

Read July 23
1930

NY:

Daniel Smith Book

Daniel Smith Book

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Site of Mrs John near
March 8. 2006

P R E F A C E.

THE Editor in compiling the following Sheets of Music, has endeavoured to make a collection that will be useful and pleasing.—Singing is not only a requisite part of divine worship, but it is of great use to refine and soften the passions, and mould our thoughts into a sacred devotion, and to beget harmony and uniformity of sentiment in our Holy Religion.—It is matter of regret to the friends of Sacred Music that so little regard is paid to improvement in that useful and sublime part of divine service—Should measures be adopted whereby youth, at a suitable age may be taught the elements of vocal Music, the salutary effects would soon be manifest as a shining ornament to our societies and worshipping assemblies—Psalmody makes impressions on the mind which lead to virtue, and at the same time diverts it from dangerous habits—It inspires us with love to God, a zeal for his religious worship, and the institutions of Christianity.

WALLINGFORD, *September 6, 1798.*

I N D E X.

<i>Tunes.</i>	<i>Pages.</i>	<i>Psalms.</i>	<i>Authors.</i>	<i>Tunes.</i>	<i>Pages.</i>	<i>Psalms.</i>	<i>Authors.</i>
America	43	23	Wetmore.	Liberty	23	98	Coan.
Bloomington	47	89	Peck.	Mount-Vernon	41	19	
Brimfield	32	90	Brooks.	Marietta	29		unknown.
Calvary	28. (Hymn.)	68	do.	Mortality	22 (Hymn.)	35	Weeks.
Crucifixion	49		M. Kyes.	Minerva	34	48	Merriman.
Canaan	18	48	do.	Northfield	39	49	do.
Confirmation	25	50		Olympus	46	133	Bray.
Captivity	31	137	Hills.	Portsmouth	22		unknown.
Concord	28		Holden.	Preparation	39		M. Kyes.
Complaint	35	90	Coan.	Paradise	51		do.
Delight	48	121	do.	Resurrection	38	17	do.
Despair	27	130	M. Kyes.	Redemption	54		
Dalmatia	19	148	Brooks.	Recovery	44	30	Coan.
Entreaty	21	89	do.	Surprise	36		M. Kyes.
Fairlee	42	72	Holden.	Sunday	32	19	do.
Granville	37	89	Wetmore.	Sincerity	47	89	Woodruff.
Harmony	39	133	M. Kyes.	Severia	43	62	Weeks.
Hiram	52	133		Solemnity	40 (Hymn.)	35	Doolittle.
Holy-Zeal	29	84	Hills.	Symphony	45	50	Morgan.
Hallelujah	17	111	Brooks.	Triumph	18		M. Kyes.
Haddam	42	73	do.	Watertown	24	148	Woodruff.
Incarnation	27	49	do.	Wallingford	26	149	B. & T.
Jerusalem	33						

SCALE of MUSIC

Explanation.

Rules to find the Mi's



The G cliff is placed on the second line in Treble, Counter and Tenor, which gives it the name of G.

The C cliff when used is placed on the third line in Counter, and gives it the name of C.

The F cliff is placed on the fourth line in Bass, and gives it the name of F.

The seven first letters of the alphabet are called the musical letters, they represent the lines and spaces where on music is written, and indicate so many distinct sounds, one above another, and are used in finding the master note, by beginning at the first line and going both lines and spaces by the letters upward.

The scale shows how the four parts of music are connected.

Observe that G the fourth space in Bass, second line in Tenor, and first space in Counter, unite in one G, at the right hand, consequently they are one sound, and are an eighth above G the first line in Bass. G the second

line in Treble and the fifth line in Counter are a unison and are a fifth above G the first line in Bass.

When the G cliff is obdiant, it rises and is with the other parts is the first line in Tenor

The natural place for mi is in... E
 but if b be flat me is in... E
 if B and E. mi is in... A
 if B, E, and A. mi is in...
 if B, E, A and D. mi is in...
 if B, E, A, D and G. mi is in...
 if E, be sharp, mi is in...
 if E and C. ni is in...
 if F, C and G. ni is in...
 if F, C, G, and D. mi is in... D
 if F, C, G, D and A. mi is in... A

The order of singing syllable above mi are fa, sol, law, fa, law, then mi below mi law, sol, fa, law, then mi again.

Explain

flat but the left of a note sinks it half a tone

sharp at the left of a note raises it half a tone

natural at the left of a note before made flat or sharp restores it to its primitive sound

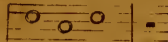
Notes. Rests.

Characters.

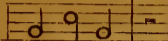
Explanations.

Examples.

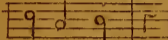
Semibrevis



Minims



Crotchets



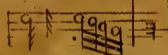
Quavers



Semiquavers



Demisemi quavers



Notes are marks of sound. one semibreve is equal in time to two minims, or four crotchets, or eight quavers or sixteen semiquavers, or thirty two demisemiquavers.

