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WYETH's
REPOSITORY OF SACRED MUSIC.

SELECTED FROM THE MOST EMINENT AND APPROVED AUTHORS IN THAT SCIENCE.

FOR THE USE OF
CHRISTIAN CHURCHES, OF EVERY DENOMINATION, SINGING-SCHOOLS & PRIVATE SOCIETIES.

TOGETHER WITH A PLAIN AND CONCISE
INTRODUCTION TO THE GROUNDS OF MUSIC,
AND RULES FOR LEARNERS.

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By *JOHN WYETH.*  
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FIFTH EDITION.

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1820.

DISTRICT OF PENNSYLVANIA, to wit :



BE it remembered, That on the *twenty-eighth* day of *April*, in the thirty-seventh year of the independence of the United States of America, A. D. 1813, JOHN WYETH, of the said district, hath deposited in this office, the title of a book, the right whereof he claims as proprietor, in the words following, to wit.

WYETH's Repository of Sacred Music. Selected from the most eminent and approved authors in that science, for the use of Christian Churches, of every denomination Singing Schools and private Societies. Together with a copious and plain Introduction to the Grounds of Music, and Rules for Learners. By JOHN WYETH.


In conformity to the act of the congress of the United States, Intituled, "An act for the encouragement of learning by securing the copies of maps, charts and books, to the authors and proprietors of such copies during the times therein mentioned." And also to the act entitled, "An act supplementary to an act, entitled, "An act for the encouragement of learning by securing the copies of maps, charts, and books, to the authors and proprietors of such copies during the times therein mentioned," and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints.

D. CALDWELL, Clerk of the District of Pennsylvania.

PREFACE TO THE FORMER EDITIONS.

AS it is unusual to meet with a book, however trifling, without a preface, the editor to avoid singularity, and feeling desirous to say a few words explanatory of his motives in ushering to the world his Repository of Sacred Music, has adopted the usual course. It must be confessed, that although most musical compilations contain many pieces of acknowledged merit, the airs of which, if performed with taste and judgment, are capable of inclining the soul, if it is not harder than adamant, with the most exalted and sacred adoration ; it is equally certain, that they likewise contain many, which neither do honor to the authors, nor credit to the taste of the compilers, being considered generally improper for divine worship, and seldom used as such ; consequently laid aside as so much trash—introduced, as purchasers often observe, to swell the book and enhance the price. But a few of the tunes introduced in this work have claim to originality. In the selection, the editor has not depended entirely upon his own judgment ; well aware, that to ‘please with his airs,’ much depends on the variety of taste among the admirers of sacred music. The lovers of ancient melody, will here recognize a good number of old acquaintances, that were almost ‘dead and forgotten lie ;’ While the friends to modern composition will find themselves by no means neglected. In short, if many years attention to the charms of church music—if an extensive acquaintance with the taste of teachers of the first eminence in the United States, and with the possession of some thousand pages of selected music to cull from be considerations, which may add to the merit of the editor’s undertaking, he is confident that his Repository will claim a patronage among the admirers of sacred music.

J. WYETH.

 The editor returns sincere thanks for the flattering manner, which his former editions have been received by the gentlemen teachers and others, and now solicits their further patronage for this fifth edition improved and corrected.

Harrisburgh, October, 1818

Musical Terms.

Adagio. Denotes the slowest movement; and is the proper name of the first mood in common time.

Allegro. Denotes a quick movement, and is the name of the third mood in common time.

Andante. Implies a moderate, equal and distinct manner of performing.

Affetuoso. Tender and affectionate.

Crescendo. This implies that the force of the voice must increase gradually till the strain is ended.

Diminuendo or Dim. Means the reverse of the foregoing, and is sometimes set in opposition to it; when properly performed they make no trifling addition to the beauties of music.

Duetto. Two parts only.

Erio. A tune in three parts.

Dacapo. To conclude with the first strain.

Divoto. In a devout manner.

Forte or For. Full, loud or strong.

Fortissimo or Fortis. Louder than forte.

Grave. Denotes a slow movement, between Adagio and Largo; it requires also a solemn manner of singing.

Languissant. In a languishing manner.

Measoso. Passages which have this term placed over them, must be performed slow, with majesty and grandeur.

Moderato. Somewhat slower than the true time.

Mezza piano. Not so soft as piano.

Piano or Pia. Directs the performer to sing soft like an echo.

Pianissimo or Pianis. Very soft.

Solo. One part alone.

Vivace. In a lively cheerful manner.

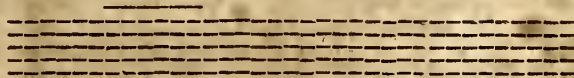
Vigorouso. With strength and firmness.

INTRODUCTION to the GROUNDS of MUSIC, &c.



OF THE SCALE OF MUSICAL NOTES, COMMONLY CALLED THE GAMUT.

MUSIC is written on five lines, which, including the spaces between them, and immediately above and below them, are called by musicians a *stave*, and are thus placed :



It often happens that notes of music ascend above, or descend below these five lines, and then another line is occasionally added, and is called the *Ledger line*. Notes on the upper ledger line, are called notes in *Alt*, and those on the lower ledger line, are called *Doubles*. These lines and spaces are represented by the first seven letters of the alphabet, which are placed on the stave, according to the part of music for which it was designed. The parts of church music are commonly four, viz. *Treble*, *Counter*, *Tenor* and *Bass*. The letters on the *Treble* and *Tenor* staves are placed in the following order :

	G
	F_____
	E
	D_____
<i>Treble and Tenor</i>	C
	B_____
	A
	G_____
	F
	E_____
	D

Every part of music has placed at the beginning of the stave, what is called a *Cliff*, or a musical character which shows what part of music is on that stave—whether *Treble*, *Tenor*, *Counter*, or *Bass*.

The Treble and Tenor cliff is the same. It is always placed on G, the lower line but one in the *Treble* and *Tenor* stave, and is therefore called the G cliff, and is thus marked:

In counter, the letter on the stave are thus placed:



The Counter cliff, marked thus, is called the C cliff, being always placed on that letter, which is the middle line of the Counter stave, and in this book is only used for this part of music.



In Bass, the seven letters are placed on the stave, as follow:



The third and last cliff is the F cliff, used only in Bass in this book, and always placed on F, the upper line but one in the Bass stave, and is thus marked:



In all music, if either of the cliffs be moved to another line or space, the letters in the order before placed, must always move with it; but in modern compositions of music the cliffs are seldom changed.

Altho' there are more than seven places on the stave to be named by letters, yet there are but seven letters used, every eighth being the same repeated, and they always keep the same order; wherever G is found, the next letter above is A, the next B, and so on, always reckoning both lines & spaces.

All notes of music which represent sounds, are called, in sounding them, by four names, viz. *Me, fa, sol, la*.* *Me* is the leading note, and when that is found, the notes on the lines and spaces above are called *fa, sol, la, fa, sol, la*; and those below, *la, sol, fa, la, sol, fa*; after which *me* will come again, as in the following example of the Treble or Tenor:

In *Counter* and *Bass*, after finding *me*, the other notes are named in the same order. But for the greater facility in naming the notes, in this collection, the learner will find the heretofore practice greatly simplified, as the *fa, sol, la* and *me*, are distinguished throughout by their shape, viz. the *fa* is a triangle, the *sol* round, the *la* square, and the *me* a diamond shape, as follows:—

The learner will easily perceive the readiness in naming the notes in any tune by merely acquiring a knowledge of these four shapes. I would therefore recommend it to all learners, before they apply the words to any tune, to learn it perfect by note.



* Be careful to speak the notes plain. *Me* is commonly wrote *mi* but I have called it *me* through the whole of this introduction, as it is sounded. Sound *fa* as in *father*, *la* as in *law*; and *sol* as in *soldier*. I would here beg leave to observe, that the reason and origin of using figures at the beginning of the stave to denote the time, seems to be almost lost, and they are called three to two or three from two, 3 to 4—3 from 8, &c. without seeming any thing more than arbitrary characters, to denote a quicker or slower time. I think it may be of some use to explain this matter.

At first the notes, instead of the names of *semibreve, minim, crochet*, &c. were called by the names of numbers, denoting their relative qualities or lengths. Thus a semibreve being called *one* a minim was called 2, a crotchet 4, a quaver 8, a semiquaver 16, &c. And 3-2 means three minims in a bar; 3-4, three crotchets; 3-8, three quavers; 6-4, six crotchets; 6-8, six quavers in a bar;—and in common time, 2-4 mean two crotchets; and so of several other times which are now little used; as 3-16, 6-16, 9-8, 9-16, 12-4, 12-8, 12-16, the upper figure denoting the number of notes in a bar, and the lower figure, the name or kind of notes.

There are said to be but seven natural sounds, every eighth sound being the same, and is called an octave; therefore these sounds are represented by only seven letters. The sounds are called in music *Tones*, five of them are called whole tones, and two of them semitones, or half notes. The semitones are between B and C, and between E and F, as marked in the foregoing example.

Although this is the natural situation of the semitones, yet their places on the staves, are very often altered by flats and sharps: therefore observe, that, The *natural* place for *me*, is, in all parts of music, on that line or space of the stave, which is called B:

But if B be flat, \flat <i>me</i> is in	E	If F \sharp sharp \sharp <i>me</i> is in	F
B \flat and E \flat it is in	A	F \sharp and C \sharp it is in	C
B \flat E \flat and A \flat it is in	D	F \sharp C \sharp and G \sharp it is in	G
B \flat E \flat A \flat and D \flat it is in	G	F \sharp C \sharp G & D \sharp it is in	D

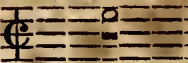


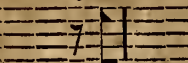

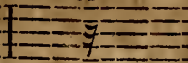






As in the following example, viz.

ME in its NATURAL \natural place.	ME, transposed by flats.				M, transposed by sharps.			
	B \flat flat, <i>me</i> in E.	B and E flat <i>Me</i> in A.	B, E and A, flat <i>me</i> in D.	B, E, A and D flat <i>me</i> in G.	F sharp <i>me</i> in F.	F and C sharp <i>me</i> in C.	F, C & G sharp <i>me</i> in G.	F, C, G and D sharp <i>me</i> in D.
Tenor or Treble.								
Counter. <i>me</i> .								
Bass. <i>Me</i> .								

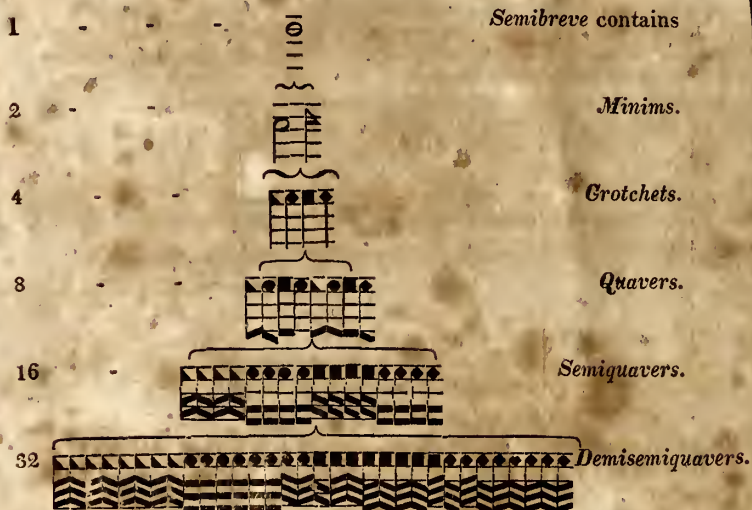
When B is flatted it makes a *whole* tone between B and C, and leaves only *half* a tone between E and F, consequently but *half* a tone between F and G. The reason of this is the alteration of *me*; for, find *me* where you will, the notes *above* are called, as before observed, *fa*, *sol*, *la*, &c. and *below*, *la*, *sol*, *fa*, &c. and the two semitones are always found between *me* and *fa*, and *la* and *fa*.

A distinction should always be made between the two sounds of B-*me* and C-*fa*: Many are apt to strike B-*me* as high as C-*fa* in sharp keyed tunes, which injures the composition.

The NAMES and MEASURES of the NOTES used in MUSIC with their RESTS.



	<i>Semibreve.</i> 1 Bar.	<i>Minim.</i> ½ Bar.	<i>Crotchet.</i> ¼ Bar.	<i>Quaver.</i> ⅛ Bar.	<i>Semiquaver</i> ⅙ Bar	<i>Demisemiquaver.</i> ⅓ Bar.
NOTES.						
RESTS.						


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






EXPLANATION of the SCALE.



THIS scale comprehends the six musical notes, with their rests and the proportion they bear to each other.



1. The *Semibreve*,  is now the longest note used, it is the measure note, and guideth all  the others.

The *Minim*,  is but half the length of the semibreve and has a tail to it.

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

The *Quaver*,  is but half the length of the crotchet, having one turn to its tail, which is  crooked, sometimes one way and sometimes another.

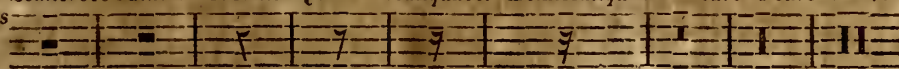
The *Semiquaver*,  is but half the length of the quaver, having two turns to its tail, which  turns are likewise crooked variously.

The *Demisemiquaver*,  is half the length of the semiquaver, and has three turns to its tail, also  crooked variously.

These notes are sounded sometimes quicker, and sometimes slower according to the several moods of time hereafter to be explained; the notes of themselves always bear the same proportion to each other, whatever the time may be.

Semibreve Minim Crotchet Quaver Semiquaver Demisemiquaver 2 bars 4 bars 8 bars

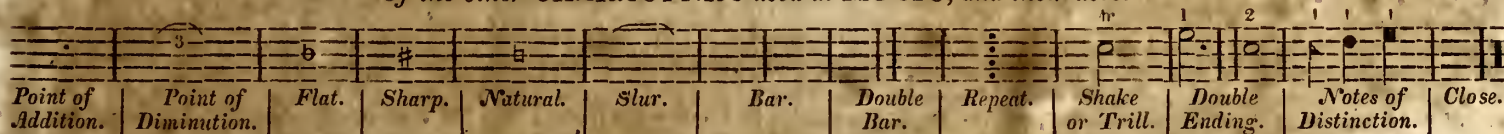
All Rests



are notes of silence, which signify that you must rest or keep silent, so long time as it takes to sound the notes they represent; excepting the semibreve

rest, which is called the bar rest, always filling a bar, let the mood of time be what it may.

Of the other CHARACTERS used in MUSIC, and their uses.



The *Points of Addition*, set at the right hand of any note, adds to the time of that note *half* as much as it was before. When this point is set to a semibreve, it is as long as three minims, &c. as for example,



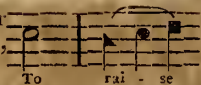
A figure of 3 or *Diminution*, set over or under any three notes, shows that they must be reduced to the time of *two* notes of the same kind, as for example, which shows that when this figure is set over three crotchets, they must be sung in the time of one minim; and three quavers with this figure, in the time of one crotchet.

A *Flat* \flat is a mark of depression, and causeth any note before which it is placed to be sounded half a tone lower than if the flat was not there; and when a flat is set at the beginning of a stave, it has the influence of flattening all such notes as happen to be on that line or space through the whole strain, unless regulated by the intervention of sharps, or naturals, which answer only for those notes where those naturals or sharps are placed, and respect the tone of those notes only, but do not alter their names.

A *Sharp* \sharp is a mark of elevation, just the reverse of a flat, and raises any note before which it is placed, half a tone higher; if set at the beginning of a stave, it sharpens, or raises every note on that line or space, throughout the strain, except contradicted by flats or naturals.

A *Natural* \natural is a mark of restoration, which, being set before any note that was made flat or sharp at the beginning of a stave, restores it to its former natural tone, as for example, Here you may see that B is made flat at the beginning of a stave, but the note which stands on B must be sung as if there had been no flat there, because it is restored by the *Natural* placed before it.

A *Slur* or *Tie* links any number of notes together which should be sung to one syllable,* as for example,



A *Bar* is used to divide the music according to the measure notes into equal parts.



A *Double Bar* shows the end of a strain, and in modern music is commonly preceded by a repeat.



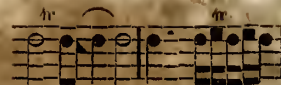
A *Repeat* shows that a part of the tune is to be sung twice, beginning the first time of singing, at the note placed at the right side, and end at the next double bar or close; therefore, having sung that part once, you must immediately sing it again.

A *Shake* *tr* or *Trill* is or ought to be placed over any note that ought to

* In singing slurred notes in words, great care should be taken to pronounce the words properly, for which purpose observe these directions: Keep your lips and teeth asunder, from the beginning to the end of the slur, warble the notes in your throat, sliding easily from one sound to another, without any kind of hitch or jolt, (which is too often practiced) and if possible, do not stop to take breath until you have done; otherwise, you break the slur and spoil the pronunciation.

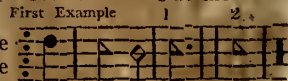
be shaken, something like the following:

This is called one of the graces in music, but unless it is well done, it had better be unattempted by the performer & sung plain.

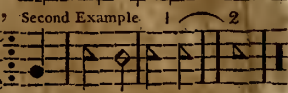


Notes may sometimes be graced, but not *disgraced*. Observe, that a note cannot be shaken without breaking it to pieces, as in the example; see the minim marked with a *tr* and the example how to perform it.

A *Double Ending*, shown by the figures 1 2 set over notes at the close of a tune, when there is a repeat, thus



informs the singer, that the note under the figure 1, is sung before the repeat, and the note under 2, must be sung the second time, omitting the note under figure 1. But if the notes are tied as in the second example, then both notes are sung the second time.



Such notes as have *Marks of Distinction* placed over or under them, should be sounded very distinct, and with some emphasis, thus:



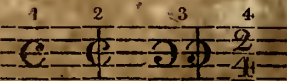
A *Close*, is two or three bars together, which show the tune to be ended, thus:



Of the various MOODS of TIME used in PSALMODY.

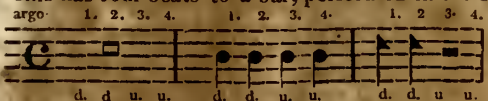
NINE different Moods of time are now used in psalmody, four of which are called *Common Time*, viz. *Adagio*, *Largo*, *Allegro*, and 2 4, or 2 *Fours*, and are thus characterised at the beginning of tunes or strains, viz.

These four are called common time, because they are measured by even numbers, as 2, 4, 8, &c. *Adagio* denotes a very slow movement; it has a semibreve for its measure note; every bar containing that or other notes or rests amounting to the same quantity of time; so in the example following, a semibreve fills the first bar; the second bar is filled by four crotchets, the third bar by a semibreve rest. In order to give these notes and rests their proper regular time, a motion of the hand is necessary, which is called *Beating of Time*; every motion or swing of the hand, is called a *Beat*. This mood has four beats in a bar, which should be beaten two down and two up, in the follow-

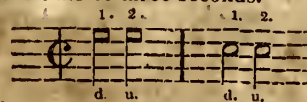


ing manner; First, lightly strike the ends of your fingers; secondly the heel of your hand; thirdly raise your hand a little, and shut it partially up; fourthly, raise it still higher, and throw it open at the same time which completes the bar. It is best to distinguish the third motion from the fourth, by shutting or opening the hand. Every bar in this mood of time is perform'd in like manner. Each beat should be exactly one second of time.

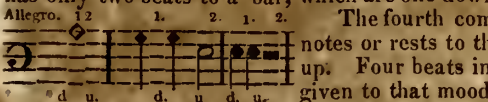
Largo, the second mood in common time, has likewise a semibreve for its measure note, and contains notes or rests to that amount in each bar. This has four beats to a bar, performed in the same manner as in *Adagio*, only one quarter quicker, or four beats in the time of three seconds.



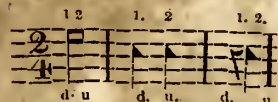
Where the music, in *Largo* consists chiefly of minims, sometimes but two beats are given to a a bar thus:



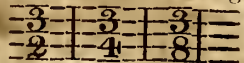
Allegro, the third common time mood, has also a semibreve for its measure note, and contains notes or rests to that amount, in each bar; but has only two beats to a bar, which are one down and one up, allowing one second to each beat as in the example.



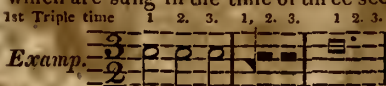
The fourth common time mood, 2 4, or two fours, has a minim for its measure note, and notes or rests to that amount in each bar; it has also two beats to a bar, one down and one up. Four beats in this time are performed as quick as three in *Largo*, when four beats are given to that mood. (See the note at page 6.)



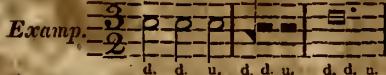
The next moods of time in order, are called *Triple time* moods, of which there are three, viz. 3 twos, 3 fours, 3 eights. They are called *Triple*, because they are measured by odd numbers, each bar containing either three minims, three crotchets, or three quavers; two of which must be sung with the hand down and one up. The marks of triple time are thus set at the beginning of staves:



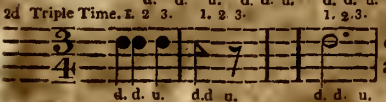
The first 3 twos, contains three minims, or one pointed semibreve, or other notes which measure equal to them in a bar; which are sung in the time of three seconds, two beats down, and one up, as in the example.



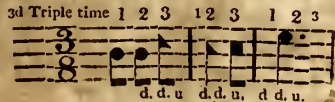
Observe, A minim in 3 twos is performed in the same time as a crotchet in the first mood of common time.



The second mood of triple time, 3 fours, contains three crotchets, or other notes or rests equivalent, in a bar, which has three beats, two down and the other up, one half quicker than the first triple time mood: A crotchet in this time is equal to a crotchet in the second mood of common time.



The third triple time mood, has three quavers, or one pointed crotchet, or other notes or rests, equivalent, in a bar, but they are performed as quick again as in the mood last mentioned, and has also three beats in a bar.



The two remaining moods are called *Compound Moods*, being compounded of common & triple measure; of common, as the bar is divided equally, the fall being equal to the rise; and of triple, as each half of the bar is threefold. They are distinguished at the beginning of staves thus:

The first, 6 *Fours*, contain *six crotchets* in a bar, or other notes or rests equivalent, which are sung in the time of two seconds, and by two equal beats, one down and one up, as for example,

The second compound mood contains *six quavers* in a bar; has also two beats in a bar; one down and one up. A beat in this mood has the same time as the second in common time, called *Largo*.

The figures in the examples placed over the bars, show the number of beats in each bar; and the letters placed under the bars show how they must be beat, viz. the letter *d* shows when the hand must go *down*, and the letter *u* when it must rise *up*.

The bar rest is properly so called, because it is allowed to fill a bar in all moods of time.

Observe here, that the hand falls at the beginning, and rises at the end of every bar, in all moods of time.

That in the *Adagio* and *Largo* moods, a semibreve is four beats, a minim two, a crotchet one, a quaver half, &c.

That in the *Allegro* and 3 2 moods, a semibreve is two beats, a minim one, a crotchet half, &c.

That in the 2 4, 3 4, 3 8, and 6 8, moods, a semibreve cannot be used because it will more than fill a bar.

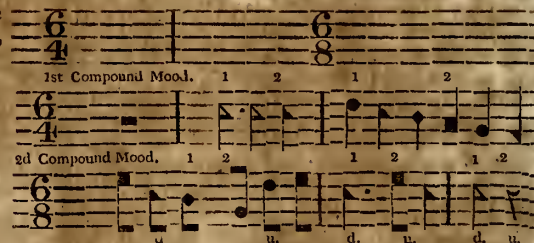
That in 3 8, where a minim cannot be used, a crotchet is two beats, a quaver one, &c.

That in 6 4, a pointed minim is one beat, three crotchets at a beat, &c.

That in 6 8, a pointed crotchet is one beat, three quavers at a beat, &c.

Observe also—That in those moods of time which are not marked with figures, a semibreve fills a bar; but in all those moods which are marked with figures, the upper figure expresses a certain number of notes of some kind which fill a bar, and the under figure shows how many of that kind of notes are equal to a semibreve; as, for example, in the mood marked 3 2, the upper figure being 3, shows that three notes of some kind will fill a bar in that mood, and the under figure 2, shows that two of them are equal to a semibreve; now two minims are equal to a semibreve, therefore three minims fill a bar in that mood of time. The same rule holds good with regard to the other moods marked with figures.

The performing the several moods in their proper time, is a matter which should be well attended to: And yet singers often fail in this point. That some moods are quicker, and some slower, all agree, yet some will sing every mood alike, or so nearly alike, that the difference is scarcely perceptible. This, in many pieces, especially in such as change from one mood to another, entirely frustrates the design of the composer, and ruins the music. Others again will sing all moods too slow; this is so common, that many persons who profess to be good singers, will scarcely allow it to be an error. It is generally most prevalent in those companies where the spirit of music is on the decline, and the singers grown dull and indifferent about singing; they will



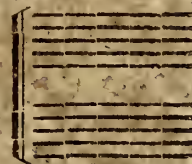
then drag heavily thro' a piece of music, and render it not only a burthen to themselves, but disagreeable to all who hear them. On the other hand, some may err by beating time too fast, this error is found sometimes in persons who are possessed of too great a share of ostentation. To enable young singers and young teachers of music to avoid all these errors, and to give each mood its proper time, I have added the following directions:—Take a leaden ball, the size whereof is immaterial; about an inch in diameter is as suitable as any; suspend it by a small tight cord, in such a manner that it may swing each way without interruption, and for the several moods of time, let the length of the cord from the centre of the ball to the pin or nail from which it is suspended, be as follow:

For the Adagio, Allegro, 3 2, and 6 4 moods,	89 and 2-10ths inches.
For the Largo, 3 4, and 6 8 moods,	22 and 1-10th ditto.
For 2 4,	12 and 4-10ths do.
For 3 8,	5 and 1-21 do.

Then for every swing or vibration of the ball, i. e. every time that it crosses the perpendicular line, or place of its natural situation when at rest, count one beat, and for the different moods of time, according to the different lengths of the cord as expressed above. This is so easy a way of ascertaining the true time of each mood, that it is presumed no one who designs to be a singer, will think it too much trouble to make trial of. These moods are however, sometimes varied from their true time, by arbitrary words, such as quick, slow, &c. being placed over the tune or anthem, in which case no certain rules can be given; the following general directions however may not be amiss—When the term slow occurs, let the music be performed about one sixth slower than the true time, and when the term very slow occurs, about as much slower still; and contrary for terms quick & very quick.

Of the BRACE.

The several parts of a piece of music, which are sung together, are shown by a brace, placed at the beginning of the staves as in the example. If two parts only are sung together, the brace encloses the two staves: and if the three parts are sung together, then the brace is extended to enclose the three; and so of four.



Of CHOOSING NOTES.

Notes are often set immediately over each other in the same stave and bar, only one of which is to be sounded by the same person; the singer may sound which of them he pleases: if two persons are singing the same part, one of them may take the upper note, and the other the lower note. Notes set an eighth below the common bass, are called *Ground Bass*.



Minim Rests are sometimes placed over each other, but the time of both is to be reckoned.

Of the several CONCORDS and DISCORDS, both perfect and imperfect.

There are but four *Concords* in music, viz. *Unison*, *Third*, *Fifth*, and *Sixth*, (their *eighths* or *octaves* are also meant.) The *Unison* is called a *perfect cord*, and commonly the *Fifth* is so called; but the *Fifth* may be made *imperfect*, if the composer pleases. The *Third* and *Sixth* are called *imperfect*; their cords not being so full, nor so agreeable to the ear as the *perfect*; but in four parts, the *Sixth* is often used instead of the *Fifth*, in some certain places when the *Fifth* is left out; so in effect there are but three *Concords*, employed together, in composition.

N. B. The meaning of *imperfect*, signifies that it wants a semitone of its *perfection*, to what it does when it is perfect; for, as the lesser or imperfect *Third*, includes but three half tones, the greater or major *Third* includes four half tones, &c.

The *Discords* are, a *Second*, a *Fourth*, and a *Seventh*, and their octaves; tho' sometimes the greater *Fourth* comes very near to the sound of an imperfect cord, it being the same in ratio as the minor *Fifth*. The following is a table of the several *Concords* and *Discords*, with their octaves under them:

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

N. B. If a voice or instrument, could reach to ten thousand octaves, they are all counted as one in nature. Every eighth or octave, contains twelve semitones, the five whole tones being divided into semitones, and the two natural semitones, make the twelve, as in the following example:

AN OCTAVE contains 12 semitones.		
G	8th	12
F# or g	# 7th	11
F	b 7th	10
E	# 6th	9
e b or d #	b 6th	8
D	5th	7
c # or d b	# 4th	6
C	4th	5
B	# 3d	4
b b or a #	b 3d	3
A	# 2d	2
g # or a b	b 2d	1
G	unison.	0

In this scale of semitones, the lower line G is made the foundation from which the others are reckoned, and is therefore called *unison*, because one and the same sound is a *unison*. The right hand column of figures show the number of semitones between G at the bottom, and each of the other letters, both in their natural situation, and when made flat or sharp. Next above G, you will find G sharp or A flat, which is called a flat second, containing but one semitone; the next is A, which is a sharp second, containing two semitones; the next is B flat, or A sharp, which is a flat third, containing three semitones; the next is B, which is a sharp third, containing four semitones; the next is C, which is a fourth, containing five semitones, &c. &c. The flat second, third, sixth and seventh, are called lesser seconds, thirds, &c. and the sharp second, third, fourth, sixth and seventh, are called greater seconds, thirds, &c. which is the common distinction, and the greater always contains a semitone more than the lesser.

