

THE MISSOURI HARMONY;



OR A COLLECTION OF

PSALM AND HYMN TUNES, AND ANTHEMS,

FROM EMINENT AUTHORS:

WITH AN INTRODUCTION TO THE GROUNDS AND RUDIMENTS OF MUSIC.

BY ALLEN D. CARDEN.

TO WHICH IS ADDED

A SUPPLEMENT,

CONTAINING A NUMBER OF ADMIRABLE TUNES OF THE VARIOUS METRES, AND SEVERAL CHOICE PIECES, SELECTED FROM
SOME OF THE MOST APPROVED COLLECTIONS OF SACRED MUSIC.

BY AN AMATEUR.

CINCINNATI:

PRINTED AND PUBLISHED BY WM. PHILLIPS & SON.

STEREOTYPE EDITION.

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1846.

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By MORGAN AND SANXAY,
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PREFACE.

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

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

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

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

“Whose eye is on the heart;

“Whose frown can disappoint the proudest strain

“Whose approbation prosper even mine ”

THE GAMUT, OR GENERAL SCALE.

Line/Space	Letter	Staff	Solfège
22
21
20
19
18
17
16
15
14
13
12
11
10
9
8
7
6
5
4
3
2
1

Bass Staff:

- 4th line: **F** (Natural key of the Major mode)
- 3rd space: **E***
- 3rd line: **D**
- 2nd space: **C**
- 2nd line: **B***
- 1st space: **A** (Natural key of the Minor mode)
- 1st line: **G**

Tenor Staff:

- 3rd line: **C**
- 2nd space: **B***
- 2nd line: **A**
- 1st space: **G**

Treble Staff:

- 5th line: **F** (Natural key of the Major mode)
- 4th space: **E***
- 4th line: **D**
- 3rd space: **C**
- 3rd line: **B***
- 2nd space: **A**
- 2nd line: **G** (Natural key of the Minor mode)

Alt. G space above: **G**

The foregoing scale comprises three octaves or 22 sounds. The F cliff used on the fourth line in the Bass, shows that that line is the 7th sound in the general scale.

The G cliff used on the second line in the tenor and treble, shows that that line, in the tenor, is the 8th sound in the general scale, and in the treble (when performed by a female voice) the 15th sound; for if the treble, as well as the tenor, were performed entirely by men, the general scale would comprise only 15 sounds: hence the treble staff is only raised an octave above that of tenor, in consequence that female voices are naturally an octave above men's, and to females the treble is usually assigned. The stars (*) show the natural places of the semitones.

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

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

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

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

EXAMPLE.

The example shows three staves: Treble, Air, and Bass. The Treble staff has notes C, D, B, A, G, F, E, C, E, A. The Air staff has notes C, D, E, A, G, F, E, B, A. The Bass staff has notes C, D, D, B, D, D, D, F, C, A. Below the staves are labels for intervals: Octave, Ditto, 6th, 5th, 4th, 3d, 2d, Unison, Octave, Double Oct. Above the Treble staff, there is a symbol for a double octave interval labeled 'A'.

In counting intervals, remember to include both notes or letters—thus in counting a sixth in the above example, D is one, E is two, F is three, G is four, A five, and B six. In the above example, the notes in the treble and air, are placed in unison with each other. But assigning the treble to female voices, and the air to men's voices, (as is customary,) an octave must be added to the notes in the treble, [as previously observed of a woman's voice being an octave more acute than a man's,] the interval then being the bass and treble—in the first bar, would be a fifteenth or double octave; in the third bar, the note on B in the treble, a thirteenth above D in the bass, &c. Observe that an octave and a second make a ninth; an octave and a third make a tenth; an octave and a fourth make an eleventh; an octave and a fifth, a twelfth; an octave & a sixth, a thirteenth; an octave and a seventh, a fourteenth; two octaves a fifteenth, &c. always including both the first and last note.

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

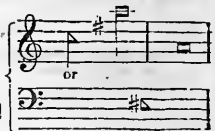
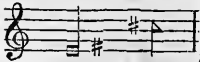
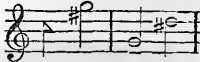
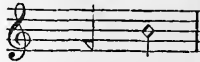
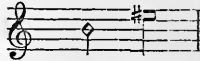
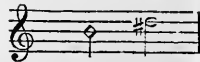
Treble. \ominus notes $\text{\textcircled{Q}}$ in *alt.*

Bass.

Double \blacktriangle F. Double \ominus E.

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

1. An interval composed of a tone and a semi-tone, as from B to D, is called a minor third.
2. An interval composed of two full tones, as from fa to la, is called a third major.
3. An interval composed of two full tones and a semi-tone, as from mi to la, i. e. from B to E, is called a fourth.
4. An interval composed of three full tones, as from fa to si, i. e. from F to B, is called a triton or fourth redantant.
5. An interval composed of three tones and a semi-tone, as from fa to re, i. e. from C to G, or from G to D, is called a fifth.
6. An interval composed of three tones and two semi-tones, as from la to fa, i. e. from E to C, is called a sixth minor.
7. An interval composed of four tones and a semi-tone, as from fa to la, i. e. from C to A, is called a sixth major.
8. An interval composed of four tones and two semi-tones, as from sol to fa, i. e. from D to C, is called a 7th minor. [See next example.]



GROUNDS OF MUSIC.

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



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

The preceding intervals are counted ascending, or upwards, and the sharps (♯) indicate the places and number of the semi-tones in each. *Note.*—The semi-tones always lie between *mi* and *faw*, and *law* and *faw*.

OF HARMONY.

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

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

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

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

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

ON THE KEY NOTES IN MUSIC.

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

INTRODUCTION TO THE

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

EXAMPLE OF THE KEYS.

In the Major key, from *law* to *faw*, its 3d, the interval is two tones, [a Major third]—from *faw* to *law*, its 6th, the interval is four tones and a semi-tone, [a Major sixth]—and from *faw* to *mi*, its 7th, the interval is five tones and a semi-tone, [a Major seventh.]

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

Major Key.	Minor Key.

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

SUFFIELD—on E, its proper key, from the repeat.

The same on A, the assumed key.

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

BY SHARPS.

- 1. A fifth from B *mi*, its natural place, will bring us to
- 2. A fifth from F *mi*, will bring us to
- 3. A fifth from C *mi*, will bring us to
- 4. A fifth from G *mi*, will bring us to
- 5. A fifth from D *mi*, will bring us to
- 6. A fifth from A *mi*, will bring us to
- 7. A fifth from E *mi*, will bring us back to

- F This accounts for the customary rules of transposition, *viz*:
- C The natural place for *mi* is
- G If B is \sharp , *mi* is on
- D If B and E is \sharp , *mi* is on
- A If B, E, and A is \sharp , *mi* is on
- E If B, E, A, and D is \sharp , *mi* is on
- B If B, E, A, D, and G is \sharp , *mi* is on
- E If B, E, A, D, G, and C is \sharp , *mi* is on

BY FLATS.

- 1. A fourth from B *mi*, will bring us to
- 2. A fourth from E *mi*, will bring us to
- 3. A fourth from A *mi*, will bring us to
- 4. A fourth from D *mi*, will bring us to
- 5. A fourth from G *mi*, will bring us to
- 6. A fourth from C *mi*, will bring us to
- 7. A fourth from F *mi*, will bring us home to

- A If F be \flat , *mi* is on
- D If F and C be \flat , *mi* is on
- G If F, C, and G be \flat , *mi* is on
- C If F, C, G, and D be \flat , *mi* is on
- F If F, C, G, D, and A is \flat , *mi* is on
- B If F, C, G, D, A, and E is \flat , *mi* is on

B
E
A
D
G
C
F
E
C
G
D
A
F

DICTIONARY OF MUSICAL TERMS.

- Adagio*, signifies the slowest time.
- Air*, the leading part.
- Allegro*, brisk—quick.
- Allegretto*, not as quick as *Allegro*.
- Andante*, rather slow and distinct.
- Affettuoso*, tenderly and affectionately.
- Ad libitum*, or *Ad lib.*, at the pleasure of the performer.
- Alto*, the Counter.
- Anthem*, a composition of several parts, generally set to sacred prose.
- Chorus*, signifies that all the voices sing on their respective parts.
- Crescendo*, or *Cres.*, to increase the sound gradually till the strain is ended.
- Diminuendo*, or *Dim.*, to diminish the sound, directly the reverse of *Crescendo*.
- Duetto*, or *Duett*, or *Duo*, a composition in two parts, one voice or instrument, only, on each.
- Da Capo*, or *D. C.*, to return and end with the first strain.
- Expressivo*, with expression.
- Forle*, or *For.*, or *F.*, loud.
- Fu. lissimo*, or *Fortis.*, or *F. F.*, very loud and strong.
- Finale*, or *Fine.*, the last movement of a piece of music.
- Fugé*, a piece in which one or more parts lead, and the rest follow at regular intervals.
- Grave*, in a solemn manner, slower than *Largo*, but not as slow as *Adagio*.

- Grazioso*, a smooth, flowing and graceful style.
- Largo*, *Lentemento*, or *Lento*, very slow.
- Larghetto*, not as slow as *Largo*, &c.
- Maestoso*, with strength and majesty.
- Messa For.*, moderately loud.
- Messa Pia.*, rather soft.
- Piano*, or *Pia.*, soft.
- Pianissimo*, or *P. P.*, very soft.
- Pastorale*, in a tender, soothing and delicate style.
- Quartetto*, a piece in four parts—one voice or instrument on each.
- Quintetto*, five parts—one voice or instrument on each.
- Solo*, a piece of music for one voice or instrument.
- Spiritoso*, or *Con Spirito*, with spirit.
- Stacato*, notes staccatoed must be performed very short and bold.
- Symphony*, or *Sym.*, a passage for instruments only.
- Tempo*, the regular time.
- Trio*, music in three parts—one voice or instrument on each.
- Verse*, one voice to a part.
- Vigoroso*, with strength and energy.
- Vivace*, brisk and animated.
- Volti*, turn over.
- Volti Subito*, turn over quick.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GENERAL OBSERVATIONS.

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

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

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

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

20. In $\frac{999}{424}$ and $\frac{3}{8}$ the second accent is in common very weak, and in quick

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

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

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

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

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

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

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

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

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



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

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

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

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

Q. On what is music written?

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

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


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

Q. How many parts belong to vocal music?

A. Four: Treble, Counter, Tenor and Bass.



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

A. Thus:

B	_____	space above
A	_____	fifth line
G	_____	fourth space
F		fourth line
E	_____	third space
D	_____	third line
C	_____	second space
B	_____	second line
A	_____	first space
G	_____	first line



Q. How are they placed on the tenor and treble staff?

A. Thus:

G	_____	space above
F	_____	fifth line
E	_____	fourth space
D	_____	fourth line
C	_____	third space
B		third line
A	_____	second space
G		second line
F	_____	first space
E	_____	first line

Q. How are they on the counter staff?

A. Thus:

A	_____	space above
G	_____	fifth line
F	_____	fourth space
E	_____	fourth line
D		third space
C		third line
B	_____	second space
A	_____	second line
G	_____	first space
F	_____	first line




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



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

Q. What are cliffs?

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

Q. Explain then the several cliffs.

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

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

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

3. This character  is called the C cliff, and only used in the counter.

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


A. By those four names—mi, fa, sol, la.

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





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

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

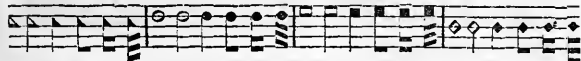
A. The natural place for mi, in all parts of music, is on that line or space, represented by B, but

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

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

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

EXAMPLE.



Q. How many are the musical notes, and what are their names?

A. There are six, viz. the Semibreve, Minim, Crotchet, Quaver, Semiquaver and Demisemiquaver.

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

One Semibreve



is equal in time to

Two



Minims,

Four



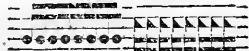
Crotchets,

Eight



Quavers,

Sixteen





Semiquavers.


Thirty-two




Demisemiquavers.


Q. Explain the above scale.


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


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

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

THE RUDIMENTS OF MUSIC.

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








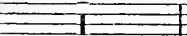

The Semiquaver  is but half the length of the quaver, has also a black head and two turns to the stem, which are likewise various.

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

Q. What are rests?

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

THE RESTS.

Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
					
Two bars.	Four Bars.				Eight Bars.
					

Q. Explain the rests?

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

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

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

The Quaver rest resembles a right figure of seven.

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

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

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


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

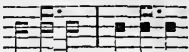
The eight Bar rest is two strong bars like the last described.

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

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


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

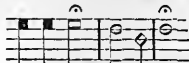
A. Yes, the dot  called point of addition, at the right hand of any note, makes it one half longer. See the example.



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



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




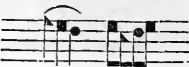
Q. What is a ledger line?

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





Q. What is a slur and its use?

A. A slur  over or under a number of notes, or, if made Quavers, Semiquavers, &c. by joining their stems together, shows they are to be sung to one syllable.



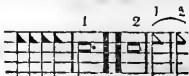
Q. Explain the repeat.

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



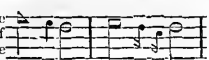
Q. Explain the use of figures 1, 2.

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



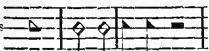
Q. What are meant by notes of Appoggiature?

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



Q. Explain the use of the single bar.

A. The single bar $\frac{1}{2}$ divides the time into equal parts according to the measure note.



Q. Explain the use of the double bar.

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



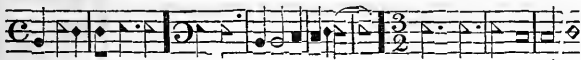
Q. The close.

A. The close ||: shows the end of a tune.



Q. What is meant by syncopation notes?

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



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



THE TIME.

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

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

Q. Explain the four MOODS OF COMMON TIME.

1234 12 3 4 1234

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

ddun didu u ddun

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

1234 1 2 34 12 34

ddun d d nu dd nu

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

1 2 1 2 12

d u d u du

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

12 1 2 1 2 12

2/4

du du d u du

Q. Explain the MOODS OF TRIPLE TIME.

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

1 2 3 : 2 3 123

3/2

d d u d d u ddu

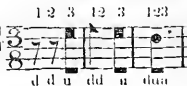
The second mood is known by a figure 3 over a 4, has a pointed minim or three crotchets in a measure, and sung in two seconds—three beats in a bar, two down and one up.

1 2 3 1 2 3 123

3/4

d d n d d u ddu

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



Q. Explain the two MOODS OF COMMON TIME.

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



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



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

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

Q. What general rule is there for beating time?

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

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

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

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

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

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

For the first and third Moods of Common Time, the first of Triple and first of Compound, [all requiring second beats,]	- - -	39 2-10 inches
For the second Mood of Common, second of Triple, and first of Compound,	- - -	22 1-10
For the fourth of Common,	- - -	12 4-10
For the third of Triple time,	- - -	5 1-21

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

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

Q. What is the use of a brace?

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

Q. What are choosing notes?

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



OF THE KEYS

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

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

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

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

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

LESSONS FOR TUNING THE VOICE

MAJOR KEY.

Common Time.

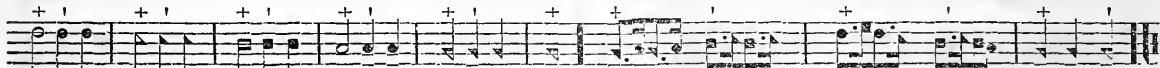
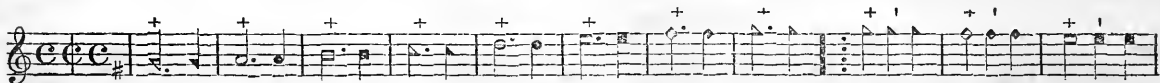
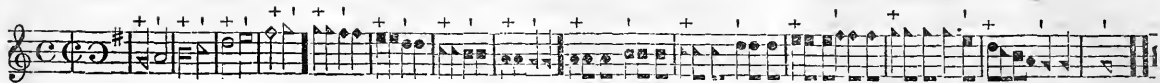
MINOR KEY.

Musical notation for Major and Minor keys in common time. The Major Key section consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The Minor Key section also consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). Both sections contain a sequence of notes for voice tuning, ending with a double bar line.

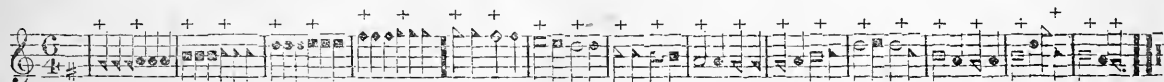
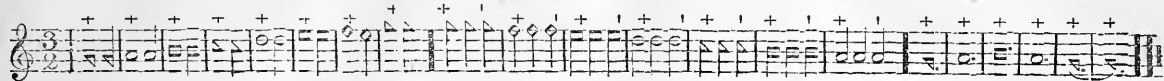
TRIPLE TIME, Major Key.

