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Elizabeth Mary Holden

Charlestown April 8th 1817

Holden, Oliver. The Union Harmony, or universal collection of sacred music. 2 vols. in 1. Sheep, 8 $\frac{3}{4}$ x 5 $\frac{1}{4}$. Boston, 1793.

Author's own copy, with the original copyright certificate inserted.

Holden's 2nd book

Vol I contains the first published
series of his "Coronation"

This was his personal copy -
with receipt for the copy de-
posited for copyright

Elizabeth Mary Holden
Charleston

Eliza

Department of State March 11. 1794.

Received of M^r. Oliver Holden a Book
entitled "The Union Harmony" &c. in two volumes
"By Oliver Holden" - to be preserved in the Office of
the Department of State agreeably to Law.

E. G. Taylor Chief Clerk



THE
UNION HARMONY,
OR
UNIVERSAL COLLECTION of Sacred Music.

—IN TWO VOLUMES.—

VOL. I.—CONTAINING,

- I. The **RUDIMENTS** of Music laid down in a plain and concise manner.
- II. A large and valuable **COLLECTION** of TUNES, suited to all the metres now used in the various worshipping Societies in America, many of which were never before published. ✓

By. **OLIVER HOLDEN.**

Author of the **AMERICAN HARMONY.**

" Music's the cordial of a troubled breast, | The gentle spell that charms our cares to rest.
The softest remedy that grief can find, | And swells with heavenly hope the pensive mind."—*Harris.*

Published according to Act of Congress.

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A D V E R T I S E M E N T.


MANY pieces intended to adorn this work unhappily came too late for insertion. Such of them as are calculated for the second volume, which is now in the press, and will be speedily published, shall have a place.

Grateful acknowledgements are due to several Gentlemen, who are Authors and Teachers of Music, for their friendly hints and communications; a continuation of their favours, will lay the compiler under still greater obligations.

Those tunes in this work, which are ancient, were selected from the best European publications. And those which are the works of modern Authors, in our own country, have been extracted from the most correct copies which could be obtained. Mr. Billings, and other American Authors, who could conveniently be applied to, have generously given their consent to the publication of such of their tunes as appear in this work.

In a work of this nature, errors are unavoidable; only two have as yet been discovered. If any more should herereafter appear, it is hoped they will be viewed with candour, and mended by the observer's pen.

ERRATA. The first note in the treble of Conquest should stand on G. The last note but one in the 22d bar of the tenor of Lynn should stand on B..



P R E F A C E.

THE study of the art of music is worthy the attention of all ; especially of those to whom heaven has lent such talents as render it practicable for them to attain to the knowledge of it. It is matter of lamentation to all the lovers of sacred music, that so little attention is paid to so *sublime, important, and necessary* a part of DIVINE WORSHIP. If provision should be made, whereby the youth at a certain age might be taught the first *principles* or *rudiments* of music, its happy effects would very soon be discovered in our *worshipping assemblies*. Instead of *loud, harsh, unmusical* performances, or of none at all (which is but a little worse) we should have *order, beauty and harmony* in the house of GOD ; and a constant and general attendance on public worship and the institutions of the gospel. Far the greatest attention will be paid, and *unity and friendship* more generally prevail, in those societies where this part of worship excels. Many who possess *natural abilities*, which, if improved, would render them eminently useful in public life ; for want of opportunity and encouragement, are obliged to bury their *musical talent* in the earth.

As public utility was one inducement to the publication of the following sheets, no pains have been spared to render them correct, useful and pleasing. In a work intended for general use, it is probable that some tunes which are in high estimation with some performers, will be less approved of by others ; this is utterly unavoidable, considering the great *variety* of airs which are produced by the different composers in ancient and modern times, and the diversity of taste which will always exist among the numerous practitioners of music. These circumstances have claimed and received particular attention.—No approved tune, though in some measure imperfect in composition, has been rejected ; and no generally disapproved one, though less imperfect, has been inserted. It is therefore presumed that in so large a work as this, every school or singing society into whose hands it may fall, will find a sufficient number of tunes adapted to their purpose and adequate to their wishes. Fuging music in general is badly calculated for divine worship ; for it often happens that music of this description will not admit of a change of words without injuring the subject. In such cases it would be better to reject the tune, than to obscure, or injure the words ; but, when a tune is so contrived as to admit of changing the words with propriety, the

- parts

parts falling in by turn serve to convey the meaning and impress the importance of the words more forcibly than otherwise they would, especially if the subject be praise.*

It has become a practice of late to introduce *new, airy* music into public worship, in preference to *grave* airs; the propriety, or impropriety of this depends, in some measure, upon the reception it meets with, among those who are far advanced in life, or have not the means of acquiring the knowledge of new tunes. In all worshipping societies, more or less of this description are found. In such cases, would it not be best to cultivate a spirit of accommodation, by adopting a number of tunes, both new and old, which are best calculated to express the various subjects to which they may occasionally be adapted, and at the same time give an opportunity to every one who wishes, to join in that part of worship which is equally the privilege and duty of all?

In regard to a method of *teaching music*, the one adopted in this work, is in some instances singular; but from some considerable experience in teaching, and from frequent observations on the subject, it is humbly presumed that it will meet the approbation of the teachers and practitioners of that sacred science?

That this work may answer its important design, in furnishing singing schools and societies with a large and valuable collection of music, sacred to divine worship, and with proper explanations of the different characters necessarily included, is the sincere wish of

The public's most obliged servant,

OLIVER HOLDEN.

CHARLESTOWN, *Massachusetts*, August, 1793.

* It is asserted by some, that music is, or should be, confined to praise, adoration and thanksgiving; but it is evident, according to *sacred* and *profane* history, that the ancients made use of music, both vocal and instrumental, to express *contrition*, *lamentation*, and *confession* — The propriety of adapting music to those several subjects cannot be rationally doubted; yet as divine music on earth is an imitation of the employment of the blessed in heaven, a nearer resemblance may be found in the cheerful, than in the pensive key.

RUDIMENTS of MUSIC.

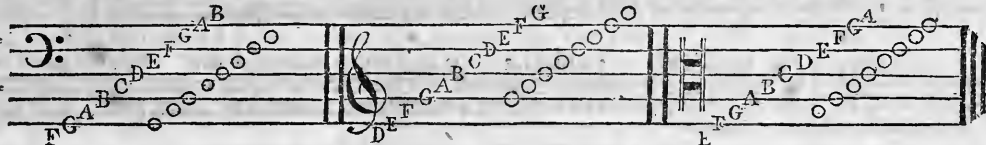
LESSON I.

Bass staff.

Tenor and Treble staff.

Counter staff.

Space above
Fifth line
Fourth space
Fourth line
Third space
Third line
Second space
Second line
First space
First line



AFTER the scholar has become familiar with his letters, as they are affixed to the several lines and spaces on the staff, he may proceed to *call* the notes by the names of the letters which they represent, beginning and ending at G, repeating them up and down, alternately, until he can recite them readily without the book. In the next place it will be necessary to *sing* them by the names of the letters, observing at the same time that between B and C, and between E and F, is but half a tone, either ascending or descending. This lesson is of great importance to the learner, and should be well understood: If his ear be accurate, a good understanding in his gamut, will lay a foundation for further and speedy improvement; if it be inaccurate, no succeeding lesson will be of any service.

LESSON II.













THE natural place for me is in B,

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

When me is found, the notes ascending in order, are, faw, sol, law, faw, sol, law, then me again. The notes below descending are law, sol, faw, law, sol, faw, then comes me again.

LESSON III.

LESSON III.

¹ Semibreve.	² Minim.	³ Crotchet.	⁴ Quaver.	⁵ Semiquaver.	⁶ Demifemiquaver.
					
¹ Semibreve rest.	² Minim rest.	³ Crotchet rest.	⁴ Quaver rest.	⁵ Semiquaver rest.	⁶ Demifemiquaver rest.
					

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

N. B. according to ancient tradition the semibreve rest fills a bar in all moods.

LESSON IV.

A stave



Is five lines and their spaces, calculated to contain the seven different sounds in music.

A ledger line






Is added when notes ascend or descend beyond the limits of the stave.






A brace







Shows how many parts move together.

Tenor

Tenor and treble cliff		The cliff is the first character affixed to a tune. It is considered as the key to open the scale of characters, and fully determines their import. If the cliff be moved from its usual place (which in some instances it is) it transposes the whole stave, by carrying the letter it naturally stands on with it. In the following work the tenor and treble cliff stand on G ; the counter on C ; and the bass on F.
Counter cliff		
Bass cliff		
A flat	b	Set before a note serves to lower the sound half a tone.
A sharp	*	Set before a note serves to raise the sound half a tone.
N. B. Both flats and sharps set at the beginning of a tune, have the above influence through the tune, unless contradicted by a different character.		
A natural	q	Restores a note made flat or sharp to its natural or primitive sound.
A repeat	::: or :S:	Directs the performer to sing the same word or strain twice.
Figures	1 2	At the end of a strain, direct the performer back to a repeat, leaving the note under figure 2 unsung the first time, and the note under figure 1 unsung the last time, unless both figures are connected together with a slur, in which case both should be sung the last time.
A hold	o	Gives the performer liberty to continue the sound of the note, to which it refers, beyond its common length. The influence of this character, if rightly managed, is very pleasing. It is not commonly applied to plain tunes, but it is very useful in more particular music. Whenever it occurs, the school or choir should discontinue beating time, dwelling sweetly on the sound, until the master resumes the time in its proper order.
A mark of distinction	'	Directs the performer to sing and pronounce the note to which it points, emphatically.
Figure	3	Diminishes the sound of three notes to the time of two.
A point	.	Adds to a note at the right of which it stands, one half of its original length.

A slur		Includes as many notes as should be sung to one syllable.
A direct		At the end of a stave, informs on what line or space the first note stands in the succeeding stave.
A bar		Divides the time into equal parts.
A double bar		Shews the end of a strain.
A close		Shews that the tune is ended.

L E S S O N V. COMMON TIME MOODS.


- First,  THIS mood is the slowest now in use. Crotchets are performed, in the time of one second to each. One semibreve, or its quantity in other notes or rests, fills a bar, which requires four beats, two down, and two up. The accents fall on the first and third parts of the bar.
- Second,  This mood requires a little quicker movement. The same quantity of notes and rests fills a bar. It is beat and accented like the first, excepting when the tune is principally composed of minims and crotchets, in which case the method of performing it with two beats in a bar is to be preferred.
- Third,  This mood requires a quicker movement than the last, having but two beats in a bar; one beat down, and one up. The same number of notes, or rests, are required to each bar. The accents fall on the first and third parts of the bar, but principally on the first.
- Fourth,  This mood requires a still quicker movement, having but one minim, or its quantity of other notes, in a bar, which are beat and accented like the last, only one third quicker.