Of the KEYS in MUSIC.

In music there are only two natural, or primitive Keys; one of which is cheerful and is 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, no tune can rightly be formed on any other than *natural* keys. Flats and sharps placed at the beginning of staves transposes B-me, the centre and master note, together with all the rest in their order, and by forming what are called arti-

ficial keys bring the same effect as the two natural keys. The reason why the two natural keys are transposed by flats and sharps at the beginning of the staves is, to bring them within the compass of the voice. The last note in the Bass is the key note, and is immediately above or below *me*; if above, it is a sharp key; and if below, it is a flat key; or, in plainer terms, all tunes are either on a *sharp* or a *flat* key: if the last note of the Bass, or key note, is *fa*, then it is a sharp key; but if it is *la*, then it is a flat key. The key note can never properly be *me* or *sol*. The reason one tune is on a sharp, lively key, and another on a flat melancholy one, is, that every third, sixth and seventh, in the sharp key, is half a tone higher than in the flat key, as for example:

A, the natural FLAT KEY. *La.* C, the natural SHARP KEY. *Fa.*

A Key *La* C Key *Fa*

NOTES of syncopation are those which are driven out of their proper order in the bar, or driven thro' it, and require the beat to be performed while such notes are sounding. A few examples follow, which, with the help of a master, will soon be understood by singers of tolerable capacities:

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

OF SOUNDING the EIGHT NOTES.

In sounding the eight notes, I think it proper to begin at one of the key notes rather than with the upper *Sol*, as taught by most authors; then ascend and descend, first from *Fa* the sharp key note; afterwards, taking the same pitch, ascend and descend from *La*, the flat key note, as in the examples. By this means the learner will become acquainted with, and perceive the difference of the major and minor keys.

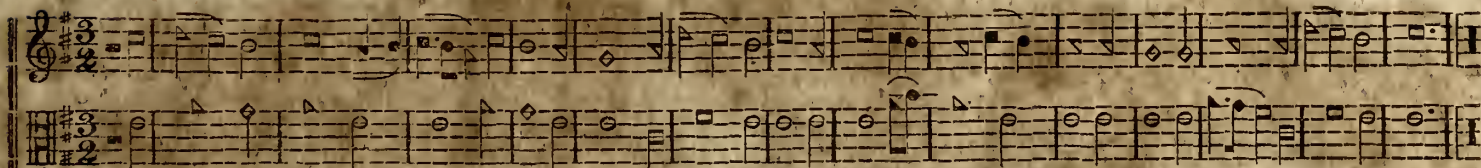
It is of the greatest importance that learners be taught to ascend and descend the eight notes properly; and the teacher ought frequently to sound them, after this manner with his pupils—mere directions will not do: The gradations of sound in music are so very nice, that it is only by hearing and singing, with a person of correct ear, that the true sounds of the notes are to be obtained. Pupils ought also, even when considerably advanced in singing, be taught to discriminate between the different sounds of the intervals, thirds, fourths, fifths and sixths, when started from different notes; for instance, a third ascending from the sharp key note *Fa*, (being a major third) is very different from a third ascending from a flat key note (a minor third), and so of other intervals. Any person may be convinced of this, by hearing a tune sung first in a sharp, and afterwards in a flat key—when, if the parts are carried on, the cords will be entirely changed, and the tune as first sung, will be scarcely recognised.

Sharp key *Fa* Flat key *La*

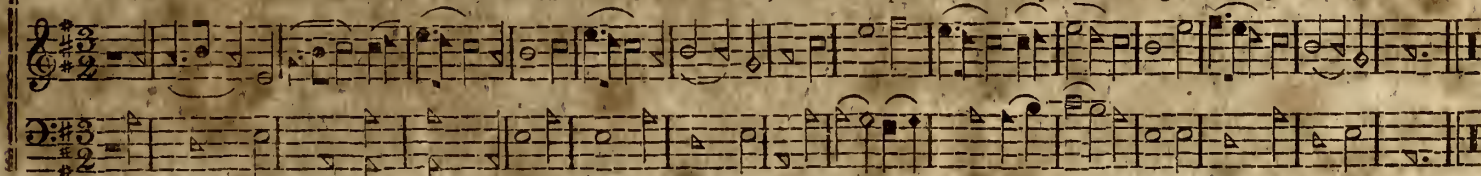
When faith presents the Savior's death, And whispers this is thine, Sweetly the rising hours advance, And peacefully decline.

MACEDONIA. C. M. Flat Key on E.

Not from the dust afflictions grow, Nor troubles rise by chance, But we are born to care and woe, A sad inheritance. A sad inheritance.

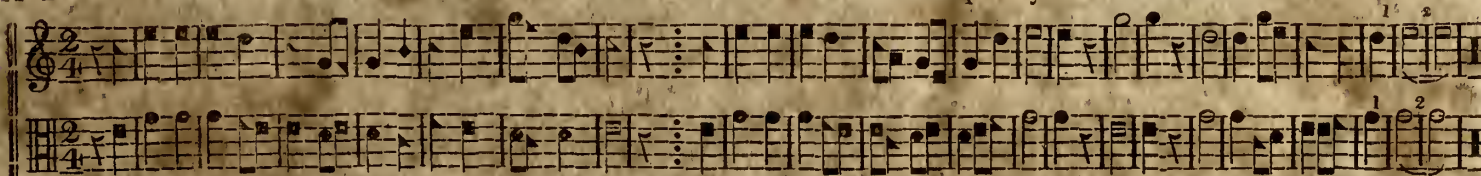


With cheerful notes let all the earth, To heav'n their voices raise, Let all inspir'd with Godly mirth, Sing solemn hymns of praise.

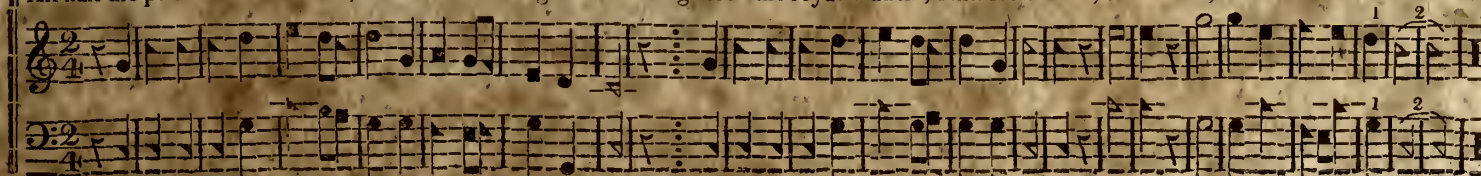


A 2

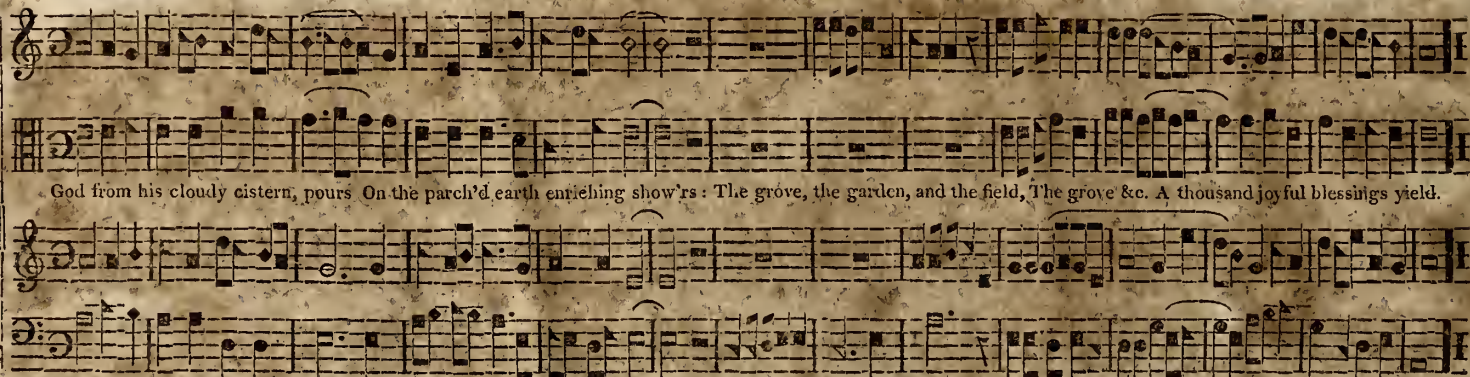
MOUNT VERNON. C. M. Sharp Key on C.



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

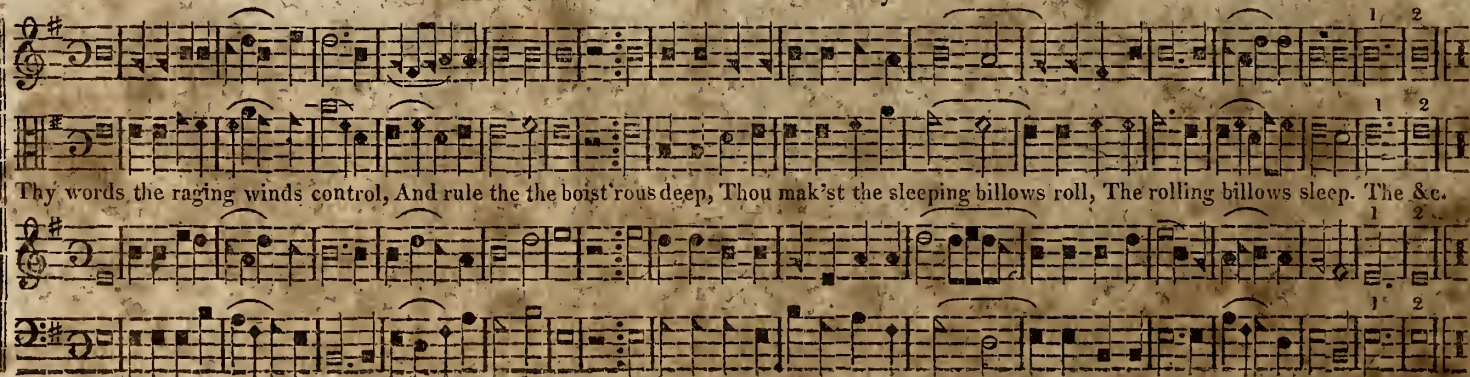


GARDEN. L. M. Flat Key on A.



God from his cloudy cistern, pours On the parch'd earth enriehing show'rs : The grove, the garden, and the field, The grove &c. A thousand joyful blessings yield.

VIRGINIA. C. M. Flat Key on E.



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

STAFFORD. S. M. Sharp Key on A.

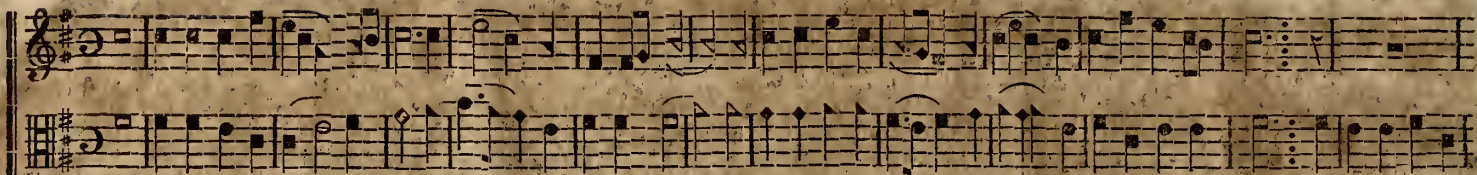
19

See what a living stone, The builders did refuse, Yet God hath built his church thereon, Yet God &c In spite of env'ous jews.

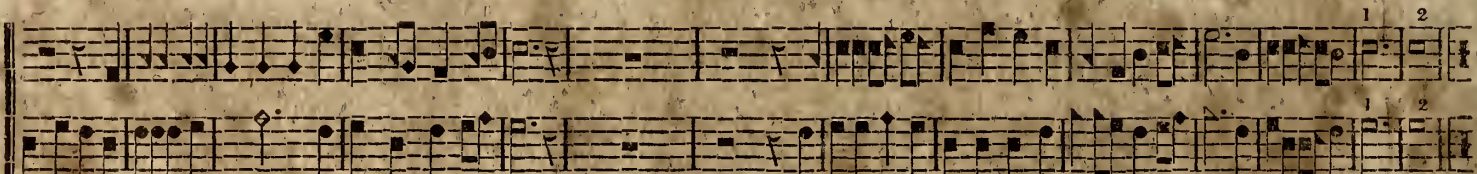
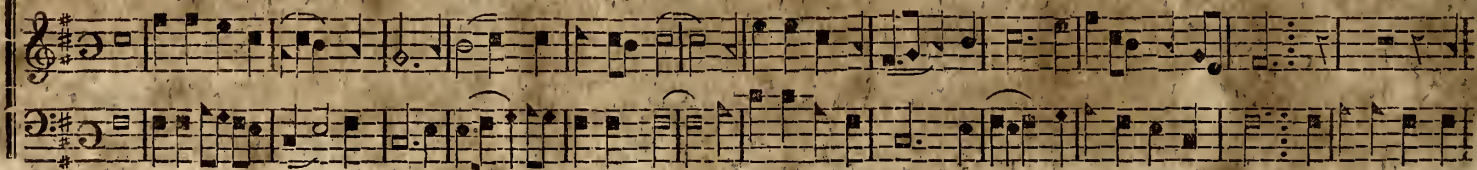
Yet God hath built his church, Yet

SUFFIELD. C. M. Flat Key on E.

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.



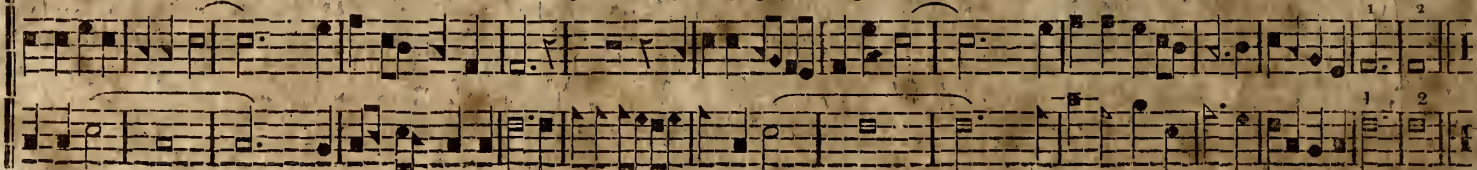
O if my soul was form'd for woe, How would I vent my sighs! Repentance should like rivers flow, From both my streaming eyes. 'Twas for my sins my

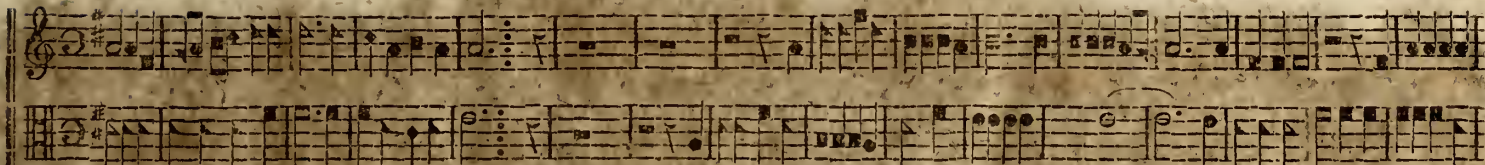


dearest Lord Hung on that cursed tree, Hung &c.

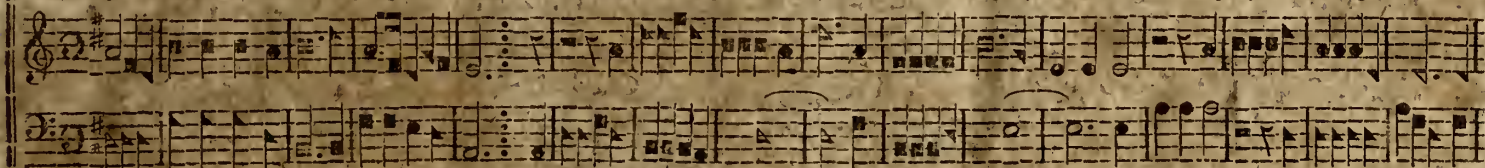
And groan'd away his dying life, And groan'd &c.

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

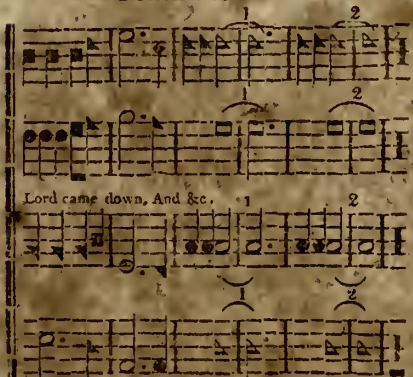




While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glory shone around. And glory &c. The angel &c.



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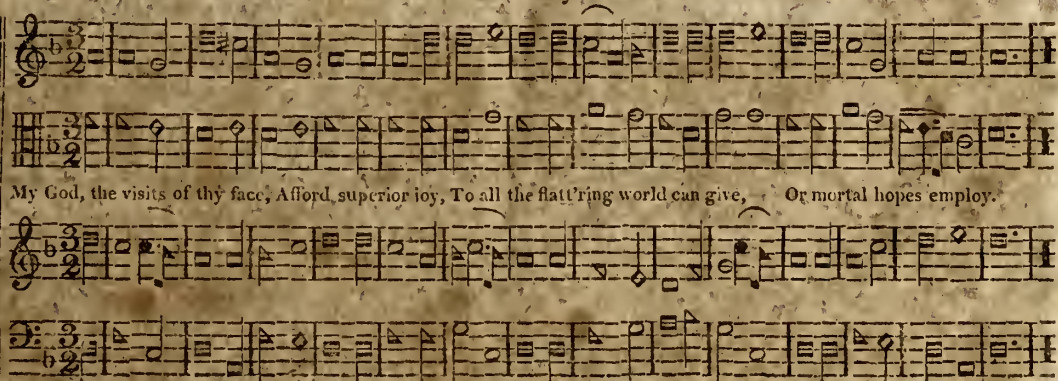


Lord came down, And &c.

WANTAGE.

C. M.

Flat Key on D.



My God, the visits of thy face, Afford superior joy, To all the flat'ring world can give, Or mortal hopes employ.

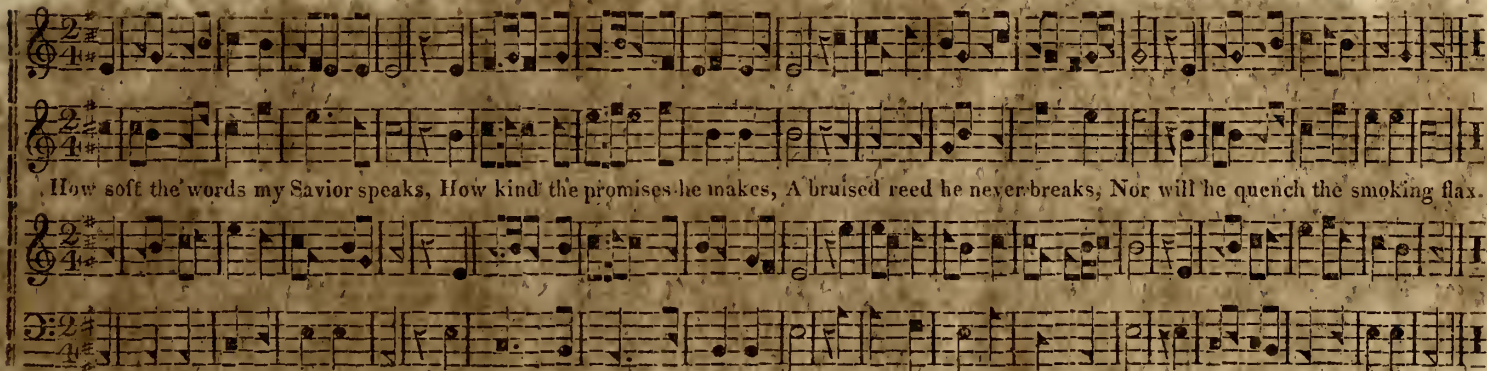
PORTUGAL. L. M. Sharp Key on G.

Slow

How lovely, how divinely sweet, O Lord, thy sacred courts appear ; Fain would my longing passions meet The glories of thy presence there.

HIDING PLACE. L. M. Flat Key on G.

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.



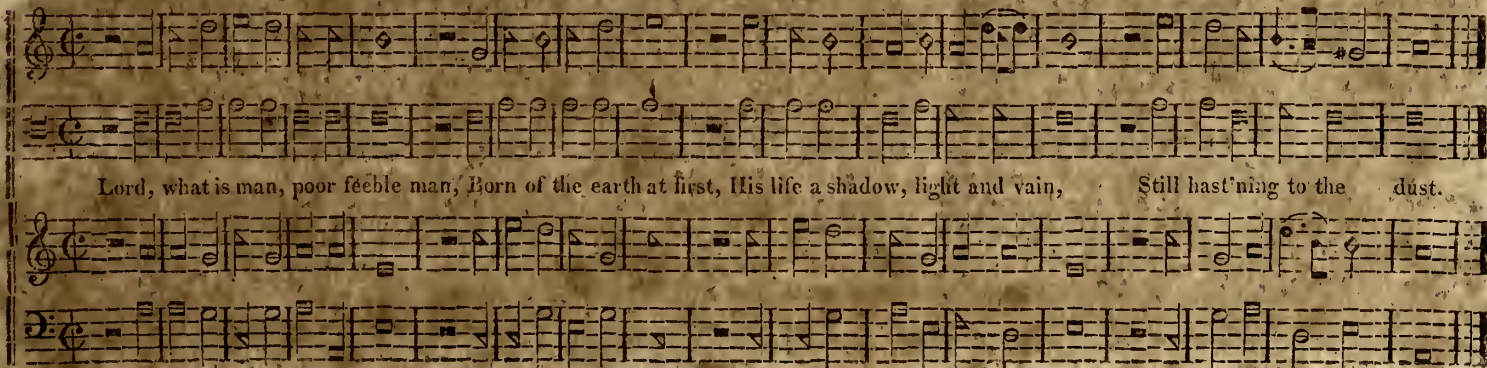
How soft the words my Savior speaks, How kind the promises he makes, A bruised reed he never breaks, Nor will he quench the smoking flax.

This musical score is for the hymn 'Litchfield' in L. M. meter, sharp key on A. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The tempo is marked 'L. M.' and the key signature is 'Sharp Key on A'. The lyrics are: 'How soft the words my Savior speaks, How kind the promises he makes, A bruised reed he never breaks, Nor will he quench the smoking flax.'

COLESHILL.

C. M.

Flat Key on A.



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.

This musical score is for the hymn 'Coleshill' in C. M. meter, flat key on A. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The tempo is marked 'C. M.' and the key signature is 'Flat Key on A'. The lyrics are: '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.'

Why should the children of the King, Go mourning all their days?

Great comforter descend and bring, Some tokens of thy grace, Thou art the earnest of his love, The

pledge of joys to come, And thy soft wings celestial dove, Will safe convey me home. And thy &c.

CANON. FOUR IN ONE. 7's. Flat Key on A.

Welcome, welcome ev'ry guest, Welcome to our music feast: Music is our only cheer, Fills both soul and ravish'd ear: Sacred Nine teach us the mood, Sweetest notes

to be explor'd. Softly swell the trembling air, To complete our concert fair.

SYLVAN STREAM. L. M. Sharp Key on E.

25

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

The musical score for 'SYLVAN STREAM' is written for four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is in common time and features a melody in the treble staves and a bass line in the bass staves. The lyrics are written below the staves.

B

SILVER SPRING. C. M. Flat Key on E.

Were I in heav'n without my God, 'Twould be no joy to me, And while this earth is my abode, I long for none but thee.

The musical score for 'SILVER SPRING' is written for four staves. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The second staff is a bass clef with a key signature of one flat (Bb) and a common time signature (C). The third staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The fourth staff is a bass clef with a key signature of one flat (Bb) and a common time signature (C). The music is in common time and features a melody in the treble staves and a bass line in the bass staves. The lyrics are written below the staves.

And I can trust my Lord To I'll go and come nor fear to die, I'll go —

Hast thou not giv'n thy word, To save my soul from death? And I can trust, And I can trust my Lord To keep my mortal breath, I'll go & come nor fear to die, I'll go and

And I can trust my Lord, And I can trust my Lord To keep my mortal breath, I'll go and come nor fear to

And I can trust, And I can trust, And I can trust my Lord To keep my mortal breath. I'll go & come nor

Continued.

SAINT ANNE's.

C. M.

Sharp Key on C.

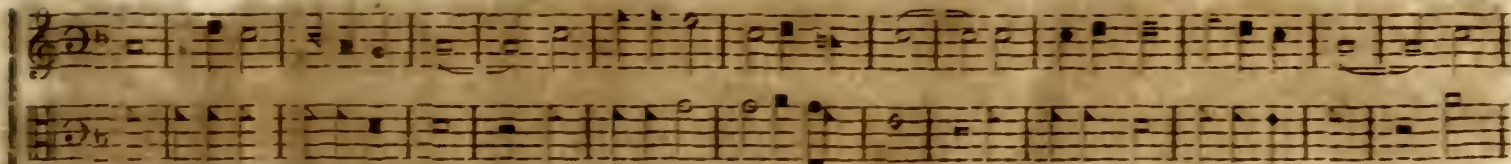
Hymns 442

come nor fear to die, Till from &c.

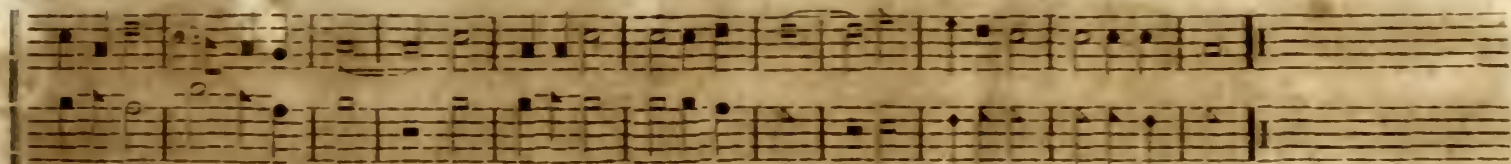
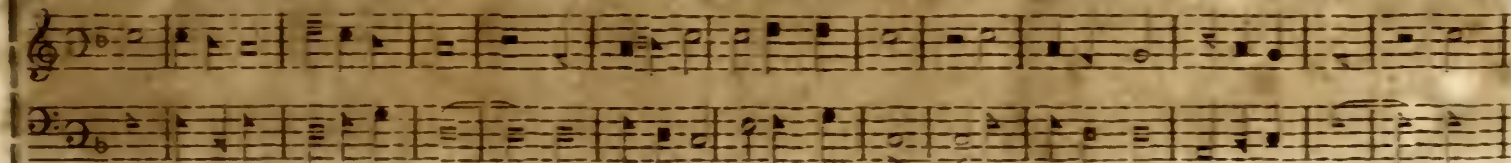
My God, my portion and my love, My everlasting all: I've none but thee in heav'n above, Nor on this earthly ball.

die, Till from

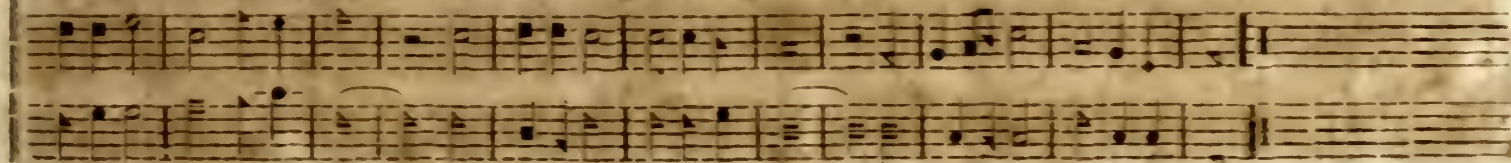
fear to die, Till



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



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



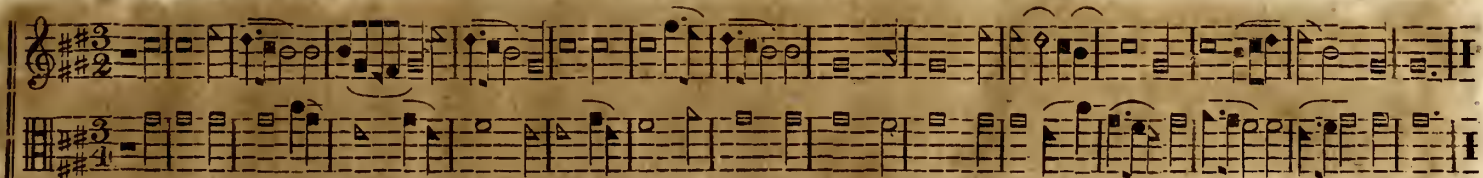
MEDITATION. C. M. Flat Key on A.

