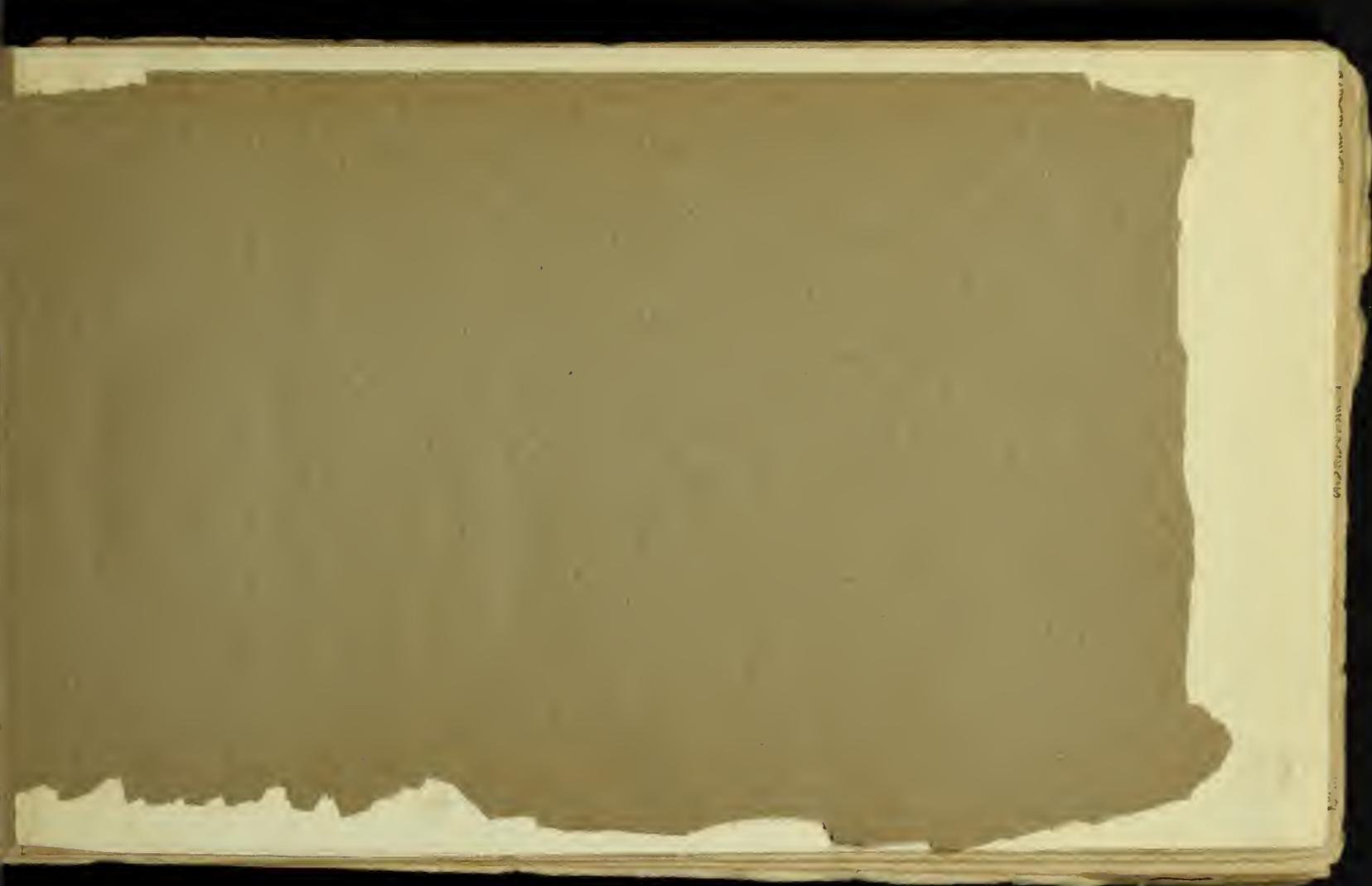
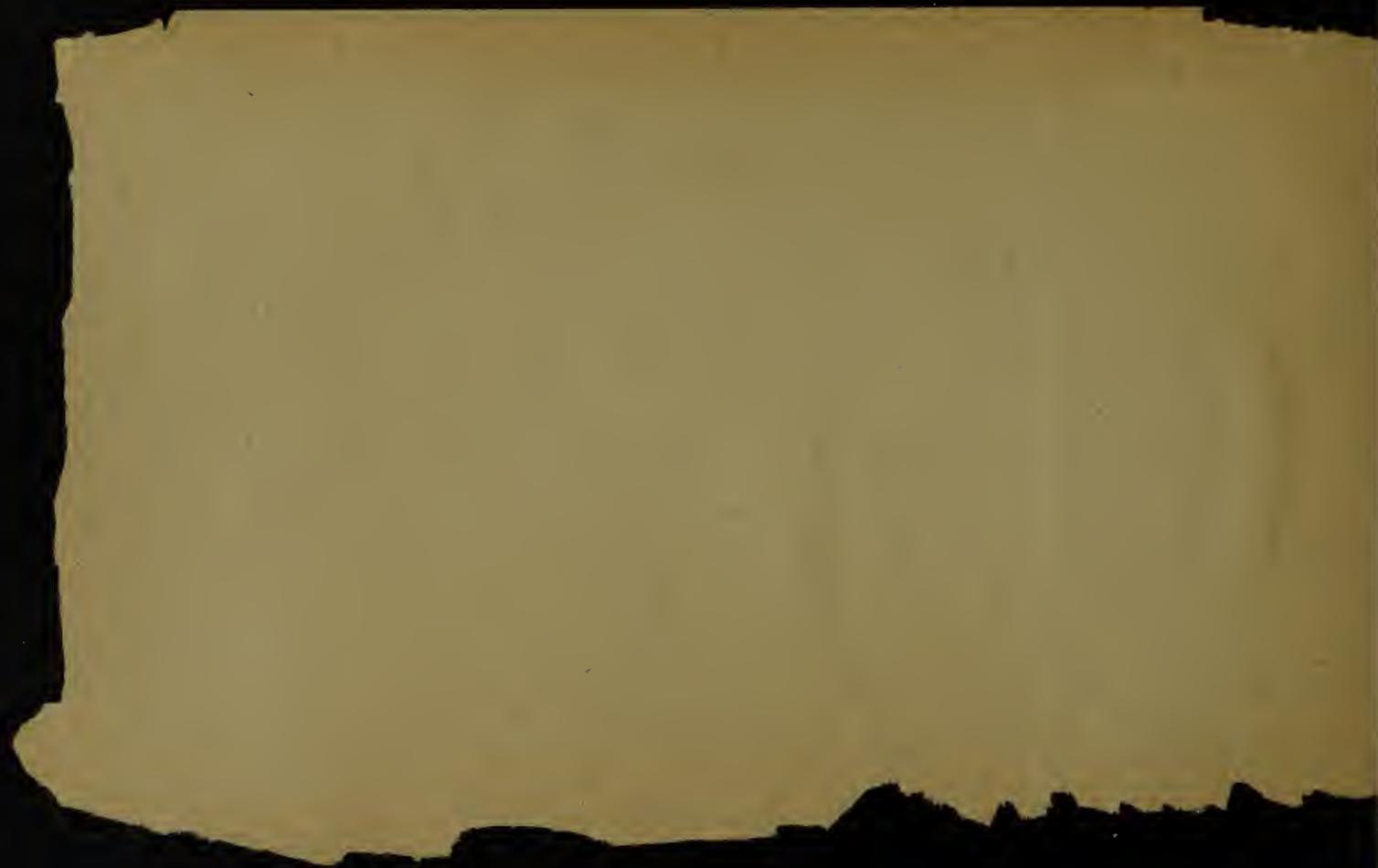


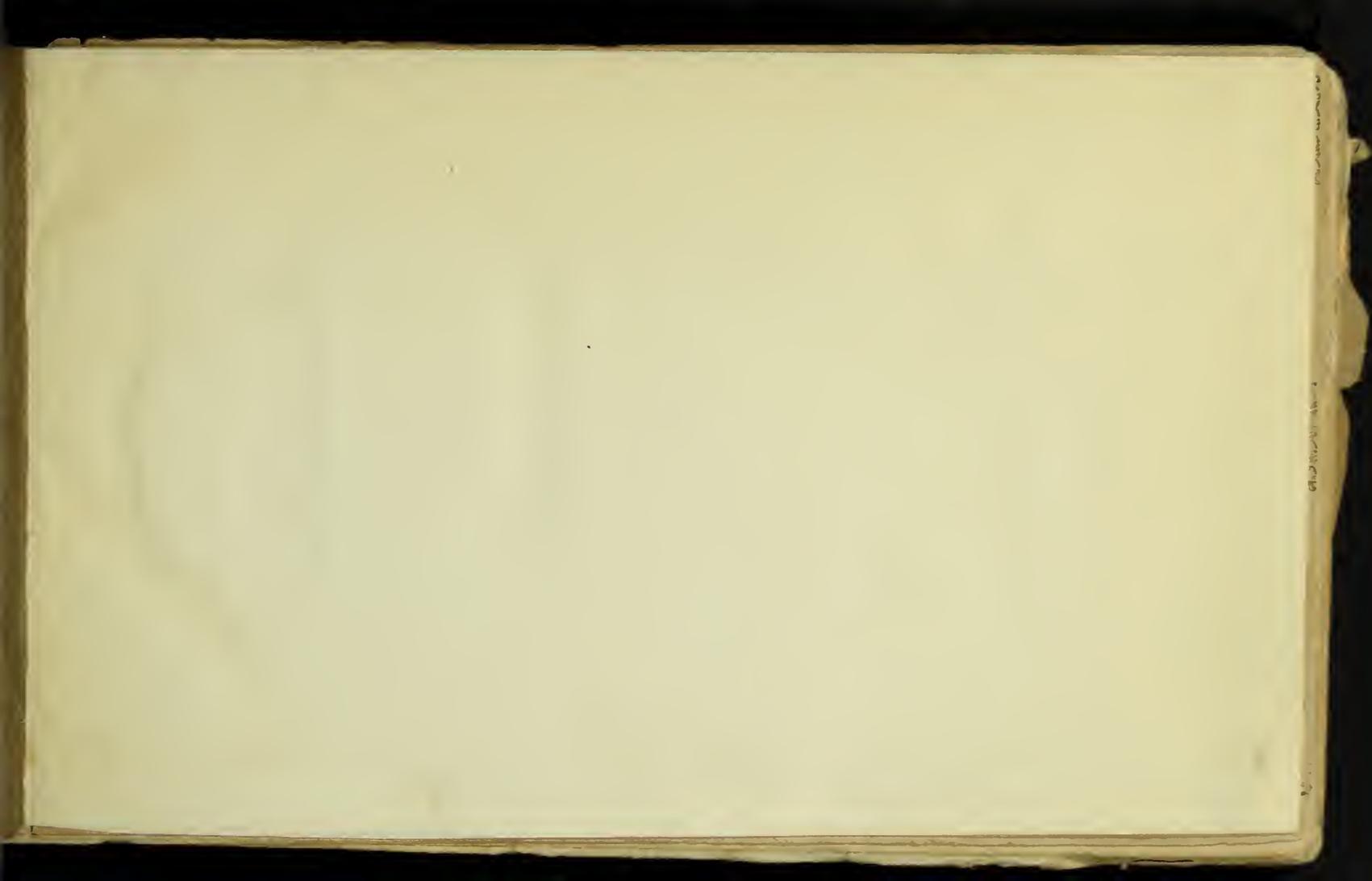


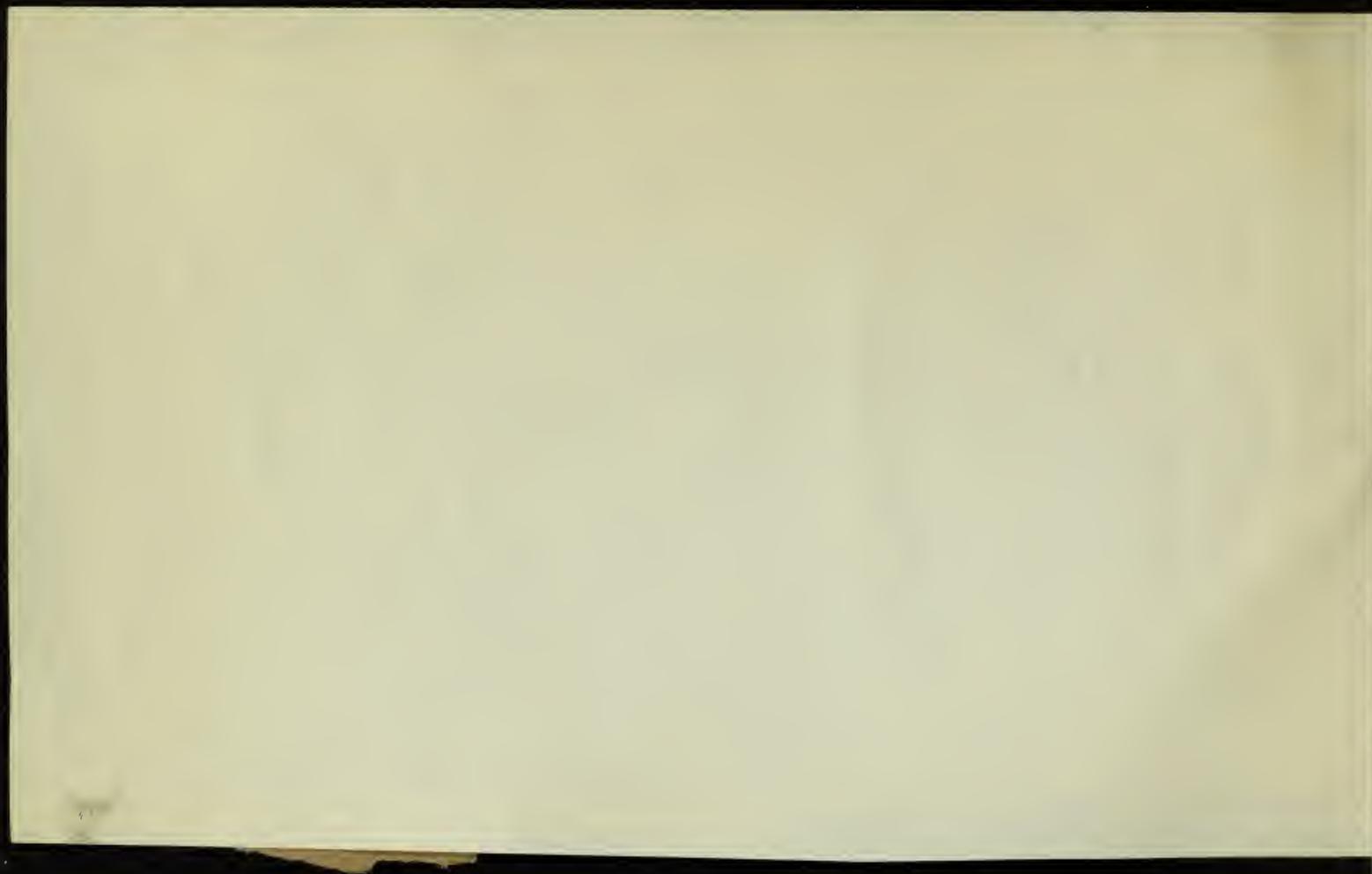
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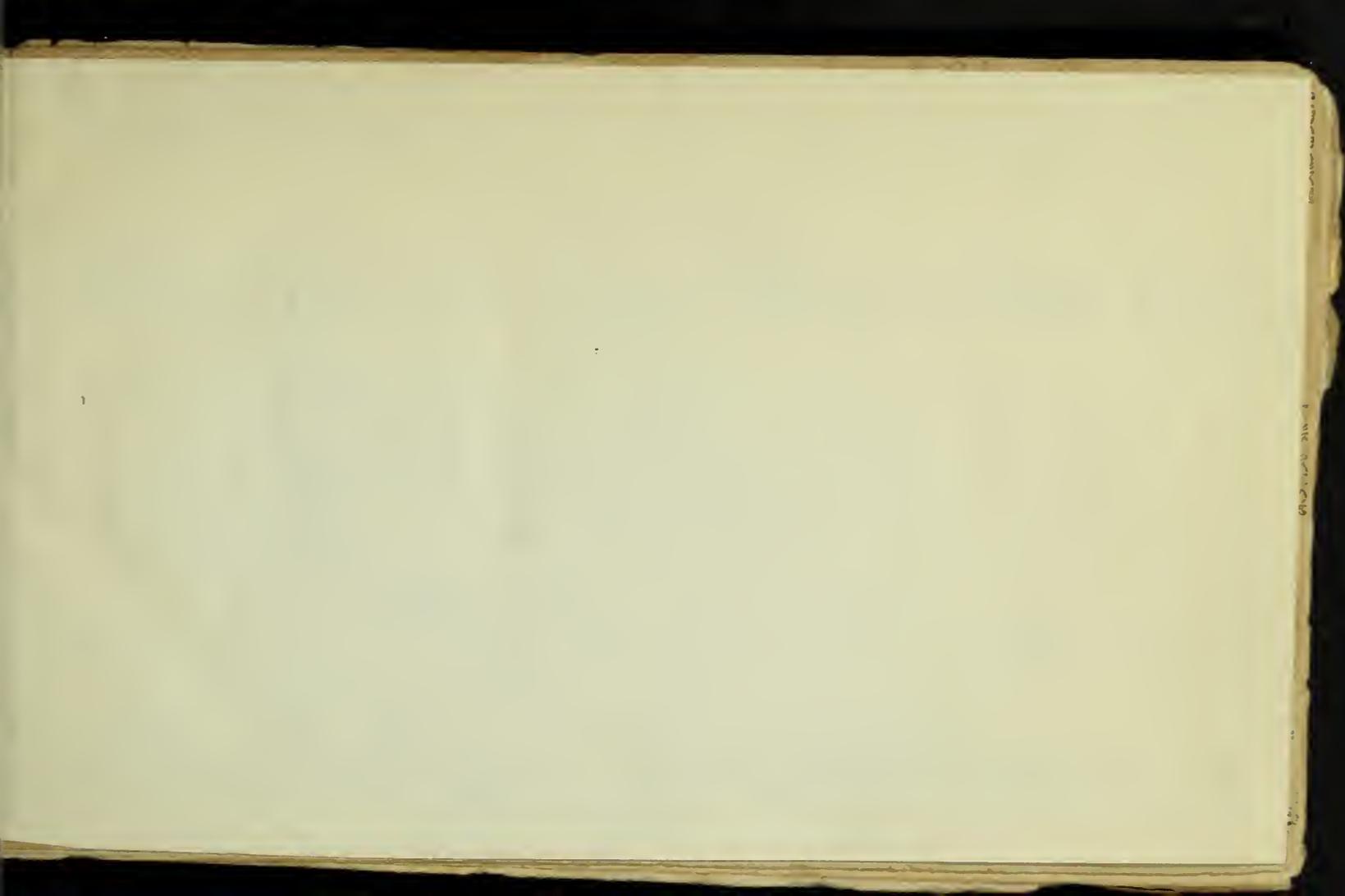


