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St 71

655 **Stone**, Joseph, and Abraham Wood. The Columbian harmony, containing
the rules of psalmody; together with a collection of Sacred Music. Designed for the
use of worshipping assemblies, and singing societies. Eight pages eng. by Allen and
one hundred and twelve pages of music eng. by Ruggles. Eds., 9 $\frac{1}{8}$ x5 $\frac{1}{4}$. N. p.. n. d.
(Boston, 1793). \$7.50

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C. H. Foster.

Ez. Catherine.

Here are our good great Grand-
mothers' melodies - Ever reverently let
them be sung.





THE
COLUMBIAN HARMONY.

CONTAINING

The RULERS of PSALMODY; together with a Collection of
Sacred Music.)

Designed for the use of Worshiping Assemblies & Singing Societies.

(BY)

Joseph Stone and Abraham Wood.)

Published according to Act of CONGRESS

1793.

Engraved by J. Green

and embankments in the works of man.

R U L E S O F P S A L M O D Y. III

Treble and Tenor.

G	sol	
F	fa	This ♯ character,
E	la	
D	sol	called the G cliff, is placed
C	fa	
B	mi	on the second line from
A	la	
G	sol	the bottom and used in
F	fa	
E	la	Treble and Tenor.

Counter.

G	sol	
F	fa	
E	la	called the C cliff, stands
D	sol	
C	fa	on the middle line and
B	mi	
A	la	is seldom used, except
G	sol	
F	fa	in Counter.

Bass.

A	la	This ♭ character, called
G	sol	
F	fa	the F cliff, is placed on the
E	la	
D	sol	fourth line from the bot-
C	fa	
B	mi	-tom and always used
A	la	
G	sol	in the Bass.

The natural place for mi is in B. But;

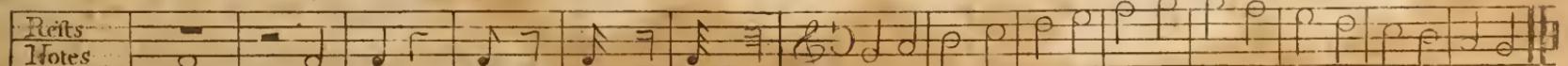
- If B be flat, Mi is in E.
- If B and E be flat, Mi is in A.
- If B, E and A be flat, Mi is in D.
- If B, E, A and D be flat, Mi is in G.

Wherever mi is placed, the notes of the next lines and spaces above it are fa, sol, la, fa, sol, la; and below it, the same inverted la, sol, fa, la, sol, fa, then comes mi again.

Semibreve, Minim, Crotchet, Quaver, Semiquaver, Demisemiquaver.

- If F be sharp, Mi is in F.
- If F and C be sharp, Mi is in C.
- If F, C and G be sharp, Mi is in G.
- If F, C, G and D be sharp, Mi is in D.

EIGHT NOTES.



Rests are marks or notes which signify that you must rest, or keep silence as long as you would be sounding one of those notes to which they belong. The Semibreve rest fills a bar in all moods of time.

From mi to fa and la to fa ascending, and from fa to la and fa to mi descending, are but half tones.

One  Semibreve contains

Two  Minims,

Four  Crotchets,

Eight  Quavers,

Sixteen  Semiquavers,

Thirtytwo  Demisemiquavers.

A Brace,

Shows how many parts
are sung together.

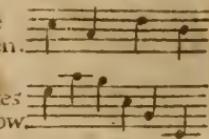


Stave,

Five lines with their intermediate
spaces whereon Music is written.

Ledger
line,

Is added to the stave, when notes
ascend, or descend, a line above or below.



A Flat,  b, placed before a note, sinks it half a tone. A Sharp,  & raises a note, before which it is set; half a tone. Flats or sharps, set at the beginning of a tune, affect the notes on the same letters thro' the tune. A Natural,  reduces any note, made flat or sharp, to its primitive sound. A Slur,  drawn over or under any number of notes, shows they are sung to one syllable. A single bar,  divides the time according to the measure note. A double bar,  shows the end of a strain. A Close,  shows the end of the tune. A Dot, or point, at the right hand of a note, makes it half as long again: Thus, one semibreve is equal to three minims, &c. When a figure of 3 is set over, or under three notes, they must be sung in the time of two of the like kind. A Repeat Sign is set at the beginning and end of such part of the music as is to be sung over again; except where the figures 1, 2, occur, in which case the last repeat is omitted;  and when those figures are set over two notes,

the note under figure 1 must be sung before, and the note under figure 2, after repeating; But if tied together, they must both be sung after repeating. Chusing notes stand one over another, thus Trill, *tr*, requires the notes over which it is set to be shaken in a graceful manner *thus, or thus*. Mark of distinction, *! marks* requires the notes over which it is placed to be sung very distinctly and emphatically.

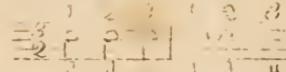
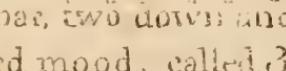
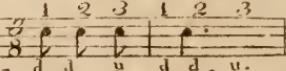
C O M M O N T I M E M O O D S.

Adagio, G the first mood, has a semibreve or its quantity in every bar and requires four beats, two down and two up; each beat performed in the time of one second. The Pendulum for seconds is $39\frac{1}{2}$ inches in length. Largo, C the second mood, contains a semibreve or its amount, in every bar, and is performed in the manner of adagio, only one quarter quicker. A Pendulum for crotchets in this mood is $22\frac{1}{2}$ inches in length. Allegro, D the third mood, has a semibreve or other notes equal thereto, in every bar; two beats one down and the other up, each performed in the time of one second. The fourth mood, $\frac{2}{4}$ has a minim or its amount in a bar, two equal beats, one down and one up; four beats in this mood are performed in the time of three in Largo, $\frac{2}{4}$. A Pendulum for crotchets in this mood is $12\frac{1}{2}$ inches in length.

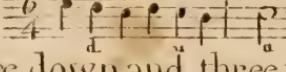
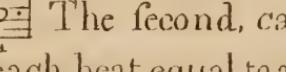
Triple Time.

Triple time is measured by odd numbers, or threes. The first mood called $3 \text{ to } 2$, marked thus. $\frac{3}{2}$ contains three minims in a bar, each sung in the time of one second, two down and one up,

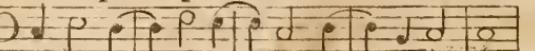
VI

 The second mood, called 3 from 4, marked thus, $\frac{3}{4}$ contains three crotchets in a bar, two down and one up, each performed in the time of one crotchet in Largo.  Third mood, called 3 from 8, marked thus, $\frac{3}{8}$ contains three quavers in a bar, two down and one up, each beat as quick again as in three four.  The length of a pendulum, that will vibrate once in the time that a quaver should be performed, in this mood, must be $5\frac{1}{2}$ inches.

Compound Moods.

Compound moods are so called, because compounded of common and triple time. The first, called 6 to 4, marked thus, $\frac{6}{4}$ contains six crotchets in a bar, three down and three up, two beats, each equal to one second of time.  The second, called 6 from 8, marked thus, $\frac{6}{8}$ contains six quavers in a bar, three down and three up, each beat equal to a beat in largo.  In those moods of time marked with figures, the upper figure shows that a certain number of notes of some kind fill a bar, and the under figure the number of the same kind, that fill a bar in common time.

Syncopation.

Those notes that are driven out of their proper order in the bar, or driven thro' the bar, and require the hand to be taken up or put down while they are sounding, are called notes of syncopation, Example 

A Scale showing how the parts pitch together.

VII

Counter: G A E C D E F G
Treble: G A B C D E F G
Tenor: G A B C D E F G
Bass: G A B C D E F G

In this scale, G, the second line in the treble, considered in a feminine voice, is the same pitch with G, the upper line in the counter, and G the space above the upper line in the tenor: and G, the lower space in the counter; and G, the second line in the tenor, the same with G, the upper space in the bass.

Of the Keys in Music.

A key is a certain sound, or note, which the tendency of the Air of any piece of music inclines it to end in, and is known to be flat or sharp, by the third above the last note of the bass; if that third contains two whole tones, the tune is on a sharp key; but if only a tone and semitone, it is on a flat key.

Accent.

An accent is a certain force of voice upon particular notes: In common time, where the bar is divided into two parts, the accent should be on the first, and when divided into four parts, the accent should be on the first and third; in triple time it should be on the first beat in every bar; and in compound time on the first part of each beat in every bar. But, notwithstanding the rules here given, the accent of the music should always agree with emphatical words and accented syllables.

VIII.	I.	N.	D.	E.	X.
Admiration	2	Christmas Hymn	103	Marlborough	104
Arden	7	Devotion	60	New-Braintree	56
Arabia	17	Deliverance	67	New-Springfield	73
Aspiration	18	Dorchester	74	Oxford	30
Attleborough	24	Egypt	86	Orange	58
All Saints-new	36	Fitchburgh	6	Occom	97
Arlington	42	Funeral Hymn	16	Pomfret	4
Austria	50	Flanders	91	Pemberton	17
Bedford	26	Gardiner	81	Petertham	34
Brookfield	44	Grafton	84	Paxton	41
Brooklyn	54	Gerry	94	Pittsburgh	47
Braintree	78	Liardwick	31	Restoration	39
Barrington	83	Hanley	40	Rome	55
Bristol	87	Holden	48	Sterling	1
Brimfield	93	Hadley	76	Shoreham	8
Boxborough	94	Harmony	92	Solitude	21
Bunkerhill	106	Hampshire	100	Sutton	25
Civil Amusement	12	Jamaica	89	Springfield	27
Chocksett	28	Linnet	14	Sacrament	29
Cloverhill	43	Lincoln	51	Sunderland	45
Candia	46	Lancaster	52	Sturbridge	59
Crucifixion	77	Leicester	65	Shrewsbury	63
Charlton	80	Lexington	102	Southborough	79
Canton	90	Musical Captive	9	Spring	88
Carlisle	96	Medford	101	Still River	105
				Townshend	15
				Topham	83
				Unity	23
				Uxbridge	82
				Venus	33
				Woburn	3
				Westborough	10
				Walpole	20
				Warren	22
				Western	32
				Wilton	35
				Westminster	38
				Warwick	49
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				ELEGY, à virgin souls	68
				ANTHEM,	
				Where shall we go	107

John Allen sculp.

STERLING. S. M. By Steane

1

My soul repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to abate. God will not always

chide; And whether woes are felt His strokes are fewer than our crimes, And lighter than our guilt. His strokes. &c.

A

ADMIRATION. L.M. By J. Babcock.

Stand in amaze, ye whirling skies! Jesus the
Infinite grace! almighty charms!

Stand in amaze, ye whirling skies! Je-

Stand in amaze, ye whil... ing skies! Jesus the

Stand in amaze, ye whirl..... ing skies!

God with naked arms, Hangs on a cross
Jesus the God with naked arms, Hangs on a cross Hangs on a cross of love, and dies.

God, with naked arms, Hangs on a cross

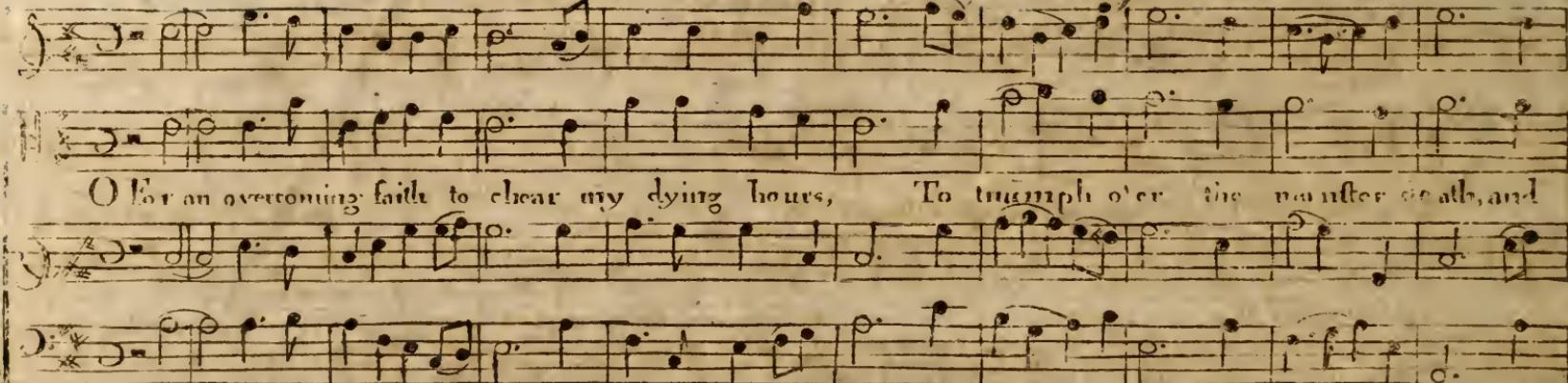
WOODBURY L. M. (By Wood.)

3

Happy the city where their sons like pillars round a palace set, And daughters bright as polished stones, Give strength & beauty to the state.

POMERET. C. M.

By Stone.

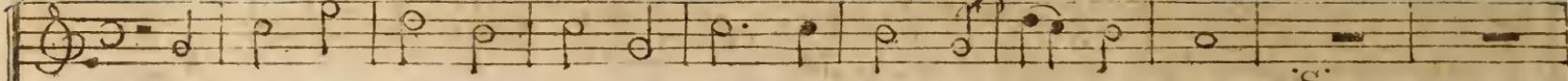
A continuation of the handwritten musical score for "Pomeret". It features three staves of five-line staff notation. The lyrics are:

Joyful, with all the strength I
all his fighful pow'rs Joyful with
Joyful, with all the strength I have, my quiv'ring
Joyful, with all the strength I have, my quiv'ring lips should si...