Rests are marks of silence of the same length in time as the notes for which they stand.

Dot or point



at the right hand of a note makes it half as long again

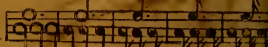


Figure 3



shows that the three notes are to be sung in the time of two of the same kind without.



Choosing notes.



either may be sung, but not both by the same voice.



Mark of distinction



shows that such notes are to be sung very distinct and emphatic.



Stave



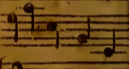
five lines with their spaces where on music is written.



Ledger line



is added when notes ascend more than a degree above, or descend more than a degree below the stave.



Brace



shows how many parts are sung together



Slur



ties two or more notes together which are sung to one syllable.



Single bar



divides the time into equal proportions.



Double bar



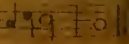
shows the end of a strain.



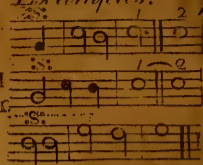
Close



shows the end of a tune.

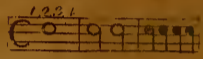


Repeat. *S.* Shows that the music between it and the following double bar or close, is to be sung over again. This *S.* denotes a repetition of words
 Figures. 1 2 shows that the note, or notes, under figure 1 is to be sung before, and the note, or notes, under figure 2 when repeating; if flured together, all are to be sung when repeating.

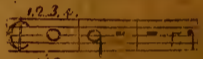


COMMON-TIME MOODS.

First. *C* contains one semibreve, or its quantity, between each single bar, and four beats, two down, and two up, four seconds of time.



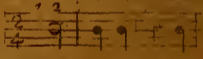
Second. *C* contains one semibreve, and four beats, three seconds.



Third. *C* contains one semibreve and two beats, one down and one up, two seconds.

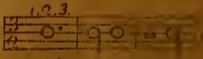


Forth. *C* contains one minim and two beats, one second and an half.



TRIPLE TIME MOODS.

First. *3/2* contains one pointed semibreve, or its quantity between each single bar, and three beats, two down, and one up, three seconds of time.



Second. *3/4* contains one pointed minim and three beats, two seconds.



Third. *3/8* contains one pointed crotchet, and three beats, one second and an half.



8 Charaders.

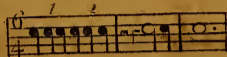
Explanation.

Examples.

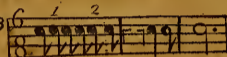
Keys.

COMPOUND MOODS.

First, 6 Contains six crochets in each bar, and two beats one down and one up
4 two seconds.

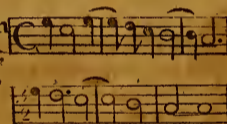


Second, 6 Contains six quavers and two beats
8 one second and an half.

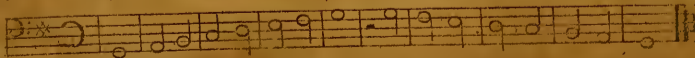
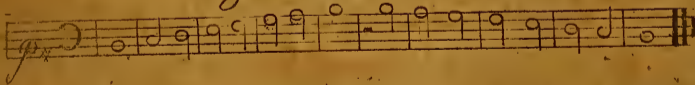


N.B. the hand falls at the beginning of a bar in all moods of time.

Notes of syncopation are those that are driven through, or out of their proper order in the bar, which requires the hand to be put down, or up while sounding.



Eight Notes



There are two natural Keys in music, C the sharp, or major key, and A the flat, or minor key. ♯ the last note in the bass is the key note, which is the first above, or below mi, if above it is a sharp key, if below it is a flat key; or if the last note of the bass is fa, it is a sharp key, if la, it is a flat key.

Sharp Key. Flat Key.

7 mi	7 fol
6 law	6 saw
5 fol	5 law
4 saw	4 fol
3 law	3 saw
2 fol	2 mi
Key saw	Key fol

gin to cultivate the voice, by raising and falling the eight Notes, with the aid of an Instructor. § When the learner has acquired a competent knowledge of the ground work of Music, he may begin to acquaint himself with written Music, by choosing some plain Tune, on the natural Key, and not forsake it, until he can perform it with accuracy. Thus proceeding thro' the several gradations, he may arrive at the summit.

OF FORMING AND TUNING THE VOICE.

IT is necessary in order to produce melody, that the voice be round, smooth and pliant; therefore avoid any extreme that would render it otherwise, as singing very loud on high notes, will inevitably break the voice, and yield a harsh and unpleasing sound.

§ A person unacquainted with the eight Notes, (even a natural singer) is as totally incapable of learning them without assistance, as a child is the alphabet; because they cannot distinguish the distance between tones; and especially the small distance of semitones.

