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B Reward of diligence
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✓
THE VILLAGE COMPILATION



OF

Sacred Musick.

W
BY DANIEL BELKNAP.

Boston :

PRINTED FOR THE AUTHOR....BY J. T. BUCKINGHAM....1806.

DISTRICT OF MASSACHUSETTS, TO WIT.

(SEAL.) BE IT REMEMBERED, That on the twenty ninth day of October, in the thirty first year of the Independence of the United States of America, *Daniel Belknap* of the said District, has deposited in this Office the title of a book, the Right whereof he claims as Author, in the words following, *to wit* :—“THE VILLAGE COMPILATION OF SACRED MUSICK, BY DANIEL BELKNAP.” In conformity to the Act of the Congress of the United States, intituled “An Act for the encouragement of Learning, by securing the copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies, during the times therein mentioned ;” and also an Act intituled “An Act supplementary to an Act, intituled, An Act for the encouragement of Learning, by securing the copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies during the times therein mentioned ; and extending the Benefits thereof to the Arts of Designing, Engraving and Etching Historical and other Prints.

WILLIAM S. SHAW, } Clerk of the District
of Massachusetts.

P R E F A C E.

INDUCED by the repeated solicitations of his friends, and the liberal patronage which he has received in former publications, the compiler offers the publick the following work.

THIS volume contains upwards of one hundred and forty pieces of musick, calculated for divine worship, besides a number of set pieces for occasional purposes.

TO collect the thoughts, sooth the passions, and expand the soul for receiving religious impressions, is the design of sacred harmony. And the Editor flatters himself that the above design will, in some measure be promoted by his work ; and that, amid the variety of the following pages, something may be found which will engage the attention and correspond with the taste of various characters.

SHOULD the Compiler receive that encouragement which has attended his former publications, his patrons may expect soon to receive something further from their obliged Servant,

THE EDITOR.

FRAMINGHAM, November, 1806.



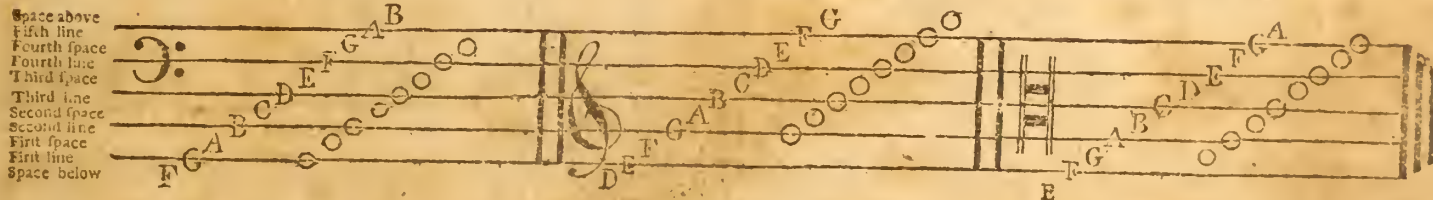
A CONCISE INTRODUCTION to the GROUNDS of MUSICK.

THE GAMUT.

BASS.

TENOR or TREBLE.

COUNTER;






The natural place for me is in

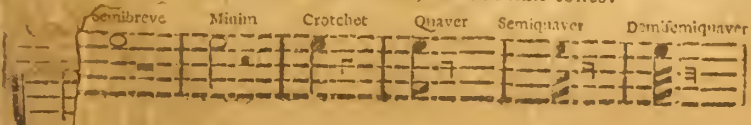
If B be flat me is in	E	If F be sharp me is in	F
If B and E be flat, me is in	A	If F and C be sharp me is in	C
If B, E and A be flat, me is in	D	If F, C and G be sharp, me is in	G
If B, E, A and D be flat me is in	G	If F, C G and D be sharp me is in	D

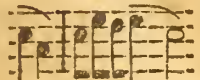






B | It takes 2 minims to make one semibreve, 4 crotchets, 8 quavers, 16 semiquavers, or 32 demisemiquavers.




Above me, are faw, fol, law, faw, fol, law, and below, are law, fol, faw, law, fol, faw, and then comes me again.
From me to faw, and from law to faw, are but half tones.

MUSICAL CHARACTERS.



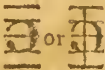

- Stave  FIVE lines whereon musick is written.
- Ledger line  Is added when the notes go out of the compass of the five lines.
- Brace  Shows how many parts are sung together.




Flat	b	Set before a note sinks it half a tone.
Sharp	♯	Raises a note half a tone.
Natural	♮	Restores any note, made flat or sharp, to its primitive sound.
Slur or Tie		Shows what number of notes are sung to one syllable.
Point		Adds to a note half its original length.
Figure	3	Reduces three notes to two of the same kind.
Hold		Shows that the sound of the note over which it is placed should be continued beyond its customary length.
Apoggituras		Are small notes to lean on, in passing intervals, and must be dwelt upon according to the value or length of the note.
Repeat		Shows that part of the tune is to be sung twice.
Figures	1 2	Show that the notes under figure 1 are sung before repeating, and the notes under figure 2, after. If tied together with a slur all are sung after repeating.
Choosing notes		Give the performer liberty to sing which he pleases.
Mark of distinction		Requires the note over which it is placed to be sung emphatically.

Single bar		Divides the time according to the measure note.
Double bar		Shows the end of a strain.
Clofe		Shows the end of a tune.

COMMON TIME MOODS.

First		THIS mood requires one semibreve or its amount in other notes to a bar. It has four beats to a bar, two down and two up. The accents fall on the first and third parts of the bar.
Second		Has the same quantity of notes, is beat and accented like the first, only one quarter quicker.
Third		Requires the same amount as the preceding, has but two beats to a bar, one down, and the other up. It has a full accent on the first, and a weaker on the third part of the bar.
Fourth		This mood has but one minim to a bar, is beat and accented like the last, only one third quicker.


TRIPLE TIME MOODS.


First		CONTAINS three minims in a bar; has one down and the other up, and is accented on the first.
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MUSICAL TERMS EXPLAINED.

Second  Contains three crotchets in a bar, beat and accented like the first,

COMPOUND TIME MOODS.

First  HAS two beats to a bar, which contains six crotchets, accented on the first and fourth.

Second  This mood requires six quavers to a bar, is beat and accented like the last.

OF THE KEYS.

THERE are two Keys in musick, the *sharp key*, and the *flat key*. If the last note in the Bass be next above me, it is a sharp, if next below, it is a flat key.

AFFECTUOSO, *affectionately.*

Crescendo, or *Cres. increasing the sound.*

Duetto, *two parts together.*

Forte or *For. loud and full.*

Grave, *slow.*

Moderato or *Mod. slacken the time.*

Piano or *Pia. soft.*

Tutt, *all voices together,*

Vigorouso, *with life and vigour.*

MODULATION.

MUSICK cannot be complete without the assistance of modulation, or the art of varying from one key to another, by the aid of flats and sharps. In order to do this with facility and correctness, the names of the notes must be removed into the new key, and occupy a place there, similar to that which they held in the original key; that is, *fa* must be the new key note, *sol*, its fifth, and *me*, the leading note, if in the major series. In modulating into the fourth of the key, the major seventh is made flat; for example: in the key of C major, by flattening B, F becomes the key note. To apply the syllables in this case let the C, immediately preceding the flat, be called *sol*, preserving at the same time the tone of *fa*, its former name; then by falling a whole tone to B, calling it *fa*, you come into the key of F. In modulating into the fifth of the key, the fourth is made sharp and becomes the leading note, or sharp seventh of the key; e. g. in the key of C major, by sharpening F, you make G the key note. In order to apply the syllables in this case, let the G immediately preceding the occasional sharp, be called *fa*, preserving the tone which it held as *sol*; then by falling half a tone and calling F *me*, you arrive at the key of G. Thus by a thorough knowledge of modulation, the most difficult pieces of music may be performed at sight.

It has been asserted that in music there are two natural keys, viz. C major, and A minor. This assertion is undoubtedly erroneous; for no key can be called natural, that requires the aid of flats and sharps to render its series of eight notes melodious and agreeable to the ear. As all minor keys require their sixth and seventh notes sharp in ascending their octaves and natural in descending, it follows that the key of A cannot, properly, be called natural, but only that of C, which is not liable to this objection.

Example of the key of A minor.



It is recommended that all notes made sharp in the key of A minor and called *sol*, be called *see*; as the word *see* is much better adapted to the true sound of the note than the word *sol*; also in all similar instances where occasional flats and sharps occur, as in tunes in the natural major key, where B is occasionally made flat, the note on B should be called *fa* instead of *me*; for by making B flat, the music is generally modulated into the key of F. Also in all similar situations.

Example of the key of A minor, wherein sol should be called see.

law law law me fa law sol fa me law see law

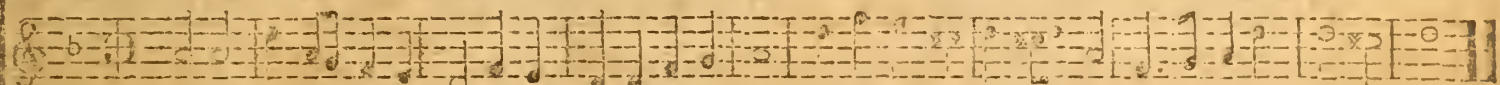
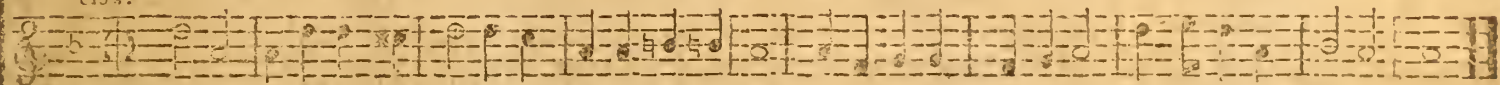
The image shows two staves of musical notation for the key of A minor, with lyrics written above and below the staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of a sequence of notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3. The notes B4, C5, and F4 are marked with a sharp sign (#). The notes G4 and E4 are marked with a flat sign (b). The notes A4, D4, and A3 are natural notes. The piece concludes with a double bar line.

law law law law law see law sol law law

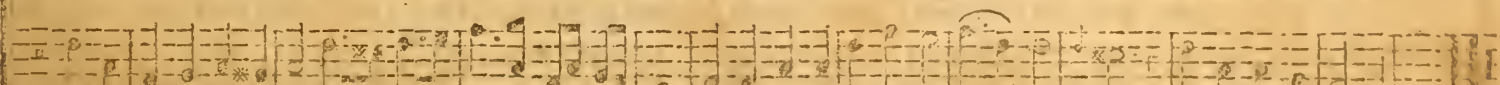
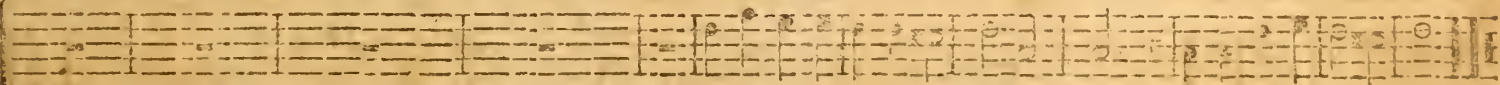
Village Compilation of Sacred Musick.

Barnwell. . Sevens.

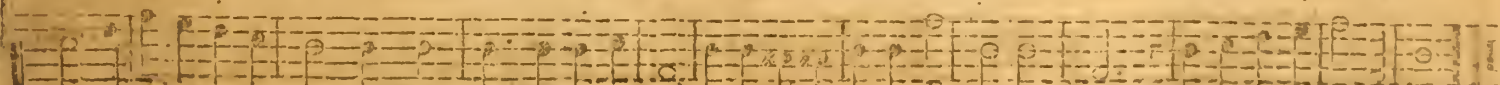
Slow.



Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll While the tempest still is nigh.



Hide me, O my Saviour, hide, Till the storm of life be past: Safe into thy haven guide, O receive, O receive my soul at last.

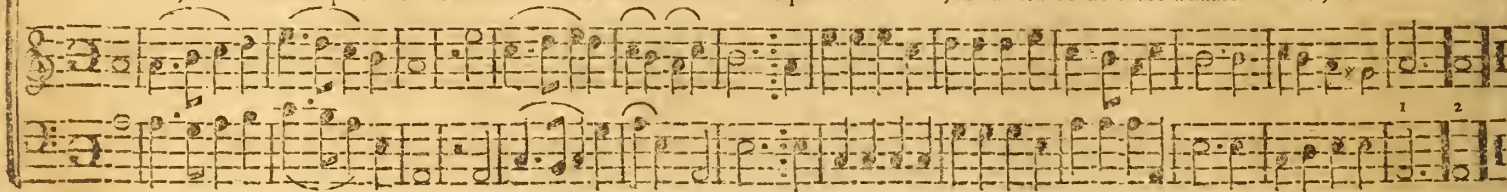


Granville. S. M.

E. GORP.

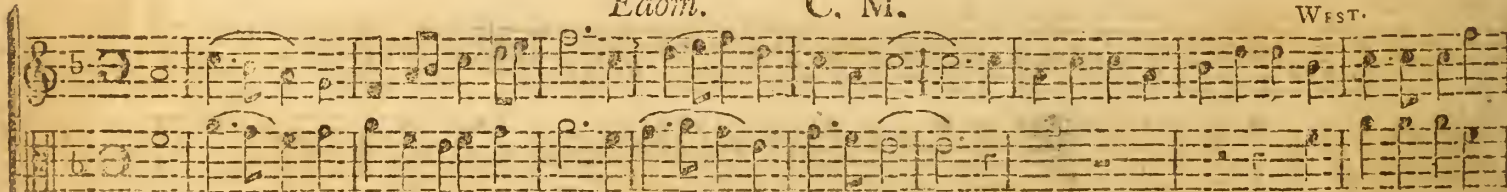


Lord, what a feeble piece Is this our mortal frame! Our life how poor a trifle 'tis, That scarce deserves a name. That, &c.



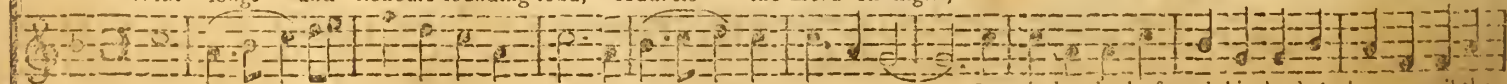
Edom. C. M.

WEST.

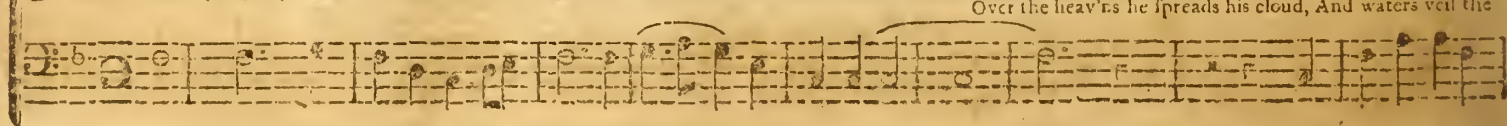


With songs and honours sounding loud, Ad.dress the Lord on high;

Over the heav'ns he



Over the heav'ns he spreads his cloud, And waters veil the



Edom, Continued.

And waters, &c. He sends, &c.

spr ead's his cloud, And waters veil the sky, He sends his show'rs of blessings down, To cheer the plains below, He makes the grafs the mountains crown, sky, And waters, &c. He sends, &c. He,

He makes the grafs, &c.

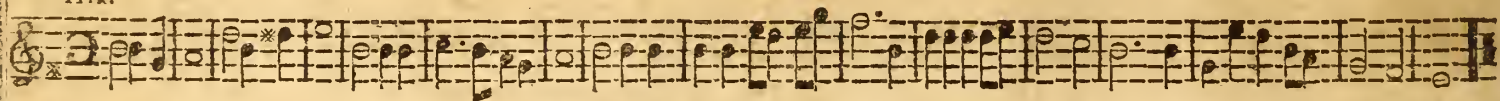
corn in vallies grow. He makes, &c. And corn, &c.

Mortality. L. M.

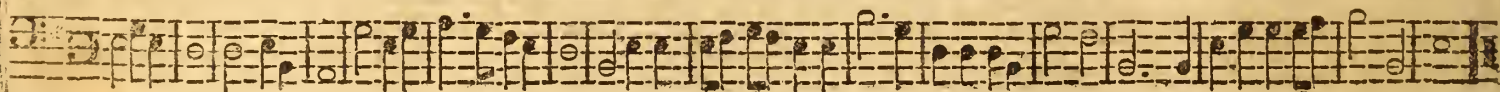
BELKNAP.



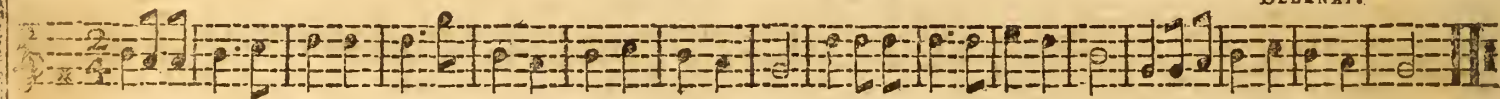
AIR.



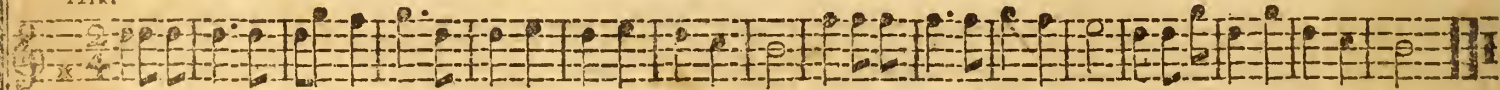
It is the Lord, our Maker's hand Weakens our strength amidst the race Disease and death at his command Arrest us and cut short our days. Arrest, &c.

*London.* L. M.

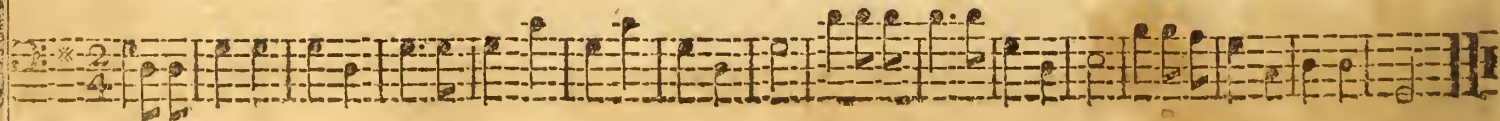
BELKNAP.

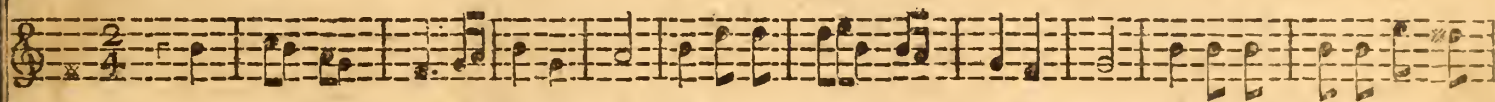
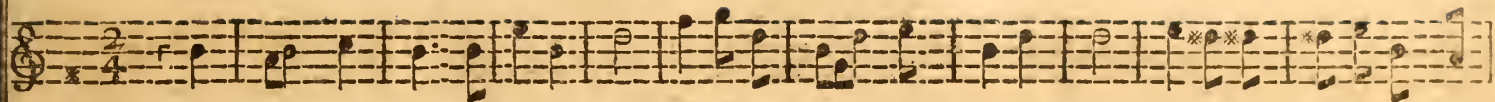


AIR.

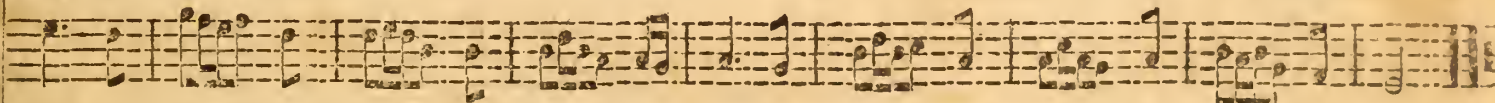
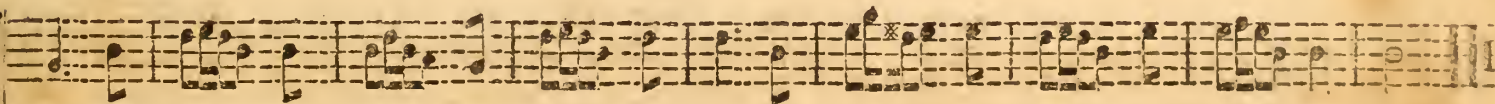
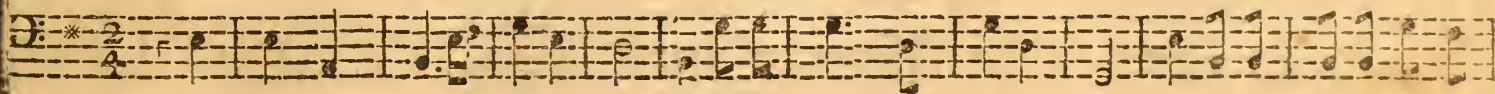


Exalted Prince of Life, we own The royal honours of thy throne ; 'Tis fix'd by God's almighty hand, And seraphs bow at thy command.

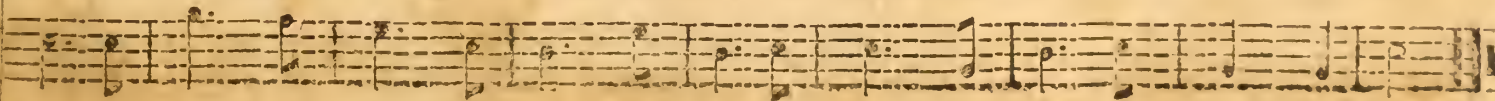


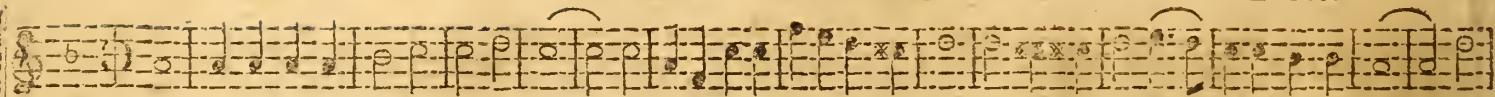


But man, poor man, is born to die, Made up of guilt and vanity; 'Thy dreadful sentence, Lord, was

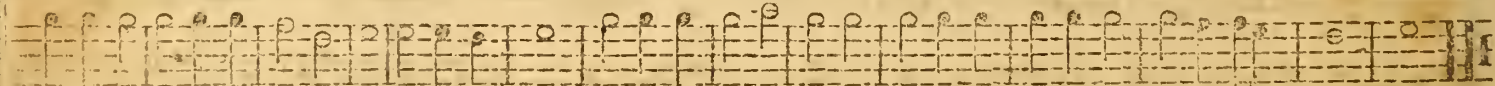
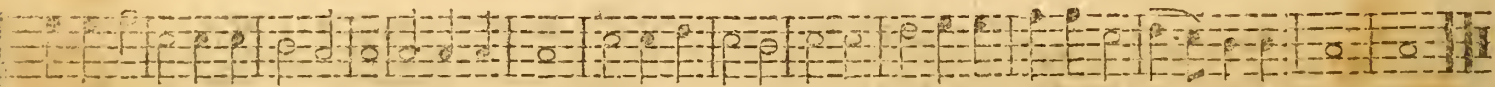
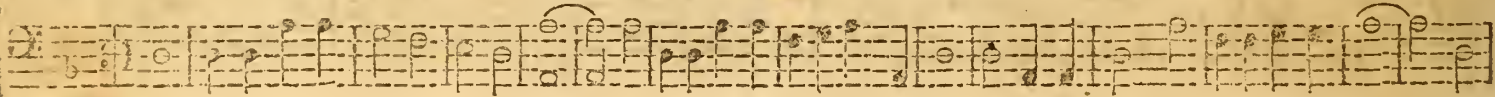
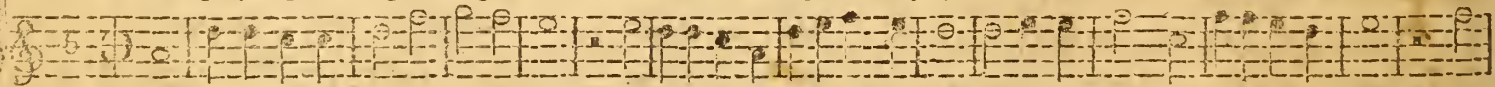


just, Return, ye sinners, to your dust, Return, ye sinners, to your dust.

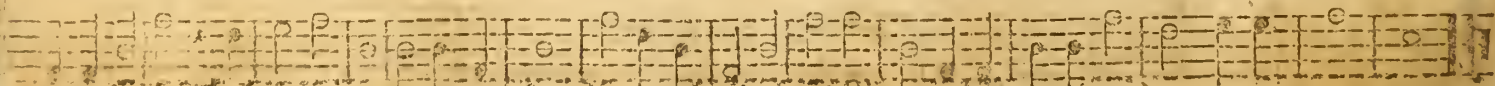
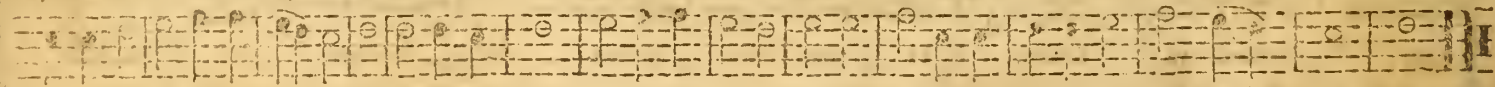


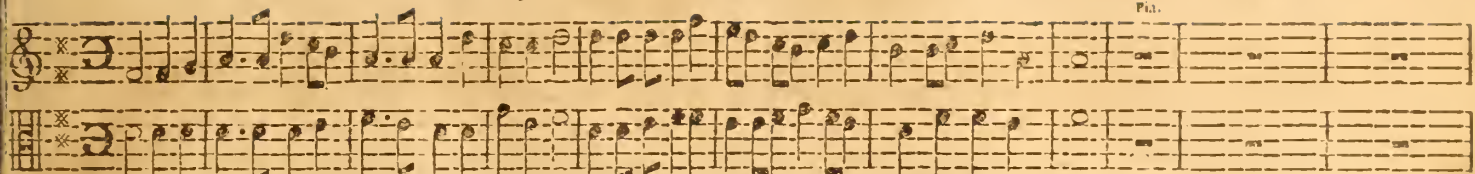


The Lord of glory reigns, he reigns on high, His robes of state are strength and majesty ; The wide creation rose at his command, Built

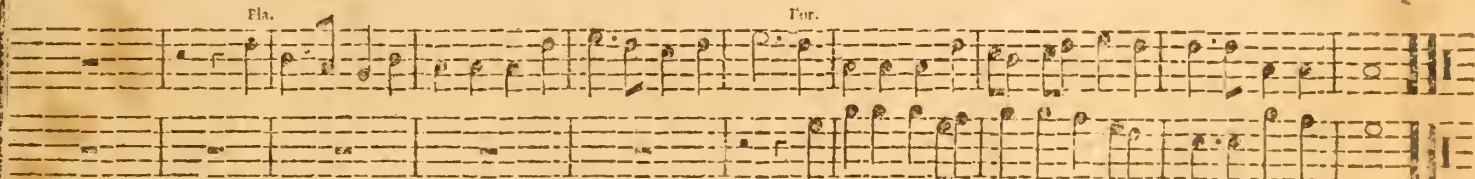
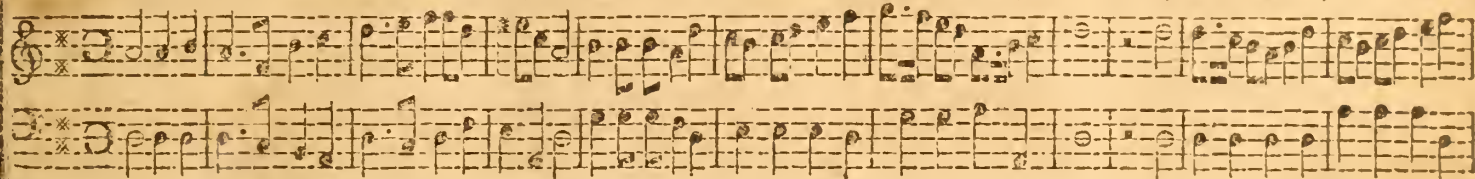


By his word and 'stablish'd by his hand. Long stood his throne ere he began creation, And his own godhead is the firm foundation.

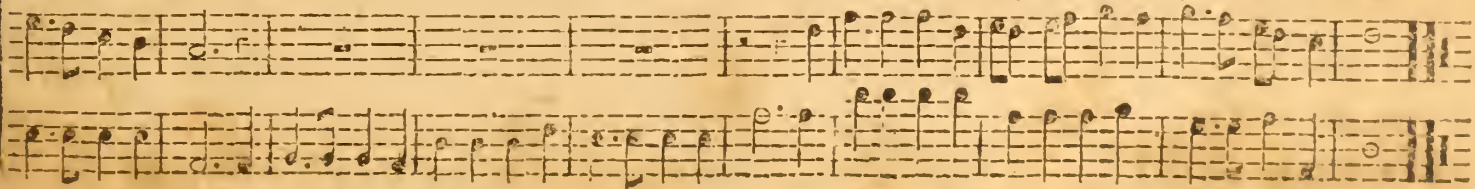




Dearest of all the names above, My Jesus and my God, Who can resist thy heav'nly love, Or trifle with thy blood? 'Tis by the merits of thy death 'The

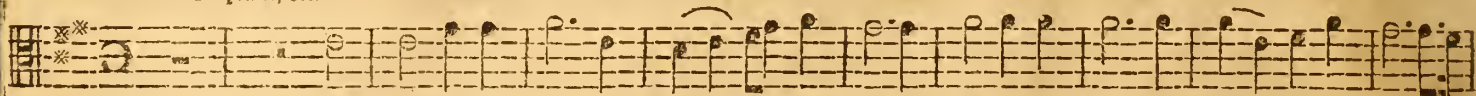


Father smiles again; 'Tis by thine interceding breath The Spirit dwells with men, 'Tis by thine interceding breath The Spirit dwells with men.





O praise, &c.



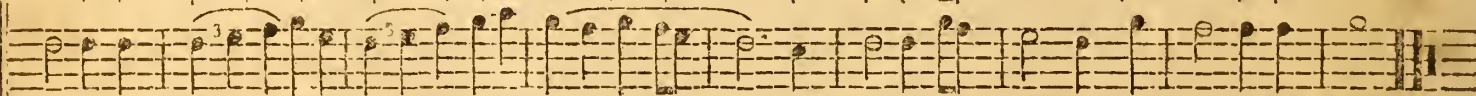
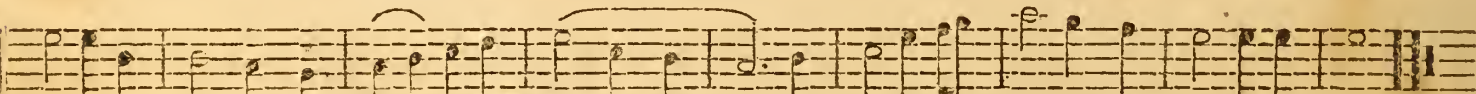
O praise ye the Lord, Prepare your glad voice, His praise in the great Assembly to sing; In



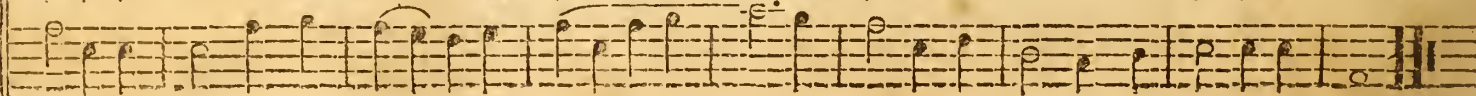
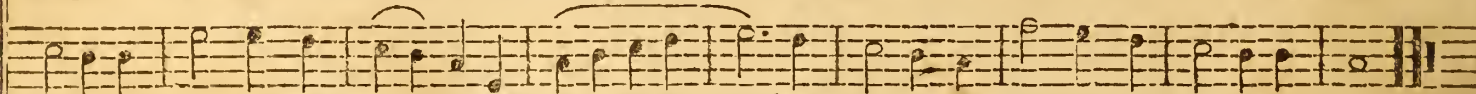
O praise, &c.

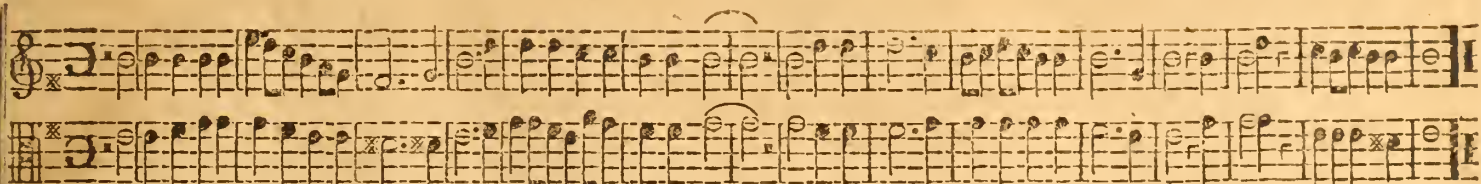


O praise, &c.



