

No. M. 447.56



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December 5, 1949

Mr. Ernst C. Krohn
3806 Juniata Street
St. Louis 16,
Missouri.

Dear Mr. Krohn:

In reference to our copy of the Missouri Harmony, 1820 (**M.447.56):-

Page 60 is numbered 50 (contains the leperous Jew).

No pages are missing.

It is not in original binding - bound in 1938.

Copy acquired Feb. 10, 1923 from the Anderson Galleries.

No signs of previous ownership on fly-leaf, title page or elsewhere.

We will have a photostat of title page sent to you. The bill will be enclosed.

If there are any extra copies of the bulletin available we would be glad to receive them, or if you will send us price of same, I will try to put through an order.

With best wishes, I am,

Sincerely yours,

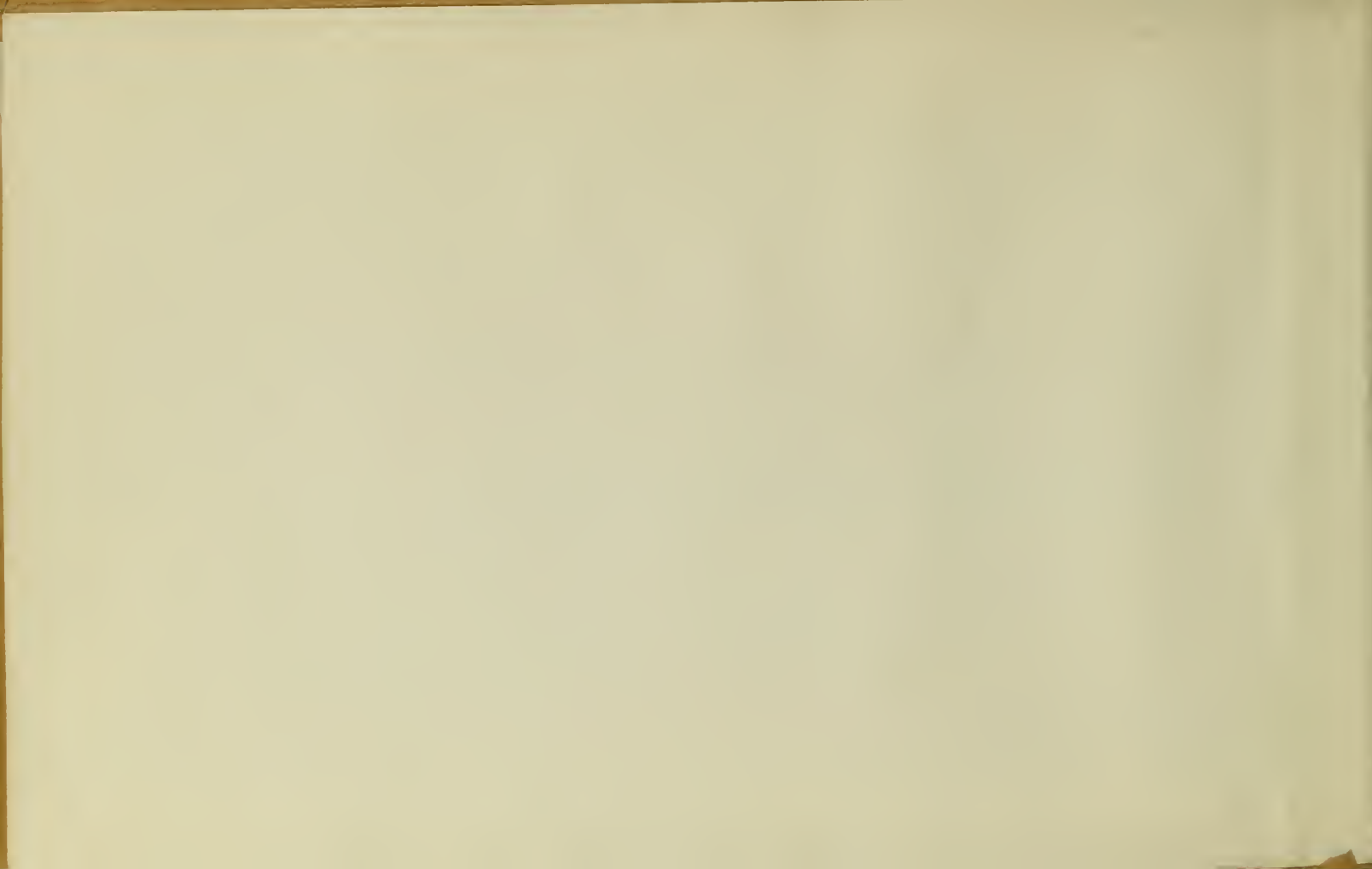
Richard G. Appel
Chief of the Music Department

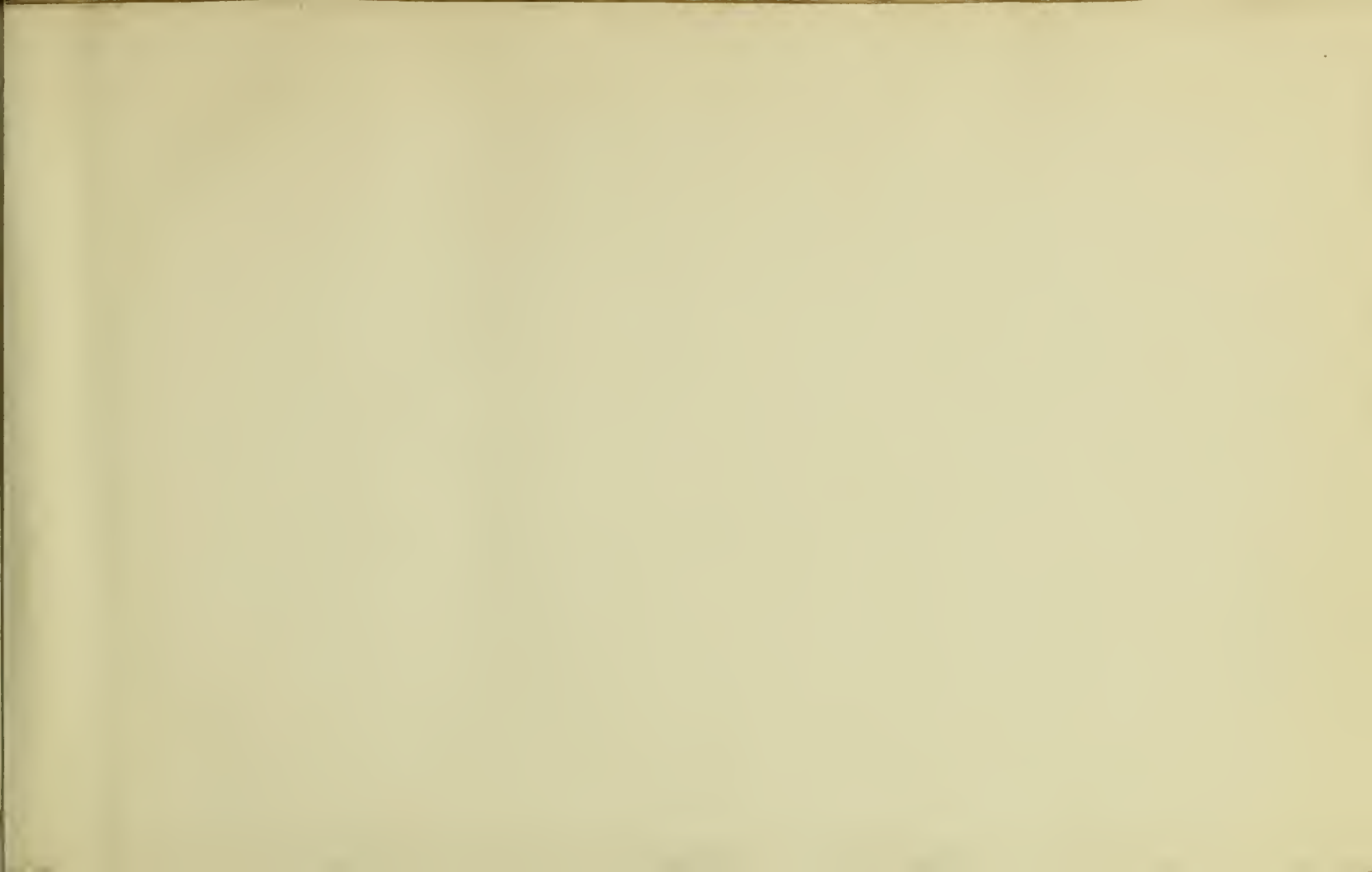
My article, "The Missouri Harmony", appeared in the October issue of the Bulletin of the Missouri Historical Society. My present manuscript will be a "Check List" of all known copies and will be published in the January Bulletin.

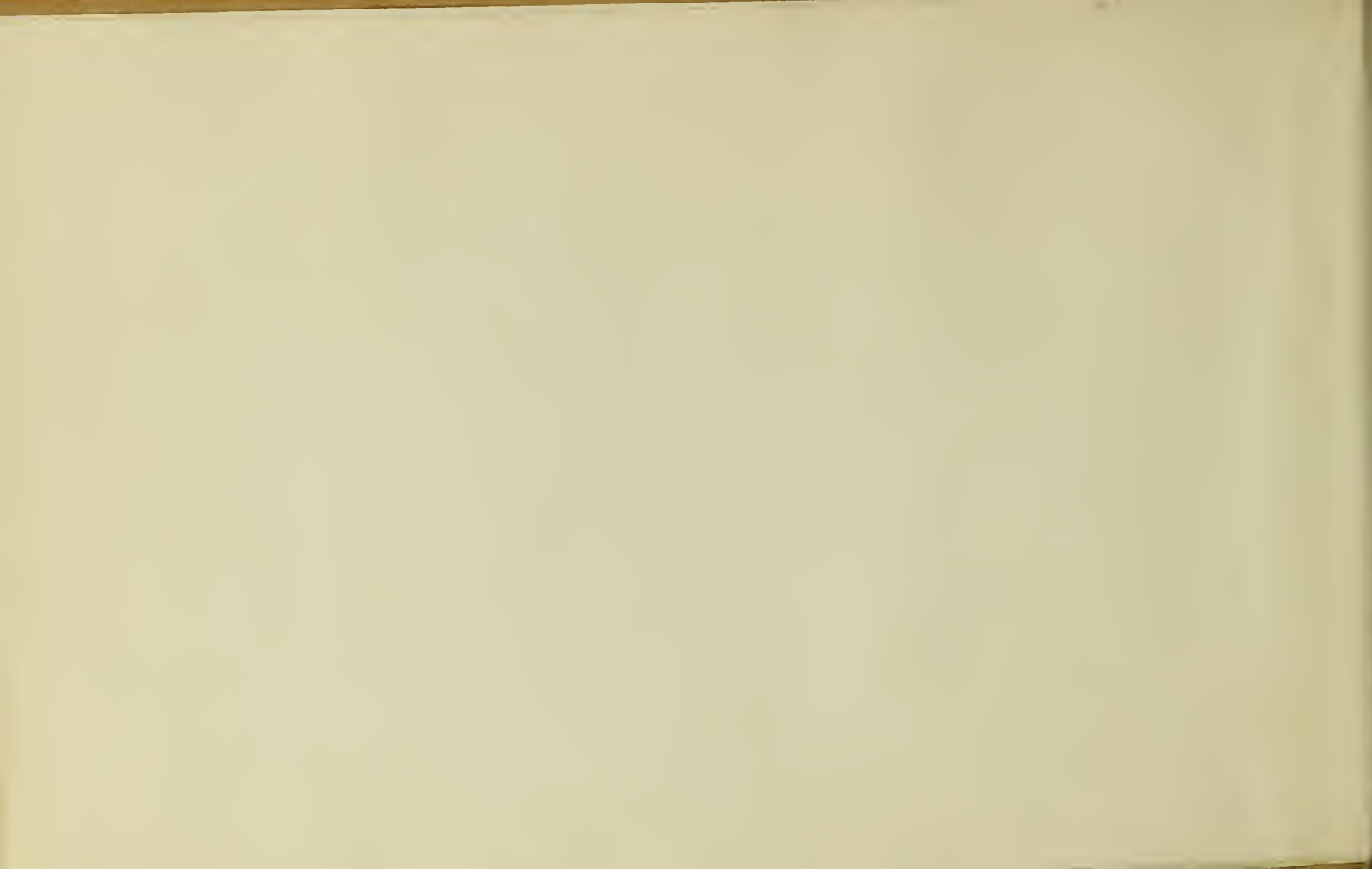
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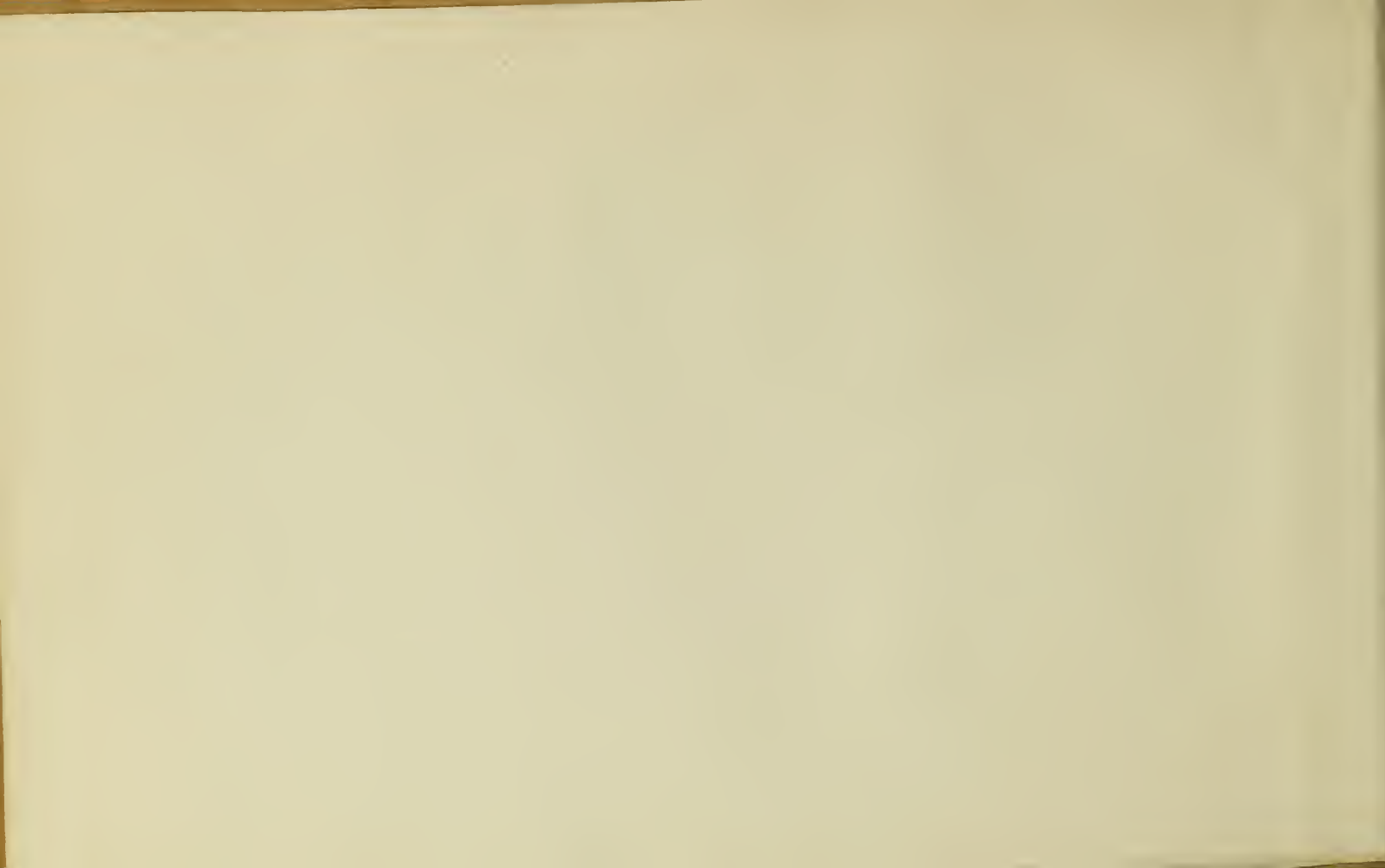




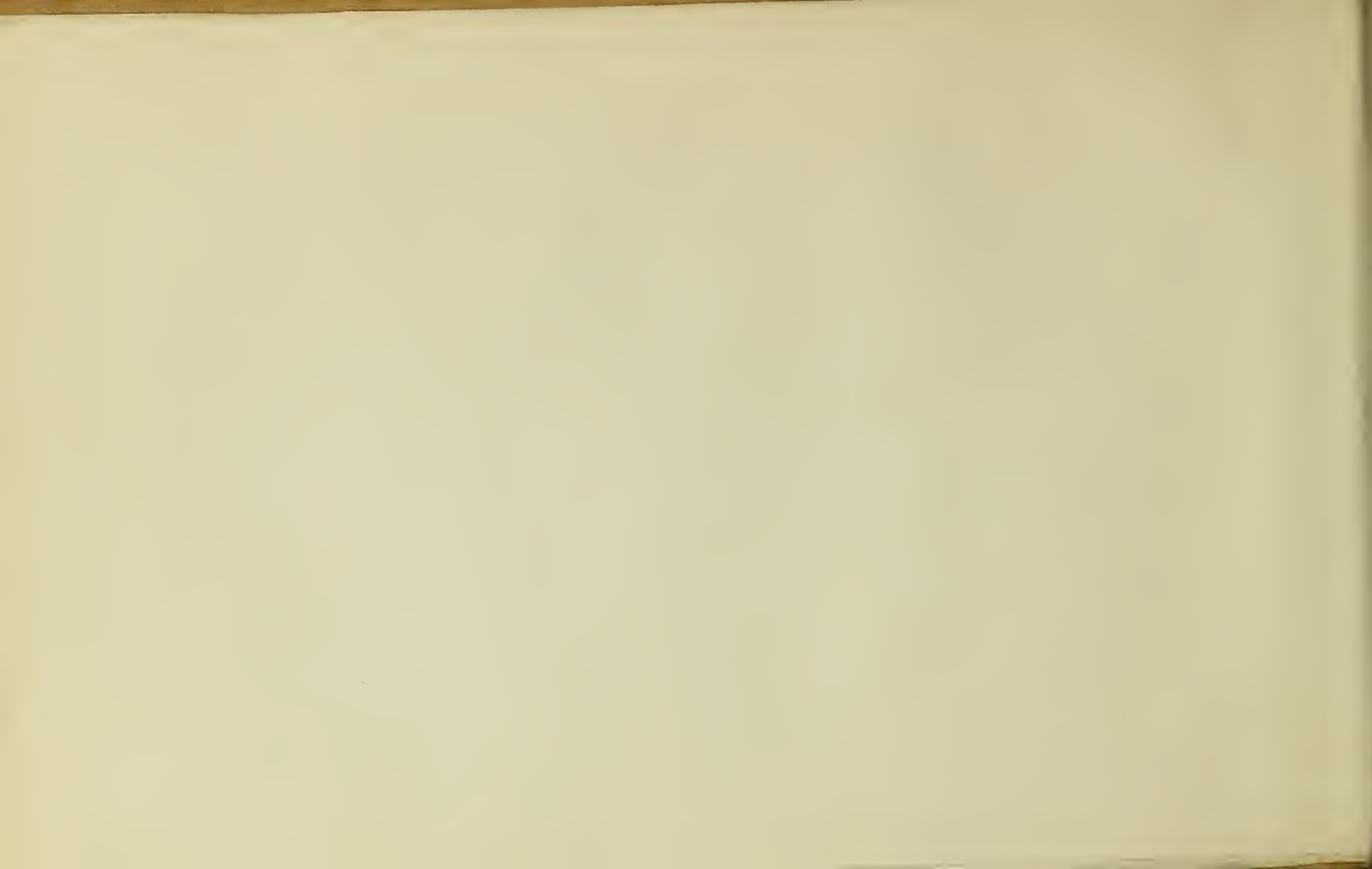




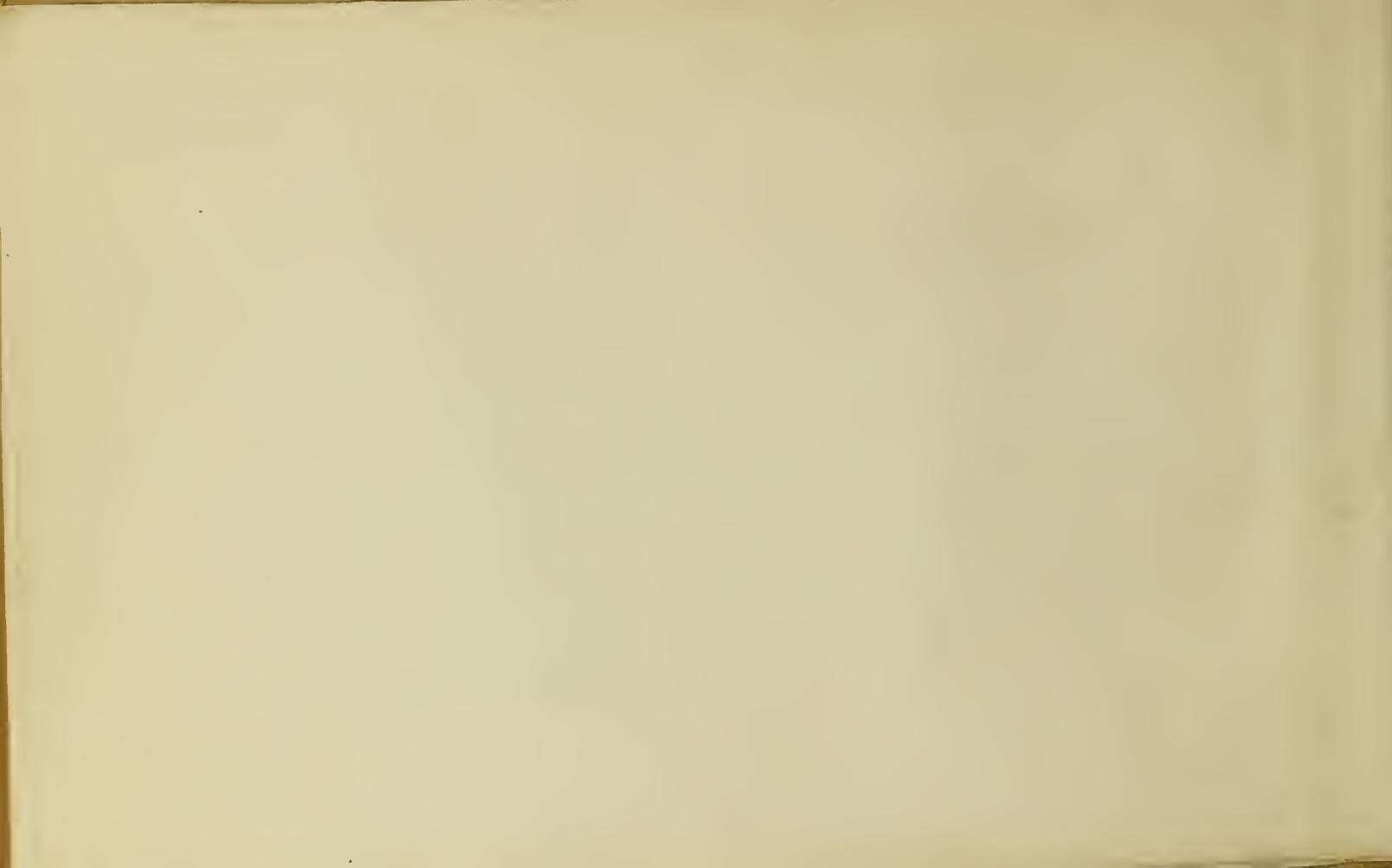












THE MISSOURI HARMONY,

OR A CHOICE COLLECTION OF

PSALM TUNES, HYMNS AND ANTHEMS,

SELECTED FROM THE MOST EMINENT AUTHORS, AND WELL ADAPTED TO ALL CHRISTIAN CHURCHES,
SINGING SCHOOLS, AND PRIVATE SOCIETIES;

TOGETHER WITH

An Introduction to Grounds of Music, the Rudiments of Music, and plain Rules for Beginners.

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*BY ALLEN D. CARDEN.*  
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ST. LOUIS:

PUBLISHED BY THE COMPILER.
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J. Brown Cell

Swall

Feb. 10, 1923

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PREFACE.

THE object of this selection is to supply the churches with a competent number of slow and solemn tunes, in unison with the spirit and design of worship. That such a compilation was needed, no person of piety and taste, who has been acquainted with the selections in common use, will deny.

As the great Author of our existence, has been pleased to favor the human family with devotional exercises so delightful and becoming, it seems reasonable that they should be encouraged and supported throughout all our divine assemblies. In former times, and under the Jewish dispensation those expressions of homage were directed by the holy spirit of God, as peculiarly becoming the place where his honor dwelleth. Nay, they seem even to have called on their fellow worshipers to join in this important duty—“*O sing unto the Lord a new song—sing unto the Lord all the earth—it is a good thing to give thanks unto the Lord, and to sing praises unto thy name, O thou most high.*” How astonishing to behold! people who have daily opportunities of opening the sacred volume and contemplating the delightful raptures of the worshipers of old, come into the house of God, and sit, either with their mouth shut, or grinning at some vain and idle speculation, while the devout worshipers are singing the praises of their Redeemer. It was the remark of an eminent writer, too applicable to the present day, that “the worship in which we could most resemble the inhabitants of Heaven, is the worst performed upon earth.” There appears too much truth in this observation; too often does a disgraceful silence prevail in our churches; too often are dissonants and discord substituted for the charms of melody and harmony. True it is, that there are individuals amongst us, that providence has not blest with singing faculties, but will not truth oblige the most of us to confess, that the fault rests not in the want of natural abilities, but in a great carelessness and neglect of our own.

This book will be offered to the public in three parts, the first containing all the church music now in use; the second, the more lengthy and elegant pieces, commonly used in concert or singing societies: and lastly, the Anthems. Teachers would do well to begin with the first tune in the book, and pursue them regularly as inserted.

None, but those who have made the attempt, know how difficult it is to satisfy all. The compiler has had a higher aim; an effort to benefit the church, and discharge his duty. He now leaves the work with the serious and candid, and humbly dedicates it to the service of Him


“Whose eye is on the heart;


“Whose frown can disappoint the proudest strain;

“Whose approbation prosper even mine.”

INTRODUCTION TO THE THE GAMUT, OR GENERAL SCALE.


22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1	<p style="text-align: center;">space above</p> <p style="text-align: center;">fifth-line — A</p> <p style="text-align: center;">fourth space — G</p> <p style="text-align: center;">fourth-line — F</p> <p style="text-align: center;">third space — E*</p> <p style="text-align: center;">third-line — D</p> <p style="text-align: center;">second space — C</p> <p style="text-align: center;">second-line — B*</p> <p style="text-align: center;">first space — A</p> <p style="text-align: center;">first-line-of—the-Bass — G</p>	<p style="text-align: center;">Tenor Staff</p> <p style="text-align: center;">B*</p> <p style="text-align: center;">third-line — C</p> <p style="text-align: center;">second space — D</p> <p style="text-align: center;">second-line — E*</p> <p style="text-align: center;">first space — F</p> <p style="text-align: center;">first-line-of—Tenor-Staff — G</p>	<p style="text-align: center;">Treble Staff</p> <p style="text-align: center;">B</p> <p style="text-align: center;">first space — C</p> <p style="text-align: center;">second-line — D</p> <p style="text-align: center;">second space — E*</p> <p style="text-align: center;">third-line — F</p> <p style="text-align: center;">fourth-line — G</p> <p style="text-align: center;">fourth space — A</p> <p style="text-align: center;">fifth-line — B</p> <p style="text-align: center;">G space above — C</p> <p style="text-align: center;">fifth-line — D</p> <p style="text-align: center;">fourth space — E*</p> <p style="text-align: center;">fourth-line — F</p> <p style="text-align: center;">third space — G</p> <p style="text-align: center;">third-line — A</p> <p style="text-align: center;">second space — B</p> <p style="text-align: center;">second-line — C</p> <p style="text-align: center;">first space — D</p> <p style="text-align: center;">first-line-of—Treble-Staff — E*</p>	<p style="text-align: center;">Alt.</p> <p style="text-align: center;">G space above — F</p> <p style="text-align: center;">fifth-line — G</p> <p style="text-align: center;">fourth space — A</p> <p style="text-align: center;">fourth-line — B</p> <p style="text-align: center;">third space — C</p> <p style="text-align: center;">third-line — D</p> <p style="text-align: center;">second space — E*</p> <p style="text-align: center;">second-line — F</p> <p style="text-align: center;">first space — G</p> <p style="text-align: center;">first-line-of— — A</p>	sol faw law -sol faw mi law sol faw law sol faw mi law sol
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The foregoing scale, comprises three octaves or 22 sounds. The F cliff  used on the fourth line in the Bass, shows that that line is the 7th sound in the general scale.

The G cliff  used on the second line in the tenor and treble, shows that that line, in the tenor, is the 8th sound in the general scale, and in the treble (when performed

by a female voice) the 15th sound; for if the treble, as well as the tenor, were performed entirely by men, the general scale would comprise only 15 sounds: hence the treble staff is only raised an octave above that of tenor, in consequence that female voices are naturally an octave above men's, and to females the treble is usually assigned.

The stars (*) show the natural places of the semitones.

When the C cliff  is used (though it has now become very common to write counter on either the G or F cliffs) the middle line in the counter, is in unison with the third space in tenor (C) and a seventh above the middle line in the bass, &c.

GROUNDS OF MUSIC.

Three octaves being more than any common voice can perform, the bass is assigned to the gravest of men's voices—the tenor to the highest of men's, and the treble to the female voices; the counter, *when used*, to boys and the gravest of the female voices.

Two sounds equally high, or equally low, however unequal in their force, are said to be in unison, one with the other. Consequently E on the lower line in the treble stave, is in unison with E on the fourth space in tenor; and E on the third space in the bass, is in unison with E on the first line of the tenor, and an octave below E the lower line in the treble. See the general scale. From any one letter in the general scale, to another of the same name, the interval is an octave—thus as from B to B, D to D, &c.

Agreeably to the F and G cliffs used in the general scale, a note on any line or space in the bass, is a sixth below a note on a corresponding line or space in the tenor, and a 13th below a note in the treble occupying the same line or space (when the treble is performed by females). See the general scale. Suppose we place a note on D, middle line of the bass, another on B, the middle line of tenor and treble, the interval will appear as just stated: and to find any other interval, count either ascending, or descending, as the case may be.

EXAMPLE.

Treble.
Air.
Bass.

Octave. Ditto. 6th. 5th. 4th. 3d. 2d. unison. octave. double oct.

In counting intervals, remember to include both notes or letters: thus in counting a sixth, in the above example, D is one, E is two, F is three, G is four, A is five, and B six.

In the above example, the notes in the treble and air, are placed in unison with each other. But assigning the treble to female voices, and the air to men's voices (as is customary) an octave must be added to the notes in the treble, (as previously observed of a woman's voice being an octave more acute than a man's) the interval then between the bass and treble, in the first bar, would be a fifteenth or double octave; in the 3d bar the note on B in the treble, a 13th above D in the bass, &c. Observe that an octave and a second make a 9th; an octave and a third make a 10th; an octave and a fourth make an 11th; an octave and a fifth, a 12th; an octave and a sixth, a 13th; an octave and a seventh, a 14th; two octaves a 15th, &c. always including both the first and last note.

Treble. notes in *alt.*

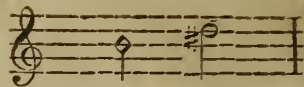
Double F. Double E.

When a ledger line is added to a treble stave, a note occupying it is said to be in *alt.* and when notes descend below the bass stave they are termed *doubles.*

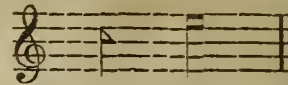
INTRODUCTION TO THE

TERMS BY WHICH THE DIFFERENT INTERVALS IN THE GAMUT ARE DENOMINATED.

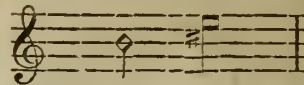
1. An interval composed of a tone and semitone, as from B to D, is called a minor third.



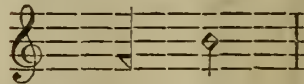
2. An interval composed of two full tones, as from faw to law, is called a third major.



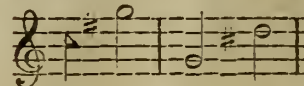
3. An interval composed of two tones and a semitone, as from mi to law, i. e. from B to E, is called a fourth.



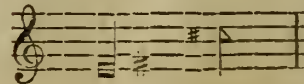
4. An interval composed of three full tones, as from faw to mi, i. e. from F to B, is called triton or fourth redundant.



5. An interval composed of three tones and a semitone, as from faw to sol, i. e. from C to G, or from G to D, is called a fifth.



6. An interval composed of three tones, and two semitones, as from law to faw, i. e. from E to C, is called a sixth minor.



7. An interval composed of four tones and a semitone, as from faw to law, i. e. from C to A, is called a sixth major.



8. An interval composed of four tones and two semitones, as from sol to faw, i. e. from D to C, is called a seventh minor. [*See next example.*]



9. An interval composed of five tones and a semitone, as from *faw* to *mi*, i. e. from C to B, is called a seventh major.

Minor 7th Major 7th

10. An interval composed of five tones and two semitones, is called an octave, (as has already been observed.) See examples of the three last mentioned intervals.

The preceding intervals are counted ascending, or upwards, and the sharps (#) indicate the places and number of the semitones in each. *Note.* The Semitones always lie between *mi* and *faw*, and *law* and *faw*.

OF HARMONY.

Having given an explanation of the different intervals contained in the octave, and the manner in which the parts of music are connected, I proceed to show how they may be used in composition to produce Harmony.

Harmony consists in the proportion of the distance of two, three or four sounds, performed at the same time, and mingling in a most pleasing manner to the ear. The notes which produce harmony, when sounded together, are called *concord*s, and their intervals *consonant intervals*. The notes, which, when sounded together, produce a disagreeable sound to the ear, are called *discord*s, and their intervals *dissonant intervals*. There are but four concords in music, viz. *unison*, *third*, *fifth* and *sixth*, (their eighths or octaves are also meant.) The unison is called a perfect chord, and commonly the fifth is so called; if the composer please, however, he may make the fifth imperfect; when composing more than two parts. The third and sixth are called imperfect; their chords being not so full, nor so agreeable to the ear, as the perfect; but in four parts the sixth is often used instead of the fifth; so in effect there are but three concords, employed together, in composition.

N. B. The meaning of imperfect, signifies that it wants a semitone of its perfection, to what it does when it is perfect; for as the lesser or imperfect third, includes but three half tones, the greater or major third includes four, &c. The discords, are a *second*, a *fourth*, a *seventh*, and their octaves; though the greater fourth sometimes comes very near the sound of an imperfect chord, it being the same in ratio, as the minor fifth. Indeed some composers (the writer of these extracts is one of them) seem very partial to the greater fourth, and frequently admit it in composition. The following is an example of the several concords and discords and their octaves under them :

Single Chords	1.	3.	5.	6.	2	4	7
Their octaves	8	10	12	13	9	11	14
	15	17	19	20	16	18	21
	22	24	26	27	23	25	28

Notwithstanding the 2d, 4th, 7th, 9th, &c. produce properly discords, yet they may sometimes be used to advantage, where more than two parts of the same piece of music is written: I would offer, as a bare opinion, the following rule for the admission of dissonant sounds:—where there are two full chords for one discord, they may be admitted, provided a full chord of all the parts immediately follow; “they will then answer a similar purpose to *acid*, which being tasted immediately previous to *sweet*, gives the latter a most pleasing flavor.”

ON THE KEY NOTES IN MUSIC.

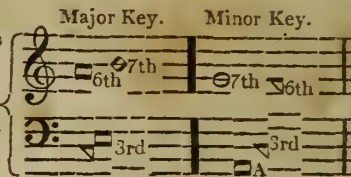
In music there are only two natural, or primitive keys; one of which is cheerful, and called *sharp*; the other melancholy, and called *flat*. C is called the sharp key, and A the flat key. Without the aid of flats and sharps placed at the beginning of staves, which transpose B *mi*, the centre and governing note, and consequently the keys, no tune can rightly be formed on any other than natural keys. Flats and sharps placed at the beginning of staves produce what are called artificial keys, and bring the same effect (i. e. place the two semitones of the octave the same distance from the key note) as the two natural keys. The reason why the two natural keys are transposed by flats and

sharps, placed at the beginning of staves, is, to bring them within the staff and within the compass of the voice. The key notes, or places of the keys, are always found in the last note of the bass, of a correct tune, and is either *faw*, immediately above *mi*, sharp key; or *law*, immediately below *mi*, flat key. The reason why one tune is on a sharp lively key, and another on a flat melancholy one, is, that every third, sixth, and seventh, ascending from the sharp key, are half a tone higher than the same intervals ascending from the flat key note. See the example.

EXAMPLE OF THE KEYS.

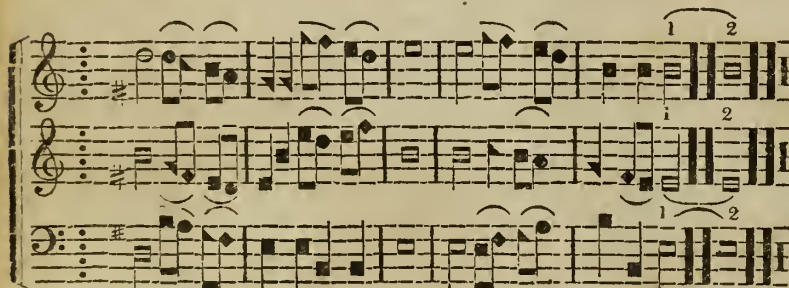
In the major key, from *faw* to *law*, its 3d, the interval is two tones [a major third]—from *faw* to *law*, its 6th, the interval is four tones and a semitone [a major 6th]—and from *faw* to *mi*, its seventh, the interval is five tones and a semitone [a major seventh].

In the minor key, from *law* to *faw*, its third, the interval is one tone and a semitone [minor 3d]—from *law* to *faw*, its 6th, the interval is three tones and two semitones [minor 6th] and from *law* to *sol*, its 7th, the interval is four tones and two semitones [a minor 7th].

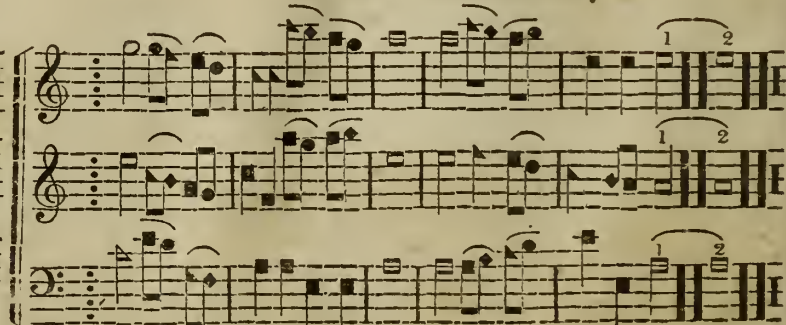


To prove the utility of removing the key, I will produce one example. Let the tune “Suffield” be written on key note Λ (natural flat key) instead of *E*, its proper key; and besides the inconvenience of multiplying ledger lines, few voices would be able to perform it—the treble in particular.

Suffield, on *E*, its proper key, from the repeat.



The same on *A*, the assumed key.



Here on the assumed key, the notes in treble and bass run on a second ledger line, and consequently a fourth too high.

The *mi*, and consequently the *keys*, is removed either by sharpening its fifth or flattening its 4th, thus:

BY SHARPS.	1. A fifth from B <i>mi</i> , its natural place, will bring us to	F	This accounts for the customary rules of transposition, viz.	
	2. A fifth from F <i>mi</i> , will bring us to	C	The natural place for <i>mi</i> is	B
	3. A fifth from C <i>mi</i> , will bring us to	G	If B is \sharp <i>mi</i> is on	E
	4. A fifth from G <i>mi</i> , will bring us to	D	If B and E is \flat <i>mi</i> is on	A
	5. A fifth from D <i>mi</i> , will bring us to	A	If B, E and A is \sharp <i>mi</i> is on	D
	6. A fifth from A <i>mi</i> , will bring us to	E	If B, E, A and D is \flat <i>mi</i> is on	G
	7. A fifth from E <i>mi</i> , will bring us back to	B	If B, E, A, D and G is \sharp <i>mi</i> is on	C
BY FLATS.	1. A fourth from B <i>mi</i> , will bring us to	E	If B, E, A, D, G and C is \flat <i>mi</i> is on	F
	2. A fourth from E <i>mi</i> , will bring us to	A	If F be \sharp <i>mi</i> is on	C
	3. A fourth from A <i>mi</i> , will bring us to	D	If F and C be \sharp <i>mi</i> is on	G
	4. A fourth from D <i>mi</i> , will bring us to	G	If F, C and G be \sharp <i>mi</i> is on	D
	5. A fourth from G <i>mi</i> , will bring us to	C	If F, C, G and D be \sharp <i>mi</i> is on	A
	6. A fourth from C <i>mi</i> , will bring us to	F	If F, C, G, D and A is \sharp <i>mi</i> is on	E
	7. A fourth from F <i>mi</i> , will bring us home to	B	If F, C, G, D, A and E is \sharp <i>mi</i> is on	

“By flats the *mi* is driven round,
Till forced on B to stand its ground;
By sharps the *mi*’s led through the keys,
Till brought to B its native place.”

DICTIONARY OF MUSICAL TERMS.

Adagio, denotes the slowest movement, and is the proper name of the first mood in Common Time.
Allegro, denotes a quick movement, and is the name of the third mood in Common Time.
Andante, implies a moderate, equal and distinct manner of performing.
Affettuoso, tender and affectionate.
Crescendo, implies that the force of the voice must increase gradually till the strain is ended.
Diminuendo or *Dim.* means the reverse of *Crescendo*, and is sometimes set in opposition to it.
Duetto, two parts only.
Dacapo, to conclude with the first strain.
Devoto, in a devout manner.
Forte or *For.* full, loud or strong.

Fortissimo or *Fortis* louder than forte.
Grave, requires a solemn manner of singing.
Languissant, in a languishing manner.
Largo, *Lentement* or *Lento*, very slow.
Majestoso, slow with majesty and grandeur.
Moderato, somewhat slower than the true time.
Mezza Piano, not so soft as piano.
Piano or *Pia.* directs the performer to sing soft like an echo.
Pianissimo or *Pianis*, very soft.
Solo, one part alone.
Symphony, a passage for instruments.
Trio, a tune in three parts.
Vivace, in a lively cheerful manner.
Vigorouso, with strength and firmness.

Obs. 1. Care should be taken that all the parts (when singing together) begin upon their proper pitch. If they are too high, difficulty in the performance, and perhaps discords, will be the consequence; if too low, dullness and languor. If the parts are not united by their corresponding degrees, the whole piece may be run into confusion and jargon before it ends, and perhaps the whole occasioned by an error in the pitch of one or more parts, of only one semitone.

2. Each one should sing so soft, as not to drown the teacher's voice; and each part so soft, as will permit the other parts to be distinctly heard. If the teachers voice cannot be heard, it cannot be imitated; and if the singers of any one part are so loud that they cannot hear the other parts, because of their own noise, the parts are surely not rightly proportioned, and ought to be altered.

3. The bass should be sounded full and bold, the tenor regular and distinct, the counter clear and plain, and the treble soft and mild, but not faint. The tenor and treble may consider the German flute, the sound of which they may endeavor to imitate if they wish to improve the voice.

4. The high notes quick notes, and slurred notes, of each part, should be performed softer than the low notes, long notes, and single notes of the same parts.

5. Learners should sing all parts somewhat softer than their leaders do, as it tends to cultivate the voice, and gives an opportunity of following in a piece with which they are not well acquainted: but a good voice may soon be much injured by singing too loud.

6. All the notes included by one slur, should be sung at one breath if possible.

7. All notes (except some in syncope) should be fairly articulated; and in applying the words, great care should be taken that they be properly pronounced, and not torn to pieces between the teeth. Let the mouth be freely opened and the sound come from the lungs,* and not be entirely formed where they should be only distinguished, viz. on the end of the tongue. The superiority of vocal to instrumental c is, that while one only pleases the ear, the other informs the understanding.

When notes of the tenor fall below those of the bass in sound, the tenor should be sounded full and strong, and the bass soft.

There are but few long notes in any tune, but what might be swelled with propriety. The swell is one of the greatest ornaments to vocal music, if rightly performed. Long notes of the bass should be swelled, if the other parts are singing short or c notes at the same time. The swell should be struck plain upon the first part of note, increase to the middle, and then decrease or die away like the sound of a bell.

* The organs of a man's voice (or the lungs) is in form somewhat like a tube, about four of an inch in diameter, and possesses power sufficient to divide a note or tone of c into 100 equal parts.

10. The common method of beating the two first moods of common time is as follows: for the first beat, bring down the end of the fingers to whatever is used for beating upon; for the second bring down the heel of the hand; for the third, raise the hand a few inches; and for the fourth, raise the hand up nearly as high as the shoulder, in readiness for the next measure.

For the triple time mood, let the two first be the same as the two first of common time; and for the third, raise the hand a little higher than for the third beat of common time, when it will be in readiness for the next measure.

For the third and fourth moods of common time, and the two moods of compound time, there is just one motion down and one up for each measure; with this difference, for the common time moods there is no resting for the hand; but in compound time, the resting is double the length of the motion.

11. Learners should beat by a pendulum, or by counting seconds, until they can beat regular time, before they attempt to beat and sing both at once; because it perplexes them to beat, name and time the notes all at once, until they have acquired a knowledge of each by itself.

12. While first learning a tune, it may be sung somewhat slower than the mood of time requires, until the notes can be named, and truly sounded without looking on the book.

13. Some teachers are in the habit of singing too long with their pupils. It is better to sing but 6 or 8 tunes at one time, and inform the learners concerning the nature and disposition of the pieces, and the manner in which they should be performed, and continue at them until they are understood; than to skim over 40 or 50 in one evening, and at the end of a quarter of schooling, perhaps few, besides the teacher, know a flat keyed piece from a sharp keyed one; what part of the anthems, &c. require emphasis; or how to give the pitch of any tune which they have been learning, unless some person informs them. It is easy to name the notes of a piece, but it requires attention and practice to sing one.

14. Too long singing at one time, injures the lungs.†

15. I have found by experience, that learners will soon know when to sing soft and when strong, if they are led, by the teacher making a larger motion in beating where emphatical words or notes occur, than where others do.

† A cold or cough, all kinds of spirituous liquors, violent exercise, bile upon the stomach, long fasting, the veins overcharged with impure blood, &c. &c. are destructive to the voice of one who is much in the practice of singing. A frequent use of spirituous liquors will speedily ruin the best voice.

A frequent use of some acid drink, such as purified cider, elixer of vitriol with water, vinegar, &c. if used sparingly, are strengthening to the lungs.

16. Learners are apt to give the first note, where a fuge begins, nearly double the time it ought to have; sounding a crotchet almost as long as a minim, in any other part of the tune; which puts the parts in confusion, by losing time; whereas fuges ought to be moved off lively, the time decreasing (or the notes sung quicker) and the sound increasing as the parts fall in.

17. When notes occur one directly above the other (called choosing notes) and there are several singers to the part where they are, let two sing the lower note while one does the upper note, and in the same proportion for any other number.

18. Flat keyed tunes should be sung softer than sharp keyed ones, and may be proportioned with a lighter bass; but for sharp keyed tunes, let the bass be full and strong.

19. Thirds should not be trilled or turned, lest they become seconds or dischords, (though some authors do not confine their compositions to these rules) nor fifths and eighths move together, ascending or descending, lest the parts seem but one.

20. In $\frac{2}{4} \frac{3}{4} \frac{3}{4}$ and $\frac{3}{8}$ the second accent is in common very weak, and in quick

time scarcely discernible, except in some particular pieces of poetry to which they are applied.

21. Learners should not be confined too long to "the part which suits their voices best," but should try occasionally the different parts, as it will tend greatly to improve the voice, and give the person a knowledge of the connection of the counterparts, or of harmony as well as melody.

22. Learners should understand the tunes well by note, before they attempt to sing them to verses of poetry.

23. If different verses are applied to a piece of music while learning, it will give the learner a more complete knowledge of the tune, than can be had by confining it always to the same set of words. §

24. Young singers should not join in concert, until each can sing their own part correctly.

25. There should not be any noise indulged while singing (except the music) as it destroys entirely the beauty of harmony, and renders the performance (especially to learners) very difficult; and if it is designedly promoted, is nothing less than a proof of disrespect in the singers, to the exercise, to themselves who occasion it, and to the Author of our existence.

26. When the key is transposed, there are flats or sharps placed upon each staff; and when the mood of time is changed, the requisite character is placed upon the staff.

27. B, E and A are naturally sharp sounds, and are therefore first flatted, and as F, C and G are naturally flat sounds, they are the first sharped.

28. The appoggiatura is placed in some tunes; it may be used with propriety by a good voice, but neither it nor the trill should be attempted by any one, until they can perform the tune well by plain notes, (as this adds nothing to the time.) Indeed no one can add much to the beauty of a piece by using what are called "graces," unless they be in a manner natural to their voice.

29. There are other characters sometimes used by some authors, as a shake, a relish, &c. but I have reasons for omitting them in this place.


30. All "affectation" should be banished. It is disgusting in the performance of sacred music, and contrary to that solemnity which should accompany an exercise so near akin to that which will through all eternity engage the attention of those who walk in "climes of bliss."

31. The great Jehoval, who implanted in our natures the noble faculty of vocal performance, is jealous of the use to which we apply our talents in that particular, lest we exercise them in a way which does not tend to glorify His name.

§ And likewise applying different tunes to the same words, will have a great tendency to remove the embarrassment created by considering every short tune as a "set piece."

THE RUDIMENTS OF MUSIC.*

Q. On what is music written?

A. On five parallel lines, including the spaces between them, and those immediately above and below them, called a staff  calculated to express the degrees or gradations of sound.

Q. Are there not a certain number of sounds belonging to every key note in music?

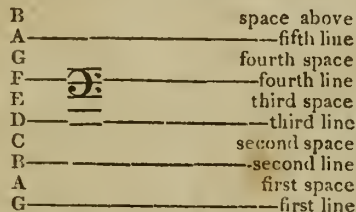
A. Yes there are seven, which are expressed by the first seven letters of the alphabet, A, B, C, D, E, F, G.

Q. How many parts belong to vocal music?

A. Four: *Troble, Counter, Tenor* and *Bass*.

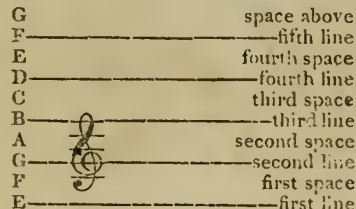
Q. How are the seven musical letters placed on the Bass staff?