Musical notation for Triple Time, Major Key. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes a sequence of notes for voice tuning, ending with a double bar line.

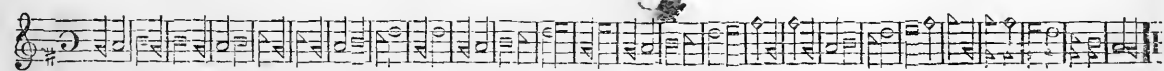
Musical notation for a sequence of notes with plus signs. It consists of a single treble clef staff with a key signature of one sharp (F#). The notes are accompanied by plus signs (+) above them, indicating a specific rhythmic or articulation pattern. The sequence ends with a double bar line.



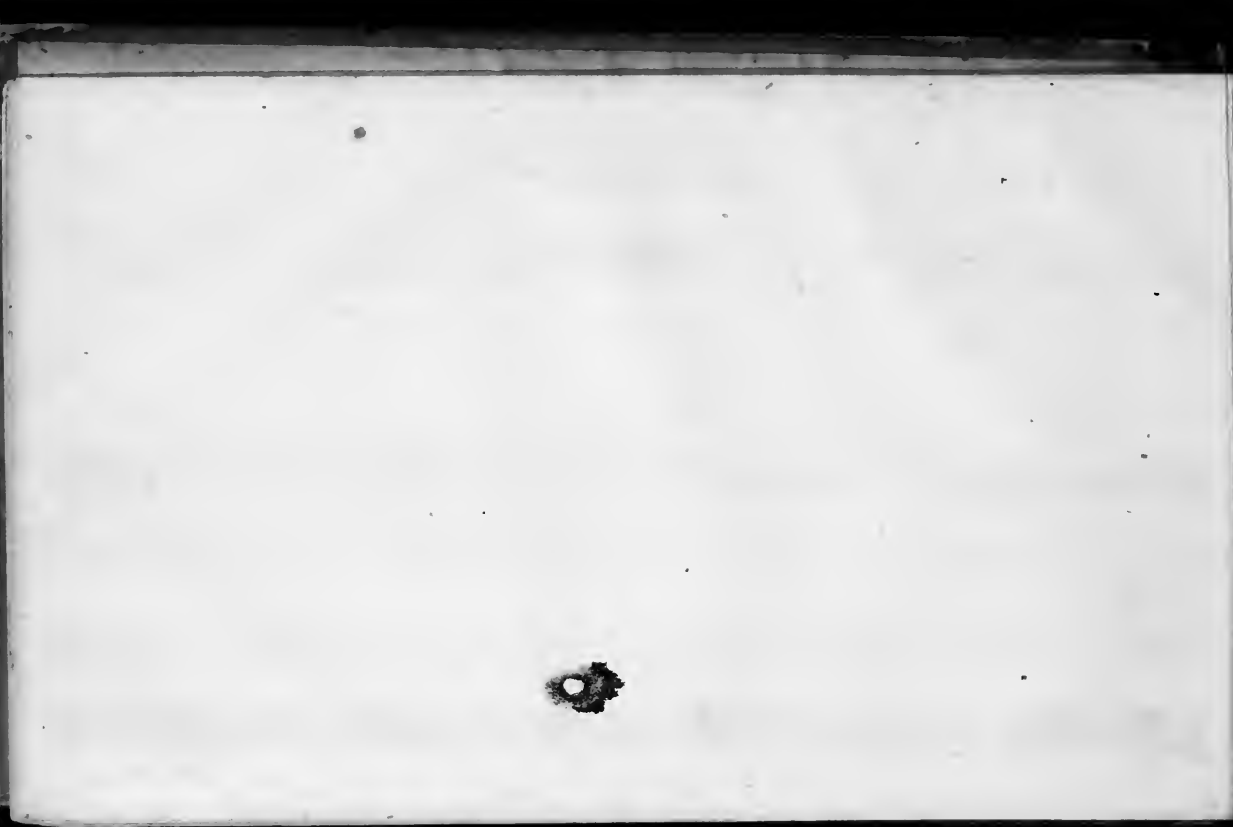
AS FOR TUNING THE VOICE.



INTERVALS.



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



PART I

CONTAINING ALL THE PLAIN AND EASY TUNES

COMMONLY USED IN TIME OF DIVINE WORSHIP.

PRIMROSE. C. M.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The melody is written in a simple, accessible style with various note values including quarter, eighth, and half notes, as well as rests.

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

The second system of musical notation continues the melody from the first system. It also consists of two staves in treble and bass clefs with a key signature of one sharp and common time. The notation includes various musical symbols such as beams, slurs, and repeat signs at the end of the system.

WELLS. L. M.

The first system of musical notation for 'WELLS. L. M.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature (C) and a key signature of one flat (B-flat). The melody is primarily composed of eighth and sixteenth notes, with some quarter notes. There are several measures with beamed eighth notes, suggesting a rhythmic pattern of eighth notes.

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

The second system of musical notation for 'WELLS. L. M.' consists of two staves, continuing the melody from the first system. It maintains the same treble and bass clefs and common time signature. The notation includes various note values and rests, with some measures featuring longer note values like half notes.

ROCKERIDGE. L. M.

The first system of musical notation for 'ROCKERIDGE. L. M.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature (C) and a key signature of one flat (B-flat). The melody is primarily composed of eighth and sixteenth notes, with some quarter notes. There are several measures with beamed eighth notes, suggesting a rhythmic pattern of eighth notes.

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

The second system of musical notation for 'ROCKERIDGE. L. M.' consists of two staves, continuing the melody from the first system. It maintains the same treble and bass clefs and common time signature. The notation includes various note values and rests, with some measures featuring longer note values like half notes.

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

Detailed description: This block contains the musical score for the hymn 'ROCHESTER. C. M.'. It consists of four staves of music. The first two staves are vocal parts, and the last two are piano accompaniment. The lyrics are written below the vocal staves. The music is in common time and features a variety of note values including eighth, quarter, and half notes.

LENOX. . M

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

Detailed description: This block contains the musical score for the hymn 'LENOX. . M'. It consists of four staves of music. The first two staves are vocal parts, and the last two are piano accompaniment. The lyrics are written below the vocal staves. The music is in common time and features a variety of note values including eighth, quarter, and half notes. There are first and second endings marked at the end of the piece.

Musical score for 'MEAR C. M.' in 3/8 time, G major. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "In God's own house pronounce his praise, His grace he there reveals; To heav'n your joy and wonder raise, For there his glory dwells."

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

OLD HUNDRED. L. M.

Musical score for 'OLD HUNDRED. L. M.' in 3/4 time, C major. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "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."

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

NEW HUNDRED. L. M.

25

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

The musical score for 'NEW HUNDRED. L. M.' consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The time signature is 3/2. The melody is written in the upper staves, and the bass line is in the lower staves. There are some ornaments and a triplet in the final measure of the melody.

CONSOLATION. C. M.

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

The musical score for 'CONSOLATION. C. M.' consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The time signature is 2/4. The melody is written in the upper staves, and the bass line is in the lower staves. There are some ornaments and a triplet in the final measure of the melody.

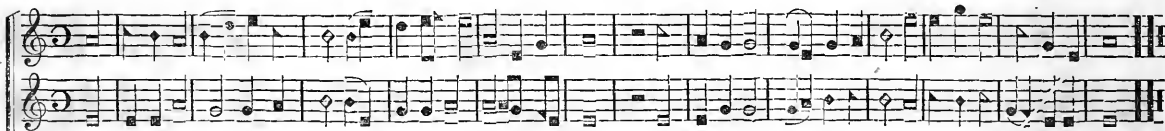
WINDHAM. L. M.



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



SUPPLICATION. L. M.

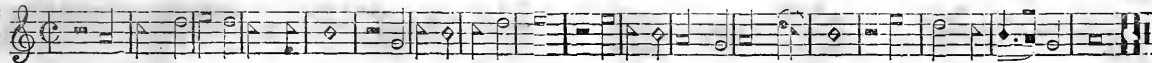


Show pity Lord, O Lord forgive, Let a repent- ing rebel live; Are not thy mercies large and free? May not a sinner trust in thee.



DUBLIN C. M.

27



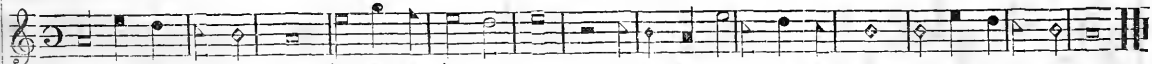
Lord what is man, poor feeble man, Born of the earth at first; His life a shadow, light and vain, Still hast'ning to the dust.



AYLESBURY S. M.



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



NEW ORLEANS. C. M.

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

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

The musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef. The music is in common time (C.M.). The lyrics are placed between the staves.

GEORGIA. C. M.

slow, To keep us

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

The musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef. The music is in common time (C.M.). The lyrics are placed between the staves. The first staff on the left has the instruction 'slow, To keep us'.

SALVATION. C. M.

29



Como humble sinner, in whose breast a thousand thoughts revolve,
Come, with your guilt and fear oppress, And make this last resolve;

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



HIDING PLACE. L. M.



Hail sov'reign love, that first began The scheme to rescue fallen man; Hail matchless, free, eternal grace, That gave my soul a hiding place.



SUFFIELD. C. M.

Teach me the measure of my days, Thou maker of my frame, I would survey life's narrow space, And learn how frail I am.

The musical score for 'Suffield' 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 and features a melody with various rhythmic values and rests. The lyrics are printed below the vocal staves.

TENDER THOUGHT. L. M.

Arise my tender thoughts arise, To torrents melt my streaming eyes; And thou my heart, with anguish feel Those evils which thou canst not heal.

The musical score for 'Tender Thought' 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 and features a melody with various rhythmic values and rests. The lyrics are printed below the vocal staves.

ST. MARTINS. C. M.

31

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

This musical score is for the hymn 'ST. MARTINS. C. M.' and consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are written below the vocal line.

NINETY THIRD. S. M.

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

This musical score is for the hymn 'NINETY THIRD. S. M.' and consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are written below the vocal line. A triplet of eighth notes is marked with a '3' in the first measure of the piano part.

LIBERTY-HALL. C. M.

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

The musical score for 'LIBERTY-HALL. C. M.' consists of four staves. The top staff is the vocal line in treble clef with a 3/2 time signature. The second staff is the piano accompaniment in treble clef. The third staff is the piano accompaniment in bass clef. The fourth staff is the piano accompaniment in bass clef. The lyrics are written below the second staff.

CHINA. C. M.

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

The musical score for 'CHINA. C. M.' consists of four staves. The top staff is the vocal line in treble clef with a 3/2 time signature and a key signature of one sharp (F#). The second staff is the piano accompaniment in treble clef. The third staff is the piano accompaniment in bass clef. The fourth staff is the piano accompaniment in bass clef. The lyrics are written below the second staff.

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

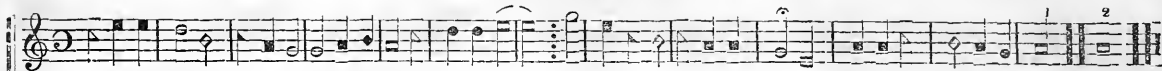
C

OLNEY. 6s and 7s

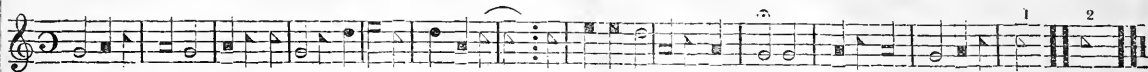
Come thou fount of ev'ry blessing, Streams of mercy never ceasing, Teach me some melodious sonnet, [above.
Tune my heart to sing thy grace: Call for songs of loudest praise. Sung by flaming tongues

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

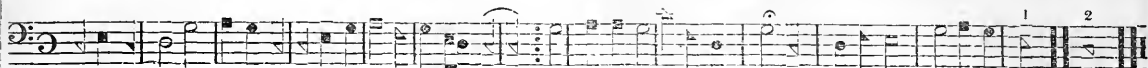
DEVOTION L. M.



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



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



SOLICITUDE. 118.



How firm a foundation, ye saints of the Lord,

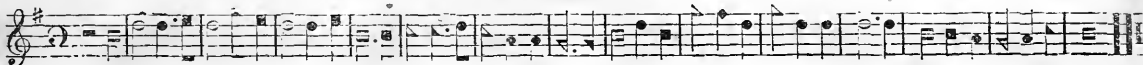
What more can he say, than to you he hath said,



Is laid for your faith in his excellent word,

You who unto Jesus for refuge have fled.





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



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

CANAAN. C M



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



CONQUERING SOLDIER. P. M



O when shall I see Jesus, And reign with him above,
 And drink the flowing fountain Of everlasting love. } When shall I be delivered from this vain world of sin, And with my blessed Jesus,
 Drink endless pleasure in.



BUNKER HILL. AN ODE. 11 and 5.

Where blood and carnage :||: clothe the ground in crimson, Sounding
 Why should vain mortals tremble at the sight of Death and destruction, Where blood, &c. with death groans.
 in the field of battle, Where

UNION. C. M.

Detailed description: This system contains the first two stanzas of the song. It features four staves: a vocal line in treble clef, a piano accompaniment in bass clef, and two additional staves for the vocal line, likely representing different parts or a double line. The music is in common time (C.M.). The lyrics are placed below the vocal staves. The first stanza ends with a double bar line and repeat signs. The second stanza continues the melody. There are first and second endings marked with '1' and '2' above the notes.

To what an entertaining sight, Are brethren that agree; Brethren whose cheerful hearts unite In bands of harmony.

Detailed description: This system contains the third stanza of the song. It features four staves: a vocal line in treble clef, a piano accompaniment in bass clef, and two additional staves for the vocal line. The music is in 3/2 time. The lyrics are placed below the vocal staves. The piece concludes with a final cadence.

SUTTON. C. M.

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

Detailed description: This musical score is for a hymn in common time (C.M.). It features four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#). The lyrics are written below the vocal line, with some words underlined. The music consists of a series of eighth and sixteenth notes, with some rests and ties.

IDUMEA. S. M.

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

Detailed description: This musical score is for a hymn in 3/2 time (S.M.). It features four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#). The lyrics are written below the vocal line, with some words underlined. The music includes a triplet of eighth notes in the first measure of the vocal line. The piano accompaniment features a steady bass line and chords.

BETHEL. C. M.

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

This musical score is for the hymn 'Bethel, C. M.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: 'Let Zion and her sons rejoice, Behold the promis'd hour; Her God hath heard her mourning voice And comes t' exalt his pow'r.'

ROCKINGHAM. C. M.

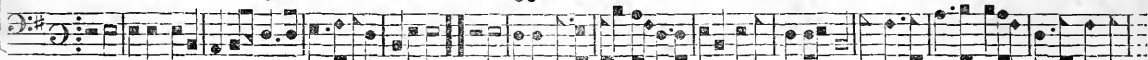
Thus saith the mercy of the Lord, I'll be a God to thee; I'll bless thy num'rous race, and they Shall be a seed for me.

This musical score is for the hymn 'Rockingham, C. M.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two sharps (F# and C#) and the time signature is 3/2. The lyrics are: 'Thus saith the mercy of the Lord, I'll be a God to thee; I'll bless thy num'rous race, and they Shall be a seed for me.'

MELINDA. L. M.



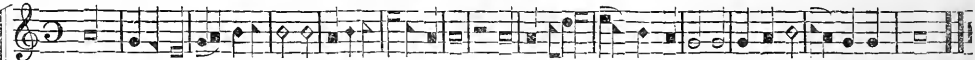
In vain the wealthy mortals toil, and heap their shining dust in vain; } Their golden cordials cannot ease Their pained hearts or aching heads, Nor fright, nor bribe
Look down & scorn the humble poor, & boast their lofty hills of gain, } approaching death From glittering



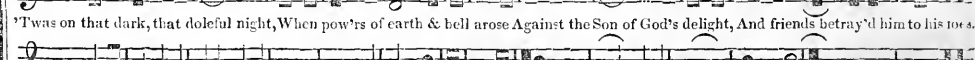
SOLEMNITY. L. M.



roof & downy beds.



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



BRAY. C. M.

41

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

The musical score for 'BRAY. C. M.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in a common time signature and features a key signature of one sharp (F#). The lyrics are written below the vocal line.

VIRGINIA. C. M.

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

The musical score for 'VIRGINIA. C. M.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in a common time signature and features a key signature of one sharp (F#). The lyrics are written below the vocal line. The score includes first and second endings, indicated by '1' and '2' above the notes.

ENFIELD C. M.

Before the rosy dawn of day, To thee my God I'll sing,
 Awake each soft and tuneful lyre, Awake each charming string.

