

THE
UNION HARMONY,
OR
UNIVERSAL COLLECTION of Sacred Music.

IN TWO VOLUMES.

VOL. II.—CONTAINING,

A large and valuable COLLECTION of ANTHEMS, ODES, and PSALM and HYMN TUNES, in Three and Four parts. Adapted to the Use of American Choirs, and other Practitioners; a great part of which were never before published.

By **OLIVER HOLDEN.**

Author of the AMERICAN HARMONY.

"Hail Sacred Art! descended from above,
To crown our mortal joys; of thee we learn,
How happy souls communicate their rapture,
For thou'rt the language of the bless'd in Heav'n."

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** Times with this mark (*) never before published.*

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To the LOVERS of SACRED MUSIC in AMERICA.

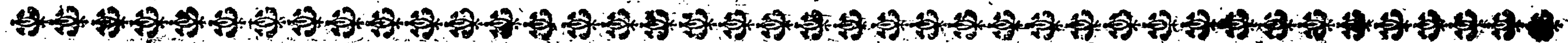
IT gives me great pleasure to reflect, that in addressing you, I comprehend so great, and so respectable, a part of our country. Sacred Music, ever had, and ever will have many votaries; it constitutes a sublime and pleasing part of social worship here; it is the current language of the blessed society above, who are emulous in tuning their voices in most melodious accents to the great Jehovah's praise. It demands our attention here, for the same reason that we hope it will command it hereafter.

I have studiously selected, and carefully corrected the following pages of music, for the purpose of assisting your devotions, and facilitating your lawful amusements. Prepossessed in a degree of confidence in your candour, and generosity, I submit them for your perusal, and consecrate them to your service, regardless of the unfair and prejudiced criticisms of those whose native country, and manner of education, have furnished them with as much vanity and illiberality as musical knowledge. It is presumed that American Authors, though less experienced in composition, are answerable at no other tribunal, than the public opinion of their own country, for the inaccuracies which they may be charged with.

On the whole, if this work should be found adequate to the purposes for which it was designed, the public interest will be served, which will greatly contribute to the happiness of your friend and humble servant,

OLIVER HOLDEN.

CHARLESTOWN, Massachusetts, Sept. 18, 1793.



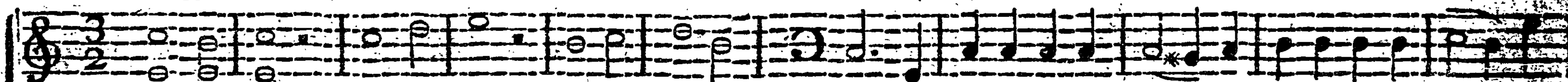
T H E

UNION HARMONY, &c.

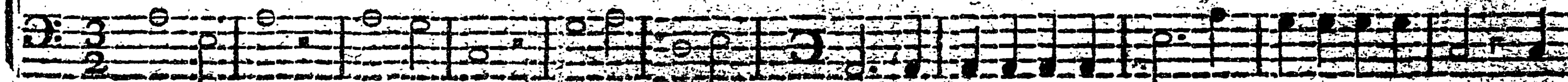
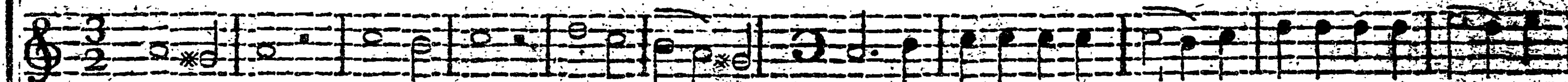


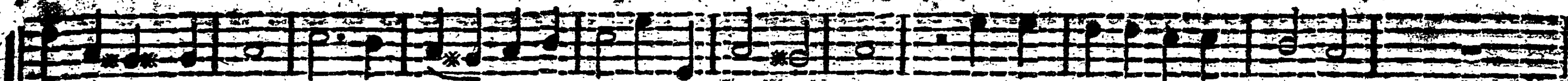
Anthem. Taken from sundry Scriptures. Original.

Moderato.

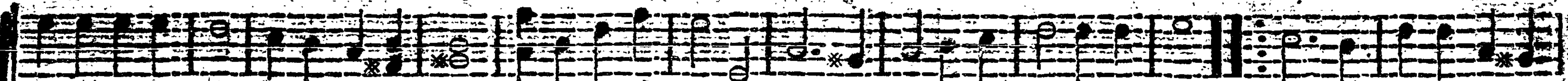
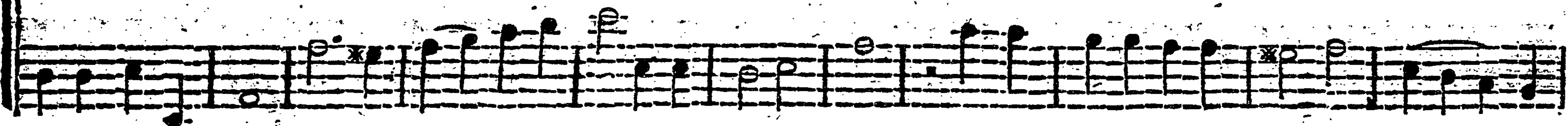
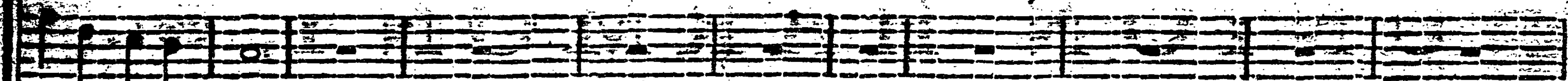


Air. Hear my cry, hear my cry, hear my cry, O God attend unto my pray'r, attend unto my pray'r, etc.

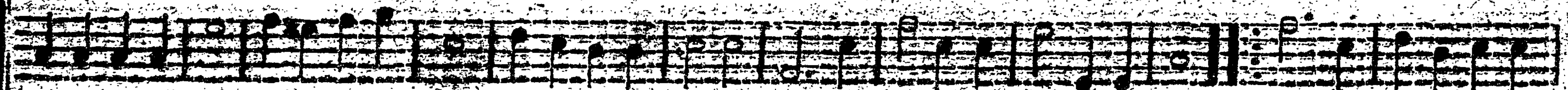
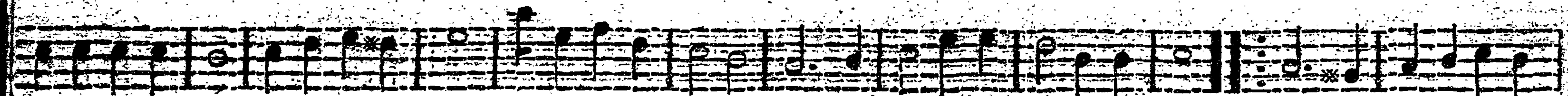


Anthem. Continued.

lead unto my pray'r. From the end of the earth will I cry to thee, When my heart is overwhelmed; lead me

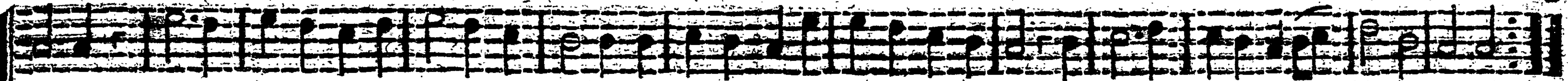


lead me to the rock, lead me to the rock, lead me, lead me to the rock, the rock that is higher than I. God be merciful un-

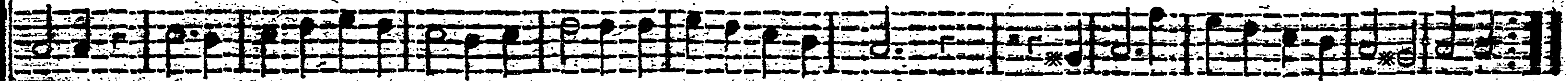


Anthem. Continued.

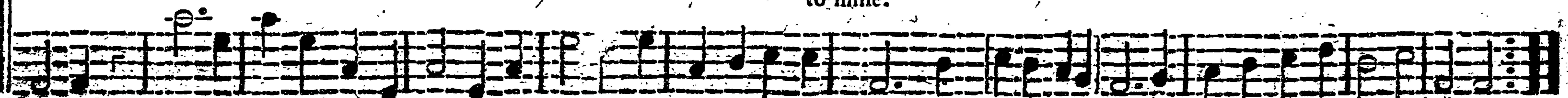
5



to us. God be merciful unto us and bless us, and cause his face, and cause his face to shine, to shine, and cause his face to shine upon us.

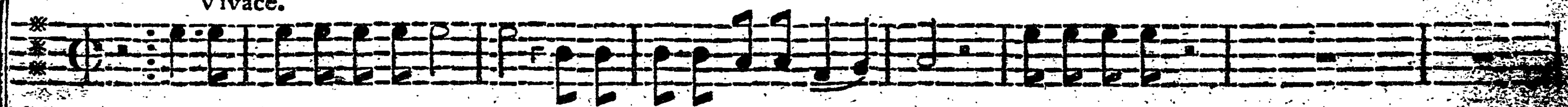


to shine.

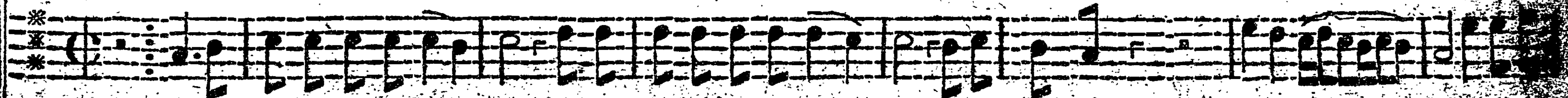


and cause,

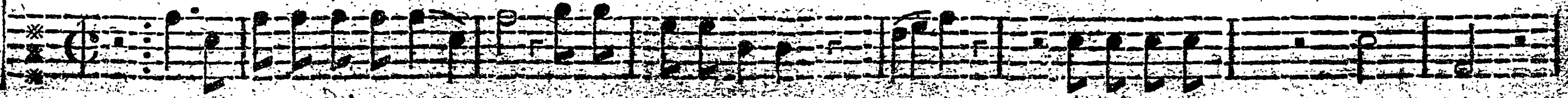
Vivace.



Let the people praise thee O God, Let the people praise thee O God, Let the people



praise thee O God, Let all the



O God, Let the people,

praise thee, O God Let all the people praise thee O God praise thee. O let the nations be

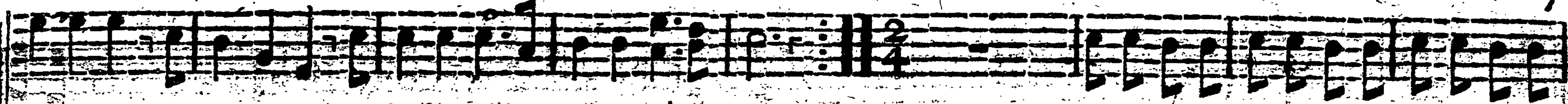
people, let all the people, let all the people praise, praise thee.

praise thee O God, let all the people praise praise thee.

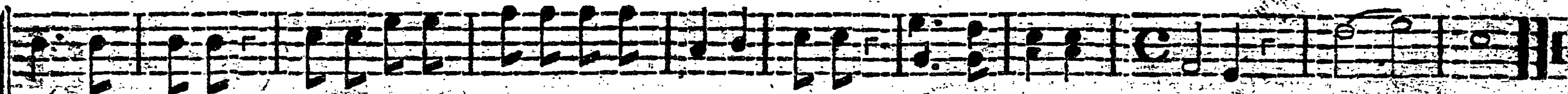
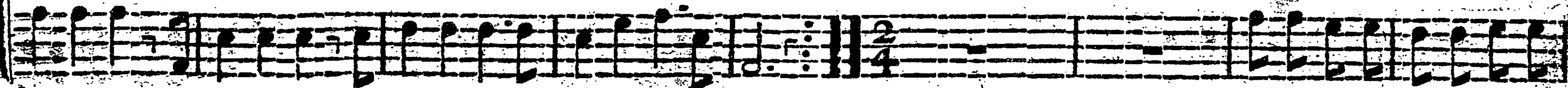
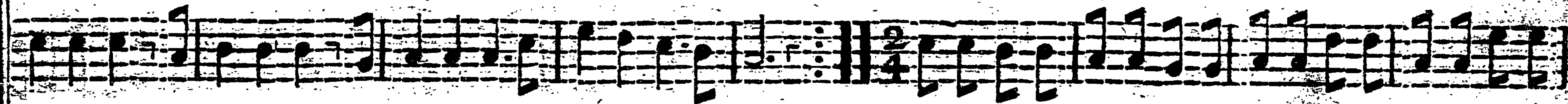
glad and sing for joy, O let the nations be glad and sing for joy, and sing for joy, and sing for joy, for God shall judge the people righteously, for

Anthem. Continued.

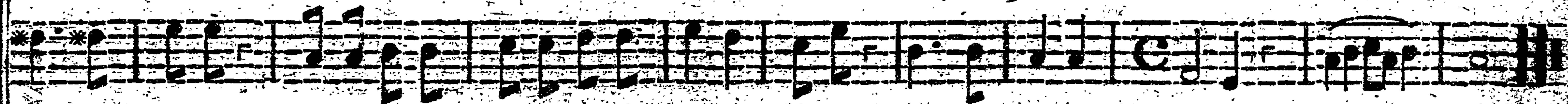
7



God shall judge, for God shall judge, for God shall judge the people righteously. Hallelujah, hallelujah, hallelujah, hallelujah,



Halle - lujah, Hallelujah, Hallelujah, Halle - lujah, Halle - lujah, Amen, a - men.



The saints shall flourish in his days, drest in the robes of joy and praise;

Peace like a

Peace like a river

Peace like a river from his throne,

Peace like a river from his throne, Shall flow to nations, flow to nations yet unknown.

river from his throne, Shall flow to nations yet unknown,

Commemoration.

C. M.

Words by Dr. Watts.

Original.

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

Pia. Cres. For.

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

*Chorus not
written*

Mod.

Air. Old hoary winter now has ceas'd his raging, And all his forms and blasts are

Pia.

Cres.

hush'd in silence. And in return, the mild and gentle spring, comes Blooming with verdure.

II.

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

III.

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

IV.

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

V.

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

VI.

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

VII.

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

VIII.

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

IX.

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

X.

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

XI.

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

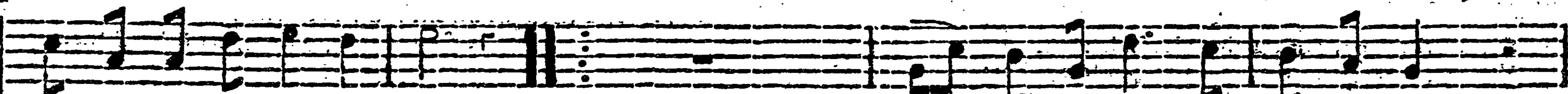
XII.

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

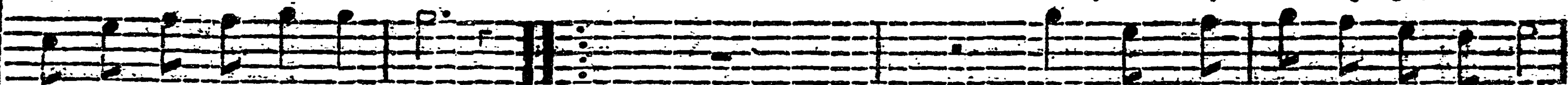
Rapture. L. M. Words by Dr. Watts. Original.



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

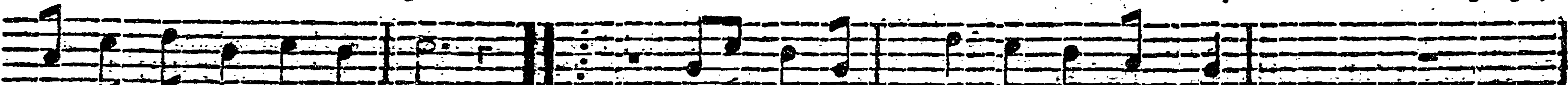


To shew thy love by morn- ing light,

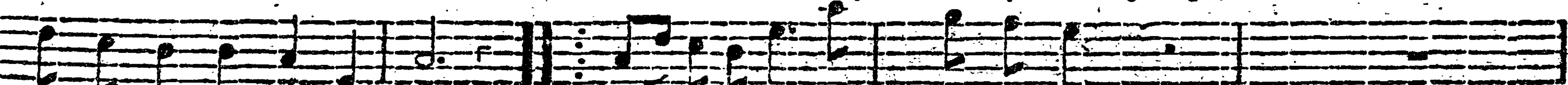


talk of all thy truth at night,

To shew thy love by morn- ing light,



To shew thy love by morn- ing light,



To shew thy love by morn- ing light,

Rapture. Continued.

13

To shew thy love by morn- ing light, And talk of all thy truth at night

Ode to Harmony.

Words by Garrick.

Original.

Sym.

Air.

Pia.

Hail, hail music, hail music sweet in - chantment hail. Like po-

Ode to Harmony. Continued.

Pia.

Cres.

Sym.

Mez. Pia.

tent spells thy powers prevail,

On wings of rap - ture borne

way, All nature owns thy u - ni - versal sway, All nature owns thy u - ni - versal sway.

Ode for Easter.

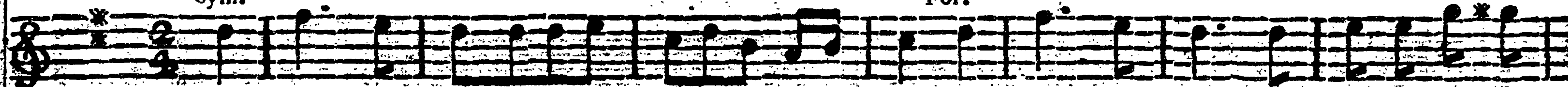
Words taken from Lady Huntingdon's Collection.

Original.

15

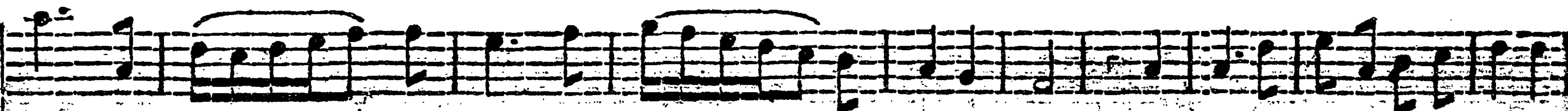
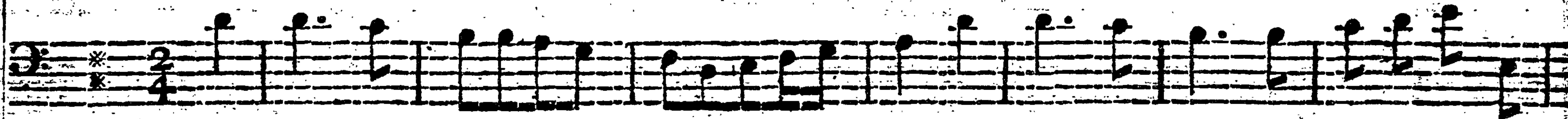
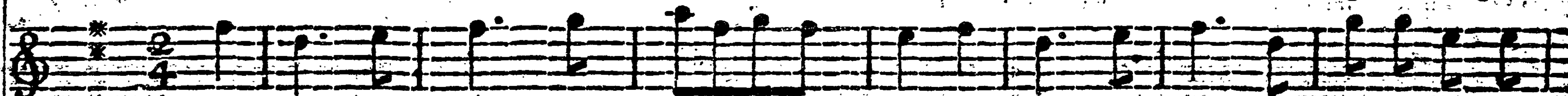
Sym.

For.

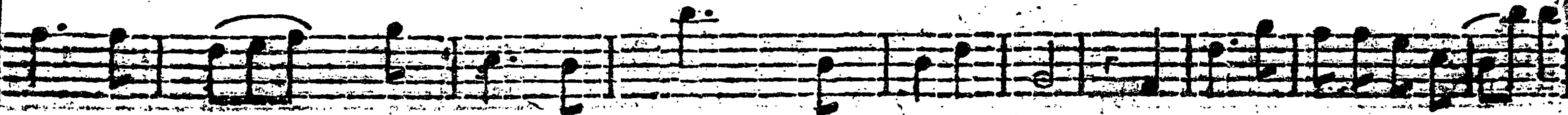


Air.

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



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



Ode for Easter. Continued.

Pia.

For.

Sym.

Vivace.

gain, whilst fragrant odours fill the blissful plain,

Worthy

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

Ode for Easter. Continued.

17

Grave,



Lord of all. Ye princes rule powers obey And bow before his footstool

This musical system consists of three staves. The top staff contains the vocal melody with lyrics underneath. The middle and bottom staves provide harmonic accompaniment. The tempo is marked 'Grave'.

Affettuoso.



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

This musical system also consists of three staves. The top staff contains the vocal melody with lyrics underneath. The middle and bottom staves provide harmonic accompaniment. The tempo is marked 'Affettuoso'.

Ode for Easter. Continued.

Vivace.

groaning earth the burthen bore. He rose, he lives, he lives to reign, Nor

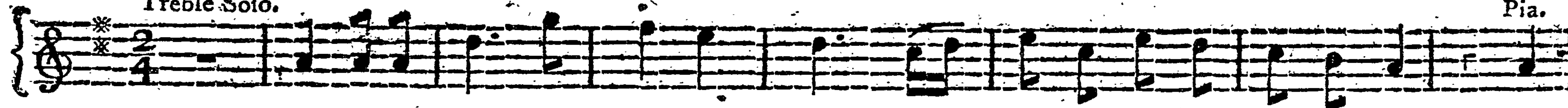
time shall shake his endless power, Nor time shall shake his endless power.

The musical score is written for three systems, each containing three staves. The first system includes lyrics. The second system contains musical notation without lyrics. The third system contains musical notation without lyrics. The notation includes various musical symbols such as notes, rests, and bar lines.

Ode for Easter. Continued.

19

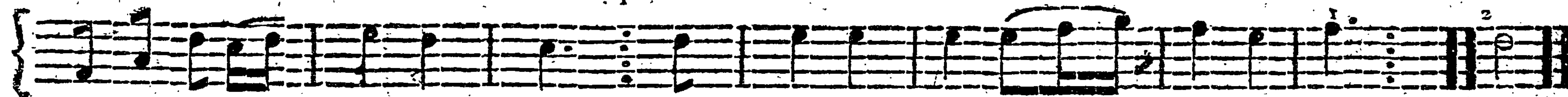
Treble Solo.



Pia.

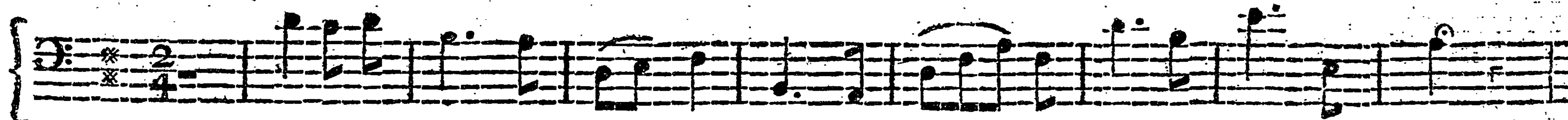
Riches and all that deck the great From worlds unnumber'd his or bring The

Rep., For.



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

Bass Solo.



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



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

Ode for Easter. Continued.

Pia.

For.

Pia.

For.

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

This system contains the first two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with 'Pia.' and 'For.' markings above the first and second staves respectively.

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

This system contains the next two staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with 'Pia.' and 'For.' markings above the first and second staves respectively.

Ode for Easter. Continued.

21

For. Fortis. Piao.

of the wounded lamb. Higher, still higher swell the strain

Cres.

note prolong The lamb shall ever ever reign The lamb shall ever ever
Cre - ations voice the note prolong,

Ode for Easter. Continued.

Sym.

reign The lamb shall ever ever reign.

Pia.

Pia.

Pia.

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

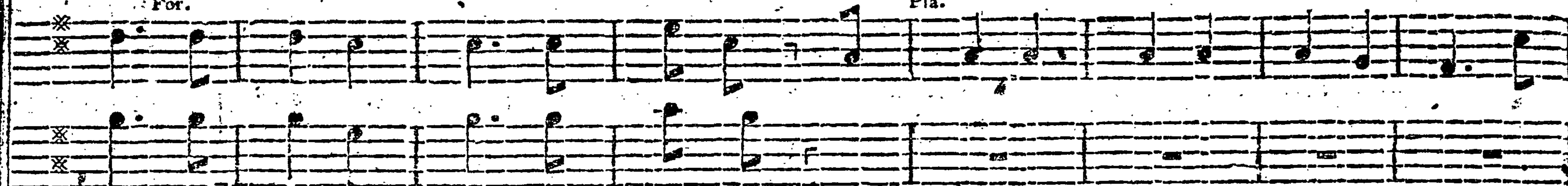
Halle - lujah, Halle - lujah, Halle - lujah,

Ode for Easter. Continued.

23

For.

Pia.



Hal.

Hal.

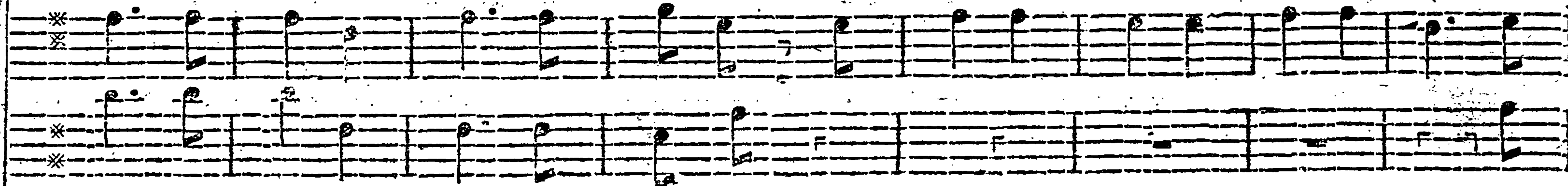
Let

hal - le -

lujahs

crown the

song, Let



Cres.

For.



hal - le -

lu - jahs

crown the

song, Let

hal - le -

lu - jahs

crown the

song.

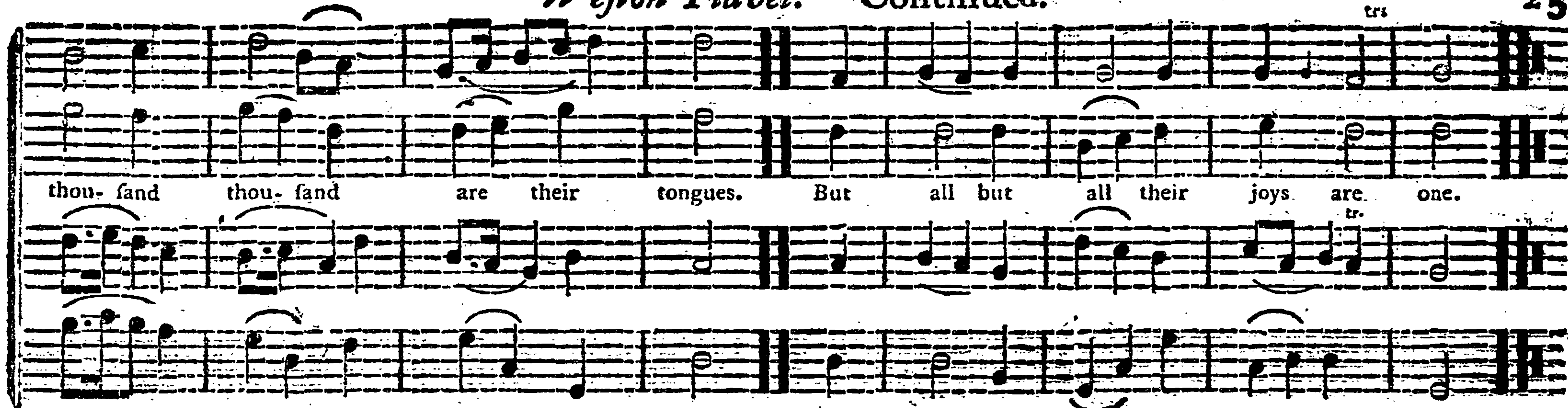


Come let us join our cheer - - ful songs With An - - gels round the throne,

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

Weston Flavel. Continued.

25



thou- sand thou- sand are their tongues. But all but all their joys are one.