My soul come med - i - tate the day, And think how near it stands, When thou must quit this house of clay, And fly to unknown lands, And fly

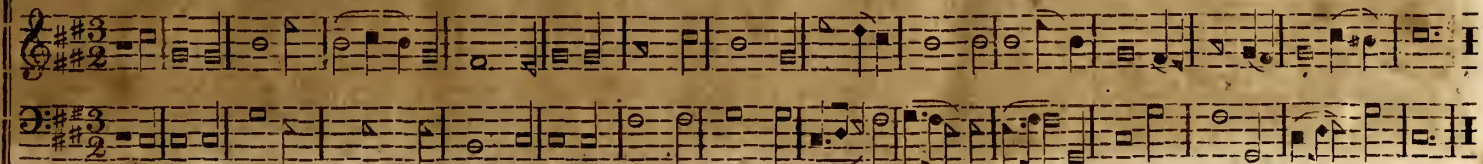
Continued.

WINTER. C. M. Sharp Key on F.

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

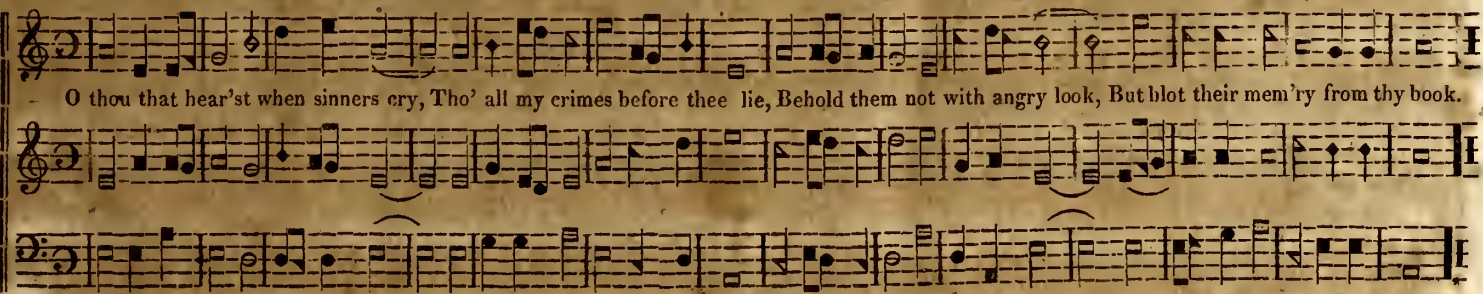


God of my life, look gent - ly down, Behold the pains I feel, But I am dumb before thy face, Nor dare dispute thy will.



B 2

SUPPLICATION. L. M. Flat Key on A.



O thou that hear'st when sinners cry, Tho' all my crimes before thee lie, Behold them not with angry look, But blot their mem'ry from thy book.

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

At thy commands the winds arise, And swell the tow'ring waves.

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

winds arise, And swell

swell

Before the rosy dawn of day, To thee, my God, I'll sing, Awake my soft and tuneful lyre, Awake each charming string; Awake and let thy flowing strains, Glide thro' the midnight air, While high amidst her

Continued.

SAINT THOMAS.

S. M.

Sharp Key on A.

silent orb, The silver moon rolls clear.

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

If angels sung a Savior's birth, If angels sung a

If angels sung a Savior's, Savior's birth, On that auspicious morn,

If angels sung a Sa - vior's birth, If angels sung a Sa - vior's Savior's birth, On that auspicious morn, We

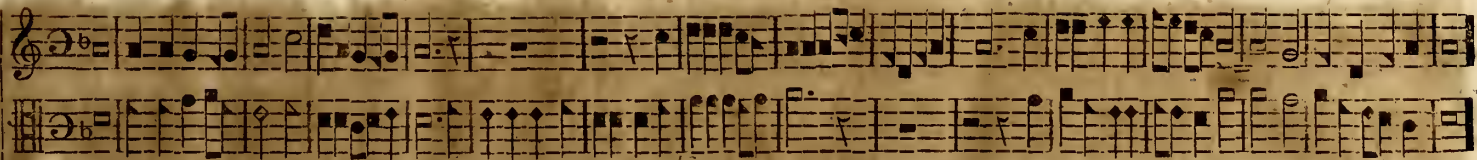
If angels sung a Savior's birth, If angels sung a We well may imi-

We &c. Now &c. Now &c. 1 2

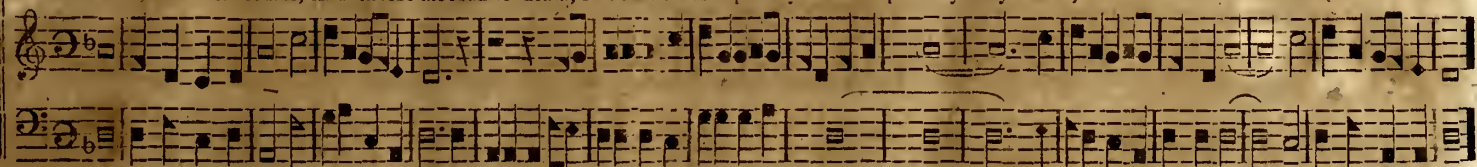
We well may imi - tate their mirth, Now he again is born, Now he again, Now he again is born. 1 2

well may imitate their mirth, We well Now he Now &c. 1 2

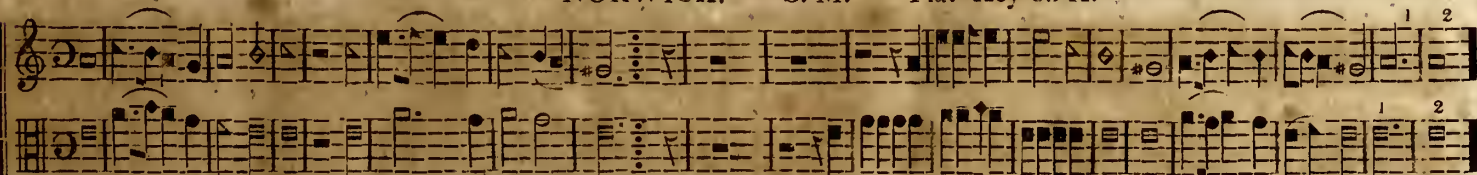
tate their mirth, We well may imitate their mirth, Now he again is born, Now



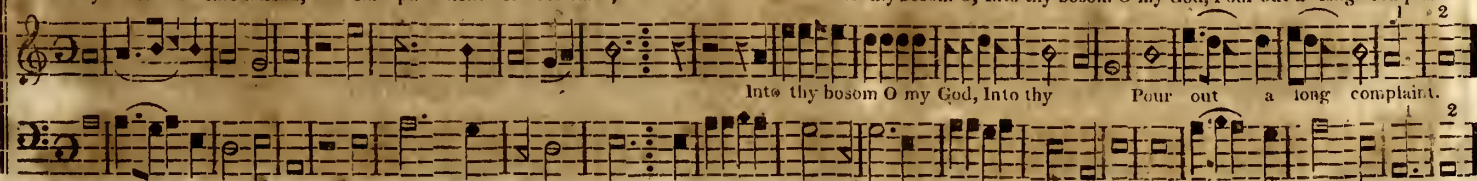
Let sinners take their course, And choose the road to death, But in the worship of my God I'll spend my daily breath, But in &c. I'll



NORWICH. S. M. Flat Key on A.

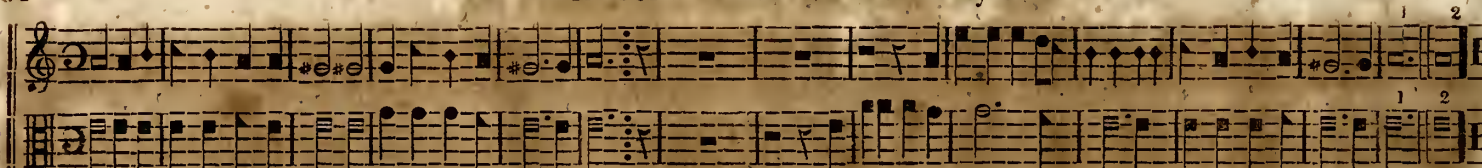


My sorrows like a flood, Im - pa - tient of restraint, Into thy bosom O, Into thy bosom O my God, Pour out a long complaint.

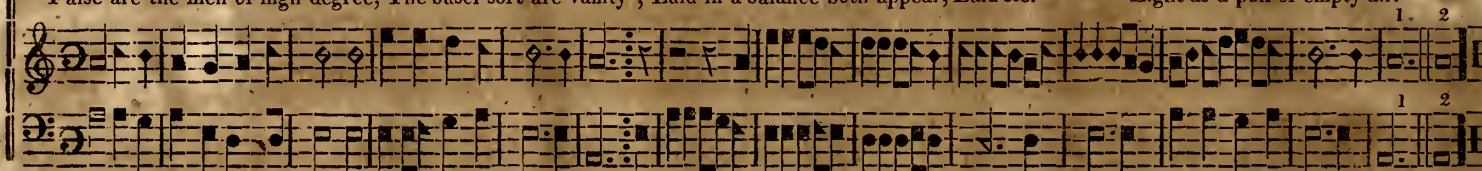


Into thy bosom O my God, Into thy Pour out a long complaint.

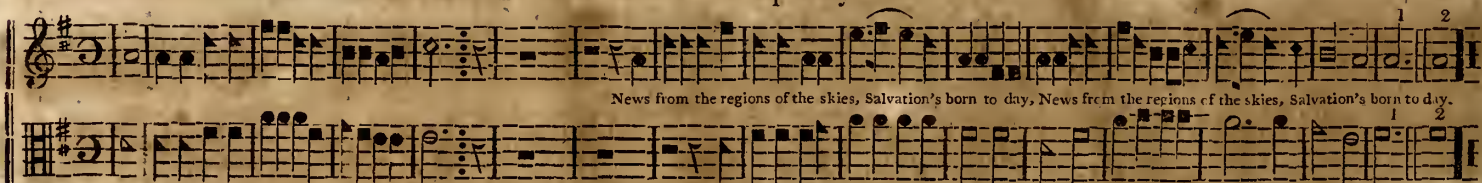
RUSSIA. L. M. Flat Key on A.



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



ALSTEAD. C. M. Sharp Key on D.

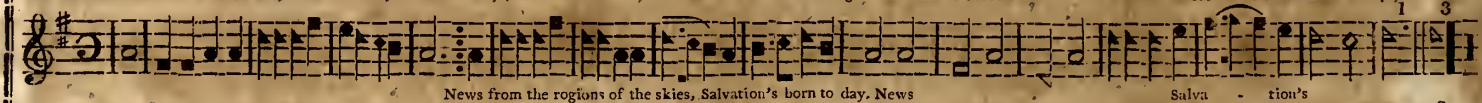


News from the regions of the skies, Salvation's born to day, News from the regions of the skies, Salvation's born to day.

Shepherds rejoice, lift up your eyes, And send your fears away ;

News from the regions of the skies, News

Sal - vation's born to day.



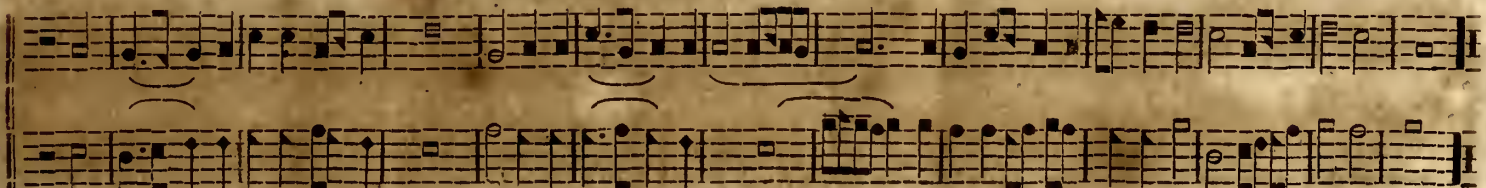
News from the regions of the skies, Salvation's born to day. News

Salva - tion's

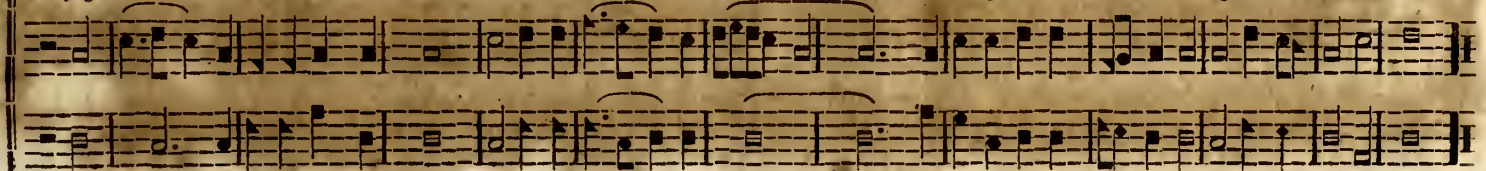


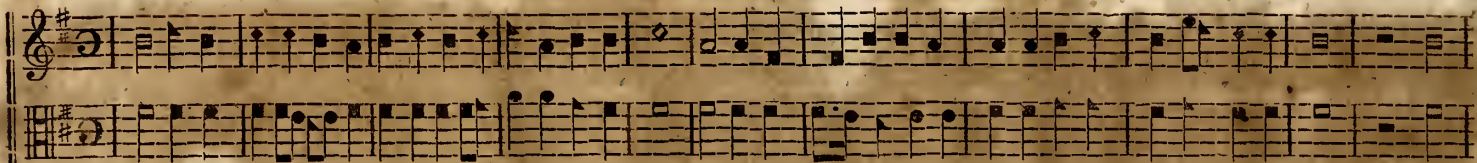


How did his flow - ing tears condole, As for a brother dead, And fasting, mortify'd his soul, While for their lives he pray'd.



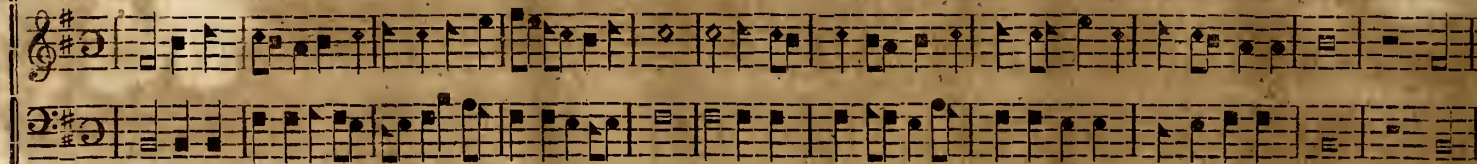
They groan'd and curs'd him on their beds, Yet still he pleads and mourns : And double blessings on their heads, The righteous Lord returns.



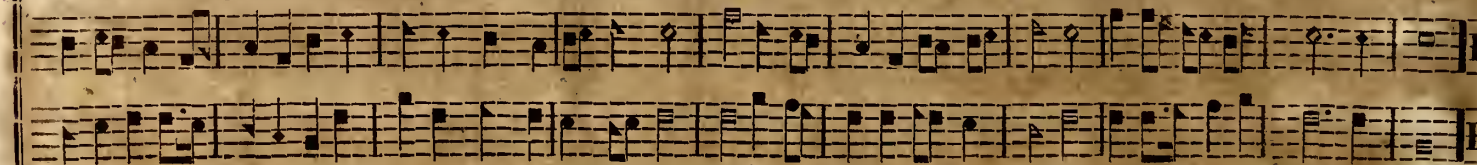


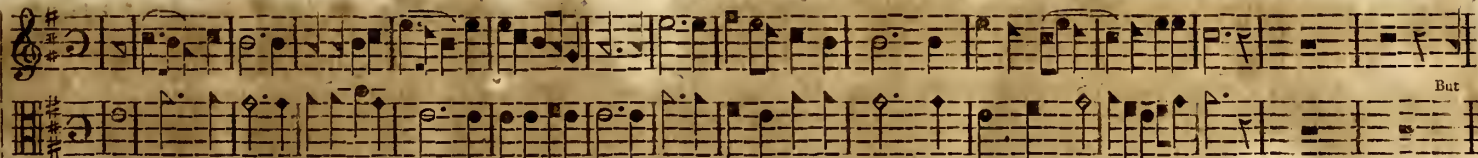
I send the joys of earth away, Away ye tempters of the mind, False as the smooth deceitful sea, And empty as the whistling wind.

Your

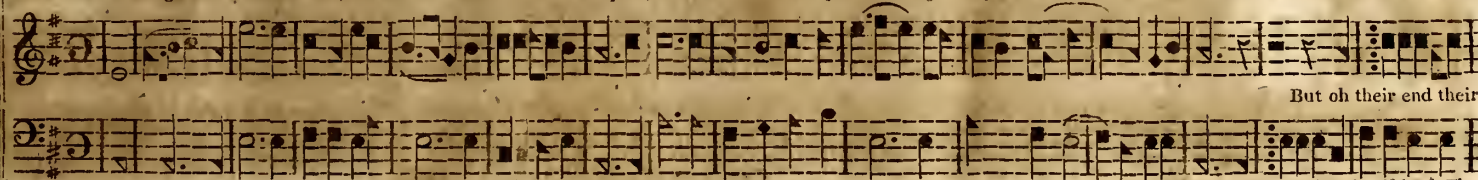


streams were floating me along, Down to the gulph of black despair, And while I listen'd to your song, Your streams had e'en conveyed me there.



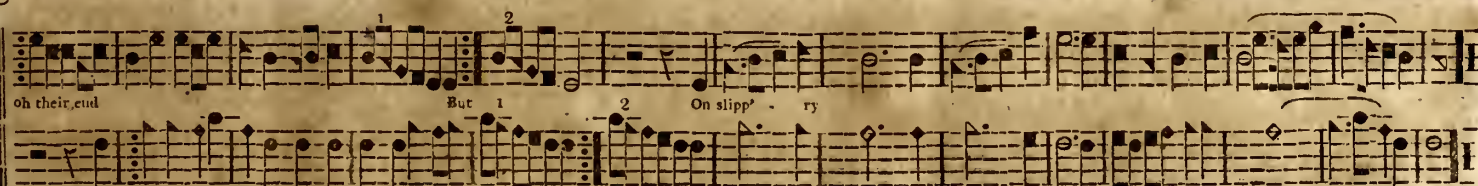


Lord what a thoughtless wretch was I, To mourn & and murmur & repine, To see the wicked plac'd on high, In pride and robes of honor shine ;



But oh their end their

But oh their end their dreadful end, Thy



oh their end

But

On slipp' ry

But oh their end their dreadful end, Thy sanctuary taught me so, But

On slipp'rv

rocks

1

see

them

stand,

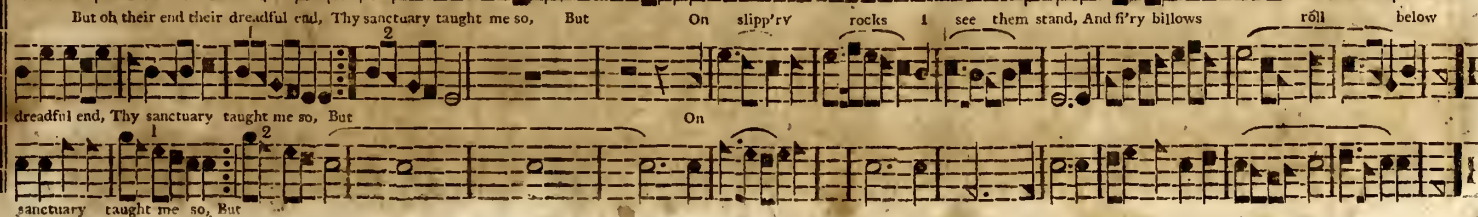
And

fi'ry

billows

roll

below



dreadful end, Thy sanctuary taught me so, But

On

sanctuary taught me so, But

The New Jerusalem comes down, Adorn'd

The New Jerusa-

The New Jerusalem comes down, A - dorn'd with

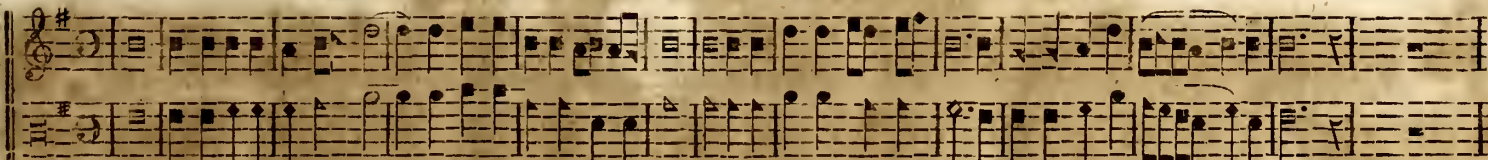
From the third heav'n where God resides, That holy happy place, The New Jerusalem comes down, Adorn'd with shining grace.

with shining grace The New A - dorn'd

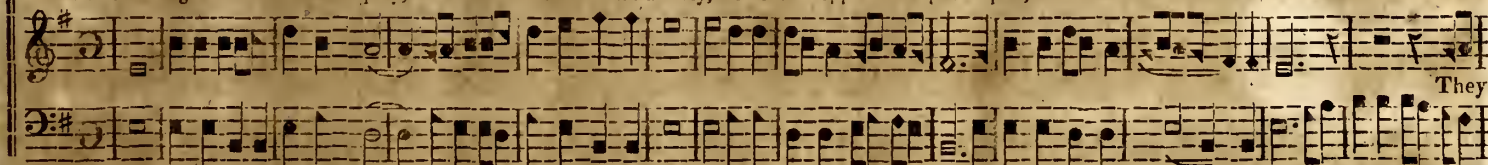
lem comes down, A - dorn'd with shining grace Adorn'd Adorn'd

shining grace The New Adorn'd A - dorn'd

The New Jerusalem comes down, Adorn with shining grace, Adorn'd Adorn'd

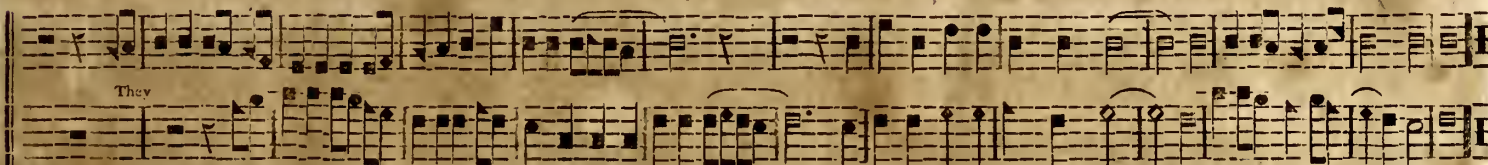


Where nothing dwelt but beasts of prey, Or men as fierce and wild as they, He bids th' oppress and poor repair, And build them towns and cities there.



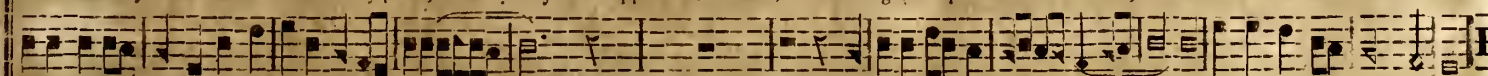
They

They sow the fields and



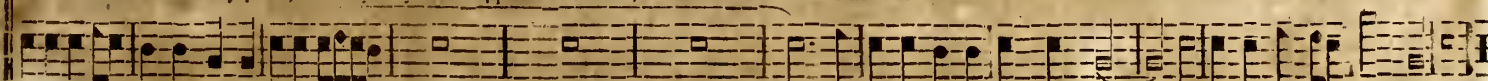
They

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



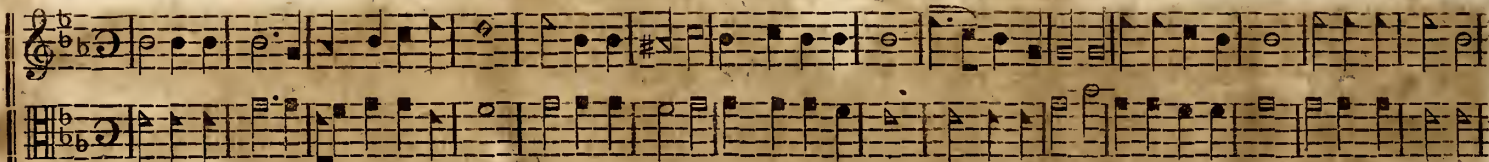
sow the field & trees they plant, Whose yearly fruit supplies their want ;

Their race

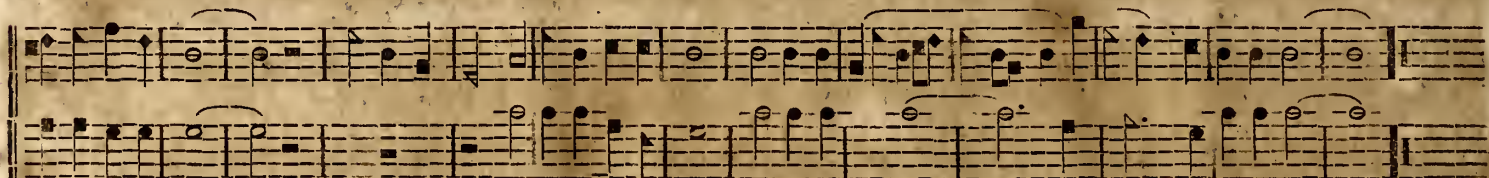
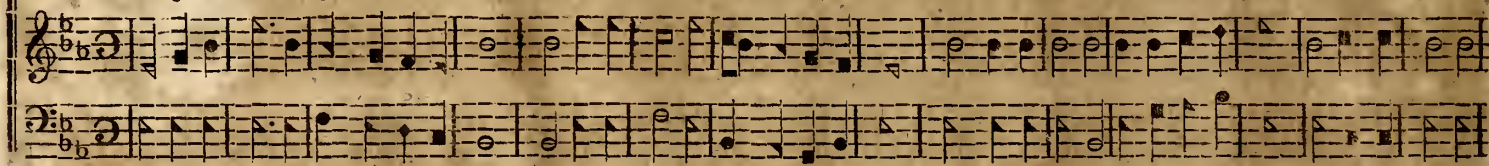


trees they plant, Whose yearly fruit supplies their wa

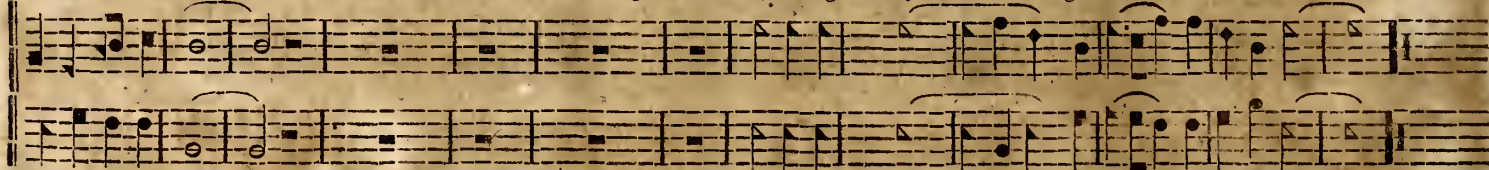
nt ; Their race

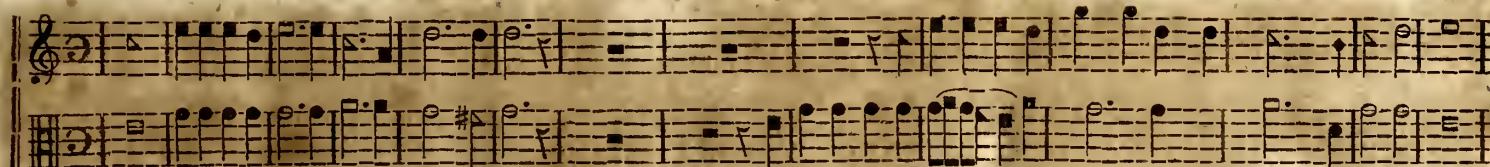


Behold the Judge descends, his guards are nigh, Tempests and fire attend him down the sky : Heav'n, earth and hell, draw near, let all things come, To hear his justice

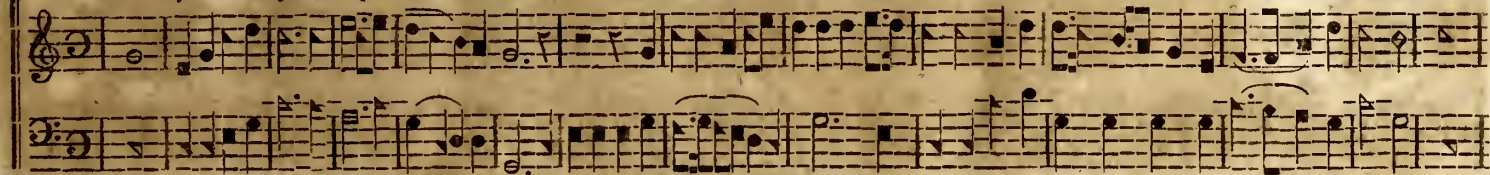


and the sinners doom : But gather first my saints, the Judge commands, Bring them ye an - gels from their distant lands,

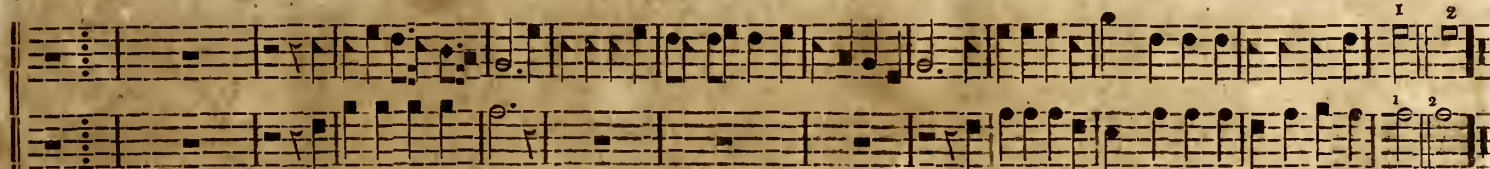




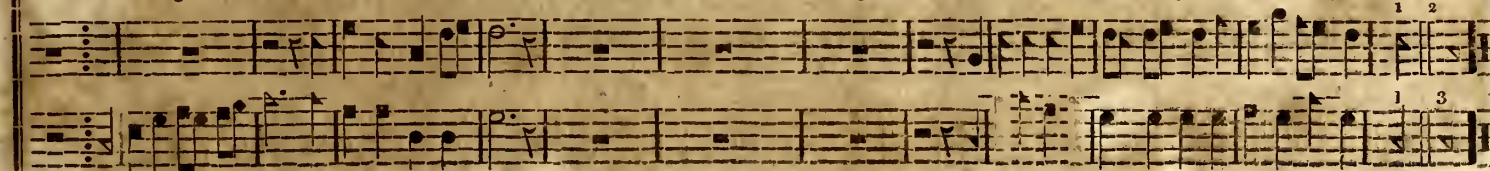
Let ev'ry creature join, To praise th' eternal God ; Ye heav'nly hosts the songs begin, Ye heav'nly &c. And sound his name abroad.



