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THE
UNION HARMONY,
OR
UNIVERSAL COLLECTION of Sacred Music.

IN TWO VOLUMES.

VOL. II.—CONTAINING,

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

By OLIVER HOLDEN.

Author of the AMERICAN HARMONY.

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

Published according to Act of Congress.

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To the LOVERS of SACRED MUSIC in AMERICA.

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

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

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

OLIVER HOLDEN,

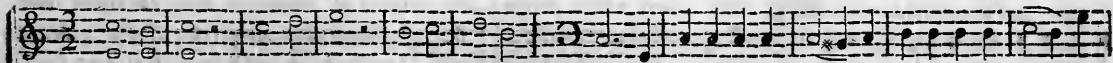
CHARLESTOWN, Massachusetts, Sept. 18, 1793.

T H E

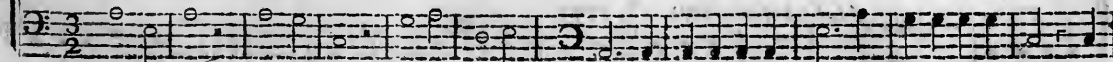
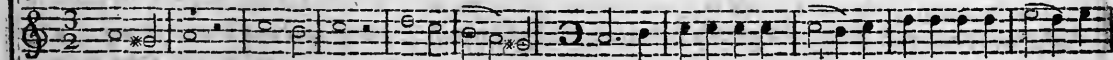
UNION HARMONY, &c.

Anthem. Taken from sundry Scriptures. Original.

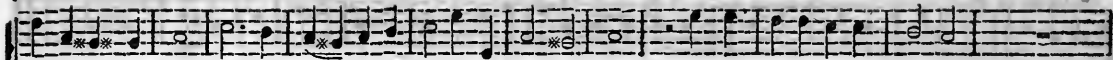
Moderato.



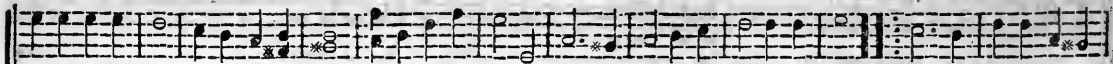
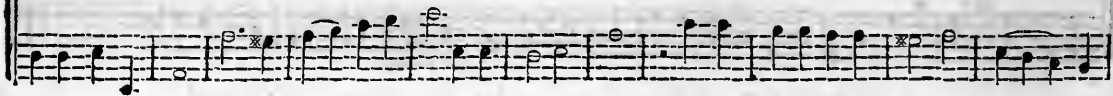
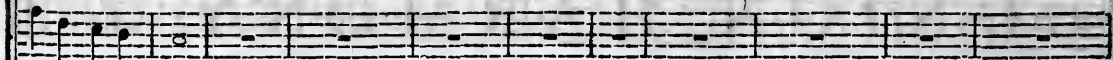
Air. Hear my cry, hear my cry, hear my cry, O God attend unto my pray'r, attend unto my pray'r, at-



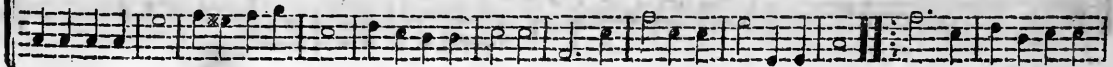
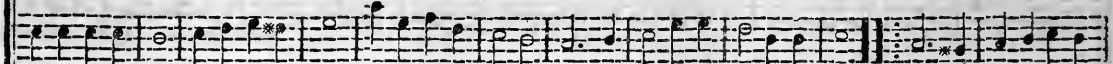
Anthem. Continued.



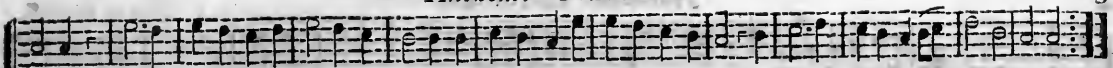
tend unto my pray'r. From the end of the earth will I cry to thee, When my heart is overwhelmed; lead me



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



Anthem. Continued.



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



to shine.

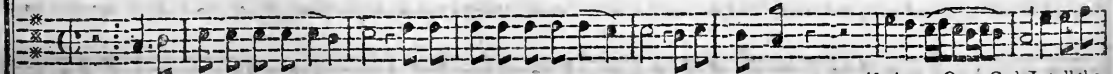


and cause,

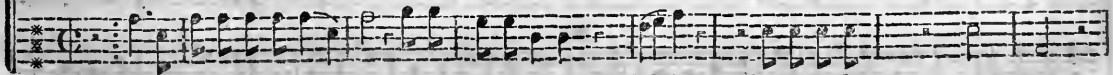
Vivace.



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



praise thee O God, Let all the



O God, Let the people,

praise thee, O God

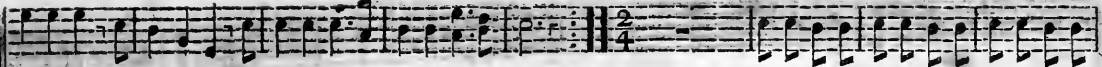
Let all the people praise thee O God, praise thee. O let the nations be

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

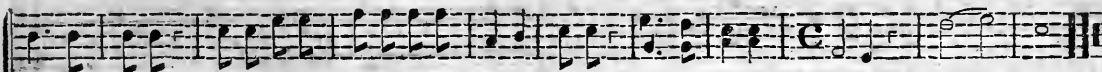
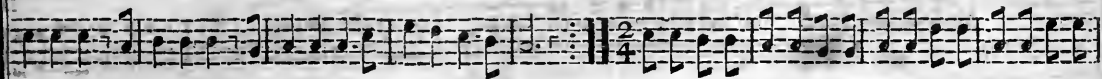
praise thee O God, let all the people praise praise thee.

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

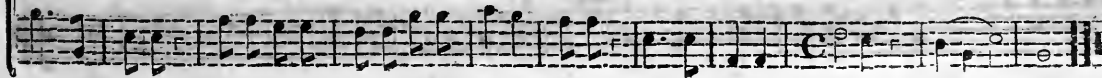
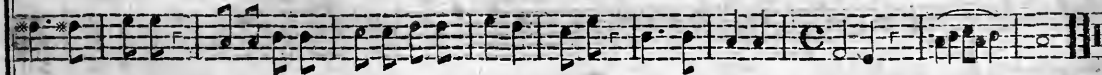
Anthem. Continued.



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



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



Bowley. L. M.

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

Peace like a

Peace like a river

Peace like a river from his throne,

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

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

Commemoration.

C. M.

Words by Dr. Watts.

Original.

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

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

Pia. *Cres.* *For.*

Spring, an Ode.

Words Anon.

Original.

Mod.

Air.

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

Pia.

Cres.

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

II.

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

All hearts rejoicing.

III.

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

On plains and vallies,

IV.

See how the vales and meadows stand array'd,
Clath'd in azure and bedeck'd with flowers,
Cowslips and daisies, with the purple-violet,

Blooming with fragrance.

V.

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

With gentle breezes.

VI.

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

In sweet chorus.

VII.

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

Breath forth sweet music.

VIII.

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

Their beauty fading.

IX.

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

Of the Redeemed.

X.

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

Sparkling with brightness.

XI.

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

Bids a sweet welcome.

XII.

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

Shout the Redeemer.

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

To shew thy love by morn- ing light,

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

To shew thy love by morn- ing light,

To shew thy love by morn- ing light,

The first system of music consists of two staves. The upper staff features a melody with a star symbol above the first measure and a repeat sign at the end. The lower staff provides a harmonic accompaniment.

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

The second system of music continues the melody and accompaniment from the first system, ending with a repeat sign.

Ode to Harmony. Words by Garrick. Original.

The 'Ode to Harmony' section is written for three staves: Treble Clef (Sym.), Treble Clef (Air.), and Bass Clef (Pia.). The key signature has one sharp (F#) and the time signature is 6/8. The lyrics are: 'Hail, hail music, hail music sweet in - chantment hail. Like po-'. The piece concludes with a repeat sign.

14 *Ode to Harmony. Continued.*

Pia. Cres. Sym. Mez. Pia.

tent spells thy powers prevail, On wings of rap-ture borne

This system contains three staves of music. The top staff is the vocal line, starting with the lyrics 'tent spells thy powers prevail, On wings of rap-ture borne'. The middle and bottom staves are piano accompaniment. The music is in a common time signature and features a variety of note values and rests. The dynamics are marked as 'Pia.' (Piano), 'Cres.' (Crescendo), 'Sym.' (Symphony), and 'Mez. Pia.' (Mezzo-Piano).

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

This system contains three staves of music. The top staff is the vocal line, starting with the lyrics 'way, All nature owns thy u-ni-verfal sway, All nature owns thy u-ni-verfal sway.'. The middle and bottom staves are piano accompaniment. The music continues with similar notation to the first system. The dynamics are marked as 'Pia.' (Piano) and 'For.' (Forzando).

Ode for Easter.

Words taken from Lady Huntingdon's Collection.

Original.

15

Sym.

For.

Air.

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

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

Ode for Easter. Continued.

Pia.

For.

Sym.

