

S18112

Moors, Hezekiah.

The Province Harmony.

Boston, Buckingham, 1809. 139, [ 1 ] pp.

MSaE copy.

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THE  
PROVINCE HARMONY:

BEING AN

Original Composition of Mrs.

*Consisting of Three and Four Parts. Adapted to all the Metres usually sung in Churches.*

TOGETHER WITH A BRIEF

INTRODUCTION TO THE GROUNDS OF MUSICK.

CALCULATED FOR THE USE OF SINGING SCHOOLS AND MUSICAL SOCIETIES.

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BY HEZEKIAH MOORS.

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BOSTON:  
PRINTED FOR THE AUTHOR, BY J. T. BUCKINGHAM.—1809.

*VERMONT DISTRICT, TO WIT :*

BE IT REMEMBERED, that on the first day of March, in the thirty-third year of the Independence of the United States of America, Hezekiah Moors of Mountholly, in said District, hath deposited in this office the title of a Book, the right whereof he claims as author, in the words following, to wit :

“The Province Harmony : being an original Composition of Airs, consisting of three and four parts ; adapted to all the metres usually sung in churches. Together with a brief Introduction to the Grounds of Musick. Calculated for the use of Singing Schools and Musical Societies. By HEZEKIAH MOORS.”

In conformity to the act of the Congress of the United States, entitled “An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts and Books to the Authors and Proprietors of such copies, during the times therein mentioned.”

CEPHAS SMITH, jun. *Clerk of the District of Vermont.*

A true Copy of Record,

Attest. CEPHAS SMITH, jun. *Clerk.*

## PREFACE.

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IN a country where Musick has not yet become a regular calling, it cannot be expected that a Composition of this kind can stand an inflexible criticism ; nevertheless, as every endeavour to serve, in subordination, the interest, or to increase the innocent pleasures of the community, deserves publick patronage, the Author of the following work, without further excuse, respectfully presents it to the publick eye. The Author has not written so lengthy upon the rules as he might have done ; but concludes, nevertheless, that what is written, is sufficient for common schools. Should the following Composition of *Airs* meet with that *degree* of merit the author hopes they will, it is expected that additions will hereafter be made of *Anthems*, *Fuge Tunes*, and other favourite pieces, &c. on various subjects.

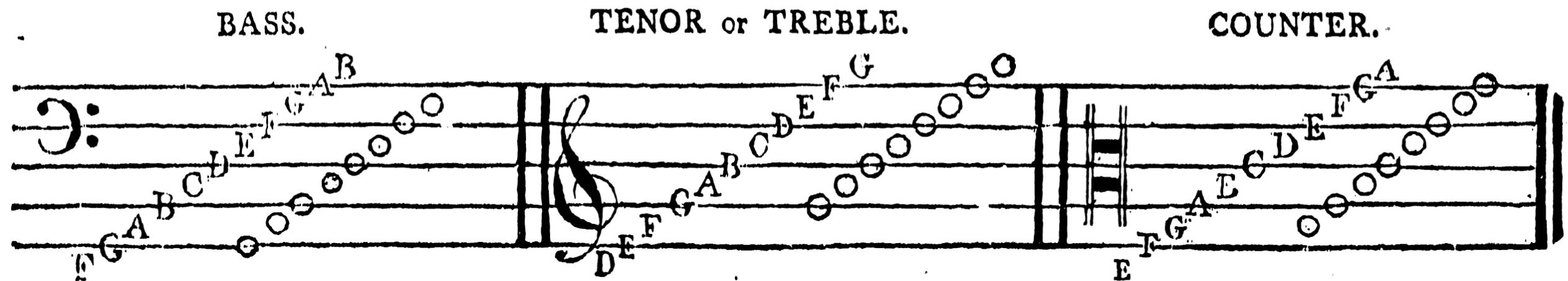
*Mount-Holly, (Ver.) March, 1809.*

# A BRIEF INTRODUCTION TO THE GROUNDS OF MUSICK.

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## OF THE GAMUT, OR SCALE IN GENERAL.

IN the scale there are seven, and but seven distinct sounds. Five of which are called whole, and two are called half, or femi-tones. Every eighth, or octave, will be the same, and the degrees therefrom will be in consequence a rehearsing of the former sounds ; whether ascending, or descending. These seven sounds are represented on lines and spaces, by the first seven letters of the alphabet ; A, B, C, D, E, F, and G ; whose places on them are as follow :



The first character affixed to a tune, is called a cliff, which is placed at the beginning of the staff ; shewing what part of the musick is written thereon ; whether Bass, Tenor, Counter or Treble.

## A BRIEF INTRODUCTION

 This character, called the G cliff, is used in Tenor and Treble ; being always placed on G, second line from the bottom, in the Tenor and Treble stave.

 This character, called the C cliff, is used only in Counter. It is commonly placed on C, the middle line in the Counter stave.

 This character, called the F cliff, is used only in Bass. Its place is always on F, fourth line from the bottom, in the Bass stave.

Musical notes, which represent sounds, are called, in sounding them, by four names only ; viz. Me, Faw, Sol, Law ; of which Me is the head or chief, and governs all the rest ; and when that is found, the order of the notes above it will be Faw, Sol, Law, Faw, Sol, Law ; and those below Me, Law, Sol, Faw, Law, Sol, Faw, and then Me recurs either way.

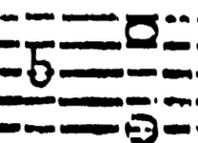
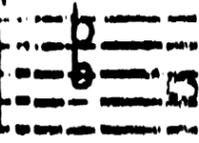
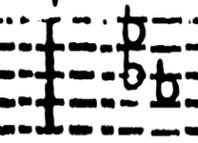
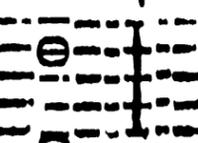
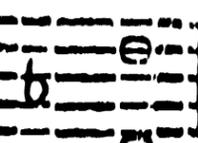
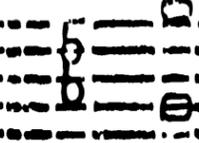
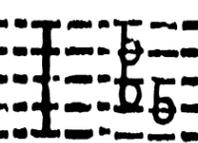
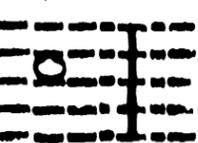
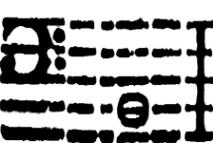
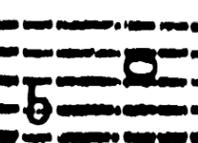
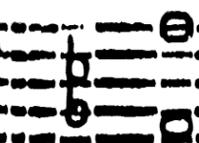
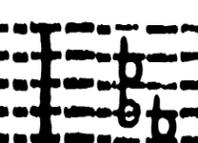
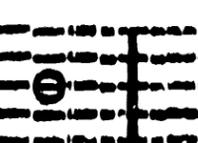
In the scale, there are said to be two semitones ; the natural places for which are between B and C, and E and F ; their situation, however, is frequently varied by flats and sharps, which transpose Me from B, its natural place ; in all which cases, the semitones will be between Me and Faw, and Law and Faw, as in the natural scale. The rest are whole tones as before.

## RULES TO FIND THE ME.

The Natural place for Me is in  
But if B be flat, Me is on  
If B and E be flat, Me is on  
If B, E and A be flat, Me is on  
If B, E, A and D be flat, Me is on

If F be sharp, Me is on  
If F and C be sharp, Me is on  
If F, C, and G be sharp, Me is on  
If F, C, G and D be sharp, Me is on

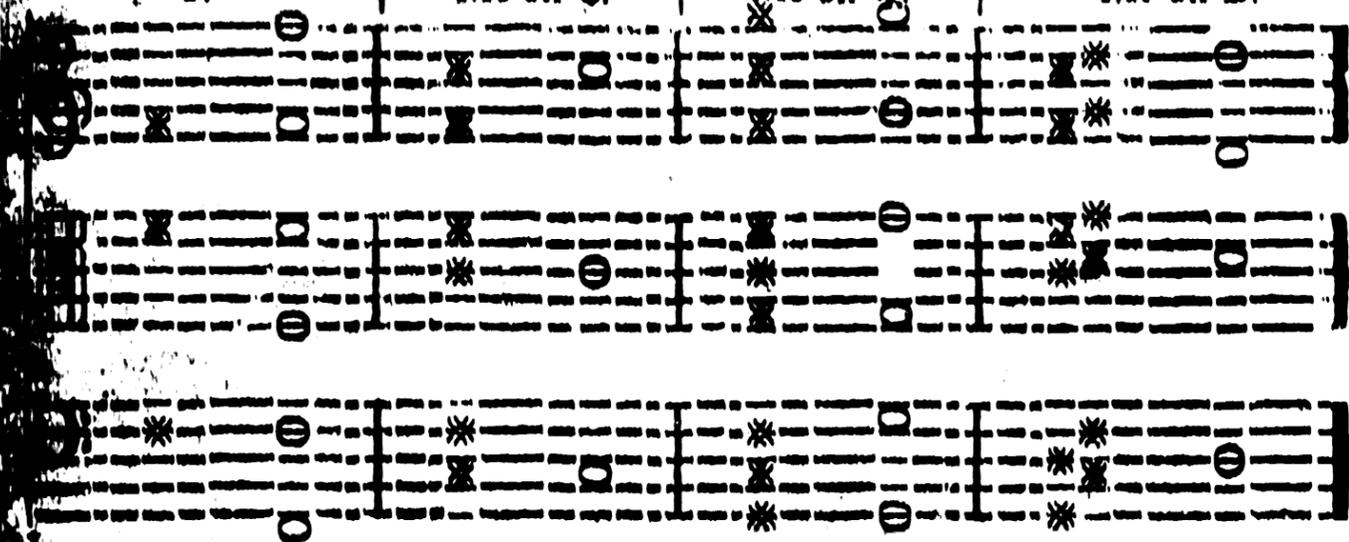
## TABLE OF TRANSPOSITION.

Me, transposed by Flats.				
Me in natural place.	B flat, Me on E.	B and E flat, Me on A.	B, E, and A flat, Me on D.	B, E, A and D flat, Me on G.
				
				
				

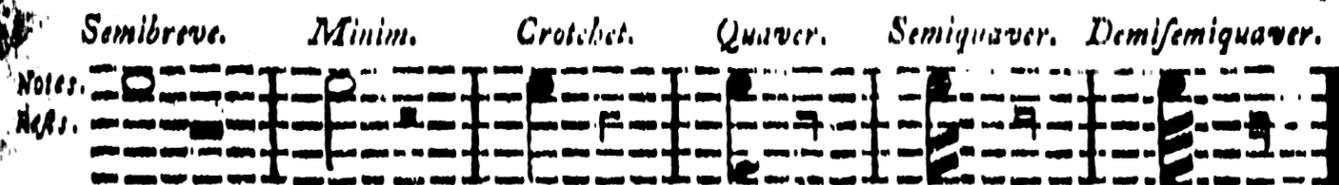
# TO THE GROUNDS OF MUSICK.

Me, transposed by Sharps.

F sharp, Me on F. | F and C sharp, Me on C. | F, C, & G sharp, Me on G. | F, C, G, and D sharp, Me on D.



## THE MUSICAL NOTES, WITH THEIR RESTS.

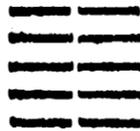


The semibreve is twice the length of the minim; the minim is twice the length of the crotchet; the crotchet is twice the length of the quaver; the quaver is twice the length of the semiquaver; and the semiquaver is twice the length of the demisemiquaver.

Rests are notes of silence. Whenever they occur in a tune, the performer is to rest, or keep silent, as long as he would be sounding the note it represents.

N. B. According to ancient rules, the semibreve rest fills a bar in all moods of time; consequently it is called a bar rest.

## MUSICAL CHARACTERS, WITH THEIR EXPLANATIONS AND USES.

- A Stave  Is five lines and their spaces, whereon music is written.
- A Ledger Line  Is added when notes ascend or descend beyond the limits of the stave.
- A Brace  or  Shows how many parts are sung together.
- A Flat  Set before a note, sinks it half a tone.

## A BRIEF INTRODUCTION

A Sharp  Set before any note, raises the sound of it half a tune

Either of these  set at the beginning of a tune, have the above influence through the tune, unless contradicted by the agency of a natural.

A Natural  Restores a note, made flat or sharp, to its ancient sound.

A Repeat  Shows that a certain part of the tune is to be sung twice; beginning the second time, at the note before which it is placed, and ending at the next double-bar, or close.

Figures 1 2 At the end of a tune, or strain, direct the performer back to a repeat, leaving the note under figure 2 unsung the first time, and the note under figure 1 unsung the last time, unless both figures are tied together by a slur, in which case both should be sung the last time.

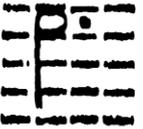
A Slur  Directs the performer to sing all the notes which it connects, to one syllable.

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

A Hold  Gives the performer liberty to continue the sound of the note, over or under which it is placed, beyond its usual length. This character, when rightly attended to, produces a very agreeable effect.

Marks of Distinction  Mean that the notes over which they are placed, should be sung as distinctly and emphatically as possible.

Figure 3 Placed over or under any three notes, shows that they must be performed in the time of two notes of the same kind.

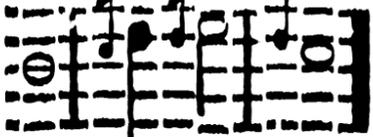
A Point of Addition  Placed at the right of any note, adds to it one half of its original length.

Single Bars  Divide the time into equal parts.

A Double Bar  Shows the end of a strain.

A Clofe  Shows the end of a tune.

A Trill, or Shake <sup>tr</sup>  Is a quick and alternate recital of the note over which it is placed, and the note immediately above it (from which the trill begins) so long as the time will allow.

Apoggituras  Are small notes added to the principal notes in the bar to lead the voice more gracefully into the sound of the following note, and must be dwelt upon according to the length and situation of the principal; but whatever time is given them, should be taken from the succeeding note.

Transition Notes  Are also small notes, added to the principal notes, and commonly flurred to them. The time allowed them

B

Choofing Notes 

is usually taken from the preceding note, and ever from that to which they are tied. N. B. "Transition, and all other musical graces, had better be omitted than badly performed."

Are placed immediately over each other; either of which may be sung.

COMMON TIME MOODS.

First.  This Mood contains one femibreve, or the value of that in other notes or rests, in each bar; which requires four equal beats, two down and two up; the whole of which are performed in the time of four seconds. The accents fall on the first and third parts of the bar.

## A BRIEF INTRODUCTION

Second.  This Mood contains the same quantity of notes or rests as the preceding, and is beat and accented in the same manner, but performed one quarter quicker.

Third.  This mood contains also the same quantity of notes in a bar as the first mood, but is performed in half the time, having but two beats in a bar, one down and one up, accented on the first and third parts of the bar, but mostly on the first.

Fourth.  This mood contains no more than one minim in a bar; but is beat and accented like the mood last mentioned, only one quarter quicker.

### TRIPLE TIME MOODS.

First.  This Mood contains three minims in a bar, or other notes or rests to that amount, which requires three beats, two down and one up. Min-

ims 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, or their value in other notes or rests, beat and accented like the first triple time mood, only one quarter quicker.

Third.  Contains three quavers or their value in each bar, beat and accented like the second, only one quarter quicker.

### COMPOUND TIME MOODS.

First.  This mood contains the value of six crotchets in a bar, which requires two equal beats, one down and one up; performed in the time of two seconds.

Second.  Contains six quavers in a bar, beat and accented like the preceding, only one quarter part quicker.

OF BEATING TIME.

The common methods of beating time are as follow, viz.

For the two first modes of common time, which have four beats in a bar, first let the ends of the fingers fall; 2d, the heel of the hand; 3d, raise the heel of the hand; 4th, throw up the ends of the fingers, and the bar will be completed. For the third and fourth moods of common time, and for the two moods of compound time, which have but two beats in a bar, 1st, let the ends of the fingers fall, 2d, raise them, and the bar will be finished.

For triple time moods, all of which have three beats in a bar, 1st, let the ends of the fingers fall; 2d, the heel of the hand; 3d, throw up the ends of the fingers, &c.

OF THE KEYS IN MUSICK.

In musick, there are but two natural Keys, viz. C, the major or sharp key, and A the minor or flat key. No tune can be formed on any other letter, according to rule, without the help of flats or sharps.

A, Minor.

C, Major.

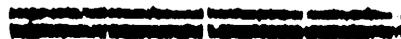
The Key note of a tune, is that note on which the Bass concludes, which is immediately above or below me. If above, it is a sharp key; if below, it is a flat key. Sharp keyed tunes are calculated to express the lively and cheerful passions; and the flat keyed tunes the solemn and mournful.

## A BRIEF INTRODUCTION

## OF SINCOPATION.

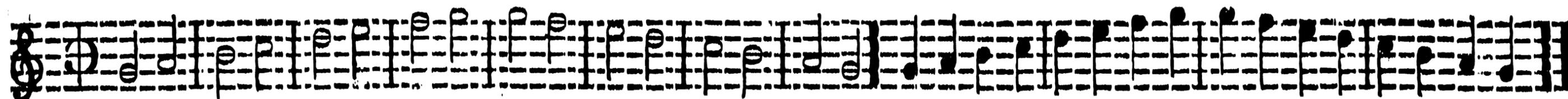
Notes of Sincopation are those which have their sound continued through bars, or are placed out of their proper or natural or-

der in them, and require the hand to rise or fall, while such notes are sounding. "Very difficult examples of such notes might be framed, but when words are applied to them, they induce a forced and vicious pronunciation, and never occur in good vocal music."



LESSONS FOR TUNING THE VOICE.

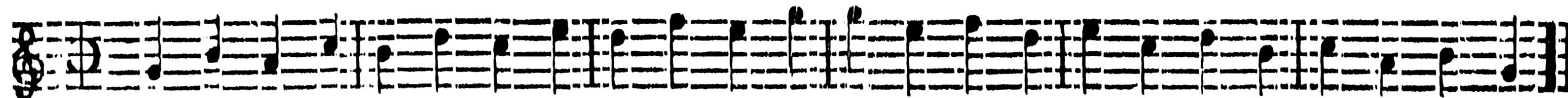
LESSON I.



LESSON II.



LESSON III.



When the preceding Lessons are well understood, the scholar may begin to practice on plain easy Musick.

## MISCELLANEOUS OBSERVATIONS.

LET every person sing that part of the musick to which his voice is best adapted ; to determine which, learners should submit to the judgment of their teacher. The Bass is assigned to the lowest and gravest of men's voices ; the Tenor to the highest voices of men ; the Counter to boys' voices, or the lowest voices of women ; and the Treble to the highest of women's voices.

The tone of the Bass should be full and majestick ; of the Tenor, bold and manly ; of the Counter, soft, yet firm ; of the Treble, smooth and delicate. High notes, in every part, should, in general, be sung softer than low. In fuge tunes, the strength of the voices should increase gradually, as the parts fall in ; having care, at the same time, to speak and pronounce distinctly and emphatically.

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 Treble is placed between the Bass and Tenor.

## MUSICAL TERMS, explained.

*ADAGIO*, the slowest movement.

*Affettuoso*, affectionately.

*Allegro*, a quicker movement.

*Andante*, the third degree of movement ; distinctly.

*Andantino*, quicker than *Andante*.

*Con Dolce*, with sweetness.

*Con Furia*, with boldness.

*Crescendo* let the voice increase gradually, till the strain is ended.

*Da Capo*, conclude with the first strain.

*Diminuendo*, to diminish the sound.

*Duetto*, two parts only.

*Forte*, loud and strong.

*Fortissimo*, very loud and strong.

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

*Grave*, slow and solemn.

*Largo*, the second degree of movement.

*Mæstofo*, with majesty.

*Moderato*, somewhat slower than the true time.

*Presto*, faster than the usual time.

*Piano*, soft.

*Pianissimo*, very soft.

*Ruefully*, mournfully.

*Spirituoso*, with life and spirit.

*Solo*, one part only.

*Tacit*, to be silent.

*Vigorefo*, with strength and firmness.

*Vivace*, lively and cheerful.

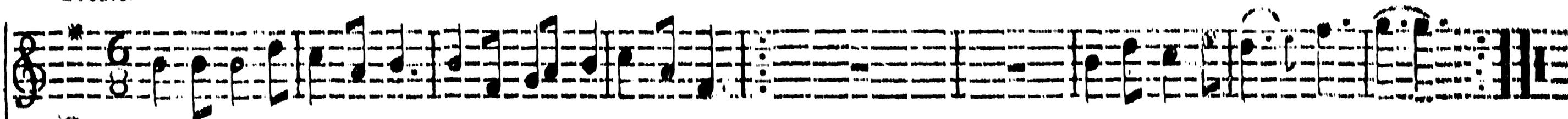
Many other musical terms might be explained, but as they are not often met with in musick books in this country, it may not be necessary to insert them.

THE  
PROVINCE HARMONY, &c.

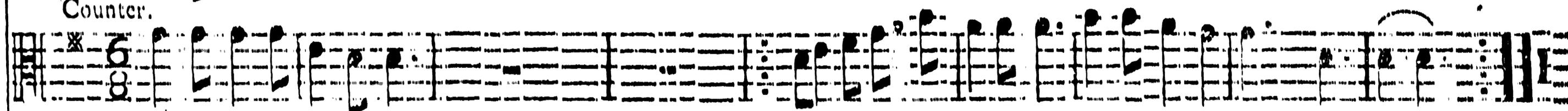
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CAVENDISH. P. M.

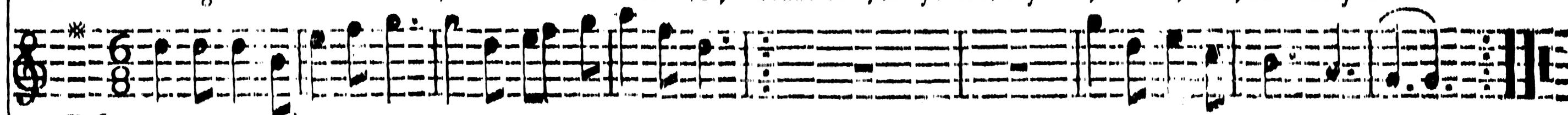
Treble.



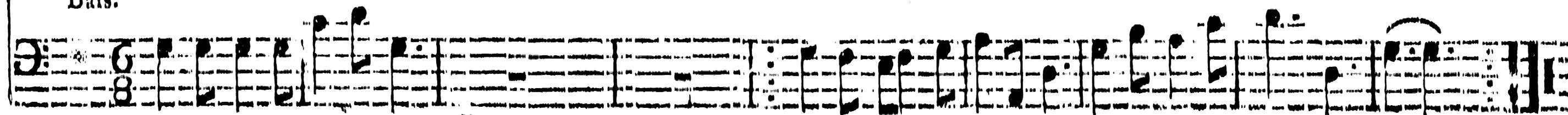
Counter.



Tenor. Sing we to our God above, Praise eternal as his love ; Praise him, all ye heav'nly host, Father, Son, and Holy Ghost.

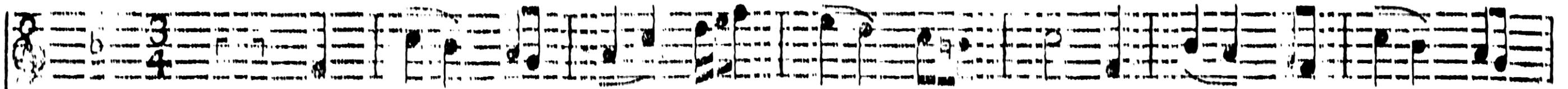


Bass.



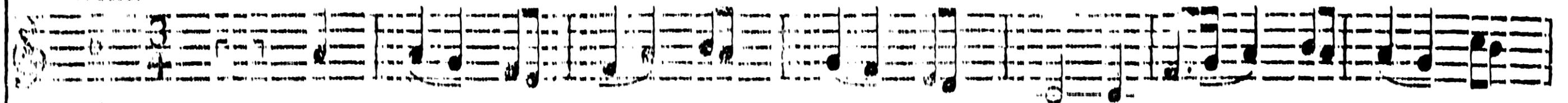
JUTLAND. C. M. Words by Alline.

Tenor.

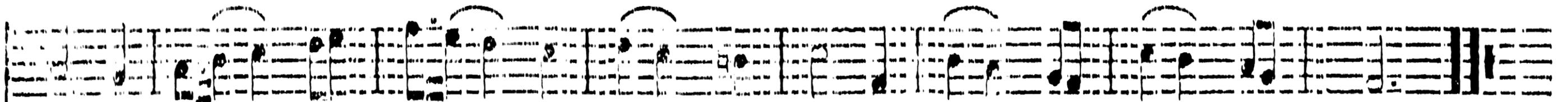
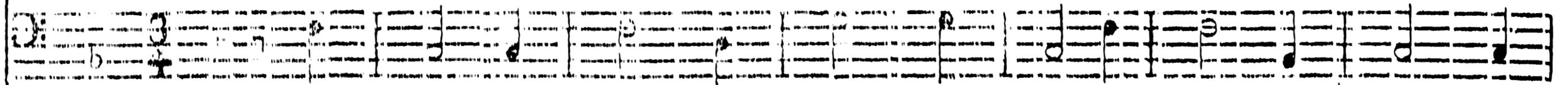


Ten thousand praises to thy name, O thou incarnate

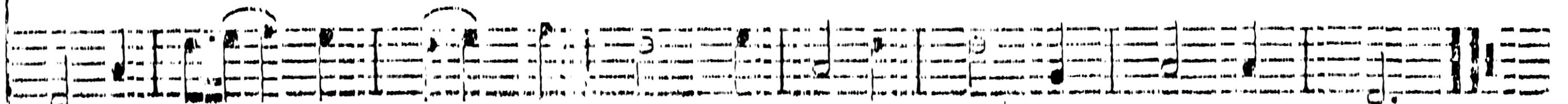
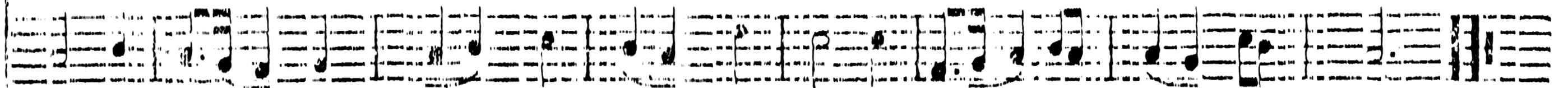
Treble.



Bass.

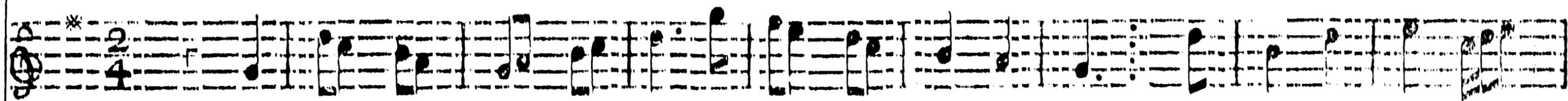


God! 'Twas thou that bore my guilt and shame, And wash'd me in thy blood.

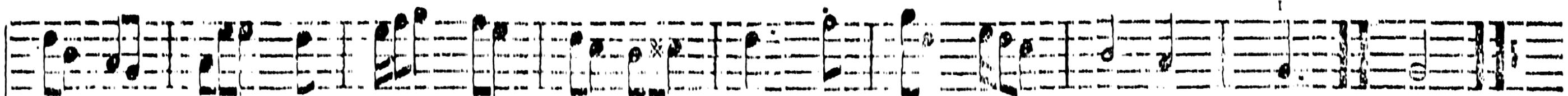
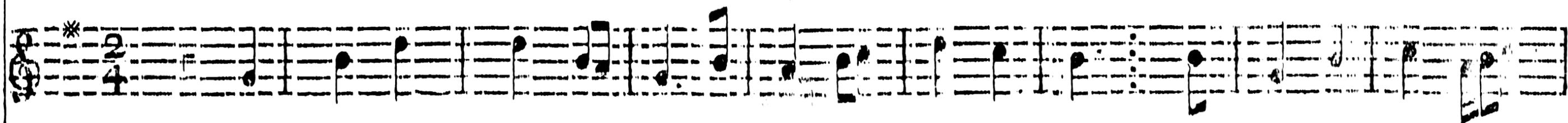


CLARENDON. S. M.

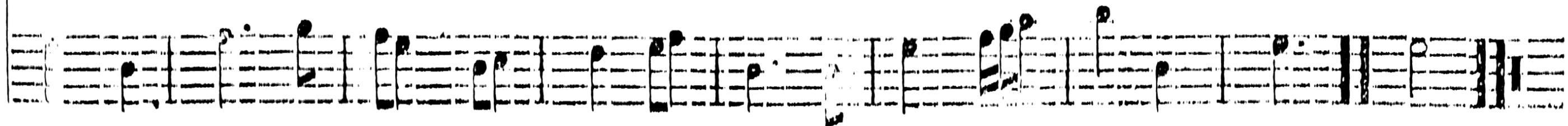
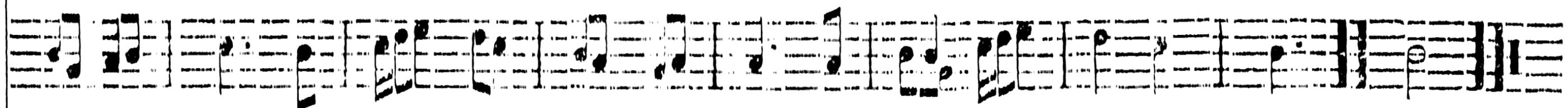
Words by Dr. Watts.



My Saviour and my King, Thy beauties are divine, Thy lips with blessings



overflow, And ev'ry grace is thine. And ev'ry grace is thine.



NATIVITY. S. M. Words by Dr. Watts.

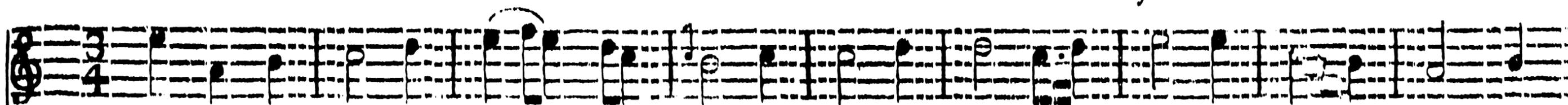
Good will to men, to  
 Glory to God on high, And heav'nly peace on earth; Good  
 Good will to men, to angels joy, At  
 Good will to men, to angels joy, Good

Piano.

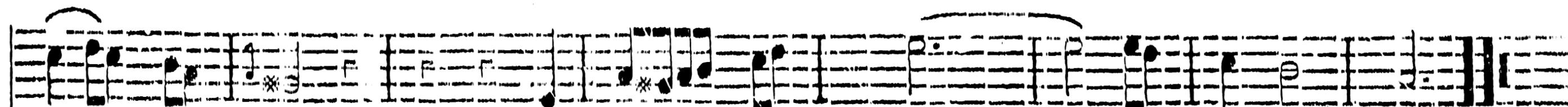
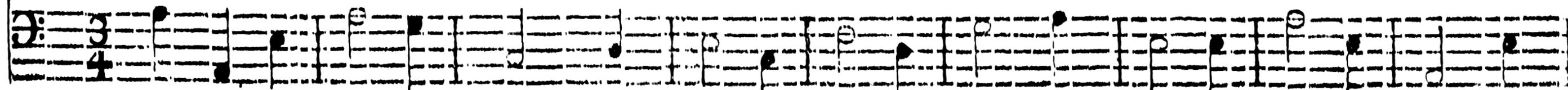
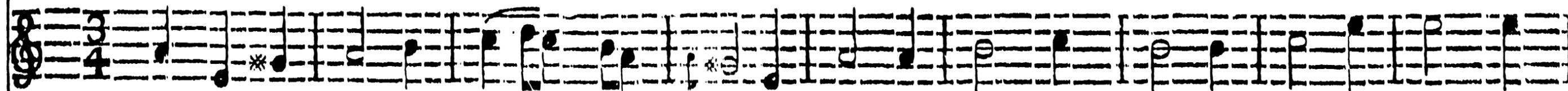
Forte.

1 2

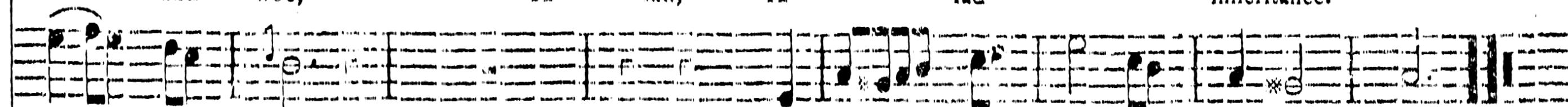
angels joy, Good will, &c.  
 will to men, to angels joy, At our Redeemer's birth.  
 our Redeemer's birth. Good will, &c.  
 will to men, &c.



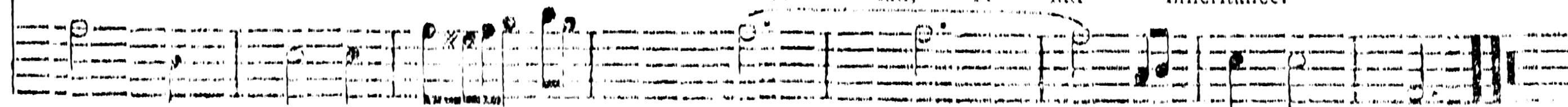
Not from the dust afflictions grow, Nor troubles rise by chance, Yet we are born to



cares and woe, A sad, A sad inheritance.



A sad, A sad inheritance.



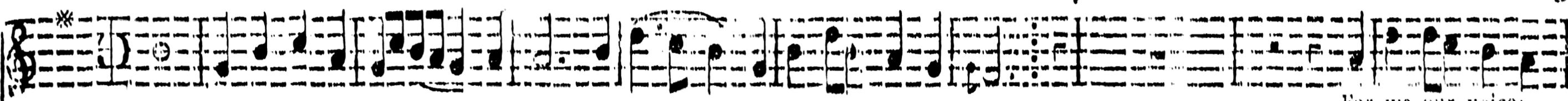
A sad, A sad inheritance.

# GROTON. C. M.

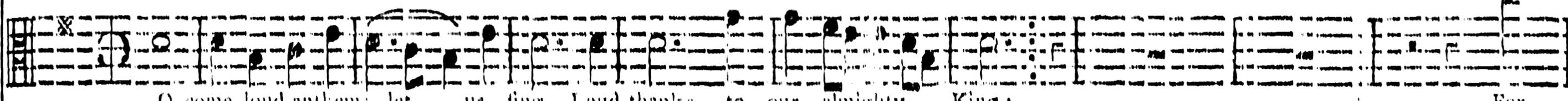
Musical notation for the first system, consisting of three staves. The top staff is a treble clef with a 2/4 time signature and a key signature of one sharp (F#). The lyrics are: "Praise ye the Lord, immortal choir, Who fill the realms above!"

Musical notation for the second system, consisting of three staves. The lyrics are: "Praise him who form'd you of his fire, And feeds you with his love." The notation continues from the first system.

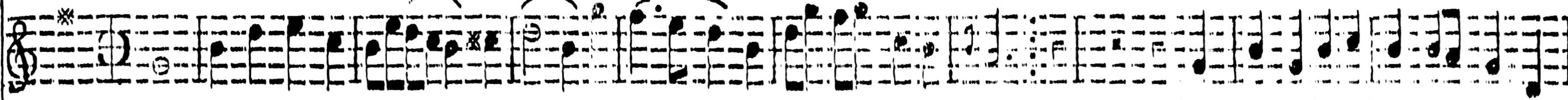
ALBANY. L. M. Words by Tate.



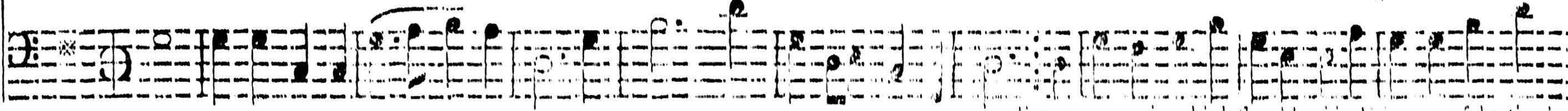
For we our voices



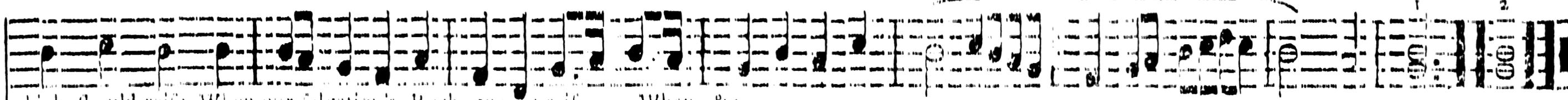
O come, loud anthems let us sing, Loud thanks to our almighty King; For



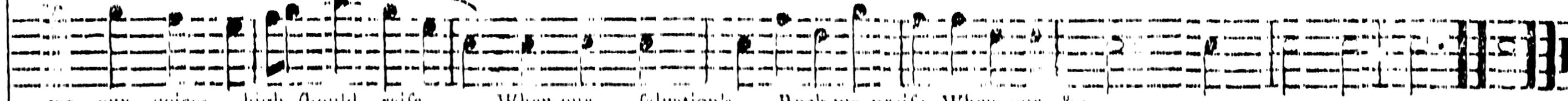
For we our voices high should raise, For



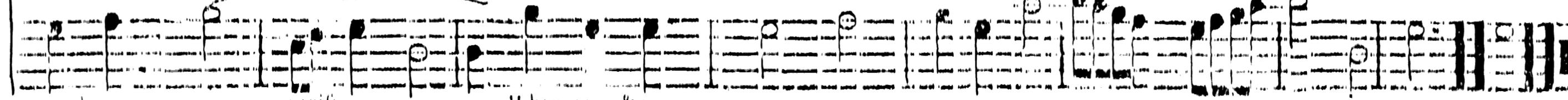
For we our voice high should raise, When our salvation's



high should raise, When our salvation's Rock we praise, When, &c.



we our voices high should raise, When our salvation's Rock we praise, When our, &c.



Rock we praise, When our, &c.

BAHAMA. L. M.

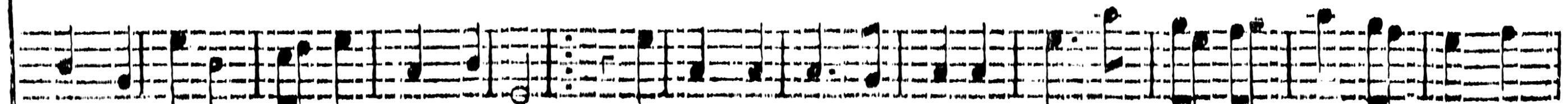
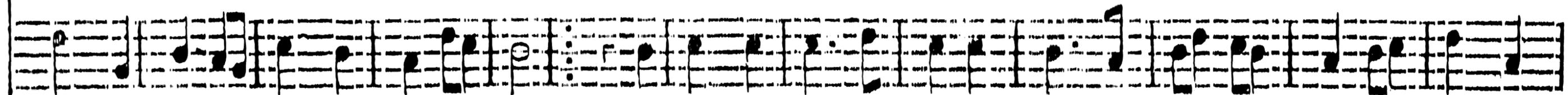
Words by Dr. Watts.



Mercy and truth on earth are met, Since Christ the Lord came down from heav'n ; By his obedience so com-

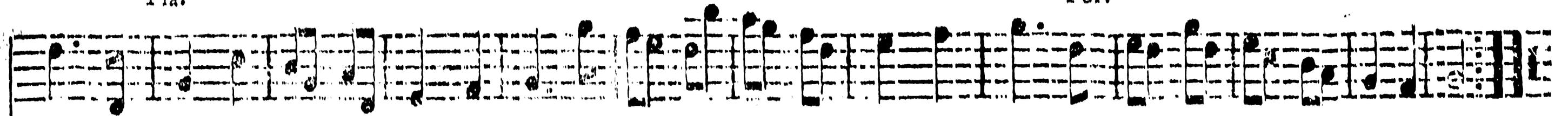


plete, Justice is pleas'd and peace is giv'n. His righteousness is gone before, To give us free access to

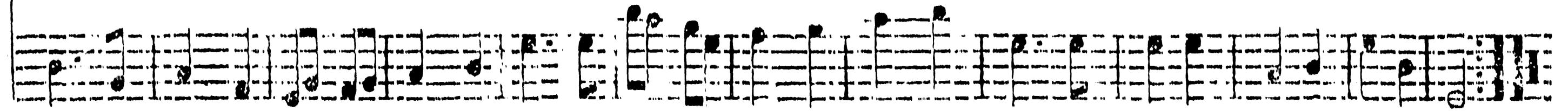
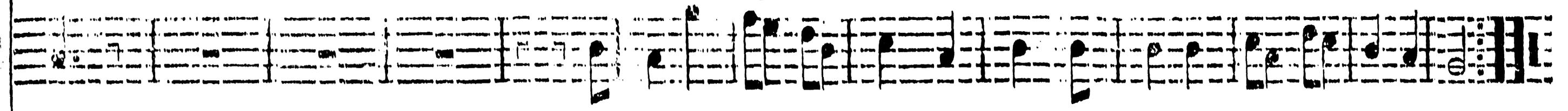


Tia.

