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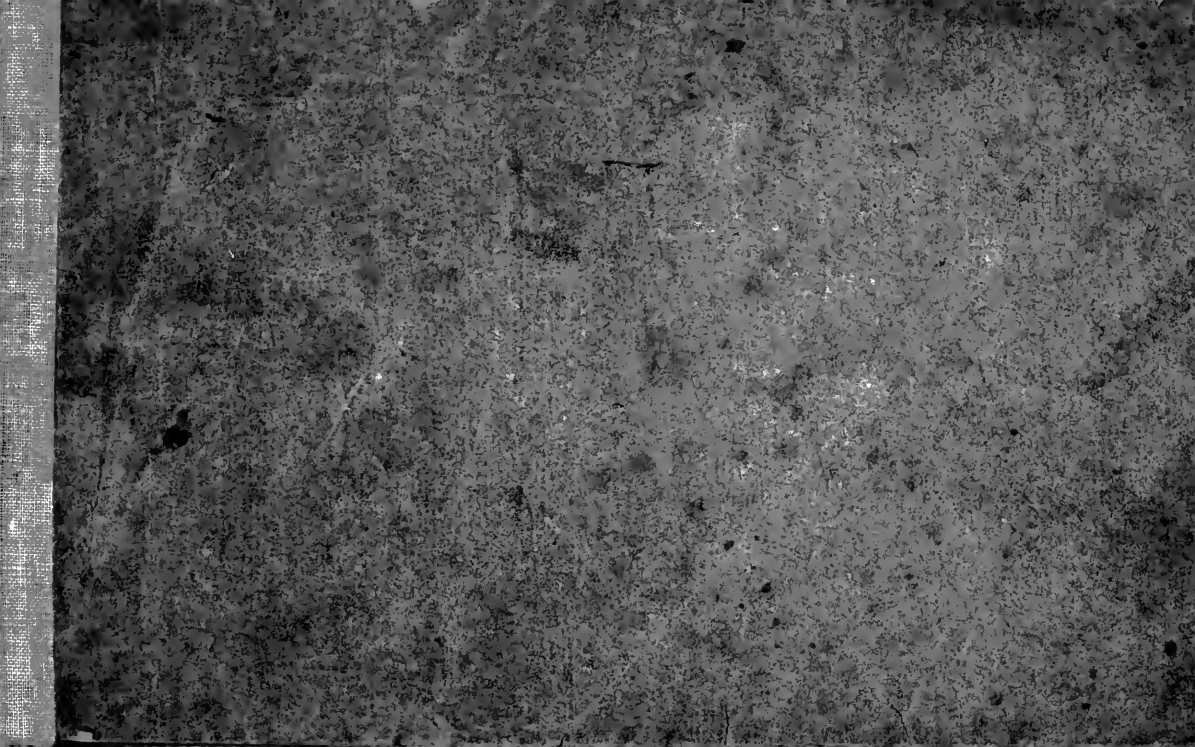
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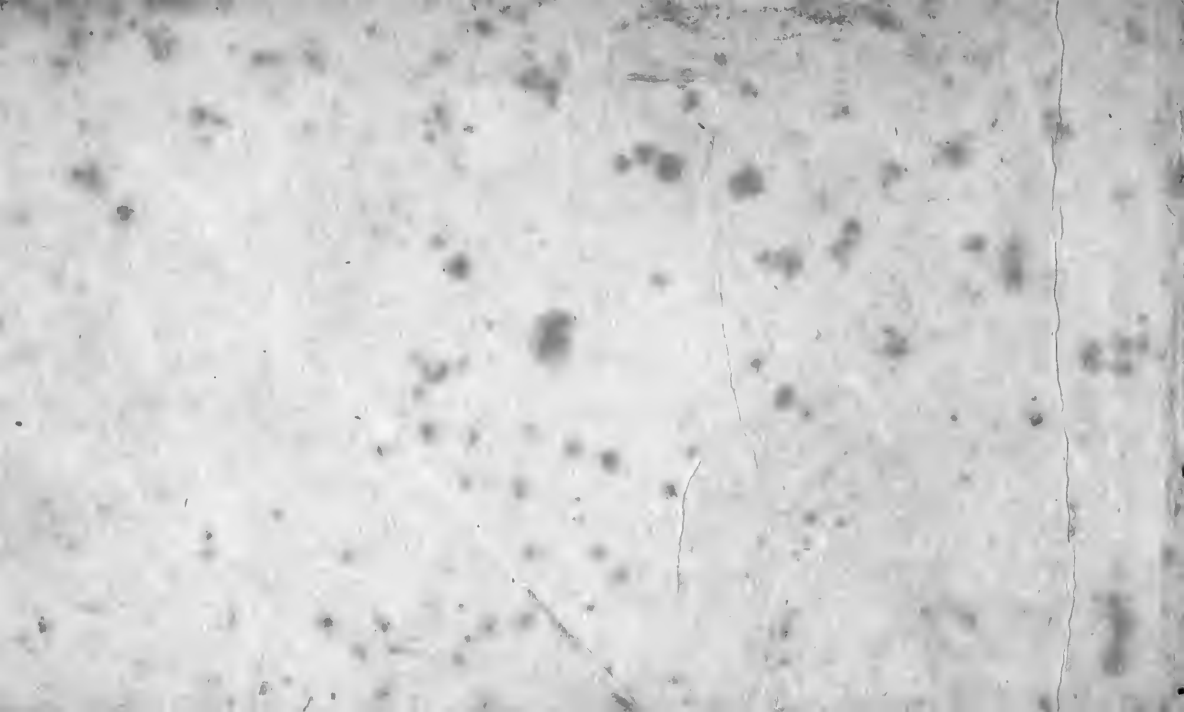
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V. Wildens  
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100

# PLAIN PSALMODY,

OR

## Supplementary Music.

AN

ORIGINAL COMPOSITION, SET IN THREE AND FOUR PARTS:

CONSISTING OF

SEVENTY Psalm and Hymn Tunes and an Anthem, ADAPTED to the  
Numerous METRES now extant.

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FOR THE USE OF WORSHIPPING SOCIETIES AND SINGING SCHOOLS.

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## ADVERTISEMENT.

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THE present redundancy of music books would seem to discourage an attempt like this. But the Author expects to find a *readier* sale on account of the number and magnitude of other publications. He does not presume on the superior *merits* of the work, but on its *cheapness* and *convenience* to recommend it to notice. Performers are unwilling to throw aside their books and purchase a new edition merely to obtain a few *new tunes*. The "SUPPLEMENTARY MUSIC" contains *many* new tunes adapted to the various metres, in Watts, Tate and Brady, Rippon, Belknap, &c. and is intended as a *Supplement* to the larger singing books which are or may be circulating through the country.


IN the general omission of fuges, the Author hopes to meet the approbation and concurrence of the lovers of real devotion.

IF this little work should be found to please or to improve, the effort, which was honest, has succeeded, and the Public may again hear from their humble Servant,

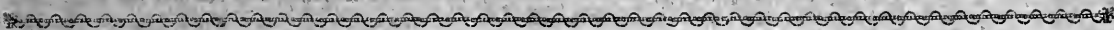
THE AUTHOR.

NOVEMBER, 1800.





# PLAIN PSALMODY, &c.



*Heavenly Theme.*

C. M.

Words by Dr. Watts.

AIR.

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

The musical score consists of four staves. The first staff is the vocal line, starting with a treble clef and a common time signature. The second staff is the bass line, starting with a bass clef and a common time signature. The third and fourth staves are additional musical parts, likely for a second voice or instrument. The lyrics are written below the second staff, with the words 'King.' at the end of the line.

*The Cross.* L. M.

Words by Dr. Watts.

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

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of two staves. The lyrics are written below the vocal staff. The music is in common time and features a variety of note values and rests.

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

The second system of the musical score also consists of four staves, continuing the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal staff. The music continues with similar notation and includes a double bar line in the middle of the system.

The Cross Continued.



Lamb, And worship at his Father's throne, With angels join; &c.

And worship, &c.

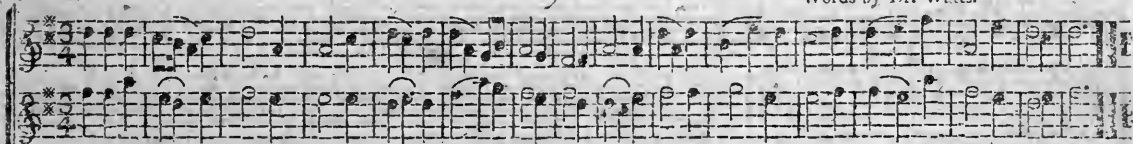
And, &c.



St. Mary.

L. M.

Words by Dr. Watts.



Father, I bless thy gentle hand, How kind was thy chastising rod! That forc'd my conscience to a stand, And brought my wand'ring soul to God.



Sing to the Lord a new-made song, Let earth in one assembly throng, Her common patron's praise rebound. Sing to the Lord and blefs his name, From

day to day his praise proclaim, Who us with his falvation crown'd: To heathen lands his fame rehearf, His wonders to the univerfe.

*Pia.*

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

This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The tempo is marked *Pia.* (Piano). The lyrics are: "Hark! what celestial notes, What melody we hear! Soft on the morn it floats, And fills the ravish'd ear."

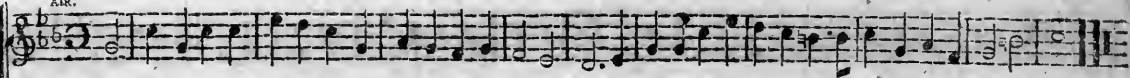
The tuneful swell, The golden lyre, And vocal choir, The concert swell, The concert swell.

This system contains the second two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics are: "The tuneful swell, The golden lyre, And vocal choir, The concert swell, The concert swell."