Continued.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is written on four staves, each with a key signature of one sharp (F#) and common time. The vocal parts are in soprano, alto, and bass clef, while the piano part is in bass clef. The lyrics are in English and are repeated in each section of the score. The score consists of two systems of music, each ending with a double bar line and repeat dots.

have my quiv'ring lips should si - - - - ng; Where is thy boasted vic'ty, grave?
all the strength I have, my quiv'ring lips should si - - - - ng; Where is thy boasted
lip's should si - - - - ng; Where is thy boasted victory, grave? and where the monster's sting? where
where the monster's sting? Where is thy boasted victory, grave? and where the monster's sting?
vict'ry grave? Where is thy boasted victory, grave? and where the monster's sting?
si - - - - ng?
is thy boasted victory, grave?



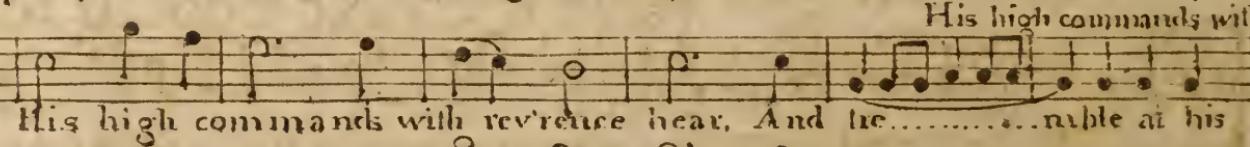
With reverence let the saints appear, And bow before the Lord. S:



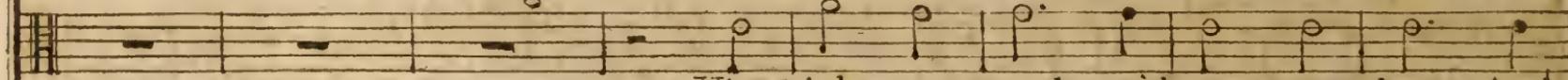
S:



His high commands with



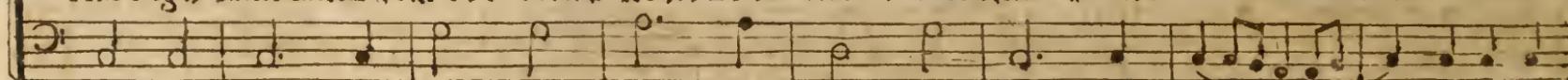
His high commands with reverence hear, And tre...mble at his



His high commands with reverence hear, And



His high commands with reverence hear, And tre...mble at his wo...rd. And



rev'rence hear, His high commands with reverence hear, And tre...mble at his

Continuted.

S. 7

wor... And tremble at his word.

tre... mble at his wo... rd. And tre... mble at his wo... rd.

tre... mble at his wo... rd.

un... rd. And tremble at his word.

ACTON. C.M. By W. Ward.

Vain man, thy fond pursuits forbear, Repent, thy end is nigh; Death at the farthest can't be far, O! think before thou die.

SHOREHAM C. M.

By Eliza

S. The rest in silence mourn their
 In the full choir broken string bones with a strange surprise:
 S. The rest in silence
 S. The rest in silence mourn their King, That
 The rest in silence mourn their King, That bleeds & loves.
 King That bleeds, & loves, & di.....ea. The rest in silence mourn their King, That bleeds, & loves, & dies.
 mourn their King, That bleeds & loves, & dies. The rest in silence mourn me.
 bleeds & loves, & di.....es. The rest in silence mourn their King, That bleeds, & loves, & dies.
 di.....es. The rest in silence mourn their King, That bleeds, & loves, & dies, That bleeds, & loves, & dies.

MUSICAL CAPTIVE.

By Woods.

9.

Music descending on a silent cloud, tinctured all her strings with endless art; By slow degrees from soft to loud changing art;

S:

S:

S:

S:

S:

S:

S:

S:

WESTBOROUGH C. M. By Babcock.

A handwritten musical score for "Westborough" in common time (C.M.). The score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The vocal line is in soprano range, accompanied by a basso continuo line below it. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The lyrics are integrated into the music, appearing in three distinct sections:

- The first section starts with the lyrics: "Sing to the Lord, ye heav'ly hosts and earth, O earth, adore; first death did hell thru all their works stand."
- The second section begins with "His sounding blast," followed by "from bling bling bling bling at his power."
- The third section begins with "His sounding chariot," followed by "His sounding chariot that shakes the sky; he"

The score is written on aged paper with ink markings for dynamics and performance instructions.

Continued.

11

clear....ot shalces the sky; he makes the clouds his throne,

hill Re.

There all his stores of lightning lie, till vengeance darts them down. What shall wretchedness

shakes the sky; he makes the clouds his throne,

makes the clouds his throne. There all his stores of lightning lie, till vengeance darts them down.

sinner do? he once defy'd the Lord; But he shall dread the thunder now, and shrink beneath his word.

12

CIVIL AMUSEMENT. L. M. By Hall.

A handwritten musical score for 'Civil Amusement' by Hall. The score consists of six staves of music in common time, with a key signature of one flat. The vocal parts are labeled 'S.' (Soprano) and 'B.' (Bass). The lyrics are integrated into the music, appearing below the staves. The first two staves begin with a treble clef, while the remaining four staves begin with a bass clef. The lyrics include:

Then to thy throne, victorious King, Then to thy throne shall shout a ... sise.
Thine ever-
S.
B.

Now let my minutes
lasting aim well sing For sin, the monster, bleeds and dies.
Now

Now let my minutes smoothly run, now
Now let my minutes smoothly run, now let my minutes

Continued.

13

smoothly run, now let my minutes smoothly run smoothly run While here I wait

let my minutes smoothly run, While here I wait my Father's will; While here I wait my Father's will; My

let my minutes smoothly run, smoothly run While here I wait While here I wait my

smoothly run smoothly run While here I wait smoothly run While here I wait my Father's

My rising and my setting sun roll gently up and down the hill. S:

rising and my setting sun Roll gently up and down the hill gently up and down the hill. S:

Father's will; My rising and my setting sun Roll gently up and down the hill.

wilk my rising and my setting sun Roll gently up and down the hill

LINNET. L. M. By J. Stone.

The we.....ring billows know their bound, And in their channels walk their round, As thence convey'd by secret veins, They spring on hills, & drench
the plains. The spring on

hills, & drench the plains. From pleasant trees which shade the brink, The lark linnet light to drink; Their songs the lark & linnet raise, And chide our
silence in his praise.

TOWNSHEND. C. M.

By Wood

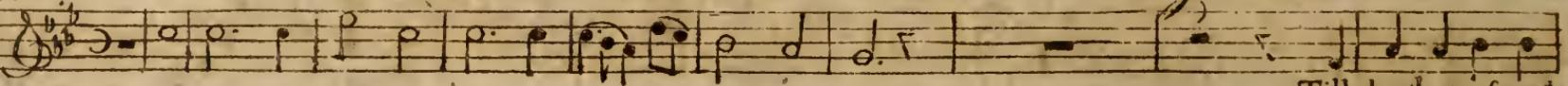
15

If why I love my Jesus so, The wandering world enquire, My grounds are such as did they know their hearts would also

s. s.
fire. O there is no Belov'd like mine He's white & ruddy both All human beauties all divine His glori'ous Person clothe,

FUNERAL HYMN. S.M.

By Stone.



Till death consigns the

The spirits of the just confined in bodies groan; :S:



:S: Till death consigns the corps to dust. And

Till death consigns the corps to dust. And then the conflict's

corps to dust. And then the conflict's done. And then the co.....n....lict's done.

Till death we.

1 2



then the conflict's done Till death consigns the corps to dust. And then the con.....flicts done.

1 2

done. Till death we.

1 2

ARABIA. C. M. *By Wood.*

17

A handwritten musical score for a single melodic line. The music is in common time, C major, and consists of two staves of six-line staff paper. The first staff begins with a treble clef, and the second staff begins with a bass clef. The notation uses various note heads (circles, squares, triangles) and stems. Measure numbers 1 through 17 are written above the staves. The lyrics are written below the music:

Sweet muse, descend with shade,
And let the evening grove
Business & noise & day are fled, And every ca - - - - ie, but love.

PEMBERTON. T. M. By Mitchell.

A handwritten musical score for a single melodic line. The music is in common time, C major, and consists of two staves of six-line staff paper. The first staff begins with a treble clef, and the second staff begins with a bass clef. The notation uses various note heads and stems. Measure numbers 1 through 17 are written above the staves. The lyrics are written below the music:

To spend one sacred day Where God & saints abide, Affords diviner joy than I ever had I ever besides. Who else God respects I love it more to keep ydoo in course.

ASPIRATION. C. M. By Wood.

The musical score consists of four staves of handwritten notation on a single page. The notation uses a combination of common time (indicated by a 'C') and measures with a dotted line over the first note. The key signature is C major (no sharps or flats). The music is divided into four sections by vertical bar lines. The lyrics are written below the notes in a cursive hand, corresponding to the musical phrases. The lyrics are:

'Tis pure delight without alloy, Jesu, to hear thy name. My spirit leaps with inward joy, I feel the

I feel the sacred flame.

Sacred flame. I feel the sacred flame. Swift I ascend & heavily

flame. me. I feel the sacred flame.

place, And hasten to my home;

I leap to meet thy kind embrace!

I leap to meet thy kind embrace: I come, O Lord, I

I leap to meet thy kind embrace: I leap to meet thy kind embrace! come, O Lord, I

leap to meet thy kind embrace:

come, O Lord, I come! I leap to meet thy kind embrace: I come, O Lord, I come!

WALPOLE. C. M. *By Wood.*

A handwritten musical score for a three-part setting (Soprano, Alto, and Bass) in common time. The music consists of six staves of music with various note heads and rests. The lyrics are integrated into the music, appearing below the staves. The first two staves begin with a soprano vocal line, followed by an alto line, and then a bass line. The third staff begins with a bass line, followed by an alto line, and then a soprano line. The lyrics describe a soul's torment over sins, mentioning "woe," "sighs," "rivers flow," "streaming eyes," and "dearest Lord." The score is written on aged paper with some foxing and staining.

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

Continued.

S. 21

For thee, for thee, my soul, for thee.

And gro..... and a...way a dying life

For thee. &c.

For thee, my soul, for thee, For thee, my soul, for thee.

SOLITUDE. L. M. By Babcock.

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

See where he languish'd on the cross; Beneath my sin he groan'd & dy'd. See where he hifts to plead my cause By his Almighty Father's side.

WARREN. L. M. :S: By Babcock.

Music score for Warren, L. M. (L.M.) with lyrics by Babcock. The score consists of four staves of music with corresponding lyrics below them.

Staff 1: Welcome welc. sweet sleep welcome,
Welcome, welc. sweet sleep.

Staff 2: Sleep, downy sleep, come, close my eyes, Tired with beholding va....ni...ties. S:
Welcome, welc. sweet sleep.

Staff 3: Welcome, welc. sweet sleep, welc. welc. sweet
Welcome, welc. sweet sleep welcome, welc. welc. welc.

Staff 4: Welcome, sweet sleep, that driv'st away The toils and follies of the day.
Welcome, welc. sweet sleep, that driv'st away The toils and follies, The toils and follies of the day.

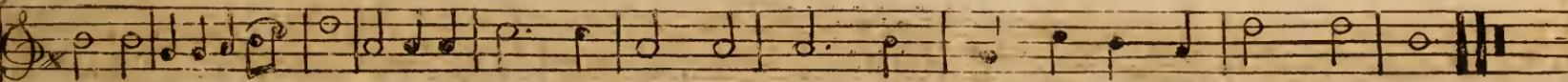
Staff 5: Sleep, that driv'st away The toils and fo...lies of the day.
Sweet sleep, that driv'st away The toils and follies

UNITY. 122. Metre. By Wood.

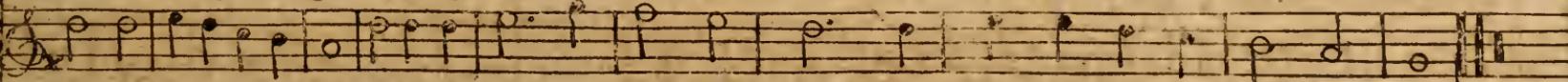
23



How pleasant it is to see Kindred & friends a-gree, Each in their proper station move, And each fulfil their



part With sympathizing heart In all the cases of life and love! In all the cases of life and love!



AT TLEBOROUGH C. M. By Stone.

A handwritten musical score for three voices. The top staff uses soprano C-clef, the middle staff alto F-clef, and the bottom staff bass G-clef. The music consists of six measures per staff. The lyrics are integrated into the music, appearing below the notes. The first two staves begin with a single measure of music followed by lyrics. The third staff begins with a single measure of music followed by lyrics.

When all hymeneies, O my God My rising soul surveys, Transported with the vice I'm lost, In wonder bve xpnise.

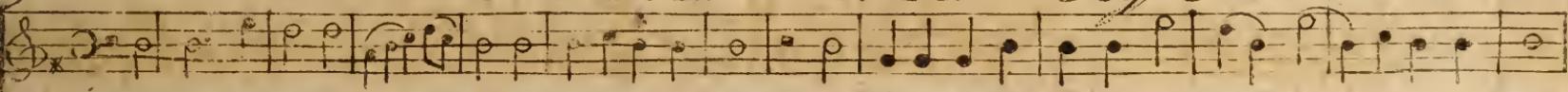
Thy p[ro]vidence my life susteined And all my wants redres'd While in v[er] silent womb I lay And hu ng upon the breast.