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



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

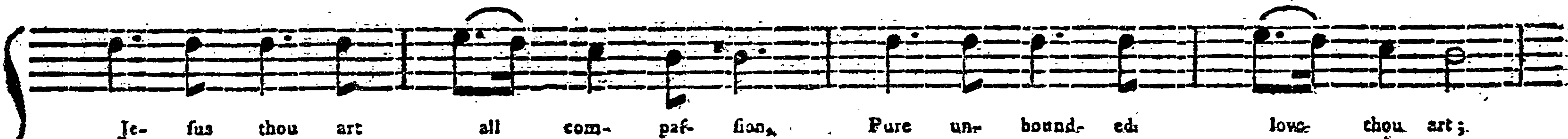
D

Lobe Divine. P. M.

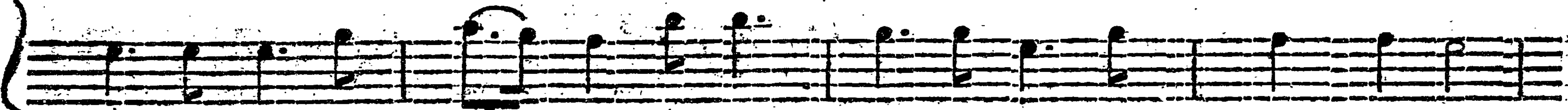
Words by the Rev. George Whitfield.



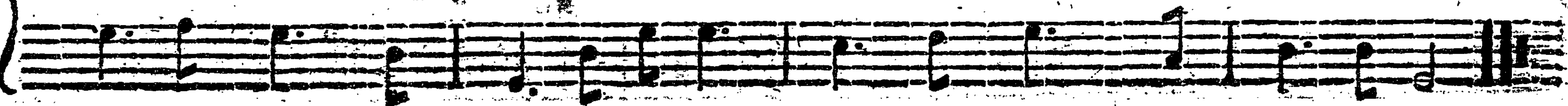
Love di vine all love ex cell ing, Joy of heav'n to earth come down,
 Fix in us thy hum ble dwell ing, All thy faith ful mer-cies crown.



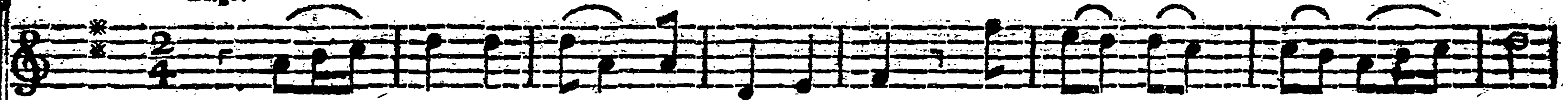
Ie- fus thou art all com- pas- sion, Pure un- bound- ed love thou art;



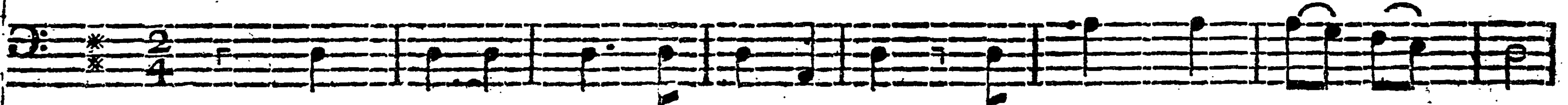
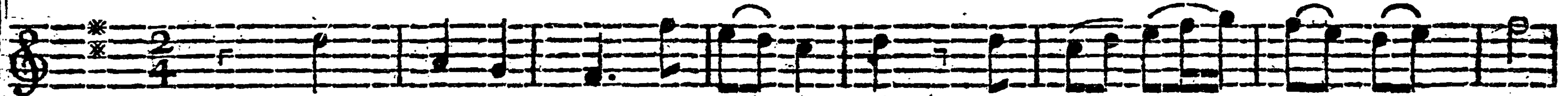

Vi - sit us with thy Sal va tion, En ter ev'ry trem bling heart.



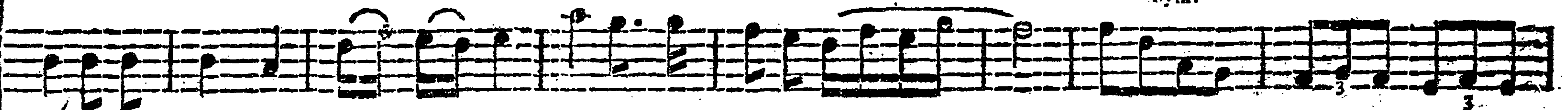
Largo.



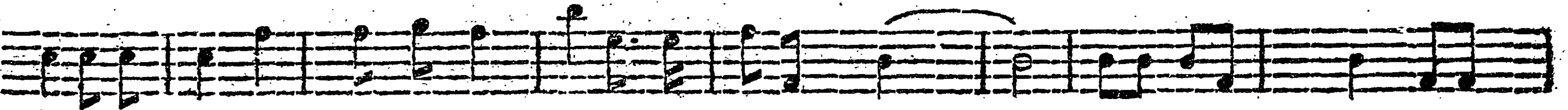
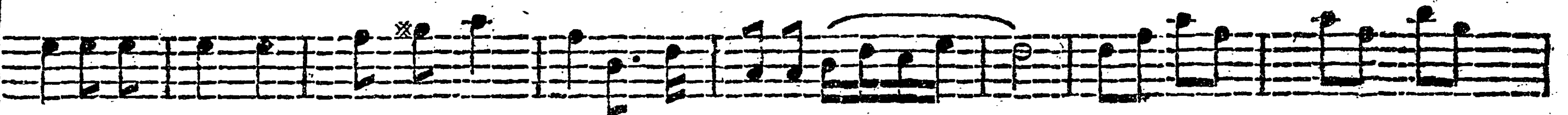
Sweet muse descend and bless the shade, And bless the ev'ning grove,



Sym:



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



Apollo. Continued.

Je - sus, Je - sus, Jesus has all my pow'rs possess,

The first system of musical notation consists of three staves. The top staff contains the melody, starting with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the first two staves. The bottom staff provides harmonic accompaniment.

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

The second system of musical notation also consists of three staves. The melody continues on the top staff, with lyrics written below it. The bottom staff continues the harmonic accompaniment.

Source Citation: "The union harmony, or Universal collection of sacred music. In two volumes. Vol. I[-II]. --Containing, I. The rudiments 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. Author of the American harmony. [Two lines from Harris] Published according to act of Congress." Boston, 1793. Eighteenth Century Collections Online. Gale. Newcastle University. 24 Sept. 2009
<http://find.galegroup.com/ecco/infomark.do?&contentSet=ECCOArticles&type=multipage&tabID=T001&prodId=ECCO&docId=CB3331908352&source=gale&userGroupName=new_itw&version=1.0&docLevel=FASCIMILE>

Apollo. Continued.

29

Sym.

Pia.

my voice. His charms shall

Loud.

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

Apollo. Continued.

Duet. soft.

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

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

Apollo. Continued.

31

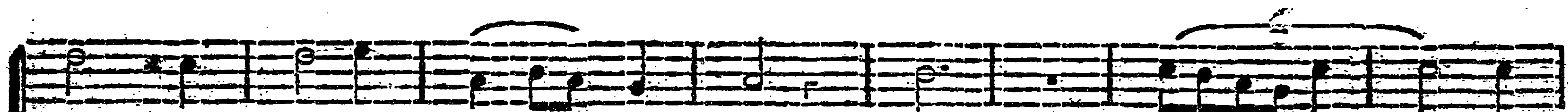
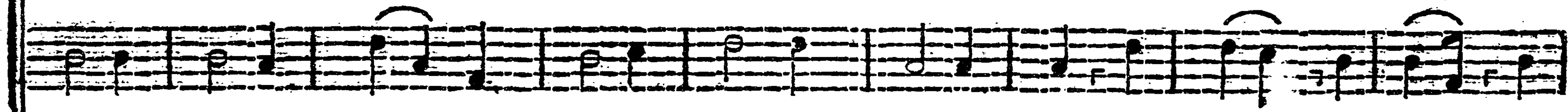
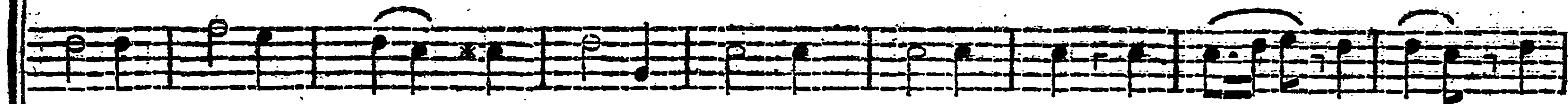
bends the lift - 'ning woods, And bends the lift - 'ning wood's.

Sym. Affettuoso.

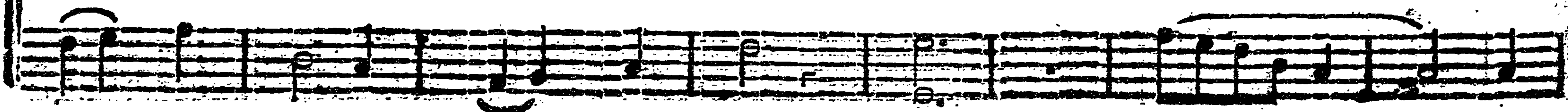
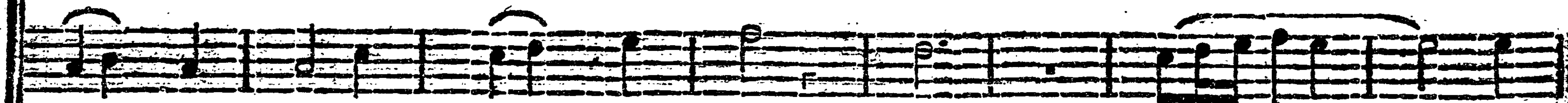
I'll



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



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



Apollo. Continued.

33

Vivace.

Jesus dy'd for me. The swains shall wonder when they

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

win a mortal's love.

The first system of the musical score consists of three staves. The top staff contains the vocal melody with lyrics 'win a mortal's love.' The middle and bottom staves provide harmonic accompaniment. The music is in a common time signature and features various note values, including eighth and sixteenth notes, as well as rests. There are first and second endings marked with '1' and '2' above the staves.

Adagio.

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

The second system of the musical score also consists of three staves. The top staff contains the vocal melody with lyrics 'Hal - le - lujah, Halle - lujah, Amen, Amen.' The middle and bottom staves provide harmonic accompaniment. The tempo is marked 'Adagio.' The music continues with similar notation to the first system, including various note values and rests.

Ascension.

Words from Hart's Hymns.

35



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



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

Soft.

Ascension. Continued.

Loud.

conqu'rer gaze, Seraphs glow with brighter blaze; Each bright or- der of the

Hail him, hail him, Hail him as he passes

ay, Hail him as he passes by,

Hail him as he passes by,

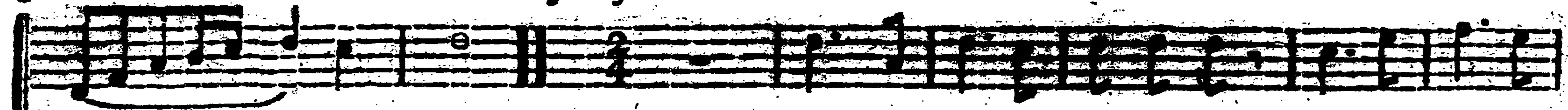
Ascension. Continued.

37

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

Hail him, hail him,

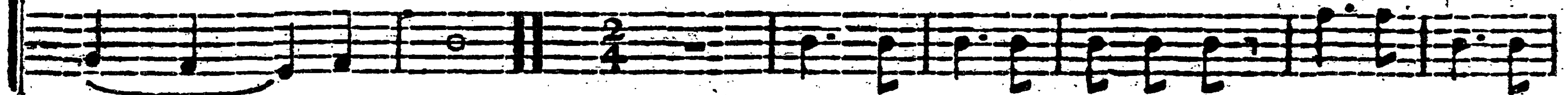
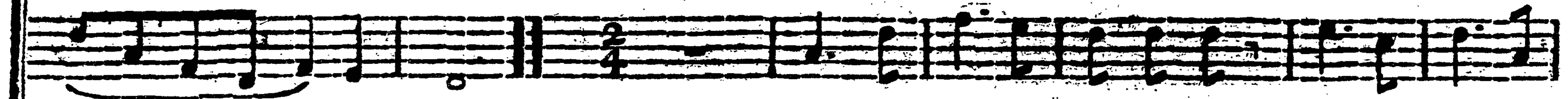
triumph meet, See their garments at his feet: By his scars his toils are view'd, And his garments

Ascension. Continued.

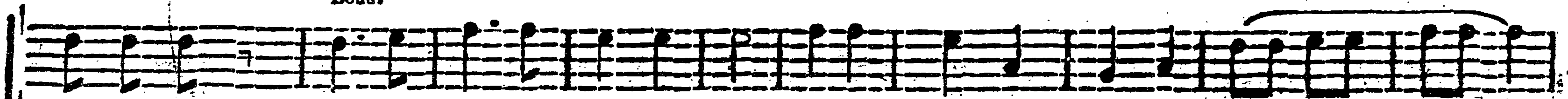
roll'd in blood.

Heav'n its king congrat - ulates,

Opens wide her

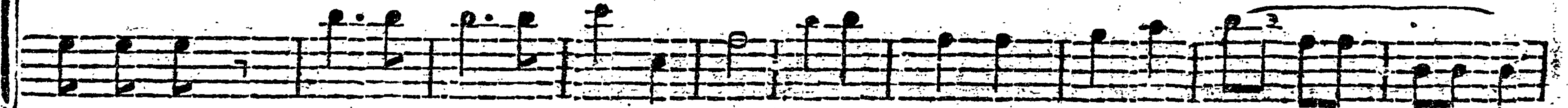
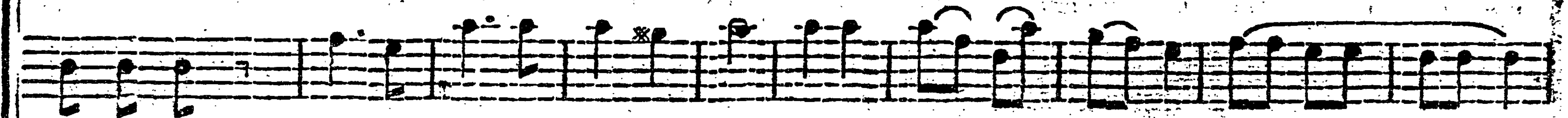


Loud.



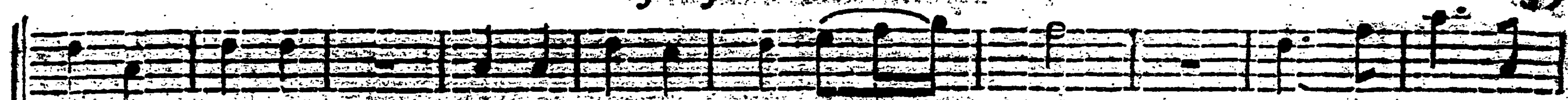
golden gates :

Angels songs of vict'ry bring, All the blissful regions ring,

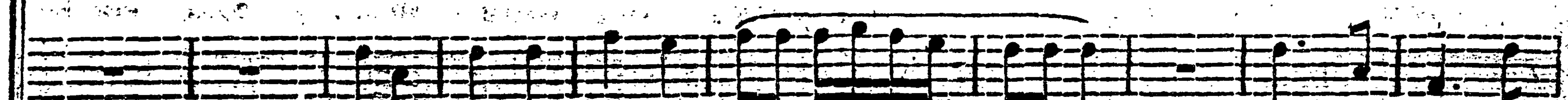


Ascension. Continued.

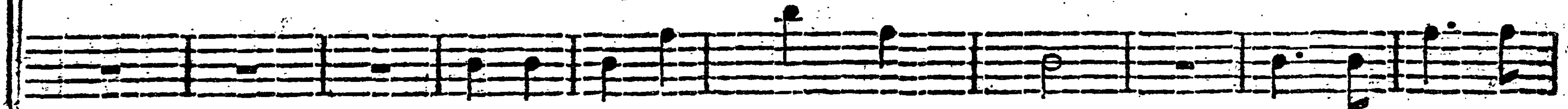
39



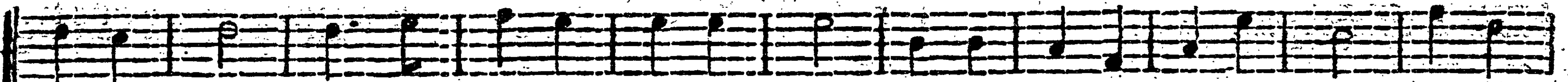
All the blissful, All the blissful re - gions, ring. Sin - ners join the



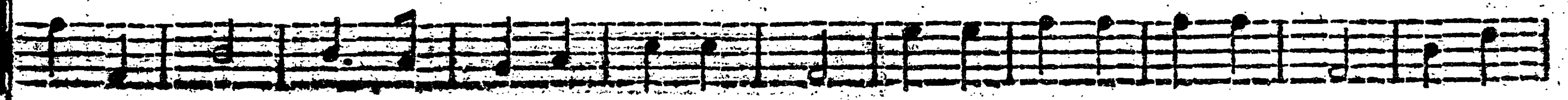
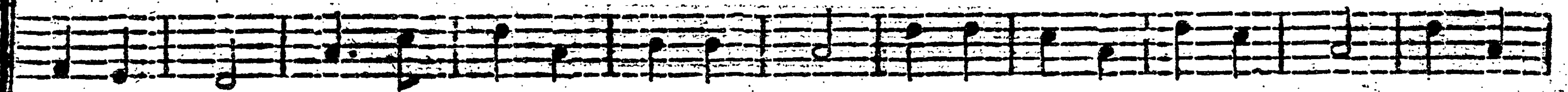
All the blissful regions ring.



All the blissful re - gions ring.



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



Ascension. Continued.*Mezzo.*

The first system of musical notation consists of three staves. The top staff begins with a treble clef and a 3/4 time signature. The melody is written in a simple, hymn-like style. The bottom two staves provide harmonic support, with the bottom staff featuring a bass clef. The lyrics are printed below the staves, aligned with the notes.

pardon dying love. Hail, thou dear, thou wor - thy Lord; Holy Lamb, incarnate

The second system of musical notation also consists of three staves. The melody continues on the top staff, and the harmonic support is provided by the bottom two staves. The lyrics are printed below the staves, aligned with the notes.

Word 1 Hail thou suff'ring son of God 1 Take the trophies of thy blood.

Anthem, Luke, 2d chapter.

41

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

This system contains four staves. The top staff is a vocal line in treble clef with a 3/4 time signature and a key signature of one sharp (F#). It contains the melody for the first part of the text. The bottom three staves are accompaniment staves: the first is a piano line in treble clef, the second is a piano line in treble clef, and the third is a piano line in bass clef. All three accompaniment staves have a 3/4 time signature and a key signature of one sharp (F#). They contain a simple harmonic accompaniment for the vocal line.

be to all people.

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

This system contains four staves. The top staff is a vocal line in treble clef with a 3/4 time signature and a key signature of one sharp (F#). It contains the melody for the second part of the text. The bottom three staves are accompaniment staves: the first is a piano line in treble clef, the second is a piano line in treble clef, and the third is a piano line in bass clef. All three accompaniment staves have a 3/4 time signature and a key signature of one sharp (F#). They contain a simple harmonic accompaniment for the vocal line.

1 2

For unto you, unto you is

1 2

joy, which shall be to all people.

1 2

For unto you unto you is

1 2

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

in the ci - ty of David.

born this day, in the city, &c.

Antem. Continued.

43

The musical score is arranged in two systems of three staves each. The top staff of each system contains a vocal line with lyrics, while the bottom two staves contain instrumental accompaniment. The lyrics are: "a Sav'our who is Christ the Lord, a Sav'our who is glad tidings, Christ the Lord. glad tidings, glad tidings,". The notation includes various musical symbols such as notes, rests, and bar lines. There are some markings on the staves, including a small asterisk on the second staff of the first system and some illegible markings on the bottom staff of the second system.

a Sav'our who is Christ the Lord, a Sav'our who is

glad tidings,

Christ the Lord. glad

glad tidings, glad tidings,

Anthem. Continued.

glad tid - ings of joy.

tidings, glad tid - ings of joy, glad tidings which shall be to all

glad tid - ings of joy,

1 people.

2

And this shall be a sign un - to you

1

Antiem. Continued.

45

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

ger, ly - - - ing in a man- ger.

And

The musical score consists of four systems of staves. The first system has two staves with lyrics. The second system has two staves with lyrics. The third system has two staves with lyrics. The fourth system has two staves with lyrics. 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. The lyrics are printed below the staves, and the musical notation includes notes, rests, and bar lines.

Anthem. Continued.

Lively!

suddenly there was with the angel a multi-tude of the hea -

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

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

And suddenly there was with the an - gel a

Slow.

v'n - ly, heav'nly, heav'nly, host.

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

of the heav'n - ly 1 host,

mul - ti - tude, of the heav'nly host, prail

Anthem. Continued.

47

Glo ry to God in the

ing God and saying

highest, glory to God in the highest, and on earth peace, peace,

The musical score is written on four staves. The first three staves are grouped by a brace on the left. The first staff contains whole notes, followed by a double bar line and then eighth notes. The second and third staves follow a similar pattern. The fourth staff begins with a melodic line of eighth notes, followed by a double bar line and then eighth notes. The lyrics are placed below the staves, aligned with the notes. There are asterisks (*) above some notes in the fourth staff, likely indicating specific performance techniques. The page number '47' is in the top right corner.

Anthem. Continued.

good will to . . . wards men. Hal- le- lu- jah, Hal. Hal. Hal.

Hal. Hal. Hal. Hal- le- - lu - jah.

The musical score is written on ten staves, organized into two systems of five staves each. The first system contains the lyrics 'good will to . . . wards men. Hal- le- lu- jah, Hal. Hal. Hal.' The second system contains the lyrics 'Hal. Hal. Hal. Hal- le- - lu - jah.' The notation includes various musical symbols such as notes, rests, and bar lines, with some notes marked with an asterisk (*).

Arise,

Arise, Arise, shine, shine, shine O

For thy light

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

For thy light, &c.

For thy light, &c.

And the glo

ris'n up - on thee,

The

This system contains the first two staves of the musical score. The first staff begins with a treble clef and a key signature of one flat. The music consists of a series of eighth and sixteenth notes, with some measures containing asterisks. The second staff continues the melody, with lyrics 'ris'n up - on thee,' written below it. The system concludes with the word 'The' on the second staff.

ry, &c.

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

glory, &c.

This system contains the next two staves of the musical score. The first staff continues the melody from the previous system, with the lyrics 'ry, &c.' written below it. The second staff continues the melody, with lyrics 'of the Lord is ris'n up - on thee and the glo' written below it. The system concludes with the word 'glory, &c.' on the second staff.

The musical score is arranged in four systems, each consisting of four staves. The first two staves of each system contain vocal parts with lyrics, while the last two staves contain instrumental accompaniment. The lyrics are as follows:

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

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

Anthem. Continued.

of thy ris - ing, And the Gen - tiles shall come to thy light, and

kings, and kings to the bright - ness of thy ris - ing. Sing, sing,

The musical score consists of three systems of staves. Each system has a vocal line (top staff) and a piano accompaniment line (bottom staff). The lyrics are written between the staves. The first system contains the lyrics 'of thy ris - ing, And the Gen - tiles shall come to thy light, and'. The second system contains the lyrics 'kings, and kings to the bright - ness of thy ris - ing. Sing, sing,'. The third system contains the lyrics 'Sing, sing,'. The music is written in a common time signature (C) and features various musical notations including notes, rests, and bar lines.

Anthem. Continued.

53

The first system of the anthem consists of four staves. The top staff contains a melodic line with various note values and rests. The second staff contains a similar melodic line. The third and fourth staves contain a lower melodic line. The lyrics are written below the staves: "for be - hold I bring you glad sing O heav'ns and be joy-ful O earth,". There is a small asterisk symbol on the third staff.

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

The second system of the anthem consists of four staves. The top staff contains a melodic line. The second staff contains a similar melodic line. The third and fourth staves contain a lower melodic line. The lyrics are written below the staves: "tidings, glad tidings, glad be - hold I bring you glad tidings, glad tidings, glad".

tidings, glad tidings, glad
be - hold I bring you glad tidings, glad tidings, glad

gl -

Anthem. Continued.

glad tidings, glad tidings, glad

tidings, glad tidings glad

glad tidings, glad tidings of great joy glad

ad tidings, glad

tidings, glad

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

ad tidings

tidings, glad

Continued.

55

[illegible]

tidings of great joy,

tidings, glad tidings, glad tidings of great joy, which shall

tidings of great joy,

glad tidings

be to all people, to all, all, all people,

The musical score consists of four systems of staves. The first system has two staves with the lyrics 'tidings of great joy,'. The second system has two staves with the lyrics 'tidings, glad tidings, glad tidings of great joy, which shall'. The third system has two staves with the lyrics 'tidings of great joy,' and 'glad tidings'. The fourth system has three staves with the lyrics 'be to all people, to all, all, all people,'. The music is written in a style typical of early 20th-century hymnals, with a key signature of one flat and a 3/4 time signature. There are various musical notations including notes, rests, and bar lines. Some staves have a '3/4' time signature at the end.

Anthem. Continued.

57

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

Saviour, a Saviour, who is Christ the Lord.

Glo - ry, glo - ry, glory be to God on high, and on earth peace, peace, peace,

and on earth peace, and on earth peace, men. For unto us a child is

peace, peace, good will to - wards men.

and on earth peace, and on earth peace

peace, peace, peace, peace,

Antiem. Continued.

59

born,

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

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

Anthem. Continued.

1 For. 2

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

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

The musical score is written on two systems of staves. The first system consists of four staves, and the second system consists of four staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written below the staves, with some words appearing on multiple staves. The first system includes the lyrics "1 For. 2", "1 peace. 2 Amen, halle - lujah, Amen, halle - lujah, Amen a-", and "men, A - men, a - men, A - men." The second system continues the musical notation without additional lyrics.

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

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

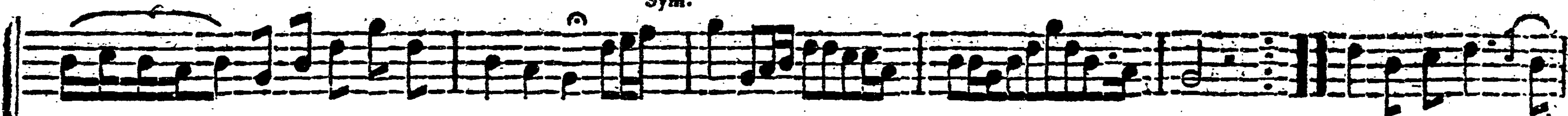
Air, Sym.

Come charity, Come charity with

goodness crown'd encircled in thy heav'nly robe, Diffuse thy blessings all a-

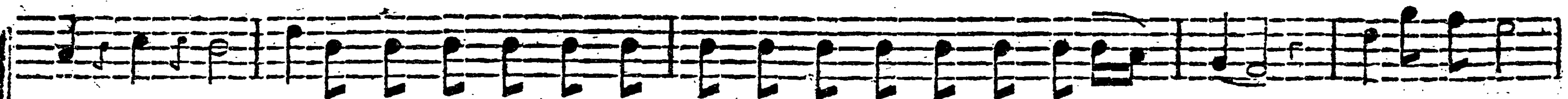
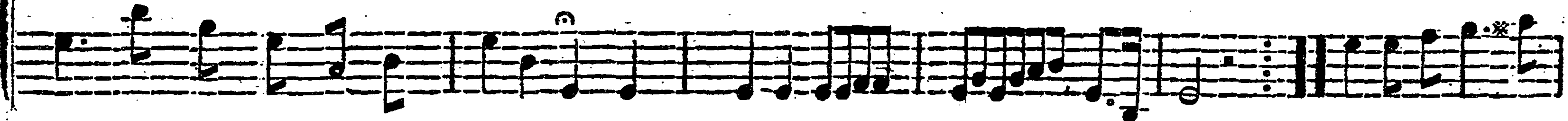
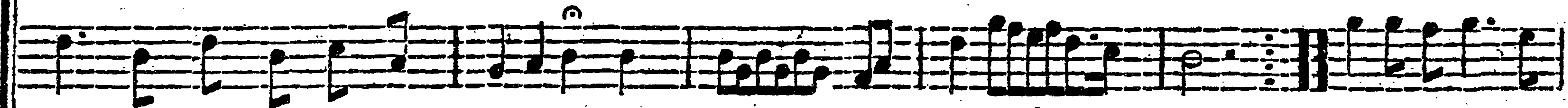
Ode. Continued.