Vivace.

gain, whilst fragrant odours fill the blissful plain,

Worthy

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

Ode for Easter. Continued.

Grave.

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

Affettuoso.

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

Ode for Easter. Continued.

Vivace.

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

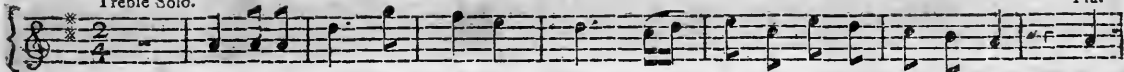
time shall shake his endless power, Nor time shall shake his endless power.

The musical score consists of six staves. The first three staves are grouped together, and the last three are grouped together. Each group contains a vocal line and two piano accompaniment lines. The music is in 2/4 time and features various musical notations such as notes, rests, and dynamic markings.

Ode for Easter. Continued.

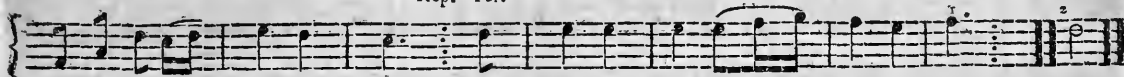
Treble Solo.

Pia.



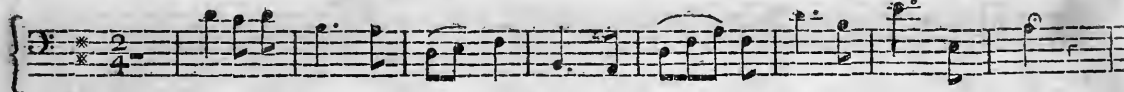
Riches and all that deck the great From worlds unnumber'd hither bring The

Rep. For.



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

Bass Solo.



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



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

Ode for Easter. Continued.

Pia.

For.

Pia.

For.

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

The first system of the musical score consists of four staves. The top staff is a treble clef with a 4/4 time signature. The second staff is a bass clef with a 4/4 time signature. The third staff is a treble clef with a 4/4 time signature. The fourth staff is a bass clef with a 4/4 time signature. The lyrics are written below the staves.

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

The second system of the musical score consists of four staves. The top staff is a treble clef with a 4/4 time signature. The second staff is a bass clef with a 4/4 time signature. The third staff is a treble clef with a 4/4 time signature. The fourth staff is a bass clef with a 4/4 time signature. The lyrics are written below the staves.

Ode for Easter. Continued.

For.

Fortis.

Pia.

of the wounded lamb. Higher, still higher swell the strain
Cre - ations voice the

Cres.

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

Ode for Easter. Continued.

Sym.

reign The lamb shall ever ever reign.

Pia. Pia. Pia.

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

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

This page contains a musical score for "Ode for Easter. Continued." It features vocal lines with lyrics and piano accompaniment. The score is arranged in four systems. The first system includes a vocal line and two piano lines. The second system continues the vocal line and piano accompaniment. The third system features three piano lines with the lyrics "Halle - lujah, Halle - lujah, Halle - lujah,". The fourth system continues the piano accompaniment. The tempo/mood is marked "Pia." (Piano). The music is in common time and includes various musical notations such as clefs, notes, rests, and dynamics.

Ode for Easter. Continued.

For.

Pia.

Hal. Hal. Let hal - le - lujahs crown the song, Let

Cres.

For.

hal - le - lu - jahs. crown the song. Let hal - le - lu - jahs. crown the song.

Wilton Flabel. C. M. Words by Dr. Watts.

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

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

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

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

My soul thy great Cre- a- tor praise When cloth'd in his ce-

les- tial rays, He in full Ma-jes- ty ap- pears And like a robe his glo-ry wears.

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

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

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

Largo.


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

Sym.

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



Je - sus, Je - sus, Je - sus has all my pow'rs possist,


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




Apollo. Continued.

Sym.

Pia.

my voice.

His charms shall

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

Loud.

Apollo. Continued.

Duet. *soft.*

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

The first system of the musical score consists of three staves. The top staff contains the vocal line with lyrics. The middle staff contains the piano accompaniment. The bottom staff contains the bass line. The time signature is 2/4. The key signature has one flat (B-flat). The music begins with a treble clef and a key signature of one flat. The first measure of the vocal line is marked with a piano (p) dynamic. The lyrics are: "falling woods. Whilst si - lence fits on ev - ry bow, And".

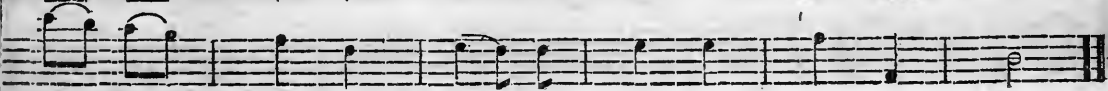
bends the list'ning woods, Whilst si lence fits on ev - ry bow, And

The second system of the musical score consists of three staves. The top staff contains the vocal line with lyrics. The middle staff contains the piano accompaniment. The bottom staff contains the bass line. The time signature is 2/4. The key signature has one flat (B-flat). The music continues from the first system. The lyrics are: "bends the list'ning woods, Whilst si lence fits on ev - ry bow, And".

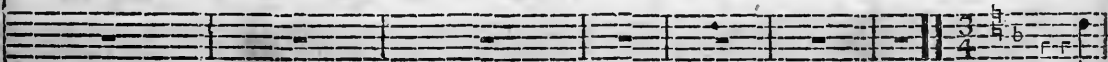
Apollo. Continued.



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



I'll



Apollo. Continued.

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

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

The image shows a musical score for a piece titled "Apollo. Continued." on page 32. The score is written on three systems of three staves each. The first system contains the lyrics "carve our passions on the bark, And ev - 'ry wounded tree, Shall drop and bear some". The second system contains the lyrics "myf - tic mark, That Je - sus dy'd, dy'd, dy'd that". The music is written in a style typical of 18th-century sheet music, with various note values, rests, and phrasing slurs. There are some asterisks in the original image, likely indicating specific notes or corrections.

Vivace.

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

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

win a mortal's love.

The first system of the musical score consists of three staves. The top staff contains the vocal line with lyrics 'win a mortal's love.' The middle and bottom staves contain instrumental accompaniment. The music is in a common time signature and features a key signature of one flat. There are first and second endings marked with '1' and '2' above the notes. The first ending leads to a repeat sign, and the second ending leads to a different continuation of the piece.

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

The second system of the musical score also consists of three staves. The top staff contains the vocal line with lyrics 'Hal - le - lujah, Halle - lujah, Amen, Amen.' The middle and bottom staves contain instrumental accompaniment. The tempo is marked 'Adagio.' above the staff. The music continues in the same key signature and time signature as the first system. There are first and second endings marked with '1' and '2' above the notes. The first ending leads to a repeat sign, and the second ending leads to a different continuation of the piece.

Ascension.

Words from Hart's Hymns.

35

The first system of the hymn consists of three staves. The top staff is a treble clef with a 2/4 time signature and a key signature of one sharp (F#). The middle and bottom staves are also treble clefs with a 2/4 time signature and a key signature of one sharp. The lyrics are written below the staves.

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

The second system of the hymn consists of three staves. The top staff is a treble clef with a 2/4 time signature and a key signature of one sharp. The middle and bottom staves are also treble clefs with a 2/4 time signature and a key signature of one sharp. The lyrics are written below the staves. The word "Soft." is written above the top staff.

Soft.

realms of glory's gone, To ascend his rightful throne. Cherubs on the

Ascension. Continued.

Loud.

conqu'rer gaze, Seraphs glow with brighter blaze; Each bright order of the

Hail him, hail him, Hail him as he passes

sky, Hail him as he passes by,

Hail him as he passes by,

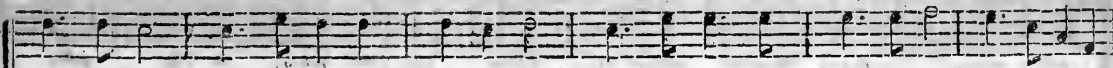
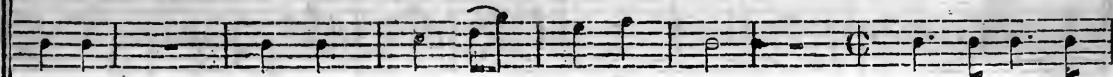
Ascension. Continued.



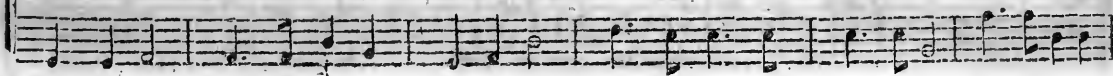
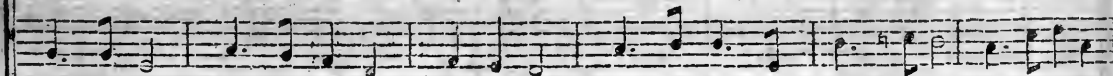
by, Hail him as he pass- es by Saints the glor'ous



Hail him, hail him,



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




Ascension. Continued.

roll'd in blood. Heav'n its king congrat - ulates, Opens wide her

Loud.

golden gates : Angels songs of vict'ry bring, All the blisful regions ring,

Ascension. Continued.