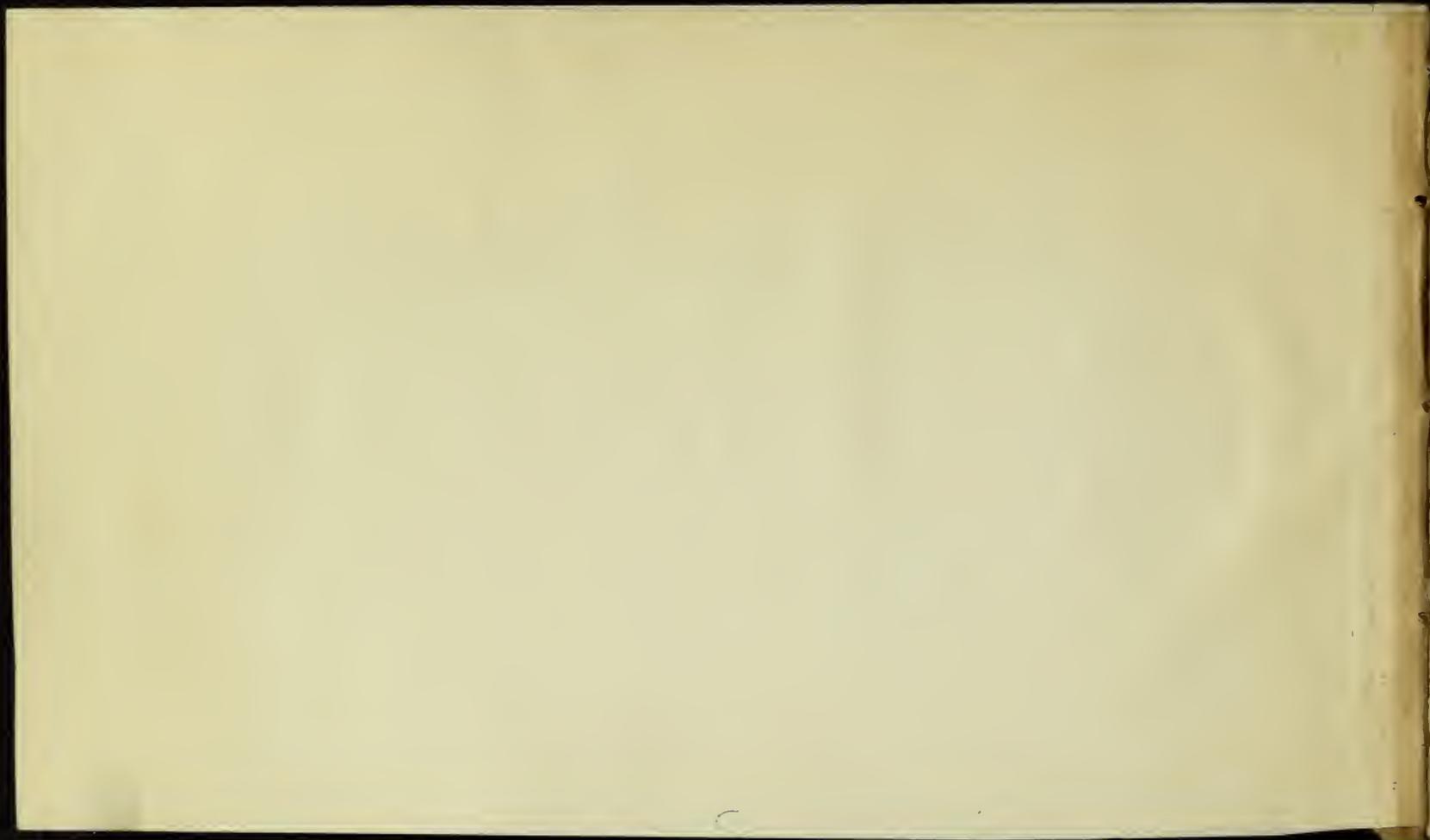












LAUS DEO!

THE

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

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

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

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

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

ISAIAH THOMAS.

AUGUST, 1797.

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

# RUDIMENTS OF MUSIC.

## LESSON I.

Bass stave.                      Tenor and Treble stave.                      Counter stave.

Space above  
Fifth line  
Fourth space  
Fourth line  
Third space  
Third line  
Second space  
Second line  
First space  
First line  
Space below

AFTER the scholar has become familiar with his letters, as they are affixed to the several lines and spaces on the 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, fol, law, faw fol, law; below, descending, are law, fol, faw, law, fol, faw; and then me recurs either way.

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

LESSON

L E S S O N III.

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

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

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

L E S S O N IV.

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

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

A brace Shows how many parts move together.

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

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

Tenor and Treble cliff

Counter cliff

Bass cliff

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

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

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

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

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

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

under figure 1 unsung the last time, unless both figures are connected together with a slur, in which case both should be sung the last time.

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

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

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

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

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

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

A bar  Divides the time into equal parts.

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

A double bar  Shews the end of a strain.

A close  Is affixed to the end of a tune.

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

## LESSON V.

### COMMON TIME MOODS.

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

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

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

COMPOUND TIME MOODS.

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

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

LESSON VI.

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

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

Ex. 1. Major Key. Ex. 2. Minor Key. Ex. 3. Minor Key. Ex. 4. Major Key.

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

Observe,

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

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

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

Every performer should have that part assigned to him which he can perform with the greatest ease; otherwise the performance will be unnatural, and consequently unpleasing; and no performer should sing a solo, or any other strain which belongs to a different part, without particular desire. One voice on a high part, generally requires two or three on the bass, i. e. a school or choir should have more than one half the voices on the bass. Where this is not practicable, a bass viol would be of great service, if the person who uses it is thorough in the knowledge of the instrument.

## OF PRONUNCIATION.

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

## OF ACCENT.

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

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

### OF TIME.

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

### OF SYNCOPATION.

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

### OF SOFT SINGING.

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

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

#### OF DIRECTORY TERMS.

A STRICT and constant adherence to the terms, *moderato*, *vivace*, *forte*, *piano*, &c. will add greatly to the beauty of the performance, and are of as great importance as any other characters in music. No one, it is presumed, will dispute the necessity of such terms as are occasionally placed over the music; yet 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 ornaments of music, are natural accomplishments; it is therefore impossible to acquire them mechanically, so as to add to the real beauty of the music. Upon the whole, let every note be sung as it stands, without affecting any airs, or supposed graceful variations. The greatest ornament in singing, is a decent, modest deportment, and a heart deeply impressed with a due reverence for the name and worship of that infinitely exalted Being, to whom we owe our existence, and every blessing, and to whose praise we should ever tune our voices.

#### PARTICULAR REMARKS.

IN tunes of four parts in score, the parts are thus arranged:—1st, the bass—2d, the tenor—3d, the counter—and 4th, the treble. In tunes of three parts, the middle part is considered as the air, where it is not expressed otherwise in the beginning of the stave.

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

**ADAGIO**, *the slowest movement.*

**Affettuoso**, *affectionately.*

**Air**, *the leading part.*

**Allegro**, *a quicker movement.*

**Allegretto**, *not so quick as allegro.*

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

**Andantino**, *quicker than Andante.*

**Bass**, *the lowest part in harmony.*

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

**Choro Grando**, *grand chorus.*

**Con Dolce**, *with sweetness.*

**Con Furia**, *with boldness.*

**Crescendo** or **Cres.** *increasing or swelling.*

**Da Capo**, *close with the first strain.*

**Diminuendo** or **Dim.** *to diminish the sound.*

**Duetto**, *two parts sung together.*

**Espressivo**, *expressively.*

**Forte** or **For.** *strong and loud.*

**Fortissimo** or **Fortis.** *louder than Forte.*

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

**Grave**, *slow and solemn.*

**Largo**, *the second degree of movement.*

**Larghetto**, *not so slow as Largo.*

**Maestoso**, *with majesty.*

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

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

**Piano** or **Pia.** *soft.*

**Pianissimo** or **Pianis.** *very soft.*

**Plaintive**, *mournfully.*

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

**Solo**, *one part alone.*

**Tacit.** *to be silent.*

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

**Trio**, *three parts.*

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

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

**Vigorofo**, *with energy and vigor.*

**Vivace**, *in a lively stile.*

**Volti**, *turn over.*



T H E

# Worcester Collection of SACRED HARMONY.



*Participation.* C. M.

Words by Dr. Watts.

DR. ARNE.

Moderate.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. Both staves are marked with a common time signature of 3/2 and a key signature of one sharp (F#). The music begins with a treble clef and a key signature of one sharp. The vocal line starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment starts with a quarter note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The music continues with various rhythmic patterns and rests, ending with a double bar line.

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

The second system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. Both staves are marked with a common time signature of 3/2 and a key signature of one sharp (F#). The music begins with a treble clef and a key signature of one sharp. The vocal line starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment starts with a quarter note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The music continues with various rhythmic patterns and rests, ending with a double bar line.

Largo.

Air.

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

Pia.

For.

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

Worcester New: L. M.

Words by Dr. Watts.

MANN. 13

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

Hosanna, Hosanna to th' eternal name, And all his

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

Hosanna, Hosanna to th' eternal name, And all, and all his

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

Worcester New. Continued.

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

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

Worcester New. Continued.

*Slow and majestic.*

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

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

## Worcester New. Continued.

Sof.

Affectionate.

them, My thoughts rejoice at Jesus' name! O may I live to reach the  
 Ye angels dwell upon the fount, Ye heav'ns reflect it to the ground.

*With life and Spirit.*

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

The first system of music consists of two staves. The upper staff is a vocal line in G-clef, 3/4 time, with a 'Pia.' marking above it. The lower staff is a piano accompaniment in F-clef, 3/4 time, with a key signature of one flat (B-flat).

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

The second system of music continues the vocal line and piano accompaniment from the first system. The vocal line ends with a double bar line and repeat dots.

The third system of music continues the vocal line and piano accompaniment. A 'Cres' marking is placed above the vocal line. The system concludes with a double bar line and repeat dots.

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

The fourth system of music continues the vocal line and piano accompaniment. The vocal line ends with a double bar line and repeat dots. The piano accompaniment continues to the end of the system.

Musical score for 'Derby' in G major, 3/4 time. It consists of four staves: Treble, Alto, Tenor, and Bass. The lyrics are: 'Lor! of the worlds above, How pleasant and how fair, The dwellings of thy love, Thy earthly temples are; To thine abode My heart aspires. With warm desires To see my God.'

## Branford. C. M.

Words by Dr. Watts.

BENSON.

Musical score for 'Branford' in G major, 3/4 time. It consists of four staves: Treble, Alto, Tenor, and Bass. The lyrics are: 'Why should the children of a king, So mourning all their days? Great Comforter, descend and bring Some token of thy grace.'

Immanuel. C. M.

Words by Dr. Watts.

UNION HARMONY. 19

Hosanna to the Prince of light, Who cloth'd himself in clay: Who bufft the iron gates of death, And tore the bars away. Death

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

Our Father who in heaven art, All hallowed be thy name, Thy kingdom come, thy will be done Throughout this earthly

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

Thy kingdom, &c. Our father

frame, Our Father who in heaven art, All hallowed be thy name, Thy kingdom come, thy will be done Throughout this earthly frame.

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

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

who in heaven, &c.

Doomsday. S. M.

Words Anon.

WOOD. 21

Behold with awful pomp, The Judge prepares to come ;

Th'Arch angel

Th'Arch angel founds the

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

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

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

dreadful trump, And, &c. And, &c.

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

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

Awake ye faints: to praise your king, your sweetest passions raise;

Your pious pleasure while you sing, Increasing with the praise, Your pious pleasure while you sing, Increasing with the praise.

Your pious pleasure while you sing, Increasing with the praise, In - creasing with the praise.

sing, In - creasing with the praise, Your pious pleasure while you sing, Increasing with the praise.

with the praise, Your pious pleasure while you sing, In - creasing with the praise.

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

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

Bethlehem. Continued.