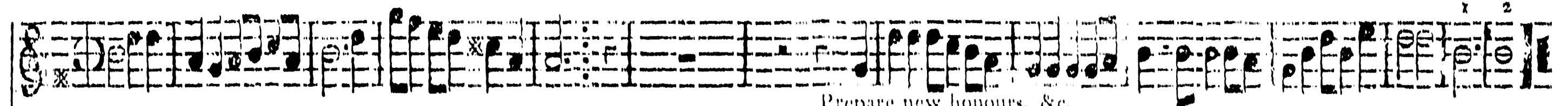
For.



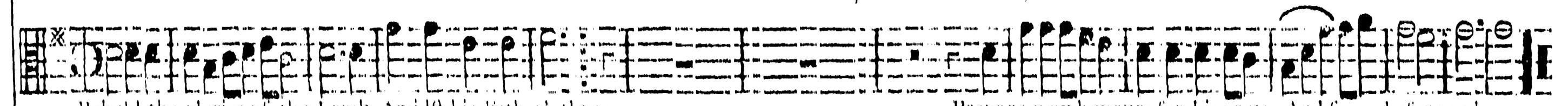
God; Our wand'ring feet shall stray no more, But mark his steps and keep the road. But mark, &c.



HARRISBURGH. C. M. Words by Dr. Watts.

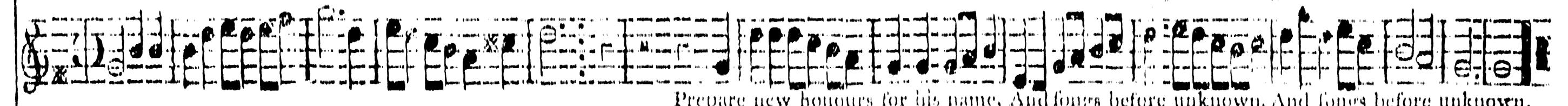


Prepare new honours, &c.

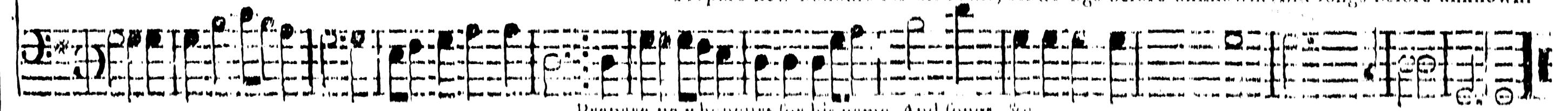


Behold the glories of the Lamb, Amidst his Father's throne:

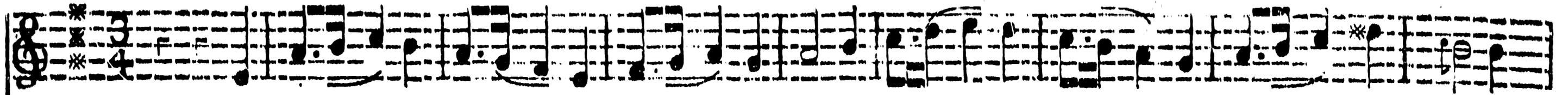
Prepare new honours for his name, And songs before unknown.



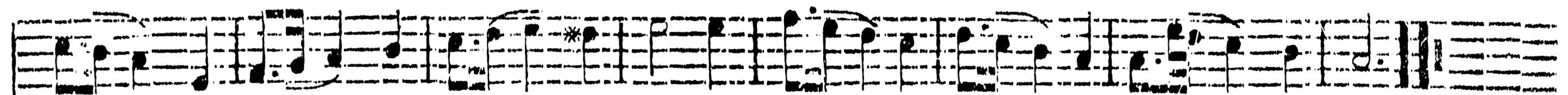
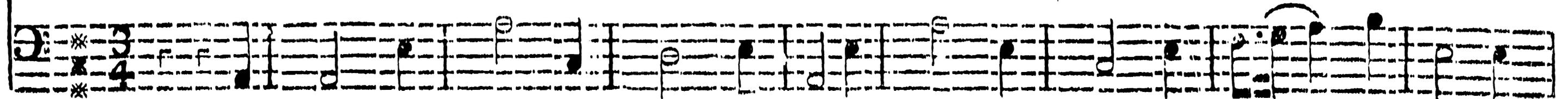
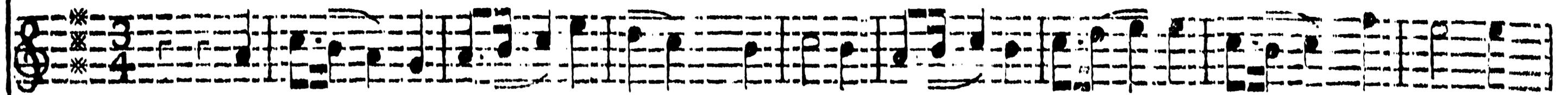
Prepare new honours for his name, And songs before unknown, And songs before unknown.



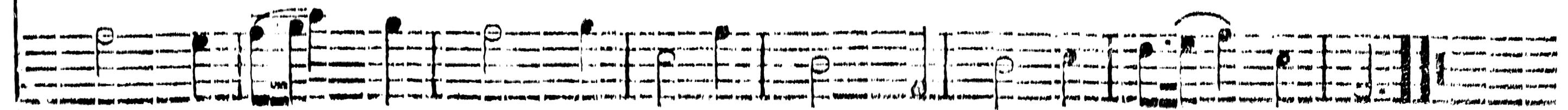
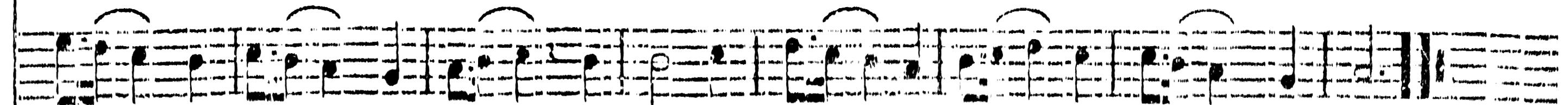
Prepare new honours for his name, And songs, &c.

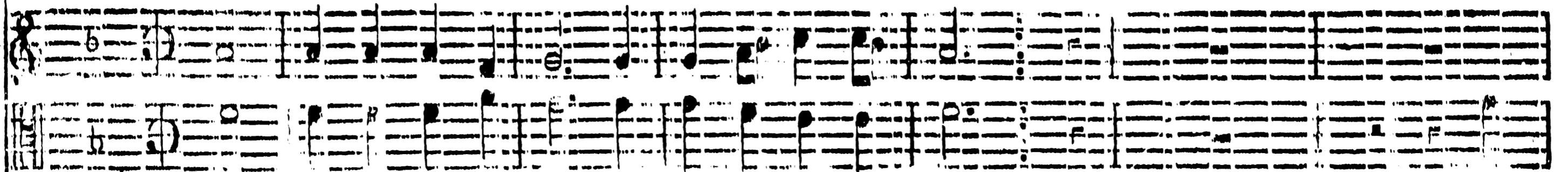


Great All in All, eternal King, Let me but view thy heavenly face, And



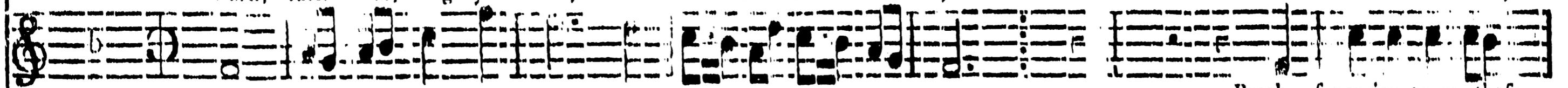
all my powers shall bow and sing Thine endless grandeur and thy grace.



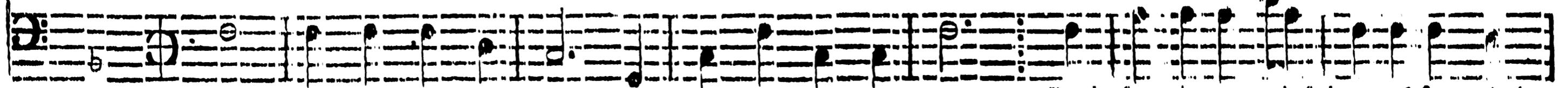


Turn, turn us, mighty God, And mould our souls afresh;

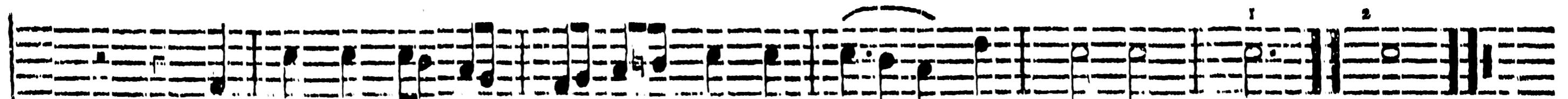
Break,



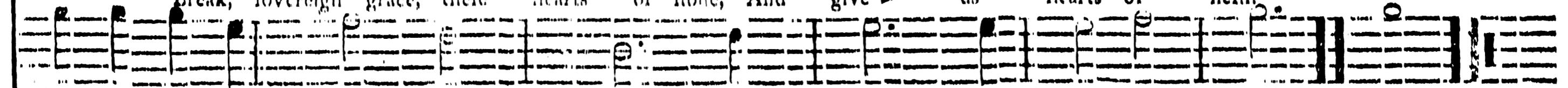
Break, sovereign grace, these



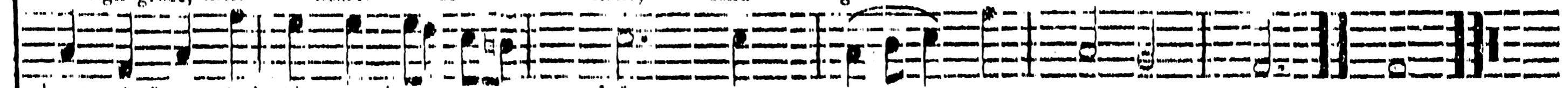
Break, sovereign grace, these hearts of stone, And



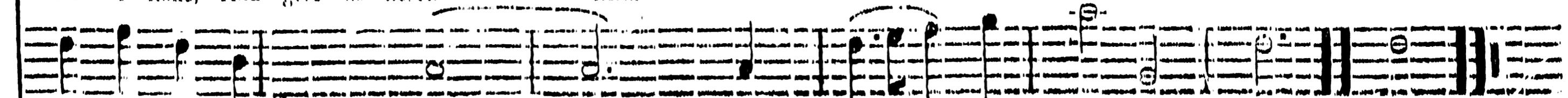
Break, sovereign grace, these hearts of stone, And give us hearts of flesh.



sovereign grace, these hearts of stone, And give us hearts of flesh.



hearts of stone, And give us hearts of flesh.



give us hearts of flesh.

Pia.

How did my heart rejoice to hear My friends devoutly say, In Zion let us all appear, And

For.

Pia.

For.

1

2

keep the solemn day. In Zion, &c.

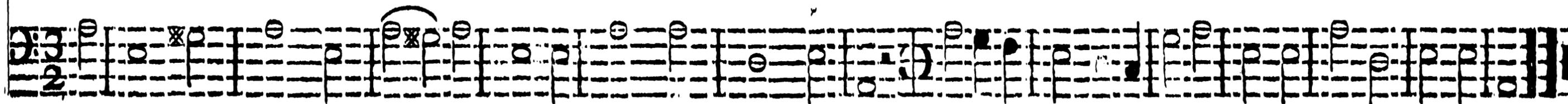
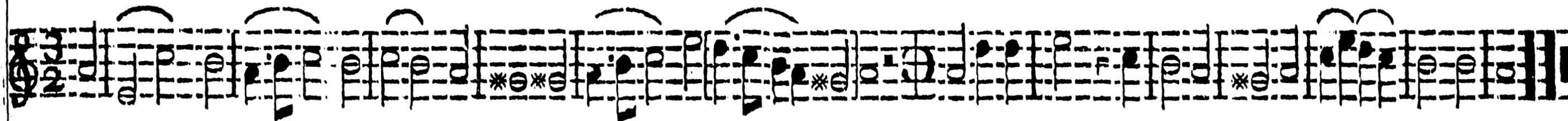
LANGDON.

C. M.

Words by Dr. Watts.



When I with pleasing wonder stand, And all my frame survey, Lord, 'tis thy work, I own thy hand Thus built my humble clay.



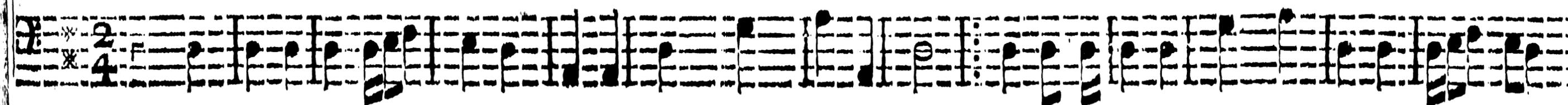
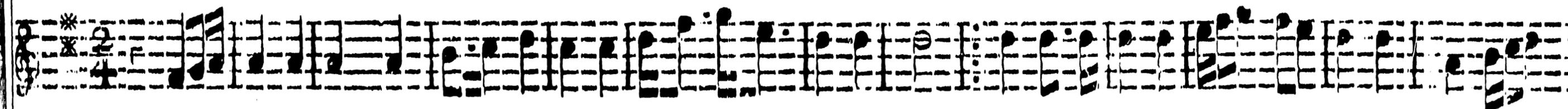
GREENLAND.

C. M.

Words by Dr. Watts.

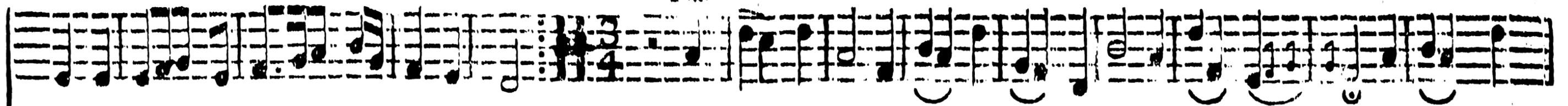


We raise our shouts, O God, to thee, And send them to thy throne ; All glory to th' united Three, The undi-



GREENLAND, continued.

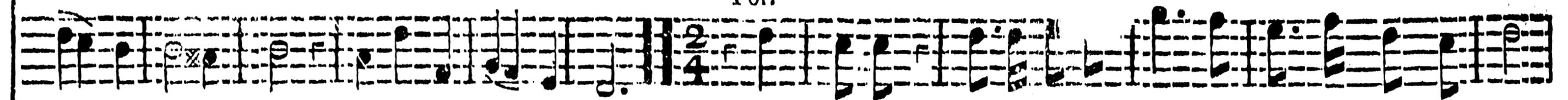
Pia.



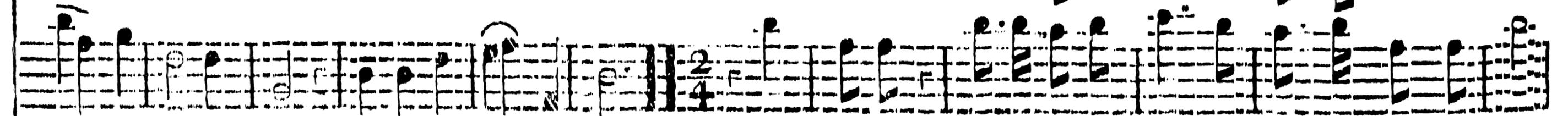
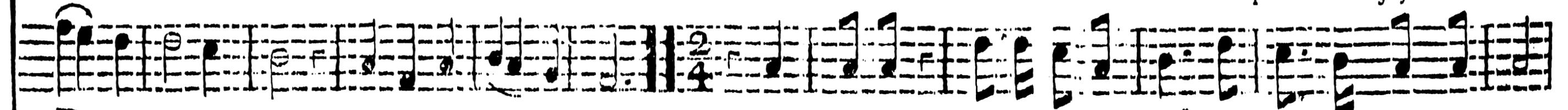
vided One. The undivided One. 'Twas he, and we'll adore his name, That form'd us by a word ; 'Tis he re-



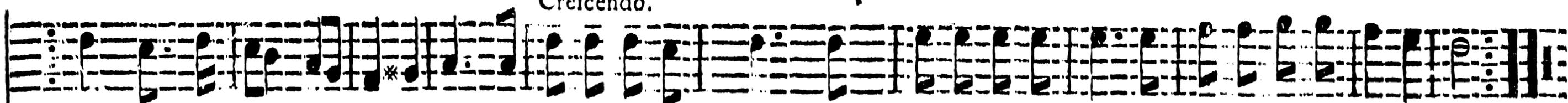
For.



stores our ruin'd frame ; Salvation to the Lord ! Hosanna ! Let the earth and skies Repeat the joyful sound ;



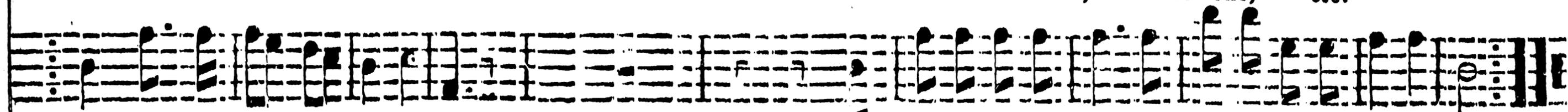
Crescendo.



Rocks, hills, and vales reflect the voice In one eternal round, In one eternal round, In one, In one eternal round.

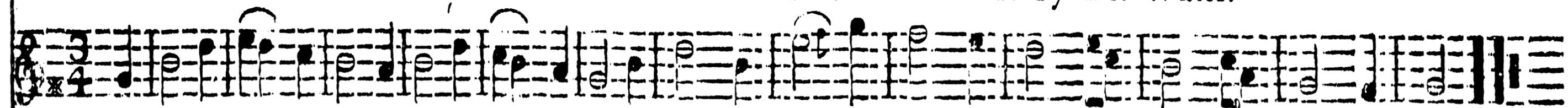


In one eternal round, In one, &c.

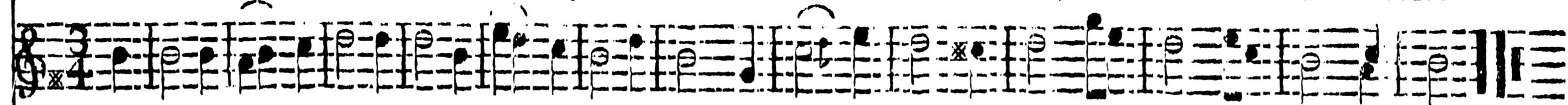


In one eternal round, In one, &c.

UPTON. S. M. . Words by Dr. Watts.

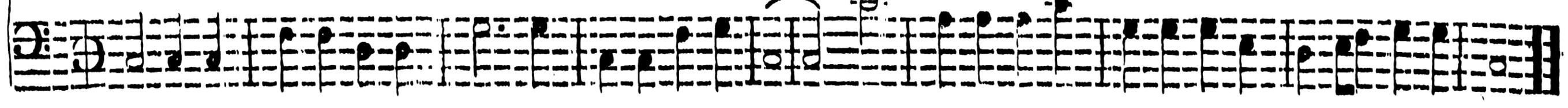


The Lord my shepherd is, I shall be well supplied ; Since he is mine and I am his, What can I want beside ?





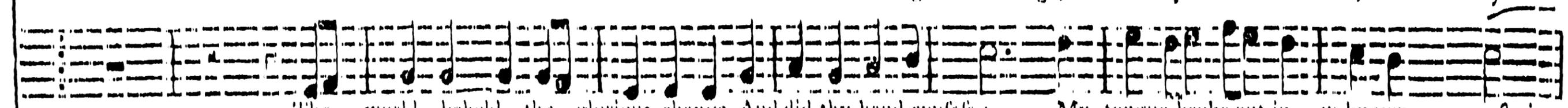
When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasing dream, The grace appear'd so great.



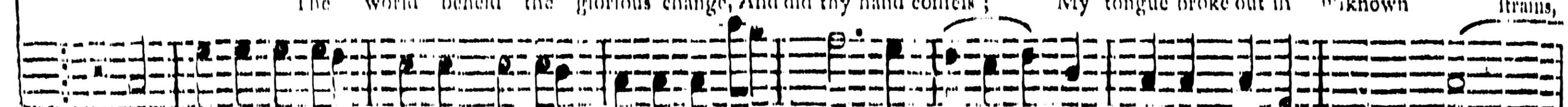
The world beheld the glorious change, And did thy hand confess, My tongue broke out in



The world beheld the glorious change, And did thy hand confess; My



The world beheld the glorious change, And did thy hand confess; My tongue broke out in unknown strains,

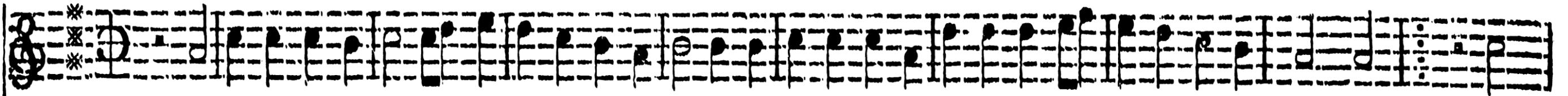


The world beheld the glorious change, And did thy hand confess; My tongue broke out in unknown strains,

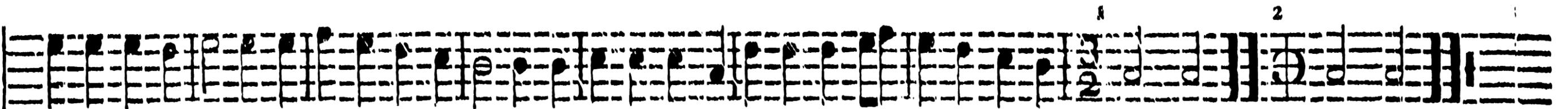
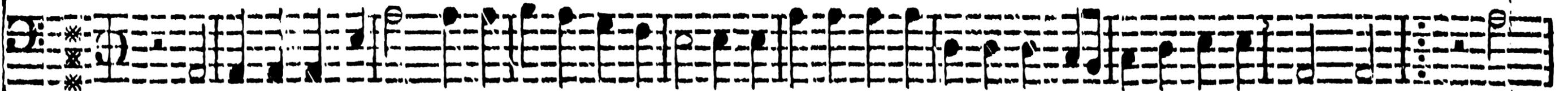
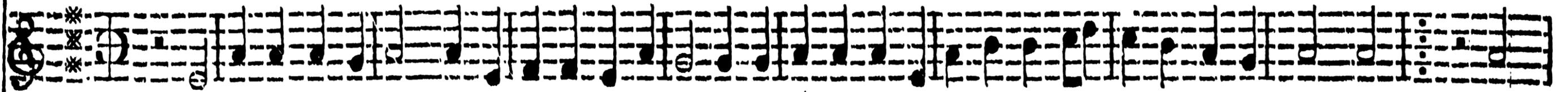
unknown strains,  
 tongue broke out in unknown strains, My tongue broke out in unknown strains, And sung surprising grace.

CONSECRATION. P. M.

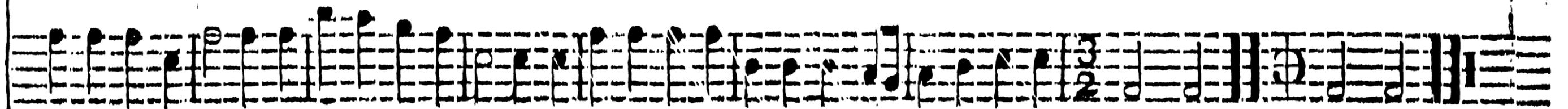
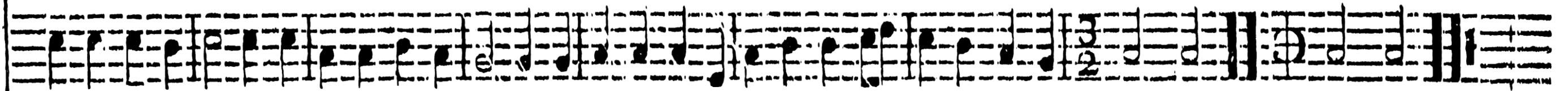
By grace refin'd, My soul inclin'd, Shall consecrate her days, As due to none, But God alone, And give him all the praise.



Head of the church triumphant, We joyfully adore thee, Till thou appear, Thy members here Shall sing like those in glory. We



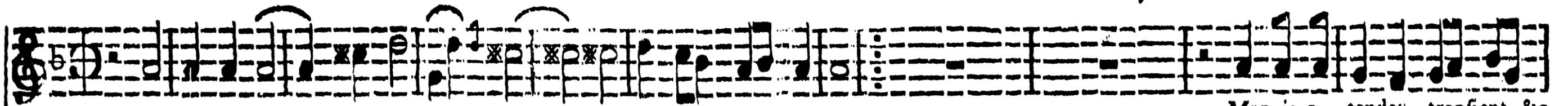
lift our hearts and voices With blest anticipation, And cry aloud, And give to God The praise of our salvation.



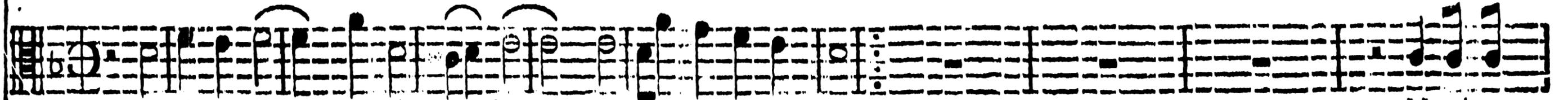
MORTALITY.

C. M.

Words by Mrs. Steele.

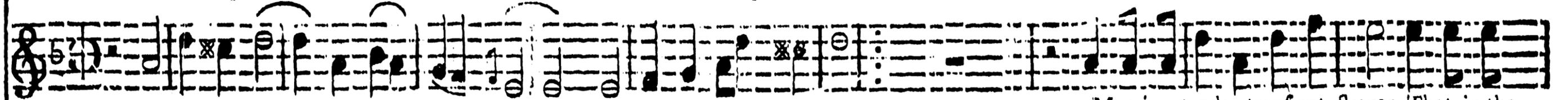


Man is a tender transient, &c.

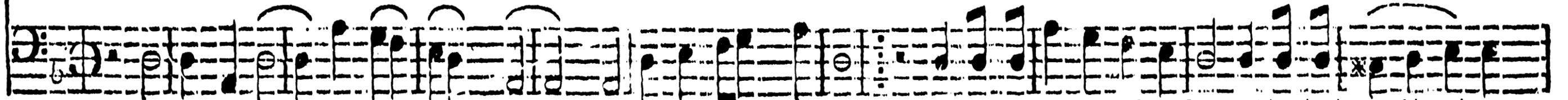


Life is a span, a fleeting hour, How soon the vapor flies!

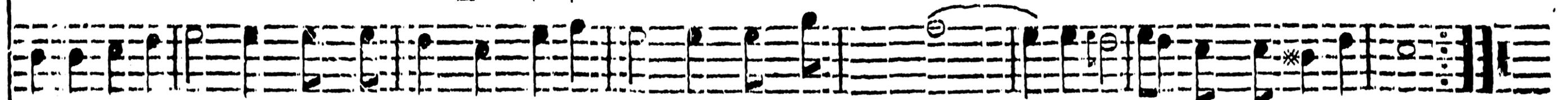
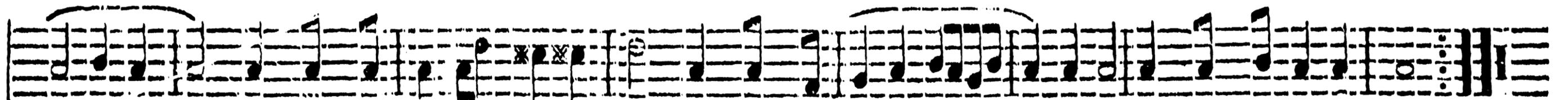
Man is a



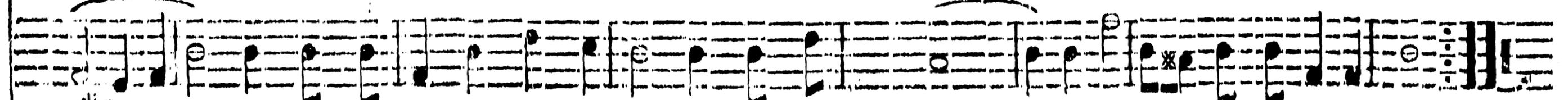
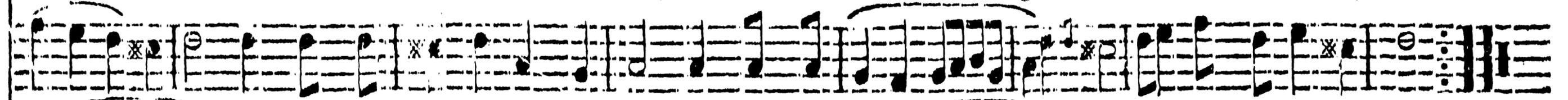
Man is a tender transient flower, That in the



Man is a tender transient flower, That in the blooming



tender transient flower, Man is a tender transient flower, That in the blooming dies. That in the blooming dies.



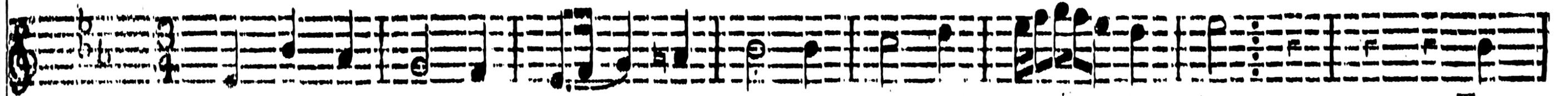
And  
 Glory to God the Son be paid, Who dwelt in humble clay, And to redeem us  
 And to redeem us from the dead, Gave  
 And to redeem us from the dead, Gave his own life a-

to redeem us from the dead, And to redeem, &c.  
 from the dead, Gave his own life away. And to redeem us from the dead, Gave his own life away.  
 his own life away.  
 way, Gave his own life away.

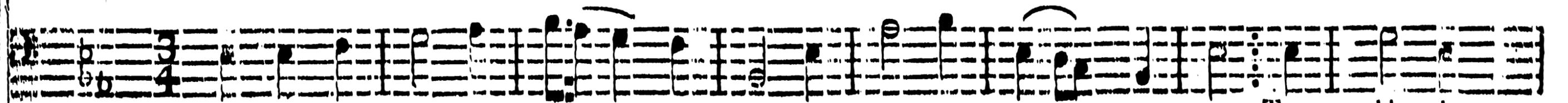
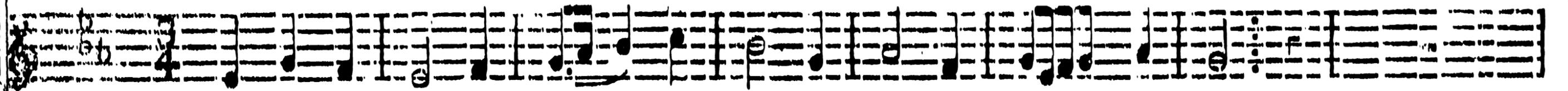
GALATIA.

C. M.

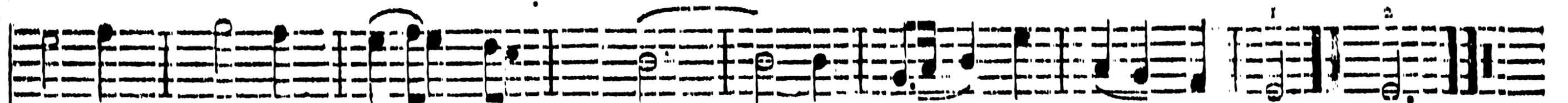
Words by Dr. Watts.



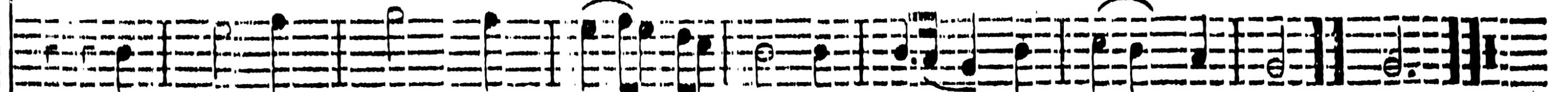
God is my everlasting aid, And hell shall rage in vain ; To



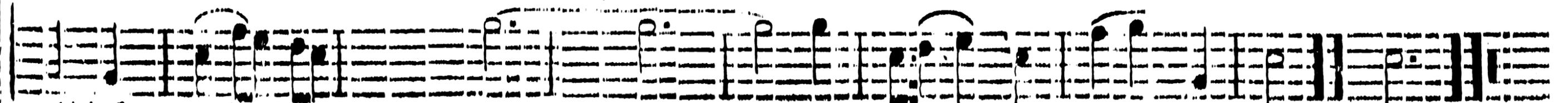
To him be



him be highest glory paid, And endless praise, Amen.

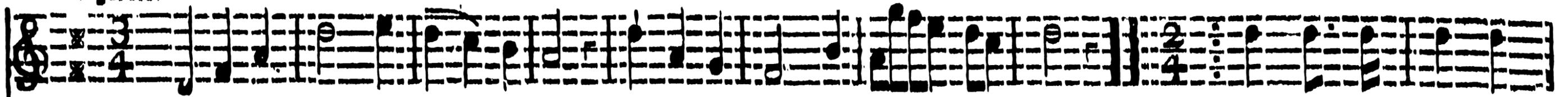


To him be highest glory paid,

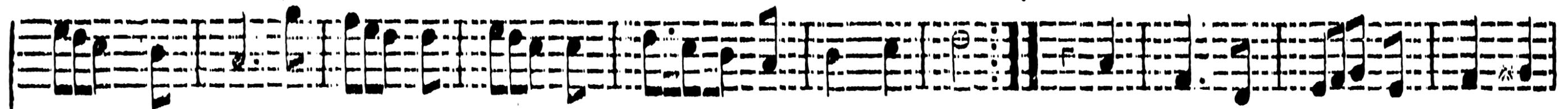
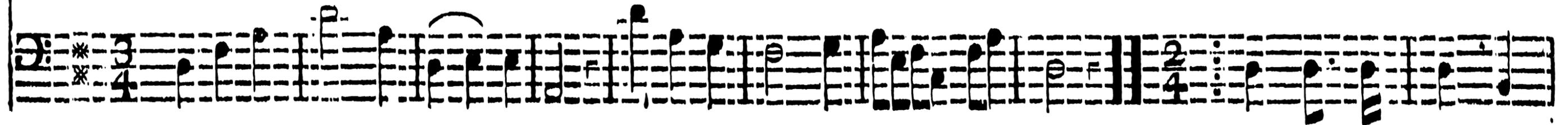
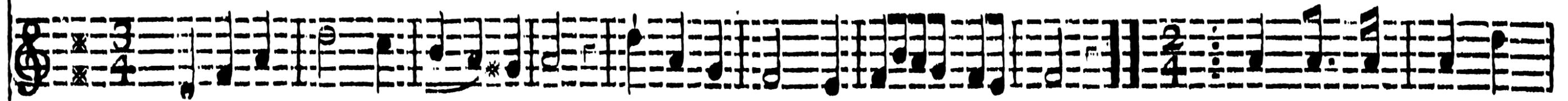


highest glory paid,

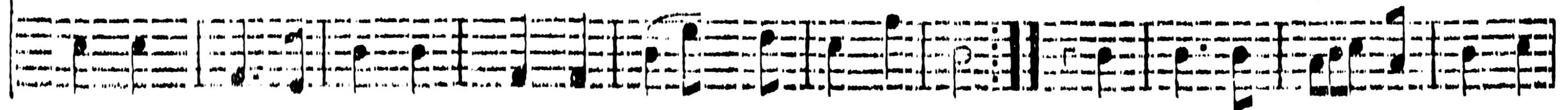
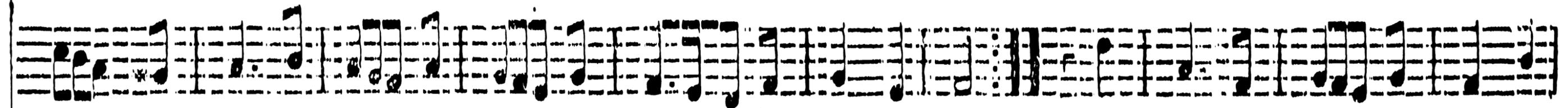
Vigoroſo.



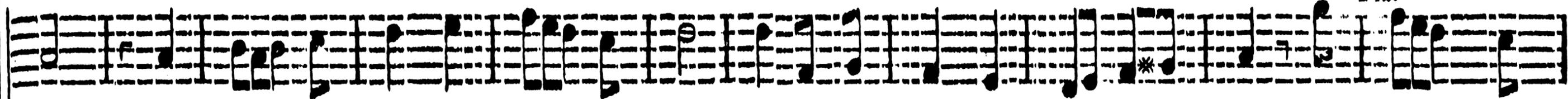
Kingdoms and thrones to God belong, Crown him, ye nations, in your ſong; His wondrous names and



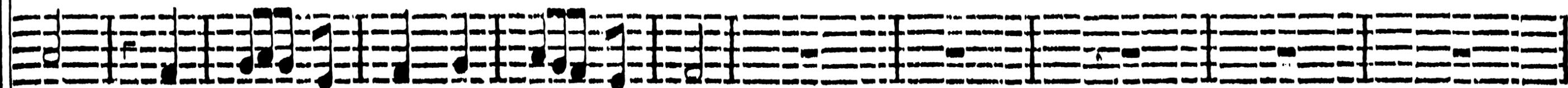
powers rehearſe, His honours ſhall enrich enrich your verſe. He ſhakes the heav'ns with loud a-



Pia.



larms, How terrible is God in arms! In Israel are his mercies known, Israel is.

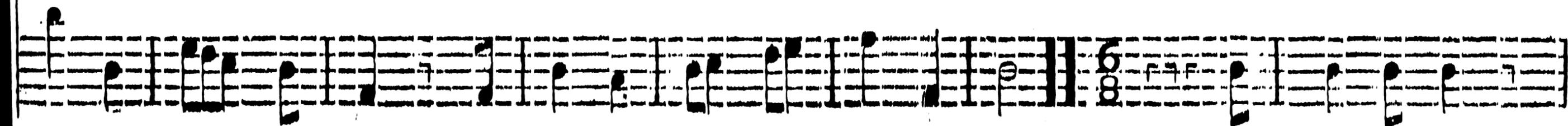
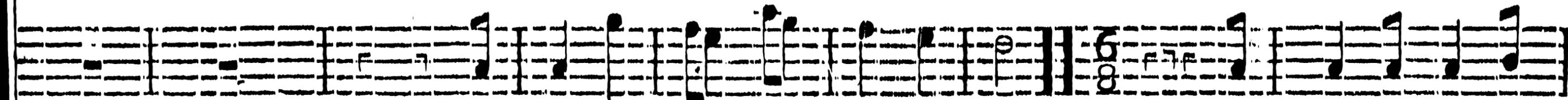


For.

Moderato.



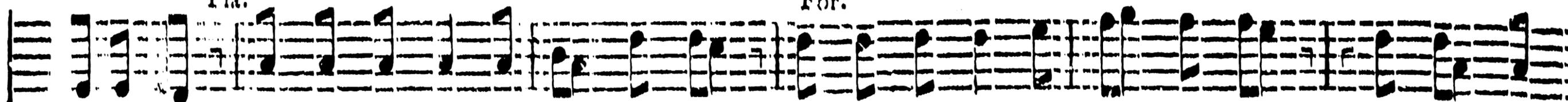
his peculiar throne. Israel is his peculiar throne. Proclaim him king, pro-



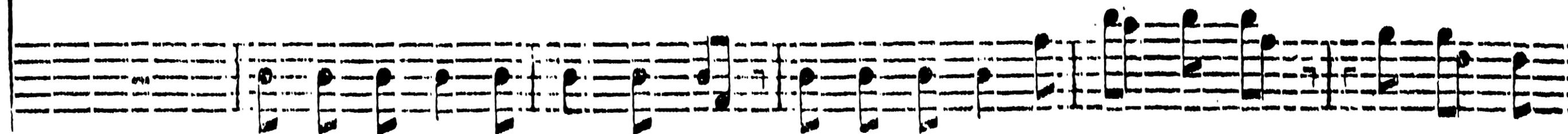
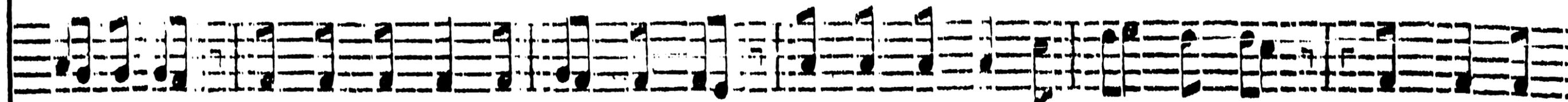
REHOBOTH, continued.

