

THE
UNION HARMONY,
OR
Universal Collection of Sacred Music.

IN TWO VOLUMES.—VOL. I.

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

By OLIVER HOLDEN.

"Musick's the cordial of a troubled breast,
The softest remedy that grief can find,

The gentle spell that charms our cares to rest,
And swells with heavenly hope the pensive mind."—Harris.

SECOND EDITION, with CORRECTIONS and IMPROVEMENTS.

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P R E F A C E.

*Obliged to
Honor*

IN a work intended only for Schools and worshipping Societies, it was thought unnecessary to insert a treatise on Music. An improved plan upon the present practice is adopted, which, it is expected, with the assistance of an able teacher, will be found sufficient for the purposes of this work. Since the publication of the first edition of the UNION HARMONY, the Editor, in association with Messrs. GRAM and HOLYOKE, has published a work, entitled "The MASSACHUSETTS COMPILER of *Theoretical and Practical Elements of Sacred Vocal Music*," containing the most essential and interesting information for composers, teachers and practitioners. In a young country, like ours, where no regular profession of Music has been adopted, such a work, compiled from the most eminent European masters, was deemed necessary.

The greatest exception in the present mode of teaching, is the manner of expressing the different parts of the staff by *sol, fa, &c.*; which by no means affords those accurate distinctions necessary to enable the pupil at all times to comprehend the state of the octave. This evil is remedied in the work alluded to above; and the Editor hopes that a more general acquaintance therewith, will soon supersede the necessity of continuing the present practice.

A number of pages in this edition are appropriated to *original Music*, designed to supply the deficiency of tunes which embrace two verses. In the choice of materials, the taste and improvement of the numerous practitioners of Music has been a principal motive. It is not presumed, however, that *all* the pieces which compose so large a collection, will meet the approbation of a learned reviewer: But as the present is an age of genius and enterprise, it is expected that the time is not far distant when Americans, so justly celebrated for other improvements, will also excel in this sublime art.

Grateful for the unexpected encouragement given to this work, in the rapid sale of the first edition, the Editor pledges himself that his utmost endeavours shall be exerted to render all future editions worthy the patronage of a deserving community.

RUDIMENTS OF MUSIC.

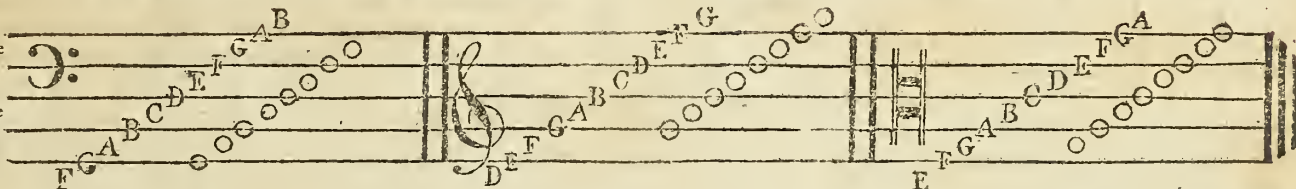
LESSON I.

Bass staff.

Tenor and Treble staff.

Counter staff.

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



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

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

LESSON II.

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

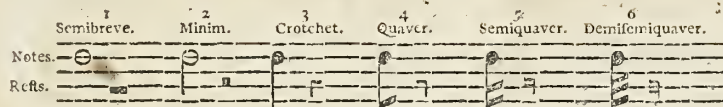
But if B be flat, <i>me</i> is in	E	If F be sharp, <i>me</i> is in	F
If B and E be flat, <i>me</i> is in	A	If F and C be sharp, <i>me</i> is in	C
If B, E and A be flat, <i>me</i> is in	D	If F, C and G be sharp, <i>me</i> is in	G
If B, E, A and D be flat, <i>me</i> is in	G	If F, C, G and D be sharp, 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

Above *me*, the notes ascending are, *faw*, *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


L E S S O N III.





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


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


L E S S O N IV.


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

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

A brace  Shows how many parts move together.


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


Tenor and treble cliff 

Counter cliff 


Bass cliff 


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


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

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


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


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

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

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

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

A hold 

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

A mark of distinction.

'

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

Figure 3

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

A point



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

*A slur



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

A direct



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

A bar



Divides the time into equal parts.

A double bar



Shews the end of a strain.

A close



Is affixed to the end of a tune.

Apoggituras



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

LESSON V.

COMMON TIME MOODS.

First,



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

Second,



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

Third,



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

This

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

Fourth, $\frac{3}{4}$ 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, $\frac{3}{8}$ 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, $\frac{3}{16}$ Contains three crotchets in a bar—beat and accented like the first—about one third part quicker.

Third, $\frac{3}{32}$ Contains three quavers in a bar—beat and accented like the second—nearly one third quicker.

COMPOUND TIME MOODS.

First, $\frac{6}{4}$ THIS mood contains 6 crotchets in a bar, of two equal beats, three down, and three up. Each motion requires one second of time. It is accented principally on the first and fourth parts of the bar.

Second, $\frac{6}{8}$ Contains six quavers in a bar—beat and accented like the last—about one quarter part quicker.

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

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

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

Observe,

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

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

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

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

OF PRONUNCIATION.

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

OF ACCENT.

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

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

OF TIME.

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

OF SYNCOPATION.

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

OF SOFT SINGING.

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

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

OF DIRECTORY TERMS.

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

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

OF GRACES and ORNAMENTS.

THE *trill*, notes of *transition*, &c. have not been attended to in the preceding rules; it being much better to omit, than attempt them in young schools. The most important graces and ornaments of music, are natural accomplishments; it is therefore impossible to acquire them mechanically, so as to add to the real beauty of the music. Upon the whole, let every note be sung as it stands, without affecting any airs, or supposed graceful variations. The greatest ornament in singing, is a decent, modest deportment, and a heart deeply impressed with a due reverence for the name and worship of that infinitely exalted Being, to whom we owe our existence, and every blessing, and to whose praise we should ever tune our voices.

PARTICULAR REMARKS.

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

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

ADAGIO, *the slowest movement.*

Affettuoso, *affectionately.*

Air, *the leading part.*

Allegro, *a quicker movement.*

Allegretto, *not so quick as allegro.*

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

Andantino, *quicker than Andante.*

Bass, *the lowest part in harmony.*

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

Choro Grando, *grand chorus.*

Con Dolce, *with sweetness.*

Con Furia, *with boldness.*

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

Da Capo, *close with the first strain.*

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

Duetto, *two parts sung together.*

Expressivo, *expressively.*

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

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

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

Grave, *slow and solemn.*

Largo, *the second degree of movement.*

Larghetto, *not so slow as Largo.*

Maeftoso, *with majesty.*

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

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

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

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

Plaintive, *mournfully.*

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

Solo, *one part alone.*

Tacit, *to be silent.*

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

Trio, *three parts.*

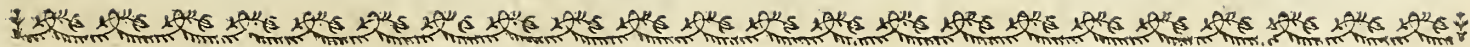
Triple, *a species of time, of three parts in a bar.*

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

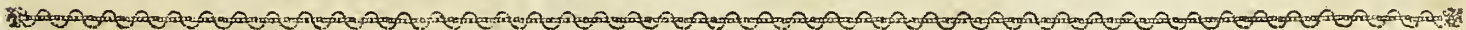
Vigorofo, *with energy and vigor.*

Vivace, *in a lively stile.*

Volti, *turn over.*

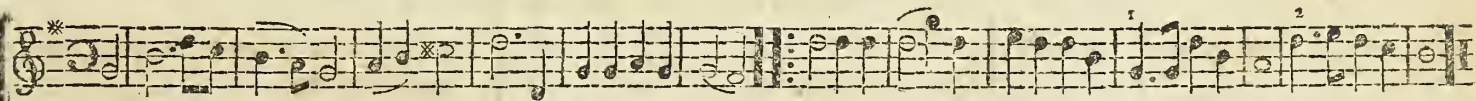


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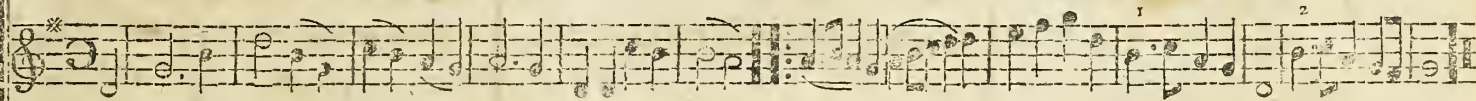


Alpha. C. M.

Words from Hervey's Meditations.



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



Now let our voices join, To form a sacred song: Ye pilgrims in Jehovah's ways With music pass along,

The first system of the musical score consists of four staves. The top two staves are for vocal parts, each beginning with a treble clef and a key signature of one sharp (F#). The bottom two staves are for piano accompaniment, each beginning with a bass clef and a key signature of one sharp. The lyrics are written below the vocal staves.

See Salem's golden spires, In beautiful prospect rise; And brighter crowns than mortals wear, Which sparkle through the skies, And

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves.

brighter crowns than mortals wear, And brighter crowns than mortals wear, And brighter crowns than mortals wear, Which sparkle through the skies.

This musical score consists of three staves. The top staff features a melody with eighth and sixteenth notes. The middle staff provides a harmonic accompaniment with chords and single notes. The bottom staff continues the accompaniment. The lyrics are written below the middle staff.

Hundred and Nineteenth Psalm. C. M.

Words by Dr. Watts.

My soul

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

My soul lies cleaving to the dust,

This musical score is written for three voices or instruments, each on a separate staff. The top staff begins with the lyrics 'My soul'. The middle staff contains the main body of the text. The bottom staff begins with 'My soul lies cleaving to the dust,'. The music is in common time (C. M.) and features a variety of note values including half, quarter, and eighth notes, as well as rests.

Now let the Lord my Saviour smile, And shew my name upon his heart, I would forget my pains a while, And

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the keyboard accompaniment. The music is in 3/4 time and features a variety of note values including eighth, sixteenth, and quarter notes, as well as rests. The lyrics are written below the vocal staves.

Now let in the pleasure lose the smart. Now let my minutes smoothly run, Now let my minutes smoothly run, Whilst

The second system of the musical score continues the composition with four staves. It includes a repeat sign (double bar line with dots) in the middle of the first vocal staff. The lyrics are written below the vocal staves, with some words appearing above the notes for better readability.

here I wait my Father's will, My rising and my setting sun Roll gently up and down the hill.

This musical score consists of four staves. The first two staves are for the vocal melody, with lyrics written below them. The third and fourth staves provide a harmonic accompaniment. The music is written in a common time signature and features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

Havre. S. M.

Words by Dr. Watts.

O blefs the Lord my foul, Let all within me join, And aid my tongue to blefs his name, Whole favours are divine. And aid my tongue to blefs his name, Whole favours, &c.

This musical score is for the hymn 'Havre. S. M.' and is set in 3/4 time. It includes four staves: two for the vocal melody and two for the accompaniment. The lyrics are written below the first two staves. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and accidentals.

Out of the deeps of long distress, - The borders of despair, I sent my cries to seek thy

I sent

sent my cries to seek thy grace,

grace, I sent my cries to seek thy grace, My groans to move thine ear.

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

That

That

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

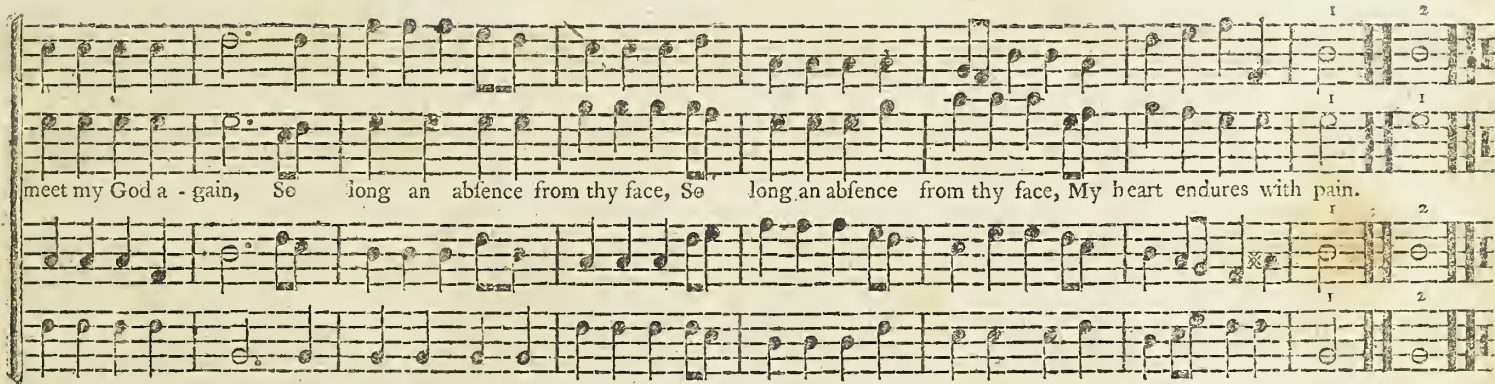
That when we drop this dying flesh, That when we drop this dying flesh, We'll rise above the sky.

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

That when we drop, &c.

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

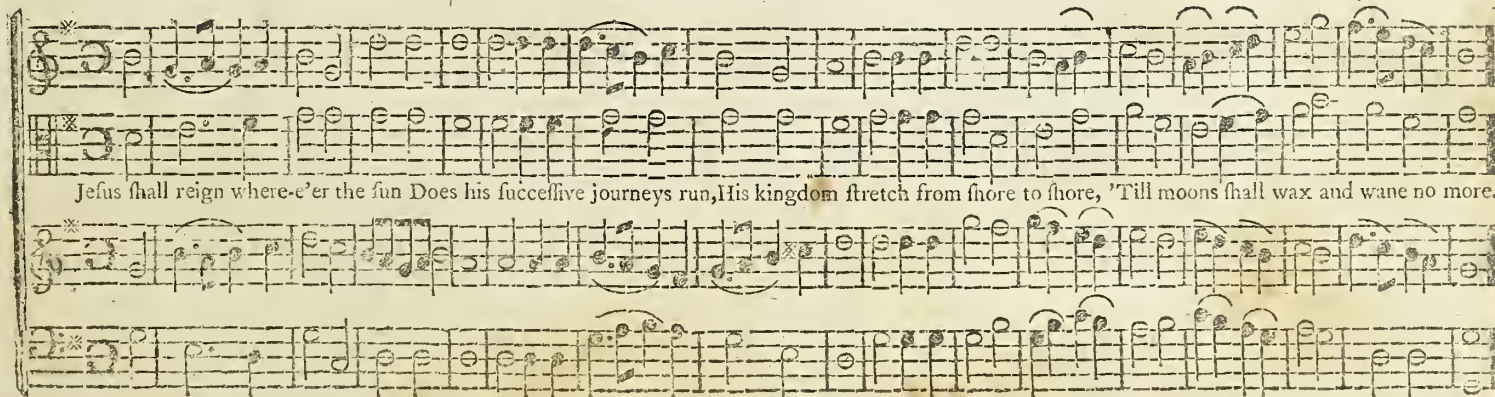
pants the hunted hart to find, And taste the cooling brook. When shall I see thy courts of grace, And



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

Fairlee. L. M.

Words by Dr. Watts.



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

Moderato.

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

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is written in a moderate tempo and features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

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

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The music continues with a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

Slow.



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



Pia.

Pia.

Pia.