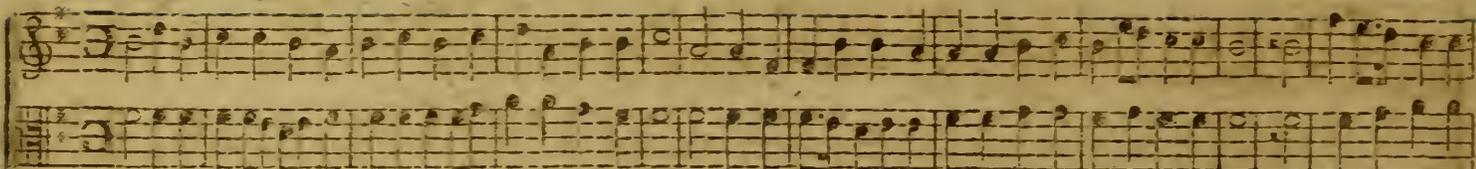
Lord came down, And glory shone,  
- - - and, And glo - ry, And glo - ry, And glory shone a - round.  
Angel of the Lord came down,

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

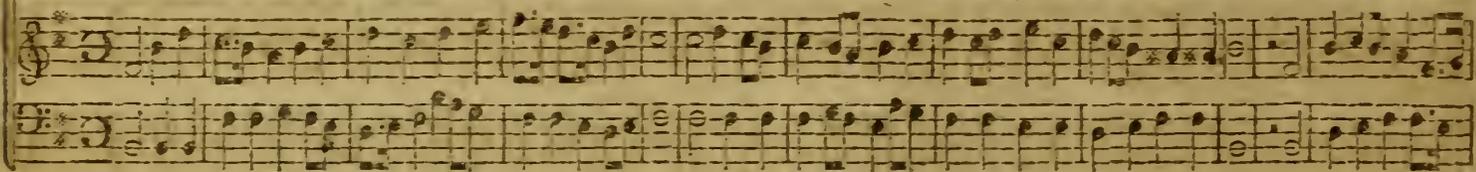
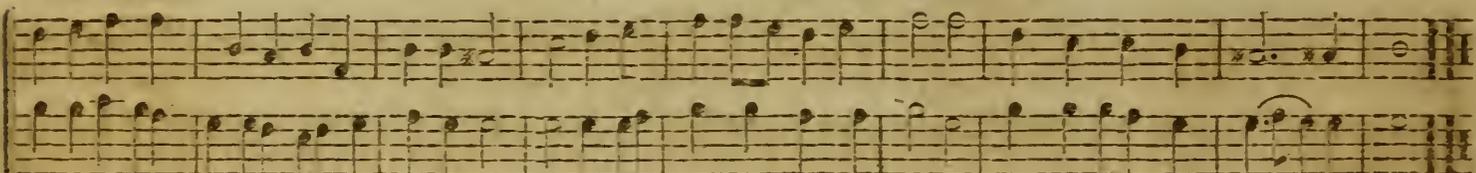
BILLINGS.

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

D



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

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



Largo.

*Bangor.* C. M.

Words by Dr. Watts.

27

The first system of musical notation for 'Bangor' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with a common time signature 'C' and a key signature of one sharp (F#). The music is written in a simple, hymn-like style with quarter and eighth notes.

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

The second system of musical notation for 'Bangor' continues the melody from the first system. It consists of two staves in treble and bass clefs, maintaining the common time and one sharp key signature.

*Colchester New.* C. M.

Words by Dr. Watts.

The first system of musical notation for 'Colchester New' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/2 and the key signature is one sharp (F#). The music features a more complex rhythmic pattern with dotted notes and rests.

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

The second system of musical notation for 'Colchester New' continues the melody from the first system. It consists of two staves in treble and bass clefs, maintaining the 3/2 time signature and one sharp key signature.

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

me, Their great O - rig - i - nal proclaim. Th'unwear'd, &c. Th'unwear'd, sun from day to day, Pours knowledge on his Th'unwear'd, &c. Th'unwear'd, &c. And, &c.

Bristol. Continued.

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

*Irish.* C. M.

Words by Dr. Watts.

WILLIAMS.

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



Thou great and sacred Lord of all, Of life the only spring, Cre - a - tor of unnumber'd worlds, Immenfely glorious



King; Whofe image fhakes the ftagg'ring mind, Beyond conception high, Crown'd with omnipotence, and veil'd With dark e - terni - ty.





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

My rapture

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

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

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

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



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

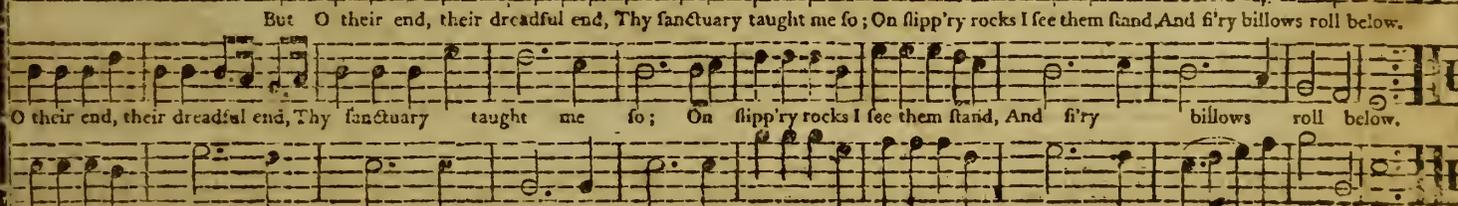


But,

But, O their end, their



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



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

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

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

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

Though

Though earth were from her

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

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

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

centre tost, And mountains in the ocean lost, Torn, &c.

Jordan. C. M.

Words by Dr. Watts.

BILLINGS. 35

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

This system contains the first four staves of music. The first staff is the vocal line, followed by a piano accompaniment consisting of three staves. The lyrics are written below the vocal staff.

Piano.

Forte.

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

This system contains the second four staves of music. The first staff is the vocal line, followed by a piano accompaniment consisting of three staves. The lyrics are written below the vocal staff. The dynamic markings 'Piano' and 'Forte' are placed above the first and second staves of the piano accompaniment, respectively.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The lower staff is a piano accompaniment in treble clef with a key signature of two sharps. The music is in common time (C) and features a mix of eighth and sixteenth notes with various rests and phrasing slurs.

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

The second system of music continues the vocal line and piano accompaniment from the first system. It maintains the same key signature and time signature, with similar rhythmic patterns and melodic development.

The third system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "Let virgin troops soft timbrels bring, And some with graceful motion dance;". The piano accompaniment continues with a steady bass line and melodic accompaniment.

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

Let instruments of various strings, With organs

Manchester. Continued.

With organs join'd his praise advance, With, &c.  
 join'd his praise ad - vance, With organs join'd his praise ad - vance, With organs join'd his praise advance. 1 2  
 With organs join'd, With, &c.  
 his praise advance, With organs join'd his praise, &c.

Naples. L. M.

Words by Dr. Watts.

READ.

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

The first system of music consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a common time signature (C) and features a melody in the treble staff and a bass line in the bass staff. The notes are primarily quarter and eighth notes, with some rests.

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

The second system of music continues the melody from the first system, consisting of two staves (treble and bass clef). The musical notation follows the same style as the first system.

Ye

The third system of music continues the melody, consisting of two staves (treble and bass clef). It includes first and second endings, indicated by '1' and '2' above the final notes of the system.

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

The fourth system of music continues the melody, consisting of two staves (treble and bass clef). It includes first and second endings, indicated by '1' and '2' above the final notes of the system.

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

The fifth system of music continues the melody, consisting of two staves (treble and bass clef). It includes first and second endings, indicated by '1' and '2' above the final notes of the system.

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

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

And

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

And must these active

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

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

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

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

With rev'rence let the faints appear, With rev'rence let the faints appear,

With rev'rence let the faints the faints appear, And bow before the Lord; His

With rev'rence let the faints appear, With rev'rence let the faints appear, the faints appear, His high commands with

With rev'rence let the faints appear, With rev'rence let the faints appear, His high commands with rev'rence

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

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

rev'rence hear, And tremble at his word, And tremble at his word, And tremble at his word.

hear, His high commands, His, &c. And tremble at his word, And tremble at his word, And tremble at his word.



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



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

If angels sung a Saviour's birth, If angels sung, &c.

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

If angels sung a Saviour's birth, If angels, &c. We

If angels sung a Saviour's birth, If angels, &c. We well may imi-  
1 2

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

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

1 2

well may imitate their mirth, We well may imitate their mirth, Now he again is born,

1 2

tate their mirth, We well, Now he again is born, Now he again is born.

Thirty Fourth Psalm. C. M.

Words by Tate & Brady.

STEPHENSON. 43

The praises of my God shall  
 Through all the changing scenes of life, in trouble and in joy, The praises of my  
 The praises of my God shall fill, The  
 The praises of my God shall fill,

fill The praises of my God shall fill My heart, My heart and  
 God, The praises of my God shall fill My heart and tongue employ, My heart and tongue em- ploy.  
 praises of my God shall fill,  
 1 2  
 1 2

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music begins with a whole rest on both staves, followed by a series of notes and rests.

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

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues from the first system.

Who stand on Zion's hill:

How beautiful are their feet,

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues from the second system.

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

Zion be-

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues from the third system.

Zion behold thy Saviour

The fifth system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues from the fourth system.

Zion behold thy Saviour King, He reigns and

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

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

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

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

*Lebanon.* C. M.

Words by Dr. Watts.

BILLINGS.

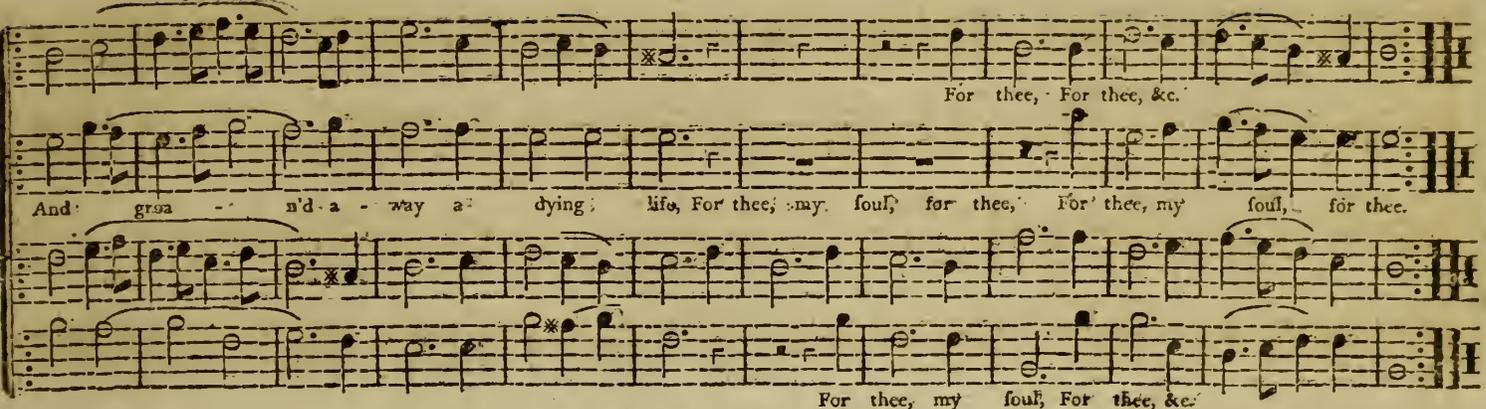
Lord what is man, poor feeble man, Born of the earth at first? His life a shadow, light and vain, Still hast'ning to the dust.

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

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal line.

Should like rivers flow, From both my stream - ing eyes. 'Twas for my sins my dearest Lord Hung on the cursed tree,

The second system of the musical score also consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal line.

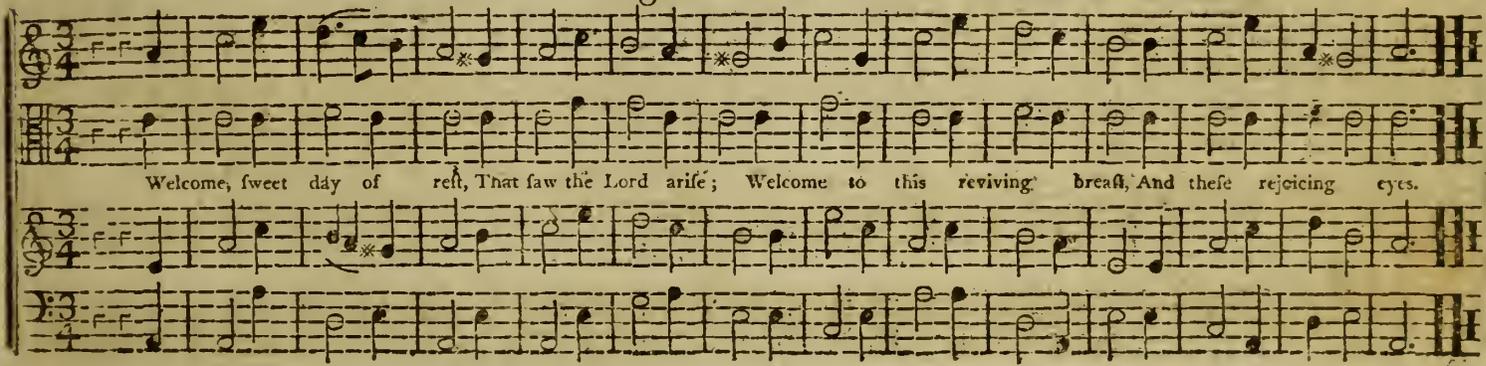


For thee, For thee, &c.

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

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

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



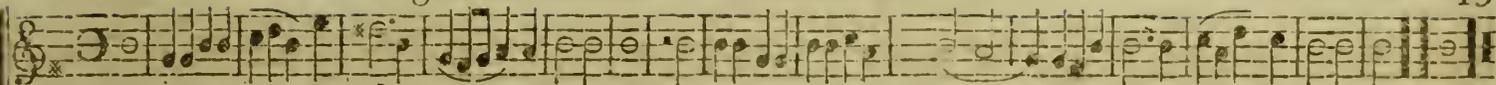
Welcome, sweet day of rest, That saw the Lord arise; Welcome to this reviving breath, And these rejoicing eyes.

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

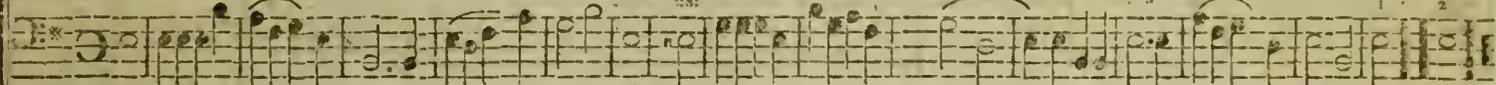
our great Cre - a - tor Let Jeru - sa - lem rejoice, And children of Zion Be glad in their King.

Virginia. C. M.

Words Anon.

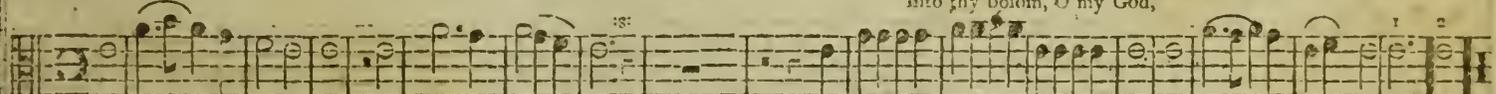


Thy words the raging winds control, And rule the boist'rous deep, Thou mak'st the sleeping billows roll, The rolling billows sleep, The rolling billows sleep.



Norwich. S. M.

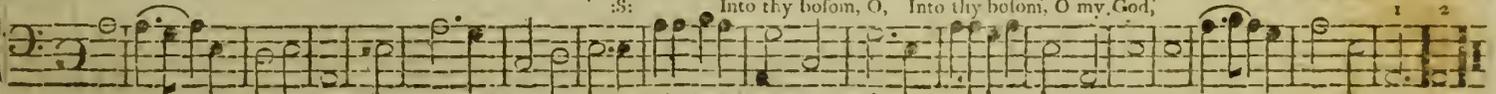
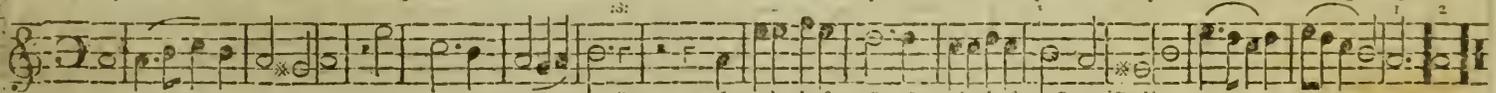
Words by Dr. Watts.



Into thy bosom, O my God,

My sorrows like a flood impatient of restraint,

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



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

G Into thy bosom, O my God

See what a living stone, The builders did refuse, Yet

Yet God hath built his

Yet God hath built his church there-

Yet God hath built his church, &c.