Triple

TRIPLE TIME MOODS.

- First, $\frac{3}{4}$ THIS is the slowest movement in triple time. Three minims fill a bar, which requires three motions of the hand, two down, and one up. Minims, in this mood, should be performed in the same time as crotchets in the first mode of common time. The accents fall on the first part of the bar.
- Second, $\frac{3}{8}$ Contains three crotchets in a bar—beat and accented like the first—about one third part quicker.
- Third, $\frac{3}{16}$ Contains three quavers in a bar—beat and accented like the second—nearly one third quicker.

COMPOUND TIME MOODS.

- First, $\frac{6}{4}$ THIS mood contains 6 crotchets in a bar, of two equal beats, three down, and three up. Each motion requires one second of time. It is accented on the first and fourth parts of the bar.
- Second, $\frac{6}{8}$ Contains six quavers in a bar—beat and accented like the last—about one quarter part quicker.
-  In beating time, the hand should fall in the first, and rise in the last part of the bar, in all moods.

GENERAL REMARKS and DIRECTIONS.

A THOROUGH knowledge of the five preceding lessons is indispensibly necessary; the attainment of them will sufficiently qualify the pupil for practice. In the next place he may proceed to some plain tune, on a natural sharp key; on which he should be detained until he can read the notes, by letter * and otherwise, and keep the time pretty accurately.—Teachers of music should take great care in the first setting out, that their scholars contract

no

* It is not here intended that a school shall sing by letter; but that they shall in the first place learn to call every note, in every tune, by the letters which they represent, previous to singing by note. Many advantages will accrue both to master and pupil, from such a method of teaching.

no disagreeable habits ; because much of their future proficiency and manner of performance, depends on the first attempt. Performing by the words should not be introduced until the school has attained to a just notion of time and sound, and can read any tune by note and letter, without embarrassment.

Of CHOOSING and ARRANGING the PARTS.

EVERY performer should have that part assigned to him which he can perform with the greatest ease ; otherwise the performance will be unnatural, and consequently unpleasing ; and no performer should sing a solo, or any other strain which belongs to a different part, without particular desire. One voice on a high part, generally requires two or three on the bass, i. e. a school or choir should have more than one half the voices on the bass. Where this is not practicable, a bass viol would be of great service, if the person who uses it is thorough in the knowledge of the instrument. It serves another valuable purpose also, by keeping the voices on their original pitch, as well as by giving them the proper key, and preserving a perfect and uniform tone.

Of PRONUNCIATION.

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

Of A C C E N T.

ACCENT is another very important part of music, which is inseparably connected with good pronunciation : It is properly an agreeable swell or force of the voice ; but it is often erroneously applied to the notes, more like marks

marks of distinction than otherwise ; this is more properly termed a disagreeable *jirking*, than accenting. If the poetry be good, and the music well adapted to it, the accents will fall on those parts of the bars, in the different moods of time, which are pointed out in the fifth lesson ; but where the music does not coincide with the proper emphasis of the words, the music is imperfect, and should give way, or bend to the words. Nothing is more common than false accent, the principal occasion of which is harsh or loud singing. Many singers make two accents on one note, more particularly on a pointed note in binary time, which immediately precedes a fuge, which they break off with such violence, as is truly shocking to a delicate ear. This injudicious practice of *jirking* and *jumping* notes, will effectually tend to prevent *soft* and *graceful* singing, and render the most pleasing compositions disgusting to the audience, and inconsistent with themselves. Were it possible for a performer of common taste, to hear himself at a distance, thus violate the nicest rules of harmony, he would not be guilty of it a second time.* A pointed note which fills three fourths of a bar, notwithstanding it includes two bar accents, cannot consistently with common sense, receive but one. A semibreve should be struck *soft*, gently swelled to the center, and diminished to the end. A number of long notes, driven through bars, should be sounded *fill* and *smooth* to the end. A chain of notes should be sung *soft*, keeping the lips and teeth apart until the slur is finished.

OF T I M E.

NOTWITHSTANDING it is necessary to point out some general rules respecting time and the proportion the different moods bear to each other, that some regular method may be observed in church music, which is subject to a continual change of words ; yet in some particular compositions, authors do and have a right to vary the time to any extreme, by placing particular directions over the strains which they wish to vary ; and it cannot be esteemed a mark of modesty in any performer to counteract the author's directions, by performing his music in a different manner.

* Some erroneously argue (and such is their practice) that every note, and all parts of a note, which occur in those parts of a bar, which are said to be the accented parts, should be accented. This is as much as to say, that authors of music should substitute 4 crotchets for a semibreve, and 3 crotchets for a pointed minim, and slur them together, which is exactly the manner in which they are addicted to sing them. This discovers a want of knowledge and taste, for no one who is acquainted with language and expression, need be told that the natural course of time and accent, must sometimes give way in order to preserve the purity of them.

manner. In beating time great care is necessary that the hand do not influence the voice, by creating misplaced accents, which is almost an universal error. To prevent this, avoid all violent motion; the least motion of the hand or finger is sufficient to preserve the time. In those moods which require three and four beats in a bar, it is more difficult to sing smooth, than in binary time, for the following reason; it often happens that one note requires two, and sometimes three or four motions of the hand, in which case great attention is necessary to prevent the voice from swelling upon each motion of the hand; in this case, as in all others, the music should be performed, with the same evenness and ease as though all beating of time was out of question. No strain should be sung any faster in the quickest mood of time, than will admit of plain, distinct pronunciation. By hurrying a piece of music, performers are apt to sing *harsh* and *uneven*, in consequence of which, the beauty of the subject is obscured, and confusion introduced. Previous to performing by words, it is absolutely necessary that the subject be well understood; the importance of which will be the surest guide.

OF SYNCOPATION.

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

OF SOFT SINGING.*

IN a school, or choir, where soft music is successfully inculcated, it would be difficult for an attentive observer to point out many imperfections. Soft music is always accompanied with graceful motion, just expression, proper accent,

* Most singers, say more or less about soft music, and sometimes attempt to sing soft; but often times before the piece is half performed, being elated with some agreeable sound which occurs, they are led to adopt a contrary practice, and prefer rather to sacrifice a good piece of music, than not have their voices heard. This discovers a great want of taste and judgment; for the nearer music is brought to perfection, the less distinction will be observed in the voices, and the more powerful the voice is, the greater pains should be taken to cultivate and modulate it to a soft and musical tone.

cent, and captivating harmony. On the other hand, harsh singing is attended with convulsive motion, bad pronunciation, misapplied accent, and a disgustful jarring. The latter is too just a description of the present mode of singing, occasioned in a great measure by a mistaken idea, which many entertain, that good music consists principally in great quantity of sound; but, just the reverse of this is the case. In performing *fortes* and *fortissimos*, the voice should not be extended beyond its natural elevation; in performing *pianos* the voice should be reduced to as small a degree of sound, as will just admit of intelligible pronunciation; and in all common strains, a medium should be constantly observed, neither so faint, as to dwindle into indifference, nor so loud as to admit of a single harsh tone, or obscure the language. Such a practice, if once adopted and pursued, will not fail to arrest the attention and gain the approbation of every adequate judge of music. A reform in these particulars must begin with teachers of music; hence the great importance of employing such instructors, as will, by their example as well as precept, inculcate soft, smooth, and graceful singing. *Solos* should be sung soft, high notes clear, but not loud, except the subject requires it. In singing the counter, great attention is necessary, that every note be touched soft, and smooth, otherwise the counter will predominate, which is very inconsistent with the principles of music.

OF DIRECTORY TERMS.

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

OF GRACES and ORNAMENTS.

THE *trill*, notes of *transition*, &c. have not been attended to in the preceding rules; it being much better to omit, than attempt them in young schools. The most important graces and ornaments of music, are natural and
compliments;

complishments ; it is therefore impossible to acquire them mechanically, so as to add to the real beauty of the music. Upon the whole, let every note be sung as it stands, without affecting any airs, or supposed graceful variations. The greatest ornament in singing, is a decent, modest deportment, and a heart deeply impressed with a due reverence for the name and worship of that infinitely exalted Being, to whom we owe our existence, and every blessing, and to whose praise we should ever tune our voices.

PARTICULAR REMARKS.

IN tunes of four parts in score, the parts are thus arranged ; 1st, the bass, 2d, the tenor, 3d, the counter, and 4th, the treble. In tunes of three parts, the middle part is considered as the air, where it is not expressed otherwise in the beginning of the stave. The pitch of a tune should be taken from the key note of the bass.

MUSICAL TERMS.

A DAGIO	very slow,	Fortissimo, or fortis.	louder than forte,
Andante	distinctly, moderately,	Moderato	moderately, not so fast,
Binary time	two equal motions,	Mezza piano	not quite so soft as piano,
Crescendo or cres.	to increase the sound,	Piano, or Pia.	soft and sweet,
Diminuendo, or dim.	to diminish the sound,	Pianissimo or pianis.	very soft,
Duetto	two parts only,	Solo	one part alone,
Dacapo	to conclude with the first strain,	Vivace	lively, quick and bold,
Forte or for.	full, loud, or strong,	Volti.	turn over

† Those tunes which are ascribed to Williams in the Index, were extracted from his collection printed in London in the year 1764.