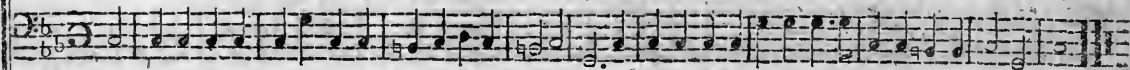
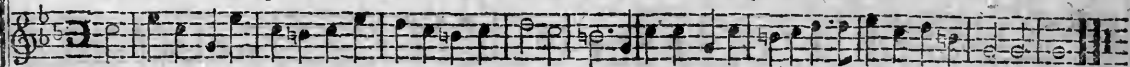
*Ephesus.* L. M.

Words by Mrs. Steele.

AIR.

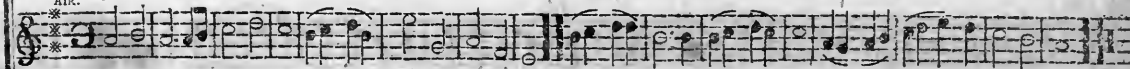


Th' uplifed eye and bended knee Are but vain homage, Lord, to thee; In vain our lips thy praise prolong, The heart a stranger to the song.

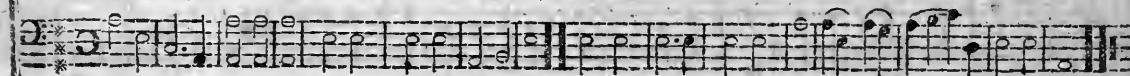
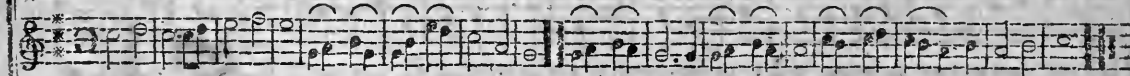
*Havannah.* P. M.

Words by Mrs. Barbauld.

AIR.



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



AIR.

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

Pi.

Fol.

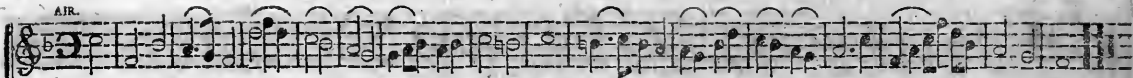
peat. Fair Zion's gates are our delight, Within her walls we stand; And all her happy sons unite In friendship's sacred bands.

B

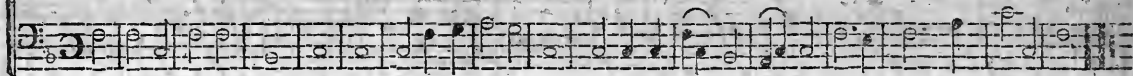
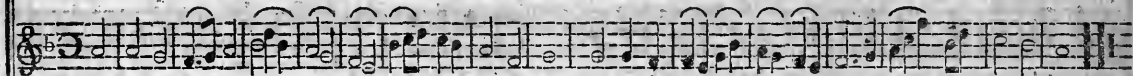
*Eternal Wisdom.* C. M.

Words by Dr. Watts.

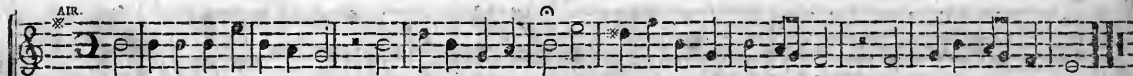
AIR.



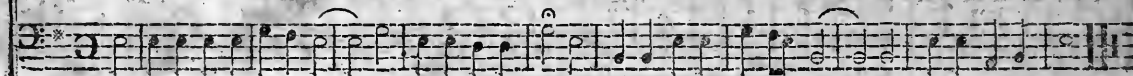
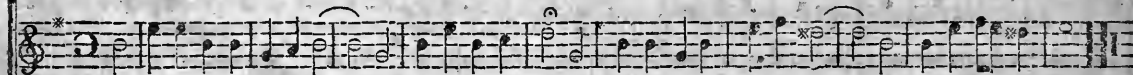
Eternal Wisdom, thee we praise, Thee the creation sings; With thy great name, rocks, hills and seas, And heaven's high palace rings.

*Cuba.* C. M.

AIR.



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





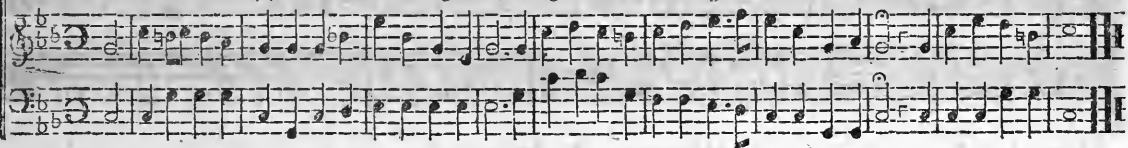
*Sicily.* C. M.

Words from Salisbury Collection.

AIR.



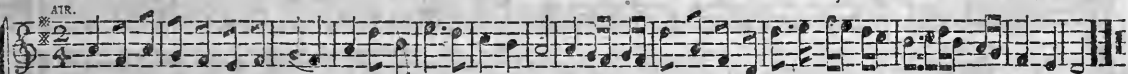
In the soft season of thy youth, In nature's smiling bloom, Ere age arrive and trembling wait Its summons to the tomb, Its summons, &c.



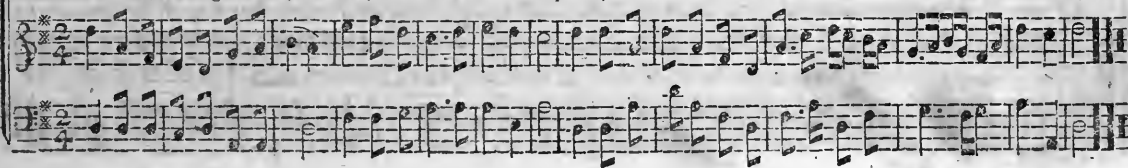
*Sun.* L. M.

Words by Dr. Watts.

AIR.



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



## Oracle. C. M.

Words by Mrs. Steele.

A.R.

Musical score for "Oracle" in common time (C. M.), 3/4 time signature. The score consists of three staves: a vocal line and two piano accompaniment lines. The lyrics are: "Father of mercies! in thy word What endless glory shines! Forever be thy name ador'd For these celestial lines." The music features a key signature of one sharp (F#) and a common time signature.

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

## Alabama. L. M.

Words from Enfield's Selection.

Musical score for "Alabama" in common time (L. M.), 3/4 time signature. The score consists of three staves: a vocal line and two piano accompaniment lines. The lyrics are: "Hark! 'tis the trumpet's piercing sound, The rising dead assemble round; In long procession see they come, Each to receive his righteous doom." The music features a key signature of one flat (Bb) and a common time signature.

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

Corinth. P. M.

Words from Belknap's Collection.

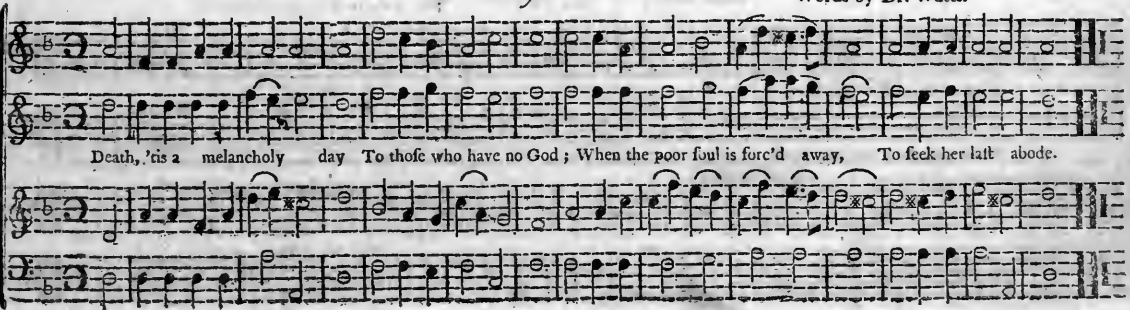
AIR. For. 1 2



Bless God, O my soul, Rejoice in his name, Surpassing in honor, Dominion and might;  
And let my glad voice, Thy greatness proclaim; Thy throne is in heav'n, Thy robe is the light.

Solemnity. C. M.

Words by Dr. Watts.



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

*Perfia.*

L. M.

Words by Dr. Watts.

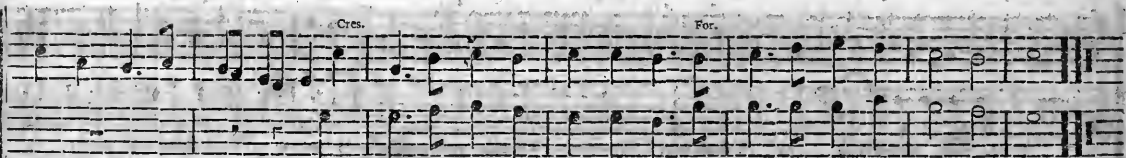
Pia.

For.

Fin.



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



humbler honors, &amp;c.

And strains, &amp;c.

And, &amp;c.



Weary Pilgrim.      Sevens.

AIR.      Mod.

Musical score for 'Weary Pilgrim' in G major, 6/8 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'Come, said Jesus' sacred voice, Come, and make my paths your choice; I will guide you to your home; Weary pilgrim, hither come.'

Athens.

L. M.

Words by Dr. Watts.

Musical score for 'Athens' in G major, 4/4 time. The score consists of three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff (Right Hand). The lyrics are: 'Had I the tongues of Greeks and Jews, And nobler speech than angels use, If love be absent, I am found, Like tinkling brass, an empty sound.'

AIR.