God hath built his church thereon, in spi - - te of envious Jews.

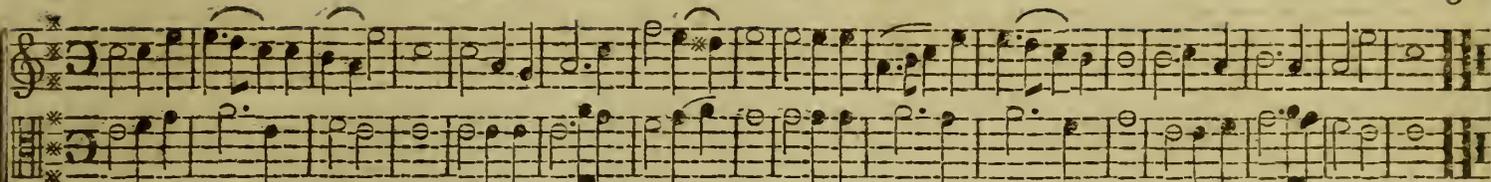
church, Yet, &c.

Yet God hath built his, &c.

Paris. L. M.

Words by Dr. Watts.

BILLINGS. 51



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



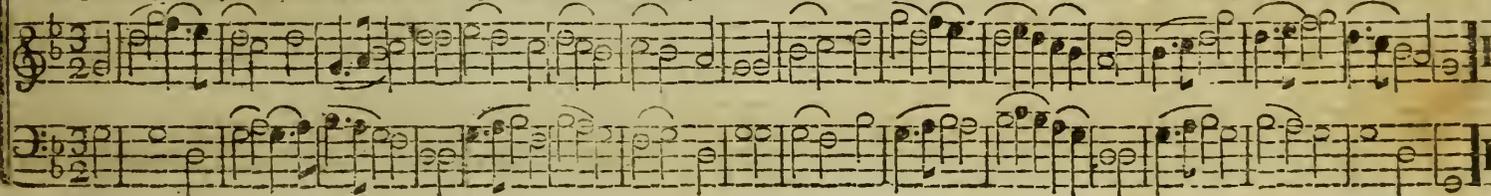
Suffolk. L. M.

Words by Dr. Watts.

BILLINGS.



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



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

Let the high heav'ns your

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

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

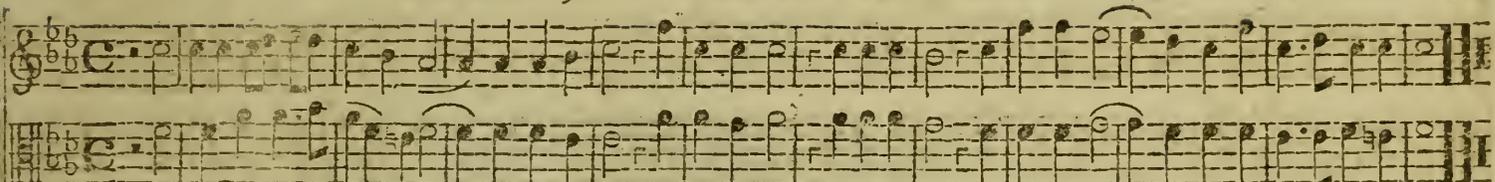
the high heav'ns, &c. Those spacious, &c. Where sun, &c. Where

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

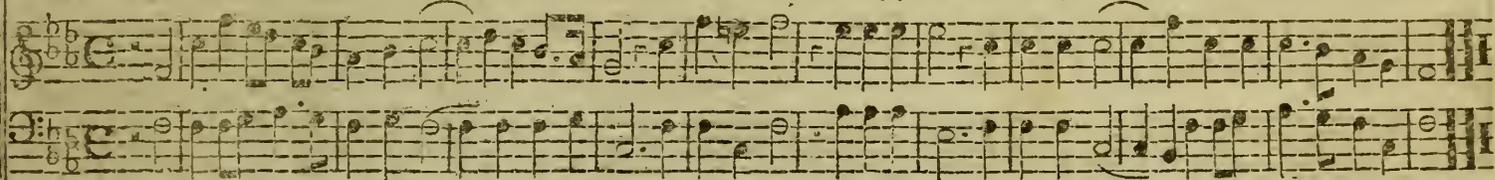
Mortality. L. M.

Words by Dr. Watts.

READ. 53



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



Slow.

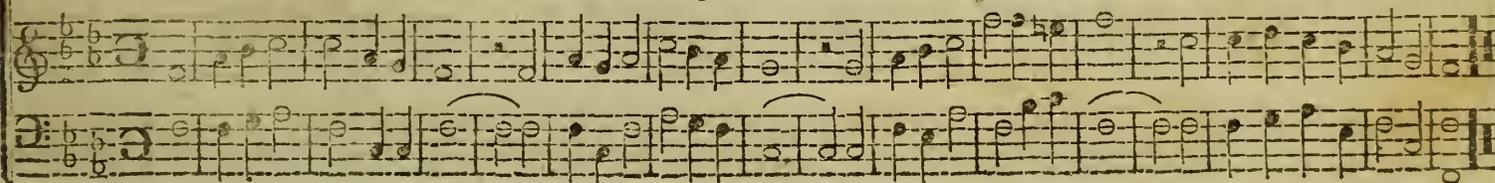
Windham. L. M.

Words by Dr. Watts.

READ.



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



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

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

Judgment. P. M.

Words by Dr. Watts

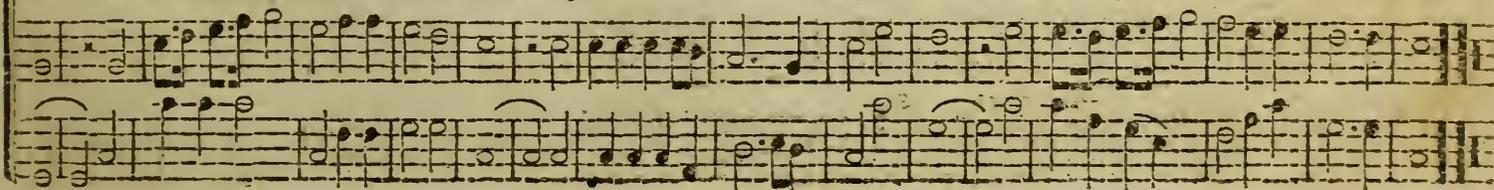
READ. 55



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



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



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

## Russia. L. M.

Words by Dr. Watts.

READ.

False are the men of high degree, -The baser sort are van - i - ty.

Laid

Laid in a balance,

Russia. Continued.

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

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

both appear Light as a puff of empty air, Light as a puff of empty air.

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

Life is the time to serve the Lord, The time t'ensure the great reward, And whilst the lamp holds out to burn, The vilest sinner may return.

Hast thou not giv'n thy word, To save my soul from death? And I can trust my Lord, To  
 And I can trust, And I can trust my Lord, To  
 And I can trust my Lord, And I can trust my Lord, To  
 And I can trust, And I can trust, And I can trust my Lord, To  
 keep my mortal breath, I'll go and come Nor fear to die, I'll go and come, Nor fear to die, 'Till &c.  
 keep my mortal breath, I'll go and come, Nor fear to die, I'll go and come, Nor fear to die, 'Till from on high Thou call me home.  
 keep my mortal breath, I'll go and come, Nor fear to die, 'Till from on high Thou call me home.  
 keep my mortal breath, I'll go and come, Nor fear to die, 'Till from on high Thou call me home.



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

Victory. C. M.

Words by Dr. Watts.

READ.

61

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

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

## Lisbon. S. M.

Words by Dr. Watts.

READ.

Welcome sweet day of rest, That saw the Lord arise, Welcome to this reviving breast, And these re-joicing eyes.  
 Welcome, &c.

## Africa. C. M.

Words by Dr. Watts.

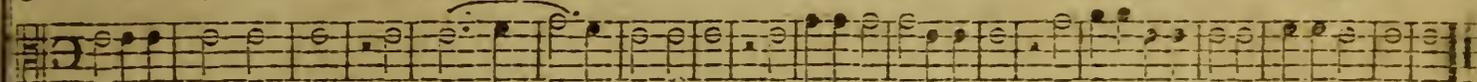
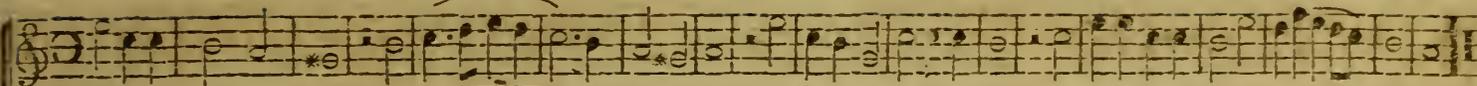
BILLINGS.

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

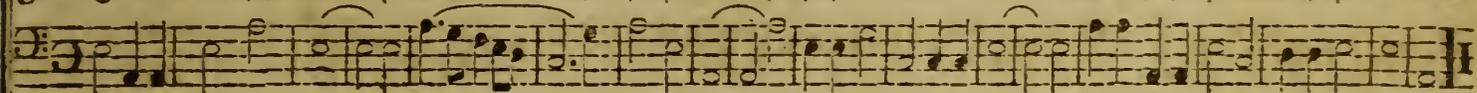
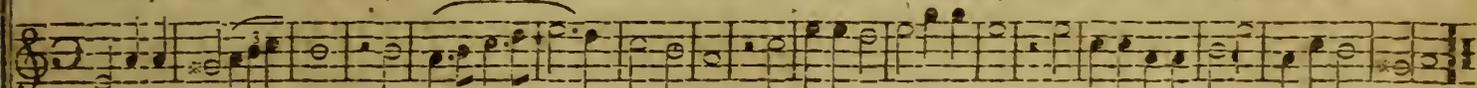
Twenty Fifth Psalm Tune. S. M.

Words by Dr. Watts.

GILLET. 63



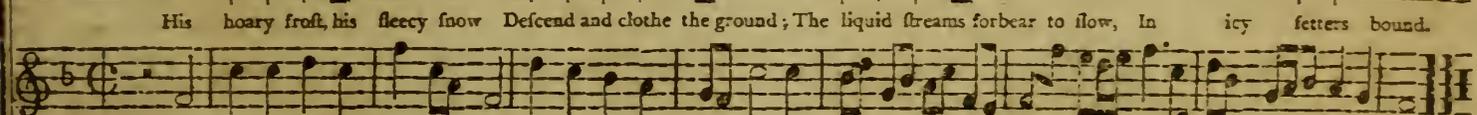
I lift my soul to God, My trust is in his name, Let not my foes that seek my blood, Still triumph in my thame, Still, &c.



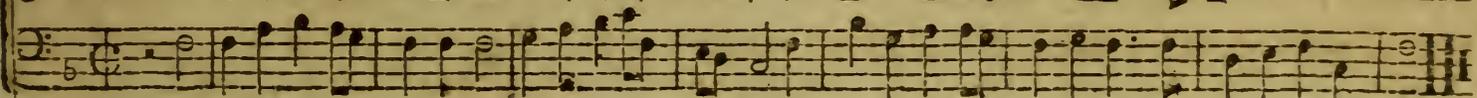
Winter. C. M.

Words by Dr. Watts.

READ.



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



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

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

The seas, &c.

The, &c.

ro - ar,

tempests cease to roar. And tempests cease to roar, And tempests cease to roar.



## Suffield. C. M.

Words by Dr. Watts.

KING.

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

The musical score for 'Suffield' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The piece concludes with a double bar line and repeat signs.

## Saratoga. C. M.

Words Anon.

ROGERSON.

1st Treble Affettuoso.

2d Treble.

Tenor.

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

Mortals behold your dying God, Take refuge in his name, Come wash your robes, &c. Of Christ, &c.

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

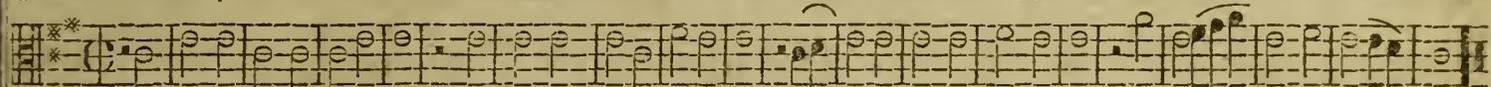
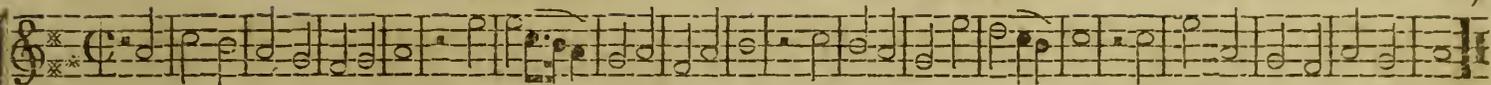
Come wash your robes white in the blood Of Christ the slaughter'd Lamb, Of Christ the, &c.

The musical score for 'Saratoga' is arranged for three voices and piano. It features four staves: 1st Treble (Affettuoso), 2d Treble, and Tenor. The key signature has two flats (Bb, Eb), and the time signature is common time (C). The lyrics are: 'Come wash your robes white in the blood Of Christ the slaughter'd Lamb. Mortals behold your dying God, Take refuge in his name, Come wash your robes, &c. Of Christ, &c. Come wash your robes white in the blood Of Christ the slaughter'd Lamb. Come wash your robes white in the blood Of Christ the slaughter'd Lamb, Of Christ the, &c.'

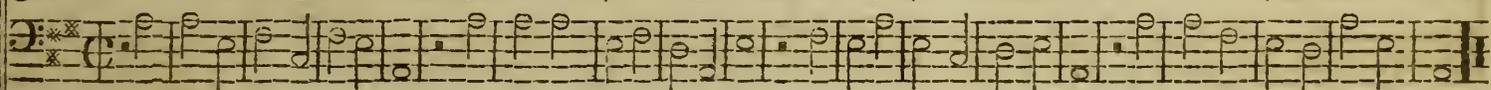
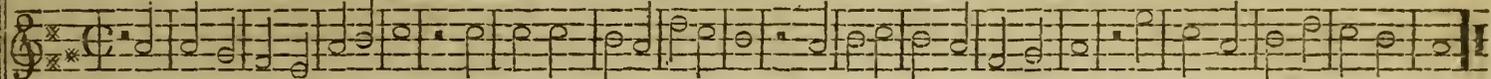
Old Hundred. L. M.

Words by Dr. Watts.

M. LUTHER. 67



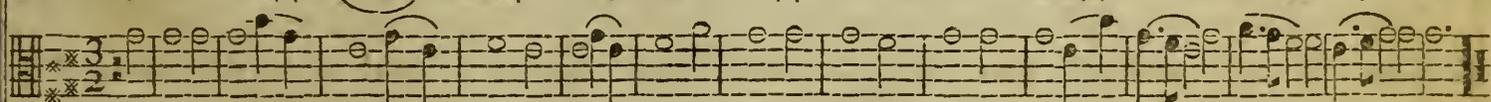
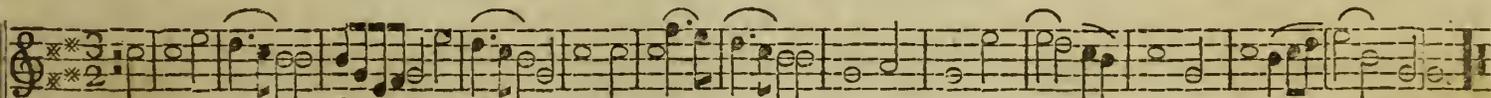
Be thou, O God, exalted high; And as thy glory fills the sky, So let it be on earth display'd, 'Till thou art here, as there obey'd.