A. Thus:



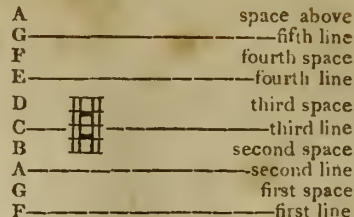
Q. How are they placed on the Tenor and Treble staff?

A. Thus:



Q. How are they on the Counter staff?

A. Thus:





Q. What have you observed respecting this order of the letters on the staves for all the parts generally?



A. That the order of the letters is the same, though different on the same lines and spaces; for whenever, for instance, G is found, A is next, B next, and so on till the whole seven letters occur, and then on the eighth place the same letter occurs again. This eighth place is called an octave, and is considered a unison, or the same sound with the first—so that we may conclude that the whole of music is comprised in seven sounds.

Q. What are cliffs?


A. They are musical characters placed at the beginning of every staff and determine the order of the musical letters on that staff, and generally the part of music written thereon.

Q. Explain then the several cliffs.

A. 1. This character  called the F cliff, on the fourth line, has heretofore been used only in bass, but is  of late often used for the counter, for the purpose of bringing the music in the staff.

2. This character  or  is called the G cliff; is used always in the Tenor and Treble, and in modern music, often in the Counter.

* As this volume is designed principally for a book of instruction, to be used in schools, the following rules thrown into catechetical order, are intended for mere beginners in music,—the more advanced scholar will find the preceding introduction as still more worthy his study and attention. The compiler here acknowledges himself indebted to Mr. "Wyth's Repository—part second" for many of the rules and remarks contained in this introduction.

3. This character  is called the C clef, and only used in the Counter.

Q. By what names or syllables are the seven sounds in music articulated?

A. By these four names:—mi, fa, sol, la.

Q. How do you know by which of the names any note is to be called?





A. By first finding where mi, the centre, or governing name, is to be found: when that is done, the places, including both lines and spaces, above that of the mi, are fa, sol, la, fa, sol, la, (six places) then comes mi, and consequently the same musical letter again: and below the place of mi, descending, are la, sol, fa, la, sol, fa, (six places) then mi, and the same musical letter again.

Q. As it appears then, that mi is the governing name, and determines the names of all the others, pray tell me how you find the place of mi, in any tune?

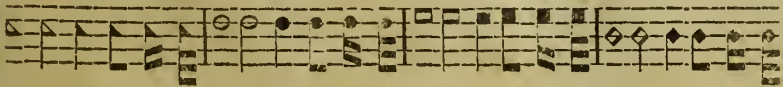
A. The natural place for mi, in all parts of music, is on that line, or space, represented by B, but

If B is b mi is on - - - - E	If F is # mi is on - - - - F
If B and E is b mi is on - - - - A	If F and C is # mi is on - - - - C
If B, E and A is b mi is on - - - - D	If F, C and G is # mi is on - - - - G
If B, E, A and D is b mi is on - - - - G	If F, C, G and D is # mi is on - - - - D

Q. But in modern written or printed music books, is there not an easier method of *mi, fa, sol, la*, than the one just mentioned?



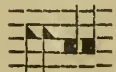
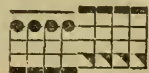

A. There is: for most music is now so written, that the *name* of each note, is known by its shape—thus, a note when it is *mi*, is a diamond  when *fa*, a triangle  when *sol*, a round  and when *la*, a square  shape: see the

EXAMPLE.





Q. How many are the musical notes, and what are their names?
 A. There are six, viz. Semibreve, Minim, Crotchet, Quaver, Semiquaver and Demi-semiquaver.


The following SCALE will show, at one view, the *proportion* one note bears to another:


One Semibreve		is equal in time to
Two		Minims
Four		Crotchets
Eight		Quavers
Sixteen		Semiquavers
Thirty-two		Demi-semiquavers.


Q. Explain the above scale.


A. The Semibreve  is now the longest note used; it is white, without a stem, and is the measure note, — and guideth all the others.

The Minim  is but half the length of the semibreve; and has a stem to it.

The Crotchet  is but half the length of the minim, and has a black head and straight stem.

The quaver  is but half the length of the crotchet, has a black head, and one turn to the stem, sometimes one way, and sometimes another.

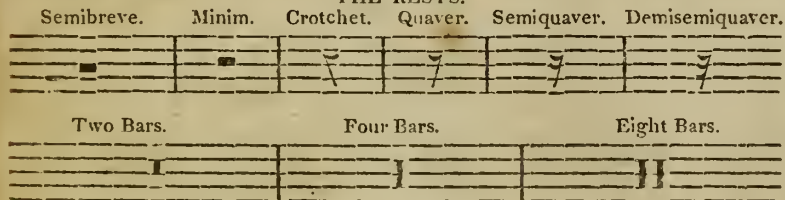
The Semiquaver  is but half the length of the quaver, has also a black head and two turns to the stem which are likewise various.

The Demisemiquaver  is half the length of the semiquaver, has a black head, and three turns to its stem, also variously turned.

Q. What are rests?

A. All rests are marks of silence, which signify that you must keep silent so long time, as takes to sound the notes they represent, except the semibreve rest which is called the bar rest, always filling a bar let the mood of time be what it may.

THE RESTS.



Q. Explain the rests.

A. The Semibreve or Bar rest is a black square underneath the third line.

The Minim rest is the same mark above the third line.

The Crotchet rest is something like an inverted figure of seven.

The Quaver rest resembles a right figure of seven.

The Semiquaver rest resembles the figure of seven with an additional mark to the left.

The Demisemiquaver rest is like the last described, with a third mark to the left.

The two Bar rest is a strong bar reaching only across the third space.


The four bar rest is a strong bar crossing the second and third spaces and third line.

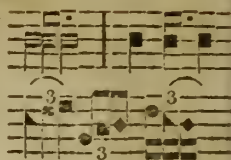
The eight bar rest is two strong bars like the last described.

Q. Have the notes and rests always the same time?


A. No: Their time varies according to the several moods of time hereafter explained, yet they always bear the same proportion one to another.

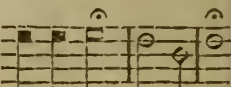
Q. Are there not some marks which alter the length of notes?

A. Yes: the dot  called point of addition, at the right hand of any note, makes it one half longer. See the example.



Also the figure 3 over, or under any three notes of the same kind shows that they must be sung in the time of two without a figure.

Likewise a hold  over a note shows that it must be held one fourth longer than usual.




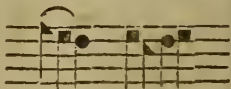
Q. What is a ledger line?

A. A ledger line — is added when notes ascend or descend a line beyond the staff






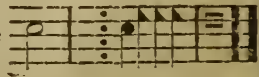
Q. What is a slur and its use?

A. A slur  over or under a number of notes, or, if joined together at bottom, are to be sung to one syllable.



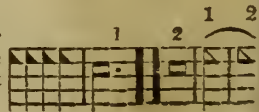
Q. Explain the repeat.

A. The repeat  or  :g: shows that the music is to be sung twice from  it to the next double bar or close.



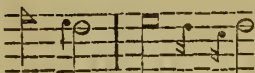
Q. Explain the use of the figures 1, 2.

A. The figures 1, 2, at the end of a strain that is repeated, shows that the note or notes under 1, are to be sung before the repeat, and those under 2, after, omitting those under 1; but if tied with a slur, both are to be sounded at the repetition.



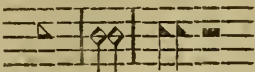
Q. What is meant by notes of Appoggiature?

A. Small notes added to the regular notes, to guide the voice more easily and gracefully into the sound of the succeeding notes—these small notes are not to be named.



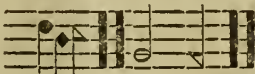
Q. Explain the use of the single bar.

A. The single bar divides the time into equal parts according to the measure note.



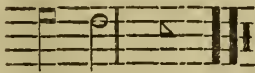
Q. Explain the use of the double bar.

A. The double bar shows the end of a strain.



Q. The close?

A. The close shows the end of a tune.



Q. What is meant by syncopation notes?

A. Syncopation notes are those which are driven out of their proper order in the bar, or driven through it, and requires the beat to be performed while such notes are sounding. One or two examples follow, which, with the help of the skilful teacher, will soon be understood by singers of tolerable capacities.



The learner may sing the notes as they stand in the following stave.



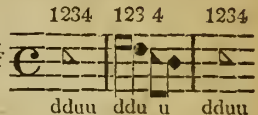
OF TIME.

Q. How many moods of time are there in music?

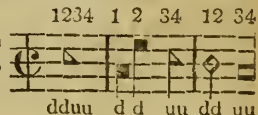
A. Nine: four of Common, three of Triple, and two of Compound.

Q. Explain the four MOODS OF COMMON TIME.

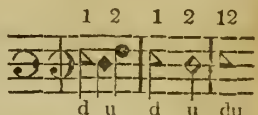
A. The first mood is known by a plain C, and has a semibreve or its quantity in a measure, sung in the time of four seconds, four beats in a bar, two down and two up.



The second mood is known by a C with a bar through it, has the same measure, sung in the time of three seconds, four beats in a bar, two down and two up.



The third mood is known by a C inverted, sometimes with a bar through it, has the same measure as the two first, sung in the time of two seconds, two beats in a bar, one down and one up.

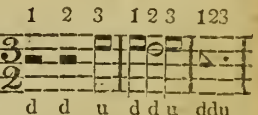


The fourth mood is known by figure 2 over a figure 4, has a minim for its measure note, sung in the time of one second, two beats in a bar, one down and the other up.

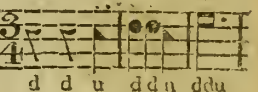


Q. Explain the MOODS OF TRIPLE TIME.

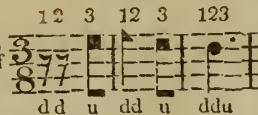
A. The first mood of triple time is known by figure 3 over a figure 2, has a pointed semibreve or three minims in a measure, sung in the time of three seconds, three beats, two down and one up.



The second mood is known by figure 3 over a 4, has a pointed minim, or three crotchets in a measure, and sung in two seconds, three beats in a bar, two down and one up.

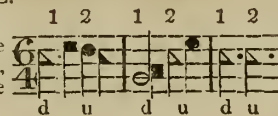


The third mood is known by the figure 3 above figure 8, has three quavers in a measure, and sung in the time of one second, three beats in a bar, two down and one up.

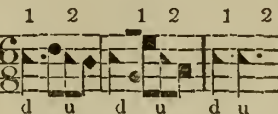


Q. Explain the two MOODS OF COMPOUND TIME.

A. The first mood of compound time is known by the figure 6 above figure 4, has six crotchets in a measure, sung in the time of two seconds, two beats in a bar, one down and one up.



The second mood of compound time is known by the figure 6 above an 8, has six quavers in a measure, sung in the time of one second, two beats in a bar, one down and one up.



Q. What do the figures over the bar, and the letters d and u, under it, in the above examples of time mean?

A. The figures show how many beats there are in each bar, and the letter d shows when the hand must go down, and the u when up.

Q. What general rule is there for beating time?

A. That the hand fall at the beginning, and rise at the end of each bar in all moods of time.

Q. Do you suppose those moods when expressed by figures have any particular signification, more than being mere arbitrary characters?

A. I think they have this significant meaning that the lower figure shows how many parts, or kinds of notes the semibreve is divided into, and the upper figure signifies how many of such notes or parts will fill a bar—for example, the first mood of compound time 6 above 4, shows that the semibreve is divided into four parts, i. e. into

crotchets, for four crotchets are equal to one semibreve; and the upper figure 6 shows that 6 of those parts viz. crotchets, fill a bar. So of any other time expressed by figures.

Q. How shall we with sufficient exactness ascertain the proper time of each beat in the different moods?

A. By making use of a pendulum, the cord of which, from the centre of the ball to the pin from which it is suspended, to be, for the several moods of the following lengths:

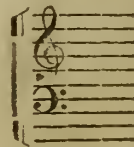
For the 1st and 3d Moods of Common Time, the 1st of Triple and first o. Compound (all requiring second beats.)	-	-	39	2-10	Inches
For the second mood of Common, second of Triple, and first of Compound.	-	-	22	1-10	
For the Fourth of Common	-	-	12	4-10	
For the third of Triple time	-	-	5	1-21	

Then for every swing or vibration of the ball, count one beat, accompanying the motion with the hand, till something of a habit is formed, for the several moods of time, according to the different lengths of the cord, as expressed above.

NOTE.—If teachers would generally fall upon this or some other method, for ascertaining and keeping the true time, there would not be so much difficulty among singers, taught at different schools, about timing music together; for it matters not how well individual singers may perform, if, when several of them perform together, they do not keep time well, they disgust instead of pleasing their hearers.

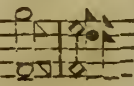
Q. What is the use of a brace?

A. The brace links so many staves together as there are parts of the same tune written together,—thus



Q. What are choosing notes?

A. Notes set immediately one over another on the same staff, either of which may be sung, but not both by the same voice; but where there are two, or more singers, and choosing notes occur, some may take the upper, and others the lower notes, which increases the variety.



OF THE KEYS.

Q. What is meant by the keys in music, how many are there, and how are they known.

A. The key note of every correct piece of music, is the leading note of the tune, by which all the other sounds throughout the tune are compared, and may always be found in the last bar of the bass, and generally of the tenor. If the last note in bass be *la*, immediately below *mi*, the tune is on a flat or minor key; but if it be *fa*, immediately above *mi*, it is a sharp or major key.

There are but two natural places for the keys—A and C; A is the place of the minor, and C the place of the major key. Without the aid of flats and sharps at the beginning of the staff, no tune can rightly be set to any other, than these two natural keys;

but by the help of these, *mi*, the centre note, and of course the keys are removed at pleasure, and form what are called artificial keys, producing the same effect as the two natural ones, i. e. by fixing the two semitones equally distant from the key notes. The difference between the major and minor keys is as follows:—The major key note has its 3rd, 6th and 7th intervals ascending half a tone higher than the same intervals ascending from the minor key note. This is the reason why music set to the major key is generally sprightly and cheerful, whereas, that set to the minor key is pensive and melancholy.

NOTE—It is of the utmost importance that new beginners in music be taught the difference of the intervals when started from both keys, and this must be done by practice and imitation, for mere directions will not do.

LESSONS FOR TUNING THE VOICE.

MAJOR KEY.

Common Time.

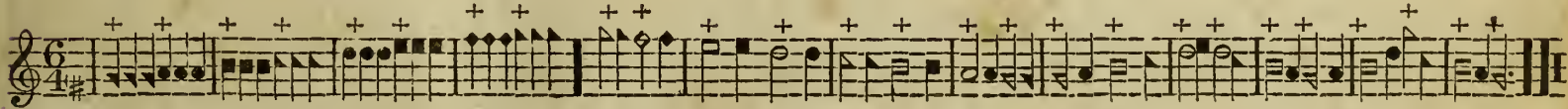
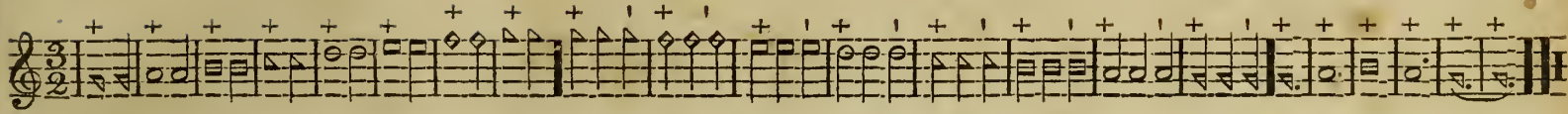
MINOR KEY.

TRIPLE TIME. Major Key.

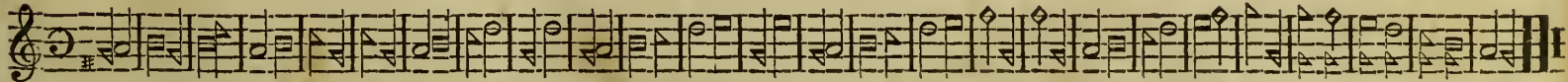
LESSONS FOR TUNING THE VOICE.

The image displays a musical score for voice tuning exercises, consisting of four systems of staves. Each system contains two staves, with the upper staff in treble clef and the lower staff in bass clef. The first system is in 3/4 time, marked with a key signature of one sharp (F#). The second system is also in 3/4 time with the same key signature. The third system is in 2/4 time, marked with a key signature of one sharp (F#). The fourth system is in 2/4 time with the same key signature. The music consists of various rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, often grouped together. Above the notes, there are plus signs (+) and vertical lines (|) indicating specific points of focus or breath marks. The notation is clear and legible, typical of a pedagogical music book.

The bass may sing the same staff one octave below the tenor, or two below the treble.



INTERVALS.



NOTE.—+ stands over the usual place of the accent, and ♯ over the half accent.



PART I.

CONTAINING ALL THE PLAIN AND EASY TUNES, COMMONLY USED IN TIME OF
DIVINE WORSHIP.

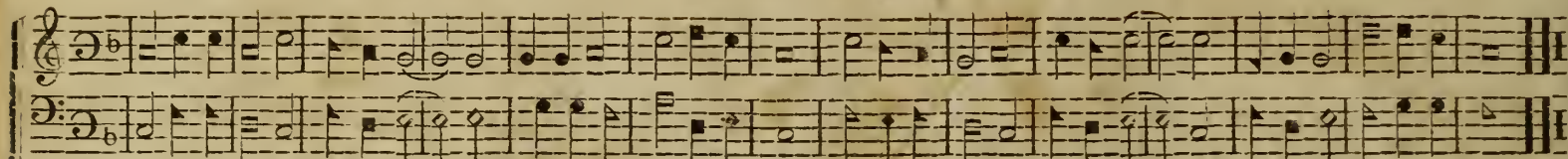


PRIMROSE. C. M.

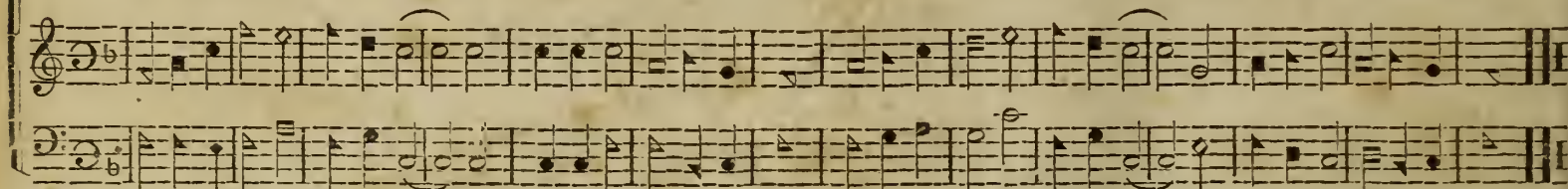
Salvation, oh! the joyful sound, 'Tis pleasure to our ears; A sovereign balm for ev'ry wound, A cordial for our fears.

The musical score consists of four staves. The first two staves are treble clefs, and the last two are bass clefs. The music is in common time (C.M.) and G major. The lyrics are written below the second staff.

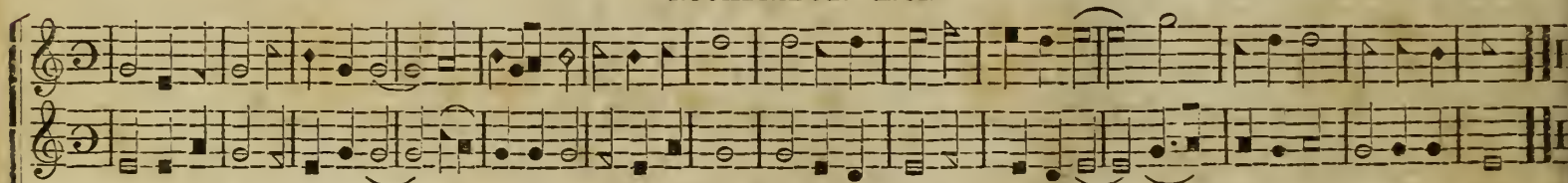
WELLS. L. M.



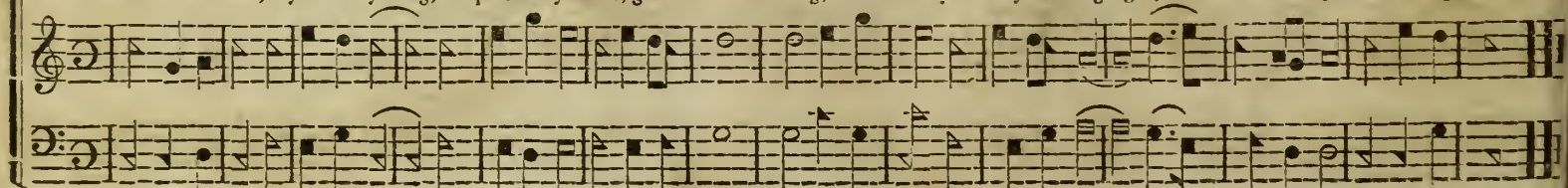
Ye nations round the earth, rejoice Before the Lord, your sovereign King; Serve him with cheerful heart and voice, With all your tongue his glory sing.



ROCKBRIDGE. L. M.



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



Come children, learn to fear the Lord, And that your days be long; Let not a false nor spiteful word Be found upon your tongue.

LENOX. P. M.

Blow ye the trumpet, blow
The gladly solemn sound! Let all the nations know,
To earth's remotest bound, } The year of Jubilee is come, Return ye ransomed sinners home.

In God's own house pronounce his praise, His grace he there reveals; To heav'n your joy and wonder raise, For there his glory dwells.

OLD HUNDRED. L. M.

O come, loud anthems let us sing, Loud thanks to our Almighty King, For we our voices high should raise, When our salvation's rock we praise.

NEW HUNDRED. L. M.

The first system of music consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature. The music features a variety of note values including eighth and sixteenth notes, as well as rests. A triplet of eighth notes is marked with a '3' above it near the end of the system.

Look from on high, great God, and see Thy saints lamenting after thee, We sigh, we languish and complain; Revive thy gracious work again.

The second system of music continues the piece with two staves. It includes a double bar line in the middle of the system, indicating a measure rest. The notation continues with similar rhythmic patterns as the first system.

CONSOLATION. C. M.

The first system of the second piece, 'CONSOLATION. C. M.', consists of two staves. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef with a 2/4 time signature. The music is characterized by a steady eighth-note rhythm. First and second endings are indicated by '1' and '2' above the final notes of the system.

Once more my soul, the rising day Salutes thy waking eyes; Once more my voice, thy tribute pay, To him that rules the skies.

The second system of music for 'CONSOLATION. C. M.' continues the piece with two staves. It features a double bar line and concludes with first and second endings marked '1' and '2'.

WINDHAM. L. M.

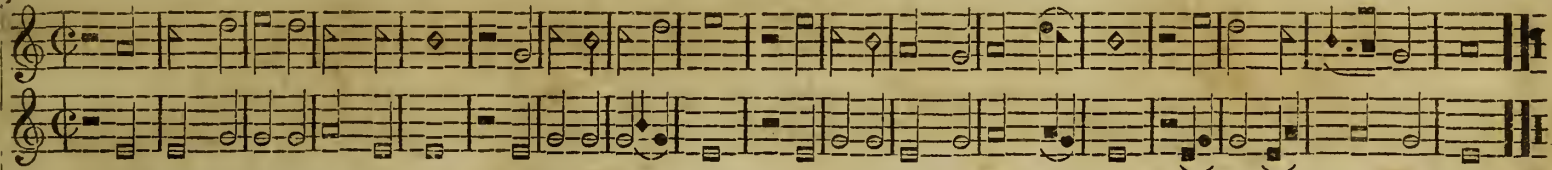
Broad is the road that leads to death, And thousands walk together there; But wisdom shows a narrow path, With here and there a traveller.

The musical score for 'WINDHAM. L. M.' consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The melody is written in the upper staves, and the bass line is in the lower staves. The lyrics are printed below the first two staves.

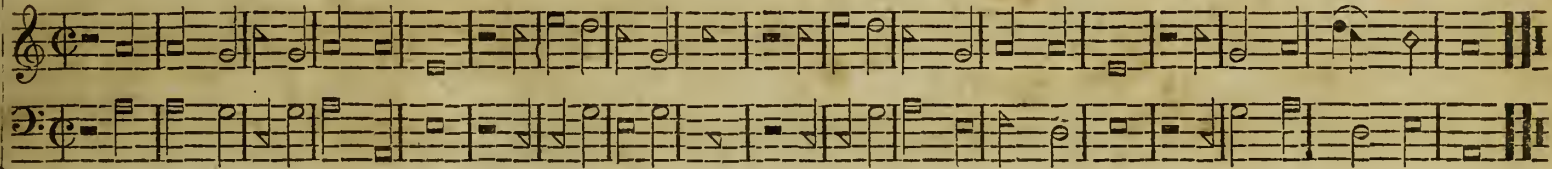
SUPPLICATION. L. M.

Shew pity Lord, O Lord forgive, Let a repenting rebel live; Are not thy mercies large and free? May not a sinner trust in thee.

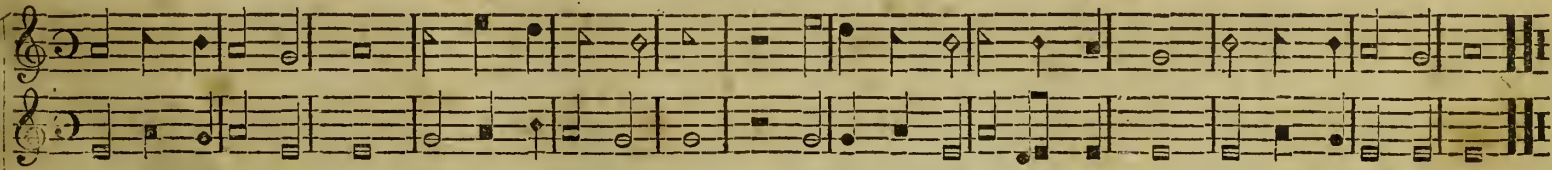
The musical score for 'SUPPLICATION. L. M.' consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The melody is written in the upper staves, and the bass line is in the lower staves. The lyrics are printed below the first two staves.



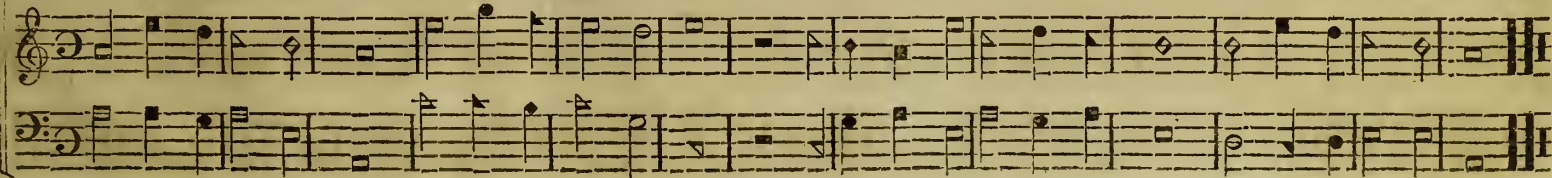
Lord, what is man, poor feeble man, Born of the earth at first; His life a shadow, light and vain, Still hastening to the dust.



AYLESBURY. S. M.



The Lord my shepherd is, I shall be well supply'd, Since he is mine, and I am his, What can I want beside.



NEW-ORLEANS. C. M.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a style typical of 19th-century hymnals, featuring a mix of eighth and sixteenth notes.

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

Are we not tending upwards too, As fast as time can move?
Nor should we wish the hours more slow, To keep us from our love.

The second system of music continues the piece from the first system, consisting of two staves in treble and bass clefs with a key signature of one sharp and common time.

Continued.

GEORGIA. C. M.

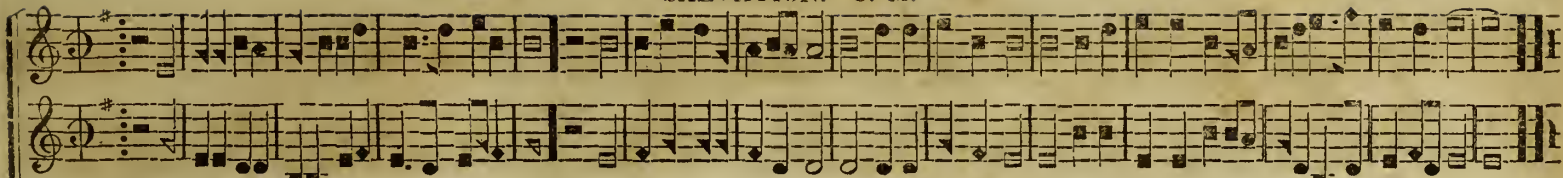
The first system of music for 'GEORGIA. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some phrases marked with slurs.

slow, To, &c.

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

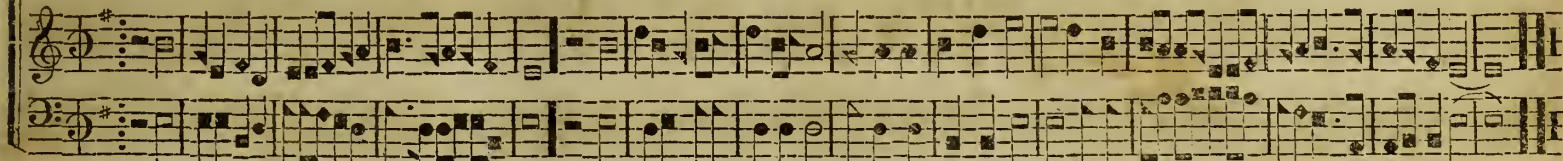
The second system of music continues the piece from the first system, consisting of two staves in treble and bass clefs with a key signature of one sharp and common time.

SALVATION. C. M.

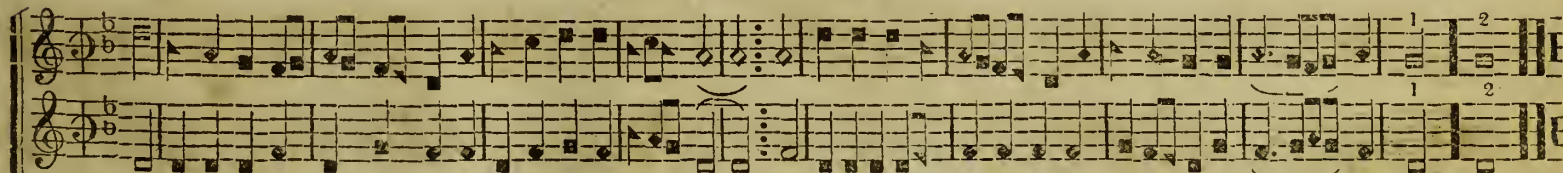


Come, humble sinner, in whose breast A thousand thoughts revolve,
Come, with your guilt and fear opprest, And make this last resolve :

I'll go to Jesus, tho' my sin Hath like a mountain rose;
I know his courts, I'll enter in, Whatever may oppose.

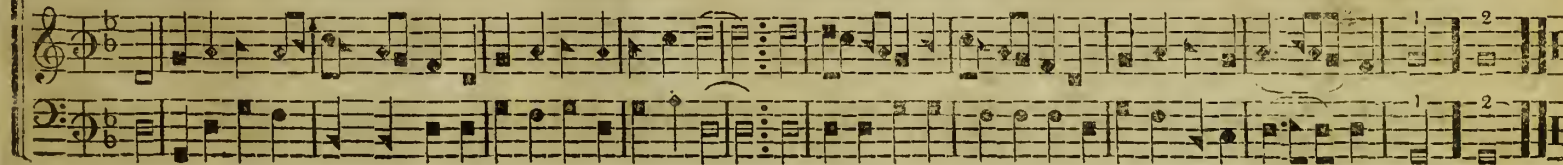


HIDING-PLACE. L. M.



Hail sov'reign love, that first began The scheme to rescue fallen man;

Hail matchless free eternal grace, That gave my soul a hiding place.



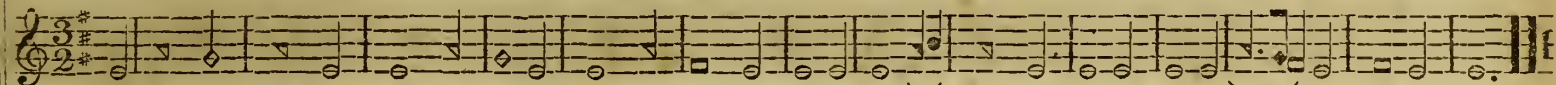
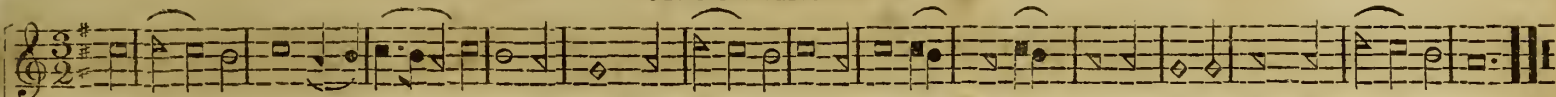
SUFFIELD. C. M.

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.

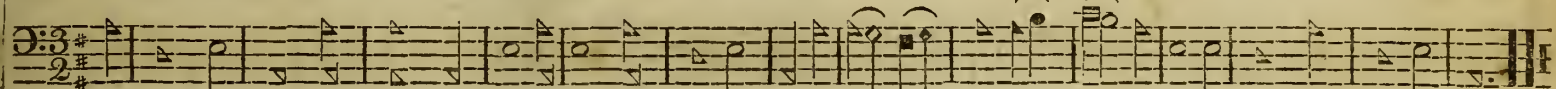
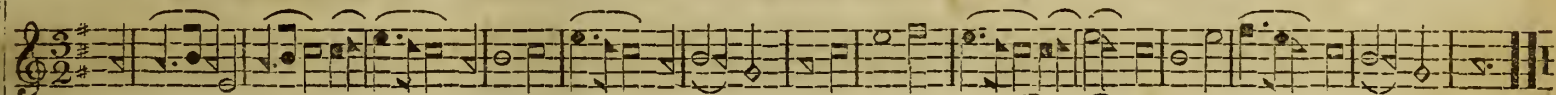
TENDER-THOUGHT. L. M.

Arise, my tender tho'ts, arise; To torrents melt my streaming eyes, And thou my heart, with anguish fill Those evils which thou canst not heal.

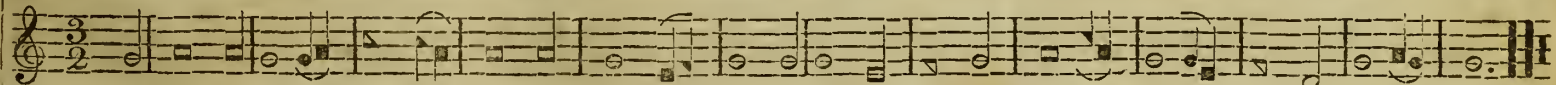
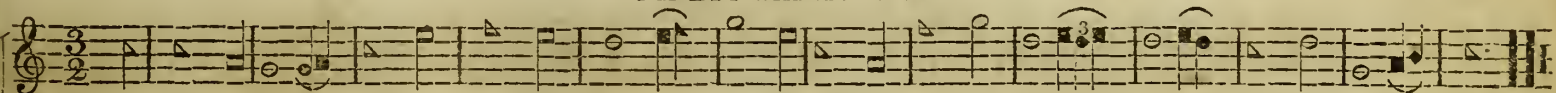
ST. MARTINS. C. M.



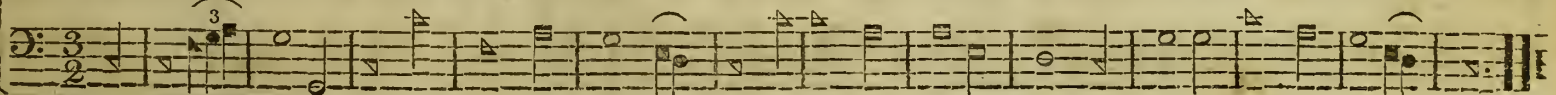
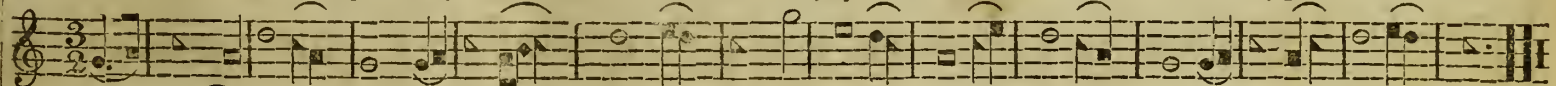
With cheerful notes let all the earth, To heav'n their voices raise. Let all inspired with godly mirth, Sing solemn hymns of praise.



NINETY-THIRD. S. M.



My Saviour and my King, Thy beauties are divine; Thy lips with blessings overflow, And ev'ry grace is thine.



LIBERTY-HALL. C. M.

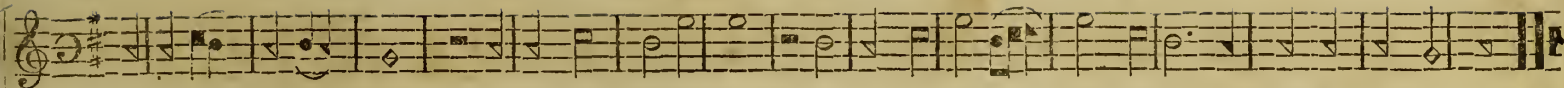
Death, what a solemn word to all! What mortal things are men! We just arise, and soon we fall To mix with earth again.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in 3/2 time and features a variety of note values including eighth and sixteenth notes, as well as rests. The lyrics are printed below the first two staves.

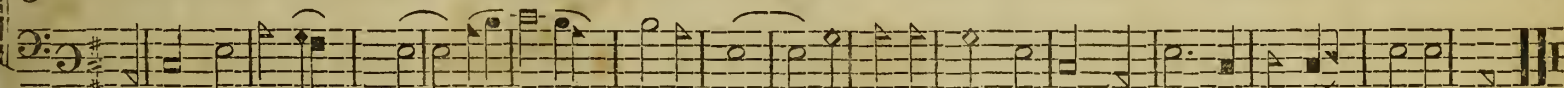
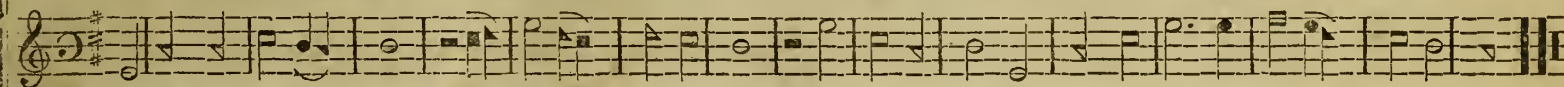
CHINA. C. M.

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

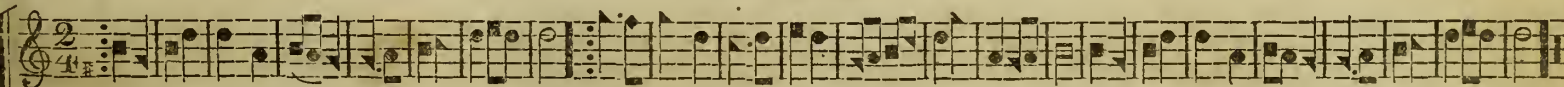
The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in 3/2 time and includes triplets and other rhythmic patterns. The lyrics are printed below the first two staves.



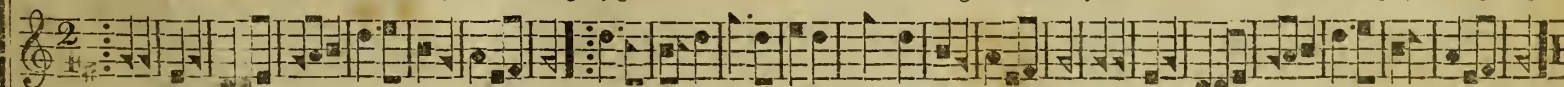
Hark, it is wisdom's voice, That spreads itself around; Come hither all ye sons of death, And listen to the sound.



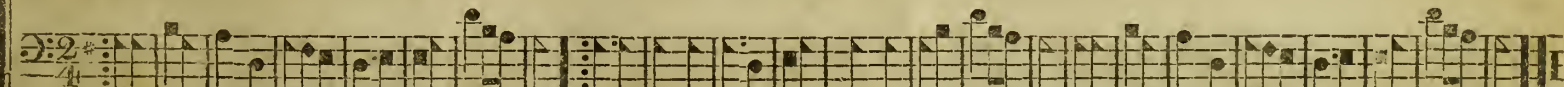
OLNEY. 8's and 7's.



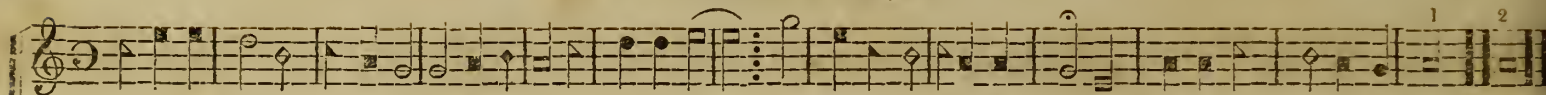
Come thou fount of ev'ry blessing Strains of mercy never ceasing, Teach me some melodious sonnet, [above.
Tune my heart to sing thy grace: Call for songs of loudest praise. Sung by flaming tongues



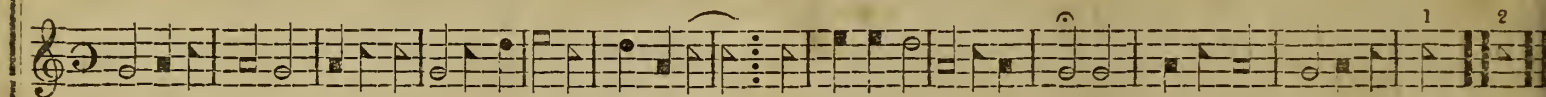
Praise the mount, O fix me on it, Mount of thy unchanging love.



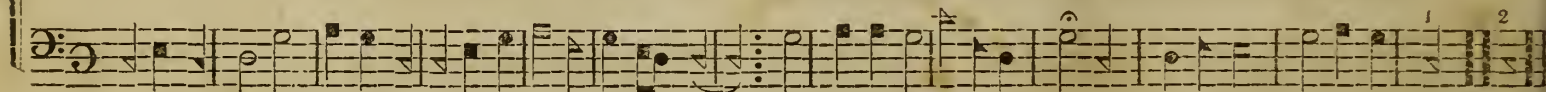
DEVOTION. L. M.



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



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

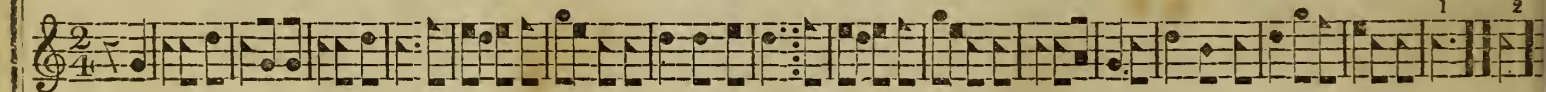


SOLICITUDE. 11s.



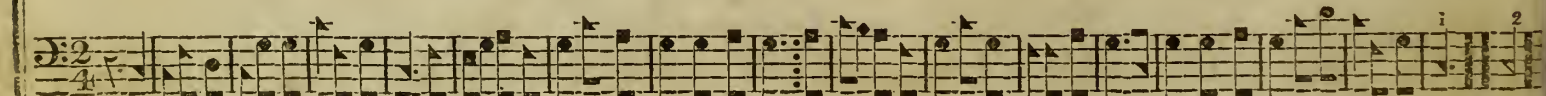
How firm a foundation ye saints of the Lord,

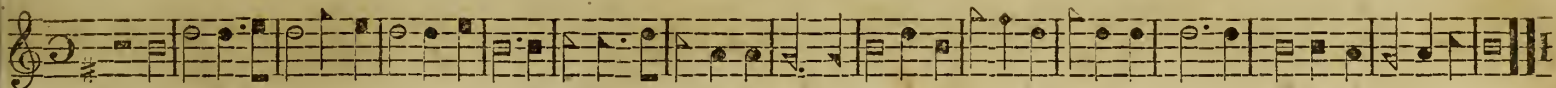
What more can he say, than to you he hath said,



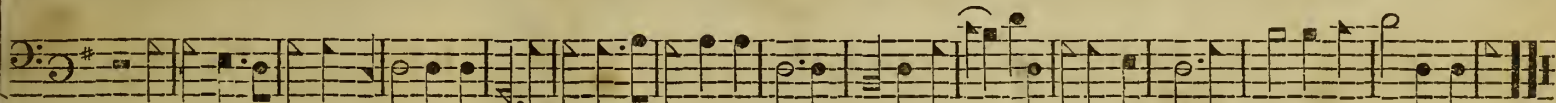
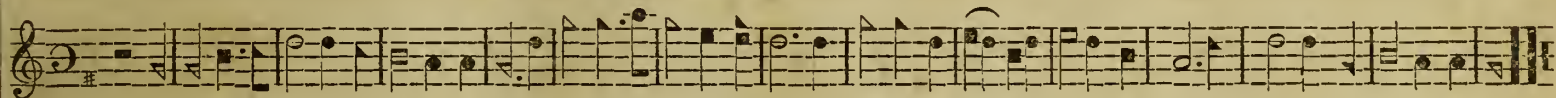
Is laid for your faith in his excellent word;

You who unto Jesus for refuge have fled.



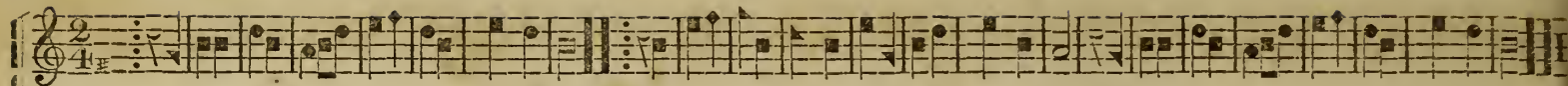


O thou in whose presence my soul takes delight, On whom in affliction I call, My comfort by day, and my song in the night, My hope, my salvation, my all.



- | | | |
|--|---|--|
| <p>2. Where dost thou at noon-tide resort with thy sheep,
To feed on the pastures of love;
For why in the valley of death should I weep,
Alone in the wilderness rove.</p> | <p>5. This is my beloved, his form is divine.
His vestments shed odors around;
The locks on his head are as grapes on the vine,
When autumn with plenty is crown'd.</p> | <p>8. His lips as a fountain of righteousness flow,
That waters the garden of grace,
From which their salvation the Gentiles shall know,
And bask in the smiles of his face.</p> |
| <p>3. O why should I wander an alien from thee,
Or cry in the desert for bread,
My foes would rejoice when my sorrows they see,
And smile at the tears I have shed.</p> | <p>6. The roses of sharon, the lilies that grow,
In vales on the banks of the streams,
His cheeks in the beauty of excellence blow,
His eye all invitingly beams.</p> | <p>9. Love sits in his eyelids and scatters delight,
Through all the bright mansions on high;
Their faces the Cherubim veil in his sight,
And tremble with fullness of joy.</p> |
| <p>4. Ye daughters of Zion, declare, have you seen,
The star that on Israel shone;
Say if in your tents my beloved hath been,
And where with his flocks he hath gone.</p> | <p>7. His voice, as the sound of a dulcimer sweet,
Is heard through the shadows of death,
The cedars of Lebanon bow at his feet,
The air is perfum'd with his breath.</p> | <p>10. He looks, and ten thousands of angels rejoice,
And myriads wait for his word,
He speaks, and eternity fill'd with his voice,
Re-echo's the praise of her Lord.</p> |

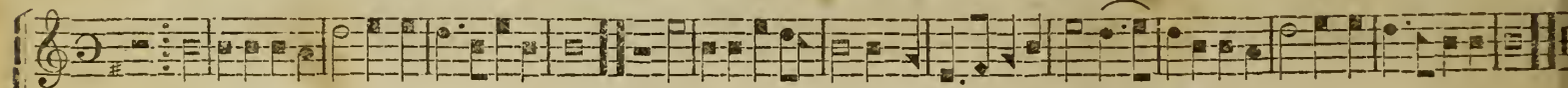
CANAAN. C. M.



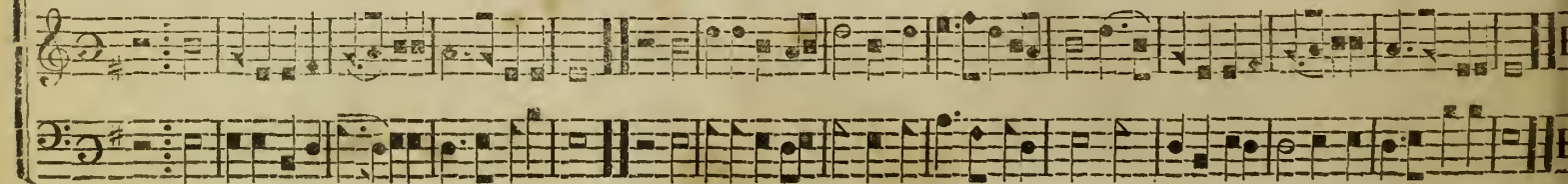
On Jordan's stormy banks I stand, And cast a wishful eye, } O the transporting rapt'rous scene, Sweet fields array'd in living green,
 To Canaan's fair and happy land, Where my possessions lie. } That raises to my sight, And rivers of delight.



CONQUERING SOLDIER. P. M.



O when shall I see Jesus, And re'gn with him above, When shall I be deliver'd From this vain world of sin, And with my blessed Jesus
 And drink the flowing fountain Of everlasting love. Drink endless pleasures in.



Where blood & carnage :|: clothe the ground in crimson, Sounding

Why should vain mortals tremble at the sight of Death and destruction

Where blood, &c.

with death groans.

in the field of battle Where

UNION. C. M.

Lo what an entertaining sight

Are brethren that agree;

Brethren, whose cheerful hearts unite

In bands of harmony.

Behold the man, three score and ten, Upon a dying bed, Has run his race & got no grace
 An awful sight indeed. Poor man he lies in sore surprise, No grace I've
 And thus he doth complain,

Continued

IDUMEA. S. M.

got, & I cannot recal my time again. My God, my life, my love, To thee, to thee I call: I cannot live if thou remove, For thou art all in all.

BETHEL. C. M.