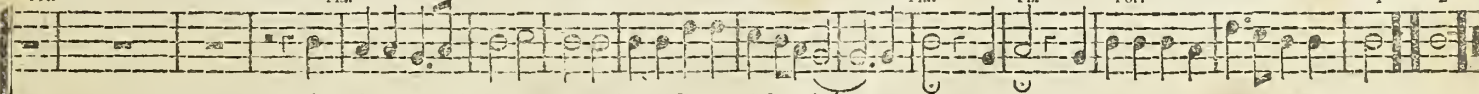
Pia

For.

1

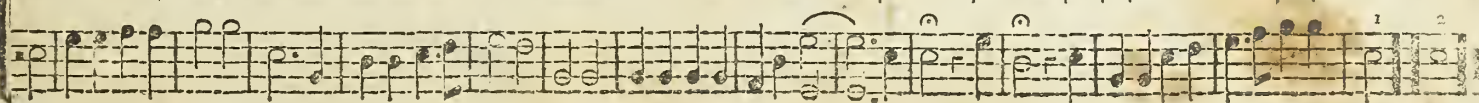
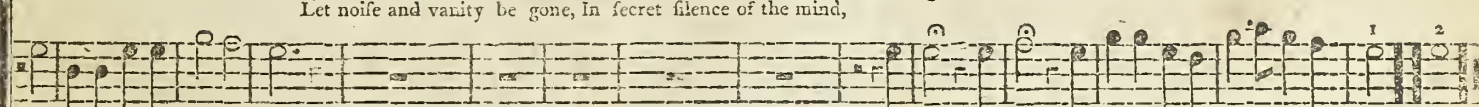
2

Let noise and vanity be gone, In secret silence of the mind,



Be earth with all her scenes withdrawn,

My heav'n, My heav'n, My heav'n, My heav'n, and there my God, I find



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

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

This musical score is for the hymn 'Poland' in Common Measure (C. M.). It consists of four staves. The first two staves are for the vocal melody, with the lyrics written below the second staff. The third and fourth staves provide a harmonic accompaniment. The key signature has one sharp (F#), and the time signature is 3/2. The music is written in a style typical of 18th-century hymnals, with various note values and rests.

Paris. L. M. Words by Dr. Watts.

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

This musical score is for the hymn 'Paris' in Long Measure (L. M.). It consists of four staves. The first two staves are for the vocal melody, with the lyrics written below the second staff. The third and fourth staves provide a harmonic accompaniment. The key signature has one sharp (F#), and the time signature is 3/2. The music is written in a style typical of 18th-century hymnals, with various note values and rests.

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

Array'd Begirt

Array'd in robes And rays of majesty around.

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

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

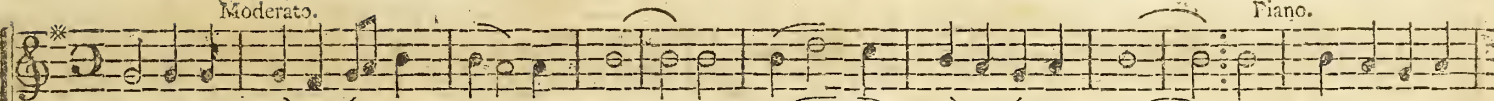
Funeral Hymn. C. M.

Words by Dr. Watts.

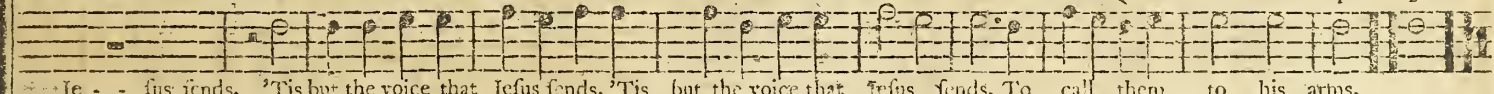
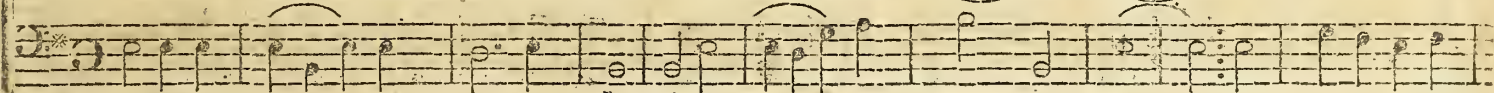
25

Moderato.

Piano.



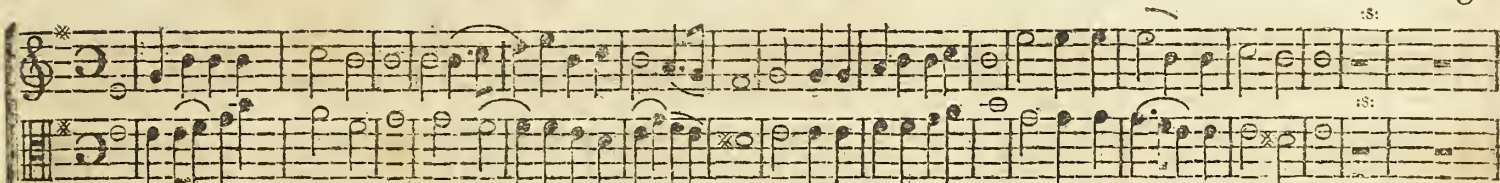
Why do we mourn de - part - ing friends, Or make at death's a - larms! 'Tis but the voice that



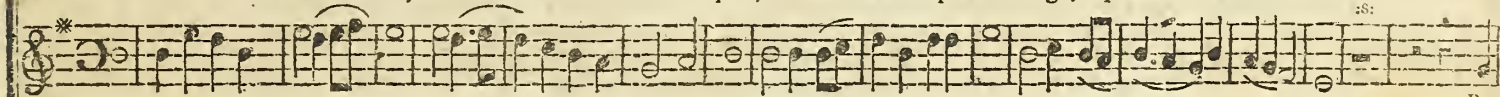
Pia.

Lo, what an en-ter-tain-ing sight, Are brethren who a-gree; Brethren whose cheerful hearts u-nite

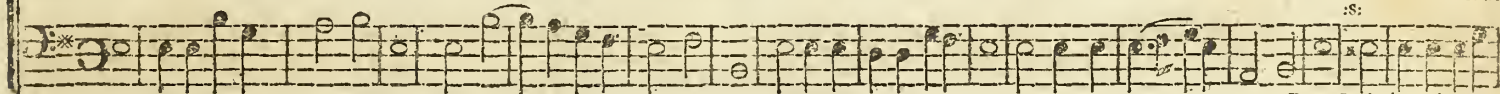
In bo-nds of pi-e-ty.



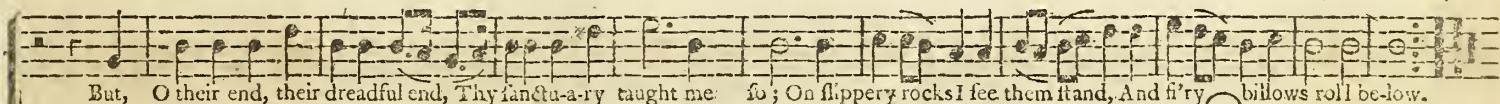
Lord what a tho'tless wretch was I, To mourn and murmur and re-pine, To see the wicked plac'd on high, In pride and robes of honour shine.



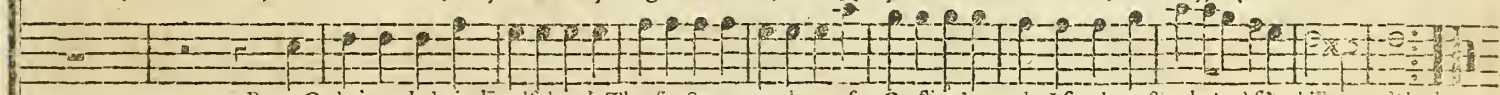
But



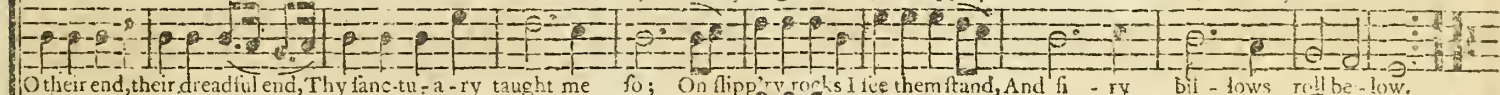
But, O their end, their



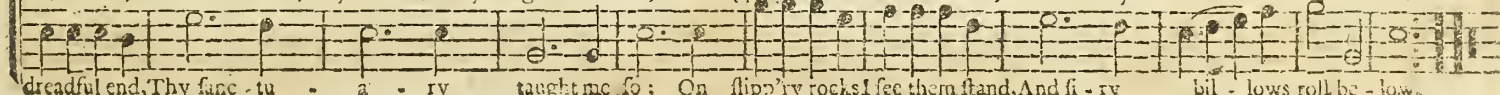
But, O their end, their dreadful end, Thy sanctu-a-ry taught me so; On slippery rocks I see them stand, And fi'ry billows roll be-low.



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



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



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

Air.

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

This system contains the first two staves of the musical score. The top staff is for the treble clef and the bottom staff is for the bass clef. The time signature is 3/2. The key signature has one flat (B-flat). The music is written in a simple, clear style with notes and rests clearly visible.

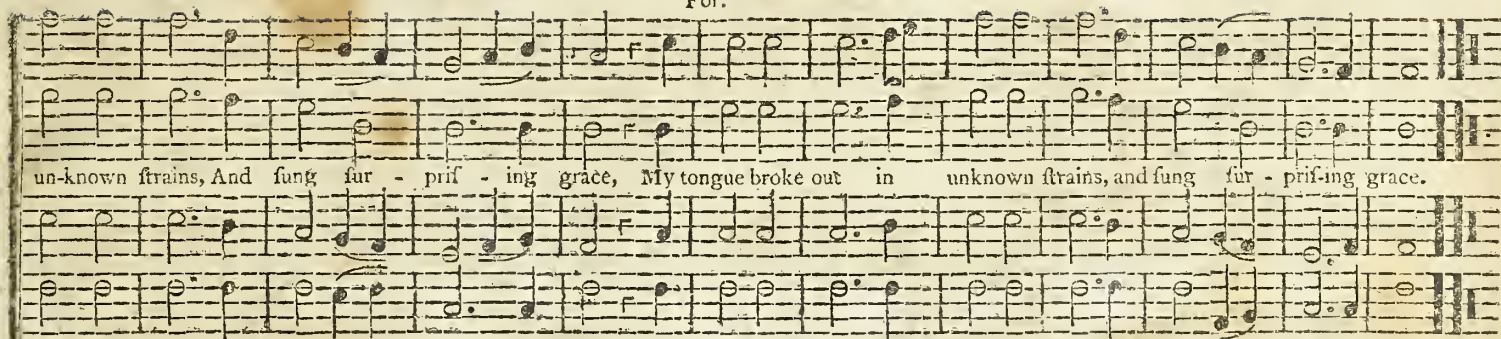
Pia.

Pia

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

This system contains the second two staves of the musical score. The top staff is for the treble clef and the bottom staff is for the bass clef. The time signature is 3/2. The key signature has one flat (B-flat). The music continues from the first system, with notes and rests clearly visible.

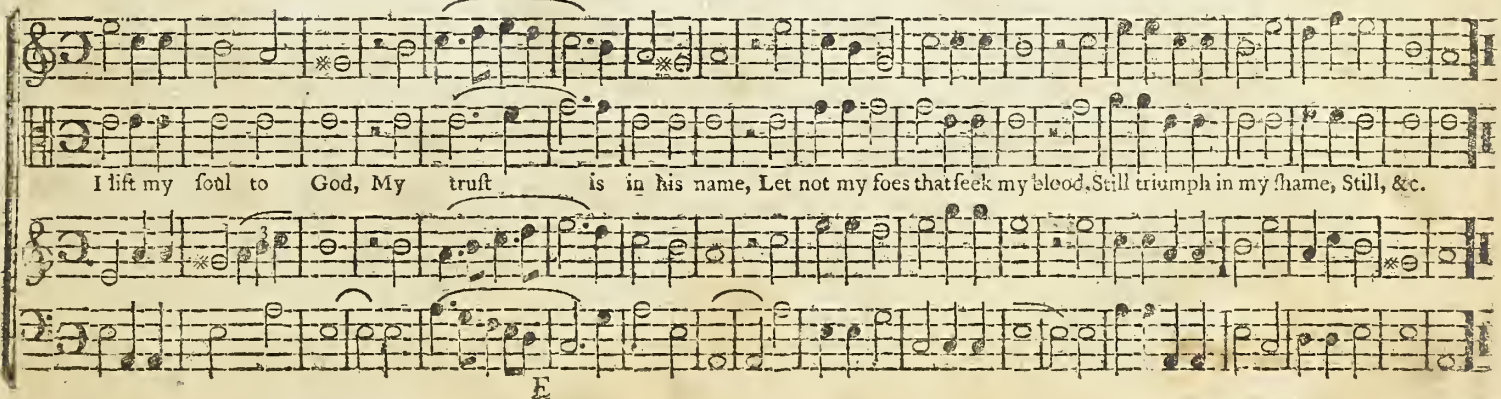
For.



un-known strains, And sung fur - prif - ing grace, My tongue broke out in unknown strains, and sung fur - prif-ing grace.

Twenty Fifth Psalm Tune. C. M.

Words by Dr. Watts.



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

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The melody begins with a half rest, followed by a series of eighth and sixteenth notes. The lyrics 'To thee, O God, we render praise, To thee with thanks repair, For that thy name to us is nigh, Thy wond'rous works de-' are written below the staves.

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

The second system of the musical score continues the composition with four staves. The vocal parts and piano accompaniment continue the melody. The lyrics 'clare. For that thy name to us is nigh, Thy wond'rous works declare, Thy wond'rous works de - clare.' are written below the staves. The system concludes with a double bar line and repeat dots.

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



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



Though

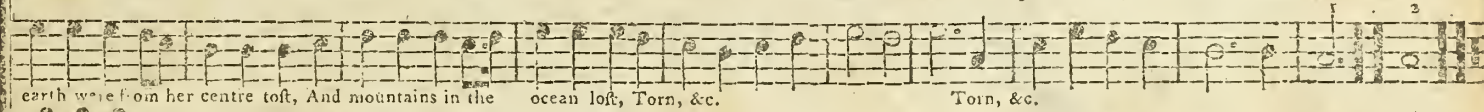
Though earth were from her



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

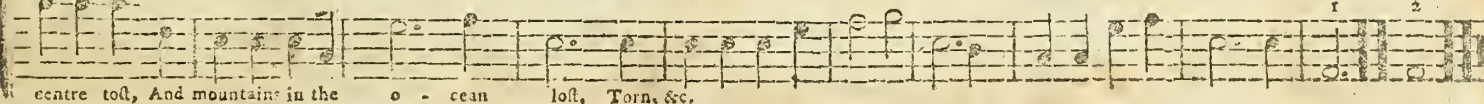


Though earth were from her centre tost, And mountains in the ocean lost, Torn piecemeal by the roaring tide.



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

Torn, &c.



centre tost, And mountains in the o - cean lost, Torn, &c.

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

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

So pilgrims on the scorching sand, Beneath a burning sky, Long for a

So pilgrims &c. So pilgrims &c.

So pilgrims &c. So pilgrims &c.

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

Long for a cooling stream at hand,

Long for, a cooling &c.

Winter. C. M.

Words by Dr. Watts.

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

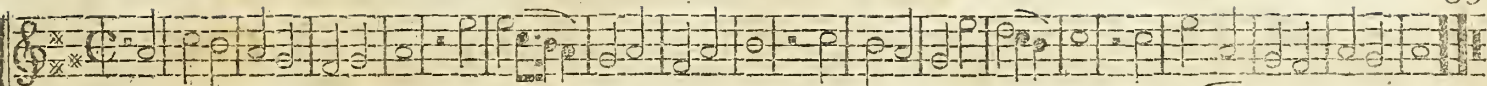
Ye tribes of Adam join, With heav'n and earth and seas. And offer notes di-vine, To your Creator's praise.

