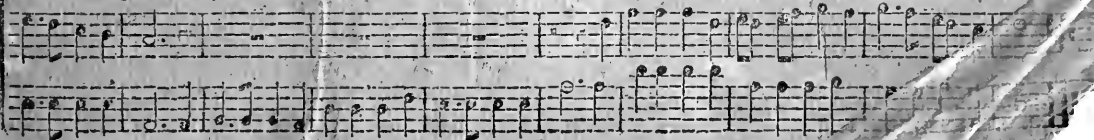




Dearest of all the names above, My Jesus and my God, Who can resist thy heav'nly love, Or trifle with thy blood? 'Tis by the merits of thy death The



Father smiles again; 'Tis by thine interceding breath The Spirit dwells with men, 'Tis by thine interceding breath The Spirit dwells with men.



O praise, &c.

O praise ye the Lord, Prepare your glad voice, His praise in the great Assembly to sing; In

O praise, &c.

O praise, &c.

our great Creator Let Israel rejoice, And children of Zion Be glad in their King.

our great Creator Let Israel rejoice, And children of Zion Be glad in their King.



Along the banks where Babel's current flows, Our captive bands in deep dependence stray'd ; While Zion's fall in sad remembrance roste, Her friends, her children mingled with the dead.



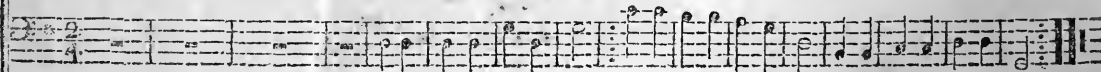
Elem. All Sevens.

BABCOCK.

Words by Merrick.

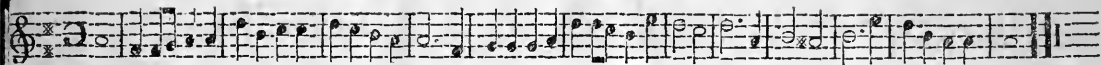


Lift your voice and thankful sing Praises to your heav'nly King ; For his blessings far extend, And his mercy knows no end.

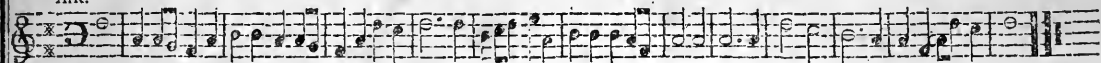


Hark! from the tombs a mournful sound, Mine ears attend the cry; Ye living men, come view the ground, Where you must shortly lie.

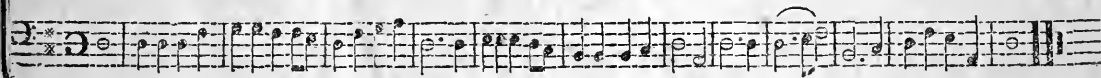
Princes, this clay must be your bed, In spite of all your tow'rs; The tall, the wise, the rev'rend head, Must lie as low as ours.



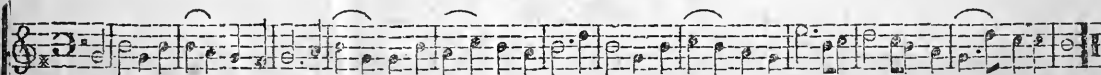
AIR.



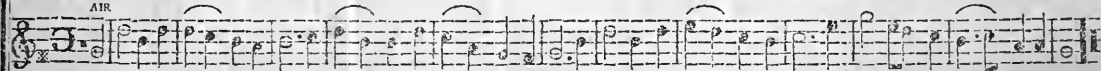
Though not with mortal eyes we see Our dear Emanuel's face; Yet we behold him on the tree By faith, & cry, lo, this is he Who suffer'd our disgrace.



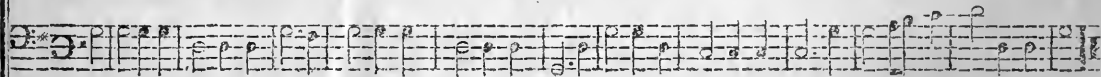
Pelham. P. M.



AIR



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



Great Father of mankind, We bless the word'rous grace That could for Gentiles find Within thy courts a place. How kind the care Our God displays, For us to raise A house of prayer.

This musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the keyboard accompaniment. The music is in a common time signature and features a mix of eighth and sixteenth notes.

Deerfield: P. M.

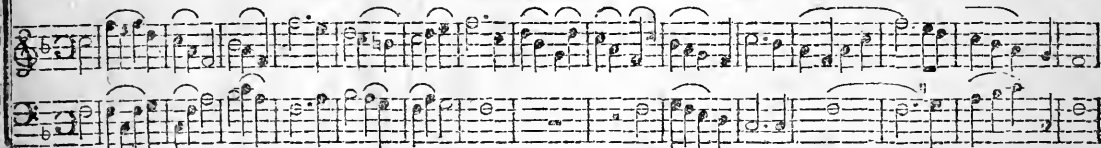
AIR.

I'll praise my Maker with my breath, Praise shall employ my nobler pow'rs; While life and thought and being last,
And when my voice is lost in death, My days of praise shall ne'er be past, Or immortality endures.

This musical score consists of three staves. The first two staves are for the vocal line, and the third is for the keyboard accompaniment. The music is in a common time signature and features a mix of eighth and sixteenth notes.



The Lord descended from above, And bow'd the heav'n's most high, And underneath his feet he cast The darkness of the sky.



On cherub and on cherubim Full royally he rode, And on the wings of mighty winds Came flying all abroad, And on the wings of mighty winds Came flying all abroad.



Hark! from the skies a dreadful sound,
See how the clouds spread o'er the skies; The thunders roar and shake the ground, And fill the

The flaming streams of lightning play, Convey'd by God's eternal
creatures with surprize. The flaming streams of lightning play, Convey'd by God's eternal hand; At his command th
The flaming streams of lightning play, Convey'd by God's eternal hand;
The flaming streams of lightning play, Convey'd by God's Almighty hand; At his command the streams obey, At

hand; At his command the streams obey,
 streams obey, And flash along at his command, And flash along at his command.
 flash along at his command, &c.

This musical score consists of four staves. The first two staves are vocal lines with lyrics. The third and fourth staves are instrumental accompaniment. The music is in common time and features various note values, including eighth and sixteenth notes, as well as rests. There are first and second endings marked at the end of the piece.

Flanders. C. M.

HANCOCK.

AIR.
 Since I have plac'd my trust in God, A refuge always nigh, Why should I, like a tim'rous bird, To distant mountains fly, To, &c.

This musical score consists of three staves. The first two staves are vocal lines with lyrics. The third staff is instrumental accompaniment. The music is in common time and features various note values, including eighth and sixteenth notes, as well as rests. There are first and second endings marked at the end of the piece.

The meadows drest in
The little hills on ev'ry side, Rejoice at falling show'rs, The
The meadows drest in all their pride, Per-
The meadows drest in all their pride, Perfume the air with

all their pride, Perfume the air with flow'rs, Perfume, &c.
meadows drest in all their pride; The meadows drest in all their pride, Perfume the air with flow'rs.
fume the air with flow'rs, The meadows, &c.
flow'rs, The, &c.



The Lord Jehovah reigns, His throne is built on high; The garments he assumes, Are light and majesty:

His



His glories shine With

His glories shine With beams so bright, No

His glories shine With beams so bright,

glories shine With beams so bright, No mortal eye Can bear the fight.

beams so bright, His glories &c.

mortal eye can bear the fight,

Sav'd from the ocean and tempestuous skies, Reduc'd to dust, here youth and vigour lies; Dire scenes I saw, on Boston's boist'rous shore;

Distressing scenes myself a part have bore: Learn this ye gay that life's a transient flow'r, Which grows, and blooms, and withers in an hour.

Salvation! Oh, the joyful sound! 'Tis pleasure to our ears; A sovereign balm

for ev'ry wound, A sovereign balm for ev'ry wound, A cordial for our fears.

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?

Behold he puts his trust in none Of all the spirits round his throne; Their natures, when compar'd with his, Are neither holy, just, nor wise.

Behold he puts his trust in none Of all the spirits round his throne; Their natures, when compar'd with his, Are neither holy, just, nor wise.

Behold he puts his trust in none Of all the spirits round his throne; Their natures, when compar'd with his, Are neither holy, just, nor wise.

AIR.

Throughout the Saviour's life we trace
 No period else is seen;
 Tasting in soul, a painful bell,
 Nothing but shame and deep disgrace,
 Till he a spotless victim fell,
 Caus'd by the creature's sin.

AIR.

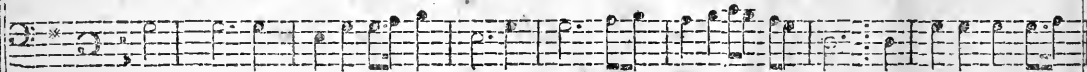
Almighty King of heaven above,
 And Lord of all below,
 Permit thy supplicants to draw near,
 Eternal source of truth and love,
 With rev'rence and religious fear,
 And at thy feet to bow.

AIR.

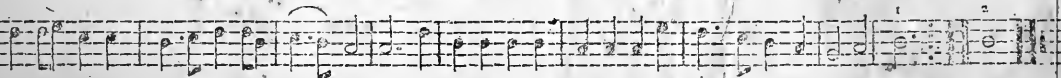
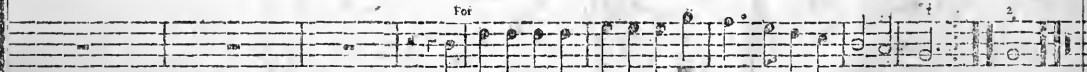
Pia



Awake our souls, away our fears; Let every trembling thought begone; Awake, and run the



For



heav'nly race, And put a cheerful courage on: Awake, and run the heav'nly race, And put a cheerful courage on.



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

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

E

Write from henceforth, write from henceforth, write

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

Blessed are the dead, blessed are the dead,

Blessed are the dead, Blessed are the dead, Blessed are the dead who die in the Lord.

Soft.

Loud.

Soft.

Loud.

Even so, Even, so saith the spirit, For they rest, For they rest, For they rest, for they

For they rest, &c.

Soft.

Loud.

1

2

rest from their labours and their works do follow them, their works do follow them. And their works do follow them.

1

2

1

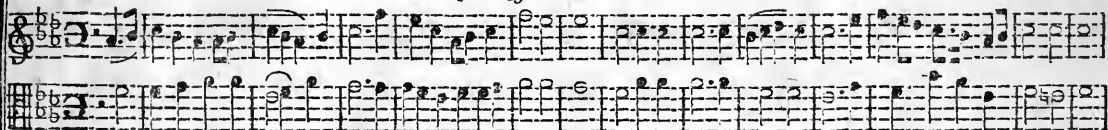
2

The first system of the musical score consists of four staves. The top 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 common time signature. The third and fourth staves are bass clefs with a common time signature. The lyrics are written below the staves. There are various musical markings, including asterisks and a 'pla.' marking above a slur.

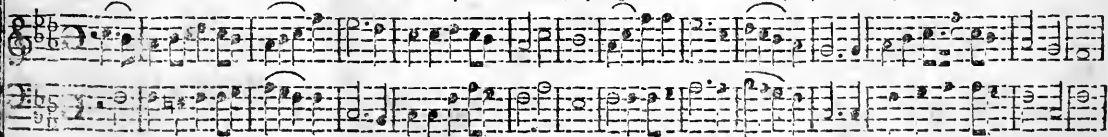
'Tis finish'd ! fo the Saviour cry'd, And meekly bow'd his head and dy'd. 'Tis finish'd ; yes, the

The second system of the musical score consists of four staves. The top 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 common time signature. The third and fourth staves are bass clefs with a common time signature. The lyrics are written below the staves. There is a 'For.' marking above a slur.

race is run. The battle's fought, the vict'ry won. 'Tis finish'd ; yes, the race is' run, The battle's fought, the vict'ry won.