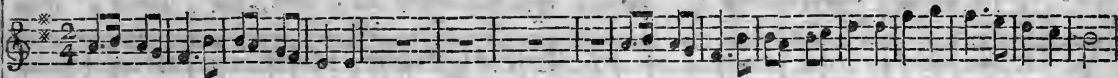
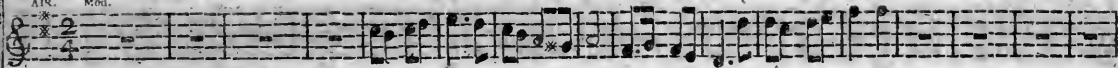
To this dear Surety's hand Will I commit my cause; He answers and fulfils His father's broken

laws; Behold my foul At freedom fet; My Surety paid The dreadful debt.

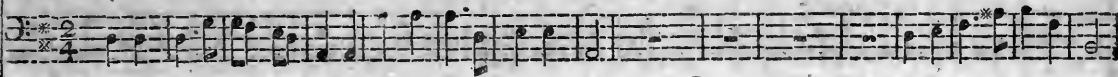
Praise to God.

P. M.

AIR. Mod.



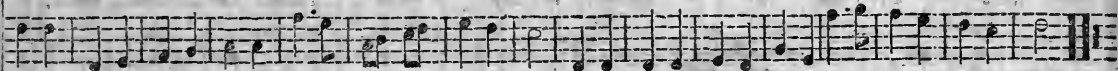
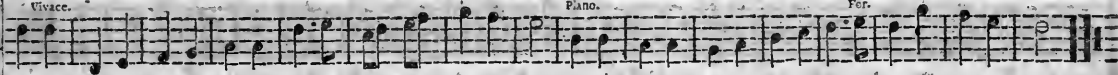
Praise to God the great Creator, Bounteous source of all our joy; He whose hand upholds all nature, He whose nod can all destroy.



Vivace.

Piano.

Fer.



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

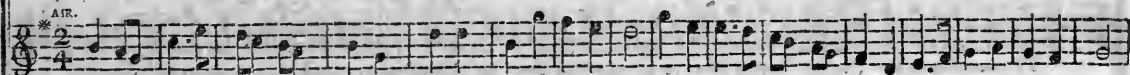
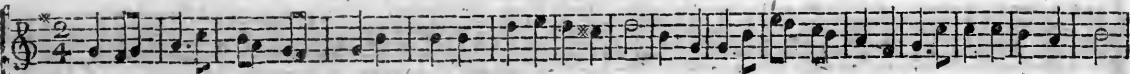


AIR. Mod.

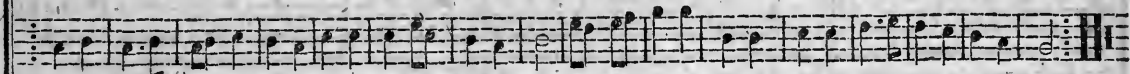
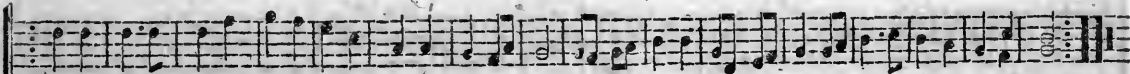
The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The time signature is 2/4. The key signature has one sharp (F#). The music begins with a treble clef and a 2/4 time signature. The lyrics are: "Jehovah reigns! Let ev'ry nation hear, And at his footstool bow with holy fear: Jehovah reigns unbounded and alone, And

The second system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The time signature is 2/4. The key signature has one sharp (F#). The music continues from the first system. The lyrics are: "all creation hangs beneath his throne: He reigns alone, let no inferior nature Usurp or share the throne of the Creator."

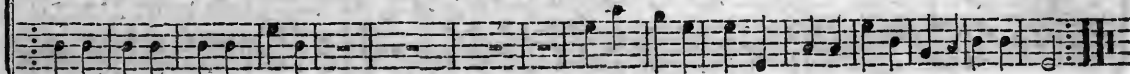


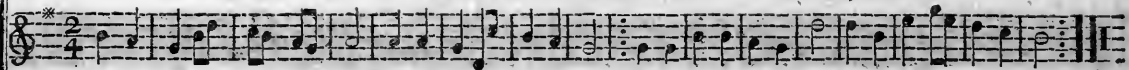


Hail! thou once despis'd Jesus, Thou didst free salvation bring; By thy death thou didst release us From the tyrant's deadly sting.

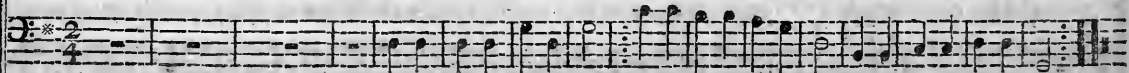


Hail! thou agonizing Saviour, Thou didst bear our sin and shame; By thy merit we find favour, Life is given through thy name.



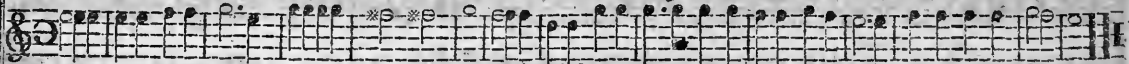


Lift your voice and thankful sing Praises to your heav'nly King; For his blessings far extend, And his mercy knows no end.

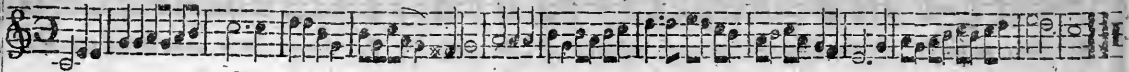


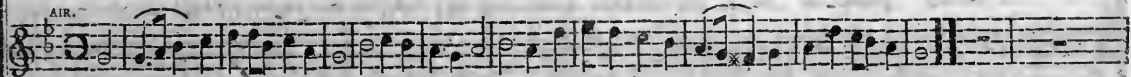
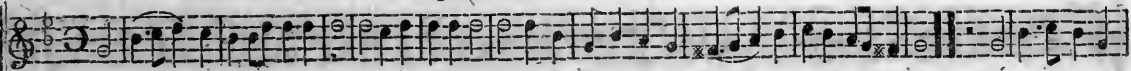
## Emulation.

## L. M.

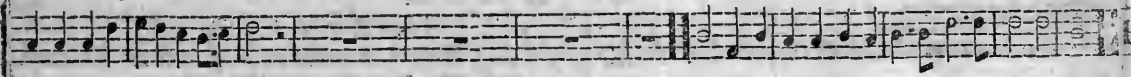


Now let us raise our cheerful strains, And join the blissful choir above; There our exalted Saviour reigns, And there they sing his wondrous love, And, &c.

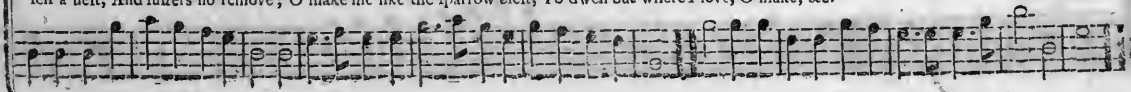




My heart and flesh cry out for thee, While far from thine abode ; When shall I tread thy courts, and see My Saviour and my God ? The sparrow builds her



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



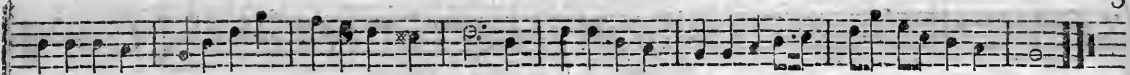
*And.*

A blooming paradife of joy, In this wild defert springs, And ev'ry fense finds ftrait employ, On sweet celestial things. White

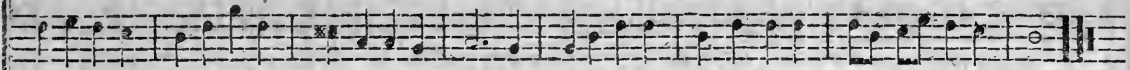
*Fia.* *Cres.*

The Rose of Sharon blossoms here,

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



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



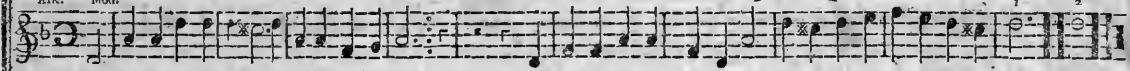
Compassion. S. M.

Words by Beddome.



Let floods of penitential grief, &c.

AIR. Mod.



Did Christ for sinners weep, And shall our cheeks be dry? Let floods of penitential grief Burst forth from ev'ry eye.



Let floods, &c.

## Bethsaida. S. M.

Words by Newton.

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

Beside the Gospel pool, Appointed for the poor,

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

My helpless soul, from year to year,

Detailed description: This is a musical score for the hymn 'Bethsaida'. It consists of five staves of music. The first staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the staves. The music is in a simple, hymn-like style with a clear melody and accompaniment.

*Why weepest thou?*

C. M.

AIR.

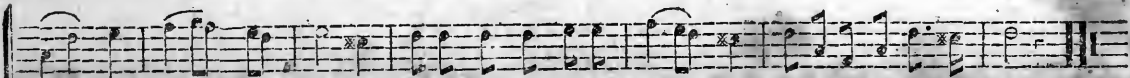
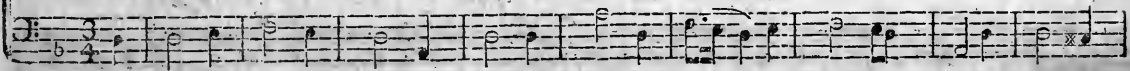
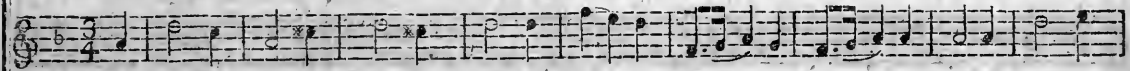
Why, O my soul, why weepest thou? Tell me from whence arise Those briny tears, that often flow, Those groans that pierce the skies? Those groans, &c.