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

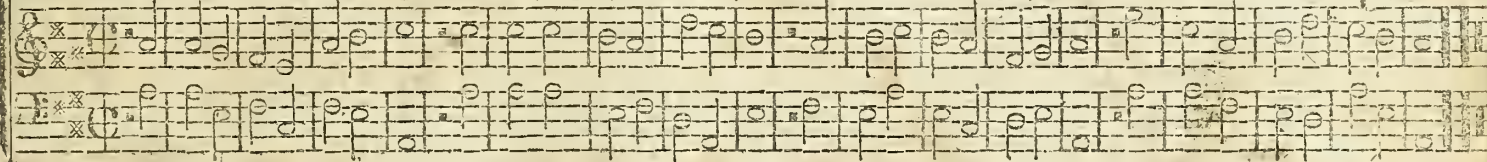
Ye holy throng Of angels bright, In worlds of light Be-gin the song.

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

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

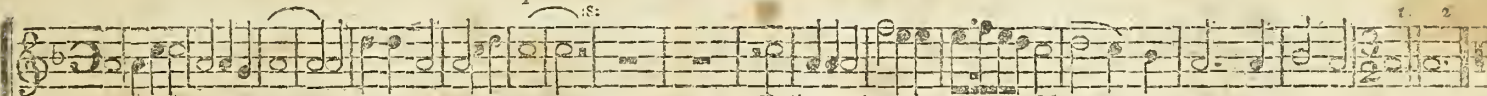


Be thou, O God, exalted high, And as thy glory fills the sky, So let it be on earth display'd, 'Till thou art here as there obey'd.



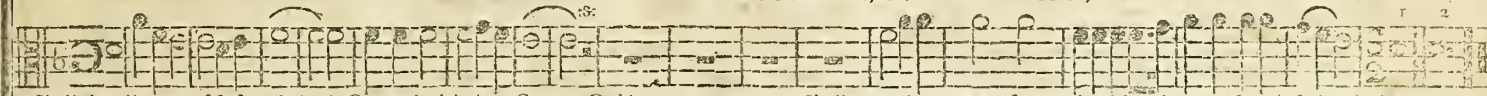
Naples. L. M.

Words by Dr. Watts.



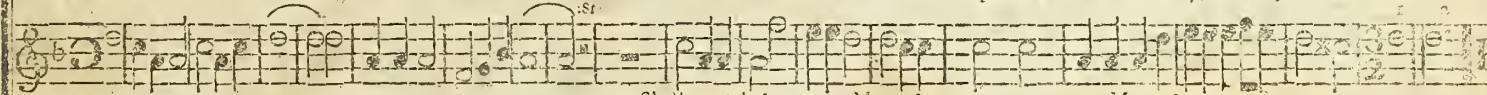
Shall mortal, &c.

More, &c.



Shall the vile race of flesh and blood, Contend with their Creator God?

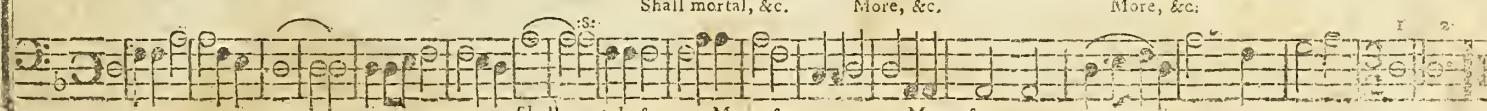
Shall mortal worms presume to be, More holy, wise, or just than he?



Shall mortal, &c.

More, &c.

More, &c.



Shall mortal, &c.

More, &c.

More, &c.

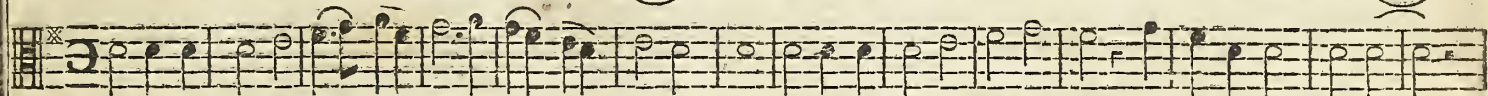
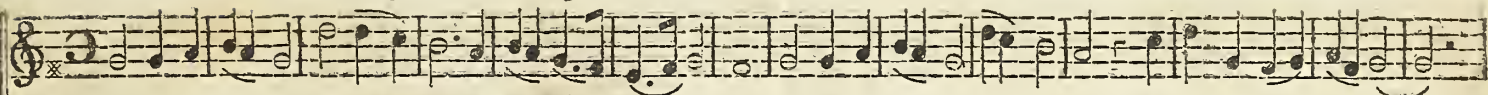
See what a living stone, The builders did refuse, Yet
Yet God hath built his
Yet God hath built his church there.

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

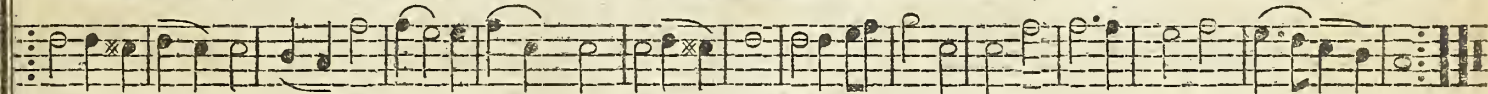
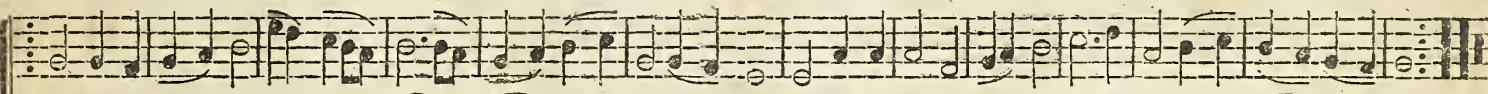
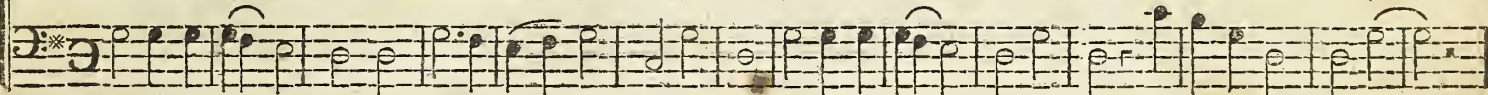
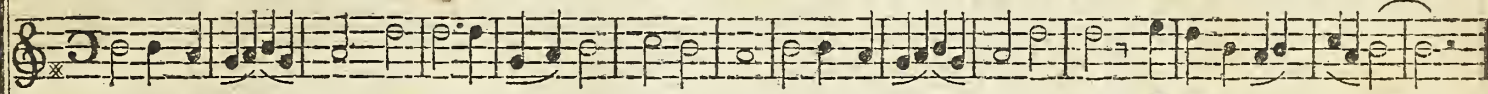
Ninety Eighth Psalm Tune. C. M.

Words by Dr. Watts.

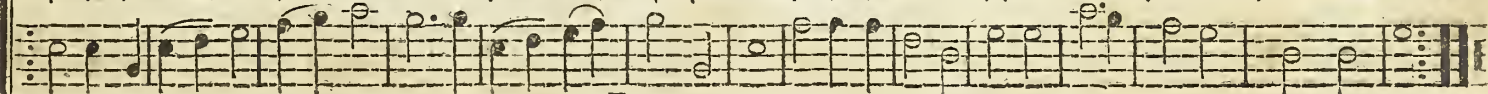
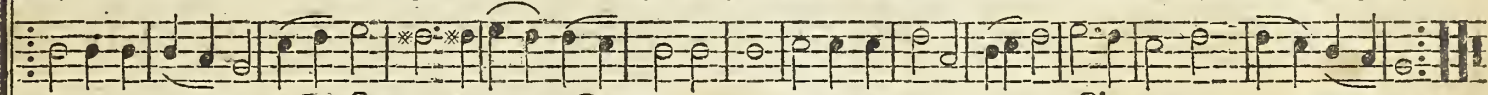
41



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



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



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

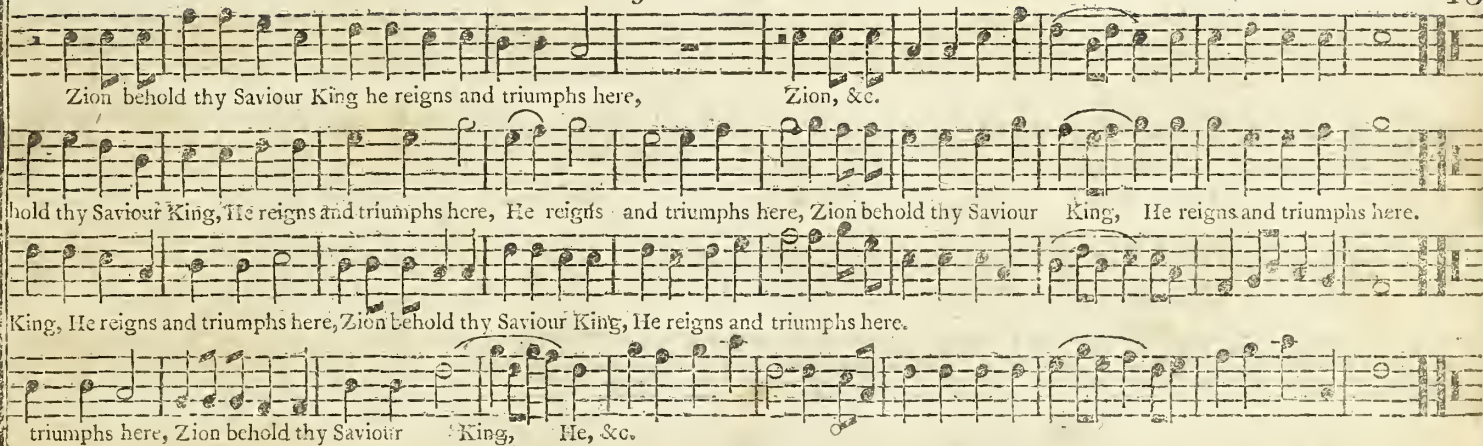
Who stand on Zion's hill:

How beauteous are their feet,

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

Zion behold thy Saviour

Zion behold thy Saviour King, He reigns and



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

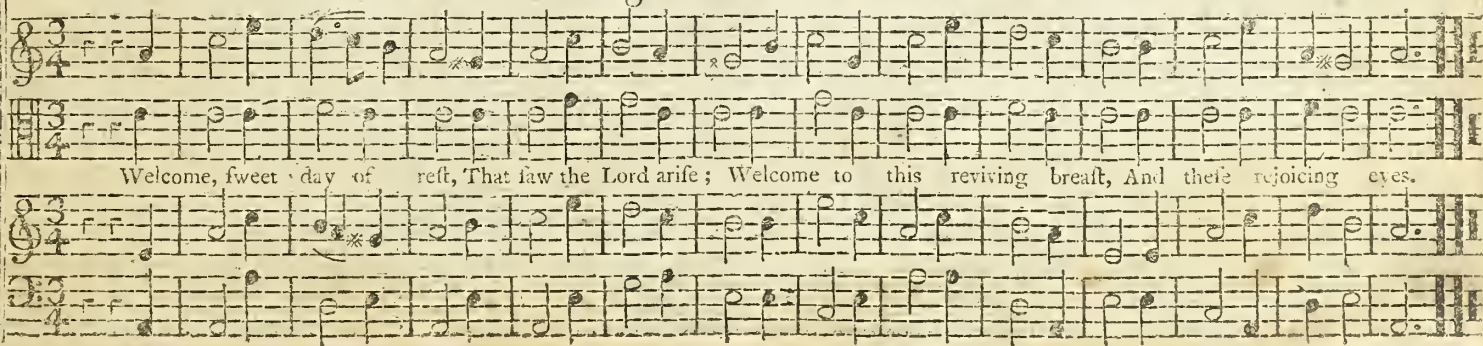
hold thy Saviour King, He reigns and triumphs here, He reigns and triumphs here, Zion behold thy Saviour King, He reigns and triumphs here.

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

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

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.

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

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, with treble and bass clefs and a common time signature 'C'. The bottom two staves are for the keyboard accompaniment, with treble and bass clefs. The music is written in a simple, elegant style with various note values and rests.

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

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves, with the same instrumental and vocal parts. The lyrics are written below the staves, with some words like 'stream - ing' and 'dearest' hyphenated across lines.

For thee, For thee, &c.

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

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

Windham. L. M.

Words by Dr. Watts.

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

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

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

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

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

found, found, Within thy temples found,

He sends the lab'ring con

The Lord hath eyes to give the blind; The Lord supports the sinking mind; He sends the lab'ring

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

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

science peace,

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

False are the men of high de - gree, The bas - er sort are van - i - ty,

Laid in a balance.

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

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

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

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

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

At

At thy command the

At thy command, &c.

winds arise, And swell the tow'ring waves, And swell the tow'ring waves, The men astonish'd mount the skies, And sink in gap - ing graves.

thy command, &c.

winds arise, And swell the tow'ring waves, The men, &c.

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

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

Th' unweari'd fun, &c.

Th' unweari'd fun, &c.

And, &c.

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

And, &c.

Lisbon. S. M.

Words by Dr. Watts.

Welcome to this, &c.

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

Welcome to this reviving breast, And these re - joic - ing eyes.

Welcome, &c.

Welcome, &c.

Wel-

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef. The third staff is a treble clef. The fourth staff is a bass clef. The music is written in a style typical of 18th-century hymnals, with notes, rests, and bar lines. The lyrics are written below the third staff.

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

Pia.

The second system of the musical score consists of four staves. The top staff is a treble clef. The second staff is an alto clef. The third staff is a treble clef. The fourth staff is a bass clef. The music continues from the first system. The lyrics are written below the third staff.

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

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

Lisbon. S. M.

Words by Dr. Watts.

In palaces of joy, In palaces of joy.

O let thy God and King, Thy sweetest tho'ts employ; Thy children shall his honour si - ng, In palaces of joy.

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

Almighty love inspires my heart, And

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

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

spires my heart, And pleas - ure tunes my tongue, And, &c.

pleas - ure tunes my tongue, And, &c.

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

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

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

If angels sung a Saviour's birth, If angels sung a

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

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

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

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

We well may imi - tate their mirth, Now he again is born, Now he again, Now he again is born.
1 2

well may imitate their mirth, We well may imitate their mirth, Now he again is born
1 2

We well Now he again is born, Now he again is born.

When thou, &c.

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

When thou must quit this house of clay, And

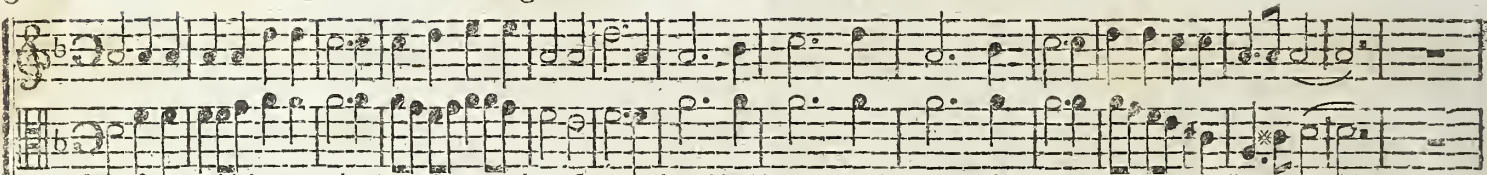
When thou must quit, &c. And fly to unknown

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

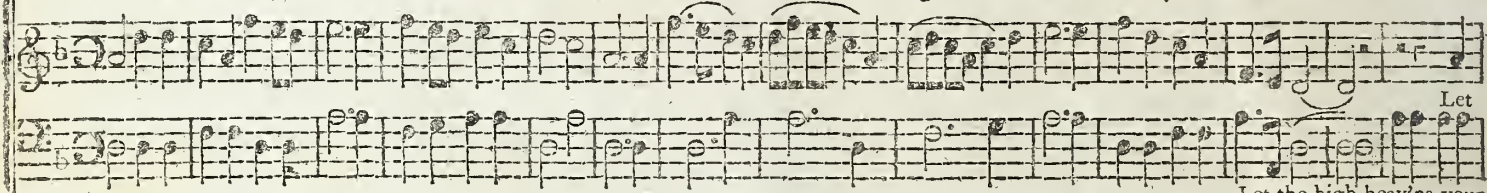
fly to unknown lands.

lands.

