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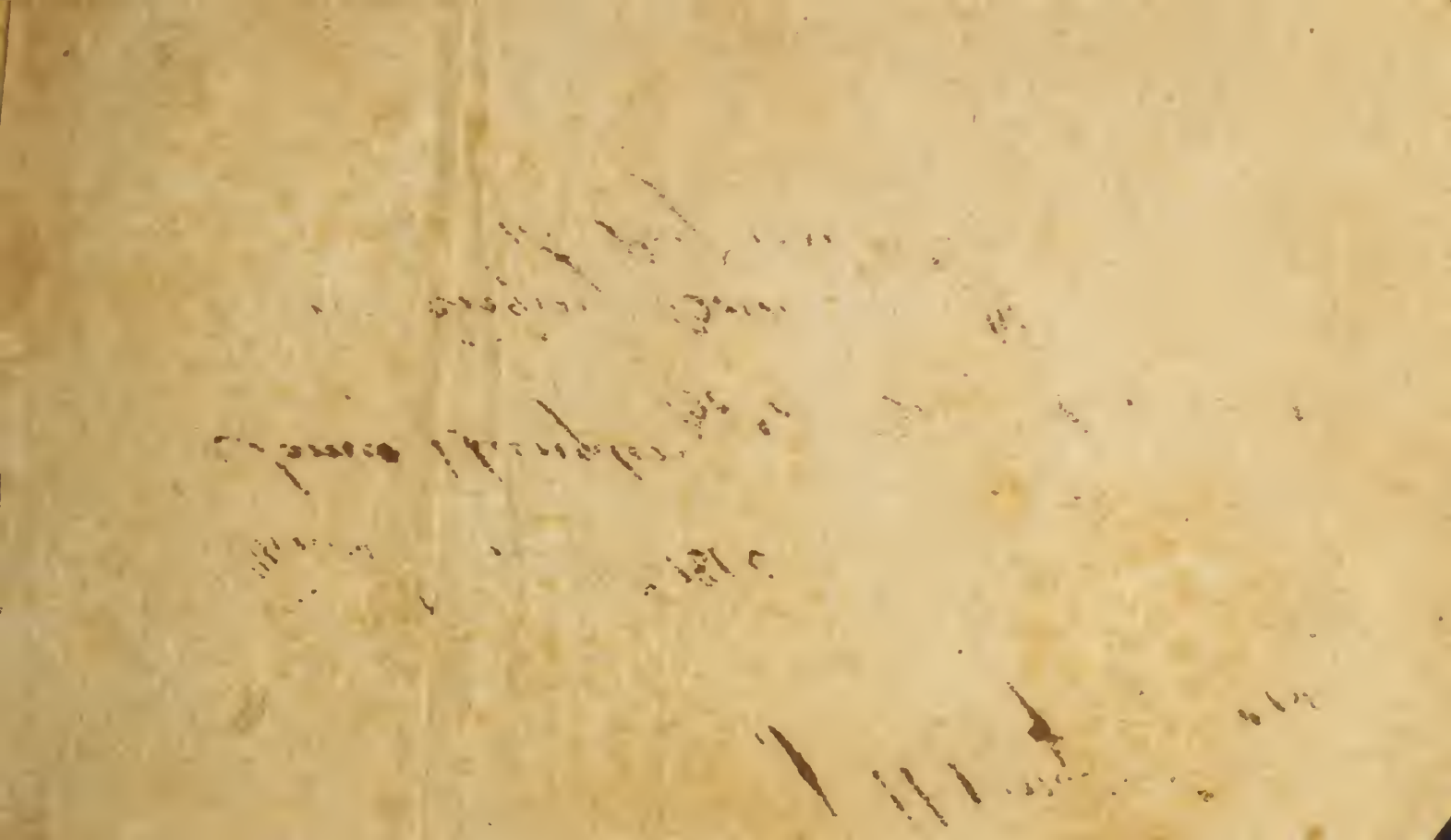

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THE *SIXTH* EDITION, ALTERED, CORRECTED AND REVISED, WITH ADDITIONS,
BY OLIVER HOLDEN.

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ADVERTISEMENT to this *SIXTH* (and much IMPROVED) Edition.

THE Subscriber informs his musical friends, who have so liberally encouraged the five former Editions of the WORCESTER COLLECTION, *that he has contracted with Mr.* OLIVER HOLDEN, *who is interested in the work, to compile and correct the present and future editions, which he presumes will be pleasing to its patrons.*

*Several complaints having been made of the prolixity of the Introduction to the former editions, it has been thought advisable to shorten and simplify the rules for learners. And as all agree that no school can make pleasing progress without an able Teacher, many observations and explanations are omitted, which more properly belong to a Musical Treatise.**

Persuaded that the work will be conducted so as to meet the approbation of judges, and subserve the interests of Sacred Music—and soliciting a continuance of former favors and patronage, I am the Publick's obliged servant,

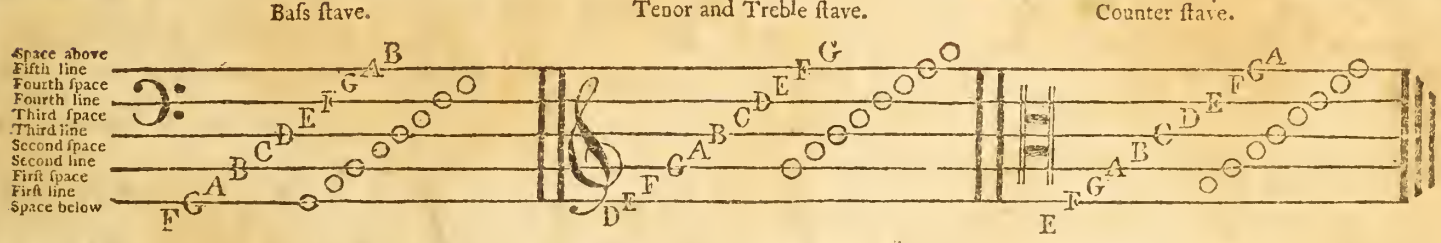
ISAIAH THOMAS.

AUGUST, 1797.

* Those who wish to make themselves masters of the Rules of Composition, and of the Theoretical and Practical Elements of Sacred Vocal Music, are invited to study the *Massachusetts Compiler*, lately published, which may be had of the Printers of this work.

RUDIMENTS OF MUSIC.

LESSON I.



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

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

LESSON II.

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

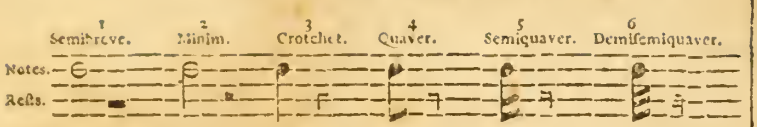
But if B be flat, me is in E.	If F be ſharp, me is in F.
If B and E be flat, me is in A.	If F and C be ſharp, me is in C.
If B, E and A be flat, me is in D.	If F, C and G be ſharp, me is in G.
If B, E, A and D be flat, me is in G.	If F, C, G and D be ſharp, me is in D.

Above me, the notes aſcending are, faw, ſol, law, faw ſol, law; below, deſcending, are law, ſol, faw, law, ſol, faw; and then me recurs either way.

Obſerve, that the ſemi-tones are always found between me and faw, and law and faw.

LESSON

LESSON III.



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

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

LESSON IV.

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

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

A brace — Shews how many parts move together.

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

Tenor and Treble cliff

Counter cliff

Baſs cliff

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

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

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

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

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

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

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

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

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

A mark of diſtinction — Directs the performer to ſing and pronounce the note to which it points, emphatically.

Figure 3 — Diminiſhes the three notes to which it is affixed to the time of two.

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

*A ſlur — Directs the performer to ſing all the notes which it includes to one ſyllable.

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

A bar — Divides the time into equal parts.

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

A double bar — Shews the end of a ſtrain.

A cloſe — Is affixed to the end of a tune.

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

LESSON V.

COMMON TIME MOODS.

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

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

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

Fourth,

Fourth, This mood requires a ſtill quicker movement, having but one minim, or its quantity of other notes, in a bar, which are beat and accented like the laſt, only one third quicker.

TRIPLE TIME MOODS.

First, THIS is the ſloweſt movement in triple time. Three minims fill a bar, which requires three motions of the hand, two down, and one up. Minims, in this mood, ſhould be performed in the ſame time as crotchets in the firſt mood of common time. The accents fall on the firſt part of the bar.

Second, Contains three crotchets in a bar—beat and accented like the firſt—about one third part quicker.

Third, Contains three quavers in a bar—beat and accented like the ſecond—nearly one third quicker.

COMPOUND TIME MOODS.

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

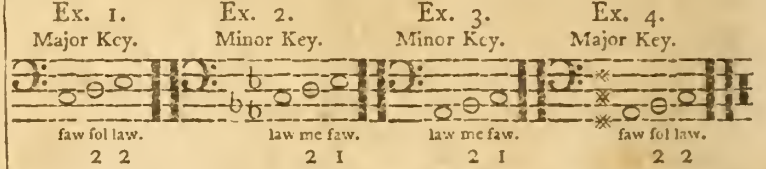
Second, Contains ſix quavers in a bar—beat and accented like the laſt—about one quarter part quicker.

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

LESSON VI.

A KEY in muſic is the principal note or tone to which the whole piece is accommodated, on which the baſs always ends, and from which the pitch of the tune ſhould be taken. There are but two keys in muſic, viz. the major and the minor. The major key is "adapted to expreſs the cheerful paſſion, and the minor is expreſſive of the ſolemn and pathetic."

To determine the key of a tune, find the laſt note of the baſs, and if the 3d above contain 4 ſemi-tones it is major, if but 3, it is minor. See the following examples.



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

Obſerve,

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

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

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

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

Of PRONUNCIATION.

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

Of ACCENT.

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

is

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

Of TIME.

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

Of SYNCOPATION.

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

Of SOFT SINGING.

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

admit

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

Of DIRECTORY TERMS.

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

Of GRACES and ORNAMENTS.

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

PARTICULAR REMARKS.

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

MUSICAL TERMS, EXPLAINED.

ADAGIO, *the slowest movement.*

Affettuoso, *affectionately.*

Air, *the leading part.*

Allegro, *a quicker movement.*

Allegretto, *not so quick as allegro.*

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

Andantino, *quicker than Andante.*

Bass, *the lowest part in harmony.*

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

Choro Grando, *grand chorus.*

Con Dolce, *with sweetness.*

Con Furia, *with boldness.*

Crescendo or Cres. *increasing or swelling.*

Da Capo, *close with the first strain.*

Diminuendo or Dim. *to diminish the sound.*

Duetto, *two parts sung together.*

Expressivo, *expressively.*

Forte or For. *strong and loud.*

Fortissimo or Fortis. *louder than Forte.*

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

Grave, *slow and solemn.*

Largo, *the second degree of movement.*

Larghetto, *not so slow as Largo.*

Maestoso, *with majesty.*

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

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

Piano or Pia. *soft.*

Pianissimo or Pianis. *very soft.*

Plaintive, *mournfully.*

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

Solo, *one part alone.*

Tacit, *to be silent.*

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

Trio, *three parts.*

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

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

Vigoroso, *with energy and vigor.*

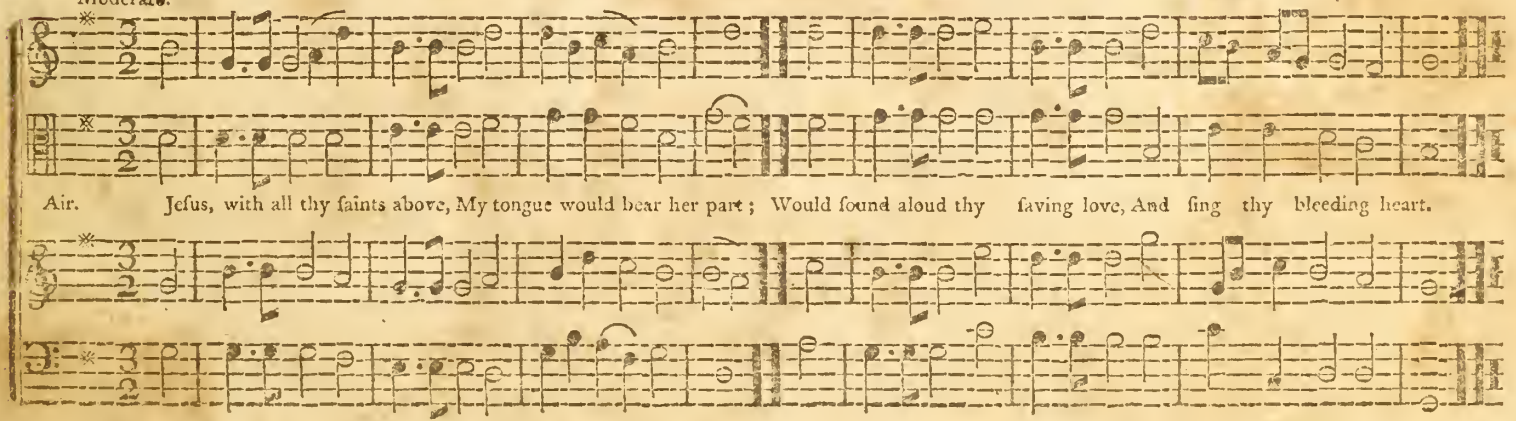
Vivace, *in a lively stile.*

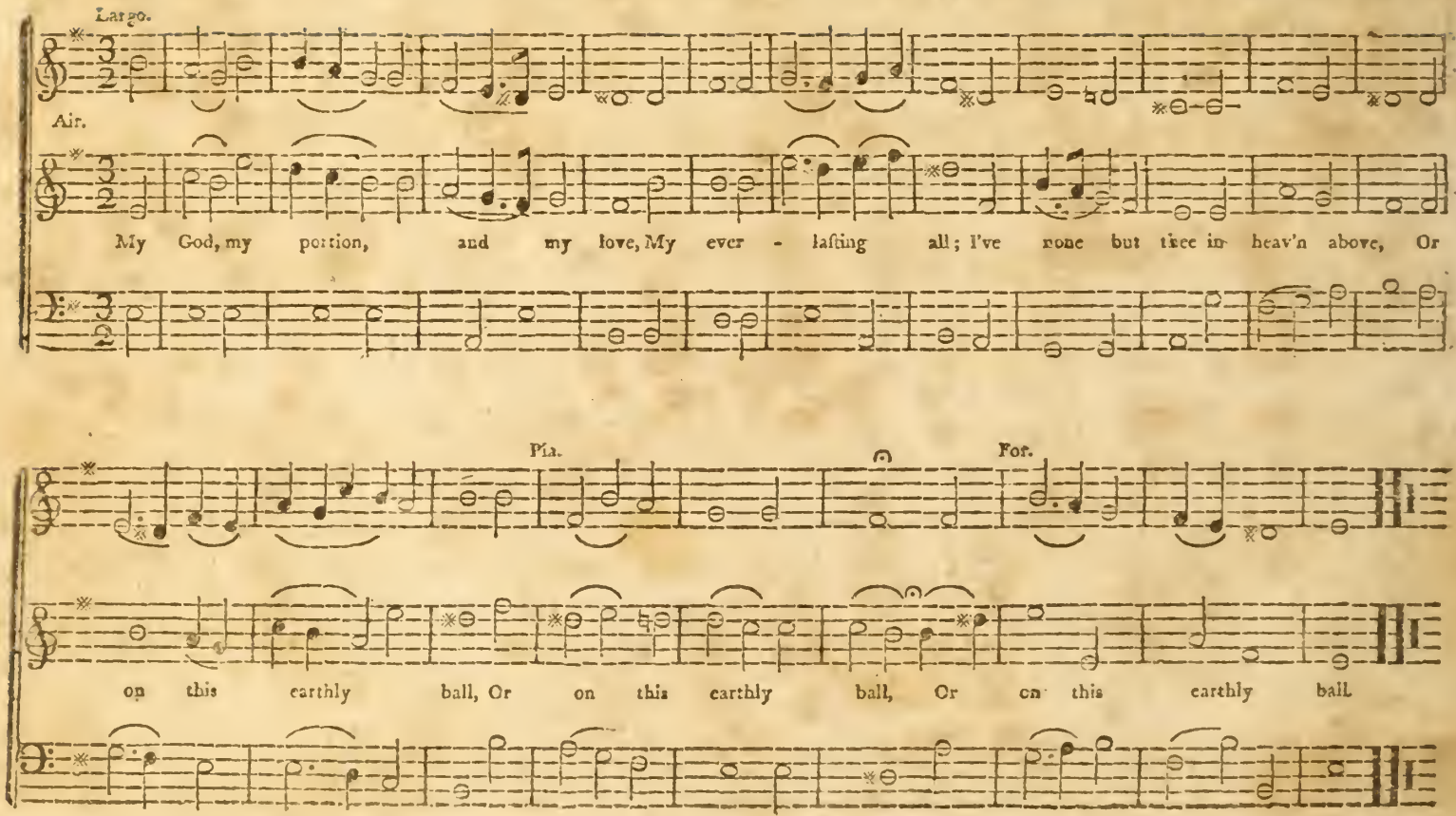
Volti, *turn over.*

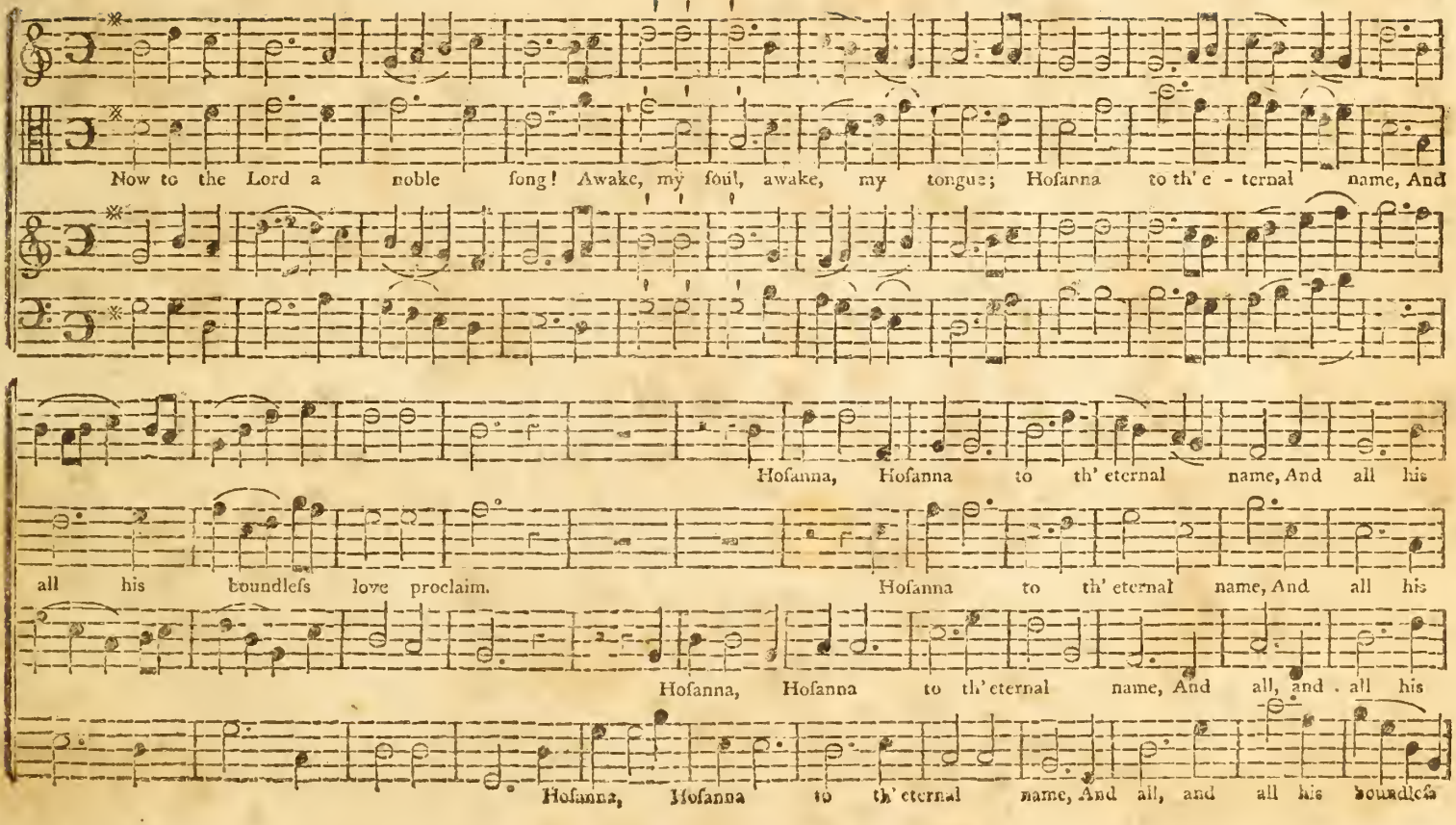
THE

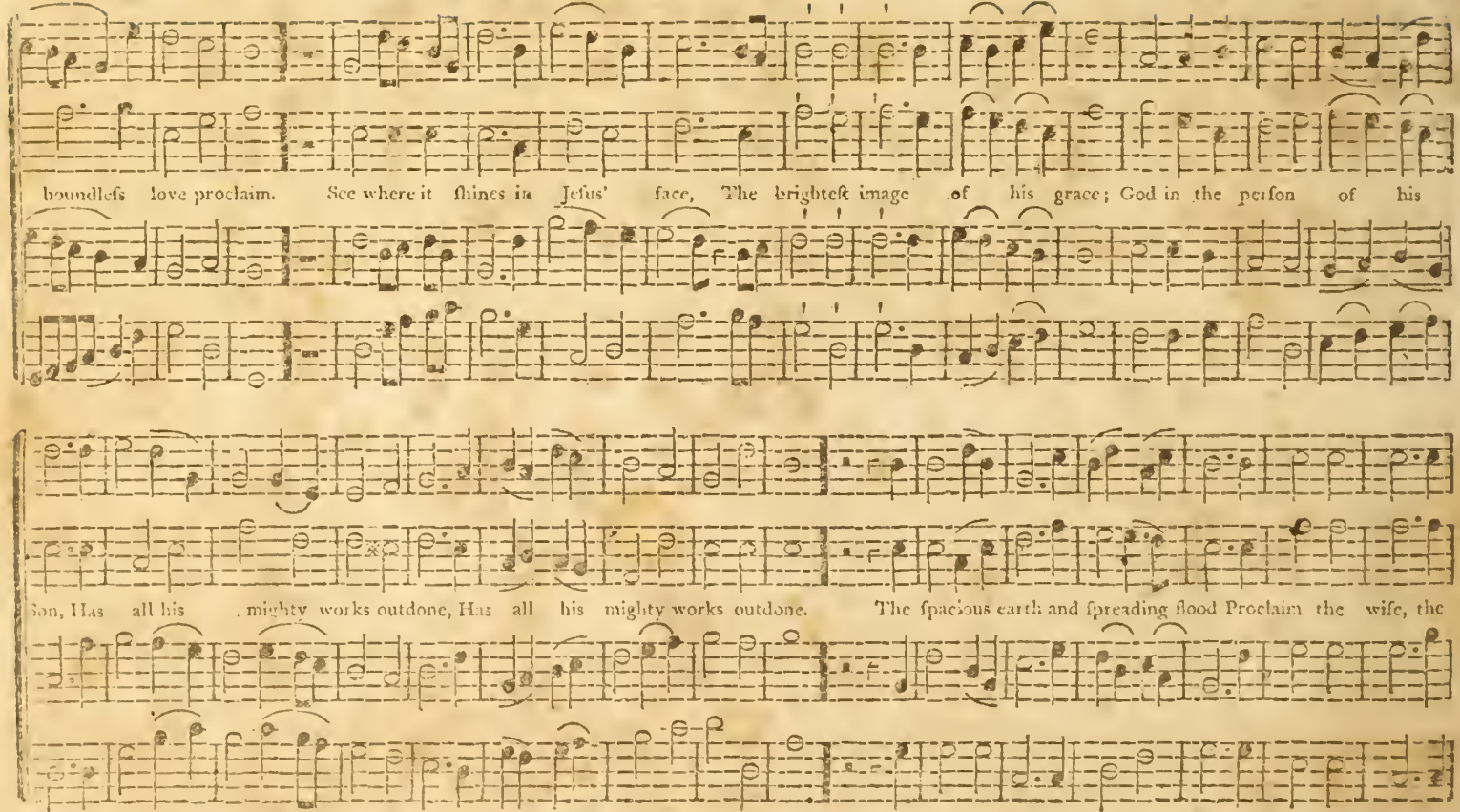
Worcester Collection of SACRED HARMONY.

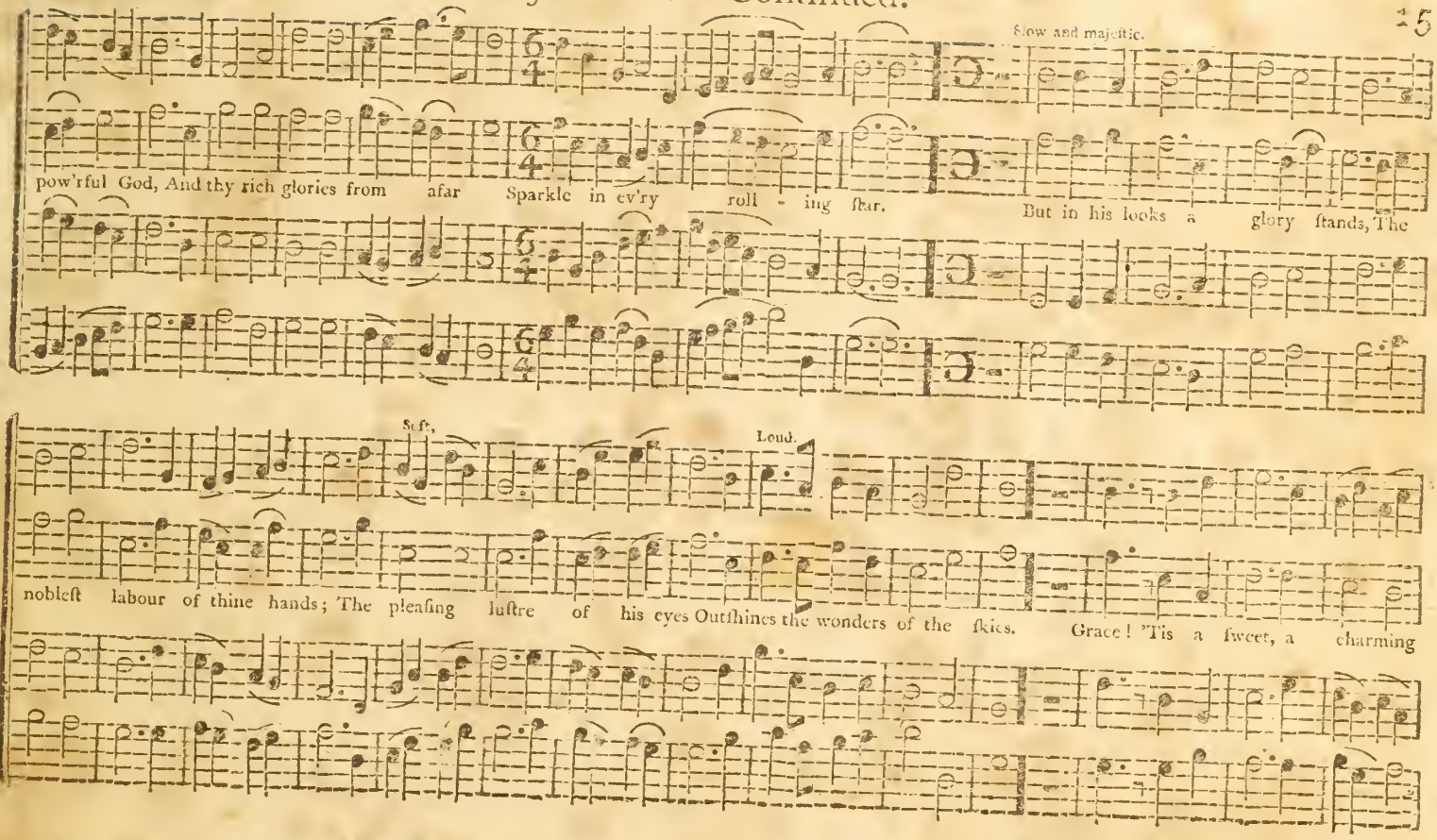
Participation. C. M. Words by Dr. Watts. DR. ARNE.

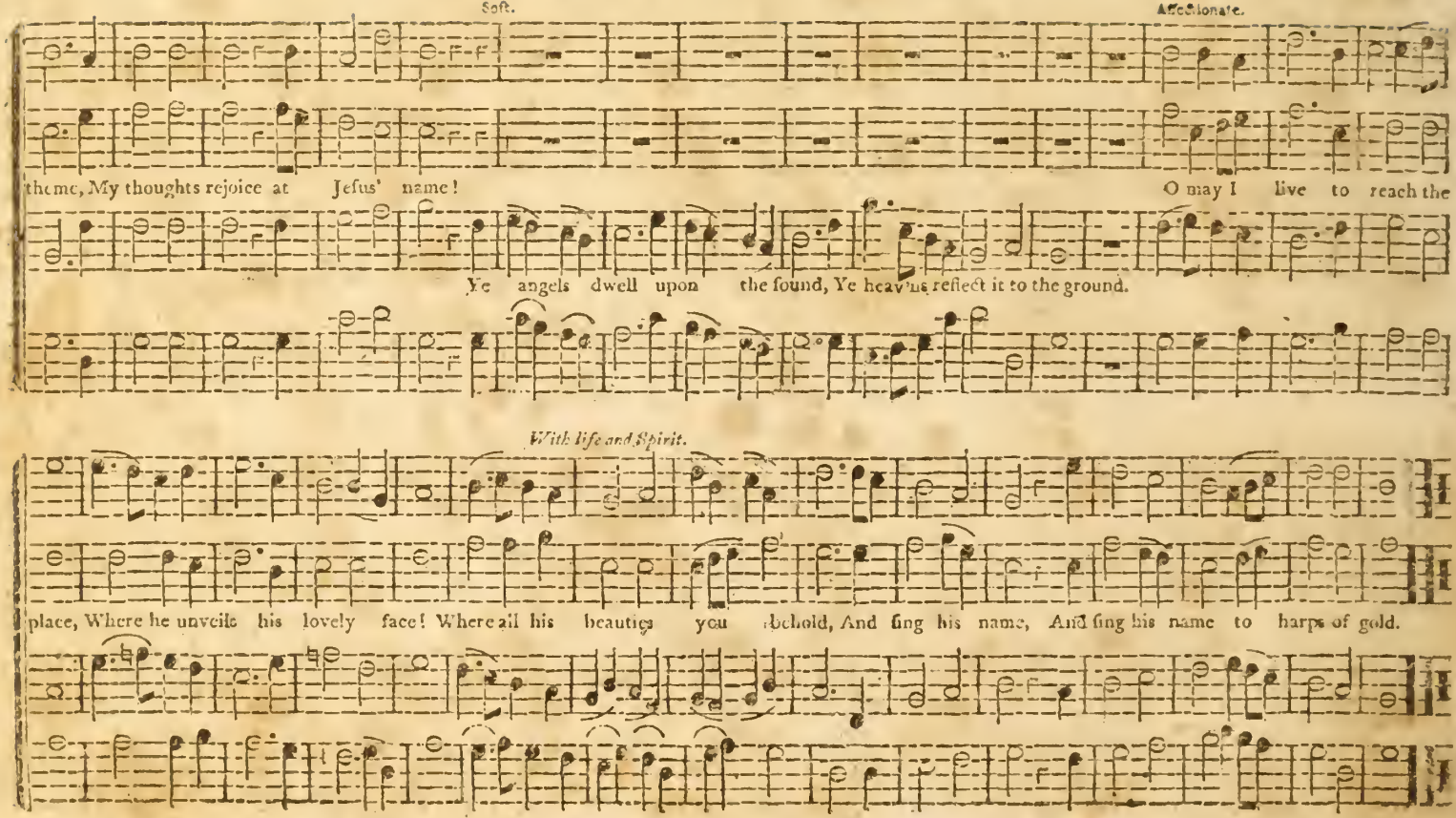


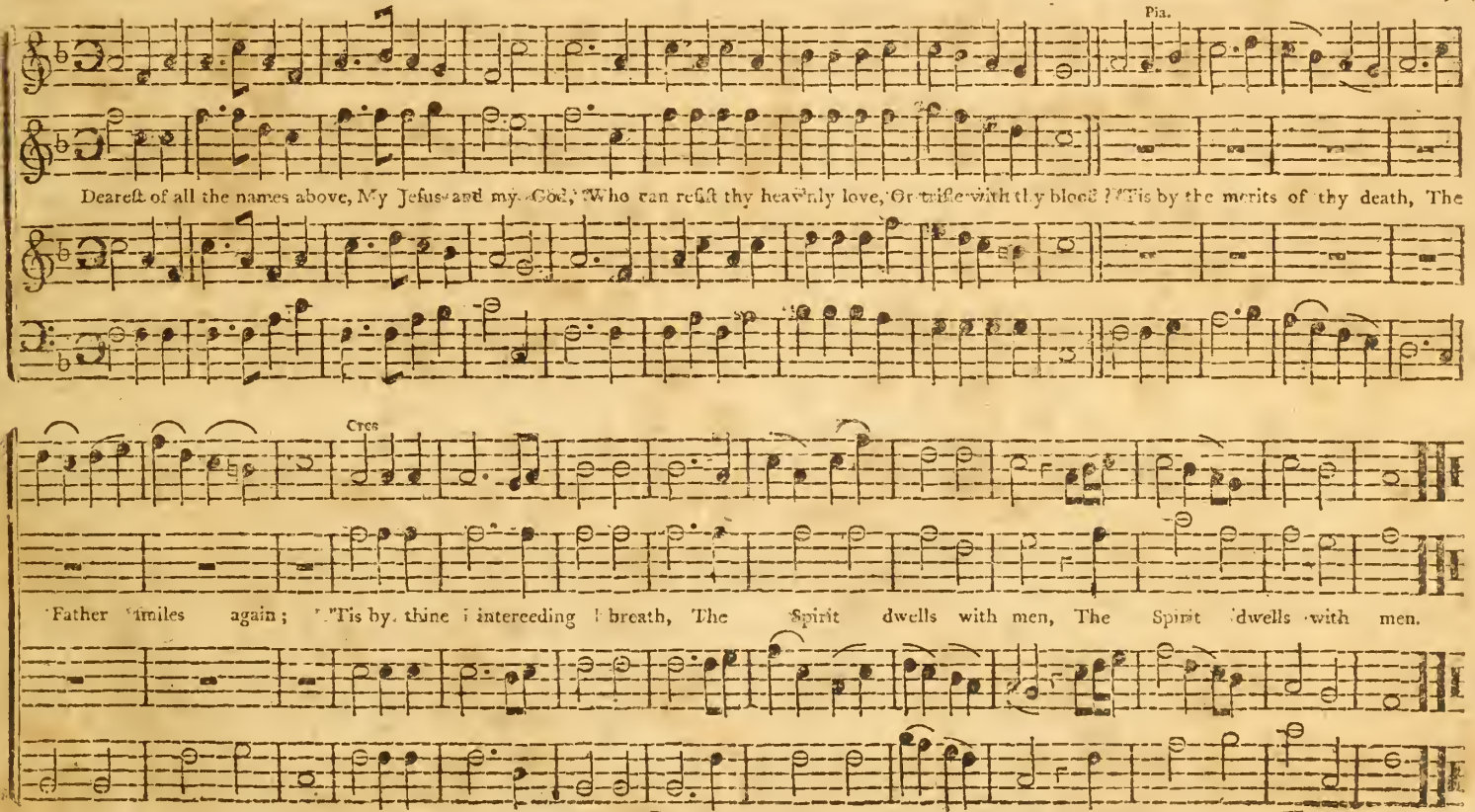

Largo.
Air.
My God, my portion, and my love, My ever - lasting all; I've none but thee in heav'n above, Or
Pia.
For.
on this earthly ball, Or on this earthly ball, Or on this earthly ball.


Now to the Lord a noble ſong! Awake, my ſoul, awake, my tongue; Hoſanna to th' e - ternal name, And
Hoſanna, Hoſanna to th' eternal name, And all his
all his boundleſs love proclaim. Hoſanna to th' eternal name, And all his
Hoſanna, Hoſanna to th' eternal name, And all, and all his
Hoſanna, Hoſanna to th' eternal name, And all, and all his boundleſs


boundleſs love proclaim. See where it ſhines in Jeſus' face, The brighteſt image of his grace; God in the perſon of his
Son, Has all his mighty works outdone, Has all his mighty works outdone. The ſpacious earth and ſpreading flood Proclaim the wiſe, the


Slow and majeſtic.
pow'rful God, And thy rich glories from afar Sparkle in ev'ry roll - ing ſtar.
But in his looks a glory ſtands, The
Soft.
Loud.
nobleſt labour of thine hands; The pleaſing luſtre of his eyes Outſhines the wonders of the ſkies.
Grace! 'Tis a ſweet, a charming

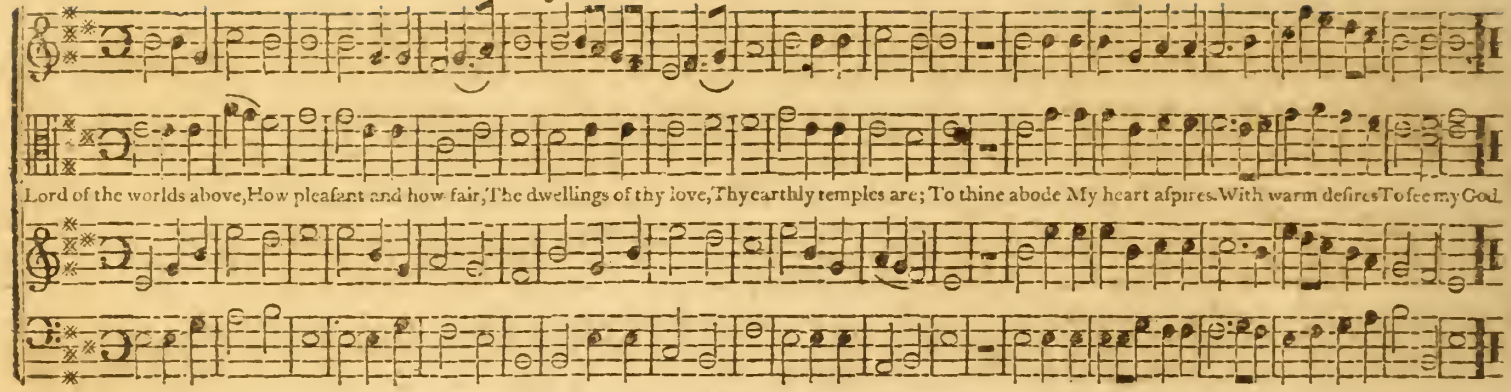

Soft.
Affectionate.
theme, My thoughts rejoice at Jeſus' name!
O may I live to reach the
Ye angels dwell upon the ſound, Ye heav'ns reflect it to the ground.
With life and Spirit.
place, Where he unveils his lovely face! Where all his beauties you behold, And ſing his name, And ſing his name to harps of gold.


Pia.
Dearest of all the names above, My Jesus and my God, Who can resist thy heavenly love, Or trifle with thy blood? 'Tis by the merits of thy death, The
Cres
Father smiles again; 'Tis by thine interceding breath, The Spirit dwells with men, The Spirit dwells with men.

Derby. P. M.

Words by Dr. Watts.

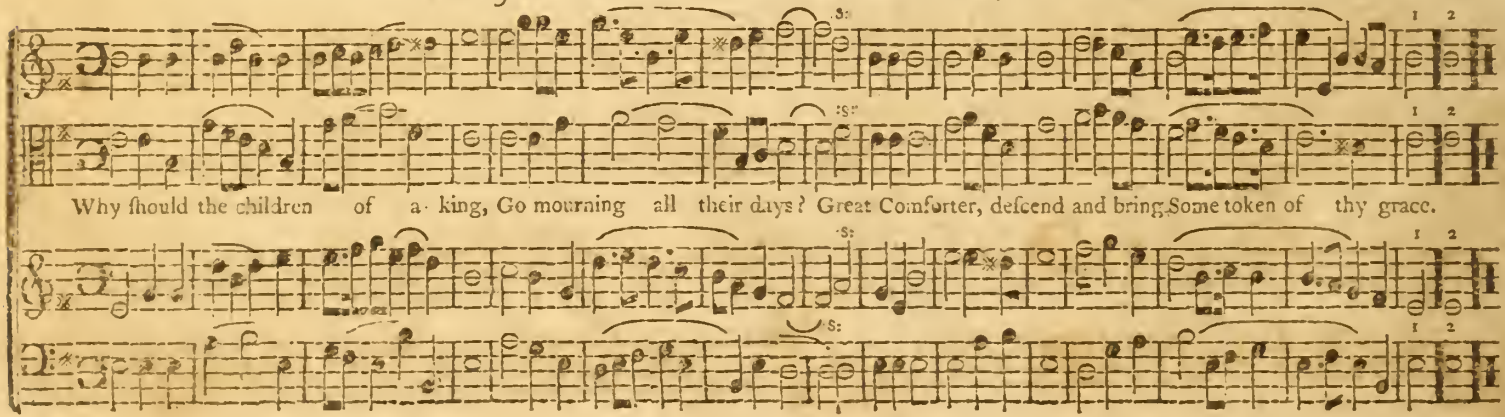
READ.

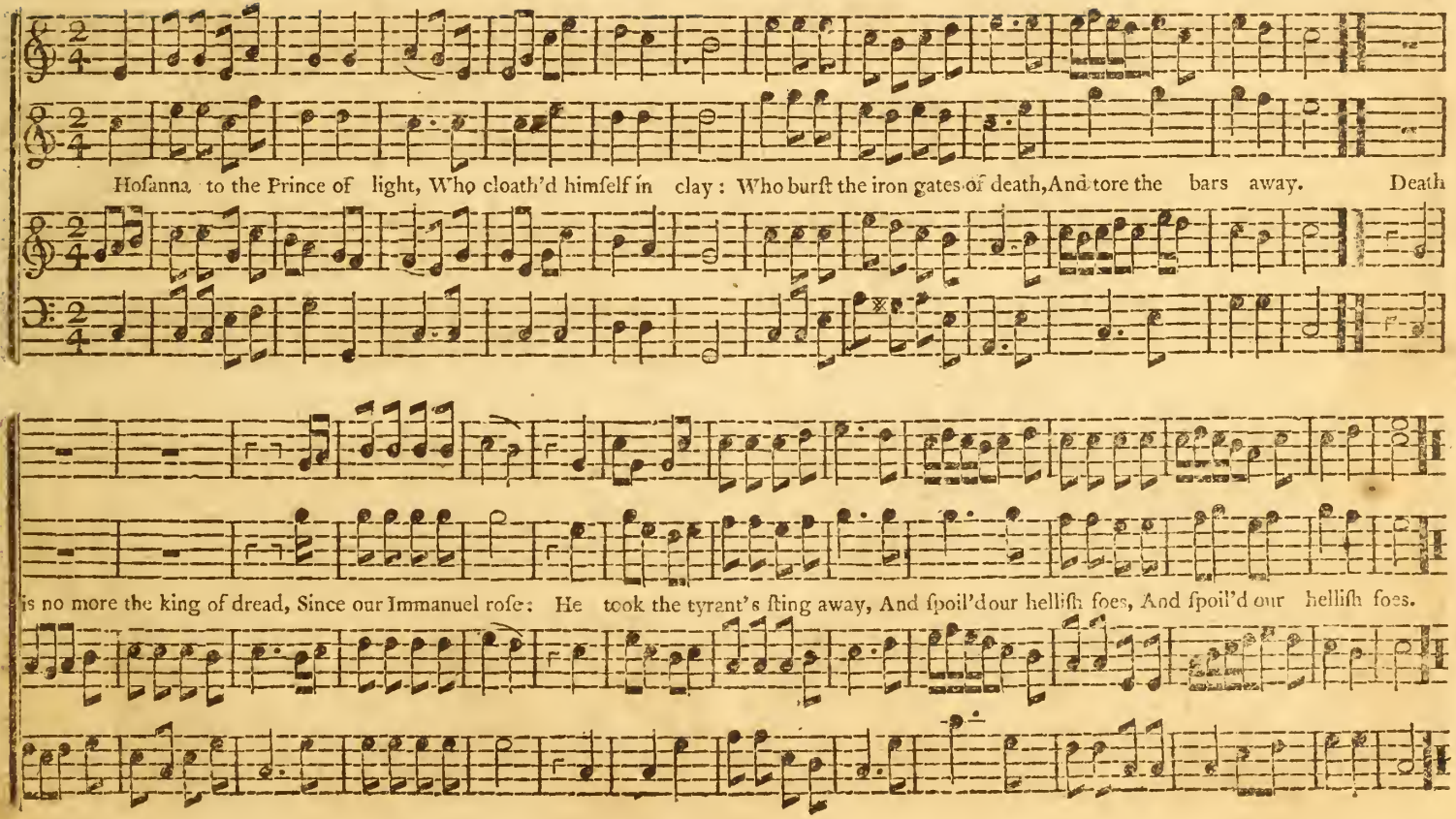


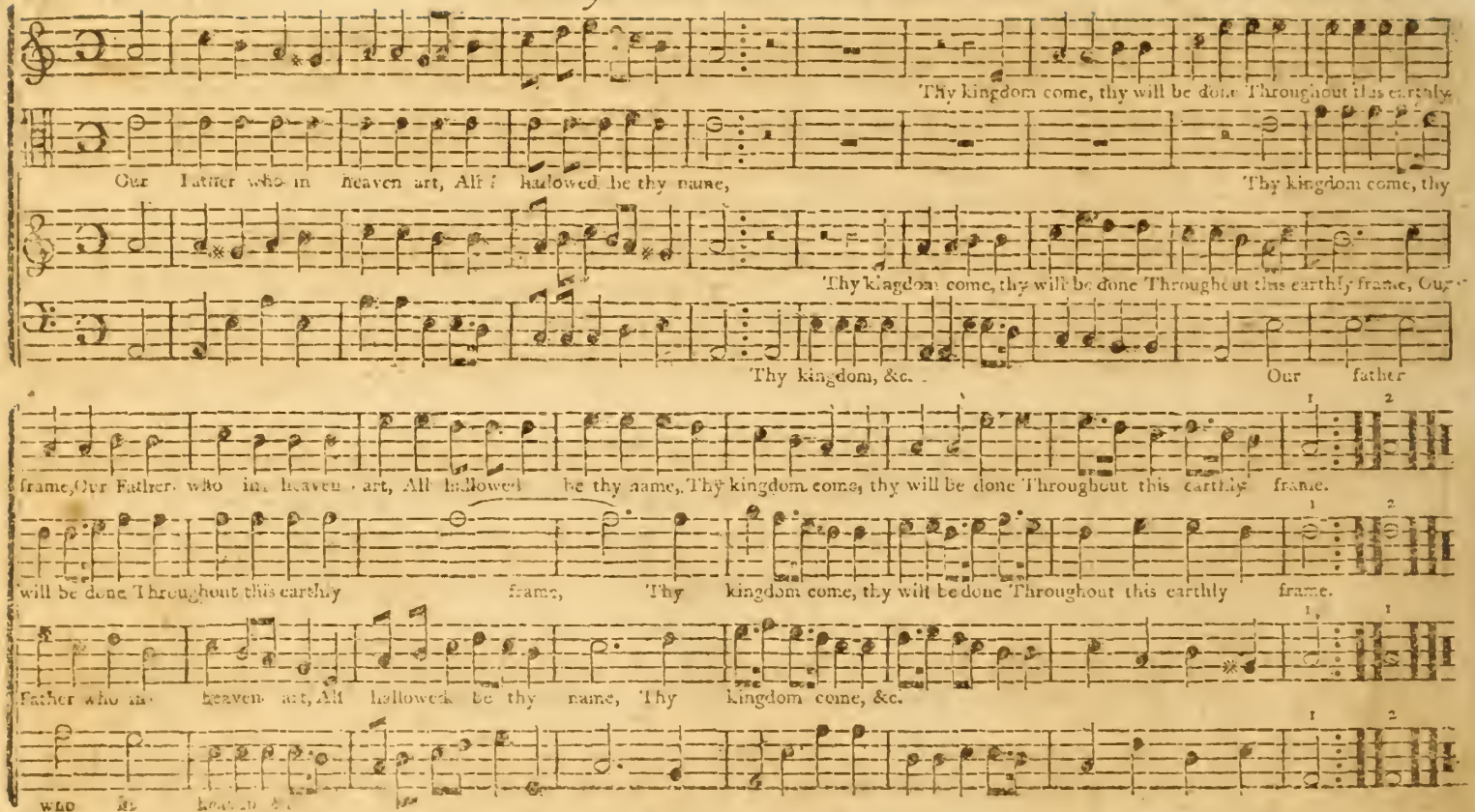
Branſord. C. M.

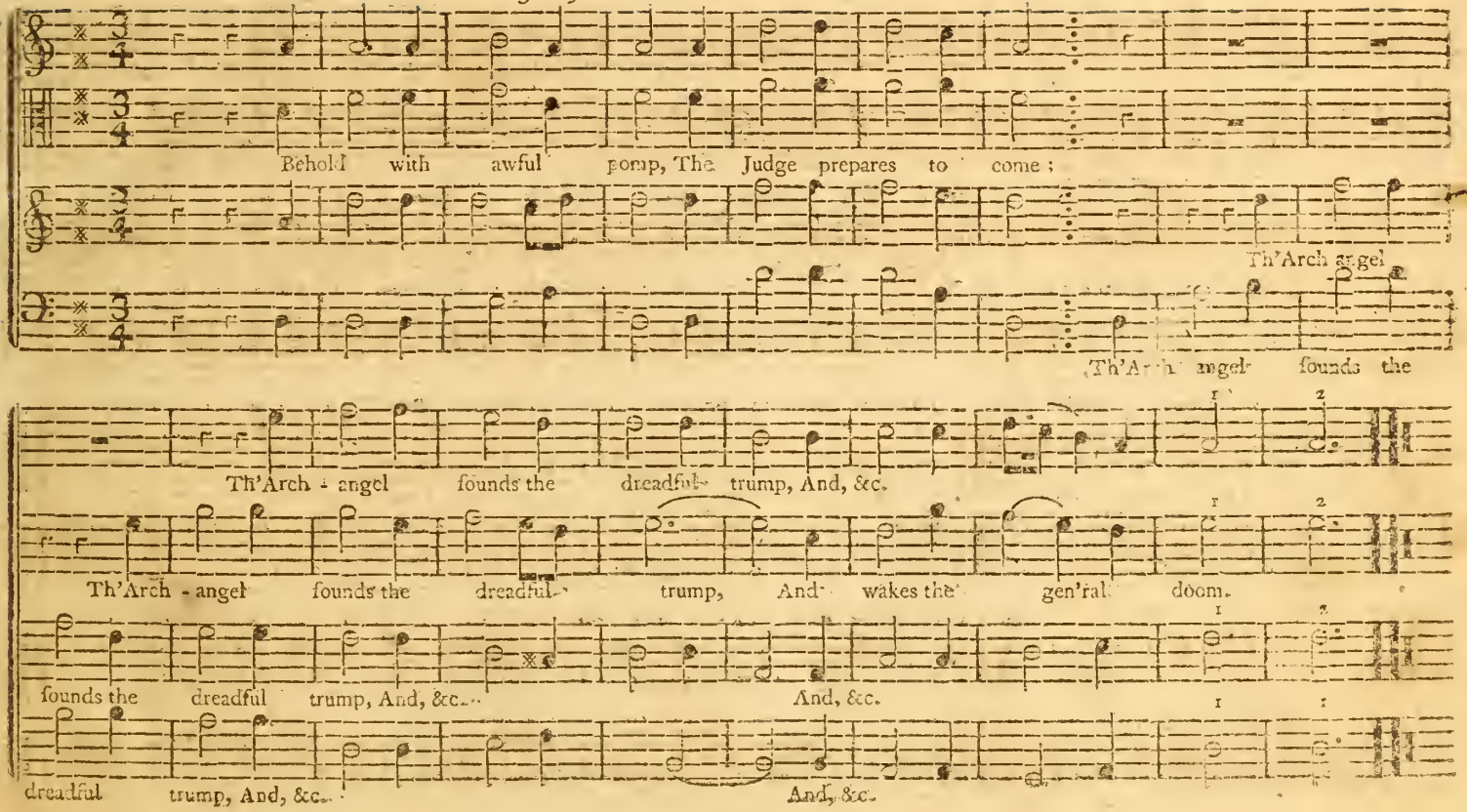
Words by Dr. Watts.

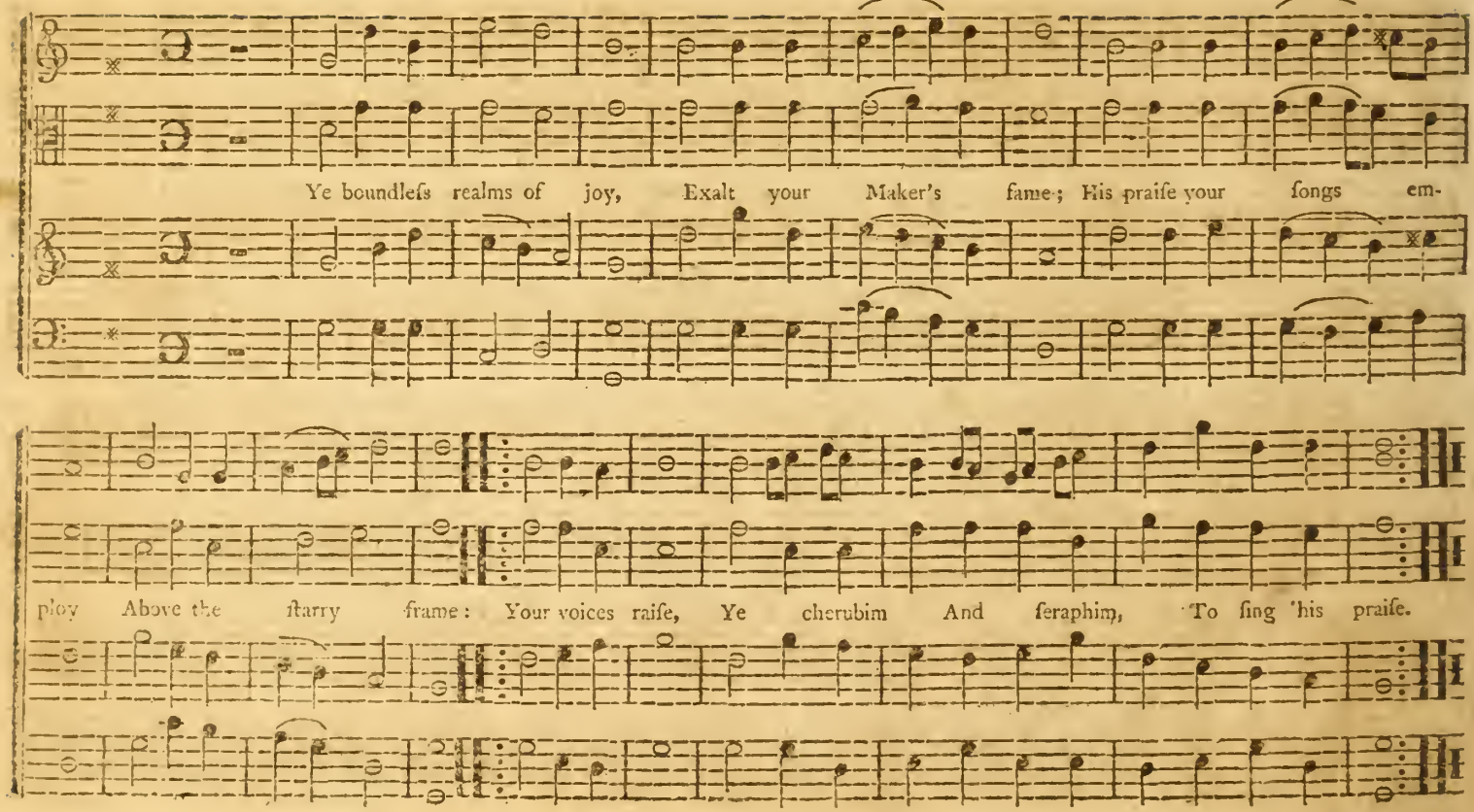
BENSON.

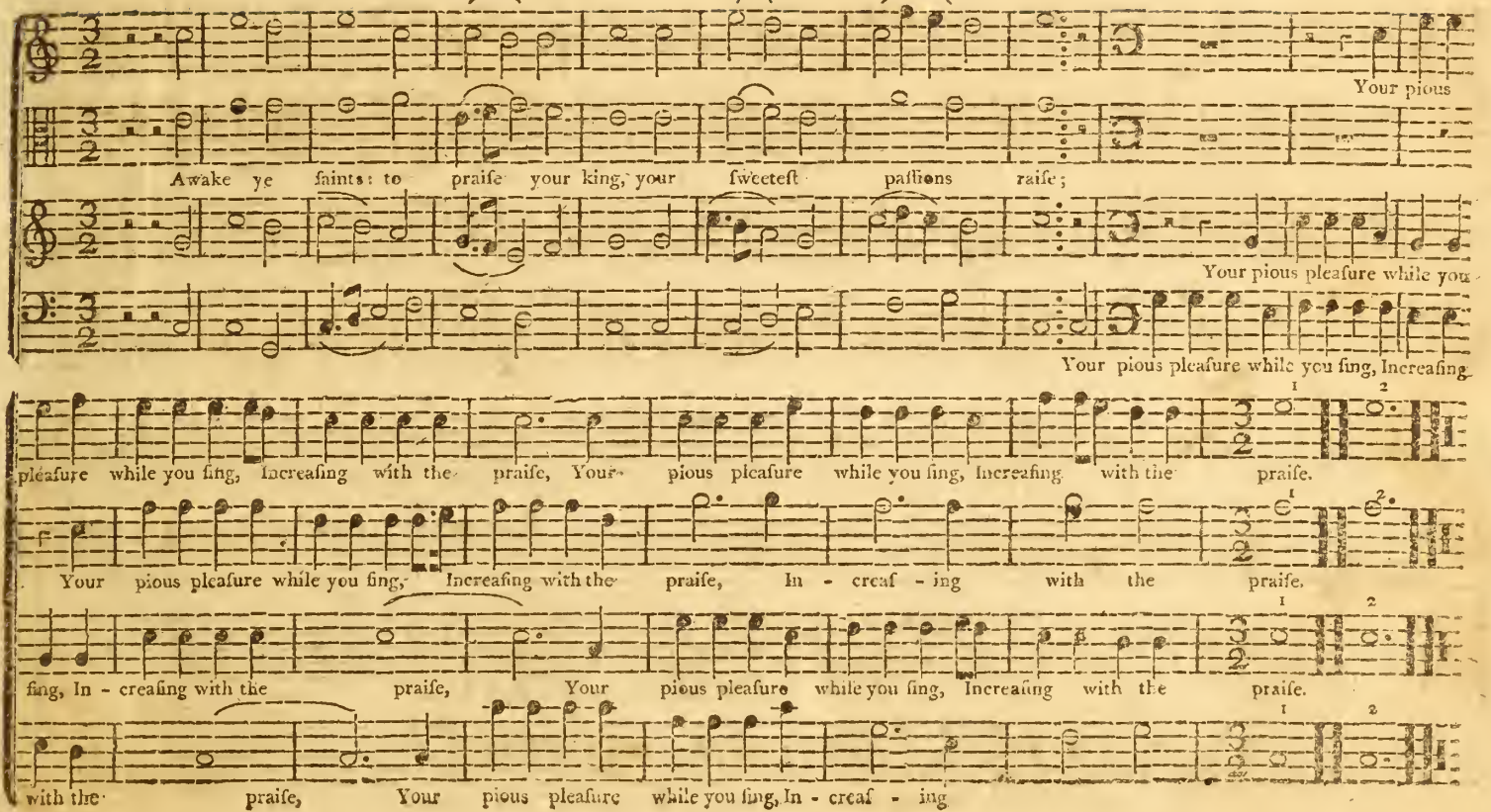



Hoſanna to the Prince of light, Who cloath'd himſelf in clay: Who burſt the iron gates of death, And tore the bars away. Death
is no more the king of dread, Since our Immanuel roſe: He took the tyrant's ſting away, And ſpoil'd our helliſh foes, And ſpoil'd our helliſh foes.


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


Behold with awful pomp, The Judge prepares to come;
Th'Arch angel
Th'Arch angel founds the
Th'Arch - angel founds the dreadful trump, And, &c.
Th'Arch - angel founds the dreadful trump, And wakes the gen'ral doom.
founds the dreadful trump, And, &c.
And, &c.
dreadful trump, And, &c.
And, &c.

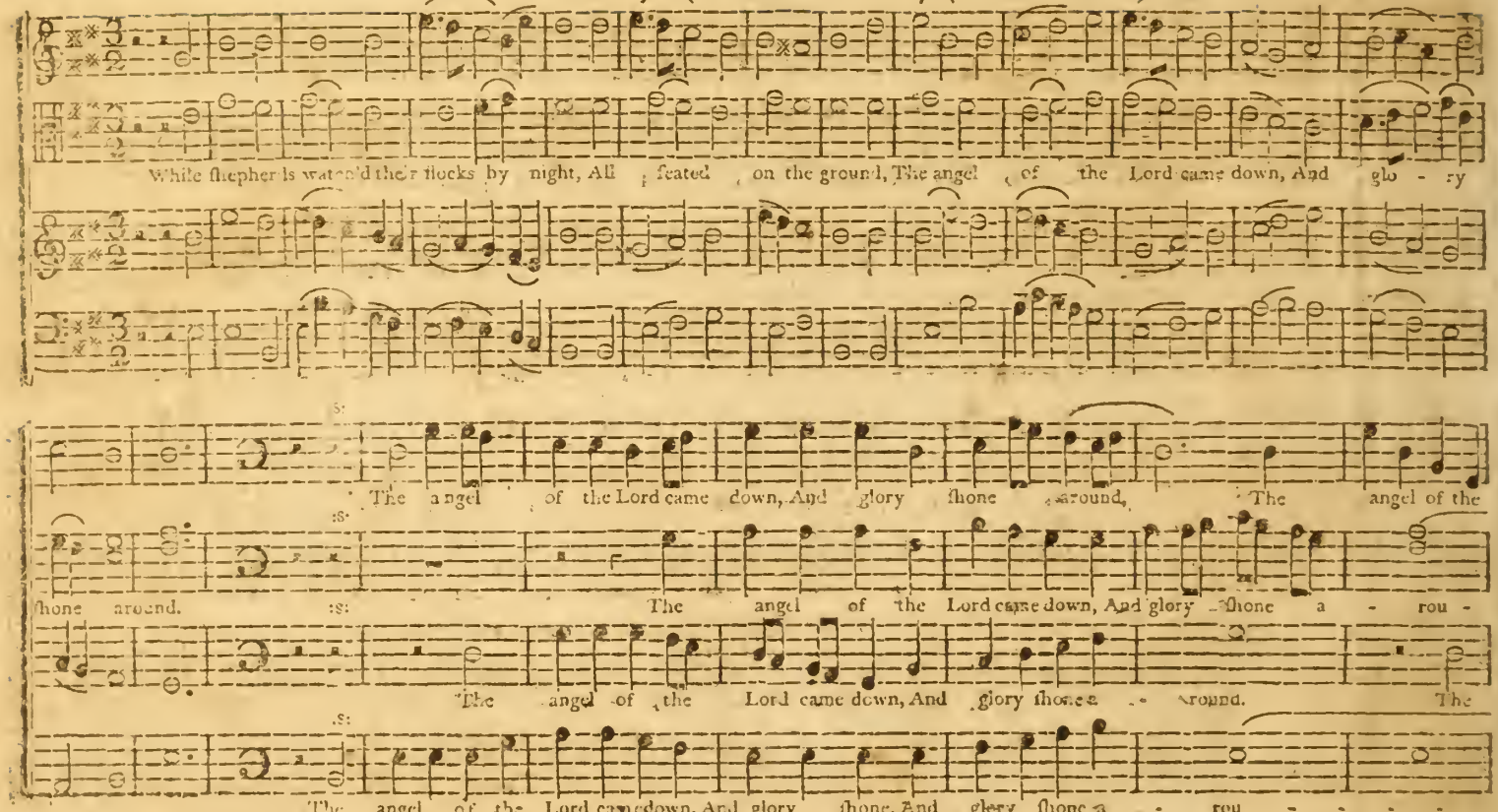

Ye boundleſs realms of joy, Exalt your Maker's fame; His praiſe your ſongs em-
ploy Above the ſtarry frame: Your voices raiſe, Ye cherubim And ſeraphim, To ſing his praiſe.

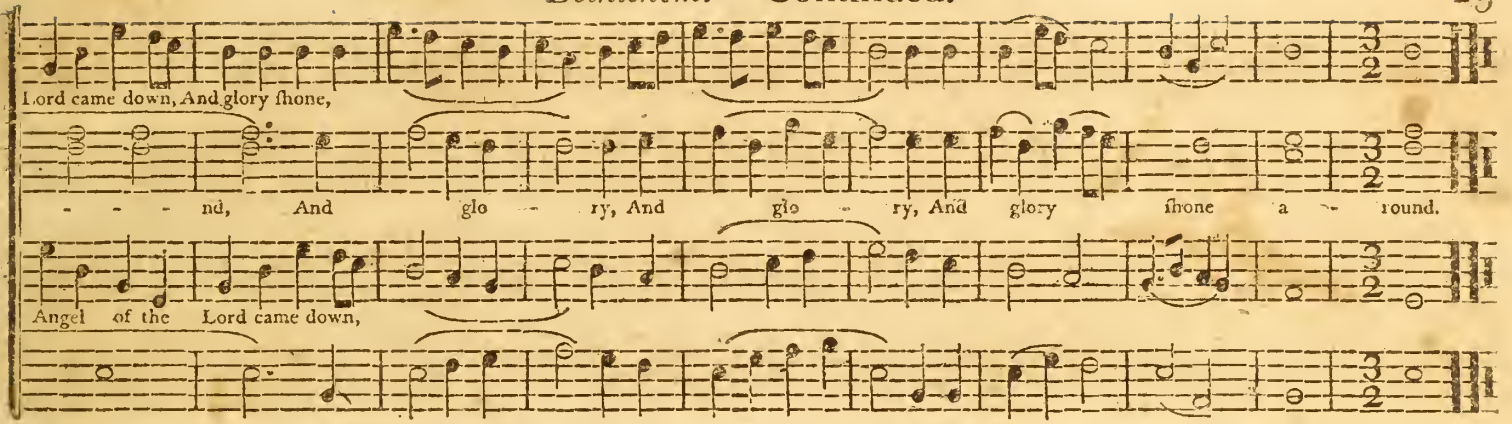

Your pious
Awake ye saints: to praise your king, your sweetest passions raise;
Your pious pleasure while you
Your pious pleasure while you sing, Increasing
pleasure while you sing, Increasing with the praise, Your pious pleasure while you sing, Increasing with the praise.
Your pious pleasure while you sing, Increasing with the praise, In - creas - ing with the praise.
sing, In - creasing with the praise, Your pious pleasure while you sing, Increasing with the praise.
with the praise, Your pious pleasure while you sing, In - creas - ing

Bethlehem. C. M.