To perform melodiously, the learner must so mould and cultivate the voice, that where numbers are performing in concert, there may on each part, (as nearly as possible) appear to be but one uniform voice; the nearer it approaches to this, the nearer perfection will be the harmony. Instead of a confused jargon, it will be like the smooth vibrations of the viol, and the soft breathings of the flute: on the contrary, asperity of voice, entirely destroys harmony, and bears a nearer resemblance to the brayings of an ass, than to refined singing. Yet how hard a precept it is to inculcate, that soft singing is the most melodious, when numbers are so prejudiced in favor of their own voices, and have such invincible fondness for being heard above the rest of the Choir, that they will strain their voices to such an enormous pitch, as to completely transgress all rules of decency! Such performance is more like the hootings of the midnight bird, than real music.

O F P R O N U N C I A T I O N .

GOOD Pronunciation is a principal ornament in singing, let it be therefore as distinct as possible, endeavoring to avoid, articulating near the end of the tongue, as it renders the sounds flat and insipid; but let the pronunciation be round and full; consequently the sound will be more in the throat, which is the most essential organ of sound, and from whence it hath its origin. Confine yourself to strict grammatical rules, which is the only way to obviate errors.

ORDINATION HYMN, *for the Tune Jerusalem.*

CHRIST'S *Commission to preach the* GOSPEL. *St. Matth. Chap. 10.*

1 **G**O forth ye Heralds, in my Name,
sweetly the Gospel trumpet sound,
The glorious Jubilee proclaim,
where'er the human race is found.

2 The joyful news to all impart,
and teach them where salvation lies;
With care bind up the broken heart,
and wipe the tears from weeping eyes.

3 Be wise as serpents where you go,
but harmless as the peaceful dove,
And let your heav'n-taught conduct show
that ye're commission'd from above.

4 Freely from me ye have receiv'd,
freely, in love, to others give;
Thus shall your doctrines be believ'd,
and, by your labours, sinners live.

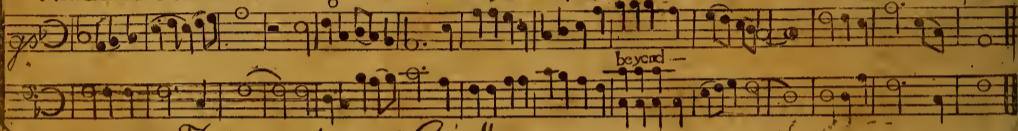
Hallelujah C. 16

Songs of immortal praise belong To my almighty King He has my heart and he my tongue To

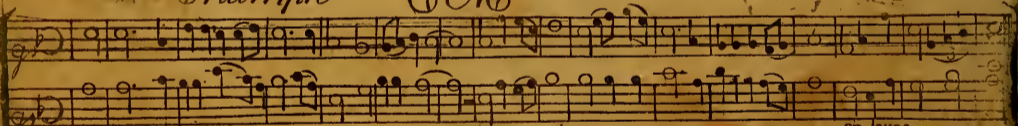
He — To — spread his name abroad He — To — He — To — He — To —



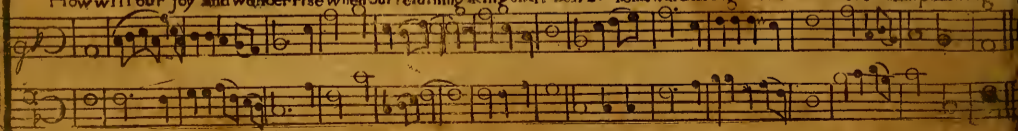
How decent and How wise How glorious to behold beyond the pomp that charms the eyes and rise a doer with gold



Triumph Cello



How will our joy and wanderrise when our returning kings shall bear us homeward through the skies on loves triumph wing



Dalmatica L No

Let clouds and winds and waves agree To join their praise with blazing fire Let the firm earth and rolling sea Let

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The second staff is a piano accompaniment, also with a treble clef, one flat, and 2/4 time. The third staff is another piano accompaniment, with a treble clef, one flat, and 2/4 time. The fourth staff is the bass line, with a bass clef, one flat, and 2/4 time. The lyrics are written below the second and third staves.

the In this eternal song conspire In this —

The second system of the musical score consists of four staves. The top staff is the vocal line, continuing from the first system. The second staff is a piano accompaniment. The third staff is another piano accompaniment. The fourth staff is the bass line. The lyrics are written below the second and third staves.