C 2



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



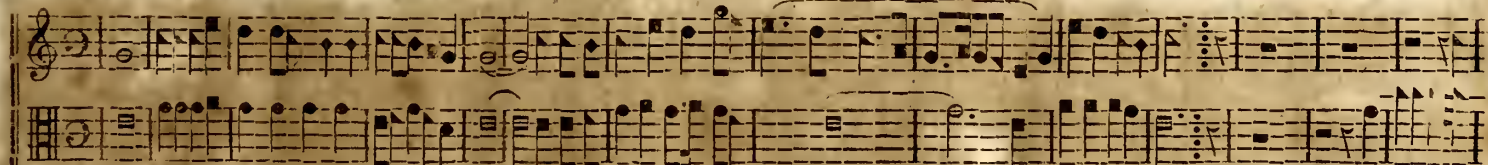
EDOM. C. M. Sharp Key on F.

With songs and honors sounding loud, Address the Lord on high, Over the heav'ns he spreads his cloud, And waters veil the sky. And waters &c. He sends his show'rs of

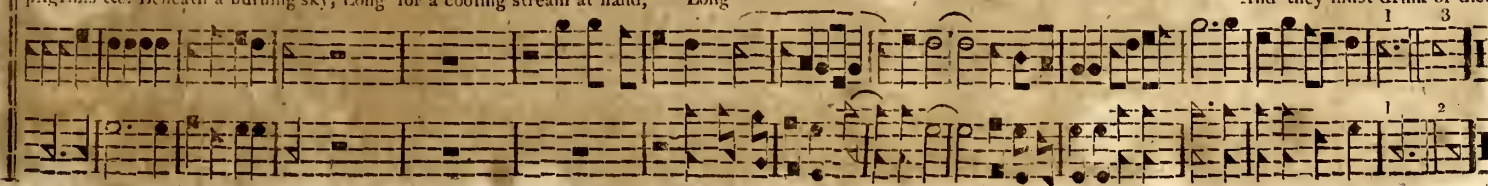
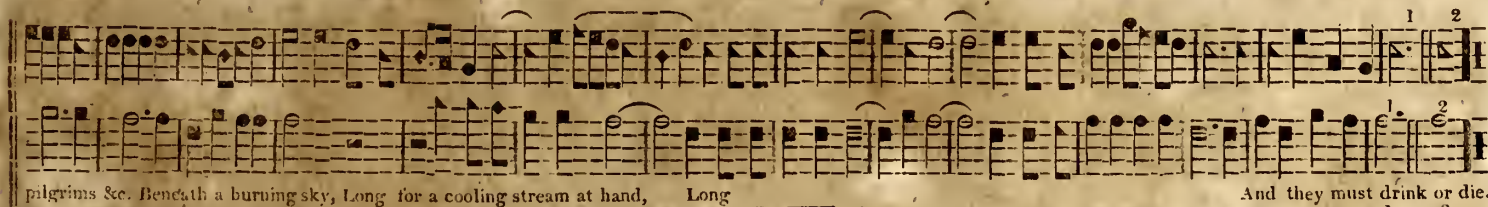
The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a style typical of 18th-century hymnals, with various note values, rests, and bar lines. The lyrics are printed below the staves, aligned with the corresponding musical phrases.

blessings down, To cheer the plains below, He makes the grass the mountains crown, And corn in vallies grow He makes And corn

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics continue below the staves, with some lines ending in repeat signs. The musical notation remains consistent with the first system, using the same clefs, key signature, and time signature.



Early, my God, without delay, I haste to seek thy face; My thirsty spirit fants a way, Without thy cheering grace. So pilgrims on the



Jesus ! the vision of thy face, Hath overpow'ring charms, Scarce shall I feel death's cold embrace, If Christ be in my arms.

Scarce shall I feel death's cold embrace, If Christ be in my arms. Scarce &c.

Scarce Then How

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

cold embrace, If Christ Then How

Christ be in my arms. If Christ be in my arms. How

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

A mortal A mortal

A mortal paleness on my cheek, And glory in my soul. A

BRIDGEWATER. L. M. Sharp Key on C.

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 vilest &c.

Sweet is the day of sacred rest, No mortal care shall seize my breast : O may my heart in tune be found, Like David's harp of solemn sound.

O may my heart O may Like

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

Detailed description: This is a musical score for a hymn in sharp key (one sharp, F#) and common time. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the bass accompaniment. The lyrics are written below the staves. The first line of music corresponds to the first line of lyrics, and so on. There are first and second endings marked with '1' and '2' at the end of the piece.

DAUPHIN. S. M. Flat Key on A.

No joy To serve and please the Lord, To

For life without thy love, No relish can afford ; No joy can be compar'd with this, To serve and please the Lord.

No joy No joy To serve

No joy can be compar'd to this, No joy To serve To

Detailed description: This is a musical score for a hymn in flat key (one flat, Bb) and common time. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the bass accompaniment. The lyrics are written below the staves. The first line of music corresponds to the first line of lyrics, and so on. There are first and second endings marked with '1' and '2' at the end of the piece.

LENOX. P. M. Sharp Key on C.

47

Ye tribes of Adam join, With heav'n & earth & seas, And offer notes divine To your Creator's praise, Ye holy throng Of angels bright, In worlds of light, Begin the song.

Ye holy Ye holy

Ye holy throng Of angels bright, Ye &c. In worlds of light, Begin the song.

CHESTER. L. M. Sharp Key on F.

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

DOMINION. L. M. Sharp Key on E.

His

Jesus shall reign where'er the sun Does his successive journies run: His kingdom stretch from shore to shore, Till moons shall wax and

His

shore to shore, Till moons shall wax and wane no more. His kingdom stretch from shore to shore, from shore to shore, Till

His Till moons shall wax and wane no more, His kingdom &c. Till

moons His His

wane no more.

Fly like a tim'rous, trembling dove, Fly like a tim'rous, trembling dove, To distant moun- tains fly.

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 moun- tains fly.

Fly like a tim'rous, trembling dove,

Fly

D

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

My trust in God, A refuge always nigh,

Why should I like a tim'rous bird, To distant mountains fly?

a tim'rous bird, To distant mountains fly?

A refuge always nigh,

Why should I

Why

my trust in God, A refuge always nigh, Why should

a tim'rous bird, To distant mountains fly?

Trembling, &c.

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

Trembling, &c.

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

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

Sister What is this absorbs me quite, Steals my senses, shuts my sight, Drowns my spirits, draws my breath.

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

Loud 1 2 Soft,

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

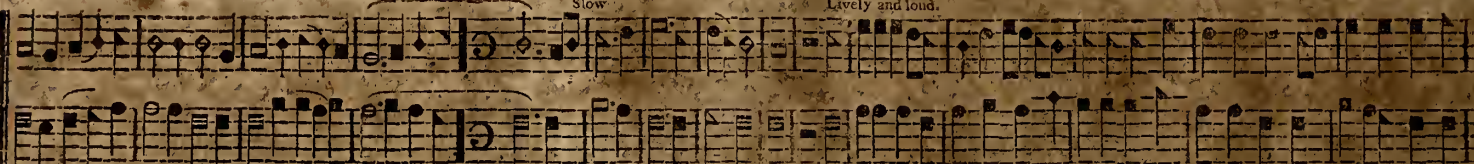
1 2

1 2

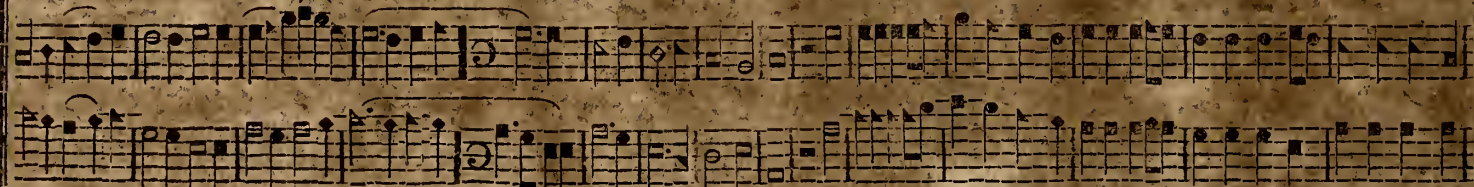
Claremont continued.

Slow

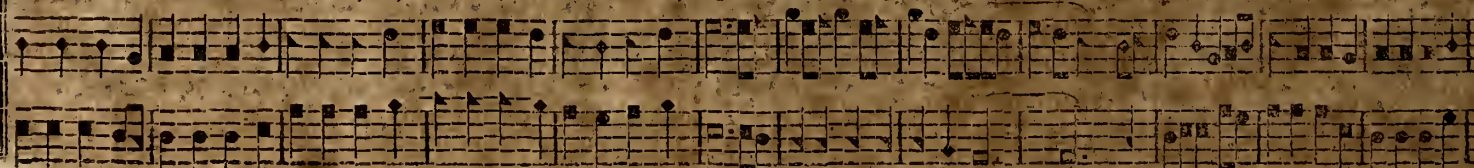
Lively and loud.

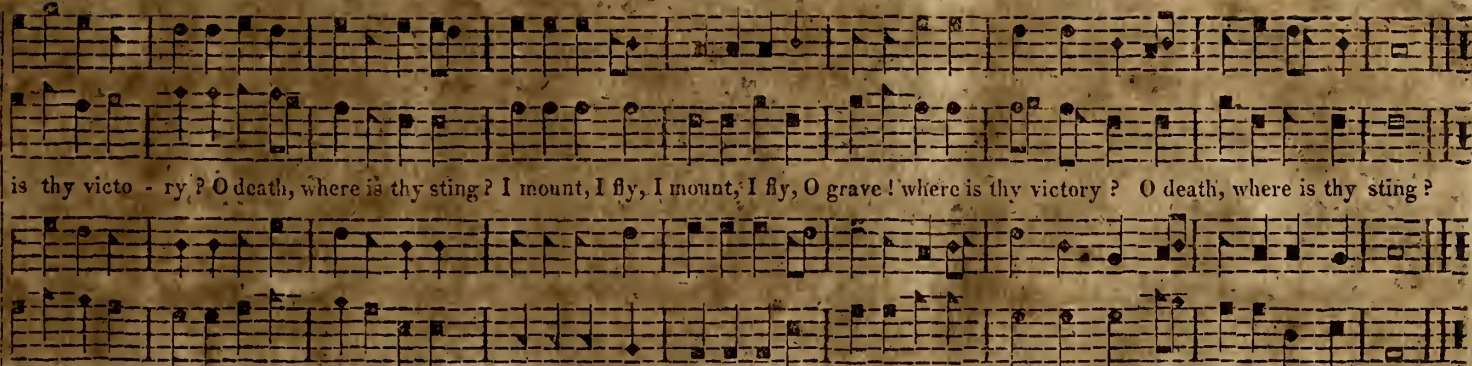


sounds seraphic ring, My ears with sounds seraphic ring, My ears with sounds seraphic ring. Lend, lend your wings, I mount, I fly, I mount, I fly O grave, where is thy victory? thy



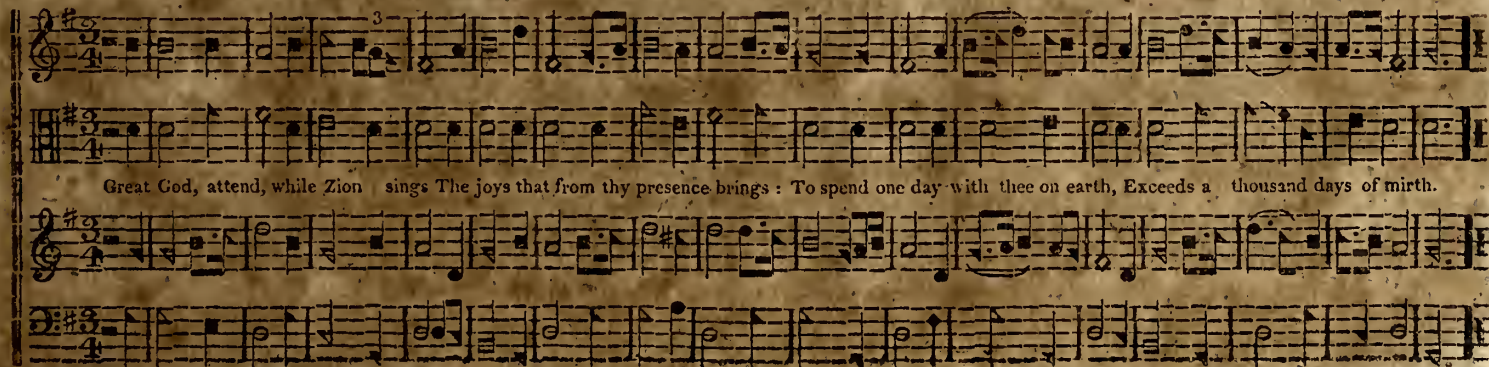
vic - to - ry, O grave! where is thy vic - to - ry? thy vic - to - ry! O death! where is thy sting? Lend, lend your wings, I mount, I fly, I mount, I fly, I mount, I fly, I fly, O grave, where



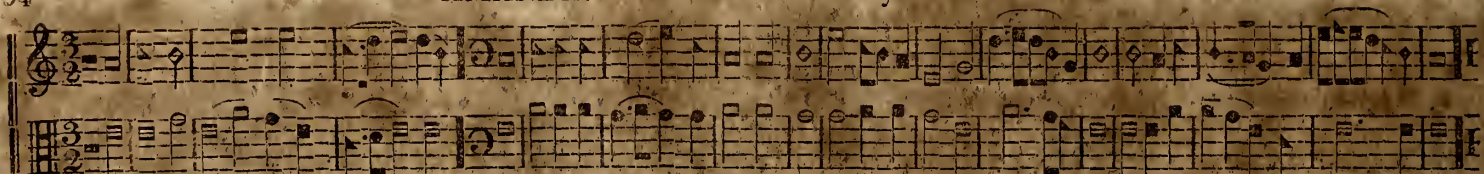


D 2

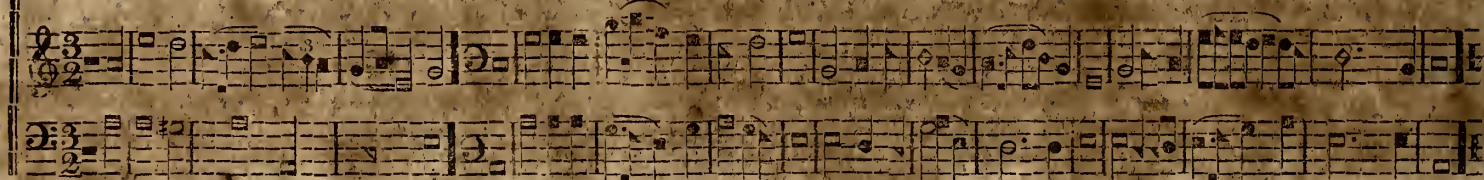
RICKMANSWORTH. L. M. Sharp Key on G.



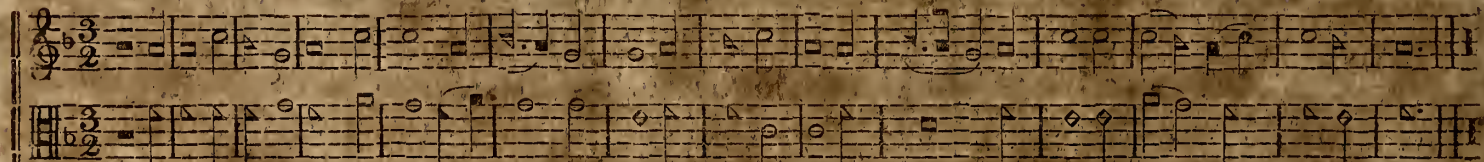
AMANDA. L. M. Flat Key on A.



Death like an o - ver - flowing stream Sweeps us away, our life's a dream, An empty tale; a morning flow'r, Cut down & wither'd in an hour.



SUTTON. S. M. Sharp Key on F.



Maker and sov'reign Lord Of heav'n, and earth and seas, Thy providence confirms thy word, And answers thy decrees.



Save me, O God, the swelling floods Break in upon my soul; I sink, and sorrows o'er my head, Like mighty waters roll.

I sink and

I sink and sorrows o'er my head, Like mighty waters roll. Like

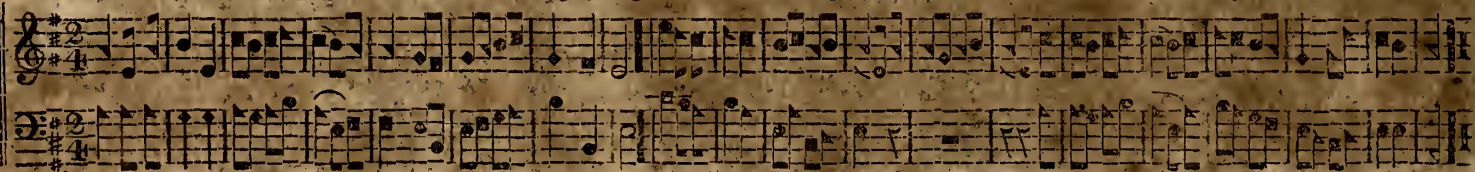
OLD HUNDRED. L. M. Sharp Key on A.

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.

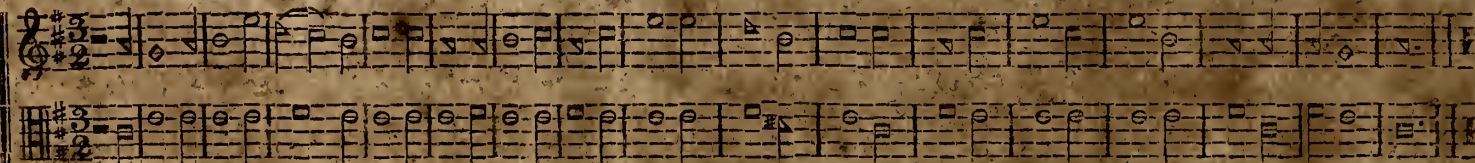
ADESTE FIDELLES. L. M. Sharp Key on A.



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. When our &c.



BATH. L. M. Sharp Key on A.



Nature with open volume stands, To spread her Maker's praise abroad ; And ev'ry labor of his hands, Shows something worthy of a God.



'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.

BRAY. C. M. Sharp Key on G.

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

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

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 come

Ye living

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

WELLS.

L. M.

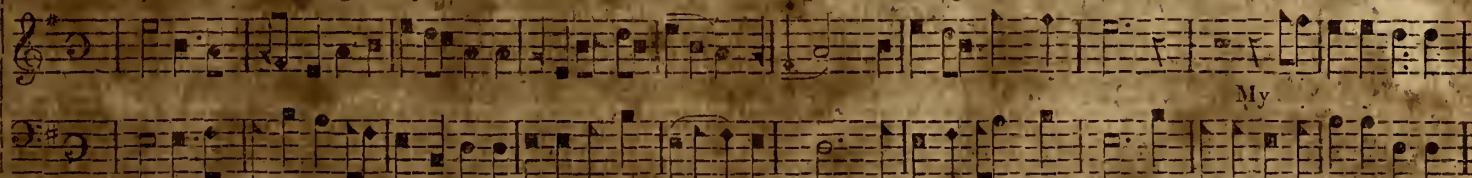
Sharp Key on G.

view the ground, Where

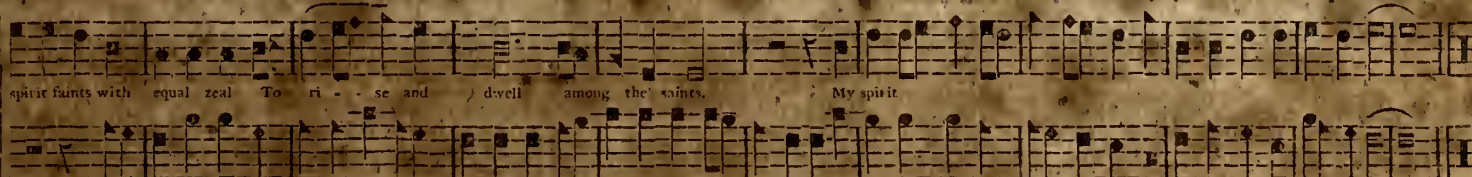
Ye nations round the earth rejoice, Before the Lord your sovereign King, Serve him with cheerful heart and voice, With all your tongues his glory sing.



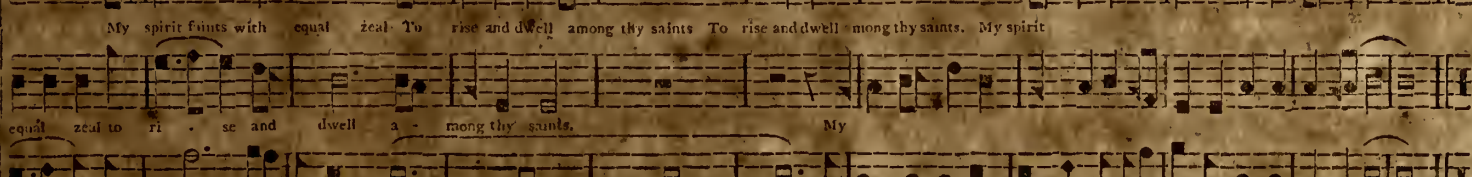
The sparrow for her young with pleasure seeks her nest, And wand'ring swallows long To find their wonted rest.



My spirit faints with equal zeal To



spirit faints with equal zeal To rise and dwell among thy saints. My spirit



My spirit faints with equal zeal To rise and dwell among thy saints To rise and dwell among thy saints. My spirit



equal zeal to rise and dwell among thy saints.

Tho poor, too dear

O! may thy church thy turtle-dove, Mournful, yet chaste, thy pi - ty move, To birds of prey expose her not; Tho poor, too dear to be forgot.

AMHERST. P. M Sharp Key on G.

To see my God.

Lord of the worlds above, How pleasant and how fair, The dwellings of thy love, Thine earthly temples are. To thine abode, My heart aspires, With warm desires To see my God.

To see my God.

My days are wasted like the smoke Dissolving in the air, My

Hear me, O Lord, nor hide thy face, But answer lest I die, Hast thou not built a throne of grace, To hear when sinners cry? My days are wasted like the smoke, Dissolving in the air, My strength is dry'd, My

My days

E

Continued.

AYLESBURY.

S. M.

Flat Key on A.

strength is dry'd, my heart is broke, And sinking &c.

heart is broke, And sinking in despair.

strength is dry'd &c.

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

Behold I bring you glad tidings, glad tidings of joy, which shall be to all people.

Handwritten musical notation on a five-line staff. The key signature is one sharp (F#) and the time signature is 5/4. The notation includes various note values, rests, and bar lines. There are two measures marked with '1' and '2' above them.

Behold I bring you glad tidings, glad tidings of joy, which shall be to all people.

Handwritten musical notation on a single staff. The staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and bar lines, with some notes marked with '2' above them.

Handwritten musical score for 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The melody is written in a simple, folk-like style. The lyrics are written below the staff, and the music is divided into two systems. The first system contains the first line of the melody, and the second system contains the second line. The score is written in ink on aged, slightly discolored paper.

A single line of musical notation on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes a variety of note values: minims, crotchets, and quavers, along with rests. The piece concludes with a double bar line.

A single line of musical notation on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, including minims, crotchets, and quavers, along with rests. The line ends with a double bar line.

A single line of musical notation on a five-line staff. The notation includes various note values, rests, and bar lines, typical of early printed music. The notes are mostly quarter and eighth notes, with some rests and a few accidentals. The staff is divided into measures by vertical bar lines.

Gla - d tidings, Gla - d tidings of joy,
 Gla - d tidings, glad tidings of joy, glad tidings
 A Sa - vior who &c Gla - d tidings, Glad tidings, Glad - d tidings of joy,
 A Savior who is Chri - st the Lord. Gla - d tidings, Glad tidings, glad tidings of joy,
 which shall be to all people. You shall find the babe wrapt in swaddling clothes, ly - ing
 And this shall be a si - gn un - to you, You shall find the babe &c.

Anthem, continued.

ly - ing in a manger. And suddenly there was with the angel a multi - tude of the heav'n ly, heav'nly, :

in a manger. Lying &c. And suddenly &c.

And &c. heav'n - ly

And &c.

1 2 Slow.

host. Glory to God in the highest, Glory to God in the highest,

1 2

1 2 Praising, praising, praising, prais - ing God and saying,

Lively.

Hallelujah, &c.

and on earth peace, peace, good will towards men,

Hallelujah, Hallelujah, Hallelujah, Hallelujah, Hallelujah.

Hallelujah, Hallelujah, &c.

E 2

PENITENCE.

C. M.

Flat Key on A.

To thee, O God, my cries ascend, O haste to my relief, And with ac - cus - tom'd pity hear, The accents of my grief.

And in the deep, And in the

They that in ships with courage bold, O'er swelling waves their trade pursue, Do God's amazing works be - hold. And in the deep,

And in the deep, And in the

And in the deep,

deep, And in the deep his wonders view his wo - nders, wonders view his wo - nders, wonders view.

And in the deep, And in the deep, his wonders, wonders, wonders view, his wonders, wonders, wonders, won - ders view.

deep, And in the deep, the deep, his wo - nders, wonders view, his wo - nders, wonders view.

And in the deep, And in the deep his won - ders, won - ders view, his won - ders, won - ders view.

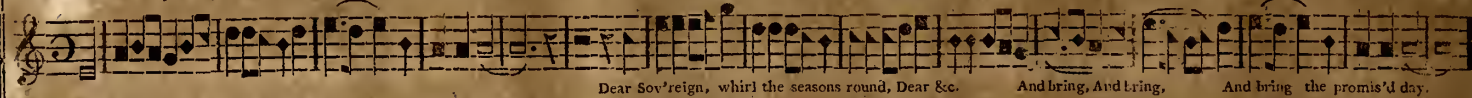
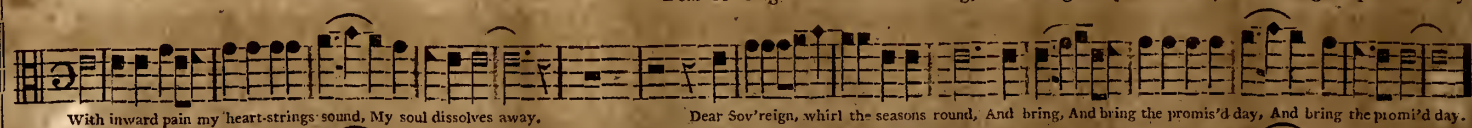
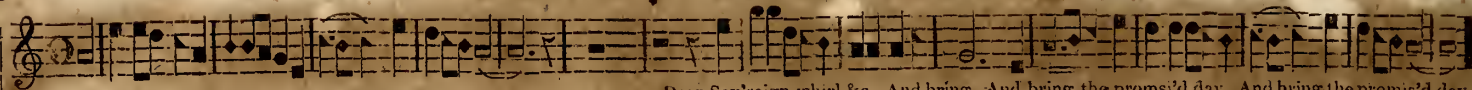
My thoughts that often mount the skies, Go search the world beneath, Where nature all in ruin lies, Where &c. And
Where nature all in ruin lies, Where &c. And owns, And owns, And
Where nature all in ruin lies, Where &c. And owns, And

Continued.

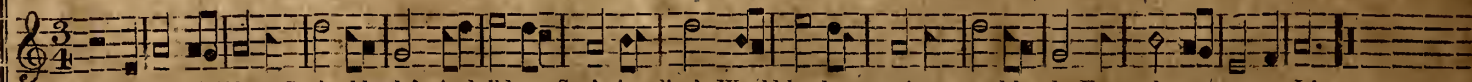
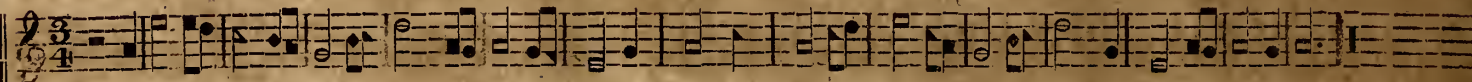
MEAR. C. M. Sharp Key on G.

