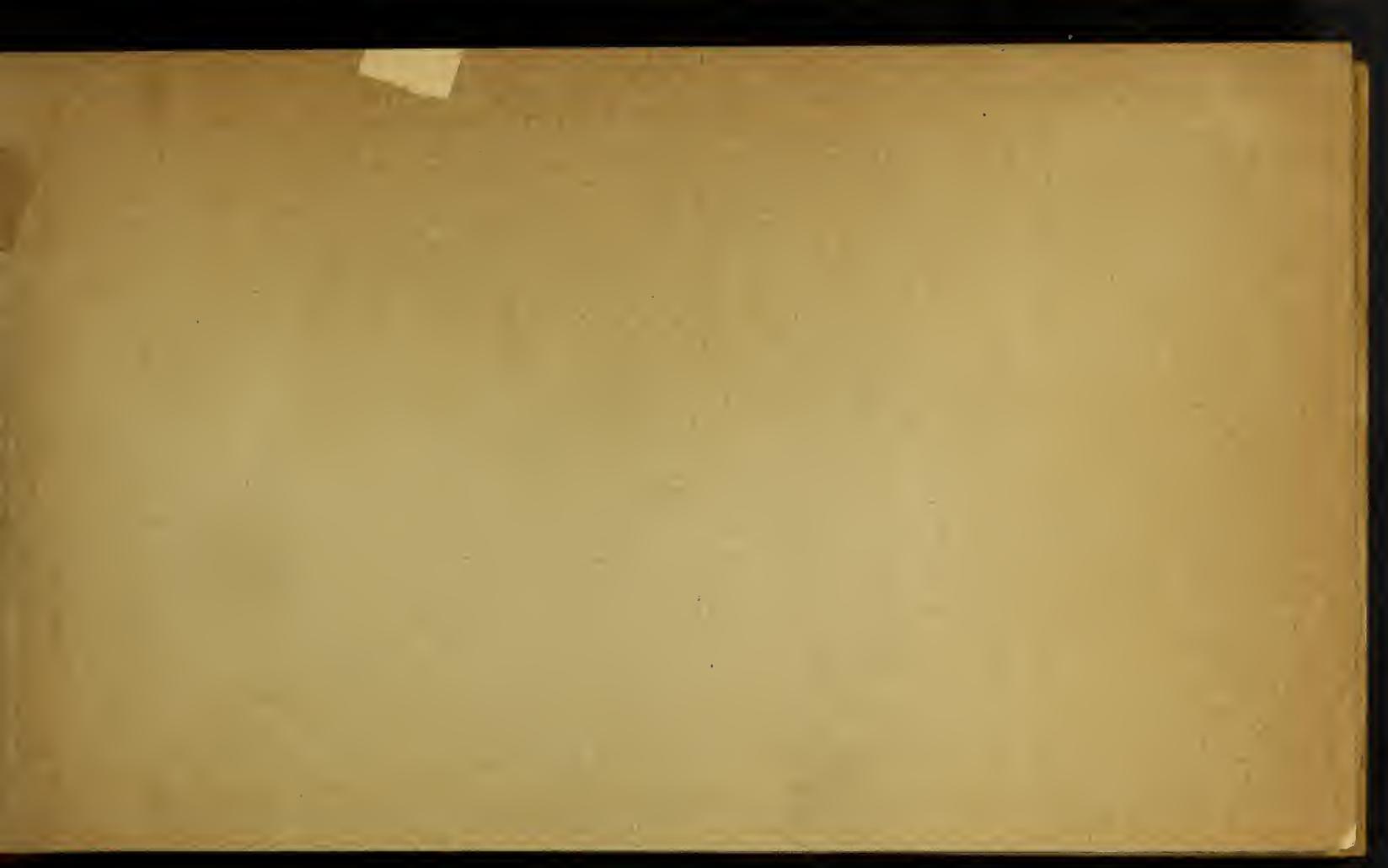


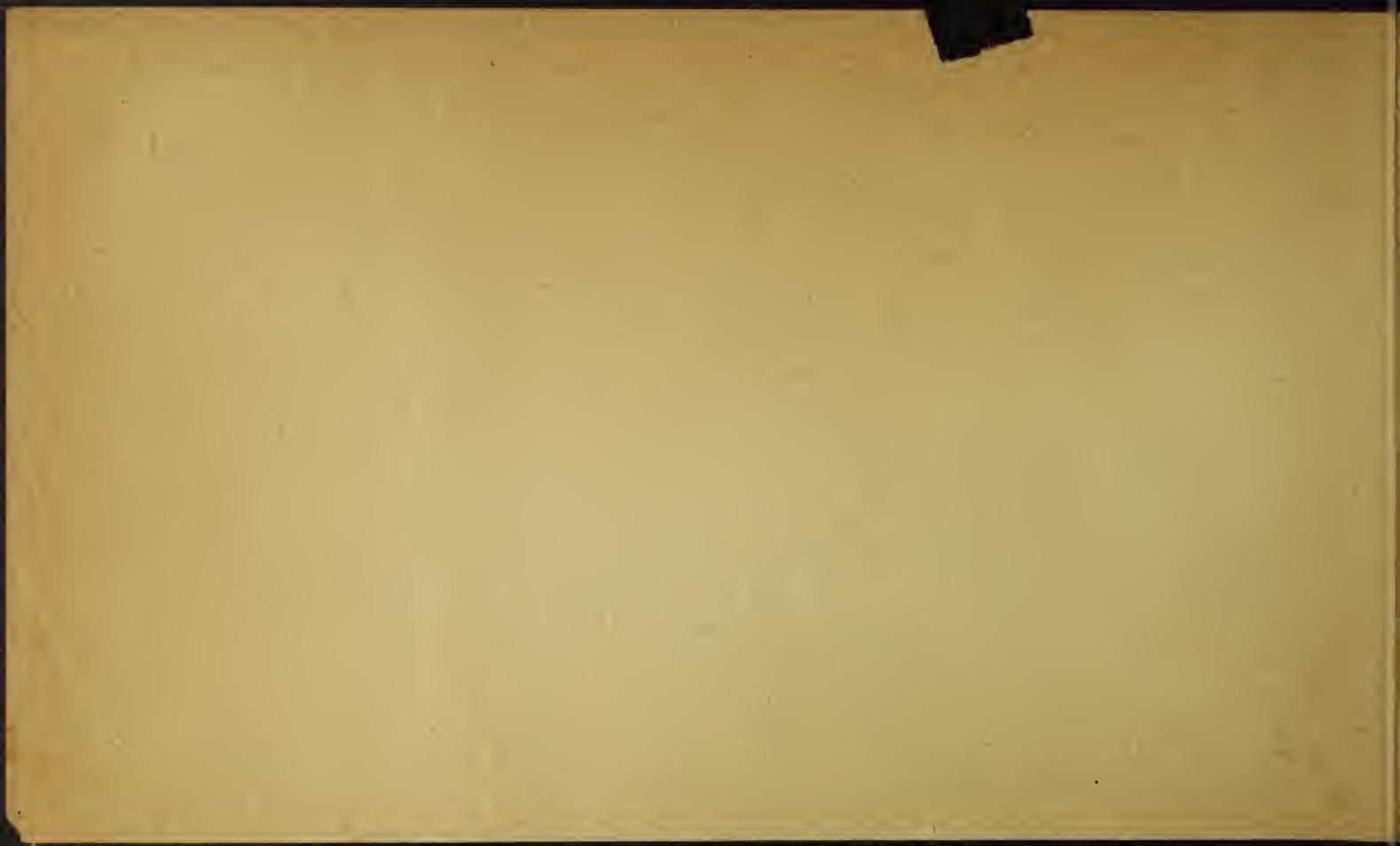
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P. 201 rising.

THE
MODERN COLLECTION
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Sacred Music:
CONTAINING

The RUDIMENTS of the ART, and a CHOICE COLLECTION of
Anthems, and Psalm and Hymn Tunes, of every Metre;

CAREFULLY SELECTED FROM ANCIENT AND MODERN AUTHORS.

Adapted to the USE of SCHOOLS and WORSHIPPING SOCIETIES.

BY AN AMERICAN.

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1807
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P R E F A C E.

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

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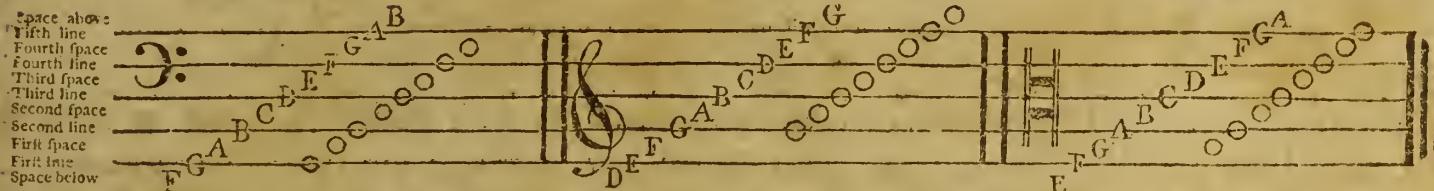
RUDIMENTS OF MUSIC.

LESSON I.

Bass stave.

Tenor and Treble stave.

Counter stave.



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

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

LESSON II.

WHERE there are no flats nor sharps, me is in B.
But if B be flat, me is in E | If F be sharp, me is in F
If B and E be flat, me is in A | If F and C be sharp, me is in C
If B, E and A be flat, me is in D | If F, C and G be sharp, me is in G
If B, E, A and D be flat, me is in G | If F, C, G and D be sharp, me is in D

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

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

LESSON III.

Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
Notes.	—	—	—	—	—
Rests.	—	—	—	—	—

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

LESSON IV.

A stave		IS five lines and their spaces, calculated to contain the twelve different sounds or degrees in music.	A hold		Connected together with a slur, in which case both should be sung the last time.
A ledgerline		Is added when notes ascend or descend beyond the limits of the stave.			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.
Tied notes		Implies that as many as are tied together should be sung to one syllable.			Directs the performer to sing and pronounce the note to which it points, emphatically.
Tenor and treble cliff.		The cliff is the first character affixed to a tune. It is considered as the key to open the scale of characters, and fully determines their import. If the cliff be moved from its usual place (which in some instances it is) it transposes the whole stave, by carrying the letter it naturally stands on with it. In general the tenor and treble cliff stand on G; the counter on C; and the bass on F.	A mark of distinction		Diminishes the three notes, to which it is affixed, to the time of two.
Counter cliff.			Figure		Adds to a note at the right hand of which it stands, one half of its original length.
Bass cliff.			A point		Directs the performer to sing all the notes which it includes to one syllable.
A flat	b	Set before a note serves to lower the sound one degree, or semi-tone.	A slur		At the end of a stave, shews where the first note stands in the succeeding stave.
A sharp	×	Set before a note serves to raise the sound one degree.	A direct		Divides the time into equal parts.
<i>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.</i>					
A natural	¶	Restores a note, made flat or sharp, to its primitive sound.	A bar		Shews the end of a strain.
A repeat	:S:	Directs the performer to sing the same word or strain twice.	A double bar		
Figures	1 2	At the end of a strain, direct the performer back to a repeat, leaving the note under figure 2 unfused the first time, and the note under figure 1 unfused the last time, unless both figures are con-	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, **C** 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, **A** 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 **B** 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 **D** 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, **E** 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, **F** Contains three crotchets in a bar—beat and accented like the first—about one third part quicker.

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

COMPOUND TIME MOODS.

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

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

LESSON VI.

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

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

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

The image shows four horizontal musical staves, each consisting of a single bass line. The first example (Ex. 1) has a bass line ending on a note with a sharp sign (#), indicating a major key. The second example (Ex. 2) has a bass line ending on a note with a flat sign (b), indicating a minor key. The third example (Ex. 3) has a bass line ending on a note with a sharp sign (#), indicating a minor key. The fourth example (Ex. 4) has a bass line ending on a note with a sharp sign (#), indicating a major key. Below each staff, the text 'faw fol law.' is written, followed by a bar line and the number '2 2' under the first example, '2 1' under the second, '2 1' under the third, and '2 2' under the fourth.

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

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

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

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

No performer should sing a solo, or any other strain which belongs to a different part, without particular desire. A school or choir should

have more than one half the voices on the bass. Where this is not practicable, a bass viol would be of great service, if it be judiciously played.

OF PRONUNCIATION.

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

OF ACCENT.

ACCENT is another very important part of music, which is inseparably connected with good pronunciation: It is properly an agreeable swell or force of the voice; but it is often erroneously applied to the notes, more like marks of distinction than otherwise. If the poetry be good, and the music well adapted to it, the accents will fall on those parts of the bars, in the different moods of time, which are pointed out in the fifth lesson; but where the music does not coincide with the proper emphasis of the words, it should give way, or bend to the words. Nothing is more common than false accenting, the principal occasion of which is harsh or loud singing. Many singers make two accents on one note, more particularly on a pointed note in binary time, which immediately precedes a *fuge* or *repeat*, which they

break off with such violence, as is truly shocking to a delicate ear, in order to prevent a second accent on the word or syllable to which this injudicious practice effectually tends to prevent *soft* and *graceful* they are adapted. The same precaution is necessary in all moods of singing, and renders the most pleasing compositions disgusting to the time wherever an instance of this kind occurs.

Of SOFT SINGING.

IN a school, or choir, where soft music is successfully inculcated, it would be difficult for an attentive observer to point out many imperfections. Soft music is always accompanied with graceful motion, just expression, proper accent, and captivating harmony. On the other hand, harsh singing is attended with convulsive motion, bad pronunciation, misapplied accent, and a disgusting jarring. The latter is too just a description of the present mode of singing, occasioned

in a great measure by a mistaken idea, which many entertain, that

good music consists principally in singing loud ; but just the reverse of this is the case. In performing *fortes* and *fortissimos*, the voice should not be extended beyond its natural elevation ; in performing *pianos* the voice should be reduced to as small a degree of sound, as will just admit of intelligible pronunciation ; and in all common strains, a medium should be constantly observed, neither so faint, as to dwindle into indifference, nor so loud as to admit of a single harsh tone. Such a 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,

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, the beauty of the subject is obscured, and confusion introduced. Hence we learn that the subject and occasion should govern the movement..

Of SYNCOPATION.

IT is very difficult to do justice to the composition where notes are driven through bars, and otherwise interfere with the natural course of time and accent, without an able instructor. The common practice is very injudicious and erroneous. In the 3d mood of common time, where a minim stands between two crotchets, it is common to perform them like four crotchets, which destroys the intention of the author, and greatly injures expression. Where the first crotchet and succeeding minim are slurred together, they should be sung as smooth as possible,

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

OF GRACES and ORNAMENTS.

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

MUSICAL TERMS, EXPLAINED.

ADAGIO, the slowest movement.

Affettuoso, affectionately.

Air, the leading part.

Allegro, a quicker movement.

Allegretto, not so quick as Allegro.

Andante, the 3d degree of movement; distinctly.

Andantino, quicker than Andante.

Bass, the lowest part in harmony.

Binary time, two equal motions in a bar.

Choro Grando, grand chorus.

Con Dolce, with sweetness.

Con Furia, with boldness.

Crescendo or Cres. increasing or swelling.

Da Capo, close with the first strain.

Diminuendo or Dim. to diminish the sound.

Duetto, two parts sung together.

Espressivo, expressively.

Forte or For. strong and loud.

Fortissimo or Fortis. louder than Forte.

Fuge, where the parts fall in one after another.

Grave, slow and solemn.

Largo, the 2d degree of movement.

Larghetto, not so slow as Largo.

Moderato or Mod. slower than the usual time.

Mezza or Mez. between Forte and Piano.

Piano or Pia, soft.

Pianissimo or Pianis. very soft.

Plaintive, mournfully.

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

Solo, one part alone.

Transition, passing gracefully.

Trio, three parts.

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

Unison, two or more voices on one sound.

Vigoroso, with energy and vigor.

Vivace, in a lively style.

Volti, turn over.

THE
MODERN COLLECTION.

Alpha. C. M.

Words from Hervey's Meditations.

The musical score consists of two staves. The top staff is for the voice, starting with a treble clef, common time, and a key signature of one sharp. It features a vocal line with various note values and rests. The bottom staff is for the piano, also in common time and one sharp, providing harmonic support with sustained notes and chords. The vocal line begins with a half note, followed by eighth and sixteenth note patterns, and includes several rests. The piano part provides a steady harmonic foundation throughout the piece.

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

A

The Lord descended from above, And bow'd the heav'n's most high, And under - rati. his feet he
cast The darkness of the sky. On cherub and on cherubim Full royally he rode, And

Majesty Continued.

3

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

Bangor. C. M.

Words by Dr. Watts.

Largo.

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

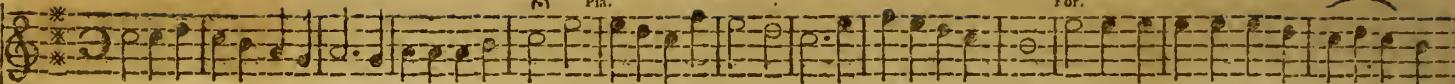
Smyrna.

C. M.

Words by Dr. Watts.

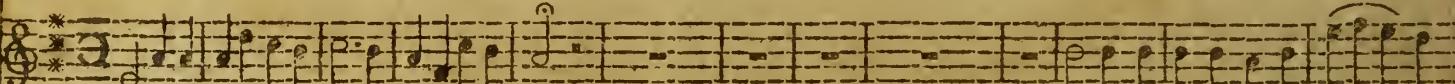
Pia.

For.



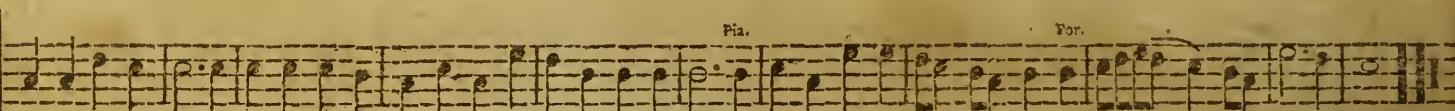
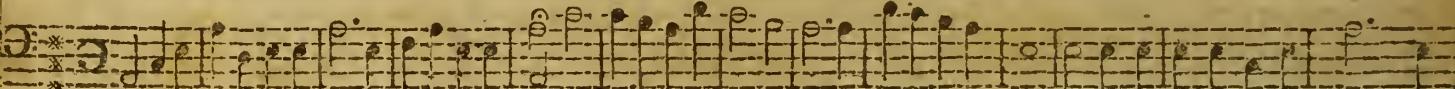
Go mourning all their days!

Thou art the earnest of his love, The



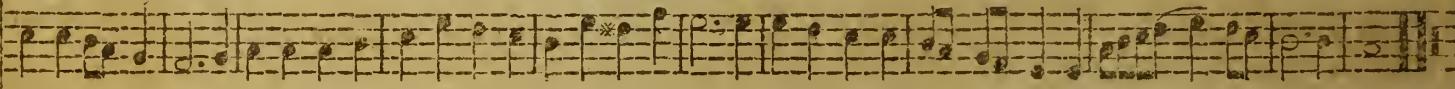
Why should the children of a King

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



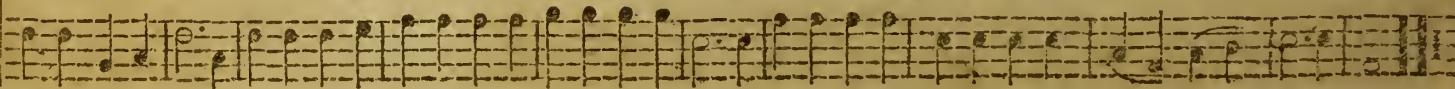
pledge of joys to come,

Will safe convey me home.



And thy soft wings, celestial Dove,

And thy soft wings, &c.



Confidence.

L. M.

Words by Alleine.

5



Air.

I feel my Saviour's cheering voice.

And longs to join immortal lays.



Now can my soul in God rejoice,

My heart awakes to sing his praise,

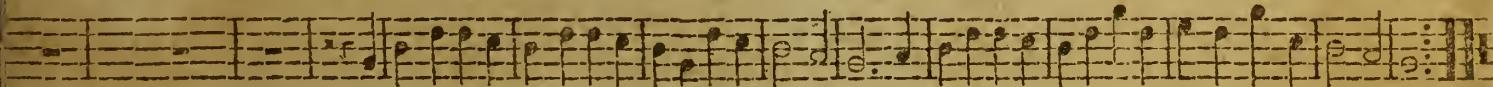
Hold me, O Jesus, in thine



Pia.

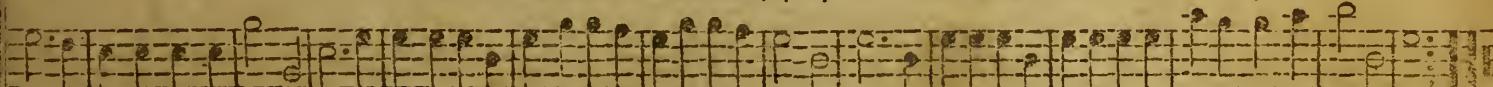
For.

And cheer me with immortal charms,



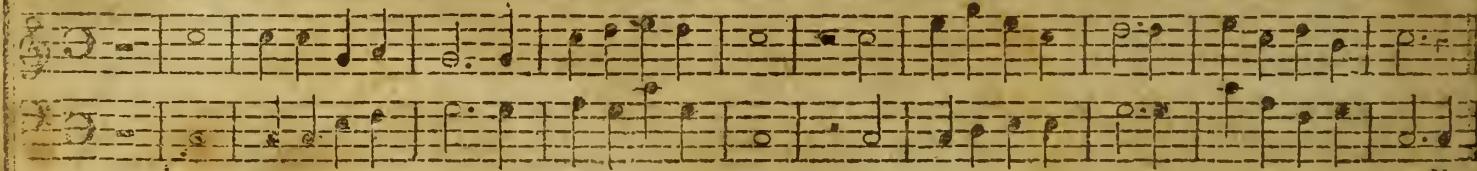
arms,

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

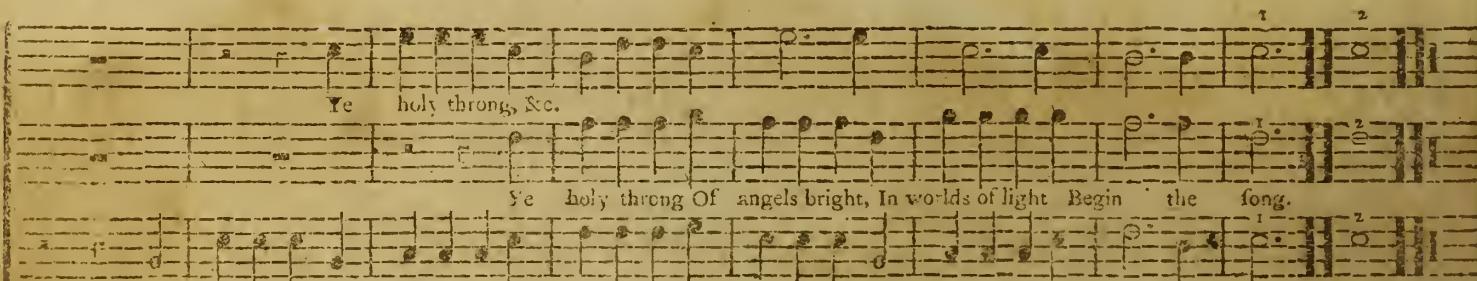




Ye tribes of Adam join, With heav'n and earth and seas, And offer notes divine To your Creator's praise.



Ye holy throng,



Ye holy throng Of angels bright,



Ye, &c.

A handwritten musical score for the hymn "Chester". It consists of two systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. The second system continues with a treble clef, a common time signature, and a key signature of one sharp. The music is written on five-line staves with various note heads and stems.

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

Africa: C. M.

Words by Dr. Watts.

A handwritten musical score for the hymn "Africa". It consists of two systems of music. The first system starts with a bass clef, a common time signature, and a key signature of one flat. The second system continues with a bass clef, a common time signature, and a key signature of one flat. The music is written on five-line staves with various note heads and stems.

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

Paris.

I. M.

Words by Dr. Watts.

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

Fairlee.

L. M.

Words by Dr. Watts.

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

Commemoration. C. M.

Words by Dr. Watts.

Original.

19

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, C major, and consists of two systems. The first system ends with a double bar line and a repeat sign, indicating a return to the beginning. The second system begins with a bass clef and a key signature of one sharp. The vocal parts sing in unison, while the piano part provides harmonic support. The lyrics describe the lamb being slain and the resulting salvation.

Worthy the lamb that dy'd they cry.
To be ex - alt - ed thus,
Worthy the

Pia. Cres. For.

lamb our lips reply, For he was slain for us, For he was slain for us, For he was slain for us.

B

Spring, an Ode.

Words Anon.

Original.

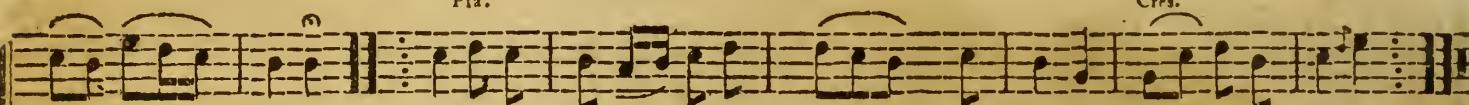
Mod.



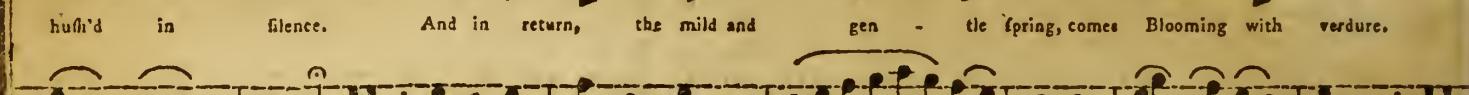
Air.



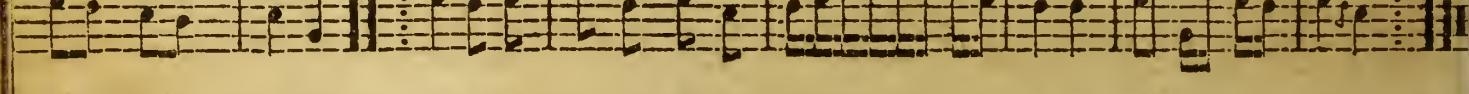
Pia.



Cres.



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



S P R I N G, an O D E. Continued.

23

II.

See how the mild and vernal clouds come floating,
On the soft Aether, charg'd with copious flowers ;
Balmy and gentle they distill in plenty.

All hearts rejoicing.

III.

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

IV.

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

V.

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

VI.

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

VII.

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

VIII.

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

IX.

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

X.

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

XI.

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

XII.

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

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

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

Rapture. Continued.

13

A musical score for two voices and piano. The vocal parts are on treble and bass staves. The piano part is on a separate staff below. The music consists of four staves of six measures each. The lyrics are: "To shew thy love by morn-ing light, And talk of all thy truth at night."

Ode to Harmony.

Words by Garrick.

Original.

Sym.

Air.

Pia.

A musical score for three instruments: Symphonia (Sym.), Air (piano), and Pia. (piano). The vocal part is implied by the lyrics. The music consists of three staves of eight measures each. The lyrics are: "Hail, hail music, hail music sweet in - chantment hail. Like po-

Ode to Harmony. Continued.

