



No. 486. 27



Sewall Fund



THE
Psalmody's Assistant:

CONTAINING

AN ORIGINAL COMPOSITION OF PSALM AND HYMN TUNES;

TOGETHER WITH

A Number of FAVOURITE PIECES from different Authors.

TO WHICH IS PREFIXED,

AN INTRODUCTION TO THE GROUNDS OF MUSIC.

BY ABIJAH FORBUSH.

SECOND EDITION.

Boston:

PRINTED AND SOLD BY MANNING & LORING, No. 2, CORNHILL.....1806.


Small
DISTRICT OF MASSACHUSETTS, to wit:


BE IT REMEMBERED, That on the tenth day of September, in the thirty-first year of the independence of the United States of America, Messrs. MANNING & LORING, of the said district, have deposited in this office the title of a Book, the right whereof they claim as Proprietors, in the words following, to wit:—"The Psalmodist's Assistant: containing an Original Composition of Psalm and Hymn Tunes; together with a Number of favourite Pieces from different Authors. To which is prefixed, an Introduction to the Grounds of Music. By ABIJAH FORBUSH.


In conformity to the Act of the Congress of the United States, entitled, "An Act for the encouragement of learning, by securing the copies of maps, charts, and books, to the Authors and Proprietors of such copies, during the times therein mentioned;" also to an Act, entitled, "An Act supplementary to an Act, entitled, An Act for the encouragement of learning, by securing the copies of maps, charts, and books, to the Authors and Proprietors of such copies, during the times therein mentioned; and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints."


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

Brown Collection
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A natural  restores a note to its primitive sound.

Point of addition  adds one third to the length of the note.

A hold  signifies that the note or rest over which it is placed should be continued longer than usual.

Mark of distinction  requires the note over which it is placed to be sung emphatically.


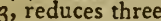




A slur  shews that the notes included in them are to or tie be sung to one syllable.

Figure 3,  reduces three notes to the time of two of the same kind.


Choosing notes  give the performer liberty to sing which he pleases.


Repeats ::  shew what part of the tune is to be sung over again.

Figures, 1, 2,  set over a tune, shew that the note under figure 1, is sung before the repeat, and the note under figure 2, is sung the second time, omitting the note under figure 1: but if the notes are tied together with a slur, they are both to be sung after repeating.


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


Double bar  or  shews the end of a strain.



A close  shews a tune to be ended.


A brace  shews how many parts are sung together.

COMMON TIME MOODS.


Adagio  has four beats in a bar, two down and two up; each beat performed in a second.


Largo  has four beats in a bar, two down and two up; each beat a quarter quicker than seconds.

Allegro  or  has two beats in a bar, one down and one up; each beat performed in a second.


2 from 4  has two beats in a bar; performed one third quicker than Allegro.


TRIPLE MOODS.

3 to 2  has three beats in a bar, two down and one up; each performed in a second.

3 from 4  has three beats in a bar, two down and one up; each performed one quarter quicker than seconds.

COMPOUND MOODS.

6 to 4  has two beats in a bar, one down and one up; each performed in a second.

6 from 8  has two beats in a bar, one down and one up; each performed one quarter quicker than seconds.

In Common Time moods, the accent is on the first and third parts of the bar; in Triple Time, the first part only; in Compound Time, the first and fourth parts of the bar.

Of the KEYS.

There are two keys in music, the sharp key and the flat key. If the third above the last note in the bass contains two whole tones, the tune is on a sharp key; but if only a tone and semi-tone, it is on a flat key.



THE
PSALMODIST'S ASSISTANT.



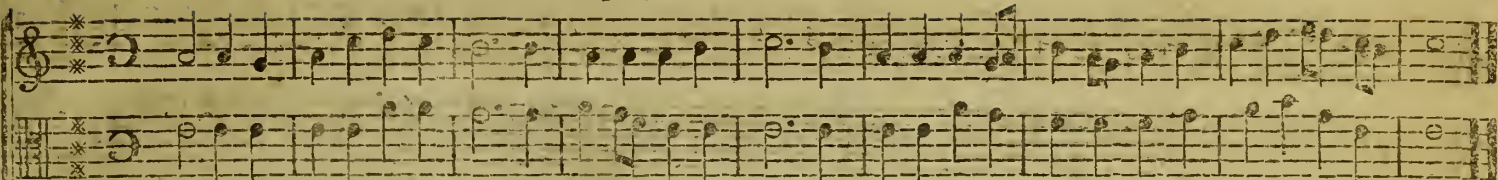
Morning Hymn. C. M.

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

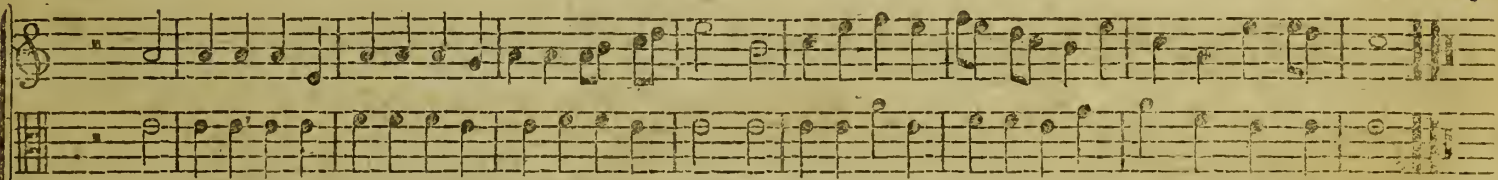
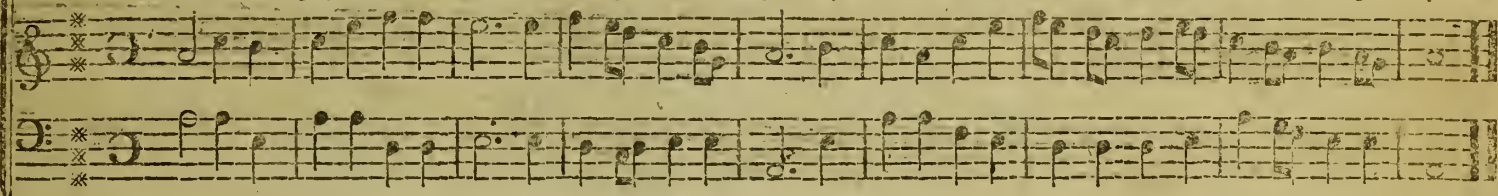
O for a shout of sacred joy To God the sovereign King! Let every land their tongues employ, And hymns of triumph sing.

Jesus our God ascends on high; His heavenly guards, around, Attend him rising through the sky, With trumpets' joyful sound.

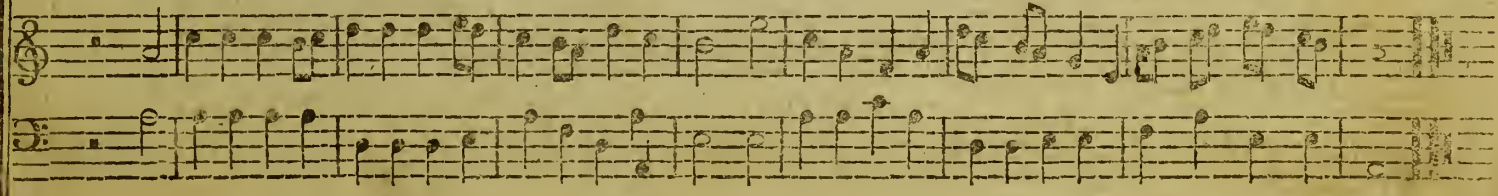
Conquest. C. M.



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



'Tis by thine aid our troops prevail, And break united powers; Or burn their boasted fleets, or scale The proudest of their towers.



Zion. L. M.

Great God, attend, while Zion sings The joy that from thy presence springs; To

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature (C). The lyrics are printed below the staves, with some words like 'God', 'Zion', 'joy', and 'presence' grouped by curved lines above them. There are two 'x' marks on the lower staff, one above the word 'presence' and one above the word 'springs'.

spend one day with thee on earth Exceeds a thousand days of mirth.

The second system of the musical score also consists of two staves, treble and bass clef. The lyrics continue from the first system. The words 'spend one day with thee on earth' and 'Exceeds a thousand days of mirth' are printed below the staves, with some words grouped by curved lines above them. The system ends with a double bar line on both staves.

Conway. Sevens.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 2/4 time and have a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

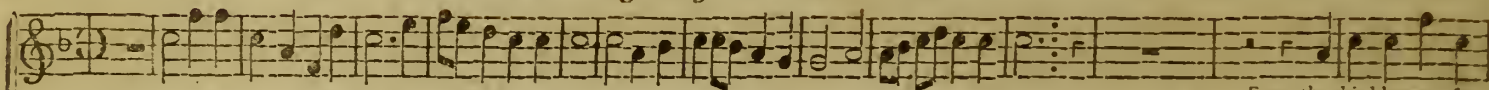
Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is nigh.

The second system of music continues the melody from the first system, maintaining the same 2/4 time and B-flat key signature. It features a mix of eighth and quarter notes.

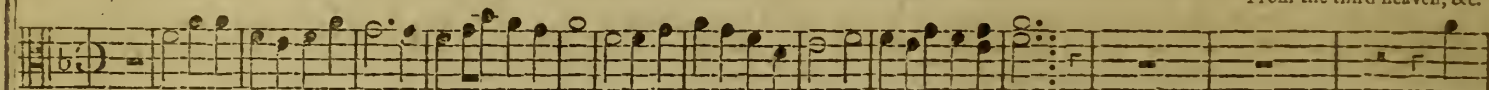
The third system of music continues the melody, with the upper staff in treble clef and the lower staff in bass clef. The notation includes various rhythmic values such as eighth and quarter notes.

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

The fourth system of music concludes the piece, with the upper staff in treble clef and the lower staff in bass clef. The melody ends with a final cadence.

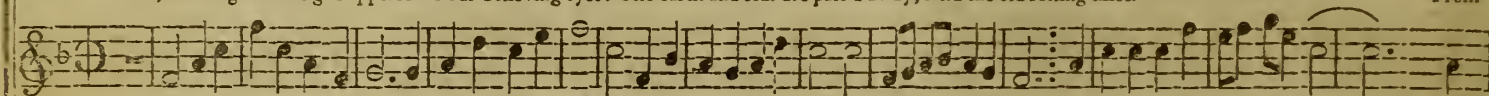


From the third heaven, &c.

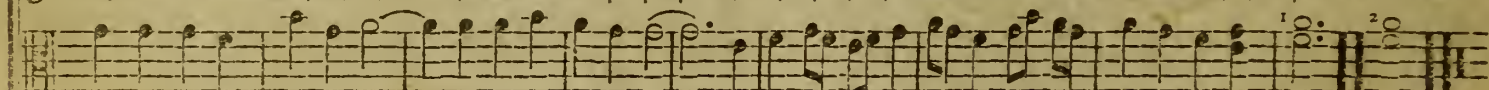
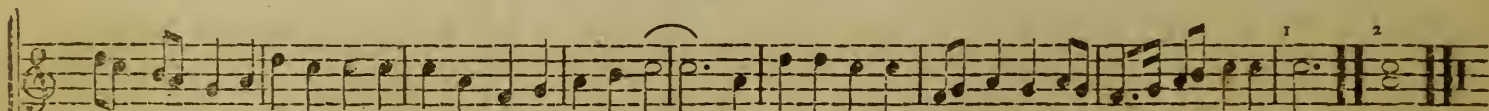
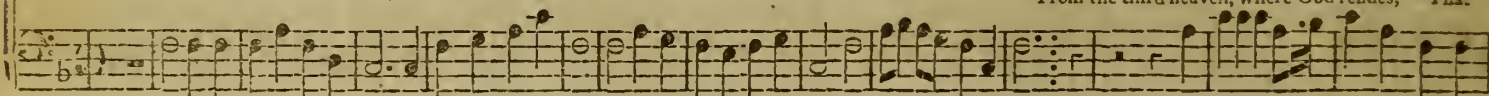


Lo, what a glorious fight appears To our believing eyes! The earth and seas are pass'd away, And the old rolling skies.

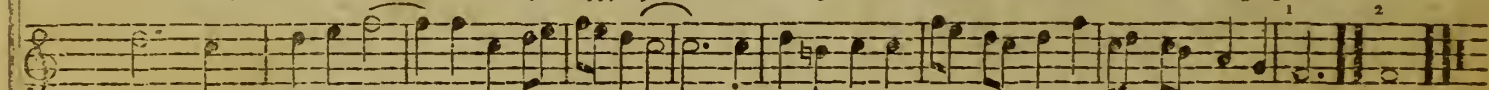
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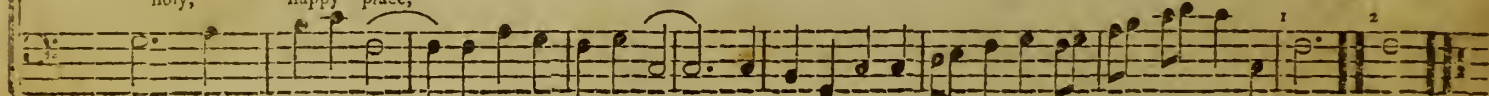
From the third heaven, where God resides, That



the third heaven, where God resides, That holy, happy place, The New Jerusalem comes down, Adorn'd with shining grace.



holy, happy place,



May harmony and peace their wide pinions extend To the ocean that rolls in the west; Dissension and

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in 2/4 time and B-flat major. The lyrics are: "May harmony and peace their wide pinions extend To the ocean that rolls in the west; Dissension and".

discord be brought to an end, And the world be permitted to rest, And the world be permitted to rest.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in 2/4 time and B-flat major. The lyrics are: "discord be brought to an end, And the world be permitted to rest, And the world be permitted to rest." The system concludes with a double bar line and repeat signs.

Hermon. P. M.

The first system of musical notation for 'Hermon. P. 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 is written in a simple, hymn-like style with various note values and rests.

Like fruitful showers of rain, Descending from the neighb'ring hills; Through every friendly soul,
Which water all the plain, Such streams of pleasure roll Where love like heavenly dew distils.

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

Invocation. C. M.

The first system of musical notation for 'Invocation. 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 is marked 'Air'.

Air.