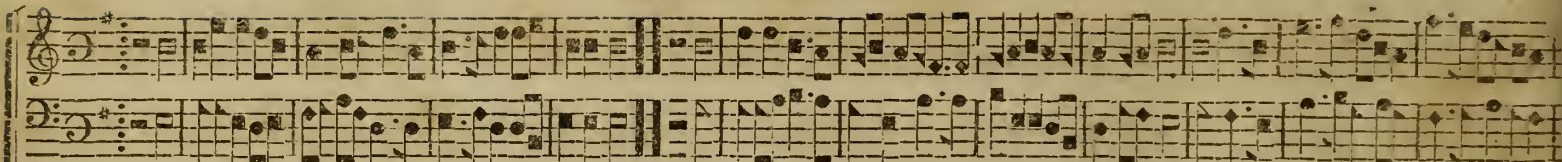
Let Zion and her sons rejoice; Behold the promised hour; Her God hath heard her mourning voice, And comes t'exalt his pow'r.

The musical score for 'Bethel. C. M.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and features a melody with various note values including eighth and sixteenth notes, as well as rests. The lyrics are printed below the vocal line.

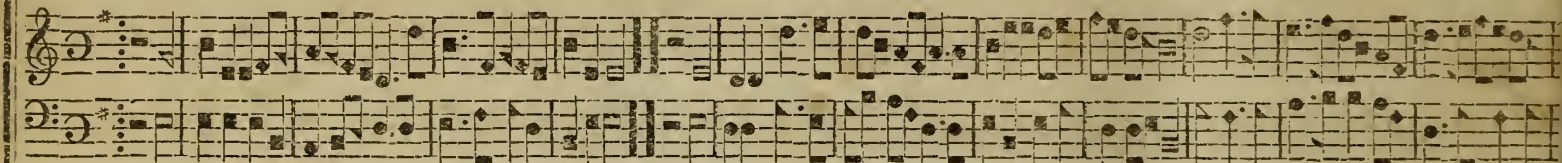
ROCKINGHAM. C. M.

Thus saith the mercy of the Lord, I'll be a God to thee; I'll bless thy num'rous race, and they Shall be a seed for me.

The musical score for 'Rockingham. C. M.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and features a melody with various note values including eighth and sixteenth notes, as well as rests. The lyrics are printed below the vocal line.



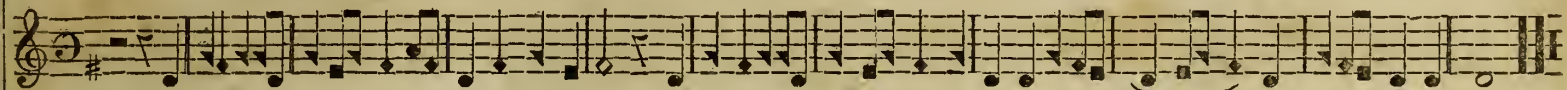
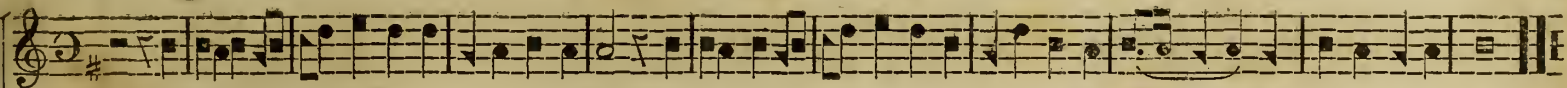
In vain the wealthy mortals toil, & heap their seining dust in vain; } Their golden cordials cannot ease Their pained hearts or aching heads; Nor fright nor bribe,
 Look down & scorn the numble poor & boast their lofty hills of gain. } approaching death From glitt'ring



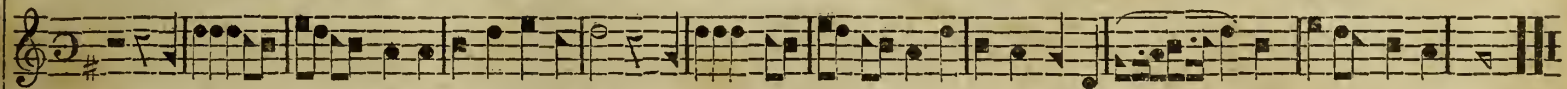
Continued.

SOLEMNITY. L. M.

roofs & downy beds. 'Twas on that dark, that doleful night, When pow'rs of earth & hell arose Against the son of God's delight, & friends betray'd him to his foes.



Awake my heart arise my tongue, Prepare a tuneful voice, In God the life of all my joys, Aloud will I re-
 joice. Aloud, &c.



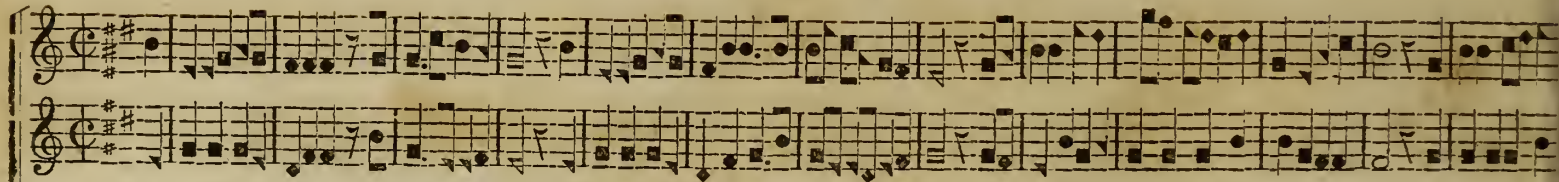
VIRGINIA. C. M.



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



ENFIELD. C. M.

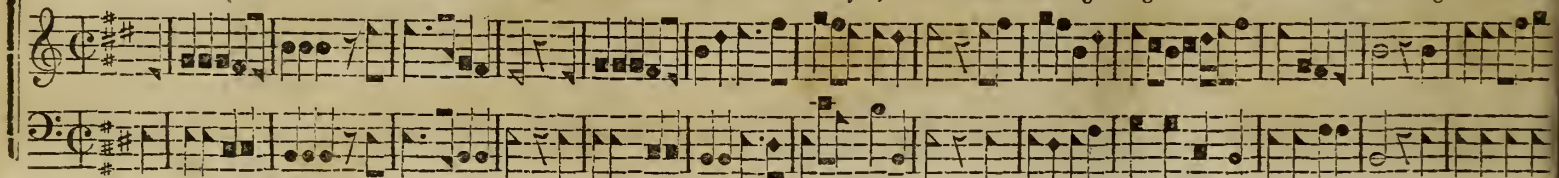


Before the rosy dawn of day, To thee my God I'll sing

Awake each soft and tuneful lyre, Awake each charming string.

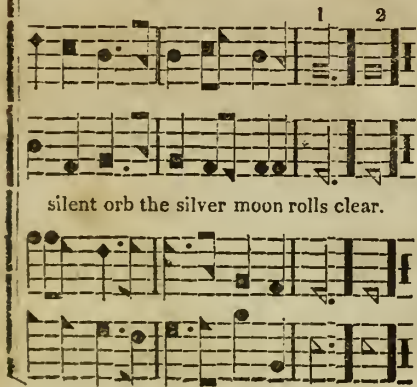
Awake and let thy flowing strains, Glide thro' the midnight air,

While high amidst her

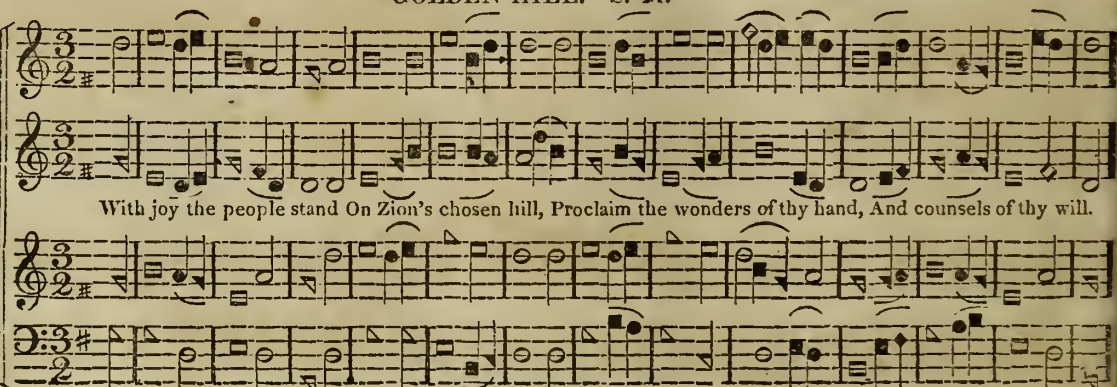


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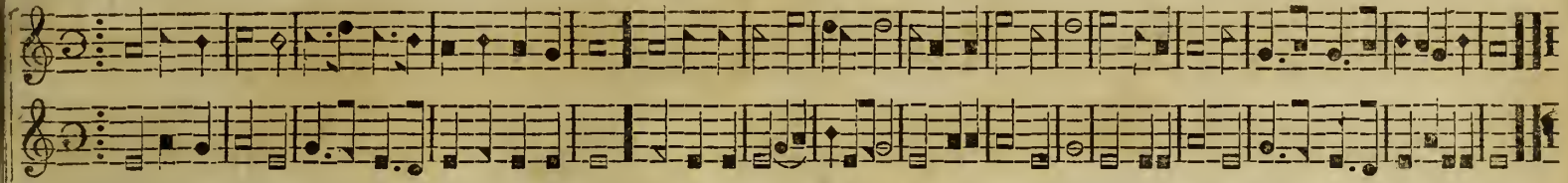
GOLDEN-HILL. S. M.



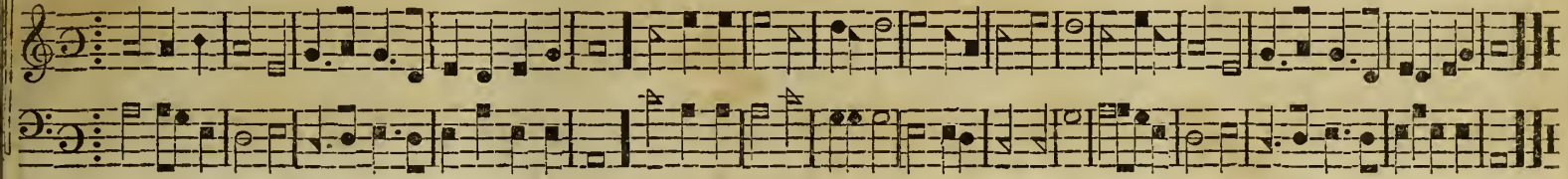
silent orb the silver moon rolls clear.



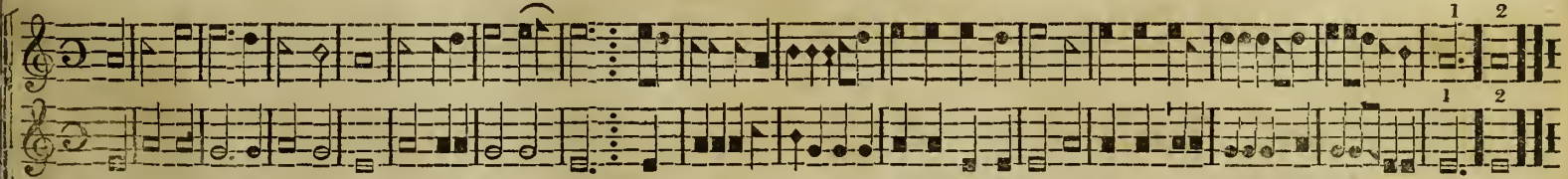
With joy the people stand On Zion's chosen hill, Proclaim the wonders of thy hand, And counsels of thy will.



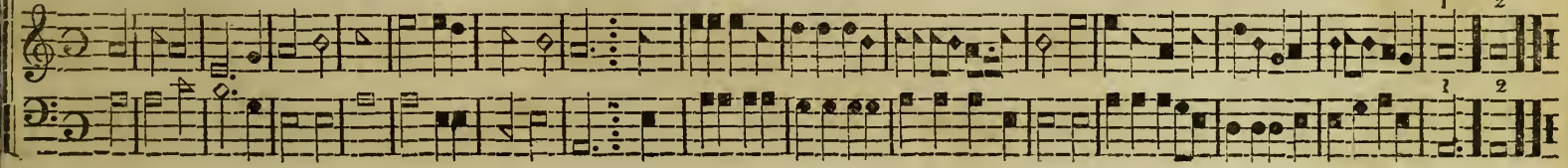
Father I long; I faint to see, The place of thine abode. } Here I behold thy distant face, And 'tis a pleasing sight, But to abide in thine embrace,
 I'd leave these earthly courts & flee Up to thy seat my God! } Is infinite delight.



FAIRFIELD. C. M.



With rev'rence let the saints appear, And bow before the Lord; His high command with rev'rence hear, And tremble at his word. His high, &c.



CONDESCENSION C. M.

The first system of music for 'CONDESCENSION C. M.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The music features a melody in the upper staff with various note values including eighth and sixteenth notes, and rests. The lower staff provides a bass line with similar rhythmic patterns. The system concludes with a double bar line and first and second endings marked '1' and '2'.

How condescending and how kind Was God's eternal Son ! Our mis'ry reach'd his heav'nly mind, And pity brought him down.

The second system of music for 'CONDESCENSION C. M.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The music continues from the first system, with the melody in the upper staff and the bass line in the lower staff. The system concludes with a double bar line and first and second endings marked '1' and '2'.

REFLECTION. C. M.

The first system of music for 'REFLECTION. C. M.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music features a melody in the upper staff with various note values including eighth and sixteenth notes, and rests. The lower staff provides a bass line with similar rhythmic patterns. The system concludes with a double bar line and first and second endings marked '1' and '2'.

No sleep nor slumber to his eyes Good David would afford, Till he had found below the skies A dwelling for the Lord. A dwelling, &c.

The second system of music for 'REFLECTION. C. M.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music continues from the first system, with the melody in the upper staff and the bass line in the lower staff. The system concludes with a double bar line and first and second endings marked '1' and '2'.

SOLITUDE IN THE GROVE. C. M.

O, were I like a feather'd dove, And innocene had wings, I'd fly, and make a long remove From all these restless things. Let

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

TRIBULATION. C. M.

Death! 'tis a melancholy day To those that have no God, When the poor soul is forc'd away To seek her last abode.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat) and the time signature is 3/2. The lyrics are printed below the vocal staves.

AMANDA. L. M.

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

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat) and the time signature is 3/2. The lyrics are printed below the vocal staves.

He dies! the friend of sinners dies! Lo Salem's daughter's weep around; A solemn darkness veils the skies, A sudden trembling shakes the ground.

GLASGOW. L. M.

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 and find me there.

SOPHIRONIA. P. M. or 10 & 8.

Forbear, my friends, forbear, and ask no more Where all my cheerful joys are fled? Why will you make me talk my torments o'er? My life, my joy, my comfort's dead.

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music is written in a style typical of 18th-century hymnals, with a mix of eighth and sixteenth notes in the vocal line and a steady accompaniment in the piano part.

NINETY-FIFTH. C. M.

When I can read my title clear, To mansions in the skies, I'll bid farewell to ev'ry fear, And wipe my weeping eyes.

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music is written in a style typical of 18th-century hymnals, with a mix of eighth and sixteenth notes in the vocal line and a steady accompaniment in the piano part. There are first and second endings marked at the end of the piece.

Come ye that love the Lord, And let your joys be known :
 Join in a song with sweet accord, And thus surround the throne. And thus, &c.

This musical score is for the hymn 'ALBION. S. M.'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are printed below the vocal staves.

AMERICA. S. M.

My soul repeat his praise, Whose mercies are so great;
 Whose anger is so slow to rise, So ready to abate.

This musical score is for the hymn 'AMERICA. S. M.'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are printed below the vocal staves.

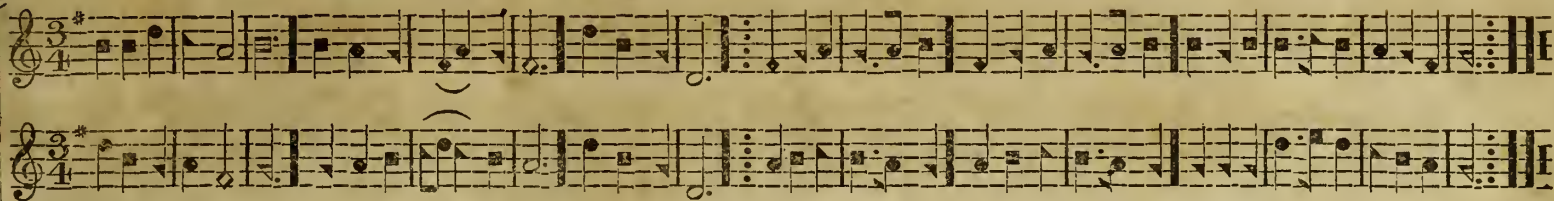
Musical score for the hymn "NEW-MONMOUTH. 8's and 7's." The score is written in 2/4 time and consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are: "Come thou fount of ev'ry blessing, Tune my heart to sing thy grace. Streams of mercy never ceasing, Calls for songs of loudest praise." The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and several triplet markings.

Come thou fount of ev'ry blessing, Tune my heart to sing thy grace. Streams of mercy never ceasing, Calls for songs of loudest praise.

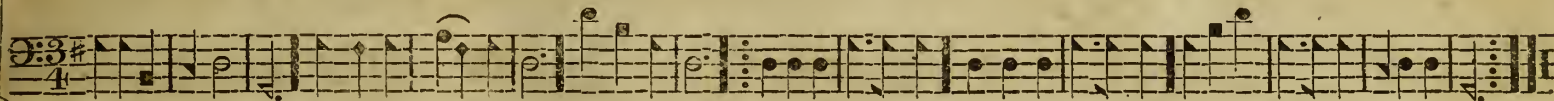
FLORIDA. S. M.

Musical score for the hymn "FLORIDA. S. M." The score is written in 2/4 time and consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are: "Let sinners take their course And choose the road to death; But in the worship of my God I'll spend my daily breath. But in, &c." The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and several triplet markings.

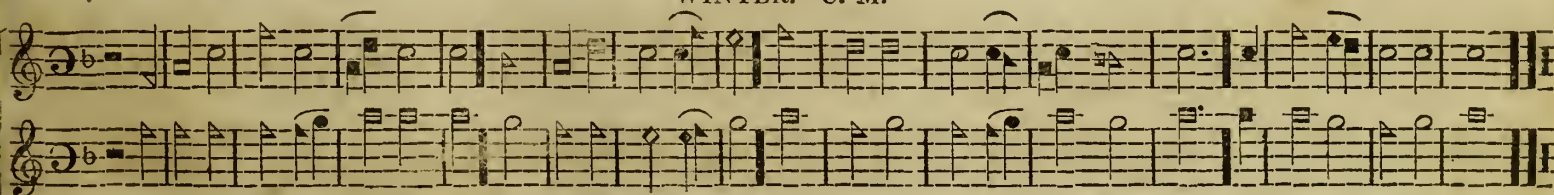
Let sinners take their course And choose the road to death; But in the worship of my God I'll spend my daily breath. But in, &c.



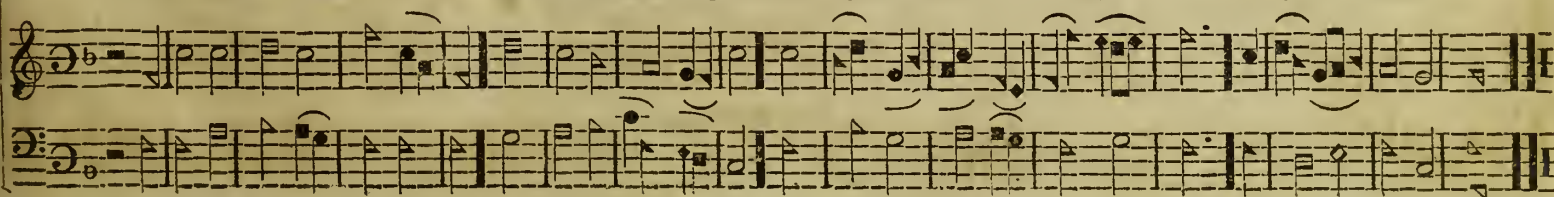
Come, thou Almighty King, Help us thy name to sing, Help us to praise! Father all glorious, O'er all victorious, Come and reign over us, Ancient of days.



WINTER. C. M.



His hoary frost, his fleecy snow, Descend and clothe the ground; The liquid streams forbear to flow, In icy fetters bound.



DALSTON. S. P. M.

How does my heart rejoice To hear the public voice Yes with a cheerful zeal We'll haste to Zion's hill,
 "Come, let us seek our God to-day!" And there our vows and honors pay.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are written below the vocal line.

GREENFIELDS. P. M.

How tedious and tasteless the hours, When Jesus no longer I see; Sweet prospects, sweet birds and sweet flow'rs, Have all lost their sweetness to me.
 The midsummer sun shines but dim, The fields strive in vain to look gay; But when I am happy in Him, December's as pleasant as May.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is D major (two sharps). The time signature is 6/4. The lyrics are written below the vocal line. First and second endings are indicated by '1' and '2' above the notes.

False are the men of high degree, The baser sort are vanity; Laid in a balance both appear, Light as a puff of empty air.

This musical score is for the hymn 'RUSSIA. L. M.'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and features a melody with various note values and rests. There are first and second endings marked with '1' and '2' at the end of the piece.

WESLEY. C. M.

With inward pain my heart strings sound, My soul dissolves away. Dear sov'reign whirl the seasons round, And bring, ::::: the promis'd day.

This musical score is for the hymn 'WESLEY. C. M.'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and features a melody with various note values and rests. There are first and second endings marked with '1' and '2' at the end of the piece.

While beauty and youth are in their full prime, And folly and fashion affect our whole time; O let not the phantom our wishes engage,
Let us live so in youth that we blush not in age.

2. The vain and the young may attend us awhile,
But let not their flatt'ry our prudence beguile;
Let us covet those charms which shall never decay,
Nor listen to all that deceivers can say.

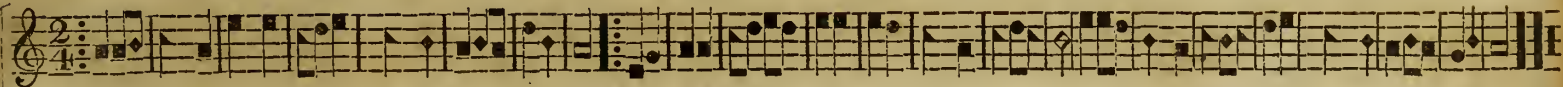
2. I sigh not for beauty nor languish for wealth,
But grant me kind Providence, virtue and health;
Then richer than kings, and far happier than they,
My days shall pass swiftly and sweetly away.

4. For when age steals on me, and youth is no more,
And the moralist time shakes his glass at my door;

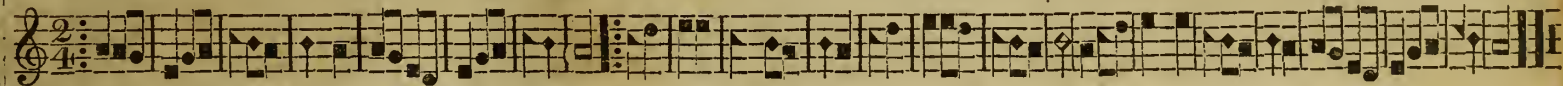
What pleasure in beauty, or wealth can I find,
My beauty, my wealth, is a sweet peace of mind.

5. That peace, I'll preserve it as pure as 'twas giv'n,
Shall last in my bosom an earnest of heav'n;
For virtue and wisdom can warm the cold scene,
And sixty can flourish as gay as sixteen.

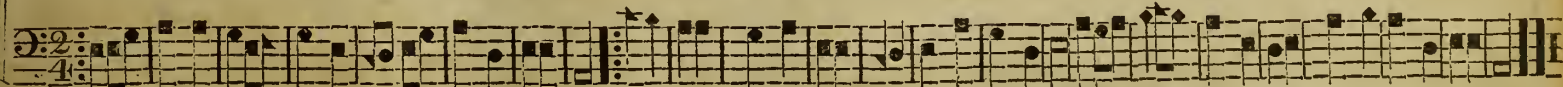
6. And when I the burden of life shall have borne,
And death with his sickle shall cut the ripe corn,
Re-ascend to my God without murmur or sigh,
I'll bless the kind summons and lie down and die.



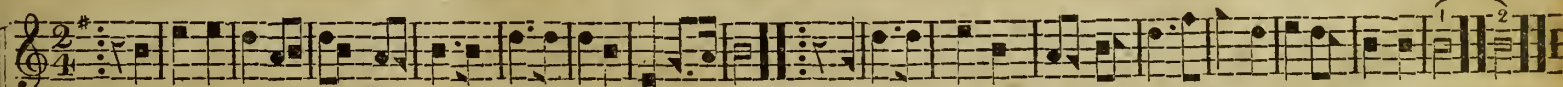
Glorious things of thee are spoken, He whose words can ne'er be broken, On the rock of ages founded [repose;
 Zion, city of our God: Form'd thee for his own abode. Who can shake thy sure



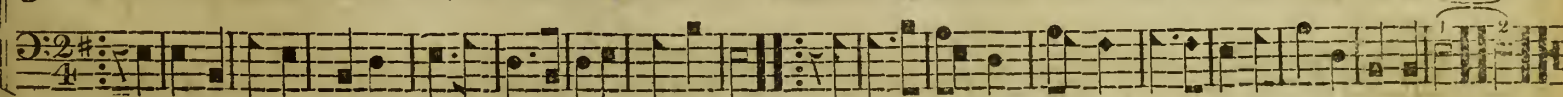
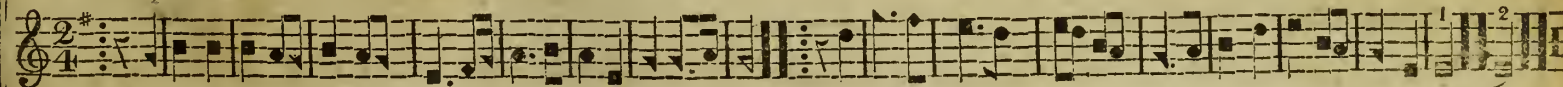
With salvation's walls surrounded, Thou mayst smile at all thy foes.



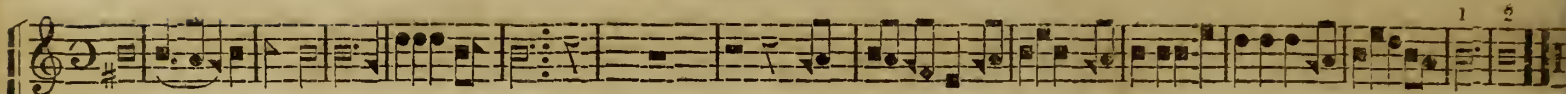
VERNON. L. M.



Come, O! thou traveller unknown, Whom still I hold but cannot see, With thee all night I mean to stay, And wrestle till the break of day.
 My company before is gone, And I am left alone with thee.



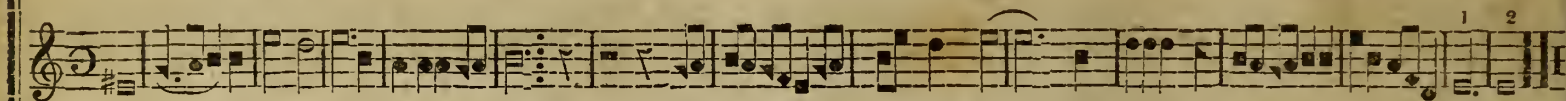
EVENING-SHADE. S. M.



The day is pass'd and gone, The evening shades appear;

'O! may we all remember well O? &c.

The night of death is near.

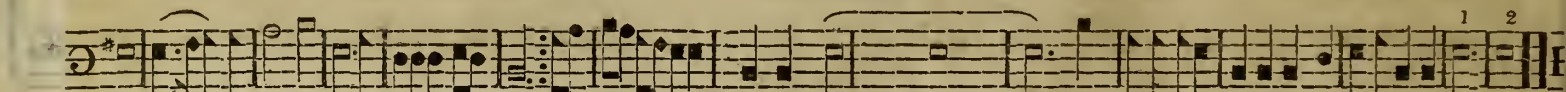


We lay our garments by, Upon our beds to rest;

So death will soon disrobe us all,

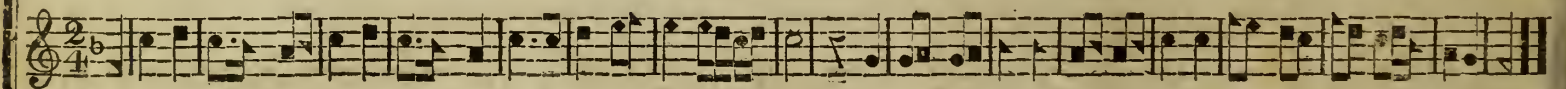
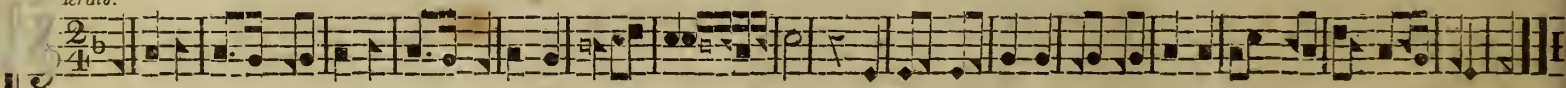
So death, &c.

Of what we here possess.



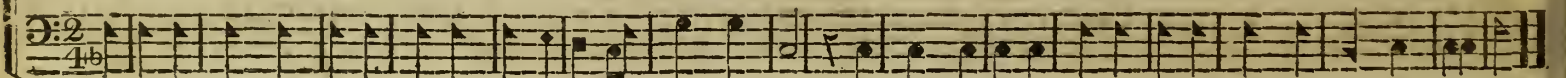
SICILIAN MARINER'S HYMN. L. M.

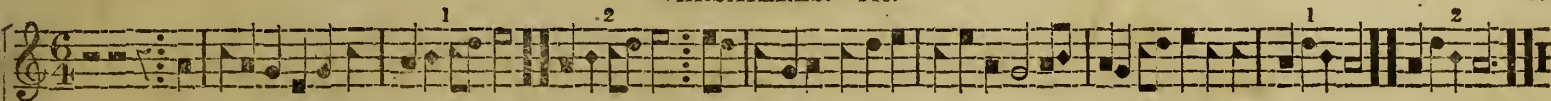
Adagio.



O turn, great ruler of the skies! Turn from my sins thy searching eyes!

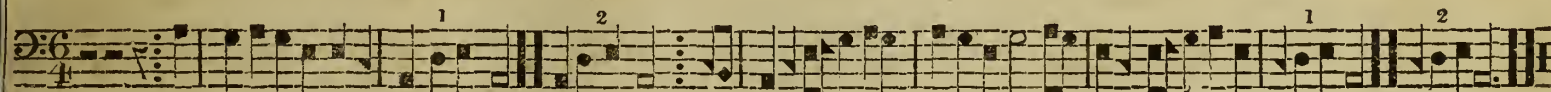
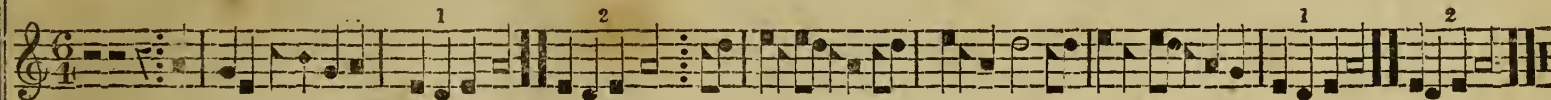
My mind from ev'ry fear release, And soothe my troubled thoughts to rest.



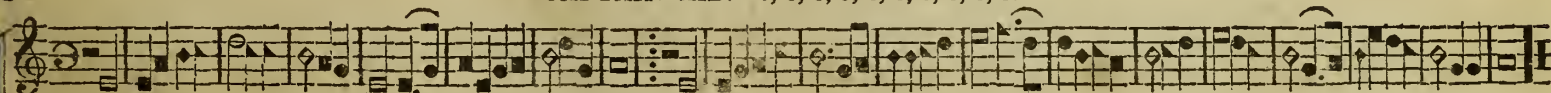


Thy mercy my God is the theme of my song,
The joy of my heart and the boast of my tongue;

Thy free grace alone from the first to the last,
Hath won my affections and bound my soul fast.



H CAPTAIN KID. 6, 6, 6, 3, 6, 6, 6, 6, 3.

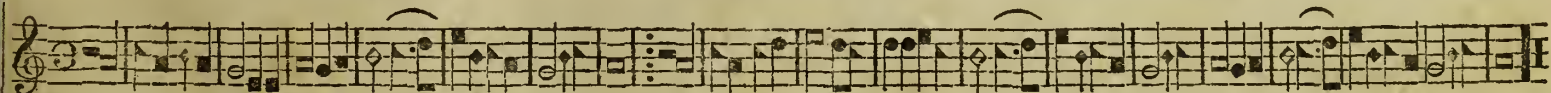


Thro' all the world below,
God is seen all around,

There he's found,
The growing of the corn,

The lilly and the thorn,
The pleasant and forlorn,

All declare God is there There he's seen.
In meadows drest in green.



Search hills and valleys through,



Awak'd by Sinai's awful sound, My soul in guilt and thrall I found, O'erwhelm'd in sin, with anguish slain, The sinner must be born again,

And know not where to go. Or sink to endless wo.

2. Amaz'd I stood, but could not tell,
Which way to shun the gates of hell,
For death and hell drew near;
I strove indeed, but strove in vain,
The sinner must be born again,
Still sounded in my ear.

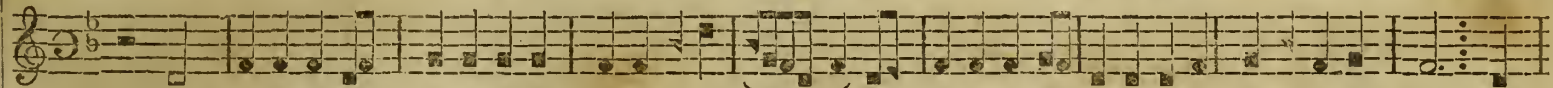
3. When to the Law I trembling fled,
It pour'd its curses on my head,
I no relief could find;
This fearful truth increas'd my pain,
The sinner must be born again,
O'erwhelm'd my tortured mind.

4. Again did Sinai's thunder roll,
And guilt lay heavy on my soul,
A vast unwieldy load;
Alas, I read and saw it plain,
The sinner must be born again,
Or drink the wrath of God.

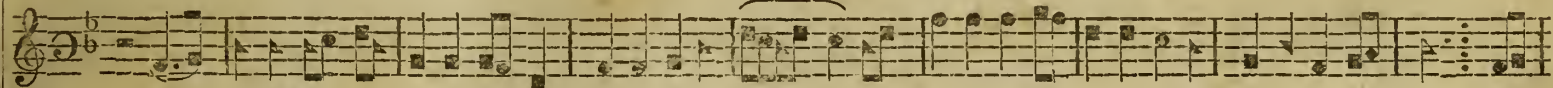
5. The saints I heard with rapture tell,
How Jesus conquer'd death and hell,
And broke the fowler's snare,
Yet when I found this truth remain,
The sinner must be born again,
I sunk in deep despair.

6. But while I thus in anguish lay,
Jesus of Nazareth pass'd that way,
And felt his pity move;
The sinner by his justice slain,
Now by his grace is born again,
And sings redeeming love.

7. To heav'n the joyful tidings flew,
The angels tun'd their harps anew,
And lofty notes did raise;
All hail the lamb that once was slain,
Unnumber'd millions born again,
Still shout thine endless praise.

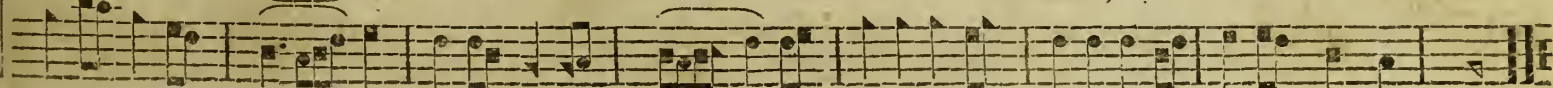
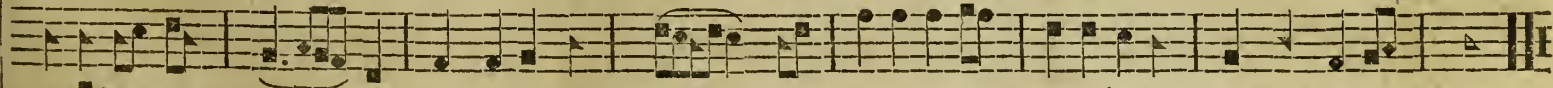


And let this feeble body fail, And let it faint or die, My soul shall quit this mournful vale, And soar to worlds on high. And



soar to worlds on high. And soar, &c.

My soul shall quit, &c.



THE LEPEROUS JEW.

Behold the lep'rous Jew; Oppress'd with pain and grief, Pouring his tears at Jesus' feet, For pity and relief. For pity, &c.

O speak the word he cries,	And heal me of my pain :	Lord, thou art able, if thou wilt,	To make a leper clean.
Compassion moves his heart,	He speaks the gracious word,	The leper feels his strength return,	And all his sickness cur'd.
To thee, dear Lord, I look,	Sick of a worse disease :	Sin is my painful malady,	And none can give me ease.
But thy almighty grace	Can heal my lep'rous soul :	O bathe me in thy precious blood,	And that will make me whole.

BOURBON. L. M.

'Twas on that dark, that doleful night, When pow'rs of earth and hell arose Against the son of God's delight, And friends betray'd him to his foes.

Before the mournful scene began, He took the bread, and bless'd and brake; What love through all his actions ran? What wondrous words of grace he spake.

PORTUGAL. L. M.

Slow.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Praise to the Lord of boundless might, With uncreated glories bright; His presence fills the world above, Th' eternal source of light and love.

The second system of music continues the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line includes lyrics and has some fermatas. The piano part includes a triplet of eighth notes in the middle of the system.

PLEYEL'S HYMN. C. M.

Very slow.

The first system of music for 'PLEYEL'S HYMN' consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music is characterized by a slow, spacious feel with many half and whole notes.

So fades the lovely blooming flow'r, Frail smiling solace of an hour, So soon our transient comforts fly, And pleasure only blooms to die.

The second system of music continues the hymn. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line includes lyrics and has a fermata at the end. The piano part includes a triplet of eighth notes in the middle of the system.

BRIDGEWATER. L. M.

The first system of music for 'BRIDGEWATER. L. M.' 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. The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values including eighth, sixteenth, and quarter notes, along with rests and slurs.

From all who dwell below the skies, Let the Creator's praise arise; Let the Redeemer's name be sung Thro' ev'ry land by ev'ry tongue. Thro' ev'ry, &c.

The second system of music for 'BRIDGEWATER. L. M.' continues the melody from the first system, maintaining the same two-staff structure and musical notation.

WORTHINGTON. C. M.

The first system of music for 'WORTHINGTON. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values including eighth, sixteenth, and quarter notes, along with rests and slurs.

What dying worms, what dying, &c.

Thou we adore eternal name, and humbly own to thee, How feeble is our mortal frame, What dying worms are we,
How feeble, &c.

The second system of music for 'WORTHINGTON. C. M.' continues the melody from the first system, maintaining the same two-staff structure and musical notation.

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

KINGSTON. 8s and 7s.

Agonizing in the garden to your maker prostrate lies! It is finish'd! It is finish'd! Sinners will not this suffice.
On the bloody tree behold him, Hear him cry before he dies.

NORTHFIELD. C. M.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in common time (C) and features a melody with various note values including eighth and sixteenth notes, as well as rests. The key signature is one sharp (F#).

How long, dear Savior, O how long, Shall this bright hour delay?

Fly swifter round ye wheels of time.

And bring the welcome day.

The second system of music continues the melody from the first system, consisting of two staves in treble and bass clefs. The notation includes various rhythmic patterns and rests, maintaining the same key signature and time signature.

FUNERAL THOUGHT. S. M.

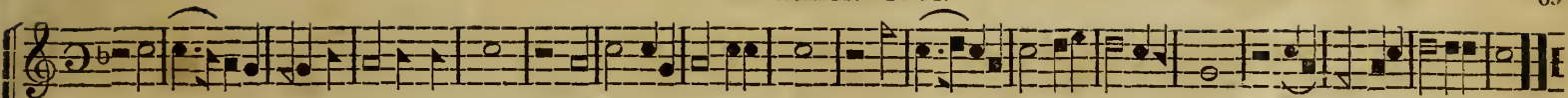
The first system of music for 'FUNERAL THOUGHT. S. M.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in common time (C) and features a melody with various note values including eighth and sixteenth notes, as well as rests. The key signature is one sharp (F#).

Hark from the tombs a doleful sound,

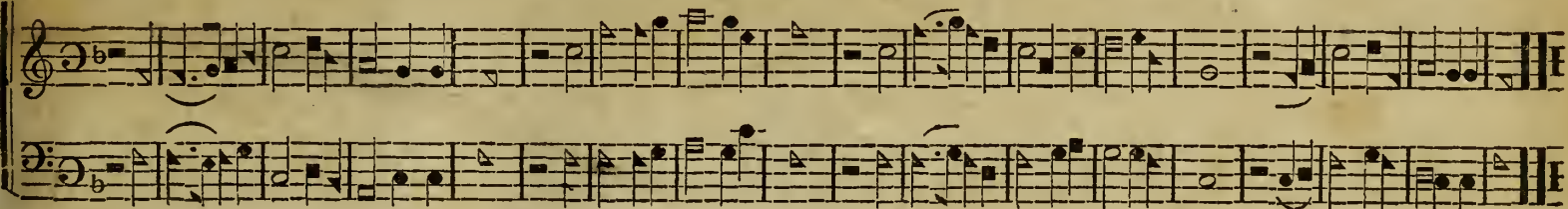
Mine ears attend the cry,

"Ye living men come view the ground Where you must shortly lie."

The second system of music continues the melody from the first system, consisting of two staves in treble and bass clefs. The notation includes various rhythmic patterns and rests, maintaining the same key signature and time signature.



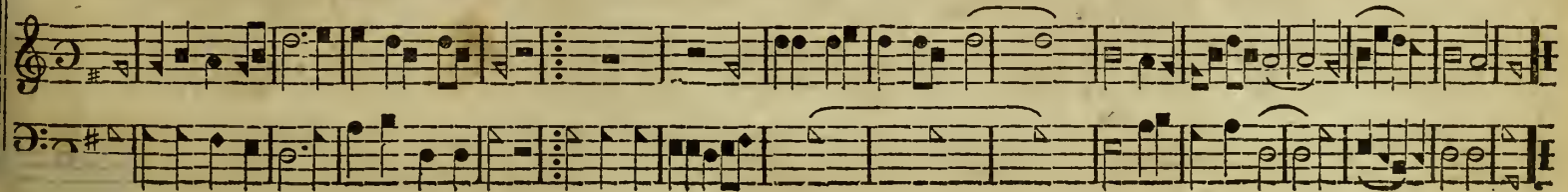
O thou in whose presence my soul takes delight, On whom in affliction I call, My comfort by day & my song in the night, My hope, my salvation, my all.



BRIDGETOWN. S. M.



Grace! 'tis a charming sound, Harmonious to the ear; Heav'n with the echo shall resound, And all the earth shall hear. And all, &c.



LIBERTY. C. M.

Of tyranny we mourn; Behold

No more beneath th' oppressive hand Behold the smiling happy land, Behold, &c. That freedom calls her own

That freedom calls her own. Behold

Detailed description: This is a musical score for the hymn 'LIBERTY. C. M.'. It consists of three staves of music. The first staff begins with a treble clef and a common time signature. The lyrics 'Of tyranny we mourn; Behold' are placed below the first staff. The second staff continues the melody with lyrics 'No more beneath th' oppressive hand Behold the smiling happy land, Behold, &c. That freedom calls her own'. The third staff concludes the piece with the lyrics 'That freedom calls her own. Behold'. The music features various note values, rests, and dynamic markings.

WINDSOR. C. M.

My God, how many are my fears, How fast my foes increase! Their number how it multi- plies! How fatal to my peace!

Detailed description: This is a musical score for the hymn 'WINDSOR. C. M.'. It consists of three staves of music. The first staff begins with a treble clef and a common time signature. The lyrics 'My God, how many are my fears, How fast my foes increase! Their number how it multi- plies! How fatal to my peace!' are placed below the first staff. The second staff continues the melody. The third staff concludes the piece. The music features various note values, rests, and dynamic markings.

MARLBOROUGH. C. M.

Slow.

Soft.

Loud.

The first system of music for 'Marlborough' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in common time (C.M.). The tempo is marked 'Slow' and the dynamics are 'Soft' and 'Loud'. The melody features a mix of eighth and sixteenth notes, with some rests and accidentals.

All hail the pow'r of Jesus' name, Let angels prostrate fall; Bring forth the royal diadem; And crown him :: :: crown him Lord of all.

The second system of music for 'Marlborough' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system, maintaining the same tempo and dynamics. It includes a repeat sign and a double bar line.

WINCHESTER. L. M.

The first system of music for 'Winchester' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/2. The tempo is marked 'L. M.' (Lento Moderato). The melody is characterized by a mix of quarter and eighth notes, with some rests and accidentals.

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

The second system of music for 'Winchester' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system, maintaining the same tempo and time signature. It includes a repeat sign and a double bar line.

The first hymn is written in 3/2 time. The melody is on a treble clef staff, and the bass line is on a bass clef staff. The key signature has one sharp (F#). The music consists of two systems of two staves each. The first system has a treble staff with a melody and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment.

Sleep, downy sleep, come close my eyes, Tir'd with beholding vanities: Welcome, sweet sleep, that driv'st away The toils and follies of the day.

The second hymn is written in 3/2 time. The melody is on a treble clef staff, and the bass line is on a bass clef staff. The key signature has one sharp (F#). The music consists of two systems of two staves each. The first system has a treble staff with a melody and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment.

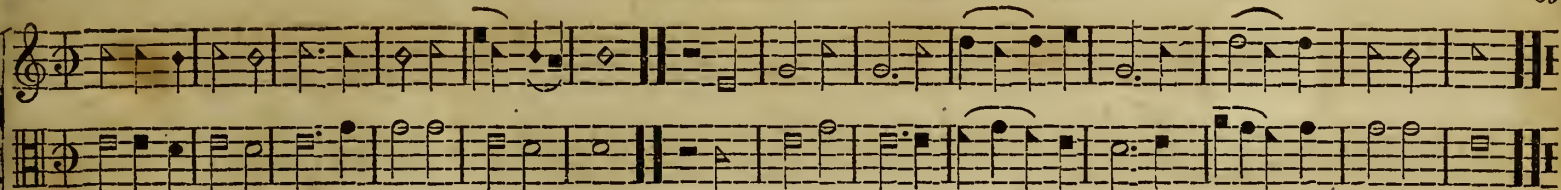
MANSFIELD. S. M.

The third hymn is written in 3/2 time. The melody is on a treble clef staff, and the bass line is on a bass clef staff. The key signature has one sharp (F#). The music consists of two systems of two staves each. The first system has a treble staff with a melody and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment.

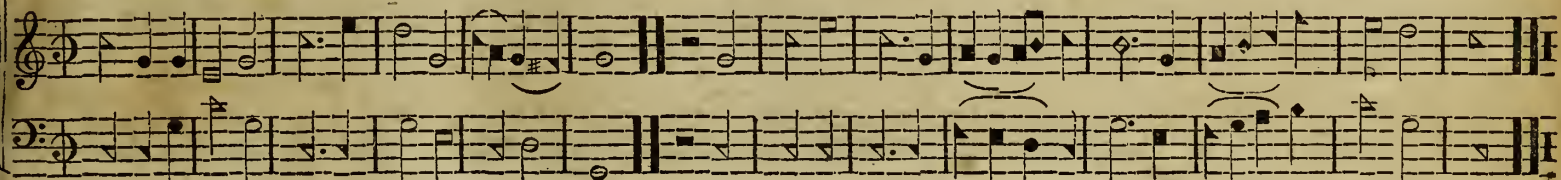
Let ev'ry creature join To praise th' eternal God; Ye heavenly hosts the song begin, And sonnd his name abroad. Ye heav'nly, &c.

The fourth hymn is written in 3/2 time. The melody is on a treble clef staff, and the bass line is on a bass clef staff. The key signature has one sharp (F#). The music consists of two systems of two staves each. The first system has a treble staff with a melody and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment.

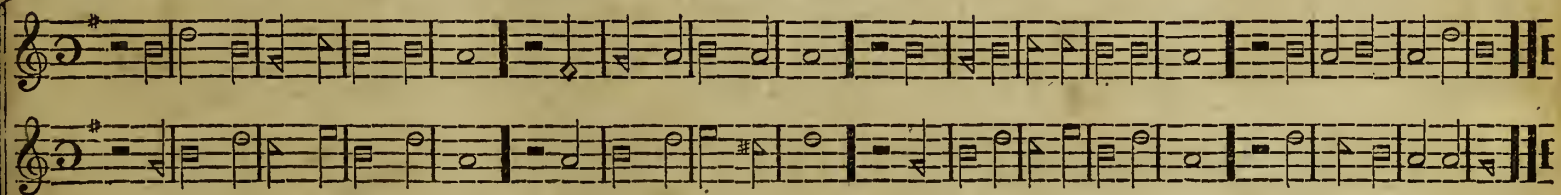
SILVER STREET. S. M.



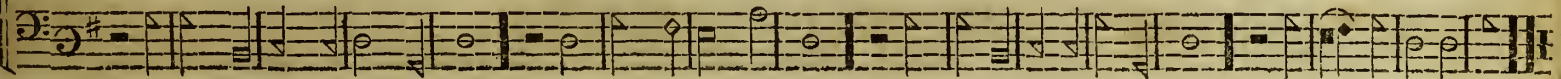
Come sound his name abroad, And hymns of glory sing: Je- hovah is the sov'- reign God, The u- ni- versal King.



YORK. C. M.



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



BATH. L. M.

Life is the time to serve the Lord, The time t' insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

The musical score for 'BATH. L. M.' consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The lyrics are printed below the first two staves.

QUERCY. L. M.

With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise.

The musical score for 'QUERCY. L. M.' consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are printed below the first two staves.

ARLINGTON. C. M.

The first system of music for 'ARLINGTON. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and bar lines.

Je- sus, with all thy saints above, My tongue would bear her part, Would sound aloud thy saving love, And sing thy bleeding heart.

The second system of music for 'ARLINGTON. C. M.' continues the melody from the first system. It consists of two staves in treble and bass clefs with a key signature of one sharp and a 2/2 time signature. The notation includes various rhythmic patterns and rests.

LONDON-NEW. C. M.

The first system of music for 'LONDON-NEW. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is characterized by a steady rhythm of quarter and eighth notes.

Let ev'ry tongue thy goodness speak, Thou sov'reign Lord of all; Thy strength'ning hands uphold the weak, And raise the poor that fall.