Pia.

Cres.

Sym.

Mez. Pia.

Musical score for piano and orchestra, measures 14-15. The score consists of four staves. The top staff is for the piano (Pia.), featuring eighth-note patterns. The second staff is for the orchestra (Cres. and Sym.), showing sixteenth-note patterns. The third staff is for the piano (Mez. Pia.), also with eighth-note patterns. The fourth staff is for the orchestra (Mez. Pia.), showing sixteenth-note patterns. The lyrics "tent spells thy powers prevail," "On wings of rap - ture borne a." are written below the staves.

Pia.

For.

way, All nature owns thy u - ni - ver - sal sway, All nature owns thy u - ni - ver - sal sway.

Musical score for piano and orchestra, measures 16-17. The piano part (Pia.) continues with eighth-note patterns. The orchestra part (For.) begins with eighth-note patterns. The lyrics "way, All nature owns thy u - ni - ver - sal sway, All nature owns thy u - ni - ver - sal sway." are written below the staves.

Musical score for piano and orchestra, measures 18-19. The piano part (Pia.) continues with eighth-note patterns. The orchestra part (For.) continues with eighth-note patterns. The lyrics "way, All nature owns thy u - ni - ver - sal sway, All nature owns thy u - ni - ver - sal sway." are written below the staves.

Ode for Easter.

Words taken from Lady Huntington's Collection.

Original.

15

Sym.

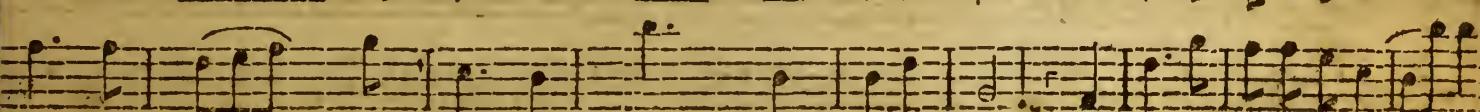
For.

Air.

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



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



Ode for Easter. Continued.

Pia.

For.

Sym.

Vivace.

gain, whilst fragrant odours fill the blissful plain,

Worthy

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

Ode for Easter. Continued.

17

Grave.

Lord of all. Ye princes rulers pow'rs o - bey And low be - fore his footstool

Affettuoso.

fall.

The deed was done, the lamb was slain, The groaning earth The burthen bore, the -

Ode for Easter. Continued.

Vivace.

groaning earth the burthen bore.

He rose, he lives, he lives to reign, Nor

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

Ode for Easter. Continued.

19

Treble Solo.

Pia.

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

Rep. For.

tribute pour be - fore his seat And hail the tri - umphs of our king.

Bass Solo.

Wisdom and strength are his alone, He rais'd the topstone shouting grace,

Honour has built his loft - ty throne, And glo - ry shines up - on his face.

Ode for Easter. Continued.

Pia.

For.

Pia.

For.

From heav'n, from earth, loud bursts of praise,
From heav'n, from earth, loud bursts of
praise The mighty blessings shall proclaim,
Blessings that earth to glory raise The purchase

Ode for Easter. Continued.

21

For.

Fortiss.

Pia.



Cres.

note prolong

The lamb shall ever reign

The lamb shall ever ever

Cre - ations voice the note prolong,

Ode for Easter. Continued.

Sym.

reign The lamb shall ever ever reign.

Pia. Pia. Pia.

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

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

Ode for Easter. Continued.

23

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

Weston Slavel. C. M.

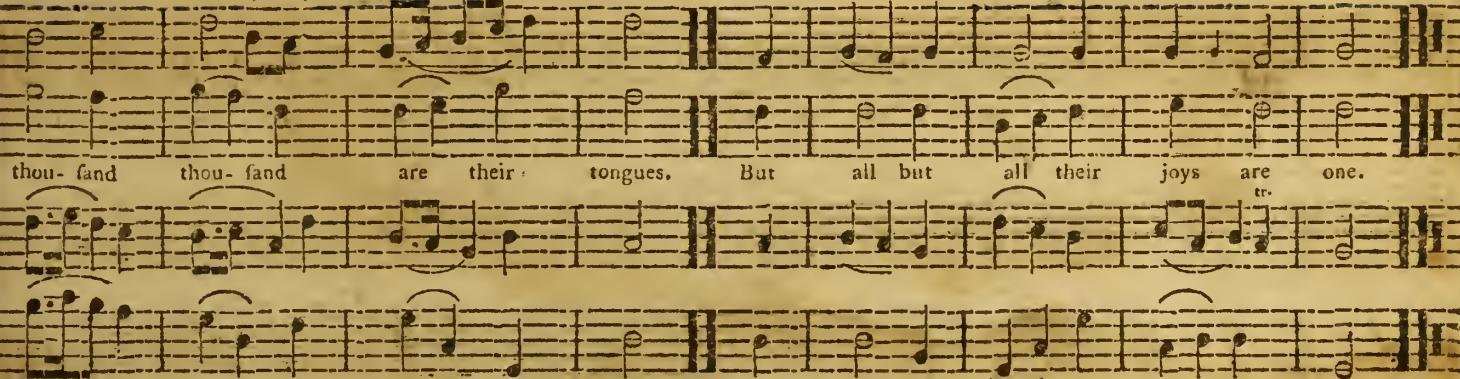
Words by Dr. Watts.

Come let us join our cheerful songs With An-gels round the throne,

Ten thou-sand thou-sand are their tongues, But all their joys are one. Ten tr.

Weston Flavel. Continued.

25



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

A musical score for Maryland, L. M. Words by Dr. Watts. The music is written for two voices and consists of four staves of music. The lyrics are as follows:

My soul thy great Cre-a-tor praise When cloth'd in his ce-
lestial rays, He in full Ma-jes-ty ap-pears And like a robe his glo-ry wears.

Love Divine. P. M.

Words by the Rev. George Whitfield.

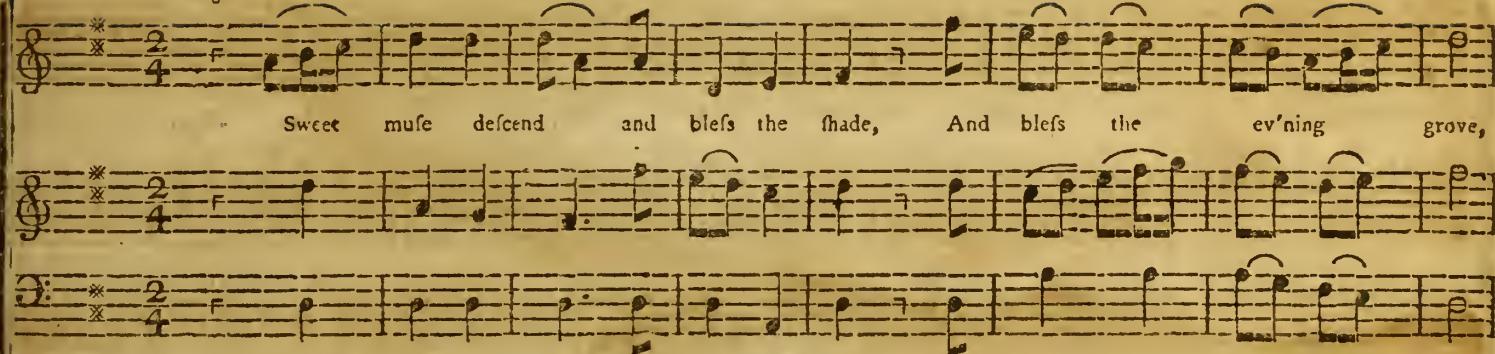
Love di vine aM love ex cell ing, Joy of heav'n to earth come down,
Fix in us thy hum ble dwell ing, All thy faith ful mer cies crown.

Je-sus thou art all com-pas-sion, Pure un-bound-ed love thou art;

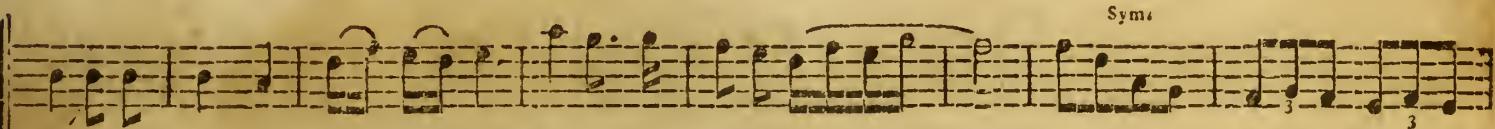
Vi-fit us with thy Sal-va-tion, En-ter ev-ry trem-bl ing heart.

Apollo. C. M. Words by Dr. Watts. Original. 27

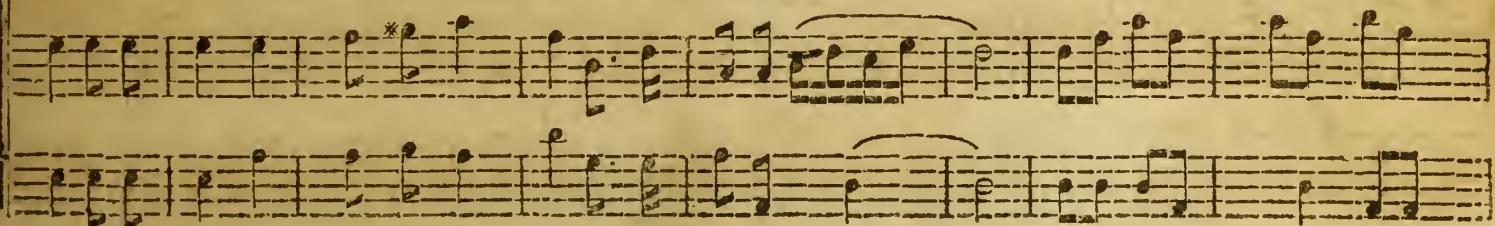
Largo.



Sym.



Business and noise and day are fled, And ev'ry care but love.



Apollo. Continued.

A handwritten musical score for two voices and piano. The top staff consists of two vocal parts (Soprano and Alto) and a piano part. The lyrics for the first section are: "Je - sus, Je - sus, Jesus has all my pow'r's possest," followed by a repeat sign and a section of piano chords. The bottom staff consists of two vocal parts (Tenor and Bass) and a piano part. The lyrics for the second section are: "My hopes, my fears, my joys, He the dear Sov - 'reign of my breast, Shall still command," followed by a section of piano chords.

Je - sus, Je - sus, Jesus has all my pow'r's possest,

My hopes, my fears, my joys, He the dear Sov - 'reign of my breast, Shall still command

Apollo. Continued.

29

Pia.

Sym.

my voice,

His charms shall

Loud.

make my num - bers flow, And hold the fall - ing, falling, falling,

Apollo. Continued.

Duet. soft.

falling floods. Whilst si - lence sits on ev - ry bow, And

bends the list'ning woods, Whilst si - lence sits on ev - ry bow, And

Apollo. Continued.

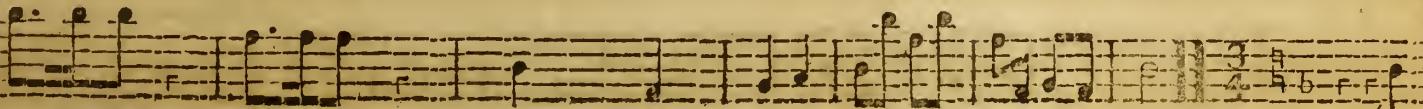
31

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

Sym.

Affettuoso.

I'll



Apollo. Continued.

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

A musical score for two voices. The top staff is for soprano and the bottom staff is for alto. The music consists of two staves of five measures each. The lyrics are: "myself - tic mark, That Je - sus dy'd, dy'd, dy'd, that". Measure 1: Soprano has a half note, Alto has a quarter note. Measure 2: Soprano has a half note, Alto has a quarter note. Measure 3: Soprano has a half note, Alto has a quarter note. Measure 4: Soprano has a half note, Alto has a quarter note. Measure 5: Soprano has a half note, Alto has a quarter note.

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

Apollo. Continued.

33

Vivace.

Jesus dy'd for me.

The swains shall wonder when they

read, In - scrib'd on all the groves, That heav'n it - self came down and bled, To

Apollo. Continued.

win a mortal's love.

Sym.

Adagio.

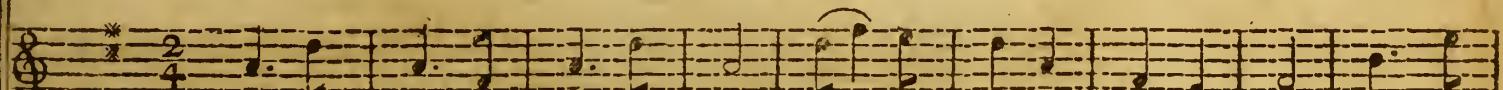
Hal - le - lujah, Halle - lujah, Amen, Amen.

Ascension.

Words from Hart's Hymns.

35

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



Soft.

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



Ascension. Continued.

Loud.

conqueror gaze, Seraphs glow with brighter blaze; Each bright or- der of the

Hail him, hail him, Hail him as he passes

sky, Hail him as he passes by,

Hail him as he passes by,

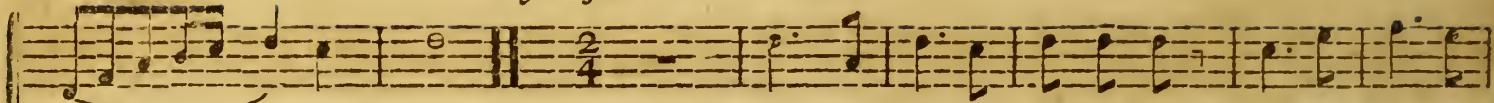
Ascension. Continued.

37

, by, Hail him as he pass- es by Saints the glori'ous

Hail him, hail him,

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

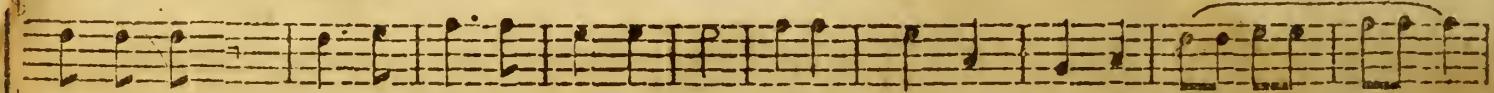
Ascension. Continued.

roll'd in ' blood.

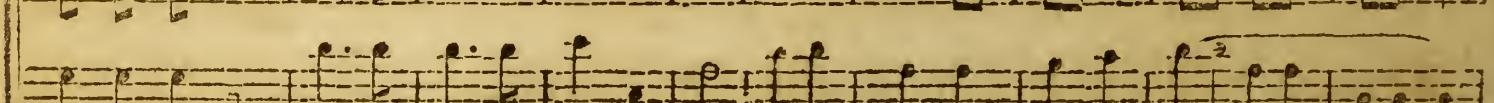
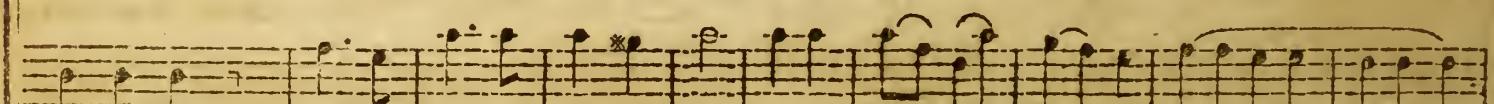
Heav'n its king congrat - ulates, Opens wide her



Lou'd.



golden gates : Angels songs of vi&gt;try bring, All the blissful regions ring,



Ascension. Continued.

39

All the blissful,

All the blissful re - gions,

ring.

Sin - ners join the

All the blissful regions ring.

All the blissful re - gions ring.

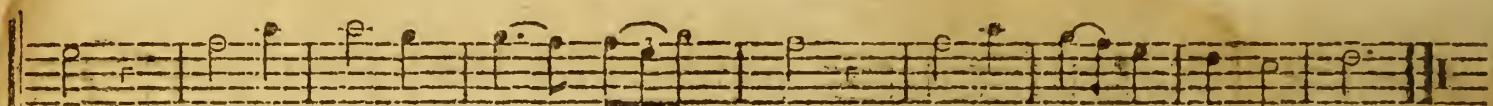
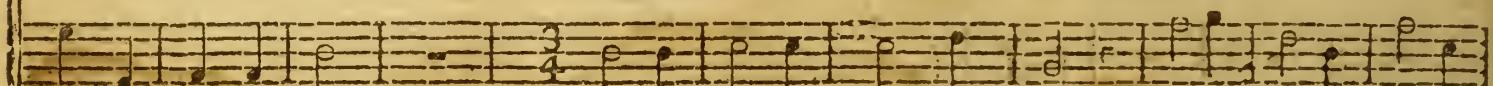
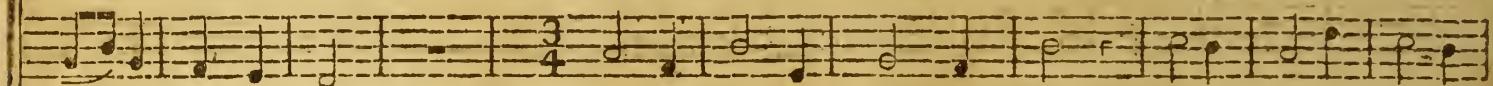
heav'ly pow'rs, For redemption all is ours; None but burden'd sinners prove, Blood-bought

Ascension. Continued.
Mezzoforte.

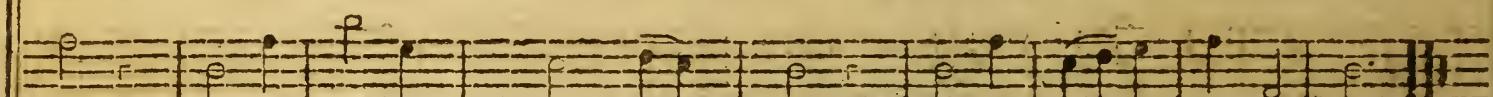


pardon dying love.

Hail; thou dear; thou wor - thy Lord; Holy Lamb, incarnate



Word! Hail, thou suff'ring son of God! Take the trophies of thy blood.



Anthem. Luke, 2d chapter.

41

Be - hold I bring you glad - tid - ings glad - tid - ings of joy, which shall

3
43
43
4

be to all people.

Be - hold I bring you glad - tidings, glad - tid - ings of

Anthem. Continued.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is arranged in four systems, each consisting of two staves. The top staff is for the soprano, the middle staff for the alto, and the bottom staff for the tenor/bass. The piano part is on the left side of the page. The vocal parts are divided into two sections, each with two endings (1 and 2). The lyrics are written below the notes. The score is on aged, yellowed paper.

joy, which shall be to all people.

For unto you, unto you is

born this day, in the city of David, in the ci - ty of David.

in the ci - ty of David.

born this day, in the city, &c.

Anthem. Continued.

43

Anthem. Continued.

43

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

Anthem. Continued.

A musical score for three voices or instruments, consisting of three staves of five-line music. The lyrics are written below the notes. The first two staves begin with a treble clef, while the third staff begins with a bass clef. Measure 1: "tidings, glad tid - ings of joy," with a bracket under "tidings" and another under "joy." Measure 2: "glad tid - ings of joy." Measure 3: "people," with a bracket under "people." Measure 4: "And this shall be a sign" followed by "un - to you". The score includes various musical markings such as fermatas, slurs, and dynamic signs like forte and piano.

tidings, glad tid - ings of joy,

glad tid - ings of joy,

people,

And this shall be a sign un - to you

Anthem. Continued.

45

A handwritten musical score for a three-part anthem. The music is written on six staves, each consisting of five horizontal lines. The vocal parts are likely soprano, alto, and bass. The lyrics are written below the staves, corresponding to the musical phrases. The score includes various musical markings such as dynamic signs (e.g., forte, piano), rests, and time signatures (e.g., common time, 2/4 time). The vocal parts are separated by vertical bar lines, and the accompaniment part is indicated by a bass clef and a bass staff.

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

ger,

ly . . . ing in a man- ger.

And

Anthem. Continued.

Lively

sudden - ly there was with the angel a multi - tude of the hea -

And sudden - ly there was with the angel a mul - ti - tude of the hea -

And sudden - ly there was with the an - gel a mul - ti - tude

And sudden - ly there was with the an - gel a

v'n - - ly, heav'ly, heav'ly, host. 1 2 Slow.

v'n - - ly, heav'ly, heav'ly, host. 1 2

of the heav'n - ly host, 1 2 pian -

mul - ti - tude, of the heav'ly host,

Anthem. Continued.

47

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) on five-line staves. The music consists of two systems. The first system begins with a soprano vocal line, followed by an alto line, and then a tenor/bass line. The lyrics for this system are: "Glory to God in the highest, glory to God in the highest, and on earth peace, peace, highest, glory to God in the highest, and on earth peace, peace," with the last two lines repeated. The second system begins with an alto vocal line, followed by a soprano line, and then a tenor/bass line. The lyrics for this system are: "ing God and saying". The score is written in common time, with various note values including eighth and sixteenth notes, and rests. Measure numbers 1 through 12 are visible above the staves. The page number 47 is located in the top right corner.

Anthem. Continued.

A handwritten musical score for a four-part anthem. The score consists of eight staves of music, each with a key signature of one sharp (F#) and a common time signature. The vocal parts are labeled as follows: Bass (Bass), Tenor (Tenor), Alto (Alto), and Soprano (Soprano). The lyrics are integrated into the music, appearing below the bass and tenor staves. The lyrics read: "good will to - - - wards men. Hal- le- lu- jah, Hal. Hal. Hal." and "Hal. Hal. Hal. Hal- le - - lu - jah." The music features various note values including eighth and sixteenth notes, and rests. The score is written on aged, yellowed paper.

Brisk.

Anthem from sundry Scriptures.

49

The musical score consists of four staves, each with a different vocal range: soprano (top), alto, tenor, and bass (bottom). The music is written in common time with a key signature of one sharp (F#). The vocal parts are accompanied by a piano or organ part, indicated by a treble clef and a bass clef with a 'P' below it. The lyrics are integrated into the music, appearing below the staves. The first section of the anthem includes the lyrics: 'Arise, Arise, shine, shine, O'. The second section begins with 'For thy light', followed by 'Zion, for thy light is come, and the glory of the Lord is'. This section is repeated with the lyrics 'For thy light, &c.'. The final section concludes with 'For thy light, &c.'.

Arise,
Arise, shine, shine, O

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

For thy light, &c.

For thy light, &c.

Anthem. Continued.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and organ. The music is written on five-line staves. The vocal parts are in common time, and the organ part is also in common time. The vocal parts are mostly in soprano, alto, and tenor/bass ranges. The organ part uses various stops and dynamics. The score includes lyrics in English, such as "And the glo", "ris'n up - on thee", "The", "ry, &c.", "of the Lord is ris'n up - on thee and the glo", and "glory, &c.". The score is divided into two systems by a vertical bar line. The first system ends with a repeat sign and a double bar line. The second system begins with a single bar line and continues with the lyrics mentioned above. The score is written in black ink on aged paper.

And the glo

ris'n up - on thee,

The

ry, &c.

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

glory, &c.

Anthem. Continued.

51

A handwritten musical score for three voices (Soprano, Alto, Tenor) and organ. The music is written on five systems of five-line staves each. The vocal parts are in common time, and the organ part is also in common time. The vocal parts are mostly in soprano range, with some alto entries. The organ part features sustained notes and chords. The lyrics are integrated into the music, appearing below the staves. The score is dated '1792' at the bottom right.

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

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

Anthem. Continued.

A musical score for four voices or instruments, consisting of four staves of music with corresponding lyrics. The music is written in common time with various note heads and stems. The lyrics are as follows:

of thy rif - ing, And the Gen - tiles shall come to thy light, and
kings, and kings to the bright - ness of thy rif - ing. Sing, sing,

Anthem. Continued.

53

A handwritten musical score for three voices. The music is written on five-line staves. The vocal parts are:

- Bass:** The bottom staff consists of bass notes primarily in the F clef. It includes lyrics such as "sing O heav'n and be joy-ful O earth," "for be - hold," "tidings," "be - hold I bring you glad tidings," and "glad tidings, glad".
- Tenor:** The middle staff consists of tenor notes primarily in the C clef. It includes lyrics such as "for be - hold," "glad," "tidings, glad," and "glad tidings, glad".
- Soprano:** The top staff consists of soprano notes primarily in the G clef. It includes lyrics such as "for be - hold I bring you glad tidings," and "glad tidings, glad".

The score features various dynamics like **p** (piano), **f** (forte), and **F** (fortissimo). Measures are separated by vertical bar lines. The music concludes with a final measure ending in "glad".

Anthem. Continued.

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

Anthem. Continued.

55

A handwritten musical score for three voices (Soprano, Alto, and Bass) on five-line staves. The music consists of two systems of measures. The vocal parts are labeled "Soprano", "Alto", and "Bass". The lyrics are written below the notes, with some words underlined and others in regular text. The score includes various musical markings such as dynamic signs (e.g., forte, piano), rests, and slurs. The first system starts with a soprano note, followed by alto and bass entries. The lyrics include "glad", "tidings", "of great", "joy", "all people", and "glad tidings". The second system continues with "glad", "tidings", "glad", "tidings", "glad", "tidings", "glad", "tidings", "glad", "tidings", "glad", "joy", "glad", "tidings", "glad", "tidings", "glad", "tidings", "glad", "tidings", "glad", "tidings", "glad", "glad". The score is written on aged paper with a light beige background.

glad tidings of great joy,
all people, glad tidings, glad tidings, gl ad tidings
glad
ad tidings, glad tidings, glad tidings, glad
tidings of great joy, glad tidings, gl ad tidings, ad
ad tidings, glad tidings, glad tidings, glad tidings, glad
tidings glad

Anthem. Continued.

A handwritten musical score for a three-part anthem. The score consists of six staves of music, each with a different vocal line. The vocal parts are labeled as follows:

- Top staff: "tidings of great joy,"
- Middle staff: "tidings, glad tidings, gl ad tidings of great joy, which shall
- Second middle staff: "tidings of great joy,"
- Bottom staff: "glad tidings"
- Second bottom staff: "be to all people,"
- Third bottom staff: "to all, all, a ll people."

The music includes various note heads (circles, squares, diamonds) and rests, with some notes connected by horizontal lines. Measure numbers are present at the beginning of several staves. The score is written on aged, yellowed paper.

Anthem. Continued.

57

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

Saviour, a Saviour, who is Christ the Lord.

Anthem. Continued.

Anthem. Continued.

59

born,

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

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

Anthem. Continued.

1 For.

1 peace. 2 Amen, halle - lujah, Amen, halle - lujah, Amen a.

1 2

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

C C C

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

61

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

Air, Sym.

The musical score consists of three staves of music. The top staff is in G major, the middle staff is in G major, and the bottom staff is in C major. The lyrics are integrated into the music, appearing below the notes. The first two staves begin with the same melody, followed by a vocal entry with the words "Come charity, Come charity with". The third staff begins with a different melody, followed by a vocal entry with the words "goodnes crown'd encircled in thy heav'nly robe," and "Diffuse thy blessings all a.". A label "Sym." is placed above the third staff.

Come charity, Come charity with

goodnes crown'd encircled in thy heav'nly robe,

Sym.

Diffuse thy blessings all a.

Ode. Continued.

Sym.

round, to ev'ry corner of the globe.

