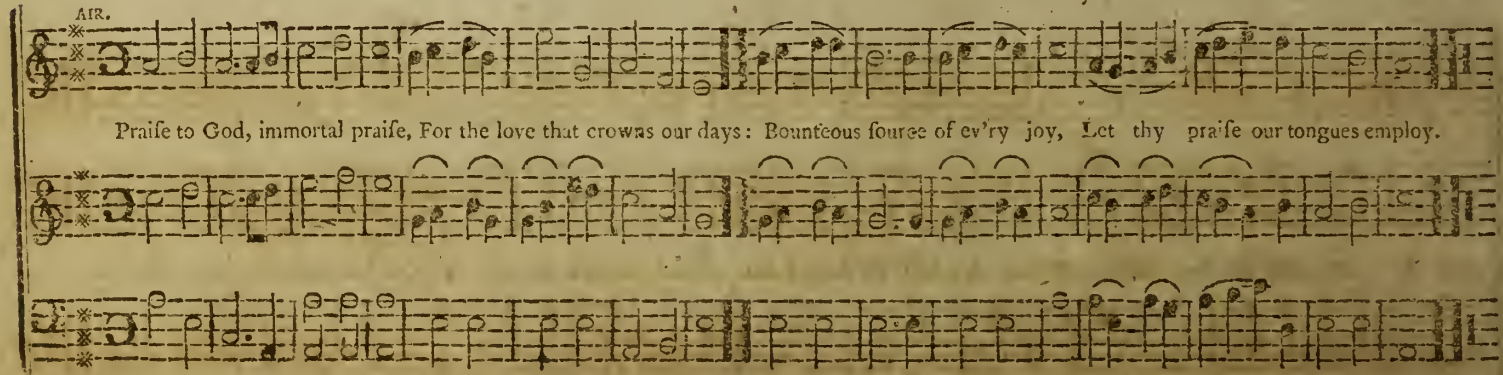
AIR.

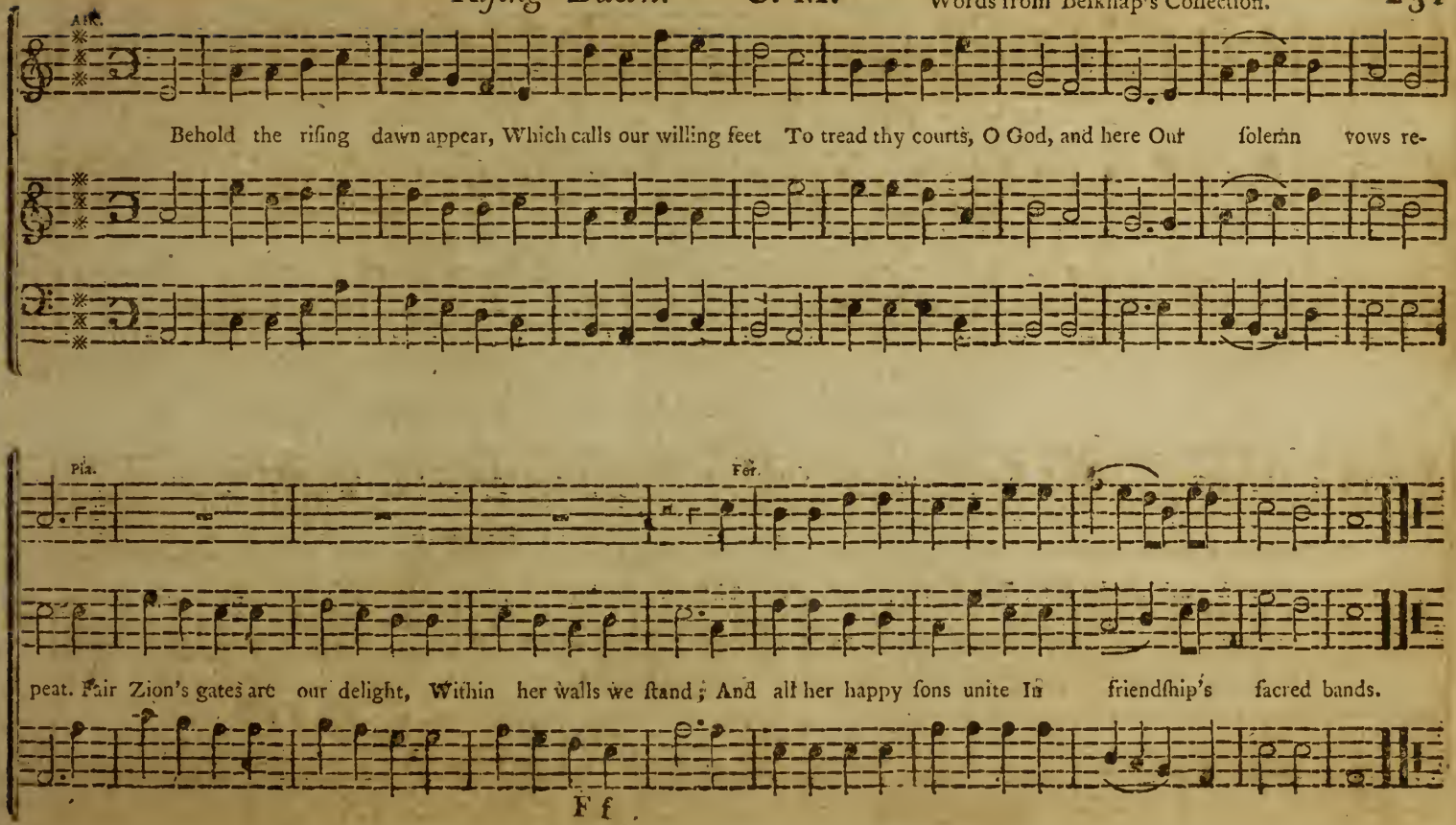


Havannah. P. M.

Words by Mrs. Barbauld.

AIR.

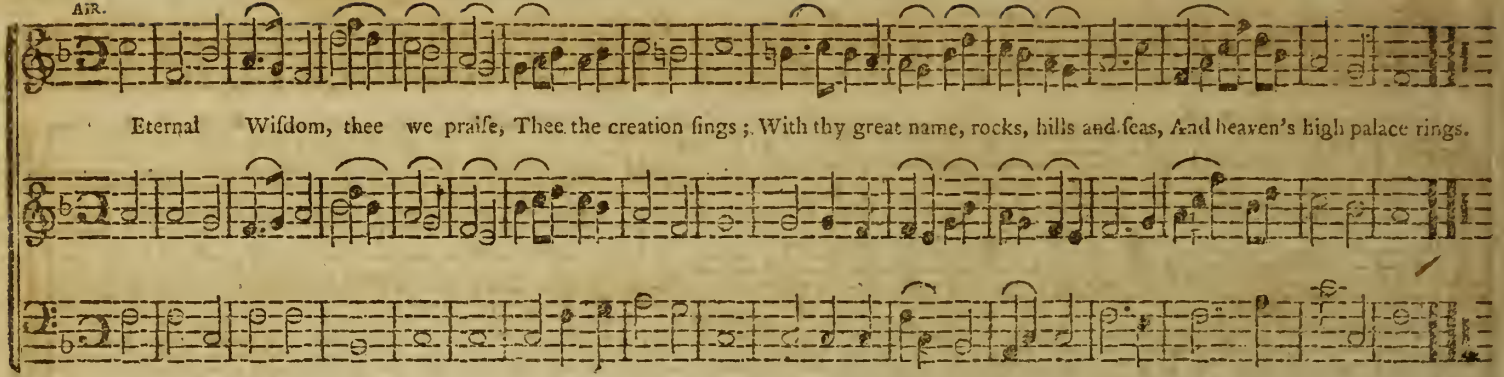



Air.
Behold the rising dawn appear, Which calls our willing feet To tread thy courts, O God, and here Our solemn vows re-
Pia.
For.
peat. Fair Zion's gates are our delight, Within her walls we stand; And all her happy sons unite In friendship's sacred bands.
Ff

Eternal Wiſdom. C. M.

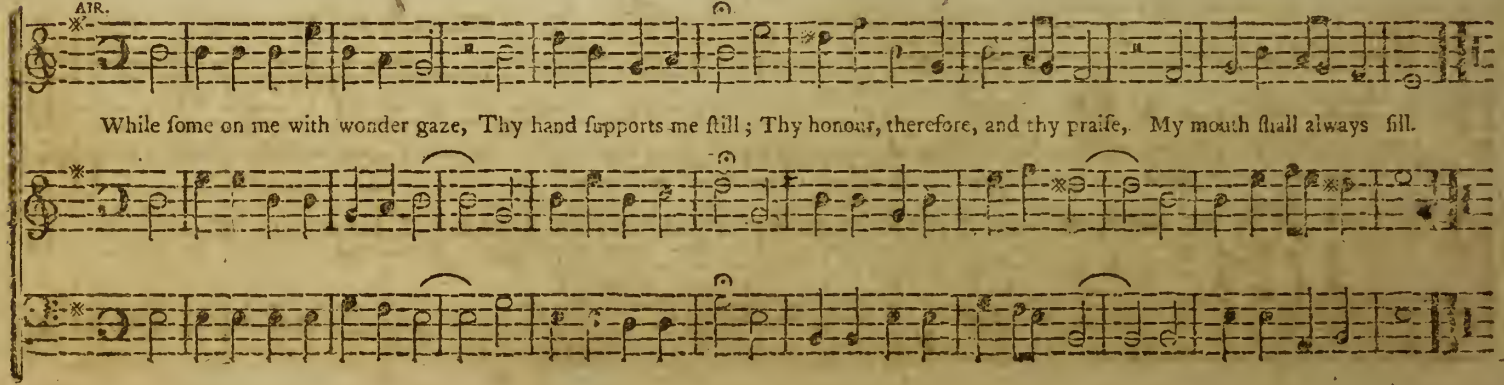
Words by Dr. Watts.

AIR.



Cuba. C. M.

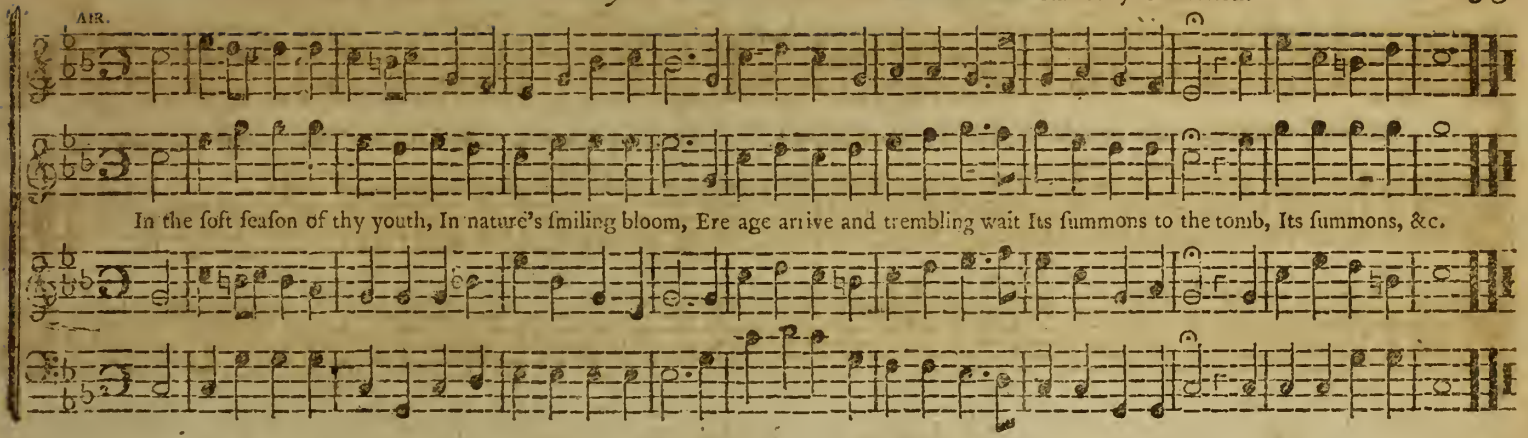
AIR.