Holy-Leal P No

To thine abode my
 Lord of the worlds above How pleasant and how fair The dwellings of thy love Thy earthly temples are

To thine abode My heart aspires With warm desires To see my God With —

Entreaty No. 1

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

Who —
Who can secure his vital breath Against the bold demands of death With skill to fly or power to save

Mortality C M

Stoop down my thoughts which ufe to rise Come see a while with death

Think And

Think how a gasping mortal lies and pants a

Think And

Think And

Think And

way his breath And

Think And

Think And

Think And

Liberty

C M

Joy to the world the lord is come let earth receive her king let every heart prepare him room and heaven and nature sing joy

For with the saviour reigns let men their songs employ while fields and floods rocks hills and plains repeat the sounding joy

Watertown Psalm

Let earth and ocean know They owe their Maker praise Praise him ye watery worlds below And monsters of the seas From

mountains near the sky Let his high praise rebound From humble shrubs and cedars high And vales and fields around

Consummation P. 16

The God of glory sends his summons forth Calls the south nations and awakes the north From east to west the sovereign orders spread Thro' distant worlds and

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

Wallingford P. No

The first system of music consists of two staves. The top staff begins with a treble clef and a common time signature. It contains a series of notes, including quarter, eighth, and sixteenth notes, with various rests and phrasing slurs. The bottom staff continues the melodic line with similar note values and rests.

O praise ye the Lord Prepare your glad voice His praise in the great assembly to sing

The second system of music consists of two staves. The top staff continues the melody with notes and rests. The bottom staff provides a harmonic accompaniment with notes and rests.

The third system of music consists of two staves. The top staff continues the melody with notes and rests. The bottom staff provides a harmonic accompaniment with notes and rests.

In our great creator let Israel rejoice And children of Zion be glad in her king

The fourth system of music consists of two staves. The top staff continues the melody with notes and rests. The bottom staff provides a harmonic accompaniment with notes and rests.

Despair C. M.

Out of the deeps of long desires The borders of despair I sent my cries to seek thy grace My groans to move

My— My—

My— My—

Detailed description: This is a handwritten musical score for a piece titled 'Despair' in Common Time (C. M.). It consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The music is written in a cursive, historical style. The lyrics are written below the vocal staves. There are two instances of 'My' with a long horizontal line underneath, indicating a sustained note or a breath mark.

Incarnation C. M.

Thus saith the Lord your word is vain Give your burnt offerings o'er In dying goats and bullocks slain My soul delights no more

Detailed description: This is a handwritten musical score for a piece titled 'Incarnation' in Common Time (C. M.). It consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The music is written in a cursive, historical style. The lyrics are written below the vocal staves. The piece concludes with a double bar line and repeat dots.

Concord *L M*

Handwritten musical score for 'Concord' in G major, 3/4 time, marked *L M*. The score 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: 'The hill of Zion yields a thousand sacred sweets Before we reach the heavenly fields Before — Or walk the golden streets'. The word 'Before' is written above the vocal line on the second staff, and a dash follows it. The piano accompaniment features a steady eighth-note bass line and a treble line with various rhythmic patterns.

The hill of Zion yields a thousand sacred sweets Before we reach the heavenly fields Before — Or walk the golden streets

Calvary *L M*

Handwritten musical score for 'Calvary' in G major, 3/4 time, marked *L M*. The score 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: 'Oh the sweet wonders of that cross where God the Saviour lov'd and dy'd Her noblest life my spirit draws From his dear wounds and bleeding side From —'. The piano accompaniment features a steady eighth-note bass line and a treble line with various rhythmic patterns.

Oh the sweet wonders of that cross where God the Saviour lov'd and dy'd Her noblest life my spirit draws From his dear wounds and bleeding side From —

Maritta C M

The first system of musical notation for 'Maritta' consists of two staves. The top staff is a vocal line with a treble clef and a common time signature. The bottom staff is a piano accompaniment line with a bass clef. The music is written in a simple, homophonic style with quarter and eighth notes.

Come let us join our cheerful songs with angels round the throne Ten thousand thousand are their tongues But all their joys are one

The second system of musical notation for 'Maritta' consists of two staves. The top staff is a vocal line with a treble clef and a common time signature. The bottom staff is a piano accompaniment line with a bass clef. The music continues from the first system.

Portsmouth C M

The first system of musical notation for 'Portsmouth' consists of two staves. The top staff is a vocal line with a treble clef and a common time signature. The bottom staff is a piano accompaniment line with a bass clef. The music is written in a simple, homophonic style with quarter and eighth notes.

There is a land of living joy Beyond the utmost skies Where scenes of bliss without alloy In boundless prospect rise

The second system of musical notation for 'Portsmouth' consists of two staves. The top staff is a vocal line with a treble clef and a common time signature. The bottom staff is a piano accompaniment line with a bass clef. The music continues from the first system.

How pleasant 'tis to see Kindred and friends agree Each in his proper station move

And

And

And each fulfill his part With sympathising heart In all the cares of life and love

And

Captivity P. M.