ALEXANDRIA, C. M. Carpenter,	30	Hollis, *	C. M. Holden,	59	Ocean,	C. M. ———	48
Archdale, C. M. ———	27	Hebron,	P. M. King,	72	Old Hundred, ?	L. M. M. Luther,	36
* Adieu, L. M. Allin,	98	Hartford,	P. M. Billings,	55	Portsmouth,	C. M. ———	26
Africa, C. M. Billings,	68	Hartford,	L. M. Carpenter,	28	* Protection, X	C. M. Holden,	90
Alpha, C. M. Holden,	43	* Idumea, +	C. M. Holden,	87	Psalm, 25,	S. M. Gillet,	29
* Aberdeen, C. M. do.	117	Invitation,	L. M. Kimball,	23	— 34,	C. M. Stephenfon,	79
* Antipatris, C. M. do.	83	Jordan,	C. M. Billings,	52	— 46,	P. M. Chandler,	45
* Amen, a Doxology,	— do.	Judgment,	P. M. Reed,	86	— 98,	C. M. Tukey,	44
Buckingham, C. M. ———	77	Kittery,	C. M. Billings,	57	— 136,	P. M. Deolph,	81
Bangor, C. M. Tansur,	74	* Lanesfield, +	L. M. Holden,	93	Russia,	L. M. Reed,	46
Bristol, L. M. Swan,	50	* Leverett Street,	C. M. I. Lane,	95	Rainbow,	C. M. Swan,	62
Balloon, L. M. do.	80	Lenox,	P. M. Edson,	34	Rickmanfworth,	L. M. Williams,	85
* Concord, S. M. Holden,	96	Lisbon,	S. M. Reed,	49	* Sincerity, X	P. M. Holden,	90
Cumberland, P. M. Williams,	84	Lisbon,	S. M. Swan,	53	Stafford,	S. M. Reed,	37
Clochester, New, C. M. ———	74	Little Marlboro',	S. M. Williams,	39	Stratfield,	L. M. Goff,	66
Complaint, L. M. Parmeter,	22	Lincoln, +	C. M. Holden,	18	St. Martins,	C. M. Tansur,	88
Conquest, P. M. Billings,	64	Lamentation, +	C. M. do.	20	Stockbridge,	L. M. Billings,	65
Chester, L. M. do.	72	* Lynn, +	C. M. do.	100	Sinai,	P. M. do.	63
* Charlestown, C. M. Frothingham,	85	* Lynnfield, +	L. M. do.	103	* Submission, +	C. M. Holden,	82
+ * Camden, P. M. Holden,	87	* Middlesex, +	P. M. do.	92	Virginia,	C. M. Brownson,	51
+ * Coronation, C. M. do.	89	Marietta,	C. M. ———	21	Virginia,	L. M. Williams,	71
+ * Confession, S. M. do.	94	Milford,	C. M. Stephenfon,	58	Victory,	C. M. Reed,	42
+ * Contrition, S. M. do.	82	Montgomery,	C. M. Morgan,	31	Westford,	P. M. Holyoke,	73
* Charlemont, C. M. Brown,	102	Montague,	L. M. Swan,	61	Westminster,	C. M. Williams,	69
* China, L. M. Babcock,	16	Maryland,	S. M. Billings,	97	Wells,	L. M. Holdrad,	67
Devotion, L. M. Reed,	76	Madrid,	P. M. do.	54	Winter,	C. M. Reed,	35
+ * Deliverance, C. M. Holden,	95	Majesty,	C. M. do.	75	Windham,	L. M. do.	48
Dalston, P. M. Williams,	70	Mendon,	P. M. do.	60	Winchester,	L. M. Williams,	67
Enfield, C. M. Chandler,	78	Newton,	S. M. I. Smith,	22	* West End, X	L. M. Holden,	117
* Fairlee, L. M. Holden,	105	New Eaglestreet,	S. M. ———	26	Worcester,	S. M. Wood,	39
+ * Funeral Hymn, C. M. do.	17	New Hampsnire,	P. M. Ruff,	32	Walpole,	C. M. do.	41
Fairfield, C. M. Hitchcock,	38	Naples,	L. M. Reed,	36	Zion,	C. M. Holden,	19
* Granby, C. M. W. Allin,	99	New Salem, X	C. M. Holden,	56	A N T H E M S.		
Greenwich, L. M. Reed,	25	New Canaan, +	P. M. do.	47			
Greenfield, P. M. Edson,	33	* New Jerusalem, +	P. M. do.	96			
* Hope, C. M. Holden,	106	Namure,	C. M. Williams,	68			
					The Lord is ris'n ! Billings,	107	
					Vital spark of heavenly flame, ———	111	
					Tunes with this mark (*) never before published.		

T H E
U N I O N H A R M O N Y, &c.

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

The musical score is written for four staves, likely representing a four-part vocal or instrumental setting. The time signature is 3/4. The first two staves use treble clefs, and the last two use bass clefs. The key signature has one sharp (F#). The music is divided into two systems, each with a first ending (marked '1') and a second ending (marked '2').

Nature with all her pow'rs shall sing, God the Creator and the king, Nor air, nor earth, nor skies, nor seas, Deny the tribute of their praise.

Funeral Hymn. C. M.

Words by Dr. Watts.

17

Moderato.

Piano.

Why do we mourn de - part - ing friends, Or shake at death's a - larms! 'Tis but the voice that

Je - - sus sends, 'Tis but the voice that Jesus sends, 'Tis but the voice that Jesus sends, To call them to his arms.

Lo, what an en-ter - rain-ing fight. Are brethren who a - - gree; Breth - ren whose cheer-ful hearts u - - nite

This system contains the first two staves of the musical score. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in common time (C). The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

In bo - - - - - nds of pi - e - - ty.

This system contains the second two staves of the musical score. The top staff is in treble clef, and the bottom staff is in bass clef. The music continues from the first system. The lyrics are written below the staves. The system concludes with two measures marked with first and second endings (1 and 2) above the notes.

Lamentation. C. M. Dr. Watts's Lyric Poems.

Moderato.

Earth has de - tain'd me pris'ner long, And I'm grown weary now ; My heart, my hand, my

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with the same key signature. The music is in common time (C). The lyrics are written below the staves, with the first line of lyrics corresponding to the first system of music.

ear, my tongue, There's noth - ing here for you, There's nothing, noth - - ing here for you.

The second system of the musical score also consists of three staves in the same key signature and time signature as the first system. The lyrics continue from the first system, with the second line of lyrics corresponding to the second system of music.

Marietta. C. M. Words by Dr. Watts.

21

Come let us join our cheerful songs, With angels round the throne.

Ten
Ten thousand thousand

Ten thousand thousand are their

Ten thousand thousand are their tongues, But

thousand thousand are their tongues, But all their joys are

are their tongues, But all their joys are one.

tongues, But all their joys are one

all their joys are one, But all &c,

Come we who love the Lord and let our joys be known. Join in a song with sweet accord, And thus surround the throne.

This musical score consists of four staves. The first two staves are for the vocal parts, and the last two are for the keyboard accompaniment. The music is in G major and 4/4 time. The lyrics are written below the vocal staves.

Complaint. L. M.

Spare us O Lord a - loud we cry, Nor let our Sun go down at Noon. Thy years are one e -

Thy years are one e - ter - nal day and

Thy years are one e - ter - nal day and must thy

This musical score consists of four staves. The first two staves are for the vocal parts, and the last two are for the keyboard accompaniment. The music is in G major and 4/4 time. The lyrics are written below the vocal staves.

Complaint Continued.

23.

ternal Day and must thy chil - dren die so soon.

years are one e - ternal day, Thy years are one e - ter - nal day and must thy children die so soon.

must thy children die so soon.

chil - - dren die so soon.

Invitation.

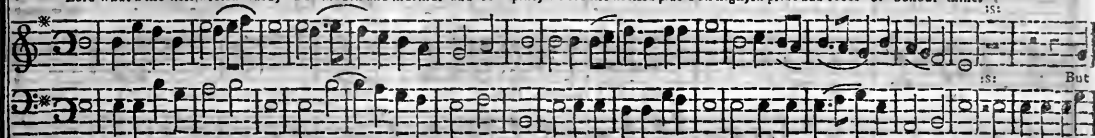
Come my Be - - lov - ed hast away, Cut short the hours of thy de - - lay, Fly like a youthful Hart or Roe Over the hills

Invitation Continued.

Fly like a youthful, Har - - - t or Roe, O
 hills where spices grow. Fly like a, &c.
 Fly like a youthful, Hart or Roe, O - ver the hills where spices grow. Fly like a youth-ful
 Fly like, &c. O-ver, &c. Fly like, &c.
 - ver the hills where spic - es grow O - ver the hills where spic - es grow.
 Over the hills where spic - es grow.
 Har - t or Roe, O - ver the hills where spic - es grow.

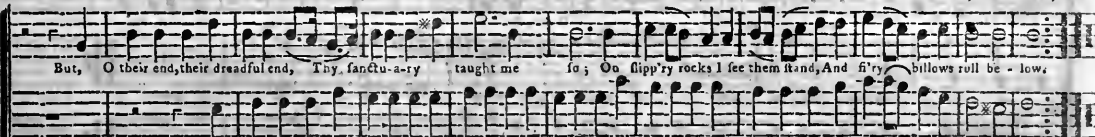


Lord what a tho'tless wretch was I, To mourn and murmur and re - pine, To see the wicked plac'd on high, In pride and robes of honour shine.

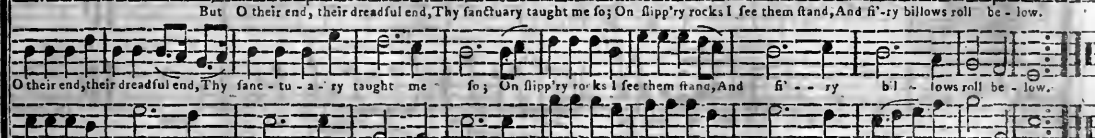


But

But, O their end, their



But, O their end, their dreadful end, Thy sanctu-a-ry taught me so; On slipp'ry rocks I see them stand, And fi'ry billows roll be - low.



But O their end, their dreadful end, Thy sanctuary taught me so; On slipp'ry rocks I see them stand, And fi'-ry billows roll be - low.



O their end, their dreadful end, Thy sanc - tu - a - ry taught me so; On slipp'ry rocks I see them stand, And fi' - ry bil - lows roll be - low.

dreadful end, Thy sanc - tu - a - ry - taught me so; On slipp'ry rocks I see them stand, And fi' - ry bil - lows roll be - low.

Portsmouth. C. M. Words by Dr. Watts.

There is a land of liv-ing joy, Beyond the utmost skies; Where scenes of blis without alloy, In boundless prospect rise.

New Eagle-Street. S. M. Words by Dr. Watts.

Raise your tri umphant songs, To an immortal tune, Let the wide earth rebound the deeds, Celestial grace has done.

Air.

When God re-veal'd his gracious name, And chang'd my mourn-ful state, My rapture seem'd a pleasing dream; The

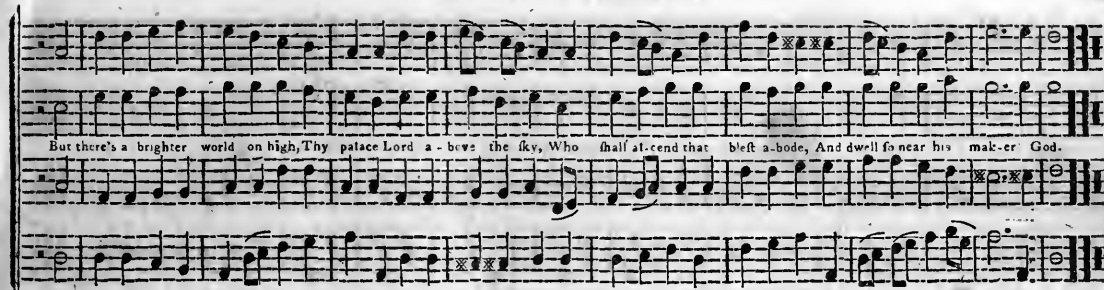
grace ap-pear'd so great. The world beheld the glorious change, And did thy hand confess, My tongue broke out in

Archdale, Continued.

un-known strains, And sung sur - prif - ing grace, My tongue broke out in unknown strains, And sung sur - prif-ing grace.