Sicily. C. M.

Words from Salisbury Collection.

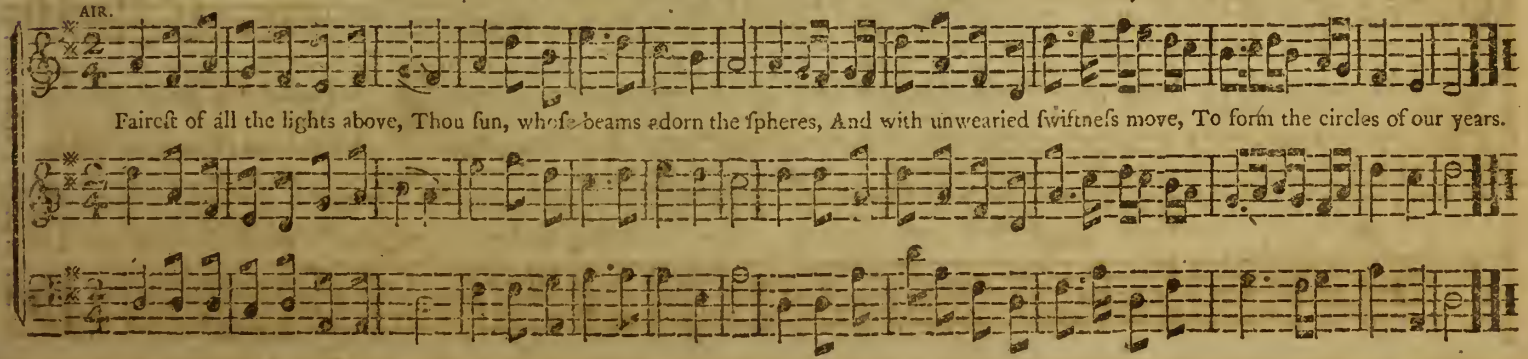
AIR.



Sun. L. M.

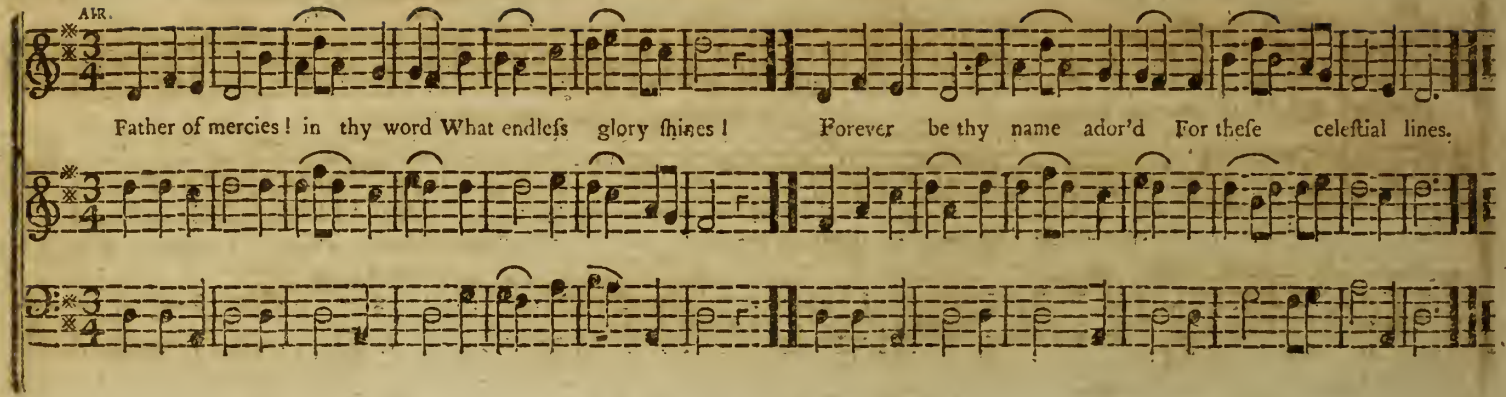
Words by Dr. Watts.

AIR.



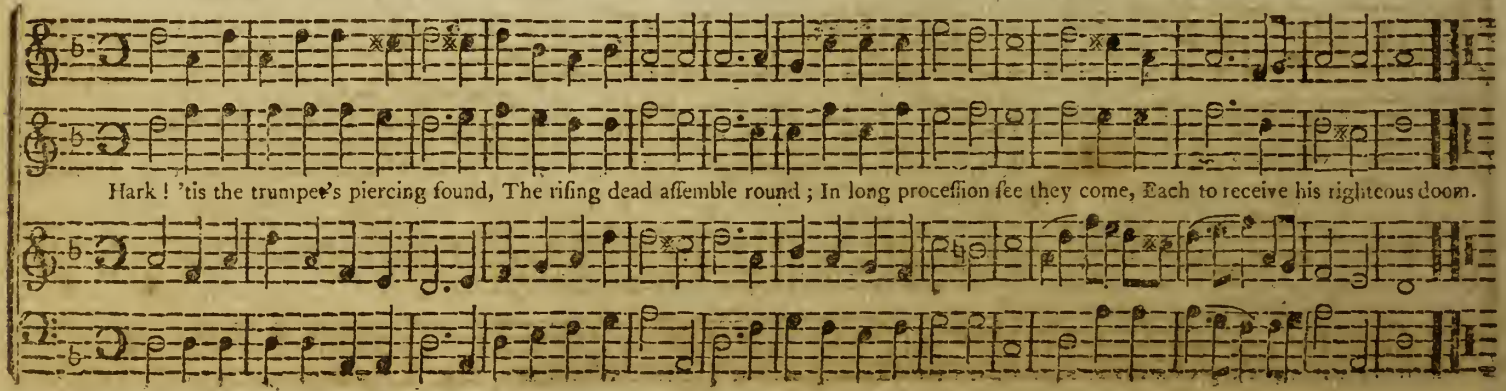
Oracle. C. M.

Words by Mrs. Steele.



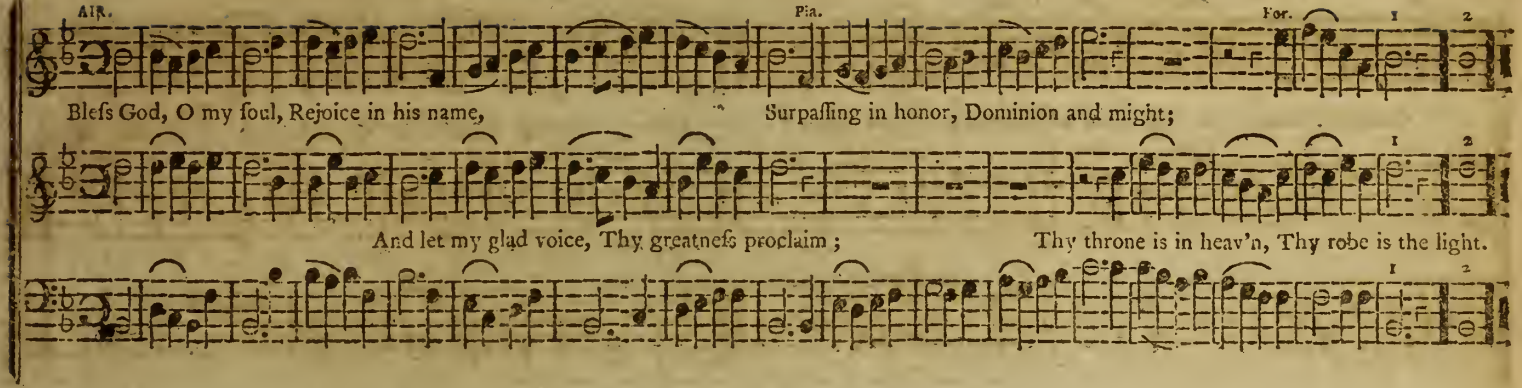
Alibama. L. M.

Words from Enfield's Selection.



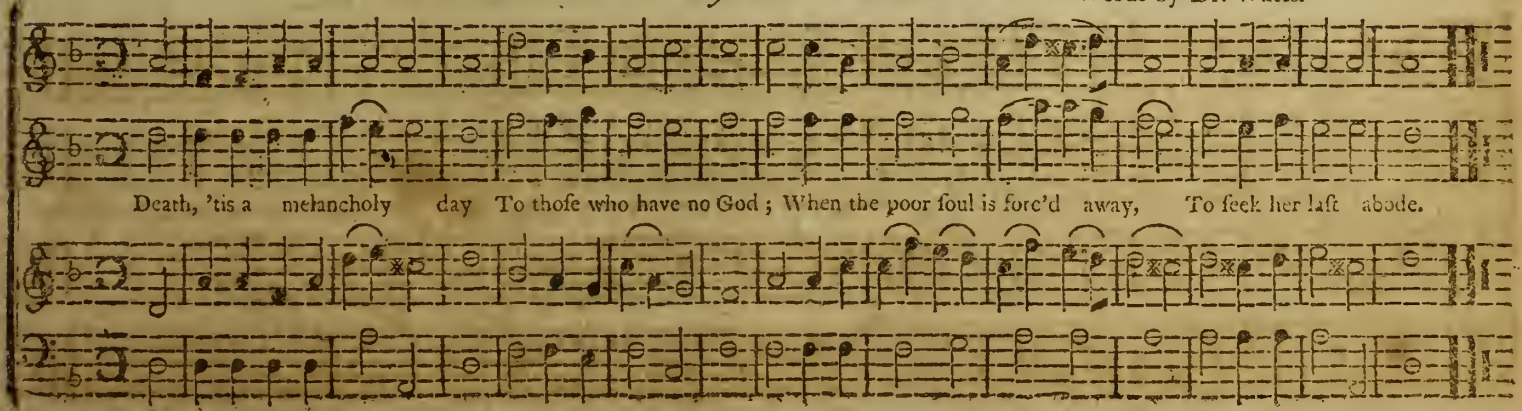
Corinth. P. M.

Words from Belknap's Collection.



