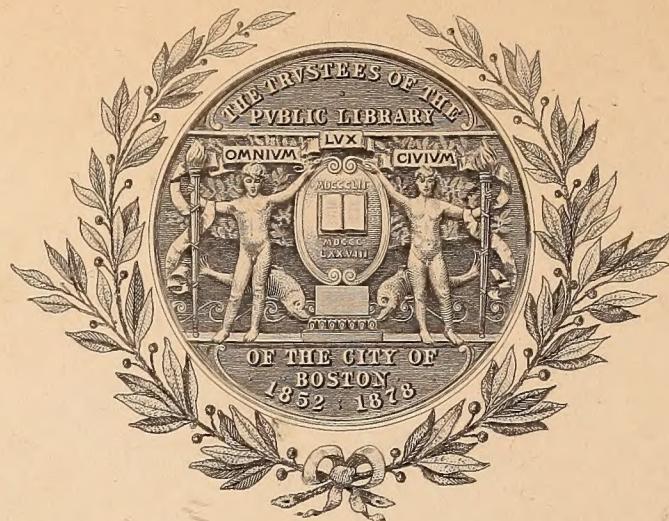


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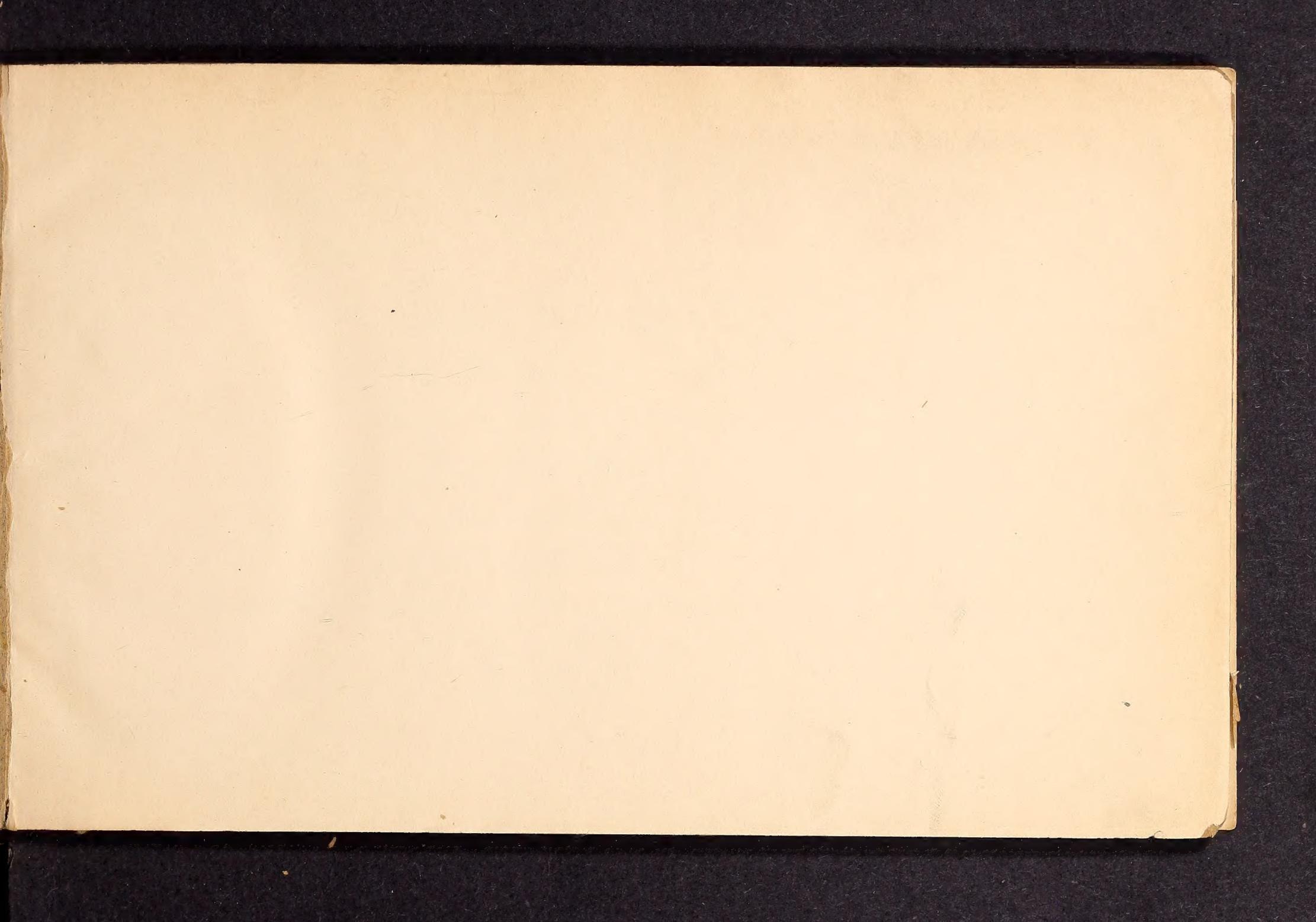
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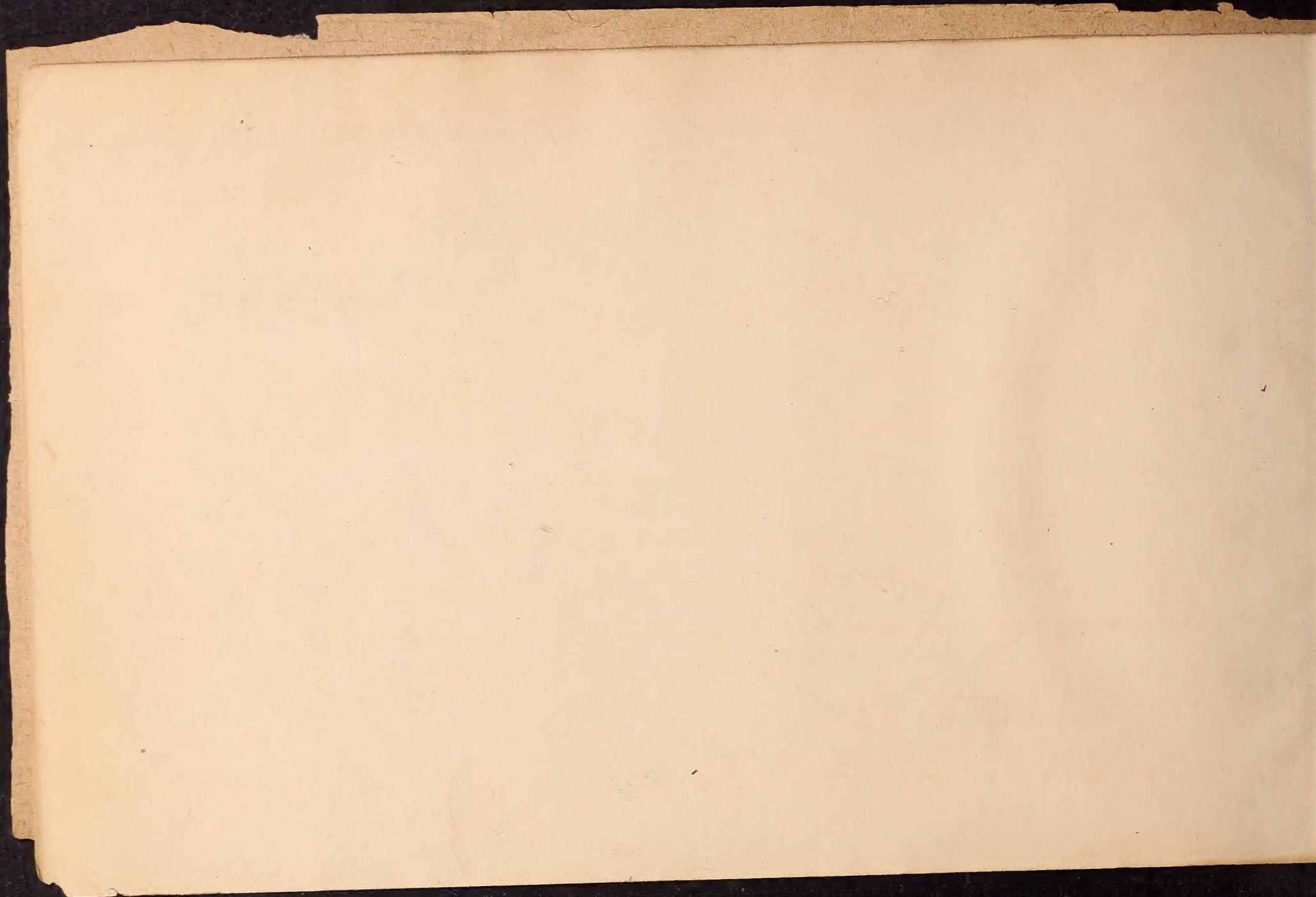


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CHARLESTOWN COLLECTION
OF
Sacred Songs.
ADAPTED TO PUBLIC AND PRIVATE DEVOTION.
Principally ORIGINAL COMPOSITIONS.

BY OLIVER HOLDEN.

Published according to Act of Congress.

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ADVERTISEMENT.

As this little work is principally designed for a Supplement to larger Collections, and as an APPENDIX to the Eighth Edition of the WORCESTER COLLECTION, it was thought unnecessary to add the Rudiments.

It has been the constant endeavour of the Author to compose the music in a style suited to the solemnity of sacred devotion; and which he hopes will accord with the sentiments and feelings of real worshippers.

As Sacred Poetry in general is best adapted to the pensive or solemn, he has aimed to give that air or character to the following compositions; which, if he is not deceived, will produce no trifling effect on auditors or performers.

CHARLESTOWN, (Mass.) Nov. 1, 1803.

I N D E X.

[Tunes with this mark * were never before published.]

A DDISON	C. M.	11	*Creation,	C. M.	55	*Mount Vernon,	L. M.	J. Cole.	70	*Salem,	P. M.	32
*Alexandria,	L. M. J. Cole.	72	*Danville,	C. M.	64	*Mount Zion,	P. M.	J. Cole.	65	Sarepta,	S. M.	21
*Amiens,	S. M.	34	Dedicatory Hymn,	L. M.	22	*Neglected Harp,	L. M.		3	*Seclusion,	L. M.	44
*Anstruther,	P. M.	51	*Dependence,	S. M.	37	*New Lenox,	P. M. J. Cole.	68	*See He rises,	P. M.	48	
*Arabia,	C. M.	38	Desire of Nations,	L. M.	14	*New Union,	P. M.		39	*Shiloh,	C. M.	64
*Ashby,	C. M.	43	Dissolution,	C. M.	12	*Olney,	L. M.		25	Solid Pleasures,	L. M.	18
*Aspiring Praise,	L. M.	40	*Dix-Hills,	C. M.	32	*Obedience,	L. M.		30	*St. Alban's,	L. M.	46
Auspicious Morn,	P. M.	13	Erie,	P. M.	79	Opening Heavens,	C. M.		77	*St. Marc,	L. M.	59
*Bethlehem Judah,	P. M.	8	*Euphrates,	P. M.	61	*Ordination Hymn,	P. M.		44	*Sweet Complaint,	L. M.	41
Bethsaida,	S. M.	76	Exultation,	C. M.	16	*Paradise,	C. M. J. Cole.	67	Sweet Surprise,	C. M.	15	
Beneficence,	P. M.	23	*Forerunner,	L. M.	62	Persia,	L. M.		80	Temple,	L. M.	20
*Bourbon,	L. M.	80	*Gift,	C. M.	35	*Promise,	C. M.		31	*Trust,	C. M.	36
Bright Reversion,	L. M.	10	*Gospel Armour,	L. M.	26	*Psalm for Thanksgiving Day,			4	Ur,	L. M.	17
*Cana,	C. M.	63	*Immanuel,	L. M. J. Cole.	66	*Resolution,	C. M.		42	Vergennes,	C. M.	73
*Chosen Race,	S. M.	53	Lodi,	L. M.	78	*Rest,	P. M.		28	*Vernal Day,	C. M.	50
Clarendon,	C. M. Kimbal.	24	*Luneville,	C. M.	54	*Retirement,	C. M.		27	*Vine,	L. M.	58
Constant Peace,	L. M.	9	*Mercy Seat,	L. M.	37	Reviving Hope,	C. M.		74	Welcome Morn,	C. M.	19
Compassion,	S. M.	76	*Miami,	P. M.	56	*Richmond,	C. M.		52	*Wilmington,	C. M. J. Cole.	69
*Cowper,	L. M.	33	*Mountain,	C. M.	29	*Romelia,	C. M.		57	*Winter-Street,	C. M.	28
Crofs,	L. M.	74	*Mount Carmel,	P. M.	49	*Sabbath Morn,	L. M.		47			

Mr. JOHN COLE, of Baltimore, the ingenuous Author of the tunes ascribed to him in this Work, wishes that this mark, may be considered as designating a moderate movement of two beats in each bar.



THE *Oben'r Pratt*
CHARLESTOWN COLLECTION OF SACRED SONGS.

Neglected Harp.

L. M.

Take down thy long neglected harp ; I've seen thy tears and heard thy prayer : The winter season has been sharp, But

spring shall all its wastes repair. The winter season has been sharp, But spring shall all its wastes repair.

Psalm for Thanksgiving Day.

Words by Dr. Watts.

Let ev'ry creature join To praise th' eternal God, Let ev'ry, &c.

Let ev'ry creature join To praise th' eternal God ; Let ev'ry creature join To praise th' eternal God ; Ye

Let ev'ry, &c.

Let ev'ry creature join To praise th' eternal God.

Ye starry lights, ye twinkling flames, Shine to your Maker'

heav'ly hosts the song begin, And sound his name abroad. Thou sun, with golden beams, And moon, with paler rays,

Psalm for Thanksgiving continued.

5

praise, Shine to your Maker's praise. Shine, &c.

He built those worlds above, And fix'd their wondrous frame ;

By his command they stand or move, And

By his command, &c.

Moderate.

Ye vapours, when ye rise,

Ye vapours, when ye rise, Or fall in show'rs of

ever speak his name.

Ye vapours, when ye rise,

Ye vapours, when ye rise,

Psalm for Thanksgiving continued.

The image shows a handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) on five-line staves. The music consists of two systems of measures. The first system ends with a double bar line and repeat dots, indicating a repeat of the previous section. The second system begins with a new section of lyrics. The vocal parts are separated by vertical bar lines, and the music includes various note heads, stems, and rests. The lyrics are written below the notes, corresponding to the vocal parts. The score is written in black ink on aged paper.

Handwritten lyrics from the score:

- Soprano: snow, Ye thunders, murmur'ring round the skies, His pow'r and glory show, His pow'r and glory, pow'r and glory show.
- Alto: Wind, hail, and flashing
- Tenor/Bass: His pow'r and glory show.
- Vivace. Alto: By all his works above,
- Tenor/Bass: fire, Agree to praise the Lord, When ye in dreadful forms conspire To execute his word.
- Tenor/Bass: By all his works above His honours be ex-
- Tenor/Bass: By all his works above,
- Tenor/Bass: By all his works above,
- Tenor/Bass: By all his works above,

Psalm for Thanksgiving continued.

7

prest, His honours be exprest; But saints who taste his saving love Should sing his praises

Should

best, Should sing his praises best. But saints who taste his saving love Should sing his praises best.

sing his praises

best.

Bethlehem Judah.

P. M.

The fountain of Christ, Lord help us to sing ; The blood of our priest, Our crucify'd King : The fountain that cleanses From sin and from

filth, And richly dispenses Salvation and health. And richly dispenses Salvation and health.

Constant Peace.

L. M.

9

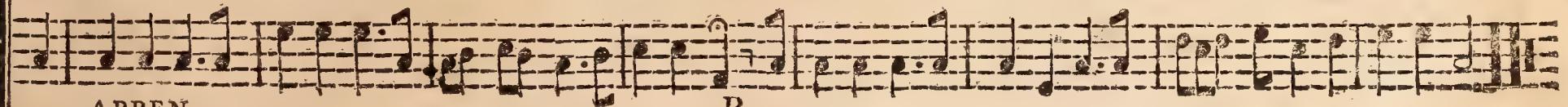
AIR.



Jehovah, with amazing noise, The wat'ry clouds in funder breaks ; The ocean trembles at his voice, When he from heav'n in thunder speaks.



God rules the angry floods on high, His boundless sway shall never cease ; His people he'll with strength supply, And bless his own with constant peace.



APPEN.