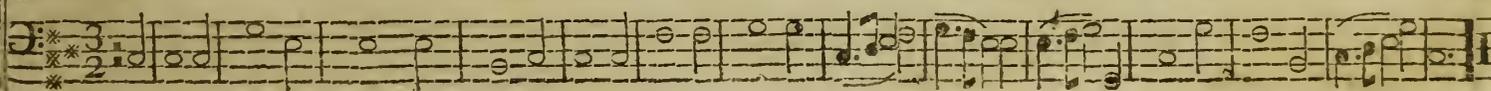
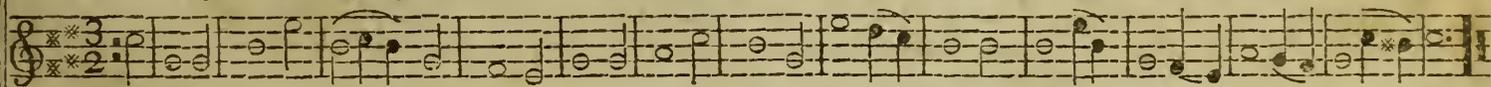
Poland. C. M.

Words by Dr. Watts.

SWAN.



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



Moderato.

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

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

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

A:

At thy command the

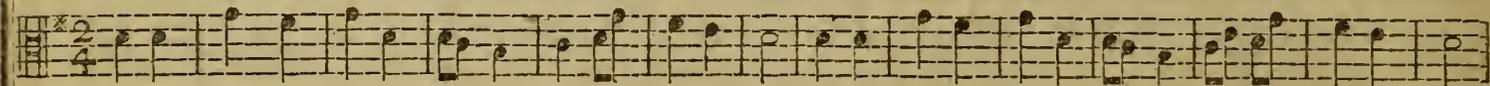
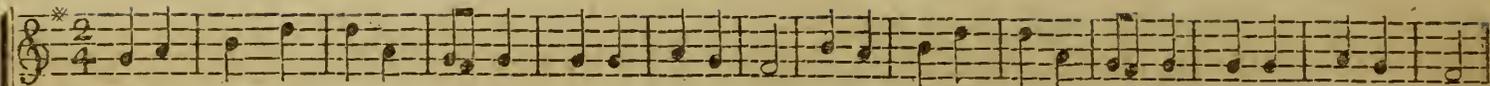
At thy command, &c.

winds arise, And swell the towering waves. And swell the towering waves,

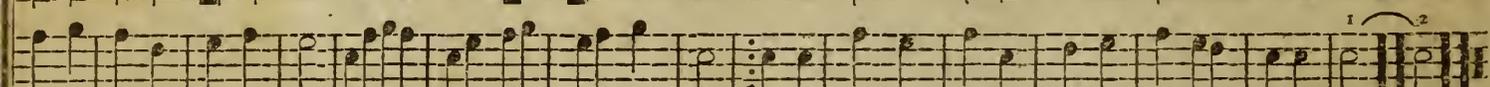
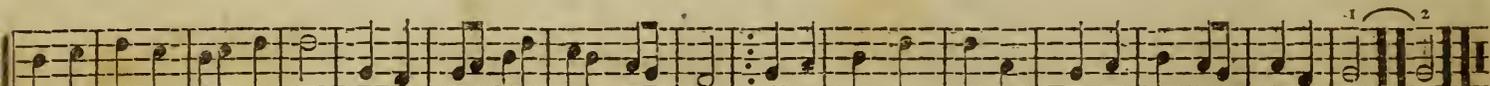
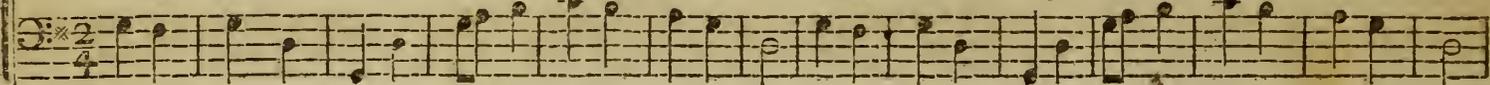
The men astonish'd mount the skies, And sink in gaping graves.

thy command, &c.

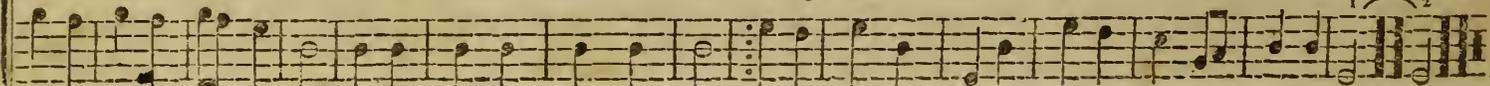
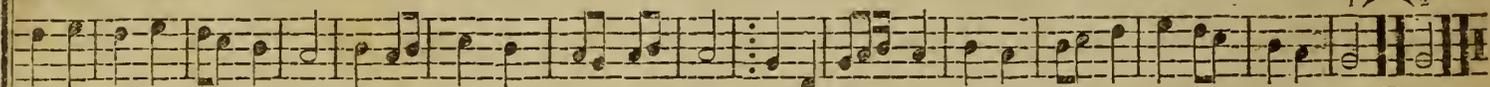
winds arise, And swell the towering wa - - - - - ves, The men, &c.



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



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





The Dying Christian. Continued.

For. Pia.

they whisper, angels say,

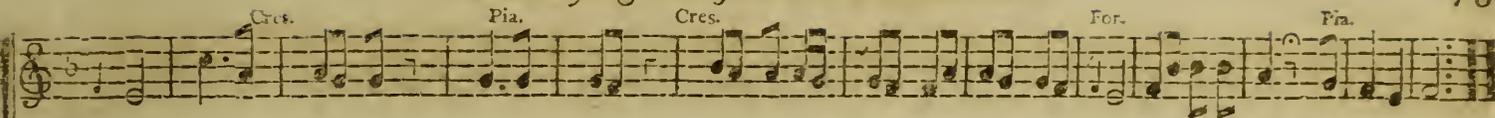
angels say, Hark, Hark, they whisper, angels say, Sister spirit

Hark, they whisper, angels say,

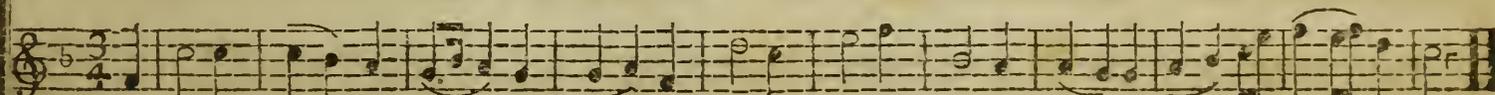
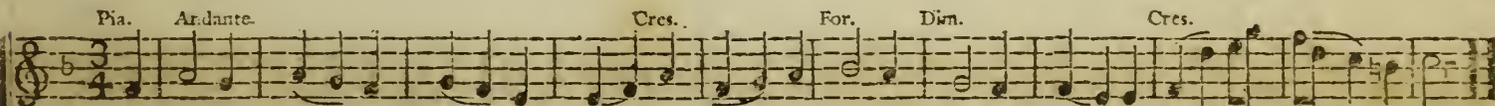
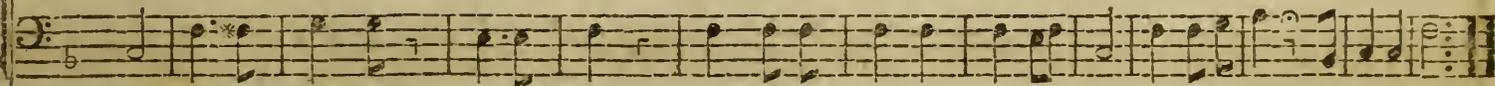
For. Pia.

come away, Sister spirit come away. What is this abhors me quite, Steals my senses, flouts my

The Dying Christian. Continued.



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

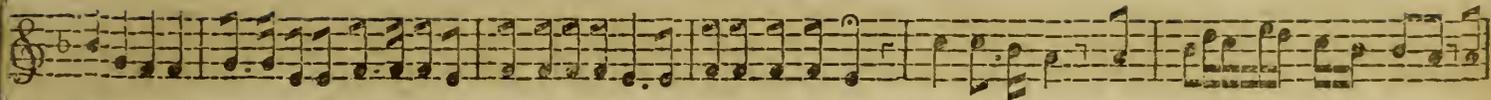


The world recedes, it disappears, Heav'n opens on my eyes, My ears with sounds seraphic ring.

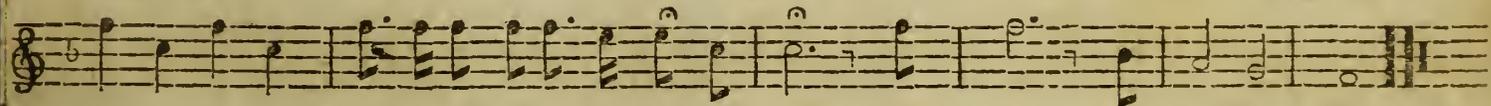
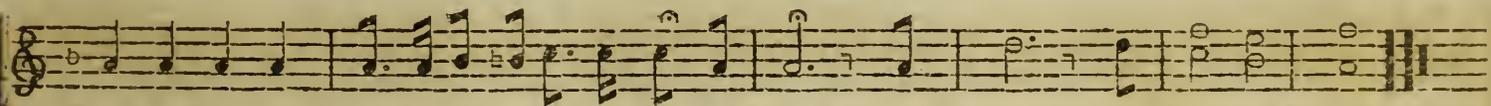
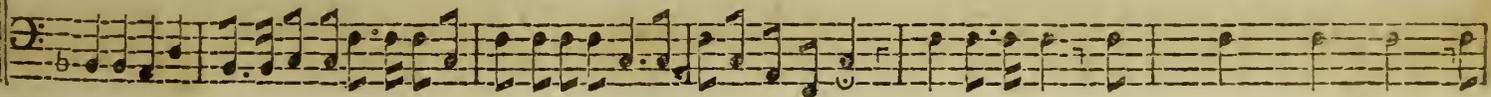




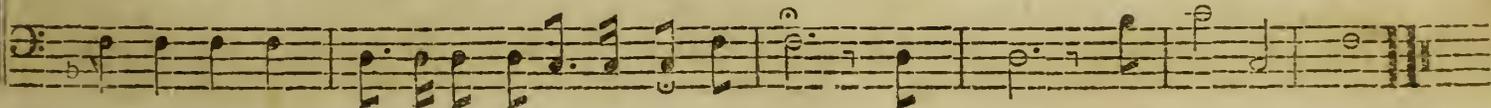
The Dying Christian. Continued.



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



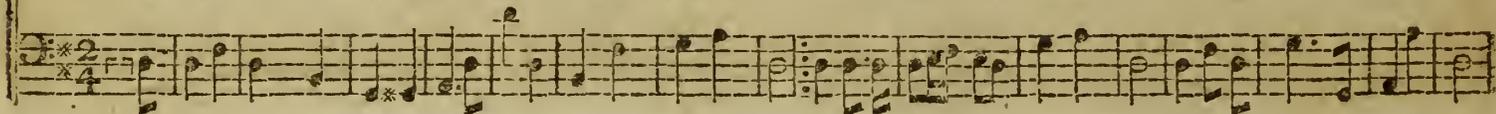
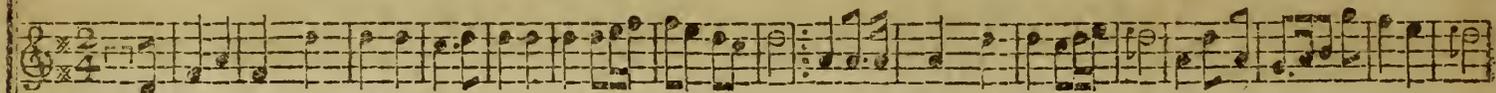
grave where is thy victory, thy victory, O death, O death where is thy sting?



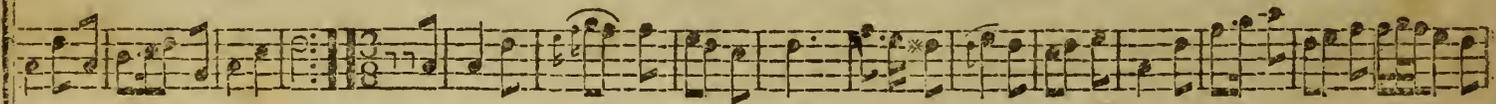
Air. Moderato.



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



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

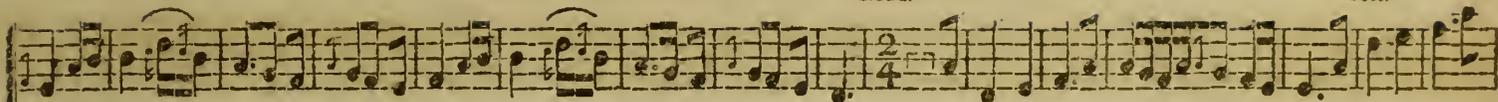


## Denmark. Continued.

77

Loud.

Soft.



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



Loud.

Soft.

Loud.

Soft.

Loud.



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



## Denmark. Continued.

1. 2.

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

1. 2.

1. 2.

Detailed description: This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The music features a key signature of one flat and a 3/4 time signature. There are first and second endings marked with '1.' and '2.' above the staves.

Soft.                      Soft.                      Loud.

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

Detailed description: This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The music continues from the previous system. Dynamic markings 'Soft.' and 'Loud.' are placed above the staves. The bottom staff ends with a double bar line.

Funeral Hymn. C. M.

Words by Dr. Watts.

AMERICAN HARMONY.

79

Moderato.

Piano.

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

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

## Easter Anthem.

Words by Dr. Young.

BILLINGS.

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

The Lord is ris'n indeed.

Detailed description: This system contains four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for instrumental parts (Violin and Cello/Double Bass). The music is in 2/4 time. The lyrics are written below the vocal staves.

lu - jah, Now is Christ risen from the

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

Detailed description: This system continues the musical score with four staves. The vocal parts continue with the lyrics 'lu - jah, Now is Christ risen from the'. The instrumental parts provide accompaniment. The lyrics for the final line are written below the bottom staff.

Anthem. Continued.

The first system of music consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in a common time signature and features a mix of eighth and quarter notes.

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

The second system of music continues the vocal and piano parts from the first system. It includes the text 'Hal - le - lu - jah, Halle - lujah,'.

Halle - lujah,

*Forte.*

The third system of music features vocal lines with the lyrics 'And did he rise, and did he rise,'. The piano accompaniment includes a melodic line with a slur over several notes.

And did he rise, and did he rise,

And did he rise, did he rise, Hear O ye nations,

The fourth system of music continues the vocal and piano parts. It includes the lyrics 'And did he rise, And did he rise,'.

And did he rise, And did he rise,

And did he rise, And did he rise,

*I.*

## Anthem. Continued.

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

Hear it, O ye dead, He burst the bars of

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

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

The musical score consists of three systems of two staves each. The first system contains the lyrics 'He rose, he rose, He burst the bars of death,'. The second system contains 'Hear it, O ye dead, He burst the bars of' and 'He rose, he rose, He burst the bars of death,'. The third system contains 'death, And triumph'd o'er the grave. Then, then, then I rose, then I rose, then I'. The music is written in a style typical of 18th-century anthems, with a focus on rhythmic patterns and melodic lines.

Anthem. Continued.

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

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

## Anthem. Continued.

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

*Leverett Street.* C. M. Words Anon. LANE.