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



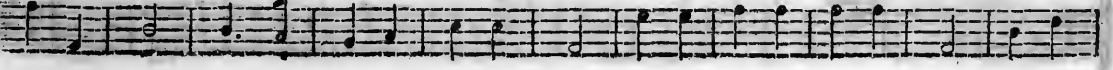

All the blissful regions ring.



All the blissful re - gions ring.



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



Ascension. Continued.

Mezzo.


pardon dying love. Hail, thou dear, thou worthy Lord; Holy Lamb, incarnate

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

Anthem. Luke, 2d chapter.



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



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



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




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



be to all people.



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



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



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

Anthem. Continued.

joy, which shall be to all people. For unto you, unto you is
 For unto you unto you is
 born this day, in the city of David, in the ci - ty of David.
 in the ci - ty of David.
 born this day, in the city, &c.

The musical score consists of four systems of staves. Each system contains two staves of music. The lyrics are written below the staves. The first system includes the lyrics "joy, which shall be to all people." and "For unto you, unto you is". The second system includes "For unto you unto you is". The third system includes "born this day, in the city of David, in the ci - ty of David." and "in the ci - ty of David.". The fourth system includes "born this day, in the city, &c.". The music features various note values, rests, and dynamic markings such as *f* and *fz*. There are also first and second endings indicated by "1" and "2" above the staves.

Anthem. Continued.

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

Christ the Lord. glad tidings, glad tidings, glad tidings, glad.

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

I 1
 I 2
 I 1
 I 2
 I 1
 I 1
 I 1
 I 1
 I 1
 I 1

people.
 And this shall be a sign un - to you

Anthem. Continued.

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

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

And

Lively)

suddenly there was with the angel a multitude of the hea -

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

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

And suddenly there was with the an - gel a

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

v'n - ly, heav'nly, heav'nly, r hof.

of the heav'n - ly r hof,

mul - ti - tude, of the heav'nly hoft, prais

Anthem. Continued.

Glo ry to God in the

ing God and say ing

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

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

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

The musical score consists of ten staves. The first two staves are vocal lines with lyrics. The third and fourth staves are piano accompaniment. The fifth and sixth staves are vocal lines with lyrics. The seventh and eighth staves are piano accompaniment. The ninth and tenth staves are vocal lines with lyrics. The score includes various musical notations such as notes, rests, bar lines, and dynamic markings like 'mf' and 'f'.

Anthem from sundry Scriptures.

Arise,

Arise, Arise, shine, shine, shine O

Detailed description: This system contains the first four staves of the musical score. The top staff is a vocal line in treble clef with lyrics 'Arise,'. The second staff is a piano accompaniment in treble clef with lyrics 'Arise, Arise, shine, shine, shine O'. The third and fourth staves are piano accompaniment in treble and bass clefs respectively, without lyrics.

For thy light

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

For thy light, &c.

For thy light, &c.

Detailed description: This system contains the next four staves. The top staff is a vocal line with lyrics 'For thy light'. The second staff is a piano accompaniment with lyrics 'Zion, for thy light is come, and the glory of the Lord is'. The third and fourth staves are piano accompaniment with lyrics 'For thy light, &c.' and 'For thy light, &c.' respectively.

-ris'n' up - on thee,

And the glo

The

ry, &c.

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

glory, &c.

This musical score is arranged in four systems, each with two staves. The first system contains the lyrics '-ris'n' up - on thee,' and 'And the glo'. The second system contains 'The'. The third system contains 'ry, &c.'. The fourth system contains 'of the Lord is ris'n up - on thee and the glo' and 'glory, &c.'. The music features various note values, rests, and dynamic markings such as 'f' and 'ff'. There are also asterisks in some measures, possibly indicating specific performance instructions or corrections.

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

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

Anthem. Continued.

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

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

The musical score consists of two systems, each with four staves. The top staff of each system contains the vocal line with lyrics. The second and third staves are blank, likely for a piano accompaniment. The bottom staff of each system contains a bass line. The lyrics are: "of thy ris - ing, And the Gen - tiles shall come to thy light, and kings, and kings to the bright - ness of thy ris - ing. Sing, sing,". The score includes various musical notations such as notes, rests, and bar lines.

Anthem. Continued.

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

The image shows a page of a musical score for an anthem. It features multiple staves of music with lyrics written below. The lyrics are: "for be - hold I bring you glad", "sing O heav'ns and be - joy-ful O earth,", "for be - hold", "tidings,", "glad tidings, glad", "be - hold I bring you glad tidings, glad tidings, glad", and "glad tidings, glad". The music is written in a traditional notation style with various note values and rests. There are some markings on the staves, including a small asterisk and a circled 'x'.

Anthem. Continued.

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

This musical score is written on ten staves. The lyrics are placed below the notes. The first staff begins with 'glad tidings, glad tidings, glad'. The second staff continues with 'tidings, glad tidings glad'. The third staff has 'glad tidings, glad tidings of great joy glad'. The fourth staff starts with 'ad tidings, glad'. The fifth staff has 'tidings, glad'. The sixth staff contains 'tidings, glad tidings, glad tidings, of great joy which shall be to'. The seventh staff begins with 'ad tidings'. The eighth staff has 'tidings, glad'. The ninth staff continues with 'tidings, glad'. The tenth staff ends with 'tidings, glad'. There are various musical notations including notes, rests, and bar lines throughout the score.

Anthem. Continued.

tidings of great joy,
 tidings, glad tidings, glad tidings of great joy, which shall
 tidings of great joy,
 glad tidings
 be to all people, to all, all, all people.

The musical score consists of five systems of staves. The first system has two staves with lyrics 'tidings of great joy,'. The second system has two staves with lyrics 'tidings, glad tidings, glad tidings of great joy, which shall'. The third system has two staves with lyrics 'tidings of great joy,'. The fourth system has two staves with lyrics 'glad tidings'. The fifth system has two staves with lyrics 'be to all people, to all, all, all people.' The music is written in a single melodic line with various note values and rests. There are some asterisks in the score, possibly indicating specific performance instructions. The time signature is 3/4.

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

Saviour, a Saviour, who is Christ the Lord.

Moderate.

Anthem. Continued.

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

and on earth peace, and on earth peace, men. For unto us a child is
 peace, peace, good will to - wards men.
 and on earth peace, and on earth peace
 peace, peace, peace, peace,

Anthem. Continued.

born,

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

Wonderful, Counsellor, the mighty God, the ever-lasting Father, the Prince of

Anthem. Continued.

1 For. 2

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

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

The musical score is written on ten staves. The first two staves are for the first and second parts of the choir. The lyrics are written below the staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'p.' and 'C'. The piece concludes with a double bar line and repeat signs.

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

61

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

Air, Sym.

Come charity, Come charity with

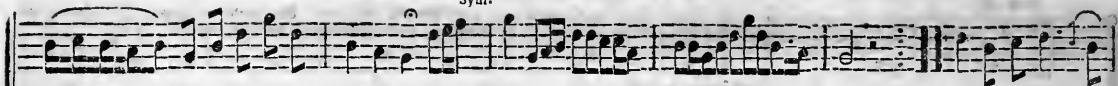
The first system of music consists of three staves. The top staff is a vocal line in C major, 4/4 time, with lyrics "Come charity, Come charity with". The middle and bottom staves are piano accompaniment. The middle staff begins with a treble clef and a key signature of one sharp (F#), while the bottom staff begins with a bass clef and a key signature of one sharp (F#). Both piano parts include a double bar line with repeat dots on either side, indicating a symphony. The vocal line has a double bar line with repeat dots on either side, and a fermata over the final note.

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

The second system of music consists of three staves. The top staff is a vocal line in C major, 4/4 time, with lyrics "goodness crown'd encircled in thy heav'nly robe, Diffuse thy blessings all a-". The middle and bottom staves are piano accompaniment. The middle staff begins with a treble clef and a key signature of one sharp (F#), while the bottom staff begins with a bass clef and a key signature of one sharp (F#). The word "Sym." is written above the middle staff. The vocal line has a double bar line with repeat dots on either side, and a fermata over the final note.

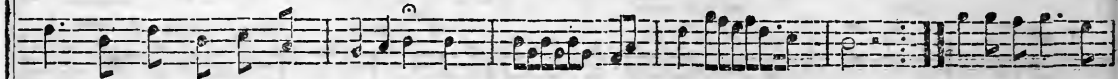
Ode. Continued.

Sym.

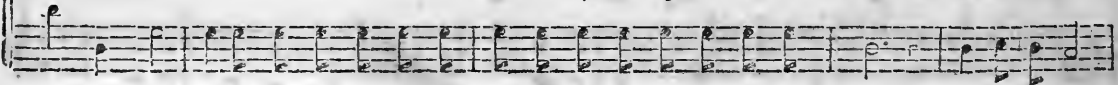


round, to ev'ry corner of the globe.

See where she comes with



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



Ode. Continued.

Sym. Pia.

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

Mod.