B

Bright Reversion.

E. M.

AIR. MOD.



When conscious grief laments sincere, And pours the penitential tear, Hope points to your dejected eyes The bright reversion.



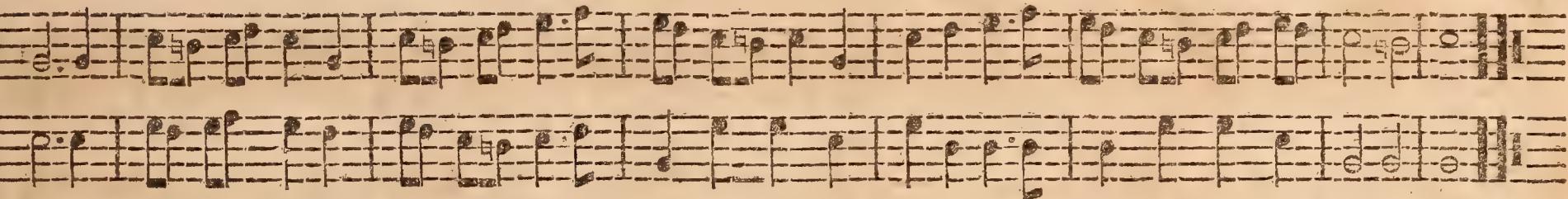
in the skies, The bright, &c.

There shall your eyes with rapture view The glorious friend that dy'd for

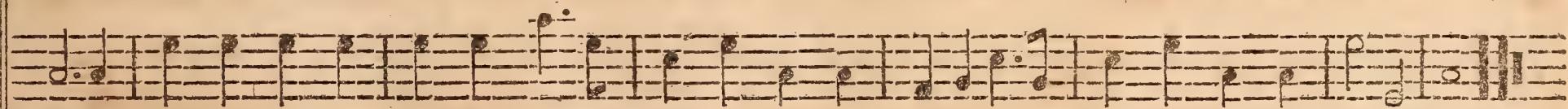


Bright Reverion continued.

11



you; That dy'd to ransom, dy'd to raise, To crowns of joy and songs of praise, To crowns, &c.



Addison.

C. M.

Words by Addison.

A handwritten musical score for three staves. The top staff is labeled "AIR." and "Pia." with "Cres." markings above it. The middle staff is labeled "Pia." with "Cres." markings above it. The bottom staff is labeled "Pia." with "Cres." markings above it. All staves begin with a clef and a key signature of one sharp.

Thy mercy sweetens ev'ry toil, Makes ev'ry region please, The hoary frozen hills it warms, And smooths the boist'rous seas, And smooths, &c.

A handwritten musical score for three staves. The top staff is labeled "AIR." and "Pia." with "Cres." markings above it. The middle staff is labeled "Pia." with "Cres." markings above it. The bottom staff is labeled "Pia." with "Cres." markings above it. All staves begin with a clef and a key signature of one sharp.

Dissolution.

C. M.

AIR. MOD.

Death will dissolve the tend'rest tie, That nature forms below ; Our dearest friends are
call'd to die, And we are left in woe. Our dearest, &c.

II.

But should the summons be transferr'd
From those I love to me,
Think, O my soul, art thou prepar'd
Th' offended Judge to see ?

III.

O Saviour, take my flinty heart,
And steep it in thy blood ;
Then, sanctified in ev'ry part,
I shall ascend to GOD.

Auspicious Morn---a Christmas Hymn.

13

Words by Milton, altered by the Rev. Mr. Gardner.

Pia.

AIR: Mod:

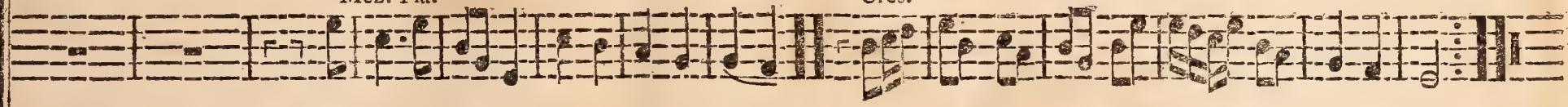


No war or battle's found Was heard the world around; No hostile chiefs to furious combat ran : But peaceful was the night In



Mez: Pia:

Cres.



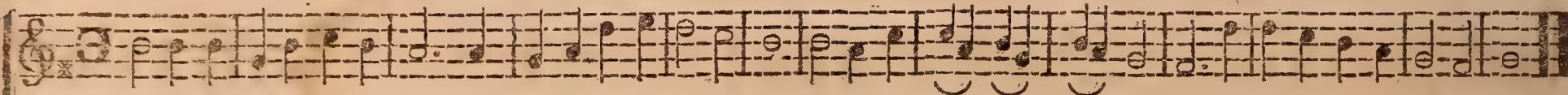
which the Prince of light His reign of peace upon the earth began.

His reign, &c.



*Desire of Nations.***L. M.**

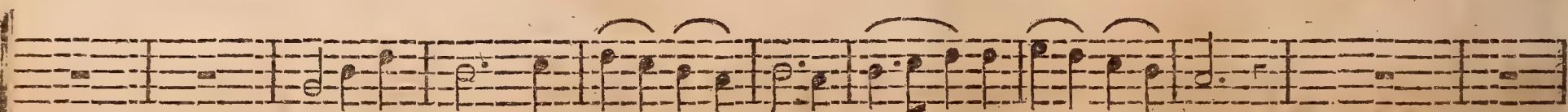
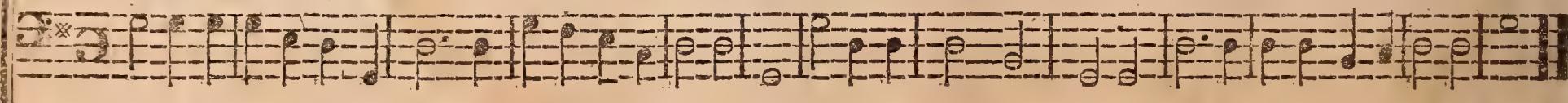
Words by Dr. Watts.



AIR.



Ye heav'ly gates, loose all your chains, Let the eternal pillars bow ; Blest Saviour, cleave the starry plains, And make the crystal mountains flow.

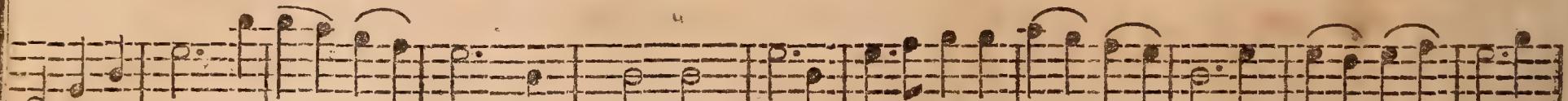


Hark, how thy saints unite their cries, And pray, and wait the gen'ral doom !



Hark, how thy saints unite their cries,

Come thou, the soul of



Hark, how thy saints unite their cries, unite their cries,

Desire of Nations continued.

15

all our joys, Come thou, &c.

Thou, the Desire of Nations, come.

Sweet Surprise.

C. M.

Words by Dr. Watts.

AJR.

Angels are lost in sweet surprise If thou unveil thy grace, And humble awe runs thro' the skies, And humble, &c. When wrath arrays thy face.

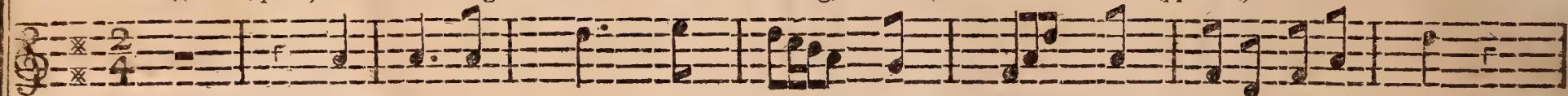
Exultation.

C. M.

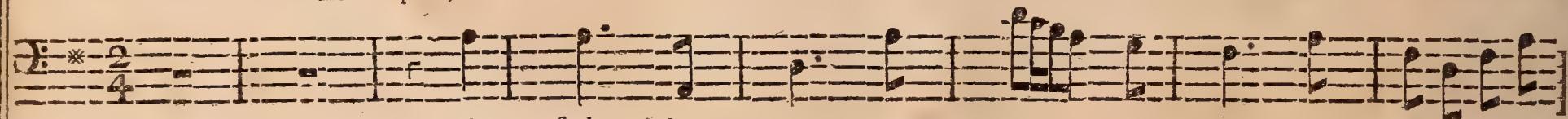
AIR.



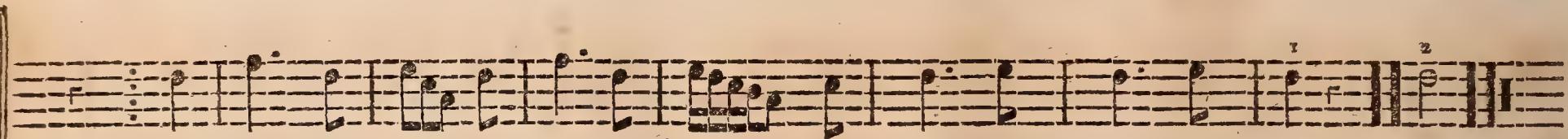
He spake, and heav'n's high arches rung, With shouts of loud applause;



He spake, &c.



He spake, &c.



He di'd, the friendly angels sung, Nor ceas'd the rapt'rous joys.



Ur.

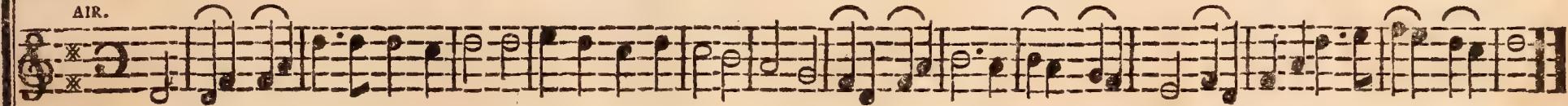
L. M.

Words by Dr. Watts.

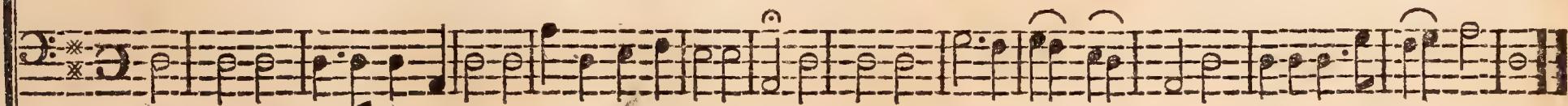
17



AIR.



I love thy habitation, Lord, The temple where thine honours dwell; There shall I hear thy holy word, And there thy works of wonder tell.



Let not, &c.



Let not my soul, &c.

With men of treachery & blood, Since I my days on earth have pass'd, Since, &c. Among the saints & near my God.

Let not my soul be join'd at last,

C

APPEN.

Solid Pleasures.

L. M.

Words by Dr. Watts.

AIR.



Descend from heav'n; immortal Dove,

And mount & bear us far above The reach of these inferior things.



Stoop down and take us on thy wings,

Beyond, beyond this



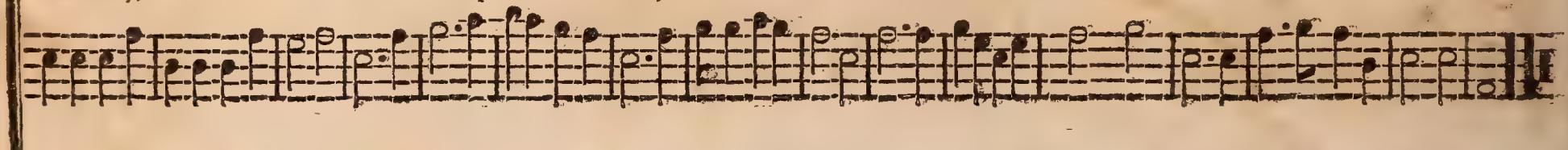
Up where eternal ages roll,

Where solid pleasures, &c.



lower sky,

Where solid pleasures never die, And fruits immortal feast the soul!



Welcome Morn.

C. M.

Words by Mrs. Barbauld.

19

AIR.

A horizontal strip of musical manuscript paper featuring a single staff. The staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music consists of 16 measures, starting with a whole note followed by a series of eighth and sixteenth notes.

A horizontal strip of musical manuscript paper featuring a single staff. The staff begins with a clef, followed by a key signature of two sharps. It contains a variety of note heads, including solid black ones, open circles, and small dots. There are also several rests of different lengths. The paper has a light beige background with dark blue horizontal lines and vertical bar lines defining the staff.

Again the Lord of life and light Awakes the kindling ray, Unseals the eyelids of the morn, And pours increasing day. This day be grateful homage paid, And

A horizontal strip of musical manuscript paper featuring a single five-line staff. The staff contains a variety of musical elements, including solid black dots representing quarter notes, small circles representing eighth notes, vertical dashes representing sixteenth notes, and short horizontal dashes representing thirty-second notes. There are also several rests of different lengths indicated by vertical or horizontal lines.

A handwritten musical score for a string instrument, likely violin or cello, on five-line staff paper. The score consists of two systems of music. System 1 contains measures 1 through 10. Measures 1-3 show eighth-note patterns. Measure 4 features a dotted half note followed by eighth-note pairs. Measures 5-7 show eighth-note patterns. Measure 8 includes a fermata over the first note of a sixteenth-note pattern. Measures 9-10 show eighth-note patterns. System 2 begins with measure 11, continuing the eighth-note patterns established in System 1.

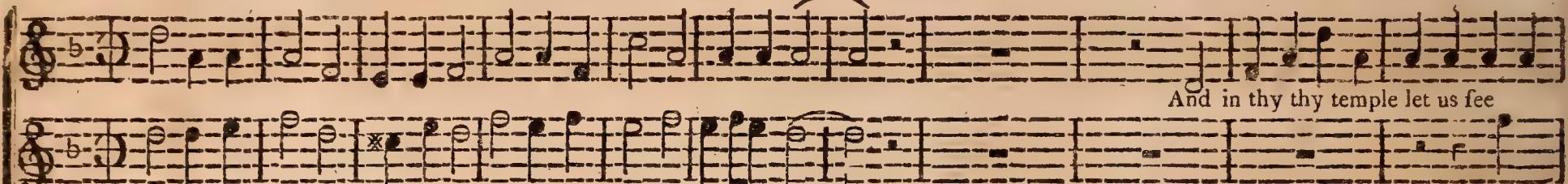
loud hosannas sung, Let gladness dwell on ev'ry heart, And praise on ev'ry tongue. Let gladness, &c.

A handwritten musical score for guitar, consisting of five staves of music. The music is primarily composed of eighth-note patterns, with some sixteenth-note figures and rests. The notation is in common time, indicated by a 'C' at the beginning of each staff. The score is written on a standard five-line staff system, with the first four staves being identical and the fifth staff providing a variation or continuation of the pattern. The handwriting is clear and legible, though there are some minor variations in note head shapes and placement.

Temple.

L. M.

Words by Dr. Watts.



Send comforts down from thy right hand, While we march thro' this barren land ; A

Musical notation for the second line of the hymn 'Temple.' The music continues on two staves. The lyrics 'And in thy temple let us see.' are written below the music. The letter 'A' is at the end of the line.

And in thy temple let us see.

Musical notation for the third line of the hymn 'Temple.' The music continues on two staves. The lyrics 'And in thy temple let us fee, And in, &c.' are written below the music.

And in thy temple let us fee, And in, &c.