Lord, I am vile conceiv'd in sin, And born unaholy and unclean; Sprung from the man whose guilty fall Corrupts the race and taints us all.



No bleeding bird nor bleeding beast, Nor hyssop branch nor sprinkling priest, Nor running brook, nor flood nor sea, Can wash the dismal stains away.



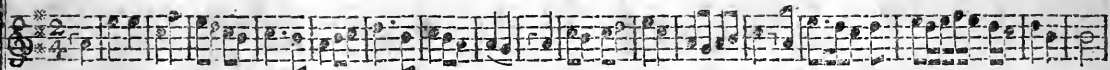
Great King in Zion, Lord of all, We bow before thy face ; With grief we own our follies past, With grief, &c. And seek thy pard'ning grace.

With grief, &c.

With grief, &c.

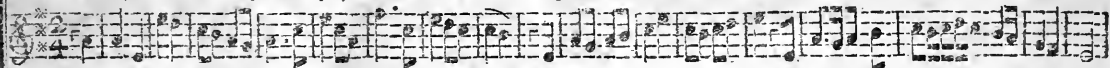
The image shows a musical score for a hymn. It consists of four staves of music. The first staff is the vocal line, and the second staff is the piano accompaniment. The lyrics are written below the first staff. The music is in common time (C.M.) and features a solemn, reflective mood. The lyrics are: 'Great King in Zion, Lord of all, We bow before thy face ; With grief we own our follies past, With grief, &c. And seek thy pard'ning grace.' Below the first staff, there are two more staves of music, each with the instruction 'With grief, &c.' written below it.

- | | |
|--|--|
| <p>2 While we invoke thine awful name
 In this appointed rite,
 May love divine inspire our songs,
 And fill our souls with light.</p> | <p>4 A grateful tribute, Lord, inspire,
 For all thy mercies past :
 Let goodness crown each future day,
 While months and years shall last.</p> |
| <p>3 Near to thy seat would we approach,
 And find acceptance there.
 Jesus, by thy own sacrifice,
 Present our ardent prayer.</p> | <p>5 Before thy throne, great God, we bring
 Our highly favour'd land
 Be thou our never failing friend,
 And guide us by thine hand.</p> |



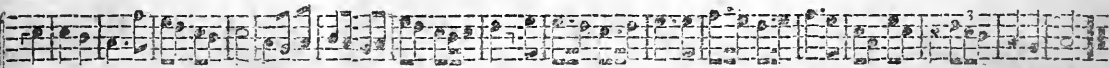
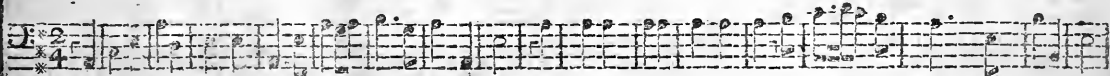
AIR. Praise ye the Lord, let praise employ,

The spacious firmament around



In his own courts your songs of joy,

Shall echo back the joyful sound.



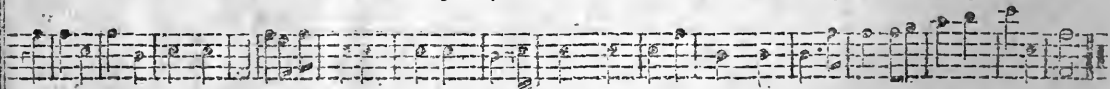
Recount his works in strains divine,

Praise him for all his mighty deeds,



His wondrous works, how bright they shine!

Whose greatness all your praise exceeds.



His

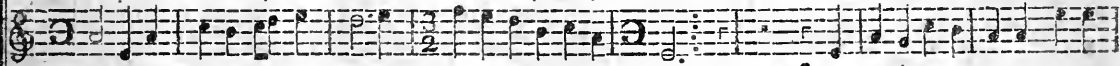
Sing to the Lord, ye distant lands, Ye tribes of every tongue, His new discover'd grace demands A new and nobler

new, &c. His new, &c.

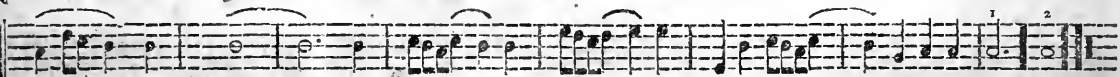
fong. His new discover'd grace demands A new, A new and nobler fong.



Wide as the world is thy command, Vast as eternity thy love; Firm



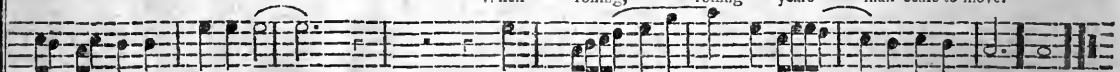
Firm as a rock thy truth must stand, When rolling



When rolling, rolling, rolling, &c.

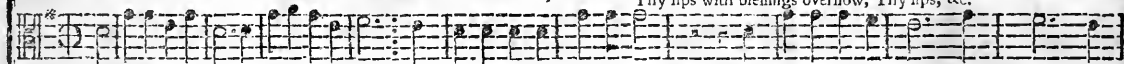


When rolling, rolling years shall cease to move.

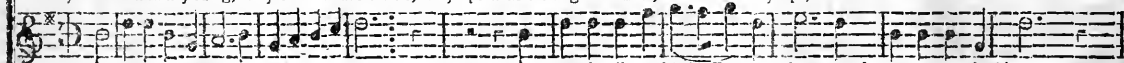




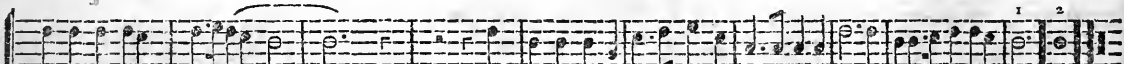
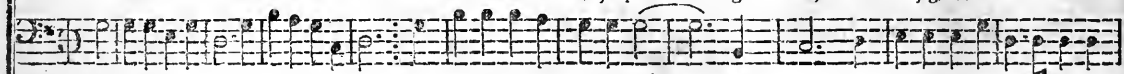
Thy lips with blessings overflow, Thy lips, &c.



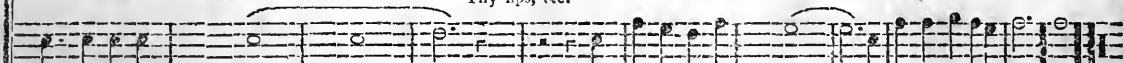
My Saviour and my King, Thy beauties are divine, Thy lips with blessings overflow, Thy lips, &c. And



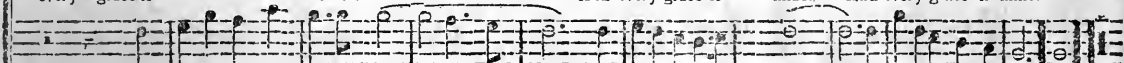
Thy lips with blessings overflow, And every grace is thine.



Thy lips, &c.

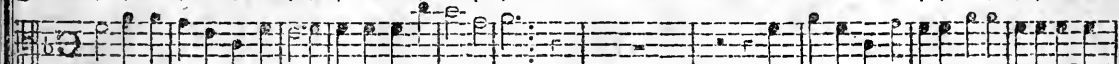
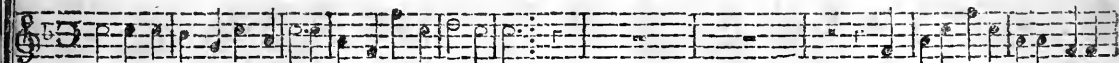


every grace is thine. And every grace is thine. And every grace is thine.



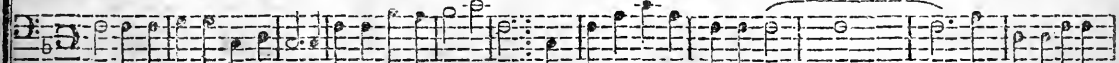
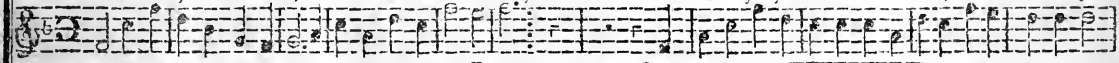
Thy lips, &c.



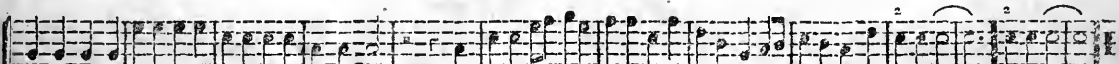


Sweet is the day of sacred rest, No mortal cares shall seize my breast.

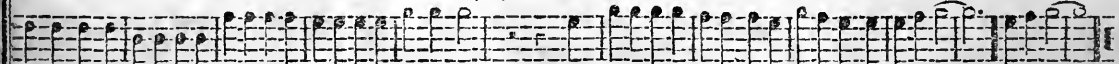
O may my heart in tune be found, Like David's harp of



O may my heart in tune be found,



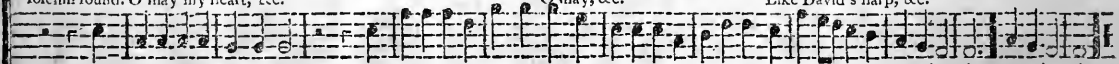
O may my heart, &c.



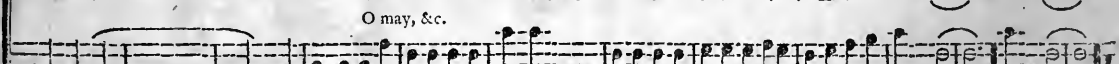
solemn found. O may my heart, &c.

O may, &c.

Like David's harp, &c.



O may, &c.



O may, &c.

My feet shall never slide, Nor fall in fatal snares, Since God, my guard and guide, Defends me from my fears.

Those
Those wakeful eyes That

Those wakeful eyes, &c.

Those wakeful eyes, That never sleep, Shall Israel keep, When dangers rise.

never sleep, That never sleep, Those wakeful eyes, &c.

Till

Far be thine honour spread, And long thy praise endure, Till morning, &c.

Till morning, &c.

Till morning light and evening shade, Till, &c.

morning light and evening shade, Till, &c. Shall be exchange'd no more.

Shall be exchange'd no more, Shall be, &c.

With rev'ence let the fairs appear, And bow before the Lord ; His high commands with rev'ence hear, And tremble at his word.

Thy words the raging winds control, And ruiè the boist'rous deep, Thou mak'st the sleeping billows roll, The rolling billows sleep.



The evening shades of life Have stretch'd themselves along, My threescore years are almost fled, And like an evening gone. My threescore, &c.

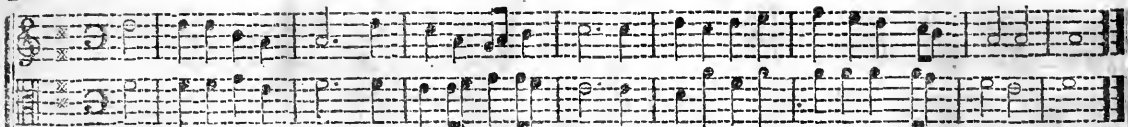


gone. My threescore



gone. My threescore, &c.





And can this mighty King Of glory condescend, And will he write his name My Father and my Friend!



Pia.

For.



I love his name. I love his word, Join all my powers To praise the Lord.



The first system of music consists of three staves. The top staff is a treble clef, the middle is a bass clef, and the bottom is a piano part. The key signature has two flats (Bb and Eb). The melody begins with a half rest followed by a quarter note G4, then a quarter note A4, and continues with a series of eighth and quarter notes.

The pity of the Lord To those that fear his name, is such as tender parents feel: He knows our feeble frame. He

The second system of music consists of three staves. The top staff is a treble clef, the middle is a bass clef, and the bottom is a piano part. The key signature has two flats (Bb and Eb). The melody continues from the first system, ending with a half note G4.