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

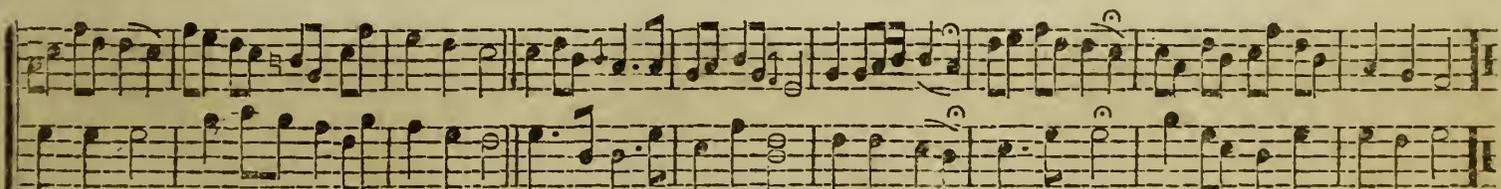


The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is a piano accompaniment in bass clef with the same key signature and time signature. The music begins with a treble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

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

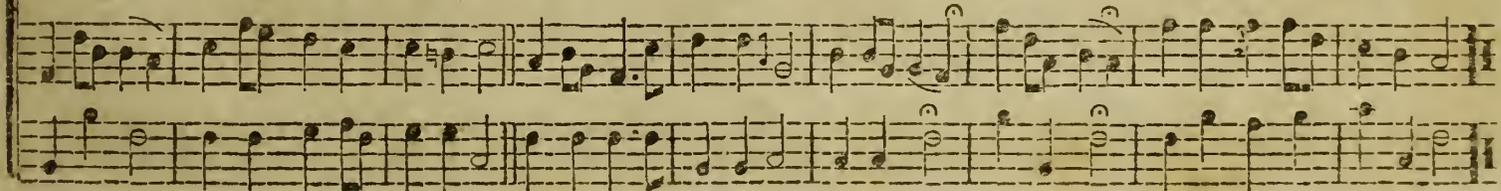


The second system of music continues the vocal and piano parts from the first system. It features the same two-staff format with a vocal line in treble clef and a piano accompaniment in bass clef, both in one flat and common time.



The third system of music continues the vocal and piano parts. It features the same two-staff format with a vocal line in treble clef and a piano accompaniment in bass clef, both in one flat and common time.

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

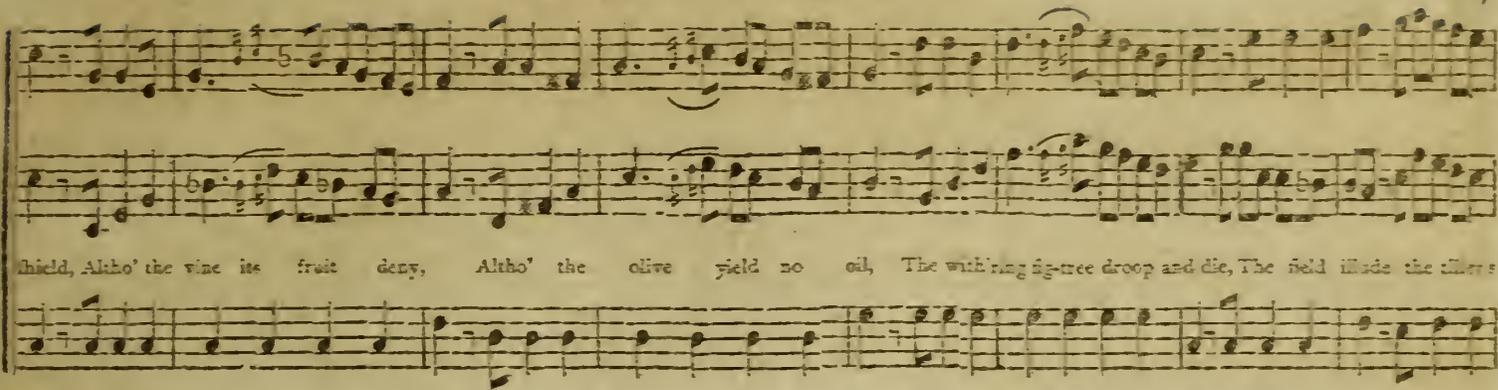


The fourth system of music concludes the vocal and piano parts. It features the same two-staff format with a vocal line in treble clef and a piano accompaniment in bass clef, both in one flat and common time.

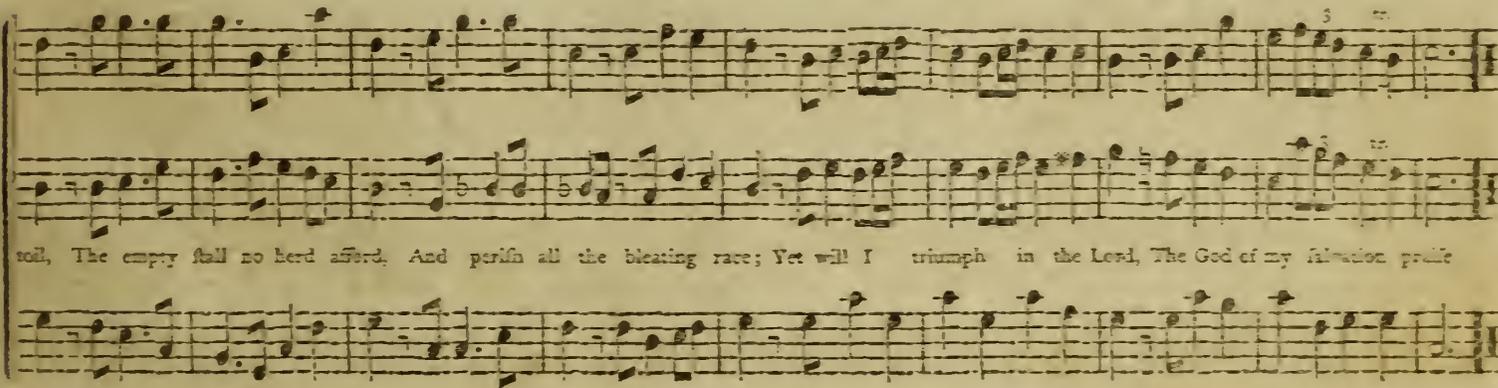


Habakkuk. Continued.

87



Shield, Altho' the vine its fruit deny, Altho' the olive yield no oil, The withering fig-tree droop and die, The field illude the tillers



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

Vivace.

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

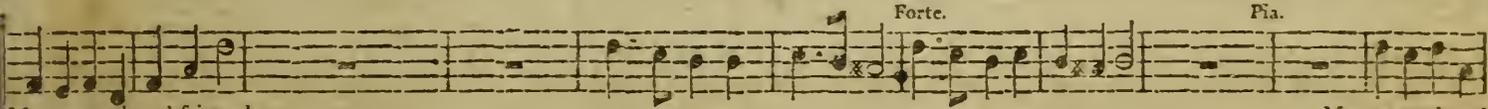
thy the Lamb that di'd, they cry, To be exalted thus; Worthy the Lamb, our lips re - ply, For he was slain for us.

Magdalen Ode.

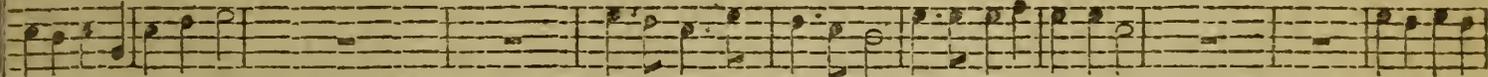
Words Anon.



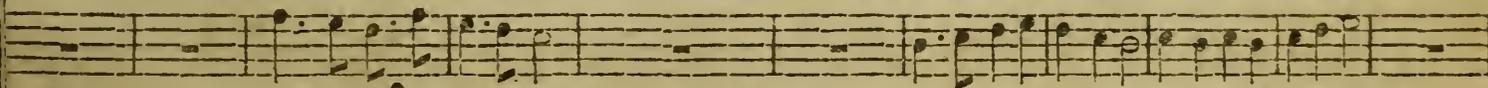
Grateful notes of numbers bring, While Jehovah's praise we sing, Holy, holy, holy Lord, Be thy glorious name ador'd. Men on earth and faints above,



Men on earth and faints above, Men on earth and



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



M

## Ode. Continued.

fairs above, Sing the great Redeemer's love. **Forte.** **Pia.**  
 Sing the great Redeemer's love. Lord, thy mercies never fail,  
 Sing the great Redeemer's love. Lord, thy mercies never fail,  
 Sing the great Redeemer's love. Lord, thy mercies never fail,

**Forte.** **Pia.**  
 Hail, hail, celestial goodness, hail; Hail, hail, celestial goodness, hail.  
 Tho' un - wor - thy, Lord, thine ear Our humble hal - le -

Ode. Continued.

When with saints we stand and sing,  
 lu - jans hear, Purer praise we hope to bring,

*Tenor and Bass. Piano Moderato.*

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

*Tenor and Bass.*

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

## Ode. Continued.

Chorus Forte.

Fortissimo.

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

The first system consists of a vocal line (treble clef, 3/4 time) and a piano accompaniment line (bass clef, 3/4 time). The second system continues the same parts. The lyrics are written below the vocal line.

Pia.

Forte.

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

The first system consists of a vocal line (treble clef, 3/4 time) and a piano accompaniment line (bass clef, 3/4 time). The second system continues the same parts. The lyrics are written below the vocal line. There are asterisks (\*) in the piano part of the second system.

*Forte.*

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

*Concord. S. M.*

Words by Dr. Watts.

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

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

First system of musical notation, consisting of a treble staff and a bass staff. The key signature has one sharp (F#) and the time signature is common time (C). The melody is written in the treble staff, and the bass line is in the bass staff.

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

Second system of musical notation, consisting of a treble staff and a bass staff. The melody continues in the treble staff.

Third system of musical notation, consisting of a treble staff and a bass staff. The melody continues in the treble staff.

Fly like a youthful hart or

hills where spices grow.

Fly like a youthful hart or

Fourth system of musical notation, consisting of a treble staff and a bass staff. The melody continues in the treble staff.

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

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

Invitation. Continued.

Musical score for 'Invitation. Continued.' consisting of four staves of music. The lyrics are:

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

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

Musical score for 'Medina. S. M.' consisting of four staves of music. The lyrics are:

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

Moderato.

Infinite grief! a-mazing wee! Behold my bleeding Lord! Hell and the Jews con-  
 spire his death, And urge the Roman sword. Oh the sharp pangs of smarting pain, My dear Re-

The musical score consists of two systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The second system continues the vocal line and piano accompaniment. The tempo is marked 'Moderato' and the time signature is 2/4. The key signature has one flat (B-flat). The lyrics are printed below the vocal line.

Kingston. Continued.

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

St. Sebastian. C. M.

Words by Dr. Watts.

UNION HARMONY.

Air.

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

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

N

With joyful hearts and tuneful song, Let us approach the mighty Lord, With joyful hearts and tuneful song, Let us approach the mighty Lord, Proclaim his

honours with our tongue, And found his wondrous truth abroad. His glorious name on golden lyres, Strike all the tuneful choirs above, And boundless

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

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

Mod.

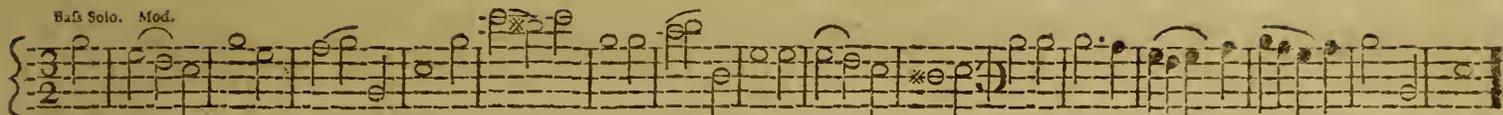
Vivace.

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

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

Poem. Continued.

Bass Solo. Mod.



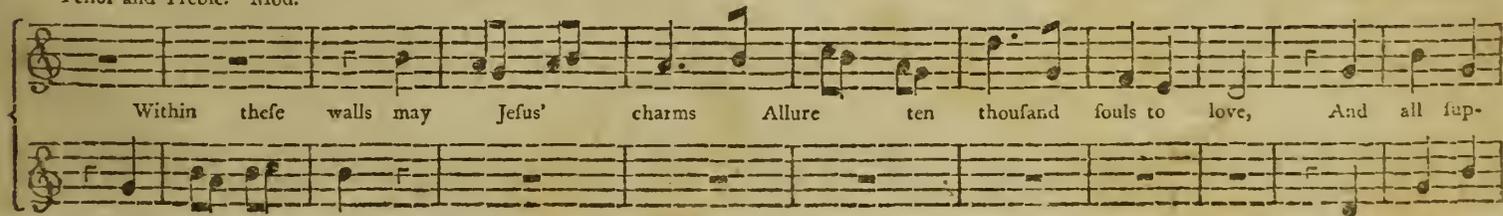
O king of faints, O triun'd God, Bow the high heav'ns and lend thine ear, O make this house thy fix'd abode, And let the heav'nly Dove rest here.



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



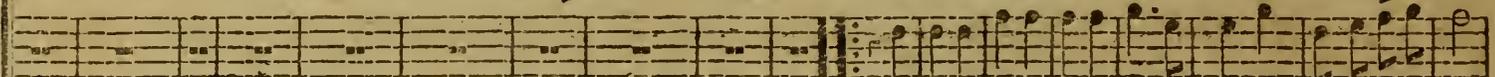
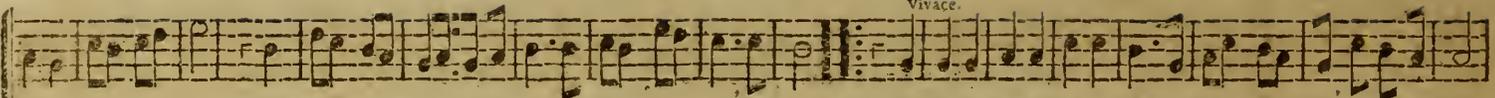
Tenor and Treble. Mod.



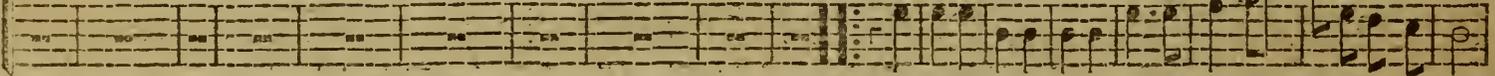
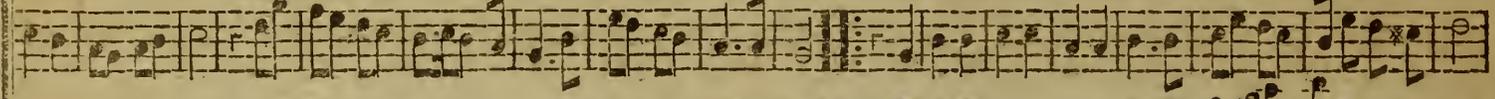
Within these walls may Jesus' charms Allure ten thousand souls to love, And all sup-

Poem. Continued.

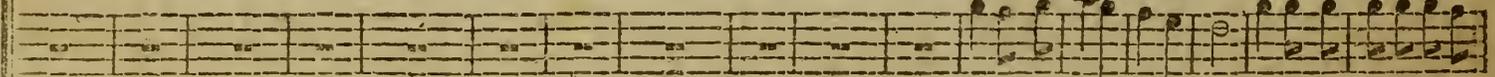
Vivace.



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

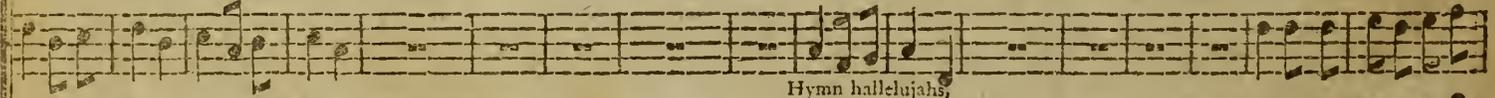


Hymn hallelujahs, Hymn hallelujahs,

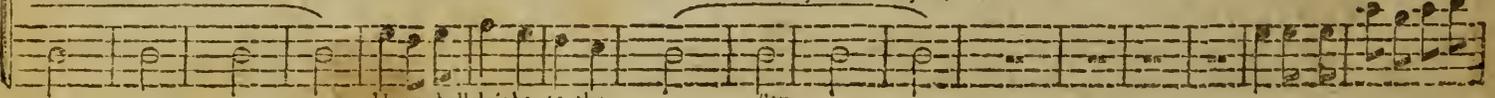


Hymn hallelujahs, Hymn hallelujahs,

Hymn hallelujahs to the Son, Hymn hallelujahs to the



Hymn hallelujahs,



Hymn hallelujahs, to the

Sea,

Poem. Continued.

Pia. Fort. Adagio.