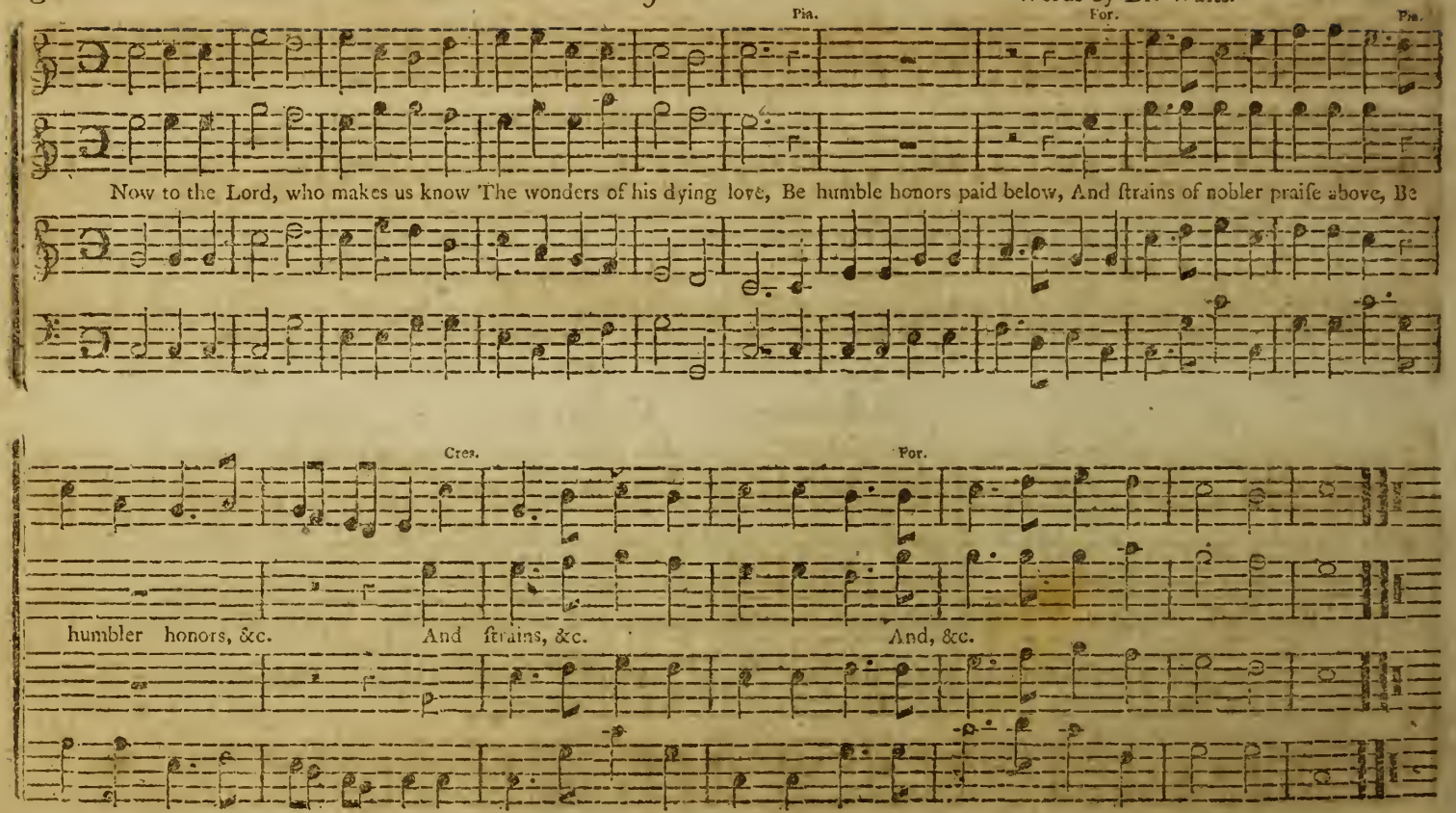
Solemnity. C. M.

Words by Dr. Watts.



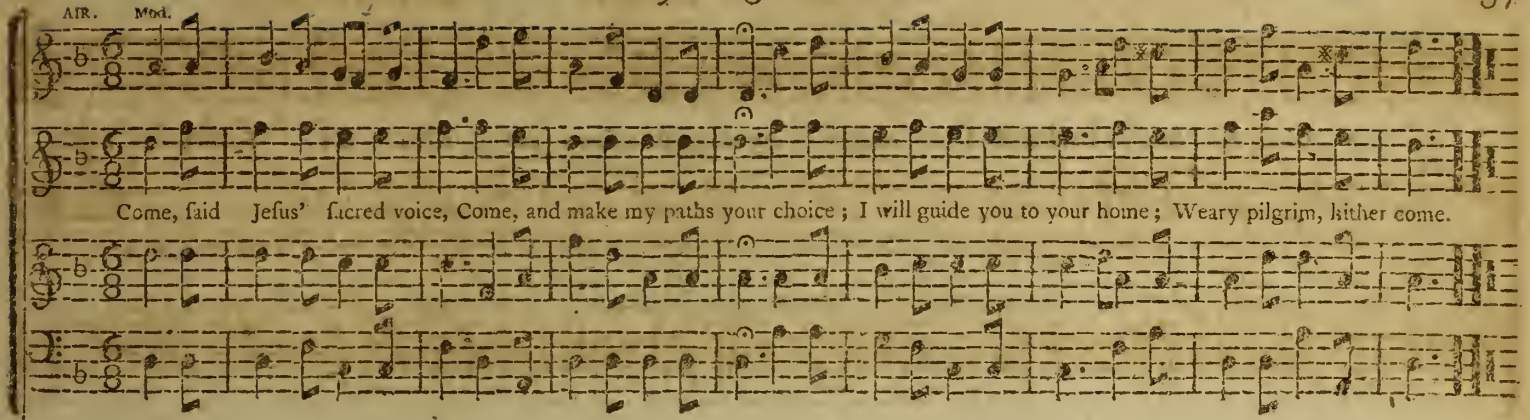
Perſia. L. M.

Words by Dr. Watts.



Weary Pilgrim. Sevens.

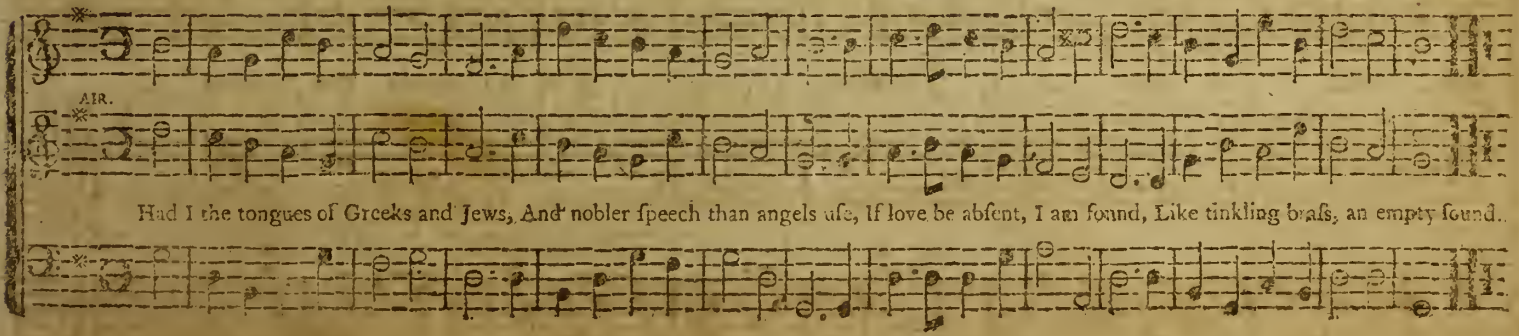
AIR. Mod.



Athens. L. M.

Words by Dr. Watts.

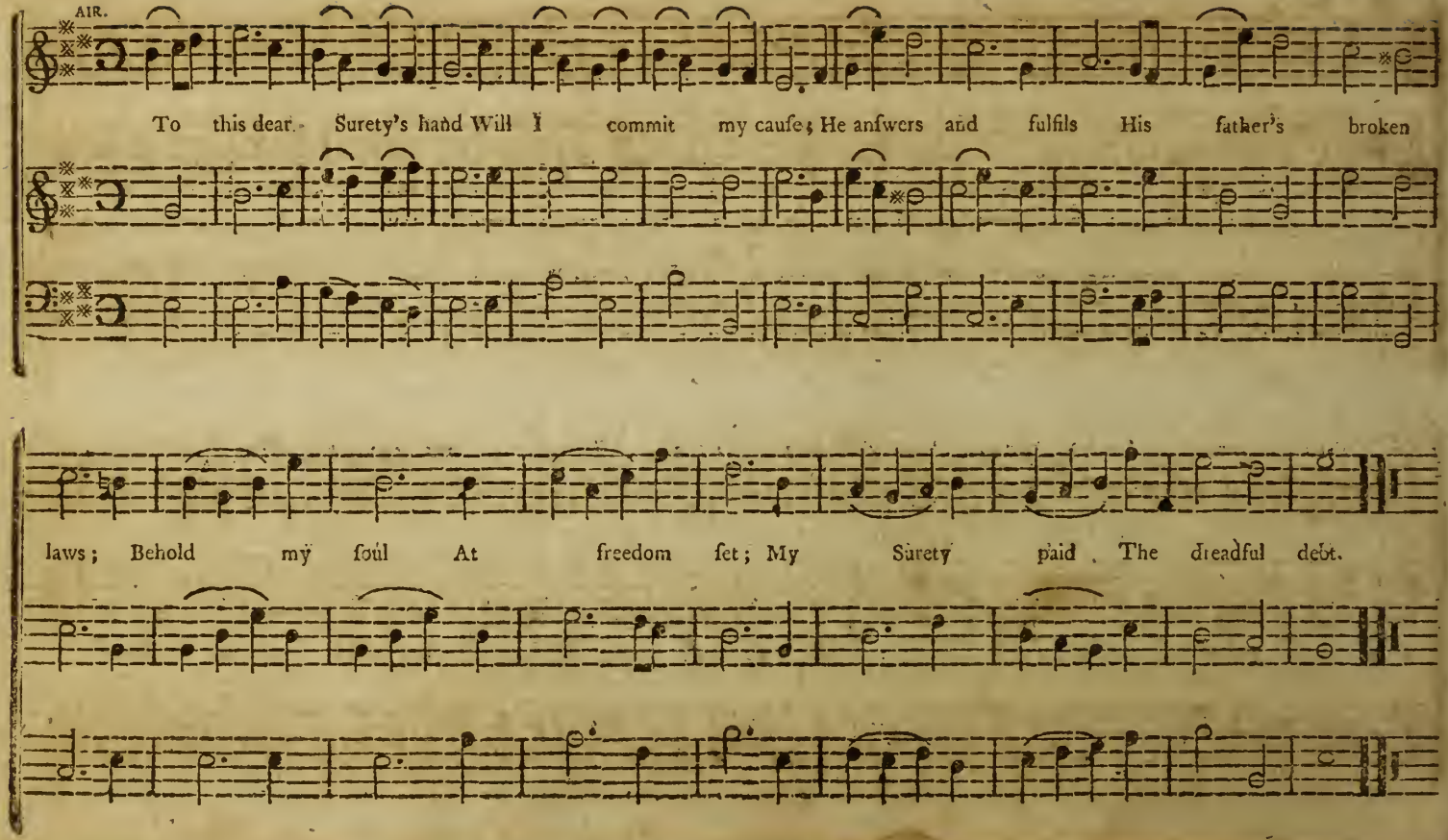
AIR.