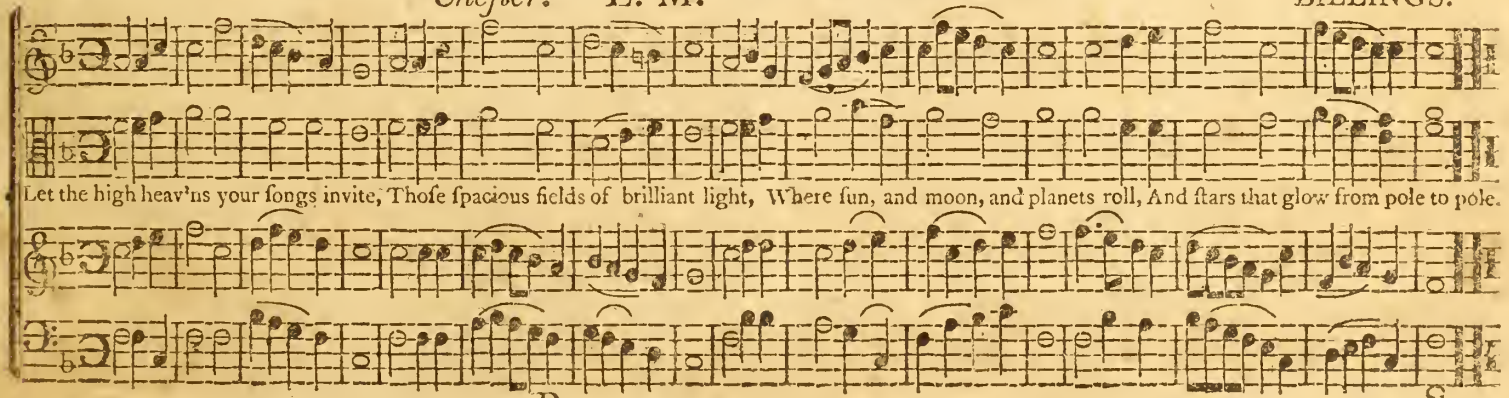
Words by Tate & Brady.

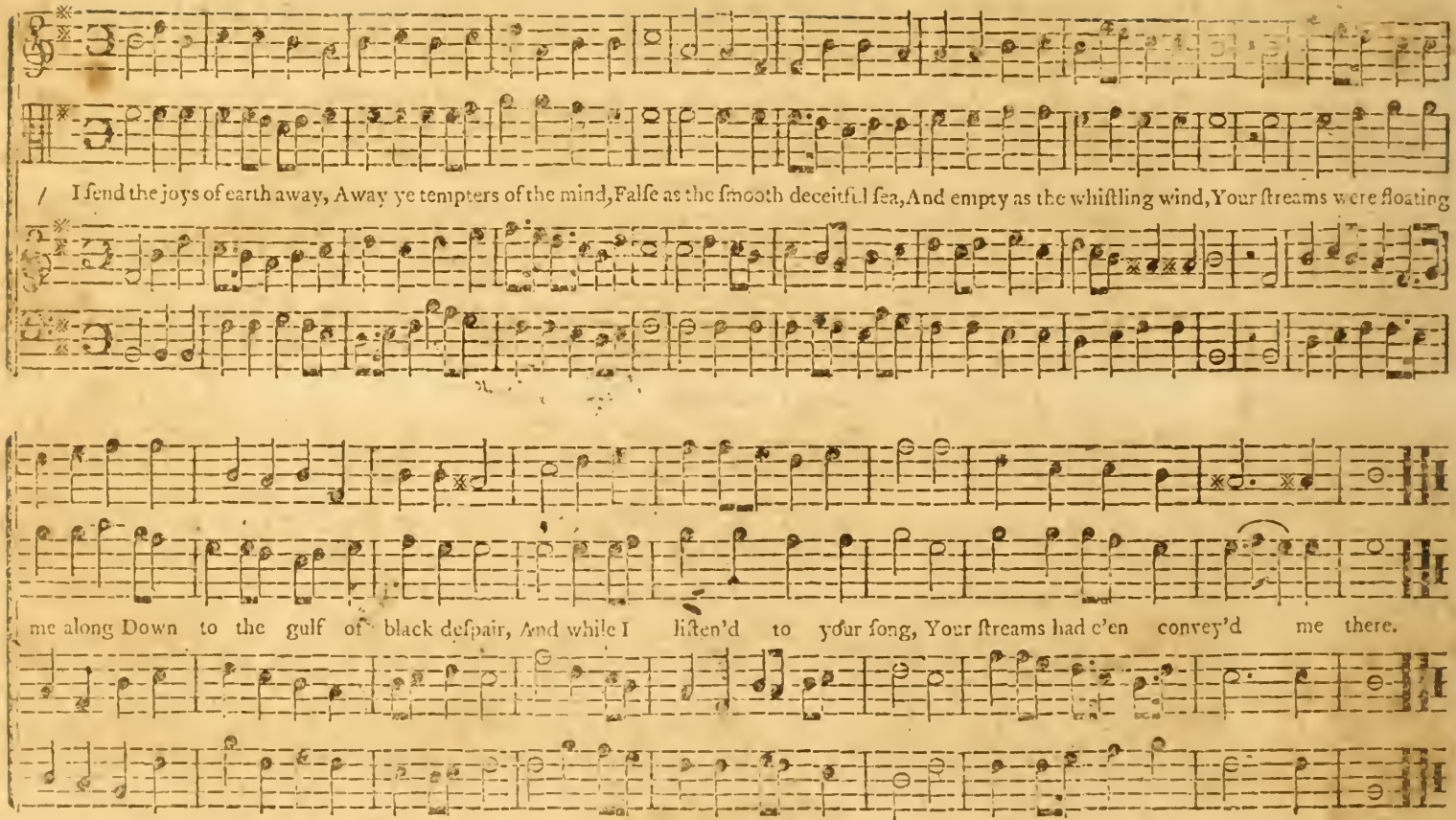
BILLINGS.





Cheſter. L. M. Words by Dr. Doddridge. BILLINGS.

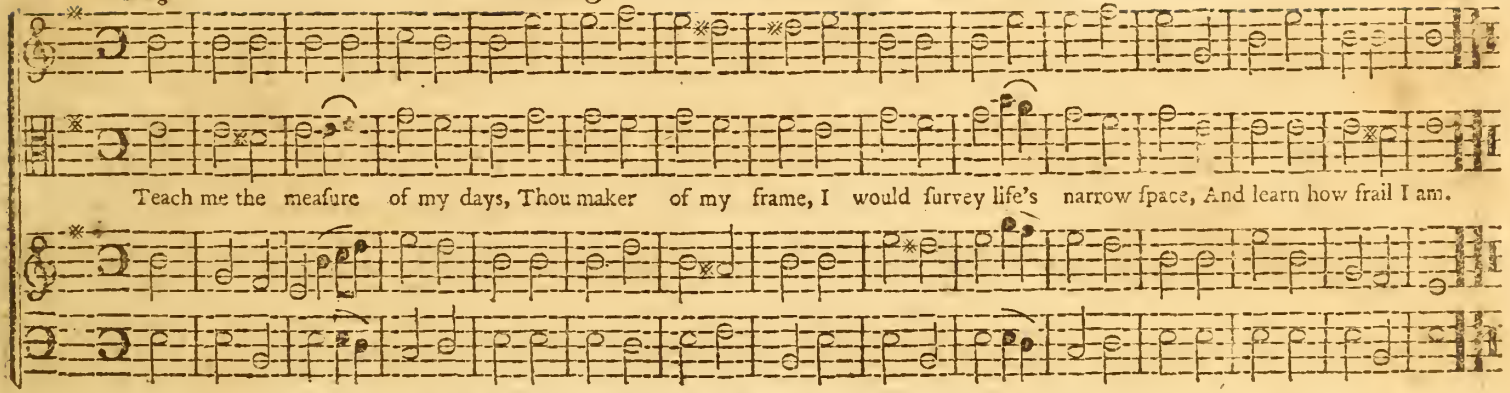



I ſend the joys of earth away, Away ye tempters of the mind, Falſe as the ſmooth deceitful ſea, And empty as the whiſtling wind, Your ſtreams were floating
me along Down to the gulf of black deſpair, And while I liſten'd to your ſong, Your ſtreams had e'en convey'd me there.

Largo.

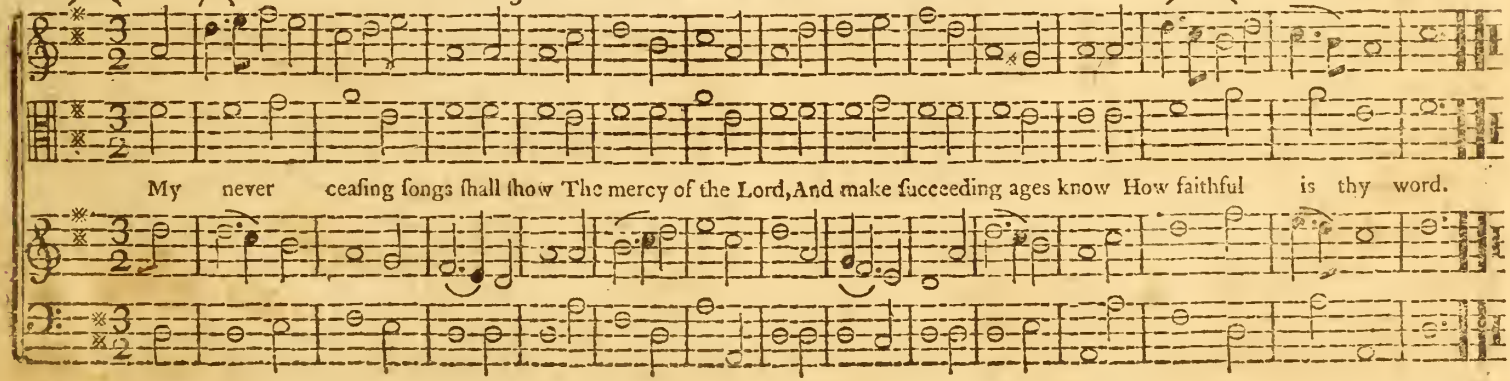
Bangor. C. M.

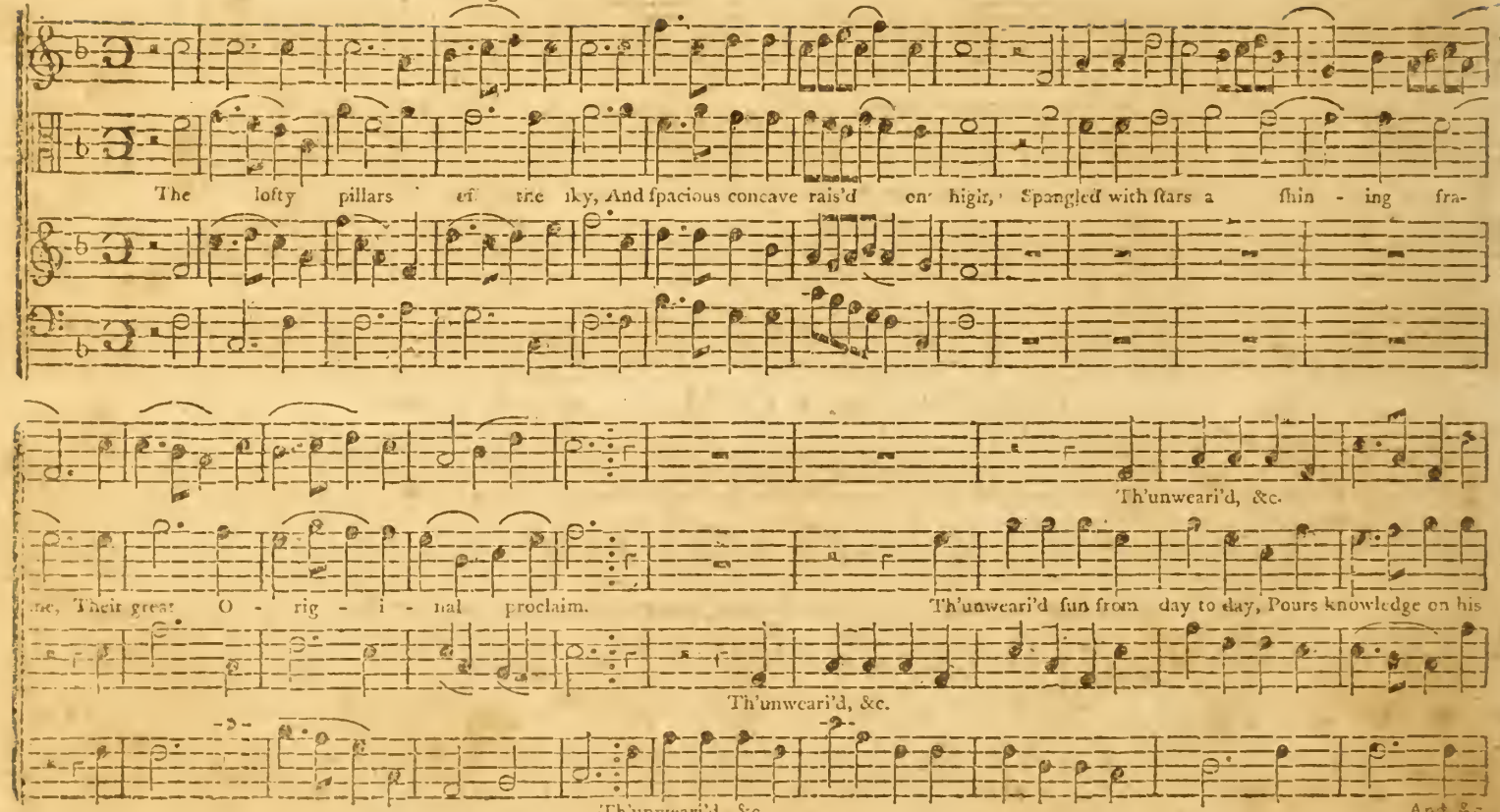
Words by Dr. Watts.

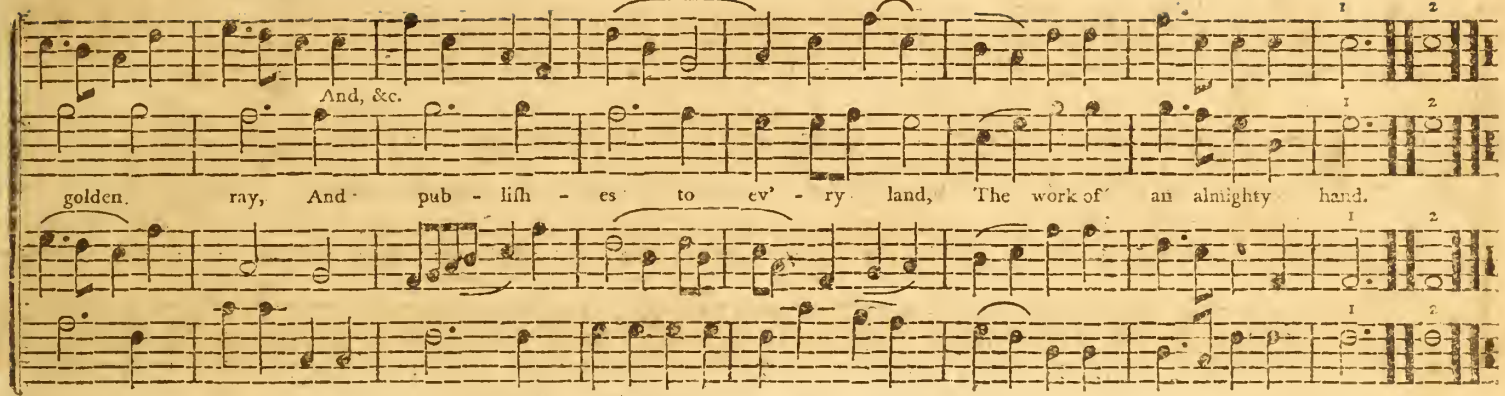


Colcheſter New. C. M.

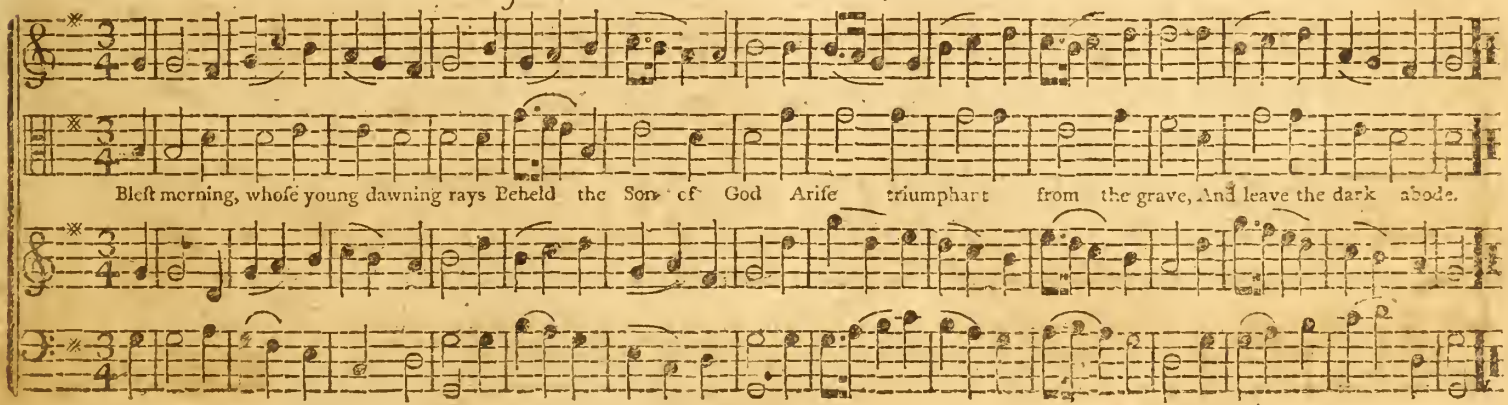
Words by Dr. Watts.

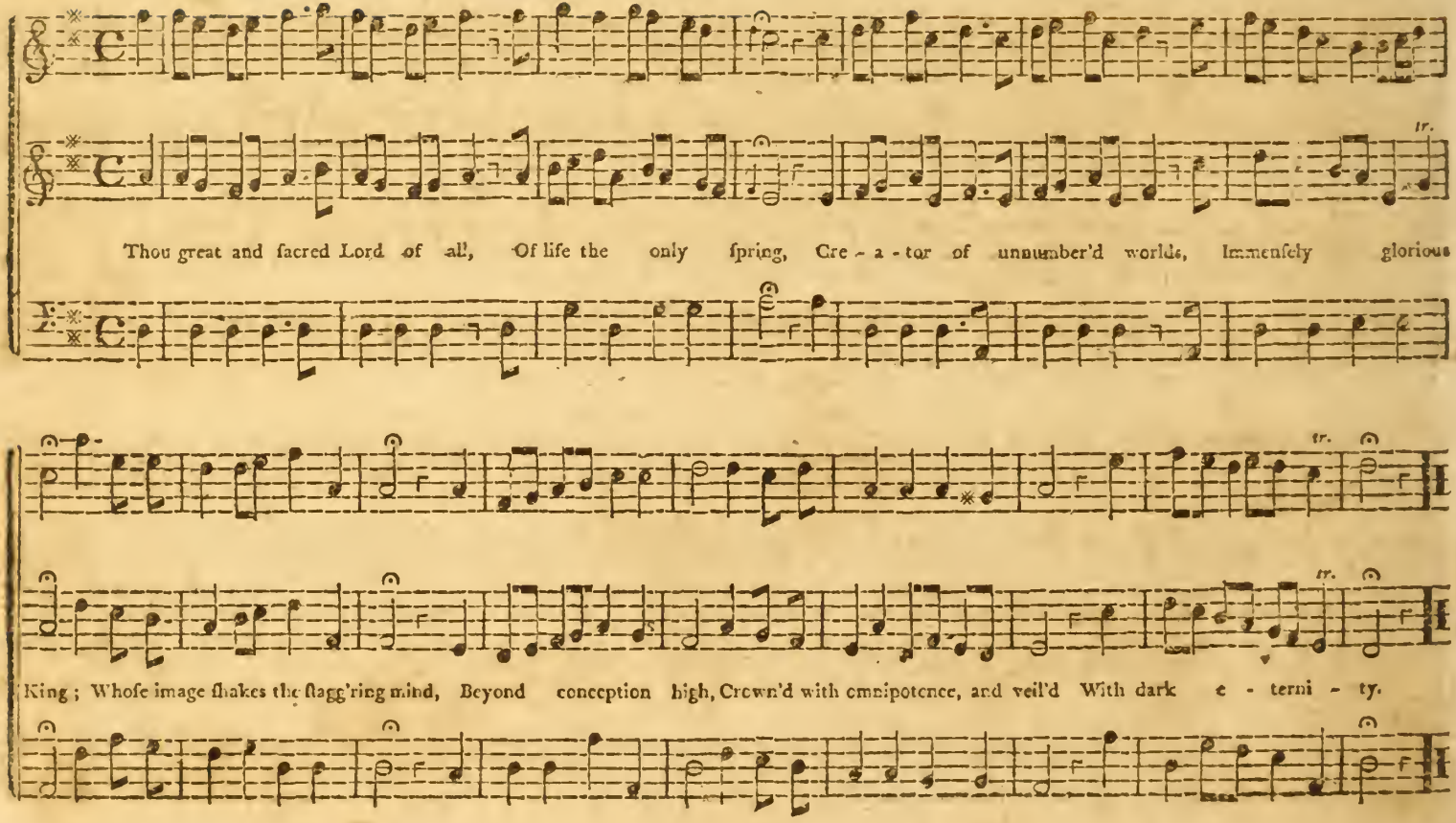


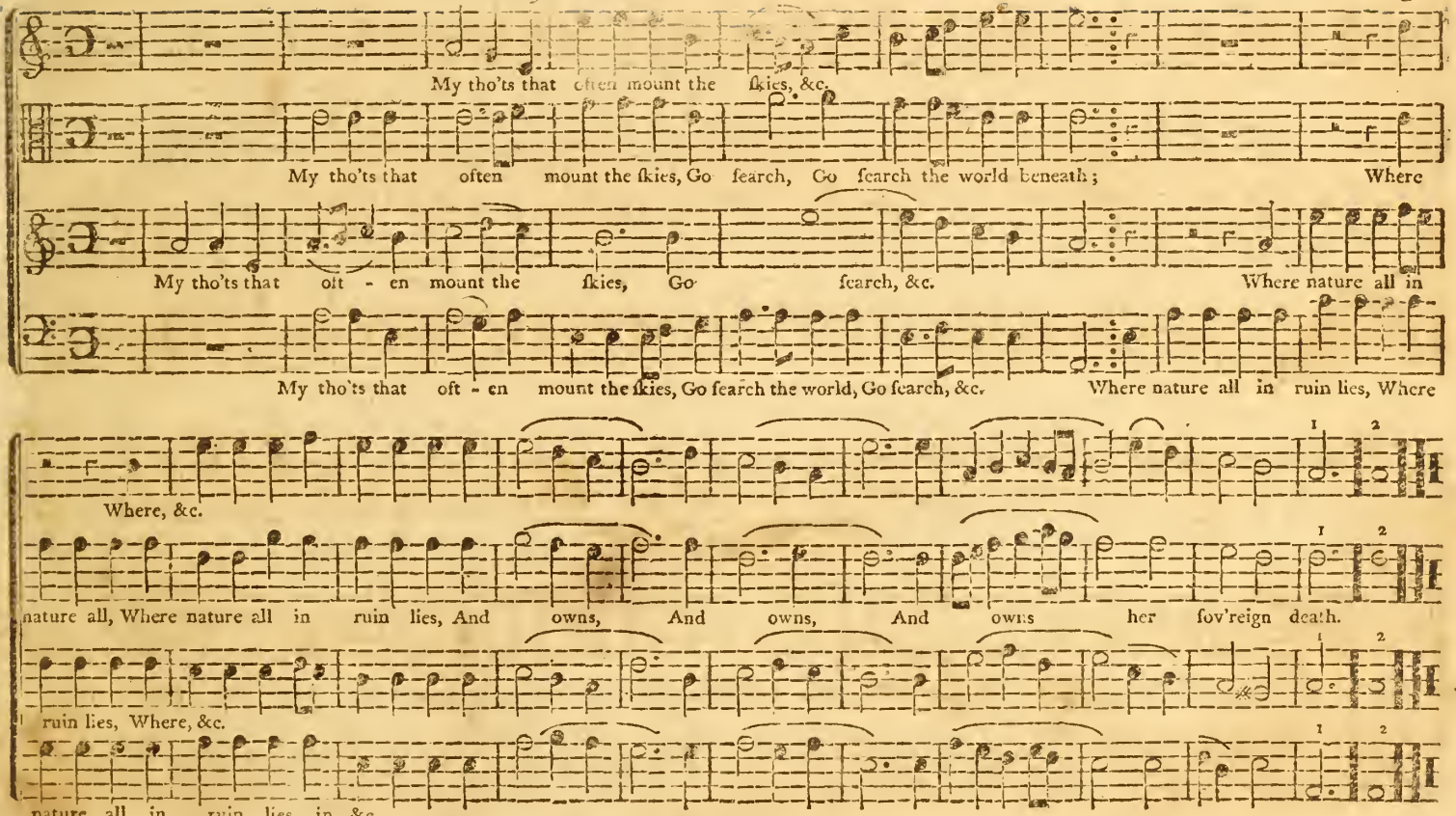

The lofty pillars of the ſky, And ſpacious concave rais'd on high, Spangled with ſtars a ſhin - ing fra-
Th'unweari'd, &c.
me, Their great O - rig - i - nal proclaim.
Th'unweari'd ſun from day to day, Pours knowledge on his
Th'unweari'd, &c.
Th'unweari'd, &c.
And, &c.

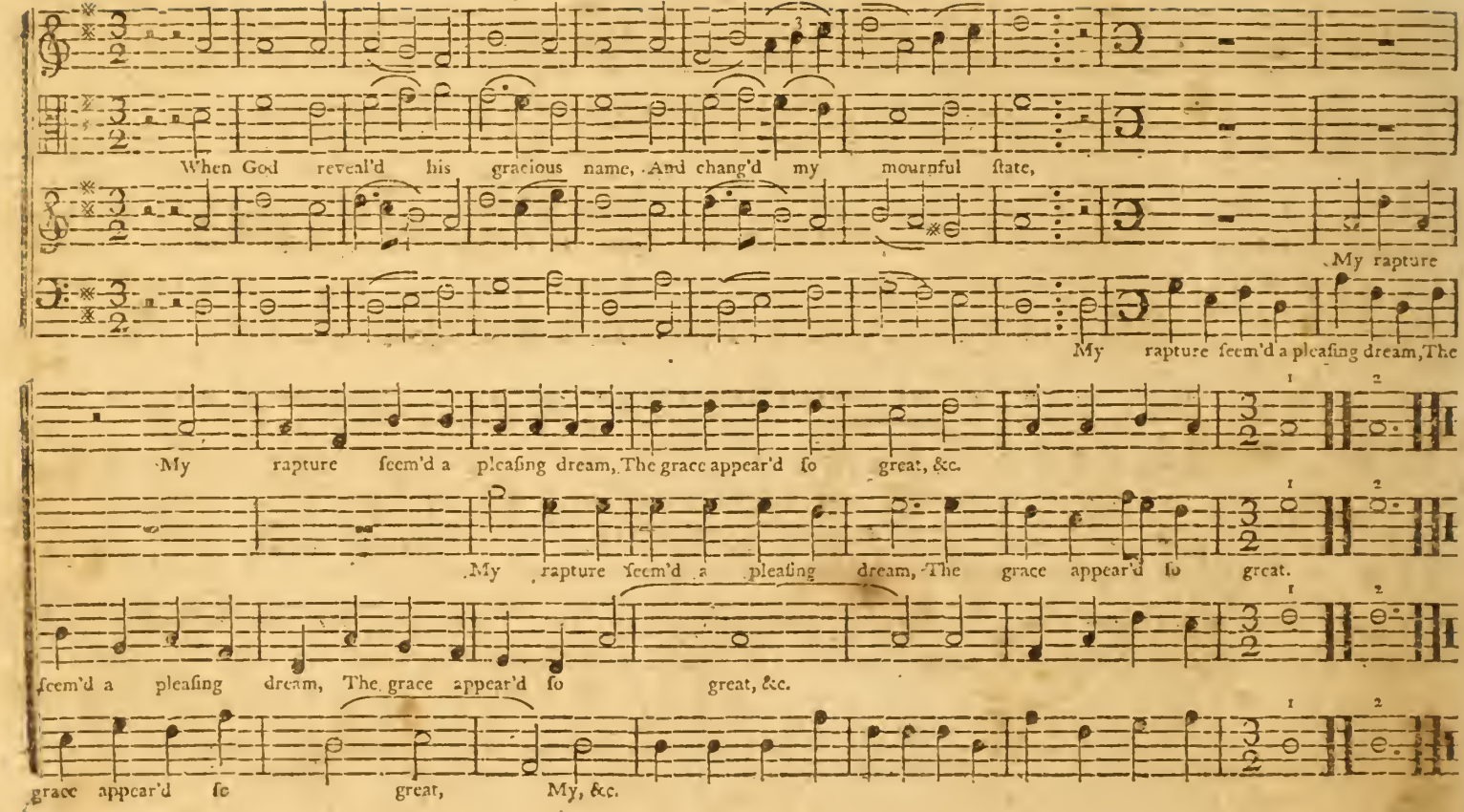


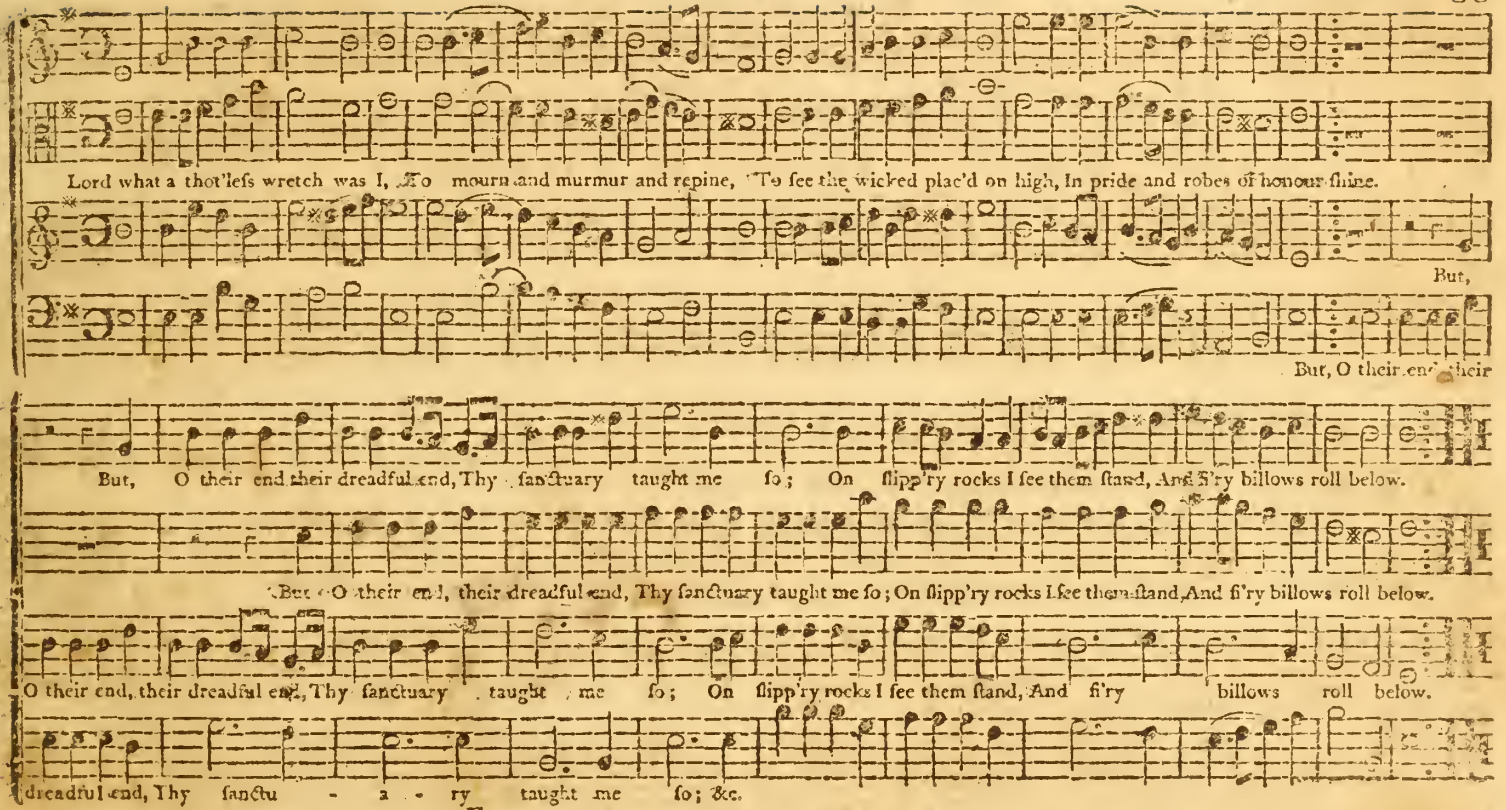
Iriſh. C. M. Words by Dr. Watts. WILLIAMS.

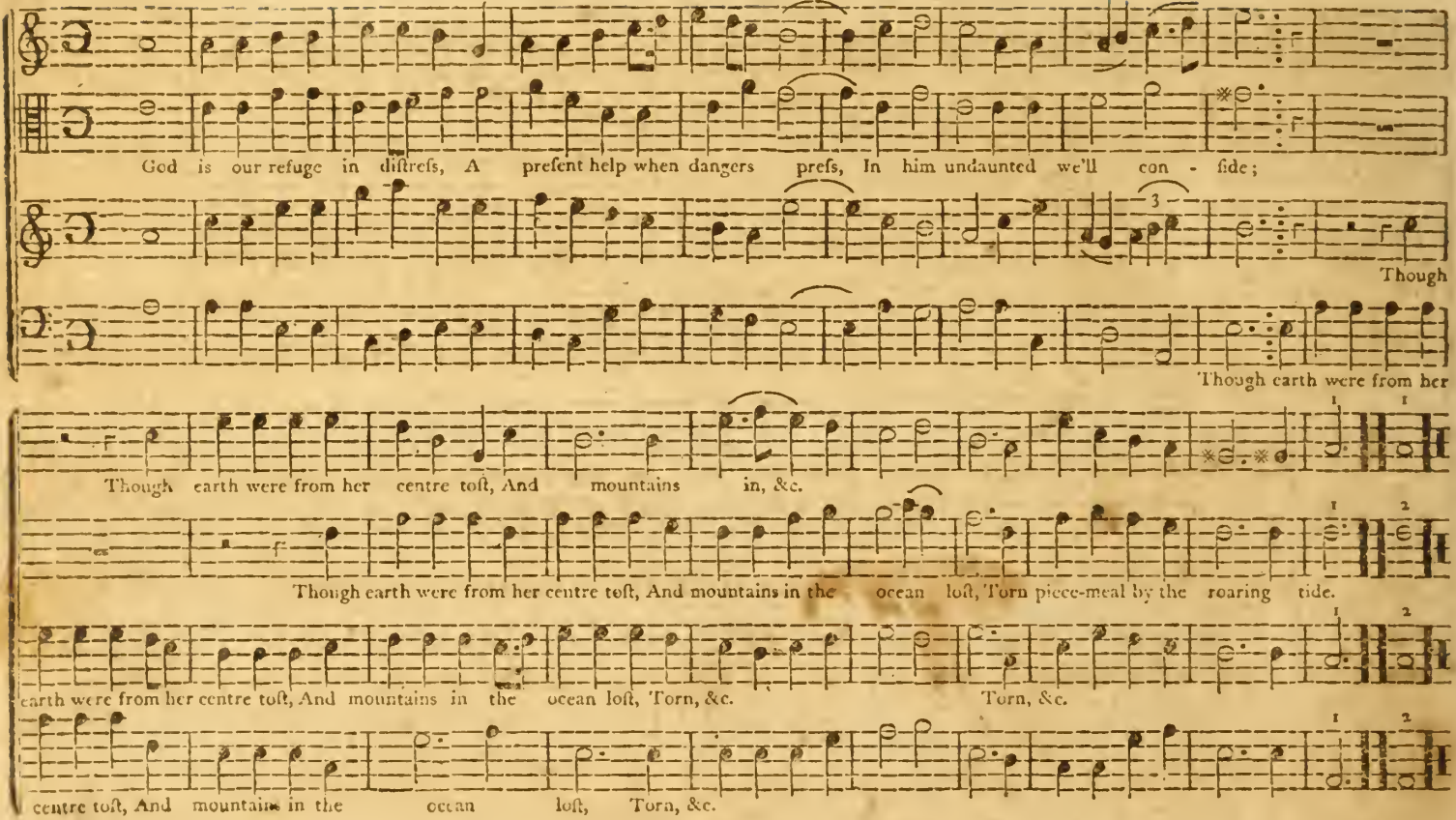


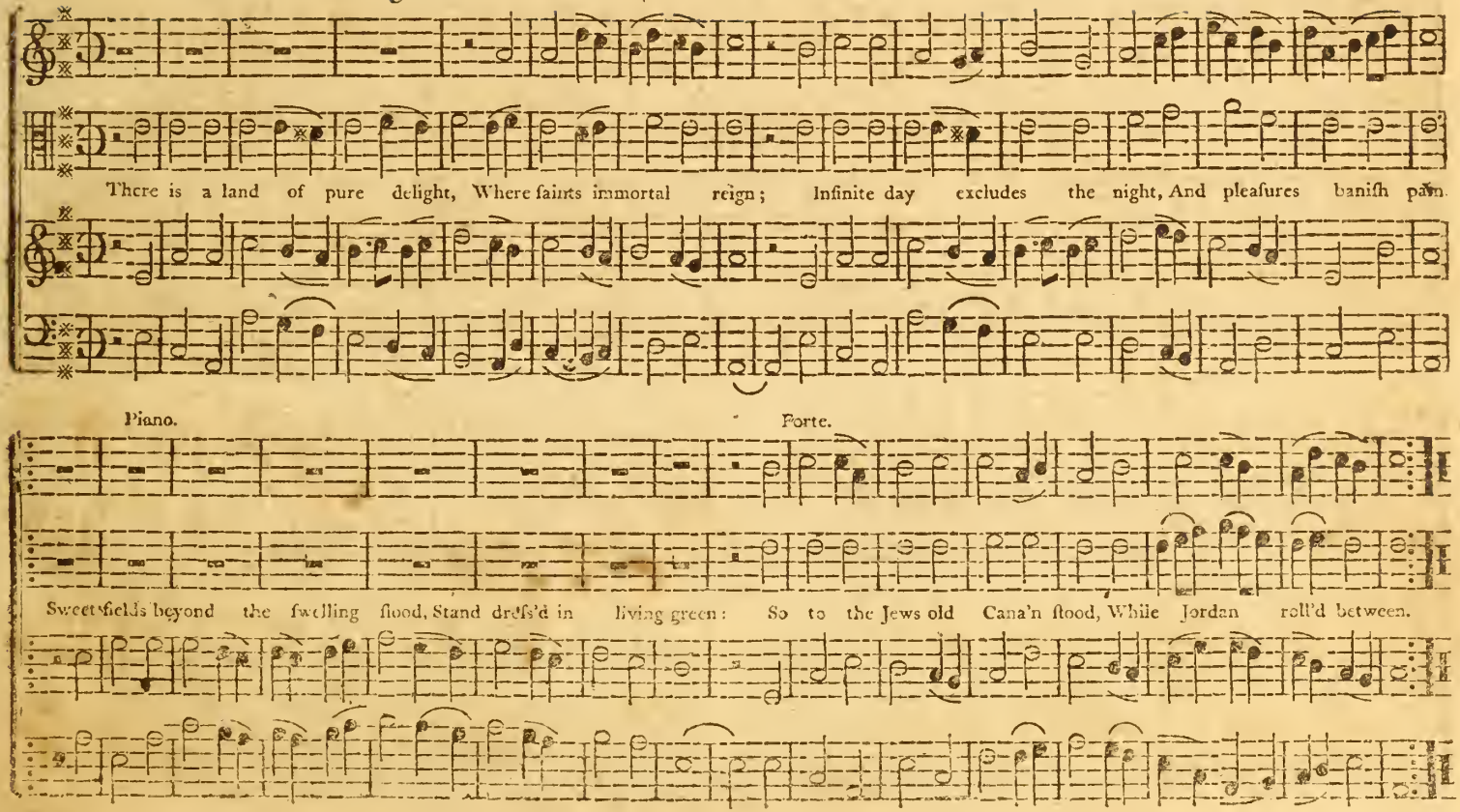

Thou great and sacred Lord of all, Of life the only spring, Cre - a - tor of unnumber'd worlds, Immensely glorious
King; Whose image shakes the flagg'ring mind, Beyond conception high, Crown'd with omnipotence, and veil'd With dark e - terni - ty.

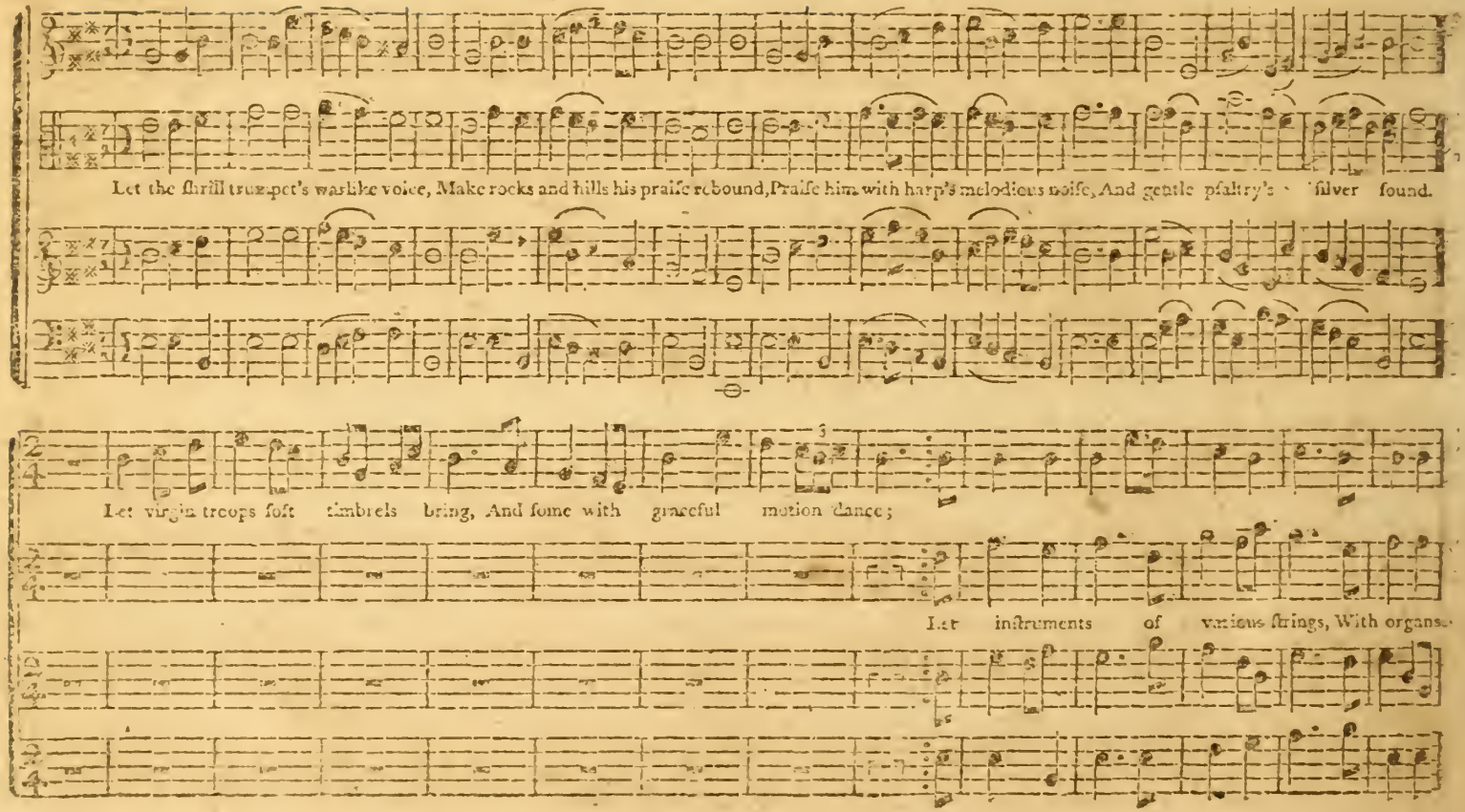

My tho'ts that often mount the ſkies, &c.
My tho'ts that often mount the ſkies, Go ſearch, Go ſearch the world beneath; Where
My tho'ts that oft - en mount the ſkies, Go ſearch, &c. Where nature all in
My tho'ts that oft - en mount the ſkies, Go ſearch the world, Go ſearch, &c. Where nature all in ruin lies, Where
Where, &c.
nature all, Where nature all in ruin lies, And owns, And owns, And owns her ſov'reign death.
ruin lies, Where, &c.
nature all in ruin lies, in, &c.

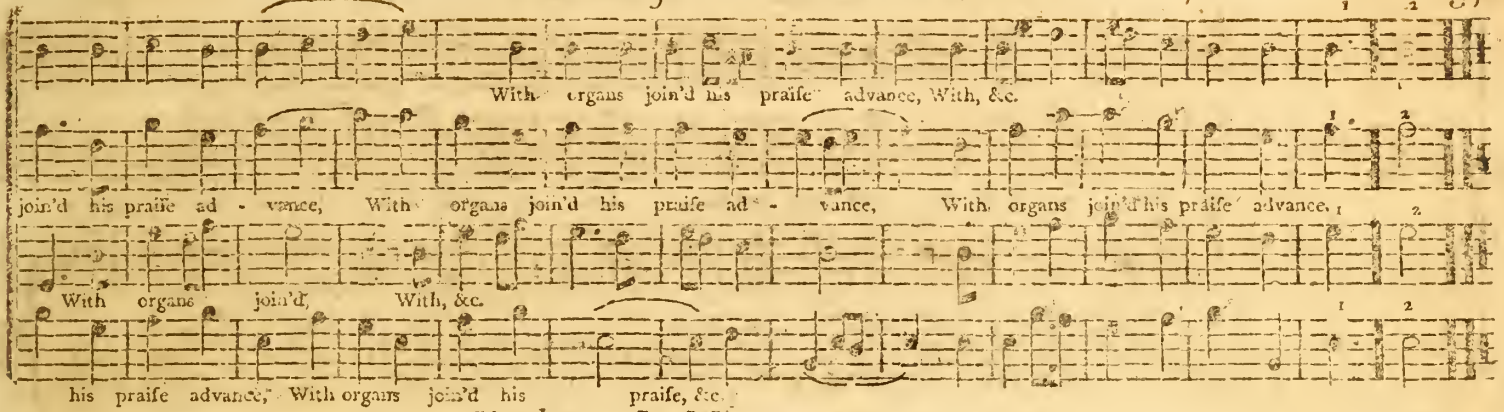

When God reveal'd his gracious name, And chang'd my mournful ſtate,
My rapture
My rapture ſeem'd a pleaſing dream, The
My rapture ſeem'd a pleaſing dream, The grace appear'd ſo great, &c.
My rapture ſeem'd a pleaſing dream, The grace appear'd ſo great.
ſeem'd a pleaſing dream, The grace appear'd ſo great, &c.
grace appear'd ſo great, My, &c.


Lord what a thot'leſs wretch was I, To mourn and murmur and repine, To ſee the wicked plac'd on high, In pride and robes of honour ſhine.
But,
But, O their end their
But, O their end their dreadful end, Thy ſanctuary taught me ſo; On ſlipp'ry rocks I ſee them ſtand, And fi'ry billows roll below.
But, O their end, their dreadful end, Thy ſanctuary taught me ſo; On ſlipp'ry rocks I ſee them ſtand, And fi'ry billows roll below.
O their end, their dreadful end, Thy ſanctuary taught me ſo; On ſlipp'ry rocks I ſee them ſtand, And fi'ry billows roll below.
dreadful end, Thy ſanctu - a - ry taught me ſo; &c.

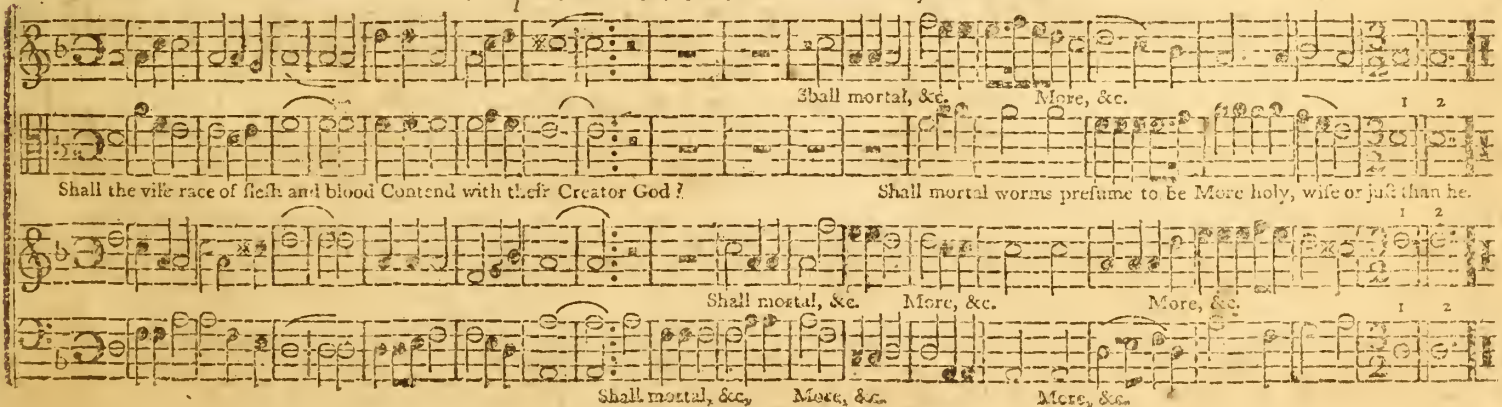

God is our refuge in diſtreſs, A preſent help when dangers preſs, In him undaunted we'll con - fide;
Though
Though earth were from her
Though earth were from her centre toſt, And mountains in, &c.
Though earth were from her centre toſt, And mountains in the ocean loſt, Torn piece-meal by the roaring tide.
earth were from her centre toſt, And mountains in the ocean loſt, Torn, &c.
Torn, &c.
centre toſt, And mountains in the ocean loſt, Torn, &c.


There is a land of pure delight, Where saints immortal reign; Infinite day excludes the night, And pleasures banish pain.
Piano.
Forte.
Sweet fields beyond the swelling flood, Stand dress'd in living green: So to the Jews old Cana'n flood, While Jordan roll'd between.


Let the ſhrill trumpet's warlike voice, Make rocks and hills his praiſe rebound, Praiſe him with harp's melodious noiſe, And gentle pſaltry's ſilver ſound.
Let virgin troops ſoft timbrels bring, And ſome with graceful motion dance;
Let inſtruments of various ſtrings, With organs



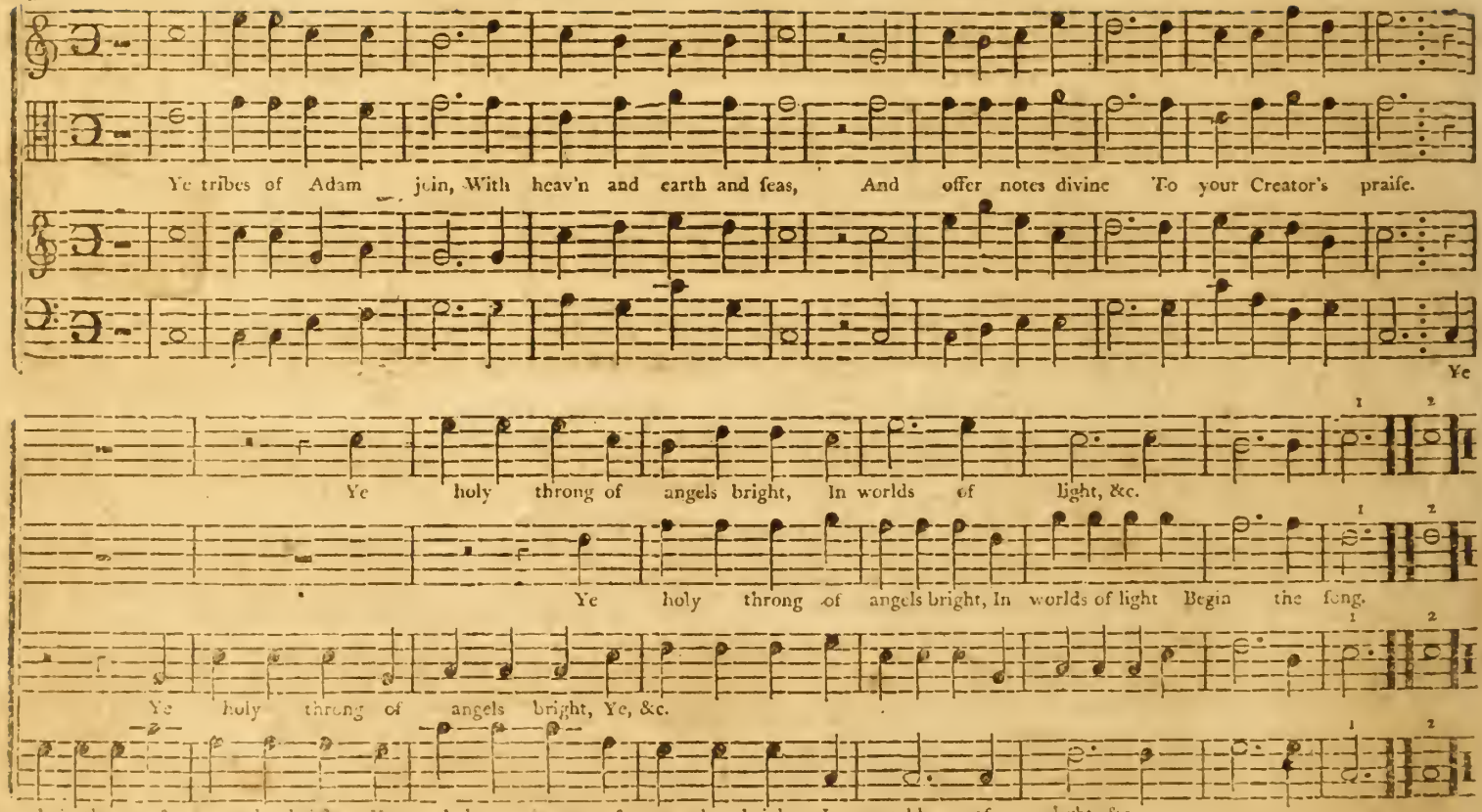
Naples. L. M. Words by Dr. Watts. READ.

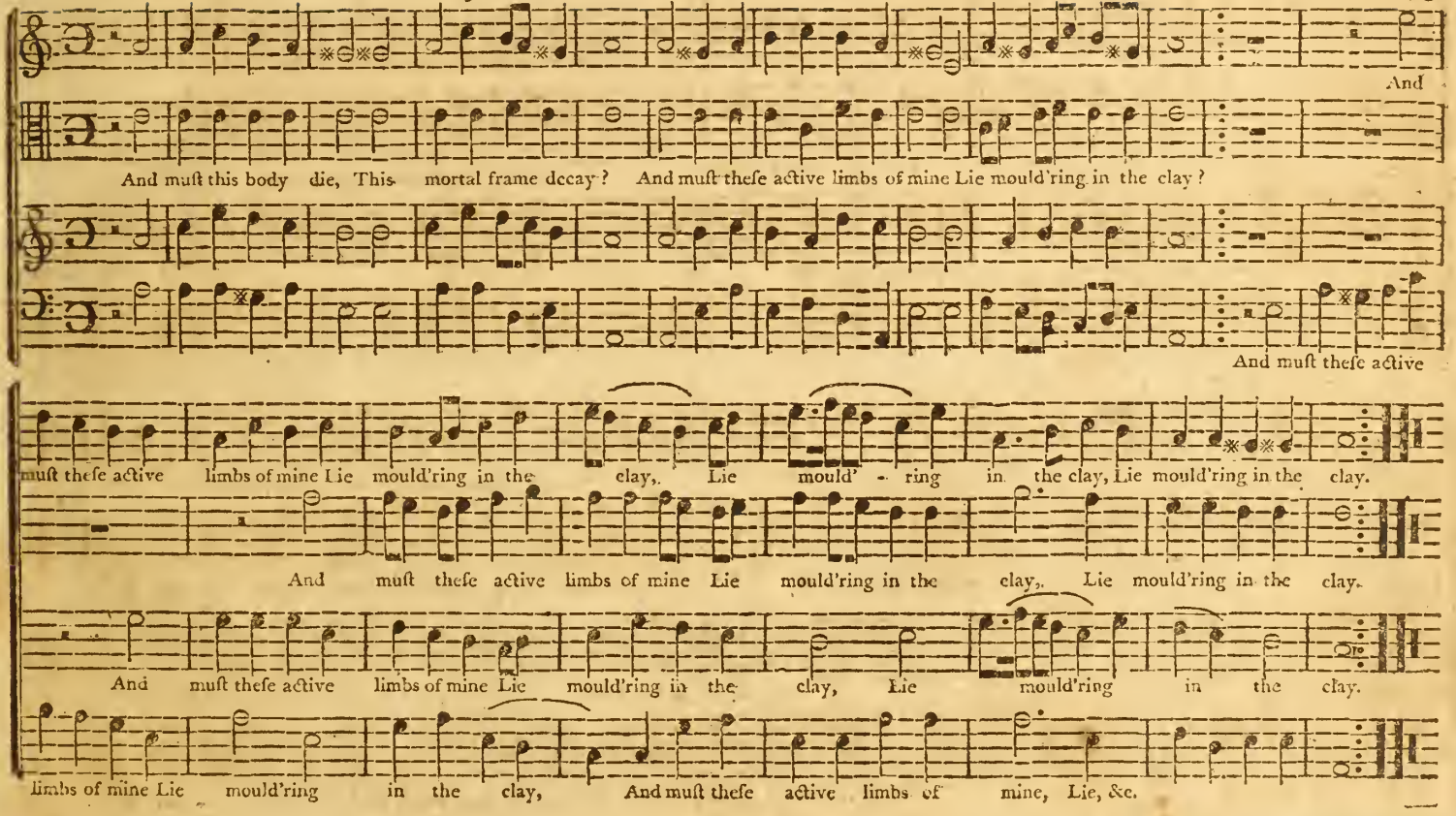


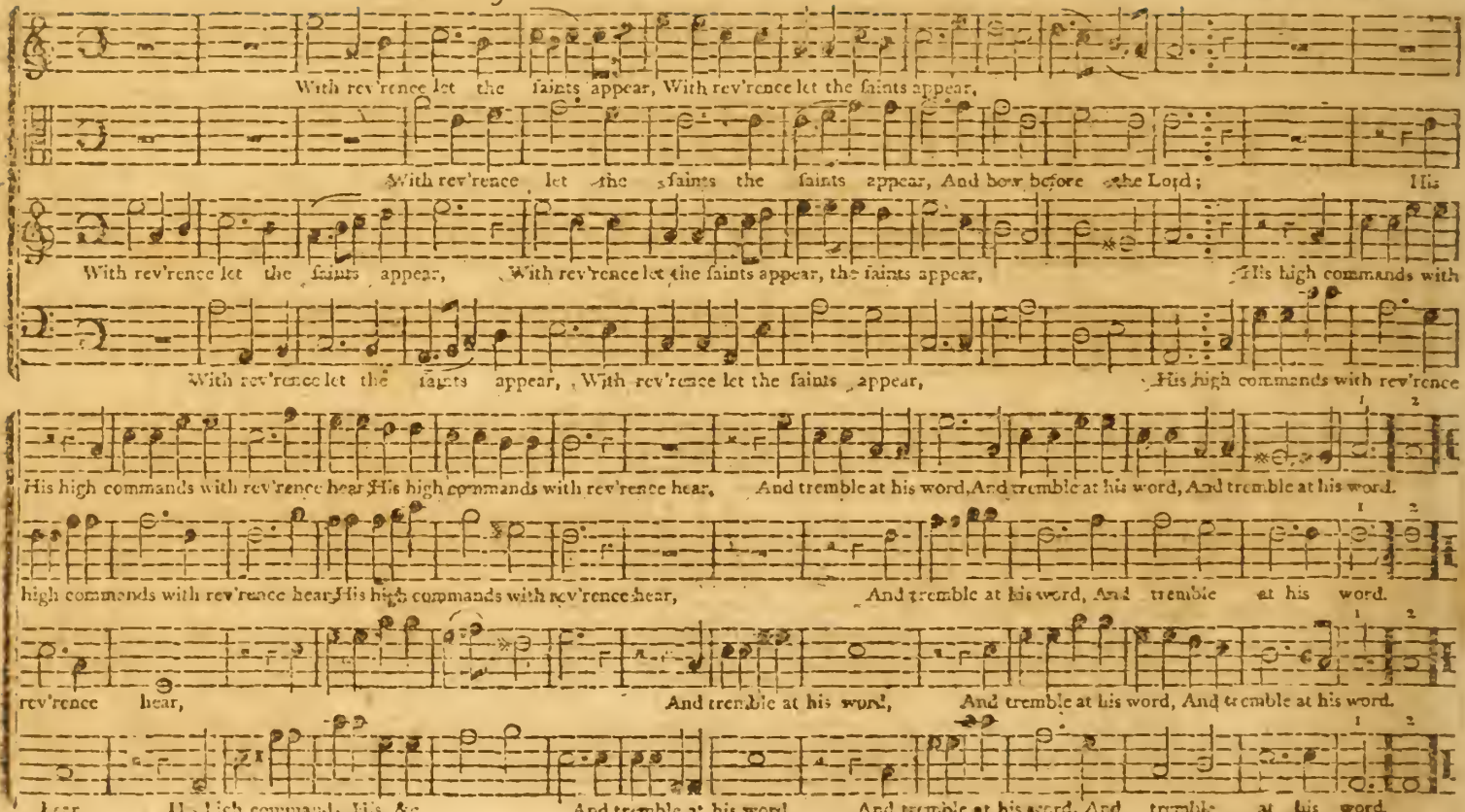
Lenox. P. M.

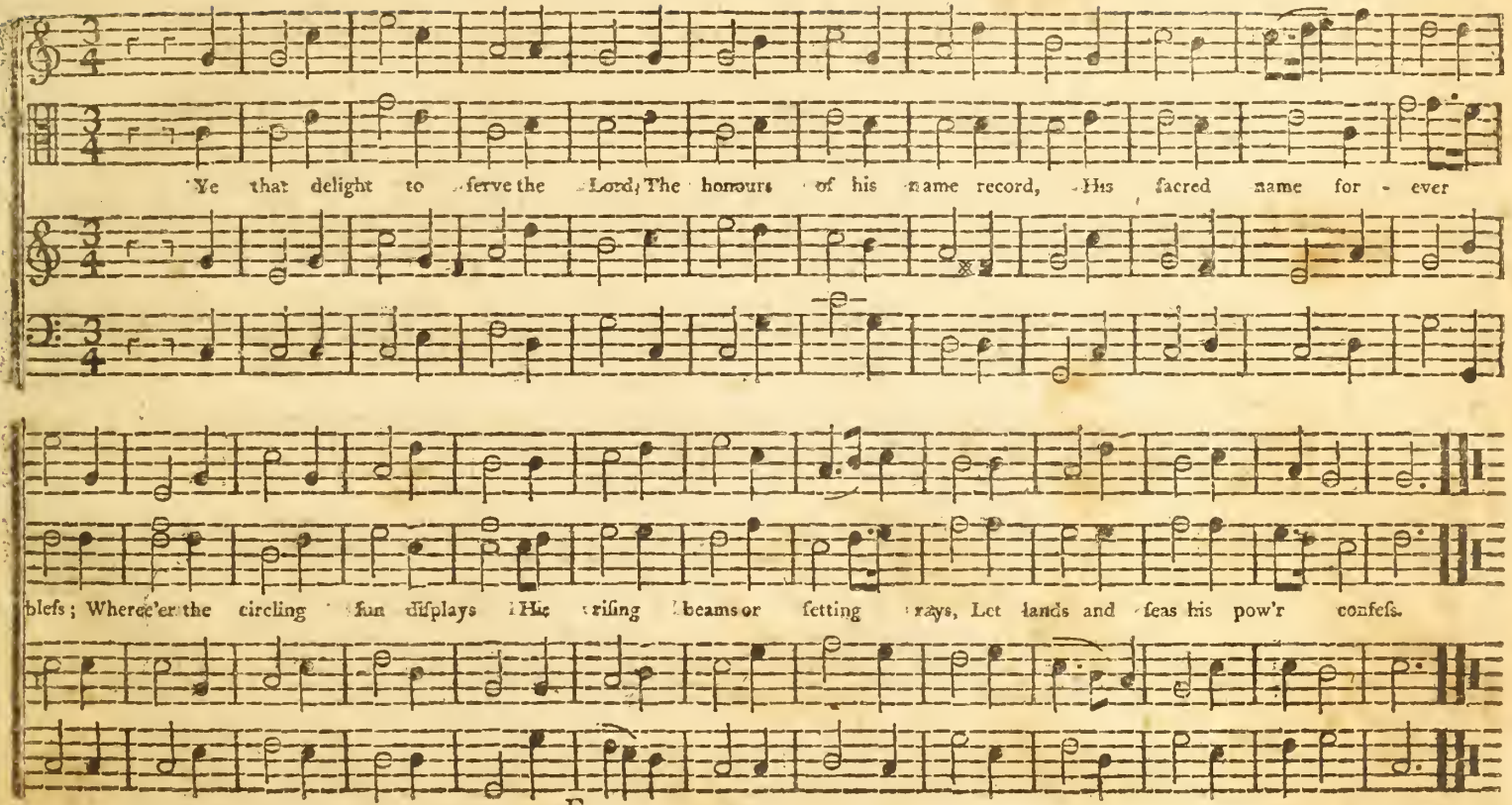
Words by Dr. Watts.

EDSON.