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

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

The musical score consists of two systems of staves. The first system has two staves: the top staff is for the voice and the bottom staff is for the piano accompaniment. The second system has three staves: the top staff is for the voice, the middle staff is for the piano accompaniment, and the bottom staff is for the organ accompaniment. The lyrics are printed below the voice staves. The music is in a grand staff with a key signature of one flat and a time signature of common time. The tempo and dynamics are marked as 'Pia. Fort. Adagio.' at the beginning of the first system.

Doxology.

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

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

Brandywine. P. M.

Words Anon.

ROGERSON. 105

Largo. Macchofo.

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

Pia.

Forte. Spirituoso.

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

## Funeral Anthem.

From Job 14th, and from Dr.  
Dwight's Seasons, moralized.

UNION HARMONY.

Pia. Mod.

Repeat. Forte.

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

Bass and Treble.

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

Bass Solo.

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



Rep. For.

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

*Hundred and Nineteenth Psalm. C. M.*

Words by Dr. Watts.

UNION HARMONY.

My soul

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

My soul lies cleaving to the dust,

*Pia.*

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

*Fo.*

*Pia.*

*Fo.*

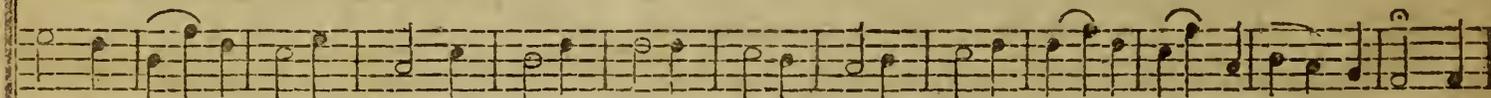
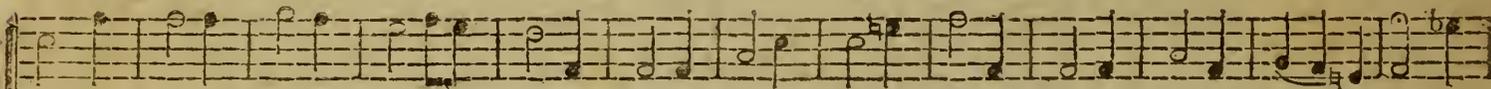
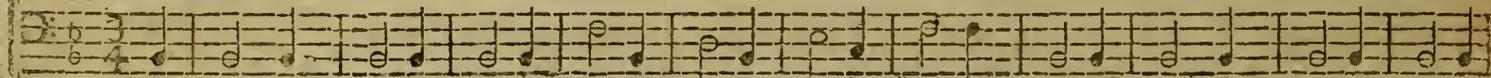
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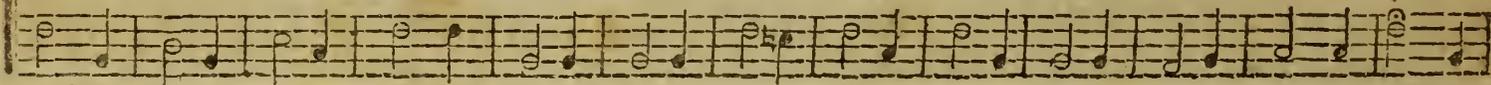
crown him Lord of all, Bring forth the royal di - a dem, And crown him Lord of all.



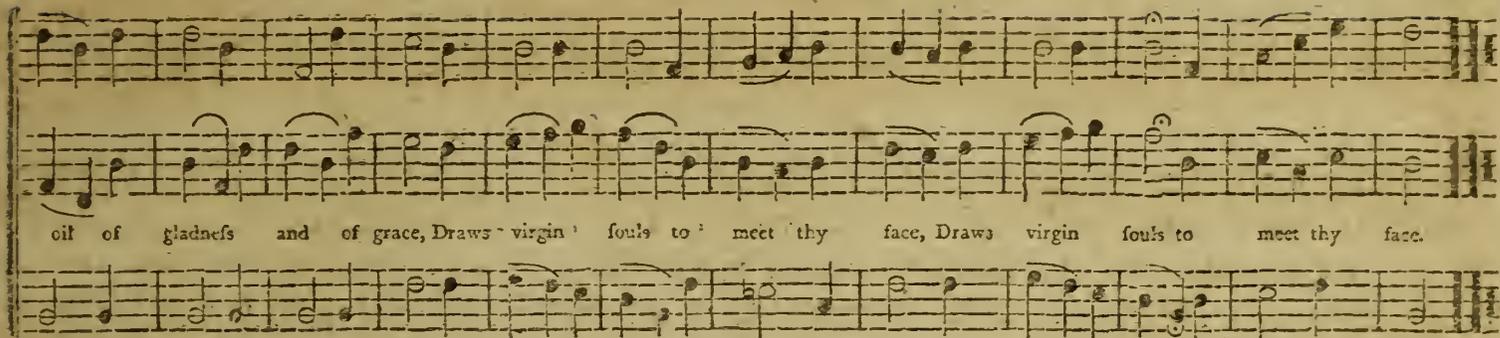
Let him embrace my soul, and prove Mine int'rest in his heav'nly love; The voice which tells me thou art



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



Italy. Continued.

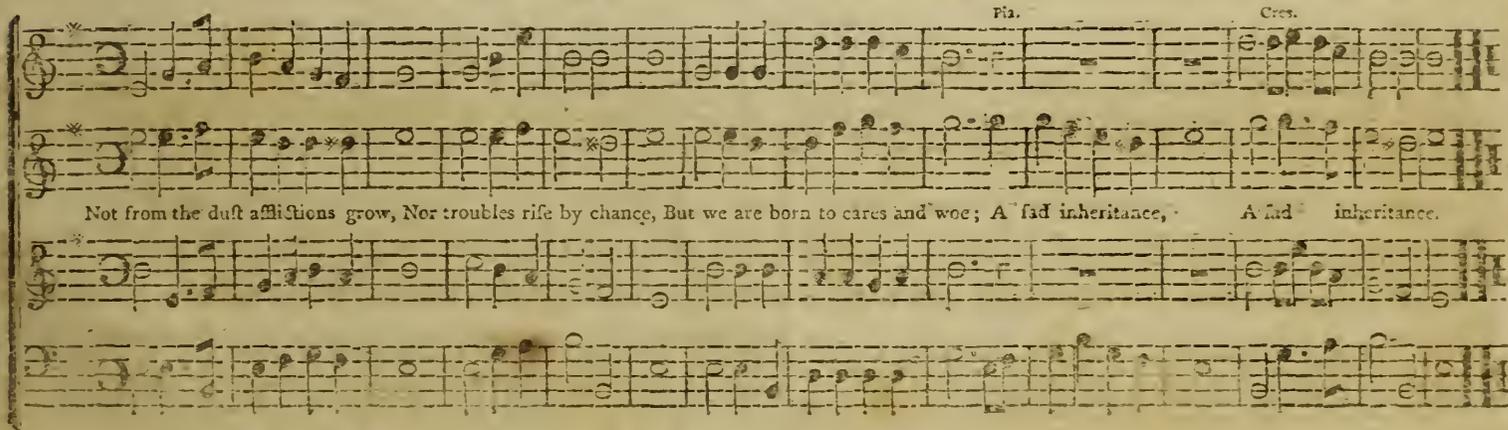


oil of gladness and of grace, Draws virgin souls to meet thy face, Draws virgin souls to meet thy face.

Macedonia. C. M.

Words by Dr. Watts.

UNION HARMONY.

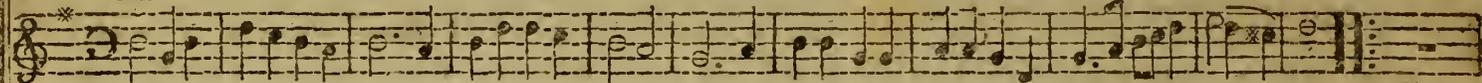


Not from the dust afflictions grow, Nor troubles rise by chance, But we are born to cares and woe; A sad inheritance, A sad inheritance.

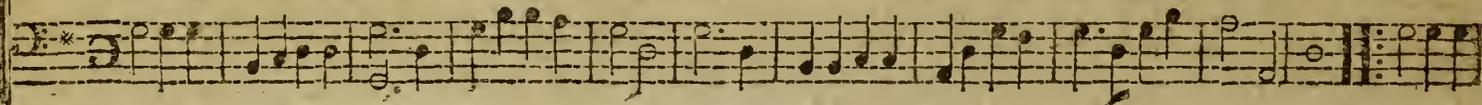
Pia.



Air.

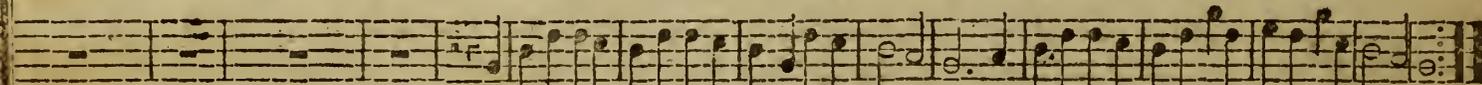
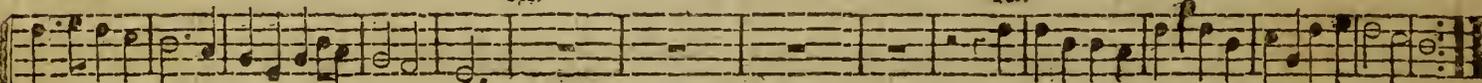


Now can my soul in God rejoice, I feel my Saviour's cheering voice, My heart awakes to sing his praise, And longs to join immortal lays. Hold me, O



Pis.

For.



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



When thou, &c.

My soul, come meditate the day, And think how near it stands, When, &c.

When thou must quit this house of clay, And

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

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

fly to unknown lands.

lands.

*p*

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

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

Canton. Continued.

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

Lord's Day.

Words by Dr. Watts.

UNION HARMONY.

Vivace.

Air. Mod.

Let us rejoice,

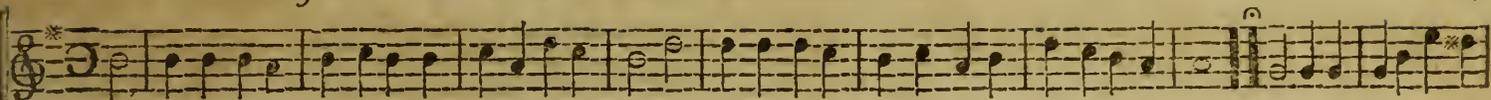
This is the glorious day That our Redeemer made: Let us rejoice and sing and pray, Let us rejoice,

Let us rejoice,

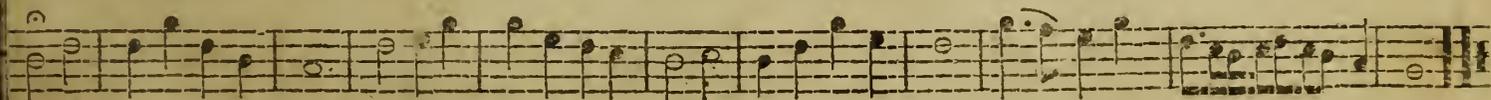
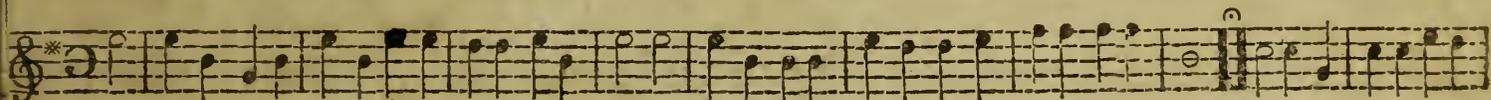
## Lord's Day. Continued.

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

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



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



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



## Paradise. L. M.

Words by Dr. Watts.

UNION HARMONY.

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

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

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

Maryland. L. M.

Words by Dr. Watts:

UNION HARMONY.

My soul thy great Cre - a - tor praise, Worn cloth'd in his ce-  
lestial rays, He in full majesty appears, And like a robe his glory wears.

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

My rapture seem'd a

My rapture seem'd a pleasing dream, a pleasing dream,

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

rapture seem'd My rapture

pleasing dream, The grace appear'd so great.

Ordination Anthem.

Words from sundry Scriptures.

BELCHER—ORIGINAL. 121

Hail! hail! hail thou King of saints, This day arise, arise, arise, arise, and dwell among thy people,

This day arise, a rise, a rise, a rise,

Piano.

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

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

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

## Anthem. Continued.

Grave.

Let them sing, let them sing with joyfulness,

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

Let them sing, let them sing with joyfulness,

Let them sing with joyful joyfulness, Be-

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

hold the heaven of heavens, &c.

Anthem. Continued.

## Anthem. Continued.

Treble Solo. Fix.

I will deck her prie -

Tenor Solo.

This shall be my rest forever, this shall, &c. Here will I dwell. Its with my salvation, I will

deck her priests with my fal -

Bass Solo.

vation, I will deck her prie -

Counter Solo.

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

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

Halle - lujah, :||: for the Lord

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

Anthem. Continued.

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

This system contains two systems of music. The top system has two staves: a vocal line and a piano accompaniment line. The bottom system also has two staves: a vocal line and a piano accompaniment line. The lyrics are written below the vocal lines. The music is in 4/4 time and includes repeat signs.

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

This system contains two systems of music. The top system has two staves: a vocal line and a piano accompaniment line. The bottom system also has two staves: a vocal line and a piano accompaniment line. The lyrics are written below the vocal lines. The music is in 4/4 time and includes repeat signs.

## Anthem. Continued.

Halle-  
 Hallelujah, Hallelujah, for the Lord God omnipotent reigneth,  
 Hallelujah,  
 Hallelujah,  
 Hallelujah,  
 Adagio.  
 Hallelujah, praise the Lord, hallelujah, amen.

Who can resist thy heav'nly love,

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

Who can resist thy

Who can resist thy heav'nly

Who can resist thy heav'nly love, Who can, &c.

who can resist thy heav'nly love, Who can, &c. or trifle with thy blood.

heav'nly love,

love, Who can resist thy heav'nly love,

Now shall my head be lifted high, Now shall

Now shall my head be lifted lifted high, Above my foes a-

Now shall my head be lifted high, Now shall my head be lifted, lifted high,

Now shall my head be lifted high, Now shall my head be lifted high,

And songs, &c.

ound, And songs of joy, &c. sound, sound, Within thy temples sound.

And songs, &c. sound.

And songs of joy and victory Within thy temples sound, sound, sound.

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

Array'd in robes Begirt And rays of majesty around.

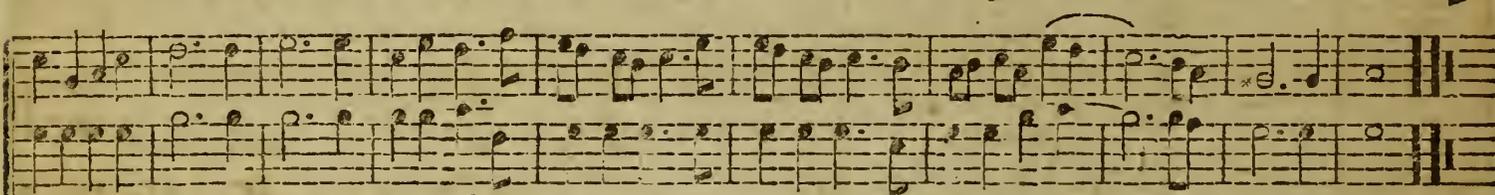
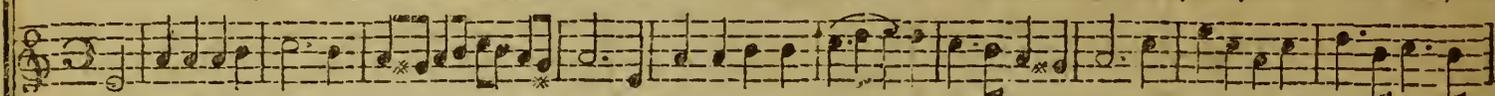
ray'd in robes of light, Begirt with sovereign might,  
Array'd in robes of light, Begirt with sovereign might,

R

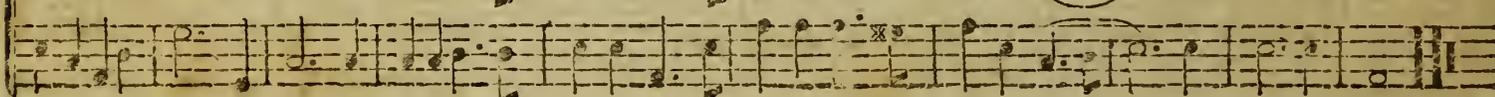
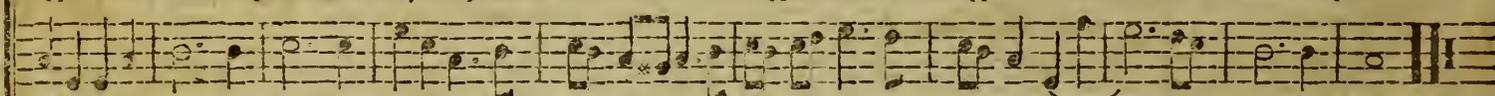
Mod.