H



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



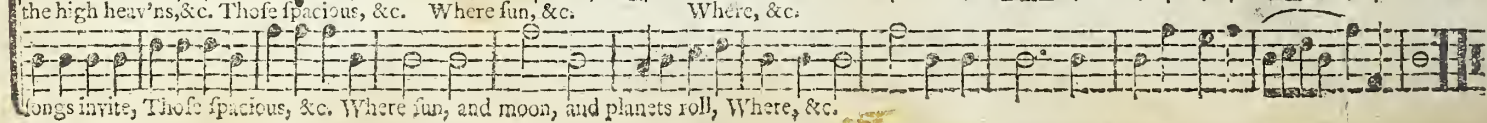
Let the high heav'ns your



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



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



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

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

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

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

The sea, &c.

The sea, &c.

ro ar.

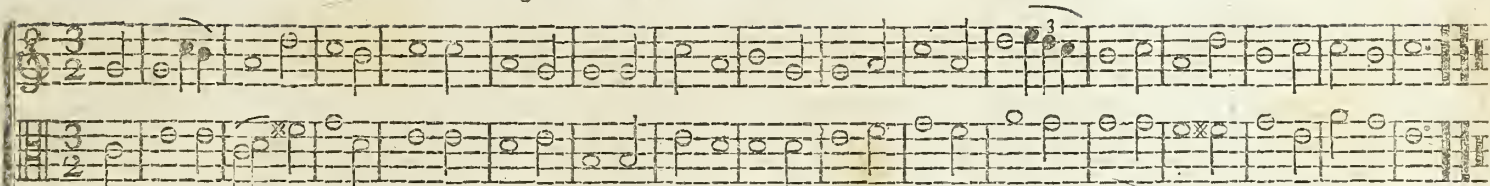
tempests cease to ro ar. And tempests cease to ro ar, And tempests cease to roar.

And tempests cease to roar.

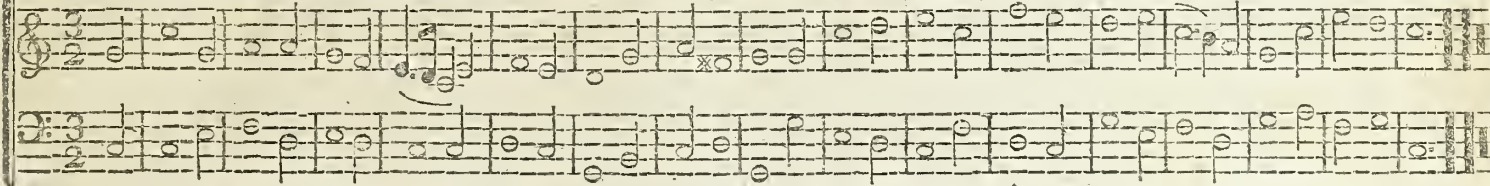
And tempests cease to roar.

High was thy throne ere
 Through ev'ry age, e - ternal God, Thou art our rest, our safe abode; High
 High was thy throne ere heav'n was
 High was thy throne ere heav'n was made, High

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

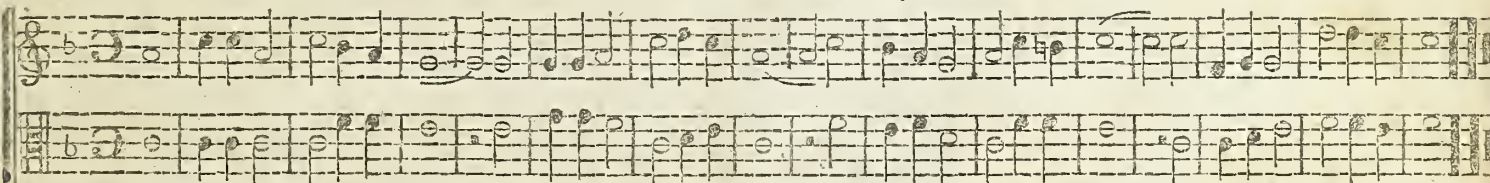


My God, accept my early vows, Like morning incense, in thy house; And let my nightly worship rise, Sweet as the ev'ning sacrifice.



Wells. L. M.

Words by Dr. Watts.



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



Namure. C. M.

Words by Dr. Watts.

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

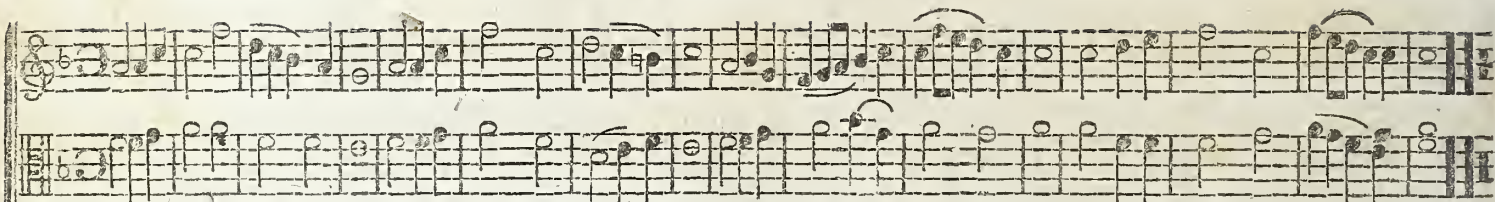
Africa. C. M.

Words by Dr. Watts.

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

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

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



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



Westford. P. M.

Words by Dr. Watts.



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



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

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

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

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

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

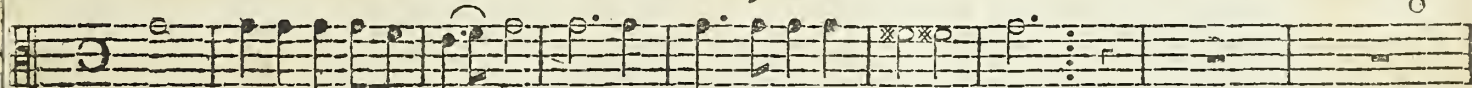
Largo.

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.

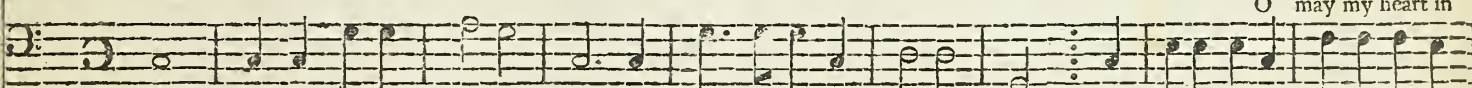
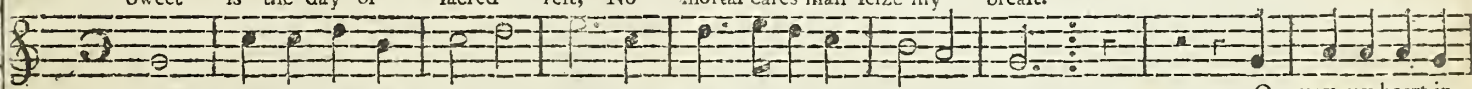
Colchester New. C. M.

Words by Dr. Watts.

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

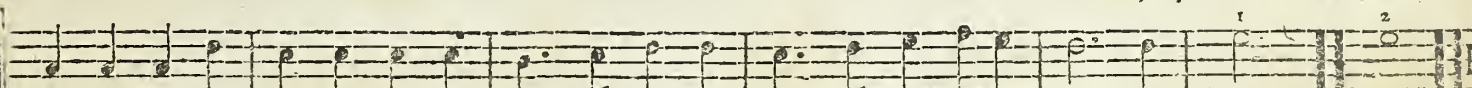


Sweet is the day of sacred rest, No mortal cares shall seize my breast.



O may my heart in

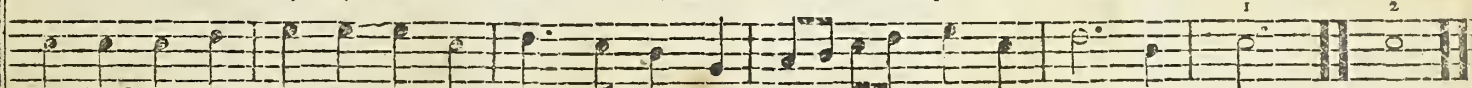
O may my heart in tune be found, Like



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



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



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

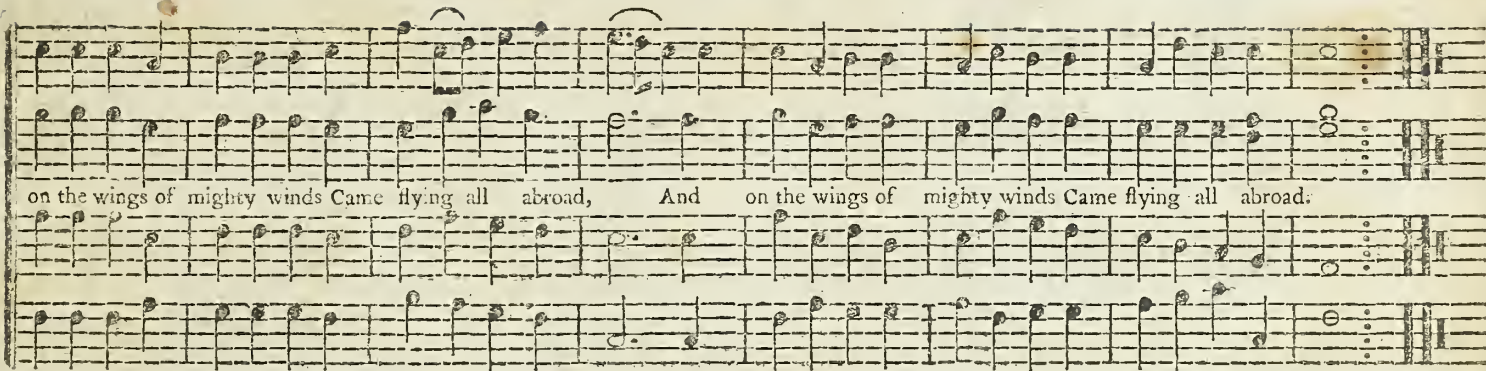


David's harp of solemn found, Like, &c.

The Lord descended from a - bove, And bow'd the heav'ns most high, And under neath his feet he

cast, The dark - - nefs of the sky. On cherub. and on cherubim Full royally he rode, And

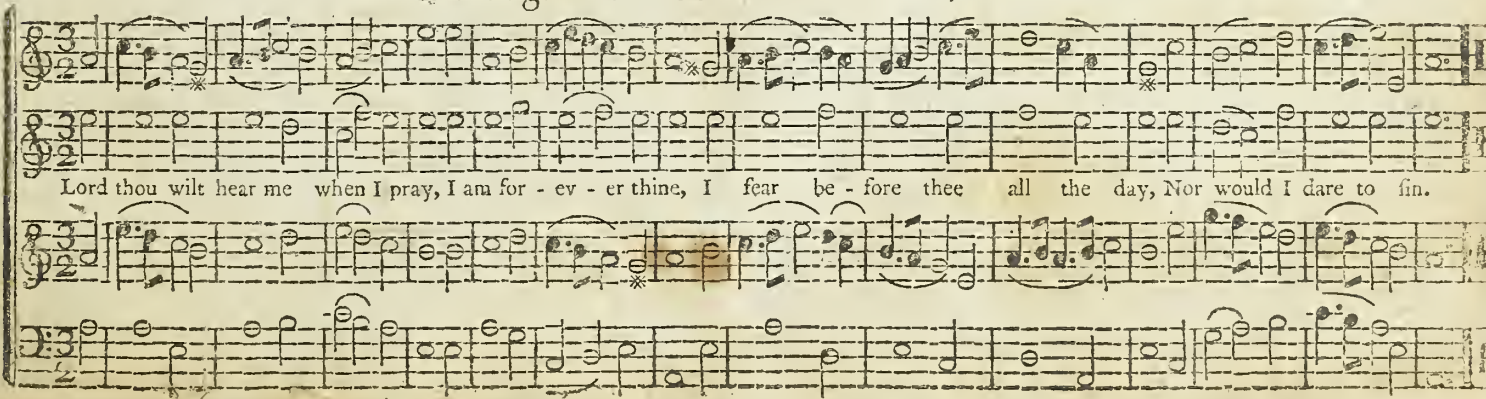
This is a musical score for the hymn 'Majesty'. It consists of eight staves of music. The first four staves contain the first line of the hymn, and the last four staves contain the second line. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The melody is primarily in the soprano and alto parts, with the bass part providing a harmonic foundation. The lyrics are printed below the staves, with hyphens indicating syllables that span across multiple notes or staves.



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

Buckingham. C. M.

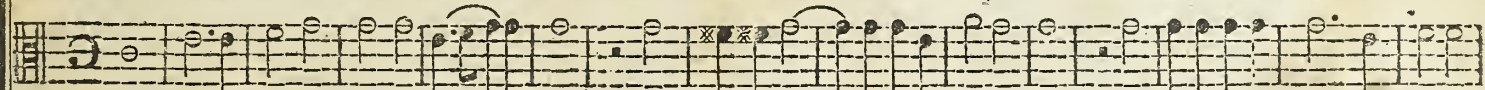
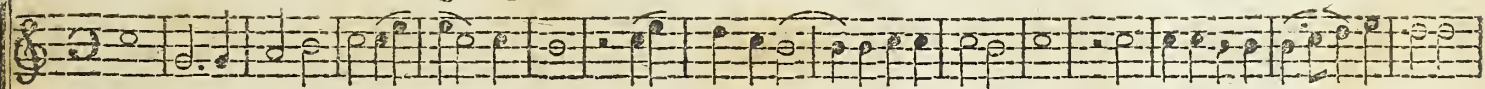
Words by Dr. Watts.