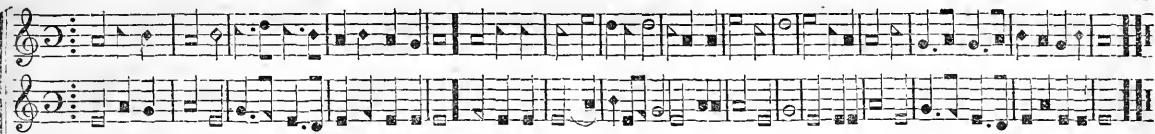
Awake and let thy flowing strains, Glide thro' the midnight air,
 While lit amidst her

GOLDEN HILL. S. M.

silent orb the silver moon rolls clear.

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

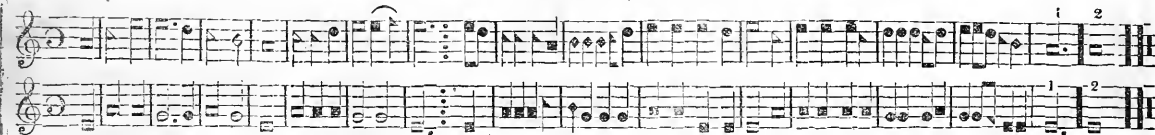
FIDUCIA. C. M.



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



FAIRFIELD. C. M.



With reverence let the saints appear, And bow before the Lord; His high command with reverence hear, And tremble at his wo. l. His high, &c.



CONDESCENSION. C. M.

How condescending and how kind Was God's eternal son! Our misery reach'd his heav'nly mind, And pity brought them down.

The musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The lyrics are written below the second and third staves. There are first and second endings marked with '1' and '2' at the end of the piece.

'REFLECTION. C. M.

o sleep nor slumber to his eyes God David would afford, Till he had found, below the skies, A dwelling for the Lord, A dwelling, &c.

The musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The lyrics are written below the second and third staves. There are first and second endings marked with '1' and '2' at the end of the piece.

SOLITUDE IN THE GROVE. C. M.

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

The first system of music consists of four staves. The top two staves are treble clefs with a key signature of one sharp (F#) and a 6/4 time signature. The bottom two staves are bass clefs with the same key signature and time signature. The lyrics are placed between the staves.

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

The second system of music also consists of four staves with the same key signature and time signature as the first system. The lyrics are placed between the staves. The music concludes with first and second endings on the final staff.

TRIBULATION C. M.

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

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

AMANDA. L. M.

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

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

SALEM. L. M.

47

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

The musical score for 'SALEM. L. M.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in 3/4 time and features a key signature of one sharp (F#). The lyrics are printed below the vocal staves, with the first line of music corresponding to the first line of text and the second line of music corresponding to the second line of text. The piece concludes with a double bar line and repeat signs.

GLASGOW. L. M.

This life's a dream, an empty show, But the bright world to which I go, Hath joys substantial and sincere, When I shall wake and find me there.

The musical score for 'GLASGOW. L. M.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in 3/4 time and features a key signature of one flat (Bb). The lyrics are printed below the vocal staves, with the first line of music corresponding to the first line of text and the second line of music corresponding to the second line of text. The piece concludes with a double bar line and repeat signs.

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

This musical score is for the piece 'SOPHRONIA'. It consists of two systems of music. The first system has two staves: a treble clef staff with a key signature of one flat (B-flat) and a common time signature, and a bass clef staff. The second system also has two staves: a treble clef staff with a key signature of one flat and a common time signature, and a bass clef staff. The lyrics are written below the second system.

NINETY FIFTH. C. M.

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

This musical score is for the piece 'NINETY FIFTH'. It consists of two systems of music. The first system has two staves: a treble clef staff with a key signature of one sharp (F-sharp) and a common time signature, and a bass clef staff. The second system also has two staves: a treble clef staff with a key signature of one sharp and a common time signature, and a bass clef staff. The lyrics are written below the second system. The score includes first and second endings, indicated by '1' and '2' above the notes.

ALBION. C. M.

49



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



D

AMERICA. S. M.



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



Musical score for the hymn "Come thou fount of ev'ry blessing". The score is written in 2/4 time and consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are: "Come thou fount of ev'ry blessing, Tune my heart to sing thy grace; Streams of mercy, never ceasing, Call for songs of loudest praise." The music features several triplet markings (indicated by a '3' above the notes) and repeat signs.

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

ELYSIUM. S. M.

Musical score for the hymn "Elysium". The score is written in 3/4 time and consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are: "On the fair heav'nly hills, The saints are bless'd above, Where joy like morning dew distils, And all the air is love, And all the air is love." The music features many slurs and accents.

On the fair heav'nly hills, The saints are bless'd above, Where joy like morning dew distils, And all the air is love, And all the air is love.

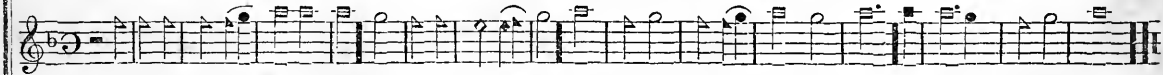
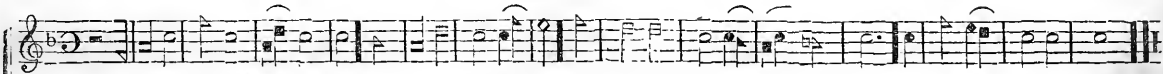
HYMN TO THE TRINITY. 6. 6. 4. 6. 6. 6. 4.



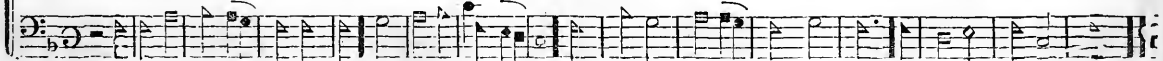
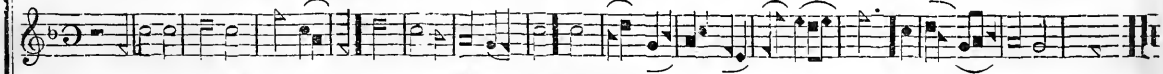
Come, thou Almighty King, Help us thy name to sing, Help us to praise! Father all glorious, O'er all victorious, Come and reign over us, Ancient of days.



WINTER. C. M.



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



DALSTON. S. P. M.

How does my heart rejoice To hear the public voice, Yes with a cheerful zeal We'll haste to Zion's hill.

"Come, let us seek our God to-day!" And there our vows and honors pay.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are printed below the vocal line.

GREENFIELDS

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

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 6/8. The lyrics are printed below the vocal line.

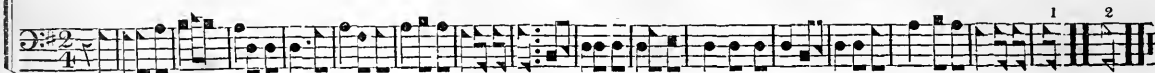
False are the men of high degree, The baser sort are vanity: Laid in a balance b^yh appear, Light as a puff of empty air.

WESLEY. C. M.

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



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



- 2 The vain and the young may attend us awhile,
But let not their flattery our prudence beguile;
Let us covet those charms that shall never decay,
Nor listen to all that deceivers can say.
- 3 I sigh not for beauty nor languish for wealth,
But grant me kind Providence, virtue and health:
Then richer than kings and far happier than they,
My days shall pass swiftly and sweetly away.
- 4 For when age steals on me, and youth is no more,
And the moralist time shakes his glass at my door,

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

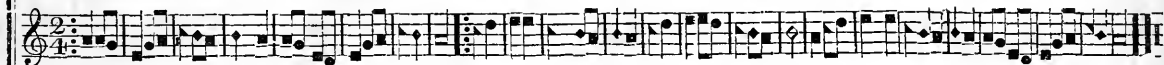
- 5 That peace I'll preserve it as pure as 'twas giv'n,
Shall last in my bosom an earnest of heav'n;
For virtue and wisdom can warm the cold scene,
And sixty can flourish as gay as sixteen.
- 6 And when I the burden of life shall have borne,
And death with his sickle shall cut the ripe corn,
Re-ascend to my God without murmur or sigh,
I'll bless the kind summons and lie down and die.



Glorious things of thee are spoken,
Zion, city of our God:

He whose word can ne'er be broken,
Form'd thee for his own abode.

On the rock of ages founded, [repose.
Who can shake thy sure



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

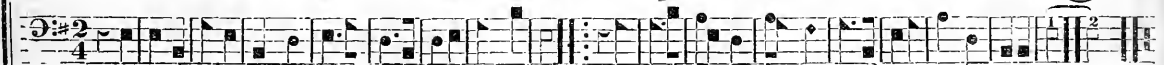


VERNON L. M



Come, O! thou traveller unknown, Whom still I hold but cannot see,
My company before is gone, And I am left alone with thee;

With thee all night I mean to stay, And wrestle till the break of day.



EVENING SHADE. S. M.



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

O may we all remember well, O may we, &c.

The night of death is near.

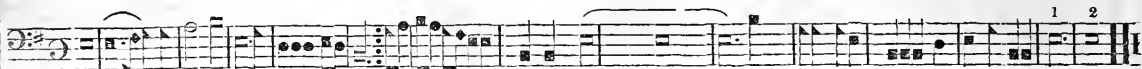


We lay our garments by, Upon our beds to rest;

So death will soon disrobe us all,

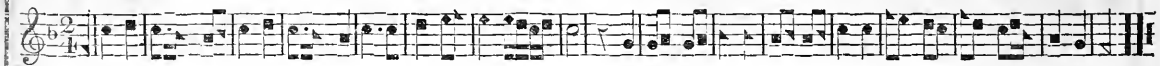
So death, &c.

Of what we here possess.



SICILIAN MARINER'S HYMN, L. M.

Moderato.



O turn, great ruler of the skies! Turn from my sins thy searching eyes! My mind from ev'ry fear release, And soothe my troubled thoughts to rest.

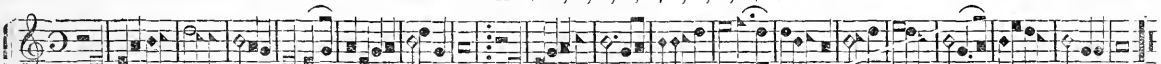




Thy mercy my God is the theme of my song,
 The joy of my heart and the boast of my tongue;
 Thy free grace alone from the first to the last,
 Hath won my affection and bound my soul fast.



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



Thro' all the world below,
 God is seen all around,
 There he's found.
 The growing of the corn,
 The lily and the thorn,
 The pleasant and tortorn,
 All declare God is there,
 There he's seen.
 In meadows drest in green.



Search hills and valleys through.



The musical score consists of three systems of staves. The first system has a vocal line (treble clef) and a bass line (bass clef). The second system continues the vocal line and has a bass line. The third system continues the vocal line and has a bass line. The lyrics are printed below the vocal line.

Awak'd by Sinai's awful sound, My soul in guilt and thrall I found, O'erwhelm'd in sin, with anguish slain, The sinner must be born again,
 And knew not where to go. Or sink in endless woe.

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

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

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

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

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

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

PISGAI. C. M.

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

soar to worlds on high. And soar, &c. My soul shall quit, &c.

THE LEPEROUS JEW.

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

O speak the word he cries,
Compassion moves his heart,
To thee, dear Lord, I look,
But thy Almighty grace,

And heal me of my pain;
He speaks the gracious word:
Sick of a worse disease;
Can heal my lep'rous soul:

Lord, thou art able, if thou wilt,
The leper feels his strength return,
Sin is my painful malady,
O bathe me in thy precious blood.

To make a leper clean.
And all his sickness cur'd.
And none can give me ease.
And that will make me whole.

BOURBON. L. M.

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

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

PORTUGAL. L. M.

Slow.



Praise to the Lord of boundless might, With uncreat- ed glories bright; His pres- ence fills the world above, His eternal source of light and love.



PLEYEL'S HYMN. L. M.

Very Slow.



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



BRIDGEWATER L. M.

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

WORTHINGTON. C. M

Thou we adore eternal name, How feeble is our mortal frame, What dying worms are we,
And humbly own to thee; How feeble is our mortal frame,

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

KINGSTON. 8s and 7s.

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

NORTHFIELD. C. M.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in common time (C) and features a melody with various note values including quarter, eighth, and sixteenth notes, along with rests and ties.

How long, dear Saviour, O how long shall this bright hour delay! Fly swifter round ye wheels of time, And bring the welcome day.

The second system of music continues the piece with two staves in treble and bass clefs. The notation includes various rhythmic patterns and rests, maintaining the common time signature.

FUNERAL THOUGHT. C. M.

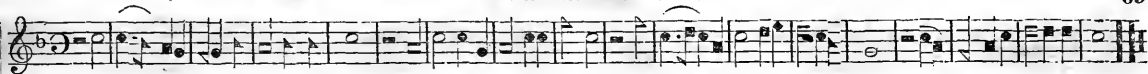
The first system of the second piece, 'FUNERAL THOUGHT. C. M.', consists of two staves in treble and bass clefs. The music is in common time and features a more somber melody with frequent rests and a slower feel.

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

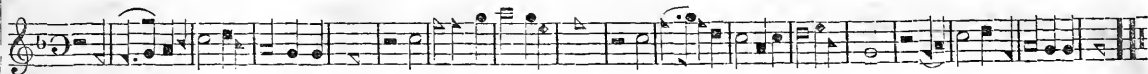
The second system of the second piece continues the melody on two staves in treble and bass clefs, concluding with a final cadence.

NEW-SALEM. P. M.

65

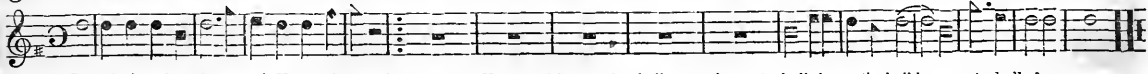
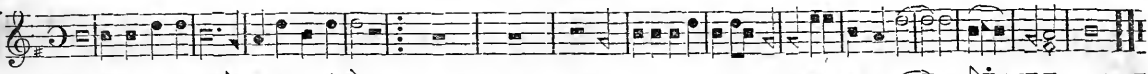


O thou in whose presence my soul takes delight, On whom in affliction I call, My comfort by day, and my song in the night, My hope, my salvation, my all.

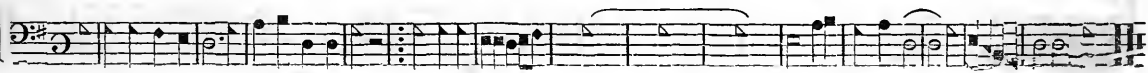


E

BRIDGETOWN. S. M.



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



LIBERTY. C. M.

Of tyranny we mourn, Behold

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

That freedom calls her own. Behold

WINDSOR. C. M.

Detailed description: This block contains the musical score for the hymn 'LIBERTY. C. M.'. It consists of three systems of music. The first system is a single melodic line in treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics 'Of tyranny we mourn, Behold' are placed below the notes. The second system continues the melody with lyrics 'No more beneath th' oppressive hand Behold the smiling happy land; Behold, &c. That freedom calls her own.' The third system concludes the melody with lyrics 'That freedom calls her own. Behold' and is followed by the title 'WINDSOR. C. M.' in a larger font.

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

Detailed description: This block contains the musical score for the hymn 'WINDSOR. C. M.'. It consists of three systems of music. The first system is a single melodic line in treble clef with a key signature of one flat and a common time signature. The lyrics 'My God, how many are my fears, How fast my foes increase! Their number how it multi- plies! How fatal to my peace.' are placed below the notes. The second system continues the melody. The third system is a bass line in bass clef, providing harmonic support for the melody above.

MARLBOROUGH. C. M.

67

*Slow.**Soft.**Lou.*

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

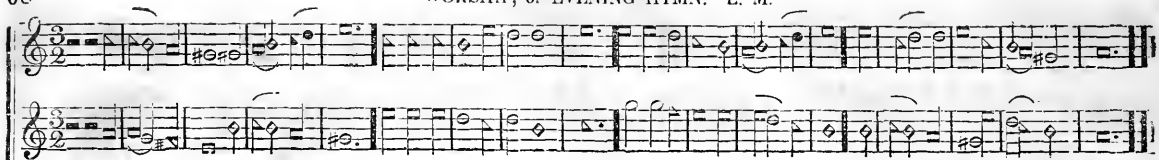
The musical score for 'MARLBOROUGH. C. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The tempo is marked 'Slow', the dynamics are 'Soft' and 'Lou.' (Loud). The lyrics are: 'All hail the pow'r of Jesus' name, Let angels prostrate fall: Bring forth the royal diadem, And crown him, ::: ::: crown him Lord of all.' The piece is in common time (C.M.).

WINCHESTER. L. M.

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

The musical score for 'WINCHESTER. L. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The piece is in 3/2 time (L.M.). The lyrics are: 'My God accept my early vows, Like morning incense in thine house; And let my nightly worship rise, Sweet as the evening sacrifice.'

WORSHIP, or EVENING HYMN. L. M.



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



MANSFIELD. S. M.



Let ev'ry creature join to praise th' Eternal God; Ye heav'nly hosts the song begin, And sound his name abroad. Ye heav'nly, &c.