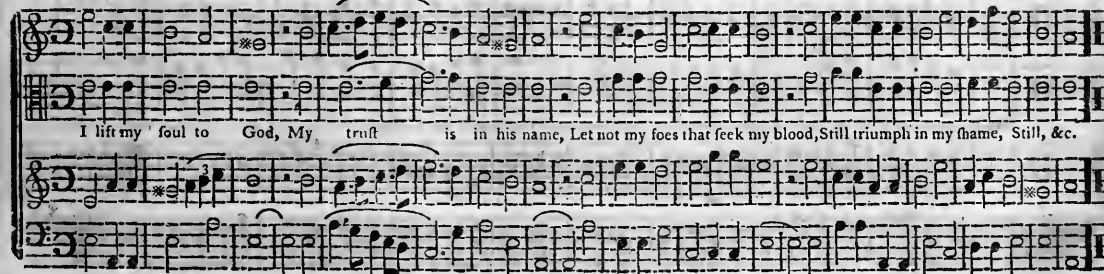
Hartford. L. M. Words by Dr. Watts.

This spacious earth is all the Lord's, And men, and worms, and beasts, and birds, He rais'd the building on the seas, And gave it for their dwelling place :



But there's a brighter world on high, Thy palace Lord a - bove the sky, Who shall at - tend that blest a - bode, And dwell so near his mak - er God.

Twenty Fifth Psalm Tune. S. M. Words by Dr. Watts.



I lift my soul to God, My trust is in his name, Let not my foes that seek my blood, Still triumph in my shame, Still, &c.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, with a treble clef and a key signature of two flats (B-flat and E-flat). The bottom two staves are for the piano accompaniment, with a bass clef and the same key signature. The music begins with a common time signature 'C'. The lyrics are written below the piano staves.

To thee, O God, we render praise, To thee with thanks repair, For that thy name to us is nigh, Thy wond'rous works de-

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the piano staves.

clare. For that thy name to us is nigh, Thy wond'rous works declare, Thy wond'rous works de - clare.

Montgomery. C. M. Words by Dr. Watts.

31

Ear - ly my God without de - lay, I have to seek thy face, My thirsty spirit faints a - wa -

So pilgrims on the scorching sand, Beneath a burning sky, Long for a cool - ing stream

y, Without thy cheering grace.

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

So pilgrims &c.

So pilgrims &c.

So pilgrims &c.

So pilgrims &c.

Montgomery, Continued.

cool - ing stream Long for a cooling stream at hand, Long for a cooling stream at hand, And they must drink or die.

Long for a cooling fire - - am at hand

Long for a cooling &c.

New Hampshire. P. M. Words by Dr. Watts.

Hast thou not giv'n thy word, To save my soul from death, And I can trust my Lord, To keep my mortal

New Hampshire, Continued.

33

I'll go and come, nor fear to die, nor fear to die, 'Till from on high thou call me home.

breath. I'll go and come, nor fear to die, nor fear to die, 'Till from on high, thou call me home.

I'll go and come, nor fear to die, nor fear to die, 'Till from on high thou call me home.

Greenfield. P. M. Words by Dr. Watts.

God is our refuge in distress, A present help when dangers press, In him uncouraged we'll confide;

Though earth were from her.

Greenfield, Continued.

Though earth were from her centre toft, And mountains in, &c.

Though earth were from her centre toft, And mountains in the ocean loft, Torn piecemeal by the roaring tide. 1 2

earth were from her centre toft, And mountains in the ocean loft, Torn, &c. Torn, &c.

centre toft, And mountains in the o - cean loft, Torn, &c.

Lenox. P. M. Words by Dr. Watts.

Ye tribes of Adam join, With heav'n and earth and seas, And offer notes di - vine, To your Creator's praise

Lenox, Continued.

35

Ye holy throng of angels bright, In worlds, &c.

Ye holy throng of angels bright, to worlds of light be - gin the song.

Ye holy throng of angels bright, Ye, &c.

holy throng Of angels bright, Ye holy throng Of angels bright, In worlds, &c.

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

His hoary frost, his Ancy snow, Descend and clothe the ground; The liquid streams for - bear to flow, In i - cy fetters bound.

Old Hundred. L. M. Words Anon.

Be thou, O God, exalted high, And as thy glory fills the sky, So let it be on earth display'd, 'Till thou art here as there obey'd.

The musical score for 'Old Hundred' is written for four parts: Soprano, Alto, Tenor, and Bass. It is in the key of C major (one sharp) and 4/4 time. The melody is simple and hymn-like, with a final double bar line and repeat dots at the end of each line.

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

Shall mortal, &c. More, &c.

Shall the vile race of flesh and blood, Contend with their Creator, God? Shall mortal worms presume to be, More holy, wise, or just than he?

Shall mortal, &c. More, &c. More, &c.

Shall mortal, &c. More, &c. More, &c.

The musical score for 'Naples' is written for four parts: Soprano, Alto, Tenor, and Bass. It is in the key of D major (two sharps) and 3/4 time. The score includes repeat signs and first/second endings. The lyrics are arranged in two lines, with the first line ending in a repeat sign and the second line continuing the melody.

See what a living stone, The builders did refuse, Yet
Yet God hath built his
Yet God hath built his church there -

Yet God hath built his church, &c.
God hath built his church thereon, In spite of erious Jews.
church, Yet, &c.
on, Yet God hath built, &c.

With rev'rence let the faints appear, And bow be - fore the Lord, His high commands with

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in common time (C). The lyrics are written below the staves, aligned with the notes.

His high commands with rev'rence hear, And tremble at his word.

rev'rence hear, And tremble at his word,

His high commands with rev'rence hear, And tremble at his word.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in common time (C). The lyrics are written below the staves, aligned with the notes. The system includes first and second endings, indicated by the numbers 1 and 2 above the final notes.

Little Marlborough. S. M. Words by Dr. Watts.

39



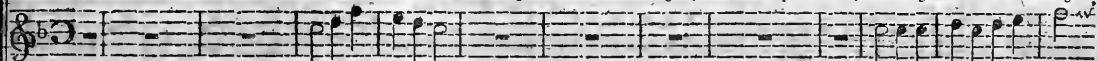
Welcome sweet day of rest, That saw the Lord arise; Welcome to this reviving breath, And these rejoicing eyes.



Worcester. S. M. Words by Dr. Watts.



Who bring salvation on their tongues, And words of peace reveal, Who bring salvation on their tongues,



Who stand on Zion's hill;



How beautiful are their feet,

And words of peace reveal. How charming, charming, is their voice! How sweet their tidings are! Zion be -

Zion behold thy Saviour

Zion behold thy Saviour King, He reigns and

Zion behold thy Saviour King, He reigns and triumphs here, Zion, &c.

hold thy Saviour King, He reigns and triumphs here, He reigns and triumphs here, Zion behold thy Saviour King, He reigns and triumphs here.

King, He reigns and triumphs here, Zion behold thy Saviour King he reigns and triumphs here.

triumphs here, Zion behold thy Saviour King, He, &c.

Oh, if my soul was form'd for woe, How would I vent my sighs! - Repentance

should like rivers flow, From both my stream - ing eyes. 'Twas for my sins my dear - est Lord, Hung on the curf'd tree,

F

Walpole Continued.

For thee, For thee, &c.

And great - - - n'd a - way a dying life. For thee, my soul, for thee.

For thee, my soul, for thee, For thee, &c.

For thee, my soul, For thee, &c.

Victory. C. M. Words by Dr. Watts.

Now shall my head be lifted high, Above my foes around, And longs of joy and victory, With-

found, Within thy temples found, Within thy temples found.
 in thy temples found, found, found, Within thy temples found.
 Within thy temples found, found, Within thy temples found.
 found, found, Within thy temples found.

Alpha. C. M. Words from Hervey's Meditations.

Air. Moderato. Pia. Fer. Pia. 1 2

1. When faith presents the saviour's death, And whispers, this is thine, Sweetly my rising hours advance, And peacefully decline.
 2. While such my views, the radiant sun, Sheds a more sprightly ray, Each object smiles, all nature charms, I ting my cares away.

Ninetyeighth Psalm Tune, C. M. Words by Dr. Watts.

Joy to the world : The Lord is come ; Let earth receive her King ; Let ev'ry heart prepare him room, And heav'n and nature sing.

Joy to the earth ; the Saviour reigns ; Let men their songs employ : While fields and floods, rocks, hills & plains, Repeat the sounding joy.

Forty-sixth Psalm Tune. P. M. Words by Dr. Watts.

45

He sends the lab'ring con-

The Lord hath eyes to give the blind; The Lord supports the sinking mind; He sends the lab'ring

He sends the lab'ring conscience peace; He, &c.

He sends the lab'ring conscience peace, He, &c.

conscience peace.

conscience peace; He helps the stranger in distress, The widow and the fatherless, And grants the prisoner sweet release.

Falle are the men of high de - - grea, The bas - er fort are van - i - ty,

Laid

Laid in a balance

Laid in a balance both appear Light as a puff of emp - ty air.

Laid in a balance both ap - - pear Light as a puff of emp - ty air.

in a oalance both appear Light as a puff or empty air, Light as a puff of emp - ty air.

both appear, Light as a puff of emp - ty air, Light as a puff of emp - ty air.

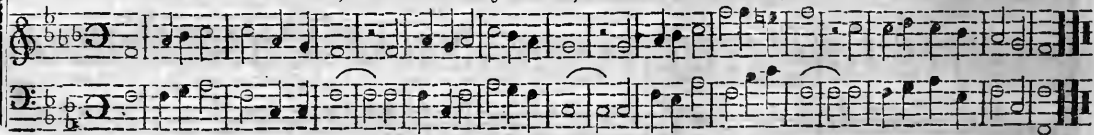
The Lord Jehovah reigns, And roy - al itate maintains; His head with awful
 eln - - ries crown'd,
 Ar-

Array'd in robes of light, Begirt, &c. And rays, &c. 1 2
 Array'd in robes of light, Begirt with sov'reign might, And rays of maj - es - ty around. 1 2
 ray'd in robes of light, Be - girt, &c. And rays, &c. 1 2
 Ar - ray'd in robes of light, Be - girt with sov'reign might, &c. 1 2

Windham. L. M. Words by Dr. Watts.