Along the banks where babel's current flows Our captive bands in deep despondence strayed

While zion's fall in sad remembrance rose Her friends her children mingled with the dead

Sunday *S. No*

Behold the lofty sky Declares its maker God And all the staryworks on high Reclaim his powr abroad

This musical score consists of four staves. The first two staves are vocal lines, and the last two are a basso continuo line. The lyrics are written below the vocal staves. The music is in a common time signature and features a variety of note values and rests.

Brimfield *F. No*

Our moments fly apace Our feeble powers decay Swift as a flood our hasty days Are sweeping us away Are

This musical score consists of four staves. The first two staves are vocal lines, and the last two are a basso continuo line. The lyrics are written below the vocal staves. The music is in a common time signature and features a variety of note values and rests. The word "Swift" is written above the vocal staves at several points, indicating a change in tempo or mood.

Jerusalem

L No

33

Go forth ye heralds in my name Sweet ——— ly the gospel trumpet sound. The glorious jubilee

This system contains the first four staves of the musical score. The top staff is for the treble clef with a 2/4 time signature. The second staff is for the bass clef. The third staff is for the treble clef with a 2/4 time signature. The fourth staff is for the bass clef with a 2/4 time signature. The lyrics are written below the second and third staves.

proclaim The glorious — Where'er the human race is to be

This system contains the next four staves of the musical score. The lyrics are written below the second and third staves.

Minerva S. No

The first system of musical notation consists of two staves. The top staff begins with a treble clef and a common time signature. It contains a series of notes, including quarter, eighth, and sixteenth notes, with some notes beamed together. The bottom staff continues the melody with similar note values and rests.

How decent and how wise How glorious to behold Beyond the pomp that charms the eyes And rites adorn'd with gold

The second system of musical notation consists of two staves. The top staff begins with a treble clef and a common time signature. It contains a series of notes, including quarter, eighth, and sixteenth notes, with some notes beamed together. The bottom staff continues the melody with similar note values and rests.

The third system of musical notation consists of two staves. The top staff begins with a treble clef and a common time signature. It contains a series of notes, including quarter, eighth, and sixteenth notes, with some notes beamed together. The bottom staff continues the melody with similar note values and rests.

The God we worship now will guide us till we die Will be our God while here below And ours above the sky

The fourth system of musical notation consists of two staves. The top staff begins with a treble clef and a common time signature. It contains a series of notes, including quarter, eighth, and sixteenth notes, with some notes beamed together. The bottom staff continues the melody with similar note values and rests.

Complaint

L M

But oh how oft thy wrath appears and cuts off our expected years Thy wrath awakes our humble dread We fear the power that strikes us dead

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

Surprise

C M

Our life contains a thousand springs And dies if one be gone
 Strange that a harp of thousand strings should

strange —
 strange — should —
 keeps us tune so long strange — should —

Granville C M

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

sleeping billows roll The rolling billows sleep thou the

Resurrection L. M.

Handwritten musical score for the first system of 'Resurrection'. It consists of four staves. The top staff is a vocal line with a treble clef and a common time signature. The second staff is a piano accompaniment line with a bass clef. The lyrics are written below the piano staff. The music is in a simple, hymn-like style with a common time signature.

My flesh shall slumber in the ground Till the last trumpets joyful sound Then burst the

Handwritten musical score for the second system of 'Resurrection'. It consists of four staves. The top staff is a vocal line with a treble clef and a common time signature. The second staff is a piano accompaniment line with a bass clef. The lyrics are written below the piano staff. The music is in a simple, hymn-like style with a common time signature.

Then burst
chains with sweet surprise. Then burst: And in my Saviour's image rise

Preparation

L M

Awake arise behold thou hast thy life a leaf thy breath a blast At night lie down prepared to have thy sleep thy death thy death thy bed thy

This musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment line. The lyrics are written below the piano line. The music is in a common time signature and features various rhythmic patterns and melodic lines.

Northfield

G M

We sons of pride that hate the just And trample on the poor When death has brought you down to dust Your pomp shall rise no more

This musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment line. The lyrics are written below the piano line. The music is in a common time signature and features various rhythmic patterns and melodic lines.

Solemnity

C M

Stoop down my thoughts which use to rise
 Converse a while with death Think how a gasping mortal lies and pants away his breath

His quivering lips hang feebly down His pulses faint and few
 Then speechless with a doleful groan He bids the world adieu

Mount Vernon P. 16

Great God the heavens well order'd frame Declares the glories of thy name There thy rich works of wonder shine

There — A —

There — A —

A thousand radiant

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

A —

Fairlee L. M.

Handwritten musical score for the hymn "Fairlee L. M." consisting of four staves. The first two staves are vocal parts with lyrics underneath. The lyrics are: "Jesus shall reign where'er the sun Does his successive journies run His kingdom stretch from shore to shore Till moons shall wax and wane no more". The last two staves are instrumental accompaniment.