SILVER-STREET. S. M.

69

Come sound his praise abroad, And hymns of glory sing; Jel- o- vah is the sov'reign Lord, The uni- versal king.

This musical score is for the hymn "SILVER-STREET. S. M." and consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The third and fourth staves are the vocal line and piano accompaniment respectively, continuing the piece. The lyrics are written below the first two staves.

YORK. C. M.

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

This musical score is for the hymn "YORK. C. M." and consists of three staves. The top staff is the vocal line, followed by a piano accompaniment staff. The third staff is the vocal line and piano accompaniment, continuing the piece. The lyrics are written below the first two staves.

BATH. L. M.

The first system of music for 'BATH. L. M.' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The bottom 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.

Life is the time to serve the Lord, The time to insure the great reward; And while the lamp holds out to burn, The vilest sinner may return

The second system of music for 'BATH. L. M.' continues the melody from the first system. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom, both in the same key signature and time signature.

QUERCY. L. M.

The first system of music for 'QUERCY. L. M.' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The bottom 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.

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

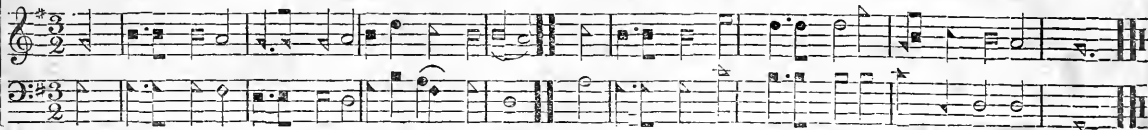
The second system of music for 'QUERCY. L. M.' continues the melody from the first system. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom, both in the same key signature and time signature.

ARLINGTON. C. M.

71



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



LONDON-NEW. C. M.



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



DEFENCE. S. M.

The first system of music for 'DEFENCE. S. 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 written in a simple, hymn-like style with various note values and rests.

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

The second system of music for 'DEFENCE. S. M.' continues the melody and accompaniment from the first system, maintaining the same key signature and time signature.

HEAVENLY SPARK. P. M.

The first system of music for 'HEAVENLY SPARK. 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.

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

HALLELUJAH. 8's and 7's.

The first system of music for 'HALLELUJAH. 8's and 7's.' 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.

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

PART II.

CONTAINING THE MORE LENGTHY AND ELEGANT PIECES

COMMONLY USED IN CONCERT, OR SINGING SOCIETIES.

FLORIDA S. M.

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

The musical score consists of four staves. The first two staves are treble clefs, and the last two are bass clefs. The music is written in a common time signature (C) and a key signature of one sharp (F#). The lyrics are placed between the second and third staves.

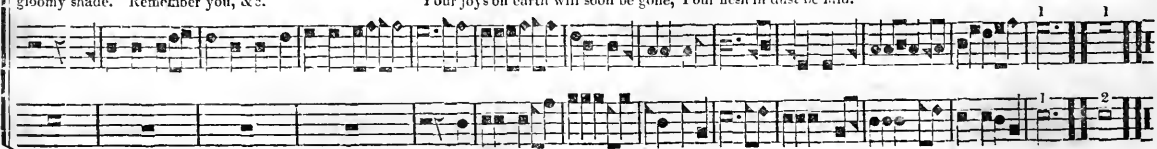


Young people all attention give And hear what I do say; I want your souls in Christ to live, In everlasting day. Remember you are hast'ning on To death's dark



gloomy shade. Remember you, &c.

Your joys on earth will soon be gone, Your flesh in dust be laid.



NEW DURHAM. C. M.

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

Ye living men, &c.

PLFYEL'S HYMN SECOND. C. M.

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

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

JORDAN. C. M.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is a piano accompaniment line in bass clef with the same key signature and time signature. The music features a melody with eighth and sixteenth notes, often beamed together, and rests. The piano accompaniment consists of a steady bass line with some harmonic support.

There is a land of pure delight, Where saints immortal reign: In-finite day ex-cludes the night, And pleasures banish pain.

The second system of music continues the vocal and piano parts from the first system. It maintains the same musical structure and notation, with the vocal line carrying the melody and the piano accompaniment providing a harmonic foundation.

The third system of music continues the vocal and piano parts. The vocal line concludes with a final cadence, and the piano accompaniment also ends with a clear cadence, marked by a double bar line.

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

The fourth system of music continues the vocal and piano parts. It features similar notation to the previous systems, with the vocal line and piano accompaniment working together to convey the lyrics.

GREENFIELD. P M.

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

Tho' earth were from her centre toss'd, And

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

BALLSTOWN. L. M.

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

days of mirth.

To spend, &c.

To spend, &c.

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

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a common time signature. The lyrics are placed between the staves, with some words grouped by brackets above the notes.

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

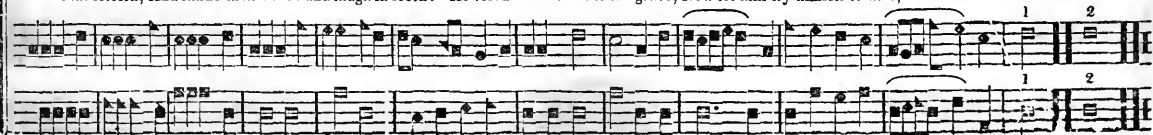
The second system of the musical score also consists of four staves, continuing from the first system. It includes first and second endings, indicated by the numbers '1' and '2' at the end of the staves. The lyrics continue between the staves, with some words grouped by brackets above the notes.



Now let our mournful songs record The dying sorrows of our lord, When he complain'd in tears and blood, As one forsaken of his God. The jews behold him



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



Lord, What a thoughtless wretch was I, to mourn and murmur and repine, To see the wicked placed on high, In pride and robes of honor shine. But O their end,

their dreadful end, Thy

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line in G major, 4/4 time, with lyrics. The second staff is the alto line, the third is the tenor line, and the fourth is the bass line. The lyrics are: "Lord, What a thoughtless wretch was I, to mourn and murmur and repine, To see the wicked placed on high, In pride and robes of honor shine. But O their end, their dreadful end, Thy".

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

Detailed description: This system contains the second four staves of the musical score. The top staff continues the vocal line with lyrics. The second staff is the alto line, the third is the tenor line, and the fourth is the bass line. The lyrics are: "sanctuary taught me so: But, &c. On slipp'ry rocks I see them stand, And fiery billows roll below." There are first and second endings marked with '1' and '2' above the notes.

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

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

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

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef. The music is written in common time (C). The lyrics are placed below the first two staves.

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

The second system of the musical score also consists of four staves, continuing the same instrumentation and key signature as the first system. The lyrics are placed below the first two staves. The system concludes with first and second endings, indicated by the numbers '1' and '2' above the final notes of the top two staves.

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

guard my head by night or noon.

Thou art my sun, &c.

MOUNT SION. S. M.

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

This system contains the first four staves of music. The top staff is the treble clef melody, the second is the alto clef, the third is the vocal line with lyrics, and the fourth is the bass clef accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. The music features a steady eighth-note accompaniment with various melodic lines.

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

This system contains the next four staves of music. It continues the melody and accompaniment from the first system. The lyrics are placed below the vocal line. The music concludes with a double bar line and repeat signs (triple bar lines) at the end of the phrase.

MOUNT SION, Continued.

march- ing through

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

WILLIAMSTOWN L. M.

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

Hail the day that saw him rise, Ravish'd from our wishful eyes: Christ awhile to mortals giv'n, Reascends his native heav'n;

There the pompous triumph waits, Lift your heads eternal gates, Wide unfold the radiant scene, Take the king of glory in.

SYMPHONY. P. M

89

Behold the judge descends, his guards are nigh, Tempests and fire attend him down the sky. Heaven, earth and hell draw near, Let all things come, To hear his justice.

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

FRIENDSHIP. P. M

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

dear companion of my ways, Descend around me to the tomb. My friends, &c.

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

Eternal are thy mercies Lord, E- ternal

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

SARDINIA, C. M.

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

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

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music continues from the first system, with similar rhythmic patterns and note values.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music continues, showing some phrasing slurs and dynamic markings.

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

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music concludes the piece with a final cadence.

MAJESTY. C. M.

93

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

This system contains the first two staves of music. The top staff is a vocal line in G major, 4/4 time, with lyrics written below it. The bottom staff is a piano accompaniment in G major, 4/4 time, with a bass clef. The lyrics are: "The Lord descended from above, And bow'd the heav'ns most high; And underneath his feet he cast, The darkness of the sky."

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

This system contains the next two staves of music. The top staff continues the vocal line with lyrics: "On cherubs and on cherubim, Full royally he rode, And on the wings of mighty winds, Came flying all abroad. And on the wings, &c." The bottom staff continues the piano accompaniment. The lyrics are: "On cherubs and on cherubim, Full royally he rode, And on the wings of mighty winds, Came flying all abroad. And on the wings, &c."

STRATFIELD. C. M.

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

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in common time (C.M.). The lyrics are written below the staves, with some words underlined. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp.

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

The second system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in common time (C.M.). The lyrics are written below the staves, with some words underlined. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp.



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



If Christ, &c.

If Christ,

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

ro - - ll



GRAFTON, Continued.

How sweet the minutes roll, A mortal paleness on my cheek, And glory in my soul. And glory in my soul.

ALL-SAINTS' NEW.

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

past.

Jesus can make a dying bed feel soft as downy pillows are. While on his breast I lean, While on his

Jesus, &c.

While, &c.

Jesus can make a dying bed Feel soft as downy pillows are, While on his breast I lean my head, And breathe my life out sweetly

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

head and breathe, &c.

And breathe my life out sweetly there.

And breathe,

While on his breast I lean, I lean, &c.

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 the key of D major (one sharp) and common time. The music features a mix of eighth and sixteenth notes, with some rests and a repeat sign at the end of the first measure.

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

The second system continues the musical piece with two staves in the same key and time signature. It includes various rhythmic patterns and a repeat sign at the end.

The third system of music shows the continuation of the piece. It includes first and second endings, indicated by the numbers '1' and '2' above the notes. The first ending leads back to an earlier part of the piece, while the second ending concludes the section.

And glory, &c. The angel of the Lord, &c.

The fourth system concludes the musical piece. It features first and second endings, marked with '1' and '2'. The first ending leads to a final cadence, and the second ending provides an alternative conclusion.

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

The first system of the musical score consists of four staves. The top staff is a vocal line in G-clef with a treble clef. The second staff is a vocal line in C-clef with a soprano clef. The third and fourth staves are a piano accompaniment in F-clef with a bass clef. The lyrics are written below the second staff.

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

The second system of the musical score consists of four staves. The top staff is a vocal line in G-clef with a treble clef. The second staff is a vocal line in C-clef with a soprano clef. The third and fourth staves are a piano accompaniment in F-clef with a bass clef. The lyrics are written below the second staff.

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

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

PENNSYLVANIA, Continued.

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

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

BABYLONIAN CAPTIVITY. P. M.

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

Musical score for 'PENNSYLVANIA, Continued.' consisting of four staves. The top staff is the vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a basso continuo line. The music is in common time (C) and features a mix of eighth and sixteenth notes with rests. There are first and second endings marked at the end of the piece.

Musical score for 'BABYLONIAN CAPTIVITY. P. M.' consisting of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in common time (C) and features a mix of eighth and sixteenth notes with rests. There are first and second endings marked at the end of the piece.

This system contains the first two staves of music. The first staff is the vocal line in treble clef, and the second staff is the piano accompaniment in treble clef. The lyrics are: "This life's a dream, an empty show; But the bright world to which I go, Hath joys substantial and sincere, When shall I wake, When shall I wake"

This system contains the next four staves of music. The first two staves are the vocal line and piano accompaniment in treble clef. The last two staves are the vocal line and piano accompaniment in bass clef. The lyrics are: "and find me there? O glorious hour! O blest abode! I shall be near and like my God; And flesh and the hand is thine, Their hope and por-, Their hope and portion lie below; 'Tis all the happiness they know; 'Tis all they

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

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

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

Around whose pla - - - y play, Around whose

EXHORTATION. L. M.

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

The first system of music consists of four staves. The top staff is a vocal line in treble clef. The second and fourth staves are piano accompaniment in treble and bass clefs, respectively. The third staff contains the lyrics: "Now in the heat of youthful blood, Re- member your Cre- - - a - - - tor God. Behold the months come hast'ning on". There is a fermata over the word "Remember" and a triplet of eighth notes marked with a "3" above it.

When you shall say, my joys are gone. When you shall, &c.

The second system of music consists of four staves. The top staff is a vocal line in treble clef. The second and fourth staves are piano accompaniment in treble and bass clefs, respectively. The third staff contains the lyrics: "When you shall say, my joys are gone. When you shall, &c.". There is a fermata over the phrase "When you shall, &c.".

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

golden flow'rs my path should trace, And joys salute me as I pass; Yet may my gen'rous bosom know, And learn to feel an- - oth- er's woe.

Let ev'ry creature join To praise the eternal God, Ye heav'nly hosts the song begin, And sound his name abroad.

The first system of the musical score consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat major) and a common time signature. The lower staff is a bass clef. The music is written in a simple, homophonic style with many rests, suggesting a hymn tune. The lyrics are placed below the first staff.

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

The second system of the musical score consists of two staves. The upper staff is a treble clef and the lower staff is a bass clef. The music continues from the first system. The lyrics are placed below the first staff.

LIVONIA. L. M.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a common rest on the first beat of the first measure.

I'll praise my maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs. My days of praise shall ne'er be past, While life and

The second system continues the musical notation from the first system, with the same two-staff format (treble and bass clefs).

The third system continues the musical notation from the second system, with the same two-staff format.

thought and being last, Or immortali'y endures. My days of praise, &c.

The fourth system concludes the musical piece, showing the final notes and rests on both the treble and bass staves.

MEDITATION. C. M.

109

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

And fl - - y to unknown lands. And fl - - - y to unknown lands.

The musical score consists of eight staves. The first two staves are treble clef, and the last two are bass clef. The middle two staves are vocal lines with lyrics. The music is in common time (C.M.). The lyrics are: "My soul come meditate the day, And think how near it stands, When thou must quit this house of clay, And fl - - y to unknown lands. And fl - - - y to unknown lands." There are various musical notations including notes, rests, and slurs throughout the score.

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

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

INVITATION. L. M.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some rests and a final cadence.

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

The second system of the musical score consists of four staves, continuing the melody and accompaniment from the first system. It maintains the same key signature and time signature, ending with a final cadence.

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

The third system of the musical score consists of four staves, continuing the melody and accompaniment. It features more complex rhythmic patterns, including sixteenth-note runs and slurs, leading to the final cadence of the piece.

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

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in a major key with two sharps (F# and C#) and a common time signature. The lyrics are written below the vocal staves, with some words underlined.

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

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves, with some words underlined.



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



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



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

This system contains the first four staves of the musical score. The first two staves are vocal lines, and the last two are piano accompaniment. The lyrics are written below the second staff.

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

This system contains the next four staves of the musical score. The first two staves are vocal lines, and the last two are piano accompaniment. The lyrics are written below the second staff.

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

Immor- tal honors to thy sov'reign name. Shine through the earth from heav'n, thy blest abode, Nor let the heathen say, "And where's your God."

This life's a dream, an empty show, But the bright world to which I go, Hath joys substantial and sincere, When shall I wake and find me there? When

Lord
 Till the last trumpet's joyful sound,

My flesh shall slumber in the ground, Then burst the chains with glad surprise, And in my Saviour's image rise.



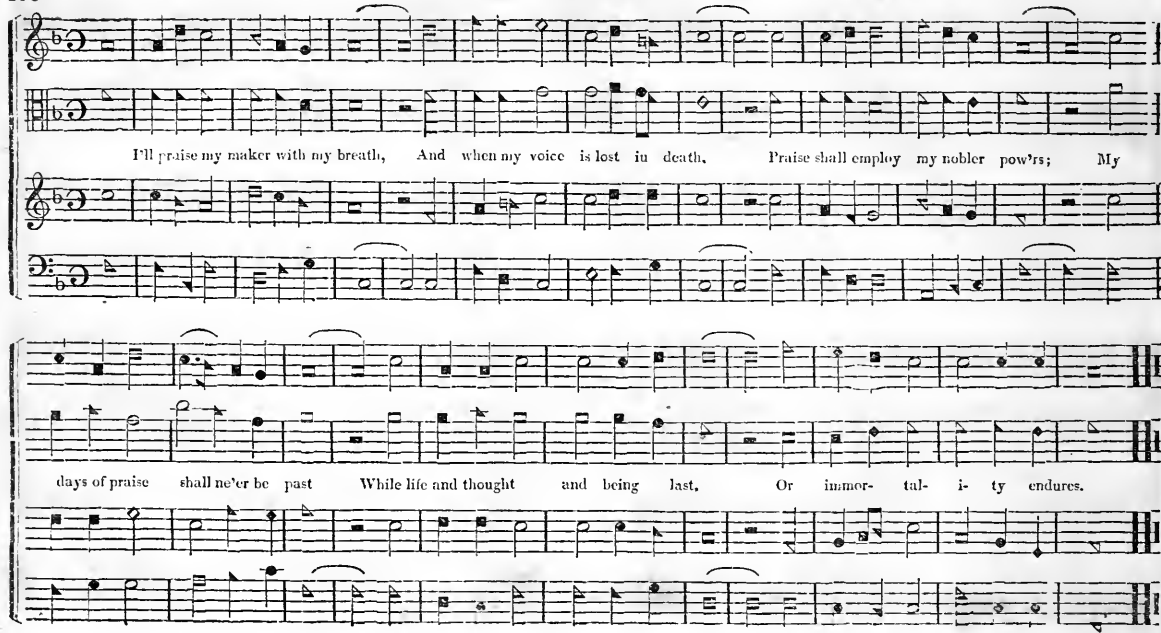
Now to the shining realms above, I stretch my hands and glance my eyes; O for the pinions of the dove, To bear me to the upper skies.