Broad is the road that leads to death, And thousands walk together there; But wisdom shows a narrow path, With here and there a traveller.



Drean. C. M. Words by Dr. Watts.



Thy works of glory mighty Lord, That rule the boisterous sea, The sons of courage shall record, Who tempt the dangerous way. At thy command the



At

At thy command the

At thy command, &c.

winds arise, And swell the tow'ring waves, And swell the tow'ring waves,

The men astonish'd mount the skies, And sink in gap - ing graves.

hy command, &c.

winds arise, And swell the tow'ring waves, The men, &c.

Lisbon. S. M. Words by Dr. Watts.

Welcome to this, &c.

Welcome sweet day of rest, That saw the Lord arise ;

Welcome to this reviving breast, And these re - joic - ing eyes.

Welcome, &c.

Welcome, &c.

G.

The lot - ty pillars of the sky, And spacious concave rais'd on high, Spangled with stars & shin-

Th' unweari'd sun, &c.

ing frame, Their great O - rig - in - al proclaim. Th' unweari'd sun from day to day, pours

Th' unweari'd sun, &c.

Th' unweari'd sun, &c.

Bristol Continued.

51

And, &c.

knowledge on his golden ray, And pub - lish - es to ev'ry land, The work of an Almighty hand.

And, &c.

Virginia. C. M. Words by Dr. Watts.

Thy words the raging winds control, And rule the boisterous deep, Thou make'st the sleeping billows roll. The rolling billows sleep. The soiling billows sleep.

Jordan. C. M. Words by Dr. Watts.

There is a land of pure de - light, Where faints im - mor - tal reign, In - fin-ite day ex - cludes the

This musical system consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest followed by a series of eighth and sixteenth notes. The second staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole note followed by a series of eighth and sixteenth notes. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole note followed by a series of eighth and sixteenth notes. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole note followed by a series of eighth and sixteenth notes.

Pia.

night and pleasures banish pain. Sweet fields be - yond the swelling flood Stand dress'd in living green,

This musical system consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole note followed by a series of eighth and sixteenth notes. The second staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole note followed by a series of eighth and sixteenth notes. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole note followed by a series of eighth and sixteenth notes. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole note followed by a series of eighth and sixteenth notes.

So to the Jews old Ca-naan flood, While Jor - dan roll'd be - tween.

Lisbon. S. M. Words by Dr. Watts.

In palaces of joy, In palaces of joy.

O let thy God and King, Thy sweetest tho'ts employ ; Thy children shall his honour si - - ng, In palaces of joy.

How charmingly sounds The word of the Lord, Where witness abounds, That man is rector'd To

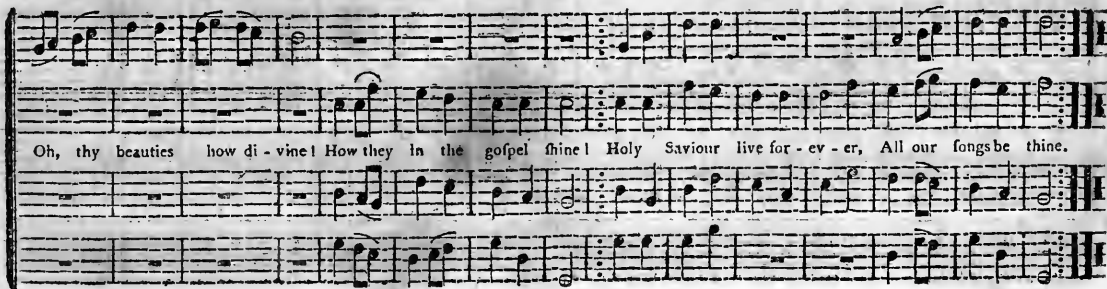
The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature (C). The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are written below the staves, aligned with the notes.

God his pos - ses - sion, Dear Je - sus in thee, From sin and trans - gression For - ev - er set free.

The second system of the musical score also consists of two staves, treble and bass clef. The melody continues from the first system. The lyrics are written below the staves, aligned with the notes. The system ends with a double bar line.



Glorious Jesus, Glorious Jesus, Thy dear name to praise, This shall please us, This shall please us, greatly all our days.



Oh, thy beauties how di-vine! How they in the gospel shine! Holy Saviour live for-ev-er, All our songs be thine.

Now shall my inward joys a - rise, And burst in - to a song,

Almighty love in -

Almighty love inspires my heart, And

mighty love inspires my heart, And pleasure tunes my tongue, And plea - sure tunes my tongue.

Alinighty love in - spires my heart, And pleasure tunes my tongue, And pleasure tunes my tongue.

spires my heart, And plea - sure tunes my tongue, And, &c.

plea - - - - - sure tunes my tongue, And, &c.

Bittery. C. M. words by Dr. Watts.

57

Thy kingdom come thy will be done throughout this earthly

Our father who in heaven art all hallowed be thy name. Thy kingdom come thy

Thy kingdom come thy will be done throughout this earthly frame, Our

Thy kingdom, &c. Our father, &c.

frame, Our father who in heaven art all hallowed be thy name, Thy kingdom come thy will be done throughout this earthly frame.

will be done throughout this earthly frame, Thy kingdom come thy will be done throughout this earthly frame.

Father who in heaven art all hallowed be thy name, Thy kingdom come, &c.

who in heaven, &c.

If angels sung a Saviour's birth, If angels sung a

If angels sung a Saviour's birth On that auspicious morn,

If angels sung a Saviour's birth, If angels sung a, &c. We

If angels sung a Saviours birth If angels sung, &c. We well may imi-

We well may imitate their mirth, Now he again is born, Now he again is born,

We well may imi - tate their mirth, Now he again is born Now he again, Now he again is born.

well may imitate their mirth, We well may imitate their mirth, Now he again is born.

we their mirth, We well may imi - tate their mirth, Now he again is born, Now he again is born.

My soul, come meditate the day and think how near it stands. When thou, &c.

When thou must quit this house of clay, And

When thou must quit, &c. And fly to unknown

When thou must quit this house of clay and fly to unknown lands. 1 2

fly to unknown lands. 1 2

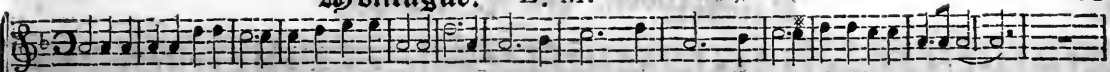
lands. 1 2

My Redeemer let me be quite happy at thy feet, Still to know myself and thee, be this my bitter sweet. Look upon my infant

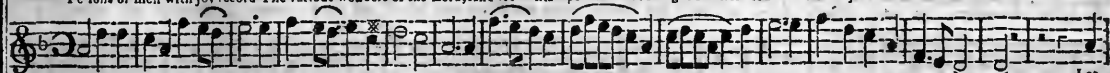
The first system of the musical score consists of four staves. The top staff is a treble clef melody with various note values and rests. The second staff is a bass clef accompaniment. The third and fourth staves continue the melody and accompaniment respectively. The lyrics are written below the second staff.

late, and with a father's yearning blefs, Don't thy ransom'd child forget nor leave me in diftrefs.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are written below the second staff.



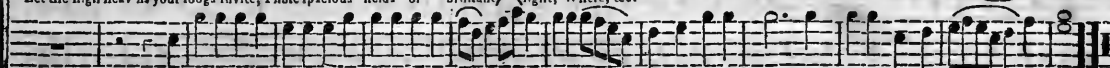
Ye sons of men with joy record The various wonders of the Lord, And let his pow'r and good - ness sound Thro' all your tribes the world around.



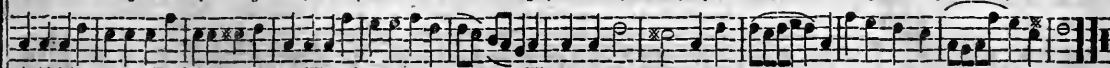
Let the high heav'ns your



Let the high heav'ns your songs invite, Those spacious fields of brilliant light, Where, &c.



Let the high heav'ns your songs invite, Those spacious fields of brilliant light, Where sun, & moon, & planets roll, And stars that glow from pole to pole.



the high heav'ns, &c. Those spacious, &c. Where sun, &c. Where, &c.



songs invite, Those spacious, &c. Where sun, and moon, and planets roll, Where, &c.

Rainbow. C. M. Words by Dr. Watts.

The sea grows calm at thy command, And tempests cease to

'Tis by thy strength the mountains stand, God of e - ternal pow'r; The sea grows calm at thy command, And

The sea, &c.

The sea, &c.

tempests cease to roar. And tempests cease to roar. And tempests cease to roar.

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The second staff is an alto clef with a key signature of one flat and a 3/2 time signature. The third staff is a treble clef with a key signature of one flat and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one flat and a 3/2 time signature. The lyrics are written below the second and third staves.

All you who make the law your choice, Attend and hear its dreadful voice, The voice of words on Sinai heard, That voice which

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one flat and a 3/2 time signature. The second staff is an alto clef with a key signature of one flat and a 3/2 time signature. The third staff is a treble clef with a key signature of one flat and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one flat and a 3/2 time signature. The lyrics are written below the second and third staves.

Isra - el greatly fear'd, So fear'd as humbly to implore that they might hear its sound no more.

Conquest. P. M. Words by Relly.

Sing the triumphs of your conqu'ring head and cru-ci-fi-ed King, His achievements when he vanquish'd all our en-e-

mies we'll sing, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Glo-ry, Glo-ry, Lord be thine.

Let the Redeemer's name be sung Thro'

Let the Crea - tor's praise arise,

From all that dwell below the skies,

ev'ry land by ev'ry tongue, Let the Redeemer's name be sung, Thro' ev'ry land by ev'ry tongue.

I

Through ev'ry age e - - ternal God, Thou art our rest, our safe abode; High was thy throne ere

High was thy throne ere heav'n was made, High

High was thy throne ere heav'n was made, Or earth thy humble footstool

was thy throne ere heav'n was made, ere heav'n was made, Or earth thy humble footstool laid, Or, &c. Or earth thy humble footstool laid.

made, High was thy throne ere heav'n was made, Or earth thy humble footstool laid, &c.

was thy throne ere heav'n was made, Or earth thy humble footstool laid, &c.

My God accept my early vows, Like morning incense in thy house; And let my nightly worship rise, Sweet as the evening sacrifice.