SUTTON

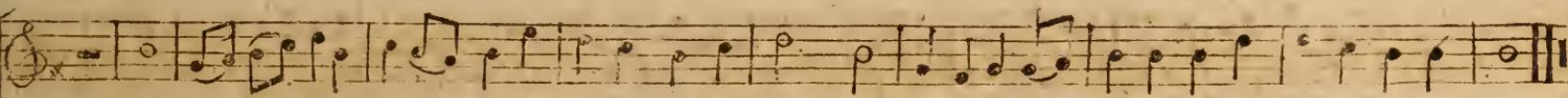
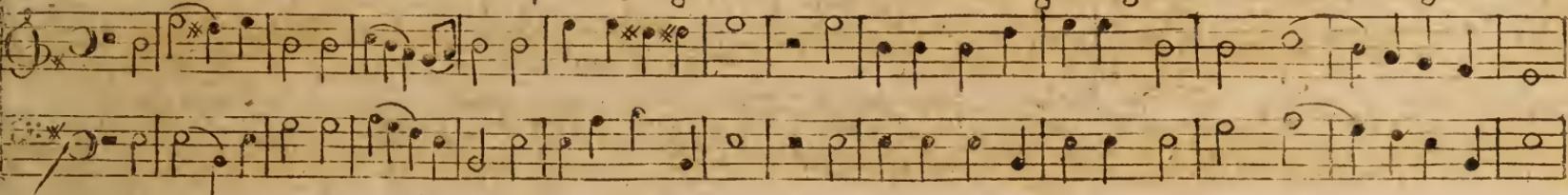
C. M.

By Stone.

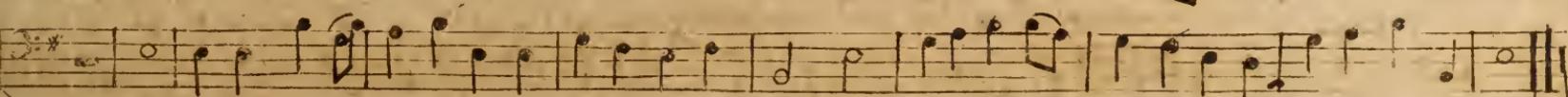
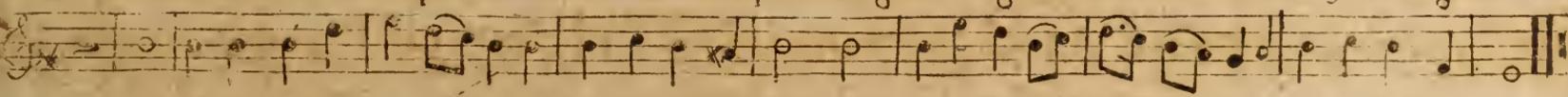
25



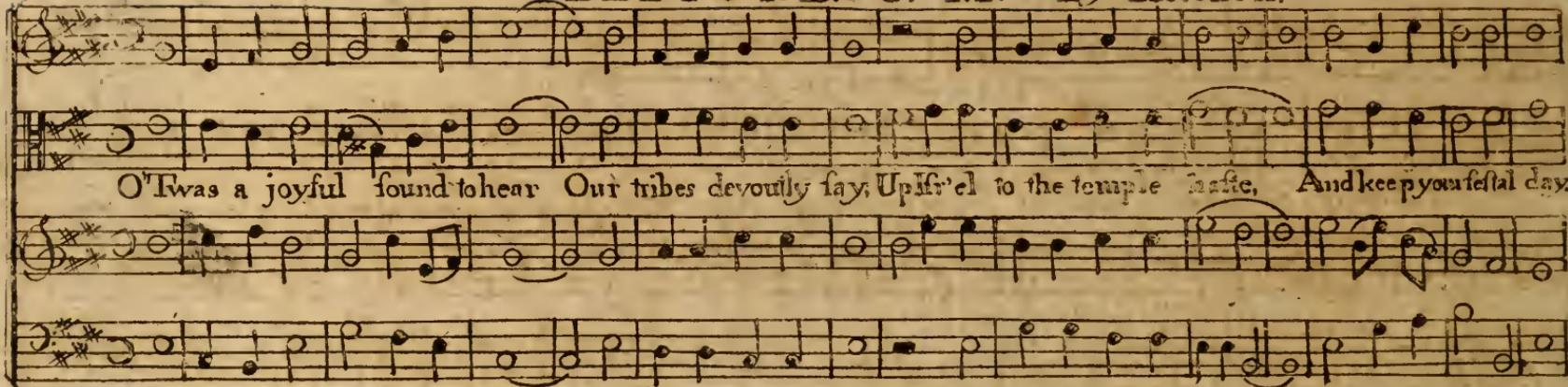
Behold the man threescore and ten, Upon a dying bed Has run his race and got no grace, An a vful sight indeed!



Poor man he lies in sore surprise, And thus he doth complain, No grace I've got, and I can not Recall my time again.



BEDFORD. C. M. By Mitchell.



:S. :S. :S.
May peace within thy sacred walls A constant guest be found With plenty and prosperity Thy palaces be crown'd
:S. :S. :S.

SPRINGFIELD.

By Babcock.

27

Jesus drinks the bitter cup; The wine press treads alone, Tears the graves & mountains up, By his expiring groan;

Lo! the pow'rs of heav'n he shakes, Nature in convulsion lies, The earth's profoundest center quakes, The great Jehovah dies!

CHOCKSET. C. M.

By Mitchell.

That we may
Draw us, O God, with sov'reign grace, And lift our thots on high,
That we may end this mortal
That we may end this mortal race. And see salvation
That we may end this mortal race. And see salvation
end this mortal race.
That we may end this mortal race. And see salvation
That we may end this mortal race. And see salvation
see salvation migh.
That we may end this mortal race. And see salvation
see salvation migh.
That we may end this mortal race. And see salvation

SACRAMENT. C. M. By C. Mitchell.

29

How rich he spread &c.

The mem'ry of our dying Lord Awakes a thankful tongue How rich he spread his royal board And bless'd the food and sung.

How rich he spread &c.

And leav'd And leav'd it, Lord, on thee.

Happy men who eat this bread But doubly blest was he

And leav'd it, Lord, on thee.

Who gently bow'd his loving head

And leav'd it, Lord, on thee.

OXFORD. S. C. M. By Stone.

Let ev'ry heart prepare a thron...ne, And

Hark, the glad sound! The Saviour comes, The Saviour promis'd long!

Let ev'ry heart prepare a thron...ne, And ev'ry voice a song.

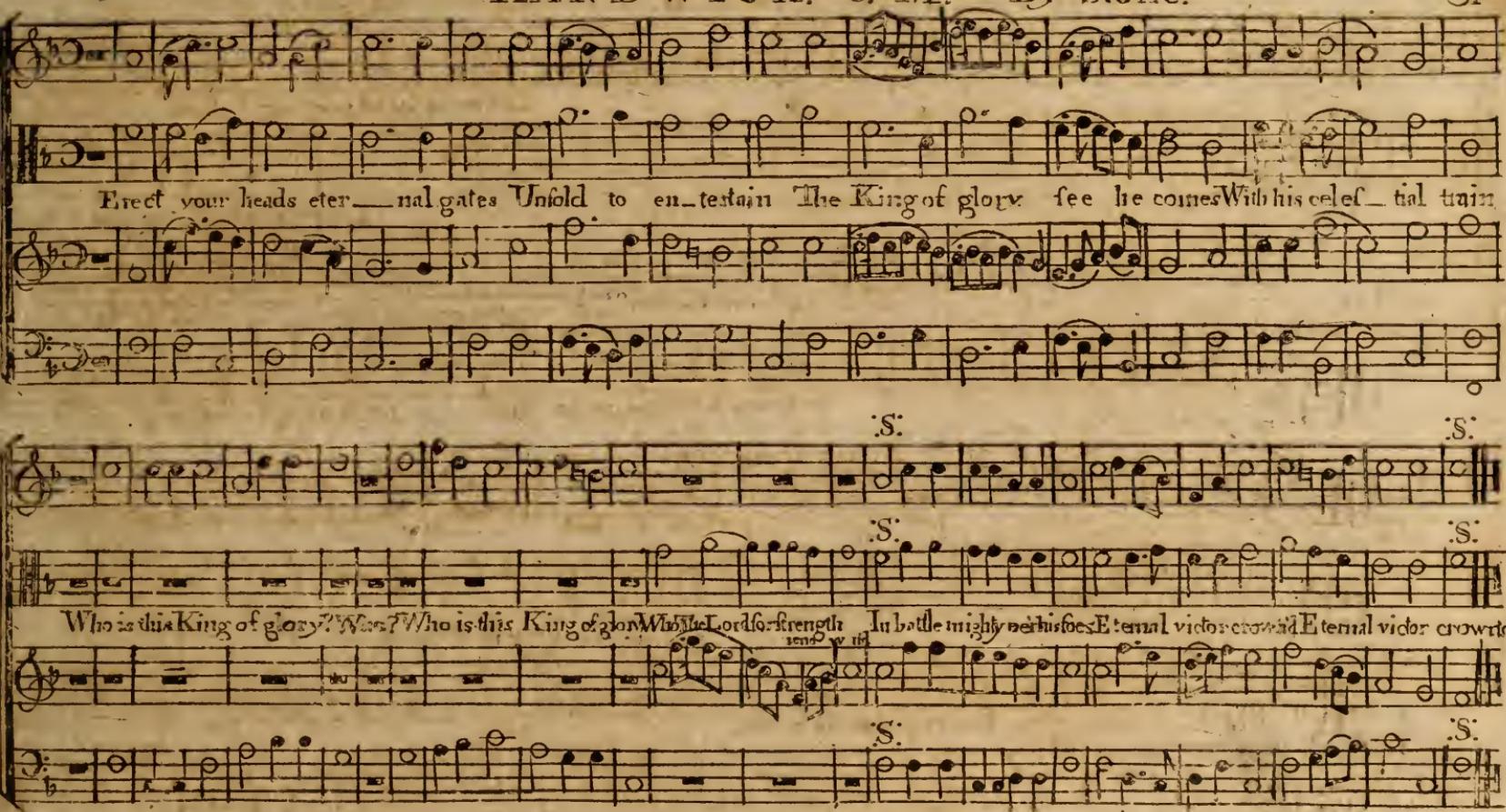
Let ev'ry heart prepare a thron...ne, And ev'ry voice a song.

Let ev'ry heart prepare a thron...ne, And ev'ry voice a song.

Let ev'ry heart prepare a thron...ne, And ev'ry voice a song.

HARDWICK, C. M.—By Stone.

31





S:

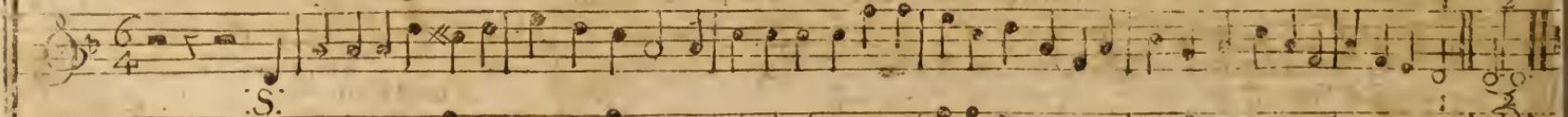


S:



Come needy, come guilty, Come lost & come lame You can't come too filthy You can't come too filthy Yet, 1. Come to filthy Come just as you are.

S:



VENUS. S. M.

33

S. And all his starry works on high And all &c.

Behold the lof...ty sky De clares its maker Gods: And all his starry works on high Proclaim his pow'r a broad.

And all his starry works on high Proclaim his

And all his starry works on high
₂₃

Proclaim his pow'r a broad. Proclaim &c.

Proclaim &c.

Proclaim &c.

And all his star...ry works on high

Proclaim his pow'r a broad.

pow'r a broad. And all &c.

Proclaim &c.

Proclaim his pow'r a broad. And all &c.

PETERSHAM. P. M. By Stone

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

WILTON.

S: C.M. By Wood.

35

Evil and
Our days, alas! our mortal days Are short, & wretched too; S:
Evil & few, the patriarch
S:
Evil and few, the patriarch says, And well
Evil & few, the patriarch says, And well the patriarch
S:
few, the patriarch says, And well the patriarch knew.
And we...ll S:
says, And well the patriarch knew. Evil and few, the patriarch says, And well the patriarch knew.
patriarch knew. Evil and few, the patriarch says, And we...ll S:
knew.

ALL SAINTS-NEW L.M. By Hall.

Oh! if my Lord would come & meet, My soul should stretch her wings in haste, Fly fearless thro' dea's iron

S:

Jesus can make a dying bed Feel soft as downy pillows

gate, Nor feel y^e terrors as she pass'd.

Jesus can make a dying bed Feel soft as

S:

Jesus can make a dying bed Feel soft as downy pillows are While

Jesus can make a dying bed Feel soft as downy pillows are While on his breast I

are, While on his breast I lean While on his breast I lean I lean my head, And

downy pillows are, While on his breast I lean my head, I lean my head, And

on his breast I lean my head, And breathe my life out sweetly there. While on his breast I lean I

lean my head, And breathe my life out sweetly there. While on his breast I lean I

breathe my life And breathe my life out sweetly there.

breathe my life out sweetly there. And breathe my life And breathe my life out sweetly there.

lean my head, And breathe my life & breathe my life

lean my head, And breathe And, breathe

WESTMINSTER. L. M. By Stone.

Behold on flying clouds he comes, And ev'ry eye shall see him move; And ev'ry eye shall see him move; Tho' with curtains we

The un...be...liev...ing wa...ld shall wail, While we rejoice to see y day; While

pier'd him once; Then he displays his pard'nning love. The un...be...liev...ing world shall wail, While we rejoice to

The un...be...liev...ing world shall wail, While we rejoice to see y day; While

Continued.

39

we rejoice

see y^e day: While we rejoice to see the day Comes Lord, nor let thy promise fail. Nor let thy chariots long de lay.