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



PSALM FORTY-SIXTH. L. P. M.



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

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

WHITESTOWN 1. M.

119

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

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

PORTUGUESE HYMN. P. M.

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

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

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

Shout his Almighty name ye choirs of angels,
 And let the celestial courts his praise repeat;
 Unto our God be glory in the highest.
 O come and let us worship at his feet.

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

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

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

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

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



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

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



As down a lone valley with cedars o'erspread,

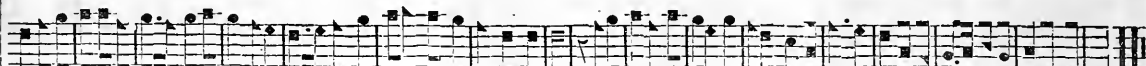
The gloom from the face of fair heaven retir'd,

Per



A voice as of angels enchantingly sung,

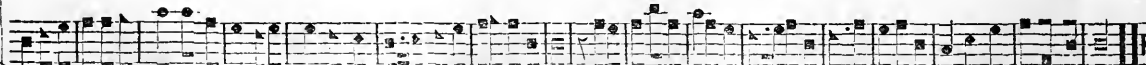
The queen of the world and the child



fumes as of Eden flow'd sweetly along,

Columbin, Columbia to glory arise,

[of the skies



What sorrowful sounds do I hear, Move slowly along in the gale; How solemn they fall on my ear, As softly they pass through the vale. Sweet

Corydon's notes are all o'er, Now lonely he sleeps in the clay, His cheeks bloom with roses no more, Since death call'd his spirit away.

Sweet woodbines will rise round his feet,
And willows their sorrowing wave;
Young hyacinths freshen and bloom,
While hawthorns encircle his grave.
Each morn when the sun gilds the east,
(The green grass bespangled with dew,)
He'll cast his bright beams on the west,
To charm the sad Caroline's view.

3. O Corydon! hear the sad cries
Of Caroline, plaintive and slow;
O spirit! look down from the skies,
And pity thy mourner below.
'Tis Caroline's voice in the grove,
Which Philomel hears on the plain,
Then striving the mourner to soothe,
With sympathy joins in her strain.

4. Ye shepherds so blithesome and young,
Retire from your sports on the green,
Since Corydon's deaf to my song,
The wolves tear the lambs on the plain;
Each swain round the forest will stray,
And sorrowing hang 'down his head,
His pipe then in symphony play
Some dirge to sweet Corydon's shade.

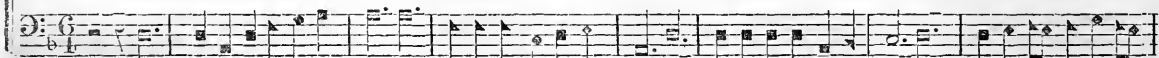
5. And when the still night has unroll'd
Her robes o'er the han'let around,
Gray twilight retires from the world,
And darkness encumbers the ground,
I'll leave my own gloomy abode,
To Corydon's urn will I fly,
There kneeling will bless the just God
Who dwells in bright mansions on high.

6 Since Corydon hears me no more,
In gloom let the woodlands appear,
Ye oceans be still of your roar,
Let Autumn extend around the year;
E'll hie me through meadow and lawn,
There cull the bright flow'rets of May,
Then rise on the wings of the morn,
And waft my young spirit away.

CHRISTIAN SONG.



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



lov'd. No more to be envied or lov'd.

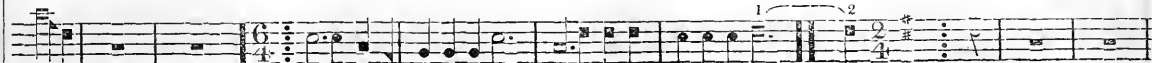
Ah! what is this drawing my breath, And stealing my senses away.



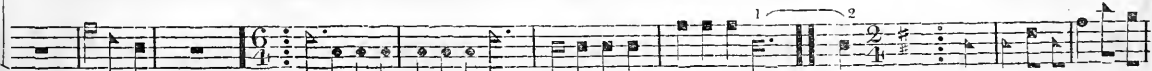
CHRISTIAN SONG, Continued.



O tell me




Oh tell me, Oh tell me, O tell me n. y soul is it death, Releasing me kindly from clay. No, mounting my soul shall de-

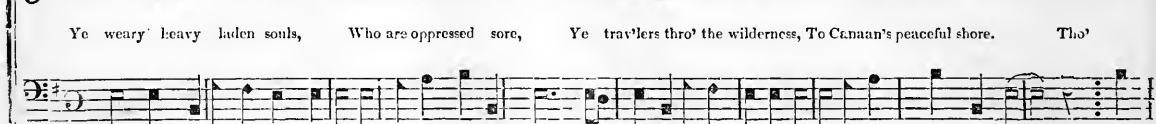


cry The regions of pleasure and love, My spirit triumphant shall fl- - - - y. And dwell with my Saviour a- bove.





Ye weary heavy laden souls, Who are oppressed sore, Ye travelers thro' the wilderness, To Canaan's peaceful shore. Tho'



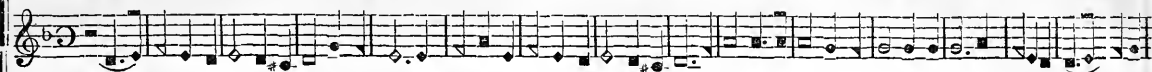

chilling winds and beating rains, The waters deep and cold, And enemies surrounding you, Take courage and be bold.






'Tis night and the landscape is lovely no more,

For morn is approaching your charms to restore,



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

Perfum'd with fresh fragrance and



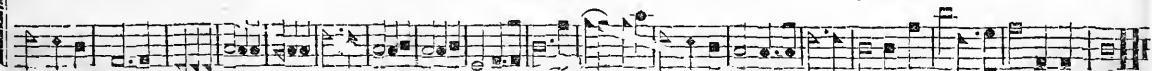
Nor yet the ravage of winter I mourn, Kind nature the embryo blossoms shall save;

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



glitt'ring with dew

But when shall spring visit the mouldering urn,



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

ploy, And feel them incessantly shine, My boundless ineffable joy

LEANDER. C. M.

129

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

I

ask your love, Nor seek friendship more: The happiness that I approve, is not within your pow'r.

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

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

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The music continues from the first system.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The music continues from the second system.

Come and the Lord shall feed our souls, Wit^h more sub-stantial meat, With such as saints in glo-ry love, With such as angels eat.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The music concludes the piece with a final cadence.

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

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

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is a piano accompaniment line in bass clef with the same key signature and time signature. The music begins with a series of eighth and sixteenth notes, followed by a more melodic line with some rests.

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

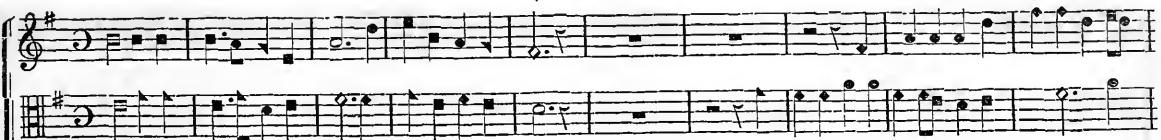
The second system of music continues the vocal and piano parts from the first system. It features similar rhythmic patterns and melodic development, with the piano accompaniment providing a steady harmonic foundation.

The third system of music shows the continuation of the piece. The vocal line has some longer note values, and the piano accompaniment includes some chords and moving bass lines. The system concludes with a double bar line and first and second endings.

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

The fourth system of music is the final system on the page. It contains the concluding vocal and piano parts, ending with a double bar line and first and second endings. The piano accompaniment features some final chords and a descending bass line.

MORTALITY. C. M



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



Think how a gasping, &c.



WASHINGTON. P. M.

Slow.

Our souls by love to- gether knit, Cemented, mix in one— One hope, one heart, one mind, one voice, 'Tis heaven on earth be-

The little cloud increases still, The heav'n's are big with rain: We haste to catch the teeming show'r, And all its moisture

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

Soft Loud Soft Loud

gun. Our hearts have burn'd while Jesus spake, And glow'd with sacred fire, He stopp'd and talk'd, and fel, and blest, And fill'd the enlarg'd desire.

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

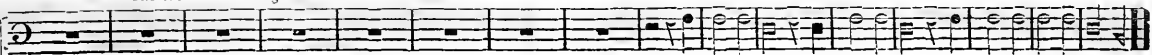
own. May we, a little band of love, Be sinners sav'd by grace, From glory into glory chang'd, Behold thee face to face.

WASHINGTON Continued.

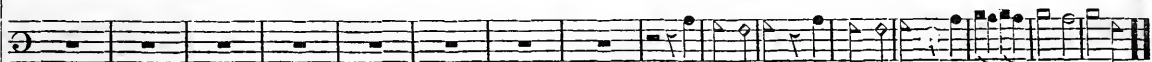
Cheerful.

Eighths.

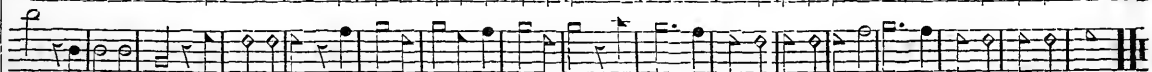
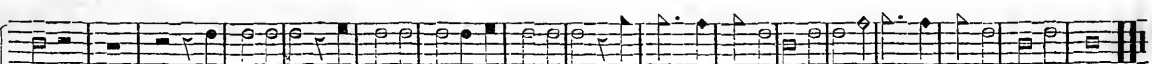
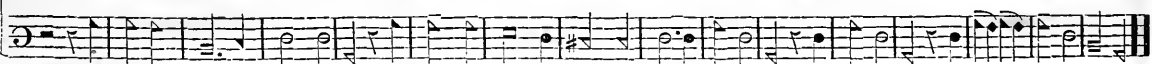
Chorus



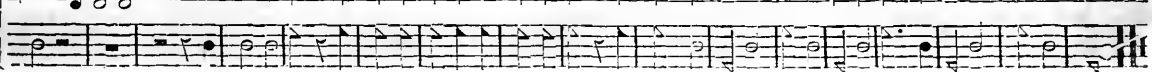
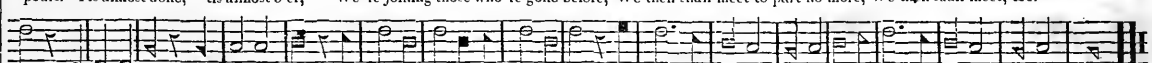
He 's God with us, we feel him ours, His fulness in our souls he pours.



"A Saviour!" let ere- a- tion sing, "A Saviour!" let all Heaven ring! He 's God with us, we feel him ours, His fulness in our soul he



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



Sacred to heav'n behold the dome appears; Lo! what august solemnity it wears; Angels themselves have deign'd to deck the frame, & beauteous Sacba shall report its fame

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

Fort.

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

Of riches much, but more of wisdom see;

Proportion'd workmanship and masonry

Oh charming Sheba there behold,

What massy stores of burnish'd gold,

Yet richer is your art. Yet richer is your art.

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

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

Pia.

Cres.

Slow.

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

Beauty and order reign above.

ODE ON SCIENCE.

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

This system contains the first four staves of music. The top staff is the vocal line in G major, 4/4 time. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in G major, 4/4 time. The fourth staff is the bass line in G major, 4/4 time.

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

This system contains the next four staves of music. The top staff is the vocal line in G major, 4/4 time. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in G major, 4/4 time. The fourth staff is the bass line in G major, 4/4 time. First and second endings are marked at the end of the system.



Wesing the bright and morning star, Jesus, the spring of light and love; See how its ray, diffused from far, Conduct us to the realms above.



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





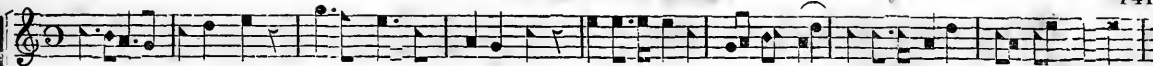
Vain, delu- sive world adieu, With all f creature good; Only Jesus I'll pursue, Wh. bought me with his blood.



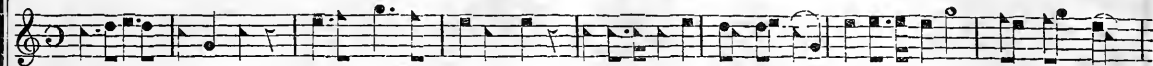
All your pleasures I'll forego, And trample on your wealth and pride, Only Jesus will I know, And Jesus crucified.



HAIL COLUMBIA.



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



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



HAIL COLUMBIA, Continued.

for the prize, May its altar reach the skies; Firm united let us be Rall'ing round our liberty.

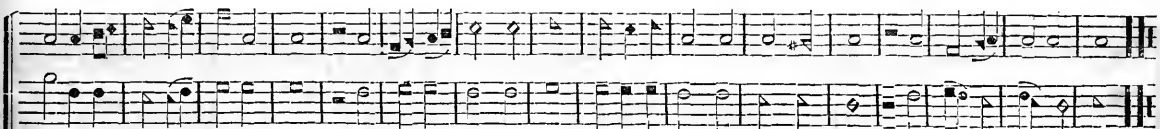
The first system of musical notation consists of three staves. The top staff contains the vocal melody with lyrics underneath. The middle and bottom staves provide accompaniment for the piano. The music is in a common time signature and features a variety of note values including eighth and sixteenth notes, as well as rests.

As a band of brothers joined Peace and safety we shall find.

The second system of musical notation also consists of three staves. The top staff contains the vocal melody with lyrics underneath. The middle and bottom staves provide accompaniment for the piano. This system includes triplets, indicated by a '3' above the notes, and concludes with a double bar line and repeat dots.



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



Thee will I honor, for I stand The product of thy skill; The wonders of thy forming hand, My admiration still.



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

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef, 3/2 time, with lyrics underneath. The second staff is the piano accompaniment in treble clef. The third staff is the piano accompaniment in bass clef. The fourth staff is the piano accompaniment in bass clef, providing a lower register for the accompaniment.

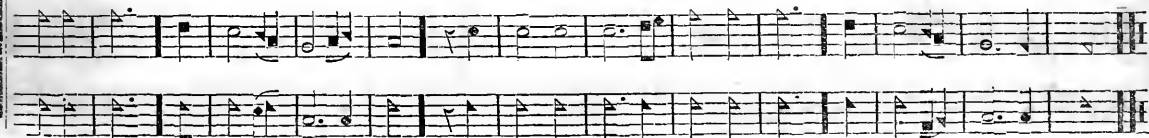
Piano.

The grace appear'd so great. The world beheld the glorious change, And did thy hand con-fes, My tongue broke out in

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef, with lyrics underneath. The second staff is the piano accompaniment in treble clef. The third staff is the piano accompaniment in bass clef. The fourth staff is the piano accompaniment in bass clef. The word 'Piano.' is written above the second staff.



unknown strains, And sung surprising grace, My tongue broke out in unknown strains, And sung surprising grace.



DISMISSION. L. M.



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



The image shows a musical score for a hymn. It consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a common time signature (C). The lyrics are printed below the first two staves. The lyrics are: "I love thee my Saviour, I love thee my Lord, I love thy dear people, thy ways and thy word. With tender emotion I love sinners too, Since Jesus has died to redeem them from woe." The music features various note values, rests, and dynamic markings.

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

With tender emotion I love sinners too,

Since Jesus has died to redeem them from woe.

1 O Jesus my Saviour & know thou art mine,
For thee all the pleasures of sin I resign;
Of objects most pleasing, I love thee the best,
Without thee I'm wretched, but with thee I'm blest.

2 Thy spirit first taught me to know I was blind,
Then taught me the way of salvation to find;
And when I was sinking in gloomy despair,
Thy mercy reliev'd me and hid me not fear.