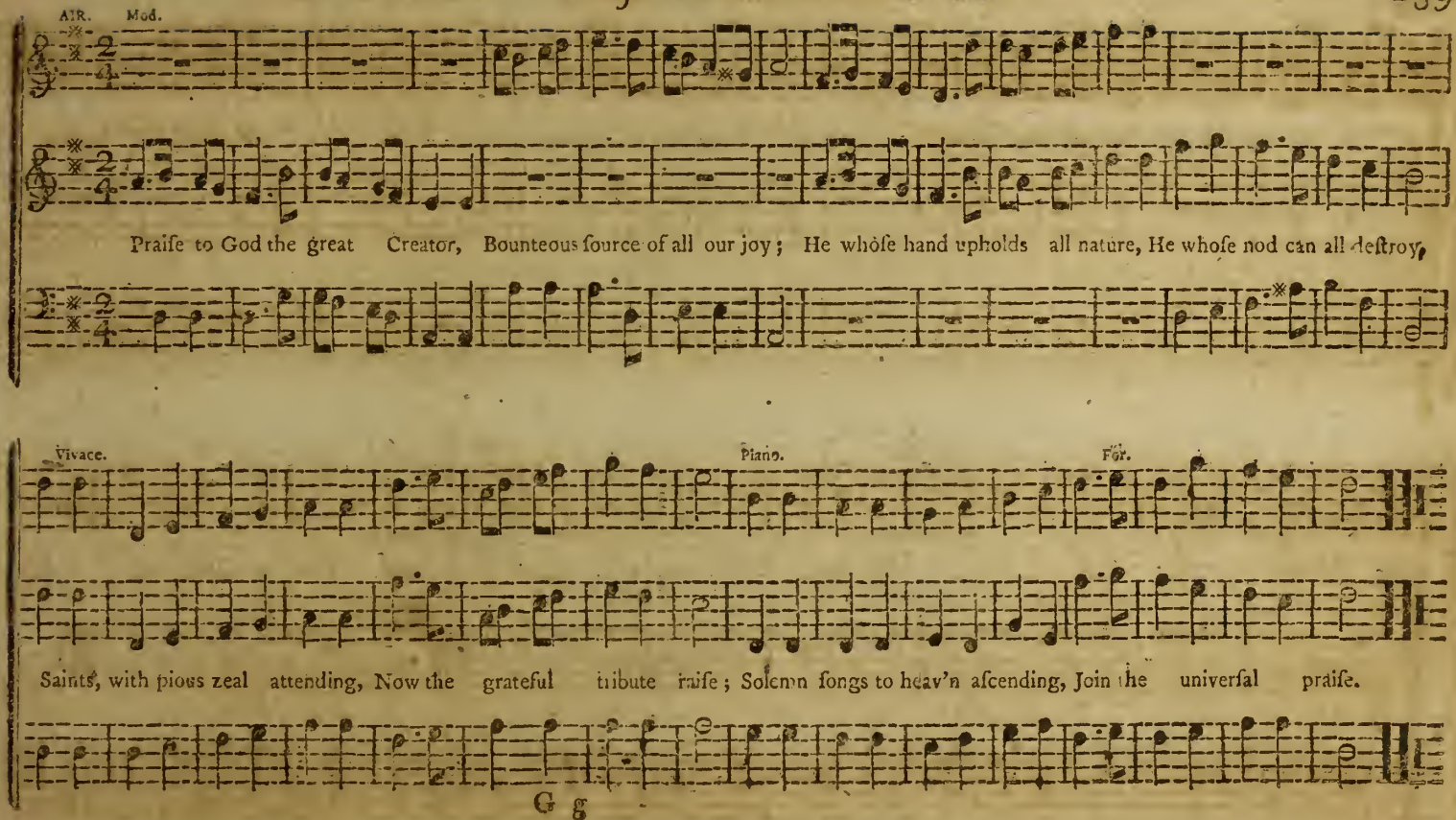


Surety. P. M.

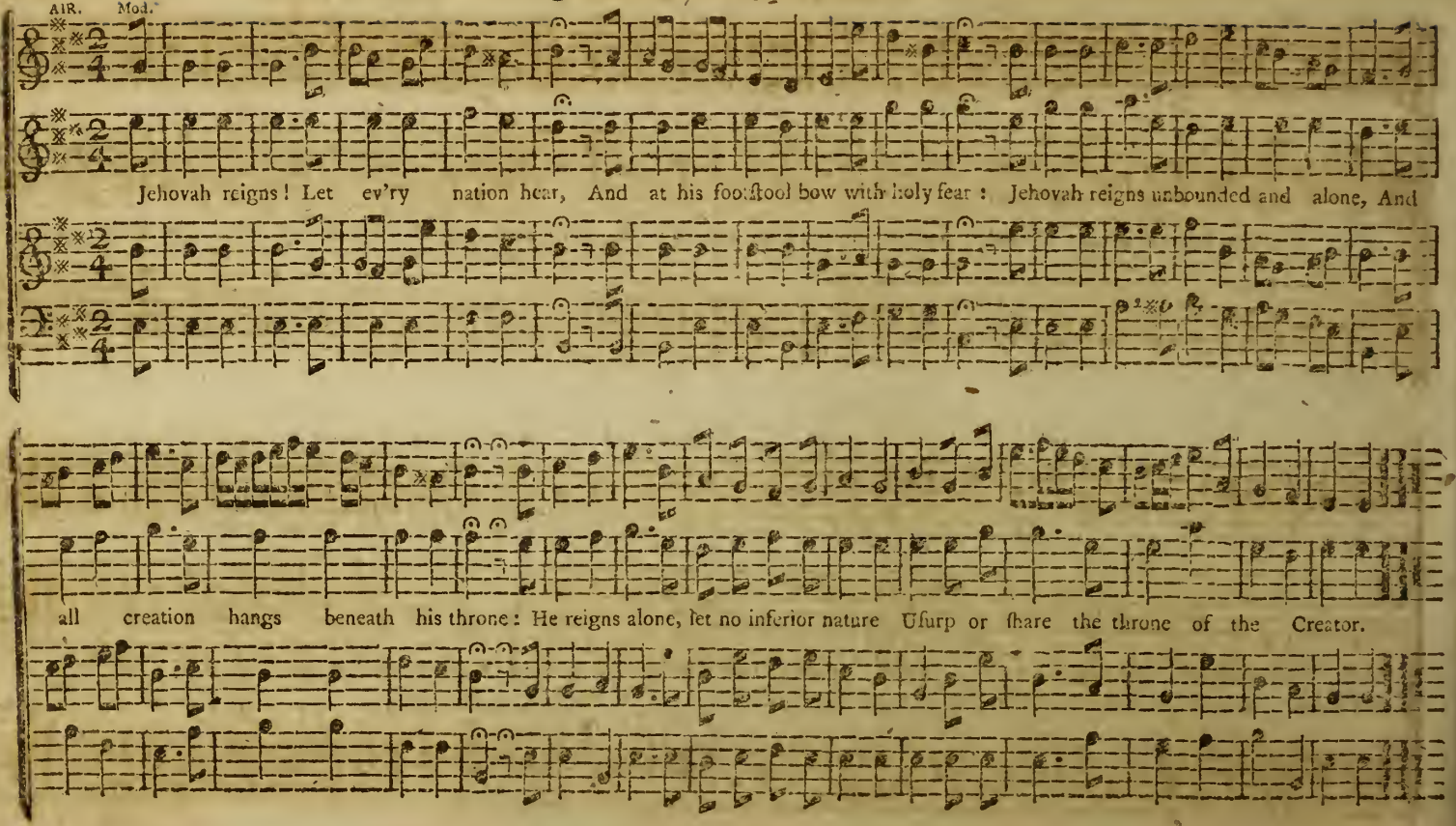
Words by Dr. Watts.

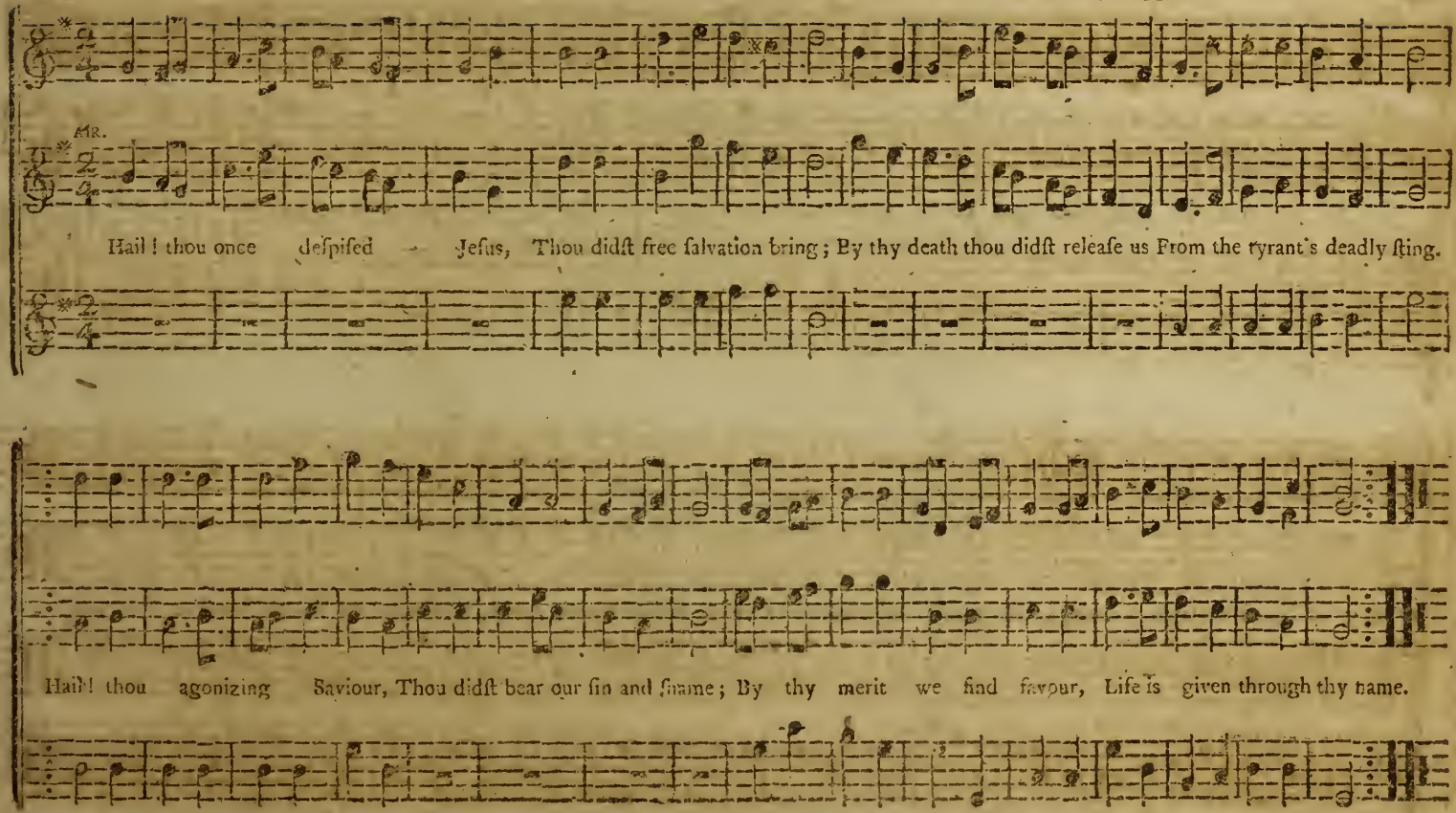
AIR.




AIR. Mod.
Praiſe to God the great Creator, Bounteous ſource of all our joy; He whoſe hand upholds all nature, He whoſe nod can all deſtroy,
Vivace.
Piano.
For.
Saints, with pious zeal attending, Now the grateful tribute raiſe; Solemn ſongs to heav'n aſcending, Join the univerſal praiſe.

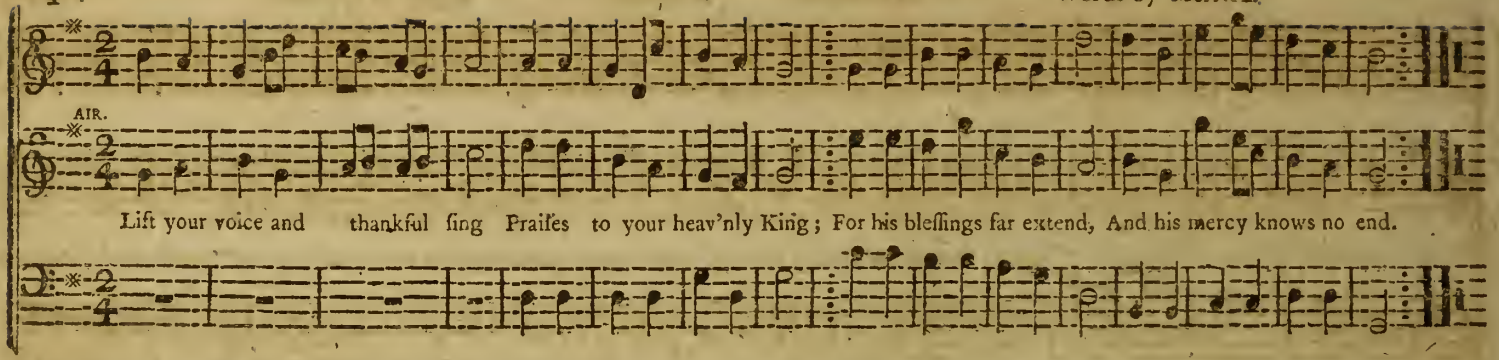
AIR. Mod.