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



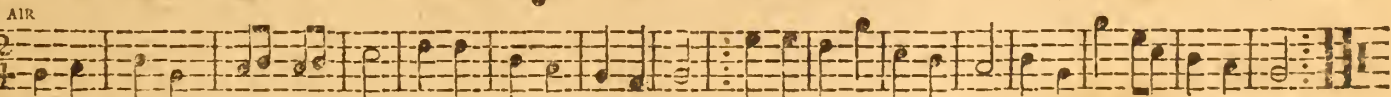
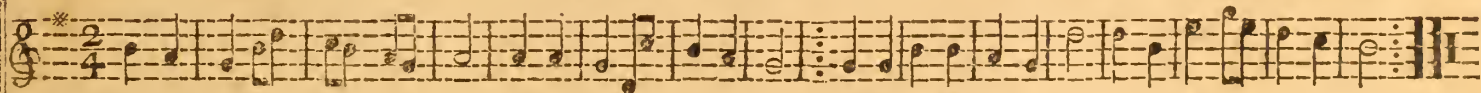


Along the banks where Babel's current flows, Our captive bands in deep dependence fray'd ; While Zion's fall in sad remembrance rose, Her friends, her children mingled with the dead.

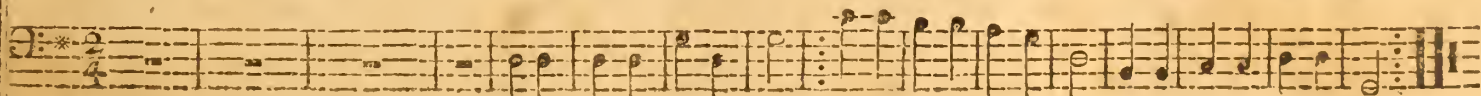


Elim. All Sevens.

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.



The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff is a piano accompaniment in bass clef, starting with a half note G3, followed by quarter notes A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

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

The second system continues the vocal line and piano accompaniment. The vocal line continues with quarter notes D4, C4, B3, A3, G3, F3, E3, D3, C3. The piano accompaniment continues with quarter notes B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1.

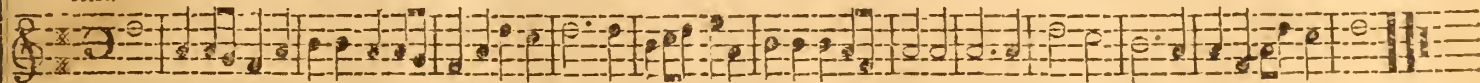
The third system continues the vocal line and piano accompaniment. The vocal line continues with quarter notes D4, C4, B3, A3, G3, F3, E3, D3, C3. The piano accompaniment continues with quarter notes B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1.

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.

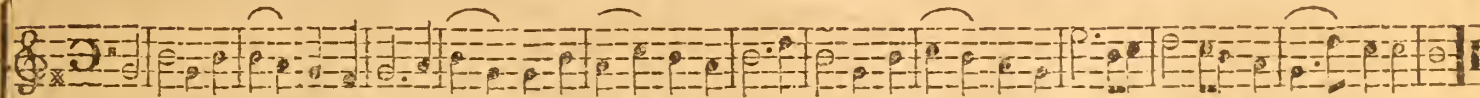
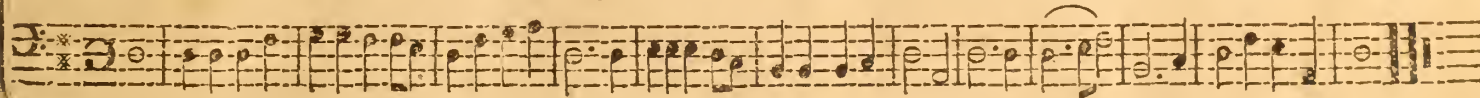
The fourth system continues the vocal line and piano accompaniment. The vocal line continues with quarter notes D4, C4, B3, A3, G3, F3, E3, D3, C3. The piano accompaniment continues with quarter notes B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1.



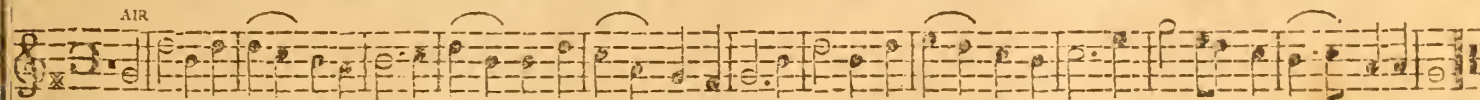
AIR.



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.



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 wond'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 two systems of music. Each system has a vocal line on a treble clef staff and a keyboard accompaniment line on a grand staff (treble and bass clefs). The music is in common time and features a variety of note values including minims, crotchets, and quavers. The lyrics are printed below the first system.

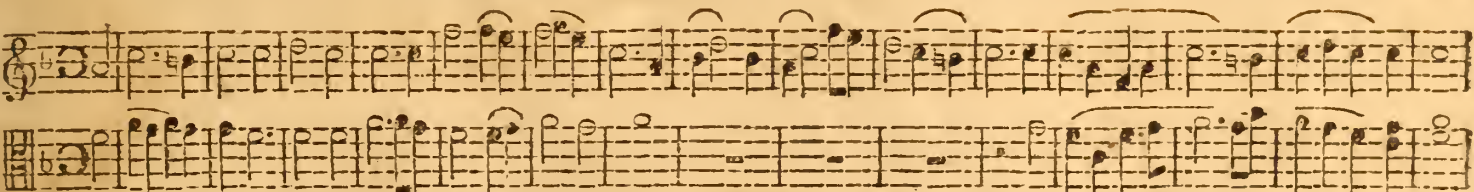
Deerfield.

P. M.

AIR.

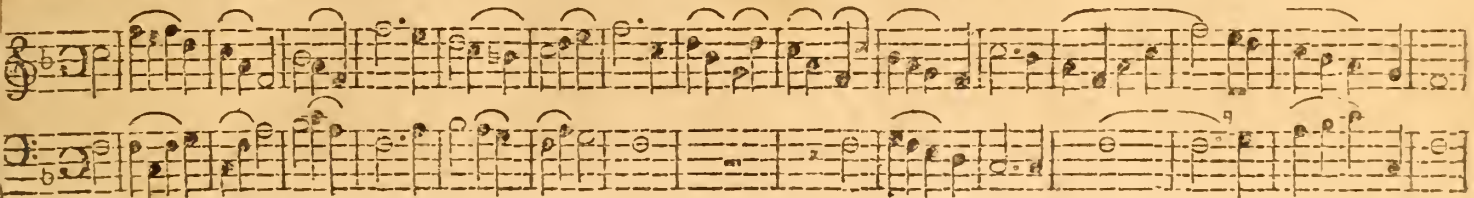
I'll praise my Maker with my breath, Praise shall employ my nobler pow'rs; While life and thought and being last,
And when my voice is lost in death, My days of praise shall ne'er be past, Or immortality endures.

This musical score is for an air and consists of three systems of music. Each system has a vocal line on a treble clef staff and a keyboard accompaniment line on a grand staff. The music is in common time and includes lyrics printed below the first system.




The first system of music consists of two staves. The upper staff is a vocal line in G-clef with a key signature of one flat (B-flat) and a common time signature. It begins with a whole rest followed by a series of quarter and eighth notes. The lower staff is a piano accompaniment in F-clef with a key signature of one flat and a common time signature, featuring a steady eighth-note accompaniment.

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.

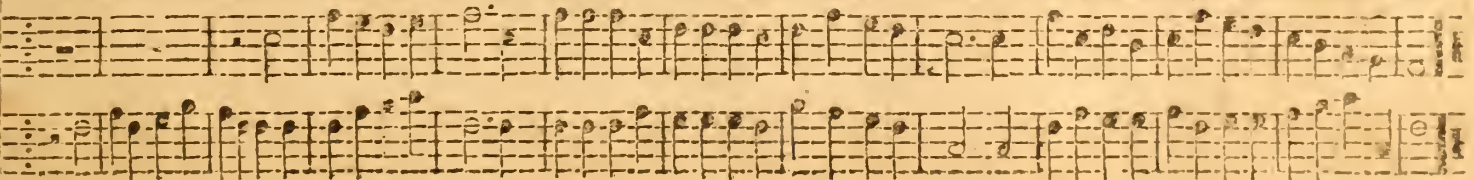


The second system of music continues the vocal and piano parts from the first system. The vocal line continues with quarter and eighth notes, and the piano accompaniment maintains its rhythmic pattern.



The third system of music continues the vocal and piano parts. The vocal line features some longer note values, including a half note, and the piano accompaniment continues with eighth notes.

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.



The fourth system of music concludes the piece. The vocal line ends with a final cadence, and the piano accompaniment finishes with a series of eighth notes.

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 surprisè. The flaming streams of lightning play, Convey'd by God's eternal hand; At his command the

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, And

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.

Flanders.

C. M.

BARCOCK.

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.

D

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

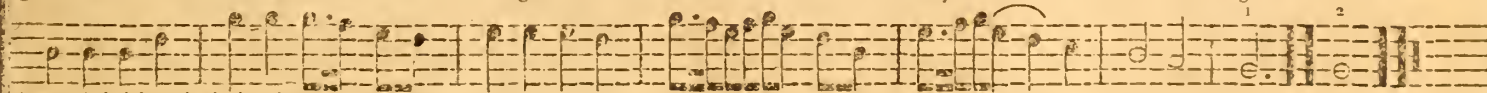
His glories shine With beams so bright, No



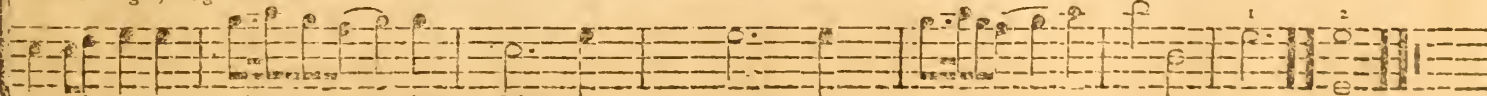
His glories shine With beams so bright,



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



beams so bright, His glories, &c.



mortal eye can bear the sight,

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.

Greensburg. C. M.

STONE.

29

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

The first system of musical notation consists of four staves. The top staff is a treble clef, the second is an alto clef, the third is a treble clef, and the fourth is a bass clef. The music is in common time (C.M.) and features various note values including quarter, eighth, and sixteenth notes, along with rests and slurs. The lyrics are printed below the second staff.

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

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

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 hell,
 Nothing but shame and deep disgrace,
 Till he a spotless victim fell,
 Caus'd by the creature's sin.

The musical score consists of three staves of music in G major (one flat) and 3/4 time. The melody is written in a soprano clef. The lyrics are printed below the notes, with some words appearing on two lines. The piece concludes with a double bar line.

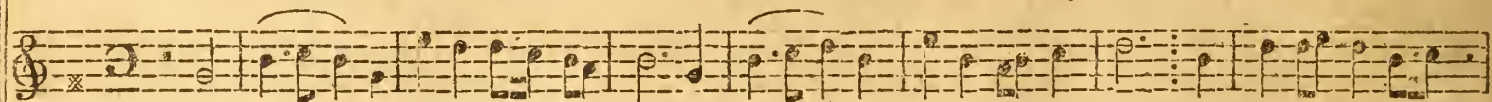
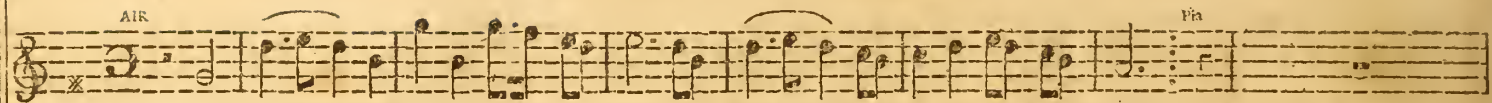
Williamstown.

P. M.

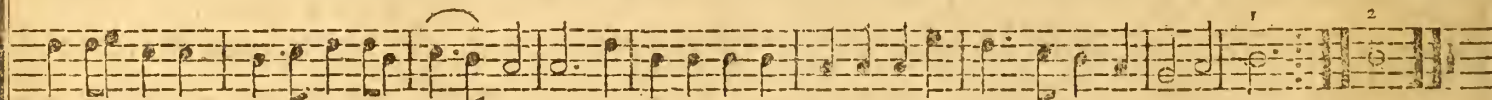
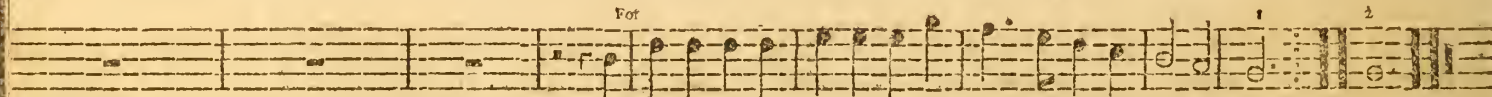
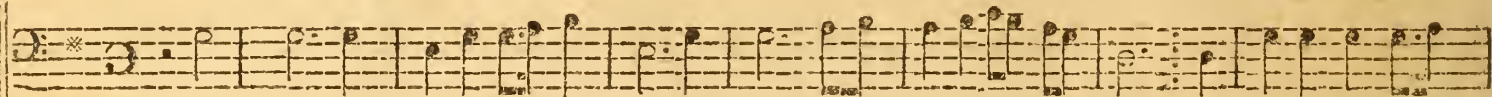
BELKNAP.

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

The musical score consists of three staves of music in G major (one flat) and 3/4 time. The melody is written in a soprano clef. The lyrics are printed below the notes. The piece concludes with a double bar line.

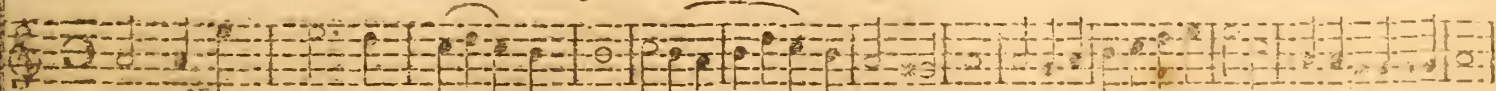


Awake our souls, away our fears ; Let every trem'ling thought begone ; Awake, and run the

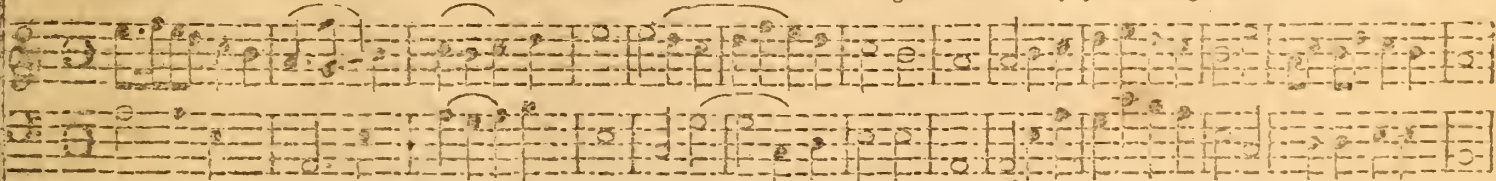


heav'nly race, And put a cheerful courage on : Awake, and run the heav'nly race, And put a cheerful courage on.





There is a house not made with hands, Eternal and on high ; And here my spirit waiting stands, Till God shall bid it fly.



And here my spirit waiting stands, And here, &c.

And here my spirit waiting stands. Till God shall bid it fly.

And here my spirit waiting stands, Till God shall bid it fly,

Till God shall bid it fly.

And here my spirit waiting stands Till God shall bid it fly, And here my spirit, &c.

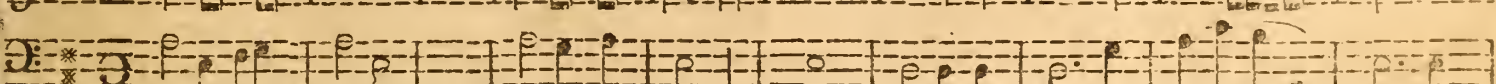
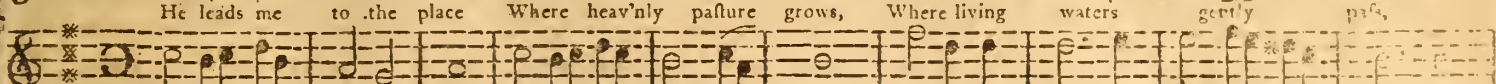
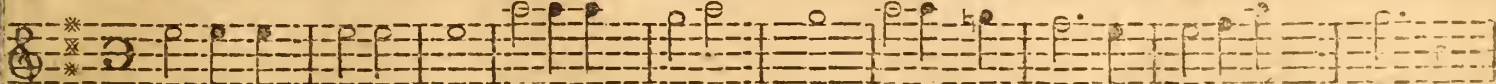
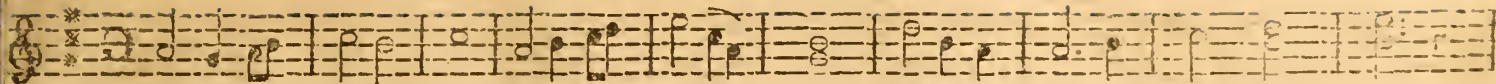
Joy to the world, the Lord is come, Let earth receive her king. Let earth receive her king; Let every heart pre-

Let, &c.

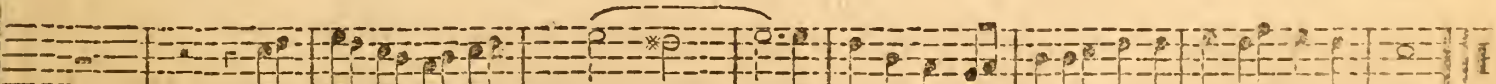
Let every heart, &c,

Let every heart prepare him room, And heav'n and nature sing.

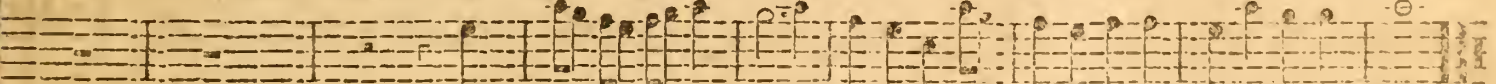
pare him room, And heav'n, &c.



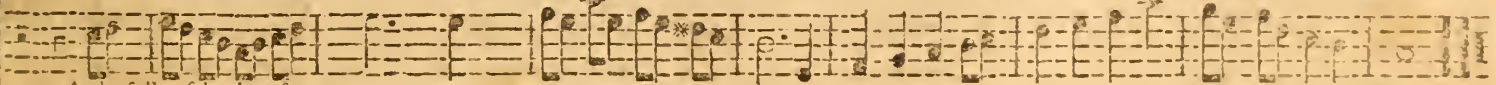
He leads me to the place Where heav'nly pasture grows, Where living waters gently pass,



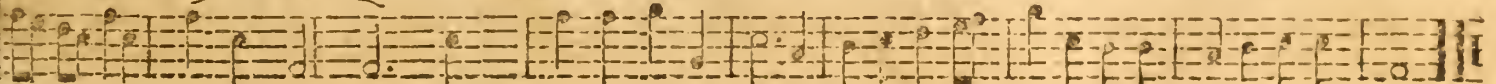
And full salvation flows.



And full salvation flows, Where living waters gently pass, And full salvation flows.



And full salvation, &c

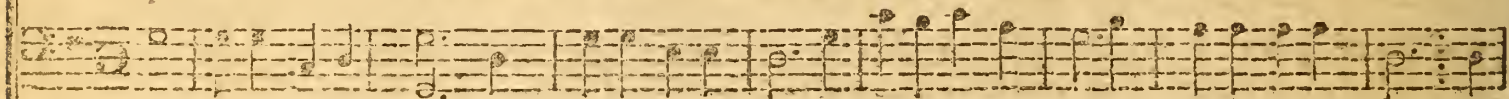




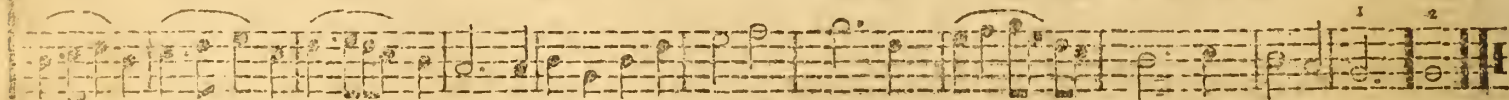
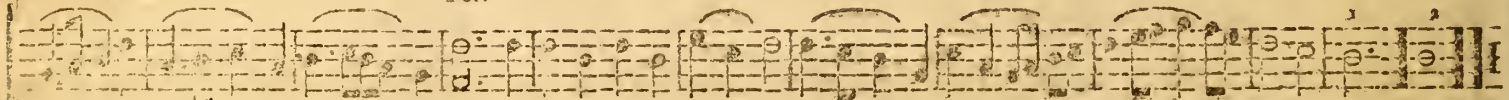
Air.



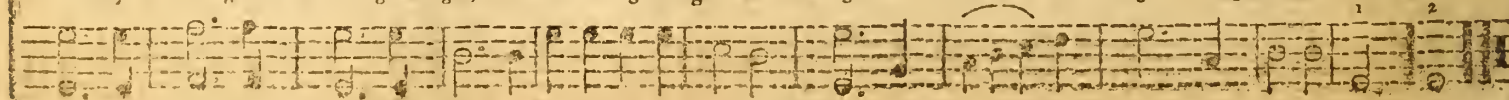
Ye tribes of Adam, join With heav'n, and earth, and seas, And offer notes divine To your Creator's praise. Ye



For.

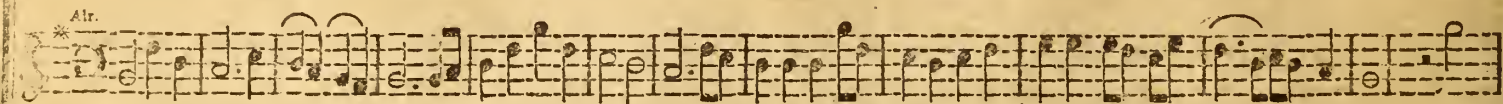


holy throng Of angels bright, In worlds of light Begin the song. In worlds of light Begin the song.

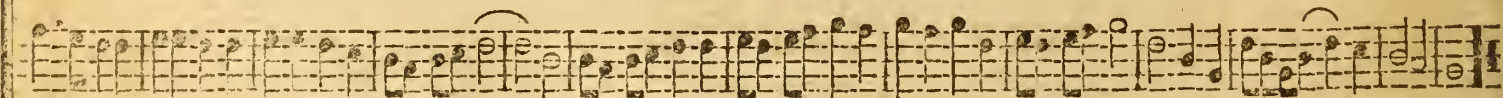
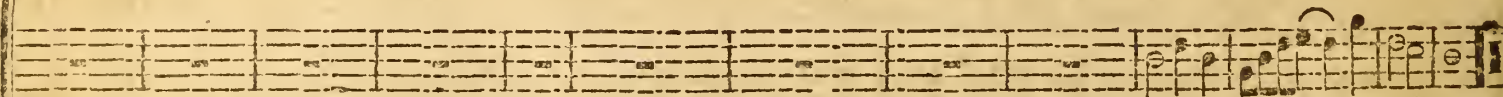


Thy words the raging winds controul And rule the boisterous deep Thou mak'st the sleeping

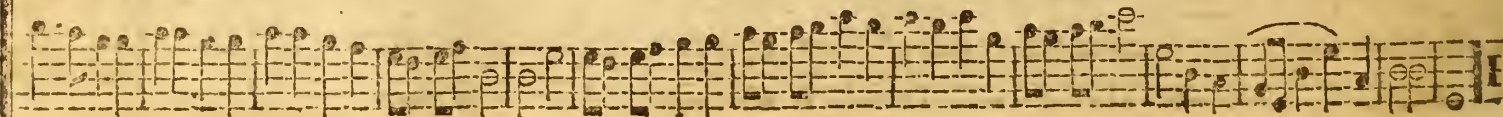
Thou make'st, &c.
 billows roll, Thou mak'st the sleeping billows roll, The rolling billows sleep, The rolling billows sleep.

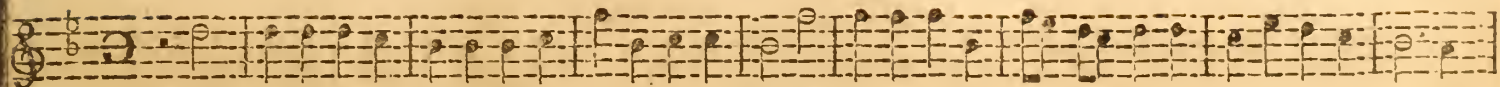


Thus saith the high and lofty one, I sit upon my holy throne; My name is God, I dwell on high, I dwell in my own eternity. Yet



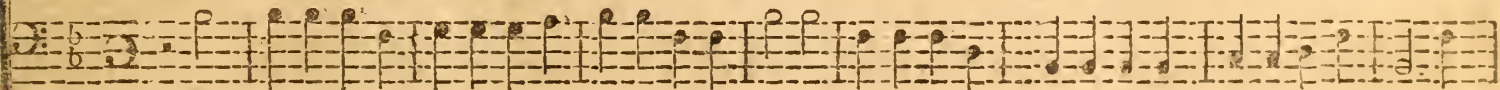
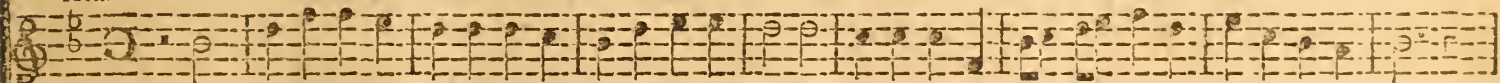
I descend to worlds below, On earth I have a mansion too; The humble spirit and contrite Is an abode of my delight, Is an, &c.



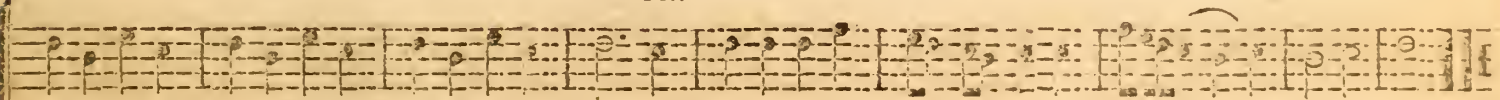


Shout to the Lord, ye surging seas, In your eternal roar, Let wave to wave rebound his praise, And shore reply to shore. While

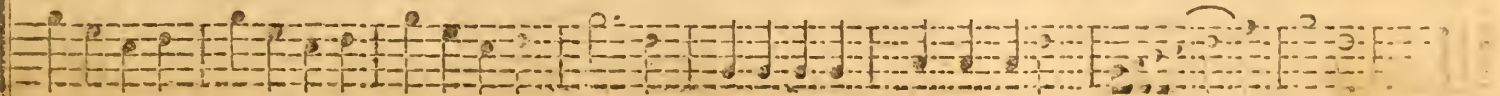
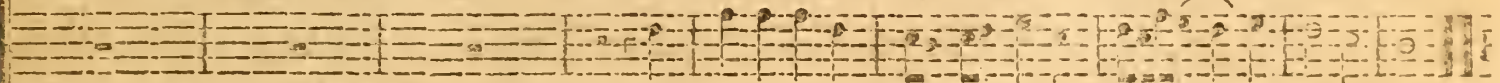
AIR.

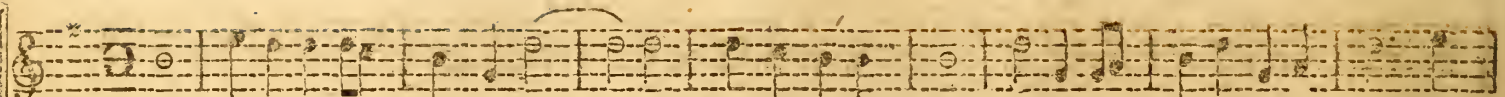


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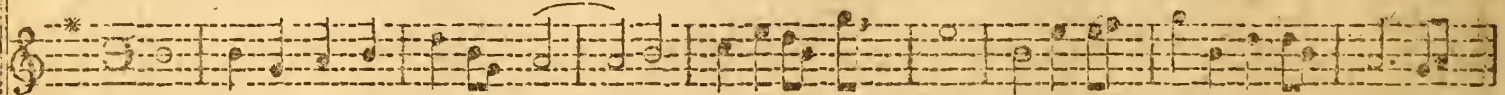


fishes sporting on the flood, In scaly silver shine; Proclaim their mighty maker, God, Amidst the foaming brine.

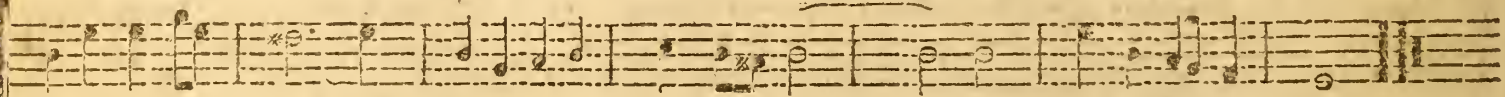
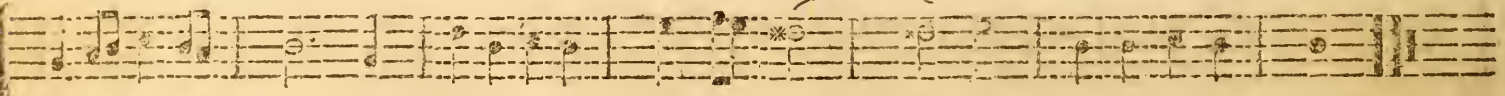




AIR.

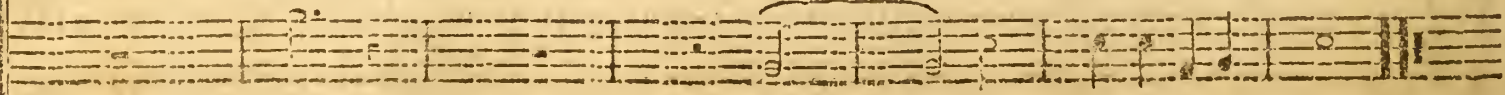


Return, O God of love, return, Earth is a tiresome place, How long shall we thy children mourn Our



absence from thy face! How long, &c.

Our absence, &c.



Behold the great accuser cast, Be-

Now is the hour of darkness past, Christ has assumed his reigning power,

Behold the great accuser cast, Behold the

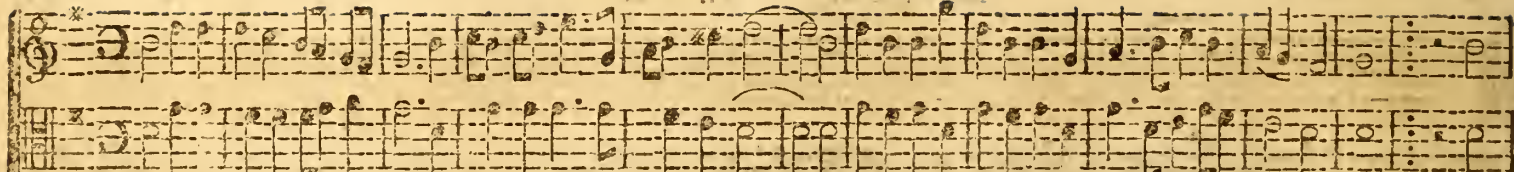
Behold the great accuser cast, Behold the great, Behold the great ac-

hold the great accuser cast, Down from the skies, Down from the skies to rise no more.

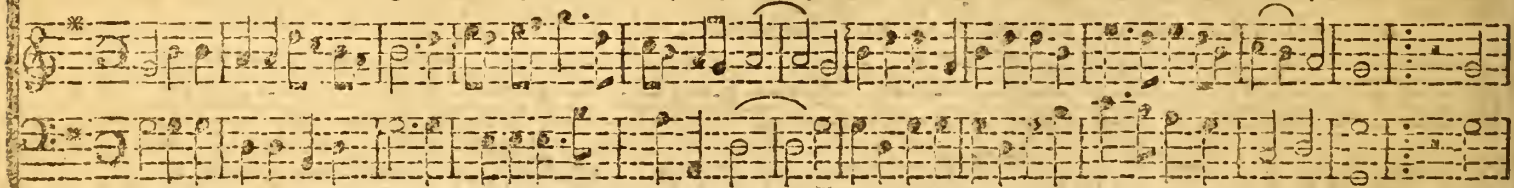
cuser cast, Down from the skies to rise no more, Down, &c. Down, &c.

great accuser cast, Down from the skies to rise no more, Down, &c.

cuser cast Down from the skies, Down, &c.



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

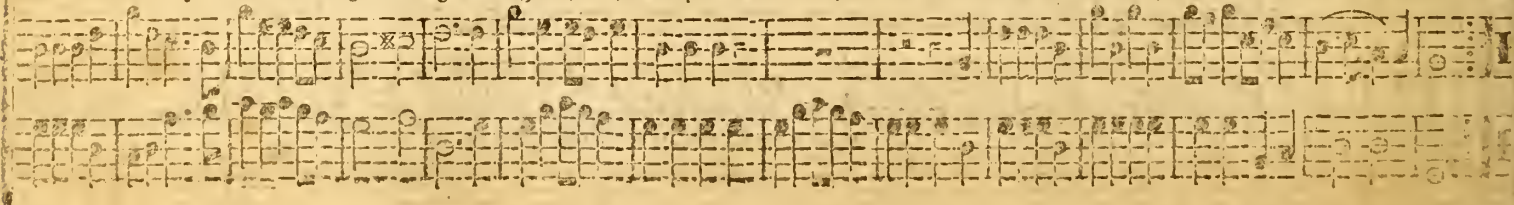


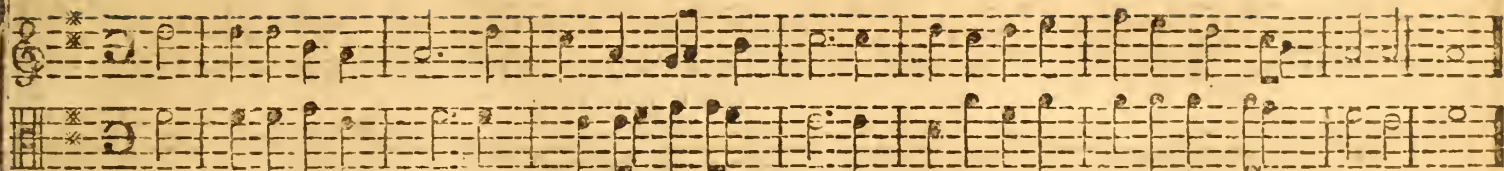
Pia.