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



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





## Tenor Solo.

Musical notation for Tenor Solo, 2/4 time signature, treble clef. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

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

## CHORUS.

Musical notation for Chorus, 2/4 time signature, treble clef, four staves. The first staff is the vocal line, and the others are accompaniment. The lyrics are written below the first staff.

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

## Treble Solo.

Musical notation for Treble Solo, 2/4 time signature, treble clef. The melody features a triplet of eighth notes.

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

*Repeat the Chorus.*

## Bass Solo.

Musical notation for Bass Solo, 2/4 time signature, bass clef. The melody consists of quarter and eighth notes.

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

Anthem. Continued.

Grave.

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

Vivace.

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

## Anthem. Continued.

Mod.

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

*Vivace.*

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

Anthem. Continued.

*Cres.* *Dim.*

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

*Cres.* *Pia.* *Cres.*

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

## Anthem. Continued.

Ep. Pia. Cres. For.

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

Pia. For. Pia. Cres. For.

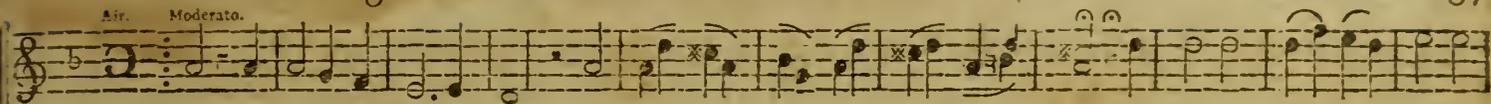
nipotent reigneth, Hallelujah, Hallelujah, for the Lord God omnipotent reigneth, Hallelujah, :|| amen, amen.

# A Dirge.

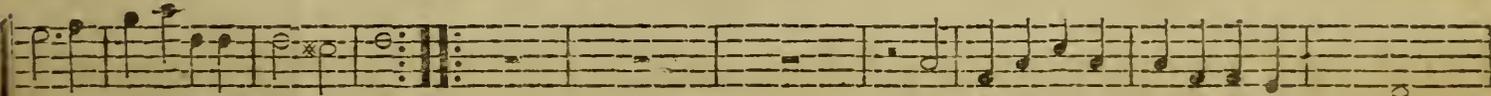
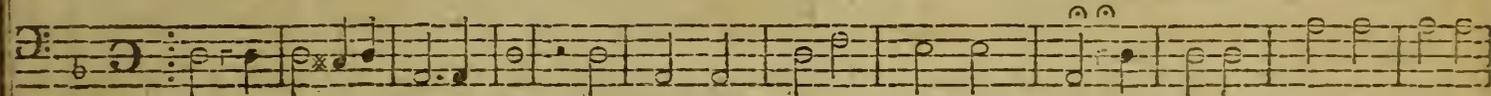
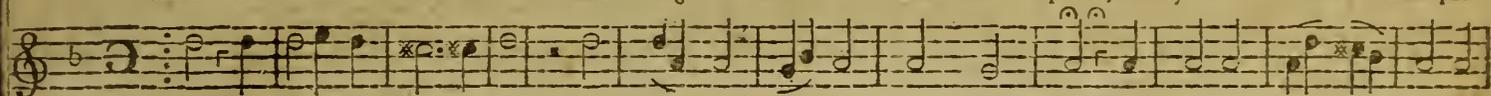
Composed on the Death of a young Lady in Boston. Words selected.

ORIGINAL. 137

Air. Moderato.

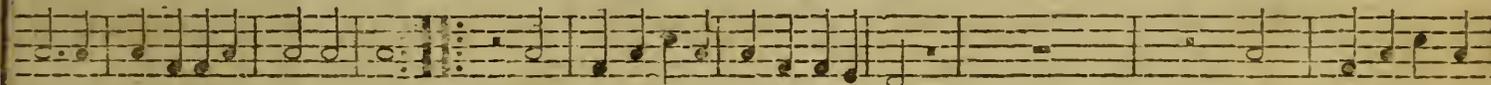


Hark! she bids all her friends adieu. Some angel calls her to the spheres, Our eyes the radiant faint pur-



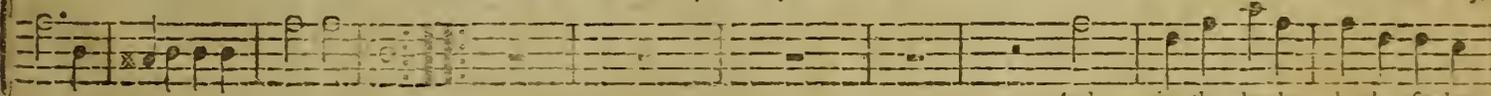
sue Through liquid telescopes of tears.

And is the lovely, lovely shadow fled



And is the lovely, lovely shadow fled?

And is the lovely,



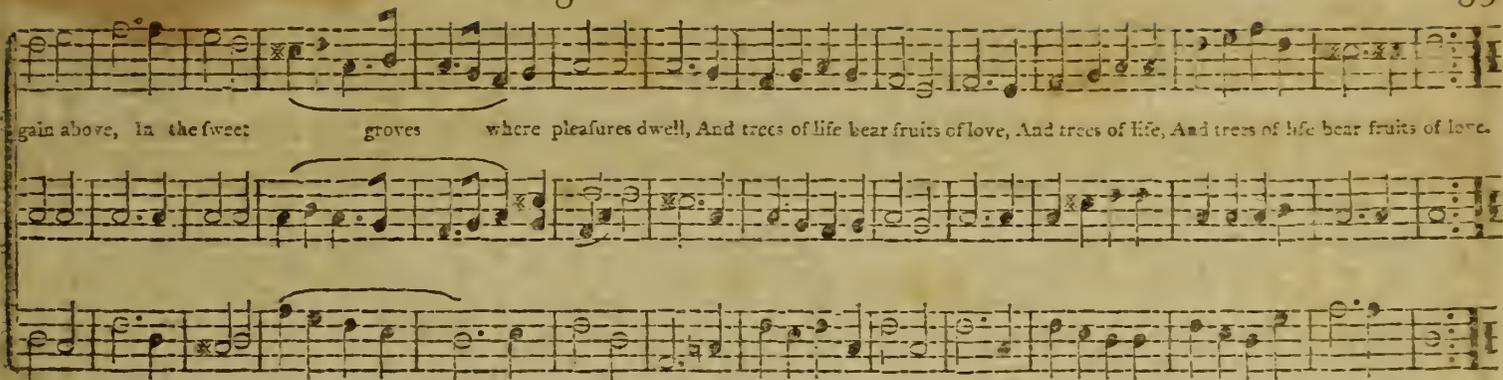
And is the lovely, lovely shadow

## Dirge. Continued.

the blooming wonder of her years So soon enshrin'd among the dead,  
 lovely shadow fled? So soon enshrin'd among the dead, She  
 fled?

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

Dirge. Continued.

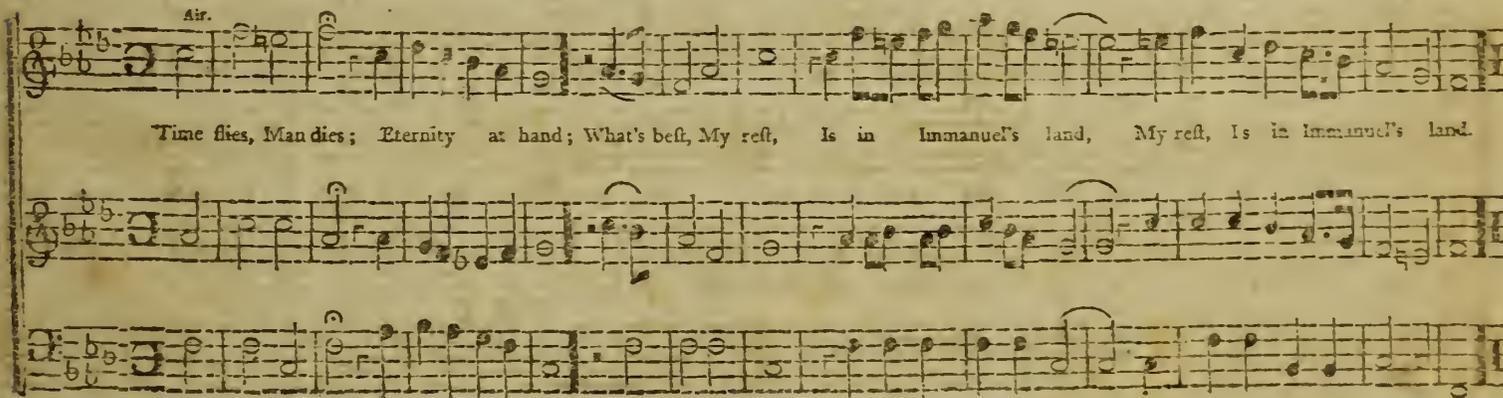


gain above, in the sweet groves where pleasures dwell, And trees of life bear fruits of love, And trees of life, And trees of life bear fruits of love.

Providence. P. M.

Words Anon.

LANE.



Air.

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

Moderato. Vivace.

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

Pia.

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

*Contrast.* Continued.

*Cres.*

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

*Contrition.* S. M.

Words from Dr. Watts's Lyric Poems.

UNION HARMONY.

And sent thy Spirit griev'd away

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

And sent thy Spirit griev'd away

And sent thy Spirit griev'd a - way

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

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

# I N D E X.

<b>A</b> MHERST, P. M.	22	Federal Hymn,	C. M.	79	Mortality,	L. M.	53	St. Sebastian,	C. M.	67
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Amsterdam,	P. M.	Greenfield,	P. M.	34	New Canaan,	P. M.	129	Sherburne,	C. M.	65
					New Concord,	C. M.	17	Suffield,	C. M.	16
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Coronation,	C. M.	Judgment,	P. M.	55	136th do.	P. M.	58			
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Colchester,	C. M.	Kittery,	C. M.	20	25th do.	S. M.	63	Walpole,	C. M.	46
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Charleston,	C. M.				119th do.	C. M.	108	Wells,	L. M.	57
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Canton,	C. M.	Lebanon,	C. M.	45	Poland,	C. M.	67	Worcester New,	L. M.	13
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Dedicatory Poem,	L. M.	Lord's Day,	S. M.	115	Providence,	P. M.	139			
Derby,	P. M.									
Doomsday,	S. M.	Macedonia,	C. M.	111	Russia,	L. M.	56	Grateful notes of numbers bring.	89	
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Denmark,	L. M.	Manchester,	L. M.	36				Hail thou king of Saints.	111	
		Maryland,	S. M.	39	St. Hellen's,	P. M.	41	I will praise thee, O Lord.	112	
Efex,	L. M.	Milford,	C. M.	42	St. Michael's,	P. M.	48	Man that is born of a woman.	106	
Enfield,	C. M.	Montague,	L. M.	52				The Lord is risen indeed.	80	
								Vital spark of heavenly flame.	71	
								With joyful hearts, &c.	98	

## A N T H E M S.

Grateful notes of numbers bring.	89
Hark! she bids all her friends adieu.	117
Hail thou king of Saints.	111
I will praise thee, O Lord.	112
Man that is born of a woman.	106
The Lord is risen indeed.	80
Vital spark of heavenly flame.	71
With joyful hearts, &c.	98

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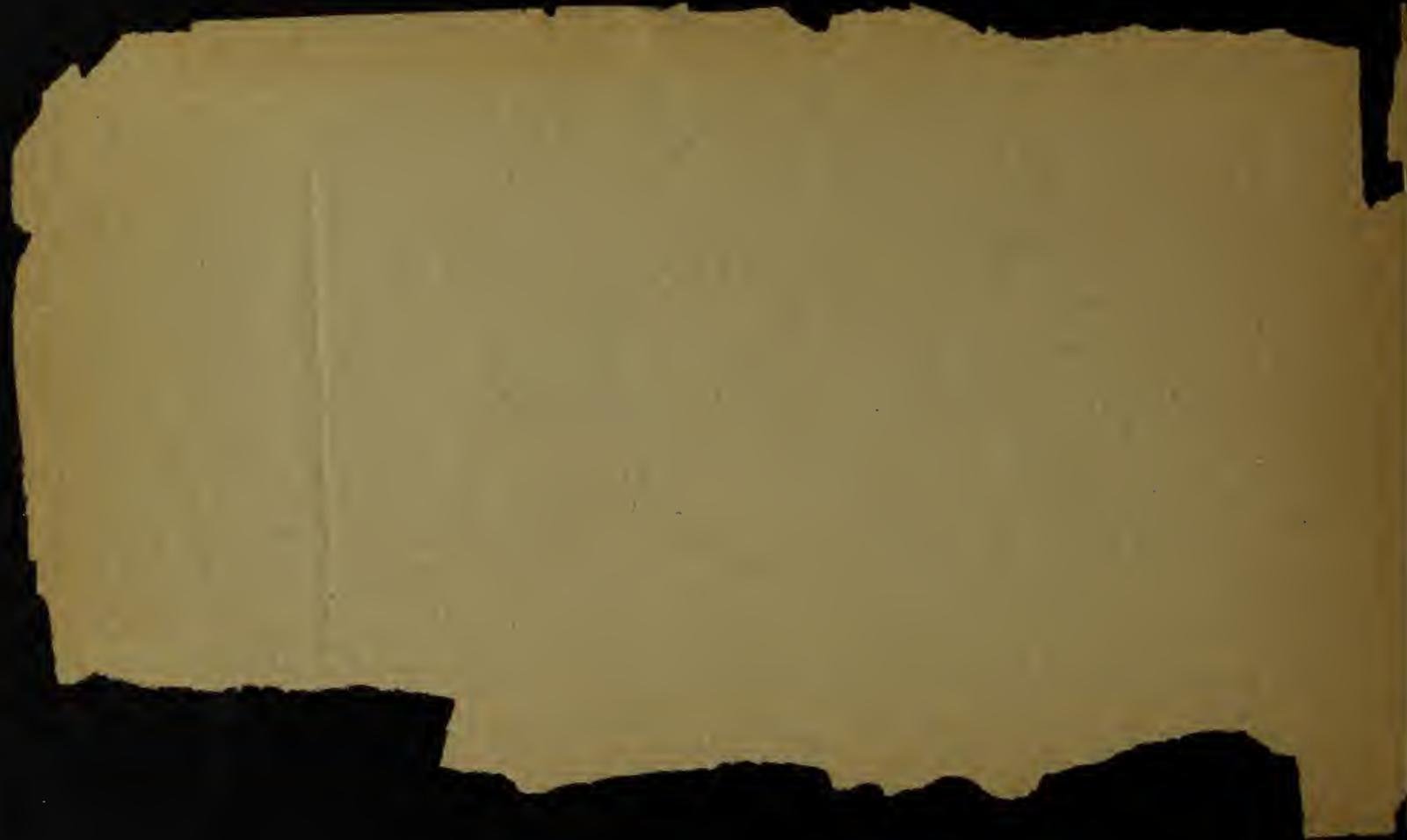
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