Jehovah reigns! Let ev'ry nation hear, And at his footstool bow with holy fear: Jehovah reigns unbounded and alone, And
all creation hangs beneath his throne: He reigns alone, let no inferior nature Usurp or share the throne of the Creator.

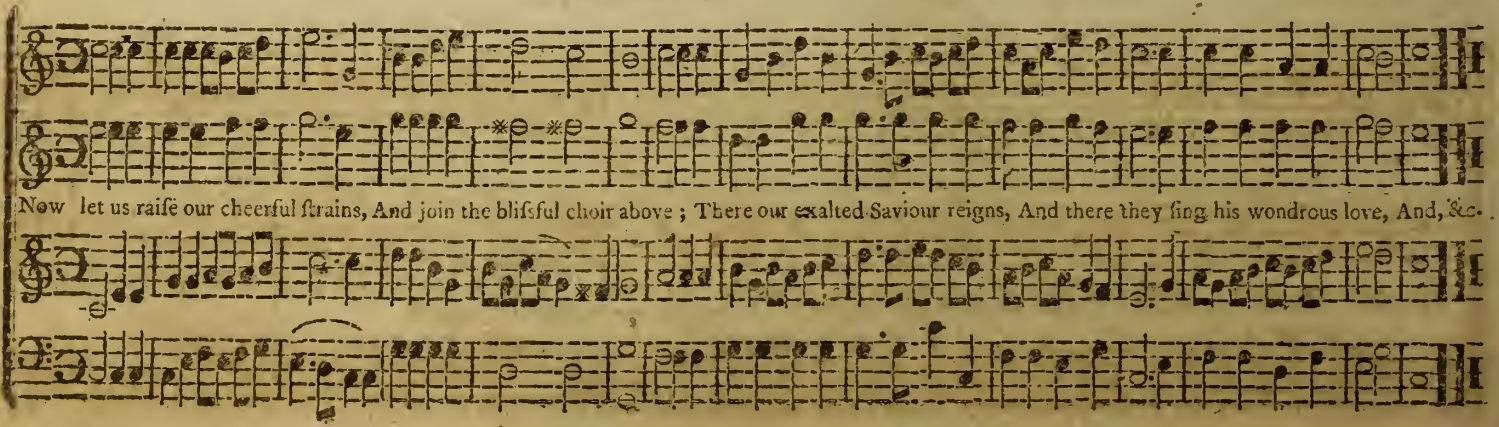

MR.
Hail! thou once despised Jesus, Thou didst free salvation bring; By thy death thou didst release us From the tyrant's deadly sting.
Hail! thou agonizing Saviour, Thou didst bear our sin and shame; By thy merit we find favour, Life is given through thy name.

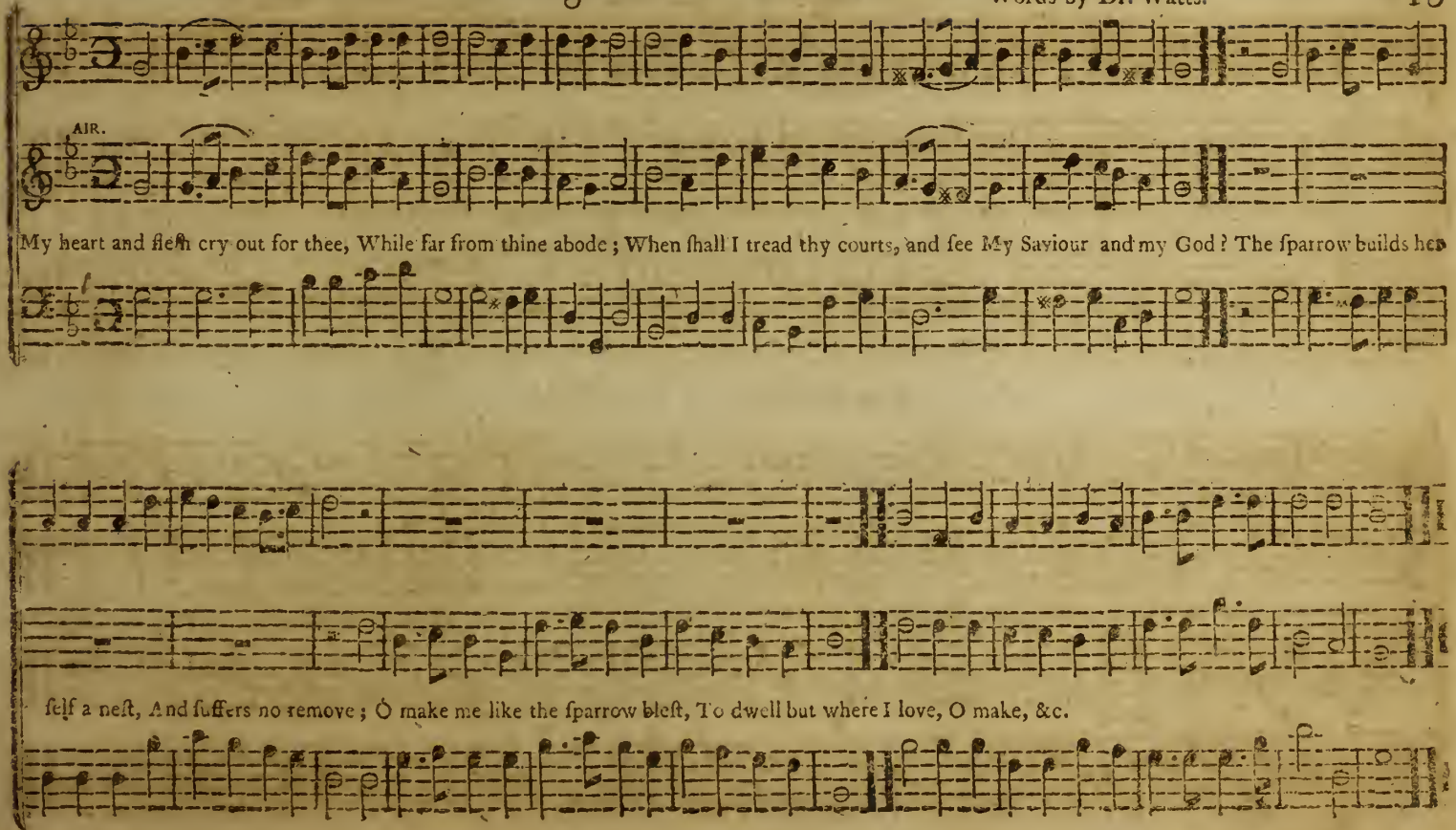
Elim. Sevens.

Words by Merrick.



Emulation. L. M.

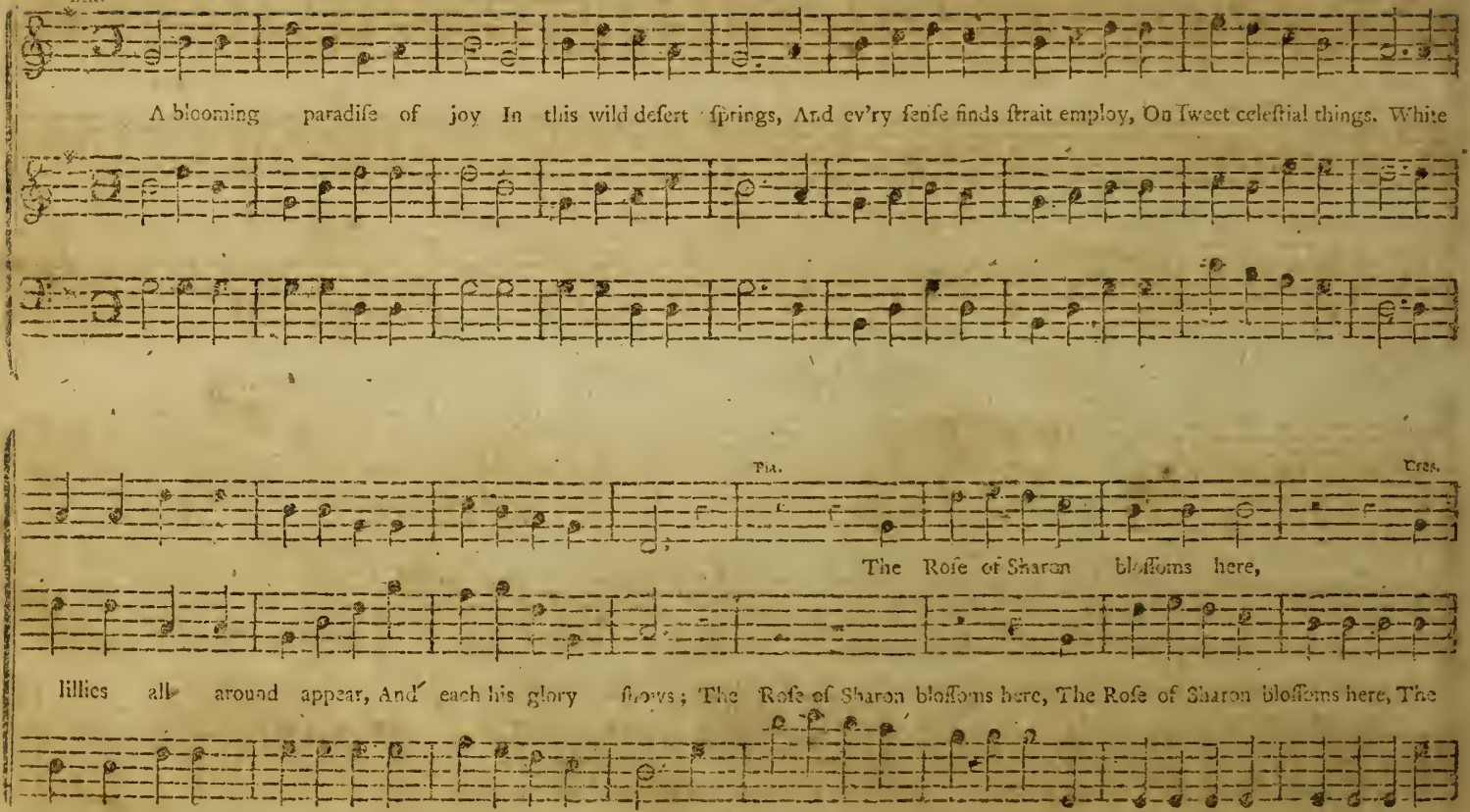


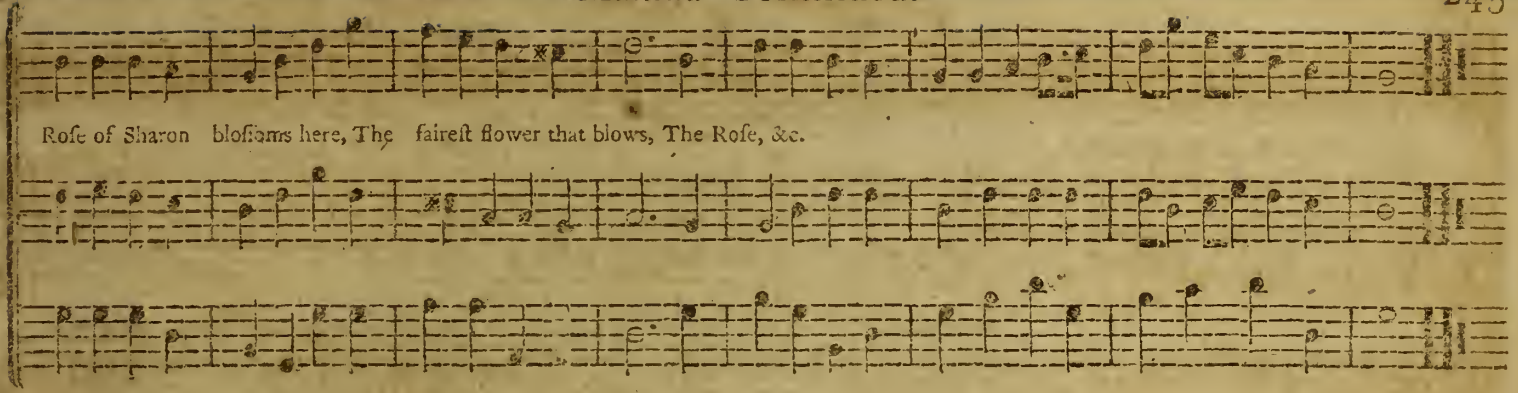

AIR.
My heart and flesh cry out for thee, While far from thine abode; When shall I tread thy courts, and see My Saviour and my God? The sparrow builds her
self a nest, And suffers no remove; O make me like the sparrow blest, To dwell but where I love, O make, &c.