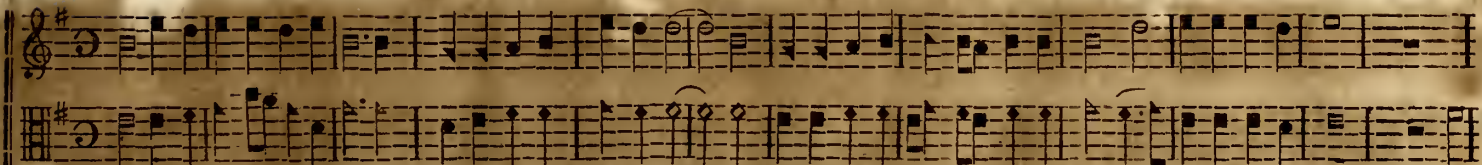
owns her Sov'reign's death. Will God for ever cast us off, His wrath for ever smoke, Against the people of his love, His little chosen flock.

WESLEY. C. M. Flat Key on A.

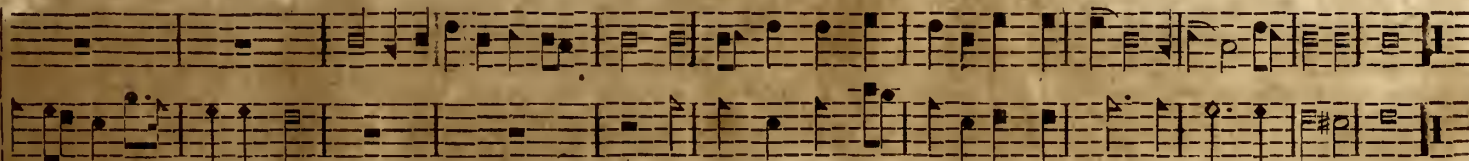
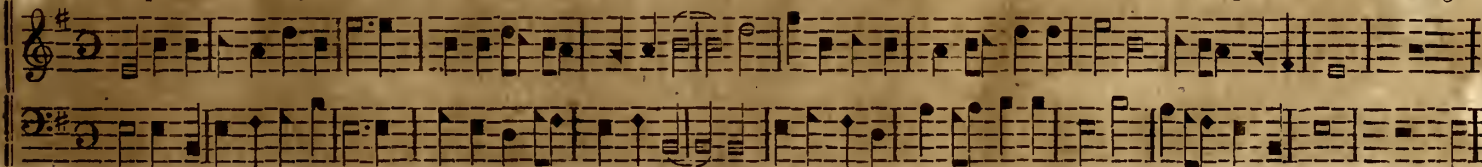


COMMUNION. C. M. Flat Key on A.

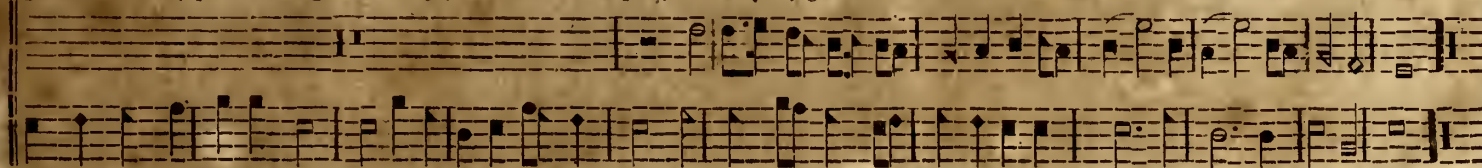




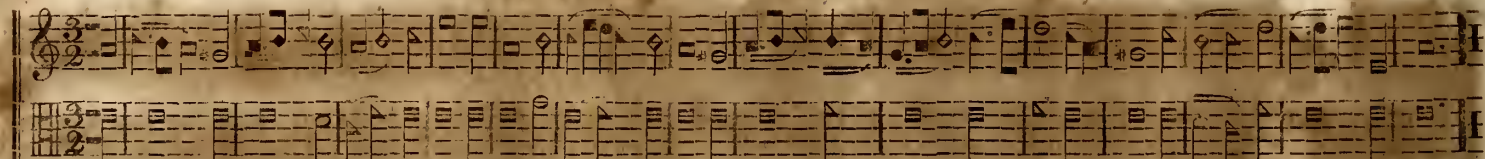
From low pursuits exalt my mind, From ev'ry vice of ev'ry kind ; Nor let my conduct ever tend To wound the feelings of a friend. Though



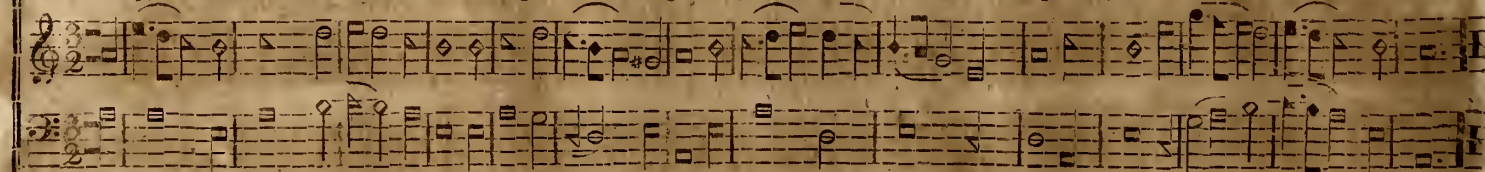
golden flow'rs my path should grace, And joys salute me as I pass, Yet may my gen'rous bosom know, And learn to feel another's woe.



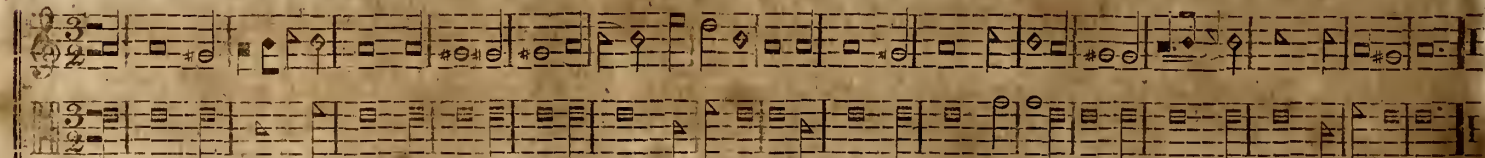
BUCKINGHAM. C. M. Flat Key on A.



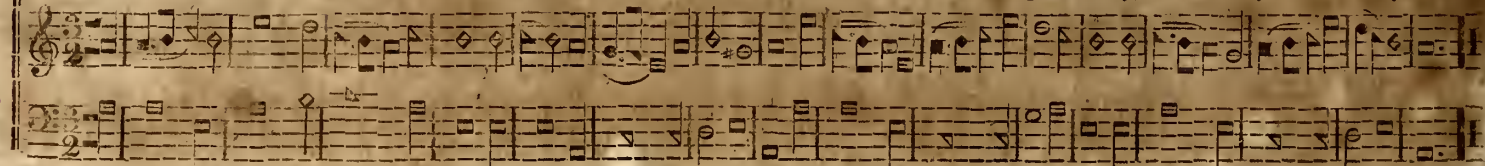
Help, Lord ! for men of virtue fail, Religion lo - ses ground ; The sons of wicked - ness prevail, And treache - ries abound.



PUTNEY. L. M. Flat Key on A.

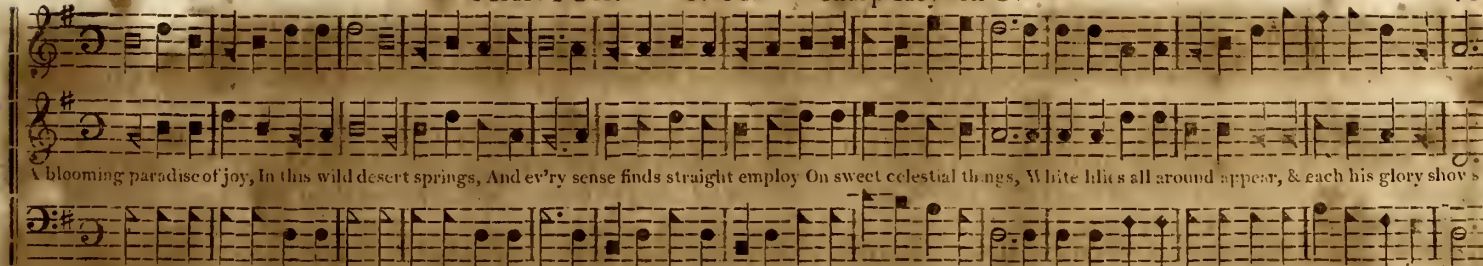


Man has a soul of vast desire, He burns within with restless fire ; Toss'd to and fro his passions fly, From vanity to vanity.



MANTUA. C. M. Sharp Key on G.

71



A blooming paradise of joy, In this wild desert springs, And ev'ry sense finds straight employ On sweet celestial things, White lilies all around appear, & each his glory shows



The Rose of Sharon blossoms here, The Rose &c.

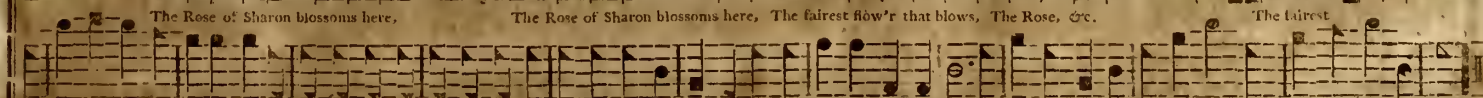
The fairest flow'r that blows, The Rose, &c.



The Rose of Sharon blossoms here,

The Rose of Sharon blossoms here, The fairest flow'r that blows, The Rose, &c.

The fairest



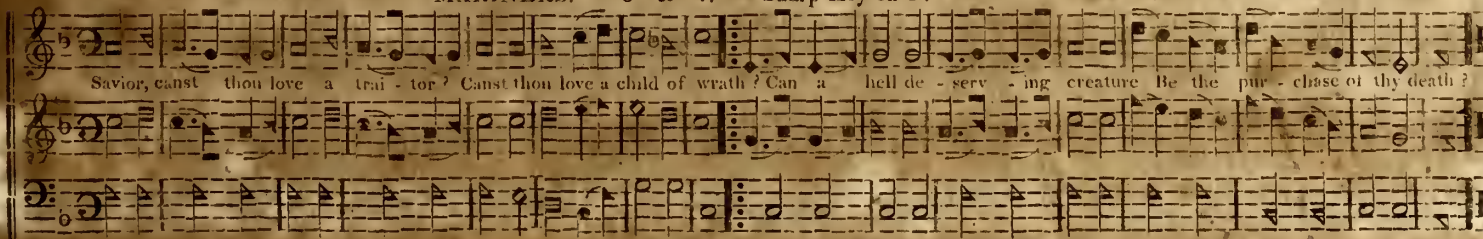
The Rose of Sharon blossoms here, The Rose &c.

The Rose &c.

The fairest flow'r that blows, The Rose &c.

The fairest flow'r that blows.

MARINERS. 8 & 7. Sharp Key on F.



Savior, canst thou love a traitor? Canst thou love a child of wrath? Can a hell de-serving creature Be the purchase of thy death?

CONFIDENCE. L. M. Sharp Key on G.

Soft.

Hold me, O Jesus, in thine

Now can my soul in God rejoice, I feel my Savior's cheering voice, My heart awakes to sing his praise, And longs to join immortal lays.

Hold me, O Jesus, in thine

Very soft.

Loud.

arms, And cheer me with immortal charms,

Till I

Till I

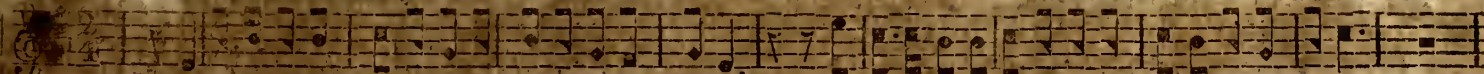
Till I awake in realms above, Forever to enjoy thy love. Till I awake in realms above, Forever to enjoy thy love.

arms, And cheer me with immortal charms, Till I

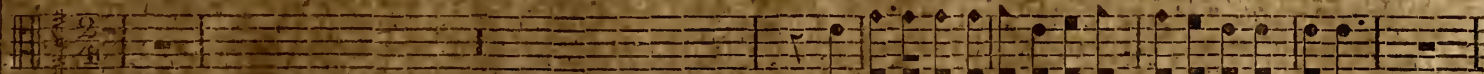
THE ROSE OF SHARON.

Shrap Key on A.

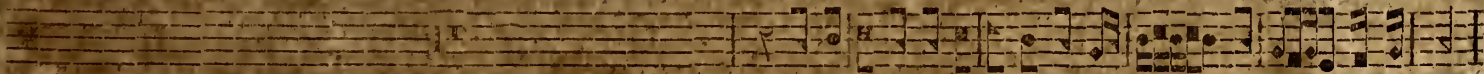
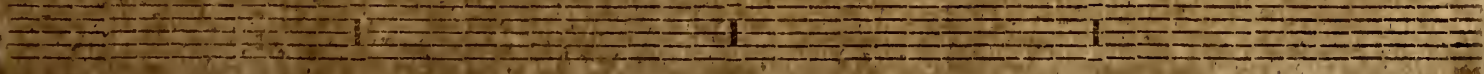
73



I am the rose of Sharon and the lily of the vallies.



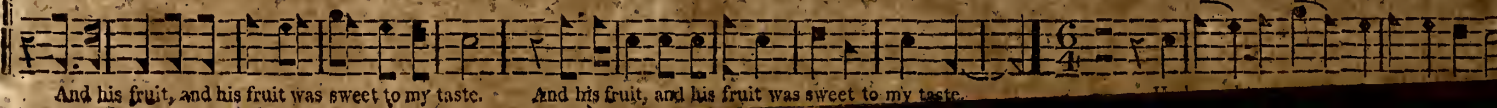
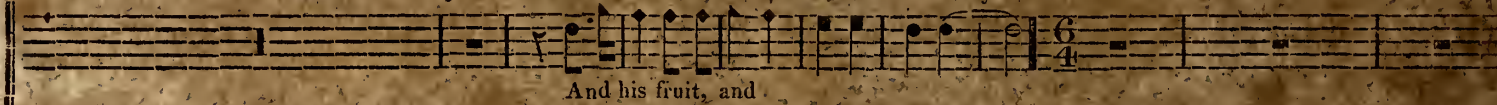
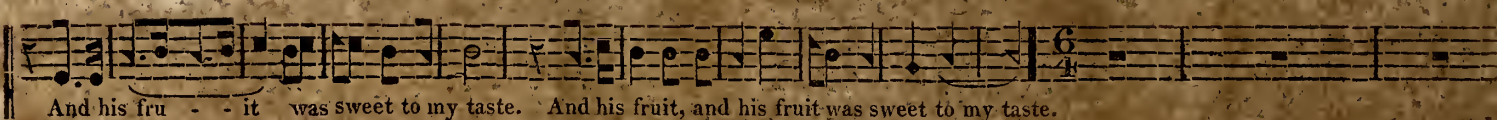
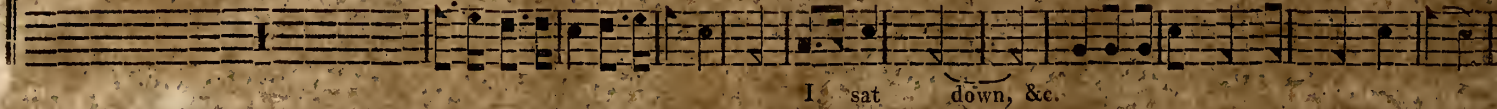
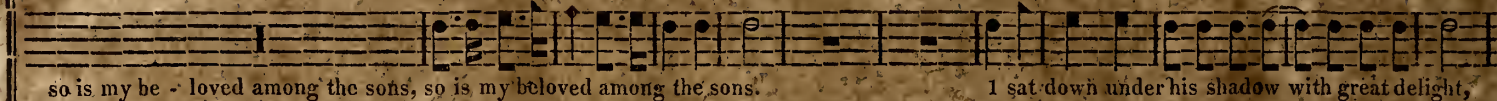
I am the rose of Sharon and the lily of the vallies.

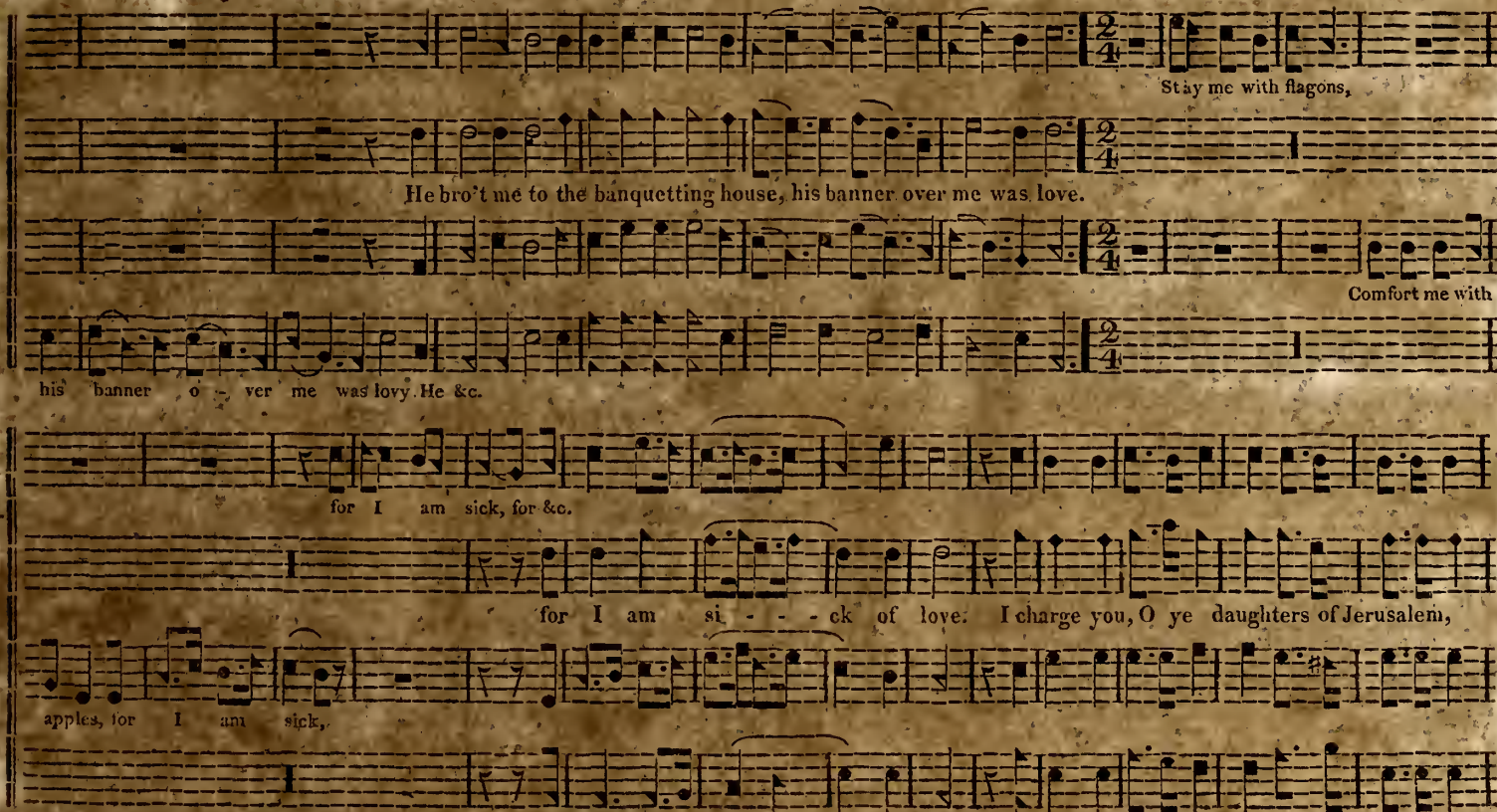


As the apple tree, the apple tree amo - - ng the tree - s of the wood,



the daughters.





Stay me with flagons,

He bro't me to the banquetting house, his banner over me was love.

Comfort me with

his banner o - ver me was love. He &c.

for I am sick, for &c.

for I am si - - - ck of love. I charge you, O ye daughters of Jerusalem,

apples, for I am sick,

By the roes and by the hinds of the field, that you stir not up, that you stir not up, nor that you stir not up, that you stir not up,

The voice of my beloved,
a - wake, a - wake, a - wake, a - wake my love till he please.
Behold he cometh,

skipping, leaping and
 skipping, leaping upon the mountains, skipping upon the hills.
 skipping, leaping
 leaping upon the mountains, skipping, leaping My beloved spake,
 F 2 said unto me,
 rise up, rise up my love, my fair one, and come away, For lo, the winter is
 rise up,
 rise up

The musical score is written on ten staves. The first four staves are in 2/4 time, and the last four staves are in 6/4 time. The melody is primarily in the right hand, with some accompaniment in the left hand. The lyrics are written below the staves, with some words appearing above the notes. The score includes various musical notations such as eighth notes, quarter notes, and rests.

Rose of Sharon, continued.

the
past, the rain is over and gone, For lo, the winter is past, the rain is over and gone, the rain is over the
rain is over the rain is over and gone. For lo, the winter is past, the rain is over and gone.

The lof - ty pillars of the sky, And spacious concave rais'd on high ; Spangled with stars a shining frame, Their great O - ri - gi -

nal proclaim, Th' unwearied sun from day to day, Pours knowledge on his golden ray, And publishes to ev'ry land The work of an Almighty hand

NEWTON. S. M. Sharp Key on C.

Pia. For. Pia. For.

Let differing nations join, To celebrate thy fame; Let all the world, O Lord, combine, To praise thy glorious name. Hallelujah, Hallelujah, Hallelujah, Praise ye the Lord, Praise ye the Lord.

Continued.

EDEWARE. C. M. Shsrp Key on G.

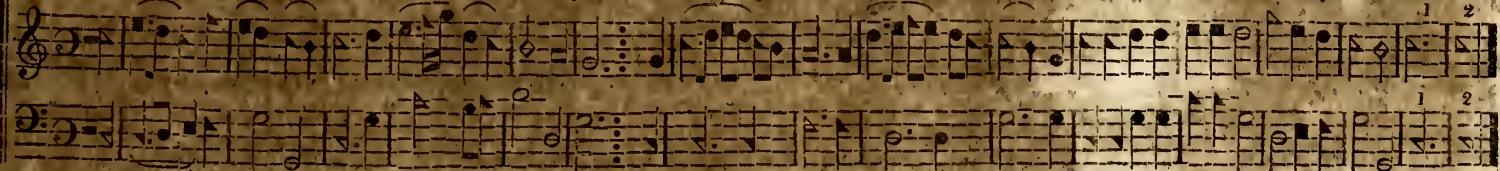
Hallelujah, Hallelujah, Praise, &c. O God, my heart is fully bent, To magnify thy name, My tongue with cheerful songs of praise Shall celebrate thy fame.

BALTIMORE. S. M. Sharp Key on C.

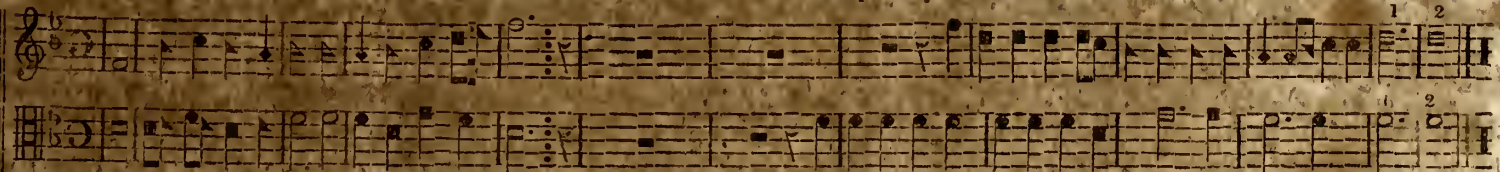
81



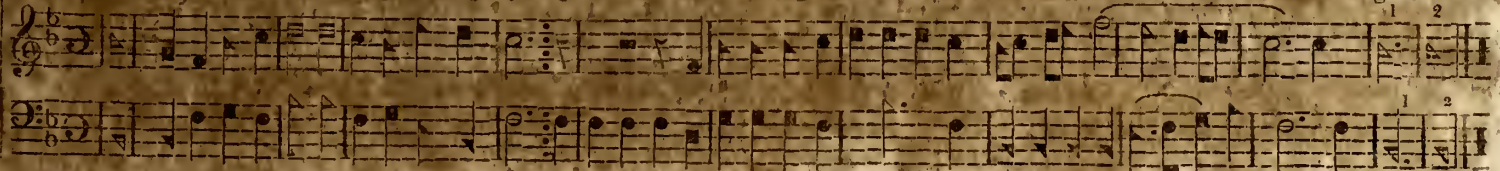
Let all my youthful crimes, Be blotted out by thee, And for thy wond'rous goodness sake, And for &c. In mercy think on me.



LISBON. S. M. Sharp Key on B.



Come sound his praise abroad, And hymns of glory sing, Jehovah is the sov'reign God, The universal King.



And spangled heav'ns a shining frame, Their great Original proclaim.

The spacious firmament on high, With all the blue ethereal sky, And spangled heav'ns a shining frame, Their great Original proclaim. And &c.

And spangled heav'ns Their great Original proclaim. Their great Ori - gi - nal pro-

And spangled heav'ns a shining frame, Their great Original proclaim. And spangled

Continued.

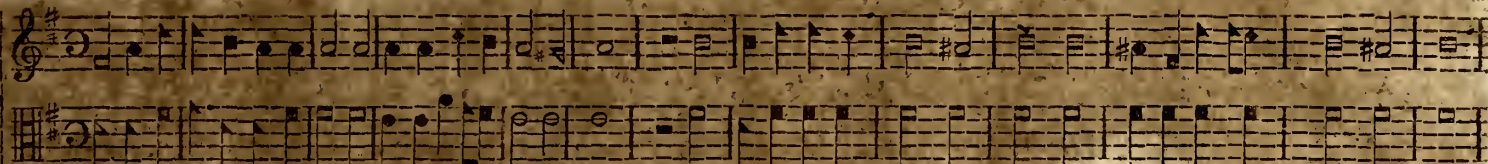
LITTLE MARLBOROUGH. S. M. Flat Key on A.

Their great Their Their

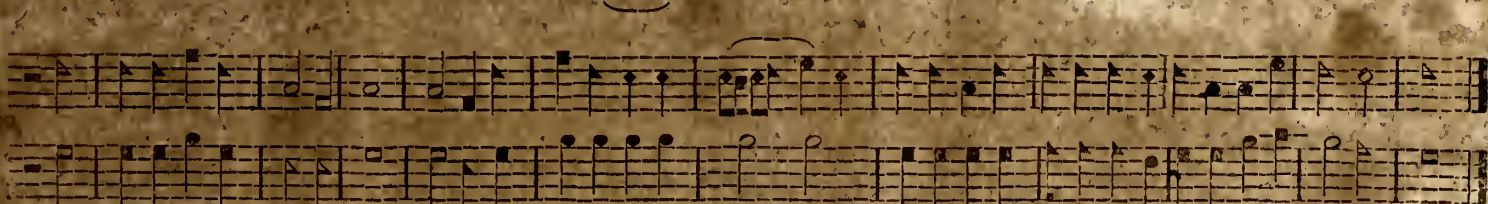
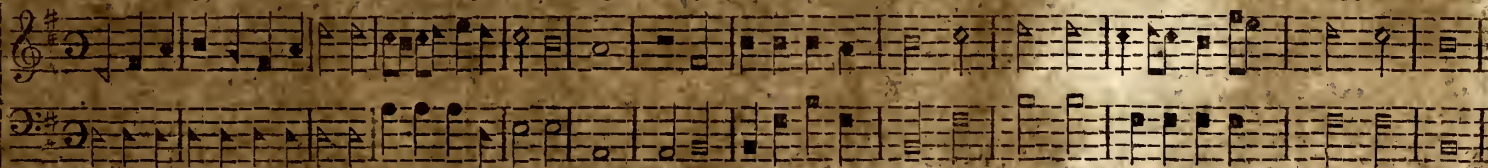
claim Their great Their great Original proclaim.

Their great Their great

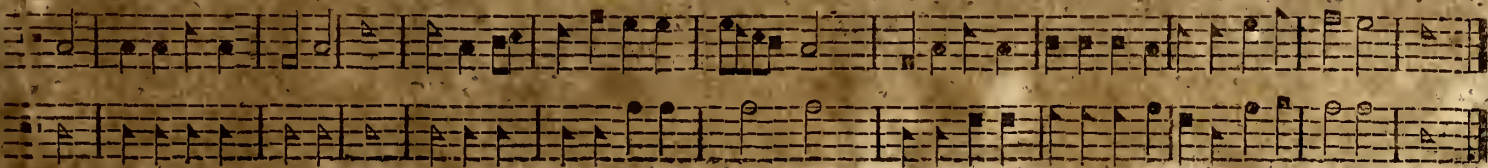
Welcome sweet day of rest, That saw the Lord arise, Welcome to this reviving breast, And these rejoicing eyes.