Detailed description: This is a musical score for the hymn 'Why weepest thou?'. It consists of three staves of music. The first staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the staves. The music is in a simple, hymn-like style with a clear melody and accompaniment. The word 'AIR.' is written above the first staff.

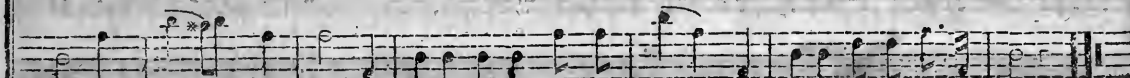
Air.



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

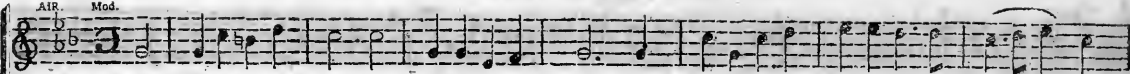


foes insulting cry'd, Come sing us one of Zion's songs, Come sing, &c.

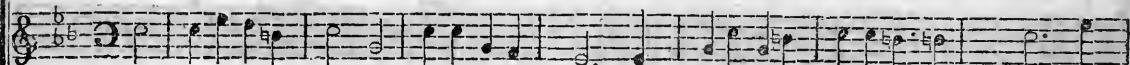


D

AIR. Mod.



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

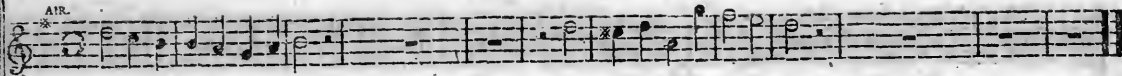


longing eyes, For thy salvation, &c.

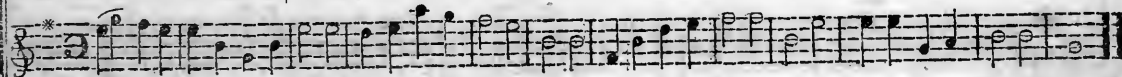
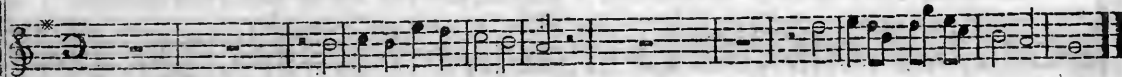




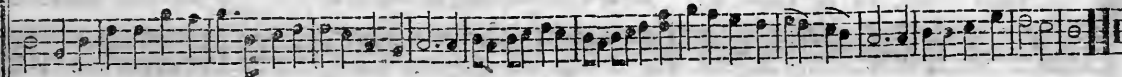
AIR.



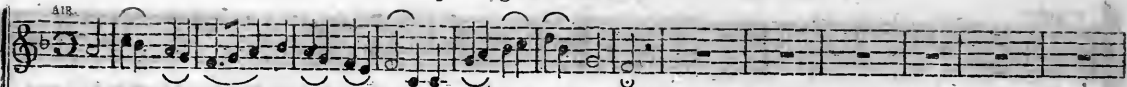
Happy the church, thou sacred place, The seat of thy Creator's grace; Thine holy courts are his abode, Thou earthly palace of our God.



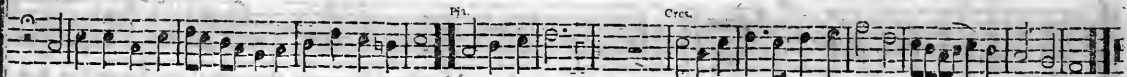
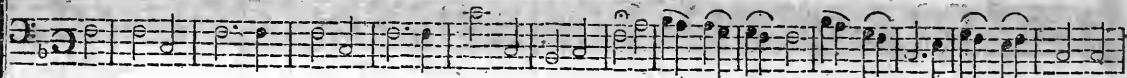
Thy walls are strength, and at thy gates A guard of heavenly warriors waits; Nor shall thy deep foundations move, Built on thy justice and thy love, Built, &c.



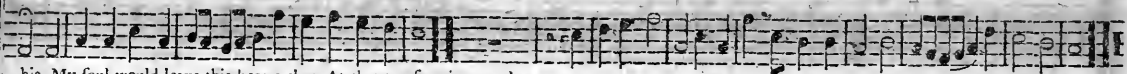
A18.



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



Run up with joy the shining way, Run up, &c. T' embrace my dearest Lord.



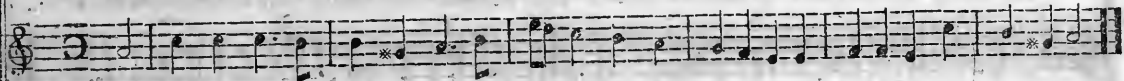
his. My soul would leave this heavy clay, At that transporting word,



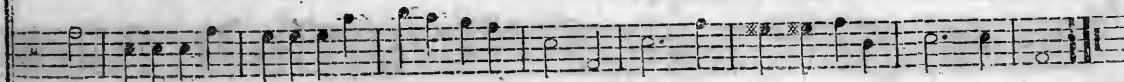
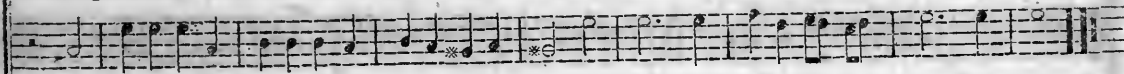
AIR. Mod.



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



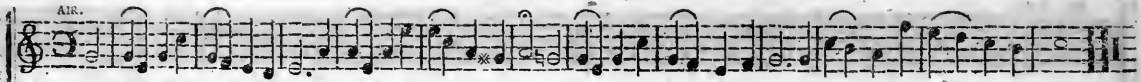
Through all alike I rove alone, Forgotten here, and there unknown, The change renews my piercing woe.



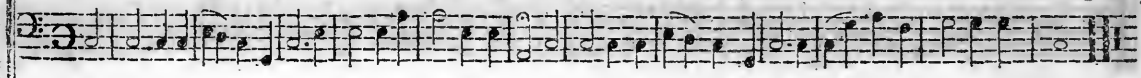
*How Sweetly.*

P. M.

AIR.



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

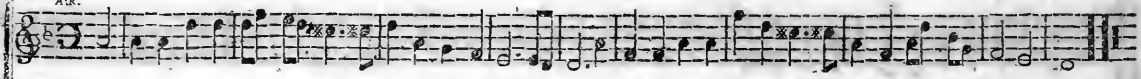


*Tender Thoughts.*

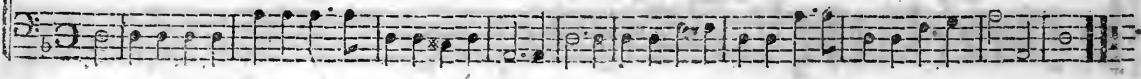
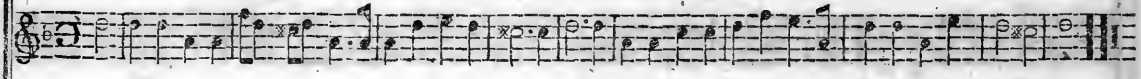
L. M.

Words by Dr. Doddridge:

AIR.



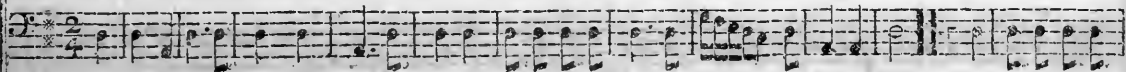
Arise, my tender thoughts, arise, To torrents drown my weeping eyes; And thou, my heart, with anguish feel Those evils which thou canst not heal.



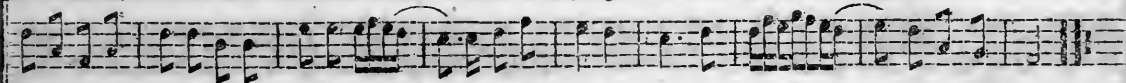
Alr. Mod.



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



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



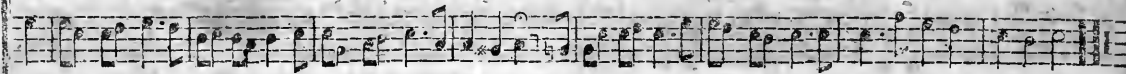
AIR.



Jehovah, with amazing noise, The watry clouds in funder breaks ; The ocean trembles at his voice, When he from heaven 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.





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 friends, &c:

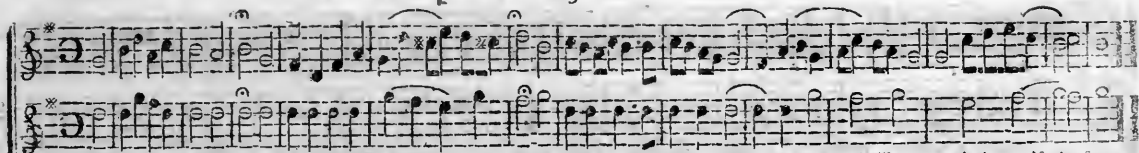
II.

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

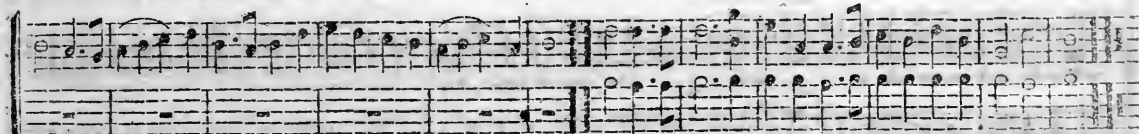
III.

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





My God, my King, thy various praise Shall fill the remnant of my days, Thy grace employ my humble tongue, 'Till grace and glory raise the song.