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

Hear me, O God, nor hide thy face, But answer, lest I die: Hast thou not built a throne of grace, To hear when sinners cry? Hast thou, &c.

The third system of musical notation for 'Invocation. C. M.' consists of two staves, continuing the melody and bass line from the second system. It maintains the same key signature and time signature.

The first system of music consists of three staves. The top staff is a treble clef with a 6/4 time signature, marked with three asterisks. The middle staff is a guitar accompaniment with a 6/4 time signature, also marked with three asterisks. The bottom staff is a bass clef with a 6/4 time signature, marked with three asterisks. The music features a melody in the treble and bass staves, with the guitar accompaniment providing harmonic support.

Hark! the Redeemer, from on high, Sweetly invites his fav'rites nigh; From caves of darkness and of doubt, He gently speaks, and calls them out.

The second system of music consists of three staves. The top staff is a treble clef with a 6/4 time signature, marked with three asterisks. The middle staff is a guitar accompaniment with a 6/4 time signature, also marked with three asterisks. The bottom staff is a bass clef with a 6/4 time signature, marked with three asterisks. The music continues the melody from the first system.

The third system of music consists of three staves. The top staff is a treble clef with a 6/4 time signature, marked with three asterisks. The middle staff is a guitar accompaniment with a 6/4 time signature, also marked with three asterisks. The bottom staff is a bass clef with a 6/4 time signature, marked with three asterisks. The music continues the melody from the first system.

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

The fourth system of music consists of three staves. The top staff is a treble clef with a 6/4 time signature, marked with three asterisks. The middle staff is a guitar accompaniment with a 6/4 time signature, also marked with three asterisks. The bottom staff is a bass clef with a 6/4 time signature, marked with three asterisks. The music concludes the piece with a final cadence.

Effex. · L. M.

Pia.

My soul, thy great Cre - a - - - tor praise, He in full majesty

When cloth'd in his ce - - - lestial rays,

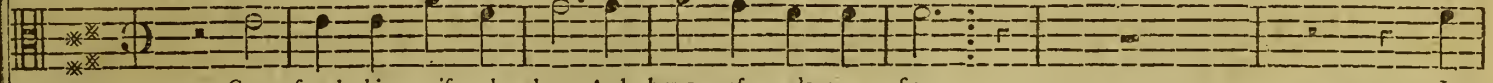
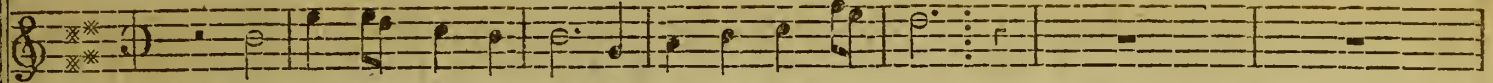
He

ty appears, And like a robe his glory wears, He in, &c.

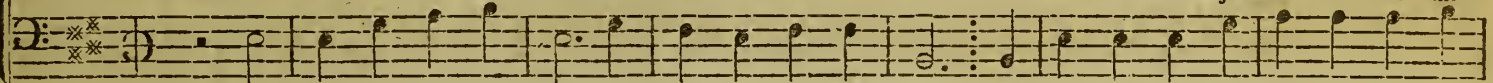
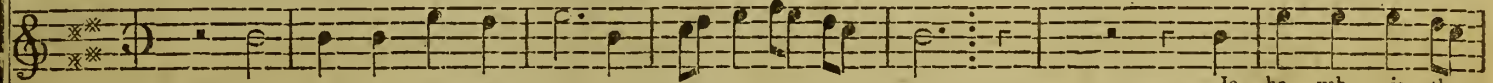
He in full majesty appears, And like a robe his glory wears, And like a robe his glory wears.

in full majesty appears, And like a robe his glory, glory wears,

He in full majesty appears, And like a robe his glory wears,

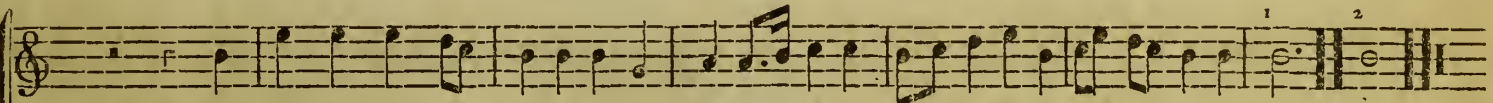


Come, sound his praise abroad, And hymns of glory sing; Je-



Je - ho - vah is the

Je - - ho - vah is the fovereign God, Je-



hovah is the fovereign God, Je - ho - vah is the fovereign God, The univerfal King,



fovereign God, The uni - - verfal King,



hovah is the fovereign, fovereign God,

Crucifixion. C. M.

Air.

Alas! and did my Saviour bleed! And did my Sovereign die? Would he devote that sacred head For such a worm as I?

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a treble clef, a key signature of one sharp, and a common time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of one sharp and a common time signature. The music is written in a style typical of 18th or 19th-century hymnals, with various note values, rests, and phrasing slurs.

Was it for crimes which I had done, He groan'd upon the tree! Amazing pity! grace unknown! And love beyond degree.

The second system of the musical score also consists of three staves. The top staff is a treble clef with a key signature of one sharp and a common time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of one sharp and a common time signature. The music continues from the first system, maintaining the same key signature and time signature.

The first system of music 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 is written in a simple, hymn-like style with quarter and eighth notes.

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

The second system of music continues the melody from the first system. It consists of two staves in treble and bass clefs, maintaining the one-flat key signature and common time signature.

The third system of music continues the melody. It consists of two staves in treble and bass clefs, maintaining the one-flat key signature and common time signature.

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

The fourth system of music concludes the piece. It consists of two staves in treble and bass clefs, maintaining the one-flat key signature and common time signature. The piece ends with a double bar line.

Loud to the Prince of heaven Your cheerful voices raise; To him your songs be given, And fill his

courts with praise, And fill his courts with praise. With conscious worth, All clad in arms, All bright in charms, He sallies forth.

Circumspection.

C. M.

Musical score for the hymn "Circumspection". It consists of four staves: two for the vocal line and two for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C.M.). The lyrics are: "Thus I resolv'd before the Lord, Now will I watch my tongue, Lest I let slip one sinful word, Or do my neighbour wrong."

Strong Hold.

P. M.

Musical score for the hymn "Strong Hold". It consists of four staves: two for the vocal line and two for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (P.M.). The lyrics are: "Ye prisoners of hope, O'erwhelmed with grief, To Jesus look up For certain relief; There's no condemnation In Jesus the Lord, But strong consolation His grace doth afford."

Look, my soul, be still and gaze,
 O'er the gloomy hills of darkness,
 Look, my soul, be still and gaze,
 Look, my soul, be still and gaze, All the promises do travail,
 All the promises do travail, all, With a glorious day of grace;
 all, All the promises do travail, With a glorious day of grace;
 All the promises do travail, all,

Kentucky continued.

Blessed jub'lee, Let thy glo - - rious morn, Let thy glorious morning dawn.

Blessed jub'lee, Let thy glorious morning dawn.

Blessed jub'lee, Let thy glorious morn, Let thy glorious morning dawn.

Missionary. C. M.

RIPPON'S SEL.

Lively.

Pia.

For.

Shine, mighty God, on this our land, With beams of heavenly grace; Reveal thy power through all our coasts, Reveal, &c. Reveal, &c. And shew thy smiling face.

* The glory of my brightest
 My God, the spring of all my joys, The life of my delights, The life of my delights,
 * The glory of my brightest

Piano

Forte.

days, The glory of my brightest days, And comfort of my nights!
 1 2
 glory of my brightest days,
 1 2
 days, And comfort of my nights! The glory of my brightest days, And comfort of my nights!
 1 2

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various note values and rests.

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

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. The lower staff is in bass clef with the same key signature and time signature. The music continues the melody and bass line from the first system.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. The lower staff is in bass clef with the same key signature and time signature. The music continues the melody and bass line from the second system.

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

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. The lower staff is in bass clef with the same key signature and time signature. The music concludes the piece with a final cadence.

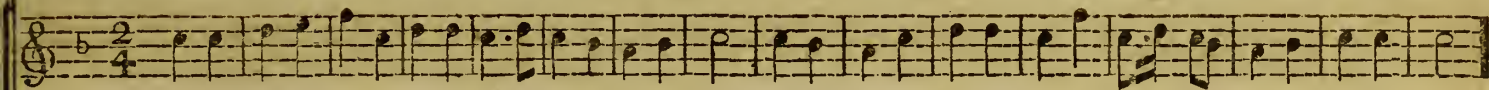
Our God, our help in *ag s* past, Our hope for years to come,

Be thou our guard while

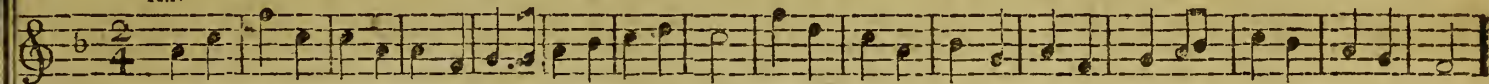
Be thou our guard while *troubles* last, And our e - - - ter - - - nal home.

thou our guard, &c.

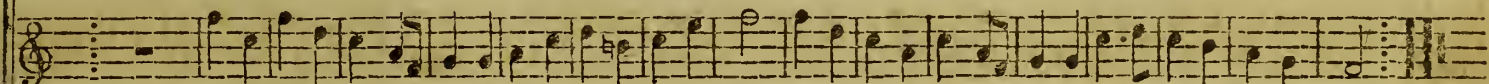
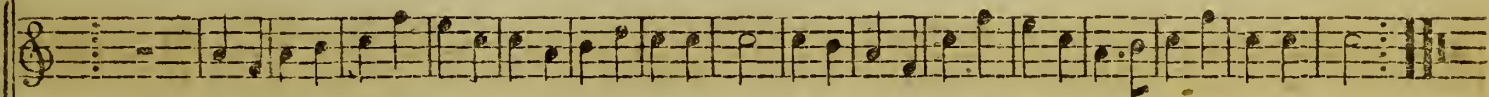
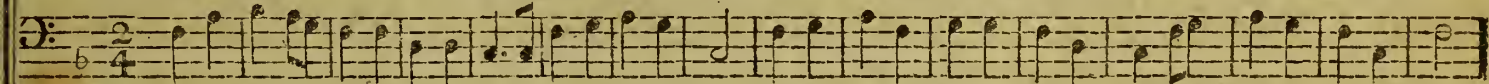
troubles last, and our e - - - ter - - - nal home,



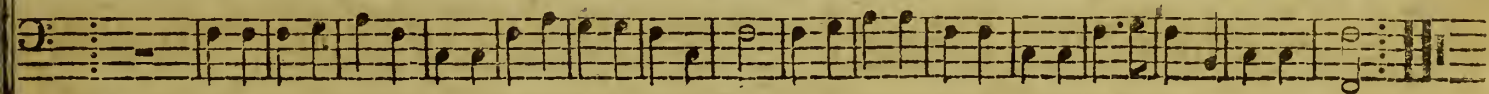
Air.



Soon we hope to sing most sweetly, At the marriage of the Lamb, When his bride is dress'd completely, Fit to celebrate the same.



O! what shouts shall then be ringing Round the throne of God most high, And what sweet melodious singing Then shall echo through the sky!



Sing to the Lord Jehovah's praise, All praise to him belongs, Who kindly lengthens out our days, Demands our choicest songs:

Whose providence has brought us through Another varying year; We all with vows, and anthems new, Before our God appear.

So fly our months and years, Thus roll the seasons on, Till death the curtain drop, And life's gay scene is done.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a treble clef staff in 2/4 time, with lyrics underneath. The piano accompaniment is written on a grand staff (treble and bass clefs) in 2/4 time. The lyrics are: "So fly our months and years, Thus roll the seasons on, Till death the curtain drop, And life's gay scene is done." There are asterisks on the vocal line above the words "roll", "drop", and "done".

O let each moment then Be precious in our eyes, And let our actions shew That we are truly wise

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written on a treble clef staff in 2/4 time, with lyrics underneath. The piano accompaniment is written on a grand staff (treble and bass clefs) in 2/4 time. The lyrics are: "O let each moment then Be precious in our eyes, And let our actions shew That we are truly wise". There are asterisks on the vocal line above the words "precious", "shew", and "wise".

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a star symbol (*). The middle staff is also in treble clef with the same key signature and time signature, and is marked "Air." with a star symbol (*). The bottom staff is in bass clef with the same key signature and time signature, also marked with a star symbol (*). The lyrics are written below the middle staff.

Lord, how secure my conscience was, And felt no inward dread! I was alive without the law, And thought my sins were dead.

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains two star symbols (*). The middle staff is in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

My hopes of heaven were firm and bright, But since the precept came With a convincing power and light, I find how vile I am.

I'll give you rest from

Air.

Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And

I'll give you rest from all your toils, And raise you

all your toils, And raise you to my heavenly home,

raise you to my heavenly home, I'll give you rest from all your toils, And raise you to my heavenly home.

to my heavenly home,

Triumph. C. M.

Arise, my soul, my joyful powers, And triumph in my God; Awake, my voice, and

The first system of the musical score for 'Triumph' consists of four staves. The top two staves are the vocal line (treble clef) and the piano accompaniment (bass clef). The bottom two staves are the vocal line (treble clef) and the piano accompaniment (bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: 'Arise, my soul, my joyful powers, And triumph in my God; Awake, my voice, and'.

loud proclaim His glorious grace abroad, Awake, my voice, and loud proclaim His glorious grace abroad.

The second system of the musical score for 'Triumph' consists of four staves. The top two staves are the vocal line (treble clef) and the piano accompaniment (bass clef). The bottom two staves are the vocal line (treble clef) and the piano accompaniment (bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: 'loud proclaim His glorious grace abroad, Awake, my voice, and loud proclaim His glorious grace abroad.'.

Pia.

For.

Glory immortal waits around The tombs of saints who sleep in clay, Till Jesus' voice shall rend the ground, And

Mezza.

Pia.

For.

bid them wake to endless day, Till Jesus' voice shall rend the ground, And bid them wake to endless day.