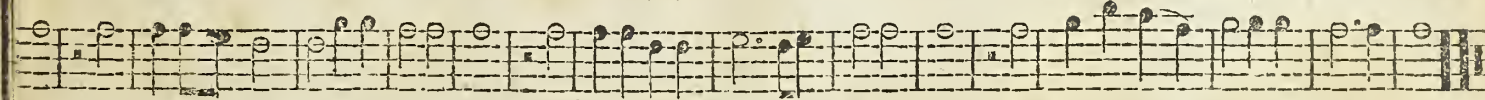
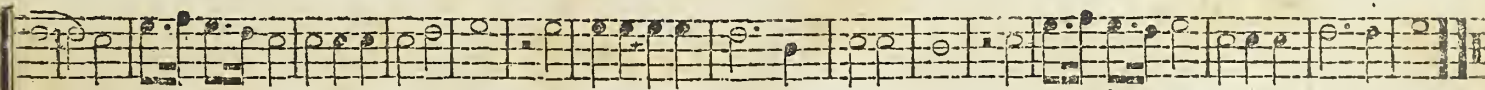
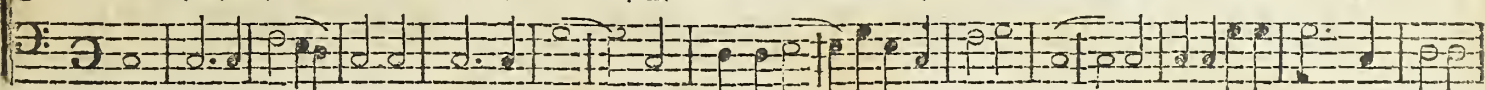
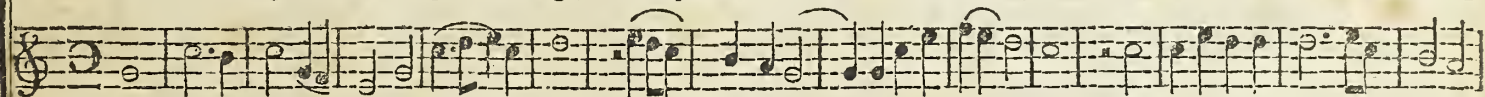
Lord thou wilt hear me when I pray, I am for - ev - er thine, I fear be - fore thee all the day, Nor would I dare to sin.

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

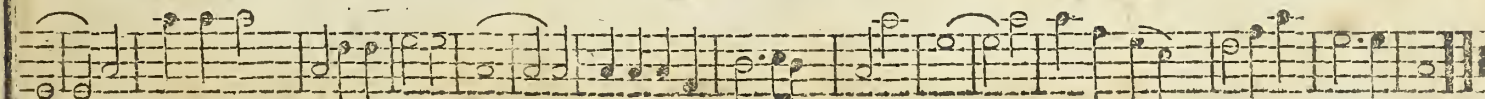
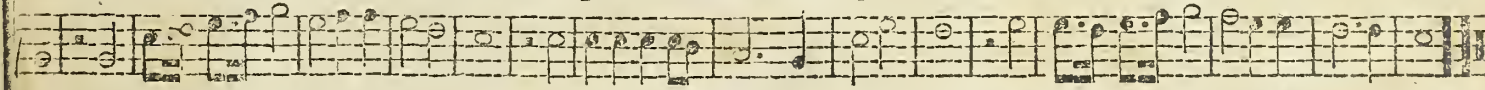
wake and let thy flowing stream Glide thro' the midnight air, While high amidst her silent orb, The silver moon rolls clear.



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



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



Pia.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a half rest on the vocal staves, followed by a series of eighth and sixteenth notes. The lyrics 'All hail, the pow'r of Jesus name, Let angels prostrate fall, Bring forth the royal di - a - dem, And' are written below the vocal staves.

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

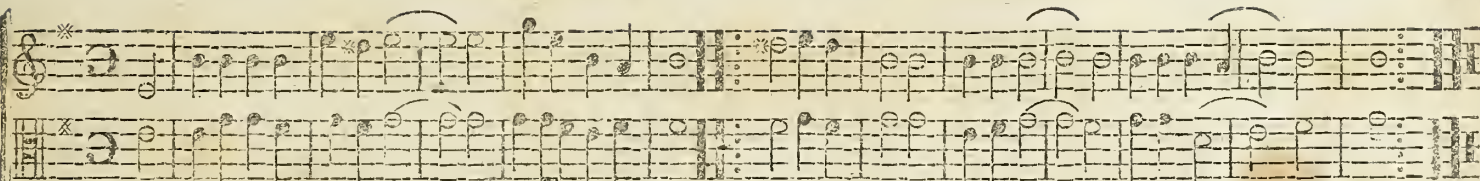
For.

Pia.

For.

The second system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The music continues from the first system. The lyrics 'crown him Lord of all, Bring forth the royal di - a - dem, And crown him Lord of all.' are written below the vocal staves. The system ends with two measures marked with '1' and '2' above the vocal staves, indicating first and second endings.

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

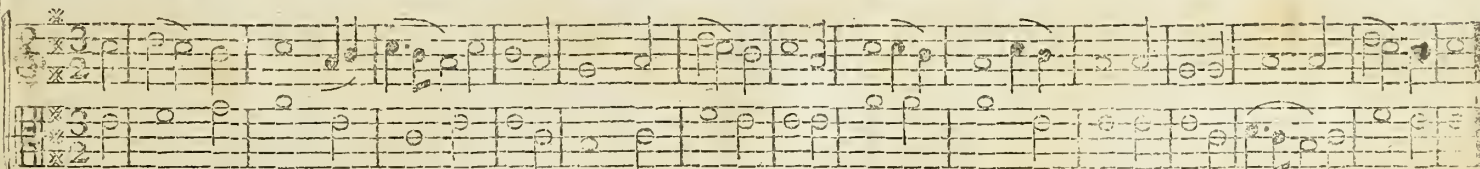


My God, the steps of pious men Are order'd by thy will; Tho' they should fall, they'll rise again, Thy hand supports them still.

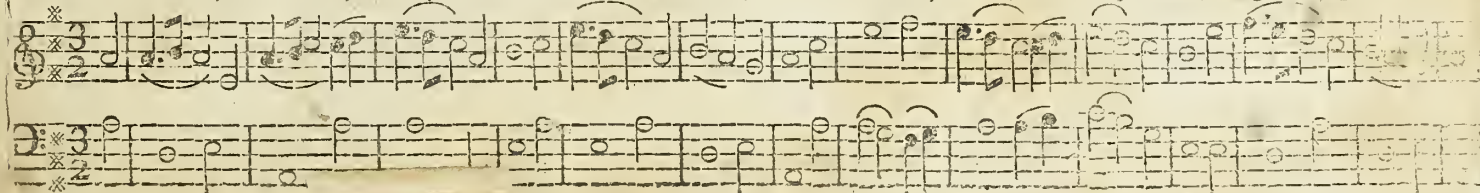


St. Martins. C. M.

Words by Dr. Watts.



A - rise, my soul, my joyful pow'rs, And triumph in my God; Awake, my voice, and loud proclaim, His glorious grace abroad.



Air.

The Lord of glory reigns, he reigns on high, His robes of state are strength and majesty: This wide cre - ation

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

Deliverance. C. M.

Words by Alline.

79

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

Air.

Concord. S. M.

Words by Dr. Watts.

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

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

Slow.

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, with the right staff in treble clef and the left staff in bass clef. The bottom two staves are for the piano accompaniment, with the right staff in treble clef and the left staff in bass clef. The music is in common time (C) and features a variety of note values including half notes, quarter notes, and eighth notes, often beamed together. There are several measures with repeat signs (double dots) and some measures with asterisks (*). The lyrics are written below the piano staves.

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

The second system of the musical score continues the composition with four staves. It follows the same instrumental arrangement as the first system. The piano accompaniment features more complex rhythmic patterns, including sixteenth notes and triplets. The lyrics continue below the piano staves.

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

An Anthem for Easter.

Words by Dr. Young.

81

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

The Lord is ris'n indeed.

This system contains the first four staves of the musical score. The first two staves are for a treble and bass instrument, both in 2/4 time. The third and fourth staves are for a treble and bass voice, with lyrics written below them. The lyrics are 'Hal - le - lujah, The Lord is ris'n indeed, Hal - le -' and 'The Lord is ris'n indeed.'.

lu - jah, S: Now is Christ risen from the

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

This system contains the next four staves of the musical score. The first two staves are for a treble and bass instrument, both in 2/4 time. The third and fourth staves are for a treble and bass voice, with lyrics written below them. The lyrics are 'lu - jah, S: Now is Christ risen from the' and 'Now is Christ risen from the dead, And become the first fruits of them that slept.'.

:S: Hal - le - lu - jah, Hal - le - lu - jah,
 :S: Hal - le - lu - jah,
 :S: Forte.
 :S: And did he rise, and did he rise,
 :S: And did he rise, did he rise, Hear O ye nations,
 :S: And did he rise, And did he rise,
 And did he rise, And did he rise,

Anthem. Continued.

83

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

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

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

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

The musical score consists of five systems of staves. Each system contains two staves of music. The lyrics are written below the staves. There are repeat signs (double bar lines with dots) at the end of the first, second, and fourth systems. The music is written in a style typical of 18th or 19th-century hymnals, with a key signature of one flat and a common time signature.

Anthem. Continued.

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

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

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

Windfor. C.-M.

Words by Dr. Watts.

Largo.

That awful day will surely come, Th'appointed hour makes haste, When I must stand before my Judge, And pass the solemn test.

Largo.



Air. Mez. Pia.



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

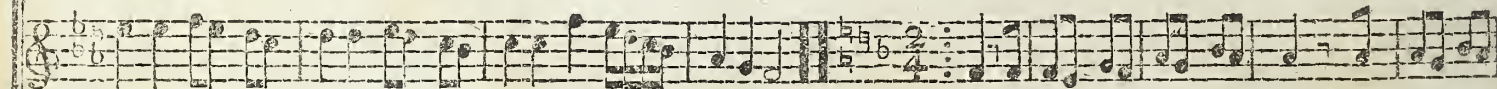


Affettuoso.



Hark,

Hark, they



Cease, fond nature, cease thy strife, And let me languish into life.

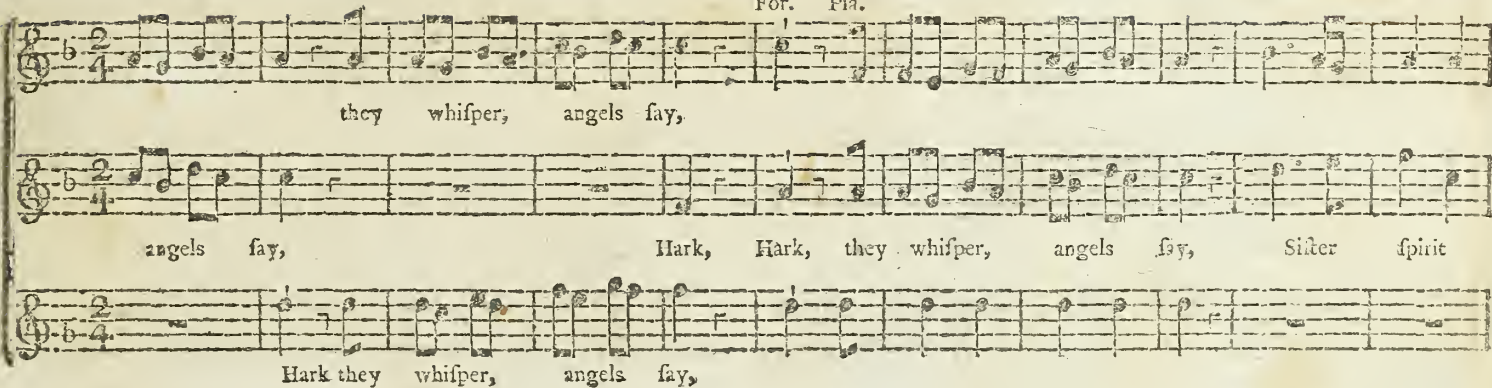
Hark, they whisper, angels say, they whisper



The Dying Christian. Continued.

87

For. Pia.

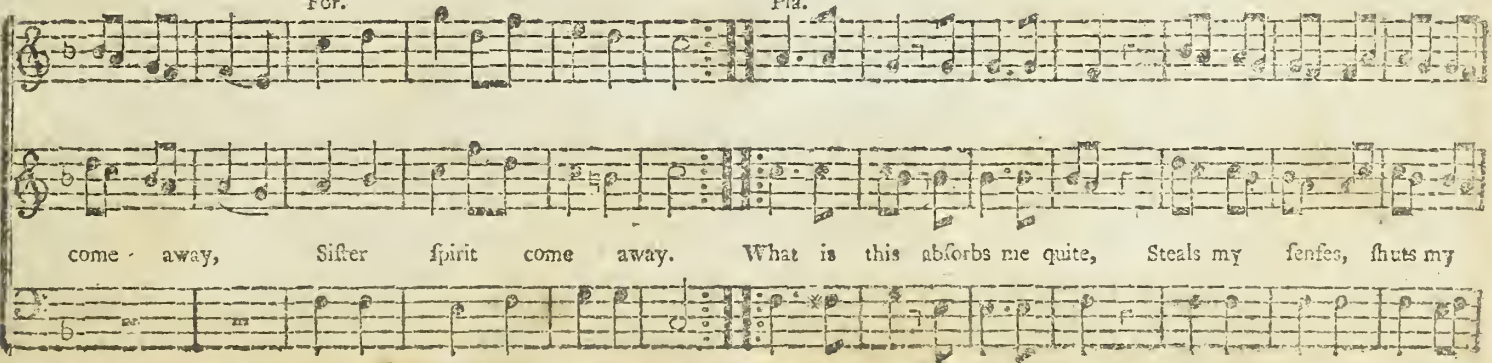


they whisper, angels say,
angels say, Hark, Hark, they whisper, angels say, Sister spirit
Hark they whisper, angels say,

Detailed description: This block contains the first three staves of a musical score. Each staff is in G major (one sharp) and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp. The lyrics are written below the notes. The second staff continues the melody. The third staff also continues the melody and includes the lyrics 'Hark they whisper, angels say,'.

For.

Pia.



come away, Sister spirit come away. What is this absorbs me quite, Steals my senses, shuts my
eyes, and drowns my sight, Wraps me in sleep, and seals my life, By deep descents to realms unknown,
To regions where no light appears, No light appears, no light appears.

Detailed description: This block contains the next three staves of the musical score. The first staff begins with a treble clef and a key signature of one sharp. The lyrics are written below the notes. The second staff continues the melody. The third staff also continues the melody and includes the lyrics 'eyes, and drowns my sight, Wraps me in sleep, and seals my life, By deep descents to realms unknown, To regions where no light appears, No light appears, no light appears.'

The Dying Christian. Continued.

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

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

This musical system consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains several measures of music with dynamic markings: *Cres.*, *Pia.*, *Cres.*, *For.*, and *Pia.*. The middle staff is also in treble clef and contains the vocal melody with the lyrics: "fight, Drowns my spirit, draws my breath, Tell me, my soul, can this be death? Tell me, my soul, can this be death?". The bottom staff is in bass clef and provides a harmonic accompaniment.

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

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

This musical system also consists of three staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. It includes dynamic markings: *Pia.*, *Andante.*, *Cres.*, *For.*, *Dim.*, and *Cres.*. The middle staff is in treble clef and contains the vocal melody with the lyrics: "The world recedes, it disappears, Heav'n opens on my eyes, My ears with sounds seraphic ring.". The bottom staff is in bass clef and provides a harmonic accompaniment.

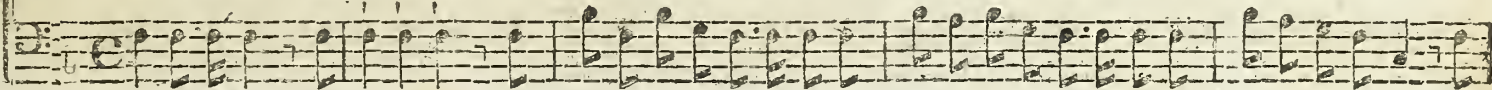
The Dying Christian. Continued.

89

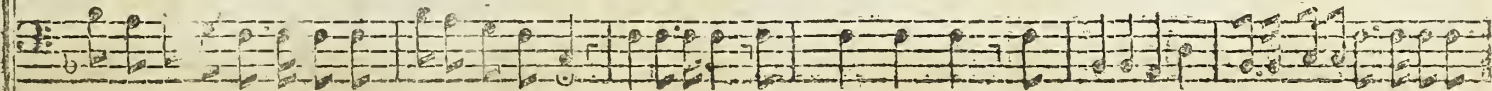
Vivace. For.