Sym.

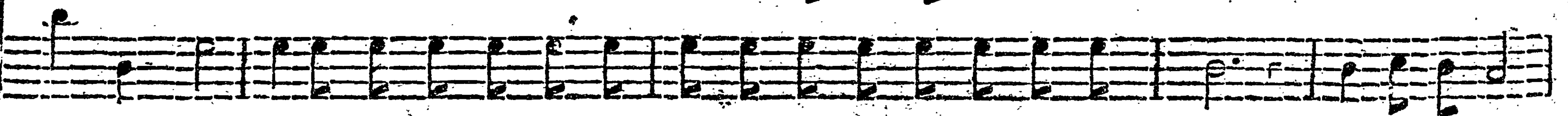
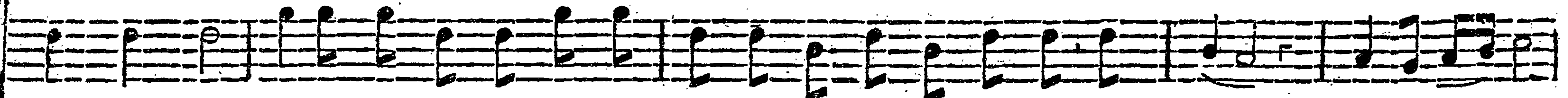


round, to ev'ry corner of the globe.

See where she comes with



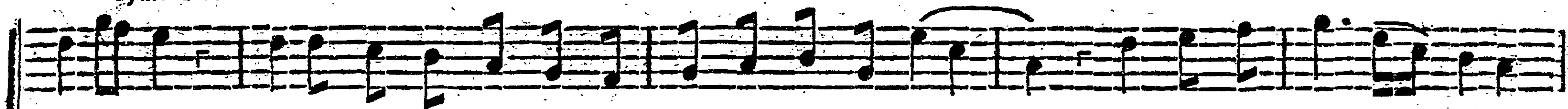
pow'r to blefs, See where she comes with pow'r to blefs, with open hand and tender heart, See where she comes,



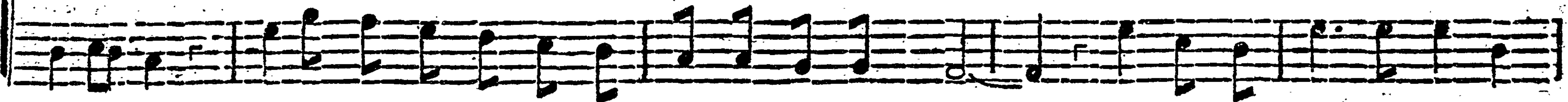
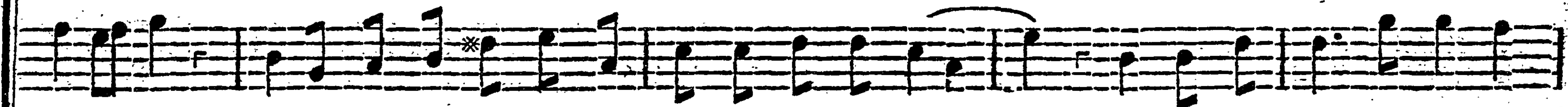
Ode. Continued.

53

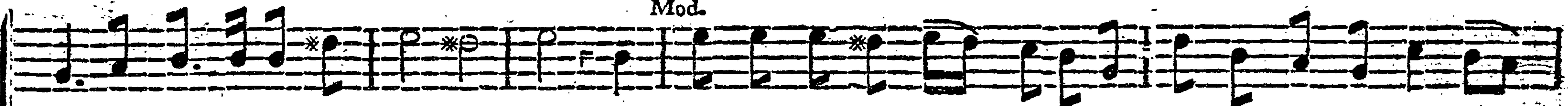
Sym. Pia.



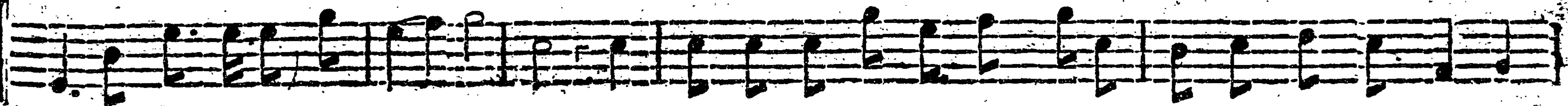
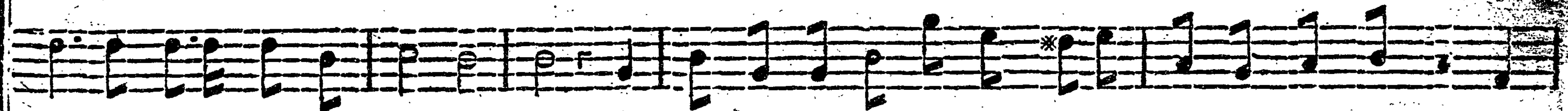
See where she comes with pow'r to bless, with open hand, See where she comes with pow'r to



Mod.



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



Sym.

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

Come charity, Come charity with goodness crown'd,

Ode. Continued.

65

Sym. Pia.

Encircled in thy heav'nly robe,

Dis - tulle thy blessings all a-

Sym. For.

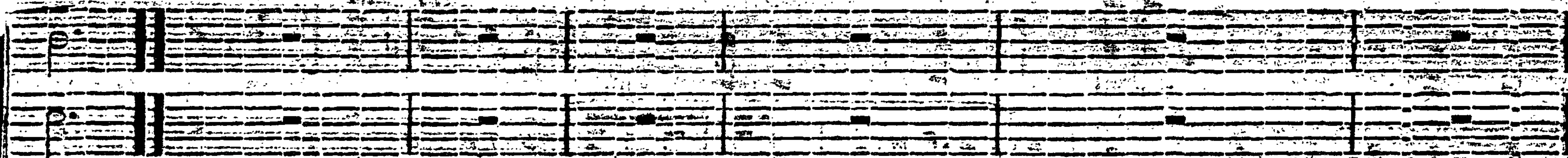
round, to ev'ry corner of the globe.

Anthem. Psalm 104.

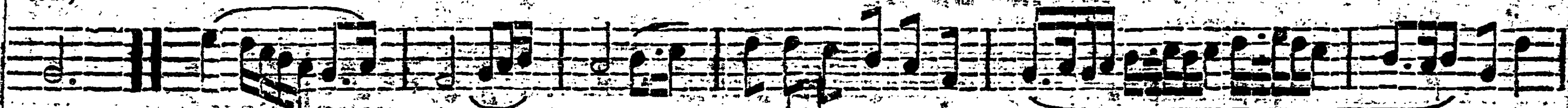
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Antiphon. Continued.

67

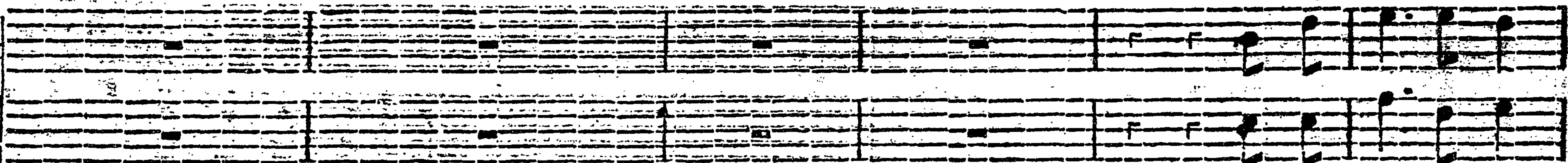
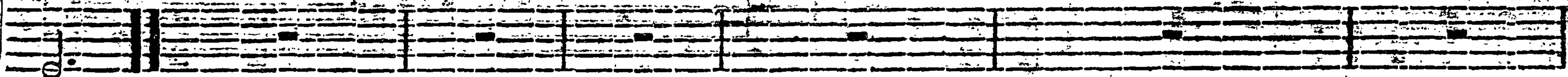


soul;

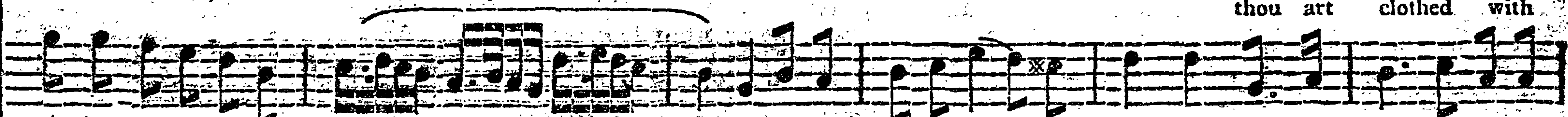


soul,

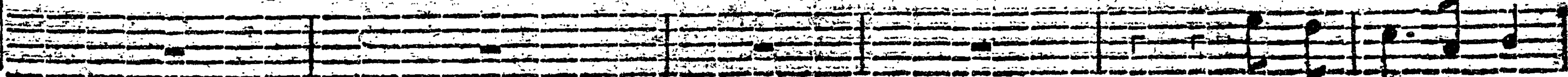
O Lord my God, thou art become exceeding glor'ous, thou



thou art clothed with



art become exceeding glo'ous, art become exceeding glor'ous, thou art



Anthem. Continued.

thou art with

majesty, and honour, with majesty, with majesty and

Thou with

honour.

Thou art become exceeding

Thou art become exceeding glorious,

Thou art become exceeding glorious, thou art clothed with majesty

Anthem, Continued.

69

Thou art become exceeding glo - r'ous, thou art clothed with majes - ty and honour,

thou art become exceeding glo : r'ous, thou art clothed with majes - ty, and honour, thou art become exceeding

thou art clothed with majes - ty and honour, thou glorious,

ty and honour, thou art Thou art clothed

thou art thou art become exceeding

ex - ceed l r'ous, exceeding glor'ous, thou art

become exceeding exceed - ing glor'ous, thou art

Thou art be - come

Anthem Continued.

clothed with majesty and honour.

Hal - le - lujah a - men,

Halle - lujah a - men,

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

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

Hal - le - lu - jah A - men, A - men. Thou deckest thy self with light as it

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

Amen.

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

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

Anthem. Continued.

'ot, and walketh, and walk - - eth, and walketh, and walketh

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

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

He maketh his angels spi - - rits, He mak - eth his angels spirits, and his ministers a fla - -

Antiphon: Continued.

73

He laid the foundations, the foundations

He laid the foundations of the earth,

He laid the foundations, the foundations of the earth,

that it never be re-

moving fire.

that it never be re - mo-

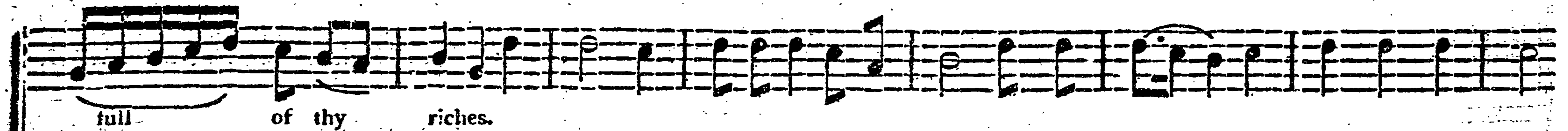
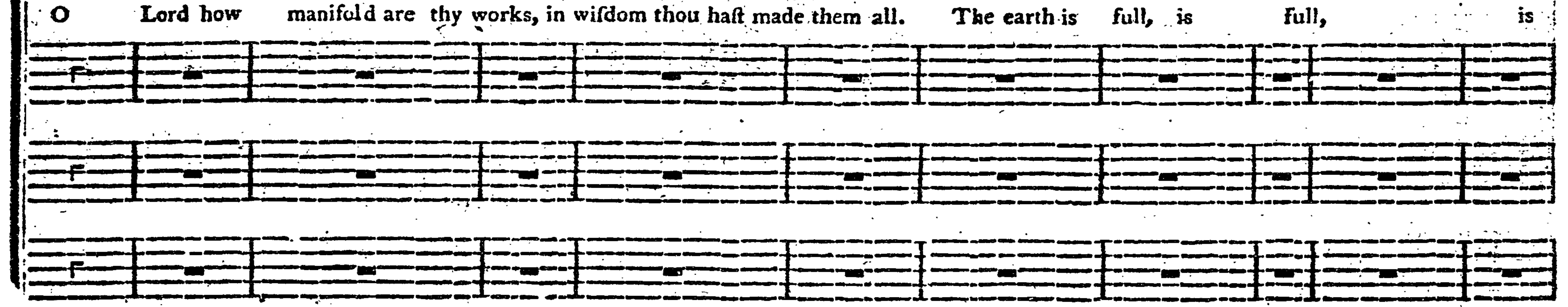
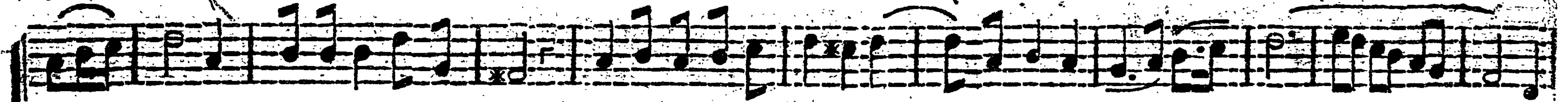
that it never be re - moved,

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

mo - v - ed,

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

Anthem. Continued.



Antbern. Continued.

75

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

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

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

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

Hal - le lujah, Halle - lujah, Halle -

Hal - le lujah, Halle lujah. A -

Hal - le lu - jah,

Hal - le lu - jah,

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

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

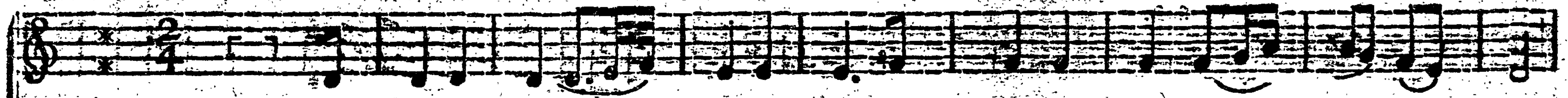
lujah A - men, Hal - le - lu - jah,

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

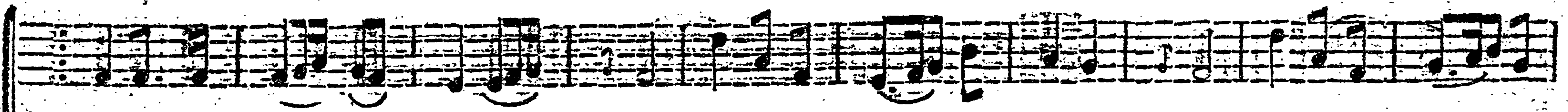
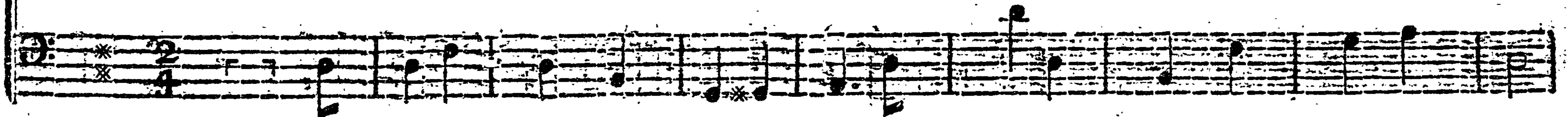
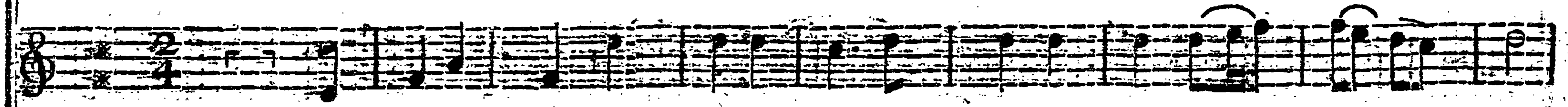
Halle - lu - jah Amen, Halle - lujah A - men,

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

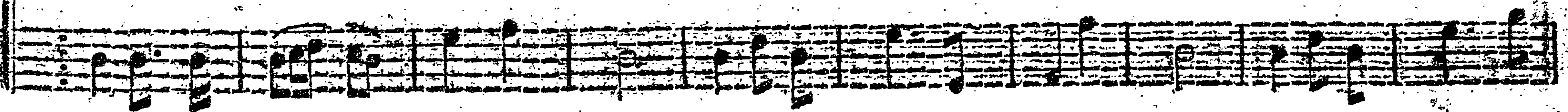
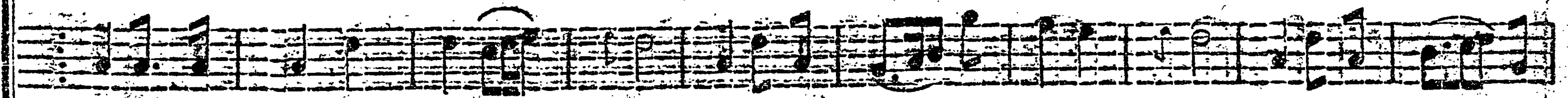
A - men,



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



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



Soft.

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

The first system of musical notation consists of three staves. The top staff contains the melody, starting with a treble clef and a 3/8 time signature. The middle and bottom staves provide harmonic accompaniment. The lyrics are written below the staves, aligned with the notes.

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

The second system of musical notation also consists of three staves, continuing the melody and accompaniment from the first system. The lyrics are written below the staves, aligned with the notes.

Denmark. Continued.

79

Loud.

Soft

to his fold a---gain.

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

Loud.

:S: Soft.

Loud.

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

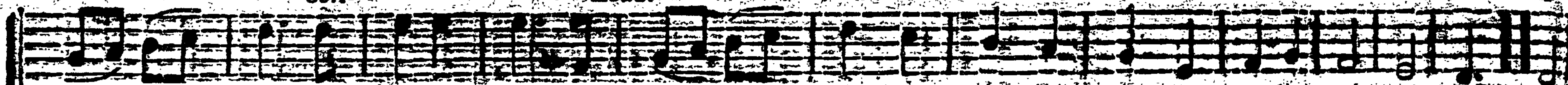
:S:

:S:

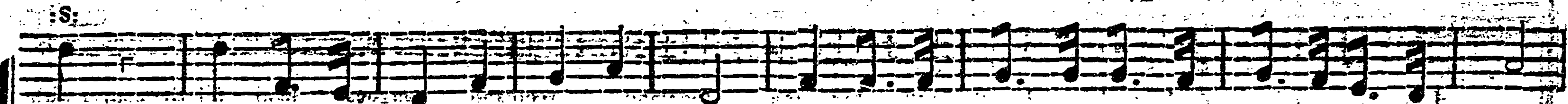
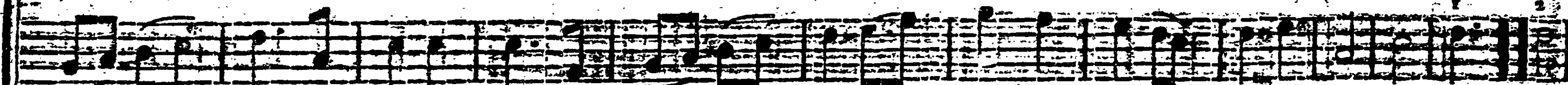
Denmark. Continued.

Soft

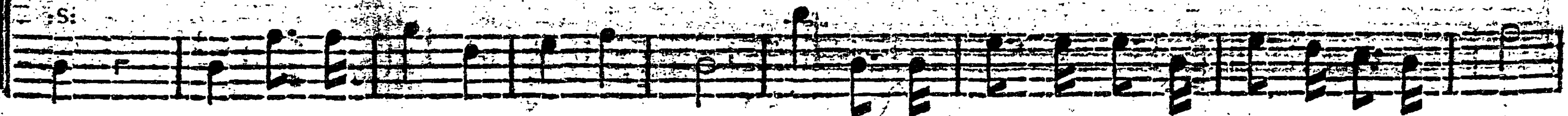
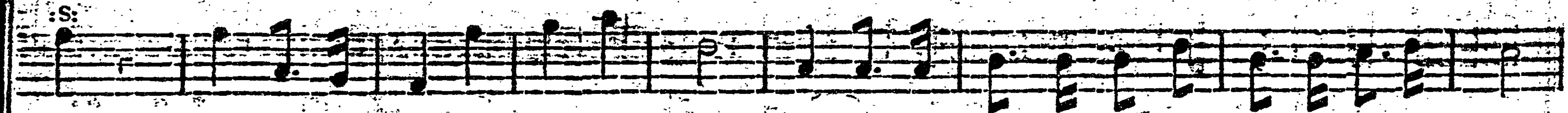
Loud.



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

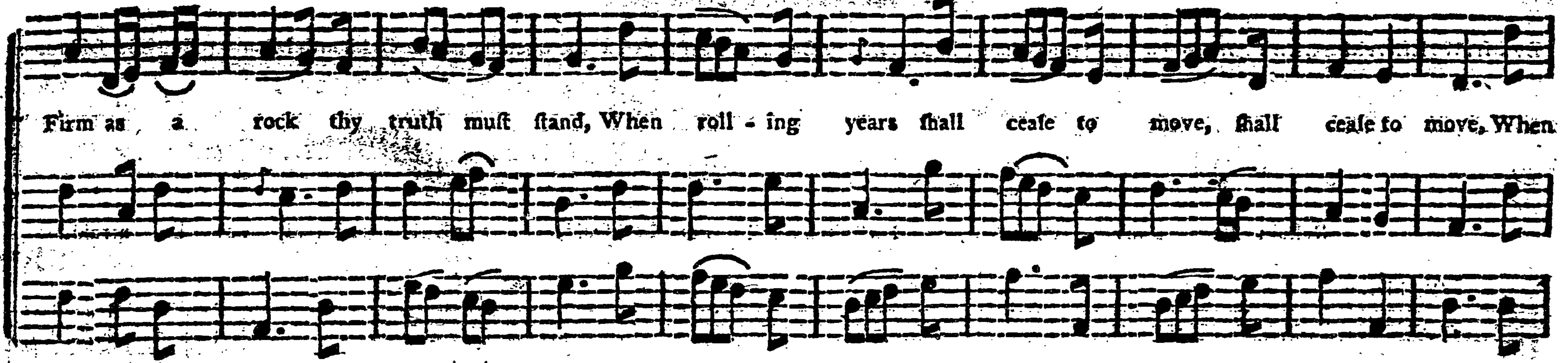


Wide, Wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - nity thy love,



Denmark. Continued.

61



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

Soft. Soft. Loud.



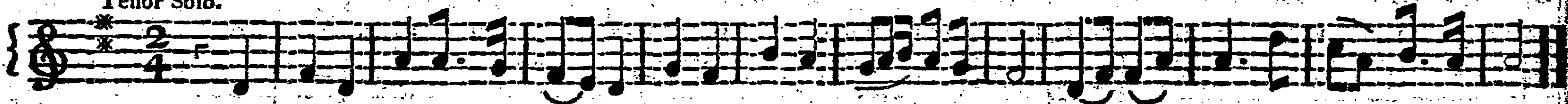
roll - ing years shall cease to move, When roll - - - ing years shall cease to move.

Vol. II. L

An Anthem.

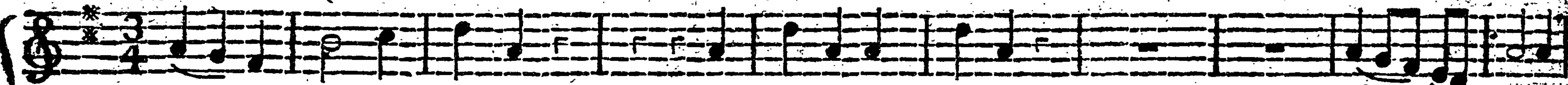
By Mr. WILLIAM SELBY, Organist of the Stone Chapel in *Boston, New England*. Performed at the opening of the Old South Meeting House in said town.

Tenor Solo.



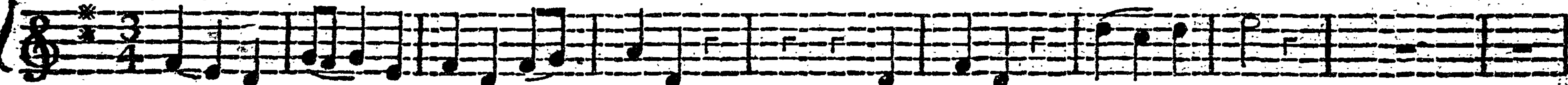
Behold he is my salvation; I will trust and not be afraid, I will trust and not be afraid.

Treble.



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

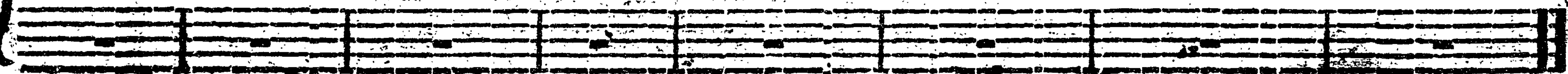
Tenor.



Je - hovah, is my strength,

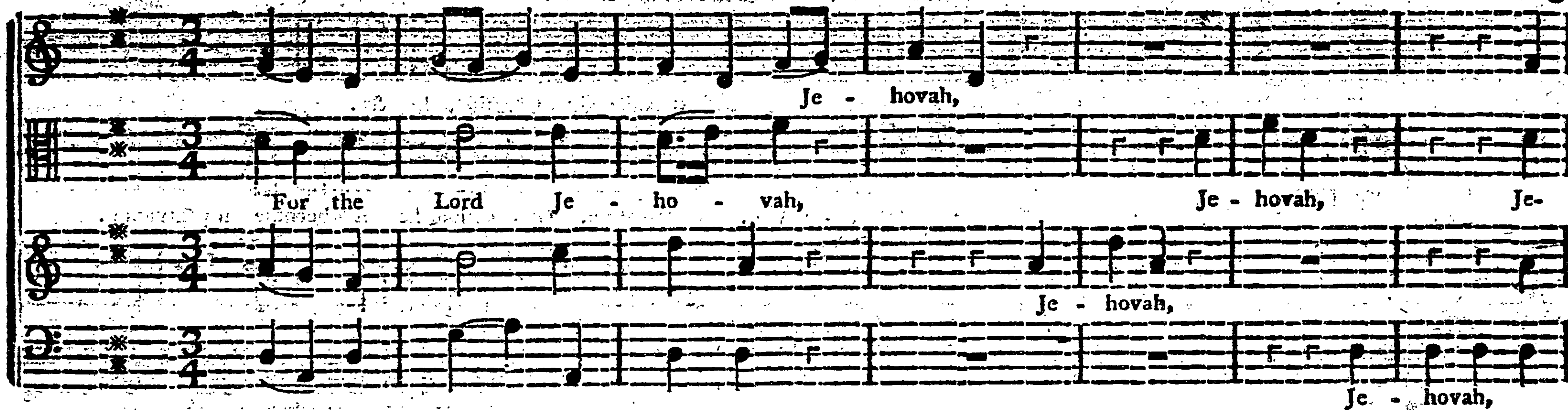


al - so is become my sal - vation he al - so is be - come my sal - vation.



Antem. Continued.

83

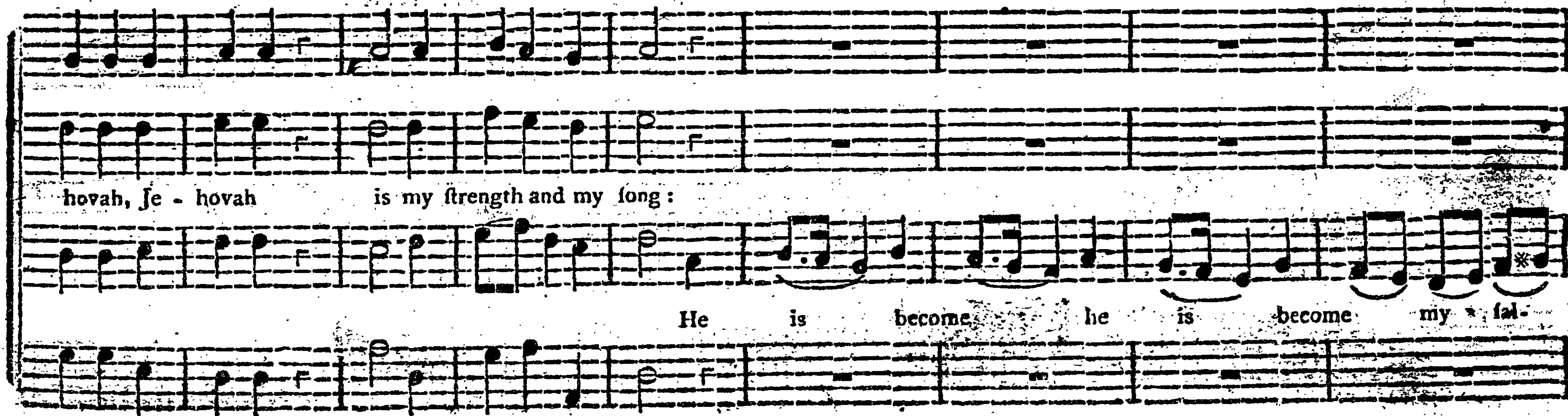


Je - hovah,

For the Lord Je - ho - vah, Je - hovah, Je -

Je - hovah,

Je - hovah,



hovah, Je - hovah is my strength and my song :

He is become he is become my sal -

Antbern. Continued.