Now to the shining realms above, I stretch my hands and glance my eyes, O for the pinions of a 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

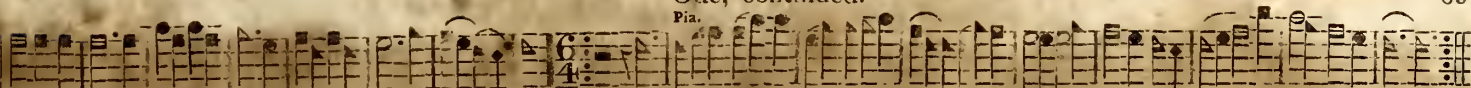


Sacred to heav'n behold the doine appears ; Lo ! what august solemnity it wears ; Angels themselves have deign'd to deck the frame, And beauteous Sheba shall re-po - - - rt her fame,

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

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 & cares,

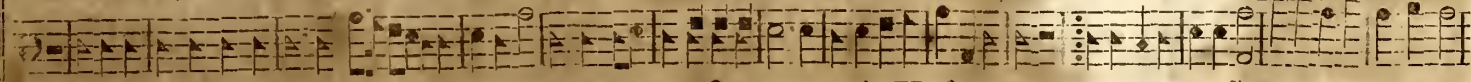
Pia.



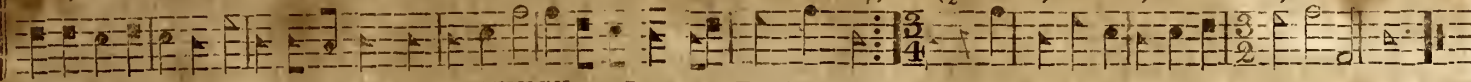
Or riches much, but more of wisdom see, Proportion'd workmanship and masonry. Oh charming Sheba, there behold What massy stores of burnish'd gold. Yet richer is our art, Yet richer is our art.



Wisdom and beauty both combine, Our art to raise, our hearts to join Wisdom and beauty both combine, Our art to raise, our hearts to join Give to masonry the prize, Where the f e e choose the wise



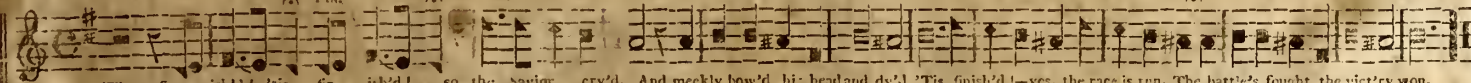
Beauty still should wisdom love; Beauty and or - der reign above. Beauty and or - der reign a - bove. Beau - ty and or - der reign a - bove.



MUNICH. L. M. Flat Key on B.

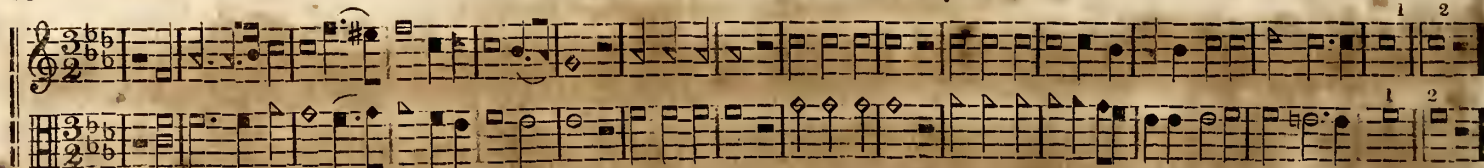
For

Pia.

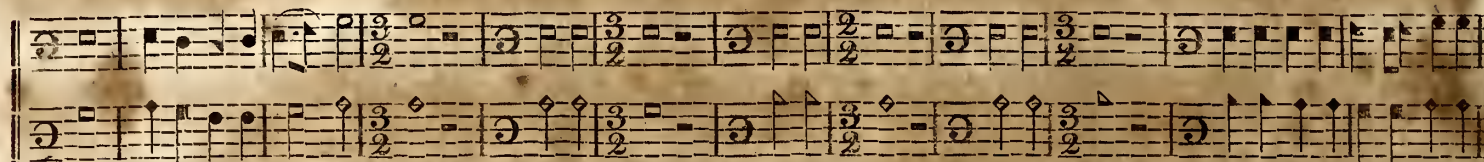
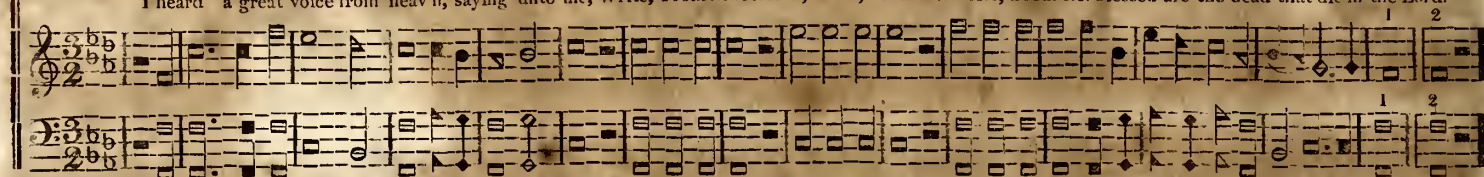


'Tis fin - ish'd! 'Tis fin - ish'd! so the savior cry'd, And meekly bow'd his head and dy'd 'Tis finish'd!—yes, the race is run, The battle's fought, the vict'ry won.

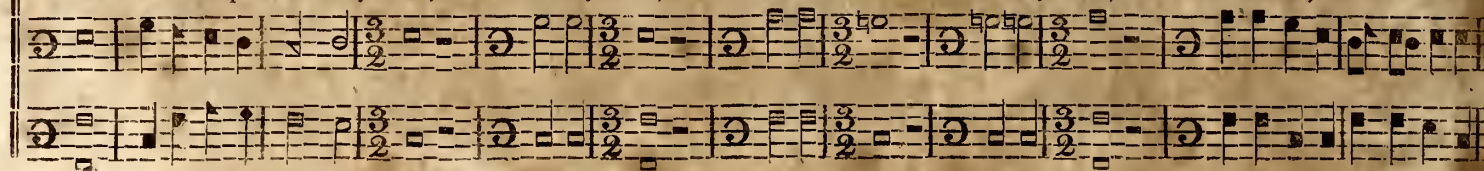


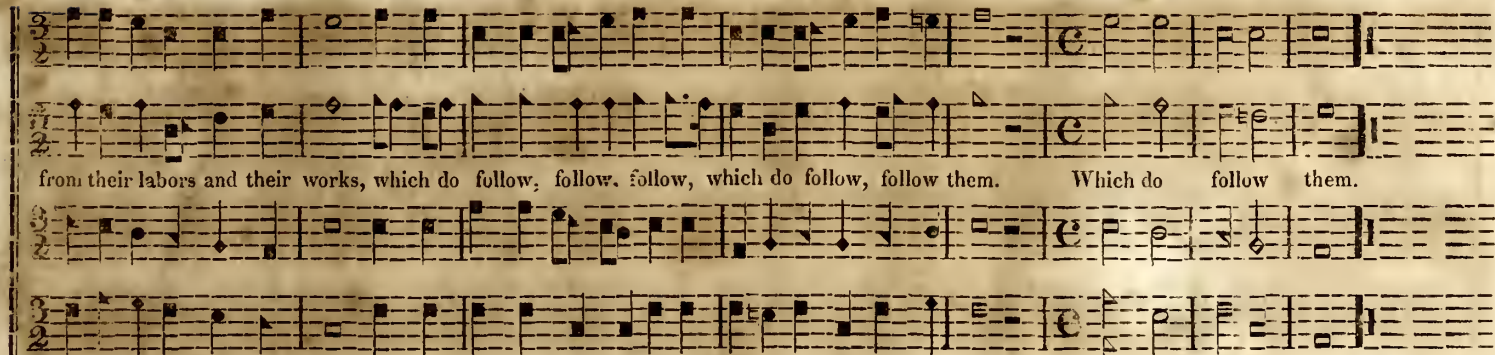


I heard a great voice from heav'n, saying unto me, Write, From henceforth, write, From &c. write, From &c. blessed are the dead that die in the Lord.



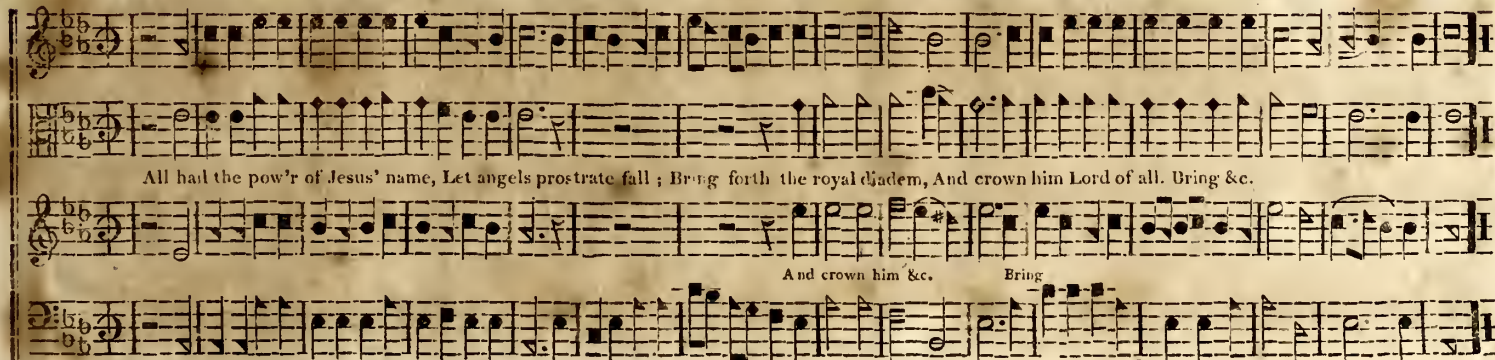
Yea saith the spirit for they rest, for they rest, for they rest, for they rest, from their labors, from their labors





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

CORONATION. C. M. Sharp Key on A.



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

And crown him &c. Bring

EASTER ANTHEM. Sharp Key on A.

The Lord is ris'n in - deed ! Hal - lelujah ! The Lord is ris'n in - deed ! Halle - lu - jah !

Now is Christ the first fruits of them that slept.

Now is Christ ris'n from the dead, And become the first fruits of them that slept.

Now is Christ ris'n from the dead, And become the first fruits of them that slept, Now

And did he rise ?

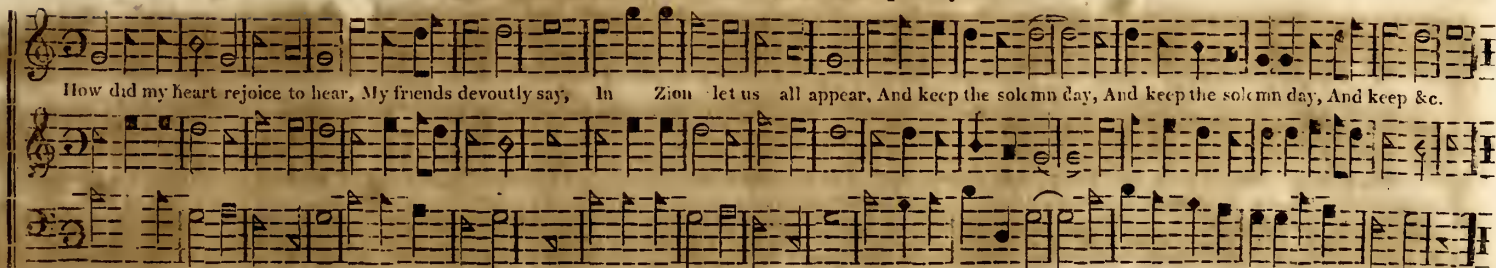
Hallelujah, Hallelujah, Halle - lu - jah. And did he rise ? And did he rise ? Did did he rise ? Hear it ye

G 2

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

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

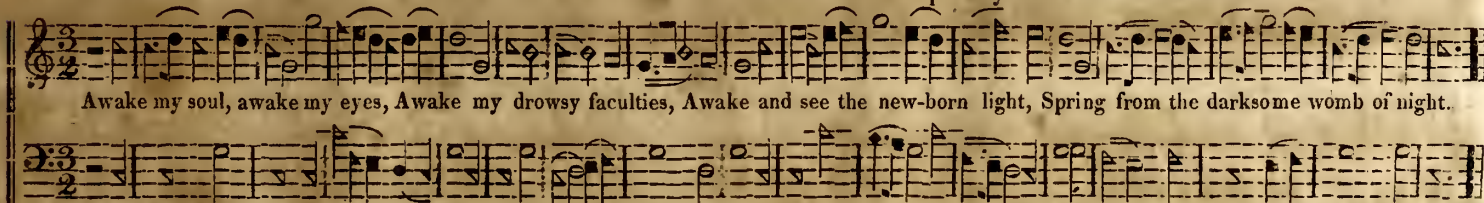
1 2
1 2
youth. Man all immortal hail, hail, Heaven, all lavish, of strange gifts to man, Thine all the glory, man's the boundless bliss. Thine all &c.



How did my heart rejoice to hear, My friends devoutly say, In Zion let us all appear, And keep the solemn day, And keep the solemn day, And keep &c.

This musical score is for the hymn 'CAMBRIDGE'. It consists of three staves. The top staff is the vocal melody in treble clef, featuring a mix of eighth and sixteenth notes. The middle staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has one sharp (F#), and the time signature is common time (C).

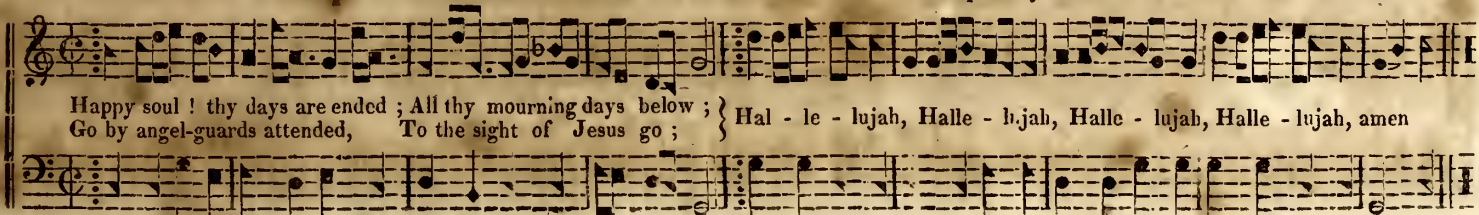
MORNING HYMN. C. M. Sharp Key on C.



Awake my soul, awake my eyes, Awake my drowsy faculties, Awake and see the new-born light, Spring from the darksome womb of night.

This musical score is for the hymn 'MORNING HYMN'. It consists of two staves. The top staff is the vocal melody in treble clef, with a 3/2 time signature. The bottom staff is a piano accompaniment in bass clef, also in 3/2 time. The key signature has one sharp (F#).

DYING BELIEVER. 8 & 7. Sharp Key on C.



Happy soul ! thy days are ended ; All thy mourning days below ; } Hal - le - lujah, Halle - lujah, Halle - lujah, Halle - lujah, amen
Go by angel-guards attended, To the sight of Jesus go ; }

This musical score is for the hymn 'DYING BELIEVER'. It consists of two staves. The top staff is the vocal melody in treble clef, with a common time signature. The bottom staff is a piano accompaniment in bass clef, also in common time. The key signature has one sharp (F#).

ASHLEY. C. M. Sharp Key on G.

2d time pia. Forte.

Salvation ! O the joyful sound : What pleasure to our ears ! A sov'reign balm for ev'ry wound, A cordial for our fears.

Vivoce. Pia. Forte.

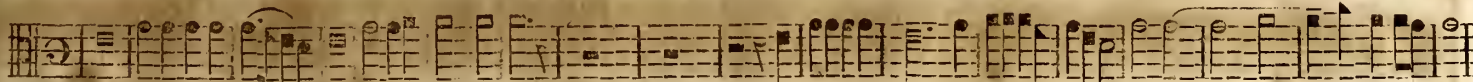
Glory, honor, praise & power, Be unto the Lamb for ever ; Jesus Christ is our Redeemer, Hal - lelujah, Hal - le - lu - jah, Halle - lujah praise the Lord.



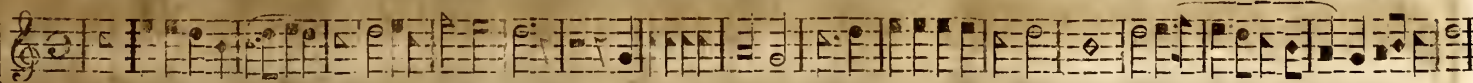
The praises of

The praises,

My heart, My heart & tongue employ



Thro' all the cha-ging scenes of life, In trouble & in joy, The praises of my God shall still, The praises of my God shall still, My heart and tongue employ.

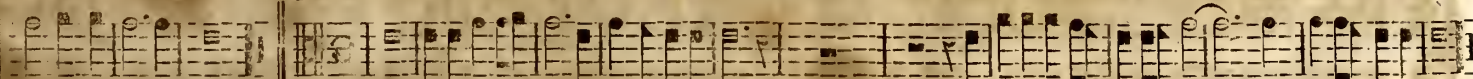
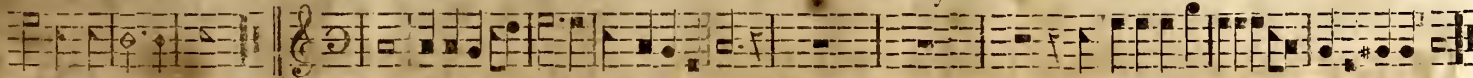


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AMERICA.

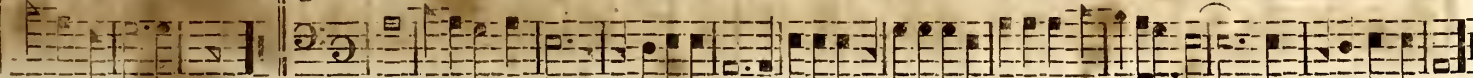
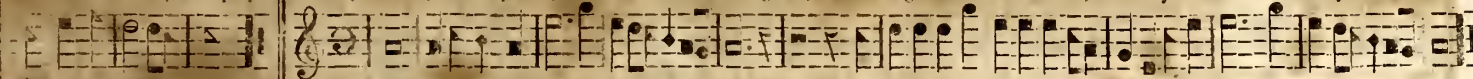
S. M.

Flat Key on A.



My heart and tongue employ.

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



AMITY. P. M. Sharp Key on C.

Yes with

How pleas'd and blest was I, To hear the people cry, Come let us seek our God to day; Yes with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay.

Yes with And there And there

Yes with a cheerful zeal We haste to Zion's hill, And there And there

BANGOR. C. M. Flat Key on D.

Lord, in the morning thou shalt hear My voice ascending high, To thee will I direct my prayer, To thee lift up mine eye.

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 &c.
 Tho' earth were from her centre toss'd, And mountains in the ocean lost.
 Tho' earth were from her centre toss'd And mountains in the ocean lost, Torn piece meal by the roaring tide.

Continued.

LEBANON.

C. M.

Flat Key on A.

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

thousands of thousands & ten times thousands

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

thousands of thousands and ten times thousands, thousands of thousands and

thousands of thousands and ten times thousands, thousands of thousands and ten times thousands, thousands of

thousands of thousands and ten times thousands, thousands of thousands and ten times thousands, stood before the Lamb, and they had palms in their

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

thousands and ten times thousands, thousands of thousands and ten times thousands of thousands, stood before the Lamb, and they had palms in their

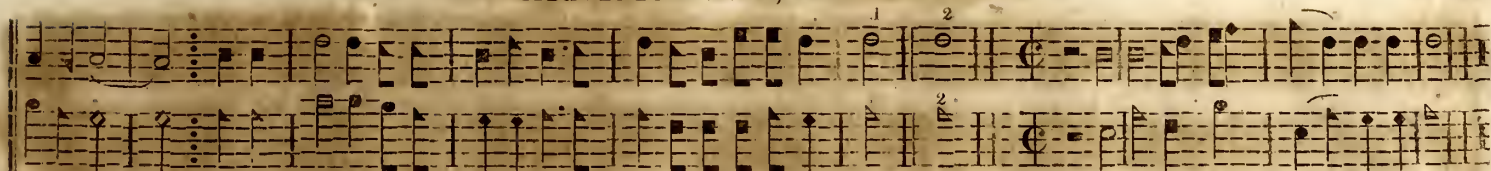
hands, and they cease not day nor night saying Holy, holy, holy, holy, holy, Lord God Almighty, Which was and is and is to come, Which was & is and

is to come. And I heard a mighty angel fl - - ying thro' the midst of hear'n, crying with a loud voice, Wo, wo, wo,

Handwritten musical score for 'Heavenly Vision, continued.' The score is written on ten staves, with lyrics interspersed between the staves. The music is in a single system, with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings. The lyrics are: 'wo, be unto the earth by reason of the trumpet which is yet to sound. And when the last trumpet sounded, the great men & nobles rich men and poor, bond and free, gathered themselves together, and cried to the rocks and mountains to fall upon them, and hide them from the face of Him that sitteth'. The score ends with a double bar line and a repeat sign.

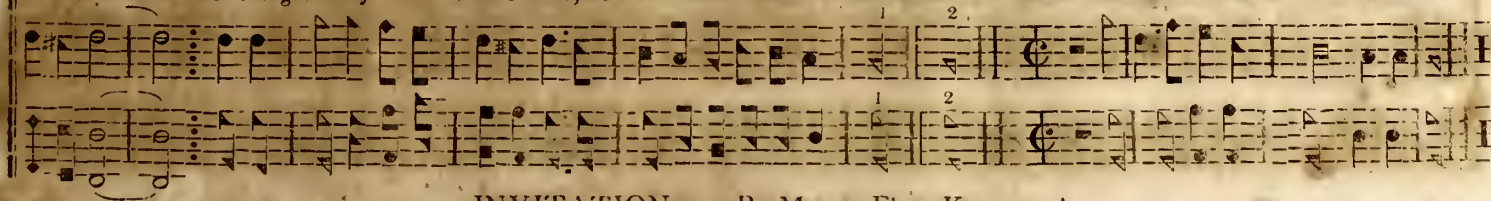
wo, be unto the earth by reason of the trumpet which is yet to sound. And when the last trumpet sounded, the great men & nobles

rich men and poor, bond and free, gathered themselves together, and cried to the rocks and mountains to fall upon them, and hide them from the face of Him that sitteth

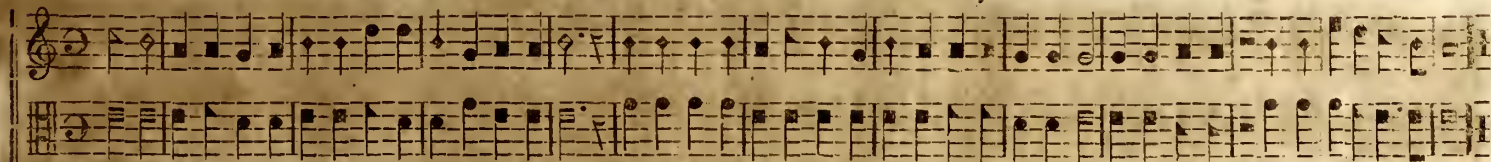


On the throne. For the great day of his wrath is come, and who shall be able to stand ?

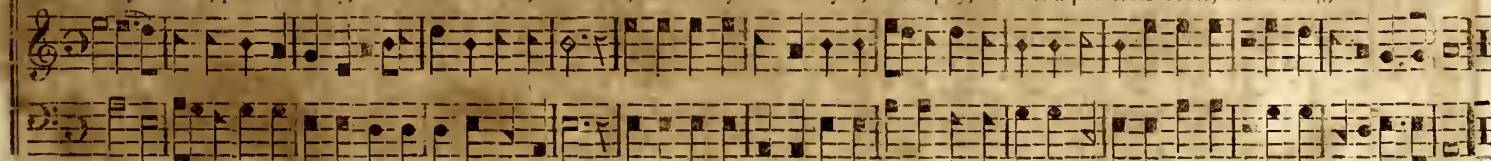
And who shall be a - ble to stand ?



INVITATION. P. M. Flat Key on A.



Come ye sinners, poor and needy, Weak and wounded, sick & sore, Jesus ready to receive you, Full of pity, love and pow'r. He is able, he is willing, doubt no more.



BEDFORD. C. M. Sharp Key on F.

Musical score for 'BEDFORD' in C Major, Common Time. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is C. The lyrics are: 'Praise ye the Lord with hymns of joy, And celebrate his fame, For pleasant, good and comely 'tis To praise his holy name.'

Praise ye the Lord with hymns of joy, And cele - brate his fame, For pleasant, good and comely 'tis To praise his holy name.

CHINA. C. M. Sharp Key on D.

Musical score for 'CHINA' in D Major, Common Time. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is C. The lyrics are: 'Why should we mourn departing friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends To call them to his arms.'

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

My never ceasing songs shall show The mercy of the Lord, And make succeeding nations know, How faithful is thy word.

This block contains the musical score for the hymn 'COLCHESTER NEW'. It is written in C Major (one sharp, F#) and 3/2 time. The score consists of four staves: a vocal melody line (treble clef), a piano accompaniment line (treble clef), and two bass lines (bass clef). The lyrics are written below the piano accompaniment line.

H 2

PARIS.

L. M.

Sharp Key on A.

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

This block contains the musical score for the hymn 'PARIS'. It is written in A Major (three sharps, F#, C#, G#) and 3/4 time. The score consists of four staves: a vocal melody line (treble clef), a piano accompaniment line (treble clef), and two bass lines (bass clef). The lyrics are written below the piano accompaniment line.

There is a land of pure delight Where saints immortal reign, Infinite day excludes the night, And pleasures banish

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

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

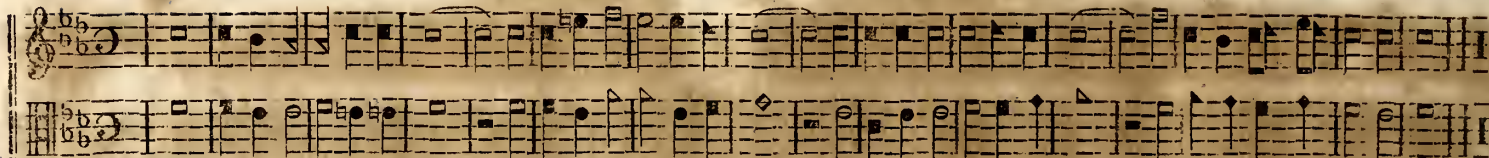
The second system of the musical score for 'JORDAN'. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). The third staff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

Behold the Judge descends, his guards are nigh ; Tempest and fire attend him down the sky ; Heav'n, earth and hell draw near, let all things come;

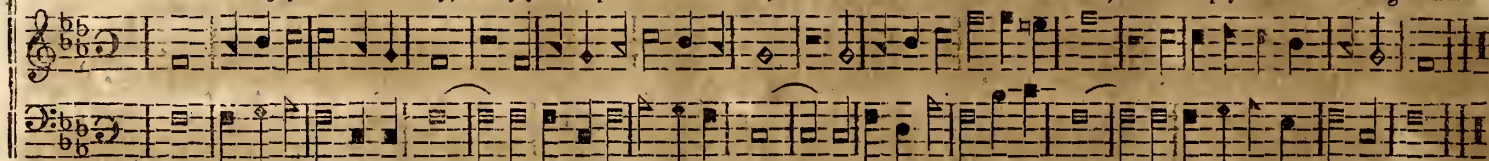
The first system of the musical score consists of four staves. The top staff is a treble clef, the second is an alto clef, the third is a treble clef, and the fourth is a bass clef. The music is written in a sharp key (C major) and common time. The lyrics are written below the staves.

To hear his justice and the sinners' doom. But gather first my saints the Judge commands, Bring them, ye angels, from their distant lands.

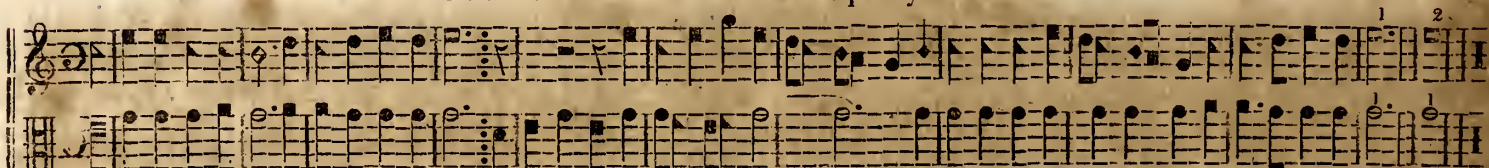
The second system of the musical score also consists of four staves, continuing the same instrumentation and key signature as the first system. The lyrics are written below the staves.



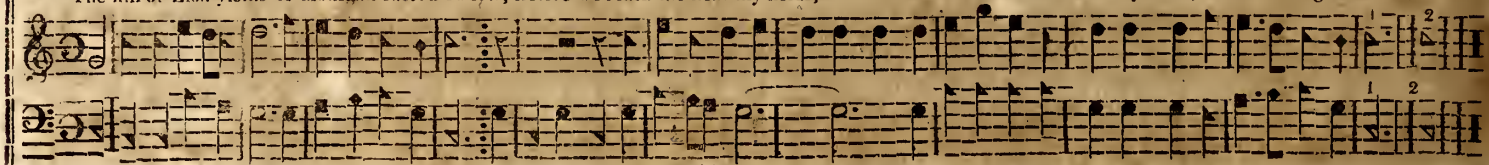
I send the joys of earth away, Away ye tempters of the mind, False as the smooth deceitful sea, And empty as the whistling wind.