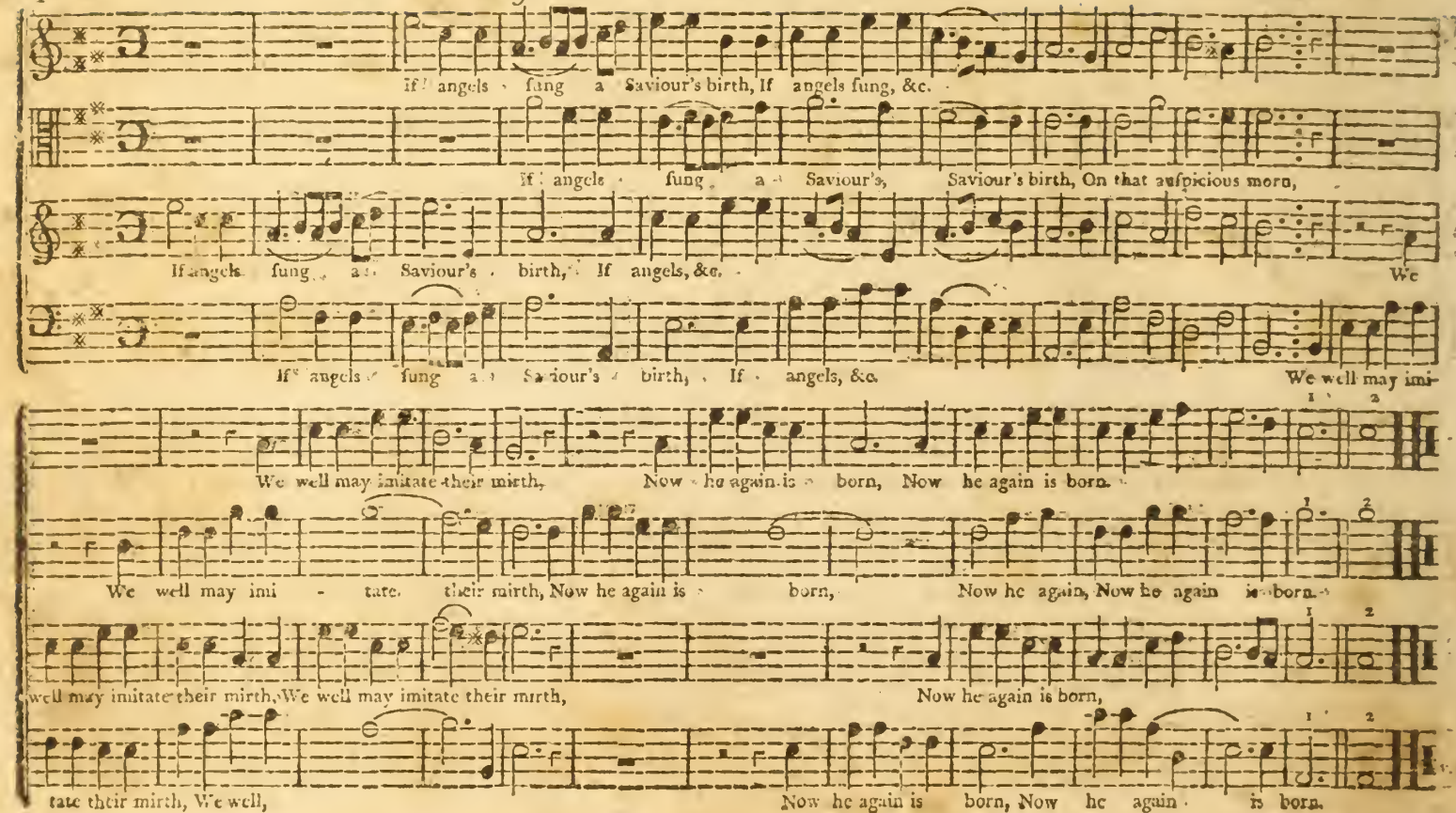

And
And muſt this body die, This mortal frame decay? And muſt theſe active limbs of mine Lie mould'ring in the clay?
And muſt theſe active
muſt theſe active limbs of mine Lie mould'ring in the clay, Lie mould' - ring in the clay, Lie mould'ring in the clay.
And muſt theſe active limbs of mine Lie mould'ring in the clay, Lie mould'ring in the clay.
And muſt theſe active limbs of mine Lie mould'ring in the clay, Lie mould'ring in the clay.
limbs of mine Lie mould'ring in the clay, And muſt theſe active limbs of mine, Lie, &c.

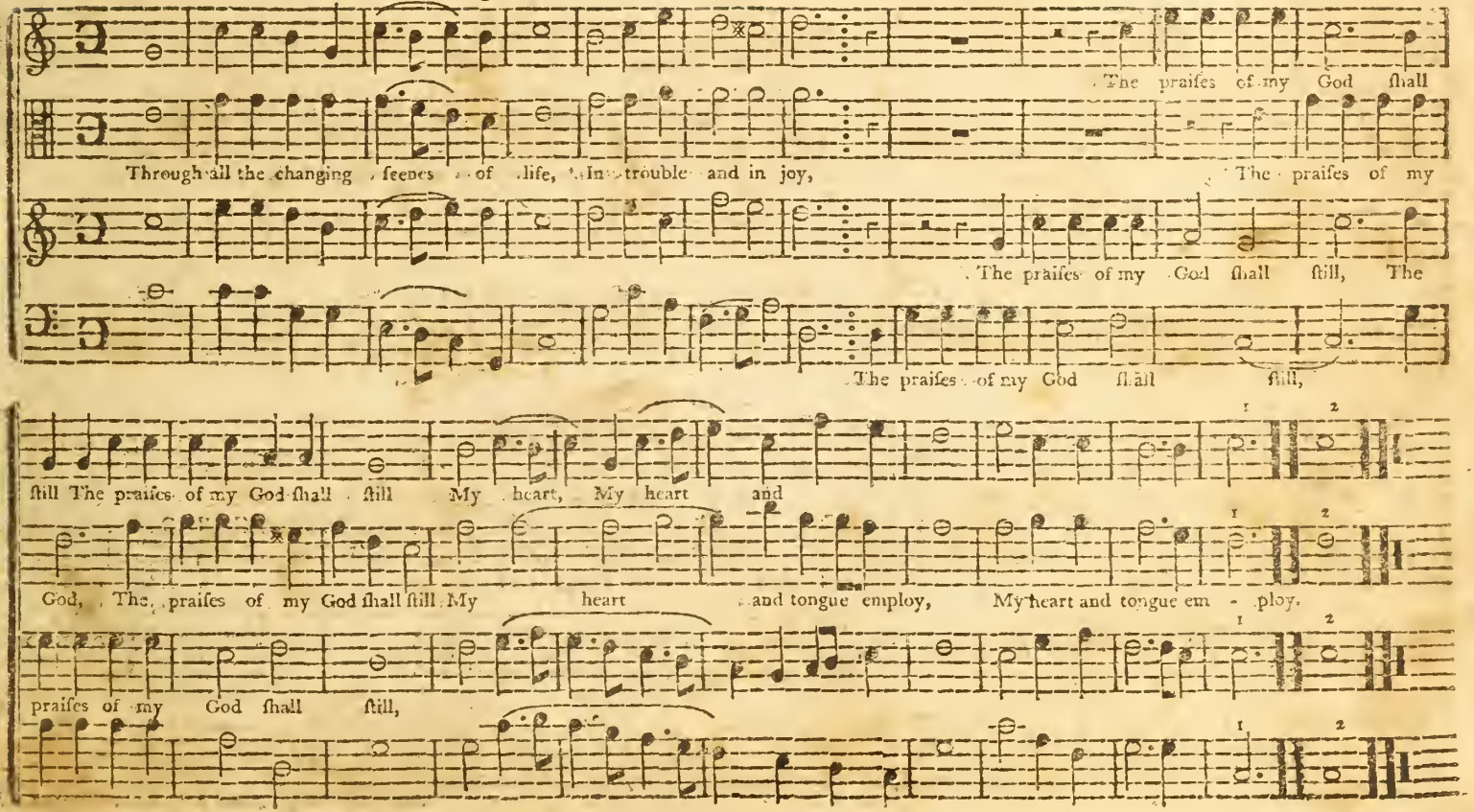

With rev'rence let the ſaints appear, With rev'rence let the ſaints appear,
With rev'rence let the ſaints the ſaints appear, And bow before the Lord; His
With rev'rence let the ſaints appear, With rev'rence let the ſaints appear, the ſaints appear, His high commands with
With rev'rence let the ſaints appear, With rev'rence let the ſaints appear, His high commands with rev'rence
His high commands with rev'rence hear His high commands with rev'rence hear, And tremble at his word, And tremble at his word, And tremble at his word.
high commands with rev'rence hear His high commands with rev'rence hear, And tremble at his word, And tremble at his word.
rev'rence hear, And tremble at his word, And tremble at his word, And tremble at his word.
hear, His high commands, His, &c. And tremble at his word, And tremble at his word, And tremble at his word.

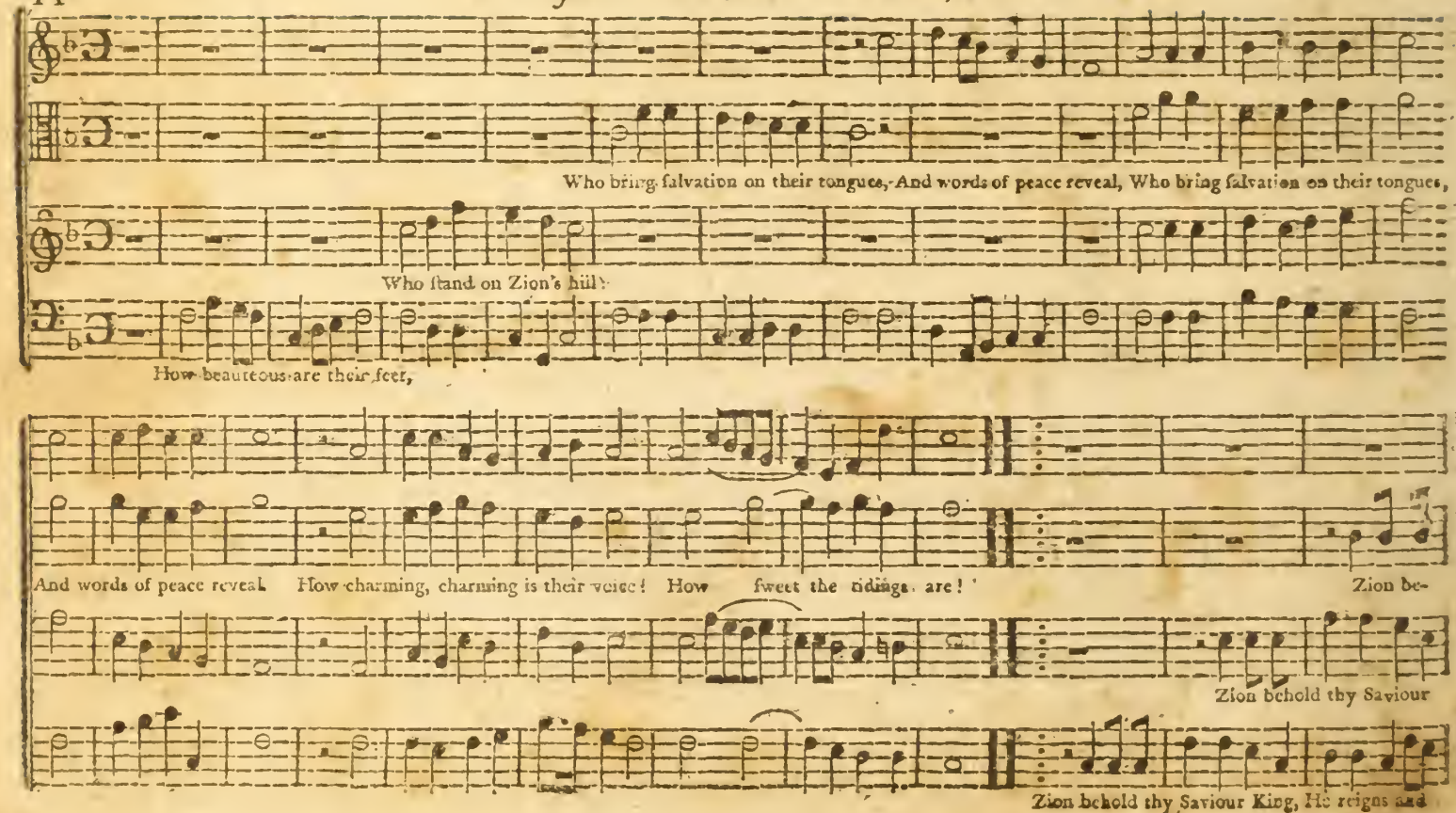

Ye that delight to ſerve the Lord; The honours of his name record, His ſacred name for - ever
bleſs; Where'er the circling ſun diſplays His riſing beams or ſetting rays, Let lands and ſeas his pow'r confeſs.

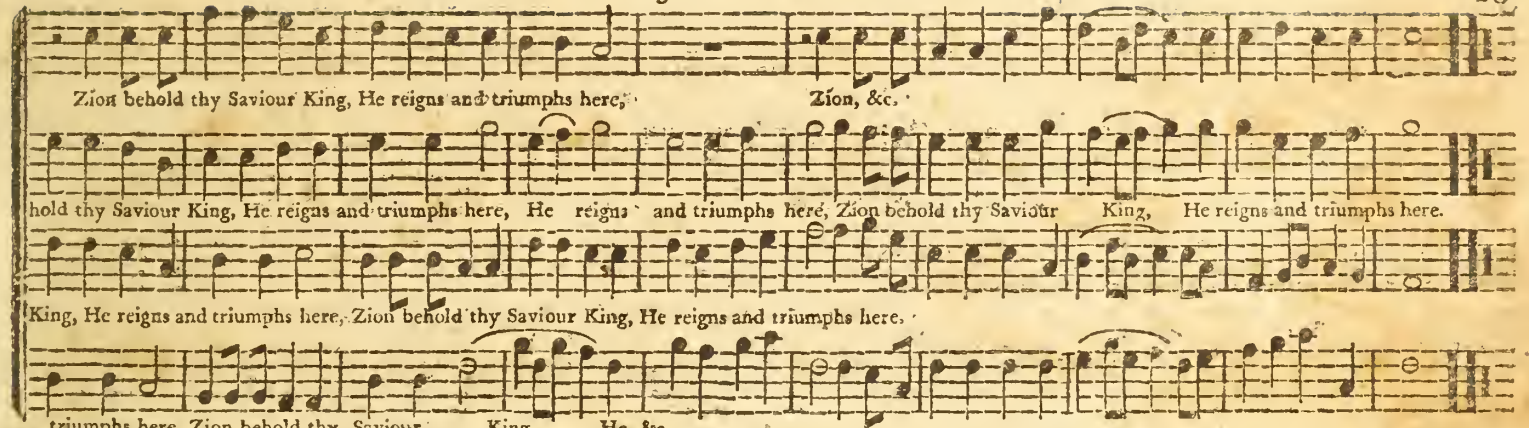
Milford. C. M.

Words Anon. STEPHENSON.



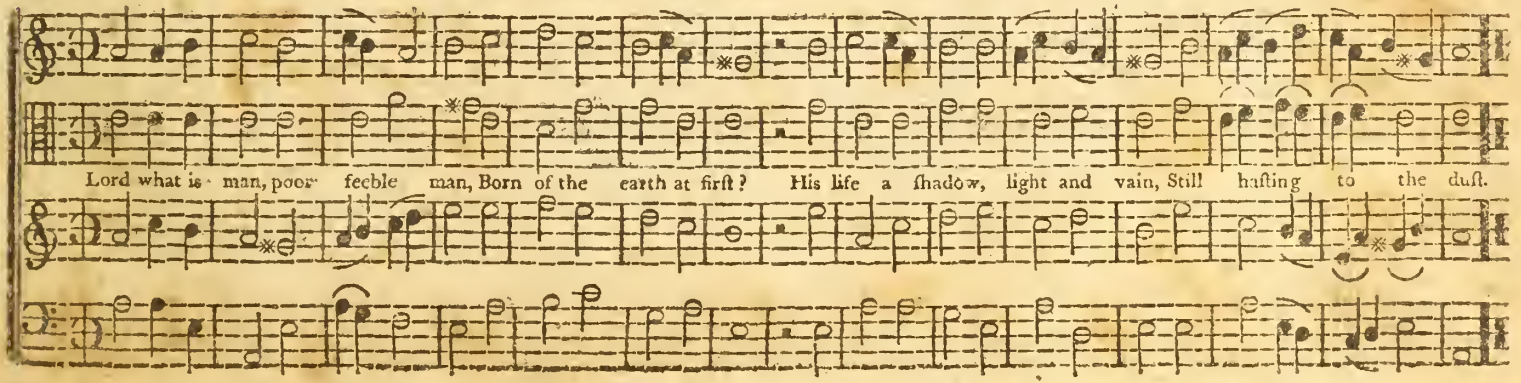

The praiſes of my God ſhall
Through all the changing ſcenes of life, In trouble and in joy,
The praiſes of my
The praiſes of my God ſhall ſtill, The
The praiſes of my God ſhall ſtill,
ſtill The praiſes of my God ſhall ſtill My heart, My heart and
God, The praiſes of my God ſhall ſtill My heart and tongue employ, My heart and tongue em - ploy.
praiſes of my God ſhall ſtill,

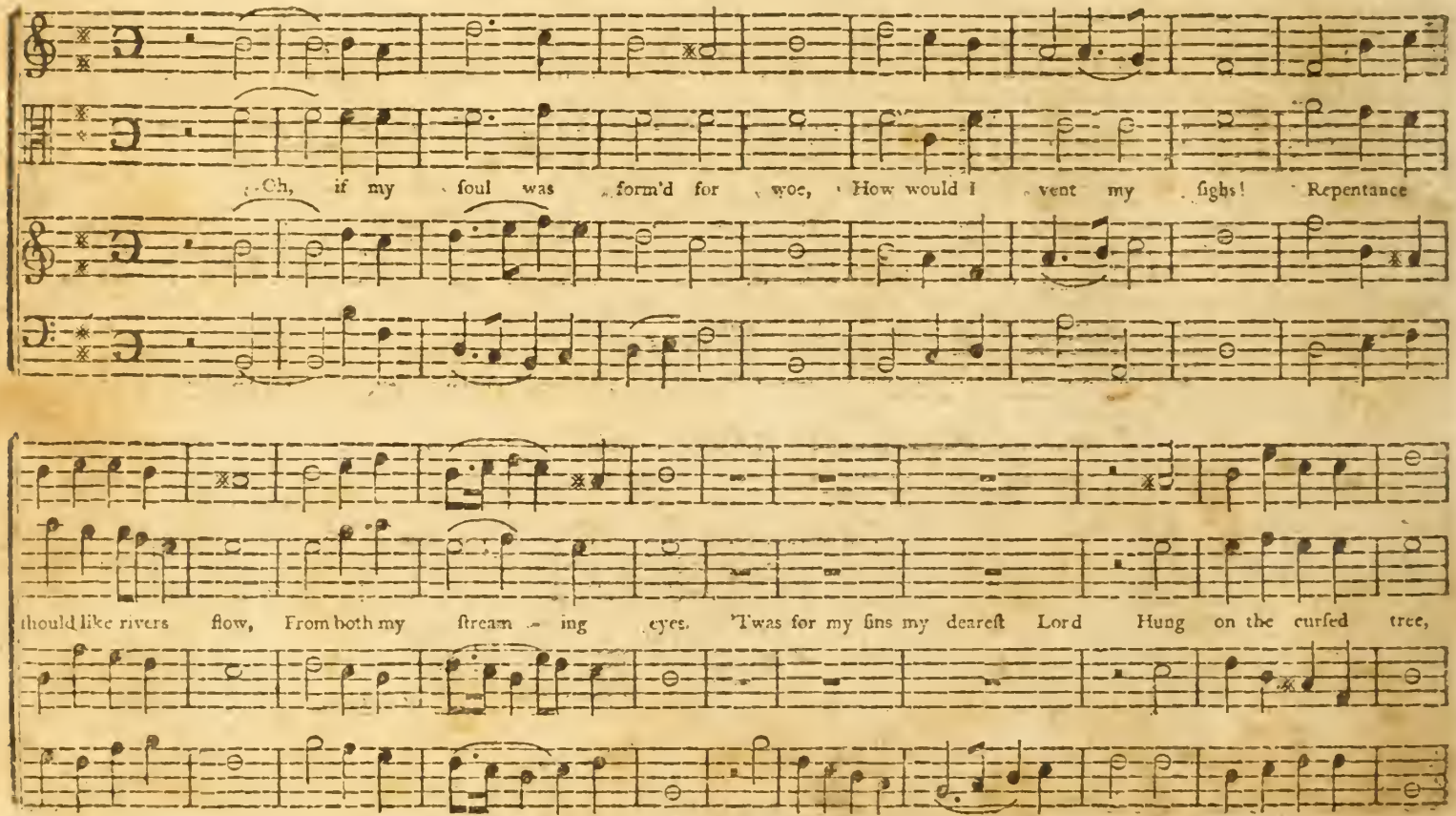

Who bring ſalvation on their tongues,-And words of peace reveal, Who bring ſalvation on their tongues,
Who ſtand on Zion's hill
How beauteous are their feet,
And words of peace reveal. How charming, charming is their voice! How ſweet the tidings are!
Zion be-
Zion behold thy Saviour
Zion behold thy Saviour King, He reigns and

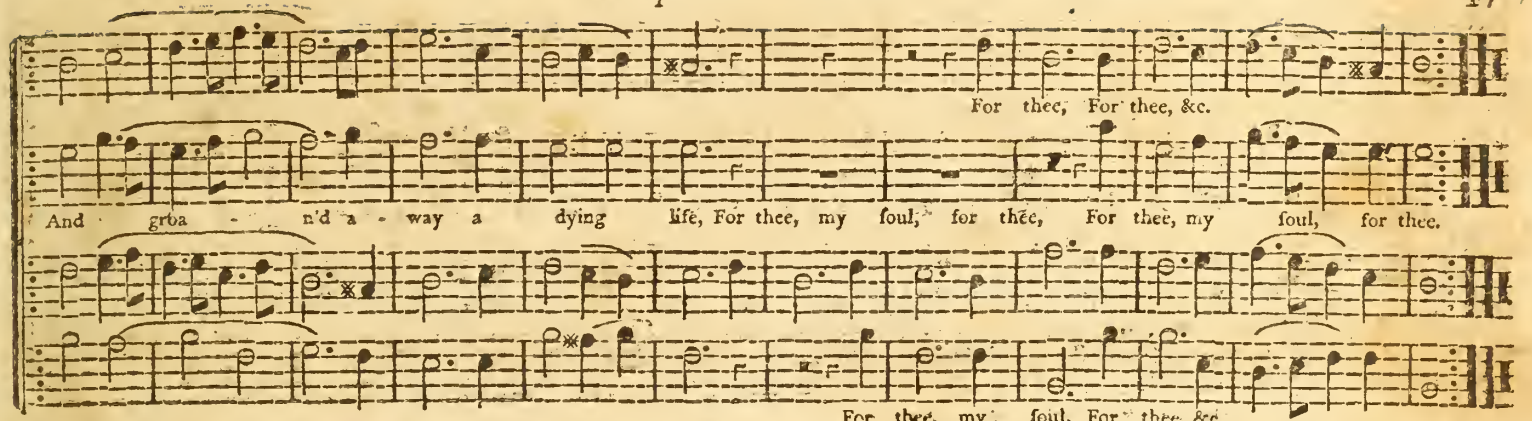


Lebanon. C. M.

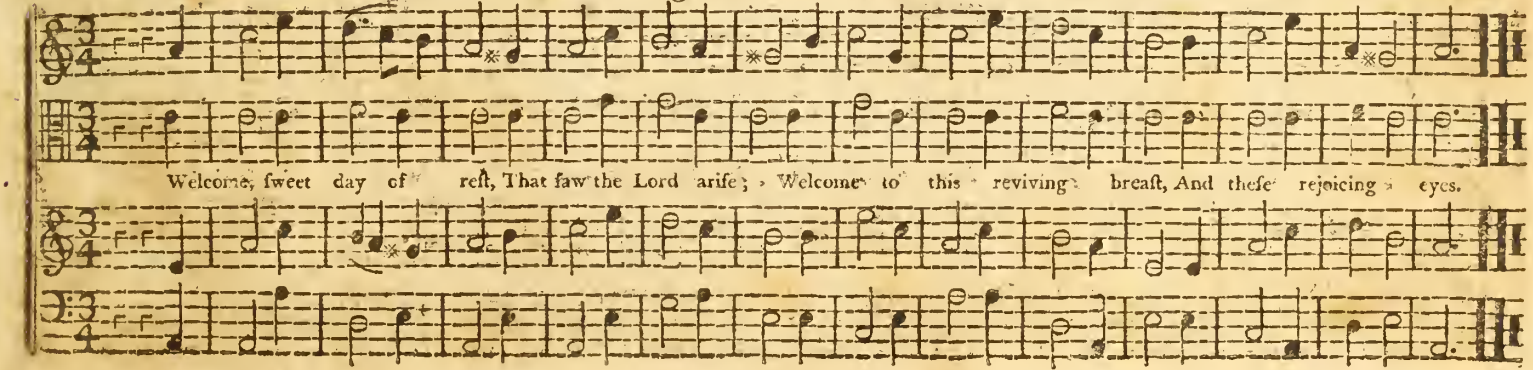
Words by Dr. Watts. BILLINGS.




Oh, if my foul was form'd for woe, How would I vent my ſighs! Repentance
thould like rivers flow, From both my ſtream - ing eyes. 'Twas for my ſins my deareſt Lord Hung on the curſed tree,



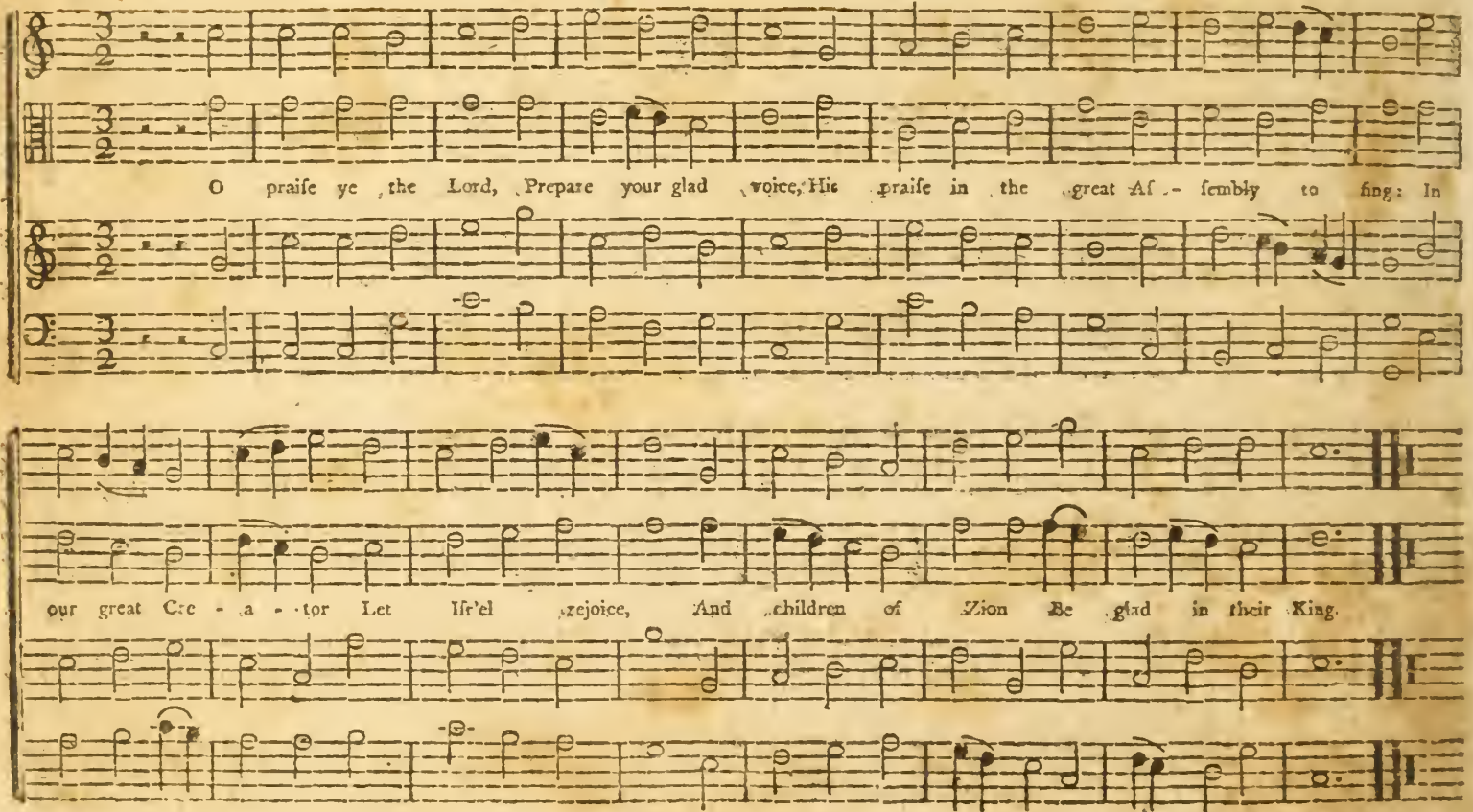
Litttle Marlborough. S. M. Words by Dr. Watts. WILLIAMS.



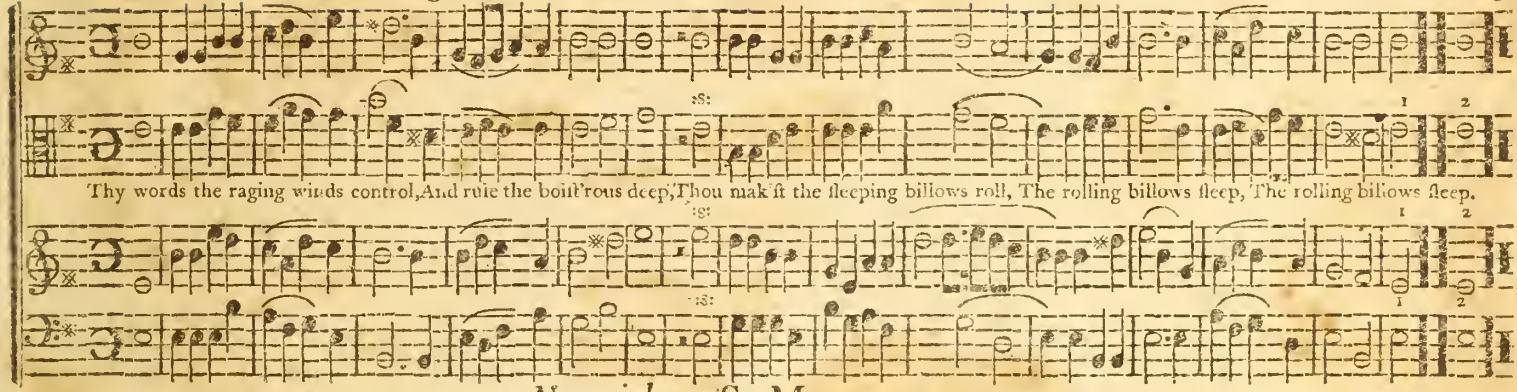
St. Michael's. P. M.

Words by Tate & Brady.

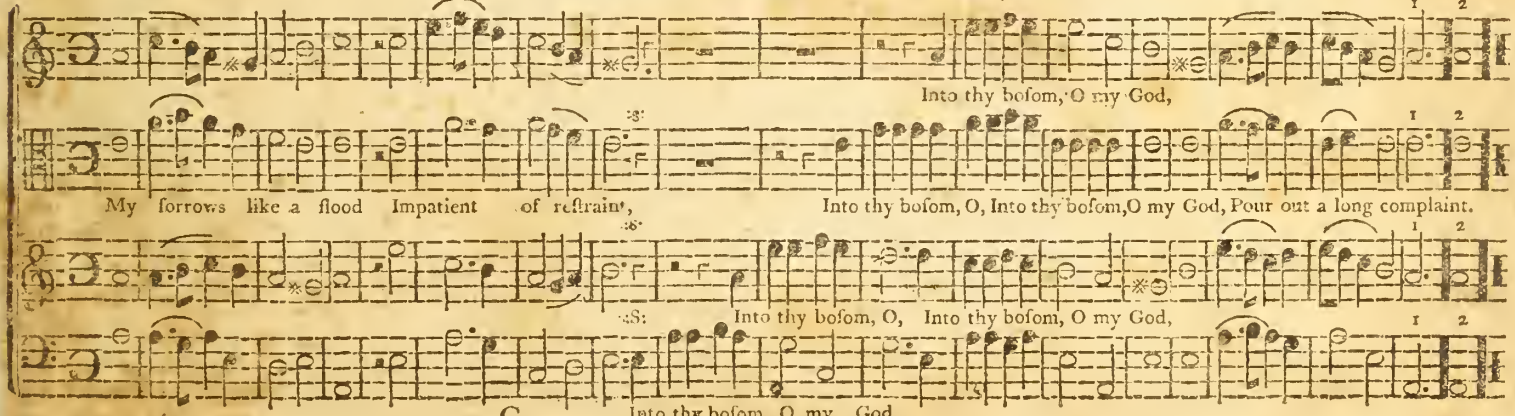
HANDELL.



Virginia. C. M. Words Anon.



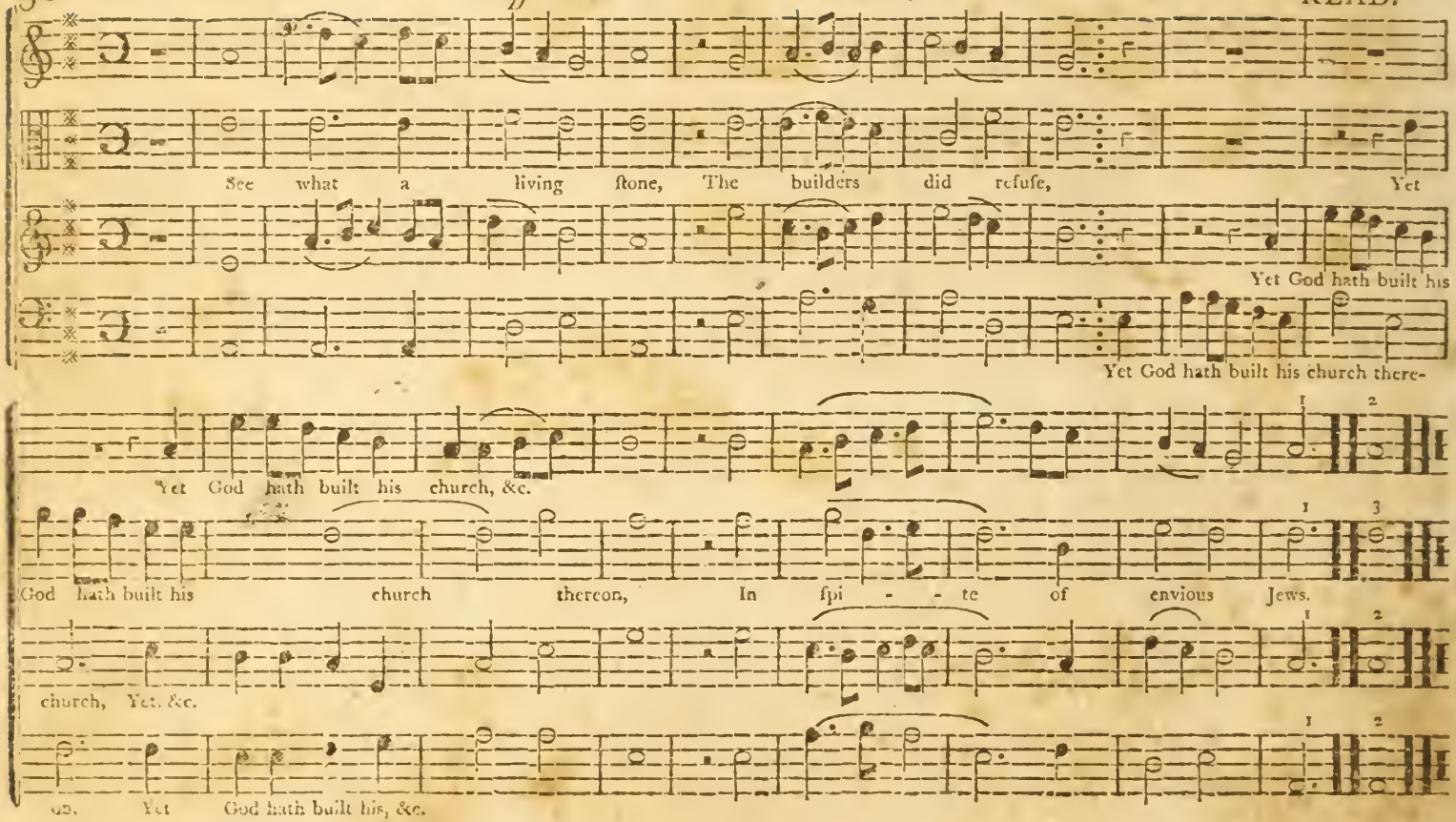
Norwich. S. M. Words by Dr. Watts.

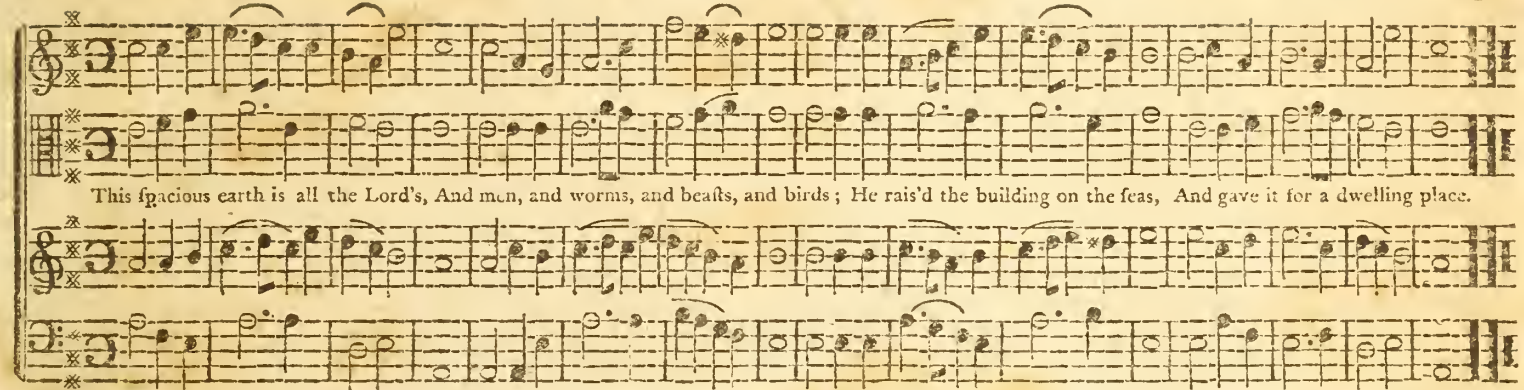


Stafford. S. M.

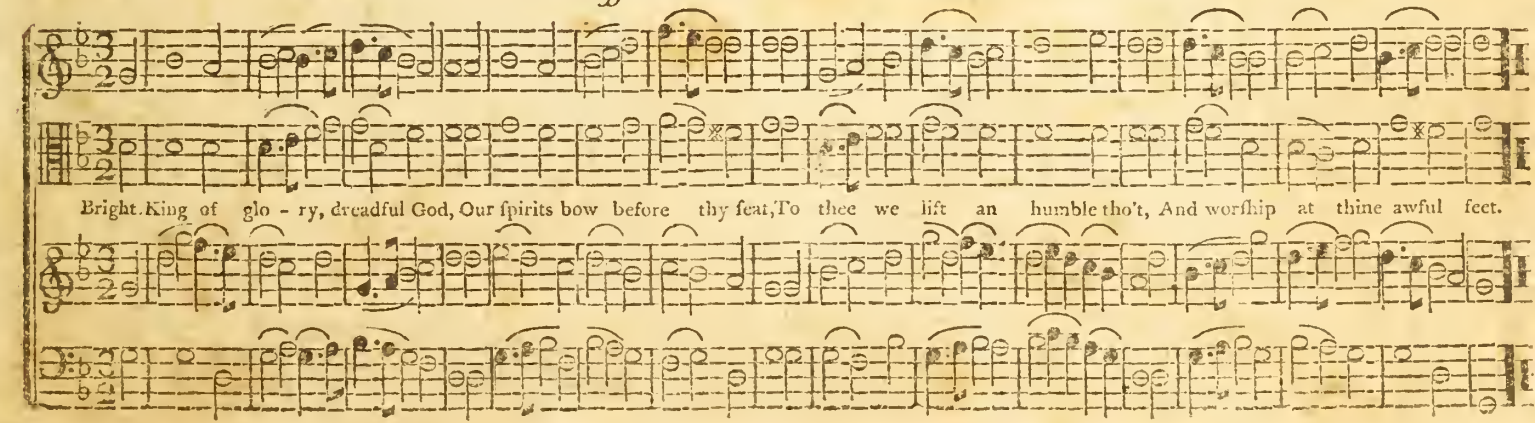
Words by Dr. Watts.

READ.





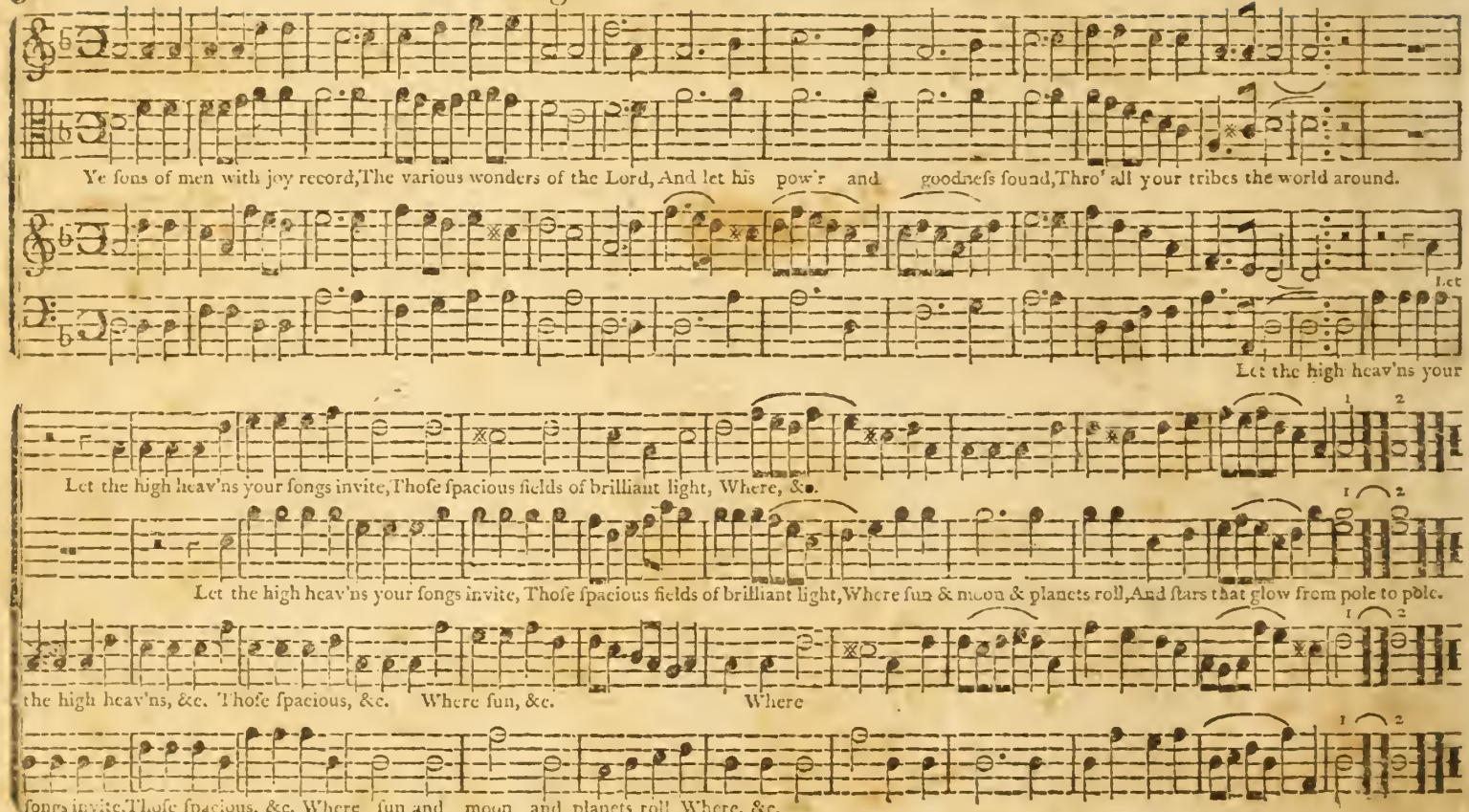
Suffolk. L. M. Words by Dr. Watts. BILLINGS.



Montague. L. M.

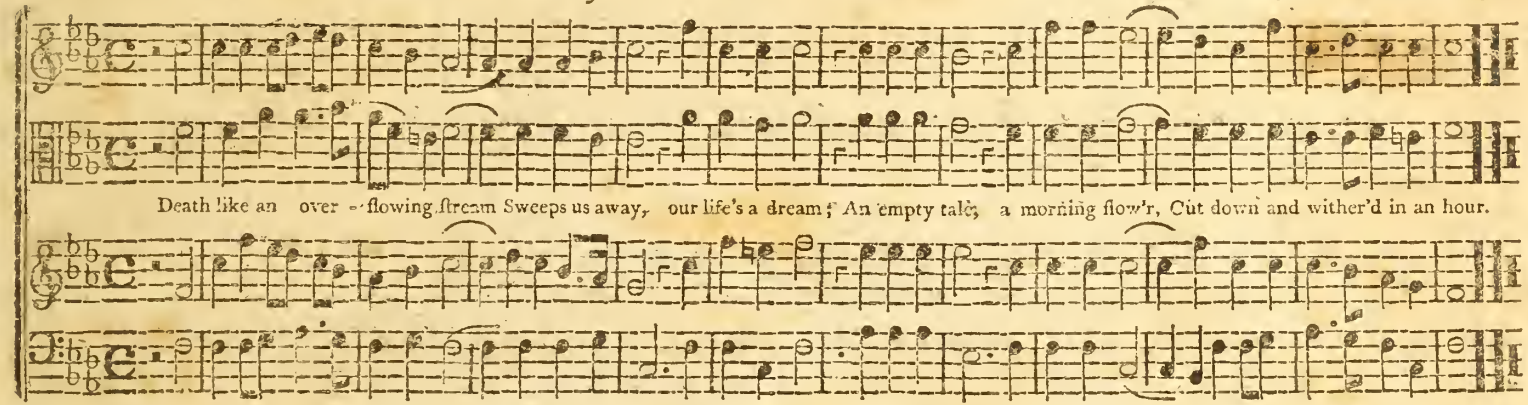
Words by Dr. Doddridge.

SWAN.



Mortality. L. M.

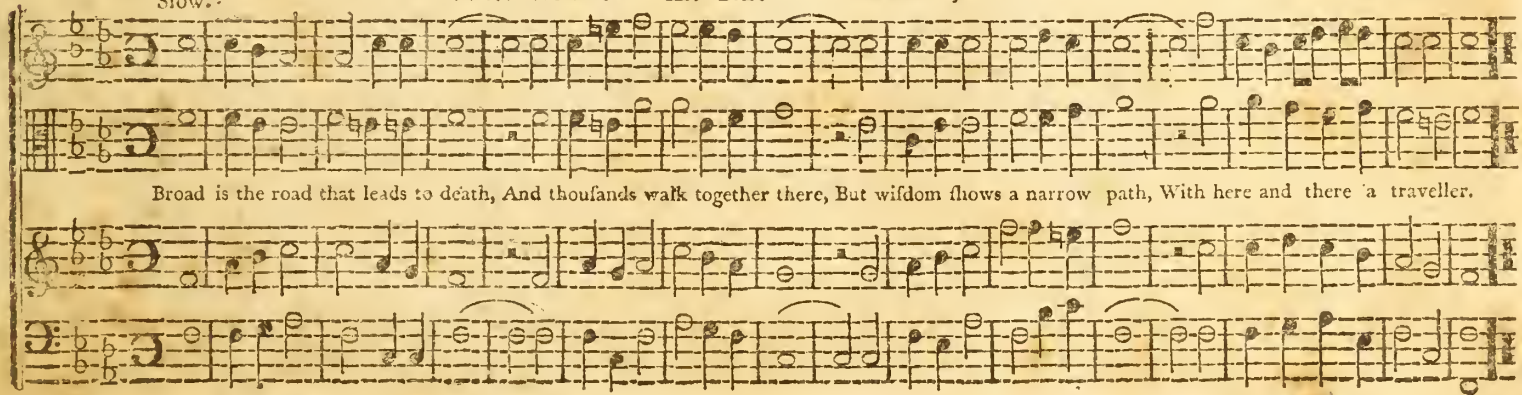
Words by Dr. Watts.



Windham. L. M.

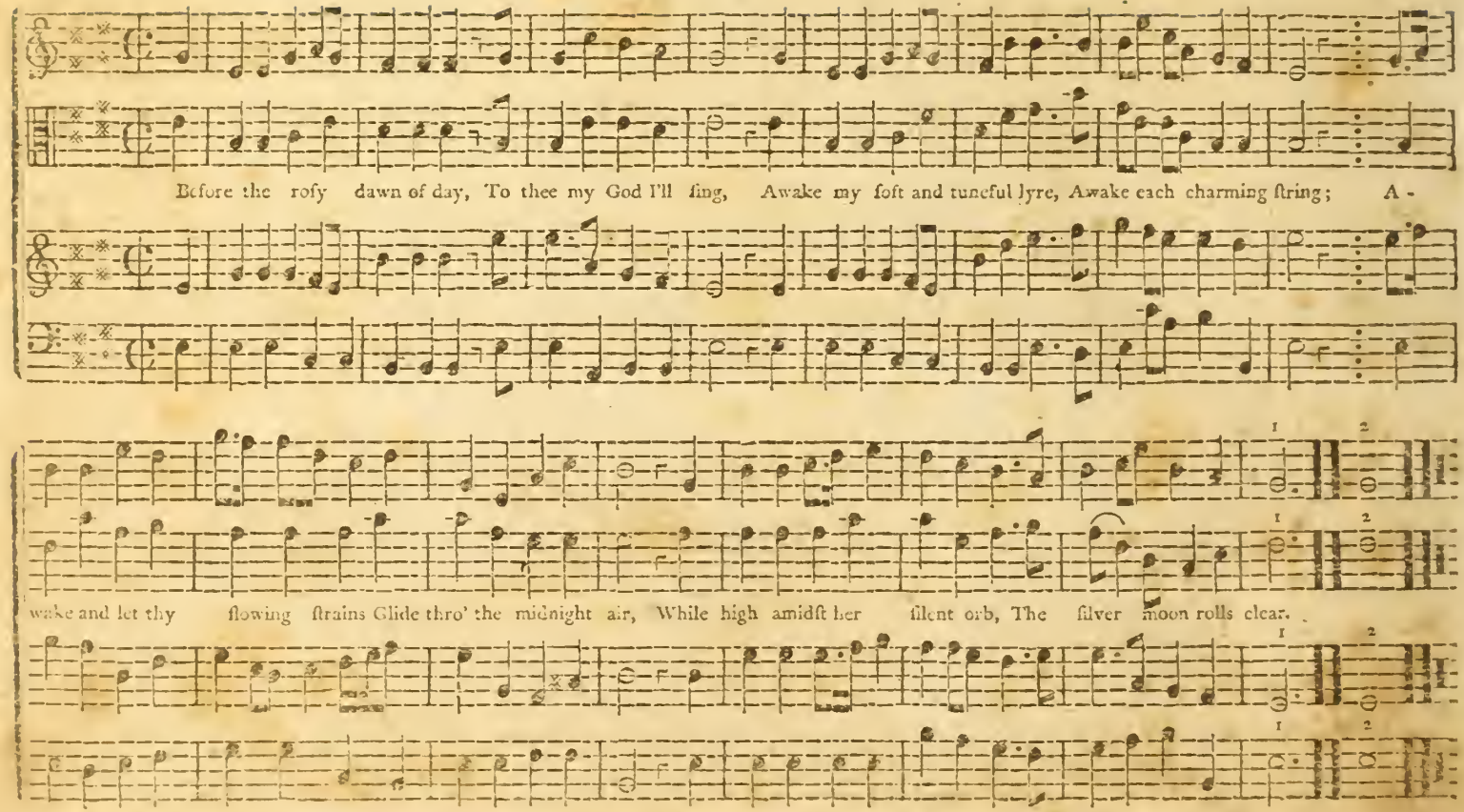
Words by Dr. Watts.

READ.



Enfield. C. M.

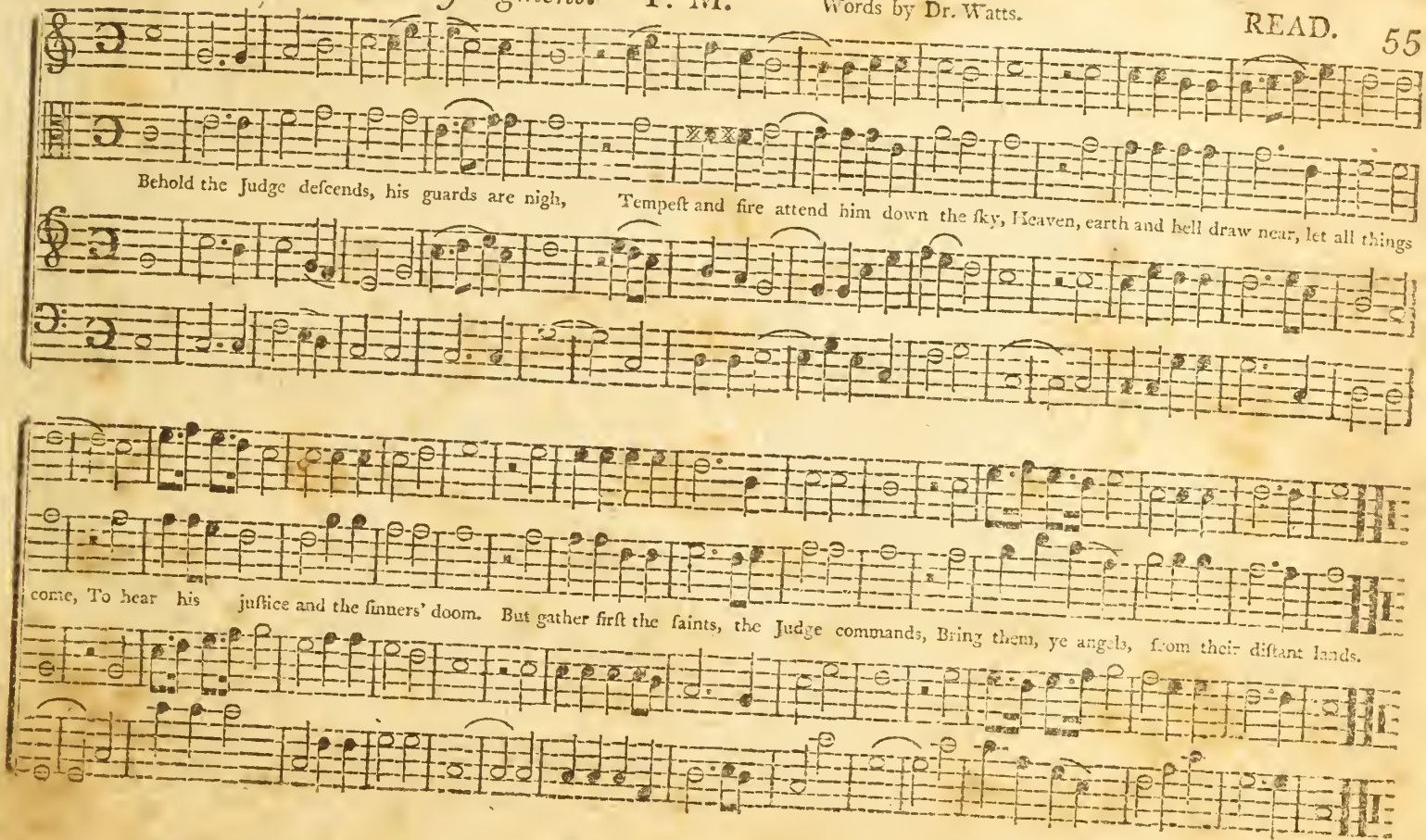
Words by Mrs. Rowe. CHANDLER.



Judgment. P. M.

Words by Dr. Watts.

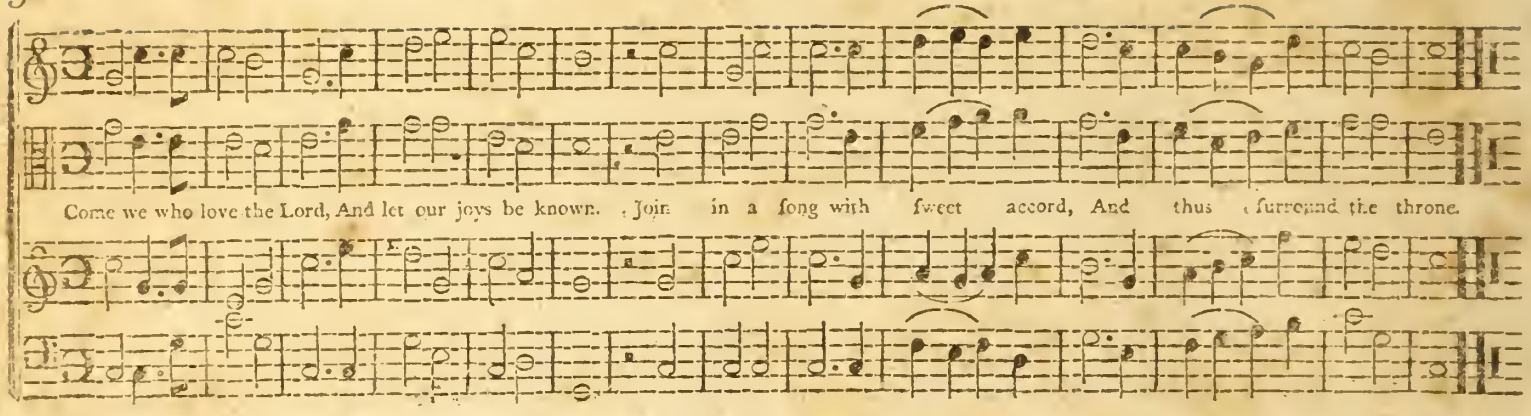
READ.



Newton. S. M.

Words by Dr. Watts.

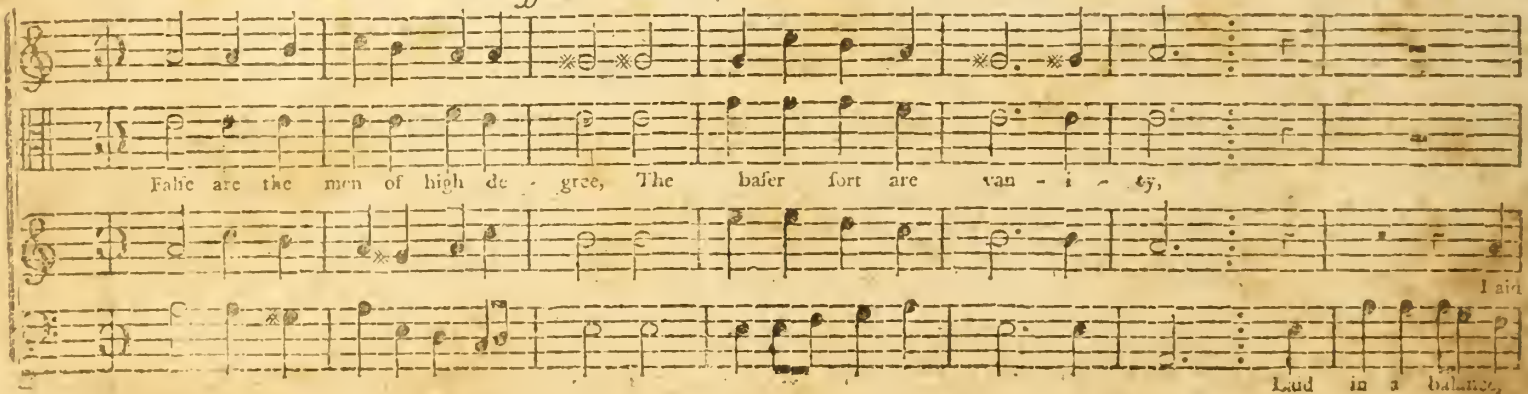
SMITH.

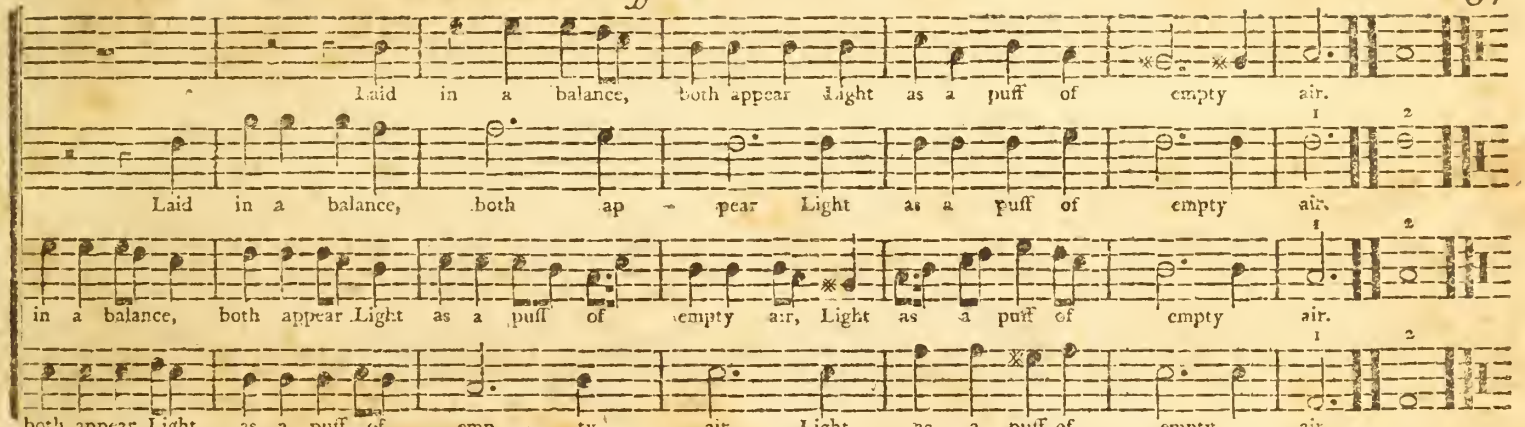


Ruſſia. L. M.

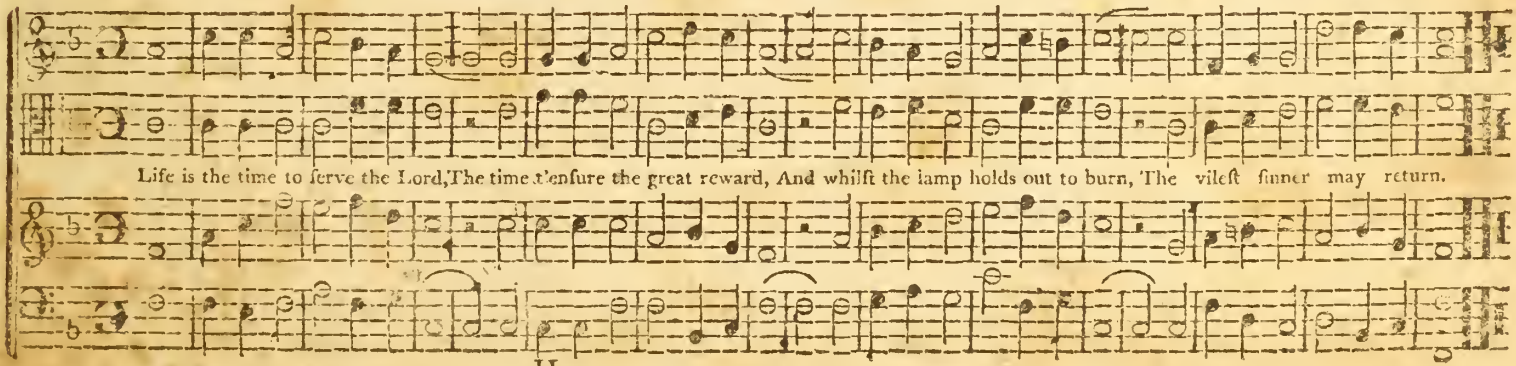
Words by Dr. Watts.

READ.