Great God, the heaven's well-order'd frame Declares the glories of thy name; There thy rich works of wonder fine;

A

A thousand starry

A thousand starry beauties there, A

A thousand starry, &c

thousand starry beauties there, A thousand radiant marks appear Of boundless power and skill divine.

thousand starry beauties there, A thousand radiant marks appear,

Precious Bible! what a treasure Does the word of God afford! All I want for life and pleasure,

Food and medicine, shield and sword: Let the world account me poor, Having this, I need no more.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with a key signature of one sharp (F#) and a common time signature (C). The music is written in a simple, hymn-like style with quarter and eighth notes.

Hear what the voice from heaven proclaims For all the pious dead; Sweet is the savour of their names, And soft their sleeping bed.

The second system of music continues the melody from the first system. It features two staves in treble and bass clefs, maintaining the same key signature and time signature. The lyrics are printed below the staves.

The third system of music continues the melody. It features two staves in treble and bass clefs, maintaining the same key signature and time signature. The lyrics are printed below the staves.

They die in Jesus, and are blest'd; How kind their slumbers are! From sufferings and from sins releas'd, And freed from every snare.

The fourth system of music concludes the piece. It features two staves in treble and bass clefs, maintaining the same key signature and time signature. The lyrics are printed below the staves.

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 a common time signature. The melody in the upper staff begins with a quarter rest, followed by a series of eighth and quarter notes, including a sharp sign (♯) above a note. The lower staff provides a harmonic accompaniment with a similar rhythmic pattern.

Far from this world of toil and strife, They're present with the Lord; The labours of their mortal life End in a large reward.

The second system of music continues the piece. It features two staves, treble and bass clef. The melody in the upper staff continues with a mix of eighth and quarter notes, ending with a double bar line. The lower staff continues the accompaniment.

Predestination. L. M.

The first system of the 'Predestination' section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a common time signature. The melody in the upper staff starts with a quarter rest, followed by a series of quarter and eighth notes, with some notes beamed together. There are sharp signs (♯) above some notes. The lower staff provides a steady accompaniment.

Behold the potter and the clay! He forms his vessels as he please; Such is our God, and such are we, The subjects of his just decrees.

The second system of the 'Predestination' section continues the piece. It features two staves, treble and bass clef. The melody in the upper staff continues with a mix of quarter and eighth notes, ending with a double bar line. The lower staff continues the accompaniment.

Adam and all his race have fell, And justice dooms them down to hell,

Eter - - - nal ages there: Th' Almighty sentence, it is sure, The wrath of God who can endure, Or

Concord continued.

dwell in keen despair! But lo! what conde - scending love! I see the heavens from above, O-

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The middle two staves are for a grand piano (treble and bass clefs). The music is in 6/4 time and features a key signature of one flat (B-flat). The lyrics are written below the vocal line.

pen for man's relief! The great Jehovah pities man, And lo, the blessed gospel plan Appears, with terms of peace!

The second system of the musical score also consists of four staves, following the same layout as the first system. The lyrics continue below the vocal line.

Pia.

Cres.

How far our highest praises fall Below th' immense Original! Weak creatures we, that strive in vain To reach an uncreated strain!

Pia.

Forte.

Great God, forgive our feeble lays; Sound out thine own eternal praise: A song so vast, a theme so high, Calls for the voice that tun'd the sky.

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 a common time signature (C). The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a simple accompaniment with quarter notes G2, A2, B2, and C3.

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

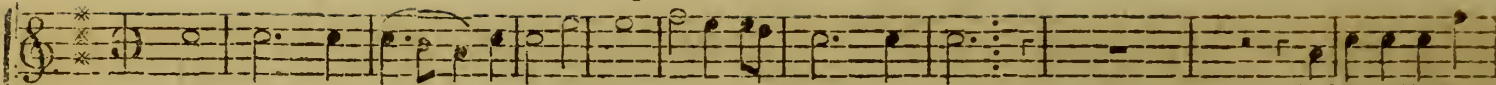
The second system of music continues the melody and accompaniment from the first system. The treble staff features a series of eighth and sixteenth notes, while the bass staff continues with a steady quarter-note accompaniment.

The third system of music continues the melody and accompaniment. The treble staff shows a melodic line with some grace notes, and the bass staff maintains the accompaniment.

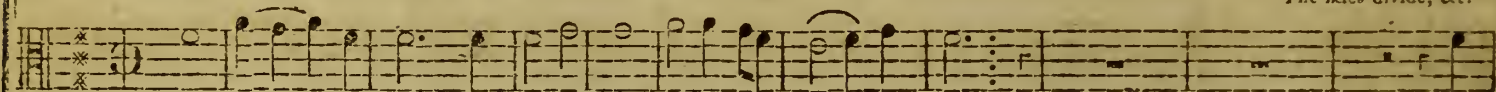
Alas! 'twas brittle clay That built our body first! And every month, and every day, 'Tis mould'ring back to dust

The fourth system of music concludes the piece. The treble staff ends with a final cadence, and the bass staff provides a concluding accompaniment.

Cushan. C. M.

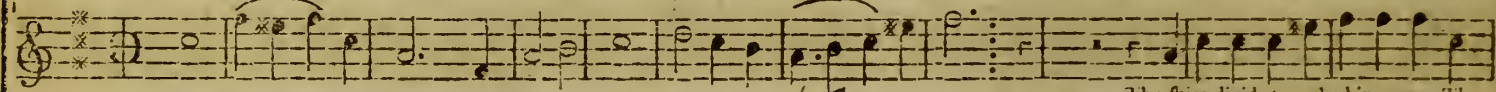


The skies divide, &c.

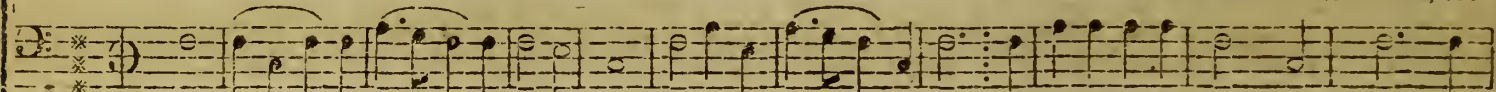


I see the Lord of glory come, And flaming guards around;

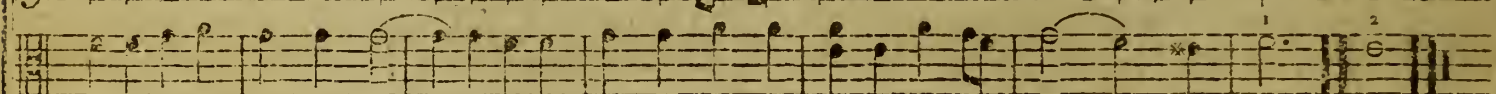
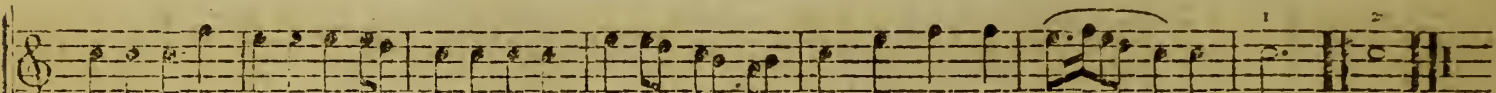
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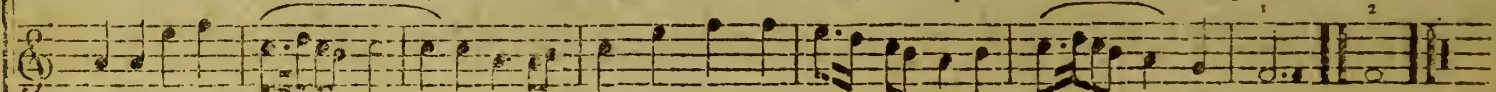
The skies divide to make him room, The



The skies divide, &c.



skies divide to make him room, The skies divide to make him room, The trumpet shakes the ground.



trumpet shakes the ground.



The first system of music consists of two staves. The upper staff is in treble clef with a 6/4 time signature. The lower staff is in bass clef with a 6/4 time signature. The music features a mix of quarter and eighth notes, with some notes marked with an asterisk (*). There are several measures with rests, and the system concludes with a double bar line.

How blest is our brother, bereft Of all that could burden his mind! How easy the soul that has left This wearisome body behind!

The second system of music consists of two staves. The upper staff is in treble clef with a 6/4 time signature. The lower staff is in bass clef with a 6/4 time signature. The music continues with similar notation to the first system, including notes, rests, and asterisks.

The third system of music consists of two staves. The upper staff is in treble clef with a 6/4 time signature. The lower staff is in bass clef with a 6/4 time signature. The music continues with similar notation to the previous systems, including notes, rests, and asterisks.

Of evil incapable thou, Whose relics with envy I see, No longer in misery now, No longer a sinner like me.

The fourth system of music consists of two staves. The upper staff is in treble clef with a 6/4 time signature. The lower staff is in bass clef with a 6/4 time signature. The music concludes with a double bar line.

Not to our names, thou only just and true, Not to our worthless names is glory due; Thy power and grace, thy truth and justice claim Immortal honours

to thy sovereign name.

Shine thro' the earth, Shine thro' the earth from heaven thy blest abode, Nor let the heathen say, "And where's your God."

Shine thro' the earth from heaven thy blest abode, Shine

Cyrene. S. M.

Well, if our days must fly, We'll keep their end in fight; We'll spend them all in wisdom's way, in

We'll spend them all in wisdom's way, And let them

Detailed description: This system contains the first two staves of music. The top staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef. The lyrics are written below the staves. The first staff ends with a repeat sign. The second staff continues the melody and includes the lyrics 'We'll spend them all in wisdom's way, in'.

wisdom's way, We'll spend them all in wisdom's way, And let them speed their flight.

speed their flight,

Detailed description: This system contains the second two staves of music. The top staff is a treble clef and the bottom staff is a bass clef. The lyrics are written below the staves. The first staff ends with a repeat sign. The second staff continues the melody and includes the lyrics 'wisdom's way, We'll spend them all in wisdom's way, And let them speed their flight.' The system concludes with a double bar line and a repeat sign.

Youth's a soft scene, but trust her not: Her airy minutes, swift as thought, Slide off the slip'ry sphere: Moons

with their months make hasty rounds, The sun has pass'd his vernal bounds, And whirls about the year.

Fly, winged time, and roll a-

Come, dearest Lord, make no delay, For slowly every minute wears;

Fly, winged time, and

Fly, winged time, &c.

way These tedious rounds of sluggish years,

Fly, winged time, and roll away, and roll away, Fly, winged time, and roll away These tedious rounds of sluggish years.

roll away These tedious rounds of sluggish years,

Behold, &c.

Behold, I sit up-

Behold, I sit upon my throne, Cre-

Attend, while God's exalted Son Doth his own glories shew;

on my throne, Behold, I sit upon my throne, Creating all things new, Creating all things new.

ating all things new,

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

This musical score is for the hymn 'Addison. C. M.'. It consists of four staves. The top two staves are for the vocal line, with a treble clef and a key signature of two flats (B-flat and E-flat). The bottom two staves are for the piano accompaniment, with a bass clef and the same key signature. The music is in common time (C.M.). The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and phrasing slurs.

Hope. P. M.

O when shall I rise To my first paradise, Or come my Redeemer to see, But I feel a faint hope, That at last he will stoop, And his pity will bring him to me.

This musical score is for the hymn 'Hope. P. M.'. It consists of four staves. The top two staves are for the vocal line, with a treble clef and a key signature of one flat (F). The bottom two staves are for the piano accompaniment, with a bass clef and the same key signature. The music is in common time (P.M.). The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and phrasing slurs.

Arise, my dear love, My undefil'd dove, I hear my dear Jesus to say, The winter is past, The spring comes at last, My love, my dove, come away.

The earth that is green, Is fair to be seen; The little birds chirping do say, That they do rejoice In each other's voice; My love, my dove, come away.

Crisis.

The first system of music consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bass staff begins with a bass clef, the same key signature, and a common time signature. The music is written in a style typical of 18th or 19th-century hymnals, featuring a mix of quarter, eighth, and sixteenth notes.

Think of the sands run down to waste! We possess none of the past; None but the present is our own. Grace is not plac'd with-

The second system of music continues the melody from the first system. It features the same treble and bass staves with piano accompaniment. The treble staff has a treble clef, one sharp, and common time. The bass staff has a bass clef, one sharp, and common time. The music concludes with a double bar line.

Pia.

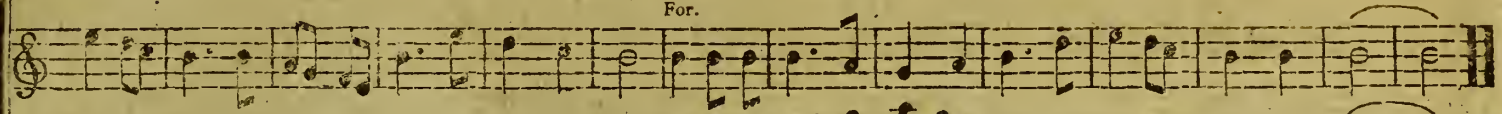
The third system of music begins with a treble staff and a bass staff. The treble staff has a treble clef, one sharp, and a 2/4 time signature. The bass staff has a bass clef, one sharp, and a 2/4 time signature. The music is written in a style typical of 18th or 19th-century hymnals, featuring a mix of quarter, eighth, and sixteenth notes.

in our power; 'Tis but one short, one shining hour, Bright and declining as the setting sun. See the white minutes

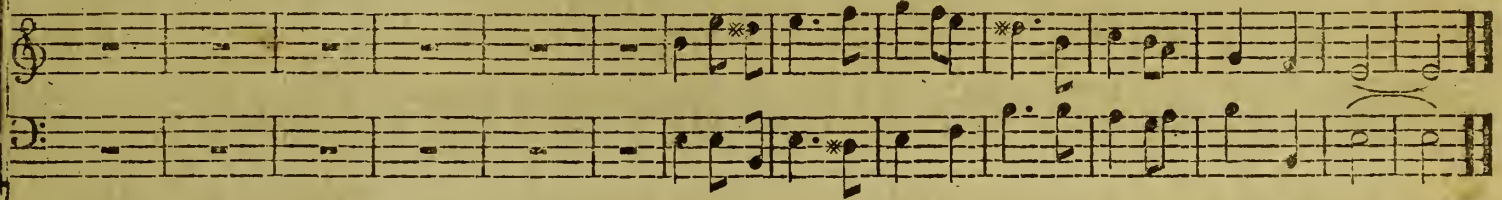
The fourth system of music continues the melody from the third system. It features the same treble and bass staves with piano accompaniment. The treble staff has a treble clef, one sharp, and a 2/4 time signature. The bass staff has a bass clef, one sharp, and a 2/4 time signature. The music concludes with a double bar line.