For.

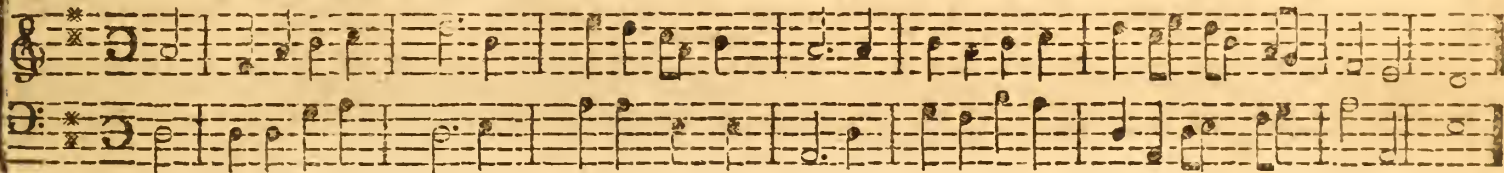


where it shines in Jesus' face, The brightest image of his grace, God, in the person of his Son, Has all his noblest works outdone, God, in, &c.

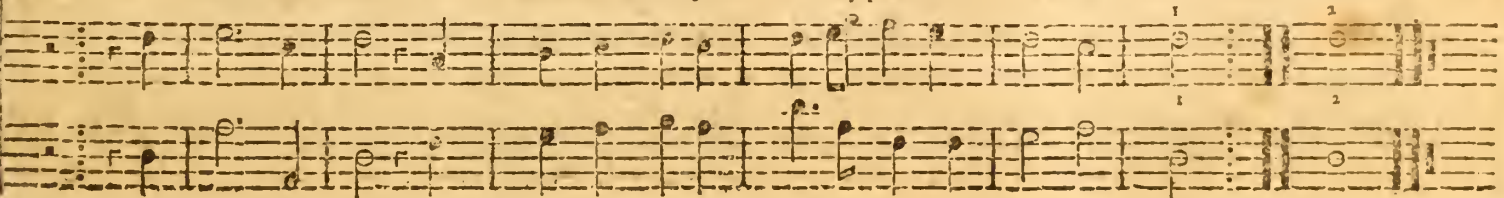


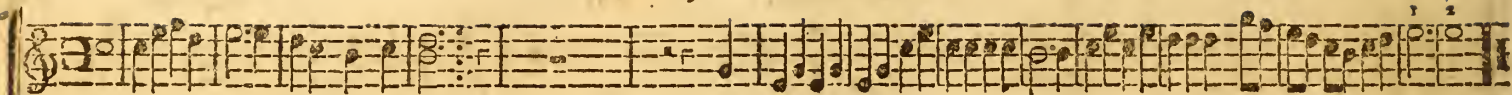


And can this mighty King Of glory condescend? And will he write his name, My father and my friend?

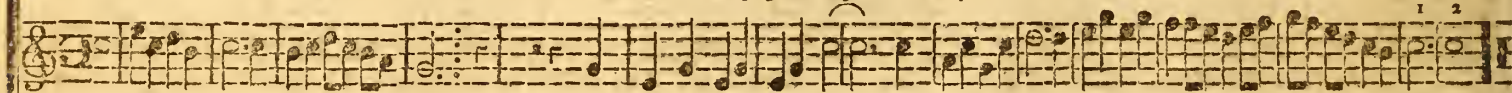


I love his name, I love his word, Join all my pow'rs To serve the Lord.

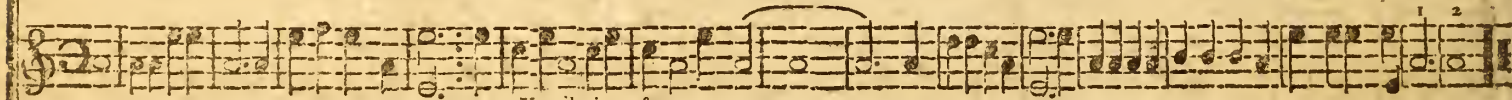




Ye pilgrims in Jehovah's ways



Now let our voices join, To form a sacred song, Ye pilgrims, &c. Ye pilgrims in Jehovah's ways With musick pass along. Ye pilgrims in Jehovah's ways, With musick pass along.

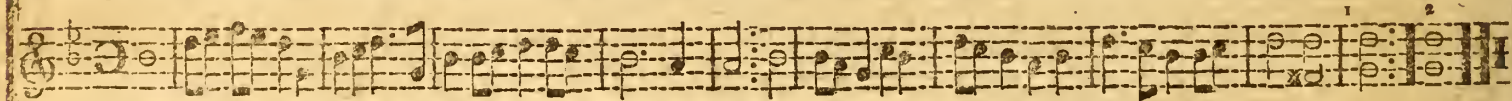


Ye pilgrims, &c.

Gardner. L. M.

BEKLNAP.

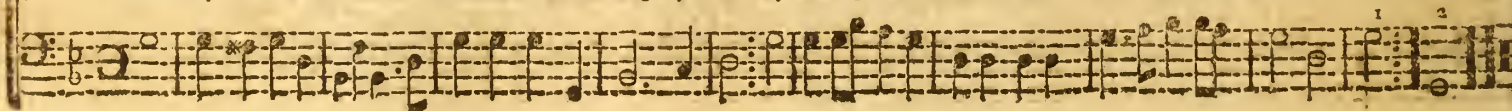
Grave.



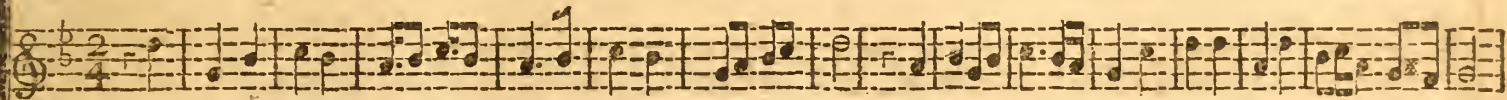
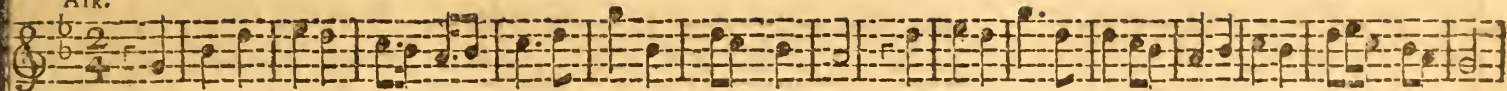
Airs.



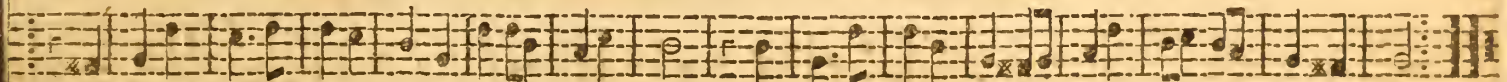
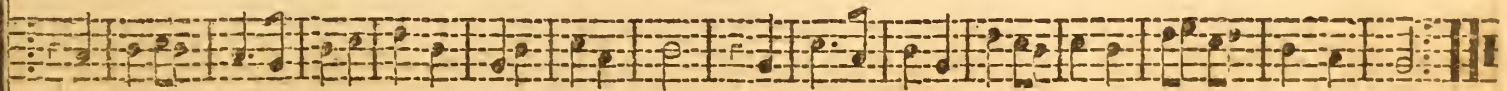
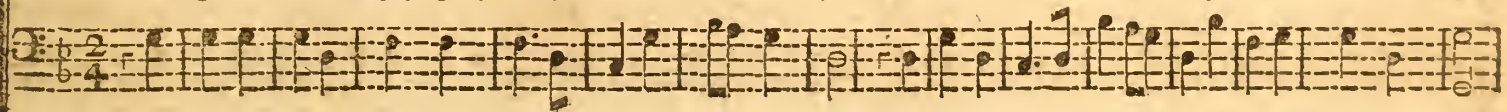
When I survey the wondrous cross On which the Prince of glory died, My richest gain I count but loss, And pour contempt on all my pride.



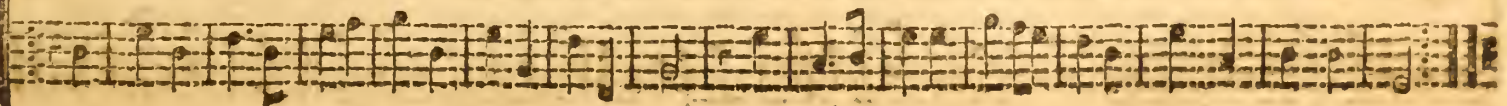
AIR.

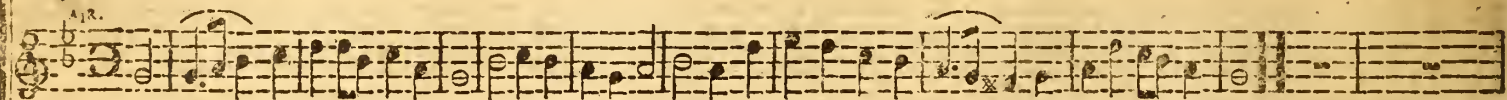
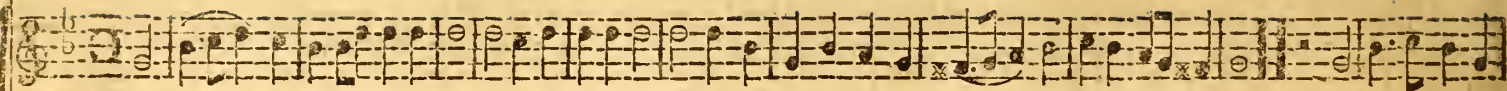


Indulgent God, with pitying eyes The sons of men survey, And see how youthful sinners sport In a destructive way.

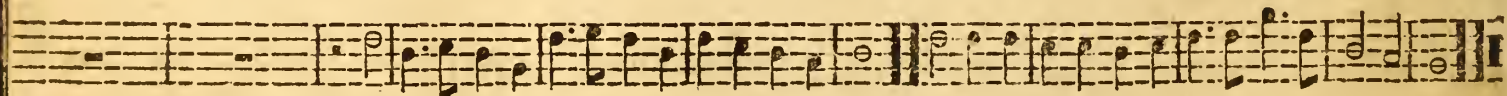
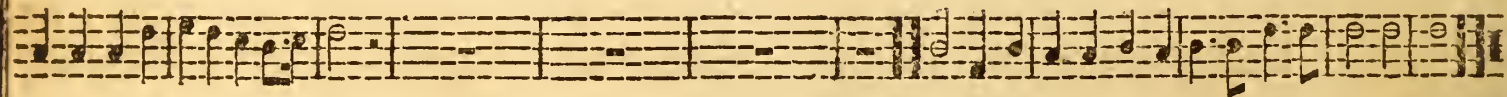
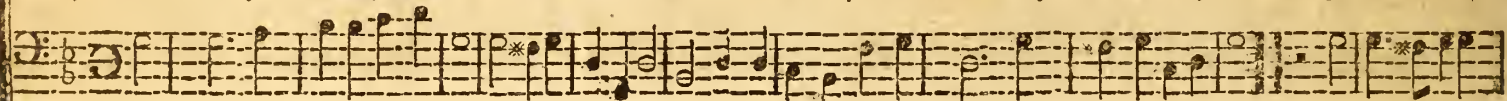


Ten thousand dangers lurk around To bear them to the tomb; Each in an hour may plunge them down Where hope shall never come.

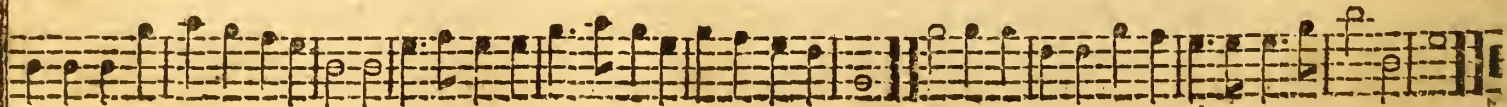


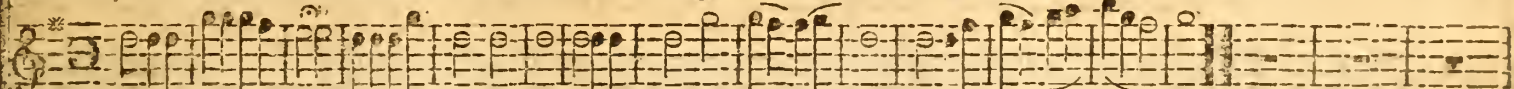
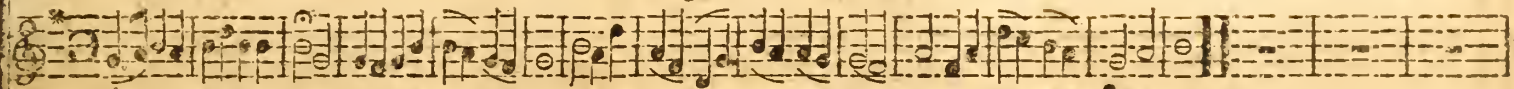


My heart and flesh cry out for thee, While far from thine abode ; When shall I tread thy courts, and see, My Saviour and my God ? The sparrow builds her-

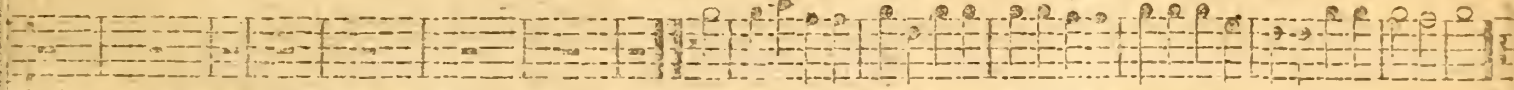
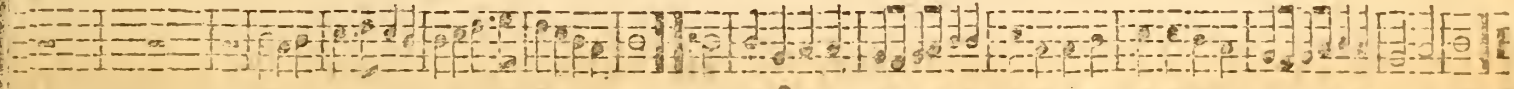
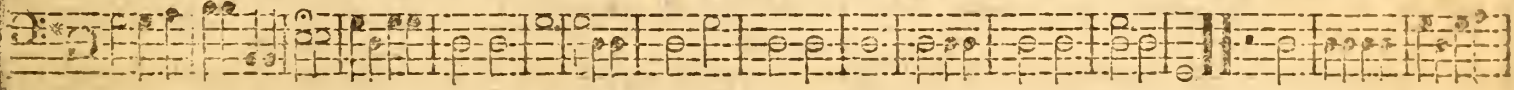
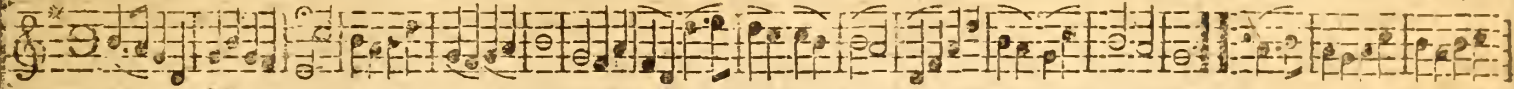


self a nest, And suffers no remove ; 'O make me like the sparrow blest, To dwell but where I love, O make, &c.

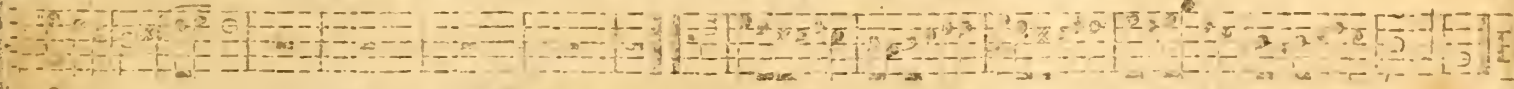




Of the sweet wonders of that cross, Where God the Saviour liv'd and dy'd; Her noblest life my spirit draws From his dear wounds and bleeding side. I wou'd forever speak his name, In



sounds to mort'ls ears unknown; With angels join to praise the Lamb: And worship at his Father's throne. With an'els, &c. And worship, &c. And, &c.



Musical score for 'Sutton C. M.' in G major, 4/4 time. The score consists of four staves. The first staff is the vocal line, followed by three piano accompaniment staves. The lyrics are: 'I sink, &c. Save me, O God; the swelling floods Break in upon my soul; I sink; and sorrows o'er my head, Like mighty waters roll. I sink, &c. Like, &c. I sink, &c.' The score includes first and second endings for the final phrase.

I sink, &c.

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

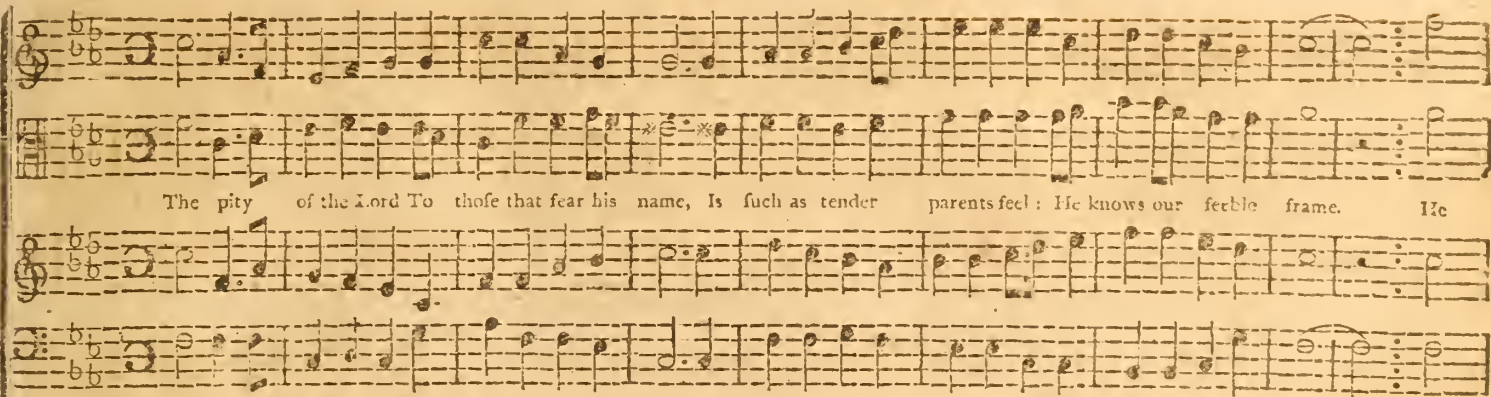
I sink, &c. Like, &c. I sink, &c.

Oxford. H, M,

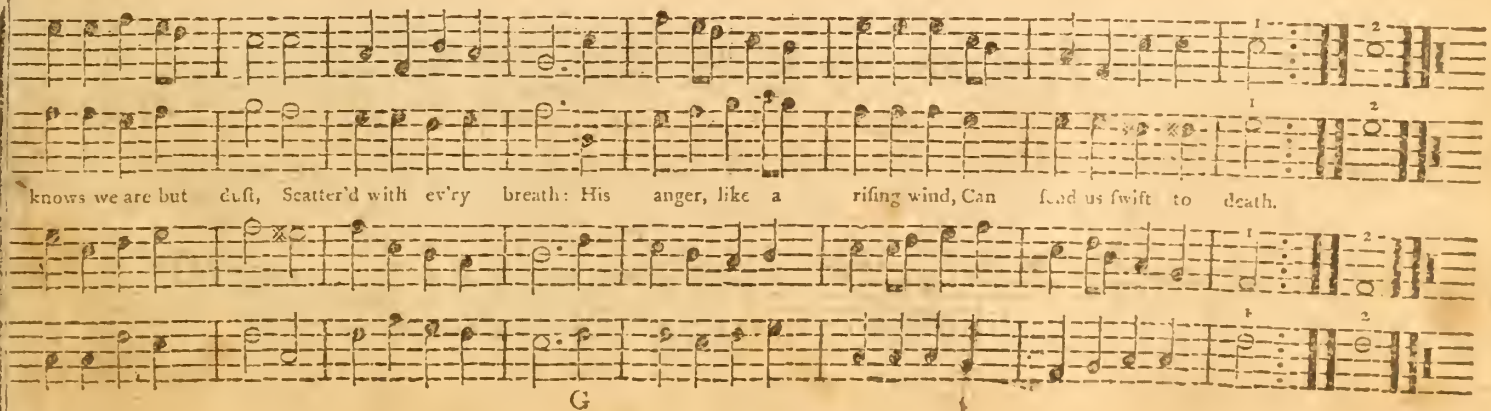
Musical score for 'Oxford H, M' in G major, 4/4 time. The score consists of three staves. The first staff is the vocal line, followed by two piano accompaniment staves. The lyrics are: 'AIR. Before the world began To save rebellious man. Be ceaseless praise and glory giv'n. To him that chose us first To him that bore the curse To him who form'd our souls for heav'n.' The score includes first and second endings for the final phrase.

AIR. Before the world began To save rebellious man. Be ceaseless praise and glory giv'n.

To him that chose us first To him that bore the curse To him who form'd our souls for heav'n.

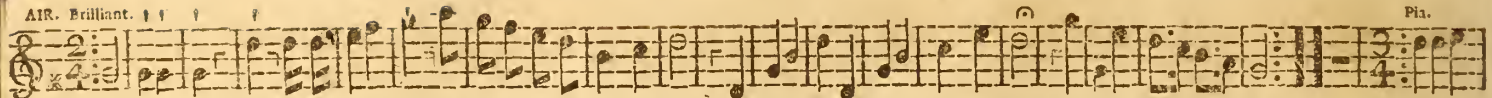


The pity of the Lord To those that fear his name, Is such as tender parents feel: He knows our feeble frame. He

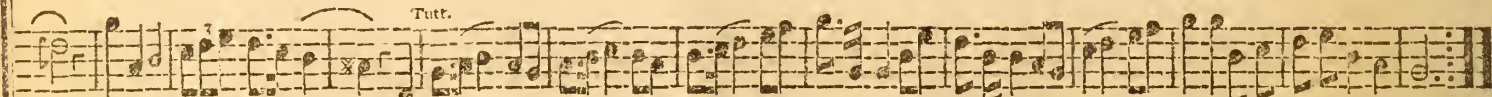
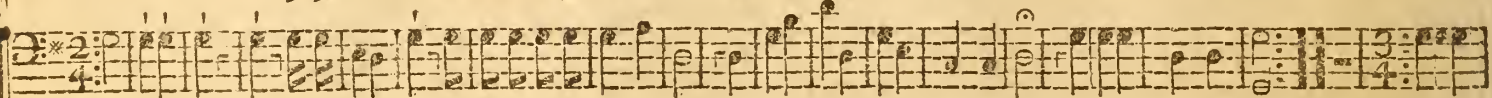
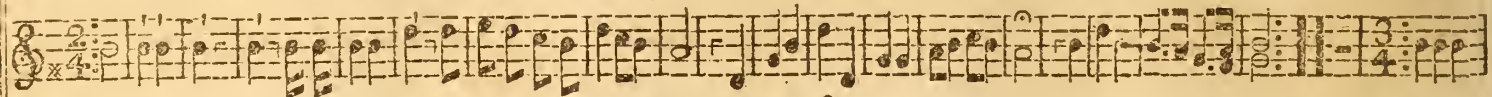


knows we are but dust, Scatter'd with ev'ry breath: His anger, like a rising wind, Can lead us swift to death.

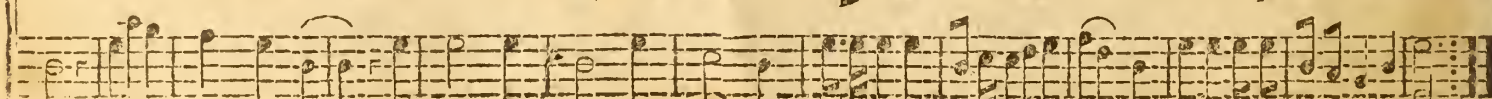
G



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-

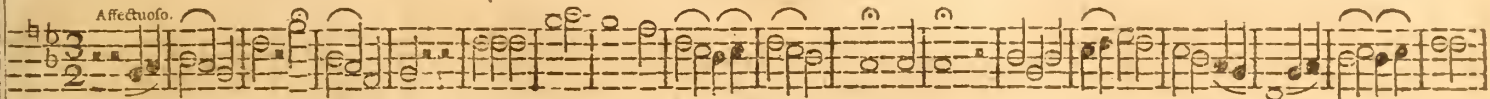


scend, touch each vibrating heart, And on the golden wire of melody, of melody, Conduct our praises to the palace of our God.

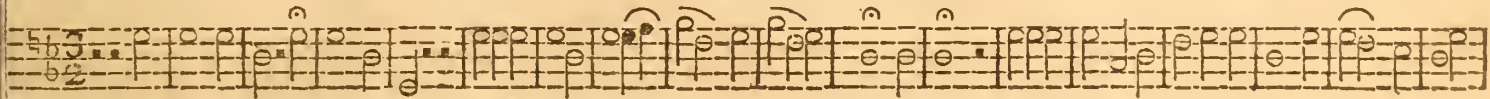
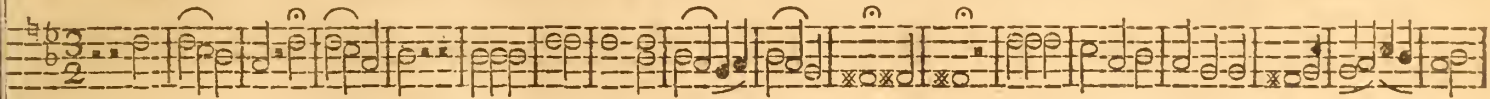


Anthem Continued.

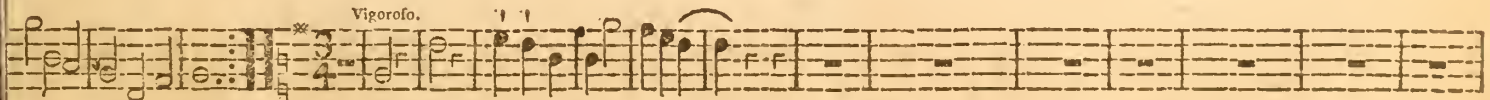
Affettuoso.



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



Vigorouso.



mansions of eternal bliss.

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



Anthem Continued.

Tutt. *Gently. One voice.*

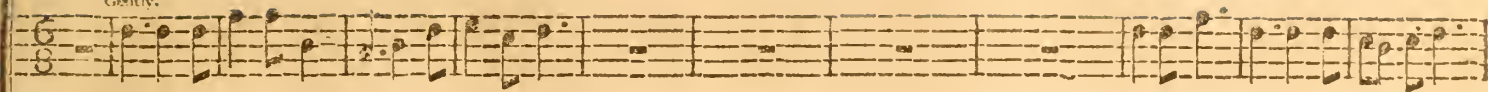
homage of our souls. For thee we built, to thee we dedicate this temple, to thee we dedicate this temple. Here may the humble

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.

Anthem Continued.

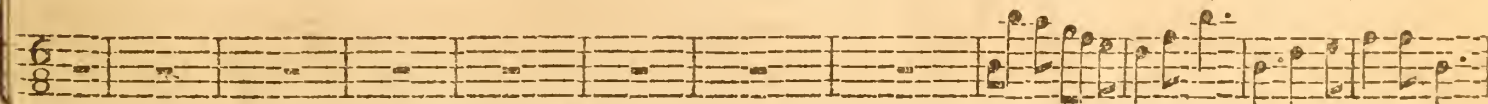
Gently.



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

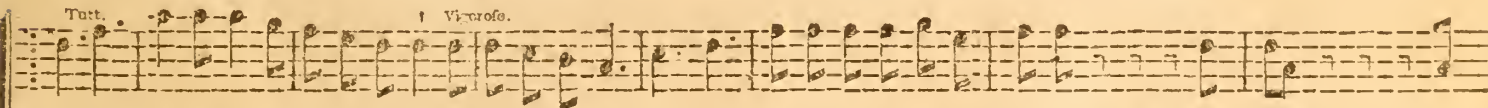


Each infant tongue shall lisp a hallelujah, hallelujah, hallelujah, to his parent's God.



Tutt.

Vivace.



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.

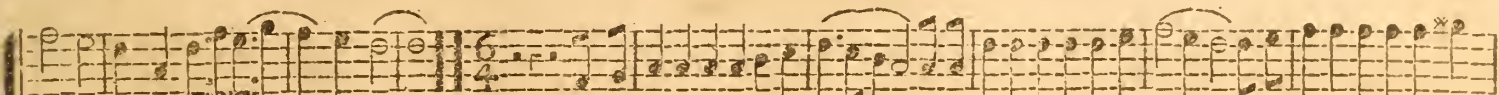
Detailed description: This block contains three staves of musical notation. The top staff begins with a treble clef and a common time signature. The music consists of a series of eighth and sixteenth notes, with some rests. The lyrics are written below the staff. The word 'Tutt.' is written above the staff towards the end. The middle and bottom staves continue the musical notation with similar rhythmic patterns and lyrics.

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

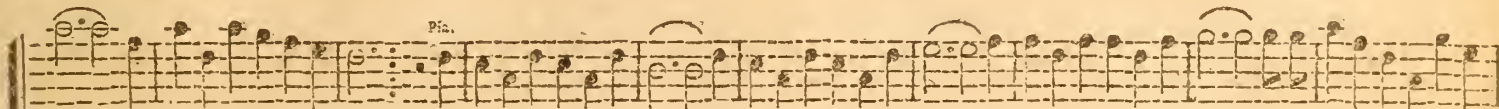
BELKNAP.

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

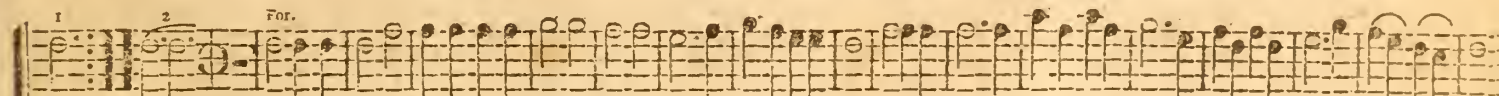
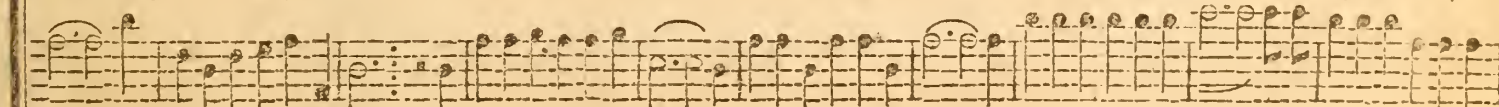
Detailed description: This block contains two staves of musical notation. The top staff begins with a treble clef and a common time signature. The music consists of a series of eighth and sixteenth notes, with some rests. The lyrics are written below the staff. The bottom staff continues the musical notation with similar rhythmic patterns and lyrics.



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



lies. 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.



Fl.

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

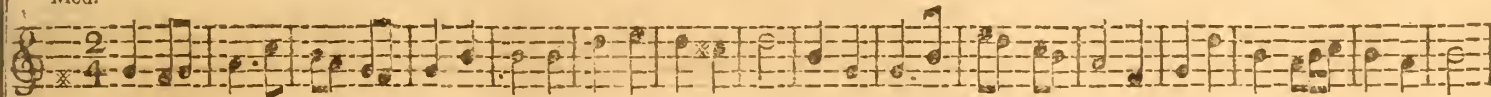
art to raise, our hearts to join. Wisdom and beauty both combine, Our art to raise, our hearts to join. Give to Masonry the prize, Where the fairest choose the wife: Beauty still should wisdom love,

Cres.

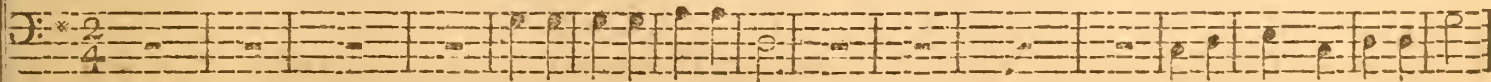
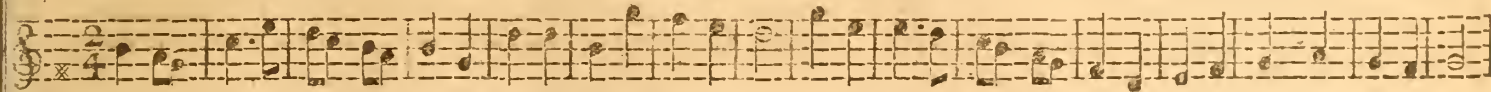
Beauty and order reign above. Beauty and order reign above. Beauty and order reign above.

h Slow. *h*

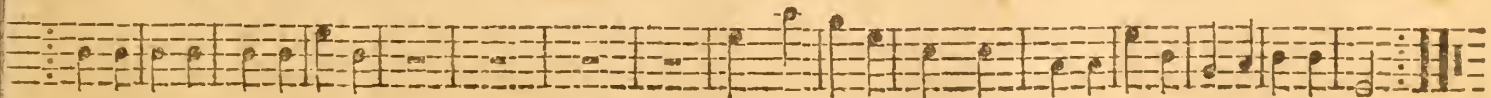
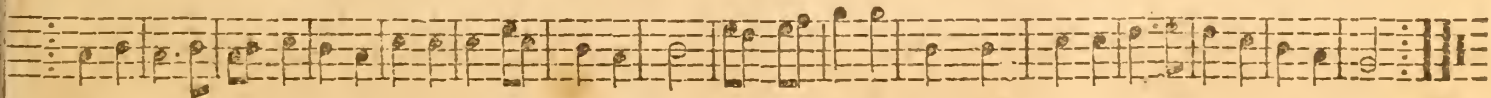
Mod.