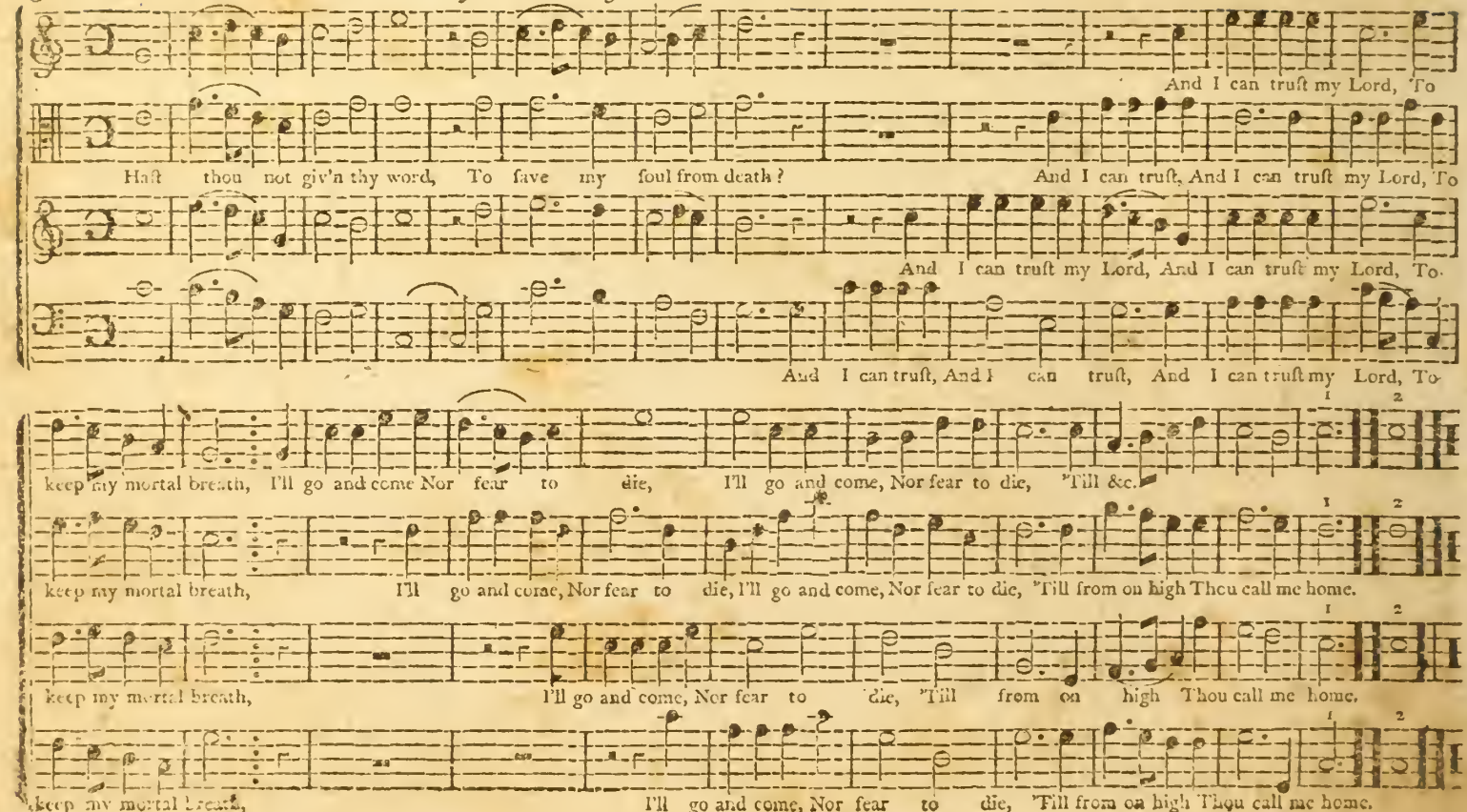


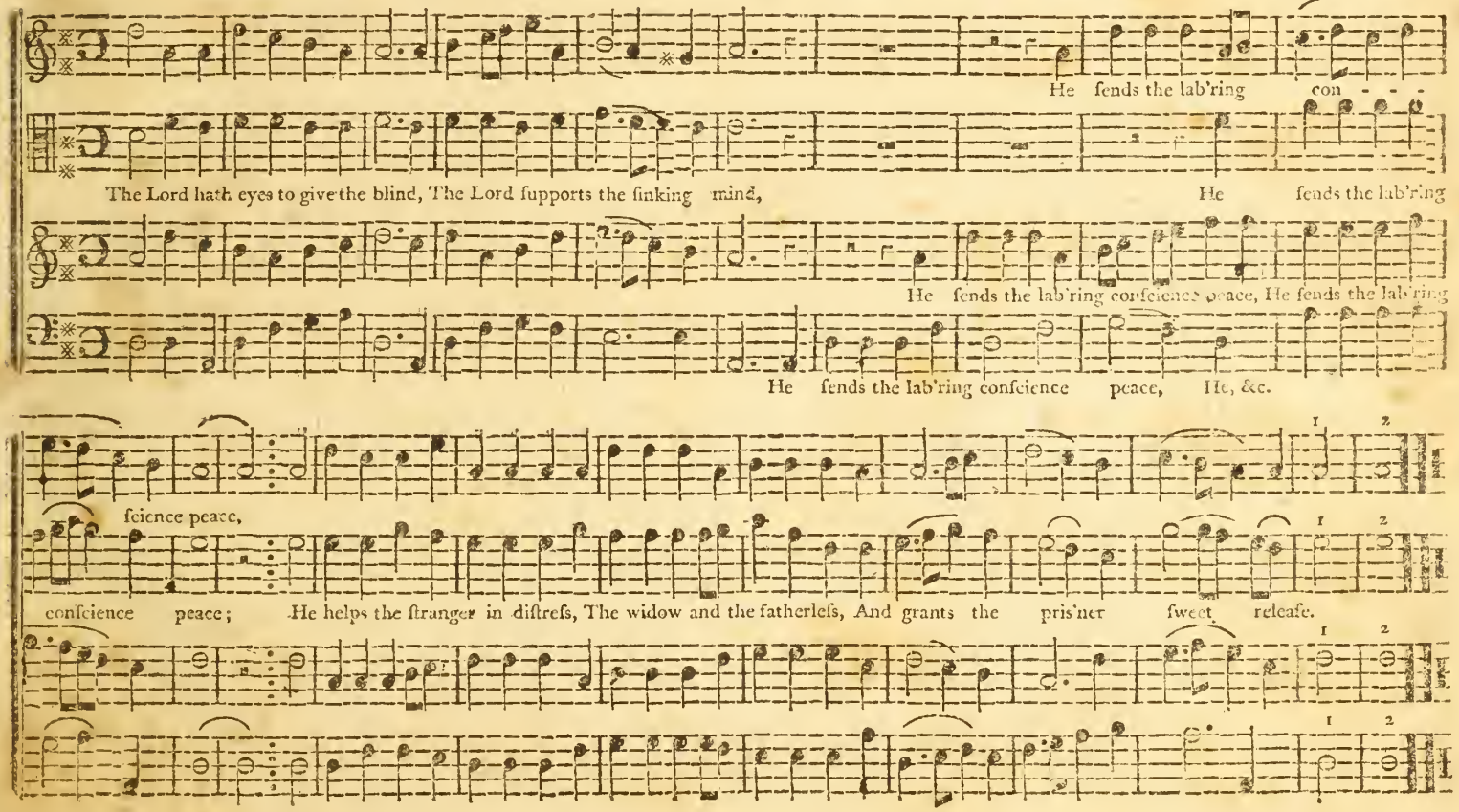


Wells. L. M. Words by Dr. Watts. HOLDRAD.



Hundred and Thirty Sixth Pſalm Tune. P. M. Words by Dr. Watts. DEOLPH.

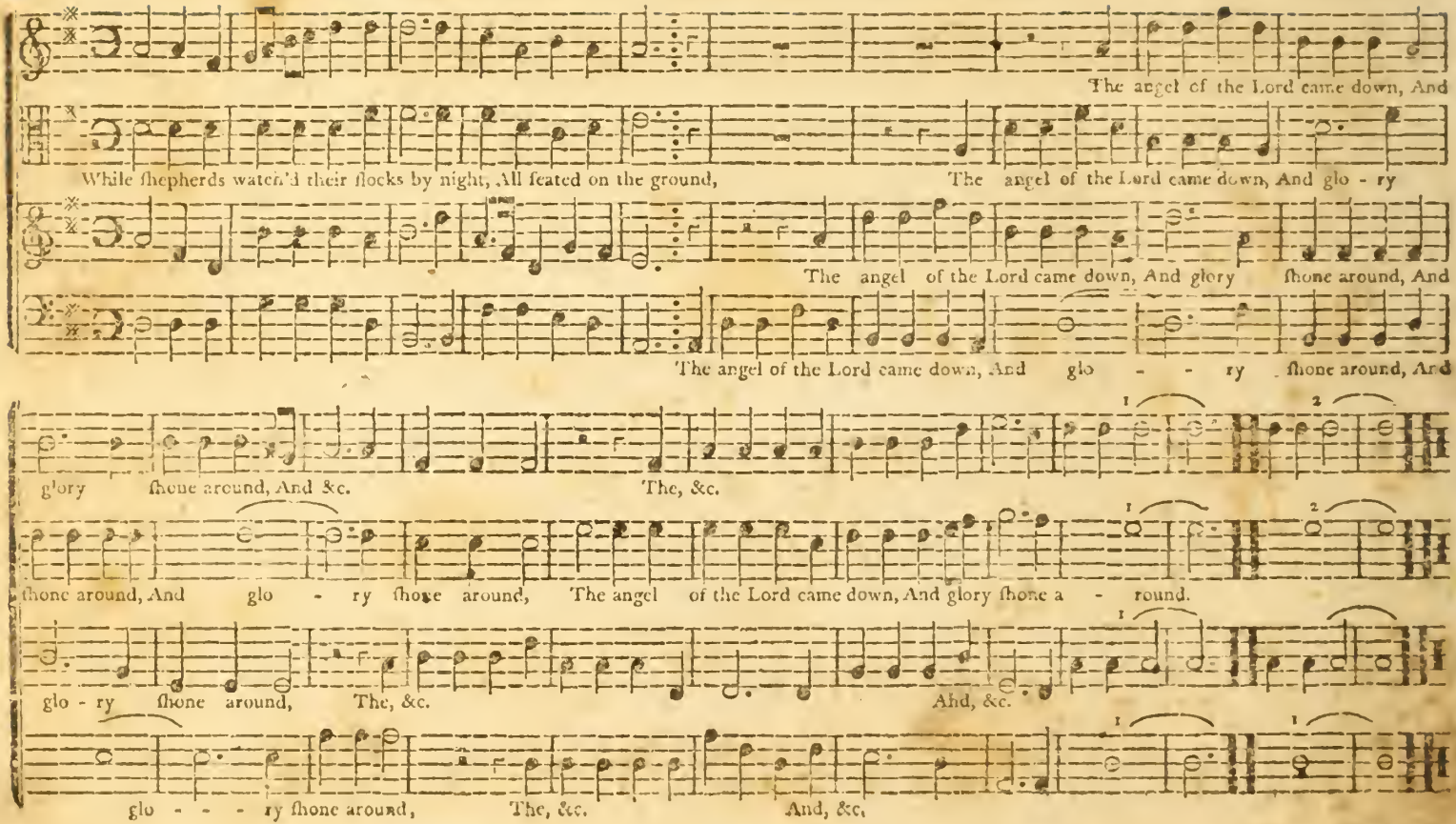


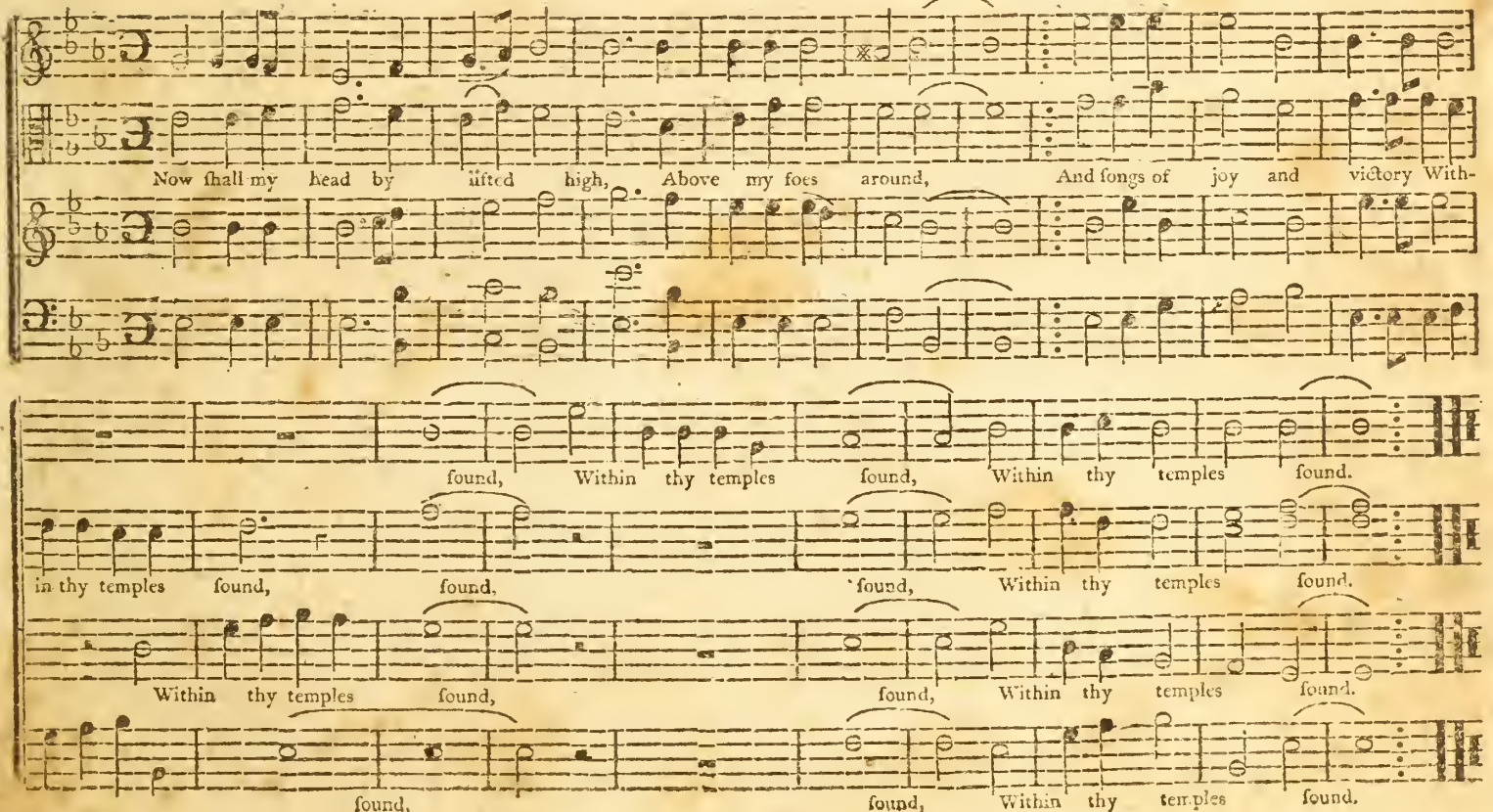

He ſends the lab'ring con - - -
The Lord hath eyes to give the blind, The Lord ſupports the ſinking mind,
He ſends the lab'ring
He ſends the lab'ring conſcience peace, He ſends the lab'ring
He ſends the lab'ring conſcience peace, He, &c.
1 2
ſcience peace,
conſcience peace; He helps the ſtranger in diſtreſs, The widow and the fatherleſs, And grants the priſ'ner ſweet releaſe.

Sherburne. C. M.

Words by Tate & Brady.

READ.

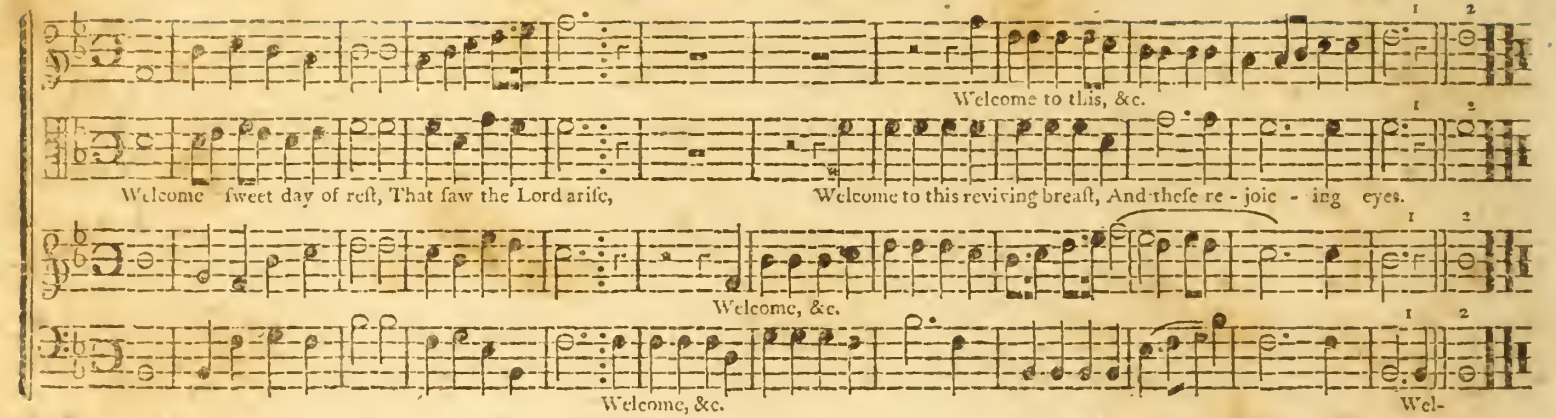



Now shall my head by lifted high, Above my foes around, And songs of joy and victory With-
found, Within thy temples found, Within thy temples found.
in thy temples found, found, found, Within thy temples found.
Within thy temples found, found, Within thy temples found.
found, found, Within thy temples found.

Lisbon. S. M.

Words by Dr. Watts.

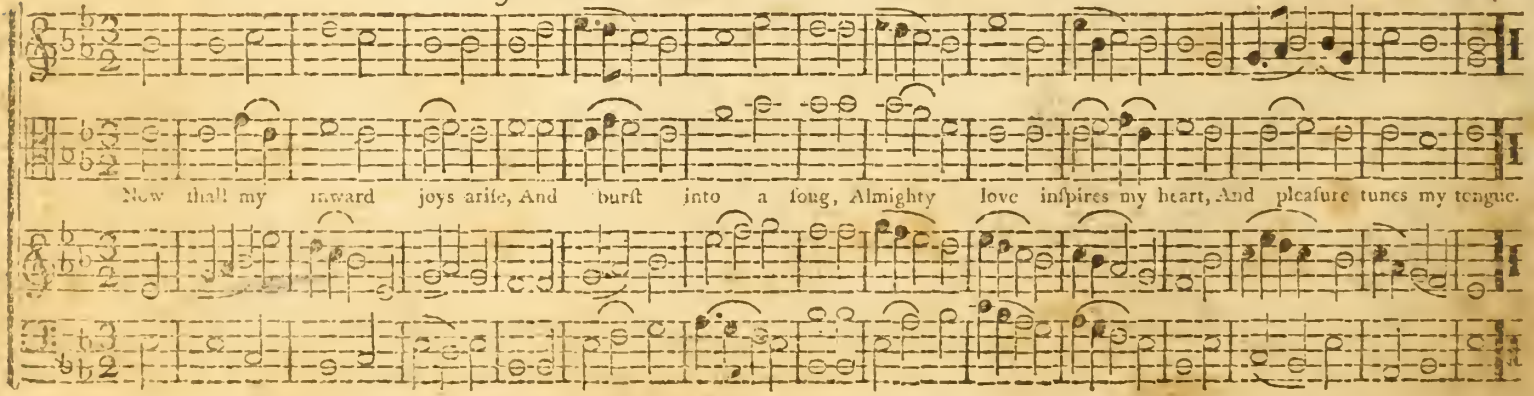
READ.

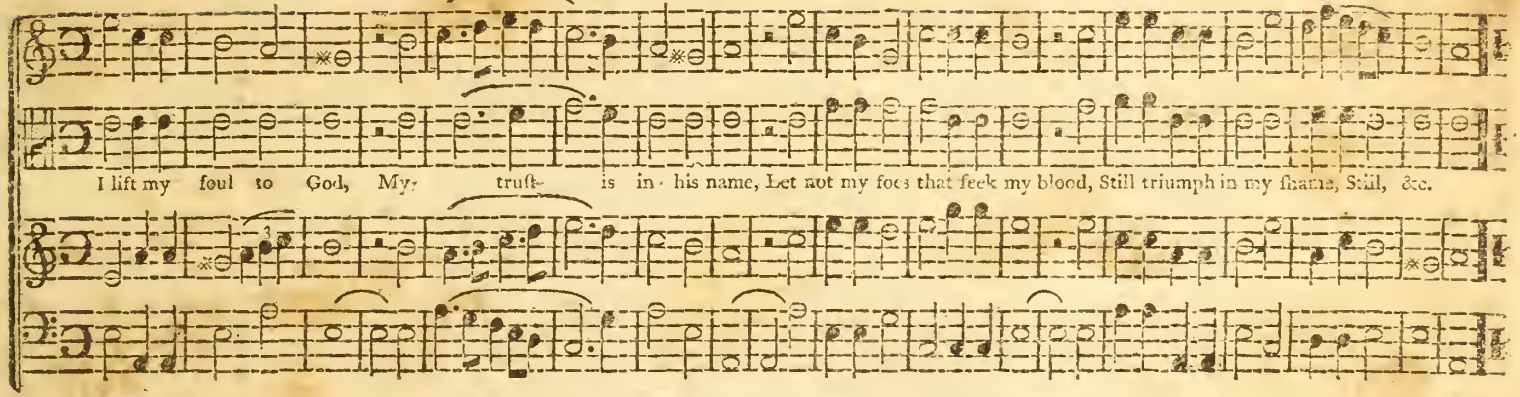


Africa. C. M.

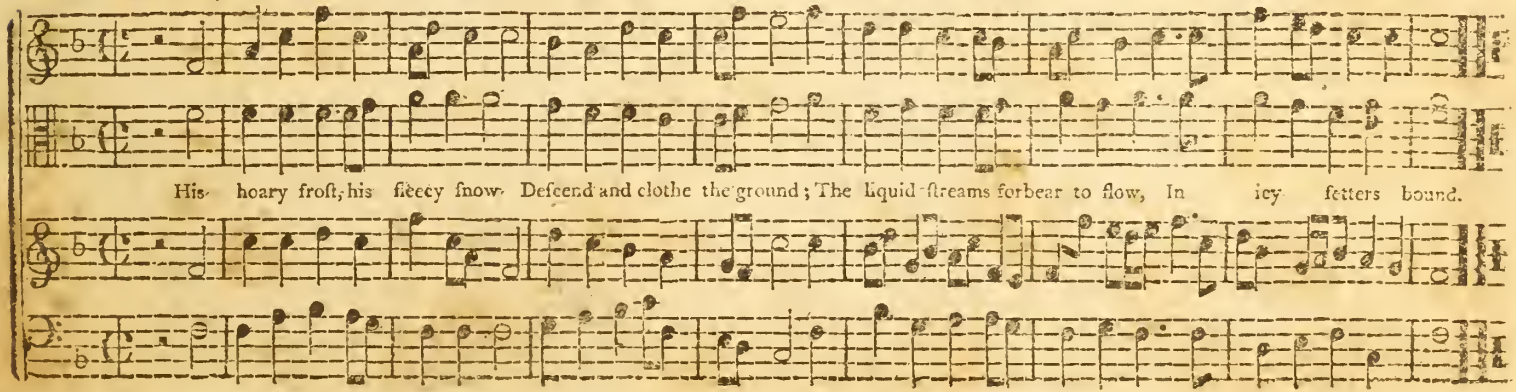
Words by Dr. Watts.

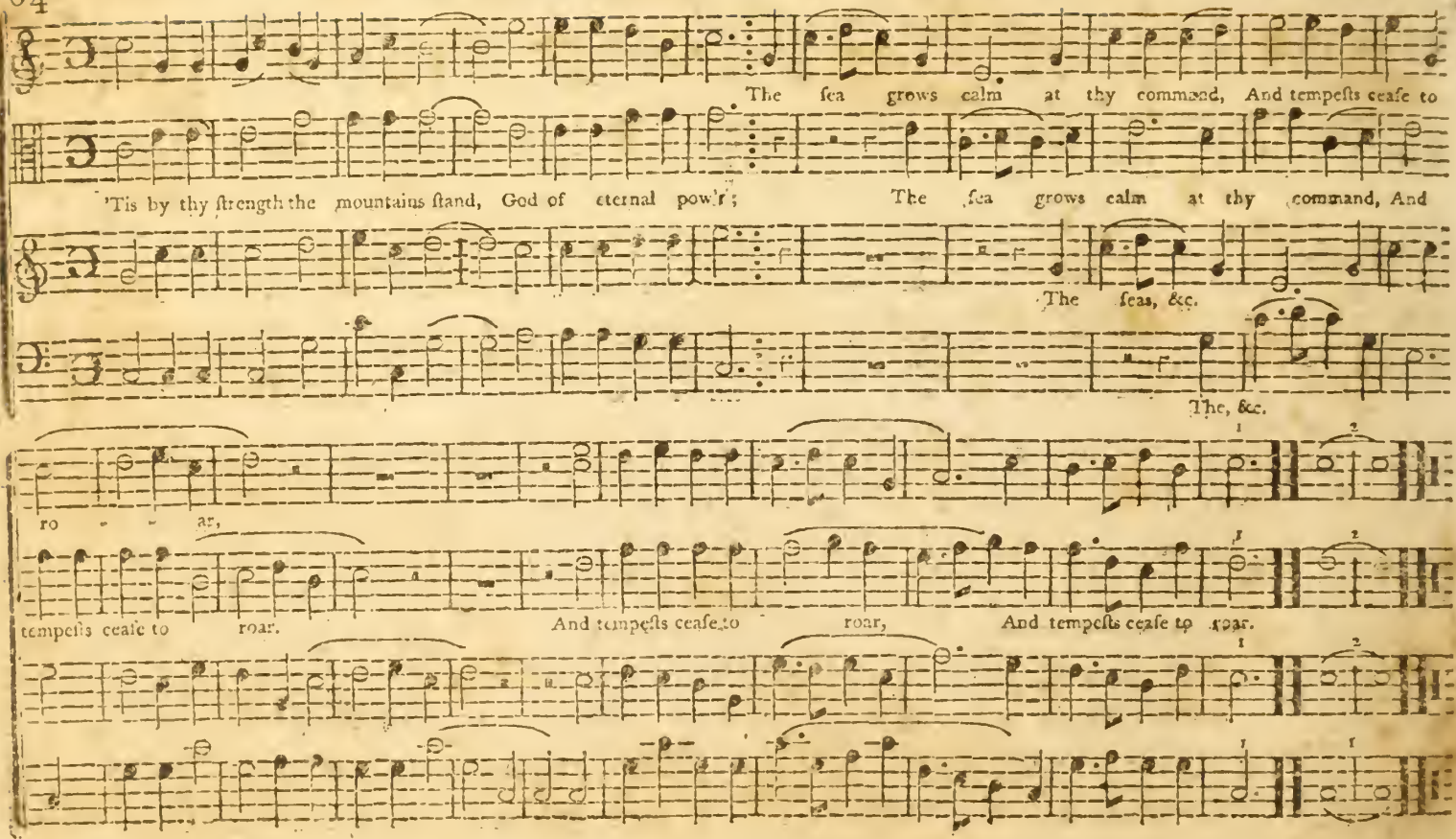
BILLINGS.

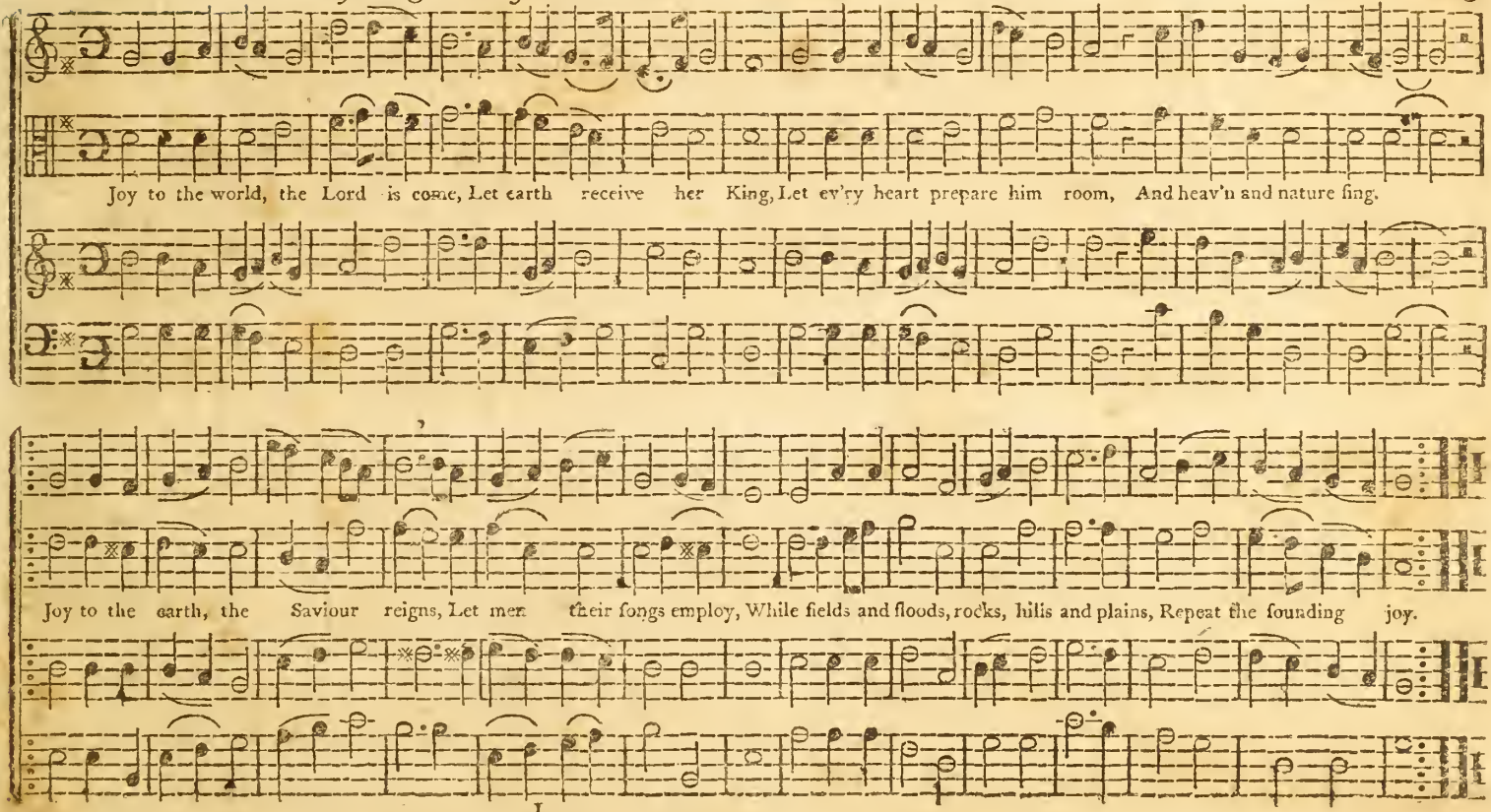




Winter. C. M. Words by Dr. Watts. READ.

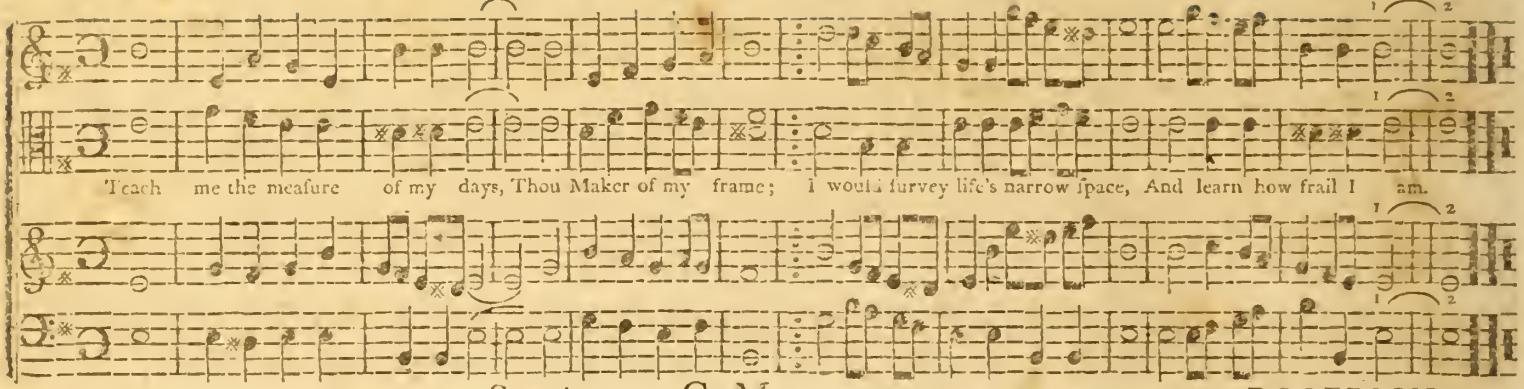



The ſea grows calm at thy command, And tempeſts ceaſe to
'Tis by thy ſtrength the mountains ſtand, God of eternal pow'r;
The ſea grows calm at thy command, And
The ſeas, &c.
The, &c.
ro - - ar,
tempeſts ceaſe to roar.
And tempeſts ceaſe to roar,
And tempeſts ceaſe to roar.


Joy to the world, the Lord is come, Let earth receive her King, Let ev'ry heart prepare him room, And heav'n and nature ſing.
Joy to the earth, the Saviour reigns, Let men their ſongs employ, While fields and floods, rocks, hills and plains, Repeat the ſounding joy.

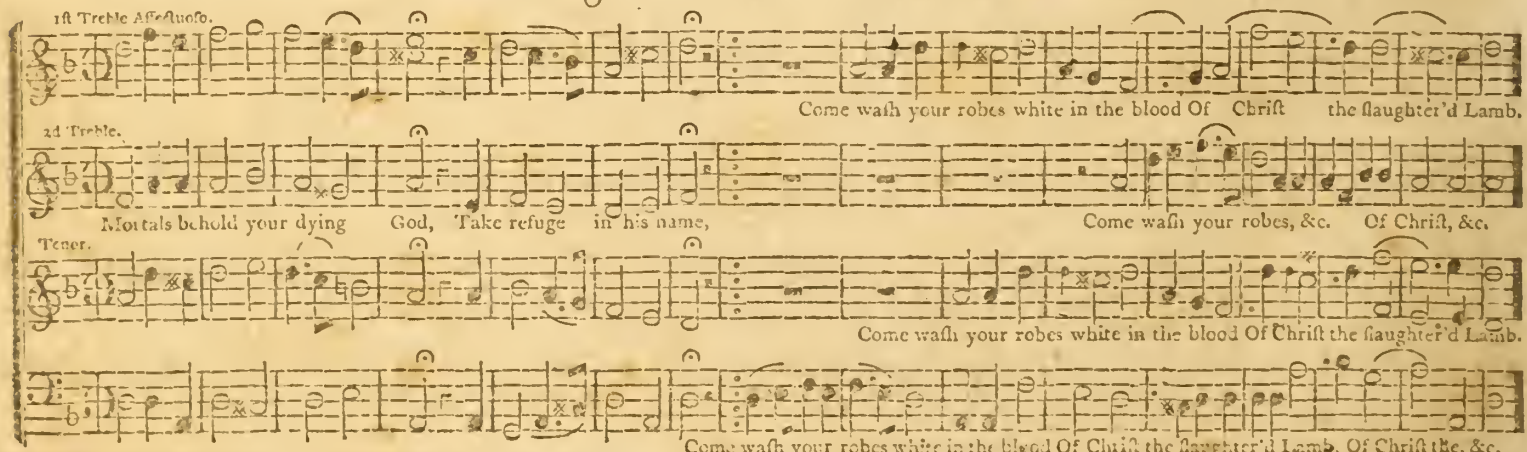
Suffield. C. M.

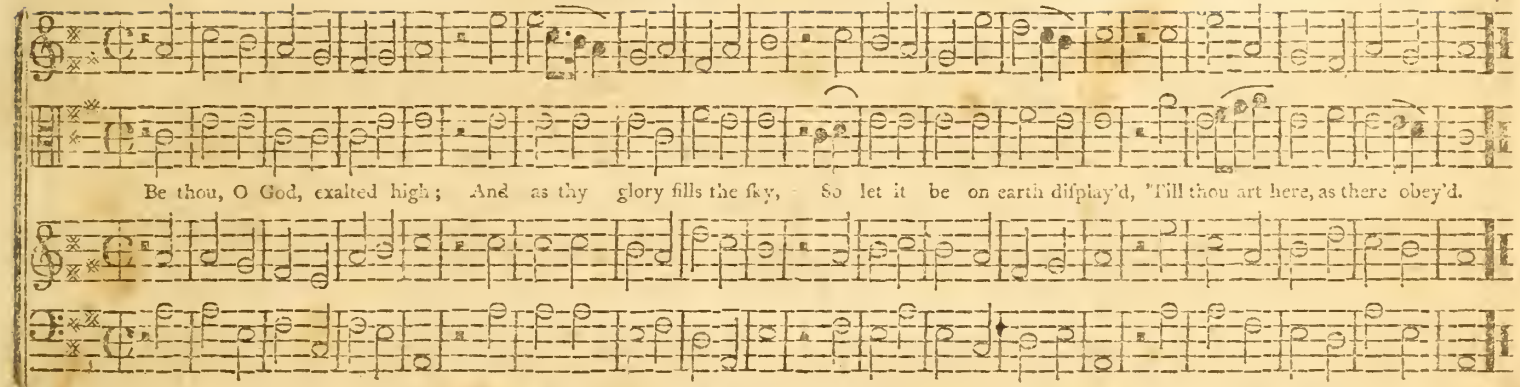
Words by Dr. Watts. KING.



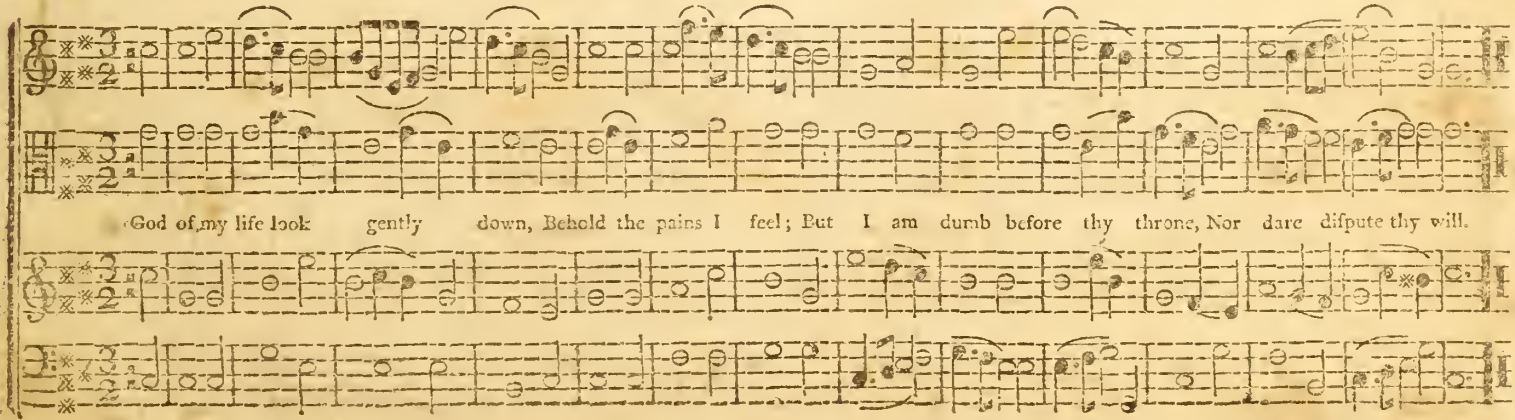
Saratoga. C. M.

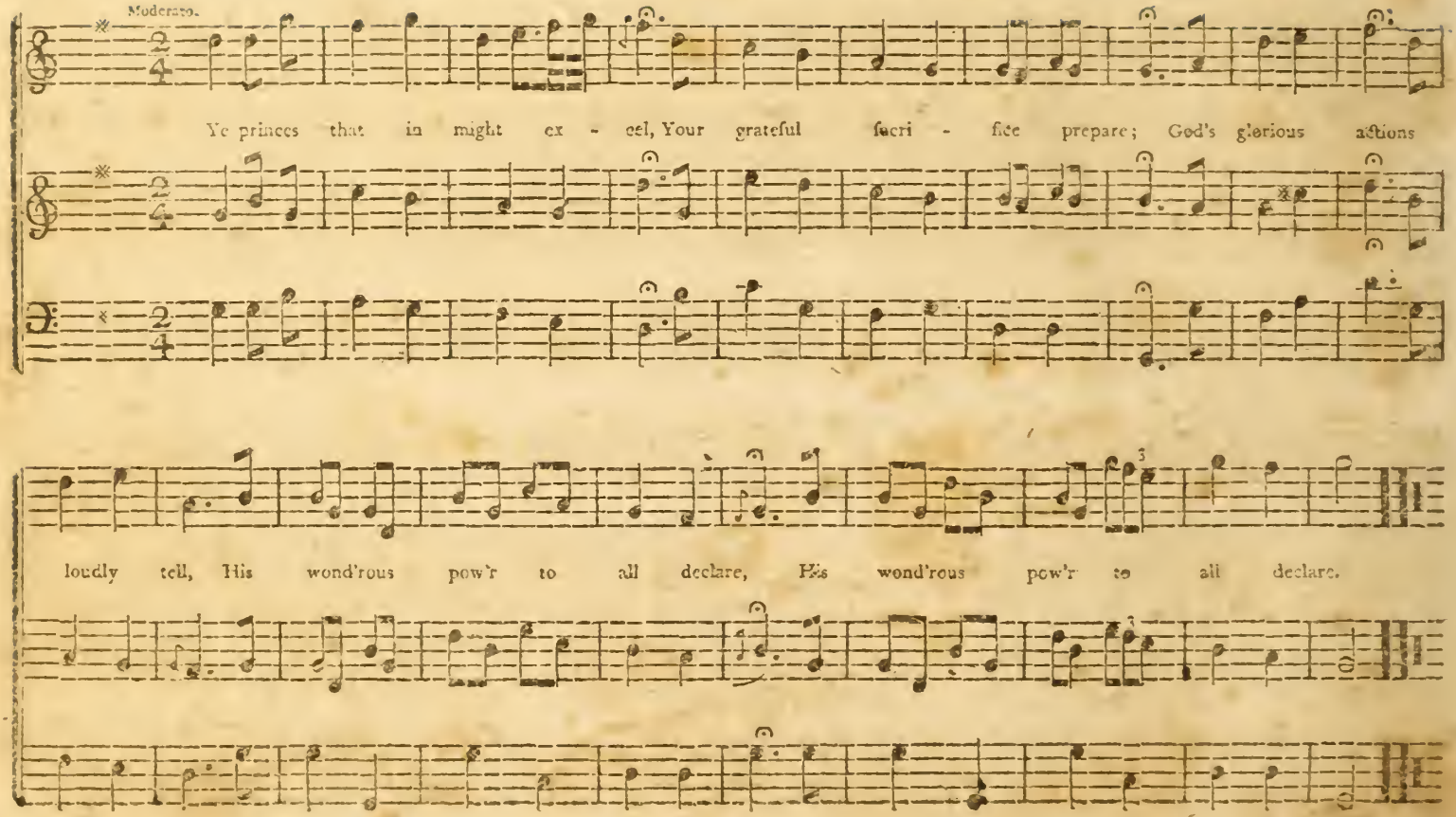
Words Anon. ROGERSON.

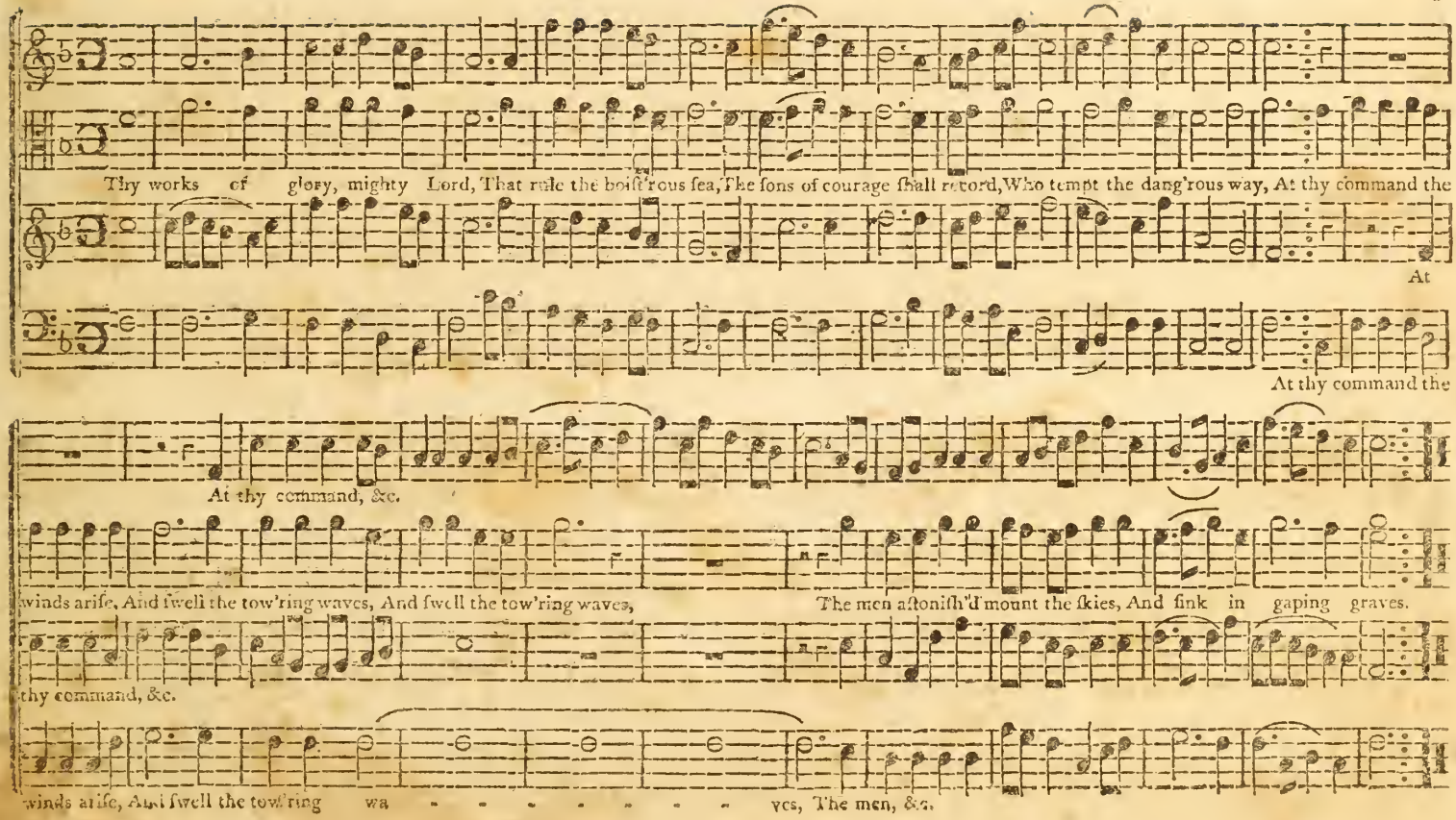


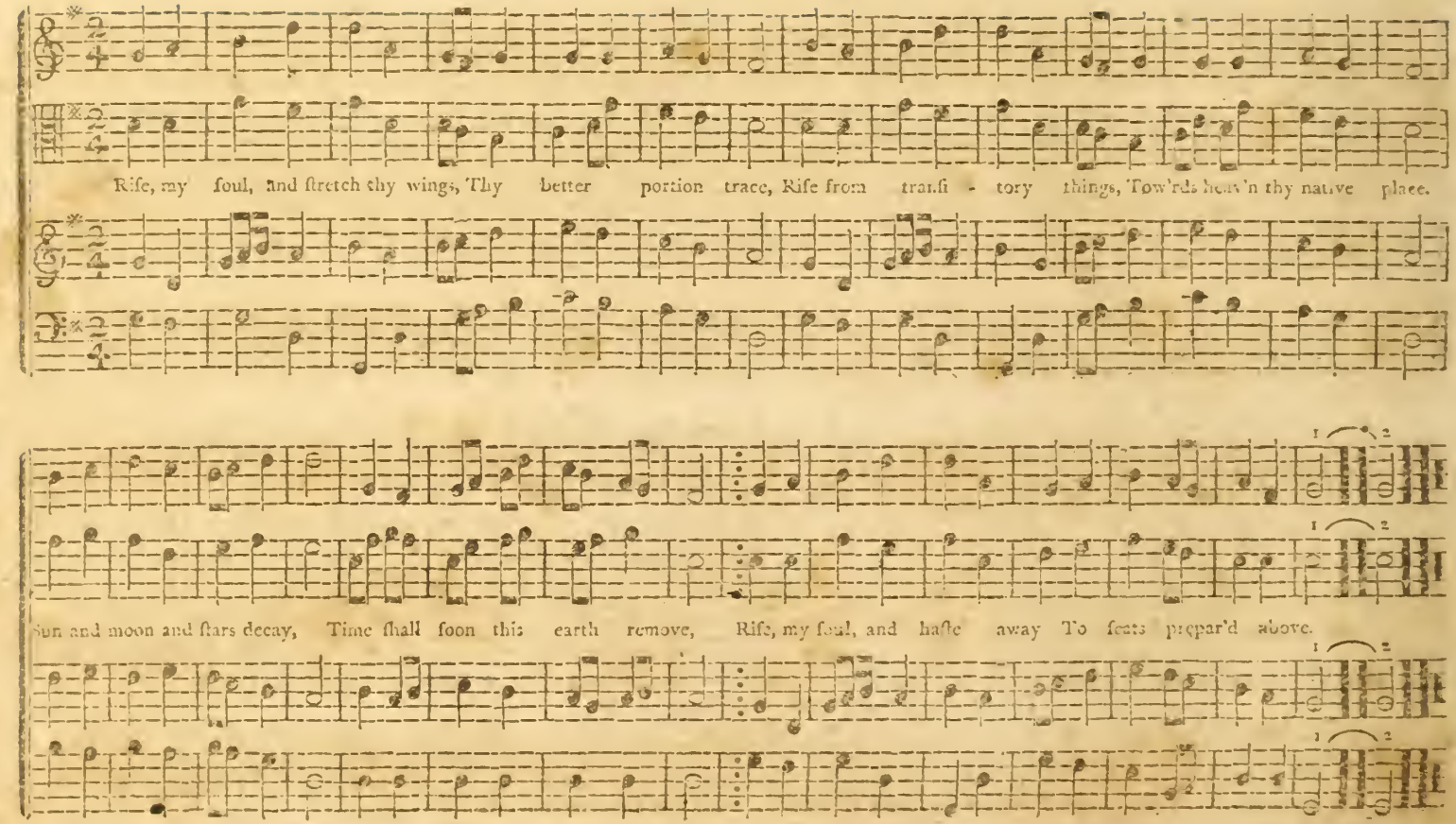


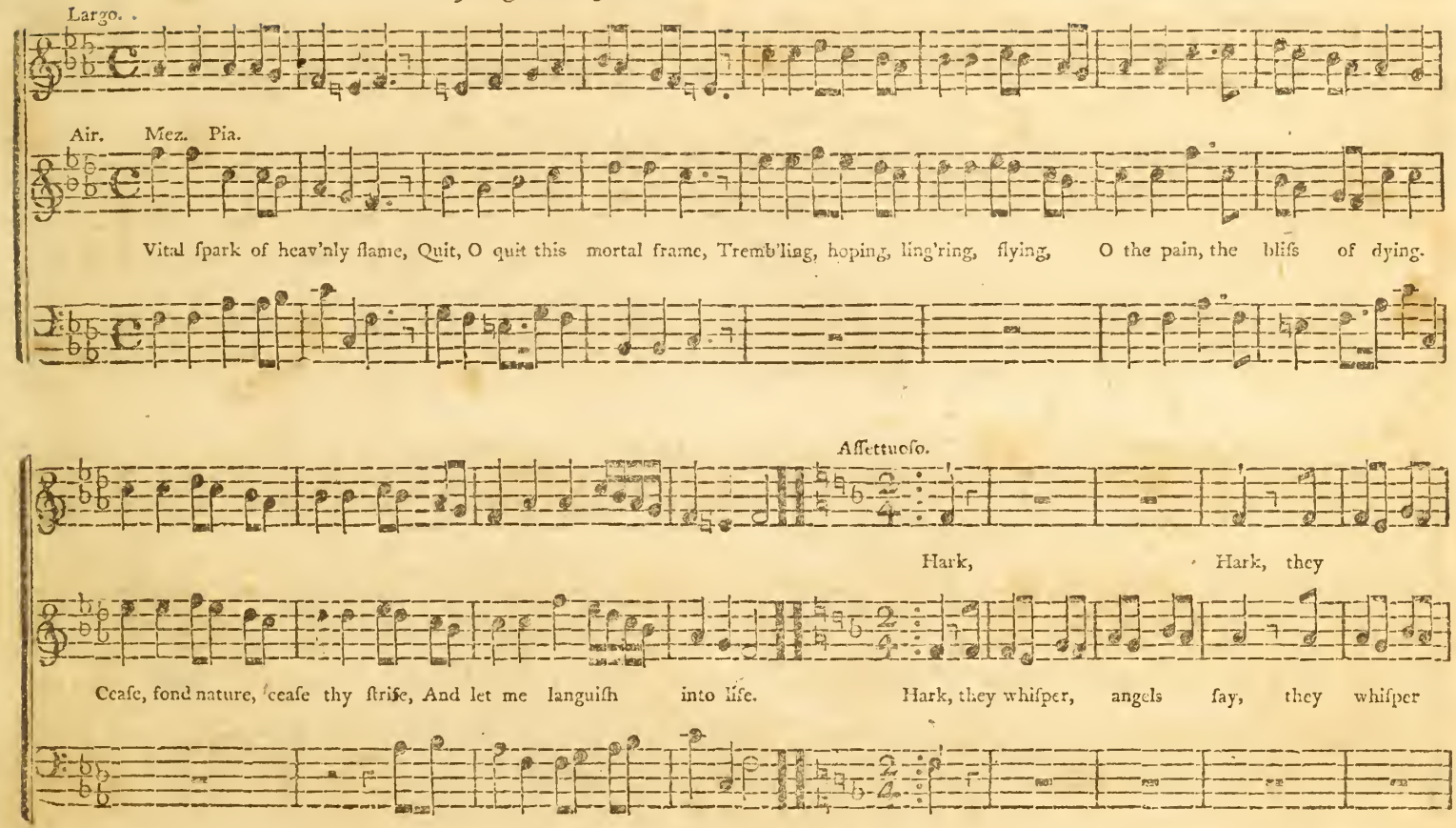
Poland. C. M. Words by Dr. Watts. SWAN.



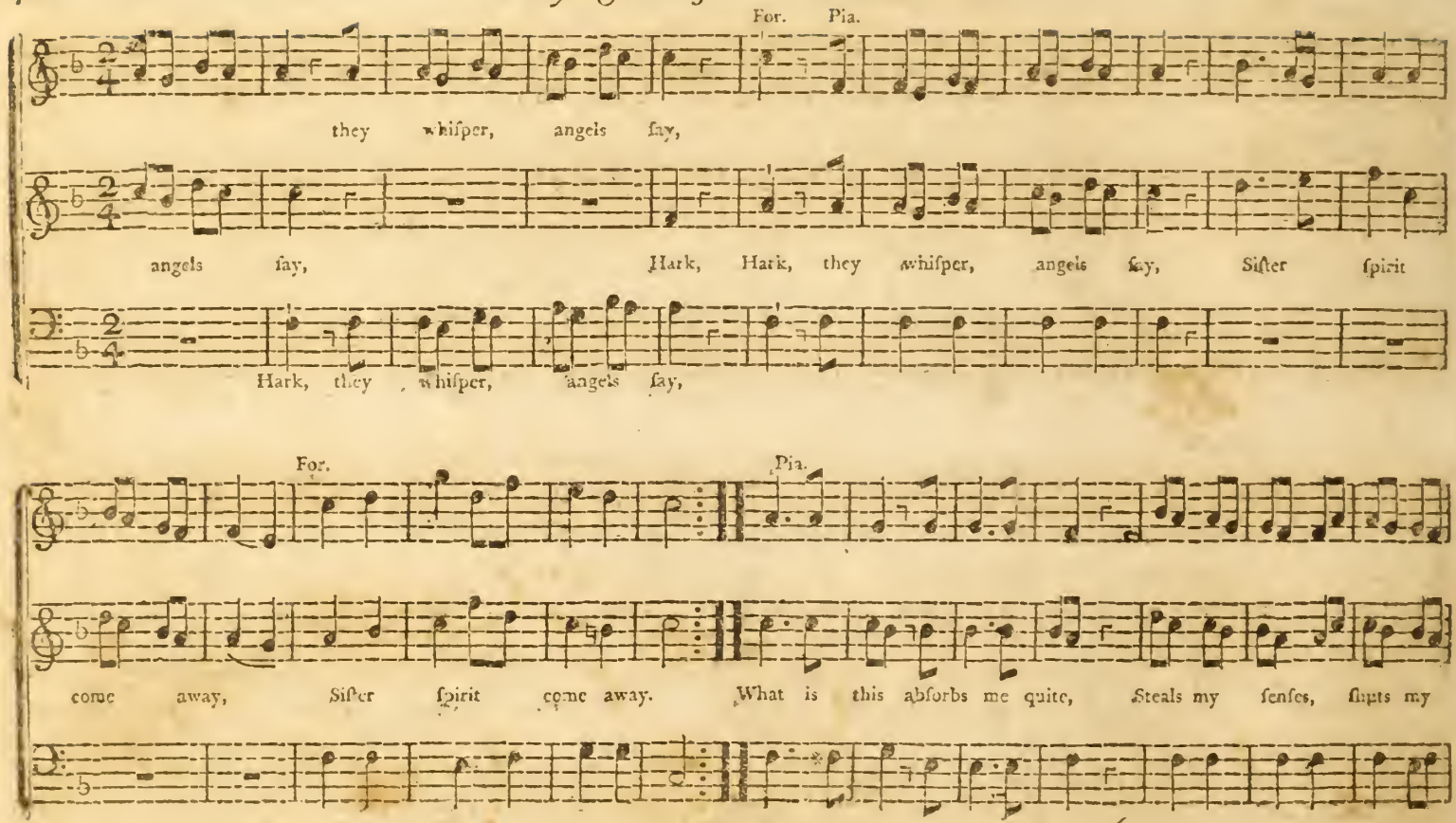

Moderato.
Ye princes that in might ex - cel, Your grateful sacri - fice prepare; God's glorious actions
loudly tell, His wond'rous pow'r to all declare, His wond'rous pow'r to all declare.

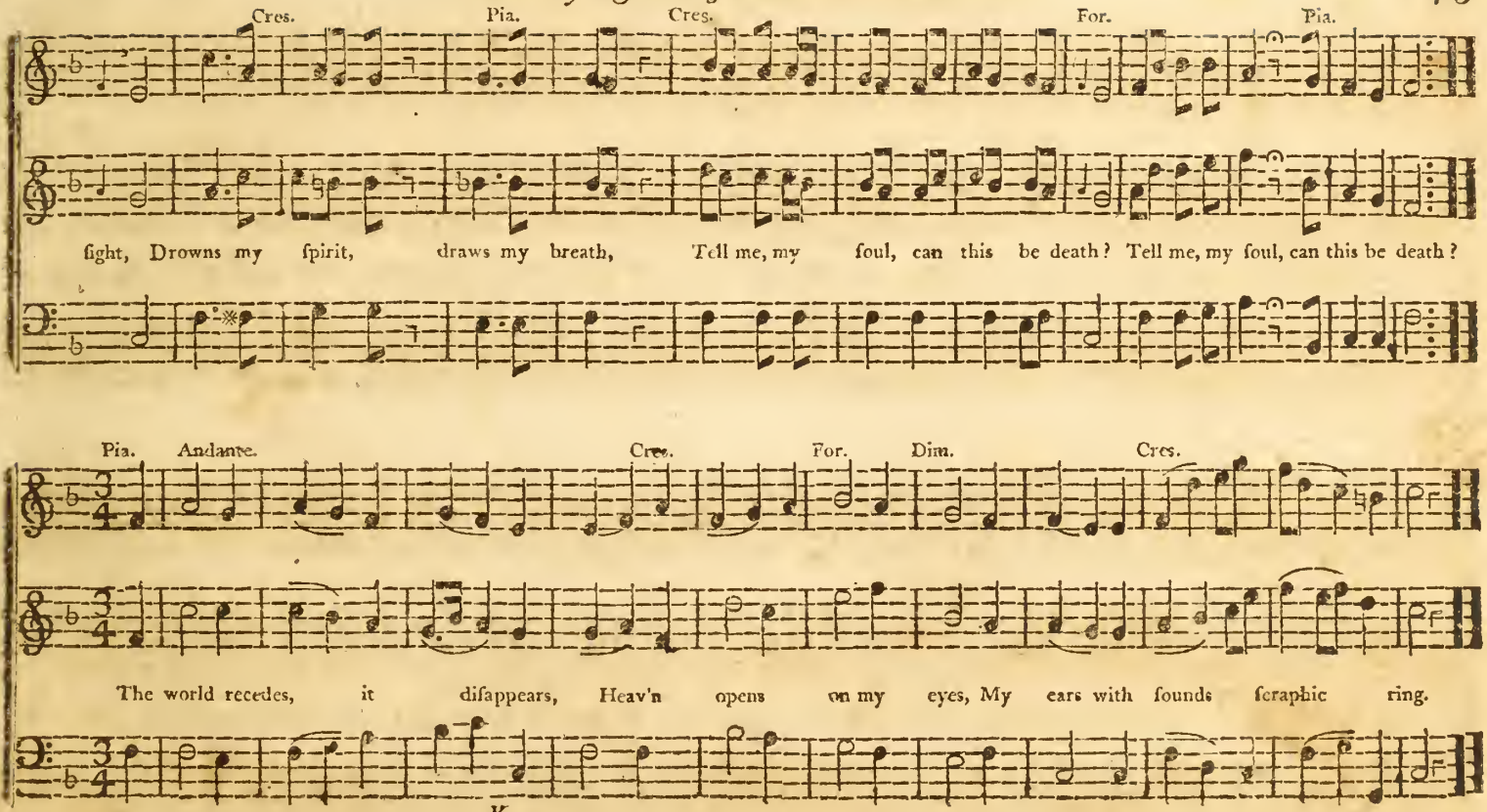

Thy works of glory, mighty Lord, That rule the boist'rous sea, The sons of courage shall record, Who tempt the dang'rous way, At thy command the
At
At thy command the
At thy command, &c.
winds arise, And swell the tow'ring waves, And swell the tow'ring waves,
The men astonish'd mount the skies, And sink in gaping graves.
thy command, &c.
winds arise, And swell the tow'ring wa - - - - - - - - ves, The men, &c.


Riſe, my ſoul, and ſtretch thy wings, Thy better portion trace, Riſe from tranſi - tory things, Tow'rds heav'n thy native place.
Sun and moon and ſtars decay, Time ſhall ſoon this earth remove, Riſe, my ſoul, and haſte away To ſeats prepar'd above.


Largo.
Air. Mez. Pia.
Vital ſpark of heav'nly flame, Quit, O quit this mortal frame, Trembling, hoping, ling'ring, flying, O the pain, the bliſs of dying.
Aſſettuoſo.
Hark, Hark, they
Ceaſe, fond nature, ceaſe thy ſtriſe, And let me languiſh into life. Hark, they whiſper, angels ſay, they whiſper

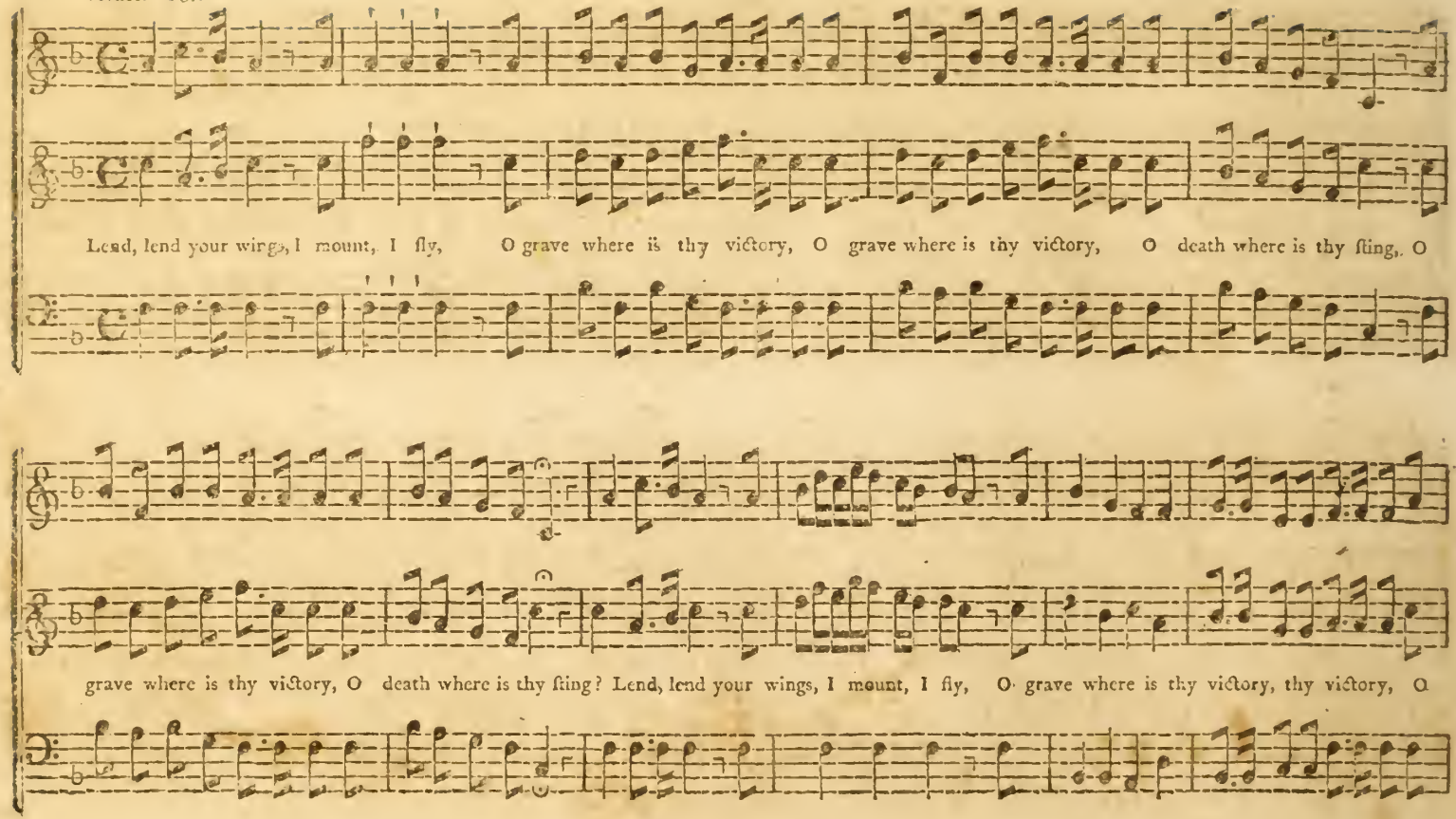
The Dying Chriſtian. Continued.