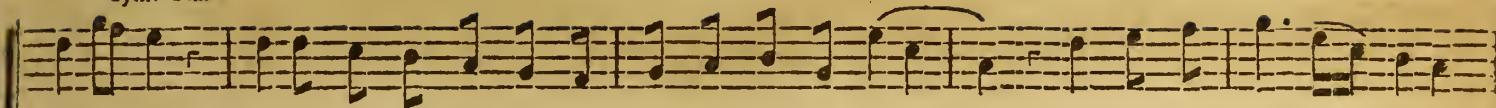
See where she comes with

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

Ode. Continued.

53

Sym. Pia.

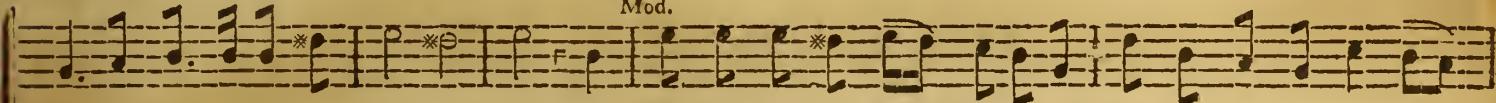


See where she comes with pow'r to bless, with open hand,

See where she comes with pow'r to



Mod.



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

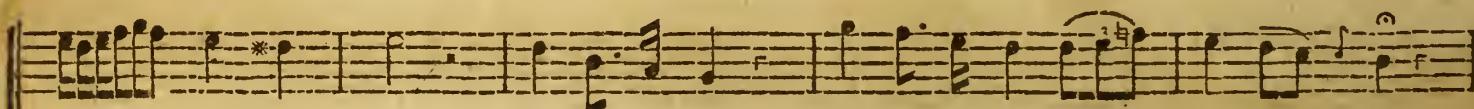
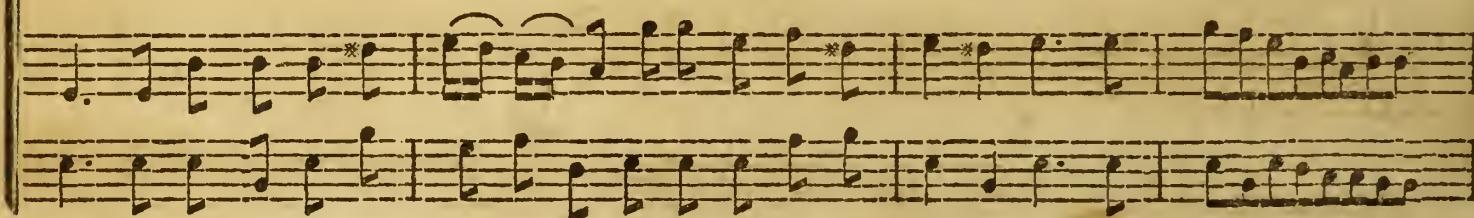


Ode. Continued.

Sym.



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



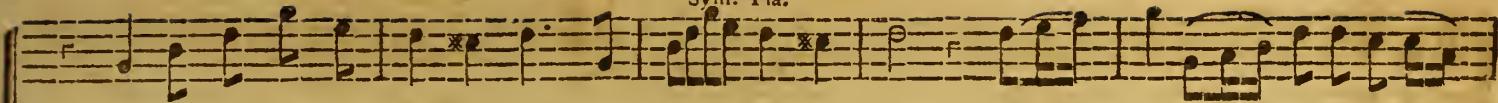
Come charity, Come charity with goodness crown'd,



Ode. Continued.

55

Sym. Pia.



Encircled in thy heav'nly robe,

Dif - fuse thy blessings all a-



Sym. For.



round, to ev'ry corner of the globe.



Vol. II.

I

Anthem. Psalm 104.

A musical score for three voices (SATB) in common time. The top staff uses a bass clef, the middle staff an alto clef, and the bottom staff a soprano clef. The lyrics are repeated in each section of the score. The music consists of six measures per section, with a repeat sign and endings.

Praise the Lord O my soul,
Praise the Lord O my soul,

Anthem. Continued.

67

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of two systems of music. The top system starts with a piano dynamic and a soprano vocal entry. The lyrics are: "soul, soul, O Lord my God, thou art become exceeding glor' - - - - ous, thou". The bottom system continues with a piano dynamic and a bass vocal entry. The lyrics are: "thou art clothed with art become exceeding glo - - - r'ous, art become exceeding glor'ous, thou art". The music is written on five-line staves with various note heads and rests. The piano parts are indicated by a treble clef and a bass clef with a double bar line and repeat sign.

Anthem. Continued.

thou art with

ma - jesty, and honour, with ma - jesty, with majesty and

Thou with

honour.

Thou art become exceeding

Theu art become exceeding glo . rous,

Thou art become exceeding glo . rous, thou art clothed with majet-

Anthem, Continued.

69

Thou art become exceeding glo - rious, thou art clothed with majes - ty and honour,
thou art become exceeding glo - rious, thou art clothed with majes - ty and honour, thou art become exceeding
thou art clothed with majes - ty and honour, thou art glo - rious,
ty and honour, thou art Thou art clothed
thou art thou art become exceeding
ex - ceed - ing glo - rious, thou art exceeding glo - rious, thou art
become exceeding exceed - ing glo - rious, thou art
Thou art be - come

Anthem. Continued.

The musical score consists of five staves of music. The lyrics are integrated into the music, appearing below the staves. The first staff begins with a melodic line followed by the text "clothed with majesty and honour." The second staff starts with a melodic line followed by "Hal - le - lujah a - men," which is repeated in the third staff. The fourth staff begins with a melodic line followed by "Halle - lu - jah, a - men, halle - lujah," which is also repeated in the fifth staff. The fifth staff concludes with the word "Amen." The music features various note values including eighth and sixteenth notes, and rests. The overall style is a traditional hymn tune.

clothed with majesty and honour.

Hal - le - lujah a - men,

Halle - lu - jah, a - men, halle - lujah,

Hal - le - lu - jah A - men.

A - men. Thou deckest thy - self with light as it

Hal - le - lu - jah A - men, A - men.

Amen.

Anthem. Continued.

7.I

were with a garment, and spreadest out the heav'ns, and spreadest out the heav'ns like a cur-

tain. Who layeth the beams of his chambers in the waters, and maketh the clouds his char'or, his char-

ch

ar

ch

ar

Anthem. Continued.

'ot, and walketh, and walk - - eth, and walketh, and walketh
'ot, and walk - - - eth, and walketh, and walk - - - eth up-on the wings of the wind.

'ot, and walketh, and wa lk-eth, and

He maketh his angels spi - - nits,

He mak - - eth his angels spirits, and his minis - - - - -

Anthem. Continued.

73

He laid the foundations, the foundations

He laid the foun - da tions of the earth,

He laid the foundations, the foundations of the earth,

that it never be re-

ming fire.

that it never be re - mo-

that it never be re - moved,

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

mo - v ed,

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

Vol. II.

K

Anthem. Continued.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of four systems of music. The first system begins with a soprano vocal line and a piano accompaniment. The lyrics are: "O Lord how manifold are thy works, in wisdom thou hast made them all. The earth is full, is full, is full". The second system continues with the soprano and piano. The lyrics are: "full of thy riches.". The third system begins with an alto vocal line and a piano accompaniment. The lyrics are: "The glori'ous majesty of the Lord shall endure for - ev - er; the Lord". The fourth system concludes the piece with a tenor/bass vocal line and a piano accompaniment.

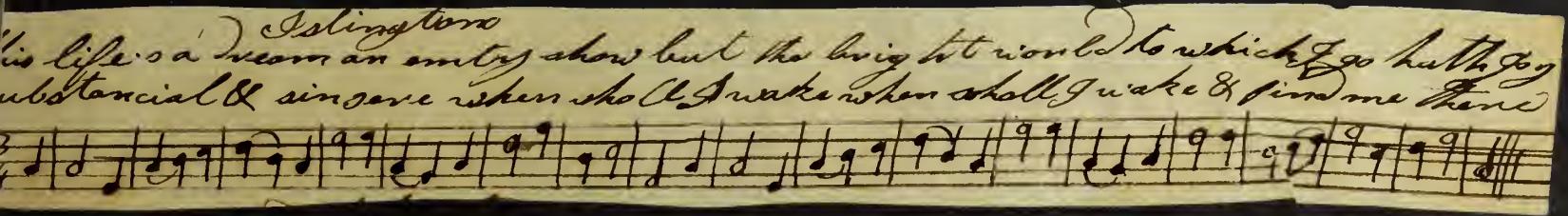
O Lord how manifold are thy works, in wisdom thou hast made them all. The earth is full, is full, is full.

full of thy riches.

The glori'ous majesty of the Lord shall endure for - ev - er; the Lord

Islington

This life is a dream an empty show but the bright world to which I go hath no
substantial & sincere where shall I wake when shall I wake & find me there



لهم إني أنت عدو
أنا محبك و أنا مبغضك
أنا محبك و أنا مبغضك
أنا محبك و أنا مبغضك

Anthem. Continued.

75

shall re - joice, re - joice, shall re - joice,

shall re - joice, shall re - joice, shall re - joice, re - joice in his works.

shall re - joice, shall re - joice, shall re - joice, re - joice,

shall re - joice, shall re - joice, shall re - joice,

Hallelujah, Hallelujah, Hallelujah, Hallelujah, A-

Hallelujah, Hallelujah,

Anthem. Continued.

lujah, Amen, A - men, Halle - lujah,

men, Halle - lujah, A - men, A .. men, Halle - lujah A - men, A - men, Halle - lujah Amen,

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

Halle - lujah Halle - lujah A - men, A - meo, Halle - lujah,

Halle - lu - jah Amen,

Halle - lujah A - men,

Hal - le - lu - jah A - men, A - mer,

men,

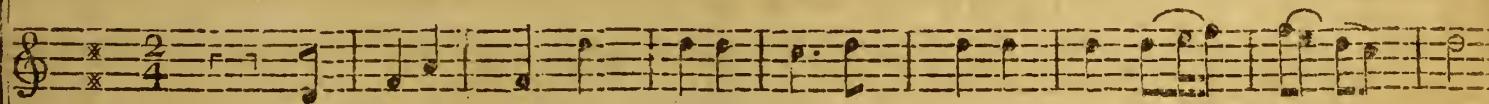
Denmark. L. M.

Words by Dr. Watts.

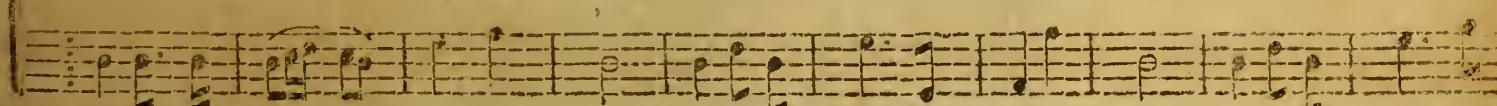
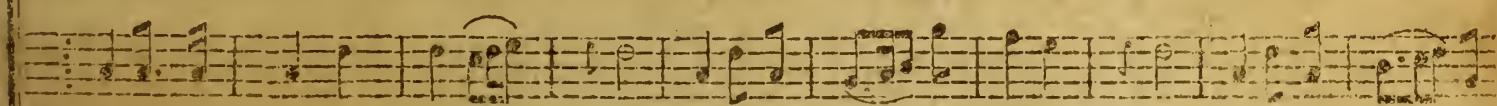
77



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



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



Denmark. Continued.

Soft.

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

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

Denmark. Continued.

79

Loud.

Soft

to his fold a---gain.

We'll crowd thy gates with thank - ful songs, High as the Heavn's our

Loud.

:S: Soft.

Loud.

voi - ces raise, And earth, and earth, with her ten thousand, thousand tongues shall fill thy courts with

:S:

:S:

Denmark. Continued.

Soft.

Loud.

sounding praise, Shall fill thy courts with sounding praise, Shall fill, shall fill thy courts with sounding praise.



:S:

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

:S:



Denmark. Continued.

81

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

Soft.

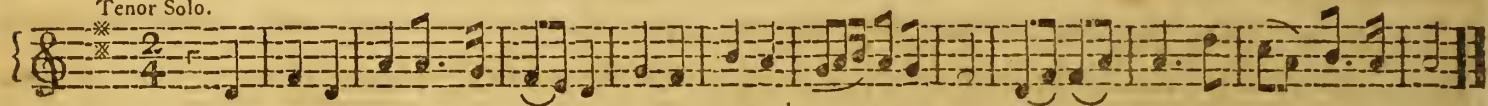
Loud.

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

An Anthem.

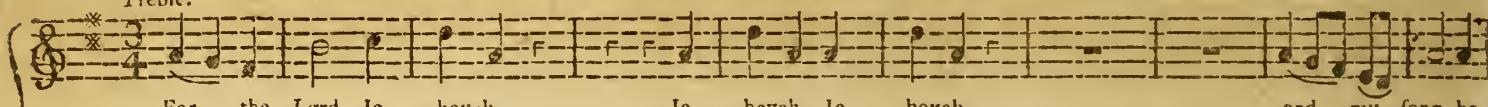
By Mr. WILLIAM SELBY, Organist of the Stone Chapel in Boston, New England. Performed at the opening of the Old South Meeting House in said town.

Tenor Solo.



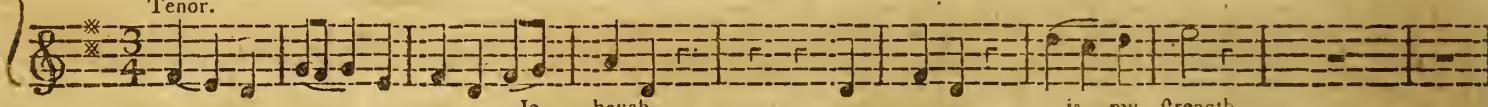
Behold he is my salvation ; I will trust and not be afraid, I will trust and not be afraid.

Treble.



For the Lord Je - hovah, Je - hovah, Je - hovah, and my song, he

Tenor.



Je - hovah, Je - hovah, is my strength,



al - fo is become my sal - vation he al - fo is be - come my sal - vation.



Anthem. Continued.

83

A handwritten musical score for a four-part anthem. The score consists of eight staves of music, divided into two systems by a vertical bar line. The top system contains four staves, and the bottom system contains four staves. The music is written in common time (indicated by a '4') and includes various note values such as eighth and sixteenth notes. The vocal parts are labeled with their names: Treble, Alto, Bass, and Tenor. The lyrics are integrated into the music, appearing below the corresponding staves. The first system's lyrics are: "Je - hovah," "For the Lord Je - ho - vah," "Je - hovah," and "Je - hovah," followed by a repeat sign and another "Je - hovah." The second system's lyrics are: "Je - hovah, Je - hovah is my strength and my song," "He is become he is become my fal-", and a final section starting with a bass note. The score is written on aged, yellowed paper.

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

Anthem. Continued.

Becoin my salvation, he, &c.

He is become, he is become my sal - vation, salvation, sal - vation, he is become my salvation.

vation he is,

become my salvation, he, &c.

Bass Solo.

He hath raised up the taber - nacle of David, of Da - vid

that was fallen, he has closed up the breaches thereof, he hath raised up the ruins, he has built it

as in the days of old, and caused his people to rejoice, to rejoice, to rejoice, to rejoice, to rejoice therein.

Anthem. Continued.

85

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is arranged in four systems. The first system starts with a piano part and vocal entries. The second system begins with a vocal entry. The third system starts with a piano entry. The fourth system concludes the page. The vocal parts are written in soprano, alto, and tenor/bass clefs. The piano part is written in common time (indicated by a 'C'). The vocal parts are mostly in common time, indicated by a '2' over a '4'. The tempo is marked 'Moderato'. The lyrics are integrated into the music, appearing below the notes. The score is written on aged, yellowed paper.

call upon his name,

among the nations, make mention that his name

Praise the Lord, is ex-

declare his doings,

ex - alted,

altered, exalted, his name is exalted, praise the Lord, praise the Lord, declare his doings,

call upon his name,

Anthem. Continued.

A musical score for the Treble Solo part of the anthem. It consists of five staves of music in common time. The lyrics are: "a - mong the nations make mention that his name is ex - alt - ed, his name is ex - alted. mong, a - mong,"

Treble Solo.

Bass Solo.

A musical score for the Bass Solo part of the anthem. It consists of two staves of music in common time. The lyrics are: "Sing on - to the Lord, for he hath done ex - cel lent things : This is known in all the earth, this is known in ail the earth, this is known, this is known, this is known in' all the earth"

Counter Solo.

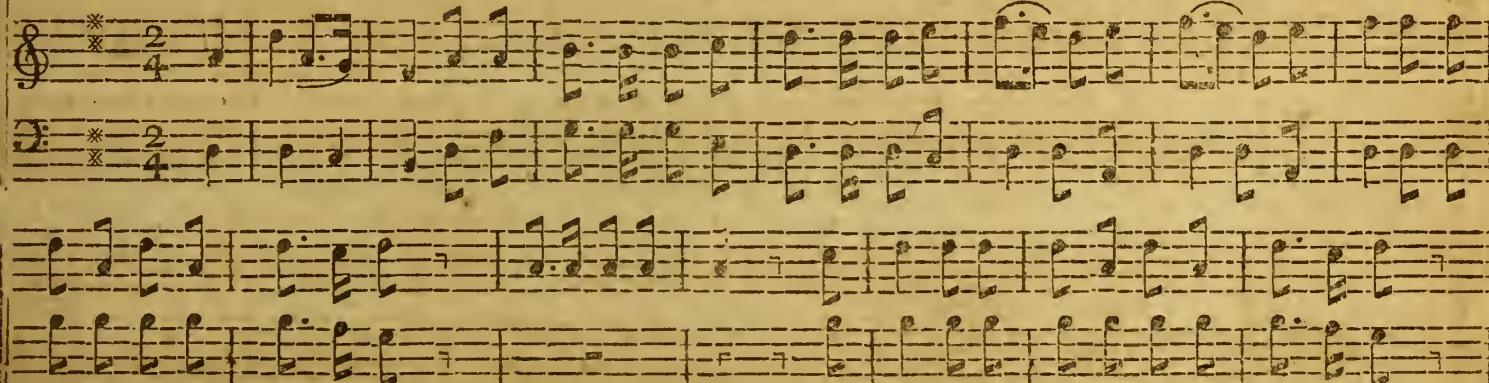
A musical score for the Counter Solo part of the anthem. It consists of two staves of music in common time. The lyrics are: "Cry ont and shout thou in - hab - it - ant of Zion, in - hab - it - ant of Zion, for great is the Holy One of Is - ra - el, the Holy, Holy One of Is - ra - el in the midst of thee, in the midst of thee."

Anthem. Continued.

87



Cry out and shout thou in - hab - it - ant, in - hab - it - ant of Zi - on, of Zi - on, for great is the



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



Anthem. Continued.

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

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

shout, shout, shout,

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

Zion, shout, shout, shout,

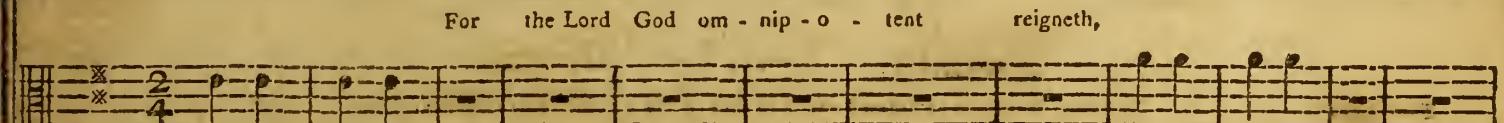
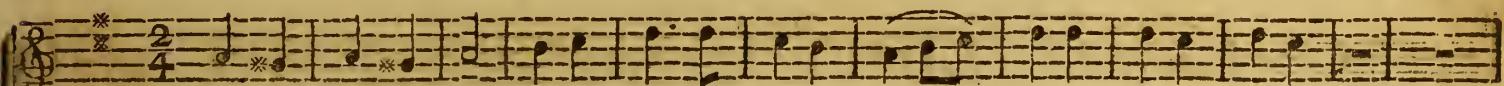
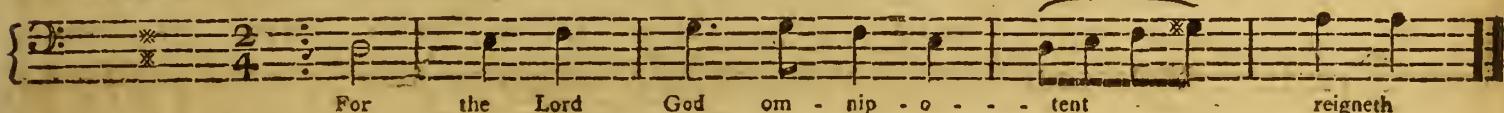
Anthem. Continued.

89

Tenor Solo.



Bass Solo.



Anthem. Continued.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men.

God om - nip-o - tent reigneth.

Messiah. Words by Pope. Original.

Two Trebles.

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

First.

Ye nymphs of So - li - ma be - gin the song, To heav'nly themes sub-

Second.

Messiah. Continued.

91

inner strains belong, sublimer strains belong, The mossy fountains and the syl - van shades,

Slow.

The dreams of Pindus and the Aonian maids, De - light no more, de - light no more.

Grave.

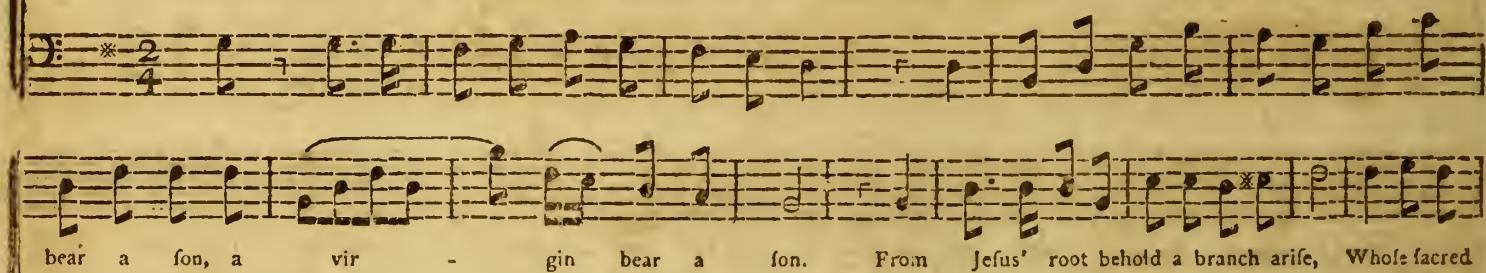
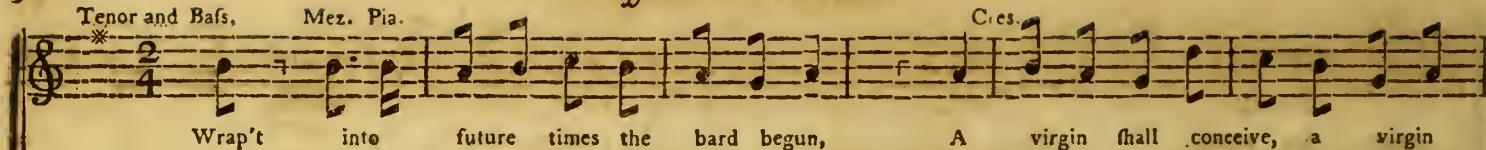
O thou my voice inspire, who touch'd Isaiah's hal - low - ed lips with fire.

Messiah. Continued.

Tenor and Bass,

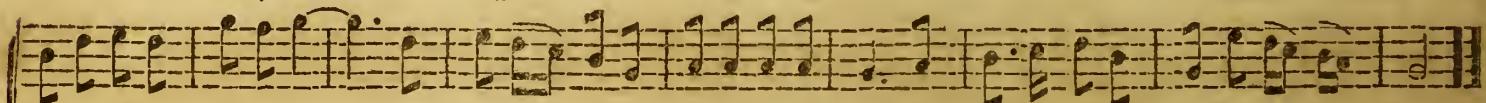
Mez. Pia.

Cres.



For.

Pia.



flow'r with fragrance fills the skies, The 'thearial spirit o'er its leaves shall move, And on its top descends the mystic dove.



Messiah. Continued.

93

Counter and Tenor.

Ye heav'ns on high the dewy nectar pour, And in lost silence shed the kindly show'r, The
sick, the weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

Air. For.

Pia.

For.

Pia.

All crimes shall cease and ancient fraud shall fail, Return - ing justice lift a - lost her scale ; Peace o'er the world her

This section of the score continues the musical piece, featuring four staves: Air. For., Pia., For., and Pia. The vocal parts (Air. For. and For.) provide harmonic support to the piano parts (Pia. and Pia.). The lyrics describe a future of peace and justice replacing past wrongs and fraud.

Messiah. Continued.

Cres.

Lively.

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

Pia. Mod. Rep. loud.

rise th' ex - peet - ed morn, O spring to light, au-spi-cious babe be born.

Messiah. Continued.

95

Treb. and Bass.



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



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



Mod.



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



Messiah. Continued.

For. Pia. Cres. For.

pare the way, a God, a God ap-pears
The rocks proclaim th'approaching Deity.
A God, a God, the vocal hills reply,
Bals Solo.

$\left\{ \begin{matrix} 3: \\ 2: \end{matrix} \right. \begin{matrix} * \\ x \end{matrix} \begin{matrix} 4 \\ 4 \end{matrix}$

Lo earth re-ceives him from the bending skies, Sink down' ye mountains
and ye vallies rise, With heads de-clin'd, ye cedars homage pay, Be
smooth ye rocks, ye rapid floods give way, Be smooth ye rocks ye rapid floods give way.

Messiah. Continued.

97

For.

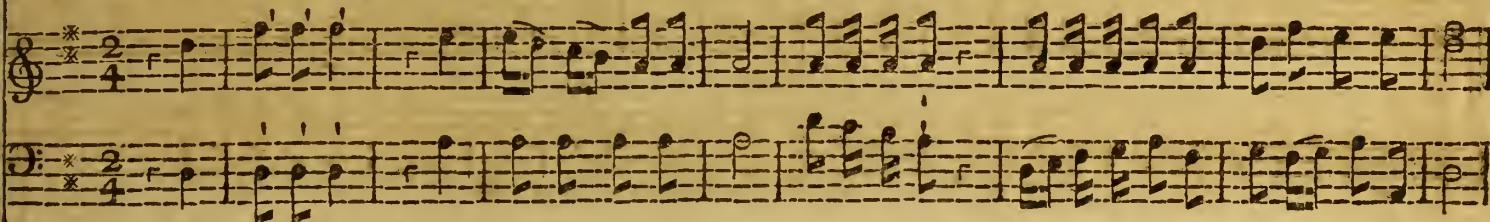
Dim.

Pia.

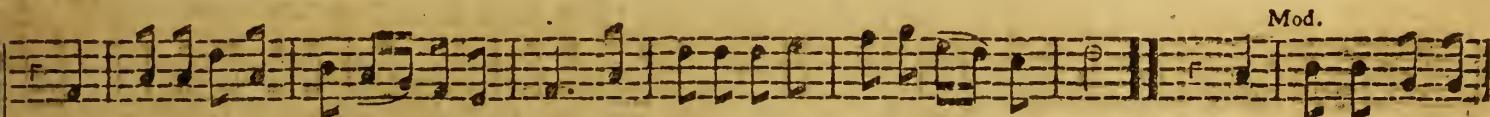
For.