3 In vain I attempt to describe what I feel,
The language of mortals or angels would fail.
My Jesus is precious, my soul's in a flame,
I'm raised to a rapture while praising his name

4 I find him in singing, I find him in pray'r
In sweet meditation he always is near,
My constant companion, O may we ne'er part,
All glory to Jesus he dwells in my heart.

5 I love thee my Saviour, &c.

6 My Jesus is precious—I cannot forbear,
Though sinners despise me, his love to declare;
His love overwhelms me, had I wings I'd fly
To praise him in mansions prepar'd in the sky

7 Then millions of ages my soul would employ,
In praising my Jesus, my love and my joy,
Without interruption, when all the glad throng
With pleasures unceasing unite in the song.

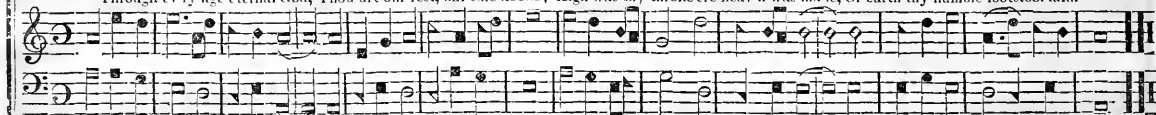
The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The music is in a major key and features a steady, rhythmic accompaniment with a vocal melody that is simple and direct.

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

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

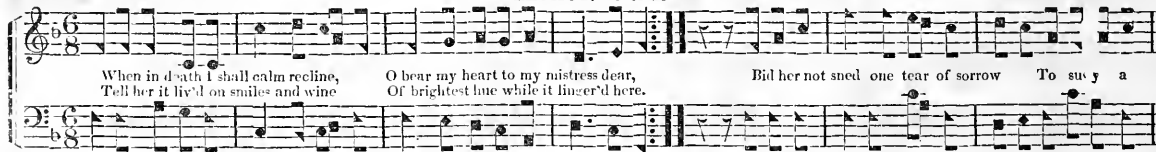


Through ev'ry age eternal God, Thou art our rest, our safe abode; High was thy throne ere heav'n was made, Or earth thy humble footstool laid.



- 2 Long hast thou reign'd ere time began, Or dust was fashion'd into man; And long thy kingdom shall endure, When earth and time shall be no more.
 3 But man, weak man, is born to die, Made up of guilt and vanity: Thy dreadful sentence, Lord, was just, "Return ye sinners to your dust."
 4 Death, like an over-owing stream, Sweeps us away; Our life's a dream, An empty tale—a morning flow'r, Cut down and wither'd in an hour.
 5 Teach us, O Lord, how frail is man, And kindly lengthen out his span, Till a wise career of piety Fit us to die and dwell with Thee.

LEGACY. 8 & 10



When in death I shall calm recline,
 Tell her it liv'd on smiles and wine

O bear my heart to my mistress dear,
 Of brightest hue while it linger'd here.

Bid her not shed one tear of sorrow
 To sue y a



heart so brilliant and light; But balmy drops of the red grape borrow
 To bathe the relict from mor'n till night.

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

march to the place where redemption is found.

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

I'm tir'd of visits modes and forms, And flatteries paid to fellow worms; Their conversation cloyes, Their vain amours and

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

Bright scenes of glory strike my sense, And all my passions capture; | I live in pleasures deep and full, In swelling waves of glory; And feel my Saviour in my soul, And
Eternal beauties round me shine, Infusing warmest rapture; | groan to tell my S

story, And feel my Saviour, &c.

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

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

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

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

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

sit and tell Christ lov'd us well, And that when we were sinners; Heaven will ring, while saints do sing, (glory to the Redeemer.)

PART III.

CONTAINING SEVERAL ANTHEMS AND ODES, OF THE FIRST EMINENCE.

LOVER'S LAMENTATION.

The first system of musical notation consists of two staves. The upper staff is a treble clef with a 2/4 time signature, containing a melodic line with various note values and rests. The lower staff is an alto clef with a 2/4 time signature, containing a bass line with various note values and rests.

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

The second system of musical notation consists of two staves. The upper staff is a treble clef with a 2/4 time signature, continuing the melodic line from the first system. The lower staff is a bass clef with a 2/4 time signature, continuing the bass line from the first system.

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

The first system of the musical score consists of four staves. The top staff contains the vocal melody, while the three staves below it represent the piano accompaniment. The lyrics are written below the first two staves.

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

The second system of the musical score also consists of four staves. The top staff contains the vocal melody, and the three staves below it represent the piano accompaniment. The lyrics are written below the first two staves.

LOVER'S LAMENTATION, Continued.

155

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

This system consists of four staves of music. The first two staves are vocal lines, and the last two are piano accompaniment. The music is in a 6/4 time signature and features a variety of note values including eighth, sixteenth, and quarter notes, as well as rests.

CLAREMONT.

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

This system consists of four staves of music. The first two staves are vocal lines, and the last two are piano accompaniment. The music is in a 6/4 time signature and features a variety of note values including eighth, sixteenth, and quarter notes, as well as rests. The lyrics are written below the vocal staves.

CLAREMONT, Continued.

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

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

Detailed description: This system contains the first two staves of music. The first staff is the vocal line, and the second is the piano accompaniment. The lyrics are written below the staves. The music is in 6/4 time and features a key signature of one flat. The first staff has a melodic line with many slurs and ties. The second staff has a more rhythmic accompaniment with many beamed sixteenth notes.

Hark! Hark! Sister spirit come away, Sister, &c.

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

Detailed description: This system contains the second two staves of music. The first staff is the vocal line, and the second is the piano accompaniment. The lyrics are written below the staves. The music continues in 6/4 time and one flat. The first staff has a melodic line with many slurs and ties. The second staff has a more rhythmic accompaniment with many beamed sixteenth notes. The lyrics are written below the staves.

CLAREMONT, Continued.

157

Loud.

Soft.

Musical score for the first system, consisting of four staves. The first two staves are vocal lines with lyrics. The third and fourth staves are piano accompaniment. The music is in 6/4 time and features first and second endings. The tempo/mood changes from Loud to Soft.

Tell me my soul can this be death? \parallel \parallel The world recedes, it disappears Heav'n opens on my eyes, My ears with

Slow.

Lively.

Musical score for the second system, consisting of four staves. The first two staves are vocal lines with lyrics. The third and fourth staves are piano accompaniment. The music is in 6/4 time and features first and second endings. The tempo/mood changes from Slow to Lively.

sounds seraphic ring, My ears, &c. My ears, &c. Lend, lend your wings, I mount, I fly, I mount, I fly, O grave where is thy victory? thy

CLAREMONT, Continued.

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

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

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

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

DENMARK, Continued.

Loud

Soft

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

Loud.

Soft.

Loud.

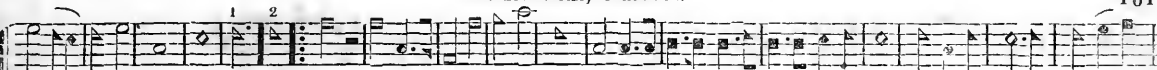
Soft.

Loud.

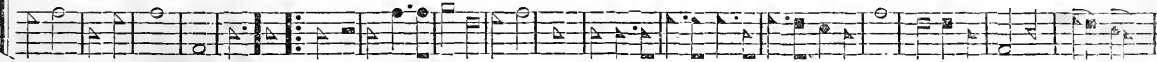
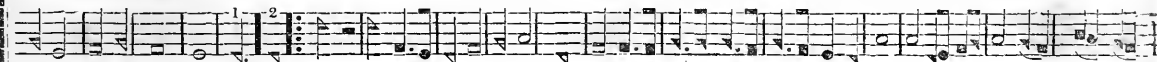
voices raise; and earth, with her ten thousand thousand tongues, Shall fill thy courts with sounding praise, Shall fill, &c. Shall fill, Shall

DENMARK, Continued.

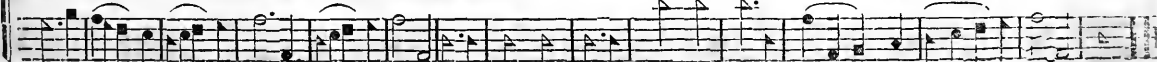
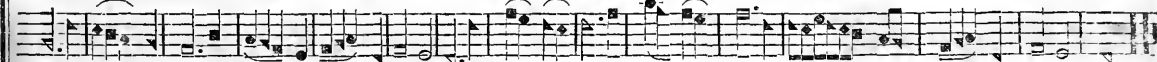
161



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



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



DAVID'S LAMENTATION.

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

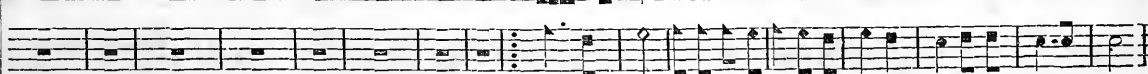
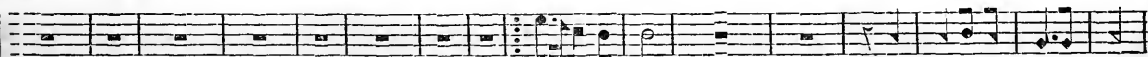
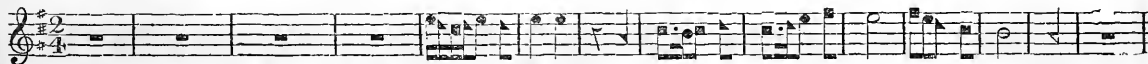
said, O my son! ||: Would to God I had died, ||: ||: For thee, O Absalom, my son, my son.

EASTER ANTHEM

163



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



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



EASTER ANTHEM, Con.

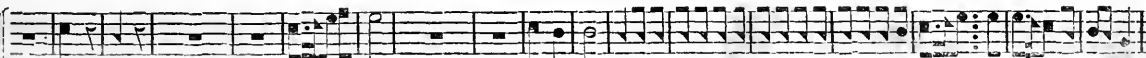
Halle'jah, hallelujah, halle- lu- jah. And did he rise? And did he rise? And did he rise? did he rise? near it ye

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

The musical score consists of ten staves. The first two staves contain the vocal line with lyrics. The remaining eight staves are instrumental accompaniment. The lyrics are: "Halle'jah, hallelujah, halle- lu- jah. And did he rise? And did he rise? And did he rise? did he rise? near it ye nations, hear it O ye dead! He rose, :: :: :: He burst the bars of death! :: :: And triumph'd o'er the grave." The double bar lines with repeat dots indicate repeated rhythmic patterns.

EASTER ANTHEM, Continued

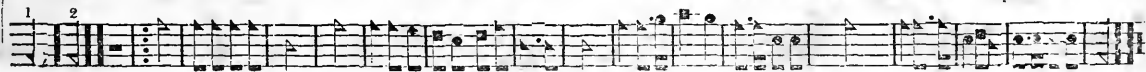
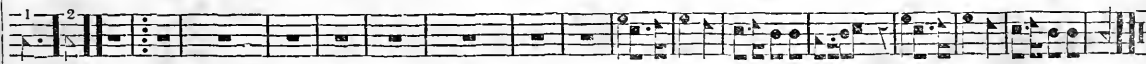
165



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



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



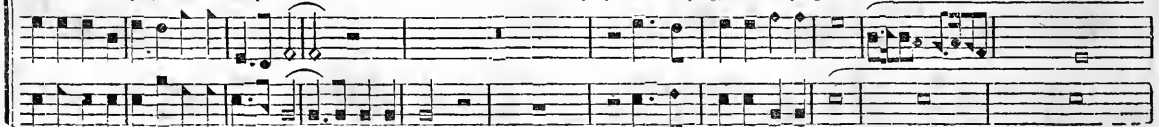
JUDGMENT ANTHEM.



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



His loud trumpet, His loud trumpet rends the tombs—Ye dead awake. See the purple banner flying, Hear the judgment chariot roll roll



JUDGMENT ANTHEM, Continued.

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

2

Slow. *Andte.*

thousand ||: ||: saints and angels see the cruce- fi- ed shine; Is that he who di'd on Calv'ry, That was pierced with the spear, Tell us

JUDGMENT ANTHEM, Continued.

scraps, you that wonder'd, See he rises thro' the air, Hail him, ||: || Oh yes 'tis Jesus, Hallelujah, hallelujah, hallelujah. O yes 'tis Jesus,

Very lively. *Slow and grave.*

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

JUDGMENT ANTHEM, Continued.
Soft.

169

mourners, happy mourners, happy mourners,

Lo in clouds he comes, he comes, View him smiling, Now determin'd ev'ry evil to destroy, All ye nations

Loud.

now shall sing him songs of everlasting joy.

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



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



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



JUDGMENT ANTHEM, Continued.

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

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

Tears the strong pil-
Hark the shrill out-

The image shows a page of a musical score for a hymn. It consists of four systems of music, each with a vocal line and a piano accompaniment line. The first system is followed by the lyrics: "Ev'ry island, sea and mountain, Heav'n and earth shall flee away; All who hate him must ashamed Hear the trump proclaim the day, Come to judgment, ¶:". The second system continues the music. The third system is followed by the lyrics: "Come to judgment, Stand before the son of man. Hark, hark, the archangel swells the solemn summons loud,". The fourth system continues the music and includes a bracketed instruction: "Tears the strong pil- Hark the shrill out-". The score uses various musical notations including notes, rests, and dynamic markings.

JUDGMENT ANTHEM, Continued.

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

Brisk.

Very Loud.

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

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

JUDGMENT ANTHEM, Continued.

Very slow and Soft.

Brisk.

Lively and loud.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The tempo and dynamics are marked as 'Very slow and Soft.' for the vocal part and 'Brisk.' for the piano part. The key signature is one flat (B-flat major or D minor).

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

The second system continues the vocal and piano parts. The vocal line includes a repeat sign with first and second endings. The piano accompaniment provides harmonic support.

The third system continues the vocal and piano parts. The vocal line includes a repeat sign with first and second endings. The piano accompaniment provides harmonic support.

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

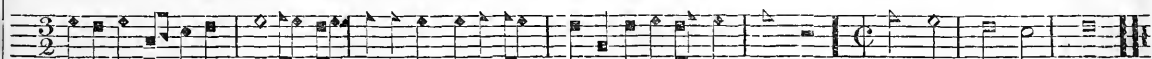
The fourth system concludes the piece with a final vocal line and piano accompaniment. The vocal line includes a repeat sign with first and second endings. The piano accompaniment provides harmonic support.

FUNERAL ANTHEM.

I heard a great voice from heav'n saying unto me, Write from henceforth, :||: :||: Blessed are the poor which

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

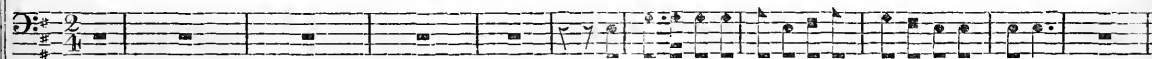
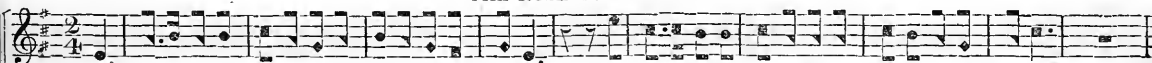
FUNERAL ANTHEM, Continued.



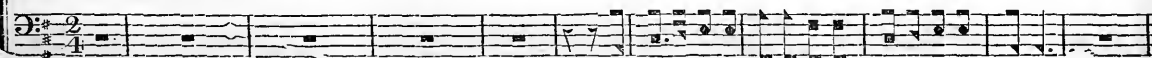
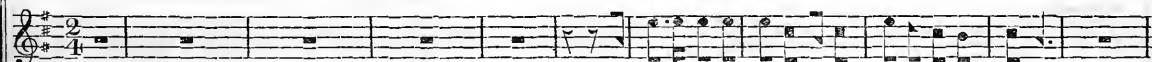
from the. labor and their works which do follow, follow, follow, which do follow, follow them. Which do follow them.



THE ROSE OF SHARON.



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



THE ROSE OF SHARON, Continued.

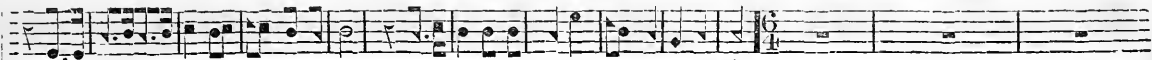
As the lily among the thorns, so is my love among the daughters; As the apple tree the apple tree among the trees of the wood.

This system consists of two staves. The upper staff contains a vocal melody with lyrics. The lower staff contains a piano accompaniment. The lyrics are: "As the lily among the thorns, so is my love among the daughters; As the apple tree the apple tree among the trees of the wood."

so is my beloved among the sons, so is my beloved among the sons, I sat down under his shadow with great delight.