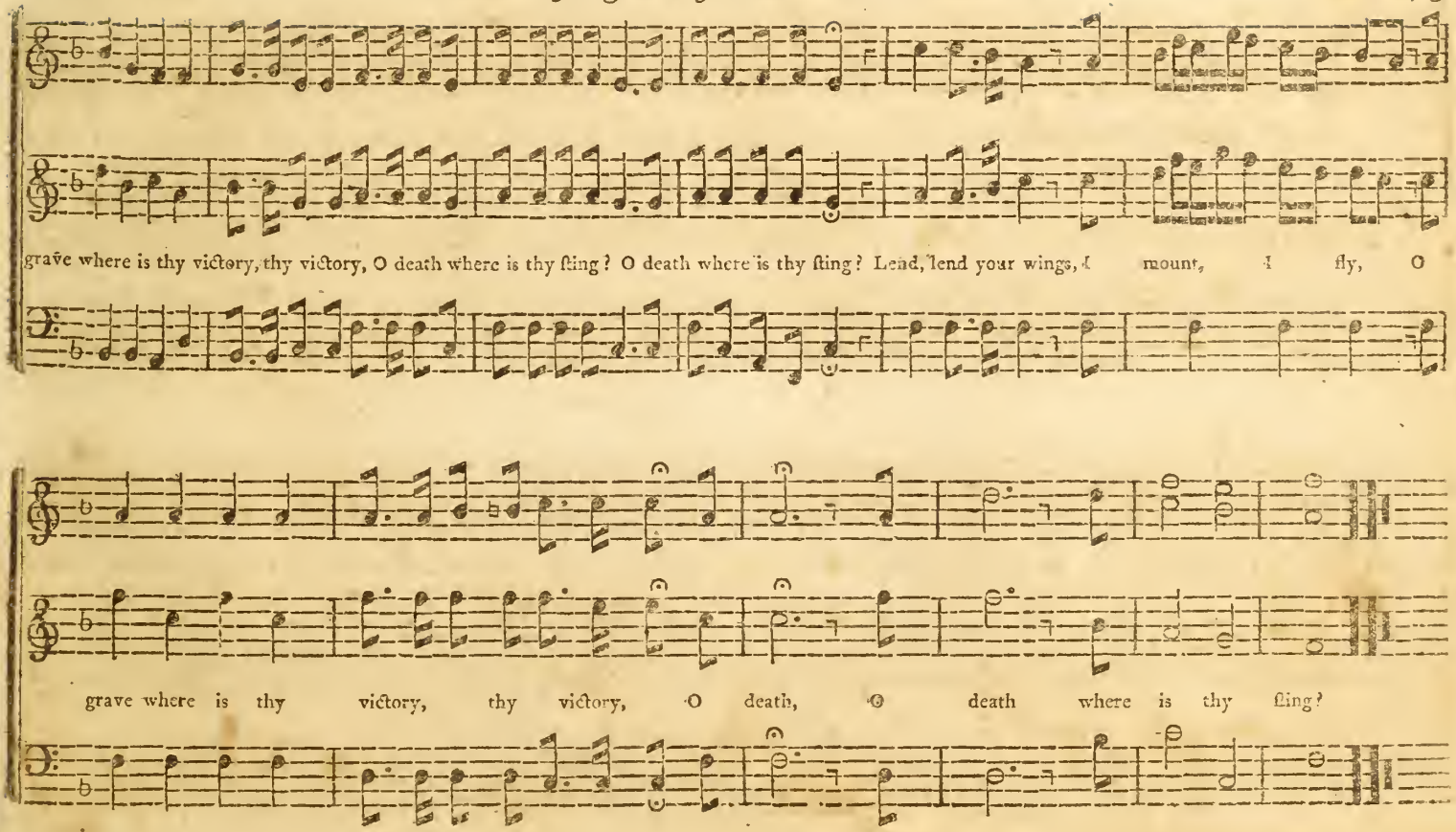



Cres.
Pia.
Cres.
For.
Pia.
fight, Drowns my ſpirit, draws my breath, Tell me, my ſoul, can this be death? Tell me, my ſoul, can this be death?
Pia. Andante.
Cres.
For.
Dim.
Cres.
The world recedes, it diſappears, Heav'n opens on my eyes, My ears with ſounds ſeraphic ring.

The Dying Chriſtian. Continued.

Vivace. For.



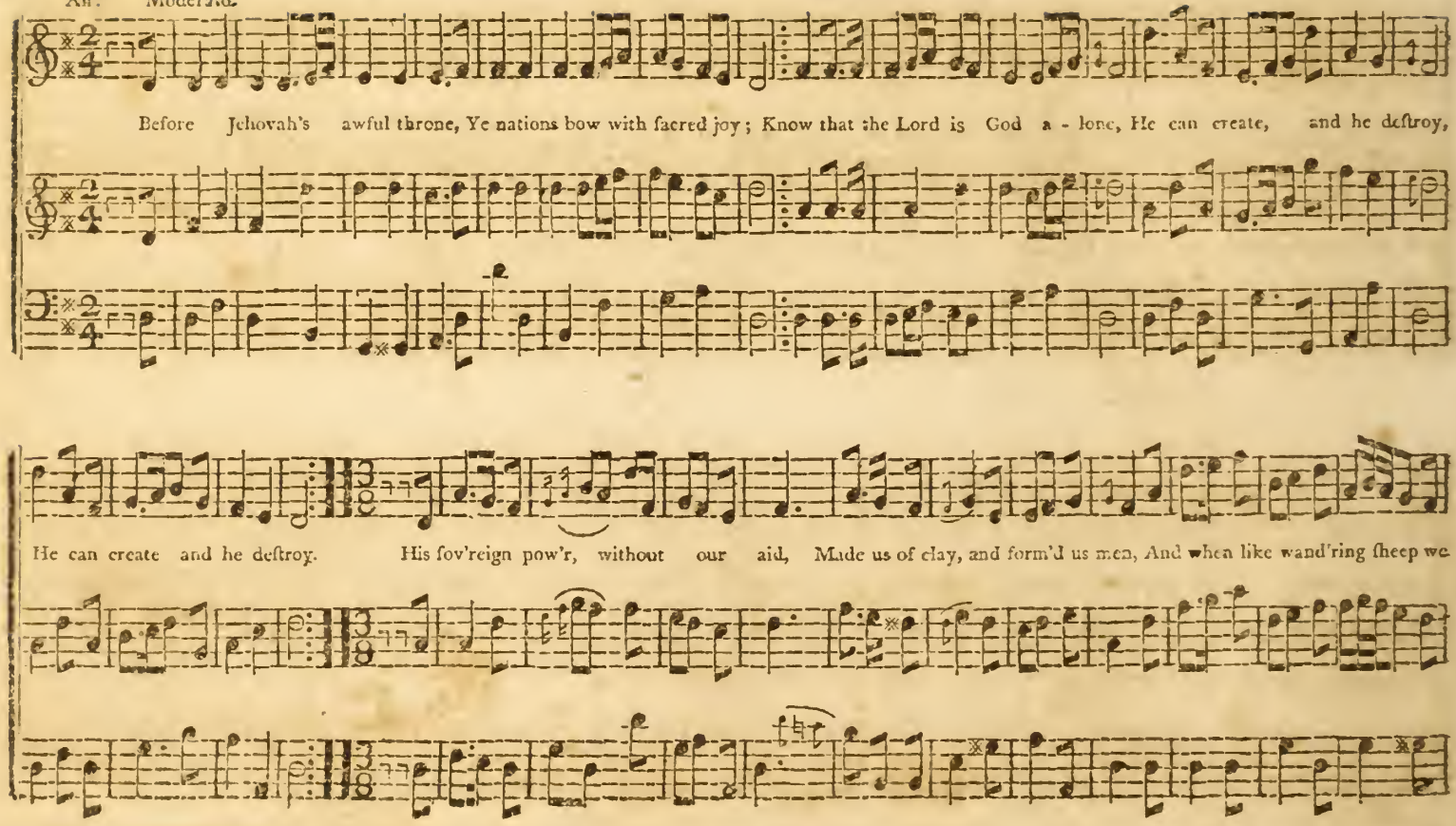

grave where is thy victory, thy victory, O death where is thy ſting? O death where is thy ſting? Lend, lend your wings, I mount, I fly, O
grave where is thy victory, thy victory, O death, O death where is thy ſting?

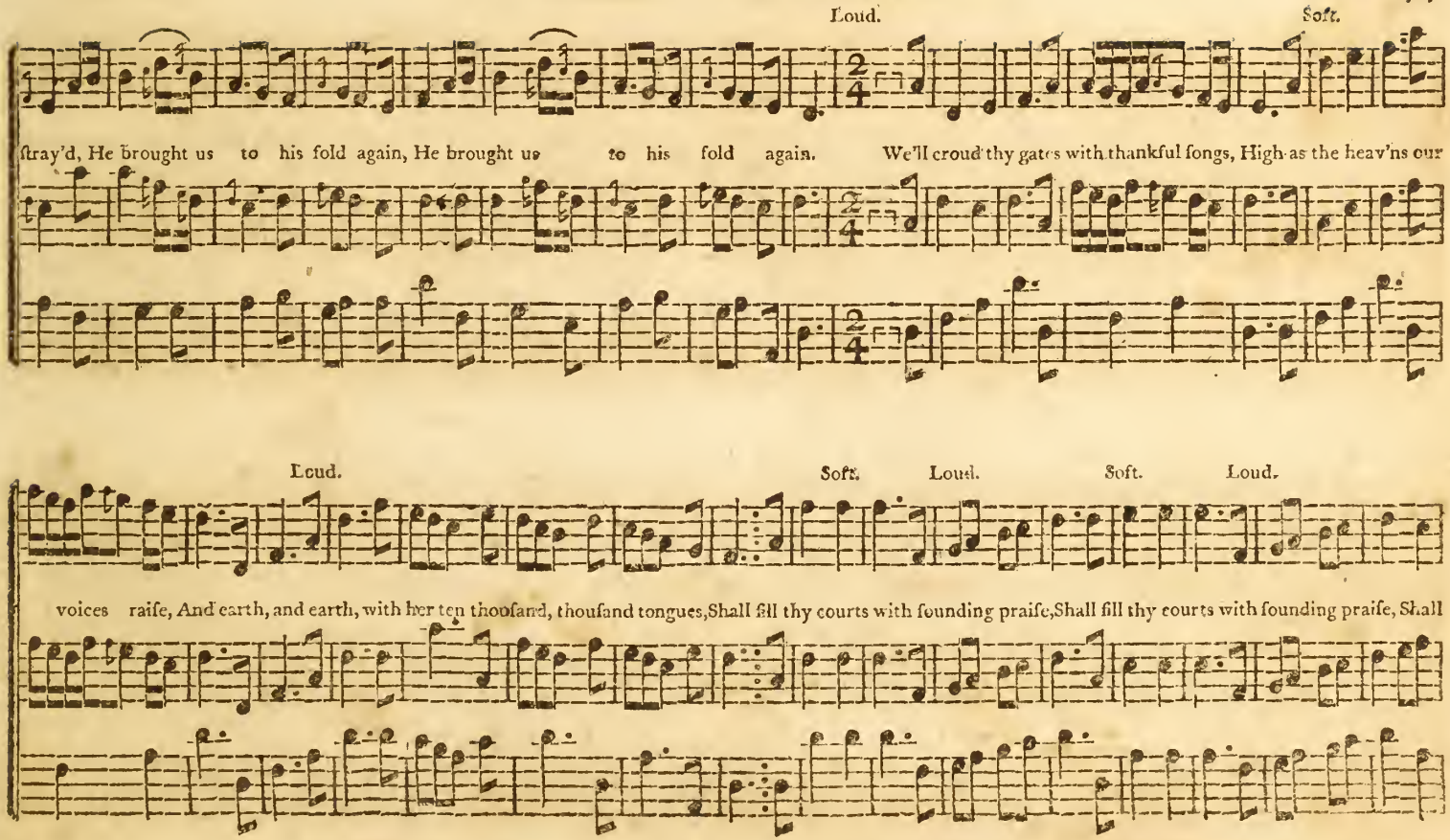
Denmark. L. M.

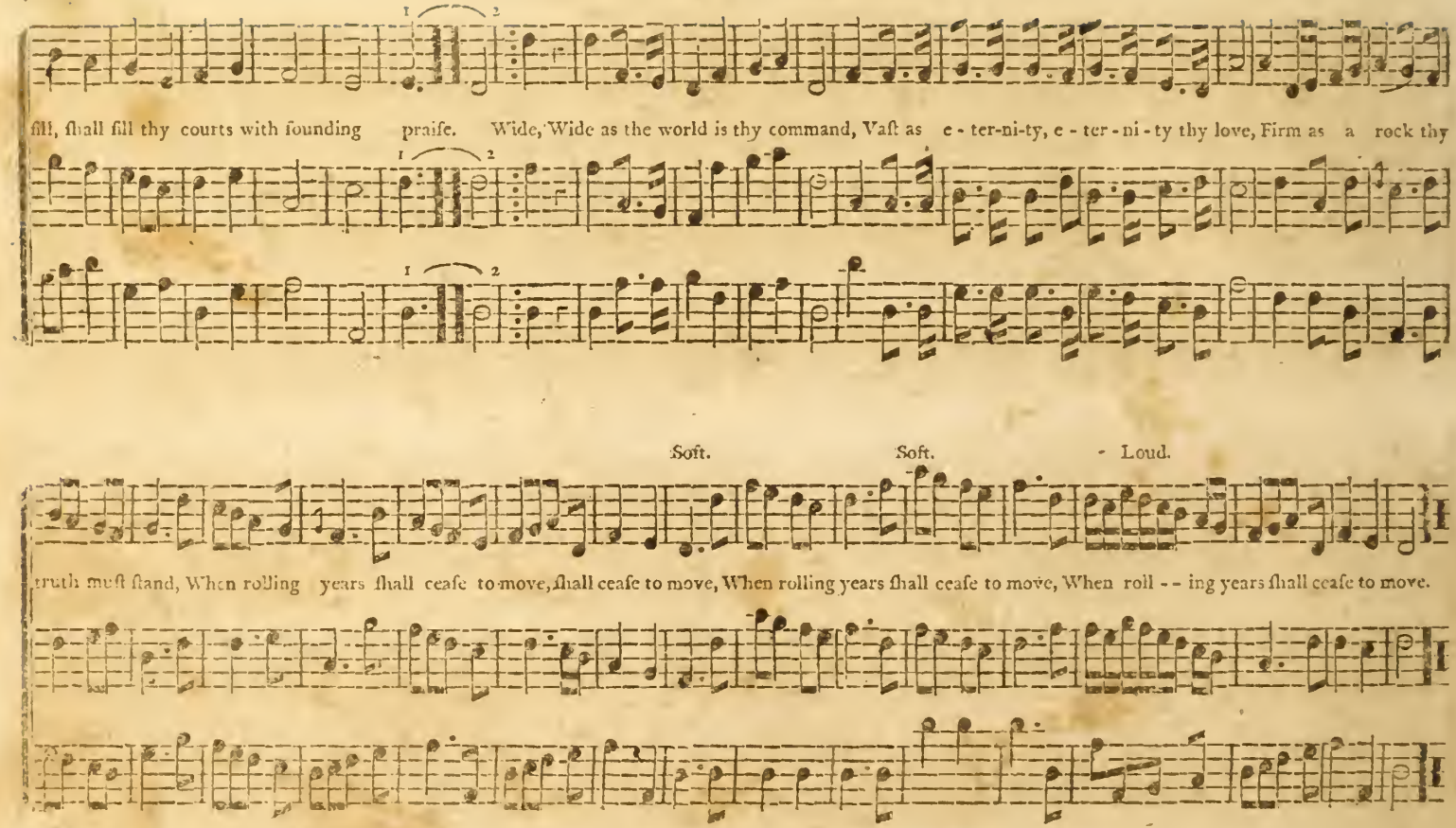
Words by Dr. Watts.

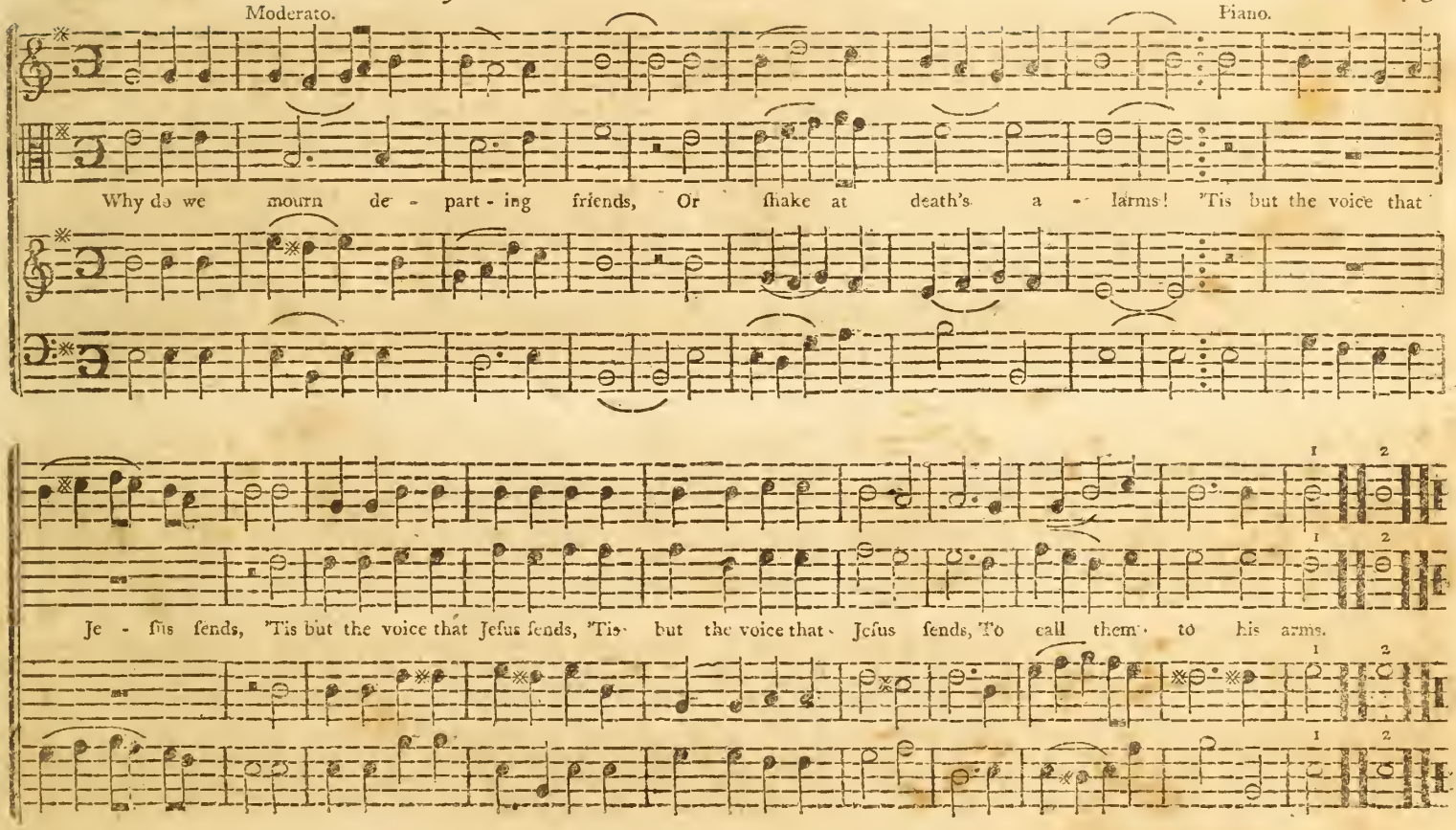
MADAN.

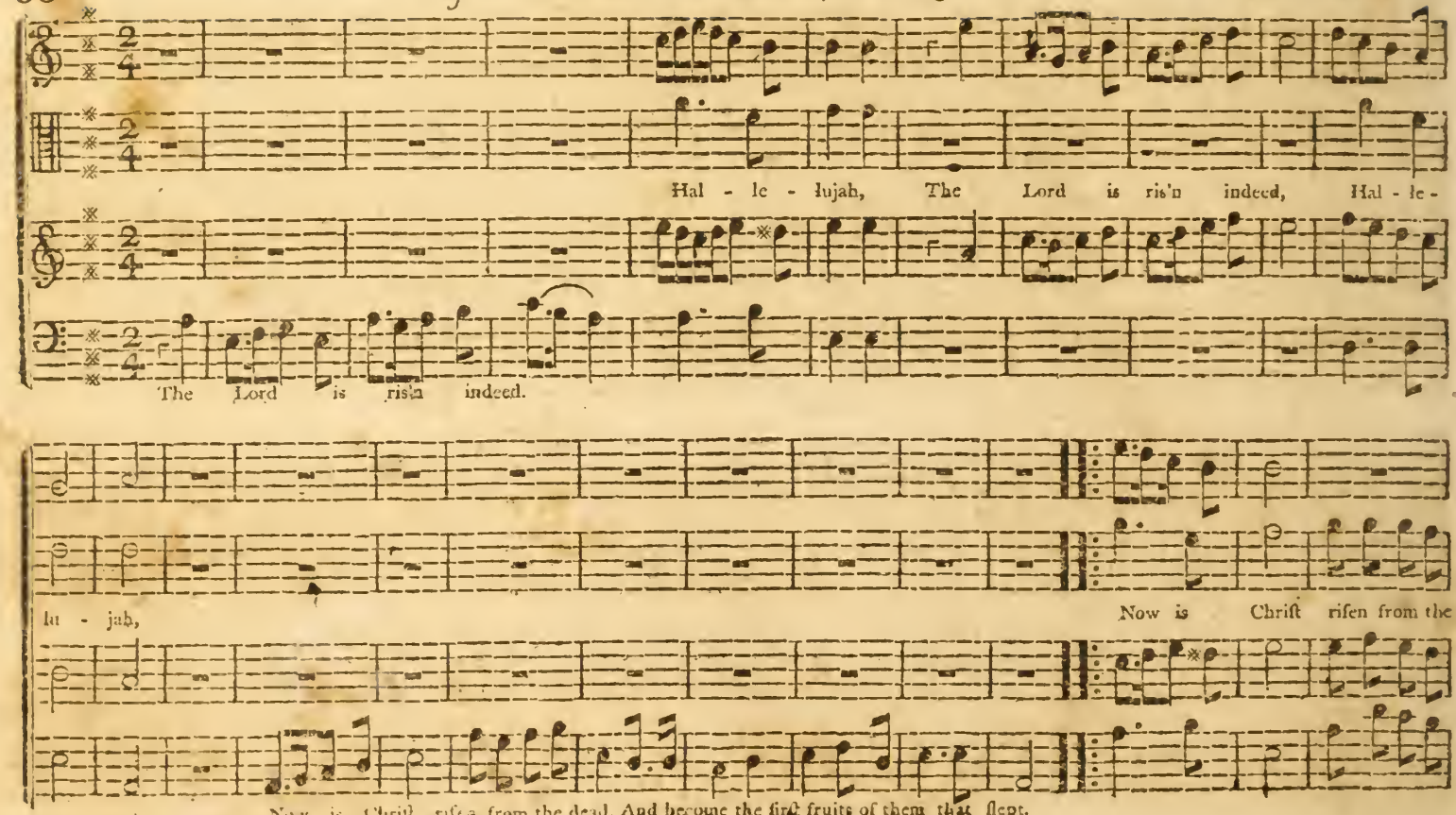
Air. Moderato.

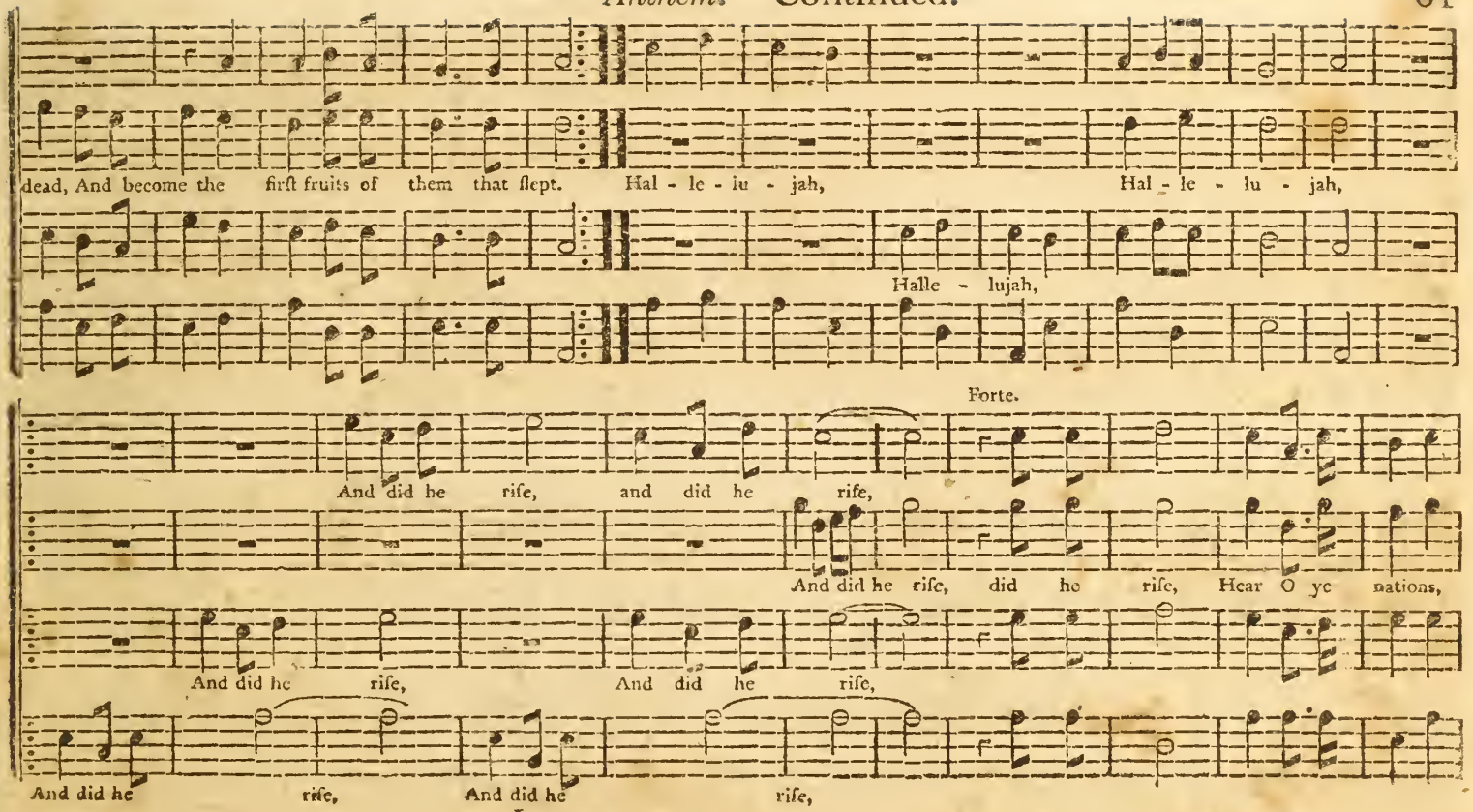


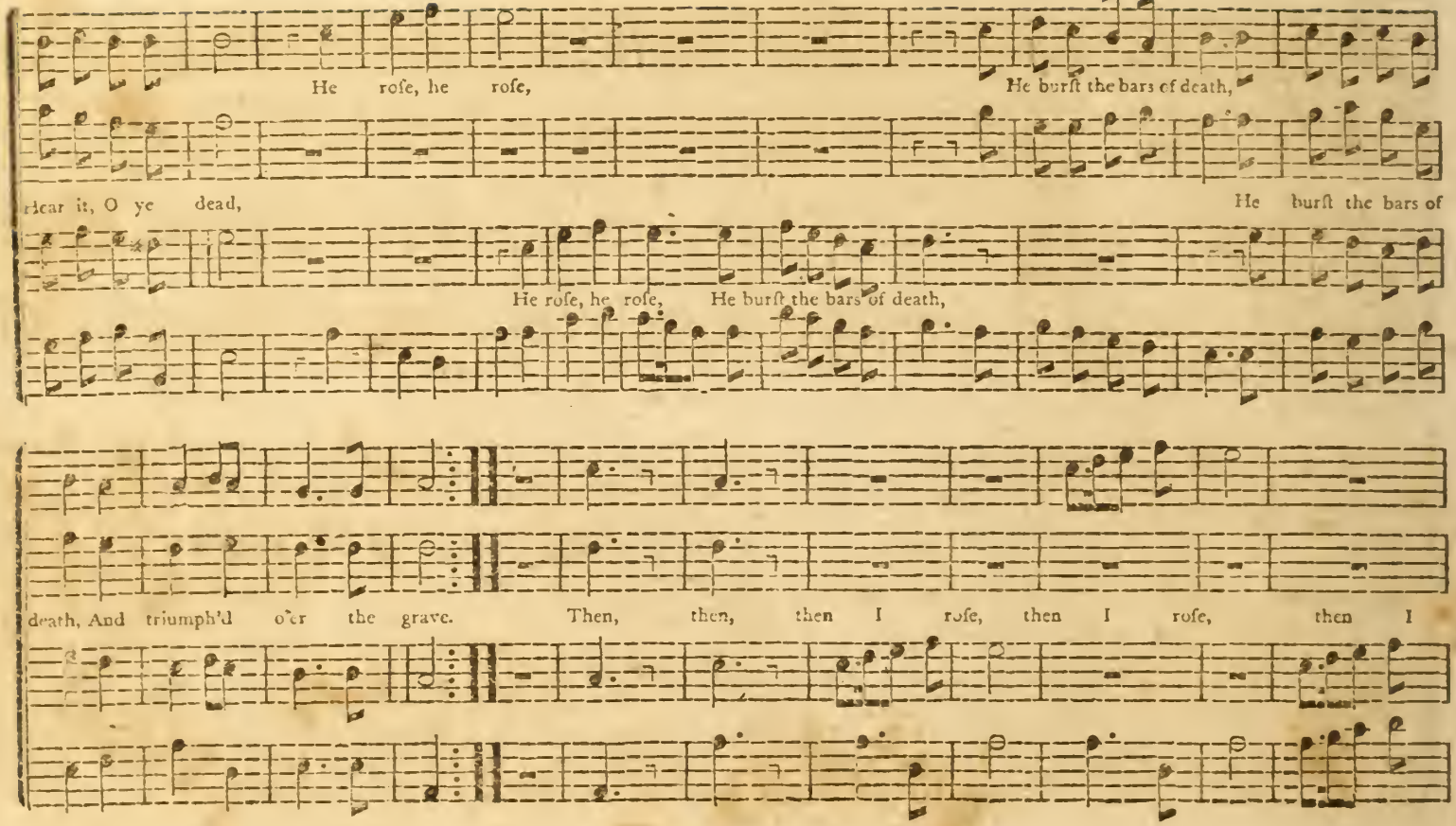

Loud.
Soft.
ſtray'd, He brought us to his fold again, He brought us to his fold again. We'll croud thy gates with thankful ſongs, High as the heav'ns our
Loud.
Soft.
Loud.
Soft.
Loud.
voices raiſe, And earth, and earth, with her ten thouſand, thouſand tongues, Shall fill thy courts with ſounding praiſe, Shall fill thy courts with ſounding praiſe, Shall

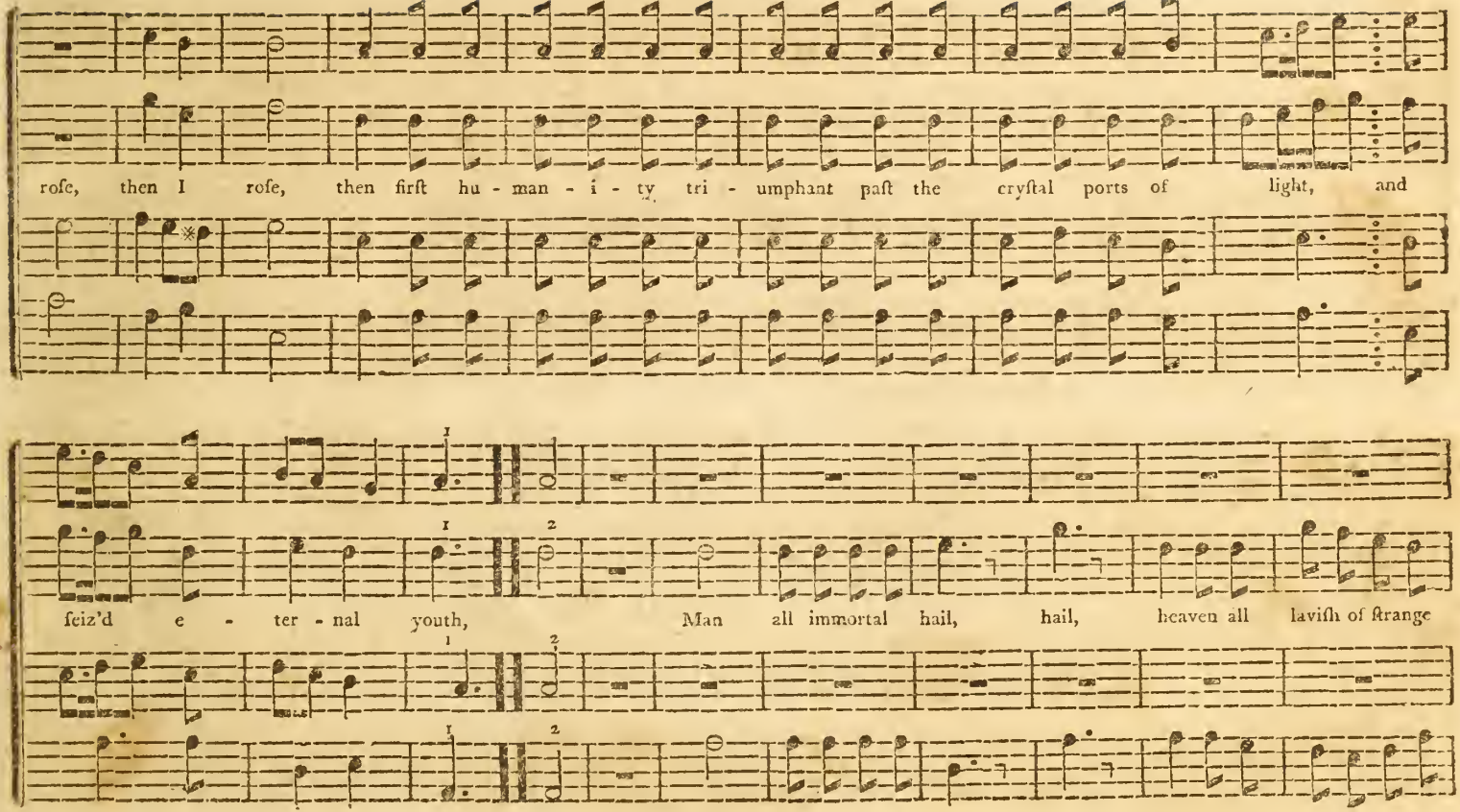

fill, ſhall fill thy courts with founding praiſe. Wide, Wide as the world is thy command, Vaſt as e - ter-ni-ty, e - ter - ni - ty thy love, Firm as a rock thy
Soft. Soft. Loud.
truth muſt ſtand, When rolling years ſhall ceaſe to move, ſhall ceaſe to move, When rolling years ſhall ceaſe to move, When roll - - ing years ſhall ceaſe to move.

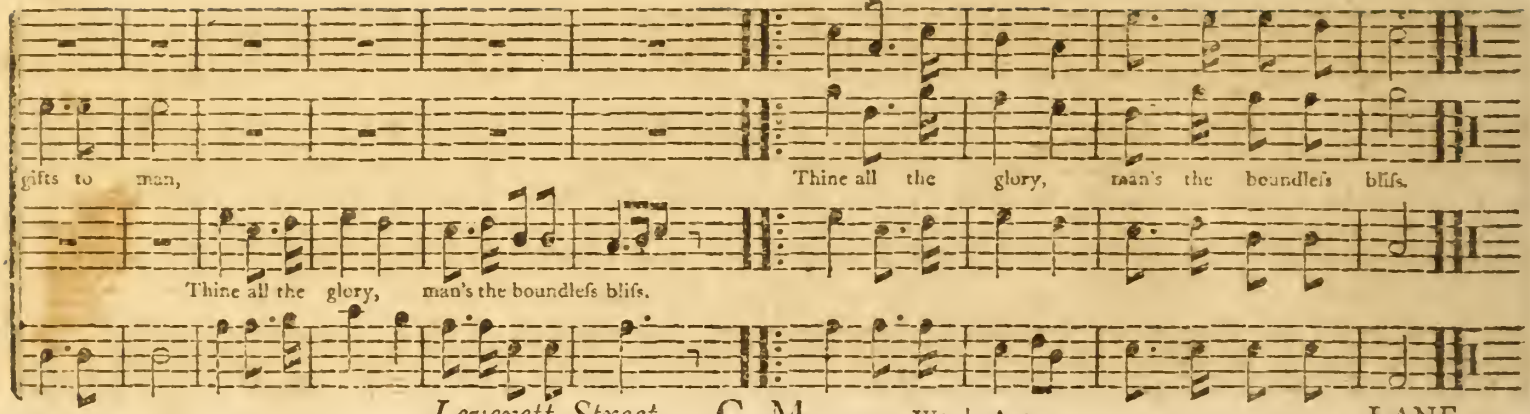

Moderato.
Piano.
Why do we mourn de - part - ing friends, Or ſhake at death's a - larms! 'Tis but the voice that
Je - ſus ſends, 'Tis but the voice that Jeſus ſends, 'Tis but the voice that Jeſus ſends, To call them to his arms.


Hal - le - lujah, The Lord is ris'n indeed, Hal - le -
The Lord is ris'n indeed.
lu - jah,
Now is Christ risen from the
Now is Christ risen from the dead, And become the first fruits of them that slept.

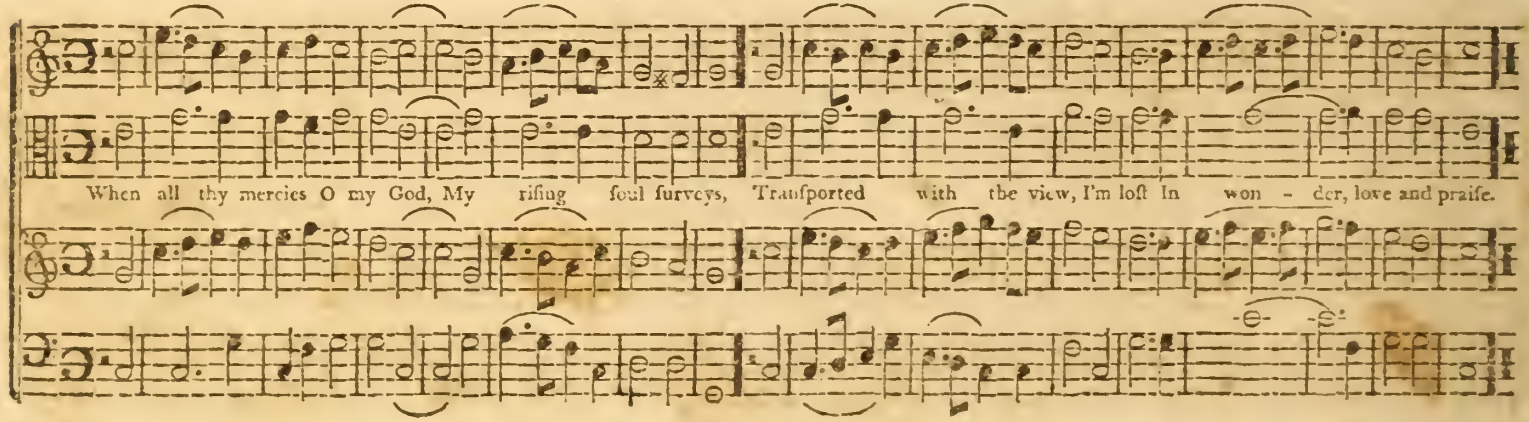

dead, And become the first fruits of them that slept. Hal - le - lu - jah, Hal - le - lu - jah,
Halle - lujah,
Forte.
And did he rise, and did he rise,
And did he rise, did he rise, Hear O ye nations,
And did he rise, And did he rise,
And did he rise, And did he rise,

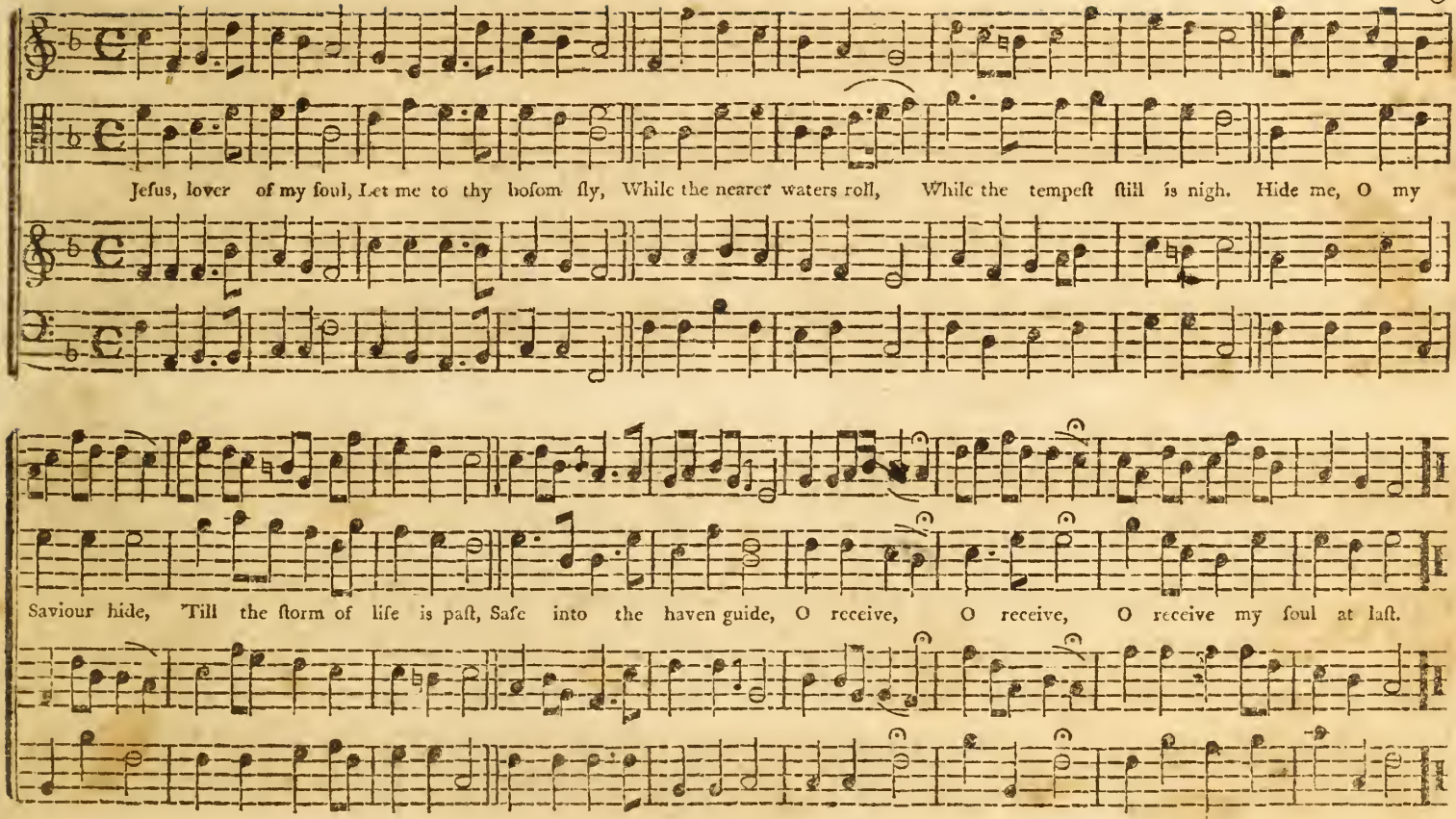

He rose, he rose, He burst the bars of death,
Hear it, O ye dead, He burst the bars of
He rose, he rose, He burst the bars of death,
death, And triumph'd o'er the grave. Then, then, then I rose, then I rose, then I


roſe, then I roſe, then firſt hu - man - i - ty tri - umphant paſt the cryſtal ports of light, and
1
1 2
ſeiz'd e - ter - nal youth, Man all immortal hail, hail, heaven all laviſh of ſtrange
1 2
1 2

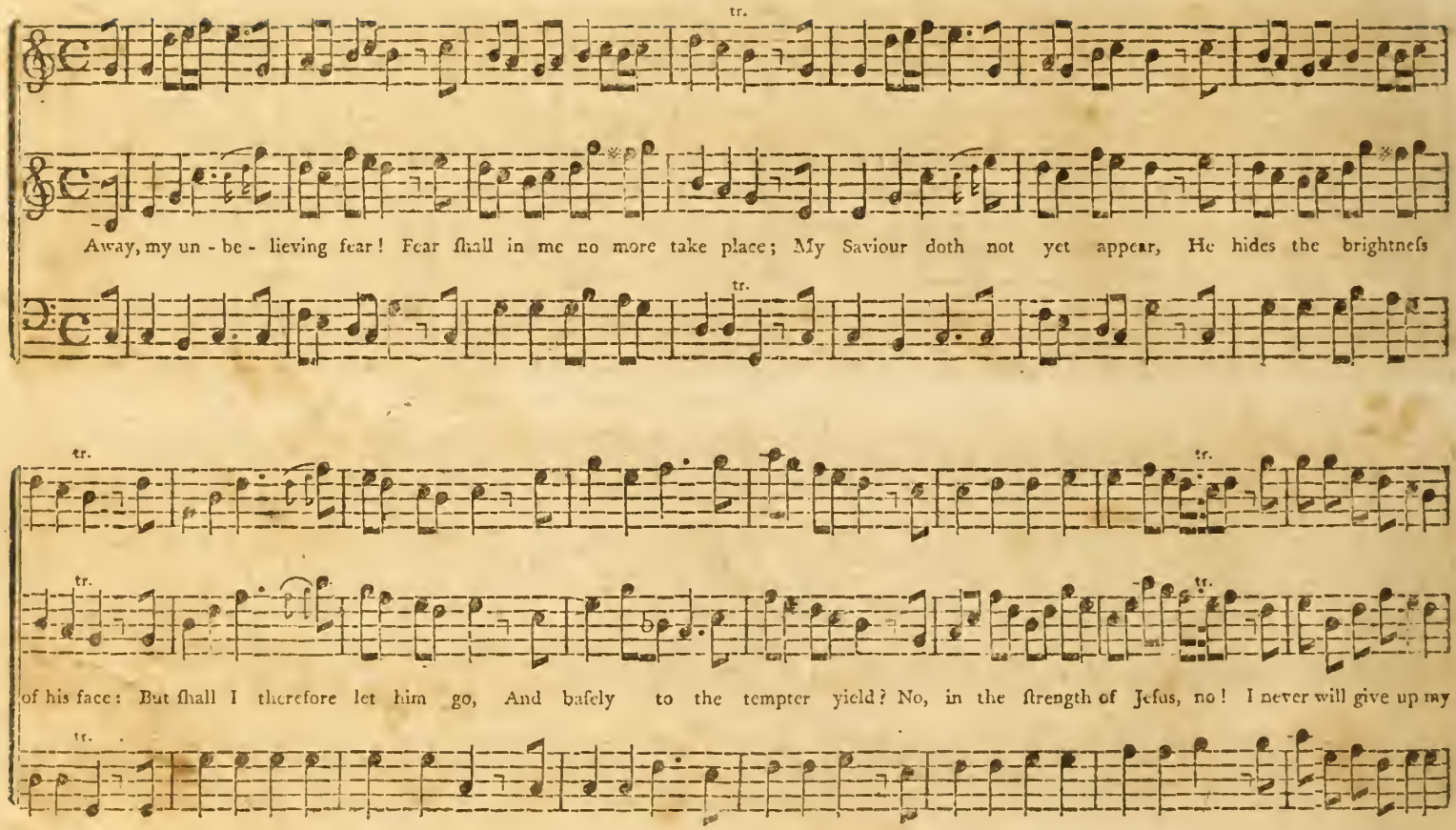


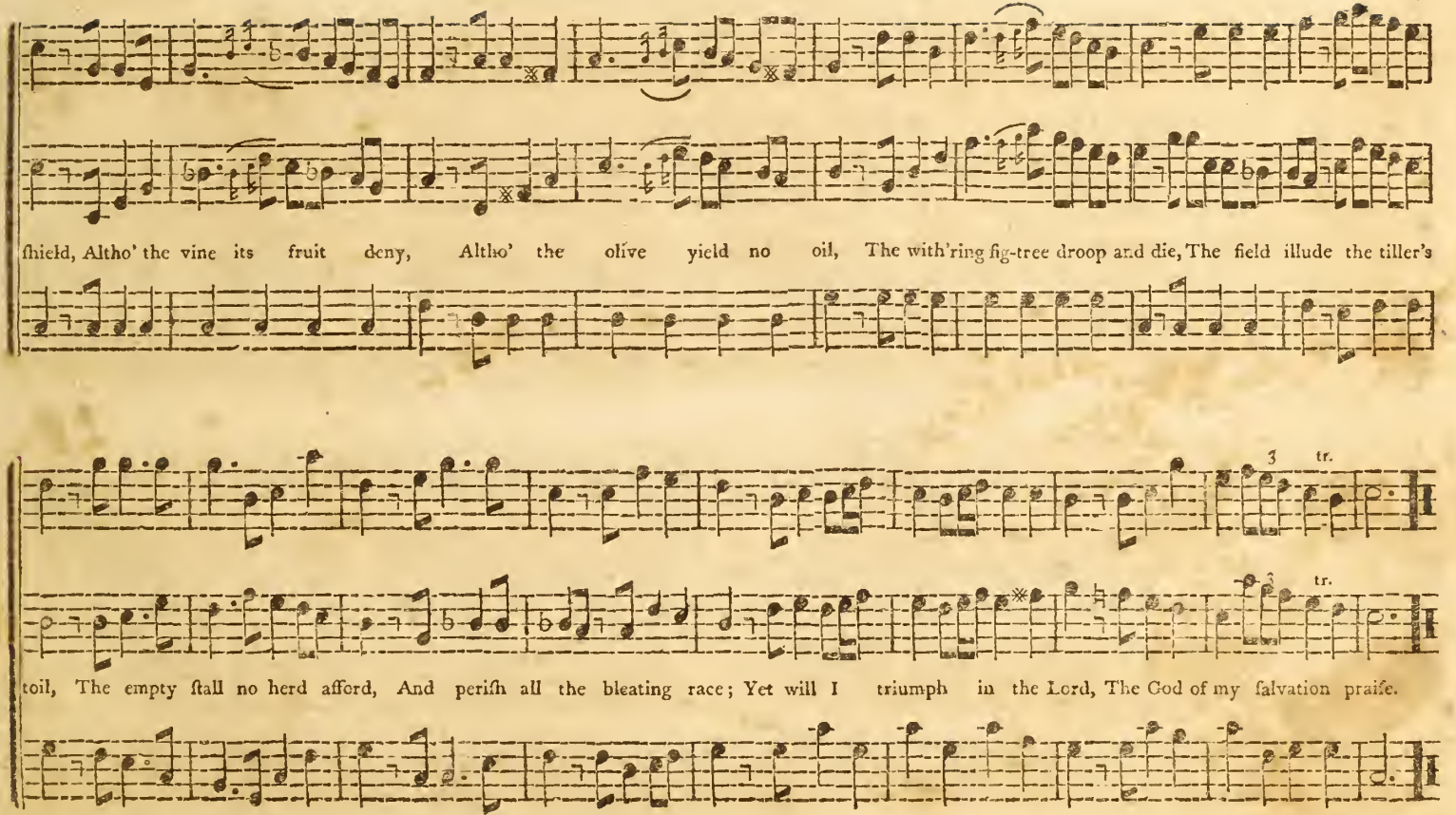
Leverett Street. C. M. Words Anon. LANE.

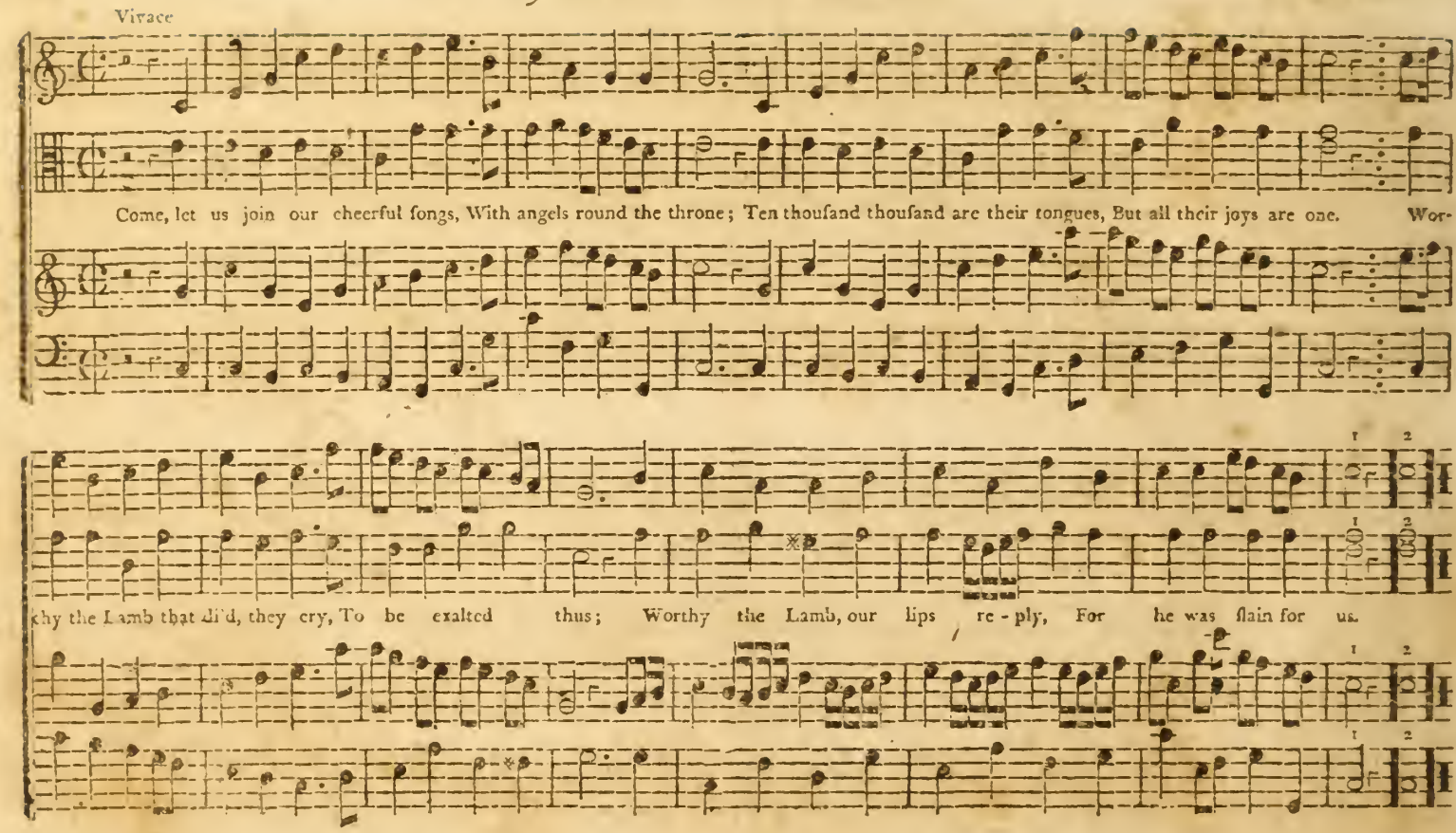


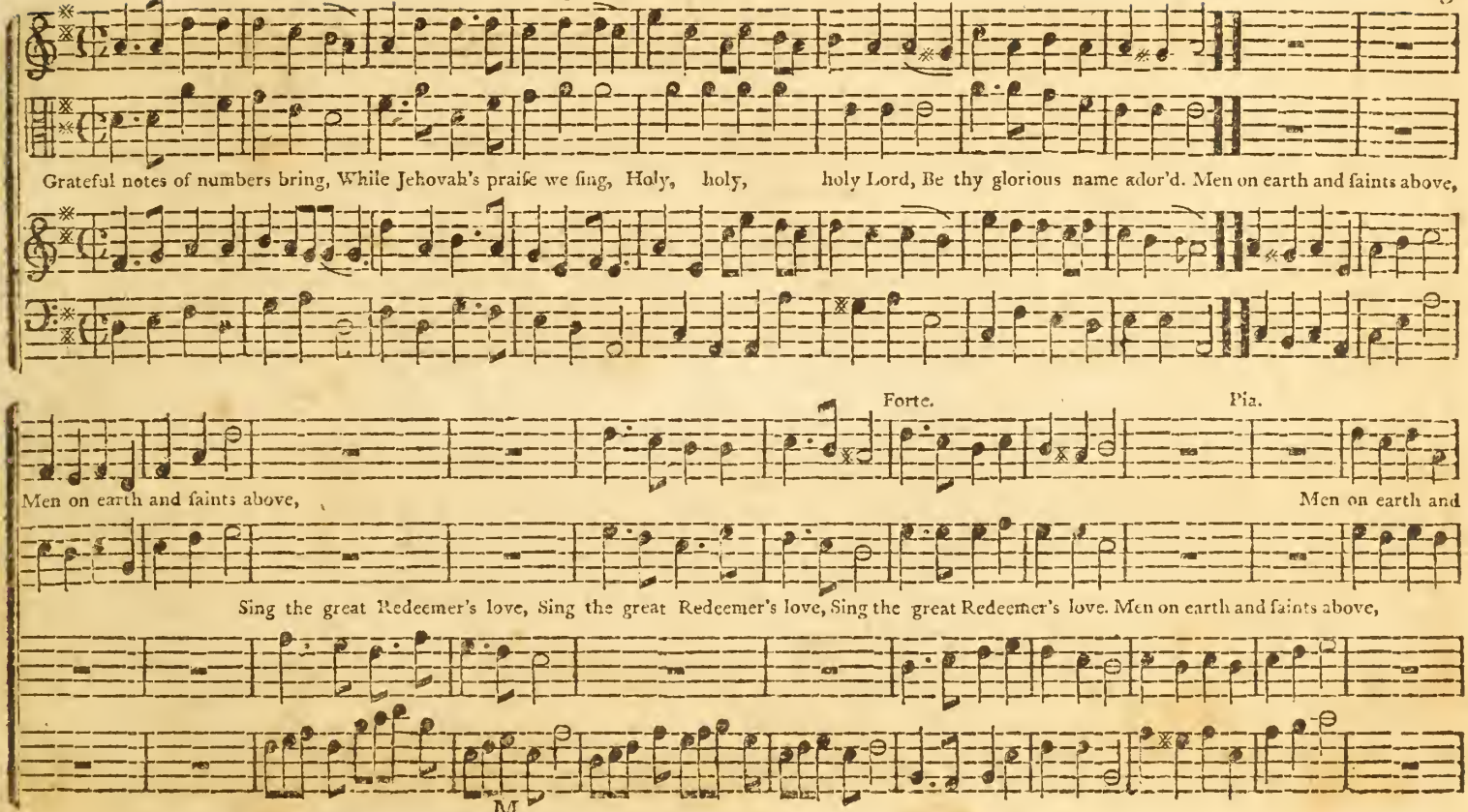

Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is nigh. Hide me, O my
Saviour hide, Till the storm of life is past, Safe into the haven guide, O receive, O receive, O receive my soul at last.

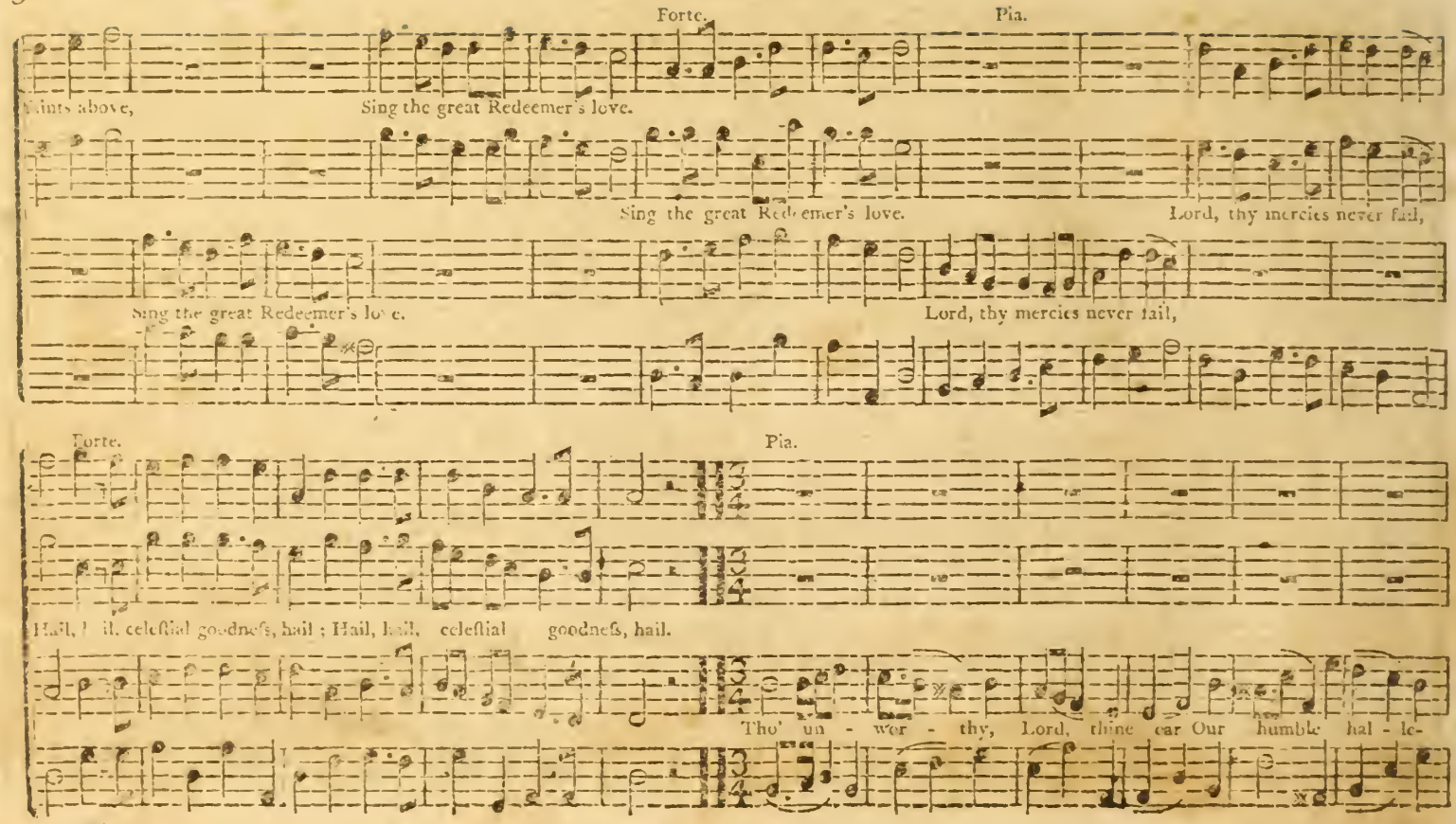
Habakkuk. L. M. Words Anon. MADAN.

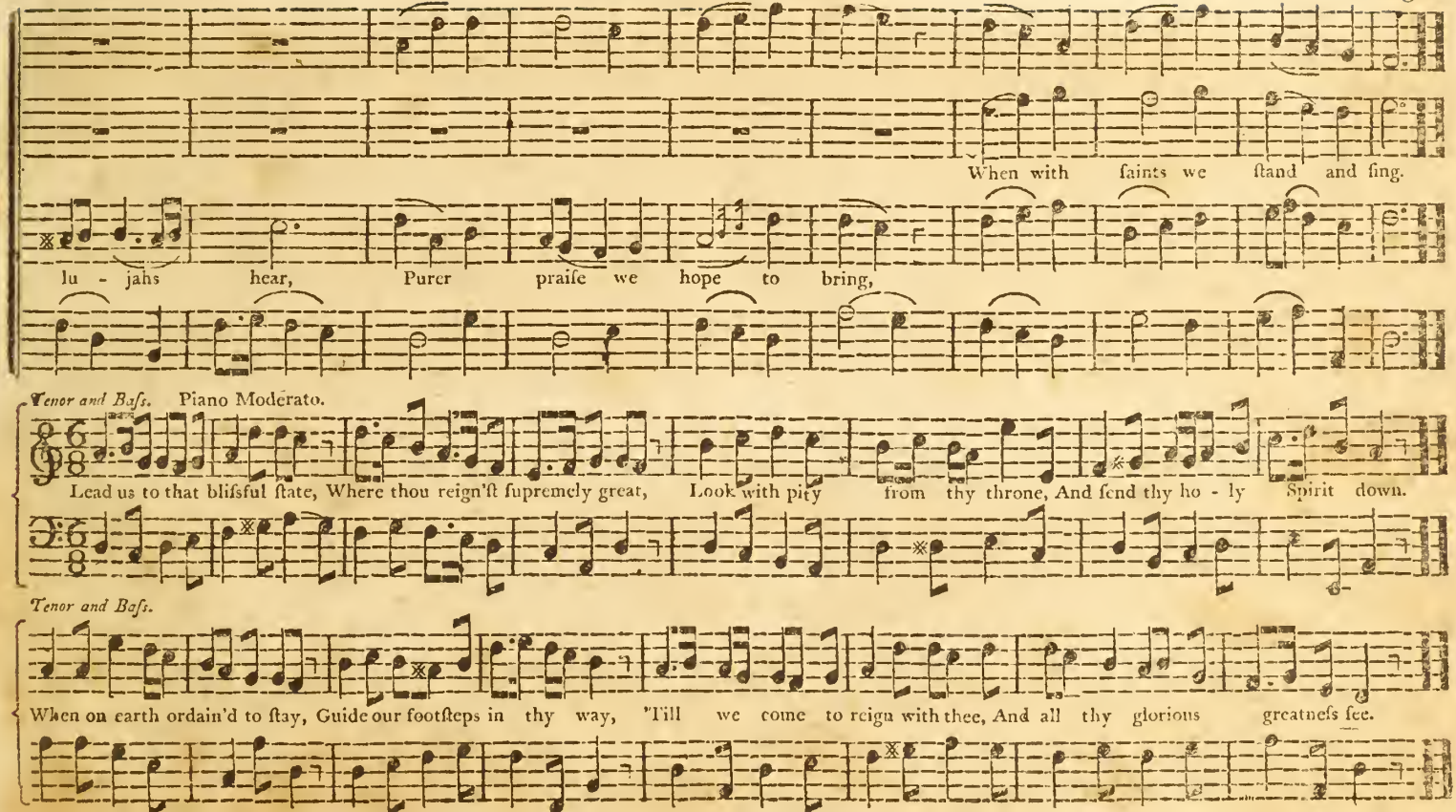



ſhield, Altho' the vine its fruit deny, Altho' the olive yield no oil, The with'ring fig-tree droop and die, The field illude the tiller's
3 tr.
tr.
toil, The empty ſtall no herd afford, And periſh all the bleating race; Yet will I triumph in the Lord, The God of my ſalvation praiſe.