*Pia.*

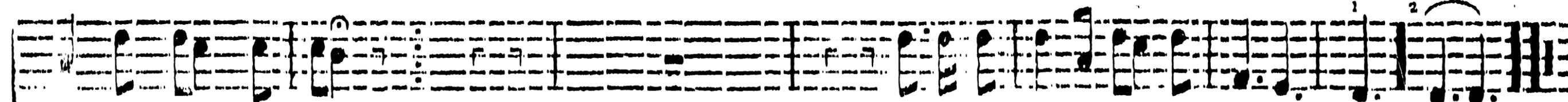
*For.*



nounce him blest, He's your defence, your joy, your rest; He's your defence, your joy, your rest; When terrors

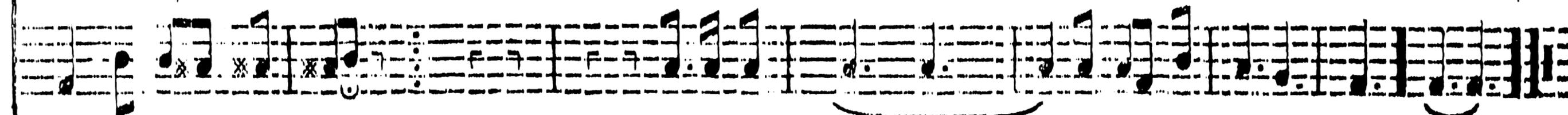


*Da Capo.*

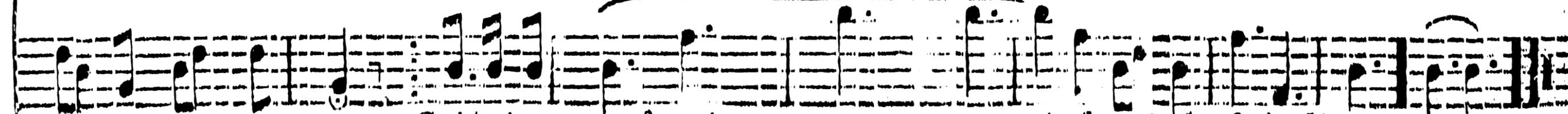


rise, and nations faint,

God is the strength, the strength of ev'ry saint.



God is the strength, the strength of ev'ry saint.



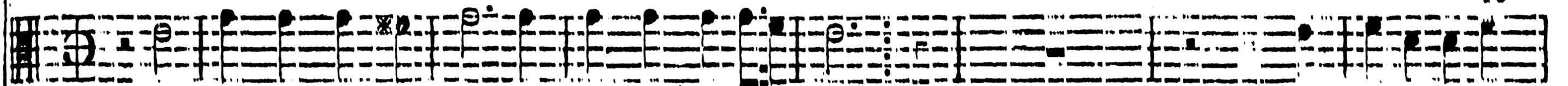
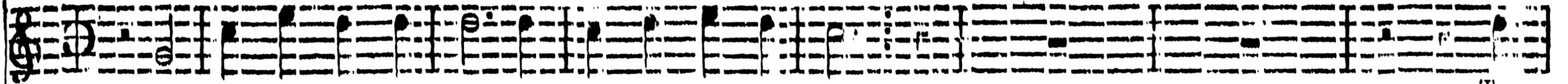
God is the strength, the strength of ev'ry saint.

While angels strain their  
 In humble notes our faith adores The great mysterious King ; While angels strain their nobler  
 While angels, &c.  
 While angels strain their nobler powers And sweep th' immortal

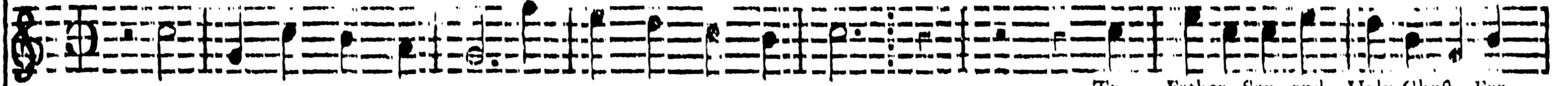
nobler powers, And sweep th' immortal string.  
 powers, While angels, &c. And sweep th' immortal string.  
 string.

Thy throne, O God, forever stands, Grace is the sceptre in thy hands; Thy laws and works are

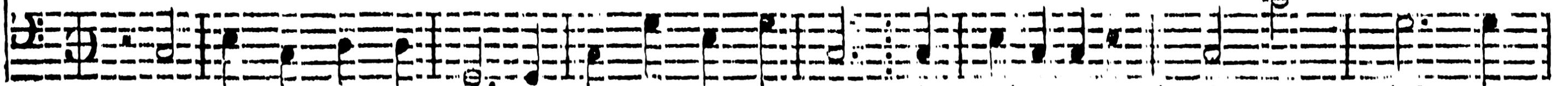
Justice and grace  
 just and right, Justice and grace are thy delight.  
 Justice and grace  
 Justice and grace



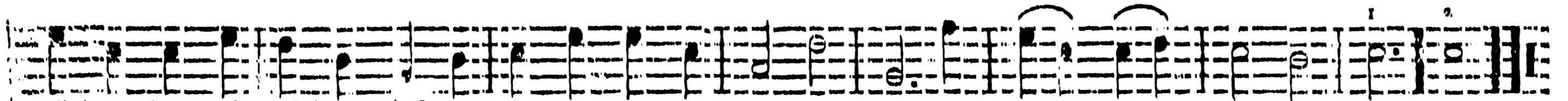
Let heav'n and earth rejoice, And sacred anthems raise; To Father, Son, and



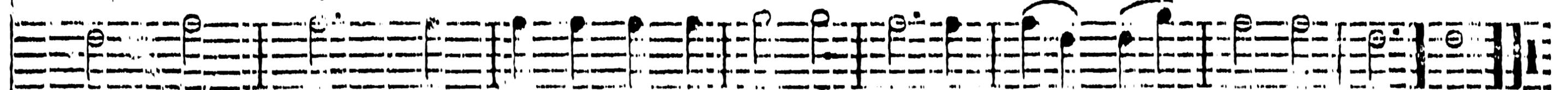
To Father, Son, and Holy Ghost, For



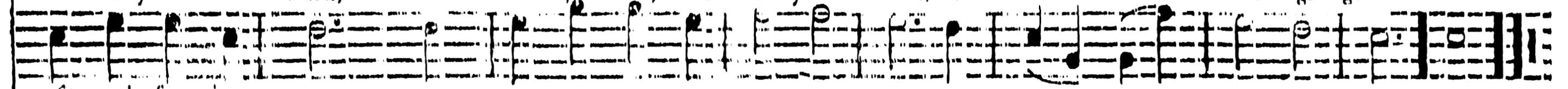
To Father, Son, and Holy Ghost,



Father, Son, and Holy Ghost,



Holy Ghost, To Father, Son, and Holy Ghost, For free and sovereign grace.



free and sovereign grace.



ATHENS. P. M.

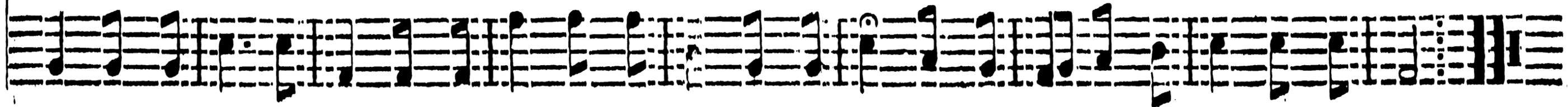
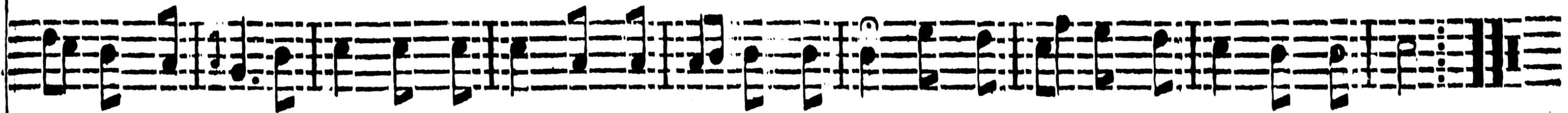
All hail, happy day, When enrob'd in our clay, The Redeemer appear'd upon earth ! How

How can we refrain, For to join the glad strain, And to hail our Im-

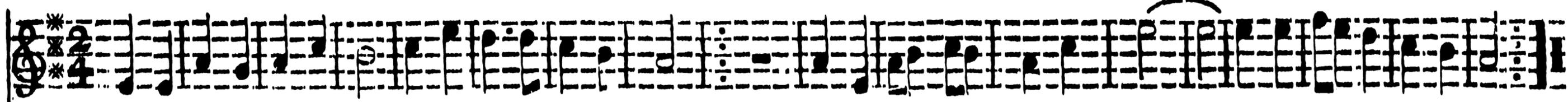
can we refrain, For to join the glad strain, For to join the glad strain,



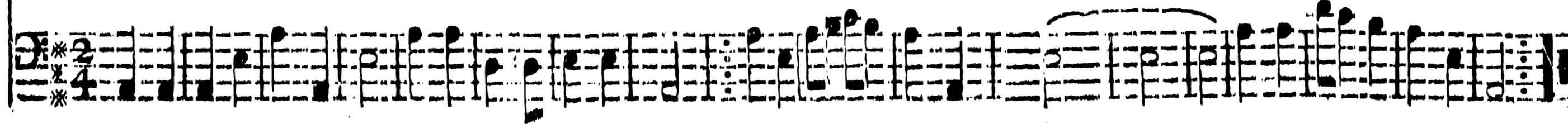
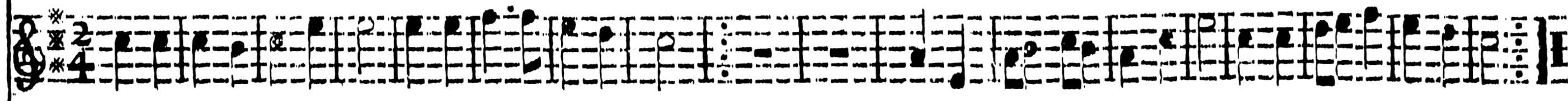
manuel's birth. How can we refrain, For to join the glad strain, And to hail our Immanuel's birth.



GRANVILLE. P. M.



Clap your hands, ye people all, Praise the Lord on whom ye call; Lift your voice, and thankful sing Praises to your heavenly King.

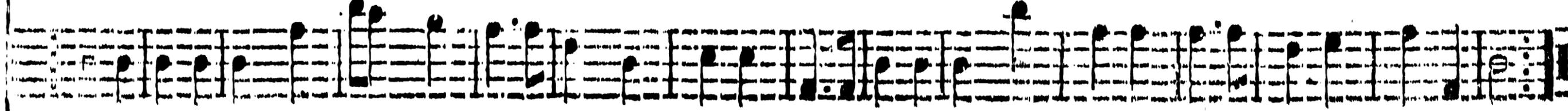




Sing to the Lord Jehovah's name, And in his strength rejoice ; When his salvation is our theme, Exalted be our voice.

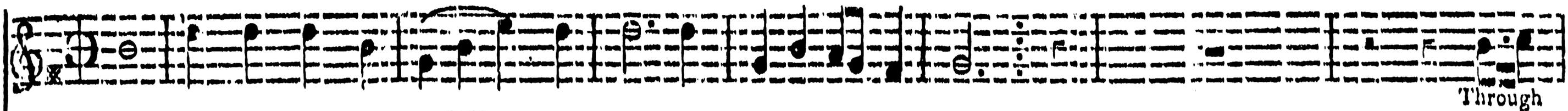


With thanks approach his awful sight, And psalms of honour sing ; The Lord's a God of boundless might, The whole creation's king.

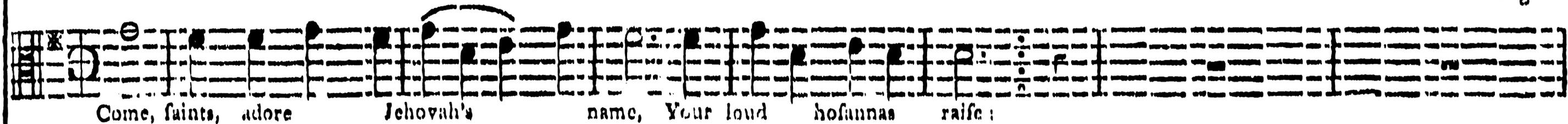


MOUNT VERNON.

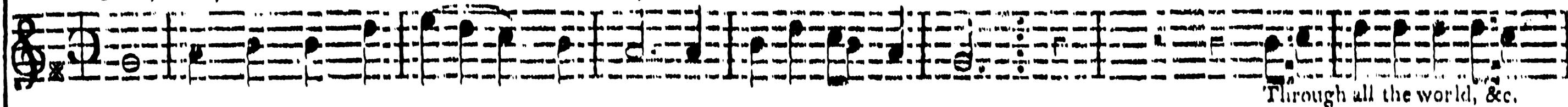
C. M.



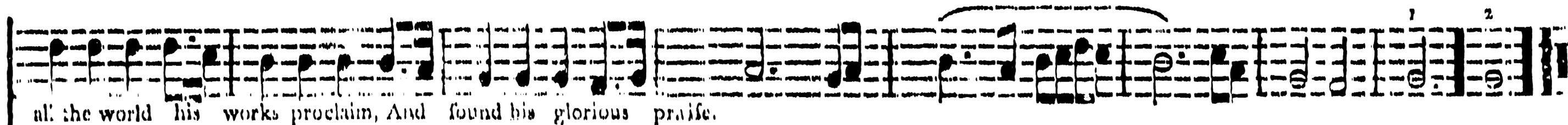
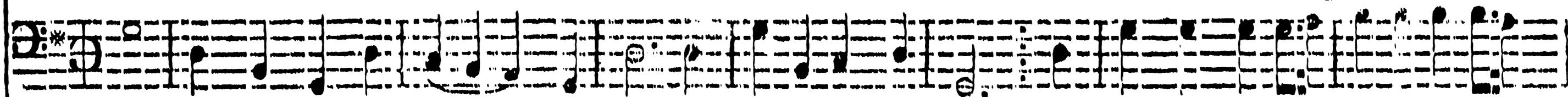
Through



Come, saints, adore Jehovah's name, Your loud hosannas raise:



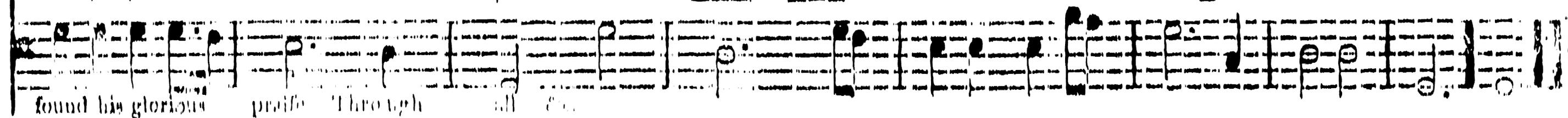
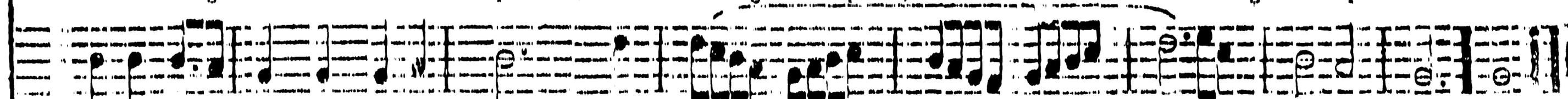
Through all the world, &c.



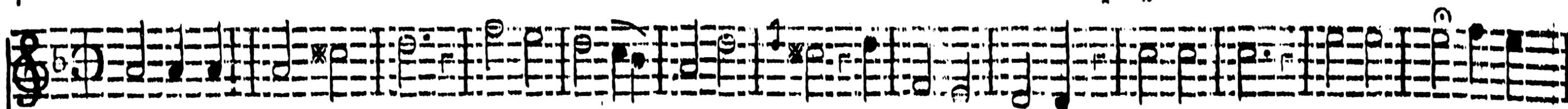
all the world his works proclaim, And sound his glorious praise.



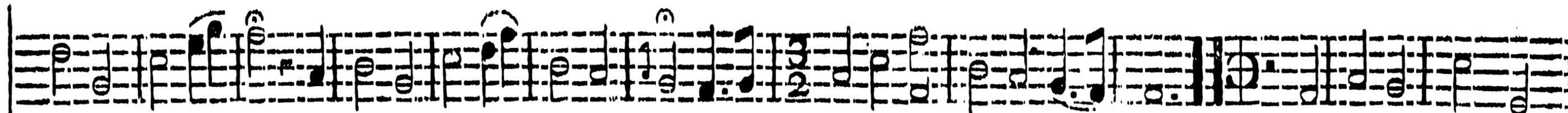
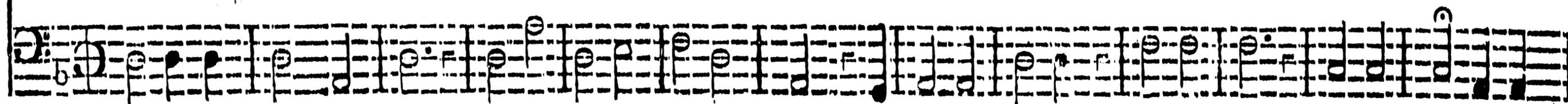
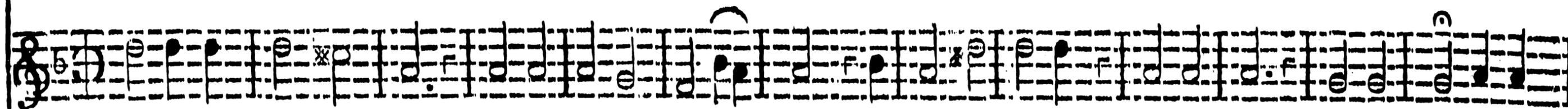
Through all the world his works proclaim, And sound his glorious praise, And sound his glorious praise.



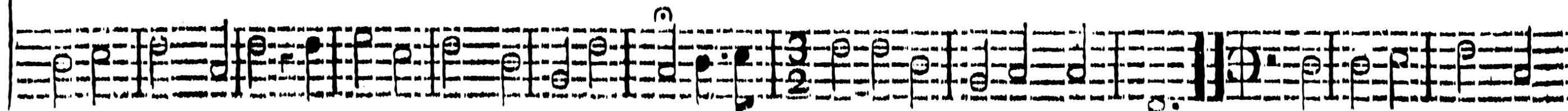
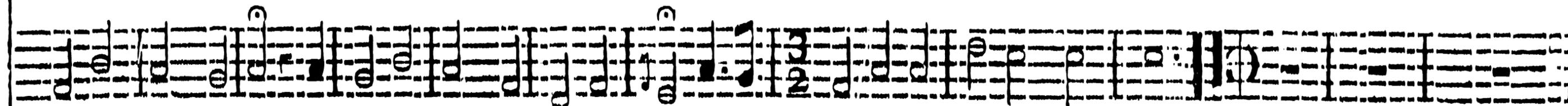
sound his glorious praise Through all

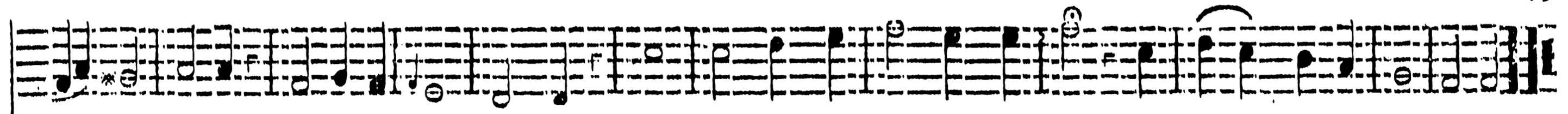


By the offence of one, judgment came upon all men, to condemnation, even so, even so, by the

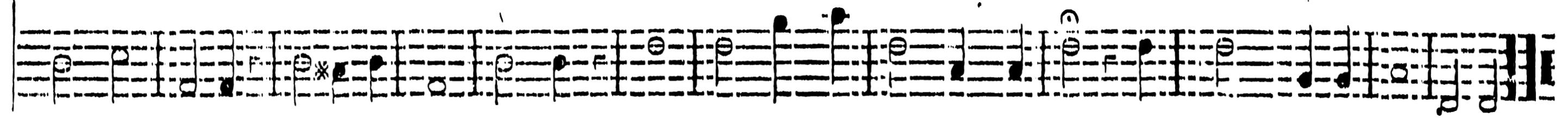
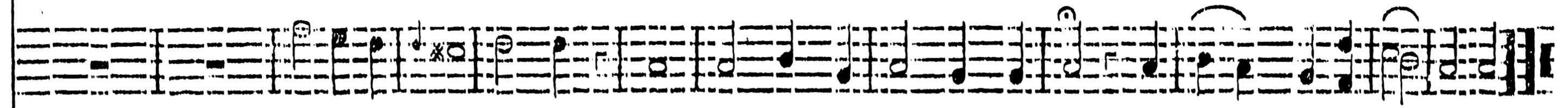


righteousness of one, the free gift came upon all men, unto justification of life. For as by one man's

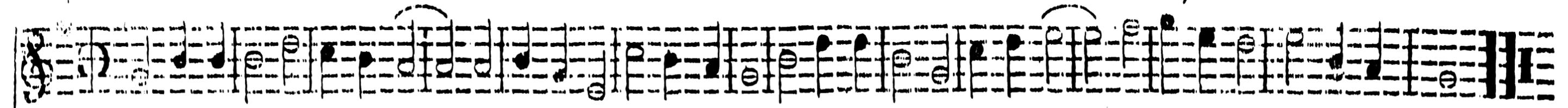




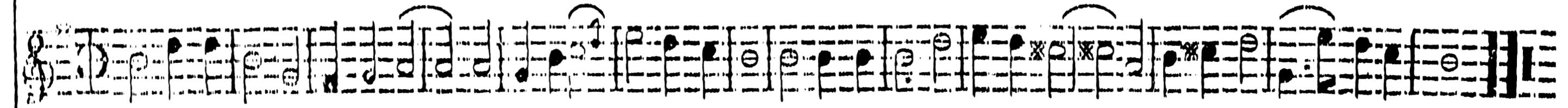
disobedience, many were made sinners; so by the obedience of one, shall many be made righteous.



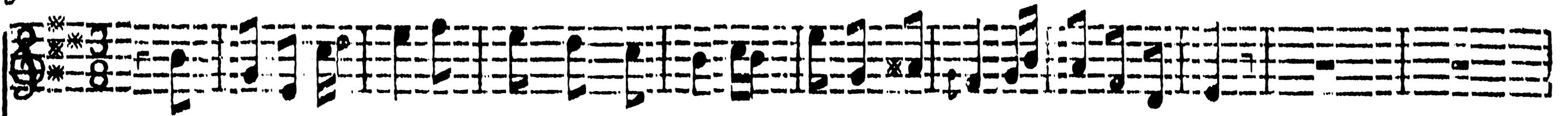
GUILDFORD. L. M. Words by Dr. Watts.



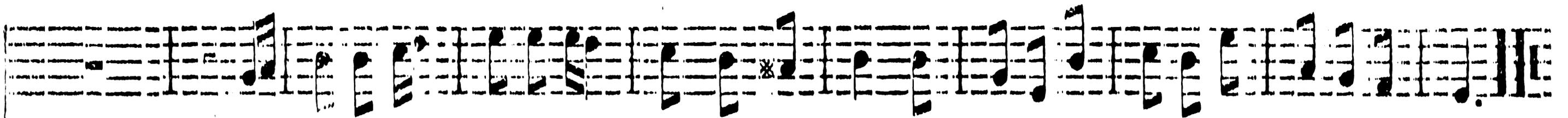
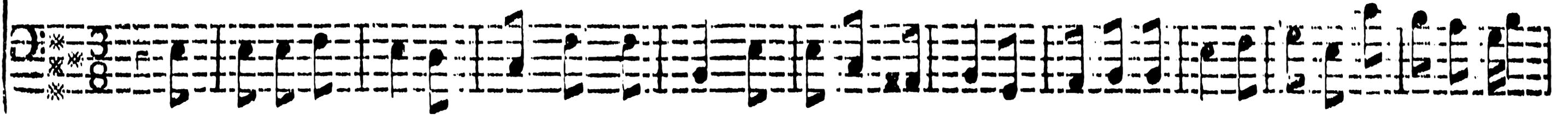
Grace will complete what grace begins, To save save from sorrow & from sins; The work that wisdom undertakes Eternal mercy ne'er forsakes.



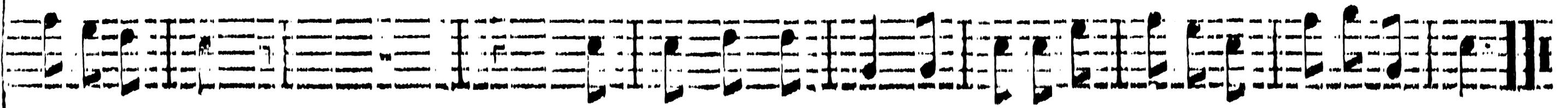
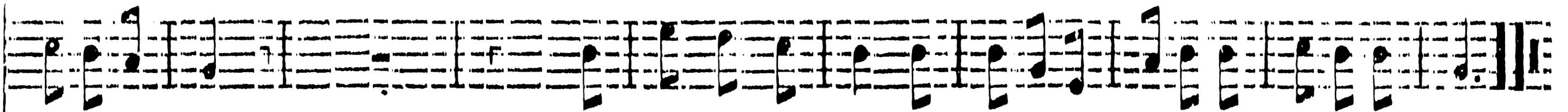
## INLAND. P. M.



How charmingly sounds The word of the Lord ! Where witness abounds, That man is restor'd, To God his possession, Dear



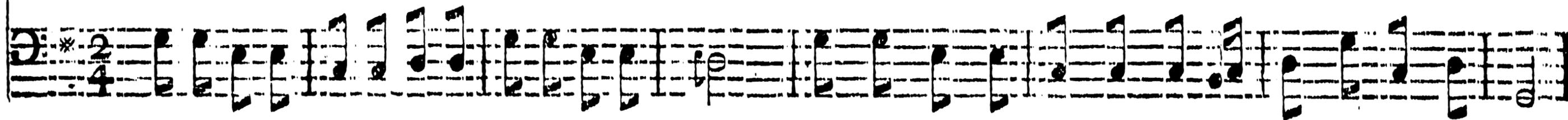
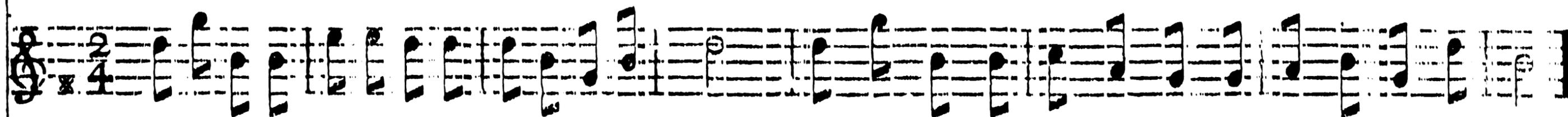
Jesus in thee, From sin and transgression Forever set free. From sin and transgression Forever set free.



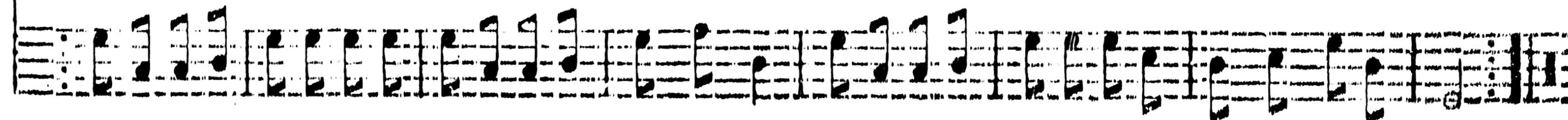
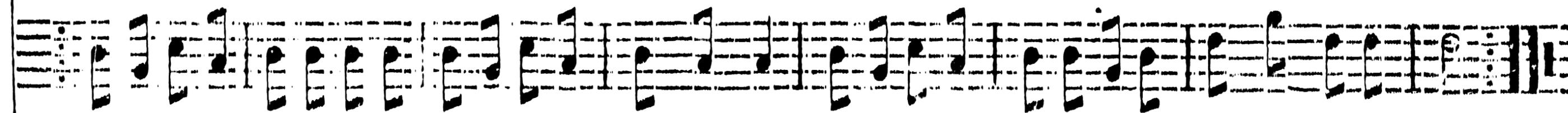
WOODSTOCK. P. M.



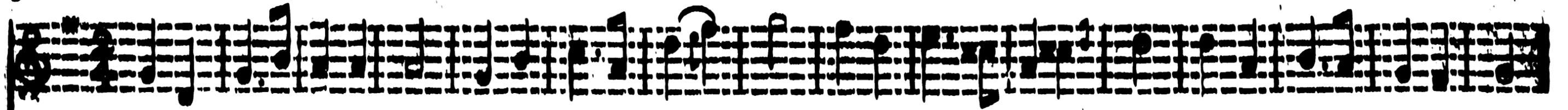
To the haven of thy breast, O Son of man, I fly; Be my refuge and my rest, For O the storm is high.



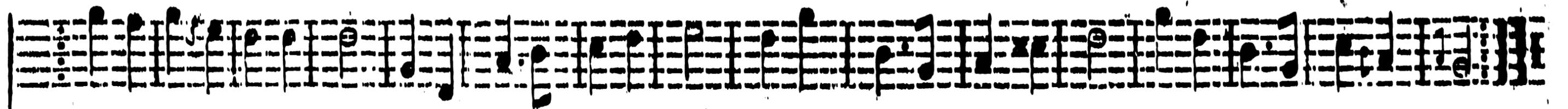
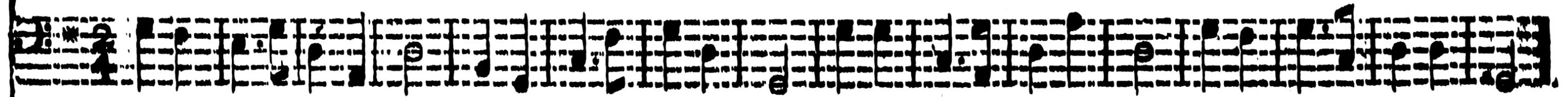
Save me from the furious blast, A covert from the tempest be; Hide me, Jesus, till o'erpast The storm of sin I see.



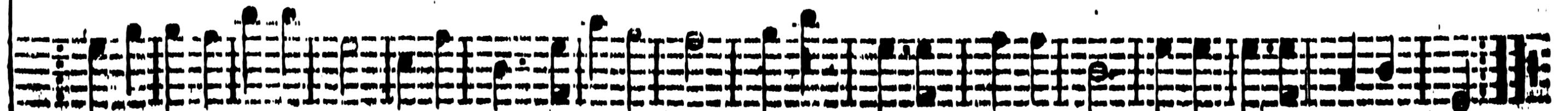
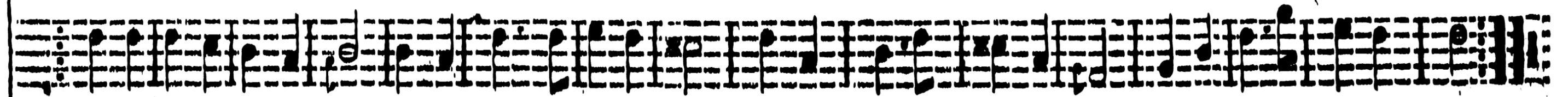
## VERNAL. P. M.

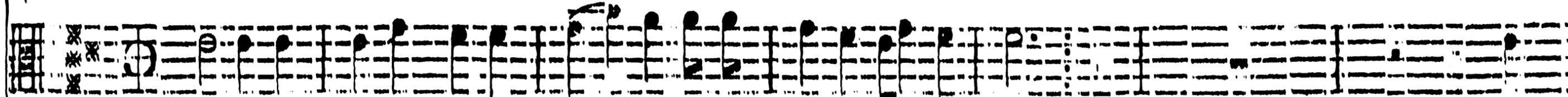
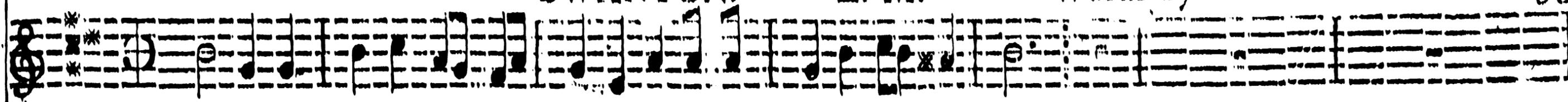


Muse, begin a joyful strain, Like the season laugh and sing; Winter's bleak and dreary reign Yields to the return of spring.

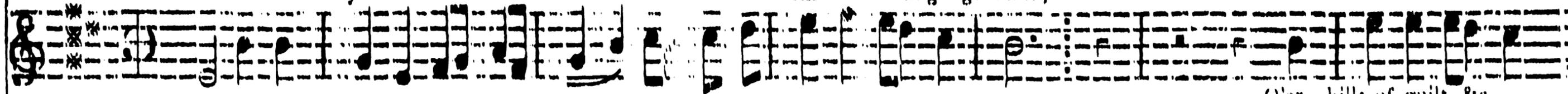


Laurel now with lavish hand, Decks the fields with verdant bloom, Which by gentle zephyrs fann'd, Fill the air with sweet perfume.

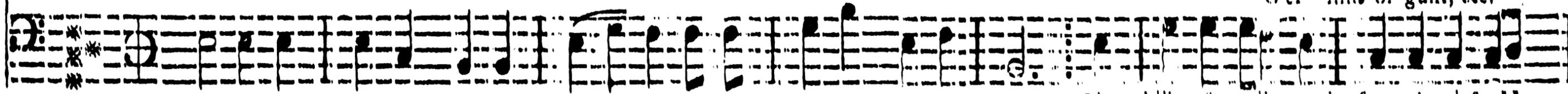




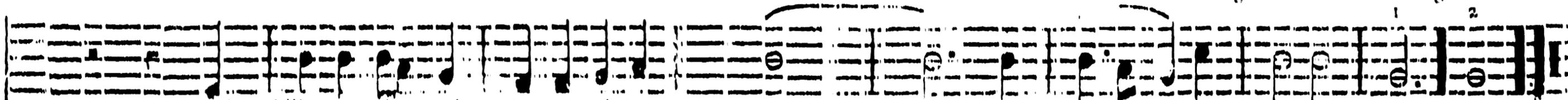
The voice of my Beloved sounds Over the rocks and rising grounds; O'er



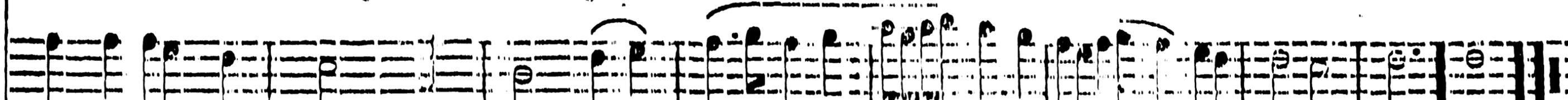
O'er hills of guilt, &c.



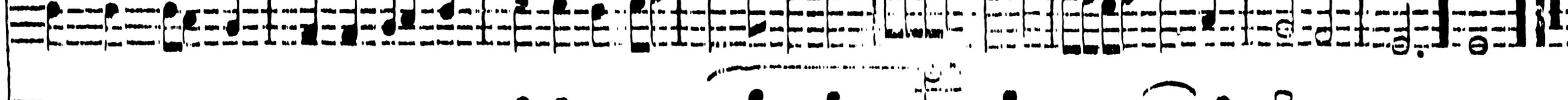
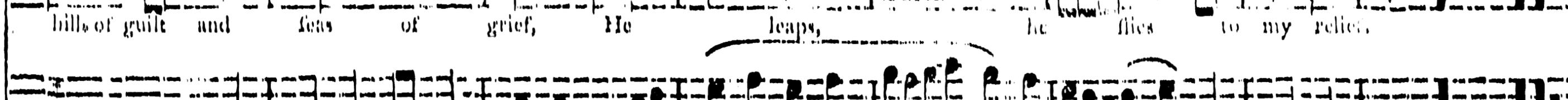
O'er hills of guilt and seas of grief He



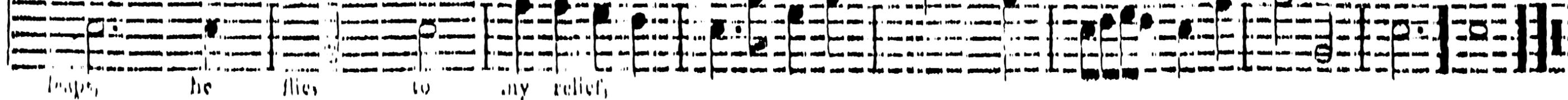
O'er hills of guilt and seas of grief



hills of guilt and seas of grief, He leaps, he flies to my relief.

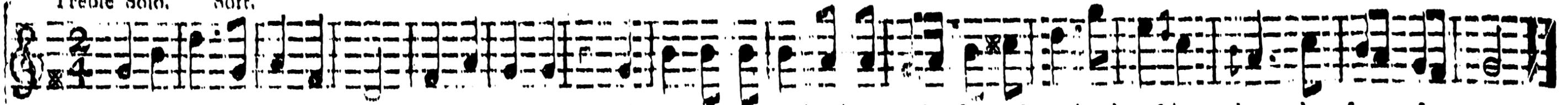


leaps, he flies to my relief.



## RESTORATION ANTHEM.

Treble Solo. Soft.

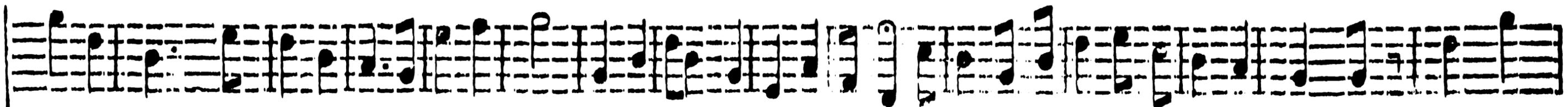
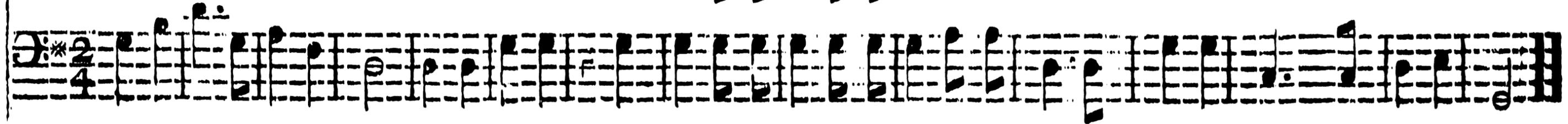


Gird thy sword upon thy thigh, O most mighty, ride prosperously in thy meekness and truth, thou fairer than the sons of men.

Vigorous.



Gird thy sword upon thy thigh, O most mighty, ride prosperously in thy meekness and truth, thou fairer than the sons of men!



Move as in the chariots of Amminadab, thou anointed for salvation, enthron'd on the souls of thy willing people! Lead cap-





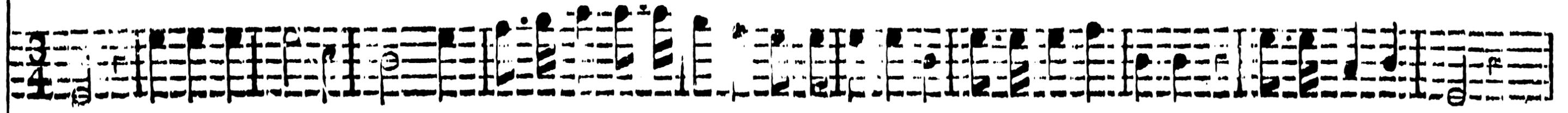
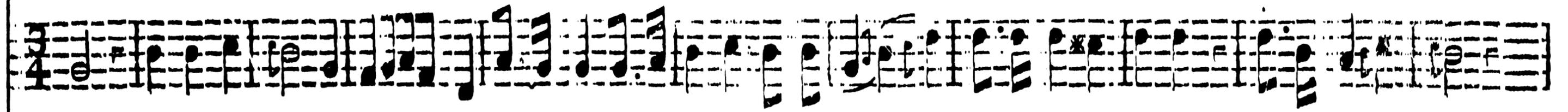
tivity captive, thou son of the celestial Abinoam, from the valley of the shadow, to the Paradise of



Thou son of the celestial, &c.