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



Mod.



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



Vol. II.

N

Messiah. Continued.

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

For.

ardent warriors meet with hateful eyes.

Rise crown'd with light, im - perial Salem rise, Ex-

Messiah. Continued.

99

alt thy tow'ry head and lift thy eyes.

See I heav'n its sparkling portals wide display, And

For.

break upon thee in a flood of day.

No more the ris - ing sun shall

Messiah. Continued.

A handwritten musical score for three voices or instruments. The score consists of three staves, each with a key signature of one sharp (F#) and a common time signature. The top staff begins with a melodic line, followed by lyrics: "gild' the morn, Nor ev'nning cynthia fill her silver horn : But lost, diff'red in". The middle staff continues the melody. The bottom staff begins with a melodic line, followed by lyrics: "thy su - pe - rior rays, One tide of glory, one un - clouded blaze O'er-". The score is written on aged, yellowish paper.

Messiah. Continued.

101

flow thy courts ; the light him - self shall shine Re - veal'd ; and God's e - ternal

Slow.

day be thine. The seas shall waste, the skies in smoke de - cay ;

Messiah. Continued.

Rocks fall to dust, and Mountains melt a - way. But fix'd thy word ; thy



saving power re - mains, Thy realm for - ev - er lasts ; thy own MESSIAH reigns.



Anthem. Psalm 24.

103

The musical score consists of six staves of music. The first three staves are in common time (indicated by '8 3') and the last three are in 2/4 time. The key signature varies between staves. The vocal parts are written in soprano, alto, tenor, and bass clefs. The lyrics are integrated into the musical lines, with each line of text corresponding to a specific staff. The music features various note values including eighth and sixteenth notes, and rests. The vocal parts are separated by vertical bar lines, and the instrumental parts (if any) are indicated by horizontal bar lines.

Lift up your heads O ye gates, ye gates, and be ye lift up ye everlasting doors

Lift up your heads O ye gates, and be ye lift up ye everlasting doors.

Lift up your heads O ye gates and be ye lift up ye everlasting doors.

and the King of glory shall come in, and the King of glory shall come in sha -

and the King of glory, of glory shall come in, and the King of glo - ry

and the King of glory, and the King of glory shall come in, and the King of glo - ry sha -

Anthem. Continued.

The musical score consists of three staves of music, likely for a three-part choir or organ. The lyrics are integrated with the music, appearing below the notes. The first two staves begin with a treble clef, while the third staff begins with a bass clef. The music features various note values including eighth and sixteenth notes, with rests and dynamic markings like 'tr.' (trill) and '1' and '2' indicating two endings.

Il come in, and the King of glory shall come in. It is the Lord
 shall come in and the King of It is the

Il come in, Who is the King of glory?

Strong, the Lord strong and mighty, mighty in battle, and tri - al of the sword.
 Lord, strong and mighty, mighty in battle, and tri - al of the sword.

It is the Lord strong and and tri - al of the sword.

Anthem. Continued.

105

Bass Solo.



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

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

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

Chorus.

Chorus. Continued.

107

er,

for ever, for ever, for ever more, for this time forth for ever, for ever more, from this time forth for

er.

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

A Funeral Anthem. Rev. Chap. 14th.

A handwritten musical score for a funeral anthem. The score consists of four staves, each with a key signature of two flats and a time signature of common time (indicated by a '3' over a '2'). The music is written in a cursive hand, with note heads and stems drawn in black ink. The lyrics are integrated into the music, appearing below the staves. The first two staves contain the following lyrics:

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

The third and fourth staves contain the following lyrics:

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

Anthem. Continued.

109

A handwritten musical score for three voices, likely soprano, alto, and basso continuo. The music is written on six staves, each consisting of five horizontal lines. The vocal parts are in common time, indicated by a 'C' at the beginning of each staff. The basso continuo part includes bass clef, a bass staff, and a continuo staff with a large bass drum symbol. The vocal parts feature various note heads, including circles, squares, and diamonds, with some containing the number '2'. The basso continuo part uses a similar note head style. The lyrics are written below the staves, corresponding to the vocal parts. The score is numbered '109' in the top right corner.

Yea faith the spirit for they rest, for they rest, for they rest,

for they rest, From their labours, from their labours, from their labours, and their

Anthem. Continued.

works, which do follow, follow, follow, which do follow follow them, which do follow them.

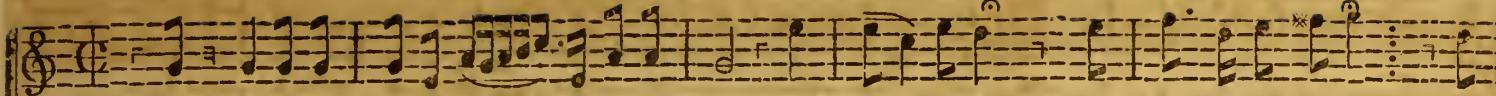
Ode, introductory to a Sacred Concert. Words by Thaddeus M. Harris. Original.

Sym.

Ode. Continued.

III

Two Tenors.



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



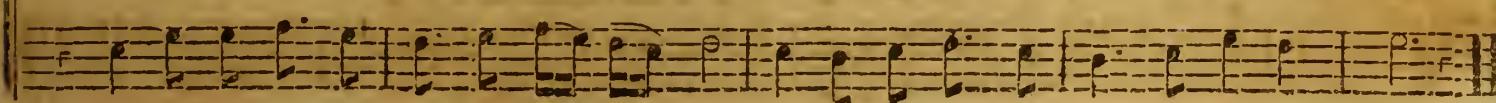
Sym.



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



Ye mortals catch the foul commanding found ; Learn the bless'd theme, and chant the chorus round.



Ode. Continued.

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

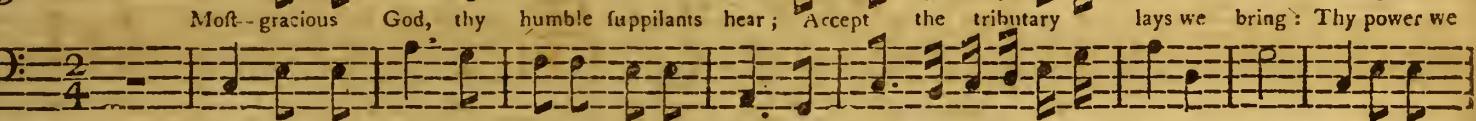
 swell-ing harmonies of song ; And every breast would glow with love di - vine !

Ode. Continued.

113

Treble and Bass. Moderato.

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



own; Thy ma-jesty revere; Thy goodness cel-e-brate; Thy glories sing.



And oh! may all in one grand concert raise To thee hosannahs, To thee hosannahs, To



Ode. Continued.

A handwritten musical score for three staves. The top staff consists of two systems of music. The first system starts with a forte dynamic (F) and includes lyrics: "thee ho - san - nahs of un - ceal - ing praise." The second system begins with a forte dynamic (F) and includes lyrics: "to thee hosannahs of un - ceaf - ing praise. And O may all in". The middle staff contains two systems of music, both starting with a forte dynamic (F). The first system includes lyrics: "of un - ceaf - ing praise." The second system includes lyrics: "ceaf - ing praise." The bottom staff contains two systems of music, both starting with a forte dynamic (F). The first system includes lyrics: "one grand concert raise, To thee ho - san - nahs of unceal - ing praise." The second system continues the melody.

An Anthem. Out of the 40th Chap. of Isaiah.

115

O Zion that bringest good tidings good tidings of peace good tidings good

O Zion that bringest good tidings good tidings of peace good tidings of peace good

good tidings of peace good tidings good

tidings of peace. Get thee up into the high Mou - -

tidings of peace. Get thee up into the high mountain the high mou - - -

Get thee up into the high mountain the high mou - - - - ntain O Je -

Anthem. Continued.

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

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

bringest good tidings that bringest good tidings. Lift up thy voice list
 ru - sa -lem that bringest that bringest good tidings. Lift up thy voice Lift up thy

Anthem. Continued.

117

Lift up thy voice, be not afraid, lift up thy voice, lift it up with strength

up thy voice with strength lift it up, lift it up, be not afraid, lift up thy voice, lift it up with strength.

voice

Say unto the cities of Judah, say unto the cities, behold your God.

Say unto the cities of Judah say unto the cities of Judah behold your God.

Say unto the cities of Judah say unto the cities the cities of Judah behold your God.

Anthem. Continued.



Sheffield. L. M. Words Anon.

Musical score for 'Sheffield' featuring three staves of music. The lyrics 'Sinner O why so thought less grown, Why in such dreadful hast to die, Daring to' are written below the staves. The music includes various note values and rests.

Sheffield. Continued.

119

leap to worlds unknown, Heedless a - gainst thy God to fly.

Wilt thou despise eternal fate, urg'd on by

sin's fan - taf - tic dreams, Madly at - tempt th' infernal gate,

And force thy passage to the flames.

Sheffield. Continued.

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

fold The glories of his dying pains, For ever telling yet untold, Forever, forever, forever telling,

Sheffield. Continued.

121

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

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

Pia.

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

The musical score consists of three staves of music. The top staff is in common time (indicated by a '2' over a '4') and has a treble clef. It contains a single melodic line. The middle staff is also in common time and has a treble clef. The bottom staff is in common time and has a bass clef. Both middle and bottom staves provide harmonic support for the melody on the top staff.

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

Chorus.

Pia.

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

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

An Anthem. Out of the 102d Psalm.

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

Grave.

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

Anthem. Continued.

A handwritten musical score for a three-part anthem. The score consists of six staves of music, each with a different vocal line. The vocal parts are: Bass (bottom staff), Tenor (second staff from bottom), Alto (third staff), Soprano (fourth staff), Alto (fifth staff), and Bass (top staff). The music is written in common time with various note heads and stems. The lyrics are integrated into the music, appearing below the staves. The first two lines of lyrics are: "My heart is smitten down," and "My heart is smitten down." The third line of lyrics is: "Heart is smitten down and withered a - way like grass." The fourth line of lyrics is: "My". The fifth line of lyrics is: "Hide not thy face from me in the". The sixth line of lyrics is: "Heart is smitten down my heart is smitten down and withered like grass."

Anthem. Continued.

125

Thou hast taken me up and cast me down, my

time of my trouble. Thou hast taken me up and cast me down my

Thou hast taken me up and cast me down and cast me down my

Thou hast taken me up and cast me down and cast me down my

And, I am withered, I am withered withered like

days my days are gone are gone like a shadow.

Anthem. Continued.

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

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

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

Epsom. Continued.

127

Pia.

For.

tongues, are their tongues, but all their joys are one, Ten thousand, thousand are their tongues, Ten

thousand, thousand are their tongues, But all their joys are one, but all their joys are one.

Epsom. Continued.

For. Mod.

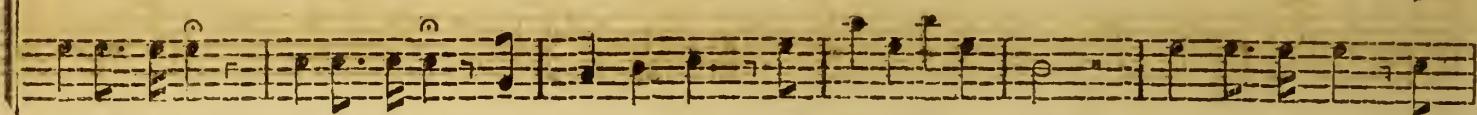
Pia,

Vivace.

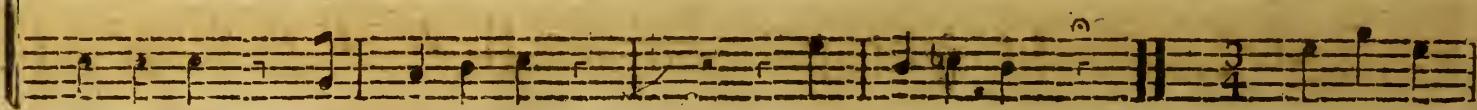
For. Med.



Worthy the Lamb, worthy the Lamb, that dy'd, they cry, To be exalted thus : Worthy the Lamb, our



lips reply, For he was slain, was slain for us, was slain for us, Jesus is



Epsom. Continued.

129

worthy to re - ceive Honour and pow'r, pow'r divine, And blessings



Blessings more, &c.

more than we can give, Be Lord for - ev - er, for - ev - er thine, for - ev - er

©

For.

Pia.

thine, for - ev - er thine, for - ev - er thine.

The whole creation join in one, to bless the sacred

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

Epsom. Continued.

131

Pia.

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

For.

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

A musical score for three voices (Soprano, Alto, Tenor/Bass) in common time. The vocal parts are written in soprano, alto, and bass clef. The piano accompaniment is written in treble clef. The music consists of two staves: the top staff for the voices and the bottom staff for the piano. The lyrics are as follows:

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

Psalm 150.

A musical score for three voices (Soprano, Alto, Tenor/Bass) in common time. The vocal parts are written in soprano, alto, and bass clef. The piano accompaniment is written in treble clef. The music consists of four staves: the top three staves for the voices and the bottom staff for the piano. The lyrics are as follows:

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

Psalm 150. Continued.

133

from whence his goodness largely

from whence his goodness, whence, &c.

praise the Lord in that blest place, From whence his goodness large - ly

Lord in that blest place, From whence his goodness, whence, &c.

flows.

Praise him in heav'n where he his face,

flows.

Praise him in heav'n where he his face, un - veil'd in perfect

Un -

Psalm 150. Continued.

Un . veil'd in perfect glo - ry shows
 Un . veil'd in perfect, perfect
 glo - ry shows Un . veil'd in per - fect glo - ry shows
 - veil'd in perfect glo - ry glo - ry
 glo - ry

The Lord's Prayer paraphrased.

Father of all en - thron'd a - bove, E - ter - nal honours E -
 E - ter - nal

The Lord's Prayer. Continued.

135

A musical score for three voices, likely for organ or piano, featuring three staves of music with corresponding lyrics from the Lord's Prayer. The lyrics are as follows:

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

The music consists of three staves of common time, with various note heads and rests. The first two staves begin with a forte dynamic, while the third staff begins with a piano dynamic. Measure lines and repeat signs are present throughout the score.

Scotland, P. M.

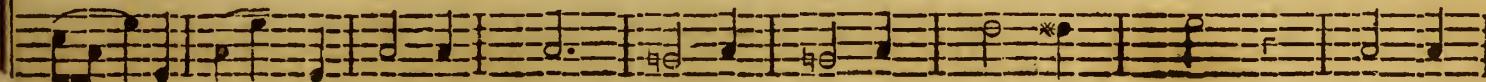
A musical score for "Scotland, P. M." featuring four staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains lyrics: "King of Salem bless my soul, Make a wounded sinner whole," with the melody consisting of eighth and sixteenth notes. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It continues the melody. The third staff begins with a bass clef, a key signature of one sharp, and a common time signature. It continues the melody. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. It continues the melody. The lyrics for the fourth staff are: "King of righteousness and peace, Let not thy sweet visit cease," with the melody concluding on a half note.

Scotland. Continued.

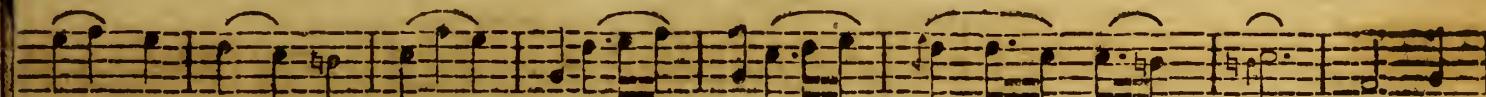
137



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



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



Scotland Continued.

A handwritten musical score for two voices and piano. The score consists of four systems of music, each with a treble clef and a common time signature. The top system features lyrics for two voices: "chiz - e - dek di - vine," "Thou great High Priest shalt be mine," and "All my pow'rs be - fore thee fall, Take not tithe but take them all." The piano part is indicated by a treble clef followed by a bass clef, with various notes and rests written across the staves. The music is written on five-line staff paper.

chiz - e - dek di - vine,
Thou great High Priest shalt be mine,

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

An Anthem. Out of the 113th Psalm.

139

A musical score for an anthem, likely for a three-part choir (Soprano, Alto, Tenor/Bass). The score consists of six staves of music. The first two staves are soprano, the third is alto, and the last three are tenor/bass. The music is in common time (indicated by a '3' over a '4'). The vocal parts are mostly homophony, with some harmonic variation. The lyrics are integrated into the music, appearing below the staves. The anthem begins with a call-and-response pattern between the soprano and alto, followed by a sustained note on the bass staff. The lyrics are:

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

Anthem. Continued.

A handwritten musical score for three voices (Soprano, Alto, Tenor) and organ. The music is written on five systems of five-line staves each. The vocal parts are in common time, and the organ part is also in common time. The vocal parts are mostly in soprano range, with some alto entries. The organ part features sustained notes and chords. The lyrics are written below the staves, corresponding to the music. The score is titled "Anthem. Continued." and includes page number 140.

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

Anthem. Continued.

141

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

Anthem. Continued.

blessed be the name, blessed be the name of the Lord.
name, blessed be the name, the name of the Lord.
blessed be the name, blessed be the name of the Lord, From this time forth for
From this time forth for - ev - er, from this time forth,
From this time forth for ev . er, from this time forth for - ev - er, from this time forth for
this time forth for ever, from this time forth for ev . er, from this time forth,
ev . er, from this time forth for ever,

Anthem. Continued:

143

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of six staves. The top two staves are for the voices, with lyrics: "ever more.", "Hallelujah," and "Hallelujah". The bottom four staves are for the piano, showing bass and harmonic progression. Measure numbers 1, 2, and 3 are indicated above the first three measures of each section. The music is written in common time with various note values including eighth and sixteenth notes. The handwriting is in black ink on aged paper.

ever more.

Halle - lu jah,

Halle - lu jah,

Halle - lu - jah,

Halle - lu - jah, - Halle - lu jah,

Halle - lu jah,

Halle - lu - jah.

Dismission.

Lord now lettest thou thy ser - vant depart in peace accord - ing to thy word.

For mine eyes have seen thy fal-

For mine eyes have seen thy sal - vation, mise eyes have seen, have

For mine eyes have seen thy fal - vation, mine eyes have seen,

mine eyes have

Dismission. Continued.

145

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

habakkuk. L. M.

Away my un^{re}-be - lieving fear ! Fear shall no more in me take p'ace, } But shall I therefore let him go, And basely to the
My Saviour doth not yet appear, He hides the brightnes of his face. }

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

Habakkuk. Continued.

147

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

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

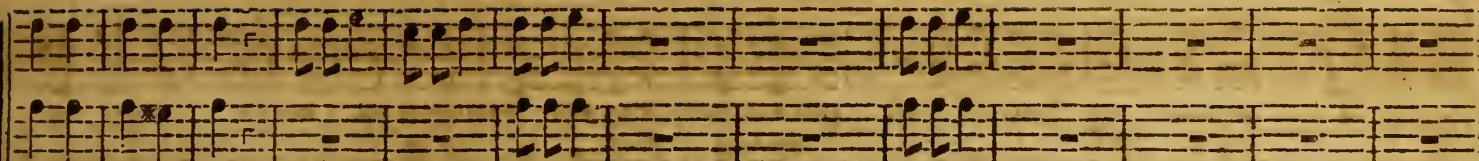
An Anthem. Out of the 100th Psalm.

A musical score for an anthem, page 148. The score consists of five staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a '2' over a '4'). The vocal parts are labeled with '2' over '4'. The lyrics are integrated into the music, appearing below the notes. The first two staves begin with 'O be joyful in the Lord all ye lands, serve the Lord with'. The third staff continues with 'O be joyful in the Lord all ye lands'. The fourth staff begins with a repeat sign and ends with 'glad - ness serve the Lord with glad - ness'. The fifth staff concludes with 'serve the Lord with gladness and come before his presence and come before his'. The music features various note values including eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines, and some notes are connected by horizontal stems.

O be joyful in the Lord all ye lands, serve the Lord with
O be joyful in the Lord all ye lands
glad - ness serve the Lord with glad - ness serve the Lord with gladness and come before his presence and come before his

Anthem. Continued.

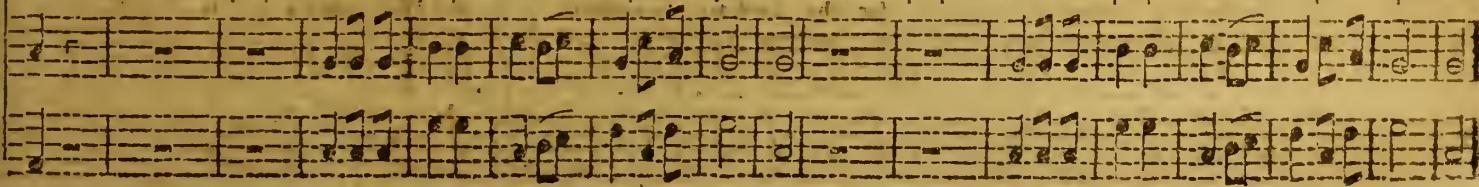
149



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



selves. We are his people we are his people and the sheep of his pasture we are his people we are his people and the sheep of his pasture.



Anthem. Continued.

A musical score for three voices (Soprano, Alto, Tenor) and organ. The score consists of four systems of music. The first system starts with a soprano vocal line in common time (indicated by 'C' over '4'). The lyrics are: "O go your way into his gates with thanksgiving, with thanksgiving and into his courts with". The second system begins with an alto vocal line in common time (indicated by 'A' over '4'). The lyrics are: "praise, be thankful un - to him, be thankful un - to him, and speak speak good of his name." The third system starts with a tenor vocal line in common time (indicated by 'T' over '4'). The lyrics are: "For the Lord is gracious, for the Lord is gracious, and his mercy is ever - last -". The fourth system continues the tenor line. The organ part is indicated by a bass clef and a 'B' over '4' at the beginning of each system, with a bassoon-like line below it in the first two systems.

Anthem. Continued.

154

ing, and his mercy is ever - lasting, ever - lasting, and his mercy. is ever - lasting, ever - lasting, and his

mercy, is ever - lasting, ever - lasting, and his truth endureth from gerer - ation

Anthem. Continued.

A handwritten musical score for three voices (Soprano, Alto, Tenor) and organ. The music is written on five-line staves. The vocal parts are in common time, while the organ part is in 6/8 time. The vocal parts consist of soprano, alto, and tenor voices, each with its own staff. The organ part is on a separate staff at the bottom. The music is divided into two systems by a vertical bar line. The lyrics are written below the staves, corresponding to the music. The first system ends with a double bar line and repeat dots, indicating a continuation of the anthem.

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

Antebm. Continued.

153

Son, and to the Holy, and to the Holy, and to the Holy, Holy Ghost, as it was in the beginning is

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

Hotham.



Jesu, lover of my soul, Let me to thy bosom fly,

While the nearer waters roll,



While the tempest still is high;

Hide me, O my Saviour, hide,

Till the storm of life is past;



Hotham. Continued.

155

A musical score for three voices. The top line consists of three staves of music. The middle staff has lyrics: "Safe in - to the havēn guide, O re - ceive, O re - ceive, O receive my soul at last." The bottom line consists of two staves of music.

Air.

Cambridge.

A musical score for three voices. It features three staves of music. The lyrics are: "Father, Father, how wide thy glory shines! how high thy wonders rise!"

Cambridge. Continued.

Musical score for the first part of Cambridge. Continued. The score consists of three staves of music. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The music is in common time. The lyrics are as follows:

Known thro' the earth by thousand signs by thousand thro' the skies. Those mighty orbs proclaim thy pow'r, those

Pia.

Musical score for the piano accompaniment of Cambridge. Continued. The score consists of two staves of music. The top staff uses a soprano C-clef, and the bottom staff a bass G-clef. The music is in common time. The lyrics are as follows:

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

Cambridge. Continued.

157



But when we view thy great de - sign, to save re - bellious worms. Where



vengeance and com - pas - sion + jsin in + their di - vin - est forms.



Pia.

Here the whole De - i - ty is known,
Nor dares à - creature gues,

For.

Which of the glo - ries bright-est thone,
The justice or the grace,

Cambridge. Continued.

159



Now the full glories of the Lamb, Adorn the heav'nly plains, Bright Seraphs learn Im-



- man - u - el's name, And try their choicer strains. O, may I bear some humble part, In



Pia.

A musical score for piano accompaniment, consisting of three staves of five-line music. The top staff uses common time (indicated by a 'C'). The middle staff uses common time (indicated by a 'C'). The bottom staff uses common time (indicated by a 'C'). The music consists of eighth-note patterns and rests.

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

Salem. C. M. Words Anon. Original.

A musical score for the Salem hymn, consisting of three staves of five-line music. The top staff uses common time (indicated by a 'C'). The middle staff uses common time (indicated by a 'C'). The bottom staff uses common time (indicated by a 'C'). The music consists of eighth-note patterns and rests.

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

A musical score for the Salem hymn, consisting of three staves of five-line music. The top staff uses common time (indicated by a 'C'). The middle staff uses common time (indicated by a 'C'). The bottom staff uses common time (indicated by a 'C'). The music consists of eighth-note patterns and rests.

A musical score for the Salem hymn, consisting of three staves of five-line music. The top staff uses common time (indicated by a 'C'). The middle staff uses common time (indicated by a 'C'). The bottom staff uses common time (indicated by a 'C'). The music consists of eighth-note patterns and rests.

An Anthem.

161

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

rock of our sal - vation, Let us heartily rejoice in the rock of our sal - vation, in the rock of our salvation.

This block contains the first two staves of a handwritten musical score. The top staff is for voice 1, the middle staff for voice 2, and the bottom staff for voice 3. The music consists of five measures of common time. The notation uses a mix of short vertical stems and horizontal dashes for note heads. The lyrics "rock of our sal - vation, Let us heartily rejoice in the rock of our sal - vation, in the rock of our salvation." are written below the staff.

3
2

3
2

We will come into his presence with thanksgiving, we will come into his presence with thanksgiving, we will come into his presence with thanksgiving, we will

This block contains the third and fourth staves of the handwritten musical score. The top staff is for voice 1, the middle staff for voice 2, and the bottom staff for voice 3. The music continues in common time. The notation uses a mix of short vertical stems and horizontal dashes for note heads. The lyrics "We will come into his presence with thanksgiving, we will come into his presence with thanksgiving, we will come into his presence with thanksgiving, we will" are written below the staff.

3
2

3
2

This block contains the fifth and sixth staves of the handwritten musical score. The top staff is for voice 1, the middle staff for voice 2, and the bottom staff for voice 3. The music continues in common time. The notation uses a mix of short vertical stems and horizontal dashes for note heads.

Anthem. Continued.

163

unto him with psalms,

For the Lord is a great God !

unto him with psalms.

make a joyful noise unto him with psalms, we will make a joyful noise

Pia.

For.

For the Lord is a great God !

And his merciful kindness, his merciful kindness is ever, evermore towards us.

Anthem. Continued.

Pia.

Forte.

Piano.

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

Forte.

Pia.

Forte.

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

Anthem. Continued.