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

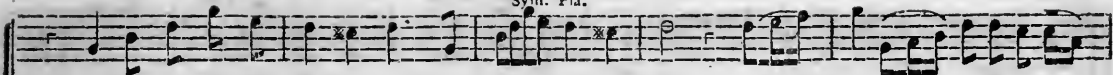
Smart, Which wounded is at man's distress, And bleeds at ev'ry human smart.

Sym.

Come charity, Come charity with goodness crown'd,

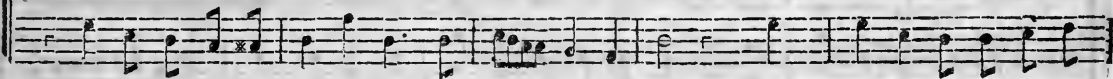
Ode. Continued.

Sym. Pia.

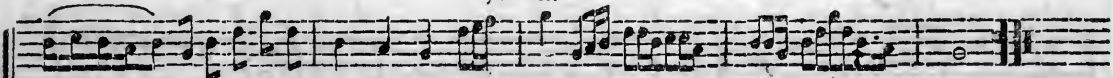


Encircled in thy heav'nly robe,

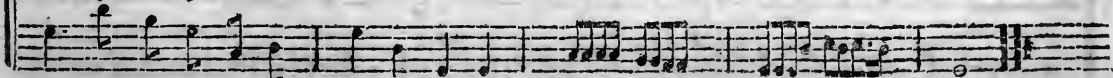
Dis - fuse thy blessings all a-



Sym. For.



round, to ev'ry corner of the globe.



Anthem. Psalm 104.

Praise the Lord O my soul,

Praile the Lord O my soul, praise the Lord O my

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

praise

praise the Lord O my soul, O my soul, praise the Lord O my

foul, praise the Lord, O my soul, praise the Lord, O my soul, praise the Lord, O my soul, praise the Lord, O my

foul, praise the Lord, O my soul, praise the Lord, O my soul, praise the Lord, O my soul, praise the Lord, O my

foul, praise the Lord, O my soul, praise the Lord, O my soul, praise the Lord, O my soul, praise the Lord, O my

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

art become exceeding glo - - - - - r'ous, art become exceeding glor'ous, thou art
thou art clothed with

Anthem. Continued.

thou art with
 ma - jesty, and honour, with ma - jesty, with majesty and
 Thou with
 honour.
 Thou art become exceeding
 Thou art become exceeding glo - rious,
 Thou art become exceeding glo - rious, thou art clothed with majesty

Anthem, Continued.

Thou art become exceeding glorious, thou art clothed with majesty and honour,

glorious, thou art clothed with majesty, and honour, thou art become exceeding

thou art clothed with majesty and honour, thou glorious,

ty and honour, thou art Thou art clothed

thou art thou art become exceeding

exceeding glorious, thou art become exceeding exceeding glorious, thou art

become exceeding exceeding glorious, thou art Thou art become

Thou art become

Antem. Continued.

clothed with majesty and honour. Hal - le - lujah a - men,
 Halle - lujah a - men,
 Halle - lu - jah, a - men, halle - lujah,

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

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

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

ch ar-

Anthem. Continued.

'or, and walketh, and walk - - eth, and walketh, and walketh

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

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

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

Anthem. Continued.

He laid the foundations, the foundations

He laid the found - da - tions of the earth,

He laid the foundations, the foundations of the earth, that it never be re-

ming fire.

that it never be re - mo-

that it never be re - moved,

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

mo - v ed,

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

Anthem. Continued.

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

full of thy riches.

The glorious majesty of the Lord shall endure for ever; the Lord

Anthem. Continued.

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

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

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

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

Hal - le - lujah, Halle - lujah, Halle -

Hal - le - lujah, Halle - lujah. A -

Hal - le - lu - jah,

Hal - le - lu - jah,

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

Halle - lu - jah Amen, Halle - lujah A - men,
 Hal - le - lu jah A - men, A - men,
 A - men.

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

This system contains the first two staves of music. The top staff is a treble clef with a 2/4 time signature and a key signature of one flat (F). The bottom staff is a bass clef with the same time signature and key signature. The lyrics are printed below the staves.

Know that the Lord is God alone, He can create, and he destroy. He can create and

This system contains the second two staves of music. The top staff is a treble clef and the bottom staff is a bass clef. The lyrics are printed below the staves.

Denmark. Continued.

Soft.

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

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of a treble and bass staff with a 3/8 time signature and a key signature of one flat. The music is marked 'Soft.' and includes various musical notations such as notes, rests, and slurs.

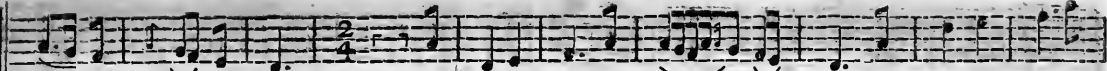
men, And when like wand'ring sheep we stray'd, He brought us to his fold a-gain, He brought us

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with the lyrics 'men, And when like wand'ring sheep we stray'd, He brought us to his fold a-gain, He brought us'. The piano accompaniment continues with the same musical style as the first system, including notes, rests, and slurs.

Denmark. Continued.

Loud.

Soft



to his fold a---gain. We'll crowd thy gates with thank - ful songs, High as the Heavn's our



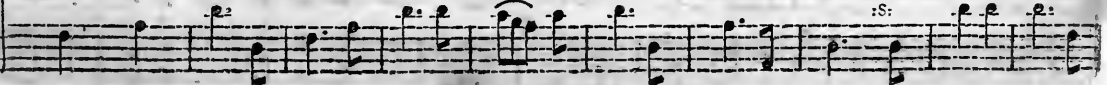
Loud.

:S: Soft.

Loud.



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



Denmark. Continued.

Soft-

Loud.



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



:S:



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

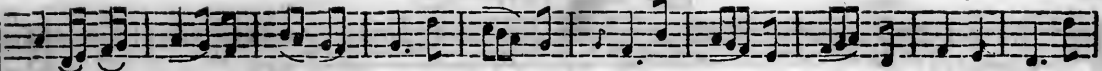
:S:



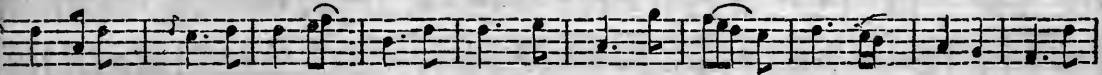
:S:



Denmark. Continued.



Firm as a rock thy truth must stand, When rolling years shall cease to move, shall cease to move, When



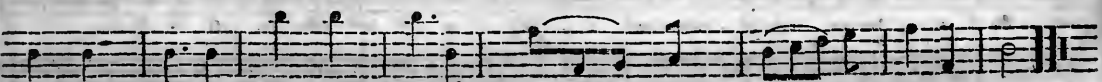
Soft-

Soft.

Loud.



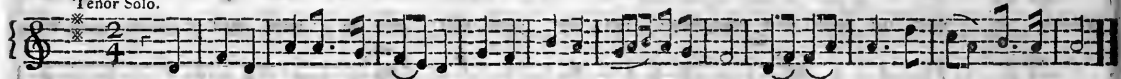
roll - ing years shall cease to move, When roll - - - - ing years shall cease to move.



An Anthem.

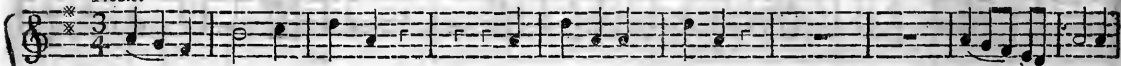
By Mr. WILLIAM SELBY, Organist of the Stone Chapel in *Boston, New England*. Performed at the opening of the Old South Meeting House in said town.

Tenor Solo.



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

Treble.



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

Tenor.



Je - hovah, is my strength,



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

Anthem. Continued.

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

- hovah, Je - hovah is my strength and my song:
He is become he is become my fal-

Anthem. Continued.

Become my salvation, he, &c.

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

vation he is,

become my salvation, he, &c.

Bass Solo.

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

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

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

Anthem. Continued.

call upon his name,
among the nations, make mention that his name
Praise the Lord, is ex-
declare his doings,
ex - alted,
alted, exalted, his name is exalted, praise the Lord, praise the Lord, declare his doings,
call upon his name,

Anthem. Continued.

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

Treble Solo.

Bass Solo.

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

Counter Solo.

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

Anthem. Continued.

The first system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are marked with a 2/4 time signature. The music features a melody in the treble and a bass line in the bass, with various rhythmic values including eighth and sixteenth notes.

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

The second system of music continues the melody and bass line from the first system. It maintains the 2/4 time signature and features similar rhythmic patterns.

The third system of music continues the melody and bass line. It includes some rests in the bass line, particularly in the second and third measures.

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

The fourth system of music concludes the piece on this page. It continues the melody and bass line, ending with a final cadence.

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

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

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

shout, shout, shout,

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

Zion, shout, shout, shout,

Tenor Solo.

Musical staff for Tenor Solo in 2/4 time. The melody begins with a treble clef, a key signature of one sharp (F#), and a common time signature of 2/4. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The final two notes, G4 and A4, are beamed together.

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

Bass Solo.