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.

2d. TREBLE.

The first system of musical notation for 'Norfolk' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melody with various note values including eighth and sixteenth notes, and rests. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

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.

The second system of musical notation continues the melody and accompaniment from the first system. It features similar rhythmic patterns and harmonic structures, ending with a double bar line.

Roxbury.

S. M.

BELKNAP.

The first system of musical notation for 'Roxbury' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melody with various note values including eighth and sixteenth notes, and rests. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. There are first and second endings marked with '1' and '2' above the final measures.

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

The second system of musical notation continues the melody and accompaniment from the first system. It features similar rhythmic patterns and harmonic structures, ending with a double bar line. There are first and second endings marked with '1' and '2' above the final measures.

Mod. Pla. 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

Detailed description: The first system of music consists of three staves. The top staff is a vocal line with a 'Mod.' (Moderato) tempo marking. The middle staff is a vocal line with an 'AIR.' marking. The bottom staff is a bass line. The lyrics are written below the middle staff. The system ends with a double bar line and the word '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.

Detailed description: The second system of music consists of three staves. The top staff is a vocal line with a '1' and '2' marking above the final measure. The middle staff is a vocal line with a '1' and '2' marking above the final measure. The bottom staff is a bass line with a '1' and '2' marking above the final measure. The lyrics are written below the middle staff. The system ends with a double bar line.

Musical notation for the first system, including treble and bass staves with a 4/4 time signature and dynamic markings "Pia." and "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.

Musical notation for the second system, including treble and bass staves.

Musical notation for the third system, including treble and bass staves with a dynamic marking "Pia.".

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

Musical notation for the fourth system, including treble and bass staves.

Norfolk Continued.

For.

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

The musical score consists of four staves. The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line. The lyrics are placed below the first two staves. The piece concludes with two first and second endings, marked with '1' and '2' above the notes.

Holliston. S. M.

BELKNAP.

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

Loud to, &c.

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

The musical score consists of four staves. The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line. The lyrics are placed below the first two staves. The piece concludes with two first and second endings, marked with '1' and '2' above the notes.

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.

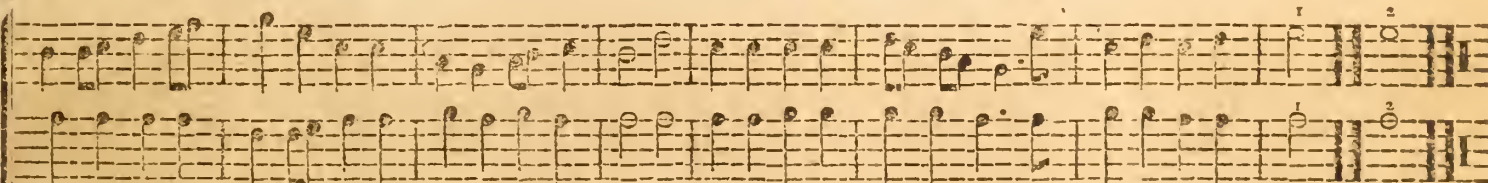
Not to condemn the sons of men, Did Christ the Son of God appear; No weapons in his hands are seen, No flaming sword nor thunder there.

Pia. For.

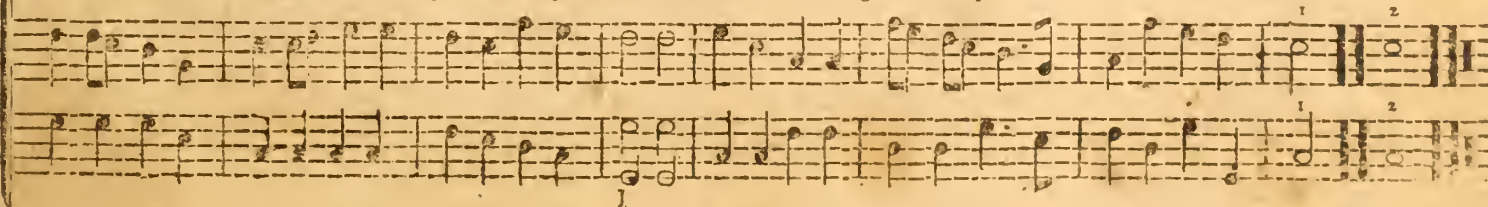
Such was the pity of our God, He lov'd the race of man so well; He sent his Son to bear our load Of sins, and save our souls from hell.



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.



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

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.

Thy years, &c.

Spare us, O Lord, aloud we cry, Nor let our fun 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.

Musical score for the first system, including vocal line and piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The vocal line is marked *Pia.* (Piano). The lyrics are: "Aurora veils her lovely face When brighter Phæbus takes her place; So glad will grace re-".

Musical score for the second system, including vocal line and piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The vocal line is marked *For.* (Foro). The lyrics are: "sign her room, To glory, in the heav'nly home. To, &c.". The system concludes with two endings, labeled 1 and 2.

The first system of musical notation for 'Acton' 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) and a key signature of one flat (B-flat). The melody in the upper staff begins with a quarter rest followed by a quarter note G4, then a series of eighth and sixteenth notes. The bass line provides a steady accompaniment with quarter and eighth notes. The system concludes with a double bar line and repeat dots.

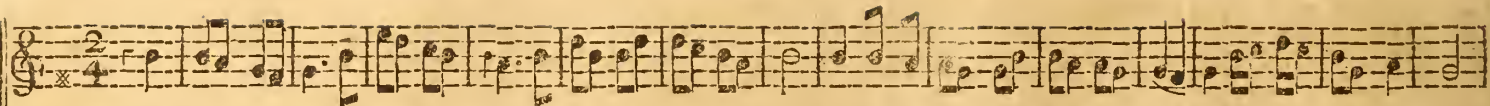
Farewel, bright soul, a short farewel, 'Till we shall meet again above, In the sweet groves where pleasures dwell, In the sweet groves where pleasures dwell, And trees of life bear fruits of love.

The second system of musical notation for 'Acton' continues the piece. It features two staves in treble and bass clefs. The melody in the upper staff includes a quarter rest followed by a quarter note G4, then a series of eighth and sixteenth notes. The bass line continues with quarter and eighth notes. The system concludes with a double bar line and repeat dots.

The first system of musical notation for 'Winter' 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) and a key signature of two flats (B-flat and E-flat). The melody in the upper staff begins with a quarter rest followed by a quarter note G3, then a series of eighth and sixteenth notes. The bass line provides a steady accompaniment with quarter and eighth notes. The system concludes with a double bar line and repeat dots.

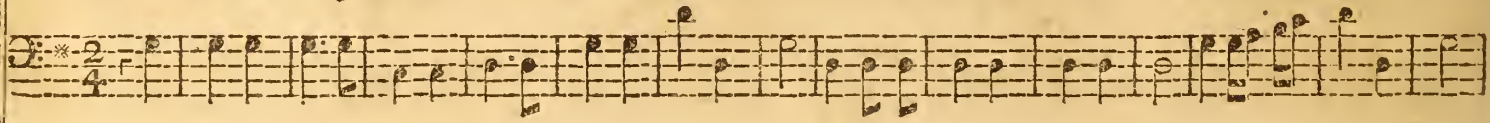
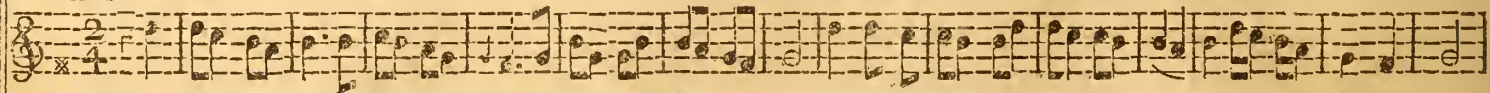
Now clouds the wintry skies deform, In fullen vengeance roars the storm ; The snow which from yon mountain falls, The snow which from yon mountain falls, Loads leafless trees, and fills the vales.

The second system of musical notation for 'Winter' continues the piece. It features two staves in treble and bass clefs. The melody in the upper staff includes a quarter rest followed by a quarter note G3, then a series of eighth and sixteenth notes. The bass line continues with quarter and eighth notes. The system concludes with a double bar line and repeat dots.

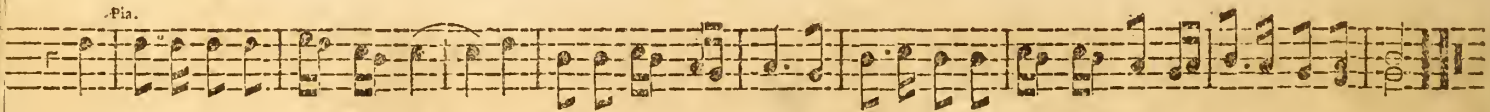


When verdure clothes the fertile vale, And blossoms deck the spray, And fragrance breathes in ev'ry gale, How sweet the vernal day.

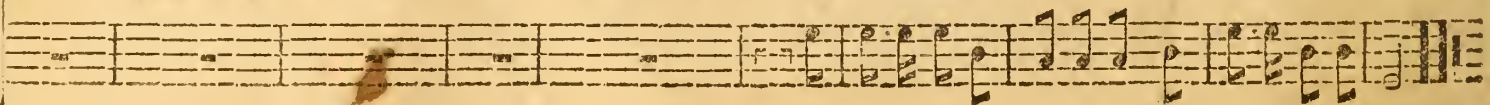
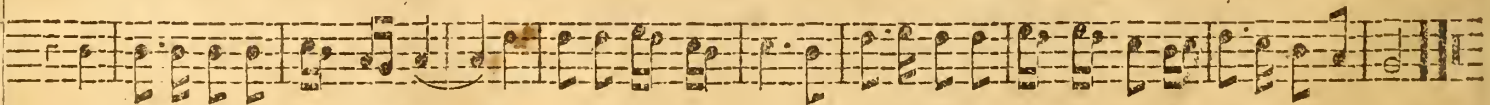
AIR.



Fla.



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.

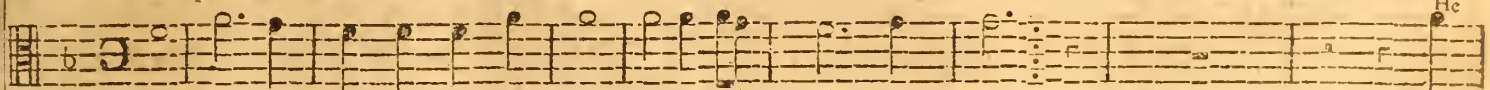
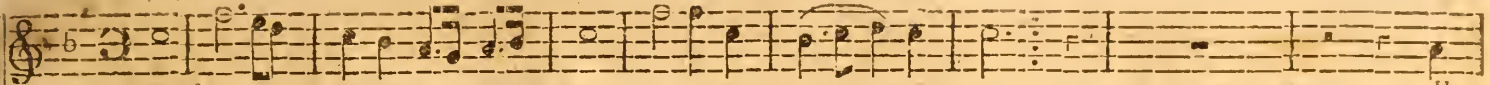
plead my cause, By his Almighty Father's side. By his Almighty Father's side.

By his Almighty Father's side.

By his Almighty Father's side.

Thron'd on a cloud our God shall come, Bright flames prepare his way; Thunder and darknes, fire and storm,
 Thunder and darknes, fire and storm Lead on that dreadful day.

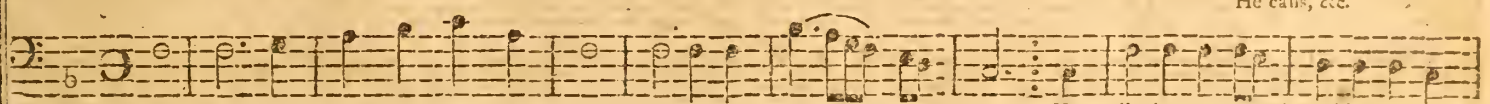
storm, Lead on that dreadful day. Thunder and darknes, fire and storm Lead on that dreadful day. Thunder, &c.



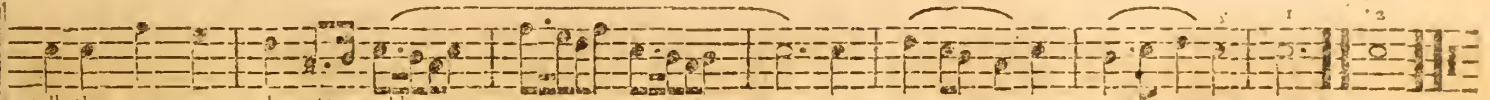
He sends his word and melts the snow, The fields no longer mourn:



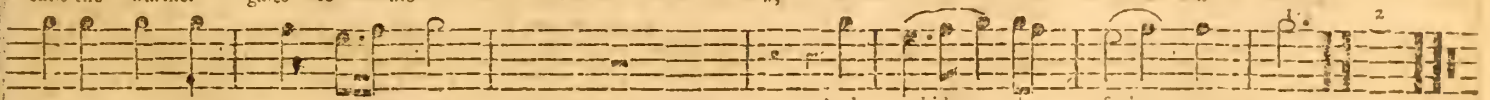
He calls, &c.



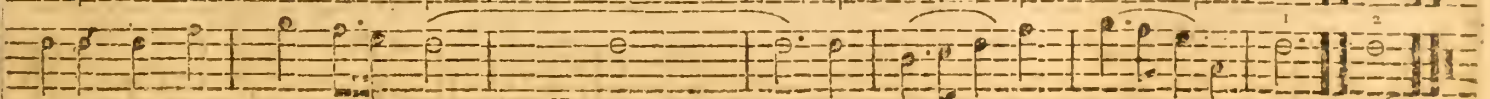
He calls the warmer gales to blow, He, &c.



calls the warmer gales to blow,



And bids the spring return.

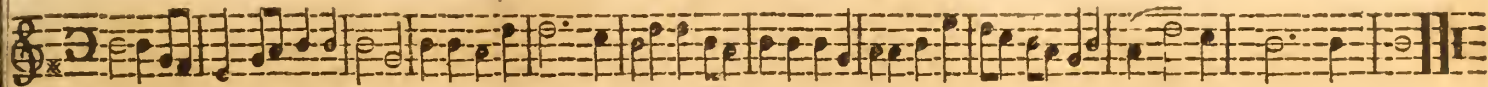


The swelling billows know their bound, And in their channels walk their round; Yet thence convey'd by secret veins, They spring on hills, and drench the plains.

This system contains the first two staves of music. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is in a simple, flowing style with many eighth and sixteenth notes. There are dynamic markings 'Pia.' and 'Cres.' above the top staff.

From pleasant trees which shade the brink, The lark and linnet light to drink : Their songs the lark and linnet raise, And chide our silence in his praise.

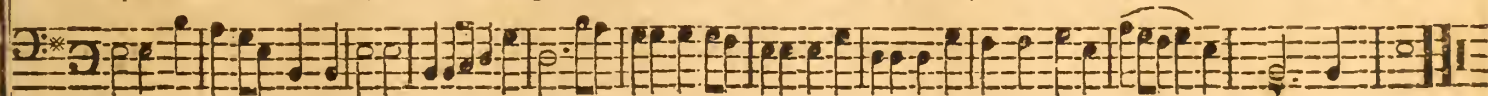
This system contains the next two staves of music. The top staff is a treble clef with a key signature of one flat and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The music continues with similar rhythmic patterns. There are dynamic markings 'Pia.' and 'For.' above the top staff.



AIR.

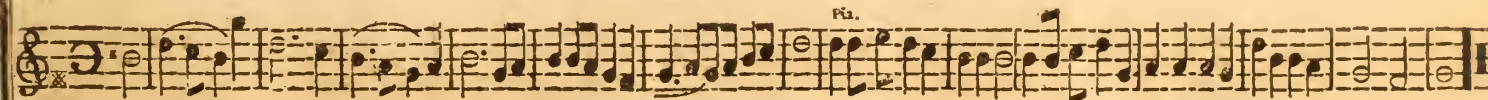


A spak is all that we can boast, How short the fleeting time? Man is but vanity and dust, Man is but vanity and dust, In all his flow'r and prime.



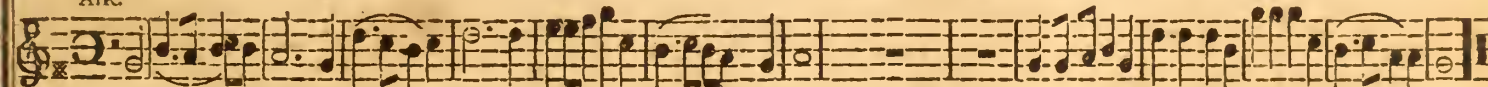
New Bedford.

L. M.

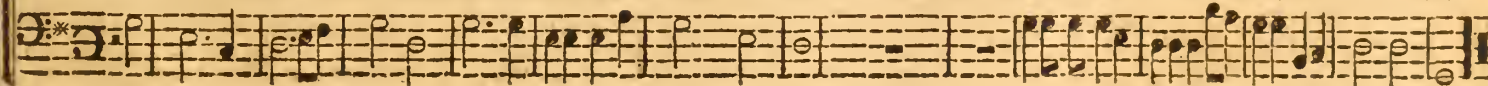


Wide as he spreads his golden flame,

AIR.



'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.



Almighty love, &c.

Now shall my inward joys arise, And burst into a song; Almighty love inspires my heart, And

Almighty love, &c.

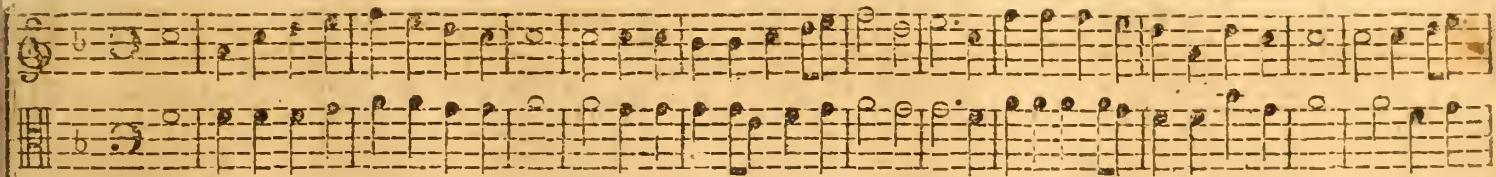
Almighty love, &c. Al-

Almighty love, &c.

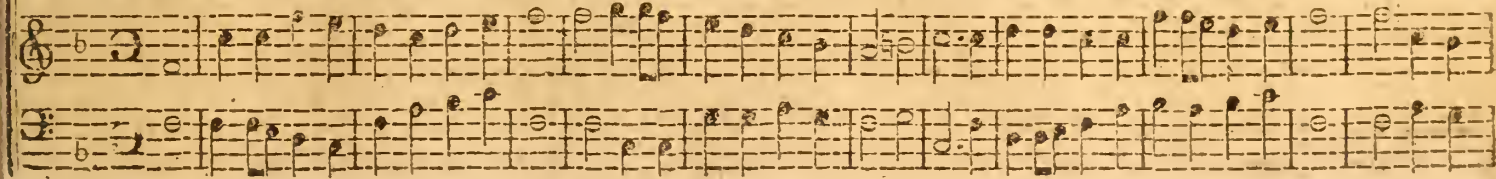
pleasure tunes my tongue. Almighty love, &c.

Almighty love, &c. And pleasure, &c.

Almighty love, &c. Almighty love, &c.



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



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



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 consists of two systems of two staves each. The first system includes the vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C.M.).

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 consists of two systems of two staves each. The first system includes the vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (L.M.).

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 common time signature 'C' and a key signature of one sharp (F#). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and ties. There are several dynamic markings, including 'ff' (fortissimo) and 'f' (forte), and some notes are marked with an asterisk (*).

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.

The second system of music continues the piece with two staves. The vocal line (treble clef) and piano accompaniment (bass clef) maintain the same key signature and time signature. The melody in the vocal line is more active, with many eighth and sixteenth notes. The piano accompaniment provides a steady harmonic support with a mix of quarter and eighth notes.

The third system of music continues the piece with two staves. The vocal line (treble clef) and piano accompaniment (bass clef) maintain the same key signature and time signature. The vocal line features a prominent melodic line with many eighth and sixteenth notes, while the piano accompaniment continues with a steady harmonic support.

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

The fourth system of music concludes the piece with two staves. The vocal line (treble clef) and piano accompaniment (bass clef) maintain the same key signature and time signature. The vocal line features a melodic line with many eighth and sixteenth notes, while the piano accompaniment continues with a steady harmonic support.

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.

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.

First system of musical notation, featuring a treble clef and a bass clef. The key signature consists of two flats (Bb and Eb), and the time signature is common time (C). The music is written in a single system with two staves.

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.

Second system of musical notation, continuing from the first system. It features a treble clef and a bass clef, with a key signature of two flats and a common time signature.

Pia.

Cres.

Third system of musical notation, including dynamic markings *Pia.* and *Cres.* It features a treble clef and a bass clef, with a key signature of two flats and a common time signature.

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.

Fourth system of musical notation, concluding the piece. It features a treble clef and a bass clef, with a key signature of two flats and a common time signature. A fermata is placed over the final notes of both staves.

L

Musical score for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody is written on a single staff with various note values and rests.

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.

Musical score for the second system, featuring a bass clef, a key signature of one sharp (F#), and a 6/4 time signature. The accompaniment is written on a single staff with various note values and rests.

Musical score for the second system, featuring a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The melody is written on a single staff with various note values and rests.

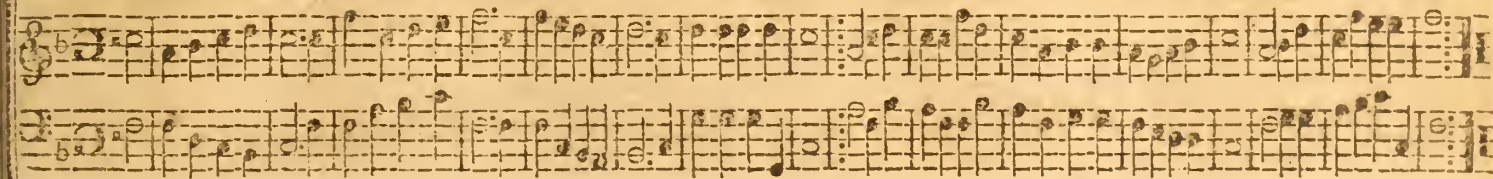
Let me to some wild desert go, And find a peaceful home, Where storms of malice never blow, Temptations never come.

Musical score for the third system, featuring a bass clef, a key signature of one sharp (F#), and a 6/4 time signature. The accompaniment is written on a single staff with various note values and rests.

Musical score for the fourth system, featuring a bass clef, a key signature of one sharp (F#), and a 6/4 time signature. The accompaniment is written on a single staff with various note values and rests.



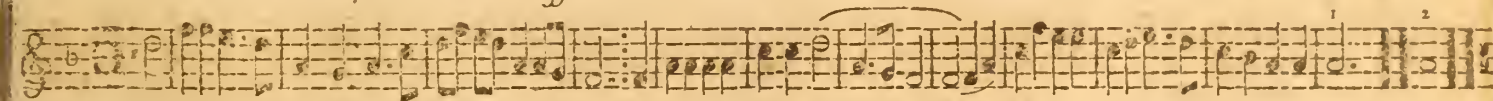
Awake, our drowsy souls! Shake off each slothful band! The wonders of this day Our noblest songs demand. Auspicious morn! Thy blissful rays Bright seraphs hail, In songs of praise. Bright, &c.



Dissolution.

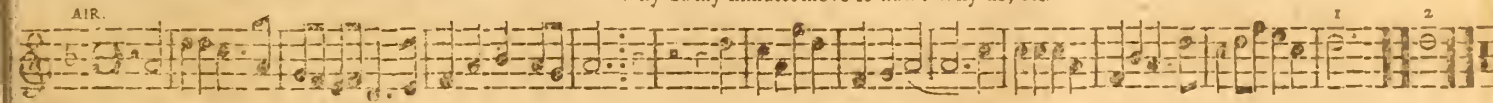
C. M.

A. How.

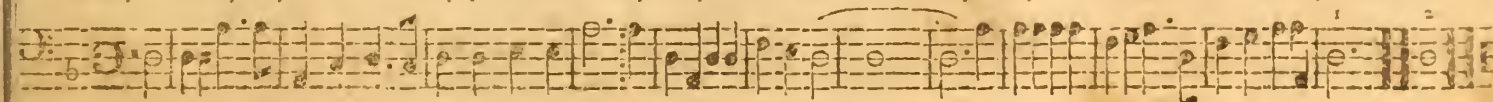


Why do my minutes move so slow? Why do, &c.

AIR.

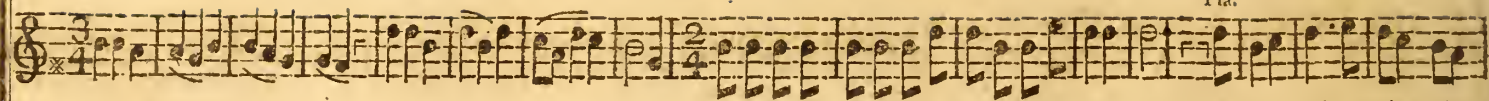


Death may dissolve my body now, And bear my spirit home; Why do my minutes move so slow? Why do my minutes move so slow? Nor my salvation come.

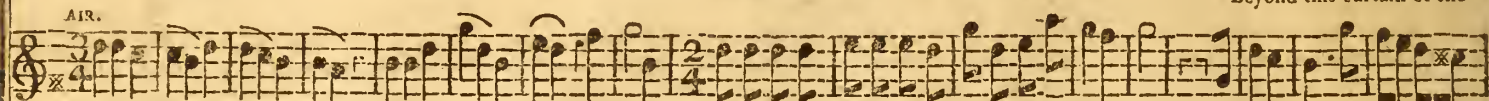


Why do my minutes move so slow? &c.

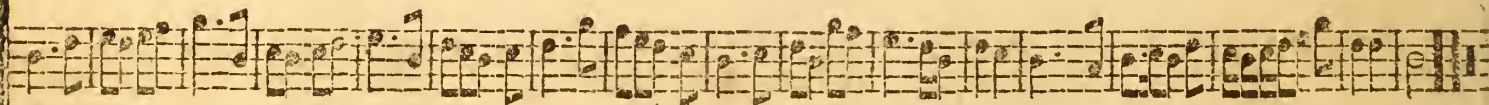
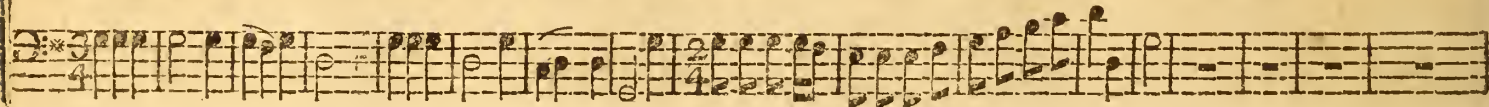
Pia.



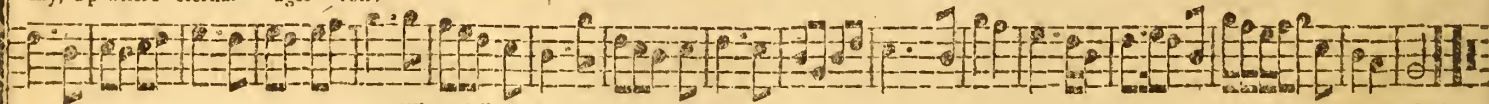
Beyond this curtain of the



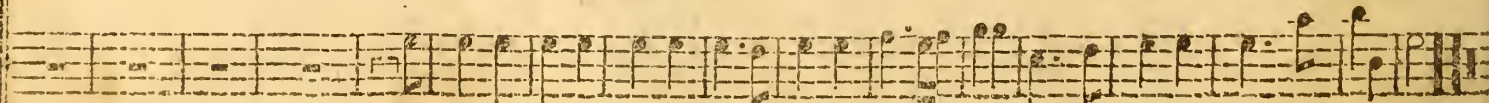
Descend, ye hosts of angels bright, And bear me on your guardian wings, Through regions of celestial light, Above the reach of earthly things.



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 two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The lower staff is a bass clef with the same key signature and time signature. The music is written in a style typical of 19th-century hymnals, with various note values and rests.

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 melody and accompaniment from the first system. It features the same treble and bass staves with a piano accompaniment. The lyrics are positioned between the two staves.

The third system of music continues the melody and accompaniment. It features the same treble and bass staves with a piano accompaniment. The lyrics are positioned between the two staves.

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 melody and accompaniment. It features the same treble and bass staves with a piano accompaniment. The lyrics are positioned between the two staves.

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.

The image shows a three-staff musical score for the hymn 'Dalton'. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is a basso continuo line. The music is in common time (C.M.) and features a simple, plaintive melody.

Goshen.

C. M.

He comes, the royal Conq'ror comes, His legions fill the sky ; Angelic trumpets rend the toms, And loud proclaim him nigh.

Angelic, &c.

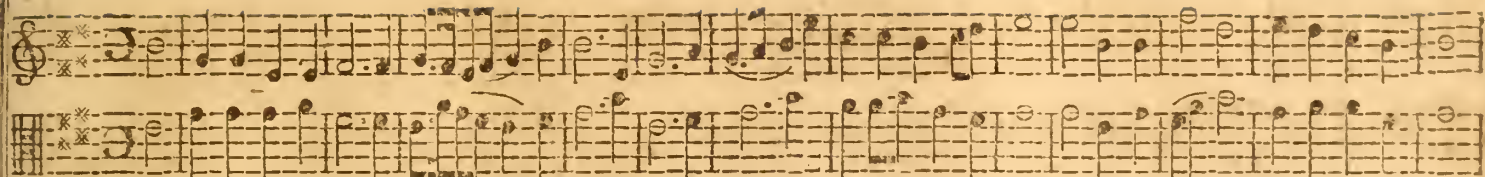
Angelic, &c.

And, &c.

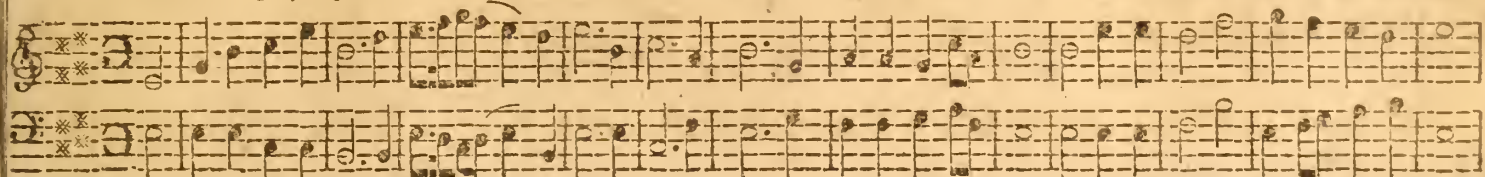
Angelic, &c.

And, &c.

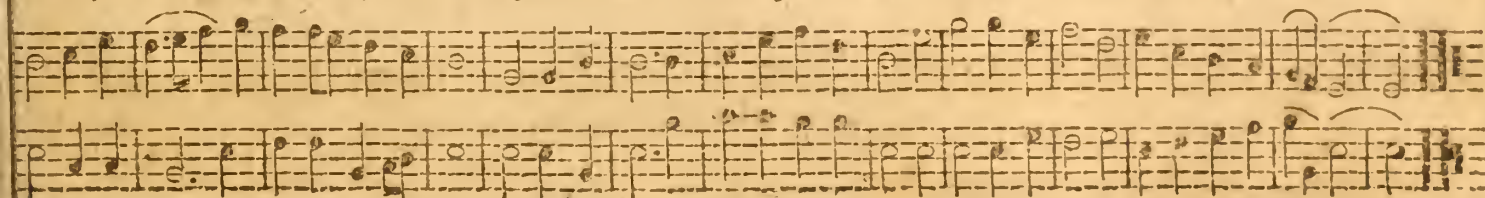
The image shows a four-staff musical score for the hymn 'Goshen'. The top staff is the vocal line, the second and third staves are the piano accompaniment, and the bottom staff is a basso continuo line. The music is in common time (C.M.) and features a more dramatic and triumphant melody than the first hymn.



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



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 first system of music consists of two staves. The upper staff is a vocal line in G major, 3/4 time, starting with a treble clef and a key signature of one flat (F major). The lower staff is a piano accompaniment line in the same key and time, starting with a bass clef. The music begins with a half rest in the vocal line and a quarter rest in the piano line, followed by a series of notes and rests.

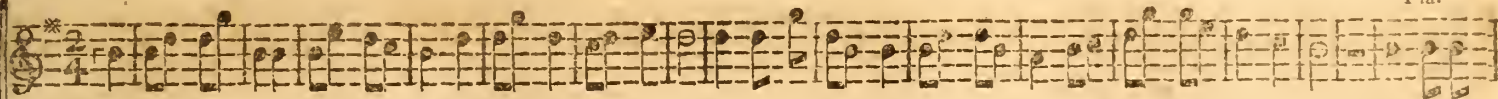
And must my body faint and die, And must this soul remove? Oh, for some guardian angel nigh, To bear it safe above. Jesus, into thy

The second system of music continues the vocal and piano parts from the first system. It features the same two-staff format with a vocal line and a piano accompaniment line. The vocal line continues with the lyrics, and the piano accompaniment provides harmonic support.

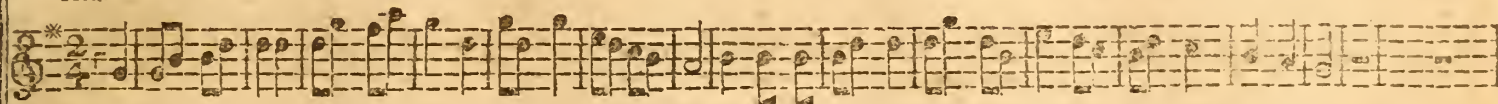
The third system of music continues the vocal and piano parts. It features the same two-staff format with a vocal line and a piano accompaniment line. The vocal line continues with the lyrics, and the piano accompaniment provides harmonic support.