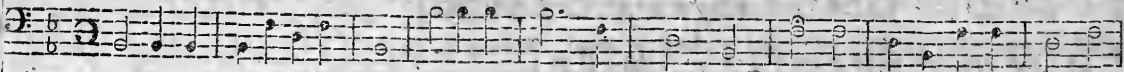
The wings of ev'ry hour shall bear Some thankful tribute to thine ear; And ev'ry setting sun shall see New works of duty done to thee.



AIR.

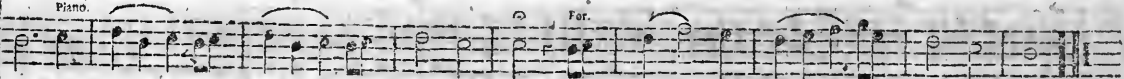


When God restor'd our captive state, Joy was our song, and grace our theme; The grace beyond our hopes fo

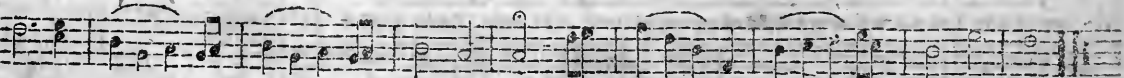


Piano.

For.



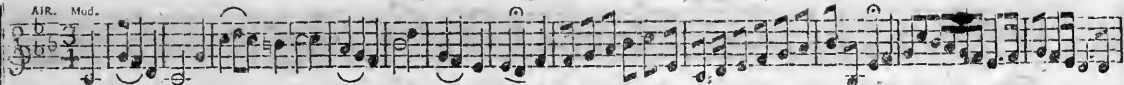
great, That joy appear'd a painted dream, That joy, &c.



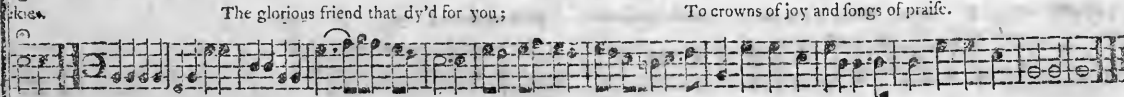
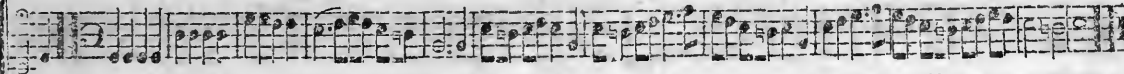
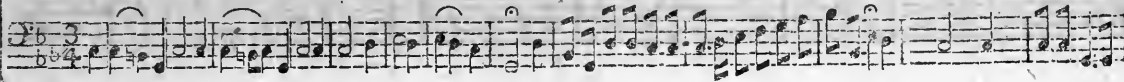
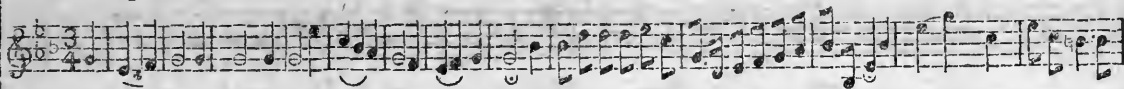
Bright Reversion.

L. M.

AIR. Mod.

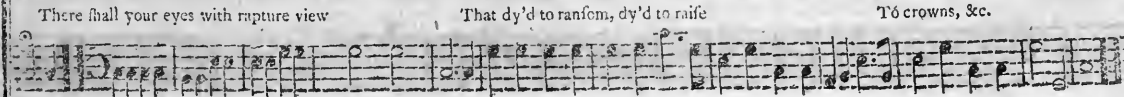


When conscious grief laments sincere, And pours the penitential tear, Hope points to your dejected eyes The bright reversion in the skies, The bright, &c.



The glorious friend that dy'd for you;

To crowns of joy and songs of praise.

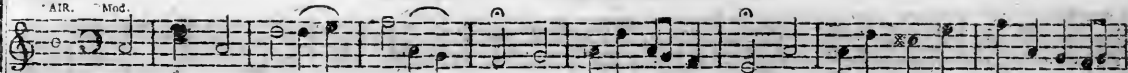


There shall your eyes with rapture view

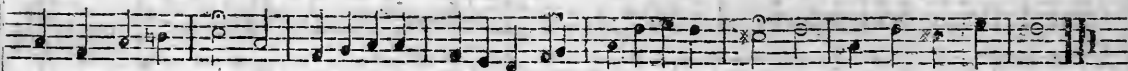
That dy'd to ransom, dy'd to raise

To crowns, &c.

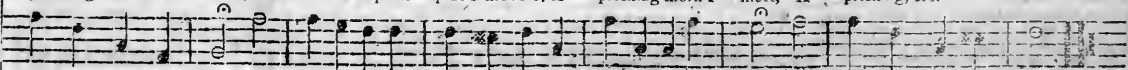
AIR. Mod.



What is the world, with all its toys? 'Tis but a bitter sweet: When I attempt to pluck the rose, A-



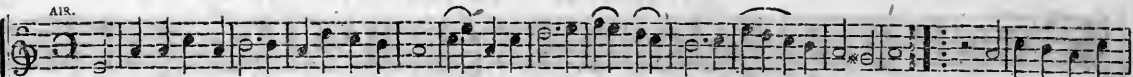
pricking thorn I meet, When I attempt to pluck the rose, A pricking thorn I meet, A pricking, &c.



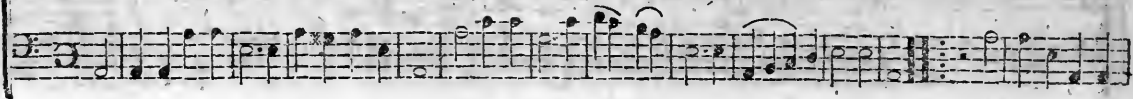
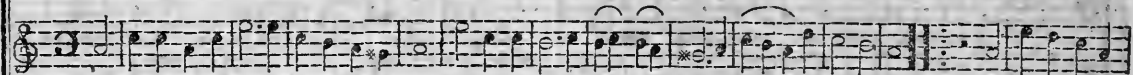
Once more, my soul, the rising day Salutes thy waking eyes; Once more, my voice, thy tribute pay To

him that rolls the skies, Once more, &c.

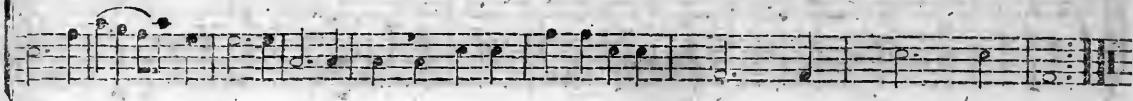
AIR.



It cost him cries and tears To bring us near to God; Great was our debt, and he appears To make the payment Good. There, on the cursed



tree, In dying pangs he lies, Fulfils his Father's great decree, And all our wants supplies.

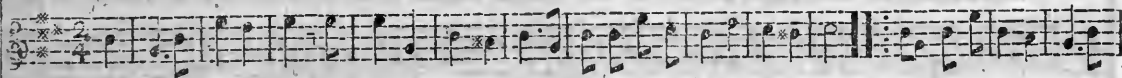
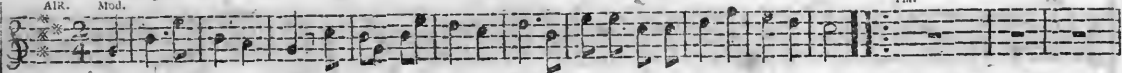


*Auspicious Morn---a Christmas Hymn.*

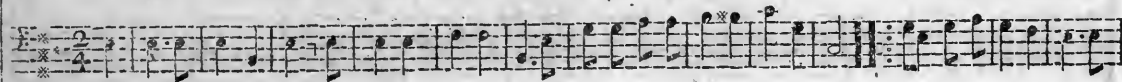
Words by Milton, altered by the Rev. Mr. Gardner.

AIR. Mod.

Pia.



No war or battles found Was heard the world around, No hostile chiefs to furious combat ran: But peaceful was the night, In

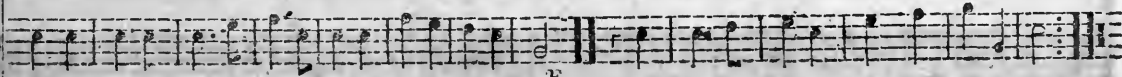


Mez. Pia.

Cres.



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



F

The first system of the musical score consists of three staves. The top staff is a treble clef with a 3/4 time signature and a key signature of one sharp (F#). It begins with the word 'AIR.' and contains the melody for the first line of text. The middle staff is a treble clef with a 3/4 time signature and a key signature of one sharp, providing a harmonic accompaniment. The bottom staff is a bass clef with a 3/4 time signature and a key signature of one sharp, providing a bass line. The lyrics are: "When first the God of boundless might Disclos'd his kind design To rescue our unhappy race From death and shame and sin ;".

AIR.  
 When first the God of boundless might Disclos'd his kind design To rescue our unhappy race From death and shame and sin ;

The second system of the musical score consists of three staves. The top staff is a treble clef with a 2/4 time signature and a key signature of one sharp. It begins with a double bar line and contains the melody for the second line of text. The middle staff is a treble clef with a 2/4 time signature and a key signature of one sharp, providing a harmonic accompaniment. The bottom staff is a bass clef with a 2/4 time signature and a key signature of one sharp, providing a bass line. The lyrics are: "Quick, thro' the realms of light, and bliss The joyful tidings came; Each heart exulted at the news, That God could dwell with men."

Quick, thro' the realms of light, and bliss The joyful tidings came; Each heart exulted at the news, That God could dwell with men.



When all, &c. My rising soul surveys,  
 When all thy mercies, O my God, Transf.

When all, &c. Transf. ported with a view, I'm lost In wonder, &c.  
 ported with a view, I'm lost In wonder, love, and praise.

## Reviving Hope.

C. M.

Words by Mrs. Steele.