The second system of music for 'LONDON-NEW. C. M.' continues the melody from the first system. It consists of two staves in treble and bass clefs with a key signature of one sharp and a 3/2 time signature. The notation includes various rhythmic patterns and rests.

DEFENCE. S. M.

Musical notation for the first system, featuring a treble clef and a bass clef. The key signature is two flats (B-flat and E-flat). The time signature is common time (C). The melody is written in the treble clef, and the bass line is in the bass clef. The music consists of several measures, including a repeat sign and a double bar line.

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

Musical notation for the second system, continuing the melody and bass line from the first system. It includes a treble clef and a bass clef, with the same key signature and time signature. The music concludes with a double bar line.

HEAVENLY SPARK. P. M.

Musical notation for the third system, featuring a treble clef and a bass clef. The key signature is two flats. The time signature is common time. The melody is in the treble clef, and the bass line is in the bass clef. The music includes a repeat sign and a double bar line.

Come on my partners in distress, My comrades thro' the wilderness, Awhile forget your griefs and fears, And look beyond this vale of tears,
Who still your bodies fill; To that celestial hill

HALLELUJAH. 8 and 7.

Musical notation for the fourth system, featuring a treble clef and a bass clef. The key signature is two flats. The time signature is common time. The melody is in the treble clef, and the bass line is in the bass clef. The music includes a repeat sign and a double bar line. There are first and second endings indicated by '1' and '2' above the notes.

Come thou fount of ev'ry blessing, Tune my heart to sing thy grace, Teach me some melodious sonnet, Sung by flaming tongues above,
Streams of mercy never ceasing, Call for songs of highest praise. Praise the mount, O fix me on it, Mount of God's unchanging love.

Hallelujah, Hallelujah, We are on our journey home. Hallelujah, Hallelujah, We are,

PART II.

CONTAINING THE MORE LENGTHY AND ELEGANT PIECES COMMONLY USED IN CONCERT,
OR SINGING SOCIETIES.



FLORIDA. S. M.

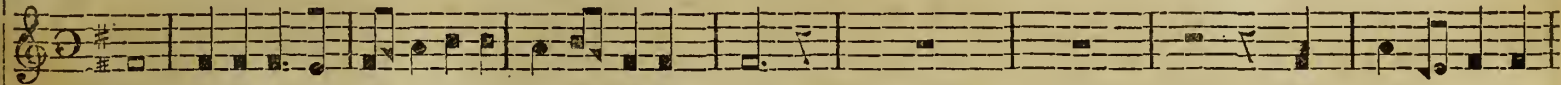
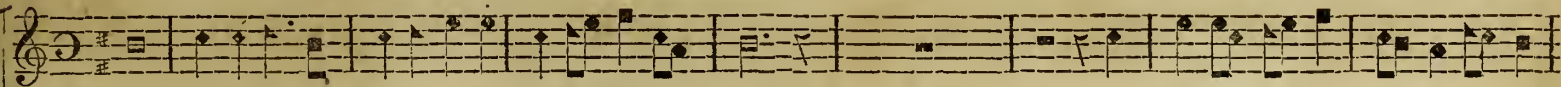
K

The musical score consists of four staves of music. The first two staves are treble clefs, and the last two are bass clefs. The music is written in a style typical of 19th-century hymnals, with various note values, rests, and bar lines. The lyrics are written below the second staff.

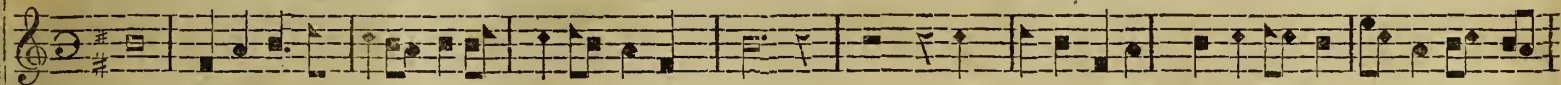
Let sinners take their course, And choose the road to death; But in the worship of my God I'll spend my daily breath. But in, &c.

Young people all attention give, And hear what I do say; I want your souls in Christ to live In everlasting day. Remember you are hast'ning on To death's dark gloomy

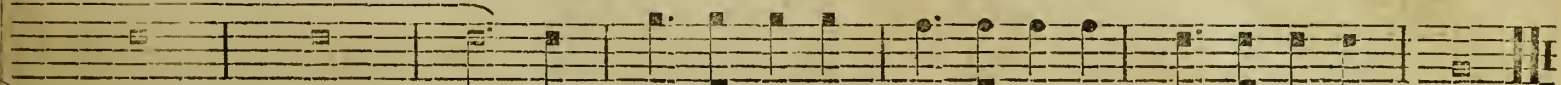
shade. Remember you, &c. Your joys on earth will soon be gone, Your flesh in dust be laid.



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



Ye living men, &c.



PLEYEL'S HYMN SECOND. L. M.

While thee I seek protecting pow'r, Be my vain wishes still'd, And may this consecrated hour With bet- ter hopes be fill'd.

Thy love the pow'r of thought bestow'd, To thee my thoughts would soar, Thy mercy o'er my life has flow'd, That mer- cy I adore.

JORDAN. C. M.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values including eighth, sixteenth, and quarter notes, along with rests and slurs.

There is a land of pure de- light, Where saints immortal reign; Infinite day ex- cludes the night, And pleasures banish pain.

The second system of music continues the melody from the first system. It maintains the same musical notation and structure, with treble and bass staves and a common time signature.

The third system of music continues the melody. It features a similar pattern of notes and rests as the previous systems, with a common time signature.

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

The fourth system of music concludes the piece. It features a final cadence with a double bar line at the end of the lower staff. The notation includes various note values and rests, consistent with the rest of the piece.

GREENFIELD. P. M.

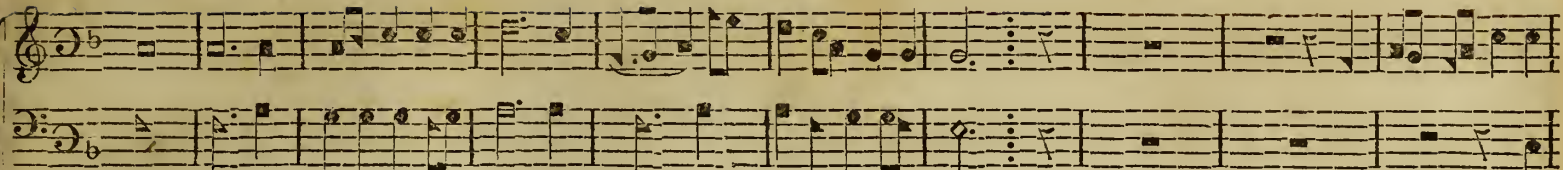
God is our refuge in distress, A present help when dangers press; In him undaunted we'll confide,

Tho' earth were from her centre tost And

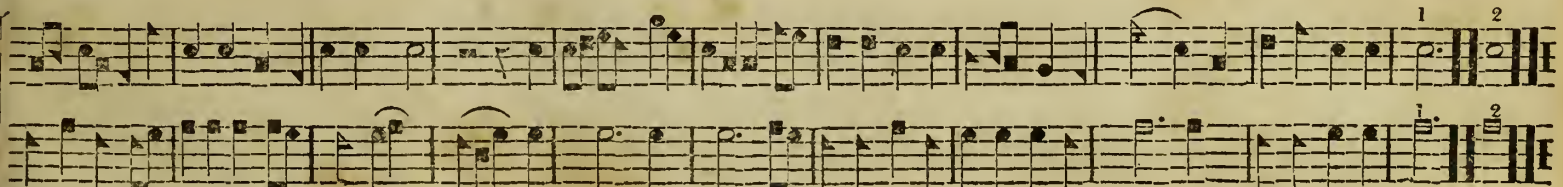
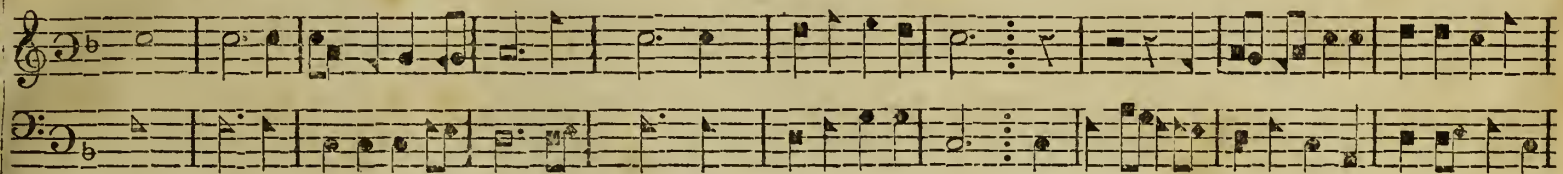
Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef melody. The second staff is a treble clef accompaniment. The third staff is a treble clef melody with a triplet of eighth notes. The fourth staff is a bass clef accompaniment. The lyrics are written below the second and third staves.

mountains in the ocean lost, Torn piecemeal by the roaring tide. Torn, &c.

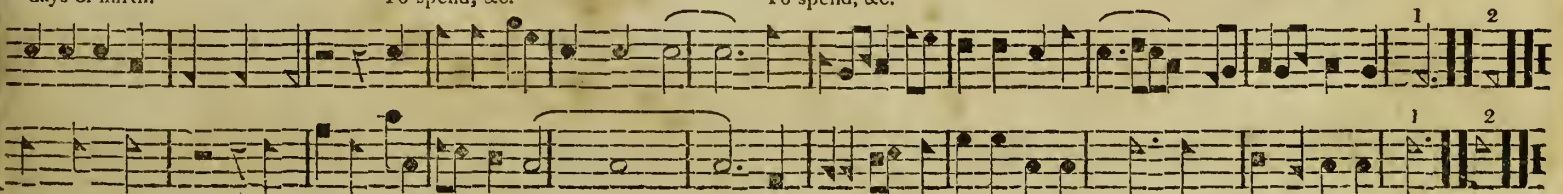
Detailed description: This system contains the next four staves of the musical score. The top staff is a treble clef melody with first and second endings. The second staff is a treble clef accompaniment with first and second endings. The third staff is a treble clef melody with first and second endings. The fourth staff is a bass clef accompaniment with first and second endings. The lyrics are written below the first staff.



Great God attend while Zion sings, The joy that from thy presence springs; To spend one day with thee on earth, Exceeds a thousand



days of mirth. To spend, &c. To spend, &c.



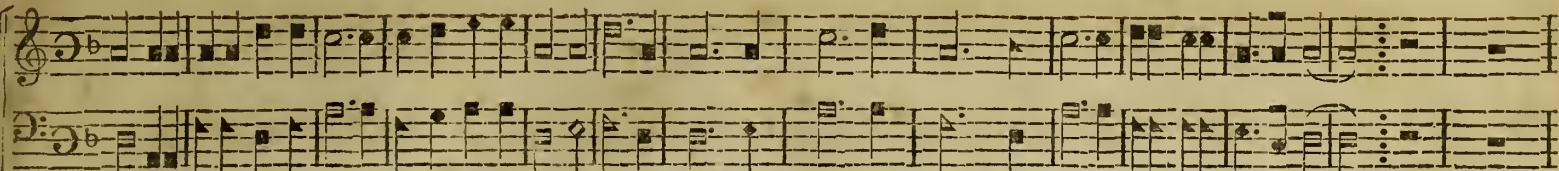
MONTGOMERY. C. M.

Early my God without delay, I haste to seek thy face; My thirsty spirit faints away Without thy cheering grace. So pilgrims on the scorching sand, So, &c.

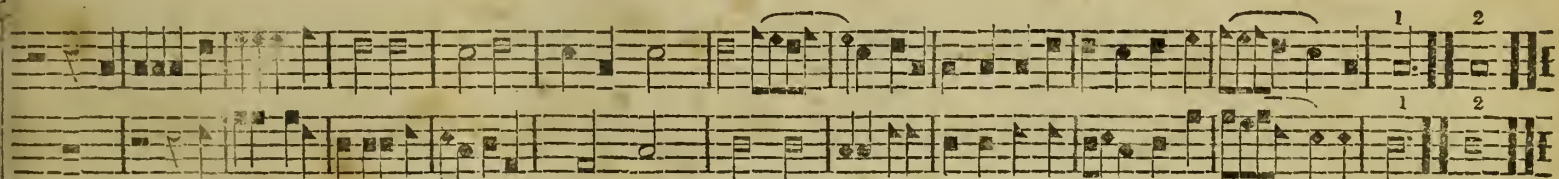
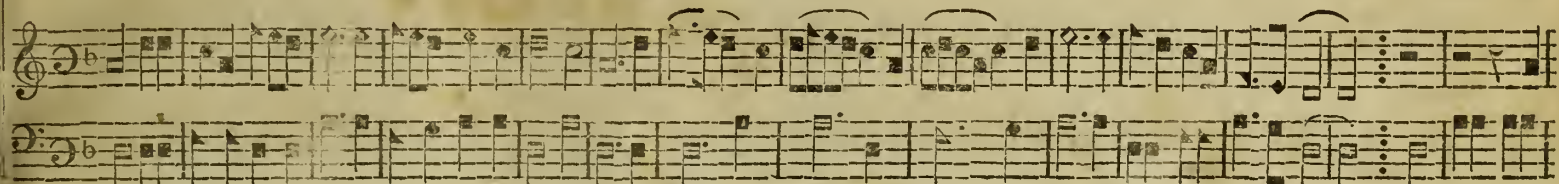
This system contains the first four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The music is in common time and features a variety of note values including eighth, sixteenth, and quarter notes, as well as rests. There are several slurs and phrasing marks throughout the system.

scorching sand, Beneath the burning sky; Long for a cooling stream at hand, And they must drink or die.

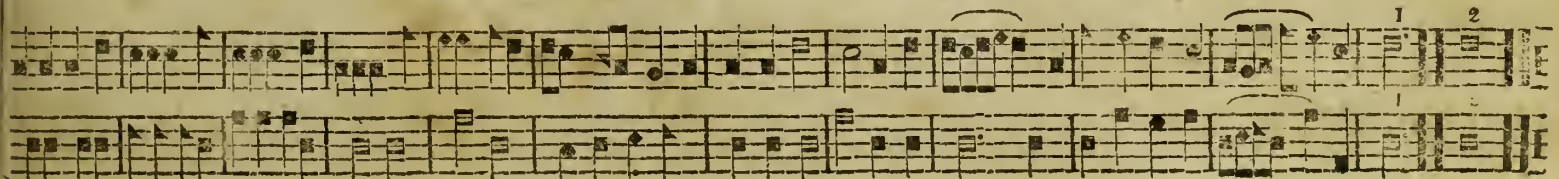
This system contains the next four staves of music. It continues the melody and accompaniment from the first system. The notation includes slurs, phrasing marks, and first/second endings (marked '1' and '2') at the end of the system. The music concludes with a double bar line.



Now let our mournful songs record The dying sorrows of our Lord, When he complained in tears and blood, As one forsaken of his God. The Jews behold him



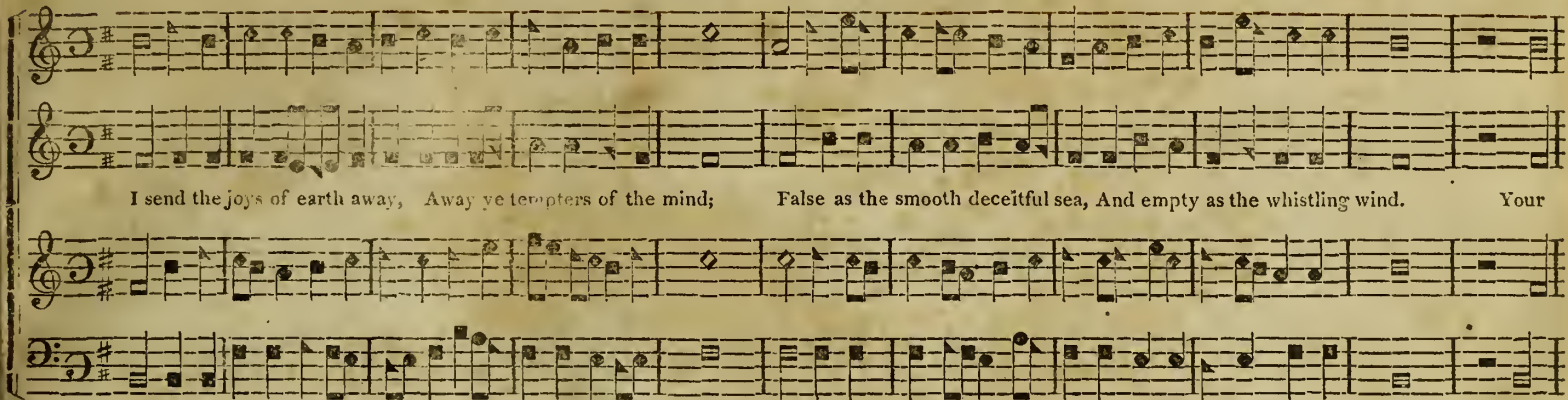
thus forlorn, And shake their heads and laugh in scorn; He rescu'd others from the grave, Now let him try himself to save.



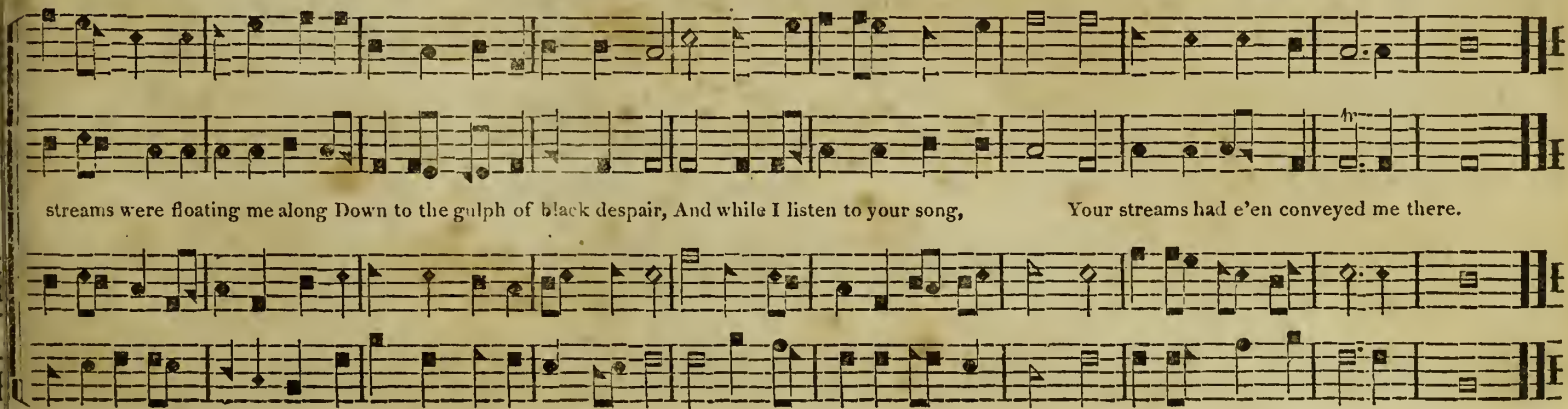
Lord, what a tho'tless wretch was I, To mourn and murmur and repine, To see the wicked plac'd on high, In pride and robes of honor shine. But O their end, their

dreadful end, Thy

sanctuary taught me so: On slipp'ry rocks I see them stand, And fiery billows roll below.



I send the joys of earth away, Away ye tempters of the mind; False as the smooth deceitful sea, And empty as the whistling wind. Your



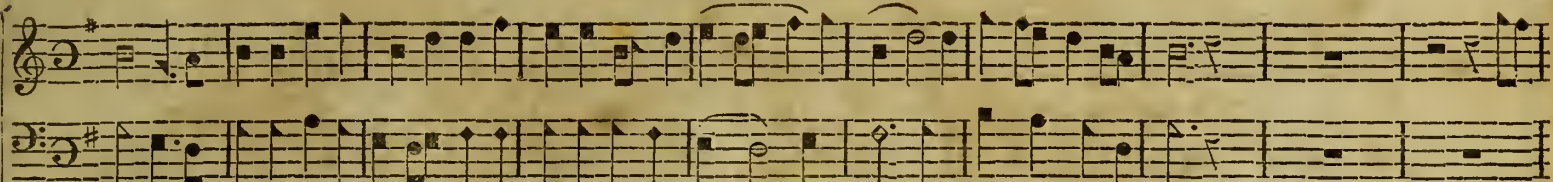
streams were floating me along Down to the gulph of black despair, And while I listen to your song, Your streams had e'en conveyed me there.

Thy works of glory, mighty Lord, That rule the boistrous sea, The sons of courage shall record, Who tempt the dang'rous way. At thy command the winds arise And

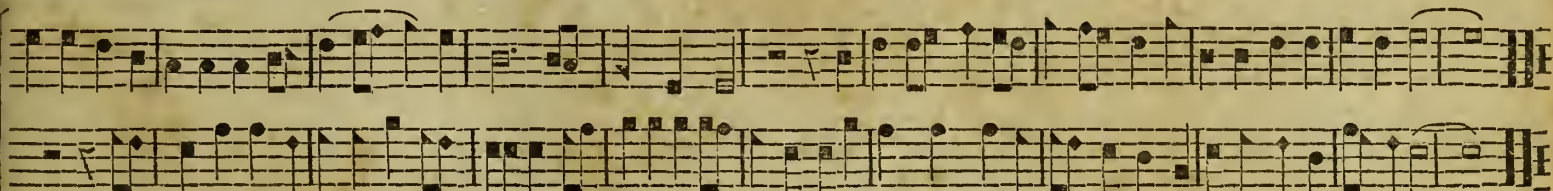
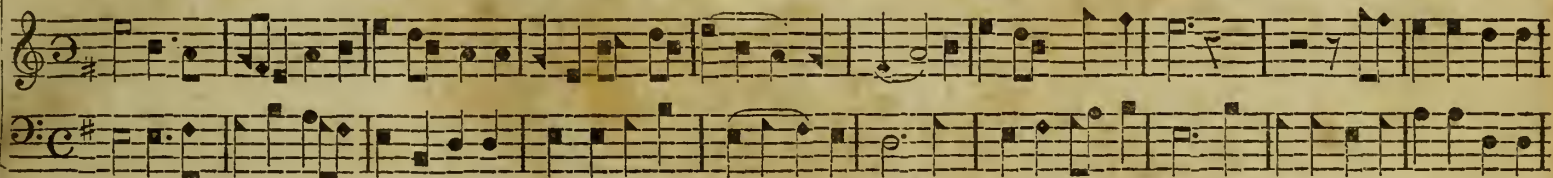
swell the tow'ring waves; The men astonished mount the skies, And sink in gaping graves.

swell the tow'ring waves; The men astonished mount the skies, And sink in gaping graves.

swell the tow'ring waves; The men astonished mount the skies, And sink in gaping graves.

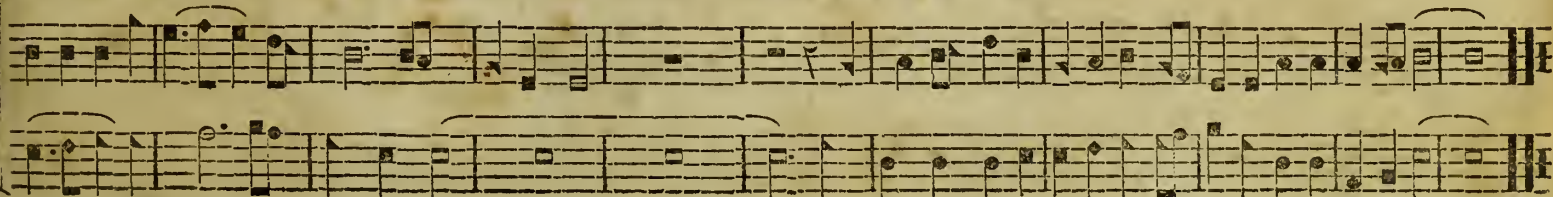


No burning heats by day, Nor blasts of evening air, Shall take my health away, If God be with me there. Thou art my sun and thou my shade, To



guard my head By night or noon.

Thou art my sun, &c.



MOUNT SION. S. M.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 6/8. The music features a melody with eighth and sixteenth notes, often beamed together. There are several measures with a '7' below the staff, indicating a change in the bass line or a specific rhythmic pattern. The lyrics are positioned below the second and third staves.

The hill of Zion yields A thousand sacred sweets, Before we reach the heav'nly fields, Or walk the golden streets. Then let your songs abound,

The second system of the musical score consists of four staves, continuing the melody and bass line from the first system. The time signature remains 6/8. The lyrics are positioned below the second and third staves.

And ev'ry tear be dry, We're marching through Emanuel's ground To fairer worlds on high. We're marching thro' :| :|

MOUNT SION, Continued.

The first system of musical notation consists of two staves. The top staff is a vocal line with lyrics underneath. The bottom staff is a piano accompaniment. The lyrics are: "march- ing through". The music features a melody with eighth and sixteenth notes, and a piano accompaniment with chords and moving lines. There are first and second endings marked with '1' and '2' at the end of the system.

To fairer worlds, To fairer worlds, To fairer &c. on high. We're marching through, &c.

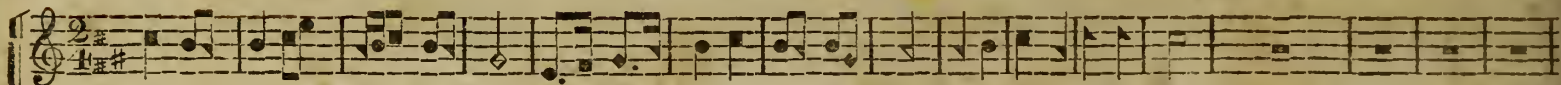
The second system of musical notation consists of two staves. The top staff is a vocal line with lyrics underneath. The bottom staff is a piano accompaniment. The lyrics are: "To fairer worlds, To fairer worlds, To fairer &c. on high. We're marching through, &c.". The music continues with similar notation to the first system, including first and second endings.

WILLIAMSTOWN. L. M.

The first system of musical notation for 'WILLIAMSTOWN. L. M.' consists of two staves. The top staff is a vocal line with lyrics underneath. The bottom staff is a piano accompaniment. The lyrics are: "Show pity, Lord, O Lord forgive; Let a repenting rebel live : Are not thy mercies large and free ?". The music features a melody with eighth and sixteenth notes, and a piano accompaniment with chords and moving lines. There are first and second endings marked with '1' and '2' at the end of the system.

Show pity, Lord, O Lord forgive; Let a repenting rebel live : Are not thy mercies large and free ? May not May not a sinner trust in thee ?

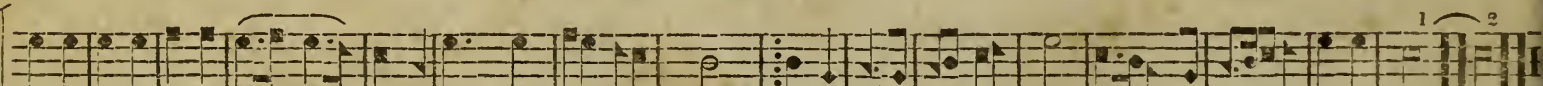
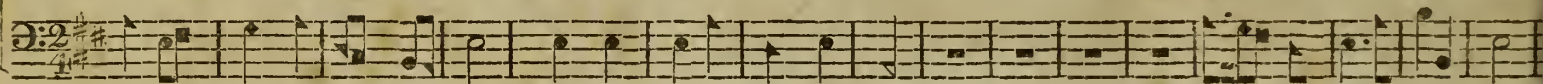
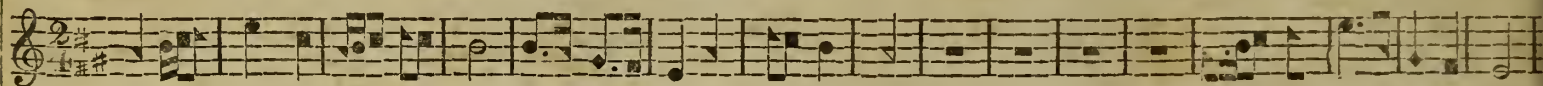
The second system of musical notation for 'WILLIAMSTOWN. L. M.' consists of two staves. The top staff is a vocal line with lyrics underneath. The bottom staff is a piano accompaniment. The lyrics are: "May not May not a sinner trust in thee ?". The music continues with similar notation to the first system, including first and second endings.



Hail the day that saw him rise

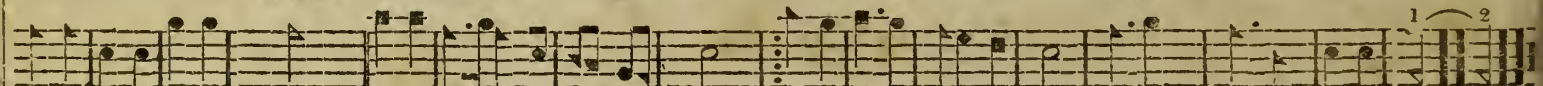
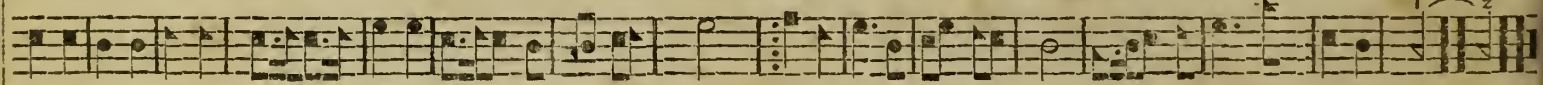
Ravish'd from our wishful eyes;

Christ awhile to mortals giv'n. Reascends his native heav'n;



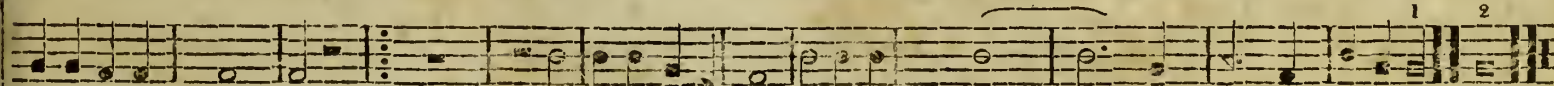
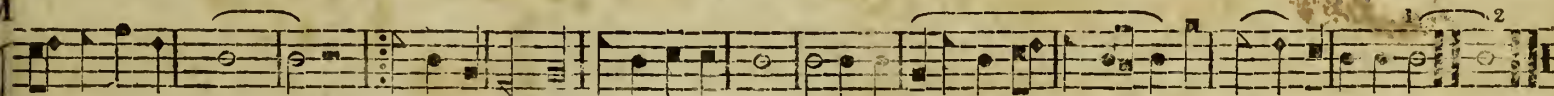
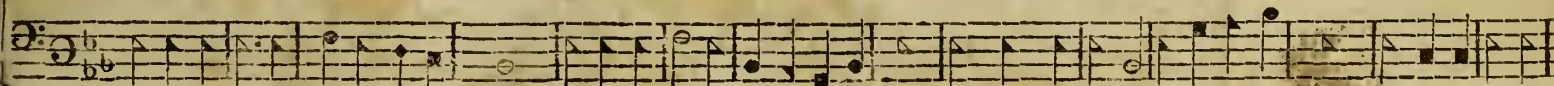
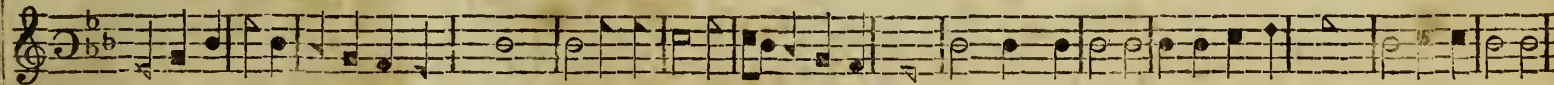
There the pompous triumph waits, Lift your heads eternal gates,

Wide unfold the radiant scene, Take the King of glory in.

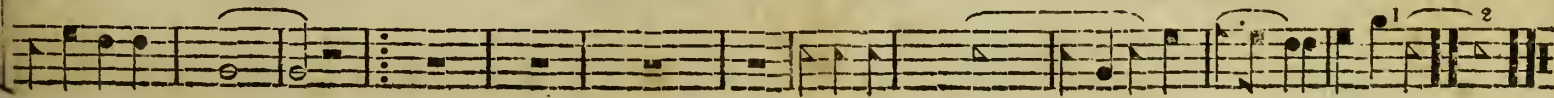
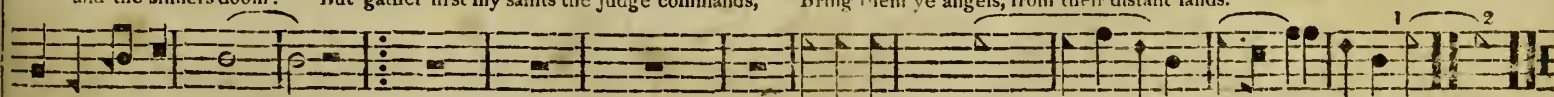




Beh old the judge descends, his guards are nigh, Tempests and fire attend him down the sky. Heav'n, earth and hell draw near, let all things come, To hear his justice,



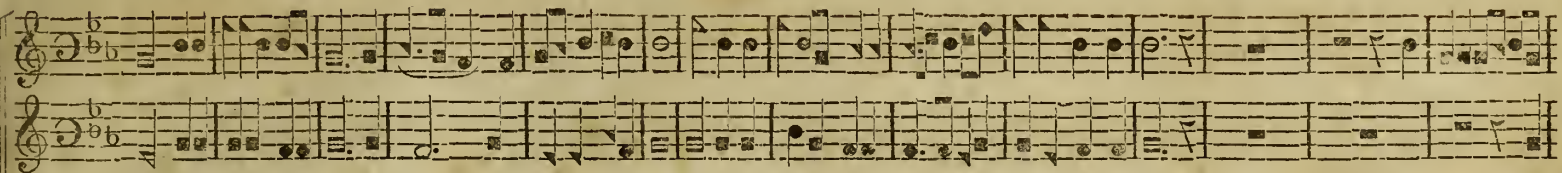
and the sinners doom: But gather first my saints the judge commands, Bring them ye angels, from their distant lands.



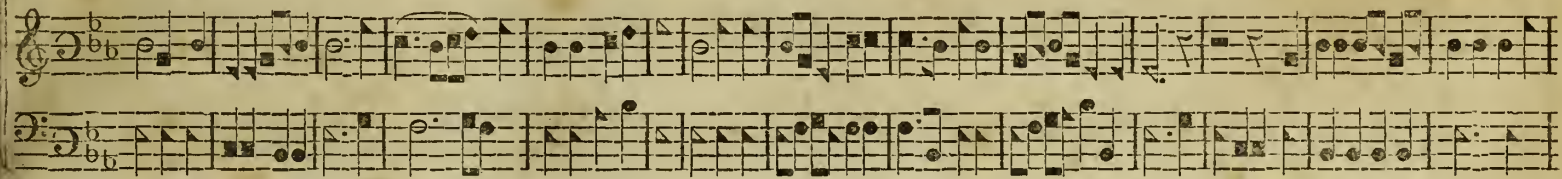
STRATFIELD. L. M.

Thro' ev'ry age eternal God, Thou art our rest our safe abode; High was thy throne, ere heav'n was made, Or earth thy humble

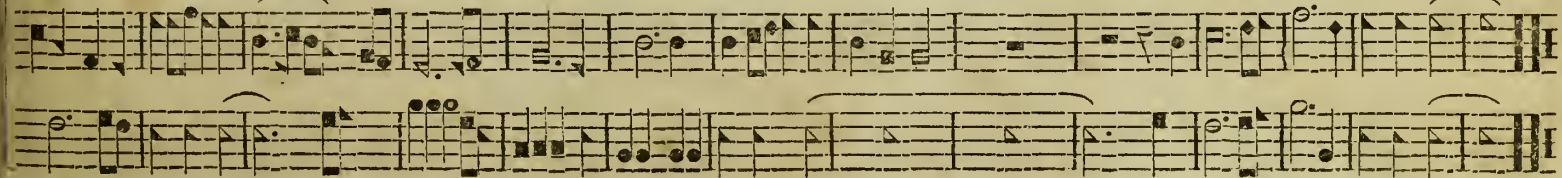
footstool laid. High was thy throne, ere heav'n was made, Or earth, &c. Or earth thy, &c.



From all that dwell below the skies, Let the creator's praise arise, Let the redeemer's name be sung, Thro' ev'ry land by ev'ry tongue. Eternal are thy mercies Lord,



Eternal truth attend thy word; Thy praise shall sound from shore to shore, 'Till sun shall rise to set no more. 'Till sun, &c.



How did his flowing tears condole, As for a brother dead; And fasting mortified his soul, While for their lives he pray'd. They

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

groan'd and cursed him on their beds, Yet still he pleads and mourns, And double blessings on his head, The righteous Lord returns.

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

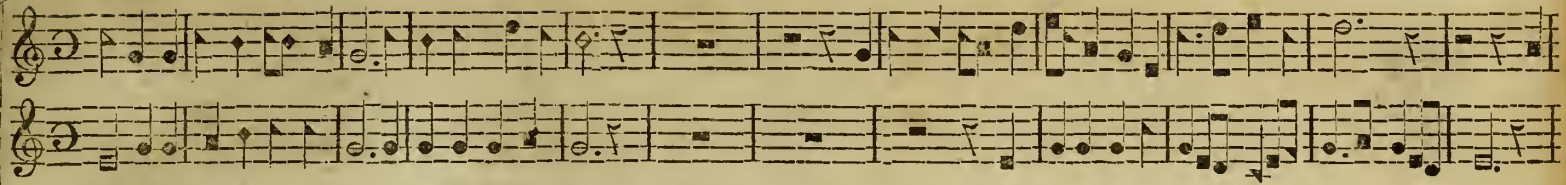
The Lord descended from above, And bow'd the heav'ns most high; And underneath his feet he cast, The darkness of the sky.

On cherubs and on cherubims, Full royally he rode; And on the wings of mighty winds, Came flying all abroad. And on, &c.

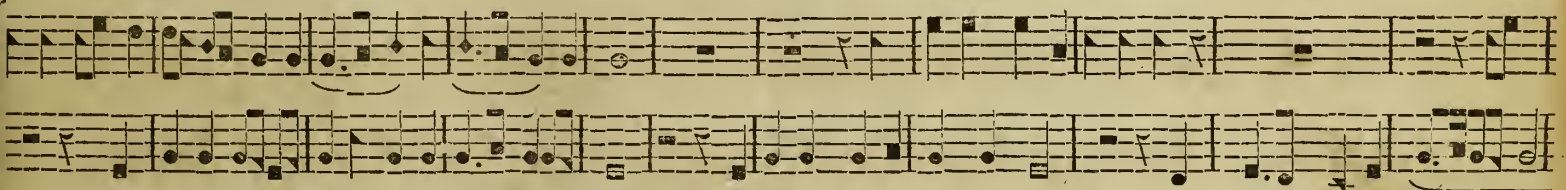
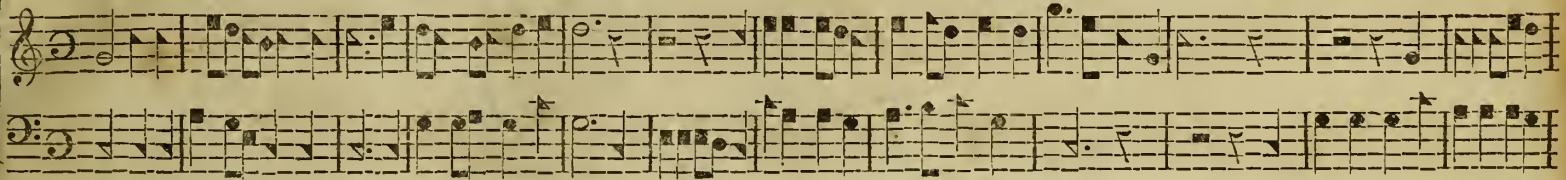
FRIENDSHIP. P. M.

Thy wrath lies heavy on my soul, And waves of sorrow o'er me roll, While dust and silence spreads the gloom: My friends below'd in happier days, The

dear companions of my ways descend around me to the tomb. My friends, &c.



Jesus the vision of thy face, Hath overpowering charms: Scarce shall I feel death's cold embrace, If Christ be in my arms. Scarce shall, &c.



If Christ, &c.

If Christ, &c.

Then while you hear my heart strings break, How sweet the minutes

ro - - ll



How sweet the minutes ro- - - - ll, A mortal paleness on my cheek, And glory in my soul. And glory, &c.

ALL-SAINTS-NEW. L. M.

Oh! if my Lord would come and meet My soul would stretch her wings in haste; Fly fearless thro' death's iron gate, Nor feel the terrors as she

past

Jesus can make a dying bed feel soft as downy pillows are.

While on his breast I lean,

While on his

Jesus, &c.

While, &c.

Jesus can make a dying bed feel soft as downy pillows are,

While on his breast I lean my head,

And breathe my life out sweetly

breast I lean

1

lean my head, And breathe my life out sweetly there. And breathe,

:

:

my life out sweetly there.

head and breathe, &c.

And breathe my life out sweetly there.

And breathe,

While on his breast I lean,

1

lean, &c.

1

2

The first system of music consists of two staves: a treble staff and a bass staff. Both are in common time (C) and have a key signature of one sharp (F#). The music is written in a simple, homophonic style with various note values and rests.

While shepherds watch'd their flocks by night all seated on the ground; The angel of the Lord came down, And glory shone around.

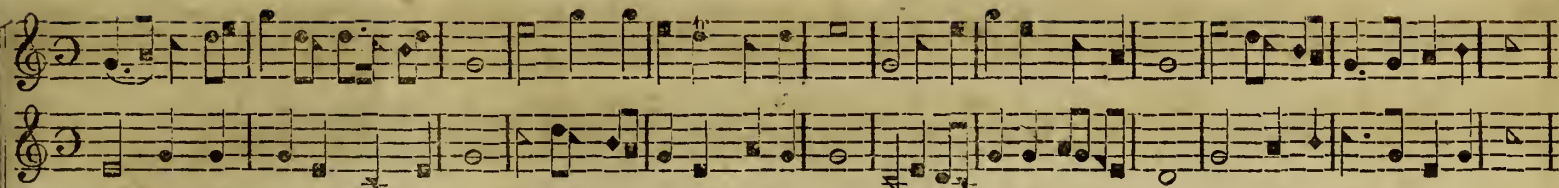
The second system of music continues the melody from the first system, maintaining the same treble and bass staff arrangement, common time signature, and key signature.

The third system of music continues the melody and includes first and second endings. The first ending is marked with a '1' and a slur, leading to a repeat sign. The second ending is marked with a '2' and a slur, leading to a final cadence.

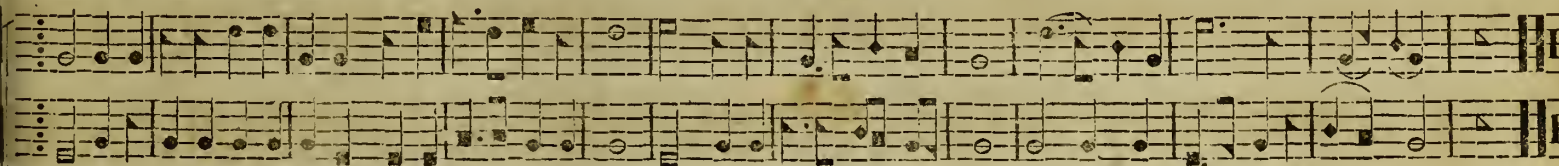
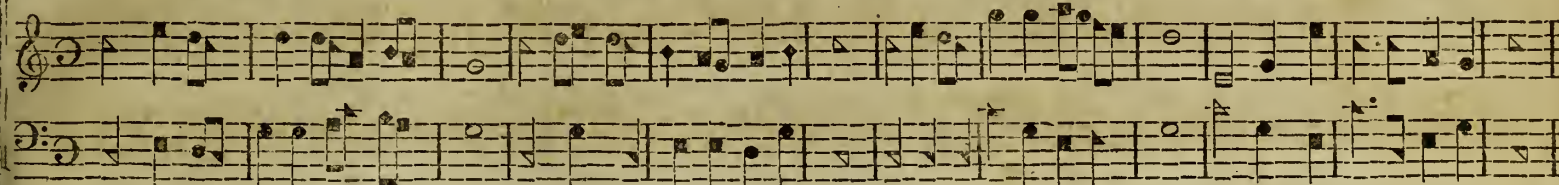
And glory, &c.

The angel of the Lord, &c.

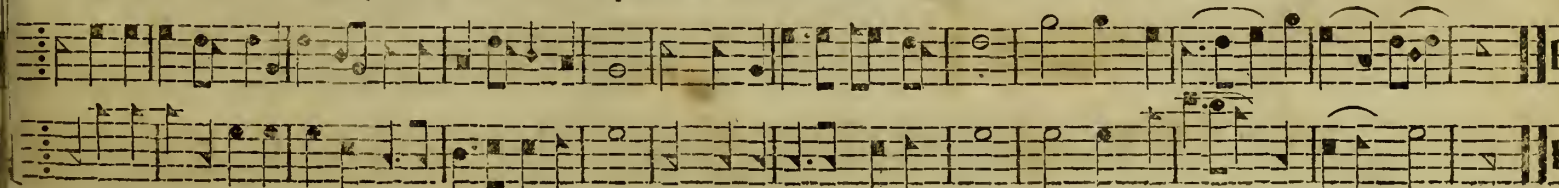
The fourth system of music continues the melody and includes first and second endings. The first ending is marked with a '1' and a slur, leading to a repeat sign. The second ending is marked with a '2' and a slur, leading to a final cadence.

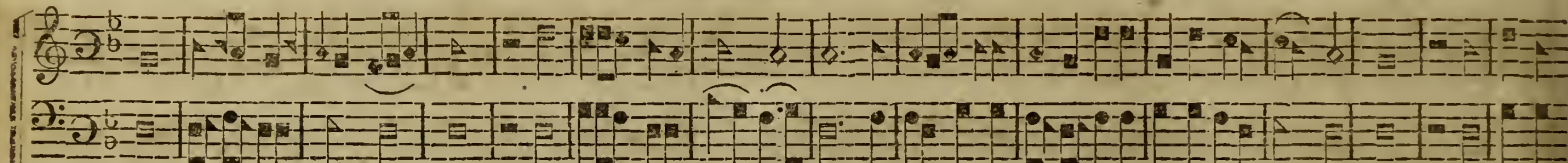


My soul thy great Creator praise, While clothed in his celestial rays; He in full majesty appears, And like a robe his glory wears.

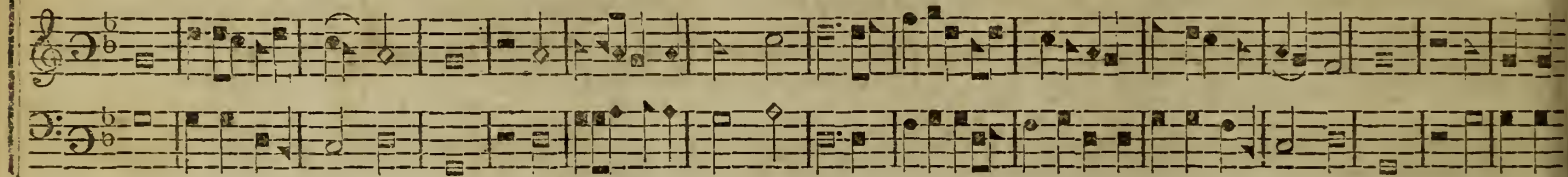


The heav'ns are for his curtain spread; The unfathom'd deep he makes his bed; Clouds are his chariot when he flies On winged storms across the skies.





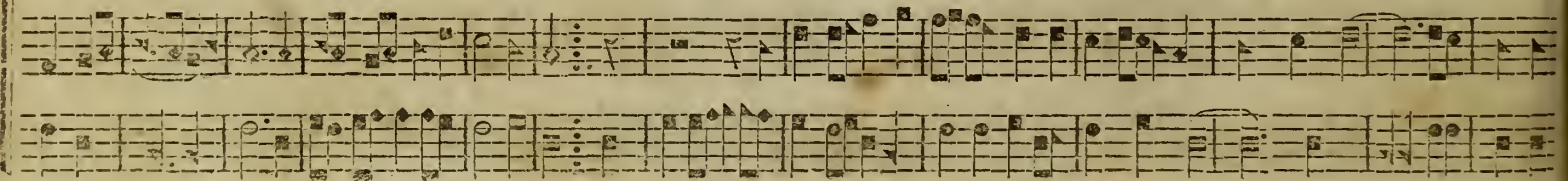
When shall thy lovely face be seen? When shall our eyes behold our God? What length of distance lies between? And hills of guilt, a heavy load. Our months are



ages of delay,

And slowly ev'ry moment wears: Fly, winged time, and roll away Those tedious rounds of sluggish years.

Fly winged time



PENNSYLVANIA, Continued.

Fly winged time and roll away, and ro - ll and ro - ll and ro - ll away those tedious rounds of sluggish years.

and roll away and ro - ll and ro - ll and ro - ll away those tedious, &c.

The musical score consists of four staves. The first two staves contain the first line of lyrics, and the last two staves contain the second line. The music is written in a single system with various note values and rests. There are repeat signs (double bars with dots) and first/second endings (marked '1' and '2') throughout the piece.

BABYLONIAN CAPTIVITY. P. M.

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

The musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is written in a single system with various note values and rests. There are repeat signs and first/second endings throughout the piece.