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.

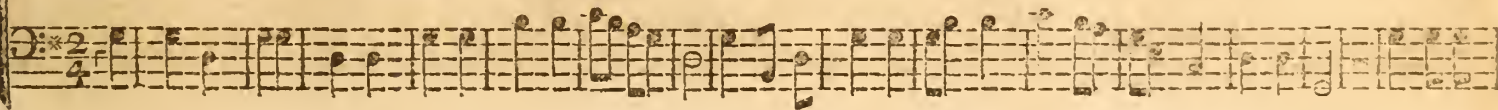
The fourth system of music concludes the vocal and piano parts. It features the same two-staff format with a vocal line and a piano accompaniment line. The vocal line ends with a final cadence, and the piano accompaniment concludes with a series of notes and rests.



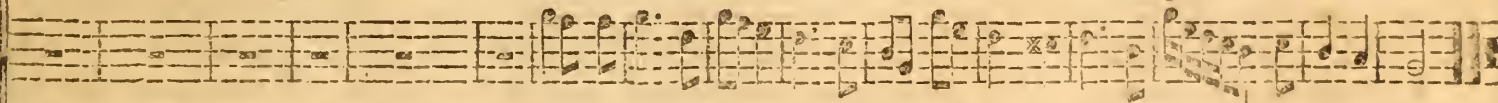
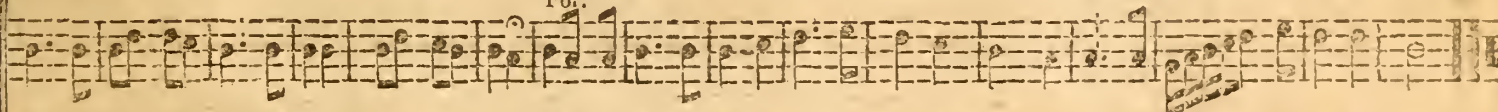
AIR.



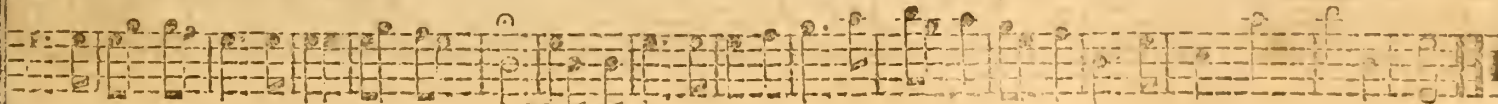
These glorious minds how bright they shine ! Whence all their white array ? How came they to the happy seats Of everlasting day ? From tort'ring



For.



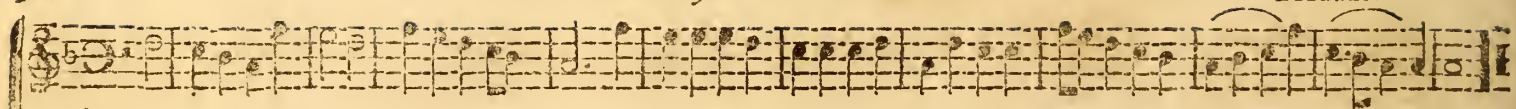
pains to endless joys, On fiery wheels they rode ; And strangely wash'd their raiment white In Jesus' dying blood. In Jesus', &c.



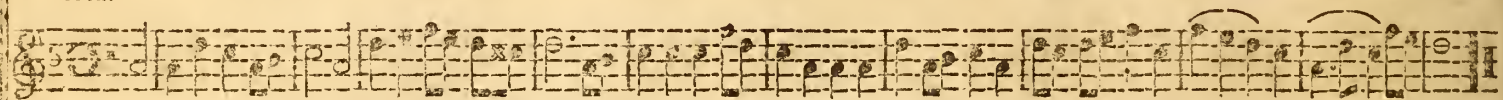
M

Shirley. S. M.

BELKNAP.

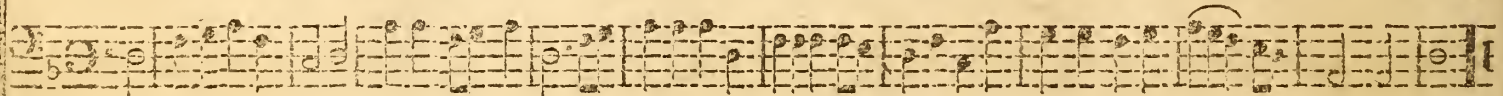


AIR.



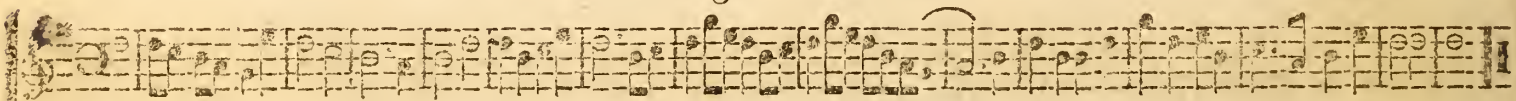
Our moments fly apace, Nor will our minutes stay ; Just like a flood our hasty days, Just, &c.

Are sweeping us away.

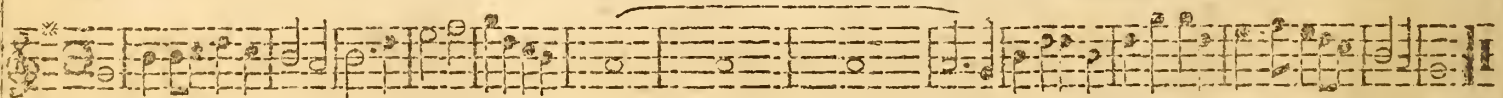


Hamburg. L. M.

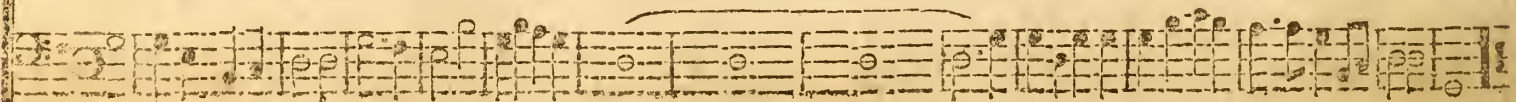
BELKNAP.



AIR.



Eternal spirit, we confess, And sing the wonders of thy grace ! Thy power conveys the blessings down, Thy power, &c, From God the Father and the Son.

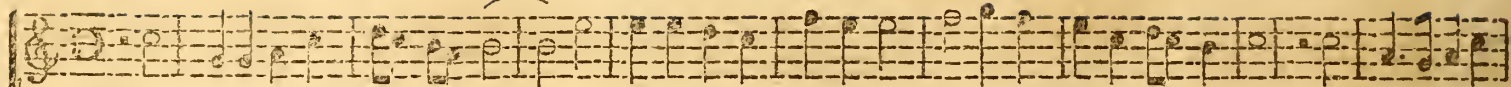


Air.

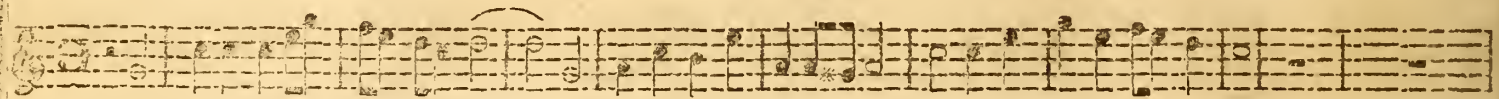
Who is this fair one in distress, That travels from the wilderness? And prest with sorrows

and with sins,

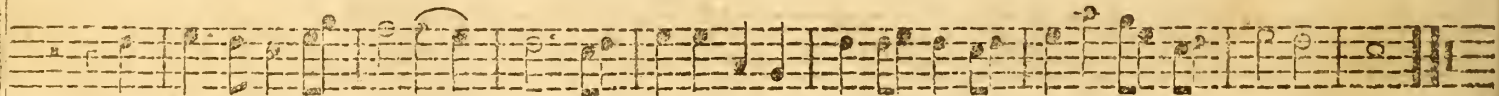
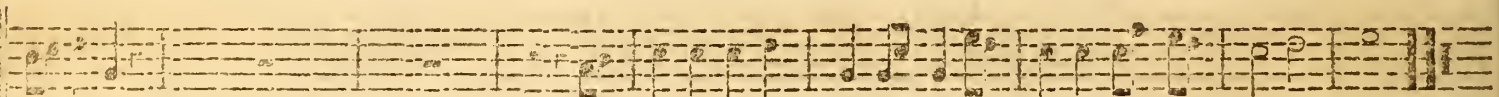
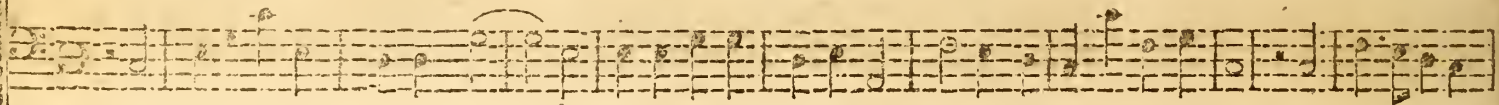
And prest with sorrows and with sins, On her beloved Lord she leans.



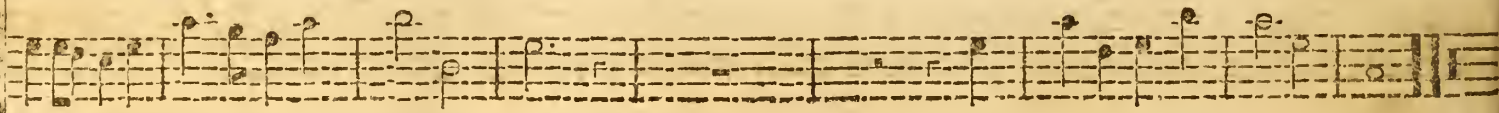
AIR.

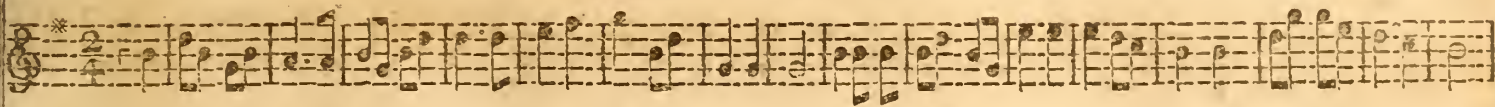


The Lord hath eyes to give the blind ; The Lord supports the sinking mind ; He sends the lab'ring conscience peace ; He helps the stranger

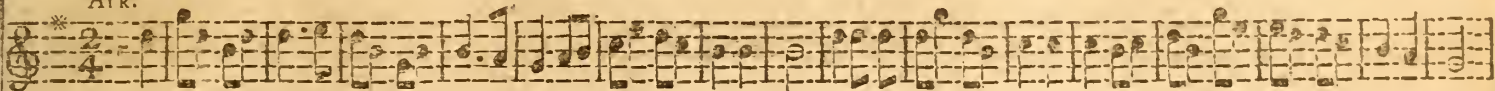


in distress, The widow and the fatherless And grants the pris'ner sweet release, And grants, &c.

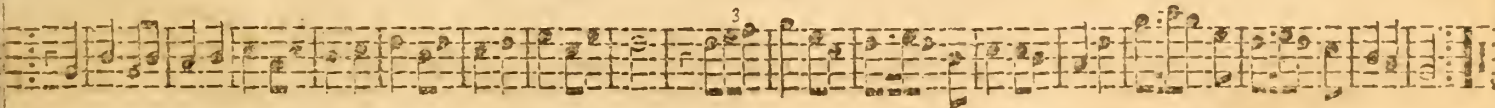
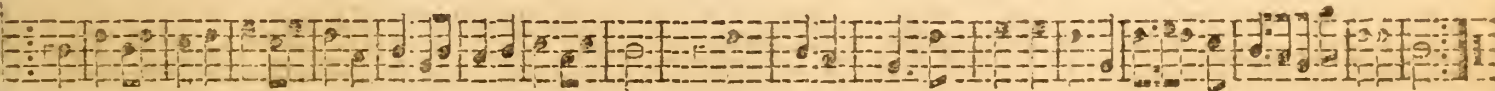
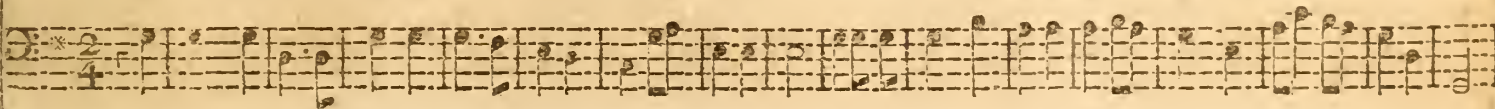




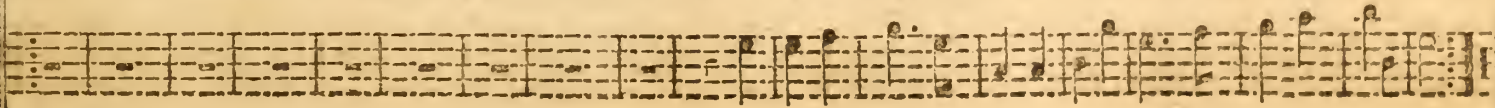
AIR.

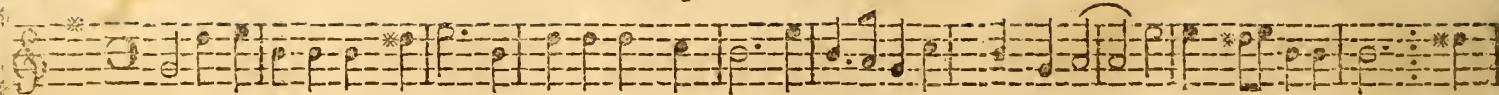


The voice of my beloved sounds, Over the rocks and and rising grounds ; O'er hills of guilt, and seas of grief, He leaps he flies to my relief.

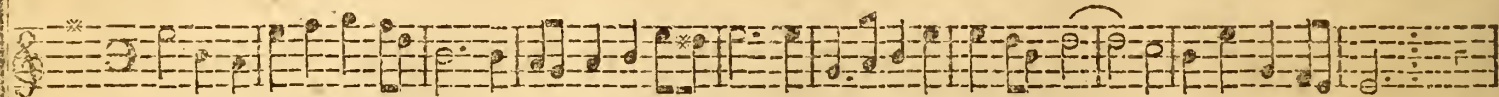


Now through the veil of flesh I see, With eyes of love he looks at me, And in the gospel's clearest glass, He shows the beauties of his face.

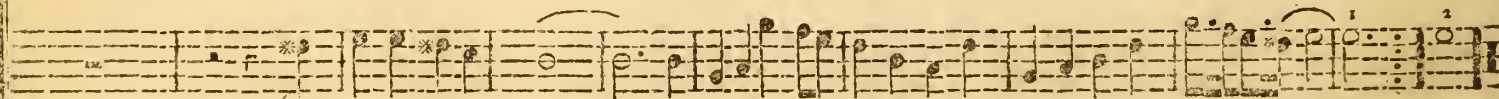
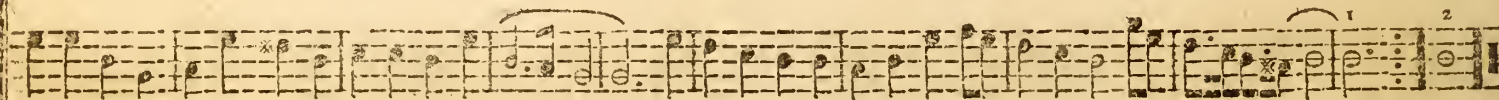
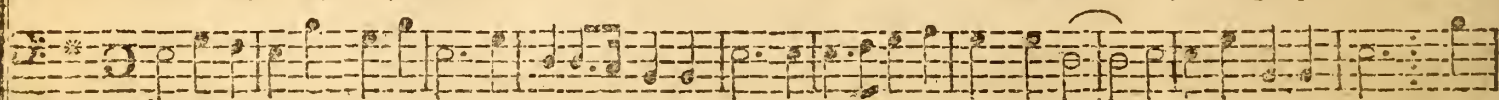




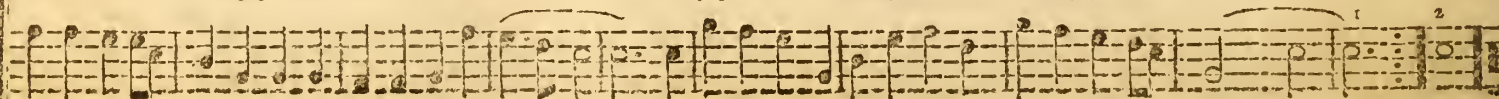
AIR.

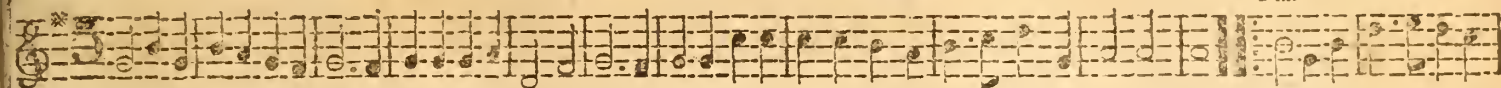


Thou refuge of my weary soul, On thee, when sorrows rise, On thee, when waves of trouble roll, My fainting hope relies. To



thee I tell each rising grief, For thou alone canst heal; Thy promises can bring relief For every pain I feel.

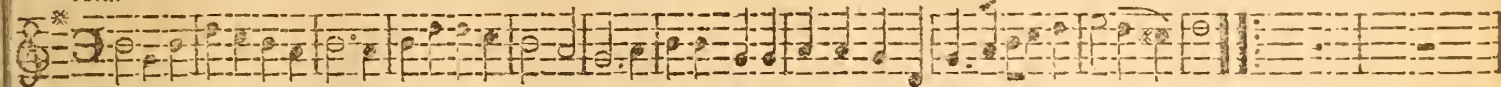




I feel my Saviour's cheering voice :

And longs to join immortal lays.

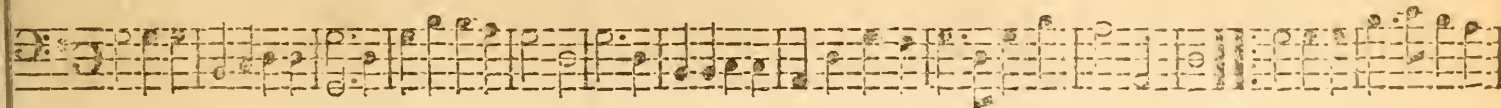
AIR.



Now can my soul in God rejoice,

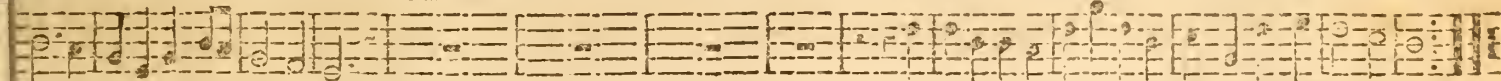
My heart awakes to sing his praise

Hold me, O Jesus, in thine

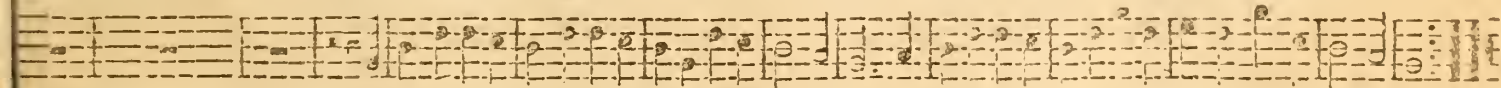


Pia.

For.

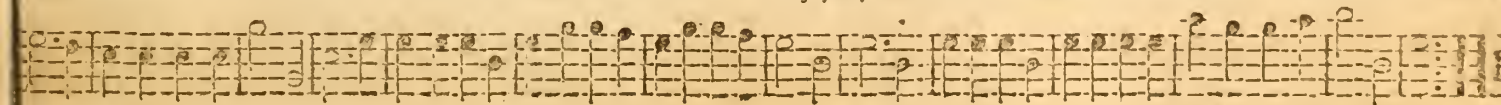


And cheer me with immortal charms.



arms,

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



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

Before we reach, &c. Before, &c.

Reviving Hope.

C. M.

HOLDEN.

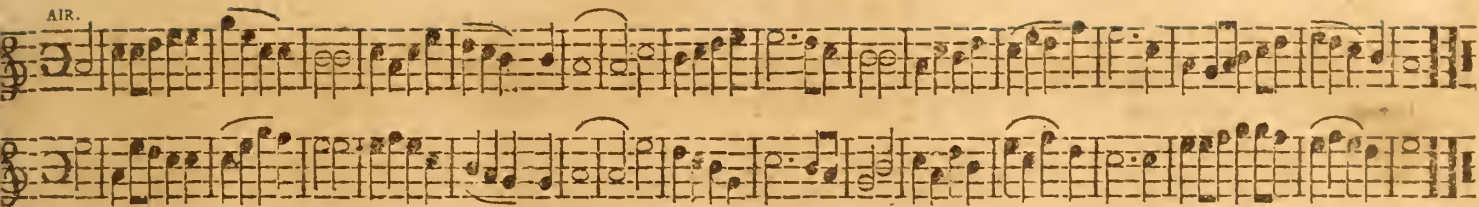
Ye doubting souls dismiss your fear,

The Saviour calls, let every ear Attend the heav'nly sound ; Ye doubting, &c.

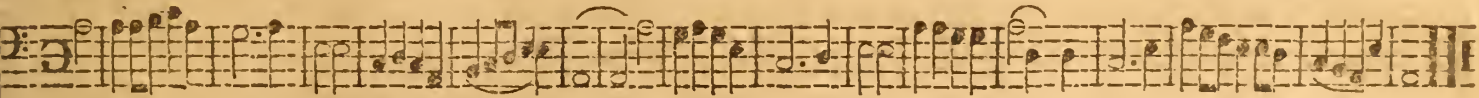
Ye doubting souls dismiss your fear, Ye doubting, &c. Hope smiles reviving round.

Ye doubting souls dismiss your fear, Ye doubting, &c.

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?

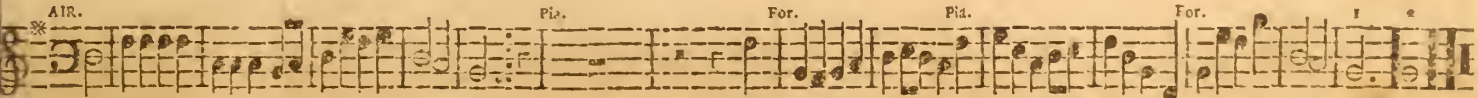


Fryeburgh.

L. M.

ALBEE.

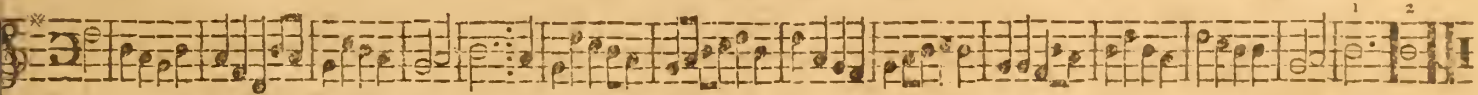
AIR.



Join all the names of love and pow'r,

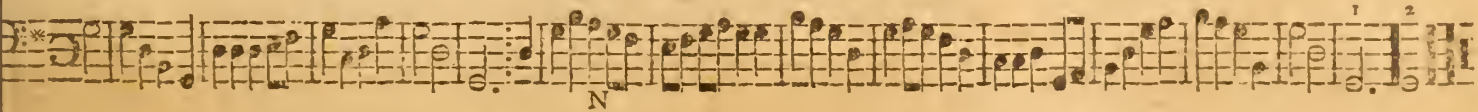
Or set Immanuel's glory forth.

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,



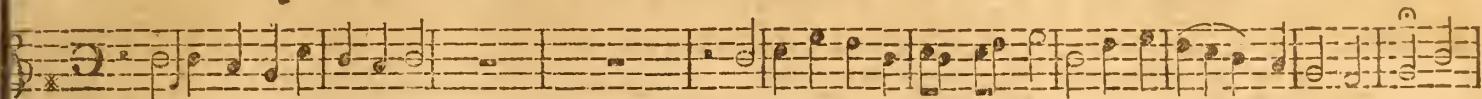
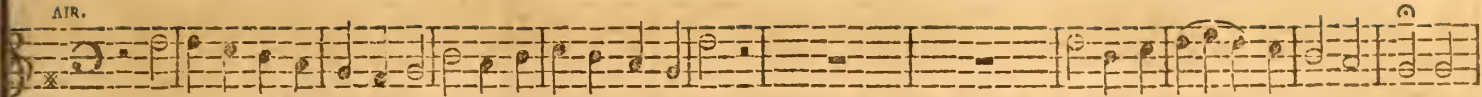
AIR.

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.

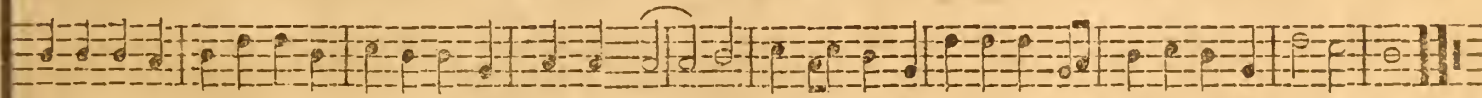
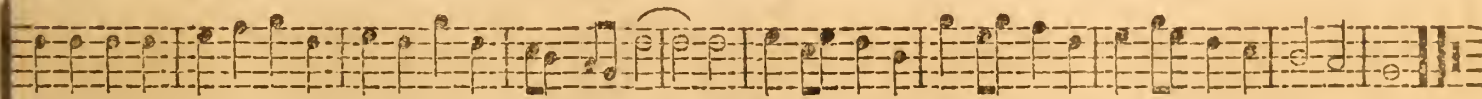
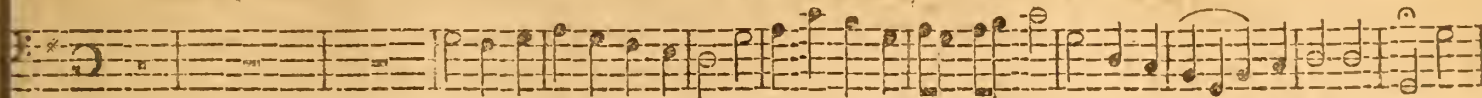
Cornish. L. M.

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

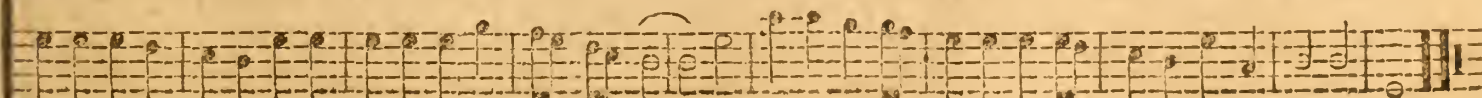
ATR.



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.

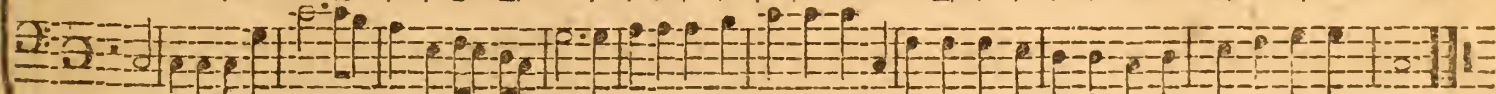
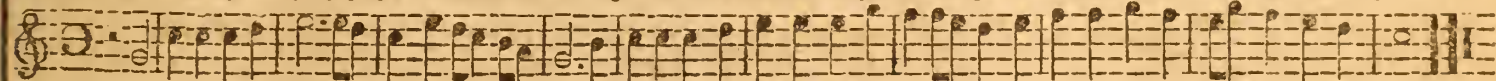
S. M.

BELKNAP.

101

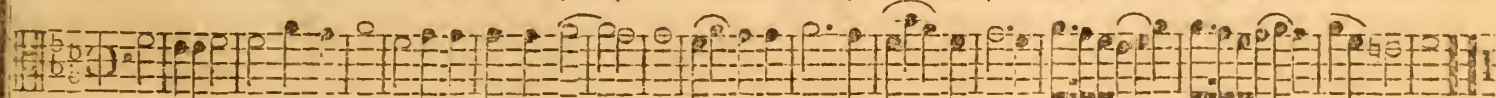
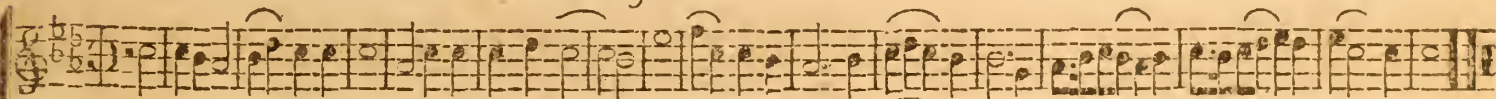


Behold, with awful pomp, The Judge prepares to come; Th' archangel sounds the dreadful trump, Th' archangel sounds the dreadful trump, And wakes the gen'ral doom.

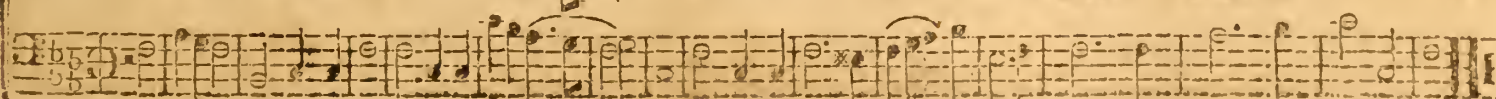
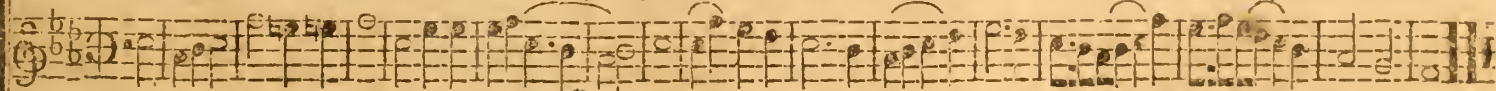
*Pittsford.*

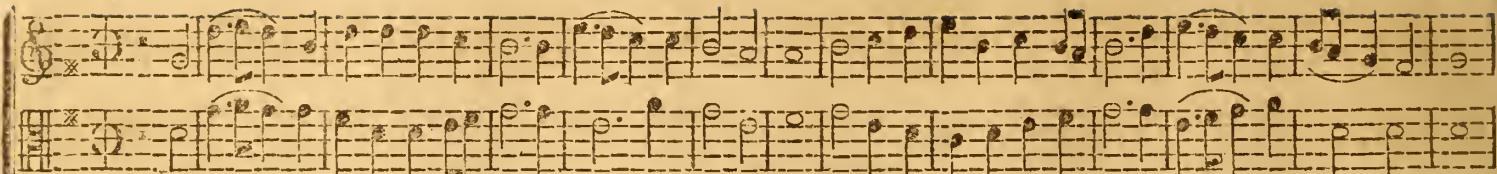
L. M.

BELKNAP.

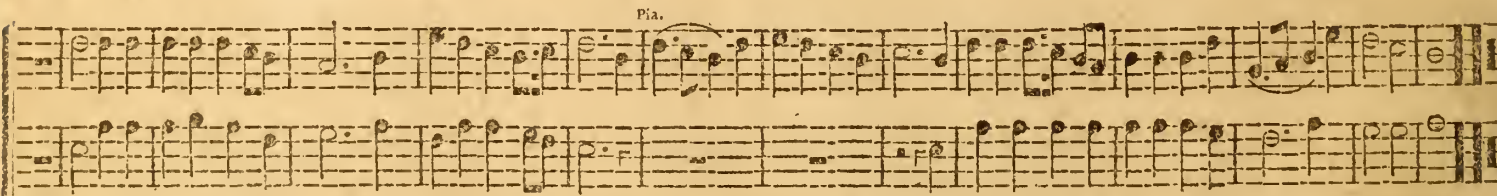
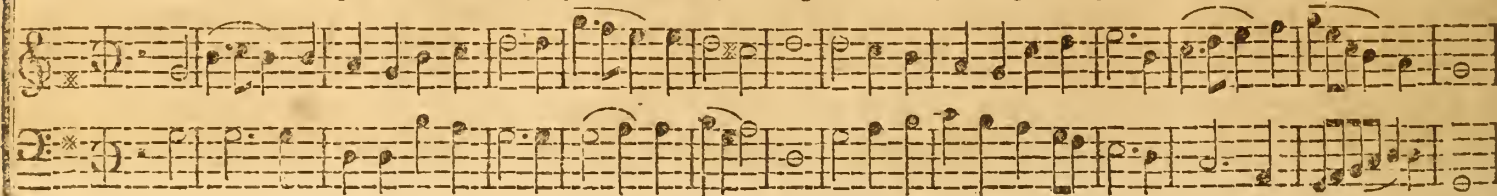


God, the eternal, awful name, Which the whole heav'nly army fears, Which shakes the wide creation's frame, And Satan trembles when he hears.





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.

The musical score consists of three systems of staves. The first system has a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The second system has a treble clef, a 2/4 time signature, and a key signature of one sharp. The third system has a bass clef, a 2/4 time signature, and a key signature of one sharp. The lyrics are written below the second system.

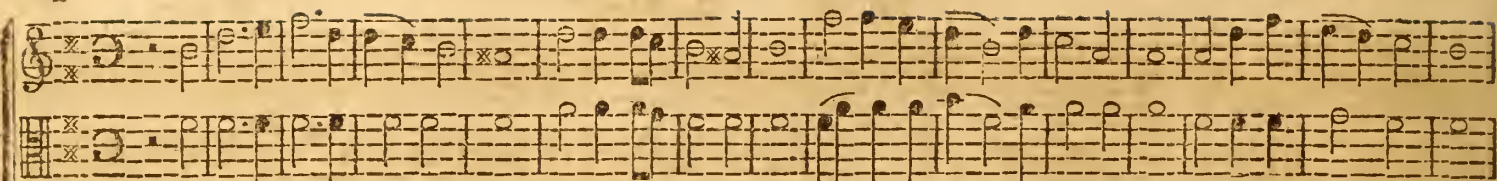
Dover.