Crisis continued.

For.



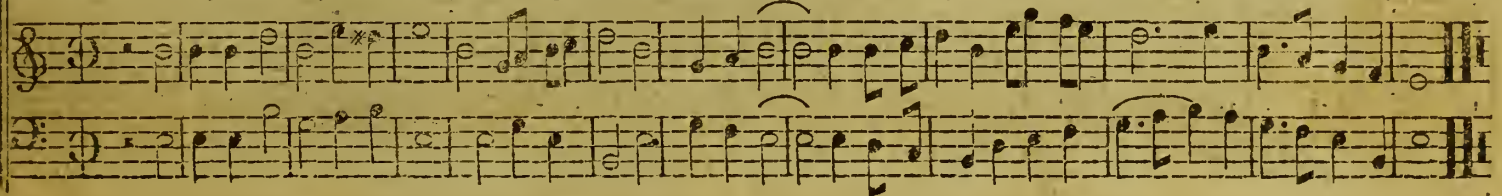
wing'd with haste; 'The now that flies may be the last; Seize the salvation ere 'tis past, Nor mourn the blessing gone.



Mod.



A thought's delay is ruin here; A closing eye, a gasping breath, Shuts up the 'golden scene in death, And drowns you in despair.



The Dying Christian.

The first system of music consists of two staves. The upper staff is a vocal line in G major, 3/4 time, with lyrics underneath. The lower staff is a piano accompaniment in G major, 3/4 time, with a treble clef and a key signature of one flat (F major). The music features a mix of eighth and sixteenth notes, with some rests and accidentals.

Lord, when we see a faint of thine Lie gasping out his breath, With longing eyes, and looks divine, Smiling and pleas'd in death; How we could

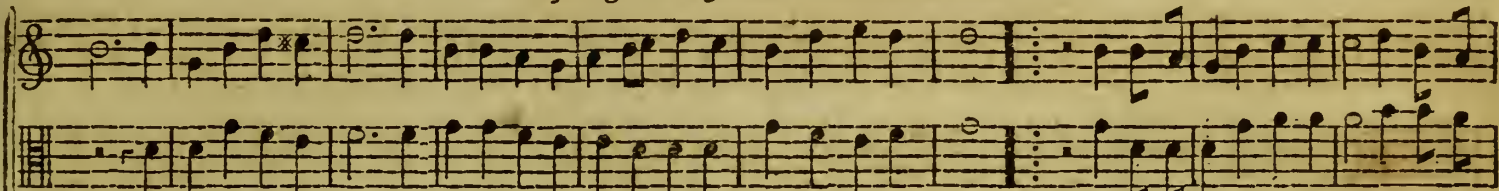
The second system of music continues the vocal and piano parts. The vocal line has lyrics underneath. The piano accompaniment continues with similar rhythmic patterns and melodic lines.

The third system of music continues the vocal and piano parts. The vocal line has lyrics underneath. The piano accompaniment continues with similar rhythmic patterns and melodic lines.

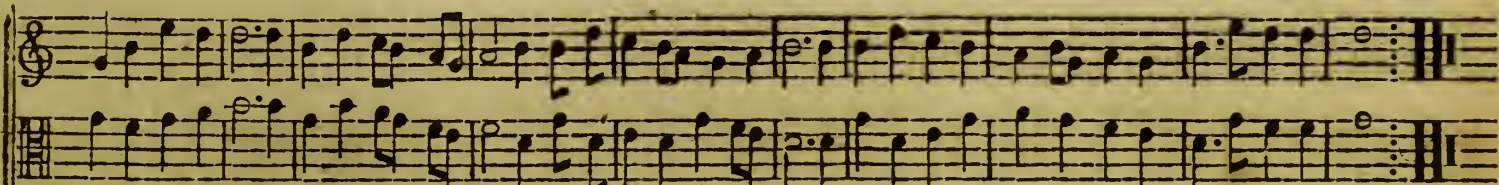
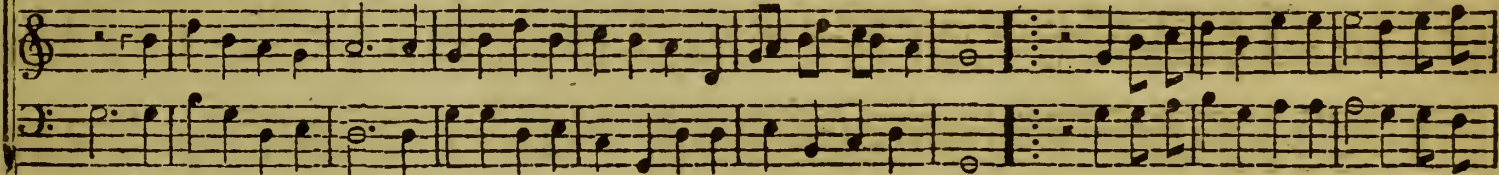
e'en contend to lay Our limbs upon that bed! We ask thine envoy to convey Our spirits in his stead Our souls are rising on the

The fourth system of music concludes the vocal and piano parts. The vocal line has lyrics underneath. The piano accompaniment continues with similar rhythmic patterns and melodic lines, ending with a double bar line and repeat signs.

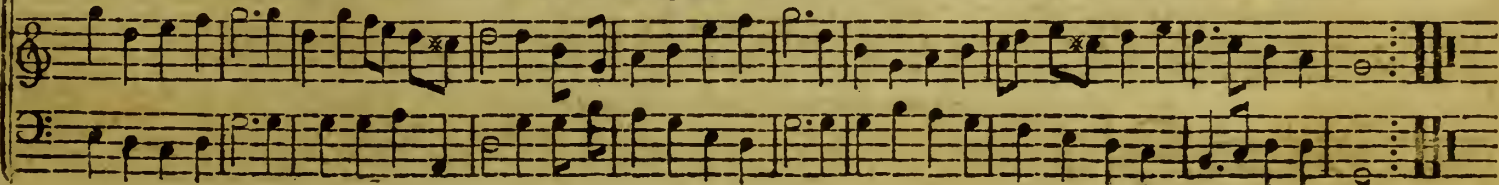
The Dying Christian continued.



wing, To venture in his place; For when grim death hath lost his sting, He has an angel's face. How does he mount, how does he fly, Up to the



ocean of the sky, T'ward the celestial coast! With what amazing swiftness soar, Till earth's dark ball is seen no more, And all its mountains lost!



Sharon. L. M.

Behold the rose of Sharon here, The lilly which the vallyes bear; Behold the tree of life, that gives Refreshing

fruit and healing leaves. Amongst the thorns, &c.

Amongst the thorns so lillies shine, Amongst wild gourds the noble vine, the

Amongst the thorns so lillies shine, Amongst wild gourds the noble vine; So in mine eyes my

noble vine; So in mine eyes my Saviour proves, Amidst a thousand meaner loves
 Saviour proves, So in

Detailed description: This block contains the musical score for the first section of the piece. It consists of four staves. The top staff is a vocal line in treble clef. The second staff is a vocal line in bass clef with lyrics underneath. The third staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. The music is in common time and features various note values, rests, and dynamic markings. There are first and second endings indicated by '1' and '2' above the notes.

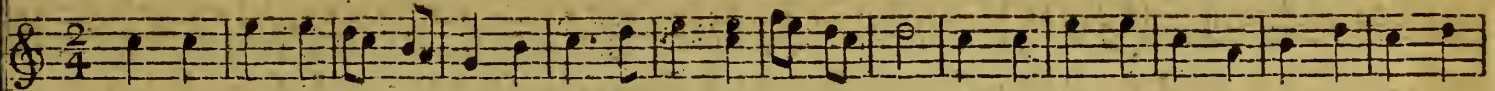
Dissolution. C. M.

Pia.

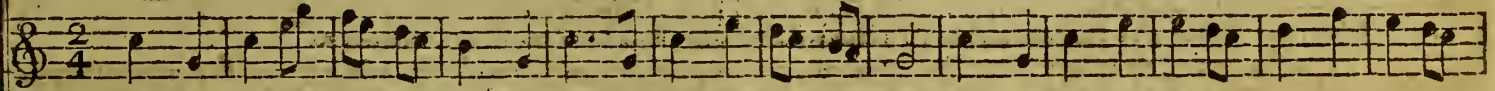
Forte.

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

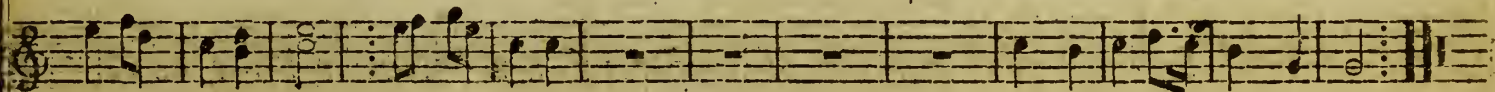
Detailed description: This block contains the musical score for the second section, 'Dissolution.' It consists of four staves. The top staff is a vocal line in treble clef. The second staff is a vocal line in bass clef with lyrics underneath. The third staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. The music is in common time and features various note values, rests, and dynamic markings. There are first and second endings indicated by '1' and '2' above the notes.



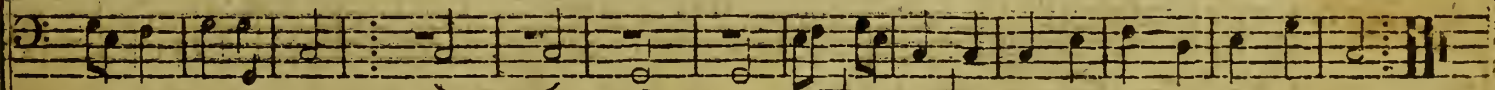
Air.



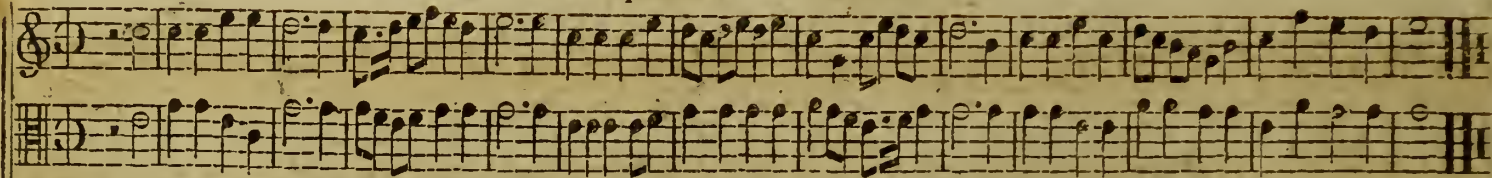
O. that I could now adore him Like the heavenly host above, Who forever stand before him, And un-



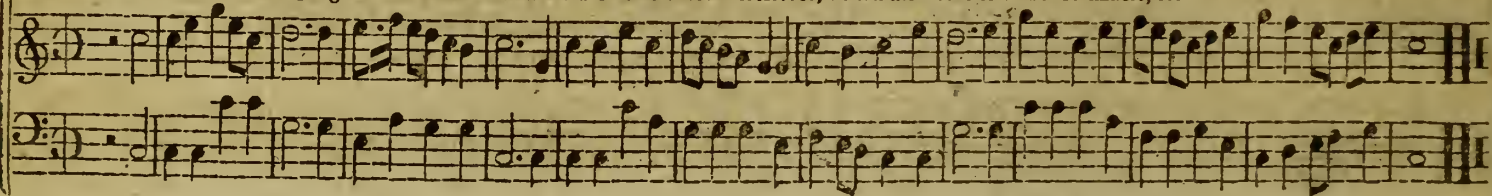
ceasing sing his love. Happy songsters, Happy songsters, Happy songsters! When shall I your chorus join?



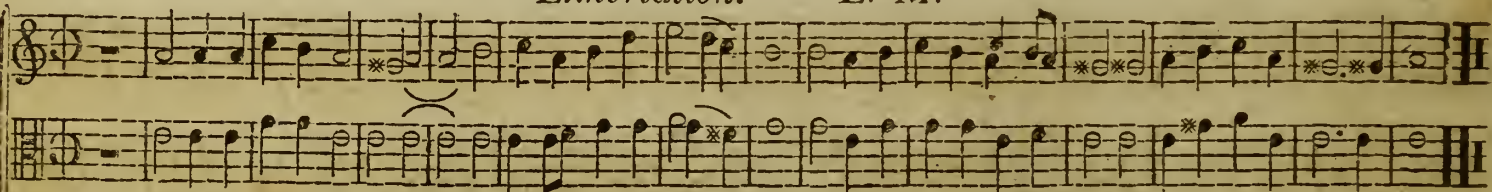
Adoption. S. M.



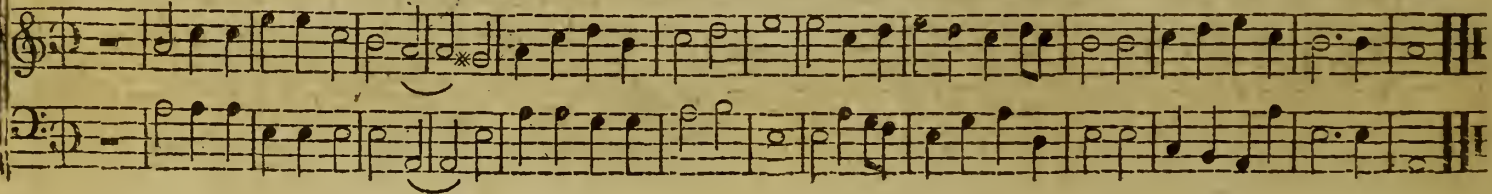
Behold, what wondrous grace The Father has bestow'd On sinners of a mortal race, To call them sons of God! On sinners, &c

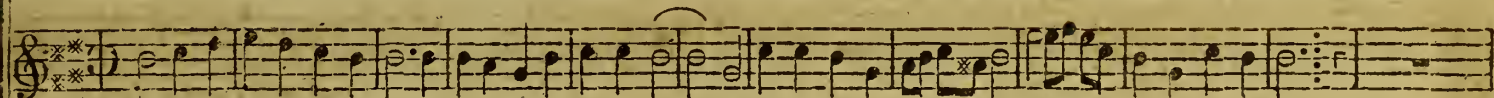


Exhortation. L. M.