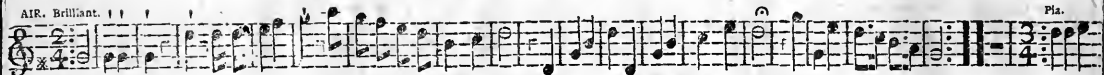
The third system of music consists of three staves. The top staff is a treble clef, the middle is a bass clef, and the bottom is a piano part. The key signature has two flats (Bb and Eb). The melody continues, ending with a half note G4.

knows we are but dust, Scatter'd with ev'ry breath: His anger, like a rising wind, Can send us swift to death.

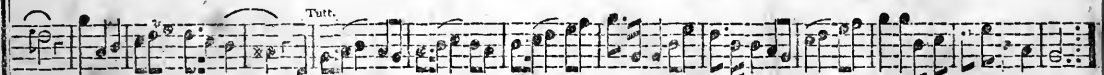
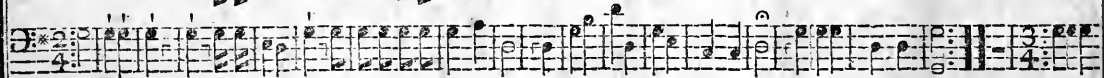
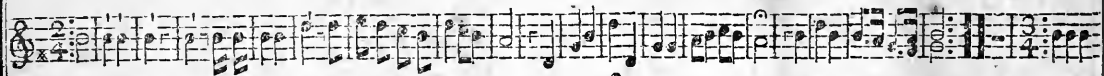
The fourth system of music consists of three staves. The top staff is a treble clef, the middle is a bass clef, and the bottom is a piano part. The key signature has two flats (Bb and Eb). The melody continues, ending with a half note G4.

AIR. Brilliant.

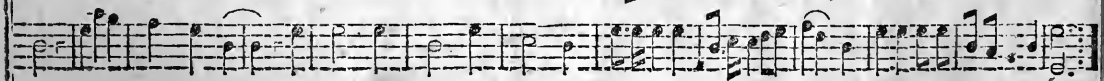
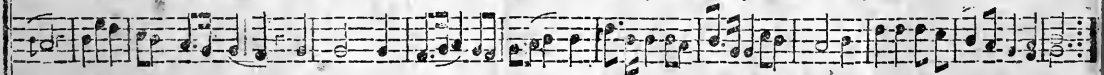
Pia.



Hail, glorious day, hail, the assembled throng, To dedicate this sacred dome; From ev'ry heart let grateful incense rise, Before Jehovah's throne. Angels, de-



scend, touch each vibrating heart, And on the golden wire of melody, of melody, Conduct our praises to the palace of our God.



Affectuoso.

O God of love, O God of love, shine with celestial rays of truth divine on pilgrim souls; Grant us a convey of consoling love, To guide us to the

mansions of eternal bliss.

Hail, hail, hail, hail, Jesus hail, Hæav'n's first-born! Look down with smiling love on this delightful day. Accept the grateful

Vigorofo.

Anthem Continued.

The first system of musical notation consists of two staves. The upper staff begins with a *Tutt.* marking and contains several measures of music with slurs and accents. It concludes with a *mf* marking and a double bar line. The lower staff continues the musical line with similar notation, ending with a *mf* marking and a double bar line.

Gently. One voice.

homage of our souls. For thee we built, to thee we dedicate this temple, to thee we dedicate this temple. Here may the humble.

The second system of musical notation consists of two staves. The upper staff begins with a *Tutt.* marking and contains several measures of music with slurs and accents. It concludes with a *mf* marking and a double bar line. The lower staff continues the musical line with similar notation, ending with a *mf* marking and a double bar line.

*Tutt.**Fortissimo.*

soul repair, And catch the melting sounds of gospel truth. Here shall the infidel hear his doom, And tremble as he hears. While loud re-echos the Almighty's praise.

The third system of musical notation consists of two staves. The upper staff begins with a *Tutt.* marking and contains several measures of music with slurs and accents. It concludes with a *Fortissimo.* marking and a double bar line. The lower staff continues the musical line with similar notation, ending with a *Fortissimo.* marking and a double bar line.

Anthem Continued.

Gently.

From ev'ry aged mouth shall virtue's anthem flow ;

Each infant tongue shall lift a hallelujah, hallelujah, hallelujah, to his parent's God.

Tutt.

Vigoroso.

Rise, rise, rise, ye souls, harmonious, Strike the heav'n-strung lyre of praise, Join in melodious concert, and chant, and chant, and chant, and

Anthem Continued.

chant eternal hallelujahs, hallelujahs, hallelujahs, and chant eternal hallelujahs to the Lord.

hallelujahs, hallelujahs, hallelujahs, hallelujahs, hallelujahs,

Tutt.

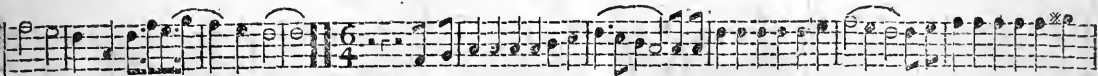
Detailed description: This block contains three staves of musical notation. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The music is in a common time signature and features a mix of eighth and sixteenth notes. A 'Tutt.' (Tutti) marking is placed above the top staff. The lyrics are: 'chant eternal hallelujahs, hallelujahs, hallelujahs, and chant eternal hallelujahs to the Lord.' followed by 'hallelujahs, hallelujahs, hallelujahs, hallelujahs, hallelujahs,'.

A View of the Temple---a Masonic Ode.

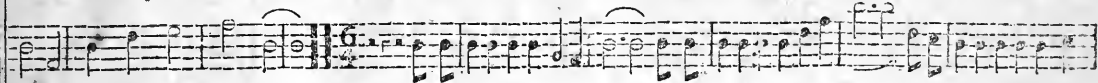
BELKNAP.

Sacred to heav'n, behold the dome appears; Lo, what august solemnity it wears; Angels themselves have deign'd to deck the frame, And beauteous

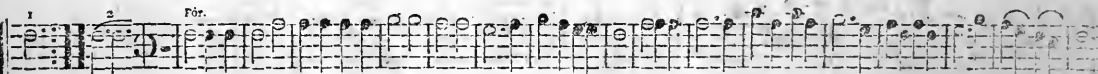
Detailed description: This block contains two staves of musical notation. The top staff is a vocal line with lyrics. The bottom staff is piano accompaniment. The music is in a common time signature and features a mix of eighth and sixteenth notes. The lyrics are: 'Sacred to heav'n, behold the dome appears; Lo, what august solemnity it wears; Angels themselves have deign'd to deck the frame, And beauteous'.



Sheba shall report its fame. When the queen of the South shall return, To the climes which acknowledge her sway, Where the sun's warmer beams fiercely



burn, The princess with transport shall say, Well worthy my journey, I've seen A monarch, both grateful and wife, Deserving the love of a queen, And a temple well worthy the



skies. Open, ye gates, receive a queen who shares, With equal sense your happiness and cares, Of riches much, but more of wisdom, see, Proportion'd workmanship and masonry.



Ode Continued.

Pia.

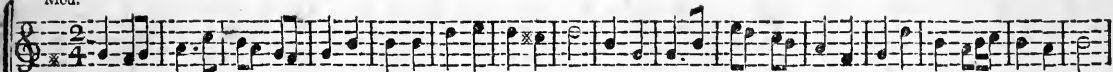
O, charming Sheba, there behold What massy stores of burnish'd gold, Yet richer is our art, Yet richer is our art: Wisdom and beauty both combine, Our

art to raise, our hearts to join. Wisdom and beauty both combine, Our art to raise, our hearts to join. Give to Mafoury the prize, Where the fairest choose the wife: Beauty still should wisdom love,

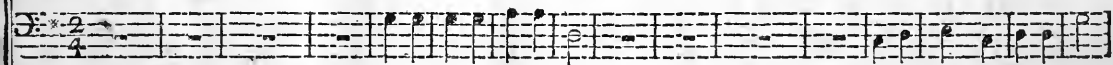
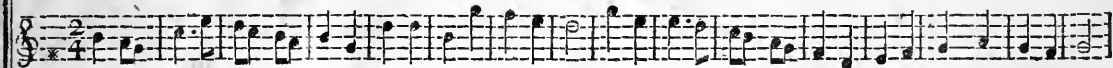
Cres.

Beauty and order reign above. Beauty and order reign above. Beauty and order reign above.

Mod.



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



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

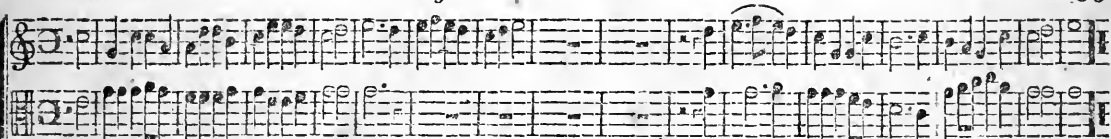


I hear a voice of woe! I hear a brother's sigh! Then let my heart with pity flow, With tears of love mine eye.

1st. TREBLE.

I hear the thirsty cry! The hungry beg for bread! Then let my spring its stream supply, My hand its bounty shed.

2^d. TREBLE.



Sweet is the work, my God my King, 'To praise thy name give thanks and sing, 'To shew thy love by morning light, And talk of all thy truths at night. 'To shew thy love, &c.



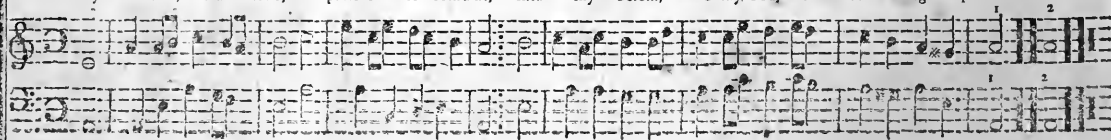
Roxbury.

S. M.

DELKNAP.



My sorrows, like a flood, Impatient of restraint, Into thy bosom, O my God, Pour out a long complaint.



Mod. Pia. Fer.

AIR.

This day is God's, let all the land Exalt their cheerful voice: Lord, we beseech thee, save us now, And make us still-rejoice.

Then

Then open, &c.

Then open wide the temple gates, To which the just repair, That I may enter in, and praise My great Deliv'rer there.

open wide, &c.

Fla. For.

Now for a tune of lofty praise, To great Jehovah's equal Son; Awake my voice in heav'nly lays, Tell the loud wonders he hath done.

Fla.

Tell the loud wonders he hath done. Sing how he left the worlds of light, And the bright robes he wore above; How

For.

Swift and joyful was his flight On wings of everlasting love, How swift, &c.

Holliston. S. M.

BELKNAP.

Your harps, ye trembling faints, Down from the willows take, Loud to the praise of Christ our Lord Bid ev'ry string awake.

Loud to, &c.

Loud to, &c.

Loud to, &c. Bid ev'ry, &c.

Eternal Pow'r, whose high abode becomes the grandeur of a God; In-

Infinite lengths be-

Infinite lengths, &c.

Infinite lengths, &c.

finite lengths beyond the bounds, Where stars revolve their little rounds, Where, &c.

yond the bounds, Where stars revolve their little rounds, Where, &c.

AIR.

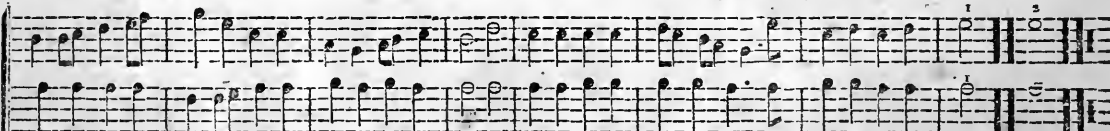
Not to condemn the sons of men, Did Christ the Son of God appear; No weapons in his hands are seen, No flaming sword nor thunder there.