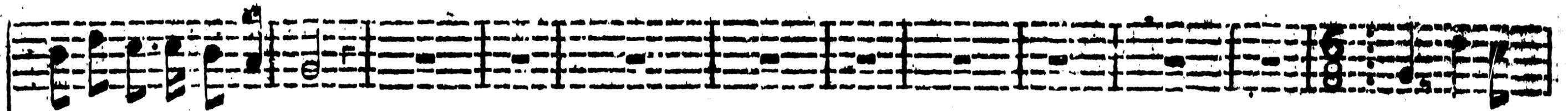
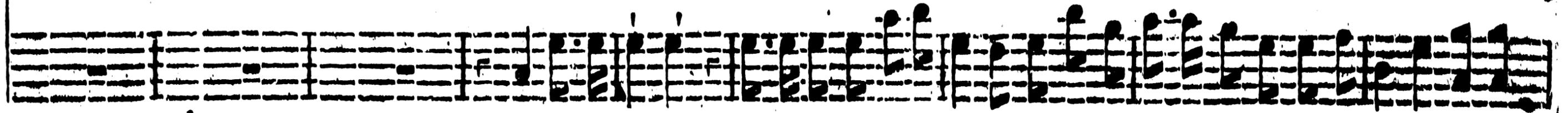
God! Cause ev'ry knee to bow, and ev'ry tongue to confess that thou art Jesus, the everlasting Father, and the Prince of



ANTHEM, continued.



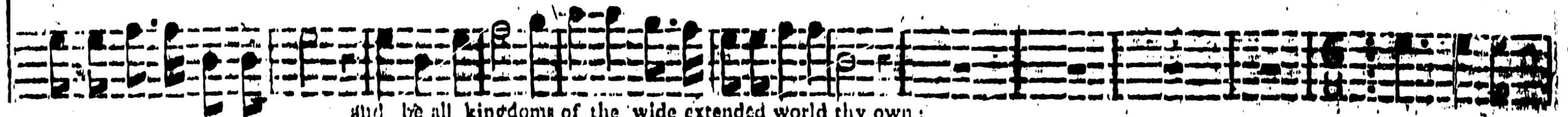
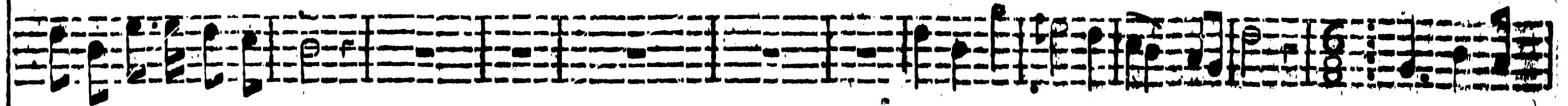
and finishing complete the mystery of God, bring forth the top-stone, mid the shoutings of the skies, re-echoing to sublimest songs of praise on twice ten



thousand thousand golden harps ;

thine by the right of heavenly gift ;

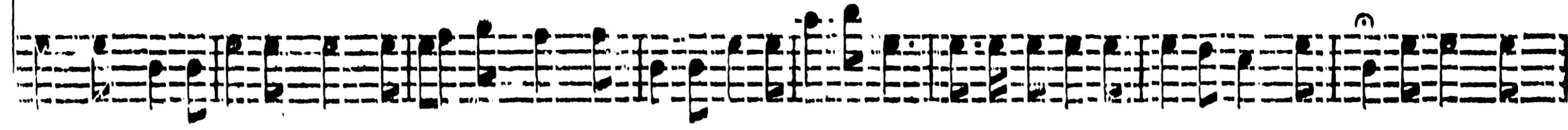
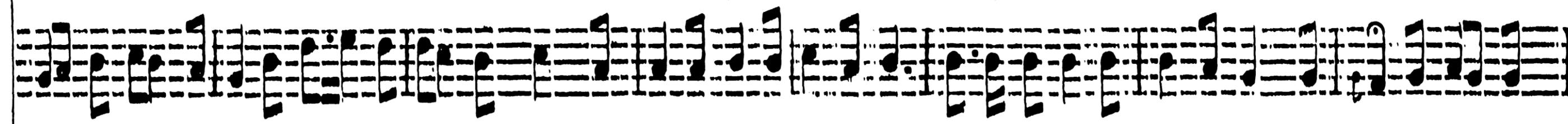
and, thine all



and be all kingdoms of the wide extended world thy own ;



nations, kindreds, tongues, from east to west, from north to south, for they are doubly thine; thine by creative pow'r that bade them live, and thine by



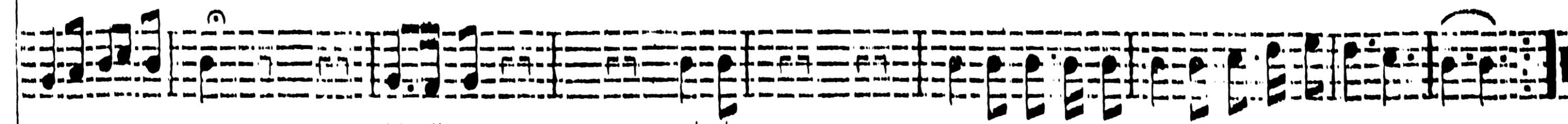
*Grave.*

*Vivace.*

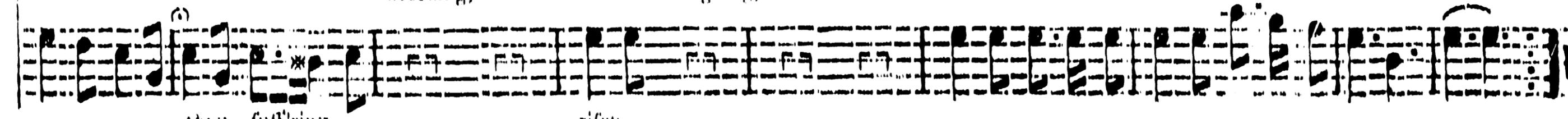
*Maeftoso.*



purchase bought with blood, dying, high exalted, all victorious, all victorious Lamb of God.



bleeding, reigning,



thou suffering risen.

His

Ye that delight to serve the Lord, The honors of his name record;

His sacred name for

His sacred name forever blest, His

sacred name for ever blest; Where'er the circling sun displays His rising beams or setting rays, His rising, &c.

His sacred name for ever blest; Where'er the circling sun displays His rising beams, &c.

over blest, Where'er the circling sun displays His rising beams, His rising beams of

sacred name for ever blest; Where'er the circling sun displays His rising beams or

Piano.

Forte.

setting rays, Let lands, Let lands and seas his power confess.

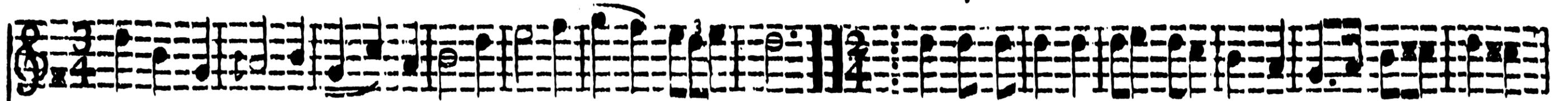
setting rays, Let lands, Let lands and seas, his power confess.

setting rays, Let lands, &c.

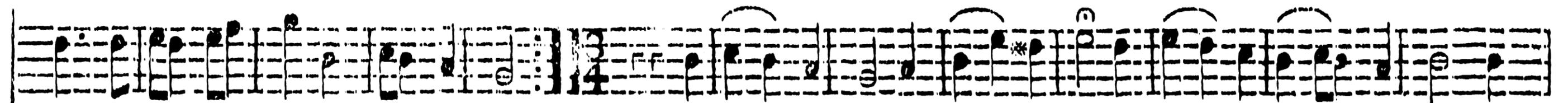
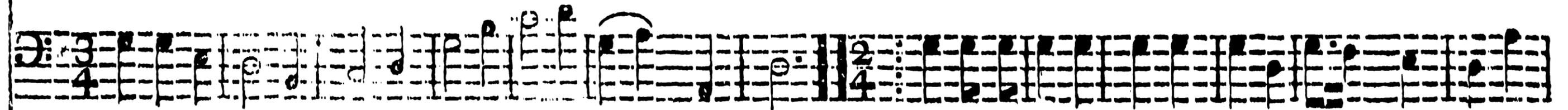
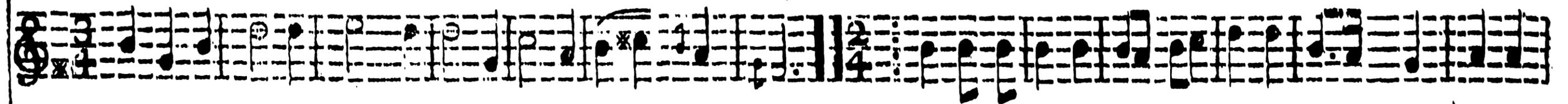
PATMOS. C. M. Words by Dr. Watts.

Our life contains a thousand springs, And dies if one be gone: Strange, that a harp of thousand strings Should keep in tune so long.

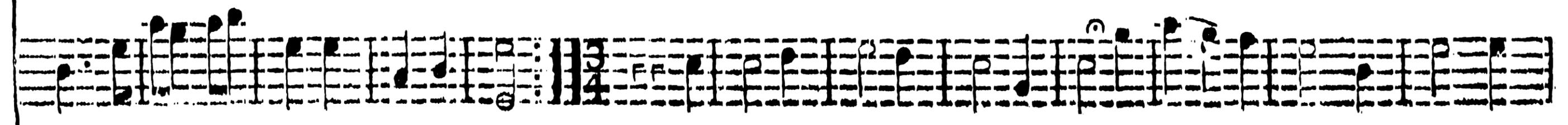
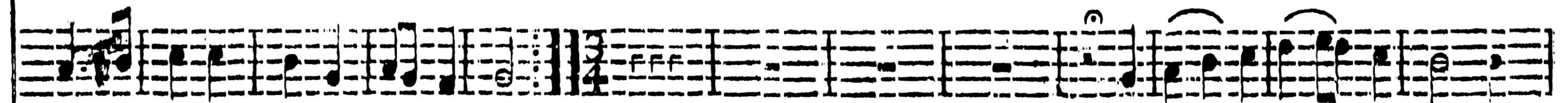
VICTORY. C. M. Words by Dr. Watts.

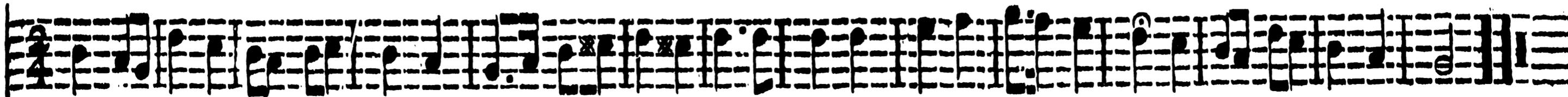


Hofanna, to our conqu'ring King, All hail, incarnate love! Ten thousand songs and glories wait To crown thy head a-

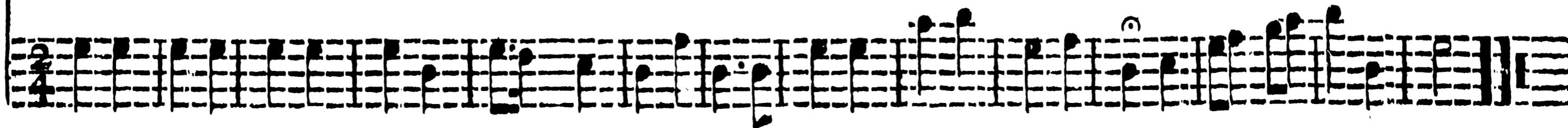


bove, To crown, To crown thy head above. Thy victories and thy deathless fame, Through the wide world shall run; And



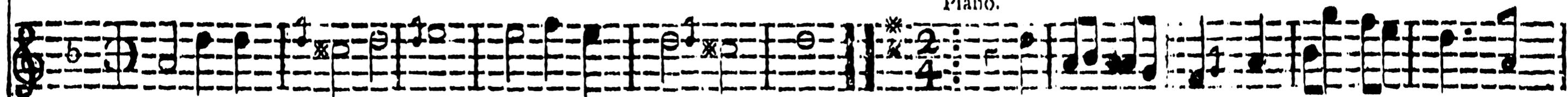


everlasting ages sing The triumphs thou hast won. And everlasting, &c.

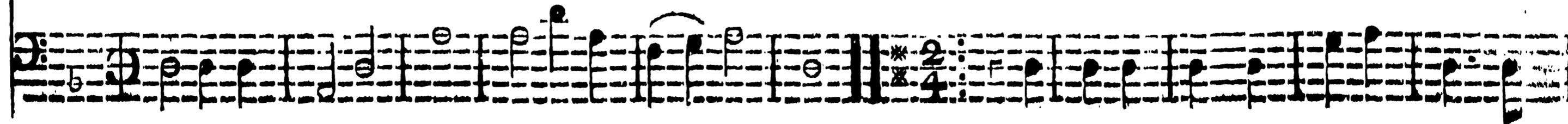
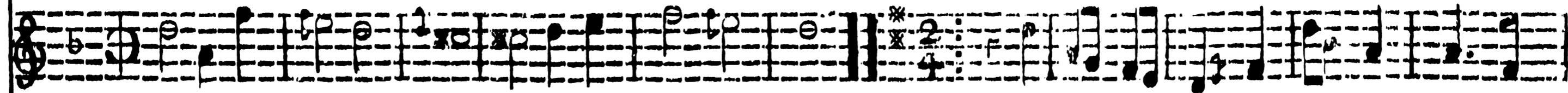


QUEBECK. S. M. Words by Dr. Watts.

Piano.



How jarring and how low Are all the notes we sing! Sweet Saviour, tune our songs anew, And

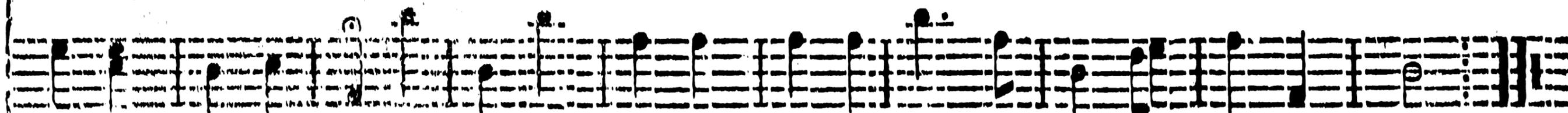
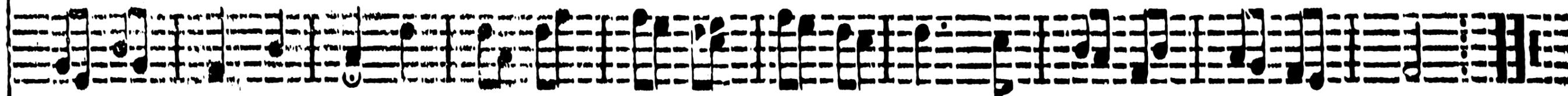


QUEBECK, continued.

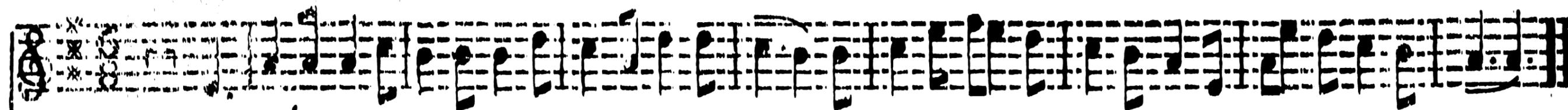
*Forte.*



they shall please the King. Sweet Saviour, tune our songs anew, And they shall please the King.



MILLENNIUM. C. M.



And is the happy era near, No evil shall remain; Delightful news! my King, appear, To day begin thy reign.

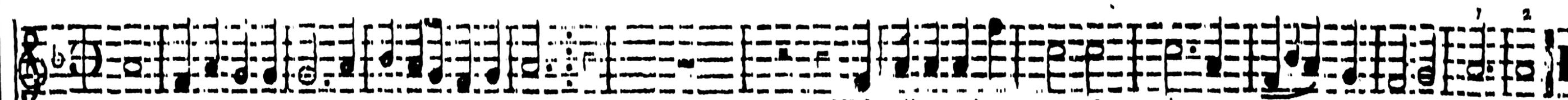




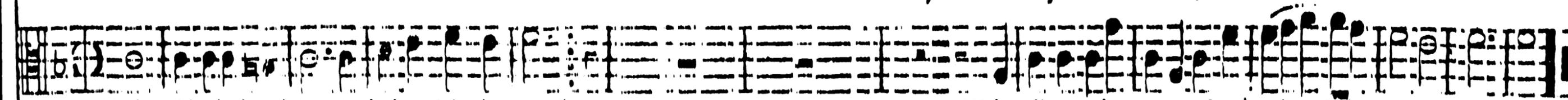
Here is my hand, my heart, my all, Enlist me now inclin'd; Receive me, if for me that call Eternal love design'd.



XALICO. S. M.

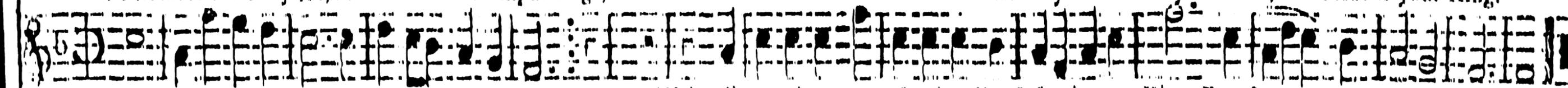


Wake all your harmony of voice,

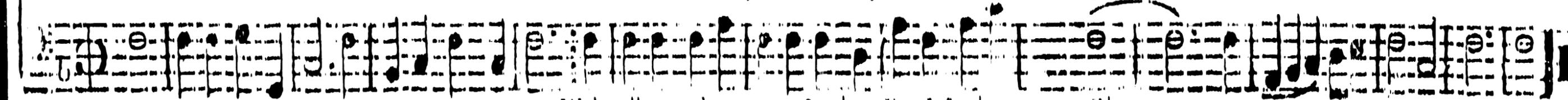


Ye humble souls rejoice, And cheerful triumphs sing;

Wake all your harmony of voice, For Jesus is your King.



Wake all your harmony of voice, For Jesus is your King, For, &c.

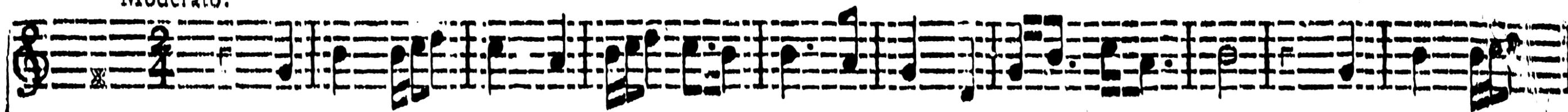


Wake all your harmony of voice, For Jesus is your King.

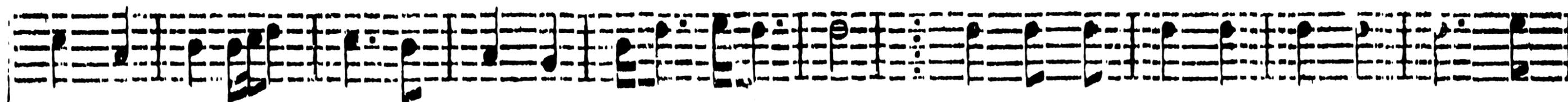
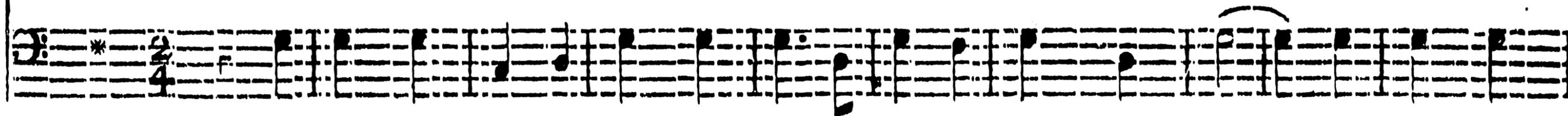
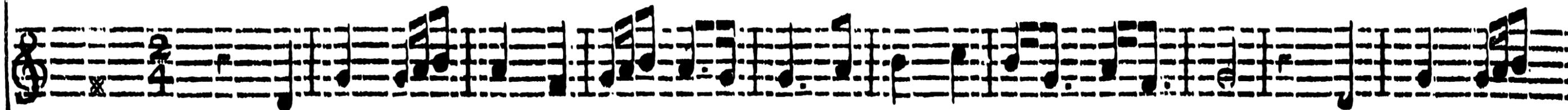
SION, C. M.

Words by Dr. Watts.

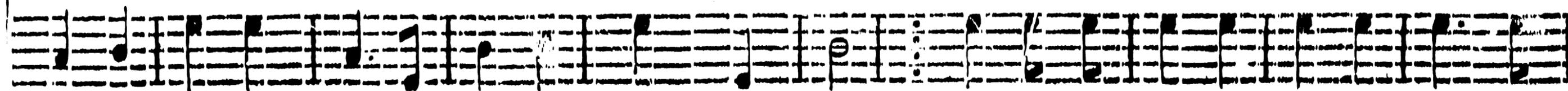
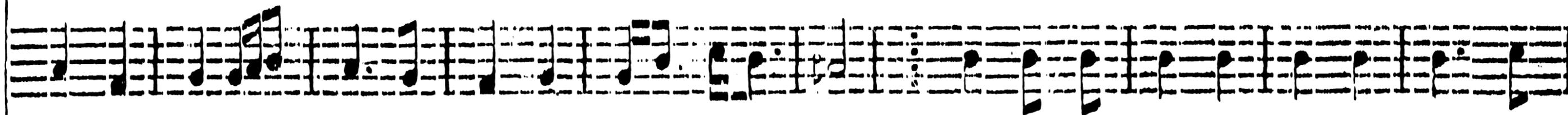
Moderato.

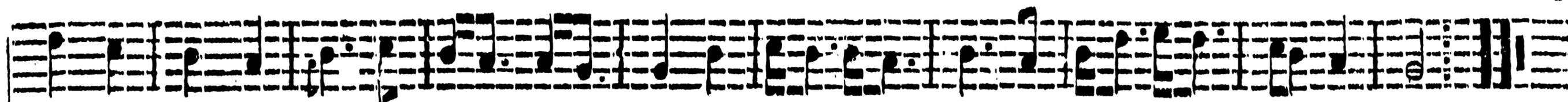


Praise waits in Zion, Lord, for thee, There shall our vows be paid; Thou hast an

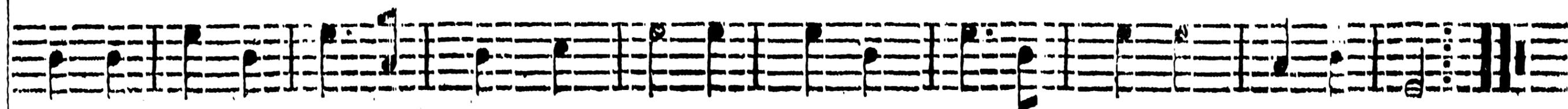
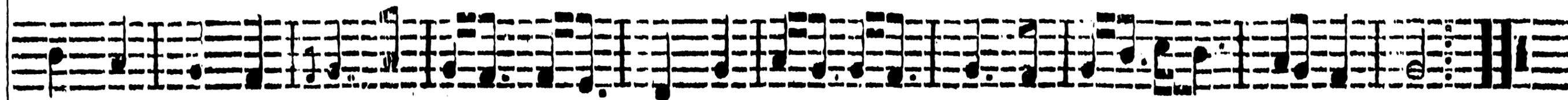


ear when sinners pray, All flesh shall seek thine aid. Lord, our iniquities prevail, But



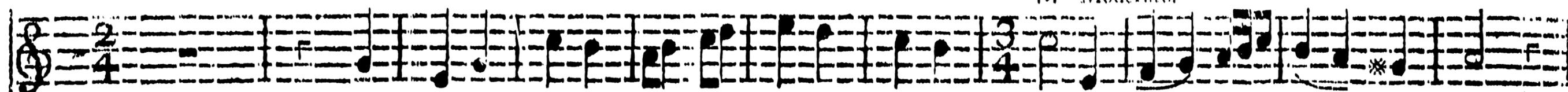


pard'ning grace is thine; And thou wilt grant us pow'r and skill, To conquer ev'ry sin.



SHELDON. C. M. Words by Dr. Watts.

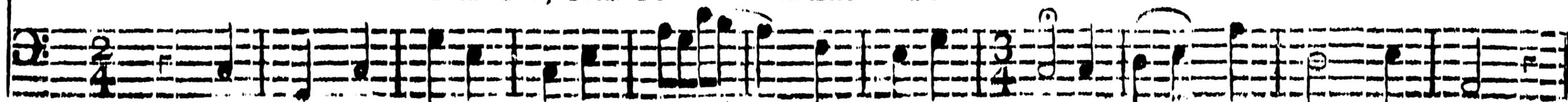
Moderato.



Great God! how infinite, how infinite art thou! What worthless worms are we!



Great God, Great God! how infinite art thou!



Great God! how infinite, how infinite art thou!

# SHELDON, continued.

Let the whole race of creatures bow, And pay their praise, And pay their praise to thee.

And pay, And pay, &c.

And pay their praise to thee, And pay their praise to thee.

# NORWAY. S. M.

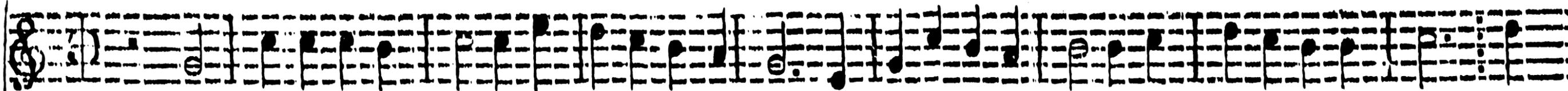
O may we all remember well The night of death draws near.

The day is past and gone, The evening shades appear; O may we all remember well The night of death draws near.

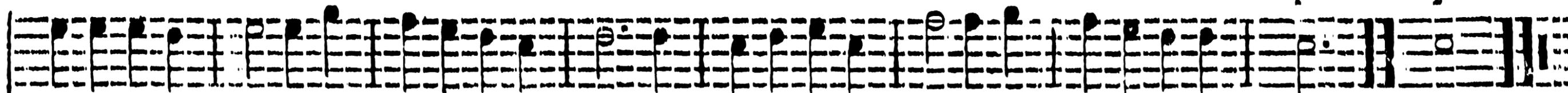
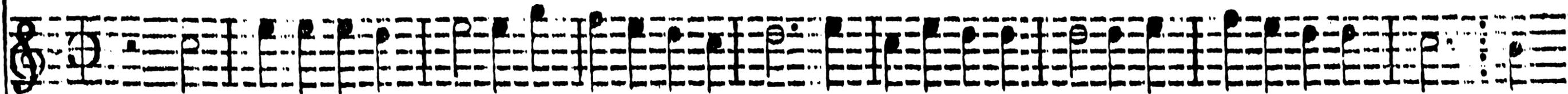
O may we all remember well The night, &c.

O may we all remember well, O may, &c.

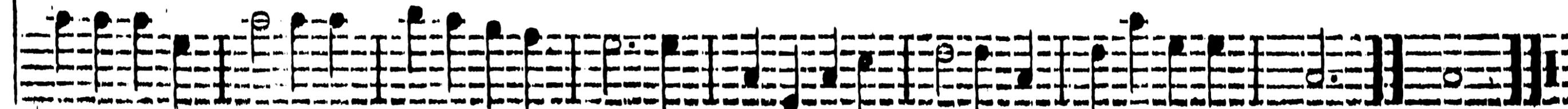
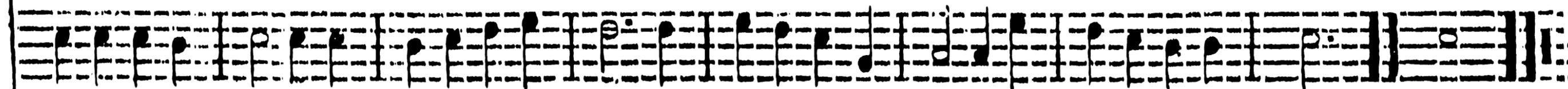
CHILO. P. M.

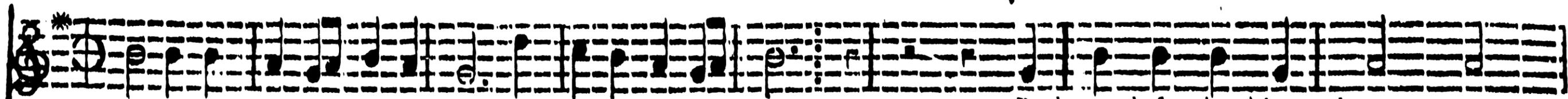


Now to the King immortal, Be everlasting praise; For in his holy service, We long to spend our days, Till

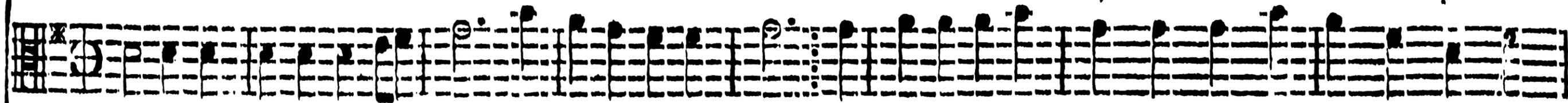


we arrive at Canaan, Th' celestial world above, With everlasting wonder, To praise redeeming love.

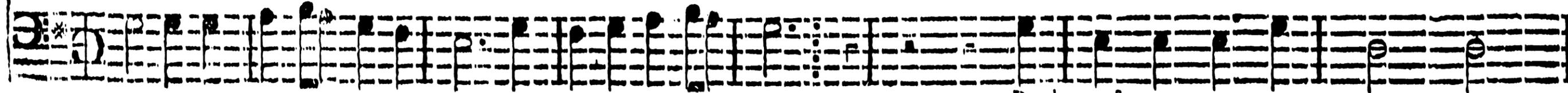
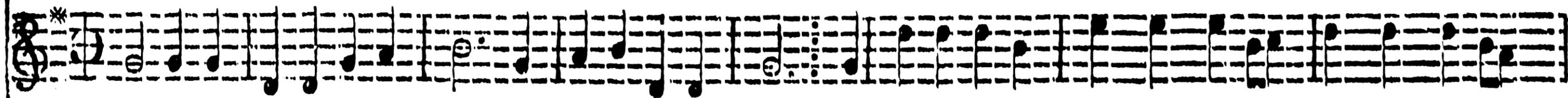




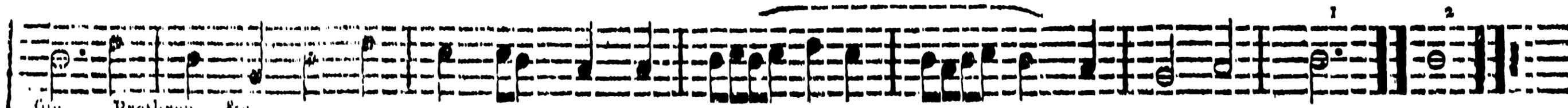
Brethren, whose cheerful hearts pur-



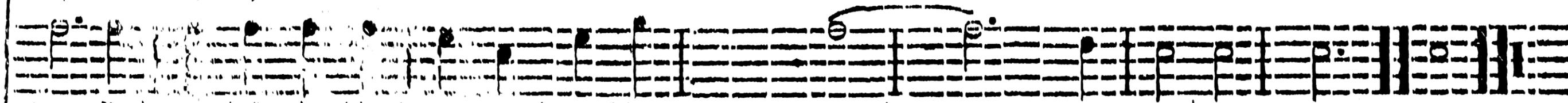
Lo, what an entertaining view, Are brethren who agree! Brethren, whose cheerful hearts pursue The path to uni-



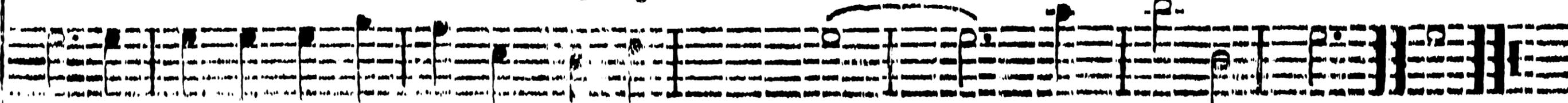
Brethren, &c.



ty, Brethren, &c,

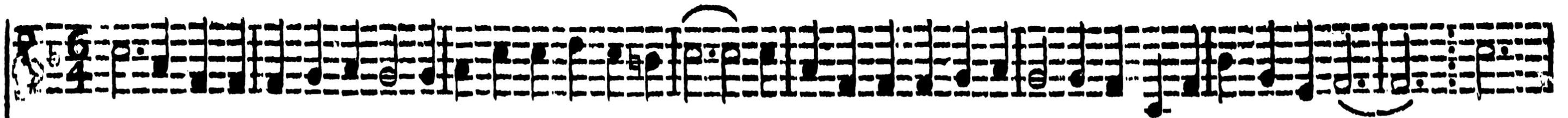


ty, Brethren, whose cheerful hearts pursue The path to unity.

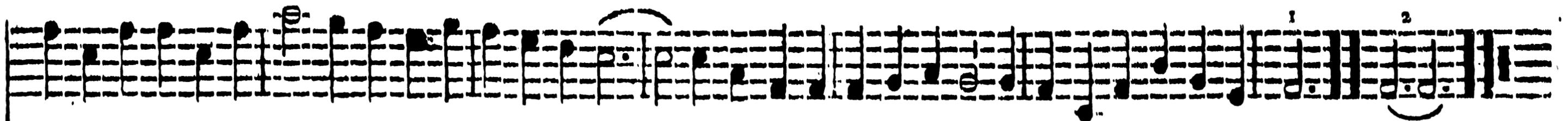
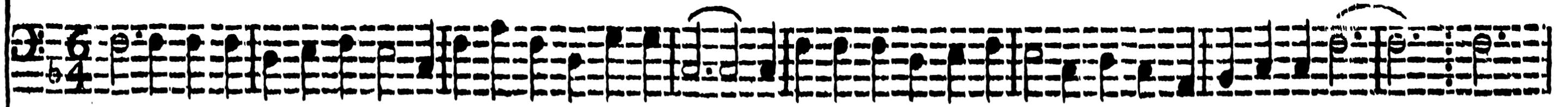


HARWICH, P. M.

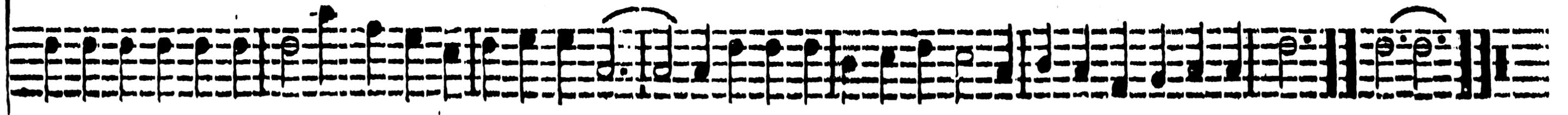
Duetto.



How sweetly along the gay mead The daisies and cowslips appear ! The flocks as they carelessly feed, Rejoice in the spring of the year. The



myrtle that shades the green bow'rs, the primrose that springs from the sod, Trees, plants, cooling fruits, and sweet flow'rs, All rise to the praise of my God.



Should man the grent master of all,  
The only insensible prove ?  
Forbid it, fair gratitude calls,  
Forbid it, devotion and love.

The Lord, who such wonders can raise,  
And still can destroy with a nod,  
My lips shall incessantly praise,  
My soul shall be wrapt in my God.

SHIRLEY. C. M.

News from the regions of the skies, Sal-

Shepherds, rejoice, lift up your eyes, And send your fears away;

News

News from the regions

vation's born to day. Salvation's, &c.

News from the regions of the skies, Salvation's born to day.

from the regions of the skies, Salvation's born to day,

of the skies, Salvation's born to day,

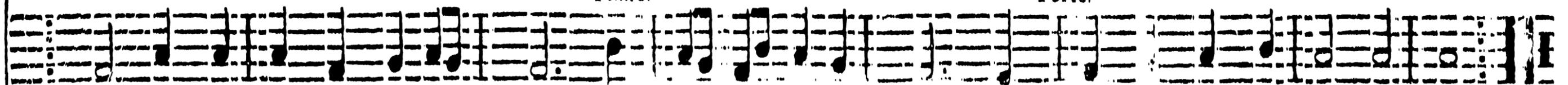


No burning heats by day, Nor blasts of evening air, Shall take my health away, If God be with me there.

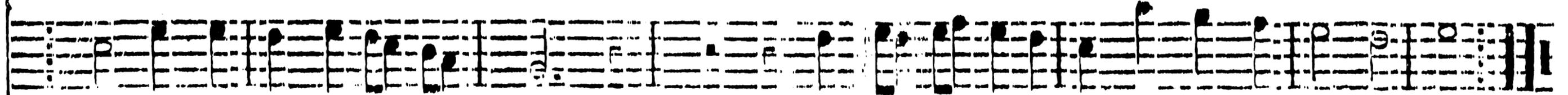


Piano.

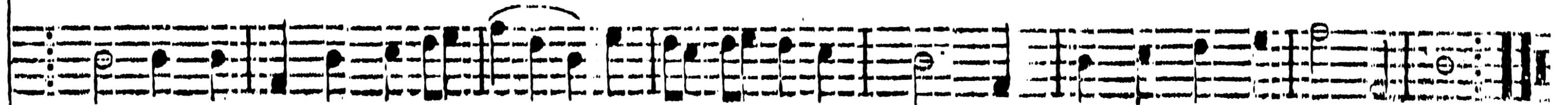
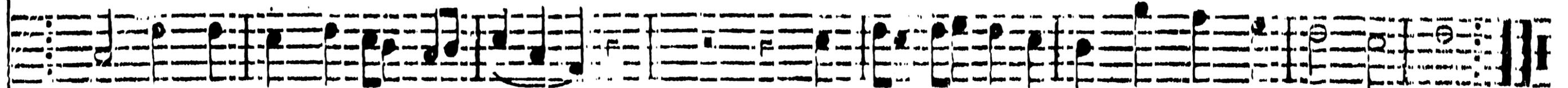
Forte.



To guard my head, By night, To guard, &c.



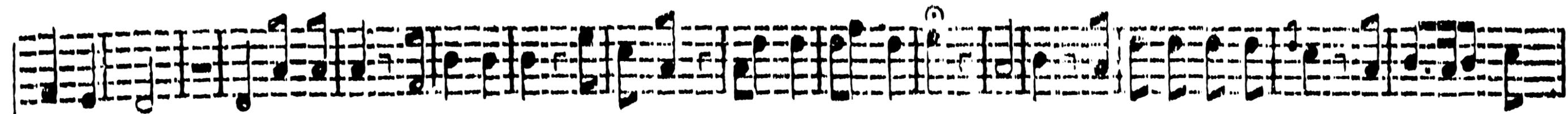
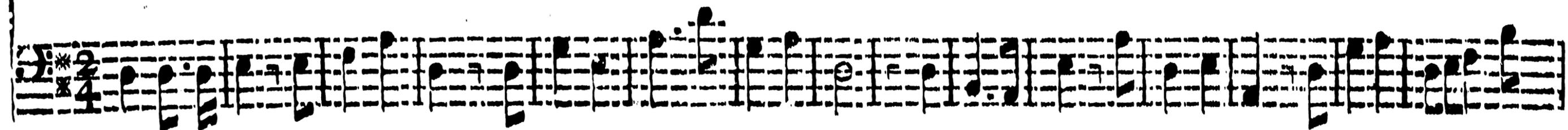
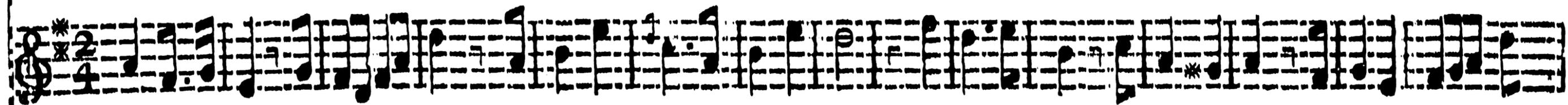
'Thou art my sun, And thou my shade, To guard my head, To guard my head, By night or noon.