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

Lord, I am thine: but thou wilt prove My faith, my patience, and my love; When men of spite against me join, They are the sword, :

and find me there? O glorious hour! O blest abode! I shall be near and like my God; And flesh and

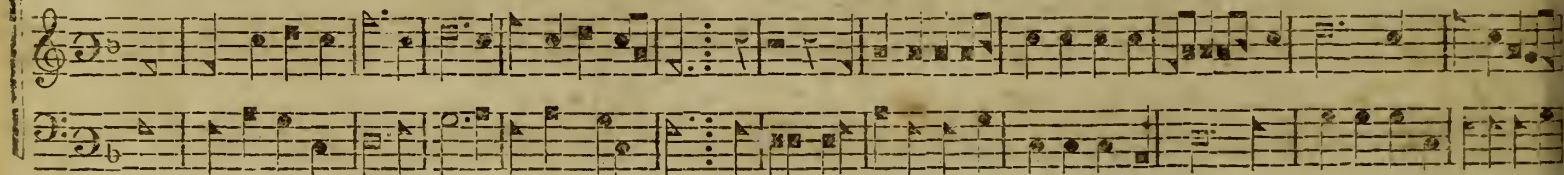
the hand is thine. Their hope and por- Their hope and portion lie below; 'Tis all the happiness they know; 'Tis all they

sin no more controul The sacred pleasures, of the soul. My flesh shall slumber in the ground
 seek; they take their shares; And leave the rest among their heirs. What sinners value I resign

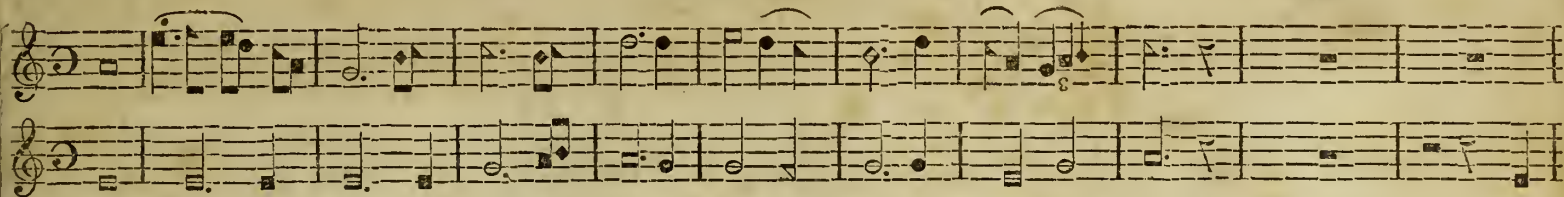
Till the last trumpet's joyful sound: Then burst the chains with sweet surprise, And in my savior's image rise. And in, &c.
 Lord 'tis enough that thou art mine; I shall be lo'd thy blissful face, And stand complete in righteousness! And stand, &c.



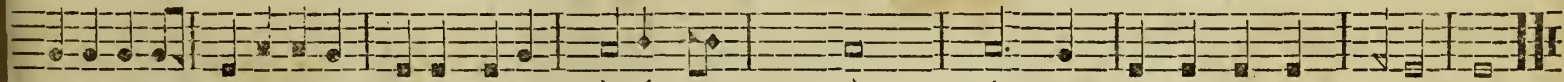
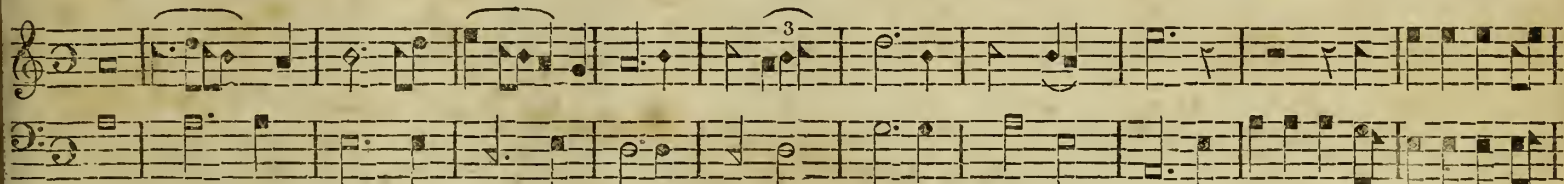
Thou great and sov'reign Lord of all, Whom heav'nly hosts obey; Around whose throne dread thunders roll, And livid lightnings play.



Around whose, &c. pla y play Around whose, &c.



Now in the heat of youthful blood, Remember your cre- a- tor God. Behold the months come hast'ning on



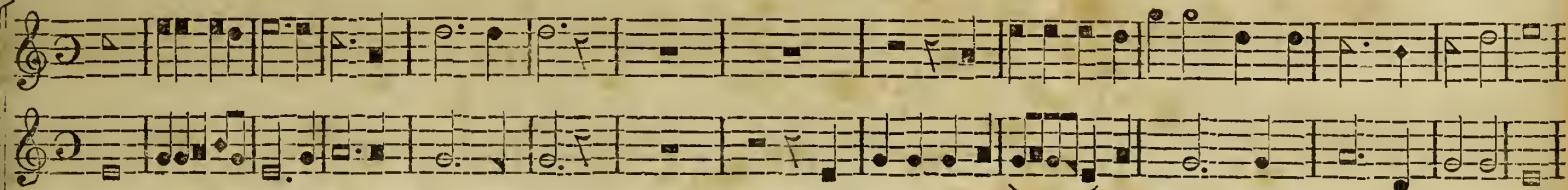
When you shall say n y joys are gone.

When you shall, &c.



From low pursuits exalt my mind, From ev'ry vice of ev'ry kind; Nor let my conduct ever tend To wound the feelings of a friend. Though

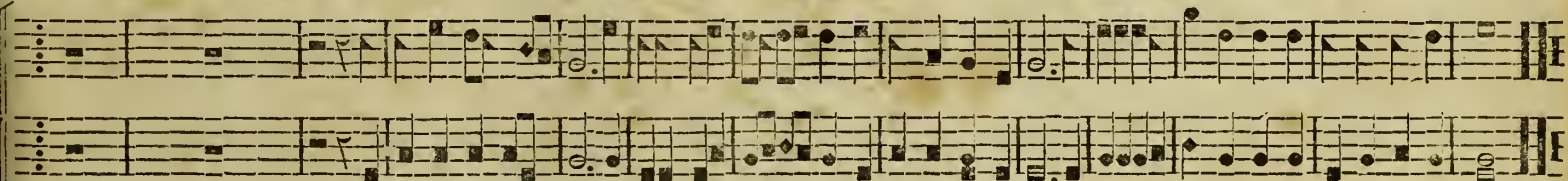
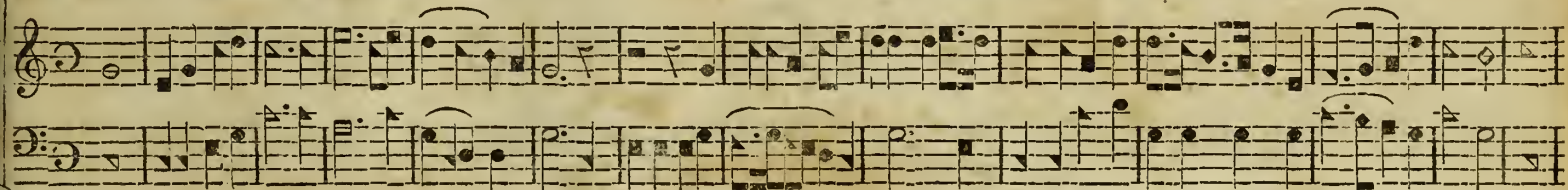
golden: flow'r's my path should trace, And joys salute me as I pass; Yet may my gen'rous bosom know, And learn to feel another's woe.



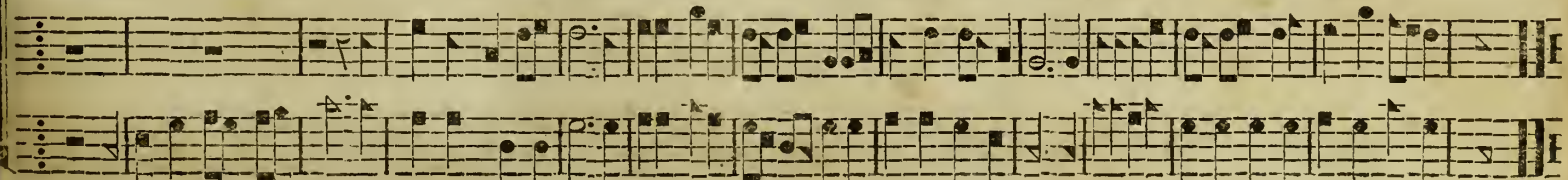
Let ev'ry creature join To praise th' eternal God;

Ye heav'nly hosts the song begin,

And sound his name abroad.



Thou sun with golden beams, And moon with paler rays, Ye starry lights, ye twinkling flames shine to your maker's praise. Ye starry, &c.



The first system of music features a treble staff with a treble clef and a bass staff with a bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The melody in the treble staff begins with a quarter note G4, followed by a series of eighth and sixteenth notes. The bass staff provides a steady accompaniment with quarter and eighth notes.

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 ne'er be past, While life

The second system continues the musical composition. The treble staff shows a melodic line with various note values and rests. The bass staff continues with a consistent rhythmic accompaniment. The lyrics from the previous system are positioned above the treble staff.

The third system of music shows further development of the melody and accompaniment. The treble staff includes some longer note values and rests. The bass staff maintains the accompaniment pattern. The lyrics continue to be placed above the treble staff.

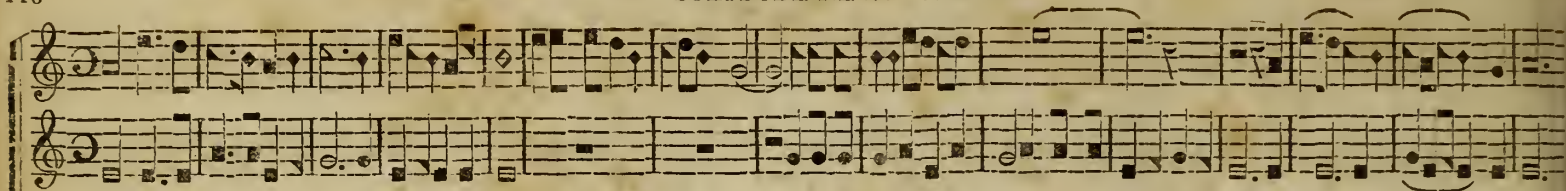
thought & being last, Or immortality endures. My days of praise, &c.

The fourth system concludes the musical piece on this page. The treble staff ends with a final cadence, and the bass staff provides a concluding accompaniment. The lyrics are positioned above the treble staff.

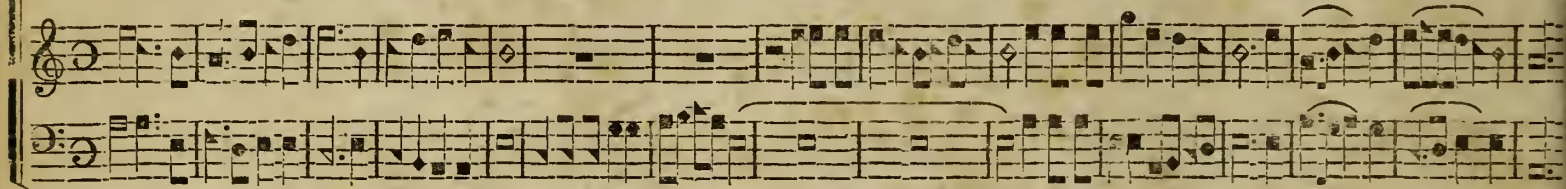
MEDITATION. C. M.

My soul come meditate the day, And think how near it stands; When thou must quit this house of clay,

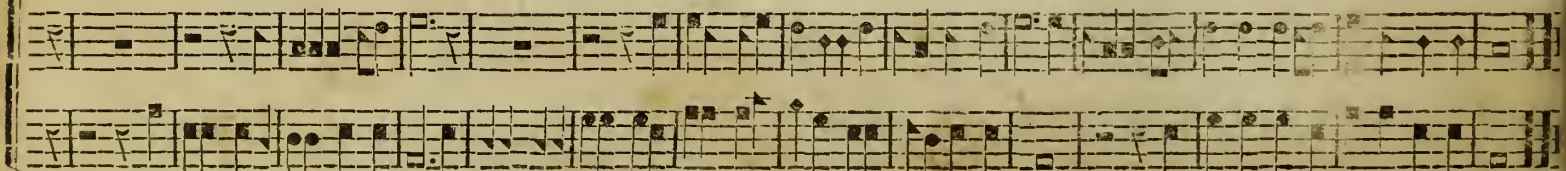
And fl - - y to un- known lands. And fl - - y to un- known lands.

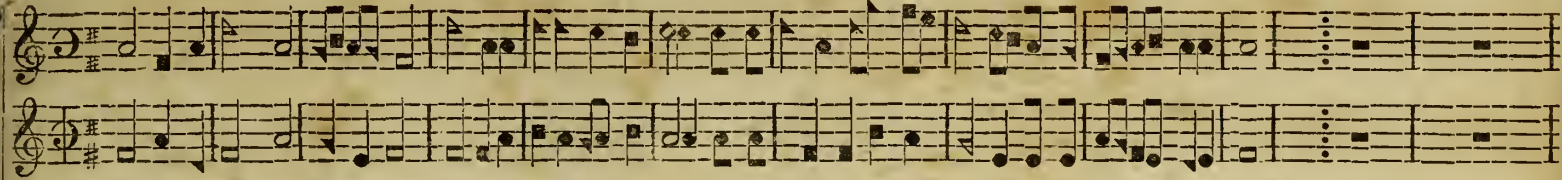


My refuge is the God of love, My foes insult & cry, Fly like a tim'rous trembling dove, Fly like a tim'rous trembling dove, To distant mountains fly

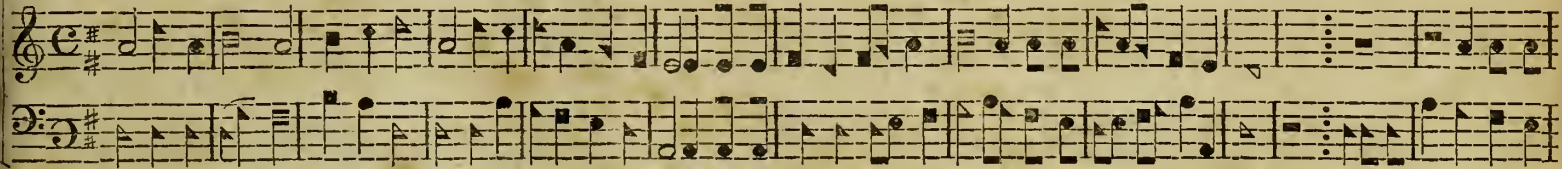


Since I have placed my trust in God, A refuge always nigh, Why should I like a tim'rous bird, To distant mountains fly. Why should I like, &c.





Hark, the redeemer from on high, Sweetly invites his favorites nigh, From caves of darkness and of doubt, He gently speaks and calls us out. Come my beloved haste a-



way, Cut short the hours of thy delay, Fly like a youthful hart or roe, Over the hills where spices grow.



SAINTS-REPOSE. C. M.

The first system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is a bass clef with the same key signature and time signature. The music is written in a style typical of 18th-century hymnals, with various note values and rests.

Death is to us a sweet repose,

The bud was spread to show the rose, The case was broke to let us fly And build our happy nests on high.

The second system of musical notation consists of two staves, continuing the melody and bass line from the first system. It maintains the same key signature and time signature.

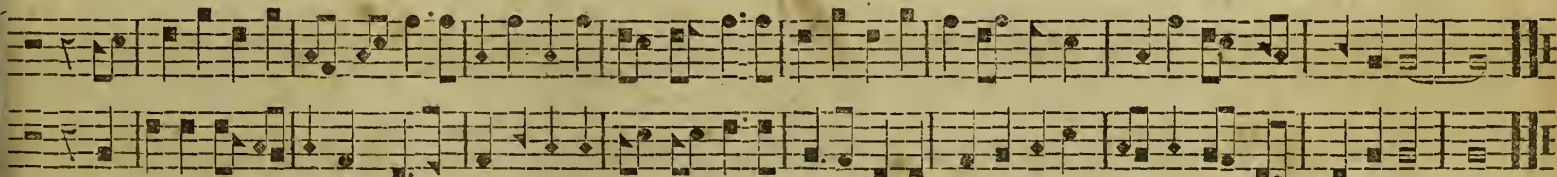
The third system of musical notation consists of two staves, continuing the melody and bass line. It maintains the same key signature and time signature.

Then said I O to mount away, And leave this clog of heavy clay, Let wings of time more swiftly fly, That I may join the songs on high Let wings, &c.

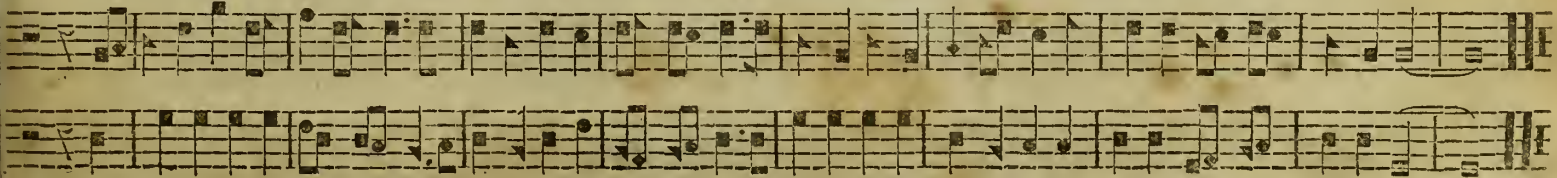
The fourth system of musical notation consists of two staves, continuing the melody and bass line. It maintains the same key signature and time signature.



Gently he draws my heart along, Both with his beauties and his tongue: Rise, saith my Lord, and haste away, No mortal joys are worth thy stay.



The Jewish wintry state is gone, The mists are fled, the spring comes on; The sacred turtle dove we hear Proclaim the new the joyful year.



The son of man they did betray, He was condemn'd and led away, Think, O my soul, that mournful day, Look on Mount Calvary! Behold him lamb-like

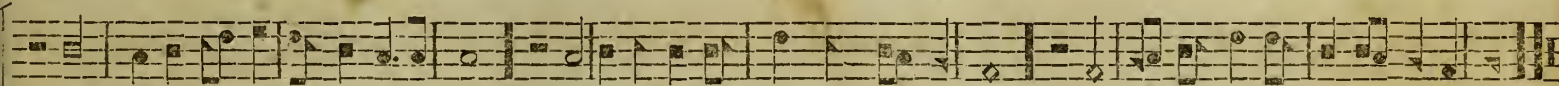
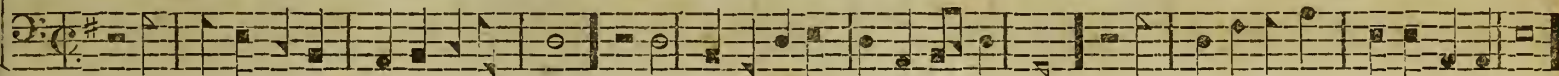
This system contains the first four staves of music. The first two staves are treble clef, and the last two are bass clef. The music is in common time (C.M.). The lyrics are written below the second staff.

led along, Surrounded by a wicked throng, Accused by each lying tongue, And thus the Lamb of God was hung, Upon the shameful tree.

This system contains the next four staves of music. The first two staves are treble clef, and the last two are bass clef. The lyrics are written below the second staff.



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



im- mortal honors to thy sov'reign name. Shine thro' the earth from heav'n thy blest abide, Nor let the heathen say, "And where's your God."



The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat and a 4/4 time signature. It contains a melody with various note values, including quarter, eighth, and sixteenth notes, and rests. The lower staff is a piano accompaniment line in bass clef, featuring a steady eighth-note bass line and chords. The music is marked with various dynamics and articulation marks.

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 and find me there? When, &c.

The second system of music continues the vocal melody and piano accompaniment from the first system. It maintains the same musical structure and includes similar note values and rests.

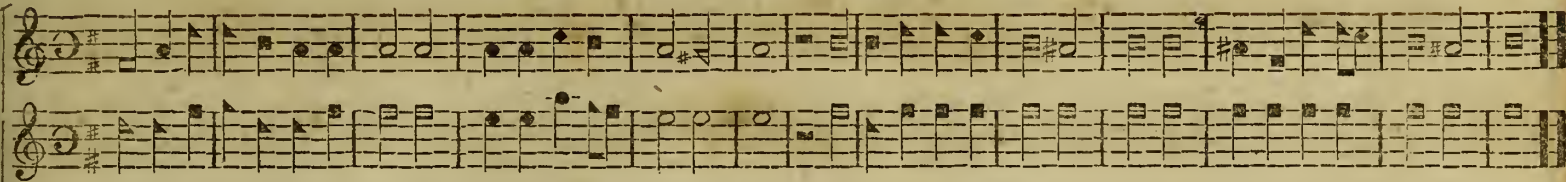
The third system of music continues the vocal melody and piano accompaniment. The vocal line features a prominent note with a fermata. The piano accompaniment continues with its characteristic eighth-note bass line.

Till the last trumpet's joyful sound,

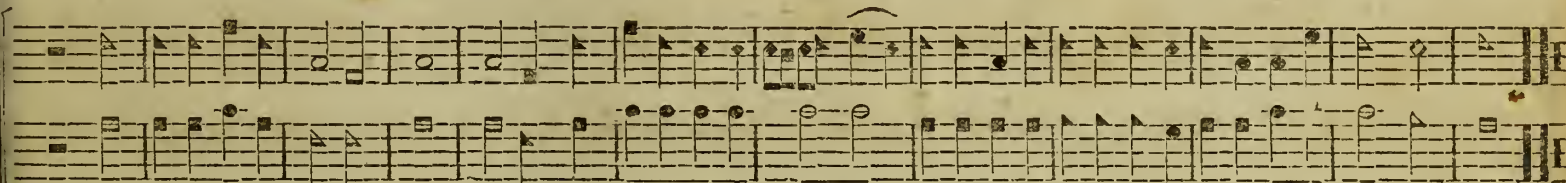
My flesh shall slumber in the ground,

Then burst the chains with glad surprise, And in my Savior's image rise.

The fourth system of music concludes the vocal melody and piano accompaniment. The vocal line ends with a final note and a fermata. The piano accompaniment concludes with a final chord. The system includes first and second endings, indicated by the numbers '1' and '2' above the staff.

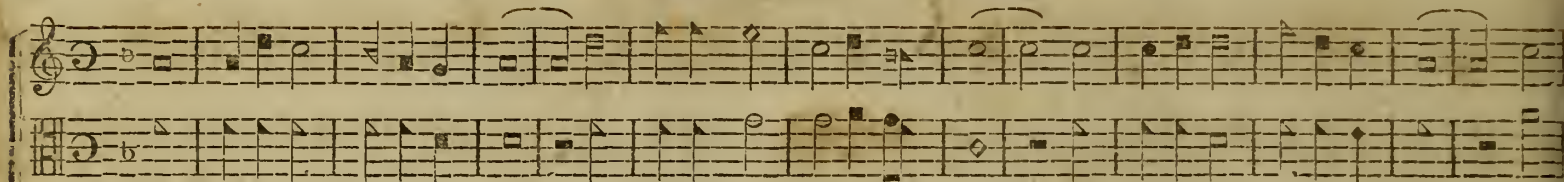


Now to the shining realms above, I stretch my hand and glance my eyes; O for the pinions of the dove, To bear me to the upper skies.

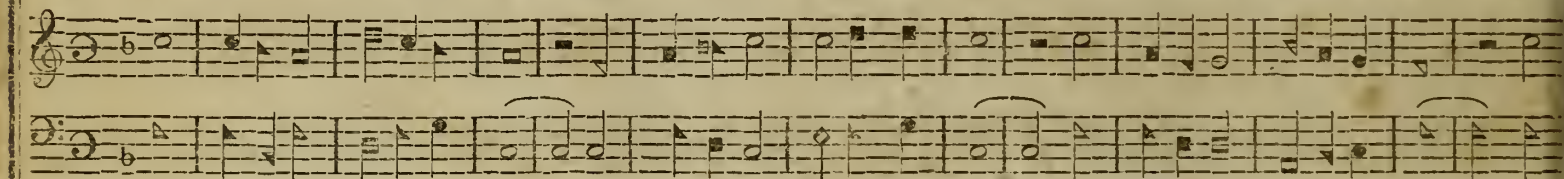


There from the bosom of my God, Oceans of endless pleasures roll; There would I fix my last abode, And drown the sorrows of my soul.

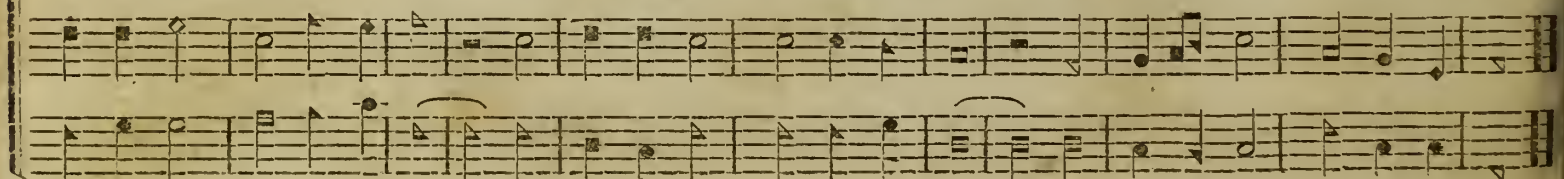


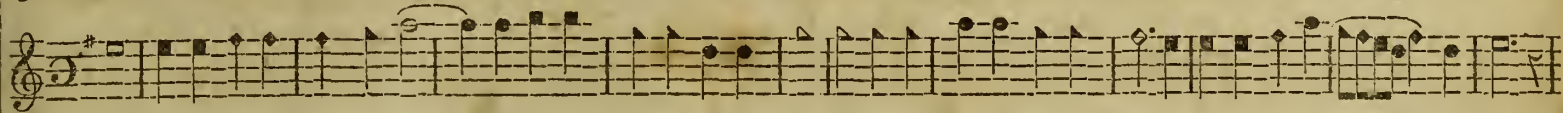


I'll praise my maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs: My

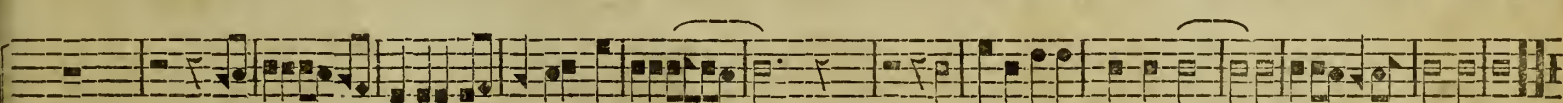
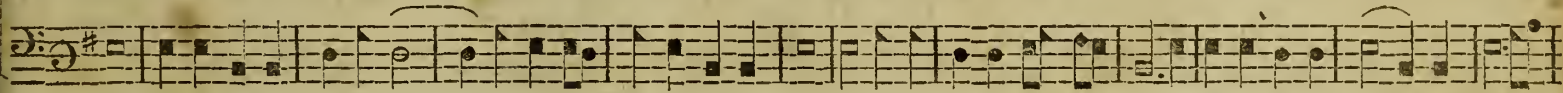
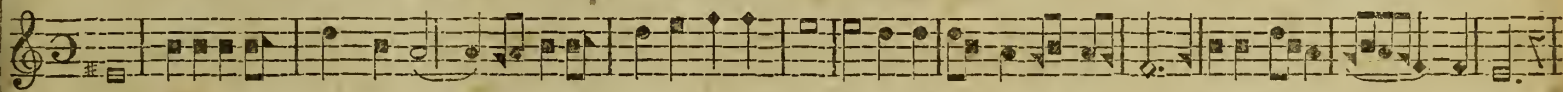


days of praise shall ne'er be past, While life and thought and being last, Or immortal-i-ty endures.

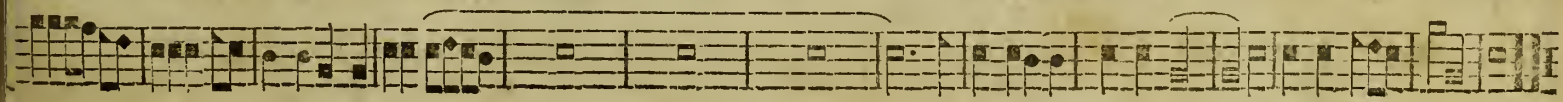
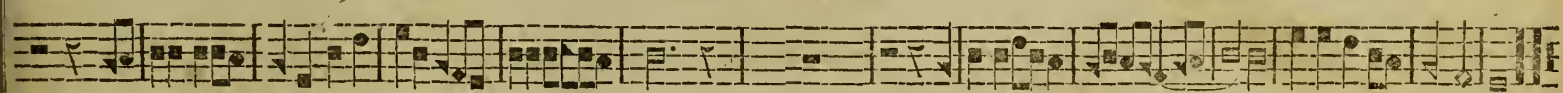




Where nothing dwelt but beasts of prey, Or men as fierce and wild as they, He bids the oppres'd & poor repair, And build them towns and cities there.



They sow the fields and trees they plant, Whose yearly fruit supplies their want; Their race grows up from fruitful stocks, Their wealth increases with their flocks.

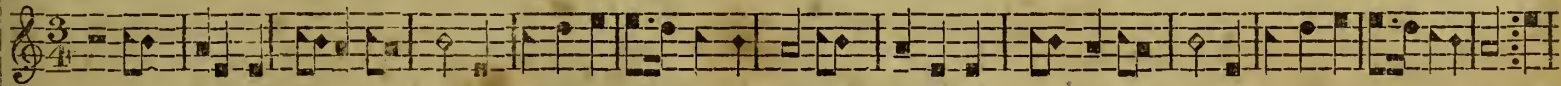


Hither ye faithful haste with songs of triumph, To Bethlehem haste the Lord of life to meet ; To you this day is born a prince and

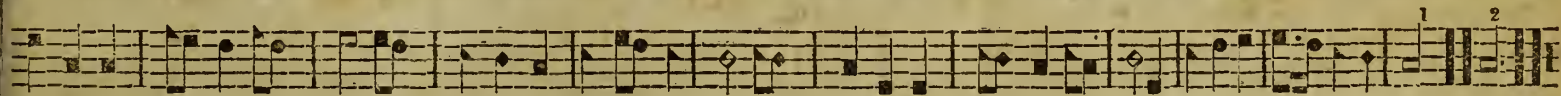
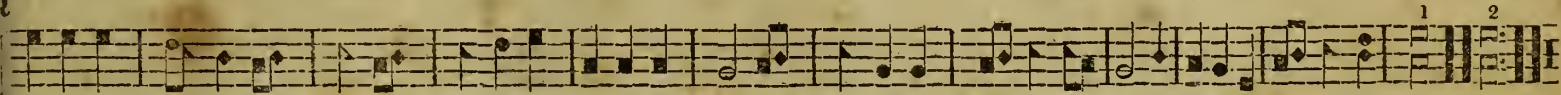
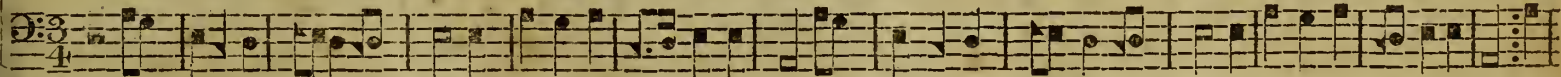
Saviour; O come and let us worship, O come and let us worship, O come and let us wor-ship, at his feet.

O Jesus for such wondrous condescension,
 Our praises and rev'rence are an offering meet;
 Now is the word made flesh; and dwells among us;
 O come and let us worship at his feet.

Shout his Almighty name, and let the angels,
 And let the celestial courts adore him at;
 Unto our God be glory in the highest;
 O come and let us worship at his feet.



How tedious and tasteless the hours, Since Jesus no longer I see, Sweet prospects, sweet birds and sweet flow'rs Have lost all their sweetness for me; The



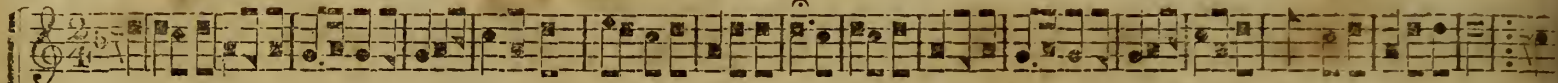
midsummer sun shines but dim, The fields strive in vain to look gay, But when I am happy in him, December's as pleasant as May.



2. His name yields the richest perfume,
And sweeter than music his voice;
His presence disperses my gloom,
And makes all within me rejoice.
I should, were he always thus nigh,
Have nothing to wish or to fear;
No mortal so happy as I,
My summer would last all the year.

3. Content with beholding his face,
My all to his pleasure resigned,
No changes of season or place,
Would make any change in my mind:
While blessed with a sense of his love,
A palace, a toy would appear:
And prisons would palaces prove,
If Jesus would dwell with me there.

4. Dear Lord if indeed I am thine,
If thou art my sun and my song,
Say why do I languish and pine?
And why are my winters so long?
O drive these dark clouds from my sky,
Thy soul cheering presence restore;
Or take me to thee upon high,
Where winter and clouds are no more.



From war's dread confusion I pensively stray'd,

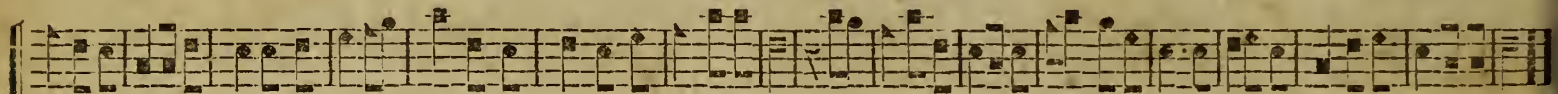
The winds hush'd their murmurs, the thunders
expir'd.



As down a lone valley, with cedars o'erspread,

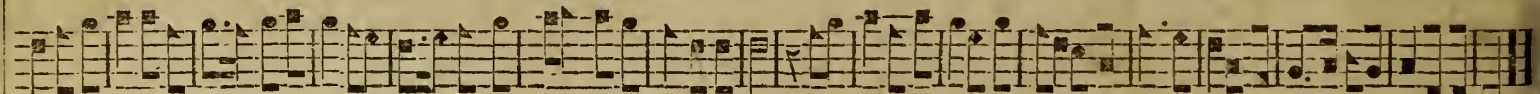
The gloom from the face of fair heav'n retired,

Per-



A voice as of angels enchantingly sung,

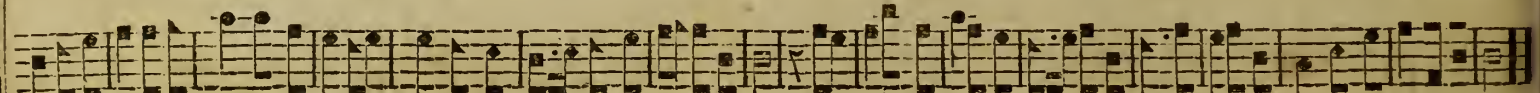
The queen of the world and the child



fumes as of Eden flow'd sweetly along,

Columbia, Columbia, to glory arise,

of the skies.



How solemn they fall on my ear,
 What sorrowful sounds do I hear, Move slowly along in the gale;
 As softly they pass thro' the vale; Sweet
 Corydon's notes are all o'er, Now lonely he sleeps in the clay,
 His cheeks bloom with roses no more, Since death call'd his spirit away.

2. Sweetwoodbines will rise round his feet,
 And willows their sorrowing wave;
 Young hyacinths freshen and bloom
 While hawthorns encircle his grave.
 Each morn when the sun gilds the east,
 (The green grass be-pangled with dew)
 He'll cast his bright beams on the west,
 To charm the sad Caroline's view.
3. O Corydon! hear the sad cries,
 Of Caroline, plaintive and slow;
 O, spirit! look down from the skies,
 And pity thy mourner below.
 'Tis Caroline's voice in the grove,
 Which Philomel hears on the plain,
 Then, striving the mourner to soothe,
 With sympathy joins in her strain.
4. Ye shepherd's so blithesome and young,
 Retire from your sports on the green,
 Since Corydon's deaf to my song:
 The wolves tear the lambs on the plain,
 Each swain round the forest will stray,
 And sorrowing hang down his head,
 His pipe then in symphony play
 Some dirge to sweet Corydon's shade.
5. And when the still night has unful'd
 Her robes o'er the hamlet around,
 Gray twilight retires from the world,
 And darkness encumbers the ground,
 I'll leave my lone gloomy abode,
 To Corydon's urn will I fly;
 There kneeling will bless the just God,
 Who dwells in bright mansions on high.
6. Since Corydon hears me no more,
 In gloom let the woodlands appear,
 I'll lie me through meadow and lawn,
 There cull the bright flowrets of May,
 Ye Ocean's be still of your roar,
 Let Autumn extend round the year,
 Then rise on the wings of the morn,
 And waft my young spirit away.


CHRISTIAN SONG.

Mine eyes are now closing to rest, My body must soon be remov'd, And mould'ring lie buried in dust, No more to be envied or

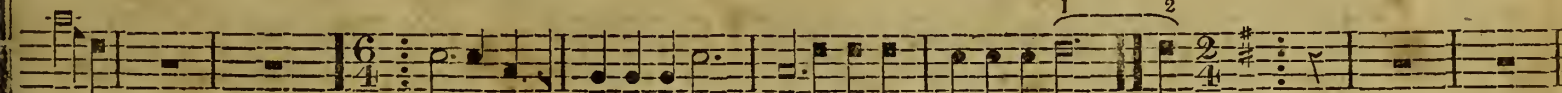
lov'd. No more, &c.

Ah! what is this drawing my breath, And stealing my senses away;

Oh tell me




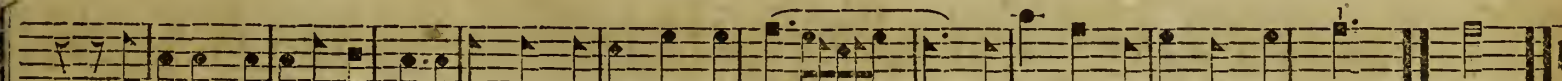


Oh tell me, Oh tell me,

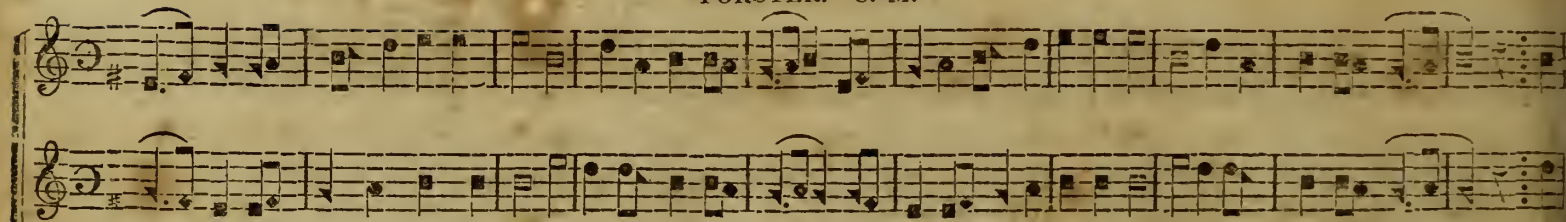


Oh tell me my soul is this death, Releasing me kindly from clay.

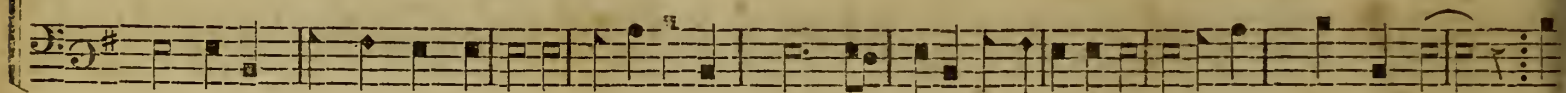
No, mounting my soul shall des-

cry The regions of pleasure and love, My spirit triumphant shall fl - - - y, And dwell with my savior a - bove.

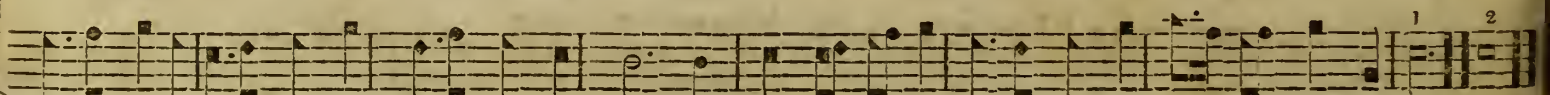
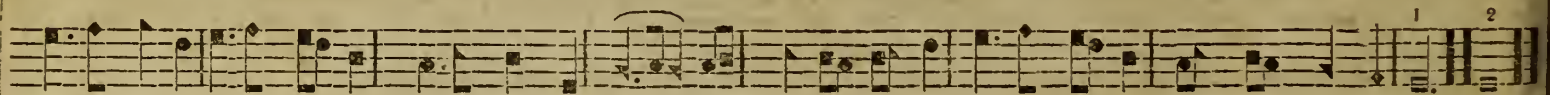





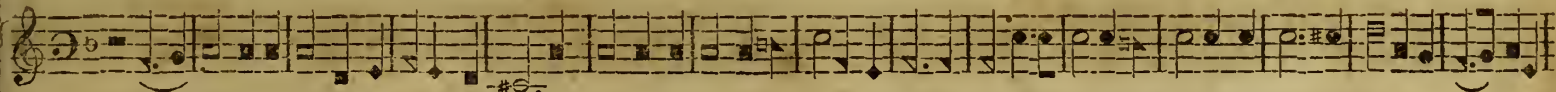


Ye weary heavy laden souls; Who are oppressed sore, Ye trav'lers thro' the wilderness, To Canaan's peaceful shore. Thro'



chilling winds and beating rains, The waters deep and cold, And enemies surrounding you, Take courage and be bold.





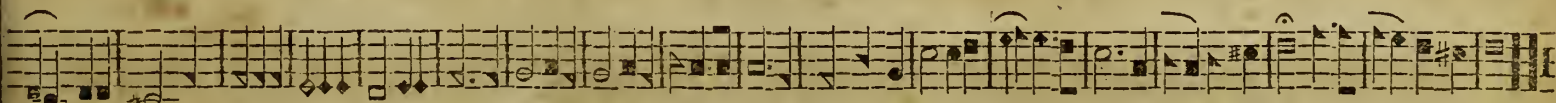
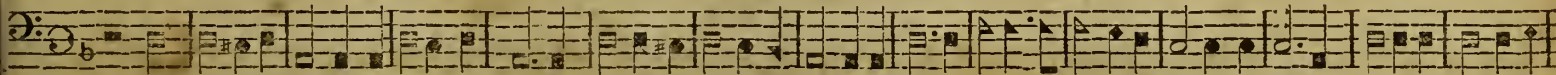
'Tis night and the landscape is lovely no more,

For morn is approaching your charms to restore,



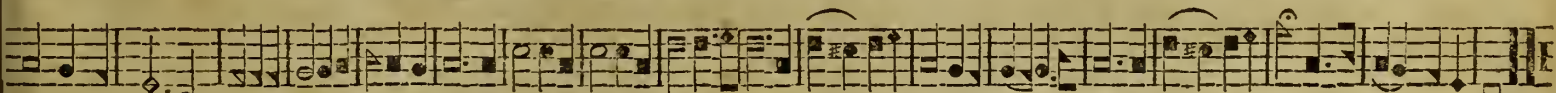
I mourn, but ye woodlands I mourn not for you,

Perfum'd with fresh fragrance &



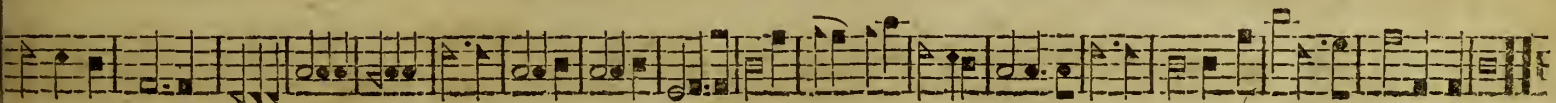
Nor yet for the ravage of winter I mourn, Kind nature the embryo blossoms shall save

O when shall it dawn on the night of the grave.



glitt'ring with dew;

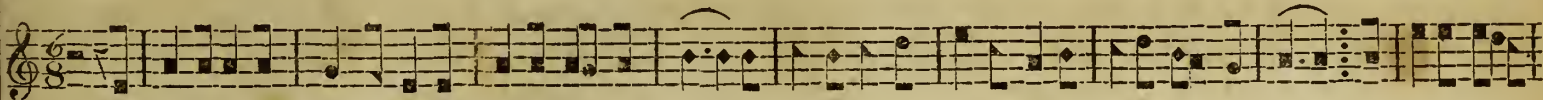
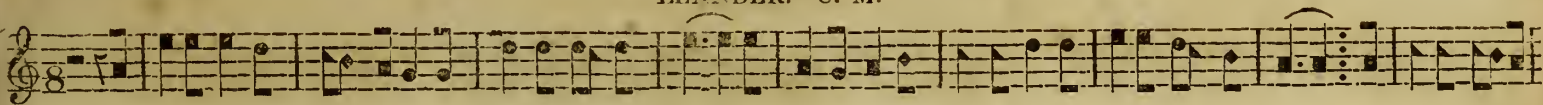
But when shall spring visit the mouldering urn,



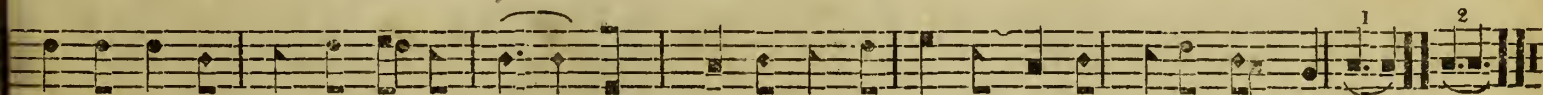
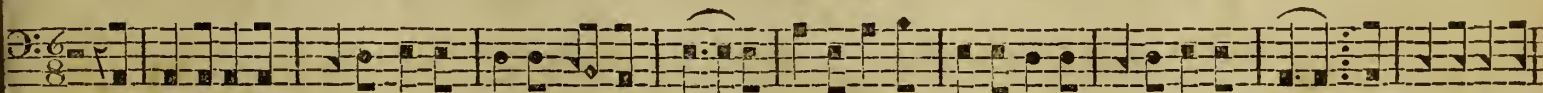
NEW-JERUSALEM. 8s.

My gracious redeem- er I love, His praises aloud I'll proclaim, To gaze on his glories divine, Shall be my eternal em-
 And join with the armies above, To shout his ado- ra- ble name.

ploy, And feel them in- ces- santly shine, My boundless in- ef- fa- ble joy.



My soul forsakes her vain delight And bids the world farewell, Base as the dirt beneath my feet And mischievous as hell. No longer will I



ask your love nor seek your friendship more; The happiness that I approve is not within your pow'r.



The first system of music consists of two staves. The upper staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The lower staff is a bass clef staff with the same key signature and time signature. The music is written in a style typical of 19th-century hymnals, featuring a mix of eighth and sixteenth notes.

In vain we lavish out our lives, To gather empty wind, The choicest blessings earth can yield, Will starve an hungry mind.

The second system of music consists of two staves, a treble clef staff and a bass clef staff, continuing the melody and accompaniment from the first system.

The third system of music consists of two staves, a treble clef staff and a bass clef staff, continuing the melody and accompaniment.

Come and the Lord shall feed our souls, With more substantial meat, With such as saints in glory love, With such as angels eat.

The fourth system of music consists of two staves, a treble clef staff and a bass clef staff, concluding the piece on this page.

Musical notation for the first system, featuring a treble and bass staff in 2/4 time. The melody includes a triplet of eighth notes and a final cadence with a repeat sign.

See the leaves around ye falling, Dry and wither'd to the ground; Thus to thoughtless mortals calling In a sad and solemn sound.

Musical notation for the second system, continuing the melody from the first system. It includes a triplet of eighth notes and a final cadence with a repeat sign.

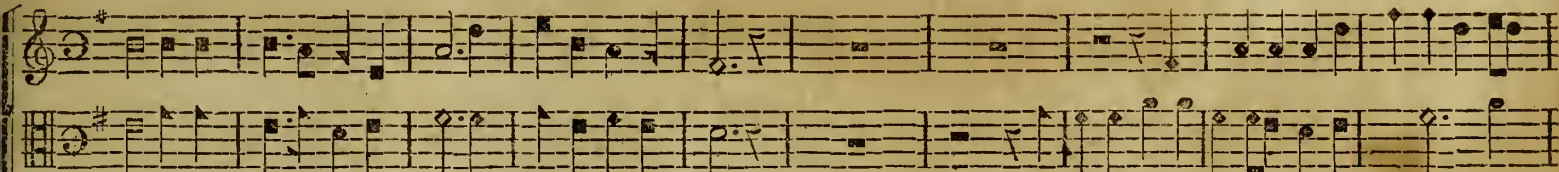
Musical notation for the third system, continuing the melody. It features a triplet of eighth notes and a final cadence with a repeat sign.

Sons of Adam, once in Eden When like us ye blighted fell Hear the lecture we are reading, 'Tis alas the truth we tell.

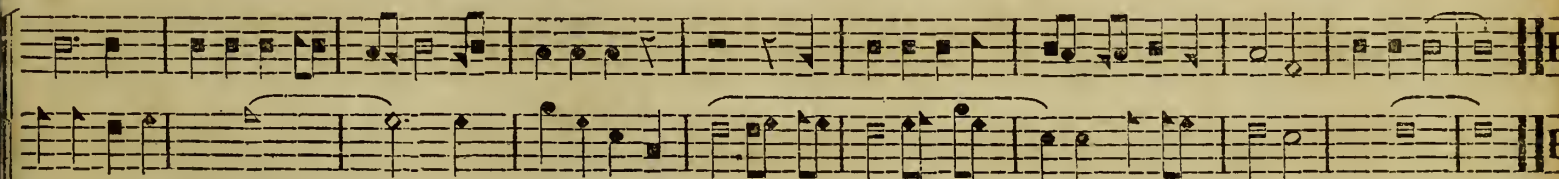
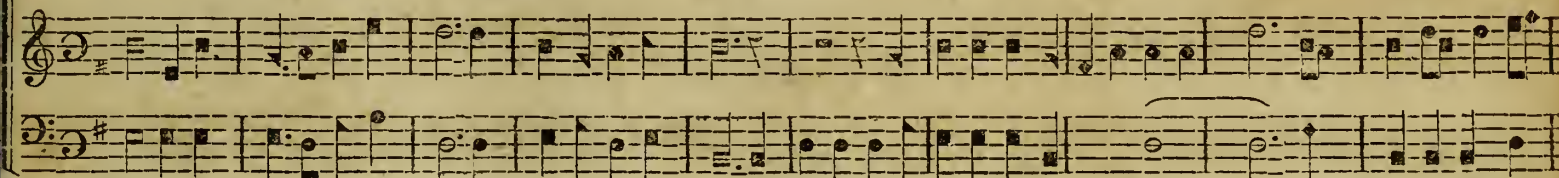
Musical notation for the fourth system, continuing the melody. It includes a triplet of eighth notes and a final cadence with a repeat sign.

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

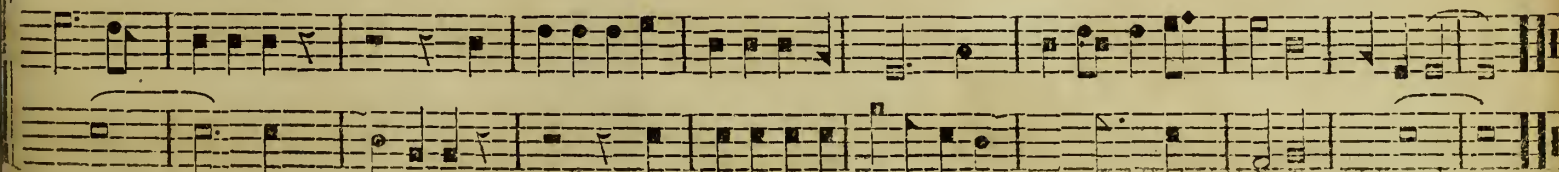
But there's a brighter world on high, Thy palace Lord above the sky, Who shall ascend that blest abode, And dwell so near his Maker God.