Ye doubting souls dismiss your fear,  
 The Saviour calls, let ev'ry ear Attend the heavenly sound ;  
 Ye doubting, &c.  
 Ye doubting souls dismiss your fear, Ye doubting, &c. Hope smiles reviving round.

This musical score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a simple, hymn-like style. The lyrics are placed below the notes, with some lines spanning across multiple staves. The music concludes with a double bar line and repeat dots.

## Evening Hymn.

C. M.

Words from Liverpool Collection.

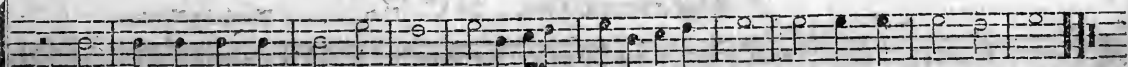
AIR. Mod.

Now may soft slumbers close my eyes, From pain and sickness free ; And let my waking thoughts arise, To meditate on thee, To meditate on thee.

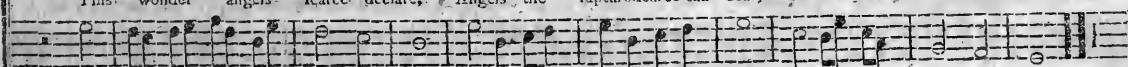
This musical score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'AIR. Mod.'. The melody is written in a simple, hymn-like style. The lyrics are placed below the notes, with some lines spanning across multiple staves. The music concludes with a double bar line and repeat dots.



Say, radiant seraph, thron'd in light, Did love e'er tow'r to such a height, Or glory sink so low?



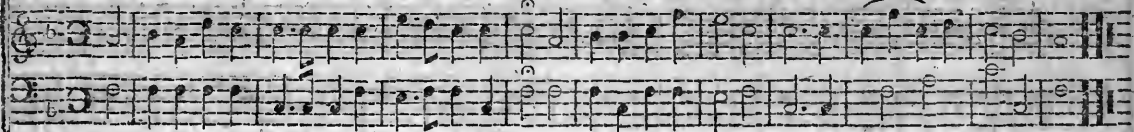
This wonder angels scarce declare, Angels the rapture scarce can bear, Or equal thanks bestow.



AIR.



Eternal Wisdom has prepar'd A soul reviving feast, And bids your longing appetites - The rich provision taste.

*Mysterious Grace.*

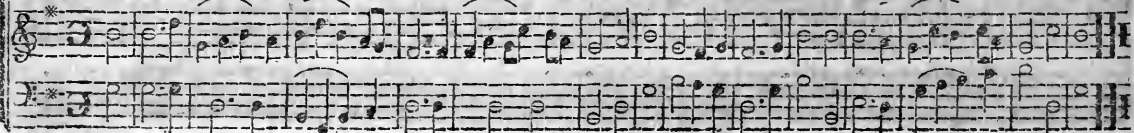
C. M.

Words by Newton.

AIR.



With pleasing grief and mournful joy My spirit now is fill'd, That I should such a lie destroy, Yet live by him I kill'd.



ATR.

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

Pls.

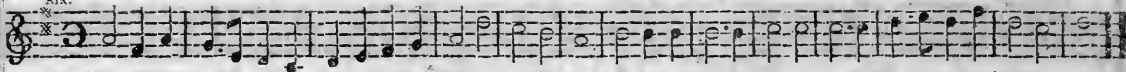
Cres.

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

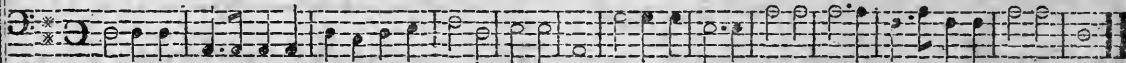
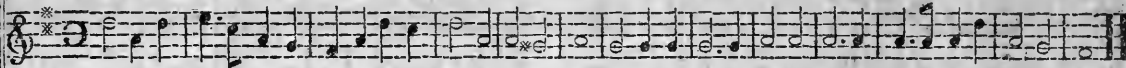
2. Lord, what off'ring shall we bring,  
At thine altars when we bow?  
Hearts, the pure, unfeigned spring;  
Whence the kind affections flow:  
Soft compassion's feeling soul,  
By the melting eye express'd:  
Sympathy, at whose control,  
Sorrow leaves the wounded breast:

3. 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'ring bring,  
Love to thee, and all mankind.

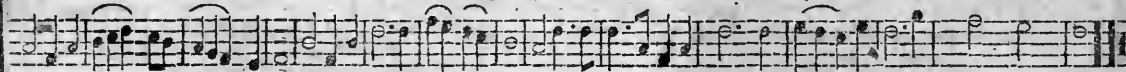
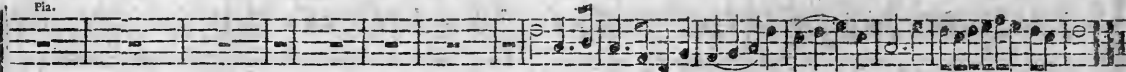
AIR.



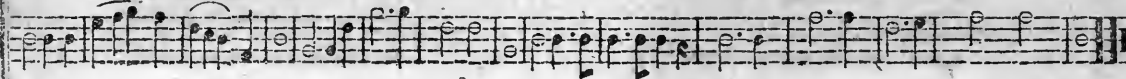
God of eternity, from thee Did infant time her being draw ; Moments and days, and months and years, Revolve by thine unwearied law.

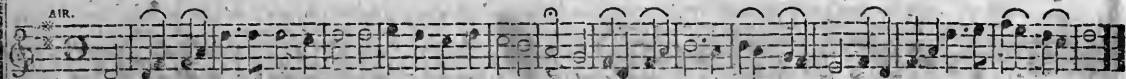


Fla.

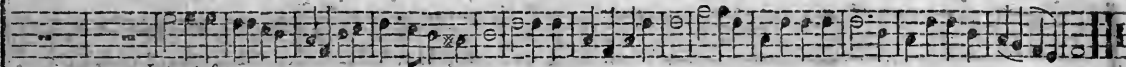
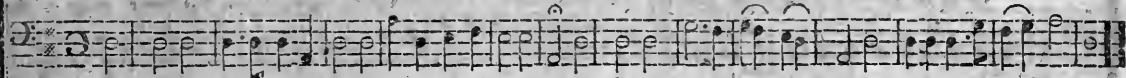


Silent and flow they glide away, Steady and strong the current flows, Lost in eternity's wide sea, The boundless gulph from whence it rose.

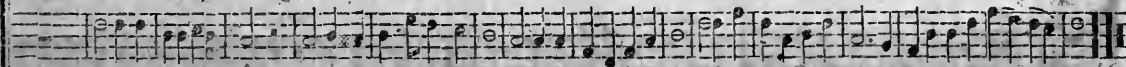




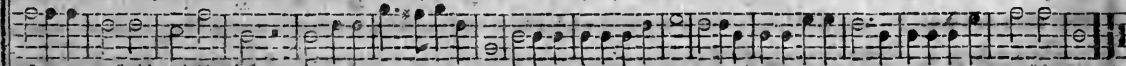
I love thy habitation, Lord, The temple where thine honors dwell; There shall I hear thy holy word, And there thy works of wonder tell.



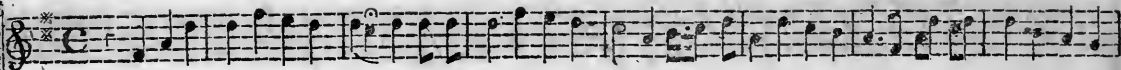
Let not, &c.



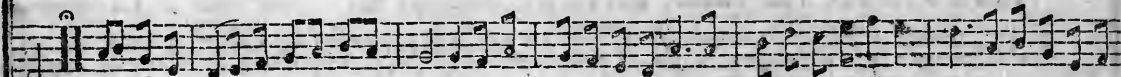
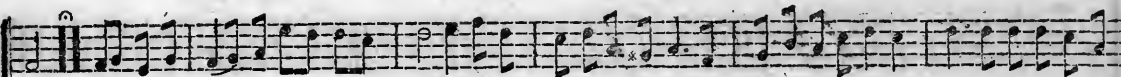
Let not my soul, &c. With men of treachery and blood, Since I my days on earth have pass'd, Since, &c. Among the faints and near my God.



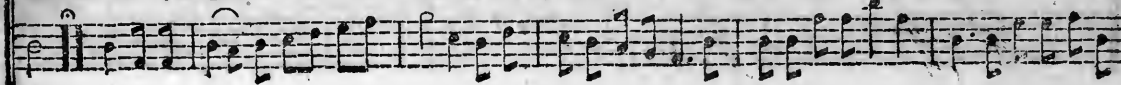
Let not my soul be join'd at last,



Of all the joys that mortals know, Jesus, thy love exceeds the rest ; Love the best blessing here below, And nearest image of the



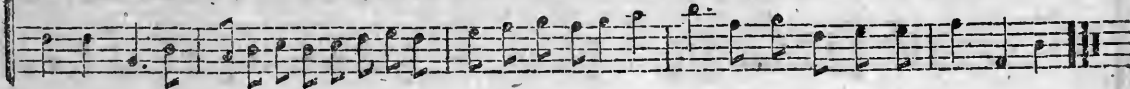
blest. Sweet are my thoughts and soft my cares, When the celestial flame I feel ; In all my hopes and all my fears There's something kind and







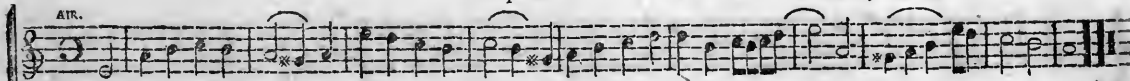
pleasing still, In all my hopes and all my fears There's something Lind and pleasing still, There's, &c.