Pla. For.

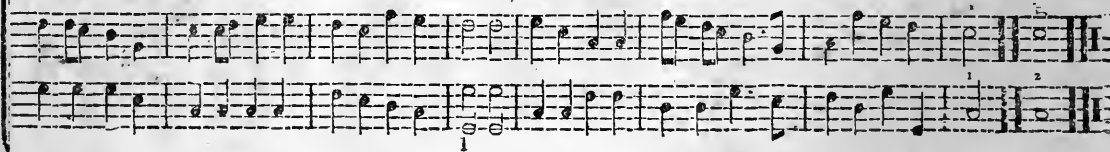
Such was the pity of our God, He lov'd the race of man so well; He sent his Son to bear our load Of sins, and save our souls from hell.



My Saviour God, no voice but thine These dying hopes can raise, Speak thy salvation to my soul, And turn these tears to praise. My



Saviour God, this broken voice Transported shall proclaim, And call on all th' angelic harps To sound so sweet a name.



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/8 time. The melody in the treble staff begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass staff provides a simple accompaniment with quarter notes.

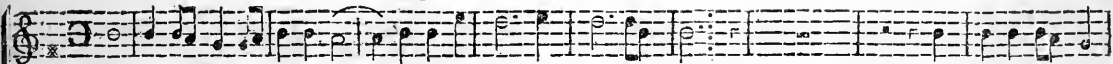
Not from the dust affliction grows, Nor troubles rise by chance; Yet we are born to cares and woes, A sad inheritance.

The second system continues the melody from the first system. It features similar rhythmic patterns and note values, with some notes marked with an 'x' in the original image, possibly indicating a specific performance instruction or a correction.

The third system continues the musical piece. The notation remains consistent with the previous systems, showing the progression of the melody and accompaniment.

As sparks break out from burning coals, And still are upwards borne, So grief is rooted in our souls, And man grows up to mourn.

The fourth and final system of music on this page. It concludes the piece with a final cadence, indicated by a double bar line and repeat dots at the end of both staves.

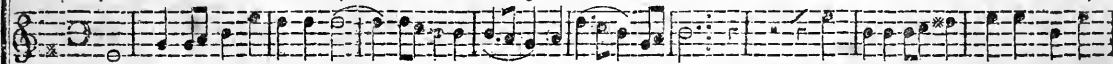


Thy years, &c.

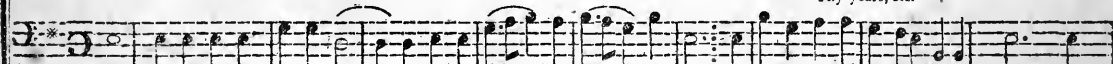


Spare us, O Lord, aloud we cry, Nor let our sun go down at noon:

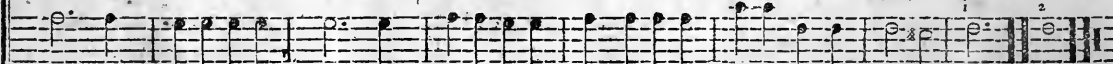
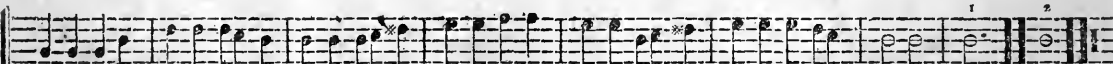
Thy



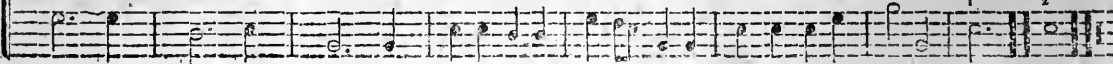
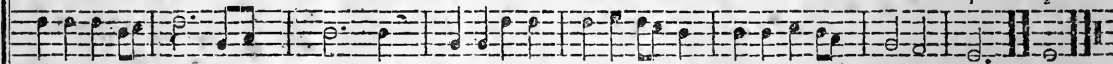
Thy years, &c.



Thy years, &c.



years are one eternal day, Thy years are one eternal day, And must thy children die so soon.



Pia.

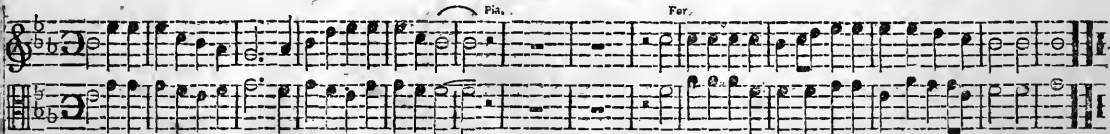
Aurora veils her lovely face When brighter Phœbus takes her place; So glad will grace re-

For.

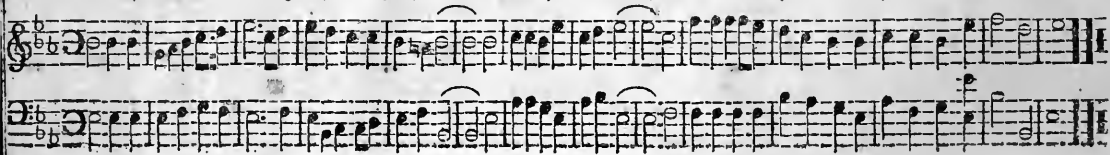
sign her room, To glory, in the heav'nly home. To, &c.

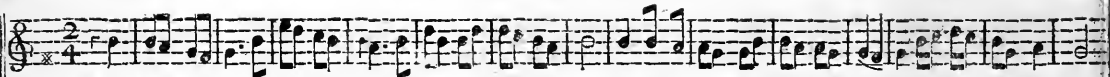


Farewel, bright soul, a short farewel, 'Till we shall meet again above, In the sweet groves where pleasures dwell, In the sweet groves where pleasures dwell, And trees of life bear fruits of love.



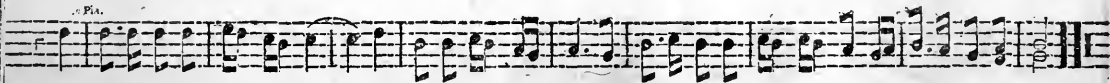
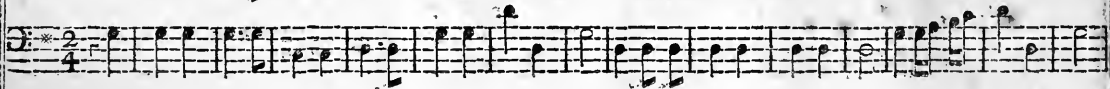
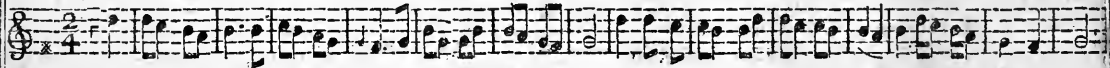
Now clouds the wintry skies deform, In fullen vengeance, roars the storm; The snow which from yon mountain falls, The snow which from yon mountain falls, Loads leafless trees, and fills the vales.



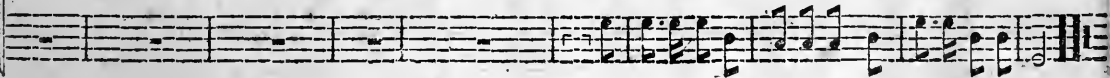


When verdure clothes the fertile vale, And blossoms deck the spray, And fragrance breathes in ev'ry gale, How sweet the vernal day.

AIR.



Hark, how the feather'd warblers sing! 'Tis nature's cheerful voice; Soft music hails the lovely Spring, And woods and fields rejoice.



See where he fits, See where he fits to

See where he languish'd on the cross; Beneath my sins he groan'd and dy'd:

See where he fits to

See where, &c. See where, &c.

See where he fits to plead my cause, See where, &c.

plead my cause, By his Almighty Father's side.

plead my cause, By his Almighty Father's side. By his Almighty Father's side.

By his Almighty Father's side.

By his Almighty Father's side.

Thru'd on a cloud our God shall come, Bright flames prepare his way; Thunder and darknes, fire and form,

Thunder and darknes, fire and form Lead on that dreadful day.

form, Lead on that dreadful day.

Thunder and darknes, fire And form: Lead on that dreadful day. Thunder, &c.

Spring. C. M.

BELKNAP.

He sends his word and melts the snow, The fields no longer mourn:

He calls, &c.

He calls the warmer gales to blow, He, &c.

calls the warmer gales to blow,

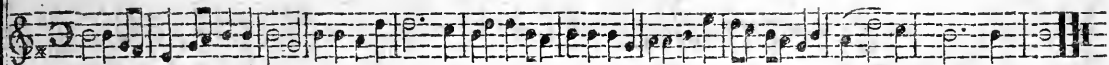
And bids the spring return,

Pia. Cres.

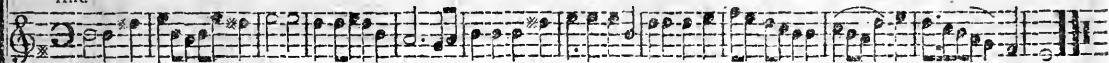
The swelling billows know their bound, And in their channels walk their round; Yet thence convey'd by secret veins, They spring on hills, and drench the plains.

Pia. Fór.

From pleafant trees which shade the brink, The lark and linnet light to drink : Their fongs the lark and linnet raife, And chide our filence in his praife.



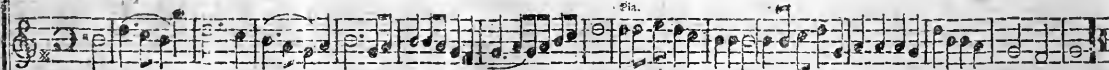
AIR.



A span is all that we can boast, How short the fleeting time? Man is but vanity and dust, Man is but vanity and dust, In all his flow'r and prime.



Pia.

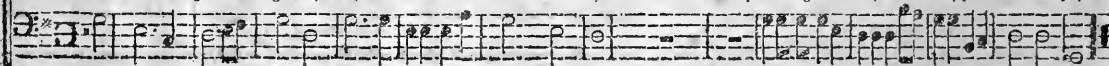


AIR.

Wide as he spreads his golden flame,



Father of light! we sing thy name, Who made the sun to rule the day: Wide as he spreads his golden flame, His beams thy pow'r and love display.





The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The music begins with a half rest followed by a series of eighth and sixteenth notes.

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



The second system continues the vocal and piano parts. The vocal line remains on the treble clef, and the piano accompaniment is on the grand staff. The melody continues with various rhythmic patterns, including eighth and sixteenth notes.



The third system continues the vocal and piano parts. The vocal line remains on the treble clef, and the piano accompaniment is on the grand staff. The music concludes this system with a double bar line.

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



The fourth system continues the vocal and piano parts. The vocal line remains on the treble clef, and the piano accompaniment is on the grand staff. The music concludes this system with a double bar line.

Life is a span, a fleeting hour, How soon the vapour flies! Man is a tender transient flow'r, That in the blooming dies.

This musical score is for the hymn 'Newport'. It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The second system also has a vocal line and a piano accompaniment. The lyrics are written below the vocal line.

Valediction. L. M.

BELKNAP.

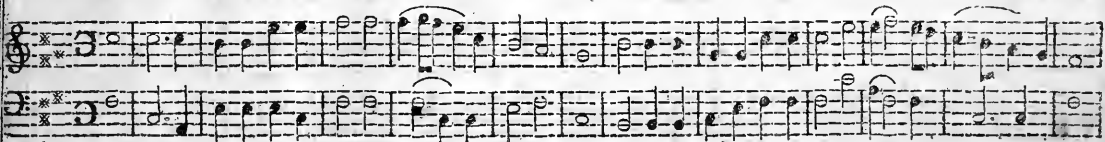
Farewel, my friends, I must be gone, I have no home nor stay with you; I'll take my staff and travel on, 'Till I a better world can view.