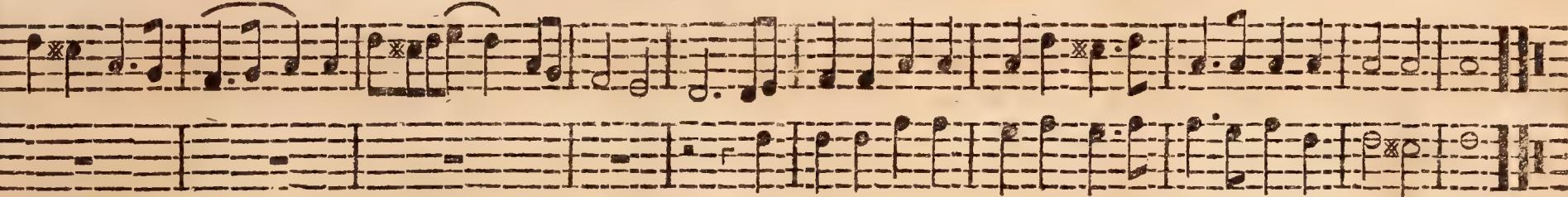
Musical notation for the fourth line of the hymn 'Temple.' The music continues on two staves.

glimpse of love, a glimpse of thee. While such a scene of sacred joys Our raptur'd eyes and souls employs, Here we could sit and

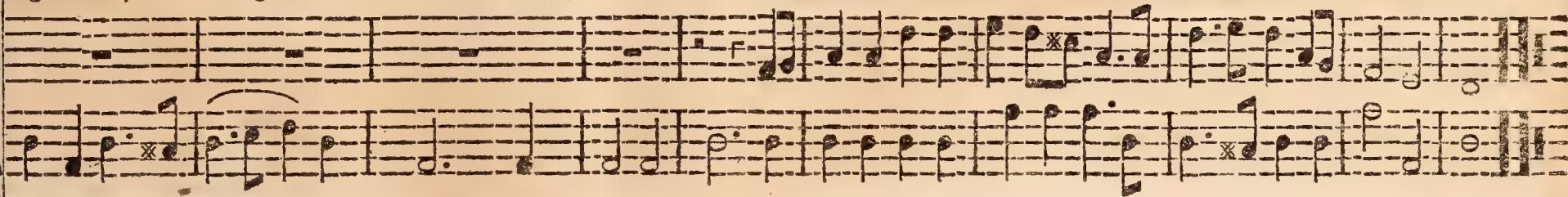
Musical notation for the fifth line of the hymn 'Temple.' The music continues on two staves.

Temple continued.

21



gaze away A long, an everlasting day. Here we could sit, &c.

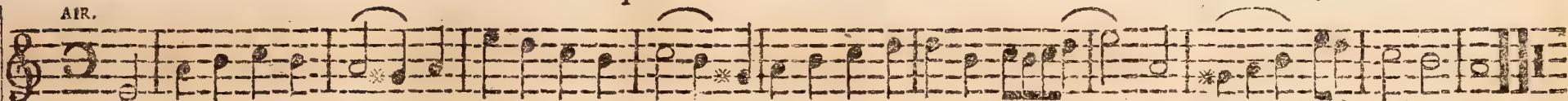


Sarepta.

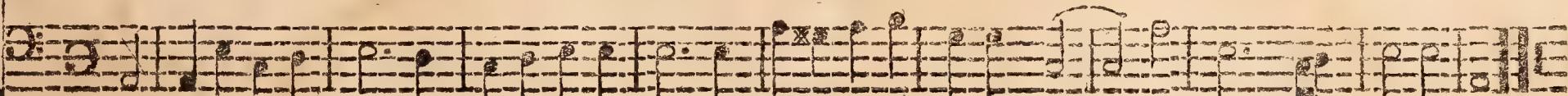
S. M.

Words by Enfield.

AIR.



I hear the voice of woe, I hear a brother's sigh; Then let my heart with pity flow, With tears of love mine eye.



Dedicatory Hymn. L. M.

Pia.

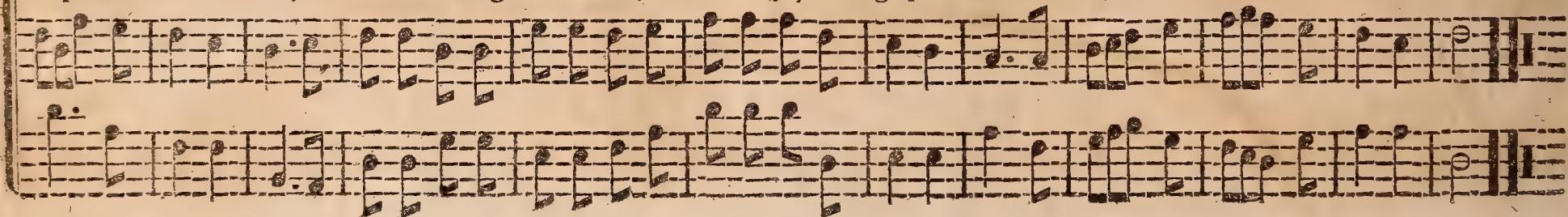
Cres.



Let flowing numbers sweetly rise, And waft our praises to the skies, Let flowing numbers sweetly rise, And waft our



praises to the skies, For all the blessings life bestows, And all the joys the gospel shows. And all, &c.



Beneficence.

P. M.

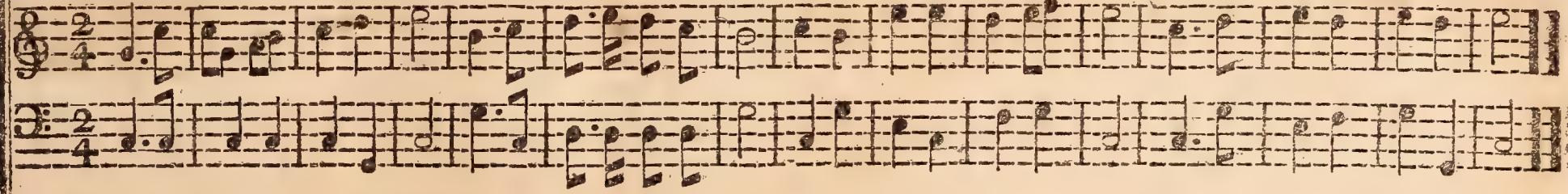
Words by Taylor.

23.

AIR.



Father of our feeble race, Wife, beneficent, and kind, Spread o'er nature's ample face, Flows thy goodness unconfin'd.



Cres.

Musing in the silent grove, Or the busy walks of men, Still we trace thy wondrous love, Claiming large returns again.



1 Lord, what off'reng shall we bring,
At thine altars when we bow?
Hearts, the pure unsullied spring
Whence the kind affections flow;
Soft compassion's feeling soul,
By the melting eye express'd;
Sympathy, at whose control
Sorrow leaveth the wounded breast;

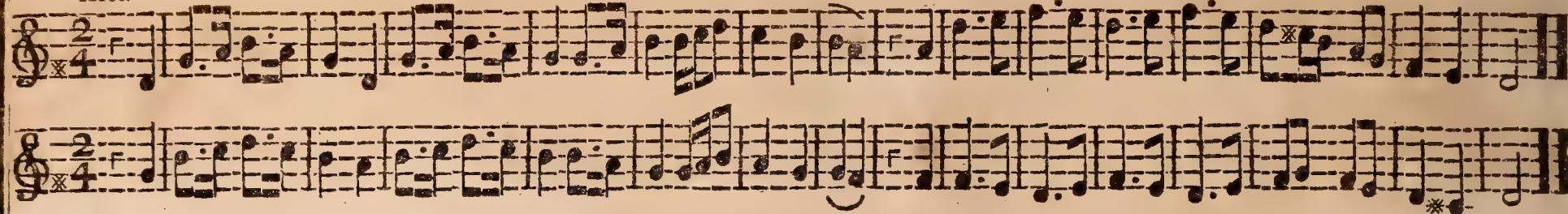
2 Willing hands to lead the blind,
Bind the wound, or feed the poor;
Love, embracing all mankind,
Charity, with lib'ral store.
Teach us, O thou Heavenly King,
Thus to show our grateful mind,
Thus th' accepted off'reng bring,
Love to thee, and all mankind.

Claremont.

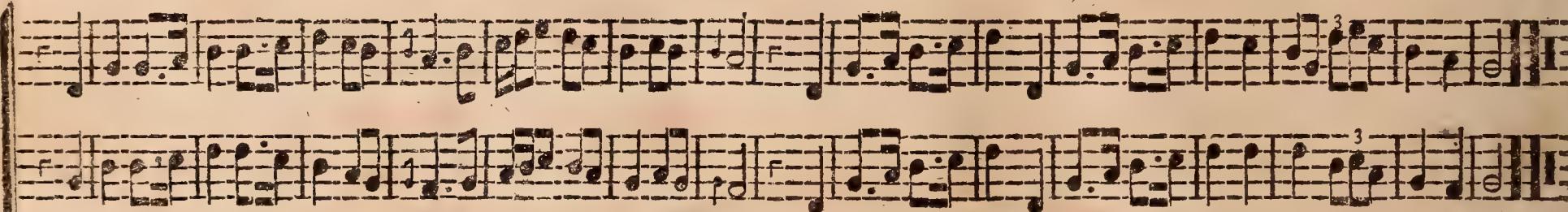
C. M.

Words by Dr. Watts.

AIR.



Come let us lift our voices high, High as our joys arise, And join the songs above the sky, Where pleasure never dies.



Jesu, the God who fought and bled, And conquer'd when he fell, Arose, - and at his chariot wheels Dragg'd all the gates of hell.



Olney. L. M.

Words by Cowper,

25

AIR.

But

Dear fountain of delight unknown, No longer sink beneath the brim, But overflow and

But overflow and pour me down,

overflow and pour me down

pour me down; But overflow and pour me down A living and life-giving stream.

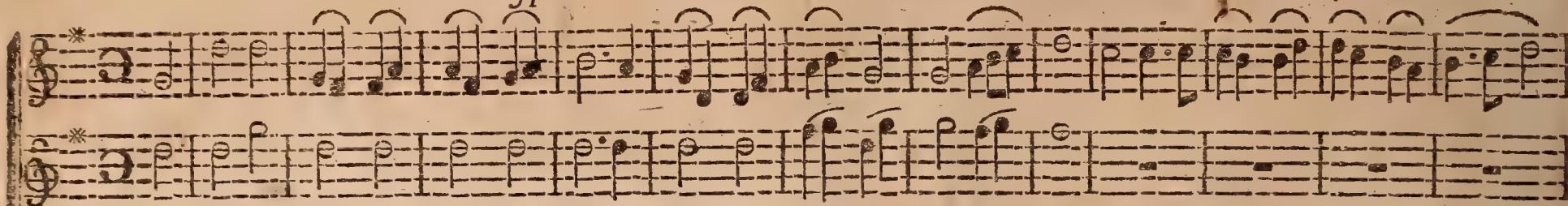
D

APPEND.

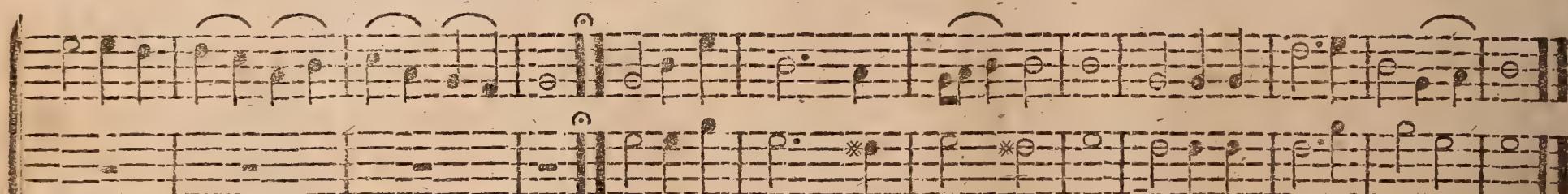
Gospel Armour.

L. M.

Words by Dr. Watts.



Stand up, my soul, shake off thy fears, And gird the gospel armoar on ; March to the gates of endless joy,



Where thy great Captain Saviour's gone. Hell and thy sins resist thy course, But hell and sin are vanquish'd foes;



Gospel Armour continued.

27

Thy Jesus nail'd them to the cross, And sung the triumph when he rose. And sung, &c.

Retirement.

C. M.

Words by Cowper.

Far from the world, O Lord, I flee, From strife and tumult far; From scenes where Satan wages still His most successful war.

*Rest.**P. M.*

Words by Dr. Doddridge.

8/4 time signature, treble clef. The first system (Rest.) has a basso continuo part with eighth-note patterns. The second system (P. M.) has a soprano part with eighth-note patterns.

Descend, Holy Spirit, the Dove, And visit a sorrowful breast, My burden of guilt to remove, And bring me assurance and rest.

*Winter-Street.**C. M.*

Words by Cowper,

8/4 time signature, treble clef. The first system has a basso continuo part with eighth-note patterns. The second system has a soprano part with eighth-note patterns.

The saints should never be dismay'd, Nor sink in hopeless fear; For when they least expect his aid, The Saviour will appear.

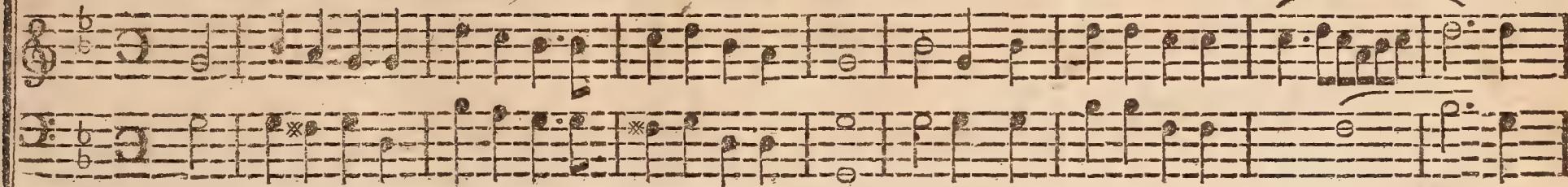
8/4 time signature, treble clef. The first system has a basso continuo part with eighth-note patterns. The second system has a soprano part with eighth-note patterns.

Mountain: C. M.

29



When some kind shepherd from his fold Has lost a straying sheep, Thro' vales, o'er hills, he anxious roves, And



climbs the mountain steep. Thro' vales, o'er hills, he anxious roves, And climbs the mountain steep.

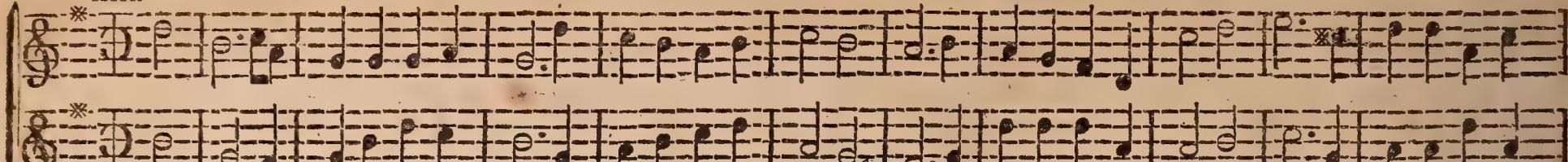


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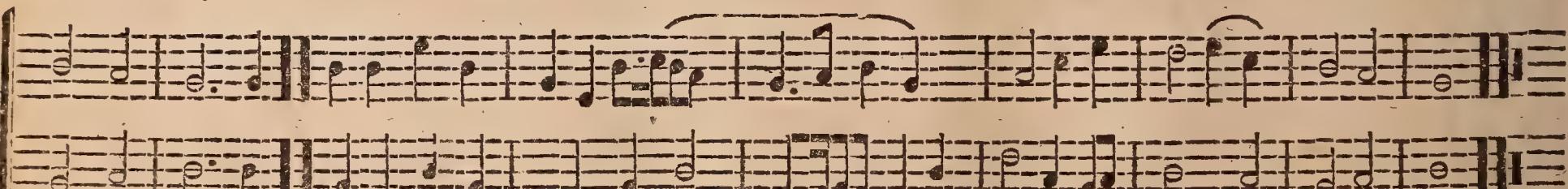
Obedience.

L. M.

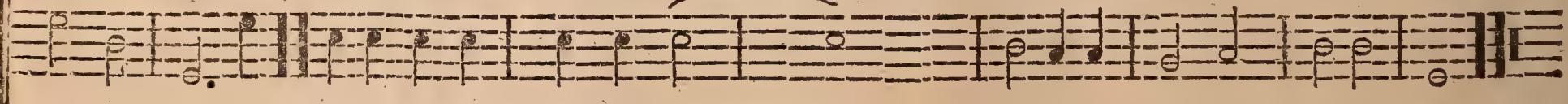
AIR.



Come, all ye lovers of the Lamb, This path your dear Redeemer trod; Behold him bending in the stream, See him arise ap-



prov'd of God. Behold him bending in the stream, See him arise approv'd of God.



2 Repenting sinner, hither come,
Nor linger on the distant shore;
Your Saviour made this solemn rite
An emblem of his saving power.

3 By faith alone the trembling soul
Can urge her claim to children's food;
She quits her hold on hopeless forms,
And seeks in Christ her only good.

4 Obedience flows from willing minds,
Renew'd and purify'd by grace;
Come freely to the gospel pool,
All ye who humbly seek his face.