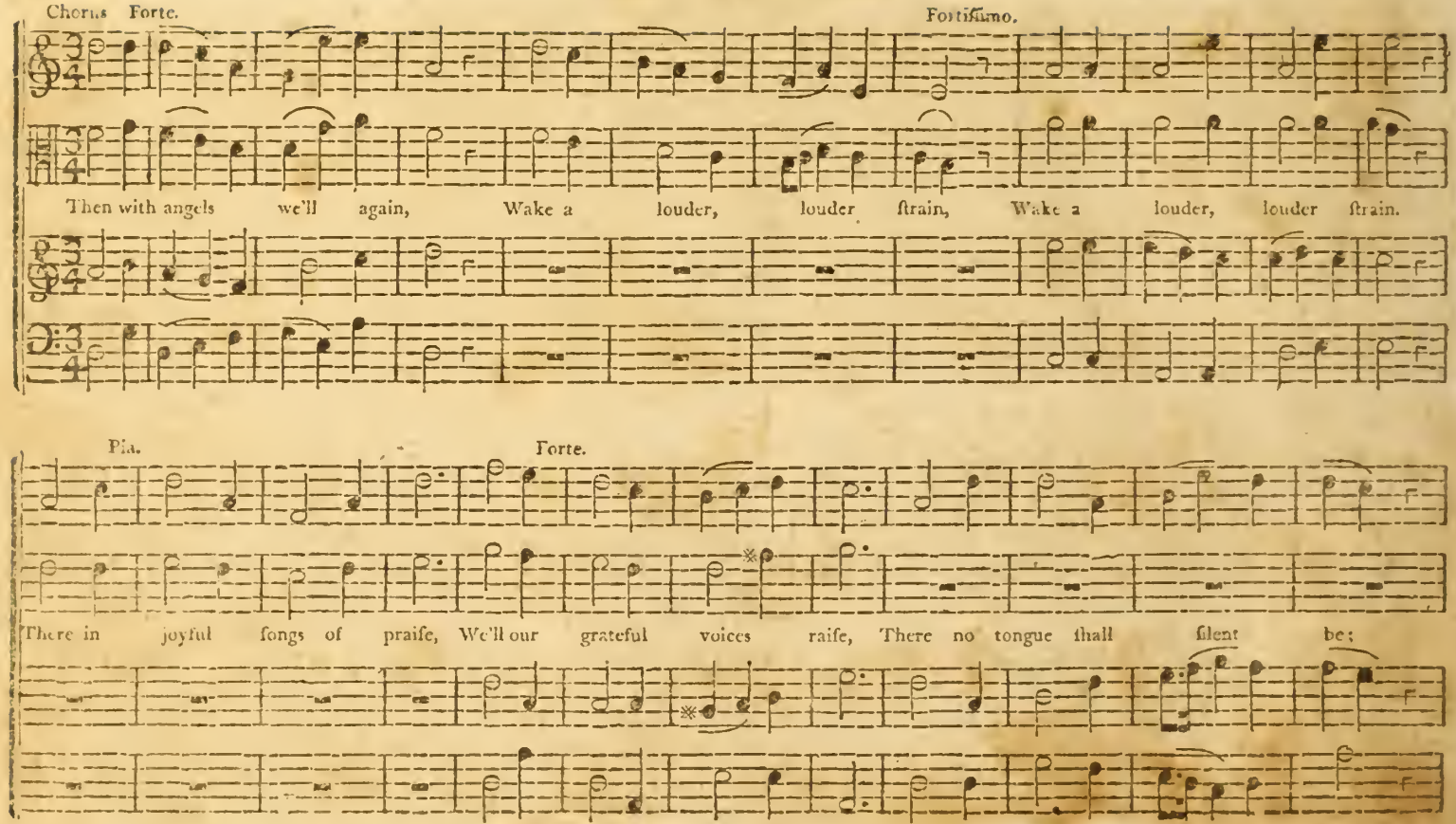

Vivace
Come, let us join our cheerful songs, With angels round the throne; Ten thousand thousand are their tongues, But all their joys are one. Wor-
khy the Lamb that di'd, they cry, To be exalted thus; Worthy the Lamb, our lips re-ply, For he was slain for us.

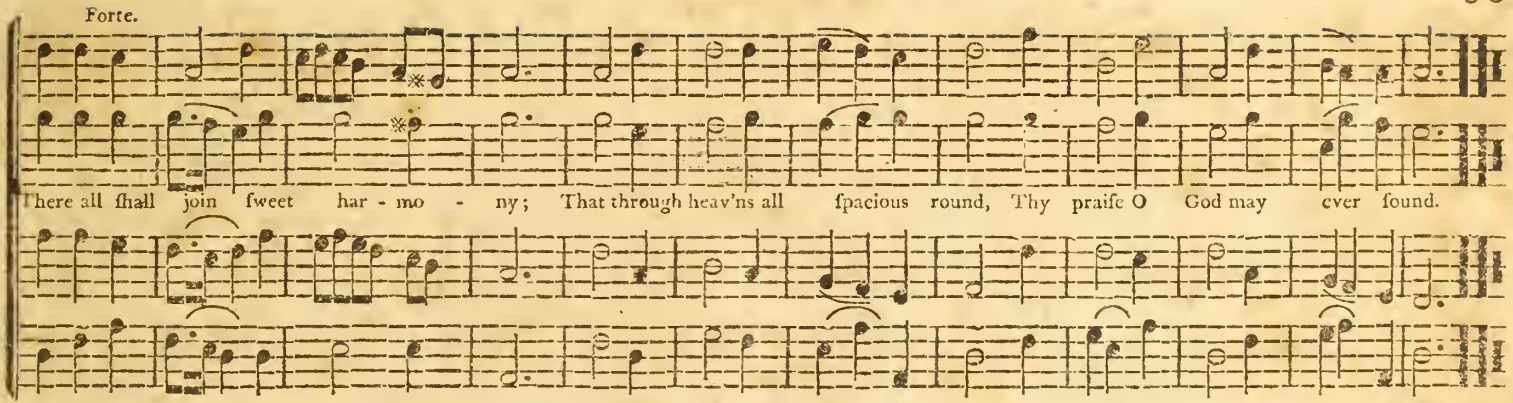

Grateful notes of numbers bring, While Jehovah's praise we sing, Holy, holy, holy Lord, Be thy glorious name ador'd. Men on earth and saints above,
Forte.
Pia.
Men on earth and saints above,
Men on earth and
Sing the great Redeemer's love, Sing the great Redeemer's love, Sing the great Redeemer's love. Men on earth and saints above,


Forte.
Pia.
Saints above, Sing the great Redeemer's love.
Sing the great Redeemer's love.
Lord, thy mercies never fail,
Sing the great Redeemer's love.
Lord, thy mercies never fail,
Forte.
Pia.
Hail, hail, celestial goodness, hail; Hail, hail, celestial goodness, hail.
Tho' un - wor - thy, Lord, thine ear Our humble hal - le-


When with saints we ſtand and ſing.
lu - jahs hear, Purer praiſe we hope to bring,
Tenor and Baſs. Piano Moderato.
Lead us to that bliſsful ſtate, Where thou reign'ſt ſupremely great, Look with pity from thy throne, And ſend thy ho - ly Spirit down.
Tenor and Baſs.
When on earth ordain'd to ſtay, Guide our footſteps in thy way, 'Till we come to reign with thee, And all thy glorious greatneſs ſee.

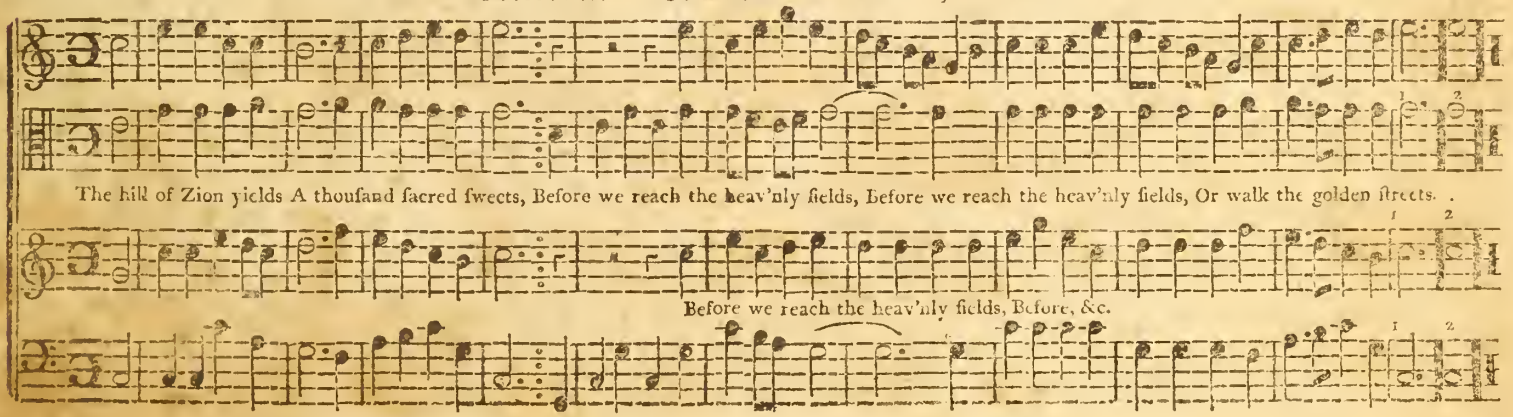
Ode. Continued.





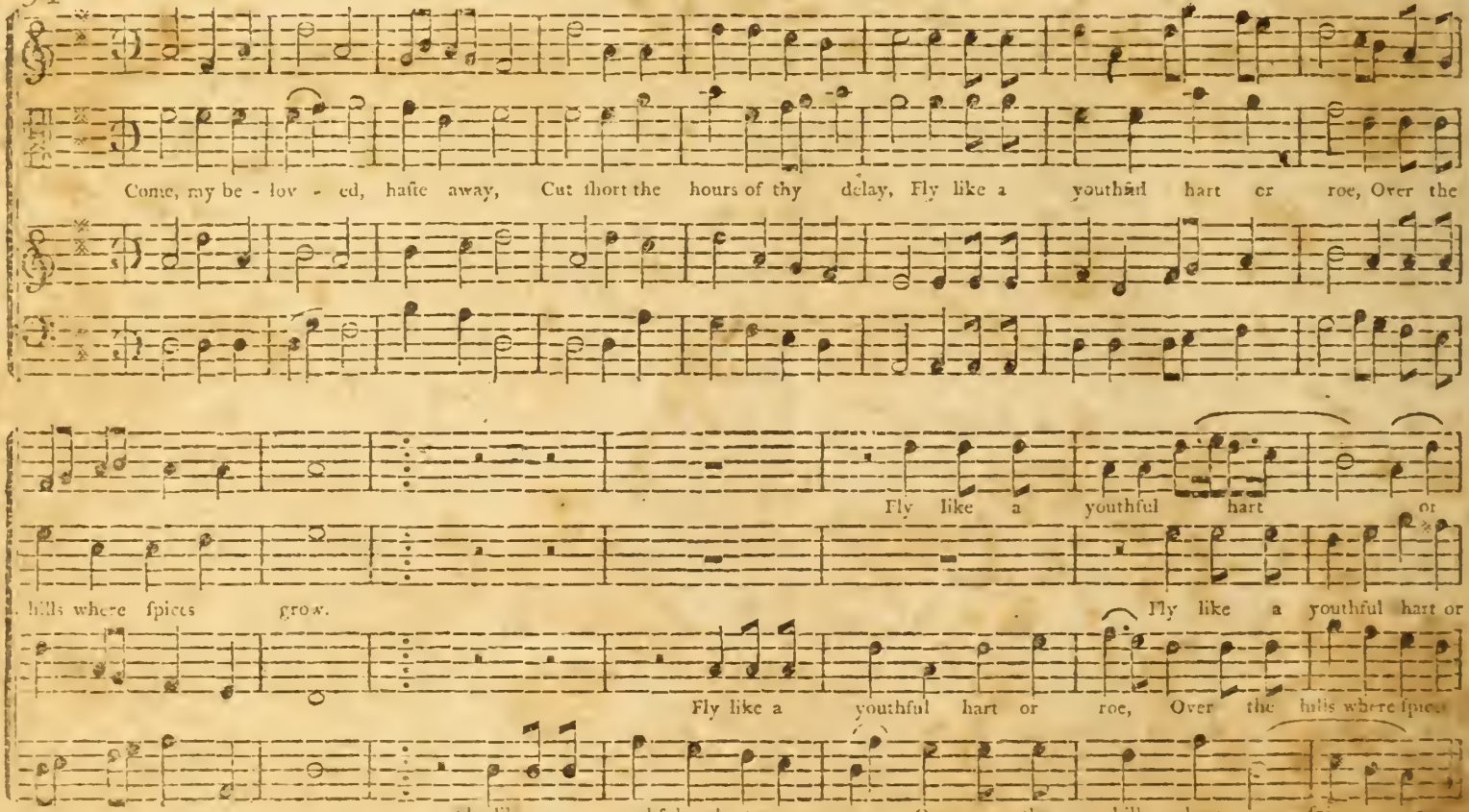
Concord. S. M.

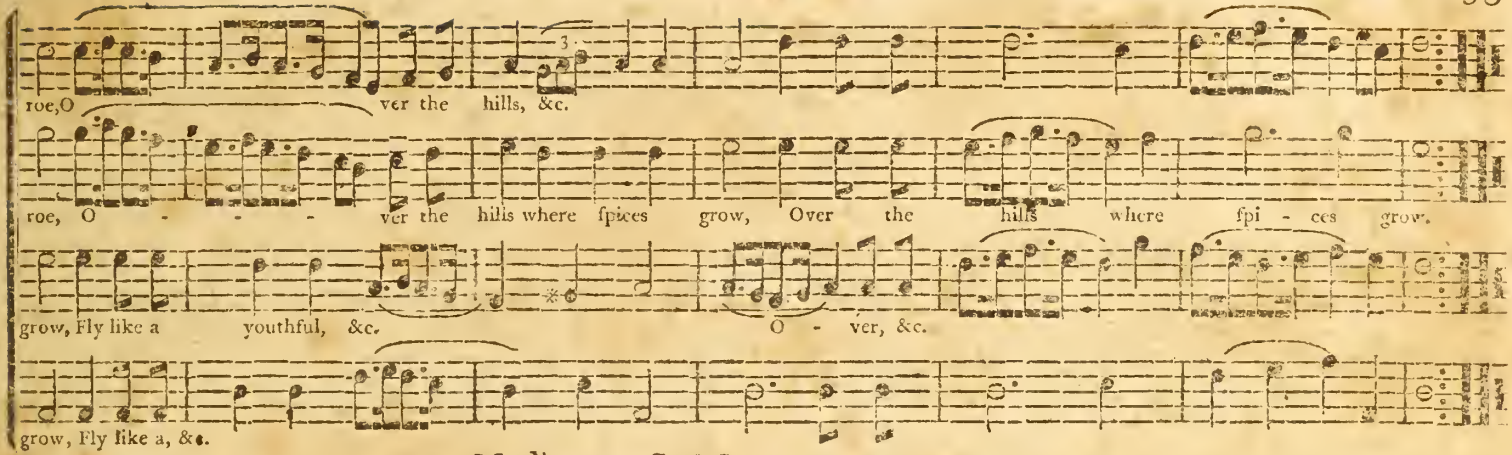
Words by Dr. Watts.



Invitation. L. M.

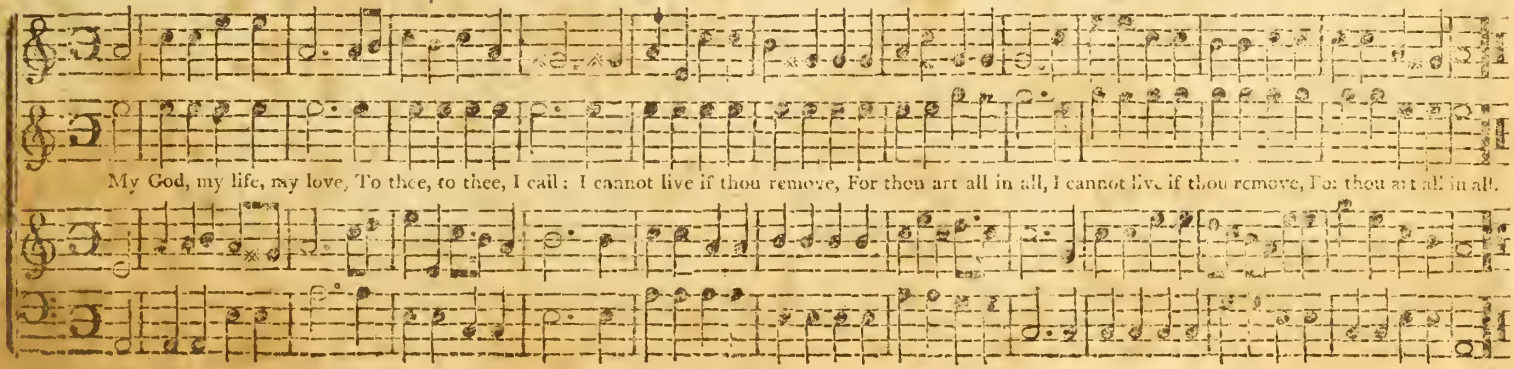
Words by Dr. Watts. KIMBALL.

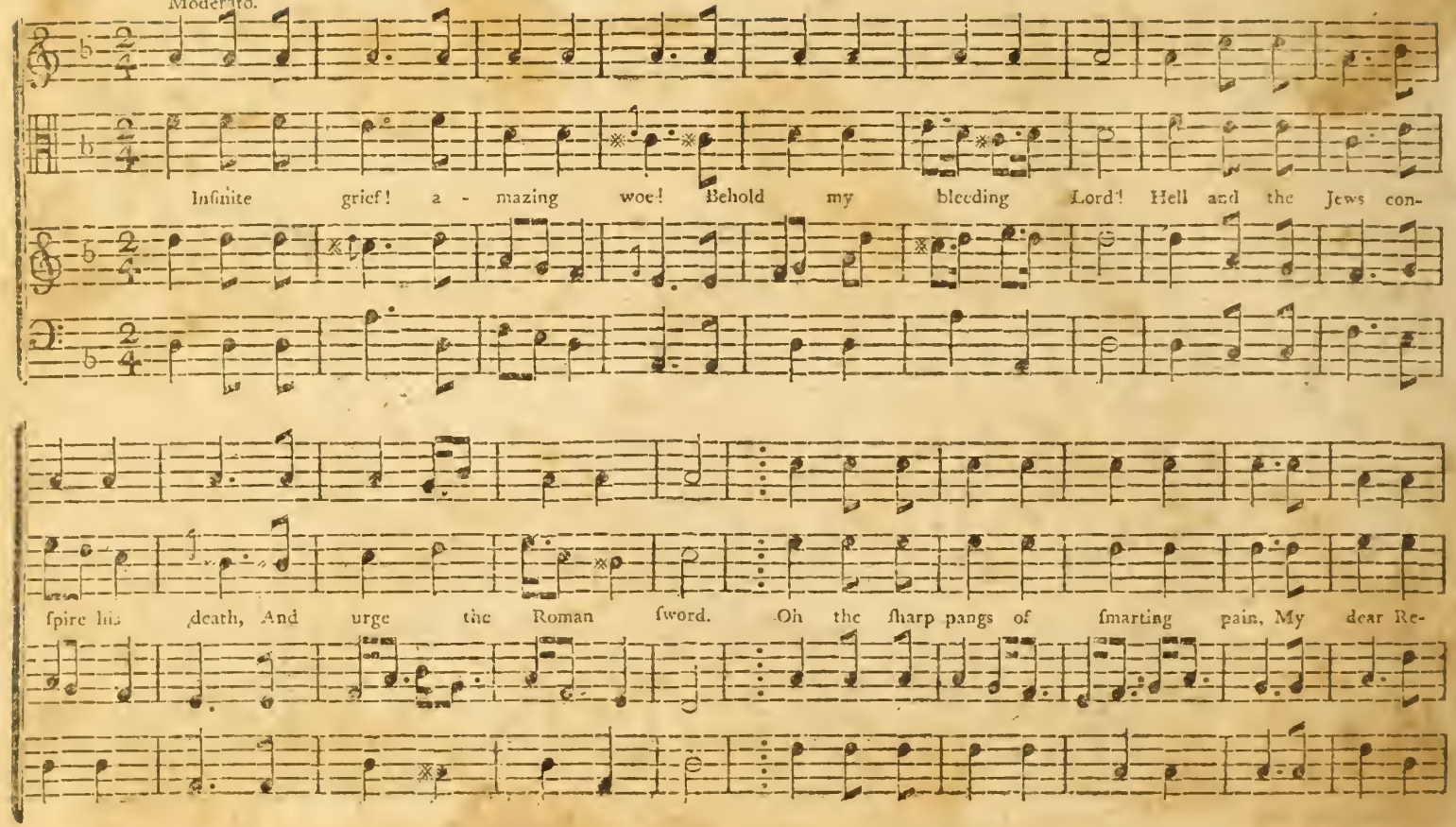




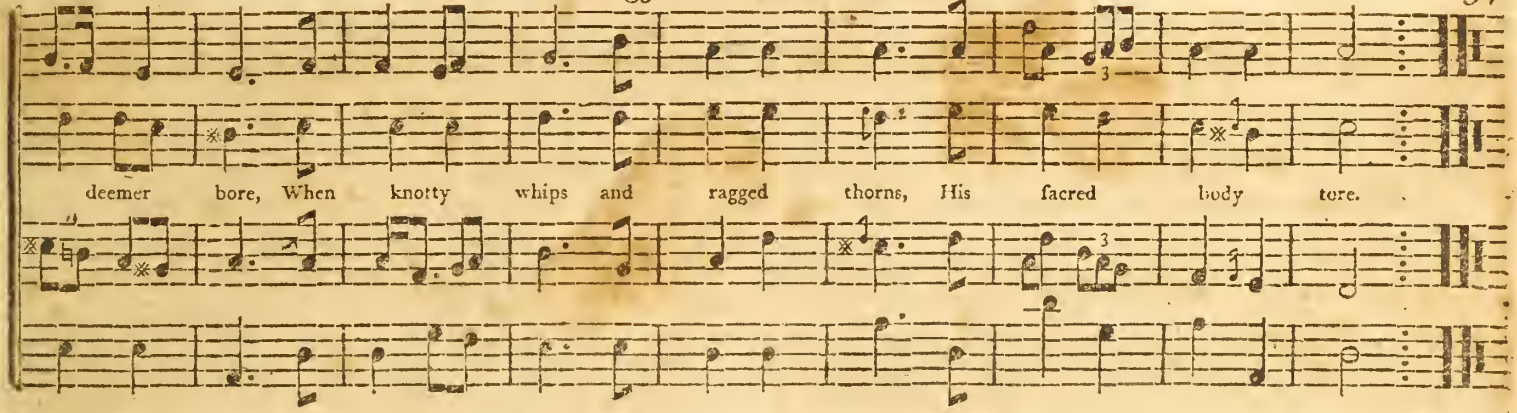
Medina. S. M.

Words by Dr. Watts.



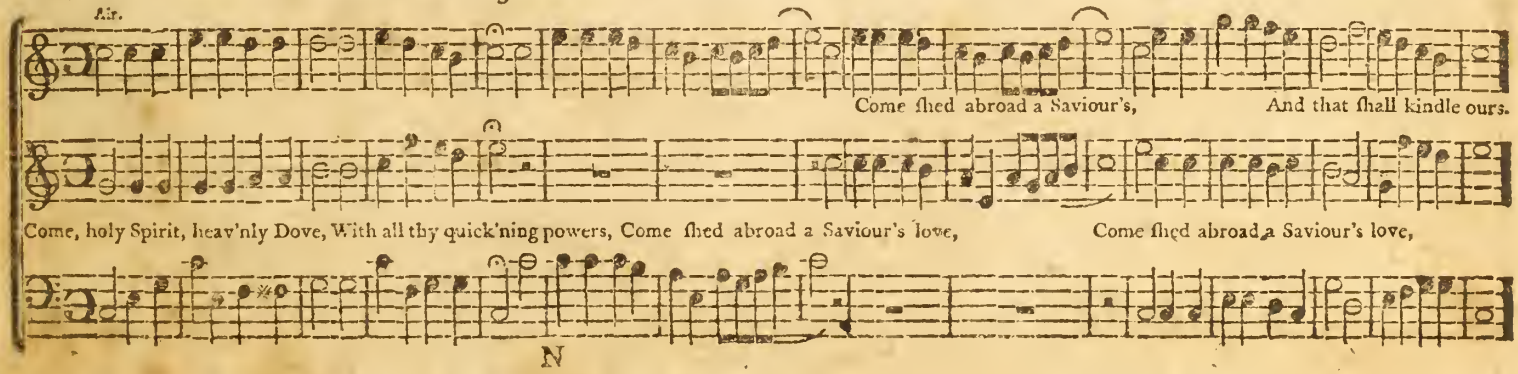

Moderato.
Infinite grief! a - mazing woe! Behold my bleeding Lord! Hell and the Jews con-
ſpire his death, And urge the Roman ſword. Oh the ſharp pangs of ſmarting pain, My dear Re-

Kingſton. Continued.



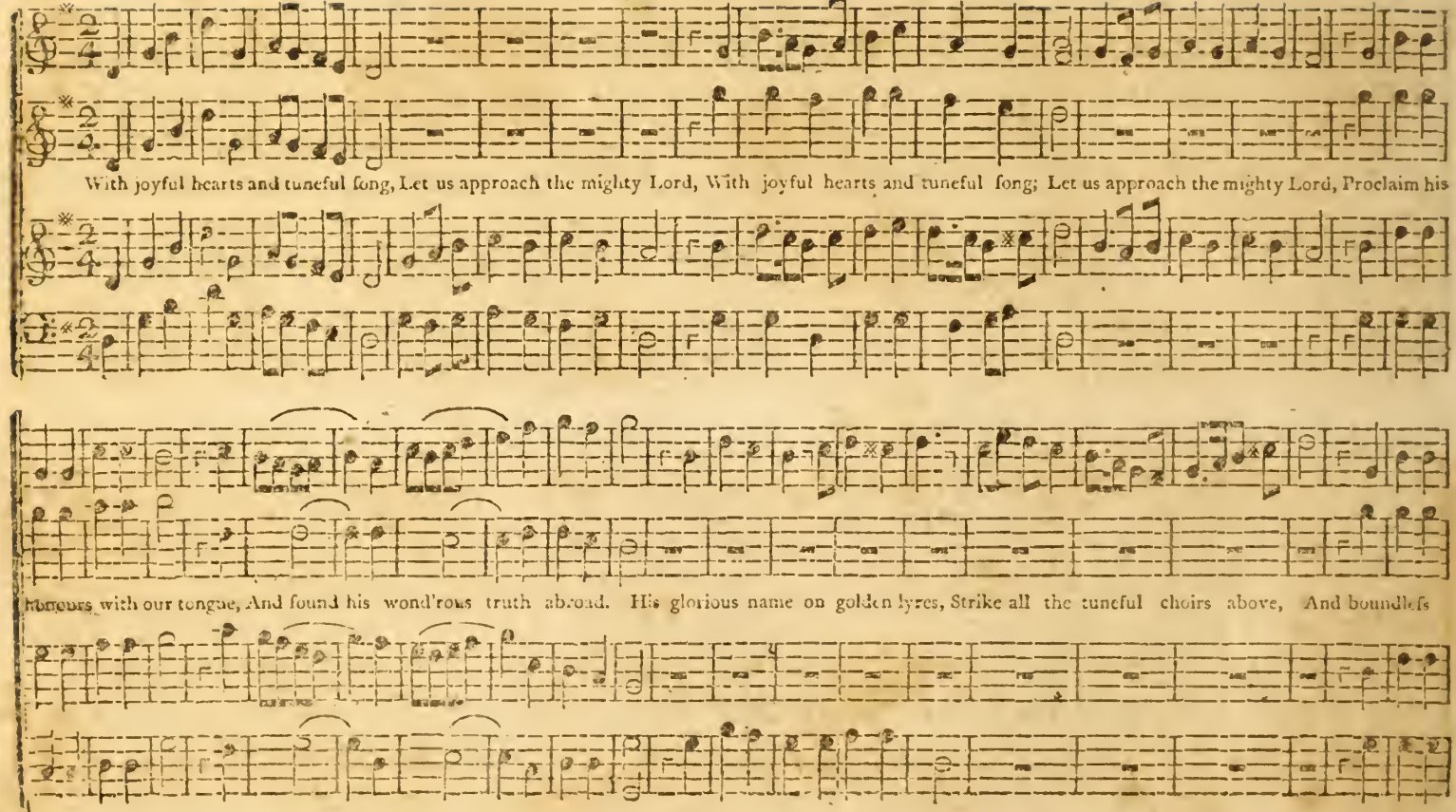
St. Sebaſtian. C. M.

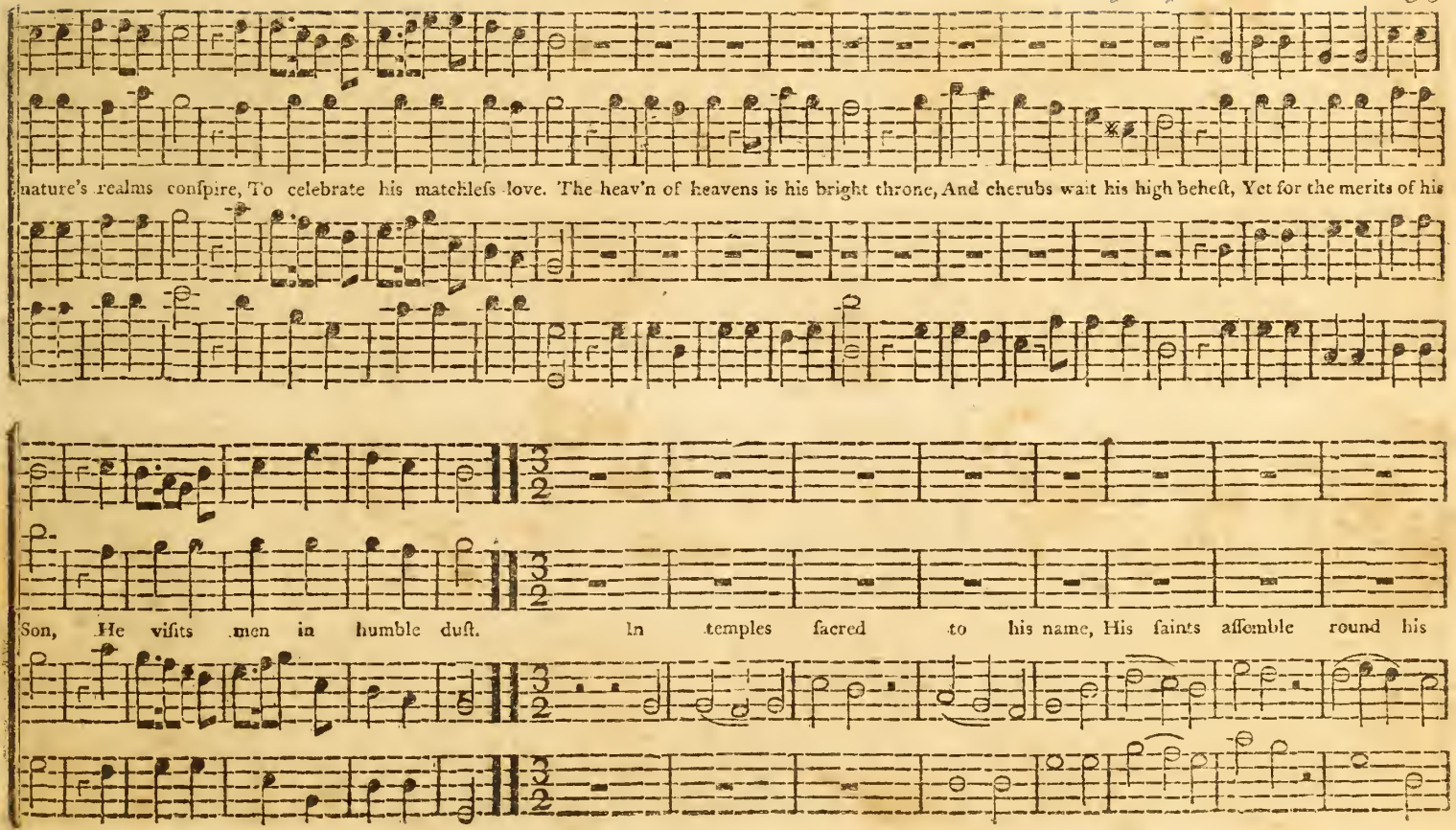
Words by Dr. Watts. UNION HARMONY.

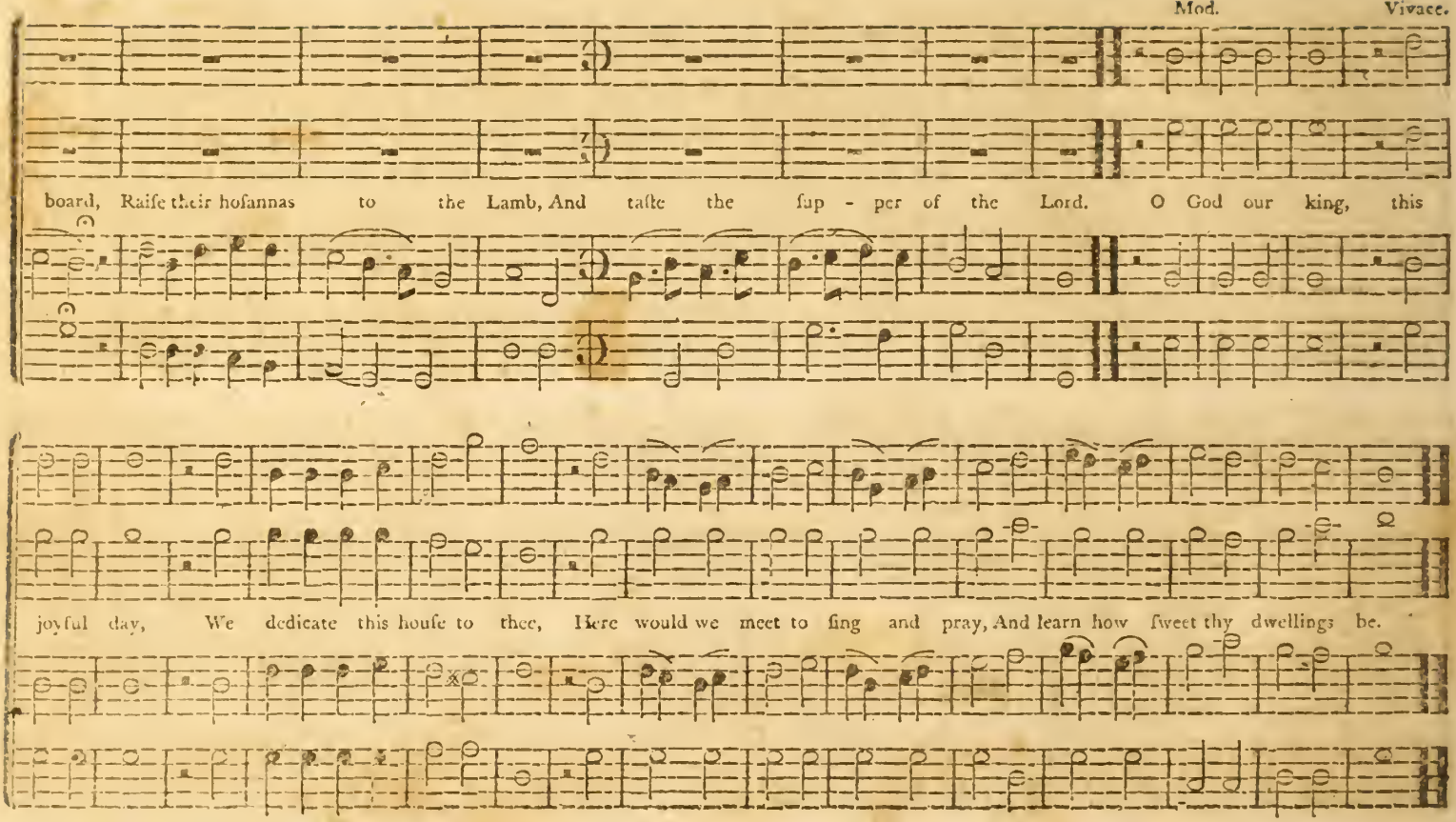


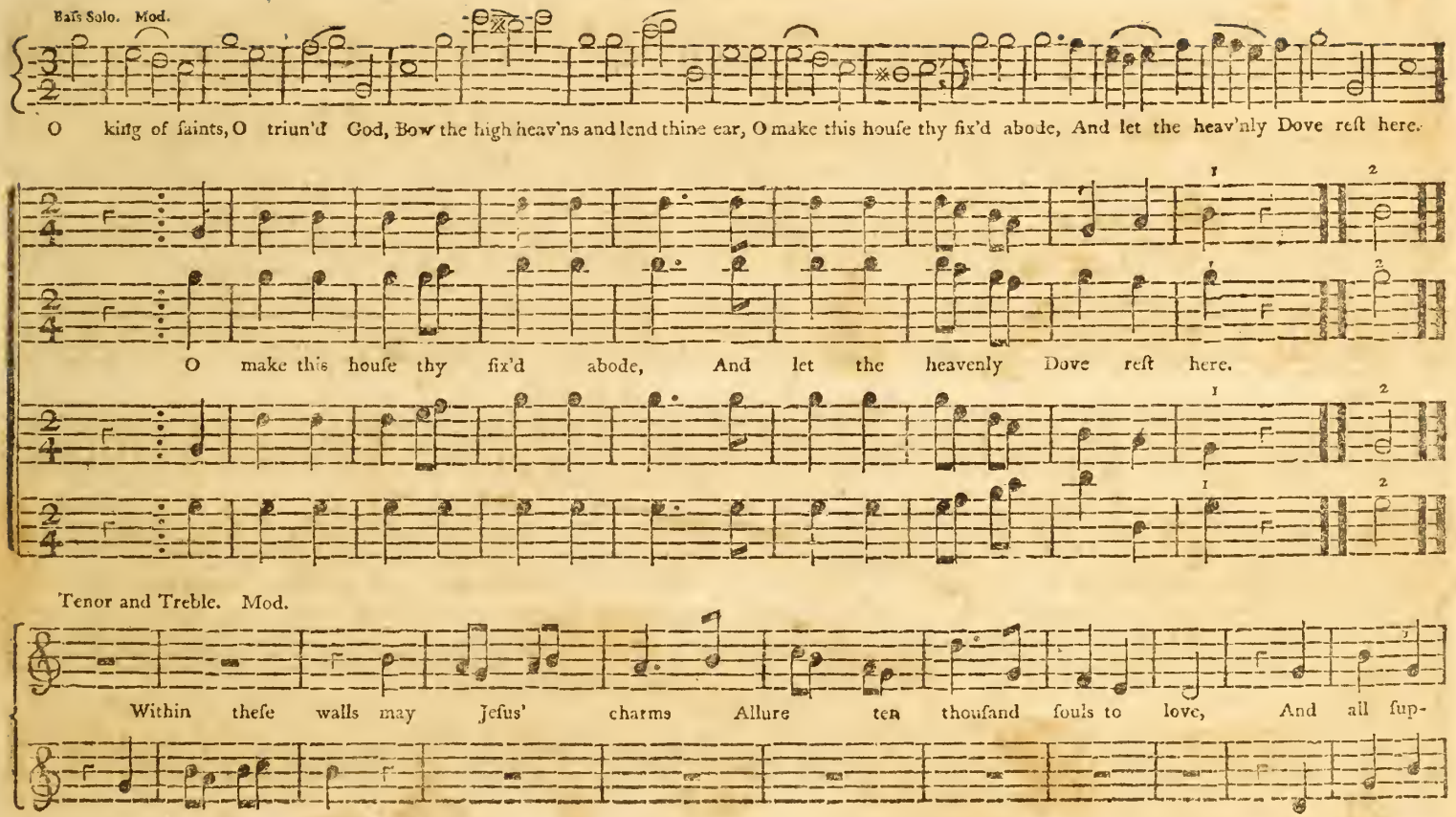
Dedicatory Poem.

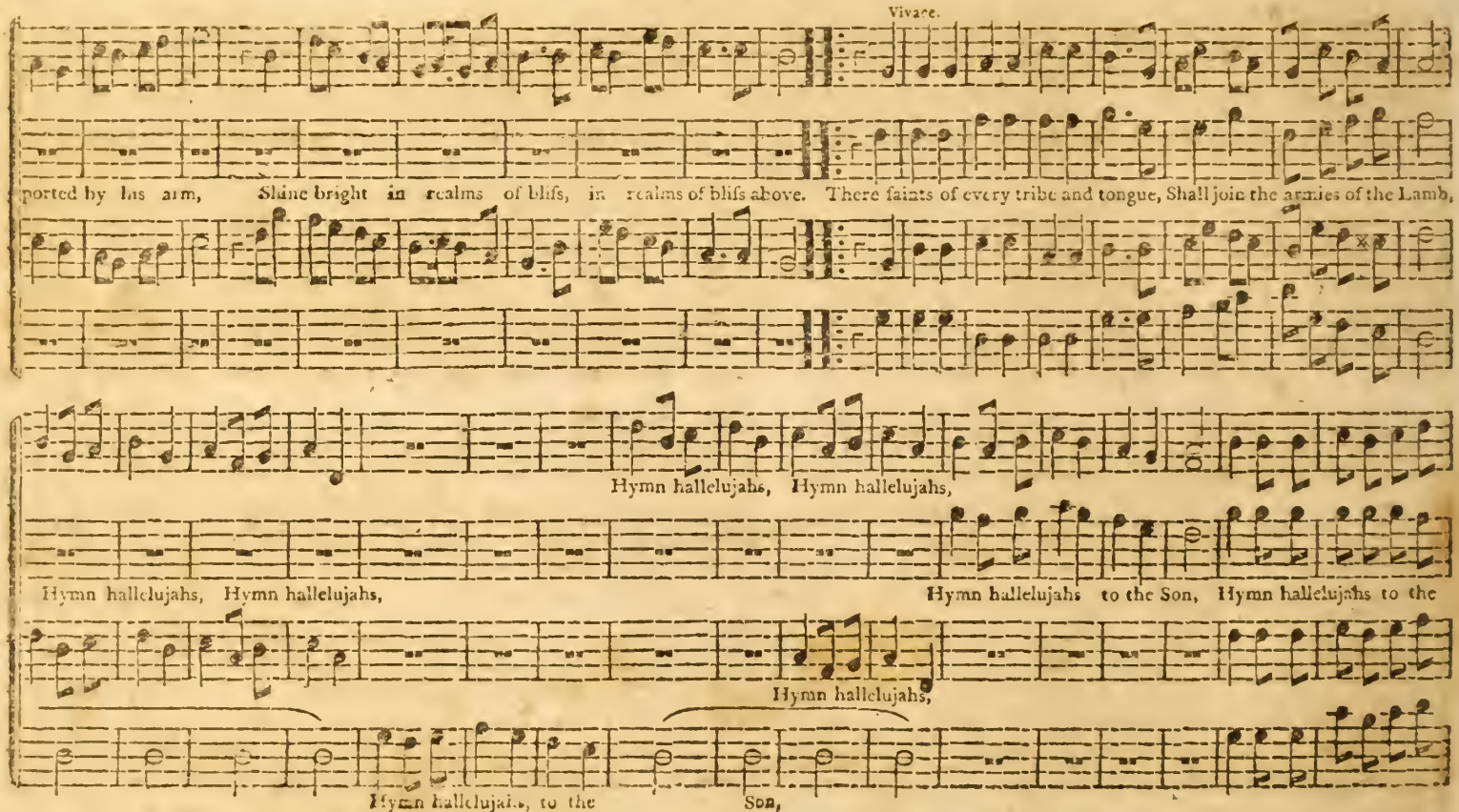
Words by Lovett.

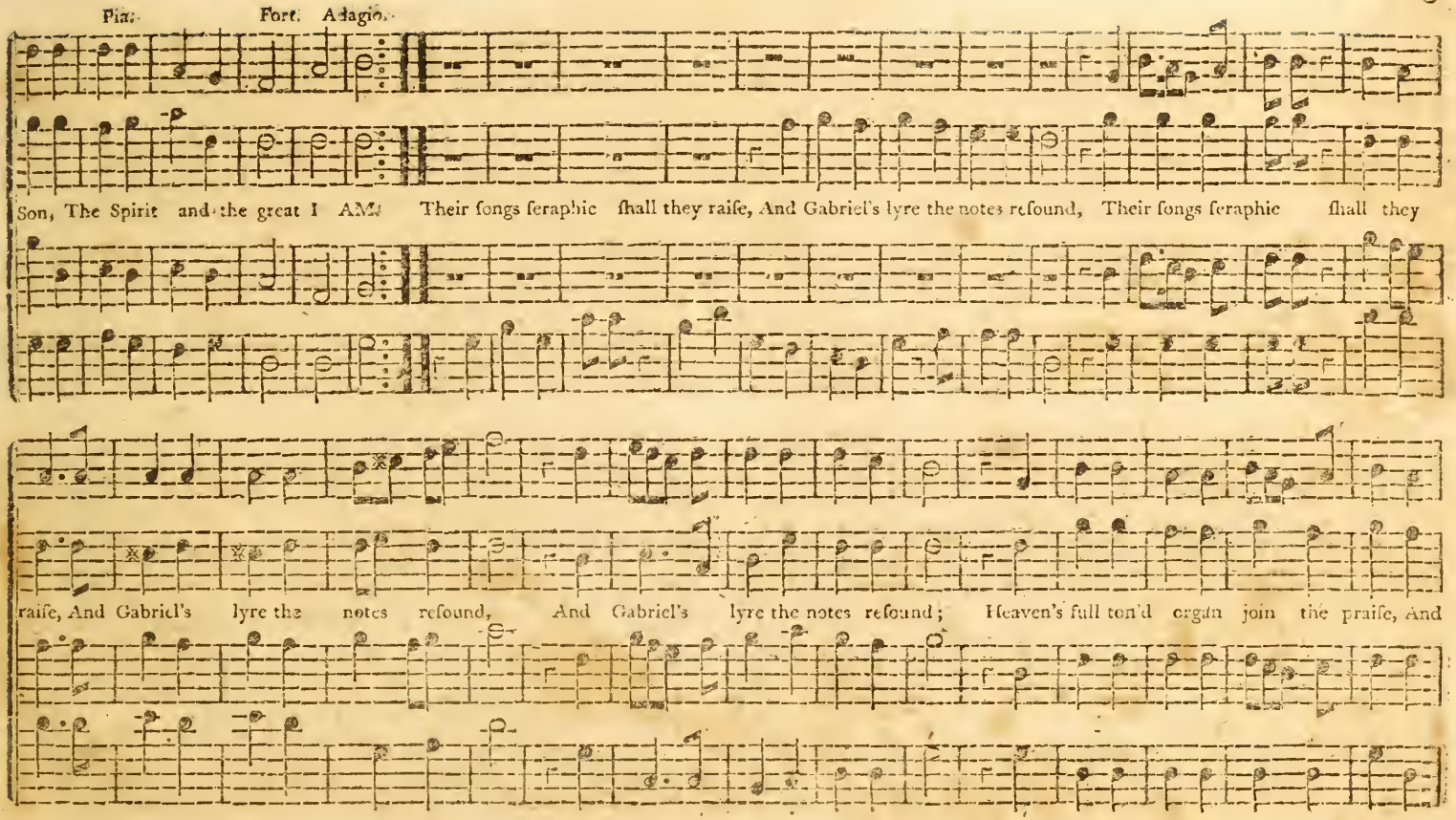



nature's realms conſpire, To celebrate his matchleſs love. The heav'n of heavens is his bright throne, And cherubs wait his high beheſt, Yet for the merits of his
Son, He viſits men in humble duſt. In temples ſacred to his name, His ſaints aſſemble round his

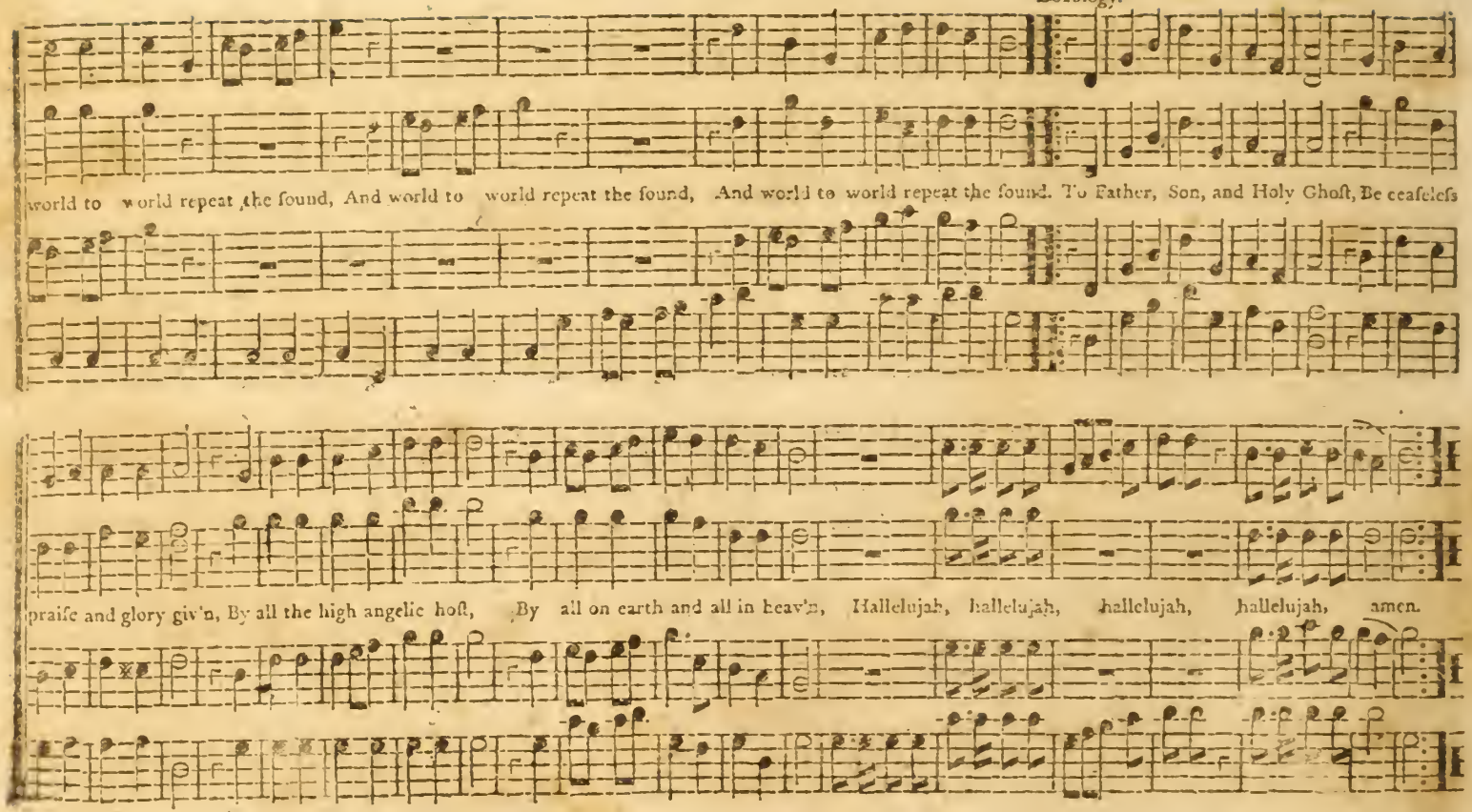

Mod.
Vivace.
board, Raiſe their hoſannas to the Lamb, And taſte the ſup - per of the Lord. O God our king, this
joyful day, We dedicate this houſe to thee, Here would we meet to ſing and pray, And learn how ſweet thy dwellings be.

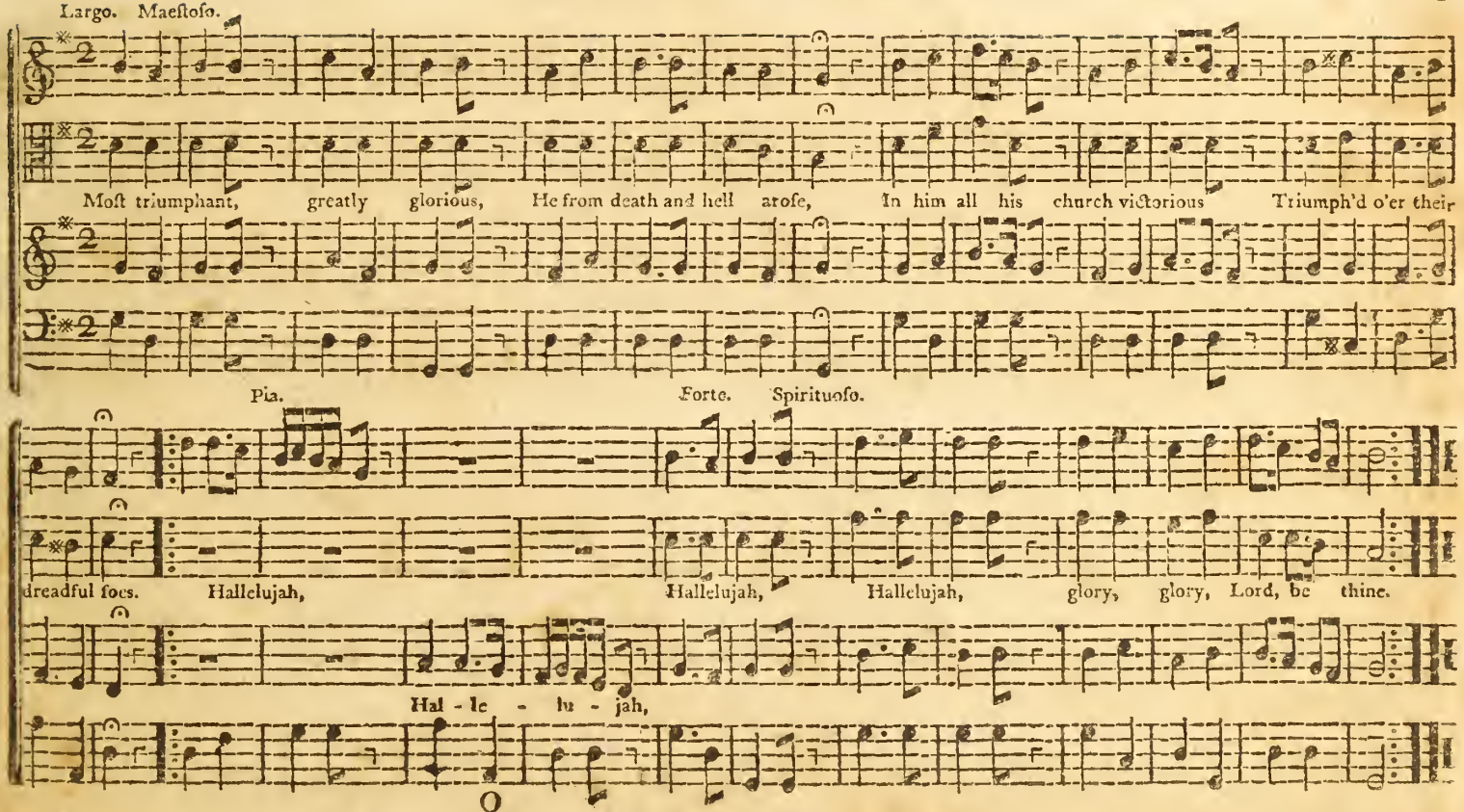

Bass Solo. Mod.
O king of saints, O triun'd God, Bow the high heav'ns and lend thine ear, O make this house thy fix'd abode, And let the heav'nly Dove rest here.
O make this house thy fix'd abode, And let the heavenly Dove rest here.
Tenor and Treble. Mod.
Within these walls may Jesus' charms Allure ten thousand souls to love, And all sup-

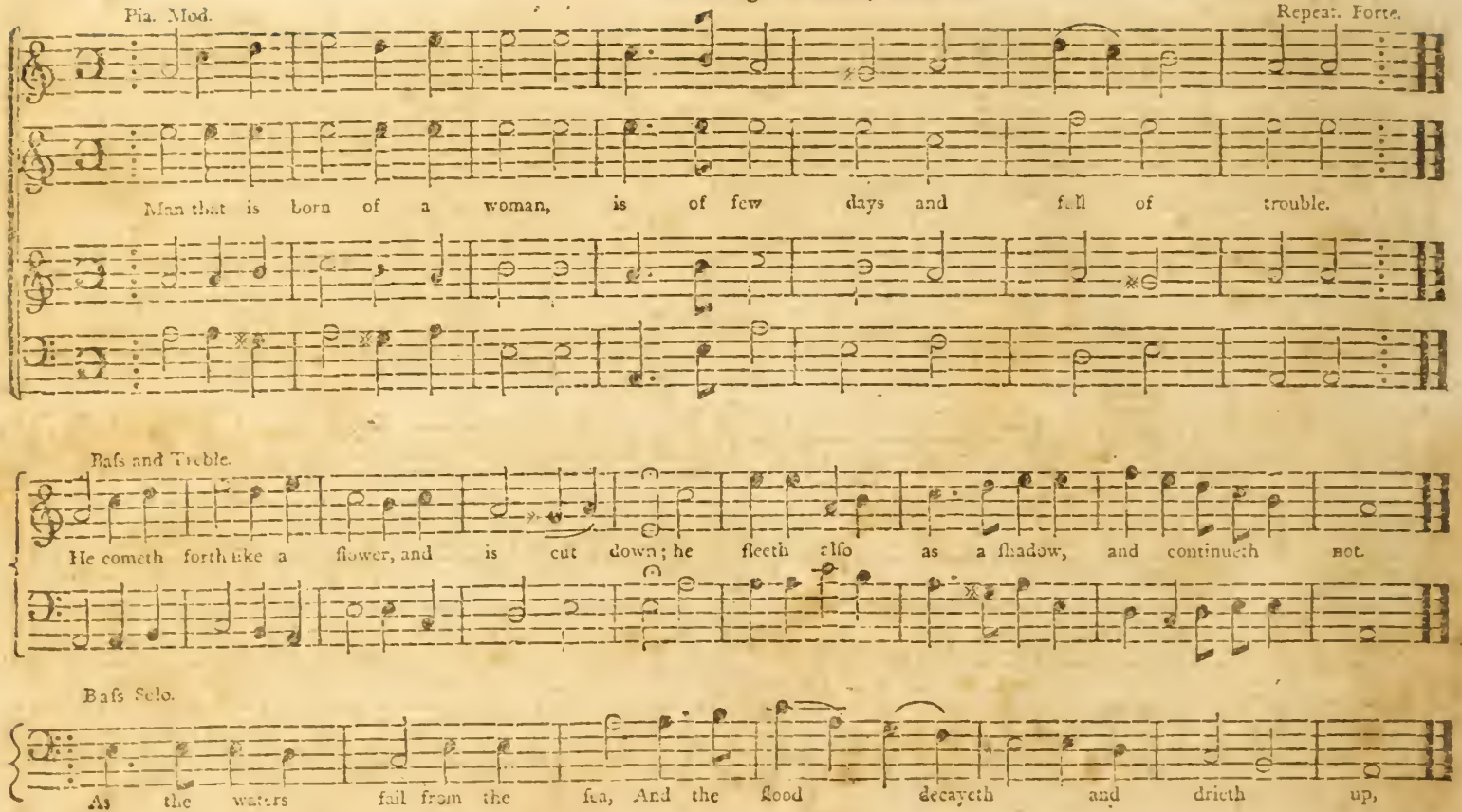

Vivace.
ported by his arm, Shine bright in realms of bliss, in realms of bliss above. There saints of every tribe and tongue, Shall join the armies of the Lamb,
Hymn hallelujahs, Hymn hallelujahs,
Hymn hallelujahs, Hymn hallelujahs,
Hymn hallelujahs to the Son, Hymn hallelujahs to the
Hymn hallelujahs,
Hymn hallelujahs, to the Son,

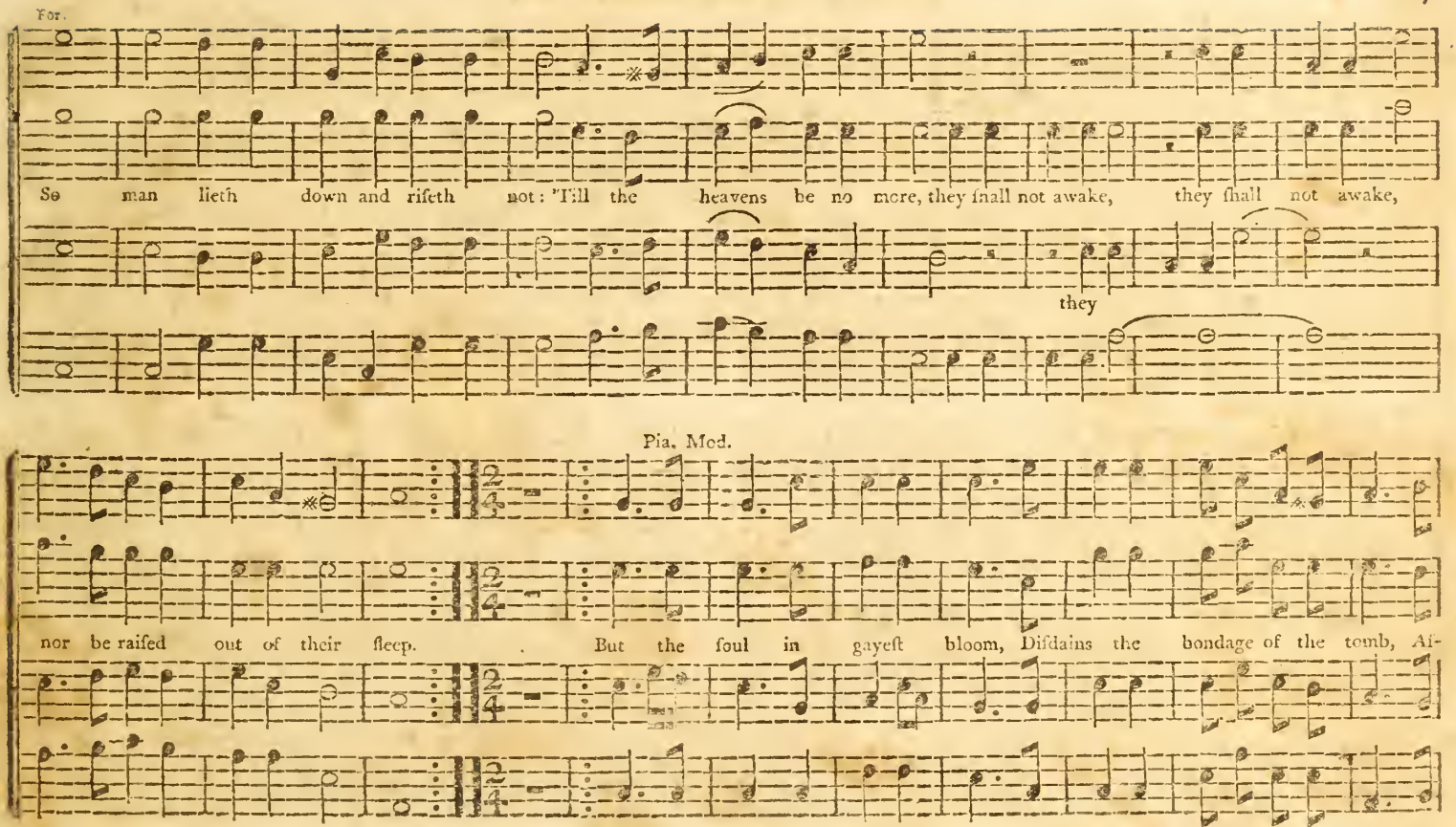

Pia: Fort. Adagio.
Son, The Spirit and the great I AM: Their songs ſeraphic ſhall they raiſe, And Gabriel's lyre the notes reſound, Their songs ſeraphic ſhall they
raiſe, And Gabriel's lyre the notes reſound, And Gabriel's lyre the notes reſound; Heaven's full ton'd organ join the praiſe, And

Doxology.

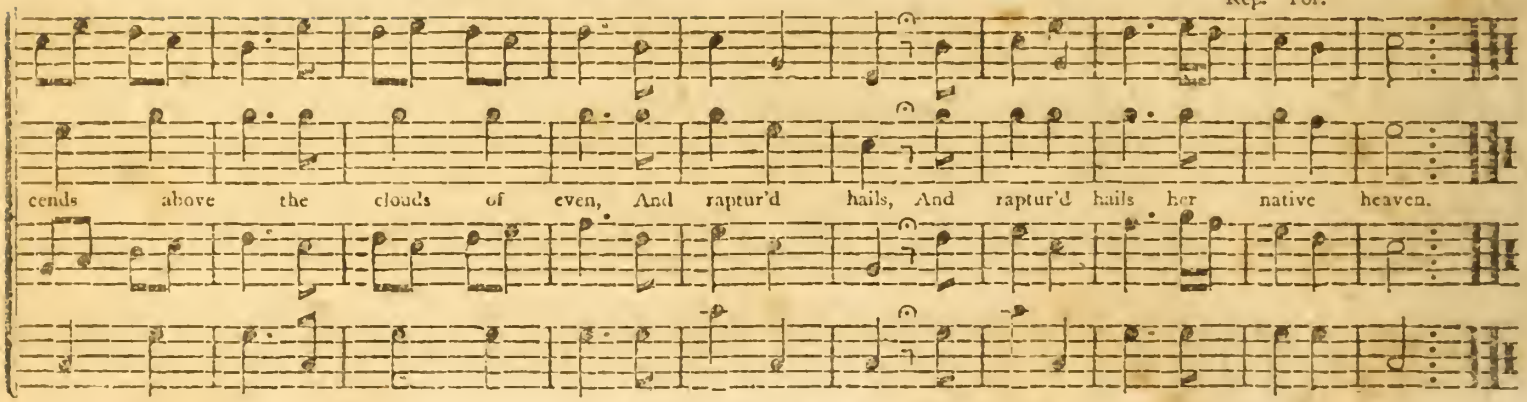

world to world repeat the found, And world to world repeat the found, And world to world repeat the found. To Father, Son, and Holy Ghoſt, Be ceaſeleſs
praiſe and glory giv'n, By all the high angelic hoſt, By all on earth and all in heav'n, Hallelujah, hallelujah, hallelujah, hallelujah, amen.