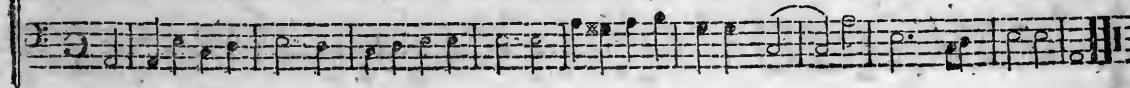
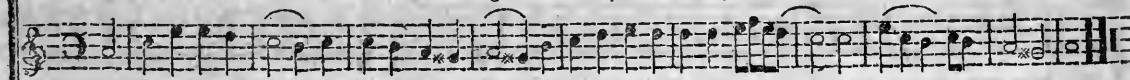
*Serepta.*

S. M.

Words by Enfield.



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



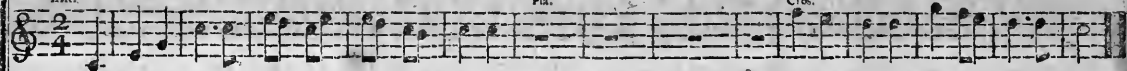
*A Dedicatory Anthem.* Psalm 48th.

Composed for the Dedication of the New Meeting-House in Charlestown.

AIR.

Pia.

Cres.



Great is the Lord, And greatly to be praised: In the city of our God, In the mountain of his holiness.



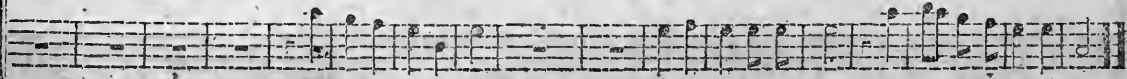
Treble and Bass.

Pia.

Cres.



Beautiful for situation, The joy of the whole earth, is Mount Zion; On the sides of the north, The city of the great King.



Anthem Continued.

God is known in her palaces for a refuge, God is known in her palaces for a refuge. As we have heard so have we seen in the

*Pia.*

city of our God. God will establish it for ever. We have tho't of thy loving kindness, We have tho't of thy loving kindness, tho't of thy loving kindness, We have tho't of thy loving kindness, tho't of thy loving kindness,

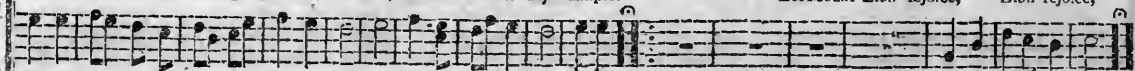
*Cres.*

## Anthem Continued.



We have thought of thy loving kindness, O God, In the midst of thy temple.

Let Mount Zion rejoice, Zion rejoice,

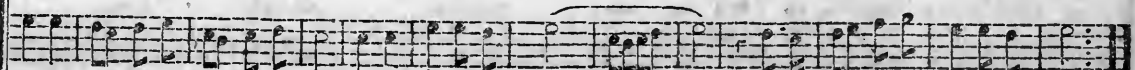


Let Mount Zion rejoice,



Let Mount Zion re - joice,

Zion rejoice,



Let the daughters of Judah be glad, Let Mount Zion re - joice,

Let the daughters of Judah be glad.



For this God is our God for ever and ever, For this God is our God, For this God

For this God is our God,

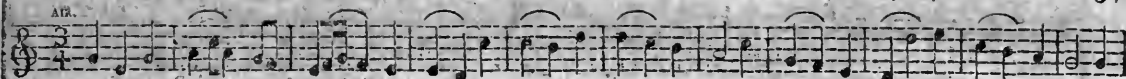
is our God, For this God is our God for ever: Hallelujah, hallelujah: Amen.

AIR.

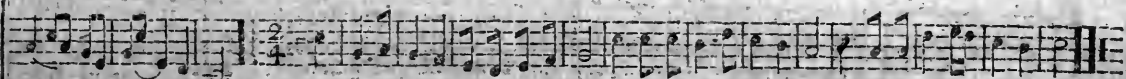
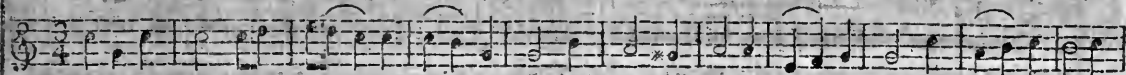
Joy to the world, the Lord is come! Let earth receive her King; Let ev'ry

heart prepare him room, And heav'n and nature sing, And heav'n, &c.

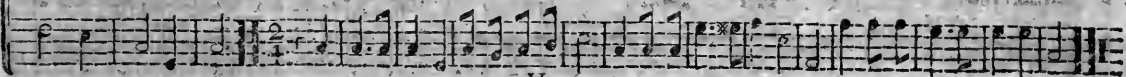
AIR.

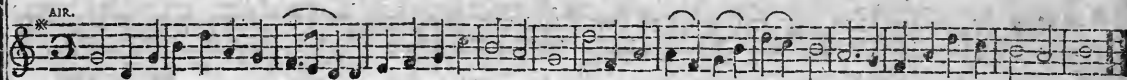
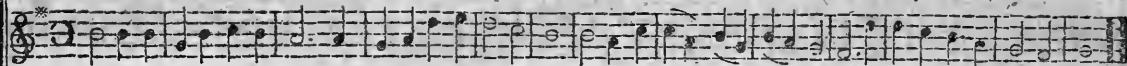


Father divine, before thy view All worlds, all creatures lie; No distance can elude thy search, No

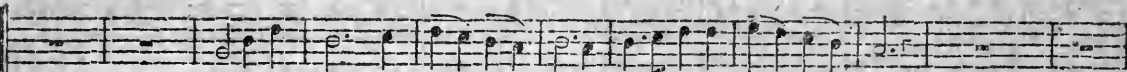
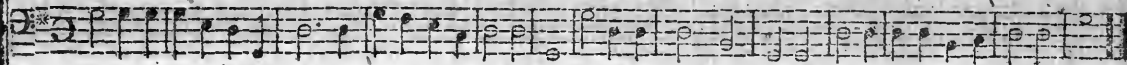


action 'scape thine eye. Hear, gracious Lord, our mingled praises hear, Thou art our hope, our joy, our fear, Thou art, &c.

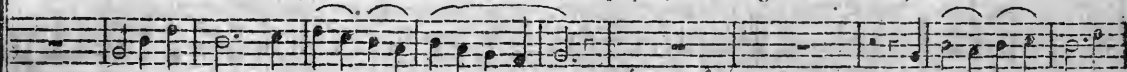




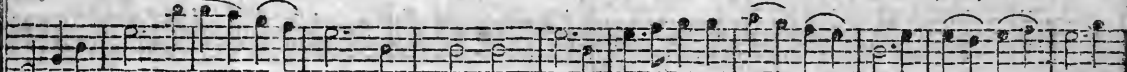
Ye heav'nly gates loose all your chains, Let the eternal pillows bow ; Bleft Saviour, cleave the starry plains, And make the crystal mountains flow.



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



Hark ! how thy faints unite their cries, Come, thou, the soul of



Hark ! how thy faints unite their cries, unite their cries,



all our joys, Come thou, &c. Thou, the Desire of Nations, come.

This section contains three staves of musical notation. The first two staves are vocal lines with lyrics underneath. The third staff is a single-line accompaniment. The lyrics are: "all our joys, Come thou, &c. Thou, the Desire of Nations, come."

Addison.

C. M.

Words by Addison.

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

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

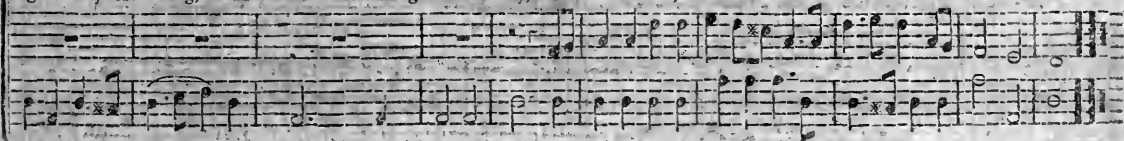
This section contains four staves of musical notation. The first two staves are vocal lines with lyrics underneath. The last two staves are a single-line accompaniment. The lyrics are: "Thy mercy sweetens ev'ry toil, Makes ev'ry region please; The hoary frozen hills it warms, And smoothes the boist'rous seas, And, &c." Above the first staff are performance markings: "AIR.", "Pia.", "Cres.", "Pia.", and "Cres.".

And in thy temple let us see  
 Send comforts down from thy right hand, While we march through this barren land;  
 And in thy temple let us see

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



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



*Sweet Surprise.*

C. M.

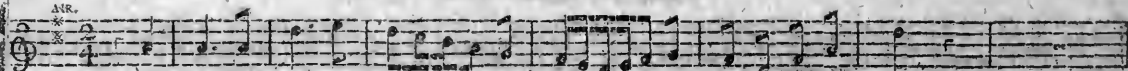
Words by Dr. Watts.



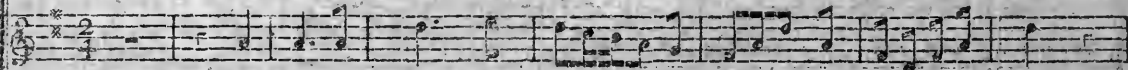
Angels are lost in sweet surprize If thou unveil thy grace, And humble awe runs thro' the skies, - And humble awe, &c. When wrath arrays thy face.



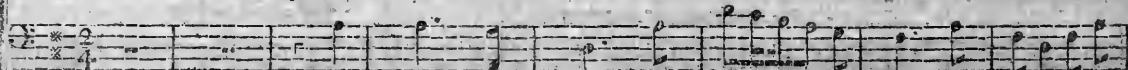
AN.