Promise.

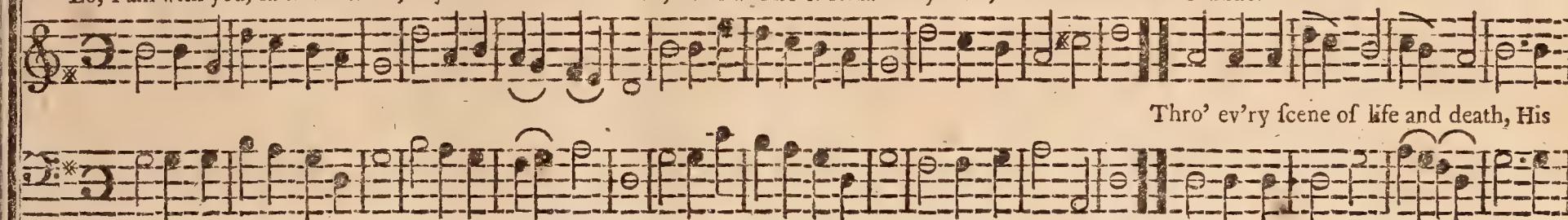
C. M.

Words by Dr. Doddridge.

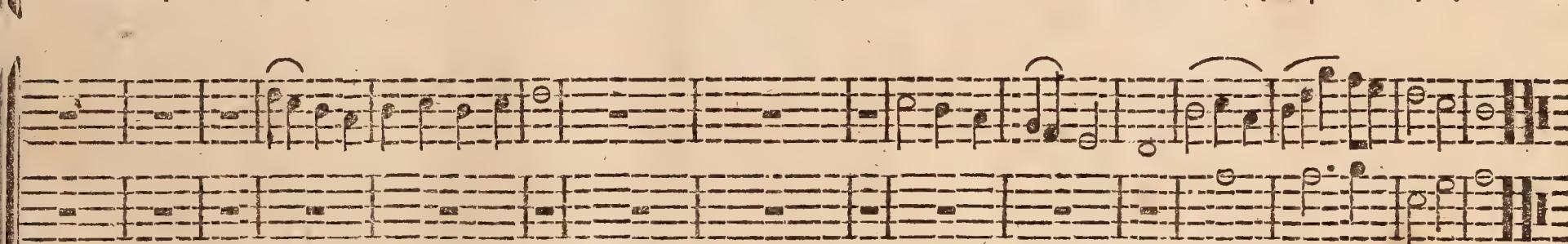
31



Lo, I am with you, saith the Lord, My church shall safe abide, For I will ne'er forsake my own, Whose souls in me confide.



Thro' ev'ry scene of life and death, His



And this shall be our children's song, And this, &c.

When we are laid in dust. When we, &c.



promise is our trust,

*Dix-Hills.**C. M.*

Words by Cowper.

Too many, Lord, abuse thy grace, In this licentious day ; And while they boast they see thy face, They turn their own away.

*Salem.**Sevens.*

King of Salem, bleſs my soul, Make a wounded sinner whole ; King of Righteousneſs & Peace, Let not thy sweet viſits ceaſe.

Cowper.

L. M.

Words by Cowper.

33

It means thy praise, &c.

Forgive the song that falls so low Beneath the gratitude I owe:

It means thy praise, how-

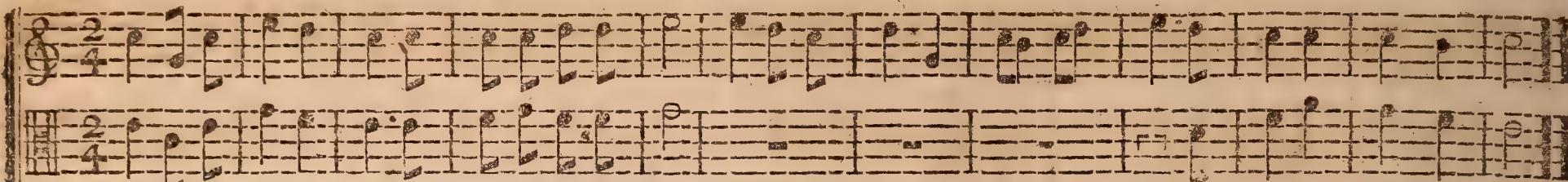
It means thy praise, however poor, It means, &c.

It means thy praise, however poor, It means, &c.

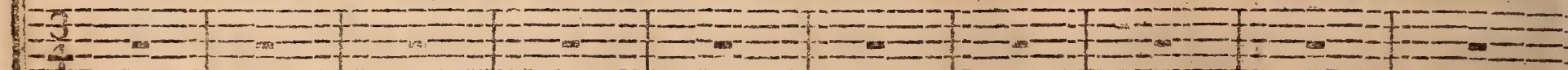
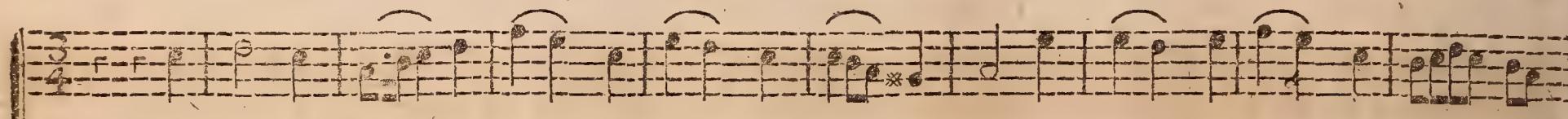
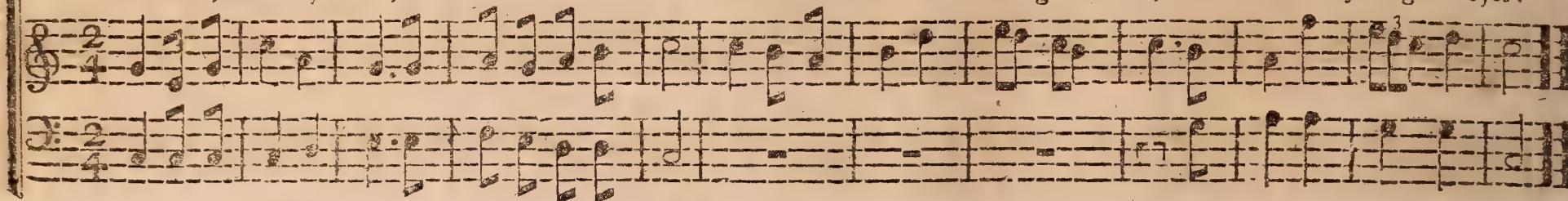
ever poor, An angels song can do no more. It means, &c.

E

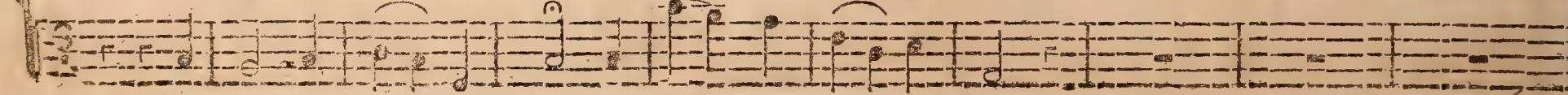
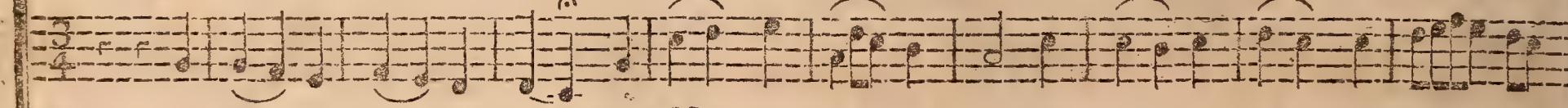
A. PEN.



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



The King himself comes near, And feasts his saints to-day, Here we may sit and see him



Amiens continued.

35

here, And love and praise and pray.
Here we may sit, &c.

Gift.

C. M.

Words by Cowper.

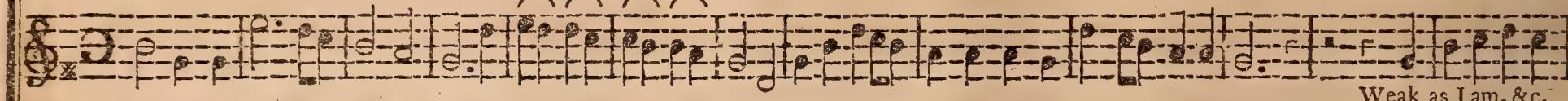
Of all the gifts thy hand bestows, Thou Giver of all good, Not heaven itself a richer knows, Than my Redeemer's blood.

Trust.

C. M.



Jesus, my Saviour and my Lord, 'Tis good to trust thy name : Thy power, thy faithfulness, and love, Will ever be the same.



Weak as I am, yet thro' thy
as I am, &c.

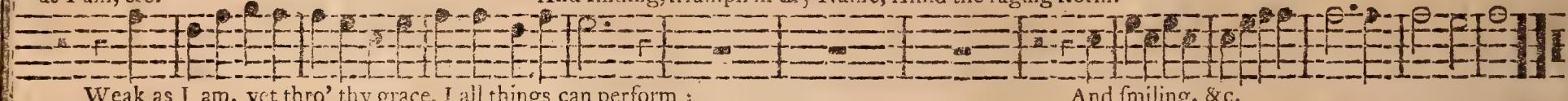


as I am, &c.

And smiling, triumph in thy Name, Amid the raging storm.

Weak as I am, yet thro' thy grace, I all things can perform ;

And smiling, &c.



grace, Weak as I am, &c.



Dependence.

S. M.

Words by Cowper.

37

Musical notation for the hymn 'Dependence' in S. M. (Slow and Moderate) time signature. The music consists of two staves of notes. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. The second staff starts with a bass clef, a key signature of one sharp, and a common time signature. The music features various note heads, stems, and rests, with some notes having vertical dashes through them.

To keep the lamp alive With oil we fill the bowl; 'Tis water makes the willow thrive, And grace that feeds the soul.

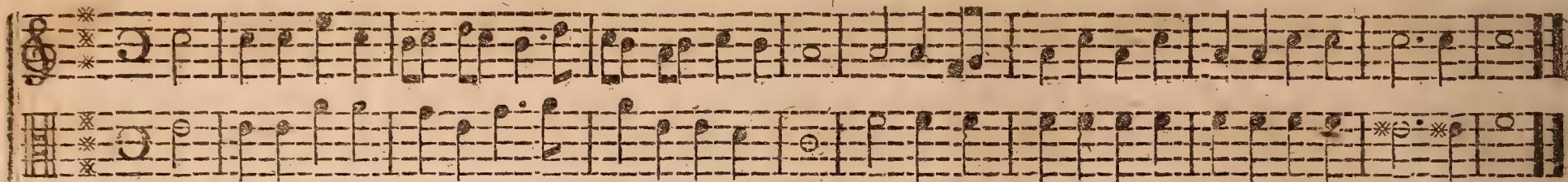
Mercy Seat.

L. M.

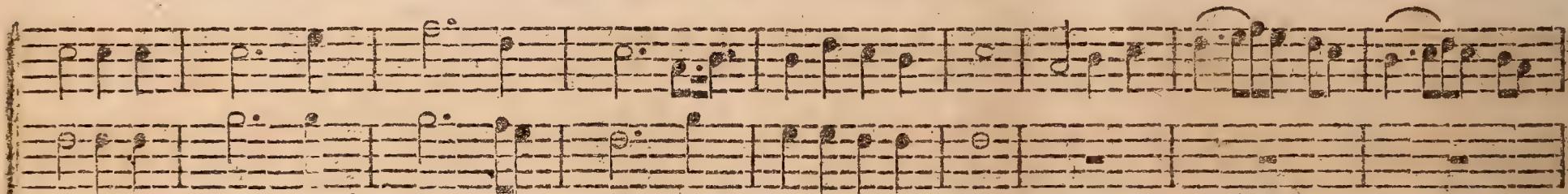
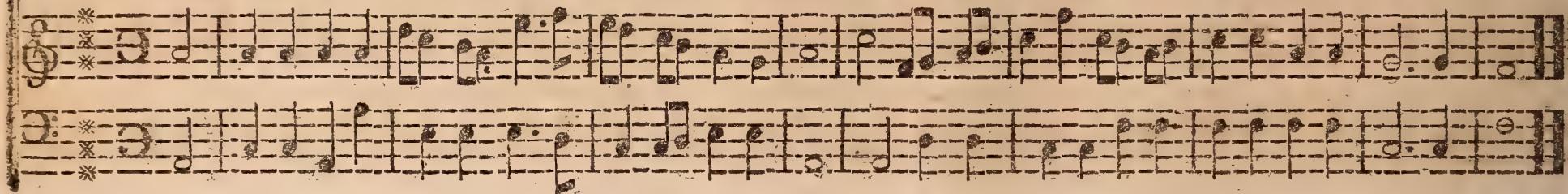
Words by Cowper.

Musical notation for the hymn 'Mercy Seat' in L. M. (Moderately Slow) time signature. The music consists of two staves of notes. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. The second staff starts with a bass clef, a key signature of one sharp, and a common time signature. The music features various note heads, stems, and rests, with some notes having vertical dashes through them.

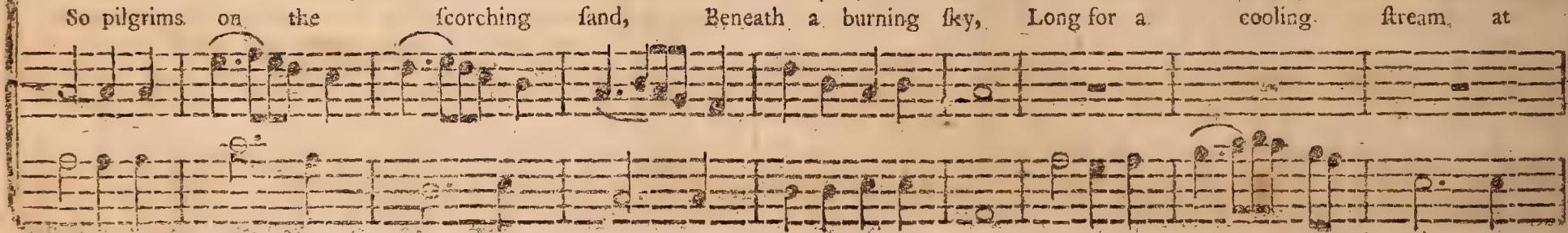
Jesus, where'er thy people meet, There they behold thy mercy seat; Where'er they seek thee thou art found, And ev'ry place is hallow'd ground.



Early, my God, without delay, I haste to seek thy face, My thirsty spirit faints away, Without thy cheering grace.



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



Arabia continued.

39

hand, And they must drink or die. Long for a cooling, &c.

New-Union.

P. M.

Attend, ye saints, & hear me tell,

Who sav'd me from a burning hell,

And prize this blessed union.

The wonders of Immanuel,

And brought my soul with him to dwell,

Aspiring Praise. L. M.

Words by Cowper.

The musical score consists of six staves of handwritten music. The first two staves begin with treble clef, the third with bass clef, and the remaining three with alto clef. The time signature is consistently L. M. (common time). The music features various note heads (circles, crosses, asterisks) and stems, with some notes having vertical dashes through them. The lyrics are integrated into the music, appearing below the staves. The first two lines of lyrics are: "My song shall bless the Lord of all, My praise shall climb to his abode : Thee, Saviour,". The final line of lyrics is: "by that name I call, Thee, Saviour, by that name I call, The great Supreme, the mighty God."

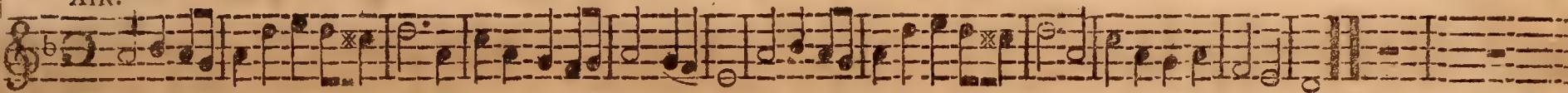
Sweet Complaint.

L. M.

Words by Dr. Watts.