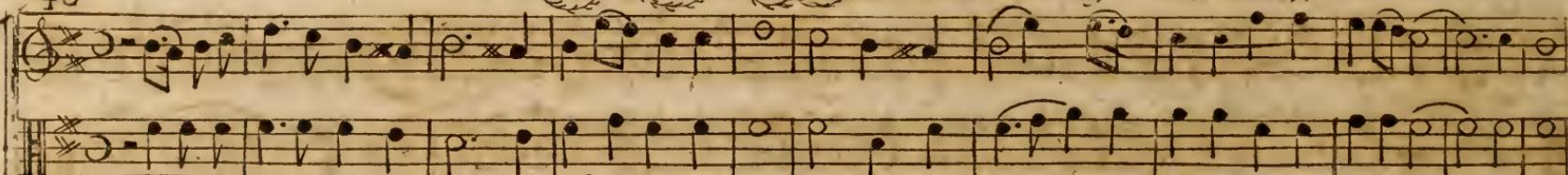
we rejoice

RESTORATION L. M. By Stone

When God restor'd our captive state, Joy was our song, & grace our theme, The grace beyond our hopes so great, That joy apaid a painted dream. But &c.

H A N L E Y.

By Wood,



Swift as the sun revolves ^ey day. We hasten to the dead, Slaves to the wind we puff away, And to the ground we tread.



S:

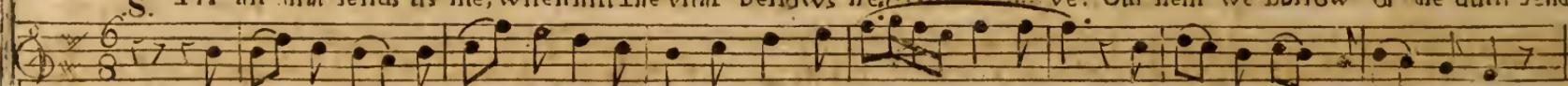


S:



S:

'Tis air that lends us life, when first The vital bellows heave: Our flesh we borrow of the dust; And



S:



Continued.

when a mother's care has must The babe to manly size, we must With misery pay the grave.

PLANTON L. M. By Stone

Hail holy Lamb so slaughtered, Silent & guilty in our stead, To death by man's offence betray'd Just as thy Father's love decreed.

ABINGTON. L. M. S.

By Stone.

And press'd with sorrows

Who is this fair one in distress? That trav... els from the wilderness?

And

And press'd with sorrows & with sins On

And press'd with sorrows & with sins, On her beloved

and with sins, On her beloved Lord she leans. On &c.

press'd with sorrows and with sins, On her beloved Lord she leans. On her beloved Lord she leans.

her beloved Lord she leans. On &c.

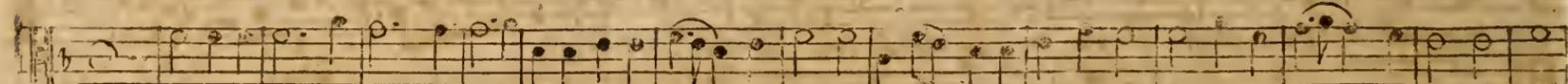
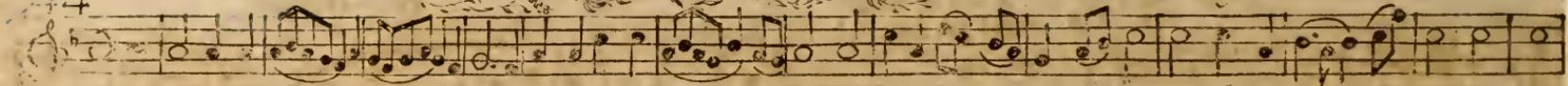
Lord she leans. And press'd &c.

Great God thy hear me well order'd frame I declare thy glories of thy name There thy rich works of wonder shine, A thousand stary

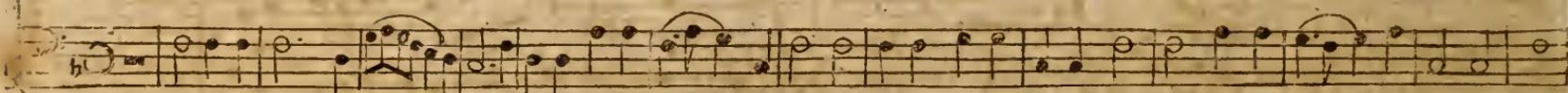
Pia.

Forte

beneathes there A thousand radiants marks appear Of boundless pow'r & skill divine. Of boundless pow'r and skill divine.



Would you behold y^e works of God, His wonders in y^e world abroad; so with y^e mariners & trace The unknown regions of the seas.



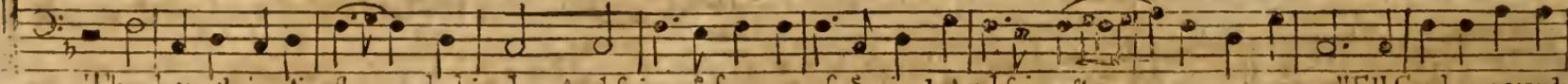
They leave their native shores behind & seize y^e favour of y^e wind & seize the fa... vour of y^e wind till God commands



They leave their native shores behind And seize &c.



They leave their native shores behind, And seize the fa... vour of the wind; Till



They leave their native shores behind, And seize y^e favour of y^e wind; And seize &c.

"Till God commands"

Continued.

45

tempests rise That heare the ocean to the skies That &c.

Til God commands &c.

God commands tempests to..... se That heave the ocean to the skies

tempests rise That he..... ve the ocean to the skies That &c.

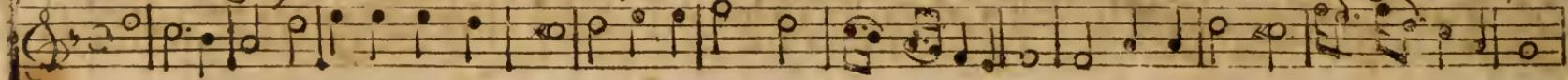
SUNDERLAND. L.M.

By Stone.

The Lord is come yheavins prodiun His birth y nations learn his name An unknown star directs y road Of Eastern sages to their God.



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



Thro distant worlds & regions of the dead, The trumpet sounds; hell trembles; hear & rejoice, Lift up your heads ye saints, with cheerful voices,



PITTSBURGH.

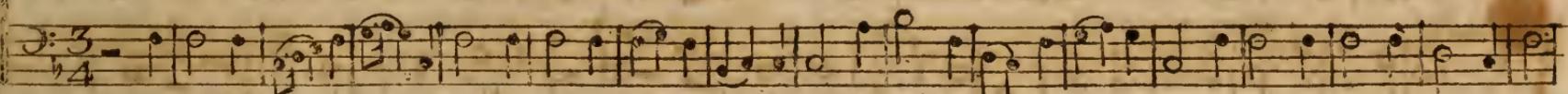
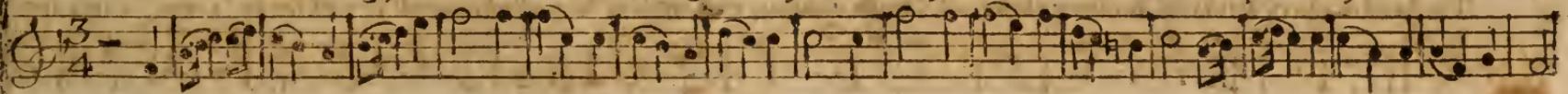
L. M.

By Stone.

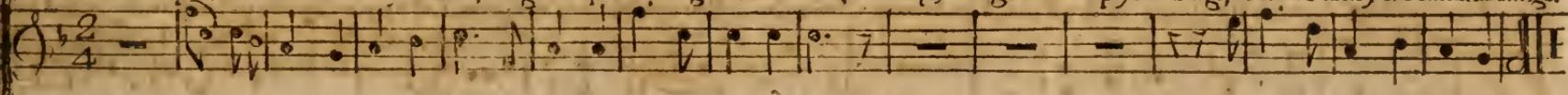
47



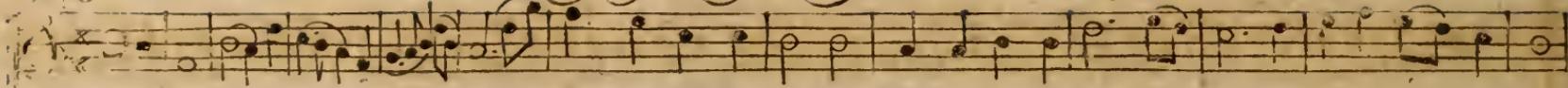
Thou sacred One, Almighty Three, Great everlasting mystery. What losty numbers shall we name, Equal to thy tremendous name,



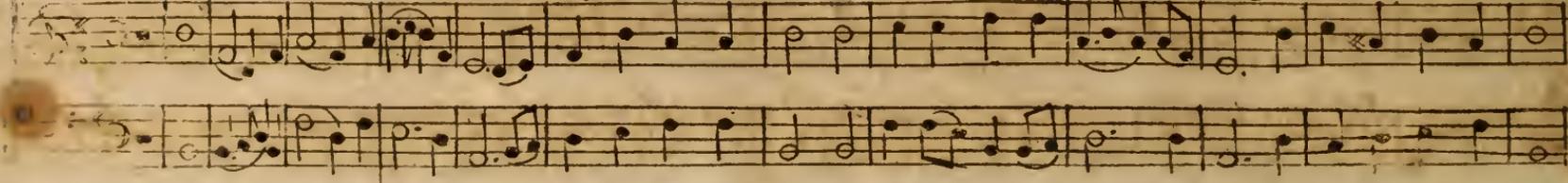
Seraphs, the nearest to thy throne, Begin & speak the great unknown, Attempt to sing wind up your strings, To notes untry'd & boundless things.



HOLDEN. C.M. By Stone.



Our term of time is seventy years, An age that few survive; But if, with more than common strength, To eighty we arrive;



As then our boasted strength decays, to sorrow turn'd & pain: So soon 'tis slender thread is cut, And we no more remain. And we &c.



WARWICK. P. M.

By. Stone.

49

Think, mighty God, on feeble man; How few his hours how short his span Short from y' cradle to the grave. Who can secure his vital breath

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

Thus to abuse eternal love Whence all our blessings

Is this y^e kind return? These y^e thanks we owe,
Thus to abuse eternal love Whence all our blessings flow. W^e

Thus to abuse eternal love Whence all our blessings flow? Whence all &c.
Thus to abuse eternal love Whence all our blessings flow? Whence &c.

Ho... w? Whence &c. Thus to abuse &c. Ho... w? Thus &c.
all &c. Whence all &c. Thus to abuse &c. Ho... w? Thus &c.

Whence all &c. Thus to abuse &c. Ho... w? Thus &c.
Thus to abuse &c. Whence all

Con.

LINCOLN P.M. By Wood.

51

flow thus so abuse eternal love, Whence call our blessings flow?

Join all the glorious names Of wisdom, love, & pow'r;

Whence all Whence &c.

all all Whence &c.

That ever mortals knew, That angels ever bore: All are too mean to speak his worth, Too mean to set My Saviour forth.

LANCASTER.

By Woods.

2

A handwritten musical score for 'LANCASTER' by Woods. The score consists of six staves of music in common time, featuring soprano and bass voices. The soprano part is in treble clef, and the bass part is in bass clef. The music is written in black ink on aged, yellowed paper. The lyrics are integrated into the musical lines, with some words underlined or enclosed in small circles. The score includes a page number '2' in the top left corner.

What tho' a short eclipse his
Yet will I seek thy smiling face;
Yet will I seek thy smiling face;
Yet, gracious God,
beauties shrowd What tho' &c.
his beauties shrowd beauties shrowd
What tho' a short eclipse his beauties shrowd his beauties shrowd
What tho' a short eclipse his beauties shrowd What tho' &c.
What tho' a short eclipse his beauties shrowd. What tho' a short eclipse his beauties shrowd

Continued.

53

And bary influence of his rays, Tis but a morning wa....poin, or a summer clo....ud;

He is my

He is my sun, tho'

He is my son, tho' he refuse to

He is my sun, tho' he refuse to shine,

tho' he refuse to shine,

sun, tho' he refuse to shine,

tho' he refuse tho' he refuse to shine, He is my sun, tho'

he refuse to shine,

tho' he refuse tho' he refuse to shine, tho' he refuse to shine

shine tho' he refuse to shine,

tho' he refuse to shine,

tho' he refuse tho' he refuse to shine,

:S:

Continued.

:S:

:S:

:S:

he refuse to shine. Tho' for a moment he depart I dwell forever on his heart. For ever he on mine.

:S:

:S:

BROOKLYN. L. M. By Stone.

O wash my soul from ev'ry sin, And make my guilty conscience clean! Here on my heart's burden lie; And post offences pain mine eyes.

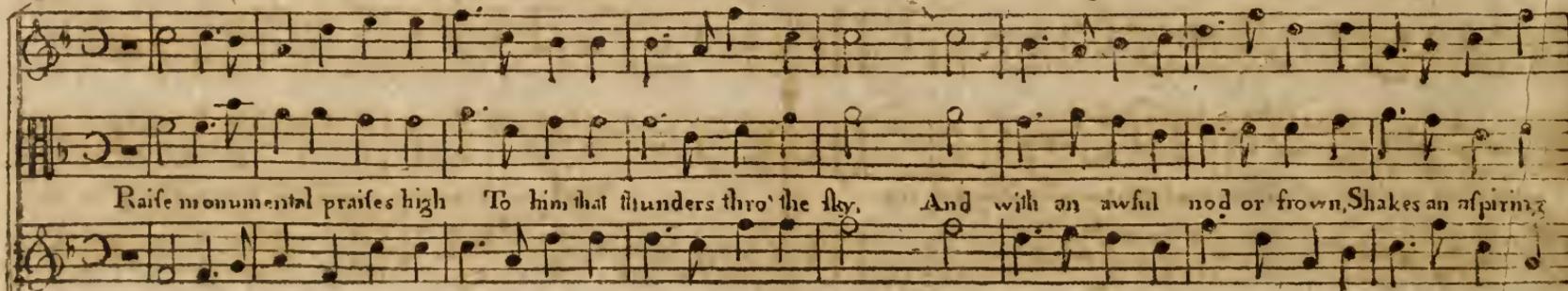
ROME.