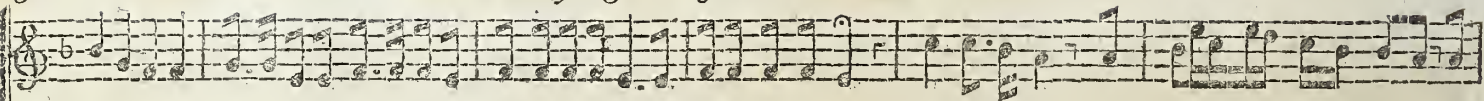


Lend, lend your wings, I mount, I fly, O grave where is thy victory, O grave where is thy victory, O death where is thy sting, O

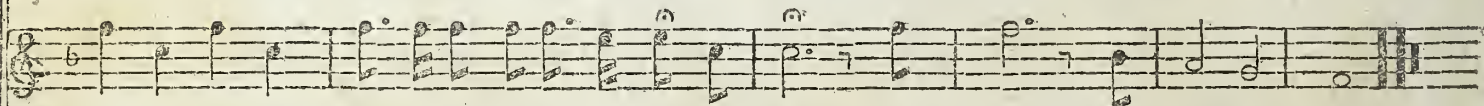
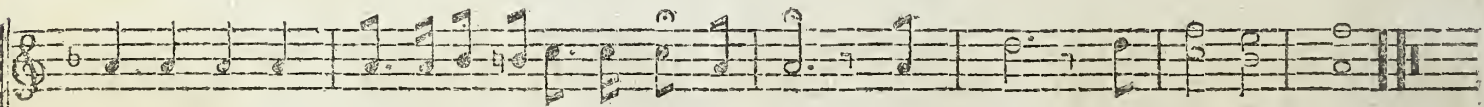


grave where is thy victory, O death where is thy sting? Lend, lend your wings, I mount, I fly, O grave where is thy victory, thy victory, O

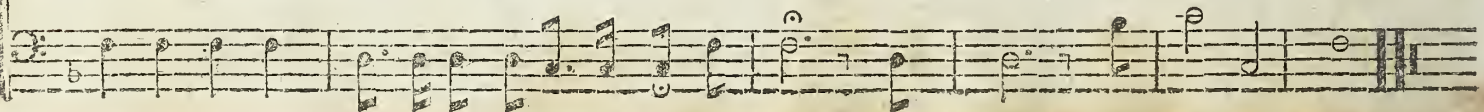




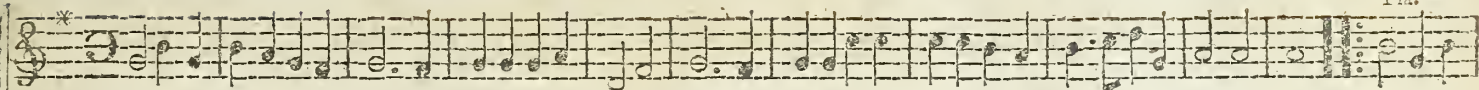
grave where is thy victory, thy victory, O death where is thy sting? O death where is thy sting? Lend, lend your wings, I mount, I fly, O

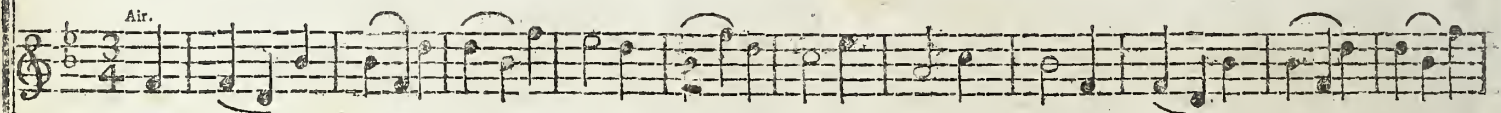


grave where is thy victory, thy victory, O death, O death where is thy sting?

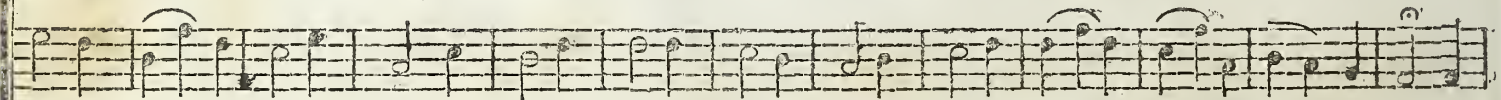
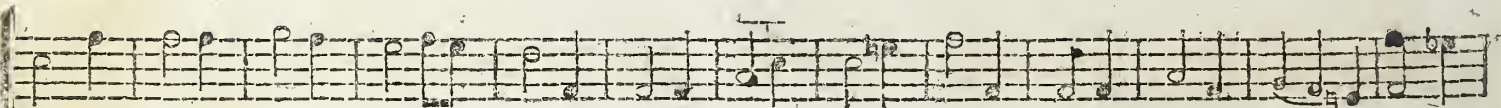
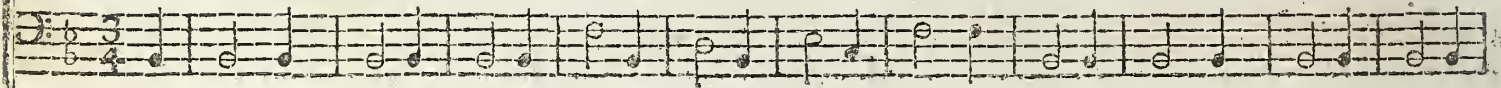


Pia.

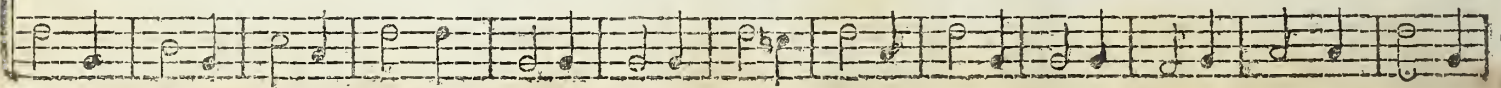


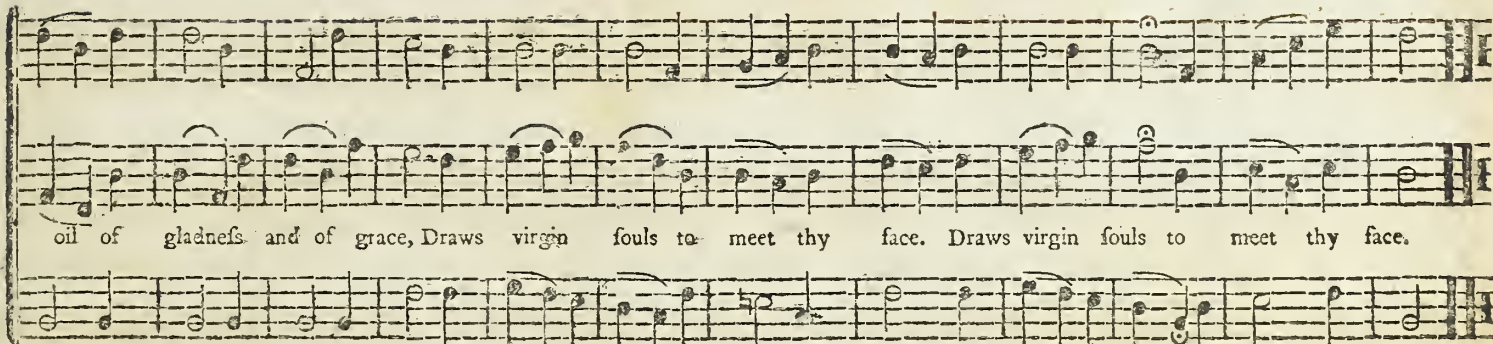


Let him embrace my soul, and prove Mine int'rest: in his heav'nly love; The voice which tells me thou art



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





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

St. Sebastian. C. M.

Words by Dr. Watts.

Air.



With all thy quick'ning powers, Come shed abroad a Saviour's love,

Come, holy Spirit, heavenly Dove, Come shed abroad a Saviour's love, Come shed, &c.



How well employ my tongue!

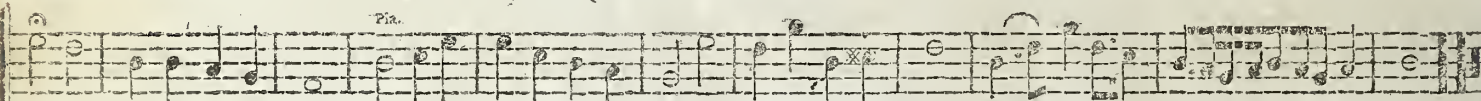
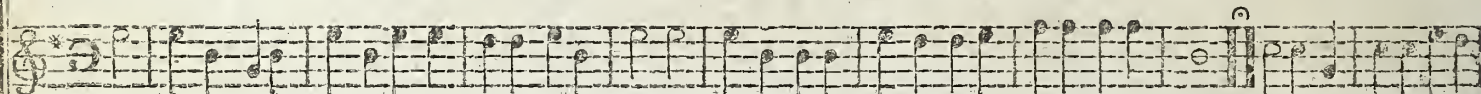
'Yields me an heav'nly song.



How doth thy word my heart engage!

And, in my tiresome pilgrimage,

Am I a stranger, or at



'Tis my perpetual feast,

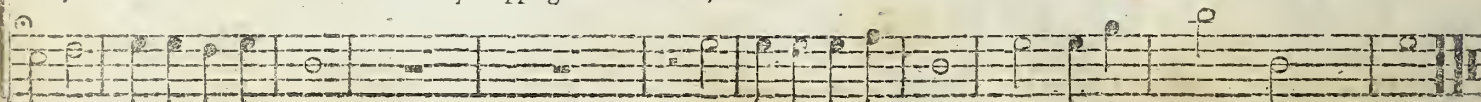
So much allures the taste,

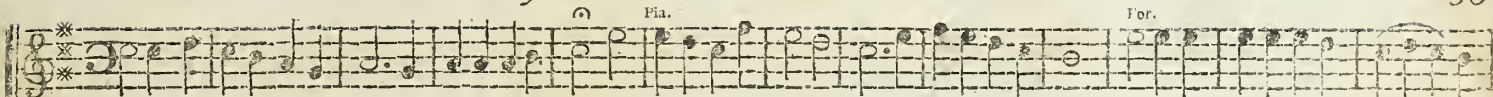


home,

Not honey dropping from the comb,

So much allures the taste.





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

My

My rapture seem'd a

Detailed description: This block contains the first system of a musical score. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the basso continuo. The key signature has one sharp (F#), and the time signature is 3/2. The lyrics are written below the staves, with some words appearing on the right margin. The music features various note values, including minims, crotchets, and quavers, with some notes beamed together. There are also rests and repeat signs.

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

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

rapture seem'd My rapture

pleasing dream, The grace appear'd so great.

Detailed description: This block contains the second system of the musical score. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the basso continuo. The key signature has one sharp (F#), and the time signature is 3/2. The lyrics are written below the staves, with some words appearing on the right margin. The music features various note values, including minims, crotchets, and quavers, with some notes beamed together. There are also rests and repeat signs.

Hundred and Forty Fifth Psalm Tune. L. M.

Words by Dr. Watts.

97

Thy
My God, my King, thy various praise Shall fill the remnant of my days, Thy grace employ my humble tongue,

grace employ my humble tongue, Till death and glory, death and glory raise the song.

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

Pia. Mod. Repeat Forte.

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

Bass and Treble.

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

Bass Solo.

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

Anthem. Continued.

99

Pia. Mod.

For.

So man lieth down and riseth not: Till the heavens be no more, they shall not awake nor be raised out of their sleep. But the soul in

they

they

For.

Pia.

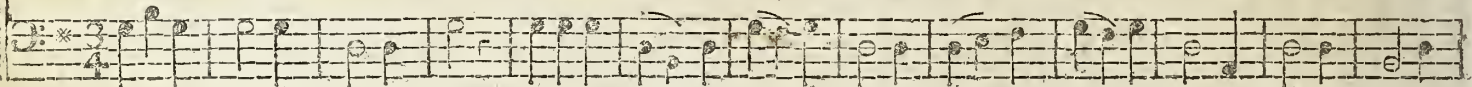
For.

Rep. For.

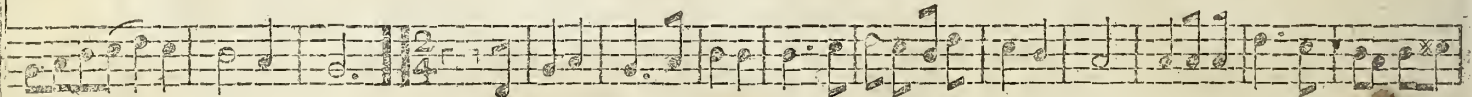
gayest bloom, Disdains the bondage of the tomb, Ascends above the clouds of even, And raptur'd hails, And raptur'd hails her native heaven.



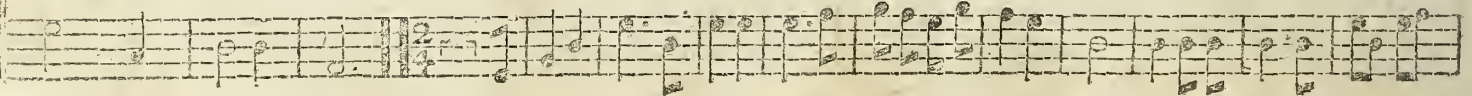
Nature with all her powers shall sing, God the Creator— and the King; Nor air, nor earth, nor skies, nor seas, Deny the

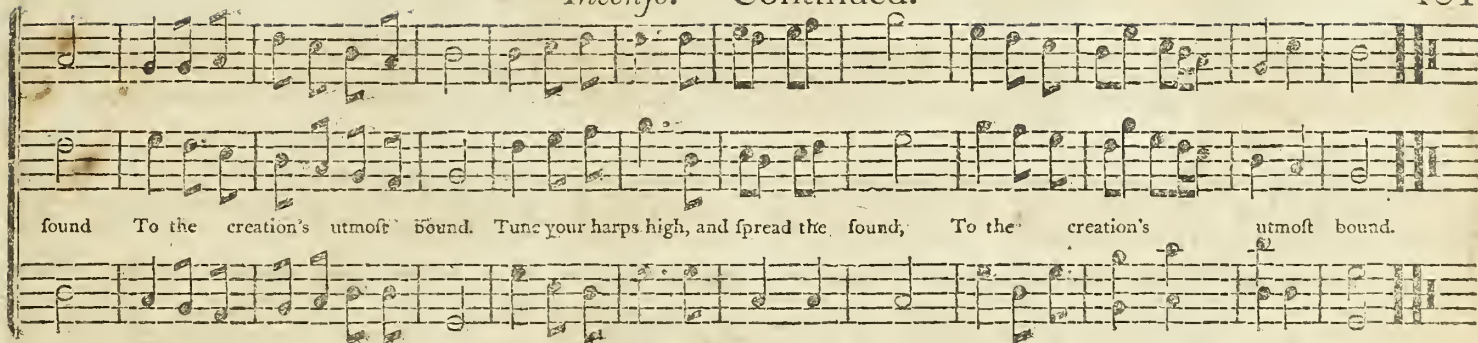


Rit.