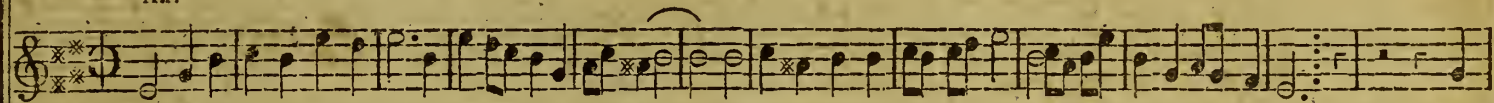


Now in the heat of youthful blood, Remember your Creator, God: Behold, the months come hastening on, When you shall say, "My joys are gone."



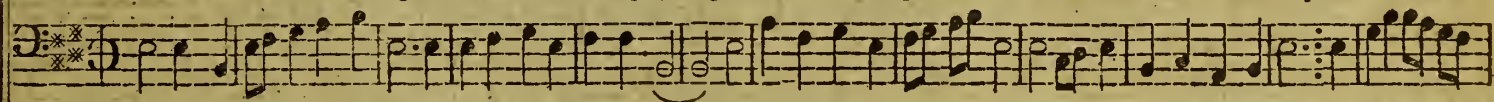


Air.

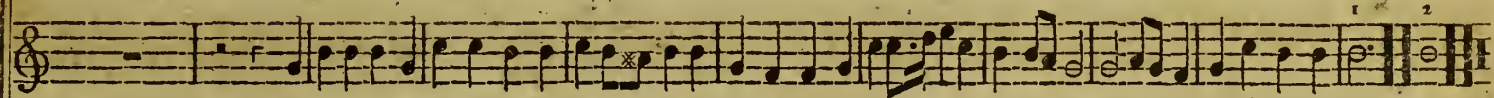


O come, loud anthems let us sing, Loud thanks to our almighty King, For we our voices high should raise, When our salvation's Rock we praise.

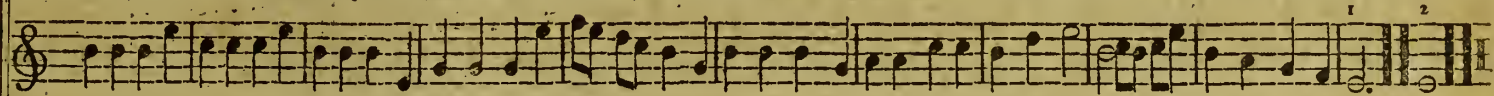
In-



Into his presence

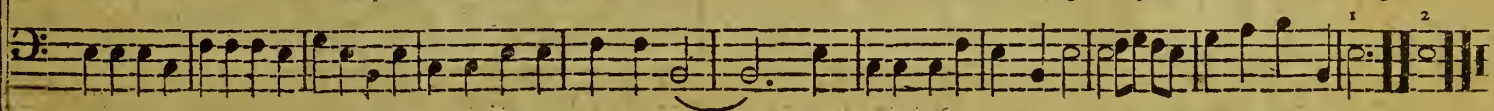


Into his presence, &c.



to his presence let us haste, To thank him for his favours past, :||

To him address, in joyful songs, The praise that to his name belongs.



And groan'd away a dying life For

'Twas for my sins, my dearest Lord Hung on the curf'd tree,

And groan'd away a dying life For

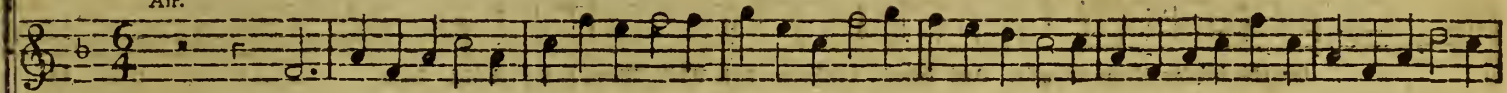
thee, my soul, for thee,

And groan'd away a dying life For thee, my soul, for thee.

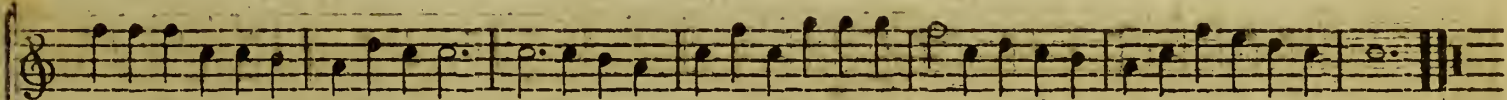
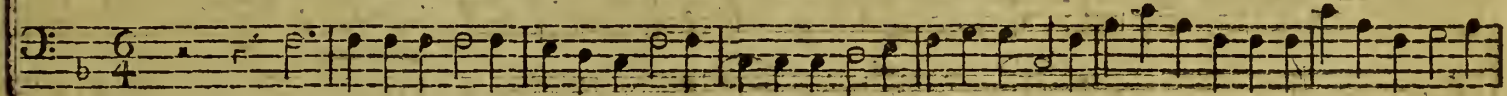
thee, my soul, for thee,



Air.



Our Shepherd alone, The Lord, let us bless, Who reigns on the throne, The Prince of our peace ; Who evermore saves us, By shedding his blood : All



hail, holy Jesus, Our Lord and our God! O glorious Redeemer! We joyful shall see The beautiful vision Completed in thee.



Seraphic heights I seem to gain, And sacred transports feel, While, Watts, to thy celestial strain, Surpris'd, I listen still.

*Pia.**Cres.*

'Tis thou, seraphic Watts; thy lyre Plays soft along the floods; Thy notes the answering hills inspire, And bend the waving woods.

With such a graceful harmony Thy numbers still prolong, And let remotest lands reply, And echo, echo, echo to thy song.

Happiness. L. M.

Air.

Lord, how secure and blest are they Who feel the joys of pardon'd sin! Should storms of wrath shake earth and sea, Their minds have heaven and peace within.

Happiness continued.

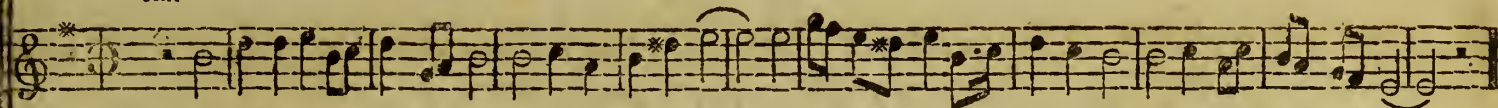
Pia.

The day glides sweetly o'er their heads, Made up of innocence and love; And soft and silent as the shades, Their nightly minutes gently move.

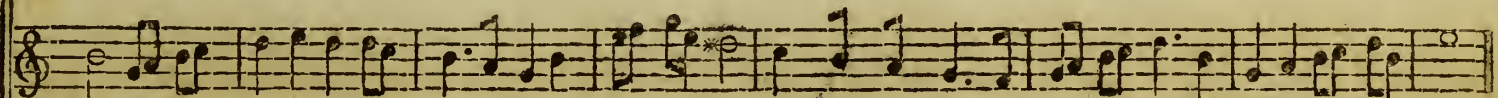
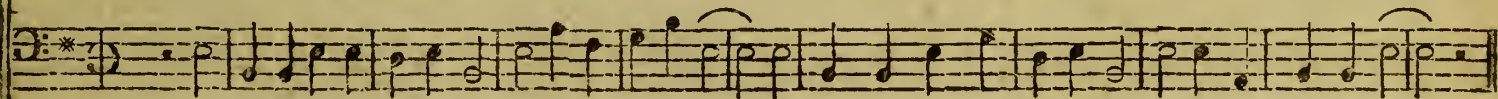
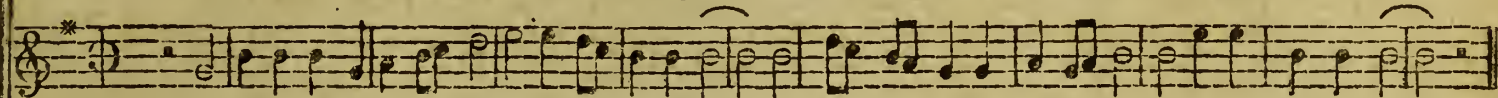
Vigorofo.

Quick as their thoughts their joys come on, But fly not half so swift away; Their souls are ever bright as noon, And calm as summer evenings be.

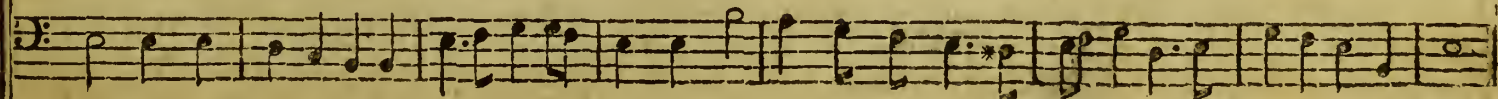
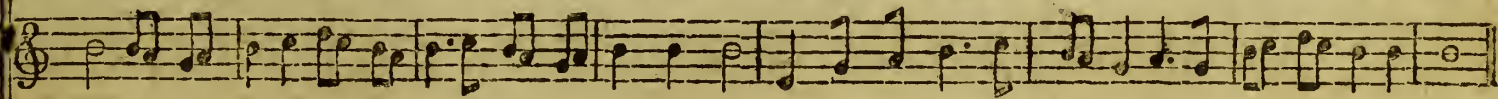
Air.



Thou God of love, thou ever blest, Pity my suffering state: When wilt thou set my soul at rest From lips that love deceit.



Hard lot of mine! my days are cast Among the sons of strife, Whose never - ceasing brawlings waste My golden hours of life.



Complaint continued.

Peace is the blessing that I seek, How lovely are its charms! I am for peace; but when I speak, They all declare for arms.

This musical score consists of three staves. The top staff is a treble clef with a 6/8 time signature. The middle staff is a treble clef with a 6/8 time signature. The bottom staff is a bass clef with a 6/8 time signature. The music is written in a single system with a key signature of one flat (B-flat). The lyrics are printed below the middle staff.

Tennessee. L. M.

How shall affrighted mortals dare To sing thy glory or thy grace? Beneath thy feet we lie so

This musical score consists of four staves. The top staff is a treble clef with a 3/4 time signature. The second staff is an alto clef with a 3/4 time signature. The third staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The music is written in a single system with a key signature of one flat (B-flat). The lyrics are printed below the second staff.

Tennessee continued.

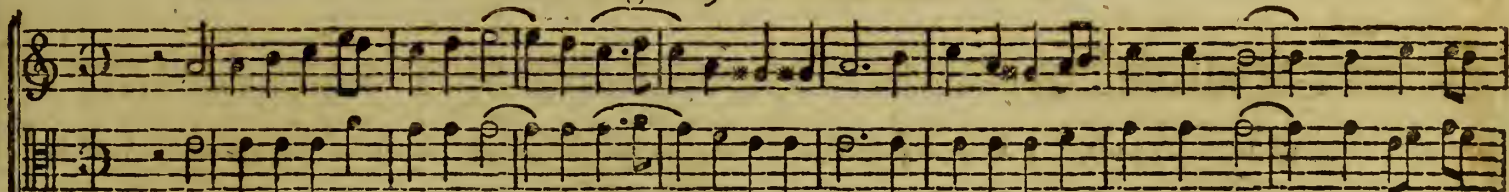
Who can behold, &c.
far, And see but shadows of thy face. Who can behold the blazing light? Who can approach con-

Who can behold the blazing light? Who can approach consuming flame? ::
fuming flame? None but thy wisdom knows thy might; None but thy word can speak thy name.

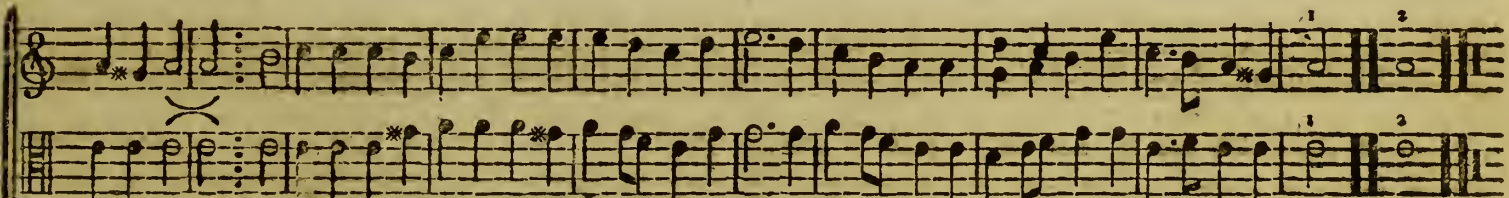

Sinners, awake betimes; ye fools, be wise; Awake, before this dreadful morning rise: Change your vain tho'ts, your crooked works amend;

Fly to the Saviour, make the Judge your friend. Then join, ye faints, wake every cheerful passion; When Christ returns, he comes for your salvation.

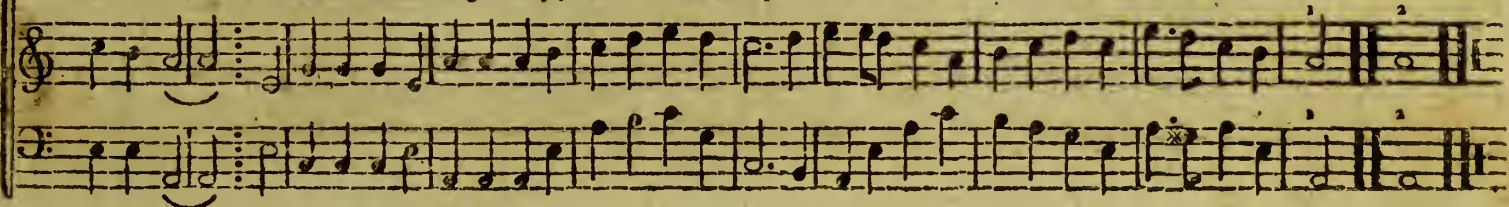
Longevity. C. M.