Musical staff for Bass Solo in 2/4 time. The melody begins with a bass clef, a key signature of one sharp (F#), and a common time signature of 2/4. The notes are: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3. The final two notes, G3 and A3, are beamed together.

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

Musical staff for Tenor Solo in 2/4 time. The melody begins with a treble clef, a key signature of one sharp (F#), and a common time signature of 2/4. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The final two notes, G4 and A4, are beamed together.

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

Musical staff for Bass Solo in 2/4 time. The melody begins with a bass clef, a key signature of one sharp (F#), and a common time signature of 2/4. The notes are: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3. The final two notes, G3 and A3, are beamed together.

Amen, Amen, Amen, Amen,

Musical staff for Tenor Solo in 2/4 time. The melody begins with a treble clef, a key signature of one sharp (F#), and a common time signature of 2/4. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The final two notes, G4 and A4, are beamed together.

For the Lord

Musical staff for Bass Solo in 2/4 time. The melody begins with a bass clef, a key signature of one sharp (F#), and a common time signature of 2/4. The notes are: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3. The final two notes, G3 and A3, are beamed together.

Anthem. Continued.

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

God om - ni - po - tent reigneth.

Messiah. Words by Pope. Original.

Two Trebles.

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

First.

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

Second.

Messab. Continued.

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

Slow.

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

Grave.

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

Messiah. Continued.

Tenor and Bass,

Mez. Pia.

Cres.

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

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

For.

Pia.

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

Messiah. Continued.

Counter and Tenor.

Ye heav'ns on high the dewy nectar pour, And in fast silence shed the kindly show'r, The

sick, the weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

Air. For.

Pia.

For.

Pia.

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

Messiah. Continued.

Cres.

Lively.

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

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

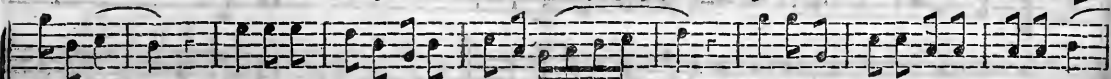
Messiah. Continued.

Treb. and Bass.

* 

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

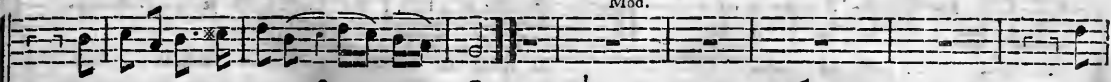




head ad - vance; See nodding forests o'er the mountains dance. See spicy clouds from lowly Saron ri -

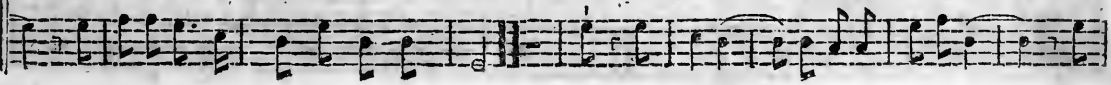


Mod.





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



Messiah. Continued.

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

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

A God, a God, the vocal hills reply,

Bass Solo.

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

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

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

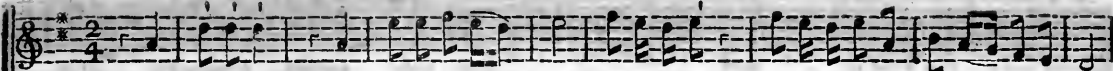
Messiah. Continued.

For.

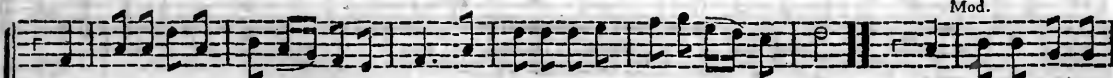
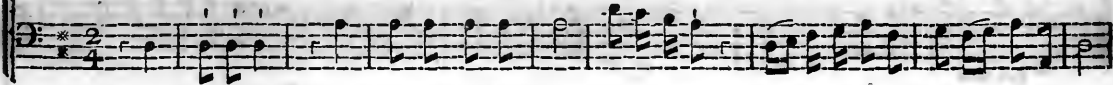
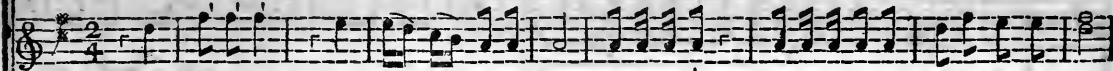
Dim.

Pia.

For.

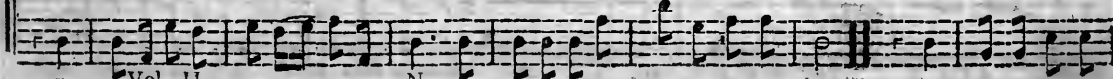
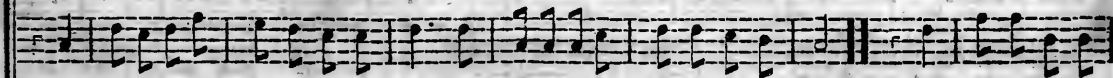


The Saviour comes, by ancient bards fore - told, Hear him ye deaf, hear him ye deaf, and all ye blind behold,



Mod.

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



Messiah. Continued.

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

This system contains three staves of musical notation. The first staff is the vocal line, followed by a piano accompaniment consisting of two staves. The lyrics are printed below the first staff.

For.

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

This system contains three staves of musical notation. The first staff is the vocal line, followed by a piano accompaniment consisting of two staves. The lyrics are printed below the first staff.

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

This system contains three staves of music. The top staff is the vocal line, with lyrics underneath. The middle and bottom staves are accompaniment. The music is in a common time signature and features a variety of note values including eighth and sixteenth notes, as well as rests.

For.

break upon thee in a flood of day. No more the rif - ing fun shall

This system also contains three staves of music. It begins with the word 'For.' above the first staff. The lyrics are placed below the vocal staff. The musical notation continues with similar rhythmic patterns to the first system.

Messiah. Continued.

gild the morn, Nor ev'ning cynthia fill her silver horn : But lost, dislov'd in

The first system of the musical score consists of three staves. The top staff contains the vocal line with lyrics. The middle and bottom staves contain the instrumental accompaniment. The music is in a common time signature and features a mix of eighth and sixteenth notes.

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

The second system of the musical score also consists of three staves. The top staff contains the vocal line with lyrics. The middle and bottom staves contain the instrumental accompaniment. The music continues with similar rhythmic patterns and melodic lines.

Messiah. Continued.

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

Slow.

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

Messiah. Continued.

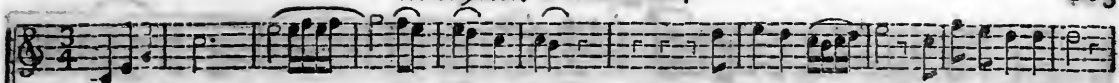
Rocks fall to dust, and Mountains melt a - way. But fix'd thy word ; thy

The first system of the musical score consists of three staves. The top staff contains the vocal line with lyrics. The middle and bottom staves contain the instrumental accompaniment. The music is in a common time signature and features various note values, rests, and dynamic markings like 'f'.

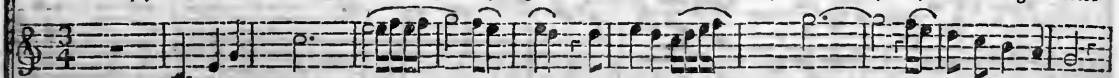
saving power re - mains, Thy realm for - ev - er lasts ; thy own MESSIAH reigns.

The second system of the musical score also consists of three staves. It continues the vocal line and accompaniment from the first system. The lyrics are positioned below the vocal staff. The music concludes with a double bar line and repeat dots.

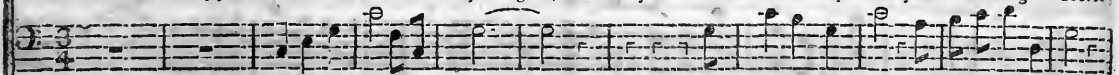
Anthem. Psalm 24.



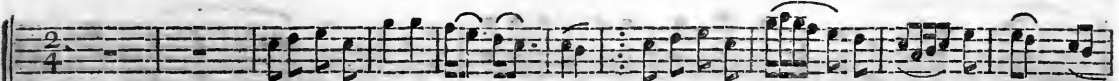
Lift up your heads O ye gates, ye gates, and be ye lift up ye everlasting doors



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



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



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



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



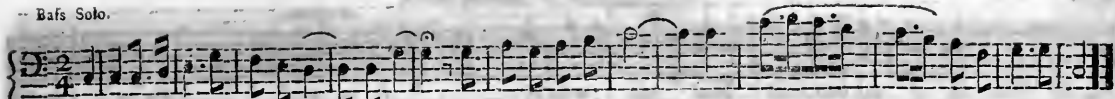
and the King of glory, and the King of glory shall come in, and the King of glo - ry sha -

Anthem. Continued.

- ll come in, and the King of glory shall come in. It is the Lord
 shall come in and the King of It is the
 - ll come in, Who is the King of glory?
 strong, the Lord strong and mighty, mighty in battle, and tri - al of the sword.
 Lord, strong and mighty, mighty in battle, and tri - al of the sword.
 It is the Lord strong and and tri - al of the sword.