41

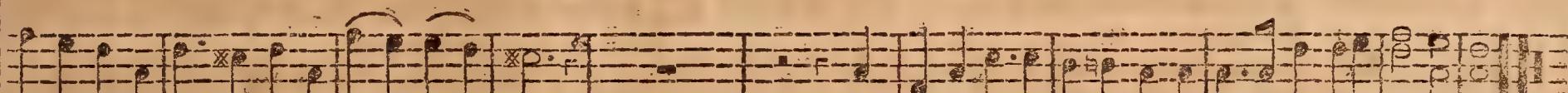
AIR.



While of thy absence we complain, And long & weep in all we do, There's a strange pleasure in the pain, And tears have their own sweetnes too.



When round thy courts by



day we rove, Or ask the watchmen of the night For some kind tidings of our love, His very name creates delight. His very name creates delight.



F

APPEN.

Resolution.

C. M.

For FAST DAY.

Great King in Zion, Lord of all, We bow before thy face ! With grief we own our follies past, With grief, &c. And seek thy pard'ning grace.

With grief, &c.

With grief we own our follies past,

2 While we invoke thine awful name
In this appointed rite,
May love divine inspire our songs,
And fill our souls with light.

3 Near to thy seat would we approach,
And find acceptance there.
Jefus, by thy own sacrifice,
Present our ardent prayer.

4 A grateful tribute, Lord, inspire,
For all thy mercies past :
Let goodness crown each future day,
While months and years shall last.

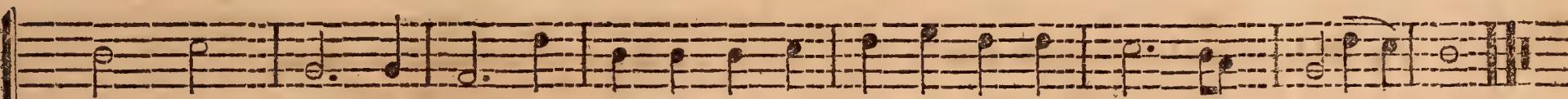
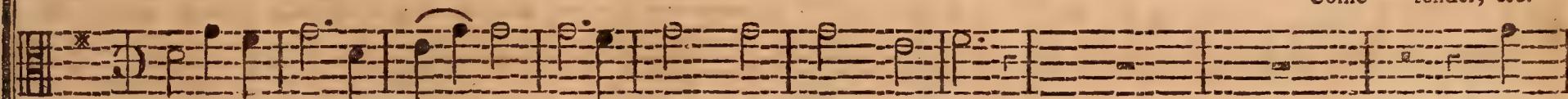
5 Before thy throne, great God, we bring
Our highly-favour'd land ;
Be thou our never-failing friend,
And guide us by thy hand.

Ashby.

C. M.

Words by Dr. Watts.

43



tender to Almighty love, Come tender to Almighty love The tribute of your tongues.



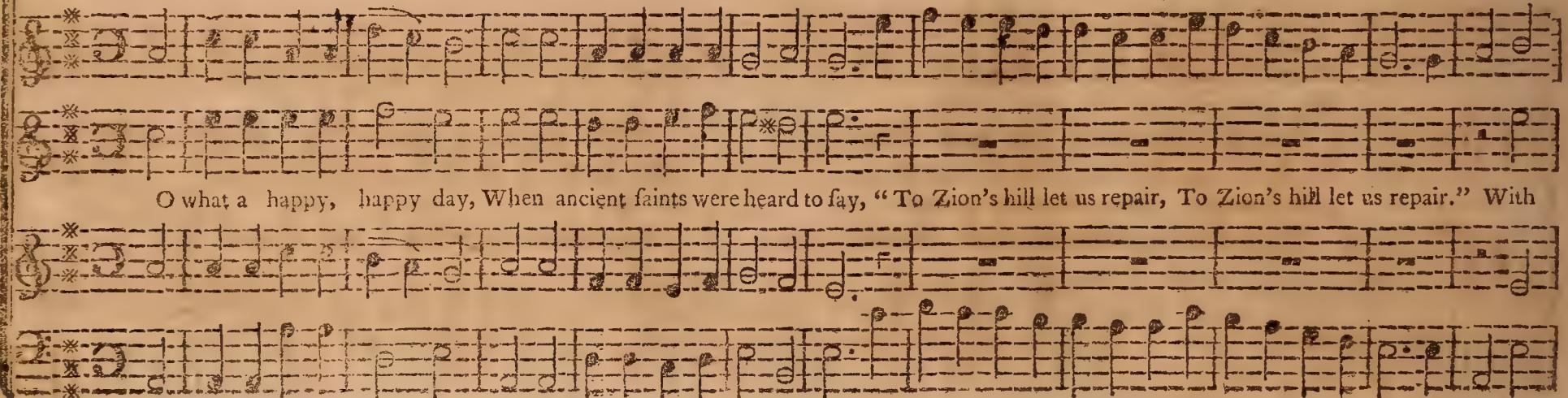
Seclusion.

L. M.

AIR. Mod.



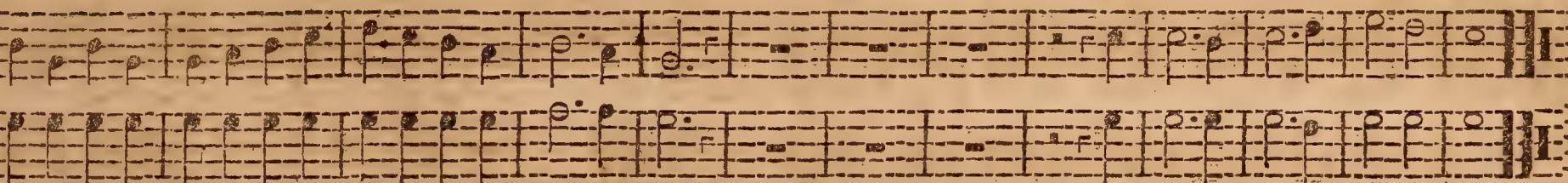
Pale sorrow folds me in her arms, My rude notes tremble in the breeze: Joy can no more inspire the lay, Or syren pleasure's soft song please.

Ordination Hymn. P. M.

O what a happy, happy day, When ancient saints were heard to say, "To Zion's hill let us repair, To Zion's hill let us repair." With

Ordination Hymn continued.

45

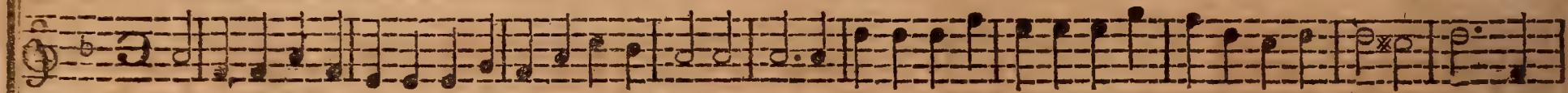


equal joy our willing feet Approach this consecrated seat, And bow with humble rey'rence here. And bow, &c.

2 Conven'd within this temple, Lord,
Thy glorious presence now afford,
And fill each heart with sacred love:
This solemn rite with favour crown,
And shed thy promis'd blessing down,
With heav'nly influence from above.

3 While now for Zion's peace we pray,
O let us hear our Saviour say—
“ Thy prayers are heard, thy choice I own; ”
Then shall thy mourning church arise,
And vie with all below the skies,
In grateful songs before thy throne.

AIR.



My God, whene'er my longing heart Its grateful tribute would impart, In vain my tongue, with feeble aim, Attempts the glories of thy name. In



vain my boldest thoughts arise, I sink to earth and lose the skies : Yet may I still thy grace implore, And low in dust thy name adore.



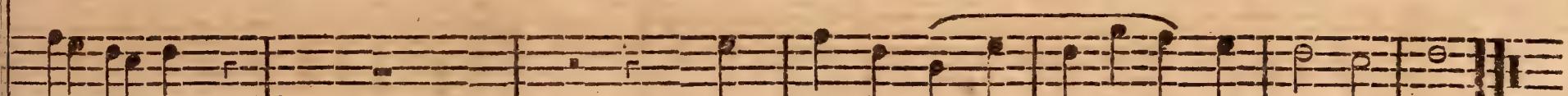
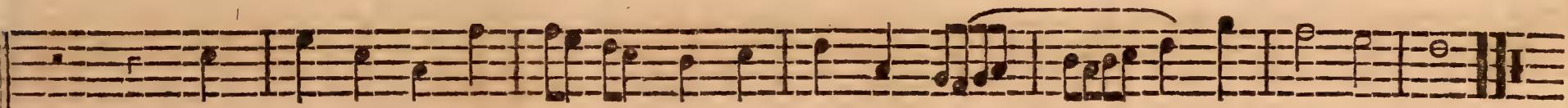
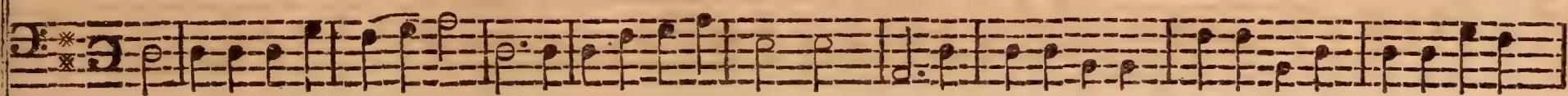
Sabbath Morn: L. M.

47

A.F.R.



Another six days work is done, Another Sabbath is begun: Return, my soul, enjoy thy rest, Improve the hour that



God hath blest. Return, my soul, &c.

See He rises.

Sevens.

Angels, roll the rock away! Death, yield up thy mighty prey! See, he rises from the tomb, Glowing
with immortal bloom! See, he rises, &c.

Angels, roll the rock away! Death, yield up thy mighty prey! See, he rises from the tomb, Glowing
with immortal bloom! See, he rises, &c.

Mount Carmel.

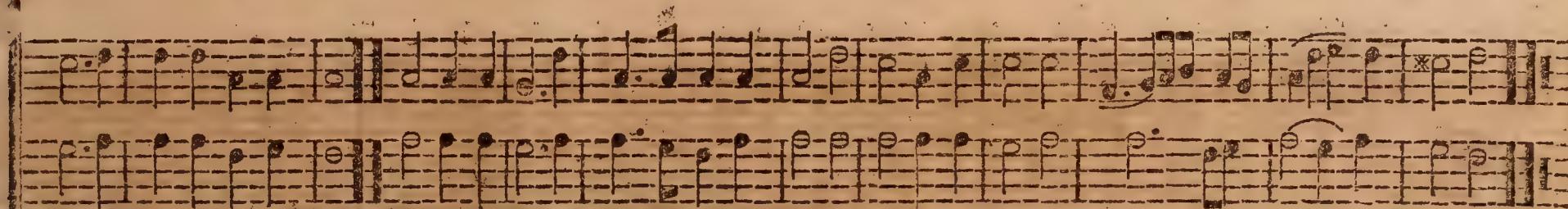
P. M.

Words by Dr. Watts.

49



I am the Saviour, I th' Almighty God, I am the Judge ; ye heav'ns, proclaim abroad My just eternal sentence, & declare Those awful



truths which sinners dread to hear. When God appears all nature shall adore him ; While sinners tremble, saints rejoice before him.



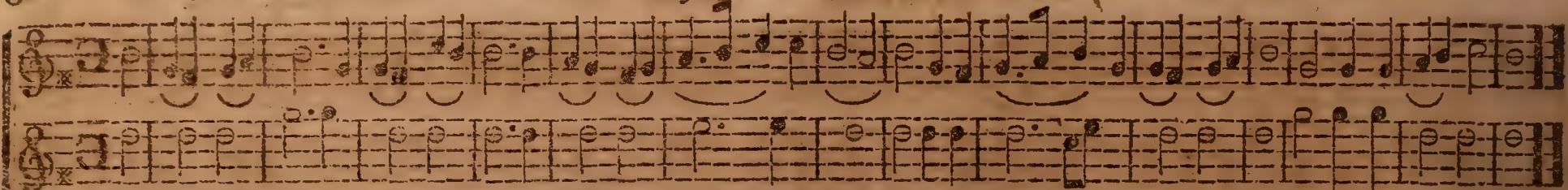
G

APPEN.

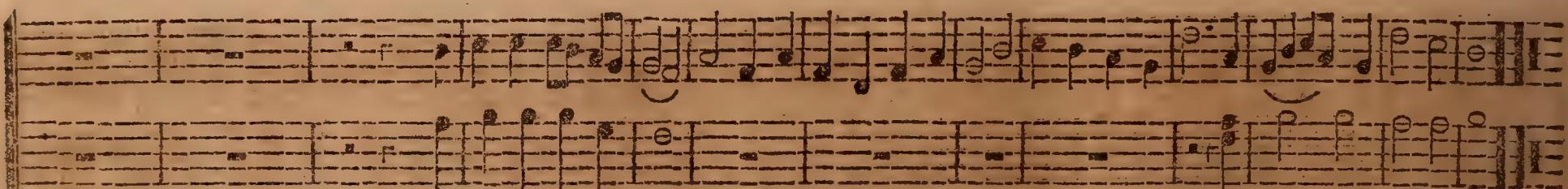
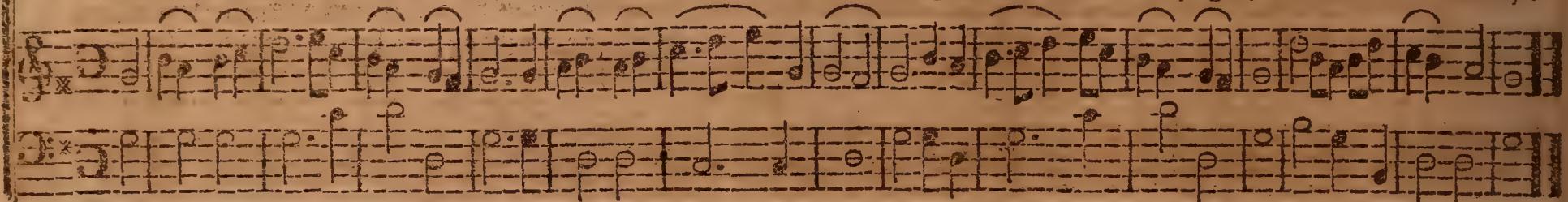
Vernal Day.

C. M.

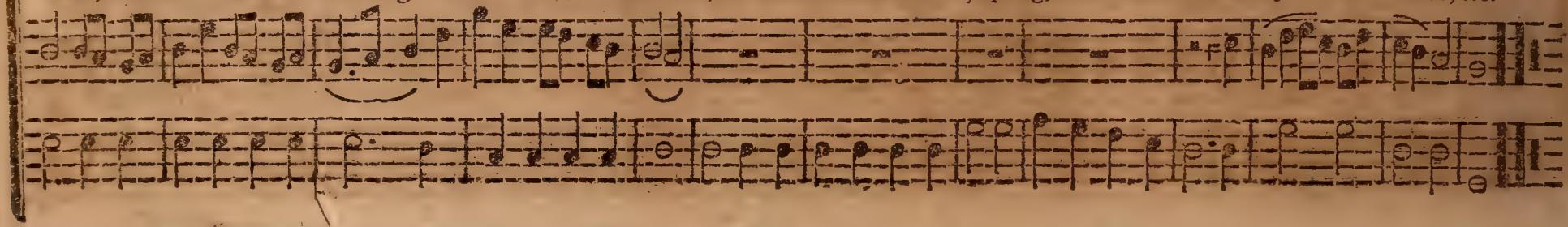
Words by Mrs. Steele.



When verdure clothes the fertile vale, And blossoms deck the spray, And fragrance breathes in ev'ry gale, How sweet the vernal day !



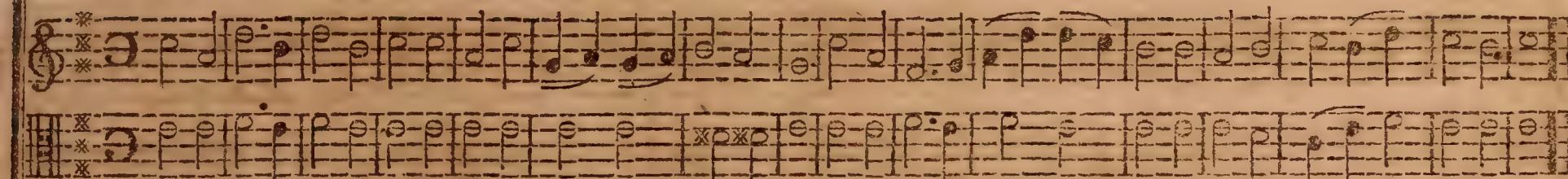
Hark, how the feather'd warblers sing ! 'Tis nature's cheerful voice ; Soft music hails the lovely spring, And woods & fields rejoice. And woods, &c.