Our term of life is seventy years; An age that few survive; And if, with more than common strength, To eighty



we arrive; Yet then our boasted strength decays, To sorrow turn'd, and pain; So soon the slender thread is cut, And we no more remain.



Air.

Behold, behold, I bring you glad tidings, I bring you glad tidings, glad tidings of great joy, which shall be un-

to all people, which shall be unto all people. Glory, glory be to God on high; peace on earth, good will to men;

and on earth peace, good will to men. For unto us a Child is born, unto us a Son is given; and his name shall be called

The first system of the anthem consists of three staves. The top staff is a vocal line in treble clef, with lyrics written below it. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The music is in a common time signature and features various note values, including quarter, eighth, and sixteenth notes, as well as rests and ties.

Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace, The Prince of Peace.

The second system of the anthem also consists of three staves. The top staff is a vocal line in treble clef, with lyrics written below it. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The music continues with similar notation to the first system, ending with a double bar line.

Anthem continued.

How beautiful, how beautiful, how beautiful upon the mountains are the feet of him that bringeth good tidings, that bringeth good

tidings, that publisheth peace; that sayeth to Zion, Thy God reigneth, that sayeth to Zion, Thy God reigneth. I will clothe her

...priests. with saluation, and her saints shall shout aloud for joy, and her saints shall shout aloud for joy. Hallelujah, ::

::: - For the Lord God omnipotent reigneth, ::: Hallelujah, hallelujah. Amen.

My heart, &c.

Far from my thoughts, vain world, begone; Let my religious hours alone: Fain would my eyes my Saviour see—I wait a visit, Lord, from thee!

My heart grows warm with

My heart grows warm with holy fire, And kindles with a pure desire: Come, my dear Jesus, from above, And feed my soul with heavenly love.

holy fire, And

I'll praise my Maker with my breath; And when my voice is lost in death, Praise shall employ my nobler powers:

My days of praise shall ne'er be

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

past, While life, and thought, and being last,

Air.

What shall I render to my God For all his kindness shown? My feet shall visit thine abode, My

The first system of the musical score consists of three staves. The top staff is a treble clef with a common time signature. The middle staff is a treble clef with a common time signature. The bottom staff is a bass clef with a common time signature. The music is in a simple, hymn-like style. The lyrics are written below the middle staff.

songs address thy throne, My feet shall visit thine abode, My songs address thy throne.

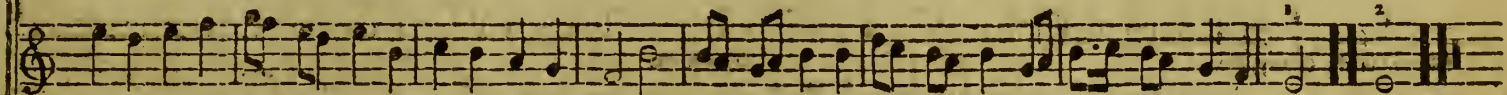
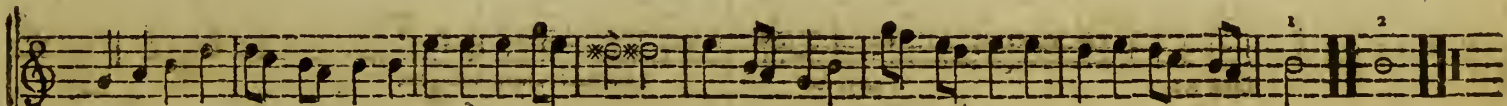
The second system of the musical score consists of three staves. The top staff is a treble clef with a common time signature. The middle staff is a treble clef with a common time signature. The bottom staff is a bass clef with a common time signature. The music continues from the first system. The lyrics are written below the middle staff. There are first and second endings indicated by '1.' and '2.' above the staves.



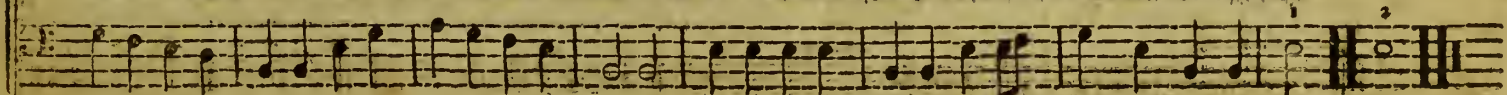
Att.



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



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



Sweet is the day of sacred rest; No mortal care shall seize my breast;

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

O may my heart in tune be found,

Like, &c.

O may, &c.

Like David's harp, Like, &c.

solemn found! O may, &c.

O may, &c.

O may, &c.

of solemn found!

Beneath this stone death's prisoner lies: The stone shall move, the prisoner rise, When Jesus, with al-

When Jesus, with almighty word, Calls

mighty word, Calls his dead faints to meet the Lord, When Jesus, with almighty word, Calls his dead faints to meet the Lord.

h's dead faints to meet the Lord,

Dimension. L. M.

Ajr.

Were I so tall to reach the pole, Or grasp the ocean with my span, I

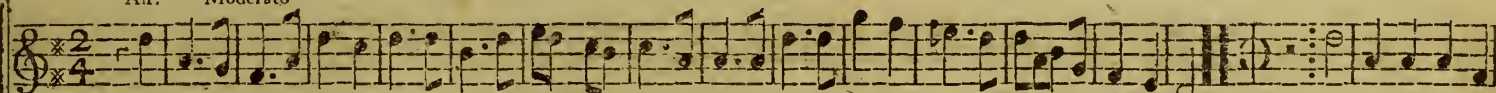
must be measur'd by my soul: The mind's the standard of the man.

Auspicious Morn.

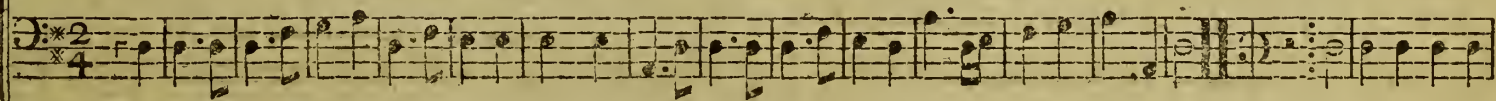
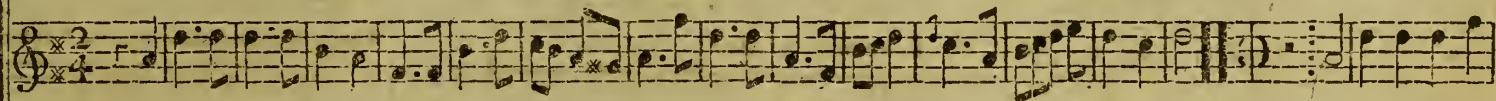
C. M.

RABCOCK.

Air. Moderato



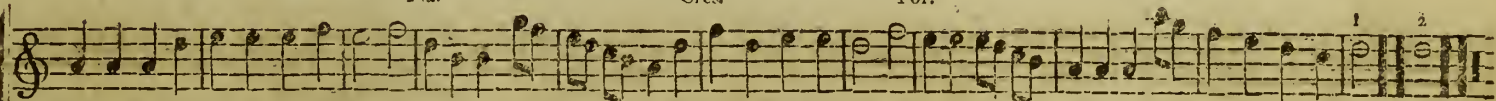
Again the Lord of life and light Awakes the kindling ray, Unseals the eyelids of the morn, And pours increasing day. This day be grateful



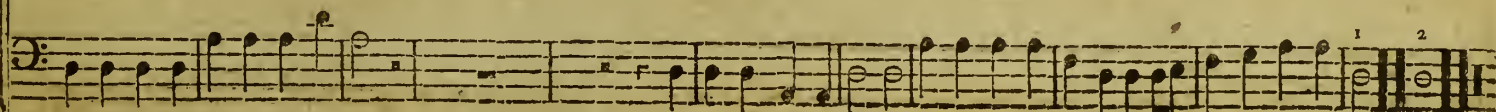
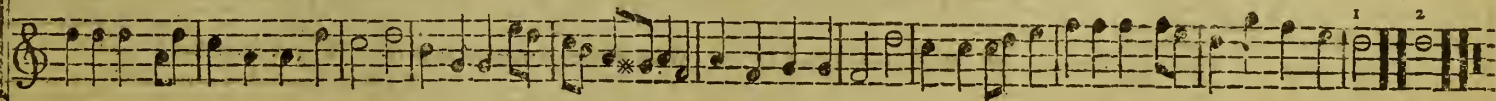
Pia.

Cres.

For.



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



P. A.

L

Heavenly Ode. C. M.

Jerusalem, my happy home, O how I long for thee! When will my sorrows have an end? When will my sorrows have an end? Thy joys when

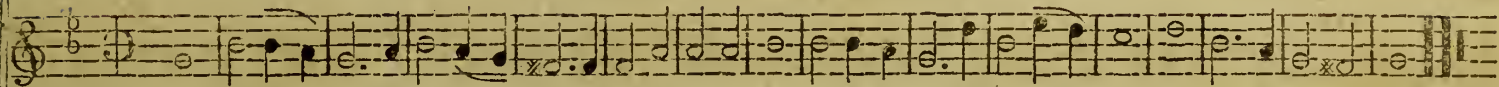
When will, &c. Thy joys, &c.

Detailed description: This system contains the first two staves of music. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is a bass clef with a key signature of one flat and a common time signature. The lyrics are written below the staves, with some words appearing above the notes. The music consists of a melody in the treble and a bass line in the bass.

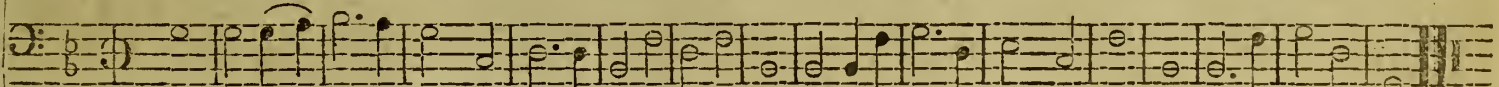
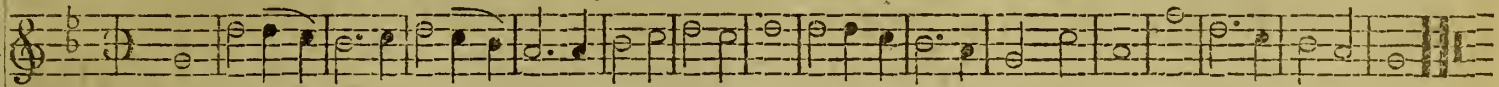
will my sorrows have an end? Thy joys when shall I see? When will my sorrows have an end? Thy joys when shall I see?

shall I see?

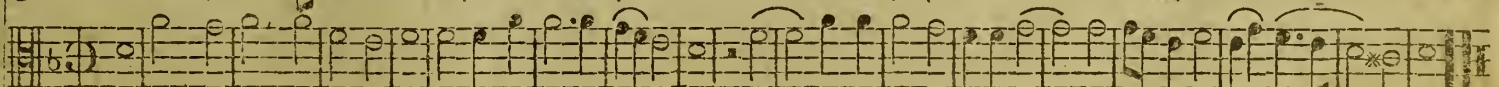
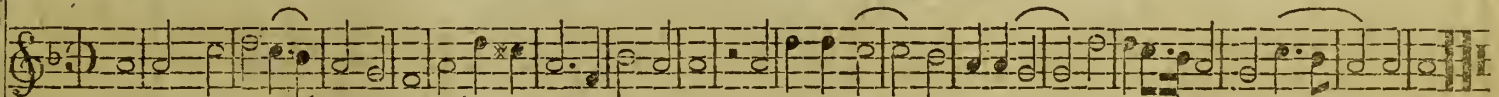
Detailed description: This system contains the second two staves of music. The top staff is a treble clef with a key signature of one flat and a common time signature. The bottom staff is a bass clef with a key signature of one flat and a common time signature. The lyrics continue from the first system. The music concludes with a double bar line and repeat dots at the end of both staves.



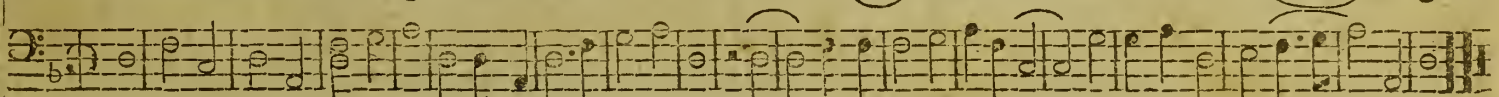
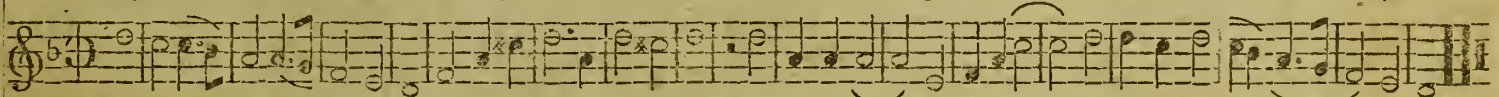
Vain man! thy fond pursuits forbear; Repent, thy end is nigh; Death at the farthest can't be far, O think, before thou die!



Meditation. L. M.



Deep in our hearts let us record The deeper sorrows of our Lord! Behold! the rising billows roll, To overwhelm his ho - - ly soul.



Air.

The Lord, he reigns above, The ever-blessed God, Whose nature is all love, All worlds obey his nod; The great Jehovah is his name: Come, celebrate his matchless fame.

Samaria. Sevens.

Now begin the heavenly theme, Sing aloud in Jesus' name; Ye, who his salvation prove, Triumph in redeeming love.

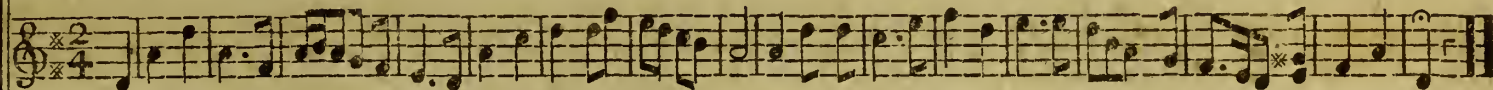
Hither then your music bring, Strike aloud each cheerful string; Mortals, join the hosts above, Join to praise redeeming love.