CONCORD. S. M. Sharp Key on C.



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



What dying worms, What dying &c.

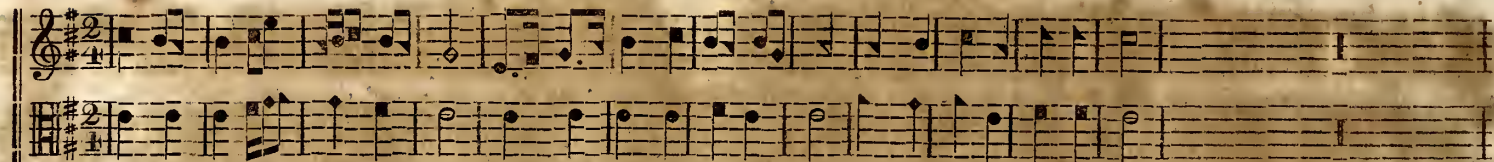
Thee, we adore, eternal Name, And humbly own to thee, How feeble is our mortal frame, How &c. What dying worms are we! What dying worms, What dying &c.

What dying worms are we.

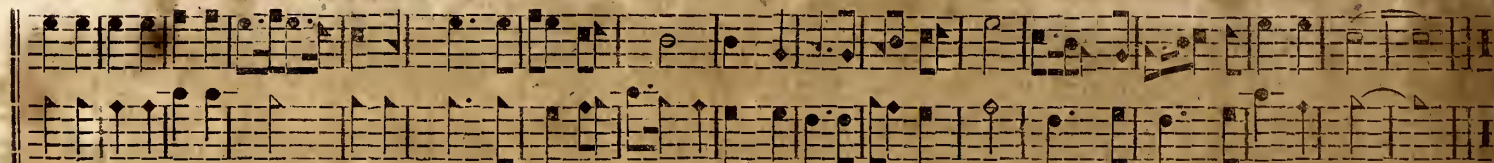
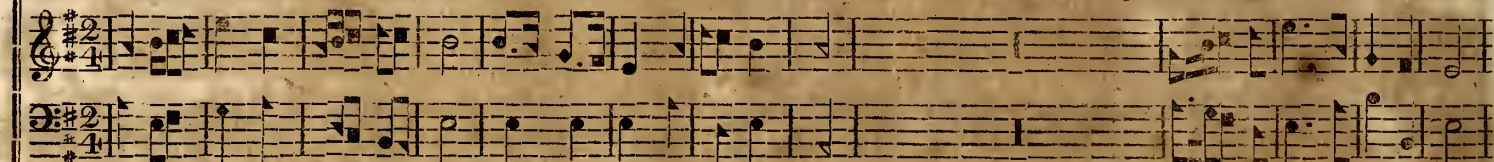
FUNERAL THOUGHT. C. M. Flat Key on A.

Slow.

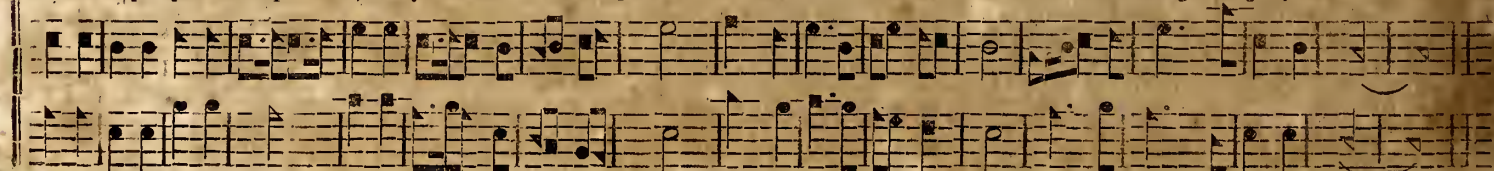
Hark! from the tombs a doleful sound, My ears attend the cry, "Ye living men come view the ground, Where you must shortly lie."

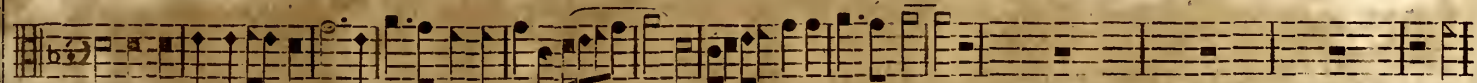
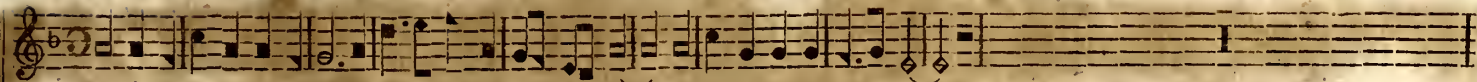


Hail the day that saw him rise, Ravish'd from our wishful eyes, Christ awhile to mortals giv'n, Re-ascends his native heav'n,

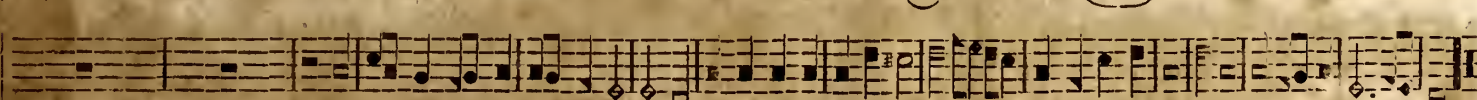
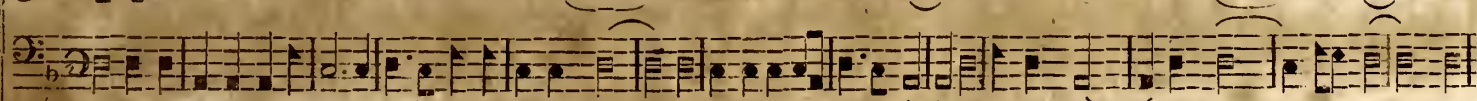
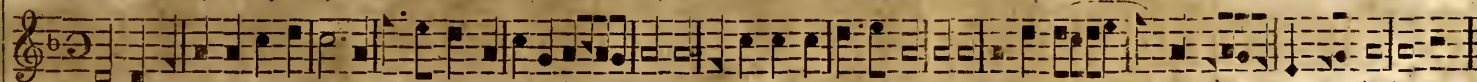


There the pompous triumph waits, Lift your heads eternal gates, Wide unfold the radiant scene, Take the King of glory in.

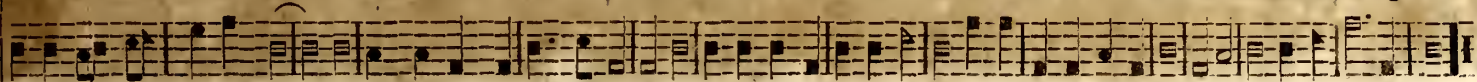


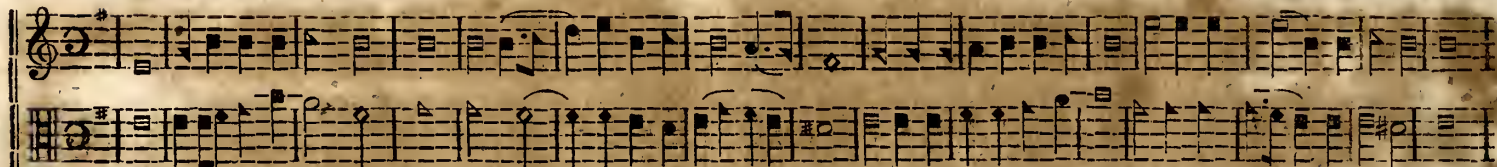


Thy wrath lies heavy on my soul, And waves of sorrow o'er me roll, While dust & silence spread the gloom ; My friends belov'd in happier days, The

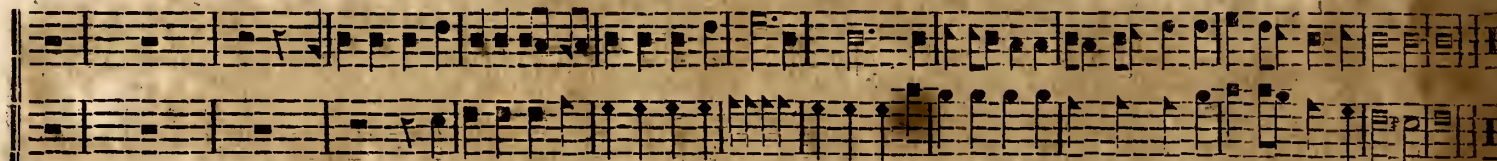
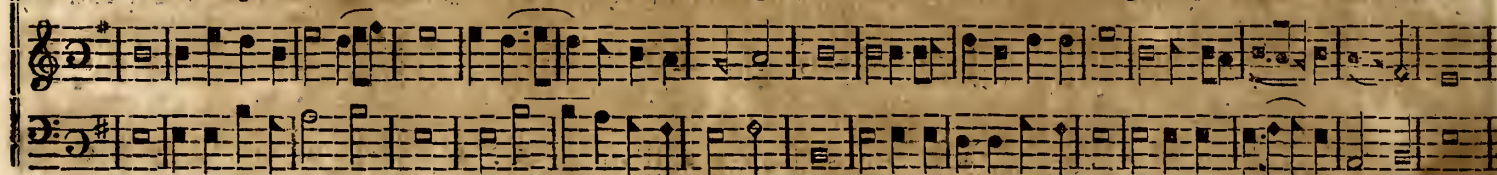


dear companions of my ways, Descend around me to the tomb. My friends belov'd &c.





Lord, what a thoughtless wretch was I, To mourn and murmur and repine, To see the wicked plac'd on high, In pride and robes of honor shine.



But oh ! their end, their dreadful end, Thy sanctuary taught me so, On slipp'ry rocks I see them stand, And fi'ry billows roll below.



How vain are all things here below! How false and yet how fair! Each pleasure hath its poison too, Each pleasure hath its poison too, And every sweet a snare, And every

TAMWORTH.

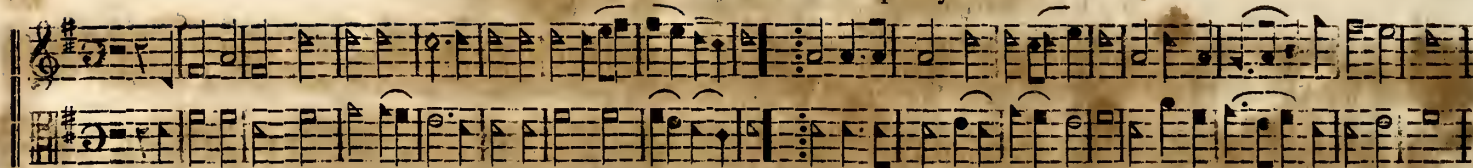
8 & 7.

Sharp Key on F.

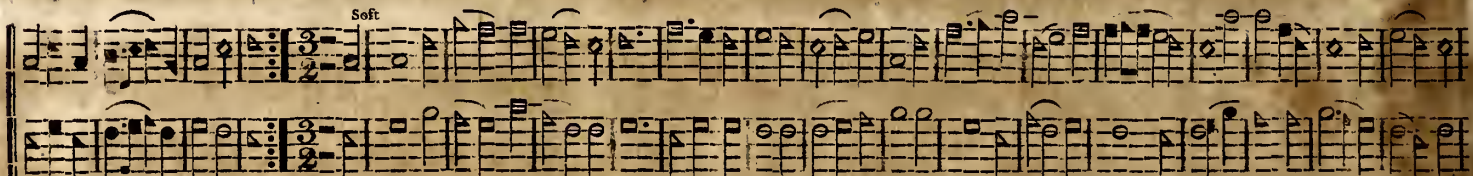
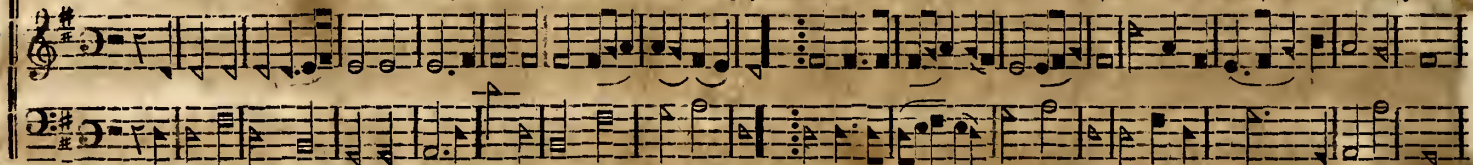
sweet a snare And every sweet a snare. Guide me, O thou great Jehovah, Pilgrim, thro' this barren land; I am weak, but thou art mighty, Hold me

in thy powerful hand; Bread of heav'n, Bread of heav'n, Feed me till I want no more.

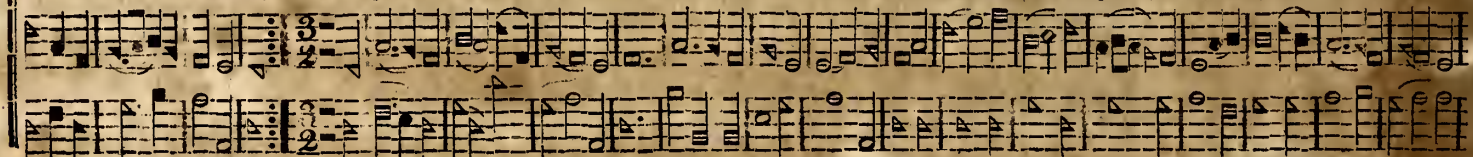
2 Open, Lord, the crystal fountain,
Whence the healing streams do flow;
Let the fiery cloudy pillar
Lead me all my journey through;
Strong Deliver,
Be thou still my strength and shield.
3 When I tread the verge of Jordan,
Bid my anxious fears subside;
Death of death, and hell's destruction,
Land me safe on Canaan's side:
Song of praises
I will ever give to thee.



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



He can create, and he destroy. His sov'reign power, without our aid, Made us of clay and form'd us men, And when like wand'ring sheep we stray'd, He bro't us to his fold a-



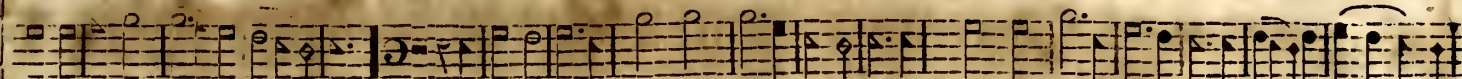
DENMARK, continued.

111

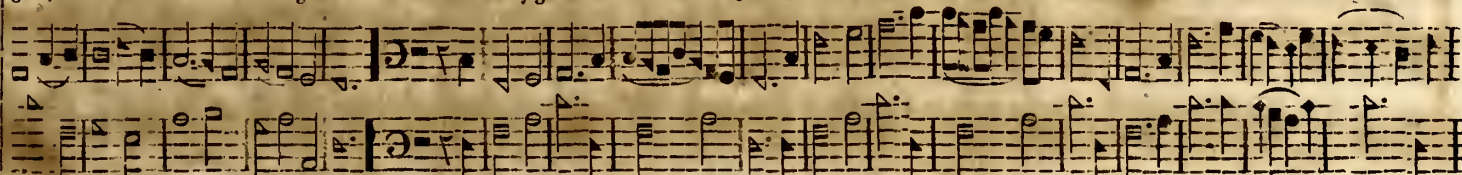
Loud.

Soft.

Loud.



gain, He bro't us to his fold again. We'll crowd thy gates with thankful songs, High as the heav'ns our voices raise, And earth And earth with her ten thousand

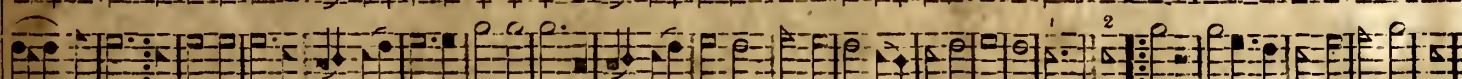


Soft.

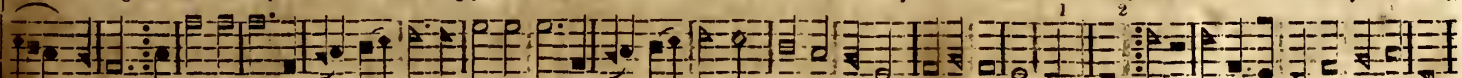
Loud,

Soft

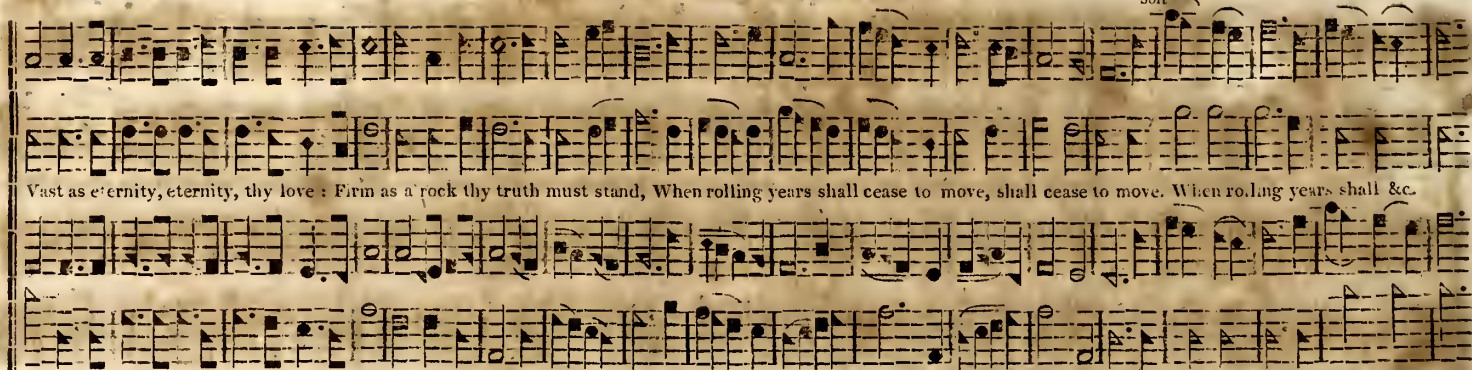
Loud,



thousand tongues, Shall fill thy courts with sounding praise. Shall &c. Shall fill, Shall fill thy courts &c. Wide, Wide as the world is thy command,



Soft

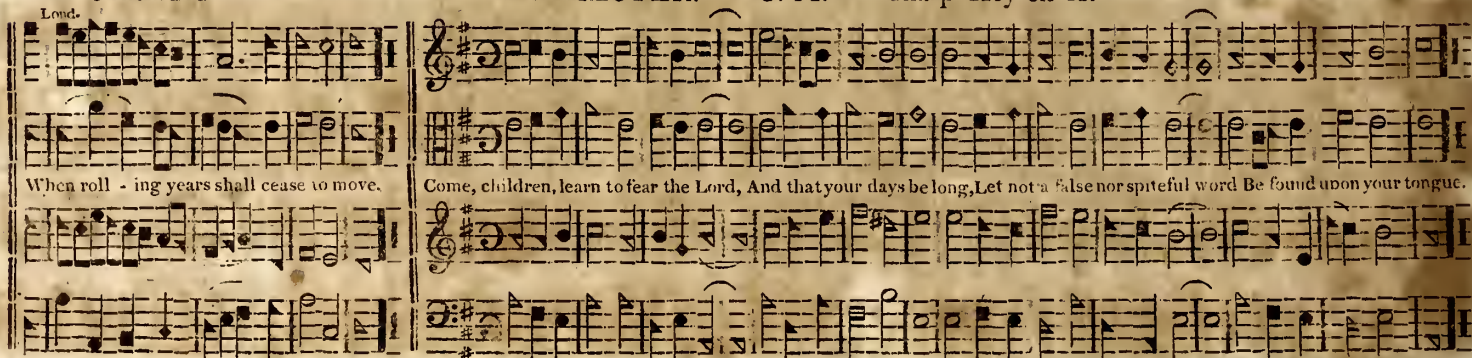


Vast as eternity, eternity, thy love : Firm as a rock thy truth must stand, When rolling years shall cease to move, shall cease to move. When rolling years shall &c.

Continued.

ROCHESTER. C. M. Sharp Key on A.

Loud.



When roll - ing years shall cease to move. 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.

How doth thy word my heart engage, How well employ my tongue, & in my tiresome pilgrimage Yield me a heav'nly song. Am I a stranger, or a home, 'Tis a perpetual feast,

I 2

Pia.

Fert.

HAUGHTON. 5's & 11. Sharp Key on B.

Not honey dropping from the comb, So much allures the taste, So much allures the taste

How happy are we Our Election to see, All vowing to be glad, for

Pia.

Fert.

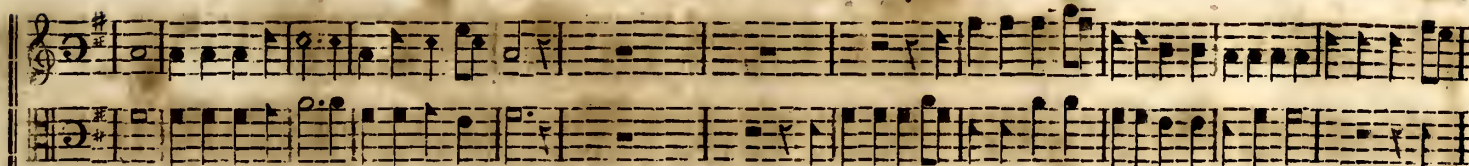
sal - va - tion on thee! In Jesus approved, E - ter - nal - ly lov'd, Upheld by thy power we can - not be mov'd.

And must this body die, This mortal frame decay ? And must these active limbs of mine Lie mould'ring in the clay ! And must &c. Lie

Continued.

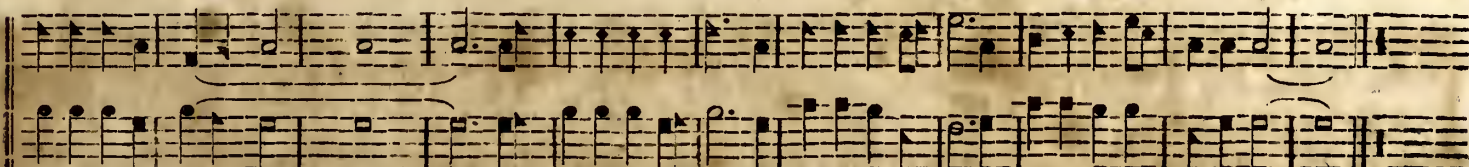
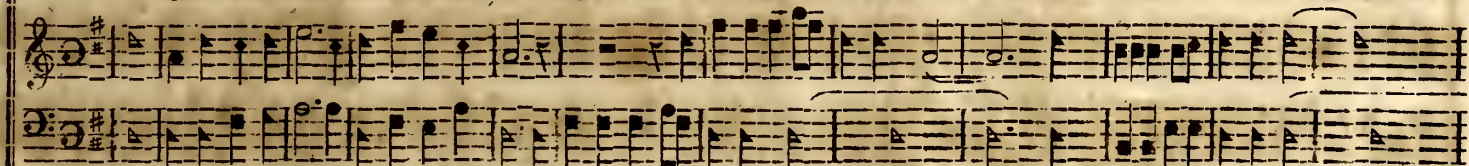
PLYMOUTH. C. M. Flat Key on A.

Lie mould'ring in the clay. Lie, &c. Return, O God of love, return, Earth is a tiresome place ; How long shall we thy children mourn, Our absence from thy face.

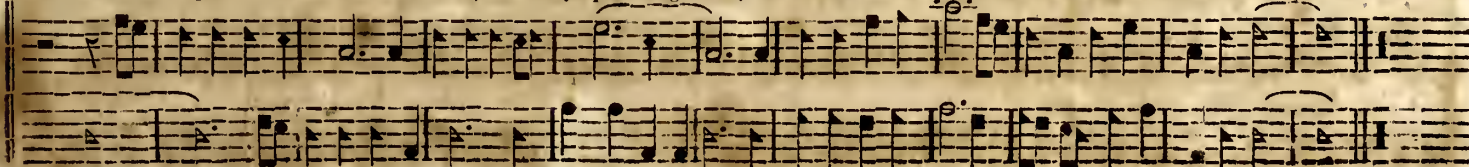


How pleasant 'tis to see, Kindred and friends agree, Each in his proper station move, Each &c.

And

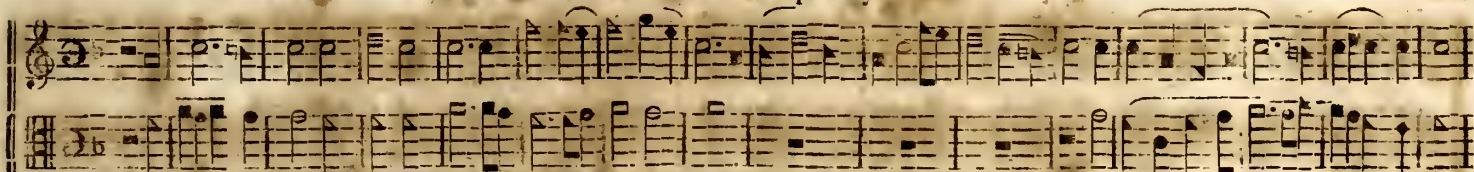


each fulfil his pa - - - rt, With sympathizing heart, In all the cares of life, In all the cares of life and love.

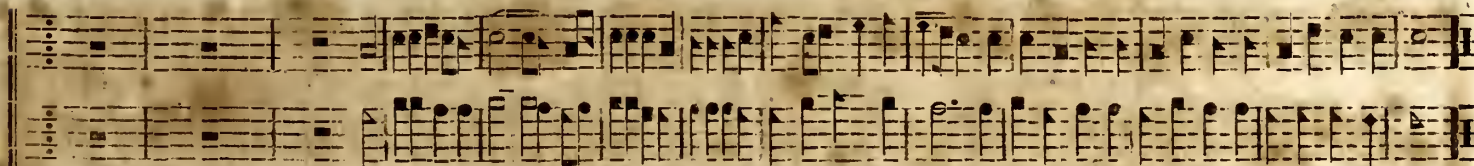
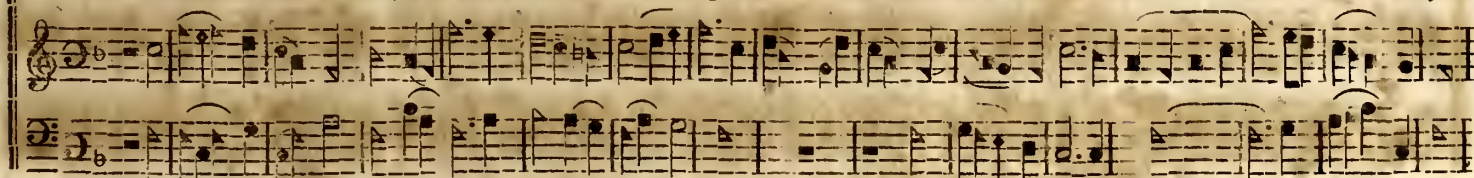


Ye that delight to serve the Lord, The honors of his name record, His sacred name for - e - ver

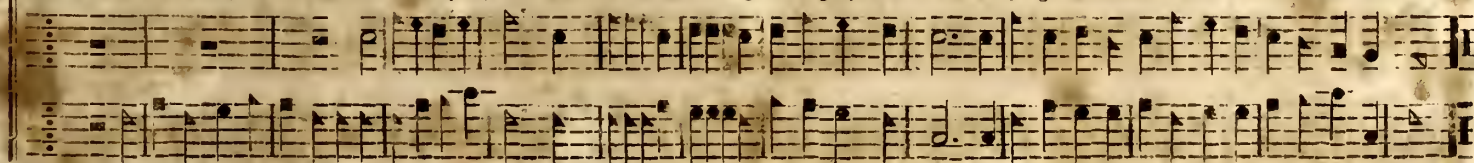
bleſs ; Where'er the circling ſun diſplays, His riſing beams and ſetting rays, Let lands and ſeas his pow'rs confeſs.

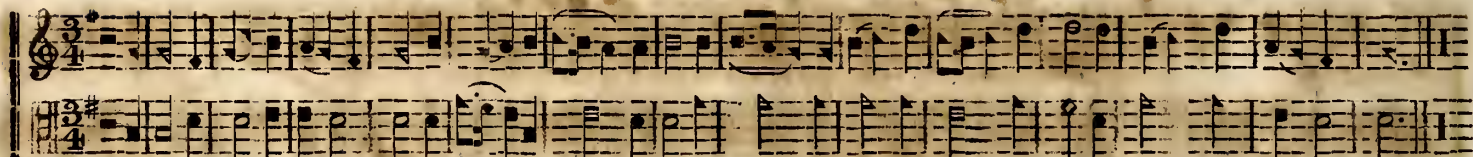


The Lord descended from above, And bow'd the heavens most high, And underneath his feet he cast The darkness of the sky.