Jesus shall reign where'er the sun Does his successive journies run His kingdom stretch from shore to shore Till moons shall wax and wane no more

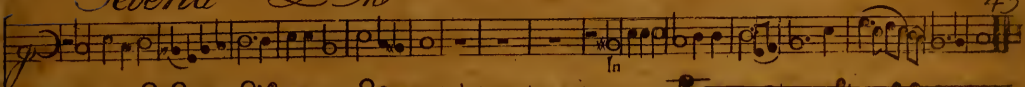
Haddam S. M.

Handwritten musical score for the hymn "Haddam S. M." consisting of four staves. The first two staves are vocal parts with lyrics underneath. The lyrics are: "Oh what a slippery slope The thoughtless wretches go And oh that dreadful fiend deep That waits". The last two staves are instrumental accompaniment.

Oh what a slippery slope The thoughtless wretches go And oh that dreadful fiend deep That waits

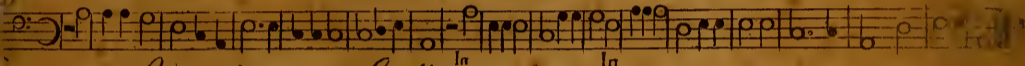
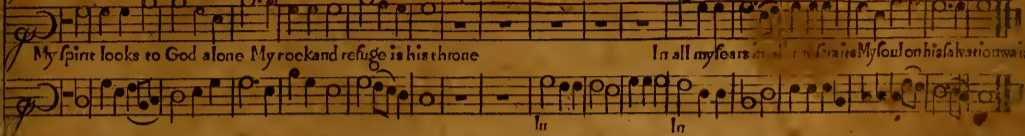
And That That

Severia L M



My spirit looks to God alone My rock and refuge is his throne

In all my fears and in my fears My soul on his salvation waits

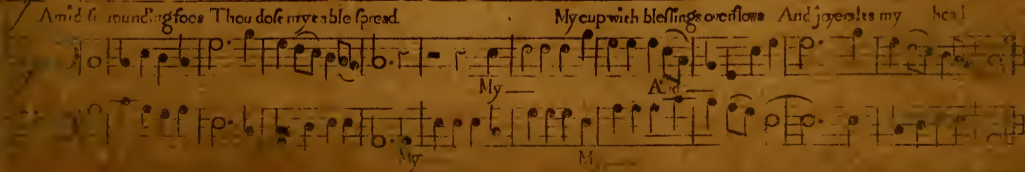


America S M



Amid the sounding foes Thou dost my exile spread

My cup with blessings overflows And joys lets my heart



4 Recovery L. Mc

Handwritten musical notation on a staff with lyrics "Fondly" written below the notes.

Handwritten musical notation on a staff with lyrics "Firm was my heart my day was bright And I presum'd 't would ne'er be night Fondly I said within my heart" written below the notes.

Handwritten musical notation on a staff with lyrics "Plea" written below the notes.

Handwritten musical notation on a staff with lyrics "Pleasure and peace shall" written below the notes.

Handwritten musical notation on a staff with lyrics "Fondly" and "Pleasure" written below the notes.

Handwritten musical notation on a staff with lyrics "ly I said within my heart Pleasure and peace shall ne'er depart" written below the notes.

Handwritten musical notation on a staff with lyrics "sure" "Fondly" and "pleasure" written below the notes.

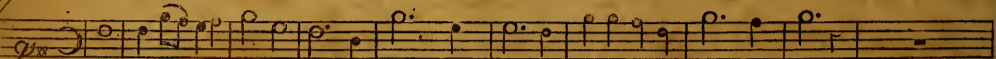
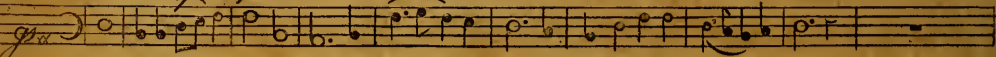
Handwritten musical notation on a staff with lyrics "ne'er depart" and "Fondly" written below the notes.

Symphony No. 4

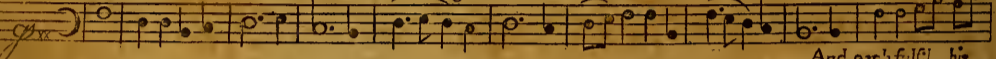
Be-hold the judge descends his guards are nigh
Tempest and fire around him down the sky
Heav'n earth and hell down near let all things come to hear

But gather first my saints the judge commands
justice and the sinners doom
Bring the ye angels from their distant lands

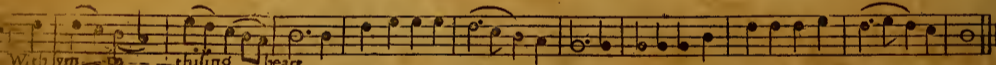
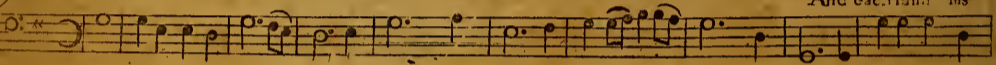
Olympus P. No.