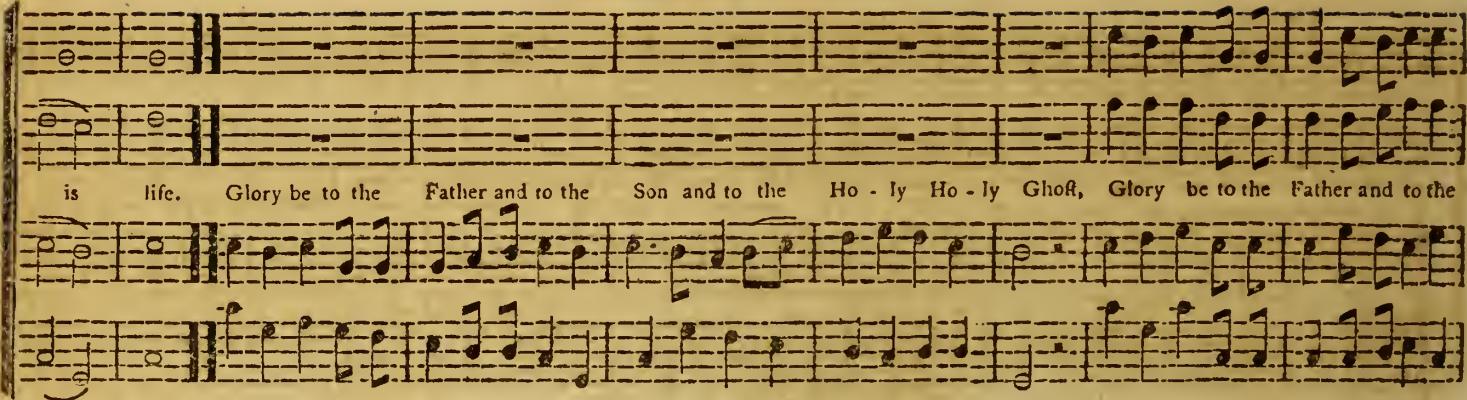
165

Minore.

Tho' his wrath, tho' his wrath may endure for a moment, tho' his wrath, tho' his wrath may endure for a moment,

Major.

Yet in his favor, in his favor is life, yet in his favor, in his favor is life, yet in his favor, in his favor, in his favor,

Anthem. Continued.

Forte.

Son and to the Holy Holy Ghost, As it was in the beginning, as it was in the beginning is now and ever shall

Anthem. Continued.

167

Pia.

Forte.

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

Providence. P. M. Original.

Air..

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

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

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

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

Sym. Moderato.

Air.

Moderato. Pia.

Hail, sa - cred art ! Hail sa - cred art ! de - scend - ed from a - bove, Hail sa - cred art, Hail

Massachusetts. Continued.

169

Dim.

Cres.

Dim.

Forte.

sacred art descended from a - bove, to crown our mortal joys, to crown our mortal

P.
a.

Cres.

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

Massachusetts. Continued.

Forte.

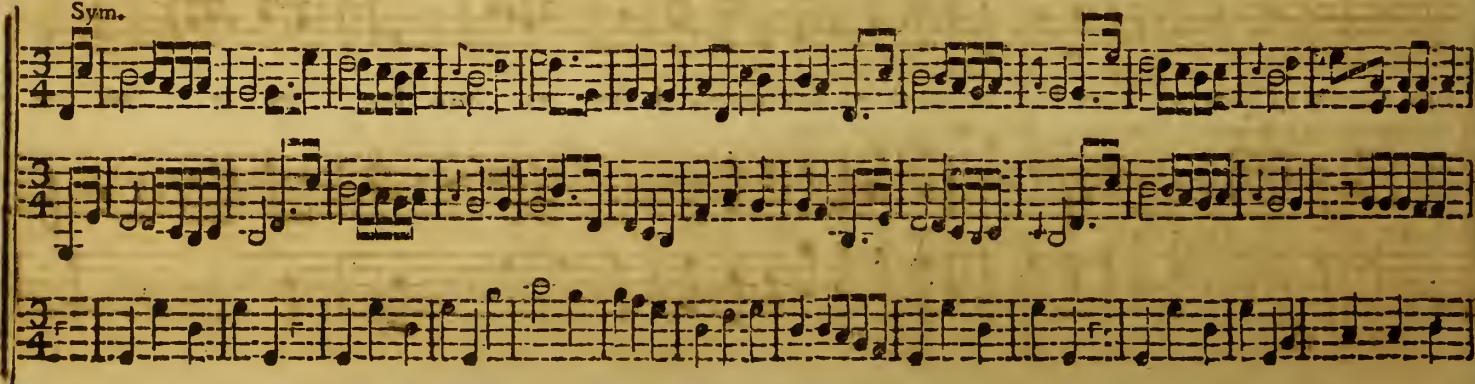
Forte when repeated



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



Sym.



Massachusetts. Continued. Mod. Pis.

171

When nature yet in em-brio lay, Ere

Cres.

things be-gan to be, The Al - mighty from e - ter - nal day, the Al - migh - ty from e-

Massachusetts. Continued.

Forte.

Dim.

Forte.

Sym.

ternal day, Spoke loud, his deep decree, spoke loud, spoke loud, his deep decree.

Pia.

The voice was tuneful as his love, At

Massachusetts. Continued.

173

Cres.

Dim.

Cres.

Dim.

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

Forte.

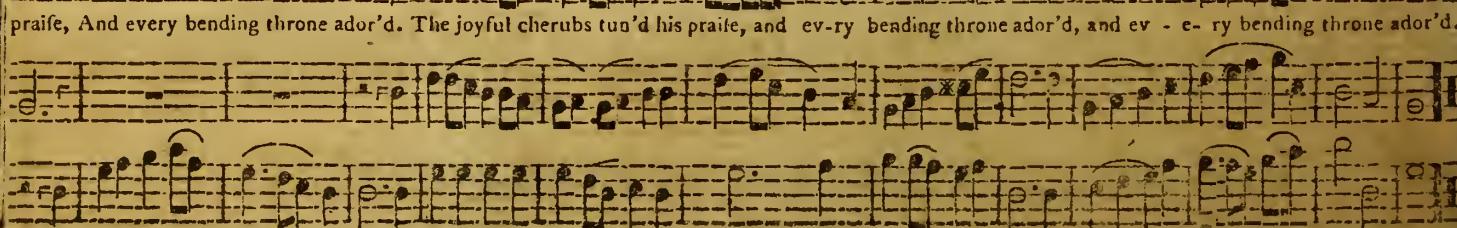
Sym.

hosts above, the morning anthem sung.

:S:

:S:

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



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

For.

Pis.

For.

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



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



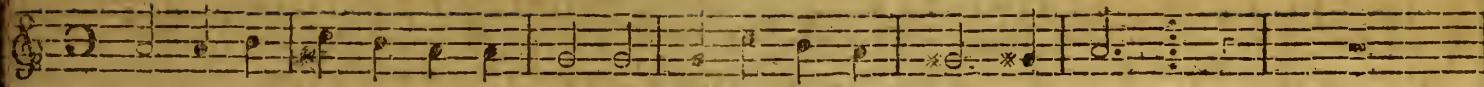
But, O their end, &c.

But, O their end, &c.

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

O their end, their dreadful, &c.





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

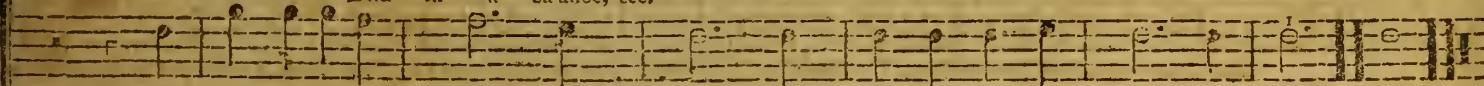


Laid

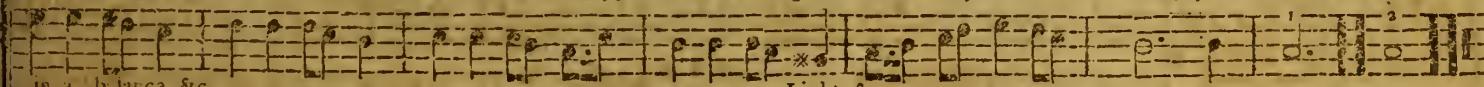


Laid in a balance, &c.

Laid in a balance, &c.

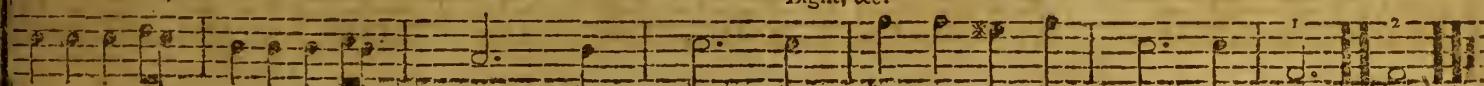


Laid in a balance, both appear light as a puff of empty air.



in a balance, &c.

Light, &c.



A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, C major. The vocal parts are written on three staves above the piano part. The piano part includes bass and treble clef staves with various dynamics and markings. The lyrics are as follows:

How did my heart rejoice to hear My friends devoutly say, In Zion let us all appear, And
Up to his courts, &c.
keep the solemn day.

Up to his courts, with joys unknown, The holy tribes repair, This
Up to his courts, &c.
Up to his courts, &c.

Canton Continued.

179

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

Lisbon.

S. M.

Words by Dr. Watts.

Welcome to this, &c.

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

Welcome to this reviving breast, And these rejoicing eyes.

Welcome, &c.

Welcome, &c.

Wel.

Vivace.

Air. Mod.

Let us rejoice, &c.

This is the glorious day That our Redeemer made ; Let us rejoice and sing and

Let us rejoice,

Mod.

Pia.

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

For.



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

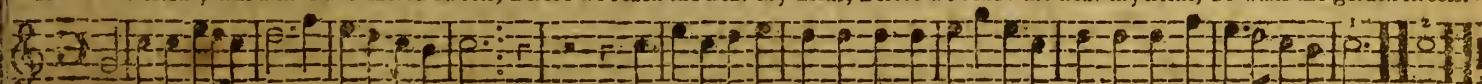


Concord. S. M.

Words by Dr. Watts..



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



Before we reach, &c.

Before, &c.



Three staves of musical notation in common time, treble clef, with various note heads and stems. The notation is highly rhythmic, featuring many eighth and sixteenth notes.

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

Windham. L. M.

Words by Dr. Watts.

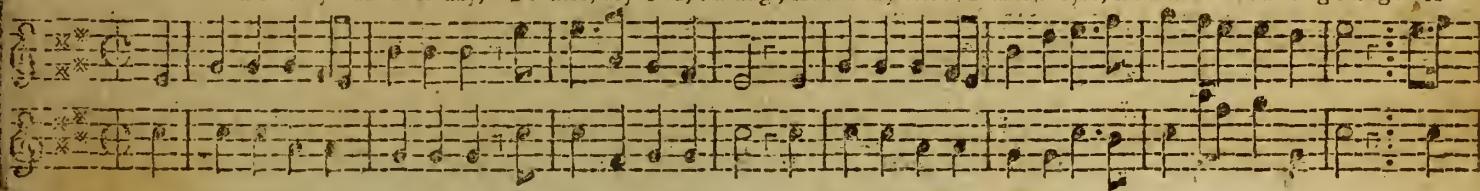
Three staves of musical notation in common time, bass clef, with various note heads and stems. The notation is highly rhythmic, featuring many eighth and sixteenth notes.

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.

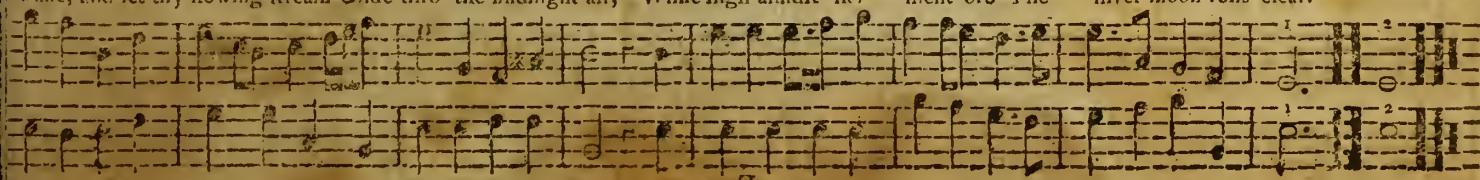
Three staves of musical notation in common time, bass clef, with various note heads and stems. The notation is highly rhythmic, featuring many eighth and sixteenth notes.



Before the r^{es}ty dawⁿi of day, To thee, my God, I'll sing; Awake my soft and tuneful lyre, Awake each charming string: A-



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



A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, treble clef for the voices, and bass clef for the piano. The vocal parts are in soprano, alto, and tenor/bass. The piano part includes a bass line and harmonic support. The lyrics are from a hymn by Dr. Watts, starting with "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."

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.

Paradise Continued.

185

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

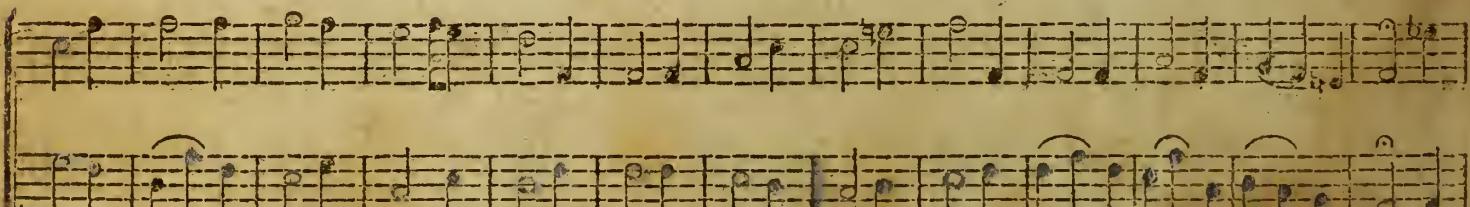
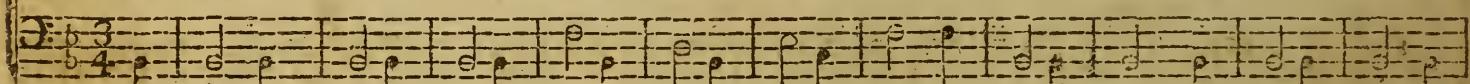
Little Marlborough. S. M.

Words by Dr. Watts.

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



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



mine, Exceeds the blessings of the vine. On thee th'anointing spirit came, And spread the favour of his name; That



Italy Continued.

187

A musical score for two voices or instruments. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The music consists of six measures of eighth-note patterns. The lyrics are: "oil of gladness and of grace Draws virgin souls to meet thy face, Draws, &c."

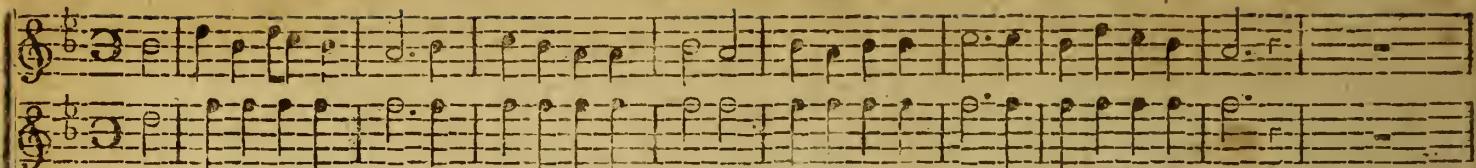
Charleston. C. M.

Words by Dr. Watts.

A musical score for two voices or instruments. The top staff has a soprano C-clef and the bottom staff has an alto F-clef. The music consists of six measures of eighth-note patterns. The tempo is marked "Slow." The lyrics are: "With earnest longings of the mind, My God, to thee I look, So pants the hunted hart to find And taste the cooling brook, And taste, &c."

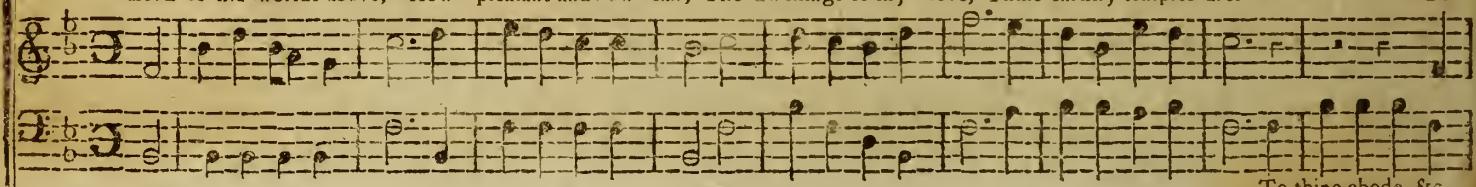
A continuation of the musical score for "Charleston" across two staves. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. The music consists of six measures of eighth-note patterns.

Words by Dr. Watts.



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

To

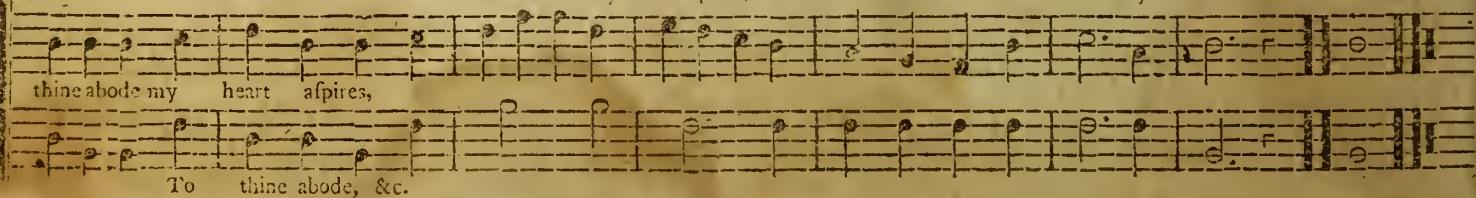


To thine abode, &c.



To thine abode, To, &c.

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



thine abode my heart aspires,

To thine abode, &c.



Sweet is the day of sacred rest, No mortal care shall seize my breast:



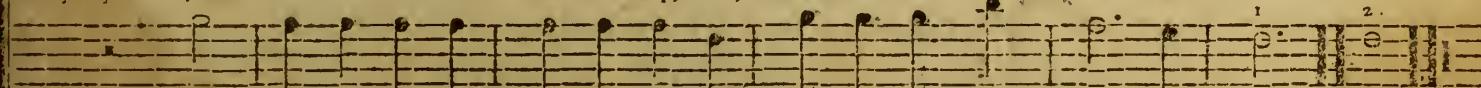
O may my heart, &c.



O may my heart, &c.

may my heart, &c.

Like David's harp, Like, &c.



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



Funeral Hymn.

C. M.

Words by Dr. Watts.

Moderato.



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

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

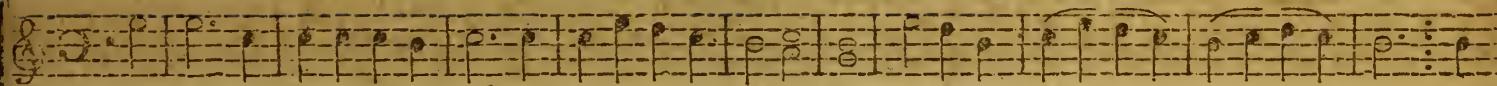
Jesus sends, 'Tis but the voice that Jesus sends, 'Tis but the voice that Jesus sends, To call them to his arms.

Magdala.

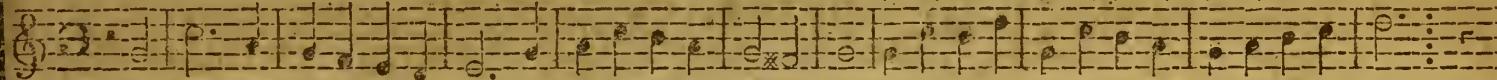
P. M.

Words by Dr. Watts.

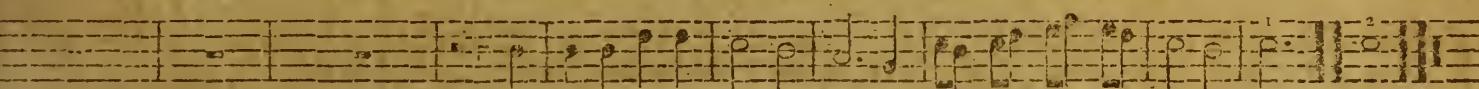
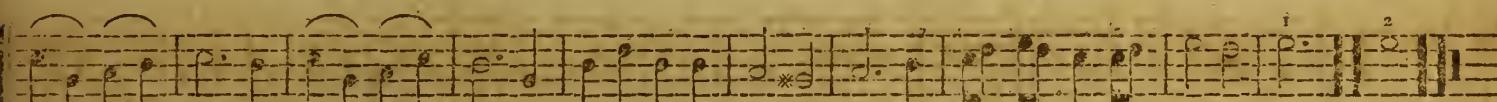
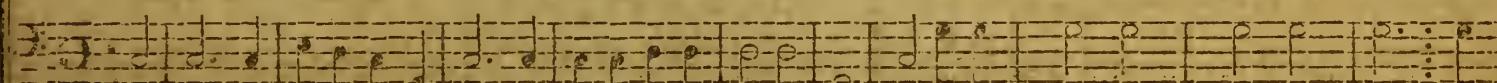
191



AIR.

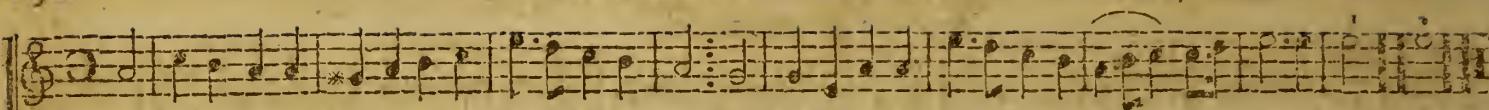


I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler powers: My



days of praise shall never be past, While life or breath or being last, Or immortality endures.

A a



AIR.



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

Incense. L. M.

Words by Dr. Watts.

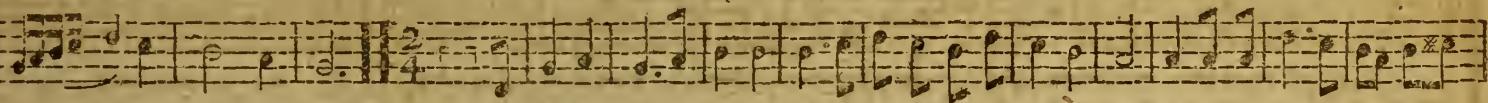


Nature with all her powers shall sing, God the Creator and the King; Nor air, Nor earth, nor skies, nor seas, Deny the

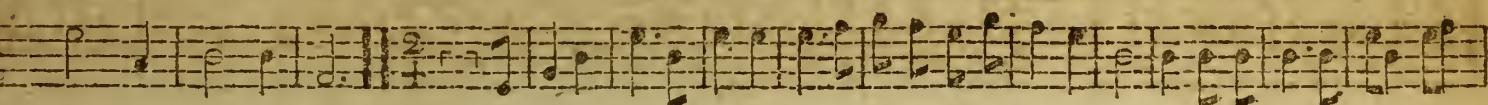


Incense Continued.

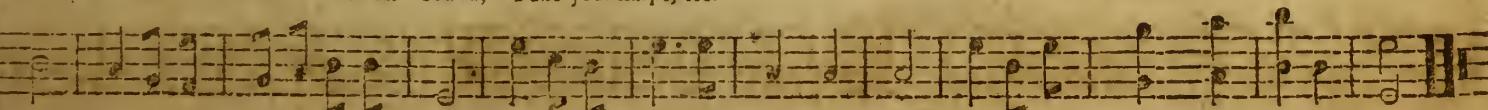
193



tribute of their praise. Begin to make his glories known, Ye seraphs, that sit round his throne ; Tune your harps high, and spread the



sound To the creation's utmost bound, Tune your harps, &c.



<img alt="Handwritten musical score for three voices and piano, page 194. The score consists of four systems of music. The first system has three staves: soprano (treble clef), alto (bass clef), and bass (bass clef). The lyrics for this system are: 'The Lord Jehovah reigns, And royal state maintains; His head with awful glories crown'd:'. The second system has three staves: soprano, alto, and bass. The lyrics for this system are: 'Array'd, &amp;c.' followed by a repeat sign and 'Arr.'. The third system has three staves: soprano, alto, and bass. The lyrics for this system are: 'Array'd, &amp;c.' followed by a repeat sign and 'Arr.'. The fourth system has three staves: soprano, alto, and bass. The lyrics for this system are: 'Array'd in robes of light, Begirt with sovereign might, And rays of majesty around,' followed by a repeat sign and 'Arr.'. Below the fourth system, there are two additional lines of lyrics: 'ray'd in robes of light,' and 'Begirt, &amp;c.'</div>

Jordan.

C. M.

Words by Dr. Watts.

195

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

Pia.
For.

Sweet fields beyond the swelling flood Stand dreit in living green, So to the Jews old Canaan stood, While Jordan roll'd between.

Invitation. L. M.

Corrected from the RURAL HARMONY.

A handwritten musical score for 'Invitation' in L. M. time signature. The music is arranged for two voices, with the top voice in bass clef and the bottom voice in tenor clef. The score consists of four systems of music, each containing two staves. The lyrics are written below the music, corresponding to the notes. The first system contains the first two lines of the song. The second system begins with 'Fly like a youthful hart or roe,' followed by a repeat sign and the words 'Over the hills where spices grow,' then 'Fly like a youthful hart or roe.' The third system begins with 'Fly like a youthful, &c.' The fourth system concludes with 'Over, &c.'

Come, my beloved; halte away, Cut short the hours of thy delay; Fly like a youthful hart or roe, Over the

Fly like a youthful, &c.

hills where spices grow, Fly like a youthful hart or

Fly like, &c. Over, &c.

Fly like a youthful, &c. Over, &c.

Invitation Continued.

197

A handwritten musical score for two voices. The top staff consists of ten measures of music, followed by lyrics: "ro - ver the hills where spices grow, Over, &c." The bottom staff continues the musical line. A small note on the third measure of the bottom staff reads "Fly like, &c."

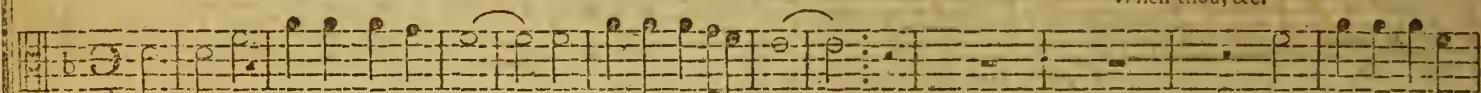
Newton. S. M.

Words by Dr. Watts.

A handwritten musical score for two voices. The top staff consists of ten measures of music. The bottom staff continues the musical line. A small note on the eighth measure of the bottom staff reads "Come, we who love the Lord, And let our joys be known, Join in a song with sweet accord, And bus surround die d one."



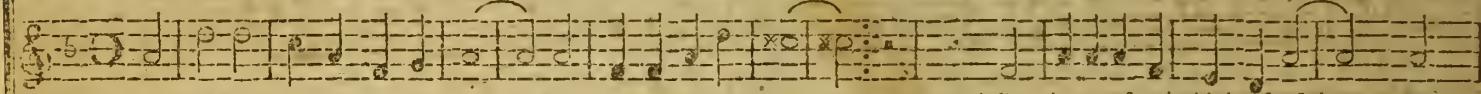
When thou, &c.