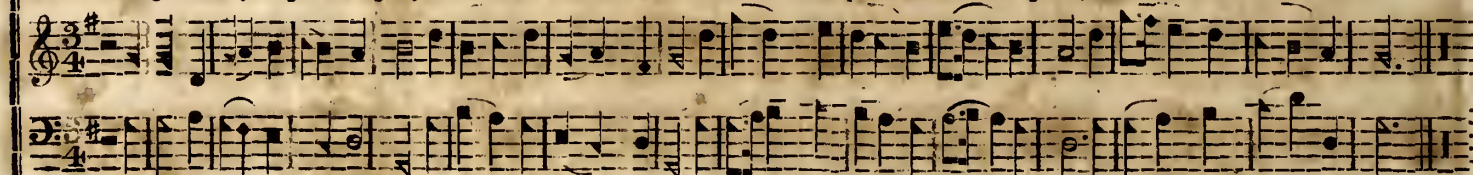


On cherubs and on cherubims, Full royally he rode ; And on the wings of mighty winds, Came flying all abroad. And on &c.

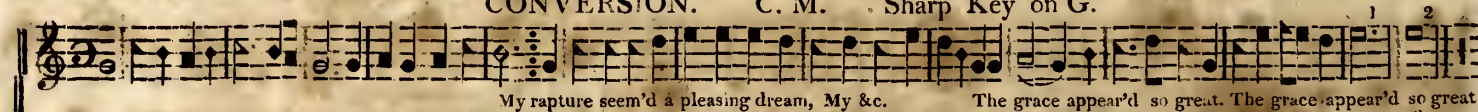




Blest morning, whose young dawning rays Beheld the Son of God Arise triumphant from the grave, And leave his dark abode.

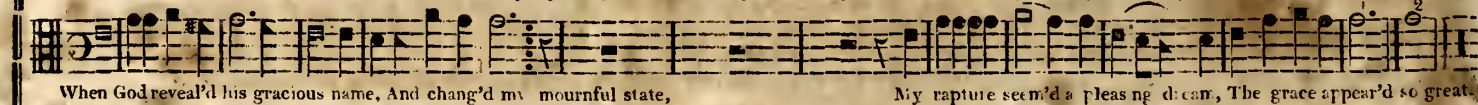


CONVERSION. C. M. Sharp Key on G.



My rapture seem'd a pleasing dream, My &c.

The grace appear'd so great. The grace appear'd so great



When God reveal'd his gracious name, And chang'd my mournful state,

My rapture seem'd a pleasing dream, The grace appear'd so great.

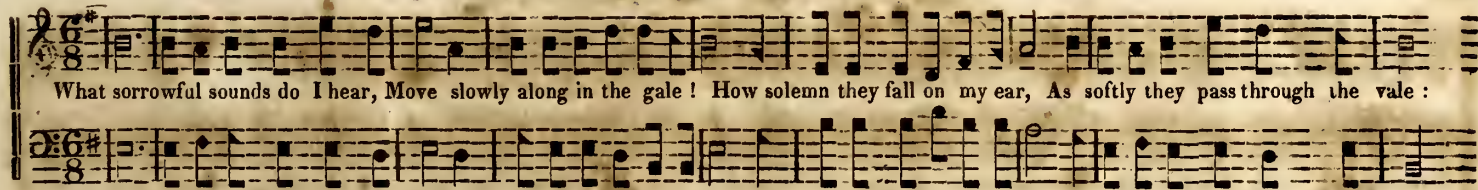


My rapture

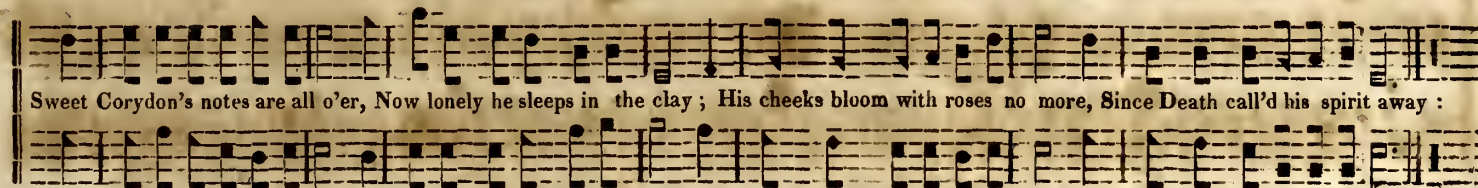
My



My rapture seem'd a pleasing dream, The grace, The grace appear'd so great.



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 tomb,
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,)
Will cast his bright beams on the west,
To charm the sad Caroline's view.
O, Corydon ! hear the sad cries
Of Caroline, plaintive and slow :
O, Spirit ! look down from the skies,
And pity the 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 the strain.

Ye shepherds, so blithsome 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 young Corydon's shade.
And when the still night has unfurl'd
Her robes o'er the hamlet around,
Gray twilight retires from the world,
And darkness encumbers the ground,
I'll leave my lone gloomy abode,
To Corydon's urn will I fly ;
There, kneeling, will bless the just God,
Who dwells in bright mansions on high.

Since Corydon hears me no more,
In gloom let the woodlands appear.
Ye oceans, be still of your roar,
Let autumn extend round the year.
I'll hie me through meadows and lawns,
There cull the bright flowers of May,
Then rise on the wings of the morn ;
And waft my young spirit away.

SARDIS. C. M. Flat Key on G.

By swift degrees Nor can our joys be long, Nor can our joys be long.

Life like a van, amuse in fies, A fable or a song; By swift degrees our nature dies, Nor can our joys be long

By swift, &c. Nor can our joys be long. By swift, &c.

By swift degrees our nature dies, Nor can our joys be long Nor can our joys be long. By

continued.

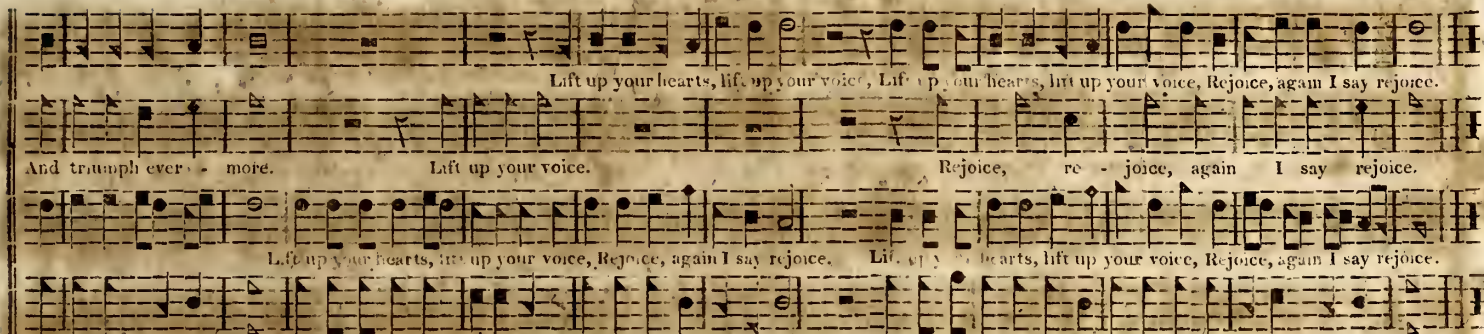
By swift &c. Nor can &c.

By nature dies, Nor can &c. Nor can

swift degrees our nature dies, Nor can our joys be long.

PROVIDENCE. P. M. Sharp Key on G.

Rejoice, the Lord is King, Your Lord and King adore; Mortals, give thanks & sing.



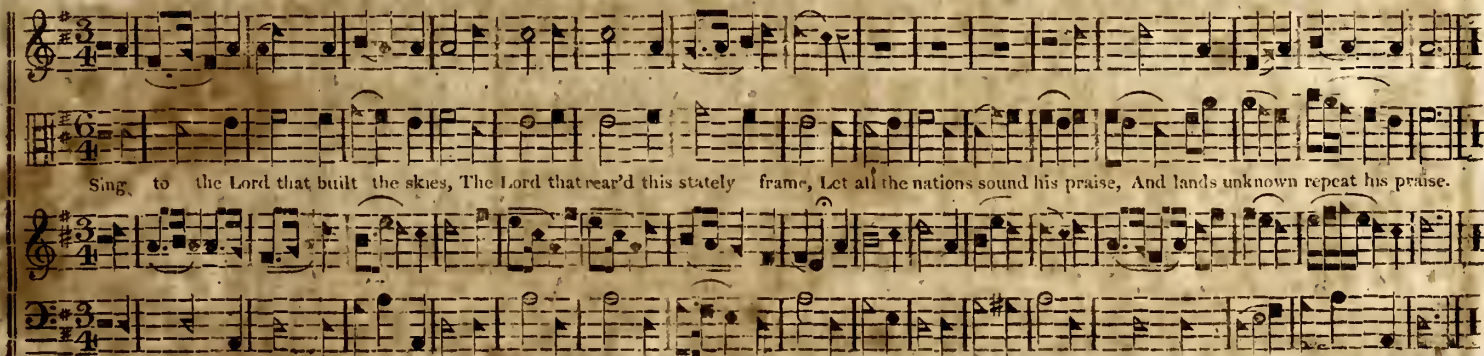
Lift up your hearts, lift up your voice, Lift up your hearts, lift up your voice, Rejoice, again I say rejoice.

And triumph ever - more. Lift up your voice. Rejoice, re - joice, again I say rejoice.

Lift up your hearts, lift up your voice, Rejoice, again I say rejoice. Lift up your hearts, lift up your voice, Rejoice, again I say rejoice.

K

NEW SABBATH. L. M. Sharp Key on D.



Sing to the Lord that built the skies, The Lord that rear'd this stately frame, Let all the nations sound his praise, And lands unknown repeat his praise.

At anchor laid re - mote from home, Toiling I cry sweet spi - rit come, Toiling I cry sweet spirit come; Celestial breeze no longer stay,

Soft Loud Very soft Loud

But swell my sails, and speed my way. But swell my sails and speed my way. Fain would I mount, fain would I glow. Fain would I mount, fain would I glow.

Soft Loud

And loose my cable, And loose my ca - ble from below, But I can only spread my sail, Thou, thou must breathe the auspicious gale.

Detailed description: This is a musical score for a song titled 'AVON. Sharp Key on G.' The page number is 122. The music is written for three staves: Treble, Alto, and Bass. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are: 'At anchor laid re - mote from home, Toiling I cry sweet spi - rit come, Toiling I cry sweet spirit come; Celestial breeze no longer stay, But swell my sails, and speed my way. But swell my sails and speed my way. Fain would I mount, fain would I glow. Fain would I mount, fain would I glow. And loose my cable, And loose my ca - ble from below, But I can only spread my sail, Thou, thou must breathe the auspicious gale.' The score includes dynamic markings: 'Soft', 'Loud', 'Very soft', and 'Loud'. There are also triplets marked with a '3' and a slur. The music is in a sharp key, indicated by the F# on the staff.

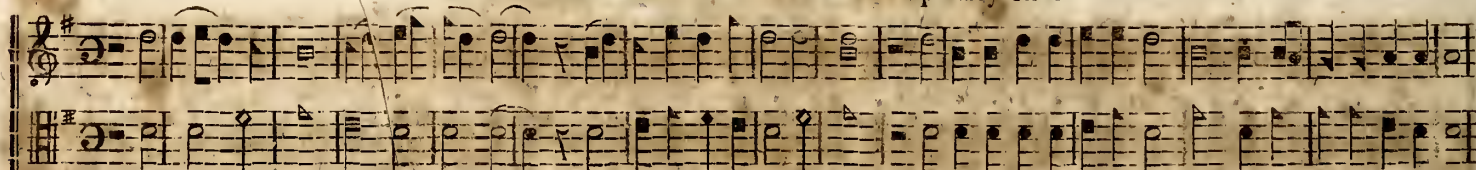
Soft

Loud.

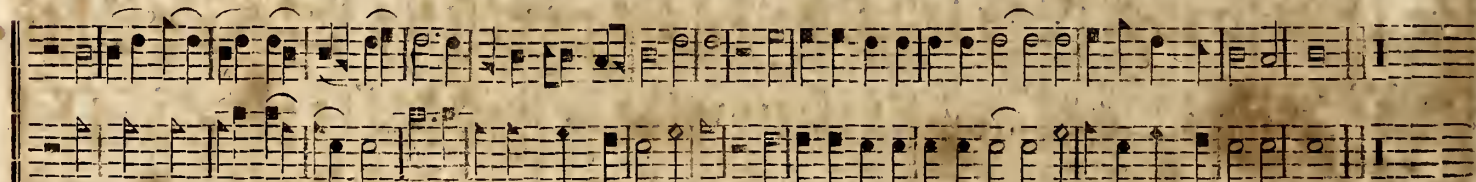
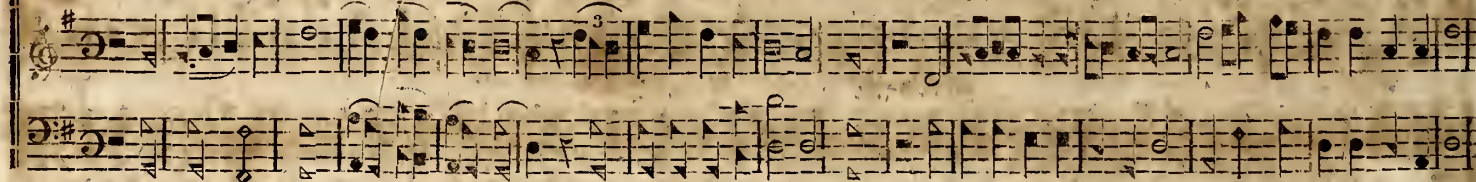
But I can on-ly spread my sail, Thou, thou must breathe th'auspi-cious gale. Thou, thou must breathe, thou, thou must breathe th'auspicious gale.

HOTHAM. 7's. Sharp Key on F.

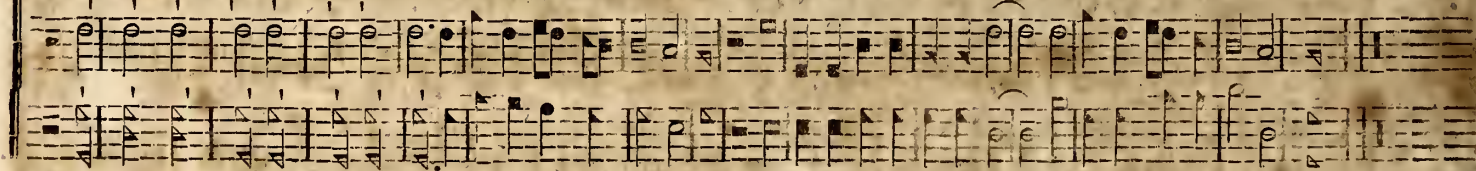
Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is nigh; Hide me, O my Sav-or, hide, Till the storm of life is past, Safe in-to the ha-ven guide, O re-ceive, O re-ceive, O re-ceive my soul at last.



Then let my soul march boldly on, Press forward to the heavenly gate, There peace and joy eternal reign, And glittering robes for conquerors wait.

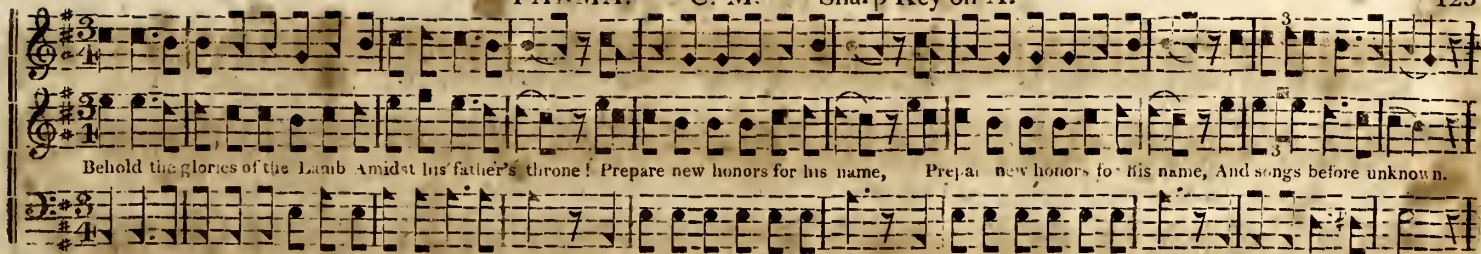


There shall I wear a stony crown, And triumph in Almighty grace, While all the armies of the skies, Join in my glorious leader's praise.

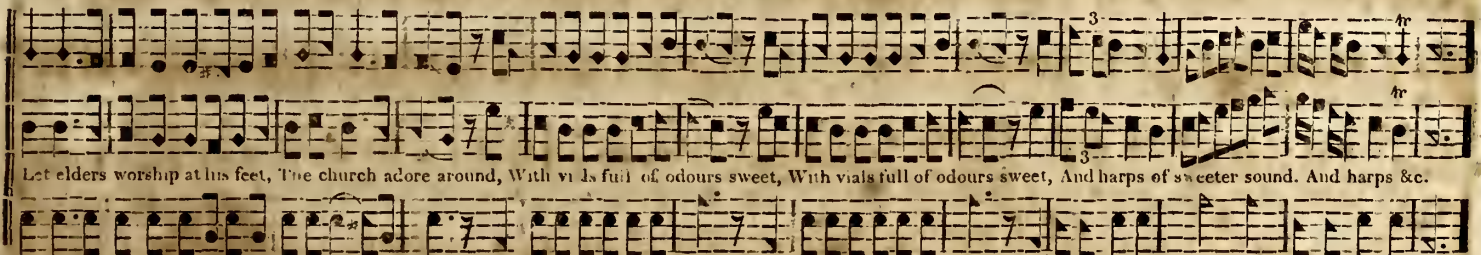


PARMA. C. M. Sharp Key on A.

125



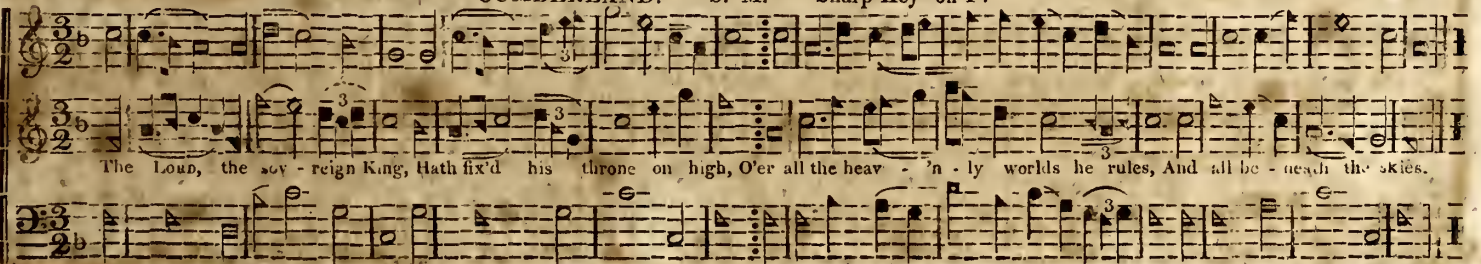
Behold the glories of the Lamb Amidst his father's throne! Prepare new honors for his name, Prepare new honors for his name, And songs before unknown.



Let elders worship at his feet, The church adore around, With vials full of odours sweet, With vials full of odours sweet, And harps of sweeter sound. And harps &c.

K 2

CUMBERLAND. S. M. Sharp Key on F.



The Lord, the sov - reign King, Hath fix'd his throne on high, O'er all the heav - n - ly worlds he rules, And all be - neath the skies.

Thou sweet gliding Kedron by thy silver stream, Our Savior at midnight when Cynthia's pale beam Shone bright on the waters would frequently stray, And

CHORUS lively.

lose in thy murmurs, & lose in thy murmurs the toils of the day, the toils of the day, the toils of the day. Come saints & adore him, come bow at his feet, O give him the glory.

the praise that is meet, Let joyful hosannas unceasing arise, Let joyful hosannas unceasing arise, And join the full chorus that gladdens the skies. And join &c.

Sweet is the work my God my King, To praise thy name give thanks & sing, To praise &c. To show thy love by morning light, And talk of all thy truth at

Continued.

SAVANNAH. 8's. Flat Key on C.

night. And talk of all thy truth at night Ah lovely appearance of death! No sight upon earth is so fair, Not all the gay pageants that breathe, Can with a dead body compare

2 How blest is our brother, bereft Of all that could hurthen his mind, How easy the soul that hath left, This wearisome body behind!
 3 The languishing head is at rest, its thinking and aching are o'er The quiet immovable breast Is heav'd by affliction no more;
 4 The heart is no longer the seat Of trouble and torturing pain, It ceases to flutter and beat, If never shall flutter again
 5 To mourn and to suffer is mine, While bound in a prison I breathe, And still for deliverance pine, And press to the issues of death.
 6 What now with my tears I bedew, O might I this moment become, My spirit created a - new, My flesh be consign'd to the tomb.

Soft.

Let the shrill trumpet's warlike voice, Make rocks and hills his praise rebound : Praise him with harps melodious noise, And gentle psaltry's sil - ver sound.

Loud.

Let virgin troops soft timbrels bring, And some with graceful motions dance ; Let instruments with various strings, With organs join'd his praise advance. With organ

organs

join'd his praise t'advance, With organs join'd his praise t'advance.

1 2

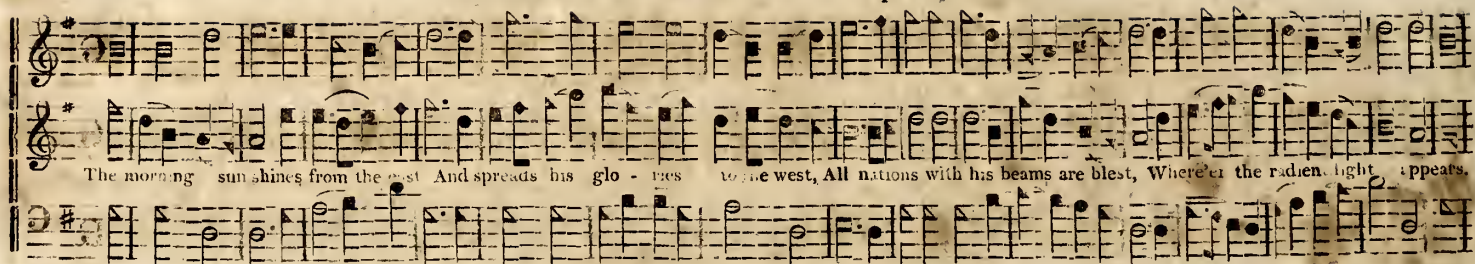
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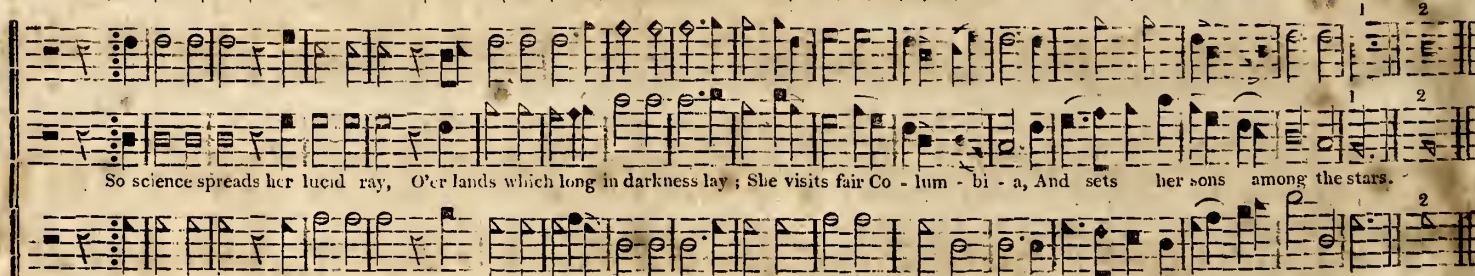
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There is a land of pure delight, Where saints immortal reign, Infinite

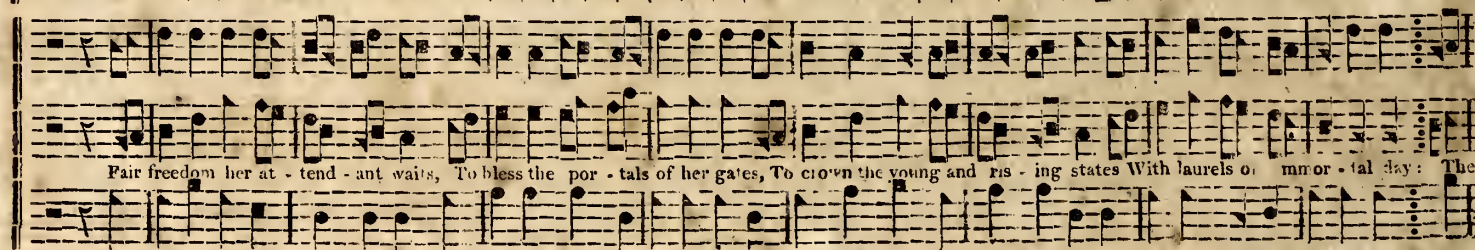
day excludes the night, Infinite day excludes the night, And pleasures banish pain, And pleasures banish pain, And plea. And pleasures banish pain.



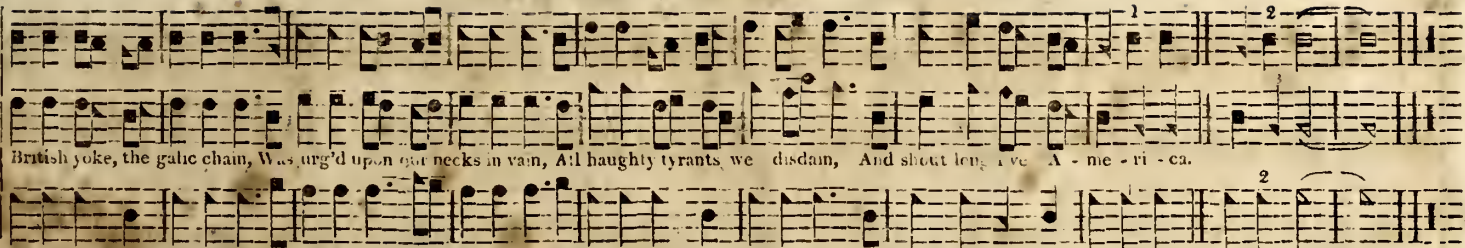
The morning sun shines from the east And spreads his glories to the west, All nations with his beams are blest, Where'er the radiant light appears.



So science spreads her lucid ray, O'er lands which long in darkness lay; She visits fair Co-lum-bi-a, And sets her sons among the stars.

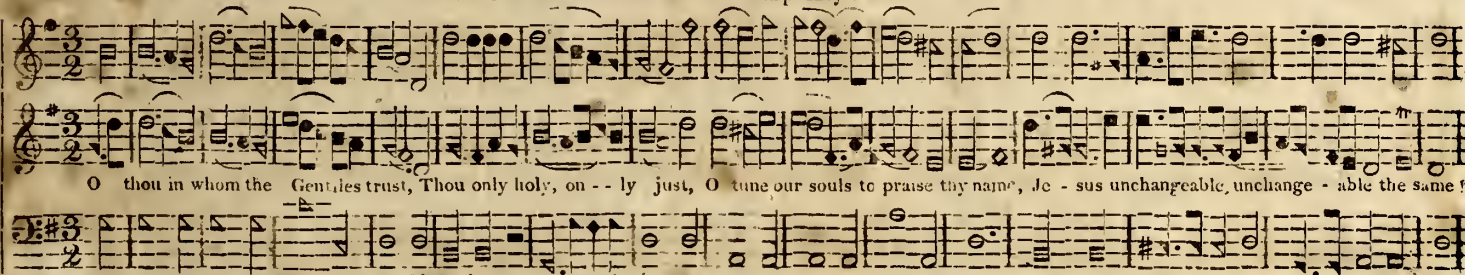


Fair freedom her attendant waits, To bless the portals of her gates, To crown the young and rising states With laurels of immortal day: The



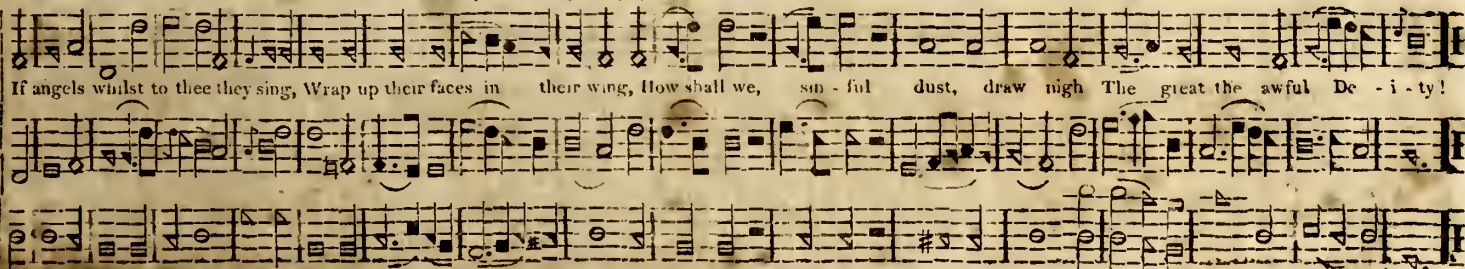
British yoke, the gaulic chain, Was urg'd upon our necks in vain, All haughty tyrants, we disdain, And shout long live A - me - ri - ca.

WICKHAM. L. M. Sharp Key on G.



O thou in whom the Gentiles trust, Thou only holy, on - - ly just, O tune our souls to praise thy name, Je - sus unchangeable, unchange - able the same

Thou only, only only just.



If angels whilst to thee they sing, Wrap up their faces in their wing, How shall we, sin - ful dust, draw nigh The great the awful De - i - ty!

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