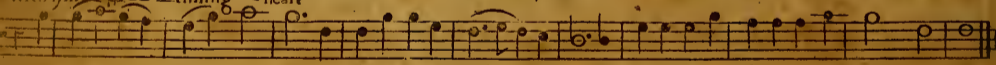
How pleasant is to see Kindred and friends agree Each in his proper station move



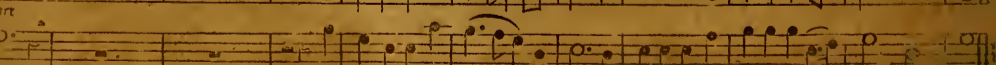
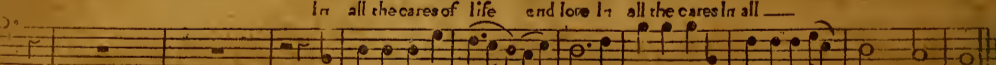
And each fulfil his



With hymn - pa - thing heart



In all the cares of life and love In all the cares In all —



Sincerity C. M.

My never ceasing song shall show The mercies of the Lord And make succeeding ages know How faithful is his word

This musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The music is in common time (C) and features a melody with various note values including quarter, eighth, and sixteenth notes, along with rests. The lyrics are written below the vocal staves.

Bloominggrove L. M.

With all my powers of heart and tongue I'll praise my Maker in my song Angels shall hear the notes I Approve the song and join the part

Angels

Angels

This musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The music is in common time (C) and features a melody with various note values including quarter, eighth, and sixteenth notes, along with rests. The lyrics are written below the vocal staves. There are two instances of the word 'Angels' written above the vocal line, and a 'raise' marking above the piano accompaniment.

Delight P. No

Thou

No burning heats by day Nor blasts of evening air Shall take my health away If God be with me there

Thou

Thou

(by night or noon)

Thou art my sun And thou my shade To guard my head By night or noon Thou art

Crucifixion

First line of musical notation in treble clef, 2/2 time signature.

Second line of musical notation in treble clef, 2/2 time signature.

Behold the Saviour of mankind Nail'd to the shameful tree How vast the love that him inclin'd To bleed and die for us

Third line of musical notation in treble clef, 2/2 time signature.

Fourth line of musical notation in treble clef, 2/2 time signature.

Fifth line of musical notation in treble clef, 2/2 time signature.

Hark How he groans Hark

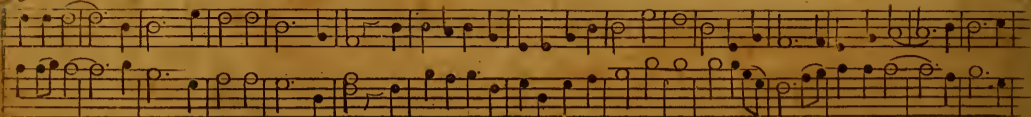
Sixth line of musical notation in treble clef, 2/2 time signature.

Hark How he groans — while earth shakes And earth's strong pillars bend The rock

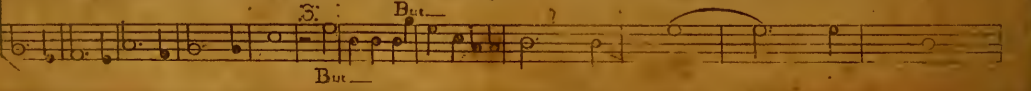
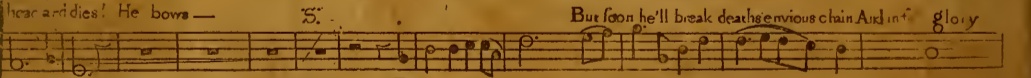
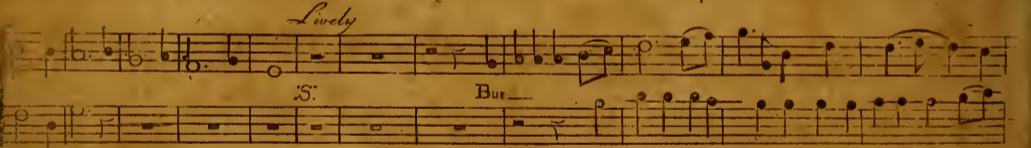
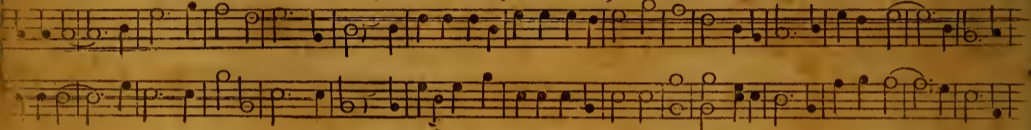
Seventh line of musical notation in treble clef, 2/2 time signature.