Invocation.

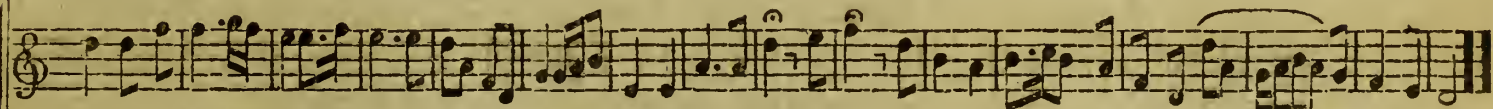
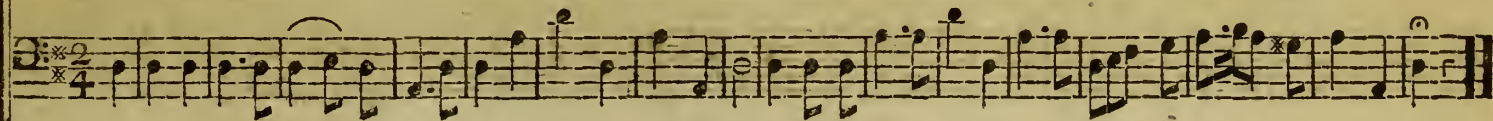
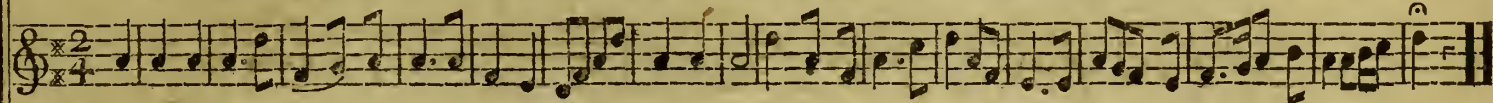
For Thanksgiving.

JANES.

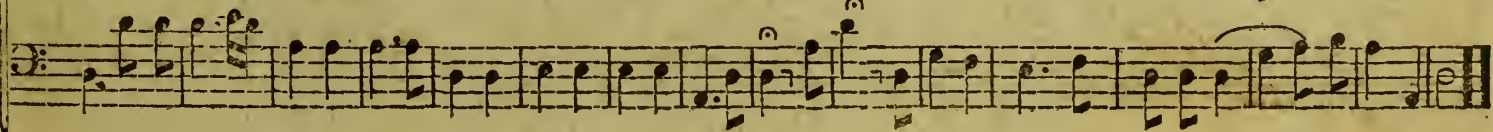
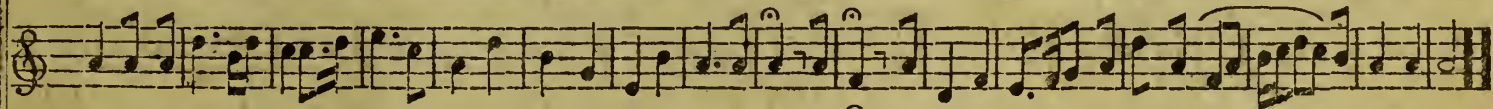
Air. Moderato.



Ye sons of men, with joy record The various wonders of the Lord, And let his power and goodness sound Through all your tribes, the world around.



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



Invocation continued.

Sing, earth, in verdant robes array'd, Its herb and flower, its fruit and shade; Peopled with life of various forms,

fishes, and fowls, and beasts, and worms.

View the broad sea's majestic plains, And think how wide its Maker

View

And

Maker

View the broad sea's majestic plains, And think how wide its Maker reigns, its Maker

Mæstoso.

Invocation continued.

Cres. Vivace.

Thither, my soul, with rapture soar; There, in the land of praise adore, There, in the land of praise adore: This theme demands an angel's tongue, De-

mands a never-ending song Demands, &c. This theme, &c.

Air.

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

Say to the nations, Jesus reigns, God's own almighty Son; His power the sinking world sustains, And grace surrounds his throne.

Man that is born of a woman is of few days, and full of trouble. He cometh forth like a flow'r, and is cut down: He

fleeth also as a shadow, and continueth not. As the waters fail from the sea, and the flood decayeth and drieth up;

Funeral Anthem continued.

so man lieth down, and riseth not: til the heavens be no more, they shall not awake, they shall not awake, nor be raised out of their sleep.

This system consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in a major key and 4/4 time. The lyrics are printed below the vocal staves.

But why lament departing friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends, To call them to his arms.

This system also consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music changes to 3/2 time and then to 6/4 time. The lyrics are printed below the vocal staves.

Funeral Anthem continued.

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

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The music is in 3/4 time. The lyrics are written below the vocal line.

Dear soul, we leave thee to thy rest; Enjoy thy Jesus and thy God, Till we, from bonds of clay releas'd, Spring out, and climb the heavenly road.

The second system of the musical score also consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The music is in 6/4 time. The lyrics are written below the vocal line.

Funeral Anthem continued.

Glory to Him who left his throne above, And downward bent his way on wings of love; Who wept, and bled, and died upon the tree, To

conquer death and set the captives free. O death, where is thy sting? :: O grave, where is thy victory? Where is thy victory, boasting grave!

Ashford. L. M.

BELKNAP.

Air.

Musical score for 'Ashford' in G major, 3/4 time. It consists of three staves: a vocal line and two piano accompaniment lines (treble and bass clef). The melody is simple and features several slurs. The lyrics are: 'Loud let the tuneful trumpet sound, And spread the joyful tidings round; And hail the Lord's accepted year, :||: Let every soul with transport hear,'

Loud let the tuneful trumpet sound, And spread the joyful tidings round; And hail the Lord's accepted year, :||:

Let every soul with transport hear,

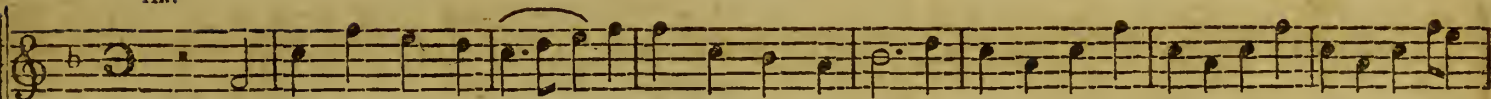
Mortality. S. M.

Musical score for 'Mortality' in G major, 3/4 time. It consists of four staves: a vocal line and three piano accompaniment lines (treble and bass clef). The melody is more complex than the first piece, with some chromaticism and repeat signs. The lyrics are: 'Our moments fly apace, Nor will our minutes stay; Just like a flood our hasty days, our hasty days, Are sweeping us away. Just like a flood our hasty days, :||:'

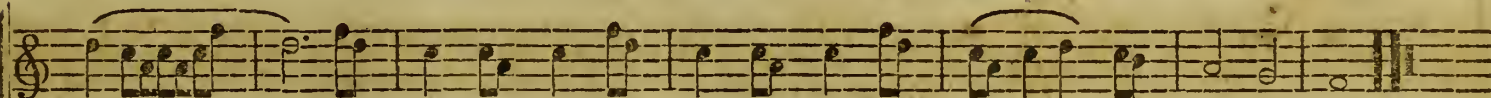
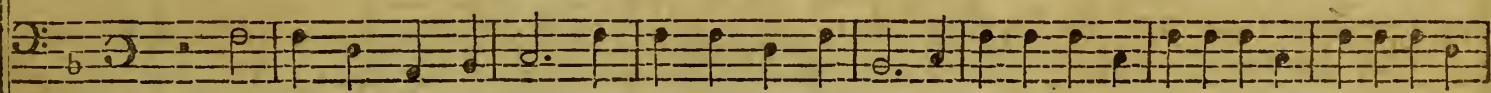
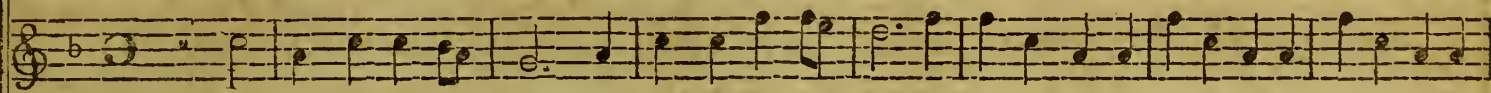
Our moments fly apace, Nor will our minutes stay; Just like a flood our hasty days, our hasty days, Are sweeping us away.

Just like a flood our hasty days, :||:

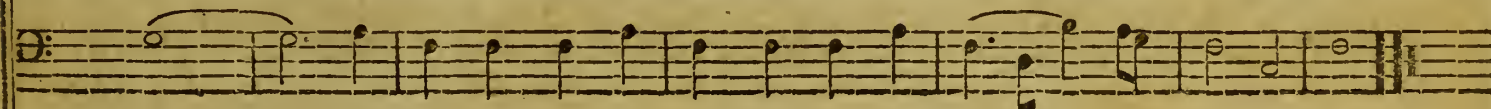
Air.



Almighty Maker, God, How wondrous is thy name! Thy glories, how diffus'd abroad, Throughout creation's



frame! Thy glories, how diffus'd abroad, Throughout creation's frame!



Air.

Bles'd are the humble souls that see Their emptiness and poverty; Treasures of grace to them are given, And crowns of joy laid up in heaven.

Bles'd are the men of broken heart, Who mourn for sin with inward smart; The blood of Christ divinely flows, A healing balm for all their woes.

Air.

The day glides sweetly o'er their heads, And soft and silent as the shades, Quick as their thoughts their
 Made up of innocence and love; Their nightly minutes gently move.

joys come on, But fly not half so swift away; Their souls are ever bright as noon, And calm as summer evenings be, And calm as summer evenings be.

P. A.

N

Ye dying sons of men, Immerg'd in sin and wo, The gospel's voice attend, While Jesus sends to you: Ye perishing and guilty come, In Jesus' arms there yet is room.

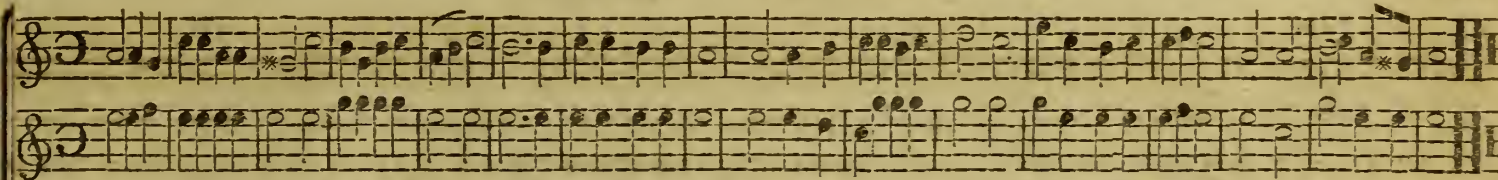
Bensalem. L. M.

HOLDEN.

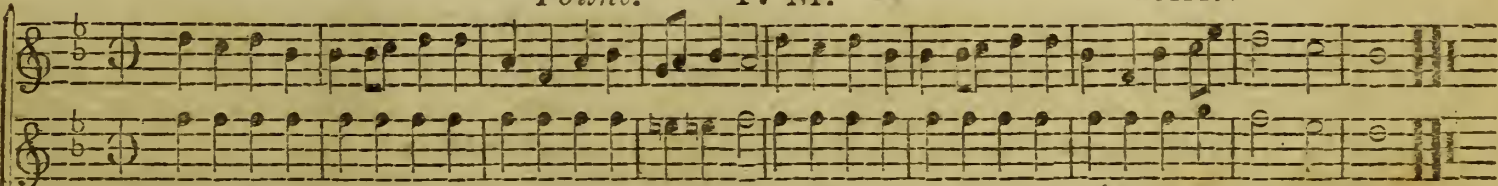
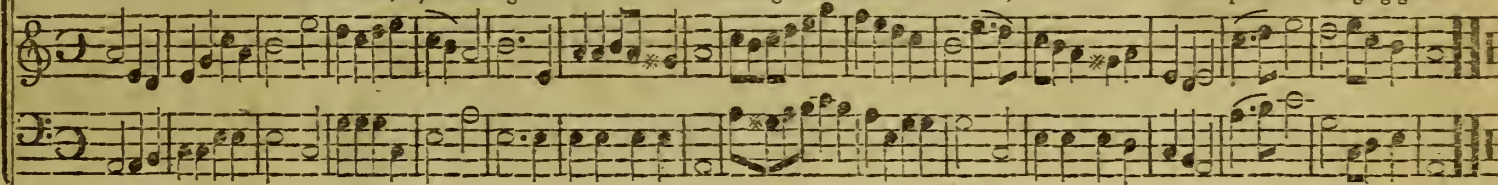
Jesus! and shall it ever be A mortal man ashamed of thee! Ashamed of thee, whom angels praise, Whose glories shine through endless days!

It means thy praise,
 Forgive the song that falls so low Beneath the gratitude I owe ;
 It means thy praise, how-
 ever poor, An angel's song can do no more, It means thy praise, however poor, An angel's song can do no more.

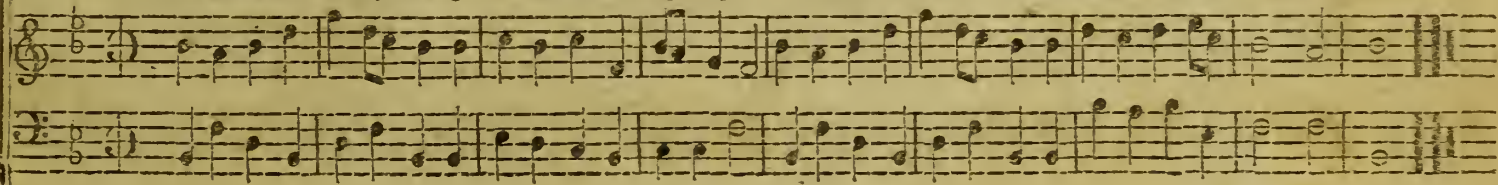
ever poor, An angel's song can do no more, It means thy praise, however poor, An angel's song can do no more.