By Stone.

55

Farewell honour's emp'ry pride, Thy own nice, uncertain gulf. If the least mischance be ride,
lays thee lower than the dust: Worldly honours end in gall, Rise to-day to-morrow fall Rule to-day to-morrow fall.

NEW-BRAINTREE. L. M. By Stones



'S.'

Pillars of lasting brass proclaim The triumphs of th' e...ter...nal name; While &c.

'S.'

tyrant down.

'S.'

Pillars of lasting brass proclaim The triumphs of th' e...ter...nal

'S.'

Pillars of lasting brass proclaim The triumphs of th' e...ter...nal name; While &c.

'S.'

Pillars of lasting brass proclaim The triumphs of th' e...ter...nal name; While &c.

Con.

S:

WESTFIELD. P.M. By Stone. 57

While trembling nations read from far the honours of God of war.

The Lord Jehovah reigns, His throne is built on high;

The garments he assumes, Are light & majestic; His glory shines With beams so bright, No mortal eye Can bear the sight.

How free y fountain flows, Of eulles life & joy! That spring which no confinement knows, Whose waters never cloy! Ho ev'ry thirsty
soul Aproach y sacred spring, Drink y your bimbing spirits chear, Renew y draught n King, Drink y your bimbing spirits chear, Renew y draught & sing,

STURBRIDGE. L.M. By Stone.

59

Then bur... fly chains with

My flesh shall slumber in the ground. My flesh shall slumber in the ground 'till the last trumpet's joyful sound;

Then bur...

Then bur... fly chai...

sweet surprise, Then bur... fly chains,

And in my savior's image rise. And in his.

Then bur... fly chains with sweet surprise. And in my savior's image rise.

fly chains with sweet surprise. And in my savior's image rise. And in his.

... with sweet surprise.

DEVOTION. By Hall.

Flatting

Fly, Fly me riches, Fly me riches, fly me cares, While I that cost explore, Flattering world

Flattery

world.

S:

S:

with all thy snares, So...li...cit me no more. Pilgrims fix not here their hom...Strangers tarry but a night,

world.

S:

Continued.

61

Pilgrims fix not here their home: Strangers tarry but a night, When the last dear morn is come,

Pilgrims fix not here their home: Strangers tarry but a night, When the last dear morn is come They'll

Pilgrims fix not here their home: Strangers tarry but a night,

Pilgrims fix not here their home: Strangers tarry but a night, When the last dear morn is co....

Loud
They'll rise

They'll rise to joyful light They'll rise to joyful light,

They'll rise

....me, They'll rise

WORCESTER. S. M.

By Wood.

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

Who stand on Zions hill

How beautiful are their feet

S:

S:

And words of peace reveal How charming charming is their voice, How sweet the tidings are!

Zion be-

S:

Zion behold thy Saviour

Zion behold thy Saviour King He reigns

Continued.

63

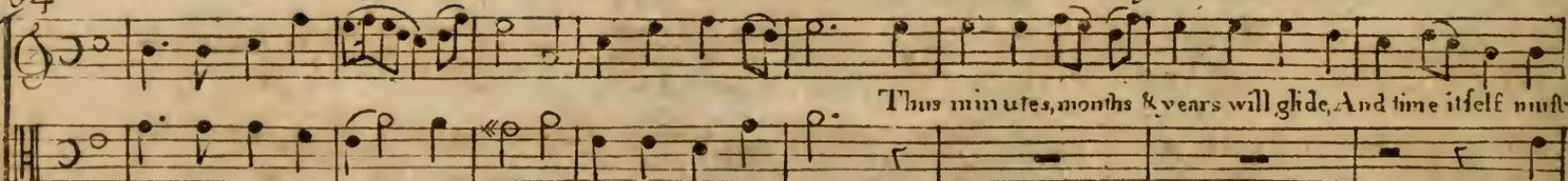
Zion behold thy Saviour King, He reigns & triumphs here. Zion
 hold thy Saviour King He reigns & triumphs here. He reigns and triumphs here. Zion behold thy Saviour King, He reigns & triumphs here.
 King He reigns & triumphs here. Zion behold thy Saviour King He reigns & triumphs here. S.
 triumphs here.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

STREWSBURY.

L. M. By Wood.

Now in the heat of youthful blood Remember you Creator God. Behold the month come hastening on When you shall say My joys are gone!

WALTHAM. C. M. By Baird.



Thus minutes, months & years will glide, And time itself must

Thus minutes, months & years will glide, And time itself must

die. Thus &c. Thus &c.

minutes months & years will glide, And time itself must die.

Thus minutes months & years will glide, And time itself must die.

yea.....rs will glide, And time itself must die.

die. Thus &c.

LEICESTER. P. M. By Stone.

65

Not to our names, thou only just & true,
Not to our worthless names is glory due. Thy pow'r & grace, thy truth & justice claim

Immortal honours to thy sovereign name, Shine thro' y^e earth & heav'n thy blest abode.
Nor let y^e Heathen say, "And where's your God?"

To shun thy presence, Lord, or flee! The notice of thine

In all my vast concerns with thee, In vain my soul would fly

To shun thy presence, Lord, or flee!

To shun thy presence, Lord, or flee! The notice of thine eye. Thy

To shun thy presence, Lord, or flee! The notice of thine eye.. Thy

eye. Thy all-surrounding sight surveys

notice of thine eye. Thy all-surrounding sight surveys! His eye my rest, My publick walks, my private ways, And secrets of my heart

all-surrounding light surveys

DELIVERANCE. L.M.

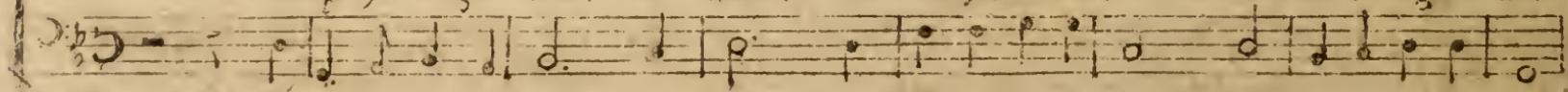
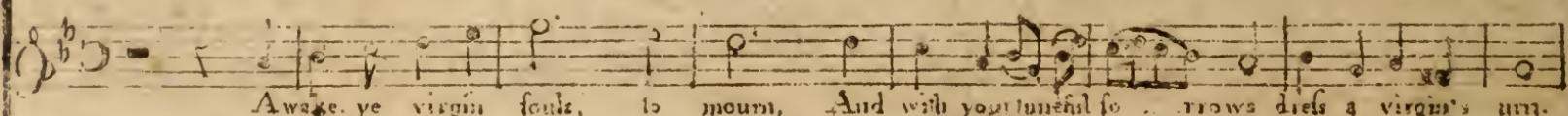
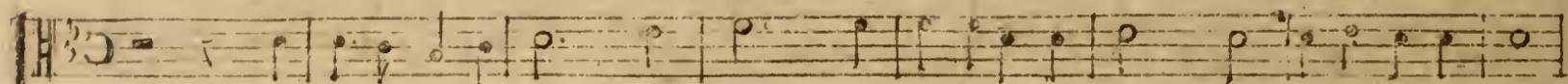
By Hudson.

67

When God cover'd our unwise slate, Joy was our song, & grace our theme; like grace beyond our hopes & great! That joy appear'd a painted dream,

The lesser own thy hand & pray, Unwilling leavous to thy name. While we with pleas, sing gently praise, With cheerful notes thy love we sing.

An ELEGY on the Death of a young Lady. By Wood.



Continued.

60.

S:

S:

S:

S:

Rocks shall have eyes, & stones have ears, While Erminia's death is mourn'd in melody and tears. See there! all pale & dead she lies!

S:

S:

For...ever flo.....w my siren.....ming eyes.

Erminia's fled, the

Erminia's fled, the loveliest mind Ev'er

Erminia's fled, the loveliest mind, Earth, sweet nois, etc., etc.

Continued.

:S:

Er... mina's fled, the loyliest mind, Faith, sweetnes wit, together join'd,

loy'l est mind, Faith, sweetnes wit, Each sweetnes wit, together jo... in'd :S:

sweetnes wit, toge... ther join'd, Faith, sweetnes wit, together jo... in'd. :S:

together join... in'd, Faith, &c. Dwdt, faith & wit and sweetnes share?

:S:

:S:

On view the change & drop a tear.

The unhappy house looks desolate looks desolate looks desolate & mourns.

:S:

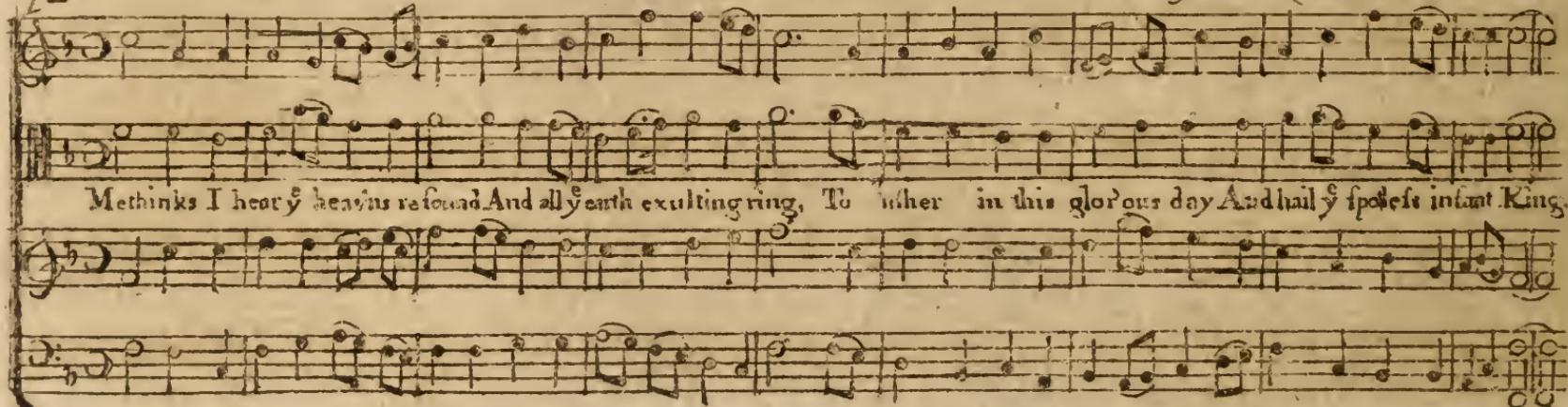
Continued.

71

And ev'ry door groans doleful as it turns While^g dear dust she leaves behind. Sleeps in thy bosom

1 2
sacred tomb! Soft be her bed, her slumbers kind, And all her dreams of joy in come...
3 4

WRENTHAM. L. M. By Babcock.



:S:

:S:

:S:

:S:

To usher in this glorious day;

To usher in this glorious day, - And hail the spotless infant King.

To usher in this glorious day, And hail the spotless infant King. And hail Me.

Continued.

273

To usher in this glorious day, And hail the spotless infant King.

And hail y^e spotless infant King And hail the spotless infant King And hail the spotless infant King,

And hail y^e spotless infant Ki-----ng

And hail y^e spotless hail the spotless hail the spotless infant King.

Slow. NEW-SPRINGFIELD. C. M. By N. Billings.

Come let us join our cheerful song With angels round y^e throne Ten thousand thousand are their tongues But all their joys are one But all their joys are one.

DORCHESTER. L.M.

By Stone.

Sprung from y man whose guilty
 Lord, I am vile, conceiv'd in sin; And born unto...ly and unclean; Sprung from y
 Sprung from y man whose guilty fa...
 Sprung from y man whose guilty fa...
 No bleeding bird nor
 man whose guilty fall Sprung from y man whose guilty fa... It corrupts y race, & taints us all, No bleeding bird, nor
 No bleeding bird, nor bleeding
 It sprung from y man whose guilty fa...

Continued.

75

bleeding beast.

No bleeding beast. Nor lily... sop branch, nor sprin... kling priest; Nor running brook, nor flood, nor sea Can wash y^e dismal stain aw... ay.

bleeding beast.

No bleeding bird, nor

bleeding beast.

No bleeding bird &c.

bleeding beast. Nor lily... sop branch, nor sprin... kling priest; Nor running brook, nor flood, nor sea Can wash y^e dismal stain aw... ay.



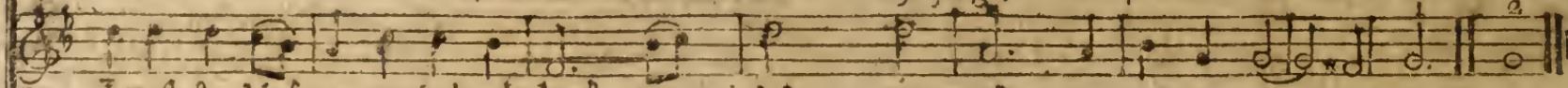
That aw... ful day will surely come, The appointed hour makes haste. :S:



When I must stand before my judge, When



When I must stand before my judge, And pass the so... lemni test.



I must stand be.

And be.

Moderate.

CRUCIFIXION.

By Stone.

77

1. Heart of stone, relent, relent,
Break by Jesus cross subdued,
See his body mangled, rent,
Cover'd with a gore of blood!
Sin... ful soul, what hast thou done?
Murder'd God's ster... nal son!
Murder'd God's ele... vat ion!