Become my falvation, he, &c.

He is become, he is become my fal - vation, falvation, fal - vation, he is become my falvation.

vation he is,

become my falvation, he, &c.

Bass Solo.

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

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

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

Antbem. Continued.

85

call upon his name,

among the nations, make mention that his name

Praise the Lord, is ex-

declare his doings,

ex - alted,

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

call upon his name,

Detailed description: This is a musical score for a hymn titled 'Antbem. Continued.' The page is numbered 85 in the top right corner. The score is written for a vocal part (treble clef) and a piano accompaniment (bass clef). The key signature has two sharps (F# and C#), and the time signature is 2/4. The lyrics are: 'call upon his name, among the nations, make mention that his name Praise the Lord, is ex- declare his doings, ex - alted, alted, exalted, his name is exalted, praise the Lord, praise the Lord, declare his doings, call upon his name,'. The music features various note values including eighth and sixteenth notes, as well as rests. There are asterisks at the beginning of several staves, likely indicating repeat signs or specific performance instructions.

Anthem. Continued.

among the
the nations make mention that his name is ex - alt - ed, his name is ex - alted.
among, a - mong,

Treble Solo.

Bass Solo.

Sing un - to the Lord, for he hath done ex-cel-lent things : This is known in

all the earth, this is known in all the earth, this is known, this is known, this is known in all the earth

Counter Solo.

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

Anthem. Continued.

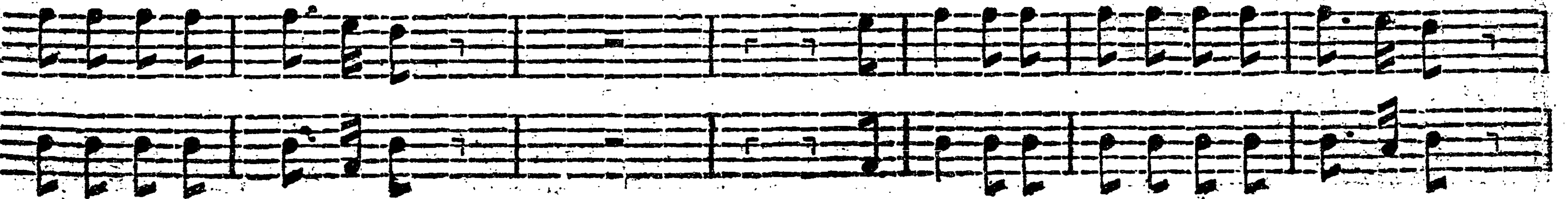
87



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



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



Anthem. Continued.

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

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

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

shout, shout, shout,

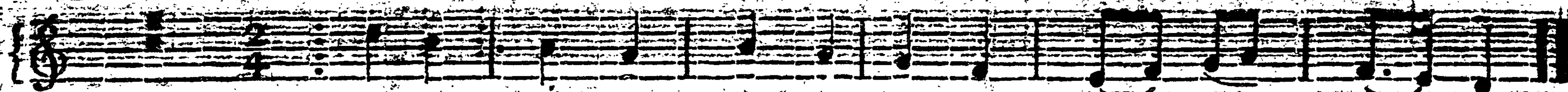
Cry out and shout thou in-hab-it-ant of Zion, for great is the Hbly One of If-ra-el in the midst, the midst of thee,

Zion, shout, shout, shout,

Amen. Continued.

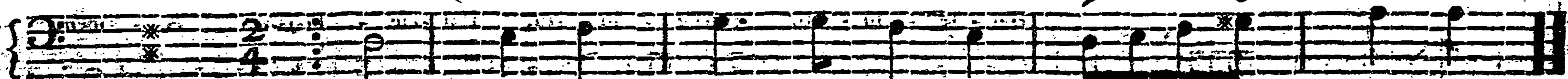
89

Tenor Solo.

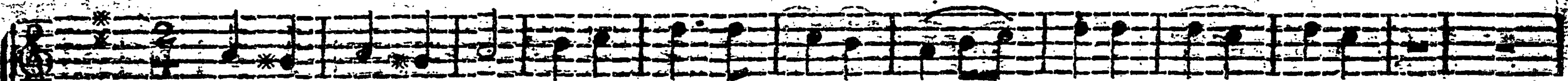


Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

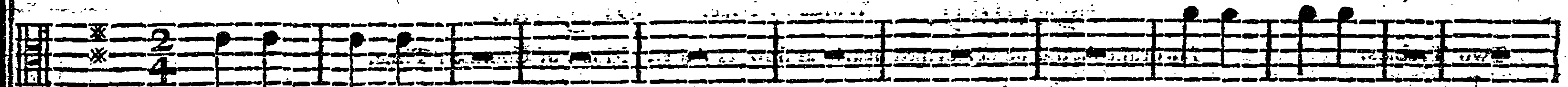
Bass Solo.



For the Lord God om - nip - o - tent reigneth

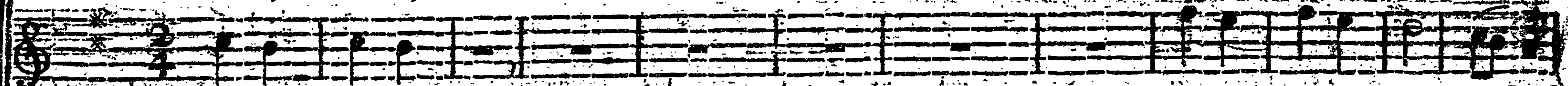


For the Lord God om - nip - o - tent reigneth,

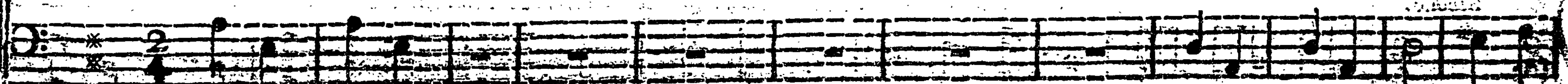


Amen, Amen,

Amen, Amen,



For the Lord



Anthem. Continued.

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

God om - nip-o - tent reigneth.

Messiah.

Words by Pope.

Original.

Two Trebles.

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

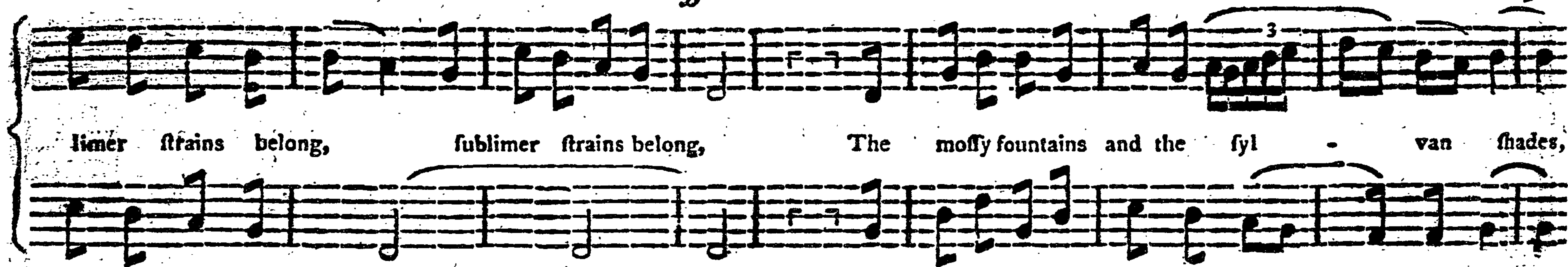
First.

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

Second.

Messiah. Continued.

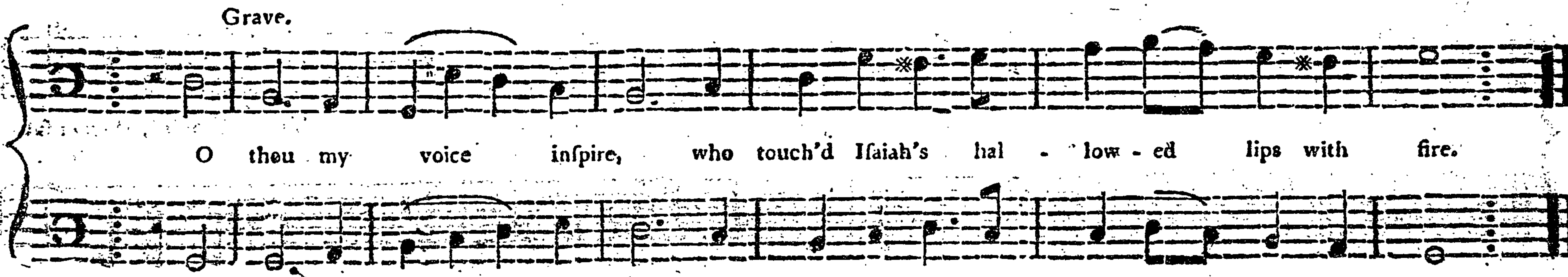
91



limer strains belong, sublimar strains belong, The mossy fountains and the syl - van shades,



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



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

Messiah. Continued.

Tenor and Bass,

Mez. Pia.

Cres.

Wrap't into future times the bard begun, A virgin shall conceive, a virgin

bear a son, a virgin bear a son. From Jesus' root behold a branch arise, Whole sacred

For.

Pia.

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

Messiah. Continued.

93

Counter and Tenor.

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

Air. For. Pia. For. Pia.

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

Messiah. Continued.

Cres.

Lively.

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

Pia. Mod.

Rep. loud.

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

Messiah. Continued.

95

Treb. and Bass.

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

Messiah. Continued.

For. Pia. Cres. For.

pare the way, a God, a God ap - pears in the sky. The rocks proclaim th' approaching Day.

A God, a God, the vocal hills reply,

Bass Solo.

Lo earth re - ceives him from the bending skies, Sink down ye mountains

and ye vallies rise, With heads de - clin'd, ye cedars homage pay, Be

smooth ye rocks, ye rapid floods give way, Be smooth ye rocks ye ra - pid floods give way.

Messiah. Continued.

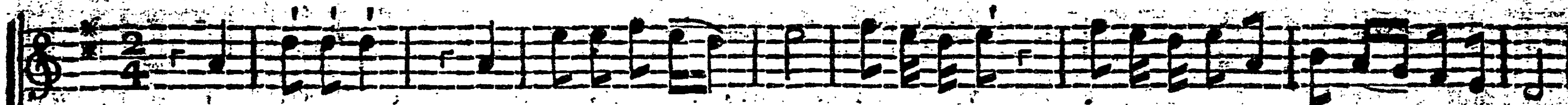
97

For.

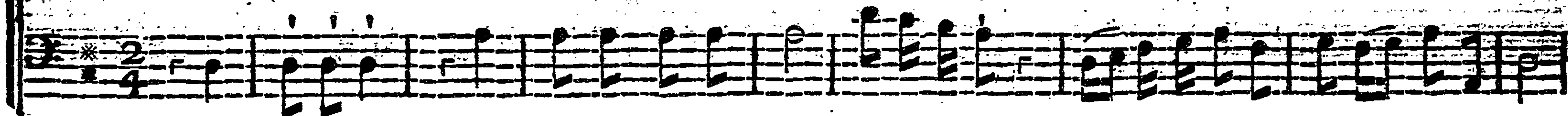
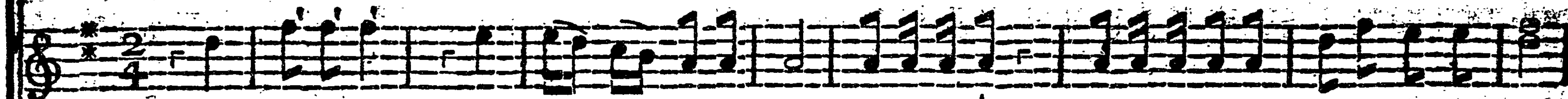
Dim.

Pia.

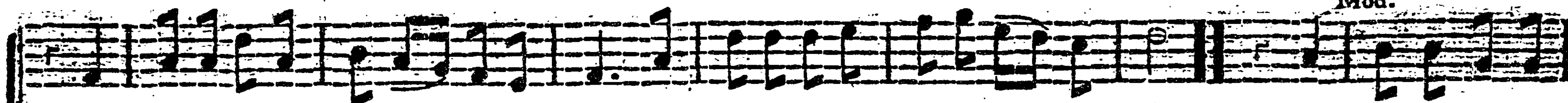
For.



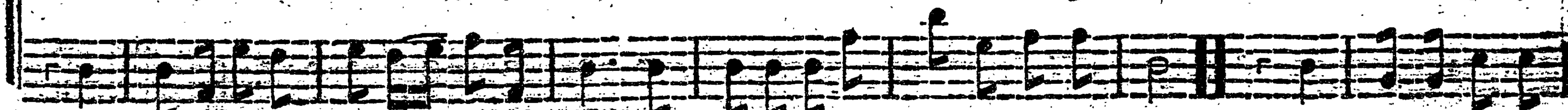
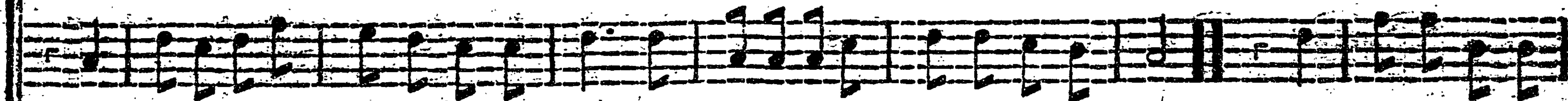
The Saviour comes, by ancient bards fore - told, Hear him ye deaf, hear him ye deaf, and all ye blind behold,



Mod.



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



Messiah. Continued.

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

This musical system consists of three staves. The first staff contains the vocal melody with lyrics. The second and third staves provide harmonic accompaniment. The music is written in a common time signature and features various note values including eighth and sixteenth notes.

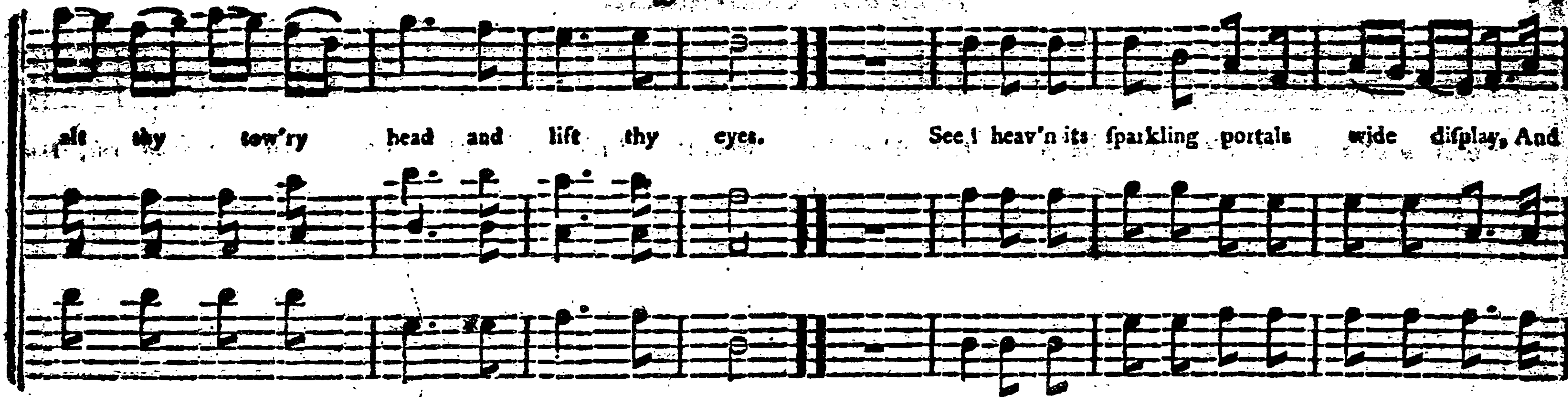
For.

ardent warriors meet with hateful eyes. Rise crown'd with light, im - perial Salem rise, Ex-

This musical system also consists of three staves. It continues the vocal melody and accompaniment from the first system. The lyrics are placed below the first staff. The musical notation includes various note values and rests, maintaining the same time signature as the first system.

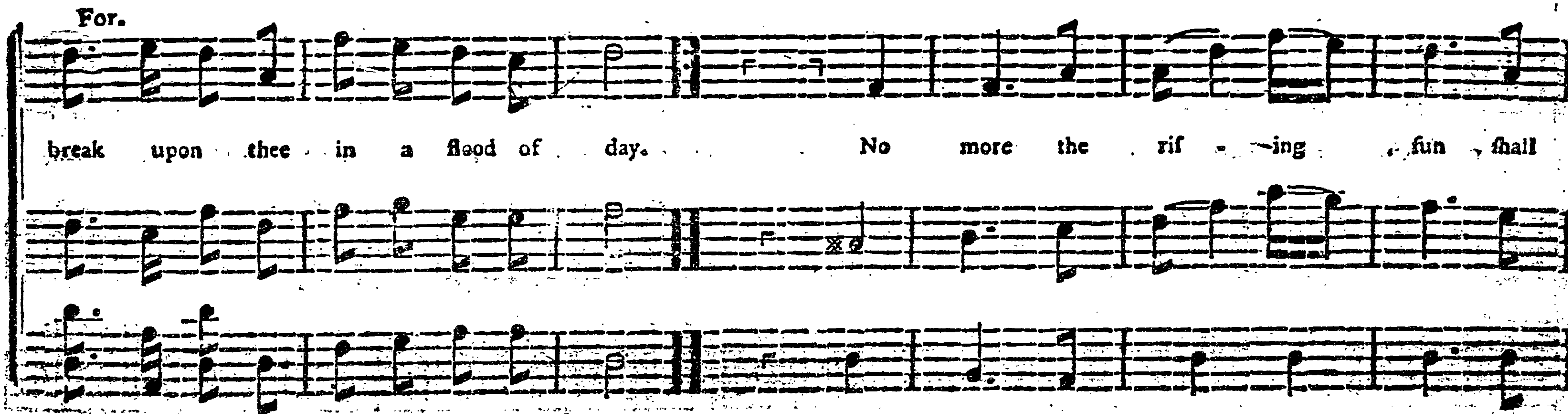
Messiah. Continued.

99

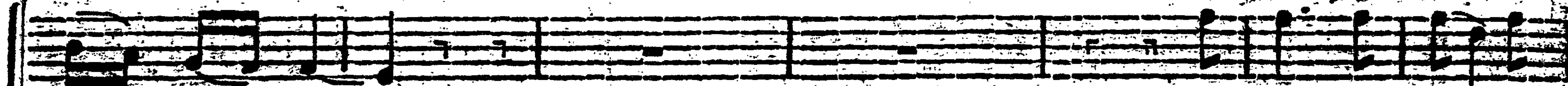


all thy tow'ry head and lift thy eyes. See! heav'n its sparkling portals wide display, And

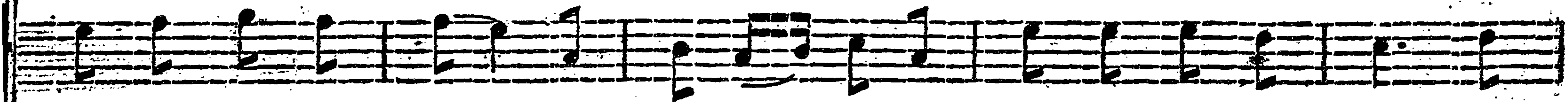
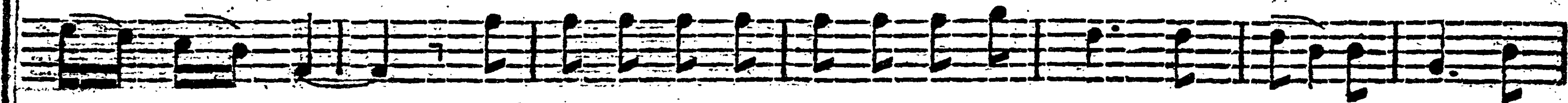
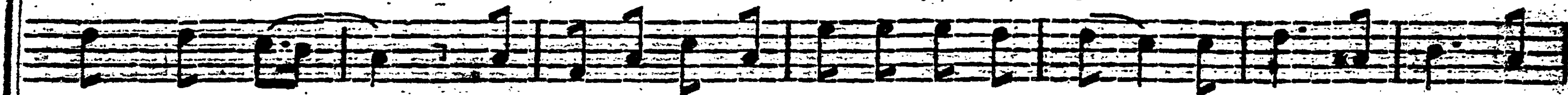
For.



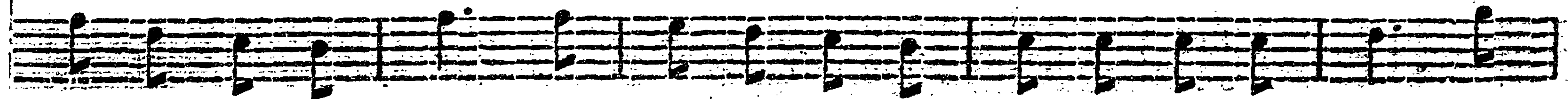
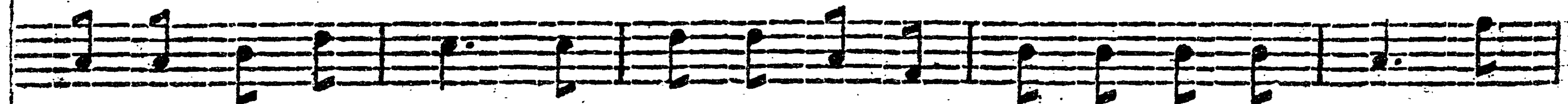
break upon thee in a flood of day. No more the rising sun shall

Messiah. Continued.

gild the morn, Nor ev'ning cynthia flk' her silver horn : But lost, diffused in

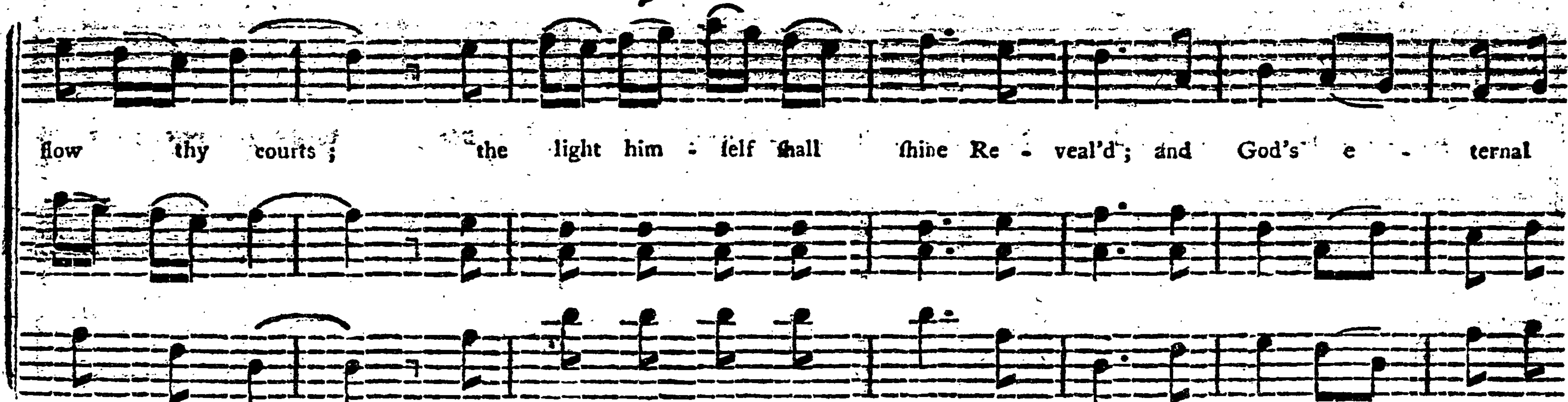


thy su - pe - rior rays, One tide of glory, one un - clouded blaze O'er-



Messiah. Continued.

101

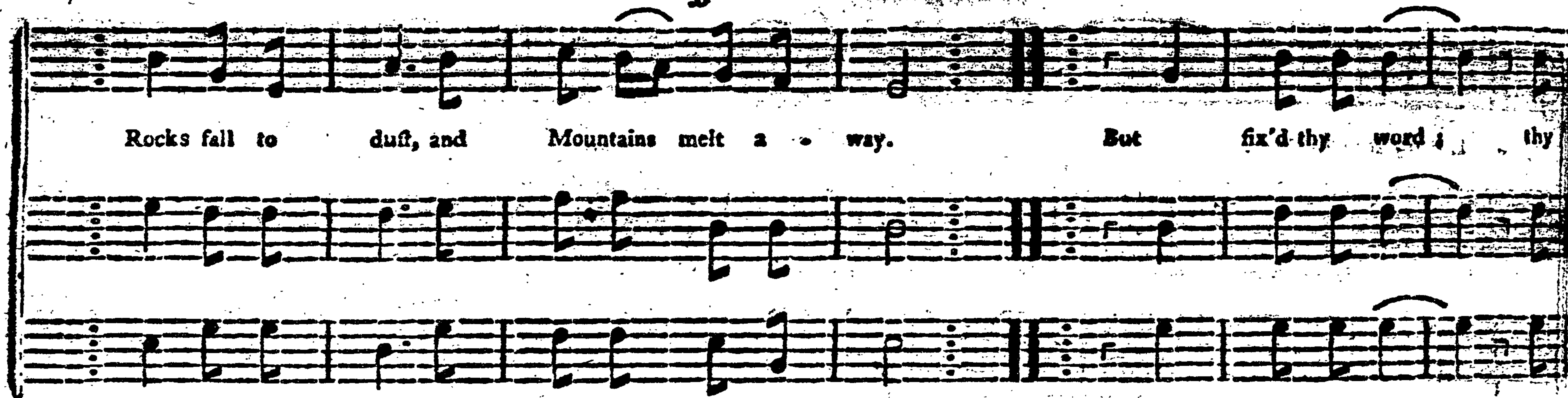


flow thy courts ; the light him : self shall shine Re - veal'd ; and God's e - ternal

Slow.



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

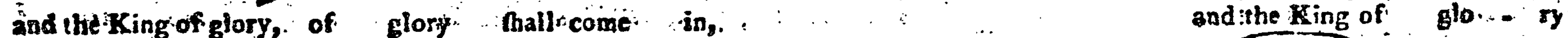
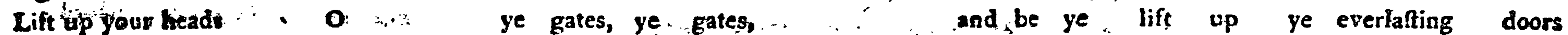
Messiah. Continued.