Anthem. Continued.

-- Bass Solo.



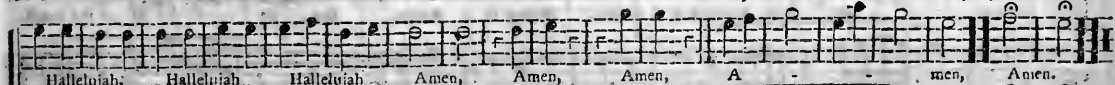
The earth is the Lord's and all that is therein, the compass of the world and all that dwell therein,



For he hath founded it up on the seas, and prepared it upon the floods



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



Chorus.

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

Chorus. Continued.

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

er.

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

A Funeral Anthem. Rev. Chap. 14th.

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

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

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

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

Anthem. Continued.

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

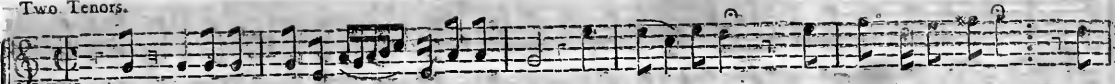
Ode, introductory to a Sacred Concert. Words by Thaddeus M. Harris. Original.

Sym.


Ode. Continued.

110

Two Tenors.

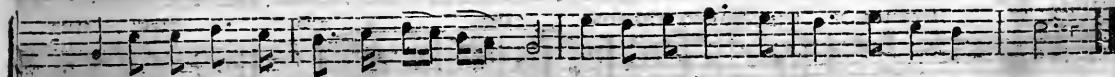


Hark! What distant music melts upon the ear; So sweet the tones, the symphonies so clear! Some

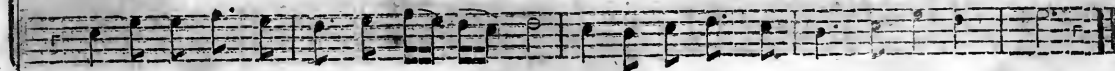



Sym.

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

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



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

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

The musical score is written in common time (C) and features a vocal line and a piano accompaniment. The piano part includes a trill marked with an asterisk (*). The score concludes with a double bar line and a 2/4 time signature.

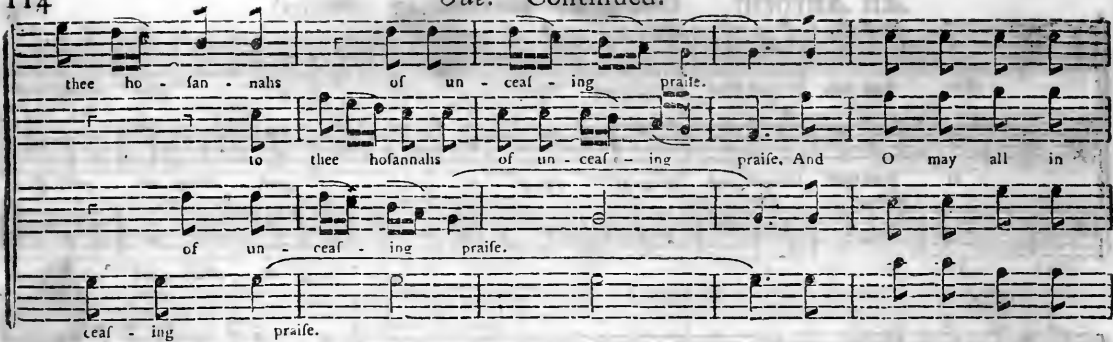
Ode. Continued.

Treble and Bass. Moderato.

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

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

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



thee ho-fan-nahs of un-ceaf-ing praise.
 to thee hofannahs of un-ceaf-ing praise, And O may all in
 of un-ceaf-ing praise.
 ceaf-ing praise.



one grand concert raise, To thee ho-fan-nahs of unceaf-ing praise.

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

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

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

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

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

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

O Je - ru - fa - lem, that bringest good tidings.
 bringest good tidings that bringest good tidings. Lift up thy voice lift
 ru - fa - lem that bringest that bringest good tidings. Lift up thy voice Lift up thy

Anthem. Continued.

First musical staff of the first system, containing notes and rests.

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

Second musical staff of the first system, containing notes and rests.

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

Third musical staff of the first system, containing notes and rests.

voice

First musical staff of the second system, containing notes and rests.

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

Second musical staff of the second system, containing notes and rests.

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

Third musical staff of the second system, containing notes and rests.

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

Anthem. Continued.

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

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

Sheffield. L. M. Words Anon.

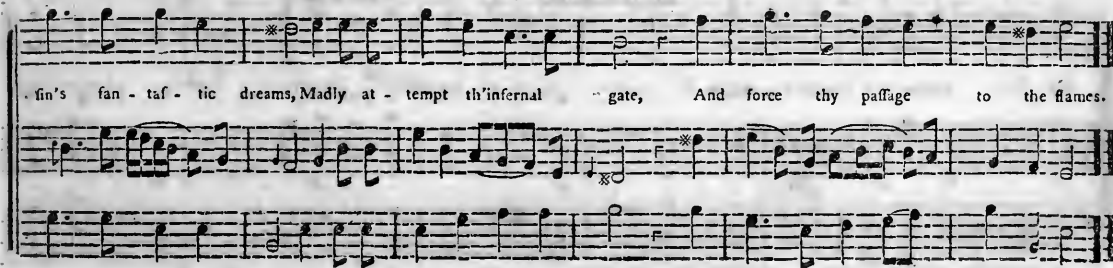
Sinner O why so thought - less grown, Why in such dreadful haste to die, Daring to

Sheffield. Continued.

119



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



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

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

The first system of the musical score consists of three staves. The top staff contains the vocal melody with lyrics underneath. The middle and bottom staves provide harmonic accompaniment. The music is written in a common time signature and features various rhythmic values including eighth and sixteenth notes, as well as rests.

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

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

Sheffield. Continued.

121



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

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

Pia.



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

Asheley. Continued. For.

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

Chorus.

Pia.

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

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

An Anthem. — Out of the 102d Psalm.

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

Grave.

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

My heart is smitten down,

My heart is smitten down.

Heart is smitten down and withered a - way like grafs.

My

Hide not thy face from me in the

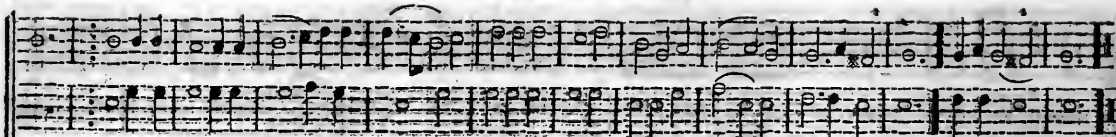
Heart is smitten down my heart is smitten down and withered like grafs.

Detailed description: This is a musical score for a hymn, titled 'Anthem. Continued.' on page 124. The score is written on ten staves, organized into five systems of two staves each. The lyrics are placed below the staves. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are some markings on the staves, such as asterisks and circled 'X's, which likely indicate specific performance instructions or corrections. The overall mood is somber, reflecting the lyrics about a heart being 'smitten down' and 'withered like grass'.

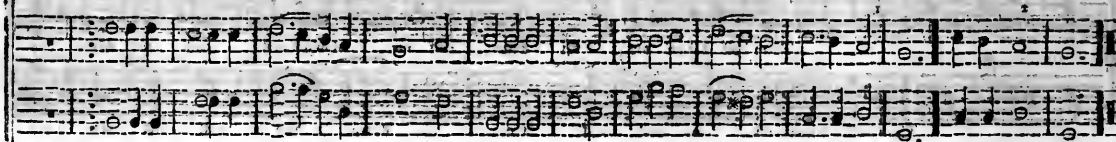
Anthem. Continued.

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

And I am withered, I am withered withered like
days my days are gone are gone like a shadow.
1 2



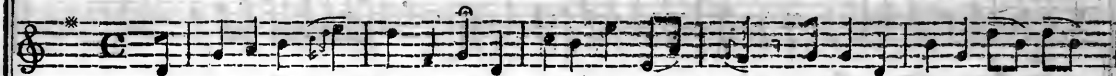
grate, But thou O Lord thou O Lord shalt en-dure for ever, and thy remembrance thro' out all ge-ne-ra-tions.



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



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



Psalm. Continued.

Pia.

For.

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

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

Epsom. Continued.

For. Mod.

Pia,

Vivacc.

For. Mod.

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

This system contains three staves of musical notation. The first staff includes the vocal line with lyrics. The second and third staves provide accompaniment. The music is in 3/4 time and features various note values and rests.

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

This system contains three staves of musical notation. The first staff includes the vocal line with lyrics. The second and third staves provide accompaniment. The music concludes with a double bar line and a 3/4 time signature.

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

Blessings more, &c.

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

For.

Pia.

thine, for - ev - er thine, for - ev - er thine. The whole creation join in one, to bless the sacred

The first system of the musical score consists of a vocal line and two piano accompaniment staves. The vocal line begins with the lyrics 'thine, for - ev - er thine, for - ev - er thine.' followed by 'The whole creation join in one, to bless the sacred'. The piano accompaniment features a treble and bass clef, with a common time signature 'C'. The music includes various note values, rests, and a repeat sign with first and second endings.