2. Yes, our sins have done the deed,
Droye the nails that fix him here,
Crown'd with thorns his sacred head,
Pierced him with a soldiers spear,
Made his soul a sacrifice:
For a sinful world he dies.

3. Shall we let him die in vain?
Still to death pursue our God?
Open tear his wounds again,
Trample on his precious blood?
No; with all our sins we part--
Saviour, take my broken heart.

BRAINTREE. P. M.

By Bruce.

Deep in a cold & joyless cell, A doleful gulf of gloomy care, Where dismal doubts & darkness dwell, A dangerous brink of black despair:

Chill'd by icy damps of death,

Chill'd by icy damps of death, I feel no firm & elastic support of brain,

Chill'd dea-th I feel no firm I feel

by the icy damps of dea-th I feel no firm support I feel No.

SOUTHBOROUGH. C. M.

.S:

By Wood.

79

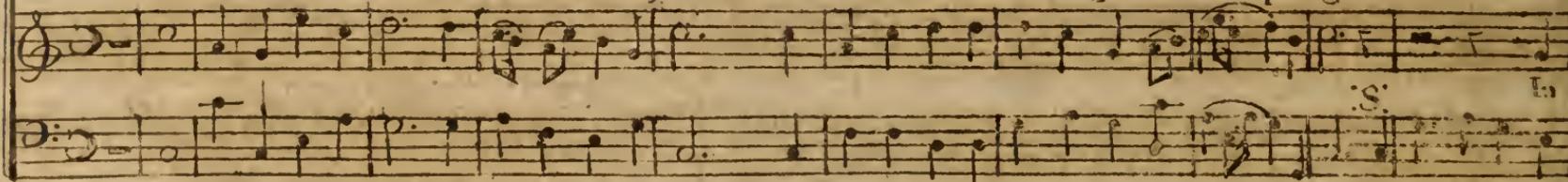
Now let our lips with he...ly fear And mournful pleasure sing :S:
 The suff'ring of our
 :S: The suff'ring of our great High
 :S: The suff'ring of our great High Priest, The
 1 2
 The suff'ring of our grea...t High Priest.
 1 2
 gieit High Priest, The suff'ring of our great High Priest, The for...rows of our King. 2
 Priest The suff'ring of our grea...t High Priest.
 1 2
 suff'ring of our grea...t High Priest,

CHARLTON. P. M. By Stone.

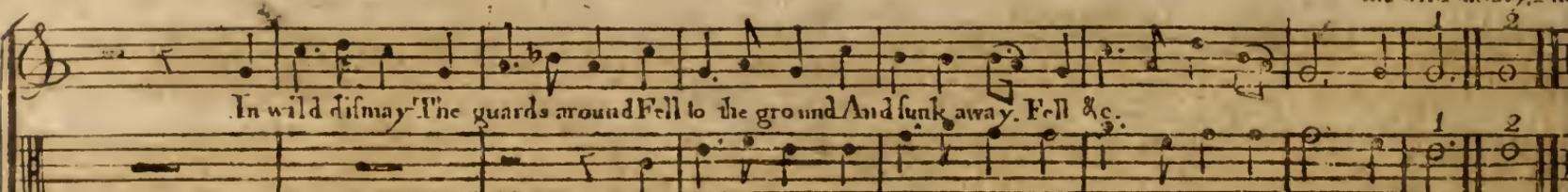
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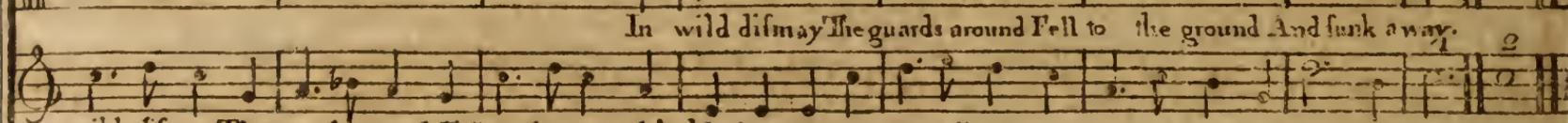
Yes, the Redeemer rois; The Saviour left y dead; And o'er our hellish foes High rais d' his conquer'ring head,



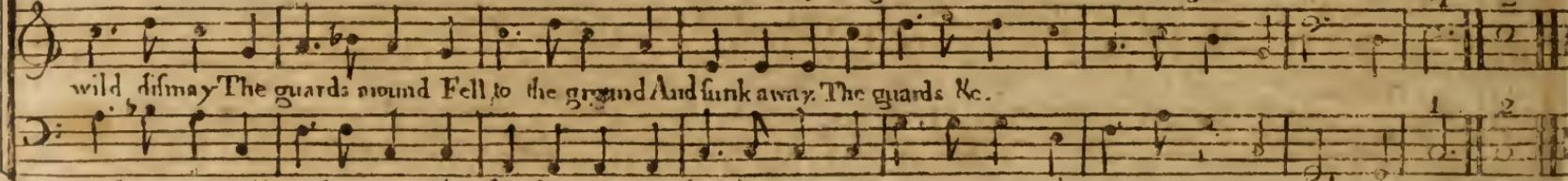
In wild dismay The



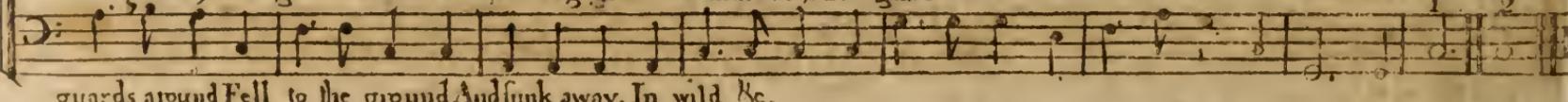
In wild dismay The guards around Fell to the ground And sunk away. Fell &c.



In wild dismay The guards around Fell to the ground And sunk away.



wild dismay The guards around Fell to the ground And sunk away. The guards &c.



guards around Fell to the ground And sunk away. In wild &c.

GARDINER. L. M.

By Stone. 81

And neer again

When once &c

On line of life our bodies hang Like heavy weights still downward run;

And neer &c

When once &c

And neer again up to be wound When once they touch the fatal ground.

And neer again up to be wound When once they touch the fatal ground And neer again up

And neer

When once

When

fatal groupd

And neer again up to be wound When once they touch the &c When once they touch the fatal ground.

And neer

When

And neer again up to be wound

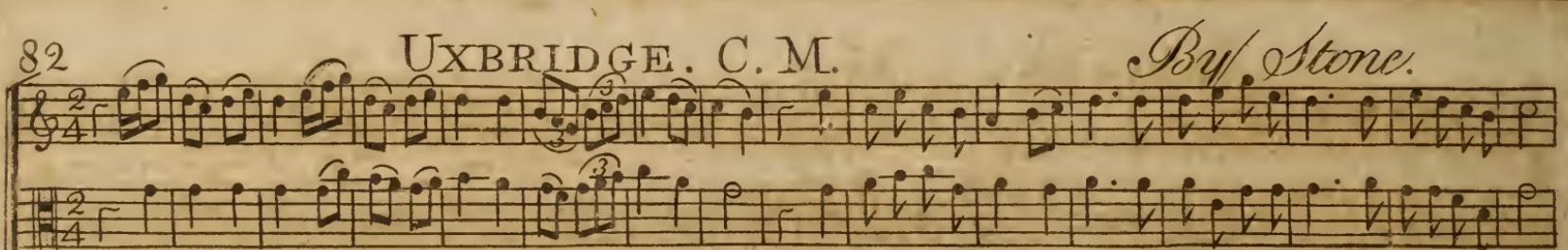
to be wound When once &c

And neer &c

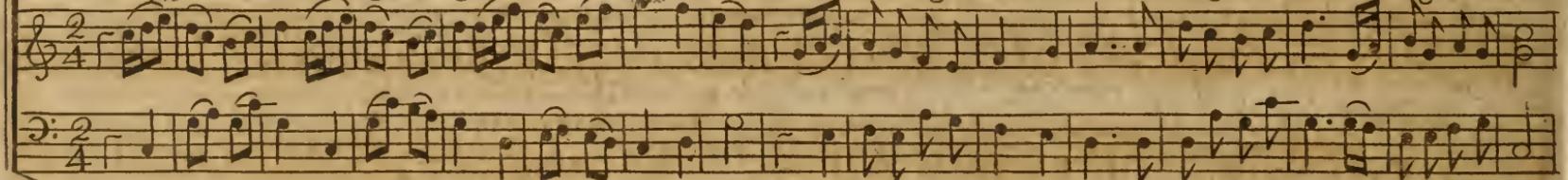
When

J. Allen scd.

UXBRIDGE. C. M.

By Stone.

Happy the heart where graces reign Where love inspires the breast: Love is the brightest of the train, And strengthens all the rest & strengthens all the rest



Knowledge alas! 'tis all in vain, And all in vain our fear: Our stubborn sins shall fight & reign If love be absent there, If love be absent there.



BARRINGTON. L.M.

By Stone.

83

Musical score for Barrington Hymn, featuring three staves of music in common time. The lyrics are:

Sovereign of life, before thine eye,
One glance from thee at once brings down,
The proudest &c.
Lo, mortal men by thousands die!
The proudest brow that wears a crown.

TOPSHAM. C.M.

By Pratt.

Musical score for Topsham Hymn, featuring three staves of music in common time. The lyrics are:

Blest morning, whose young dawning rays
Beheld our rising God; That saw him tri-umph o'er y dust,
And leave his last abode.

By Stone.

Scaree shall I
Scaree shall I feel deaths
Scaree shall I feel deaths cold embrace, If Christ be in my arms

Jesu!! the vision of thy face Hath overpow'ring charms!

Scaree If Christ

Christ be in my arms Scaree shall I If Christ
cold embrace If Christ be in my arms Scaree shall I feel deaths cold embrace If Christ be in my arms.

Scaree If Christ
Scaree shall I If Christ If Christ

Continued.

85

Then &c

How sweet the minutes ro..... II

Then while ye hear my heartstrings break, how sweet the minutes ro..... II how sweet the minutes ro.....

Then &c

How sweet &c.

Then &c

How sweet the minutes ro.....

II

A mortal palene's

A mortal palene's on my cheek and glory in my soul And glory in my

II A mortal palene's on my cheek, And glory in my soul, and glory in my soul

mortal

A mortal &c.

on my &c

A mortal &c

EGYPT. C.M.

By Swán.

He call'd for darkness, darkness came, Nature his summons knew; Each lake & stream transform'd to blood, The wading fishes slew, In puicid.

At Pharaoh's board & bed,

floods throughout yland, The pest of frogs was bred, From noisome fens sent up to croak.

At Pharaoh's board and bed.

At Pharaoh's board and bed.

At Pharaoh's board and bed.

Brisk.

BRISTOL. L. M.

By Swan. 87

The lofty pillars of the sky, And spacious concave rais'd on high, Spangled with stars a shining frame, Their great Original pro-

S:
Th'unwearied - And

claim Th'unwearied sunday to day, Pours knowledge on his golden ray, And publishes to ev'ry land, The work of an almighty hand.

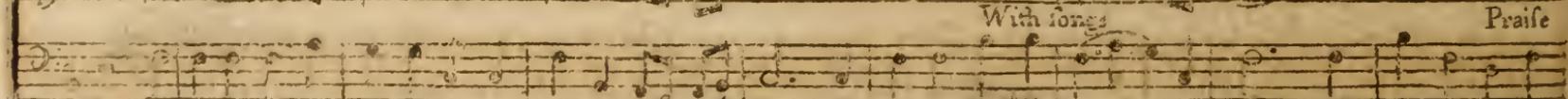
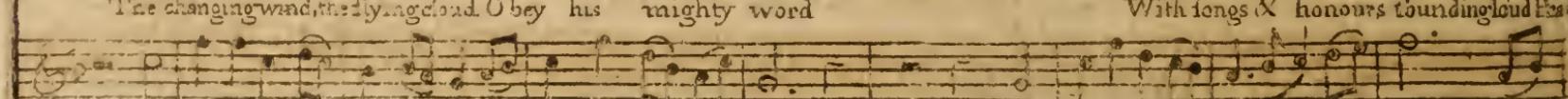
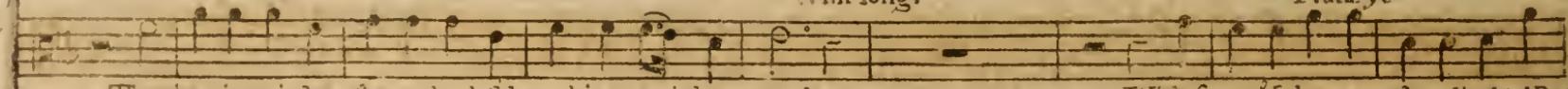
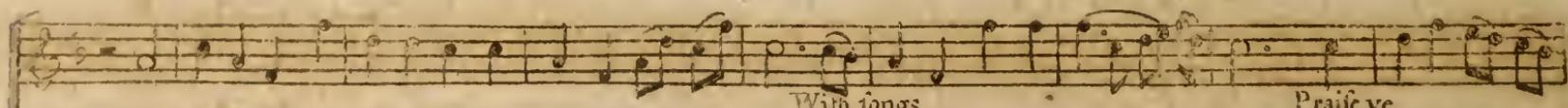
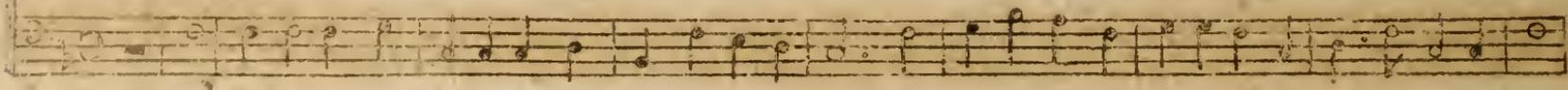
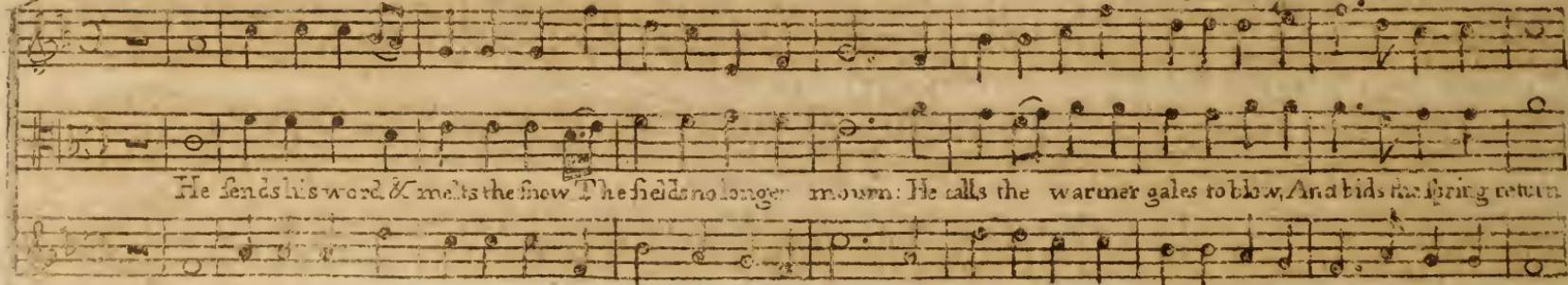
S:
Th'unwearied

Th'unwearied

And publishes

And publishes

Parkestone.