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

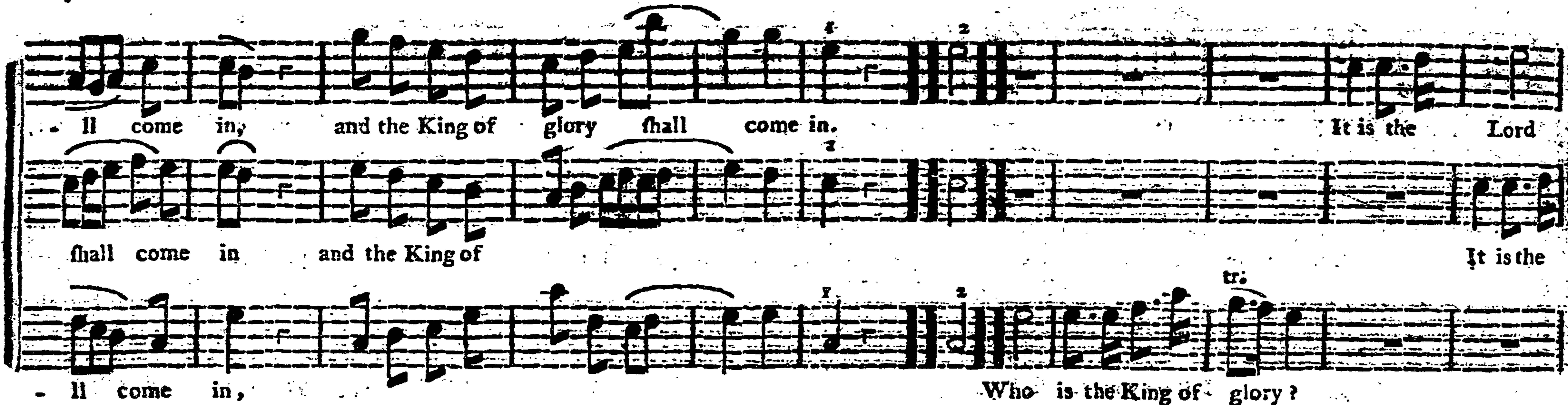


saving power re - mains, Thy realm for - ev - er lasts; thy own MESSIAH reigns.

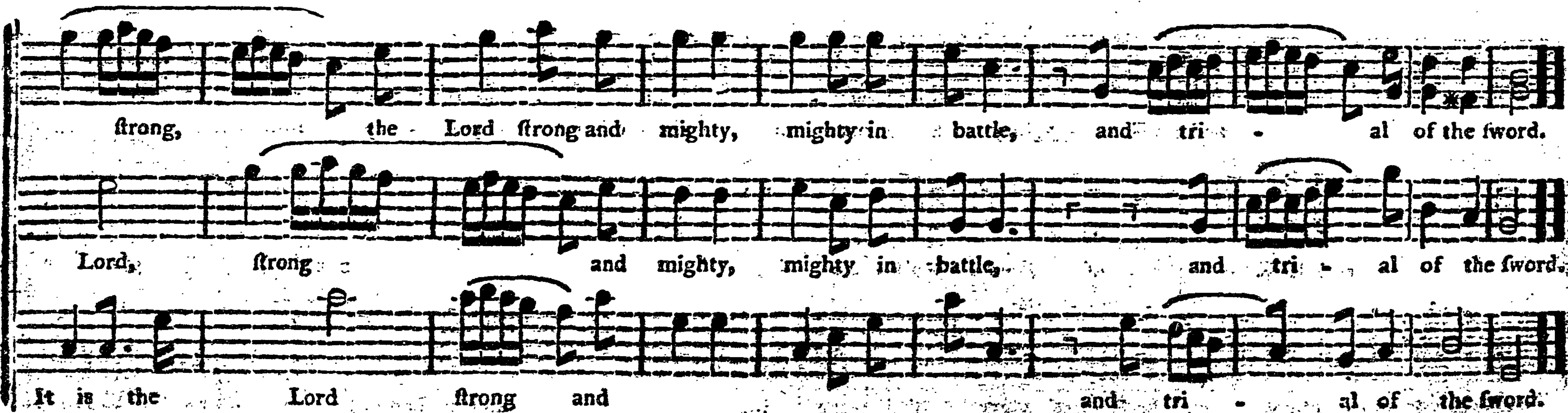
103



Anthem. Continued.



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

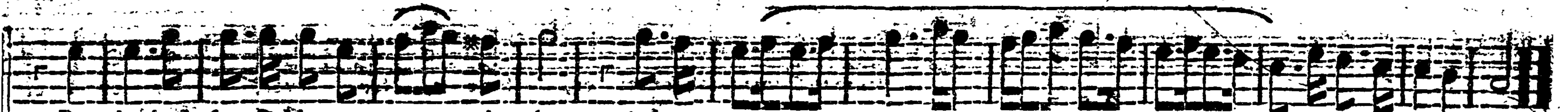


strong, the Lord strong and mighty, mighty in battle, and tri- al of the sword.
 Lord, strong and mighty, mighty in battle, and tri- al of the sword.
 It is the Lord strong and and tri- al of the sword.

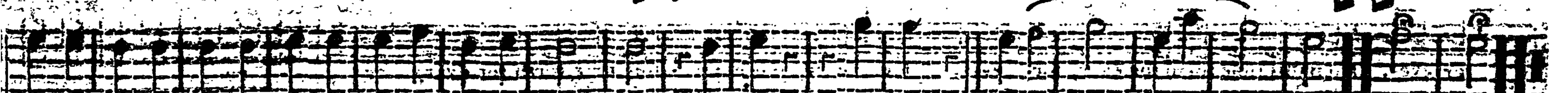
Bass Solo.



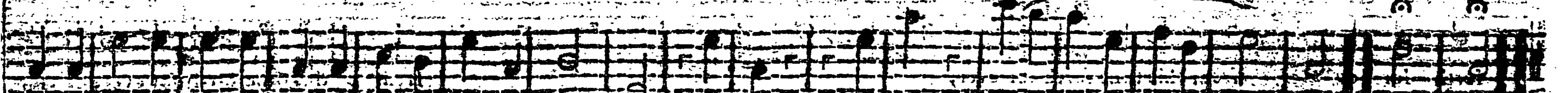
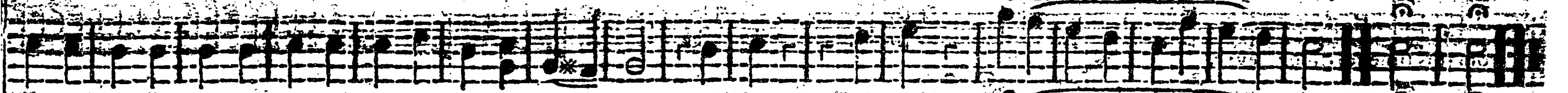
The earth is the Lord's and all that is therein, the compass of the world and all that dwell therein,



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



Hallelujah, Hallelujah Hallelujah Amen, Amen, Amen, A - men, Amen,



Chorus.

from this time forth for ever, from this time

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

from this time forth for ev - er, for ever, for ever, for ev - er

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

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

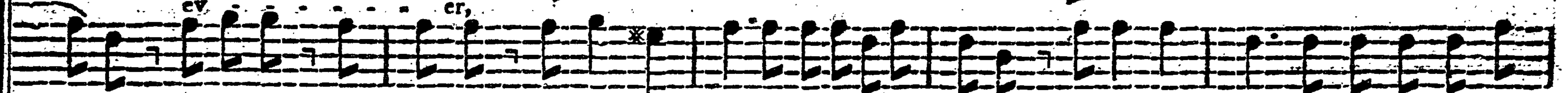
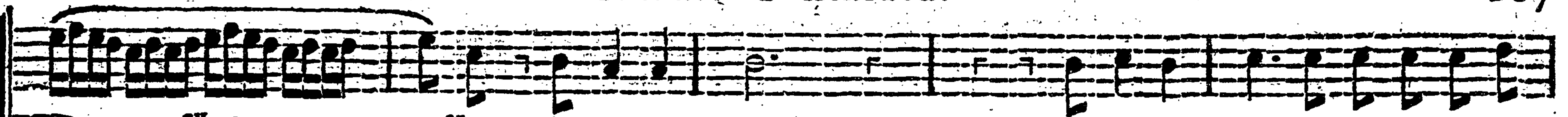
for ever, from this time forth for ever, for ever, for ever, more, form this time forth for ever, for ev -

from this time forth for ever,

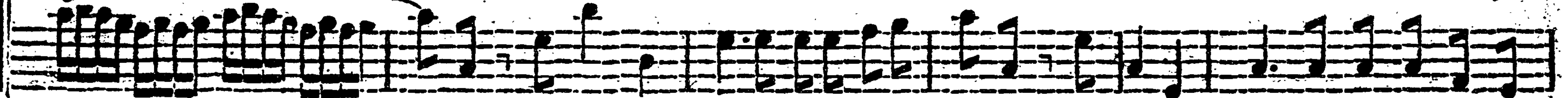
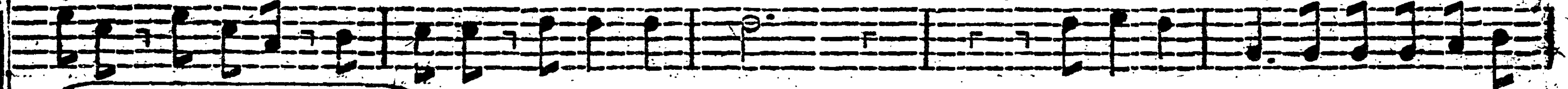
forth for ev - er, from this time forth for ever, from this time forth for ever, for

Chorus. Continued.

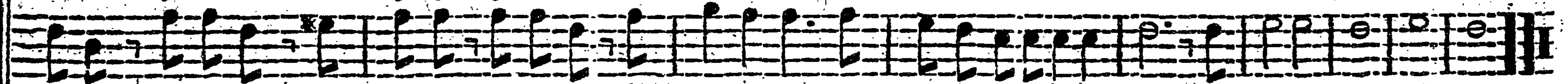
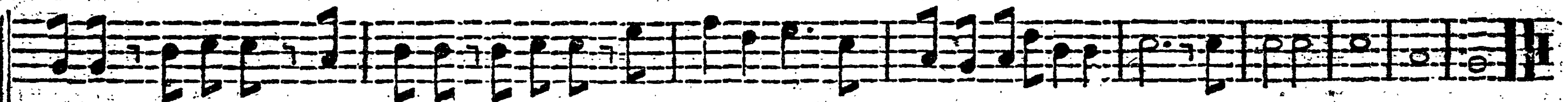
107



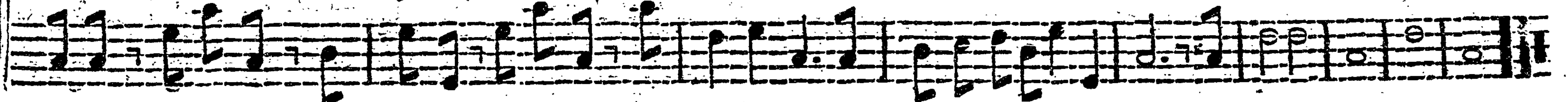
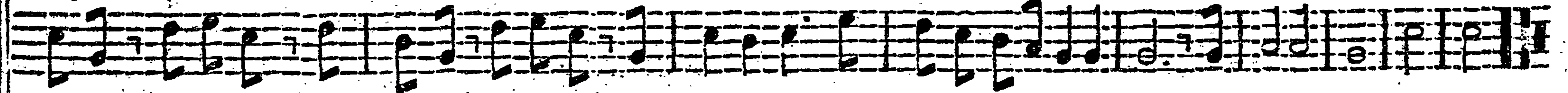
er for ever, for ever, for ever more, for this time forth for ever, for ever more, from this time forth for



er.



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



A Funeral Anthem. Rev. Chap. 14th.

The musical score is arranged in two systems, each with three staves. The first system includes a vocal line (treble clef), a piano accompaniment (grand staff), and a basso continuo line (bass clef). The second system continues the same parts. The lyrics are written below the vocal line. The music is in 2/2 time and D minor. The first system ends with a repeat sign, and the second system begins with a first and second ending. The lyrics are: "I heard a great voice from heav'n saying unto me, write from hence forth, write from henceforth, write from henceforth, blessed are the dead which die in the Lord."

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

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

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

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

Anthem. Continued.

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

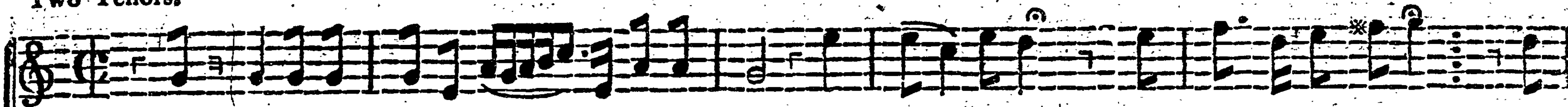
Ode, introductory to a Sacred Concert. Words by Thaddeus M. Harris. Original.

Sym.

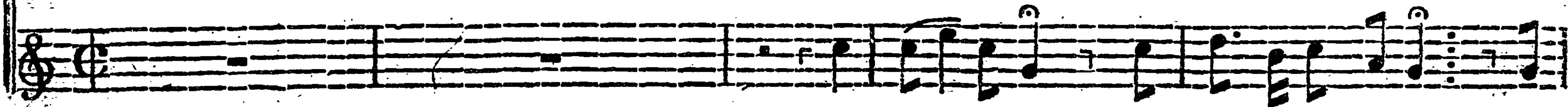
Ode. Continued.

117

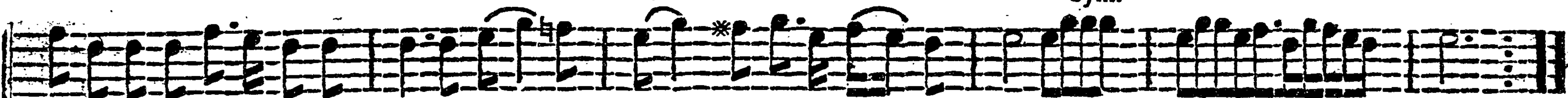
Two Tenors.



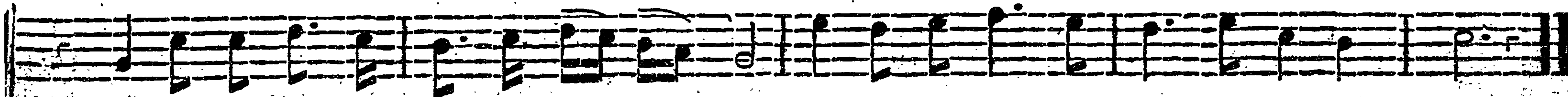
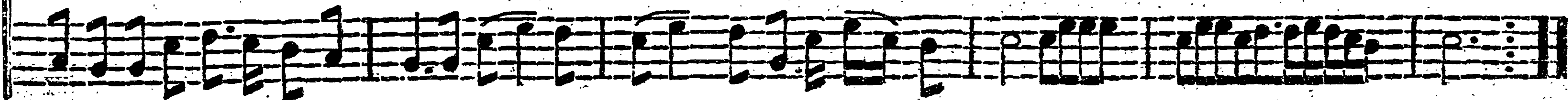
Hark ! What distant music melts upon the ear ! So sweet the tones, the symphonies so clear ! Some



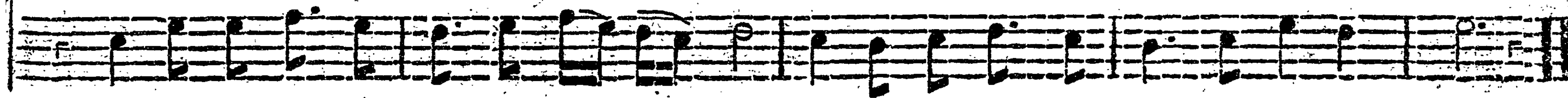
Sym.



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



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



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

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

The musical score consists of two systems, each with four staves. The first system contains the first two lines of lyrics, and the second system contains the next two lines. The music is written in a common time signature (C) and features various musical notations including notes, rests, and dynamic markings like 'f' and 'p'. The lyrics are printed below the staves, with some words underlined or grouped by slurs.

Ode. Continued.

113

Treble and Bass. Moderato.

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

own; Thy majestic revere; Thy goodness celebrate; Thy glories sing.

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

of un-

thee ho - san - nals

of un - ceaf - ing praise.

to thee hosannas

of un - ceaf - ing

praise, And

O

may all in

of un - ceaf - ing praise.

ceaf - ing praise.

one grand concert raise,

To

thee ho - san - nals

of unceaf - ing

praise.

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

115

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

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

good tidings of peace good tidings good

tidings of peace.

Get thee up into the high Mou -

tidings of peace.

Get thee up into the high mountain the high mou -

Get thee up into the high mountain the high mou - n - tain O Je -

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

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

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

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

bringest good tidings that bringest good tidings.

Lift up thy voice lift

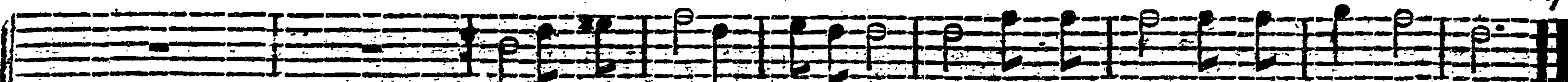
ru - salem that bringest that bringest good tidings.

Lift up thy voice

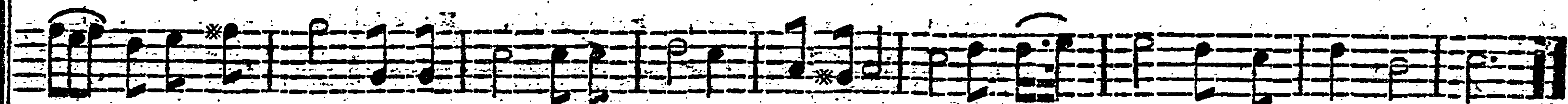
Lift up thy

Anthem. Continued.

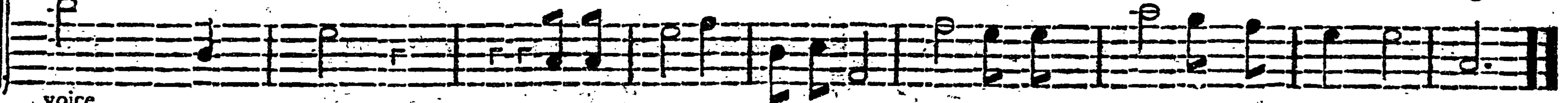
117



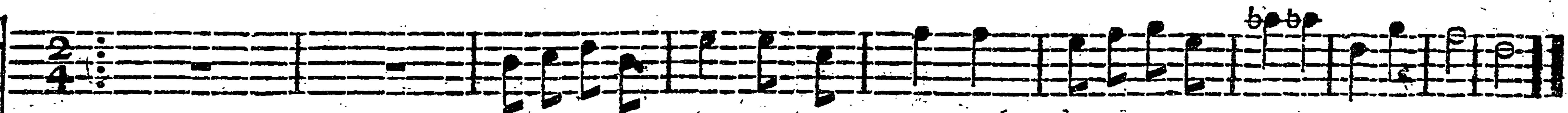
Lift up thy voice, be not afraid, lift up thy voice, lift it up with strength



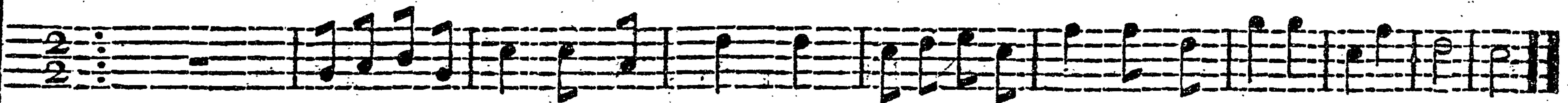
up thy voice with strength lift it up, lift it up, be not afraid, lift up thy voice, lift it up with strength.



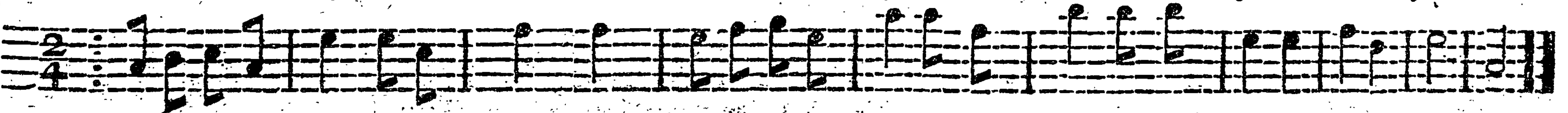
voice



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



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



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

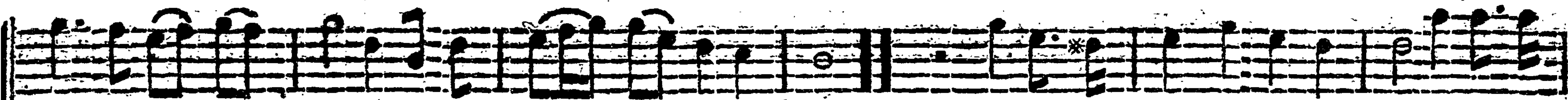
Antbern. Continued.

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Halle - lu - jah,

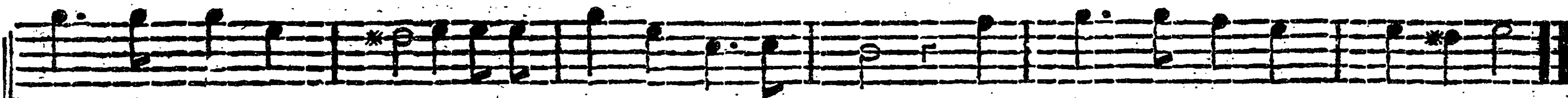
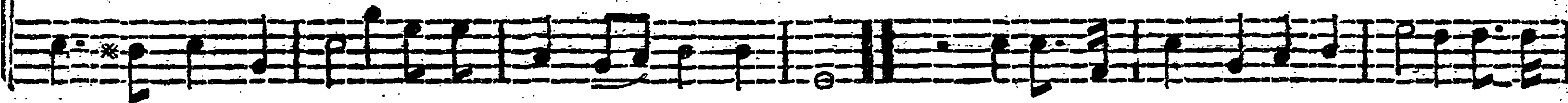
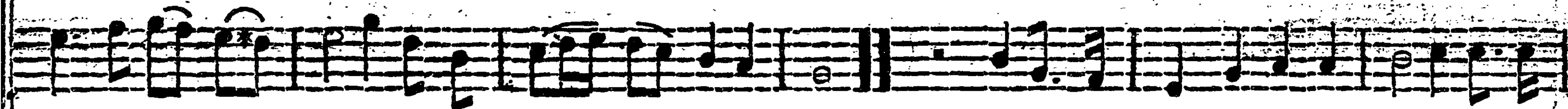
Hal-le-lu-jah, Hal-le-lu jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le - lu - jah.

Sheffield. L. M. Words Anon.

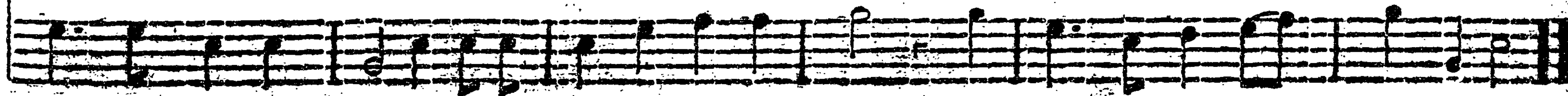
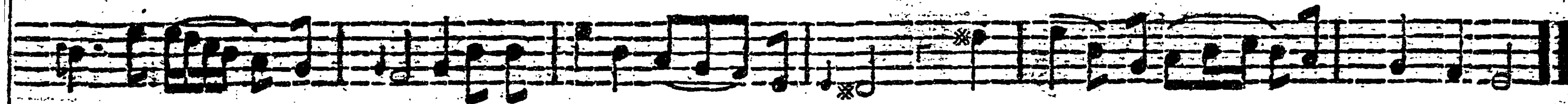
Sinner O why so thought - less grown, Why in such dreadful haste to die, Daring to

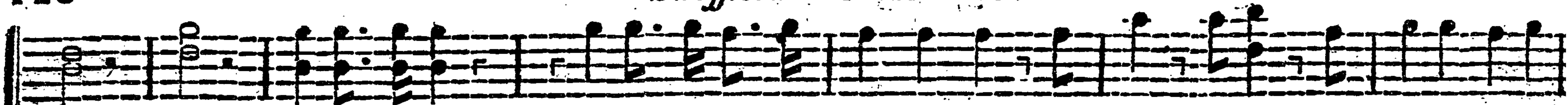


leap to worlds unknown, Headless a - gainst thy God to fly. Wilt thou despise eternal fate, urg'd on by

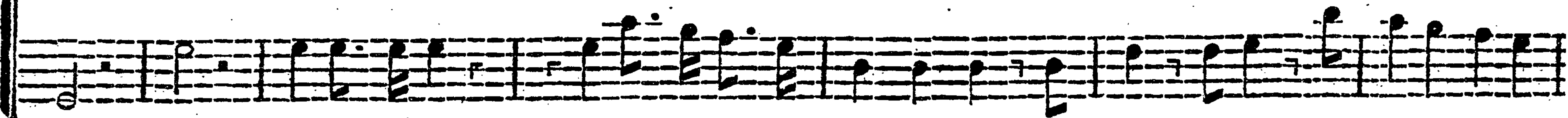


sin's fan - tas - tic dreams, Madly at - tempt th'infernal gate, And force thy passage to the flames.

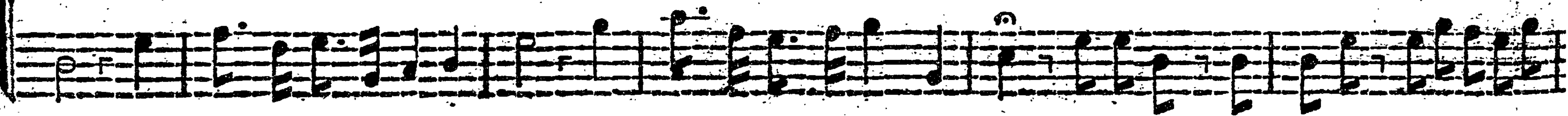
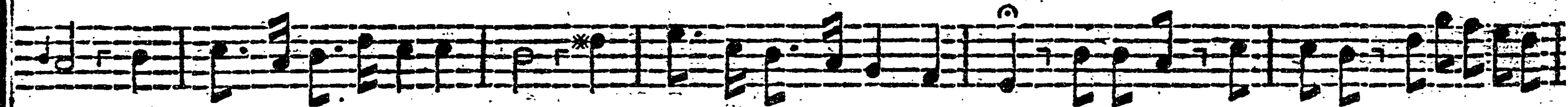


Sheffield. Continued.

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



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



Sheffield. Continued.

121

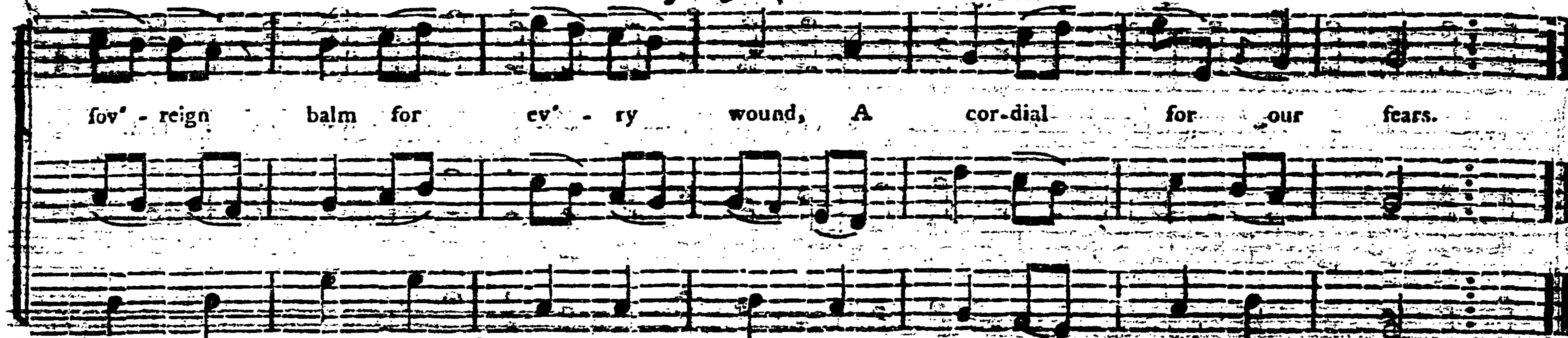
ever telling yet untold, forever telling ever telling yet un - told.

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

Pia.