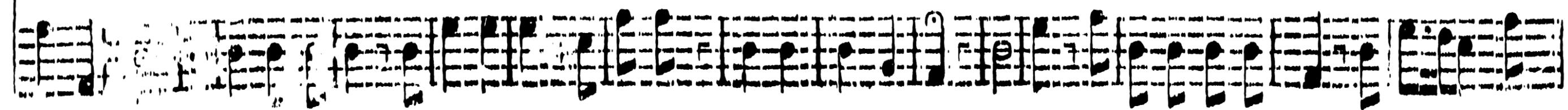
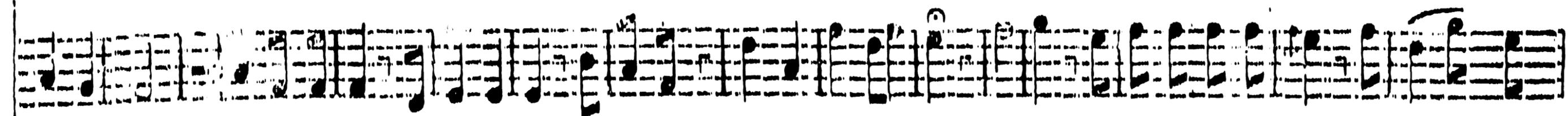
AMEN. L. M.

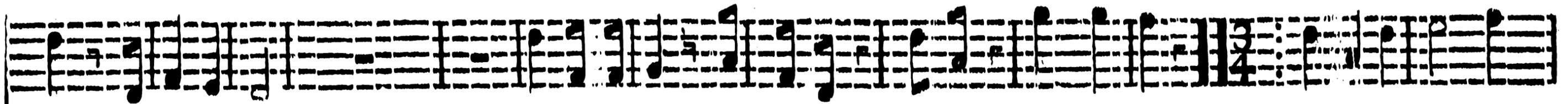


Faithful and true, the Man divine, On ev'ry promise stamps Amen; Nor e'er shall fail a single line, Engrav'd by love's e-



ternal pen. Let man be sav'd, our Father said, So be it, Jesus, Jesus cried: Nay more, the Saviour bow'd his head, That man might

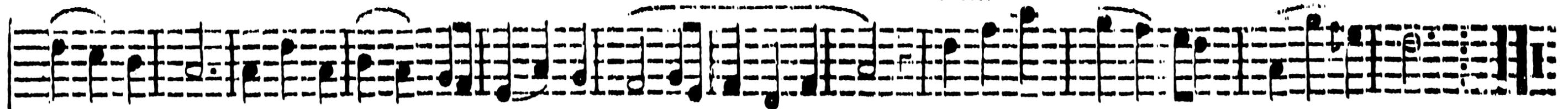




live Christ Jesus died. Amen of God, Amen of man! Beginning, Author, final end! High praise await sal-



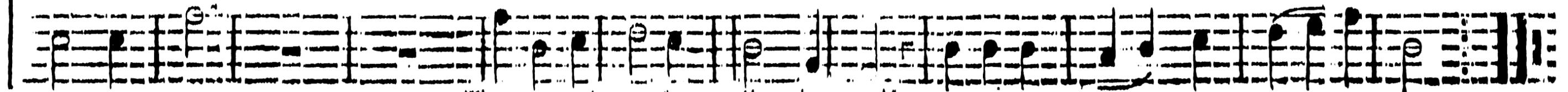
*Forte.*



vation's plan, There one Amen for all is penn'd, There one Amen for all is penn'd.



There one Amen for all is penn'd.



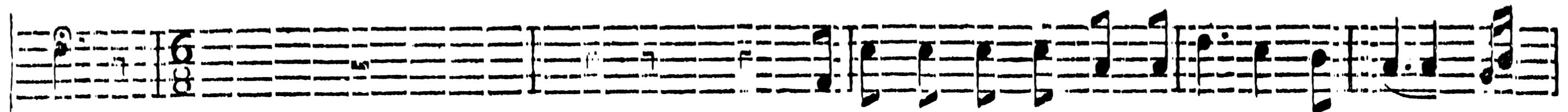
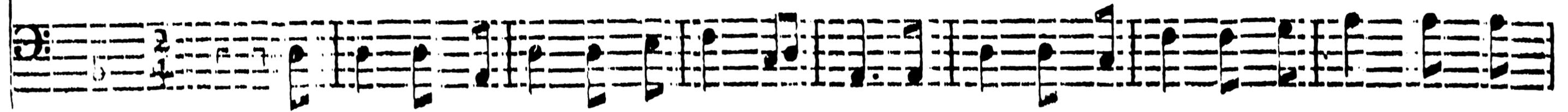
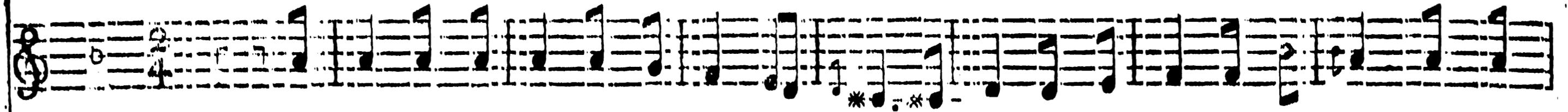
There one Amen for all is penn'd.

ZAARA. P. M.

Moderato.

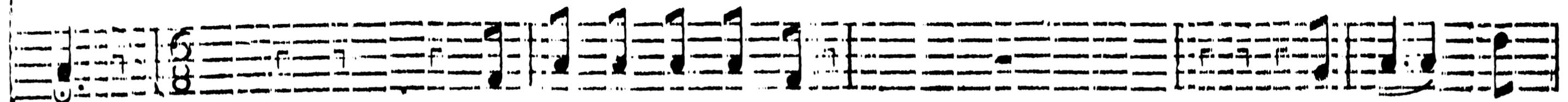


O tell me no more Of this world's vain store, The time for such trifles with me now is

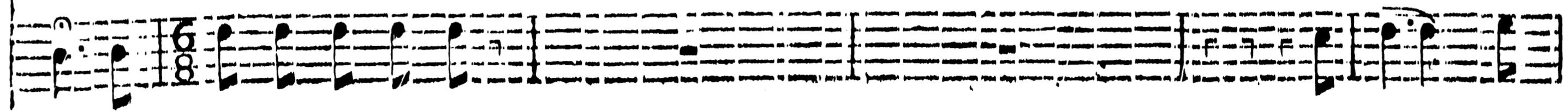


U. P.

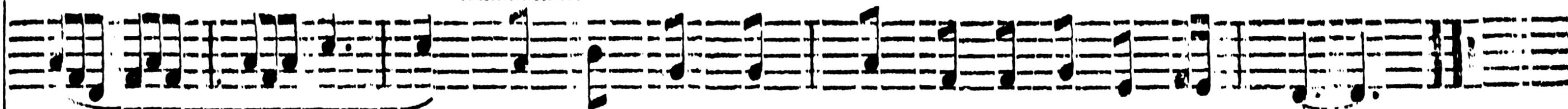
The time for such trifles With me now is o'er, is



The time for such trifles is o'er,

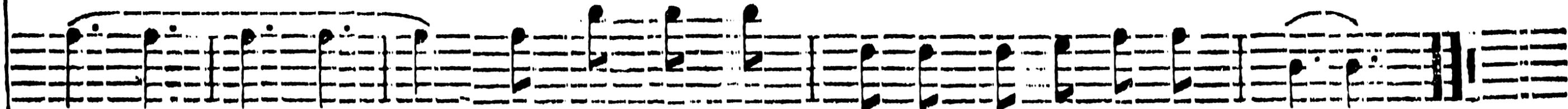
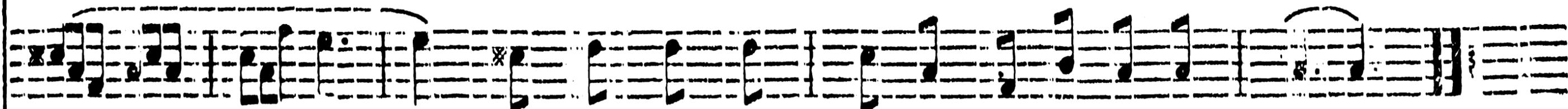


Diminuendo.



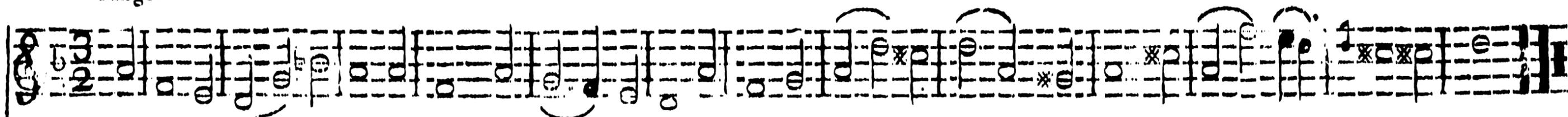
o'er.

The time for such trifles With me now is o'er.

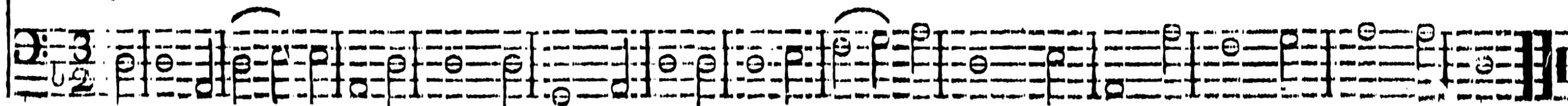
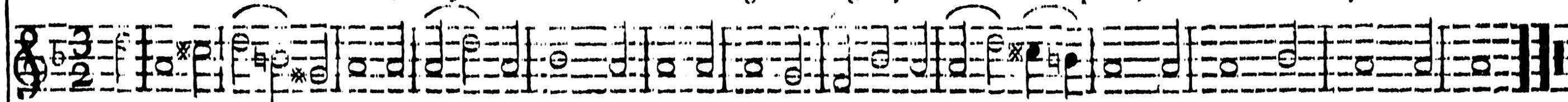


EMBDEN. S. M.

Largo.



Not all the blood of beasts, On Jewish altars slain, Could give the guilty conscience peace, Or wash away the stain.



ANTHEM.

Words chiefly from Psalm 100.

Mod.

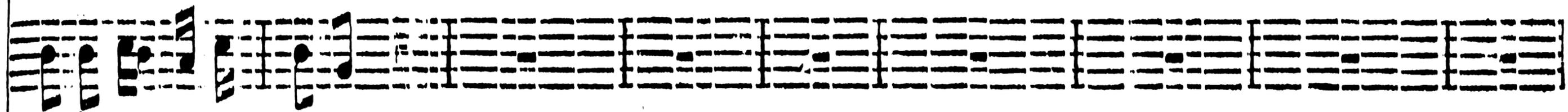
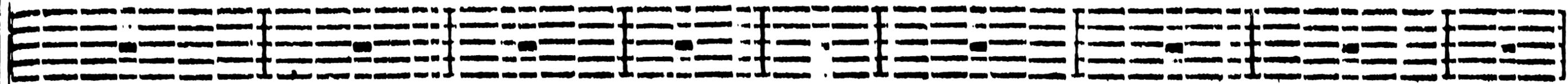
Make a joyful noise unto the Lord, unto the Lord, make a joyful noise, a

Make a joyful noise unto the Lord, make a joyful noise, &c.

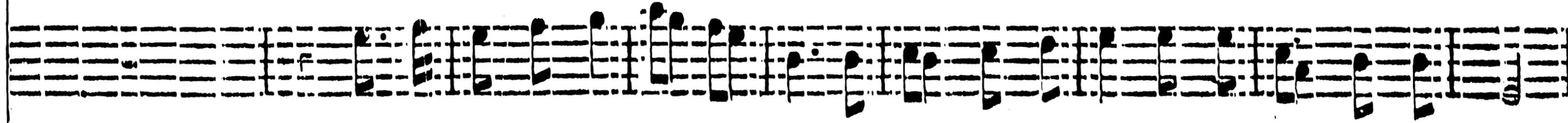
Make a joyful noise unto the Lord, make a joyful noise,

joyful noise, all ye lands, make a joyful noise, unto the Lord. Serve the Lord with gladness,

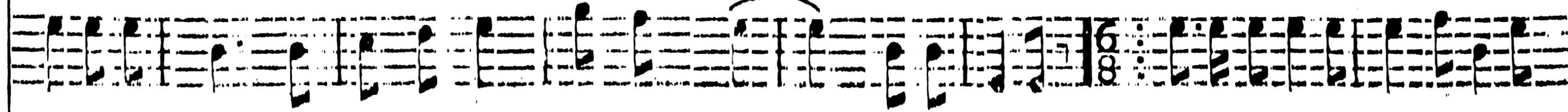
come be-



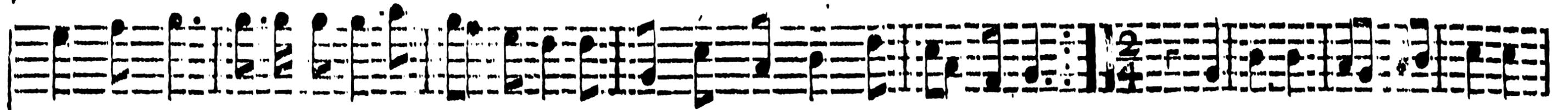
fore his presence with singing. Know ye that the Lord he is God, 'tis he that hath made us, and not we ourselves.



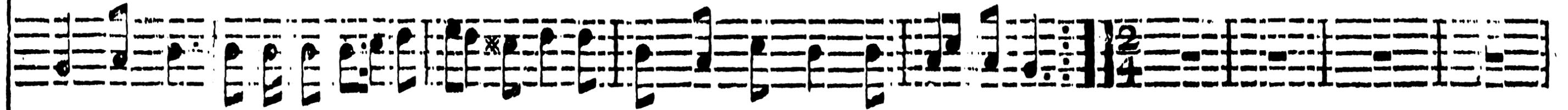
We are his people, and the sheep, and the sheep of his pasture. Enter his gates with thanksgiving, with



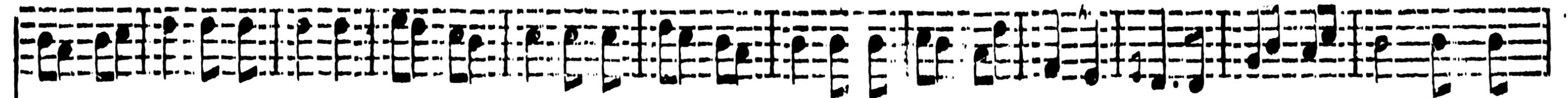
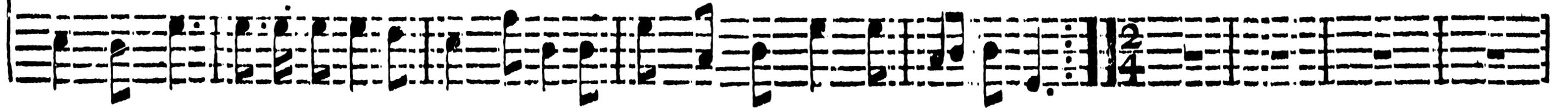
## ANTHEM continued.



Be thankful unto him and



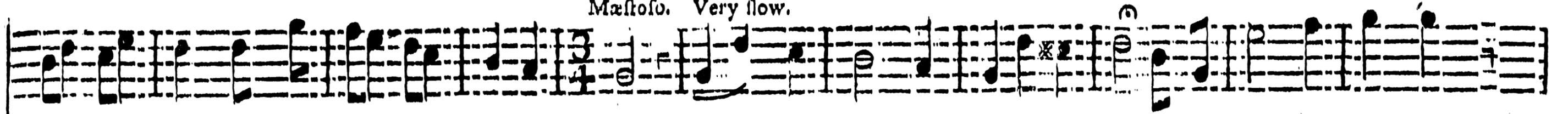
thanksgiving, Enter his gates with thanksgiving, and into his courts with songs of praise.



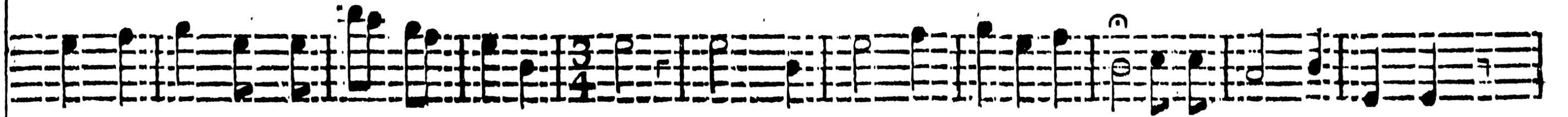
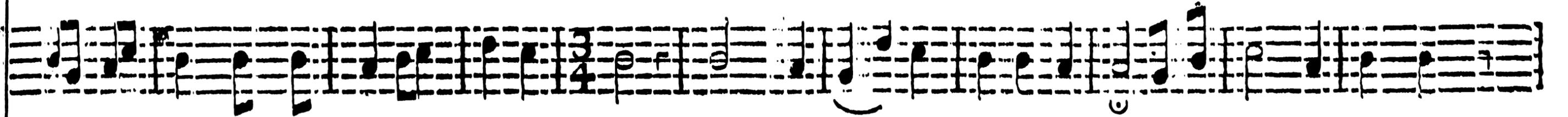
bles his name, for the Lord is good to all, and his tender mercies are over all his works, his tender mercies, his



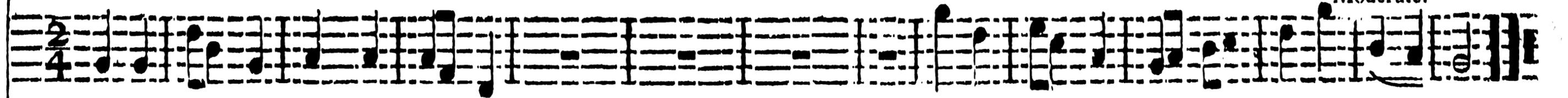
*Mæsto. Very slow.*



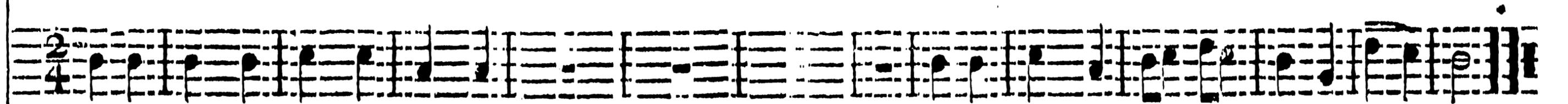
tender mercies are over all his works. All thy works shall praise thee, O Lord, and thy saints shall bless thee.

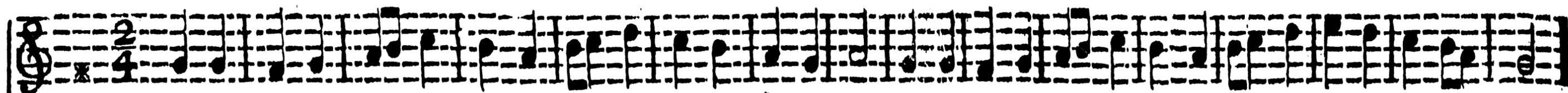


*Moderato.*

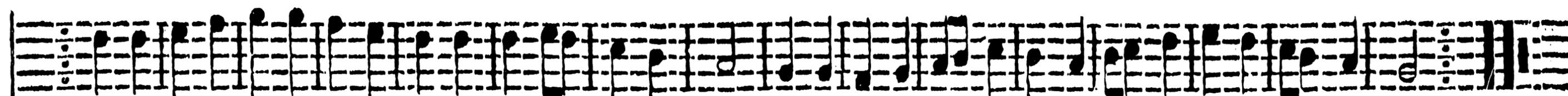


Hallelujah, Hallelujah, Hallelujah, Amen. Hallelujah, Hallelujah, Amen.

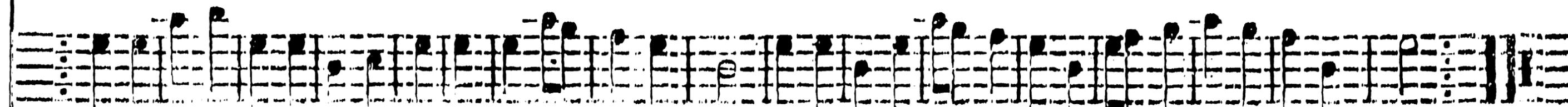
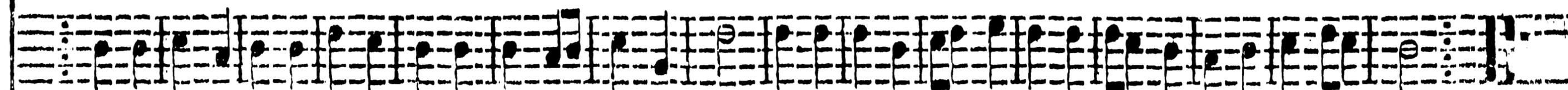




Paschal Lamb, by God appointed, All our sins on thee were laid ; By almighty grace anointed, Thou hast full atonement made.

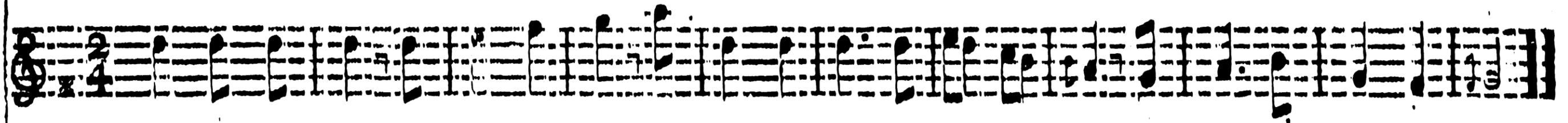


All thy people are forgiven, Through the virtue of thy blood ; Open'd is the gate of heaven, Peace is made 'twixt man and God.

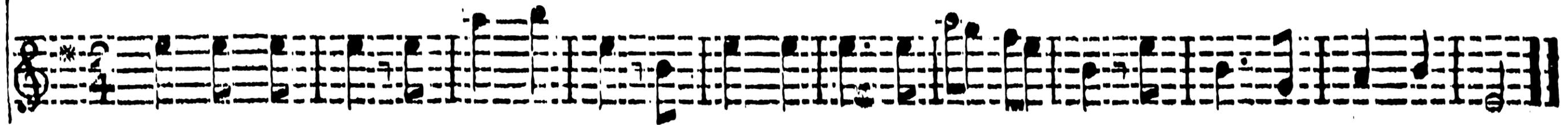
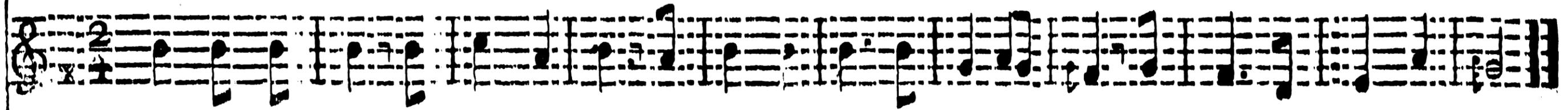




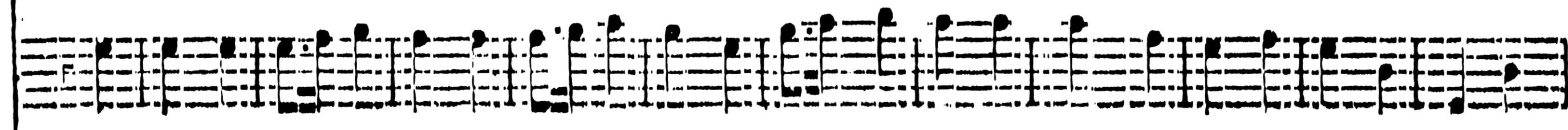
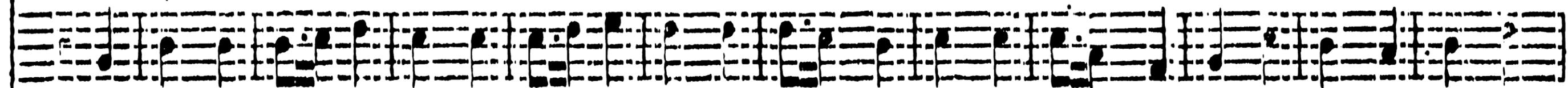
## FAIRHAVEN. P. M.



Jesus, who died a world to save, Revives and rises from the grave, By his almighty pow'r,

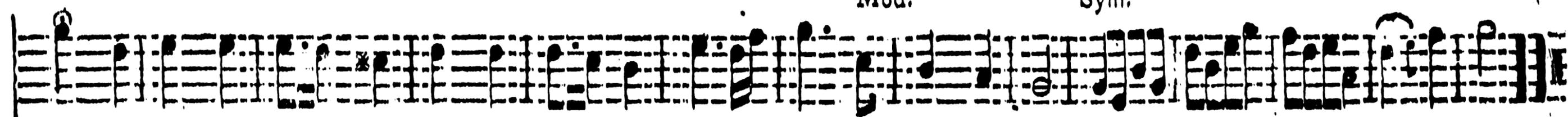


From sin, and death, and hell set free, He captive leads captivity, And lives to die, to die no

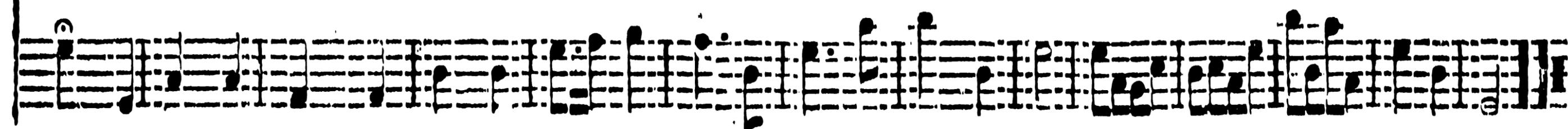
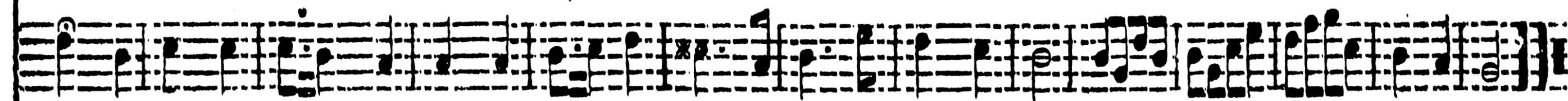


Mod.

Sym.

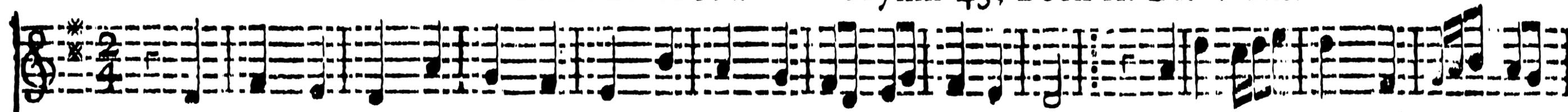


more. He captive leads captivity, And lives, and lives to die no more.

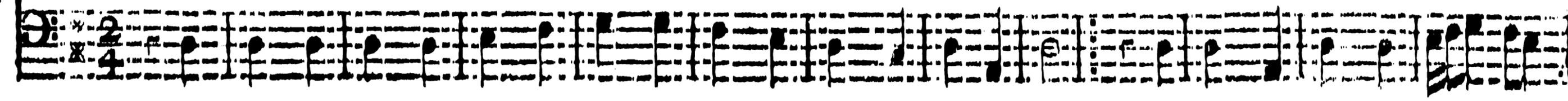
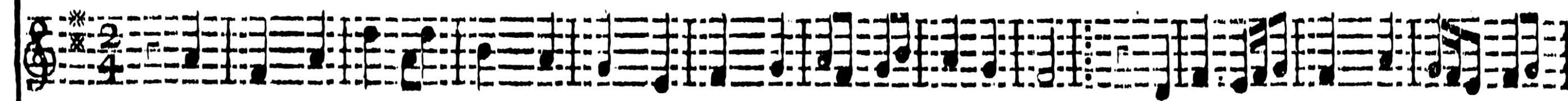


CONDESCENSION.

Hymn 45, Book II. Dr. Watts.

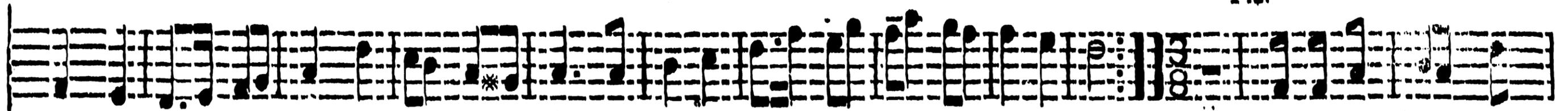


Thy favours, Lord, surprise our souls; Will the Eternal dwell with us! What canst thou find beneath the

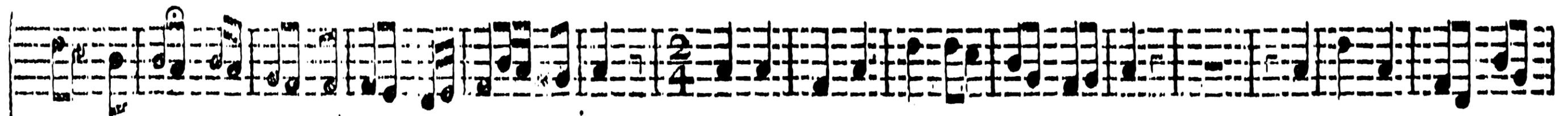
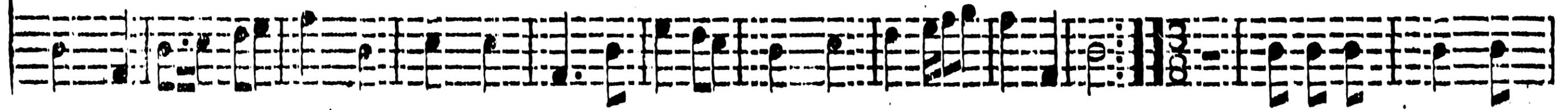
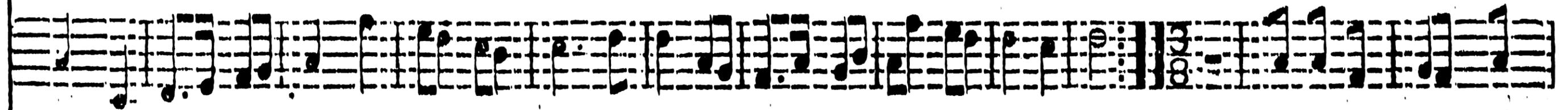


## CONDESCENSION continued.

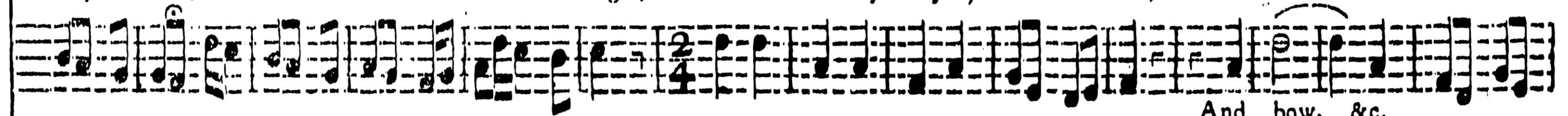
Pia.



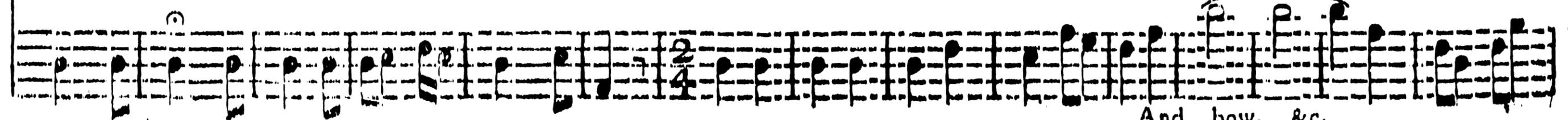
poles, To tempt thy chariot downward thus, To tempt, To tempt thy chariot downward thus. Still might he fill his



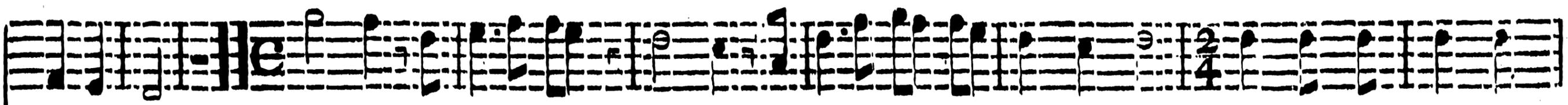
carry throne, And fill his ear with Gabriel's songs ; But the heav'nly majesty comes down, And bows to hearken



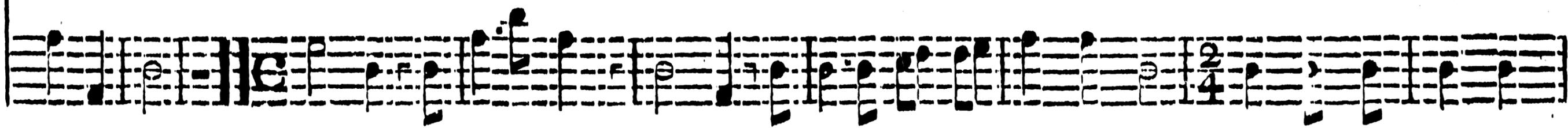
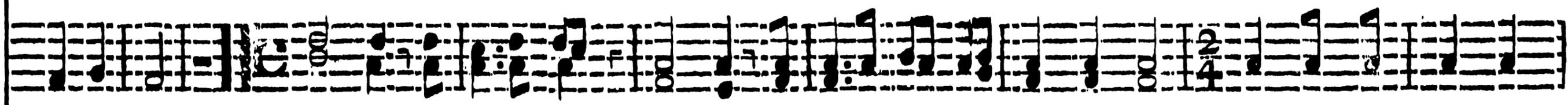
And bow, &c.



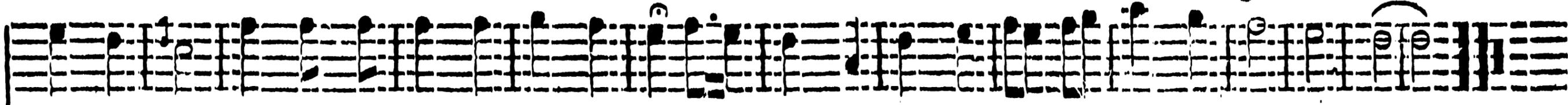
And bow, &c.



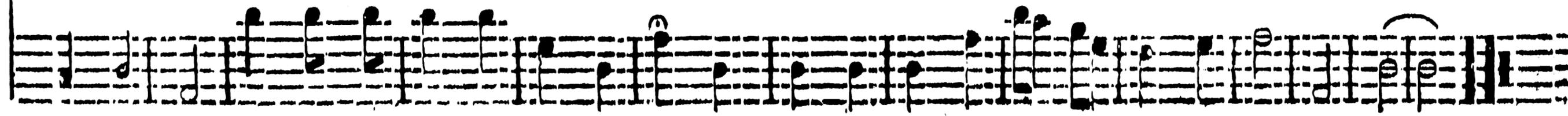
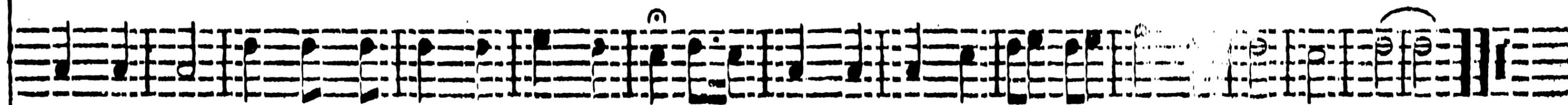
to our tongues. Great God, what poor returns we pay, For love so infinite as thine! Words are but air, and



Adagio.



tongues but clay, Words are but air, and tongues but clay, But thy compassion, thy compassion all divine.



Lord, shall it be forever said, The race of man was only made For sickness, sorrow and the dust?

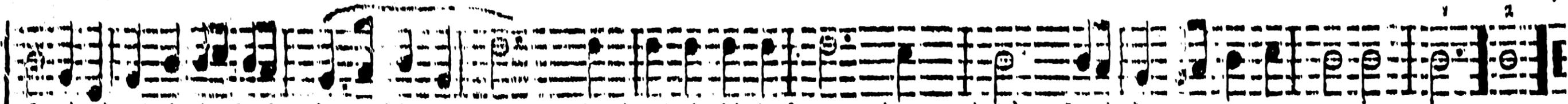
Are

Are not thy servants day by day, Sent to their graves, Sent to their graves and turn'd to clay?

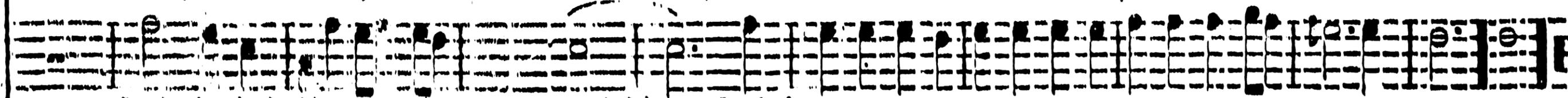
Are not thy servants day by day, Sent to their graves and turn'd to clay?

Are not thy servants day by day, Sent to their graves and turn'd to clay, Sent, &c.

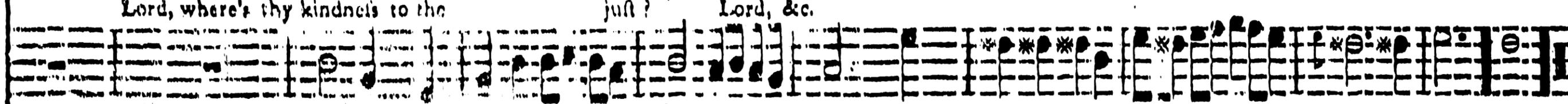
not thy servants day by day, Are not, &c.



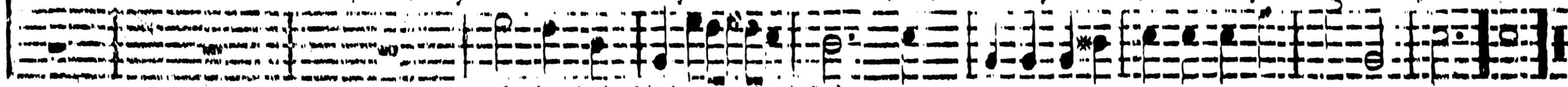
Lord, where's thy kindness to the just? Lord, where's thy kindness, to the just? Lord, &c.



Lord, where's thy kindness to the just? Lord, &c.

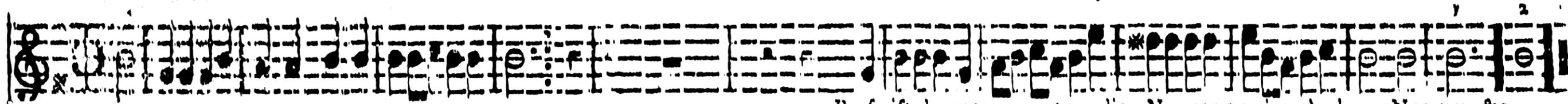


Lord, where's thy kindness to the just? Lord, where's thy kindness, where's thy kindness to the just.

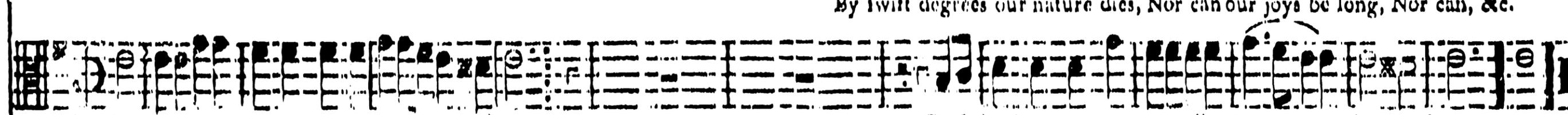


Lord, where's thy kindness to the just?

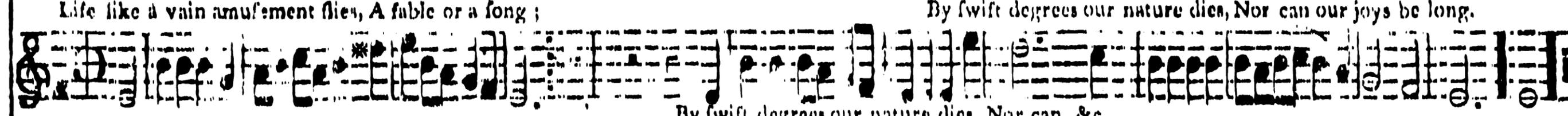
PLAINFIELD. C. M. Words by Dr. Watts.