Stoop down my thoughts that used to rise, Converse awhile with death; Think how a gasping mortal lies, And pants away his breath.



Think how a gasping, &c.



Slow.

Our souls by love to- gether knit, Ce- mented mix in one; One hope, one heart, one mind, one voice; 'Tis heav'n on earth be-

The little cloud in- creases still, The heav'ns are big with rain; We haste to catch the teeming show'r, And all its moisture

And when thou mak'st thy jewels up, And sett'st thy starry crown; When all thy sparkling gems shall shine, Proclaim'd by thee thine

*Soft.**Loud.**Soft.**Loud.*

gun. Our hearts have burn'd while Jesus spake, And glow'd with sacred fire, He stopp'd and talk'd & fed an' blest, And fill'd th' enlarged desire.

drain. A mill, a stream a current flows! But pour a mighty flood. Oh sweep the nations, shake the earth, 'Till all proclaim thee God.

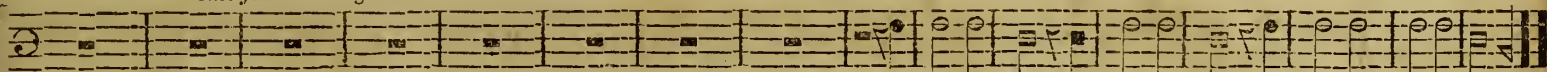
own. My we, we lit- tle band of love, Be sinners sav'd by grace, From glory into glory chang'd Behold thee face to face.

WASHINGTON, Continued.

Chor. ful.

Eighths.

Chorus.

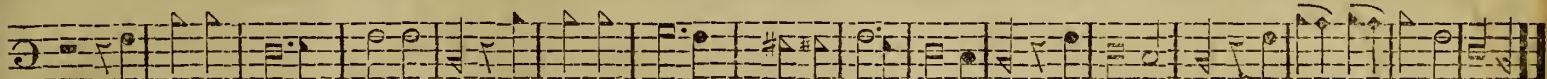
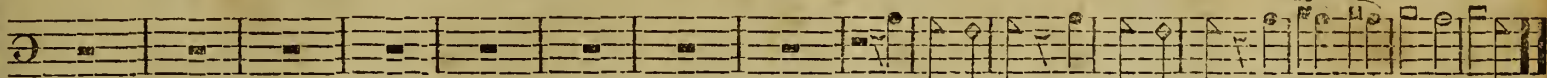


"A Savior" let creation sing!

"A Savior!" let all heaven ring!

He's God with us, we feel him ours,

His fullness in our souls he

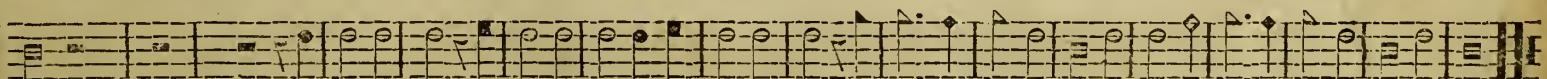
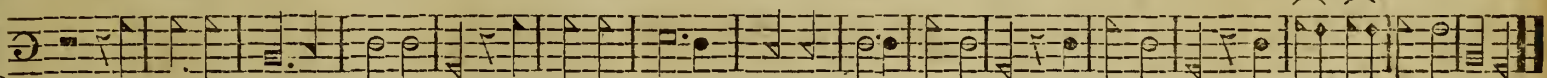


"A Savior!" let cre-

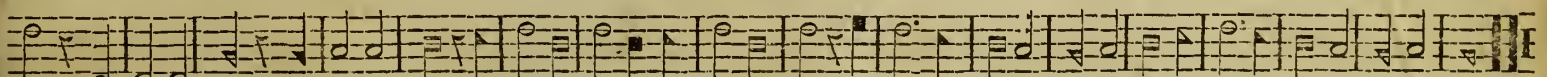
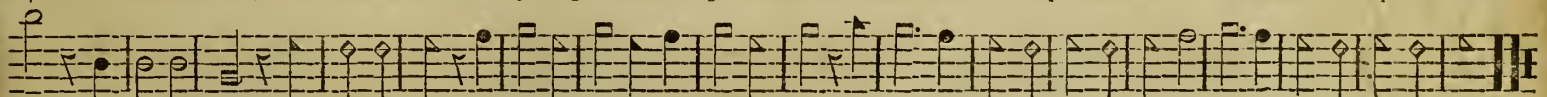
ation sing, "A Savior!" let a l

heaven ring! He's God with us, we feel him ours,

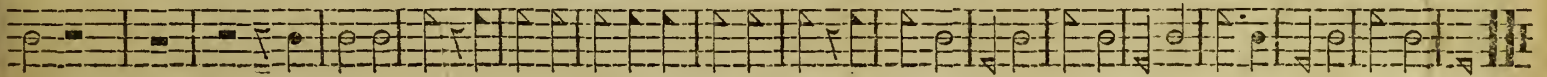
His fullness in our souls he



pours. 'Tis almost done, 'tis almost o'er, We're joining them who're gone before, We then shall meet to part no more. We then shall meet to part no more.

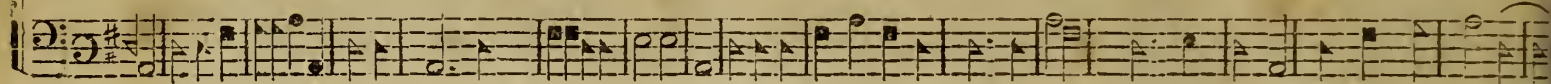


pours. 'Tis almost done, 'tis almost o'er, We're joining them who're gone before, We then shall meet to part no more. We then shall meet to part no more.

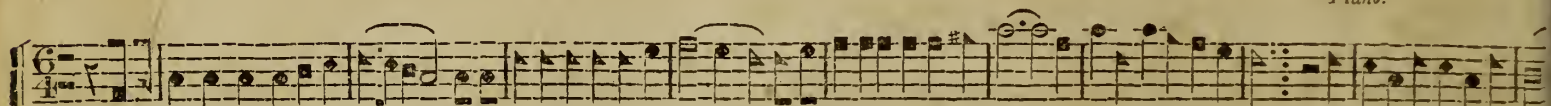




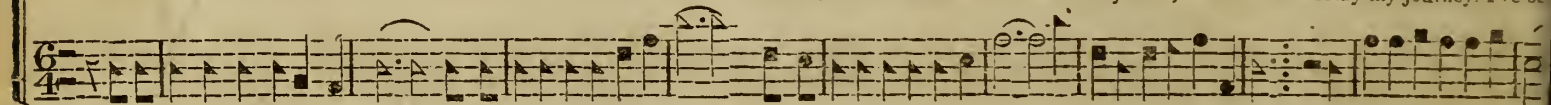
Sacred to heav'n behold the dome appears; Lo! what august solemnity it wears; Angels have deign'd to deck the frame, And beautiful Sheba shall report its fame.



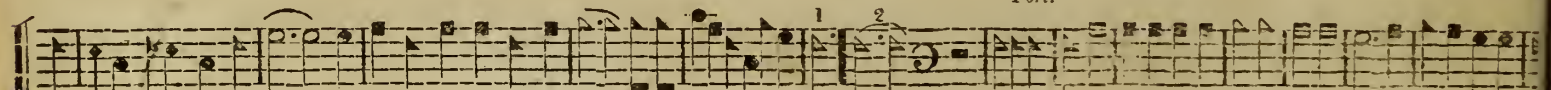
Piano.



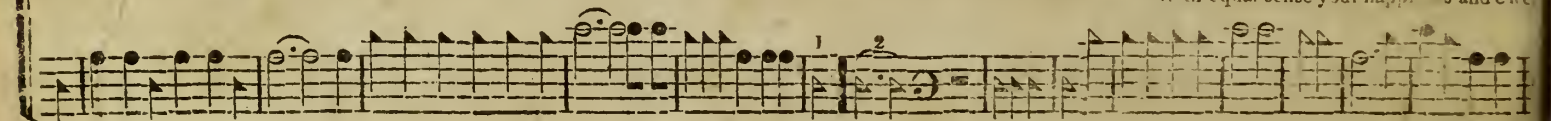
When the queen of the South shall return, To the climes which acknowledge her sway, The princess with transport shall say,
Where the sun's warmer beams fiercely burn, Well worthy my journey! I've seen



Fort.



A monarch both graceful and wise, Deserving the love of a queen, And a temple well worthy the skies. Open ye gates, receive a queen who shares
With equal sense your happiness and cares



Pian.

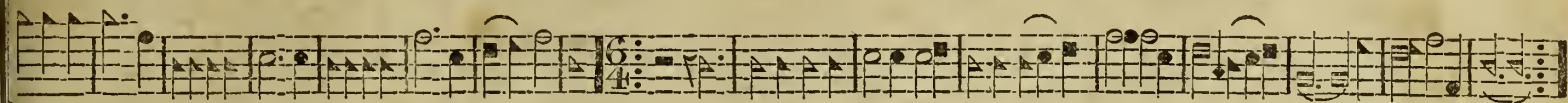


Of riches much, but more of wisdom see;
Proportion'd workmanship and masonry.

Oh charming Sheba there behold,

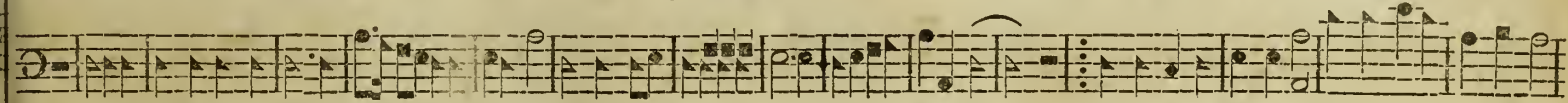
What massy stores of burnish'd gold,

Yet richer is our art. Yet richer is our art.



Wisdom and masonry both combine, Our art to raise, our hearts to join. Wisdom, &c.

Give to masonry the prize, Where the fairest choose the wise.



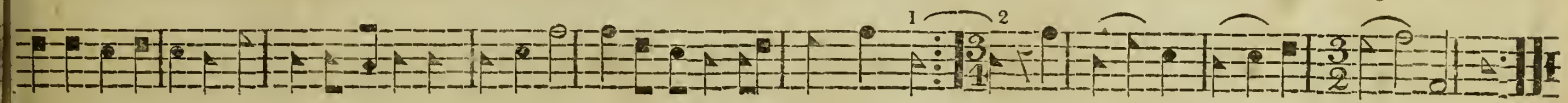
Pia.

Cres.

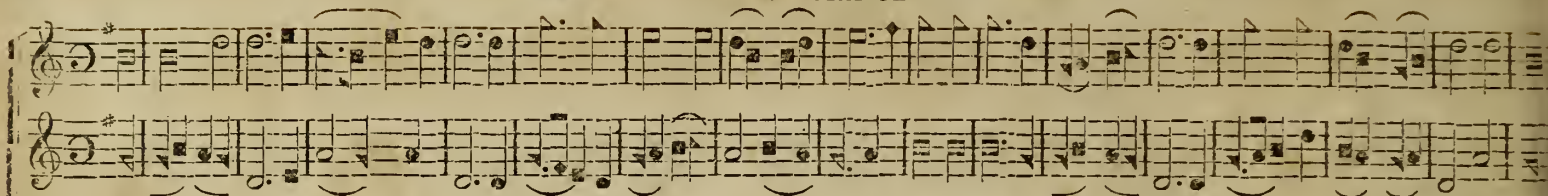


Beauty still should wisdom love; Beauty and order reign above. Beauty & order reign above.

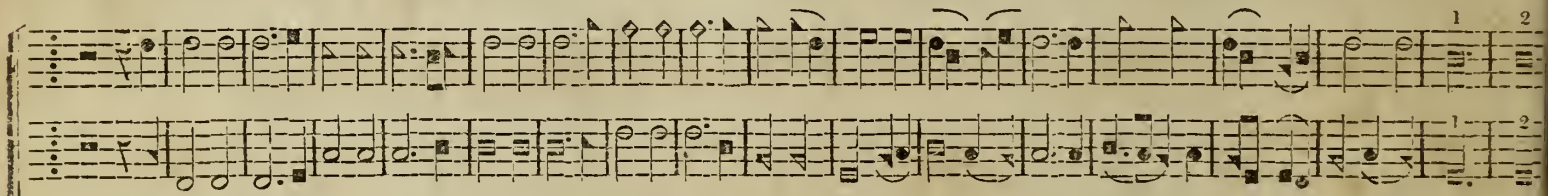
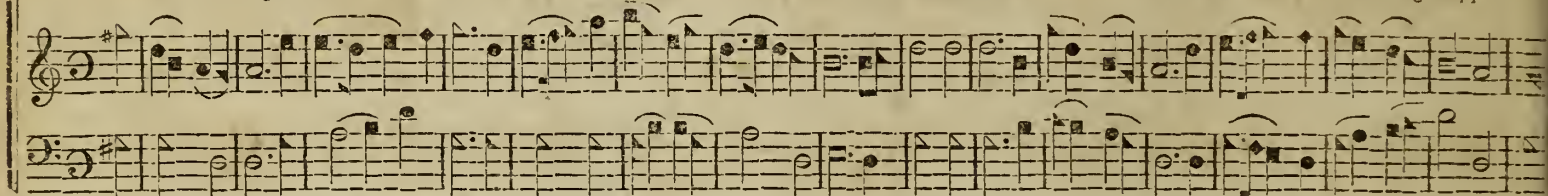
Beauty and order reign above.



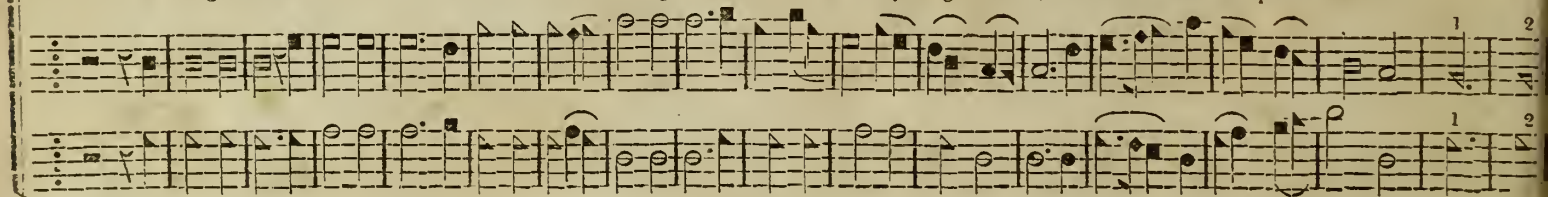
ODE ON SCIENCE.

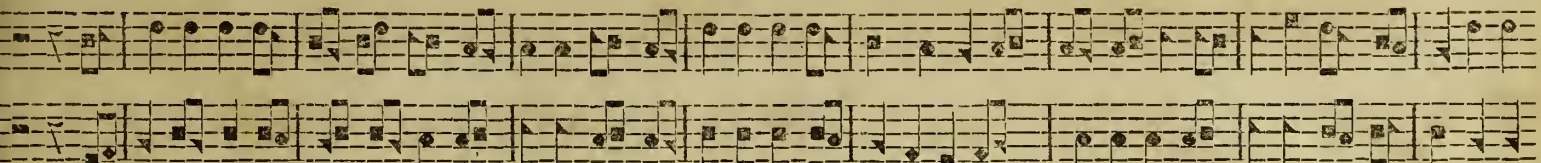


The morning sun shines from the east, And spreads his glories to the west; All nation's with his beams are blest, Where e'er the radiant light appears.

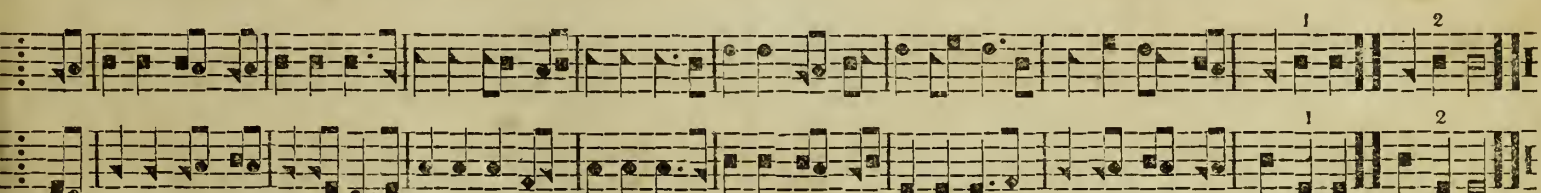


Ye worlds of light, that roll so near The Savior's throne of shining bliss, Oh tell how mean your glories are, How faint and few compared with his.

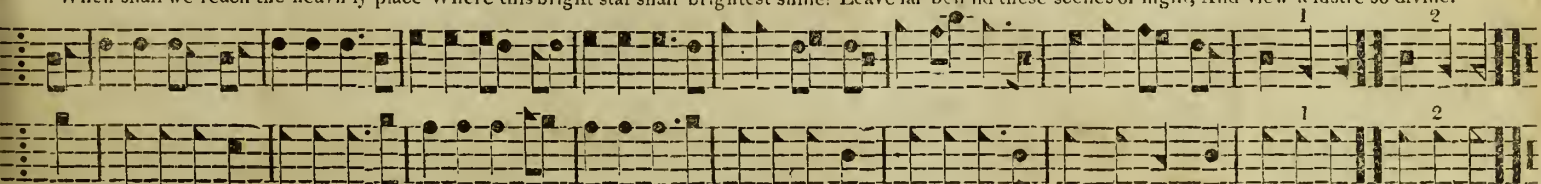




We sing the bright and morning star, Jesus, the spring of light and love: See how its rays, diffused from far, Conduct us to the realms above;



Its cheering beams, spread wide abroad, Point out the puzzled christian's way; Still as he goes, he finds the road Enlighten'd with a constant day;
When shall we reach the heav'nly place Where this bright star shall brightest shine? Leave far behind these scenes of night, And view a lustre so divine.



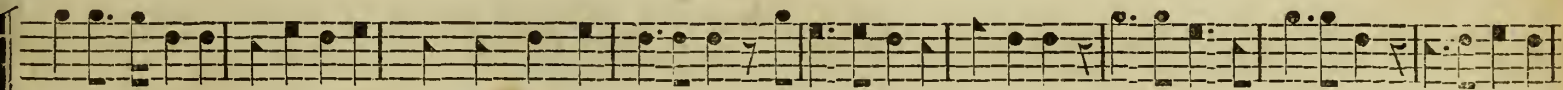
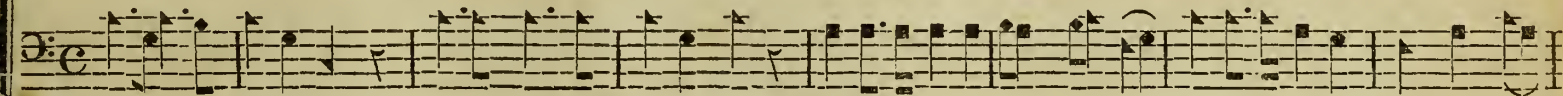
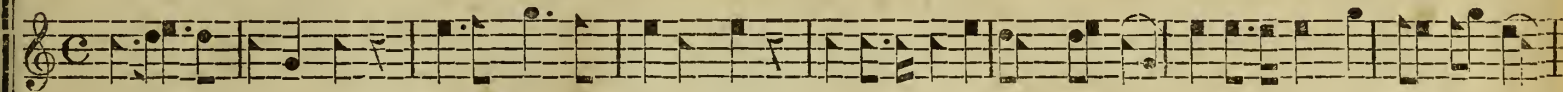
Vain delusive world a- dieu, With all of creature good; On- ly Jesus I'll pursue, Who bought me with his blood.

All your pleasures I'll forego, And trample on your wealth and pride, Only Jesus will I know, And Jesus cruci fied,

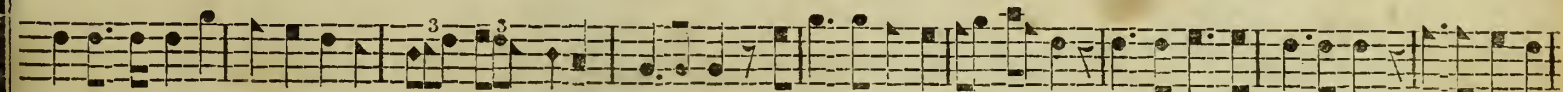
HAIL COLUMBIA.



Hail! Columbia, happy land, Hail ye heroes heav'n born band, Who fought and bled in freedom's cause, Who fought, &c.



And when the storm of war is gone, Enjoy the peace your valor won; Let Independence be your boast, Ever mindful what it cost, Ever grateful



HAIL COLUMBIA, Continued.

for the prize, May its al- tar reach the skies; Firm uni- ted let us be, Ralling round our lib- er- ty.

This system contains three staves of musical notation. The top staff is the vocal line, with lyrics written below it. The middle and bottom staves are for piano accompaniment. The music is in a common time signature and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings.

As a band of bro- thers join'd, Peace and safe- ty we shall find.

This system contains three staves of musical notation. The top staff is the vocal line, with lyrics written below it. The middle and bottom staves are for piano accompaniment. The music continues with similar notation to the first system, including a triplet of eighth notes in the piano part. The system concludes with a double bar line.

The first system of music consists of two staves. The upper staff is a vocal line in G-clef with a treble clef, containing a melody with various note values and rests. The lower staff is a piano accompaniment line in C-clef with a bass clef, featuring a rhythmic pattern of eighth and sixteenth notes. Both staves include dynamic markings such as *mf* and *f*, and phrasing slurs.

God of my life, whose bounteous care First gave me pow'r to move, How shall my grateful heart declare The wonders of thy love.

The second system of music continues the composition with two staves. The vocal line (upper staff) and piano accompaniment (lower staff) follow the same format as the first system, with a vocal melody and a supporting piano part. The notation includes various musical symbols and phrasing.

The third system of music continues the composition with two staves. The vocal line (upper staff) and piano accompaniment (lower staff) follow the same format as the first system, with a vocal melody and a supporting piano part. The notation includes various musical symbols and phrasing.

There will I honor, for I stand The product of thy skill; The wonders of thy forming hand My ad- mi- ra- tion still.

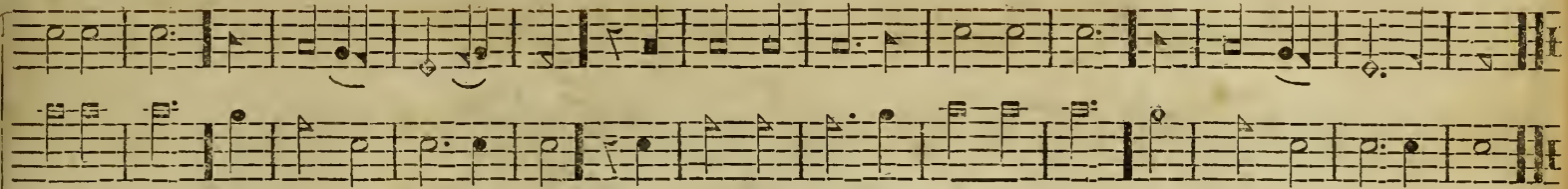
The fourth system of music concludes the piece with two staves. The vocal line (upper staff) and piano accompaniment (lower staff) follow the same format as the first system, with a vocal melody and a supporting piano part. The notation includes various musical symbols and phrasing.

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

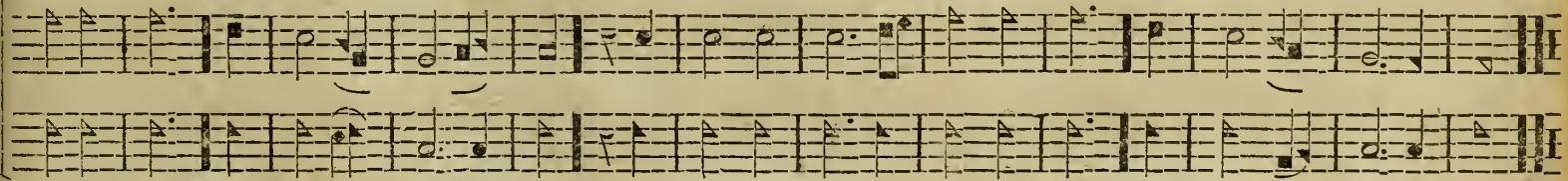
Pia.

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

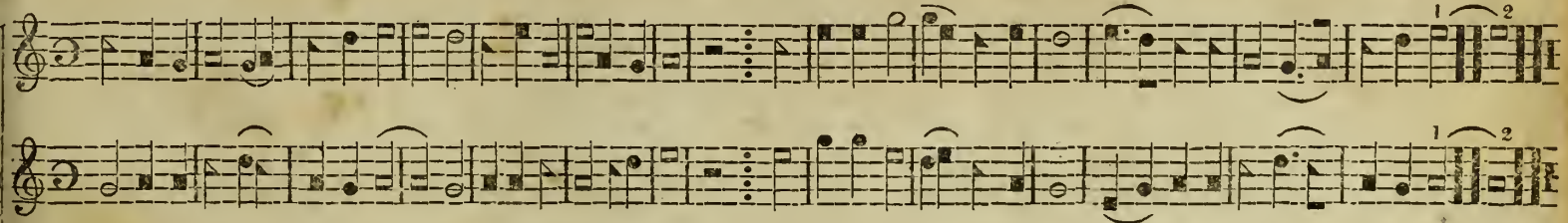
For.



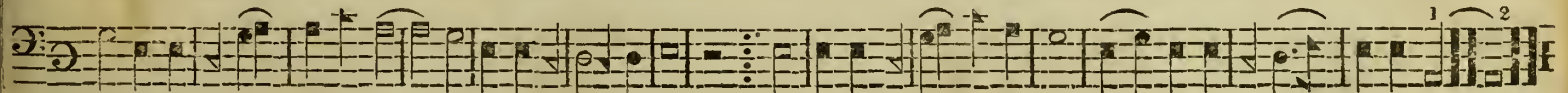
unknown strains, And sung sur- pri- sing grace. My tongue broke out in unknown strains, And sung sur- prising grace.



DISMISSION. L. M.



I cannot bear thine absence Lord, My life expires if thou depart; Be thou, my heart still near my God, And thou, my God, be near my heart.



The image shows a musical score for a hymn. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in a 3/4 time signature and features a melody with various note values and rests. Below the first two staves, there are three lines of lyrics, each corresponding to a measure of the music. The lyrics are: 'I love thee my savior, I love thee my Lord / I love thy dear people, thy ways and thy word. / With tender emotion I love sinners too / Since Jesus has d'ed to redeem them from wee.'

I love thee my savior, I love thee my Lord
I love thy dear people, thy ways and thy word.

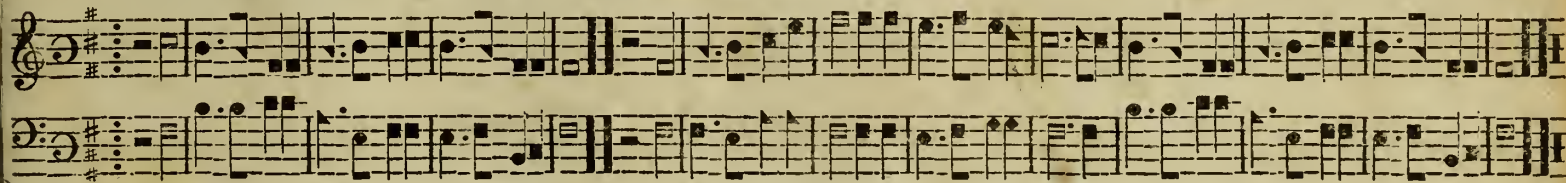
With tender emotion I love sinners too

Since Jesus has d'ed to redeem them from wee.

1. O Jesus, my Savior, I know thou art mine,
For thee all the pleasures of sin I resign;
Of objects most pleasing I love thee the best,
Without thee I'm wretched, but with thee I'm blest.
2. Thy spirit first taught me to know I was blind,
Then taught me the way of salvation to find;
And when I was sinking in gloomy despair,
Thy mercy reliev'd me and bid me not fear.
3. In vain I attempt to describe what I feel,
The language of mortals or angels would fail;
My Jesus is precious, my soul's in a flame,
I'm rais'd to a rapture while praising his name.
4. I find him in singing, I find him in pray'r,
In sweet meditation he always is near;
My constant companion, O may we near part,
All glory to Jesus he dwells in my heart.
5. I love thee my savior, &c.
6. My Jesus is precious, I cannot forbear,
Though sinners despise me, his love to declare;
His love overwhelms me, had I wings I'd fly,
To praise him in mansions prepar'd in the sky.
7. Then millions of ages my soul would employ,
In praising my Jesus, my love and my joy;
Without interruption when all the glad throng
With pleasures unceasing unite in the song.



Come all ye mourning pilgrims dear, Who're bound for Canaan's land, } Our captain's gone before us, Our Father's only son, Then pilgrims dear, pray do not
 Take courage and fight valiantly, Stand fast with sword in hand; } fear, But let us follow on.



2. We have a howling wilderness, To Canaan's happy shore, A land of dearth and pits and snares; Where chilling winds do roar;
 But Jesus will be with us, And guard us by the way, Though enemies examine us, He'll teach us what to say.
3. The pleasant fields of paradise, So glorious to behold, The vallies clad in living green, The mountains pav'd with gold;
 The trees of life with heav'nly fruit, Behold how rich they stand! Blow gentle gales, and bear my soul Away to Canaan's land.
4. Sweet rivers of salvation, all Through Canaan's land do roll, The beams of day bring glitt'ring scenes, Illuminate my soul,
 There's pond'rous crowns of glory, All set in diamond's bright, And there's my smiling Jesus, Who is my hearts delight.
5. Already to my raptur'd sight, The blissful fields arise, And plenty spreads her smiling stores, Inviting to my eyes:
 O sweet abode of endless rest, I soon shall travel there, Nor earth, nor all her empty joys, Shall long detain me here.
6. Come all you pilgrim travellers, Fresh courage take by me; Mean time I'll tell you how I came this happy land to see;
 Through faith, the glorious telescope, I view'd the worlds above, And God the Father reconcil'd Which fills my heart with love.

Through ev'ry age eternal God, Thou art our rest, our safe abode; High was thy throne e'er heav'n was made, Or earth-thy humble footstool laid.

2. Long hast thou reign'd e'er time began, Or dust was fashioned into man: And long thy kingdom shall endure, When earth and time shall be no more.
3. But man, weak man, is born die, Made up of guilt and vanity; Thy dreadful sentence, Lord, was just, "Return ye sinners to your dust."
4. 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.
5. Teach us, O Lord, how frail is man, And kindly lengthen out the span, Till a wise care of piety Fit us to die and dwell with thee.

LEGACY. 8 and 10.

When in death I shall calm recline, Oh bear my heart to my mistress dear, Bid her not shed one tear of sorrow To sully a
 Tell her it liv'd upon smiles and wine Of brightest hues while it linger'd here.

heart so brilliant and light; But balmy drops of the red grape borrow to bathe the relic from morn till night.

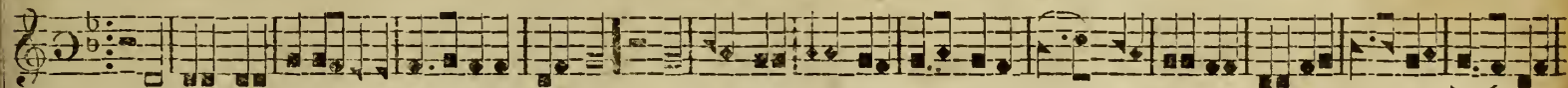
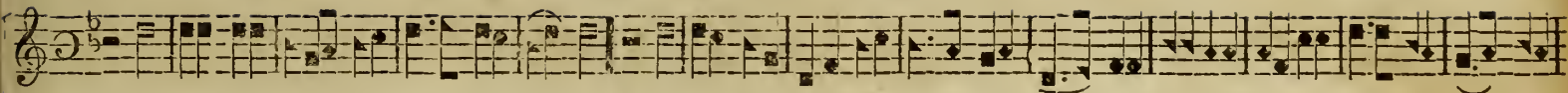
Come friends and relations let's join heart and hand, The voice of the turtle is heard in our land; Come let's join together and follow the sound, And

march to the place where redemption is found.

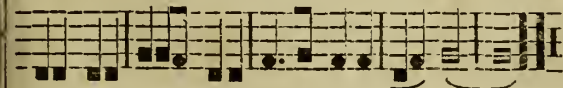
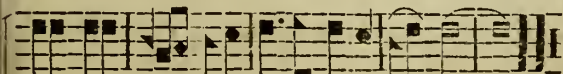
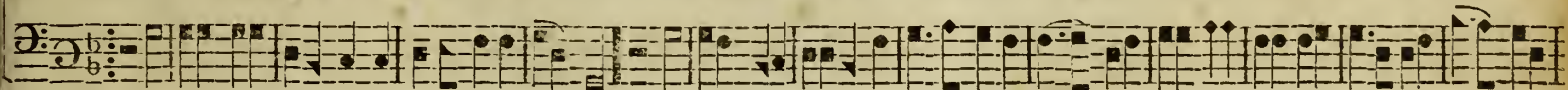
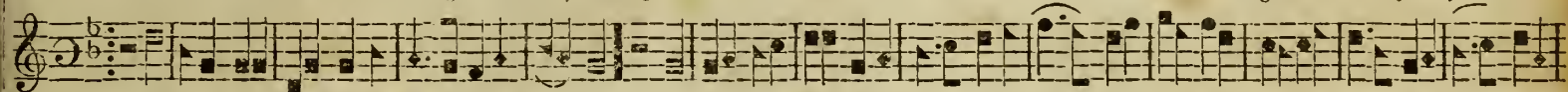
- 2 The place it is hidden, the place it is seal'd,
The place it is hidden till it is reveal'd;
The place is in Jesus, to Jesus we'll go,
And there find redemption from sorrow and wo.
- 3 That place it is hidden by reason of sin,
Alas! you can't see the sad state you are in,
You'r blind and polluted, in prison and pain,
O how can such rebels redemption obtain?
- 4 But if you are wounded and bruised by the fall,
Then up and be doing, for you he doth call,
And if you are tempted to doubt and despair,
Then come home to Jesus, Redemption is there.
- 5 And you, my dear brethren, that love my dear Lor.d,
Have witness for pardon, through faith in his blood,
Let patience attend you, wherever you go,
Your savior has purchased redemption for you.

I'm tir'd of visits modes and forms, And flatt'ries paid to fellow worms; Their conver- sation cloy's, Their vain amours and

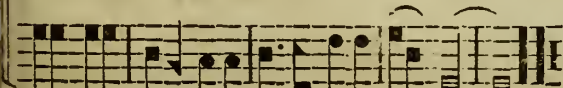
empty stuff, But I can ne'er en- joy enough of thy best compa- ny my Lord, Thou life of all my joys.



Bright scenes of glory strike my sense, And all my passions capture, } I dive in pleasures deep and full, In swelling waves of glory; And feel my Savior in my soul,
Eternal beauties round me shine, Infusing warmest rapture; } And groan to tell my story. And



feel my savior, &c.



2 I feast on honey, milk and wine,
I drink perpetual sweetness;
Mount Zion's odors through me shine,
While Christ unfolds his glory.
No mortal tongue can show my joys,
Nor can an angel tell them;
Ten thousand times surpassing all
Terrestrial worlds or emblems.

4 The bliss that rolls through heav'n above,
Through those in glory seated,
Which causes them loud songs to sing,
Ten thousand times repeated,
Goes through my soul in radiant flames,
Constraining loudest praises,
O'erwhelming all my pow'rs with joys,
While all within me blazes.

3 My captivat'd spirit flies
Through shining worlds of beauty;
Dissolv'd in blushes, loud I cry,
In praises loud and mighty,
And here I'll sing and swell the strains,
Of harmony delighted,
And with the millions learn the notes,
Of saints in Christ united.

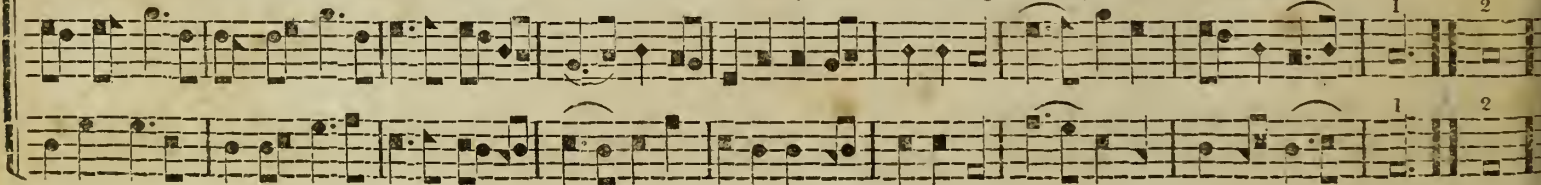
5 When earth and seas shall be no more,
And all their glory perish,
When sun and moon shall cease to shine,
And stars at midnight languish;
My joys refin'd shall higher shine,
Mount heav'n's radiant glory,
And tell thro' one eternal day,
Love's all immortal story.



The Lamb appears to wipe our tears, And to complete our glory Then shall we rest with all the blest, And tell the lovely story. To



sit and tell Christ lov'd us well, And that when we were sinners, Heaven will ring, while saints do sing, Glory to the redeemer.



PART III.

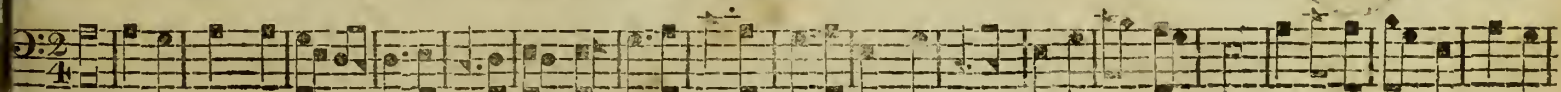
CONTAINING SEVERAL ANTHEMS AND ODES, OF THE FIRST EMINENCE.



LOVER'S LAMENTATION.



That awful day will surely come, Th' appointed hour makes haste, When I must stand before the Judge, And pass the solemn test. Thou lovely chief of all my



joys, Thou sov'reign of my heart, How could I bear to hear thy voice Pronounce the sound, depart! The thunder of that dismal word Would so torment my ear

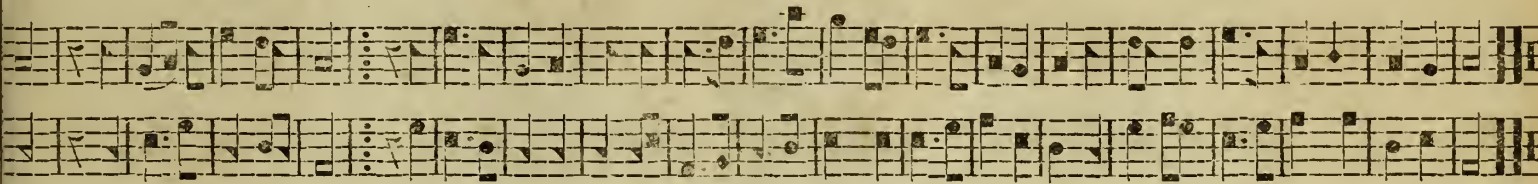
The first system of musical notation consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves. The lyrics are written below the piano accompaniment.

'Twould tear my soul asunder Lord, With most tormenting fear, What to be banished from thy face, And yet forbid to die! To linger in eternal

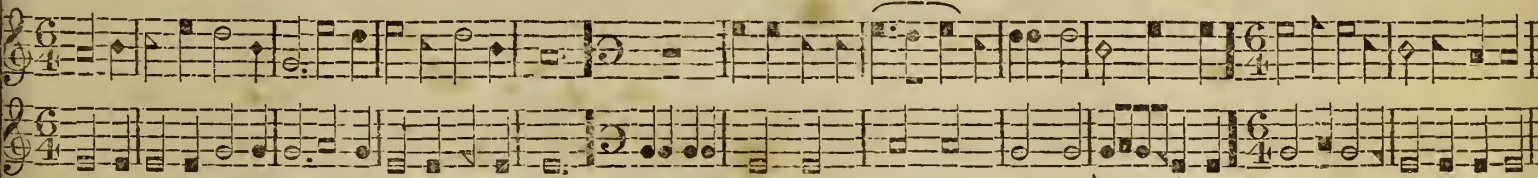
The second system of musical notation also consists of four staves, with the vocal line on top and piano accompaniment on the bottom three staves. The lyrics are written below the piano accompaniment.



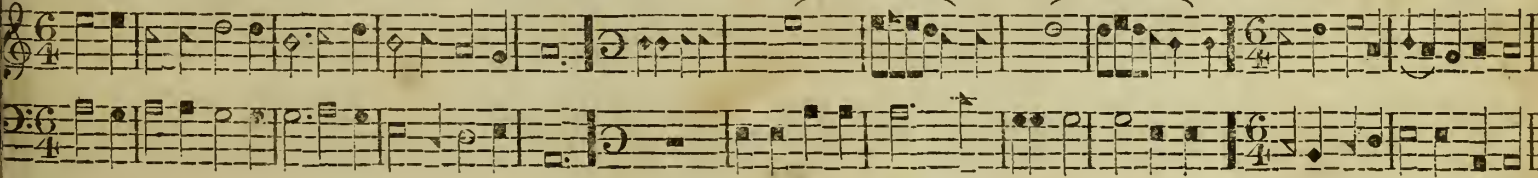
pain. Yet death forever fly! O! wretched state of deep despair, To see my God remove, And fix my doleful station where I must not taste his love.



CLAREMONT.



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



Cease, fond nature, cease thy strife, And let me languish into life, And let me languish into life.

Hark! Hark!

Hark! they whisper, angels say, Sister spirit come away.

Detailed description: This system contains the first four staves of music. The first staff is the vocal line with lyrics. The second staff is the piano accompaniment. The third staff continues the vocal line with lyrics and two 'Hark!' markings. The fourth staff continues the piano accompaniment.

Hark! Hark! Sister spirit come away, Sister, &c. Drowns my spirits, draws my breath.

Hark! they whisper, angels say, Sister spirit come away, Sister spirit come away. What is this absorbs me quite, Steals my senses, shuts my sight,

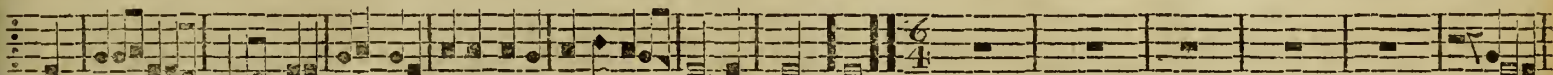
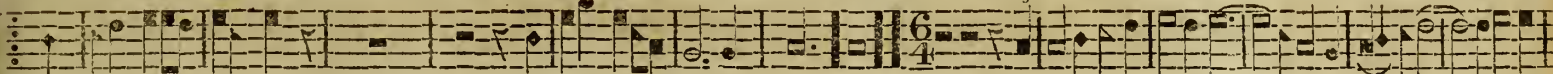
Detailed description: This system contains the next four staves of music. The first staff is the vocal line with lyrics and two 'Hark!' markings. The second staff is the piano accompaniment. The third staff continues the vocal line with lyrics. The fourth staff continues the piano accompaniment. Time signatures of 6/4 are visible at the beginning of the second and fourth staves.

CLAREMONT, Continued.

Loud.

1 2

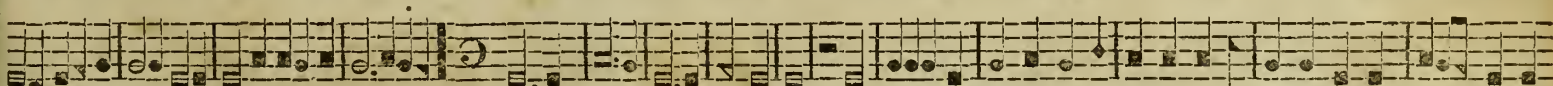
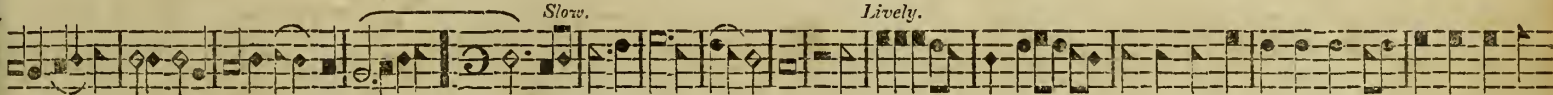
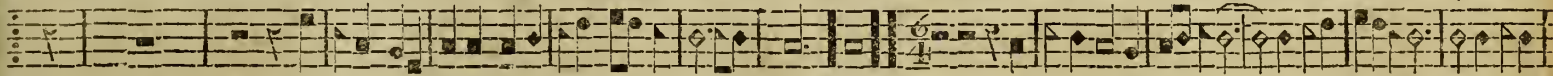
Soft.



Tell me my soul can this be death?

:||: :||:

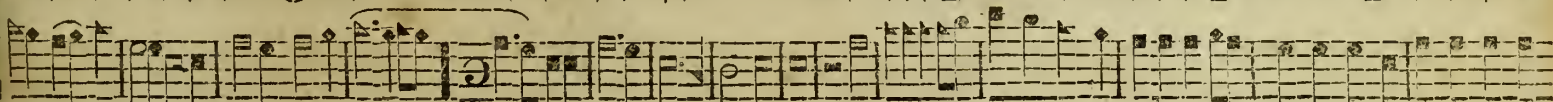
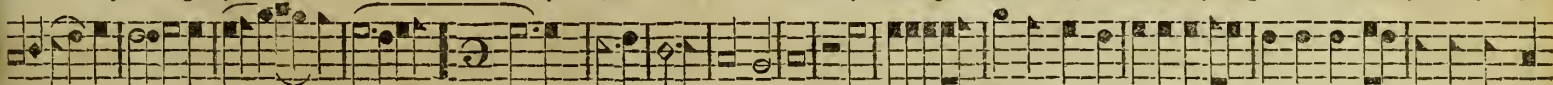
The world recedes it disappears, Heav'n opens on my eyes, My ears with



sounds seraphic ring, My ears, &c.

My ears, &c.

Lend, lend your wings, I mount, I fly I mount, I fly, O grave where is thy victory? thy



victory, O grave! where is thy victory? thy victory? O death where is thy sting? Lend, lend your wings, I mount, I fly, I mount, I fly, I mount, I fly, I

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

Before Je- hovah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God alone, He can create, and he destroy.

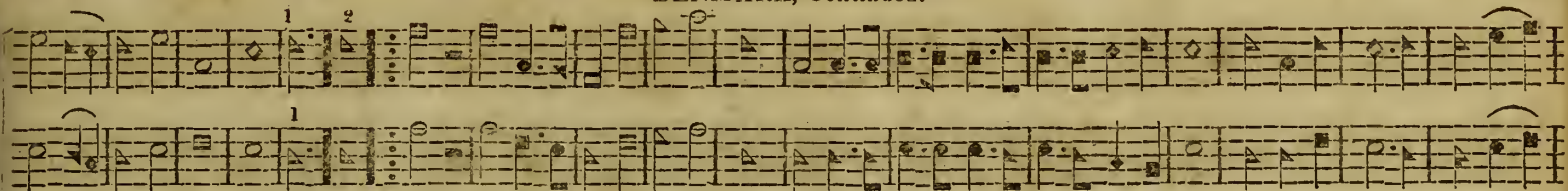
he can create and he destroy. His sov'reign pow'r without our aid, Made us of clay, and form'd us men, And when like wand'ring sheep we

*Loud.**Soft.*

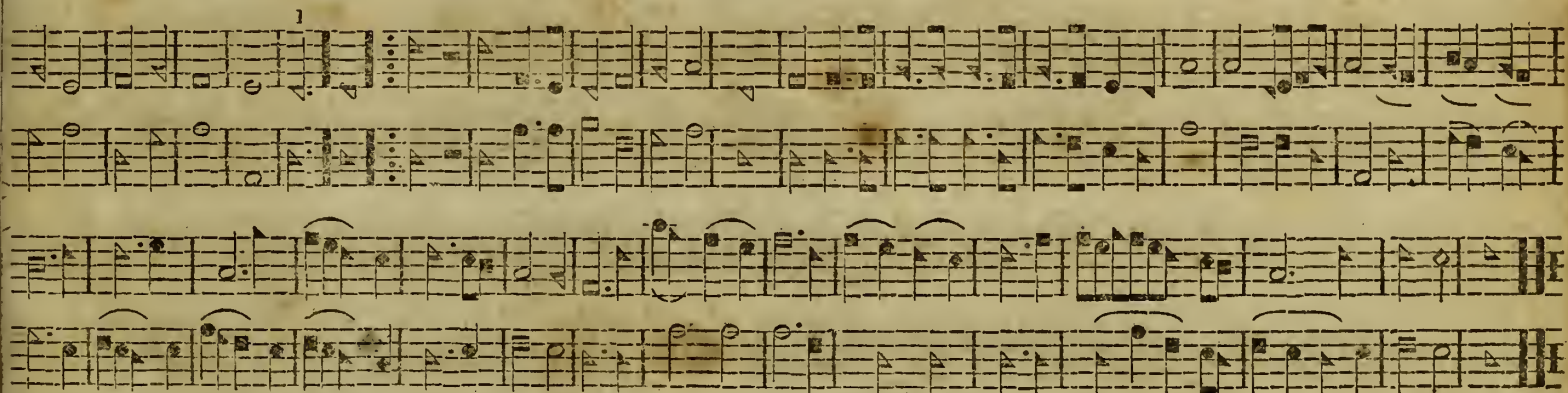
stray'd, He brought us to his fold again. He brought us to his fold again. We'll crowd thy gates with thankful songs, High as the heav'ns our

*Loud.**Soft.**Loud.**Soft.**Loud.*

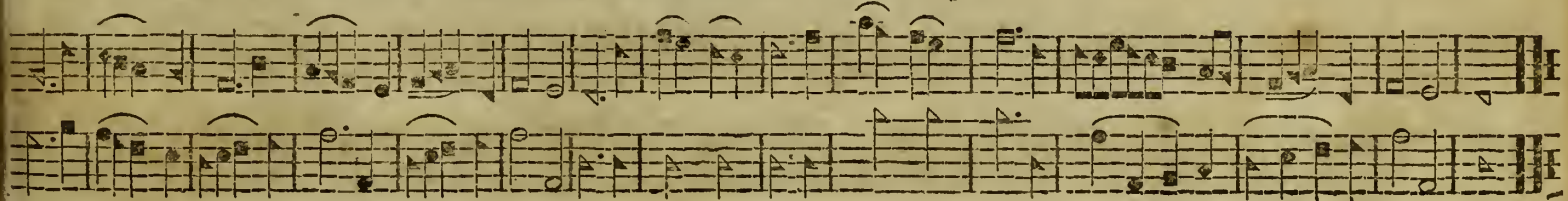
voices raise. And earth, and earth; with her ten thousand thousand tongues, Shall fill thy court with sounding praise. Shall fill, &c. Shall fill, Shall fill!



thy courts with sounding praise. Wide, Wide as the world is thy command, Vast as eternity eterni- ty thy love; Firm as a rock thy truth shall



stand, When rolling years shall cease to move. When rolling years shall cease to move. When rolling, &c.