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

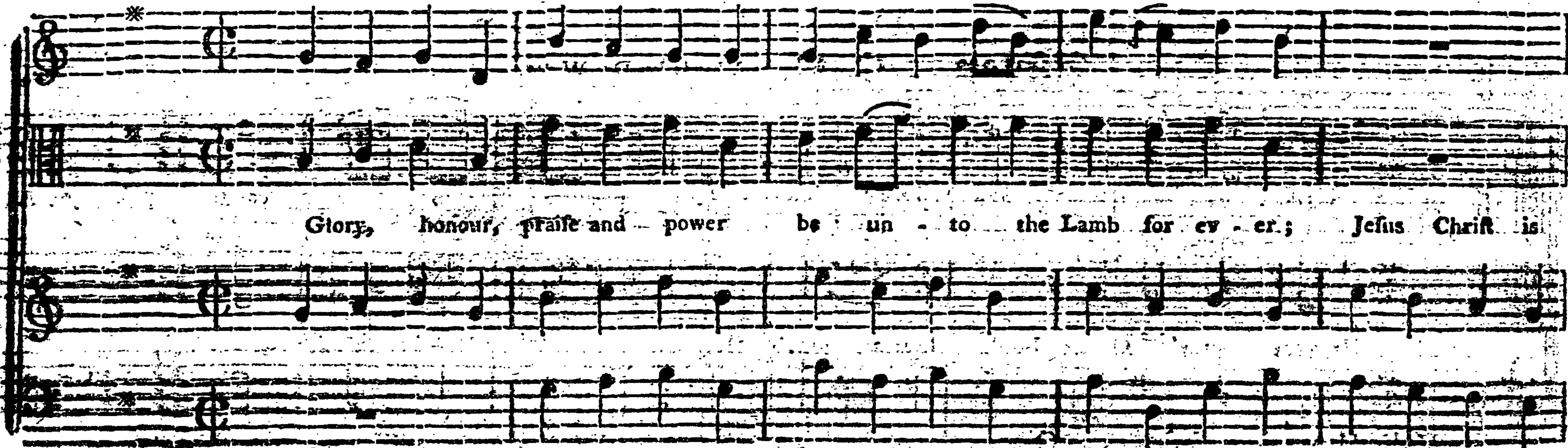
Abley. Continued. For.



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

Chorus.

Pia.



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

out - of - heav - en, Hal - le - lu - jah, Hal - le - lu - jah, Halle - lu - jah praise the Lord.

An Anthem. Out of the 102d Psalm.

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

Grave.

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

Antbem. Continued.

My heart is smitten down,

My heart is smitten down

Heart is smitten down and withered a way like grass.

My

Hide not thy face from me in the

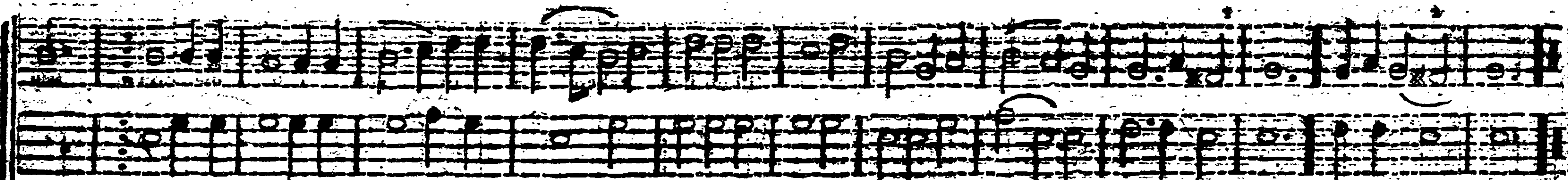
Heart is smitten down my heart is smitten down and withered like grass.

Antben. Continued.

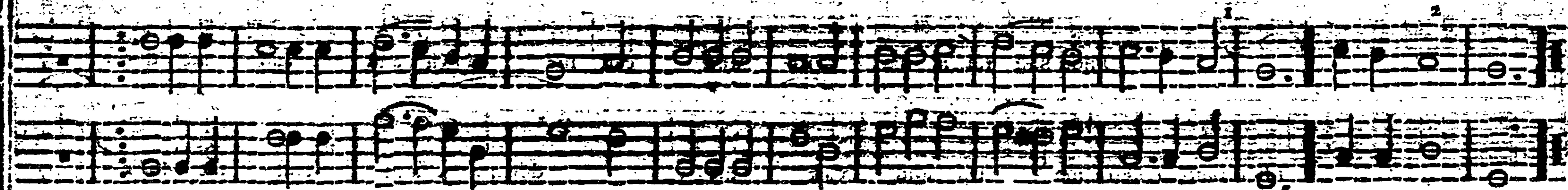
Thou hast taken me up and cast me down, my
time of my trouble. Thou hast taken me up and cast me down my
Thou hast taken me up and cast me down and cast me down my
Thou hast taken me up and cast me down and cast me down my

And I am withered, I am withered withered like
days my days are, gone are gone like a shadow.
And I am withered, I am withered withered like
days my days are, gone are gone like a shadow.

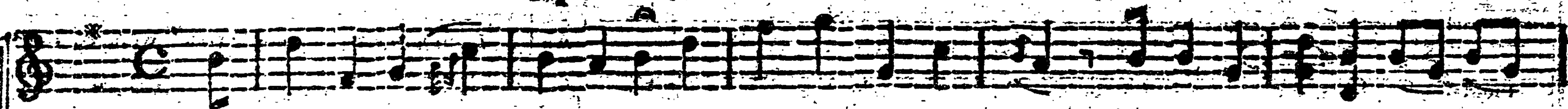
Anthem. Continued.



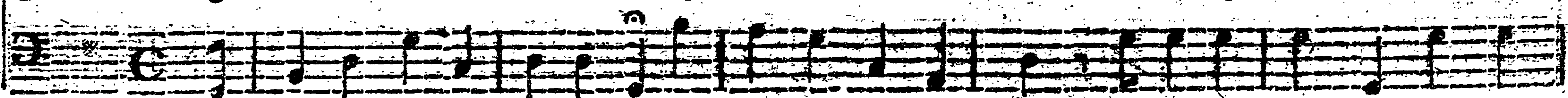
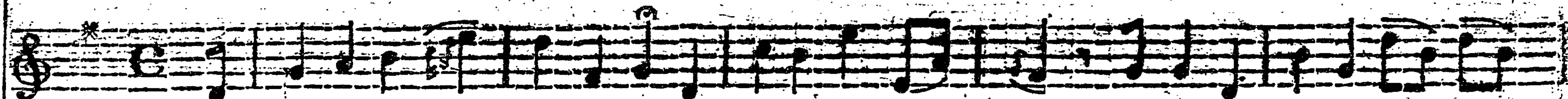
grate, But thou O Lord thou O Lord shalt en-dure for ever, and thy remembrance thro' out all ge-ne-ra-tions.



Epson. C. M. Words by Dr. Watts.



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



Epsom. Continued.

127

Pia.

For.

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

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

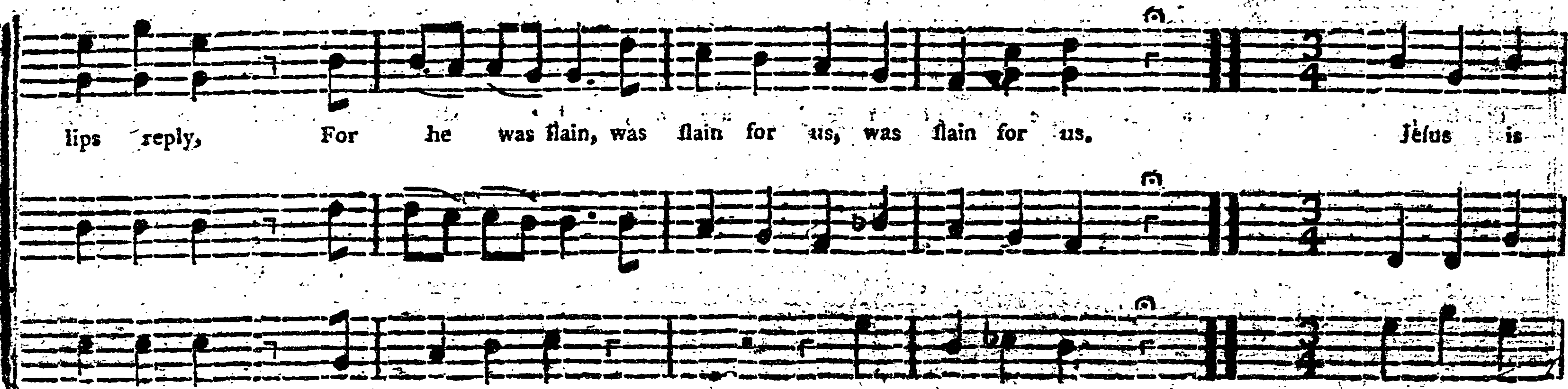
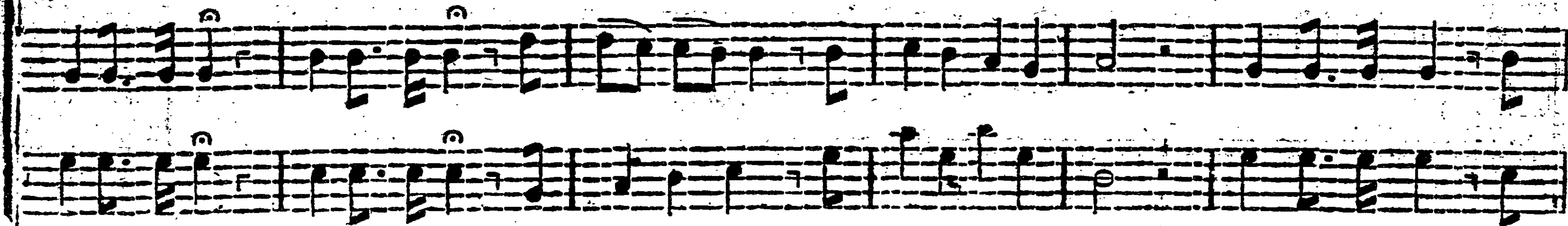
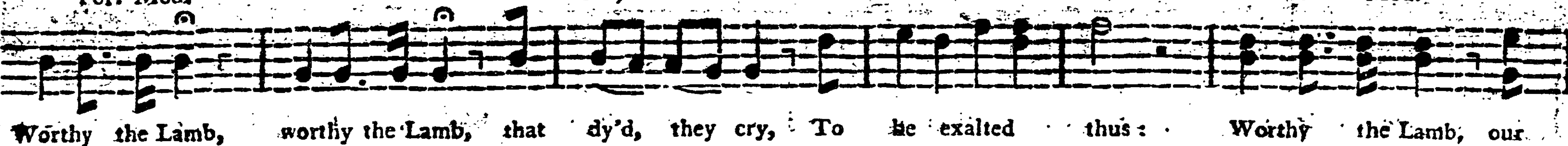
Epsom. Continued.

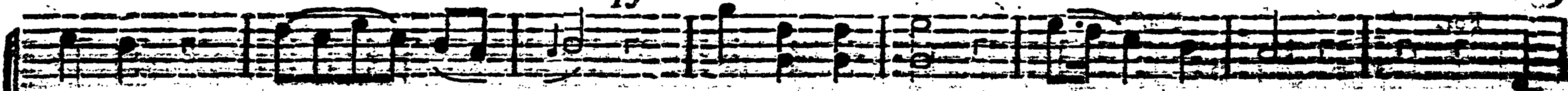
For. Mod.

Pia,

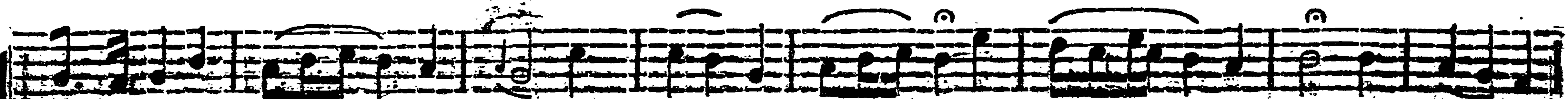
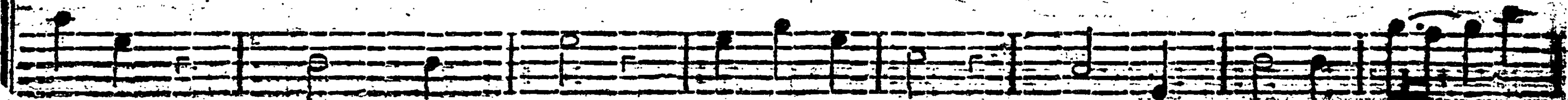
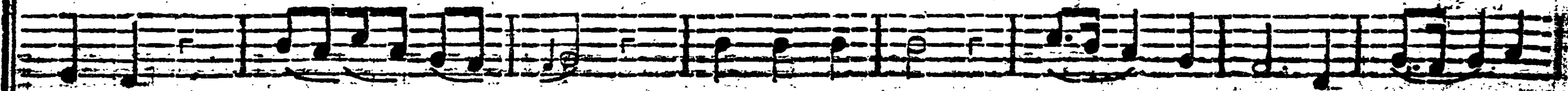
Vivace.

For. Mod.

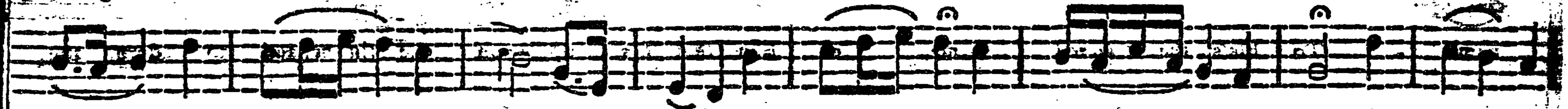




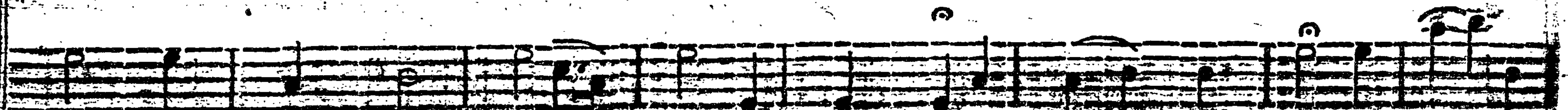
worthy to re - ceive Honour and pow'r, pow'r divine, And blessings



Blessings more, &c.

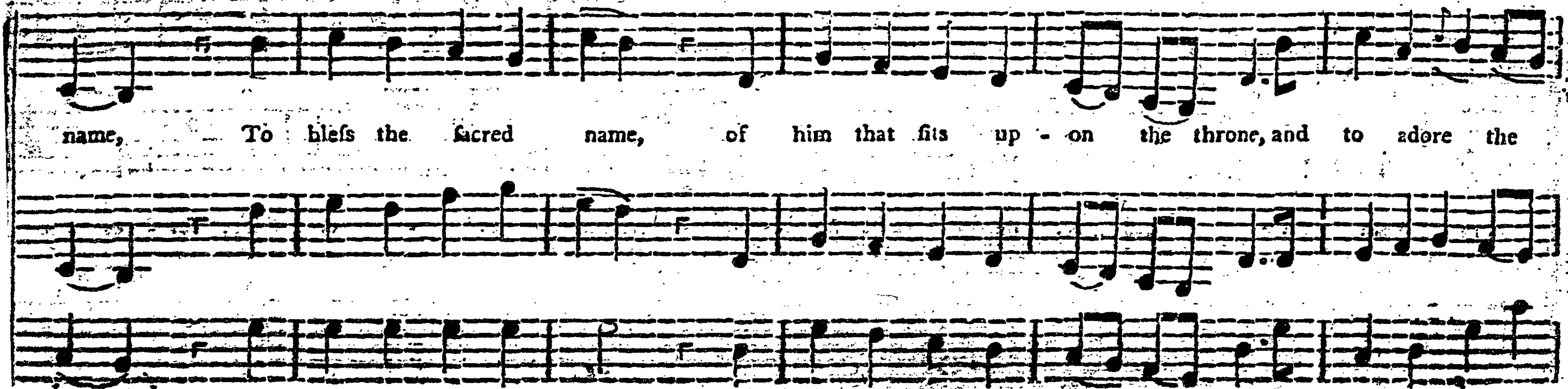
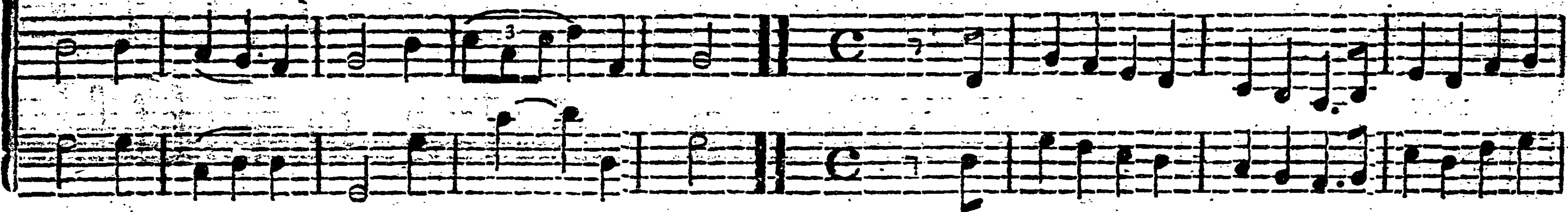
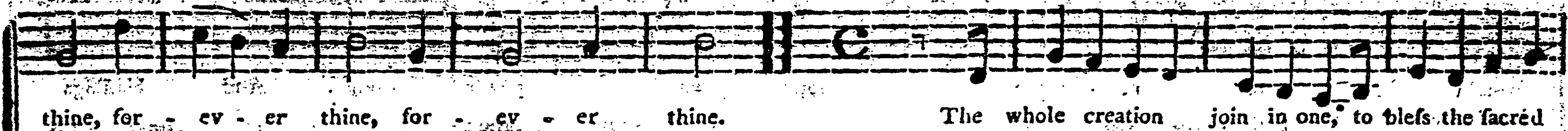


more than we can give, Be Lord for - ev - er, for - ev - er thine, for - ev - er



For.

Pia.



Epsom. Continued.

131

Pia.

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

For.

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

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

Psalm 150.

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

Psalm 130. Continued.

133

from whence his goodness largely

from whence his goodness, whence, &c.

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

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

flows. Praise him in heav'n where he his face,

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

Un -

Psalm 150. Continued.

Un-veil'd in perfect glo-ry glory shows

Un-veil'd in perfect, perfect

glo-ry shows Un-veil'd in perfect glo-ry shows

veil'd in perfect glo-ry glo-ry

The Lord's Prayer paraphrased.

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

ter-nal

E-ter-nal

The Lord's Prayer. Continued.

135

ter - nal Honours crown thy name.

ter - nal honours, e ter - nal honours crown thy name, Thy kingdom

ter nal honours crown thy name.

honours, e ter - nal honours crown thy name

come with pow'r and love, Till earth like heav'n ap - prove the fame.

The musical score is written on ten staves, organized into five systems of two staves each. The lyrics are printed below the notes. The notation includes various note values (quarter, eighth, and half notes), rests, and bar lines. Some lyrics are hyphenated across staves. The final system ends with a double bar line.

Scotland. P. M.

King of Salem bless my soul, Make a wounded sin - ner whole,


The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a melody with various note values including eighth and sixteenth notes, and rests. The middle staff is also in treble clef with a 3/4 time signature, featuring a similar melodic line. The bottom staff is in bass clef with a 2/4 time signature, providing a harmonic accompaniment with mostly half and quarter notes.

King of righteousness and peace, Let not thy sweet vi - si - ons con -

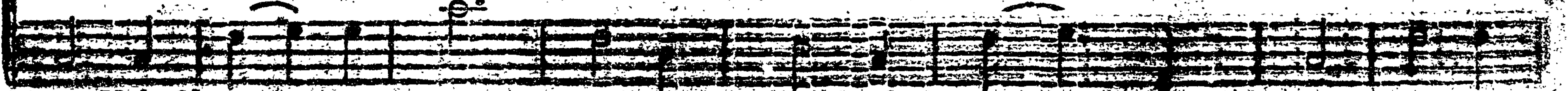
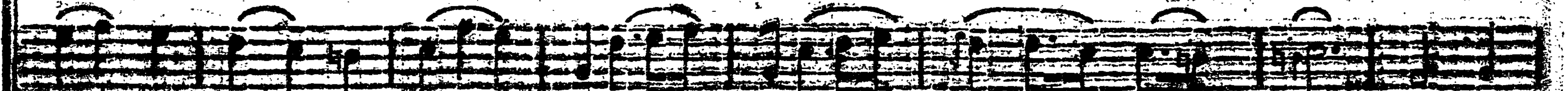
The second system of the musical score also consists of three staves. The top staff continues the melody from the first system in treble clef with a 4/4 time signature. The middle staff continues the melodic line in treble clef with a 3/4 time signature. The bottom staff continues the accompaniment in bass clef with a 2/4 time signature. The system concludes with a double bar line.

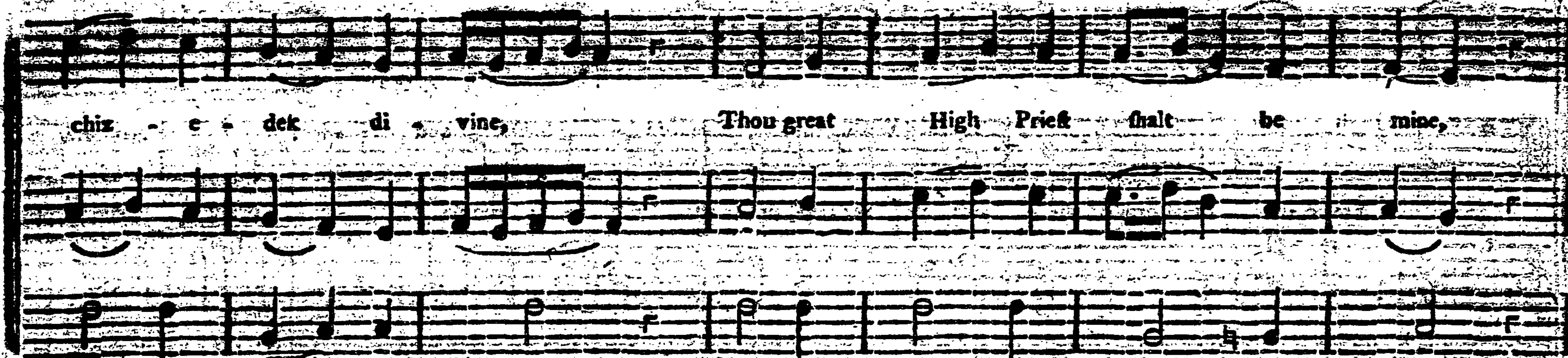


Comē re - fresh this soul of mine, With thy sacred bread and wine, All thy



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





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

The first system of music consists of three staves. The top staff contains a melody with eighth and sixteenth notes, some beamed together. The middle staff continues the melody with similar note values. The bottom staff provides a harmonic accompaniment using chords and single notes.



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

The second system of music also consists of three staves. The top staff continues the melody, featuring some longer note values like half notes. The middle staff continues the melodic line. The bottom staff provides a harmonic accompaniment, including some chords and moving lines.

An Anthem. Out of the 113th Psalm.

139

Praise the Lord praise the Lord ye servants praise the Lord ye people O praise the name

of the Lord praise the Lord ye nations O praise the name of the Lord.

Anthem, Continued.

The Lord's name be praised, from the rising up of the sun to the going down

This system contains three staves of music. The top staff features a vocal melody with lyrics. The middle and bottom staves provide harmonic accompaniment. The lyrics are: "The Lord's name be praised, from the rising up of the sun to the going down".

of the same. The Lord's name be praised from the rising up of the sun, to the

This system continues the musical piece with three staves. It includes the lyrics: "of the same. The Lord's name be praised from the rising up of the sun, to the".

Antiphon. Continued.

141

to the going down of the same, The Lord is high a -

going down going down of the same,

to the going down of the same. The Lord is high a - bove a -

bove the heathen and his truth a - bove the heav'ns, Blessed be the name

Blessed be the

bove the heathen and his truth a - bove the heav'ns, Blessed be the name

Anthem. Continued.

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

Anthem. Continued.

143

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

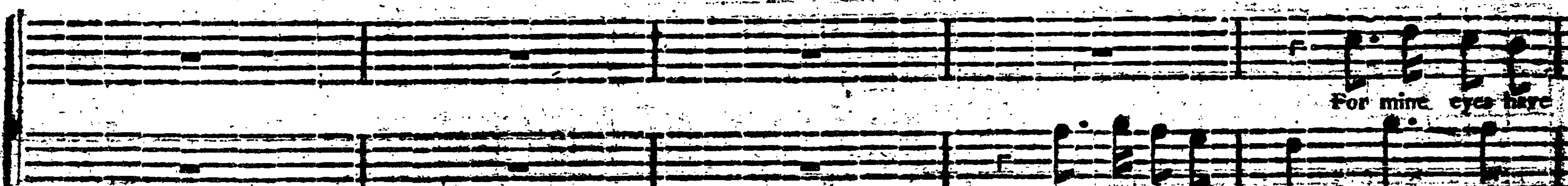
Halle - lu - jah, Halle - lujah, Halle - lujah, Halle - lu - jah.

The musical score is written on ten staves. The first three staves contain the lyrics 'ever more. Halle - lujah, Halle - lujah, Halle - lu - jah,' with measure numbers 1, 2, and 3 indicated above the first three measures. The next three staves contain the lyrics 'Halle - lu - jah, Halle - lujah, Halle - lujah, Halle - lu - jah.' The final four staves continue the musical notation without lyrics. The score includes various musical notations such as notes, rests, and bar lines.

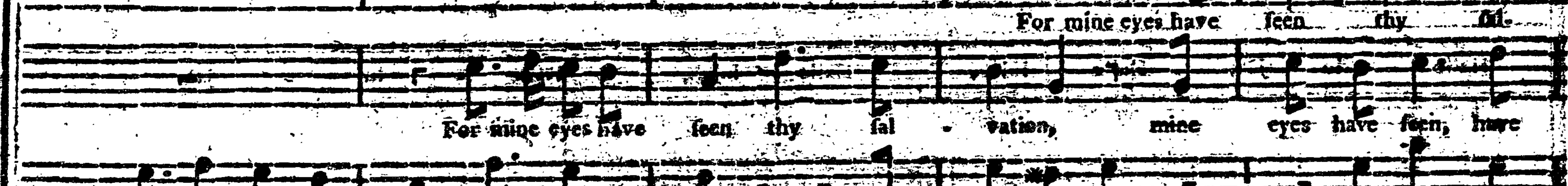
Dismission.



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

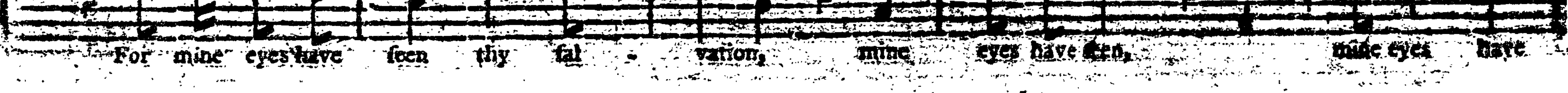


For mine eyes have



For mine eyes have seen thy sal -

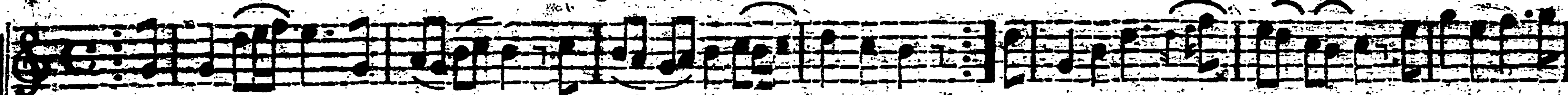
For mine eyes have seen thy sal - vation, mine eyes have seen, have



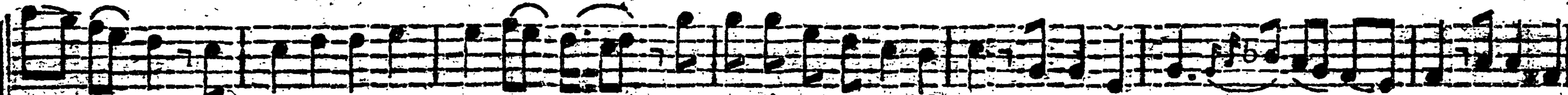
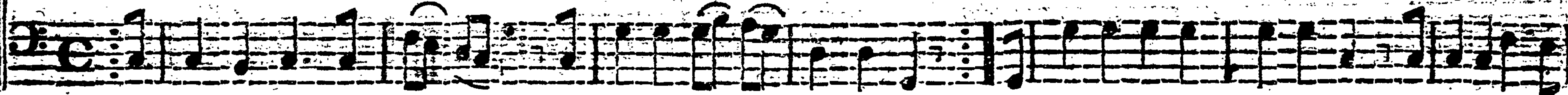

For mine eyes have seen thy sal - vation, mine eyes have seen, mine eyes have

Dismission. Continued.