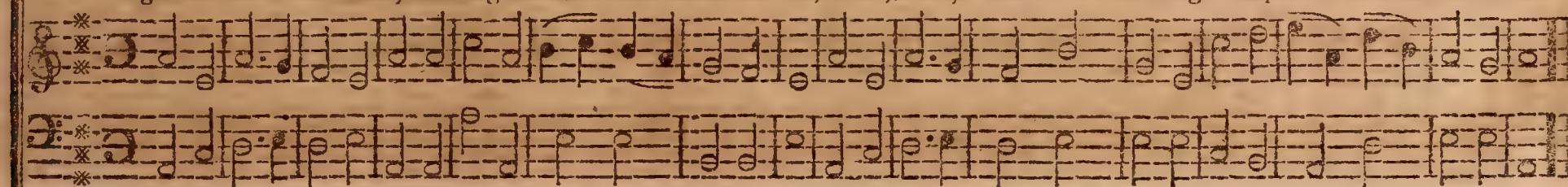
Anstruther.

P. M.

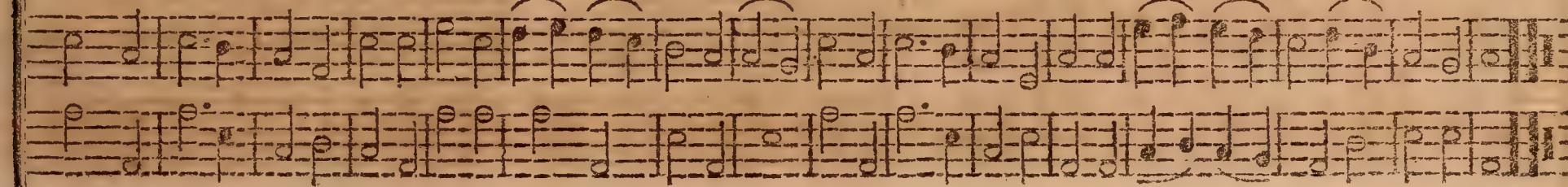
51



Light of those whose dreary dwelling Borders on the shades of death, Come, & thy dear self revealing, Dissipate the clouds beneath.



The new heav'n and earth's Creator, In our deepest darkness rise, Scatt'ring all the night of nature, Pouring day upon our eyes.

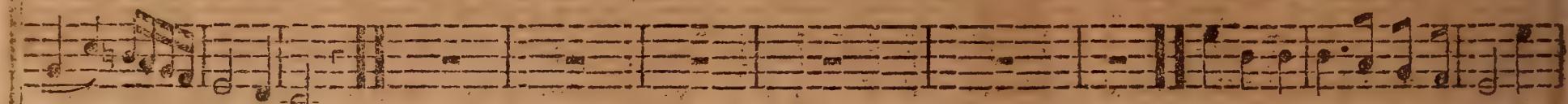
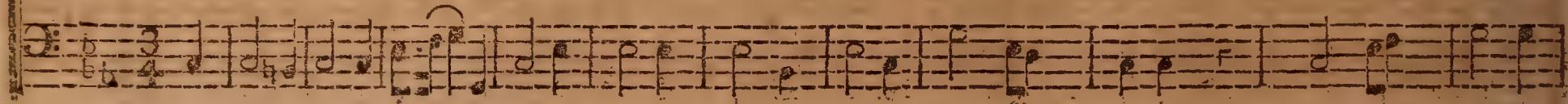




AIR.



Keep silence, all created things, And wait your Maker's nod: My soul stands trembling while she sings The



honours of her God. Life, death, and hell, and worlds unknown, Hang on his firm decree, He sits on no precarious throne, Nor



Richmond continued.

53

borrows leave to be. He sits on no precarious throne, Nor borrows leave to be.

Chosen Race.

S. M.

Words by Tate.

To bleſs thy chosen race, In mercy, Lord, incline,
And cauſe, &c.
And cauſe, &c.

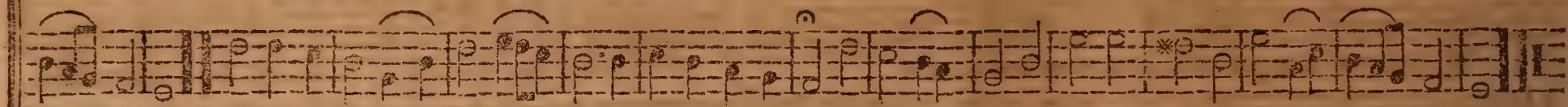
And cauſe the brightness of thy face On all thy saints to shine,
On all, &c.
And cauſe, &c.
And cauſe, &c.

Luneville. C. M.

Words by Tate.



As pants the hart for cooling streams, When heated in the chase, So longs my soul, O God, for thee, And thy re-



freshing grace. For thee, my God, the living God, My thirsty soul doth pine ; O when shall I behold thy face, Thou Majesty divine !



Creation.

C. M.

55

A handwritten musical score for a three-part setting (likely SATB) in common time (C). The music consists of six staves of music, each with a different key signature (G major, F major, G major, C major, F major, and G major). The vocal parts are labeled with Roman numerals I, II, III, IV, V, and VI above the staves. The lyrics are written below the staves, corresponding to the musical phrases. The score includes several fermatas and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo).

Lord, when my raptur'd tho'ts survey Creation's beauties o'er,

All nature joins to teach thy praise, All nature, &c. And bid my soul a-

All nature joins to teach thy praise,

dore. Where'er I turn my gazing eyes, Thy radiant footsteps shine ;

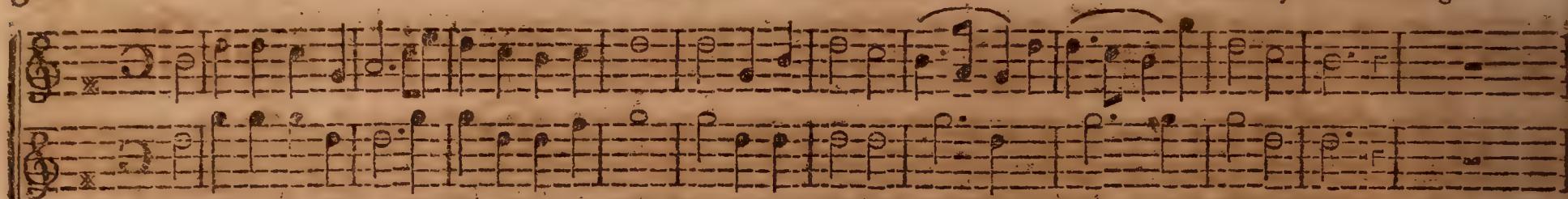
Ten thousand, &c.

Ten thousand pleasing wonders i'se, And speak thy hand divine.

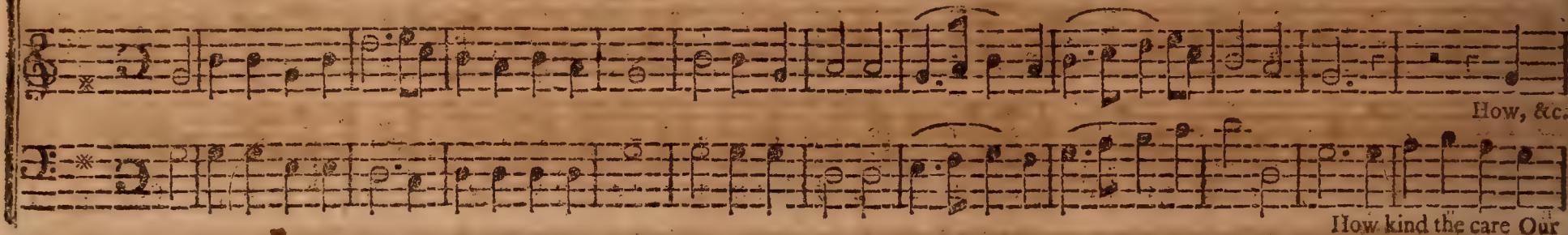
56.

*Miami.**P. M.*

Words by Dr. Doddridge.



Great Father of mankind, We blessthat wondrous grâcè That could for Gentiles find Within thy courts a place.



How, &c.

How kind the care Our

How kind the care Our God displays,



How kind the care Our God disp'ls, For us to raise A house of prayer.



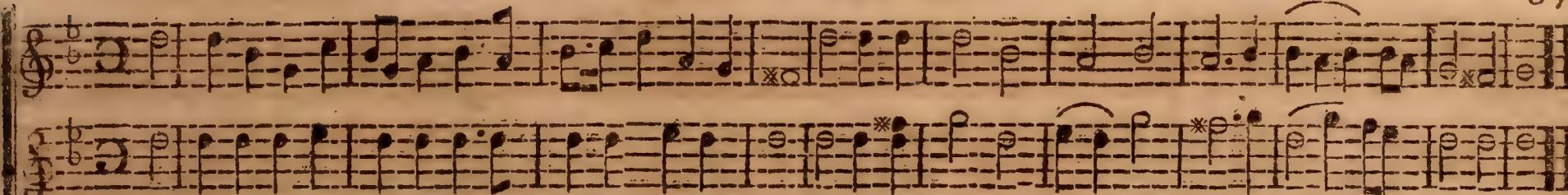
God displays,

Romelia.

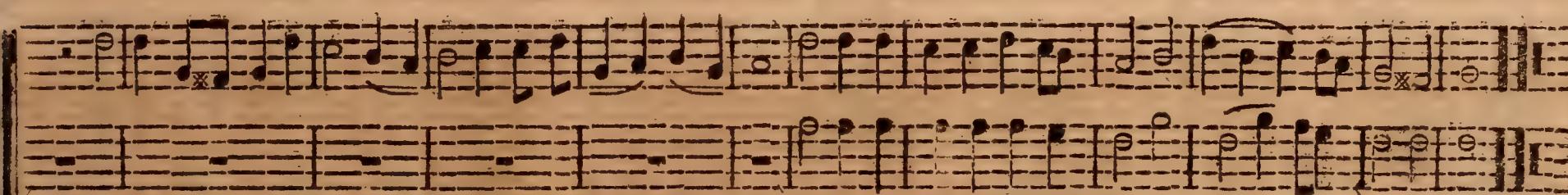
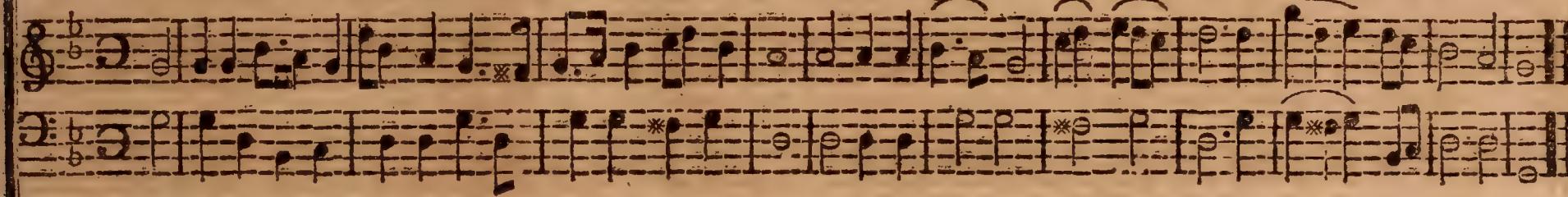
C. M.

Words by Dr. Watts.

57



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



Whilst all our hearts and all our songs Join to admire the feast, Each of us say, with thankful tong'ies, Lord, why was I a guest.



H

APPEN.

A handwritten musical score for a three-part setting. The top part is in G clef, the middle part in F clef, and the bottom part in C clef. The music consists of four systems of five-line staff notation. The lyrics are integrated into the music, appearing below the staff lines. The first system contains the beginning of the hymn. The second system starts with "Behold the Rose of Sharon here," followed by a repeat sign and the continuation of the hymn. The third system begins with "freshing fruit and healing leaves!" and continues the hymn. The fourth system concludes the hymn.

Behold the Rose of Sharon here, The lilly which the vallies bear ! Behold the Tree of Life, that gives Re-

freshing fruit and healing leaves ! Amongst the thorns to lillies shine, Amongst wild gourds, a noble vine ; So

Vine continued.

59

in mine eyes my Saviour proves, Amidst a thousand meaner loves. Amidst a thousand meaner loves.

St. Marc. / L. M.

Words by Dr. Watts.

Come, dearest Lord, descend and dwell By faith & love in every breast ; Then shall we know & taste & feel The joy that cannot be express.



How oft have sin and Satan strove To rend my soul from thee, my God ? But everlasting is thy love, And Jesus



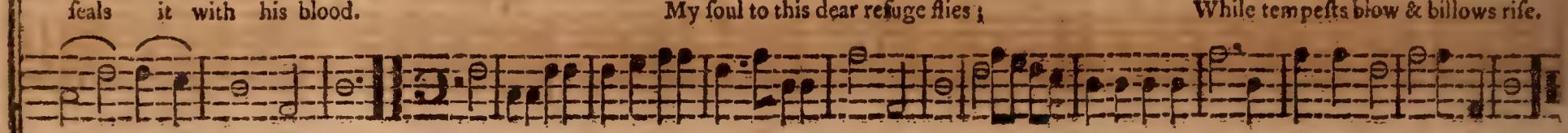
Amidst temptations sharp & long,

Hope is my anchor firm & strong,

seals it with his blood.

My soul to this dear refuge flies ;

While tempests blow & billows rise.

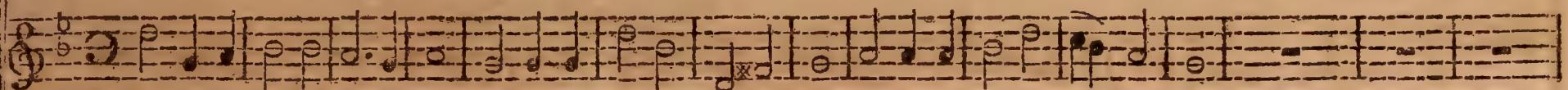
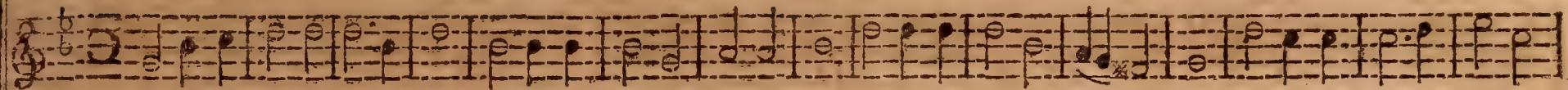


Euphrates.

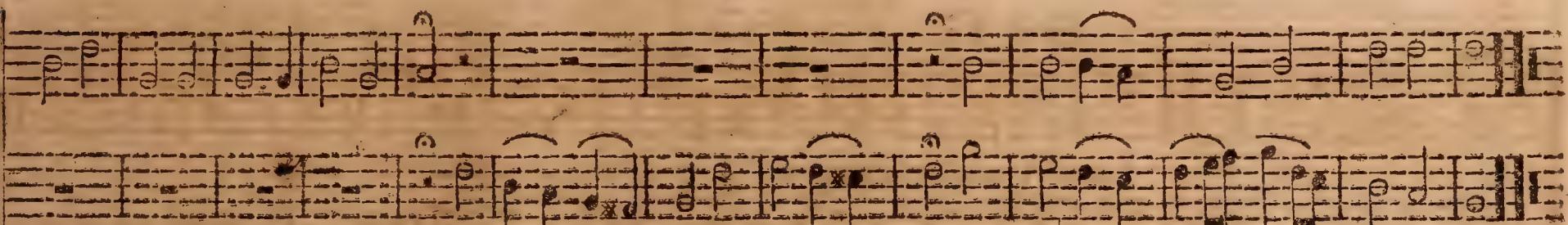
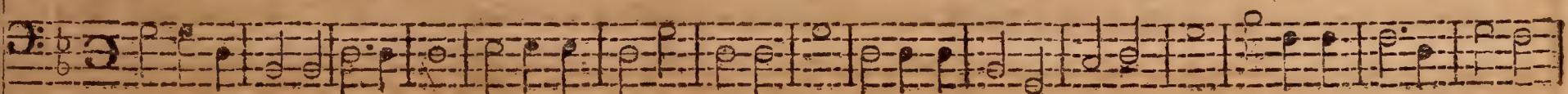
P. M.

Words by Dr. Watts.