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

Life is the time to serve the Lord, The time to insure the great reward; And whilst the lamp holds out to burn, The vilest sinner may return.

Ramure. C. M. Words by Dr. Watts.

There the great Monarch of the skies His saving pow'r displays, And light breaks in upon our eyes With kind and quickning rays.

Africa. C. M. Words by Dr. Watts.

Now shall my inward joy arise, And burst in - to a song, Almighty love inspires my heart And pleasure tunes my tongue.

The King, O Lord, with thousands of praise, Shall in thy strength re-joice; And blest with thy Sal-

This system contains the first four staves of the musical score. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The lyrics are written below the staves, with hyphens indicating words that span across measures.

vation raise, To heav'n his cheerful voice, And blest with thy Sal- vation raise, To heav'n his cheer-ful voice.

This system contains the next four staves of the musical score. The first staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The lyrics are written below the staves, with hyphens indicating words that span across measures.

How pleas'd and blest was I, To hear the people cry, Come let us seek our God to-day;

The first system of the musical score consists of four staves. The first two staves are treble clef, and the last two are bass clef. Each staff begins with a key signature of one sharp (F#) and a common time signature (C). The melody is written on the first staff, and the bass line is on the fourth staff. The lyrics are written between the second and third staves.

Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honours pay.

The second system of the musical score consists of four staves. The first two staves are treble clef, and the last two are bass clef. Each staff begins with a key signature of one sharp (F#) and a common time signature (C). The melody is written on the first staff, and the bass line is on the fourth staff. The lyrics are written between the second and third staves. The system ends with a double bar line.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. It contains a melody of eighth and quarter notes. The middle staff is also in treble clef with the same key signature and time signature, featuring a melody with some notes marked with an 'x' and a 'w' at the end. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The lyrics 'Go worship at Im - - man-uel's feet, See in his face what won - ders meet! Earth is too' are written below the middle staff.

Go worship at Im - - man-uel's feet, See in his face what won - ders meet! Earth is too

The second system of the musical score continues the piece with three staves. The top staff continues the melody from the first system, ending with a double bar line and a repeat sign. The middle staff continues the melody, also ending with a double bar line and a repeat sign. The bottom staff continues the harmonic accompaniment. The lyrics 'nar - row to ex - press His worth, his glo - ry or his - grace.' are written below the middle staff.

nar - row to ex - press His worth, his glo - ry or his - grace.

Chester. L. M. Words by Dr. Watts.



Let the high heav'ns your songs invite, Those spacious fields of brilliant light; Where sun, and moon, and planets roll, And stars that glow from pole to pole.



Hebron. P. M. Words by Dr. Watts.



The shining worlds a - bove, In glorious order stand, Or in swift courses move, By his supreme command.



spake the word, And all their frame From noth - ing came, To pra - ise the Lord.

He spake the word, And all their frame From nothing came, To praise the Lord.

He spake the word, And all their frame From noth - ing came, To praise the Lord.

He spake the word, And all their frame, From noth - ing came, To praise the Lord,

Westford. P. M. Words by Dr. Watts.

Air.

Almighty God, to thee be endless honours done, The undivided Three, And the mysterious One; Where reason fails with all her pow'rs, There faith prevails, and love adores.

K

Bangor. C. M. Words by Dr. Watts.

Largo.

Teach me the measure of my days, Thou maker of my frame, I would survey life's narrow space, And learn how frail I am.

Colchester New. C. M. Words by Dr. Watts.

My never ceasing songs shall show, The mercy of the Lord, And make succeeding ages know, How faithful is thy word.

Majesty. C. M.

Words by Stearnhold and Hopkins.

75

The Lord descended from a bove and bow'd the heav'n's most high, And under neath his feet he

This system contains the first two staves of the musical score. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is an alto clef with a key signature of one flat. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line of lyrics corresponding to the second staff.

cast the dar - - k - - nefs of the sky, On cherubs and on cherubims full royal y he rode, And

This system contains the next two staves of the musical score. The top staff is a treble clef with a key signature of one flat. The bottom staff is an alto clef with a key signature of one flat. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line of lyrics corresponding to the second staff.

Majesty Continued.

on the wings of mighty winds came flying all abroad, And on the wings of mighty winds came flying all abroad.

This musical score consists of four staves. The first two staves are for the vocal melody, with lyrics written below them. The third and fourth staves provide a harmonic accompaniment. The music is written in a common time signature and features various musical notations including notes, rests, and bar lines.

Devotion. L. M. Words by Dr. Watts.

Sweet is the day of sacred rest, No mortal cares shall seize my breath.

O may my heart in
O may my heart in tune be found, Like

This musical score consists of four staves. The first two staves are for the vocal melody, with lyrics written below them. The third and fourth staves provide a harmonic accompaniment. The music is written in a common time signature and features various musical notations including notes, rests, and bar lines. There are some decorative symbols (like 'X' marks) in the second staff.

may my heart in tune be found, Like David's harp, Like David's harp of solemn found.

O may my heart in tune be found, Like David's harp of solemn found.

tune be found, Like David's harp of solemn found, Like, &c.

David's harp of solemn found, Like, &c.

Buckingham. C. M. Words by Dr. Watts.

Lord thou wilt hear me when I pray, I am for - ev - er thine, I fear be - fore thee all the day, Nor would I dare to sin.

Before the rosy dawn of day, To thee my God I'll sing, Awake my soft and tuneful lyre, Awake each charming string; A -

The first system of the musical score for 'Enfield'. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are written below the staves.

Wake and let thy flowing stream Glide thro' the midnight air, White high amidst her flear orb the silver moon rolls clear.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the staves. The system ends with a double bar line and repeat signs.

Thirtysfourth Psalm Tune. C. M. Words by Tate and Brady.

79

The praises of my God shall

Thra* all the changing scenes of life, In trouble and in joy. The praises of my

The praises of my God shall still, The

The praises of my God shall still, The

still, The praises of my God shall still, My heart My heart and, &c.

God, The praises of my God shall still, my heart and tongue employ, My heart and tongue employ.

praises of my God shall still.

praises of, &c.

Behold I fall before thy face, My only refuge is thy grace, No outward forms can make me clean, The Leprosy lies deep within. Nor

bleeding bird, nor bleeding beast, Nor hyssop branch, nor sprinkling priest, Nor running brook, nor flood, nor sea, Can wash the defiled stain away.



Hast thou not giv'n thy word, To save my soul from death? And I can trust my Lord To
 And I can trust, And I can trust my Lord To
 And I can trust my Lord, And I can trust my Lord, To
 And I can trust, And I can trust, And I can trust my Lord To



keep my mortal breath, I'll go and come nor fear to die, I'll go and come nor fear to die, 'Till, &c.
 keep my mortal breath, I'll go and come, nor fear to die, I'll go and come nor fear to die, 'Till from on high thou call me home.
 keep my mortal breath, I'll go and come nor fear to die, 'Till from on high thou call me home.
 keep my mortal breath, I'll go and come nor fear to die, 'Till from on high thou call me home.

And sent thy spirit griev'd away

Lord I'm aham'd to say That I refus'd thy dove, To his own realms of love, And sent thy spirit griev'd away

And sent thy spirit griev'd a way

Submission. C. M. Words by Dr. Watts.

Original.

God of my life look gently down, Behold the pains I feel; But I am dumb before thy throne, But I am dumb before thy throne, Nor dare dispute thy will.

In God the life of all my joys,

A - wake my heart, a - - rise my tongue, Pre - pare a tune - ful voice, In

God the life of all my joys, A - loud will I re - joice, A - loud will I re - joice,

Air.

The Lord my pasture shall pre- pare, And feed me with a shepherd's care; My
His pre fence shall my wants supply, And guard me with a watchful eye;

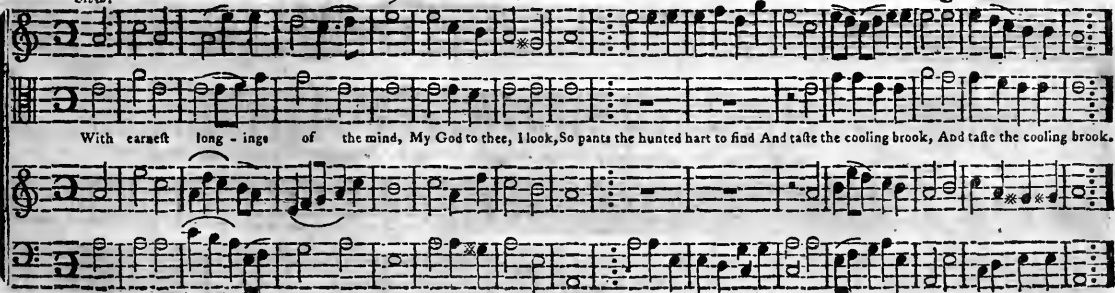
noon - day walks he shall at - tend, And all my mid - night hours de - fend.



Forever shall my song record, The truth and mercy of the Lord; Mercy and truth for ever stand Like Heav'n, establish'd by his hand.

Charleston. C. M. Words by Dr. Watts. Original.

Slow.



With earnest long-ings of the mind, My God to thee, I look, So pants the hunted hart to find And taste the cooling brook, And taste the cooling brook.



Behold the Judge descends, his guards are nigh, Tempest and fire attend him down the sky, Heav'n earth and hell draw near, let all things



come, To hear his justice and the sinners' doom. But gather first my faints, the Judge commands, Bring them ye an - gels from their distant lands.



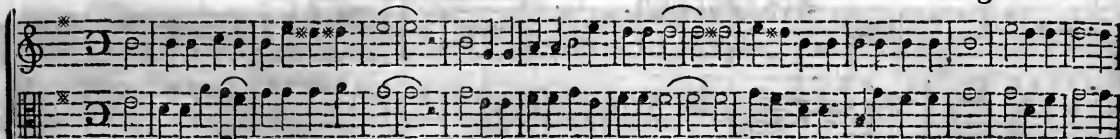


What mighty man or mighty God, Comes travelling in state, Along the I-du - me-an road, Away from Bezzrah's gate.



Camden. P. M. Words by Dr. Watts.

Original.



The God of glory sends his summons forth, Calls the south nations and awakes the north, From east to west his sov'reign orders spread, thro' distant worlds and



regions of the dead; The trumpet sounds, hell trembles, heav'n rejoices, Lift up your heads ye saints with cheer - ful voices.

St. Martins. C. M. Words by Dr. Watts.

A - rise my soul my joy - ful pow'rs, And triumph in my God; Awake, my voice, and loud proclaim, His glo - rious grace abroad.