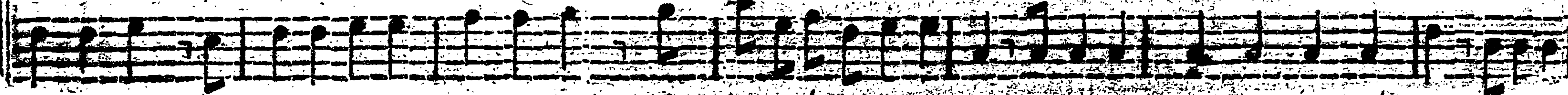
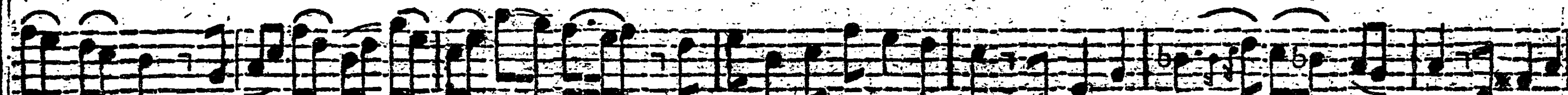
leen thy
 vation thy salvation thy sal - va - tion which thou hast pre - pared before the face of all people, A light to
 leen thy
 and the glory the glo - ry of thy people thy people If - ra - el.
 light to lighten the Gentiles and the glo - ry and the glory of thy people
 lighten, and the glo - ry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



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

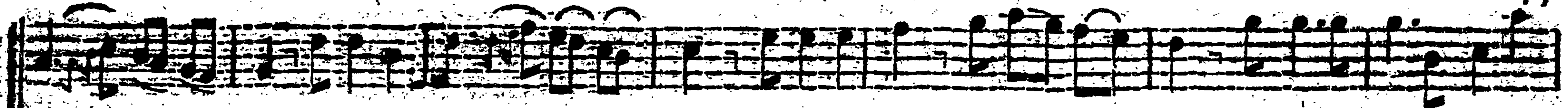


tempter yield ? No, in the name of Jesus, no, I never will give up my shield. Altho' the vine its fruit de - ny, Altho' the

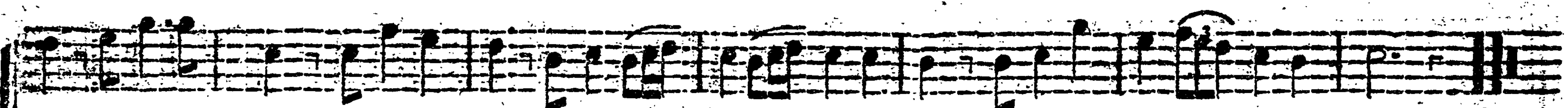
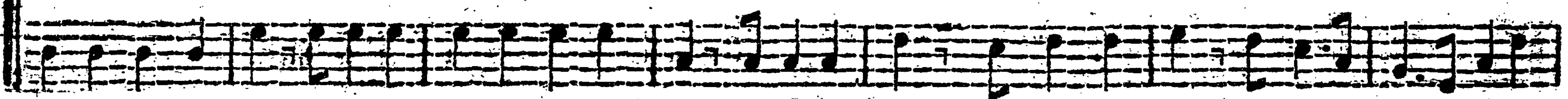
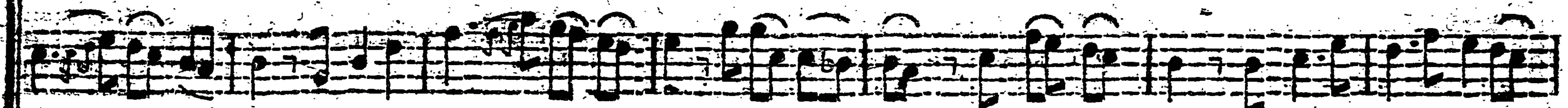


Habakkuk. Continued.

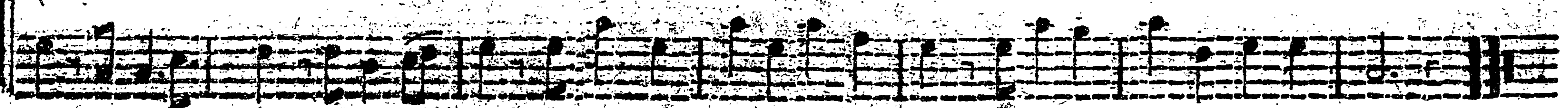
147



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



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



An Anthem. Out of the 100th Psalm.

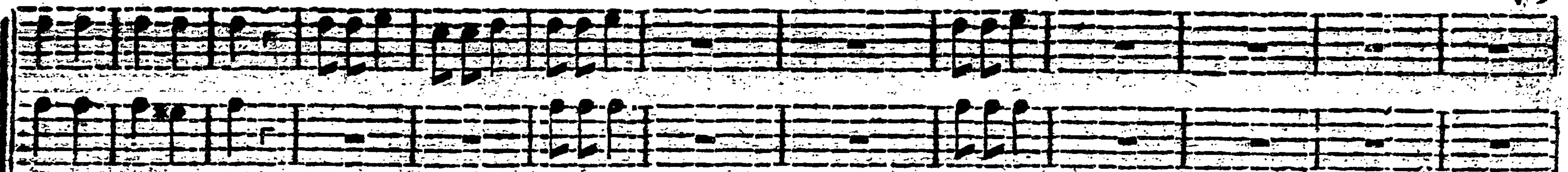
O be joyful in the Lord all ye lands, serve the Lord with

O be joyful in the Lord O be joyful in the Lord all ye lands

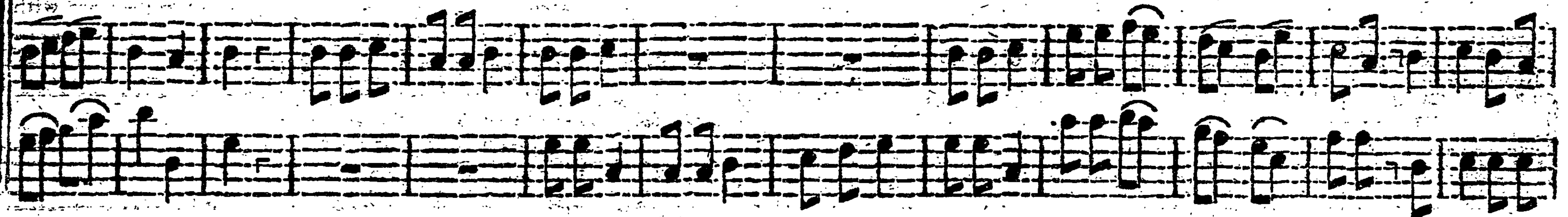
glad - ness serve the Lord with glad - ness serve the Lord with gladness and come before his presence and come before his

Antem. Continued.

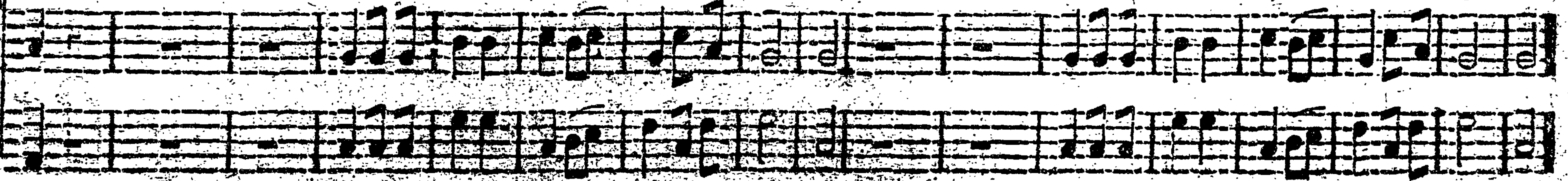
149



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



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



Antiphon. Continued.

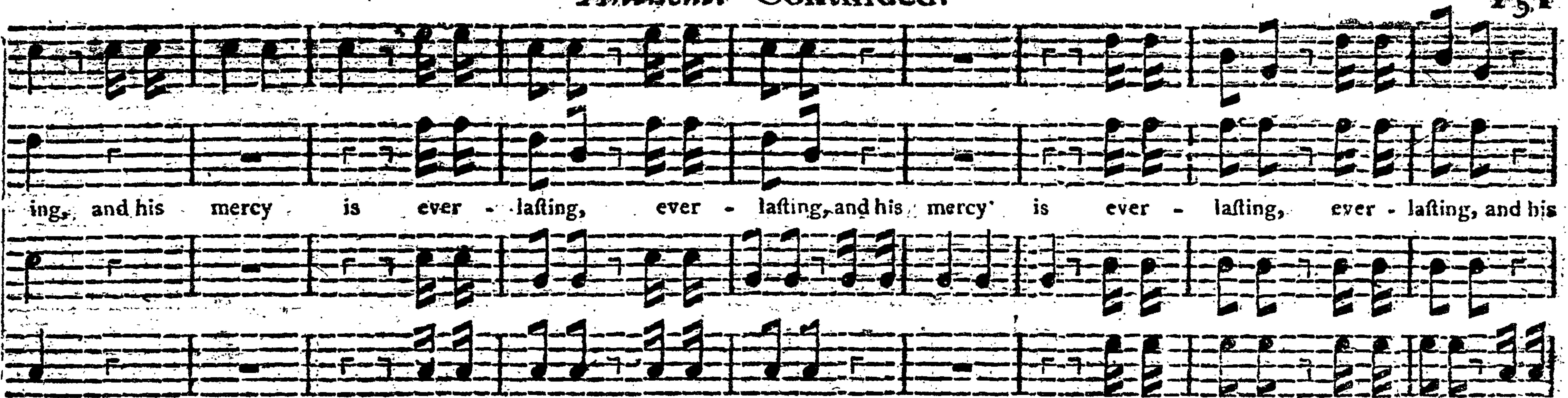
O go your way into his gates with thanksgiving, with thanksgiving and into his courts with

praise, be thankful un - to him, be thankful un - to him, and speak speak, good of his name.

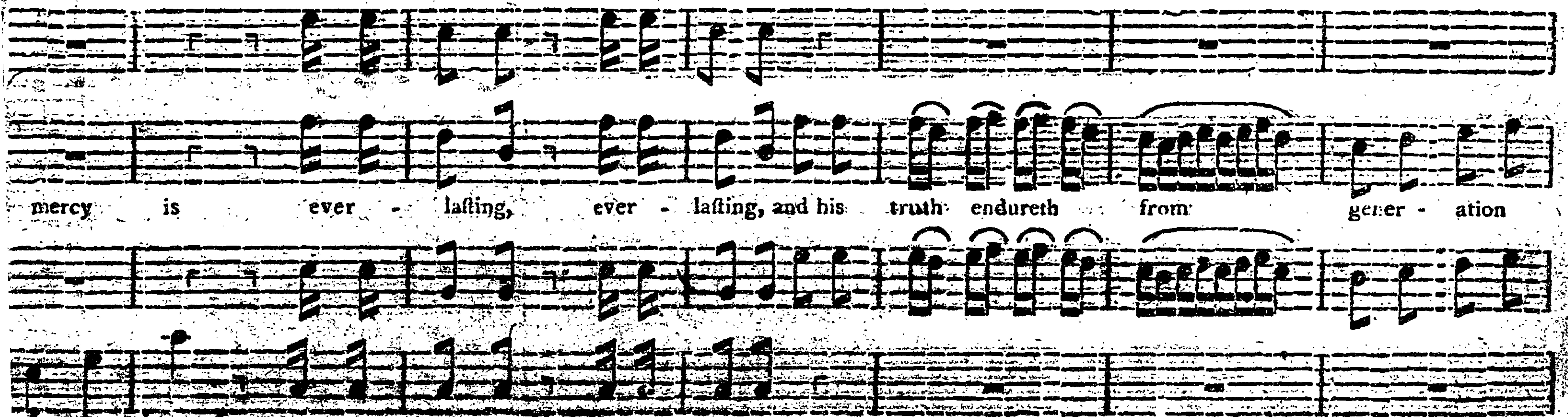
For the Lord is gracious, for the Lord is gracious, and his mercy is ever - last -

Anthem. Continued.

151



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



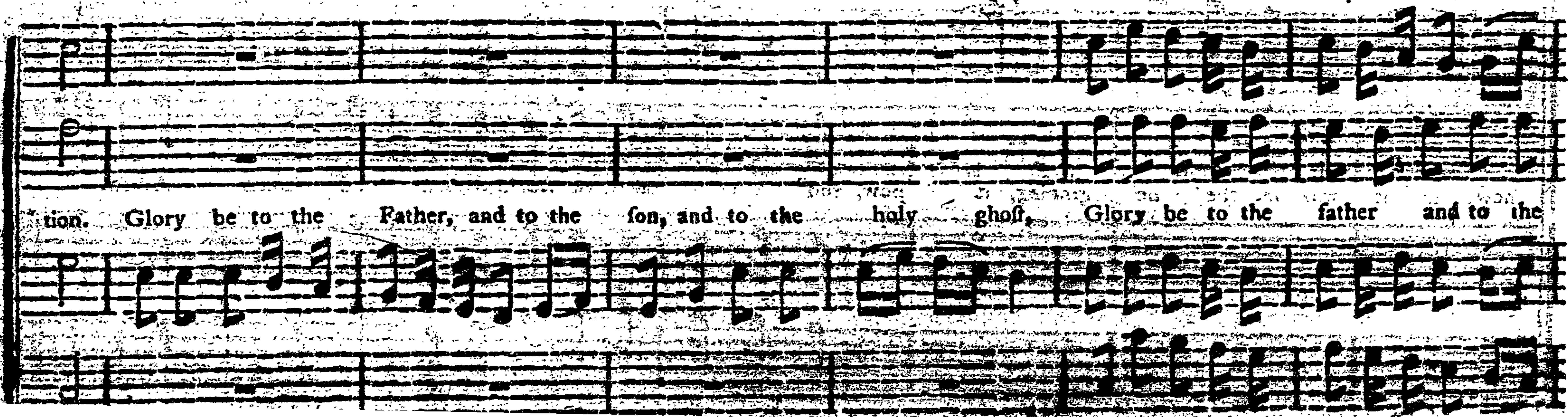
mercy is ever - lasting, ever - lasting, and his truth endureth from gener - ation

Anthem. Continued.



to gen - er - a - tion, and his truth en - dureth from gener - ation, to gener - a -

This system contains four staves of music. The first staff is a vocal line with lyrics. The second staff is a vocal line. The third staff is a vocal line. The fourth staff is a vocal line.

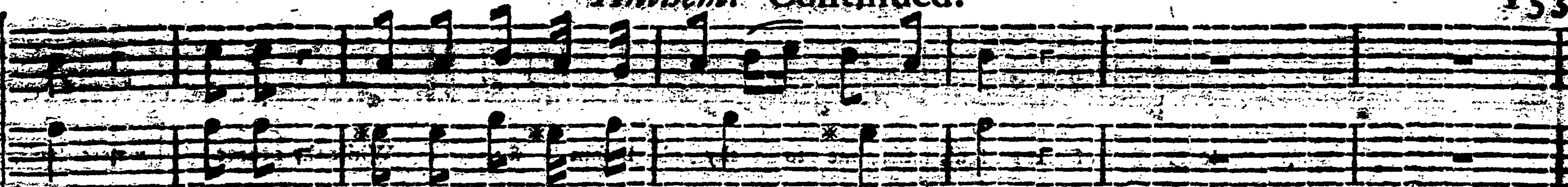


tion. Glory be to the Father, and to the son, and to the holy ghost, Glory be to the father and to the

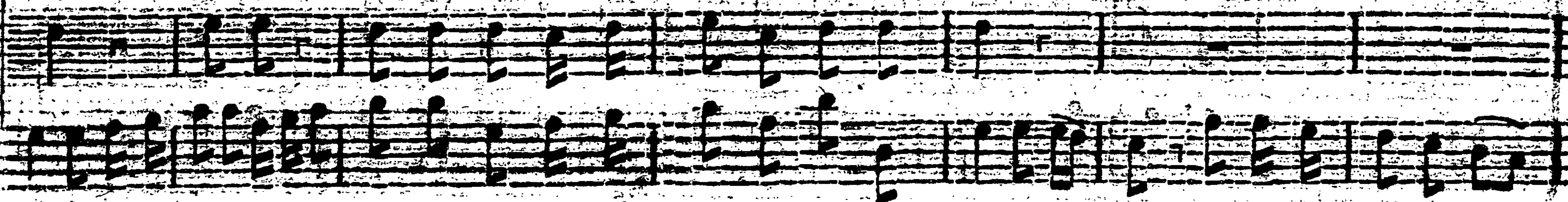
This system contains four staves of music. The first staff is a vocal line with lyrics. The second staff is a vocal line. The third staff is a vocal line. The fourth staff is a vocal line.

Antem. Continued.

153

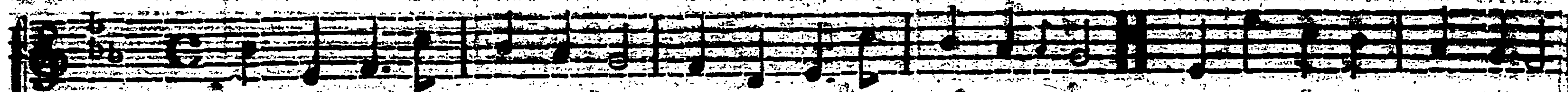


So, and to the Holy, and to the Holy, and to the Holy, Holy Ghost, as it was in the be - ginning is

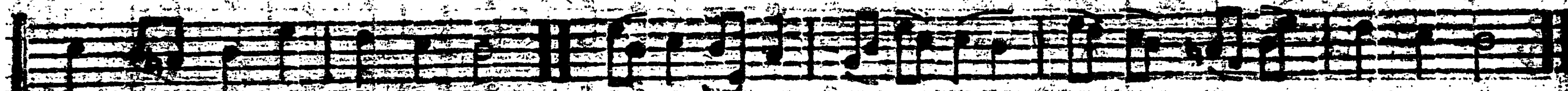
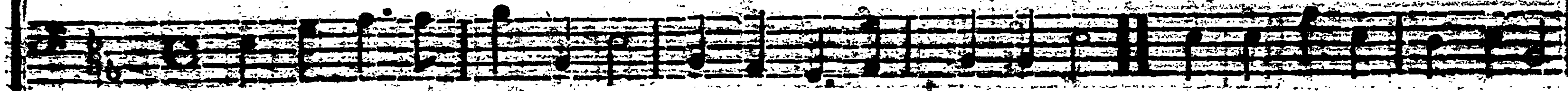
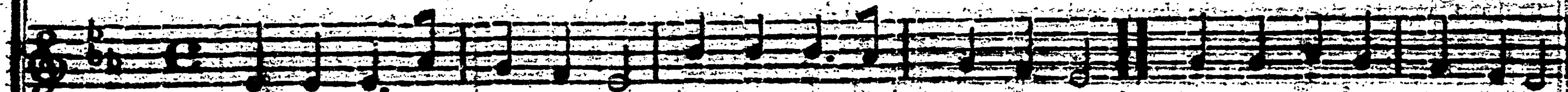


now, as it was in the be - ginning, is now, and ever shall be world without end Amen Amen.

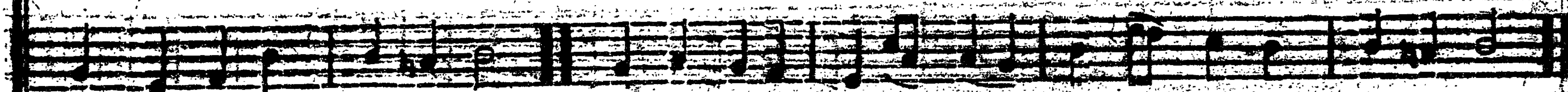




Jesu, lover of my soul, Let me to thy bosom fly, While the nearer waters roll,

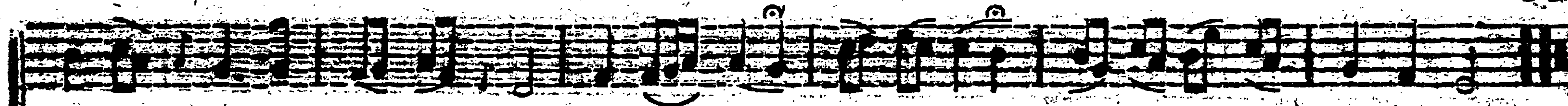


While the tempest rages high; Hide me, O my Saviour, hide, Till the storm of life is past;

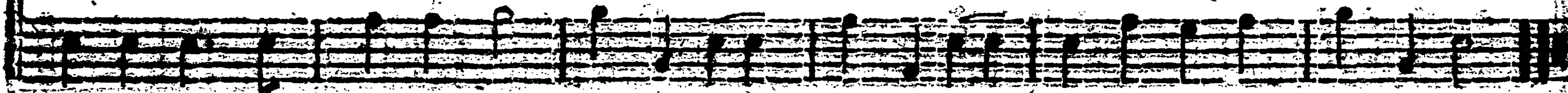
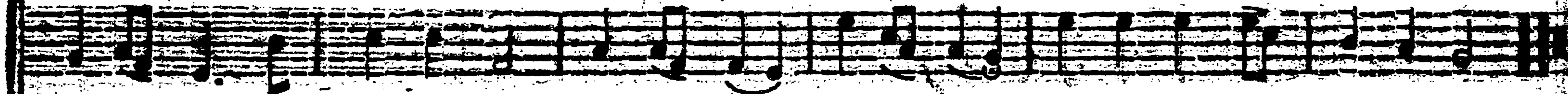


Hotbam. Continued.

155

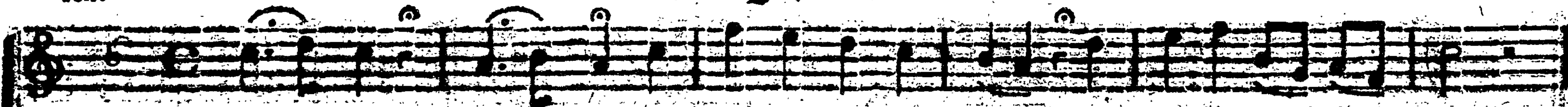


Safe in - to the haven guide, O re - ceive, O re - ceive, O receive my soul at last.

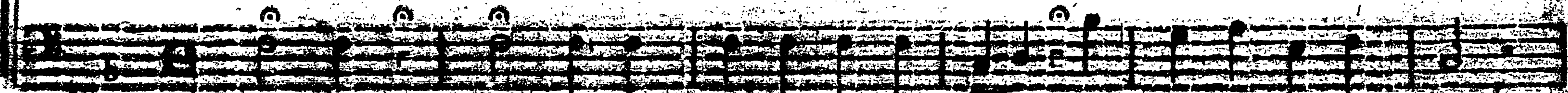
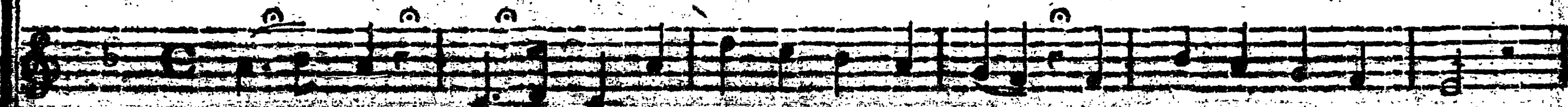


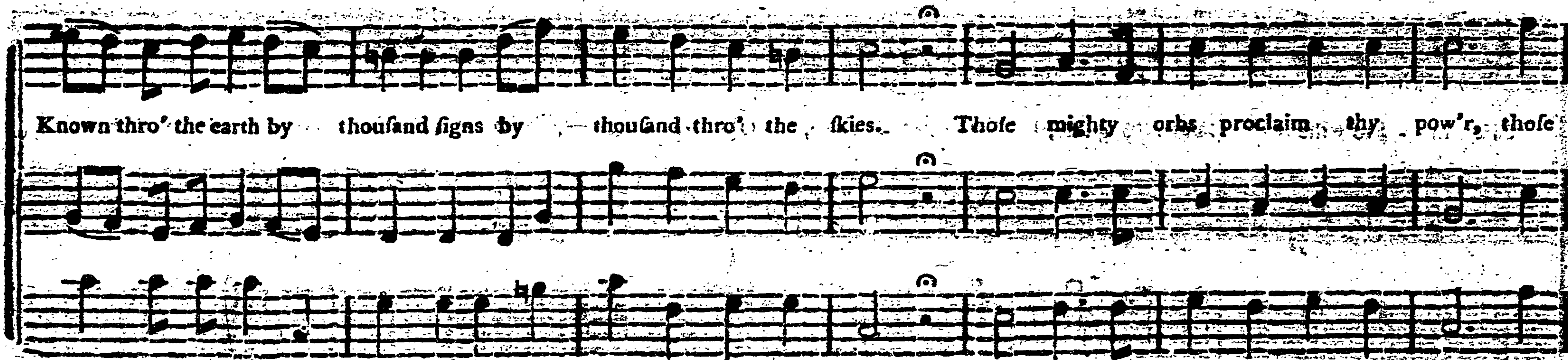
Air.

Cambridge.



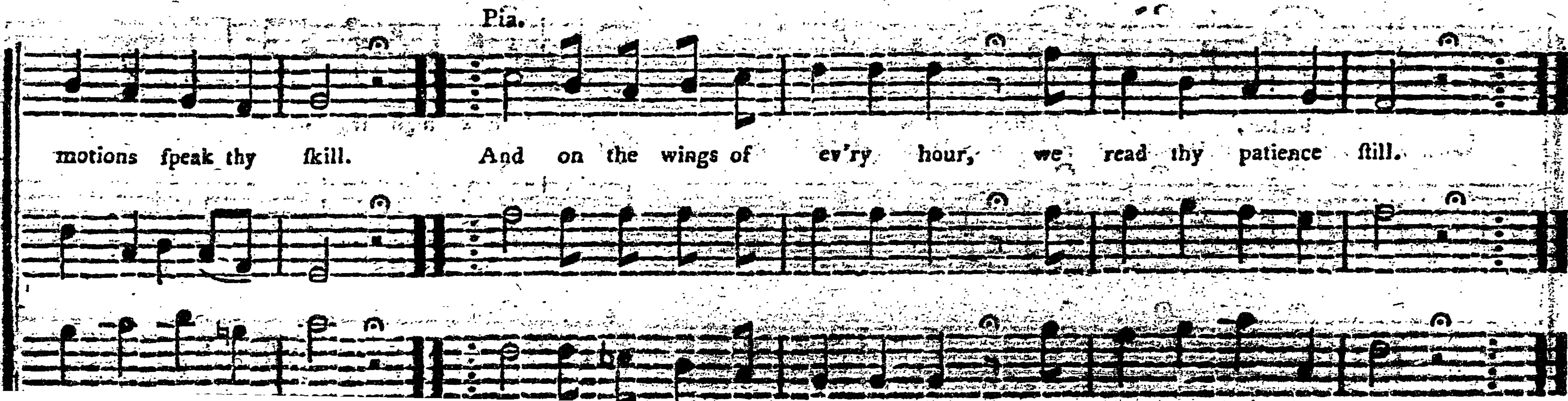
Father, Father, how wide thy glory shines! how high thy wonders rise!





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

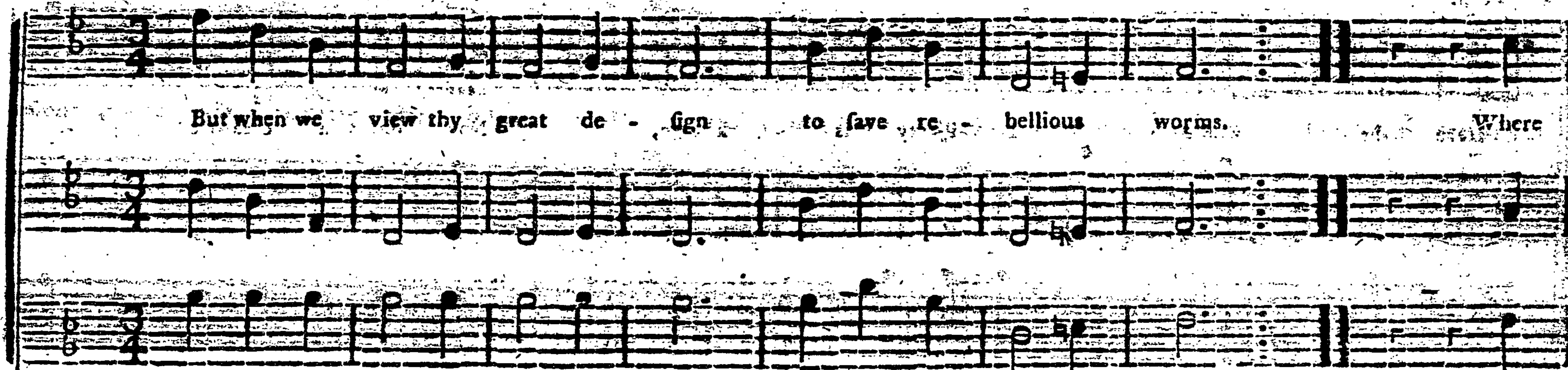
Pia.