My soul, come meditate the day,

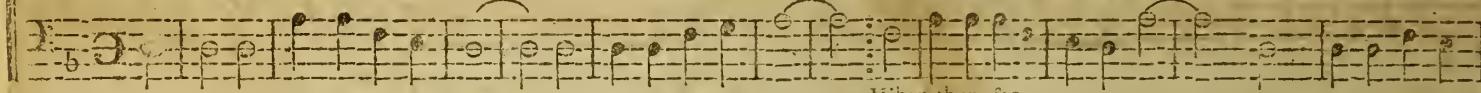
And think how near it stands,

When, &c.

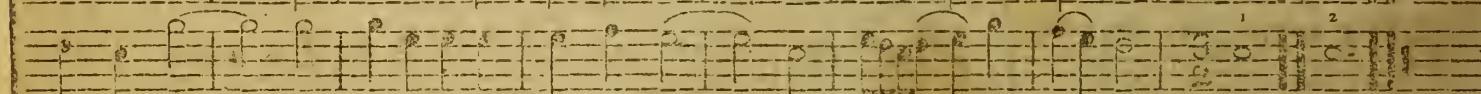
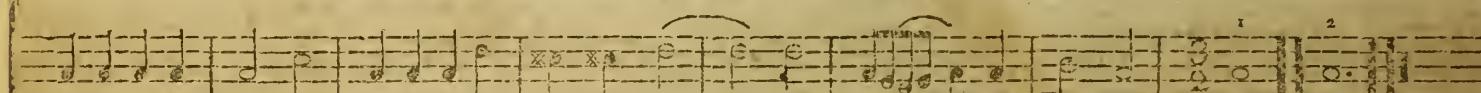


When thou must quit this house of clay,

And



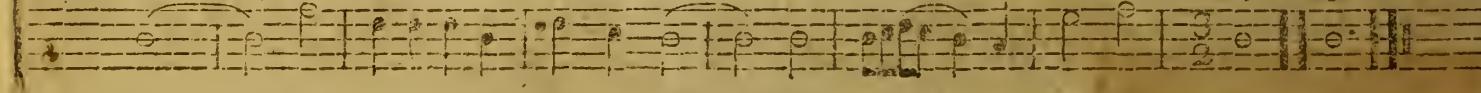
When thou, &c.



When thou must quit, &c.



fly to unknown lands,



Musical notation for 'Winter' in C. M. time signature. The music consists of two staves. The top staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff starts with a bass clef, a key signature of one flat (B-flat), and a common time signature. The music features various note values including eighth and sixteenth notes, with rests and dynamic markings like 'p' (piano) and 'ff' (fortissimo).

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

Continuation of musical notation for 'Winter' in C. M. time signature. This section continues the melody from the previous page, maintaining the same key signatures and time signature.

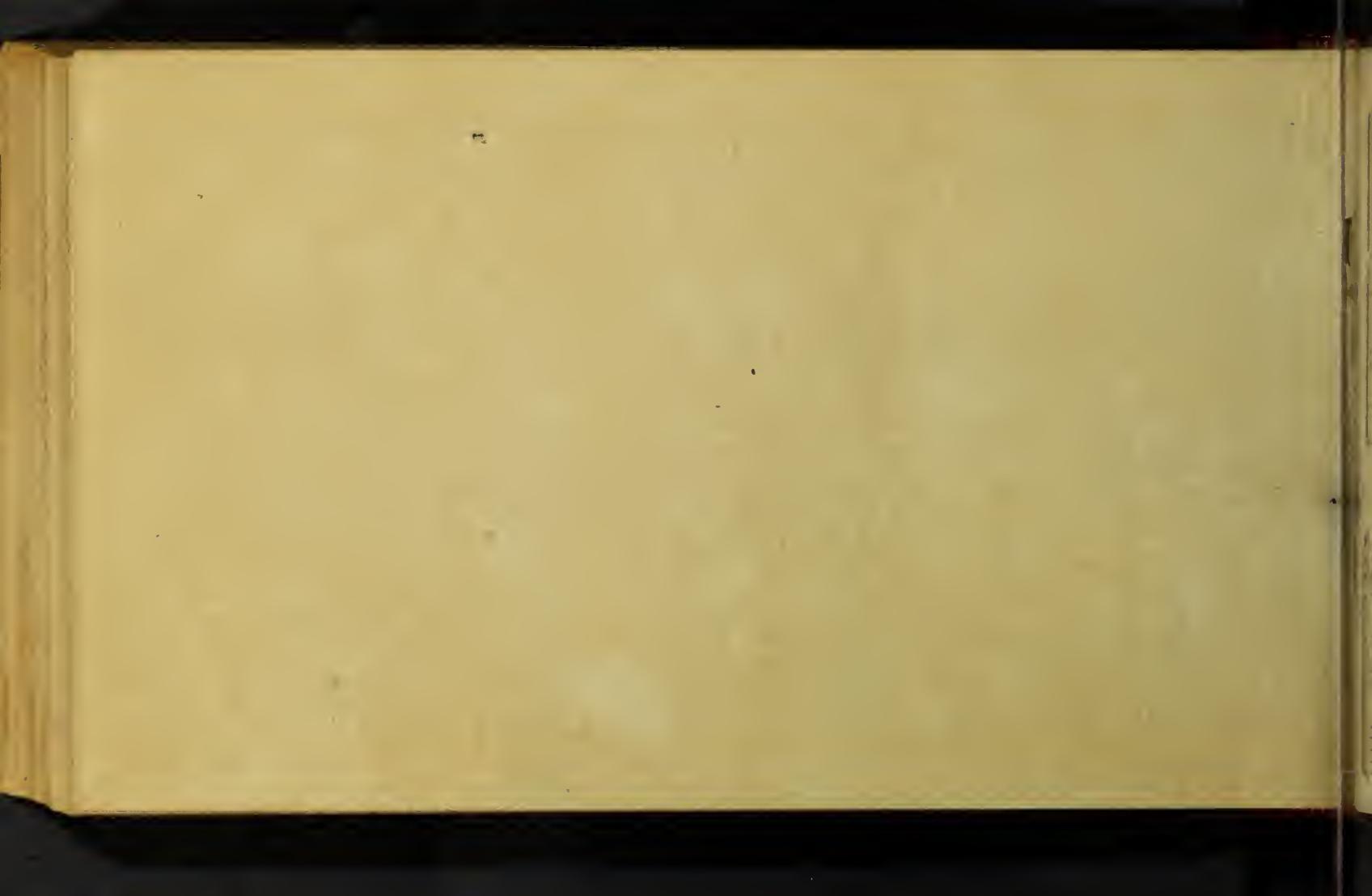
Musical notation for 'Wells' in L. M. time signature. The music consists of two staves. The top staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff starts with a bass clef, a key signature of one flat (B-flat), and a common time signature. The music features various note values including eighth and sixteenth notes, with rests and dynamic markings like 'p' (piano) and 'ff' (fortissimo).

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

Continuation of musical notation for 'Wells' in L. M. time signature. This section continues the melody from the previous page, maintaining the same key signatures and time signature.

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

1
2
3
4



Worcester Continued.

203

Zion behold, &c.

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

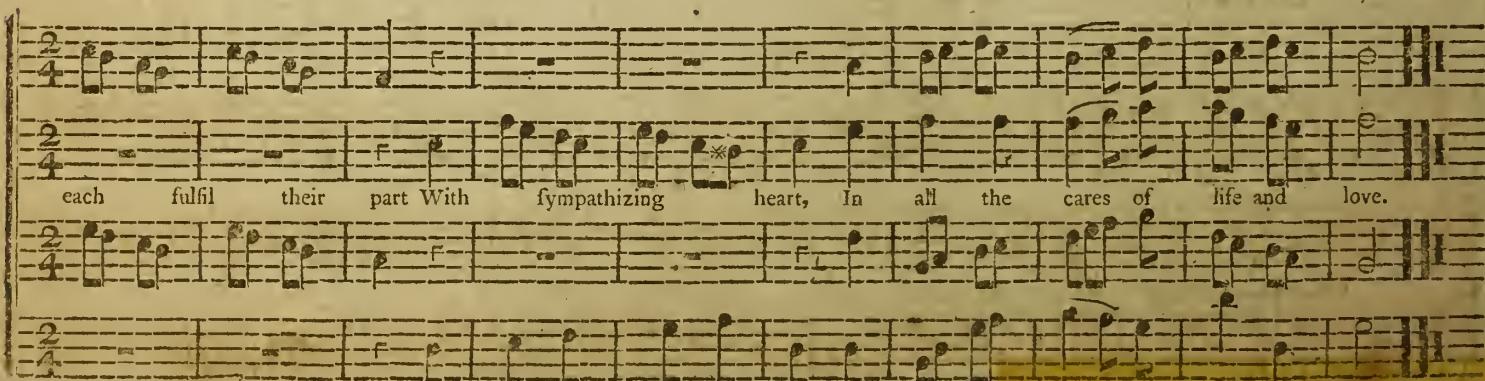
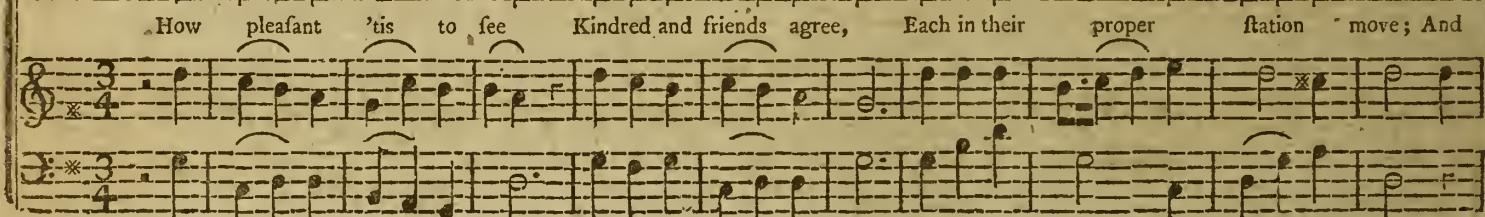
Zion behold, &c.

Zion behold, &c.

Dover. S. M.

AIR.

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

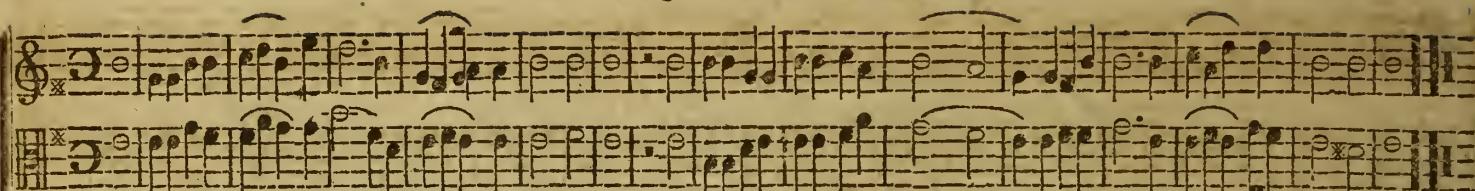


Danbury. C. M.

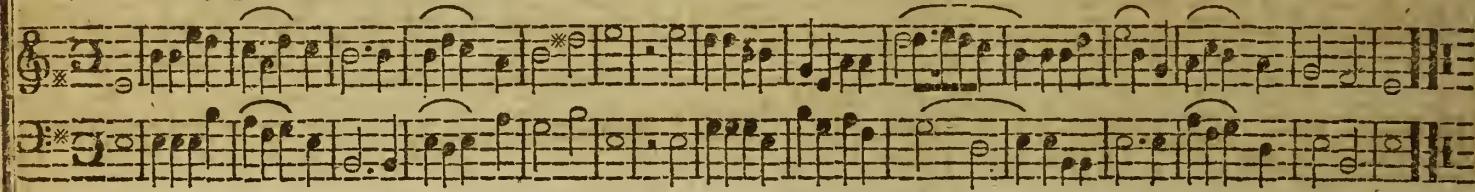
205

Our life is ever on the wing, And death is ever nigh; The
The moment, &c.
The moment, &c.
The moment, &c.
moment we begin to live, We all begin to die.
1 2 1 2

The musical score consists of three staves of music. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The music is in common time. The lyrics are integrated with the music, appearing below the staff lines. The first two staves have identical lyrics, while the third staff's lyrics are repeated below it. Measure numbers 1 and 2 are indicated above the final staff.



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



Truro. L. M.

ATR. Lively.



Now to the Lord a noble song, Awake my soul, awake my tongue ; Hosanna to th' eternal name, And all his boundless love proclaim.



Himfale.

C. M.

207

Thy courts, &c.

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

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

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

Funeral Thought. C. M.

AIR. Mod.

Hark ! from the tombs a doleful sound, Mine ears attend the cry ; Ye living then, come view the ground Where you must shortly lie.

C c

Whose, &c.

My soul, repeat his praise, Whose mercies are so great; Whose anger is so Whose anger, &c.

Whose anger, &c.

flew to rise, Whose anger is so flow to rise, So ready to abate. Whose anger, &c.

My soul opprest, &c.

Had not thy word been my delight When earthly joys were fled,

My soul, &c.

My soul opprest with sorrow's weight, Had sunk among the dead, Had

Had sunk, &c.

My soul, &c.

Had sunk, &c.

Had sunk, &c.

Had sunk, &c.

Had sunk, &c.

My soul, &c.

sunk among the dead, My soul, &c.

My soul, &c.

Had, &c.

My soul, &c.

Had sunk, &c.

Funeral Anthem. Rev. Chap. xiv.

Pia. For. Pia. For.

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

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

Pia. For. Pia. For.

Write from henceforth, write from henceforth, write, Blessed are the dead, blessed are the dead; who die in the Lord.

Write from henceforth, write from henceforth, write, Blessed are the dead, blessed are the dead; who die in the Lord.

Anthem Continued.

211

Pia. For.

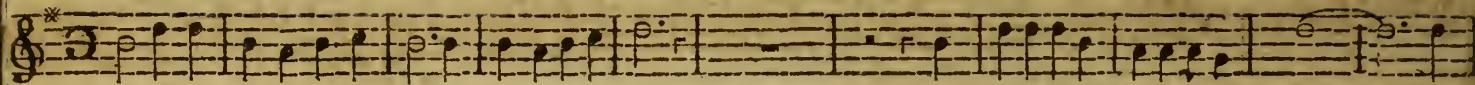
This section of the musical score consists of two staves. The top staff is labeled 'Pia.' and the bottom staff is labeled 'For.'. The music is written in common time. The vocal line begins with the lyrics 'Even so, even so, faith the Spirit,' followed by 'For they rest from their labours, they rest from their labours,' repeated twice. The piano part provides harmonic support throughout.

Pia. For. Mod.

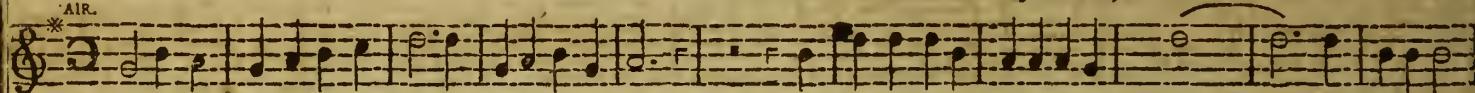
This section of the musical score consists of three staves. The top staff is labeled 'Pia.', the middle staff is labeled 'For.', and the bottom staff is labeled 'Mod.'. The music continues in common time. The vocal line begins with the lyrics 'labours, and their works do follow them, their works do follow them, their works do follow them.' The piano part continues to provide harmonic support. The 'Mod.' staff likely indicates a modulation or a different section of the piece.

New Jerusalem.

C. M.

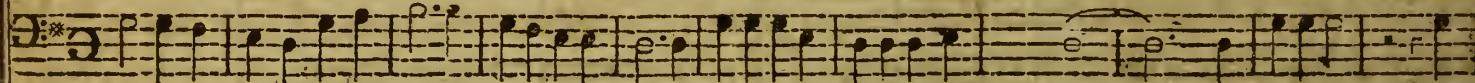


The New Jerusalem, &c.



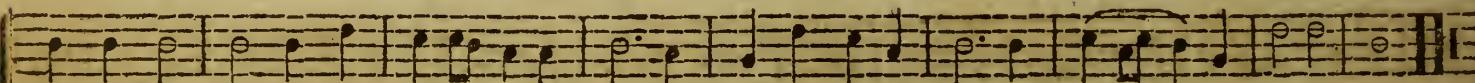
From the third heav'n where God resides, That holy, happy place,

The New Jerusalem comes down, Adorn'd with shining grace,



The New Jerusalem, &c.

The, &c.



The New, &c.



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



Lisbon.

S. M..

Words by Dr. Watts.

213

A musical score for 'Lisbon' in S. M. key. The score consists of four staves of music. The lyrics are as follows:

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

Lebanon.

C. M.

A musical score for 'Lebanon' in C. M. key. The score consists of four staves of music. The lyrics are as follows:

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

The Angel of, &c.

While shepherds watch'd their flocks by night, All seated on the ground,

The Angel of the Lord came down, And glory

The Angel, &c.

And

The Angel, &c.

And

And glory, &c.

The, &c.

shone around, And

glory shone around, The, &c.

glory shone around, The, &c.

And glory,

glory shone around, The, &c. And glory,

Victory.

C. M.

215

A handwritten musical score for a hymn titled "Victory". The music is in common time (C. M.) and consists of two staves. The top staff begins with a treble clef, a key signature of one flat (F#), and a bassoon part. The lyrics for this section are:

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

The bottom staff begins with a bass clef, a key signature of one flat (F#), and a piano part. The lyrics for this section are:

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

D d

Over the heav'ns, &c.

With songs and honours sounding loud, Address the Lord on high; O'er the heav'ns he

Over the heav'ns he spreads his clouds, And waters veil the Over the heav'ns, &c.

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

spreads his cloud, And waters veil the sky, He sends his show'rs of blessings down, To cheer the plains below, He makes the grefs the mountains crown, And He, &c.

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

Edom Continued.

217

A handwritten musical score for three voices. The top line has lyrics: "He makes the grafs, &c.", "He makes, &c.", and "And corn, &c.". The middle line has lyrics: "corn in gallies", "grow, He makes, &c.", and "And corn, &c.". The bottom line has lyrics: "He makes the grafs, &c.". The music consists of three staves of sixteenth-note patterns.

Portugal.

L. M.

ANOANTE.

A handwritten musical score for two voices. The top line is in 2/4 time and the bottom line is in 4/4 time. Both lines have sixteenth-note patterns. The top line starts with a treble clef and the bottom line starts with a bass clef.

AIR.

A handwritten musical score for two voices. The top line is in 2/4 time and the bottom line is in 4/4 time. Both lines have sixteenth-note patterns. The top line starts with a treble clef and the bottom line starts with a bass clef.

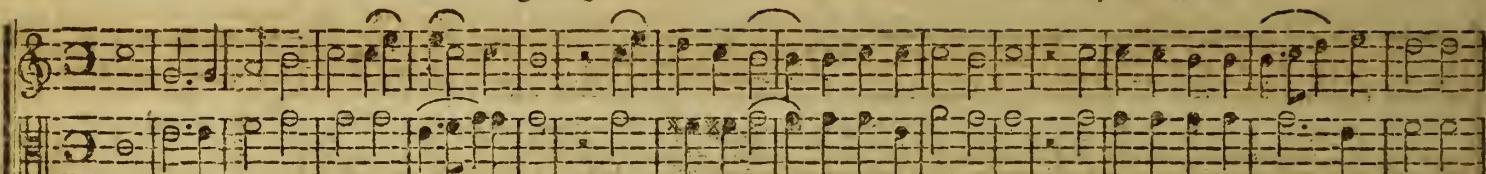
How lovely, how divinely sweet, O Lord, thy sacred courts appear; Fain would my longing passions meet The glories of thy presence there.

A handwritten musical score for two voices. The top line is in 2/4 time and the bottom line is in 4/4 time. Both lines have sixteenth-note patterns. The top line starts with a treble clef and the bottom line starts with a bass clef.

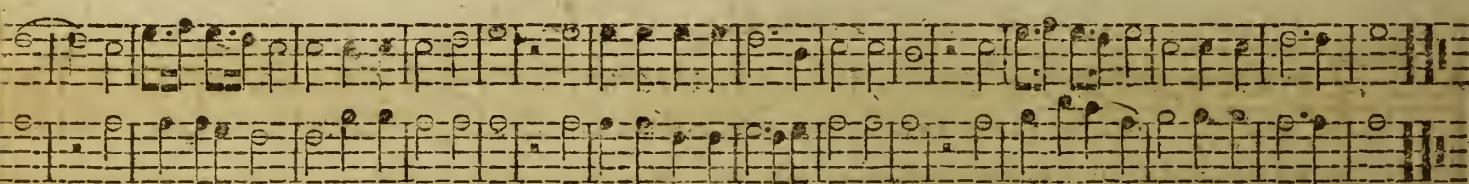
Judgment.

P. M.

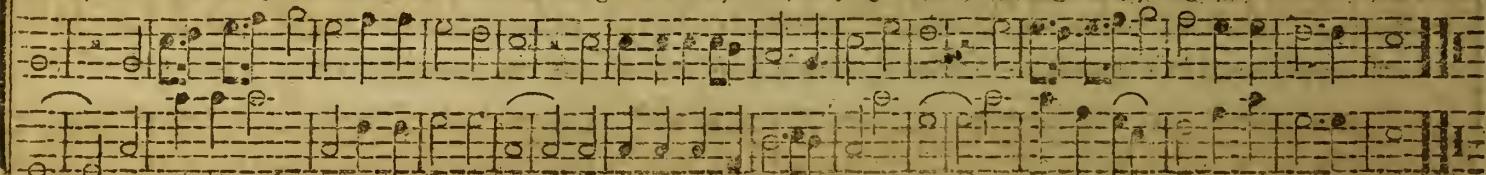
Words by Dr. Watts.



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



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



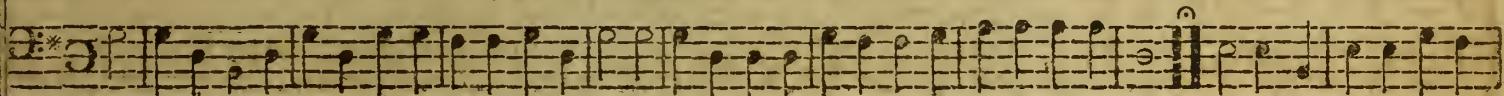
Treasure.

C. M.

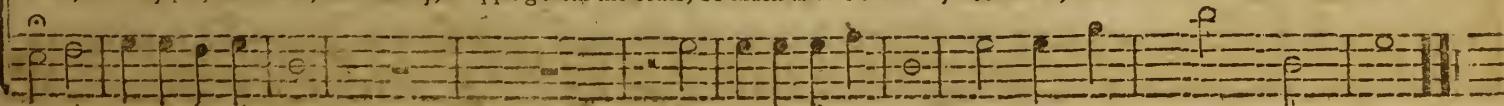
219



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



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



*Hancock.**C. M.*

LARGO.

AIR.

How sweet and awful is the place, With Christ within the doors, Where everlasting love displays The choicest of her stores, The, &c.

*Mount Ephraim.**S. M.*

Vivace.

AIR.

Your harps, ye trembling saints, Down from the willows take; Loud to the praise of Christ our Lord, Bid ev'ry string awake.

Bromley.

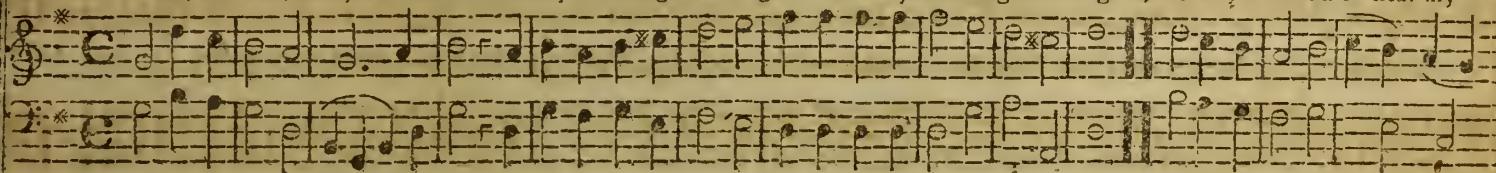
L. M.

221

ALLEGRO.



Awake, our souls, Away our fears, Let ev'ry trembling tho't be gone, Let ev'ry trembling tho't be gone, Awake, and run the heav'nly



Pia.

Forte.

Awake and run, &c.

race, And put a

cheerful courage on,

And put a cheerful courage on.

And pat, &c.

LARGO.

AIR.

Blest are the souls that hear and know The gospel's joyful sound, The gospel's joyful sound; Peace shall attend the path they go, And

Pia.

For.

light their steps around, Peace shall, &c.

And light, &c.

And light, &c.

AIR. ALLEGRETTO.

Pia.

For.

Pia.

For.

h

My Saviour, my Almighty Friend,

Where will the growing numbers end;

Where will the growing numbers end,

When I begin thy praise,

The numbers of thy grace,

The numbers of thy

Thou art my everlasting trust,

And since I knew thy graces first,

And since I knew thy graces first,

grace.

Thy goodness I adore,

I speak thy glories more,

I speak thy glories more.

A handwritten musical score for a hymn titled "Walpole". The music is in common time (C. M.) and consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The lyrics are written below the notes. The first section of lyrics is: "Oh, if my soul was form'd for woe, How would I vent my sighs! Repentance should like rivers flow, From both my streaming eyes. 'Twas for my sins my dearest Lord Hung on the cursed tree,"

Oh, if my soul was form'd for woe,
How would I vent my sighs! Repentance
should like rivers flow, From both my streaming eyes.
'Twas for my sins my dearest Lord Hung on the cursed tree,

Walpole Continued.

225

For thee, For thee, &c.

And groan'd away a dying life For thee, my soul, for thee, For thee, &c.

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

Heavenly Theme. C. M.

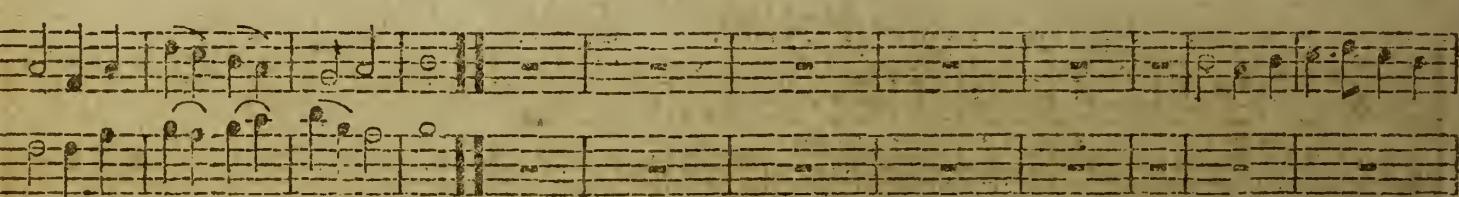
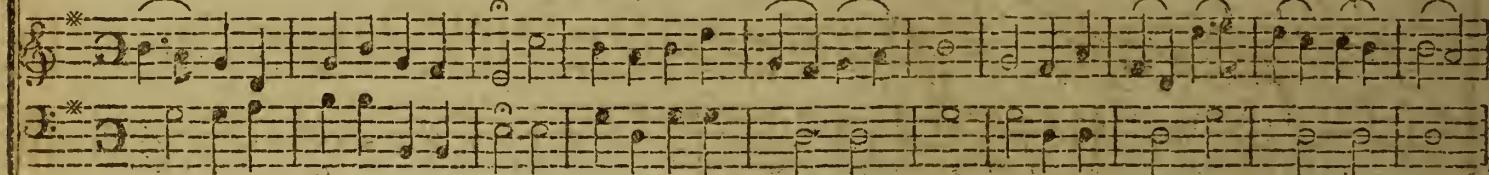
Words by Dr. Watts.