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are 'name, To bless the sacred name, of him that sits up - on the throne, and to adore the'. The piano accompaniment continues with similar notation, including a triplet of eighth notes in the vocal line and various rhythmic patterns in the piano parts.

Epsom. Continued.

Pia.

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

For.

whole creation join in one, To blefs the facred name, Of him that fits upon the throne,

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

Psalm 150.

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

from whence his goodness largely
 from whence his goodness, whence, &c.
 praise the Lord in that blest place, From whence his goodness large - ly
 Lord in that blest place, From whence his goodness, whence, &c.

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

Psalm 150. Continued.

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

The Lord's Prayer paraphrased.

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

The Lord's Prayer. Continued.

ter - nal Honours crown thy name.
ter - nal honours, e - ter - nal honours crown thy name. Thy kingdom
ter - nal honours crown thy name.
honours, e - ter - nal honours - crown thy name
come with pow'r and love, Til I see like heav'n ap - prove the fame.

King of Salem blefs my foul, Make a wounded fin - ner whole,

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the top staff.

King of righteousnes and peace, Let not thy sweet vis - its cease,

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the top staff.

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

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

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

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics written below it. The middle and bottom staves are the piano accompaniment, with the bottom staff showing chord symbols (F, F, F, F, F, F, F, F).

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

The second system of the musical score also consists of three staves. The top staff is the vocal line, with lyrics written below it. The middle and bottom staves are the piano accompaniment, with the bottom staff showing chord symbols (F, F, F, F, F, F, F, F).

An Anthem. Out of the 113th Psalm.

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

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

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

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

Anthem. Continued.

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

Anthem. Continued.

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

Anthem. Continued.

Musical staff with treble clef, containing notes and rests. Above the staff are the numbers 1, 2, and 3, indicating measures.

Musical staff with treble clef, containing notes and rests. Above the staff are the numbers 1, 2, and 3, indicating measures.

ever more.

Halle - lujah,

Halle - lujah,

Halle - lu - jah,

Musical staff with treble clef, containing notes and rests. Above the staff are the numbers 1, 2, and 3, indicating measures.

Musical staff with treble clef, containing notes and rests. Above the staff are the numbers 2, 2, and 3, indicating measures.

Musical staff with treble clef, containing notes and rests. Above the staff are the numbers 2, 2, and 3, indicating measures.

Musical staff with treble clef, containing notes and rests. Above the staff are the numbers 2, 2, and 3, indicating measures.

Halle - lu - jah,

Halle - lujah,

Halle - lujah,

Halle - lu - jah.

Musical staff with treble clef, containing notes and rests. Above the staff are the numbers 2, 2, and 3, indicating measures.

Musical staff with treble clef, containing notes and rests. Above the staff are the numbers 2, 2, and 3, indicating measures.

Musical staff with treble clef, containing notes and rests. Above the staff are the numbers 2, 2, and 3, indicating measures.

Dismission.

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

For mine eyes have seen thy fal -

For mine eyes have seen thy fal -

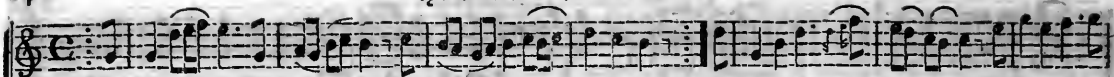
For mine eyes have seen thy fal -

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

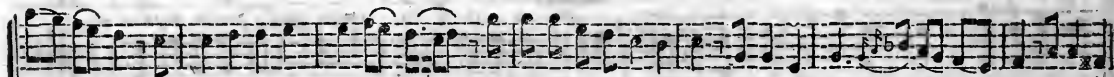
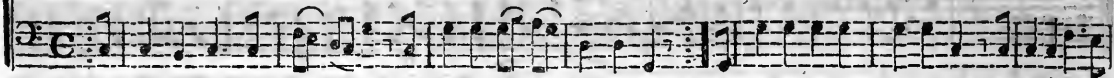
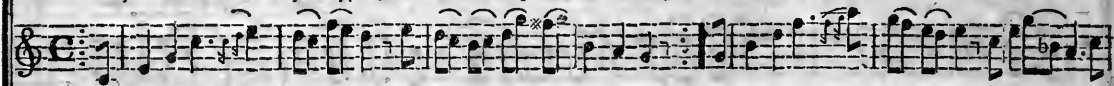
seen thy
 vation thy sal-va-tion thy sal - va - tion which thou hast pre - pared before the face of all people, A light to
 seen thy

and the glo-ry the glo - ry of thy people thy people If-ra - el.
 light to lighten the Gentiles and the glo - ry and the glo-ry of thy people
 lighten, and the glo - ry of thy people and the glo-ry of thy people If - ra - el.
 and the glo-ry the glo - ry of thy people thy

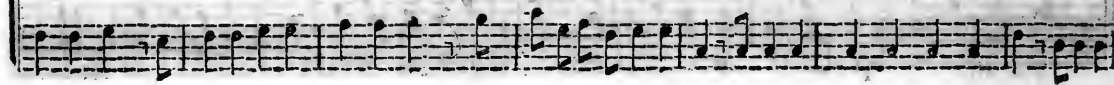
Habakkuk. L. M.



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

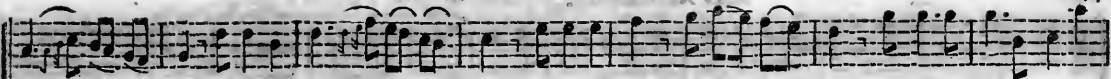


tempter yield ? No, in the name of Jeſus, no, I never will give up my ſhield. Altho' the vine its fruit de - ny, Altho' the

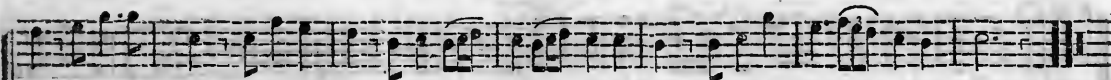
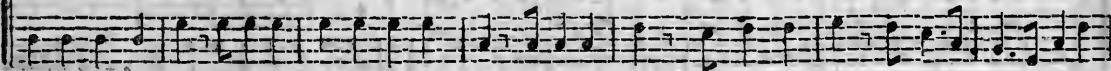
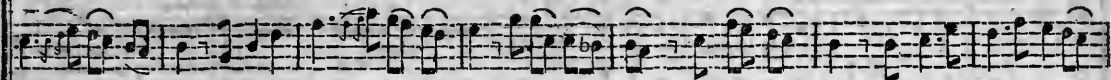


Habakkuk. Continued.

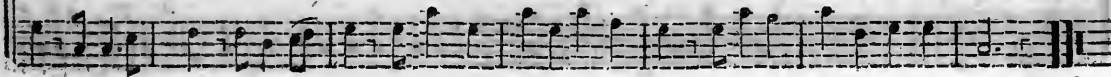
147



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



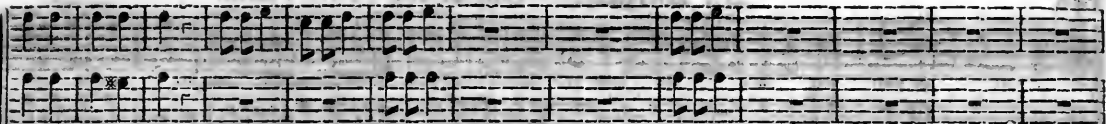
ford, And perish all the bleating race, Yet will I triumph in the Lord, The God of my sal - vation praise.



An Anthem. - Out of the 100th Psalm.

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

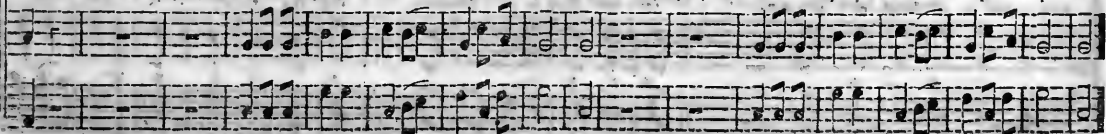
The musical score is written in 2/4 time and consists of several staves. The top two staves are for a keyboard instrument (likely organ or harpsichord), with the right hand playing a melodic line and the left hand providing a rhythmic accompaniment. The third staff is for a vocal line, with lyrics written below the notes. The bottom two staves are for a bass instrument (likely cello or double bass), providing a low-frequency accompaniment. The score includes various musical notations such as beams, slurs, and dynamic markings.



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



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



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

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

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

Anthem. Continued.

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

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

Anthem. Continued.

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

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

Antem. Continued.

The first system of music consists of two staves. The upper staff is a vocal line with a treble clef, containing a series of eighth and sixteenth notes. The lower staff is a piano accompaniment with a bass clef, featuring a steady eighth-note pattern.

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

The second system of music continues the vocal and piano parts from the first system. The vocal line continues with similar rhythmic patterns, and the piano accompaniment maintains its accompanimental role.