61



Think, mighty God, on feeble man, How few his hours, how short his span ! Short from the cradle to the grave. Who can secure his vital



breath Against the bold demands of death, With skill to fly, or pow'r to fave ? With skill to fly, or pow'r to fave ?



Forerunner.

L. M.

Words by Medley.



Far, far beyond these lower skies, Up to the glories all his own, Where we by faith lift up our eyes, There

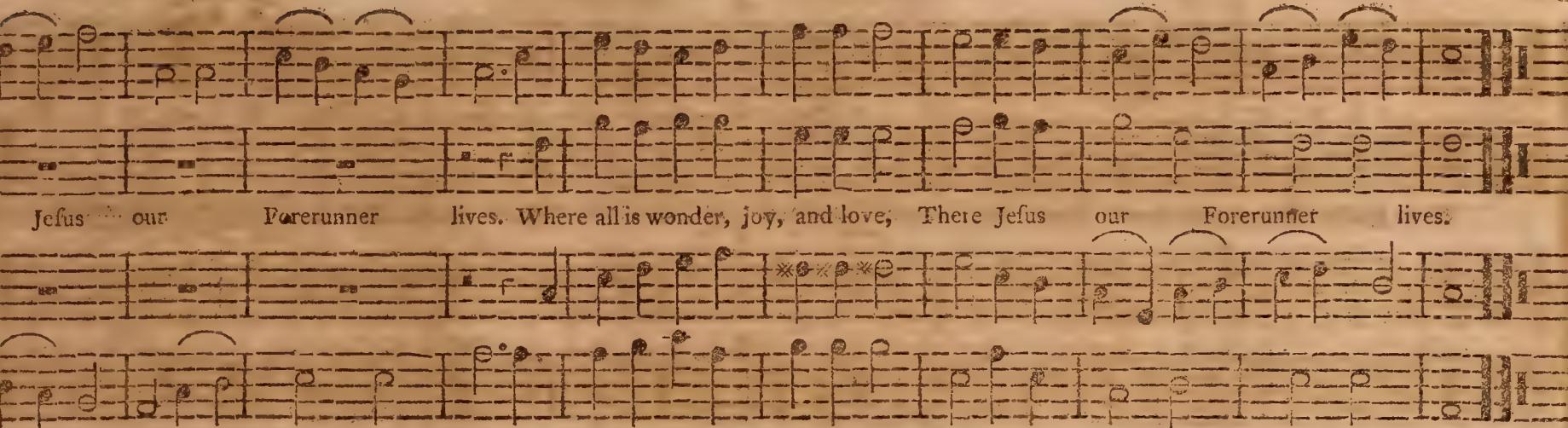


Jesus our Forerunner's gone, Amidst the shining hosts above, Where his blest smile new pleasure gives, Where all is wonder, joy & love, There



Forerunner continued.

63



Cana.

C. M.

Words by Dr. Watts.

A handwritten musical score for two voices. It features three staves of music, each with six measures. The lyrics "Why is my heart so far from thee, My God, my chief delight? Why are my thoughts no more by day, With thee, no more by night? With thee, &c." are written below the first staff. The music is in common time (indicated by a 'C') and consists of eighth and sixteenth note patterns.

Danville.

C. M.

Handwritten musical notation for the hymn "Danville". The music is in common time with a key signature of one sharp. It consists of two staves of six-line staff paper. The top staff uses a bass clef, and the bottom staff uses a treble clef. The notation includes various note heads and stems, some with vertical dashes, indicating rhythmic values and dynamics.

When gladness wings my favour'd hour, Thy love my thoughts shall fill: Resign'd, when storms of sorrow low'r, My soul shall meet thy will.

Handwritten musical notation for the hymn "Danville". The music is in common time with a key signature of one sharp. It consists of two staves of six-line staff paper. The top staff uses a bass clef, and the bottom staff uses a treble clef. The notation includes various note heads and stems, some with vertical dashes, indicating rhythmic values and dynamics.

Shiloh.

C. M.

Handwritten musical notation for the hymn "Shiloh". The music is in common time with a key signature of one sharp. It consists of two staves of six-line staff paper. The top staff uses a bass clef, and the bottom staff uses a treble clef. The notation includes various note heads and stems, some with vertical dashes, indicating rhythmic values and dynamics.

AIR.

Handwritten musical notation for the hymn "Shiloh". The music is in common time with a key signature of one sharp. It consists of two staves of six-line staff paper. The top staff uses a bass clef, and the bottom staff uses a treble clef. The notation includes various note heads and stems, some with vertical dashes, indicating rhythmic values and dynamics.

Fair as a blooming, tender flow'r Amidst the desert blows; So, slighted & despis'd of men, The heav'ly Saviour rose. The, &c.

Handwritten musical notation for the hymn "Shiloh". The music is in common time with a key signature of one sharp. It consists of two staves of six-line staff paper. The top staff uses a bass clef, and the bottom staff uses a treble clef. The notation includes various note heads and stems, some with vertical dashes, indicating rhythmic values and dynamics.

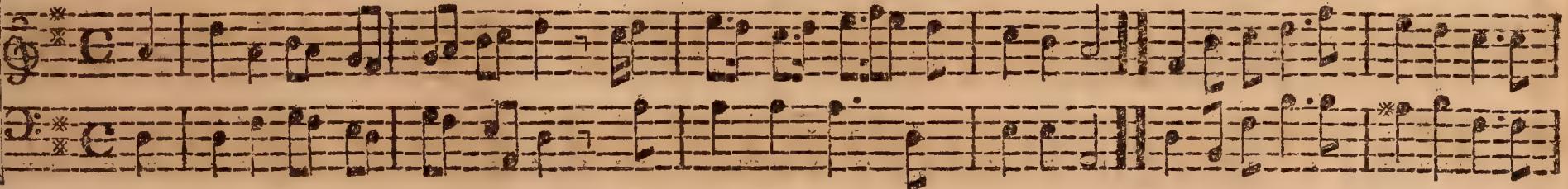
Mount Zion.

P. M.

65



God's temple crowns the holy mount, The Lord there condescends to dwell; His Zion's gates, in his account, Our



Israel's fairest tents excel. Fame glorious things of thee shall sing, O city of th' Almighty King.



I

APPEN.

Immanuel. L. M.

Words by Dr. Watts.

My shepherd is the living Lord; Now shall my wants be well supplied: His Provi-
dence and hly word Become my safety and my guide. Become my safety and my guide.
Become my safety and my guide.

My thoughts surmount these lower skies, And look within the veil ; And look within the veil ; There
There There springs of endless
There springs of endless pleasure

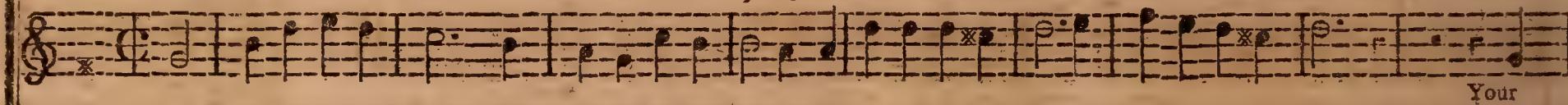
There springs of endless pleasure rise,
springs of endless pleasure rise, The waters never fail.

rise, pleasure rise, There springs, &c.

rise,



Ye boundless realms of joy, Exalt your Maker's fame! His praise your songs employ Above the starry frame.



Your



Your voices raise, &c.

Your voices raise, &c.

Your voices raise, Ye cherubim, And seraphim, To sing his praise.

voices raise, Ye cherubim, Your voices, &c.

Your voices, &c.

Wilmington.

C. M.

69

A musical score for two voices. The top staff is in common time (C) and the bottom staff is in triple time (3). The music consists of eighth and sixteenth note patterns. The lyrics are:

He's come, let ev'ry knee be bent, All hearts new joy resume: Sing, ye redeem'd, with

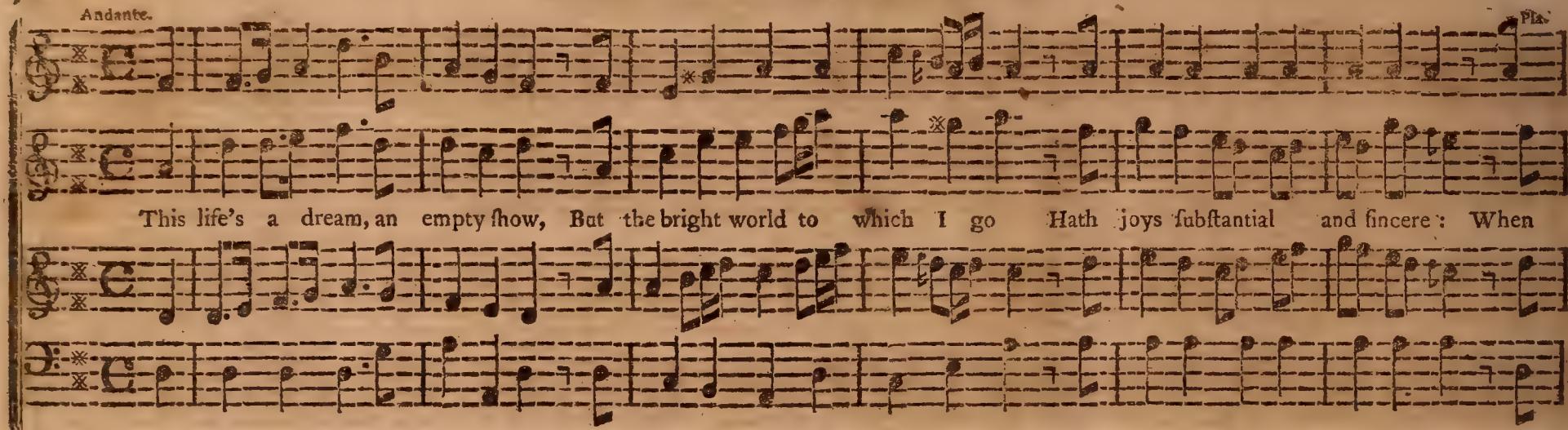
The continuation of the musical score. The top staff starts with a forte dynamic. The lyrics are:

one eonfent, The Comforter is come. The Comforter is come.

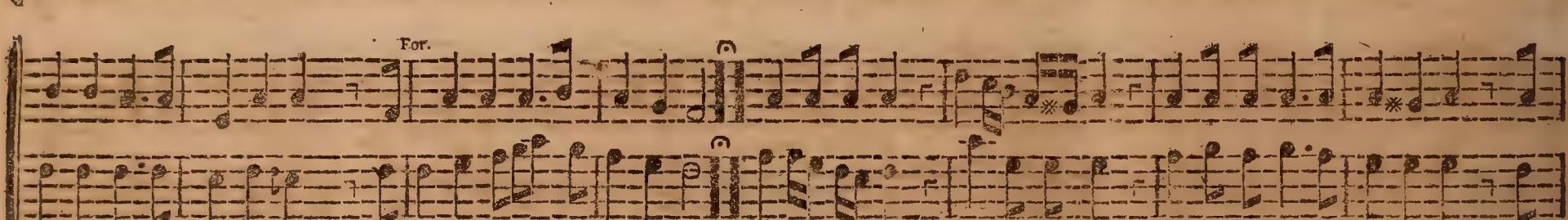
Mount Vernon.

L. M.

Andante.

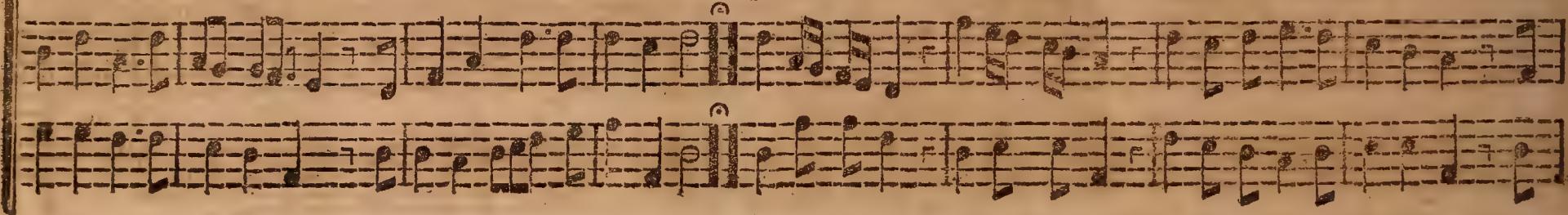


This life's a dream, an empty show, But the bright world to which I go Hath joys substantial and sincere: When



shall I wake & find me there! When shall, &c.

O glorious hour! O blest abode! I shall be near and like my God; And



Mount Vernon continued.

71



flesh & sin no more control! The sacred pleasures of the soul. The sacred, &c.

My flesh shall slumber in the ground,

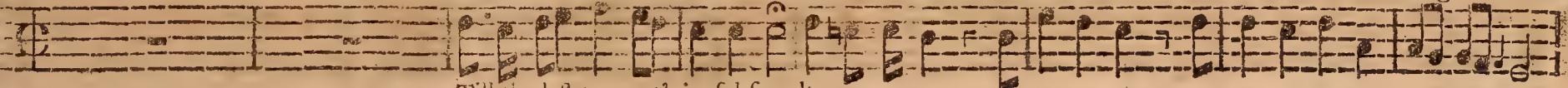


Spir.



Till the last trumpet sound,

Till the last trumpet's joyful sound, Then burst the bars with sweet surprise, And in my Saviour's image rise.



Till the last trumpet's joyful sound;



Till the last trumpet's joyful sound,

Mount Vernon continued.

For. Pia. For.

Then burst the bars with sweet surprise, And in my Saviour's image rise. And in my Saviour's image rise.

Alexandria. in four parts L. M.

O praise the Lord in that blest place From whence his goodness largely flows : Praise him in heav'n, where he his face Unveil'd ia perfect glory show.

Vergennes.

L. M.

Words by Dr. Watts.

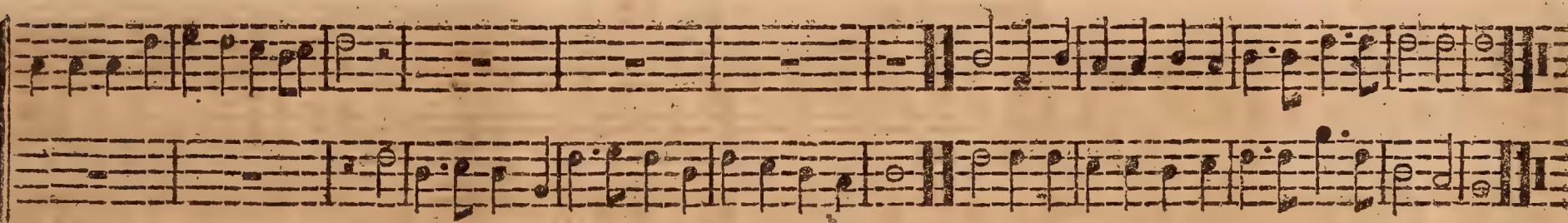
73



AIR.



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



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

K

APPEN.

Cross. C.M.

Words by Dr. Watts.

O the sweet wonders of that cross Where God the Saviour lov'd and dy'd! Her noblest life my spirit draws
From his dear wounds and bleeding side. I would forever speak his name In sounds to mortal ears unknown, With angels join to praise the

Crofs continued.

75

Musical notation for three voices. The first voice (bass) has a continuous eighth-note bass line. The second voice (middle) has a continuous eighth-note melody. The third voice (treble) has a continuous eighth-note melody. The lyrics are: Lamb, And worship at his Father's throne. With angels, &c. With angels, &c. And worship, &c.

Reviving Hope. C. M.

Words by Mrs. Steele.

Musical notation for three voices. The first voice (bass) has a continuous eighth-note bass line. The second voice (middle) has a continuous eighth-note melody. The third voice (treble) has a continuous eighth-note melody. The lyrics are: Ye doubting souls, dismiss your fear,
The Saviour calls, let ev'ry Attend the heav'nly sound ; Ye doubting souls dismiss your fear, Hope smiles reviving round.
Ye doubting, &c. Ye doubting, &c.

Bethsaida.