This system consists of two staves. The upper staff contains a vocal melody with lyrics. The lower staff contains a piano accompaniment. The lyrics are: "so is my beloved among the sons, so is my beloved among the sons, I sat down under his shadow with great delight."

THE ROSE OF SHARON, Continued



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



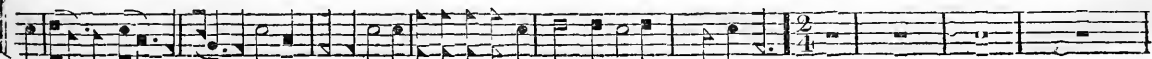
And his fruit was sweet to my taste.



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



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



M

THE ROSE OF SHARON, Continued.

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

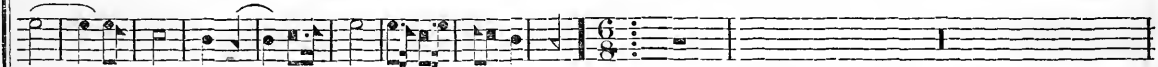
By the rose, and by the hinds of the field, that you stir not up, that you stir not up, that you stir not up, that you stir not up, nor a-

The musical score consists of two systems of staves. The first system has four staves: the top two are for the vocal line, and the bottom two are for the piano accompaniment. The second system also has four staves, with the vocal line on the top two and piano accompaniment on the bottom two. The lyrics are written below the vocal staves. The music is in a common time signature and features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings like '7' and '7' on the piano staves, possibly indicating fingerings or specific rhythmic values.

THE ROSE OF SHARON, Continued



wake awake awake awake my love till he please. The voice of my beloved, Behold! he cometh,



leaping upon the mountains, skipping, :: :: leaping upon the mountains, skipping upon the hills. My beloved awake, and



THE ROSE OF SHARON, Continued.

The musical score is written on four systems of staves. Each system consists of a vocal line and a piano accompaniment line. The key signature is one flat (B-flat) and the time signature is 6/4. The lyrics are printed below the vocal line.

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

past, the rain is over and gone. For lo, &c. ^{tr} the rain is over, the

THE ROSE OF SHARON, Continued.

The first system of musical notation consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one sharp (F#). The lower staff is a piano accompaniment with a bass clef. The music features a melody of eighth and sixteenth notes with various rests and phrasing slurs.

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

The second system of musical notation continues the piece with two staves. It includes the same vocal and piano parts as the first system, with the vocal line continuing the melody and the piano providing accompaniment.

THE PRODIGAL SON.

The first system of musical notation for 'THE PRODIGAL SON' consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one sharp (F#). The lower staff is a piano accompaniment with a bass clef. The music begins with a treble clef and a common time signature.

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

The second system of musical notation continues the piece with two staves. It includes the same vocal and piano parts as the first system, with the vocal line continuing the melody and the piano providing accompaniment.

I lie with hunger here, he cries; I starve in foreign lands; My father's house hath large supplies, And bounteous are his hands, And bounteous. &c.

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

THE PRODIGAL SON, Continued.

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

He ran and fell upon his neck, Embrace'd and kiss'd his son; The rebel's heart with sorrow brake For follies he had done.

THE PRODIGAL SON, Continued.

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

dam; A day of feasting I ordain, Let mirth and joy abound, ::

My son was dead and lives again, Was lost and now is found Was lost

HEAVENLY VISION.

185



I beheld, and lo a great multitude which no man could number,

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



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

Stood before the Lamb, and they had palms in their



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

is to come. Which was, &c. And I heard a mighty angel fly- - - - ing thro' the midst of heav'n.

The musical score consists of four systems of two staves each. The first system includes the lyrics 'hands, and they cease not day nor night, saying, Holy, holy, holy, holy, holy, Lord God Almighty, was, and is, and'. The second system includes the lyrics 'is to come. Which was, &c. And I heard a mighty angel fly- - - - ing thro' the midst of heav'n.'. The score features various time signatures (3/2, 6/4) and includes first and second endings marked with '1' and '2'.

HEAVENLY VISION, Continued.

187



rying with a loud voice, wo, wo, wo, wo, Be unto the earth by reason of the trumpet which is



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

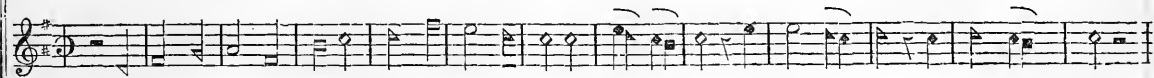
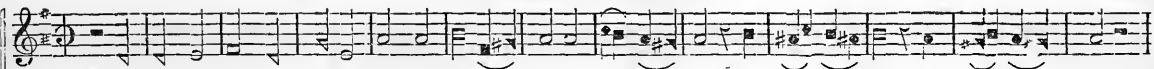


HEAVENLY VISION, Continued.

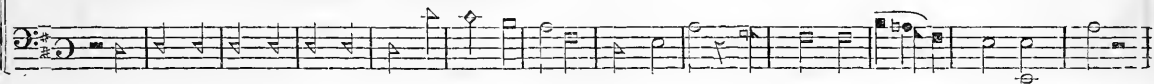
Musical score for "HEAVENLY VISION, Continued." The score is written on four systems of staves. The first system contains the vocal line and the first two systems of piano accompaniment. The lyrics are: "gether and cried to the rocks and mountains to fall upon them and hide them from the face of Him that sitteth on the throne,". The second system contains the vocal line and the third and fourth systems of piano accompaniment. The lyrics are: "For the great day of the Lord is come, and who shall be able to stand. And who shall be able to stand." The score includes various musical notations such as notes, rests, and dynamic markings.

gether and cried to the rocks and mountains to fall upon them and hide them from the face of Him that sitteth on the throne,

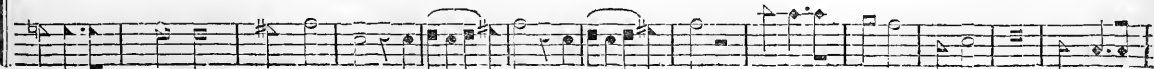
For the great day of the Lord is come, and who shall be able to stand. And who shall be able to stand.



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



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



CHESHUNT, Continued.

Sym. Loud.

There his triumphal chariot waits, And angels chant the

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

CHESHUNT, Continued

Sym.

Ye everlasting, &c.

SOLO.

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

Sym.

claims, &c. Receive, &c. Receive, &c.

CHEERHUNT, Continued.

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

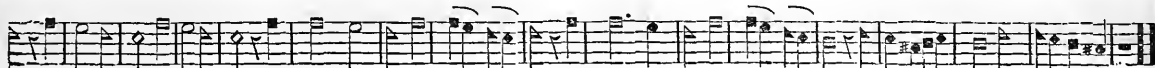
in. He claims, &c. Receive, &c. Receive, &c.

Lond.

Who is the king of glory; who, who, Who is the king of glory, who, The Lord who all his foes o'creame, The world, sin, death and hell, o'er

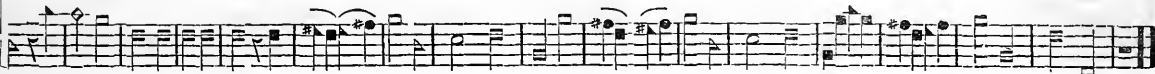
CHESHUNT, Continued.

Sym.

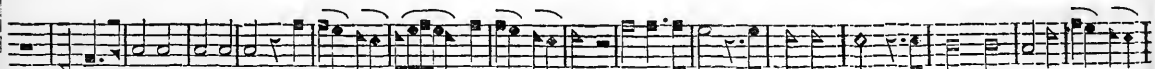


threw, And Jesus is the conqueror's name. And Jesus, &c.

And Jesus, &c.



N



Lo! his triumphal chariot waits, And angels chant the solemn lay. Lift up your heads ye heavenly gates, Ye ever-lasting doors give



CHESHUNT, *Continued.*

way Lift up, &c. Ye everlasting, &c. Who is this king of glory, who who, who,



Who is this king of glory, who? The Lord of glorious pow'r possess'd, The king of saints and angels too, God over all, for ever blest, God over

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

NEW YORK ANTHEM.

Soft. Slow.

Increase.

Vital spark of heav'nly flame, Quit, O quit this mortal frame, Trembling, hoping, ling'ring, flying, O the pain, the bliss

NEW YORK ANTHEM, Continued.

Slow. *Sott.*

Increase.

F. P.

F. P.

F. P.

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

Hark, they whisper, angels say,

Hark! Hark!

F. F. P.

whisper, angels say, Hark! they whisper, angels say, Sister spirit come a-way. Sister spirit come away. What is this ab

NEW YORK ANTHEM, Continued.

P.

F.

P.

Increase.

P.

sors me quite, Steals my senses, shuts my sight, Drowns my spirit, draws my breath, Tell me, my soul, can this be death? Tell me, my soul, can

P.

Increase.

Vivace.

this be death? The world recedes, it disappears, Heav'n opens on my eyes, my ears With sounds scraple in ring. Lend, lend your wings, I mount, I fly,

O grave where

NEW YORK ANTHEM, Continued.

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

O grave, O death, O grave where is thy

Lend, lend your wings,

victory, thy victory! O grave thy O death O death I mount, I fly,

NEW YORK ANTHEM, Continued.
Slow.

199

Where is thy sting.

mount, I fly, O grave where is thy victory! thy victory! O death, O death,

Detailed description: This block contains the first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The music is in a slow tempo. The lyrics are: "Where is thy sting. mount, I fly, O grave where is thy victory! thy victory! O death, O death,". The piano part consists of chords and moving lines in the right and left hands.

MOUNT PLEASANT. C. M.

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

And here

Detailed description: This block contains the second system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The music is in a common meter (C. M.). The lyrics are: "There is a house not made with hands, Eternal, and on high, And here my spirit waiting stands, 'Till God shall bid it fly. And here". The piano part consists of chords and moving lines in the right and left hands.

SUPPLEMENT

TO

THE MISSOURI HARMONY;

CONTAINING TWENTY-THREE CHOICE TUNES OF THE VARIOUS METRES, ONE ANTHEM, TWO SET PIECES, ONE DUETT, ONE SONG AND ONE SHORT CHORUS. (THE DUETT AND SACRED SONG ARE ARRANGED FOR THE ORGAN OR PIANO FORTE,)

SELECTED FROM SOME OF THE MOST APPROVED COLLECTIONS OF SACRED MUSIC

BY AN AMATEUR.

SHIRLAND. S. M

Tenor

Pia.

For.

Tieble.

Pia.

For.

He leads me to the place, where heav'nly pastures grow; Where liv - ing wa - ters gen: - ly pass, And full salvation flowe.

The musical score is arranged in three systems. The top system is for Tenor, the middle for Tieble, and the bottom for Piano/Forte. Each system has a treble clef and a key signature of two sharps (F# and C#). The music is in common time. The lyrics are written below the Tieble part. The score includes various musical notations such as notes, rests, and dynamic markings.

CRANBROOK, S. M. Hymn 92, Dwight's Selection.

F. CLARK.

ALLO

Grace 'tis a charming sound, Harmonious to the ear, Heav'n with the echo shall resound, Heav'n with the echo shall re-

Tenor. Pia.

Treble. Pia. Heav'n with the echo, &c. the echo shall re-

Grace 'tis a charming sound, Harmonious to the ear, Heav'n with the echo shall resound, Heav'n with the echo shall re-

Pia.

Heav'n with the echo &c. the echo shall re-

FOR

sound And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.

sound,

For.

sound. And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.

BRADLEY. S. M. Psalm 117, Dr. Watts.

3

ALTO

TENOR FOR

TREBLE

10R.

Thy name, Al - mighty Lord, Shall sound through distant lands, Thy name, Almighty Lord, Shall sound through distant lands,

PIA 2ND TREBLE

TENOR FOR

PIA FOR

Great is thy grace, and sure thy word, Great is thy grace, and sure thy word, Thy truth for - ev - er stands.

N B The above Pia. passage, to be sung as a Trio

OVERTON. C. M. Hymn 72, 2d Book Dr. Watts.

T. CLARR.

ALTO

TENOR

TREBLE

Sweet to rejoice in live - ly hope, That when my change shall come, Angels will hover, Angels will hover, Angels will hover

And waft my spirit home.

round my bed, And waft my spirit home; Angels will hover round my bed, And waft my spirit home.

And wa - - - ft my spirit home.

And wa - - - ft my spirit home.

CRES

FOR

CRES

FOR

PIA

PIA

CHEERFUL.
TENOR.

NEW GABRIEL. C. M. Ps. 27, p. 1st. Dr. W.

The Lord of glo - ry is my light, And my sal - va - tion too, And my sal - va - tion too; God is my strength, nor

ALTO

TREBLE

Detailed description: This system contains the first two staves of the musical score. The top staff is for Tenor and the bottom staff is for Treble. The music is in common time (C) and features a melody with eighth and sixteenth notes. The lyrics are written below the staves.

What all, &c. What all, &c.

PIA. *FOR.*

will I fear What all my foes can do - - - - - What all my foes can do.

PIA. *FOR.*

What all, &c. What all, &c.

Detailed description: This system contains the second two staves of the musical score. The top staff is for Tenor and the bottom staff is for Treble. The music continues with the same melody. The lyrics are written below the staves. Dynamic markings 'PIA.' and 'FOR.' are present above the staves.

CHEERFUL.

VICTORY. C. M.

ALTO.

TENOR.

Now shall my head be lifted high, A - bo - e my foes a - round, And songs of joy and vic - to - ry, Within thy temple sound.

TRIBLE.

DEVIZES. C. M.

ALTO.

TENOR.

Awake my soul, a - rise my tongue, pre - pare a tune - ful voice In God the life of all my joys - - -

TRIBLE.

DEVIZES, Concluded.

TUCKER.

VIVACE. BROOMSGROVE. C. M. 7

PIA. 2ND TREBLE. FOR. TENOR

A - loud will I re - joice, A - loud will I re - joice.

FOR.

ALTO. TENOR. TREBLE.

O render thanks and bless the Lord, invoke

N. B. The above Pia. passage to be sung as a duet.

FOR.

his ho - ly name, Acquaint the nations with his deeds, His match - less deeds pro - claim, His matchless deeds pro - claim.

PIA. FOR.

N. B. This tune may be sung in the key of (B) if more agreeable

ALTO.

TENOR.

PIA. 2ND. TREBLE.

TREBLE.

DUETTO.

Come let us join our cheer - ful songs, With an - gels round the throne; Ten thousand thou - sand are their

FOR. TUTTI.

TENOR.

FOR.

tongues, Ten thou - sand thou - sand are their tongues, But all their joys are one, But all their joys are one.

SPRITOSO.
ALTO.

KNARESBOROUGH. C. M. Hymn 54. 2d. Bk. Dr. Watis.

LEACH. 9

Musical score for Soprano, Tenor, and Treble parts of the first system. The Soprano part is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The Tenor part is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The Treble part is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass line is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "My God, the spring of all my joys, The life of my de - lights, The life of my delights, The glo - ry of my brightest".

Musical score for Soprano, Tenor, and Treble parts of the second system. The Soprano part is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The Tenor part is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The Treble part is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bass line is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "glo - ry of my brightest days, And comfort of my nights, The glory of my brightest days, And comfort of my nights." The word "FOR." is written below the Tenor part.

ALTO.

TENOR.

TREBLE.

PIA.

The heav'n's declar thy glo - ry Lord, In ev - ry star thy wis - dom shines, But when our eyes behold thy word We read thy

Detailed description: This system contains four staves of music. The top staff is for Alto (treble clef, key signature of two flats, common time). The second staff is for Tenor (treble clef, key signature of two flats, common time). The third staff is for Treble (treble clef, key signature of two flats, common time). The bottom staff is for Piano (bass clef, key signature of two flats, common time). The lyrics are written below the tenor and treble staves.

CHEERFUL.

ANTIGUA. L. M.

ALTO.

TENOR.

TREBLE.

PIA.

FOR.

PIA.

FOR.

We read thy name in . . . in fairer lines, We read thy name in fairer lines.

The King of saints how fair his face, Adorn'd with

Detailed description: This system contains two sets of musical notation. The left set continues the 'Horsley' piece with four staves (Alto, Tenor, Treble, Piano) and lyrics. The right set begins the 'Antigua' piece with four staves (Alto, Tenor, Treble, Piano) and lyrics. The 'Antigua' piece is in common time and has a key signature of one flat.

ANTIGUA. Concluded.

ma - jes - ty and grace! He comes with blessings from a - bove, And wins the na - tions by his love.

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

VIGOROSO.

LUTON. L. M.

REV. G. BURDER.

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

This musical score is for three voices: Alto, Tenor, and Treble. It consists of four staves. The top staff is for the Alto voice, the middle for the Tenor, and the bottom two for the Treble voice and piano accompaniment. The music is in a 3/4 time signature with a key signature of one flat. The lyrics are written below the vocal staves.

ALTO.

TENOR.

TREBLE.

FIA.