How he groans Hark How he groans

Eighth line of musical notation in treble clef, 2/2 time signature.



der breaks The solid marbles rend Tis done the precious ransoms paid Receive my soul he cries See where he bows his sacred head He bows his



love like thine

shine O lamb of God was ever pain Was ever Was ever love like thine

love like thine Was ever

Paradise C M

How long dear Saviour, O How long shall this bright hour delay fly swifter round ye wheels of time fly - and bring us

Behold behold how good and how pleasant it is for brethren to dwell together in harmony tis

like that precious ointment upon the head of Aaron that ran down to the skirts of his garment as the dew that

as the dew of hermon, and as the dew that descended upon the

of hermon and as the dew that descended upon the mountains of Zion

there the Lord commanded his blessing ev'n life for ever ever ever more Sing hallelujah to his glorious name

Redemption

Two staves of music in 2/4 time. The first staff is marked 'Gtr' and the second 'Hr'. The lyrics are: "spread the sound Earth spread the sound with deceit with A Hark hark glad tidings charm our ears Angelic music fills the spheres".

spread the sound
Earth spread the sound with deceit with A
Hark hark glad tidings charm our ears Angelic music fills the spheres

Two staves of music in 2/4 time. The lyrics are: "the hills reply :S: God a God is born on earth Evening repeats to wandering :S: A God is born the valleys cry A God is born :S:". The first staff ends with a repeat sign and the second staff begins with a repeat sign.

the hills reply :S:
God a God is born on earth Evening repeats to wandering :S:
A God is born the valleys cry A God is born :S:

1. 2. 3/2

morn A God a God on earth is born Our frailties long he deign'd to share The heir of Heaven of pain the heir By miracles

1. 2. 3/2

Slow *Lively* *Slow*

2/4

as pow' he prou'd Preach'd fasted wept sigh'd grand and dye'd He lived that man might live in peace He dy'd that death and sin

2/4

Ho rose to prove to hells fierce power Blest Immortalit
 tis ours Oh may we strive like him to live Our

friends esteem our foes forgive Our country lov
 e our God Adore Till fist and death shall reign no more

Shepherd's Call

Handwritten musical notation for the first system, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music features a melody in the upper voice and a rhythmic accompaniment in the lower voice.

Handwritten musical notation for the second system, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music continues the melody and accompaniment from the first system.

Handwritten musical notation for the third system, consisting of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music continues the melody and accompaniment from the previous systems. There are some annotations in the second staff, including "Allegretto" and "Allegretto".

Cornalitz: Collete

Handwritten musical notation for the first system of 'Cornalitz: Collete'. It 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 a common time signature. The music is written in a cursive, historical style.

Handwritten musical notation for the second system of 'Cornalitz: Collete'. It consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. The lower staff is in bass clef with a common time signature. The music is written in a cursive, historical style.

the year of 1680 when the English were first brought to the island and first time

Coranto del Metre

Handwritten musical notation for the first system of 'Coranto del Metre'. It consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. The lower staff is in bass clef with a common time signature. The music is written in a cursive, historical style.

Handwritten musical notation for the second system of 'Coranto del Metre'. It consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. The lower staff is in bass clef with a common time signature. The music is written in a cursive, historical style.

the first time they were brought to the island in the year 1680

See in 6/8 11

Handwritten musical notation on two staves. The top staff contains a few notes, and the bottom staff contains a longer melodic line with various note values and rests.

Dim f all

Dandery Allelu

Handwritten musical notation for "Dandery Allelu" on two staves. The top staff has a few notes, and the bottom staff has a longer melodic line.

Victory Allelu

Handwritten musical notation for "Victory Allelu" on two staves. The top staff has a few notes, and the bottom staff has a longer melodic line.

and

Handwritten musical notation on two staves, appearing to be a continuation or a separate piece, with some notes and rests.

Invitation Solo

Handwritten musical notation for the first system of 'Invitation Solo'. It consists of 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 bass clef. The bottom staff contains a few notes and rests. The music is written in a cursive, handwritten style.

Invitation Solo

Handwritten musical notation for the second system of 'Invitation Solo'. It consists of 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 bass clef. The bottom staff contains a few notes and rests. The music is written in a cursive, handwritten style.

Handwritten musical notation at the bottom right of the page, consisting of a few notes and rests on a single staff.



Dying my darriours warriors death
He conquer when he fell
His finisht said his dying breath
And shook the gates of hell

His finisht our immanuel cries
The dreadfull work is done
Then shall his overreign throne arise
This kingdom is begun

J

Malabar