Mantua. C. M.

Words by Dr. Watts.

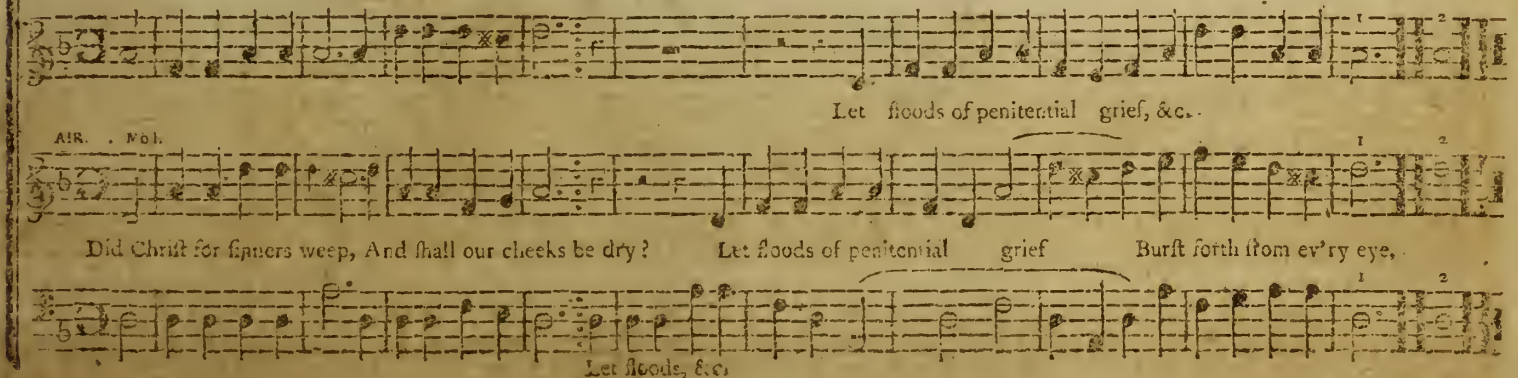
AIR.





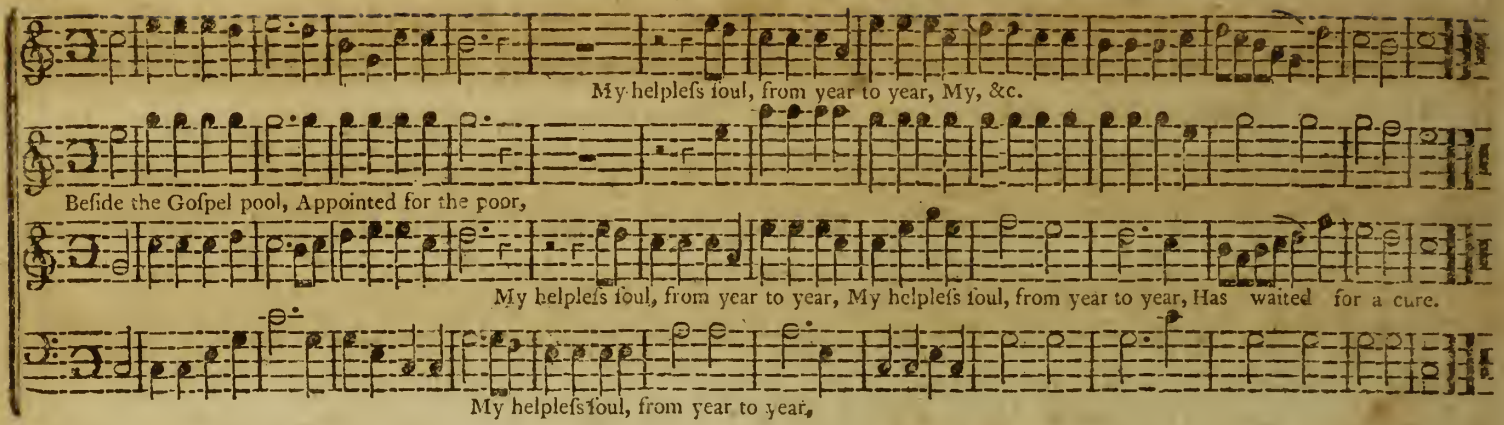
Compassion. S. M.

Words by Beddome.

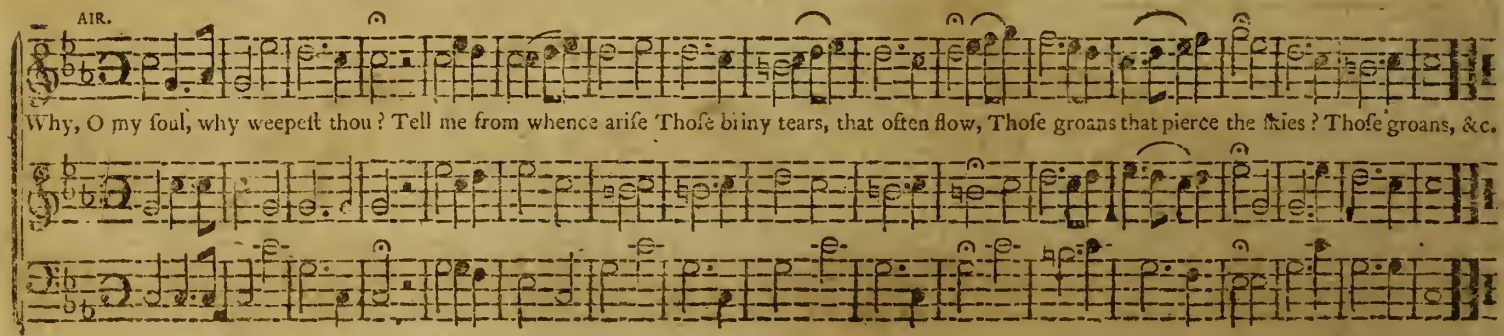


Bethſaida. S. M.

Words by Newton.