Continued.

89

Lord with songs & honours sounding loud Praise ye
ye the sovereign Lord With songs &c Praise ye the sov' reign Lord Praise ye the sov' reign Lord

With songs

With songs

Praise ye

Praise

JAMAICA. C.M.

W. Stone.

Must friends and helpers drop and die? Must kindred be withdrawn? While sorrow, with a weeping eye, Counts up her comforts gone?

CANTON. L.M.

By Swan.

When marching to thy blest abode, The wond'ring multitude survey'd The pompous state of the our God, In robes of majesty array'd;

Loud instruments &c. Between both troops a virgin train

Sweet singing levites led by van: Loud instruments brought up by rear;

With voice & timbre I charm'd by ear.

Continued.

91

Sweet singing

Sweet singe levites led y van, Loud instrume ts brought up y rear Between both troops a virgin train With voice & himbrell cha
tm d year.

Sweet singing

Sweet singing

FLANDERS. L.M.

By Swan.

:S:

1 2

The saints shall flourish in his days Drest in robes of joy & praise Peace like a river from his throne Shall flow to nations yet unknown.

:S:

1 2

HARMONY.

By Hall.

Say, mighty love, and teach my soul, To whom thy sweetest joys, sweetest joys belong. And who the happy

S:
Whole yielding & Find blessings twisted with their bands
pairs.
S:
Whole yielding hearts & joining hands Find blessings twisted with their bands, to soften all their
To soften
S:
Whole yielding & To soften
Whole yielding & To soften

Continued.

93

soften all their cares. To soften all their cares. To soften

cares. To soften all their cares. all all Find blessings twisted with their bands, To soften all their cares. To soften all their cares.

ten. all their cares. all all all To soften, all their cares. To soften

all their cares. Find blessings To soften all their cares To soften

BRIMFIELD. C.M.

By J. Stone.

To thine Almighty arm we owe The triumphs of the day, Thy terrors Lord confound the foe And melt &c And melt their strength away.

And melt, & melt their strength away

And melt

BOXBOROUGH. S. M.

By Wood.

Each &c.

Like sheep we went astray, And broke, sold of God, Each wandering in a different way, But all downward road,

Each &c.

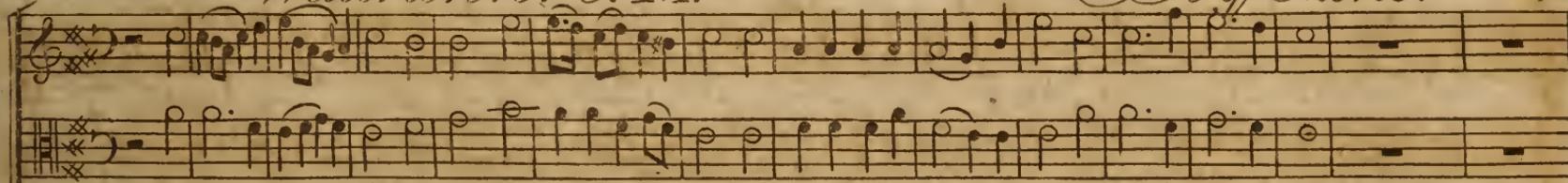
GERRY. L. M.

By Stone.

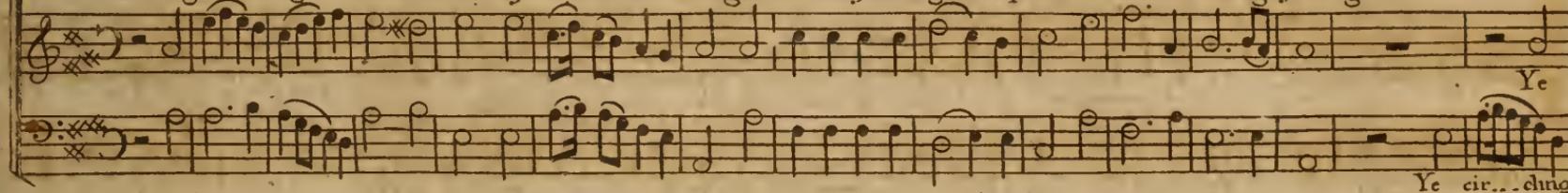
When God makes up his last account Of natives in his holy mount, Twill be an honour to appear As one new-born, or nourished

Watertown. C. M.

By Stone. 95

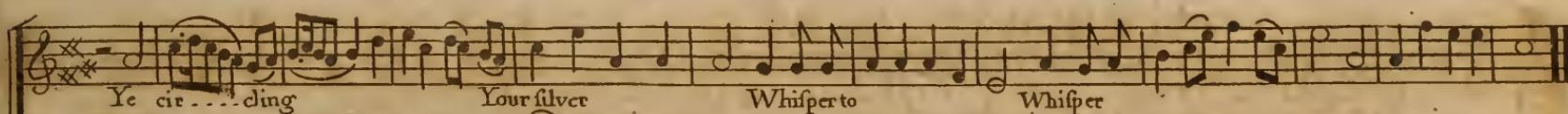


Begin the high celestial strain, My ravish'd soul, and sing A solemn hymn of grateful praise, To heav'n's almighty King.



Ye

Ye cir... ding

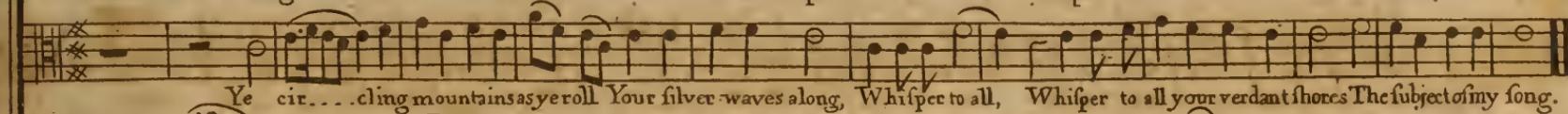


Ye cir... cling

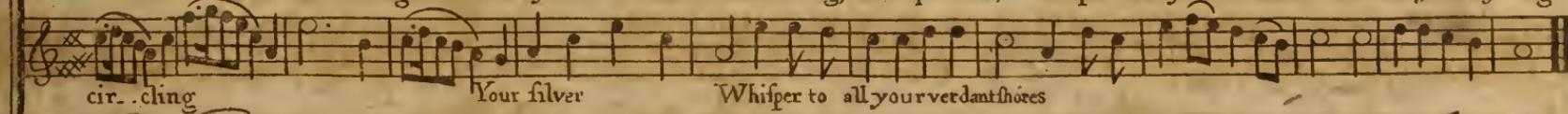
Your silver

Whisper to

Whisper



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



cir... cling

Your silver

Whisper to all your verdant shores

mountains as ye roll Your silver waves a lo... ng

Whisper

CARLSEE.

By Stow.

Rejoice in glorious hope, Jesus the Judge shall come And take his servants up To their eternal home.

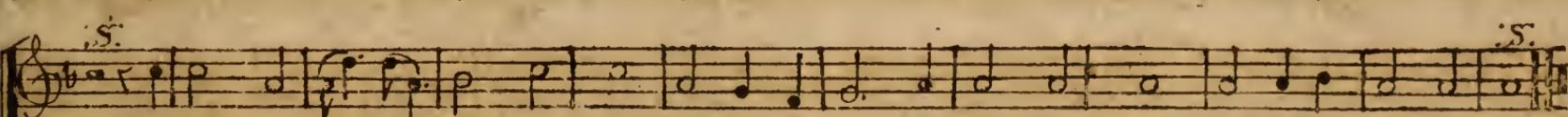
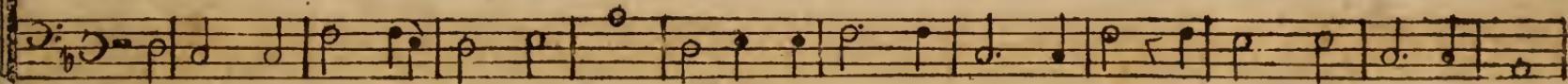
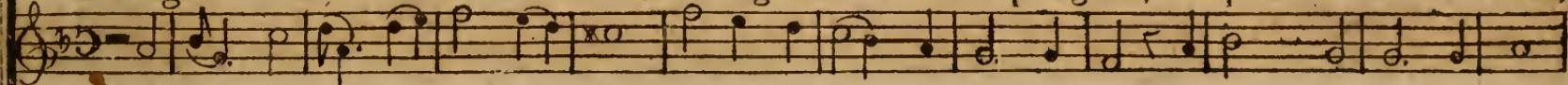
We soon shall hear th' arch angel's voice, The trumpet of God shall sound rejoice The trumpet of God shall sound rejoice.

OCCOM.

By (Wood.) 97



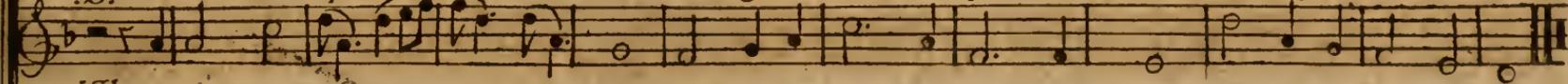
Throughout the Saviour's life we trace, Nothing but shame and deep disgrace, No per'od else is seen;



:S. :S. :S.



:S. Till he a spotless Victim fell, Tasting in soul a painful hell, Caus'd by the creature's sin.



:S. :S.



WARREN.

By Wood.

Descend immortal muse, inspire my so...ng, Let mournful numbers gently flow a...long; And thou my lyre, in sole mu...

:S. Soft

:S:

notes complain, And in sad accents spe...ak thy pain. :S: While in cor...

Let melting music tre...mble on thy strings.

Continued.

Loud

99

leering sounds, y^e god des^s sings; Sings hapless Alpeus in the gloomy grave: Alpeus the gay the beauteous & the brave!

Very Loud

:S:

:S:

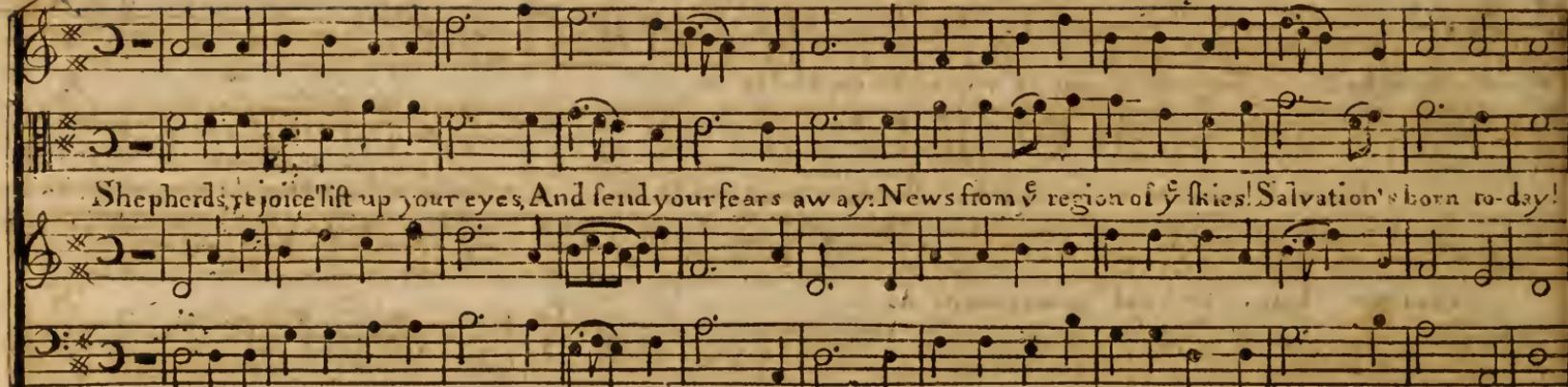
Who with the thirst of gl- ory fir'd, Courageous in his country's cause expir'd,

glo-ry glo-ry glo-ry

:S:

100

H A M P S H I R E. C.M. By Stone.



:S. Jesus, the God whom angels fear, Comes down to dwell with yo...u; Tc

:S. Jesus, the God whom angels fear, Comes down to dwell with yo...u;

:S. Jesus, the God whom angels fear, Comes down to dwell with you; To day he makes his

:S. Jesus, the God whom angels fear, Comes down to dwell with yo...u; To day he makes his en...trance

Continued.