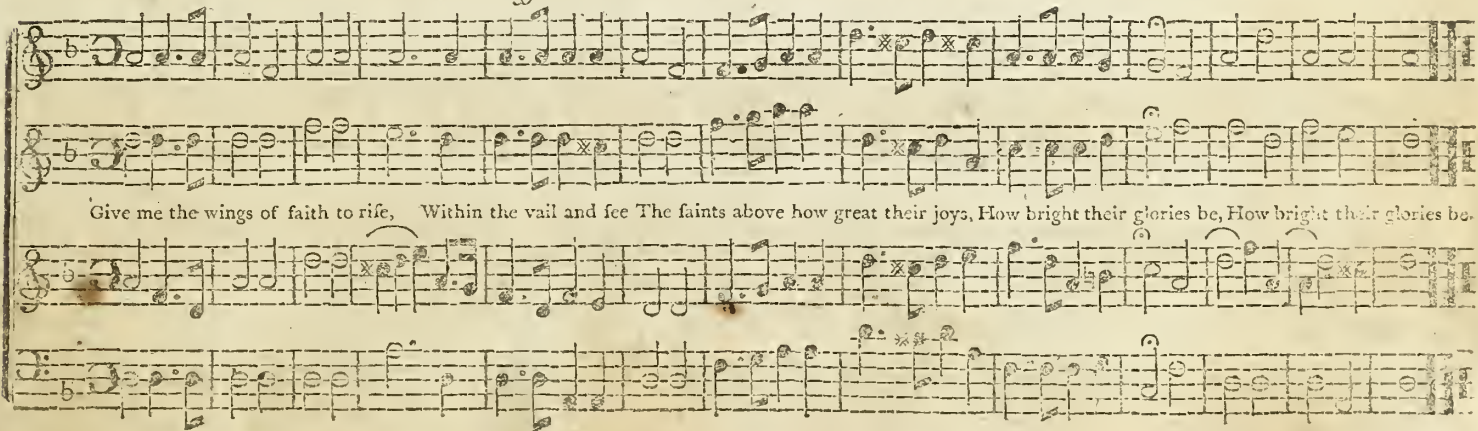
tribute of their praise. Begin to make his glories known, Ye seraphs that sit round his throne; Tune your harps high, and spread the





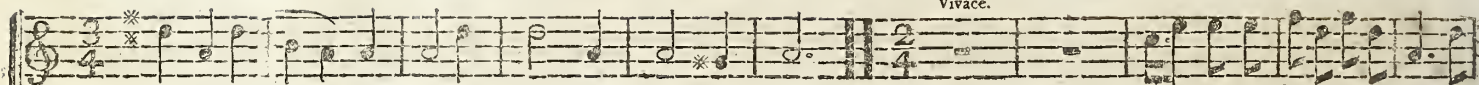
found To the creation's utmost bound. Tune your harps high, and spread the sound; To the creation's utmost bound.

Tennessee. C. M. Words by Dr. Watts.



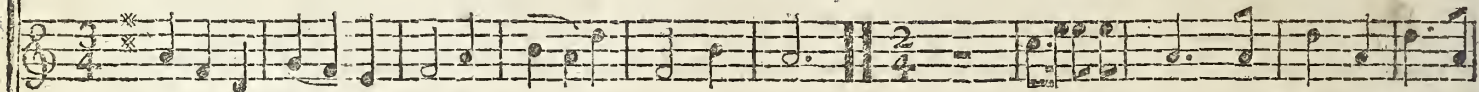
Give me the wings of faith to rise, Within the vail and see The saints above how great their joys, How bright their glories be, How bright their glories be.

Vivace.



Air. Mod.

Let us rejoice,

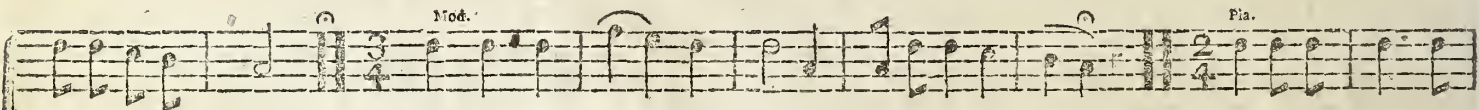


This is the glorious day That our Redeemer made:

Let us rejoice and sing and pray, Let

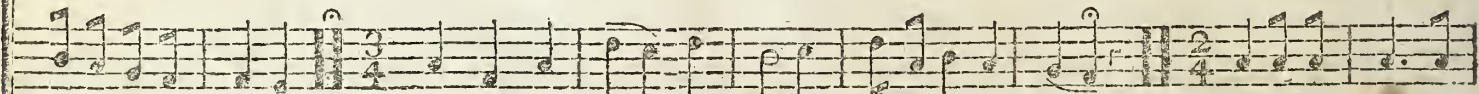


Let us rejoice,



Mod.

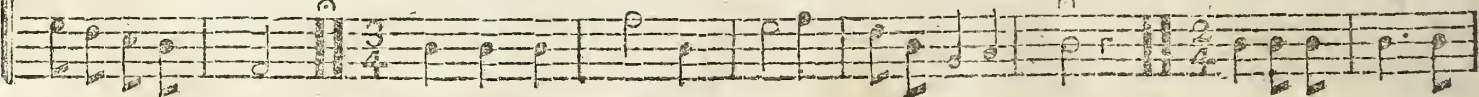
Pla.



all the church be glad.

Hosanna to the King Of David's royal blood:

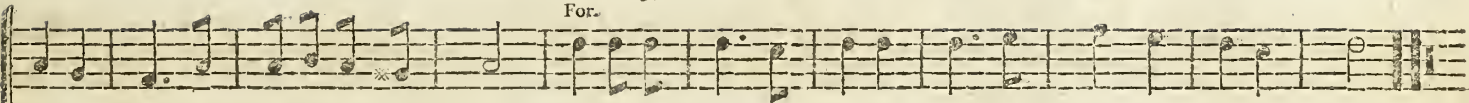
Bless him, ye saints, he



Lord's Day. Continued.

103

For.



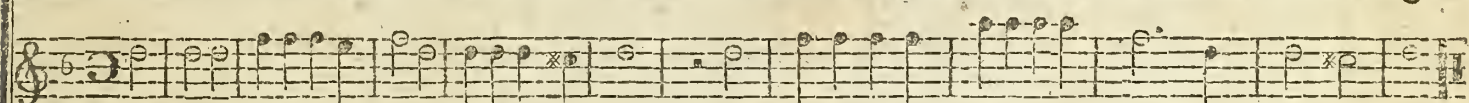
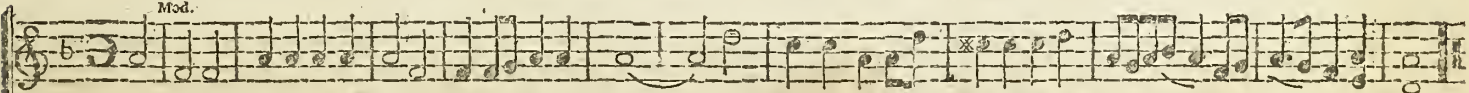
comes to bring Salvation from your God, Bless him, ye saints, he comes to bring Salvation from your God.



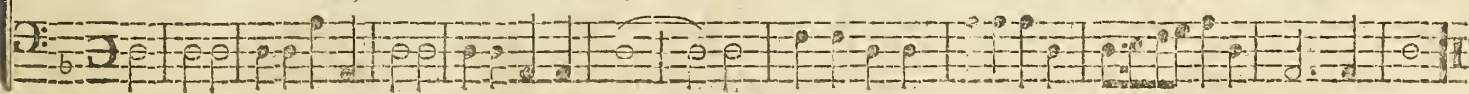
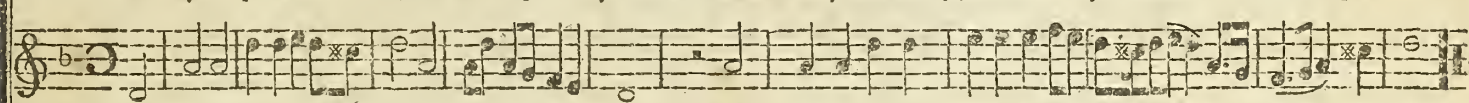
Ceylon. C. M.

Words by Dr. Watts.

Mod.



From my sad prison set me free, Then shall I praise thy name. And, holy men shall join with me Thy kindness to proclaim.



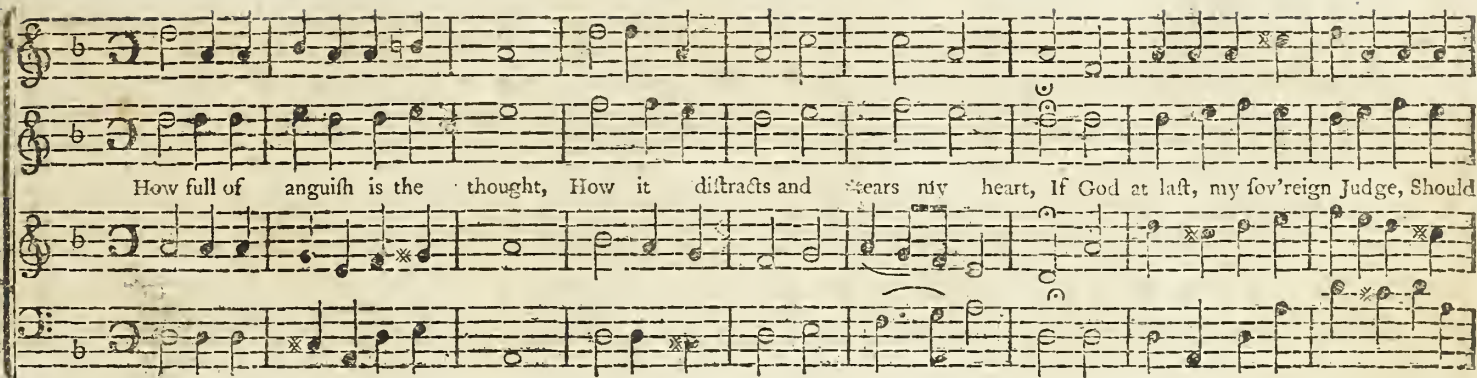
Mod.

First system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 3/4 time and features a melody with various note values, including eighth and sixteenth notes, and rests. There are some asterisks (*) in the original score, likely indicating specific performance instructions or corrections.

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

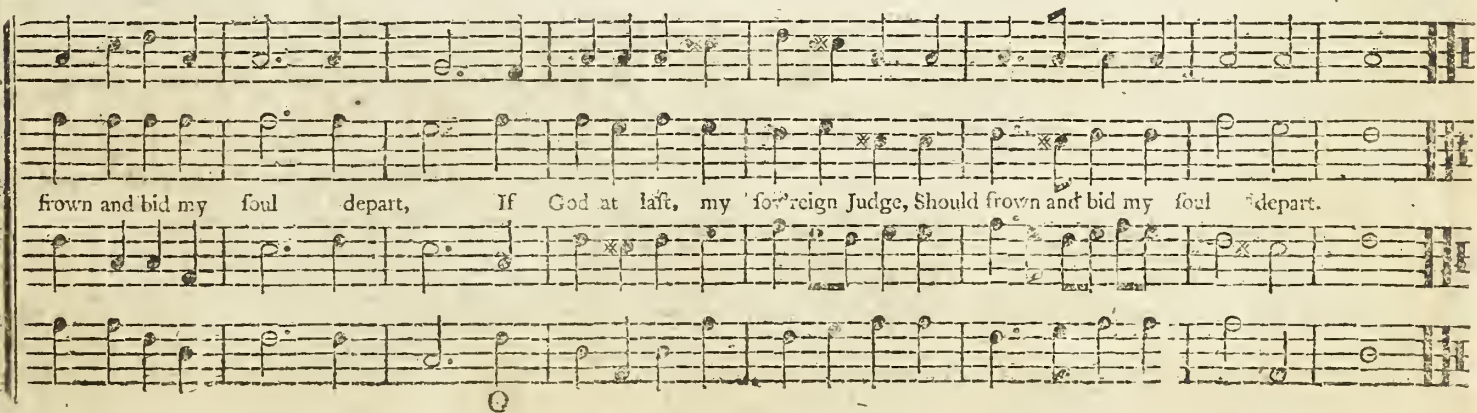
Second system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues from the first system, featuring a melody with various note values, including eighth and sixteenth notes, and rests. There are some asterisks (*) in the original score, likely indicating specific performance instructions or corrections.

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



How full of anguish is the thought, How it distracts and tears my heart, If God at last, my sov'reign Judge, Should

The first system of the musical score consists of four staves. The first two staves are in treble clef with a key signature of one flat (B-flat). The third and fourth staves are in bass clef with the same key signature. The music is written in a common time signature (C). The lyrics are placed below the second and third staves.



frown and bid my soul depart, If God at last, my 'sov'reign Judge, Should frown and bid my soul depart.

The second system of the musical score also consists of four staves, continuing the melody and harmony from the first system. The lyrics are placed below the second and third staves. The system concludes with a double bar line on the fourth staff.

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

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

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

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

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

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

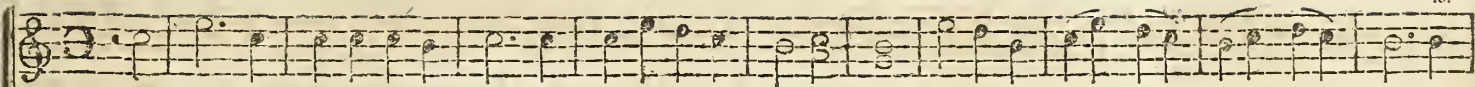
To thine abode my

To thine abode, To thine abode, &c.

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

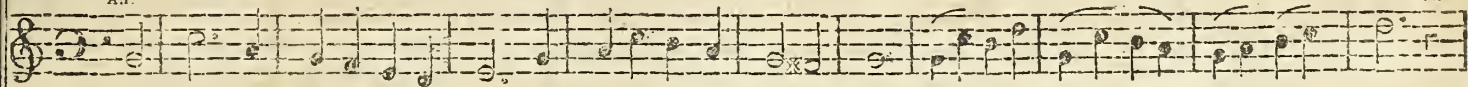
thine abode my heart aspires,

heart aspires, To thine abode, &c.



:S:

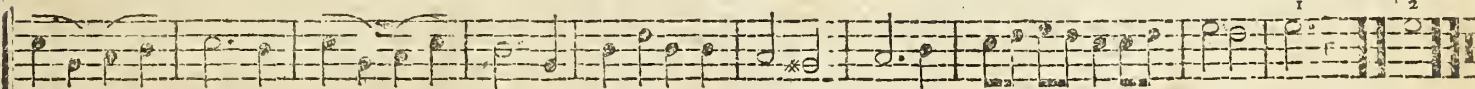
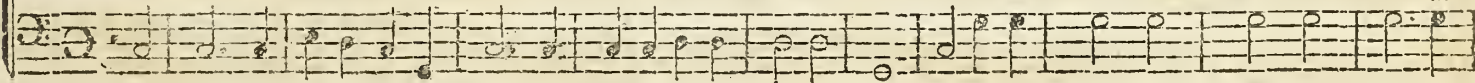
Air.



:S:

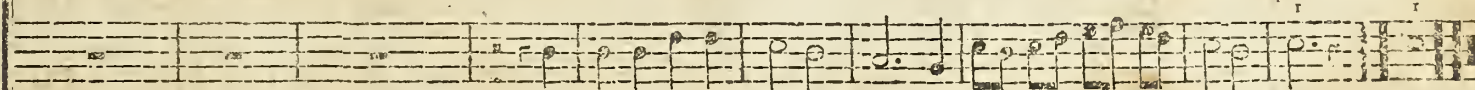
I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler powers, My

:S:



1

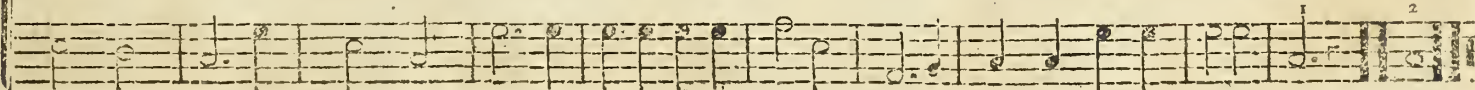
2



1

1

days of praise shall ne'er be past, While life and tho't and being last, Or immortality endures.