I'll take my staff and travel on,

This musical score is for the hymn 'Valediction'. It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The second system also has a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The tempo markings 'Pia.' and 'For.' are placed above the first and second systems respectively. The key signature is one flat (B-flat) and the time signature is common time (C).



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



And you, mine eyes, look down and view The hollow gaping tomb, This gloomy prison waits for you, When'er the summons come,



Pia. Cres.

1 2

Why do we mourn departing friends, Or shake at death's alarms; 'Tis but the voice that Jesus sends, 'Tis but the voice that Jesus sends, To call them to his arms.

1 2

Hopkinton.

L. M.

Wood.

Death, like an overflowing stream, Sweeps us away; our life's a dream, An empty tale, a morning flow'r, Cut down and wither'd in an hour.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The music begins with a common time signature 'C'. The melody in the upper staff features a series of quarter and eighth notes, with some notes beamed together. The bass staff provides a harmonic accompaniment with similar rhythmic patterns.

Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heav'nly home.

The second system of music continues the piece with two staves in the same key signature and time signature. The melody in the upper staff includes some notes with slurs, indicating phrasing. The bass staff continues with a steady accompaniment.

Ma.

Cres.

The third system of music features two staves. The upper staff has a series of rests, indicating a melodic break or a moment where the voice is silent. The lower staff continues with the accompaniment. The dynamic markings 'Ma.' and 'Cres.' are positioned above the first and second measures of the lower staff, respectively.

They shall find rest who learn of me, I'm of a meek and lowly mind; But passion rages like the sea, And pride is restless as the wind.

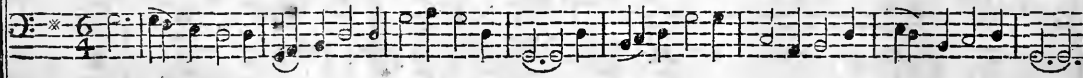
The fourth system of music consists of two staves. The upper staff contains the melody, which includes some notes with slurs. The lower staff provides the accompaniment. The system concludes with a double bar line and repeat dots.



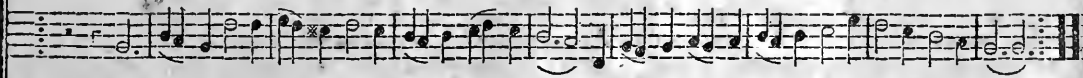
AIR.



O, were I like a feather'd dove! If innocence had wings, I'd fly and make a long remove From all these restless things.



Let me to some wild desert go, And find a peaceful home, Where storms of malice never blow, Temptations never come.



Awake, our drowsy souls! Shake off each fleshful band! The wonders of this day Our noblest songs demand. Auspicious morn! Thy blissful rays Bright seraphs hail, In songs of praise. Bright, &c.

Dissolution. C. M.

A. How.

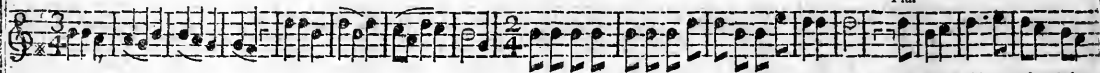
Why do my minutes move so slow? Why do, &c.

AIR.

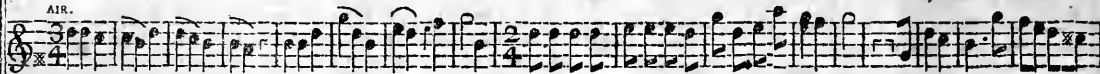
Death may dissolve my body now, And bear my spirit home; Why do my minutes move so slow? Why do my minutes move so slow? Nor my salvation come.

Why do my minutes move so slow? &c.

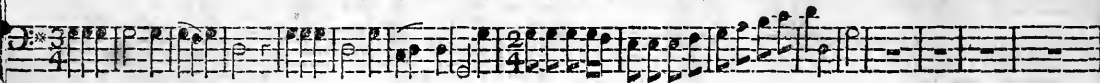
Pia.



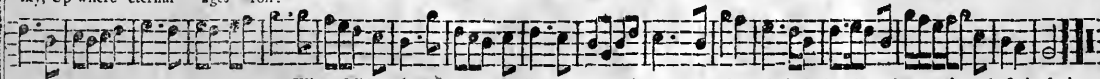
Beyond this curtain of the



Descend, ye hosts of angels bright, And bear me on your guardian wings, Through regions of celestial light, Above the reach of earthly things.



sky, Up where eternal ages roll!



Where solid pleasures never die, And fruits immortal feast the soul. And fruits immortal feast the soul.



The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one flat (B-flat) and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some rests and a final whole note in the vocal line.

Thee, we adore, eternal Name, And humbly own to thee How feeble is our mortal frame, What dying worms are we!

The second system of music continues the vocal line and piano accompaniment. It features similar rhythmic patterns and includes some asterisks in the piano part, possibly indicating specific performance techniques or ornaments.

The third system of music continues the vocal line and piano accompaniment. It includes a 'Pia.' (Piano) marking above the piano part and several triplet markings (indicated by the number 3) in both the vocal and piano parts.

Our wasting lives grow shorter still, As months and days increase; And ev'ry beating pulse we tell, Leaves but the number less.

The fourth system of music continues the vocal line and piano accompaniment. It features triplet markings (indicated by the number 3) in both the vocal and piano parts, concluding the piece with a final whole note in the vocal line.

Far from our friends and country dear, In hostile lands we moan : No tender hand to wipe the tear Which flows with ev'ry groan ! No tender hand, &c.

AIR.

Goshen. C. M.

He comes, the royal Conq'ror comes, His legions fill the sky ;

Angelic, &c.

Angelic trumpets rend the tombs, And loud proclaim him nigh.

Angelic, &c.

And, &c.

Angelic, &c.

And, &c.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. Both staves begin with a treble clef and a key signature of one sharp (F#). The music is in common time (C). The vocal line starts with a half rest followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

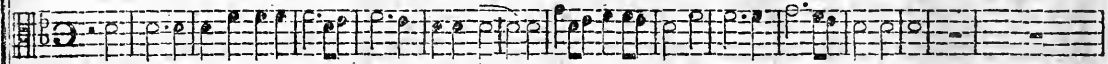
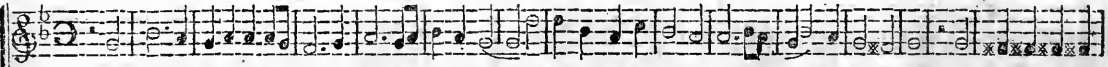
The Lord of glory reigns, he reigns on high, His robes of state are strength and majesty: This wide creation rose at his command,

The second system of music continues the piece with two staves. The vocal line and piano accompaniment maintain the same rhythmic and melodic patterns as the first system. The piano accompaniment includes some sixteenth-note passages in the right hand.

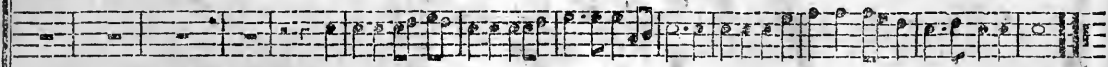
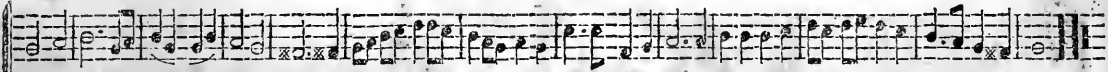
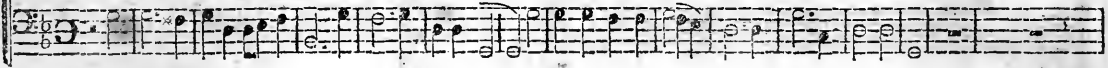
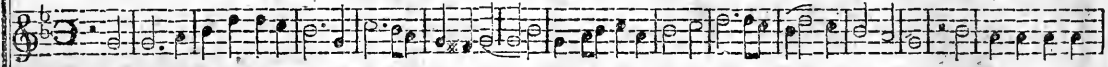
The third system of music continues the piece with two staves. The vocal line and piano accompaniment maintain the same rhythmic and melodic patterns as the first system. The piano accompaniment includes some sixteenth-note passages in the right hand.

Built by his word and stablish'd by his hand. Long stood his throne e'er he began creation, And his own Godhead is its firm foundation.

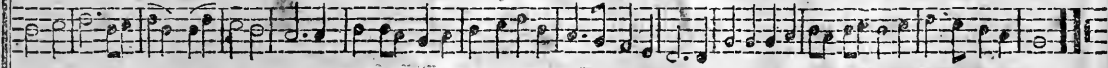
The fourth system of music concludes the piece with two staves. The vocal line and piano accompaniment maintain the same rhythmic and melodic patterns as the first system. The piano accompaniment includes some sixteenth-note passages in the right hand.



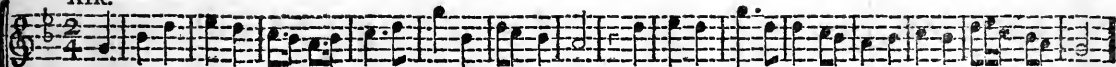
And must my body faint and die, And must this soul remove? Oh, for some guardian angel nigh, To bear it safe above. Jesus, into thy



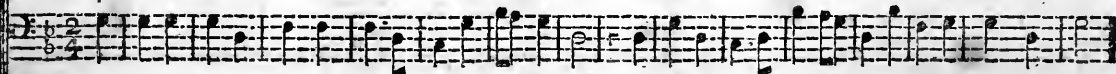
faithful hand, My naked soul I trust; And my flesh waits for thy command, To drop into the dust. And my flesh waits for thy command, To drop into the dust.



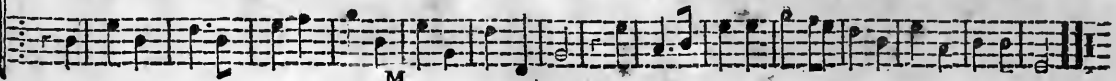
AIR.



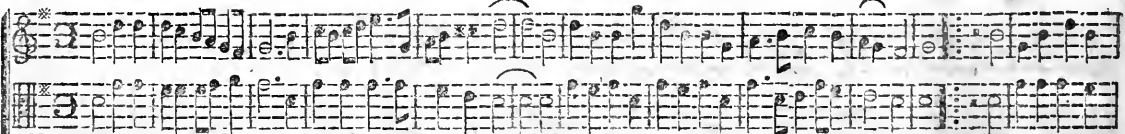
Indulgent God, with pitying eyes, The sons of men survey, And see how youthful sinners sport In a destructive way.



Ten thousand dangers lurk around To bear them to the tomb, Each in an hour may plunge them down Where hope can never come.



M



Now to the Lord a noble song, Awake my soul, awake my tongue, Hosanna to th' eternal Name, And all his boundless love proclaim.



See where it shines in



Pia.

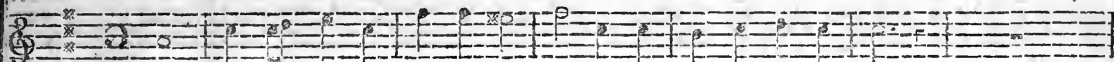
For.

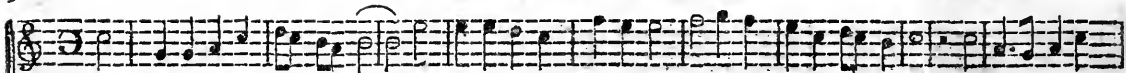
God, in the person of his Son, Has all his noblest works outdone.



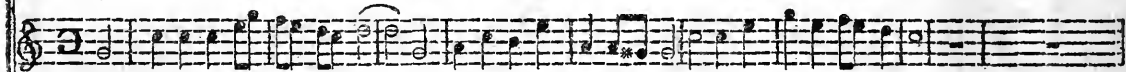
Jesus' face, The brightest image of his grace,

God, in the person, &c.