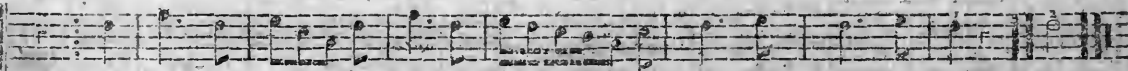
He spake, and heav'n's high arches rung With shouts of loud applause;



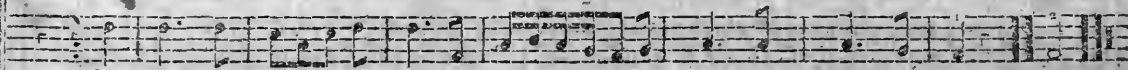
He spake, &c.



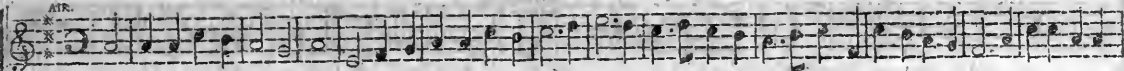
He spake, &c.



He dy'd, the friendly angels sung, Nor ceas'd the rapt'rous joy.



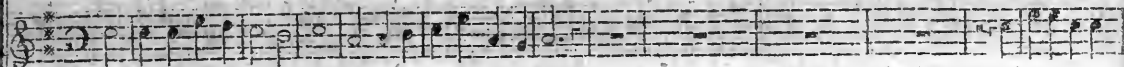
AIR.



Descend from heav'n, immortal Dove,

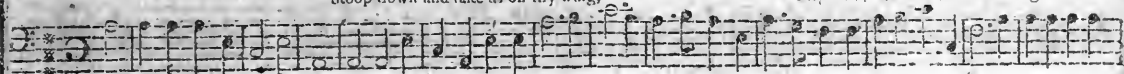
And mount and bear us far above

Beyond, beyond this



Stoop down and take us on thy wing,

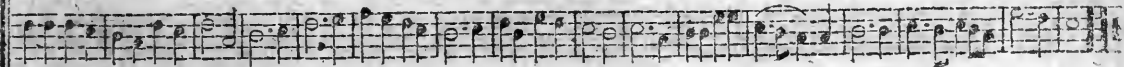
The reach of these inferiour things.



lower sky,

Where solid pleasures never die,

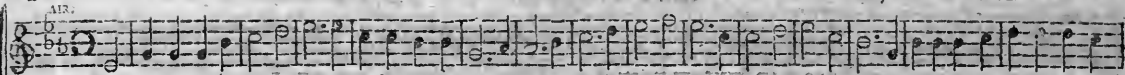
Where solid pleasures, &c.



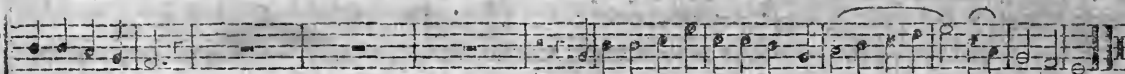
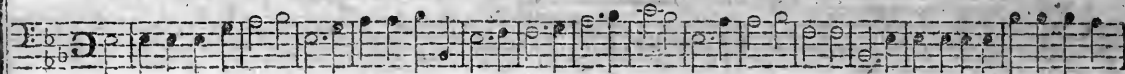
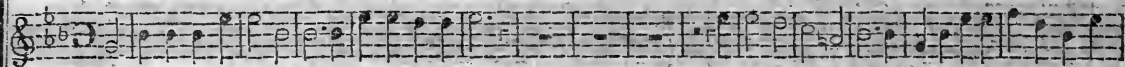
Up where eternal ages roll,

And fruits immortal feast the soul.

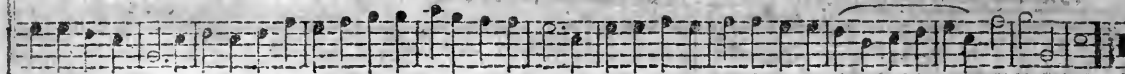
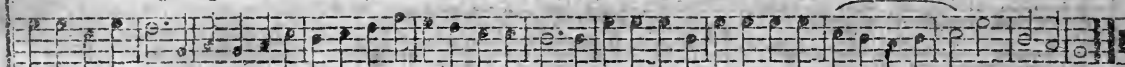




Again the Lord of life and light Awakes the kindling ray, Unseals the eyelids of the morn, And pours increasing day. This day be grateful homage paid, And



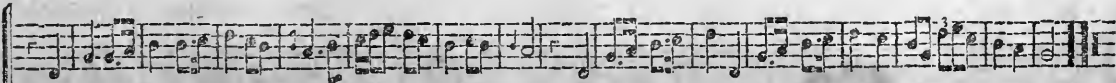
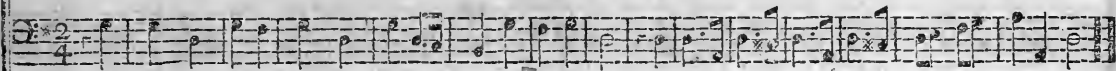
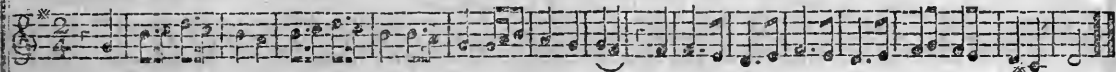
loud hallelujahs sung, Let gladness dwell in ev'ry heart, And praise on ev'ry tongue, Let gladness, &c.



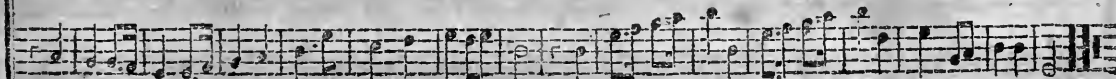
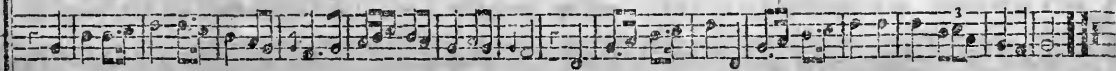
AIR.



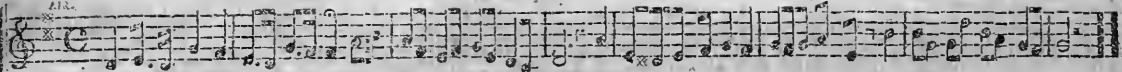
Come, let us lift our voices high, High as our joys arise, And join the songs above the sky, Where pleasure never dies.



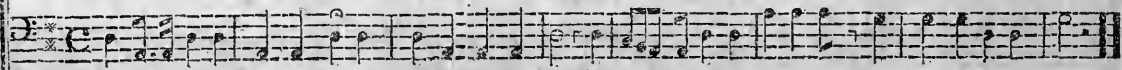
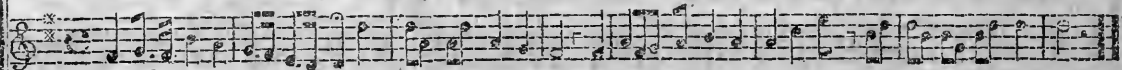
Jesus the God who fought and bled, And conquer'd when he fell; Who rose, and at his char'ot wheels Dragg'd all the gates of hell.



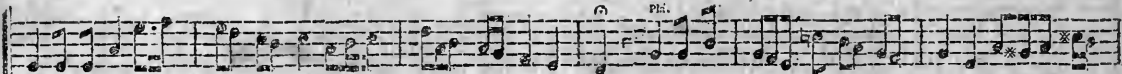
AIR.



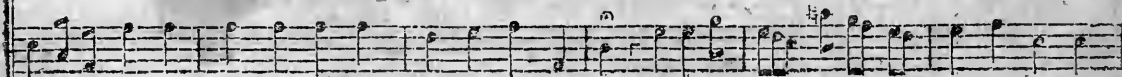
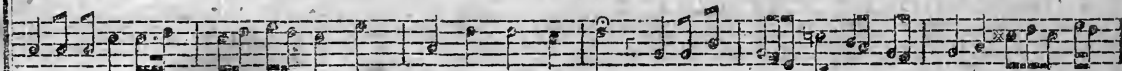
Life has a soft and silver thread, Nor is it drawn too long; Yet when my vaster hopes persuade, I'm willing to be gone.



PH.



Fast as ye please roll down the hill, And haste away my years; Or I can wait my Father's will, And dwell be-





Edenton Continued.

Cres. Vivace. Dim. Fz.

neath the spheres, And dwell beneath the spheres. Rise glorious ev'ry future fun, Gild all my following days; But

For. Pia. For.

AIR. Ten thousand, &c.

Behold, the great and mighty King Comes riding in the skies, Ten thousand angels to him sing, Ten thousand, &c.

Ten thousand angels to him sing, Ten thousand, &c.

Pia. Mod.

And spirits, &c.

And spirits round him fly, Ten thousand, &c.

And spirits round him fly, Ten thousand, &c.

Fin. 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.

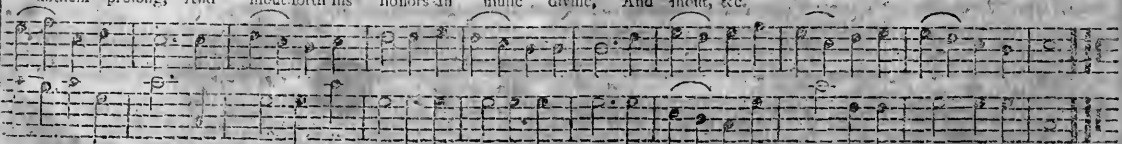
AIR.



O praise ye the Lord, Prepare a new song, And let all his saints In full concert join, With voices united, The



anthem prolong, And shout forth his honors In music divine, And shout, &c.



'Tis Finish'd. C. M.

Words by Dr. Watts.

AIR. Piano. Cres.

I sing my Saviour's wond'rous death, He conquer'd when he fell; 'Tis finish'd, said his dying breath, And shook the gates of hell. 'Tis finish'd, our Im-

Ma.

manuel cries, The dreadful work is done; Hence shall his sov'rain throne arise, His kingdom is begun, His kingdom, &c.