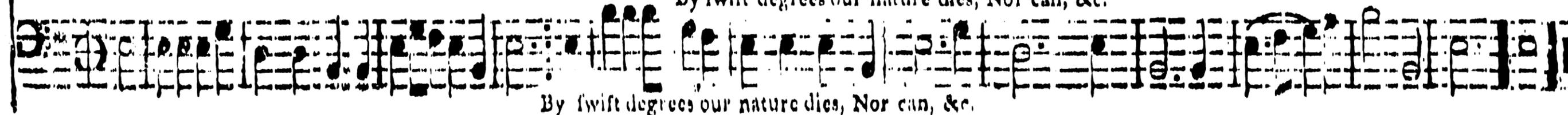
By swift degrees our nature dies, Nor can our joys be long, Nor can, &c.



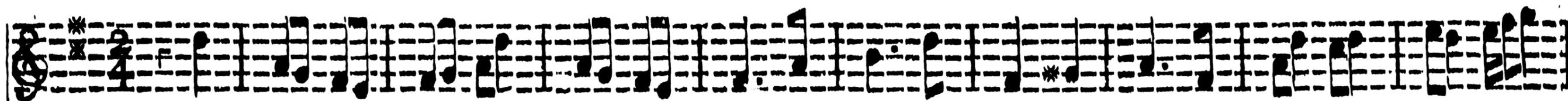
Life like a vain amusement flies, A fable or a song; By swift degrees our nature dies, Nor can our joys be long.



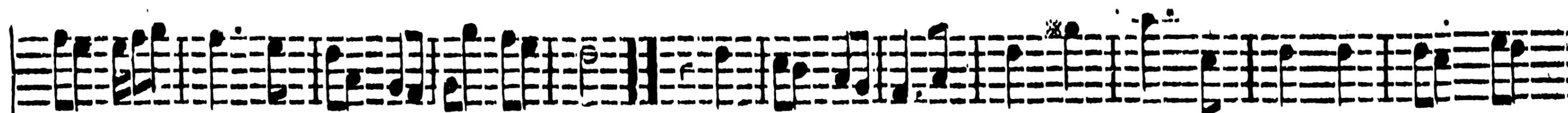
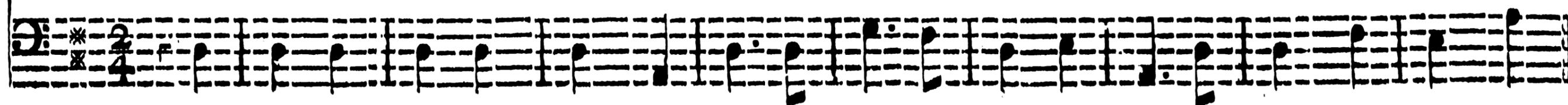
By swift degrees our nature dies, Nor can, &c.



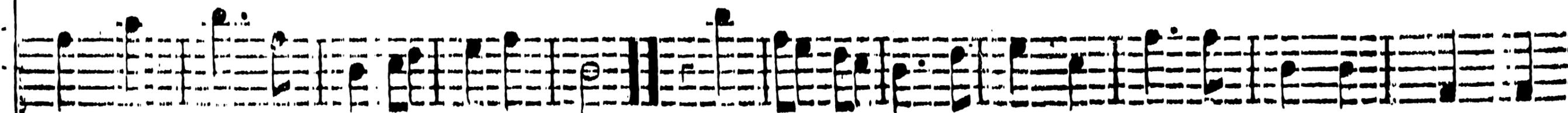
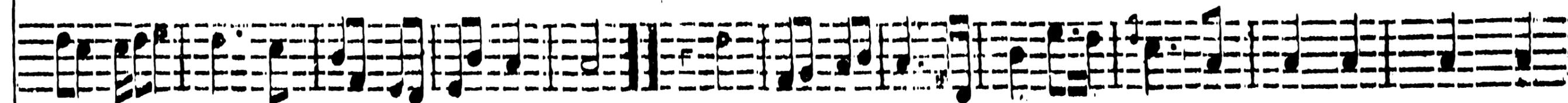
By swift degrees our nature dies, Nor can, &c.

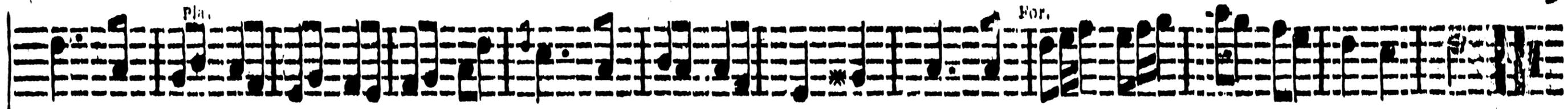


O for a shout of sacred joy, To God the heav'nly King, Let ev'ry land their

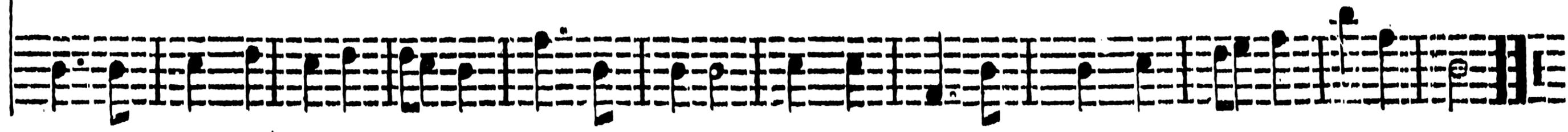


tongues employ, And hymns of triumph sing. Jesus our God ascends on high, His heav'nly guards a-

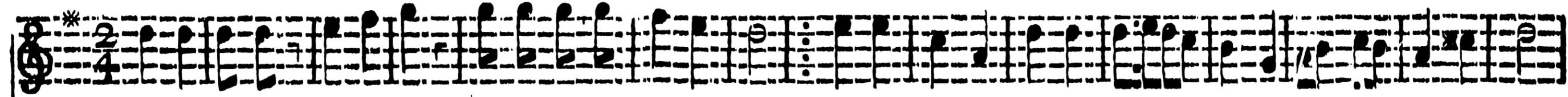




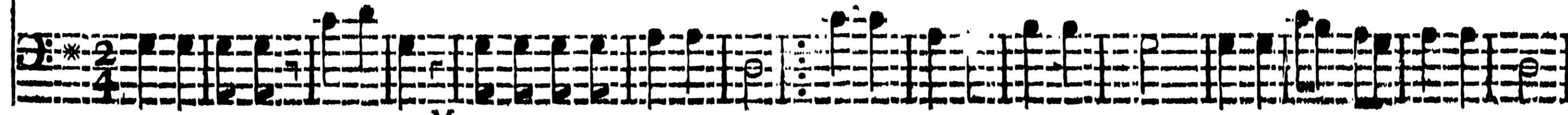
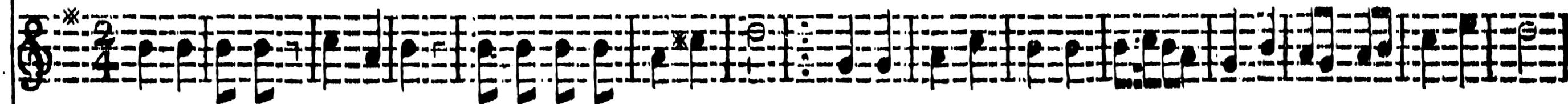
round, Attend him rising through the sky, With trumpet's joyful sound, With trumpet's joyful, joyful sound.



FAIRFAX. P. M. Words by G. Richards.



Living spirits, flames of fire, Leaders of th' immortal choir, Fill the heav'n of heav'ns above Full of praise as full of love.



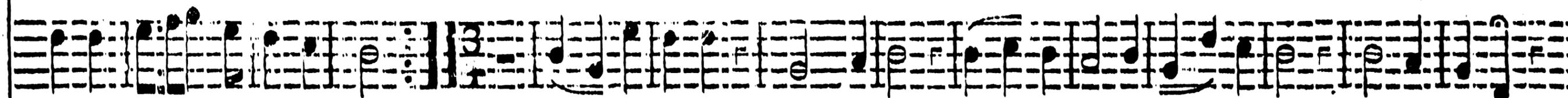
M

## FAIRFAX continued.

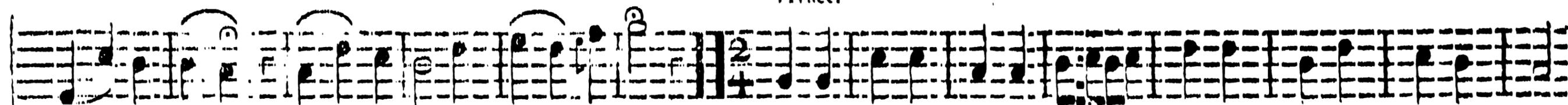
Slow and Soft.



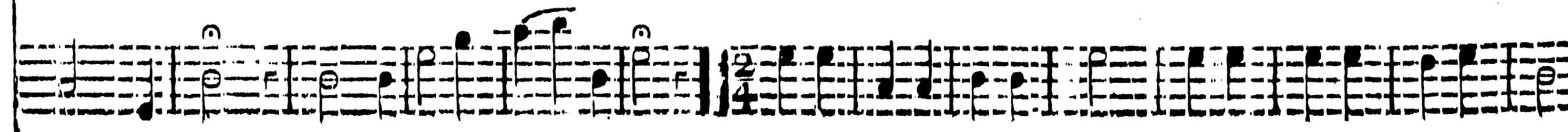
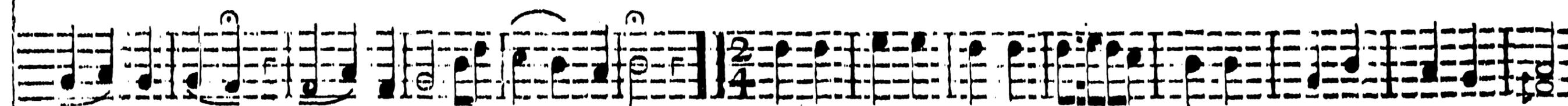
Full of praise as full of love. Ancients, elders, cry aloud, Worthy thou, the Saviour God. Thrones, dominions,

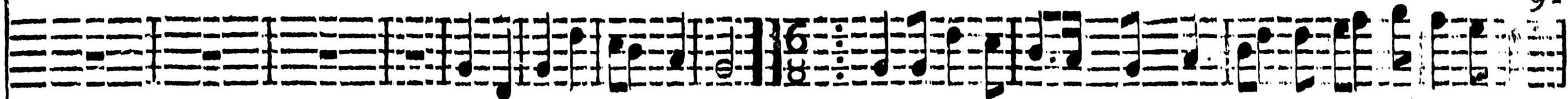


Vivace.



angels join, Glory, glory, Lord, be thine. Church first born, first fruits! proclaim, Honour to Immanuel's name,



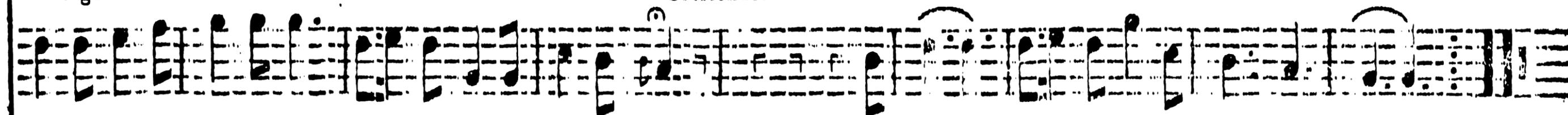


Nations, kindreds, countless tongues, Offer Christ your noblest songs. Holy, holy, holy cry, Heav'n and earth and sea reply ;

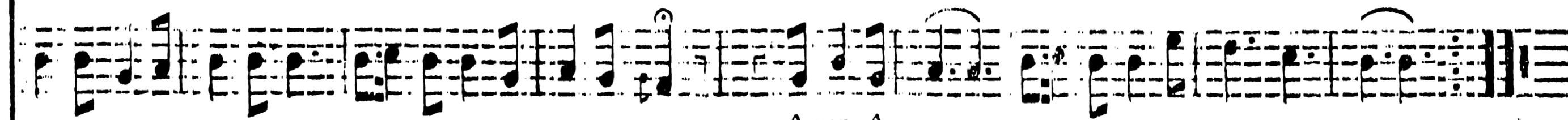


Vigorous.

Crescendo.



Trump of God, repeat the strain, God with us ! pronounce Amen. Amen, God with us ! pronounce Amen.

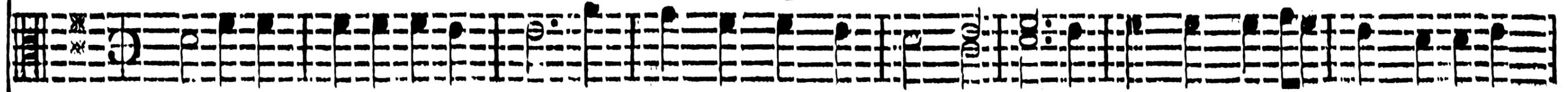


Amen, Amen.

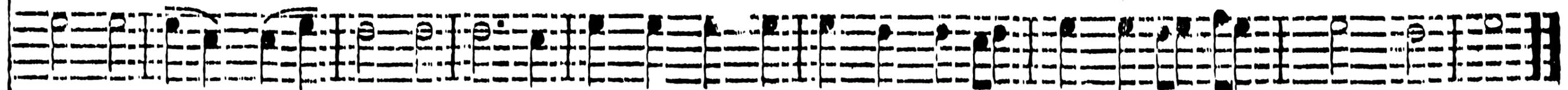
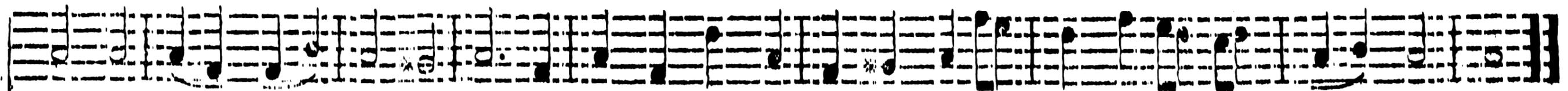
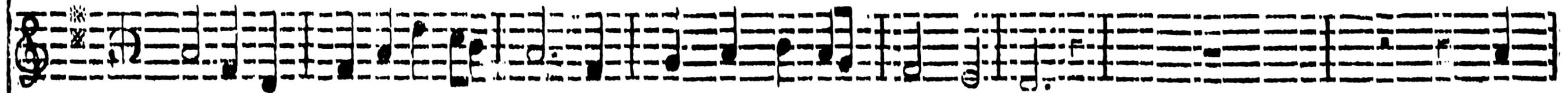


Amen, A - men.

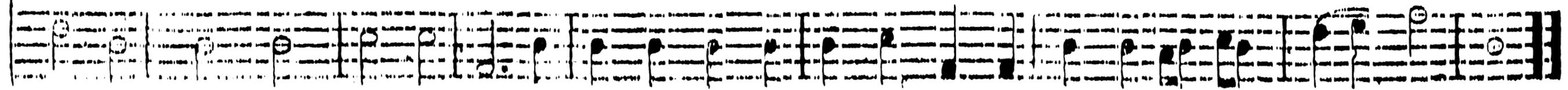
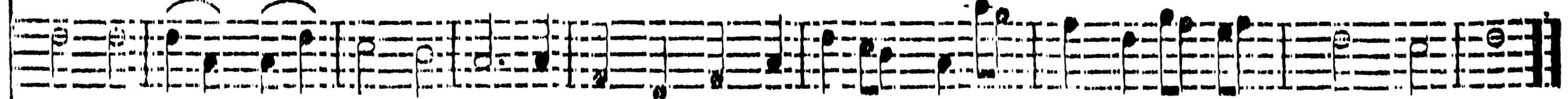
MOUNT-HOLLY. P. M.



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



Israel's fairest tents excel. His Zion's gates, in his account, Our Israel's fairest tents excel.

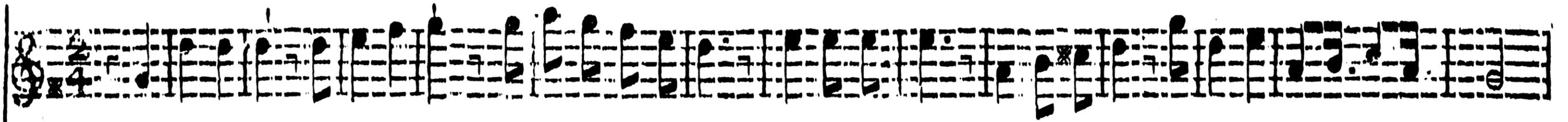


Fame glorious things of thee shall sing, O city of th' Almighty King.

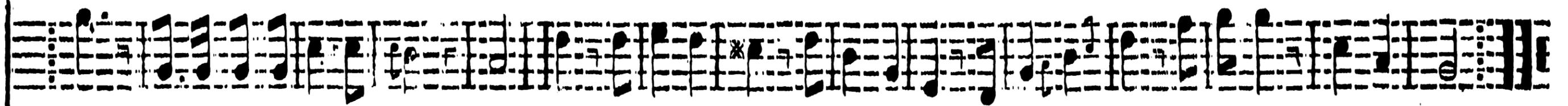
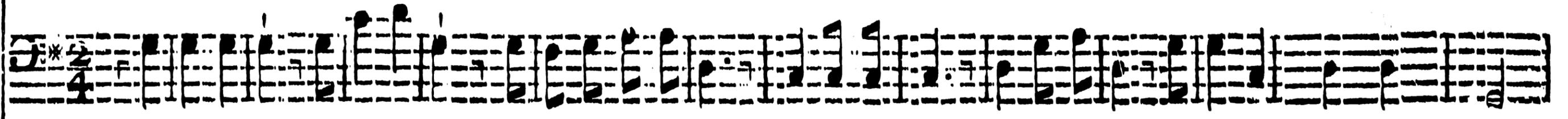
MERIDEN. P. M.

Angels, the Lord is King; Your Lord and King adore; Mortals, give thanks and sing, And triumph evermore.

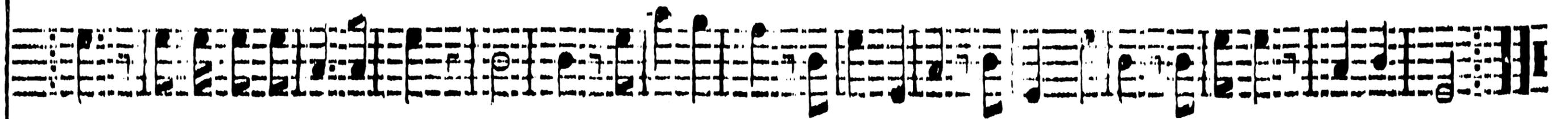
## IMMANUEL.



Soul of my soul, bone of my bone, Endure me thus to call; Rise thou and shine, shine on thy throne, Victorious over all.



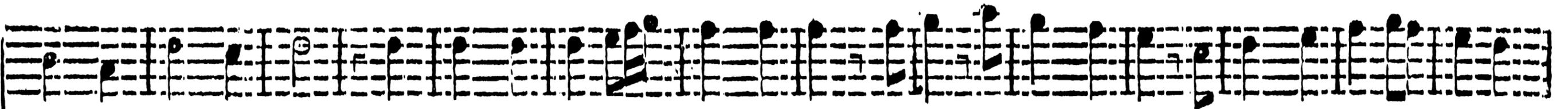
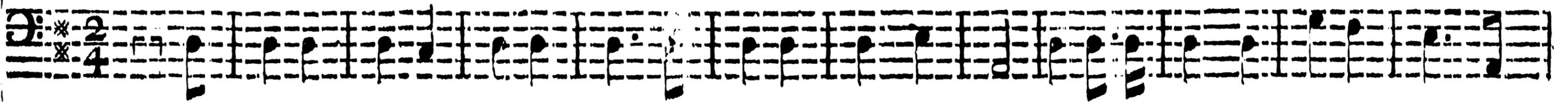
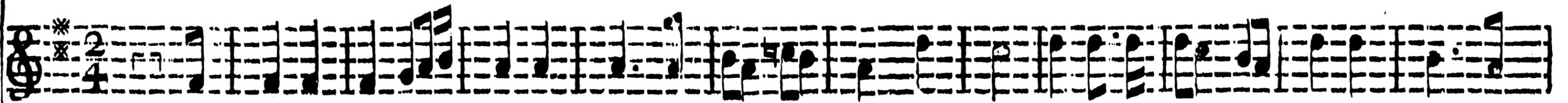
Earth, hear your sovereign's gracious voice, Hear heaven proclaim your king; Immanuel reigns, and thus my choice, Messiah! thee I sing.



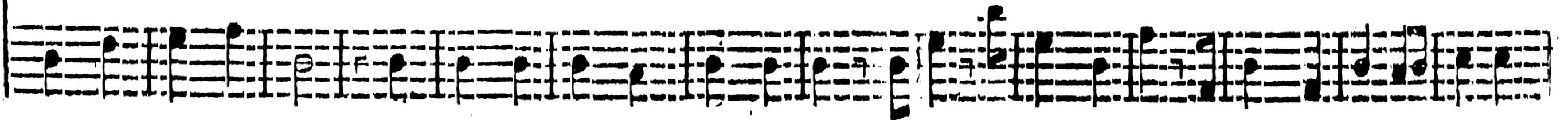
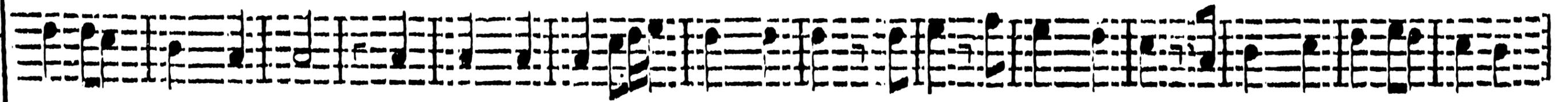
HCLON. Words by Willison.



May we have grace and peace from God, The glorious One in Three; Who us created and redeem'd And



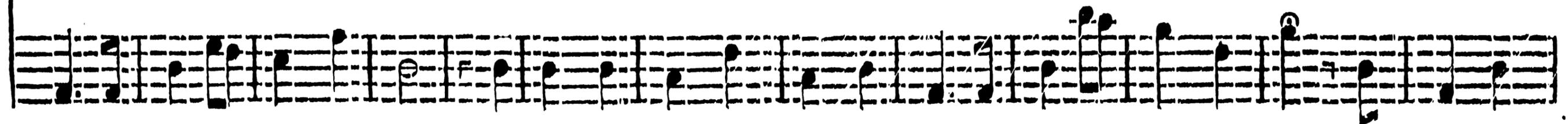
us doth sanctify. Ev'n from the Father, who still was, Who is, and still shall be; And from the sev'nfold working



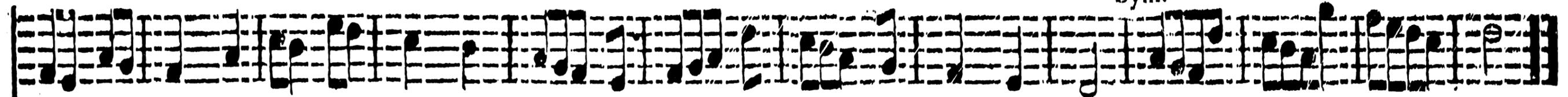
## HOLON continued.



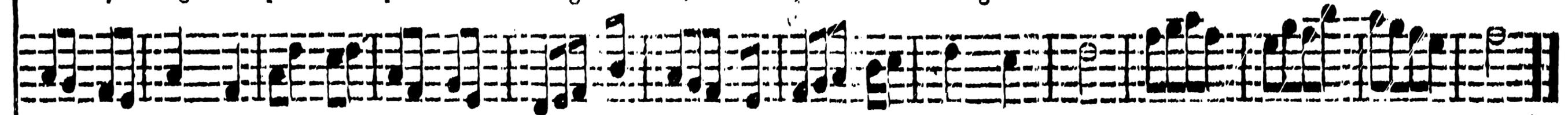
sp'rit, Before his throne on high. From Jesus Christ, the witness true, And first born from the dead, Who of all



Sym.



earthly kings and pow'rs, Is prince and ruling head, Is prince and ruling head.



1st Bass.



To this great God that so lov'd us, Such loathsome worms as we, As wash'd us in his precious blood, Our souls from sin to free.

2d Bass.



Tenor.



To him that made us kings and priests, To God the Father high, Be glory and dominion, Through all eternity.

Treble.



Tenor.



The hosts above their homage pay, And crowns cast on the ground ; They never cease by night nor day, Those praises to resound.

Treble.

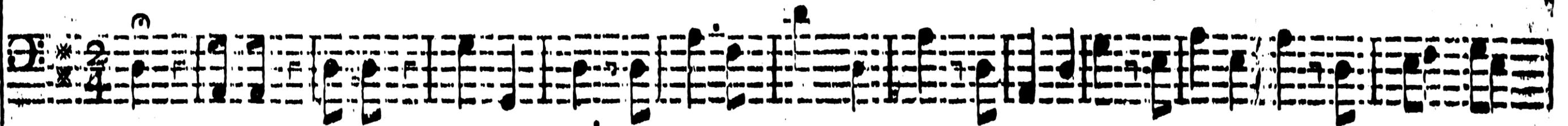
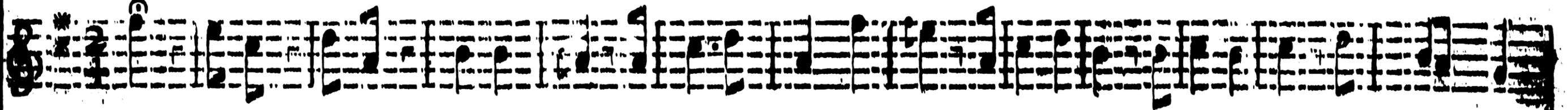


HOLON continued.

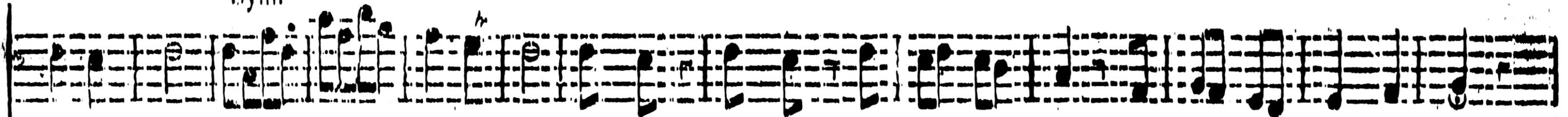
Masfno.



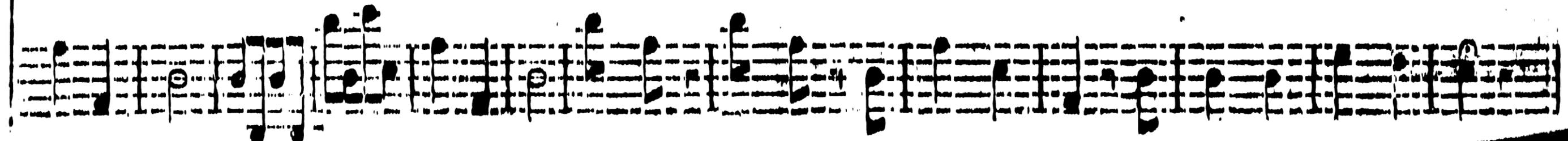
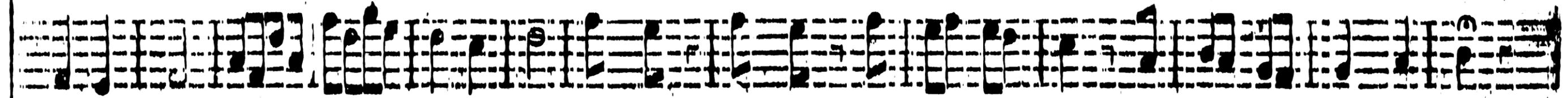
O holy, holy, holy Lord, Almighty God alone, Who ever was, and also is, And ever'

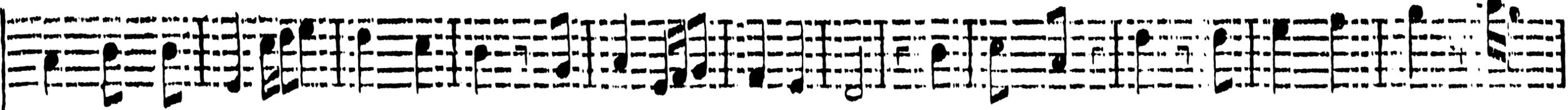


Sym.

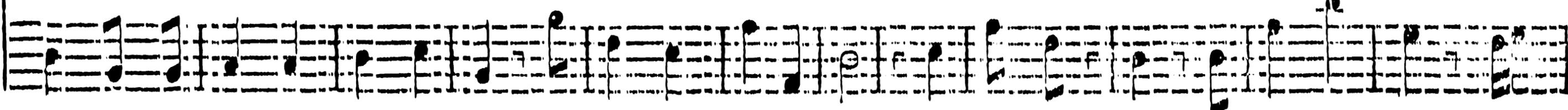
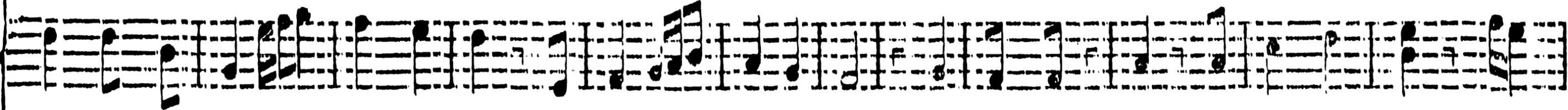


art to come. Glory, power and honour still, Thou'rt worthy, to receive,

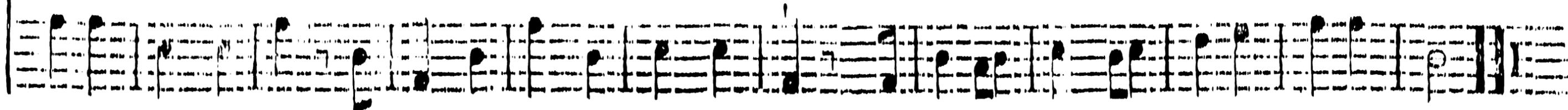
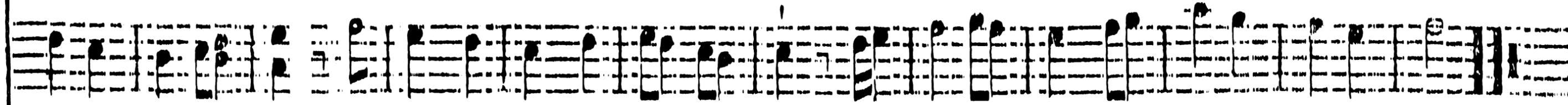




All things were made to please thy will, And by thy pleasure live. Most worthy Lamb art thou, they sing, To



be adored thus, Let with thy praise, heav'n's mansions ring, For thou wast slain, For thou wast slain for us.



PANEGYRICK.

♩ This tune may be sung as a chorus to HOLON.

Glory, honour, praise, and power, Be unto the Lamb forever, Jesus Christ is our Redeemer,

For. Pia. For.

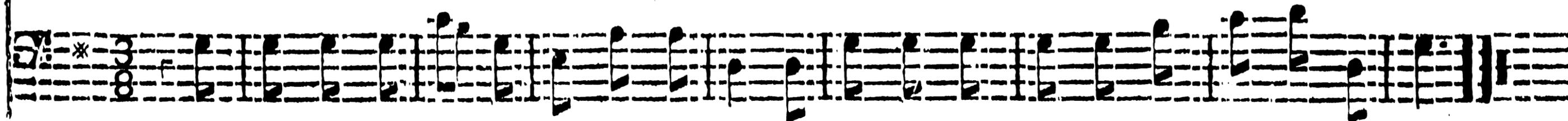
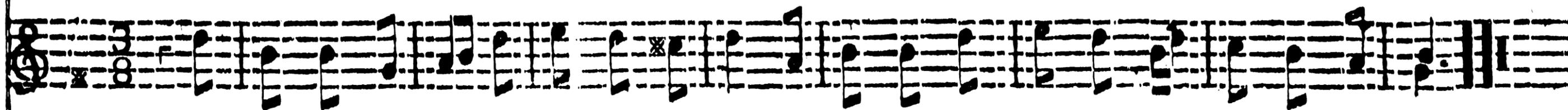
Hallelujah, praise the Lord. Hallelujah, Hallelujah, Hallelujah, praise the Lord.

KONINGSBERG.

P. M.



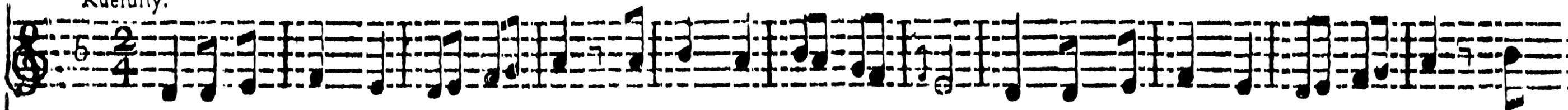
I am that I am, Saith Christ the dear Lamb; What think ye, O sinners, of this wondrous name?



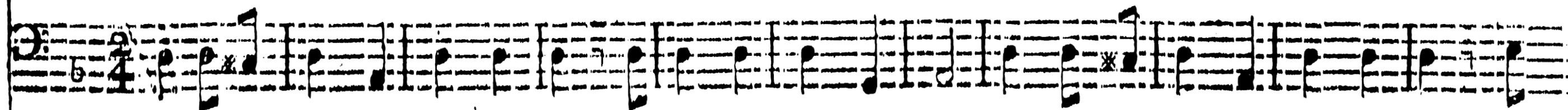
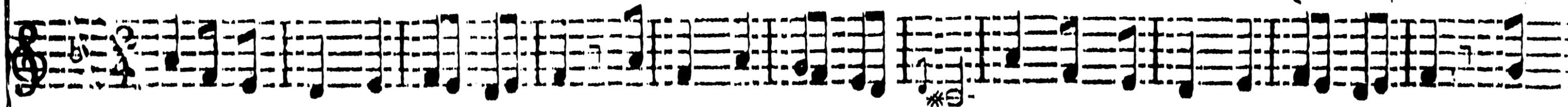
REDEMPTION.

Hymn 78, B. II. Dr. Watts.

*Ruetyly.*

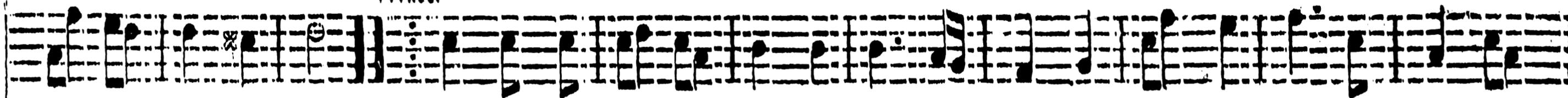


When the first parents of our race Rebel'd and lost their God, And the infection of their sin Had

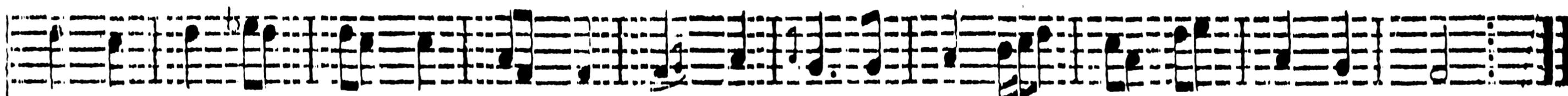
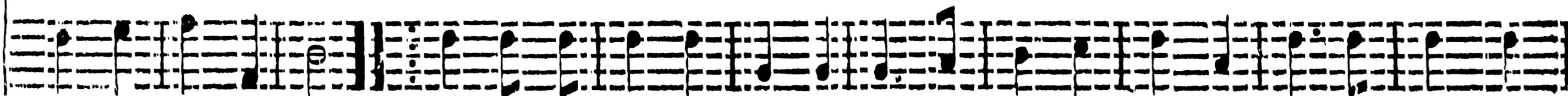
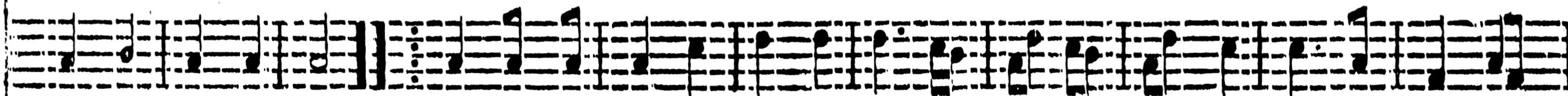


# REDEMPTION continued.

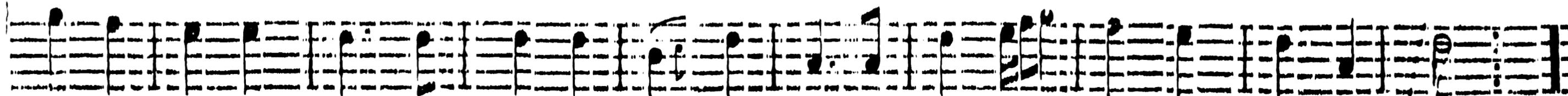
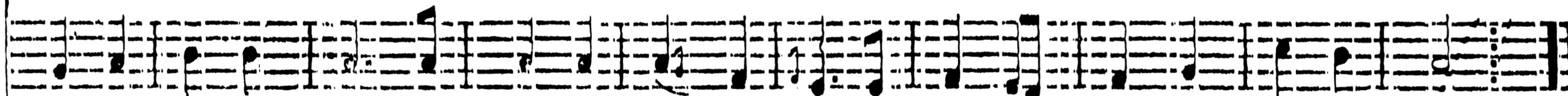
Vivace.



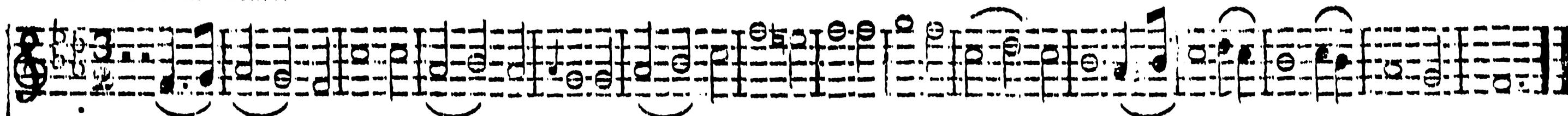
tainted all our blood; Infinite pity touch'd the heart Of the eternal Son, Descending



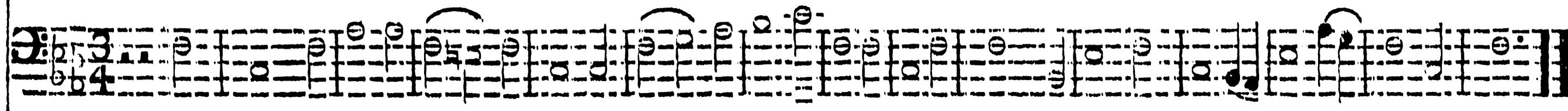
from the heavenly court, He left his Father's throne, He left He left his Father's throne.



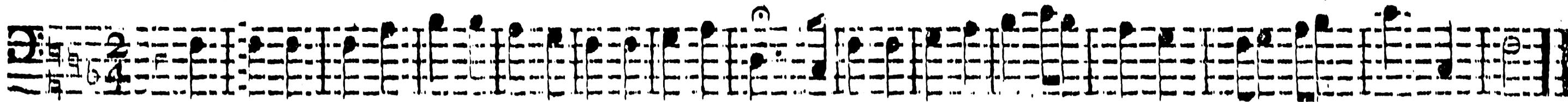
Tenor and Bass. Grave.



Aside the Prince of glory threw His most divine array, And wrapt his Godhead in a veil Of our inferiour clay.

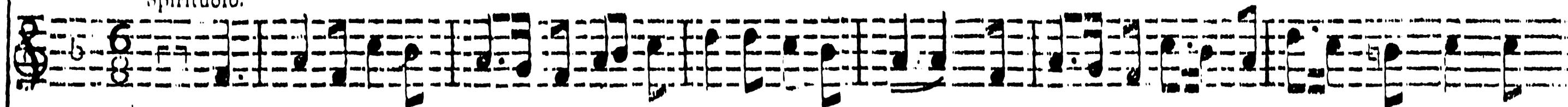


Bass Solo. Vivace.

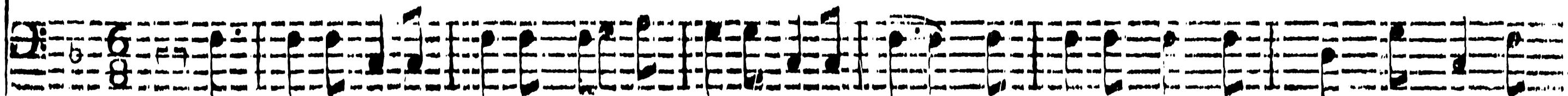
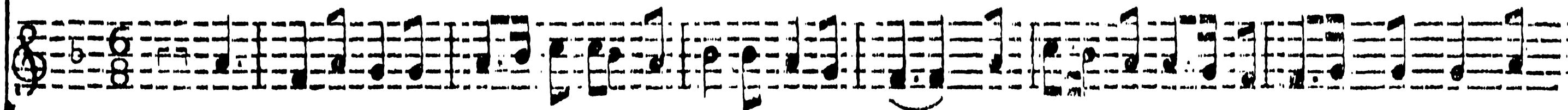


His living pow'r and dying love, Redeem'd unhappy men, And rais'd the ruins of our race To life and God again.