C. M.

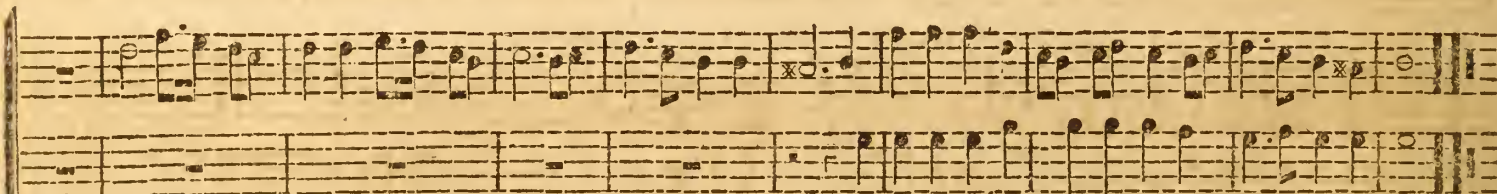
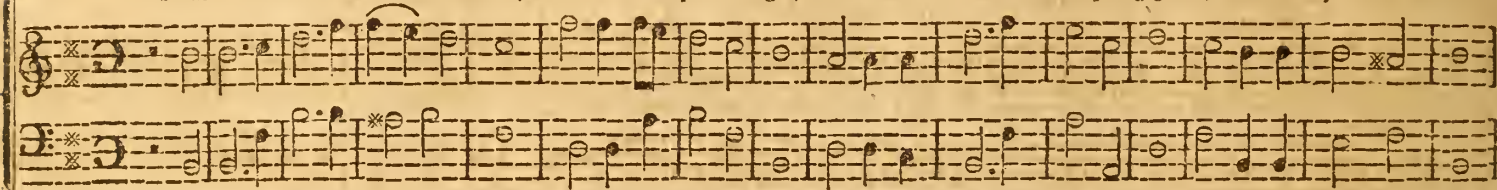
BELKNAP.

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

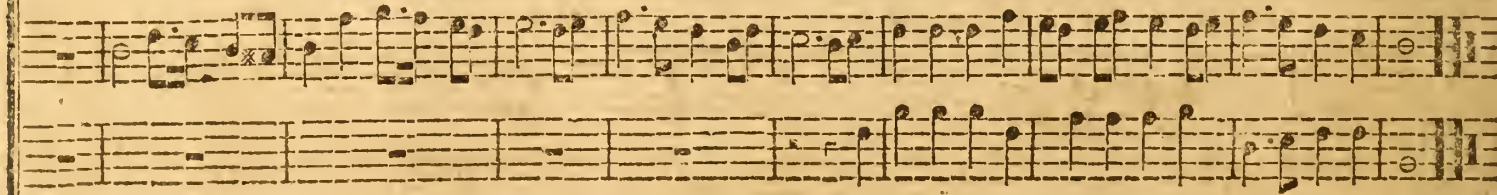
The musical score consists of four systems of staves. The first system has a treble clef, a 3/4 time signature, and a key signature of one flat (Bb). The second system has a bass clef, a 3/4 time signature, and a key signature of one flat. The third system has a treble clef, a 3/4 time signature, and a key signature of one flat. The fourth system has a bass clef, a 3/4 time signature, and a key signature of one flat. The lyrics are written below the second system.

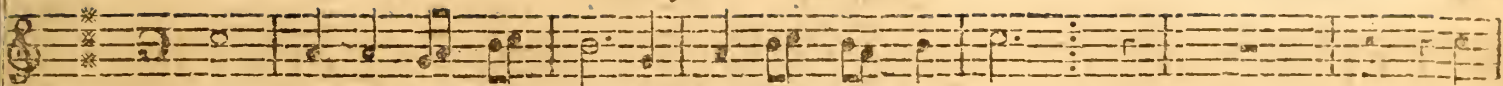


Dear Lord! behold our fore distrefs; Our sins attempt to reign; Stretch out thine arm of conq'ring grace, And let thy foes be slain.



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



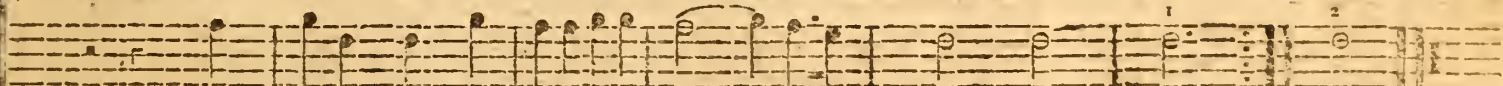


Welcome, sweet day of rest, That saw the Lord arise.

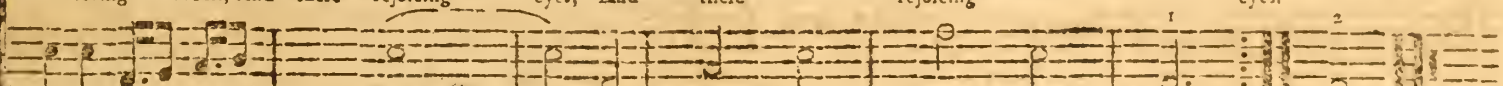


Welcome to this re-

Welcome to this, &c.



Welcome to this reviving breast, And these rejoicing eyes.

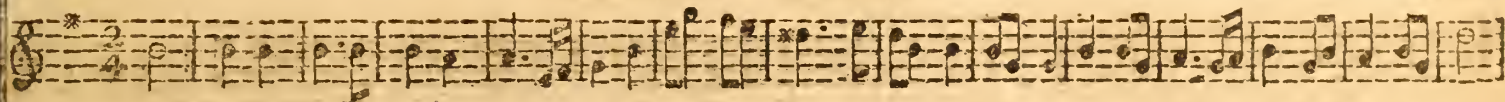


viving breast, And these rejoicing eyes, And these rejoicing eyes.

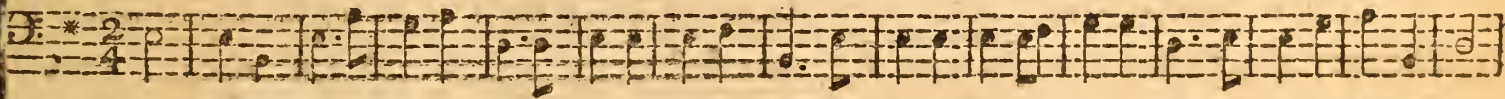
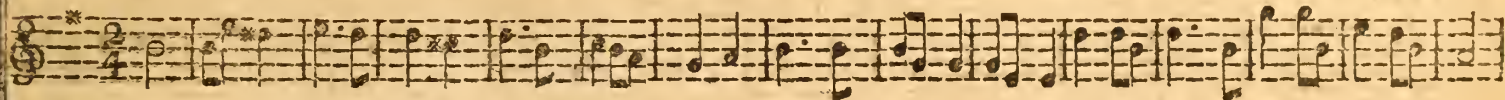
There is a glorious world on high, Resplendent with eternal day; Faith views the blissful prospect nigh, And

For.

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

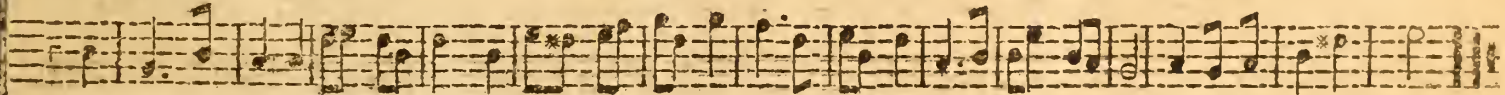
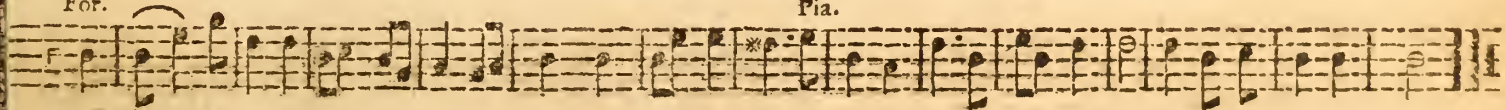


AIR. Our sins, alas ! how strong they be, And like a raging sea ; They break our duty, Lord to thee, And hurry us away.



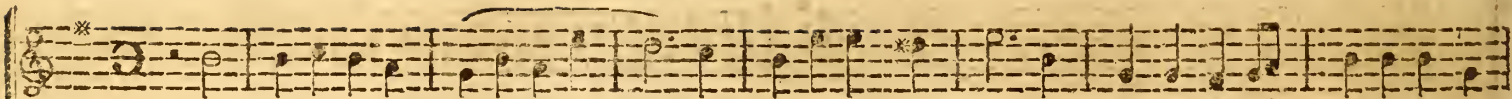
For.

Pia.

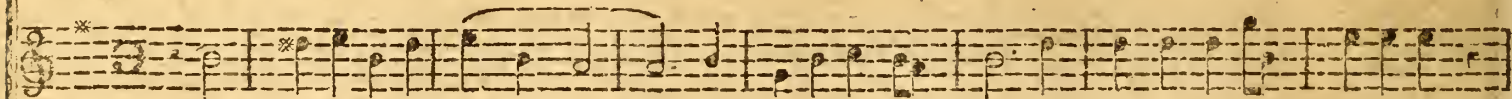


The waves of trouble how they rise, How loud the tempests roar ! But death shall land our weary souls Safe on the heavenly shore.

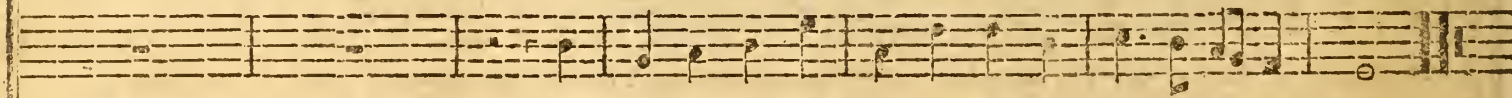




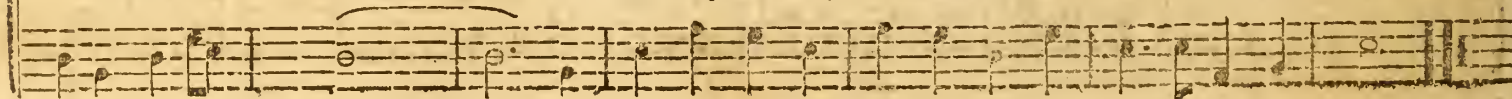
AIR.

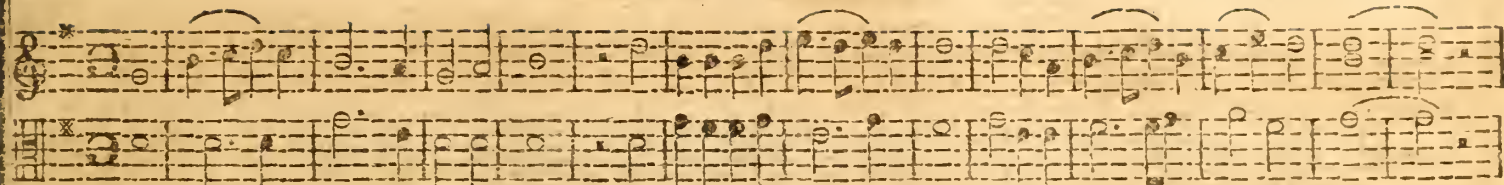


Our days are as the grafs, Or like a morning flow'r ; If one sharp blaſt ſweep o'er the field It

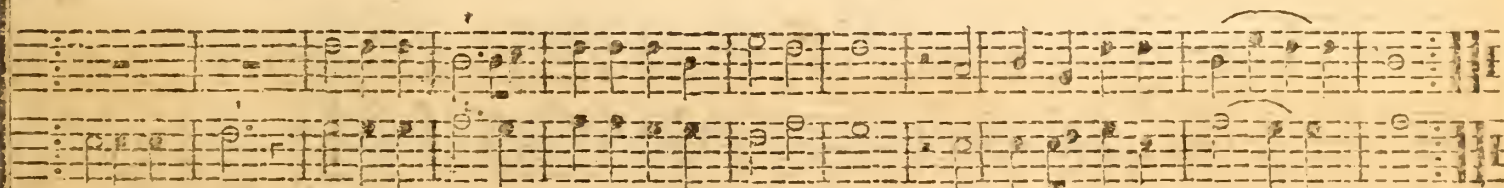
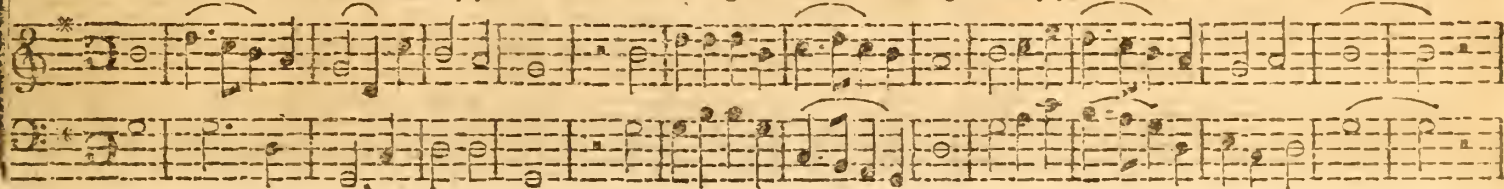


withers in an hour. If one ſharp blaſt ſweep o'er the field, It withers in an hour.

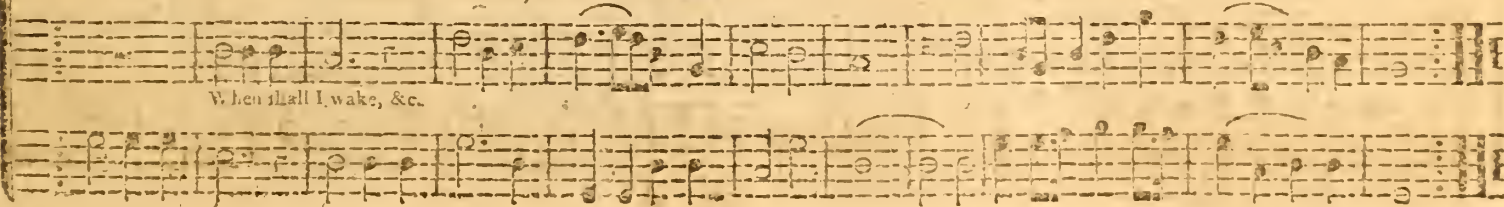




This life's a dream an empty show ; But the bright world to which I go Hath joys substantial and sincere ;



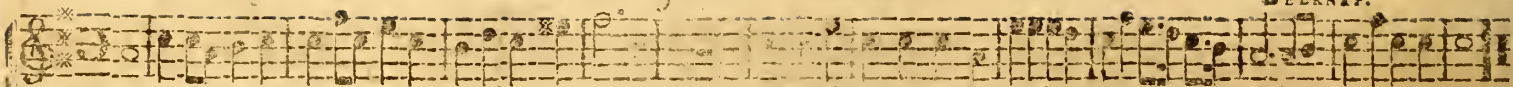
When shall I wake, When shall I wake, When shall I wake and find me there ? When shall I wake and find me there ?



When shall I wake, &c.

Penobscot. C. M.

BELKNAP.

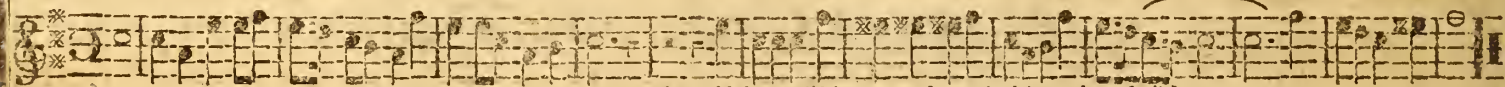


I would survey life's narrow space And learn how frail I am.

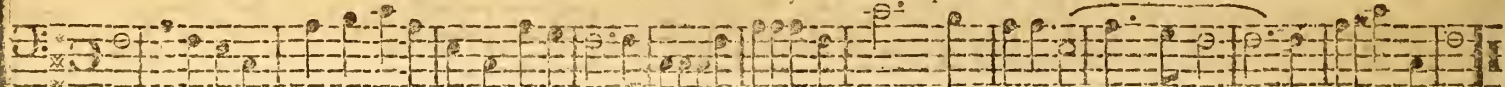


Teach me the measure of my days, Thou maker of my frame!

I would survey life's narrow space And learn how frail I am.



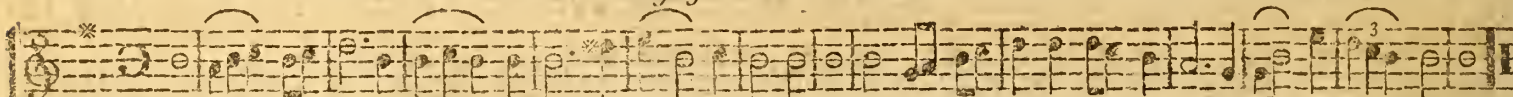
I would survey life's narrow space And learn how frail I am.



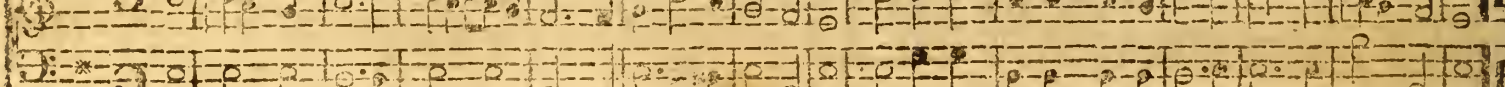
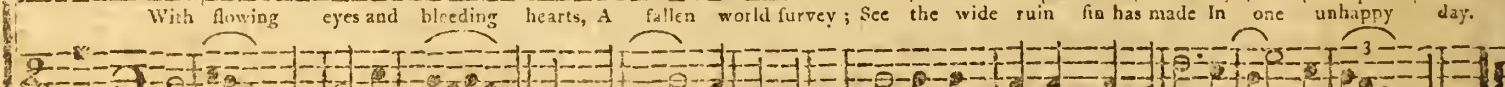
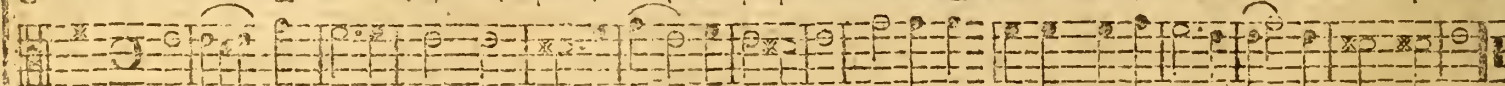
I would survey life's narrow space, And learn how frail I am.

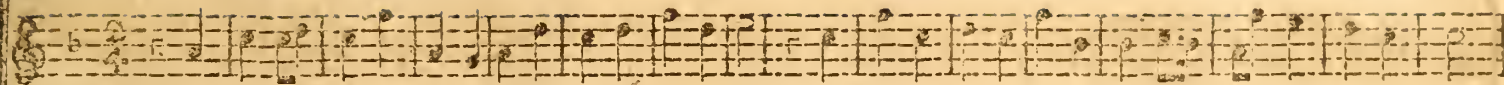
Belfast. C. M.

BELKNAP.

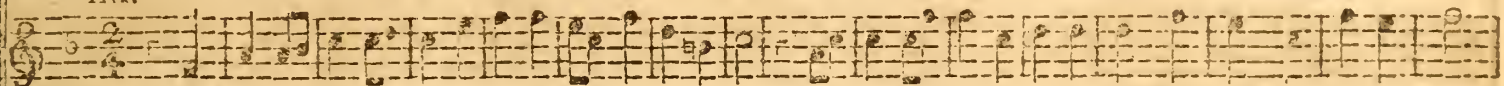


With flowing eyes and bleeding hearts, A fallen world survey; See the wide ruin sin has made In one unhappy day.

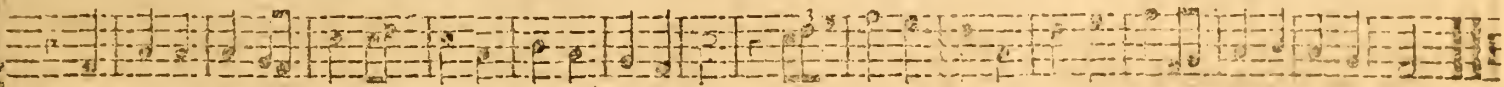
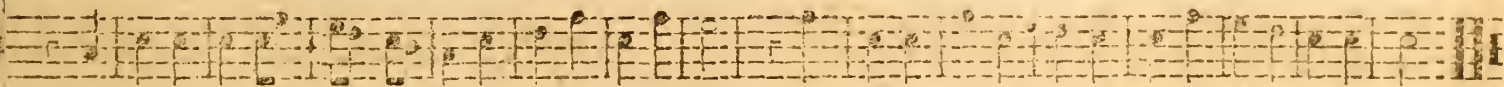
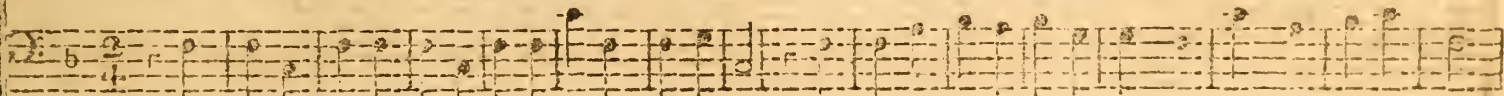




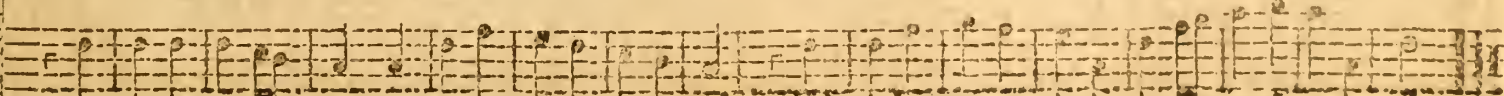
AIR.



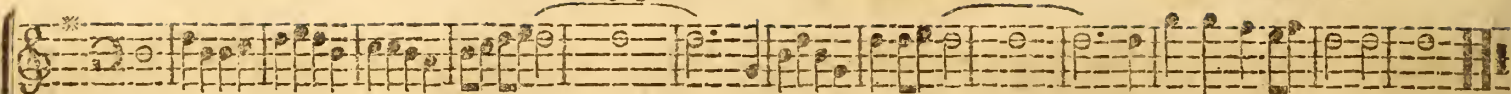
I'm not ashamed to own my Lord, Or to defend his cause; Maintain the honour of his word, The glory of his cross.



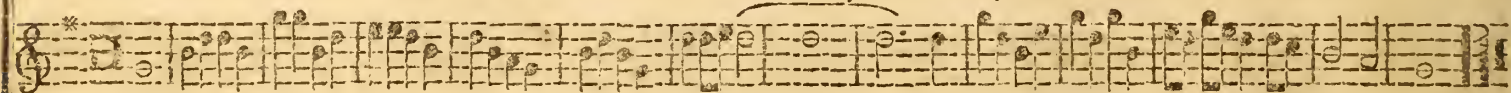
Jesus, my God, I know his name, His name is all my trust; Nor will he put my soul to shame, Or let my hope be lost.



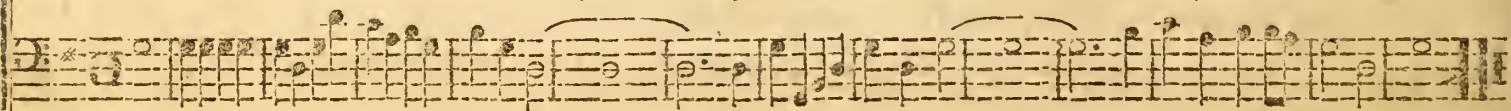
P



Air, And spread the joyful tidings round, Let every soul with transport hear

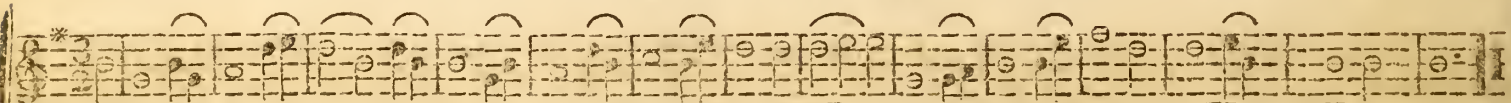


Loud let the tuneful trumpet sound, Let every soul with transport hear, And hail the Lord's accepted year, And hail, &c.

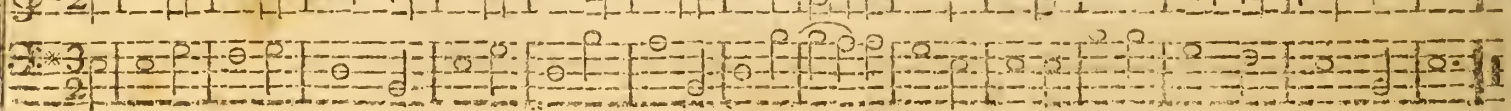
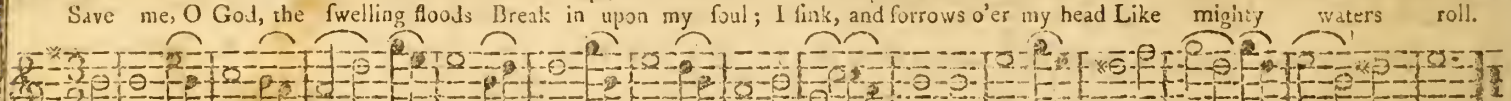
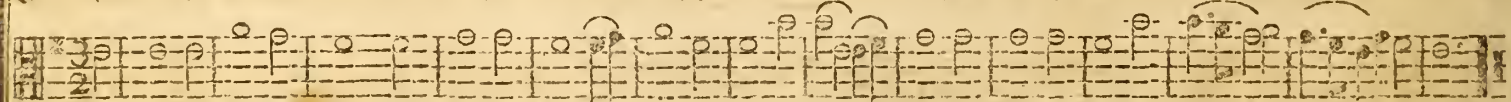


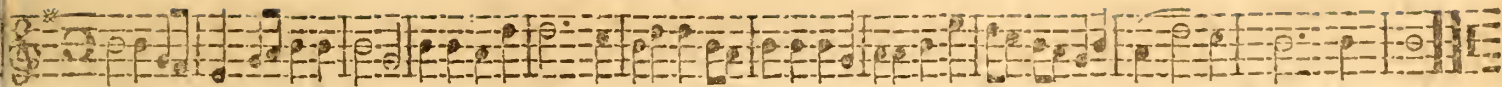
Trenton.

C. M.

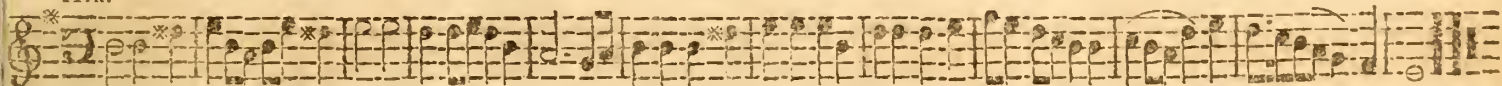


Save me, O God, the swelling floods Break in upon my soul; I sink, and forrows o'er my head Like mighty waters roll.

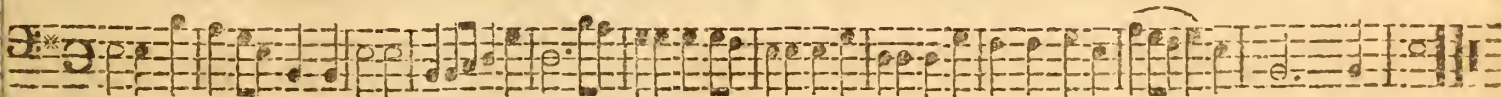




AIR.



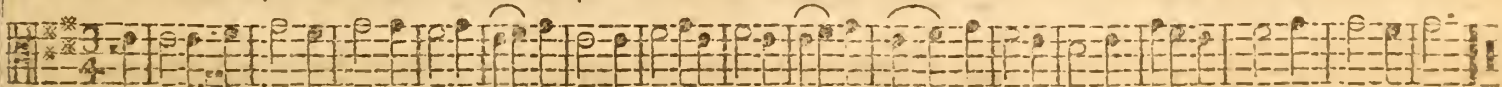
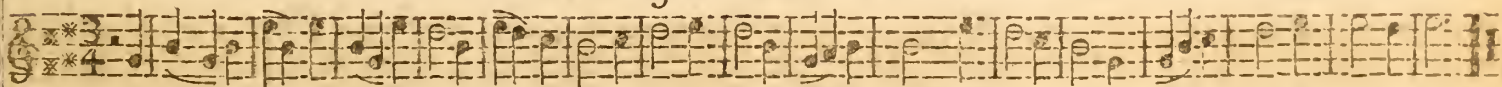
A span is all that we can boast, How short the fleeting time? Man is but vanity and dust, Man, &c. In all his flow'r and prime.



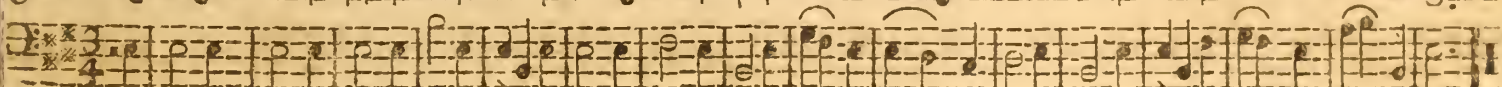
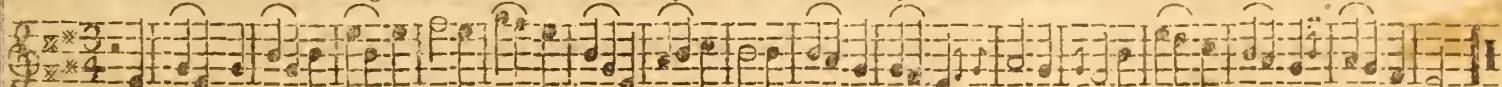
No. 30.

L. M.

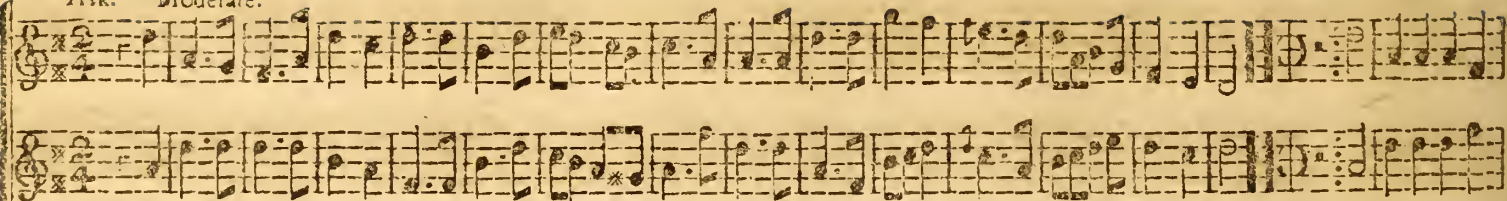
MANU.



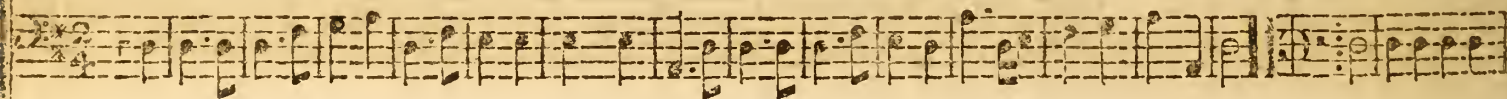
Great is the Lord exalted high, Above all powers and every throne, Whate'er he please, in earth or seas Or heaven or hell his hand hath done.



A. S. R. Moderate.



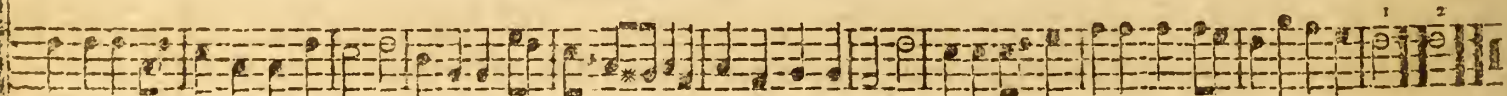
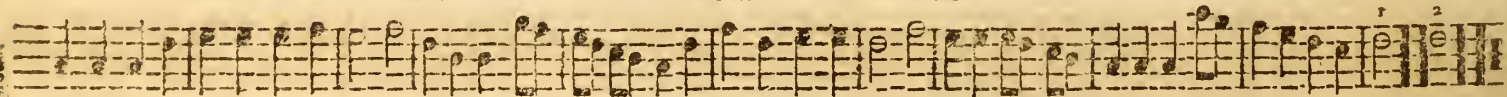
Again the Lord of life and light Awakes the kindling ray, Unseals the eyelids of the morn, And pours increasing day. This day be grateful



Fia.

Cres.

For.



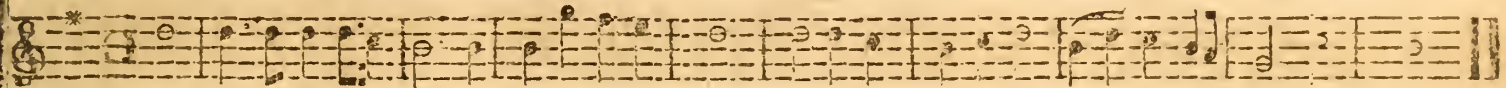
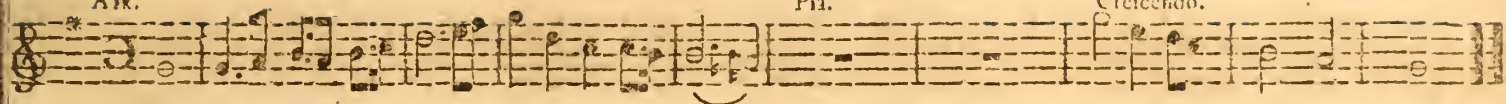
homage paid And loud hosannæ sung, Let gladness dwell on every heart, And praise on every tongue, Let gladness, &c.