DAVID'S LAMENTATION.

David the King was grieved and moved, He went to his chamber his chamber and wept; And as he went he wept and

said, O my son! :|| Would to God I had di'd :|| :|| For thee O Absalom, my son, my son.

EASTER ANTHEM.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 2/4 time and have a key signature of one sharp (F#). The music begins with a series of quarter notes in the bass staff, followed by a more complex melodic line in the treble staff.

The Lord is ris'n in- deed! Hal- le- lujah! The Lord is ris'n in- deed! Hal- le- lu- jah!

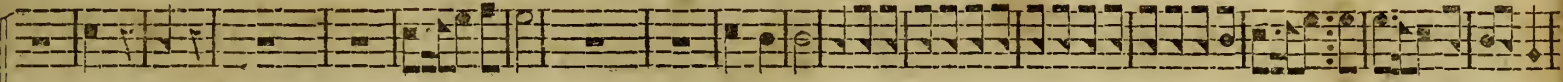
The second system of musical notation continues the melody from the first system. It features the same two-staff structure (treble and bass clefs) in 2/4 time with a key signature of one sharp. The treble staff contains the main vocal melody, while the bass staff provides harmonic support.

Now is Christ risen from the dead, And become the first fruits of them that slept. Now is Christ, &c.

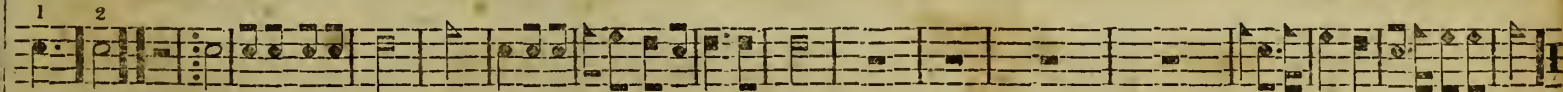
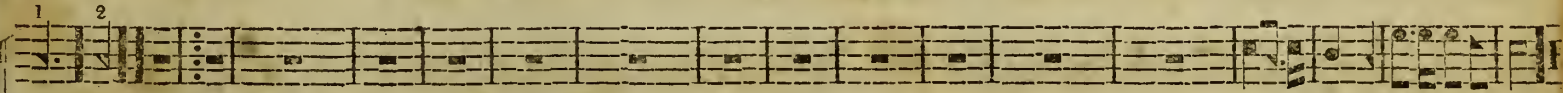
The third system of musical notation concludes the piece. It maintains the two-staff structure (treble and bass clefs) in 2/4 time with a key signature of one sharp. The melody in the treble staff ends with a final cadence, and the bass staff provides a concluding accompaniment.

Hallelujah, Hallelujah Halle lu- jah, And did he rise? And did he rise? And did he rise? did he rise? Hear it ye

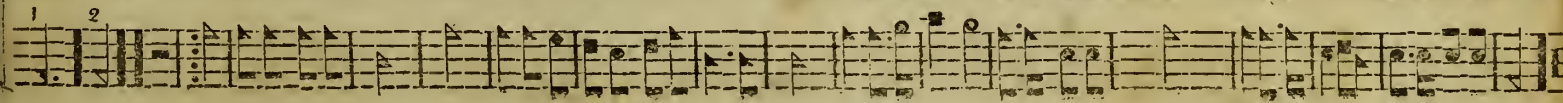
nations, hear it O ye dead! He rose, :| :| :| He burst the bars of death! :| :| :| And triumph'd o'er the grave.



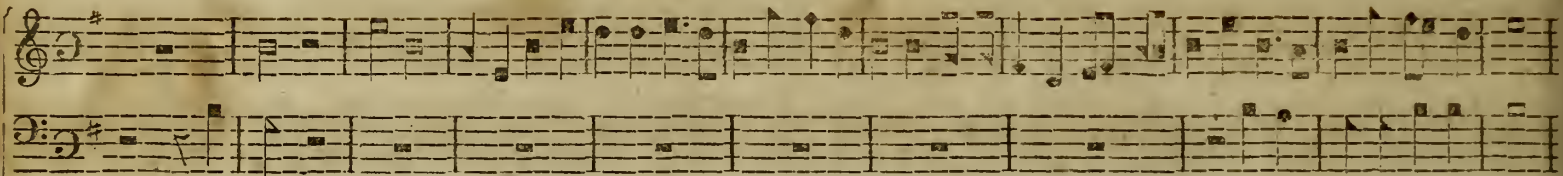
Then, then, then I rose, then I rose, then I rose, then I rose, then first humanity triumphant past the crystal ports of light, & seiz'd eternal



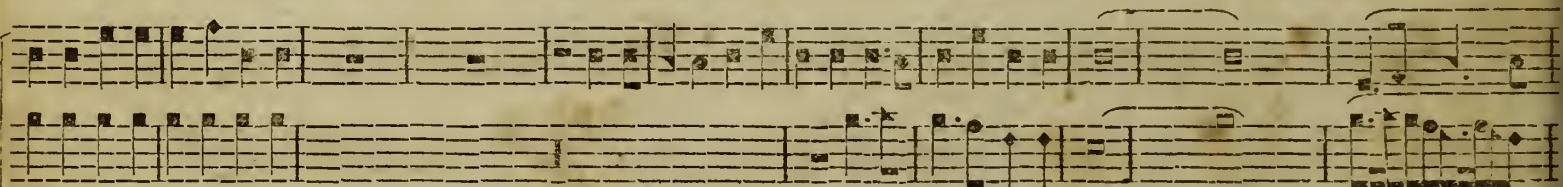
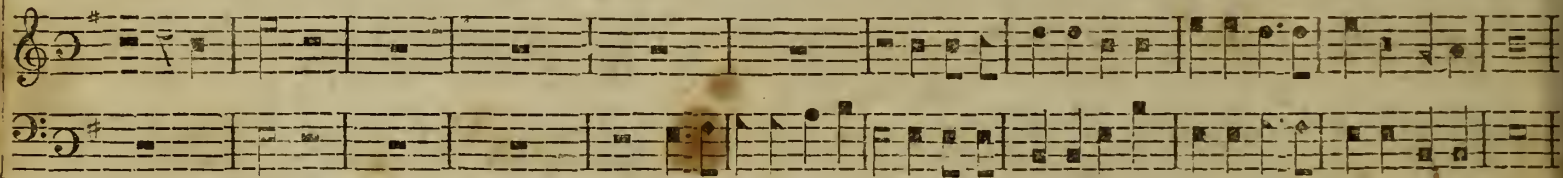
youth. Man all immortal hail, hail, Heaven all lavish of strange gifts to man, Thine's all the glory, man's the boundless bliss. Thine's all, &c.



JUDGMENT ANTHEM.

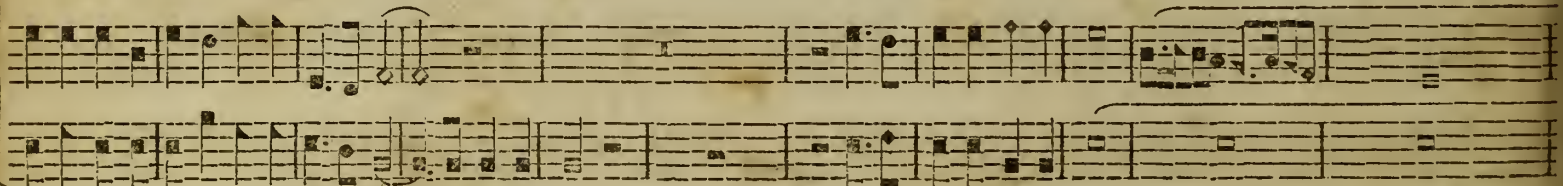


Hark, Hark, Hark ye mortals, hear the trumpet, Sounding loud the mighty roar, Hark the archangel's voice proclaiming, Thou old time shall be no more.



His loud trumpet, His loud trumpet rends the tombs, ye dead awake, See the purple banner flying, Hear the Judgment chariot roll.

roll



JUDGMENT ANTHEM, Continued.

roll

roll. Hear the sound of Christ victorious, lo he breaks thro' yonder cloud, Midst ten thousand

Slow.

Lively.

thousand :|: :|: saints and angels see the cru- ci- fi- ed shinc. Is that he who di'd on calv'ry, That was pierced with the spear, Tell us

JUDGMENT ANTHEM, Continued.

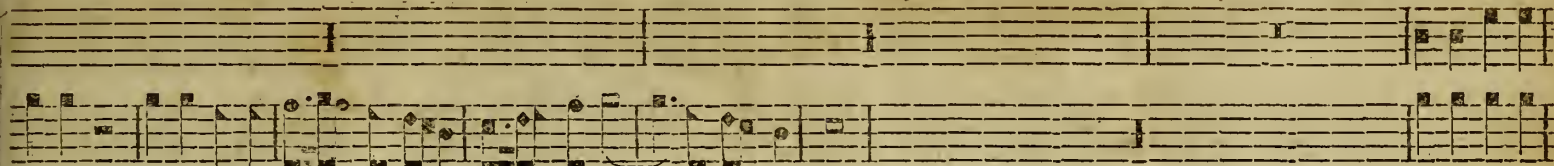
seraphs, you that wonder'd, See he rises thro' the air, Hail him, :: :: Oh yes 'tis Jesus; Hallelujah, hallelujah, hallelujah, Oh, yes 'tis Jesus

*Very Lively.**Slow & Grave.*

Oh, O come quickly, O come quickly, O come quickly, Oh, come quickly, Hallelujah, come Lord come. Happy, happy,

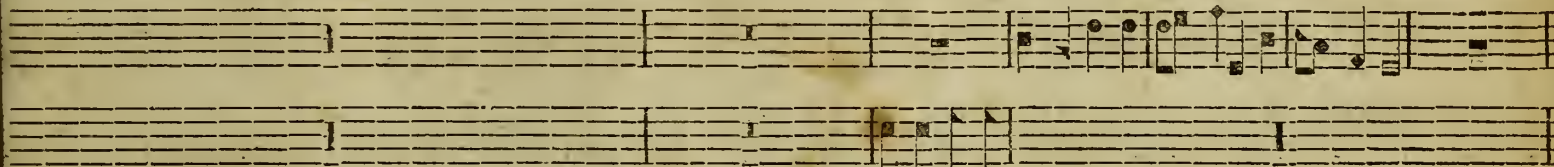
JUDGMENT ANTHEM, Continued.

Soft.



mourners, happy mourners, happy mourners, Loin clouds he comes, he comes;

View him smiling, Now determin'd ev'ry evil to destroy. All ye nations

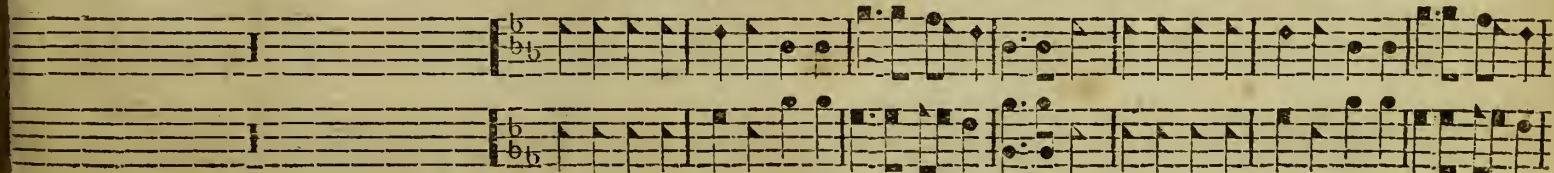


Loud.

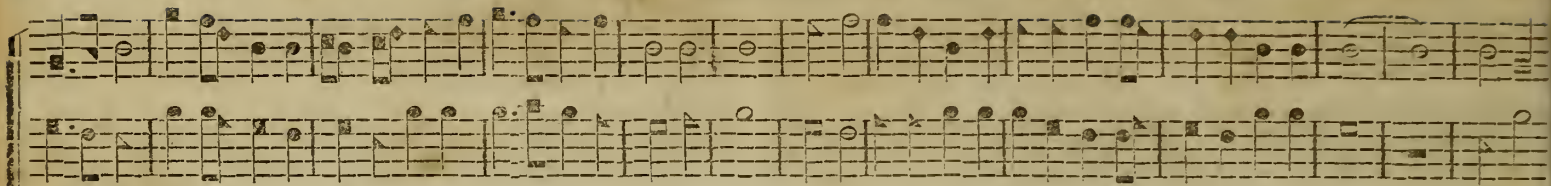


now shall sing him songs of everlasting joy.

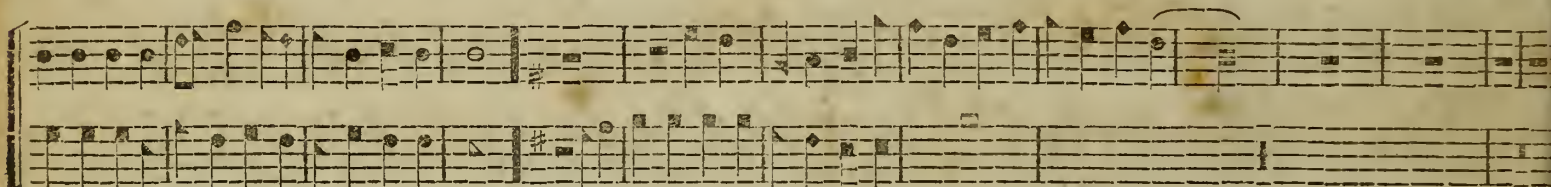
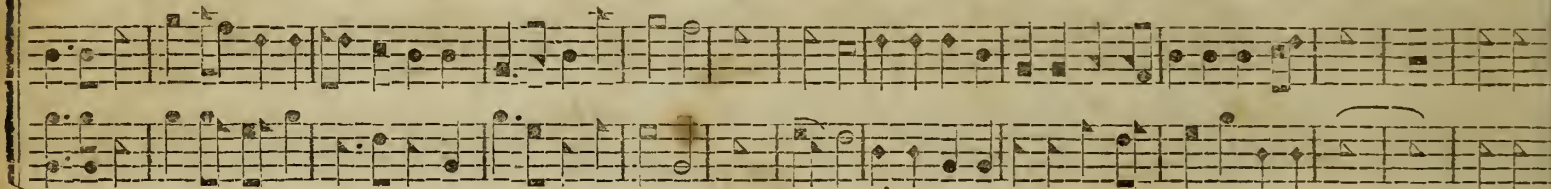
Now redemption long expected, See the solemn pomp appear, All his people once rejected now shall meet him



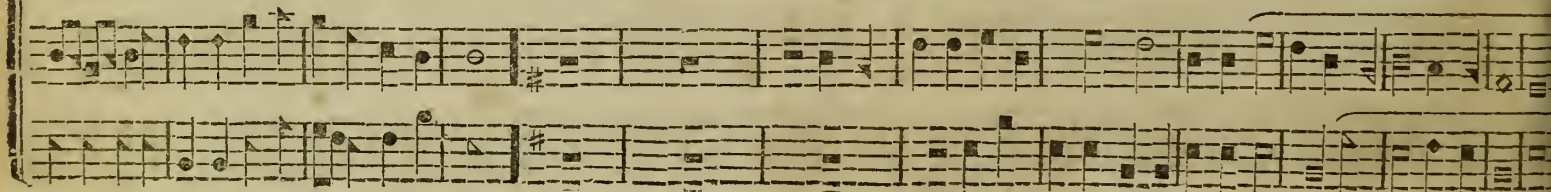
JUDGMENT ANTHEM, Continued.



in the air; Hallelujah, Hallelujah, welcome, welcome bleeding Lamb. Now his merit by the harpers, Thro' th' eternal deep resound, Now re-



splendant shine his nail prints, ev'ry eye shall see the wound. They who pierc'd him shall at his appearance wail.

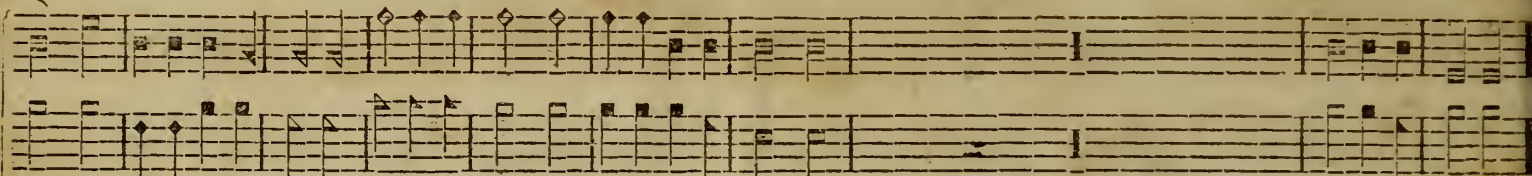


Ev'ry island, sea and mountain, Heav'n and earth shall flee away; All who hate him must ashamed Hear the trump proclaim the day, Come to judgement, ∴:

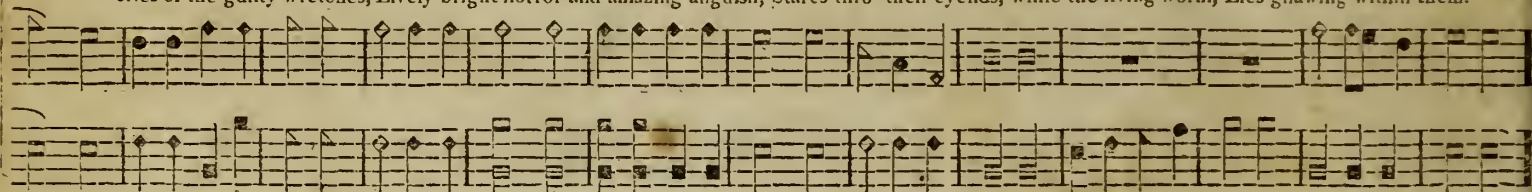
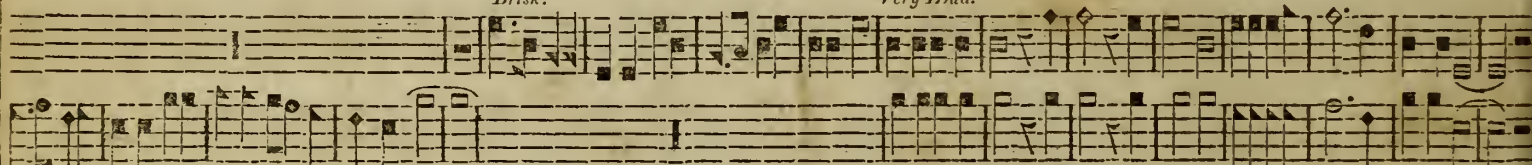
Come to judgment. Stand before the son of man. Hark, Hark, the archangel swells the solemn summons loud.

{ Tears the strong pil-
{ Hark the shrill out-

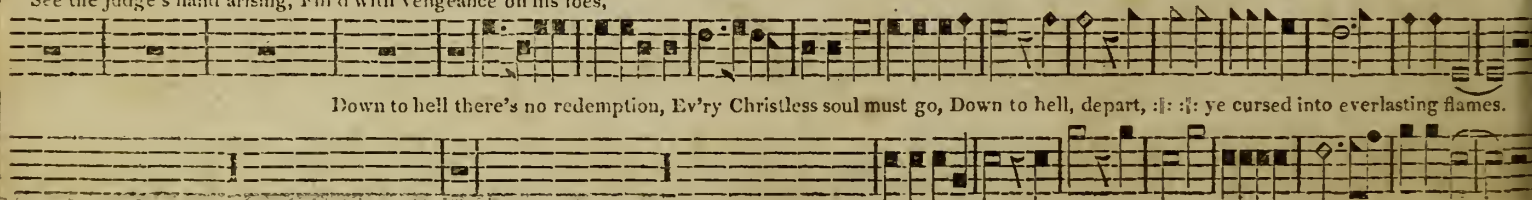
JUDGMENT ANTHEM, Continued.



lars of the vaults of heaven, Breaks up old marble the repose of princes; See the graves open and the bones arising, Flames all around them.
cries of the guilty wretches, Lively bright horror and amazing anguish, Stares thro' their eyelids, while the living worm, Lies gnawing within them.

*Brisk.**Very Loud.*

See the judge's hand arising, Fill'd with vengeance on his foes,



Down to hell there's no redemption, Ev'ry Christless soul must go, Down to hell, depart, :: ye cursed into everlasting flames.

JUDGMENT ANTHEM, Continued,

Very Slow & Soft.

Brisk.

Lively & Loud.

The first system of music consists of two staves. The upper staff is a vocal line with a treble clef, featuring a melodic line with various note values and rests. The lower staff is a piano accompaniment with a bass clef, providing harmonic support with chords and moving lines.

Hear the Savior's words of mercy, Come ye ransom'd sinners home; Swift and joyful on your journey,
 To the palace of your God. } See the souls that earth despised, In ce-
 Joy celestial hymns harmonious In soft

The second system continues the musical piece with two staves. The vocal line and piano accompaniment follow the same format as the first system, with the vocal line on top and piano accompaniment on the bottom.

The third system of music features two staves. The vocal line includes first and second endings, indicated by the numbers '1' and '2' above the notes. The piano accompaniment also includes corresponding first and second endings.

lestial glories move, Hallelujah big with wonder, Praising Christ's eternal love; Hallelujah, hallelujah echo through the realms of light.
 symphony resound; Angels, seraphs, harps and trumpets, Swell the sweet angelic sound; Hail Almighty, :||: Great eternal Lord, Amen.

The fourth system of music consists of two staves. The vocal line and piano accompaniment conclude the piece with first and second endings, marked with '1' and '2'.

FUNERAL ANTHEM.

I heard a great voice from heaven saying unto me, write from henceforth :|: :|: Blessed are the poor which

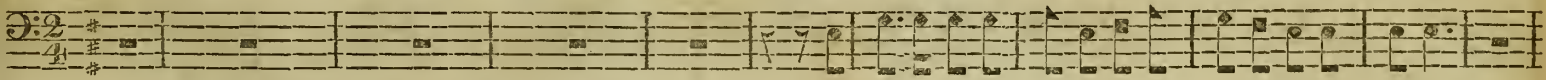
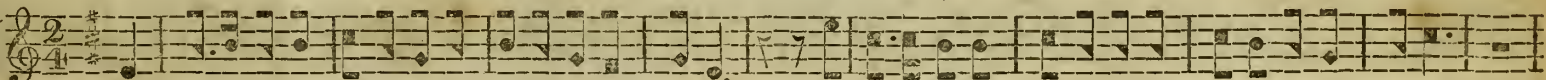
die in the Lord. Yea saith the spirit for they rest, for they rest, for they rest, for they rest, from their labors, :|:



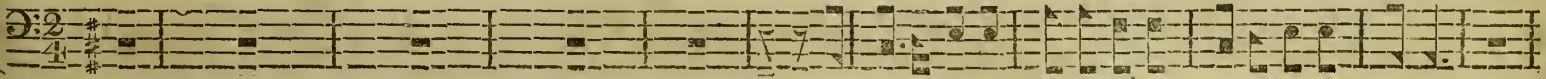
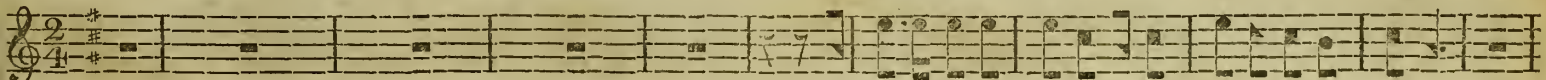
from their labors and their works which do follow, follow, follow, which do follow, follow them. Which do follow them.

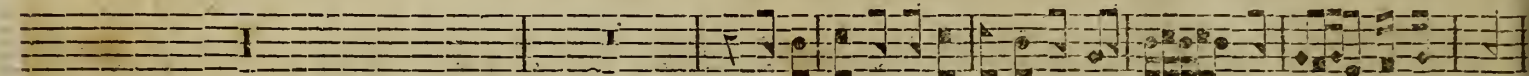
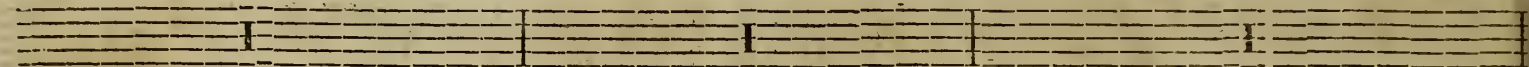
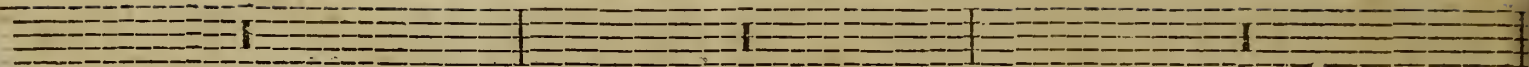


THE ROSE OF SHARON.



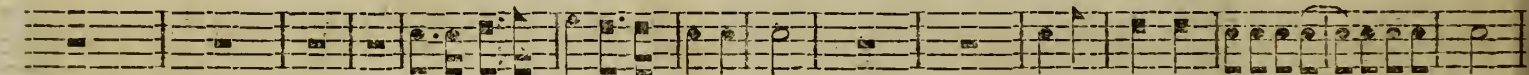
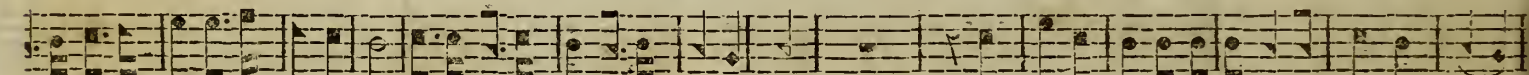
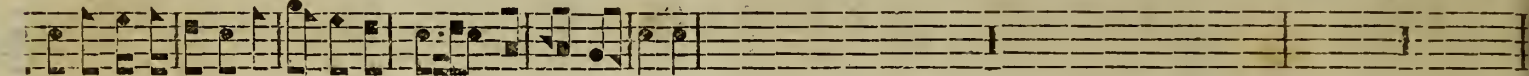
I am the rose of Sharon and the lilly of the vallies, I am the rose of Sharon and the lilly of the vallies.





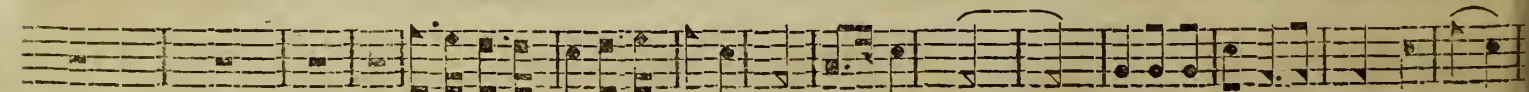
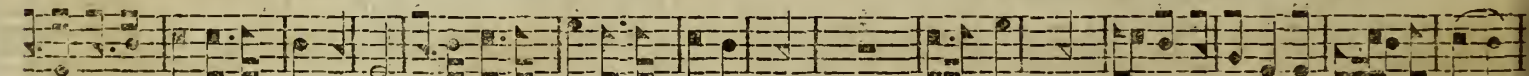
As the lilly among the thorns, so is my love among the daughters;

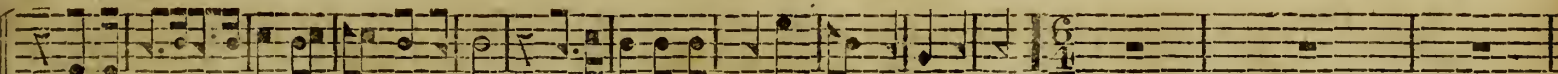
As the apple tree, the apple tree among the trees of the wood



so is my beloved among the sons, so is my beloved among the sons,

I sat down under his shadow with great delight.

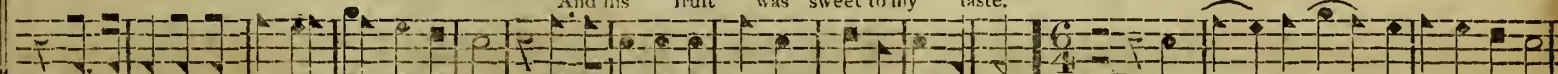




And his fruit was sweet to my taste. And his fruit, and his fruit was sweet to my taste.



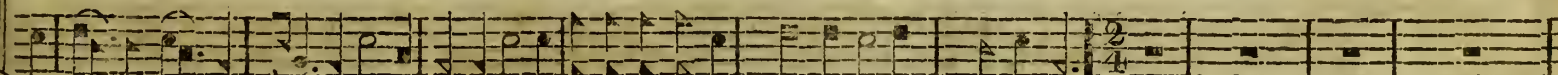
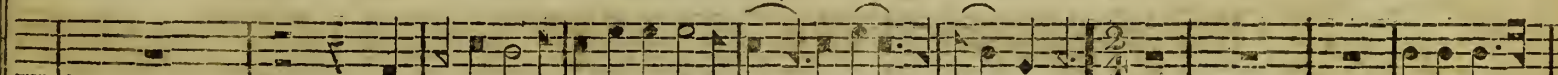
And his fruit was sweet to my taste.



And his fruit, and his fruit was sweet to my taste, And his fruit and his fruit was sweet, &c. He brought me to the banqueting house



his banner over me was love. He brought me to the banqueting-house, his banner over me was love. Stay me with flagons comfort me with



THE ROSE OF SHARON, Continued.

apples, for I am sick, for I am sick for I am sick of love. I charge^s you O ye daughters of Je- rusalem

By the rose and by the hinds of the field, that you stir not up, that you stir not up, that you stir not up, that you stir not up, nor a-

wake a- wake a- wake a- wake my love till he please.

The voice of my beloved, Behold! he cometh,

leaping upon the mountains, skipping, :: :: :: leaping upon the mountains skipping upon the hills.

My beloved spake, and

THE ROSE OF SHARON, Continued.

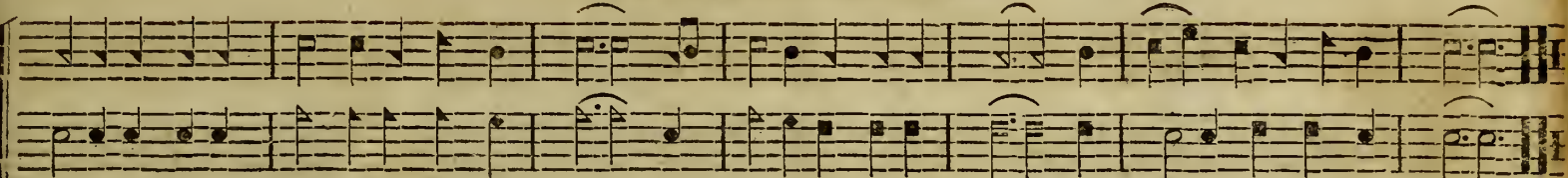
The musical score is arranged in two systems, each with four staves. The top staff of each system contains the vocal melody, and the lower three staves contain the piano accompaniment. The key signature is one flat (B-flat major/D minor) and the time signature is 6/4. The lyrics are written below the vocal staff.

said unto me, rise up rise up, rise up, rise up my love my fair one, and come a- way, For lo the winter is

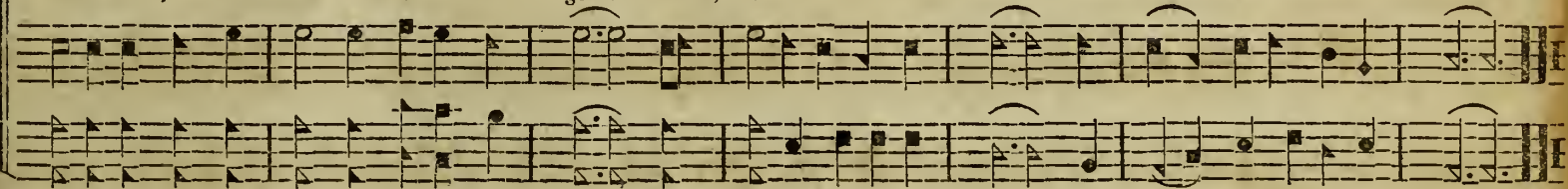
past, the rain is over and gone. For lo, &c. the rain is over the

tr

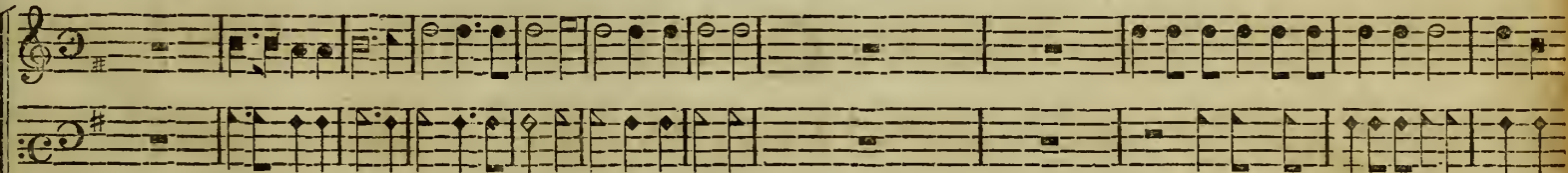
THE ROSE OF SHARON, Continued.



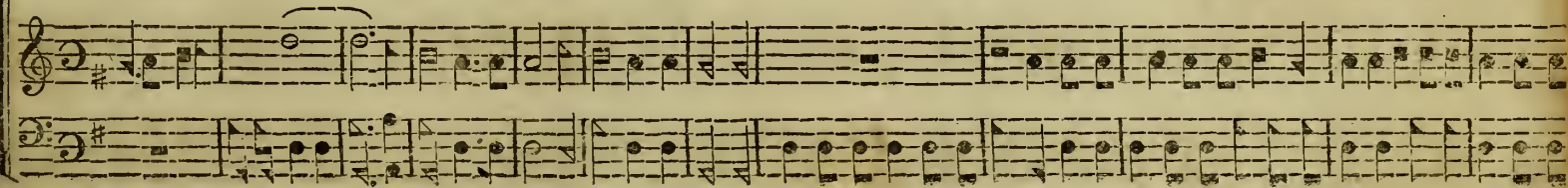
rain is over, the rain is over and gone. For lo, &c.



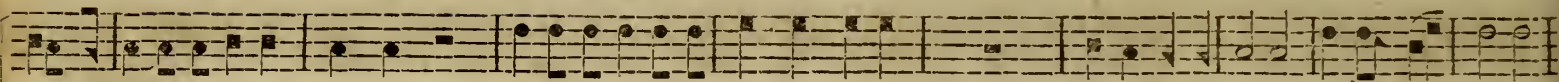
HEAVENLY VISION.



I beheld and lo a great multitude which no man could number, Thousands of thousands and ten times thousands, Thousands, &c.

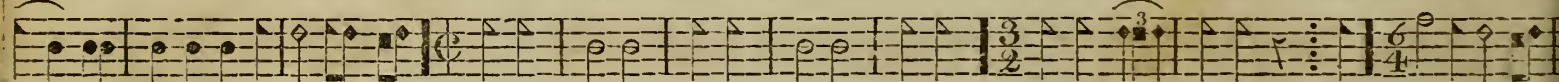
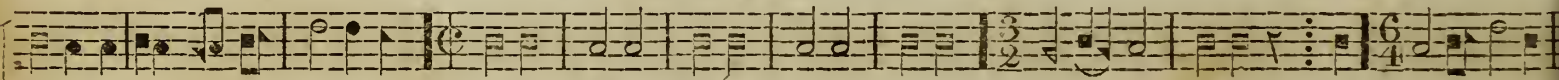
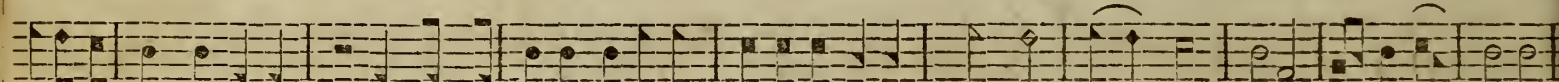
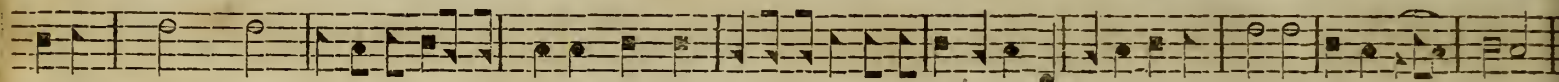


HEAVENLY VISION, Continued.

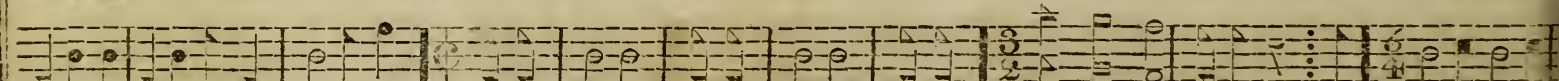
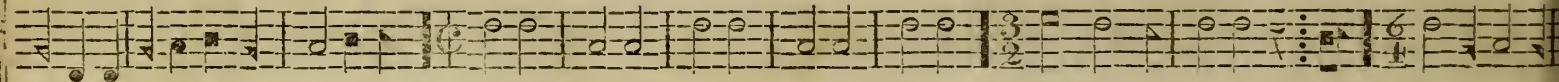


Thousands of thousands and ten times thousands, Thousands, &c.

Stood before the Lamb, and they had palms in their



hands and they cease not day nor night saying Holy, holy, holy, holy, holy, Lord God Almighty, Which was and is and



HEAVENLY VISION, Continued.

1 2

1 2

is to come. Which was, &c.

And I heard a mighty angel fly- ing through the midst of heav'n.

1 2

1 2

1 2

1 2

crying with a loud voice wo, wo, wo, wo,

Be unto the earth by reason of the trumpet which is

1 2 3

1 2 3 4

HEAVENLY VISION, Continued.

yet to sound. And when the last trumpet sounded, the great men and nobles, rich men and poor, bond and free gathered themselves to

gether and cry'd to the rocks and mountains to fall upon them, and hide them from the face of him that sitteth on the throne.

The musical score consists of four systems of staves. Each system has a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The music is in a common time signature and features various note values, rests, and dynamic markings. There are several measures with a '4' marking, likely indicating a change in tempo or meter. The score is printed in black ink on aged paper.

The first system of musical notation consists of two staves. The upper staff is a vocal line with a treble clef and a common time signature (C). It contains two measures of music, each ending with a double bar line. The first measure has a '1' above it, and the second measure has a '2' above it. The lower staff is a piano accompaniment with a bass clef and a common time signature (C). It contains two measures of music, each ending with a double bar line.

For the great day of the Lord is come and who shall be able to stand. And who shall be able to stand.

The second system of musical notation consists of two staves. The upper staff is a vocal line with a treble clef and a common time signature (C). It contains two measures of music, each ending with a double bar line. The first measure has a '1' above it, and the second measure has a '2' above it. The lower staff is a piano accompaniment with a bass clef and a common time signature (C). It contains two measures of music, each ending with a double bar line.

THE PRODIGAL SON.

The musical notation for 'THE PRODIGAL SON.' consists of four staves. The first two staves are a vocal line (treble clef) and a piano accompaniment (bass clef) in G major (one sharp). The vocal line contains two measures of music, each ending with a double bar line. The piano accompaniment contains two measures of music, each ending with a double bar line. The second system of musical notation is identical in structure to the first system, with a vocal line and a piano accompaniment, each containing two measures of music.

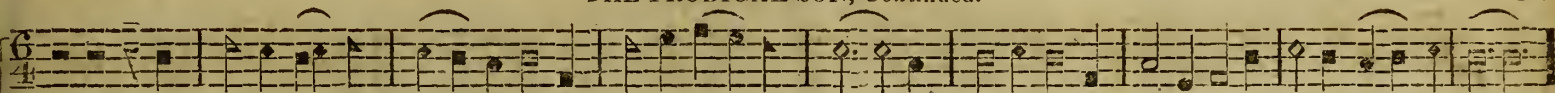
Behold! Behold the wretch, whose lust and wine Has wasted his estate; He begs a share among the swine To taste the husks they eat!

I die with hunger here, he cries; I starve in foreign lands; My fathers house hath large supplies, And bounteous are his hands.

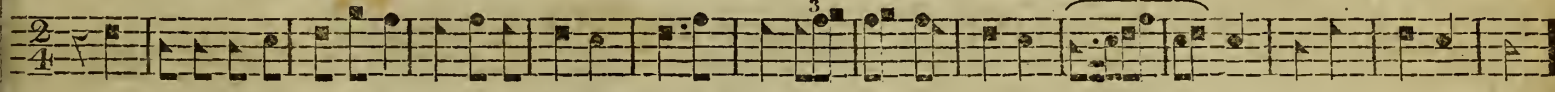
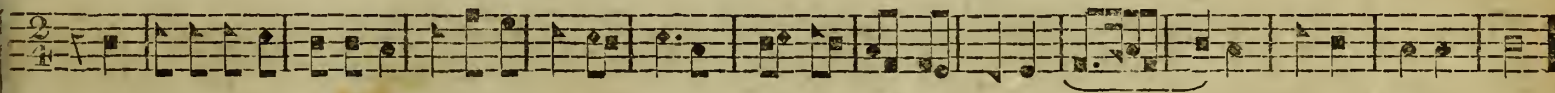
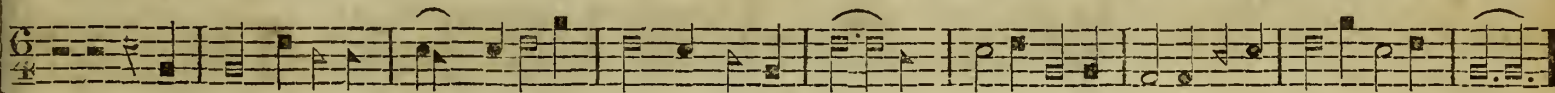
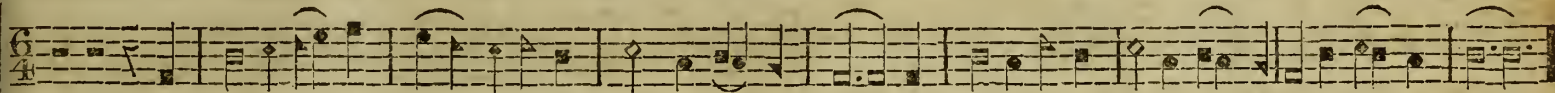
This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are written below the vocal staff. The music is in a common time signature and features various note values including eighth and sixteenth notes, as well as rests. There are several phrasing slurs and breath marks throughout the system.

I'll go and with a mournful tongue Fall down before his face; Father I've done thy justice wrong, Nor can deserve thy grace.

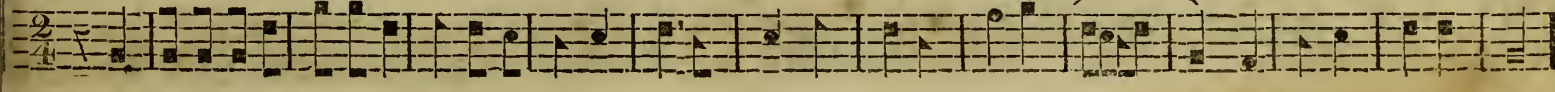
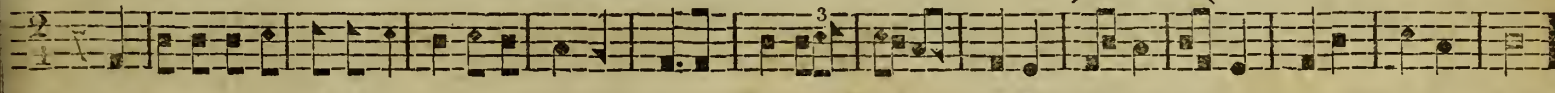
This system contains the second two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are written below the vocal staff. The music continues with similar notation to the first system, including phrasing slurs and breath marks.



He said and hasten'd to his home, To seek his father's love; The father saw the rebel come, And all his bowels move.



He ran and fell up- on his neck, Embrac'd and kissed his son; The rebel's heart with sorrow brake, For follies he had done.



Take off these clothes of shame and sin, The father gives command, Dress him in garments white and clean, With rings adorn his hand. A day of feasting I or-

dain; A day of feasting, &c. Let mirth and joy abound; :: My son was dead and lives again, Was lost and now is found. Was, &c.

Our Lord is risen from the dead, Our Je- sus has gone up on high: The pow'rs of hell are captive led,

Dragg'd to the portals of the sky. The pow'rs, &c.

Dragg'd, &c.

Dragg'd, &c.

Sym.

Loud.

The first system of music consists of two staves. The upper staff contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff provides a harmonic accompaniment with chords and single notes. A vertical bar line is present in the middle of the system.

There his triumphal chariot waits, And an- gels chant the

The second system of music continues the composition. It features a similar melodic and harmonic structure to the first system, with a vertical bar line in the middle. The notation includes various rhythmic values and rests.

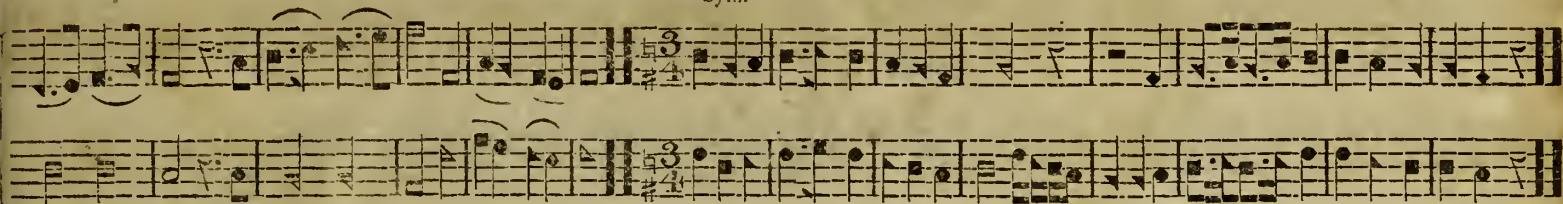
The third system of music continues the composition. It features a similar melodic and harmonic structure to the first system, with a vertical bar line in the middle. The notation includes various rhythmic values and rests.

solemn lay, Lift up your heads ye heav'nly gates, Ye ever- lasting doors give way. Lift up, &c.

The fourth system of music concludes the piece. It features a similar melodic and harmonic structure to the first system, with a vertical bar line in the middle. The notation includes various rhythmic values and rests, ending with a final flourish.

CHESHUNT, Continued.

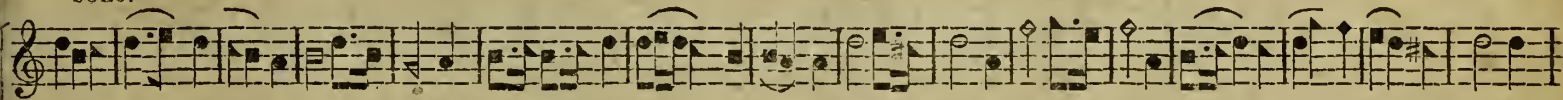
Sym.



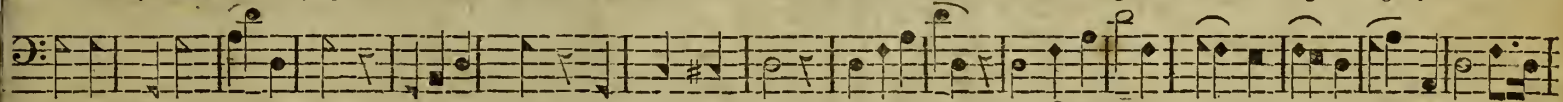
Ye everlasting, &c.



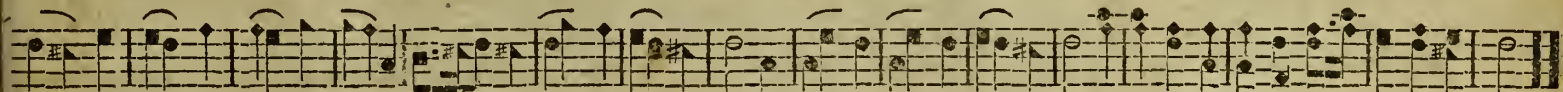
SOLO.



Loose all your bars of massy light, And wide unfold th' ethereal scene; He claims these mansions as his right, Receive the king of glory in. He



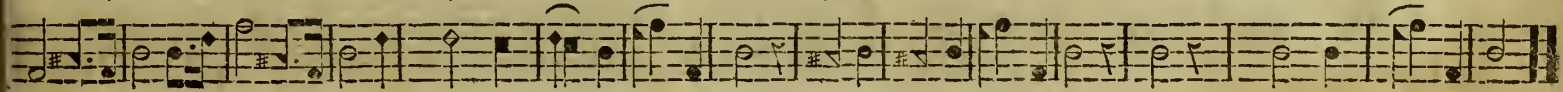
Sym.



claims, &c.

Receive, &c.

Receive, &c.



CHESHUNT, Continued.

Loose all your bars of massy light, And wide unfold th' ethereal scene; He claims these mansions as his right, Re- ceive the King of glory

in. He claims, &c. Receive, &c. Receive, &c.

Sym.

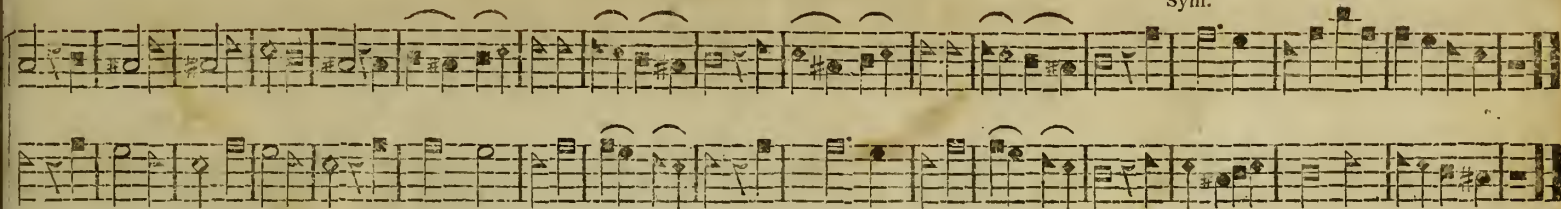
Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a second vocal line. The lyrics are: "Loose all your bars of massy light, And wide unfold th' ethereal scene; He claims these mansions as his right, Re- ceive the King of glory". Below the bottom staff, there are three phrases: "in. He claims, &c.", "Receive, &c.", and "Receive, &c.". A "Sym." marking is placed above the bottom staff towards the right end.