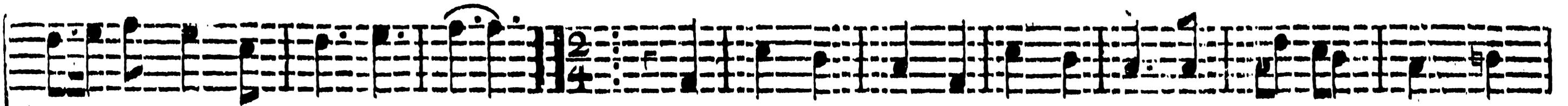
Spirituoso.



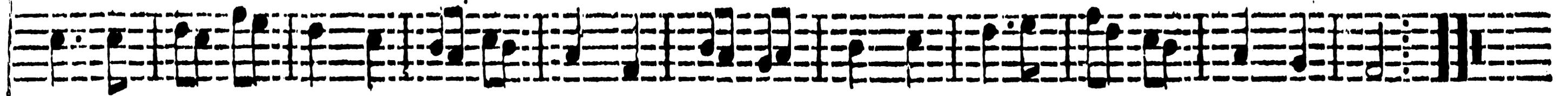
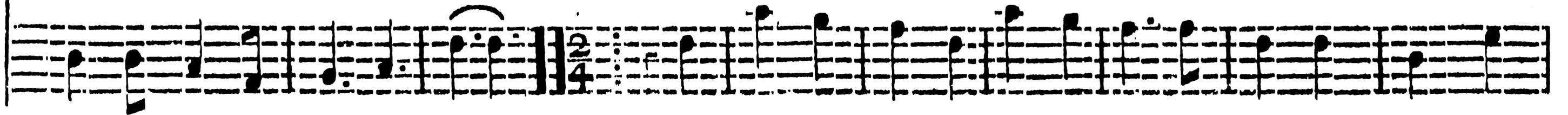
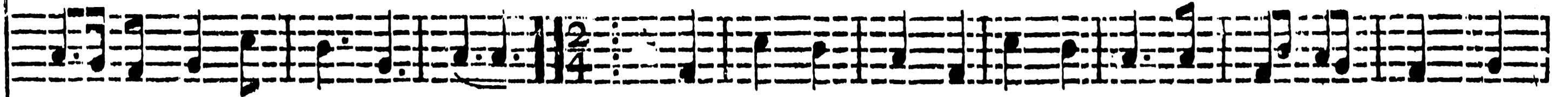
To thee, dear Lord, our flesh and soul, We joyfully resign; Blest Jesus, take us for thy own, For



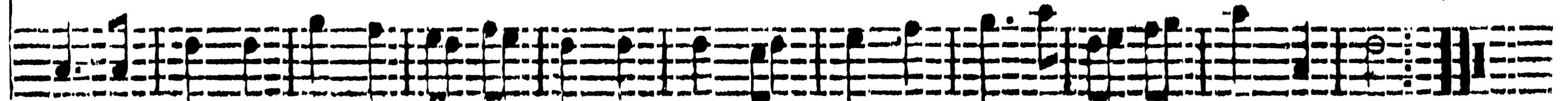
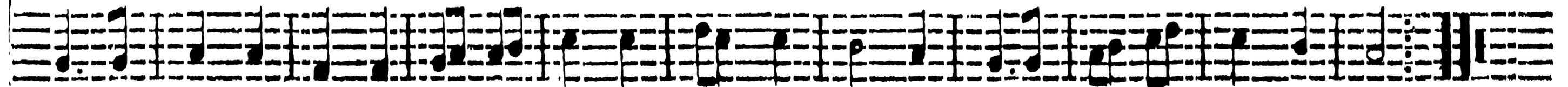
## REDEMPTION continued.



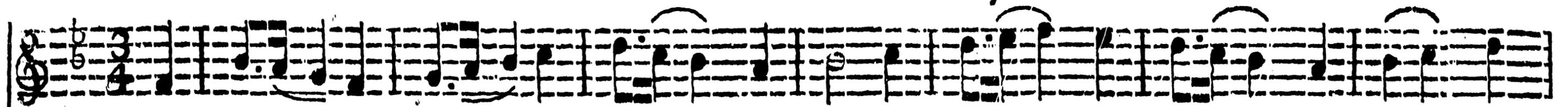
we are doubly, doubly thine. Thine honour shall forever be The business of our



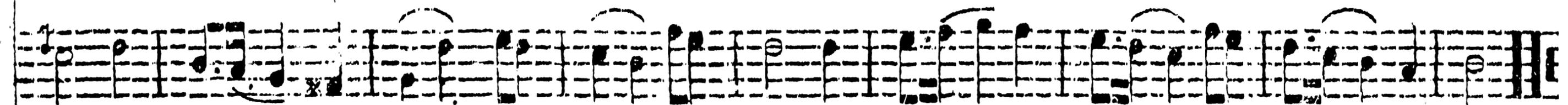
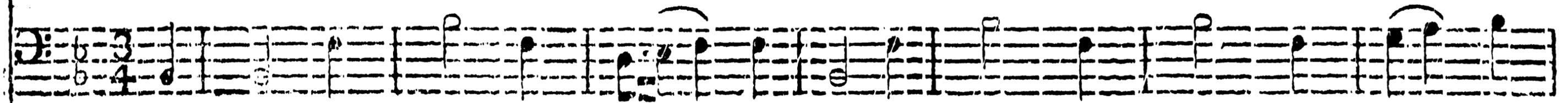
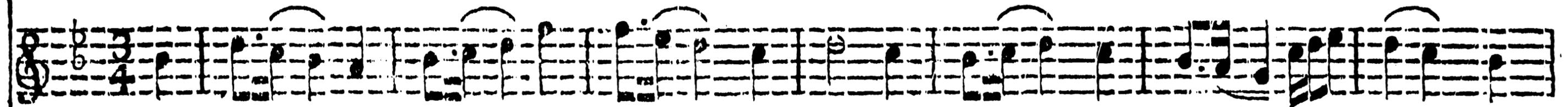
days, forever shall our thankful tongues speak thy deserved praise, speak thy deserved praise.



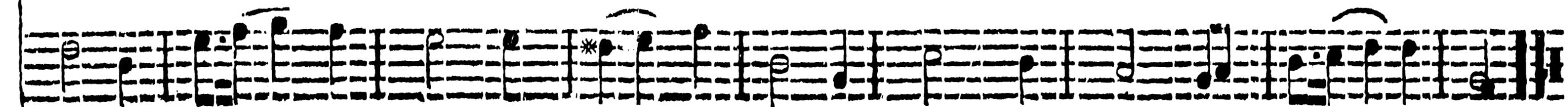
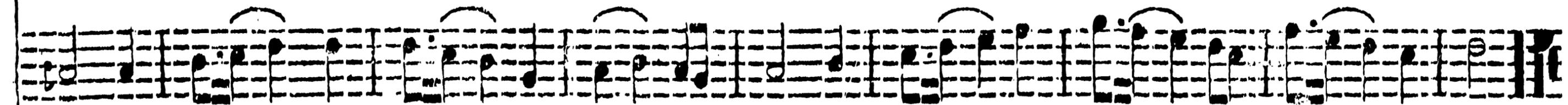




What heav'nly man or loving God, Comes marching downward from the



skies ; Array'd in garments roll'd in blood, With joy and pity in his eyes.



Never did angels

Blest Jesus, what delicious fare, How sweet thy entertainments are?

Never

Never did angels taste above Re-

taste above Redeeming grace and dying love. Redeeming, &c.

Never did angels taste above Redeeming grace and dying love.

er did angels taste above Redeeming, &c.

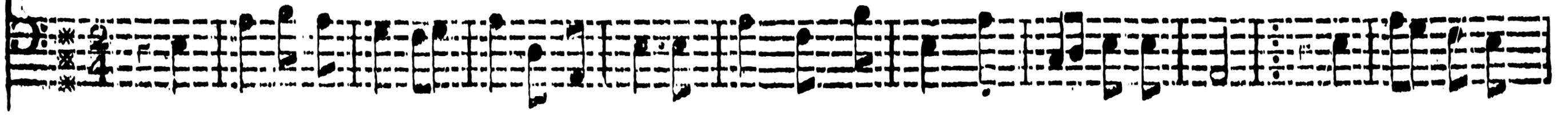
deeming grace and dying love. Redeeming grace, &c.

RESTORATION. P. M.

Pia.



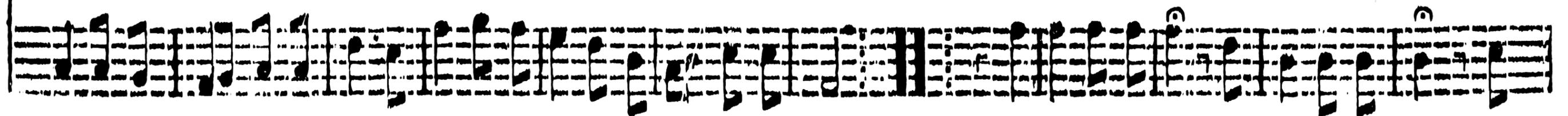
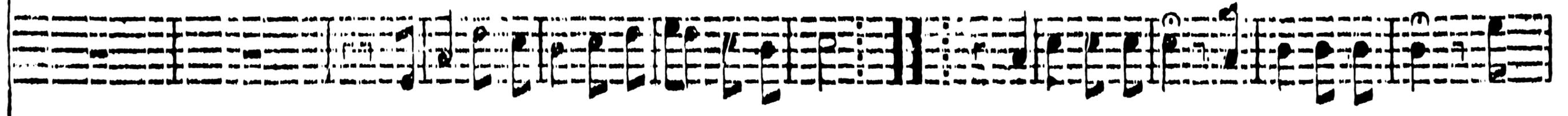
Ye heavens, rejoice in Jesus's grace, Let earth make a noise, and echo his praise: Our all-loving



For.

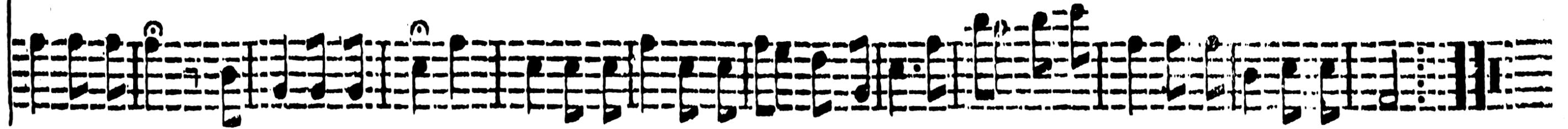


Saviour hath pacified God, And paid for his favour the price of his blood. Ye mountains and vales, in praises about I, Ye





hills and ye dales, continue the sound, Break forth into singing, ye trees of the wood, For Jesus is bringing lost sinners to God.

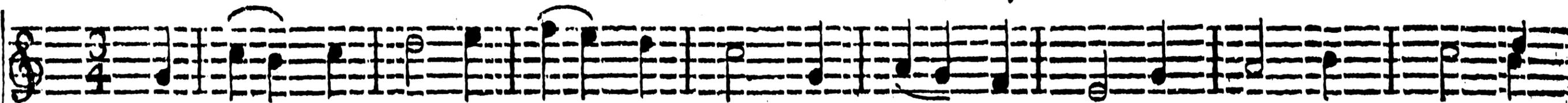


ASHLEY. C. M. Words by Dr. Watts.

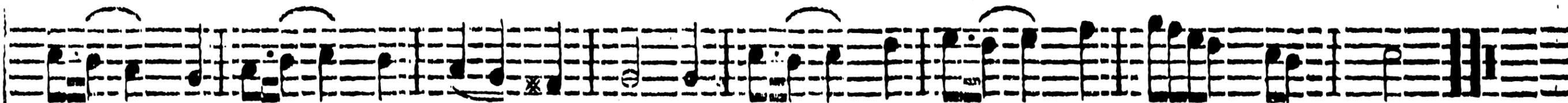
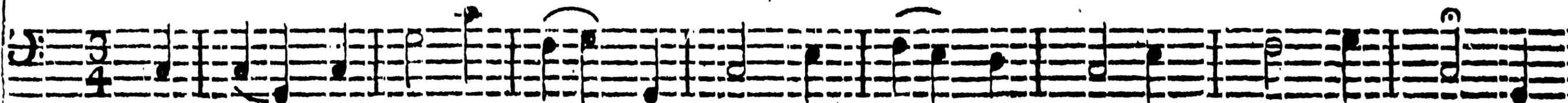
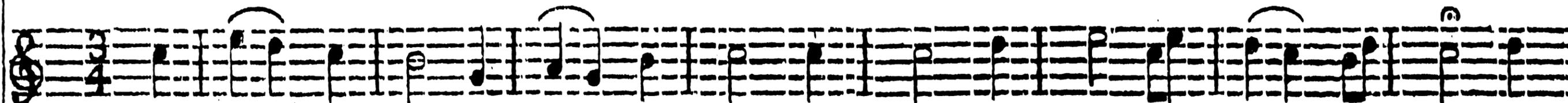


'Tis but a few, whose days amount To threescore years and ten, And all beyond that short account Is sorrow, toil and pain.

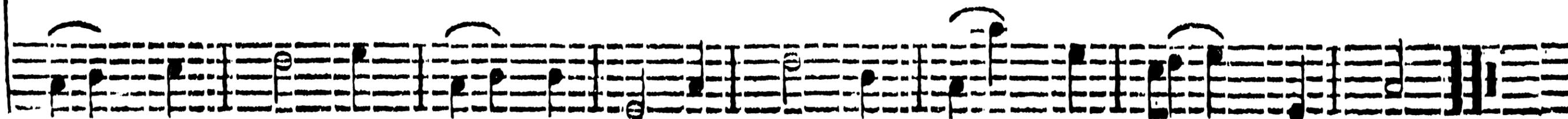
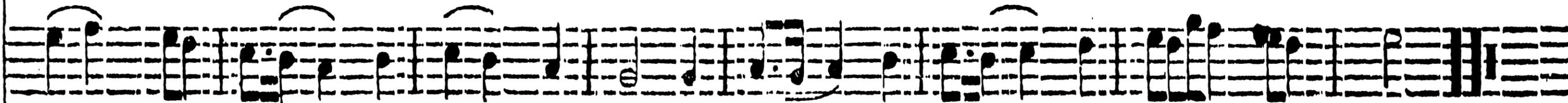




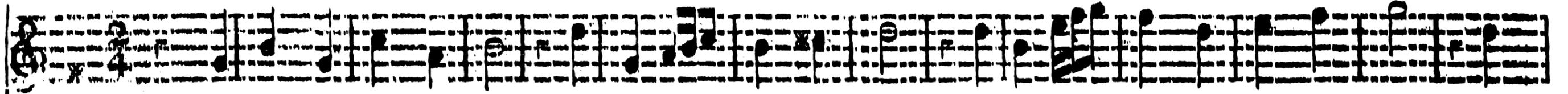
Who can describe the joys that rise Through all the courts of Paradise, To



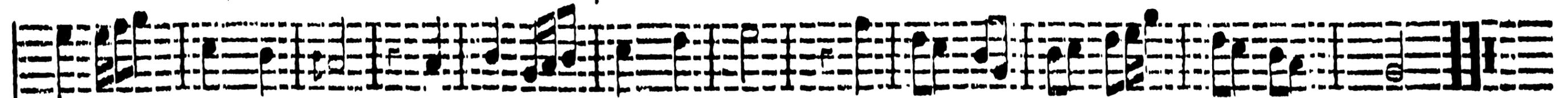
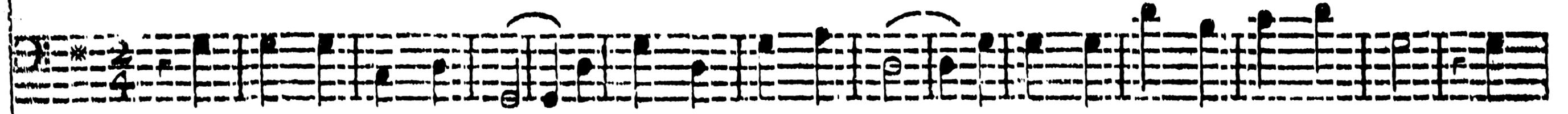
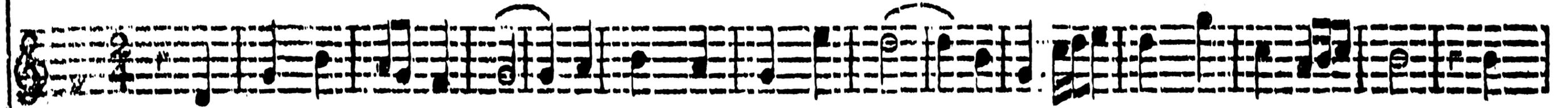
see a prodigal return, To see an heir of glory born.





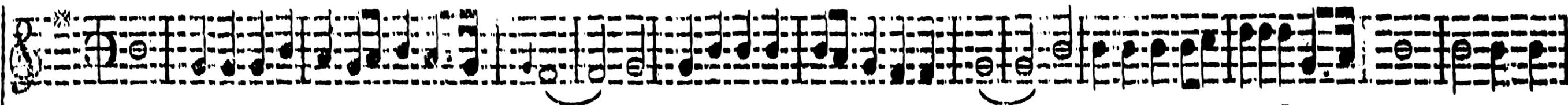


The Lord Jehovah reigns, And royal state maintains, His head with awful glories crown'd; Ar-

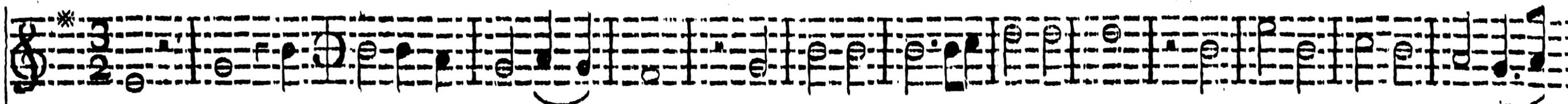


ray'd in robes of light, Begirt with sovereign might, And rays of majesty around.

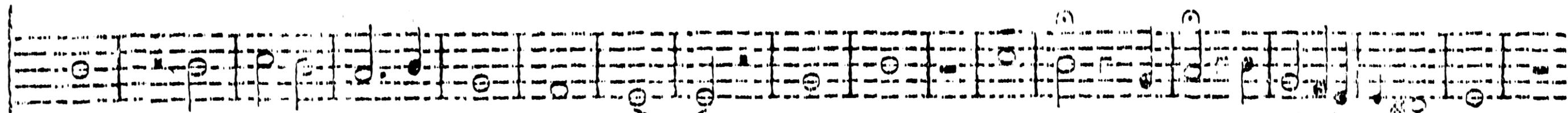
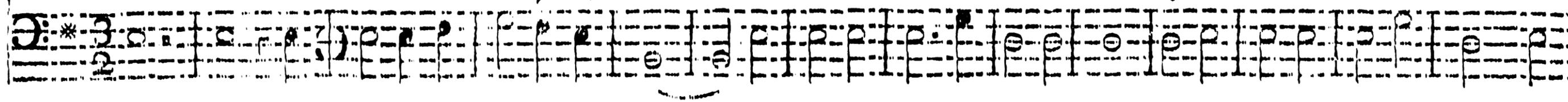
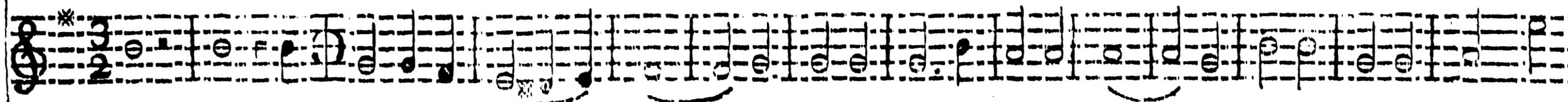




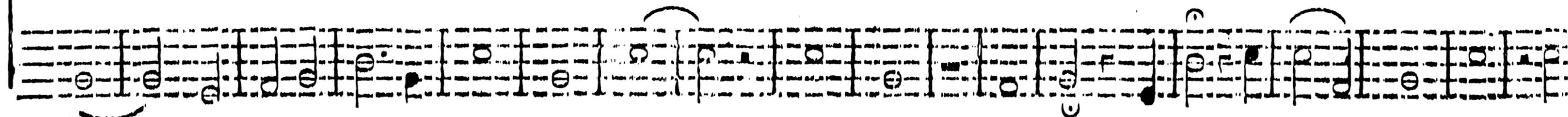
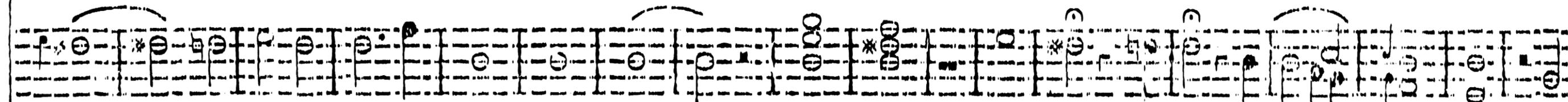
## FUNERAL DIRGE.



Hark ! hark ! she bids all her friends adieu ;      Some angel calls her to the spheres ;      Oer eyes the radiant saint pur-

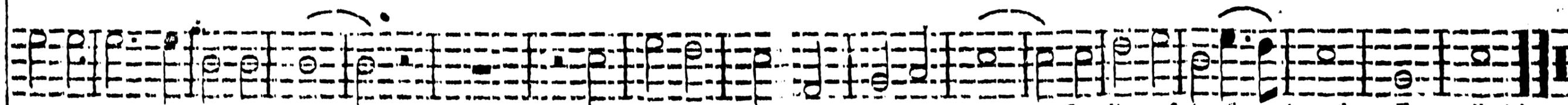


sue, Through liquid telescopes of tears.      Farewell,      farewell, bright soul, a short farewell, 'Till





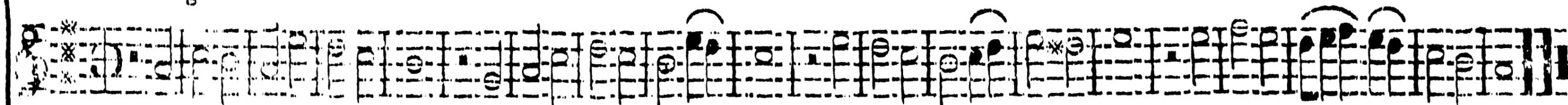
we shall meet again above, In the sweet groves, In the sweet groves where pleasures dwell, And trees of life bear fruits of love.



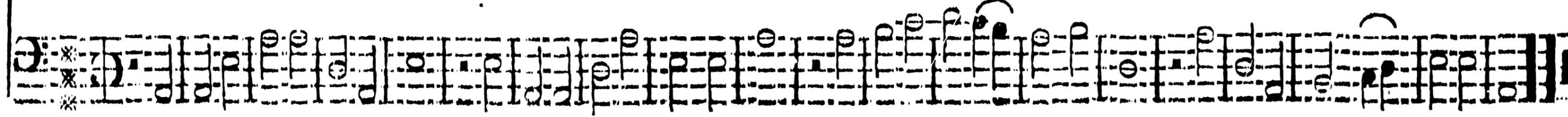
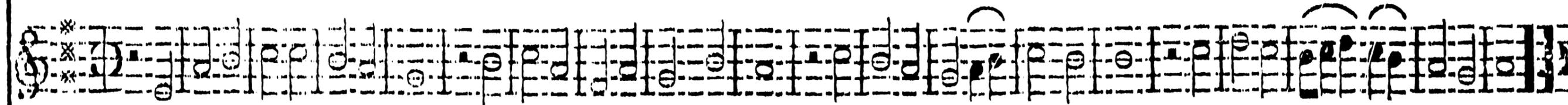
N. B. Conclude with the first line of the second verse. Farewell, &c.

TRANSLATION. L. M.

Largo.

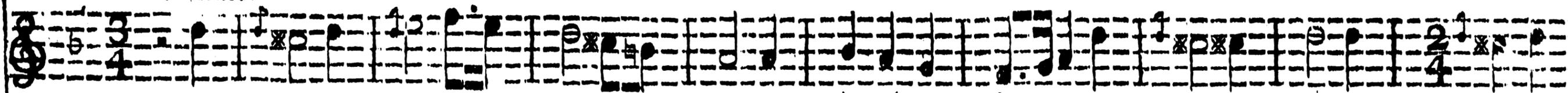


Thanks be to God, whose faithful love Hath call'd another to his breast; Translated him to joys above, To mansions of eternal rest.

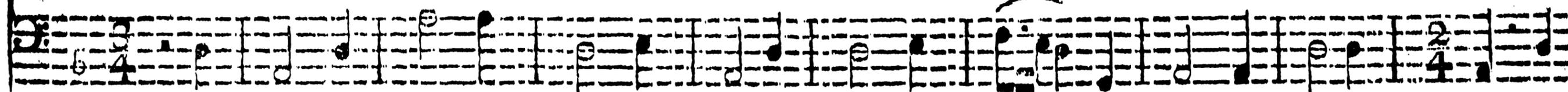
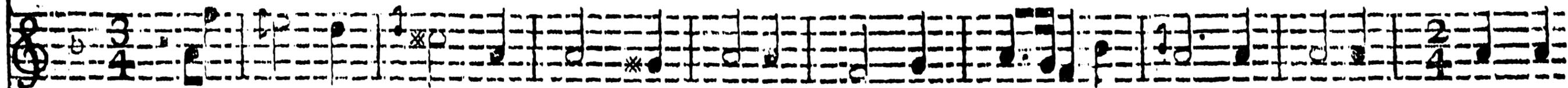


WESTFORD. L. M.

Moderato.

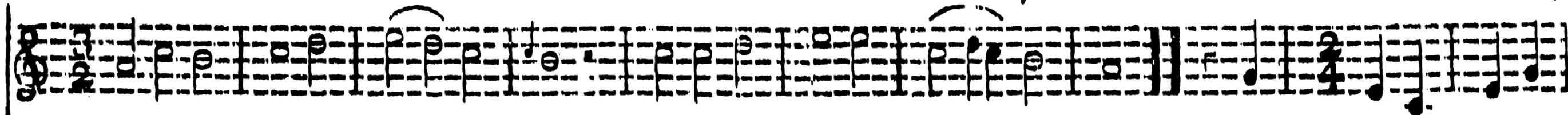


Alas, the night! th' autumnal eve, When friendship took her final leave; And bid fare-

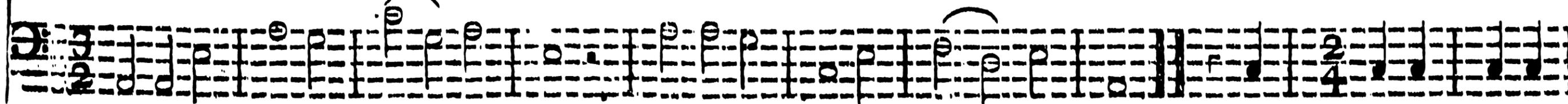
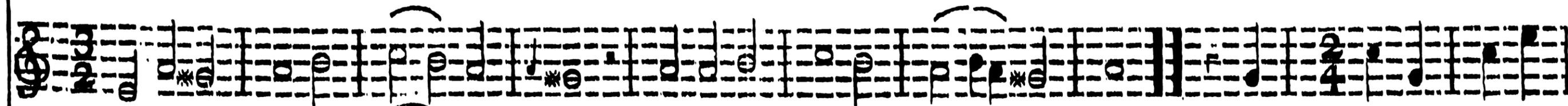


well, to meet no more Upon this life's tempestuous shore. Upon this life's tempestuous shore.

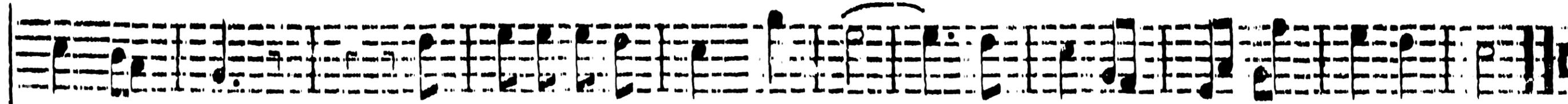




In vain the sons of earth and hell, Tell me a thousand frightful things; My God in safety



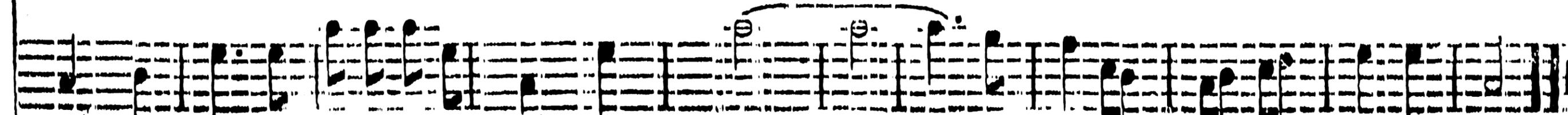
For.



makes me dwell, Beneath the shadow of his wings. Beneath the shadow of his wings.



Beneath, &c.



Beneath the shadow of his wings, Beneath, &c.

To God, the mighty Lord, Your grateful thanks repeat; To him due praise afford, As good as he is great.

His boundless love shall nev - er nev - er never end.

For God does prove Our constant friend; His boundless love shall nev - er nev - er never end.

His boundless, &c.

His boundless, &c.

Good is the Lord, the heav'nly king, Who makes the earth his care; Visits the pastures ev'ry spring, And

Piano.

Forte.

bids the grafs appear The clouds, like rivers, rais'd on high, Pour out at his command, Their wat'ry blessings

ROME continued.

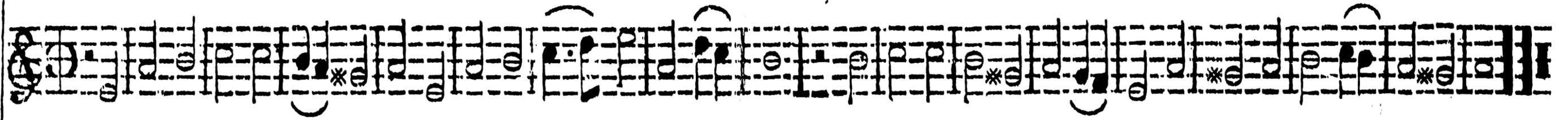
Musical score for 'ROME continued' consisting of four staves. The lyrics are: 'To cheer, &c. from the sky, To cheer the thirsty land. To cheer the thirsty land. To cheer, &c. To cheer,'

MEDFORD. S. M. Words by Dr. Watts.

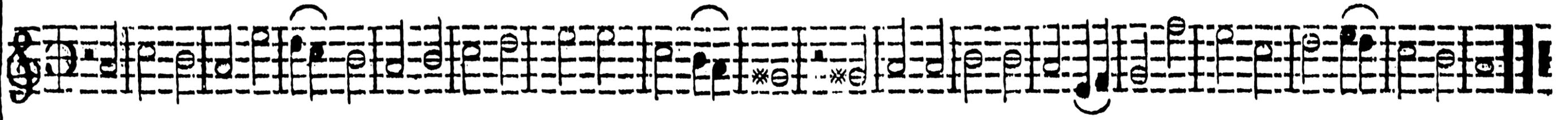
Musical score for 'MEDFORD' consisting of three staves. The lyrics are: 'Sing to the Lord aloud, And make a joyful noise; God is our strength, our saviour God. Let His'el hear his voice, God is our strength, &c. Let His'el hear his voice.'

CLOSE OF THE DAY. L. M.

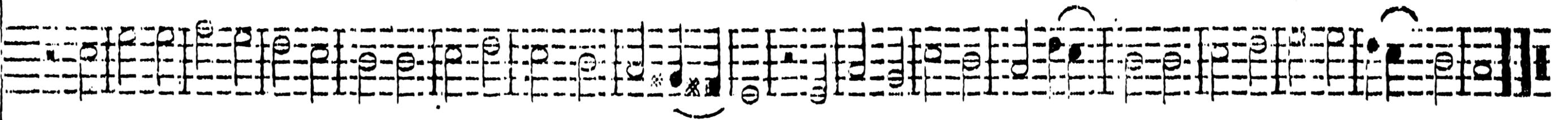
Presto.



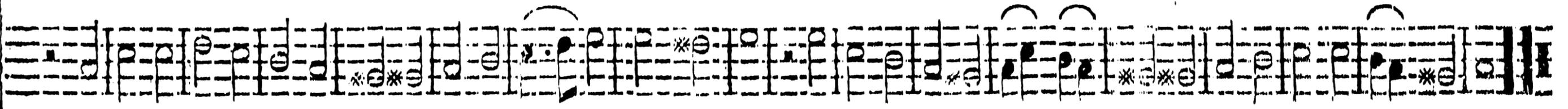
The night draws near, we must away, With hallelujahs close the day ; The sun sets in the western skies, We never more may see him rise.



7

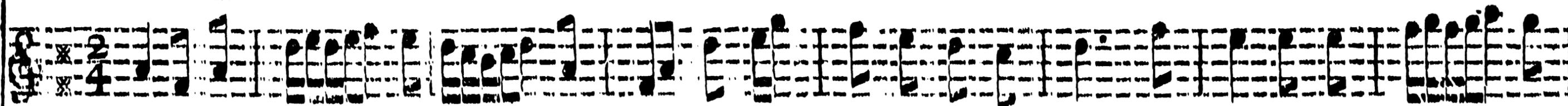


Bright angels tune your anthems high, While on our beds as graves we lie ; And spread your purple pinions round, And let our sleep be sweet & sound.

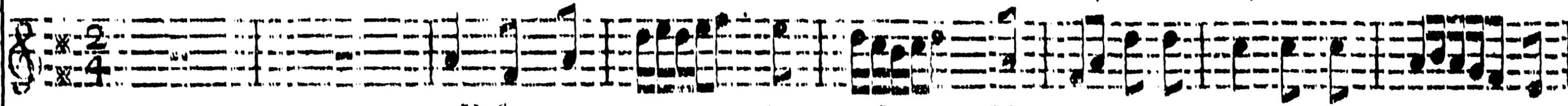


Q

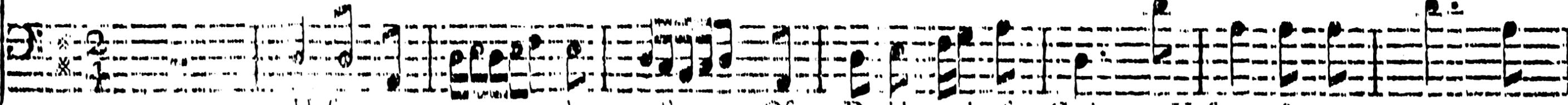
Moderato.



Hofanna to the Son Of David, of David and of God, Hofanna, Ho - san - na.

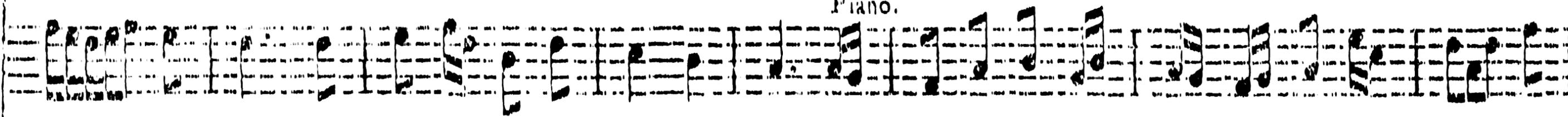


Hofanna to the Son Of David. Hofanna

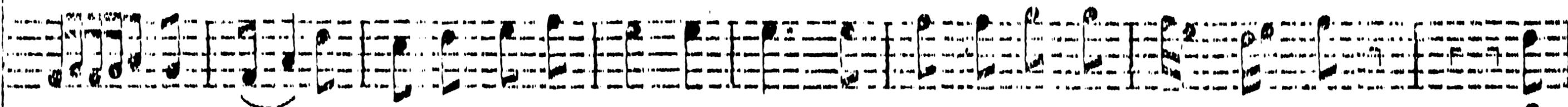


Hofanna to the Son Of David and of God; Hofanna, &c.

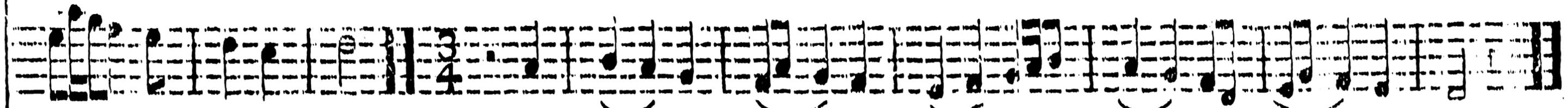
Piano.



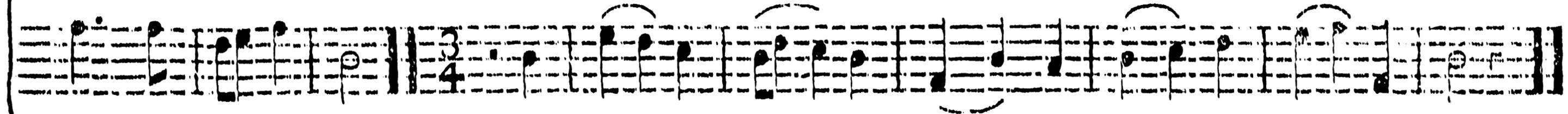
to the Son, the Son Of David and of God; Who brought the news of pardon down, And bought, And



*Forte.*

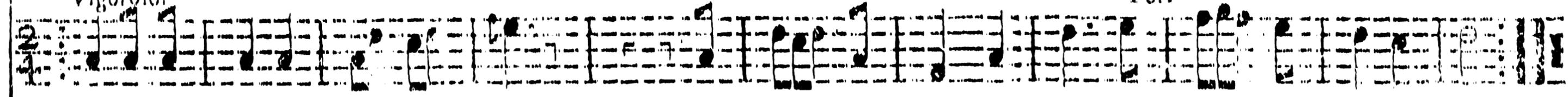


bought it with his blood, To Christ, th' anointed king, Be endless blessings giv'n ;

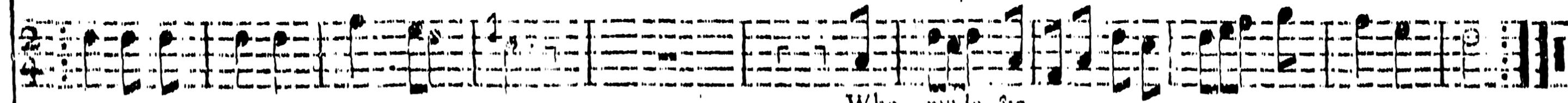


*Vigoroso.*

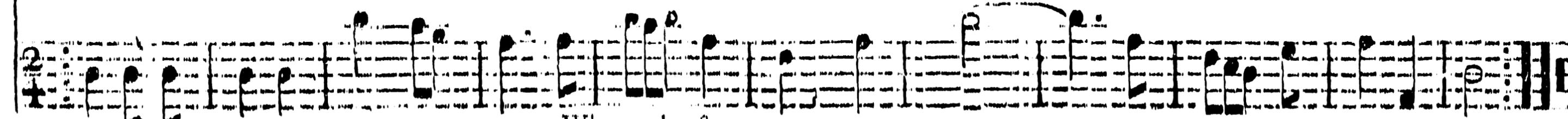
*For.*



Let the whole earth his glory sing Who made our peace with heav'n, Who made our peace with heav'n.



Who made, &c.

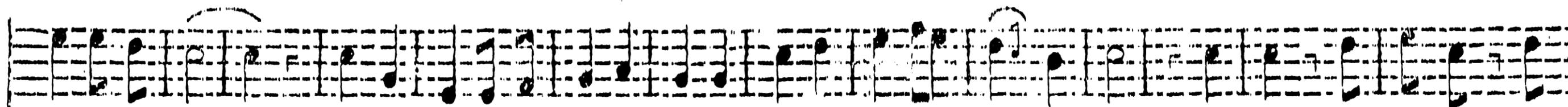


Who made, &c.

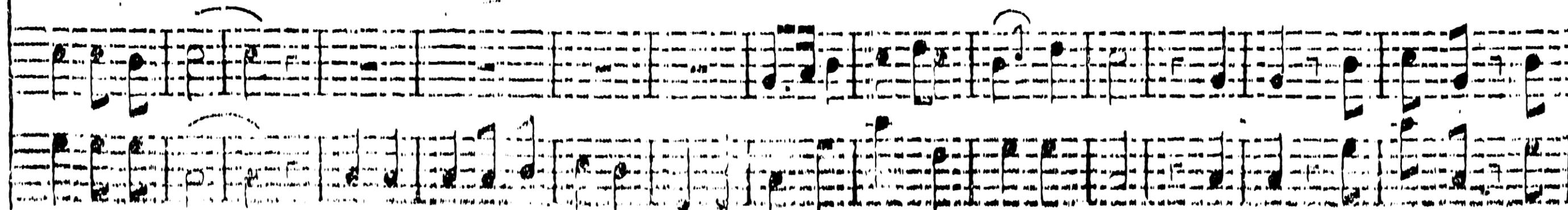
Moderato. Piano.