When with my mind devoutly prefs'd, Would past offences trace, Yet pleas'd, behold, admiring too
 Dear Saviour, my revolving breast Trembling I make the black review, The power of changing grace.

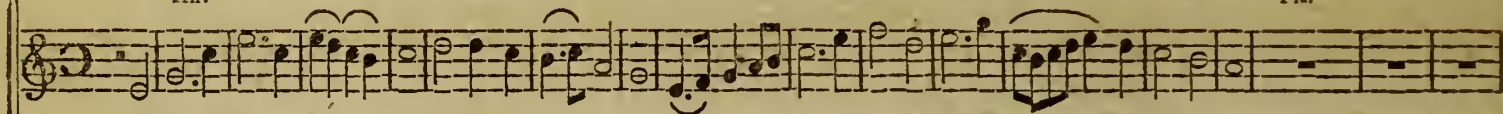


Come, thou fount of every blessing, Tune my heart to sing thy grace! Streams of mercy, never ceasing, Call for songs of loudest praise.

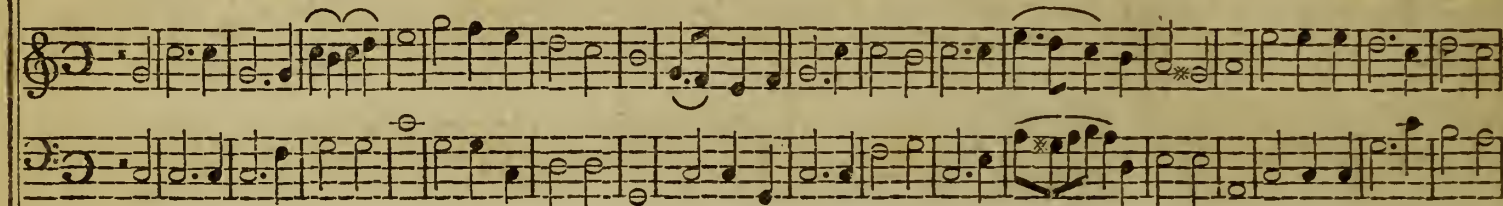


Air.

Pia.



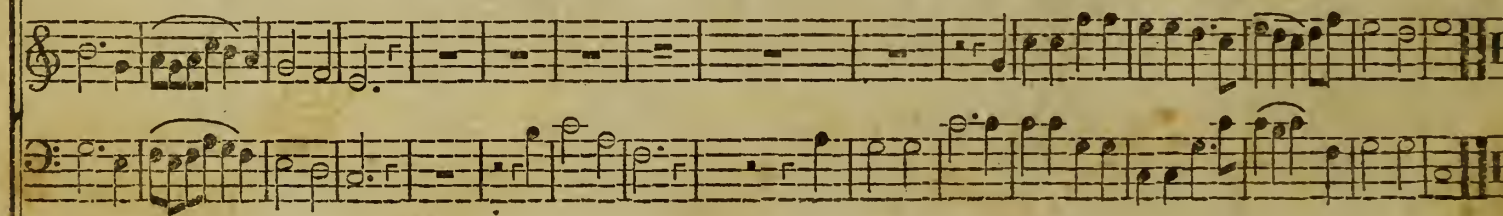
With songs and honours founding loud, Address the Lord on high; Over the heavens he spreads his cloud, And waters veil the sky. He sends his showers of blessings



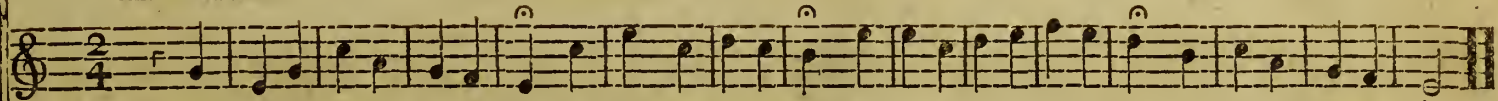
Forte.



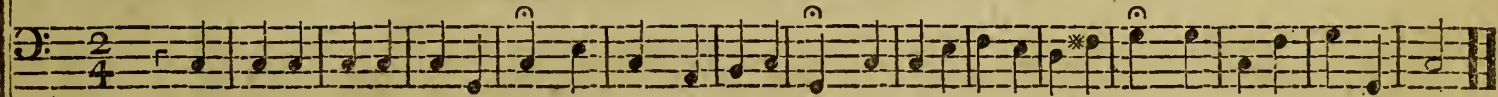
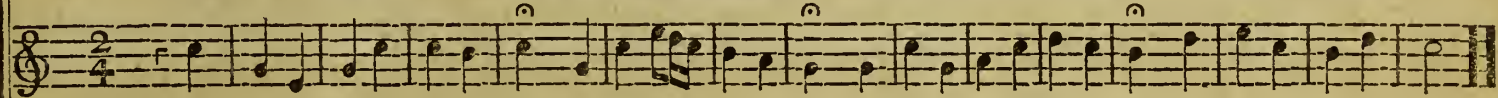
down, To cheer the plains below; He makes the grafs the mountains crown, And corn in vallies grow, He makes, &c.



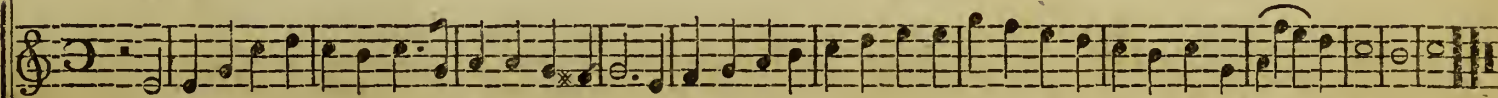
Air. Andante.



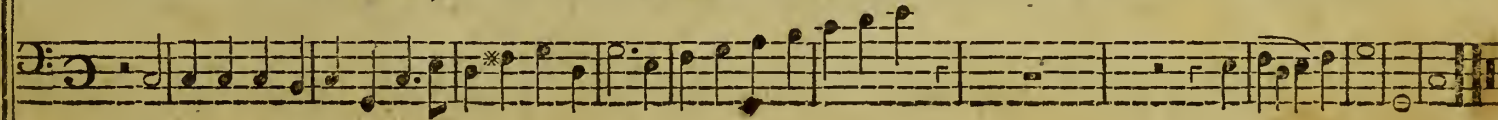
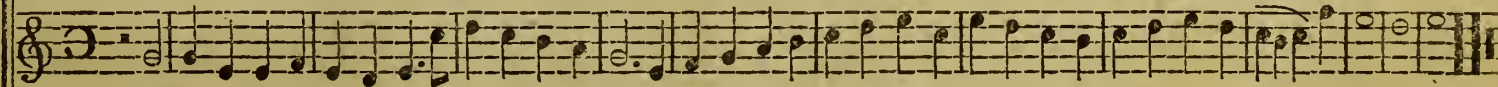
Author and Guardian of my life! Sweet Source of light divine! And all harmonious names in one, My Saviour, thou art mine.



Pia.



What thanks I owe thee, and what love! A boundless, endless store, Shall echo thro' the realms above, :|| When time shall be no more.



Air.

Deep in a cold, a joyless cell, A doleful gulph of gloomy care! Where dismal doubts and darkness dwell, The

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats (Bb and Eb) and a 3/4 time signature. The middle staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music features various note values, including quarter, eighth, and sixteenth notes, with some notes beamed together. There are several slurs and phrasing marks throughout the system.

dang'rous brink of black despair; Chill'd by the icy damps of death, I feel no firm support of faith.

The second system of the musical score also consists of three staves, continuing the key signature and time signature from the first system. The lyrics are positioned below the top staff. The musical notation continues with similar note values and phrasing as the first system, ending with a double bar line and repeat dots.

Frailty. S. M.

HOLT.

Air.

Our days are as the grass, Or like the morning flow'r! If one sharp blast sweeps o'er the field, It

If one sharp blast sweeps o'er the field, :||

Detailed description: This system contains three staves of music. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It features a melody with various note values, including quarter, eighth, and sixteenth notes, and rests. The middle staff is also a treble clef with the same key signature and time signature, providing a harmonic accompaniment. The bottom staff is a bass clef with the same key signature and time signature, providing a bass line. The lyrics are printed below the staves, with some words aligned under specific notes. There are some asterisks and circled notes in the original image, likely indicating performance instructions or corrections.

withers in an hour! If one sharp blast sweeps o'er the field, It withers in an hour!

P. A. O

Detailed description: This system continues the musical score with three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The middle staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are printed below the staves. The system concludes with a double bar line and repeat dots. Below the staves, the initials 'P. A.' and a circled 'O' are present.

Air.

From lowest depths of wo, To God I vent my cry; Lord, hear my suppli - - - cating voice, And gra - - ciouſly reply.

China. C. M.

SWAN.

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.

I N D E X.

(S) Tunes with this mark (*) were never before published.

<p>ACCLAMATION, P.M. 25</p> <p>Acton, C.M. <i>Wood.</i> 83</p> <p>Addison, C.M. 48</p> <p>Admiration, L.M. 46</p> <p>*Admonition, P.M. 68</p> <p>Adoption, S.M. 58</p> <p>*Adoration, L.M. 59</p> <p>*Ashford, L.M. <i>Belknap.</i> 94</p> <p>Atonement, C.M. 60</p> <p>*Auspicious Morn, C.M. <i>Babcock.</i> 81</p> <p>*Benfalem, L.M. <i>Holden.</i> 98</p> <p>Celebration, C.M. 6</p> <p>Chelsea, P.M. 41</p> <p>China, C.M. <i>Swan.</i> 106</p> <p>Circumspection, C.M. 19</p> <p>*Complaint, C.M. 65</p> <p>Concord, P.M. 36</p> <p>*Conquest, C.M. 7</p> <p>Consolation, C.M. 34</p> <p>Conviction, C.M. 28</p> <p>Conway, 7S. 9</p> <p>Cowper, L.M. <i>Holden.</i> 99</p> <p>Crucifixion, C.M. 16</p> <p>Cushman, C.M. 40</p> <p>Cyrene, S.M. 43</p> <p>*Dartmouth, L.M. <i>Belknap.</i> 96</p>	<p>*Desertion, P.M. <i>Holden.</i> 104</p> <p>Devotion, L.M. — 78</p> <p>*Dimension, L.M. 80</p> <p>Dissolution, C.M. 55</p> <p>*Ecstasy, P.M. 57</p> <p>Emmaus, L.M. 45</p> <p>Enon, H.M. 18</p> <p>Ephefus, P.M. 42</p> <p>Essex, L.M. 14</p> <p>Exeter, P.M. 49</p> <p>Exhortation, L.M. 58</p> <p>Extent, P.M. 11</p> <p>*Fount, P.M. <i>Holden.</i> 101</p> <p>*Frailty, S.M. <i>Holt.</i> 105</p> <p>Goshen, L.M. 13</p> <p>*Gospel Voice, H.M. <i>Holden.</i> 98</p> <p>Gratitude, C.M. <i>Babcock.</i> 76</p> <p>*Happiness, L.M. 63</p> <p>Heavenly Ode, C.M. — 82</p> <p>Hermon, P.M. 12</p> <p>Holly, L.M. 31</p> <p>Hope, P.M. 48</p> <p>Imminence, C.M. 17</p> <p>Immortality, P.M. <i>Eager.</i> 75</p> <p>Invitation, L.M. 29</p> <p>Invocation, C.M. 12</p>	<p>Kentucky, P.M. <i>Ripp. Sel.</i> 20</p> <p>Lexington, C.M. <i>Babcock.</i> 77</p> <p>Lima, S.M. <i>Babcock.</i> 107</p> <p>Liverpool, L.M. <i>Hamilton.</i> 97</p> <p>*Longevity, C.M. 69</p> <p>Lynn, L.M. 23</p> <p>Meditation, L.M. 83</p> <p>Milton, L.M. 38</p> <p>Missionary, C.M. <i>Ripp. Sel.</i> 21</p> <p>*Montville, C.M. <i>Holt.</i> 103</p> <p>Morning Hymn, C.M. 5</p> <p>Mortality, S.M. 94</p> <p>New Creation, C.M. 47</p> <p>New Jerusalem, C.M. 10</p> <p>New Year's Day, C.M. 26</p> <p>*Phenomena, P.M. <i>Holden.</i> 100</p> <p>Portland, S.M. <i>Cooper.</i> 106</p> <p>Predestination, L.M. 35</p> <p>Protection, C.M. 24</p> <p>Renown, S.M. 15</p> <p>*Retirement, L.M. <i>Goddard.</i> 74</p> <p>*Review, P.M. <i>Holden.</i> 101</p> <p>*Richmond, C.M. <i>Belknap.</i> 89</p> <p>*Roxbury, H.M. <i>Babcock.</i> 84</p> <p>Salem, S.M. 39</p> <p>Samaria, 7S. 84</p>	<p>Sharon, L.M. 54</p> <p>*Sidney, C.M. <i>Holt.</i> 102</p> <p>*Somerset, S.M. <i>Belknap.</i> 95</p> <p>Stillman, C.M. <i>Ripp. Sel.</i> 22</p> <p>Strong Hold, P.M. 19</p> <p>Syria, P.M. 32</p> <p>*Tennessee, L.M. 66</p> <p>Treasure, P.M. 33</p> <p>Triumph, C.M. 30</p> <p>Tyot, L.M. — 79</p> <p>*Veneration, C.M. 62</p> <p>Vienna, P.M. 44</p> <p>*Vision, P.M. 61</p> <p>*Welcome, P.M. <i>Holden.</i> 100</p> <p>Western, S.M. 56</p> <p>Year's End, P.M. 27</p> <p>Zion, L.M. 8</p>
<p>ANTHEMS, &c.</p>			
<p>Crisis—Think of the sands, &c. 50</p> <p>The Dying Christian, 52</p> <p>*Anthem—Behold, I bring you glad tidings, 70</p> <p>Invocation—For Thanksgiv- ing, <i>Janes.</i> 85</p> <p>Funeral Anthem, <i>Holt.</i> 90</p>			

ERRATA.—Page 25, second bass staff, eighth bar, the crotchet on F, should be on C.—Page 63, second bass staff, sixth bar, the minim on G, should be on A.—Page 79, second bass staff, fourth bar, the crotchet on G, should be on A.