1

2

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

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

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

Macedonia. C. M.

Words by Dr. Watts.

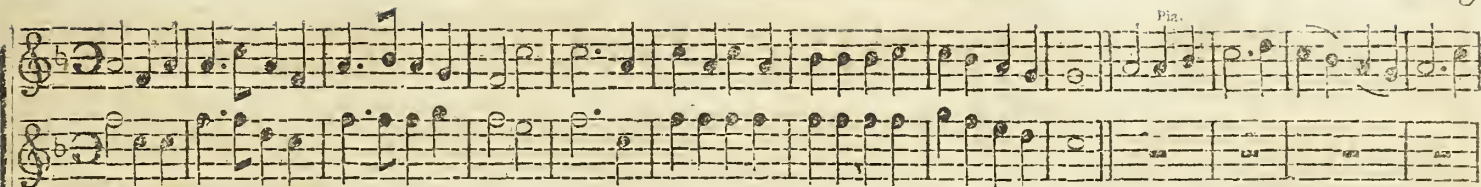
Not from the dust affliction's grow, Nor troubles rise by chance, But we are born to cares and woes, A sad inheritance, A sad inheritance.

Now to thy altar, O my God, My joyful feet shall rise, And my triumphant songs shall praise, The

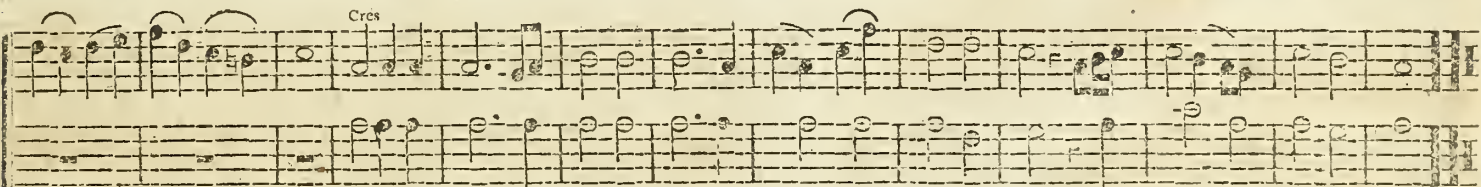
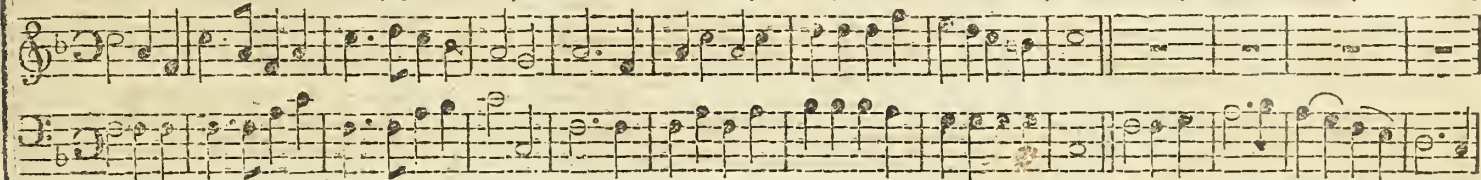
The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Each staff begins with a key signature of one sharp (F#) and a common time signature (C). The melody is written on the top staff, and the accompaniment is written on the bottom staff. The lyrics are placed below the staves, aligned with the notes.

God that rules the skies, And my triumphant songs shall praise, The God that rules the skies.

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Each staff begins with a key signature of one sharp (F#) and a common time signature (C). The melody is written on the top staff, and the accompaniment is written on the bottom staff. The lyrics are placed below the staves, aligned with the notes.



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



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



Moderato.

How amiable are thy tabernacles, O Lord, How amiable are thy tabernacles, O Lord God of hosts.

My soul longeth, yea even fainteth for the courts of the Lord; My heart and my flesh crieth out for the living God.

Anthem. Continued.

115

Chorus.

Blessed are they that dwell in thy house: They will be still praising thee, They will be still praising thee.

Treble solo.

Yea the sparrow hath found an house, and the swallow a nest for herself, where she may lay her young, even thine altars, O Lord of hosts, my king and my God.

Repeat the Chorus.

Bass solo.

One thing have I desired of the Lord, that will I seek after: That I may dwell in the house of the Lord all the days of my life, to behold his beauty and to inquire in his temple.

Repeat the Chorus.

Grave.

They go from strength to strength, every one of them in Zion appeareth before God. O Lord God of hosts, hear my

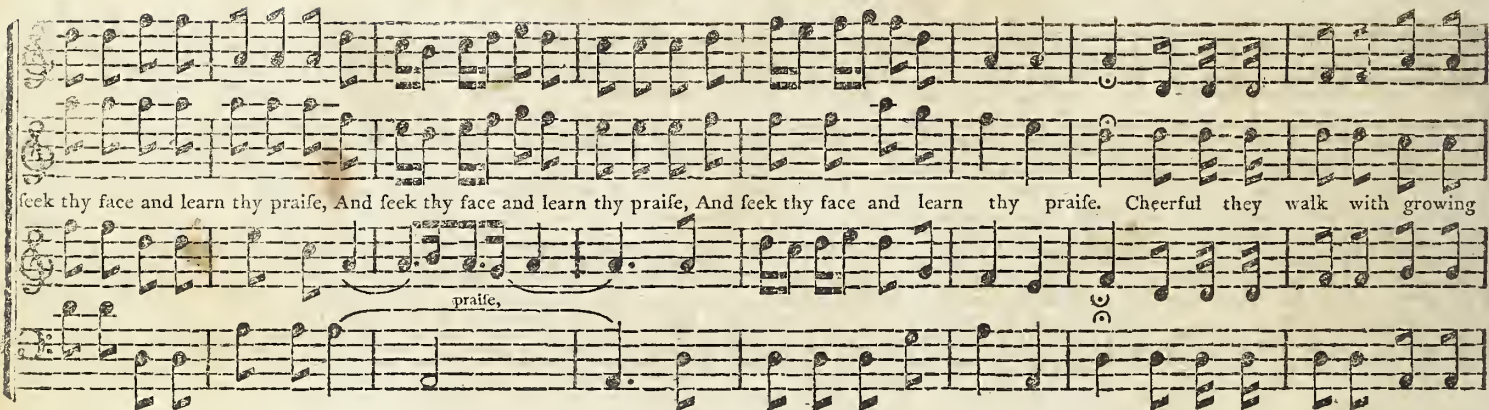
prayer, give ear O God of Jacob Behold O God our shield, and look upon the face of thine anointed. For a day in thy

courts are better than a thousand: I had rather be a door-keeper in the house of my God, than to dwell in the tents of sin.

Vivace,

There they behold thy gentler rays, thy

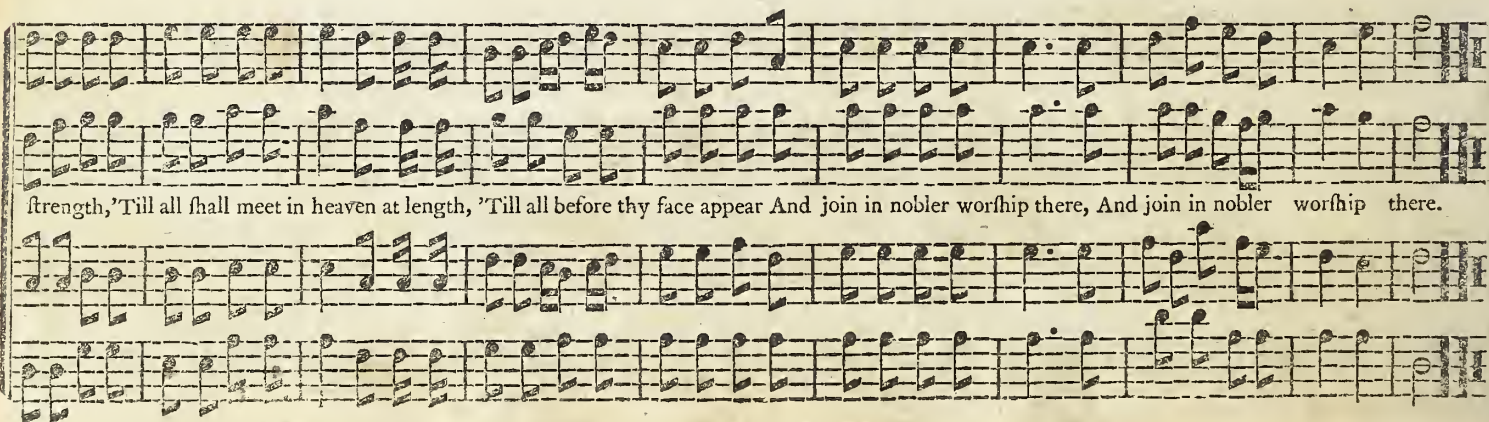
Blest are the souls who find a place, Within the temple of thy grace, There they behold thy gentler rays, There they behold thy gentler rays, And



seek thy face and learn thy praise, And seek thy face and learn thy praise, And seek thy face and learn thy praise. Cheerful they walk with growing

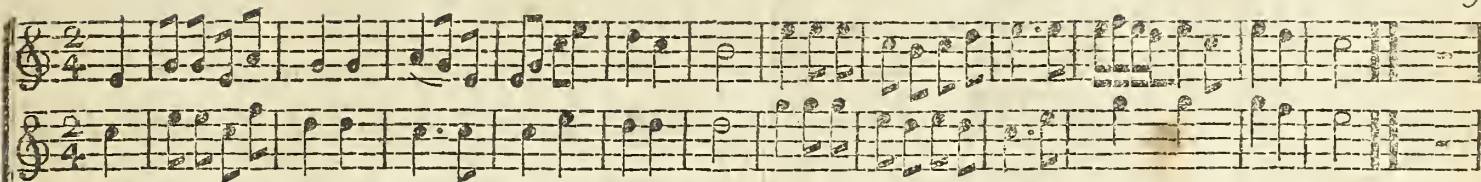
praise,

The first system of the musical score consists of four staves. The first three staves are vocal parts, and the fourth is a basso continuo line. The lyrics are written below the vocal staves. A bracket labeled 'praise,' spans the end of the first vocal staff and the beginning of the second. The music is in a common time signature (C) and features a variety of note values including eighth and sixteenth notes.

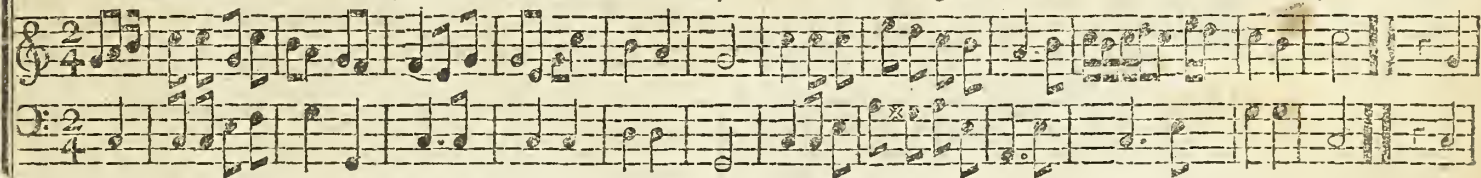


strength, 'Till all shall meet in heaven at length, 'Till all before thy face appear And join in nobler worship there, And join in nobler worship there.

The second system of the musical score also consists of four staves, continuing the vocal and basso continuo parts from the first system. The lyrics continue below the staves. The music maintains the same common time signature and includes various rhythmic patterns. The system concludes with a double bar line.



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



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



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

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

A ALPHA,	C. M.	11	Granby,	C. M. Allen.	17	Montague,	L. M. Swan.	58	Stafford,	S. M. Reed.	40
Archdale,	C. M.	32	Greenwich,	L. M. Reed.	31	Majesty,	C. M. Billings.	68	Stratfield,	L. M. Goff.	60
Alexandria,	C. M. Carpenter.	34	Greenfield,	P. M. Edson.	37	Middlesex,	P. M.	78	Submission,	C. M.	73
Africa,	C. M. Billings.	62				* Magdala,	P. M.	109	St. Martin's,	C. M. Tanfur.	77
Adieu,	L. M. Allen.	80							St. Sebastian's,	C. M.	93
			* Hopkinton,	C. M.	112	New Canaan,	P. M.	24	* Smyrna,	C. M.	95
Bristol,	L. M. Swan.	50	Hollis,	C. M.	57	* New Concord,	C. M.	113	* Solitude,	P. M.	104
Bangor,	C. M. Tanfur.	66	Hebron,	P. M. King.	65	Newton,	S. M. Smith.	29	Sherburne,	C. M. Reed.	22
Buckingham,	C. M.	69	* Hayre,	S. M.	15	Naples,	L. M. Reed.	39			
						New Salem,	C. M.	54	* Treasure,	C. M.	94
			* Immanuel,	C. M.	119	Namure,	C. M.	62	* Transition,	C. M.	96
Complaint,	L. M. Parmenter.	30	Invitation,	L. M. Kimbal.	28				* Tennessee,	C. M.	101
Chester,	L. M. Billings.	64	Italy,	L. M. Sacchini.	92	Old Hundred,	L. M. M. Luther.	39			
Colchester New,	C. M.	66	* Incense,	L. M.	100	Ocean,	C. M.	49	* Verona,	P. M.	108
Charlestown,	C. M. Frothingham.	73	Jordan,	C. M. Billings.	52				Victory,	C. M. Reed.	46
Cumberland,	P. M.	74	Judgment,	P. M. Reed.	75						
Coronation,	C. M.	76				* Pilgrim's Song,	S. M.	12	Worcester,	S. M. Wood.	42
Concord,	S. M.	79	Kittery,	C. M. Billings.	55	* Philippi,	C. M.	16	Winter,	C. M. Reed.	36
* Confidence,	L. M.	91				Poland,	C. M. Swan.	23	Windham,	L. M. do.	45
* Ceylon,	C. M.	103	Lenox,	P. M. Edson.	38	Paris,	L. M. Billings.	23	Walpole,	C. M. Wood.	44
* Contentment,	L. M.	14	Little Marlboro',	S. M.	43	Protection,	C. M.	77	Winchester,	L. M.	61
Charlemont,	C. M. Brown.	18	Lisbon,	S. M. Reed.	51	* Paradise,	L. M.	110	Wells,	L. M. Holtrad.	61
* Canton,	C. M.	106	Lisbon,	S. M. Swan.	53	* 119th Psalm,	C. M.	13	Westford,	P. M. Holyoke.	64
			* Lord's Day,	S. M.	102	25th do.	S. M. Gillet.	33	Windfor,	C. M. Kirby.	85
Dalton,	P. M.	63	Lynnfield,	L. M.	20	98th do.	C. M. Tukey.	41			
Devotion,	L. M. Reed.	67	* Louisiana,	L. M.	105	46th do.	P. M. Chandler.	47			
Deliverance,	C. M.	79				34th do.	C. M. Stephenfon.	71			
						136th do.	P. M. Deolph.	72	Zion,	C. M.	26
						* 145th do.	L. M.	97			
Enfield,	C. M. Chandler.	70	* Medina,	S. M.	107						
			* Macedonia,	C. M.	111	Rainbow,	C. M. Swan.	59			
Funeral Hymn,	C. M.	25	Marietta,	C. M. Rogersfon.	27	Russia,	L. M. Reed.	48			
Justice,	L. M.	19	Montgomery,	C. M. Morgan.	35						
			Milford,	C. M. Stephenfon.	56						

A N T H E M S.

The Lord is ris'n indeed,	Billings.	81
Vital spark of heavenly flame.		85
* Man that is born of a woman.		98
* How amiable are thy tabernacles.		114

ERRATA.—The first note in the sixth bar of the bass of Victory should stand on F.