The third system of music continues the vocal and piano parts. The vocal line concludes with a final note, and the piano accompaniment provides a harmonic foundation.

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

The fourth system of music continues the vocal and piano parts. The vocal line concludes with a final note, and the piano accompaniment provides a harmonic foundation.

Bootham.

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

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

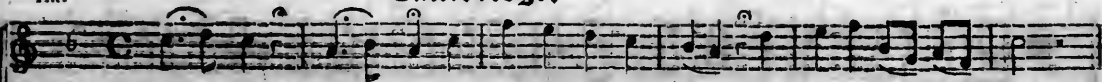


Safe in - to the haven guide, O re - ceive, O re - ceive, O receive my soul at last.

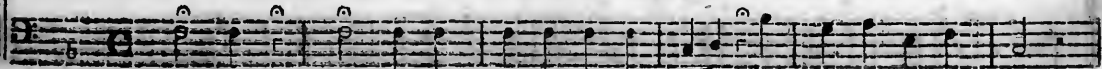


Cambridge.

Air.



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



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

Pia.

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

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

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

Pia.

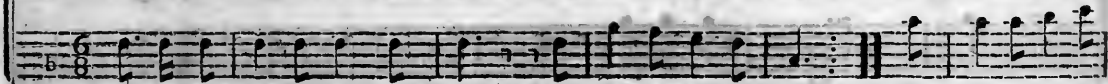
Here the whole De - i - ty is known, Not dares a créature guels,

For.

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



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



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



Pia.

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

Salem. C. M. Words Anon. Original.

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

An Anthem.

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

to the Lord, come sing unto the Lord,

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

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

unto him with psalms, For the Lord is a great God I.

unto him with psalms.

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

Pia.

For.

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

Anthem. Continued.

Pia.

Forte.

Piano.

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

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

Minore.

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

Major.

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

Anthem. Continued.

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

M. P. *considerate*

Forte.

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

Pia.

Forte.

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

Providence, P. M. Original.

Air.

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

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

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

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

Sym. Moderato.

Air.

Moderato. Pia.

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

Dim.

Cres.

Dim.

Forte.

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

Ha.

Cres.

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

Forte.

Forte when repeated



Sym.



Massachusetts. Continued. Mod. Pia.

When nature yet in em-brio lay, Ere

The first system of musical notation consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The music is in a common time signature and features a mix of eighth and sixteenth notes.

Cres.

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

The second system of musical notation also consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The music continues with a crescendo, indicated by the 'Cres.' marking above the system.

Massachusetts. Continued.

Forte.

Dim.

Forte.

Sym.

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

Pia.

The voice was tuneful as his love, At

Massachusetts. Continued.

Cres.

Dim.

Cres.

Dim.



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

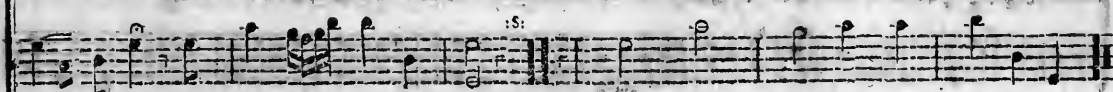


Forte.

Sym.



hosts above, the morning anthem sung. The morning anthem sung. And all the angelic



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

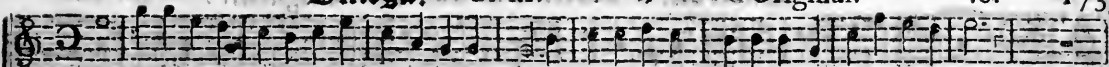


When the great builder arch'd the skies, And form'd all na-ture with a word; The joyful cherubs tun'd his



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

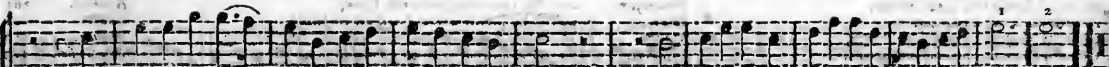




My Saviour my Almighty friend, When I begin thy praise, Where will the glowing numbers end the numbers of thy grace,
Air.



Awake, awake my



Awake, awake my tuneful powers with this delightful song.



Awake, awake my tuneful powers with this delightful song.

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



tuneful powers with this delightful song.

<p>* A POLLO, Ashley, Ascension, Cambridge, * Commemoration, Chorus, Denmark, Dismissal, Epom, Hotham, Habbakkuk,</p>	<p>C. M. <i>W. Allen.</i> 27 C. M. ——— 121 P. M. <i>Wood.</i> 35 C. M. <i>Giardini.</i> 155 C. M. <i>Holden.</i> 9 ——— <i>Williams.</i> 106 L. M. <i>Madan.</i> 77 ——— <i>Stephenson.</i> 144 C. M. <i>Madan.</i> 126 P. M. do. 154 P. M. ——— 146</p>	<p>* Invocation, Love Divine, Lord's Prayer, * Messiah, Maryland, * Minerva, * Massachusetts, * Ode for Easter, * Ode on Spring, * Ode to Harmony, * Ode (Introductory),</p>	<p>——— <i>Holden.</i> 61 P. M. ——— 26 L. M. <i>Stephenson.</i> 134 ——— <i>Holden.</i> 90 L. M. ——— 25 L. M. <i>Dr. Allen.</i> 174 ——— <i>Dr. Rogerfon.</i> 168 ——— <i>Holden.</i> 15 ——— do. 10 ——— do. 13 ——— do. 110</p>	<p>* Ode to Charity (see Invocation) ——— 61 * Omega, C. M. <i>Holden.</i> 175 Psalm 150, L. M. <i>Stephenson.</i> 132 * Providence, P. M. <i>Lane.</i> 167 * Rapture, L. M. <i>Holden.</i> 12 * Rowley, L. M. <i>Kimball.</i> 8 * Spring, (see Ode on) ——— 10 * Salem, C. M. <i>Holden.</i> 160 Scotland, P. M. <i>Arne.</i> 136 Sheffield, L. M. <i>G. Brillot.</i> 118 Welton Flavel, C. M. ——— 34</p>
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A TABLE to find the ANTHEMS, and other TUNES, by the first Lines.

<p>A RISE, shine O Zion, Away my unbelieving fear, Before Jehovah's awful throne, Blessed be the Lord God of Israel, Behold I bring you glad tidings, Behold he is my salvation, Come let us join our cheerful songs, Come let us join our cheerful songs, * Come charity with goodness crown'd, Father how wide thy glories shine, Father of all enthron'd above, * From heaven the loud th' angelic song began, * Hear my cry O God, Hear my prayer O Lord, * Hark! what distant music melts upon the ear, * Hail music sweet enchantment hail, * Hail sacred art descended from above, I heard a great voice from heaven, Jesus lover of my soul, Jesus our triumphant head, King of Salem blest my soul, Love divine all love excelling,</p>	<p><i>Williams.</i> 49 ——— 146 <i>Madan.</i> 77 <i>Williams.</i> 106 <i>Stephenson.</i> 41 <i>Selby.</i> 82 <i>Madan.</i> 126 <i>Williams.</i> 24 <i>Holden.</i> 61 <i>Giardini.</i> 155 <i>Stephenson.</i> 134 <i>Holden.</i> 15 do. 9 <i>Stephenson.</i> 123 <i>Holden.</i> 110 do. 13 <i>Rogerfon.</i> 168 <i>Billings.</i> 108 <i>Madan.</i> 154 <i>Wood.</i> 35 <i>Arne.</i> 136 <i>Williams.</i> 26</p>	<p>Lord now lettest thou thy servant depart in peace, Lift your heads O ye gates, My soul thy great-creator praise, * My Saviour my Almighty friend, * O come sing unto the Lord, O be joyful in the Lord all ye lands, * Old hoary winter now has ceas'd his raging, O Zion that bringest good tidings, O praise the Lord in that blest'd place, Praise the Lord O my soul, Praise the Lord ye servants, * Sweet muse descend and blest the shade, Salvation O the joyful sound, Sinner O why so thoughtless grown, * Some seraph lend your heavenly tongue, * Sweet is the work my God my King, * The saints shall flourish in his days, * Time flies, man dies, * Worthy the Lamb that di'd they cry, * When the great builder arch'd the skies, * Ye nymphs of Solima begin the song,</p>	<p><i>Stephenson.</i> 144 <i>Williams.</i> 103 do. 25 <i>Holden.</i> 175 <i>Kimball.</i> 161 <i>Selby.</i> 148 <i>Holden.</i> 10 <i>Stephenson.</i> 113 do. 133 do. 66 do. 139 <i>W. Allen.</i> 27 ——— 121 <i>G. Brillot.</i> 118 <i>Holden.</i> 160 do. 12 <i>Kimball.</i> 8 <i>Lane.</i> 167 <i>Holden.</i> 9 <i>Dr. Allin.</i> 174 <i>Holden.</i> 90</p>
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Please to correct the follow errors which have escaped notice.—Page 7 the last note in the bass, should stand on A.—17 the first note in the second treble staff should stand on B.—111 the second rest in the first tenor staff should be a quaver rest. Ibid. the 5th and 7th notes on the bottom staff should be semiquavers, and the 16th note on the same staff should be a stretch.



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