ATR.

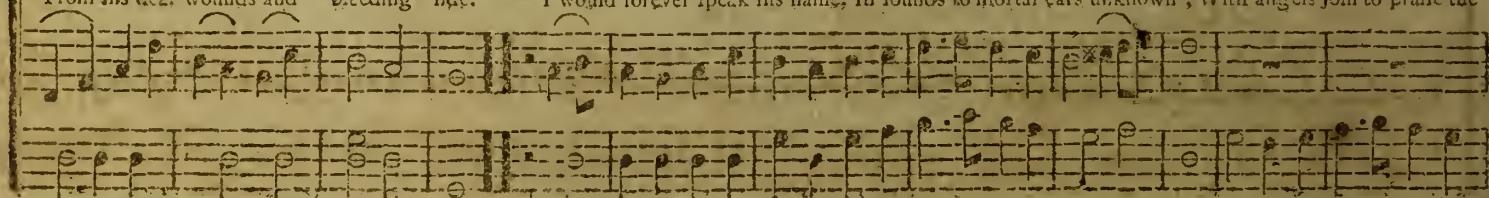
Begin, my tongue, some heav'nly theme. And speak some lofty thing; The mighty works or mighty name Of our eternal King.



O the sweet wonders of that cross, Where God the Saviour lov'd and dy'd; Her noblest life my spirit draws



From his dear wounds and bleeding side. I would forever speak his name, In sounds to mortal ears unknown; With angels join to praise the



The Cross Continued.

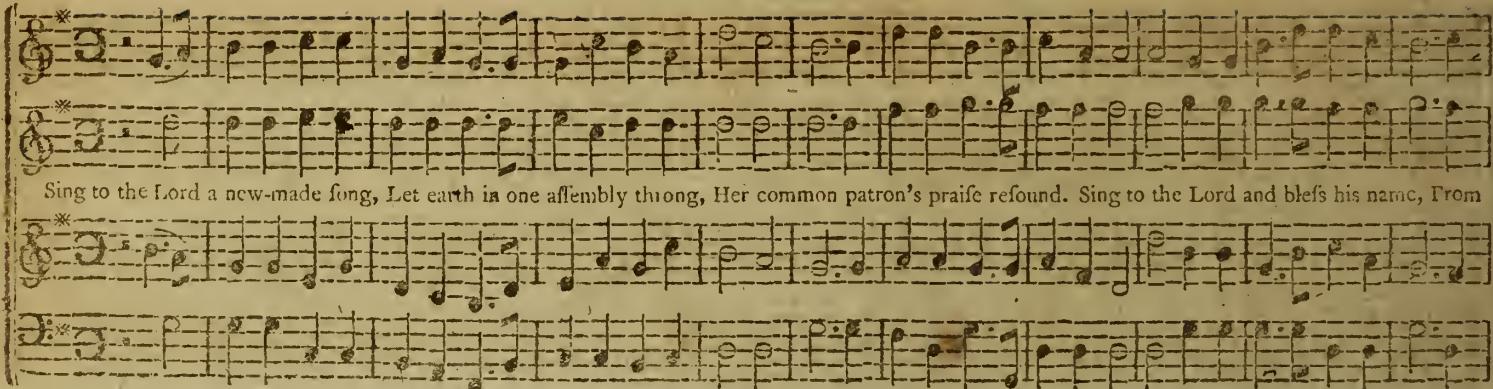
227

A musical score for three voices. The top line has a soprano vocal line with lyrics: "Lamb, And worship at his Father's throne, With angels join, &c." The middle line has an alto vocal line with lyrics: "And worship, &c." The bottom line has a bass vocal line with lyrics: "And, &c." The music consists of four staves of eight measures each, with a common time signature.

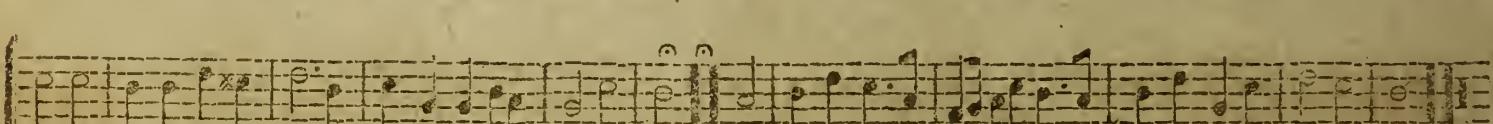
St. Mary. L. M.

Words by Dr. Watts.

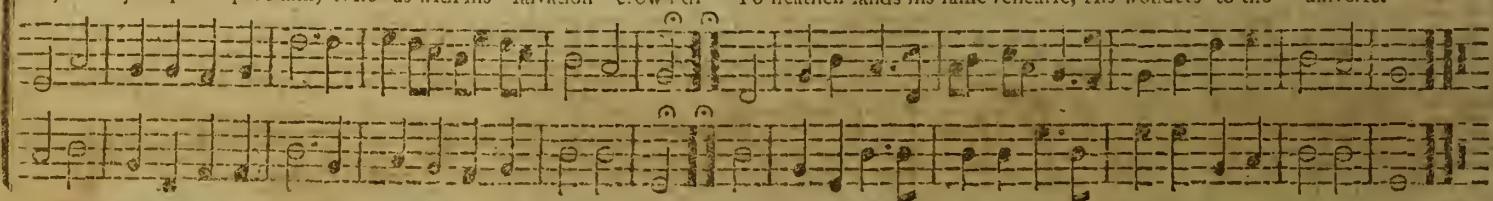
A musical score for three voices. The top line has a soprano vocal line with lyrics: "Father, I bleſs thy gentle hand, How kind was thy chalſiſing rod ! That forc'd my conſcience to a ſtand, And brought my wand'ring ſoul to God." The middle line has an alto vocal line. The bottom line has a bass vocal line. The music consists of four staves of eight measures each, with a common time signature.



Sing to the Lord a new-made song, Let earth ia one assembly thong, Her common patron's praise resound. Sing to the Lord and bleſs his name, From



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



Golden Lyre. P. M.

Words from Salisbury Collection.

Pist.

229

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

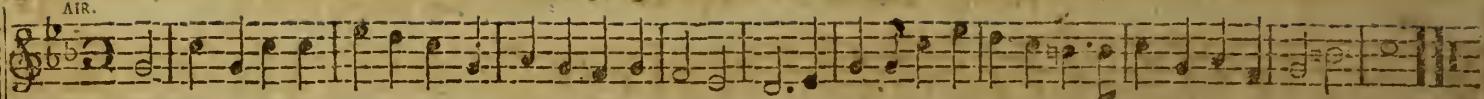
The tuneful shell, The golden lyre, And vocal choir, The concert swell, The concert swell.

AIR.

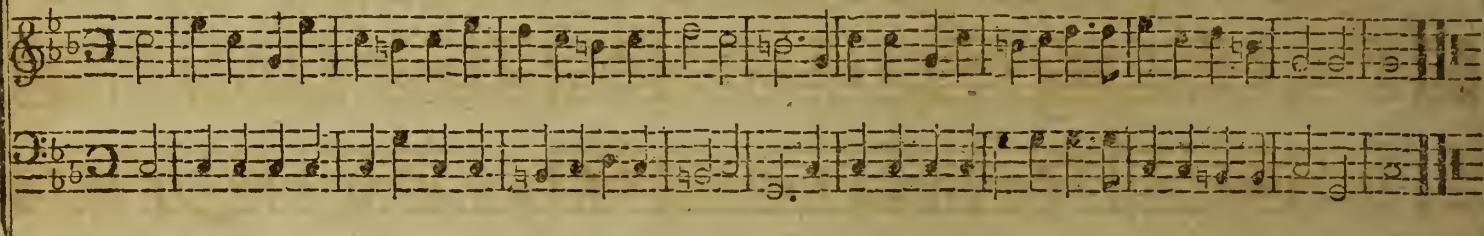
Trochaeus.

L. M.

Words by Mrs. Steele.



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

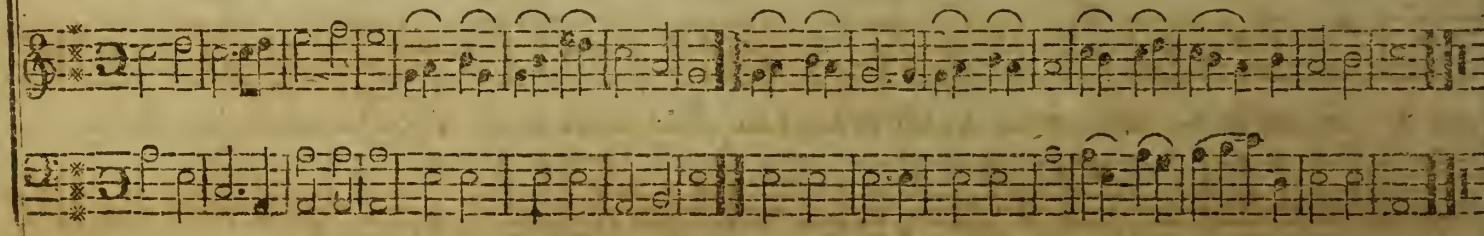
*Havannah.* P. M.

Words by Mrs. Barbauld.

AIR.



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



Rising Dawn. C. M.

Words from Belknap's Collection:

231

A. C.

Behold the rising dawn appear, Which calls our willing feet To tread thy courts, O God, and here Our solemn vows re-

P. A.

F. G.

peat. Fair Zion's gates are our delight, Within her walls we stand; And all her happy sons unite In friendship's sacred bands.

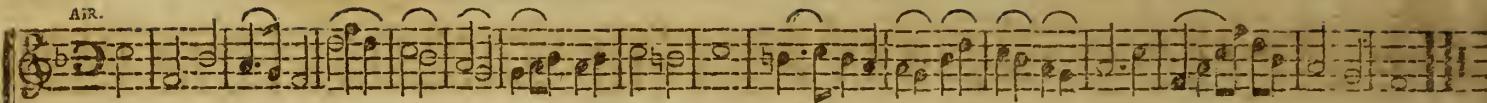
F f

Eternal Wisdom.

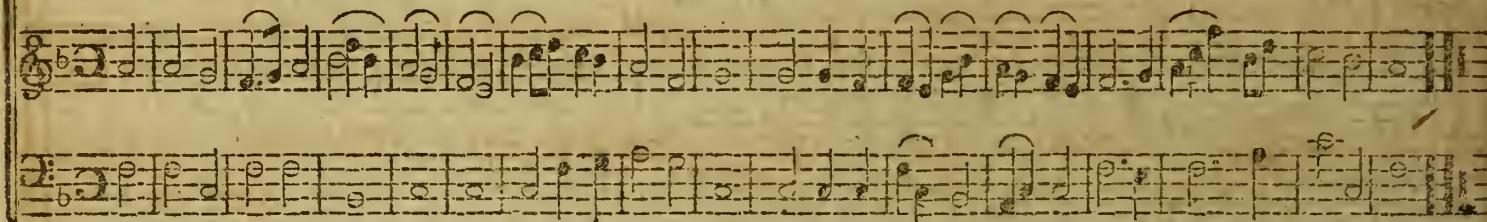
C. M.

Words by Dr. Watts.

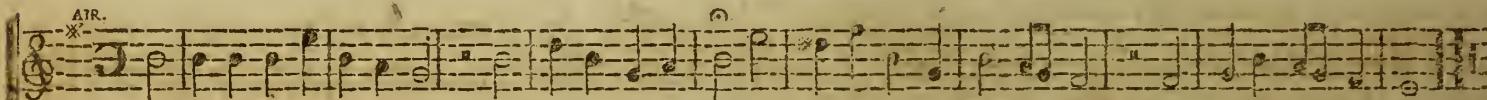
AIR.



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

*Cuba.* C. M.

ATR.



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



Sicily. C. M.

Words from Salisbury Collection.

233

AIR.



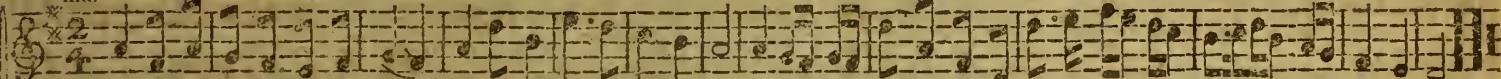
In the soft season of thy youth, In nature's smiling bloom, Ere age arrive and trembling wait Its summons to the tomb, Its summons, &c.



Sun. L. M.

Words by Dr. Watts.

ATR.



Fairest of all the lights above, Thou sun, whose beams adorn the spheres, And with unwearyed swiftness move, To form the circles of our years.



Oracle. C. M.

Words by Mrs. Steele.

AIR.

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

Alabama. L. M.

Words from Enfield's Selection.

Hark ! 'tis the trumpet's piercing sound, The rising dead assemble round ; In long procession see they come, Each to receive his righteous doom.

*Corinth.**P. M.*

Words from Belknap's Collection.

235

AIR.

Pia.

For.

1

2

Bless God, O my soul, Rejoice in his name,

Surpassing in honor, Dominion and might;

And let my glad voice, Thy greatness proclaim ;

Thy throne is in heav'n, Thy robe is the light.

*Solemnity.**C. M.*

Words by Dr. Watts.

Death, 'tis a melancholy day To those who have no God ; When the poor soul is forc'd away, To seek her last abode.

Persia.

L. M.

Words by Dr. Watts.

Pia.

For.

Pia.



Now to the Lord, who makes us know The wonders of his dying love, Be humble honors paid below, And strains of nobler praise above, Be



Cres.

For.

humbler honors, &c.

And strains, &c.

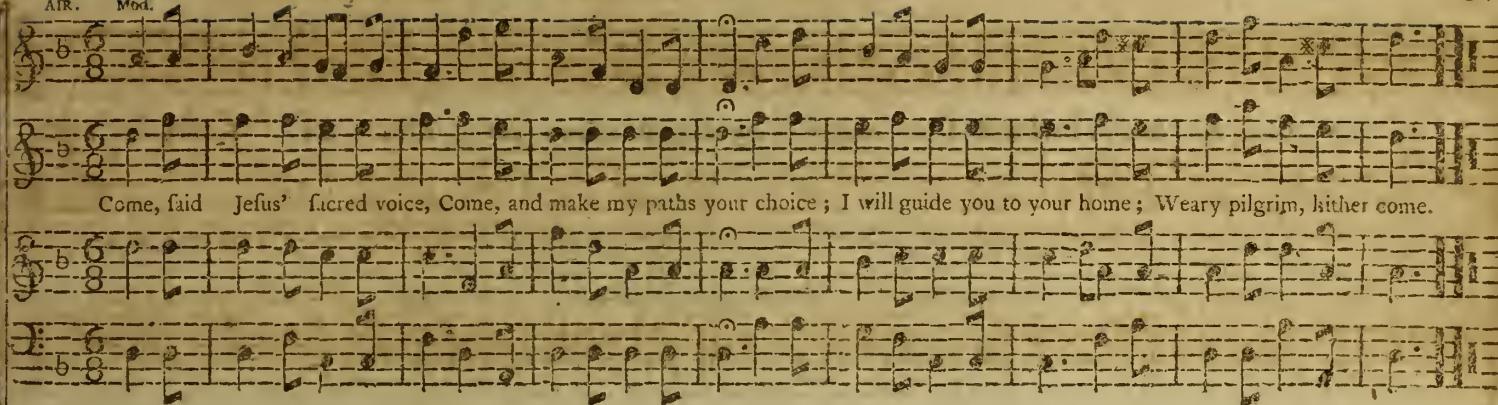
And, &c.



Weary Pilgrim. Sevens.

237

AIR. Mod.

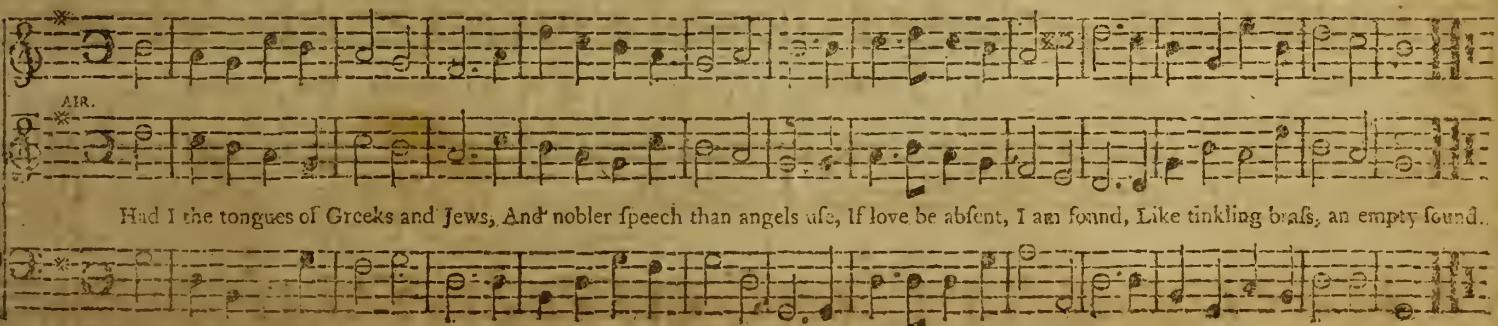


Come, said Jesus' sacred voice, Come, and make my paths your choice ; I will guide you to your home ; Weary pilgrim, hither come.

Athens. L. M.

Words by Dr. Watts.

AIR.



Had I the tongues of Greeks and Jews, And nobler speech than angels use, If love be absent, I am found, Like tinkling brats, an empty sound.

AIR.

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

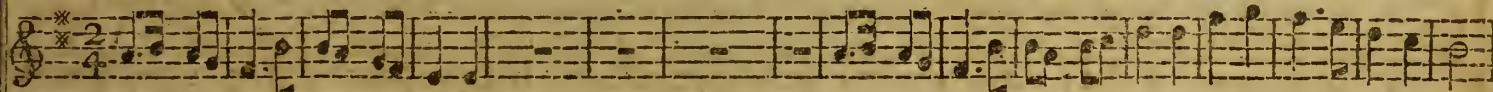
laws; Behold my soul At freedom set; My Surety paid The dreadful debt.

Praise to God.

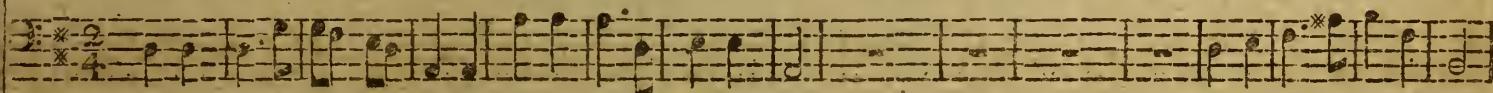
P. M.

239

AIR. Mod.



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



Vivace.

Piano.

F.



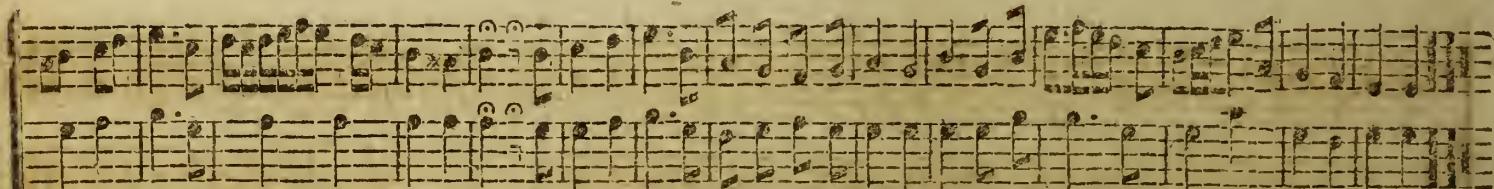
Saints, with pious zeal attending, Now the grateful tribute raise; Solemn songs to heav'n ascending, Join the universal praise.

G g

AIR. Mod.



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



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

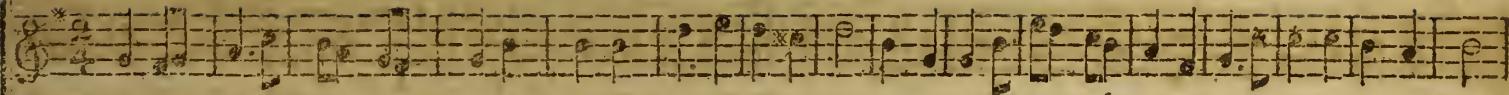


Immanuel.

P. M.

Words by Rippon.

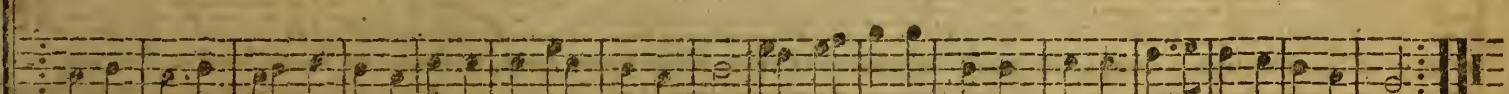
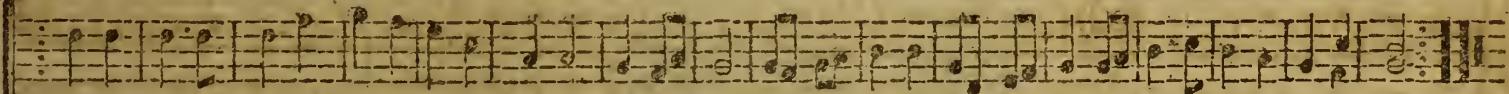
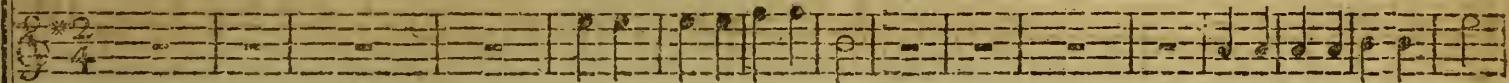
241



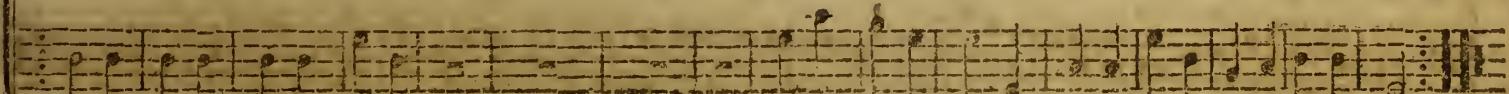
MR.

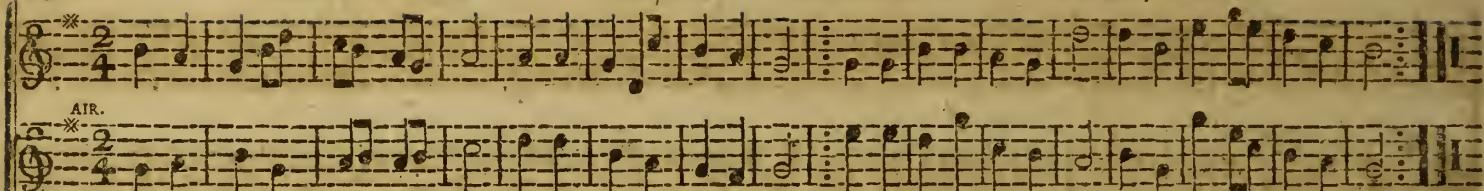


Hail ! thou once despised Jesus, Thou didst free salvation bring ; By thy death thou didst release us From the tyrant's deadly sting.



Hail ! thou agonizing Saviour, Thou didst bear our sin and shame ; By thy merit we find favour, Life is given through thy name.



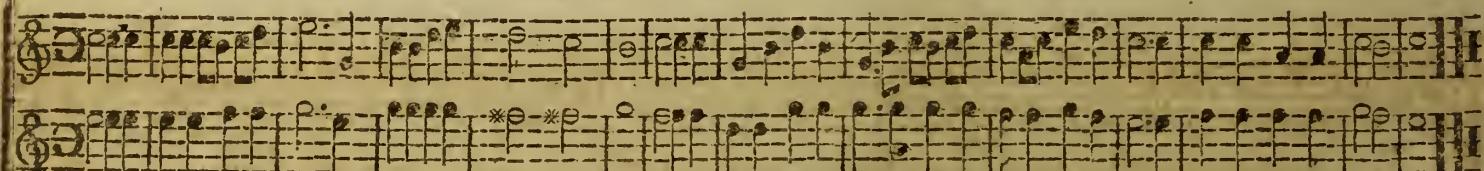


Lift your voice and thankful sing Praises to your heav'nly King; For his blessings far extend, And his mercy knows no end.



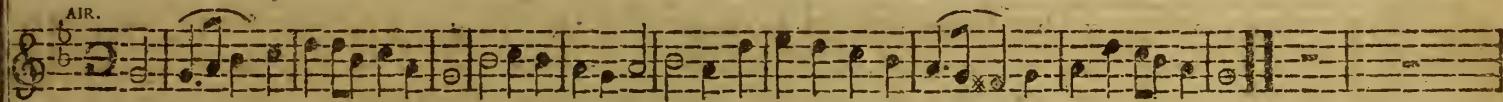
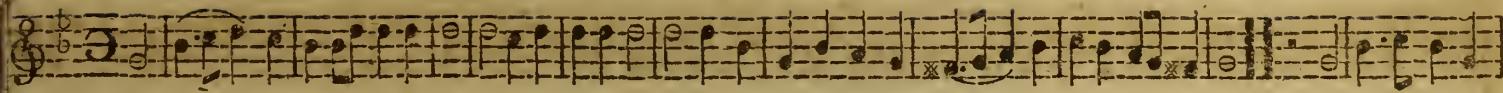
Emulation.

L. M.

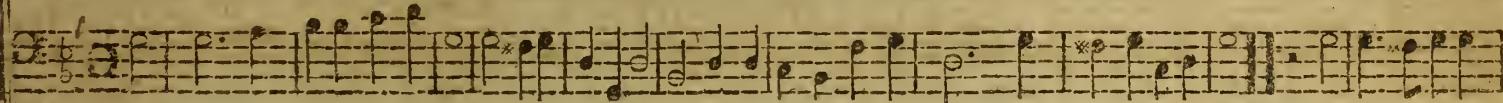


Now let us raise our cheerful strains, And join the blissful choir above; There our exalted Saviour reigns, And there they sing his wondrous love, And, &c.

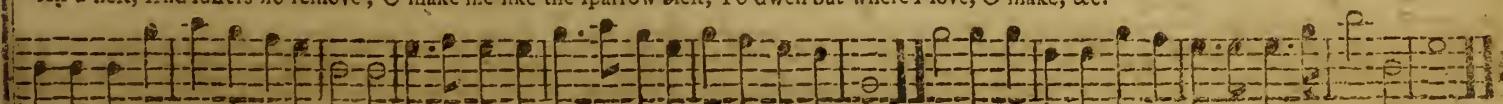




My heart and flesh cry out for thee, While far from thine abode ; When shall I tread thy courts, and see My Saviour and my God ? The sparrow builds her



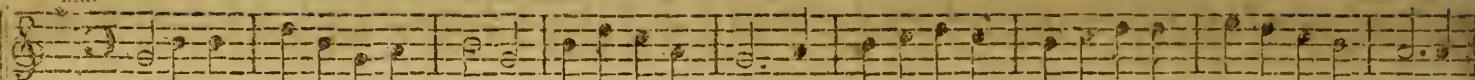
self a nest, And suffers no remove ; O make me like the sparrow blest, To dwell but where I love, O make, &c.