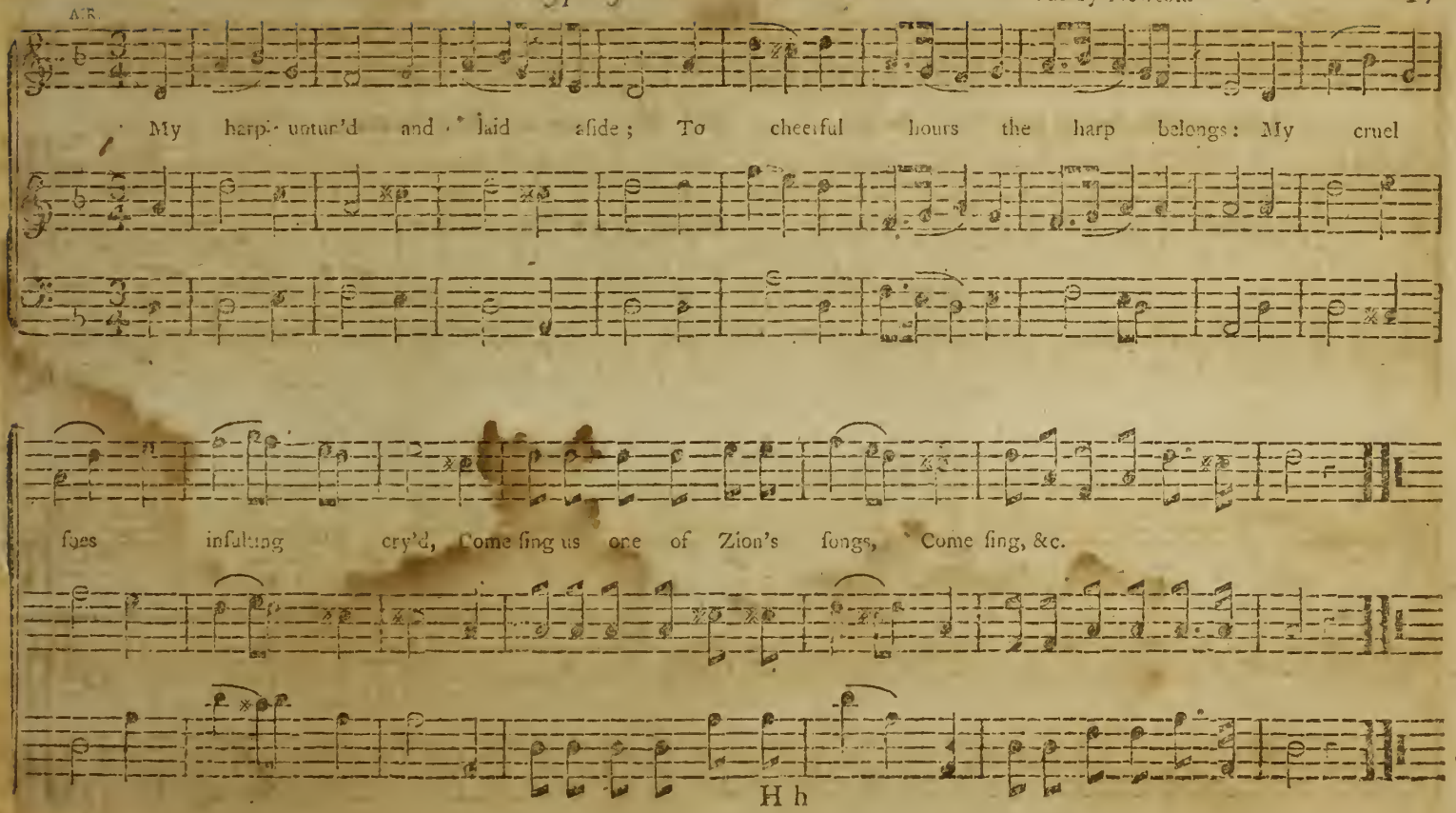


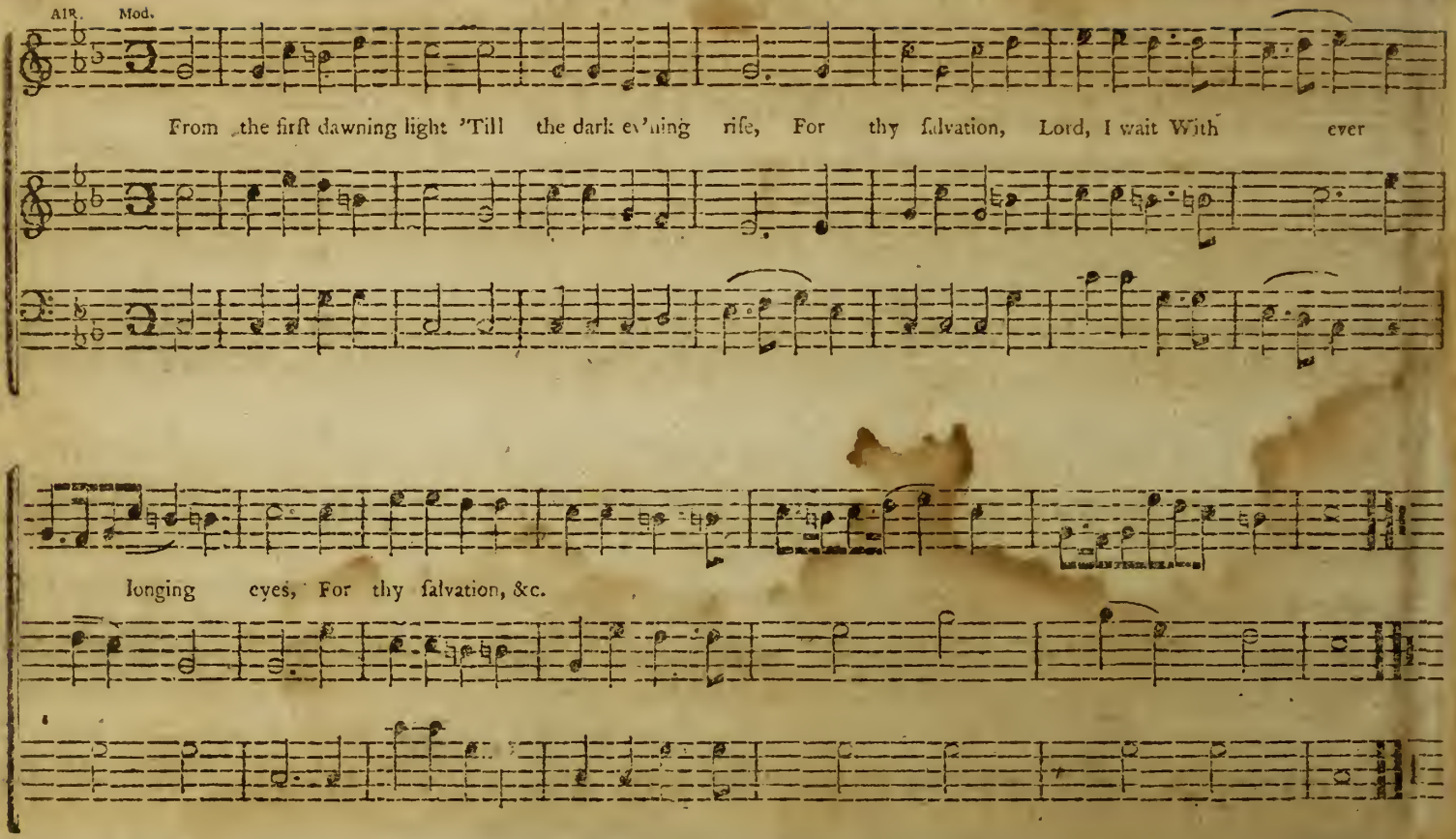
Why weepeſt thou? C. M.



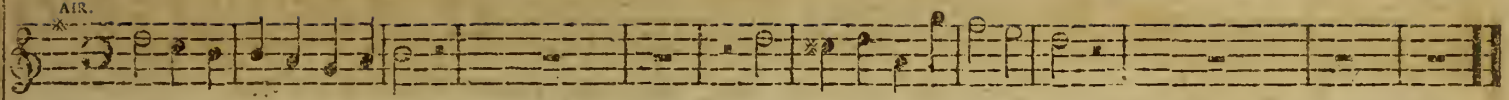
Suſpenſion. L. M. Words by Newton.

AIR.

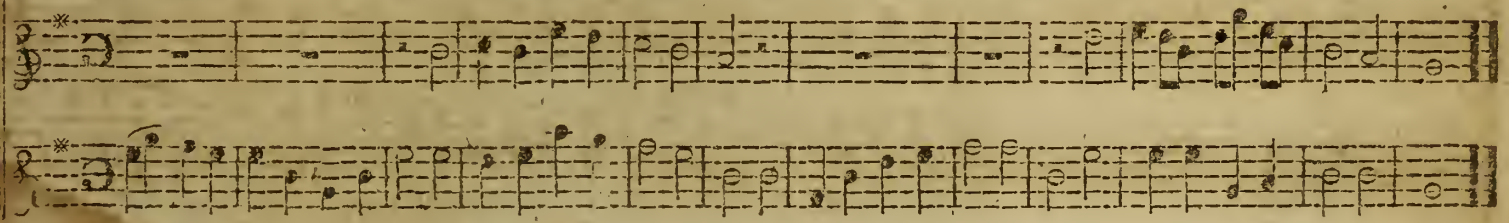



AIR. Mod.
From the firſt dawning light 'Till the dark ev'ning riſe, For thy ſalvation, Lord, I wait With ever
longing eyes, For thy ſalvation, &c.

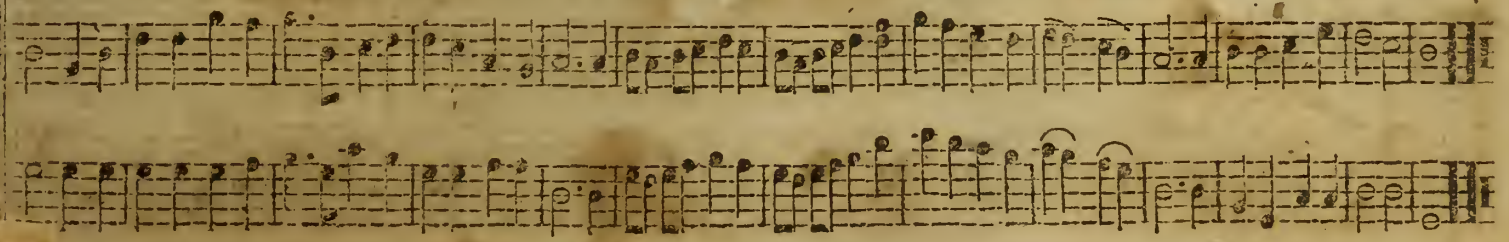
AIR.

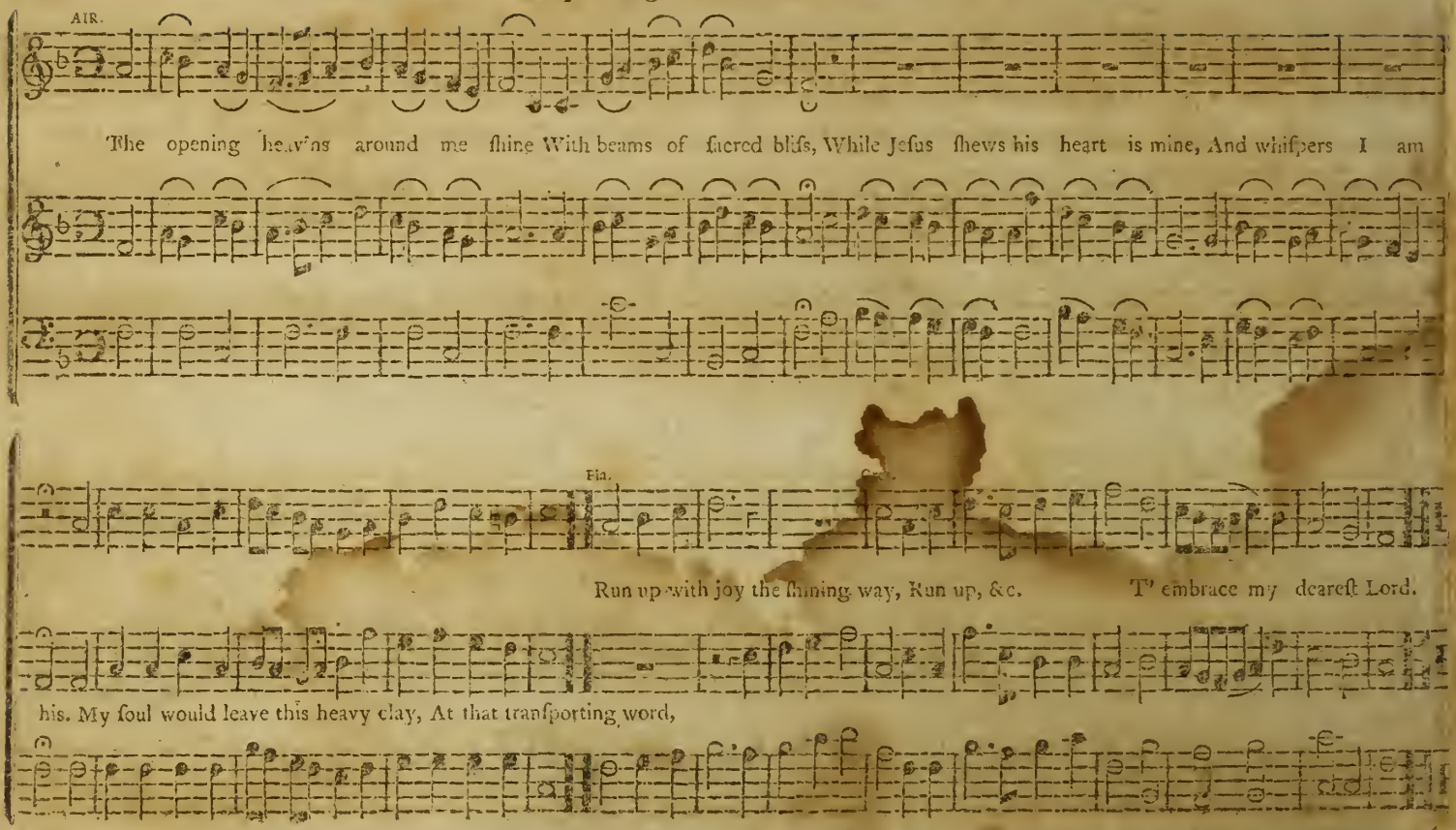


Happy the church, thou ſacred place, The ſeat of thy Creator's grace; Thine holy courts are his abode, Thou earthly palace of our God.