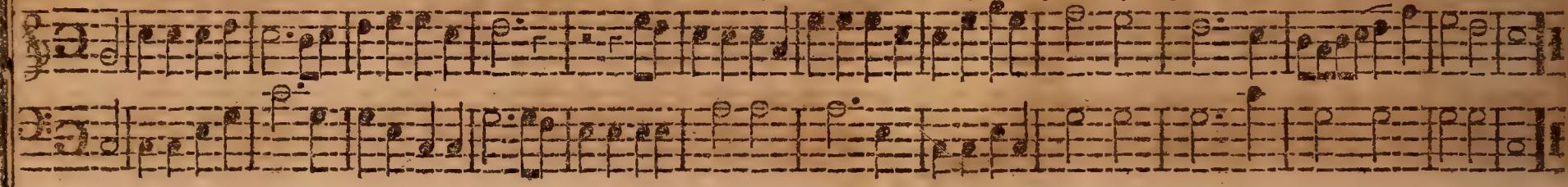
C. M.

Words by Newton.



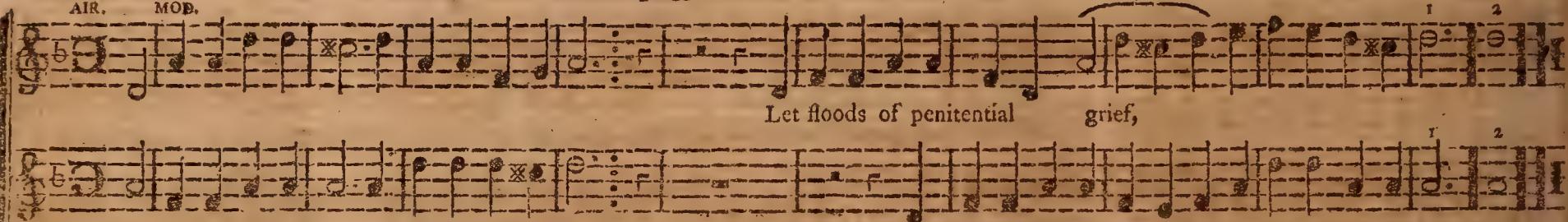
Beside the gospel pool, Appointed for the poor,

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

*Compassion.*

S. M.

AIR. MOD.



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

Let floods of penitential grief,

Let floods of penitential grief Burst forth from ev'ry eye.



Let floods, &c.

Opening Heavens.

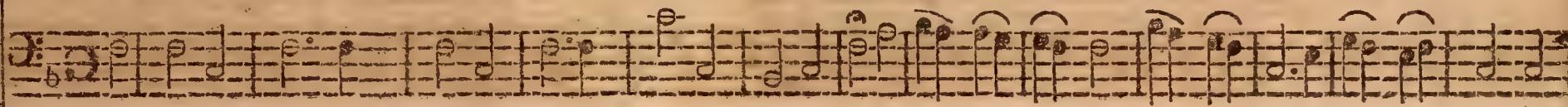
C. M.

77

AIR.



The op'ning heav'ns around me shine With beams of sacred blis, While Jesus shows his heart is mine, And whispers I am



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

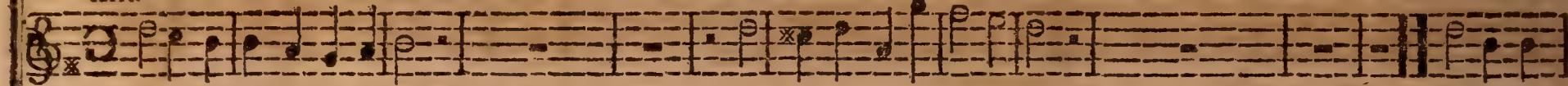
T' embrace my dearest Lord.



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



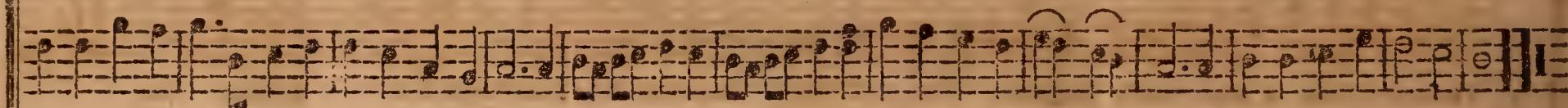
AIR.



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



strength, & at thy gates A guard of heav'nly warriors waits ; Nor shall thy deep foundations move, Built on his justice & his love. Built on, &c.



Erie.

P. M.

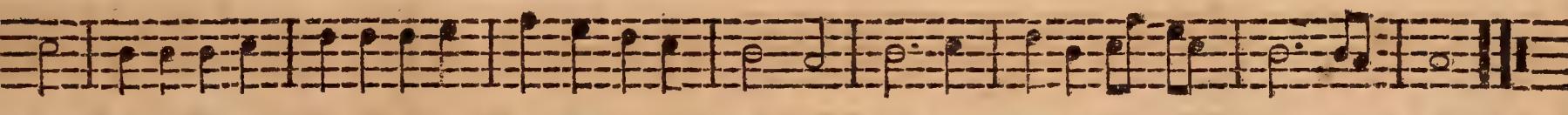
Words by Barlow.

79

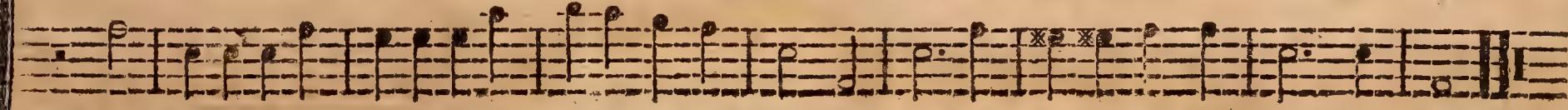
AIR. Mod.



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



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



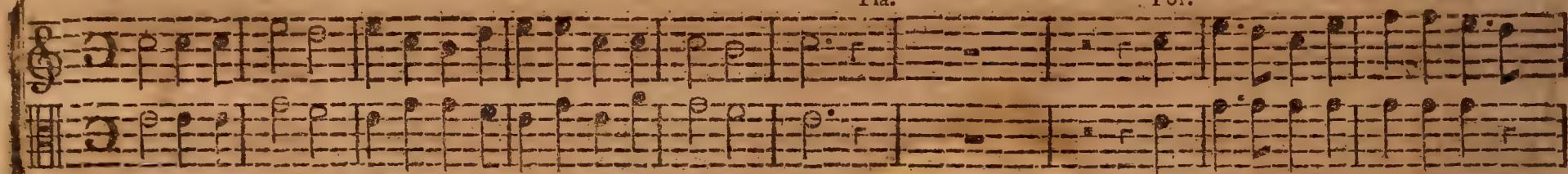
Perfia.

L. M.

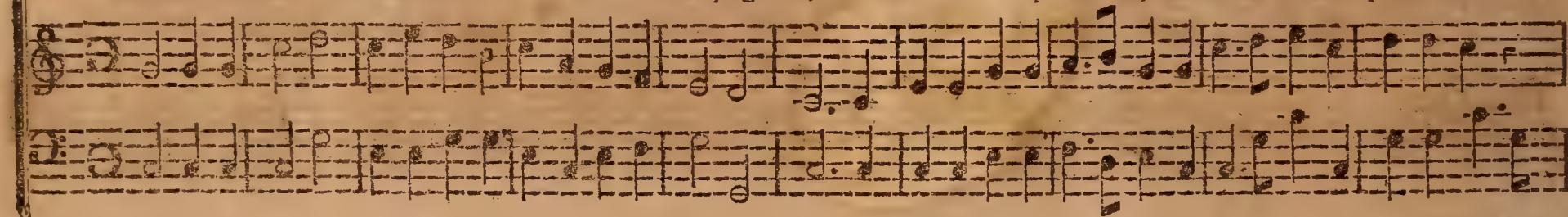
Words by Dr. Watts.

Pia.

For.



Now to the Lord who makes us know The wond'rs of his dying love, Be humble honours paid below, And strains of nobler praise above. Be



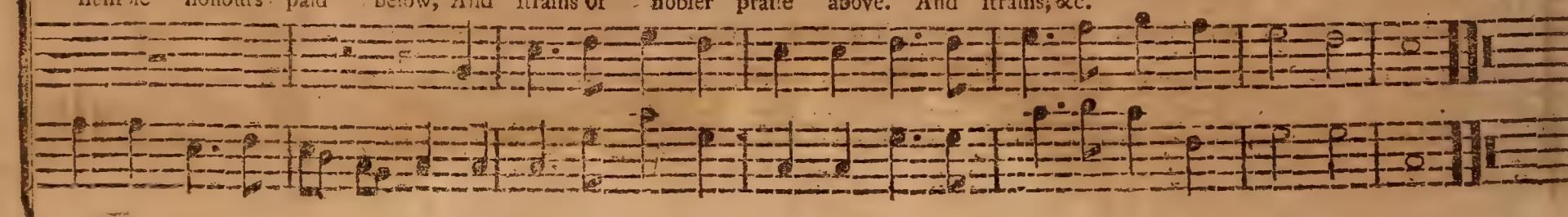
Pia.

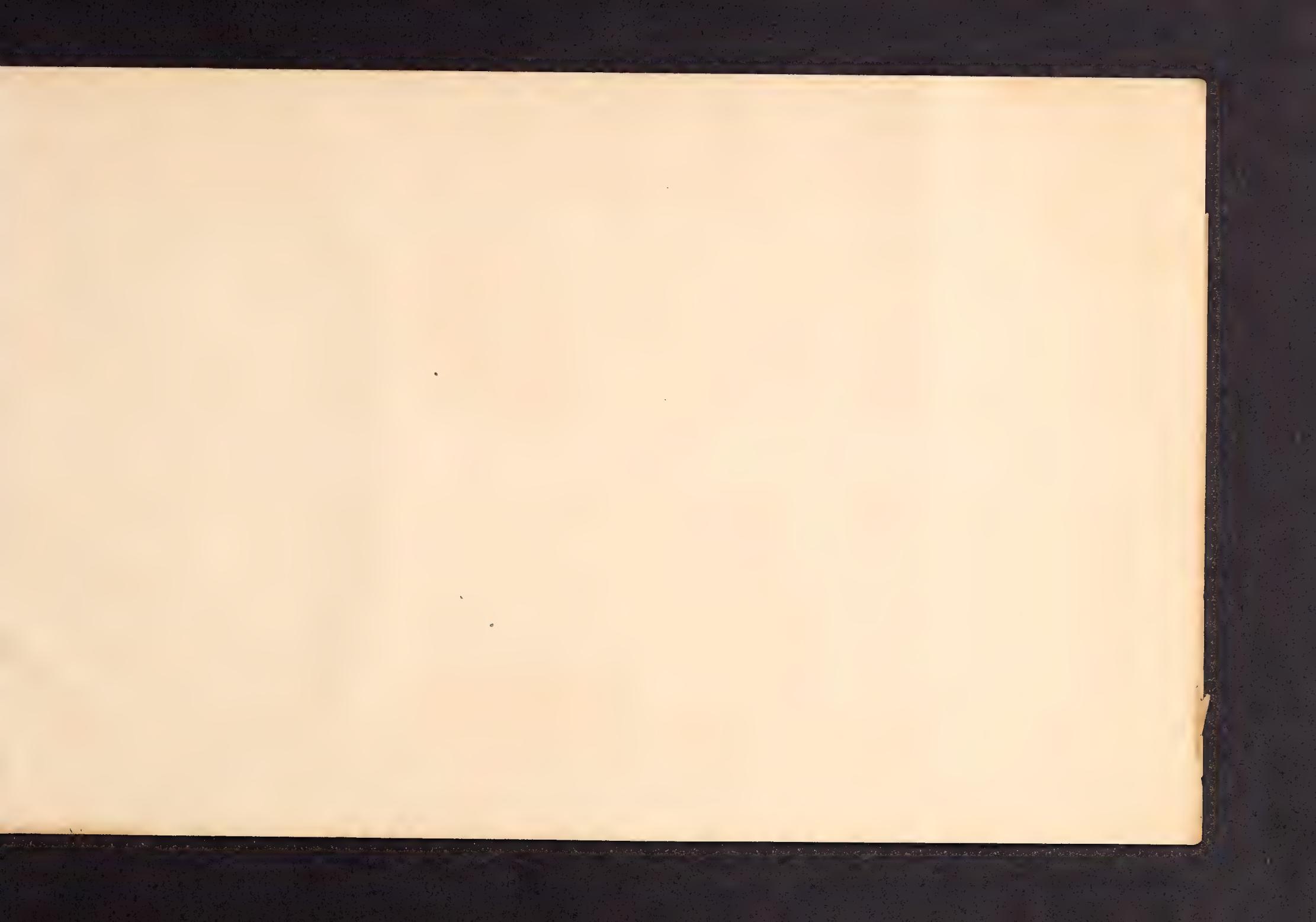
Cres.

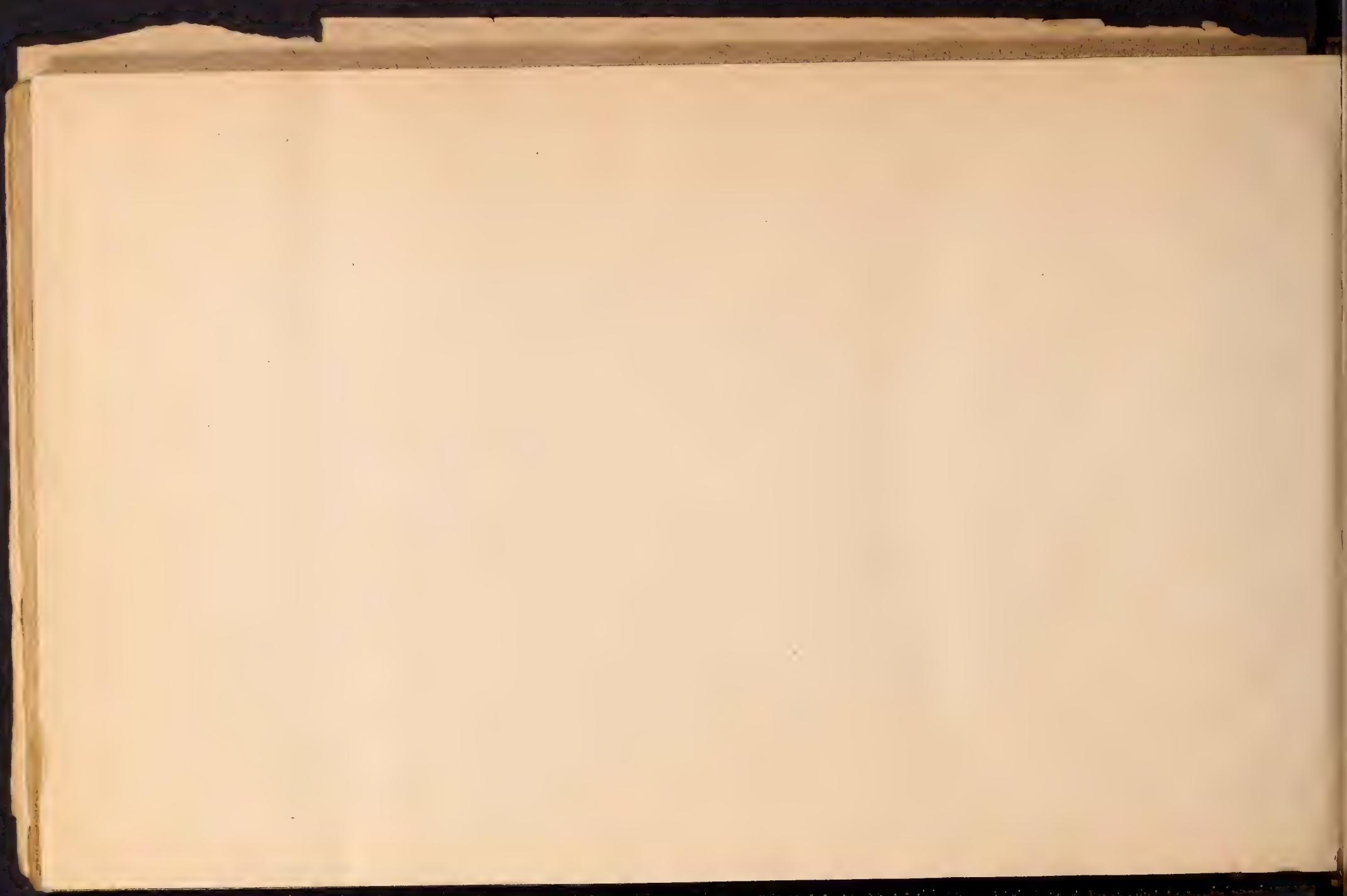
For.



humble honours paid below, And strains of nobler praise above. And strains, &c.









B.P.L. Bindery,
DEC 3 1898