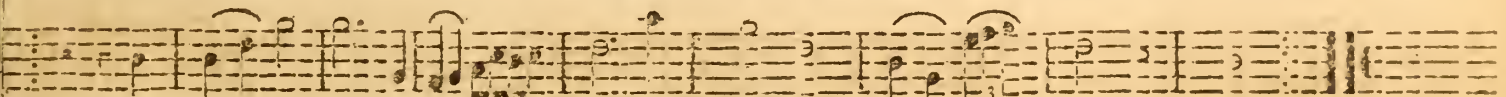
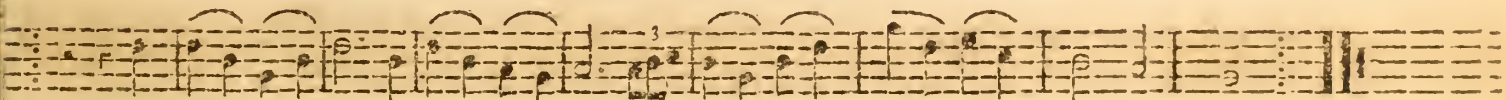
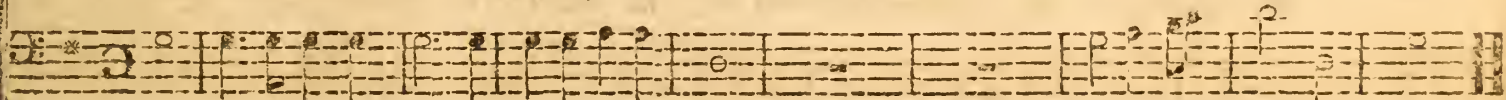
A. R.

Pia.

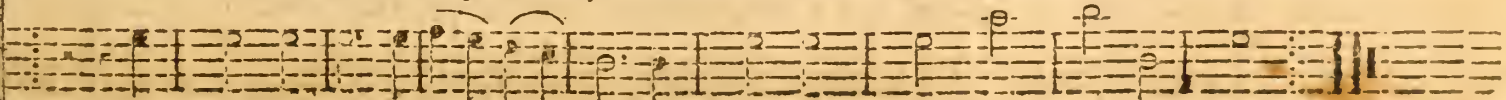
Crescendo.

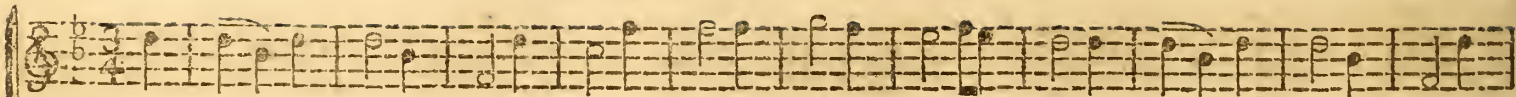


Hark ,what celéstial notes ! What melody we hear ! Soft on the morn it floats, And fills the ravish'd ear.

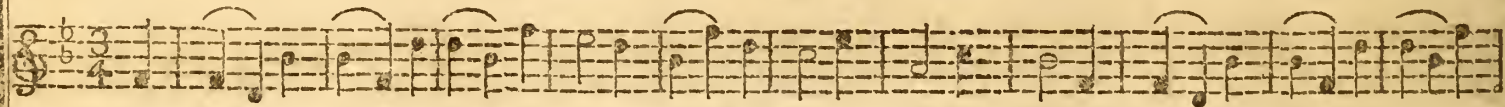


The tuneful shell, The golden lyre, And vocal choir, The concert swell.

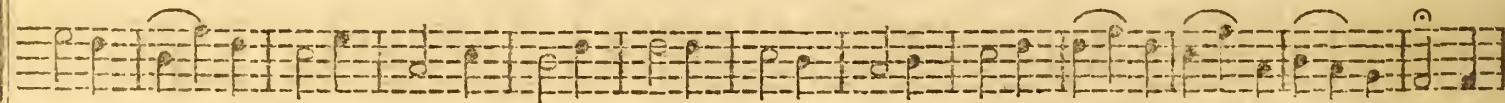
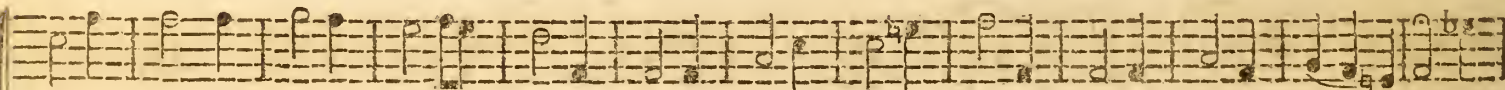
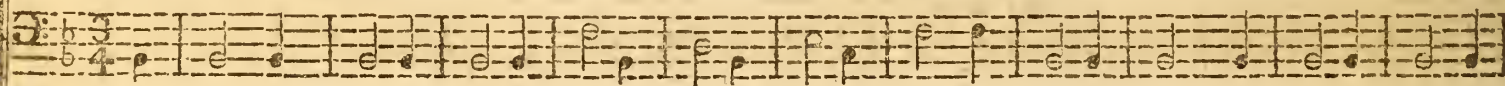




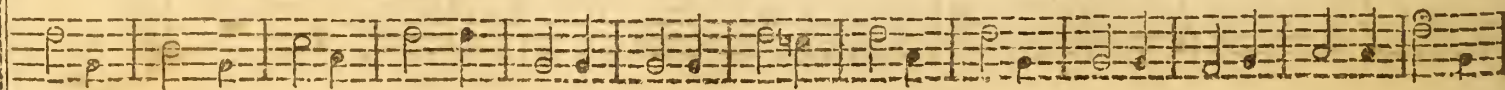
AIR.

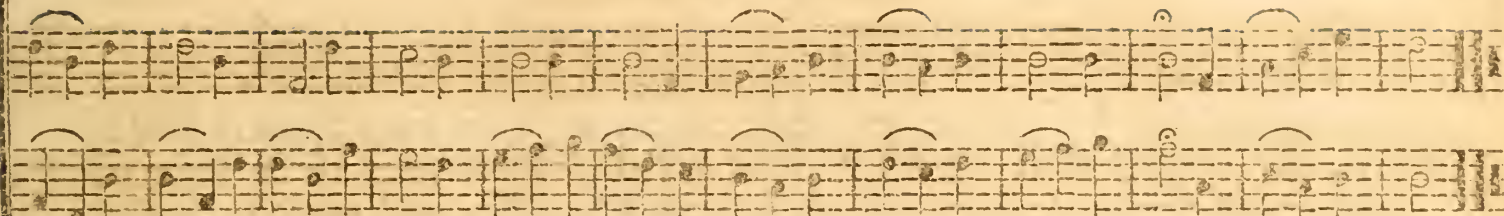


Let him embrace my soul, and prove Mine interest in his heav'nly love; The voice which tells me thou art

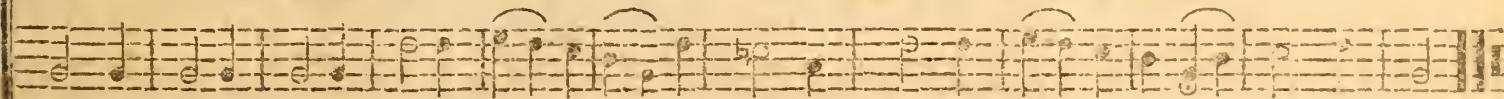


mine, Exceeds the blessings of the vine. On thee th' anointing spirit came, And spread the savour of his name; That





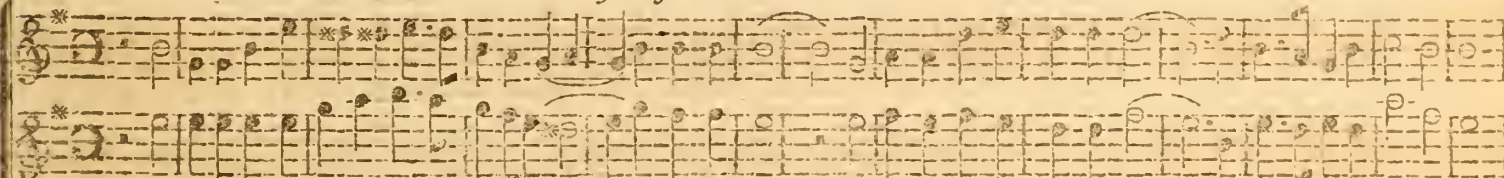
oil of gladness and of grace Draws virgin souls to meet thy face, Draws, &c.



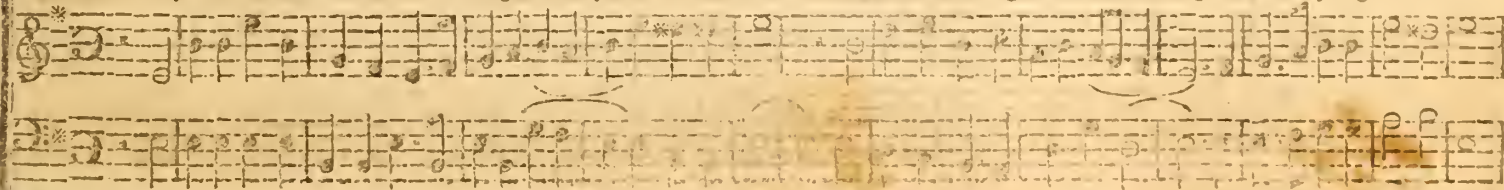
Lynnfield.

L. M.

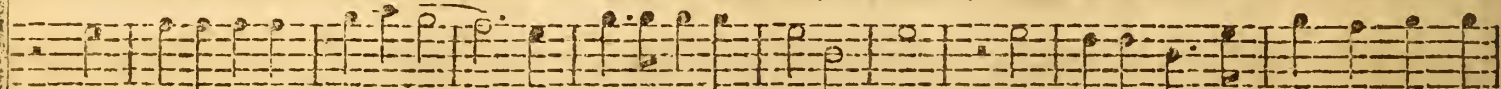
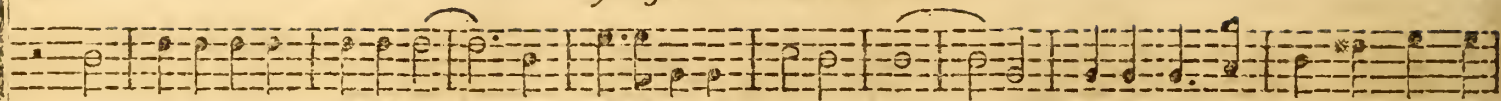
HOLDEN.



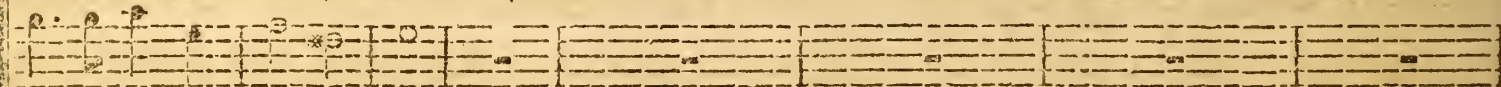
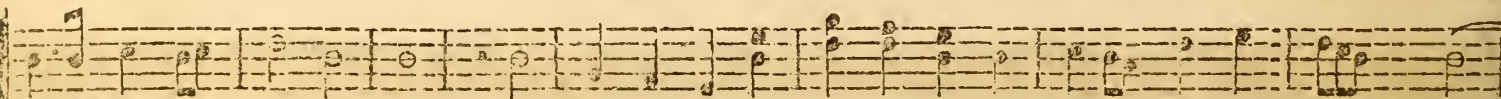
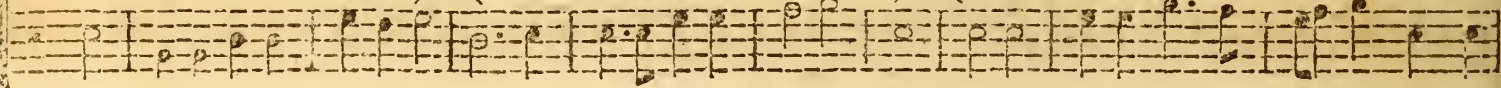
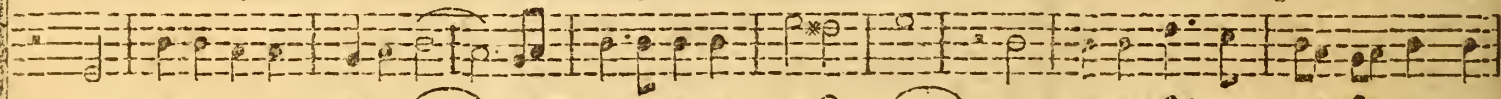
My God permit me not to be, A stranger to myself and thee, Amid a thousand thoughts I rove; Forgetful of my highest love.



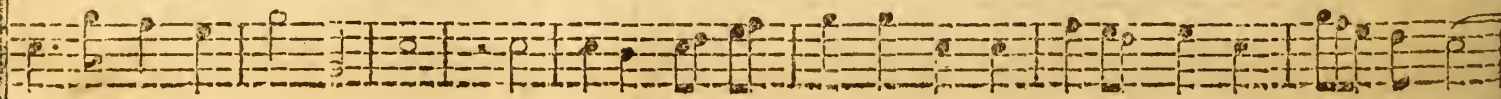
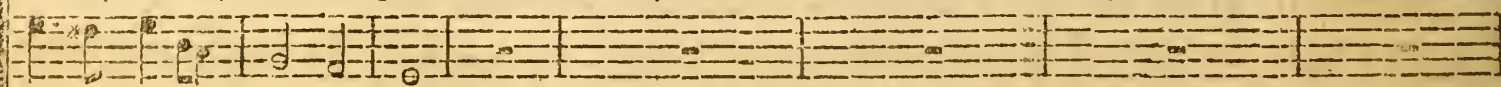
Lynnfield Continued.



Why should my passions mix with earth, And thus disgrace my heav'nly 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.

The first system of the musical score consists of three staves. The top staff is in treble clef with a 3/4 time signature and contains the vocal melody. The middle staff is also in treble clef with a 4/4 time signature and contains a piano accompaniment. The bottom staff is in bass clef with a 4/4 time signature and contains a second piano accompaniment. The lyrics are written below the middle staff.

AIR.

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

The second system of the musical score consists of three staves. The top staff is in treble clef with a 4/4 time signature and contains the vocal melody. The middle staff is also in treble clef with a 4/4 time signature and contains a piano accompaniment. The bottom staff is in bass clef with a 4/4 time signature and contains a second piano accompaniment. The lyrics are written below the middle staff.

Molto.

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

Pia.

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

This musical score consists of three systems of staves. The first system has two staves, the second has two staves, and the third has two staves. The music is written in a common time signature and features various note values, rests, and phrasing slurs. The lyrics are printed below the second system of staves.

Keene. C. M.

BELKNAP.

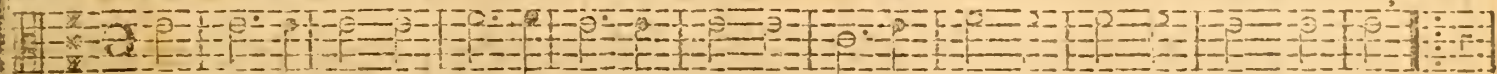
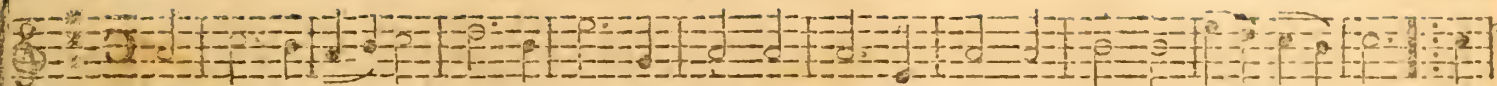
Since I have plac'd my trust in God, A refuge always nigh, Why should I like a tim'rous bird, To distant mountains fly.

This musical score consists of three systems of staves. The first system has two staves, the second has two staves, and the third has two staves. The music is written in a common time signature and features various note values, rests, and phrasing slurs. The lyrics are printed below the second system of staves.

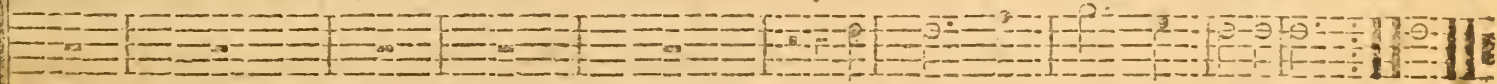
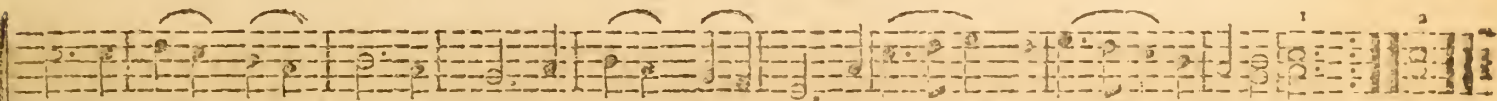
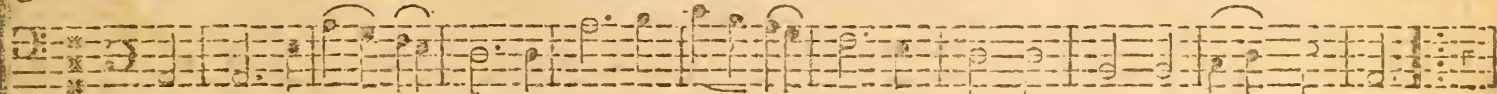
Air.

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

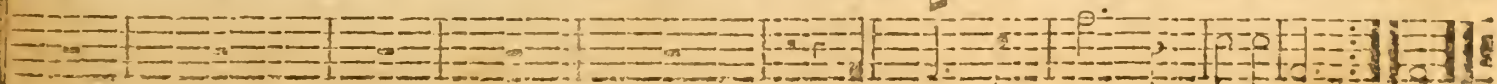
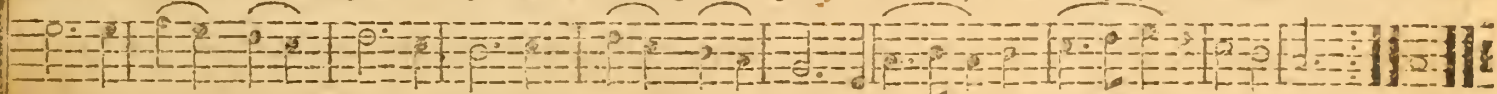
Up to the hills where Christ is gone To plead for all his faints, Presenting at his father's throne Our songs and our complaints.



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



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



O God to whom revenge belongs, Thy vengeance now disclose ;
 Arise, &c.

Arise, &c.

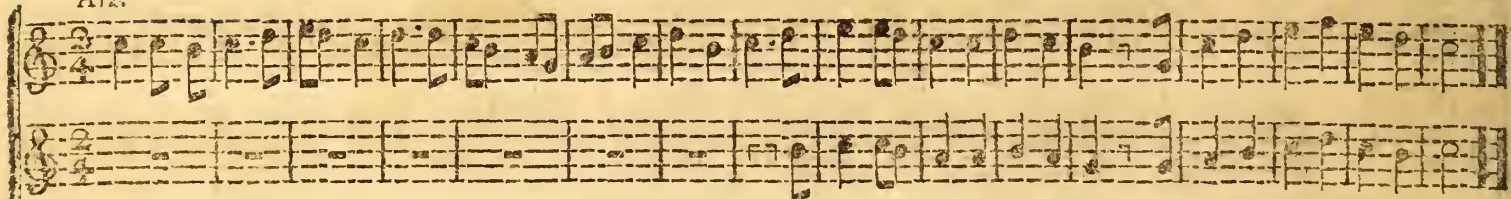
Detailed description: This system contains the first two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a quarter rest, followed by a quarter note G4, and continues with a series of eighth and quarter notes. A triplet of eighth notes appears in the fourth measure. The second staff continues the melody, ending with a quarter rest. The lyrics 'O God to whom revenge belongs, Thy vengeance now disclose ;' are written below the first staff, and 'Arise, &c.' is written below the second staff.

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

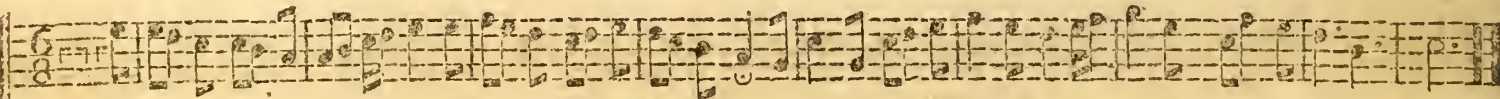
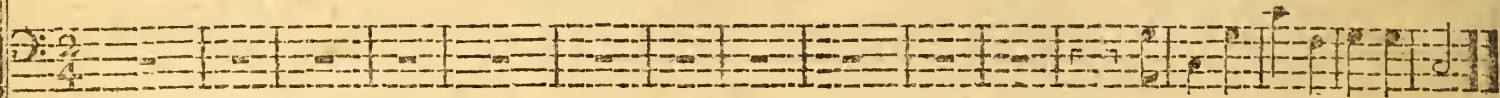
Arise, &c.

Detailed description: This system contains the next two staves of music. The first staff continues the melody from the previous system, ending with a double bar line and repeat signs. The second staff continues the melody, also ending with a double bar line and repeat signs. The lyrics 'Arise, thou Judge of all the earth, And crush thy haughty foes, And crush thy haughty foes.' are written below the first staff, and 'Arise, &c.' is written below the second staff. The music includes first and second endings, indicated by '1' and '2' above the final measures.

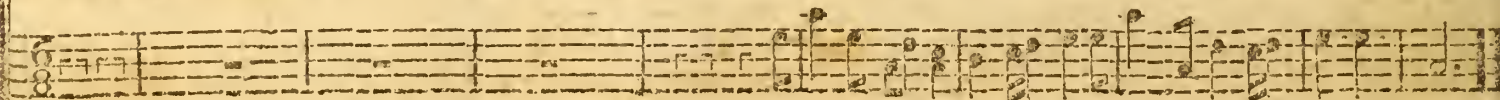
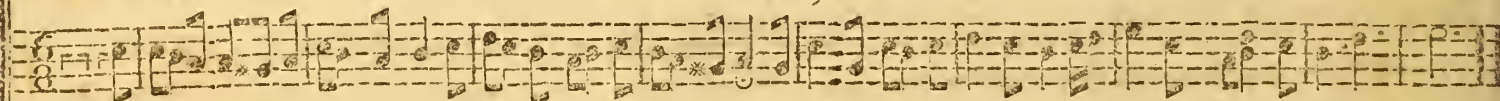
A12.



Where shall we go to seek and find A habitation for our God? A dwelling for th' Eternal Mind, Among the sons of flesh and blood.



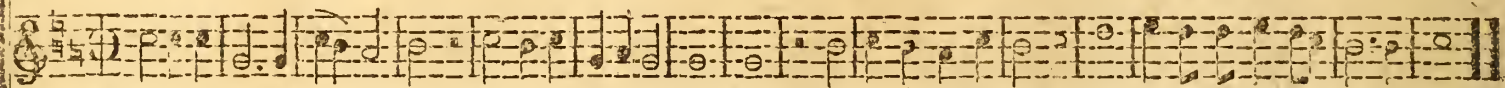
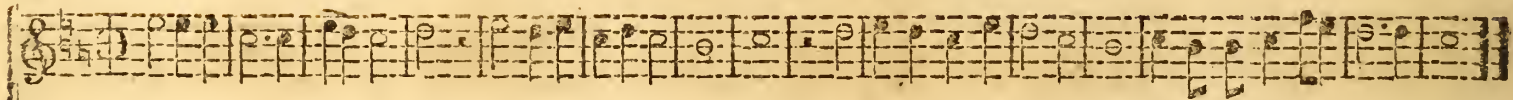
The God of Jacob chose the hill Of Zion for his ancient rest, And Zion is his dwelling still, His church is with his presence blest.



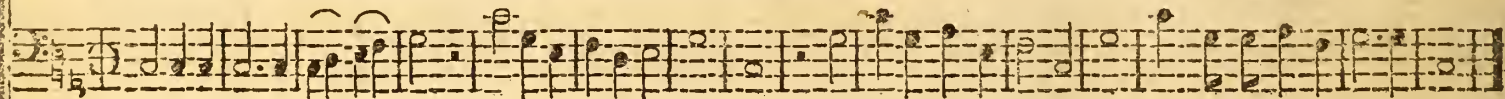
And reign forever,
 Here will I fix my gracious throne, And reign forever, And reign forever, faith the Lord; And blessings shall attend my word.
 And reign forever, Here shall my power and love be known,

1st Treble.

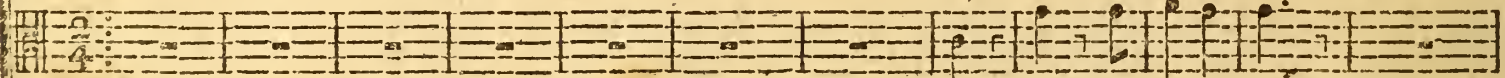
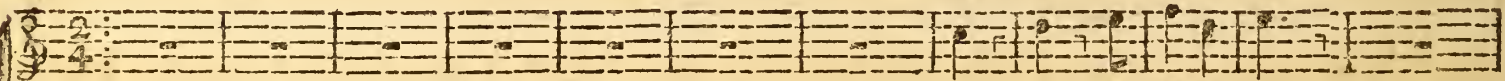
Here will I meet the hungry poor, and fill their souls with living bread, sweet provisions shall be fed,
 2d Treble.
 Sinners that wait before my door With sweet provisions,



Girded with truth and cloth'd with grace, My priests. my ministers shall shine ; Not Aaron in his costly drefs Made an appearance so divine.

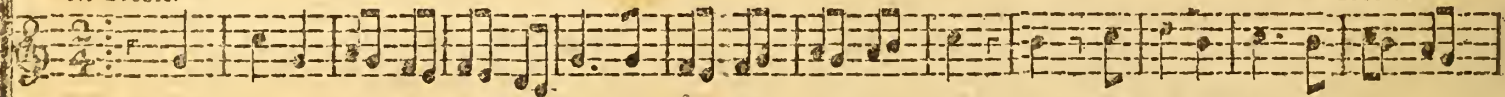


Chorus.

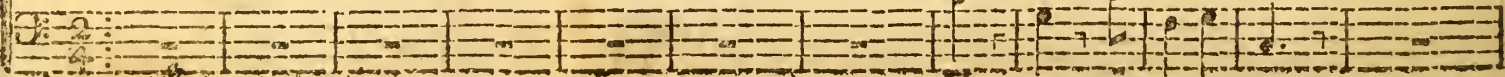


1st Treble.

1st Treble.



The saints, unable to contain Their inward joys, shall shout, shout, shall shout and sing, The Son of



David here shall reign, And Zion triumph, And Zion triumph And Zion triumph in her

King. The Son of David here shall reign, And Zion triumph, And Zion triumph in her King.

Did Christ for sinners weep, And shall our cheeks be dry? Let floods of penitential grief, Burst

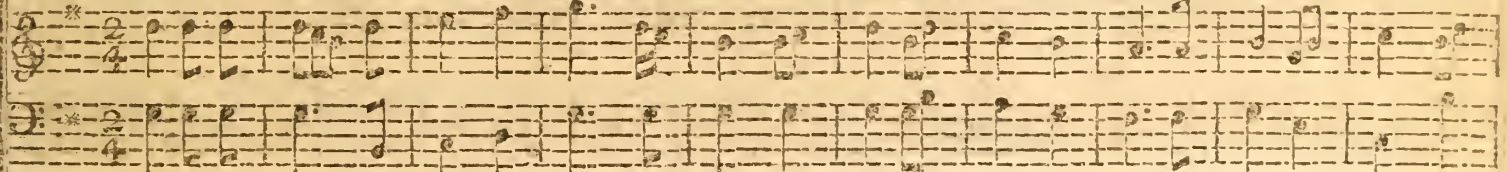
forth from every eye. Let floods of penitential grief Burst forth from every eye.

Unceasing Praise.

L. M.



God of my life, through all its days My grateful tongue shall sound thy praise ; The song shall wake with

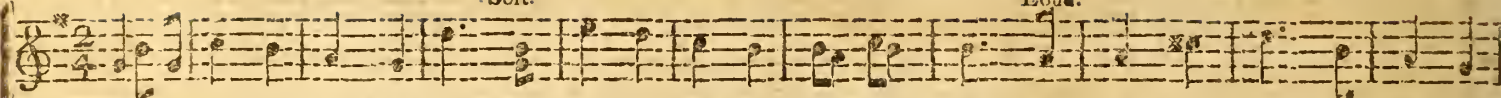


dawning light And warble to the silent night, And warble to the silent night.

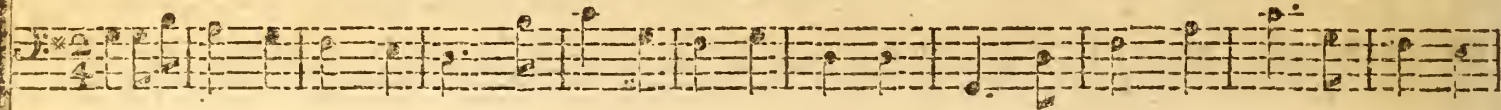
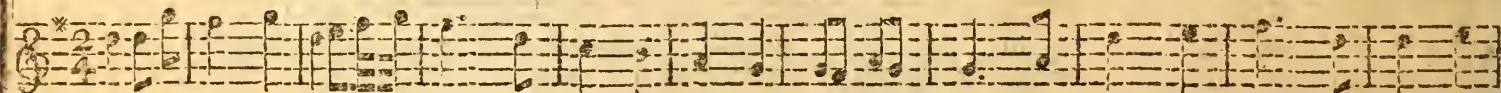


Soft.

Loud.

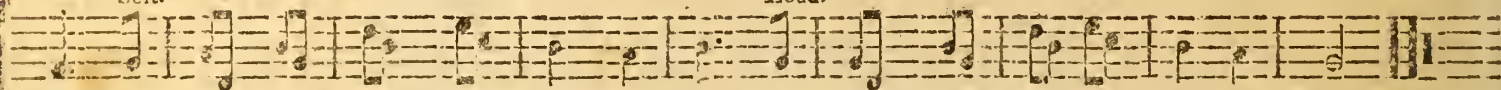


Great source of life, our souls confess The various riches of thy grace, Crown'd with thy mercies we re-

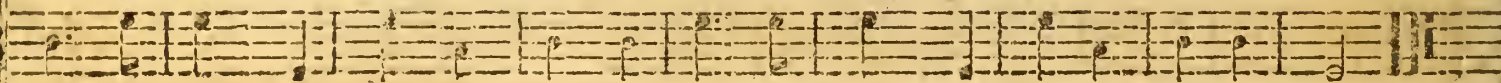


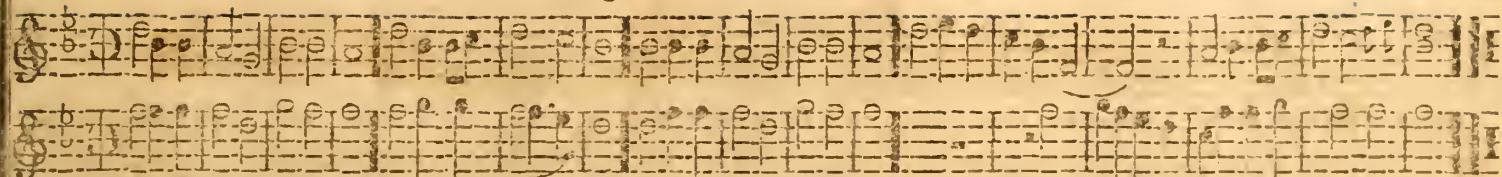
Soft.

Loud.

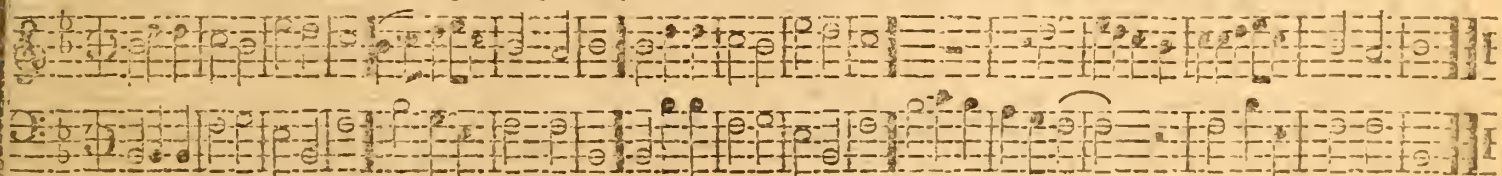


joice, And in thy praise exalt our voice, And in thy praise exalt our voice.





How vast must their advantage be, How great the pleasure prove, Who live like brethren and consent In offices of love. In, &c.



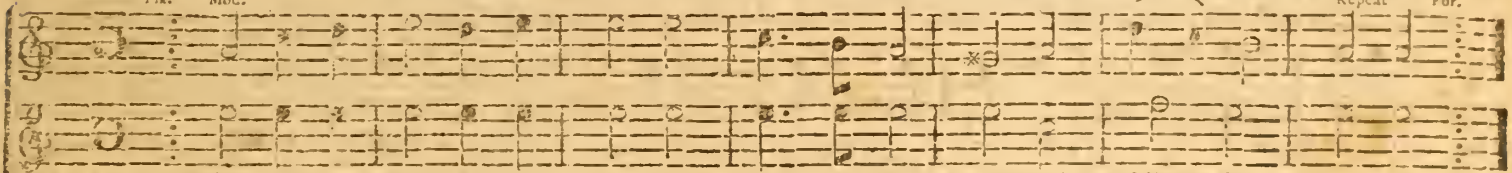
In, &c.