Largo. Maeſtoſo.
Moſt triumphant, greatly glorious, He from death and hell aroſe, In him all his church victorious Triumph'd o'er their
Pia.
Forte. Spirituoſo.
dreadful foes. Hallelujah, Hallelujah, Hallelujah, glory, glory, Lord, be thine.
Hal - le - lu - jah,
O


Pia. Mod.
Repeat. Forte.
Man that is born of a woman, is of few days and full of trouble.
Bass and Treble.
He cometh forth like a flower, and is cut down; he fleeth also as a shadow, and continueth not.
Bass Solo.
As the waters fail from the sea, And the flood decayeth and drieth up,

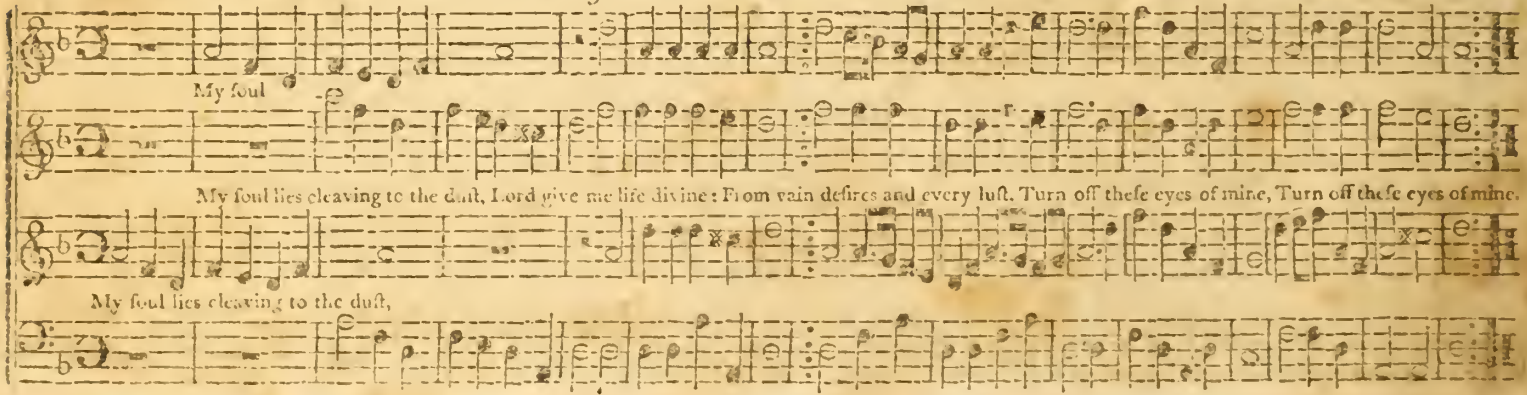

For.
So man lieth down and riſeth not: 'Till the heavens be no more, they ſhall not awake, they ſhall not awake,
they
Pia. Mod.
nor be raiſed out of their ſleep. But the ſoul in gayeſt bloom, Diſdains the bondage of the tomb, Ai-

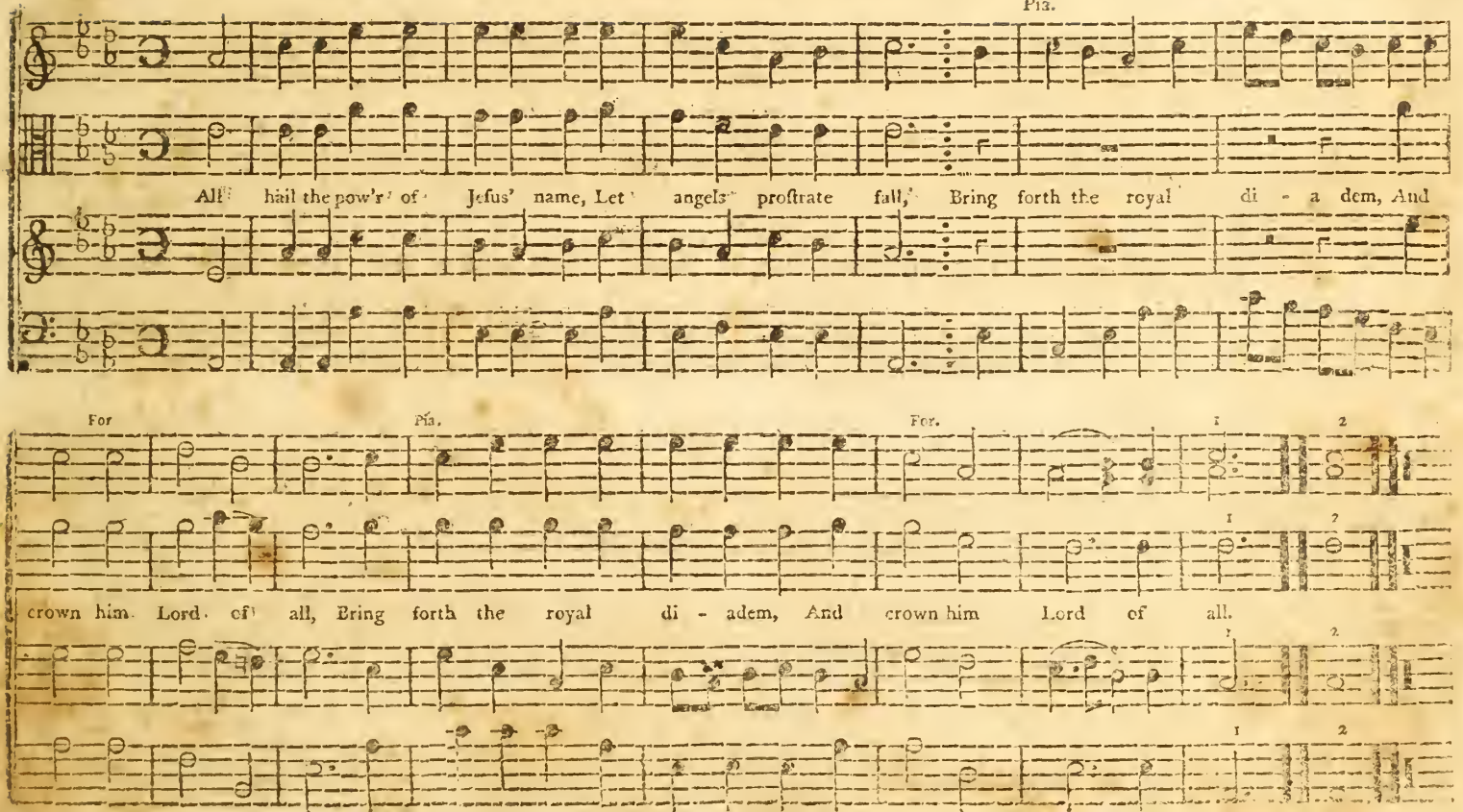
Rep. For.



Hundred and Nineteenth Psalm. C. M.

Words by Dr. Watts. UNION HARMONY.

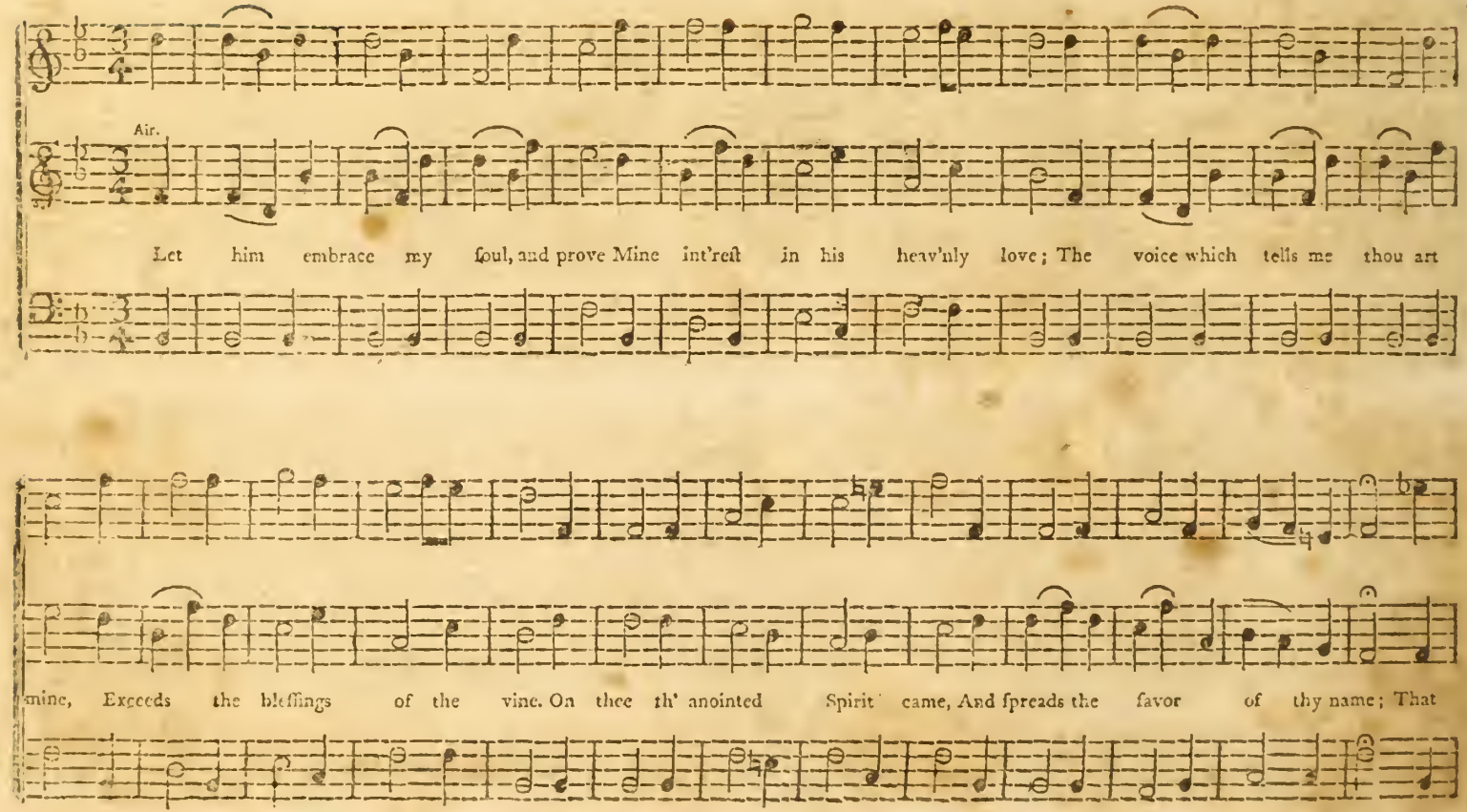


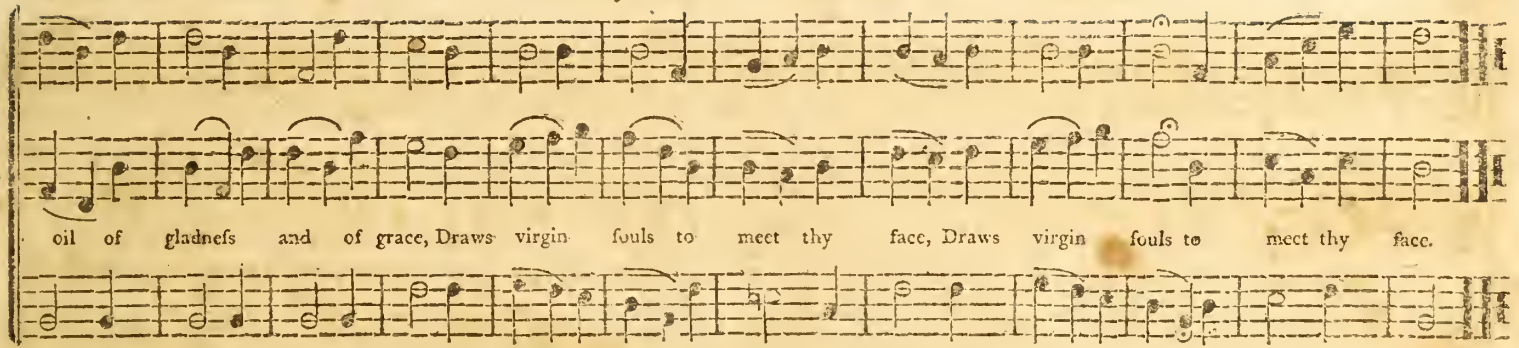

Pia.
All hail the pow'r of Jesus' name, Let angels prostrate fall, Bring forth the royal di - a dem, And
For
Pia.
For.
1
2
crown him Lord of all, Bring forth the royal di - adem, And crown him Lord of all.

Italy. L. M.

Words by Dr. Watts.

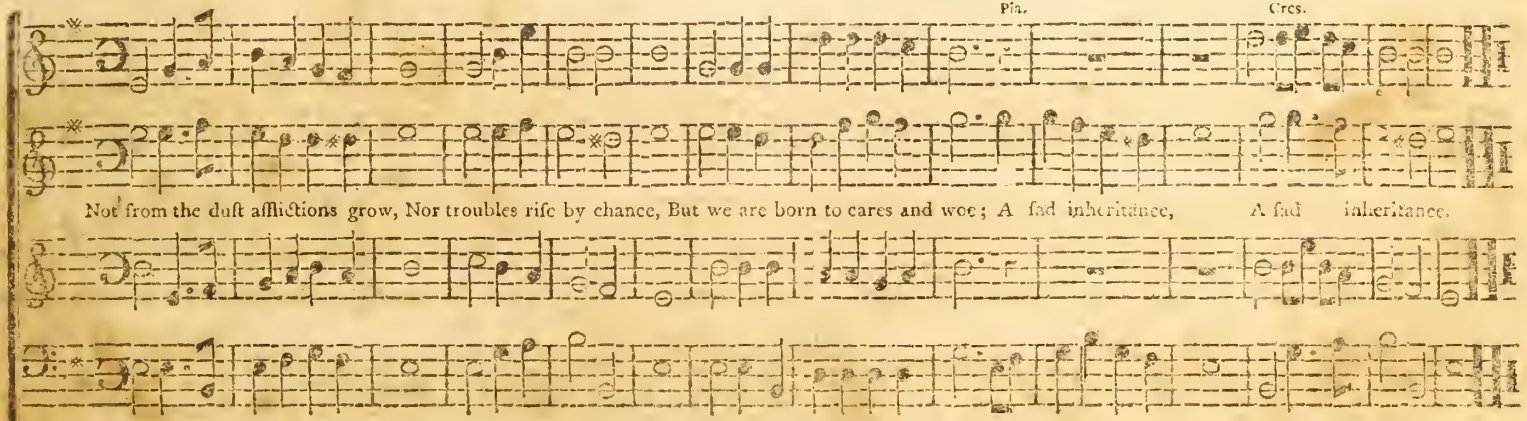
SACCHINI.

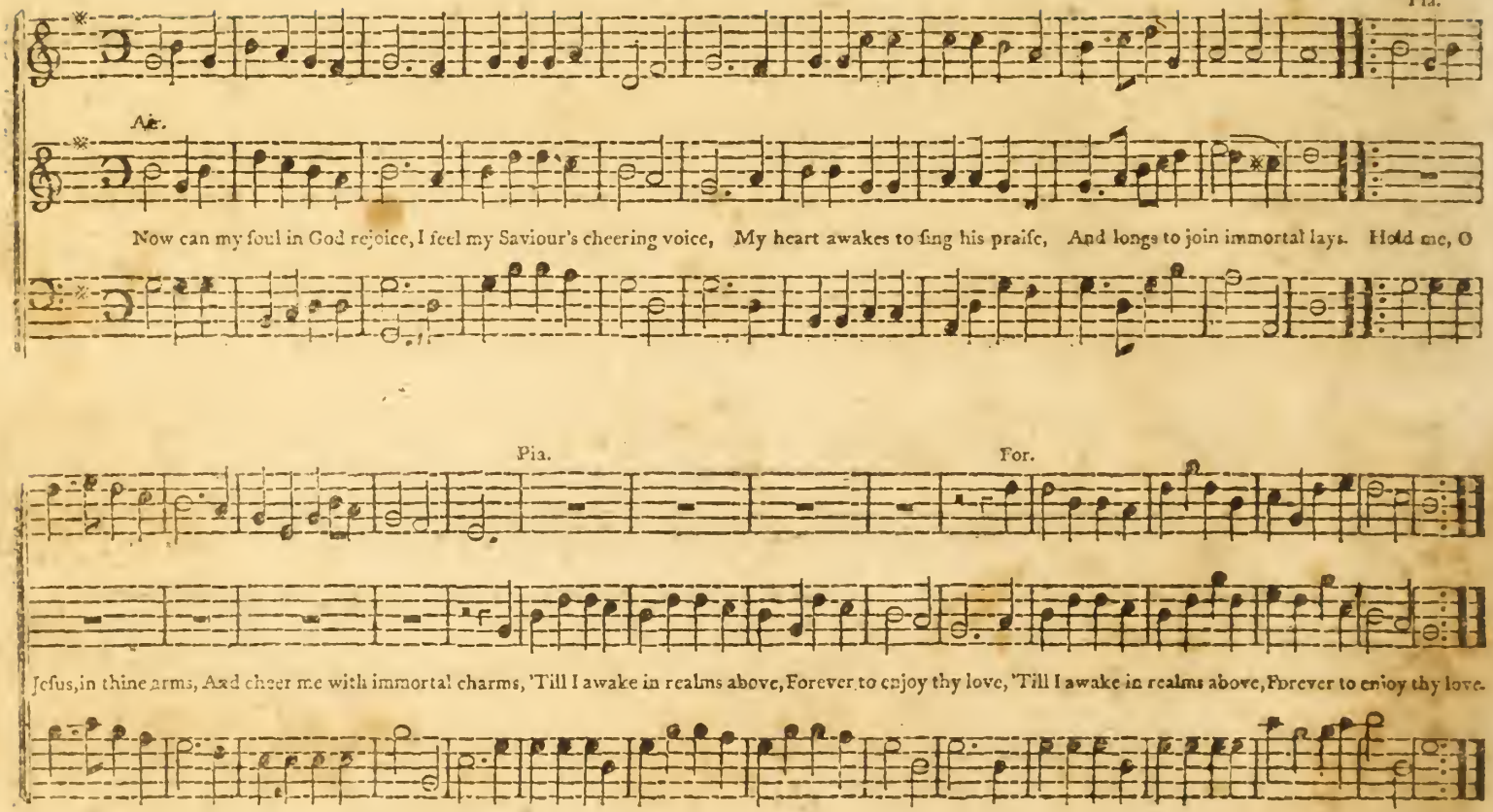


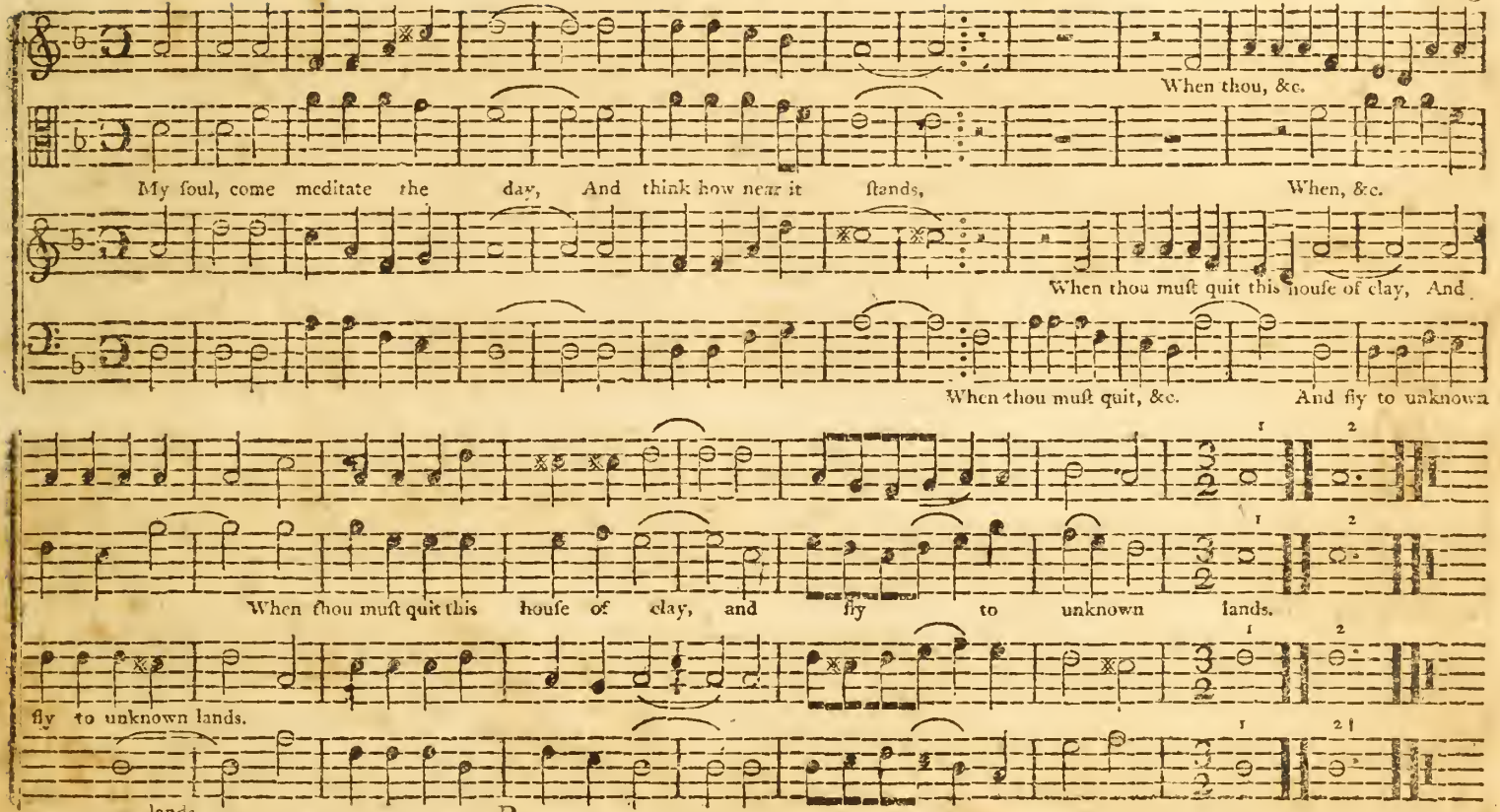


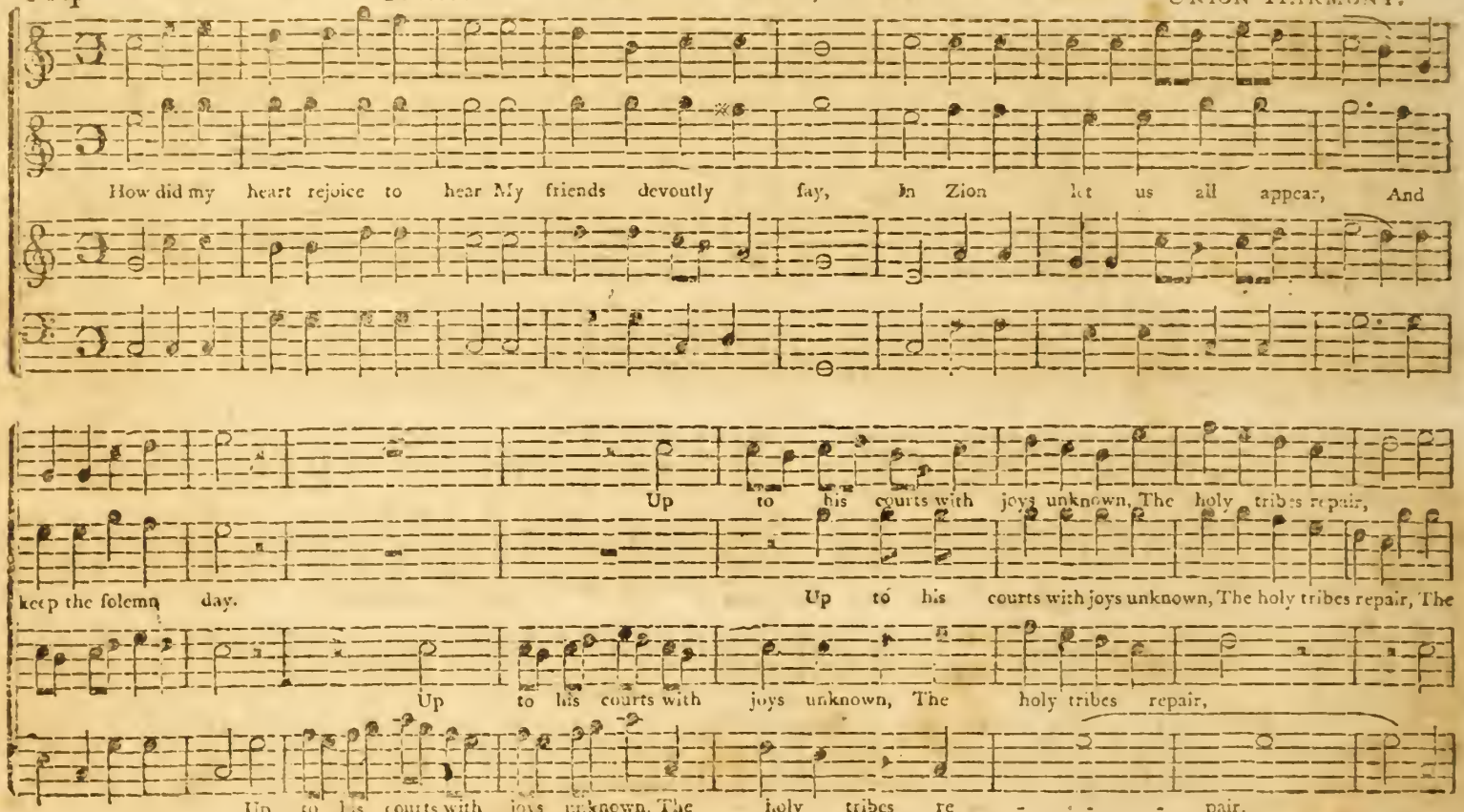
Macedonia. C. M.

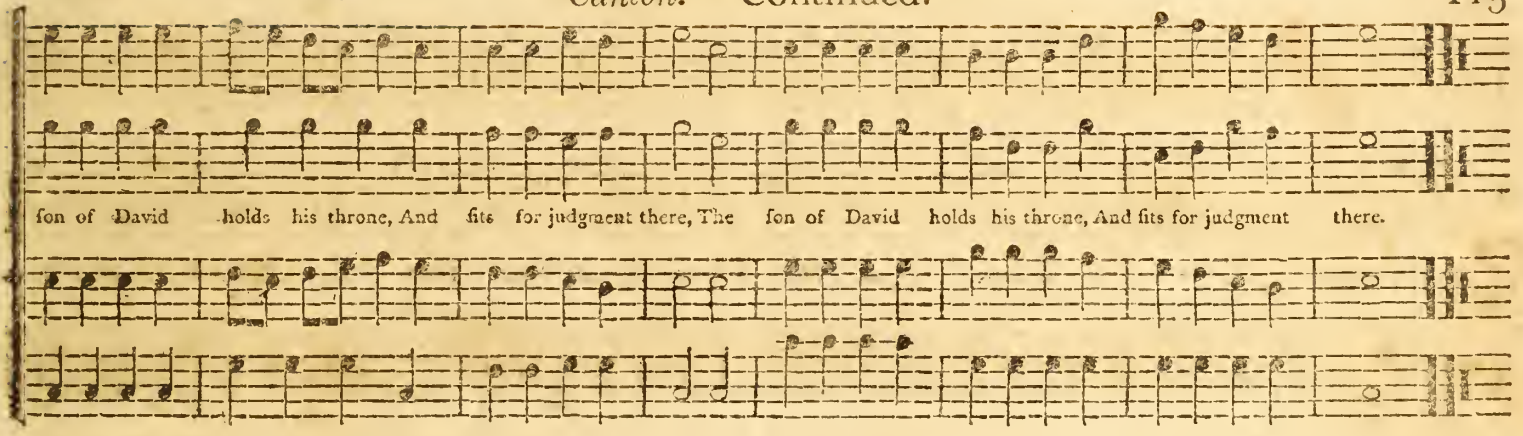
Words by Dr. Watts. UNION HARMONY.




Pia.
Air.
Now can my soul in God rejoice, I feel my Saviour's cheering voice, My heart awakes to sing his praise, And longs to join immortal lays. Hold me, O
Pia.
For.
Jesus, in thine arms, And cheer me with immortal charms, 'Till I awake in realms above, Forever to enjoy thy love, 'Till I awake in realms above, Forever to enjoy thy love.

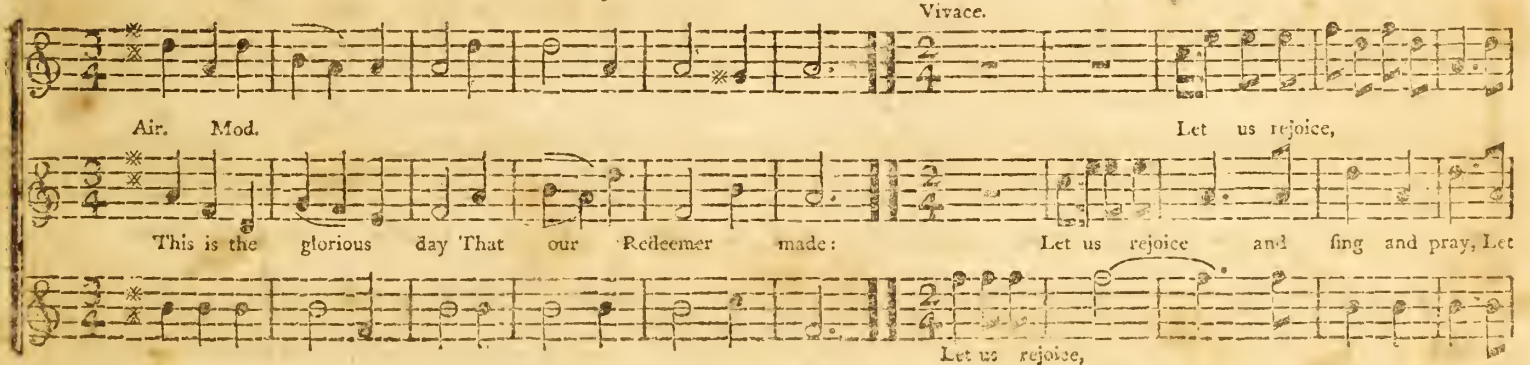

When thou, &c.
My soul, come meditate the day, And think how near it stands, When, &c.
When thou must quit this house of clay, And
When thou must quit, &c. And fly to unknown
When thou must quit this house of clay, and fly to unknown lands.
fly to unknown lands.
lands.

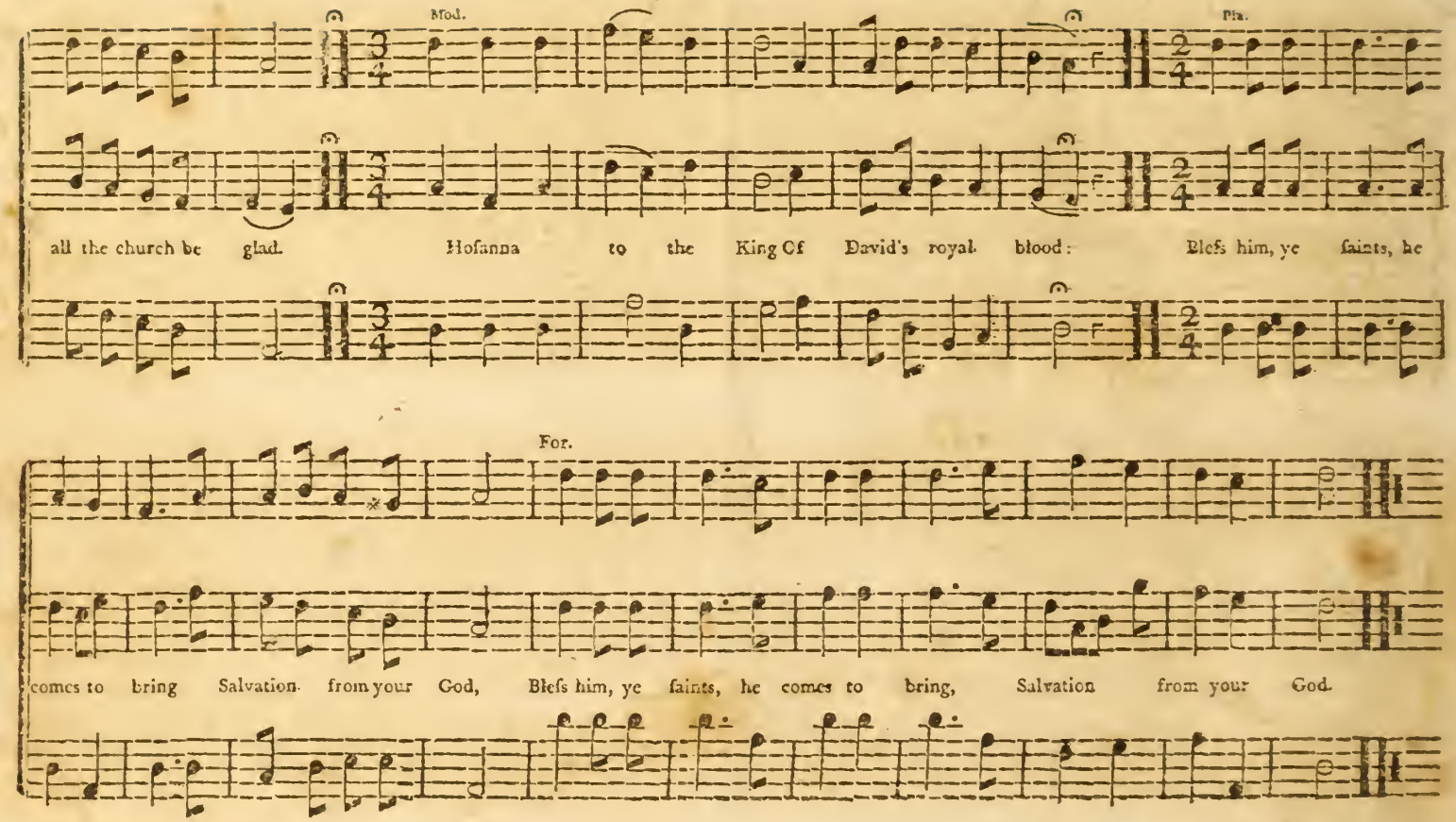

How did my heart rejoice to hear My friends devoutly say, In Zion let us all appear, And
Up to his courts with joys unknown, The holy tribes repair,
keep the solemn day.
Up to his courts with joys unknown, The holy tribes repair, The
Up to his courts with joys unknown, The holy tribes repair,
Up to his courts with joys unknown, The holy tribes re - - - - pair,

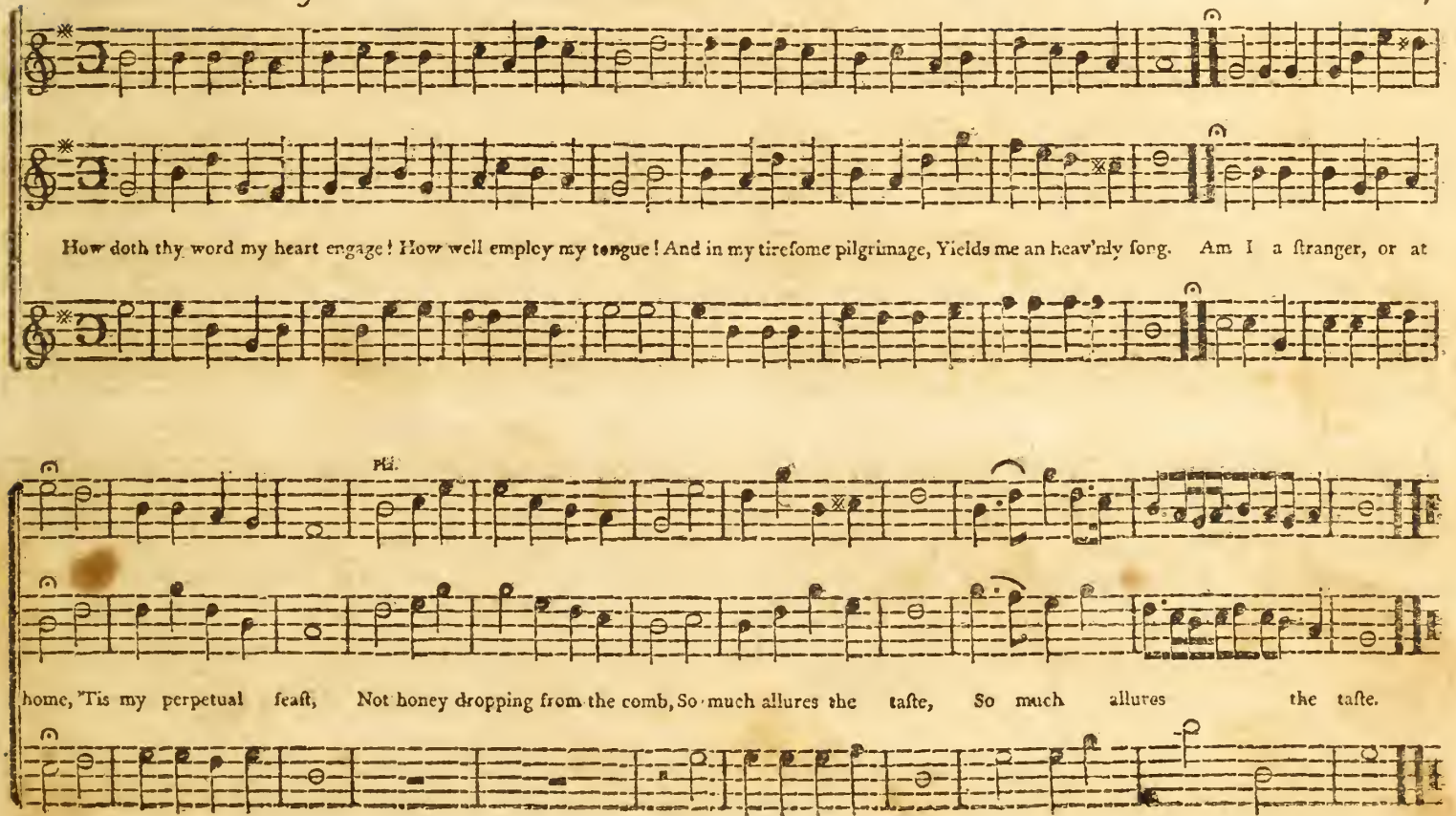


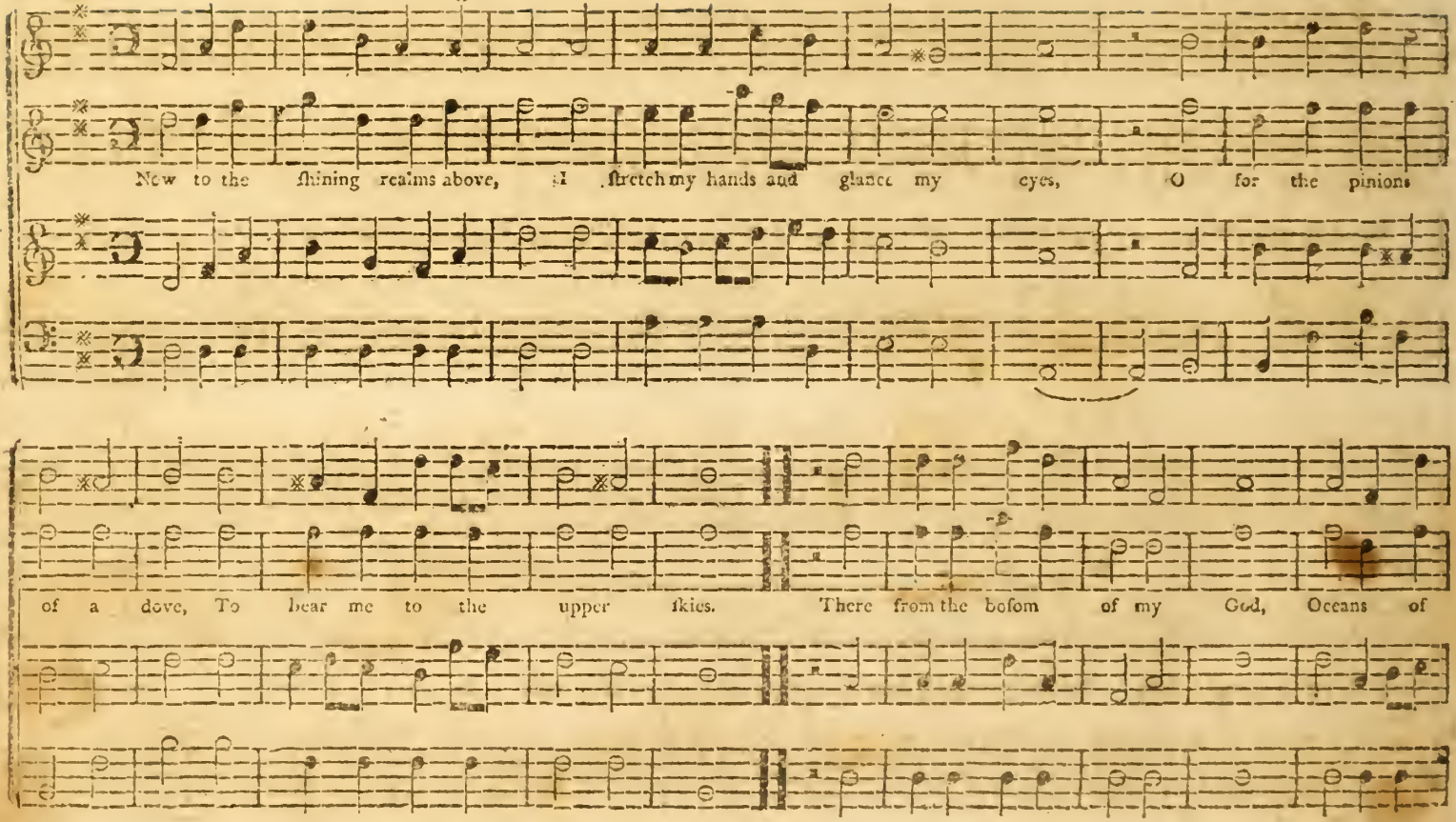
Lord's Day.

Words by Dr. Watts. UNION HARMONY.




Mod.
Pia.
all the church be glad. Hoſanna to the King Of David's royal blood: Bleſs him, ye ſaints, he
For.
comes to bring Salvation from your God, Bleſs him, ye ſaints, he comes to bring, Salvation from your God.


How doth thy word my heart engage! How well employ my tongue! And in my tiresome pilgrimage, Yields me an heav'nly song. Am I a stranger, or at
home, 'Tis my perpetual feast, Not honey dropping from the comb, So much allures the taste, So much allures the taste.


Now to the shining realms above, I stretch my hands and glance my eyes, O for the pinions
of a dove, To bear me to the upper skies. There from the bosom of my God, Oceans of

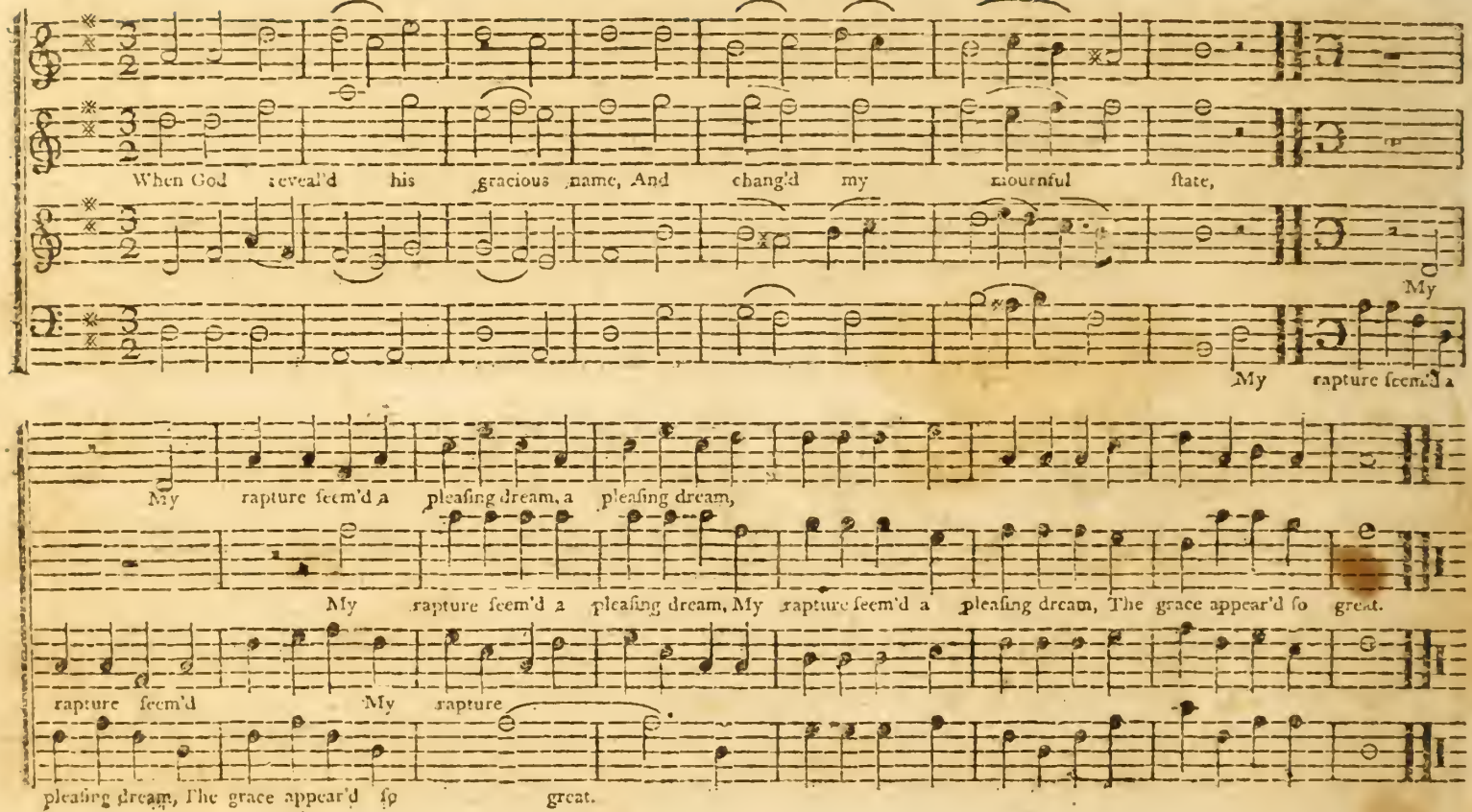
endless pleasures roll, There would I fix my last abode, And drown the sorrows of my soul

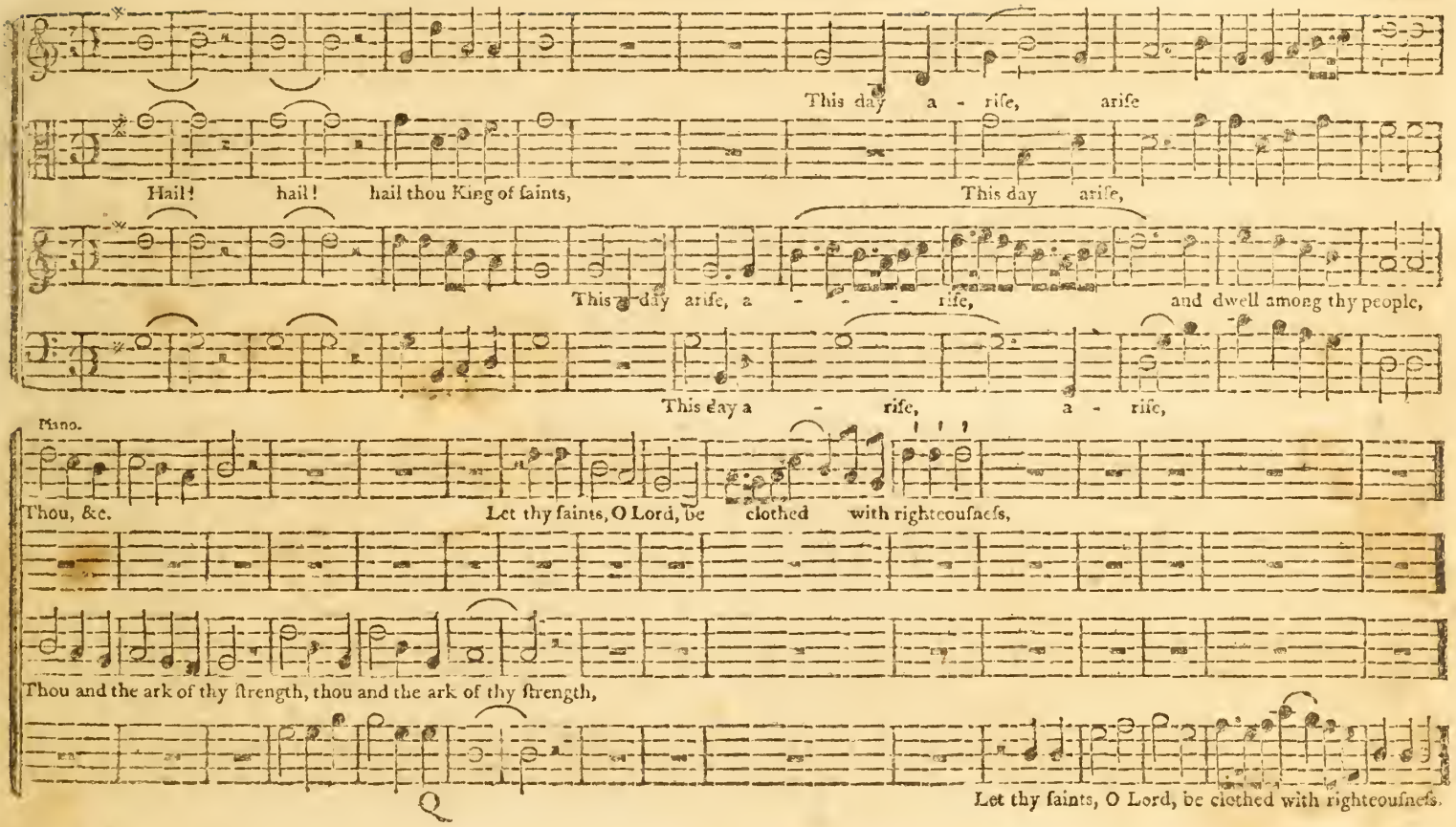
Maryland. L. M.

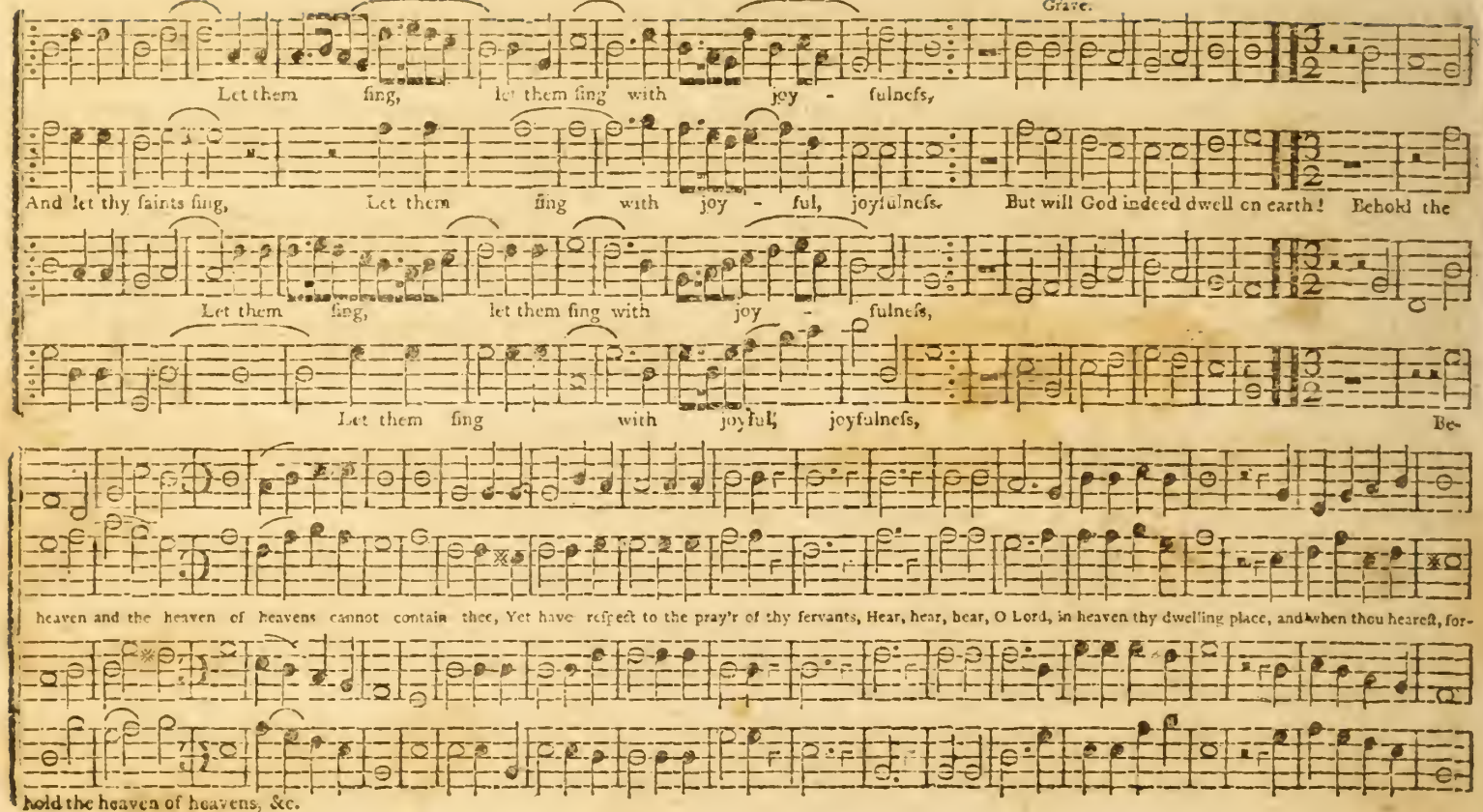
Words by Dr. Watts. UNION HARMONY.

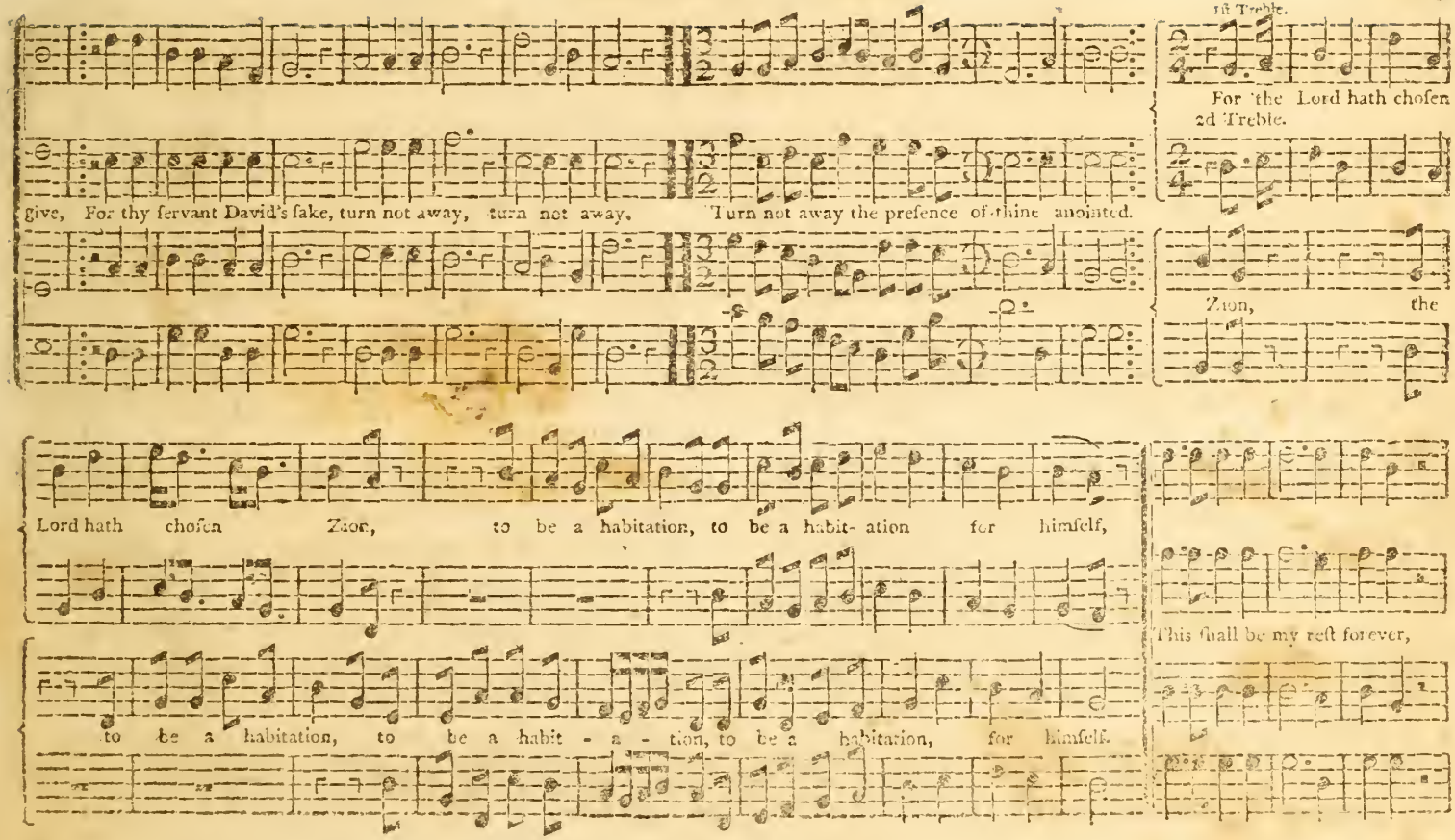
My soul thy great Cre - a - tor praise, When cloth'd in his ce-

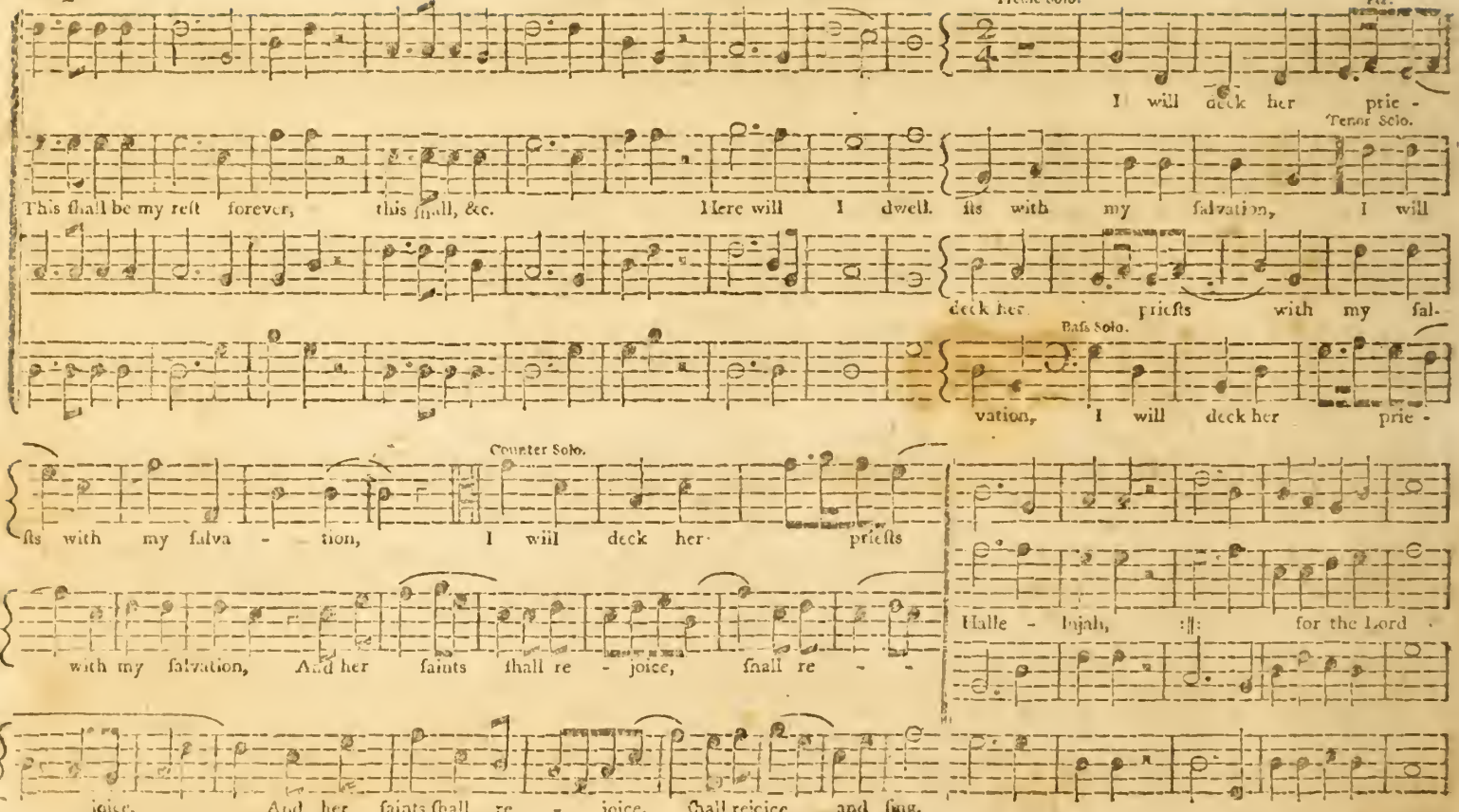
lef - tial rays, He in full majes - ty appears, And like a robe his glory wears.

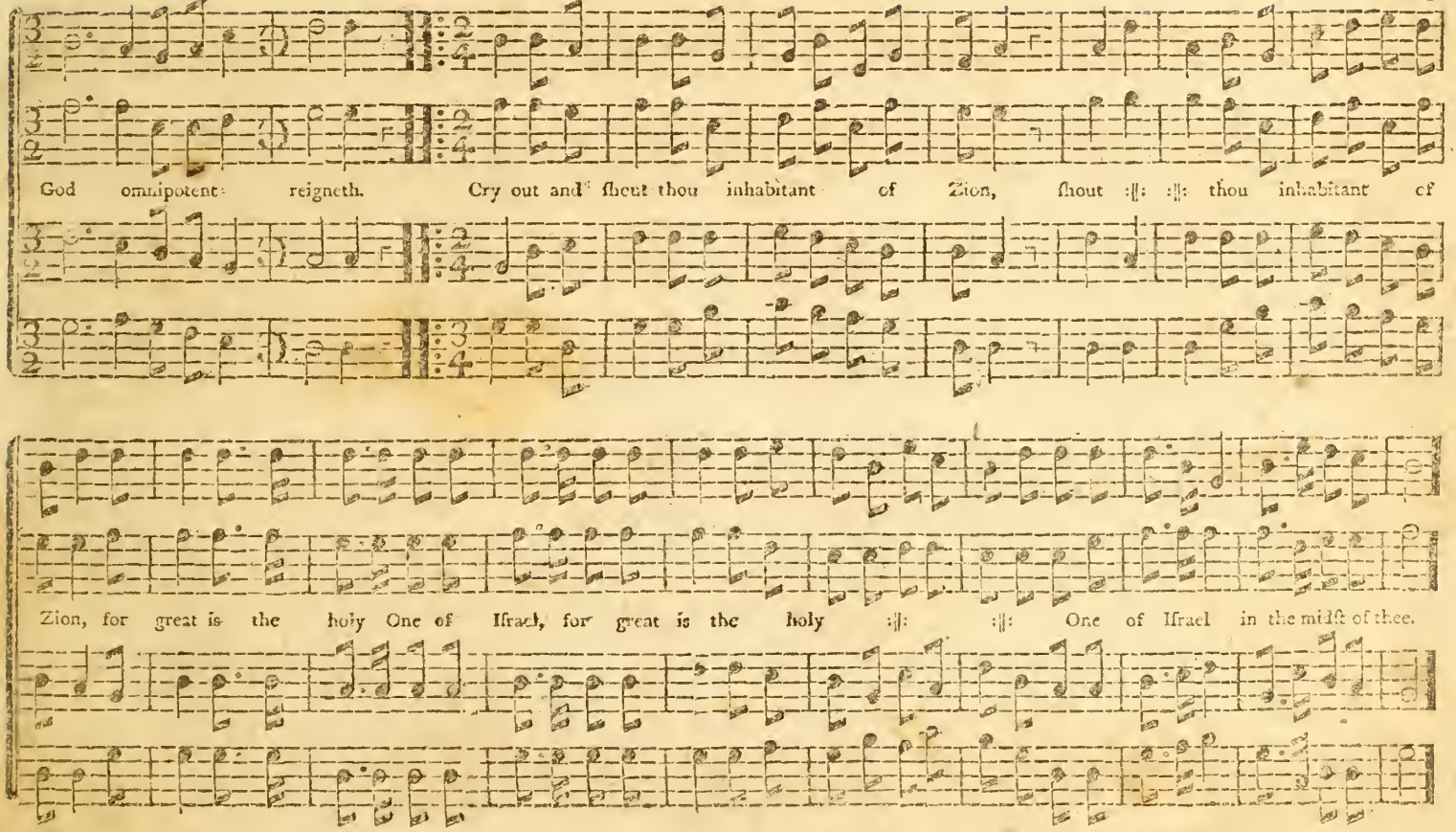

When God reveal'd his gracious name, And chang'd my mournful ſtate,
My rapture ſeem'd a
My rapture ſeem'd a pleaſing dream, a pleaſing dream,
My rapture ſeem'd a pleaſing dream, My rapture ſeem'd a pleaſing dream, The grace appear'd ſo great.
rapture ſeem'd My rapture
pleaſing dream, The grace appear'd ſo great.

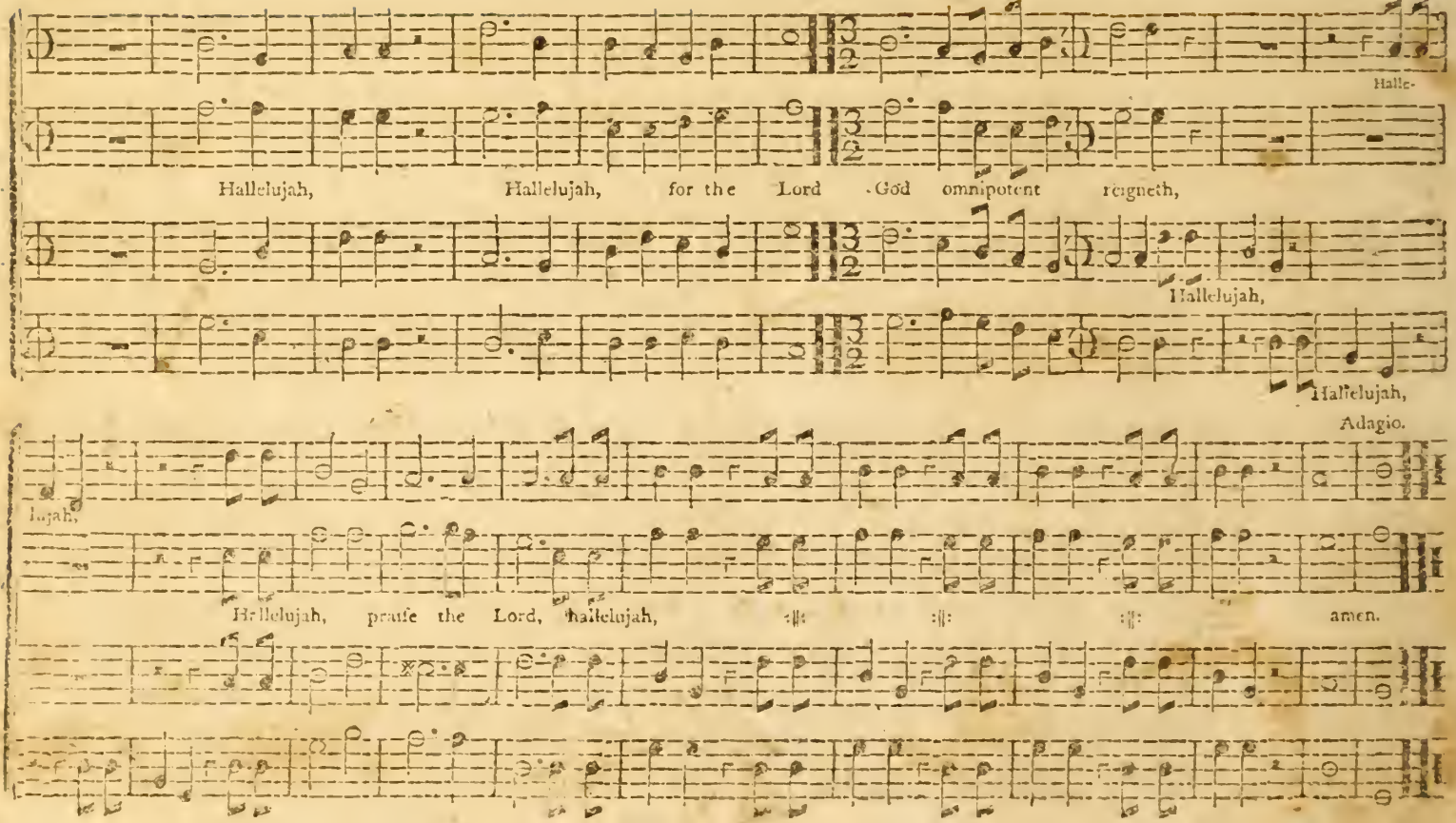

This day a - rife, arife
Hail! hail! hail thou King of faints,
This day arife,
This day arife, a - - - - rife,
and dwell among thy people,
This day a - rife, a - rife,
Piano.
Thou, &c.
Let thy faints, O Lord, be clothed with righteoufnefs,
Thou and the ark of thy ftrength, thou and the ark of thy ftrength,
Let thy faints, O Lord, be clothed with righteoufnefs.