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

Cambridge. Continued.

157



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

The first system of musical notation consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains the melody for the first line of the song. The middle staff is a piano accompaniment line with a bass clef and a key signature of one flat. It contains the bass line for the first line. The bottom staff is a piano accompaniment line with a bass clef and a key signature of one flat. It contains the bass line for the first line. The lyrics are written below the staves.



vengeance and com - pas - sion join in their di - vin - est forms,

The second system of musical notation consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains the melody for the second line of the song. The middle staff is a piano accompaniment line with a bass clef and a key signature of one flat. It contains the bass line for the second line. The bottom staff is a piano accompaniment line with a bass clef and a key signature of one flat. It contains the bass line for the second line. The lyrics are written below the staves.

Pia.

Here the whole De-i-ty is known, Nor dares a creature guess,

For.

Which of the glories bright-est none, The justice or the grace,

Cambridge. Continued.

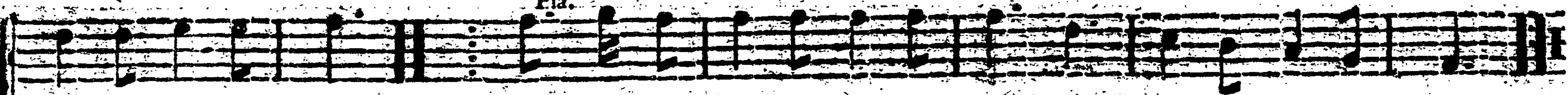
159

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

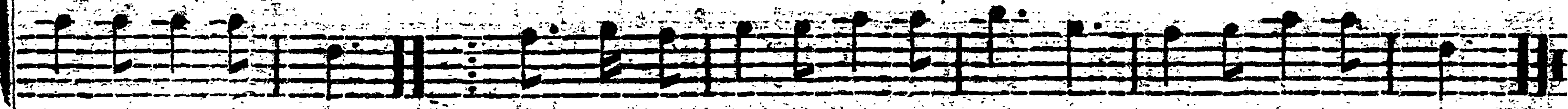
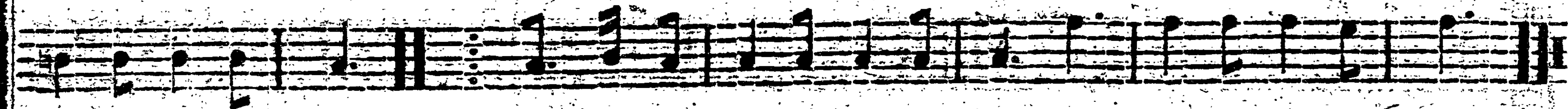
man - u - el's name, And try their choicest strains. O, may I bear some humble part, In

Cambridge. Continued.

Pia.



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



Salem. C. M. Words Anon. Original.



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



An Anthem.

161

O come sing un - to the Lord, unto the Lord, O come

O come sing un - to the Lord, O come sing unto the Lord,

O come sing unto the Lord, O come sing unto the Lord, O come sing un - to the

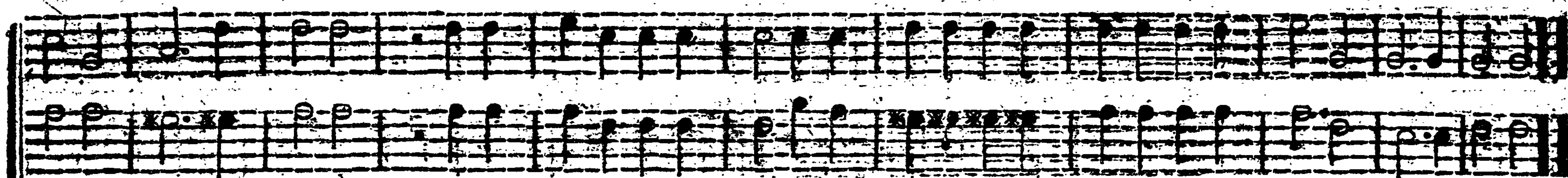
O come sing un - to the Lord, O come sing un-

sing unto the Lord, unto the Lord,

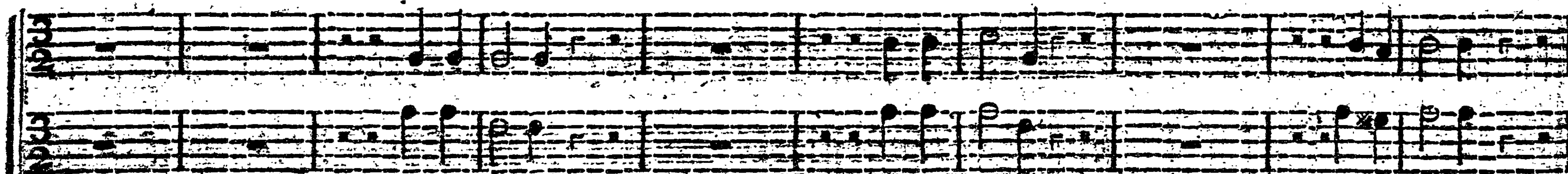
O come sing unto the Lord, Let us heartily rejoice, in the rock of our salvation, the rock of our salvation, the

Lord, O come sing unto the Lord,

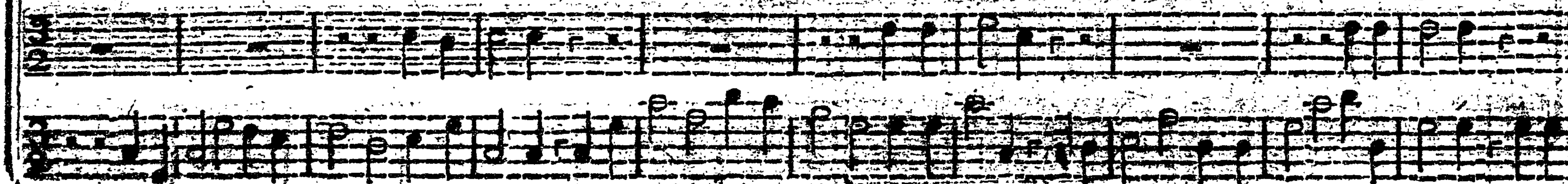
to the Lord, come sing unto the Lord.

Antben. Continued.

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

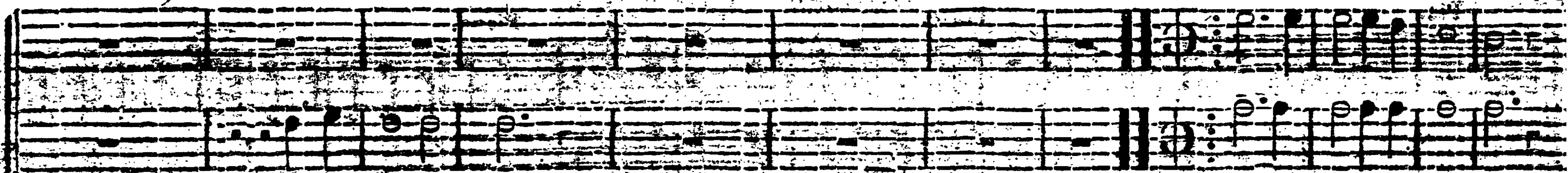


We will come into his presence with thanksgiving, we will come into his presence with thanksgiving, we will come into his presence with thanksgiving, we will



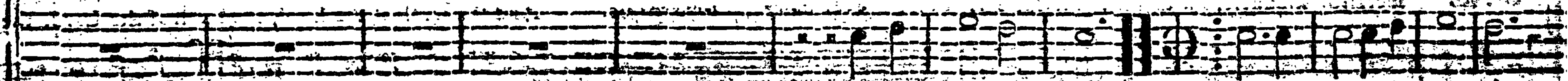
Anthe^m. Continued.

163

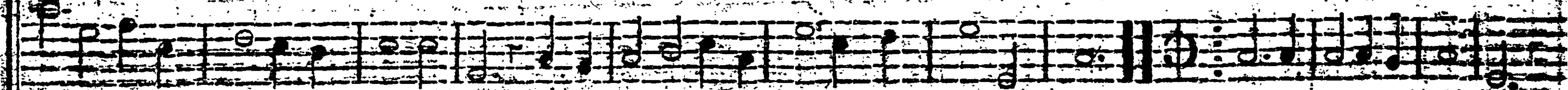


unto him with psalms,

For the Lord is a great God !



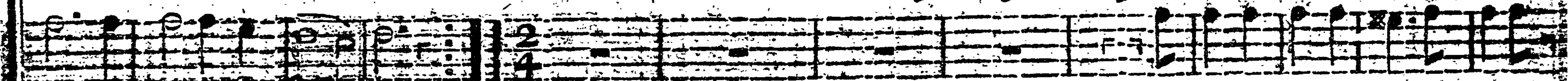
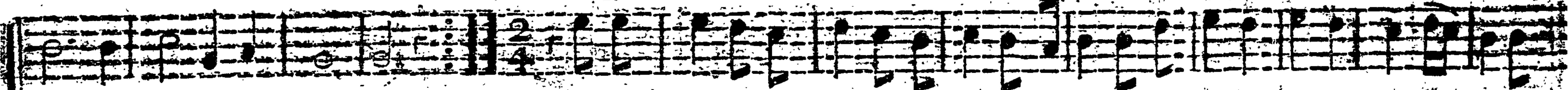
unto him with psalms.



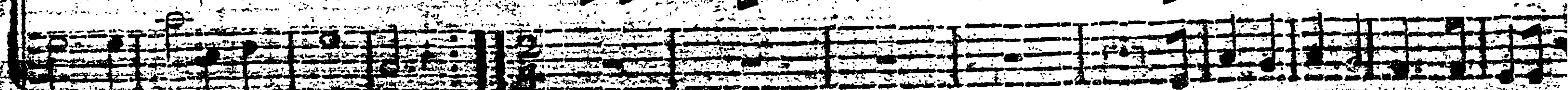
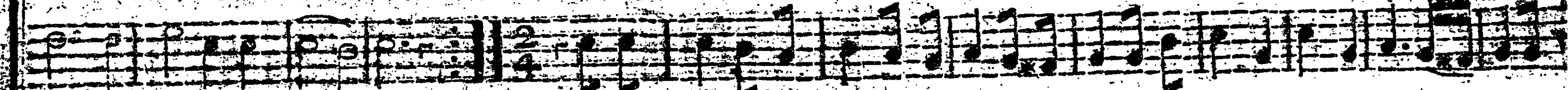
make a joyful noise unto him with psalms, we will make a joyful noise

Pia.

For.



For the Lord is a great God ! And his merciful kindness, his merciful kindness is ever, evermore towards us.



Anthem. Continued.

Pia.

Forte.

Piano.

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

Forte.

Pia.

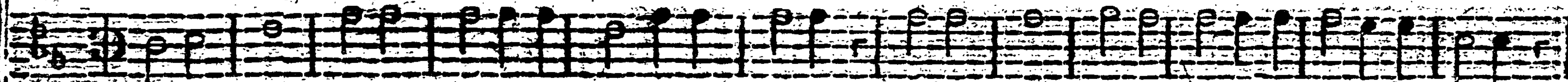
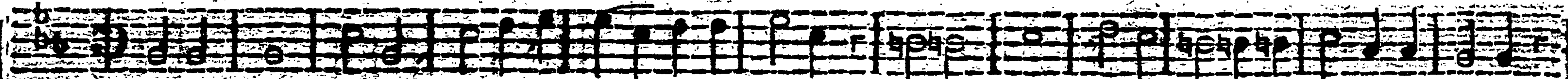
Forte.

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

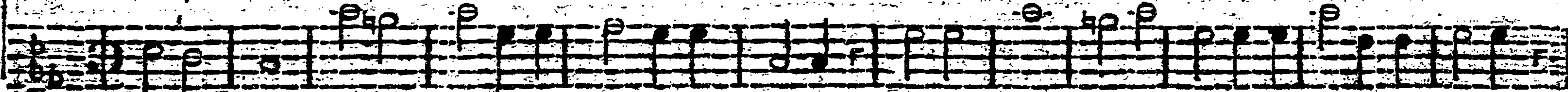
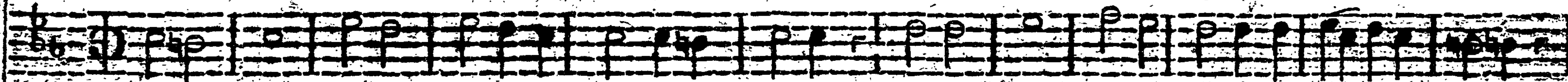
Antbem. Continued.

165

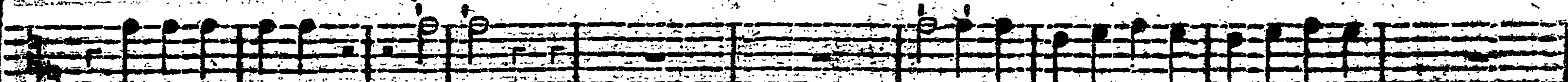
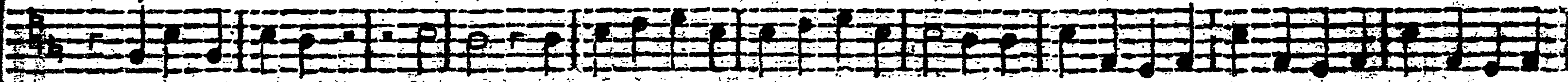
Minore.



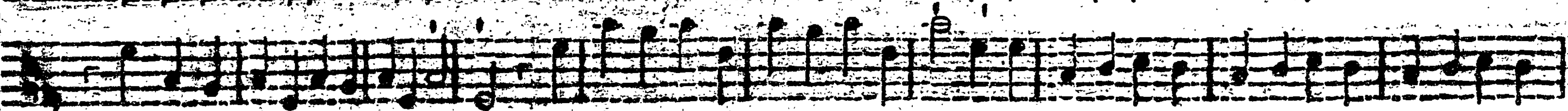
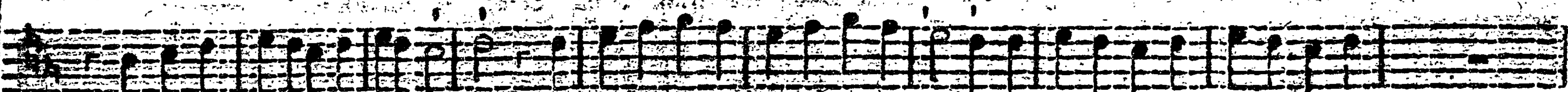
Tho' his wrath, tho' his wrath may endure for a moment, tho' his wrath, tho' his wrath may endure for a moment,



Major.



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



is life. Glory be to the Father and to the Son and to the Ho - ly Ho - ly Ghost, Glory be to the Father and to the

Forte.

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

Anthem. Continued.

167.

Ria.

Forte.

be and ever shall be, World without end amen, world without end amen, amen, amen.

Providence. P. M. Original.

Air.

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

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

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

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

Massachusetts. By Dr. Rogerion of Boston.

Sym. Moderato.

The first section of the musical score is written for three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth and sixteenth notes. The middle staff is also in treble clef with a common time signature (C) and contains a series of eighth and sixteenth notes. The bottom staff is in bass clef with a common time signature (C) and contains a series of eighth and sixteenth notes. The word 'Air.' is written above the middle staff.

Moderato. Pis.

The second section of the musical score is written for three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth and sixteenth notes. The middle staff is also in treble clef with a common time signature (C) and contains a series of eighth and sixteenth notes. The bottom staff is in bass clef with a common time signature (C) and contains a series of eighth and sixteenth notes. The lyrics 'Hail, sa-cred - art! Hail sa - cred art! de - scend - ed from a - bove, Hail sa - cred art, Hail' are written below the middle staff.

Massachusetts. Continued.

169

Dim.

Cres.

Dim.

Forte.

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

Pia.

Cres.

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

Massachusetts. Continued.

Forte.

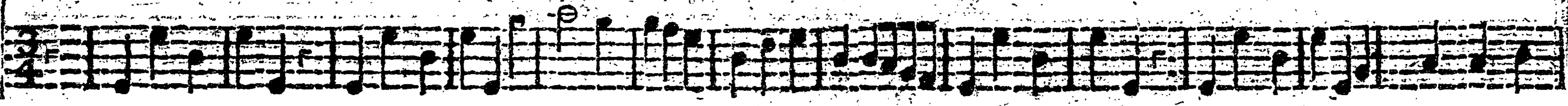
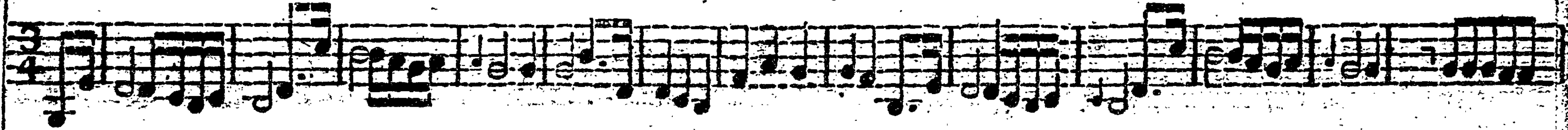
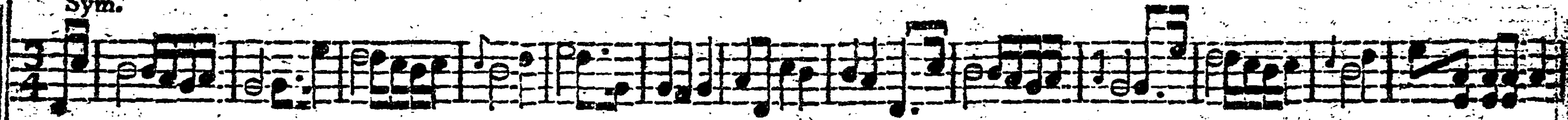
Forte when repeated



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

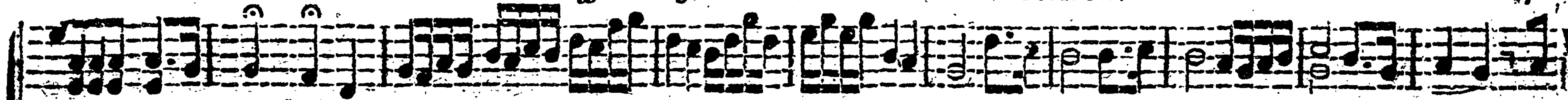


Sym.

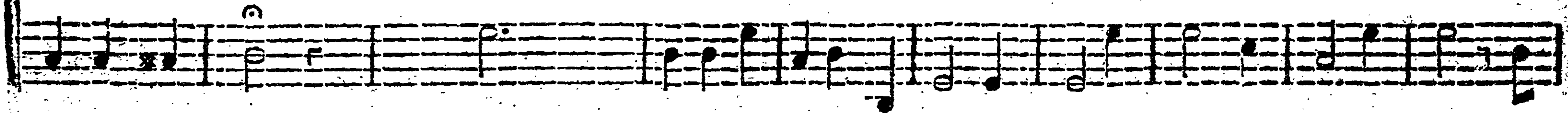
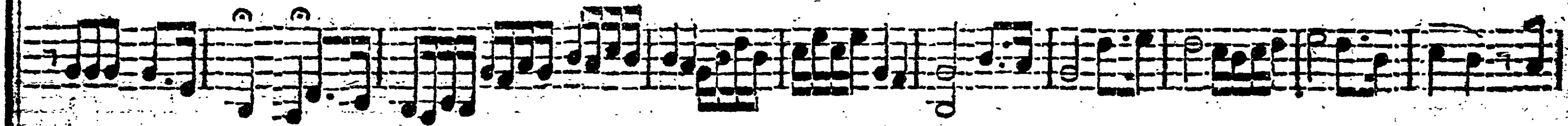


Massachusetts. Continued. Mod. Pia.

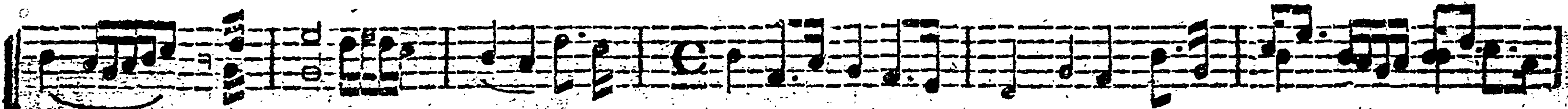
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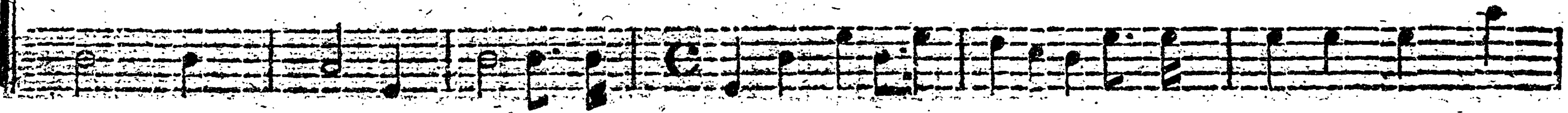
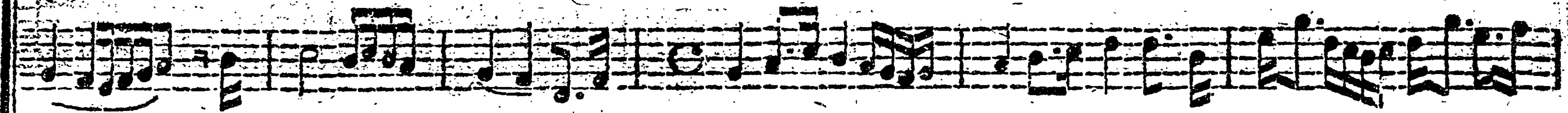
When nature yet in em-brio lay, Ere



Cres.



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



Forte.

Dim.

Forte.

Sym.

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

Pia.

The voice was tuneful as his love, At

Massachusetts. Continued.

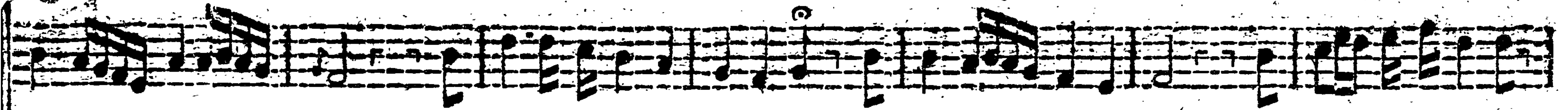
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Cres.

Dim.

Cres.

Dim.



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

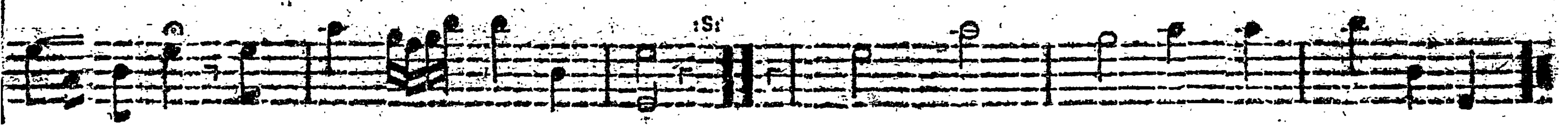
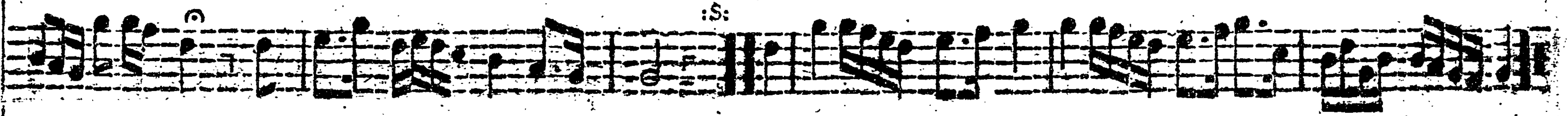


Forte.

Sym.



hosts above, the morning anthem sung.



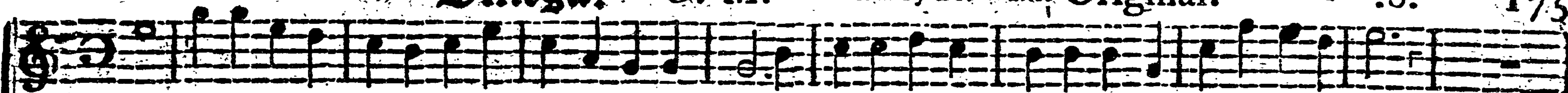
When the great builder arch'd the skies, And form'd all na-ture with a word; The joyful cherubs tun'd his

praise, And every bending throne ador'd. The joyful cherubs tun'd his praise, and ev-ry bending throne ador'd, and ev-ry bending throne ador'd.

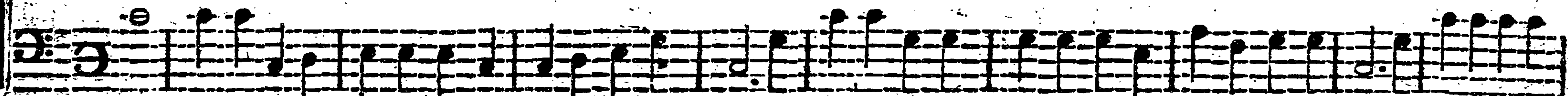
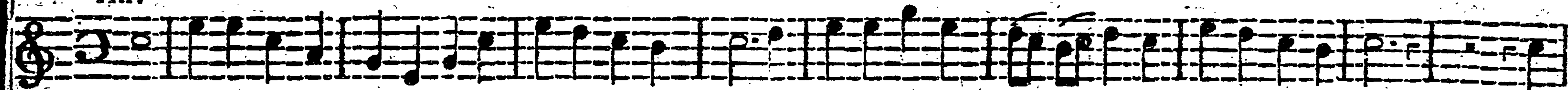
Omega. C. M.

Original.

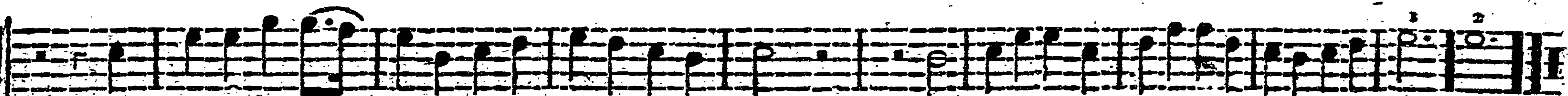
I 75



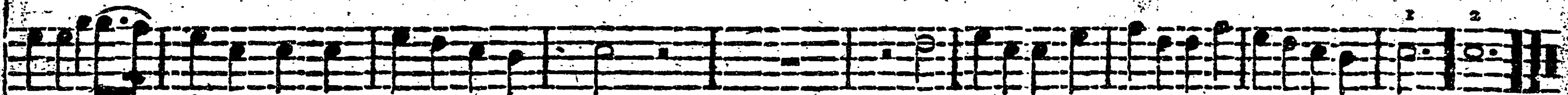
My Saviour my Almighty friend, When I begin thy praise, Where will the glowing numbers end the numbers of thy grace,
Air.



Awake, awake my

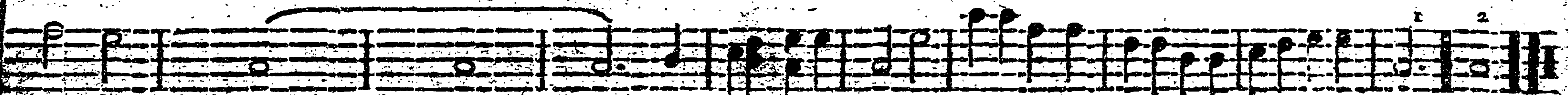


Awake, awake my tuneful powers with this delightful song.



Awake, awake my tuneful powers with this delightful song,

And entertain the darkeſt hours, Nor think the ſeaſon long.



teneful powers with this delightful song.