Funeral Anthem.

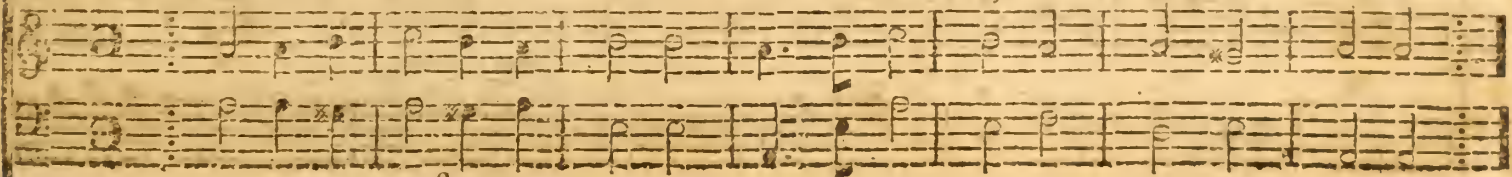
From Job 14th, and from Dr. Dwight's
Seasons, moralized.

HOLDEN.
Repeat For.

Pia. Mod.



Man that is born of a woman is of few days and full of trouble.



Bass and Treble

He cometh forth like a flower, and is cut down; he flourisheth also as a shadow, and continueth not

Bass solo.

As the waters fail from the sea and the flood decayeth and drieth up,

For.

So man lieth down and riseth not; Till the heav'n's be no more, they shall not awake, they shall not awake, nor be raised
They shall not awake,

a. Mod.

out of their sleep. But the soul in gayest bloom, Disdains the bondage of the tomb Af-

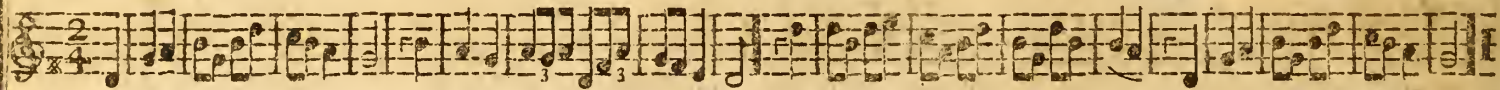
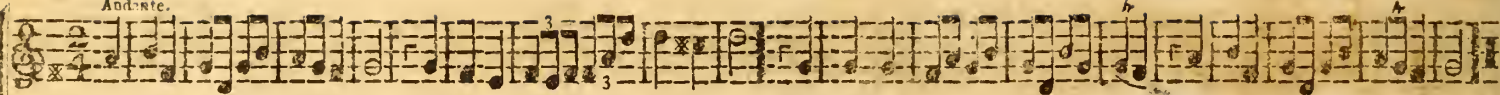
Repeat For.

cends above the clouds of even, And raptur'd hails, And raptur'd hails her native heaven.

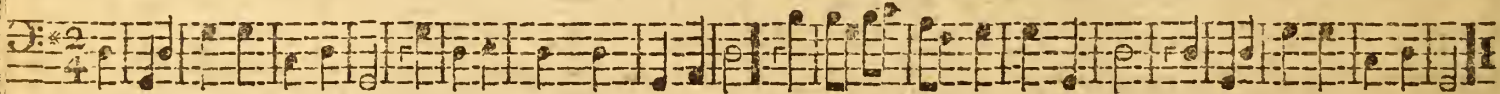
Portugal. L. M.

THORLEY.

And.te.

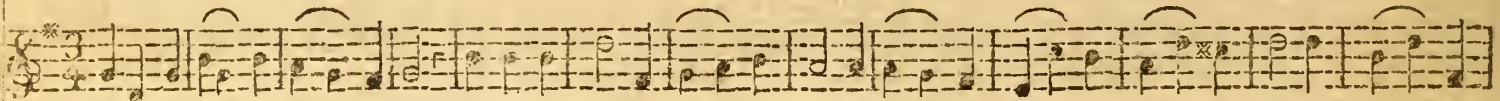
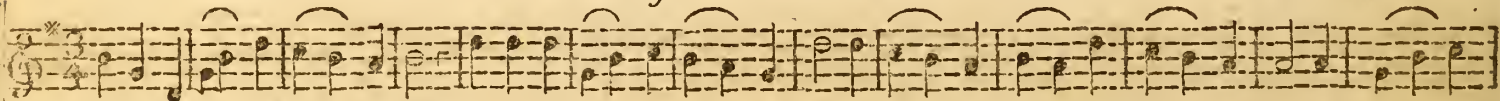


How lovely, how divinely sweet, O Lord, thy sacred courts appear! Fain would my longing passions meet The glories of thy presence there.

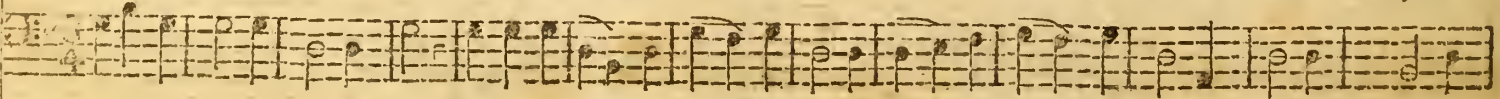


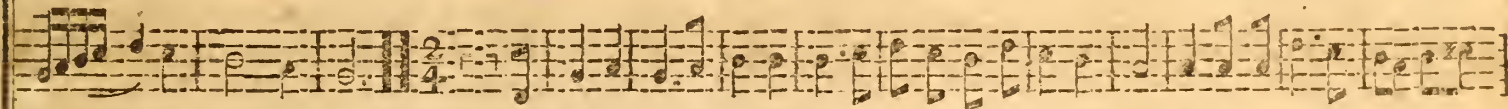
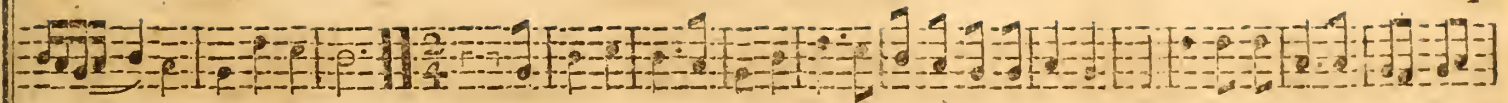
Incense. L. M.

HOLDEN.

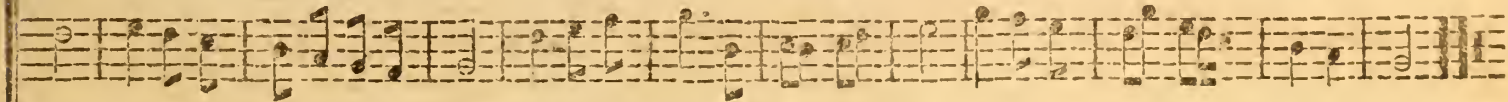
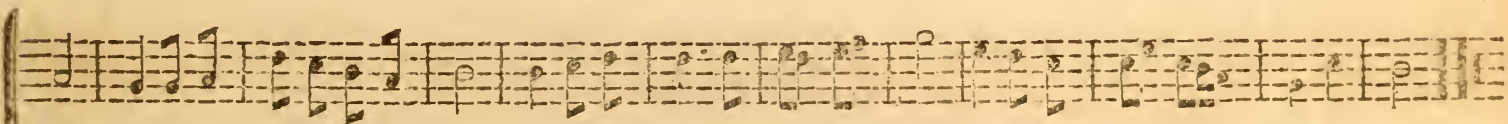
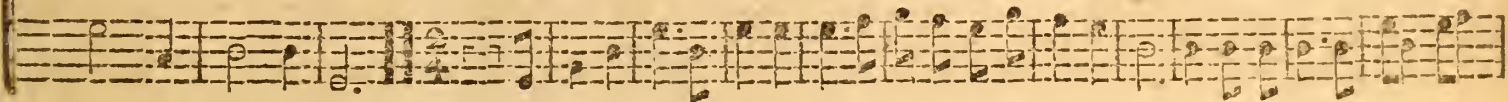


Nature with all her powers shall sing, God the Creator and the King; Nor air, nor earth, nor skies nor seas, Deny the

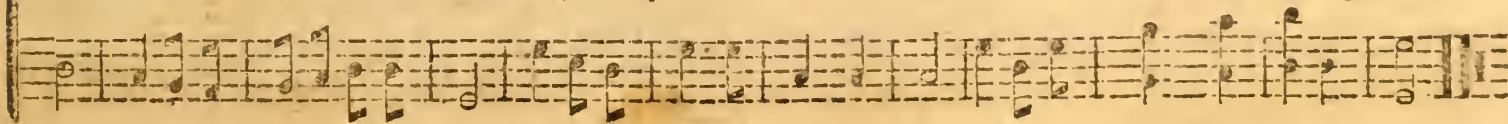


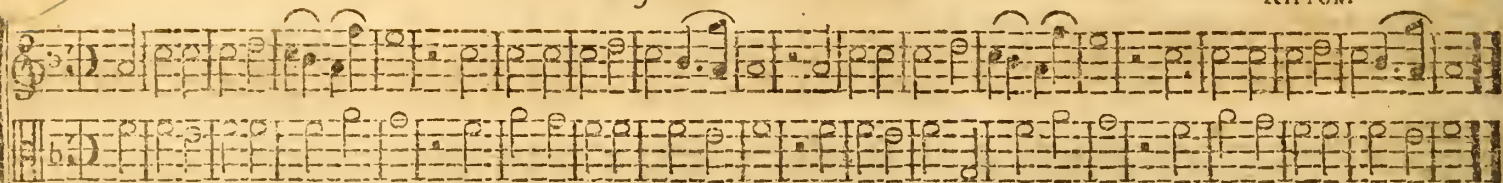


tribute of their praise. Begin to make his glories known, Ye seraphs that sit round his throne ; Tune your harps high, and spread th

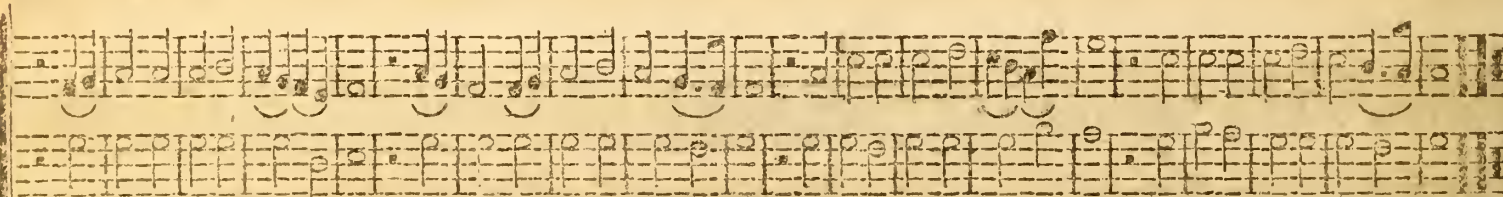
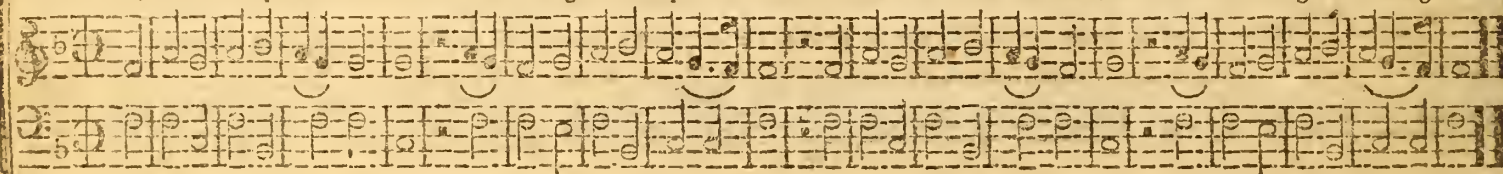


found To the creation's utmost bound, Tune your harps, &c.

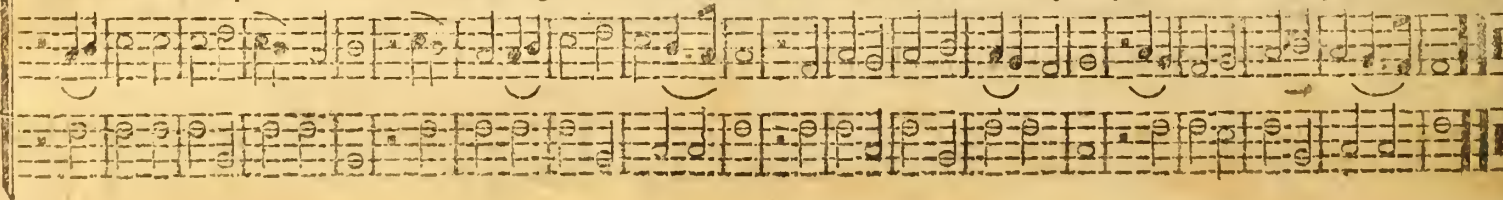


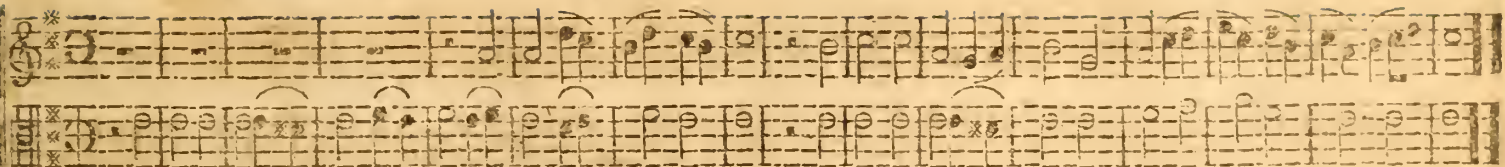


He dies, the heavenly lover dies : Lo, Salem's daughters weep around ! A solemn darkness veils the skies, A sudden trembling shakes the ground.

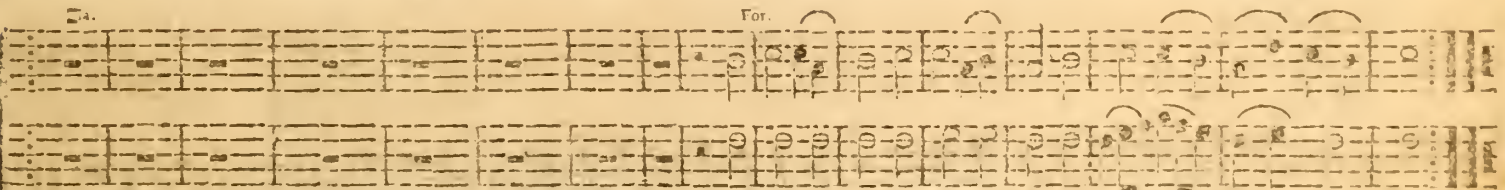
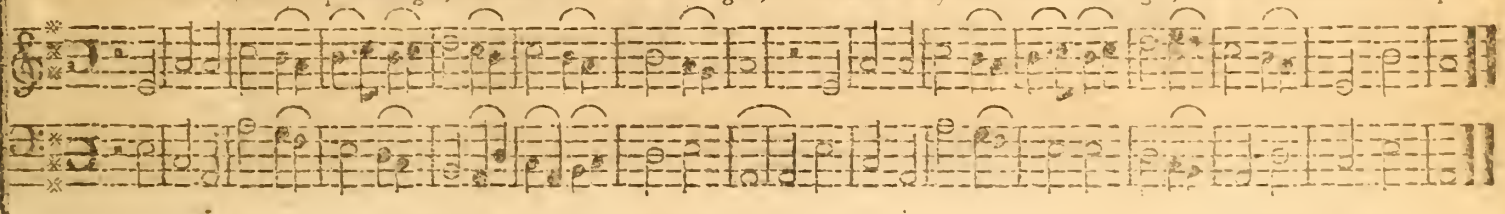


Come faints, and drop a tear or two, For him who groan'd beneath your load, He shed a thousand drops for you, A thousand drops of richer blood.

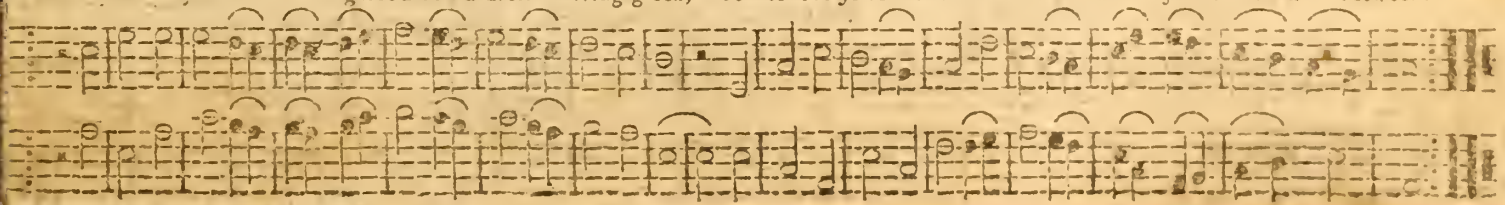


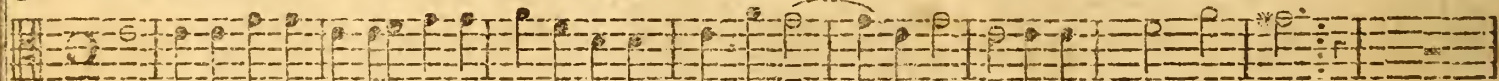
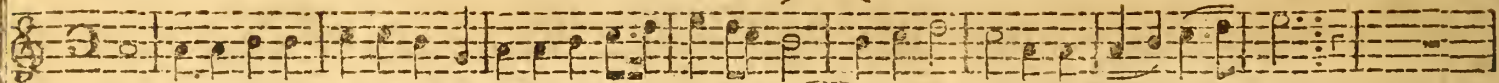


There is a land of pure delight, Where saints immortal reign ; Infinite day excludes the night, And pleasures banish pain.

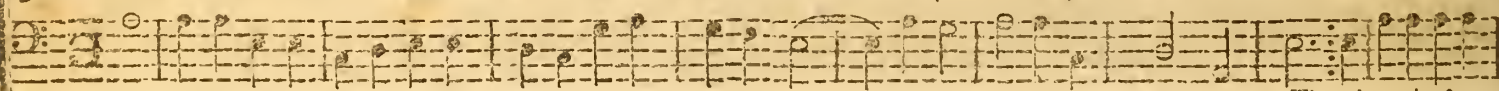
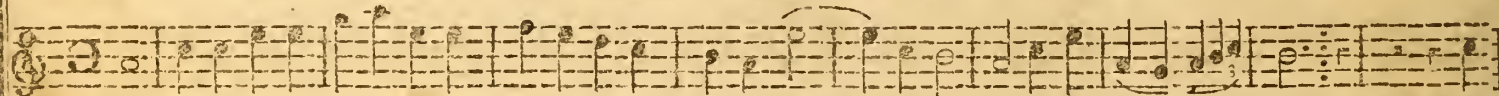


Sweet fields beyond the swelling flood Stand dress'd in living green, So to the Jews old Canaan stood. While Jordan roll'd between.





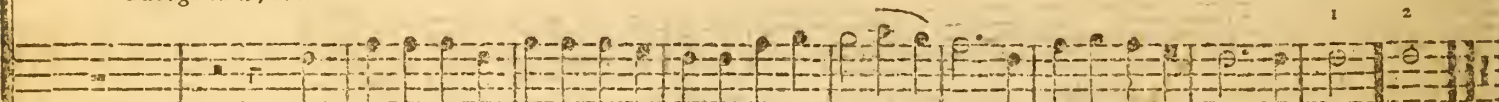
God is our refuge in distress, A present help when dangers press In him undaunted we'll confide.



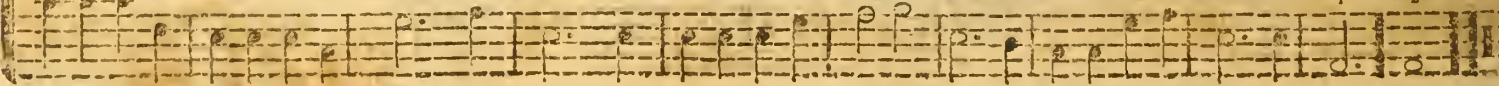
Though earth, &c.



Though earth, &c.

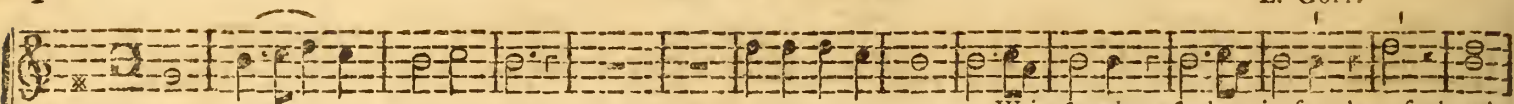


Though earth were from her centre tost, And mountains in the ocean lost, Torn piecemeal by the roaring tide

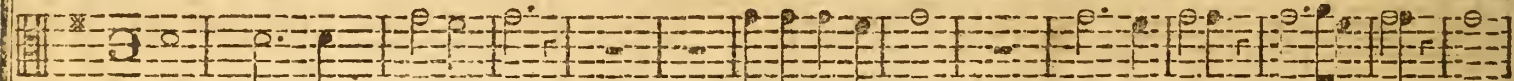


Once more, my soul, the rising day Salutes thy waking eyes; Once more, my voice, thy tribute pay To

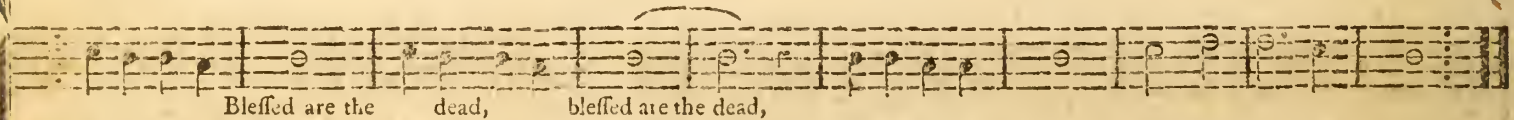
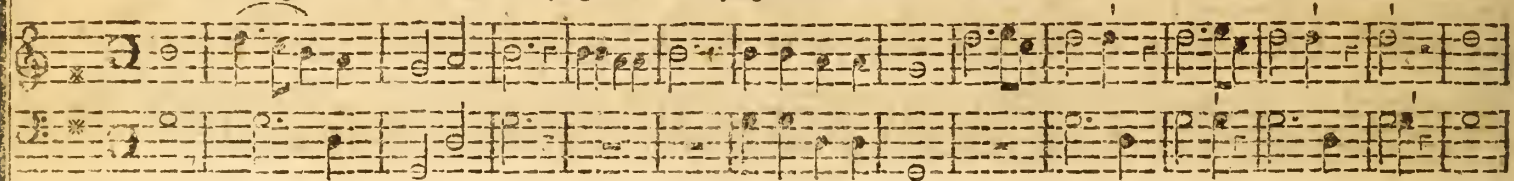
him that rules the skies. Once more, &c.



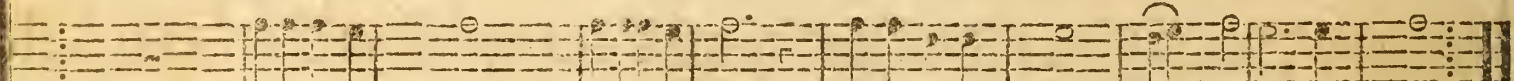
Write from henceforth, write from henceforth, write



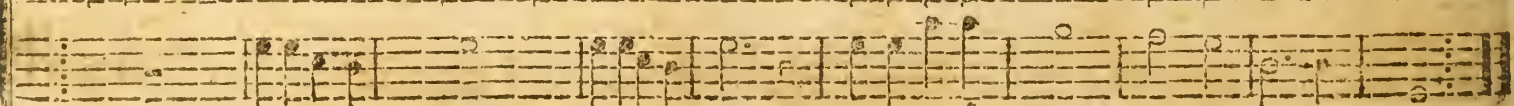
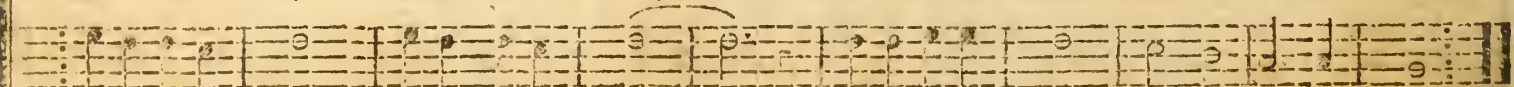
I heard a great voice from heav'n saying unto me saying unto me, write from henceforth, write from henceforth, write, write



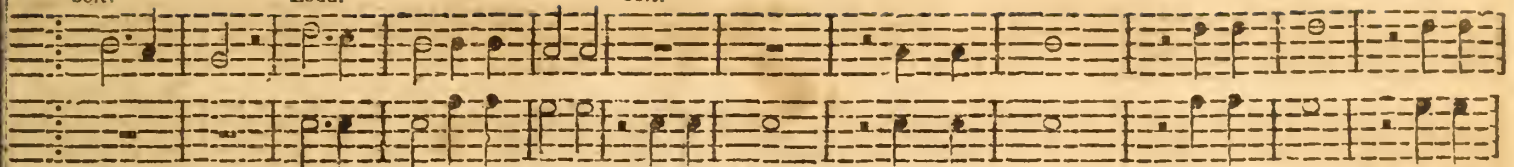
Blessed are the dead, blessed are the dead,



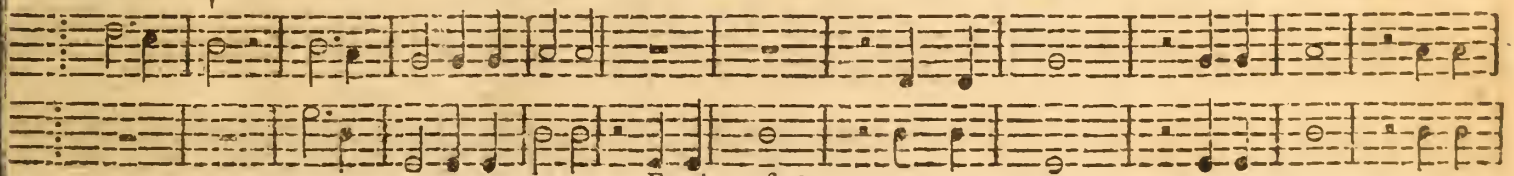
Blessed are the dead, Blessed are the dead, Blessed are the dead who die in the Lord.



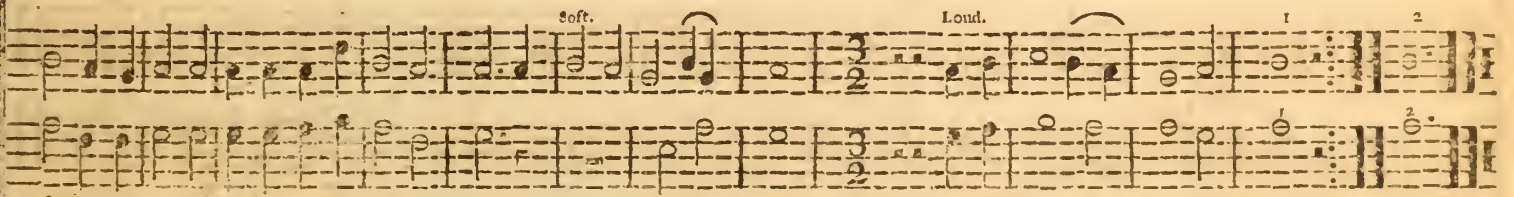
Soft. Loud. Soft. Loud.



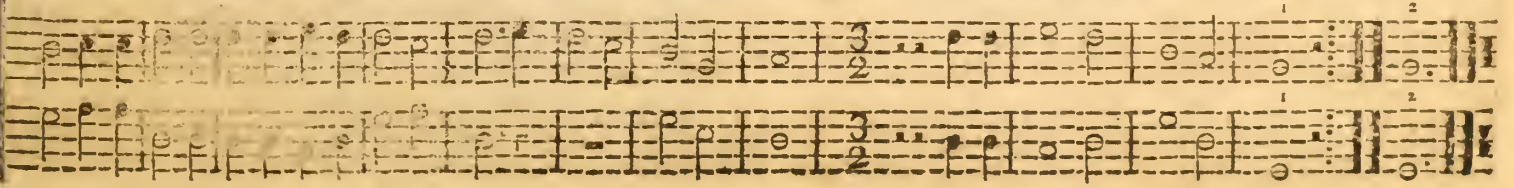
Even so, Even, so saith the spirit, For they rest, For they rest, For they rest, for they



For they rest, &c.



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



Musical score for the first system of the hymn "Concord". It consists of four staves. The top staff is the vocal line, starting with a treble clef and a common time signature. The second staff is the piano accompaniment, starting with a bass clef. The lyrics are written below the piano staff. The word "pia." is written above the first measure of the vocal line. The lyrics are: "'Tis finish'd! so the Saviour cry'd, And meekly bow'd his head and dy'd. 'Tis finish'd; yes, the"

Musical score for the second system of the hymn "Concord". It consists of four staves. The top staff is the vocal line, starting with a treble clef and a common time signature. The second staff is the piano accompaniment, starting with a bass clef. The lyrics are written below the piano staff. The word "For." is written above the first measure of the vocal line. The lyrics are: "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 unholy and unclean; Sprung from the man whose guilty fall Corrupts the race and taints us all.

No bleeding bird nor bleeding beast, Nor by top branch nor sprinkling priest, Nor running brook, nor flood nor sea, Can wash the dreadful taints 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.

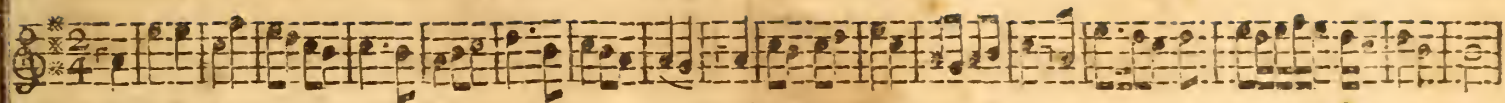
With grief, &c.

2. While we invoke thine awful name
 In this appointed rite,
 May love divine inspire our songs,
 And fill our souls with light.

3. Near to thy seat would we approach,
 And find acceptance there.
 Jesus, by thy own sacrifice,
 Present our ardent prayer.

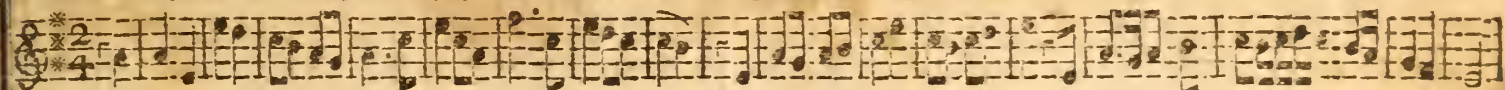
4. A grateful tribute, Lord, inspire,
 For all thy mercies past :
 Let goodness crown each future day,
 While months and years shall last.

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.



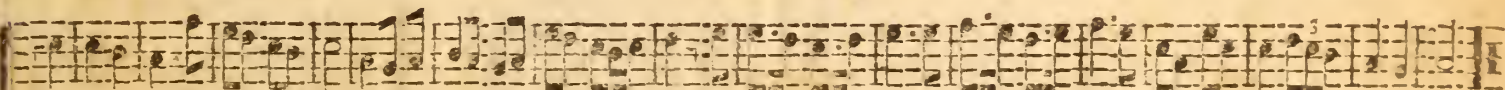
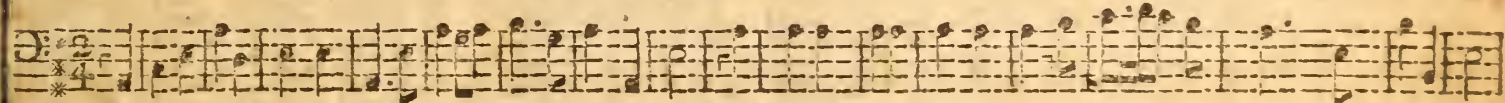
AIR. Praise ye the Lord, let praise employ,

The spacious firmament around.



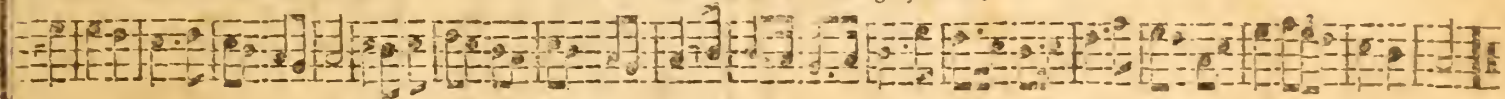
In his own courts your songs of joy,

Shall echo back the joyful sound.



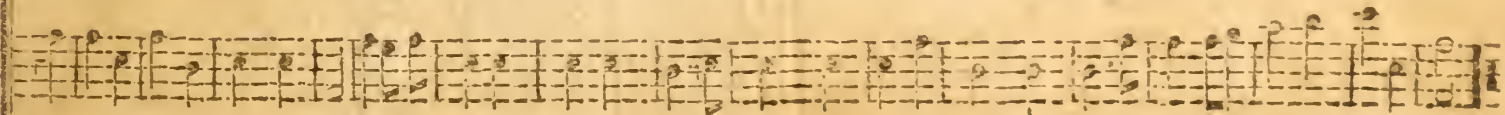
Recount his works in strains divine,

Praise him for all his mighty deeds,



His wondrous works, how bright they shine!

Whose greatness all your praise exceeds.



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*Tunes with this mark * were never before published.*

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To John Lewis Gannaway

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Contemplationary John Gannaway

Daniel

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