O the depth of the riches both of the wisdom and knowledge of God! O the depth of the riches, both of the wisdom and



knowledge of God! How unsearchable are his judgments, And his ways past finding out! Of him, and through him, and



Piano.

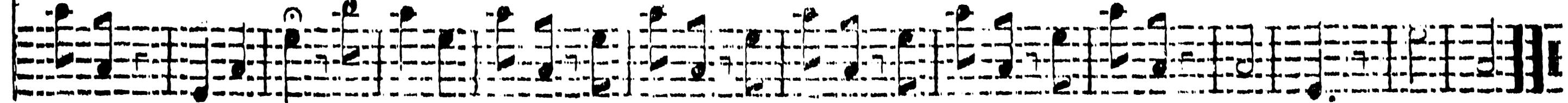
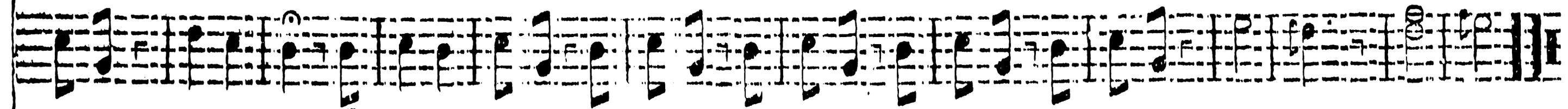
Forte.

Piano.

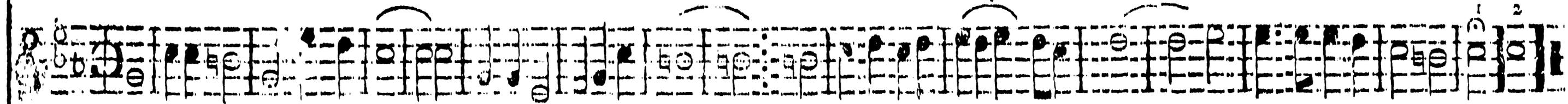
Forte.



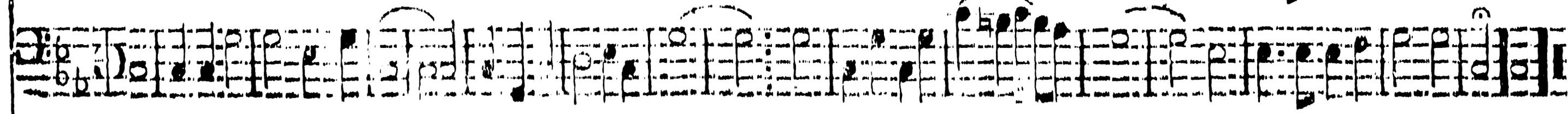
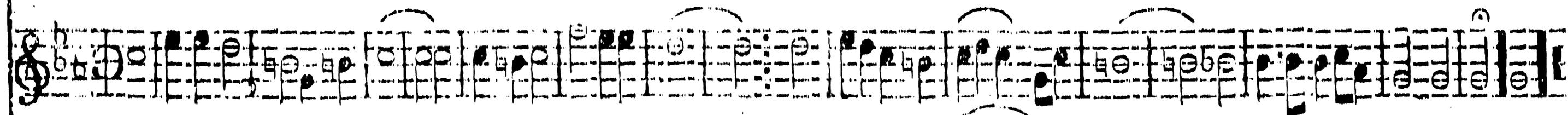
to him are all things ; to whom be glory, forever, and ever, forever, and ever, Amen, Amen.



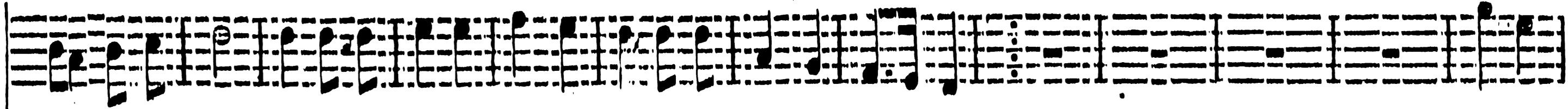
ORANGE L. M. Words by Dr. Watts.



Remember, Lord, our mortal state ; How frail our life, how short the date ! Where is the man that draws his breath Safe from disease, secure from death ?



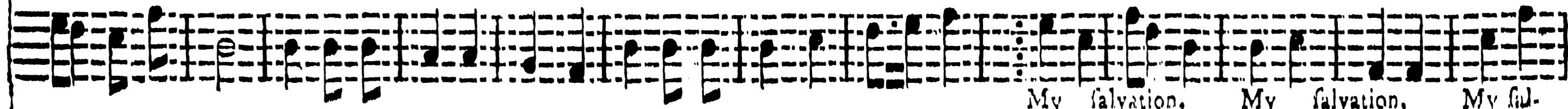




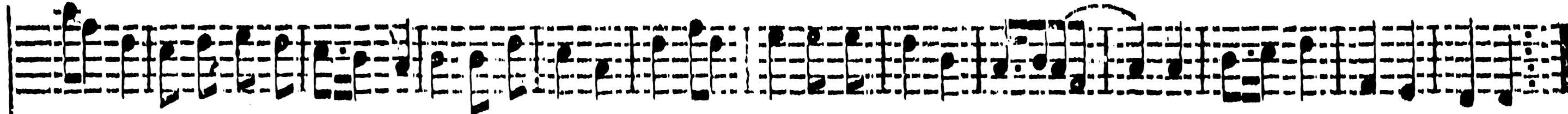
right and my cause. Thou art become my strength and song, even my salvation. My sal-



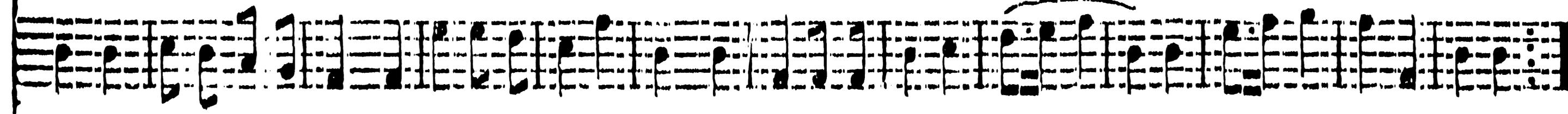
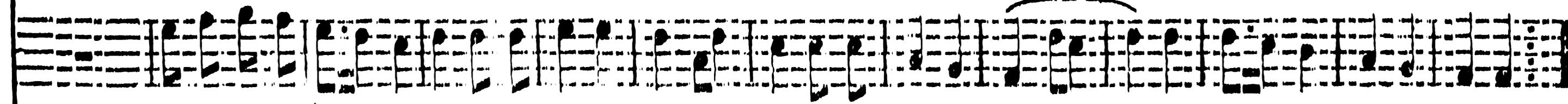
My salvation.



My salvation, My salvation, My sal-



vation, even my salvation, Thou art become my strength and song, even my sal - va - tion, even my salvation.

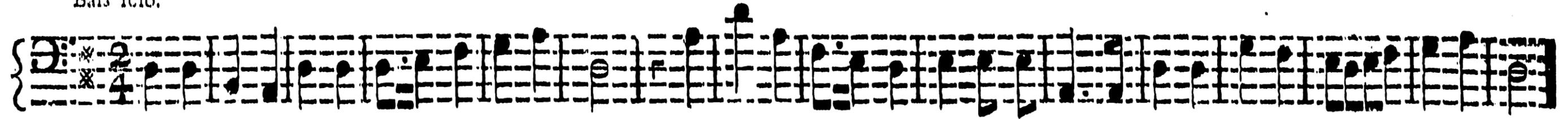


Treble solo.



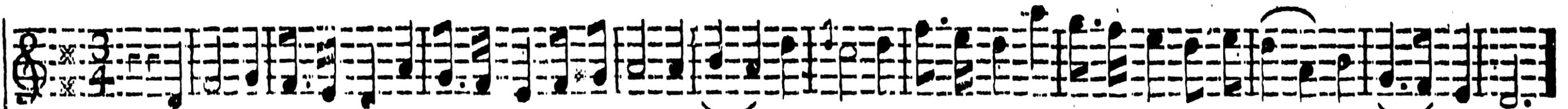
I will sing a new song unto thee, O God. Upon a psaltery, and an instrument of ten strings, will I sing praises unto thee.

Bass solo.



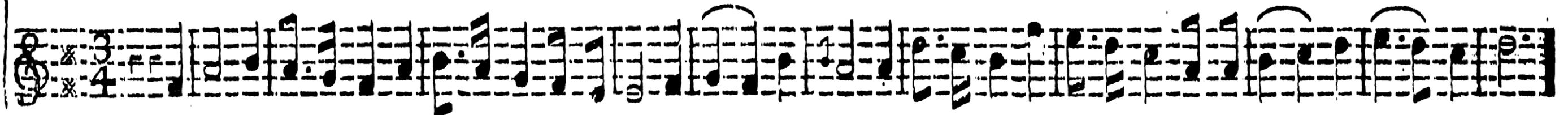
I will bless thee, I will bless thee, O my God; thy praise shall ever be in my mouth, and in thee shall my soul make her boast.

Tenor.

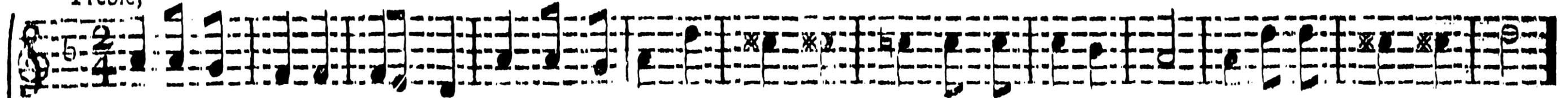


O Lord! how excellent, how excellent is thy name in all the earth! how excellent, how excellent is thy name in all the earth.

Treble.

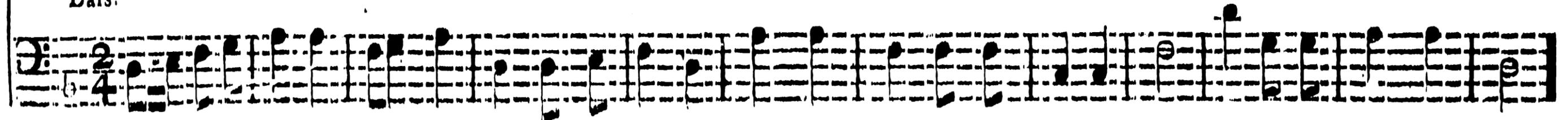


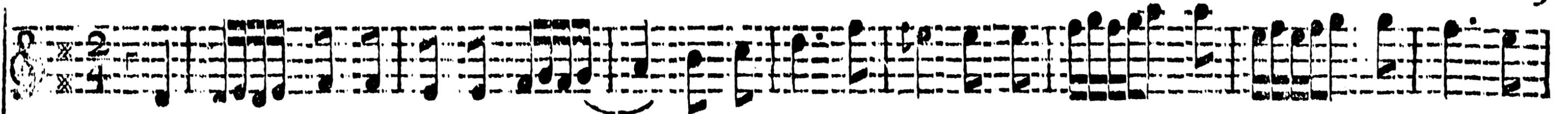
Treble,



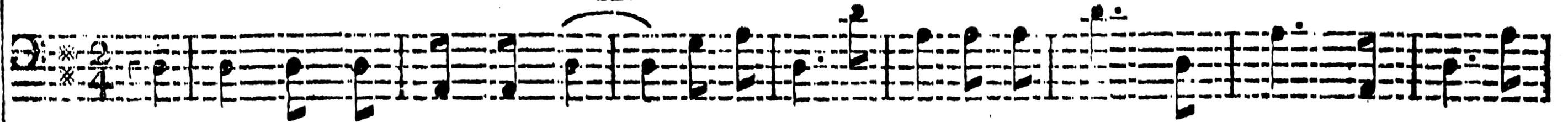
Out of the mouth of babes and sucklings, of babes and sucklings, thou hast ordained strength, thou hast ordained strength.

Bass.



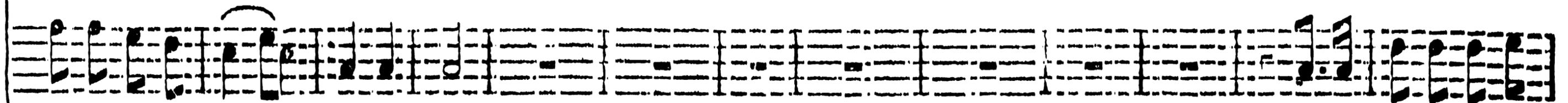


O sing praises to the Lord, all the earth, sing praises, sing praises to the Lord, sing



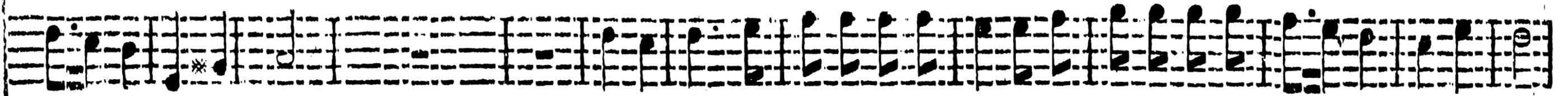
praises to the Lord, all the earth.

For Jehovah is our strength, and the holy one of

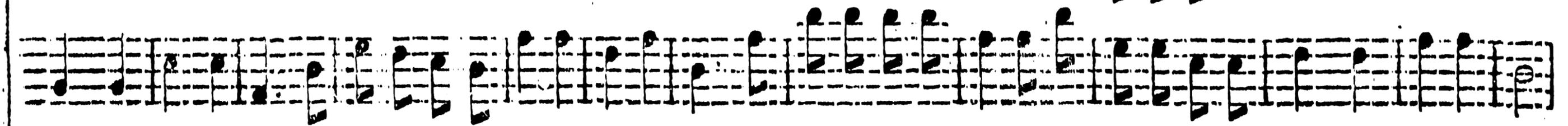
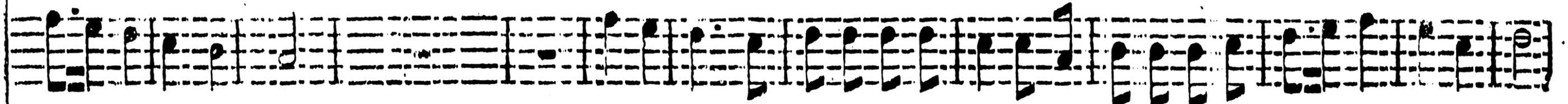


Praise him upon the high sounding cymbals & harp ;

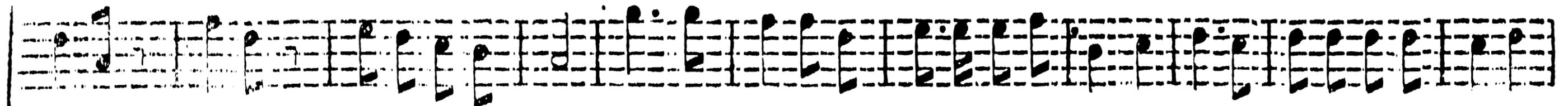
## ANTHEM continued.



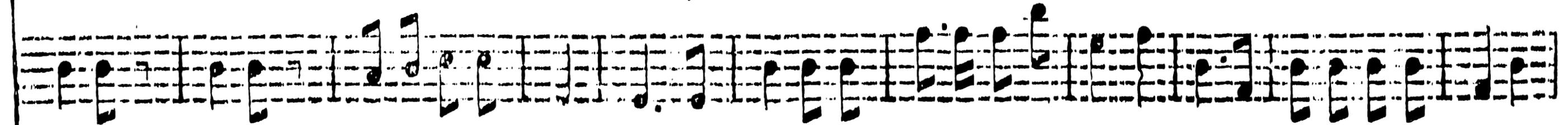
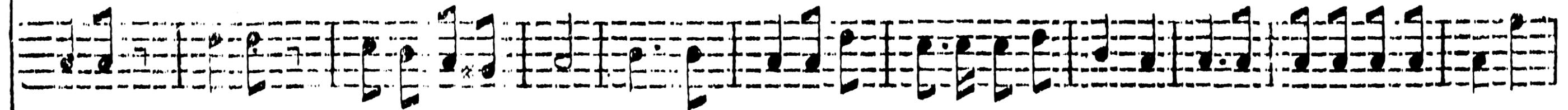
Ifr'el is our king, is our king, the holy one of Ifr'el, the holy one of Ifr'el is our king.

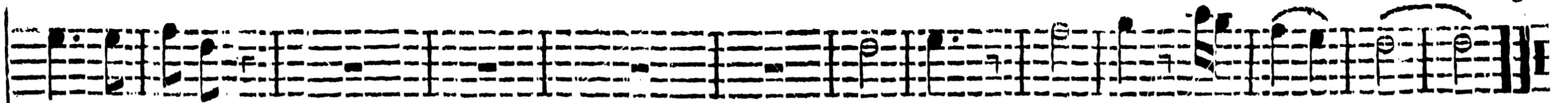


The holy one of Ifr'el



Blessed, Blessed, blessed be the Lord God of Ifr'el, who only doeth wondrous things, and blessed be his glorious





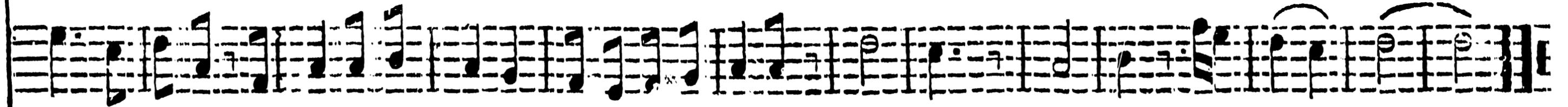
name forever,

Amen,

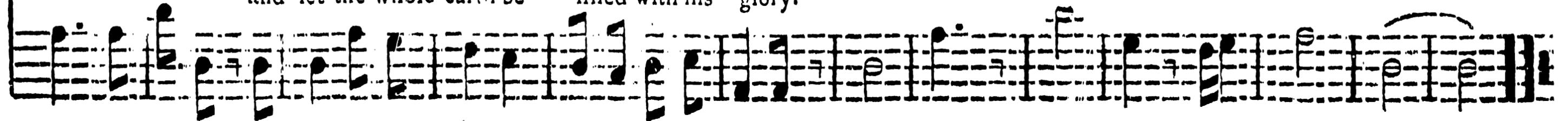
Amen,

and

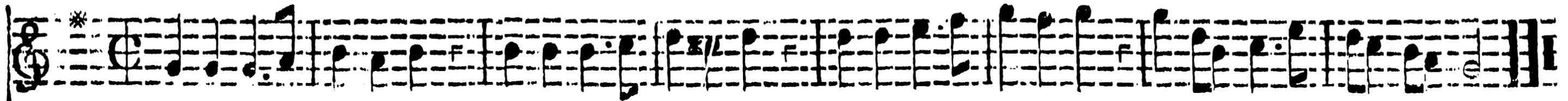
Amen.



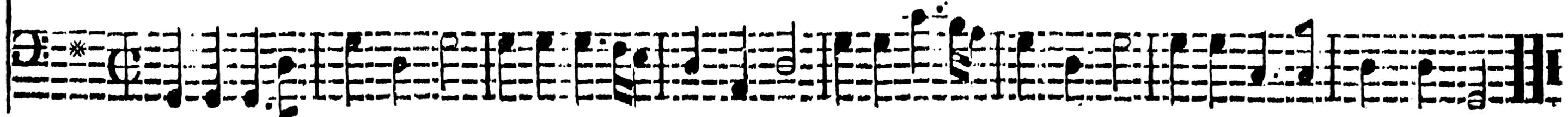
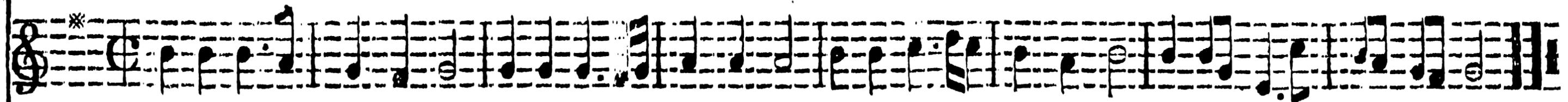
and let the whole earth be filled with his glory.



DELAWARE. P. M.

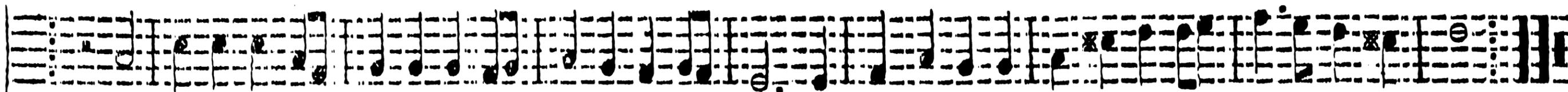
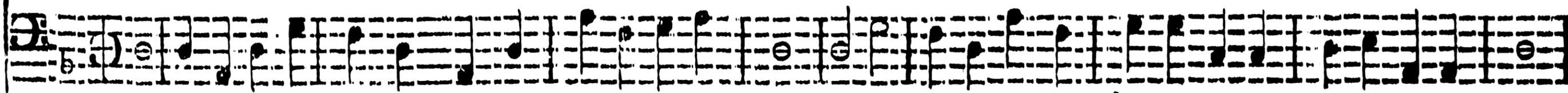
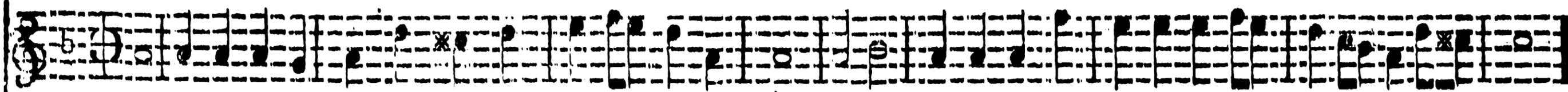


Blessed be the God of heav'n, Who has all our sins forgiv'n; Praised be his glorious name, Now and evermore, Amen.

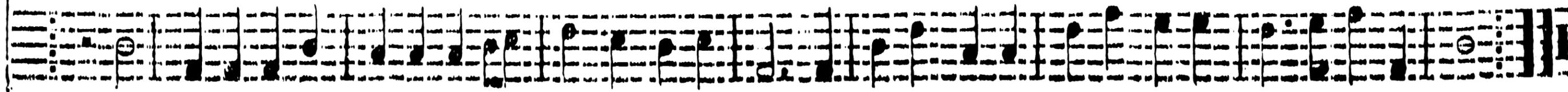
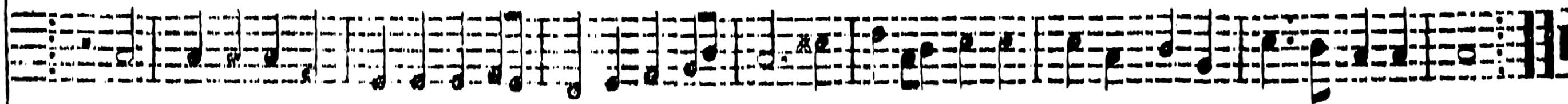




How vain are all things here below, How false, and yet how fair ! Each pleasure hath its poison too, And ev'ry sweet a snare.



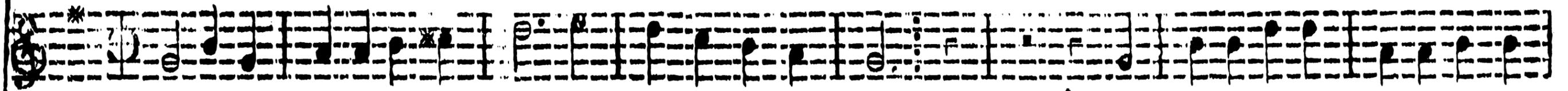
The brightest things below the sky, Give but a flatt'ring light, We should suspect some danger nigh, Where we possess delight.



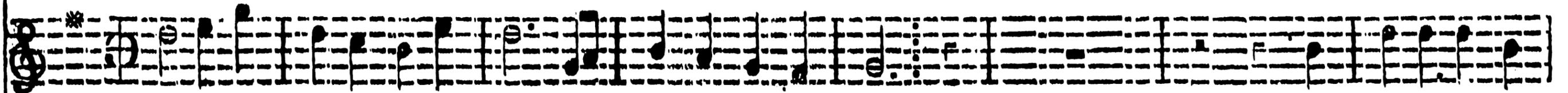
ORRINGTON.

C. M.

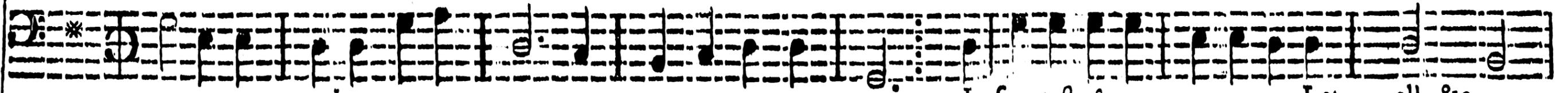
Words by Dr. Watts.



Strangely, my soul, art thou array'd By the great sacred Three ; In sweetest harmony of praise, Let

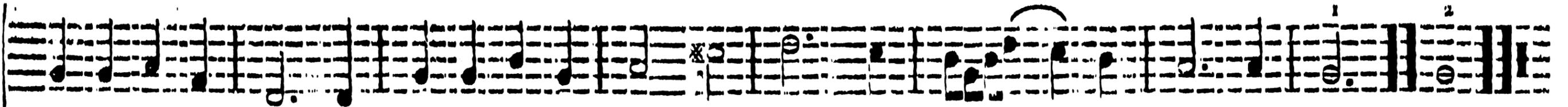


In sweetest, &c.

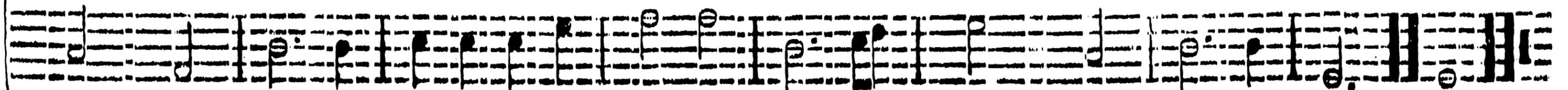
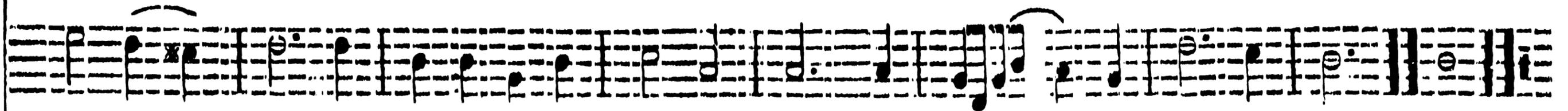


In sweetest, &c

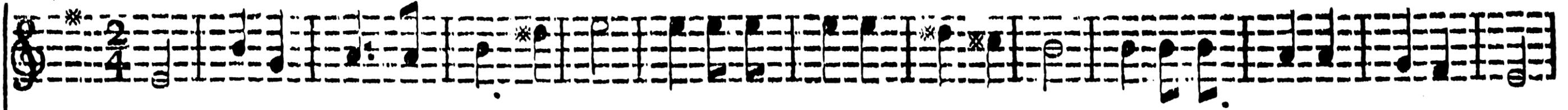
Let all, &c.



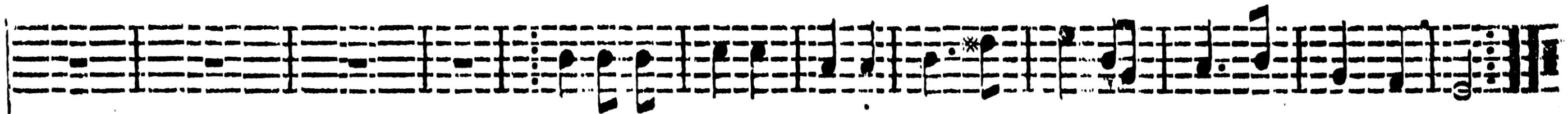
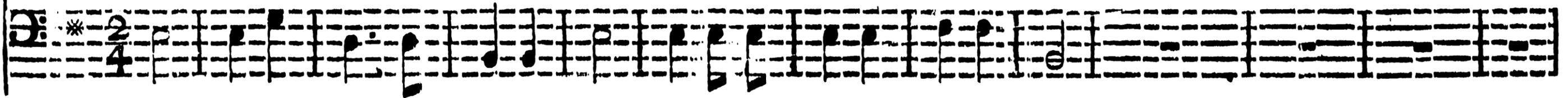
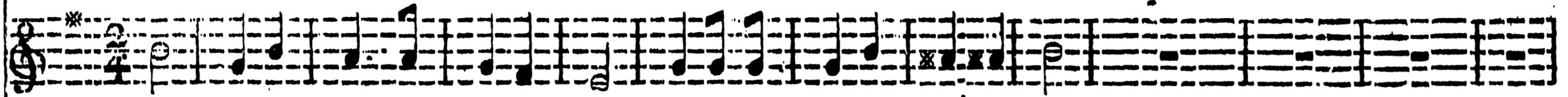
all thy pow'rs agree. In sweetest harmony of praise, Let all thy pow'rs agree.



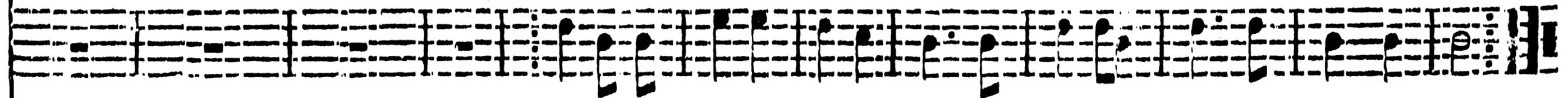
DECAY. P. M. Words by Westley.



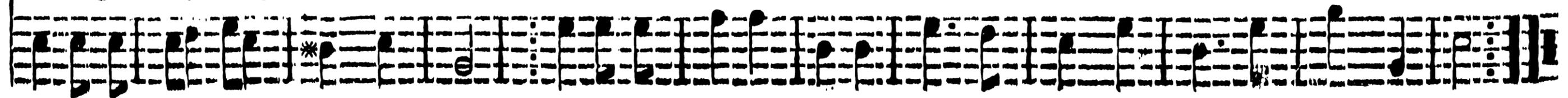
In age and feebleness extreme, Who shall a helpless worm redeem? Jesus, my only hope thou art.



O could I catch a smile from thee, And drop into e - ter - ni ty.



Strength of my failing flesh and heart.



LANDSGROVE

C. M.

Words by Dr. Watts.

How did thy word my heart engage, How well employ'd my tongue; And

And in my tiresome pilgrimage, And in my tiresome pilgrimage, Yields me a heav'nly song, Yields me a heav'nly song.

AN ANTHEM from Psalm 68th.

Moderato.

Sing unto God, ye kingdoms of the earth; O sing praises, sing praises unto the Lord; To

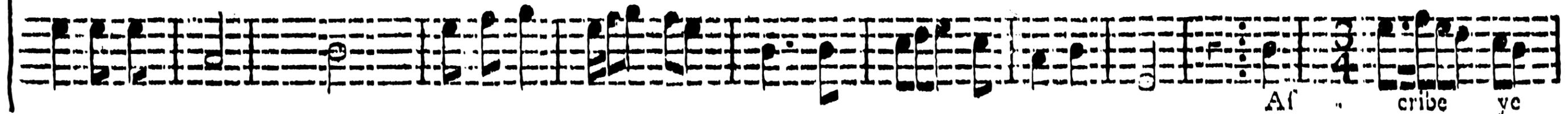
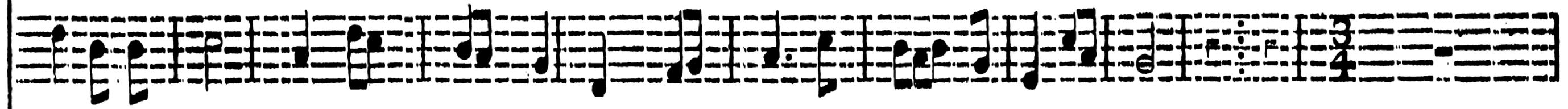
Moderato.

him that rideth upon the heav'n of heav'ns, which were of old,  
 which were of old.  
 which were of old.

Maestoso.



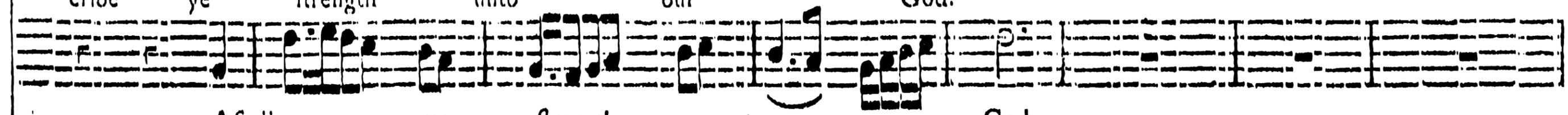
which were of old ; Lo ! he doth send out his voice, and that a mighty voice. Af.



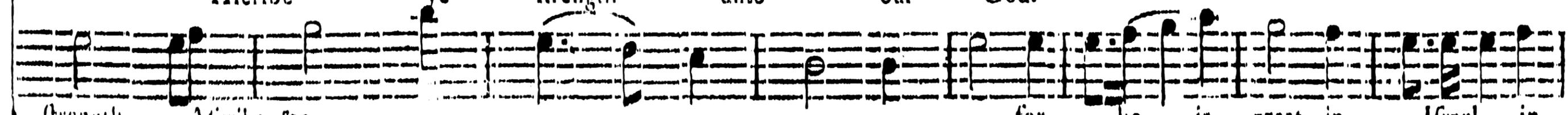
Af. crite ye



cribe ye strength unto our God.



Ascribe ye strength unto our God.



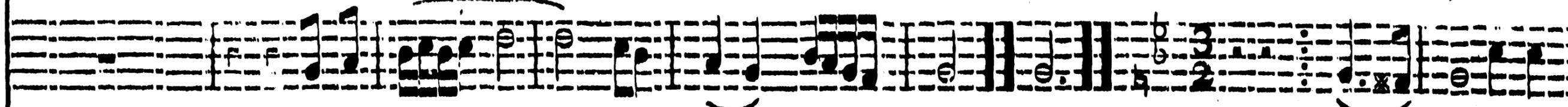
Strength, Ascribe, &c. for he is great in Israel, in

ANTHEM continued.

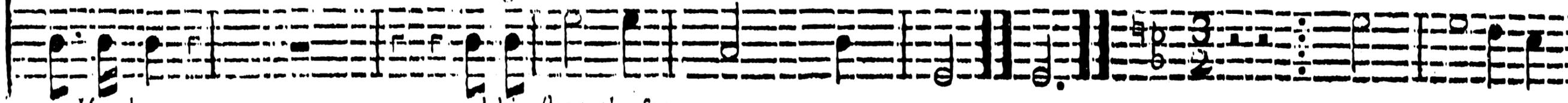
Vigorofo.



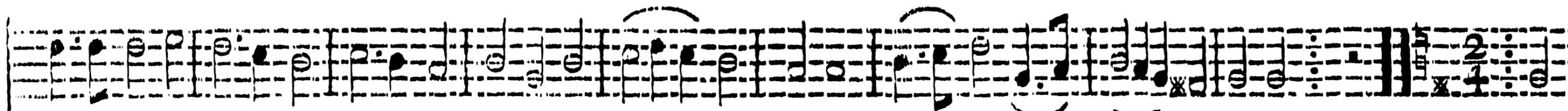
and his strength is in the clouds. O God, thou art



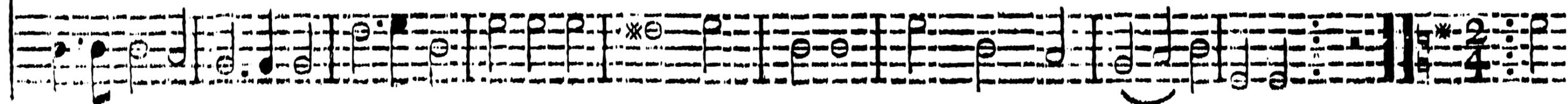
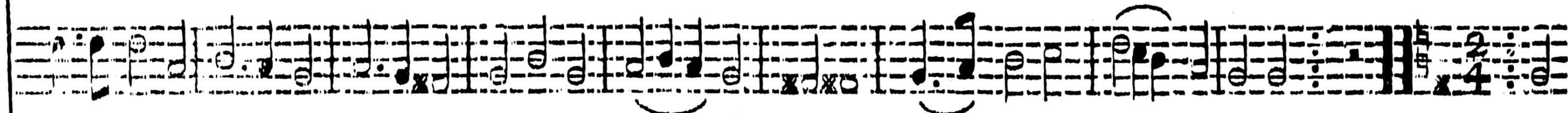
and his strength, &c.



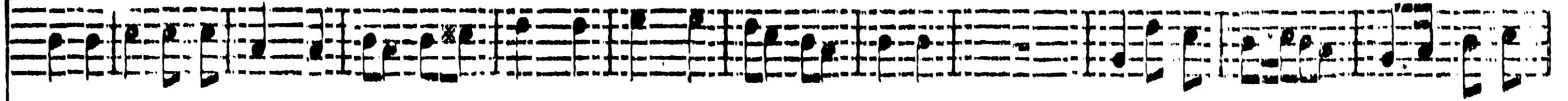
Isarely, and his strength, &c.



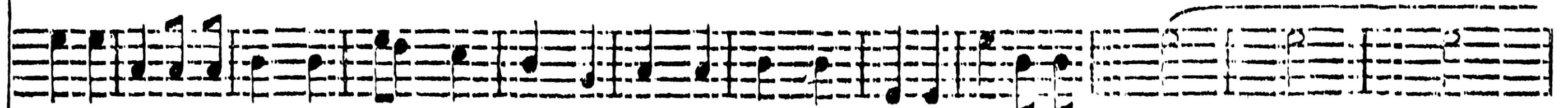
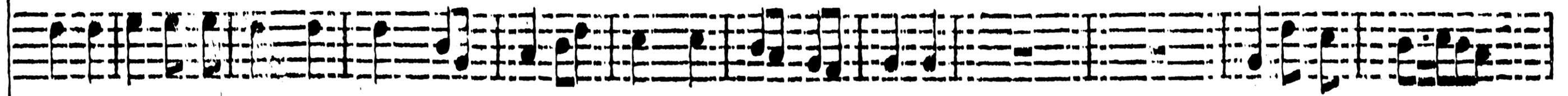
terrible, art terrible, terrible, out of thy holy places, out of thy holy places: The



Vivace.

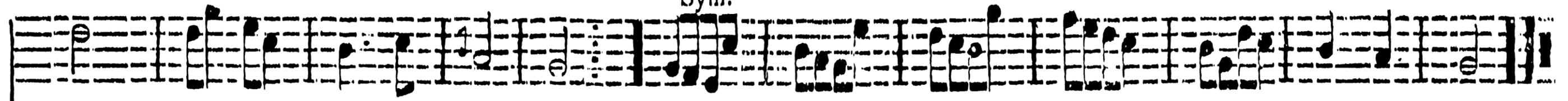


God of Is'el is he that giveth strength and pow'r unto his people. Blessed be God. Blessed be

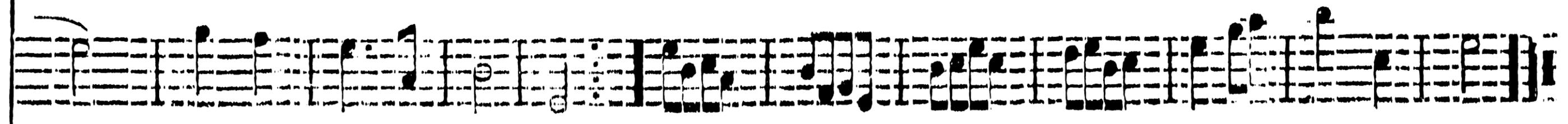
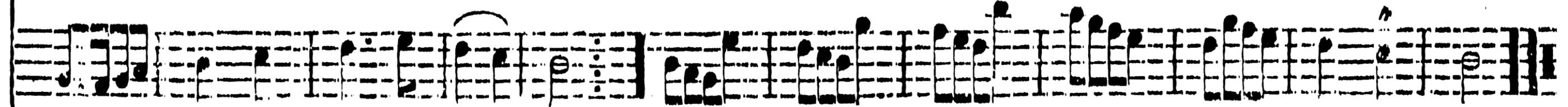


Blessed be God.

Sym.



God. Blessed, Blessed be God.



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