S. 101

To-day he makes his entrance here, But not as monarchs do. To-day &c.

To-day he makes his entrance here, But not as monarchs do. To-day he makes his entrance here, But not as monarchs do.

entrance here, But not as monarchs do.

here, But not as monarchs do.

To day &c. MEDFORD. L.M. By Stone.

Black heavy thot's like mountains, roll O'er my poor breast with boding fears, Xcrushing hard my torthe'd soul Wring thro' mv eyes & bring tears

LEXINGTON. C.M.

By Wood.

Hold not thy peace, O Lord our God, No longer silent be; Nor with consenting quiet looks Our ruin in calamity see!

For lo! the tumults of thy foes O'er all the land are spread; And they, which hate thy saints & thee, List up their threatening heads,

CHRISTMAS-HYMN.

By Stone.

103

O sight of anguish! O sight of anguish! view it near, What weeping what weeping what weeping innocence is here, A manger

for his bed? The brutes yield refuge to his woe, Men y' worst brutes no pity show Nor give him friendly aid, Nor gi ... ve him friendly aid.

MARLBOROUGH. C. M. By Wood.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, with a key signature of one sharp. The vocal parts are in soprano, alto, and tenor/bass. The piano part is at the bottom, featuring bass and treble staves. The lyrics are in English, with some musical markings like 'S.' and 'I.'. The score consists of four systems of music, each ending with a repeat sign and a double bar line, indicating a section to be repeated.

Let ev'ry land their
tongues employ. Let ev'ry land their tongues em...
Let ev'ry land their tongues employ. Let
ev'ry land their tongues em...
Let ev'ry land their tongues employ. Let
ev'ry land their tongues em...
longues employ. Let ev'ry land their longues employ. And hymns of tri...
-ploy. Let ev'ry land their longues employ. And hymns of tri...
ev'ry land their longues em...
1 2

STILL-RIVER.

.S. C. M.

By

Wood.

105

Reduc'd me oft to

From my youth up, may Sir'l say, They oft have me assai'ld.

Reduc'd me oft to hea...vy straits, But

Reduc'd me oft to hea...vy straits, But never, never

Reduc'd me oft to hea...vy straits, But never, never quite pre-

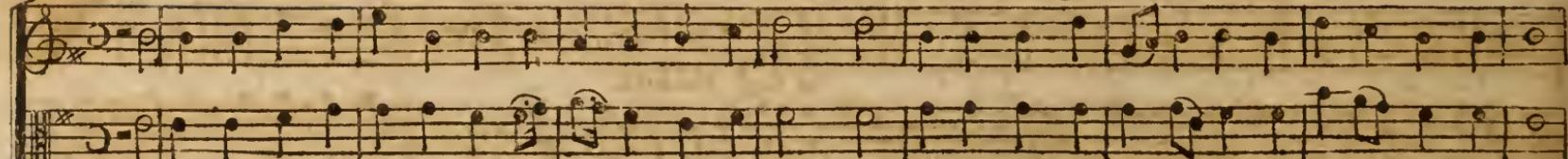
heav...y straits, But never, never,

never, never, quite prevail'd. But never, never quite prevail'd. Reduc'd me oft to heavy straits, But never quite prevail'd.

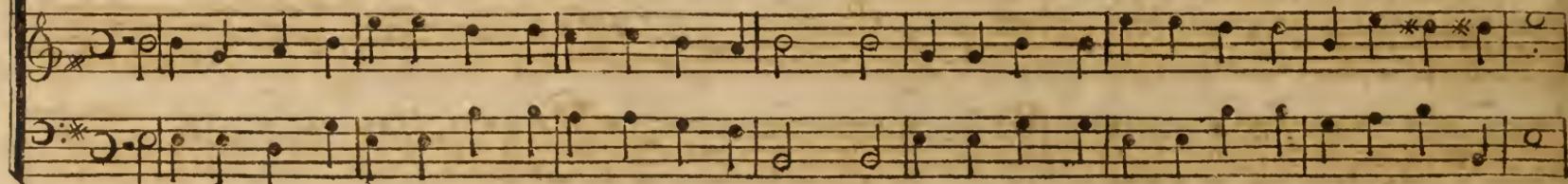
quite prevail'd. But never, never,

vail'd. But never, never, never,

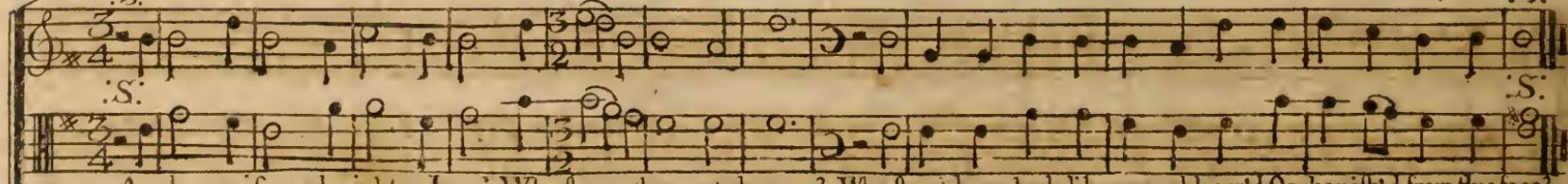
BUNKER HILL. C. M. By Wood.



We are expos'd all day to die, As martyrs for thy cause, As sheep for slaughter bound we lie By sharp and bloody laws.



Loud. Soft.



Awake, arise, almighty Lord, Why sleeps thy wonted grace? Why should we look like men abhor'd, Or banish'd from thy face?



DEDICATION. Anti-Anthem Ps. 132. By Wood.

107

to seek and find,

Where shall we go, where shall we go, where shall we go,
to seek & find An 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

Continued.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, with a key signature of one sharp. The vocal parts are written on three staves above the piano part. The lyrics are as follows:

Soprano: Zion, of Zion, of Zion, for his ancient rest;
Alto: And Zion is his dwelling still.
Tenor/Bass: And Zion is his dwelling still, And
Soprano: And Zion is his dwelling still.
Alto: And Zion is his dwelling still, And
Tenor/Bass: And Zion is his dwelling still.
Piano: (Accompaniment staff)

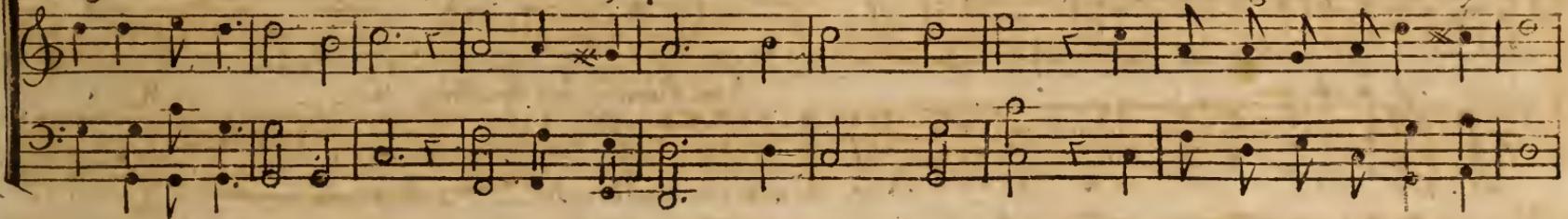
The score includes various musical markings such as fermatas, slurs, and dynamic changes like *tr* (trill).

Continued.

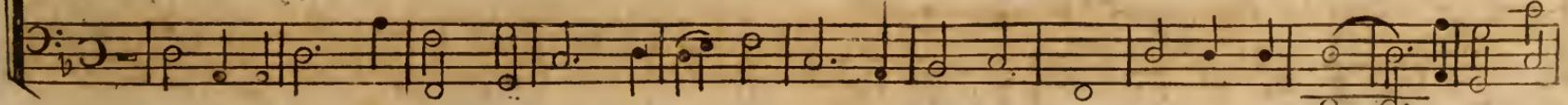
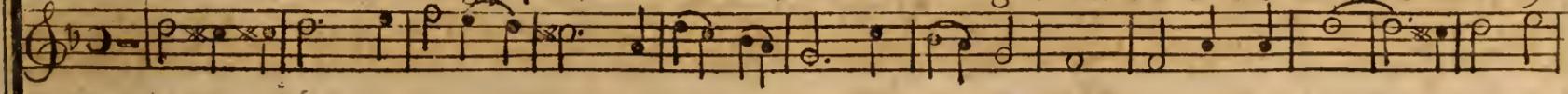
109



reign forever, laud the Lord; Here shall my pow'r and love be known, And blessings shall attend my word.



Here will I meet the hungry poor, And fill their souls with living bread: Sinners that wait before my



Continued.

door With sweet provisions shall be fed. Girded with truth, & cloth'd with grace, My priests, my ministers, shall shine: Not

Aaron in his costly dress, Made an appearance so divine. The saints, unable to contain Their inward joys,

Continued.

111

sh... oat and sm... g; The Son of David here shall reign, The Son of David here shall reign, And Zion triumph

in her King, And Zion triumph in her King, And Zion triumph tri... - umph in her King.

Continued.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is arranged in four systems. The first system starts with a soprano vocal line, followed by an alto line, and then a tenor/bass line. The lyrics "As it was in y beginning," are written above the tenor/bass line. The second system begins with a soprano vocal line. The lyrics "Glory, Glory, Glory be to the Father, and to the Son, and to the Holy Ghost." are written below the soprano line. The third system starts with a soprano vocal line, followed by an alto line, and then a tenor/bass line. The lyrics "As it" are written above the tenor/bass line. The fourth system starts with a soprano vocal line, followed by an alto line, and then a tenor/bass line. The lyrics "is now, is now, is now, & ever shall be world without end. Amen. Amen. Amen." are written below the soprano line. The score concludes with a final section of music for three voices and piano.

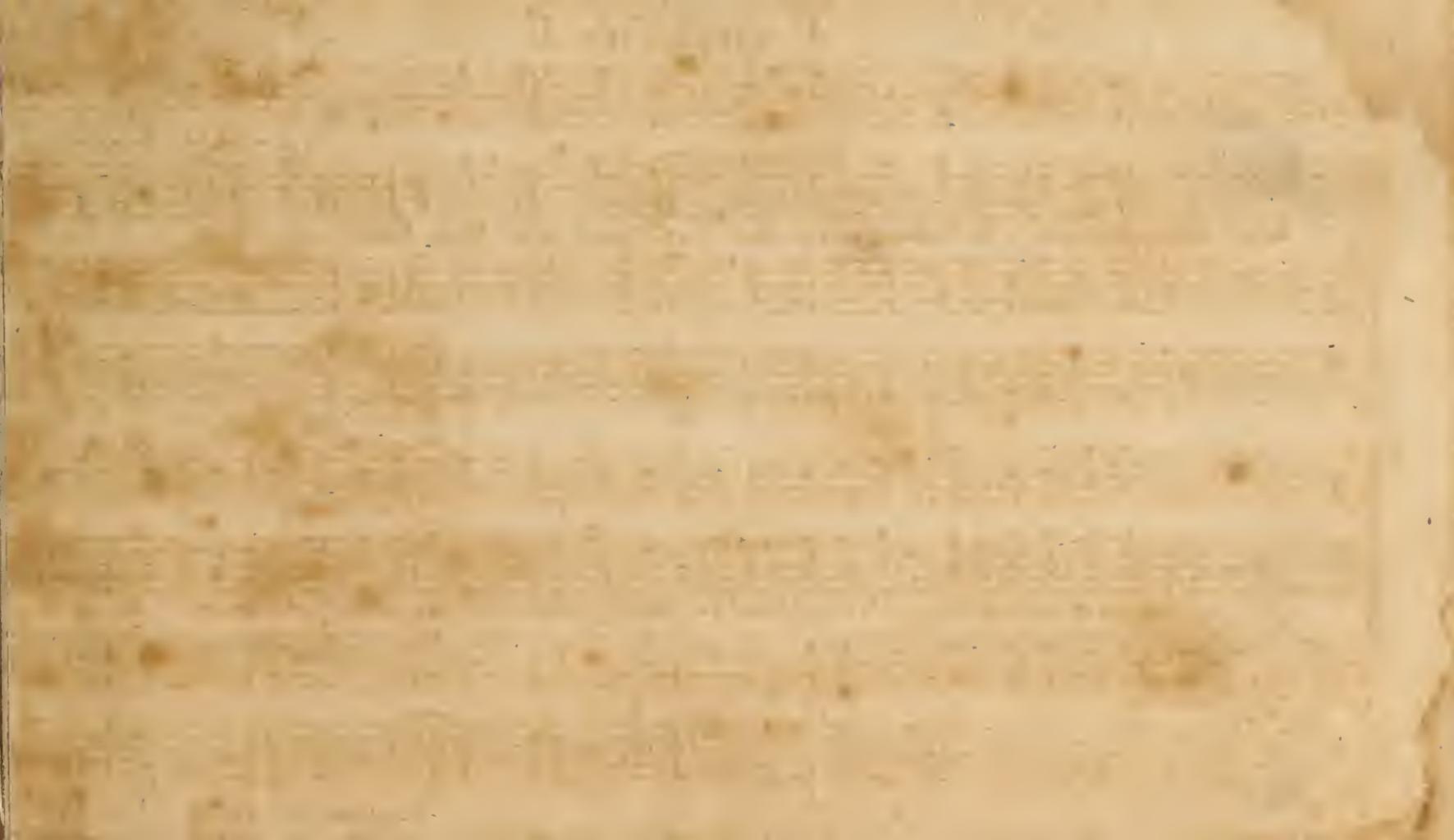
As it was in y beginning,

Glory, Glory, Glory be to the Father, and to the Son, and to the Holy Ghost.

As it

is now, is now, is now, & ever shall be world without end. Amen. Amen. Amen.

was in y beginning,





Hann. 12

~~105
2.00~~