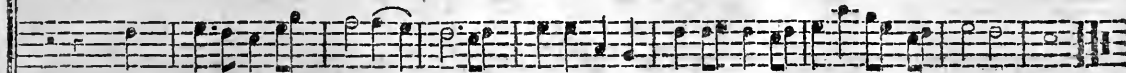
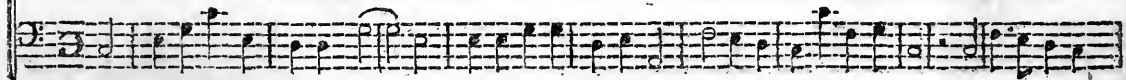




AIR.

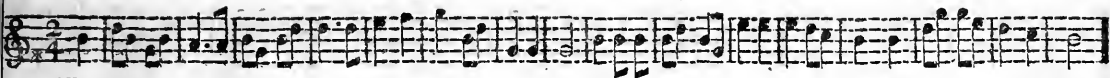


The Lord hath eyes to give the blind, The Lord supports the sinking mind, He sends the lab'ring conscience peace ; He helps the stranger

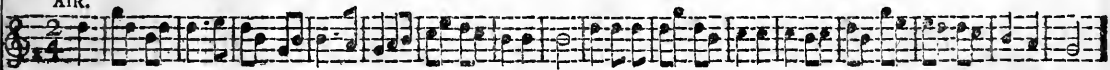


in distress, The widow and the fatherless, And grants the pris'ner sweet release, And grants, &c.





AIR.

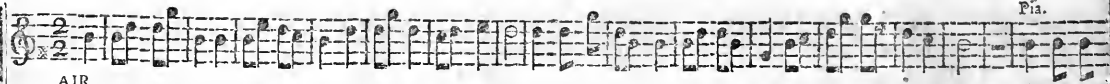


The voice of my beloved sounds, Over the rocks and rising grounds, O'er hills of guilt and seas of grief He leaps, he flies to my relief.

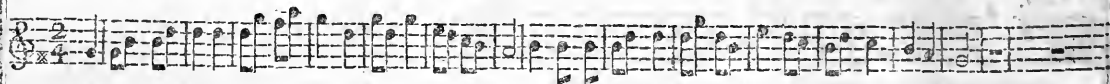


Now through the veil of flesh I see, With eyes of love he looks at me, And in the gospel's clearest glass, He shews the beauties of his face.





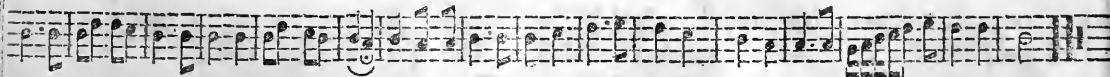
AIR.



These glorious minds, how bright they shine, Whence all their white array ? How came they to the happy seats Of everlasting day ? From tort'ring



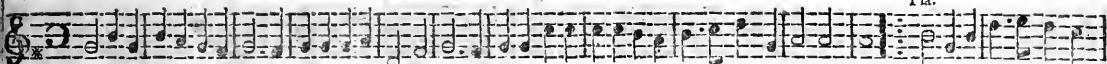
For.



pains to endless joys On fiery wheels they rode, And strangely wash'd their raiment white In Jesus' dying blood. In, &c.



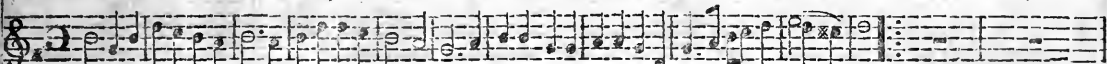
Pia.



AIR.

I feel my Saviour's cheering voice,

And longs to joia immortal lays. Hold me, O Jcfus, in thine



Now can my foul in God rejoice,

My heart awakes to fing his praife,



Pia.

For.

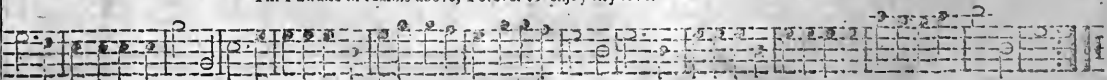


arms, And cheer me with immortal charms,

Till I awake, &c.



Till I awake in realms above, Forever to enjoy thy love.



The hill of Zion yields A thousand sacred sweets, Before we reach the heavenly fields, Before, &c. Or walk the golden streets.

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and features a melody with various note values and rests, accompanied by a harmonic line with chords and moving lines.

Reviving Hope.

C. M.

HOLDEN.

Ye doubting souls, dismiss your fear,

The Saviour calls, let every ear Attend the heavenly sound ; Ye doubting, &c. Hope smiles reviving round.

Ye doubting, &c. Ye doubting, &c.

Ye doubting souls, dismiss your fear,

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and features a melody with various note values and rests, accompanied by a harmonic line with chords and moving lines.

AIR.



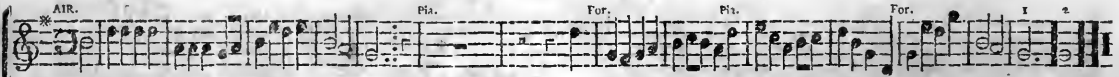
God is a king of pow'r unknown : Firm are the orders of his throne; If he resolve, who dare oppose? If he resolve, &c. Or ask him why or what he does?



Fryeburgh. L. M.

ALBEE.

AIR.



Join all the names of love and pow'r,

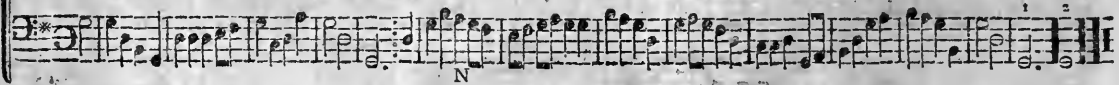
Or set Immanuel's glory forth.

Or set Immanuel's glory forth.



That ever men or angels wore : All are too mean to speak his worth,

All are too mean to speak his worth,



AIR.

Glory and honour be to thee, Thee we revere, and thee adore; In mercy infinite and pow'r.

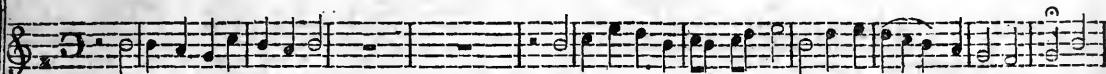
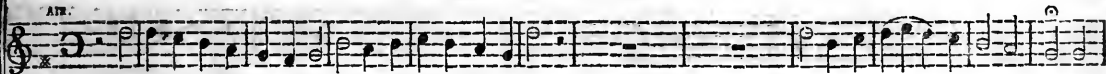
Thou self-existing Deity: In mercy infinite and pow'r.

Cornish.

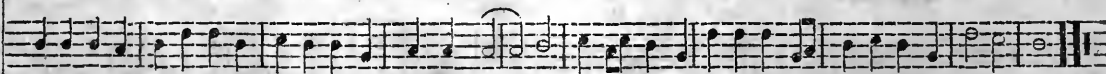
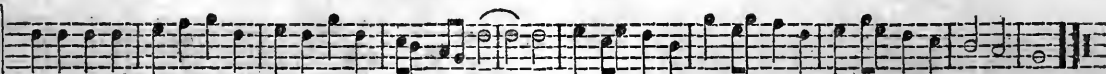
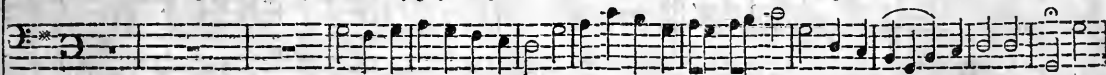
L. M.

High on a hill of dazzling light, The King of glory spreads his feat; And troops of angels, stretch'd for flight, Stand waiting at his awful feet.

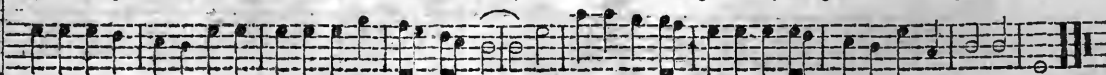
Airs.



So let our lips and lives express The holy gospel we profess; So let our works and virtues shine To prove the doctrine all divine. Thus



shall we best proclaim abroad The honours of our Saviour God; When the salvation reigns within, And grace subdues the pow'r of sin.



My soul repeat his praise, Whose mercies are so great; Whose anger is so flow to

Whose anger is so flow to rise, So ready to a-

Whose anger, &c.

flow to rise, Whose anger is so flow to rise,

rise, So ready to abate.

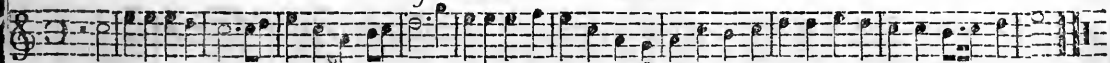
bate. Whose anger is so flow to rise,

Consummation.

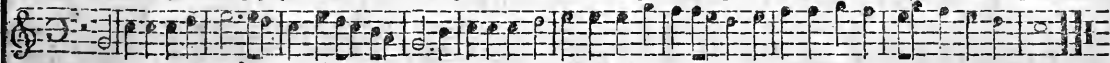
S. M.

BELKNAP.

101

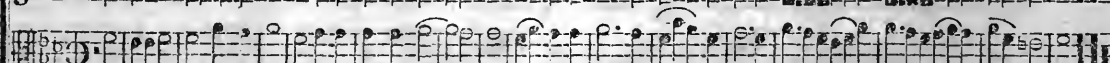


Behold, with awful pomp, The Judge prepares to come; Th' archangel sounds the dreadful trump, Th' archangel sounds the dreadful trump, And wakes the gen'ral doom.

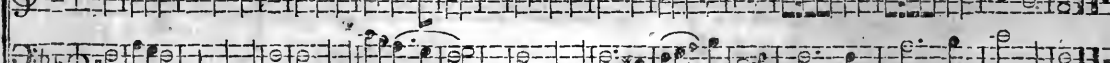
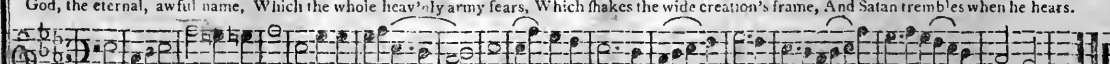
*Pittsford.*

L. M.

BELKNAP.

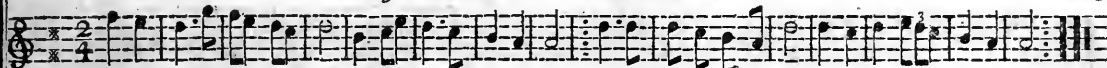


God, the eternal, awful name, Which the whole heav'nly army fears, Which shakes the wide creation's frame, And Satan trembles when he hears.

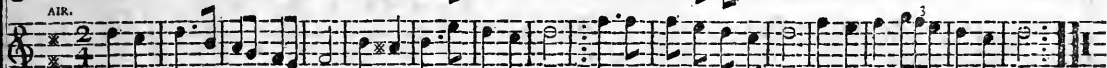


Begin the high celestial strain, My ravish'd soul, and sing A solemn hymn of grateful praise, To heav'n's Almighty King.

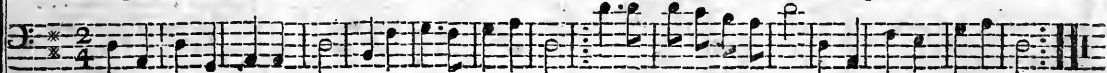
Ye circling mountains, as ye roll Your silver waves along, Whisper to all your verdant shores, Whisper to all, &c. The subject of my song.



AIR.