Come hither all ye weary souls, Ye heavy laden sinners come, I'll give you rest from all your toils, And bring you to my heav'nly home,

CHORUS TO CHINA, or any other suitable tune.

FOR.

Come and welcome, ::

I'll give you rest from all your toils, And bring you to my heav'n - ly home.

AF FETUOSO. CHORUS. VIVACE.

FOU.

Come to Jesus, Come and welcome, ::

CHORUS TO CHINA, Concluded.

F. WALKER. 13

come and welcome, Come, Come and welcome, ::: Come, Come and welcome sinners come.

AFFETUOSO. CHORUS VIVACE. FORTIS.

come and welcome, Come, come to Jesus, Come and welcome, ::: Come, come and welcome, sinners come.

TRURO. L. M. Hymn 47, Bk. 2d. Dr. Watts.

From HANDEL

ALTO.
TENOR.
TREBLE.

Now to the Lord a noble song, Awake my soul, awake my tongue, Ho-sanna to th' eternal name, And all his boundless love proclaim.

ALTO.

TENOR.

TREBLE.

PIA. 2ND. TREBLE.

PIA.

From a(n) that dwell be - low the skies, Let the cre - a - tor's praise a - rise, Let the Redeemer's name be sung, Through

N. B. The Pia. passage in this tune, to be performed with

PIA.

TENOR.

PIA.

FOR.

ev' - ry land by ev' - ry tongue, Let the Re - deem - er's name be sung, Through ev' - ry land by ev' - ry tongue.

MAESTOSO.

GRATITUDE. P. M. 8, 7, 8, 7, 4, 7. Hymn 341, Lady Huntingdon's Col. and 108, Rippon's.

15

ALTO.

TENOR.

TREBLE.

Praise, &c. ||:

Now we'd all with grateful spirits, Join to bless the prince of peace, Praise him for imparted favors, ||:

Praise, &c. ||:

FOR.

PIA. Love - ly tem - ple, Lovely temple, Lovely, &c.

Praise him for displays of grace, Love - ly tem - ple, Love - ly temple, Lovely temple, When the Saviour's in the place.

PIA.

FOR.

Love - ly

AITO.

TENOR.

TREBLE.

Great God, the heav'n's well order'd frame, Declares the glo - ry of thy name; There thy rich works of won - der shine,

PIA.

FOR.

A thou - sand star - ry beau - ties there, A thousand radiant marks ap - pear, Of boundless pow'r and skill di vine.

PIA.

FOR.

ALLEGRO

BERMONDSEY. P. M. 6, & 4. Hymn 387, Rippon's Col.

ALTO.

TENOR.

TREBLE.

FOR. PIA. FOR.

FOR. PIA. FOR.

Glory to God on high, Let earth and skies reply, Praise ye his name, His love and grace adore, Who all our sorrows bore, Sing aloud

ev - ermore, Worthy the Lamb, Worthy the Lamb, Worthy the Lamb, Sing aloud ev - ermore, Worthy the Lamb.

RAPTURE. C. P. M, 8, 8, & 6. or L. P. M. 8, 8, 8, 8, 8,
By omitting the slurs, and putting four syllables in the bars marked thus. (*)

HARWOOD.

CHEERFUL
ALTO.

TENOR.

PIA. 2ND. TREBLE.

TREBLE.

Begin my soul th' ex-al-ted lay, Let each in-rap-tur'd thought obey, And praise th' Almigty's name, Let heav'n, and earth, and
God is our ref-uge in distress, A present help when dangers press; In him undaunted we'll confide, Tho' earth were from her

CRES.

FOR.

TENOR.

CRES.

FOR.

seas and skies, In one melodious concert rise, To swell th' inspiring theme.
centre tos', And mountains in the ocean lost, Torn peace-meal by the roaring tide.

MAESTRO. HYMN FOR NEW YEAR. Eights.

ALTO.

TENOR.

TREBLE.

Great God, we sing thy mighty hand, By which

sung to any I. M. HYMN OF PEACE by

HYMN FOR NEW YEAR, Concluded.

O. SHAW. 19

PIA. FOR.

sup - ported still we stand, The op'ning year thy mercy shows, Let mercy crown it till it close, Let mercy crown it till it close. The op'ning

LAEGO. VIVACE.

PIA. FOR.

year thy mercy shows, Let mercy crown it till it close, Let mercy crown it till it close, till it close, Let mercy crown it till it close.

PIA. FOR.

GREENVILLE. P. M. 7s. six lines, or 8, 7, 8, 7, 4, 4, 7.

By omitting the slurs in bars marked thus, (*)

AFETTUOSO.
TENOR.

TREBLE.

Children of the heav'nly King, As ye journey sweet-ly sing! Sing your Saviour's worthy praise, Glorious in his works and ways; DA CAPO.

Sing your Saviour's worthy praise, Glorious in his works and ways. DA CAPO.

Gent'y Lord, O gently lead us, thro' this lowly vale of tears, And, O Lord, in mercy give us, Thy rich grace in all our fears!
Oh! refresh us, Oh! refresh us, Oh! refresh us with thy grace.

FINE.

ANDANTE. EXPRESSIVO.
ALTO.

TAMWORTH. P. M. 8, 7, 4, 4, 7.

C. LOCKHEART.

Guide me O thou great Je-hovah, Pilgrim thro' this barren land;
I am weak, but thou art mighty, Hold me with thy pow'rful hand; Bread of heaven. Bread of heaven, Feed me till I want no more.

TENOR.

TREBLE.

DA CAPO.

TEMPO.

ANTHEM.

"O praise the Lord in that blest place."

C. MELNECKE.

TRIO.

ALTO.

SYM. ANDANTE.

ANDANTE.

AIR.

O praise the Lord in that blest place, From whence his

goodness large - ly flows, Praise him in heav'n, where he his face Unveil'd in per - fect glory shows, Unveil'd in perfect glory shows

VOLTA

AL TO

TENSOR.

TREBLE.

Praise him for all, Praise him for all, Praise him for all the mighty acts, Praise him for all, Praise him for all, Praise him for all the

With which . . . With

mighty acts, Which he in our behalf has done, His kindness this return exacts, With which our praise should equal run, Should equal run, With

TREBLE, DIVIDED.

With which TREBLE, DIVIDED. With

ANTHEM, Continued.

BASS. SOLO. *SYM. MAESTRO.*

which our praise should e - qual run.

Let the shrill trumpet's warlike voice,

Let the shrill trumpet's warlike voice, Make rocks and hills his praise rebound, Let the shrill trumpet's

warlike voice, Make rocks and hills his praise rebound, Make ro - cks and hills his praise rebound.

ANTHEM, Continued.

FIRST TREBLE. VERSE GRAZIOSO.

Praise him with harp's me-lodious noise, And gen-tle psaltry's sil-ver sound; Praise him with harp's me-lo-dious noise, And gen-tle

SECOND TREBLE.

psal-try's sil-ver sound. Let vir-gin troops soft timbr-les

SYM. ALLEGRETTO.

bring, And some with grace-ful mo-tion dance, Let vir-gin troops soft tin-brels bring, And some with grace-ful mo-tion dance.

CHORUS. SPIRITOSO.

ANTHEM, Continued

25

Al. fu.

Let in - stru - ments of va - rious strings, With or - gans join'd his praise advance, Let those who joyful hymns compose, To cymbals set their

TEVOR.

Let in - stru - ments of va - rious strings, With or - gans join'd his praise advance, Let those who joyful hymns compose, To cymbals set their

TREBLE.

Let in - stru - ments of va - rious strings, With or - gans join'd his praise advance, Let those who joyful hymns compose, To cymbals set their

songs of praise; Cymbals of common use, and those that loudly sound on solemn days, Cymbals of common use and

That loudly Cymbals of common

songs of praise; Cymbals of common use, and those That loudly sound on solemn days, Cymbals of common use and those that

That loudly

ANTHEM, Concluded.

ADAGIO.

those That loudly sound on solemn days, That sound on solemn days, on solemn days, on sol - emn days.

use and those that loudly sound on solemn days, That sound on

loud - ly sound on solemn days, That loudly sound on solemn days, on solemn days, on sol - emn days.

common use and those that loudly sound on solemn days, That loudly, loudly sound on solemn days,

ADAGIO.

FULL CHORUS. MAESTOSO.

ALTO.

TENOR.

TREBLE.

Let all who vital breath enjoy, The breath he doth to them af - ford, In just returns of praise employ, Let ev'ry creature praise the Lord, Amen, Amen.

ADAGIO.

ADAGIO.

VIGOROSO.

POLAND. "Beyond the glit'ring starry skies."

J. HUSBAND. 27

ALTO.

Musical staff for Alto part, measures 1-16. The staff is in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'VIGOROSO'. The music consists of a series of eighth and sixteenth notes, with some rests.

TENOR.

Musical staff for Tenor part, measures 1-16. The staff is in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests.

Beyond, Beyond the glit'ring starry skies, Far as th' eter - nal hills, Far as th' e - ternal hills; There in the boundless realms of light Our

TREBLE.

Musical staff for Treble part, measures 1-16. The staff is in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests.

Musical staff for Bass part, measures 1-16. The staff is in G major (one sharp) and 2/4 time. It begins with a bass clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests.

DUETTO. TREBLE AND BASS.

Musical staff for Treble part of the duetto, measures 17-32. The staff is in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests.

Musical staff for Bass part of the duetto, measures 17-32. The staff is in G major (one sharp) and 3/4 time. It begins with a bass clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests.

GRAZIOSO. Im - mor - tal Angels bright and fair, In countless ar - mies shine, At

dear Re - deem - er dwells, Our dear Redeem - er dwells.

Musical staff for Treble part of the duetto, measures 33-48. The staff is in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests.

Musical staff for Bass part of the duetto, measures 33-48. The staff is in G major (one sharp) and 3/4 time. It begins with a bass clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests.

his right hand with gol - den harps they of - fer songs di - vine, At his right

Musical staff for Treble part of the duetto, measures 49-64. The staff is in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests.

Musical staff for Bass part of the duetto, measures 49-64. The staff is in G major (one sharp) and 3/4 time. It begins with a bass clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some rests.

ALTI SOBITO

FULL CHORUS. SPIRITOSO.

hand with gol - den harps, They

of - fer songs di - vine.

ALTO.

TENOR.

TREBLE. They brought his Chariot from above, To bear him to his throne; Clapp'd their tu-

umphant, Clapp'd their tri - umphant wings and cry'd, The glu - rious work is done.

umphant, Clapp'd their tri - umphant wings and cry'd, The glu - rious work is done.

The foregoing piece is also well adapted to 4-4 Col. following words, from Hymn 1st. Book 1st. Dr. Watts

Behold, || : the glories of the Lamb,
Amidst his Father's throne; || :
Prepare new honors for his name,
And songs before unknown. || :

DUETTO.

Let Elders worship at his feet,
The church adore around;
With vials full of odors sweet,
And harps of sweeter sound.

With vials full, &c

CHORUS.

Now to the Lamb that once was slain
Be endless blessings paid;
Salvation, glory, || : joy remain,
Forever on his head.

MISSIONARY. "From Greenland's icy mountains."

Words by Bishop Hoher. 29

TRIO.

TENOR.

SYM. CHEERFUL,

1 From Greenland's icy mountains, From India's coral strand, Where Africa's sunny

2 What though the spicy breezes blow soft o'er Ceylon's isle; Though ev'ry prospect

3 Shall we whose souls are light - ed With wisdom from on high? Shall we to men be -
4 Waft, waft, ye winds, his sto - ry, And you, ye waters roll, Till like a sea of

fountains, Roll down their golden sand, From many an ancient river, From many a palmy plain, They call us to de - liv - er Their land from error's chain,

pleases, And on - ly man is vile: In vain with lavish kindness, The gifts of God are strown; The heathen in his blindness, Bows down to wood and stone.

nighted, The lamp of life de - ny? Salva - tion! Oh Salva - tion! The joyful sound pro - claim, Till earth's re - mo - test na - tion, Has learn'd Messiah's name.
Glo - ry, It spreads from pole to pole; Till o'er our ransom'd nature, The Lamb for sinners slain, Redeem - er, King, Cre - a - tor, Returns in bliss to reign.

FOLIO CHORUS

M.T.O.

2/4

TENOR.

FIA.

Sal - va - tion! Oh, sal - va - tion! The joy - ful sound pro - claim; Till earth's re - mo - test

TREBLE.

BASS.

FIA.

FOR.

LOE.

na - tion, Has learn'd Mes - si - ah's name; Till earth's re - mo - test na - tion, Has learn'd Mes - si - ah's name,

ALL THINGS FAIR AND BRIGHT ARE THINE.

A DUETT, BY O. SHAW.

ARRANGED FOR THE ORGAN OR PIANO FORTE.

SYM. ANDANTE AFFETUOSO.

2ND. VOICE. TREBLE OR TENOR.

Thou art, O God, the life and light, Of all this wond - rous wo - ld we see. Its glow by

1st. VOICE. TREBLE.

Thou art, O God, the life and light, Of all this wond - rous wo - ld we see. Its glow by

VOLTI SUBITO

DUETT, Continued.

day, its emie by night, Are but re - flec - tions caught from thee, caught - - from thee, Are

but re - flec - - tions caught from thee

Instrumental.

Instrumental.

CRES.

CRES.

VIVACE.

DUETT, Continua.

33

PIA.

Where'er we turn, thy glo - ries shine, And all things fair and bright are thine. Where'er we

CRES.

PIA.

turn, Where'er we turn, thy glo - ries shine, And all things fair and bright are thine,

DUETT, Concluded.

MEZZA. FOR. PIA. FOR. AD

And all things fair and bright are thine, are thine, And all things fair and

Instrumental.

LIBRITUM.

2nd. Verse.

bright are thine.

When youthful spring around us breathes,
Thy spirit warms her fragrant sigh;
And every flower the summer wreathes,
Is borne beneath that kindling eye.
Where'er we turn, thy glories shine,
And all things fair and bright are thine.

Instrumental.

THERE'S NOTHING TRUE BUT HEAV'N.

35

A SACRED SONG BY O. SHAW, ARRANGED FOR THE ORGAN OR PIANO FORTE.

SYM. ANDANTE. PASTORALE.

The musical score is arranged in three systems, each with a vocal line and two piano accompaniment lines. The key signature is one flat (B-flat) and the time signature is 6/8. The tempo and mood are marked 'SYM. ANDANTE. PASTORALE.' The first system contains the first two lines of music. The second system contains the next two lines. The third system contains the final two lines of music, with the vocal line including the lyrics: 'This world is all a fleet - ing show, for man's illu - sion giv'n, This world is all a fleet - ing show for man's il - lu - sion giv'n,'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and single notes.

This world is all a fleet - ing show, for man's illu - sion giv'n, This world is all a fleet - ing show for man's il - lu - sion giv'n,

SACRED SONG, Continued.

Instrumental.

The smiles of joy, the tears of wo, Deceit - ful shine, De - ceit - ful flow,

Instrumental.

There's no - thing true but heav'n, There's no - thing true - - - but heav'n, There's no - thing true - - - but heav'n.

SACRED SONG, Concluded

S.M.



2d. Verse.

And false the light on glory's plume, as fading hues of even;
 And love, and hope, and beauty's bloom
 Are blossoms gather'd for the tomb—
 There's nothing bright but heav'n!

3d. Verse.

Poor wand'ers of a stormy day, from wave to wave we're driv'n,
 And fancy's flash and reason's ray,
 Serve but to light the troubled wav—
 There's nothing calm but heav'n!

N. B. In singing the third line of the 2nd. verse, after applying the words "Are blossoms gather'd" to the 4th and 5th bars, from the double bar, untie the six semiquavers in the 7th bar and apply the whole of said third line to the 6th and 7th bars: And in singing the third line of the third verse, after applying the words "Serve but to light" to the 4th and 5th bars, apply the whole of said line to the 6th and 7th bars, in the same manner as directed for the third line of the 2nd verse

BLESSED BE THE LORD FOREVERMORE.

REV. A. THOMPSON.

Al FO.

TENOR.

PIA. 2^{NO} TREBLE.

TREBLE.

P^{IA}.

Blessed, Blessed, Blessed be the Lord, for - ev - er - more. Blessed be the Lord, Blessed be the Lord,

TENOR. CRES.

FOR.

DIM.

CRES.

FOR.

DIM.

Blessed be the Lo. d, for - ev - er - more, Blessed be the Lord, for - ev - er - more, A - men and A - men, A - men.

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THE MISSOURI HARMONY;



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FROM EMINENT AUTHORS:

WITH AN INTRODUCTION TO THE GROUNDS AND RUDIMENTS OF MUSIC,

BY ALLEN D. CARDEN.

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CONTAINING A NUMBER OF ADMIRABLE TUNES OF THE VARIOUS METRES, AND SEVERAL CHOICE PIECES, SELECTED FROM
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BY AN AMATEUR.

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