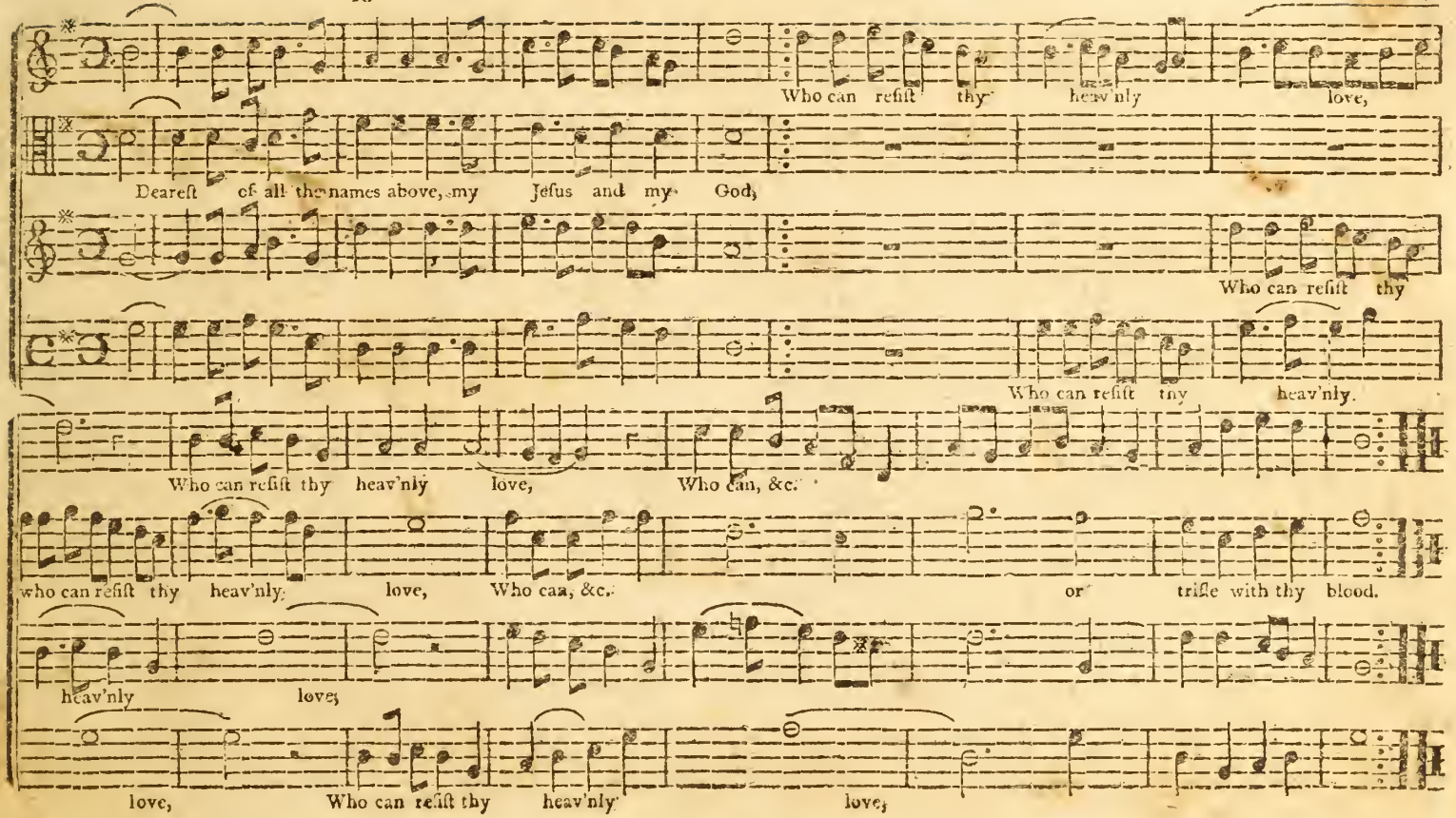

Grave.
Let them ſing, let them ſing with joy - fulneſs,
And let thy ſaints ſing, Let them ſing with joy - ful, joyfulneſs. But will God indeed dwell on earth! Behold the
Let them ſing, let them ſing with joy - fulneſs,
Let them ſing with joyful, joyfulneſs, Be-
heaven and the heaven of heavens cannot contain thee, Yet have reſpect to the pray'r of thy ſervants, Hear, hear, hear, O Lord, in heaven thy dwelling place, and when thou heareſt, for-
hold the heaven of heavens, &c.


1ſt Treble.
For the Lord hath chofen
2d Treble.
give, For thy ſervant David's ſake, turn not away, turn not away.
Turn not away the preſence of thine anointed.
Zion, the
Lord hath choſen Zion, to be a habitation, to be a habit- ation for himſelf,
This ſhall be my reſt forever,
to be a habitation, to be a habit - a - tion, to be a habitation, for himſelf.


Treble Solo.
Tenor Solo.
Baſs Solo.
Counter Solo.
I will deck her prie -
This ſhall be my reſt forever, this ſhall, &c. Here will I dwell.
ſts with my ſalvation, I will
deck her prieſts with my ſal-
vation, I will deck her prie -
ſts with my ſalva - tion, I will deck her prieſts
with my ſalvation, And her ſaints ſhall re - joice, ſhall re - -
joice, And her ſaints ſhall re - joice, ſhall rejoice and ſing.
Halle - lujah, :||: for the Lord -


God omnipotent reigneth. Cry out and ſhout thou inhabitant of Zion, ſhout :||: :||: thou inhabitant of
Zion, for great is the holy One of Iſrael, for great is the holy :||: :||: One of Iſrael in the midſt of thee.

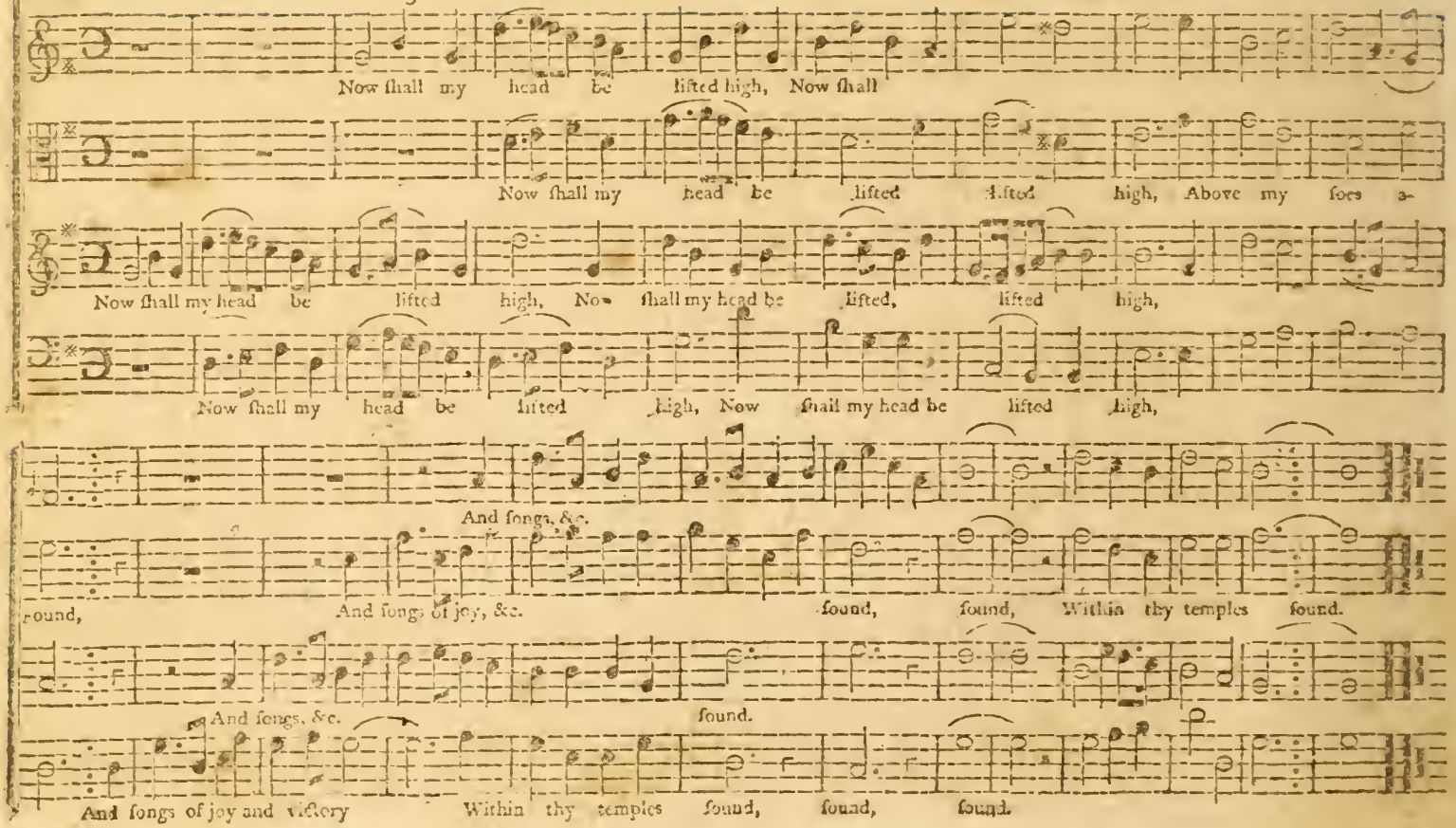

Halle-
Hallelujah, Hallelujah, for the Lord God omnipotent reigneth,
Hallelujah,
Hallelujah,
Adagio.
lujah,
Hallelujah, praise the Lord, hallelujah, amen.

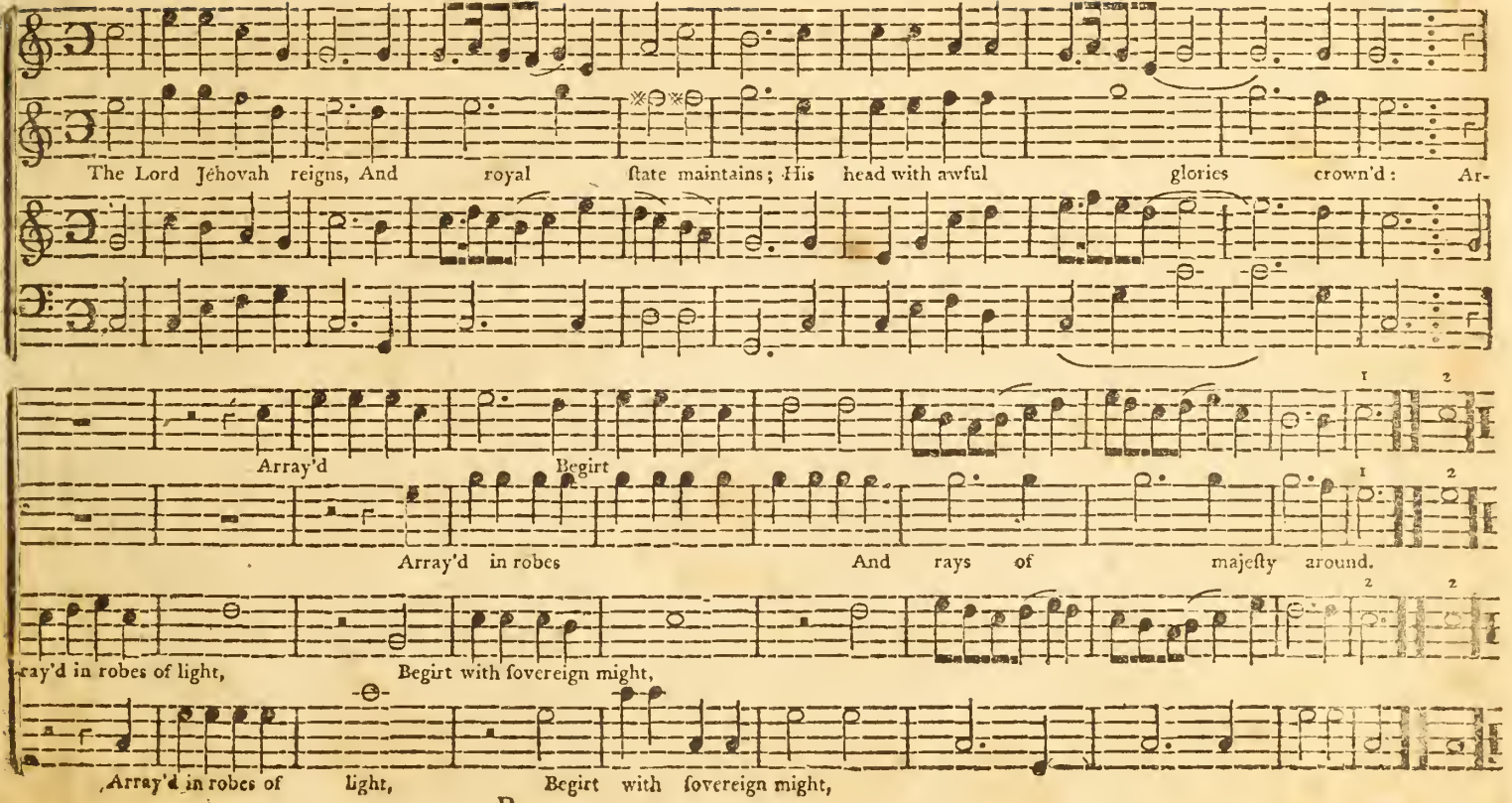

Who can resist thy heav'nly love,
Dearest of all the names above, my Jesus and my God,
Who can resist thy
Who can resist thy heav'nly.
Who can resist thy heav'nly love, Who can, &c.
who can resist thy heav'nly love, Who can, &c. or trifle with thy blood.
heav'nly love,
love, Who can resist thy heav'nly love,

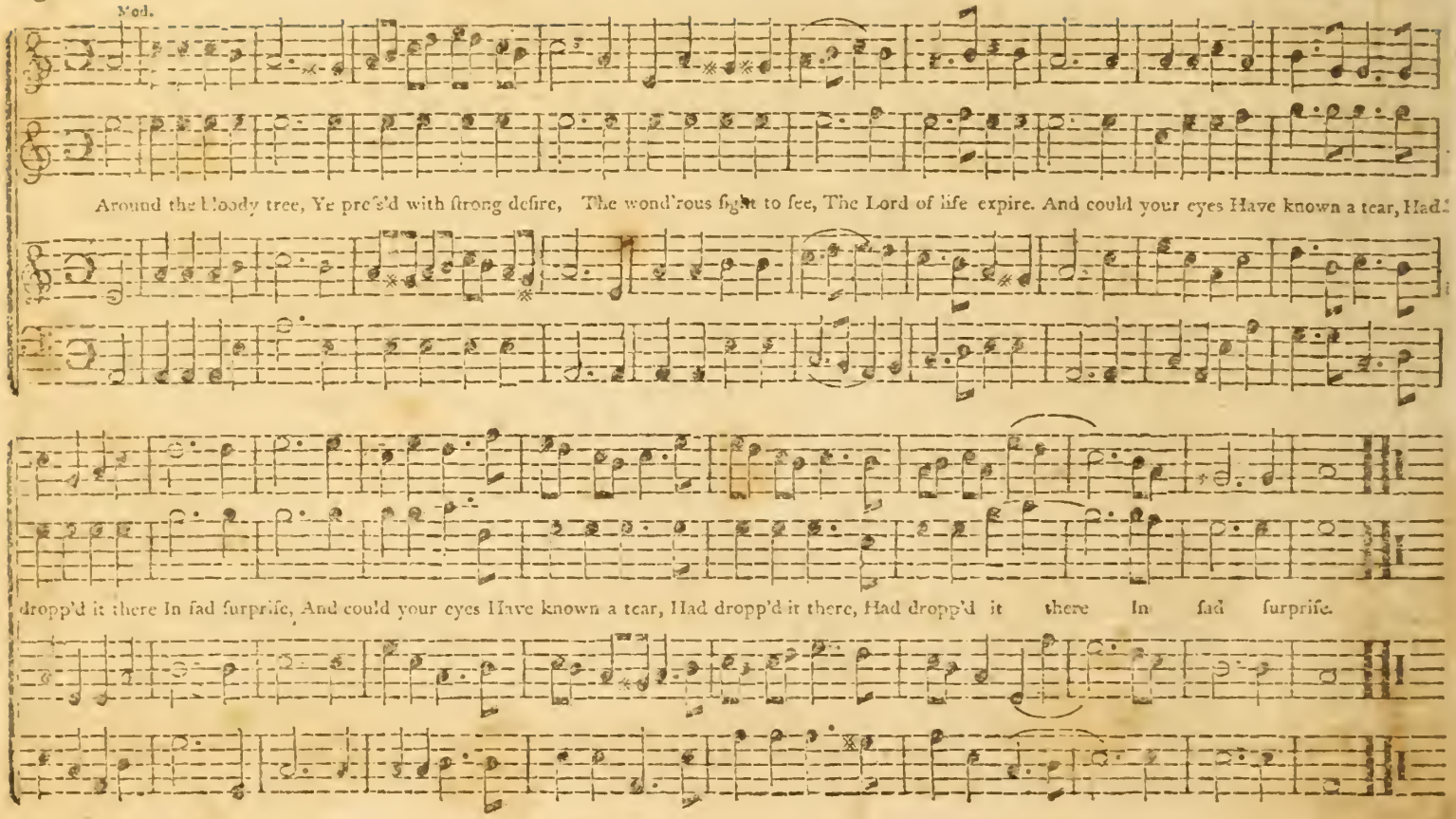
Pittſton. C. M.

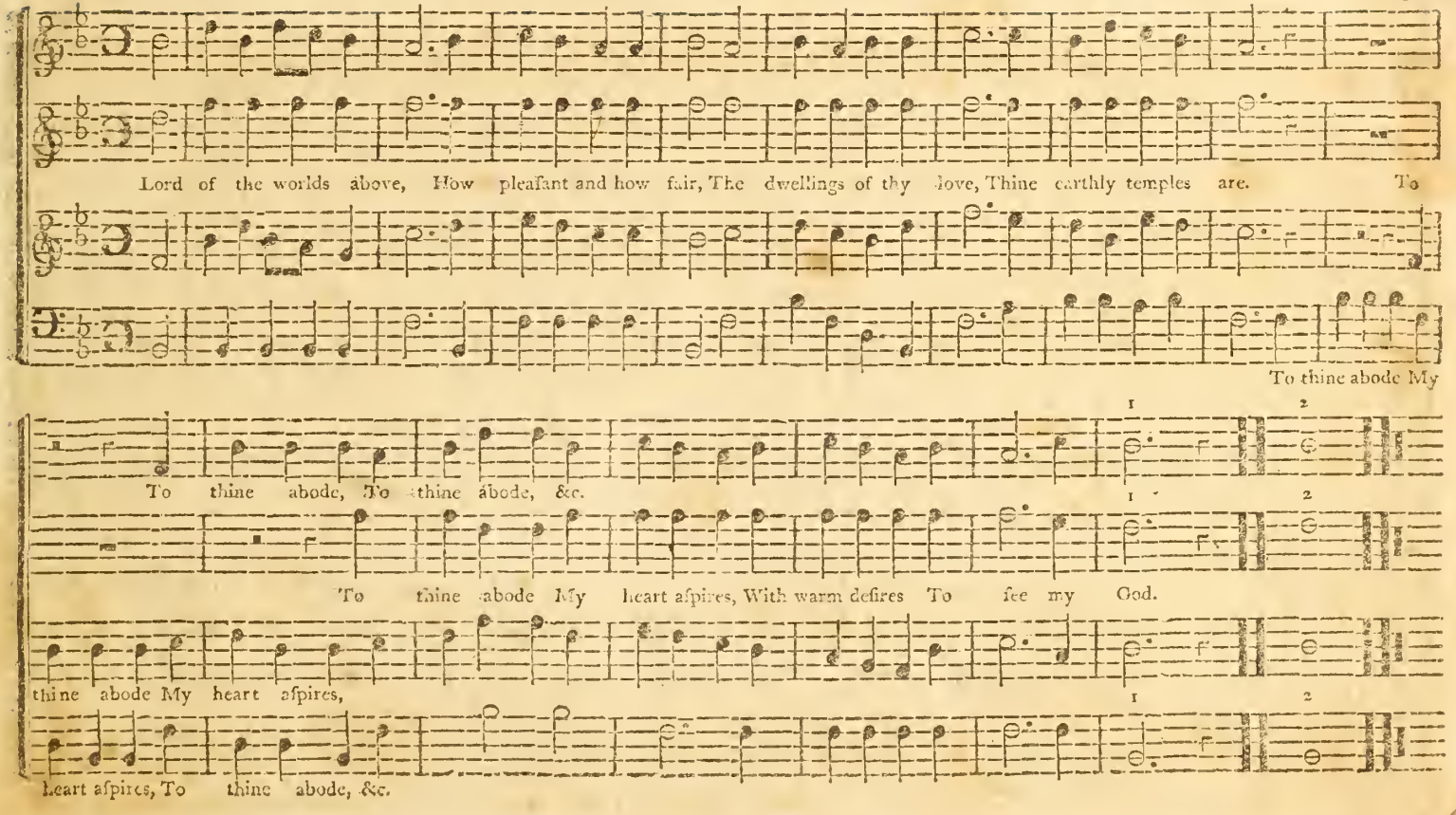
Words by Dr. Watts.

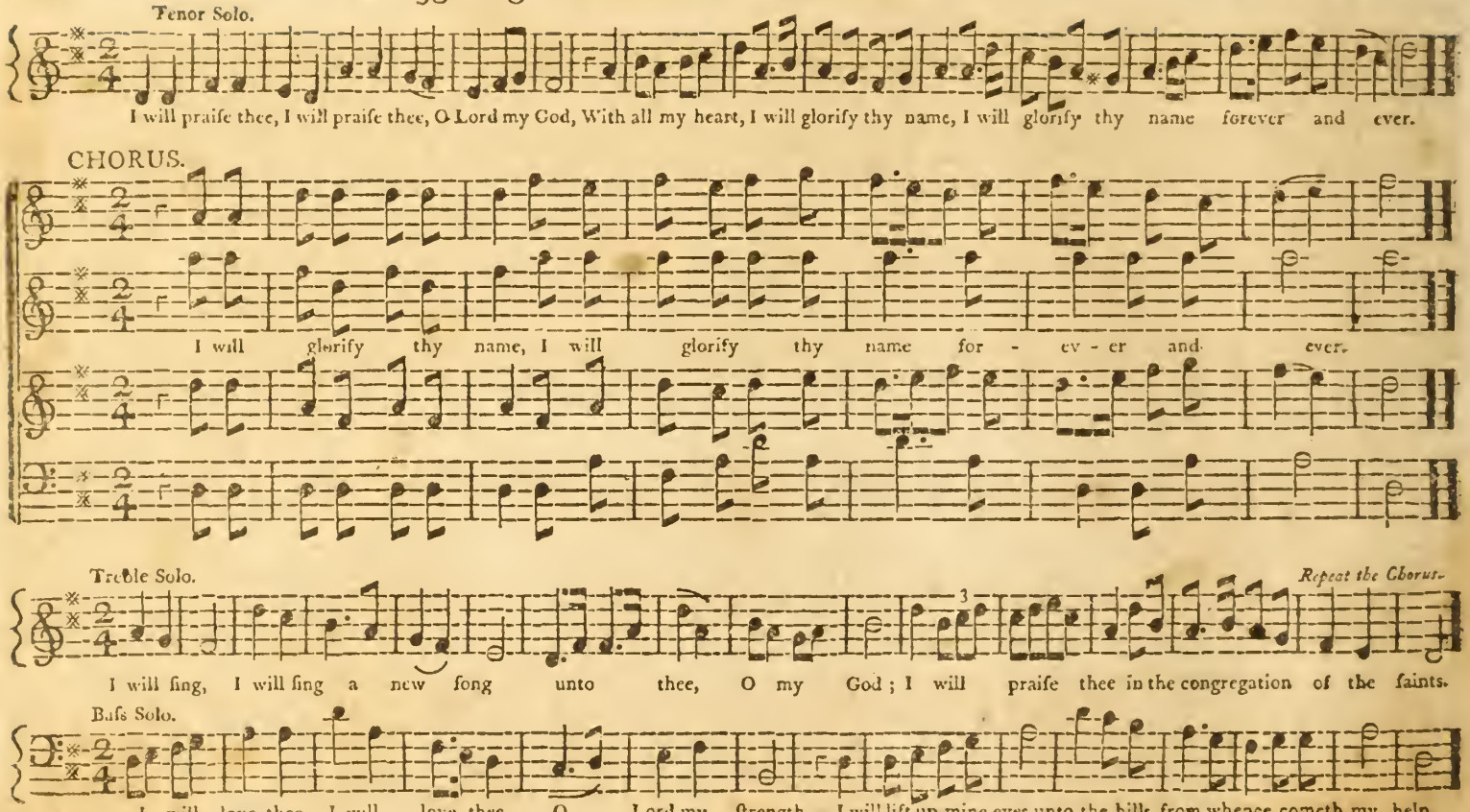
BELCHER—ORIGINAL.

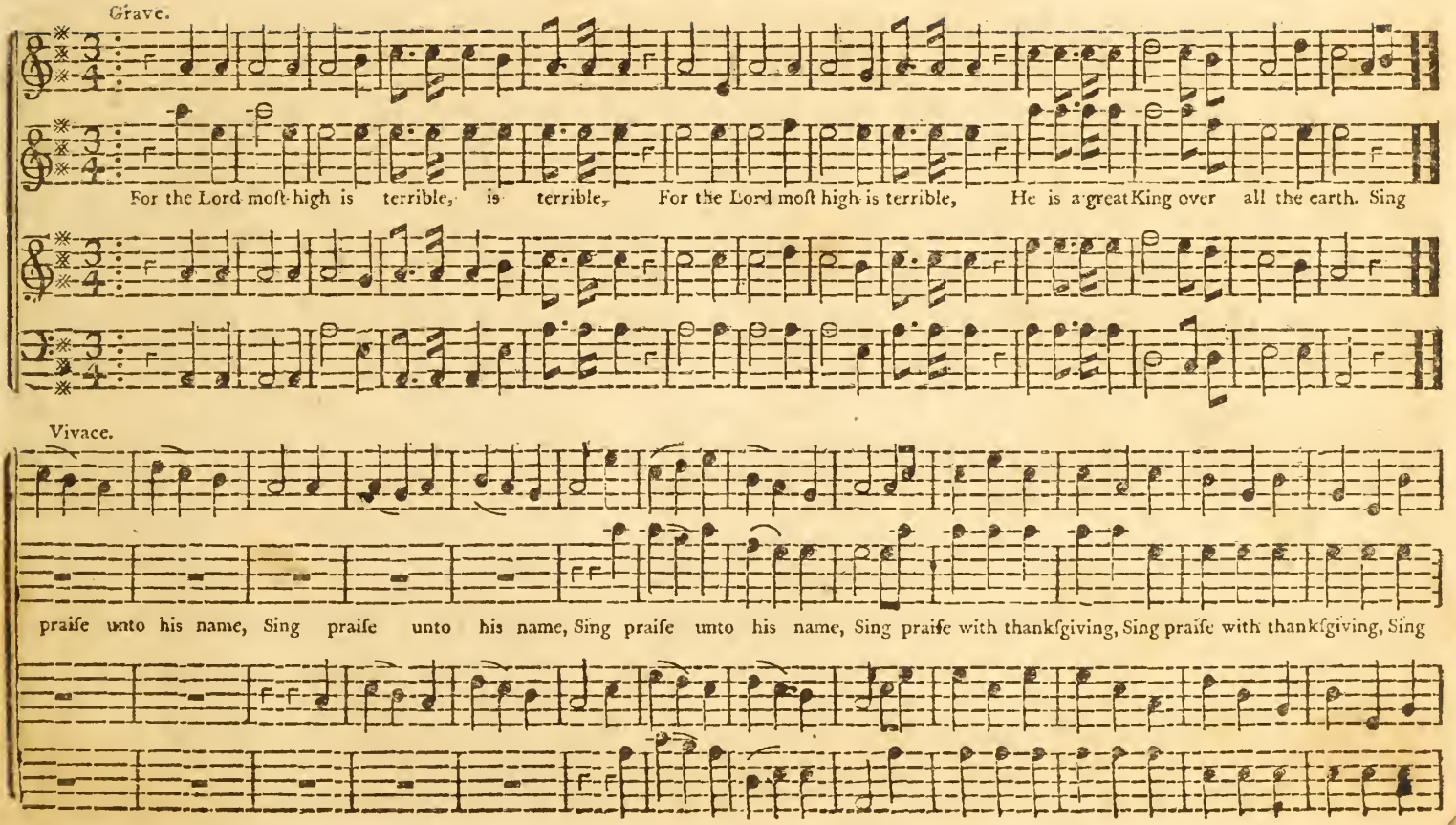


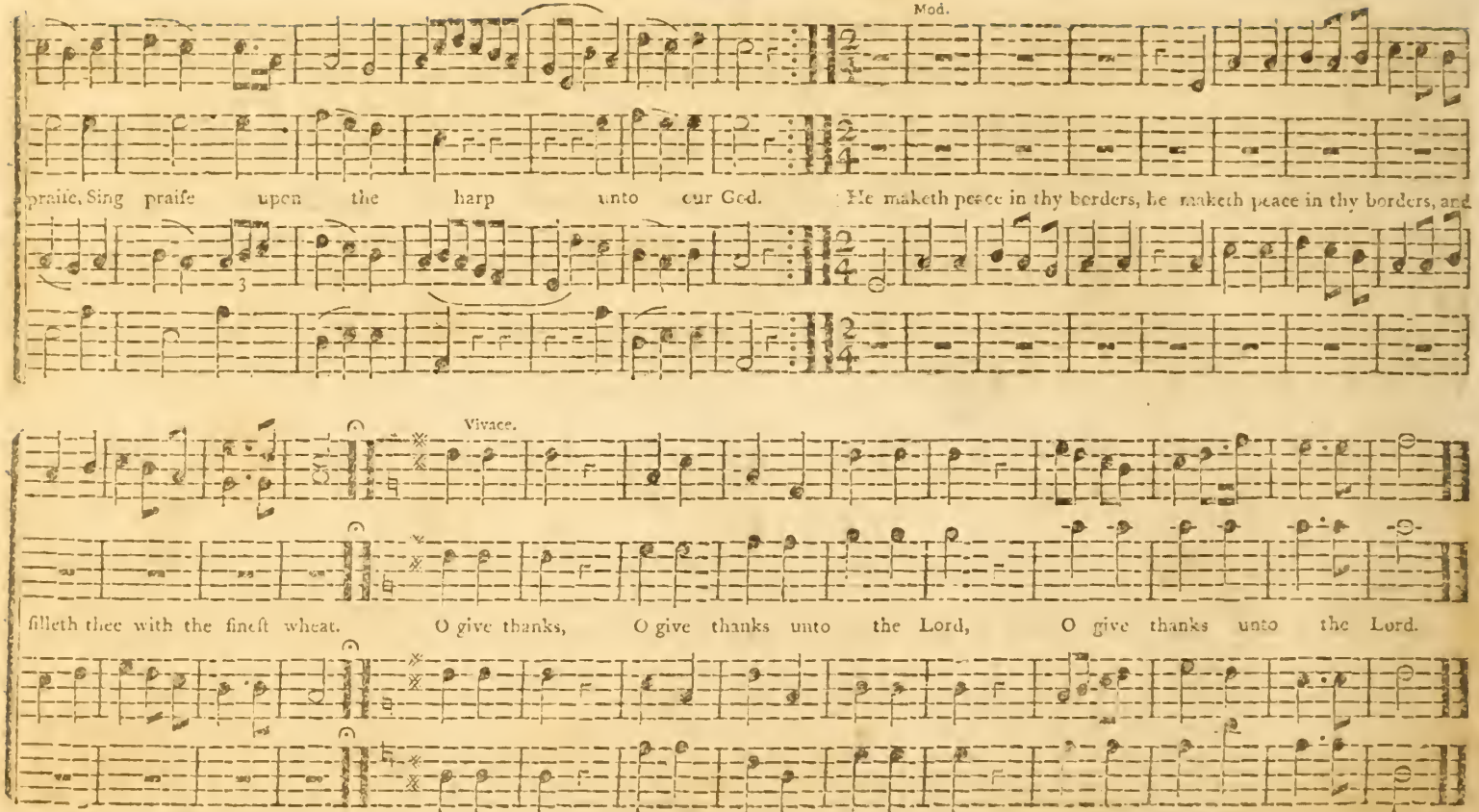

The Lord Jehovah reigns, And royal ſtate maintains; His head with awful glories crown'd: Ar-
Array'd Begirt
Array'd in robes And rays of majeſty around.
ray'd in robes of light, Begirt with ſovereign might,
Array'd in robes of light, Begirt with ſovereign might,

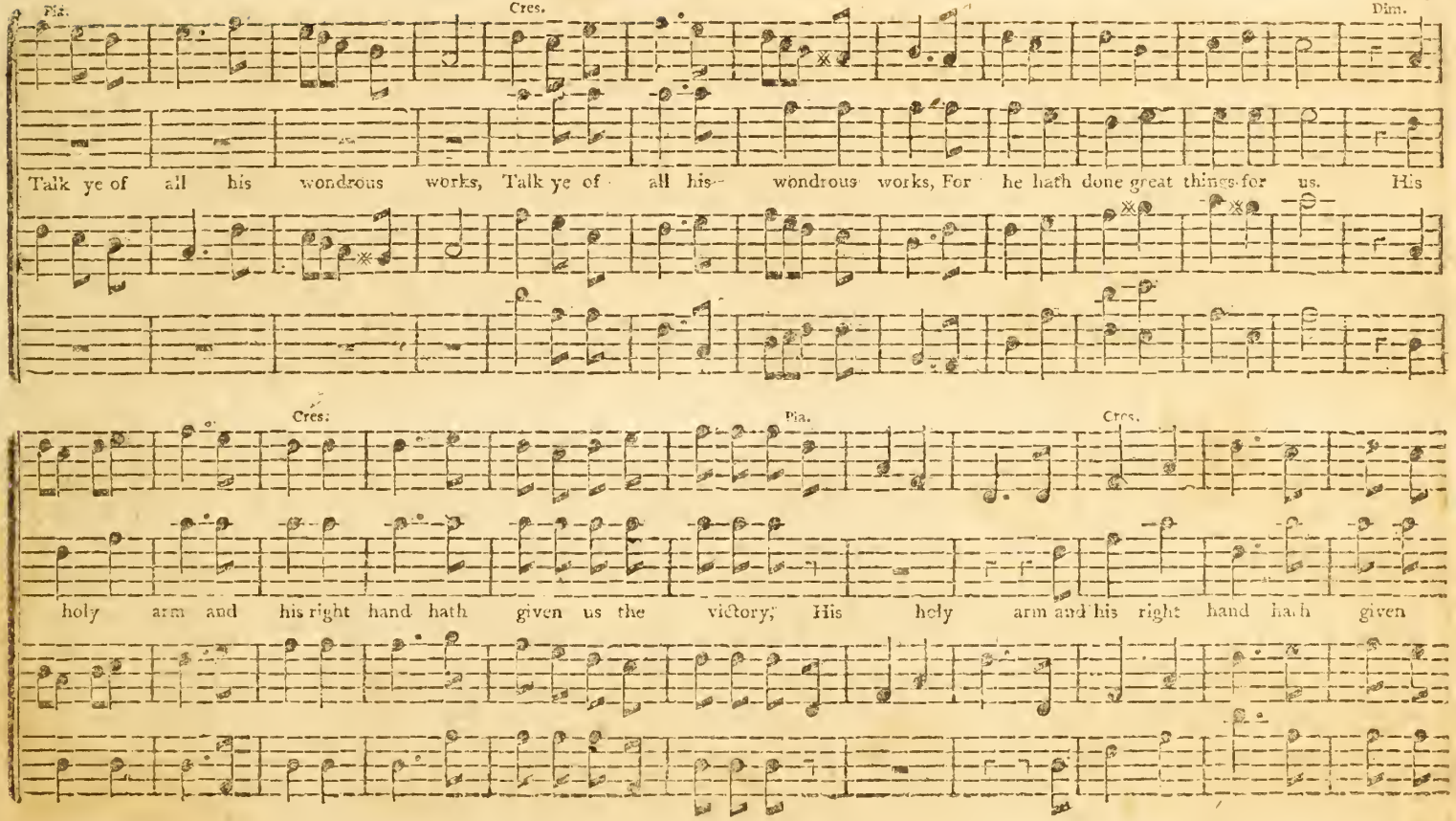

Mod.
Around the Bloody tree, Ye pre's'd with ſtrong deſire, The wond'rous ſight to ſee, The Lord of life expire. And could your eyes Have known a tear, Had
dropp'd it there In ſad ſurpriſe, And could your eyes Have known a tear, Had dropp'd it there, Had dropp'd it there In ſad ſurpriſe.

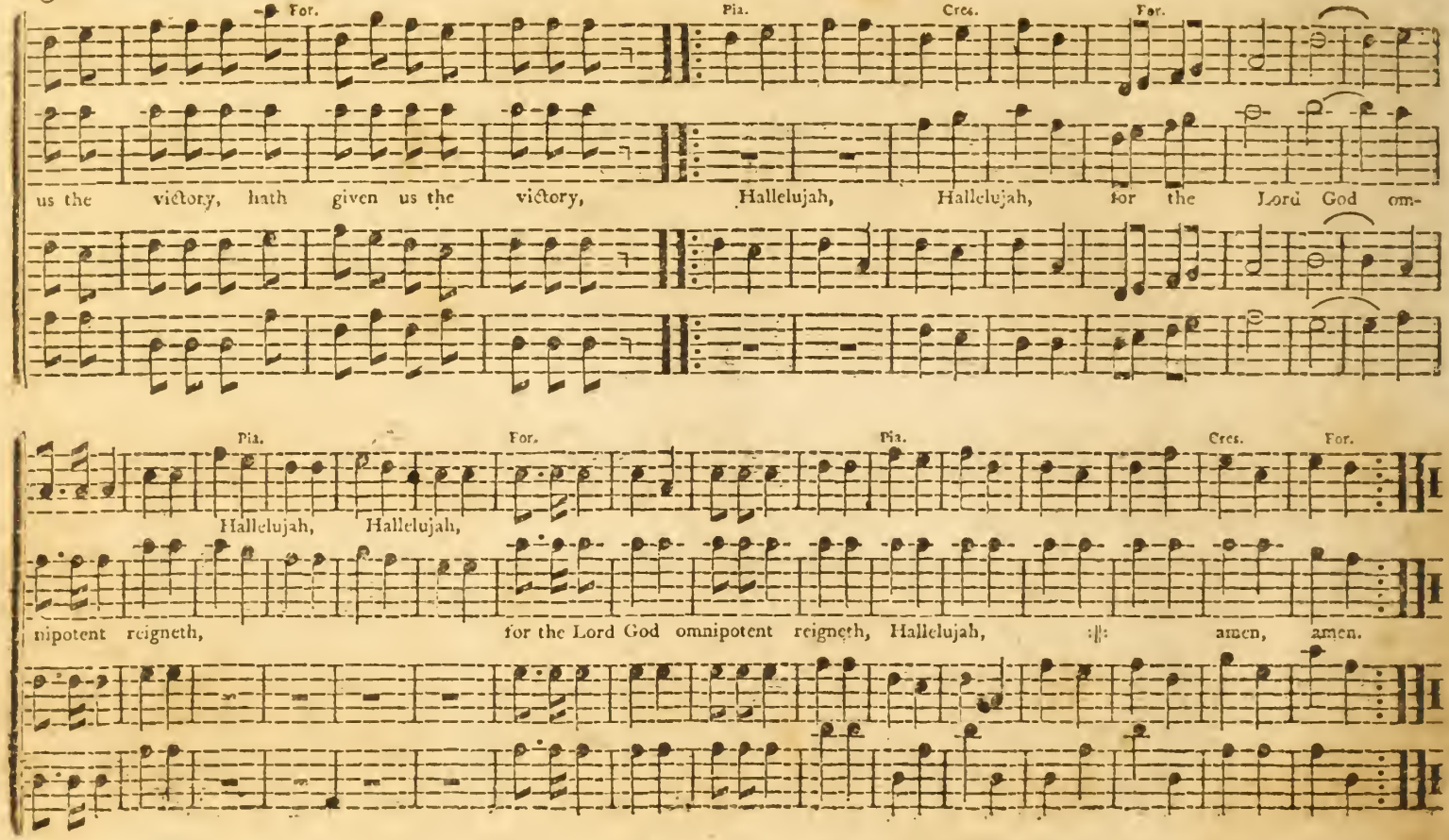

Lord of the worlds above, How pleasant and how fair, The dwellings of thy love, Thine earthly temples are. To
To thine abode My
To thine abode, To thine abode, &c.
To thine abode My heart aspires, With warm desires To see my God.
thine abode My heart aspires,
Heart aspires, To thine abode, &c.

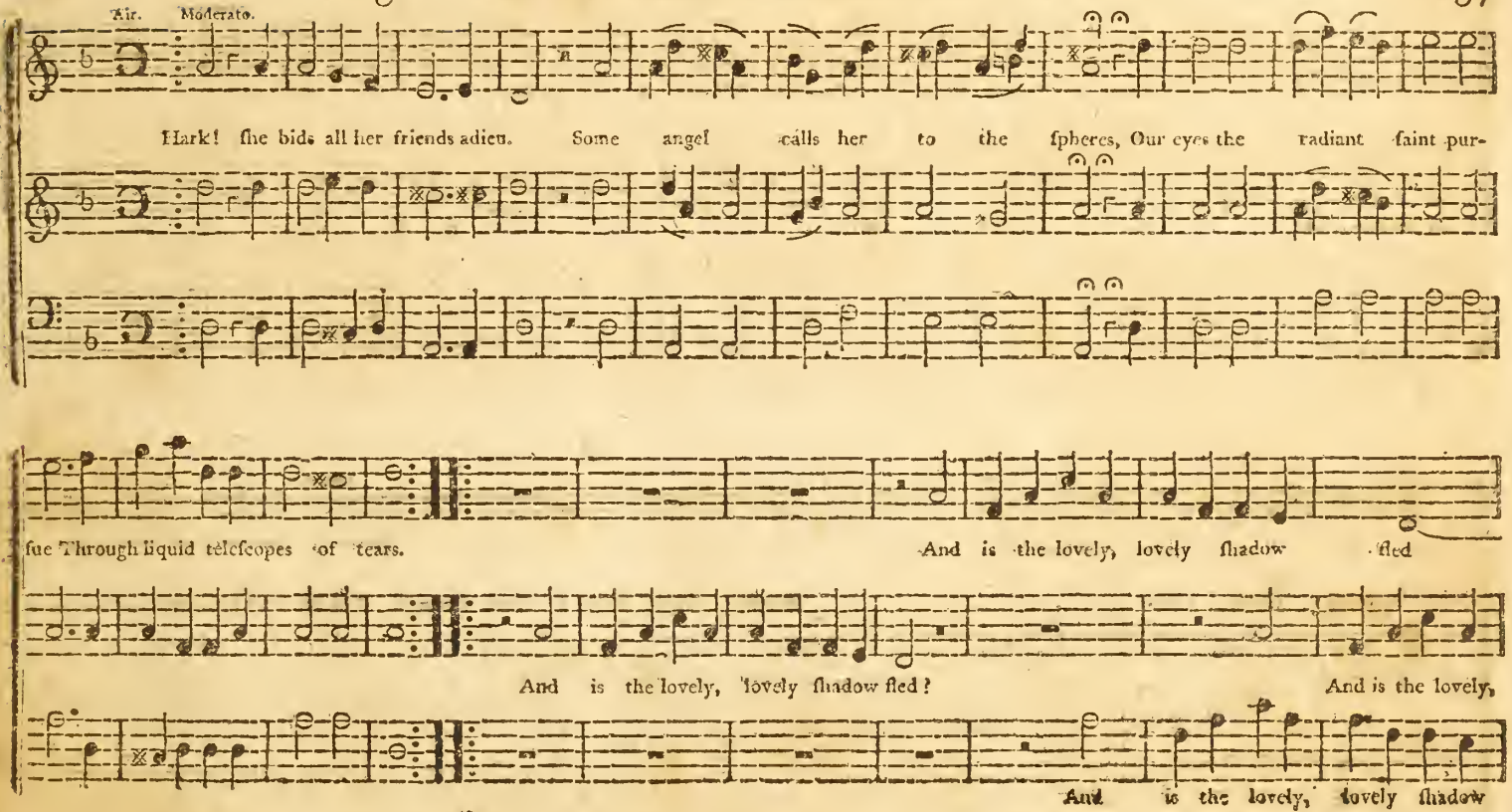

Tenor Solo.
I will praiſe thee, I will praiſe thee, O Lord my God, With all my heart, I will glorify thy name, I will glorify thy name forever and ever.
CHORUS.
I will glorify thy name, I will glorify thy name for - ev - er and ever.
Treble Solo.
Repeat the Chorus.
I will ſing, I will ſing a new ſong unto thee, O my God; I will praiſe thee in the congregation of the ſaints.
Baſs Solo.
I will love thee, I will love thee, O Lord my ſtrength, I will lift up mine eyes unto the hills, from whence cometh my help.


Grave.
For the Lord moſt high is terrible, is terrible, For the Lord moſt high is terrible, He is a great King over all the earth. Sing
Vivace.
praiſe unto his name, Sing praiſe unto his name, Sing praiſe unto his name, Sing praiſe with thankſgiving, Sing praiſe with thankſgiving, Sing

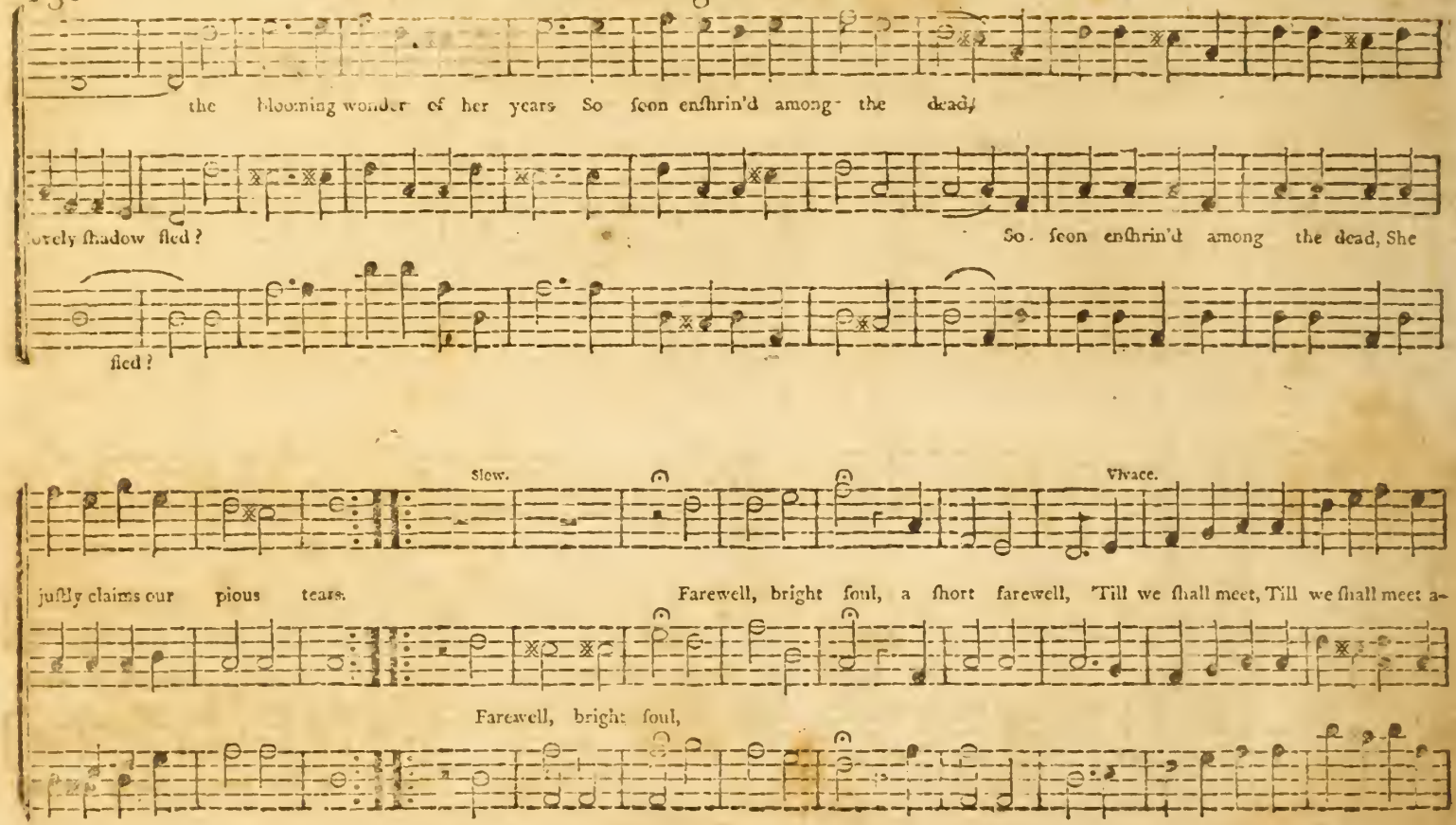

Mod.
praise, Sing praise upon the harp unto our God. He maketh peace in thy borders, he maketh peace in thy borders, and
Vivace.
filleth thee with the finest wheat. O give thanks, O give thanks unto the Lord, O give thanks unto the Lord.

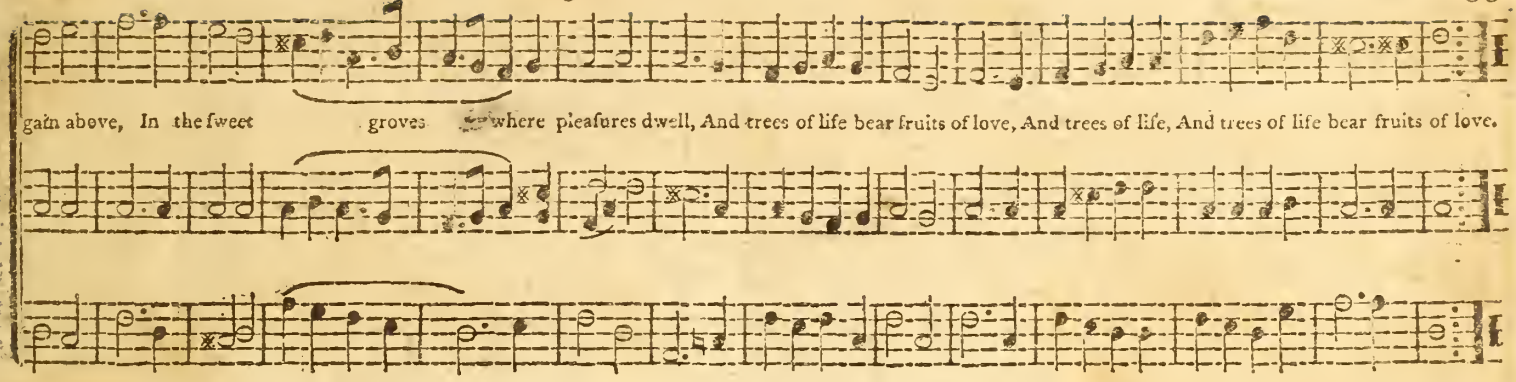

Pia.
Cres.
Dim.
Talk ye of all his wondrous works, Talk ye of all his wondrous works, For he hath done great things for us. His
Cres.
Pia.
Cres.
holy arm and his right hand hath given us the victory; His holy arm and his right hand hath given


For.
Pia.
Cres.
For.
us the victory, hath given us the victory, Hallelujah, Hallelujah, for the Lord God om-
Pia.
For.
Pia.
Cres.
For.
Hallelujah, Hallelujah,
nipotent reigneth, for the Lord God omnipotent reigneth, Hallelujah, amen, amen.


Air. Moderato.
Hark! ſhe bids all her friends adieu. Some angel calls her to the ſpheres, Our eyes the radiant faint pur-
ſue Through liquid teleſcopes of tears. And is the lovely, lovely ſhadow fled
And is the lovely, lovely ſhadow fled? And is the lovely,
And is the lovely, lovely ſhadow

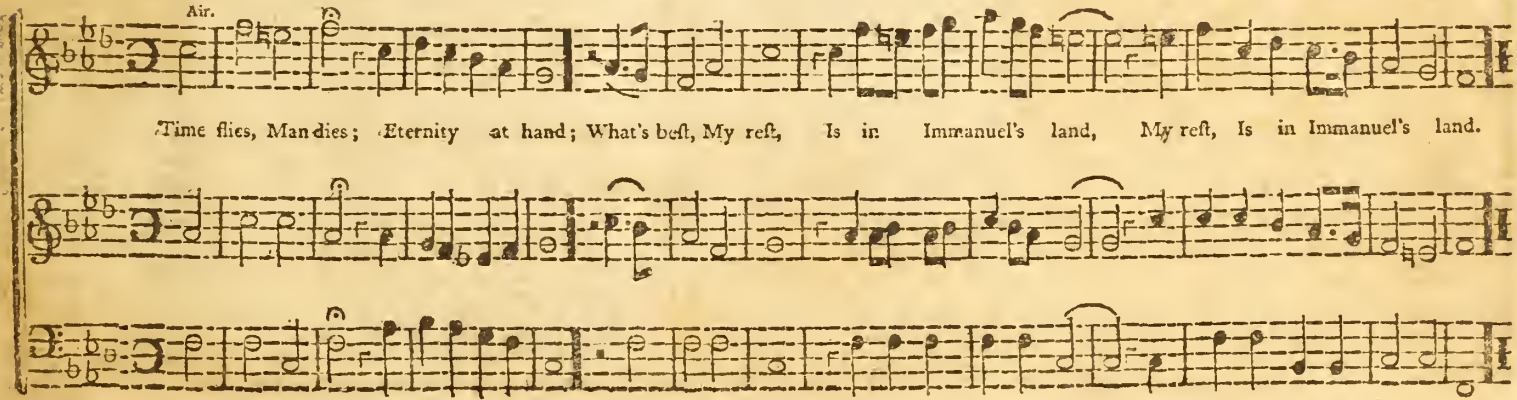
Dirge. Continued.

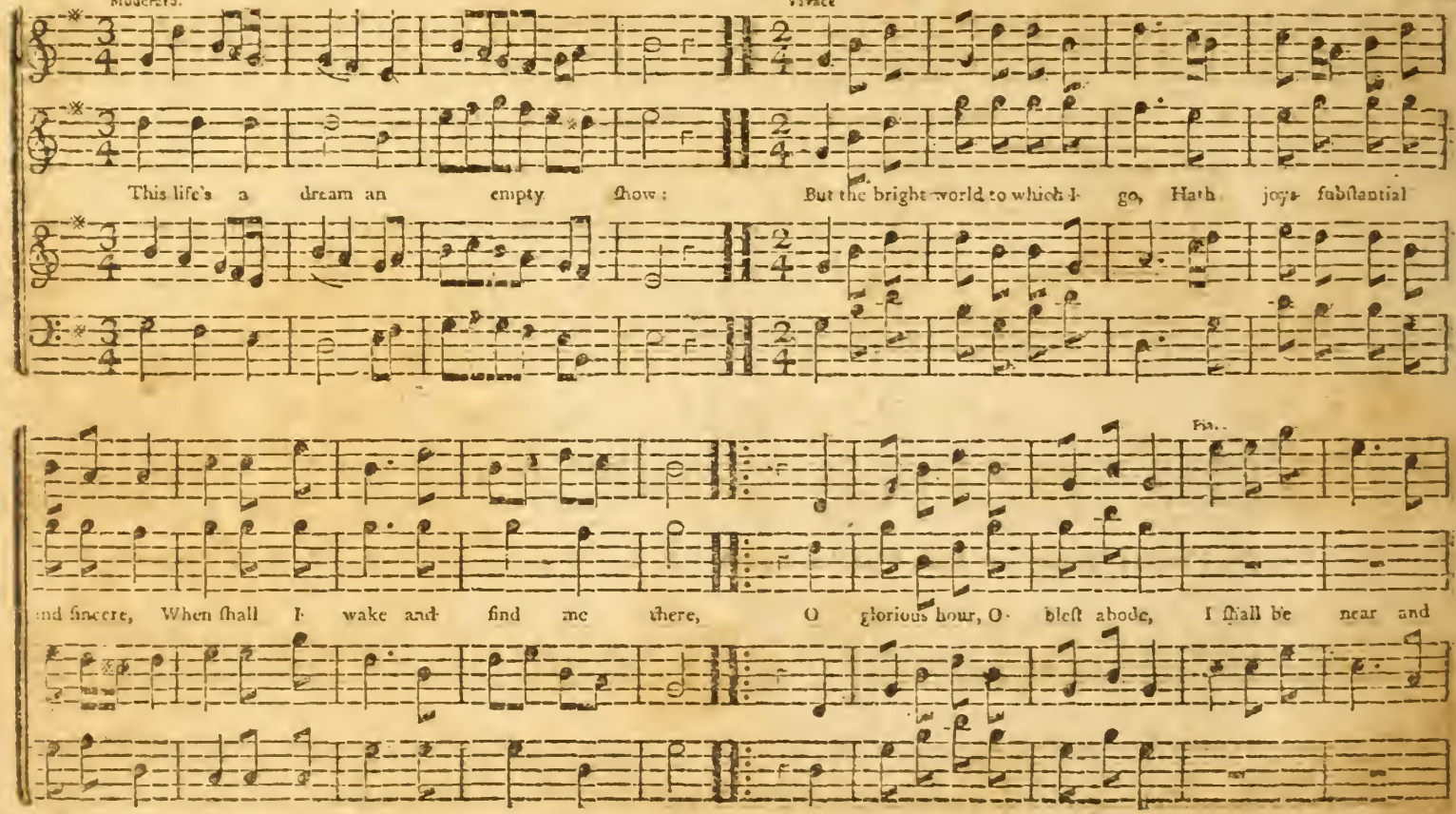




Providence. P. M.

Words Anon. LANE.




Moderato.
Vivace
This life's a dream an empty ſhow: But the bright world to which I go, Hath joys ſubſtantial
Fin.
and ſincere, When ſhall I wake and find me there, O glorious hour, O bleſt abode, I ſhall be near and

Cres.

like my God, And fleſh and ſin no more control The ſacred pleaſures of the ſoul, The ſacred pleaſures of the ſoul.

Contrition. S. M.

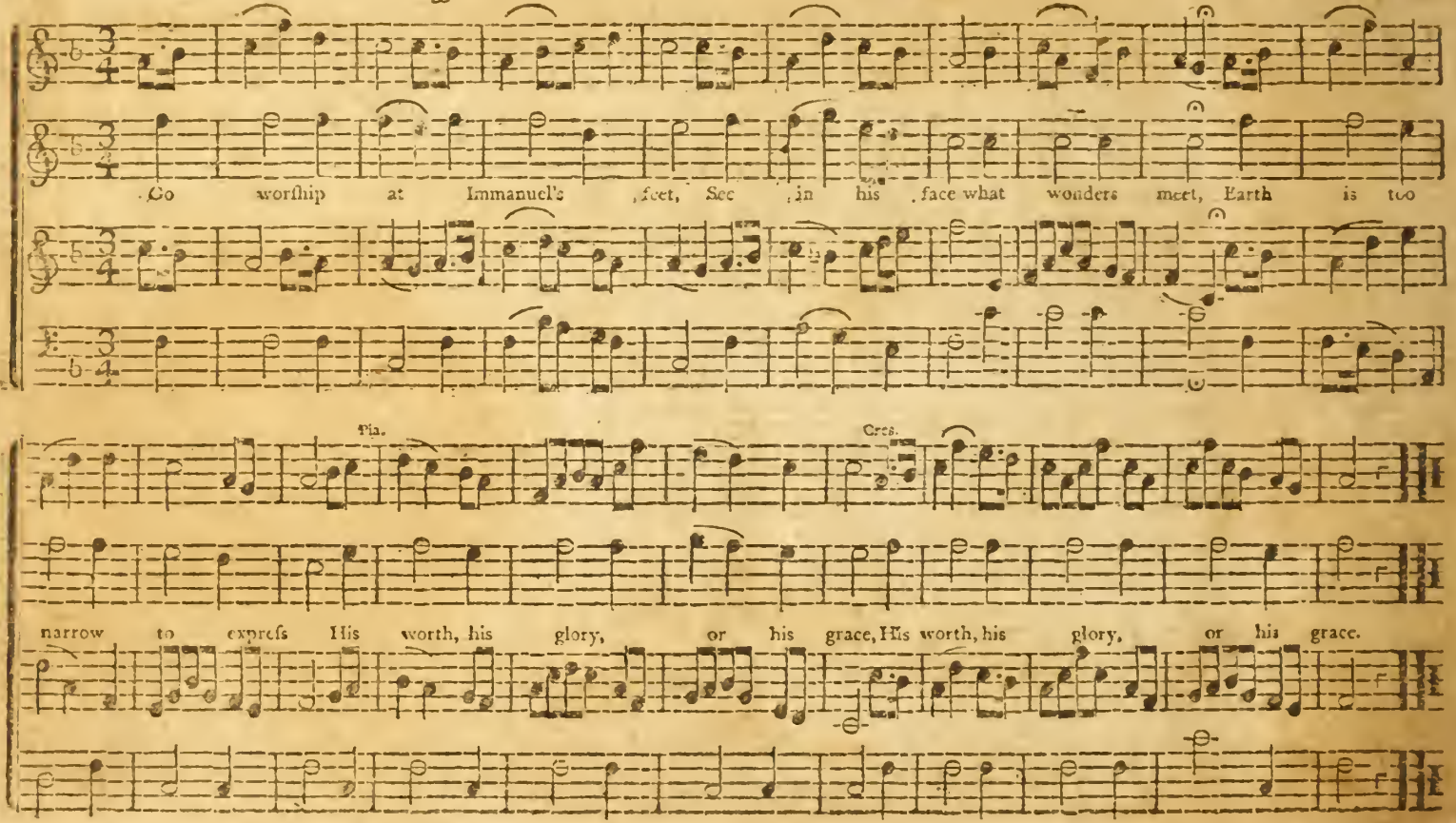
Words from Dr. Watts's Lyric Poems. UNION HARMONY.

And ſent thy Spirit griev'd away

Lord, I'm aſham'd to ſay That I refus'd thy Dove, To his own realms of love.

And ſent thy Spirit griev'd away

And ſent thy Spirit griev'd a - way.


Go worship at Immanuel's feet, See in his face what wonders meet, Earth is too
Pia.
Cres.
narrow to express His worth, his glory, or his grace, His worth, his glory, or his grace.

INDEX.

Amherst,	P. M.	22
Anapolis,	C. M.	23
Africa,	C. M.	62
Amsterdam,	P. M.	70
Branford,	C. M.	18
Bethlehem,	C. M.	24
Bangor,	C. M.	27
Briſtol,	L. M.	28
Britannia,	C. M.	30
Berkeley,	C. M.	88
Brandywine,	P. M.	105
Contraſt,	L. M.	140
Cornwall,	C. M.	12
Coronation,	C. M.	109
Cheſter,	L. M.	25
Colcheſter,	C. M.	27
Calvary,	C. M.	31
Charleſton,	C. M.	32
Concord,	S. M.	93
Canton,	C. M.	114
Contrition,	S. M.	141
Confidence,	L. M.	112
Dedicatory Poem,	L. M.	98
Derby,	P. M.	18
Doomſday,	S. M.	21
Dunſtan,	L. M.	68
Denmark,	L. M.	76
Eſſex,	L. M.	142
Enfield,	C. M.	54
Funeral Hymn,	C. M.	79
Greenwich,	L. M.	33
Greenfield,	P. M.	34
Hotham,	P. M.	85
Habakkuk,	L. M.	86
Hollis,	C. M.	113
Italy,	L. M.	110
Immanuel,	C. M.	19
Iriſh,	C. M.	29
Invitation,	L. M.	94
Jordan,	C. M.	35
Judgment,	P. M.	55
Kittery,	C. M.	20
Kingſton,	C. M.	96
Lenox,	P. M.	38
Lebanon,	C. M.	43
Little Marlboro',	S. M.	47
Liſbon,	S. M.	62
Leverettſtreet,	C. M.	84
Lord's Day,	S. M.	115
Macedonia,	C. M.	111
Medina,	S. M.	95
Mancheſter,	L. M.	36
Maryland,	S. M.	39
Milford,	C. M.	42
Montague,	L. M.	52
Mortality,	L. M.	53
Maryland,	L. M.	119
New Canaan,	P. M.	129
New Concord,	C. M.	17
Newport,	L. M.	26
Naples,	L. M.	37
Norwich,	S. M.	49
Newton,	S. M.	56
Old Hundred,	L. M.	67
Ocean,	C. M.	69
3d Pſalm,	C. M.	40
34th do.	C. M.	43
136th do.	P. M.	58
46th do.	P. M.	59
25th do.	S. M.	63
98th do.	C. M.	65
119th do.	C. M.	108
Paris,	L. M.	51
Poland,	C. M.	67
Paradiſe,	L. M.	118
Pittſton,	C. M.	128
Participation,	C. M.	11
Providence,	P. M.	139
Ruſſia,	L. M.	56
Rainbow,	C. M.	64
St. Hellen's,	P. M.	41
St. Michael's,	P. M.	48
St. Sebaſtian,	C. M.	67
Stafford,	S. M.	50
Suffolk,	L. M.	51
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Tranſition,	C. M.	120
Topſham,	C. M.	127
Virginia,	C. M.	49
Victory,	C. M.	61
Verona,	P. M.	131
Worceſter,	S. M.	44
Walpole,	C. M.	46
Windham,	L. M.	53
Wells,	L. M.	57
Winter,	C. M.	63
Worceſter New,	L. M.	13

ANTHEMS.

Grateful notes of numbers bring.	89
Hark! ſhe bids all her friends adieu.	137
Hail thou king of Saints.	121
I will praiſe thee, O Lord.	132
Man that is born of a woman.	106
The Lord is riſen indeed.	80
Vital ſpark of heavenly flame,	71
With joyful hearts, &c.	

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