All hail the power of Je - sus' name, Let an - gels prostrate fall, Bring forth the royal dia - a - dem, And

crown him Lord of all, Bring forth the royal di - a - dem, and crown him Lord of all,

Protection. C. M. Words by Dr. Watts.

Original.



My God the steps of pious men, Are order'd by thy will; Tho' they should fall, they'll rise again, Thy hand supports them still.



Sincerity. P. M. Words by Newton.

Original.



'Tis a point I long to know, Oft it causes anxious thought, Do I love the Lord or no, Am I his or am I not.



Vivace.

Amen: A Doxology.

Original. 91

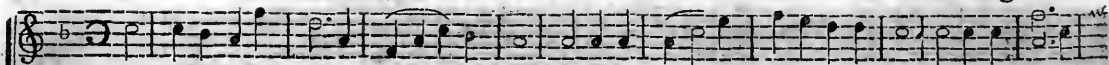
Now un - to the king e - ter - nal, im - mor - tal, in - vis - i - ble, the on - ly wife God, be

This musical system consists of four staves. The top two staves are for vocal parts, with treble and alto clefs. The bottom two staves are for piano accompaniment, with treble and bass clefs. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

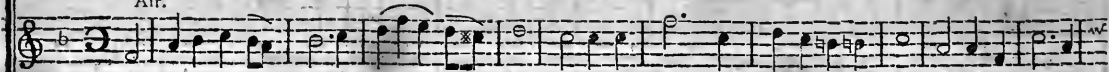
honour and glo - ry through Je - sus Christ, for - ev - er and - ev - er, A - men.

Pia. For.

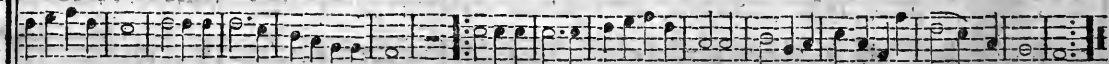
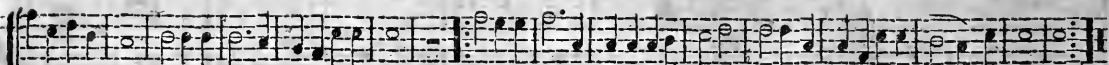
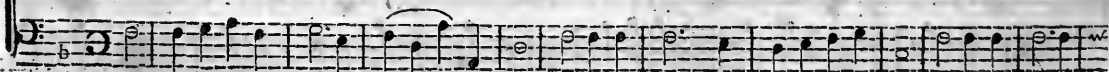
This musical system continues the piece with four staves. It includes dynamic markings 'Pia.' (Piano) and 'For.' (Forzando). The system concludes with first and second endings, indicated by '1.' and '2.' above the final measures. The lyrics are written below the vocal staves.



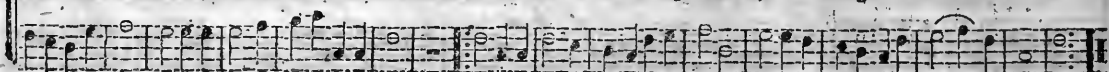
Air.



The Lord of glo-ry reigns, he reigns, on high, His robes of state are strength and majes - ty; This wide cre - a - tion



rose at his command, Built by his word, & 'stablish'd by his hand, Long stood his throne ere he began creation, And his own godhead is the firm foundation.



Pia. Mod.

Sal - vation, 'tis a welcome sound, To weary souls by sin oppress'd, Here, sinners you may heal your wounds, And soothe your griefs and

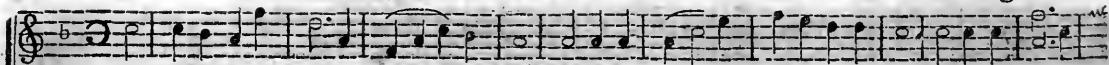
Here sinners you may heal your wounds,

fears to rest,

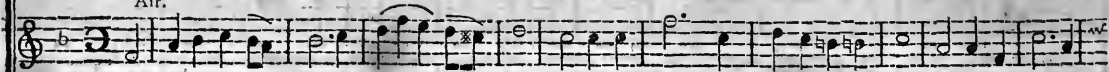
Here sinners you may heal your wounds, And soothe your griefs and fears to rest.

Here sinners you may heal your wounds,

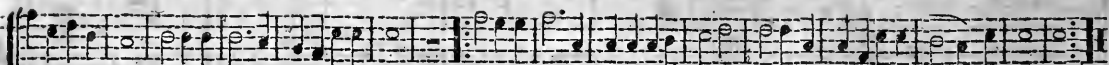
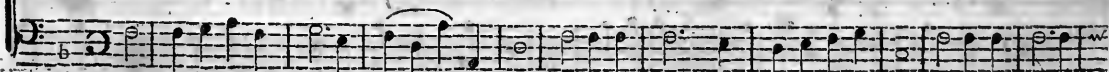
Here sinners you may heal your wounds,



Air.



The Lord of glo-ry reigns, he reigns, on high, His robes of state are strength and majes - ty; This wide cre - a - tion



rose at his command, Built by his word, & 'stablish'd by his hand, Long stood his throne ere he began creation, And his own godhead is the firm foundation.



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Here sinners you may heal your wounds,

fears to rest, Here sinners you may heal your wounds, And sooth your griefs and fears to rest.

Here sinners you may heal your wounds,

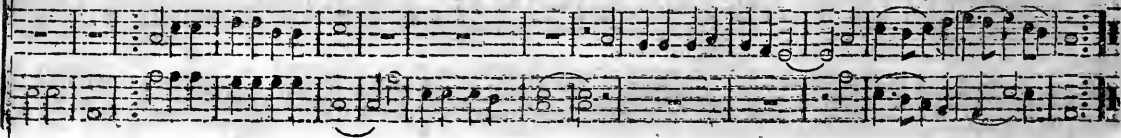
Here sinners you may heal your wounds,



Lord 'tis a - gainst thy face, 'My sins like arrows rife, And yet, and yet O matchless grace, Thy thunder

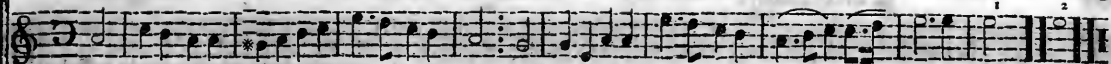


glent lies. O shall I never, never see, The meltings of thy love, Am I of such hell hard'ned steel, That mercy cannot move.



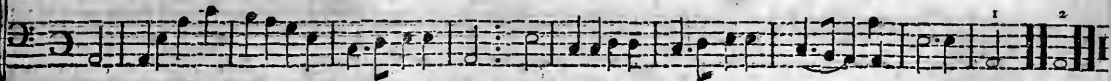
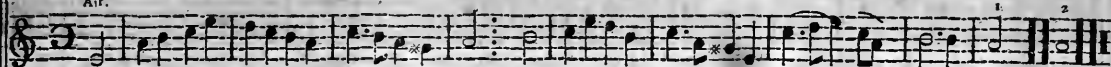
Deliverance. C. M. Words by Alline.

Original. 95

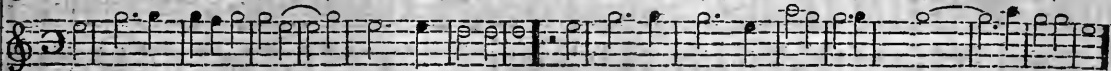
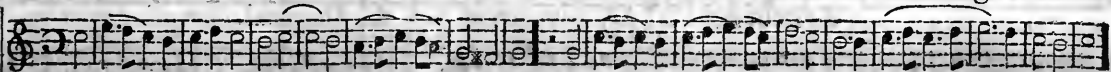


Soon shall I quit this mortal shore, And Jesus stand my friend, My nights of grief shall all be o'er, And all my labours end.

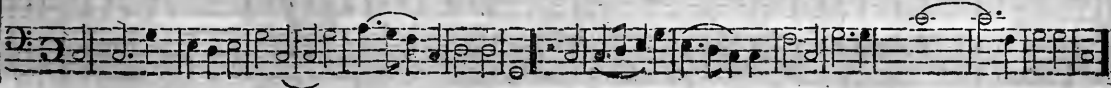
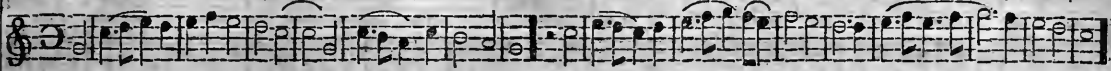
Air.



Leverett Street. C. M. Words: Anon. Original.



When all thy mercies O my God, My rising, soul surveys; Transported with the view, I'm lost In wonder, love and praise.

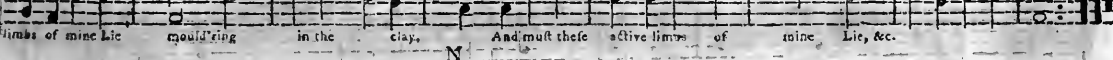
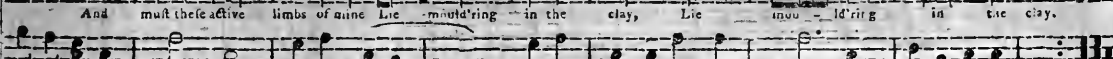
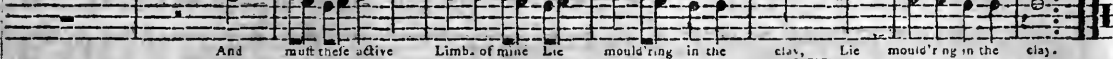
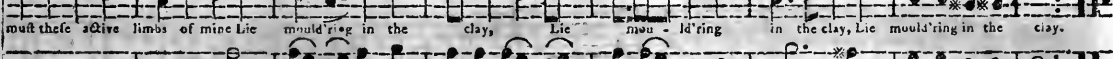
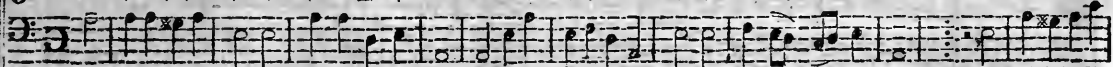
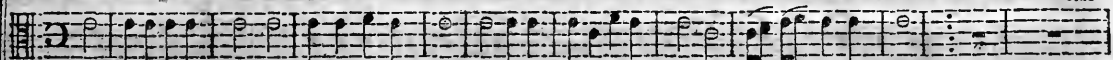


Ph. Ror.

Hark, the herald angels sing, Glory to the new born king. Peace on earth, and mercy mild, God and sinners reconcil'd.

Concord. S. M. Words by Dr. Watts. Original.