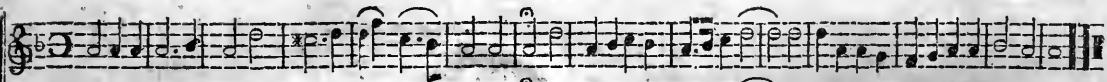


Angels, roll the stone away: Death, give up thy mighty prey: See! he rises from the tomb, Shining in immortal bloom.

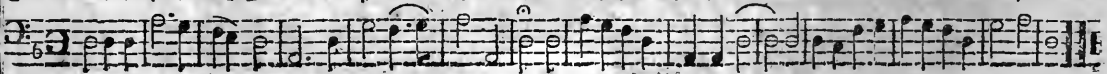


Dover. C. M.

BELKNAP.

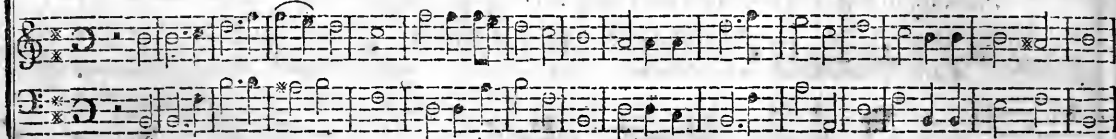


Naked as from the earth we came, And erect to life at first; We to the earth return again, And mingle with our dust. And mingle with our dust,





Dear Lord! behold our sore distress; Our sins attempt to reign; Stretch out thine arm of conqu'ring grace, And let thy foes be slain.



The lion with his dreadful roar, Affrights thy feeble sheep; Reveal the glory of thy pow'r, And chain him to the deep.





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



Welcome to this re-

Welcome to this, &c.



Welcome to this reviving breast, And these rejoicing eyes.



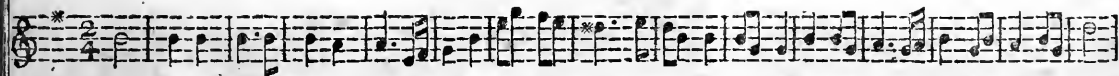
viving breast, And these rejoicing eyes, And these rejoicing eyes.

There is a glorious world on high, Resplendent with eternal day; Faith views the blissful prospect nigh, And

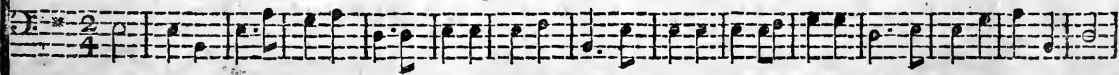
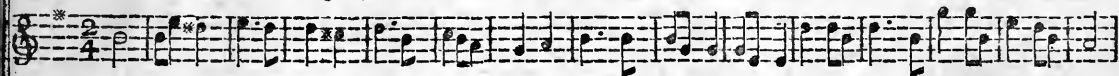
The first system of the musical score consists of four staves. The top staff is a treble clef with a common time signature. The second staff is a bass clef. The third staff is a treble clef, and the fourth staff is a bass clef. The lyrics are written below the staves. The word 'Fin.' is written above the second staff.

God's own word reveals the way. Faith views the blissful prospect nigh, And God's own word reveals the way,

The second system of the musical score consists of four staves. The top staff is a treble clef with a common time signature. The second staff is a bass clef. The third staff is a treble clef, and the fourth staff is a bass clef. The lyrics are written below the staves. The word 'Fin.' is written above the second staff.



Air. Our sins, alas ! how strong they be, And like a raging sea ; They break our duty, Lord to thee, And hurry us away.



For.

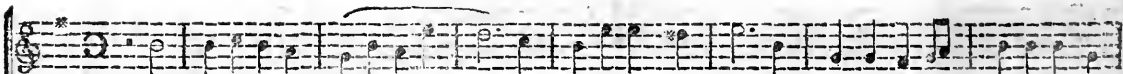


Pia.

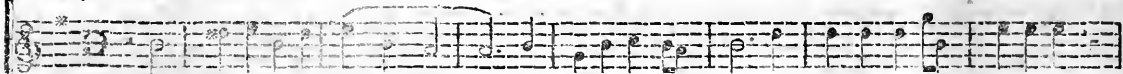


The waves of trouble how they rise, How loud the tempests roar ! But death shall land our weary souls Safe on the heavenly shore.

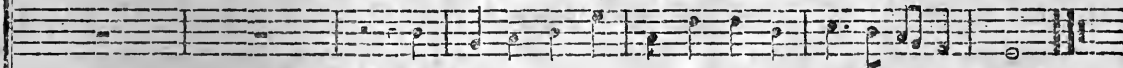




AIR.



Our days are as the grafs, Or like a morning flow'r ; If one sharp blaſt ſweep o'er the field It



withers in an hour. If one ſharp blaſt ſweep o'er the field, It withers in an hour.



This life's a dream an empty show ; : But the bright world to which I go Hath joys substantial and : sincere ;

When shall I wake, . When shall I wake, When shall I wake and find me there ? When shall I wake and find me there ?

When shall I wake, &c.

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in 3/4 time and begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the vocal staves.

The law by Moses came, But peace and truth and love, Were brought by Christ, a nobler name,

The second system of the musical score continues the piece. It also consists of four staves. The lyrics are written below the vocal staves.

Were brought by Christ, a nobler name, Descending from above. Were brought, &c. Descending, &c.



Think, . mighty God, on feeble man ; How few his hours, how short his span ; Short from the cradle : to the grave.



Who can secure his vital breath, Against the bold demands of death, With skill to fly, or pow'r to save ? With skill to fly, or pow'r to save ?



Penobscot.

C. M.

BELKNAP.

Musical score for 'Penobscot' in Common Time (C. M.), composed by Belknap. The score consists of four systems, each with a vocal line and a piano accompaniment line. The lyrics are: 'I would survey life's narrow space And learn how frail I am. 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. I would survey life's narrow space And learn how frail I am. I would survey life's narrow space, And learn how frail I am.'

Belfast.

C. M.

BELKNAP.

Musical score for 'Belfast' in Common Time (C. M.), composed by Belknap. The score consists of four systems, each with a vocal line and a piano accompaniment line. The lyrics are: 'With flowing eyes and bleeding hearts, A fallen world survey; See the wide ruin sin has made In one unhappy day.'

AIR.

I'm not ashamed to own my Lord, Or to defend his cause; Maintain the honour of his word, The glory of his cross.

Jesus, my God, I know his name, His name is all my trust; Nor will he put my soul to shame, Or let my hope be lost.

P.

Air, And spread the joyful tidings round, Let every soul with transport hear
Loud let the tuneful trumpet sound, Let every soul with transport hear, And hail the Lord's accepted year, And hail, &c.

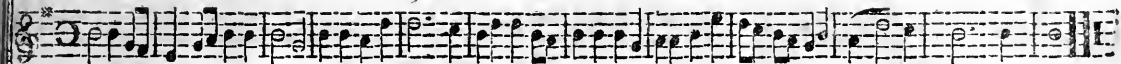
The musical score for 'Ashford' consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, accessible style. The lyrics are placed below the notes, with some words like 'And hail, &c.' appearing at the end of the piece. The second and third staves continue the melody and include the lyrics 'Loud let the tuneful trumpet sound, Let every soul with transport hear, And hail the Lord's accepted year, And hail, &c.'

Trenton.

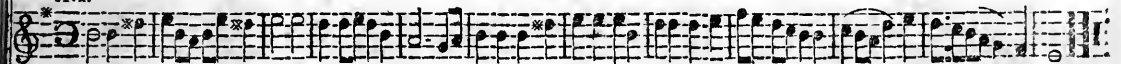
C. M.

Save me, O God, the swelling floods Break in upon my soul; I sink, and forrows o'er my head Like mighty waters roll.

The musical score for 'Trenton' consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, accessible style. The lyrics are placed below the notes, with some words like 'And hail, &c.' appearing at the end of the piece. The second and third staves continue the melody and include the lyrics 'Loud let the tuneful trumpet sound, Let every soul with transport hear, And hail the Lord's accepted year, And hail, &c.'

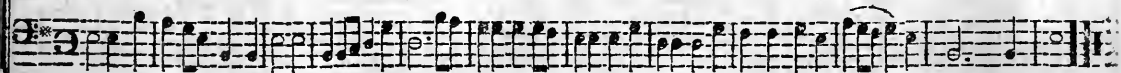


AIR.



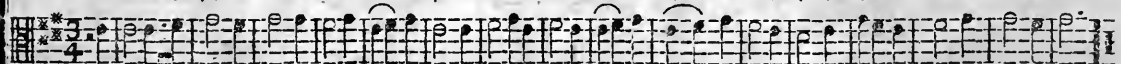
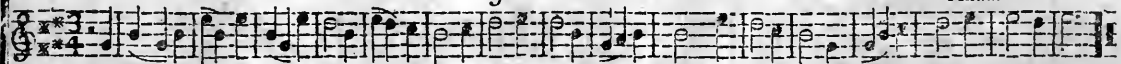
A span is all that we can boast, How short the fleeting time? Man is but vanity and dust, Man, &c.

In all his flow'r and prime.

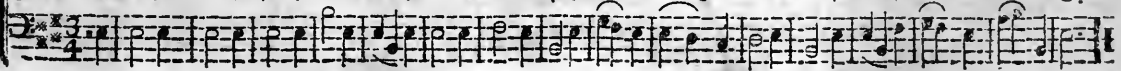
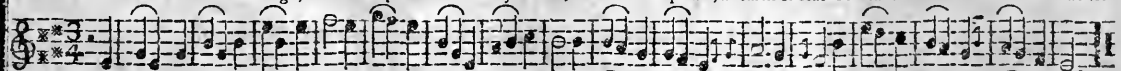


No. 30. L. M.

MANN.



Great is the Lord exalted high, Above all powers and every throne, Whate'er he please, in earth or seas Or heaen or hell his hand hath done.



Air. Moderate.



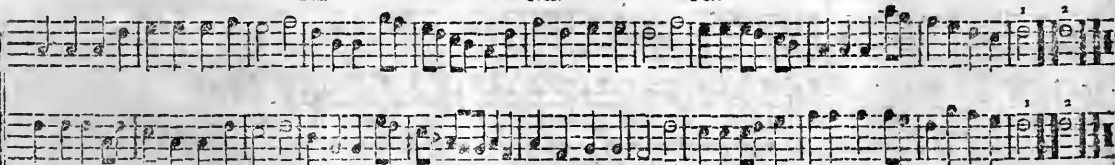
Again the Lord of life and light Awakes the kindling ray, Unfals the eyelids of the morn, And pours increasing day. This day be grateful



Pia.

Cres.

For.



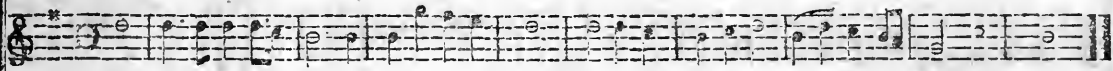
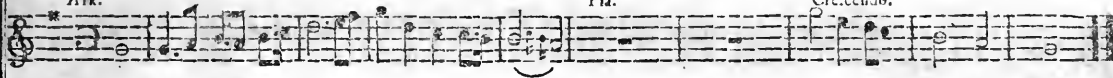
homage paid And low hosannas sung, Let gladness dwell on every heart, And praise on every tongue, Let gladness, &c.



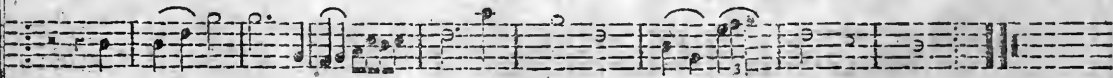
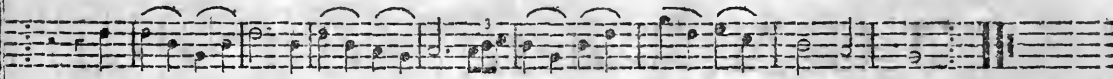
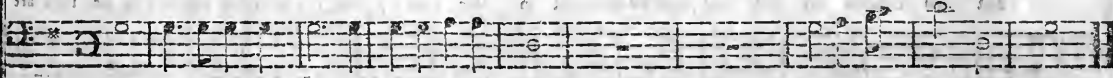
AIR.