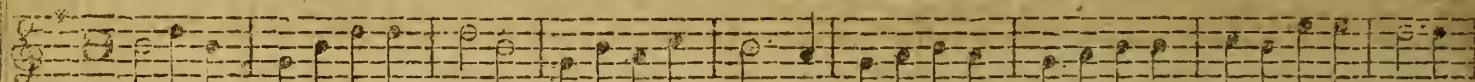
Mantua.

C. M.

Words by Dr. Watts.



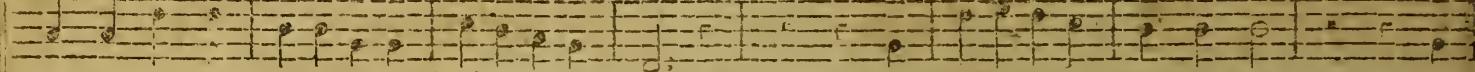
A blooming paradise of joy In this wild desert springs, And ev'ry sense finds strait employ, On sweet celestial things. White



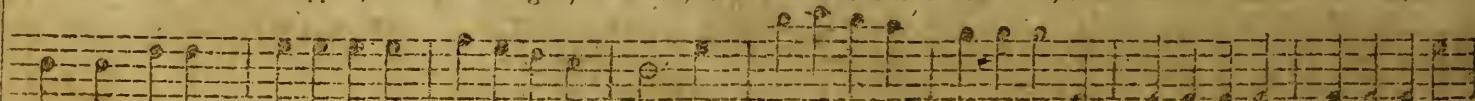
Pia.

Tres.

The Rose of Sharon blossoms here,

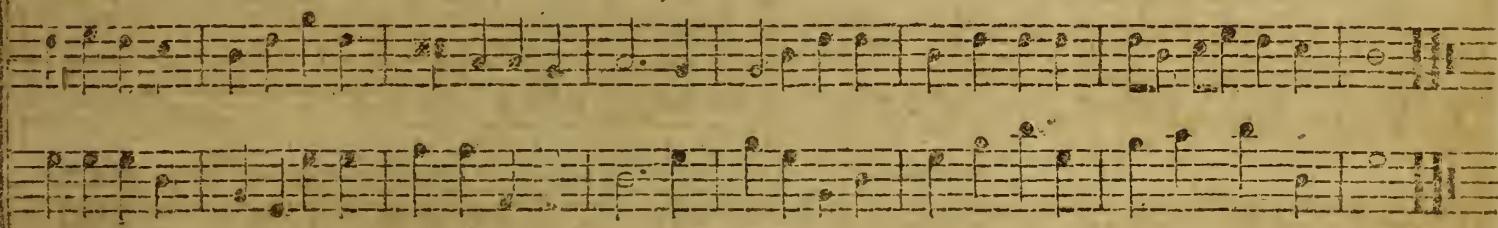


Lillies all around appear, And each his glory shows; The Rose of Sharon blossoms here, The Rose of Sharon blossoms here, The





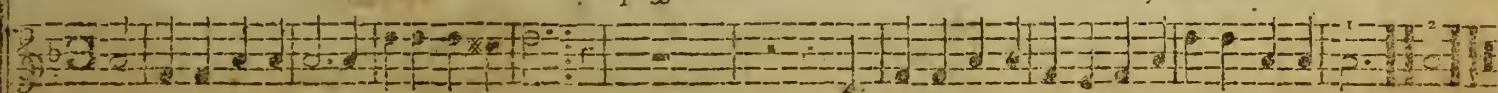
Rose of Sharon blossoms here, The fairest flower that blows, The Rose, &c.



Compassion.

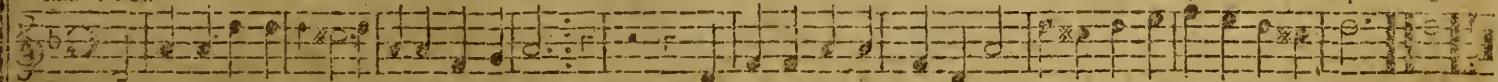
S. M.

Words by Beddome.



Let floods of penitential grief, &c.

AIR. . NO. 1



Did Christ for sinners weep, And shall our cheeks be dry?

Let floods of penitential grief

Burst forth from ev'ry eye,



Let floods, &c.

My helpless soul, from year to year, My, &c.

Beside the Gospel pool, Appointed for the poor,

My helpless soul, from year to year, My helpless soul, from year to year, Has waited for a cure.

My helpless soul, from year to year,

Why weepest thou?

C. M.

AIR.

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

Suspension.

L. M.

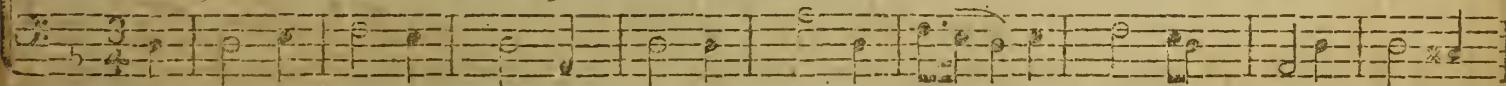
Words by Newton.

247

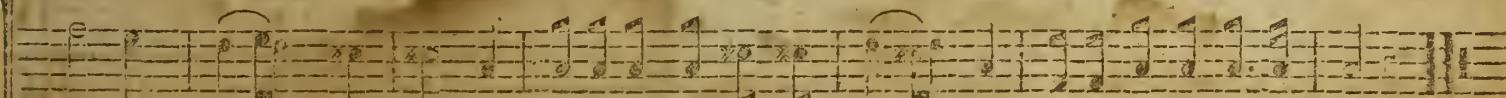
A.R.



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

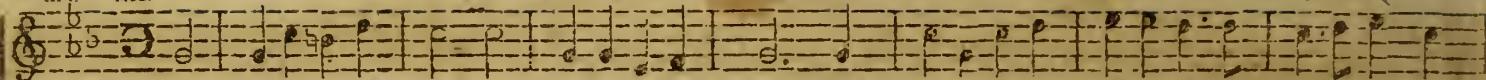


Foes insulting cry'd, Come sing us one of Zion's songs, Come sing, &c.

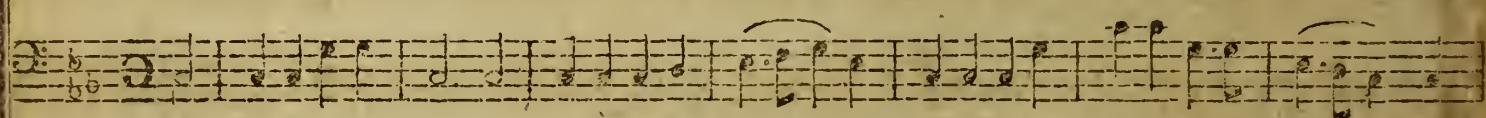
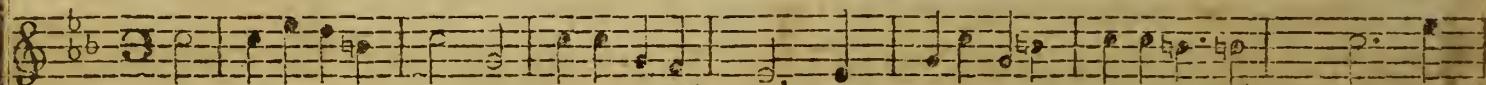


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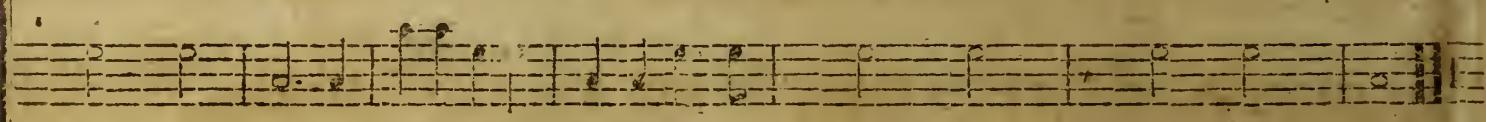
AIR. Mod.



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



longing eyes, For thy salvation, &c.

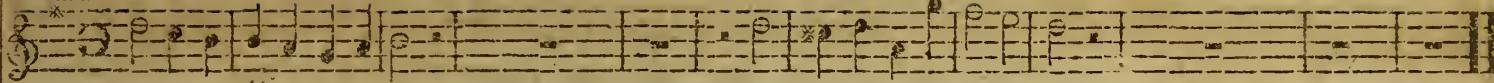


Lodi.

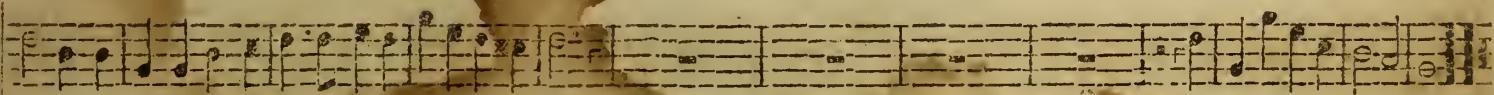
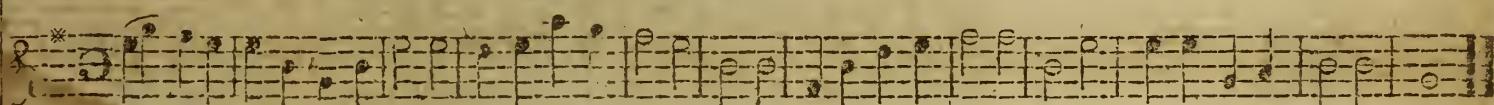
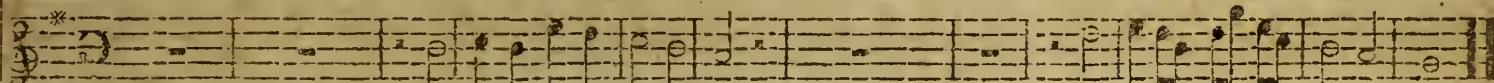
L: M.

249

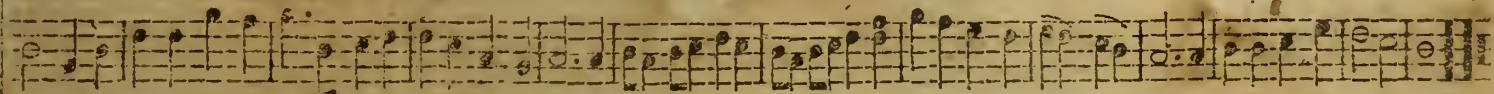
AIR.



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



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



Opening Heavens.

C. M.

AIR.

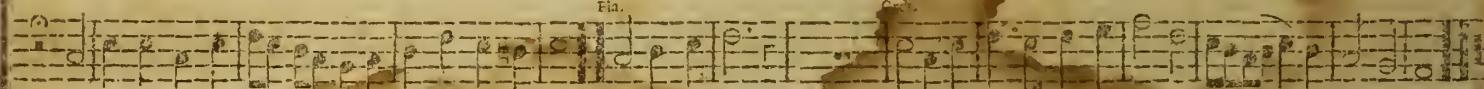


The opening heavens around me shine With beams of sacred bliss, While Jesus shews his heart is mine, And whispers I am



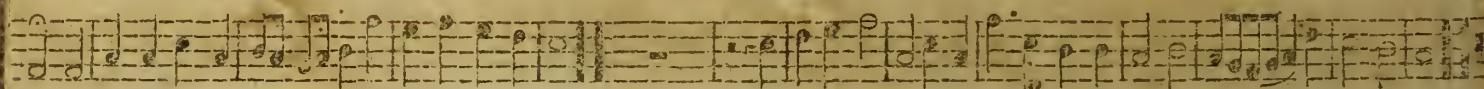
Fla.

C. M.

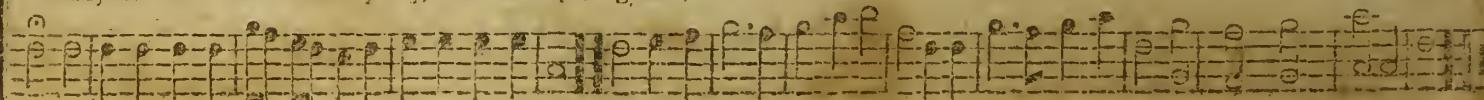


Run up with joy the shining way, Run up, &c.

To embrace my dearest Lord.



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



AIR. Mod.

Erie. P. M.

Words by Barlow.

251

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

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

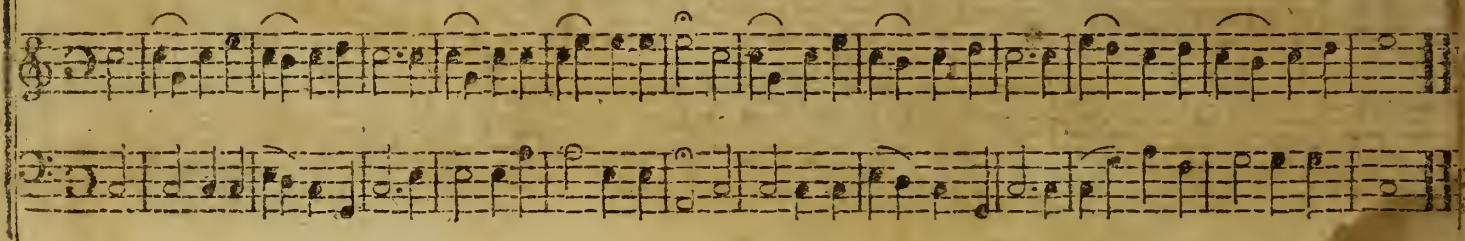
How Sweetly.

P. M.

AIR.



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

*Tender Thoughts.*

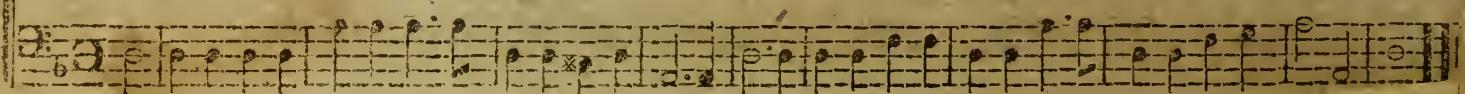
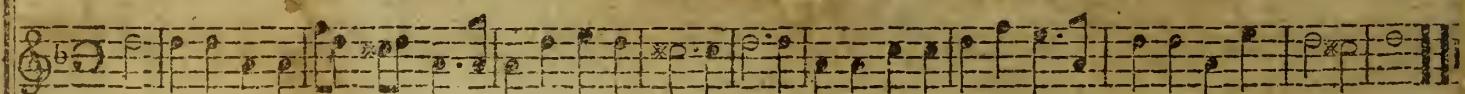
L. M.

Words by Dr. Doddridge.

AIR.



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



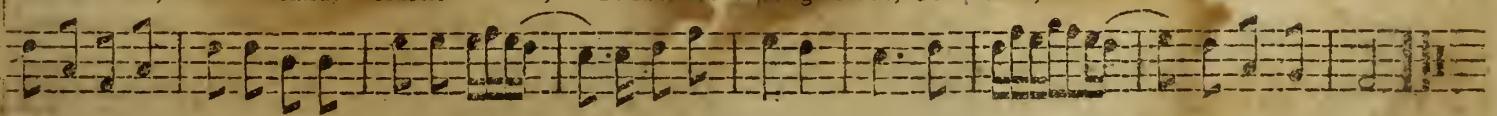
AIR. - Mod.



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



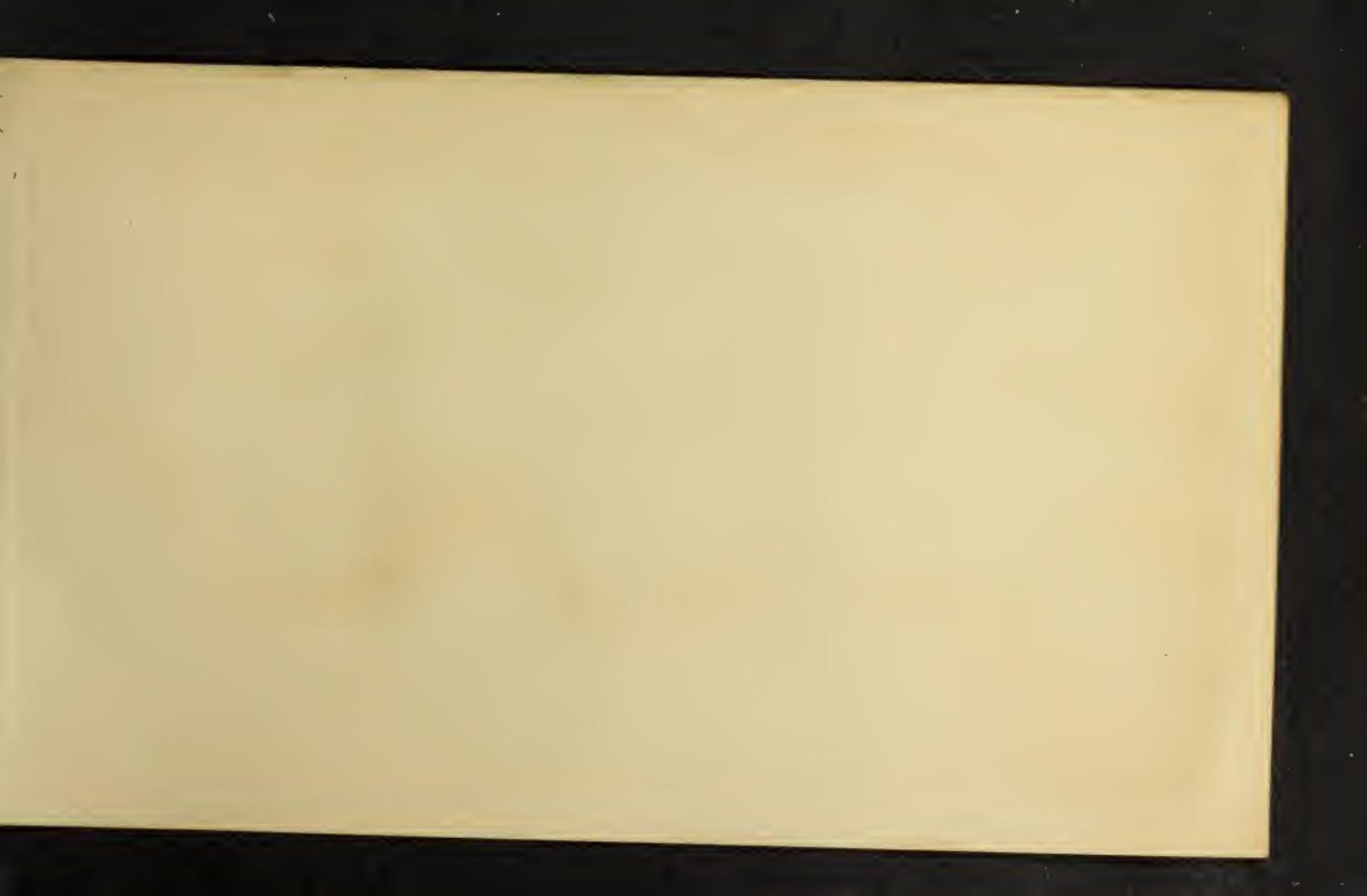
seas and skies, In one melodious concert rise, To swell th' inspiring theme, To swell, &c.

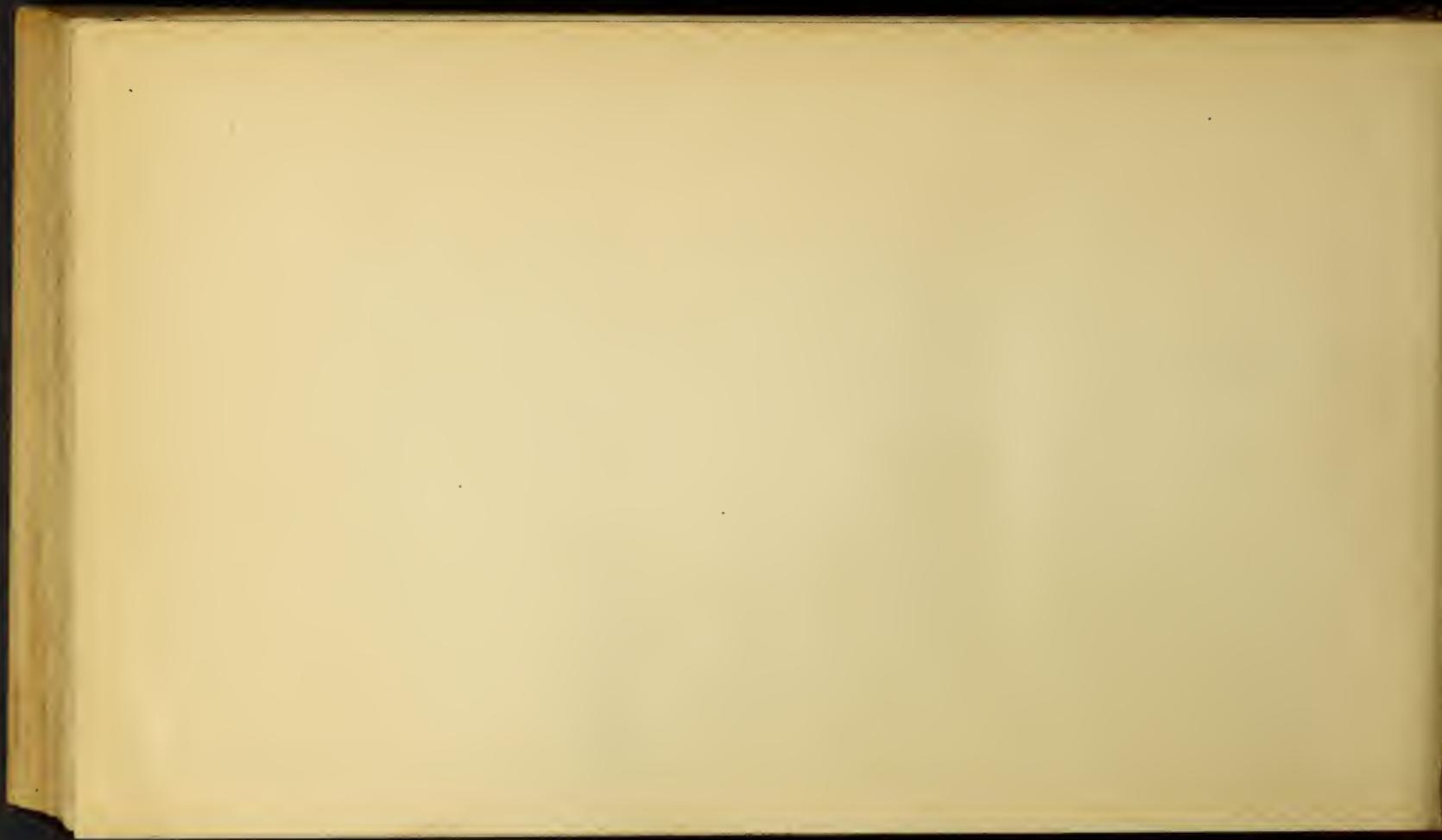


I N D E X.

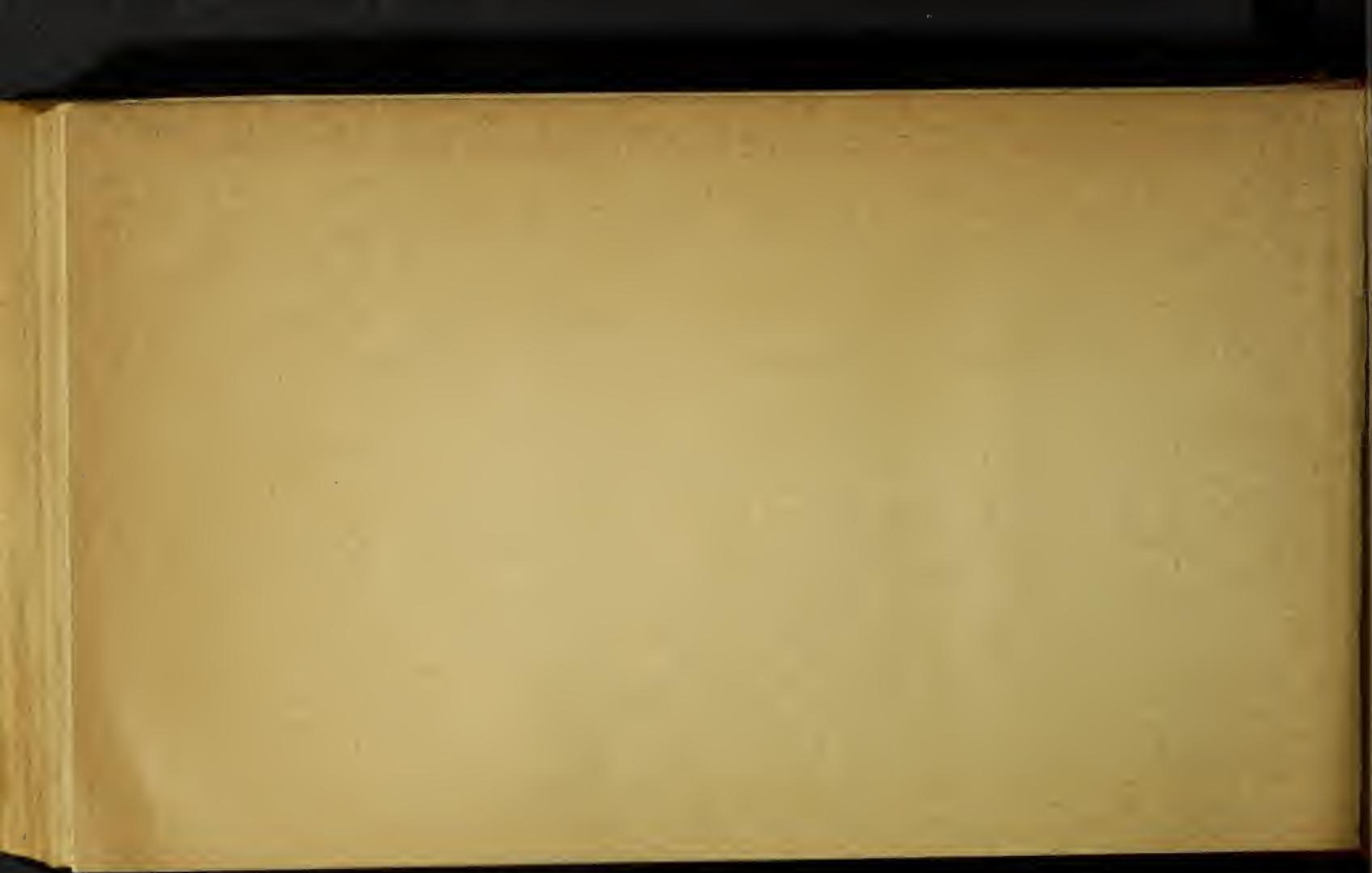
⁸ Tunes with the mark (*) were never before published.

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