The hill of Zion yields A thousand sacred sweets, Before we reach the heav'nly fields, Be - fore we reach the heav'nly fields, Or walk the golden streets. Before we reach the heav'nly fields, Before, &c.



Jesus my

I'm not ashamed to own my Lord, Nor to defend his cause, Maintain the honour of his word, And glory of his cross.

Jesus my God I

Jesus my God I know his

God I know his name,

Jesus my God I knew his name, His name is all my trust, Nor will he put my soul to shame, Nor let my hope be lost, Firm as his throne his

know his name, his name, his name is all, &c.

name, I know his name, His name is all, &c.

Lynn Continued.

101

Pia. Repeat it loud.

promise stands, And he can well secure, what I've committed to his hands, 'Till the de - cisi - ve hour. Then will he own my

The first system of musical notation consists of four staves. The first two staves contain the melody, and the last two staves contain the bass line. The lyrics are written below the staves.

worthless name, Before his father's face, And in the new Je - ru - sa - lem Ap - point my soul a place.

The second system of musical notation also consists of four staves. The first two staves contain the melody, and the last two staves contain the bass line. The lyrics are written below the staves. The system ends with a double bar line and a repeat sign.

With earnest longings of the mind, My God to thee I look, So

The first system of the musical score for 'Charlemont' consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is in bass clef. The third and fourth staves are also in treble and bass clefs respectively. The lyrics are written below the staves, with the words 'With', 'earnest', 'longings', 'of', 'the', 'mind,', 'My', 'God', 'to', 'thee', 'I', 'look,', 'So' aligned with the notes.

pants the hunted hart to find, And taste the cool - ing brook. When shall I see thy courts of grace, And

The second system of the musical score continues the melody and accompaniment. It also consists of four staves. The lyrics are written below the staves, with the words 'pants', 'the', 'hunted', 'hart', 'to', 'find,', 'And', 'taste', 'the', 'cool - ing', 'brook.', 'When', 'shall', 'I', 'see', 'thy', 'courts', 'of', 'grace,', 'And' aligned with the notes.

Charlemont Continued.

103

First system: Treble and Bass staves with a key signature of one sharp (F#) and a common time signature (C). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The music concludes with a double bar line and a repeat sign.

Second system: Continuation of the melody and accompaniment. The lyrics "meet my God a - gain, So long an absence from thy face, So long an absence from thy face, My heart endures with pain." are written below the staves. The system ends with a double bar line and a repeat sign.

Third system: Continuation of the melody and accompaniment. The system ends with a double bar line and a repeat sign.

Fourth system: Continuation of the melody and accompaniment. The system ends with a double bar line and a repeat sign.

Lynnfield.

L. M.

Words by Dr. Watts.

Original.

Moderato.

First system: Treble and Bass staves with a key signature of one sharp (F#) and a common time signature (C). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The system ends with a double bar line and a repeat sign.

Second system: Continuation of the melody and accompaniment. The lyrics "My God permit me not to be, A stranger to myself and thee. Amid't a thousand thoughts I rove, Forgetful of my highest love." are written below the staves. The system ends with a double bar line and a repeat sign.

Third system: Continuation of the melody and accompaniment. The system ends with a double bar line and a repeat sign.

Fourth system: Continuation of the melody and accompaniment. The system ends with a double bar line and a repeat sign.

Why should my passions mix with earth, And thus debase my heav'nly birth? Why should I cleave to things below, And let my God my favour go?

Slow:

Call me away from flesh and sense, One sov'reign word can call me thence. I would obey the voice divine, And all in - fe-rior joys re - sign.

Lynnfield Continued.

105

Pia.

Pia.

Pia.

Pia.

For.

1

2

Let noise and vani - ty begone, In secret silence of the mind,

Be earth with all her scenes withdrawn,

My heav'n, My heav'n, My heav'n, My heav'n and thee, my God, I find.

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

Jesus shall reign where e're the sun Does his successive journeys run, His kingdom stretch from shore to shore, 'Till moon shall wax and wane no more.

Oh, the de - lights the heav'n - ly joys, The glories of the place, Where Jesus sheds the brightest beams of his o'er flowing grace Sweet majesty.

This system contains the first four staves of the musical score. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the second and third staves.

awful love, Sit smiling on his brow, And all the glo - r'ous ranks above, At humble distance bow, At humble distance bow,

This system contains the next four staves of the musical score. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the second and third staves. The system ends with a double bar line and a repeat sign.

An Anthem for Easter.

107

The first system of the musical score consists of four staves. The top two staves are for a treble and alto voice part, and the bottom two are for a tenor and bass voice part. The time signature is 2/4. The music begins with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: Hal - le - lujah, The Lord is ris'n indeed Hal - le

The second system of the musical score continues the piece. It consists of four staves. The lyrics are: lu - jah, Now is Christ risen from the

Now Christ risen from the dead and be - come the first fruits of them that slept.

Anthem Continued.

Halle - lu - jah

dead and become the first fruits of them that slept.

Hal - le - lu jah

Halle - lujah Hal - le - lu - jah.

Forte.

And did he rise, and did he rise

And did he rise, did he rise, Hear O ye na - tions,

And did he rise

And did he rise

And did he rise

And did he rise

Anthem Continued.

109

He rose he rose, He burst the bars of death,
 near it O ye dead. He burst the bars of
 He rose he rose, he burst the bars of death,

death and triumph'd o'er the grave, Then, then, then I rose, then I rose, then I

Anthem Continued.

rose, then I rose, then first hu - man - i - ty tri - umphant past the Chrystal p. rts of light and

feiz'd e - ter - nal youth Man all immortal hail, hail, heaven all lavish of strange

Anthem Continued.

III

gifts to man,

thine all the glo - ry man's the boundless bliss,

Thine all the glo - ry man's the boundless bliss,

New York.

Words by Pope.

Air.

Pia. Pia. Mod.

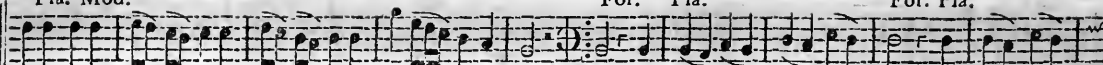
Cres.

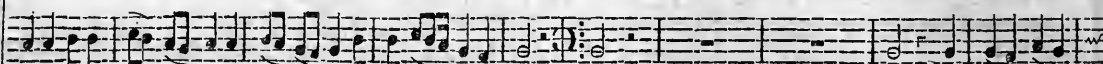
Vital spark of heav'nly flame, Quit, oh! quit this mortal frame, Tremble, hoping, ling'ring, flying, Oh! the pain, the bliss of

Pia. Mod.

For. Pia.


For. Pia.


 dying. Cease fond nature, cease thy strife, And let me languish in - to life. Hark, they whisper an - gels say, they whisper

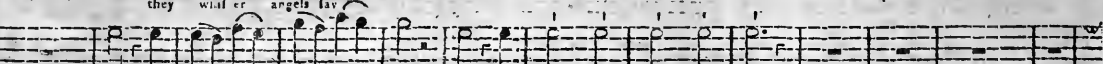

 Hark, they whisper

For. Pia.

For. Pia.


 an - gels say,


 Hark, Hark, they whisper angels say, Sister spirit, come a - way.


 they whisper angels say


 Hark,

For.

Pia.

Sister, spirit come away, What is this absorbs me quite, steals my senses shuts my

For.

Dia.

Cres.

fight, drowns my spirits, draws my breath, tell me my soul can this be death, tell me my

P.

For.

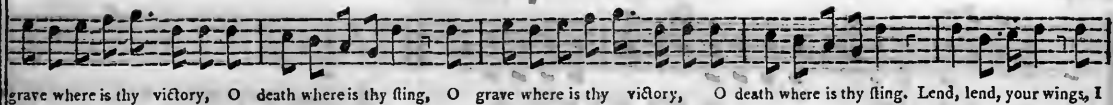
Pia.

Soul can this be death, The world recedes, it disappears, Heaven opens on my eyes, My

Cres.

Vivace

ears with sounds terrific ring. Lend, lend your wings, I mount I fly, O grave where is thy victory, O



mount I fly, O grave where is thy vic - to - ry, thy vic - to - ry, O grave where is thy

vic - tory, thy victory, O death where is thy fling, O death where is thy fling. Lend, lend, your wings, I mount I fly, I

mount I fly, O grave where is thy victory, thy victory, O death, O death where is thy fling.

Aberdeen. C. M. Words by George Richards. Original.

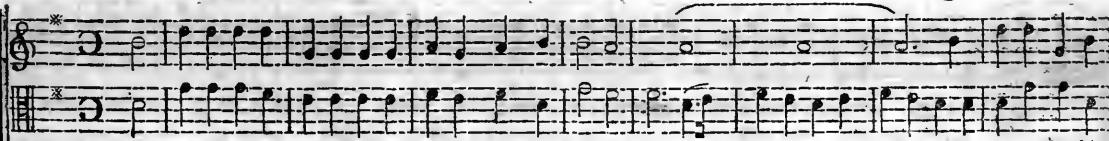
117



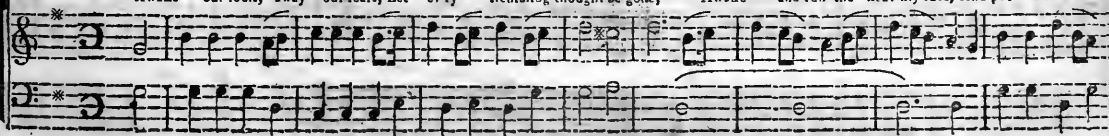
Th' Almighty spake and Gabriel sped Upborne on wings of light, Jehovah's glory round him spread, Jehovah's glory round him spread, And chang'd to day the night.



West End. L. M. Set to the 43th hymn of the 1st book Dr. Watts. Original.



Awake our souls, away our fears, Let ev'ry trembling thought be gone, Awake and run the heav'nly race, And put a cheerful



Mod.

courage on. That 'tis a freight and thor- ny road, And mortal spirits tire and faint, But

they forget the mighty God, Who feeds the strength of ev'ry saint. The mighty God whose matchless pow'r, Is ever new and — eve

West End Continued.

119

Pia. Mod.

Pia

For.

young, And firm en - dures while endlefs years, Their ev - erlasting circles run, Their ev - er - last - ing circles run.

From thee the over - flow - ing stream, Our souls shall drink. a fresh supply, While such as trust their native strength, Shall melt away and

West End Concluded.

droop and die, Shall melt away and droop and die. Swift as an eagle cuts the air, We'll mount a - loft to thine a -

bode, On wings of love our souls shall fly, Nor tire a - midst the heav'nly road.