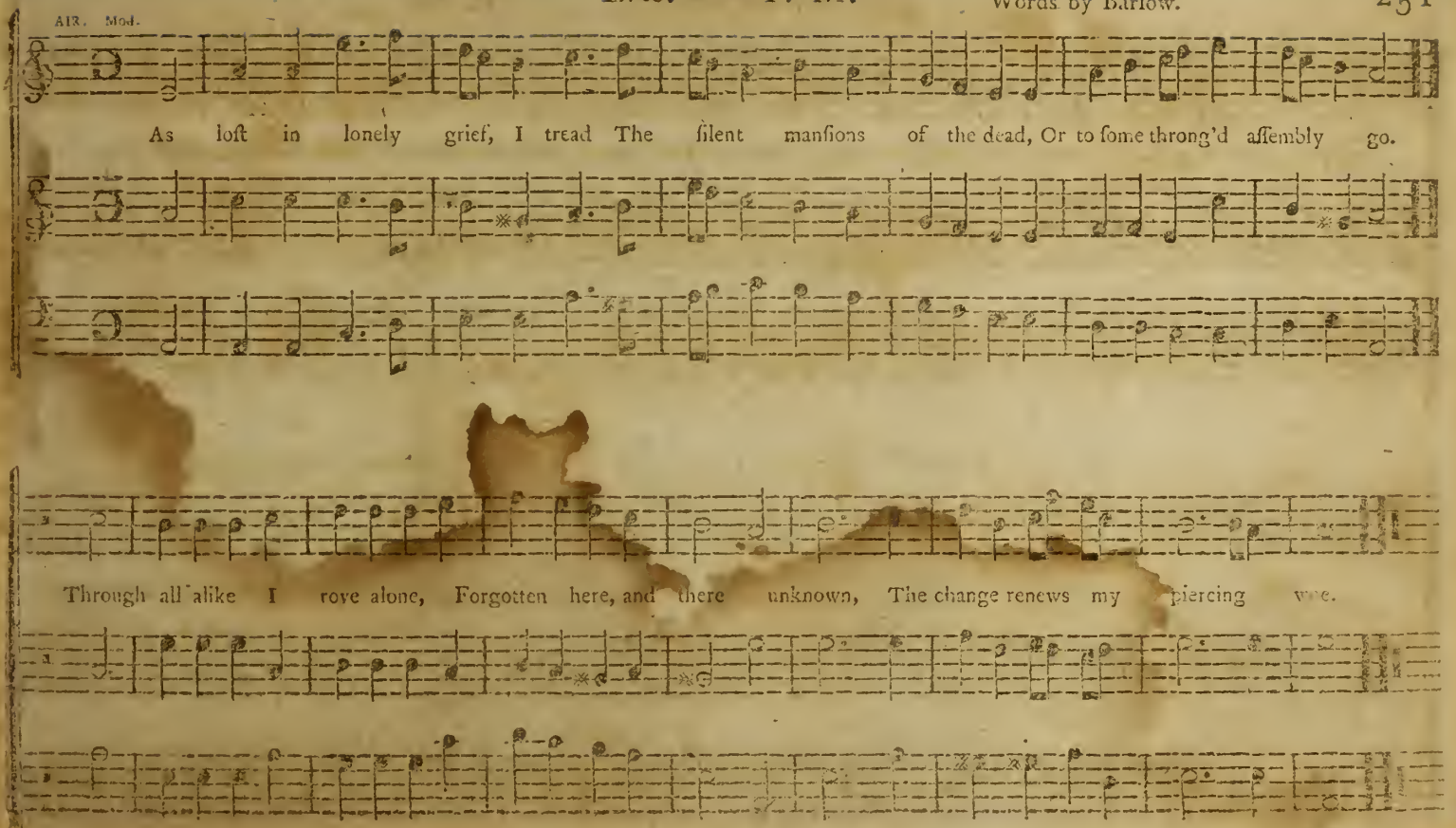


Thy walls are ſtrength, and at thy gates A guard of heavenly warriors waits; Nor ſhall thy deep foundations move, Built on thy juſtice and thy love, Built, &c.



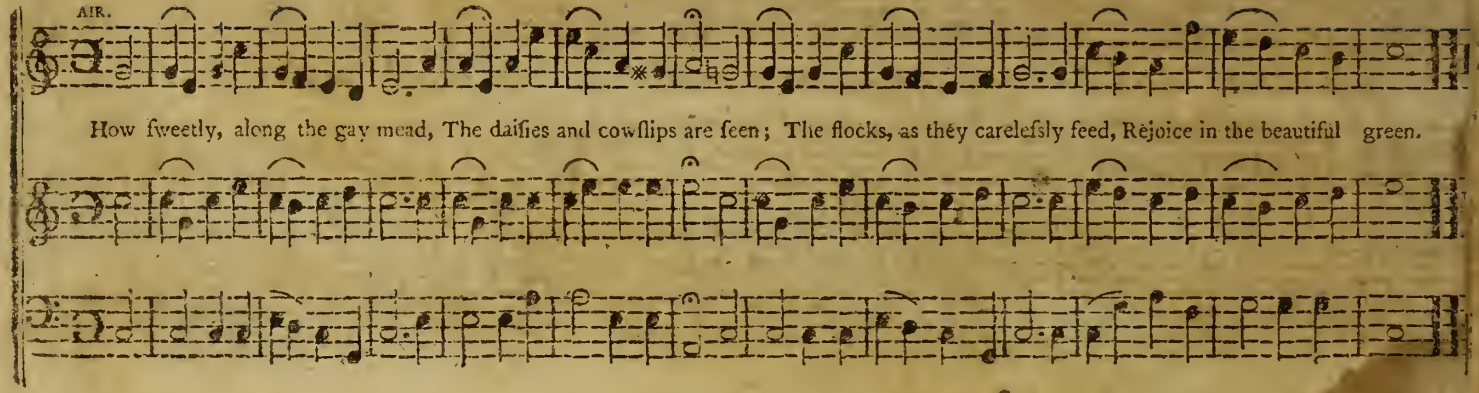

AIR.
The opening heav'ns around me ſhine With beams of ſacred bliſs, While Jeſus ſhews his heart is mine, And whiſpers I am
Run up with joy the ſhining way, Run up, &c.
T' embrace my dearest Lord.
his. My ſoul would leave this heavy clay, At that tranſporting word,

AIR. Mod.


As loſt in lonely grief, I tread The ſilent manſions of the dead, Or to ſome throng'd aſſembly go.
Through all alike I rove alone, Forgotten here, and there unknown, The change renews my piercing woe.

How Sweetly. P. M.

AIR.

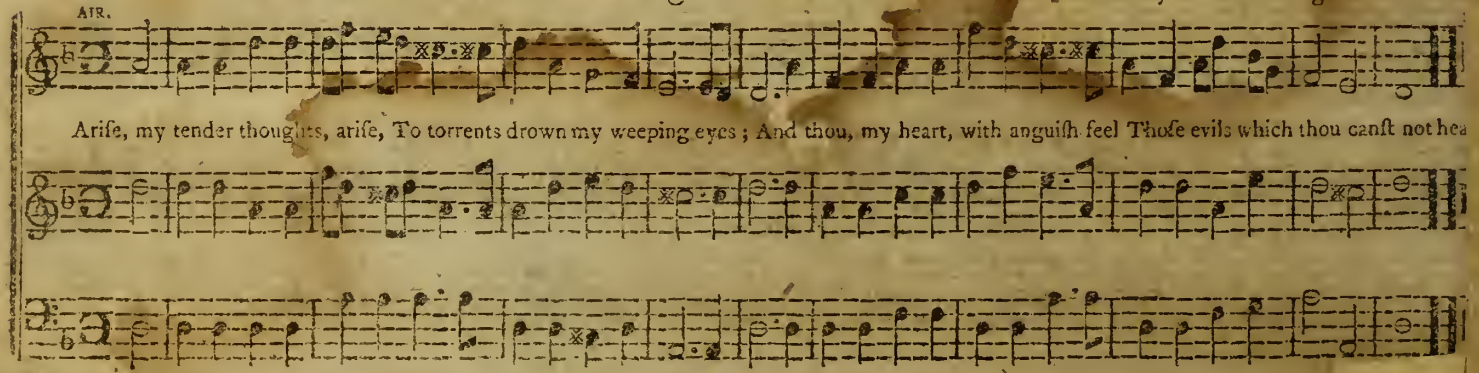


How ſweetly, along the gay mead, The daiſies and cowſlips are ſeen; The flocks, as they careleſsly feed, Rejoice in the beautiful green.

Tender Thoughts. L. M.

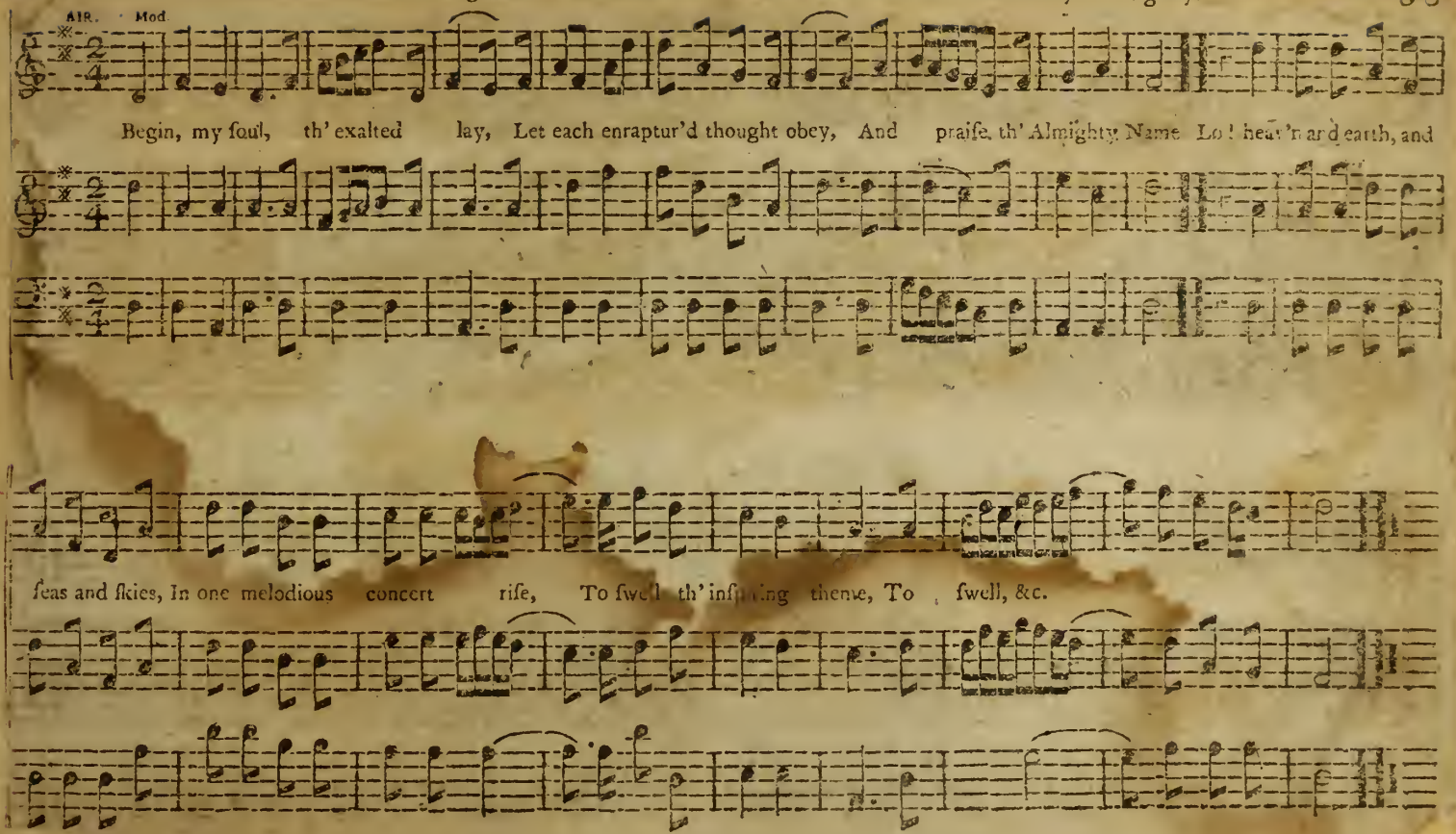
Words by Dr. Doddridge.

AIR.



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

AIR. Mod.


Begin, my ſoul, th' exalted lay, Let each enraptur'd thought obey, And praiſe th' Almighty Name Lo! heav'n and earth, and
ſeas and ſkies, In one melodious concert riſe, To ſwell th' inſpiring theme, To ſwell, &c.

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☞ *Tunes with the mark (*) were never before published.*

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