Pia.

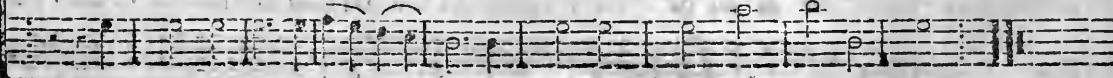
Crescendo.

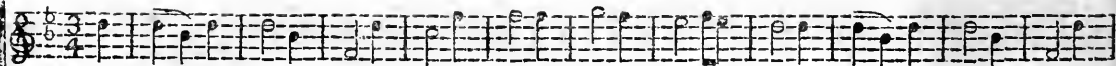


Hark, what celestial notes! What melody we hear! Soft on the morn it floats, And fills the ravish'd ear.

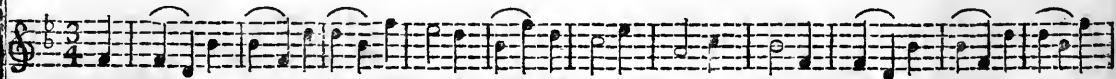


The tuneful shell, The golden lyre, And vocal choir, The concert swell.

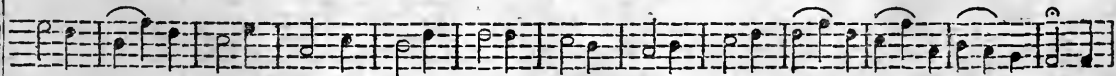
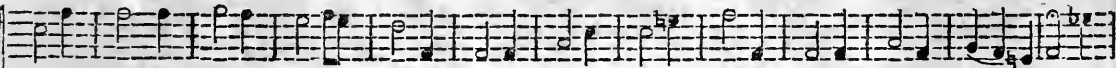
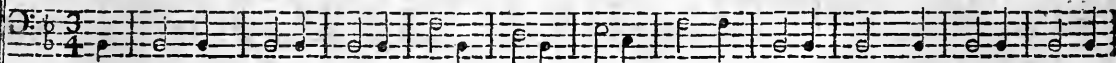




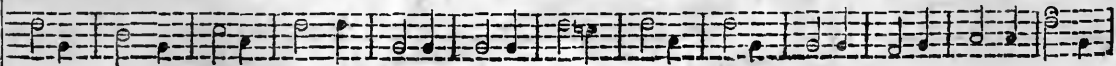
AIR.

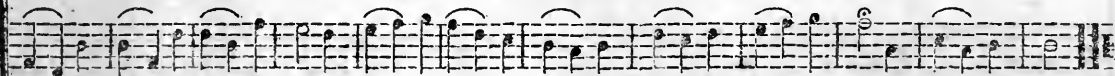


Let him embrace my soul, and prove Mine interest in his heav'nly love; The voice which tells me thou art

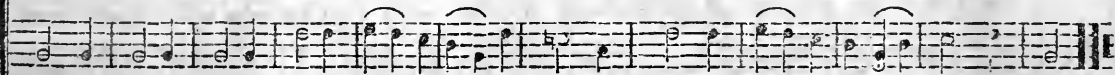


mine, Exceeds the blessings of the vine. On thee th' anointing spirit came, And spread the favour of his name; That



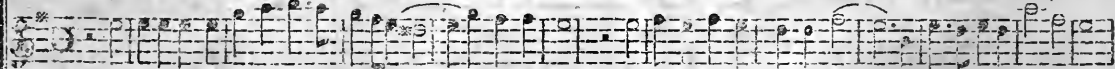
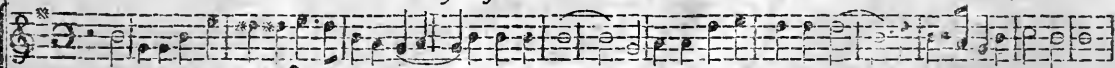


oil of gladness and of grace Draws virgin souls to meet thy face, Draws, &c.

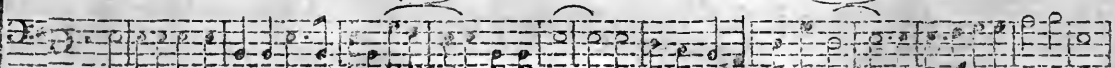
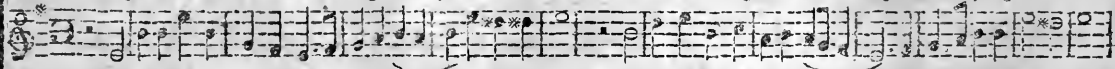


Lynnfield. L. M.

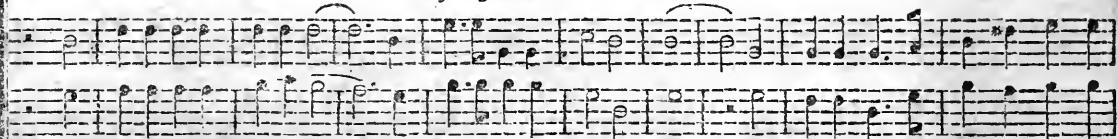
HOLDEN.



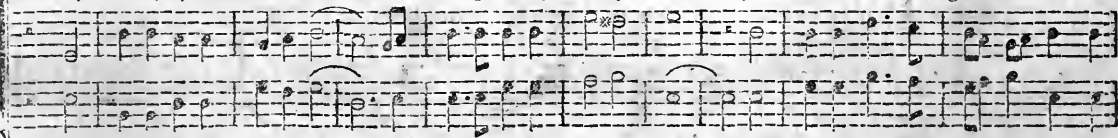
My God permit me not to be, A stranger to myself and thee, Amid a thousand thoughts I rove, Forgetful of my highest love.



Lynnfield Continued.



Why should my passions mix with earth, And thus disgrace my heav'ly birth? Why should I cleave to things below, And



let my God my Saviour go? Call me away from flesh and sense, One sovereign word can call me thence,

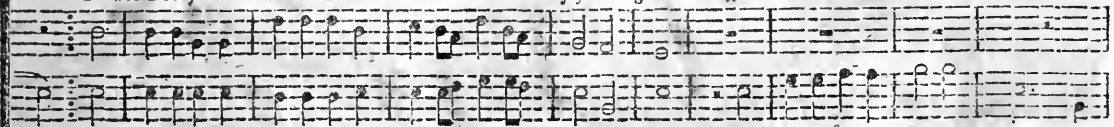


Lynnfield Continued.

Soft.



I would obey the voice divine. And all inferiour joys resign Be earth with all her scenes withdrawn, Let



Soft.

Loud.



noise and vanity be gone, In secret silence of the mind, My heav'n, My heav'n, My heav'n, My heav'n, and thee, my God, I find.



I'll praise my Maker with my breath, And when my voice is lost in death My days of praise shall ne'er be past While
Praise shall employ my nobler powers,

life and thought and being last, Or immortality endures. Or immortality endures.

Scarborough. C. M.

BENDER.

123

His, &c.

Sing to the Lord, ye distant lands, Ye tribes of every tongue.

His, &c.

His, &c.

His new discover'd grace, his new discover'd grace demands a new and nobler song.

His new discover'd grace, his new discover'd grace demands a new and nobler song.

His new discover'd grace, his new discover'd grace demands a new and nobler song.

His new discover'd grace, his new discover'd grace demands a new and nobler song.

Air.

Loud hallelujahs to the Lord, From distant worlds where creatures dwell ; Let heav'n begin the solemn word, And

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the basso continuo line. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Air'. The lyrics are written below the piano staff.

Mozzato.

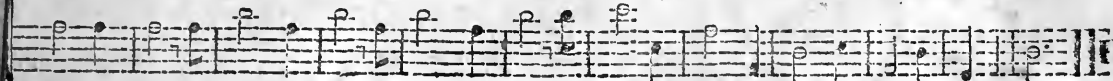
found it dreadful down to hell, The Lord, how absolute he reigns ! Let every angel bend the knee, Sing

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the basso continuo line. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Mozzato'. The lyrics are written below the piano staff.

Pia

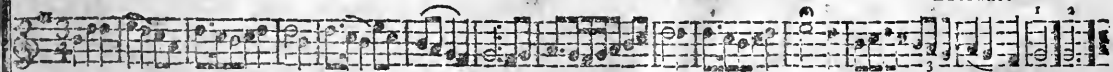


of his love in heav'nly strains, In heav'nly strains, In heav'nly strains, And speak how fierce his terrors be.

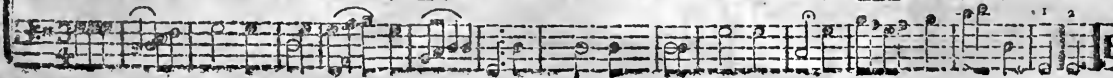
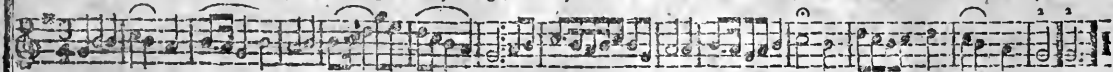


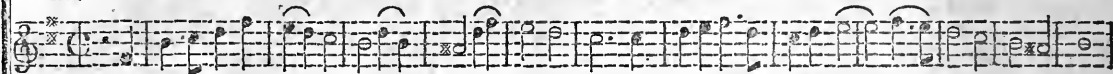
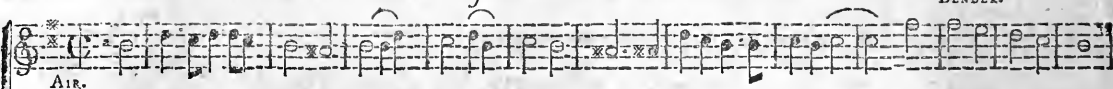
Keene. C. M.

BRUNAP.

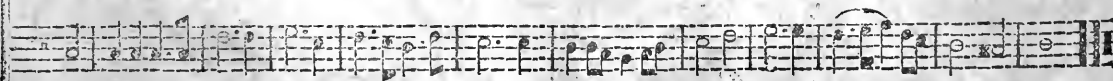
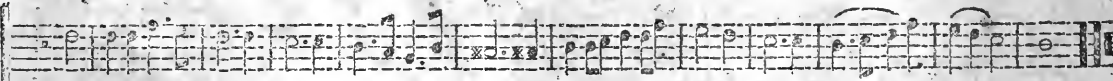
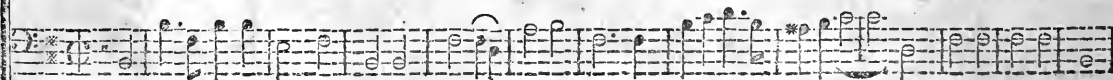


Since I have plac'd my trust in God, A refuge always nigh, Why should I like a tim'rous bird, To distant mountains fly.

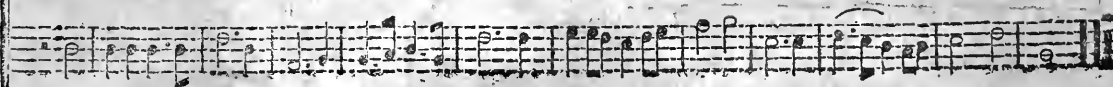




Lord, in the morning thou shalt hear My voice ascending high To thee will I address my prayer, To thee lift up mine eye,



Up to the hills where Christ is gone To plead for all his saints, Presenting at his father's throne Our songs and our complaints.



The Lord Jehorah 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.

O God to whom revenge belongs, Thy vengeance now disclose ;

Arise, &c.

Arise, &c.

Arise, thou Judge of all the earth, And crush thy haughty foes, And crush thy haughty foes.