Loud.

Who is this King of glory, who, who? Who is this King of glory, who? The Lord who all his foes o'er- came, The world, sin, death and hell o'er-

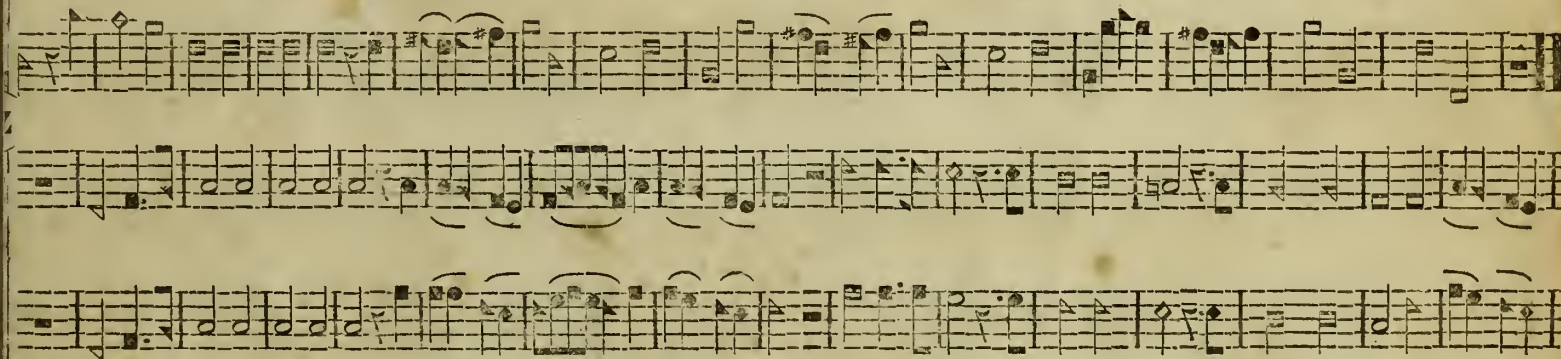
Detailed description: This system contains the next three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a second vocal line. The lyrics are: "Who is this King of glory, who, who? Who is this King of glory, who? The Lord who all his foes o'er- came, The world, sin, death and hell o'er-". A "Loud." marking is placed above the top staff at the beginning.

Sym.



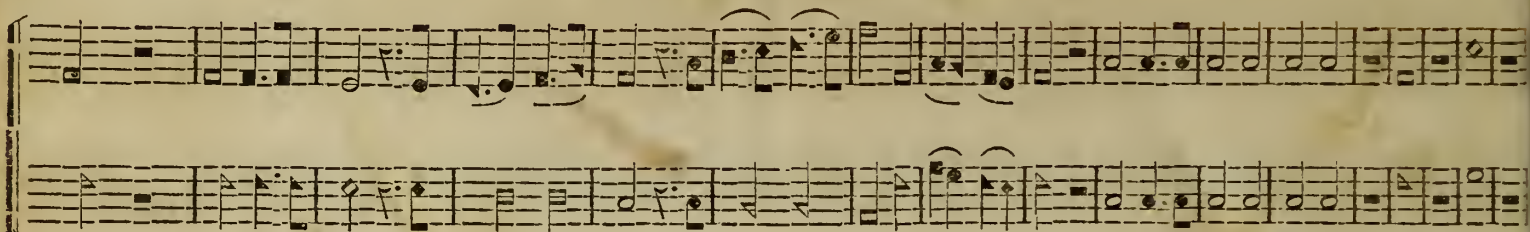
threw, And Jesus is the conqueror's name. And Jesus, &c.

And Jesus, &c.



Lo! his triumphal chariot waits, And angels chant the solemn lay, Lift up your heads, ye heav'nly gates, Ye ev-er-lasting doors give



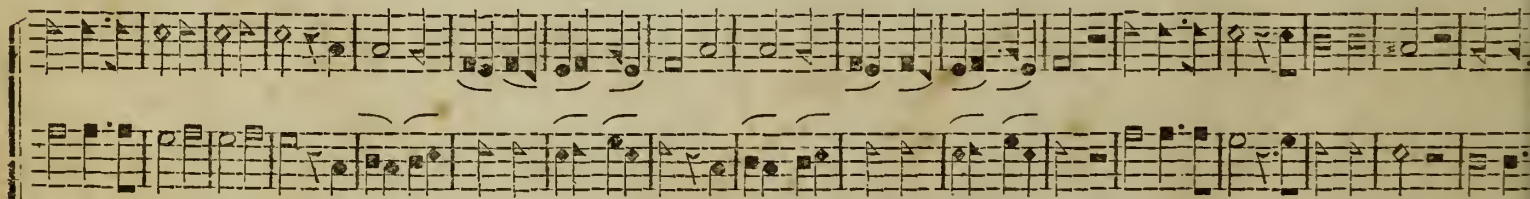
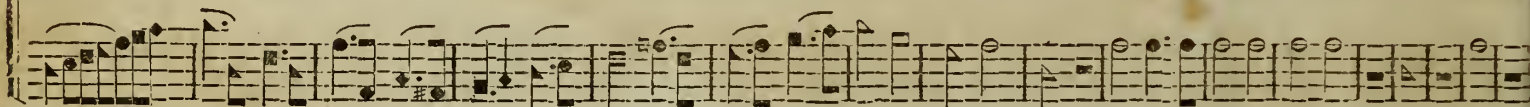


way.

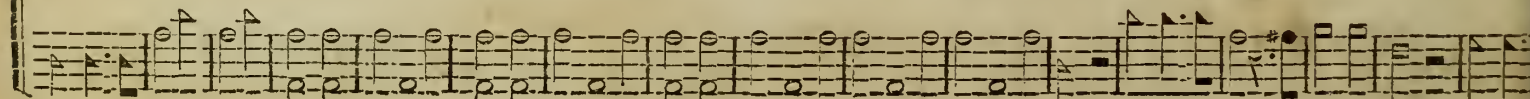
Lift up, &c.

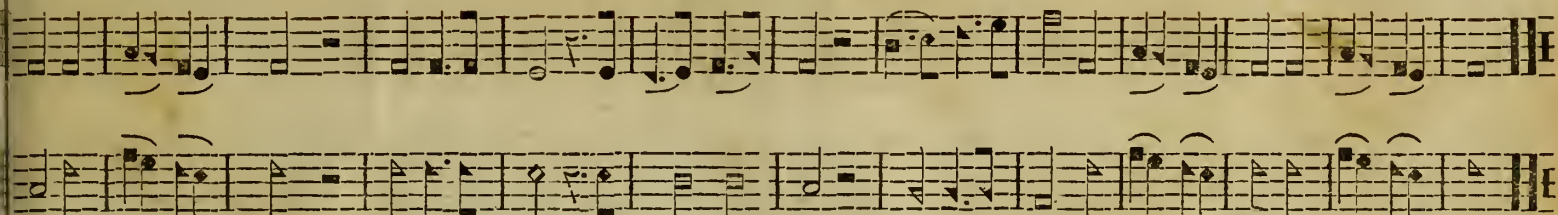
Ye everlasting, &c.

Who is this King of glory, who, who, who, w

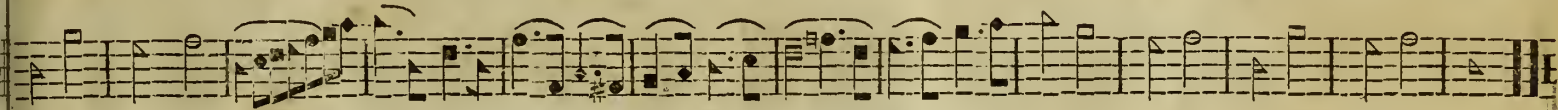


Who is this King of glory, who? The Lord of glorious pow'r possess'd, The King of saints and an- gels too, God over all, for ever blest, God or





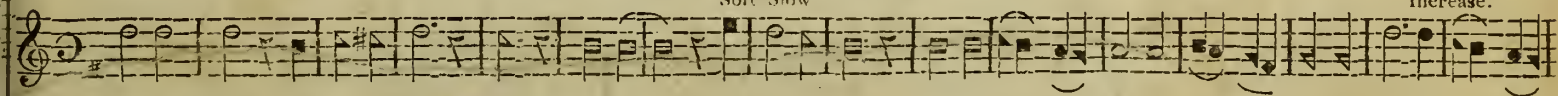
all, for- ev- er blest. God, &c. God over all, for ev- er blest, for ev- er blest.



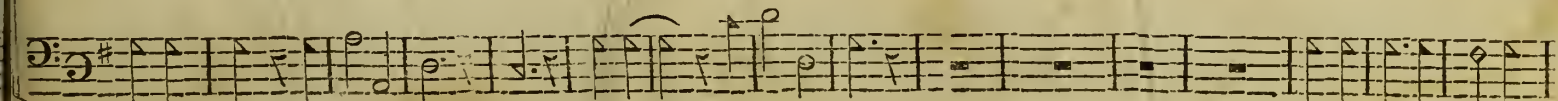
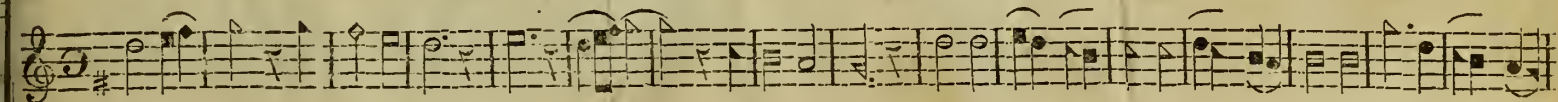
NEW-YORK ANTHEM.

Soft Slow

Increase.



Vital spark of heav'nly flame, Quit, O quit this mortal frame; Trembling, hoping, ling'r'ng, flying, O the pains the bliss of



NEW-YORK ANTHEM, Continued.

*Slow. Soft.**Increase.*

F. P.

F. P.

F. P.

dying, Cease fond nature, cease thy strife, and let me languish into life. Hark! Hark they whisper angels say, they

Hark, they whisper an- gels say.

F.

whisper, an- gels say, Hark, they whis- per, angels say. Sister spirit come a- way. Sister spirit come away. What is this ab-

NEW-YORK ANTHEM, Continued,

P.

F.

P.

Increase.

P.

sorbs me quite, Steals my senses shuts my sight, Drowns my spirit draws my breath; Tell me my soul can this be death: Tell me my soul can

P.

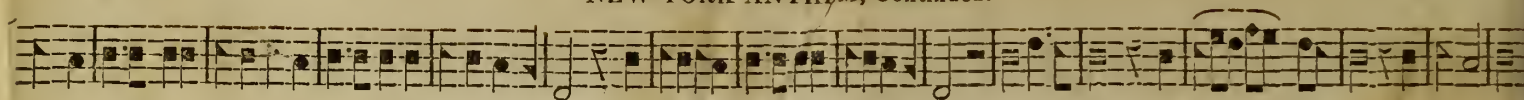
Increase.

Vivace.

this be death? The world recedes it disappears, Heav'n opens on my eyes my ears with sounds seraphic ring; Lend, lend your wings, I mount, I fly O

grave, where

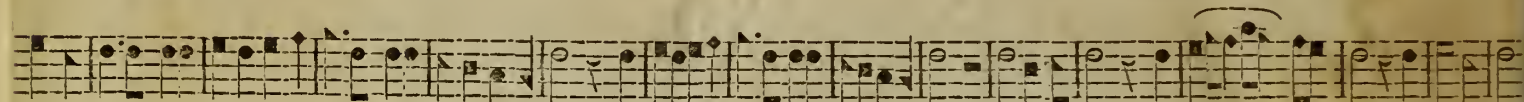
NEW-YORK ANTHEM, Continued.



is thy victory! O grave, &c.

O death where is thy sting!

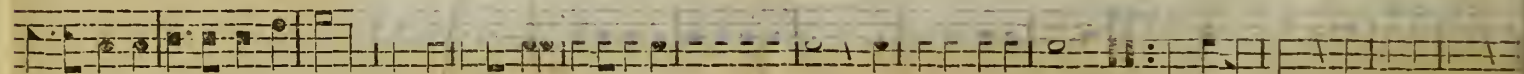
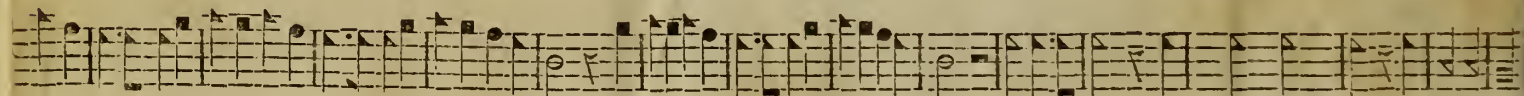
Lend :|: your wings, I mount I fly,



O grave, &c.

O death, &c.

O grave, where is th



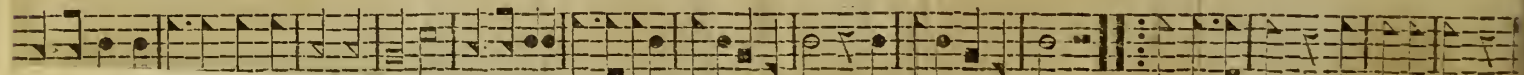
victory, thy victory! O grave, &c.

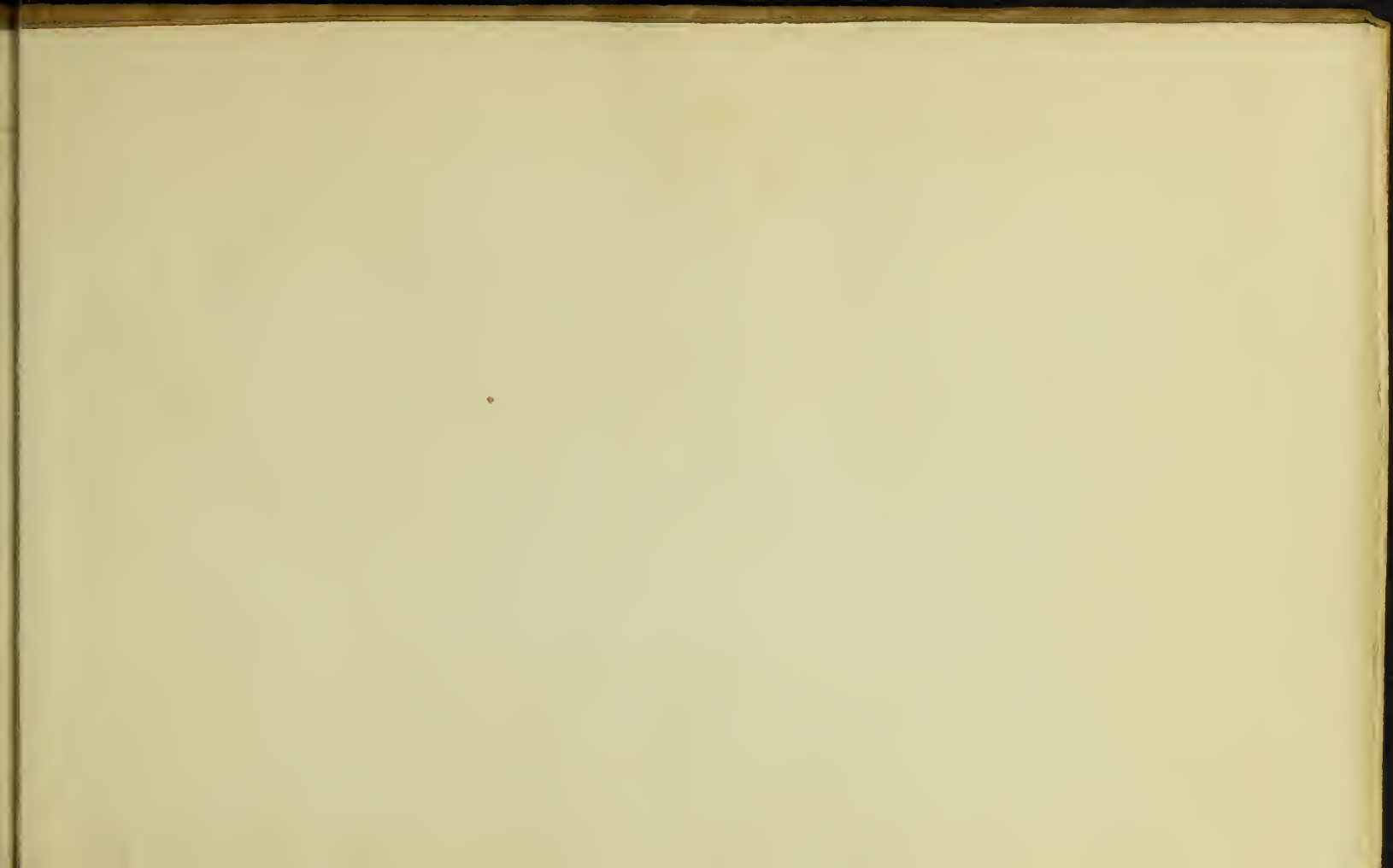
thy

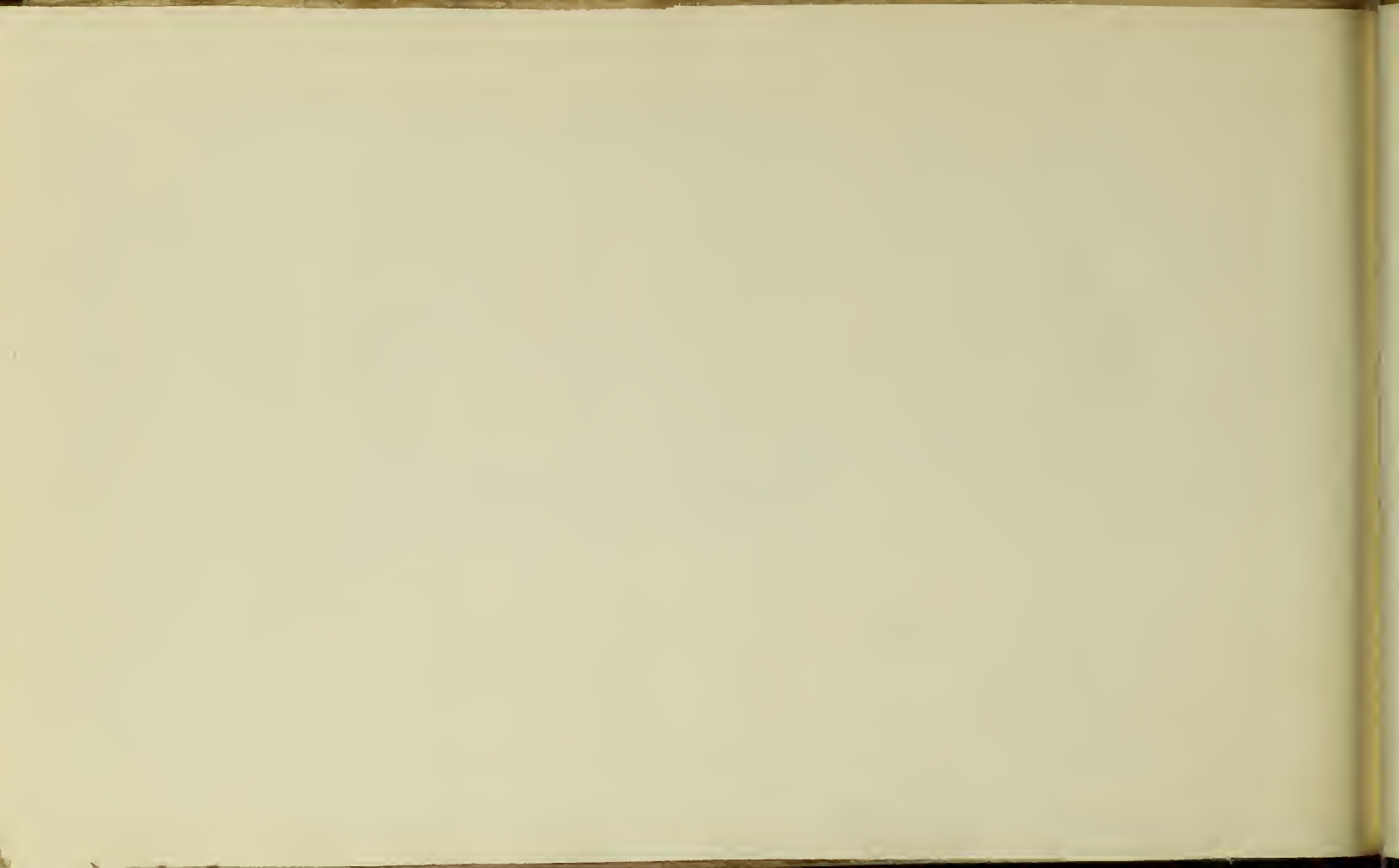
O death

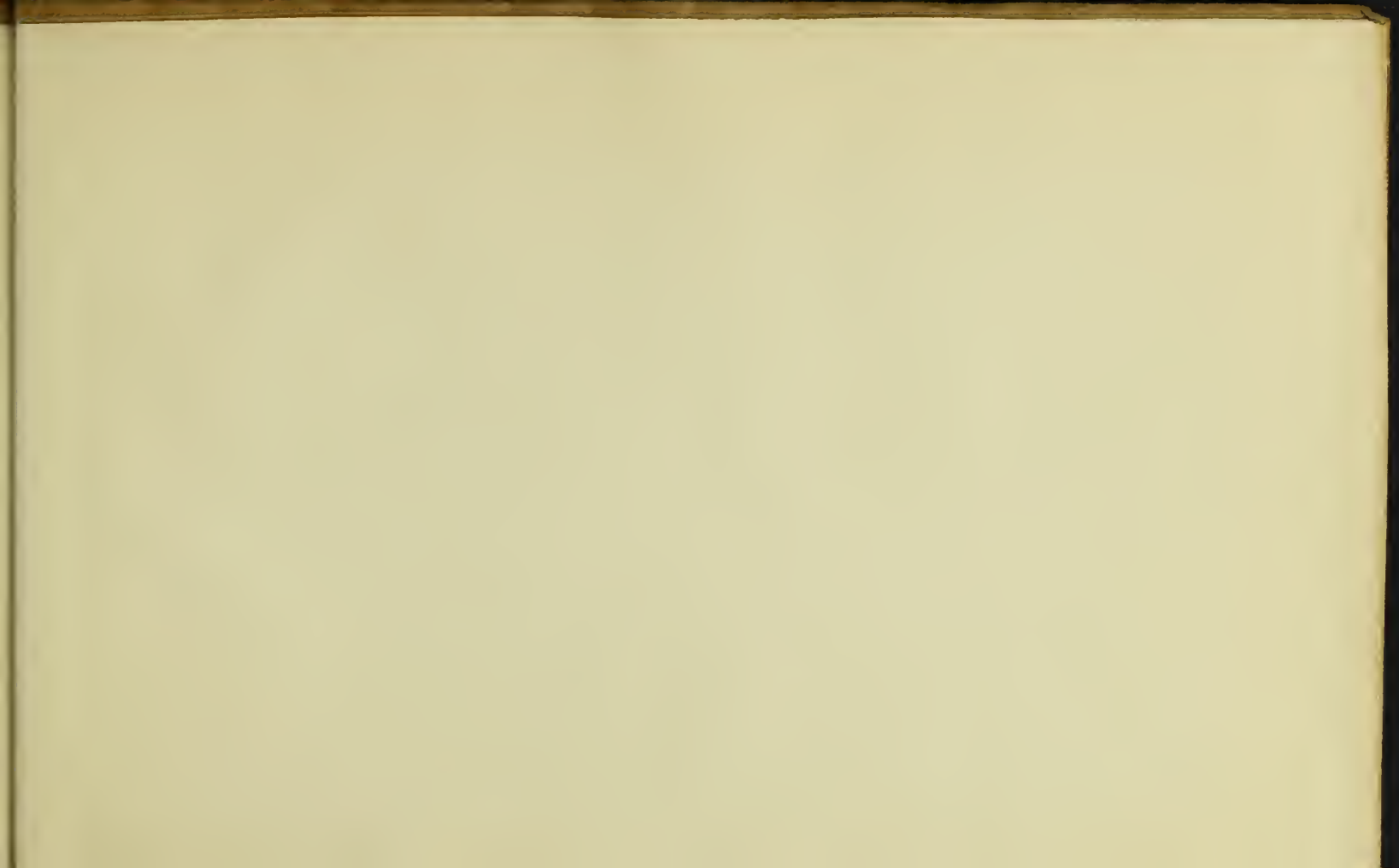
O death

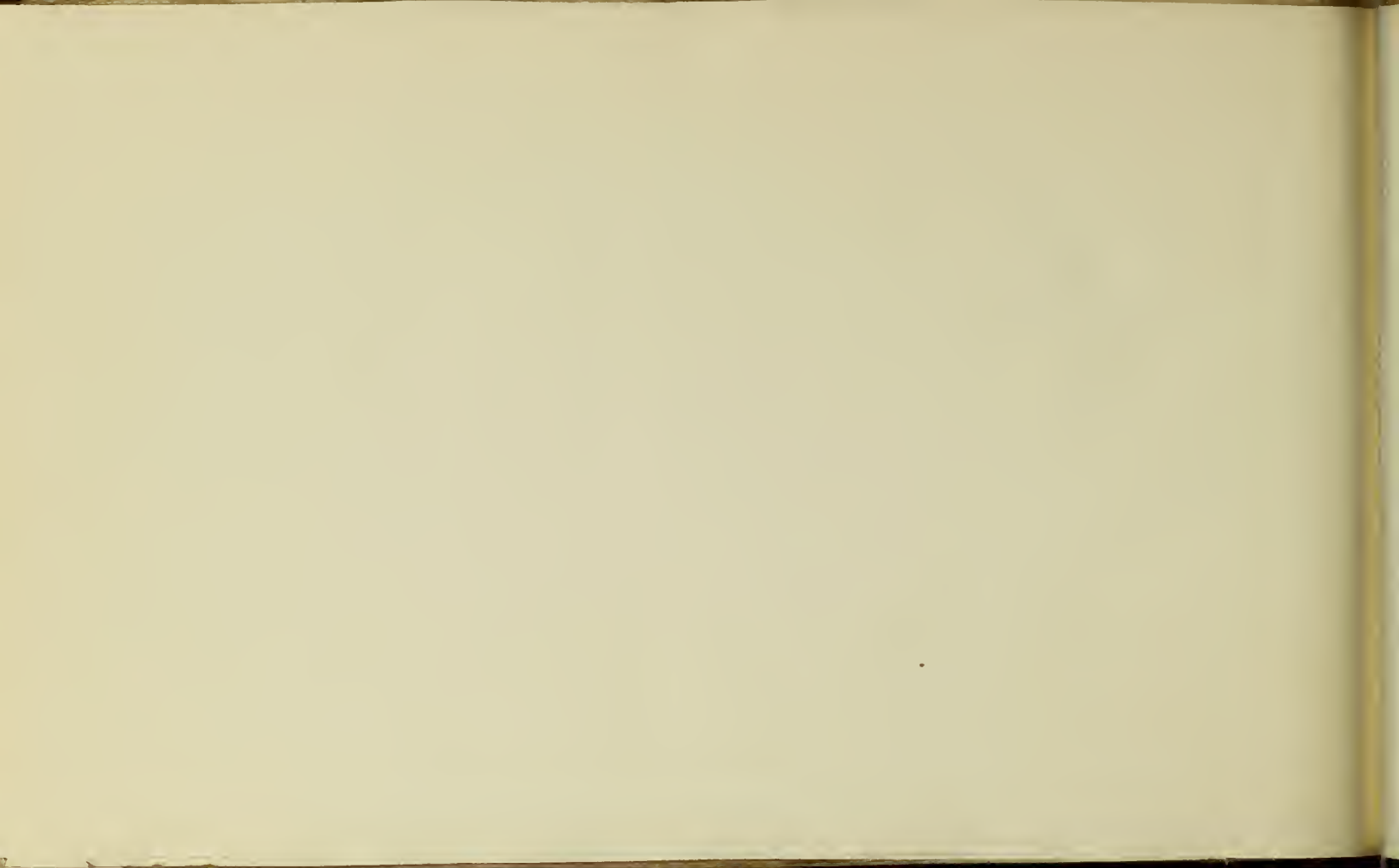
I mount, I fly 1

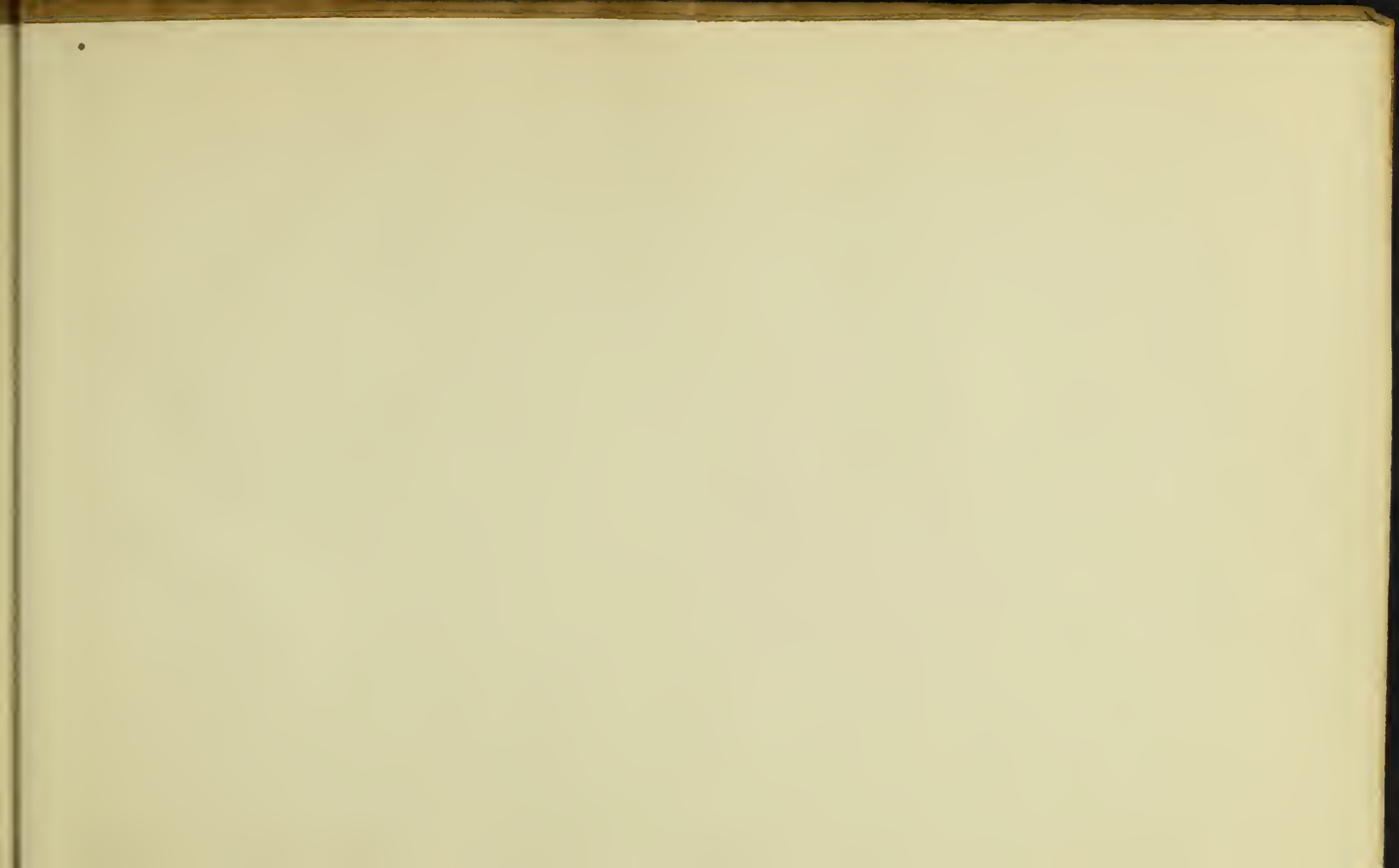


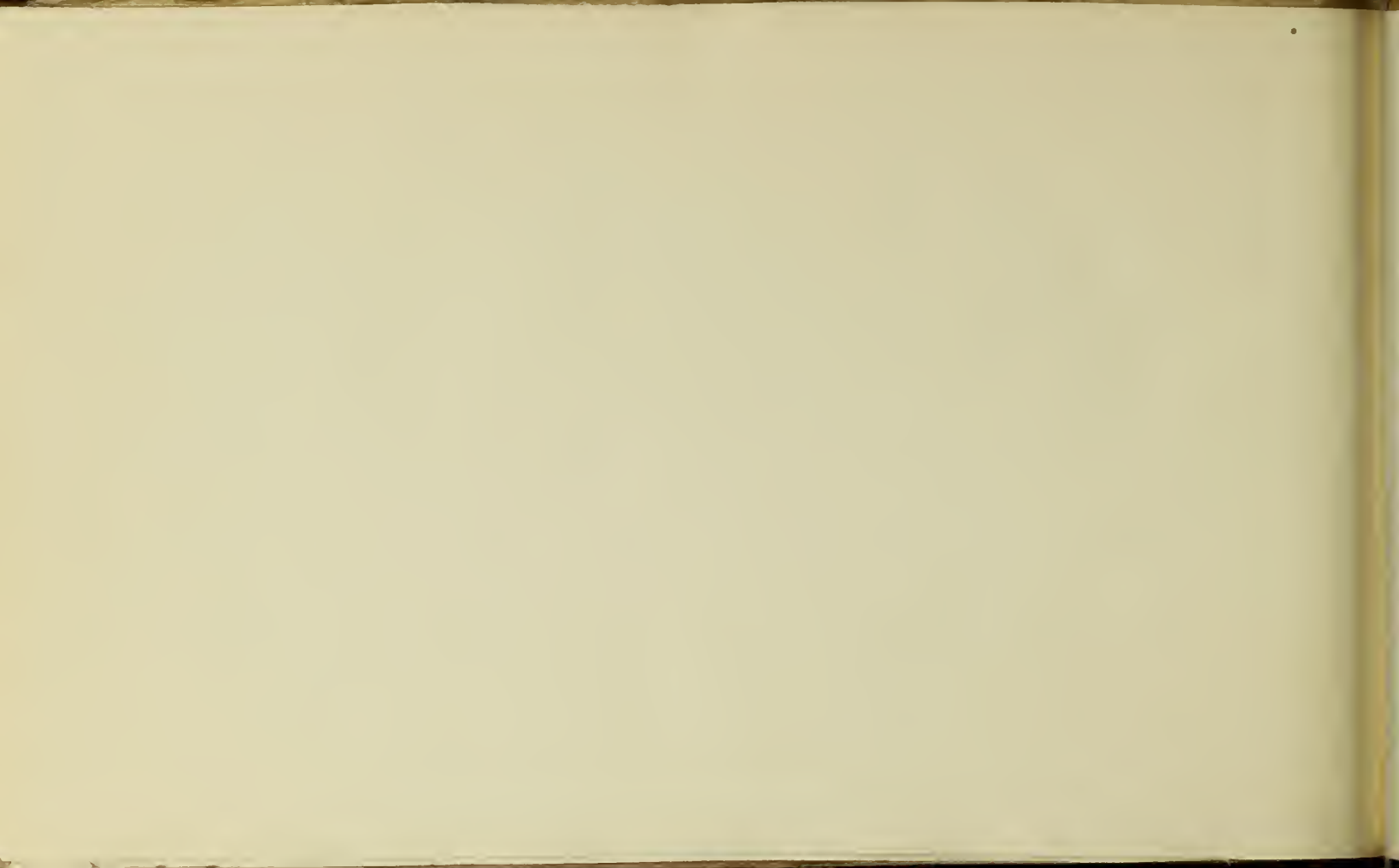


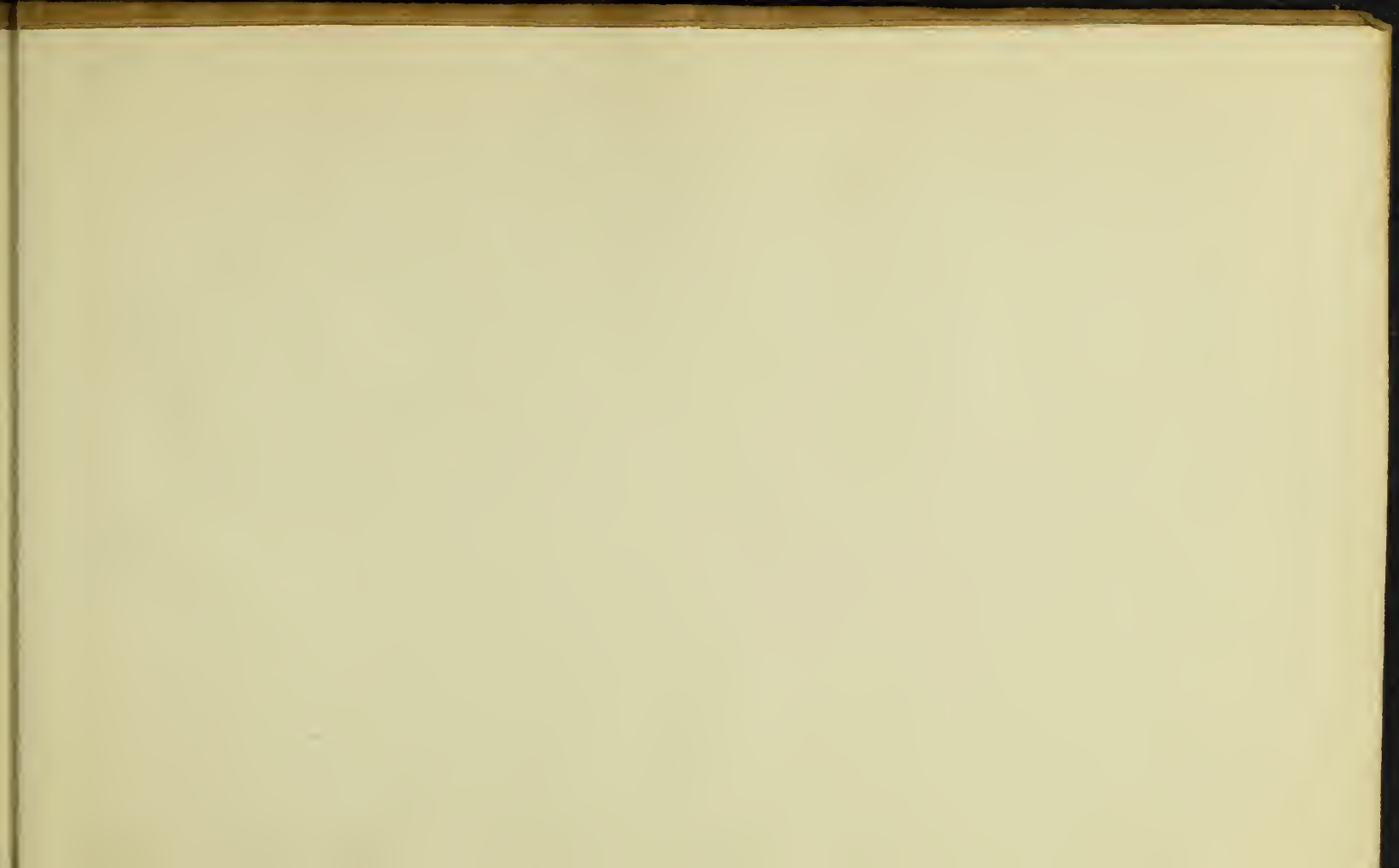


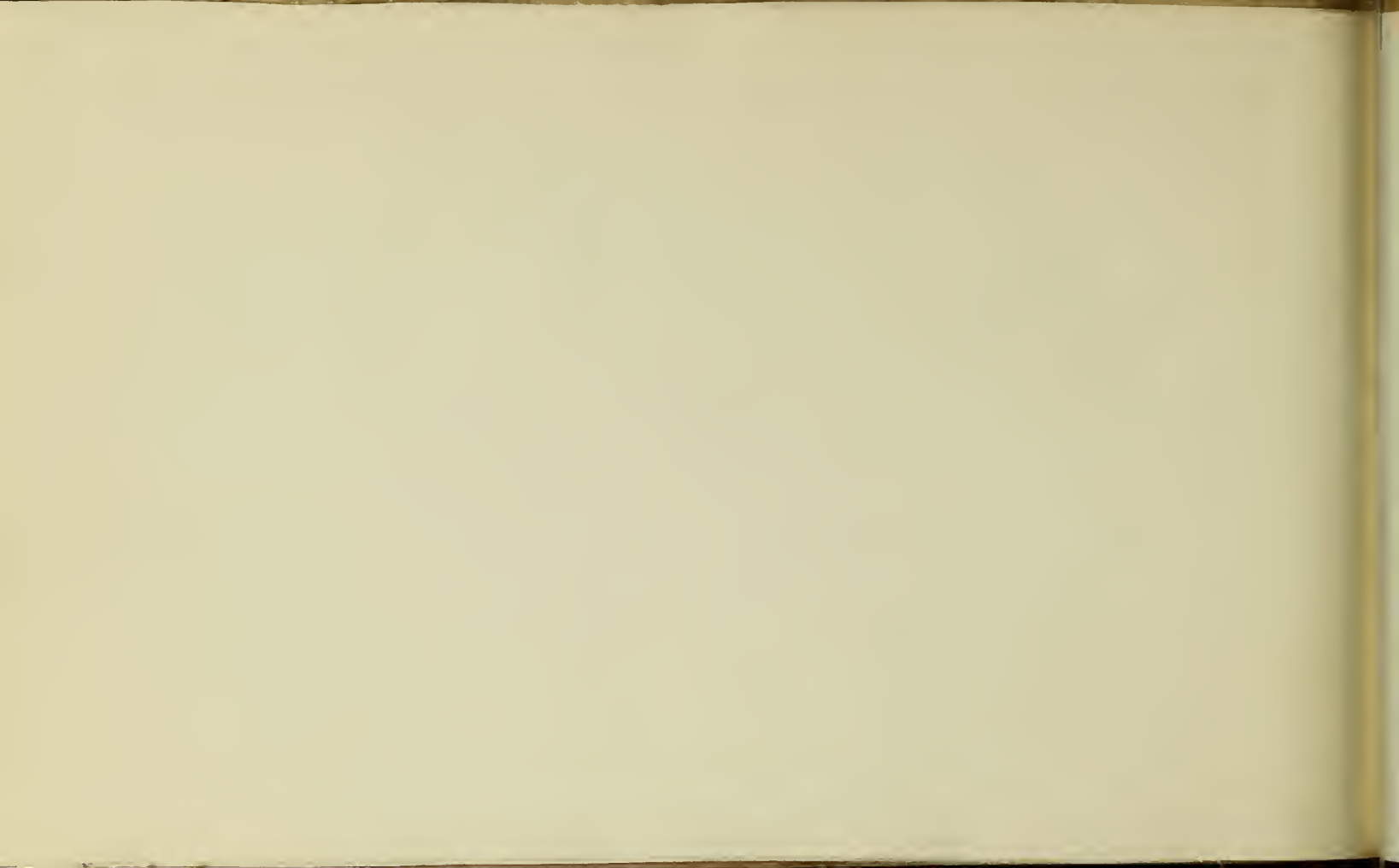


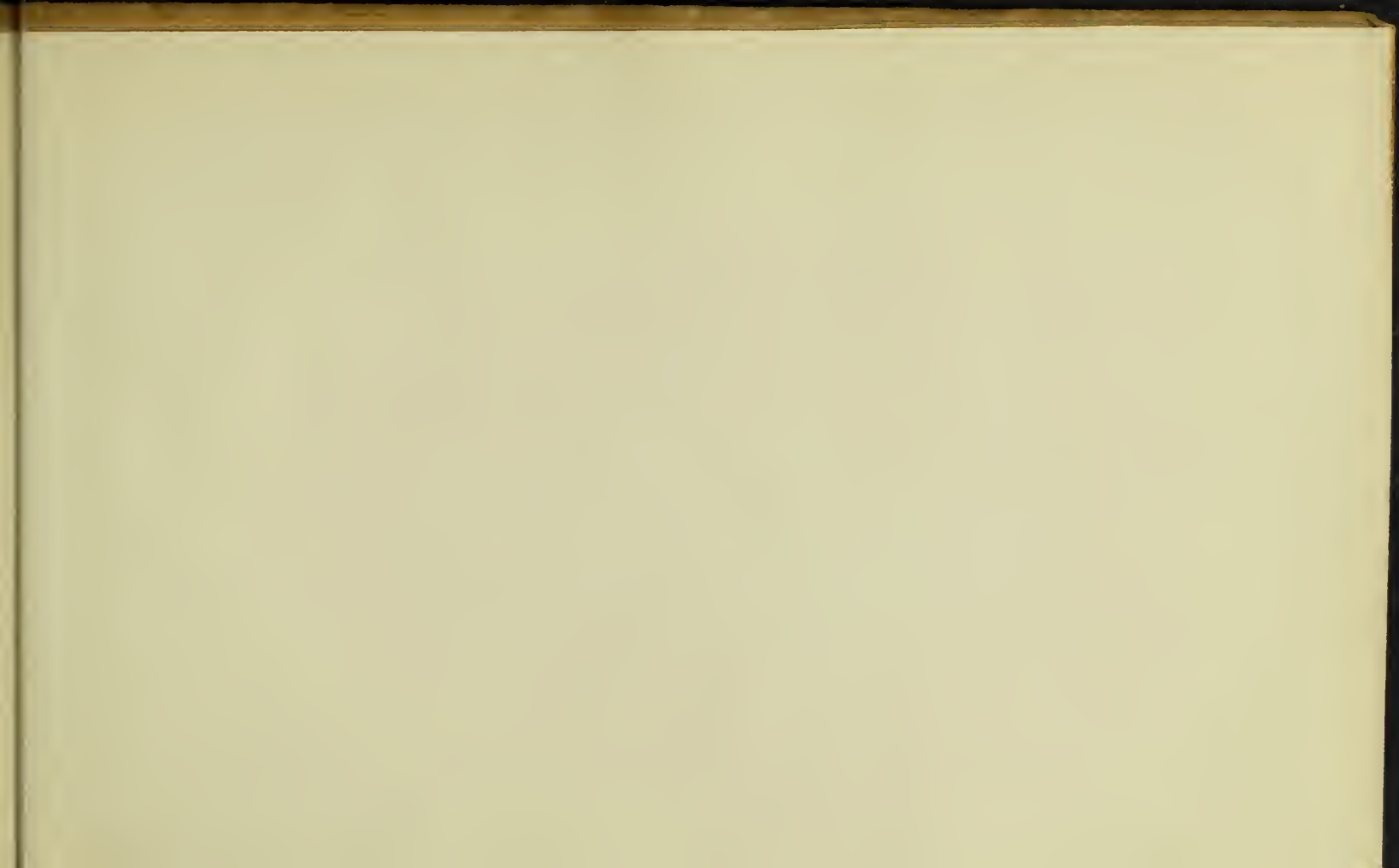


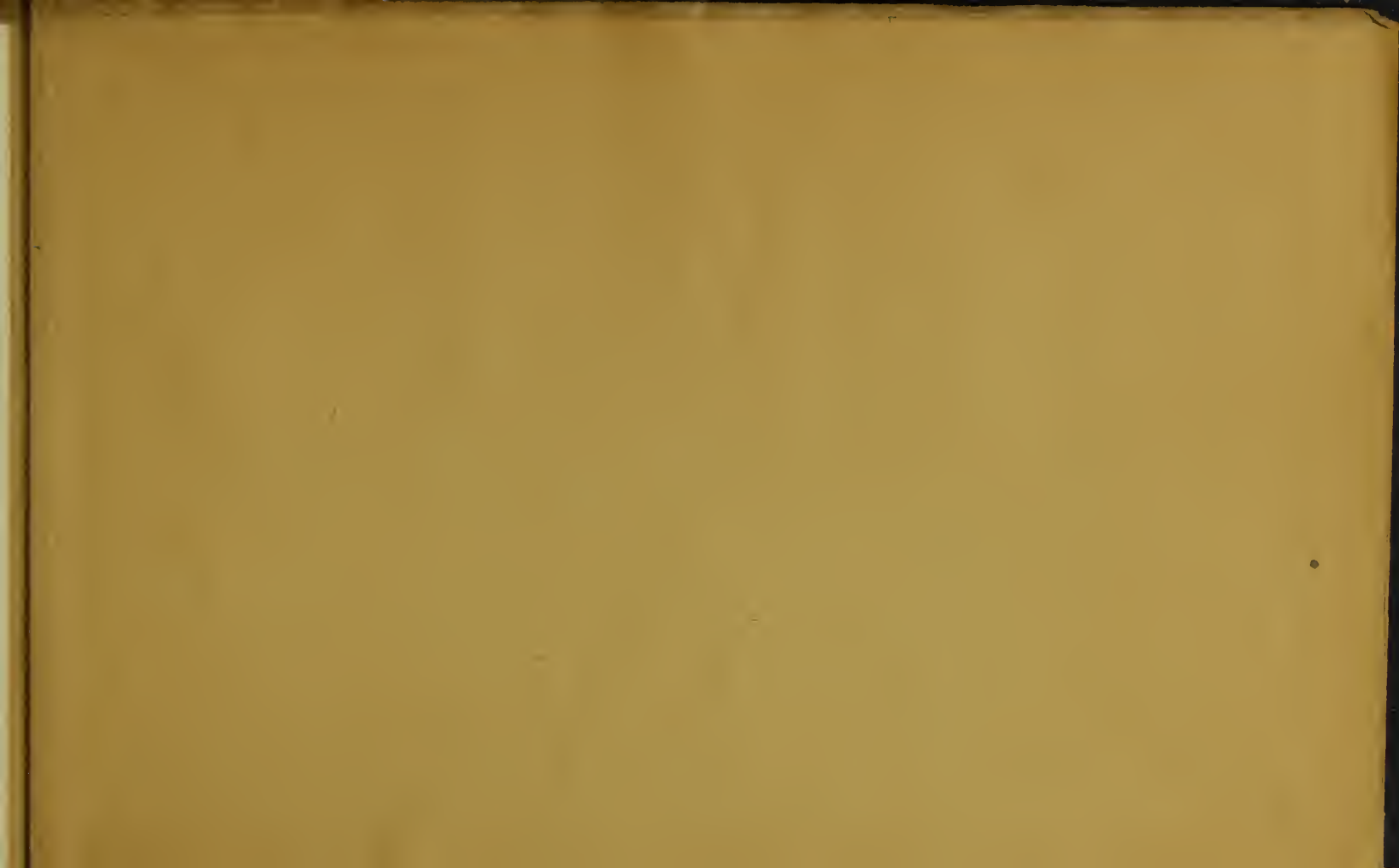














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